

ARC2304 ARCHITECTURAL DESIGN 4

Spring 2025

COURSE SYLLABUS

Studio Schedule - MWF periods 4-6 and 7-9

Studio Faculty: Cronin, Gamble, Generoso, Gonzalez, Hailey, McGlothlin (coordinator)

Office: tbd

Phone/email: tbd

Office Hours: tbd

Introduction

Architectural Design 4 is the final studio in the lower-division sequence. In this studio, we will re-visit subjects and techniques cultivated in your previous three studios. We will continue the study of context, referencing and developing the issues and strategies that informed your work in Design 3. This is critical to engaging the assignments in Design 4, as we will be introducing new ideas, catalysts and methods of inquiry that are simultaneously reliant upon and extend beyond the foundational skills of D1, D2 and D3 – particularly the ideas of context, intent, process, and consequence.

The primary conceptual issues of the term revolve around context, architectural language, issues of representation and synthesis of program, space, tectonics and occupation/use. Additionally, this studio will reinforce the importance of an iterative design process – you should expect to think through making and rethink by remaking. There will be an emphasis on hybrid digital/analog methods, meaning that the exploration of digital media and refined methods of physical modeling drawing will all play a critical role.

Course Goals

- To develop and reinforce the broad understanding of context as a body of knowledge and a source for architectural ideas.
- To develop and refine an architectural language.
- To reinforce "program" as a generator for design thinking.
- To reinforce and refine the iterative nature of the design process / methodology.
- To examine methods of research and analysis which inform the development of architectural projects.
- To become more aware of the discipline of architecture and the associated instruments of investigation and representation.
- To engage and understand physical and digital modeling / drawings as inter-dependent processes.
- To construct analytical activity as foregrounding design processes.

Course Objectives.

- Introduction of context as a real place.
- Introduction of analytical methods for considering the relationship between context and program.
- Introduction of building envelope as a complex tectonic system that address cultural and climatic contexts.
- Introduction of Plan as an integral part of design development and documentation.
- Introduction of environmental criteria and responses in design (emphasis may be on passive strategies in relationship to solar/climatic conditions).

Project Sequence

Much like the previous studio, D4 will be anchored by two primary projects. Each project will be distinct in intent and scope, though you should expect numerous opportunities for alignments between the projects, particularly with regards to the ideas of context, program, and process – both analytical and generative. Similarly, you will be reinvesting in an iterative design process that reinforces the exchange between the methods of study (diagrams, models, and measured drawings) and the means of working (handwork, digital work, hybrid methods, etc.). You will also recognize that both projects will reinvest in the balance between invention and constraint within the design process, and as such the challenge of problem-setting and problem-solving will be examined in both projects.

Project 1: Tower

(five weeks – tentative due date: Monday, 10 February)

As the first studio project, Tower will confront the understanding that architectural making is an inherently political act and works in response to and/or challenge to social-political contexts. The importance of analytical and generative methodologies will be maintained and reinforced, with ample attention to the conceptual underpinnings of process. Program and movement will play an instrumental role throughout the design process and will be studied in both model and drawing as a way of examining spatial logics, hierarchies and methods of organization.

Project Objectives:

- To develop communication skills that offer a method to evaluate complex contextual situations. You will be asked to collect, categorize, visualize, and manipulate information gathered from direct visual observation as well as from more distant sources. This more syntactic approach will be one of your first experiences regarding broader systemic analysis.
- To anchor analytical activity as influencing programming strategies. This will connect context to program through analysis.
- To study the relationship between spatial systems, frameworks and/or skeletons, and envelope.
- To study the relationship between conceptual intentions and design outcomes as revealed through the design process (model and drawing alike)

Project 2: Physical Context – The Measured and Immeasurable

(seven weeks + spring break – due date: Wednesday, 25 April)

This project will begin five weeks before spring break and pick up in intensity of work with the return from spring break. It will run for the remainder of the semester (approximately seven weeks including spring break). This project will build on the conceptual ideas of the first project, reinvesting in relationship of program as a generator within a cultural context. Additionally, students will be confronting issues of context as a real place that they can move within and understand at a deeper level with a different sense of scale, measure, movement, edges, boundaries, occupation, etc. As such, students are expected to wrestle with the opportunities and limitations that the project will offer and should be pushed to accept that the inherent constraints of site will help them focus and improve their work. In comparison to the first project, this project should invest in the ideas of program and plan in a direct manner, with the expectations that plan development should move beyond basic diagrams and invest in ideas of movement (horizontal and vertical), entry, threshold, sequence, and entry/procession.

Project Objectives:

- To study the relationship of a visited context as both a cultural construct and a real, measured place.
- To reinvest in the relationship between analytical and generative thinking, as reflected in the work (diagrams, drawings, and models) and in the conceptual presentation (project descriptions and/or rhetorical aspects).
- To develop a cohesive project that advances architectural ideas of spatial organization, hierarchies and systems of movement that respond to and inform an existing, constructed context/landscape.
- To advance communication skills that embrace design intent and reveal increased refinement of the relationship between spatial thinking, tectonic definition, and conceptual intent within a project as evidenced in plan-based thinking.

