Design III: context

School of Architecture | College of Applied Sciences and Arts | Southern Illinois University Carbondale
Fall 2015 | 5 Credit Hours
M W F | 8:00 – 11:50

faculty
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catalog
Continuing study of architectural design. Projects of increased scope and complexity. Continue design process study and appropriate design presentation (communication). Working with impingement introduced by external agencies such as social, government, and community, as part of a larger context of planning. Study of the impact of site development, for on-site as well as external, contextual issues.

prequisites
ARC 252. Design II: Order. Restricted to major.

abstract
This semester we are to work on a very prolific studio, prolific for the works you will be generating and also for the learning you will be experiencing while managing those products while working on them. The studio is about Context, which should be understood across its breadth meaning. We have a context in a town structure according to social, political and economic components. At the same time, there is a context according to the Government and the community that contains us. We also have the urban context expressed in terms of the city profile or skyline with all its image characteristics and, what most frequently discussed, we have a natural context of the landscape elements (ecology) surrounding our plot. All this is the context that surrounds us and which we must take into account in design process. However, taking it into account does not mean to imitate it or continue with it as it is, not necessarily.

With our physical proposal, there are two fundamental ways to take advantage of any given context: 1) merging, this is approaching our proposal as far as possible the generality of the context to be part of the common denominator, or 2) contrasting with it, this is breaking with the average image. The latter, although it seems capricious and without justification, has been an important factor in the development of many cities renovation because a project that is causing a strong contrast in its location may cause it enrichment, what in reverse also happens when the new project takes advantage of the existing context to promote its presence, in the form of a good scenario. A third way is simply ignoring the context, but while we are here to study and consider it, we will leave this to the ignorant and depraved.

Therefore, context is that important factor to always be considered. This studio contains two cases seeking to exercise the idea of context from different points of view. The main objective behind this is to strengthen the intention of considering the context as a basic component in all architectural design exercise, besides exercising important aspects as research and programing.

course objectives
1: Respond to both natural and built site context characteristics in the development of a program and in the design of a project.

2: Gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

3: Raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
4: Generate technically precise and readily communicable two- and three-dimensional descriptions and documentation of the proposed design for the purpose of review and construction.

5: Demonstrate the principles of sustainable design through the successful integration of the issues of program response, context and site analysis, orientation, climate, materials, tectonics, structure, environmental systems, day lighting, and code analysis in a design project of moderate complexity.

**Grading Criteria**

Each project will have associated with it a set objectives or expected behavioral outcomes. The purpose of attaching these outcomes to the projects is to insure that a range of awareness and understandings are developed, expanded and tested. These areas of interest will form the basis for grading on each project. Criteria are consistent with NAAB accrediting requirements for professional programs in architecture.

One of the ways to explain my criteria for assessing your work is by defining what I expect a grade indicates. I have done that below. In addition, I will grade your work throughout the semester so that you will have direct examples of how your work reflects my understanding of what different grades mean. In this way, over the course of the semester, we will be able to communicate carefully about the quality of the work being carried out, and its long term value to your professional development.

**What is an “A”**
An “A” indicates work that is exceptional, out of the ordinary, and above and beyond what was required for the project. Hard work does not always yield this. Being in class every day does not always yield this. Three “all nighters” does not always yield this. A grade of “A” means that you have carried one or more aspects of the project to an extent which makes the work superior in a number of dimensions.

**What is a “B”**
A “B” grade indicates that what you have accomplished is good. It is above average. It is more than required to satisfactorily complete the problem. Being in class every day does not always yield this. Three “all nighters” does not always yield this. Hard work does not always yield this. A grade of “B” indicates that you are going about your project in a way which distinguishes it from the average.

**What is a “C”**
A “C” means you have done everything that was expected, you came to class, worked very hard, and generated a response to the problem that was average, acceptable. It does not mean you have failed. It means you have performed in a satisfactory way. Doing a project, working hard does not carry with it the guarantee of satisfactory results. I will not tell you something is satisfactory if it is not. I will not inflate your results, nor will I deflate them. I will give you, to the very best of my ability, an honest, professional evaluation of your work in the context in which it is done.

**What is a “D” or an “F”**
These grades indicate a substantial lack of understanding and achievement. Answer the following Questions:
1. Can I work very hard and still attain one of these grades?
2. Can I work three days straight, not sleeping; not working, not attending to personal needs and still attain one of these grades?
3. Can I be in class every day and still attain one of these grades?
4. Can I complete each project requirement and still attain one of these grades?

If you answer “No” to any of these questions you do not understand the grading policy.

PLEASE NOTE: Both projects in this semester are 50% of the final grade. Late projects will not be accepted. Students who do not officially withdraw from the course before the drop deadline will receive a grade based upon their semester average, which will include a zero for projects assigned and not turned in and graded. Continual non-attendance of a course does not automatically drop you from the class list.

**Studio Expectations**
Keep the studio neat and clean. Treat people with respect and dignity. When you have concerns about something or someone talk first to the person associated with the concern. Be professional. Do not abuse the studio space. It is substandard in almost every dimension and doing anything to make it more so is counter-productive and unprofessional.
This semester in ARC 351 we will be working in a directed way, a way that should put you in touch with how it is that you design something. It is the professor’s goal to have you demonstrate to him, and to each other, that there are always manifold approaches available in addressing design approaches and the value may come through integrating and manipulating these approaches to achieve the goals of the project. There is one generic approach that will overlay all of what we will be looking at during the semester. This approach is called the Problem Identification Approach. It has to do with simply understanding what problem it is that you are trying to solve, and being able to clearly state that problem at the outset, or in the early stages, of the design process.

