

Course Numbers: **ARC2303**
Course Titles: **Architecture Design 3**
Term: Fall 2025
Credits: 5
Class Numbers: VARIES (six sections)

Meeting Times: VARIES; MWF 4-6 (10:40 AM - 1:40 PM) or MWF 7-9 (1:55 PM – 4:55 PM)
Meeting Locations: VARIES; Antevy Hall, Gainesville FL USA

Studio Coordinator: Mark McGlothlin
Edward M. "Ted" Fearney Endowed Associate Professor of Architecture
Associate Director of Undergraduate Programs
University of Florida | College of Design, Construction & Planning | School of Architecture
Office Location: Jonathan and Melanie Antevy Hall, Room 266 | Gainesville FL 32611-5702 USA

Contact: Email: mmcglath@ufl.edu
Telephone: (352) 294-1477

Studio Instructors:	<u>Periods 4-6</u> Jason Alread, jalread@ufl.edu Gabriel Gonzalez, gabriel.gonzalez@ufl.edu Amanda Rutherford, arutherford@ufl.edu	<u>Periods 7-9</u> Michael Dieffenthaler, dieffenthaler@ufl.edu Mark McGlothlin, mmcglath@ufl.edu Breanna McGrath, breannaedmcgrath@ufl.edu
---------------------	---	---

Office hours: Scheduled hours vary per instructor. Appointments are available
Please email the instructor for special accommodations including
online or phone meetings if/as needed.

Introduction

Architectural Design 3 (D3), acts as a continuation of the foundational introduction to the study of design as presented in Design 1 and Design 2. D3 will have, as at its focus the synthesis of a poetic notion with a design idea – that is to say, the development of a design process in which the product transcends its own physicality and become imbedded with meaning. D3 will explore how this transformation occurs and the various methodologies that might be used to give physical voice to conceptual space.

In the broadest sense, this studio will emphasize the analysis, understanding, and representation of the built environment. You will continue to develop your newly found vocabulary, both verbal and graphical, to better understand, discuss, represent, redefine, and occupy the mechanisms and mysticism of the constructed condition. With that in mind, there are key objectives that this studio will address:

- Investigating the complexities of underlying critiques and representations of constructed culture to discover/reveal the opportunities for architectural meaning, interpretation and intervention.
- Identifying and comparing formative ideas, concepts of space and formal orders within a cultural artifact that will form the foundation of analysis. (Do not feel constrained to the conventions of architectural representation – you may be encouraged to seek out other critical devices, including, but not limited to music, literature, painting, art and film).
- Reinforcing the importance of an iterative design process that extends across multiple methods of inquiry and at multiple levels of scale, detail, and experimentation
- Synthesizing analytical and intuitive thinking as a method for critique, comprehension, and design generation.
- Developing architectural spaces that emphasizes the importance scale and measure relative to human perception and occupation.
- Refining/advancing individual communication skills, placing greater emphasis on independent thought, self-critique, and graphical/verbal/textual acuity.

At the conclusion of the studio, students will have developed adequate skills to:

- Demonstrate a fundamental understanding of the relationship between architectural space, form, and tectonic definition at consistent, measured scales of representation
- Construct architectural ideas that are anchored to the pursuit of architectural and cultural meaning within the design process
- Work with confidence between physical and digital means of study to develop the fundamentals of architectural intent and direction.

- Contribute to a burgeoning design culture within the studio the encourages the sharing of design in an open, respectful, optimistic, thoughtful, and mature manner.
- Recognize the importance of a self-directed and self-critical design process.

Course Concepts and Project Sequence

The term consists of two primary projects, with the first informing the second. Where projects tended to be more discrete in D1 and D2, we use the linking of projects in this term to demonstrate and reinforce the versatility of process, and to help develop richer and more generative design motivations. To help establish this, we will use the concept of cultural artifacts and contexts as an initial point of departure - film, literature, a piece of music, a piece of choreography, etc. We will explore how these catalysts can inform the spatial ideas of a project, encouraging the development of relationships between space(s), tectonics, scale, materiality, movement, sequence, occupation, etc. The two projects descriptions that follow are general summaries and as such are not definitive of each step, iteration or redirection that may occur.

