

Course Number: **ARC4071**  
 Course Title: **Core Studio 1**  
 Term: Fall 2025  
 Credits: 6  
 Meeting Schedule: MWF 4-6 (Monday, Wednesday, and Friday, 10:40 AM – 1:40 PM)  
 Meeting Location: Antevy Hall, TO BE ARRANGED

Instructor: Bradley Walters, AIA  
 Associate Director of Graduate Programs  
 Edward M. "Ted" Fearney Endowed Associate Professor of Architecture  
 School of Architecture  
 College of Design, Construction & Planning | University of Florida  
<http://studiowalters.com>

Contact Information: Office Location: Antevy Hall, AH 0236  
 Email Address: [bradley.walters@ufl.edu](mailto:bradley.walters@ufl.edu)  
 Telephone No.: (352) 294-1462  
 TA: Hunter Oropeza  
 TA Contact Info: [hunter.oropeza@ufl.edu](mailto:hunter.oropeza@ufl.edu)

Office Hours: For F25, office hours will be Thursdays and Fridays, periods 7-8 (1:55 PM – 3:50 PM EST), or by appointment. To reserve a meeting time, go to: <https://linktr.ee/bradley.walters> (or use QR code, at right). Please email instructor for special accommodation including online or phone meetings, if needed.



## SYLLABUS

*Latest Revision: 15 August 2025*

### 01. COURSE DESCRIPTION <sup>1</sup>

#### **ARC4071 Core Studio 1** (6 Credits, Grading Scheme: Letter Grade)

This course introduces a variety of design techniques, including design theory, three-dimensional development, and spatial relationships.

### 02. INTRODUCTION AND OVERVIEW

**ARC4071 Core Studio 1** is the introductory studio that initiates your exploration into fundamental issues of design. During this 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, Core 1 will, indeed, explore basic design skills in terms of drawing, sketching, and model building. Central to this studio will be the development of a design process, which can be understood as the methodology one employs while developing a project. To this end, the development of a spatial vocabulary will be critical to the discourse that accompanies the development of each project. Of equal importance are the issues of thinking as a designer. The ability to conceptualize the design process, to state the position with respect to your intent, and to develop logic for decision-making is a critical aspect of your development as a designer.

Core Studio 1 explores fundamental issues of design, particularly the issues of design process. This idea of process will become a central tenet of your work, and perhaps may become inseparable, given our repeated emphasis on "thinking through making." You will be building a tremendous number of skills in the coming weeks, some directly tied to how to make, but more so how to think spatially, tectonically, and conceptually, all with precision and design intent.

Note that this course brings together a small group of students with very diverse backgrounds. Some of you (or your classmates) will arrive with fairly sophisticated skills in drawing, model-making, and/or three-dimensional digital modeling. Some of you will just be beginning to develop those skills. All of you are bringing a range of individual experiences from a broad set of personal and professional backgrounds. Recognize that we will hope to build on everyone's greatest strengths, and you should see the studio as a place of collective learning where we learn from each other as much as from the faculty.

<sup>1</sup> University of Florida Course Catalog, <https://catalog.ufl.edu/UGRD/courses/architecture/>.

## 03. COURSE OBJECTIVES AND GOALS: STUDENT LEARNING OUTCOMES (SLOs)

By the end of this course, students will be able to:

- Learn through making.
- Demonstrate an ability to perceive, understand, visualize, and design meaningful spatial proposals.
- Demonstrate an iterative, transformative, and disciplined design process.
- Understand abstraction as a multi-scalar tool of investigation, allowing your design studies to move fluidly between various scales of architecture, from the minute detail, to the body, to the building, and to the community, neighborhood, or urban condition.
- Construct high-quality line drawings, including orthographic projections (two-dimensional, plans and sections) and projections (axonometric, isometric, and perspectival).
- Construct refined and well-crafted physical models that demonstrate an understanding of craft, material relationships, construction systems, and three-dimensional spatial relationships.
- Make exquisite things to represent your ideas with conviction.
- Demonstrate an intellectually-grounded tectonic vocabulary of materials and construction by understanding architecture as simultaneously a mental construct and a physical reality.
- Use notational methods for understanding complex systems, relationships, and connections within, around, and between architectural elements.
- Understand the value of looking at built work and precedent as a critical part of design thinking and making.
- Demonstrate the ability for self-assessment and self-criticism and the ability to establish intellectual positions, frames of reference, and appropriate responses to social, cultural, environmental, logistical, and/or professional issues of our discipline.
- Demonstrate visual, verbal, and text-based communications skills necessary to conduct spatial research and communicate effectively.

