Course Numbers:	**ARC6241 + ARC6356**
Course Titles:	**Advanced Studio I + Advanced Studio III**
Term:	Fall 2025
Credits:	6
Class Numbers:	VARIES – ARC6241 Advanced Studio I VARIES – ARC6356 Advanced Studio III
Meeting Times:	VARIES; MW 4-6 (10:40 AM - 1:40 PM) or MW 7-9 (1:55 PM – 4:55 PM)
Meeting Locations:	VARIES; University of Florida Main Campus, Jonathan and Melanie Antevy Hall, Gainesville FL USA

Instructor: Bradley Walters, AIA, NCARB
Edward M. "Ted" Fearney Endowed Associate Professor of Architecture
Associate Director of Graduate Programs
University of Florida | College of Design, Construction & Planning | School of Architecture
Office Location: Jonathan and Melanie Antevy Hall, Room 236 | Gainesville FL 32611-5702 USA
http://studiowalters.com

Contact: Email: bradley.walters@ufl.edu
Telephone: (352) 294-1462

Office hours: For Fall 2025, office hours for Professor Walters will be Tuesdays, periods 4-5 (10:40 AM – 12:35 PM EST) and Fridays, periods 4-7 (10:40 AM – 2:45 PM), or by appointment.

To reserve a meeting time, go to: https://linktr.ee/bradley.walters *(or use QR code, at right)*. Please email the instructor for special accommodations including online or phone meetings if/as needed.

SYLLABUS Latest Revision: 14 August 2025

01. COURSE DESCRIPTION [1]

ARC 6241 Advanced Studio I (6 Credits, Grading Scheme: Letter Grade)
An investigation of architecture as a systematic integration of program, space and tectonic systems to make public places in specific cultural and climatic contexts, culminating in a highly resolved spatial order and material resolution.

ARC 6356 Advanced Studio III (6 Credits, Grading Scheme: Letter Grade)
Developing design methods for synthesizing special aspects of architectural practice: human behavior and space programming, environmental control and energy use, construction materials and structures, project management, preserving and reusing historic structures, and theoretical and philosophical areas of inquiry.

02. PURPOSE OF THE COURSE AND ROLE WITHIN THE SEQUENCE

Building on preparatory undergraduate or graduate work, **Advanced Studio I** ("G1") introduces students to the challenges and rigors of developing a philosophical position and research-based design process as the foundation for a career in architectural design and practice. This studio emphasizes the cultivation of self-directed speculation, analytical thinking, and synthetic design exploration within the framework of an organized studio program. The framed program anticipates incorporating multiple trajectories offered by companion courses both within and beyond the School of Architecture and students are encouraged to draw from this knowledge. Students are expected to develop their ideas philosophically, conceptually, and architecturally to provide a strong foundation in critical thinking and architectural design. Students are encouraged to use this course to germinate scholarship and personal perspectives that will be expanded in future studios and the Thesis or Project-in-lieu-of-Thesis (PILOT).

Advanced Studio III ("G3") is the final course in the graduate design studio sequence, leading into the final thesis or PILOT work in the final semester. As a result, the G3 studio becomes a hinge between the collective and the individual with regards to theme, research, and potential collaboration. We will take full advantage of this curricular position to develop work throughout the semester that is both of great personal interest and contributes to collective knowledge, discussion and creative work. Building on the comprehensive aspects of Advanced Studio II ("G2"), G3 allows greater freedom in the scope and detail of design work produced. You will be asked to use the advanced set of skills and techniques you have developed, while being open to experiment in the design process and explore new areas of knowledge through research. Hybrid processes will be encouraged, particularly working back and forth between digital and analog methodologies. Students are expected to develop

[1] University of Florida Graduate School Course Catalog, https://gradcatalog.ufl.edu/graduate/courses-az/architecture/

their own voice in techniques, design language, and conceptualization, with the expectation that work is done with a high level of rigor.

This year's Gainesville-based studios will be vertical design studios, bringing together students in Advanced Studio I and Advanced Studio III. There will be four (4) Gainesville-based vertical design studios, each addressing identical curricular goals and student learning outcomes (SLOs) through diverse project programs, sites, and approaches.

Readings, case studies, and introductory exercises will serve as catalysts to provoke a sequence of investigations and establish issues to be addressed throughout the term. Research and analysis, framed and reframed through design synthesis, will provide an intellectual foundation from which the studio will develop architectural responses to program, place, and time. Project work will investigate spatial and material relationships between insides and outsides, negotiating the complexities of a rich program and site at the building scale. While centered on materiality and the tectonics of construction, we will also seek opportunities to engage history, socio-cultural relationships, phenomenology, and ecology in our work. Students are charged with developing philosophical approaches that can be transformed into and through architecture.

