ARC 351
Architectural Design III: Context

School of Architecture | College of Applied Sciences and Arts | Southern Illinois University Carbondale
Fall 2015 | 5 Credit Hours
M W F | 1:00 – 4:50

faculty
Chad Schwartz
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catalog description
351-5 Design III: Context. Continuing study of architectural design. Projects of increased scope and complexity. Continue design process study (synthesis) 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.

prerequisites
prerequisite: grade of D or better in ARC 252 - Design II: Order
prerequisite to: ARC 352 - Design IV: Complexity

philosophy
Do not seek to follow in the footsteps of the Masters, seek what they sought.
-- Zen teaching, 8th century

The education of an architect must begin with a framework for developing a personal consciousness, an awareness of the ever-changing and growing world around us. This consciousness is not developed by taking what is given and serving it up as a solution to the problem at hand. This consciousness is the result of deep critical thinking, the development of astute powers of observation, an attunement to poetic systemic thinking, and a desire to become a creative solver of the problems our homes, cities, environment, clients, children, etc. face on a daily basis. A great practitioner is conscious to this world and is ready and willing to embrace this aspect of their lives to the point that it spills unconsciously into daily work and professional life. They don’t simply replicate our core disciplinary knowledge, but seek to advance it through their own insight, offering new ways of seeing and inhabiting the world. Throughout the curriculum, students must be asked to consider the translation of their consciousness as a human being into an expanded professional context - to vision the depth of their values and beliefs about architecture, test them, and bring them to life through critical work. Each student must be encouraged to doubt, question givens, and to generate keen alternatives to what architecture is today.

As students transition into practice, many lack the insight to think deeply about their profession and ask significant questions: What is it to be conscious in the profession of architecture? What are the meaningful contributions I wish to make to the lives of other people, to the environment, and to our collective world? What enables a practice to transcend the norm, making lasting contributions, point to the future, and wake the light in all us? Great education offers its students the opportunity and challenge of becoming a conscious human being, supported by experiences that simultaneously develop and inspire their intellectual and emotional persona. It empowers them to realize their potential, enabling them to adapt, discover new ideas and methods of inquiry, and direct their future towards meaningful achievement. Thus, architectural education must be more than professional training. It must nurture and sustain a trajectory for lifelong evolution and growth.
Practice is not a verb, it’s a noun. Not as something to do, but something you have, something you are. In this sense, the word is akin to the Chinese word “Tao” and the Japanese word “Do,” which means literally “a road or path.” Practice is the path upon which you travel, just that. Ultimately practice is the path to mastery. A practice (as a noun) can be anything you practice on a daily basis as an integral part of your life; like architecture. If your practice is only a collection of clients, a way of making a living, it’s not a master’s practice. For the master, rewards gained along the way are fine, but they are not the main reason for the journey. Ultimately, the master and the master’s path are one.¹

methodology

All quality work is simply a continuous project altered daily.

-- Robert Morris, The Writings of Robert Morris, 1993

This course is organized as an interactive design studio, much like many of today’s successful professional offices. This course is about raising questions and rigorously investigating those questions on a daily basis through systemic thinking (the process of understanding how things influence one another within a whole) and iterative making. This course is not about doing last minute work leading to an un-synthesized project. Collaborative participation is required of all members of the studio through observation, research, analysis, making, and constructive criticism of your peers.

According to the 2010 publication Bodies of Knowledge, there are four primary habits of mind that are necessary for successful learning to occur. These habits are born from traits we possess and in this architectural studio, you must be prepared to exercise all four in order to find success. The first habit is investigation. You must be ready and willing to seek out new information and evaluate that information with some intelligence. The second habit is experimentation. You must be willing to iteratively work through a problem trying various solutions until success is found. You also must be ready and willing to fail which many experiments do at first. The third habit is imagination. You must have (and exercise) the ability to sense new possibilities and solutions. And the final habit is reasoning. You must be able to analyze the ideas, the work, the context, and the situation at hand and critically think through the options available to proceed.

Desire 2 Learn will be used throughout the semester in several ways. All assignment and other handouts will be available on the site for your use. You will post many of your research assignments online, assembling a database for you and your classmates to access. You will also be expected to upload any and all relevant information you find about the site and the project for your classmates to use as well. Consider D2L to be our storehouse of knowledge.

course objectives

During your semester in this course, each of you will:

1: develop a more skillful design process by participating in intermittent presentation of your work and in group dialogue about the studio project and through an exploration of a greater variety of design mediums and techniques.

2: further explore the range of relationships between the user and the place.

3: directly build on the experiences of the previous studio with further experience in design theory, research methods, design concept, formative ideas, and communication skills.