## 04. WEEKLY COURSE SCHEDULE OF TOPICS AND ASSIGNMENTS

Weeks 1-5: **Negotiations and Love Songs: The Socialite and the Recluse - *Constructing Spatial Languages***

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 axonometrics/isometrics). We will investigate domestic relationships in space, working from the inside-out.

**Points of Contact – *Touching Again, for the First Time***

In parallel with our spatial studies, we will begin a parallel set of exercises that allow us to document and reconsider the physical world we inhabit. We will ruthlessly draw, with meticulous precision and measure, working from the detail and part to the whole.

Weeks 6-9: **Dangerous Ecologies – *A Palimpsest of Relationships***

In the second project, the spatial ideas are refined using the framework of a matrix as the context. This dynamic field unfolds and transforms through a process of organizational transformations. We will zoom in and out of the matrix to study particular intersections as compositional details. You will each develop matrix proposals using graphic constructs and layered drawings.

**Dissection – *Reading Stories through Building Analysis***

In parallel with our matrix explorations, we will look at existing precedent and create careful, analytic documents that probe and explore their spatial, formal, material, and tectonic characteristics.

Weeks 10-13: **Gardens of Time and Memory – *Constructed Ground***

The final project develops a series of volumes within a linked sequence or itinerary within a constructed ground. Drawings and models of varied medium and material will be used in the development of the project and final models and drawings will demonstrate your own individual concepts.

Weeks 14-17: **Comprehensive Portfolio**

In the last weeks of the semester, we will ask that you construct comprehensive portfolios of your work from the semester, including analytic studies, project work, in-class drawings, and work from your sketchbooks. Use it as an opportunity to reflect on your work. Digital and printed hard-copy portfolios are required.

We will draw in class every day. We will talk about work every day. Specific model and drawing assignments will be discussed verbally in class each day, as well as through some paper handouts. We will also actively use a class Miro board to post and comment on work daily.

Assignments are always due at the beginning of the next class unless stated otherwise. Please arrive prepared to both work and talk about your projects each day.

## 05. THE STUDIO SYSTEM

We would like to take this opportunity to provide some of the "ground rules" for Core Studio 1. Many of these rules are bound up with the structure of the course that will probably be new to many of you. We like to think of them as not merely disciplinary formalities but rather the behavioral basis for your entry into a new kind of endeavor. Since most of them proceed directly from the demands of a Studio set-up we will begin by talking briefly about the Studio System of Education.

There are differing perspectives on education and learning processes. One historical model suggests that knowledge is transferred from teacher to pupil. While outdated in many ways, this idea of "learning as transmission" is still common. An alternative educational model suggests that students learn through doing. Through multiple iterations, the student gradually improves his/her abilities to both make things and to critically self-reflect on the work. This latter approach, "learning through making," is at the core of the studio system at the University of Florida.

This studio structure is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that students learn as much from fellow students as from professors. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving numerous and repeated sequences of doing, looking, articulating, clarifying and doing again. All effort and critique 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. The first few sessions will be difficult. After that it will become much easier.

This year you will have a desk in a studio with your fellow students. This is helpful because it means that when you are working, you are always surrounded by your best resources; inspirational approaches and collaborators are always at hand. We recommend you do the bulk of your design work at your desk in studio. The studio will prove to be the most fertile environment for you to do your work. You should also visit second year, third year, fourth year and graduate studios to look at and talk with the students there. They can talk about their work and design process, and perhaps offer some insight into the development of your own work.