Separate project briefs will be provided throughout the semester as needed to describe project objectives, schedules, methodologies, and deliverable expectations in more detail. Intermediate deadlines will be assigned but it is important for students to be self-motivated and develop personal goals and targets to bring their ideas to resolution to meet project deadlines.

03. COURSE OBJECTIVES AND/OR GOALS

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

A. Demonstrate Ecological Knowledge and Environmental Understanding:

1) Investigate the effects of a particular climate (light, heat, humidity, etc.) on the experience of architecture, and how tectonics can engage these climatic characteristics.
2) Demonstrate a holistic understanding of the dynamic between built and natural environments.
3) Deploy strategies for mitigating climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in design work.

B. Demonstrate Advanced Architectural Design Skills:

1) Translate ideas into buildings that have more sophisticated architectural definition. Deploy architectural components both pragmatically and poetically.
2) Construct motivating stories that arise from and guide architectural proposals. Ground these in research, reflection, and iterative design work.
3) Shape program, built form, material assemblies, and architectural details to embody, communicate, and/or express design intent. Respond to the motivating ideas and issues of the project program and its context.
4) Work with a wide range of materials both in isolation and in conjunction with one another, recognizing the spatial/formal potentials embedded in materiality and tectonic assemblies.
5) Develop integrated building proposals with clear spatial itineraries, structural systems, environmental systems, and well-developed building assemblies.
6) Create compelling drawings and model constructions that show an ability to design safe, equitable, resilient, and sustainable built environments.

C. Demonstrate Leadership, Collaboration, and Community Engagement:

1) Contribute to a positive and respectful academic environment that encourages optimism, respect, sharing, engagement, and innovation among faculty, students, administration, and staff.
2) Practice design as a collaborative, inclusive, creative, and empathetic enterprise with other individuals and related disciplines. Work responsively and collaboratively with communities and clients.
3) Demonstrate a deep understanding of diverse cultural and social contexts. Create built environments that equitably support and include people of different backgrounds, resources, and abilities.

D. Demonstrate the ability for self-assessment and self-criticism and the ability to establish intellectual positions, frames of reference, and architecturally-appropriate responses to the cultural and contextual issues introduced in the studio.

E. Demonstrate visual and verbal communications skills necessary to communicate design intent.

04. WEEKLY COURSE SCHEDULE OF TOPICS AND ASSIGNMENTS

Detailed weekly course schedules will be developed by each independent studio section. The following outline schedule is provided as a general outline for the Fall 2025 semester:

Week	Day	Date	Topic/Assignment	Readings
01	FRI	08/22	**STUDIO INTRODUCTIONS + LOTTERY** (10:40 AM)	
02	MON	08/25	INTRODUCE PROJECT 01	TBA
	WED	08/27		
	FRI	08/29		
03	MON	09/01	NO STUDIO - LABOR DAY HOLIDAY	
	WED	09/03	PROJECT DEVELOPMENT	TBA
	FRI	09/05		
04	MON	09/08	PROJECT DEVELOPMENT	TBA
	WED	09/10		
	FRI	09/12		
05	MON	09/15	PROJECT DEVELOPMENT	TBA
	WED	09/17	**PROJECT 01 REVIEWS** (During Studio)	
	FRI	09/19	INTRODUCE PROJECT 02	TBA
06	MON	09/22	PROJECT DEVELOPMENT	TBA
	WED	09/24		
	FRI	09/26		
07	MON	09/29	PROJECT DEVELOPMENT	TBA
	WED	10/01		
	FRI	10/03		
08	MON	10/06	PROJECT DEVELOPMENT	TBA
	WED	10/08		
	FRI	10/10		
09	MON	10/13	PROJECT DEVELOPMENT	TBA
	WED	10/15	**PROJECT 02 INTERIM REVIEWS** (During Studio)	
	FRI	10/17	NO STUDIO – HOMECOMING HOLIDAY	
10	MON	10/20	PROJECT DEVELOPMENT	TBA
	WED	10/22		
	FRI	10/24		
11	MON	10/27	PROJECT DEVELOPMENT	TBA
	WED	10/29		
	FRI	10/31		
12	MON	11/03	PROJECT DEVELOPMENT	TBA
	WED	11/05		
	FRI	11/07		
13	MON	11/10	PROJECT DEVELOPMENT	TBA
	WED	11/12		
	FRI	11/14		
14	MON	11/17	D1 FINAL REVIEWS	
	WED	11/19	D3 FINAL REVIEWS	
	FRI	11/21	**FINAL STUDIO WORK DUE**	
15	MON	11/24	NO STUDIO – THANKSGIVING HOLIDAY	
	WED	11/26	NO STUDIO – THANKSGIVING HOLIDAY	
	FRI	11/28	NO STUDIO – THANKSGIVING HOLIDAY	
16	MON	12/01	NO STUDIO – D5 FINAL REVIEWS	
	WED	12/03	**PROJECT 02 FINAL REVIEWS** (9 AM – 5 PM)	
	FRI	12/05	NO STUDIO – READING DAY	
17	MON	12/08	NO STUDIO – STUDIO CLEANOUT	
	WED	12/10	**FINAL DIGITAL SUBMISSIONS DUE** (4:30 PM)	

05. 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 reference materials to the studio. A good list of basic professional references is provided in the "ARE 5.0 Reference Matrix" (NCARB ARE 5.0 Guidelines, September 2022, pages 112-116). It is available online here: https://www.ncarb.org/sites/default/files/ARE5-Handbook.pdf.

