

# on becoming a person

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*“Life, at its best, is a flowing, changing process in which nothing is fixed.*

In my clients and in myself, I find that when life is richest and most rewarding it is a flowing process. To experience this is both fascinating and a little frightening. I find I am at my best when I can let the flow of my experience carry me, in a direction which appears to be forward, toward goals of which I am but dimly aware.

In thus floating with the complex stream of my experiencing, and in trying to understand its ever-changing complexity, it should be evident that there are no fixed points. When I am thus able to be in process, it is clear that there can be no closed system of beliefs, no unchanging set of principles which I hold. Life is guided by a changing understanding of principles which I hold. Life is guided by a changing understanding of and interpretation of my experience.

It is always in process of becoming.”

(Rogers, 27)

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Rogers, Carl R. *On Becoming a Person: A Therapist's View of Psychotherapy*. Boston: Houghton Mifflin Company, 1961.

Photo by: Vlada Karpovich





“Here is a personal description of what it seems like to accept oneself as a stream of becoming, not a finished product. It means that a person is a fluid process, not a fixed and static entity; a flowing river of change, not a block of solid material; a continually changing constellation of potentialities, not a fixed quantity of traits.”

(Rogers, 122)

“This process of the good life is not, I am convinced, a life for the faint-hearted. It involves the stretching and growing of becoming more and more of one’s potentialities. It involves the courage to be. It means launching oneself fully into the stream of life.”

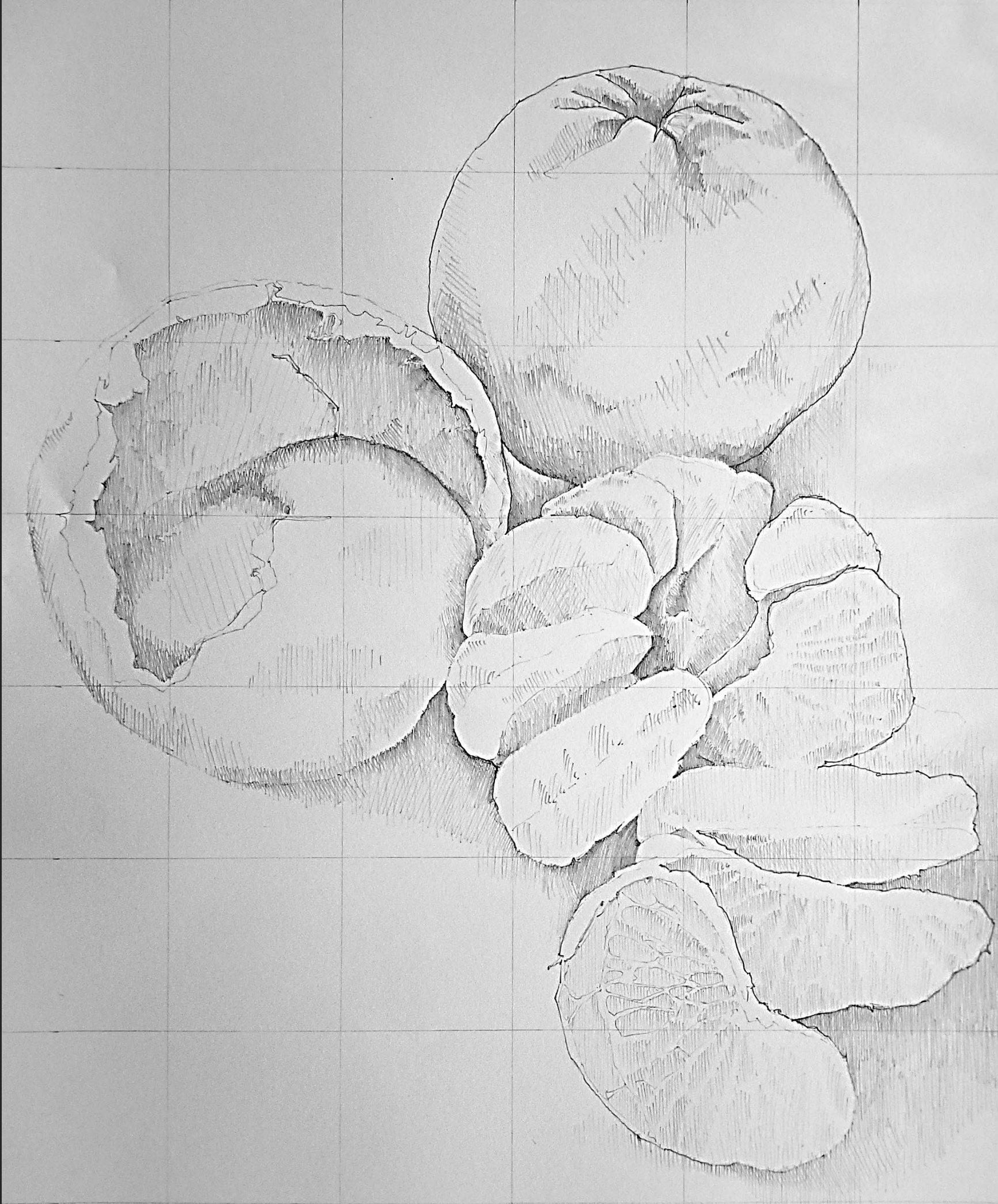
(Rogers, 196)

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Rogers, Carl R. *On Becoming a Person: A Therapist’s View of Psychotherapy*. Boston: Houghton Mifflin Company, 1961.

Photo by: Vlada Karpovich







Left: Bradley Walters, *Florida Mandarins*, 18" x 24" HB Pencil on 80 lb Strathmore, 2022.

Right: Bradley Walters, *Self*, 18" x 24" HB Pencil on 80 lb Strathmore, 2022.





“Research is the persistent disciplined effort to make sense and order out of the phenomena of subjective experience. It is justified because it is satisfying to perceive the world as having order, and because rewarding results often ensue when one understands the orderly relationships which appear in nature. So I have come to recognize that the reason I devote myself to research, and to the building of theory, is to satisfy a need which exists in me.”

(Rogers, 24-25)

“There is only one sound reason for pursuing scientific activities, and that is to satisfy a need for meaning which is in me.”

(Rogers, 25)

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Rogers, Carl R. *On Becoming a Person: A Therapist's View of Psychotherapy*. Boston: Houghton Mifflin Company, 1961.

Photo by: Ron Lach







<https://www.theatlantic.com/entertainment/archive/2013/10/the-case-for-writing-a-story-before-knowing-how-it-ends/280387/>

Image by: Doug McLean



*The Atlantic*

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CULTURE

# The Case for Writing a Story Before Knowing How It Ends

Andre Dubus III, author of *Dirty Love* and *The House of Sand and Fog*, explains why the best work happens when you "back the fuck off."

JOE FASSLER OCTOBER 8, 2013

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# The Case for Writing a Story Before Knowing How it Ends

Andre Dubus III

Years ago, I read a book called *Letters to a Fiction Writer*, which asked about 20 established writers to send their best advice out into the world. There were a lot of heavy hitters in there offering truly wise and helpful advice. But the one that's stayed with me over the years, from Richard Bausch, has become a sort of mantra for me:

**"Do not think, dream."**

We're all born with an imagination. Everybody gets one. And I really believe—this is just from years of daily writing—that good fiction comes from the same place as our dreams. I think the desire to step into someone else's dream world, is a universal impulse that's shared by us all. That's what fiction is. As a writing teacher, if I say nothing else to my students, it's this.

Here's the distinction. There's a profound difference between making something up and imagining it. You're making something up when you think out a scene, when you're being logical about it. You think, "I need this to happen so some other thing can happen." There's an aspect of controlling the material that I don't think is artful. I think it leads to contrived work, frankly, no matter how beautifully written it might be. You can hear the false note in this kind of writing.

**This was my main problem when I was just starting out: *I was trying to say something*. When I began to write, I was deeply self-conscious. I was writing stories hoping they would say something thematic, or address something that I was wrestling with philosophically. I've learned, for me at least, it's a dead road. It's writing from the outside in instead of the inside out.**

**But during my very early writing, certainly before I'd published, I began to learn characters will come alive if you back the fuck off. It was exciting, and even a little terrifying. If you allow them to do what they're going to do, think and feel what they're going to think and feel, things start to happen on their own. It's a beautiful and exciting alchemy. And all these years later, that's the thrill I write to get: to feel things start to happen on their own.**

So I've learned over the years to free-fall into what's happening. What happens then is, you start writing something you don't even really want to write about. Things start to happen under your pencil that you don't want to happen, or don't understand. But that's when the work starts to have a beating heart.

OK, I know: It's one thing to quote Bausch. But what does it fucking mean, "dream with language?" I think this is what happens. Habits of writing can be learned. We can to choose concrete language over overly abstract language. We can learn to use active verbs instead of passive verbs. To bring in at least three of the five senses to activate a scene. All these things we can be taught, or learn on our own from reading. **These are all part of your toolbox—but that toolbox will always remain locked if the writer is *not genuinely curious about what he or she is writing about*.** To me, that is the essential ingredient. Late in his life, Faulkner was asked what quality a writer most needs—and he said not talent, but curiosity. I know the exact quote by heart: "Insight, curiosity, to wonder, to mull and to muse why it is that man what does what he does. And if you have that, talent makes no difference, whether you've got it or not."

So you can dream by being curious—by being curious enough to report back what's in front of your narrative eye. I love that line from E.L. Doctorow: "Writing a novel is like driving at night. You can only see as far as your headlights—" but you keep going until you get there. I've learned over the years to just report back anything that I see in front of the headlights: Are they yellow stripes or white? What's on the side of the road? Is there vegetation? What kind? What's the weather? What are the sounds? If I capture the experience all along the way, the structure starts to reveal itself. My guiding force and principle for shaping the story is to just follow the headlights. That's how the architecture is revealed.

You must also be curious not just about perceptions, and the physical word, but about the character. "Why man does what he does," as Faulkner said. Or another great line from Flannery O' Connor: "The writer must write not *about* character, but with character." Or, Eudora Welty, who the artistic act she holds most high is entering the private skin of another. Writing with character. It's every eight or nine or 10 days with me when most of the entire writing sessions feels I'm just moving with the character, a strange observer in their chest some way as they go about their business. I think it's why a lot of writers write, is for that feeling. It's certainly why I write.

I write longhand pencil, and every other word's crossed out. The words I strike are not usually because they're clichéd, or not good words, but because they don't reflect the character's essential truth. Through a series of micro-choices made as I'm writing a sentence, I'm trying to find the true word, the word that reflects the character's truth. Is that the smell she's smelling in that bar? Is that the light she's seeing in her car, with the snow falling? Is that really what she hears, and thinks and feels?



# The Case for Writing a Story Before Knowing How it Ends

Andre Dubus III

Now, I have days when this doesn't happen. I would say most days. I would say I feel I've had good writing session every nine or 10 days. That's not to say I don't have any contact on those other eight or nine days—it's like dancing with somebody in the dark, you catch glimmers of her face in the shadow light. But other days, the moon's right on her—and those are the days I write for.

**I'm one of these writers who rewrites pretty constantly all the time. If there's any moment that feels even slightly false I cannot continue. Even if a character says one thing I don't quite believe, or has an association I don't quite buy, I cannot continue. I've learned the hard way that this novel is a 12-story building. If there's a faulty brick on the fourth floor, that means that the eight stories I've put on top have to go. So I constantly am a vicious, merciless rewriter when it comes to truth.**

Now, dreaming your way through a story is very useful at first—for the first draft, maybe the first two drafts. But once the revision process begins, you've got to change your approach. Bausch would be the first to say that once you dream it through, try to look at the result the way a doctor looks at an X-ray. You've got to be terribly smart about it. In the secondary period, you get more rational and logical about what you've dreamt—while still cooperating with the deeper truths of what you've made.

So once I have a beginning, middle, and end, I walk away from it for at least six months and don't look at it. At *least* six months. To revise means “to see again”—well, how can you see again when you just looked at it 10 days ago? No. Have two seasons go between you. And then when you pick it up and read it, you actually forget some of what happens in the story. You forget how hard it was to write those 12 pages. And you become tougher on it. You see closer to what the reader is going to see.

What I look for at this point is dramatic tension, forward movement, and, frankly, beauty. I try to make it as truly itself as possible. And that's when the major plotting comes in—plot, not as a noun but as a verb—the ordering of events and material. I get really merciless. I don't care if I spent a year writing pages 1 through 96. If I feel some real energy on page 93, and I think that should be page 1? Those first 92 pages are fucking gone. A merciless reviser is in a much better position to write a really good book than one who hasn't got the stomach for it. That may be the distinction between what makes a really good book and a great book.

It's very difficult to achieve this dream state, and it requires a lot of courage. And I don't

think it's going to happen unless you can cultivate two qualities in yourself, which William Stafford, the poet, taught me when he said **“The poet must put himself in a state of receptivity before writing.” Stafford said you know you're being receptive when a) you're willing to accept anything that comes, no matter what it is, and b) you're willing to fail.** But Americans are very impatient with failure. I think one of the many reasons people don't end up living their authentic lives is because they're afraid of failing—they don't take chances. And I understand it. This is very risky, terrifying territory writing this way. But it's the only way I can do it. Frankly, I just feel so alive when I write that way.

Here's how it happens for me. The first thing I do is go to my office, which is a nearly soundproof cave in my basement. (But I also have to write in hotels and on planes and shit all the time, so.) The big ritual is that I read a few poems. I don't write poetry, but I read poetry daily. I must have 500 volumes of poetry. And I read it just to, you know, sprinkle flower petals on the bed and put a little Luther Vandross on. To get me in the mood. And it brings me down into a pretty good meditative state.

