

Course Numbers:	ARC3321 + ARC 4074
Course Titles:	Architecture Design 6 Graduate Core Design 4
Term:	Spring 2026
Credits:	6
Class Numbers:	VARIES (six sections)
Studio Coordinator:	Judi Shade Monk Instructional Assistant Professor of Architecture University of Florida College of Design, Construction & Planning School of Architecture Office Locations: Antevy Hall (formerly known as the Architecture Building) Email: j.shade.monk@ufl.edu
Studio Instructors:	Martin Gold, mgold@ufl.edu Yohan Kim, yohan.kim@ufl.edu Dinorah Martinez-Schulte, dinorahmartinezs@ufl.edu Judi Shade Monk, j.shade.monk@ufl.edu Karla Saldana-Ochoa, ksaldanaochoa@ufl.edu Peter Sprowls, peter26@ufl.edu
Office hours:	Scheduled times vary per instructor. Appointments are available. Please speak with the instructor for additional accommodation including online or phone meetings if/as needed.

Description

Architectural Design 6 is the final coordinated studio of the undergraduate curriculum. The studio explores architectural design within a large-scale urban context through theory, methodology, and evolution of urban form in response to social, cultural, economic, and technological forces.

Architectural Design 6 is the second in the sequence of urban studios of the upper division architecture curriculum. The course examines the city as context from multiple perspectives and at a wide variety of scales to propose urban forms, procedures, and relationships at both the scale of a metropolis and the humans within it. The issues introduced in this course engage students in the complexities of a densely occupied, historically layered, and market-driven urbanity that has been reconstructed in almost every way during its 400-year history.

Siting in New York City, and Manhattan specifically, is selected for its participation in an overarching urban organizational clarity and uniformity that contrasts with the myriad unique conditions, communities, and scalar variety that have emerged within a seemingly rigid, gridded plan. The course focuses upon the unique and evolving contemporary urban condition in densely occupied cities that were substantially developed during the industrial revolution. The curricular sequence follows Architectural Design 5 to highlight the contextual, and especially scalar, contrast with that studio's immersion in pre-industrial cities such as Charleston and Savannah whose urban conditions were created and planned by historically-bound forces and rules, limited transportation options, and technologies that contain spatial relationships to a more compact geographic space. The issues introduced in this course engage students in the complexities of densely occupied, historically layered, and market-driven urbanity that has been reconstructed in almost every way during its 400-year history.

The context this semester is a metropolitan *palimpsest* that is simultaneously beholden to its grid and projected to be ever-changing into the future. Risk-taking in all aspects of the work is not only encouraged, it is expected.

Palimpsest: pa-limp-sest | \ 'pa-ləm(p)-, sest , pə- 'lim(p) | (1) writing material (such as a parchment or tablet) used one or more times after earlier writing has been erased; (2) something having usually diverse layers or aspects apparent beneath the surface.
-Merriam Webster

Course Concepts

Students will be challenged to arrive at a philosophical position through a research-based design process to explore the New York City-site location(s) of their specific studio section. Students are expected to develop their ideas contextually, conceptually, formally, and spatially to provide a strong foundation for decision-making and critical thinking, culminating in an architectural proposal.

As the curriculum is cumulative, and this studio's place in the undergraduate sequence highly intentional, students are expected to draw linkages across and between all previous design, history, theory, and technology courses in terms of conceptual framing, architectural language, and technological innovations for both analytical investigation, exploratory testing, risk-taking, and speculative design response. This studio will challenge students to be thoughtful, knowledgeable, and strategic in terms of urban planning at the block scale and as authors of architectural proposals that are culturally timely and future-looking in their relevance. The studio supports focus on questions concerning contemporary urban conditions, the street, contextual potential, global issues,

climate, architectural assemblages, and the role of New York City architecture as a unique physical context and as an urban fabric that has the power to transmit architectural ideas globally and to consider architecture itself as context.

