ARC2304 ARCHITECTURAL DESIGN 4
Spring 2026

Studio Faculty:

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Introduction

Architectural Design 4 is the final studio in the lower-division sequence. In this studio, we will re-visit subjects and techniques cultivated in your previous three studios. We will continue the study of context, referencing and developing the issues and strategies that informed your work in Design 3. This is critical to engaging the assignments in Design 4, as we will be introducing new ideas, catalysts and methods of inquiry that are simultaneously reliant upon and extend beyond the foundational skills of D1, D2 and D3 – particularly the ideas of context, intent, process, and consequence.

The primary conceptual issues of the term revolve around context, architectural language, issues of representation and synthesis of program, space, tectonics and occupation/use. Additionally, this studio will reinforce the importance of an iterative design process – you should expect to think through making and rethink by remaking. There will be an emphasis on hybrid digital/analog methods, meaning that the exploration of digital media and refined methods of physical modeling drawing will all play a critical role.

Course Goals

- To reinforce the broad understanding of context as a body of knowledge and a source for architectural ideas.
- To develop and refine an architectural language.
- To reinforce "program" as a generator for design thinking.
- To reinforce and refine the iterative nature of the design process / methodology.
- To examine methods of research and analysis which inform the development of architectural projects.
- To become more aware of the discipline of architecture and the associated instruments of investigation and representation.
- To engage and understand physical and digital modeling / drawings as inter-dependent processes.
- To construct analytical activity as foregrounding design processes.
- To reinforce the role of drawing in section and plan as part of the design process.

Course Objectives

- Introduction of context as a real place.
- Introduction of analytical methods for considering the relationship between context and program.
- Introduction of building envelope as a complex tectonic system that address cultural, contextual, and climatic contexts.
- Introduction of plan as an integral part of design development and documentation.
- Introduction of environmental criteria and responses in design (emphasis may be on passive strategies in relationship to solar/climatic conditions).

Project Sequence

Much like the previous studio, D4 will be anchored by two primary projects. Each project will be distinct in intent and scope, though you should expect numerous opportunities for alignments between the projects, particularly with regards to the ideas of context, program, and process – both analytical and generative. Similarly, you will be reinvesting in an iterative design process that reinforces the exchange between the methods of study (diagrams, models, and measured drawings) and the means of working (handwork, digital work, hybrid methods, etc.). You will also recognize that both projects will reinvest in the balance between invention and constraint within the design process, and as such the challenge of problem-setting and problem-solving will be examined in both projects.

Project 1: Tower
(five weeks – tentative due date: Friday, 20 February)

As the first studio project, Tower will confront the understanding that architectural making is an inherently political act and works in response to and/or challenge to social-political contexts. The importance of analytical and generative methodologies will be maintained and reinforced, with ample attention to the conceptual underpinnings of process. Program and movement will play an instrumental role throughout the design process and will be studied in both model and drawing as a way of examining spatial logics, hierarchies and methods of organization.

Project Objectives:
• To develop communication skills that offer a method to evaluate complex contextual situations. You will be asked to collect, categorize, visualize, and manipulate information gathered from direct visual observation as well as from more distant sources. This more syntactic approach will be one of your first experiences regarding broader systemic analysis.
• To anchor analytical activity as influencing programming strategies. This will connect context to program through analysis.
• To study the relationship between spatial systems, frameworks and/or skeletons, and envelope.
• To study the relationship between conceptual intentions and design outcomes as revealed through the design process (model and drawing alike)

Project 2: *Physical Context – The Measured and Immeasureable*
(six weeks + spring break – due date: Friday, 10 April)

This project will begin three weeks before spring break and pick up in intensity of work with the return from spring break. It will run for the remainder of the semester (approximately seven weeks including spring break). This project will build on the conceptual ideas of the first project, reinvesting in relationship of program as a generator within a cultural context. Additionally, students will be confronting issues of context as a real place that they can move within and understand at a deeper level with a different sense of scale, measure, movement, edges, boundaries, occupation, etc. As such, students are expected to wrestle with the opportunities and limitations that the project will offer and should be pushed to accept that the inherent constraints of site will help them focus and improve their work. In comparison to the first project, this project should invest in the ideas of program and plan in a direct manner, with the expectations that plan development should move beyond basic diagrams and invest in ideas of movement (horizontal and vertical), entry, threshold, sequence, and entry/procession.