I write longhand pencil every day in composition notebooks, even on my birthday (today's my birthday, and I think I had a good session). I read some poems, then I put on some headphones and play some music. While I'm listening to music I'm just typing the previous day's handwritten work into the computer. Then I turn off the music, rewrite some sentences—I don't go nuts, just making sure I believe everything that happened. I know that later I'll be rewriting constantly, and I don't want to go to that rational, critical, logical part of my brain too much. That can get in the way of the dream state.

Then I go back, get rid of the machine, and I sharpen my Blackwing 602 Palomino pencil, and I just go at it. It's a ritual. It's O'Connor: “There's a certain grain of stupidity that the writer of fiction can hardly do without, and this is the quality of having to stare.” And she goes on to say that writing is waiting. And I think what she means is, you're not waiting for inspiration. You're staring or waiting for the image or the moment or the smell or the sound to emerge—and when you start to write it, just trust me that things happen.

I really wrestle with religious faith, but I don't wrestle with this. I used to think I had no religious faith of any kind. I've been a father of three for years, and I never prayed until I became a father for the first time at the age of 33. I don't believe in God, but I believe in something: Something's out there. And the main reason I believe that something's out there—something mysterious and invisible but real—largely has come from my daily



# The Case for Writing a Story Before Knowing How it Ends

Andre Dubus III

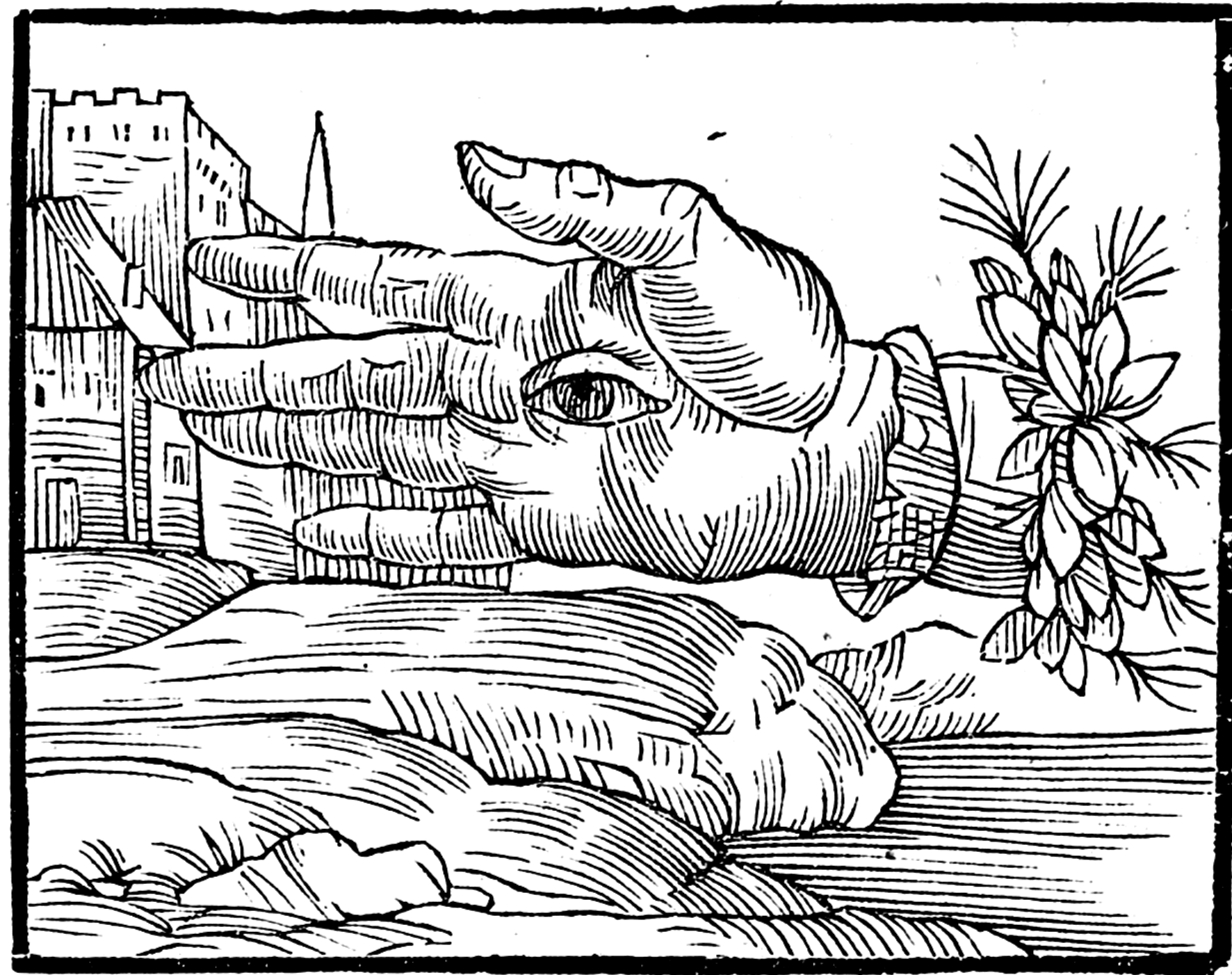
practice of writing. There's a great line from an ancient anonymous Chinese poet: We poets knock upon the silence for an answering music. The way I write, the way I encourage people I work with to try to write is exactly this: **Trust your imagination. Free fall into it. See where it brings you to. It's scary, it's unorganized, and you're going to have to prepare yourself for some major fucking rewriting—and maybe cut two years of work.**

I know, putting up this kind of uncertainty is very difficult. We bring ourselves into these rooms. We bring all of our hopes, all of our longings, all of our shadows. What writing asks of us is the opposite of what being in the American culture asks of us. You're supposed to have a five-year plan. Young people now are so cautious. Oh, we can't get married until we have a house. Oh, we can't have a baby until we have 20 grand in the bank. These crazy, careful people! You know, look: **Life is short if you live a hundred years. Better to die naked and reckless and with passion—and not be afraid to fuck up and fail.**

Sometimes the fear is, I won't publish the novel by the time I'm 30. Or my mother's sick—she'll never see me publish a book. Or all my friends have published, when am I going to publish? All of these demons, we bring to the desk. Often, subconsciously buried. And I think it's really important to be clear on what's at stake for you.

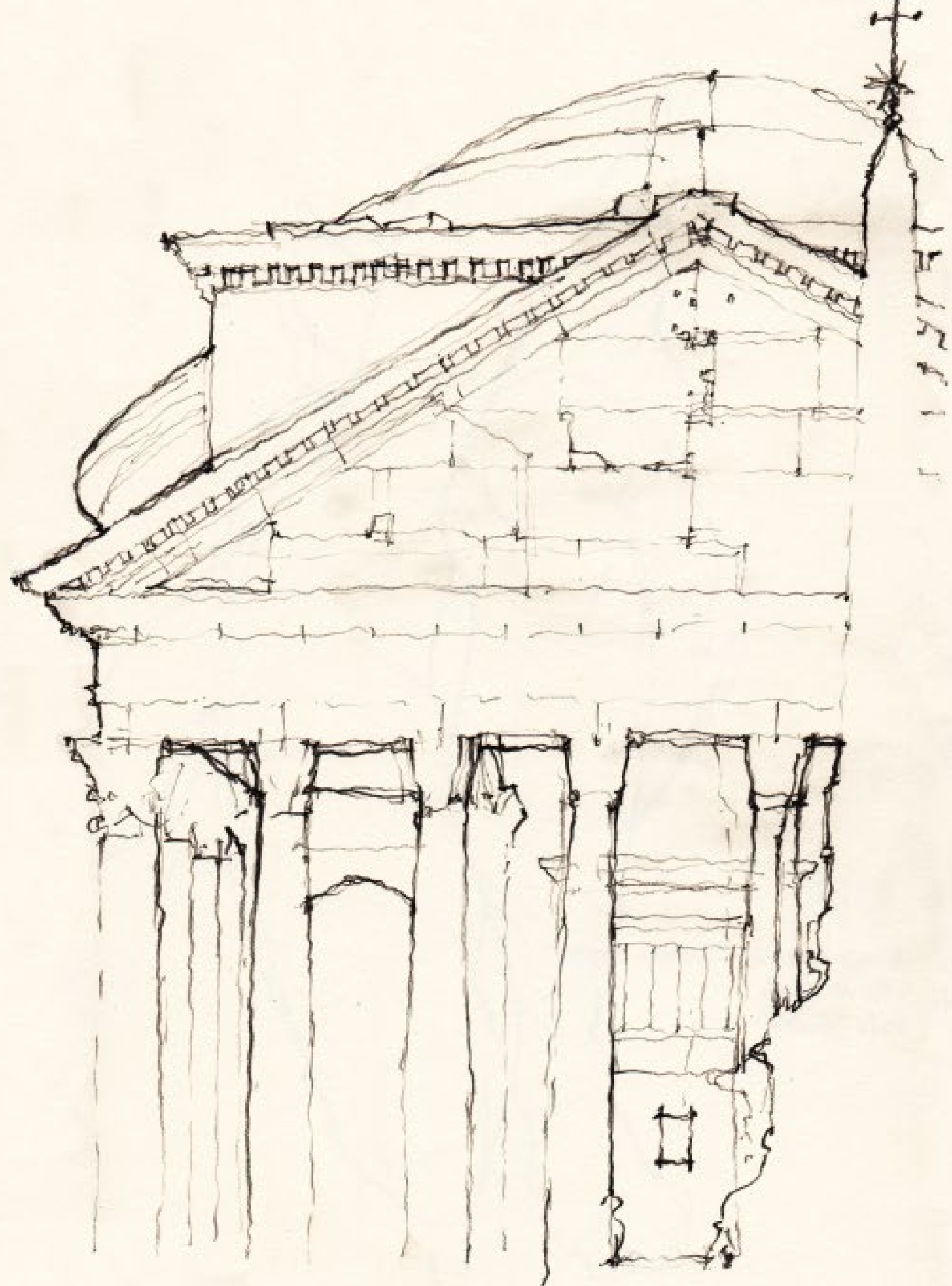
I think one of the downsides of MFA programs is they make people really career-conscious. *Fuck career.* Let me tell you something: I'm so grateful to have had a publishing career so far. It's how I make most of my living. It's been an incredible blessing. It's helped me take better care of my family than I could have ever thought possible. *But I do not ever think about career when I'm in my writing cave.* I do not. I try not to think; I dream. It's my mantra. I just get in there and try to be these people. It's not so I can write a book and get paid and have another book tour—though those are good problems to have. It's because I feel an almost sacred obligation to these spirits who came before: to sit with them and write their tale.





Andrea Alciato, "Emblem 16," *Emblematum libellus* (Venice, 1546), 28. University of Glasgow Library, Special Collections.