Finally, the only way to appreciate either the extent of the commitment required or subsequent rewards is total immersion. Core Studio 1 is a demanding course. That is because it is a part of a challenging major, and we are expecting you to bring a heightened level of focus and intensity to your work as a graduate student. The work should become much more than just "homework." We hope that architecture and design become a way of life for you. Go to the library often. Look at the new periodicals that arrive each month. Stop in on studios and on upper-level reviews. Keep an eye on the ever-changing Gallery on the main floor of Antevy Hall ("the Architecture building"). The best way to fully understand the breadth and depth of the design disciplines is to fully immerse yourself in the culture of the studio, the school, and the college.

## 06. REVIEWS

Your work in the design studio will develop through presentations and group discussions about the work during each class session. From time-to-time at the end of a project or at a critical moment of the work, more formal "reviews" are scheduled. These are public presentations of the work and provide a forum for its discussion. Usually one or more external critics are invited to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions, and should be taken quite seriously. Reviewers 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 not as a moment of judgment, but as an opportunity to get input on possible directions for future development, whether through continued work on the project or through work on future projects.

Please recognize that the reviews of your peers and studio colleagues provide you with excellent learning opportunities and will be essential to your education as a designer. You are REQUIRED to both attend and actively participate in the discussions.

## 07. 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 students' work, and that you clean up after you are finished. We ask that you understand that the studio is a public space and conduct yourselves in an appropriate manner. The work atmosphere must accommodate a range of tastes of

music, language, public conduct and so forth. Be both courteous toward and tolerant of your colleagues. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

During studio hours and during critiques, mobile devices should be turned off or placed in a silent mode. When working in the studio outside of class, please respect the wishes of your fellow classmates by limiting loud, boisterous, and/or long mobile phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio.

Per UF policy, we do not permit smoking or the use of tobacco products on campus and in our buildings. This includes cigarettes, e-cigarettes, cigars and smokeless tobacco (chew or dip). Our campuses include our buildings, parking lots, garages and roadways.

#### 08. ATTENDANCE POLICY

The studio model of education relies on active participation in class. Much of the learning this semester will come through the in-class discussions of work, and the independent reflective thinking at work in each student during these discussions. Class sessions are an opportunity to come together to build a collective and shared spatial, formal, and material vocabulary.

As a result, 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 you miss a class, it is your responsibility to get any assignments from your fellow students. Note that THREE unexcused absences will result in a full letter grade deduction on your course grade, and FOUR or more unexcused absences will result in a failing grade and/or an automatic 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.

It is never permissible to miss a critique, nor is it permissible to be late or to leave early. It will be considered a direct insult to your fellow classmates and the invited critics. If you arrive late to a review, you will 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.

Note: Acceptable reasons for absences from class include illness (with doctor's note), serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays, and participation in official University activities. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will also be excused. Other reasons also may be approved, at the discretion of the instructor.

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.

#### 09. SAFETY

The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC), adjacent to the Antevy Hall. The facility includes a number of woodworking tools, including saws, drill presses, sanders, and hand tools. Woodshop 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. Please be aware of safety issues with tools, materials, or sprays you have not used before, and do not hesitate to ask for assistance if/as needed. Note that power tools are prohibited in the Studio.

#### 10. SPRAY PAINTING POLICY

Spray painting, or the use of any other sort of aerosol spray (including matte sprays), is NOT allowed in the Antevy Hall, Rinker Hall or in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action. Note that "Antevy Hall" includes the enclosed spaces of the building, as well as the exterior balconies, atrium, walkways, paved areas, stairways, common areas, roofs, and landscaping adjacent to the building.

#### 11. COURSE TECHNOLOGY

The UF Canvas e-learning portal will be used for sharing of certain common references available in electronic format. It will be accessible at <http://elearning.ufl.edu/>. Notify your faculty if you do not have access to the course through this online portal. We will use Miro for sharing daily work and we may, at times, use Zoom for synchronous online learning and class presentations. Links to the class Zoom meetings and Miro presentation boards will be provided through Canvas.

## 12. METHODS BY WHICH STUDENTS WILL BE EVALUATED AND GRADES DETERMINED

Your development as a designer and future architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each time you make something you will take on new questions or the same questions at another level of sophistication. There is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects. It is critical that you learn to *critique yourselves* effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and for you to challenge yourself and be constantly willing to continue to develop a scheme.