06. MATERIALS AND SUPPLIES FEE

Students enrolled in ARC6356 Advanced Studio III have a Supplemental Materials and Supply Fee of $50.00. There is no Supplemental Materials and Supply Fee for students enrolled in ARC6241 Advanced Studio I.

07. REQUIRED MATERIALS, TOOLS, EQUIPMENT, AND SOFTWARE

Tools and Supplies

Pencils, pens, paper, endless rolls of trace, and an active, curious mind are required. Analog drawing tools, physical modelling tools, and model-building materials are required. You will need some basswood, especially 1/16" thickness and 1/32" thickness planks. Linear member dimensions will vary. Access to 3D printing may be necessary for certain specialized connector components. 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:

- While some stools may be available for shared use, all graduate students are expected to provide their own stool or chair for use in studio. Consider ergonomics for healthy long-term 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.
- Students are encouraged to bring one or more large-format desktop monitors to facilitate digital work in studio.

Computer Hardware and Software

All students are expected to have personal computers capable of operating the advanced graphics programs required for technical drawing, design, and visualization. It is highly recommended that your operating system is Windows 10/11 64-bit. Architectural design programs often work with large datasets and benefit greatly from the memory overhead as well as stability that a 64-bit OS provides. You will also need model- and vector-based digital drawing platforms to complete your design work. Plan on budgeting $300-$500 per year for software. 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
- Chaos Group: V-Ray for Rhino: https://www.chaosgroup.com/education/academic
- Lumion Student: https://lumion.com/product/educational-licenses. Free for students with status verification. Note that Lumion will require a powerful graphics card in order to run.
- 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.

COURSE POLICIES

08. THE STUDIO SYSTEM

It is critical that students and faculty contribute to a positive, rigorous and focused environment that is both challenging and rewarding. At the graduate level, students must be self-motivated and contribute to studio inquiry, discourse and production. Faculty will set the agenda, provide a framework of reference materials, and will provide feedback, criticism and guidance to students. Students are expected to proactively engage the issues set forward, advance the inquiry, and work collaboratively to develop a body of work derived from the studio agenda.

We ask that you understand that the studio is a public space and conduct yourselves in an appropriate manner. Respect the fact that many people work in the space simultaneously and 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.

09. CLASS ATTENDANCE, MAKE-UP EXAMS, AND OTHER WORK

Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. See UF Academic Regulations and Policies for more information regarding the University Attendance Policies (https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/).

Class Attendance Policy
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 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.

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 PRIOR to the beginning of reviews.
- 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 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.

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.

Fieldtrips
This studio may include some field trips and site visits to examine context and/or to participate in meetings with project stakeholders. Automobile travel is to be arranged by students, and should maximize carpool/car share opportunities.

METHODS BY WHICH STUDENTS WILL BE EVALUATED AND GRADES DETERMINED

10. 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. 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.

11. Grades are quite straightforward and will be based on: 1) the quality and completeness of work, 2) the clarity and rigor of your ideas and design process, and 3) 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.

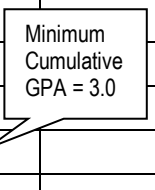
12. Assignment Weightings:

Assignment	% of Final Grade
Project 01	30%
Project 02: Interim Review	25%
Project 02: Final Review + Final Deliverables	45%
Total	100%

13. Note that at the end of the semester, students are expected to remove all project work, tools/equipment, building/drawing supplies, and trash/debris from the studio, taking larger items to the dumpster as needed. The studio should be left clean and empty, with only school-provided furniture and equipment remaining. Do not damage the studio facilities, or leave materials in the studio after the prescribed clean-out date. Students will be graded down by up to a full letter grade, depending on the extent of the trash left in the studio at the end of the semester. Damage to facilities will be referred to the Dean of Students for disciplinary action.