4: develop an understanding of the basic principles of ecology and the responsibilities of the architect with respect to environmental and resource conservation in architecture and urban design.

¹ the majority of the credit for the writing of this section must go to one of my former professors and colleagues at Arizona State University, Max Underwood
5: develop the ability to design both the site and the building to *accommodate individuals* with varying physical abilities.

6: develop the ability to respond to the natural and the built site characteristics in the development of a program and in the design of a project.

7: incorporate the principles of *sustainable design* into your work with respect to the contextual issues of climate, daylight, solar access, rain and groundwater, and vegetation.

**requirements**

1: Every member of the studio will take an *active* role in ensuring its quality.

2: This studio will be run as a *professional* studio. You are required to be in the studio every scheduled class meeting time and to be working the entire period. You are required to be in studio on time each day. You cannot be late, leave early, run errands or schedule other appointments during studio time, etc. The atmosphere will be professional with no cell phones in use in the studio, no broadcast music, and no loud conversations that will distract others from working productively. You must come prepared and fully equipped each day to work diligently for the entire studio period. The studio will be kept as neat and clean as is possible within the context of the critical focus of making. You will treat everyone else in the studio with respect and dignity. For further reference, consult the SIU School of Architecture Studio Culture Policy on the school’s website at: [http://architecturalstudies.architecture.siuc.edu/studio-culture-policy/](http://architecturalstudies.architecture.siuc.edu/studio-culture-policy/)

3: You should come to studio with all necessary investigations complete (including having all digital models and drawings printed out prior to the start of any day’s class) and fully prepared to engage in a critical discussion of your work and its contributions to the larger studio investigations. All process work will contribute to your grade for the project. Failure to meet intermediate deadlines or requirements for any project will result in a loss of points on the project. Project deadlines may be scheduled, but others may be unannounced. Be prepared to present your work at any point during the course. Each assignment will require you to adopt a critical position toward the general topics presented and to construct a self-generative method of recording and making that will enable you to develop your insights and ideas into a project that is appropriate to your design intentions.

4: *Time management* is a well-known problem for architecture students. You will need to keep ahead of deadlines by making regular progress on your project rather than doing last minute work. This issue is, of course, substantially compounded if you are working outside of school during the semester.

5: Attendance is mandatory during the entire scheduled class time. You are required to notify your instructor of any emergencies or other disruptions to your schedule. Grading for attendance will be as follows: you have one free unexcused absence; each unexcused absence after that will reduce your final semester grade by 3%. Three tardies (being late to class or leaving early without permission) constitute an unexcused absence. More than 3 unexcused absences could result in an “F” for your semester grade. An excused absence will require a doctor’s note, police report, or other form of official documentation delivered promptly.

6: As in any professional client presentation, your work should be completely pinned up and ready to be presented no less than 20 minutes prior to the beginning of any review. Any work that is not ready to present at the beginning of the review will be considered late and will not be presented or reviewed and could result in failure of the project. Projects that are not turned in will receive a zero as a grade. Essentially this would result in the loss of a commission in a professional setting.
See that this does not occur. Continuing to work on a project after the review has begun or after the turn-in deadline will result in a failing grade on the project.

7: Any act of plagiarism will result in automatic failure of the studio and may result in dismissal from the program per university policy on such offenses. Any reference material used in assignments must be sourced properly.

8: You will be required to keep a daily log of your ideas and designs in a personal sketchbook. This sketchbook will be dedicated solely to your studio project and will document each day’s major design developments through hand drawn sketches and reflective analytical notes (hopefully mixed together in a rich and productive way). Each day’s entry should be dated to demonstrate a clear understanding of your process. This sketchbook will be collected at least once at the end of the semester (perhaps more) for grading.

9: Directed research and readings will be assigned on an individual basis throughout the semester to support and expand the ideas and issues in your work. You are responsible for hunting down and assimilating these sources into your work in a timely way. You are also responsible for self-guided research into the topics and issues your project pushes towards. Everything will not be handed to you. You must be highly self-motivated and seek out what you need to succeed on your own.

10: We will have at least one field trip to our project site during the semester. The field trip is mandatory to attend. In addition to our scheduled trip, our site will be close enough to visit multiple times throughout the semester. You will be required to return to the site and the area multiple times through the semester to gain a more thorough understanding of the place in which you will be designing. It is highly recommended that you experience the area at different times and different days to get a more complete picture of its makeup. Please use safe practices when going to any project site and never go alone. Ideally each trip will be with multiple other members of the studio so that critical discussion of the place can occur in the place itself. Take note of the environment you are exploring and do not put yourself in any sort of risky situation.

