

University of Florida | School of Architecture

**Course Number** Arc 3321

**Course Title** Architectural Design Six

**Term** Spring 2025

**Instructors** Donna Cohen, Gabriel Gonzalez, Michael Montoya,  
Mick Richmond, David Rifkind

**Coordinator** Martin Gold

**Credits** 6

**Meeting times** Monday | Wednesday | Friday, Periods 4-6, 10:40 AM to 1:40 PM

**Email** by individual faculty

**Phone** by individual faculty

**Office + Hours** by individual faculty

## Course Syllabus



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### New York Studio

Design Six is the second in the sequence of urban studios of the UF SoA upper division curriculum that examines the city as context from multiple perspectives and at a variety of scales examining the unique and evolving contemporary urban condition in densely occupied cities, such as New York City, that were substantially developed during the industrial revolution. The course is specifically coupled in a complementary manner with Design Five to highlight the contrast of pre-industrial cities such as Charleston, Savannah and perhaps Winter Park, and early Orlando whose urban condition was created by historically bound rules, limited transportation options, and technologies that fix spatial relations within a compact geographical space. This semester, we re-examine these urban forms and procedures at the scale of a metropolis. The issues introduced in this course will engage students in the complexities of densely occupied, historically layered, and market driven urbanity that has been reconstructed in almost every way during its 400-year history leaving an urban palimpsest likely to be ever changing into the future.

*Palimpsest: pa-limp-sest | \ 'pa-ləm(p)-, sest , pə-'lim(p) | (1) writing material (such as a parchment or tablet) used one or more times after earlier writing has been erased; (2) something having usually diverse layers or aspects apparent beneath the surface.*

Merriam Webster

Students should begin to draw linkages between previous design courses, history, theory, and technology courses in terms of conceptual framing, architectural language, and technological innovations as foundations for both analytical investigations and speculative design. This studio will challenge students to be thoughtful, knowledgeable, and speculative in terms of urban planning at the block scale and as authors of architectural proposals that are culturally timely in their relevance. Students should focus on questions concerning contemporary urban conditions, the street, contextual potential, global issues, climate, architectural assemblages, and the role of architecture within Manhattan as a unique physical context and as a radiant urban fabric that can transmit architectural ideas globally.

### Architecture as Context

*If you have total freedom, then you are in trouble. It's much better when you have some obligation, some discipline, some rules. When you have no rules, then you start to build your own rules. – Renzo Piano*

*Architecture is bound to situation, and I feel like the site is a metaphysical link, a poetic link, to what a building can be. – Steven Holl*

*I don't divide architecture, landscape and gardening; to me they are one.  
– Luis Barragán*

*We do not create the work. I believe we, in fact, are discoverers. – Glenn Murcutt*

*I started out trying to create buildings that would sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to flow together with contemporary cities and the lives of their peoples. – Zaha Hadid*

*Manhattanism is the one urbanistic ideology that has fed, from its conception, on the splendors and miseries of the metropolitan condition—hyper-density—without once losing faith in it as the basis for a desirable modern culture. Manhattan's architecture is a paradigm for the exploitation of congestion. – Rem Koolhaas*

### Pedagogical Outline

Collaboration in groups of two is required for the semester. Given the scale and scope of issues that will be addressed during the studio, students must work in teams of two in order to develop and test ideas in both analytical and speculative modes. It is recommended that each group of two students be collaborative in terms of design speculation and production to propose and test questions and concerns associated architectural exploration involving a large territory of urban space that is both public and private. Students are encouraged to divide tasks equitably in terms of design and production but both should be involved in all aspects of decision making, concept development, and the presentation of the work. This is modality intended to be a true collaboration. Teams will form on or prior to the first day of class.

There are two distinct projects that students will engage this spring operating in modes of analysis and speculative design. In **Part 1** students will research and map New York as the 11<sup>th</sup> largest city globally and the largest US city (by population) to explore: urban morphology and infrastructure; the relationships between private and public realms; and to qualify the occupational conditions that characterize New York. In **Part 2** of the course, students will engage in speculative architectural proposals through modes of conceptual and schematic design. Conceptual design (Part 2a) will introduce broad ideas, make initial contextual linkages, and will begin to suggest architectural form through massing and proportion. Schematic design (Part 2b) will seek to develop, reconsider, and refine the conceptual proposal with a focus on the phenomenal connections of architecture to the street, architectural form in the city, and basic structural, material, technology, and circulation logics that contribute to the organization and language of architecture. This effort will be supported by connections with the relevant Integrated Building Technology

topics of Structures, Materials + Methods of Construction, and Environmental Technologies. The course anticipates topics that may be covered in Theory 2.