Problem Statements: We will be writing a good deal in this course. The writing will entail the development of ideas, rationale, and approaches to the problems that we are addressing. It is the responsibility of every student to keep on track of their own clear and ordered writing. This will consist on bringing together aspects and characteristics regarding the components of the project into a readily communicable set of ideas and is to be done in your sketchbook together with all kind of schemes, sketches and any stuff that goes along with your design process. Professor-student communication depends greatly on this writings.

In all these areas the primary goal is going to be for you to generate decisions. At the end, the key problem in any design process is the ability of the designer to generate conclusions about a design problem. All our efforts will be geared towards allowing you to generate conclusions to design questions in the most efficient manner.

The Problem solving process

For each project you will be asked to address specific issues regarding problems and solutions. In general, these requirements are structured in a way to put you in touch with the design processes that are used in configuring space. As said, the purpose of writing and sketching is to help clarify design problems, but this also allows you to investigate thoroughly the issues that surround them, what opportunities lie within them, and how you can unlock answers that make intellectual and three dimensional senses. In this school we are in search of general principles of design, as you should be, and we want each student to develop, over the course of the semester and the major, both specific solutions to issues and generic understanding of how and when these issues may occur in other design settings. In other words, we would like to help you develop specific solutions to particular design problems, this in itself is a good thing, but even better is to help you discover timeless design principles that are useful over your professional life. These activities, when properly constructed, are mutually reinforcing and of immense long term value.

Part One: The Research

Information is an indispensable component in our designing process. For example, the stair in an elementary school is a much different problem that a fire stair in an apartment building or a grand stair in a ballroom. Each place that a stair occurs requires an understanding of the problem’s particular situations. Likewise, the entrance to a building is different than the entrance to a city, yet both have enough similarity to be called entrances. Particular situations in part drive and define the differences. The context must be considered functionally, environmentally, culturally, climatically, technically, and in other ways that would significantly influence the design solution of a particular problem. Particularly in this semester you are expected to demonstrate how the context in a design problem should help the definition of the problem and the solution.

For our research approach, this semester we are putting special interest on research with the compromise on getting relevant, complete, accurate and clear information.

For the first project we are forming 4 groups the very first day of class, each with the same amount of students, and the following Monday (Aug. 31st) all groups will be presenting the results on either PDF or Power Point presentations in class and upload them on our Desire2Learn site. Yes, this is a piece of your first project grading.

For the second project we count with Wayne Weiseman, and experienced and outstanding instructor on Permaculture who will be collaborating with us in class. Besides, you all are expected to read complete the following book by October 19th:


Author: Bill Mollison, with Reny Mia Slay.

Publisher: Sisters Creek, Tasmania, Australia: Tagari, 2004, c1991

On this case we will also be forming groups to share and organize the information to be uploaded into D2L.

Part Two: The Problem

The problem statement for each of the issues addressed will be a concise description of what the problem is. For example, if you are asked to design a staircase, you must tell one aspect of the problem the staircase addresses. It
clearly would address the need to change elevation. The question becomes then, is this the only issue that a staircase addresses? What about the need to make the upward or downward movement pleasant, the need for light on the stairs, and the acoustical considerations that must be balanced in designing a stair? And the need to make the transition an interesting one, and safe? Or the privacy that is created by a level difference? There are many problems that a stair addresses and in some ways we are talking about the very essence of what design is.

**Part Three: The Solution**

For each project that we work on this semester you will be asked to generate a solution (proposal) to a problem after the problem is clearly defined. The solutions will be presented in writing and sketching, and will address the specific issues that you have discovered in the context as you understand it. This must occur before the specific solution is developed, this is the concept you are working with, and will be used as a measuring stick to assess the quality of your work.

These preliminary exercises should demonstrate to you that there is a great deal of information about design which is reusable, and can be catalogued and kept for future use. Designing goes much beyond drawing, it means thinking, imagining, sketching, discussing, configuring and reconfiguring (analysis). Then, simplifying as much as you can (synthesis): the simpler the better. And beauty comes by itself, as Buckminster Fuller said:

“When I’m working on a problem, I never think about beauty. But when I’ve finished, if the solution is not beautiful I know it’s wrong”

Richard Buckminster Fuller

**NAAB criteria**

Student Performance Criteria (SPC): The NAAB establishes SPC to help accredited degree programs prepare students for the profession while encouraging education practices suited to the individual degree program. The SPC are organized into realms to more easily understand the relationships between each criterion.

**Realm A: Critical Thinking and Representation.**

Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must also be able to use a diverse range of skills to think about and convey architectural ideas, including writing, investigating, speaking, drawing, and modeling.

Student learning aspirations for this realm include

- Being broadly educated.
- Valuing lifelong inquisitiveness.
- Communicating graphically in a range of media.
- Assessing evidence.
- Comprehending people, place, and context.
- Recognizing the disparate needs of client, community, and society.

The accredited degree program must demonstrate that each graduate possesses the following:

A.1 Professional Communication Skills: Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.

A.2 Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

A.3 Investigative Skills: Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

A.4 Architectural Design Skills: Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.

