

Course Numbers: **ARC4322**  
Course Titles: **Architecture Design 7**  
Term: Spring 2026  
Credits: 6  
Class Numbers: VARIES (five sections)

Studio Coordinator: Charlie Hailey  
Professor of Architecture  
University of Florida | College of Design, Construction & Planning | School of Architecture  
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Studio Instructors: Charlie Hailey, [chailey@ufl.edu](mailto:chailey@ufl.edu) John Maze, [maze@ufl.edu](mailto:maze@ufl.edu)  
Aoife Wiberg, [awiberg@dcp.ufl.edu](mailto:awiberg@dcp.ufl.edu) Carla Brisotto, [cbrisotto@ufl.edu](mailto:cbrisotto@ufl.edu)

Office hours: Scheduled times vary per instructor. Appointments are available.  
Please email the instructor for special accommodations including  
online or phone meetings if/as needed.

## Description

Architectural Design 8 is the second of two option studios offered during the final year of the Bachelor of Design in Architecture program. Architectural Design 8 reinforces the notion of control over architectural design processes needed to arrive at solutions that respond to needs through appropriate use of program development, design training, and construction technology. Within this emphasis, each studio takes on a unique topic and set of challenges, creating a range of options for students that draw on the varied expertise of the faculty.

## Course Concepts

With Architectural Design 8 being an option studio, the course concepts embedded within each of the five sections for the course will vary yet will be calibrated to the skill and knowledge embodied by a 4<sup>th</sup> year architecture student. Within the structure set up by the instructor, students will be challenged to develop a philosophical position and research-based design process to explore the specific topic of their studio section, with the potential to serve as a foundation for the future pursuit of a particular interest, graduate degree, and/or future career path in architectural design and practice or an affiliated field. Students are expected to develop their ideas philosophically, conceptually, and architecturally to provide a strong foundation in critical thinking and architectural design.

## Methodology

Each 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. Students 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, students 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.

## Project Sequence + Schedule

Each studio instructor will outline a project sequence and schedule for their studio section within a structure set by the broader semester schedule and shared lectures / activities for attendance by all five sections. To detail the assigned design project, 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.

## 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	MON	01/12	INTRODUCE PROJECT 01	TBA
	WED	01/14		
	FRI	01/16		
02	MON	01/19	NO STUDIO – MLK JR. HOLIDAY	
	WED	01/21	PROJECT DEVELOPMENT	TBA
	FRI	01/23		
03	MON	01/26	PROJECT DEVELOPMENT	TBA
	WED	01/28		
	FRI	01/30		
04	MON	02/02	PROJECT DEVELOPMENT	TBA
	WED	02/04		
	FRI	02/06	PROJECT 01 REVIEWS (During Studio)	TBA
05	MON	02/09	PROJECT DEVELOPMENT	TBA
	WED	02/11		
	FRI	02/13		
06	MON	02/16	PROJECT DEVELOPMENT	TBA
	WED	02/18		
	FRI			
07	MON	02/23	PROJECT DEVELOPMENT	TBA
	WED	02/25		
	FRI	02/27		
08	MON	03/02	PROJECT DEVELOPMENT	TBA
	WED	03/04	PROJECT 02 INTERIM REVIEW (During Studio)	
	FRI	03/06		
09	MON	03/09	PROJECT DEVELOPMENT	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	TBA
	WED	03/25		
	FRI	03/27		
12	MON	03/30	PROJECT DEVELOPMENT	TBA
	WED	04/01		
	FRI	04/03		
13	MON	04/06	PROJECT DEVELOPMENT	TBA
	WED	04/08		
	FRI	04/10		
14	MON	04/13	PROJECT DEVELOPMENT	TBA
	WED	04/15		
	FRI	04/17		
15	MON	04/20	Last Class Meeting / Design 6 Reviews	
	TUE	04/21	PROJECT 02 FINAL REVIEWS (9 AM – 5 PM)	
	WED	04/22	No Class / Grad 2 Reviews	
16	MON	04/27	STUDIO CLEANOUT DEADLINE	
	WED	04/29	FINAL DIGITAL SUBMISSIONS DUE (12NOON)	

### 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 professionalism.

courtesy. Please be on time and ready to focus on your work. During class meetings, be prepared to discuss action items from previous meetings. If you need to leave class early, please let your instructor know ahead of time and do not allow your departure to disrupt the class. Students engaging in disruptive behavior will be asked to leave and will be marked absent for the day. Similarly, students should conduct themselves in a professional manner outside of class hours. Inappropriate or disruptive behavior at any time will not be tolerated.

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

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

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

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

## **Safety**

Workshop orientations are available, and required for use of the workshop. 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](mailto: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 (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. 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	<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 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	<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 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	<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.