Door, Window and Stair, the first project for the term, is direct in its exploration of these ideas, with particular emphasis on the questions of spatial definition and abstraction, scale, threshold, tectonics, and program/occupancy. It should be noted that this has been a very successful project, and upper division/grad students have frequently referenced this as a significant project in their architecture development.

The second project investigates the 'unpacking' of the primary issues of DWS into a physical context, such as a ruin, and develops a familiarity with its critical aspects. Particular attention will be paid to internal edges and the overlay of structuring systems at multiple scales and dimensions. Exposure to mapping issues at a large scale will be succeeded by a longer study of how specific artifacts may: present themselves systematically at an occupational scale; address issues in the formation and adaptation of edges, overlaps and/or boundaries within other incongruent systems; reveal the potential of the figure-ground framing of spaces, consistencies and transformations of infill; suggest how the articulation of spatial and tectonic joints may find their origins in pre-existing conditions; and reveal the differences, both pronounced and nuanced, between various types of thresholds and overlaps.

Preliminary Project Schedule and Key Dates (these may be subject to change):

Project 01: Making of a programmatic tool (a tectonic assemblage): 5-6 weeks (approximately)

Cultural Artifact as Spatial Generator:

Project 01a. Artifact Analysis, generative diagramming, and initial process: (2-3 weeks)

Process-centered work that examines cultural ideas and artifacts that may inform, influence, or otherwise prompt spatial and tectonic ideas. Specific steps will vary.

Focus: analysis/conceptual generation/transformation; process

Project 01b. Door/Window/Stair Assemblage: (3-4 weeks)

Large, scale specific, materially, and tectonically rich project that examines ideas of spatial definition and abstraction, scale, threshold, tectonics, cultural and conceptual foundations, and program/occupancy.

Large model (3/8" = 1'-0"; model volume: 16"x14"x20") and drawings (3/16" = 1' 0")

Focus: scale, materiality, program, tectonics (more specifically - edge/boundary/threshold)

Assemblage Exhibition: Monday, September 29 from 1:00-2:30pm in the DCP Atrium

Project 02: Cultural Artifacts (an idea of the origin of ideas): 7-8 weeks (approximately)

Constructing Place as a Cultural Quilt:

Project 02a. Diagramming the Cultural Artifact/Ruin as Context (Analysis and mapping): 3-4 weeks

Documentation, interrogation, analysis, selective combination - dynamic mapping exercise

Establishing the nature of palimpsest – a systematic understanding

Overlay / Exfoliation of edge / Nomadic Mappings

Focus: research/analysis, interpretation; translation/representation; process

Project 02b. Context and Intervention: 3-4 weeks with review on **Wednesday, November 19** during class

Developing an understanding of a culturally loaded context through careful analysis (mapping, research, etc.). This analytical work will lead to a study with program acting in response to the layered narratives of culture and context and establishing a dynamic relationship between program and place.

Construction of a diagrammatic site / intervention model (method to be determined)

Final scale of spatial development (1/8" = 1' 0")

Focus: scale, materiality, program, and site (context)

Critical D3 Dates:

D3 Exhibit: September 29 in the atrium (1:00-2:30pm). September 29 – October 3 in the DCP Gallery

Final Review for Project 2: Wednesday, November 20 during class hours

Studio Clean-out: Friday, November 21 (details to be coordinated by studio)

