

Course Number: **ARC 1302**
 Course Title: **Architectural Design 2**
 Term: Spring 2026
 Credits: 4

Instructors: The course will be taught by faculty and graduate teaching assistants, as follows:

Class Nos.	Instructor	GTA	Schedule	Locations
25627 + 25628	MCGRATH, Breanna breannaedmcgrath@ufl.edu	WEAVER, Logan l.weaver@ufl.edu	MW 1-3 (7:25 AM – 10:25 AM) Office Hours: MW 11:00-12:00	Studio class meetings to be held in studio FAC 210-216 and/or FAC 213
10399 + 10400	JENNINGS, Cait caitlin.jennings@ufl.edu	WEISMAN, Lyndsey lweisman@ufl.edu	MW 4-6 (10:40 AM – 1:40 PM) Office Hours: M 2:00-4:00	
10451 + 10398	RUTHERFORD, Amanda arutherford@ufl.edu	BRIXNER, Shannon shannonbrixner@ufl.edu	MW 7-9 (1:55 PM – 4:55 PM) Office Hours: T 1:00-3:00	
17126 + 17127	SPROWLS, Peter peter26@ufl.edu	IGLEHART, Ruth iglehartr@ufl.edu	TR 4-6 (10:40 AM – 1:40 PM) Office Hours: M 8:30-10:30	
10401 + 10402	GONZALEZ, Gabriel gabriel.gonzalez@ufl.edu	GUERRERA, William w.guerrera@ufl.edu	TR 7-9 (1:55 PM – 4:55 PM) Office Hours: T/TR 9:00-2:00	
All sections			M 11-E1 (6:15 PM - 8:10 PM)	TUR L011

Office Hours: In general, office hours will be held on campus during reasonable times of the day. Office hours and the format of office hours will vary based on course schedules and instructor availability. Faculty may designate specific times for virtual office hours through e-mail or telephone/video/chat room consultation. It is anticipated, however, that faculty will designate a minimum of two hours of office time per week for each course.¹

SYLLABUS

COURSE DESCRIPTION

"An analysis course that uses the study of architectural precedent as a foundation for the development of communication and design skills."² Prerequisite: ARC1301. Grading Scheme: Letter Grade.

PURPOSE OF THE COURSE AND ROLE WITHIN THE SEQUENCE

Architectural Design 2 ("D2") is the second of four lower division studios that collectively explore fundamental issues of design. This term will take full advantage of the skills fostered in D1, namely sketching, drawing, and modeling building, and build upon them with the addition of analytical processes, precedent study, and continued investment in spatial thinking and making. The idea of process, or design methodology, was central to D1, helping to anchor the ideas, concepts, and intents in your own work. Similarly, this idea is valuable in D2, at the crux of the set of challenges which focuses the analytical mind and eye of the designer. The skills fostered in D2 will be evident in your own design work, and also your ability to see resonant ideas embedded in the work of others.

COURSE GOALS

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

COURSE OBJECTIVES

The course is intended to introduce the student to:

- Design Issues: to continue in the development of design ideas through studio involvement, practice, and discussion.
- Drawing and Making: to examine the conventions and relationships of architectural drawing (plan, section, elevation) in the determination of both the design as an artifact (the physical construct) and as an idea (the mental construct).
- Spatial Acuity: to continue in the development of systemic thinking and making as a fundamental component of design activity.
- Analysis: to develop a rigorous, critical analytical approach towards design work as a means of understanding design intent, and appreciation of precedent as a means towards design intent and generation.

¹ Office Hours Guidance, UF Office of the Provost, <http://aa.ufl.edu/policies/office-hours-guidance/>

² UF Academic Catalog, <https://catalog.ufl.edu/UGRD/courses/architecture/>

- e. Notational Vocabulary: to develop a means for discovering, exploring, and recording design ideas. Notational methods should include diagramming, mapping, and other means of design notation.
- f. Design Activity: to further develop practices of diligence and effort in the design process, folding into this process the ideas of precedent, observation, constraint, convention, and logic.

COURSE CONTENT

The course reinforces the basics of design communication skills, with greater emphasis on refinement, analysis, and diagramming. These skills include:

- a. Freehand drawing, sketching
- b. Mechanical drawing and basic drawing conventions, first introduced in D1 and now specifically as a means of understanding spatial ideas and tectonic systems.
 - axonometric
 - orthographic: plan, section, elevation
 - depth and space in drawing: overlapping and layering
 - value application: build-up-of-line and shade/shadow
 - diagramming and figure/ground
- c. Physical modeling: as a means of understanding spatial systems and concepts.
- d. Analysis: as a means of precedent appreciation.
 - formal and spatial structure
 - tectonic systems
 - organizational ideas
- e. Diagramming: as a means of understanding and speculating.
 - layering and systemic exploration of precedent
 - underlying geometries, organizations, and formal orders within precedent
 - spatial and tectonic relationships within precedent
 - generative systems of organization
 - generative conceptual thinking

WEEKLY COURSE SCHEDULE OF TOPICS AND ASSIGNMENTS

Weeks 1-4: **Analysis of the Familiar** - *developing analytical methodologies*

Analytical thinking comes intuitively for many, but can also be surprisingly challenging when the techniques, ideas, and subject matter are unfamiliar. To help ease into this type of thinking, the studio will use familiar objects as the focus and introduction to analytical methods of drawing, diagramming, and notation. Each student will develop a set of analytical drawing studies of a familiar, yet unknown object.