Assignment particulars including grading rubrics will be discussed in class and posted to the canvas e-learning site.

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. Day-to-day interactions in studio and during presentations are noted and will have a significant impact on your final grade. Interim grades will be issued and will include comments and a letter grade assessment for progress to that point. If you have questions at any point, make an appointment to meet with your faculty instructors.

**Grading Scale + Qualitative Descriptions**

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	<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 representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner and is able to communicate and articulate those ideas in an exemplary fashion.
A -	< 94.0% to 90.0%	3.67	Close to outstanding work.
B+	< 90.0% to 87.0%	3.33	Very good, high quality work.
B	< 87.0% to 84.0%	3.0	<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 addresses all of the project and assignment objectives with few problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.
C -	< 74.0% to 70.0%	1.67	Average work with some problems.
D+	< 70.0% to 67.0%	1.33	Poor work with some effort.
D	< 67.0% to 64.0%	1.0	<u>Poor work.</u> 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.

Every effort will be made to provide timely and appropriate feedback for your performance. Typically, grades and comments / feedback will be provided through the e-Learning portal to ensure confidentiality. If you have questions, you may schedule a conference with me at any time to review your grades, attendance, and performance. Final grades will reflect the University of Florida's current policies for assigning grade points: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Student grades will be determined based on grades from each project, weighted as follows:

No.	Assignment	% of Final Grade
01	Negotiations and Love Songs: The Socialite and the Recluse	25%
02	Points of Contact	15%
03	Dangerous Ecologies	15%
04	Dissection	10%
05	Gardens of Time and Memory	25%
06	Portfolio	10%
-	OVERALL COURSE GRADE	100%

Note that an incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances. Note that the incomplete grade must be resolved prior to enrolling in Core Studio 2. Failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.

### 13. REQUIRED AND RECOMMENDED TEXTBOOKS

This class does not have any required textbooks.

### 14. MATERIALS AND SUPPLIES FEES

This class does not have any additional / supplemental course fees. Students are responsible for providing their own materials and supplies, including drawing and model-making tools and materials.

### 15. ADDITIONAL REQUIREMENTS FOR QUEST AND GENERAL EDUCATION COURSES

Not applicable.

### 16. UF ACADEMIC POLICIES & RESOURCES

Additional UF "Academic Policies & Resources" are available here: <https://go.ufl.edu/syllabuspolicies>. These policies and resources include:

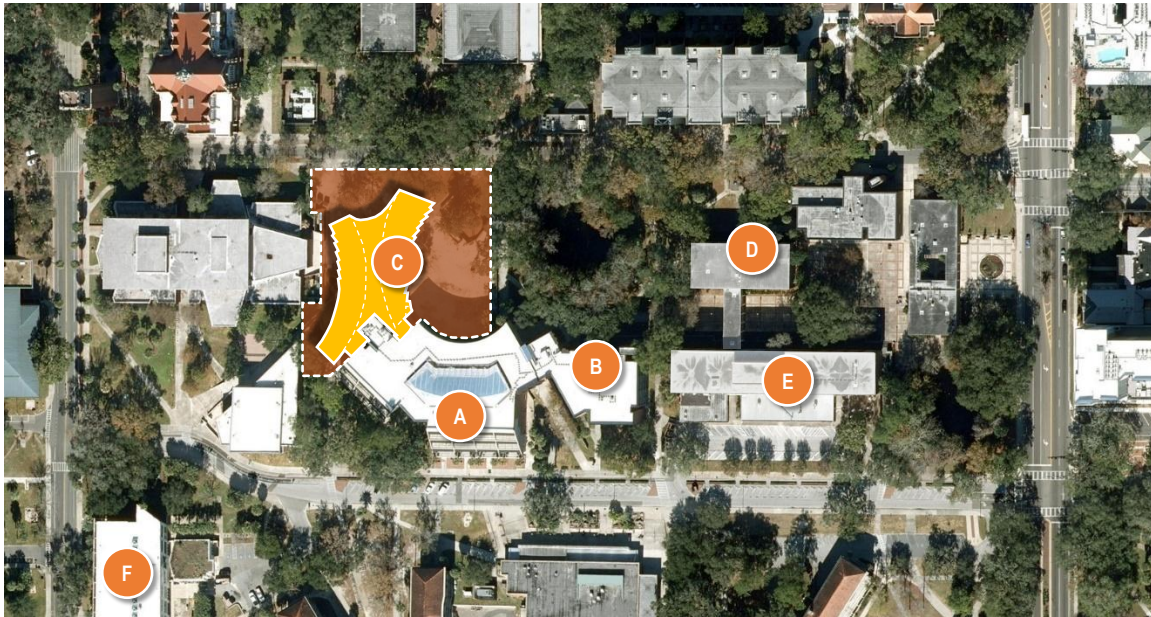
- Requirements for class attendance, make-up exams, and assignments
- Processes for students with disabilities who may require accommodations
- Current UF grading policies
- Expectations for course evaluations and constructive feedback
- The University's Honesty Policy regarding cheating, plagiarism,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

