

VIA ANALYTICAL SKETCHING

COURSE SYLLABUS

Fall 2024

Course Number: ARC 4952

Credits: 3

Section	Meeting Times + Locations	Faculty	
055F	T, F 8:30 AM - 10:00 AM VIA Studio	Jason Alread jalread@ufl.edu	Office: VIA 3rd Floor Contrà SS. Apostoli 51 Vicenza - Italy 3600

Office Hours: Posted on faculty office door

Introduction

On Drawing

Analytical sketching is a fundamental tool for parsing visual information and communicating complex spatial ideas. While this course leans heavily on artistic skills and materials, it is not a course in how to draw classically beautiful things. Through this course, students will develop their freehand drawing skills, hand-eye acuity and active spatial thinking through a series of in-studio exercises and field visits.

The expectation is that through this course, students will increase their drawing capabilities through commitment by implementing a drawing regimen and formulating an investigative drawing process. Significant improvement in student work is expected over the course of the semester, along with a gradual diminishing of the space between intention and action.

The drawing sequence will begin with a series of freehand studies in the first half of the semester, moving towards constructed/measured drawings/assemblages in the second half of the term. The freehand work will focus on drawing using soft lead pencils and/or other soft media. This will include drawing studies created in the urban spaces and streets of Vicenza, independent work conducted during self-directed travel, and studio-based drawing exercises.

Drawing exercises will correspond to the following four trajectories of study:

Negative/Framed Space

Representative drawing exercises: (spaces within + between), stool, chair, city (street), arcades, porticoes, naves/aisles, sectional investigations, foreground/background, etc.

Surface, Contour, Topographies

Representative drawing exercises: urban edges, building facades, horizon/cityscapes, etc.

Structure, Systems (more analytical in character)

Exercises will include emphasis on rhythm, repetition, order, sequence, itinerary, etc. – ‘the less visible’

Materiality + Assemblage

Exercises will include emphasis on layers, intersection, interaction, overlap, envelope, detail and construction etc.

Field Drawing

Following each weekend of self-directed travel and/or time in Vicenza, students will be expected to bring original drawings and/or copies of selected independent drawing work for review and discussion during the beginning of Tuesday’s class. On faculty-led travel (to Venezia, Padova, Verona, Roma, etc.), students will be required to draw as one component of the travel, for review during the trip and upon return to Vicenza.

Sequence

Weekly Schedule of Exercises

(Approximation, subject to changes per travel opportunities)

Weeks 1-9

- Week 1 Introduction – The Sketch, Handwriting
Basics – drawing tools + materials, drawing size, drawing elements, drawing speed
- Week 2 Sketch construction - Measure
Line, shape, detail, tone + black relationships, perspective, shade + shadows
- Week 3 Itineraries, Sequences and Promenade - Contour
Drawings about movement, space and time
- Week 4 Observation based drawings and sketches
Travel, journals and site sketching strategies
- Week 5 Elevation based drawings and sketches
2D building details and elevation studies using shade and shadow
- Week 6 Transparencies and Perspective
- Week 7 Introduction of Hybrid Drawings
Development of mixed media drawings
- Week 8 Fall Break - No Class
- Week 9 Mid-term Review**
The students are brought to a particular Vicenza spot and given a building or urban sequence as a representation problem. During the next 90 minutes, they must represent the building in a single double page of their sketchbook by using three to five complementary drawings using the techniques studied in the class, aerial axonometric, plans and sections, by choosing the particular combination of drawings that they consider adequate for the problem of representation at hand.
- Week 10-14 **Individual Thesis**
Each student chooses a sketching thesis issue. These issues can be chosen according to the interests of the particular student while conducting his/her individual and collective trips, to the point that helps the student to have specific intentions for particular personal trips. Student interests can range in scale; from the urban space, to the building as whole, to portions of buildings to details.
- Outside of typical classwork, students must produce “one” double page sketch on the thesis issue each week. The drawings must be understood as part of a series of 6 that will be presented in the notebook in the last meeting of the class.
- Week 14 Final Sketchbooks and Assignments Due

Policy

Room Use

Since many students are working in the same room it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished. Please note that spray painting anywhere on the VIA grounds is prohibited.

Safety

Please use every precaution in the studio to ensure your own safety and the safety of others who are using the space. Please note that power tools are prohibited in the studio. In addition to typical studio safety protocol, please follow all guidelines and instructions for COVID-19 as described in the VIA Safety Protocol Handout.

Policy on Retaining Work

Please note that the University of Florida College of Design, Construction and Planning policies state that students' work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. You will always be able to either retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.

Attendance

Attendance and participation at all studio sessions and reviews is mandatory. There is no possibility of making up a missed studio session. Notes will be useless, and although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up for in-class experience. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result our policy on attendance is extremely strict:

ANY absence must be explained, either by 1) contacting your faculty by email, 2) sending a note to your professor, or 3) calling the office (or faculty member's VIA mobile number). **THREE ABSENCES CAN CONSTITUTE AN AUTOMATIC DROP FROM THE COURSE OR A FAILING GRADE.** Chronic absences and/or tardiness will have a negative impact on your grade. If you must miss class, it is up to you to get the assignments and notes from your classmates. In the event of serious illness, injury, family emergency, or personal crisis, arrangements can be made for attendance, missed exams or work. On this point, it is important for you to contact your instructor regarding your particular circumstances as soon as possible.