A.5 Ordering Systems: Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

A.6 Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

A.7 History and Global Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social,
ecological, and technological factors.

A.8 Cultural Diversity and Social Equity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.

**Realm B: Building Practices, Technical Skills, and Knowledge.**

Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

Student learning aspirations for this realm include

- Creating building designs with well-integrated systems.
- Comprehending constructability.
- Integrating the principles of environmental stewardship.
- Conveying technical information accurately

The accredited degree program must demonstrate that each graduate possesses skills in the following areas

B.1 Pre-Design: Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

B.2 Site Design: Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.

B.3. Codes and Regulations: Ability to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.

B.4 Technical Documentation: Ability to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

B.5 Structural Systems: Ability to demonstrate the basic principles of structural systems and their ability to withstand gravitational, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.

B.6 Environmental Systems: Ability to demonstrate the principles of environmental systems' design, how design criteria can vary by geographic region, and the tools used for performance assessment. This demonstration must include active and passive heating and cooling, solar geometry, daylighting, natural ventilation, indoor air quality, solar systems, lighting systems, and acoustics.

B.7 Building Envelope Systems and Assemblies: Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.

B.8 Building Materials and Assemblies: Understanding of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

B.9 Building Service Systems: Understanding of the basic principles and appropriate application and performance of building service systems, including lighting, mechanical, plumbing, electrical, communication, vertical transportation, security, and fire protection systems.

B.10 Financial Considerations: Understanding of the fundamentals of building costs, which must include project financing methods and feasibility, construction cost estimating, construction scheduling, operational costs, and life-cycle costs.

**Realm C: Integrated Architectural Solutions.**

Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

Student learning aspirations for this realm include

- Comprehending the importance of research pursuits to inform the design process.
- Evaluating options and reconciling the implications of design decisions across systems and scales.
• Synthesizing variables from diverse and complex systems into an integrated architectural solution.
• Responding to environmental stewardship goals across multiple systems for an integrated solution.

The accredited degree program must demonstrate that each graduate possesses skills in the following areas:

C.1 Research: Understanding of the theoretical and applied research methodologies and practices used during the design process.

C.2 Integrated Evaluations and Decision-Making Design Process: Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

C.3 Integrative Design: Ability to make design decisions within a complex architectural project while demonstrating broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, and building envelope systems and assemblies.

Realm D: Professional Practice.

Graduates from NAAB-accredited programs must understand business principles for the practice of architecture, including management, advocacy, and the need to act legally, ethically, and critically for the good of the client, society, and the public.

Student learning aspirations for this realm include

• Comprehending the business of architecture and construction.
• Discerning the valuable roles and key players in related disciplines.
• Understanding a professional code of ethics, as well as legal and professional responsibilities.
• The accredited degree program must demonstrate that each graduate possesses skills in the following areas:

D.1 Stakeholder Roles in Architecture: Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect’s role to reconcile stakeholder needs.

D.2 Project Management: Understanding of the methods for selecting consultants and assembling teams; identifying work plans, project schedules, and time requirements; and recommending project delivery methods.

D.3 Business Practices: Understanding of the basic principles of a firm’s business practices, including financial management and business planning, marketing, organization, and entrepreneurship.

D.4 Legal Responsibilities: Understanding of the architect’s responsibility to the public and the client as determined by regulations and legal considerations involving the practice of architecture and professional service contracts.

D.5 Professional Conduct: Understanding of the ethical issues involved in the exercise of professional judgment in architectural design and practice and understanding the role of the NCARB Rules of Conduct and the AIA Code of Ethics in defining professional conduct.

plagiarism and student conduct codes

Any act of plagiarism will result in automatic failure of the class and may result in dismissal from the program per university policy on such offenses. Any reference material used in assignments must be sourced properly. It is each student’s responsibility to know and comply with the SIUC Student Conduct Code and the policies in the Architecture Student Handbook.

accommodation

If you think you need an accommodation for a disability, please let me know at your earliest convenience. Some aspects of this course, the assignments, the in-class activities, and the way the course is usually taught may be modified to facilitate your participation and progress. As soon as you make us aware of your needs, we can work with Disability Support Services (DSS) to help us determine appropriate academic accommodations. DSS (618,453.5738; http://disabilityservices.siu.edu/) typically recommends accommodations through a verification form provided to the student. Any information you provide is private and confidential and will be treated as such.

studio culture policy

please see out SIUC studio culture policy - http://architecturalstudies.architecture.siu.edu/studio-culture-policy/
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ASSIGNMENT 1

Auditorium at New Harmony

Location: New Harmony, IN

The Robert Lee Blaffer Foundation\(^1\) is moving towards creating a new auditorium at this outstanding settlement of Indiana and the whole mid-west. The main interest on this new facility is to offer better and more adequate spaces for theater plays and other distinguished ceremonies, these counting not only partakers from Indiana but also from Kentucky and Illinois. Visitors’ attraction to this charismatic town has been increasing on the last years, and that together with a strong theatre tradition since 1800’s has motivated the foundation to undertake this new challenge with renewed eagerness.