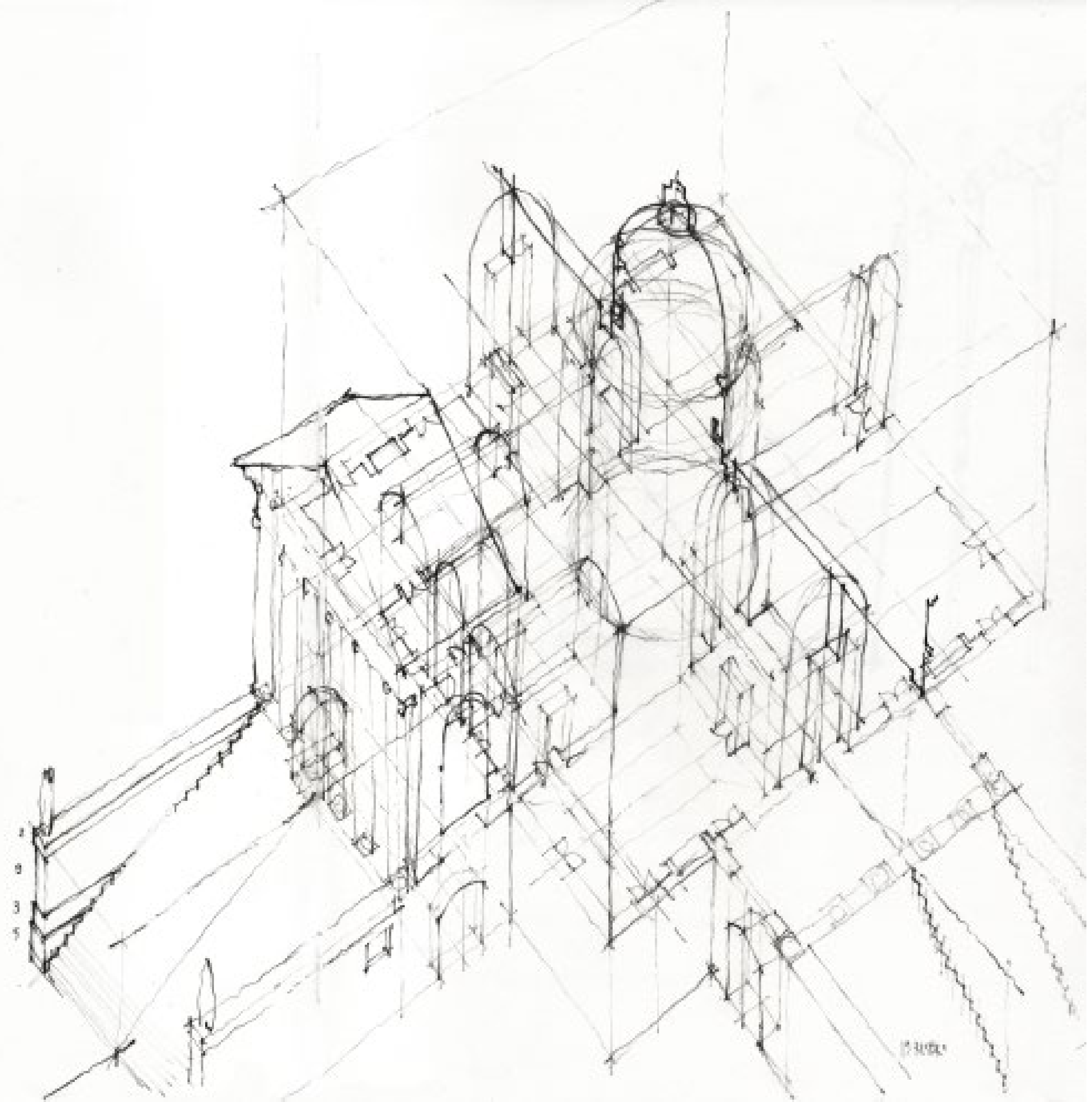








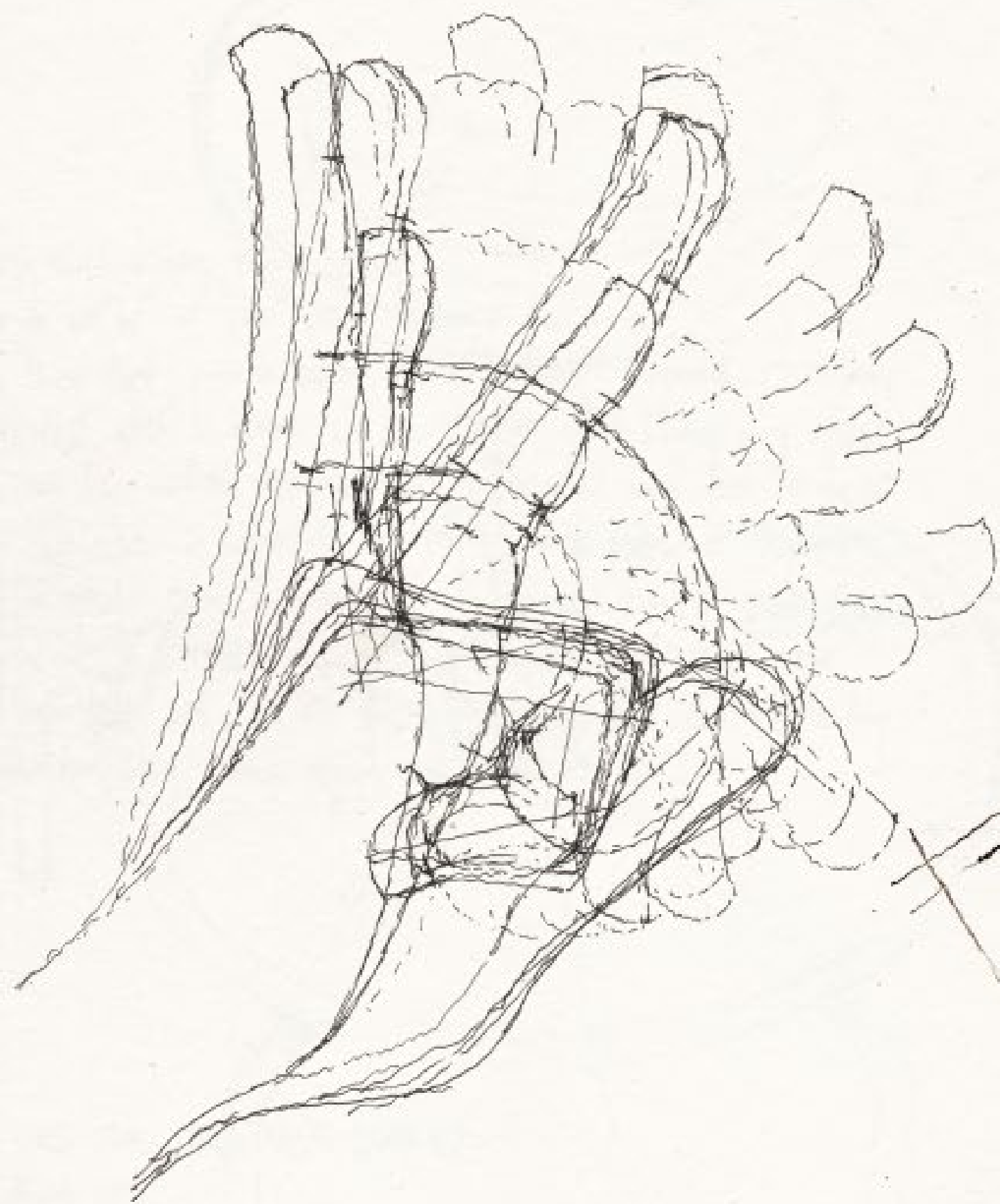




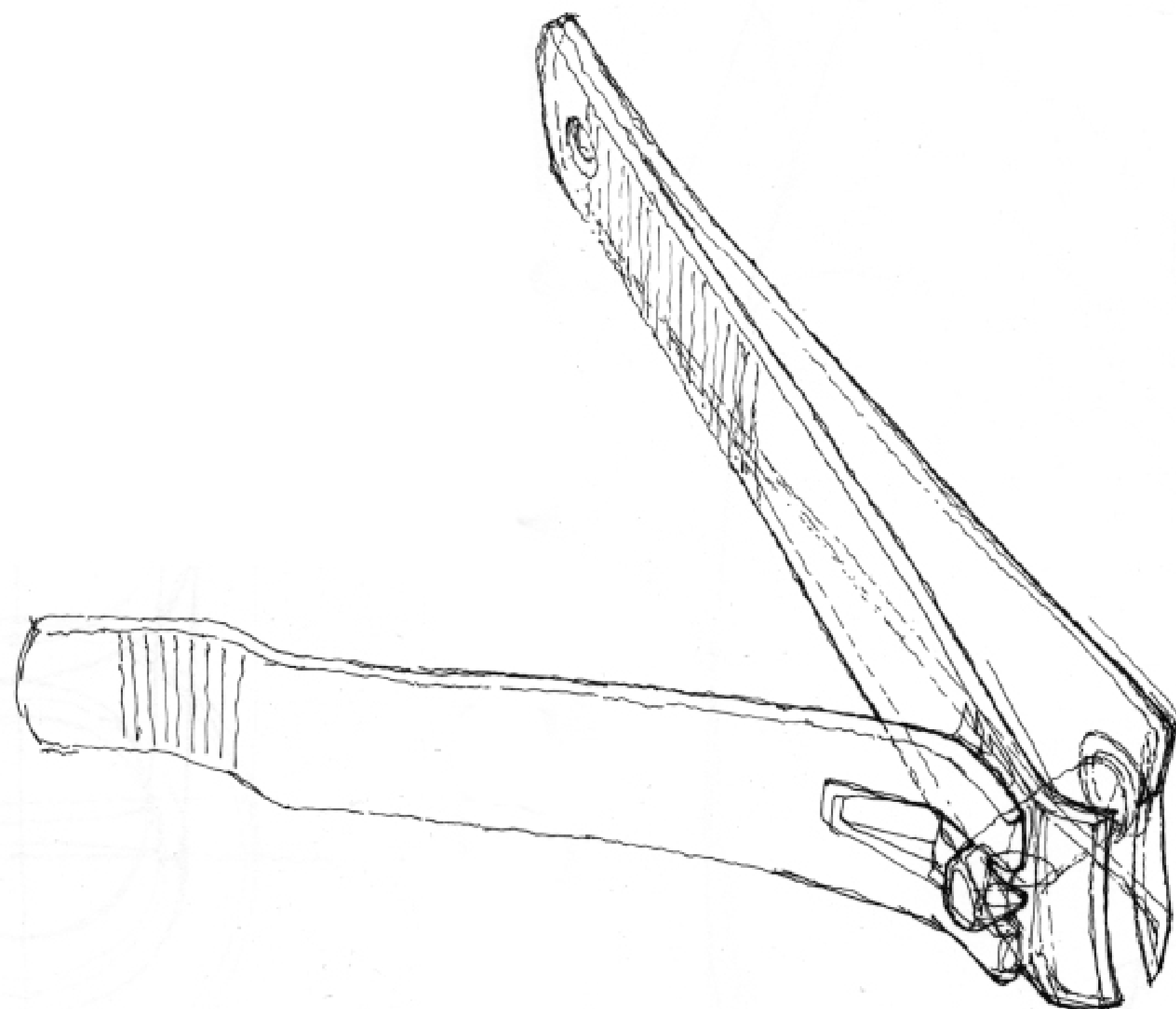




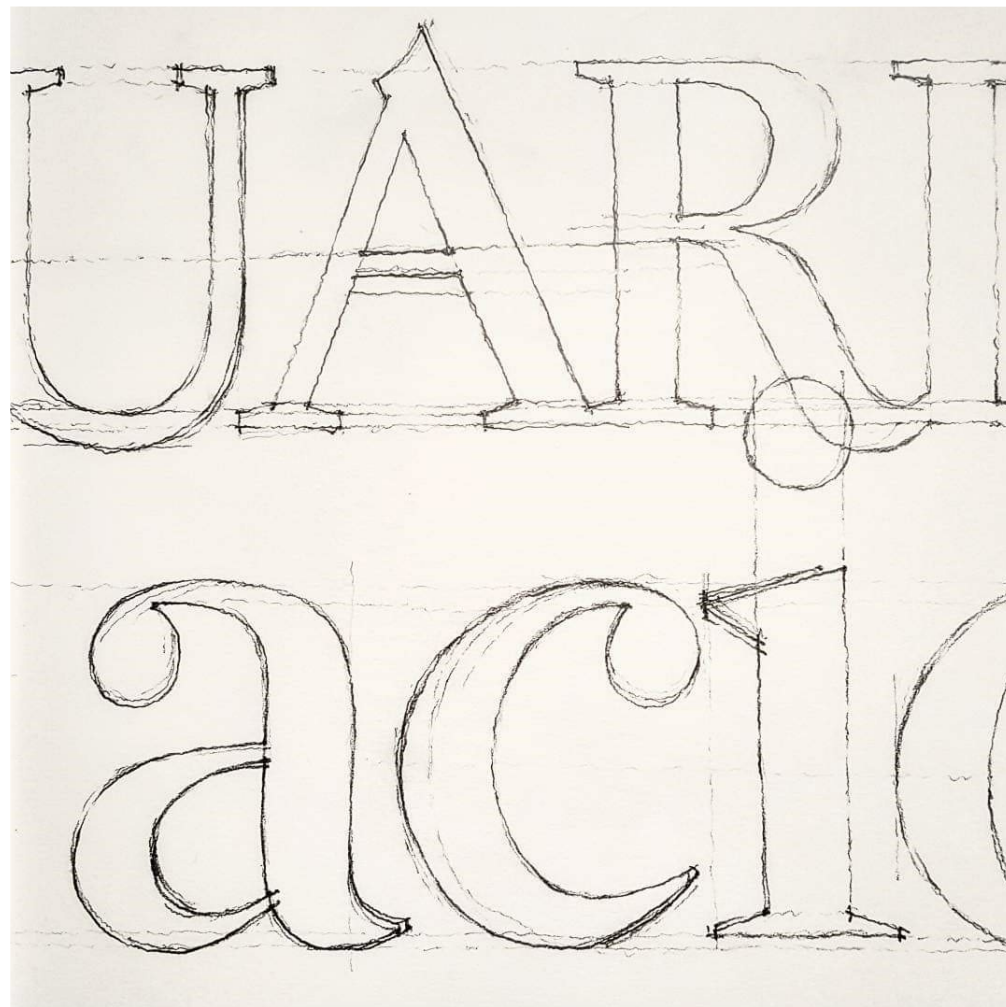
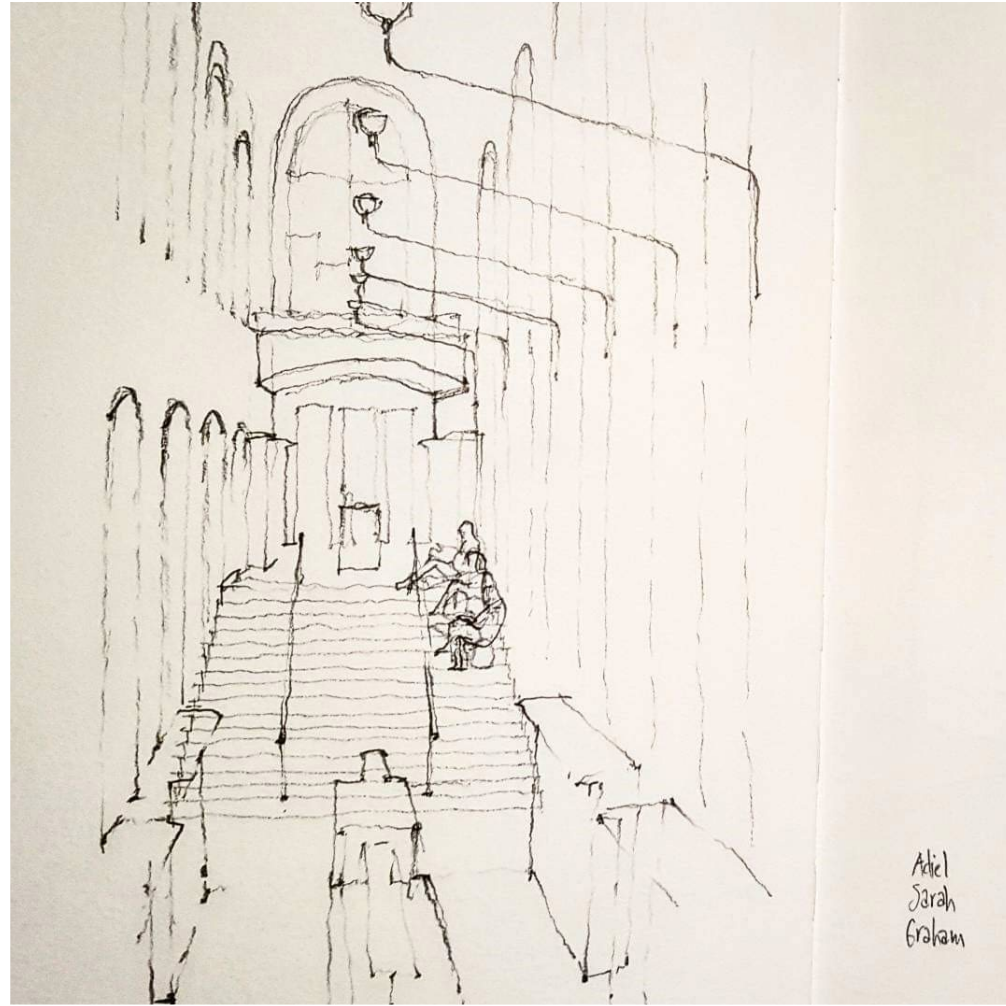
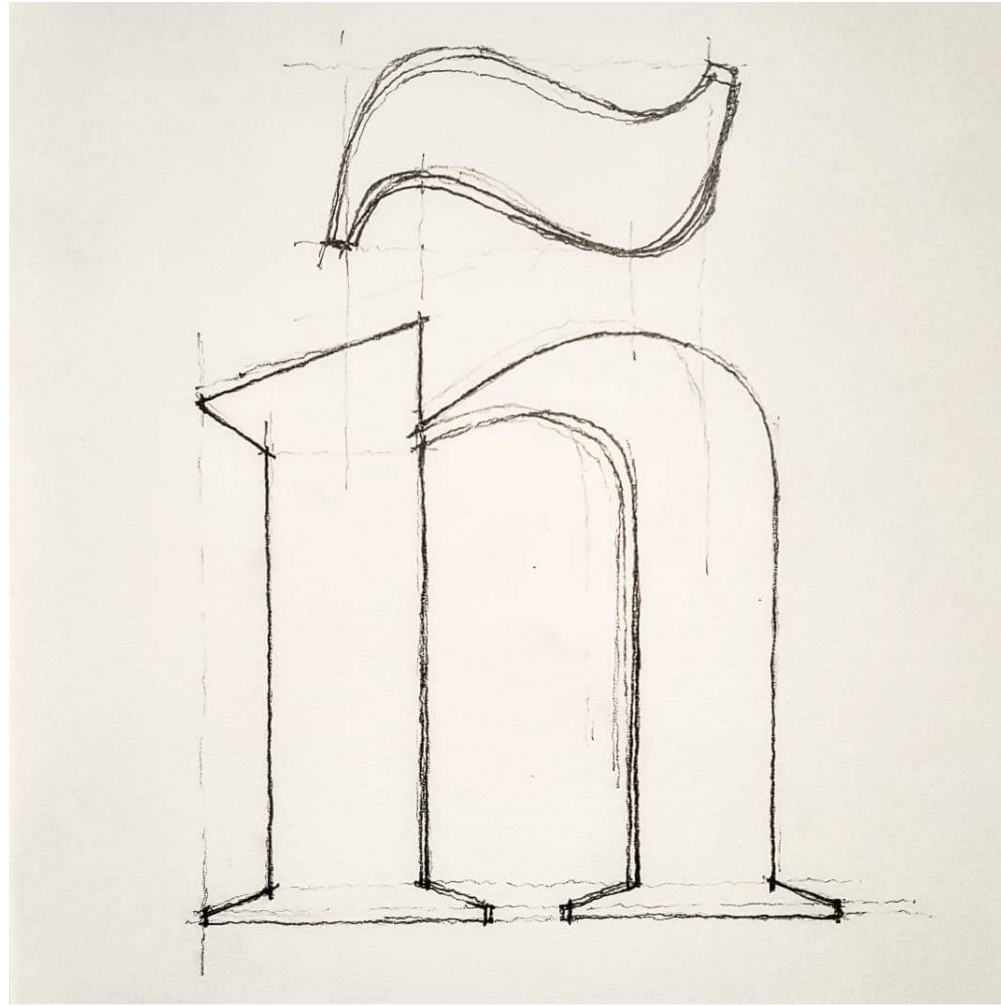




