

ARC 1302: Architectural Design 2

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Professors:

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TBD

General Introduction

Design Two (D2) is the second of four lower division studios that collectively explore fundamental issues of design. This term will take full advantage of the skills fostered in D1 (namely sketching, drawing, and modeling building) and build directly upon with the addition of analytical processes, precedent study, and continued investment in spatial thinking and making. The idea of process was central to D1, helping anchor the ideas, concepts, and intents in your own work. These are similarly valuable in D2, coupled with a new set of challenges which focus on the analytical mind and eye of the designer...which is to say, the skills fostered in D2 will be evident in your own design work and your ability to see the same ideas imbedded in the work of others (or the value of precedent).

Course Goals

1. To continue to develop the skills of the perception, comprehension, and design of meaningful space.
2. To introduce the issues of analysis and looking critically with a designer's eye and mind to larger issues and precedents of our built environment.

Course Objectives

The course is intended to introduce students to:

1. Design Issues: to continue in the development of design ideas through studio involvement, practice and discussion
2. Drawing and Making: to examine the conventions and relationships of architectural drawing (plan, section, elevation) in the determination of both the design as an artifact (the physical construct) and as an idea (the mental construct)
3. Spatial Acuity: to continue in the development of systemic thinking and making with regard to design activity.
4. Analysis: to understand and develop a rigorous, critical analytical approach towards design work as a means of understanding design intent and appreciation (precedent) and as a means towards design intent and generation.
5. Notational Vocabulary: to develop a means for discovering, exploring and recording design ideas. Notational methods should include diagramming, mapping, and other means of design notation.
6. Design Activity: to further develop the ideas of diligence and effort in the design process, folding into this process the ideas of precedent, observation, constraint, convention, and logic.

Course Content

The course reinforces the basics of communication skills in design, with greater emphasis on refinement, analysis and diagramming as a means of studying, including:

1. freehand drawing (aka... sketching)
2. mechanical drawing: as a means of understanding spatial ideas, tectonics and systems (introduced in D1)
3. modeling: as a means of understanding spatial systems and concepts (introduced in D1)
4. analysis: as a means towards the appreciation of the precedent:
 - formal and spatial structure*
 - tectonic systems*
 - organizing strategies*
 - physical and spatial measurement/scale*
5. diagramming: as a means of understanding and speculating
 - layering and systemic exploration of precedent*

*underlying geometries, organizations and formal orders within precedent
spatial and tectonic relationships within precedent
generative systems of organization
generative conceptual thinking*

Studio Projects and Course Schedule

Multiple exercises will make up each project, and the potential for minor shifts in schedule and focus may occur as the projects develop. Sketching exercises will happen frequently in the studio and consistent sketching outside of class is encouraged.

Week 1: Analysis of the Familiar (discussion/review tentatively scheduled for Tuesday, July 8)

Analytical thinking comes easily to many of us, but can also be surprisingly challenging when the techniques, ideas and subject matter is unfamiliar. To help ease us into this type of thinking, we will use familiar objects as the focus and introduction to analytical methods of drawing, diagramming, and notation. You will each develop a set of analytical drawing studies of a familiar, yet unknown object.

Week 2-3: Buildings (review tentatively scheduled for Wednesday, July 23)

Peter Eisenman suggests there are two forms of diagram; one theoretical and analytic and the other operational and synthetic. We intend to employ both strategies in the examination of a building. You will each be constructing a series of scaled analytical documents of the building, starting with the conventions of building plan and section and transitioning to more potent diagrams relating space, tectonics and concepts.

Week 4-6: Intersections and Synthesis (review tentatively scheduled for Friday, August 8)

The final project continues the study of spatial thinking and making, wherein the concepts of material, joinery, light and shadow will be introduced, and infused with speculative potentials of occupation, scale and program. These will be developed through extensive model work, along with photography and drawing. You should be prepared to think in all forms of drawing (including perspective), as well potentially working in collaboration with your peers rather than as isolated individuals.