Historical facts\(^2\)

New Harmony is a historic town on the Wabash River in Harmony Township, Posey County, Indiana. It lies 15 miles (24 km) north of Mount Vernon, the county seat. The population was 789 at the 2010 census. It is part of the Evansville metropolitan area and is 117 miles NE from Carbondale. It was established by the Harmony Society in 1814 and it was originally known as Harmony (also called Harmonie, or New Harmony). Bought at two dollars an acre, the 20,000 acre settlement was the brainchild of George Rapp and was home to exclusively German Lutherans in its early years. Here, the Harmonists built a new town in the wilderness, but in 1824 they decided to sell their property and return to Pennsylvania. Robert Owen, a Welsh industrialist and social reformer, purchased the town in 1825 with the intention of creating a new utopian community and renamed it New Harmony. While the Owenite social experiment was an economic failure just two years after it began, the community made some important contributions to American society.

New Harmony became known as a center for advances in education and scientific research. New Harmony’s residents established the first free library, a civic drama club, and a public school system open to men and women. Its prominent citizens included Owen’s sons, Indiana congressman and social reformer Robert Dale Owen, who sponsored legislation to create the Smithsonian Institution; David Dale Owen, a noted state and federal geologist; William Owen; and Richard Owen, state geologist, Indiana University professor, and first president of Purdue University. The town served as the second headquarters of the U.S. Geological Survey and numerous scientists and educators contributed to New Harmony’s intellectual community, including William Maclure, Marie Louise Duclos Fretageot, Thomas Say, Charles-Alexandre Lesueur, Joseph Neef, Frances Wright, and others.

Many of the town’s old Harmonist buildings still stand and have been restored. These structures, along with others related to the Owenite community, are included in the New Harmony Historic District. Contemporary additions to the town include the Roofless Church and Athenæum. The New Harmony State Memorial is located there. Just to the south of town on State Road 69 is

\(^1\) Institution created to preserve, promote and support, financially, and otherwise, the various historic and educational attributes of New Harmony and surroundings.

\(^2\) Taken from Wikipedia https://en.wikipedia.org/wiki/New_Harmony,_Indiana
New Harmony's theater background

New Harmony Theatre (NHT) is a program of the University of Southern Indiana. NHT has grown in prominence to become a major regional theatre that attracts the best professional theatre artists from all over the country. NHT provides a unique cultural resource within Southwestern Indiana and the tri-state region, maintaining a national standard of excellence by engaging the services of established professionals from around the world. The theatre provides educational opportunities and training for students of the University of Southern Indiana and residents of the region. New Harmony Theatre embraces human understanding and diversity through classic and contemporary works to promote theatre as a means of social and emotional growth.

While NHT has been produced by the University of Southern Indiana since 1988, theatre has been an important part of New Harmony since the very early days of the town. Robert Owen's son, William, established the first theatre in New Harmony in 1827. During the second half of the nineteenth century, the town was the home and headquarters of the Goldens, a distinguished family of theatre professionals who thrived well into the twentieth century.

Murphy Auditorium was built in 1914 and is the main stage for the current program. University of Southern Indiana began producing New Harmony Theatre at the request of Mrs. Jane Blaffer Owen, following the financial struggles of the independent non-profit company that had been producing in Murphy Auditorium. NHT began using guest artists from Actors' Equity Association, which is the union of professional actors, in 1989, and signed a Professional Theatre Contract with that union in 1990.

The theatre has continued to grow since that time. In 2001, NHT was promoted to more well-respected contract level with Actors' Equity Association. This change demonstrated NHT's ongoing commitment to attracting the highest quality performers for its summer productions, including many Broadway veterans. As a reflection on NHT's commitment to creating an excellent working environment for artists, three actors wrote a joint letter to the membership of Actors' Equity Association which was published in the monthly newsletter, Equity News. The letter cited "the caring and generosity" of the NHT and the "committed, happy and infectious" spirit of the place. The letter concluded, "If you get a chance to work at NHT, you will love it." As a result, New Harmony Theatre received a small but rarely-awarded grant from the Actors' Equity Foundation.

In 2005, the growing prestige of New Harmony Theatre assured that it would have the honor of producing the world premiere of a new play by noted dramatist Thom Thomas. A Moon to Dance By was well-received by audiences and critics, and brought producers from The Kennedy Center in Washington, D.C. and from New York to New Harmony.


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3 Taken from U of Southern Indiana Webpage http://www.newharmonytheatre.com/
Actors who have performed at New Harmony Theatre include Joy Franz, Ken Jennings, Polly Holliday, Tanny McDonald, Eileen Ward, Susan Derry, Chris Kipiniak, Anne Pitoniak, Joan Shepard, Evan Thompson, Christianne Tisdale, Kirsti Carnahan, Louis Zorich, Jane Bodle, and Jenn Thompson.

NHT conducts a national search for theatre professionals. Casting occurs in New York, Los Angeles, the Southeastern Theatre Conference, and regionally. Designers and technicians are hired chiefly in New York, Chicago, through national conferences, and distinguished colleges.

The Project

Currently, almost all HHT presentations are held at the New Harmony’s Murphy Auditorium, although some other events take place at the Athenaeum’s auditorium. Back in 1911, the Working Men's Institute⁴ (WMI) purchased a lot adjacent to their museum and library with the purpose of building this auditorium, funded through the Dr. Edward Murphy fund.

Today, due to the great response of audience, Murphy Auditorium’s capacity of 360 seats is evidently surpassed, while the Athenaeum seats only 200; therefore the WMI has decided to create a new auditorium with a larger capacity and more adequate conditions for contemporary performances within this gorgeous town.