14. Graduate School Grading Scale + Qualitative Descriptions

	Letter Grade	Numeric Grade	Grade Points	Qualitative Description
PASSING GRADES	A	100% to 94.0%	4.0	Outstanding work only
	A-	< 94.0% to 90.0%	3.67	Close to outstanding
	B+	< 90.0% to 87.0%	3.33	Very good work
	B	< 87.0% to 84.0%	3.0	Good work
	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	Average work
FAILING GRADES	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 work
	D-	< 64.0% to 61.0%	0.67	Poor work with some problems
	E	< 61.0% to 0.0%	0.0	Inadequate work



Information on current UF grading policies for assigning grade points is available online in the UF Graduate Catalog (https://catalog.ufl.edu/graduate/regulations/#text; click on Graduate Catalog → Graduate Academic Regulations → Grades).

Please note that the University of Florida Graduate School requires students to maintain a minimum cumulative GPA of 3.0. Grades of C-minus or lower are considered to be failing grades. Note that you cannot graduate with any failing grades (C-minus or lower) or incomplete ("I") grades on your transcript.

An incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances. Failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.

UF ACADEMIC POLICIES & RESOURCES

15. 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

16. 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:

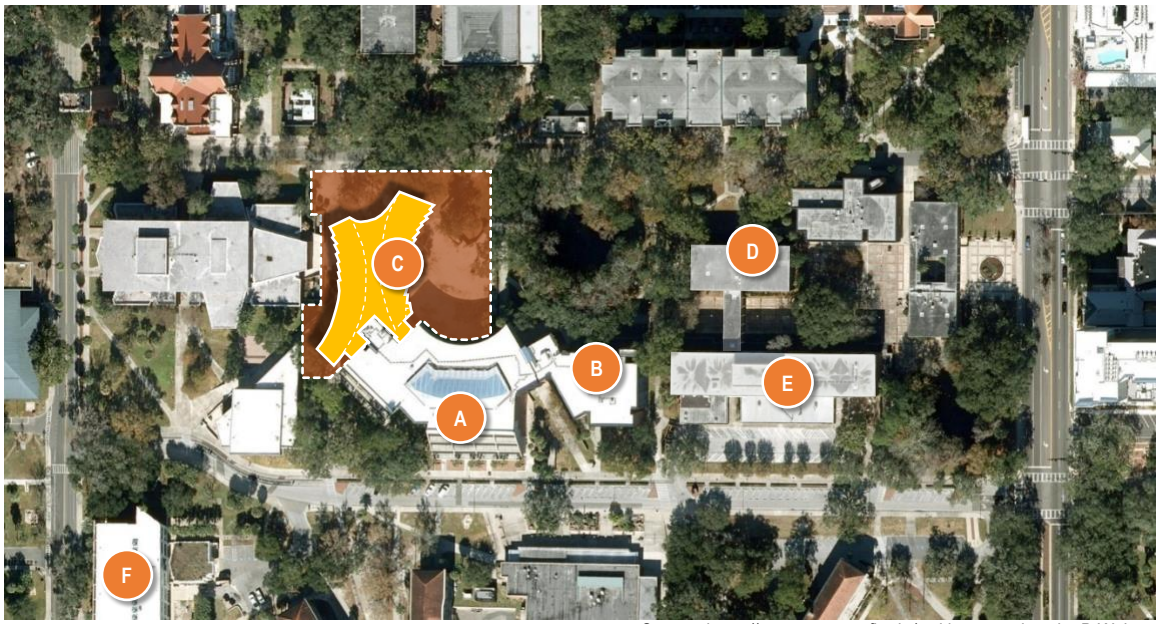
    HB 7 – Individual freedom

    "(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."

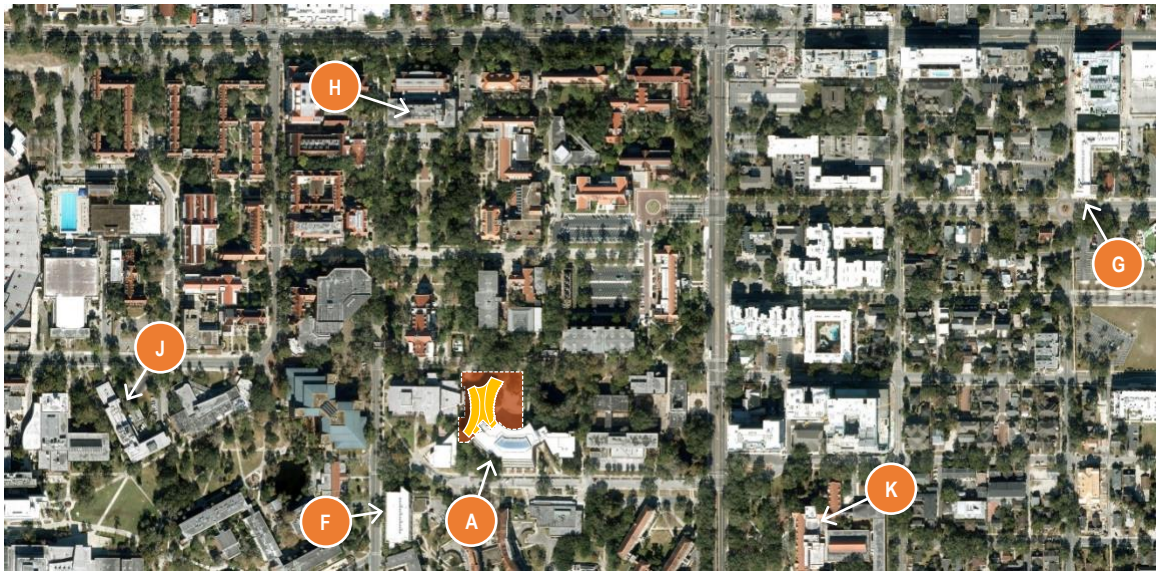
SOA FACILITIES (GAINESVILLE FL)