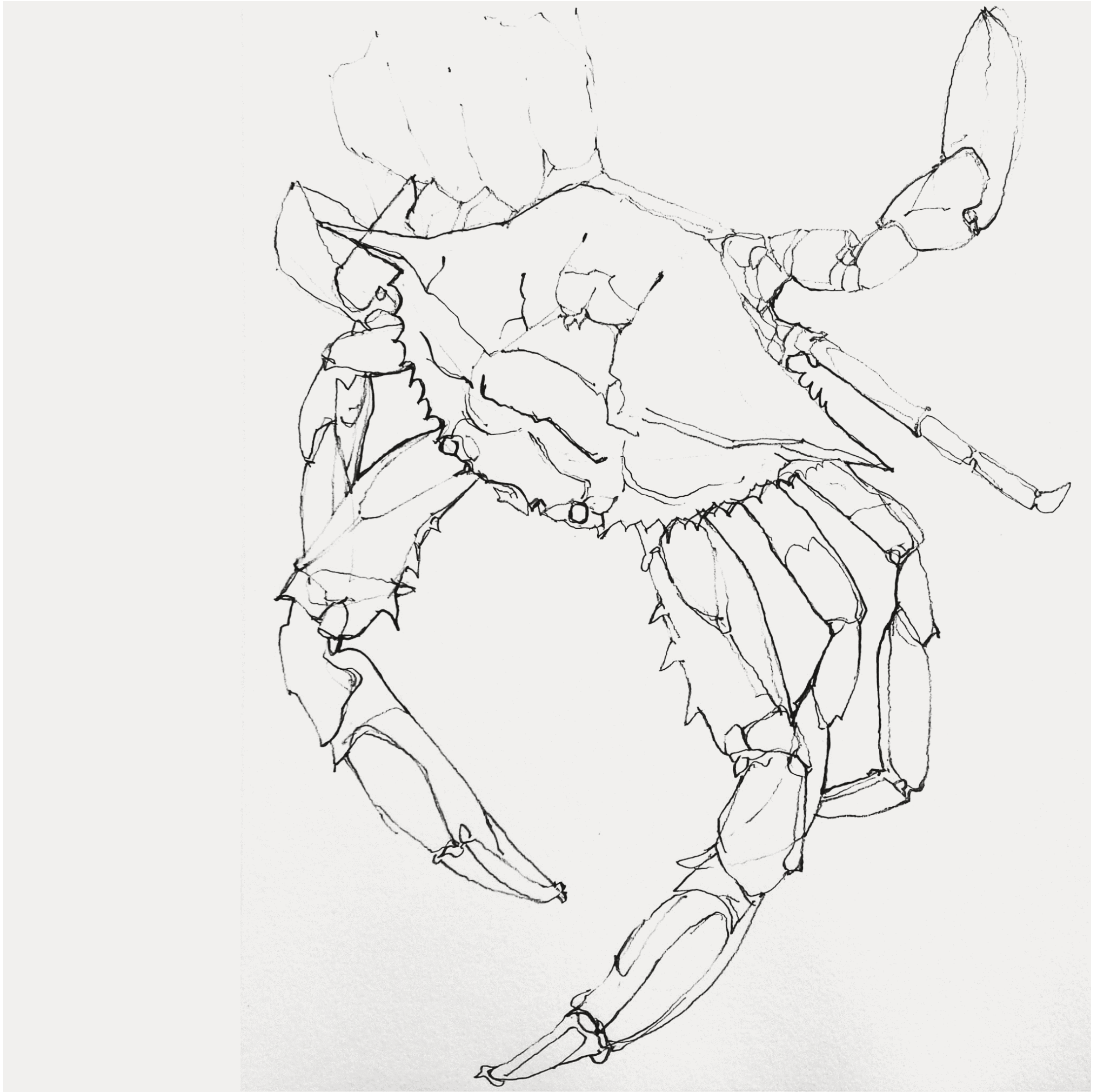
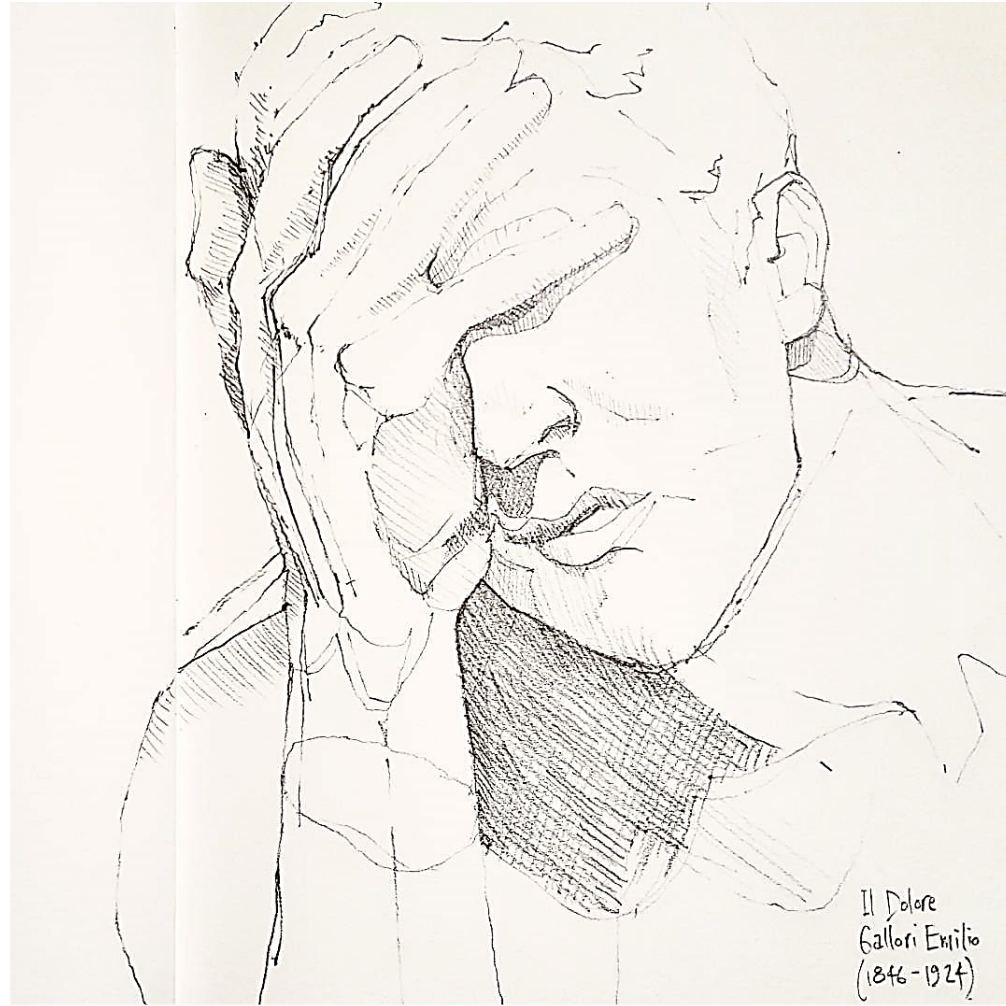
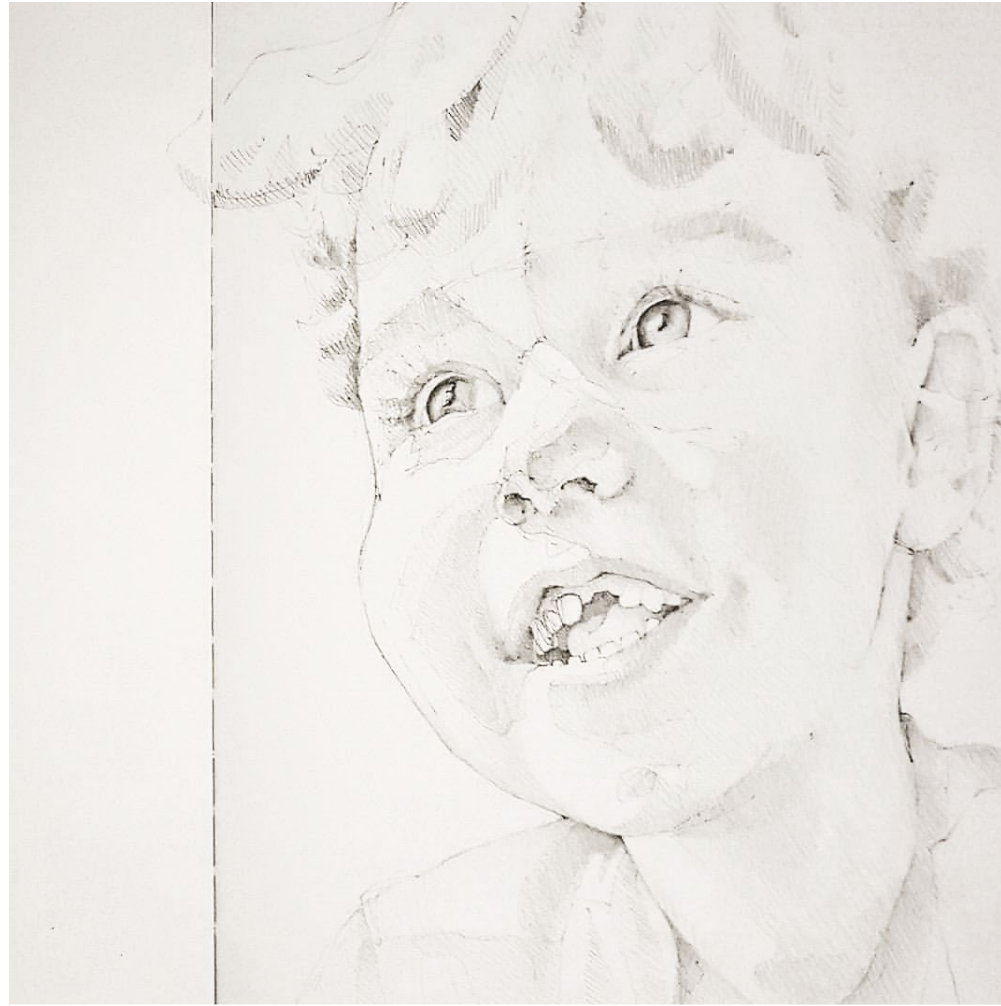