### 17. CHANGES AND REVISIONS TO SYLLABUS

This syllabus will change as projects unfold in parallel with unanticipated social, cultural, and/or environmental events. Changes will be discussed during regular class meetings and/or posted to the course e-learning site.



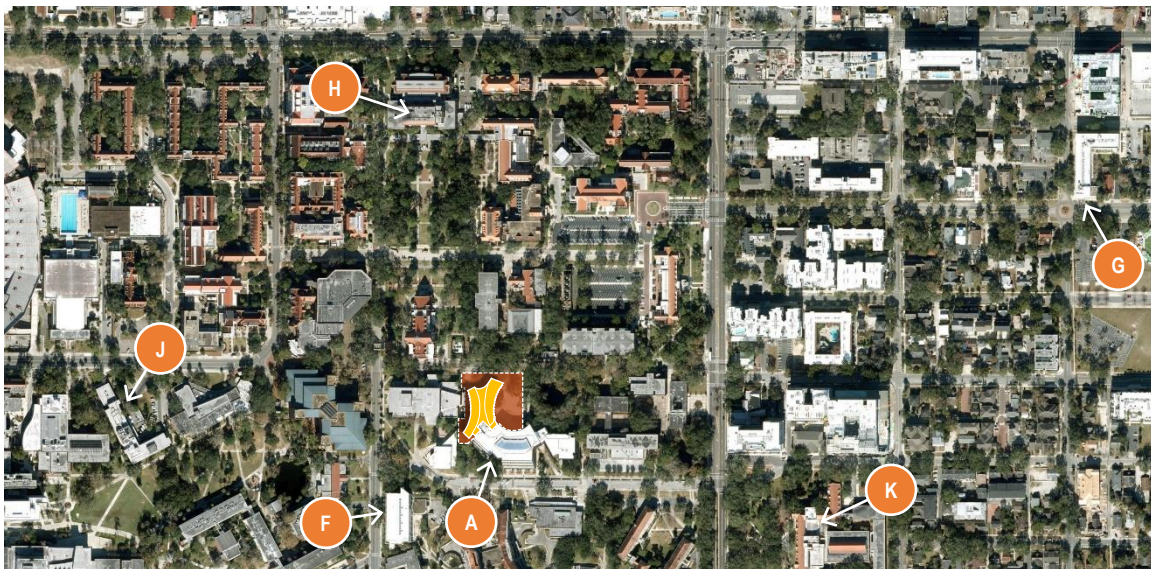
## SOA FACILITIES (GAINESVILLE FL)