Project Objectives:
• To study the relationship of a visited context as both a cultural construct and a real, measured place.
• To reinvest in the relationship between analytical and generative thinking, as reflected in the work (diagrams, drawings, and models) and in the conceptual presentation (project descriptions and/or rhetorical aspects).
• To develop a cohesive project that advances architectural ideas of spatial organization, hierarchies and systems of movement that respond to and inform an existing, constructed context/landscape.
• To advance communication skills that embrace design intent and reveal increased refinement of the relationship between spatial thinking, tectonic definition, and conceptual intent within a project as evidenced in plan-based thinking.

Critical D4 Dates:

D4 Exhibit: Monday, February 22 in the atrium (1:00-2:30pm). February 22-27 in the DCP Gallery
Final Review for Project 2: Friday, April 10, during class hours
Upper Division Admissions (Pinup): Thursday, April 16 (Round 1) and Friday, April 17 (Round 2)
Studio Clean-out: **Sunday, April 19** (details to be coordinated by studio)

Week	Day	Date	Topic/Assignment	Readings
01	MON	01/12	INTRODUCE PROJECT 01: Analyzing ideas of a vertical existence	TBA
	WED	01/14		
	FRI	01/16		
02	MON	01/19	NO STUDIO – MLK JR. HOLIDAY	
	WED	01/21	TRANSITIONING: Analysis to Generation	TBA
	FRI	01/23		
03	MON	01/26	PROJECT DEVELOPMENT: Defining spaces, boundaries, thresholds and scales	TBA
	WED	01/28		
	FRI	01/30		
04	MON	02/02	PROJECT DEVELOPMENT: Development of program and systems at scale in model and drawing. Introduce final model.	TBA
	WED	02/04		
	FRI	02/06		
05	MON	02/09	DESIGN DEVELOPMENT: Model and drawing work, w/ multiple iterations	TBA
	WED	02/11		
	FRI	02/13		
06	MON	02/16	RECONSIDERATION VIA SECTION: Development beyond the model	TBA
	WED	02/18		
	FRI	**02/20**	**PROJECT 1 REVIEWS**	
07	MON	02/23	TOWER-PALOOZA AND GALLERY INSTALLATION	TBA
	WED	02/25	CONTEXT ANALYSIS: Discovering the importance of contextual traces	
	FRI	02/27		
08	MON	03/02	CONTEXT AND PROGRAM: Reconsidering the role of context	TBA
	WED	03/04		
	FRI	03/06		
09	MON	03/09	PROJECT DEVELOPMENT: Binding ideas of site, movement, and occupation	TBA
	WED	03/11		
	FRI	03/13		
10	MON	03/16	SPRING BREAK: NO STUDIO	
	WED	03/18		
	FRI	03/20		
11	MON	03/23	PROJECT DEVELOPMENT: Back to the grindstone – with plans and sections leading the way	TBA
	WED	03/25		
	FRI	03/27		
12	MON	03/30	PROJECT DEVELOPMENT: Development with emphasis on program and spatial/tectonic definition in drawing and model.	TBA
	WED	04/01		
	FRI	04/03		
13	MON	04/06	FINAL WORK: tie up the loose ends!	
	WED	04/08		
	FRI	**04/10**	**D4 FINAL REVIEWS: during studio hours only**	
14	MON	04/13	**PINUP PREP**	
	WED	04/15		ROUND 1: 8-10pm to move in
	THUR	04/16	**PINUP ROUND 1:** Scoring (9am – 4pm)	ROUND 2: 8-10pm to move in
	FRI	04/17	**PINUP ROUND 2:** Scoring (9am – 4pm)	
	SAT	04/18	Studio Cleanout: get your things out and areas clean	
	SUN	**04/19**	**STUDIO CLEANOUT:** MOVING DESKS	
15	MON	04/20	NO STUDIO: You are encouraged to attend Upper Division and Graduate Reviews (schedule to be posted)	
	TUES	04/21		
	WED	04/22		
16	MON	04/27	**FINAL DIGITAL SUBMISSIONS DUE** (4:30 PM)	

Methodology

The studio will employ all reasonable means of study within the design process, including but not limited to hand sketching, orthographic drawing, montage/collage, physical and/or virtual modeling, digital image manipulation, etc. You are expected to give your fullest effort in this regard, and while this effort does not guarantee excellent work, it does offer the greatest opportunity for design development through a rigorous process. As part of this process, you will be expected to record your work in a sketchbook, referencing your own understanding your own work. Selected texts and articles will accompany the specific projects, as will the respective class discussions and presentations. Student participation is highly encouraged and will be reflected in grading.