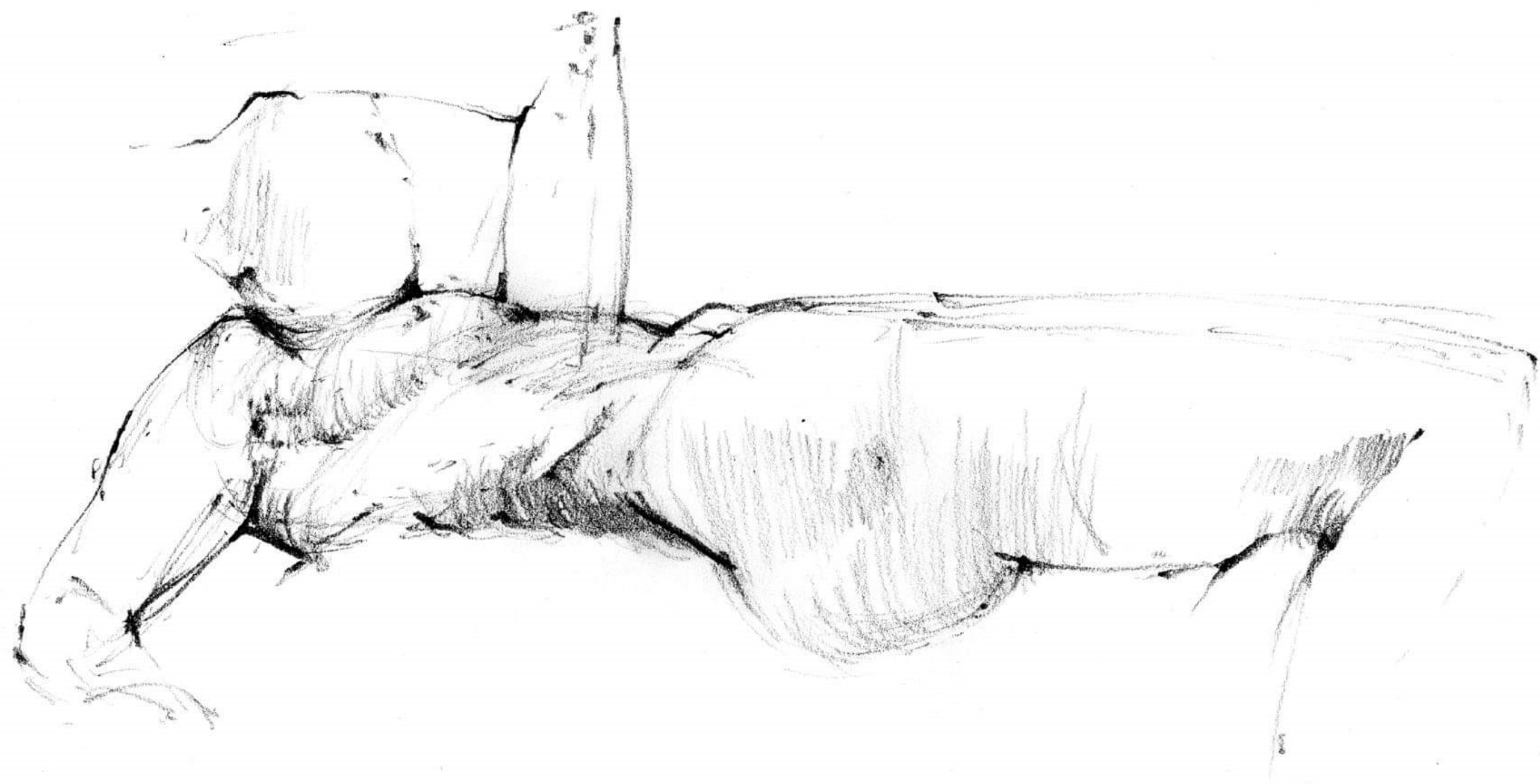














Life is complex and beautiful.  
I like buildings.  
Architecture is everywhere.  
Details matter.



# Oculata Manus

## On the Role of the Body in the Making of Creative Minds

Bradley Walters and Lisa Huang

Young designers and beginning design students are often motivated more by emotion, immediacy, and sensuality than by ideologies, theories, or abstract principles. Causal relationships that are remote in perception, time, or space are less relevant than those that are immediate, present, and concurrent. Even when students understand the presence of these remote relationships, it is difficult for students to weigh them appropriately when compared with factors that may be much less significant but more present or immediate.

In many architectural design programs this closeness is discounted. Instead, students are asked to begin with concepts and “big ideas,” gradually working towards greater and greater specificity. Unfortunately, many student projects remain largely in the realm of the speculative and untested drawing, remote from bodily experience, with materiality and matter either completely absent or only tentatively suggested in rendered images and scaled models. This approach does not adequately prepare students to address issues of constructability, emergent technologies, sustainability, and the complexities of integrated practice. In a hyper-mediated image-laden world, “materiality” has shifted from the matter and substance of buildings to a two-dimensional applique that can be interchangeably applied to three-dimensional models or renderings. Students without practical experience do not comprehend that the material properties, craft, and methods of assembly can greatly impact design decisions. As articulated by architect and educator Giuseppe Zambonini (1942-1990), “integration of the representational process in drawing with the experience of material itself is among the most difficult to communicate if one does not already believe that material—in its structural and aesthetic properties—precedes the transforming idea” (Zambonini 1988, 16).

Many design students operate in a space where material reality exists as a remote horizon. This limits the ability of students to engage an important and expansive aspect of practice, and limits architectural possibilities. In order to close this distance, it is critical for beginning design students to work with matter directly to understand its physical characteristics (weight, dimensions, limitations) and its relationships to other materials (joints, intersections, adjacencies). This essay probes alternative approaches to design education that invert traditional approaches, engaging materiality, matter, and detail early to promote deep learning by beginning design students.

Reference:

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<https://doi.org/10.4324/9781315622927>.

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Book available for purchase:  
<https://www.amazon.com/Developing-Creative-Thinking-Beginning-Design/dp/1138654876>



# Dead Letter Office

Bradley Walters and Mark McGlothlin

To speak of “live” projects is also to acknowledge the presence of “dead” projects, those for whom there is no client and at the end of which there is no plan to implement or full-scale project to occupy. The dead project is severed from implementation and/or actualization, disconnected from productive processes, and often lands in the architectural dead letter office, a place of unbuilt or unbuildable ruminations that cannot quite find a way into the world of built things.

The dead project gives us a way to frame a reconsideration of live projects by reflecting on the role of speculation and incompleteness in architectural education as contrasted with similarly fertile possibilities of the specific and determinate. This paper does not set these two aspects of practice in opposition to one another, but rather sees each as a vehicle through which it is possible to better understand the possibilities of the other. By intertwining these processes, we have an opportunity to allow more projects to come alive, to unfold into or across productive streams, and to inform our discipline in inventive and unanticipated ways. This paper offers a fundamental reframing of the live project by challenging distinctions between life and death.

This paper was co-authored with Mark McGlothlin and was first presented at the 2014 conference of the Association of Architectural Educators in Sheffield, UK. The paper was subsequently expanded and substantially revised, independently peer-reviewed, and published in the journal *Charrette*.

Walters, Bradley and Mark McGlothlin. 2015. “Dead Letter Office.” In *Charrette: Living & Learning*, Volume 2, Number 1, Autumn 2015, edited by Rosie Parnell, 32-45. Sheffield UK: Association of Architectural Educators (AAE). ISSN: 2054-6718.

Full text available online:  
<https://www.ingentaconnect.com/contentone/arched/char/2015/00000002/00000001/art00004#>



Charrette:essay

## Dead Letter Office.

Bradley Walters, Mark McGlothlin.  
*University of Florida.*

**ABSTRACT** To speak of “live” projects is also to acknowledge the presence of “dead” projects, those for whom there is no client and at the end of which there is no plan to implement or full-scale project to occupy. Severed from implementation and disconnected from professional expectations, dead projects take residence within the architectural dead letter office, a place of unbuilt or unbuildable ruminations unable to find a way into the world of built things. These projects offer a way to reconsider Live Projects by reflecting on the role of speculation and incompleteness in architectural education and in doing so can serve as a reminder that design pedagogy is inherently richer by the presence of both “live” and “dead” thinking.

**KEYWORDS** design, studio, pedagogy, unbuilt, speculative

In his book *The Built, the Unbuilt, and the Unbuildable*, Robert Harbison observed that “in no other art could one claim that there were two forms of architectures, plans on paper and structures in stone and brick.”<sup>1</sup> This notion of a divided architecture has been a persistent and rather contentious question for both the profession and the academy, as the argument seems forever framed by entrenched positions regarding where architectural merit may lie, either in the finite expectations of the profession, or in the esoteric indeterminacy of art. Recent interests in building have swayed the debate towards the concerns of professional competency, and more so finding this competency through simulated or direct encounters with practice, wherein the obligations to client, material, and construction can be addressed head on. This swing has reinforced the expectations that the academy operates in support of the normative practice of

making buildings first and foremost, and in doing so further displaces academic imaginations and interests, that reside in the unbuilt.

As professors, our interests in material making and professional alignments run deep and we are enthused when our students can find in their work a means by which to shift between the purely speculative and a more direct and measured sense of reality. We are, however, reticent to embrace the principles of “live” work entirely, without question, or at least without concern for the discarded and dispossessed aspects of the academy. If one can accept the value of “live” work as having clear academic intent and merit, then it seems equally valid to explore its antithesis, the “dead” project. In this regard, our focus will take as its centre the idea of “dead” work, examining its potency in design pedagogy, and



# Selected Peer-Reviewed Publications

Bradley Walters

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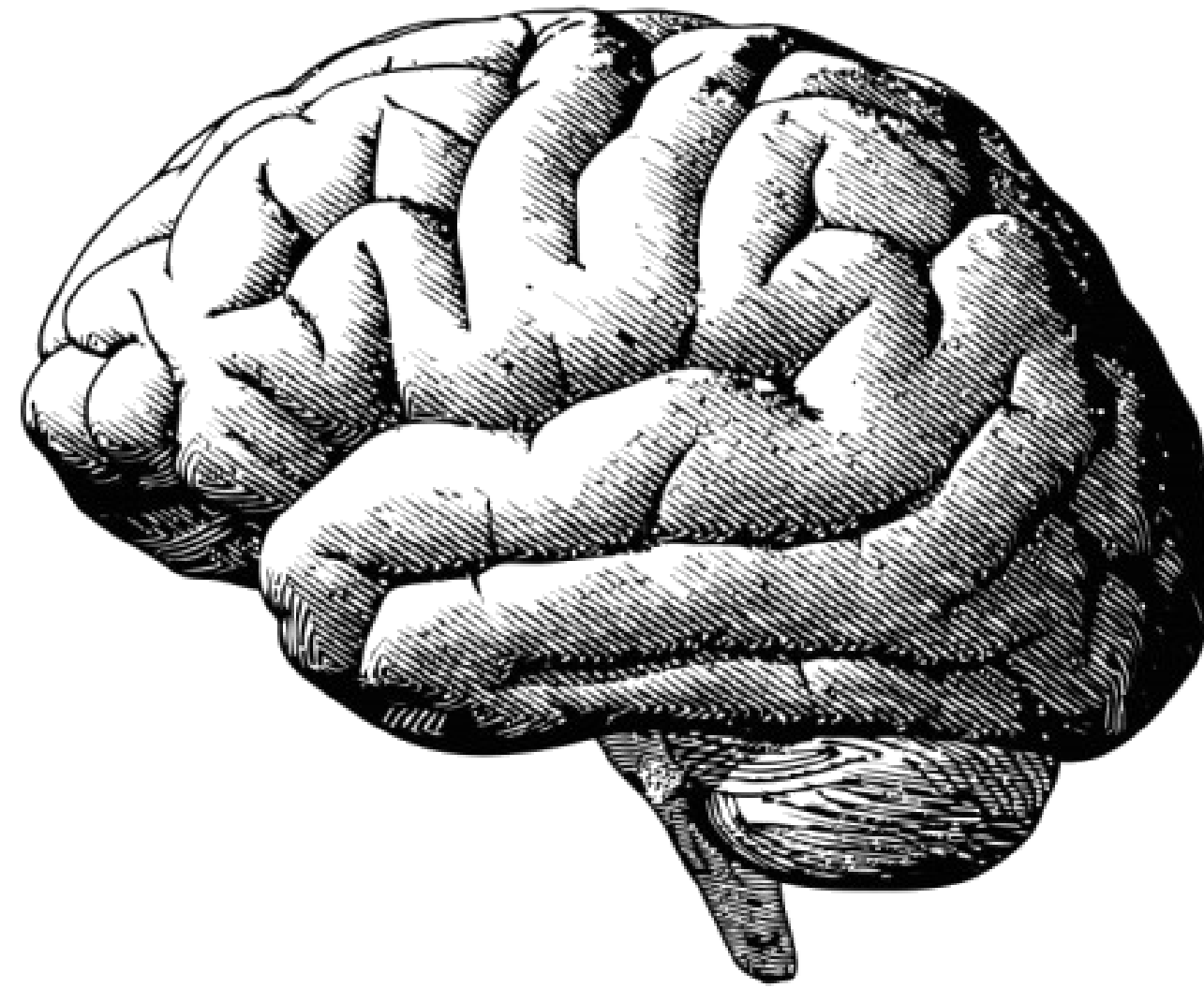
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Walters, Bradley. 2011. "Active Lines: Liminal Marks + Material Constructions." *Proceedings of the 2011 European Architectural Envisioning Association (EAEA) Conference*. Delft, the Netherlands: TU Delft. 213-220.