If you have total freedom, then you are in trouble. It's much better when you have some obligation, some discipline, some rules. When you have no rules, then you start to build your own rules. – *Renzo Piano*

Architecture is bound to situation, and I feel like the site is a metaphysical link, a poetic link, to what a building can be. – *Steven Holl*

I don't divide architecture, landscape and gardening; to me they are one.
– Luis Barragán

We do not create the work. I believe we, in fact, are discoverers. – *Glenn Murcutt*

I started out trying to create buildings that would sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to flow together with contemporary cities and the lives of their peoples. – *Zaha Hadid*

Manhattanism is the one urbanistic ideology that has fed, from its conception, on the splendors and miseries of the metropolitan condition—hyper-density—without once losing faith in it as the basis for a desirable modern culture. Manhattan's architecture is a paradigm for the exploitation of congestion. – *Rem Koolhaas*

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 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 their work in a sketchbook, through presentations, and other such process and documentary formats to test and explore their own interpretation and understanding of the work. Selected texts and articles will accompany the specific phases, as will class discussions and presentations. Student participation in discussion and incremental production is highly encouraged and will be reflected in grading.

Pedagogical Outline

Collaboration in groups of two is required for the semester; teams of three may be permitted at individual faculty discretion with an expected commensurate increase in scope of exploration and work produced. Given the scale and scope of issues that will be addressed during the studio, students must work in teams in order to develop and test ideas in both analytical and speculative modes. It is recommended that each group of two students be collaborative in terms of design speculation and production to propose and test questions and concerns associated architectural exploration involving a large territory of urban space that is both public and private. Students are encouraged to divide tasks equitably in terms of design and production, but both should be involved in all aspects of decision making, concept development, and the presentation of the work. This is modality intended to be a true collaboration. Teams will form during the first week.

There are two distinct types of work that students will engage this spring: analysis and synthesis, ie. phased speculative design. Analysis will include, but is not limited to, research and mapping New York City as the 11th largest city globally and the largest US city (by population) to explore: urban morphology and infrastructure; the relationships between private and public realms; and to qualify the experiential and occupational conditions that characterize Manhattan island as one of the boroughs of New York City.

During synthesis, students will engage in speculative architectural proposals through modes of conceptual and schematic design. Conceptual design will introduce broad ideas, make initial contextual linkages, and will begin to suggest architectural form through massing and proportion.

Schematic design will seek to develop, reconsider, and refine the conceptual proposal with a focus on the phenomenal connections of architecture to the street, architectural form in the city, and basic structural, material, technology, and circulation logics that contribute to the organization and language of architecture. This effort will be supported by connections with the relevant Integrated Building Technology, as such, the design development phase of work will also be introduced including topics of Structures, Materials + Methods of Construction, and Environmental Technologies. The course anticipates and complements topics that may be covered in Theory 2.

Analysis – Mapping Manhattanism

This studio will continue the trajectory of city analysis started briefly in lower division and further developed last fall. The role of analysis in this course is twofold and is ongoing throughout the process. First, students must endeavor to become aware of and document the important existing and historic urban conditions within the dense grid city. This introductory documentation will study urban sections, maps, text narratives, documentary films, cultural films, and aerial and ground photography that characterize the congested urban condition of Manhattan and the relationship to the surrounding boroughs comprising New York City as a whole. It is important to gain an understanding of, and to endeavor to document, the relationships between urban spaces (streets, squares, parks) housing, social status, and ethnic diversity as elements of the uniquely New York City urban condition that Rem Koolhaas describes as 'Manhattanism'

Students will be given a specific site for the development of an architectural program. In this phase of documentation, the analysis will include sectional exercises analyzing the distribution of housing, mixed-use, commercial, office, or hybrid building types and other program elements as fundamental components of the city. A more detailed assignment for Analysis – Part 1 will be distributed by individual faculty members.

Conceptual Design

Information from the previous analysis will now include field observations from the urban context and their urban sites. Initial speculative proposals will be developed based on the site and studio program. This initial conceptual design phase will ask students to develop an inventory of program elements from the assigned project in addition to other program elements that draw from ideas formed in the analytical phase of the work. Students will conduct a focused context study of the site looking at: nodes, edges, transit, views, proximities, and historic underpinnings as part of the development of a conceptual strategy for redeveloping the site.