11: Studio discussions and reviews are directed towards establishing a critical discourse of major issues and studio investigations. They are meant to help you to develop your own personal design ideology, theoretical framework, design process, language, and tectonics. You are expected to contribute throughout the semester in these discussions and reviews with regards to your own project as well as those of your classmates. All criticism will be reflective, not personal.

12: At the end of the semester you will be required to turn in two summarizing items. The first is a portfolio that presents the evolution of your project over the course of the semester. It will be a carefully designed artifact, not a haphazard stack of work. We will discuss this more later in the semester. The second item is a digital collection of your work for the semester. This collection will include all of your project work, the daily evolution and process, and all final representation materials including fully documented physical models. Please submit the files on a flash drive. To save on cost, it is fine for more than one student to put his or her files on the same flash drive. All files must be competently organized so it is not necessary to hunt for something if needed. Make sure each file is labeled clearly so we know what it is (if you start that process from the beginning of the semester you will not have to rename everything at the end). These files are used for accreditation reviews, etc. for the school. Failure to turn in either of these items will result in at least a reduction of one letter grade on your final studio marks.
13: You will meet individually with me at the end of the semester to review your progress over the course of the studio and what you need to do to progress as you move forward in the curriculum. You will bring with you to this exit interview your portfolio, your DVD of your semester work, and a one page summary of your strengths and weaknesses and proposed studio grade. A similar discussion may happen mid-semester as well if warranted.

14: At the end of the semester, the studio as a whole is responsible for leaving the studio in the same condition it was on day one of class. Each of you is responsible for your own workspace, but all of you are responsible for the studio space. Fees will be assessed if you fail to comply with this mandate or leave any portion of the studio damaged or remove anything from studio that does not belong to you. All trash must be disposed of per college and university regulations.

15: 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 me 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.

16: 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 dropping from the University, please visit http://registrar.siu.edu/pdf/ugradcatalog1516.pdf

17: An INC is assigned when, for reasons beyond their control, students engaged in passing 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 course was taken, or graduation, whichever occurs first. 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 course 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://registrar.siu.edu/grades/incomplete.html

18: Ask questions!!!! If you do not know something, are unsure about something, feel lost, etc., please hunt us down during studio, during office hours, or if you happen to see me in the hallway and I have a moment to chat.

**Studio Breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Final Submissions</td>
<td>10%</td>
</tr>
<tr>
<td>Sketchbook</td>
<td>5%</td>
</tr>
<tr>
<td>Design Problems</td>
<td>75%</td>
</tr>
</tbody>
</table>

These numbers are approximate and are subject to change over the course of the semester. Please note that final presentations (which make up only a portion of the design problems) are not the only graded item of the semester. Your attendance (see requirement 5), participation, process, and summary work will play a major role in your studio score. Please ask if you have questions regarding grading over the course of the semester. I will try to get grades back to you promptly. Do not ask when you will get a grade for a specific assignment. You will get them as soon as I finish evaluating them appropriately. Your grades will be posted on Desire 2 Learn or distributed via e-mail to ensure...
privacy in their delivery. If you believe you deserve a higher score on an assignment than you received, please submit in writing to me a detailed description of your reasoning and I will take it into account. In this text, you may not refer to any of your classmates work or their grades. Doing so will immediately result in dismissal of the request. No extra credit will be available in this class and no late work will be accepted without appropriate reasoning.

**naab criteria**

NAAB 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.”

NAAB 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.”

NAAB 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.”

NAAB 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.”

NAAB 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.”

NAAB 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.”

NAAB 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.”

**topical outline**

<table>
<thead>
<tr>
<th>Case Study Analysis</th>
<th>20% of course time (estimated)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Site and Context Analysis</td>
<td>20%</td>
</tr>
<tr>
<td>Site and Context Research, Field Trip, Contextual Diagramming</td>
<td></td>
</tr>
<tr>
<td>Design Problems</td>
<td>60%</td>
</tr>
</tbody>
</table>
"One could be sure that in the past when a man would rise to the point of producing work of greater quality, it was not through any conscious attempt to excel but rather because he cared about what work he was doing - he was committed to his work. This has become something rare - because being committed means becoming involved and to become involved means giving something of oneself. It is only the rare ones today who seem to care that much. Yet, that quality that makes for excellence - that commitment is more important to us today on a daily operational basis than perhaps ever before. At least one of the reasons this is true is quite simple. The nature of the problems we face changes even as we work with them. We cannot tell from what disciplines or from what art of preparation for the next step will come. We cannot fall back on the lore of the art because that lore does not exist. There is however, a tradition that is held in common by natural philosophers, explorers, pioneer woodsmen - anyone who is in his daily life has been compelled to face new problems. That is tradition of respect and concern for the properties and the quality of everything in the world around them. To excel in the structuring of a problem we must be committed to a concern for quality in everything in the world around us. We must learn to care deeply."