Work in Progress.





PEDAGOGY

MOVEMENT

DRAWING

BEAUTY

ARCHITECTURAL  
DETAILING

SOCIO-CULTURAL  
HISTORIES

AIR

MATERIAL RESEARCH

GREEN

WATER



PEDAGOGY

RITUAL

MOVEMENT

TIME

ART

DRAWING

BEAUTY

ARCHITECTURAL  
DETAILING

SOCIO-CULTURAL  
HISTORIES

ITALY

NET-ZERO ENERGY  
BUILDINGS

AIR

SINGAPORE

GREEN

MATERIAL RESEARCH

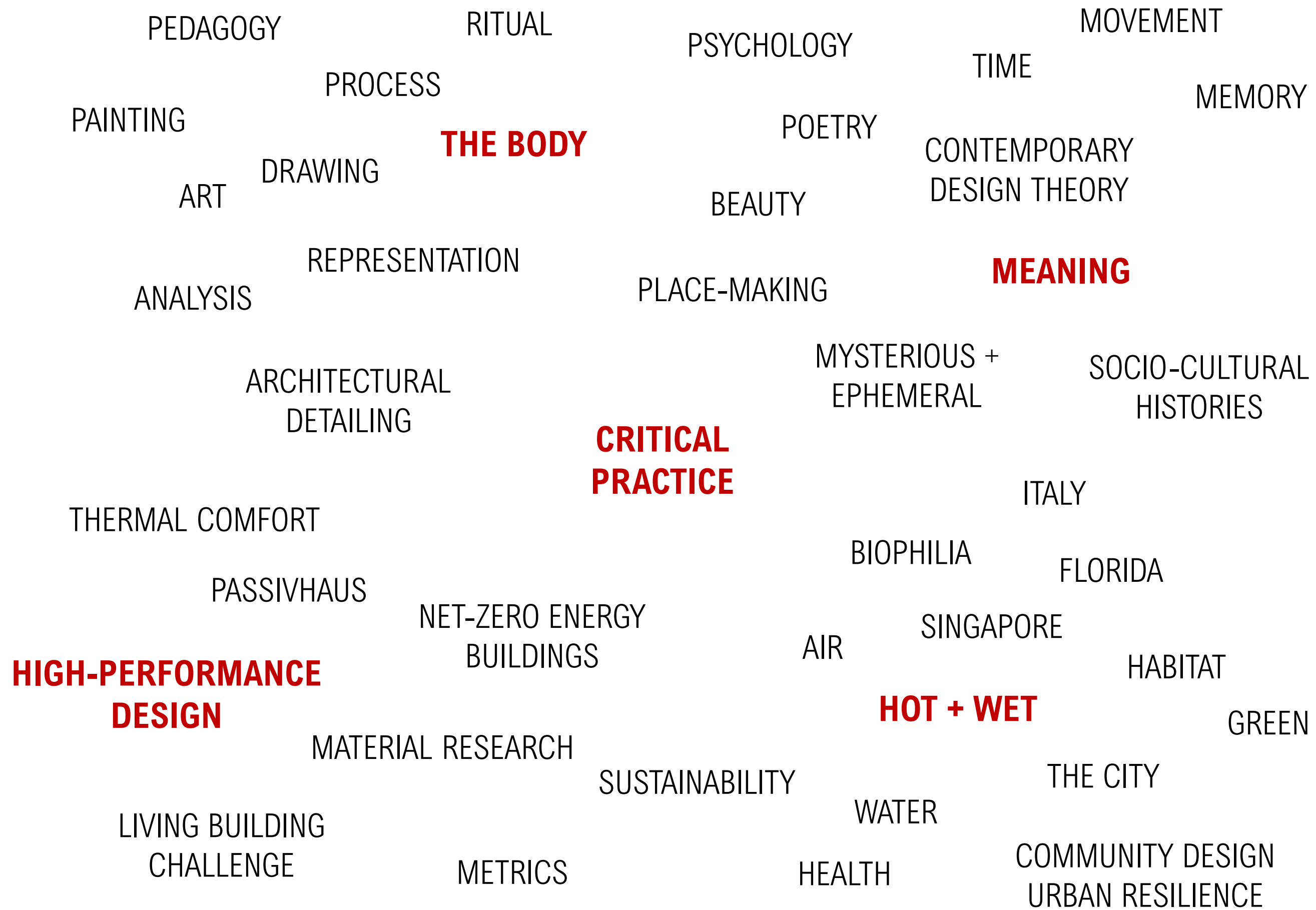
WATER

HEALTH



PEDAGOGY  
RITUAL  
PSYCHOLOGY  
MOVEMENT  
PROCESS  
TIME  
MEMORY  
PAINTING  
POETRY  
CONTEMPORARY  
DESIGN THEORY  
ART  
DRAWING  
BEAUTY  
REPRESENTATION  
ANALYSIS  
PLACE-MAKING  
MYSTERIOUS +  
EPHEMERAL  
SOCIO-CULTURAL  
HISTORIES  
ARCHITECTURAL  
DETAILING  
ITALY  
THERMAL COMFORT  
BIOPHILIA  
FLORIDA  
PASSIVHAUS  
NET-ZERO ENERGY  
BUILDINGS  
AIR  
SINGAPORE  
HABITAT  
GREEN  
MATERIAL RESEARCH  
SUSTAINABILITY  
WATER  
THE CITY  
LIVING BUILDING  
CHALLENGE  
METRICS  
HEALTH  
COMMUNITY DESIGN  
URBAN RESILIENCE







Draw. Write. Dream. Reflect. Grow.



# THESIS + PROJECT IN-LIEU-OF THESIS (PILOT)\*

\* “PILOT” is sometimes colloquially referred to as a “Masters Research Project” or “MRP.” The more appropriate term at UF is the “Project in Lieu of Thesis” or PILOT, but you will often hear PILOT and MRP used interchangeably.



# COLLABORATIVE RESEARCH: AUTHORSHIP + PEER REVIEW

The purpose of research is to produce new knowledge that advances the field. Since sharing and exchange of this knowledge is critical to this endeavor, researchers have an obligation to make new information available to the field for further scientific scrutiny.

Masters theses and projects in lieu of thesis (PILOTs) are evidence of independent scholarship, but are also collaborative research projects between the masters degree candidate and her/his/their committee. In addition to creative ideas, committee chairs often contribute significant time to the development of the research projects. Other committee members may also make conceptual or material contributions. All research reflects a considerable investment of time and effort by both students and faculty.

The publication of collaborative research may significantly impact a faculty member's ability to conduct future projects and to develop research programs.

## Authorship

The following authorship guidelines apply to collaborative research work, including theses, studio projects, etc:

1. In all collaborative research, significant conceptual and material contributions should be recognized by authorship.
2. On publications resulting from thesis or PILOTs, the graduate student normally will be first author. Agreement on order of authorship for publications should be worked out in advance.
3. If a student has not generated a submission for publication within 6 months of the defense of a thesis or PILOT, the faculty member may produce a manuscript from the study and submit it for publication. Access to data will be provided by the student. In this case, the student remains first author unless he/she relinquishes same.
4. If the faculty member must produce the manuscript independently, this may be grounds for altering the authorship agreement. In all cases, the order of authorship should reflect the major scientific and conceptual contributions to the research project.
5. On other research projects in which students might participate, authorship agreements and ownership of data should be worked out between the student and faculty member prior to the initiation of the student's participation.

Any modifications of these basic parameters should be recorded in agreements that are signed and executed by students and faculty prior to beginning collaborative research work.

## Expectations for Knowledge Exchange

As a part of your research work, you are required to share your work and participate in the disciplinary exchange of knowledge, outside the confines of the coursework. Two caveats:

1. Knowledge exchange should include peer review. Peers, in this context, are fellow researchers or experts in our field. These will often be academic faculty, but can also include professionals and/or practitioners with expertise in particular areas. Peer review can take the form of:
  - a. Written work that you submit for publication and/or presentation at a conference. The submission should have a blind peer-review process;
  - b. Poster submission for a publication and/or presentation at a conference. This should also have a blind, peer-review process;
  - c. Design competitions;
  - d. Awards submissions
2. Any publications, awards, and/or posters must be collaboratively authored with your faculty chair, co-chair, and any other collaborators and/or significant contributors to your work. Your submission will need to be reviewed, edited, and/or augmented by these individuals as co-authors.

# SELECTED VENUES FOR KNOWLEDGE EXCHANGE

## Project Submissions

1. AIA Florida “Theoretical & Research Award.” To submit for these awards, you must be an AIAS member, and there is a submission fee (approximately \$45). Registration deadline is usually in February, with submissions due in March of each year. For information: [https://aiafla.org/DesignandHonorAwards\\_Categories.cfm](https://aiafla.org/DesignandHonorAwards_Categories.cfm).
  - 2024 Recipients: [https://aiafla.org/DesignandHonorAwards\\_2024-Design-Award-Recipients.cfm](https://aiafla.org/DesignandHonorAwards_2024-Design-Award-Recipients.cfm)
  - 2023 Recipients: [https://aiafla.org/DesignandHonorAwards\\_2023Recipients.cfm](https://aiafla.org/DesignandHonorAwards_2023Recipients.cfm); Note UF M.Arch Student Winners:
    - Honor Award: Minami Guido, University of Florida, *Ghost Machine: A Traveling Atlas*
    - Honor Award: Stephanie Roberts, University of Florida, *Dwelling in Identity: Rituals of Exchange, Philippines*
    - Merit Award: Edward Yara, *Sewing Division: Exploring Architecture's Ability to Unite Within Borders, Nogales, AZ, and Sonora, Mexico*
    - Merit Award: Avery Dunavant, University of Florida, *Pier Review, Jacksonville Beach, FL*
  - 2022 Recipients: [https://www.aiafla.org/DesignandHonorAwards\\_2022Winners.cfm](https://www.aiafla.org/DesignandHonorAwards_2022Winners.cfm); Note UF PhD Student Winners:
    - Merit Award, Studio Zeren (Joshua Jones), *Wedgewood ECottage*
    - Citation Award, Studio Zeren (Joshua Jones), Yanni XU, *Gainesville Center for Civic Arts*
  - 2021 Recipients: [https://aiafla.org/DesignandHonorAwards\\_2021-Design-Award-Winners.cfm](https://aiafla.org/DesignandHonorAwards_2021-Design-Award-Winners.cfm)
  - 2020 Recipients: [https://aiafla.org/2020-Awards\\_winners.cfm](https://aiafla.org/2020-Awards_winners.cfm)

- 2019 Recipients: [https://www.aiafla.org/2019-Design-Awards\\_winners.cfm](https://www.aiafla.org/2019-Design-Awards_winners.cfm)
2. KRob Delineation Competition. Deadline usually in May. Information: [https://krobarch.com/competition\\_details](https://krobarch.com/competition_details). Recent UF student recipients:
    - Eduardo Villamor (UF B.Des; Michigan M.Arch), Finalist 2023
    - Johnathon Smith (UF M.Arch), Finalist 2019
    - Pietro Mendonca (UF B.Des; Harvard M.Arch), Winner 2017
    - Johnathon Smith (UF M.Arch), Winner + Finalist 2017
  3. ACSA Design Competitions (Timber, Steel, Concrete Masonry, Steel, Committee on the Environment COTE, Design for Freedom, etc.). Registration typically due in April; Submissions due June. Information: <https://www.acsa-arch.org/programs-and-events/competitions/>. Note UF Student Winners:
    - Collin Rohr, 2024 ACSA Steel Competition, 2<sup>nd</sup> Place
    - Laura Wiedenhöver, 2019 ACSA Timber in the City Competition, Honorable Mention

## Paper or Manuscript Submissions

In addition to project submissions (that are principally image or portfolio based), there are numerous opportunities to submit documents for publication and/or presentation.