This Conceptual Design phase asks students to explore initial architectural proposals that address: the scale of the street; volumetric and distribution implications of the program elements (an initial volumetric study); implications of skyline (city scale); natural systems opportunities of the site; and to initiate the program concept as both a place and an idea. This work will generally operate at the scales of 1"=100 feet and 1"=50 feet in terms of spatial detail and initial plan, section, and 3D modeling explorations. This effort should focus on the larger scale moves that respond to and develop dialog with the forces of urban fabric: sun and sky, view, adjacent context, and the street as a vital urban space.

Site analysis and the conceptual proposal will be presented at a mid-review for evaluation and feedback from outside critics. It is important to have your ideas and strategies clearly developed in drawings and models (computer and physical) to gain helpful insights from the guest critics.

Schematic Design

Students will reassess their project proposals based on feedback from the mid-term review and will develop the project further to schematic design levels of detail. This is an opportunity for substantial reconsideration with both the knowledge gained from the conceptual proposal and external feedback. It is rare for a design proposal to remain wholly in-tact when moving from conceptual to schematic phases of design. New ideas will emerge and reprioritization is expected.

Students will develop their architectural proposals illustrating spatial relationships to the street, context, circulation, conceptual structure (it's impact on building form), and the program spaces within the complex. Site drawings and models will be at the detail of 1/32"=1 foot and selected section and plan drawings at the detail of 1/16"=1 foot. Physical models will be constructed at 1/32"=1 foot with site context.

Detailed deliverables will be developed by individual studio faculty.

Pedagogical Objectives

1. To engage students in context analysis in complex urban environments;
2. To encourage speculative and investigative analysis as an integral component of design activity;
3. To engage students in the complexities of collaborative modes of design and the development of viable architectural proposals at the schematic scale of a building;
4. To address current cultural and philosophical ideas through conceptual and schematic architectural design proposals;
5. To develop operational skills at multiple architectural scales toward integration of ideas and architecture at the scale of the city and building.
6. To nurture independent creativity and collaboration with others toward strong visual, verbal and interpersonal communication skills.

Pedagogical Methods

1. Making the familiar unfamiliar – finding the extraordinary within the ordinary and challenging 'known' contexts as places of renewed speculation and inspiration;

2. Engaging modalities of individually motivated inquiry and the application of personal knowledge (expertise) within a collaborative team environment;
3. Developing architectural design proposals that organize program, circulation, structure, and other building systems around a set of cultural ideas through modeling, drawing, and writing.
4. Emphasis is placed on visual communication, verbal communication, self-assessment and critique, in order to establish and convey intellectual positions, frames of reference, and architecturally appropriate responses within the context of a team.

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

1. Construct motivating narratives to direct and qualify design objectives grounded in research, reflection, and iterative design studies.
2. Shape program and built form to embody, communicate, and/or express design intentions.
3. Respond to the motivating ideas and issues of the project program and its context.
4. Investigate the forces of the local context and climate on the experience of architecture and how tectonics and space embrace these characteristics.
5. Consider both building program requirements and contextual connectivity toward civic stewardship.
6. Translate ideas into buildings that have sophisticated architectural definition including clear structural ideas, circulation strategies, exterior envelopes, building technologies, life safety systems, and material qualities at the early schematic design level.
7. Deploy architectural components pragmatically, systemically, and poetically, in the form of a comprehensive schematic design proposal.
8. Demonstrate visual and verbal communications skills necessary to communicate design intent and depth in both process and presentation modes.

Project Sequence + Schedule

Each studio instructor will outline a more granular project sequence and schedule for their studio section within a structure set by the broader semester schedule and shared lectures / travel for attendance by all six sections, indicated in the calendar that follows. To detail the assigned design project(s), additional, studio-specific briefs will be provided during the semester to describe incremental project objectives, schedules, methodologies, and deliverable expectations in more detail. Intermediate deadlines may be assigned, but it is important for students to be self-motivated and develop personal goals and targets to bring their ideas to resolution and to continually progress incremental project development towards broad project deadlines.