Room Use and Conduct

The studio is a place of respect for people and their ideas and, by design, its environment closely mirrors that of a professional architecture firm. Students are expected to treat classmates, instructors, staff, guests, and jurors with respect and professional courtesy. Please be on time and ready to focus on your work. During class meetings, be prepared to discuss action items from previous meetings. If you need to leave class early, please let your instructor know ahead of time and do not allow your departure to disrupt the class. Students engaging in disruptive behavior will be asked to leave and will be marked absent for the day. Similarly, students should conduct themselves in a professional manner outside of class hours. Inappropriate or disruptive behavior at any time will not be tolerated.

Since many students are working in the same room it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished. Please note that the College has a clear policy on the use of spray paints and other aerosols (matte spray for example). Spray painting, or the use of any other sort of aerosol spray, is not allowed in Antevy Hall, Rinker Hall, and Fine Arts C, **except within the spray booth** **found in Room 211 of Fine Arts C.**

Regarding the use of balconies in the Architecture building, the balconies will remain open for student use within specified limits, which include the followings:

- No spraying of aerosols or adhesives (as noted above).
- No casting of materials, such as plaster, concrete, wax, resin, etc. unless discussed/required by the professor.
- No use of power tools, work benches, concrete blocks, etc.

The college has provided a bench for each balcony. Additional furniture is not allowed (studio desks, chairs, hammocks, grills, etc.). The studio balconies will be check periodically and any violation of the limits noted above will result in closure of the balcony for a period of two weeks for the first violation. The second violation will result in the closure of the balcony for the semester. Violations that reflect clear disregard to limits noted above may lead to the immediate closure of the balcony. Additionally, any activity that would compromise the integrity of the building and/or environment of the studio is not acceptable and will not be tolerated. This rule applies to studios and balconies alike.

Safety

Workshop orientations will be conducted in-class at the beginning of the term, and each of you will be required to attend. Please use every precaution in the workshop and in the studio. Do not bring power tools into the studio. Please be aware of safety issues with tools, materials, or sprays you have not used before, and do not hesitate for us for a refresher course. Please note that Power Tools are prohibited in the Studio.

Physical and Mental Health Practices

Studio is a fascinating melting pot of people and ideas – and any number of contagious illnesses. The following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

If you are sick, stay home. This is important as the studio environment is one of close proximity with others and communication of illness can occur quickly. Second, notify your faculty member at your earliest convenience, and then call your primary care provider or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) for advice and/or further instructions about returning to class.

- If they recommend a COVID test, an appointment, or other procedures - please do so.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
- Depending on the severity of illness, different options will be discussed to allow for the best opportunity to complete the semester's work.
- Be ready to provide some kind of official documentation of your appointment, should it be requested.

Attendance and Grading

There are no tests in Design. There are also no right or wrong answers per se. You will not be taking in information over the course of the term and regurgitating it in another form at the end. You will begin as you will go on - by making things over and over. Each

time you will take on new questions or the same questions at another level of sophistication. Therefore, there is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects.

Relative to this iterative process, our goals for you:

- To have at your fingertips a thousand fruitful ways to approach any problem, and…
- To learn to critique yourselves effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and, most importantly, for you to challenge yourself and be constantly willing to continue to develop a scheme. Grades will be assigned as much on dedication and improvement as on talent - if you enter the course gifted and sit on your skill all term, you will not get an A.
- Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture.

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

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

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

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

Make-up Policy
Your attendance and active participation is essential for the studio-based educational model. It is typically not possible to make up a missed studio session. Although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning that happens during interactive group discussions. If you miss a class, it is your responsibility to get any assignments and/or class notes from your fellow students.