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*

17. DIGITAL FABRICATION LAB + WOODSHOP FACILITIES

The Digital Fabrication Laboratory, known as the "Infinity Fab Lab," is located on the ground floor of Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601). The facility includes laser cutters (wood, plexiglass, ceramic, chipboard), 3D printers (powder, resin, PLA/NinjaFlex), CNC mill (wood), metal printer, and water jet cutter (metal), with additional tools arriving during the semester. Information about the Infinity Fab Lab, including fees, hours, work processes, etc., is available online at: https://fablab.arts.ufl.edu/. The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC), adjacent to the Architecture Building. The facility includes a number of woodworking tools, including saws, drill presses, sanders, etc.

Orientations are required prior to use of the Woodshop or Digital Fabrication Laboratory. If you have not yet attended orientation sessions for either of these, you should do so within the first 1-2 weeks of the semester. Contact the Fab Lab or Woodshop directly to arrange your orientations sessions.

18. SPRAY PAINTING POLICY

Spray painting, or the use of any other sort of aerosol spray, is NOT allowed in the Architecture Building, Rinker Hall and in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action. Note that "Architecture Building" 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.

19. SAFETY

This course involves hands-on work with materials, many at full-scale. Some materials can pose environmental or health hazards, depending on the ways in which they are used or manipulated. There are also hazards associated with the use of mechanical, electronic, and/or hand tools. To reduce the risk of injury to yourself or others, the following safety precautions should be observed at all times:

a. DO NOT RUSH. Carefully plan your work and allow sufficient time to complete each activity. Careful planning and execution will avoid many unsafe situations.
b. Study and understand material characteristics prior to working with the material. Pay particular attention to possible hazards that may result from heat, chemical reactions, and/or the use of various solvents and/or adhesives. Review Material Safety Data Sheets (MSDS) as required. Avoid any activities that will create hazardous materials in the studio, including air-borne chemicals and/or particulates.
c. Before beginning work, identify possible hazards to others and discuss these with fellow students and/or faculty to find solutions that avoid conflict and eliminate hazards. Such hazards may include noise, odor, dirt/dust, particulate matter, etc. Where necessary, use "CAUTION" tape to demarcate areas that are hazardous and should not be entered by others.
d. It is everyone's responsibility to keep the studio clean, organized, and free of hazards. In order to maintain a clean and safe work environment, you are to keep your work area neat and tidy during, and especially after, working. All circulation areas shall be free of material or debris to prevent any accidental falls. Any excess materials shall either be disposed of in the proper location or stored in a designated location for later use. If you feel uncomfortable with the working conditions, please alert the faculty. Work will then be halted and all members of the studio will work to pick up the site.
e. To prevent any accidental falls, temporary cord management will be an important responsibility of every student. Minimize the excess use of cords, especially if they must cross circulation or work areas used by others.
f. Exercise extreme caution when handling untempered glass as it may break or shatter and cause significant injury.
g. Exercise caution if working with large and/or heavy materials, including steel, concrete, wood, glass, etc. Do not work under unsupported and/or unsecured masses at any time.
h. No flammable or highly combustible materials may be used in the studio at any time. If you are uncertain about whether certain materials can be used, ask your instructors for guidance.
i. Smoking is not permitted within the studio or adjacent to work areas at any time.
j. The use or possession of alcohol or illegal drugs are strictly prohibited from the studio and construction work areas. Anyone seen possessing or consuming alcohol and/or drugs on the worksite will be referred to the Dean of Students for disciplinary actions.
k. Pets and other animals are not permitted in the studio, with the exception of registered service animals.
l. No table saws are permitted in the studio at any time.
m. If your activities may result in noise levels above 85 dBA, you must alert others in the studio prior to beginning these activities and find a time when either a) others are not present, or b) all individuals present (including you) have adequate ear protection devices.
n. If you have been trained in the use of hand tools (hammer, saw, screwdrivers, ratchets, drill, etc.), you may use these tools in the woodshop and/or fabrication lab under the supervision of the shop staff. Use of tools outside the woodshop or fabrication lab is AT YOUR OWN RISK.