## 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

ARC4322 carries an additional materials and supplies fee of \$143.24. 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***

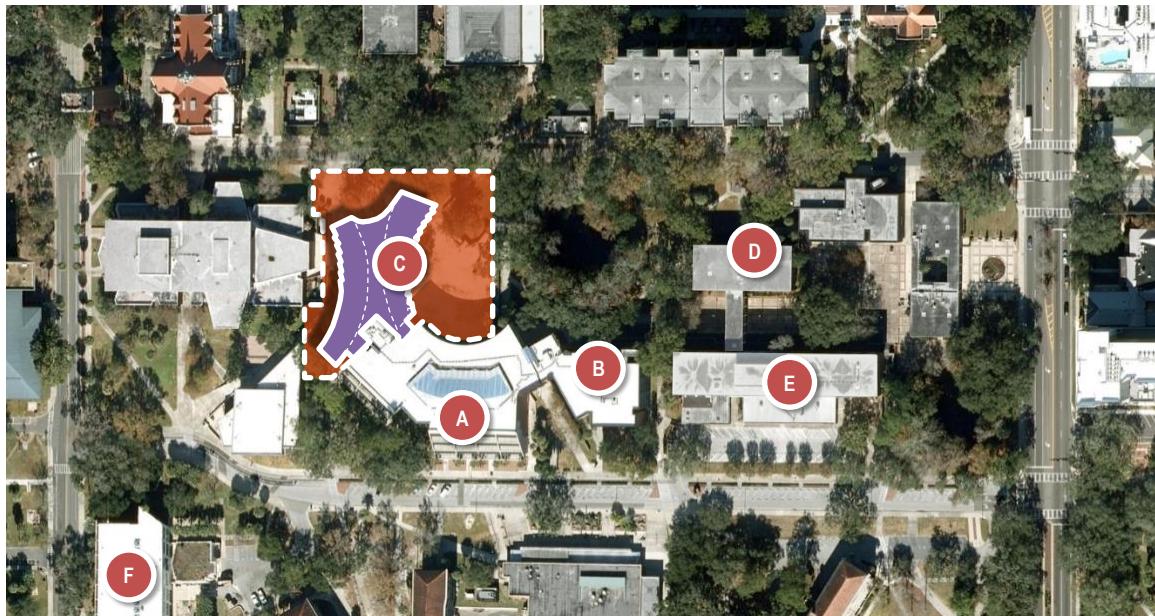
*“(4)(a) It shall constitute discrimination on the basis of race, color, national origin, or sex under this section to subject any student or employee to training or instruction that espouses, promotes, advances, inculcates, or compels such student or employee to believe any of the following concepts:*

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.”*

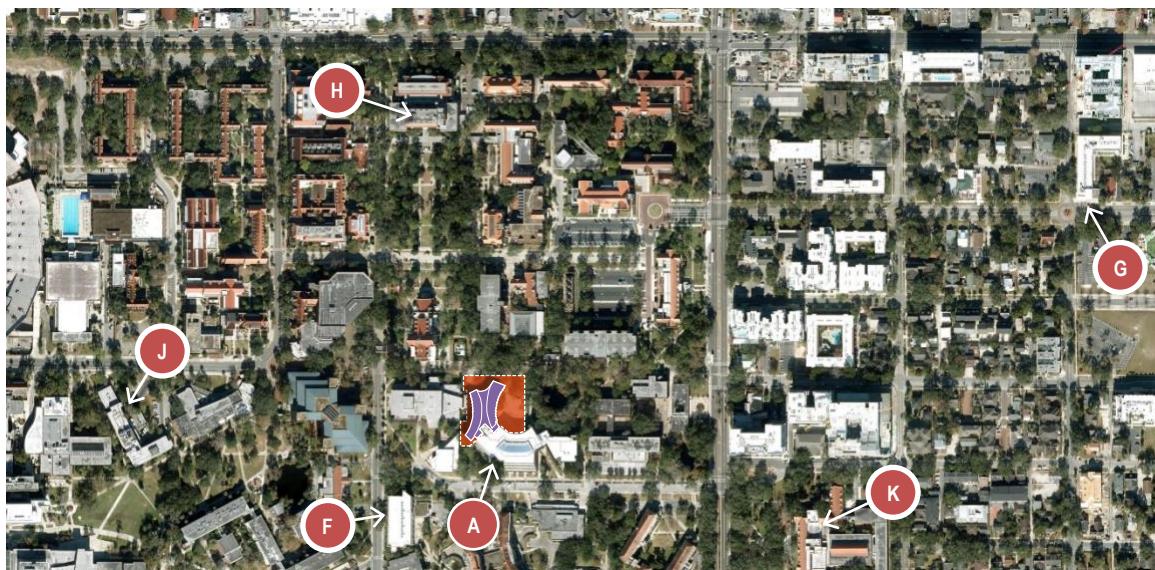
## SOA FACILITIES (GAINESVILLE FL)



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*