Week	Day	Date	Topic/Assignment	Readings
01	FRI	08/22	STUDIO INTRODUCTIONS	
02	MON	08/25	INTRODUCE PROJECT 01:	TBA
	WED	08/27	Analyzing a cultural artifact	
	FRI	08/29		
03	MON	09/01	NO STUDIO - LABOR DAY HOLIDAY	TBA
	WED	09/03	TRANSITIONING:	
	FRI	09/05	Analysis to Generation	
04	MON	09/08	PROJECT DEVELOPMENT:	TBA
	WED	09/10	Defining spaces, boundaries, thresholds and scales	
	FRI	09/12		
05	MON	09/15	PROJECT DEVELOPMENT:	TBA
	WED	09/17	Development of program and systems at scale in model and drawing. Introduce final model.	
	FRI	09/19		
06	MON	09/22	PROJECT DEVELOPMENT:	TBA
	WED	09/24	Refining project definition in model and drawing	
	FRI	09/26	Final model development	
07	MON	09/29	DWS LOLLAPALOOZA: 1-2:30pm in the DCP Atrium	TBA
	WED	10/01	PROJECT 02:	
	FRI	10/03	Introduction of a marked context	
08	MON	10/06	CONTEXT ANALYSIS:	TBA
	WED	10/08	Discovering the importance of contextual traces	
	FRI	10/10		
09	MON	10/13	CONTEXTUAL PROGRAMMING:	TBA
	WED	10/15	Exploring what context brings to the process	
	FRI	10/17	Homecoming: no class	
10	MON	10/20	PROJECT DEVELOPMENT:	TBA
	WED	10/22	Rethinking program as a progression within landscape and between spaces	
	FRI	10/24		
11	MON	10/27	PROJECT DEVELOPMENT:	TBA
	WED	10/29	Development of project work in model and drawing	
	FRI	10/31		
12	MON	11/03	PROJECT DEVELOPMENT:	TBA
	WED	11/05	Ongoing development with emphasis on enlarged scales.	
	FRI	11/07		
13	MON	11/10	PROJECT DEVELOPMENT:	TBA
	WED	11/12	Ongoing development with emphasis on program and spatial/tectonic definition in drawing and model.	
	FRI	11/14		
14	MON	11/17	FINAL WORK: tie up the loose ends!	
	WED	11/19	D3 FINAL REVIEWS: during studio hours only	
	FRI	11/21	D3 STUDIO CLEANOUT	
15	MON	11/24	NO STUDIO – THANKSGIVING HOLIDAY	
	WED	11/26		
	FRI	11/28		
16	MON	12/01	NO STUDIO:	
	WED	12/03	You are encouraged to attend Upper Division and Graduate Reviews (schedule to be posted)	
	FRI	12/05		
17	MON	12/08	NO STUDIO	
	WED	12/10	FINAL DIGITAL SUBMISSIONS DUE (4:30 PM)	

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 Antevy Hall, Rinker Hall, and 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. unless discussed/required by the professor.
- No use of power tools, work benches, concrete blocks, etc.

The college has provided a 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.

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. Second, 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.

Attendance 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 at the end. You will begin as you will go on - by making things 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.

Relative to this iterative process, 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.

Attendance

The studio will meet during assigned periods (4-6 and 7-9) on Monday, Wednesday, and Friday. Our policy on attendance is extremely strict: All students are expected to attend every scheduled studio meeting. Any absence must be explained. Call the office and have a note left for your professor or contact your professor via email. If something is seriously wrong and may affect your attendance, please talk to us about it. Arrangements can be made to cope with serious illness, family issues, or personal crises. Note the following:

- Three (3) unexcused absences will result in a full letter grade deduction.
- Four (4) unexcused absences will result in a failing grade and/or recommended drop from the course.
- Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

Reviews

At the end of a project or at critical moments of the work, reviews are scheduled. These are public presentations of the work and provide a forum for its discussion. External critics are often invited to provide a fresh viewpoint and to stimulate discussion. Critics come in on their own time and expend a serious level of energy on trying to understand your endeavors and give you good feedback. You should think of your presentation as an opportunity to get input on implications and possible directions for development. The critiques of your fellow students are also essential to your education as a designer. Note the following particular requirements pertaining to studio reviews:

- You are REQUIRED to attend and actively participate in all reviews.
- All project work including printing/plotting must be complete AT THE TIME DESIGNATED IN STUDIO (PENCILS DOWN!) Printing or working after this time or during reviews will not be allowed.
- You are expected to attend the entirety of reviews, including those of your classmates/peers. It is not permissible to be late or to leave early, as it would be a direct insult to invited reviewers, faculty, and your fellow classmates
- If you arrive late to a review, you may not be allowed to present your work and will receive an automatic reduction of one letter grade on the project or assignment. You may or may not be allowed to present your work at a later date.