It has been decided that the location for this new auditorium is in the same plateau where the Athenaeum is sited, but closer to the toll bridge. It is understood that it will become a new icon in town, sharing parking facilities with this last, and of course participating within the Heritage Trails.

Preliminary Research

The first thing we are doing as class on this case is producing a very important body of knowledge out of the research done by four groups. This data base will be useful for every student while developing their own detailed program, first sketches, pre-design and project development. Students will create four groups on their convenient, looking to have equal number of students each, then each group will take a topic out of the hat to work with. All groups will present the result to the class on a Power Point (or PDF) presentation on Monday 31st and upload that presentation to the correspondent folder on D2L. The four topics are:

1. SITE ANALYSIS OF NEW HARMONY, IN
   - Environmental and weather issues
   - Topography and surroundings
   - Cultural and Historical background
   - Figure-Ground analysis
   - Roads and Pathways
   - Landscape issues

2. BACKSTAGE AND MECHANICS
   - Fly Tower/Stage House
   - Theater mechanics (pin rails, curtains, etc.)
   - Cat Walk / Fly rails
   - Proscenium
   - Apron

⁴ Association for the dissemination of useful knowledge to working men and their families founded in 1838.
3. FUNCTIONAL FACTS
- Theater lighting
- Theater acoustics
- Projection/control room
- Clear line of sight
- Labyrinths
- Vomitory
- Foyers
- Egress codes
- Handicapped facilities
- Rest-room capacities

4. STUDY CASES
- Alice Tully Hall, Lincoln Center, New York, NY
- Copenhagen Opera House, Copenhagen Denmark
- Fabulous Fox Theater, Saint Louis, MO
- Guangzhou Opera House, Guangzhou China
- Guthrie Theater, Minneapolis, MN
- Kalita Humphreys Theater, Dallas, TX
- Kuopio City Theatre, Kuopio Finland
- Metropolitan Opera House, New York, N.Y.
- New Mariinsky Theater, St Petersburg, Rusia
- New Oslo Opera House, Oslo, Norway
- Palacio de Bellas Artes, Mexico City, Mexico
- Palacio de la Música Catalana, Barcelona Spain
- Theater de Stoep, Spijkenisse Netherlands
- Theatre in Xàtiva, Valencia Spain
- Writers’ Theatre, Glencoe, IL
- Roxy Theater, New York, NY
- Royal Albert Hall, London, UK
- Teatro Nacional Cláudio Santoro, Brasilia, Brazil

Program

This broad program contents is to be followed by all students understanding that every piece included must be part of the projects. Additional items could be included by students under their criteria. A detailed program with footage and scaled bubble diagrams are expected from every student based on the data from the research analysis done by the whole class.

The program is initially composed by:
- Indoor Performance Hall with 800 seating capacity
- Open-air concert amphitheater with 240 seating capacity
- Main Lobby
- Resting lounge and complementary bar
- Coat room
- Conference room
- Public restrooms
- Press room
- Ticket office
- Management area
- Rehearsal room
- Backstage facilities including storage
- Shipping and receiving

**Required documents**

1. **Site Plan: Scale 1/16"=1'-0"**
   Show land and surroundings, built object inserted on the peninsula. Indicate pedestrian walkways and landscaping.

2. **Ground Level Plan: Scale ¼"=1'-0"**
   Show building floor plan, label all spaces. Show windows and doors, stairs, elevators, etc.

3. **Two contiguous elevations: Scale ¼"=1-0"**
   Indicate and label materials, fenestration and all elements necessary to show building design. Draw the two contiguous elevations that best demonstrate the design intent.

4. **Two building Section: Scale ¼" = 1'-0"**
   Cut section to show significant spaces in building. Section must be taken to include the main gallery and adjacent spaces.

5. **Project model: Scale 1/16" = 1'-0"**
   Real model that thoroughly illustrates the scope and intent of your design solution. The model should allow for a clear illustration of the contextual relationship of your project to the site by the use of a shared context Site Model that allows each student to drop in their individual project. This last adapted and restored by all studio students.

6. **Four experiential views (renderings):** These perspective views should capture the essence of the project as a whole inserted in the exceptional site. Two exterior and two interior.
The site
Grading Criteria

1. Research Analysis and Problem statement
   a. Sketchbook with organized annotations
   b. Other materials

2. Program Requirements
   a. Development of All Programmed Spaces
   b. Conformance to Square Footage Requirements
   c. Compliance with Required Spatial Relationships

3. Design Logic
   a. Circulations
   b. Spatial Relationships/Proportions/Adjacencies
   c. Functional relationship to surroundings.
   d. Compatibility to Existing Context, Site and Climate.

4. Code Compliance
   a. Handicapped Accessibility Requirements
   b. Fire Emergency requirements

5. Technical Aspects
   a. Materials Selection
   b. Mechanical Systems criteria

6. Drawings, Model

7. Completeness and Clarity of Presentation
ASSIGNMENT 2

Zero-Waste System Homestead

Housing and productive development based on Permaculture

Location: Carbondale

Since the massive incorporation of the rural population to urban centers, from the beginnings of the Industrial Revolution, the country livelihood activities had almost lost. In the city we are self-sufficient since we have access to all kinds of products in stores at any time. However, on a 100% natural environment with the need to assert by ourselves to survive we will be in trouble for our inability to know even the basic procedures to provide us with food and water.