The Studio System – Reviewed

Your design studio will be a group of approximately 30 students, a similar number to Design 1. Please take advantage of the opportunity for more one on one and small group conversations about your design work. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving iterative sequences of doing, looking, articulating, clarifying and doing again. All efforts and critiques are public - therefore it is essential that you learn to trust and respect one another. A good design studio is necessarily one in which the class forms a collective identity.

You will have a permanent desk in a studio with your fellow students. This means that while working you are surrounded by your best resources and critics and inspiration are always at hand. You are strongly encouraged to work in studio whenever possible. In fact, success in the early years of design education seems directly correlated to whether or not the student is working in studio.

Regarding methodology and work ethic, you are expected to give your fullest effort and while this effort does not, in itself, guarantee excellent work, it does offer the greatest opportunity for design development through a rigorous, recursive process. You should build the habit of recording your thoughts in a sketchbook, as this is an excellent method of referencing your own thoughts and better understanding their evolution. The sketchbook is yours and will not be graded for the “beauty” of the notations it contains, but we may check periodically to see if you are using one, how, and offer some encouragement about alternate methods.

Additionally, you will want to begin building a reservoir of resources that are not strictly architectural, but could become so if viewed through the correct lens. We will help you with this by introducing selected texts, articles and presentations for specific projects and/or exercises. You should be engaged with this exploration – read, listen and ask questions. As with D1, student participation is highly encouraged and disregard for these moments may be reflected in grading.

Discussion and Critique

Design 2 will emphasize the rhetorical edges of your work – which is an elaborate way of saying, words matter. It is important that the heavy lifting of design work is accompanied by ideas, and you will be developing your ability to articulate these ideas in how you speak about your work. This will happen more frequently in day-to-day class

discussions, which may have a fluid and rather informal quality. You will likely find that projects will end with a more formal presentation or discussion, with the potential of outside guests. You should take these presentations seriously, collecting your thoughts and being ready to discuss your work.

Attendance

Attendance to studio is mandatory and will be recorded each day in class. 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 instructor 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 registered. We will let you know how to leave a message if you have to miss class. It is your responsibility to get the assignments from your fellow students. Two un-excused absences may adversely affect your grade. Three un-excused absences may be grounds for failing the course. Chronic lateness will also affect your grade. It is never permissible to miss a critique, nor is it permissible to be late or to leave early during a review. If something is seriously wrong please talk to us about it. Arrangements can be made to cope with serious illness, family or personal crisis.

Performance

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.

What we ask from you is a concerted effort, an innovative take on the projects, constructions that raise architectural issues, and most importantly, for you to challenge yourself and willingness to develop critical awareness of the potentials and limitations within your own work. It is also important to know that semester grades will account for dedication, effort, and improvement rather than simply looking at elusive ideas of "talent" - if you enter the course with well-honed skills and just sit on your skill all term, you should not receive an A, as you have done little to push your own learning, take any risks, or bring anything to the plate for the rest of the studio.

As part of this, you should recognize that the final grade for the course is established largely by the grades for each project. Project grades will be recorded and returned to you in a timely manner. We will also try to give some level of feedback about the successes of the project and areas for improvement. This semester will have three projects, with the first accounting for approximately 20% of the semester grade and the second two projects accounting for 70% of the semester grade (each project accounting for 35%). As with D1, these projects are broken into smaller exercises and it is essential that you do your best work on each exercise, as the project score will reflect both process and final work. Additionally, each project builds on the skills and ideas established in the preceding exercise, as well as the ideas and skills developed in D1. This means that the expectations will increase with each project relative to spatial thinking and analysis, development, and execution.

The remaining 10% will be based on in-class participation, attendance, effort and progress, and general attitude. While it may seem that most of your efforts will be reflected within the final product of each project, please keep in mind that the day-to-day interaction in studio and during presentations will have a significant impact on your final grade.