Narrative

Wk 01-05 NYC Metropolis

Research and context-informed technical, analytical, and charrette investigations and presentations of the issues that define and establish Metropolis, Large and Extra-Large Projects research and studies that will inform individual travel itineraries and concurrent analytical work

Wk 04-05 Travel to NYC

Wk 05-09 NYC Situational: contextual responses.

Initial design speculations are developed as both positions on architecture in Manhattan as site specific responses.

Wk 09

Mid-term Jury. For the midterm jury the students present will early schematic urban proposals that include a conceptual framework for the project, figure ground organizational strategies, programmatic distribution proposals, and delineation of public/private spaces. These items are informed by research, in-studio presentations & media, and travel.

Midterm requirements will vary per studio, a thoughtfully considered and delivered presentation is expected for all.

Wk 10 SPRING BREAK

Wk 11-14 NYC Project Development | Schematic Design – Design Development

Wk 15: Monday, Final Jury | ALL DAY – pin-up by 9am

Wk 16: Consider and implement critics' comments and feedback and IBT concepts and projects in final project development -Wednesday, 4/29 - 5:00 pm - final project delivery in electronic form per individual faculty guidance.

WEEKLY COURSE SCHEDULE

Detailed weekly course schedules will be developed by each independent studio section. The following outline schedule is provided as a general framework for reference and pacing the Spring 2026 semester and is subject to change or vary:

Week	Day	Date	Topic/Assignment	Readings	IBT
01	MON	01/12	INTRODUCE PROJECT, NYC + URBAN ANALYSIS	TBA	STRUCTURES Tall Buildings + Precedent Studies
	WED	01/14			
	FRI	01/16			
02	MON	01/19	NO STUDIO – MLK JR. HOLIDAY		
	WED	01/21	ANALYTICAL DEVELOPMENT + PRECEDENT	TBA	
	FRI	01/23			
	MON	01/26			
03	WED	01/28	The Cruise – All Studio Meeting – location TBA ANALYTICAL DEVELOPMENT + PRECEDENT	TBA	
	FRI	01/30			
	MON	02/02			
04	WED	02/04	ANALYTICAL + CONCEPTUAL DESIGN	TBA	Tu 2/3: STRU EXAM
	THUR	02/05			
	FRI	02/06			
05	MON	02/09			MATERIALS + METHODS OF CONSTRUCTION
	TUE	02/10			
	WED	02/11			
	FRI	02/13			
06	MON	02/16	CONCEPTUAL DEVELOPMENT + ITERATION	TBA	Tall Buildings Core + Structure
	WED	02/18			
	FRI	02/20			
07	MON	02/23	CONCEPTUAL to SCHEMATIC DEVELOPMENT FORM FINDING + GROUND PLANE STRATEGY	TBA	Building Skins
	WED	02/25			
	FRI	02/27			
08 D6 Gallery	MON	03/02	SCHEMATIC DEVELOPMENT + ITERATION -Revisit and reconcile analysis, precedent, iterate and update as required	TBA	Structures and M+M in Gallery
	WED	03/04			
	FRI	03/06			
09	MON	03/09	SCHEMATIC DEVELOPMENT - Production	TBA	Th 3/12: M+M EXAM
	WED	03/11			
	FRI	03/13			
10	MON	03/16	SPRING BREAK: NO STUDIO		NO CLASS
	WED	03/18			
	FRI	03/20			
11	MON	03/23	MIDTERM REFLECTION: Evolve schematic design, form, and ground plane strategies. INTRODUCE STRUCTURAL ORGANIZATION	TBA	ENVIRONMENTAL TECHNOLOGIES Acoustics
	WED	03/25			
	FRI	03/27			
12	MON	03/30	STRUCTURAL ITERATION, INTRODUCE FAÇADE -Revisit and reconcile analysis, precedent, concept strategies, ground plane – iterate, update as required	TBA	
	WED	04/01			
	FRI	04/03			
13	MON	04/06	DESIGN DEVELOPMENT - IBT INTEGRATION STRUCTURAL + FAÇADE: integrate with ground+sky -Hone entry / entries sequence(s)	TBA	Lighting
	WED	04/08			
	FRI	04/10			
14	MON	04/13	PRINT LAYOUT + PRODUCTION -Revisit and reconcile past phases, update as req'd PRINTING - Presentation Preparation	TBA	
	WED	04/15			
	FRI	04/17			
15	MON	04/20	FINAL REVIEW – ALL DAY		
	WED	04/22			
	FRI	04/24			
16	MON	04/27	STUDIO CLEANOUT DEADLINE		Tu 4/28: Lighting Due
	WED	04/29			