Grades
Your efforts and evaluation on the cumulative body of work will account for 90% of your final grade, divided equally between Project 1 (45%) and Project 2 (45%). The remaining 10% will be based on in-class participation, attendance, effort and progress, and general attitude. While it may seem that the majority of your efforts are reflected within the final product of each project, keep in mind that the day-to-day interaction in studio and during presentations will have a significant impact on your final grade. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point. The following listing of project grades should help to understand their breakdown and grading criteria:

Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	Outstanding work. Execution of work is thorough, complete, and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models, and other forms of representation. The student can synthesize course materials with new concepts and ideas in a thoughtful manner and is able to communicate those ideas in an exemplary fashion.
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	High quality work. Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modeling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and actively participates in group discussions. Work may demonstrate excellence but is inconsistent and/or uneven in its development.
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 or satisfactory work. Student work meets project and assignment objectives with problems. Graphics and models are complete and satisfactory, possibly exhibiting concerns in craft, development, and detail.
C -	< 74.0% to 70.0%	1.67	Average work with some problems.
D+	< 70.0% to 67.0%	1.33	Poor work with some effort.
D	< 67.0% to 64.0%	1.0	Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail.
D -	< 64.0% to 61.0%	0.67	Poor work with some problems.
E	< 61.0% to 0.0%	0.0	Inadequate and unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness.

Required and Recommended Textbooks

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

Materials and Supplies Fee

ARC2304 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.

Required Materials, Tools, Equipment, and Software

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

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

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

Computer Hardware and Software
All students are expected to have personal computers capable of operating the fundamental graphics programs required for technical drawing, design, and visualization (introduced in ARC2492C Introduction to Building Technologies). It is highly recommended that your

operating system is Windows 10/11 64-bit. Plan on budgeting $300-$500 per year for free-standing. Most software will also be available at the CIRCA Architecture computer labs in ARC 116, 118, 120 (https://it.ufl.edu/learning-spaces/locations/antevy-hall/).

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

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

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

UF Academic Policies and Resources

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

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

Discussing difficult topics objectively and without endorsement

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF

offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world.

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

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

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

HB 7 – Individual freedom

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

1. *Members of one race, color, national origin, or sex are morally superior to members of another race, color, national origin, or sex.*
2. *A person, by virtue of his or her race, color, national origin, or sex is inherently racist, sexist, or oppressive, whether consciously or unconsciously.*
3. *A person's moral character or status as either privileged or oppressed is necessarily determined by his or her race, color, national origin, or sex.*
4. *Members of one race, color, national origin, or sex cannot and should not attempt to treat others without respect to race, color, national origin, or sex.*
5. *A person, by virtue of his or her race, color, national origin, or sex bears responsibility for, or should be discriminated against or receive adverse treatment because of, actions committed in the past by other members of the same race, color, national origin, or sex.*
6. *A person, by virtue of his or her race, color, national origin, or sex should be discriminated against or receive adverse treatment to achieve diversity, equity, or inclusion.*
7. *A person, by virtue of his or her race, color, sex, or national origin, bears personal responsibility for and must feel guilt, anguish, or other forms of psychological distress because of actions, in which the person played no part, committed in the past by other members of the same race, color, national origin, or sex.*
8. *Such virtues as merit, excellence, hard work, fairness, neutrality, objectivity, and racial colorblindness are racist or sexist, or were created by members of a particular race, color, national origin, or sex to oppress members of another race, color, national origin, or sex.*