### **Analysis – Part 1 Mapping Manhattanism (weeks 1-4)**

Design Six will continue the trajectory of city analysis started briefly in lower division and further developed during studios five and six. The role of analysis in this course is twofold. First, students must endeavor to become aware of and document the important existing and historic urban conditions within the dense grid city. This introductory documentation will study urban sections, maps, text narratives, documentary films, cultural films, and aerial and ground photography that characterize the congested urban condition of Manhattan and the relationship to the surrounding boroughs. It is important to gain an understanding of, and to attempt to document, the relationships between urban spaces (streets, squares, parks) housing, social status, and ethnic diversity as elements of the uniquely New York urban condition that Rem Koolhaas describes as ‘Manhattanism’

Students will be given a specific site for the development of an architectural program. In this phase of documentation, the analysis will include sectional exercises analyzing the distribution of housing, mixed-use, commercial, office, or hybrid building types and other program elements as fundamental components of the city. A more detailed assignment for Analysis – Part 1 will be distributed by individual faculty members.

### **Conceptual Design – Part 2a (weeks 5-7)**

Information from the previous analysis will now include field observations from the urban context and their urban sites. Initial speculative proposals will be developed based on the site and studio program. This initial conceptual design phase will ask students to develop an inventory of program elements from the assigned project in addition to other program elements that draw from ideas formed in the analytical phase of the work. Students will conduct a focused context study of the site looking at: nodes, edges, transit, views, proximities, and historic underpinnings as part of the development of a conceptual strategy for redeveloping the site.

This Conceptual Design phase asks students to explore initial architectural proposals that address: the scale of the street; volumetric and distribution implications of the program elements (an initial volumetric study); implications of skyline (city scale); natural systems opportunities of the site; and to initiate the program concept as both a place and an idea. This work will generally operate at the scales of 1"=100 feet and 1"=50 feet in terms of spatial detail and initial plan, section, and 3D modeling explorations. This effort should focus on the larger scale moves that respond to and develop dialog with the forces of urban fabric: sun and sky, view, adjacent context, and the street as a vital urban space.

Site analysis and the conceptual proposal will be presented at a mid-review for evaluation and feedback from outside critics. It is important to have your ideas and strategies clearly developed in drawings and models (computer and physical) to gain helpful insights from the guest critics.

### **Schematic Design – Part 2b (weeks 8-15)**

Students will reassess their project proposals based on feedback from the mid-term review and will develop the project further to schematic design levels of detail. This is an opportunity for substantial reconsideration with both the knowledge gained from the conceptual proposal and external feedback. It is rare for a design proposal to remain wholly in-tact when moving from conceptual to schematic phases of design. New ideas will emerge and reprioritization is expected.

Students will develop their architectural proposals illustrating spatial relationships to the street, context, circulation, conceptual structure (it's impact on building form), and the program spaces within the complex. Site drawings and models will be at the detail of 1/32"=1 foot and selected section and plan drawings at the detail of 1/16"=1 foot. Physical models will be constructed at 1/32"=1 foot with site context.

Detailed deliverables will be developed by individual studio faculty.

### **Pedagogic Objectives**

1. To engage students in context analysis in complex urban environments;
2. To encourage speculative and investigative analysis as an integral component of design activity;
3. To engage students in the complexities of collaborative modes of design and the development of viable architectural proposals at the schematic scale of a building;

4. To address current cultural and philosophical ideas through conceptual and schematic architectural design proposals;
5. To develop operational skills at multiple architectural scales toward integration of ideas and architecture at the scale of the city and building.
6. To nurture independent creativity and collaboration with others toward strong visual, verbal and interpersonal communication skills.

### Pedagogic Methods

1. Making the familiar unfamiliar – finding the extraordinary within the ordinary and challenging ‘known’ contexts as places of renewed speculation and inspiration;
2. Engaging modalities of individually motivated inquiry and the application of personal knowledge (expertise) within a collaborative team environment;
3. Developing architectural design proposals that organize program, circulation, structure, and other building systems around a set of cultural ideas through modeling, drawing, and writing.
4. Emphasis is placed on visual communication, verbal communication, self-assessment and critique, in order to establish and convey intellectual positions, frames of reference, and architecturally appropriate responses within the context of a team.

### Pedagogic Outcomes | By the end of this course, students will be able to:

1. Construct motivating narratives to direct and qualify design objectives grounded in research, reflection, and iterative design studies.
2. Shape program and built form to embody, communicate, and/or express design intentions.
3. Respond to the motivating ideas and issues of the project program and its context.
4. Investigate the forces of the local context and climate on the experience of architecture and how tectonics and space embrace these characteristics.
5. Consider both building program requirements and contextual connectivity toward civic stewardship.
6. Translate ideas into buildings that have sophisticated architectural definition including clear structural ideas, circulation strategies, exterior envelopes, building technologies, life safety systems, and material qualities at the early schematic design level.
7. Deploy architectural components pragmatically, systemically, and poetically, in the form of a comprehensive schematic design proposal.
8. Demonstrate visual and verbal communications skills necessary to communicate design intent and depth in both process and presentation modes.