Special notes relating to the use of resins and cast materials:

a. Resins can be particularly hazardous and flammable. Resins can cause a number of adverse health effects for both users and those in proximity to its use. There are inhalation and skin hazards (ear, nose, throat, skin burns, and irritation), amongst others. Longer term hazards may include hazards to the nervous system, reproductive system, lungs, and cancer, amongst other hazards. Exercise extreme caution if choosing to use these materials.
b. There are numerous different kinds of resins, each with different hazards, benefits, and costs. The major types are polyester resin, epoxy resin, and polyurethane resin.
    1) Polyester resin is very toxic and releases toxic fumes both when casting, curing, and sanding/cutting. Use polyester resin only with a respirator in a highly ventilated area or outside, away from students and others not wearing personal protective equipment.
    2) Epoxy resins (i.e. West System) often release fewer odors but are still toxic and hazardous. They are also considerably more expensive.
    3) Polyurethane resins (i.e. Alumilite) are sometimes less hazardous, quick setting, and available in both clear or opaque/colored formulations. That said, some polyurethane resins contain isocyanate or other hazardous materials, so be certain to check prior to use. Note that because of their rapid curing times, these materials often require use of a pressure pot and air compressor to eliminate air bubbles and create an optimal finish.
c. Latex is another cast material of interest to some students. Note that in addition to some chemical hazards similar to those of resin listed above, some individuals are also allergic to latex. Use only with caution, protecting yourself and others. Notify others of your interest in using latex prior to its use to check for latex allergies.
d. Silicone is very useful for making specialized, reusable molds. Use only in highly ventilated area, outside the studio. Once cured, it can be used in the studio.
e. No resins, latex, or silicone can be cast in the studio. In addition, do not bring partially cured materials into the studio. Allow for any castings to be fully cured prior to bringing them into the studio.
f. Plaster and concrete are commonly used materials for both scaled architectural applications and, differently formulated, in full-scale building applications. There are certain concerns associated with plaster and concrete, including burns during curing, irritation (skin, eye, nose, throat), and dust inhalation, amongst others. Exercise caution to avoid these and other hazards. With appropriate precautions, these materials may be used in the studio environment.
g. No liquid or cementitious materials are to be placed in sinks or other plumbing fixtures on campus. Allow these materials to fully harden and then dispose of them with other solid waste materials.
h. For all cast materials (including those not listed above), read and follow all manufacturer's guidelines, especially those pertaining to safety of both yourself and others.

Personal Protective Equipment (PPE) is recommended to be used when engaging in any construction-related activities. While the extent of PPE will vary based on the particular tasks being performed, the following PPE is recommended at all times:

a. Safety glasses with side shields (ANSI Z87.1 or equivalent)
b. Shirt with sleeves at least 3 in. (7.6 cm) long; long-sleeve shirts are required for working with some materials
c. Long pants (the bottoms of the pant legs shall, at a minimum, touch the top of the boots when standing)
d. Safety boots (ANSI Z41 PT99 or equivalent) with ankle support

Additional PPE required for certain tasks may include:

a. Hard hat (ANSI Z89.1 or equivalent, Type I, Class G or better), if working under or adjacent to large-scale constructions
b. Work gloves, appropriate to the activity (rubber or dielectric gloves for electrical work, neoprene or latex gloves for work with chemicals, etc.)
c. Face shields and gloves for hot work activities
d. Respirators for sanding dust-generating activities
e. Ear protection devices for activities with noise levels above 85 dBA
f. Personal Fall Arrest System (PFAS) for work on unprotected roofs or at elevated heights
g. Other PPE, as appropriate and required for particular tasks performed

In all instances, remember that safety is a central and shared concern for everyone. Ask for guidance and/or assistance when needed to avoid unsafe situations.

ACCREDITATION REQUIREMENTS

20. NAAB CRITERIA + STUDENT LEARNING OUTCOMES ADDRESSED IN THIS COURSE [2]

In the United States, most registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit professional degree programs in architecture in the U.S. The following criteria are explicitly addressed in this course:

Required of students in Advanced Studio I:

SV.1 **Shared Value: Design:** Architects design better, safer, more equitable, resilient, and sustainable built environments. Students should demonstrate design thinking and integrated design solutions that are hallmarks of architecture education, the discipline, and the profession.

PC.3 **Ecological Knowledge and Responsibility:** Demonstrate a holistic understanding of the dynamic between built and natural environments and an understanding of strategies for mitigating climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in the work.

PC.7 **Learning and Teaching Culture:** Contribute to a positive and respectful academic environment that encourages optimism, respect, sharing, engagement, and innovation among faculty, students, administration, and staff.