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*

## COURSE CALENDAR – FALL 2025

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
WEEK 01	08/18 <i>Coordination Meetings</i>	08/19	08/20	08/21	08/22 <i>Studio Lottery + Introductions</i> 10:40am – 12pm	08/23 <i>Graduate Student/Faculty Picnic</i> 12-2 PM	08/24
WEEK 02	08/25	08/26	08/27 <i>Last Day of Drop/Add</i>	08/28	08/29	08/30 <i>UF v. LIU</i>	08/31
WEEK 03	09/01 LABOR DAY HOLIDAY	09/02	09/03	09/04	09/05	09/06 <i>UF v. USF</i>	09/07
WEEK 04	09/08	09/09	09/10	09/11	09/12	09/13 <i>UF at LSU</i>	09/14
WEEK 05	09/15 <b>REVIEW</b>	09/16	09/17 G1/G3 REVIEWS	09/18	09/19	09/20 <i>UF at U.Miami</i>	09/21
WEEK 06	09/22 <i>Rosh Hashanah</i>	09/23 <i>Rosh Hashanah</i>	09/24 <i>Rosh Hashanah</i>	09/25	09/26 <b>REVIEW</b>	09/27	09/28
WEEK 07	09/29	09/30	10/01 <i>Yom Kippur</i>	10/02 <i>Yom Kippur</i>	10/03	10/04 <i>UF v. U.Texas</i>	10/05
WEEK 08	10/06 <b>REVIEW</b> <i>Sukkot</i>	10/07 <i>Sukkot</i>	10/08 <i>Sukkot</i>	10/09 <i>Sukkot</i>	10/10 <i>Sukkot</i>	10/11 <i>Sukkot</i> <i>UF at Texas A&amp;M</i>	10/12 <i>Sukkot</i>
WEEK 09	10/13 <i>Sukkot</i> <i>Indigenous Peoples' Day</i>	10/14	10/15 G1/G3 REVIEWS	10/16 <i>DCP Leadership Summit + SOA AAC Meeting</i>	10/17 HOMECOMING HOLIDAY	10/18 <i>UF v. Miss State Alumni Tailgate</i>	10/19
WEEK 10	10/20 <i>Diwali</i>	10/21	10/22	10/23	10/24 <b>REVIEW</b>	10/25	10/26
WEEK 11	10/27	10/28	10/29	10/30	10/31 <i>Halloween</i>	11/01 <i>UF v. Georgia - JAX - All Saints' Day</i>	11/02 <i>All Souls' Day</i>
WEEK 12	11/03	11/04	11/05	11/06 <i>SOA Centennial Celebration</i>	11/07 <i>SOA Centennial Celebration</i>	11/08 <i>UF at Kentucky</i>	11/09
WEEK 13	11/10	11/11 VETERANS DAY HOLIDAY	11/12	11/13	11/14	11/15 <i>UF at Ole Miss</i>	11/16
WEEK 14	11/17 <b>REVIEW</b> <i>Withdrawal Deadline</i>	11/18 <b>D1 REVIEWS</b>	11/19 <b>D3 REVIEWS</b>	11/20	11/21	11/22 <i>UF v. Tennessee</i>	11/23
WEEK 15	11/24 HOLIDAY	11/25 HOLIDAY	11/26 HOLIDAY	11/27 THANKSGIVING	11/28 HOLIDAY	11/29 <i>UF v. FSU</i>	11/30 <i>Advent 1<sup>st</sup> Sun</i>
WEEK 16	12/01 <b>D5 REVIEWS</b>	12/02 <b>D7 REVIEWS</b>	12/03 <b>G1/G3 REVIEWS</b>	12/04 READING DAY	12/05 CURRICULAR REVIEW	12/06 SEC <i>Championship St. Nicholas Day</i>	12/07 <i>Advent 2<sup>nd</sup> Sun</i>
EXAMS	12/08 <i>Exams</i> <b>ALL STUDIO CLEAN-OUT</b>	12/09 <i>S26 Faculty Coordination Mtgs</i>	12/10 <i>Exams</i> <b>PORTFOLIOS + DIGITAL FILES DUE (4:30 PM)</b>	12/11 <i>Exams</i> <i>CityLab Convocation</i>	12/12 <i>Exams</i>	12/13 <i>Commencement</i>	12/14 <i>Advent 3<sup>rd</sup> Sun</i> <i>Chanukah</i>
	12/15 <i>Chanukah</i> <i>Grades due 12:00pm</i>	12/16 <i>Chanukah</i> <i>Degree Certification</i>	12/17 <i>Chanukah</i>	12/18 <i>Chanukah</i>	12/19 <i>Chanukah</i>	12/20 <i>Chanukah</i>	12/21 <i>Advent 4<sup>th</sup> Sun</i> <i>Chanukah</i>