### Calendar

for specific 2025 dates see calendar in Canvas files and/or on miro for your respective studio

Wk 01-05      NYC Metropolis  
 Research and context-informed technical, analytical, and charrette investigations and presentations of the issues that define and establish Metropolis, Large and Extra-Large Projects research and studies that will inform individual travel itineraries.

Wk 04-05      Travel to NYC

Wk 05-08      NYC Situational: contextual responses.  
 Initial design speculations are developed as both positions on architecture in Manhattan as site specific responses.

**Mid-term Jury.** For the midterm jury the students present will early schematic urban proposals that include a conceptual framework for the project, figure ground organizational strategies, programmatic distribution proposals, and delineation of public/private spaces. These items are informed by research, in-studio presentations & media, and travel. Specific requirements will vary between studios.

Wk 09-14      NYC: Project Development | Schematic Design

In the final weeks of the semester the student focus in the schematic development of both the public space and the buildings in their proposals, including basic accessibility, careful design of the areas at the ground level, design of the surrounding public space and architecture that offers a spatial and phenomenal contribution to the public realm. Schematic design level development will include plausible structure, enclosure+cladding, mechanical systems (diagrammatic), acoustics, lighting, etc as aspects of the core conceptual approach.

Wk 15: **Monday, Final Jury**, all day

Wk 16: Consider and implement critics' comments in final project development  
-Wednesday 5:00 pm - final project delivery in electronic form per individual faculty.

#### ATTENDANCE

Attendance Policy, Class Expectations, and Make-Up Policy

Attendance is mandatory. Three or more unexcused absences may result in an administrative drop from the course. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

Faculty must be notified regarding all absences: at minimum, advance notice is required per attendance policies and appreciated in all possible instances. It is helpful if your project partners are also notified of absences. If you are experiencing serious stress or anxiety, connect with on-campus resources. Faculty can also help to connect you to situation-specific campus resources and administrative processes to address acute situations that may arise. Arrangements will be made to cope with serious illness, family or personal crises, etc. Chronic lateness can adversely affect your grade. It is never permissible to miss a scheduled critique. It is similarly not permissible to leave class early, prior to dismissal by faculty, without providing notice to your faculty; in addition to being detrimental to your learning, neglecting to do so can be considered a direct insult to your faculty, classmates, and any invited critics or presenters.

#### GRADES

This semester we will utilize both our physical studio and MIRO to show and document our work and its incremental progress (process work). Teams will be evaluated on incremental and final work alike; the quantity and quality of the work produced and shared with the studio are all considered as is class participation and engagement. Regular in-class critique and public midterm + final reviews provide students with evaluation of work during the semester. Each team is expected to produce work for every studio meeting. In D6 all team members receive the same final grade.

#### GRADING POLICIES:

Your development as a designer and future architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each time you make something you will take on new questions or the same questions at another level of sophistication. 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. It is critical that you 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 for you to challenge yourself and be constantly willing to continue to develop a scheme.

Studio grades are subjective evaluations of the quality and completeness of work, the clarity and rigor of your ideas and design process, the ability to assimilate criticism, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture. Day-to-day interactions in studio and during presentations are noted by faculty and will have a significant impact on your final grade. Interim grades will be issued after important studio deliverables and will include comments and a

letter grade assessment for progress to that point. If students have questions at any point, make an appointment to meet with your faculty instructors.

#### Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	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 -	< 94.0% 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 84.0%	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 -	< 84.0% 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 74.0%	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 -	< 74.0% 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 64.0%	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 -	< 64.0% 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.

Faculty will provide timely and appropriate feedback on your work as a typical course of studio reviews. This may be in the form of relevant project information offered generally to the studio as a whole in addition to individually/specific discussions of your work during studio meetings. Grades will be through the e-Learning portal to ensure confidentiality. If you have questions, you may schedule a conference with your instructor at any time to review your grades, attendance, and performance. Final grades will reflect the University of Florida's current policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Required and recommended textbooks: there is no required textbook for this studio.

Strongly Recommended (excerpts from some texts listed may be provided): hardcopy paperback dictionary, [The Architect's Studio Companion](#) (Allen + Iano 2022), [Building Codes Illustrated](#) (Ching + Winkel 2022), [Tall: The Design and Construction of Highrise Architecture](#) (Marriage 2020), [The Architecture Reference and Specification Book](#) (McMorrough 2018), digital subscription [a+t online library](#) (all publications), [Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis](#) (Clark + Pause 2012)

#### STUDIO

A studio is a lab class. The basic assumption of the studio format is that the student learns as much from fellow students and their work as from professors. Each team is evaluated on its contribution to the studio lab environment.