Personal Conduct

The physical and online studio environments are places of respect for people and their ideas and, by design, the environment of each closely mirrors that of a professional architecture firm. Students are expected to treat classmates, instructors, staff, guests, and jurors with respect and professional courtesy. Please be on time and ready to focus on your work. During class meetings, be prepared to discuss action items from previous meetings. If you need to leave class early, please let your instructor know ahead of time and do not allow your departure to disrupt the class. Students engaging in disruptive behavior will be asked to leave and will be marked absent for the day.

Distance Learning Privacy Policy

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, and exams), field trips, and private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Performance and Grading

There are no formal/written tests in Design 8. Student performance will be evaluated based on the presentation of ideas and the dedication to which students work towards experimentation, rigorous design iteration and clarity.

Our goals for you are:

- (1.) to have at your fingertips a thousand fruitful ways to approach any problem and
- (2.) to learn to critique yourselves effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and, most importantly, for you to challenge yourself and be constantly willing to continue to develop a scheme. Grades will be assigned as much on dedication and improvement as on talent - if you enter the course gifted and sit on your skill all term, you will not get an A.

You will be graded not only on the work itself but also in your ability to perform on the goals stated above. All grading will follow UF policies that you can find at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

To clarify the system of grading for studio classes:

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 - 93	4.0	Outstanding work. Execution of work is thorough, complete, and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models, and other forms of representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner, and is able to communicate and articulate those ideas in an exemplary fashion.
A -	92.9 - 90	3.67	Close to outstanding work.
B+	87 - 89.9	3.33	Very good, high quality work.
B	83 - 86.9	3.0	High quality work. Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modeling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and actively participates in group discussions. Work may demonstrate excellence but is inconsistent and/or uneven in its development.

B -	80 - 82.9	2.67	Good work with some problems.
C+	77 - 79.9	2.33	Slightly above average work.
C	73 - 76.9	2.0	Average or satisfactory work. Student work addresses all of the project and assignment objectives with few minor or major problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.
C -	70 - 72.9	1.67	Average work with some problems.
D+	67 - 69.9	1.33	Poor work with some effort.
D	63 - 66.9	1.0	Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail.
D -	61 - 62.99	0.67	Poor work with some problems.
E	0 - 60.9	0.0	Inadequate and unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness.

Required and Recommended Textbooks

There are no required textbooks for this class.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the [Notification to Students of FERPA Rights](#).

University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." [The Honor Code](#) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Students in the School of Architecture are expected to adhere to all University of Florida academic honesty policies. Failure to do so will result in lowered grades and/or referral to the University Honor Court. Since the University's policies are necessarily generalized, the School of Architecture further clarifies academic honesty within the specific setting of design education. The following acts are considered to be academic dishonesty:

1. Plagiarism/misrepresentation

There shall be no question of what your work is and what someone else's is. This applies to all aspects of student performance, including but not limited to

- CAD drawings and construction details
 - design guidelines (written and graphic)
 - design, planning, and management projects or portions of projects
 - class reports and papers (again, both written and graphic information)
 - any assignment where sole authorship is indicated, such as take-home tests, individual projects, etc.

Examples of inappropriate activities include:

- copying graphics for a report without crediting the original source

- representing someone else's work as your own (using existing CAD construction details, tracing drawings, etc.)
- allowing someone else to represent your work as his own

Given the collaborative nature of design studios, interaction between students is desirable, but the intention and degree of assistance must be appropriate. For example, it is appropriate to discuss the assignment/method/software program/course materials—but it is not appropriate to solve or resolve a large portion of the project together.

The importance of precedent and learning from past works is a necessary part of most design processes. Again, it is the intent and degree of “borrowing” ideas that is at question.

Anything not original must be paraphrased and cited, or quoted; using accepted style formats such as APA, MLA, Chicago Manual of Style, etc. This includes information obtained from the Internet, public documents, graphics, and personal interviews as well as more traditional written sources. Proper crediting of all information that is not common knowledge is necessary for academic honesty as well as for professionalism. (For example, analysis drawings and/or text should cite the sources from which data was obtained so that if questions arise later, they can be quickly and accurately answered.)

Multiple submissions of the same or similar work without prior approval

If the instructors understand that you are doing a paper associated with your thesis or senior project topic, then doing similar work for two different classes is acceptable—if the instructors agree to it. If a single paper is submitted for one class, then later is submitted for another, and the instructors expect original work, then the multiple submission is inappropriate.

2. Falsifying Information

Examples include:

- misrepresenting reasons why work cannot be done as requested
- changing or leaving out data, such as manipulating statistics for a research project, or ignoring/hiding inconvenient but vital site information. (However, for educational purposes only, certain aspects of the “real world” may be jointly agreed upon as not being pertinent to the academic goals of the course, such as not dealing with specific project parameters or budget, changing the program, etc.)
- altering work after it has been submitted
- hiding, destroying, or otherwise making materials unavailable (hiding reference materials, not sharing materials with other students, etc.)

Students Requiring Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the [Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Online Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: counseling.ufl.edu/cwc, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or police.ufl.edu.

Academic Resources

[E-learning technical support](#), 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.

[Career Resource Center](#), Reitz Union, 392-1601. Career assistance and counseling.

[Library Support](#), Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#), Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

[Writing Studio](#), 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

[Student Complaints Campus](#)

[On-Line Students Complaints](#)