1. ACSA Annual Meeting. Abstracts typically due in June, with full papers due in October. Information at <https://www.acsa-arch.org/>
2. ACSA/AIA Intersections Research Conference: <https://www.acsa-arch.org/programs-and-events/conferences/>

3. ACSA/EAAE Teachers Conference: <https://www.acsa-arch.org/conference/2025-acsa-eaae-teachers-conference/>
4. Manuscript for publication in *Design Studies: The Interdisciplinary Journal of Design Research*. Rolling submissions. Information: <https://www.journals.elsevier.com/design-studies>.
5. Manuscript for publication in the *Journal of Architectural Education (JAE)*. For current calls: <https://www.jaeonline.org/>
6. Manuscript for publication in *Technology: Architecture + Design (TAD)*. For current calls: <https://tadjournal.org/call-for-papers/>
7. National Conference on the Beginning Design Student: <https://www.beginningdesign.org/>. NCBDS 40 in Spring 2025: <https://design.ncsu.edu/ncbds40/>. Abstract deadline 18 October 2024.
8. Association of Architectural Educators (AAE): <https://architecturaleducators.org/>
9. Charrette Journal: <https://architecturaleducators.org/aae-journal/>



## TIMELINE + PROCESS

- Start now. Work on things that you are passionate and curious about. Build on your own strengths while also stretching yourself to grow in new dimensions.
- Recognize the importance of the literature review and case study research. Use this early work as a way to begin to build an intellectual and disciplinary context.
- Be obsessive about building and tracking your bibliographic references and citations.
- Take advantage of the summer and fall. Make original drawings of case studies and take your own photographs to avoid needing copyright authorizations from others.
- If critical to your work, you must apply to the IRB for approval of any survey work involving human subjects. This process must be initiated in the summer.
- Decide whether to pursue Thesis or Project in lieu of Thesis (PILOT) well in advance of the final spring semester.
- Small group meetings with students are more productive than individual meetings. Include all faculty committee members if at all possible.
- Set a regular meeting schedule and adhere to it even on the weeks when you might not have been as productive as you would have liked.
- Meet every other week in the fall (prep) semester and weekly in the final spring semester.

# THESIS + PROJECT COMMITTEES (120 COMMITTEES / 16 YRS = AVG 7.5 COMMITTEES PER YEAR)

## Master’s Thesis / Project – Chair (66 total / 16 years = average 4.1 per year)

2023-2024 (2)

- Aulia, Ulfa Kun. 2024. *Space, Time, and Place: Architectures of Sumatra, Indonesia*.
- Rodriguez, Alejandro. 2024. *Challenging Perceptions of the Architect: Towards an Architecture of Revelation*.

2022-2023 (3)

- Baichuan, Liu. 2023. *Traditional Courtyards and Contemporary Urban Development in China*.
- Sadat, Anwar. 2023. *Responsive Kinetic Facades*.
- Wang, Heting (Zoe). 2023. *Architecture and Nomadic Ethnic Communities*.

2021-2022 (2)

- Fagan, Blanchard. 2022. *Inhabitation: Modes for Studying the Impressions of Body and Ritual in Space*.
- Chang, Tianyue. 2022. *Sustainable Vertical Development in Dense Urban Environments*.

2020-2021 (4)

- Cochrane, Guillermo. 2021. *Threading into the Journey: An Exploration of the Hawthorne Trail*.
- DeMarco, Kristen. 2021. *Constructing Edge: Investigating Landscape through Perception and Time*.
- Bennett, Molly. 2021. *Composing Atmospheres: Investigating Architectural Impressions through Poetry*.
- Wilson, Mark Ignacio. 2021. *Commemorations: Towards an Architecture of Reckoning*.

2019-2020 (8)

- Blevins, Verity. 2020. *Activated Thresholds: Conduits of Memory, Ceremony, and Reconciliation*.
- Chen, Li-Tzu. 2020. *Spatial Experience Across Ikebana and Architecture*.
- Gomez, David. 2020. *Vestiges of Grief: An Impetus of Hope*.
- Membreno Hernandez, Frances Alexandra.

2020. *GODSÖGN: Inhabiting Tales of Nordic Origin through Spatial Narratives*.

- Moder, Lindsey. 2020.
- Tanis, Marquis. 2020. (re) *Organizing Informal Settlements*.
- Gostin, Leslie. 2019. *The Greenest Place on Earth? Guest Participation in Theme Park Sustainability Initiatives*.
- Renbarger, Nicolette L. 2019. *Living Building Challenge Net-Zero Energy Certified Commercial Office Buildings in Humid Subtropical Climates*.

2018-2019 (1)

- Rosenstein, Joshua. 2019. *Fluid things like Light, Water, Wind and People*.

2017-2018 (4)

- Bataku, Kristel. 2018. *Expressive Thinking: Exploring Sketching as a Mode for Studying Edge and Edgelessness*.
- Cordero, Ana. 2018. *Wildlife in the City: Adapting the Urban Fabric to Mediate the Relationship Between Animals and Humans*.
- Cronin, Elizabeth M. 2018. *Architecture and Feminism: Discussions towards Inclusive Ideologies, Pedagogies, and Practices*. (MSAS Pedagogy) **THESIS**
- Fisher, Chad R. 2018. *Assembled Edge: An Examination of Edge Conditions and the Occupational Experiences They Elicit*.

2016-2017 (5)

- Salazar, Patricia Carolina Lanzas. 2017. *Progressive Housing Modules*.
- Salazar, Francia. 2017. *Enhancing Well-Being through Architecture: Looking After Congo Mirador, Zulia, Venezuela*.
- Wignall, Zachary. 2017. *Constructing the Phenomenal: The Process of Subtlety*.
- Yang, Ruiyuan. 2017. *Optimizing Transportation Networks Based on an Innovative Non-Motorized Approach to Integrate Transportation with Urban Ecology*.
- Yu, Luping. 2017. *Reusing Old Materials: Village Renovation for the Aged People*.

2014-2015 (8)

- Ayala, Jefrall Betancourt. 2015. *Evoking the Feeling of Safety*.
- Becker, Jillian S. 2015. *Simulating the Implementation of Energy Efficiency Measures: Techniques and Technologies for Residential and Commercial Buildings*.
- Feng, Dominic. 2015. *H21: Hospital for the 21st Century*.
- Moreno, Cristina Eloisa. 2015. *Camping with FEMA: Disaster Relief Housing ; A Study of Shelter and Housing Evolution in FEMA Camps*.
- Paul, Nicole Marlee. 2015. *Lands Marked: Understanding Place through Memory and Landscape*.
- Poppell, Christian. 2015. *Reflected Exchanges: Threshold, Reflection, and Horizon*.
- Saso, Grant. 2015. *Generative Unpacking of Florida Residential Architecture*.
- Silva, Alyson. 2015. *Translations of Place: Converging Place-Process[–ing] and Place-Part[a/the–ed]*.

2013-2014 (4)

- Hyder, Matthew D. 2014. *Affordability of Net Zero Housing in Different Climates*.
- Orion, Adriane. 2014. *Emergency Department Design*.
- Neira, Pedro. 2014. *Progressive School Design: A Cognitive Approach to Architectural Features*. <https://ufdc.ufl.edu/UFE0046820/00001>. **THESIS**
- Wang, Hui. 2014. *A Study of Low-Tech Way to Improve the Human Settlement Environment and Its Inspiration to the “Urban Fringe” Area Design*.

2012-2013 (7)

- Dzura, Amy. 2013. *Green Design for Pittsburgh: Better Building Codes*.
- Tang, Dian Yu. 2013. *Sustaining Culture: Vernacular Architecture and Place-Making in Southwest Hubei, China and North America*.
- Tjindra, Djundi. 2013. *Residential Land-Use Density and Building Energy Consumption: a Case Study of the City of Gainesville, Florida*. <https://ufdc.ufl.edu/UFE0046365/00001>. **THESIS**
- Wu, Haoqi. 2013. *Sustaining Vertical*

*Communities: Strategies for the Design of Public Spaces in Tall Buildings*.

- Flores, Matthew. 2013. *Phenomenology of Natural Light: Processes of Shaping Space*.
- Goldsmith, David. 2013. *Spatial Plasticities*.
- Hargrove, Darren. 2013. *The Coalescence of Phenomenal and Appropriate Space: Making Place in the Florida Landscape*.

2011-2012 (4)

- Isley, Grey. 2012. *A Study of the Potential for the Integration of Sustainable Practices in Rural and Suburban Developments Through the Review of Two Conventional North Carolina Developments*.
- Wang, Lu Wei. 2012. *Places + Stories: Sustainable Design in Historical Places*.
- Yu, Siyu. 2012. *Shaping the Sustainable City Through Water-Oriented Urban Design*.
- Mojica, Davie. 2012. *Illumination: Interventions at Basilica Palladiana*.

2010-2011 (11)

- Azorin, Erica. 2011. *Florida House: Vernacular Modernisms*.
- Chen, Kexin. 2011. *Sustaining Urban Culture: The Design and Operation of Public Art Planning Programs*. **THESIS**
- Hoffman, Margaret Starkweather. 2011. *Between Rail and Bay: Guiding Architecture through Memory*.
- Liu, Yang. 2011. *Swarm Architecture: A Liquid Journey Through the Fragmented World*.
- Milano, Gail. 2011. *Contemplating the Unmeasurable: Designing Depth into Darkness Through Fractures of Light*.
- Peel, Jacob. 2011. *Actuating Geometric Primitives*.
- Princivil, Jennifer. 2011. *Discussions on Architectural Permanence: Place and Place Making*.
- Rodriguez Casas, Vanessa. 2011. *Colonizing Permanence: Intervening Courtyard Houses, La Habana Vieja, Cuba*.
- Seal, Shawmeron. 2011. *Fabricating Space Through Weak Architecture: An Examination of the Process of Spatial and Material Fabrication*

*Through the Parallel Practices of Architecture and Dress Design*.

- Tenzel, Steven. 2011. *Florida Pavilion: Reciprocating Place, Ground, and Tectonics*.
- Zhang, Yibo. 2011. *The Role of Transit-Oriented Development in Urban Planning of Cities in China*. **THESIS**

2009-2010 (3)

- Aktuna, Bahar. 2010. *Peace-Building in Cyprus: Reconnecting, Remembering and Memorializing, A Hypothetical Approach to the Roles of Architects and Urban Planners in Peace-Building Process*.
- Yee, Jordan M. 2010. *Main Street Reconsidered*.
- Fisher, Daniel Glenn. 2010. *Transforming the Classroom Portable Literally: Employing Kinetic Systems to Maximize Pedagogical Effectiveness*.

Chair, Co-Chair, + Member Totals:

- Master of Architecture (88)
- MSAS in Sustainable Design (22)
- MSAS in Pedagogy (1)
- M.Arch or MSAS **THESIS** (6)

➡ For details and links to research: <https://studiowalters.com/teaching/>



THESIS + PROJECT COMMITTEES

(120 COMMITTEES / 16 YRS = AVG 7.5 COMMITTEES PER YEAR)

Master’s Thesis / Project – Member

(31 total / 16 years = average 1.9 per year)

- 2022-2023 (2)
- Moreno, Camila. 2023. *Fiber Arts + Crochet in Architecture*.

• Tielemans, Suz. 2023. *Finding Florida: Painting + Placemaking*.
- 2021-2022 (5)
- Bondarenko Costa, Breno. 2022. *Re-Stitching the Urban Fabric*.

• Clark, Jon A. 2022. *Integrating Bamboo into Western Construction*.

• Herring, Amanda. 2022. *Music as a Generator in the Drawing Process for Architecture: Analyzing the Narrative from Lyrics as a Framework for Spaces*.

• Rynar, Carley. 2022. *Meaning and Measure in Landscape: Somewhere between Place and Body*.

• Walker, Carly. 2022. *Articulating Atmosphere: The Story of a Place*.
- 2020-2021 (3)
- Carmody, Elizabeth. 2021. *Commemorating Connections*.

• Lambright, Jared. 2021. *Creating a Narrative for Design*.

• Ryzhikov, Lisa. 2021. *Dream, Window, Stair*.
- 2019-2020 (4)
- Alonso, Christian A. 2020. *Redefining a Building Envelope Through Construction Details, Joints, and Structural Systems*.

• Champagne, Catherine. 2020. *Searching Beyond the Mask*.

• Culpepper, Sara. 2020. *Terra Incognita: Navigating Space, Time, and Memory*.

• Ramirez, Steven. 2020. *Adapting Architecture in Changing Landscapes*.
- 2018-2019 (5)
- Fan, Yilin. 2019. *Memory Recalling: An Archive for Memory: a Place of Recalling*.

- Guo, Jialu. 2019.
- Li, Huiyuan. 2019. *New Vitality for Old Cities*.
- Li, Wencong. 2019. *Searching for Sacred Retreats*.
- Silvino, Thiago. 2019.
- 2017-2018 (4)
- Ahmed, Erum. 2018. *Placemaking, Human(e) and Materiality – In / With / By Nature*.

• Mayhew, Bethany. 2018. *Choreography of Human Interaction*.

• Reinisch, Audrey. 2018. *Mappings of a Poetic Life*.

• Yanes, Christopher M. 2018. *Holistic Design for Hospitals*.
- 2016-2017 (3)
- Rodriguez, Laura M. 2017. *Reflections: Drawing for the Body*.

• Sweat, Jamison. 2017. *Wholistic Nihilism: An Architecture of Parts*.

• Zurman Nasution, Anggita Y. 2017. *Within Merapi Ritual*.
- 2015-2016 (3)
- Philips, Jessica. 2016. *Agri.tech.tura Barcelona 2.0: Architectural Studies of Vertical Agriculture in the Urban Environment Utilizing Hydroponic Technology: Creating Greener Architecture in Hopes of Greener Cities*.

• Salvatus, Jessa Lyn Villenas. 2016. *Environmentally Sustainable Housing: Design & Urban Form in the Context of Low-Cost Homes at San Jose del Monte, Bulacan, Philippines*.

• Schmidt, Alex. 2016.
- 2014-2015 (1)
- Zhang, Ye. 2015. *Research on Green Building Assessment in China Inspired by LEED v4 and Other Foreign Assessment Systems*.
- 2011-2012 (1)
- Mak, Peter. 2012. *The Evolution of Sustainable Design in Singapore Public Housing Projects: Precedents and Proposals*.