After many centuries of cultural evolution and self-sustenance inhabitants in the villages around the world developed valuable knowledge that passed from generation to generation throughout history. Knowledge of the activities of self-management that each family carried out within its estate and to care for their own agricultural and animal products. Through these activities they had a very complete knowledge of the various cycles and meteorological phenomena, so that the processes of cleaning, ploughing, hydration, fertilization, disinfection, sowing, weeding, etc. in the case of the plants; probing, insemination, birth, weaning, worming, vaccination, diet, etc. in the case of cattle; and collection, incubation, breeding, diet, fattening, etc. in the case of poultry. Normally, the set of all farm activities favored the balance of the system as a whole. Wastes of one side were exploited in another, and thereby leveraging all resources was maximized while the generation of waste was minimized. Today, all these processes and many more are part of what Nature has taught us and has allowed us to assimilate as civilizations. Now they have been reduced to industrial practice of low balance and minimum care for nature and its cycles.

Bill Mollison, an Australian researcher, author, scientist, teacher, and biologist born 1928 in Stanley, Tasmania, has defined Permaculture as a philosophy of working with, rather than against nature; of protracted and thoughtful observation rather than protracted and thoughtless labor; of looking at plants and animals in all their functions, rather than treating any area as a single-product system or asking only one yield of them and allowing systems to demonstrate their own evolutions. It is the study of the design of those sustainable or enduring systems that support human society, agricultural and intellectual, traditional and scientific, architectural, financial and legal. It is the study of integrated systems, for the purpose of better design and application of such systems. Permaculture (from Permanent Agriculture) is the conscious design and maintenance of cultivated ecosystems which have the diversity, stability and resilience of natural ecosystems. It is also the harmonious integration of landscape, people and appropriate technologies, providing good, shelter, energy and other needs in a sustainable way and an approach to land use which works with natural rhythms and patterns, weaving together the elements of microclimate, annual and perennial plants, animals, water and soil management, and human needs into intricately connected and productive communities.

This semester, our studio is devoted to create a permaculture development here in the Carbondale area, in Southern Illinois, where natural conditions are very appropriate for such labors according to Wayne Weiseman, an instructor on Permaculture who lives here at Carbondale and will be collaborating with us in class. He is also director of Kinstone Academy of Applied Permaculture, an educational organization teaching Permaculture and whole systems design, located in Fountain City, Wisconsin. In Southern Illinois,
five distinct ecosystems create a spectacular backdrop consisting of rich geological history and countless botanical and animal life forms. Farms that produce food using organic and sustainable methods are popping up around the region. All Seasons Farm provides an excellent demonstration that organic farm businesses can find success in Southern Illinois. So, we are on track.

The program

To establish the specific architectural program for the zero-waste system homestead there will be discussions in class derived from the contribution of Wayne Weiseman, our class advisor for this case, and also from the book *Introduction to Permaculture*, by Bill Mollison, that we are taking as our main reference text, so be sure you have read it completely by October 19th. Participation from all students is expected as this is an important piece of the learning process and everyone is expected to create their own program and bubble diagrams.

The site

The site is now the west section of Evergreen Park. It is surrounded by S McLafferty Rd. on west, by Carbondale Reservoir at the East, by Evergreen Terrace Housing at North and by the reservoir's water treatment plant at South.
The specific site conditions: urban fabric, landscape, history, topography, environment, transit, typology and others will be generated by students since the beginning of the exercise, to be uploaded into D2L, and will serve to support every architectural proposal.
Required Documents

1. Site Plan: Scale 1/32"=1'. Show plot surroundings, buildings, streets, lake front, etc. making clear reference of project's influence within the zone. Include shadows of buildings, trees and other elements projected on the ground.

2. House's ground floor plan: Scale ⅛"=1'. Show project floor plan and buildings' interiors. Show outdoor structures, terraces and landscaping. Show projections from upper plans or roofs.

3. House’s upper plans: Scale ⅛"=1’. Show project floor plans and buildings’ interiors. Show projections from roofs and (possible) openings to ground level.

4. Two house’s sections: Scale ⅛" = 1’. One longitudinal and the other transversal (orthogonal to each other). Sections should delineate use of natural light, energy conservation methods and appropriate scale of spaces. Include vertical dimensions.

5. Four house’s elevations: Scale ⅛" = 1’. Elevations should show clearly the proposal's definition, materials, mass-void composition and appropriate scale of building elements. Include vertical dimensions and shadows to emphasize volume composition.

6. Site model: Scale 1/32" = 1’. A whole property model that thoroughly illustrates the scope and intent of your design solution. The model should allow for a clear illustration of the contextual relationship of your project to the site, the house and the rest of components. Every student will be asked to build his/her own Site Model, which has to be ready by November 2nd, since it is important to use it along your design process.

7. House model: Scale ⅛" = 1'. Real model that thoroughly illustrates the scope and intent of your design solution. This resource should be mainly focused to illustrate your mass-void composition.