Finally, we would like to recommend that the only way to appreciate the extent of the commitment required of design education and its rewards is total immersion. Like Design 1, Design 2 is a very demanding course that is part of a demanding major and you should see that each exercise will become much more than just 'homework.' Talk to your teaching assistants - they will give you some sense of how design becomes a way of life. Go to the library - we are

happy to give you a list of periodicals, books and designers to look up – and search for others on your own. Watch what your classmates are doing – their projects share the same objectives but their methods, strategies, and resources will be different – and as such will offer you the opportunity to learn from each other in an expansive manner – and be sure to share you work!

Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	<i>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 course materials with new concepts and ideas in a thoughtful manner and is able to communicate those ideas in an exemplary fashion.</i>
A -	< 94.0% to 90.0%	3.67	<i>Close to outstanding work.</i>
B+	< 90.0% to 87.0%	3.33	<i>Very good, high-quality work.</i>
B	< 87.0% to 84.0%	3.0	<i>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.</i>
B -	< 84.0% to 80.0%	2.67	<i>Good work with some problems.</i>
C+	< 80.0% to 77.0%	2.33	<i>Slightly above average work.</i>
C	< 77.0% to 74.0%	2.0	<i>Average or satisfactory work. Student work addresses the project and assignment objectives with few problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.</i>
C -	< 74.0% to 70.0%	1.67	<i>Average work with some problems.</i>
D+	< 70.0% to 67.0%	1.33	<i>Poor work with some effort.</i>
D	< 67.0% to 64.0%	1.0	<i>Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail.</i>
D -	< 64.0% to 61.0%	0.67	<i>Poor work with some problems.</i>
E	< 61.0% to 0.0%	0.0	<i>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.</i>

Additional Information

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>

Room Use and Conduct

Since the studio is a shared student resource, it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you **clean up after yourself**. Failure to maintain the studio as a shared resource can create tremendous problems to the studio as a whole. If necessary, we will make time during studio to clean up debris.

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 in the painting booth provided by the college for these purposes. 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 violating this policy will be referred to the Dean of Students for disciplinary action.

It is essential that you conduct yourself in an appropriate manner during all studio sessions and when working/interacting with one another outside of studio hours. Respect the fact that the work atmosphere must

accommodate a range of tastes of music, language, public conduct and so forth. Regarding in-class behavior and etiquette, you are expected to be attentive to the exercises and discussions. This includes silencing your cell phones, avoiding in-coming calls that are not an emergency, avoiding texts and other social media distractions, etc. If you want undivided attention to your work, then you should afford the same attention to the daily activities of the studio. When working in studio outside of class, please respect the wishes of your fellow classmates by avoiding loud, boisterous or otherwise distracting activities (loud music, dancing, long personal cell-phone conversations, etc.). If you are requested to adjust your behavior, please do so. Be both courteous toward and tolerant of your peers. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

Safety

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 to ask us for a refresher course in safety at any time!**

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.

Physical and Mental Health Practices

Studio is a fascinating melting pot of people and ideas – and any number of contagious illnesses. The following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

If you are sick, stay home. This is important as the studio environment is one of close proximity with others and communication of illness can occur quickly. If you are sick, notify your faculty member at your earliest convenience, and then call your primary care provider or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) for advice and/or further instructions about returning to class.

- If they recommend a COVID test, an appointment, or other procedures - please do so.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
- Depending on the severity of illness, different options will be discussed to allow for the best opportunity to complete the semester's work.

Be ready to provide some kind of official documentation of your appointment, should it be requested

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

Required Texts

There is no specific textual source for this studio other than the following request:

A good dictionary – Random House, Webster, etc. – We are indifferent to specific brands and open to online resources and/or apps.

Other articles, essays, books, and other media resources may be required at specific moments during each project and will be made available, either in the studio directly, on reserve in the library, or posted to Canvas (if that resource is available for studio).

Academic Honesty

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.)

Counseling + Emergency Contacts

Health and Wellness:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road,

Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

Academic Resources:

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).