Weeks 5-9: **Building Analysis** - *architectural applications of analysis*

Peter Eisenman suggests there are two forms of diagram: one theoretical and analytic, the other operational and synthetic. The studio will employ both strategies in the examination of a building. Each student will construct a series of scaled analytical documents of the building, starting with the conventions of building plan and section and transitioning to more potent diagrams relating space, tectonics, and concepts.

Weeks 10-14: **Intersections and Synthesis** - *lightbox laboratory*

The final project deploys concepts of material, joinery, light and shadow, infused with speculative potentials of occupation, scale and program. These will be developed through extensive model work, along with photography and drawing. Each student should be prepared to think via all forms of drawing, including perspective, and be prepared to potentially work in groups.

Weeks 14-15: **Comprehensive Portfolio** - *show your work*

In the last weeks of the semester, the studio will construct comprehensive portfolios of work from the semester, including analytic studies, project work, in-class drawings, and sketches. The portfolio assignment is an opportunity for each student to reflect on and collate their work in a professional format. Digital and/or hard-copy portfolio requirements will be determined by each instructor.

Specific model and drawing assignments will be given out each day verbally and/or with paper handouts.

Assignments are always due at the beginning of the next class unless stated otherwise. Arrive prepared to discuss and work on each project every day.

Critical D2 Dates:

Review for Project 1: Wednesday/Thursday, February 4 & 5, during class hours

D2 P1 Exhibit: AH Hallway pin-up 02/09-10, pin down 02/16-17

Review for Project 2: Wednesday/Thursday, March 11 & 12, during class hours

D2 Gallery Exhibit: DCP Gallery pin-up Fri April 6, pin down Fri April 10 by 5pm

Review for Project 3: Monday/Tuesday, April 13 & 14, during class hours

Submission of Project 4 (Portfolio): April 22 & 23 (physical and digital submission)

Studio Preliminary Clean-out: By April 27 (arranged by studio)

Studio Final Cleaning: April 27 during Monday Evening timeslot

Week	Day	Date	Topic/Assignment	Readings
01	MON EVENING	01/12	Welcome to D2: Drawing, Analysis; Drawing Analysis	TBA
	MON/WED	01/12-14	Studio Introduction and Project 1 Start: <i>introduction to analytical drawing, notation, investigative techniques</i>	
	TUES/THURS	01/13-15		
02	MON	01/19	NO STUDIO - MLK DAY HOLIDAY	
	WED	01/21	Project 1 Development: <i>diagram, scale</i>	TBA
	TUES/THURS	01/20-22		
03	MON EVENING	01/26	Lecture: Linda Searl	TBA
	MON/WED	01/26-28	Project 1 Development: <i>culminating analytical ideas</i>	
	TUES/THURS	01/27-29		
04	MON EVENING	02/02	Workshop: Plotting workflows	TBA
	MON/WED	02/02-04	Project 1 Reviews Wed/Thurs during studio	
	TUES/THURS	02/03-05	<i>Tentative archive submission due Sunday 02/08 @ 10pm</i>	
05	MON EVENING	02/09	Case Studies: Drawings	TBA
	MON/WED	02/09-11	Project 2 Start: <i>building conventions</i>	
	TUES/THURS	02/10-12		
06	MON EVENING	02/16	Lecture: Max Strang	TBA
	MON/WED	02/16-18	Project 2 Development: <i>space, tectonics, scale, concepts</i>	
	TUES/THURS	02/17-19		
07	MON EVENING	02/23	Workshop: Photoshop workflows	TBA
	MON/WED	02/23-25	Project 2 Development: <i>space, tectonics, scale, concepts</i>	
	TUES/THURS	02/24-26		
08	MON EVENING	03/02	Workshop: Linework (Rhino → Illustrator) Workflows	TBA
	MON/WED	03/02-04	Project 2 Development: <i>culminating analytical ideas</i>	
	TUES/THURS	03/03-05		
09	MON EVENING	03/09	TBD	TBA
	MON/WED	03/09-11	Project 2 Review Wed/Thurs during studio	
	TUES/THURS	03/10-12	<i>Tentative archive submission due Friday 03/13 @ 10pm</i>	
03/14 – 03/22			NO STUDIO – SPRING BREAK	
10	MON EVENING	03/23	Case Studies: Fields and Figures of Light	TBA
	MON/WED	03/23-25	Begin Project 3: <i>phenomenal study, analysis, experiment</i>	
	TUES/THURS	03/24-26		
11	MON EVENING	03/30	Lecture: Peter Sprowls	TBA
	MON/WED	03/30-04/01	Project 3 Development: <i>iteration, generative thinking</i>	
	TUES/THURS	03/31-04/02		
12	MON EVENING	04/06	D2 Gallery Pin-Up	TBA
	MON/WED	04/06-08	Project 3 Development: <i>wielding phenomena, narrative, concept</i>	
	TUES/THURS	04/07-09		
13	MON EVENING	04/13	Wrap Up: Year One Ruminations & A Look Ahead	TBA
	MON/WED	04/13-15	Project 3 Review Mon/Tues during studio	
	TUES/THURS	04/14-16	<i>Tentative archive submission due Friday 04/17 @ 10pm</i> Wed/Thurs: Project 4 (Portfolio) introduction	
14	MON EVENING	04/20	Workshop: Portfolio workflows	TBA
	MON/WED	04/20-22	Mon/Tues: Portfolio draft reviews	
	TUES/THURS	04/21-23	Wed/Thurs 4/22-23 No class; Portfolio Physical and Digital Submission Due.	
04/23 – 05/01			Reading days - Final Exams	
15	MON EVENING	04/27	Final Studio Cleaning (<i>all personal items and bulk trash must be removed ahead of this time</i>)	