Make-up Policy

Your attendance and active participation is essential for the studio-based educational model. It is typically not possible to make up a missed studio session. 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 that happens during interactive group discussions. If you miss a class, it is your responsibility to get any assignments and/or class notes from your fellow students.

Grades

Your efforts and evaluation on the cumulative body of work will account for 90% of your final grade, divided equally between Project 1 (45%) and Project 2 (45%). 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 are 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:

Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	<u>Outstanding work</u> . 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

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
			representation. The student can synthesize course materials with new concepts and ideas in a thoughtful manner and is able to communicate 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	<u>High quality work.</u> 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	<u>Average or satisfactory work.</u> Student work meets project and assignment objectives with problems. Graphics and models are complete and satisfactory, possibly exhibiting concerns in craft, development, 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	<u>Inadequate and unsatisfactory work.</u> Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness.

Required and Recommended Textbooks

This class does not have any required textbooks. From time to time, books, magazines, articles, and material samples will be provided by the faculty for student use either through the Canvas e-learning site or as hard-copy documents in studio. Students are encouraged to bring individual reference materials to the studio.

Materials and Supplies Fee

ARC2303 carries an additional materials and supplies fee of \$42.80. This will help cover the costs of plotter ink and bond paper for the plotters.

Required Materials, Tools, Equipment, and Software

Tools and Supplies

Pencils, pens, paper, endless rolls of trace, and an active, curious mind are required. Students are expected to provide their own portable parallel bar and board (24"x36" minimum, 30"x42" recommended). Physical modelling tools, and model-building materials are required. You will need some basswood in a range of sizes, especially 1/16" thickness and 1/32" thickness planks. Linear member dimensions will vary. Specific materials will be discussed throughout the semester.

Studio Equipment

At least one desk (30" x 60") is provided for all students, along with a studio space that is accessible 24 hours-per-day, 7 days-per-week. Studios are safeguarded with combination door locks. In addition to the shared studio space and desks, students are expected to provide the following studio equipment for their own use:

- General room area lighting is provided. Individual desk or task lamps should be provided by students.
- Power is supplied in the studio through an overhead grid. Students should plan to provide their own extension cords and power strips to allow for power drops to desks as needed.
- Studio desks are typically flat, unfinished wood surfaces with irregular surfaces and edges. Students should provide their own drawing boards if/as needed to facilitate hand-drawing.

Computer Hardware and Software

All students are expected to have personal computers capable of operating the fundamental graphics programs required for technical drawing, design, and visualization (introduced in ARC2492C Introduction to Building Technologies). It is highly recommended that your operating system is Windows 10/11 64-bit. Plan on budgeting \$300-\$500 per year for free-standing. Most software will also be available at the CIRCA Architecture computer labs in ARC 116, 118, 120 (<https://it.ufl.edu/learning-spaces/locations/antevy-hall/>).

The following is a list of commonly used software for installation on your own personal computers:

- UF Canvas e-learning portal: <http://elearning.ufl.edu/> (use your UF Gatorlink login and password)
- Zoom: <https://ufl.zoom.us/> (use your UF Gatorlink login and password)
- Miro: <https://miro.com/> (for daily/weekly submissions and in-class presentations of digital materials)
- GatorCloud: <https://it.ufl.edu/cloud/>
- GatorCloud Microsoft Office 365: <https://it.ufl.edu/cloud/collaboration-tools/office-365/>
- Autodesk: Free student access to all Autodesk products, including AutoCAD, Revit, etc.: <http://www.autodesk.com/education/free-software/all>
- Adobe Creative Cloud: Discounted student access to Photoshop, InDesign, Illustrator, Acrobat, etc.: <https://www.adobe.com/creativecloud/buy/education.html>
- McNeel Rhinoceros 8.0: UF has a special licensing agreement with McNeel Miami and Educational Licenses are offered at a discount rate of \$95 at this link: <https://mcneelmiami.com/inc/sdetail/23049>

UF Apps: <https://info.apps.ufl.edu/>. This is a “streaming” option available for a variety of applications, listed on the UF Apps website. However, please note that this requires a fast internet connection to use reliably, and user customization preferences are not retained between sessions.

