

Course Number: **ARC 6355**
Course Title: **Advanced Graduate Architectural Design Two**
Academic Term: Spring 2026
Credits: 6

Class Periods: TBD with UF Schedule & Studio Instructors
Meeting Locations: Gainesville Main Campus, Jacksonville CityLab, Orlando CityLab

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SYLLABUS

01. Course

Description

This course focuses on integrated building design. It builds on and incorporates prior coursework, requiring students to integrate speculative design thinking, regulatory considerations, and building systems.

02. Course Pre-Requisites / Co-Requisites

Successful completion of ARC 6241 "Advanced Graduate Architectural Design One" with a passing grade is a pre-requisite for enrollment in this course. Enrollment in Advanced Integrated Building Technology, either concurrently or in a subsequent semester, is required to meet the NAAB criteria for this course.

03. Purpose of Course and Role within the Sequence

Advanced Graduate Architectural Design 2 reinforces previous design and building technology coursework, completing a studio project as a Design Synthesis and Building Integration based on NAAB Student Criteria and Learning Objectives (SC 5&6). Students are expected to develop a philosophical position and operate with a research-based design process in the design of an integrated project over the course of the semester. Emphasis concentrates on cultivating self-directed speculation, analytical thinking, and synthetic design exploration within the framework of organized studio programs. The framed programs anticipate 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 conceptually and architecturally to provide a strong foundation in critical thinking and architectural design. Students are encouraged to use this comprehensive course to germinate scholarship and personal perspectives that will be expanded in future studios and the Thesis/PiLOT.

Studio projects will investigate spatial and material relationships between insides and outsides, negotiating the complexities of a rich program and site at the building scale. We will seek opportunities to engage history, socio-cultural relationships, phenomenology, ecology, and environment in our work. You will be charged with developing philosophical approaches that can be transformed into and through architecture. 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.

As a component of this course and the companion Integrated Building Technology course, students will be required to demonstrate that they are able to integrate both conceptual ideas and technical considerations. Student work must exhibit strong integrated design thinking and an ability to develop design proposals that acknowledge and attend to a wide range of concerns required for the practice of architecture.

Project briefs will be provided outlining in more detail project objectives and schedules.

04. Course Objectives

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

- Construct motivating stories to direct design. Ground these in research, reflection, and iterative design studies.
- Shape program and built form to embody, communicate, and/or express the design intent. Respond to the motivating ideas and issues of the project program and its context.
- Investigate the effects of a particular climate (light, heat, humidity, etc.) on the experience of architecture, and how tectonics can engage these climatic characteristics.
- Translate ideas into integrated buildings that have sophisticated architectural definition, including code & zoning compliance, clear structural ideas, passive and active environmental systems, circulation strategies, exterior envelopes, life safety systems, fire safety systems, accessible/universal access, and specific material qualities. Deploy architectural components both pragmatically and poetically.
- Make appropriate public places that are responsive to specific programmatic objectives as well as context.
- Demonstrate visual and verbal communications skills necessary to communicate design intent.

05. NAAB Student Criteria (SC) + Student Learning Objectives and Outcomes Addressed in this Course ¹

Through project work and assignments completed for this course, students will be required to demonstrate that they have an ABILITY to do the following:

SC.5 **Design Synthesis**— Ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.

SC.6 **Building Integration**— Ability to make design decisions within architectural projects while demonstrating integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.

Through work completed for this course, students will also be required to demonstrate that they have an UNDERSTANDING of the following issues:

SC.1 **Health, Safety, and Welfare in the Built Environment**— How the program ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.

SC.2 **Professional Practice**— How the program ensures that students understand professional ethics, the regulatory requirements, the fundamental business processes relevant to architecture practice in the United States, and the forces influencing change in these subjects.

SC.3 **Regulatory Context**— How the program ensures that students understand the fundamental principles of life safety, land use, and current laws and regulations that apply to buildings and sites in the United States, and the evaluative process architects use to comply with those laws and regulations as part of a project.