COURSE POLICIES

THE STUDIO SYSTEM - Reviewed

Design 2 is a continuation of the studio system of "learning through making," which is at the core of the teaching strategy at the University of Florida.

One basic assumption of the studio format is that students learn as much from fellow students as from professors. Studio time hinges on 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 students continue to trust and respect one another. A good design studio is necessarily one in which the class forms a collective identity.

Immersion is a key component of the learning-through-making ethos. This semester, each student will again be provided their own desk in a studio shared with their cohort. Students are strongly encouraged to work in studio and engage with the work and ideas of their peers - this is a practice which correlates with successful project work. Visit second year, third year, fourth year and graduate studios to look at work and talk with students there. Stay engaged with exhibits in the gallery and other shared spaces, attend lectures, pay visits to the AFA Library, and continue to immerse oneself in the world of design.

REVIEWS, DISCUSSION, CRITIQUE

Design 2 will emphasize the rhetorical edges of the work - in other words, words matter. It is important that the heavy lifting of design work is accompanied by ideas, and that these ideas can be articulated and discussed with a broader cohort. Work in the design studio will develop through informal discussions and formal presentations, potentially with outside guest reviewers. Formal presentations should be taken seriously, and students should arrive prepared to discuss the work and receive feedback.

Students should recognize that the reviews of their colleagues are excellent learning opportunities and are essential to design education. Attendance is REQUIRED, and active participation in the discourse is critical.

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.
- Any activity that would compromise the integrity of the building and/or environment of the studio is not acceptable and will not be tolerated.

SAFETY

The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC). The facility includes a number of woodworking tools, including saws, drill presses, sanders, and hand tools. Woodshop orientations will be conducted as needed for those who have not yet been oriented. Please use every precaution in the workshop and in the studio. Be aware of safety issues with tools, materials, or sprays, and do not hesitate to ask for assistance as needed. Note that power tools are prohibited in the Studio.

SPRAY PAINTING POLICY

Spray painting, or the use of any other sort of aerosol spray (including matte sprays), is NOT allowed in the Architecture Building, 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 "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.

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 professor if there are technical issues with access to the course through this online portal. Zoom may also be used for synchronous online learning and Miro for class presentations and reviews. Links to the class Zoom meetings and Miro presentation boards will be provided through Canvas.

ATTENDANCE POLICY

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

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

Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies. Additional information is available at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

If something is seriously wrong and may affect attendance, please talk to the instructor. Arrangements can be made to cope with serious illness, family issues, or personal crises.

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. 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.

GRADING POLICIES: METHODS BY WHICH STUDENTS ARE EVALUATED AND GRADES DETERMINED

A student's development as a designer and future architect/interior architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each new assignment will take on new questions or the same questions at another level of sophistication. There is no single answer for which we are looking. The instructors will provide students feedback on the design directions they adopt, make suggestions for further work, and assess the architectural implications of the work. It is critical that students learn to *critique themselves* effectively. Each student is asked to make concerted efforts, strive towards innovative takes on posed issues, make constructions that raise architectural issues, and to challenge oneself and be constantly willing to continue to develop a scheme.

Grades are straightforward and are based on the quality and completeness of work, the clarity and rigor of design ideas and process, and 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.

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 on performance. Typically, grades and comments / feedback will be provided through the Canvas portal to ensure confidentiality. Should questions arise, schedule a conference with the faculty instructor at any time to review 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>.

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 Architectural Design 3. Failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.

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

ARC1302 carries an additional materials and supplies fee of \$50.00. This will help cover the costs of plotter ink and bond paper for the plotters.

UF POLICIES

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. These important issues are taught 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, the scholarly environment does 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."

CHANGES AND REVISIONS TO SYLLABUS

This syllabus is subject to change. Any changes will be relayed during regular studio meetings.