8. Two experiential views (renderings) of the house: These perspective views should capture the essence of the project as a whole, and should include the surrounding environment and atmosphere.
Grading Criteria

1. **Research analysis and Problem statement**
   a. Sketchbook with organized annotations
   b. Other materials

2. **Program Requirements**
   a. Development of Site as a whole zero-waste system
   b. Conformance to Square Footage Requirements
   c. Compliance with Required Spatial Relationships

3. **Design Logic**
   a. Compatibility to Existing Context, Site and Climate.
   b. Functional relationship of site’s parts (according to Permaculture)
   c. Indoor and outdoor circulations
   b. House’s spatial relationships / Proportions / Adjacencies

4. **Code Compliance**
   a. Handicapped Accessibility requirements
   b. Fire emergency requirements

5. **Technical Aspects**
   a. Materials Selection to accomplish zero-waste system principles
   b. Mechanical Systems

6. **Drawings, Site Model and House Model**

7. **Completeness and Clarity of Presentation**
Quigley Hall Emergency Response Procedures

Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings in Quigley Hall and elsewhere on campus, available on the BERT’s website at www.bert.siu.edu, Department of Public Safety’s website www.dps.siu.edu (disaster drop down) and in the Emergency Response Guidelines pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.

If an evacuation of Quigley Hall is required during an emergency, ALL School of Architecture students, faculty, and staff (from all three programs) are to gather ASAP after exiting in the grassed area east of the Quigley Courtyard and covered walkway area to determine if there are people unaccounted for at that particular time. There are four SoA faculty members that are part of the SIUC Quigley Hall BERT Team (Brazley, Frisch, Studek, and Swenson) who will be facilitating the necessary emergency procedures. There are BERT Posters located in numerous public areas throughout Quigley with Quigley Team emergency phone numbers. Do not hesitate to call 911 if you have any sense of emergency and there isn’t a faculty or staff person available to immediately assist – There are highly qualified and prepared professionals to make a response decision and to give you advice over the phone.

QUIGLEY HALL EMERGENCY RESPONSE MEETING AREAS

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>AREA</th>
<th>LOCATION</th>
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</thead>
<tbody>
<tr>
<td>Food and Nutrition</td>
<td>1</td>
<td>Woody Hall grassed area West of Quigley Main Entry</td>
</tr>
<tr>
<td>Child Development Laboratory</td>
<td>2</td>
<td>North Side Quigley beyond Fenced Area</td>
</tr>
<tr>
<td>Social Work</td>
<td>3</td>
<td>Grassed Area NE of Loading Dock and Auditorium</td>
</tr>
<tr>
<td>School of Architecture</td>
<td>4</td>
<td>Grassed Area East of Quigley Patio and the Covered Walkway</td>
</tr>
<tr>
<td>College of Education - Pre-School</td>
<td>5</td>
<td>Grassed Walkways Area beyond South Entry</td>
</tr>
<tr>
<td>General Classrooms &amp; Auditorium</td>
<td>1, 3, &amp; 4</td>
<td>Please instruct those outside faculty, students, and visitors during an emergency</td>
</tr>
</tbody>
</table>

Librarian and library support
Your librarian, Sarah Prindle, is your lifeline for research assistance and development. Her office hours are in Morris Library 260C on Mondays 1:00-4:00pm and Fridays 10:00am-1:00pm. You can contact her anytime with questions or for an appointment at sprindle@lib.siu.edu or 618-453-1249.

MORRIS LIBRARY WORKSHOP SERIES - FALL 2014

<table>
<thead>
<tr>
<th>Workshop Topic</th>
<th>Date/Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A Library Skills Refresher for Graduate Students</strong> (multiple sessions available)</td>
<td><strong>Tuesday, September 2, 2014: 12:00-12:50pm</strong></td>
<td>Morris Library 752/4</td>
</tr>
<tr>
<td></td>
<td><strong>Wednesday, September 10, 2014: 9:00-9:50am</strong></td>
<td>Morris Library 752/4</td>
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<td><strong>Tuesday, September 16, 2014: 2:00-2:50pm</strong></td>
<td>Morris Library 752/4</td>
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<td></td>
<td><strong>Thursday, September 25, 2014: 4:00-4:50pm</strong></td>
<td>Morris Library 752/4</td>
</tr>
<tr>
<td></td>
<td><strong>Monday, September 29, 2014: 6:00-6:50pm</strong></td>
<td>Morris Library 752/4</td>
</tr>
<tr>
<td>Getting Started with the Literature Review for your Thesis/Dissertation:</td>
<td>Thursday, October 9, 2014: 6:00-6:50pm</td>
<td>Morris Library 752/4</td>
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<tr>
<td>Humanities</td>
<td>Thursday, October 16, 2014: 4:00-4:50pm</td>
<td>Morris Library 752/4</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>Friday, October 17, 2014: 10:00-10:50am</td>
<td>Morris Library 261</td>
</tr>
</tbody>
</table>

| Mastering APA Citation Style | Wednesday, October 1, 2014: 4:00-4:50pm | Morris Library 752/4 |
| Mastering MLA Citation Style | Friday, October 10, 2014: 11:00-11:50am | Morris Library 752/4 |

| Managing Citations Using EndNote | Wednesday, September 10, 2014: 3:30-5pm | Morris Library 752/4 |
| Managing Citations Using Zotero | Wednesday, October 1, 2014: 6:00-6:50pm | Morris Library 752/4 |
| Managing Citations Using EndNote | Thursday, November 13, 2014: 3:30-5pm | Morris Library 752/4 |

| Your Research Identity & Impact | Monday, October 20, 2014: 3:00-3:50pm | Morris Library 261 |
|                                | Wednesday, October 22, 2014: 9:00-9:50am | Morris Library 261 |

| The Journal Submission Process | Monday, October 27, 2014: 1:00-1:50pm | Morris Library 261 |

Please Register for Workshops: Space is limited.
For more information on workshop descriptions or to register for one, go to [http://libguides.lib.siu.edu/gradworkshops](http://libguides.lib.siu.edu/gradworkshops)
Questions? Contact Amber Loos at aloos@lib.siu.edu or 618/453-1448.