Critical Dates:

- First Day of Classes: Monday, 13 January (first day of studio)
- Tentative Pinup Presentation (via Zoom – for UF and transfer students, Wednesday, January 29 at 6:15pm)
- D4 Exhibit: 10 – 14 February (tentative)
- Spring Break: 17 – 21 March
- D4 Final Reviews: Wednesday, 2 April (during studio hours only)
- **Pin-up:** April 7-8. Tentative schedule: UF pin-up in two rounds (Round 1 Monday, April 7; Round 2, Tuesday, April 8. Transfer Pinup for in-person exhibits will be on Monday, April 7. Transfer Pin-up online submissions will be due by Monday, April 7 at 12:00pm noon)
- **D4 Studio Cleanout:** 11-12 April (Friday and Saturday)

Studio Methodology

The studio will employ all reasonable means of study within the design process, including but not limited to hand sketching, orthographic drawing, montage/collage, physical and/or virtual modeling, digital image manipulation, etc. You are expected to give your fullest effort in this regard, and while this effort does not guarantee excellent work, it does offer the greatest opportunity for design development through a rigorous process. As part of this process, you will be expected to record your work in a sketchbook, referencing your own understanding your own work. Selected texts and articles will accompany the specific projects, as will the respective class discussions and presentations. Student participation is highly encouraged and will be reflected in grading.

Room Use and Conduct

The studio is a place of respect for people and their ideas and, by design, its environment 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. Similarly, students should conduct themselves in a professional manner outside of class hours. Inappropriate or disruptive behavior at any time will not be tolerated.

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 the College has a clear policy on the use of spray paints and other aerosols (matte spray for example). Spray painting, or the use of any other sort of aerosol spray, is not allowed in the Architecture Building, Rinker Hall and in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C.

Regarding the use of balconies in the Architecture building, the balconies will remain open for student use within specified limits, which include the followings:

- No spraying of aerosols or adhesives (as noted above).
- No casting of materials, such as plaster, concrete, wax, resin, etc.
- No use of power tools, work benches, concrete blocks, etc.

The college will provide a simple bench for each balcony. Additional furniture is not allowed (studio desks, chairs, hammocks, grills, etc.) The studio balconies will be checked periodically and any violation of the limits noted above will result in closure of the balcony for a period of two weeks for the first violation. The second violation will result in the closure of the balcony for the semester. Violations that reflect clear disregard to limits noted above may lead to the immediate closure of the balcony. Additionally, any activity that would compromise the integrity of the building and/or environment of the studio is not acceptable and will not be tolerated. This rule applies to studios and balconies alike.

Safety

Workshop orientations will be conducted in-class at the beginning of the term, and each of you will be required to attend. Please use every precaution in the workshop and in the studio. Do not bring power tools into the studio. Please be aware of safety issues with tools, materials, or sprays you have not used before, and do not hesitate for us for a refresher course. Please note that Power Tools are prohibited in the Studio.

Attendance and Grading

The studio will meet during periods 4 through 6 or periods 7-9 on Monday, Wednesday, and Friday. Given the interactive nature of the studio environment, attendance during this time is mandatory. Failure to attend class or excessive tardiness will be reflected in your grade. Three unexcused absences will be grounds for grade reduction and four unexcused absences will be grounds for failure.

There are no tests in Design. There are also no right or wrong answers per se. You will not be taking in information over the course of the term and distilling, then creating from it in another form. You will begin as you will go on - by making things over and over and over. Each time you will take on new questions or the same questions at another level of sophistication. Therefore, there is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects.

Our goals for you:

- To have at your fingertips a thousand fruitful ways to approach any problem, and
- 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 your work. Success in studio depends 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 go as far as someone who works consistently and challenges themselves at each step.
- Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture. Effort is admirable, applauded, and usually leads to better work, but is not an assurance or benchmark for grades.

Relative Weighting of Assignments

Your efforts and evaluation on the cumulative body of work will account for 90% of your final grade. The remaining 10% will be based on in-class participation, attendance, effort and progress, and general attitude. While it may seem that the majority of your efforts will be reflected within the final product of each project, keep in mind that the day-to-day interaction in studio and during presentations will have a significant impact on your final grade. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point.

The following listing of project grades should help to understand their breakdown and grading criteria:

Project 1: 30% semester grade

Project 2: 60% semester grade

Intangibles: 10% semester grade

Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 93.0%	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 -	< 93.0% to 90.0%	3.67	Close to outstanding work.
B+	< 90.0% to 87.0%	3.33	Very good, high-quality work.
B	< 87.0% to 83.0%	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 -	< 83.0% to 80.0%	2.67	Good work with some problems.
C+	< 80.0% to 77.0%	2.33	Slightly above average work.
C	< 77.0% to 73.0%	2.0	Average or satisfactory work. Student work addresses all of the project and assignment objectives with few problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.
C -	< 73.0% to 70.0%	1.67	Average work with some problems.
D+	< 70.0% to 67.0%	1.33	Poor work with some effort.
D	< 67.0% to 63.0%	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 -	< 63.0% to 61.0%	0.67	Poor work with some problems.
E	< 61.0% to 0.0%	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.

UF Grading Policy

Information on UF's grading policy can be found at the following location:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Regarding accommodations for students with disabilities

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.

Policy on Retaining Work

Please note that the University of Florida, College of Design, Construction, and Planning policy states that student's work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited or photographed during or after the term. Having your work retained for photography or exhibition is evidence of its quality and value to the School. Not to worry, you will be able either to retrieve your original work or retrieve it temporarily to make copies or photograph it for your own personal purposes.

Required/Recommended Texts

We will be using a range of different resources, including selected readings. Access to these will be provided to you when required. There is no required textbook for this studio, with one exception as follows: Access to an unabridged dictionary – Random House, Webster, etc. – I am indifferent to specific brand, and while online dictionaries will suffice, I would prefer a few hard copies in the room.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be

notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

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.

Academic Honesty

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 or TAs in this class.

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.)

2. 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.
3. 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.)

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

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](#).

Counseling + Emergency Contacts

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 of Florida Dean of Students, 392-1261, after hours: 392-1111 (ask for on-call staff); <https://dso.ufl.edu>

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