Required of students in Advanced Studio III:

SV.5 **Shared Value: Leadership, Collaboration, and Community Engagement**: Architects practice design as a collaborative, inclusive, creative, and empathetic enterprise with other disciplines, the communities we serve, and the clients for whom we work.

PC.8 **Social Equity and Inclusion:** Demonstrate how you can further and deepen your understanding of diverse cultural and social contexts AND how you translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.

21. STUDENT LEARNING OUTCOME (SLO) ASSESSMENT RUBRIC [3]

The University's institutional assessment and accreditation processes are overseen by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC). Assessments are aligned with each undergraduate and graduate degree program, and each academic unit develops the criteria, timing, and methods of self-evaluation within specific constraints. At the end of the semester, all students in this course will be reviewed with the following rubric, developed to evaluate Student Learning Outcomes (SLOs):

	Well Met	**Met**	**Not Met**
SLO #1 KNOWLEDGE			
1A. Ability to acquire, interpret and analyze information as it relates to the design process.	Information is taken from source(s) with enough interpretation and evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly. Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Information is taken from source(s) with some interpretation or evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning. Conclusion is logically tied to information (information is chosen to fit the desired conclusion); some related outcomes are identified clearly.	Information is taken from source(s) without any interpretation or evaluation. Viewpoints of experts are taken as fact, without question. Conclusions are inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.
1B. Ability to use critical thinking and knowledge of architectural systems to identify and assess problems.	Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding. Specific position is imaginative, considering the complexities of an issue. Others' points of view are synthesized within position.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown. Specific project position is clear and acknowledges different sides of an issue.	Issue/problem to be considered critically is stated without clarification or description. Specific position is stated but is simplistic and obvious.

[2] Student Criteria are from the *NAAB Conditions for Accreditation, 2020 Edition,"* as prepared by The National Architectural Accrediting Board, Inc. (NAAB), dated 10 February 2020, accessed at: https://www.naab.org/accreditation/accreditation-criteria.

[3] SLOs are a component of the University of Florida's accreditation through the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC). Information available online at: https://sacs.aa.ufl.edu/.

	Well Met	Met	Not Met
1C. Ability to develop design responses in a competent and ethical manner.	Actively seeks out and follows through on untested and potentially risky directions or approaches to the assignment in the final product. Extends a novel or unique idea, question, format, or product to create new knowledge or knowledge that crosses boundaries.	Incorporates new directions or approaches to the assignment in the final product. Incorporates alternate, divergent, or contradictory perspectives or ideas in an exploratory way.	Considers new directions or approaches without going beyond the guidelines of the assignment, problem statement, or studio prompt. Only a single approach is considered and is used to solve the problem.
SLO #2 SKILLS			
2A. Ability to individualize an area of focus and develop a self-directed inquiry.	Meaningfully synthesizes connections among experiences outside of the formal classroom (including life experiences and academic experiences such as internships and travel abroad) to deepen understanding of fields of study and to broaden own points of view. Independently creates wholes out of multiple parts (synthesizes) or draws conclusions by combining examples, facts, or theories from more than one field of study or perspective.	Effectively selects and develops examples of life experiences, drawn from a variety of contexts (e.g., family life, artistic participation, civic involvement, work experience), to illuminate concepts / theories / frameworks of fields of study. Independently connects examples, facts, or theories from more than one field of study or perspective.	Identifies connections between life experiences and those academic texts and ideas perceived as similar and related to own interests. When prompted, presents examples, facts, or theories from more than one field of study or perspective.
2B. Ability to work collaboratively toward integrative proposals.	Helps the team move forward by articulating the merits of alternative ideas or proposals. Engages team members in ways that facilitate their contributions to meetings by both constructively building upon or synthesizing the contributions of others as well as noticing when someone is not participating and inviting them to engage. Multiple technical concerns are addressed in novel and inventive ways to support and further design objectives.	Offers alternative solutions or courses of action that build on the ideas of others. Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others. Multiple technical considerations are addressed in relation to one another.	Shares ideas but does not advance the work of the group. Engages team members by taking turns and listening to others without interrupting. Multiple technical considerations are addressed independently.
SLO #3 PROFESSIONAL BEHAVIOR			
3A. Engage in the advancement of the discipline of Architecture.	Explores a topic in depth, yielding a rich awareness and/or little-known information indicating intense interest in the subject. Reviews prior learning (past experiences inside and outside of the classroom) in depth to reveal significantly changed perspectives about educational and life experiences, which provide foundation for expanded knowledge, growth, and maturity over time.	Explores a topic in depth, yielding insight and/or information indicating interest in the subject. Reviews prior learning (past experiences inside and outside of the classroom) in depth, revealing fully clarified meanings or indicating broader perspectives about educational or life events.	Explores a topic at a surface level, providing little insight and/or information beyond the very basic facts indicating low interest in the subject. Reviews prior learning (past experiences inside and outside of the classroom) at a surface level, without revealing clarified meaning or indicating a broader perspective about educational or life events.
3B. Understand the economic, ethical and aesthetic aspects of professional practice.	Student can recognize ethical issues when presented in a complex, multilayered (gray) context AND can recognize cross relationships among the issues. Integrates alternate, divergent, or contradictory perspectives or ideas fully.	Student can recognize basic and obvious ethical issues and grasp (incompletely) the complexities or interrelationships among the issues. Incorporates alternate, divergent, or contradictory perspectives or ideas in an exploratory way.	Student can recognize basic and obvious ethical issues but fails to grasp complexity or interrelationships. Acknowledges (mentions in passing) alternate, divergent, or contradictory perspectives or ideas.