Locate Your Librarian for your department at [http://libguides.lib.siu.edu/liaisonprogram](http://libguides.lib.siu.edu/liaisonprogram)
Southern Illinois University

Syllabus Attachment

Fall 2015

http://pvcaa.siu.edu/

IMPORTANT DATES *

Semester Class Begins ......................................................... 08/24/2015
Last day to add a class (without instructor permission) ............... 08/30/2015
Last day to withdraw completely and receive a 100% refund .......... 09/06/2015
Last day to drop a course using SalsiNet ................................ 11/01/2015
Last day to file a diploma application (for name to appear in Commencement program) ......................................................... 09/18/2015
Final examinations ................................................................... 12/4–12/18/2015

Notes: For outreach, internet, and short course drop/delay dates, visit Registrar’s Academic webpage: http://register.siu.edu/

FALL SEMESTER HOLIDAYS

Labor Day Holiday 09/07/2015
Fall Break 10/10–10/12/2015
Veterans Day Holiday 11/11/2015

WITHDRAWAL POLICY – Undergraduate only

Students who officially register for a session may not withdraw merely by the stopping of attendance. An official withdrawal form needs to be initiated by the student and processed by the University. For the proper procedures to follow when dropping courses and when withdrawing from the University, please visit http://register.siu.edu/pdf/undercatalog1314.pdf

INCOMPLETE POLICY – Undergraduate only

An INC is assigned when, for reasons beyond their control, students engaged in pass/fail work are unable to complete all class assignments. An INC must be changed to a completed grade within one semester following the term in which the work was taken, or graduation, whichever occurs last. Should the student fail to complete the course within the time period designated, that is, by no later than the end of the semester following the term in which the work was taken, or graduation, whichever occurs first, the incomplete will be converted to a grade of F and the grade will be computed in the student’s grade point average. For more information please visit: http://register.siu.edu/grade/incomplete.html

REPEAT POLICY

An undergraduate student may, for the purpose of raising a grade, enroll in a course for credit no more than two times (two total enrollments) unless otherwise noted in the course description. For students receiving a letter grade of A, B, C, D, or F, the course repetition must occur at Southern Illinois University Carbondale. Only the most recent (last) grade will be calculated in the overall GPA and count toward hours earned. See full policy at http://register.siu.edu/pdf/undercatalog1314.pdf

GRADUATE POLICIES

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, please visit http://gradschool.siu.edu/about-us/grad-catalog/index.html

DISABILITY POLICY

Disability Support Services provides the required academic and programmatic support services to students with permanent and temporary disabilities. DSS provides centralized coordination and referral services. To utilize DSS services, students must come to the DSS to open cases. The process involves interviews, reviews of student-supplied documentation, and completion of Disability Accommodation Agreements. http://disabilitysupport.siu.edu/

PLAGIARISM CODE

http://pvcaa.siu.edu/common/documents/Plagiarism/CiteIt%20or%20Preventing%20Plagiarism.pdf

MORRIS LIBRARY HOURS

http://www.lib.siu.edu/about

SAFETY AWARENESS FACTS AND EDUCATION

Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: http://safe.siu.edu

SALUKI CARES

The purpose of Saluki Cares is to develop, facilitate and coordinate a university-wide program of care and support for students in any type of distress—physical, emotional, financial, or personal. By working closely with faculty, staff, students and their families, SIU will continue to display a culture of care and demonstrate to our students and their families that they are an important part of the community. For Information on Saluki Cares: (618) 453-5714, or saluki.cares@siu.edu, http://salukicares.siu.edu/index.html

EMERGENCY PROCEDURES

Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. We ask that you become familiar with the SIU Emergency Response Plan and Building Emergency Response Team (BERT) programs. Please reference the Building Emergency Response Protocols for Syllabus attachments on the following pages. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency.

INCLUSIVE EXCELLENCE

SIU contains people from all walks of life, from many different cultures and subcultures, and representing all strata of society, nationalities, ethnicities, lifestyles, and affinities. Learning from and working with people who differ is an important part of education as well as an essential preparation for any career. For more information please visit: http://www.inclusivescience.siu.edu/

LEARNING AND SUPPORT SERVICES

Help is within reach. Learning support services offers free tutoring on campus and math labs. To find more information please visit the Center for Learning and Support Services website:

Tutoring: http://tutoring.siu.edu/

Math Labs: http://tutoring.siu.edu/math_tutoring/index.html

WRITING CENTER

The Writing Center offers free tutoring services to all SIU students and faculty. To find a Center or Schedule an appointment please visit: http://write.siu.edu/

AFFIRMATIVE ACTION & EQUAL OPPORTUNITY

Our office’s main focus is to ensure that the university complies with federal and state equity policies and handles reporting and investigating of discrimination cases. For more information visit: http://diversity.siu.edu/

Additional Resources Available:

SALUKINET: https://salukinet.siu.edu/xp/home/displaylogin

ADVISEMENT: http://advisement.siu.edu/

SIU ONLINE: http://online.siu.edu/

Fall 2015 IGLOsource