UF Academic Policies and Resources

For additional UF “Academic Policies & Resources,” go to: <https://go.ufl.edu/syllabuspolicies>. These resources include information about:

- Requirements for class attendance, make-up exams, and assignments
- Processes for students with disabilities who may require accommodations
- Current UF grading policies
- Expectations for course evaluations and constructive feedback
- The University’s Honesty Policy regarding cheating, plagiarism, etc.
- In-class recording of class lectures for personal use
- Academic resources, including contact information
- Campus health and wellness resources, including contact information

Discussing difficult topics objectively and without endorsement

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today’s complex world.

With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions-including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. In response to challenging material, students and instructors are encouraged to ask honest questions and thoughtfully engage one another’s ideas. But hostility, disruptive and disrespectful behavior, and provocation for provocation’s sake have no place in a classroom; reasonable people disagree reasonably.

These guidelines can help instructors and students as they work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

The following summary of Florida HB7 (2022) is provided for additional information and context:

HB 7 – Individual freedom

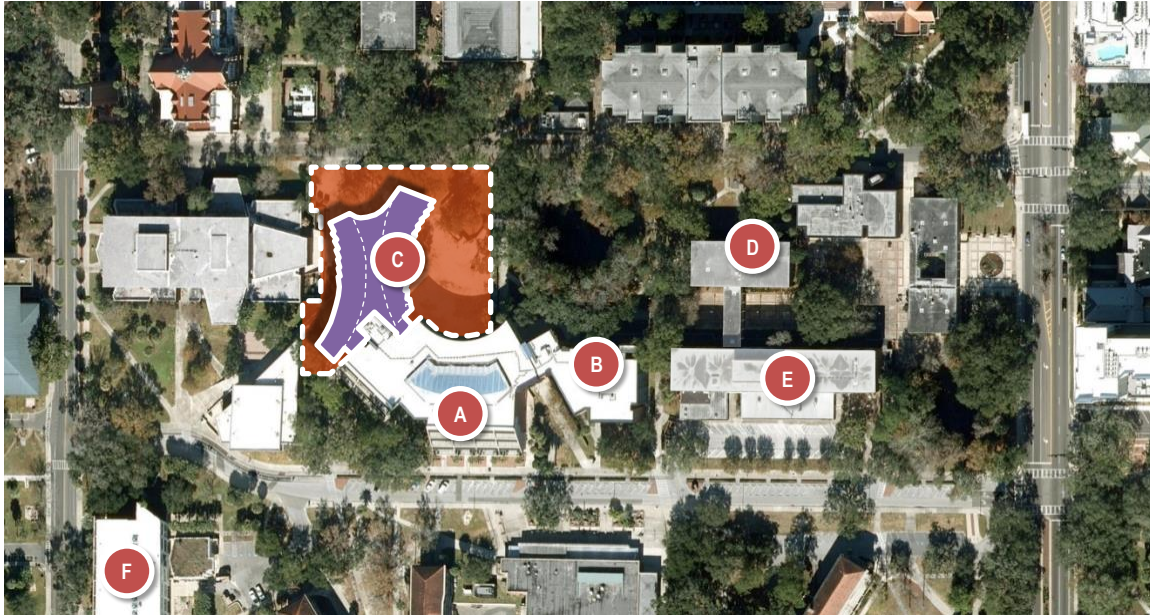
“(4)(a) It shall constitute discrimination on the basis of race, color, national origin, or sex under this section to subject any student or employee to training or instruction that espouses, promotes, advances, inculcates, or compels such student or employee to believe any of the following concepts:

- 1. Members of one race, color, national origin, or sex are morally superior to members of another race, color, national origin, or sex.*
- 2. A person, by virtue of his or her race, color, national origin, or sex is inherently racist, sexist, or oppressive, whether consciously or unconsciously.*
- 3. A person’s moral character or status as either privileged or oppressed is necessarily determined by his or her race, color, national origin, or sex.*
- 4. Members of one race, color, national origin, or sex cannot and should not attempt to treat others without respect to race, color, national origin, or sex.*

5. A person, by virtue of his or her race, color, national origin, or sex bears responsibility for, or should be discriminated against or receive adverse treatment because of, actions committed in the past by other members of the same race, color, national origin, or sex.
6. A person, by virtue of his or her race, color, national origin, or sex should be discriminated against or receive adverse treatment to achieve diversity, equity, or inclusion.
7. A person, by virtue of his or her race, color, sex, or national origin, bears personal responsibility for and must feel guilt, anguish, or other forms of psychological distress because of actions, in which the person played no part, committed in the past by other members of the same race, color, national origin, or sex.
8. Such virtues as merit, excellence, hard work, fairness, neutrality, objectivity, and racial colorblindness are racist or sexist, or were created by members of a particular race, color, national origin, or sex to oppress members of another race, color, national origin, or sex.