CHANGES AND REVISIONS TO SYLLABUS

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

COURSE SCHEDULE + PROJECT MILESTONES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
WEEK 01	08/18 *Coordination Meetings*	08/19	08/20	08/21 *First Day of Classes*	08/22 *Studio Lottery + Introductions 10:40am – 12pm*	08/23 *Graduate Student/Faculty Picnic 12-2 PM*	08/24
WEEK 02	08/25	08/26	08/27 *Last Day of Drop/Add*	08/28	08/29	08/30 *UF v. LIU*	08/31
WEEK 03	09/01 LABOR DAY HOLIDAY	09/02	09/03	09/04	09/05	09/06 *UF v. USF*	09/07
WEEK 04	09/08	09/09	09/10	09/11	09/12	09/13 *UF at LSU*	09/14
WEEK 05	09/15	09/16	09/17 **PROJECT 01 REVIEWS**	09/18	09/19	09/20 *UF at U.Miami*	09/21
WEEK 06	09/22 *Rosh Hashanah*	09/23 *Rosh Hashanah*	09/24 *Rosh Hashanah*	09/25	09/26	09/27	09/28
WEEK 07	09/29	09/30	10/01 *Yom Kippur*	10/02 *Yom Kippur*	10/03	10/04 *UF v. U.Texas*	10/05
WEEK 08	10/06 *Sukkot*	10/07 *Sukkot*	10/08 *Sukkot*	10/09 *Sukkot*	10/10 *Sukkot*	10/11 *Sukkot* *UF at Texas A&M*	10/12 *Sukkot*
WEEK 09	10/13 *Sukkot* *Indigenous Peoples' Day*	10/14	10/15 **PROJECT 02 INTERIM REVIEWS** *(During Studio)*	10/16 *DCP Leadership Summit + SOA AAC Meeting*	10/17 HOMECOMING HOLIDAY	10/18 *UF v. Miss State* *Alumni Tailgate*	10/19
WEEK 10	10/20 *Diwali*	10/21	10/22	10/23	10/24	10/25	10/26
WEEK 11	10/27	10/28	10/29	10/30	10/31 *Halloween*	11/01 *UF v. Georgia - JAX -* *All Saints' Day*	11/02 *All Souls' Day*
WEEK 12	11/03	11/04	11/05	11/06 *SOA Centennial Celebration*	11/07 *SOA Centennial Celebration*	11/08 *UF at Kentucky*	11/09
WEEK 13	11/10	11/11 VETERANS DAY HOLIDAY	11/12	11/13	11/14	11/15 *UF at Ole Miss*	11/16
WEEK 14	11/17 D1 REVIEWS *Withdrawal Deadline*	11/18 D1 REVIEWS	11/19 D3 REVIEWS	11/20	11/21 ***Final Studio Work Due***	11/22 *UF v. Tennessee*	11/23
WEEK 15	11/24 HOLIDAY	11/25 HOLIDAY	11/26 HOLIDAY	11/27 THANKSGIVING	11/28 HOLIDAY	11/29 *UF v. FSU*	11/30 *Advent 1st Sun*
WEEK 16	12/01 D5 REVIEWS	12/02 D7 REVIEWS	12/03 **PROJECT 02 FINAL REVIEWS** (9 AM – 5 PM)	12/04 READING DAY	12/05 CURRICULAR REVIEW	12/06 *SEC Championship* *St. Nicholas Day*	12/07 *Advent 2nd Sun*
EXAMS	12/08 *Exams* **ALL STUDIO CLEAN-OUT**	12/09 *S26 Faculty Coordination Mtgs*	12/10 **FINAL DIGITAL SUBMISSIONS** (4:30 PM)	12/11 *Exams* *CityLab Convocation*	12/12 *Exams*	12/13 *Commencement*	12/14 *Advent 3rd Sun* *Chanukah*
	12/15 *Chanukah* *Grades due 12:00pm*	12/16 *Chanukah* *Degree Certification*	12/17 *Chanukah*	12/18 *Chanukah*	12/19 *Chanukah*	12/20 *Chanukah*	12/21 *Advent 4th Sun* *Chanukah*