-- Charles Eames, “Excellence”

Within this studio, your work will be carefully examined, discussed, evaluated and graded. You should not confuse feedback or evaluation with grading. Feedback is a process of discussion in which factors that produce a result are themselves modified, corrected, and strengthened by that result. Evaluation is critique of a performance to appraise and mentor a future trajectory of intellectual growth (rational, logical, emotional, intuitive, spiritual) and professional education (ethics, disciplinary knowledge and skills, great practices, etc).

Grading on the other hand is an index of a relative standing against a standard or norm for a particular peer group’s work. Within this studio, final grading will be accomplished collectively by the faculty to insure fairness and equity. Factors influencing the grade include (among others listed elsewhere in this document), but are not limited to:

- the degree to which your work demonstrates an understanding of and an engagement with the objectives of the studio, and the degree to which it exceeds the minimum requirements,
- a willingness and ability to initiate self-directed research in support of your work,
- an ability and willingness to contribute, through your individual efforts, knowledge and understanding in the subject areas,
- timely completion of assignments,
- successful communication of your intentions to others (quality + thoroughness of presentation(s)),
- attendance,
- an ability to contribute to the overall course experience (teach, learn from, inspire, thoughtfully provoke your colleagues and your instructor).

Please note that hard work, although critical to success, does not guarantee any sort of success. The same goes for being in class every day and turning everything in on time. The number of all-nighters you pull has no bearing on your grade. Below you will find the grading criteria that will be used in this course:

“A” Fully Exceeds all Expectations
Not only fulfills the objectives of the studio syllabi and project statements, but extends them through new discoveries, and insights, beyond their stated scope. These students demonstrate a high degree of professional dedication, rigor, passion and skill for research and exploration, open-mindedness and resourcefulness. They have developed an ability to build upon feedback from a variety of sources, and to excel with an emerging independent “voice”. Their work is rigorously thought through, well crafted, and clearly communicates the breadth and depth of their investigations. An “A” project is one that is superior in a number of dimensions.
“B” Generously Fulfills Expectations
Meets the stated objectives of the studio syllabi and project statements, while also elaborating on the stated issues through independent investigations that lead to developments in the work. These students demonstrate a medium degree of professional dedication, inquisitiveness, systematic rigor and resourcefulness. They are developing an ability to build upon feedback from a variety of sources and are beginning to develop an independent “voice”. Their work is competently thought through, well crafted, and clearly communicates the breadth and depth of their investigations. A "B" project is one that distinguishes it from the average.

“C” Minimally Meets Expectations
Minimally meets the basic requirements of the studio syllabi and project statements, without meeting the larger qualitative objectives. These students demonstrate a low degree of professional dedication and require constant guidance. While demonstrating an understanding of the problem, basic design and communication skills are minimally met. Time management and the breadth and depth of the student’s investigations are lacking. There is little or no evidence of an emerging “voice”, and the ability to develop an independent direction to the work. Although reasonably well crafted the work does not communicate inquisitiveness, systematic rigor and resourcefulness. A "C" project is one that is average and acceptable.

“D” Does Not Meet Most Expectations
Deficient work does not meet many of the basic requirements and objectives of the studio. The work is often fragmentary, lacking synthesis, incomplete, and thought of as simply fulfilling an assignment due on a particular day rather than an opportunity to develop as a designer. These students generally suffer from the following deficiencies: lack of professional dedication, a closed-minded attitude, lack of time management skills, lack of basic professional design and communication skills. As in any professional office, deficient work is not acceptable.

“F” Fails all expectations
references

architecture and construction

programming

sustainability

presentation

theory and making
Deplazes, Andrea. Making architecture.
Guthrie, David Morrow. Cube.
Pallasmaa, Juhani. The thinking hand.
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, on the BERT 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 of 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 existing 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 School of Architecture faculty members that are part of the SIUC Quigley Hall BERT Team 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 is not 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>Location</th>
<th>Number</th>
<th>Description</th>
</tr>
</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>Grasussed Walkways Area beyond South Entry</td>
</tr>
<tr>
<td>General Classrooms and Auditorium</td>
<td>1,3,4</td>
<td>Please instruct outside faculty, students, and visitors during an emergency</td>
</tr>
</tbody>
</table>
Studio Agreement

Name: ___________________________

I have read the course syllabus in its entirety and understand what the requirements are for this studio and what my responsibilities as a student in this studio entail.

I have been given a studio key and will return this key when specified. I understand that if this key is lost or not returned, I will be assessed a fee for its replacement. I also understand that I will not receive a grade in this course until the key or fee is submitted to the school.

Signature: ___________________________

Date: ___________________________