

Architectural Design 5 | ARC 3320 + ARC4073

Fall 2025

School of Architecture, College of Design Construction and Planning, University of Florida

Course Syllabus

Credits: 6

Meetings: MWF 10:40 am – 1:30 pm (periods 4-6)

Location: Architecture Building rooms 410-422 (to be assigned)

Instructors: Maze (coordinator) Brisotto, Montoya, Richmond, Sharston, Sprowls

Introduction

Design 5 begins a studio sequence of investigations within urban places considering contextual issues that will be expanded and revisited in future studios. For example, while this D5 Studio will investigate historic urban contexts and urban morphology emerging in the late 18th and early 19th centuries, D6 Studio will study Manhattan as a high-density industrial age American city largely developed during the 20th Century and currently being transformed during the early 21st Century. Design 5 will introduce relationships among urban contexts as dynamic systems, underpinned by an organization infrastructure often of historic significance, that like a palimpsest, is partially erased and rewritten over time. Contemporary technology is typically overlaid on historic urban fabrics to accommodate transportation, increased density. Even periods of economic stagnation have interesting impacts on a cities lineage as they may have been frozen in time so to speak and preserving what might have been remade in robust economic times. Students will be asked to develop an awareness and understanding of these urban issues, the important role of public space, spatial urban infrastructure, and the form of urban fabric – morphology. Design 5 also seeks students to build on their analytical and design processes initiated in the lower division studios. Students should seek to advance toward the next level of architectural development exploring issues of representation; the relationship between ideas and tectonic form; organizing spatial systems (structure, circulation, mechanical) and delineating plans, elevations, sections, etc.

Key objectives of this D5 studio are:

- Establishing a critical design approach based in research and analysis that informs appropriate responses to the physical and cultural context that respects and challenges the potential of architecture as a participant in an urban context.
- Developing formal and spatial relationships between the interior and exterior spaces of the design proposal while developing an understanding the role of the building envelope in the mediation between those two realms.
- Developing a tectonic language, material considerations, and spatial organization consistent with the defined conceptual approach and developing this through architectural conventions of plan, section, and detail.

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

It's very easy to be different, but very difficult to be better. – Jonathan Ive

Methodology

This course builds on the analytical and design processes developed in the lower division studios, particularly as they engage a historically and culturally charged city. It also builds upon the transitional nature of Design 5 which is consciously “architectural” in terms of issues of representation, the relationship between ideas and form, and the delineation of plans, elevations, sections, etc. Design 6 will explore architectural conventions in three basic modes: conceptual, tectonic, and representational.

The conceptual builds upon the method and process structure of the lower division. The conceptualization of the building will be explored largely through the question of architectural ideas and positions: their appropriateness and constituent strategies for translating an idea into built form.

The tectonic explores the making of meaning through an exploration of the tectonics (poetics of construction and materiality). Issues of tectonics are explored through structure, building envelope, material, and detail (the expressive qualities of assembly).

The representational explores meaning inherent in carefully considered forms of representation – plans, sections, 3-dimensional modeling of various means, and diagrams. Issues of scale, occupancy, and materiality are recorded in drawings. Design 6 represents a shift in techniques, with emphasis given toward the digital in both exploration and representation – from context models, volumetry, tectonics and in-context representations. Nevertheless, digital methods will not be used unquestioningly. Emphasis will be given as to their appropriateness for the given task and exploration and hybrid techniques will be promoted. For example, emphasis will be given to using digital methods analytically over realistic renderings. Conventions of plan and section will be used to test explorations in 3d modeling. In addition, physical models will be used both as process investigations and presentation constructs.

Project 1 Poetics of Interpretation: (i.e. A Satellite Contemporary Art Museum). An architectural Etude to explore the fundamental rigors of responding to concepts, codes, and useful organizational systems. This will be done as small-scale (5,000-10,000 sf) urban infill project in Gainesville, FL (or similar)

Key learning objectives:

- Spatial response to contextual issues: Immediate context and broader social & climate issues.
- Development of plan, section, and circulation as spatial systems and drawing conventions (conceptual level)
- Ground sky relationships as developed in plan and section drawings.
- Introduction of climate responsive strategies (hot and humid).

Project 2 Cultural Center: Reconsidering the Role of Civic Architecture and Public Space. How can we recall the past while holding an optimistic vision of the future through architecture? Certainly, this is a

challenge. We will explore these ideas through developing an architecture inspired by culture, climate, and civic engagement within a rich, historically diverse city such as Charleston, SC or Savannah, GA.

Key learning objectives:

- Development of conceptual response to context: social, climate, local.
- Development spatial organization of a complex program: Large and small spaces +/- 50,000 sf.
- Development of architectural form, structure, enclosure and circulation systems driven by a conceptual position.
- Development of appropriate climate responsive strategies (hot and humid)
- Multiple site visits to test and reconsider design strategies.
- Development of active climate control systems: schematic design level
- Spatial response to contextual issues. Immediate context and broader social & climate issues.
- Development of plan, section, and circulation as spatial systems and drawing conventions (schematic level)
- Development physical and computer modeling techniques to study spatial design.

Critical D5 Dates:

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	
	WED	09/03	TRANSITIONING:	TBA
	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	
	FRI	09/19	model and drawing. Introduce final model.	
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	PROJECT 01: FINAL REVIEW	In Class
	WED	10/01	PROJECT 02: INTRODUCTION	
	FRI	10/03	CHARLESTON TRIP	TBA
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	
	FRI	10/24	landscape and between spaces	
11	MON	10/27	PROJECT DEVELOPMENT:	TBA
	WED	10/29	Development of project work in model and	
	FRI	10/31	drawing	
12	MON	11/03	PROJECT DEVELOPMENT:	TBA
	WED	11/05	Ongoing development with emphasis on enlarged	
	FRI	11/07	scales.	

13	MON	11/10	PROJECT DEVELOPMENT: Ongoing development with emphasis on program and spatial/tectonic definition in drawing and model.	TBA
	WED	11/12		
	FRI	11/14		
14	MON	11/17	PROJECT DEVELOPMENT: Ongoing development with emphasis on program and spatial/tectonic definition in drawing and model.	TBA
	WED	11/19		
	FRI	11/21		
15	MON	11/24	NO STUDIO THANKSGIVING HOLIDAY	
	WED	11/26		
	FRI	11/28		
16	MON	12/01	PROJECT 02: FINAL REVIEW	9-5
	WED	12/03	NO STUDIO (try going to Grad Reviews)	
	FRI	12/05		
17	MON	12/08	ALL STUDIO CLEANOUT	
	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) 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 or leaving early (within 30 minutes of the start or finish 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.

Field Trips (required)

One field trip to Savannah and Charleston is required with one overnight stay (estimated to be \$150 to \$300). Additional daylong field trip(s) will be required to visit sites in Florida. Travel waivers must be signed in advance of field trips. Students are responsible for arriving to locations on time and ready to tour cities/sites.

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	<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 can 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 meets project and assignment objectives with problems. Graphics and models are complete and satisfactory, possibly exhibiting concerns in craft, development, 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>

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
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><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.</i>

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

ARC3320 carries an additional materials and supplies fee of \$96.66. 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."