(b) Paragraph (a) may not be construed to prohibit discussion of the concepts listed therein as part of a larger course of training or instruction, provided such training or instruction is given in an objective manner without endorsement of the concepts."
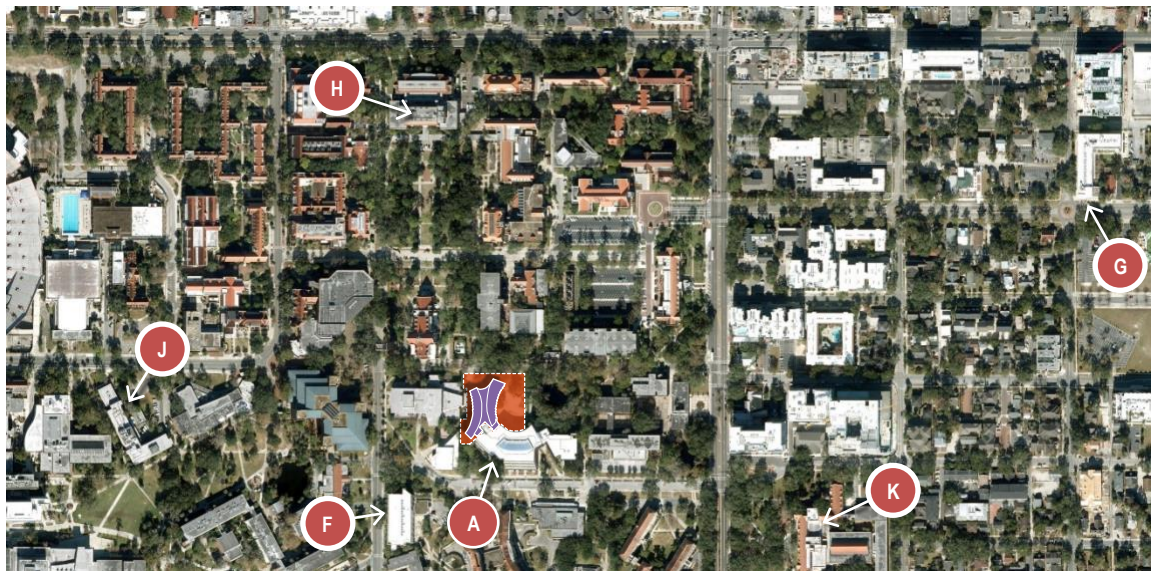
SOA FACILITIES **(GAINESVILLE FL)**
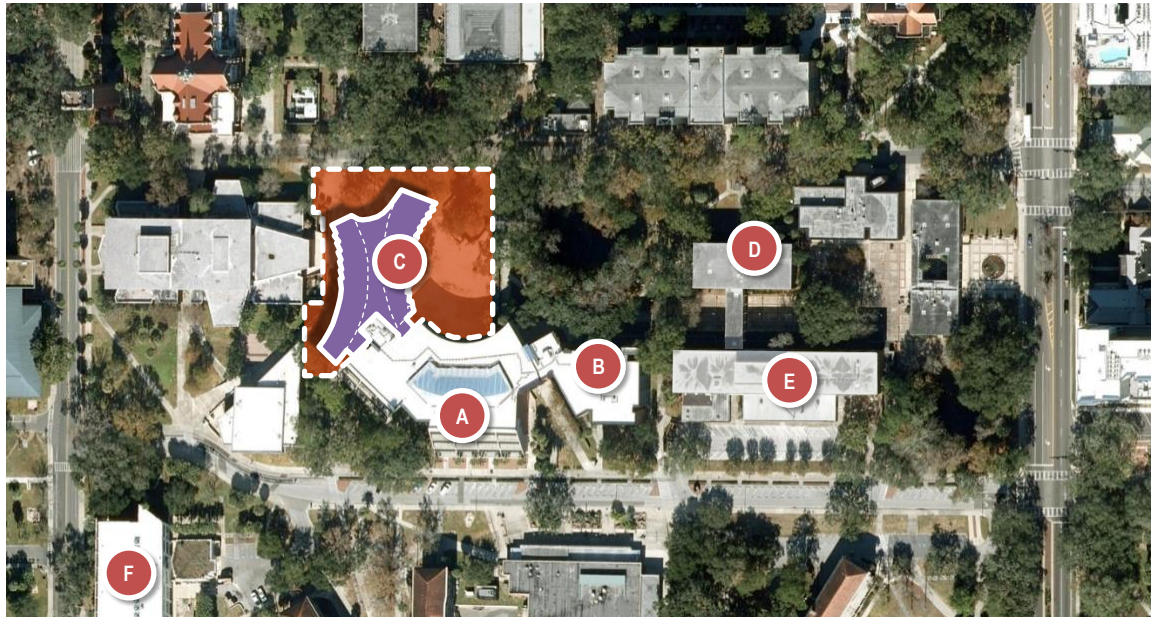
Source: https://campusmap.ufl.edu/**, with annotations by B.Walters**

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

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

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

Architectural Design 4 Spring 2026