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 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) 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 and to share resources as they are discovered / learned.

Strongly recommended and available in the library (excerpts from some texts listed may be provided):

The Architect's Studio Companion (Allen + Iano 2022), Building Codes Illustrated (Ching + Winkel 2022), Tall: The Design and Construction of Highrise Architecture (Marriage 2020), The Architecture Reference and Specification Book (McMorrough 2018), digital subscription a+t online library (all publications), Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis (Clark + Pause 2012)

A hardcopy paperback dictionary - to look up words we think we know to develop precision and nuance in concepts and communication

Materials and Supplies Fee

ARC 3321 carries an additional materials and supplies fee of \$143.24. This helps cover the costs of plotter ink and bond paper for 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 each student, 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 are required and 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."

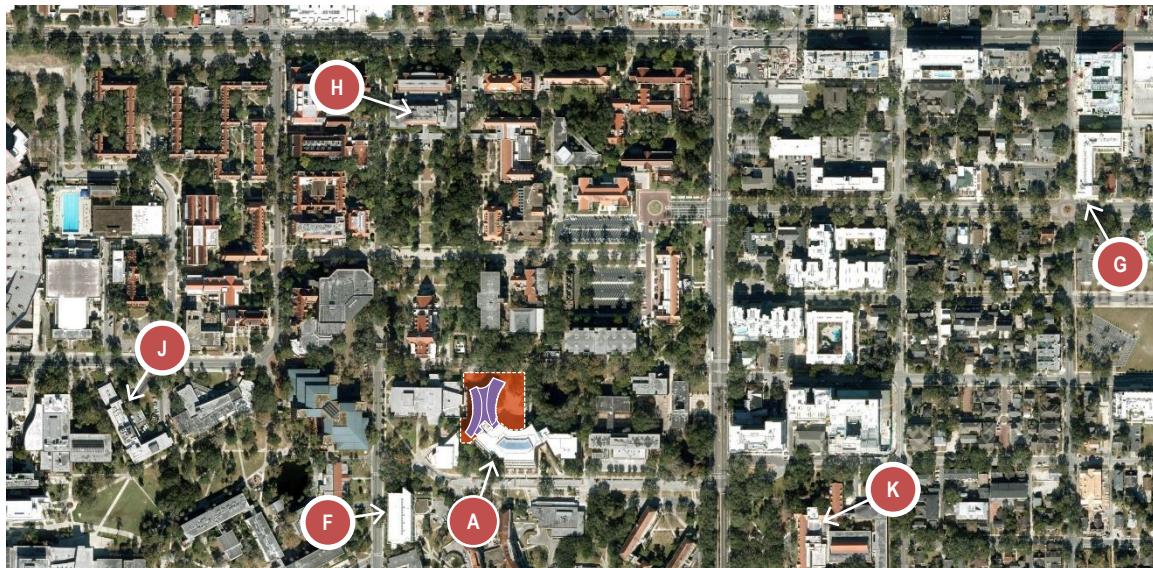
SOA FACILITIES (GAINESVILLE FL)



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 Spring 2026*)
- 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**