

Studio Critics:

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Welcome to Architectural Design I

We would like to take this opportunity to lay out some of the ground rules for Design I. Many of these rules are bound up with the structure of the course that will be new to many of you. We like to think of them as not merely disciplinary formalities but as the behavioral basis for your entry into a new kind of exploration. Since most of them proceed directly from the exigencies of a studio set-up we will begin by talking briefly about the Studio System of Education.

Studio

This structure is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that the student learns as much from fellow students as from professors. Your design studio will generally be a group of between 10 and 30 students. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving redundant sequences of doing, looking, articulating, clarifying and doing again. A good design studio is necessarily one in which the class forms a collective identity. The first few sessions will be difficult and then it will gradually become clearer. You will have a permanent desk for this studio and subsequent studios. This is great because it means that when you are working you are always surrounded by your best resources, namely your peers, TA's and professor, which means that feedback and inspiration are always at hand. Also, it is important to note that your work should be done in studio whenever possible, and more so that all discussions, reviews and critiques are public - therefore it is essential that you learn to trust and respect one another. Similarly, we ask that you treat all available resources with respect. Your desk is equipped with a parallel bar and vinyl drawing cover. You are expected to treat the bar and cover with respect, and not use them in a manner that would result in damage to the bar and/or board.

Critique

From time to time at the end of a project, or at a critical moment of the work critiques are scheduled. These are public presentations of the work and provide a forum for discussing it. An external critic - or several - may be brought in to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions, and should be taken quite seriously. Critics come in on their own time and expend a serious level of energy on trying to understand your efforts and give you good feedback. You should think of your presentation not as a moment of judgment, but as an opportunity to get input on implications and possible directions for development. The critiques of your fellow students will also be essential to your education as a designer.

Course Content *(or what we'll be doing for the next six weeks):*

Design One (D1) is the first of four lower division studios that collectively explore fundamental issues of design. During the Summer A term, we will address a range of items that form the foundation for what we might call a "design culture". Often termed a "skills" course, D1 will, indeed, explore basic design skills in terms of drawing, sketching and model building. Additionally, we will develop a sense of **design process**, which can be understood as the methodology one employs while developing a project. To this end, the vocabulary from the word list utilized in D1 is critical to the discourse that accompanies the development of your project. Of equal importance is the issue of *thinking as a designer*. The ability to conceptualize the design process, to state a position with respect to your intent, and to develop a system or logic for reflective decision-making is a critical aspect of your development as a designer.

Course Goals

- To introduce and develop the skills that will foster the perception, comprehension, and design of meaningful space.
- To introduce a series of design exercises that are fundamental to understanding design decision-making and provide a foundation for future design courses

Course Objectives

- Design Issues: to introduce fundamental design ideas through studio involvement with a basic formal language based in simple Cartesian spatial concepts and to charge that Cartesian language to communicate architecturally significant ideas.
- Drawing and Making: to recognize and construct quality line drawings using both projection and orthographic methods; to construct physical models that recognize the systemic foundations of form and space.
- Spatial Acuity: to understand, communicate, and manipulate spatial systems as a fundamental component of design activity; to visual/spatial acuity and drawing/modeling character.
- Abstraction: to study abstraction as a tool of investigation with all its possibilities for the discipline of Design; to study the clarity and diversity of graphic languages and to distill/rarefy systems, ideas and concepts as a fundamental activity.
- Design Activity: to develop the expectation that design activity requires diligence, focus, and fostered in and through design process and transformation.
- Tectonic Vocabulary: to develop an intellectually grounded tectonic vocabulary of materials and construction by understanding architecture as simultaneously a mental construct and a physical reality

Course Content in summary

- Design Skills
 1. awareness and perception
 2. visual judgment
 3. organizational ideas
 - formal relationships
 - hierarchy in two and three dimensions
 - concepts of order
 - figure/ground spatial interaction
 4. design process
 5. judgment in decision-making
- Communication Skills
 1. freehand drawing
 2. use of mechanical instruments and conventions
 - paraline: axonometric
 - orthographic: plan, section, elevation
 - perspective
 3. specific principles
 - depth and space in drawing: overlapping and layering
 - value application: build-up-of-line and shade/shadow
 - diagramming and figure/ground
 4. physical modeling

Studio Projects and Course Schedule

Specific model and drawing assignments will be given out each day and are always due at the beginning of the next class unless stated otherwise. Please be prepared to talk about your work each day.