Master’s Thesis / Project – Co-Chair

(23 total / 16 years = average 1.4 per year)

- 2024-2025 (4)
- Dieffenthaler, Michael. 2025. *Formal Studies in Biomimetic Architecture*.

• Raymundo, Olivia. 2025. *Habits and Habitation: Spaces of Memory and Time*.

• Smith, Courtney. 2025. *Stitching Space: Embroidery Arts in Architecture*.

• Tan, Mandy. 2025. *Play Grounds: Spaces of Experiential Learning*.
- 2023-2024 (2)
- Gambetta, Joselyn. 2024. *Reimagining Self-Built Homes in Callao, Peru: Architectural Solutions for Protection, Ventilation, and Illumination*.

• Wincko, Raymond. 2024. *Turnpike Beef: A Reframing and Analysis of the Florida Landscape through a Bovine Perspective and the Role of Fence as Spatial Edge*.
- 2014-2015 (2)
- Connor, Robert Daniel. 2015. *From Violence to Order: Creating Visual Narratives in Existing Spaces*.

• Valle, Joshua. 2015. *Suburban Florida’s Identity: A Vernacular-Inspired Template for Residential Design*.
- 2013-2014 (4)
- Abdulraheem, Sahar. 2014. *Sustainable Techniques for Public School in Florida: Application of the Sustainable Urban Drainage System (SUDS)*.

• Aquino-Otero, Ileana. 2014. *Sustainable Design Strategies for Sport Stadia*.

• Byars, Amanda. 2014. *Marked Passages: Revealing a Community Portrait*.

• Cortes, Melissa Andrea. 2014. *The Ritual of Contemplation: Shifting Landscapes*.
- 2012-2013 (4)
- Hammond, Rhonda S. 2013. *BIM in Sustainable Design: Strategies for Renovation and Retrofit*.

- Tabrizchi, Maryam. 2013. *Environmental Quality Enhancement of Portable Classrooms: A Solution for Educational Improvement*. THESIS
- Muñoz, Jonathan. 2013. *A Nationalistic Modern: Featuring Anteriority and Interiority of Mexico’s Architecture*.
- Rusch, Camille. 2013. *Integrating Sports Facilities into the City: Sun Life Stadium Site Re-Design, Miami, FL*.
- 2010-2011 (1)
- Guan, Ni. 2011. *Memory and Place: Culture of Sustainability in Dalian, China*.
- 2009-2010 (4)
- Dery, Amelia Ann. 2010. *Fabrication: Constructing an Architectural Pattern*.

• Ramos, Ruben M. 2010. *Dynamic Expression: Building in Tension*.

• Raucci, Rebecca Lynn. 2010. *Possible Palladio: Fragmented Origins, A Composite of Invented Fragments*.

• Scott, Sarah Lissa. 2010. *Inclusive Dwelling: A Place of Ability, Mobility, and Play*.
- 2008-2009 (1)
- Snyder, Matthew. 2009. *Architecture of Sound: Experience and Space*.

- Chair, Co-Chair, + Member Totals:
- Master of Architecture (88)

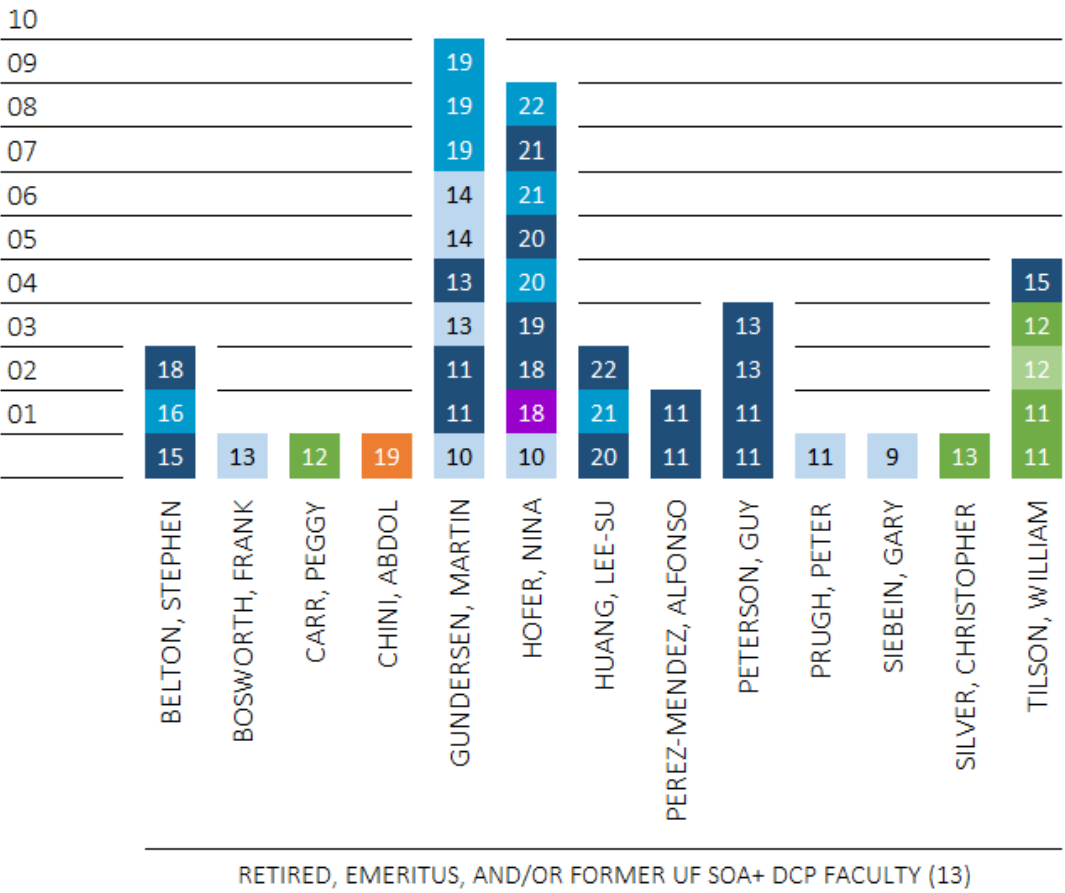
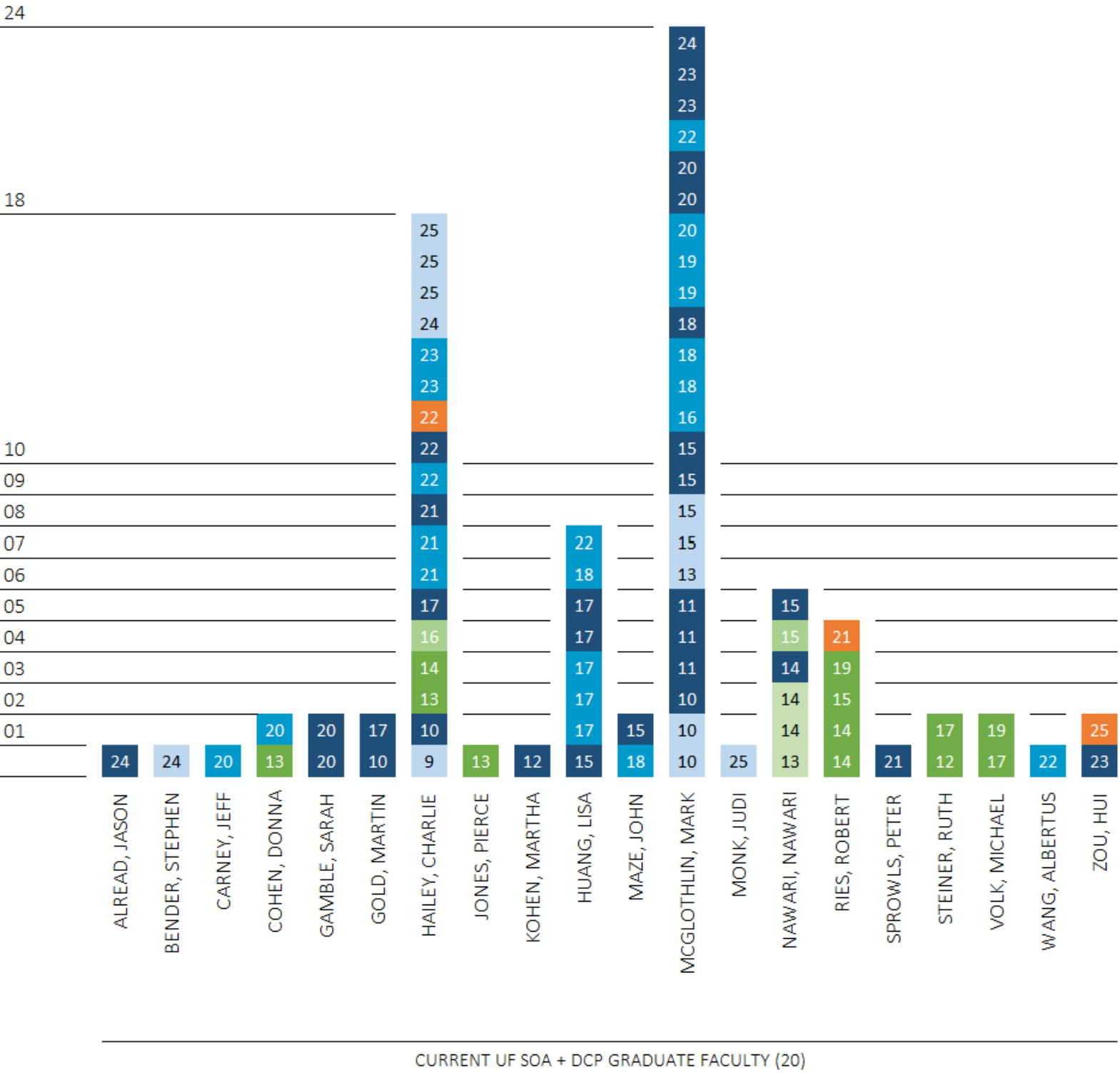
• MSAS in Sustainable Design (22)

• MSAS in Pedagogy (1)

• M.Arch or MSAS THESIS (6)

➡ For details and links to research:  
<https://studiowalters.com/teaching/>

# THESIS + PILOT FACULTY COLLABORATORS



This chart includes a colored square for each student committee that Walters served on as either a Chair, Co-Chair, or Member. The individual squares include the year that the Thesis, PILOT, or Dissertation was completed. The data is organized to show faculty committee members and roles, to reflect the nature and scope of faculty collaborations in graduate student research. Darker colors reflect a Chair role, while lighter colors reflect Co-Chair or Member roles. See legend for more information.

COMMITTEE TOTALS (2008-2023):	CHAIR	CO-CHAIR	MEMBER	TOTAL
Doctor of Philosophy (Ph.D.)	0	0	3	4
Master of Architecture (M.Arch)	48	20	29	97
MSAS in Sustainable Design (MSAS SD)	17	3	3	23
MSAS in Pedagogy (MSAS Pedagogy)	1	0	0	1
TOTAL	66	23	35	124

Updated: 20 Sep 2024

LEGEND

- 22 WALTERS - CHAIR (PH.D.)
- 21 WALTERS - MEMBER (PH.D.)
- 22 WALTERS - CHAIR (M.ARCH)
- 21 WALTERS - MEMBER (M.ARCH)
- 15 WALTERS - CO-CHAIR (M.ARCH)
- 13 WALTERS - CHAIR (MSAS SD)
- 16 WALTERS - MEMBER (MSAS SD)
- 14 WALTERS - CO-CHAIR (MSAS SD)
- 18 WALTERS - CHAIR (MSAS PEDAGOGY)

↑ YEAR (2 DIGIT)

➡ For details and links to research:  
<https://studiowalters.com/teaching/>



# FOR MORE INFORMATION



- <http://studiowalters.com>
- <http://studiowalters.com/teaching>  
(includes links to Thesis + PILOT publications available in online)
- ORCID: <https://orcid.org/0000-0003-3007-3844>  
(includes links to select research documents + publications)
- Academia.edu: <https://florida.academia.edu/BradleyWalters>
- LinkedIn: <https://www.linkedin.com/in/bradleywalters/>
- To schedule a meeting: [bradley.walters@ufl.edu](mailto:bradley.walters@ufl.edu)

<http://studiowalters.com>

## BRADLEY WALTERS ARCHITECT

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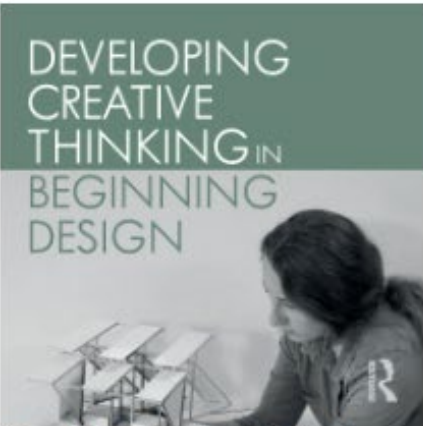
Dwelling on Climate: Using Comparative Design Methodologies to Develop Responsive Architectures in Hot and Cold Climates



UF Team Wins First Place in the US DOE Solar Decathlon 2023 Design Challenge New Housing Division



Rituals of Place: Measure and Meaning in Ephemeral Landscapes



"Oculata Manus" published by Routledge



Quinlivan Net-Zero Energy House included in 2018 National Solar Tour



"Here be Dragons: On the Value of Incompleteness in Drawing" published in Representation Journal



Oculata Manus: On the Role of the Body in the Making of Creative Minds



Walters Curates UF Superstudio Exhibit at the AIA Conference on Architecture 2017



"Oculata Manus" published in Vorkurs Journal

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