SC.4 **Technical Knowledge**— How the program ensures that students understand the established and emerging systems, technologies, and assemblies of building construction, and the methods and criteria architects use to assess those technologies against the design, economics, and performance objectives of projects.

06. Course Schedule: *to include topics covered in the class and the amount of time devoted to each course subtopic.*

PROJECT 1: ShopTower – 2.5 weeks

Week 01 Site Analysis, Planning & Zoning, Program Analysis, Initial Code Research

Week 02 (MLK No Class Mon Jan 19) Project Development, Models, Resiliency Standards

Week 03 Final Project Development (Review Wed. Jan 28). Start Project 2 Program Analysis

DCP Witters Weekend Jan 29- Feb 1

PROJECT 2: Center for Design Research – 12 weeks

Week 04 Studio Field Trip (Feb 1-4) / Site Visit / Site Analysis 2 / Program Refinement

Week 05 Schematic Design, Accessibility, Universal Design, Building Codes

Week 06 Schematic Proposals (weeks 6-8)

Week 07 Structural Frames

Week 08 Life Safety & Schematic Presentations

Week 09 Environmental Control Systems / MEP / Lighting

Mid Review March 11 : User requirements, regulatory/code requirements, site conditions, ecological concerns, and accessible design.

Integration and consideration of building envelope systems and assemblies, structural systems, environmental control systems (active+passive), and life safety systems.

Week 10 Spring Break (March 16-20)

¹ Student Criteria are from the 2020 *Conditions for Accreditation* – As prepared by The National Architectural Accrediting Board, Inc. (NAAB), dated 1/1/2025.

Week 11	Detailed project design + development: Acoustics / Material Decisions & Specs (Assign Big Section)
Weeks 12-14	Detailed development of building envelope systems and assemblies: Walls & Roofs – Thermal Performance
Week 13	Shell & Cladding - Details
Week 14	Big Wall Section Labs – Final Project Documentation
Week 15	Final Reviews: Wednesday April 22 (9am-4pm) STUDIO CLEANOUT by MONDAY APRIL 27 th before 5pm
Week 16	Digital documentation Digital files + cumulative project/portfolio due on Canvas: Wednesday, 4/29 (5 pm)

07. Required Textbooks, Software, and Tools

Books: 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 in-studio use. In addition, you are encouraged (required, in fact) to bring relevant reference materials to the studio for your own use and for the use of your colleagues.

Software: There are no required software programs, although you will need model- and vector-based digital drawing platforms to complete your design work. Although there is not a single required software tool, you may consider using a BIM modelling and documentation tool. A digital model will be needed as we will be using energy modeling software for performance analysis during the design process.

You will likely need other digital design, modelling, and rendering software as well, including Rhinoceros 3D, SketchUp Pro, Grasshopper, Maxwell, Lumion, etc., although the specific tools are at your discretion. You will need access to Adobe Photoshop and InDesign (or similarly capable programs) regularly.

Tools: Pencils, pens, paper, and an active, curious mind are required. Analog drawing tools, physical modelling tools, and model-building materials are required. Buy a roll of your own trace paper. Specific materials will be discussed throughout the semester.

08. Recommended Reference Materials

Ching, Francis D. K. 2022. *Building Codes Illustrated: A Guide to Understanding the 2021 International Building Code*. 7th Edition. Hoboken, New Jersey: John Wiley & Sons, Inc.

Allen, Edward and Joseph Iano. 2019. *Fundamentals of Building Construction: Materials and Methods*. 7th Edition. Hoboken, New Jersey: John Wiley & Sons, Inc.

Allen, Edward and Joseph Iano. 2017. *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*. 6th Edition. Hoboken, New Jersey: John Wiley & Sons, Inc.

---. 2017. *ICC A117.1-2017 Standard and Commentary: Accessible and Usable Buildings and Facilities*. International Code Council.
<https://shop.iccsafe.org/icc-a117-1-2017-standard-for-accessible-and-usable-buildings-and-facilities-1.html>

Grondzik, Walter T. and Alison G. Kwok. 2019. *Mechanical and Electrical Equipment for Buildings*. 13th Edition. Hoboken, New Jersey: John Wiley & Sons, Inc.