#### Room Use: Studio is a Safe Place

Since many students are working in the same room it is essential that you work with consideration for the health and safety of our community. If you are ill, please stay home; if you must come to campus/class ill or you suspect the onset of illness, please wear a mask.

We ask that you work quietly, that you respect the University's, School of Architecture's, and your fellow students' work, space, tools, and facilities. Individual studio spaces are currently open to enrolled architecture students 24/7 – this is a privilege unparalleled anywhere else at the University. Please be sure that you clean up after you are finished working each day before you go home. Each member of our class has the right to feel welcome, comfortable, and should be able to work in their assigned studio at all times. Please contact or speak with your faculty for clarifications, to discuss concerns, or to report issues with room use and safety.

Pets are not permitted in studio at any time. Afterhours “parties” of any kind are not permitted in studio.

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 anywhere on campus including the Architecture Building, Rinker Hall or in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the University's Dean of Students for immediate disciplinary action.

#### WOOD SHOP

##### Shop Opening and Hours

Refer to the schedule posted – shop is located in Fine Arts Building C

#### SAFETY

Please use every precaution when working on your projects, in the woodshop, and your personal work space. Please be aware of safety issues and requirements of the tools, materials, or processes you engage, particularly those you have not used before; prior to their engagement, please understand clean up requirements and be sure such requirements are followed. Do not hesitate to ask for a refresher course for tools and materials you have handled in the past.

#### WORK RETENTION

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.

D6 work completed by or with a partner should be credited properly; studio faculty should be credited/acknowledged in portfolios and in publication with faculty's full name, course, and year as shown in this syllabus.

#### PERSONAL CONDUCT

“Assume the best intent in others around you.

You will often be right, and even when you're not, people can rise to your view of them.

Not always, but enough to be worth it.” - Sallie Krawcheck

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 and to have the same extended to them. As this is an environment to support learning, 'best intentions' will be assumed around all inquiries, which will be treated as learning opportunities. Please be on time and ready to focus on your work. During class meetings, have questions prepared ahead of time and be prepared to discuss action items from previous meetings. If you

need to leave class early or arrive late, 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. Discriminatory behavior will not be tolerated; students experiencing discriminatory behavior from studio colleagues or others at SoA are asked to report the issue/event to the professor and/or director of the school immediately.

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#### UNIVERSITY, COLLEGE, AND SCHOOL POLICIES

##### Students Requiring Accommodations for Access to Learning

Students who would like to request academic accommodations should connect with the [Disability Resource Center \(which should really be named Accessibility Resource Center...\)](#). 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 so they can be accommodated.

##### Course Evaluation

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.bluer.com/ufl/](http://ufl.bluer.com/ufl/). [Summaries of course evaluation results are available to students here](#).

##### Media Related Learning Privacy Policy

Class sessions may be audio visually recorded by faculty or School representatives. Students who participate in online activities with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you do not consent to have your name, profile, or video image recorded, be sure to keep your camera off and do not use a profile image; you may change your name. 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: Studio is a Lab class and cannot be recorded without permission

Students are allowed to record video or audio of lecture classes. 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.



### 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 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 without introducing substantial modification to make it your own as in collage (using existing CAD construction details, tracing drawings, etc.)
- allowing someone else to represent your work as their 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 unless explicitly required, as in group projects. 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 of Florida policies and rules, disciplinary action will be taken as appropriate. As a member of the University of Florida community, students accept the 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](#).

#### Campus Resources:

Health, Wellness, and Nutrition

#### U Matter, We Care:

If you, a friend, or any member of the Gator Community is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out. You may also report concerns to your faculty, or School of Architecture staff, or administration.

Field and Fork Food Pantry: If you or a fellow Gator is experiencing food insecurity, the pantry is ready to support you for the duration of your need. GatorOne card is required for proof of university affiliation; proof of need is never required nor requested. <https://pantry.fieldandfork.ufl.edu/>

Counseling and Wellness Center: [counseling.ufl.edu/cwc](https://counseling.ufl.edu/cwc), and 352 392-1575; and the University Police Department: 352 392-1111 or 9-1-1 for emergencies.

#### Sexual Assault Recovery Services (SARS)

Student Health Care Center, 352 392-1161 <https://umatter.ufl.edu/helping-students/sexual-violence-response/>

Office for Accessibility and Gender Equity: Supports and handles claims of equal-access, discrimination, Title IX and ADA (Americans with Disabilities Act) in university programs and activities <https://titleix.ufl.edu/about/> for more information, see also Know Your Nine <https://www.knowyourix.org/>

University Police Department at 352 392-1111 (or 9-1-1 for emergencies), or [police.ufl.edu](https://police.ufl.edu).

#### Academic Resources

Architecture Fine Arts (AFA) Library – 201 Fine Arts A <https://afa.uflib.ufl.edu/>

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

End of Syllabus