- Week 1-2 (May 13-24)

The Cube - Reading a Spatial Language

The cube is a familiar, platonic volume that will serve as a neutral three-dimensional universe in which dynamic spatial relationships, as well as fundamental design vocabularies, are studied. You will each develop your own cubic construct in models and drawings (sketches, sections, and axonometric drawings).

- Week 3-4 (May 28 - June 7)

Matrix/Field - A System of Systems

In the second project, the spatial ideas operating in the cube meet another set of comparative artifacts with their own complex spatial structures such as text, music, or painting. The cube is situated in another dynamic field and unfolds itself in a process of organizational transformation. We will zoom in and out of the matrix to study particular intersections as compositional details. You will each develop personal matrix designs through graphic constructs and layered drawings.

- Week (June 10 - June 21)

Occupation/Intervention – Territorial Operations

The final project for a volume (room) within a linked sequence or itinerary of events (garden) becomes more deliberately inhabited through a rich and meaningful program of dwelling, being, acting, and thinking that is subjectively expounded upon in a different way by each student. Drawings and models of varied medium and material will be used in the development of the project and exquisite final models and drawings will resonate with your own individual concepts.

Performance and Grading

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 regurgitating 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 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.
- 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.

Relative Weighting of Assignments

While it may seem that most of your efforts will be reflected within the final product of each project, do keep in mind that the day-to-day interactions in studio and during presentations are noted and 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.

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, do keep in mind that the day-to-day interaction in studio and during presentations will have a significant impact on your final grade. The following listing of project grades should help to understand their breakdown and grading criteria.

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 for assigning grade points can be found at the following location:

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

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
Quality Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

Finally, we would like to recommend, if you are considering a major in one of the related departments within the College of Design, Construction and Planning (the disciplines associated with D1 are Architecture, Interior Design and Landscape Architecture), that the only way to appreciate either the extent of the commitment required or the rewards involved is total immersion. Design I is a demanding course that is part of a demanding major and as a result the things you will do becomes much more than just "homework." Talk to our upper level students - they will give you some sense of how design becomes a way of life. Go to the library - we can give you a list of periodicals to look at - keep up, look at them each month. As you move forward, be sure to stop in on studios and on upper level critiques, and keep an eye on the ever-changing DCP Gallery. If you don't really immerse yourselves, you will never have a sense of the depth and breadth of the field.

Attendance

There is no possibility to make 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 the learning. 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; i.e. call into the office and have a note left for your professor that you will have to miss class. It is your responsibility to get the assignments from your fellow students. **Three un-excused absences. More than three absences may result in a failing grade at the discretion of the professor.** Chronic tardiness can also affect your grade. It is never permissible to miss a final review, nor is it permissible to be late or to leave early without permission from the studio instructor. It would be considered unprofessional conduct to both your fellow classmates and the invited critics. If something is seriously wrong please talk to us about it. In the event of a serious illness, family or personal crises, arrangements can be made to prepare a schedule for submission of make-up work.

For additional questions regarding attendance, make-up work, please refer to the University of Florida Policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>.

Additional Information

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.

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 the College has a clear policy on the use of spray paints and other aerosols (matte spray for example). Aerosols are only to be used anywhere on the campus grounds outside of the specific painting booth provided by the college for these purposes are “strictly” prohibited. 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. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action.

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.

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.

Regarding accommodations for students with disabilities

Students with disabilities requesting accommodations should first register with the University of Florida Disability Resource Center by providing appropriate documentation (352-392-8565, www.dso.ufl.edu/drc/). Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

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

Required Texts

There is no specific or required textbook for this studio other than the following request: *An Unabridged dictionary* – Random House, Webster, etc. or equivalent online resource/application. Online or digital dictionaries may suffice, though a few hard copies in the room will be helpful. Other articles, essays, books, and other media resources may be required at specific moments during each project and I will make them available, either in the studio directly or on reserve in the library.

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.

As a final note:

*Thinking is good for you (by the way this idea is nowhere to be found in either Freud, Marx, Le Corbusier, or Einstein).
Our objective is to hot-wire your thinking engine, so that you can deliver some torque to the ideas that might be up there.
However, if all we get is smoke or the smell of burning rubber, then maybe there's nothing left to do but say with bravado
and self-assurance, "Pass the Sweet's Catalogue, please."*

Kaplan, Ken and Ted Kruger. *Mosquitoes. A Handbook for Survival*. Pamphlet
Architecture 14, New York: Princeton Architectural Press, 1993. p. 10.