---. 2023. *Florida Building Code – Building*. 8th Edition. International Code Council.

<https://codes.iccsafe.org/content/FLBC2023P1>

---. 2023. *Florida Building Code – Accessibility*. 8th Edition. International Code Council.

<https://codes.iccsafe.org/content/FLAC2023P1>

---. 2023. *Florida Building Code – Plumbing*. 8th Edition. International Code Council.

<https://codes.iccsafe.org/content/FLPC2023P1>

---. 2023. *Florida Building Code – Energy Conservation*. 7th Edition. International Code Council.

<https://codes.iccsafe.org/content/FLEC2023P1>

Additional References:

Allen, Edward and Patrick Rand. 2016. *Architectural Detailing: Function, Constructability, Aesthetics*. 3rd Edition. Hoboken, New Jersey: John Wiley & Sons, Inc.

Brock, Linda. 2005. *Designing the Exterior Wall: An Architects Guide to the Vertical Envelope*. New York: Wiley Press.

Ching, Frances D.K. 2014. *Building Construction Illustrated*, 5th edition. New York: Wiley Press.

Deplazes, Andrea. 2005. *Constructing Architecture: Materials, Processes, Structures, a Handbook*. Basel: Birkhäuser.

Ford, Edward R. 1990. *The Details of Modern Architecture*. Cambridge, Mass: MIT Press.

Frampton, Kenneth. 1996. "Rappel à l'Ordre: The Case for the Tectonic." In *Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory 1965-1995*, edited by Kate Nesbitt, 516-28. New York: Princeton Architectural Press.

Frampton, Kenneth. 1995. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Cambridge: Graham Foundation for Advanced Studies and the MIT Press.

Frascari, Marco. 1984. "The Tell-the-Tale Detail." In *VIA 7: The Building of Architecture*, 23-37. Philadelphia: University of Pennsylvania and MIT Press.

Kieran, Stephen, and James Timberlake. 2004. *Refabricating Architecture: How Manufacturing Methodologies Are Poised to Transform Building Construction*. New York: McGraw-Hill.

Ramsey, Charles, Harold Sleeper, John Hoke. 2016. *Architectural Graphic Standards*. 12th edition. New York: Wiley.

Semper, Gottfried. 1989. *The Four Elements of Architecture and Other Writings*. RES monographs in anthropology and aesthetics. Cambridge [England]: Cambridge University Press.

Detail Magazine. https://www.detail.de/de_en/

The Plan Magazine. <https://www.theplan.it/eng/magazine>

El Croquis. <https://elcroquis.es>

COURSE POLICIES

09. 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 will proactively engage the issues set forward, advance the inquiry and work collaboratively and individually to develop a body of work derived from the studio agenda.

We ask that you understand that the studio is a public space both physically and digitally, and to conduct yourselves in an appropriate manner. Respect the fact that many people work/discuss 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 residence.

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.

10. Critique

From time-to-time at the end of a project or at a critical moment of the work, critiques are scheduled. These are public presentations of the work and provide a forum for its discussion. Usually one or more external critics are invited to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions and should be taken quite seriously. 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 not as a moment of judgment, but as an opportunity to get input on implications and possible directions for development. The critiques of your fellow students will also be essential to your education as a designer. You are required to both attend and actively participate in the discussions.

11. Attendance Policy

Our policy on attendance is 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. It is your responsibility to get any assignments from your fellow students. Note that THREE unexcused absences will result in a full letter grade deduction, and FOUR or more unexcused absences will result in a failing grade and/or an automatic drop from the course. Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

It is never permissible to miss a critique, nor is it acceptable to be late or to leave early. It will be considered disrespectful to your fellow classmates and the invited critics. If you arrive late to a review, you will not be allowed to present your work and will receive an automatic reduction of one letter grade on the project or assignment. You may or may not be allowed to present your work at a later date.

If something is seriously wrong and may affect your attendance, please talk to us about it. Arrangements can be made to cope with illness, family issues, or personal crises.