(b) Paragraph (a) may not be construed to prohibit discussion of the concepts listed therein as part of a larger course of training or instruction, provided such training or instruction is given in an objective manner without endorsement of the concepts."

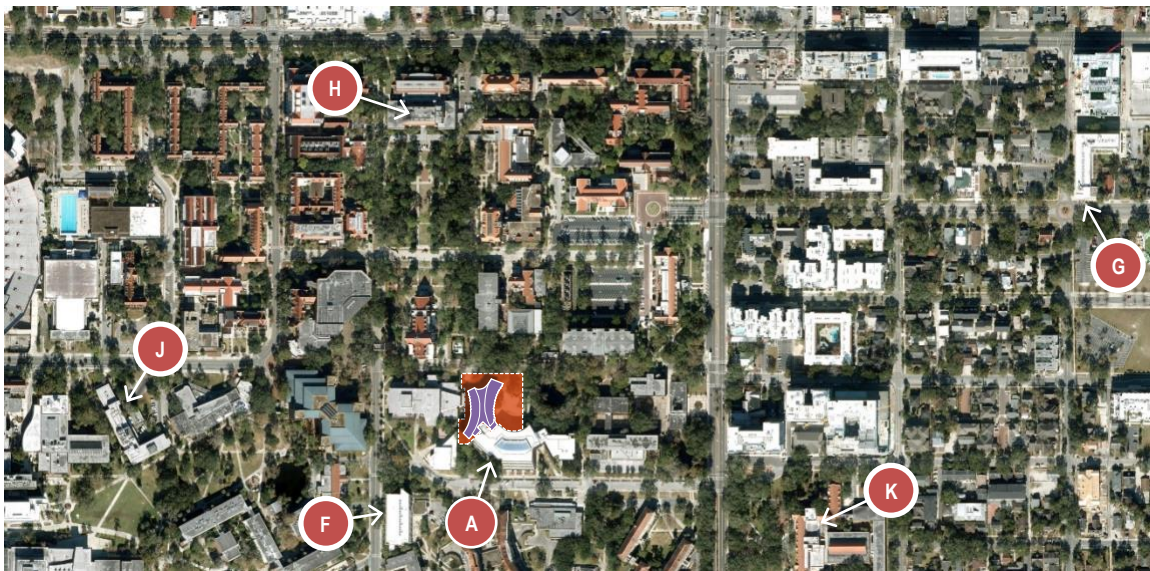
SOA FACILITIES (GAINESVILLE FL)



Source: <https://campusmap.ufl.edu/>, with annotations by B.Walters

Key Facility Locations:

- A Jonathan and Melanie Antevy Hall – Studios + gallery + atrium + computer lab (*first floor, accessible from south / Inner Road*)
- B Jonathan and Melanie Antevy Hall – Faculty offices + conference/meeting rooms
- C Bruno E. and Maritza F. Ramos Collaboratory (*in construction Fall 2025*)
- D Fine Arts “A” – Architecture and Fine Arts Library on second floor
- E Fine Arts “C” – spray booth on second floor (room FAC 211); woodshop on ground level; art shops on ground level
- F Rinker Hall – Classrooms



Source: <https://campusmap.ufl.edu/>, with annotations by B.Walters

Additional Gainesville Campus Facilities + Resources:

- A Jonathan and Melanie Antevy Hall
- F Rinker Hall
- G Digital Fabrication Laboratory – Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601) – *11 minute walk from Arch Building*
- H **Library West**
- J Williamson Hall – **Lectures**
- K **Norman Hall – Lectures**