12. Make-up Policy

It is 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. A session with your professor may or may not be possible and cannot duplicate the collective conversation.

13. Course Technology, Software Use, and Materials/Supply Fee

The UF Canvas e-learning portal will be used for all digital coursework and sharing of certain common references available in electronic format. It will be accessible at <http://elearning.ufl.edu/>. Notify your faculty if you do not have access to the course through this online portal.

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

ARC6355 carries an additional materials and supplies fee of \$50. This will help cover the costs of plotter ink and bond paper for the plotters

14. Digital Fabrication Lab and Woodshop Facilities

Please Note: The Fab Lab and Woodshop in Gainesville will have reduced hours and availability this spring due to the upcoming move. We will update you as the dates become fixed but planning around this for making will be important.

CityLab fabrication equipment is located in the facility and available for use per policies at each location.

Orientations are required prior to use of the Woodshop or Digital Fabrication Laboratory. If you intend to use the facilities and 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. Please note that we do not always know or have control over shop hours or opening policies.

15. Spray Painting Policy

Spray painting, or the use of any other sort of aerosol spray, is NOT allowed in the Architecture Building, Rinker Hall, Fine Arts C, or CityLab spaces, except within approved spray booths. 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.

16. Policy on Retaining Work

Please note that work that you create for this course may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. While you should be able to retrieve your original work temporarily for your own personal purposes, you should carefully photograph and document all project work prior to submission of any original materials for archival purposes.

GRADING POLICIES:

17. Your development as a designer and future architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each time you make something you will take on new questions or the same questions at another level of sophistication. There is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects. It is critical that you learn to *critique yourselves* effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and for you to challenge yourself and be constantly willing to continue to develop a scheme.
18. Assessment will be through project assignments. 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. Weight of the assessment will be 70% on project work, 20% on technical integration, and 10% on class participation.
19. Day-to-day interactions in studio and during presentations are noted and will have a significant impact on your final grade. We will be pleased to discuss your progress individually and make an assessment of your grade status after midterm. We will discuss more specifics in class as needed. If you have questions at any point, make an appointment to meet with your faculty instructors.
20. Project Requirements and Grading



Project work completed for this course **MUST** successfully demonstrate the ability to develop integrated design proposals that meet and demonstrate compliance with code requirements and NAAB Student Criteria. Explicit requirements will be discussed for each

project and students will be required to meet minimum requirements in order to successfully complete this course with a passing grade.

21. 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 Advanced Graduate Architectural Design Three. In most cases, failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.
22. Graduate School Grading Scale + Qualitative Descriptions

	Letter Grade	Numeric Grade	Quality Points	Qualitative Description
PASSED GRADES	A	100-93	4.0	Outstanding work only
	A-	92-90	3.67	Close to outstanding
	B+	89-87	3.33	Very good work
	B	86-83	3.0	Good work
	B-	82-80	2.67	Good work with some problems
	C+	79-77	2.33	Slightly above average work
	C	76-73	2.0	Average work
FAILING GRADES	C-	72-70	1.67	Below average work with some problems
	D+	69-67	1.33	Poor work with some effort
	D	66-63	1.0	Poor work
	D-	62-60	0.67	Poor work with some problems
	E	59-0	0.0	Inadequate work

The current UF grading policies can be found at the UF Graduate Catalog: <https://catalog.ufl.edu/graduate/?catoid=10&navoid=2020#grades>

Please note that the University of Florida Graduate School requires that a graduate student maintain a 3.0 (B) average to remain in good academic standing. Every possible effort is made to counsel students in academic difficulty to determine the cause and possible solution so that the student can continue and complete their studies in the University. The Graduate School considers grades of C-minus or lower to be failing grades. A failing grade in a studio results in either suspension or expulsion from the architecture program. Students receiving one of these grades should immediately contact their Graduate Program advisor for guidance.

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."

CHANGES AND REVISIONS TO SYLLABUS

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

SCHEDULE ATTACHED PER INDIVIDUAL STUDIO