Syllabus

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COURSE NO., HOURS, AND TITLE: ARC 451 Design V: Urban Design and Community

COURSE DESCRIPTION:
Study of urban design and community as cultural and spatial development of human settlement patterns. All previous design course experience will be brought to bear on the architectural projects within the context of urban and community criteria. Prerequisites: ARC 352 and major in architectural studies or consent of department chair.

PREREQUISITE TO: ARC 452 - Design VI: Integration

COURSE OBJECTIVES:

Upon completion of this course, the student will be able to:

1. Learn architectural design through experiences and complex architectural projects with appropriate urban and community considerations.

2. Build on the design experiences and knowledge gained from the previous design course.

3. Develop the ability to make comprehensive analysis and evaluation of an urban space.

4. Acquire an awareness of the diversity of needs, values, behavioral norms, and social and spatial patterns that characterizes different cultures, and the implications of this diversity for the societal roles and responsibilities of architects.

5. Develop a coherent rationale for the programmatic and formal precedents employed in the conceptualization and development of architecture and urban design projects.
6. Develop an understanding of the national traditions and local regional heritage in architecture, landscape, and urban design, including vernacular traditions.

7. Develop an understanding of the basic principles of ecology and architects’ responsibilities with respect to the environmental and resource conservation in architecture and urban design.

8. Acquire an understanding of the environmental, economic, and social aspects of sustainability by relating the individual to larger context of the community, regional, and global scale.

**TOPICAL OUTLINE**

<table>
<thead>
<tr>
<th>Topics</th>
<th>Percentages of Time</th>
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<tbody>
<tr>
<td>I. Program Development</td>
<td>5%</td>
</tr>
<tr>
<td>A. Research</td>
<td></td>
</tr>
<tr>
<td>B. Analysis</td>
<td></td>
</tr>
<tr>
<td>II. Context Analysis</td>
<td>10%</td>
</tr>
<tr>
<td>A. Data collection</td>
<td></td>
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<tr>
<td>1. Information organization</td>
<td></td>
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<tr>
<td>B. Analysis</td>
<td></td>
</tr>
<tr>
<td>III. Urban Design Concept Development</td>
<td>15%</td>
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<tr>
<td>A. Formulation of concept</td>
<td></td>
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<td>B. Communication of concept</td>
<td></td>
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<tr>
<td>IV. Community Concept Development</td>
<td>15%</td>
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<tr>
<td>A. Concept realization</td>
<td></td>
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<tr>
<td>B. Design process</td>
<td></td>
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<tr>
<td>C. Communication of concept</td>
<td></td>
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<tr>
<td>V. Concept Design</td>
<td>20%</td>
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<tr>
<td>A. Development process</td>
<td></td>
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<tr>
<td>B. Communication process</td>
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VI. Design Development 35%

**TEXTBOOKS:**


**Equipment/Supplies** English scales; a digital camera (a basic necessity); model building supplies - Two and Four-ply Museum Board as directed for study models and Basswood for final models. Digital printing will be required at numerous milestones during the course.

**Sketchbook – Journal** Each student should have their own complete sketchbook/notebook with a continuous record of research, reading notes, thoughts, sketches, graphic representations of ideas, etc. available for review with the faculty at all times. I recommend a bound (plain or grid type) sketchbook to keep project notes, addresses, business cards, phone numbers, field notes, diary entries, sketches and maps, etc. for the entire project. Entries can be scanned for inclusion with digital presentations. Record our individual in-class meetings, lecture notes, and references to other research. This sketchbook-journal will be reviewed prior to mid-term and again at the end of the term.

**Studio –** Your studio and your work is your responsibility – Open your mind, be on-time, and always be prepared to work during the studio. Bring ALL work TO ALL classes. Be prepared to present your work formally or informally during any class session.

**Field Trips** There will be at least one multi-night field trip (see schedule) and other one-day or weekend field trips as needed. You should anticipate at least
$300-400 in field trip expenses related to this class. The field trips have
definite academic and community relationship-building purposes, so all
students are expected to participate unless there is a serious extenuating
circumstance. If it is impossible for a student to participate, an approved
alternative learning experience is expected that supports the studio project.

**Participation**

Students will work as teams and as individuals throughout the semester.
Attendance is required and expected. I consider my architectural studios,
especially at this level, as being similar to a professional office work
situation where your clients and staff depend on you getting your job
done. Excellent attendance & work - excellent pay (grade); Erratic
attendance & work - low pay (grade): Little attendance & work - Fired/no
pay (failing grade). Departmental policy indicates that 3 misses and your
grade is to be lowered one full grade. Do not miss class for non-
emergencies.

Occasionally, we will also be working along-side the faculty and students
of the other sections in their respective communities. Our role in those
situations is to be helping hands, assist when requested, and learn as much
as possible from their projects. In addition, several faculty and students
from Anthropology, Cinema & Photography, Department of History, and
the School of Social Work may also be involved with us in both the Cairo
Studio and the New Orleans project. It is hoped that we will learn aspects
from each other’s projects and disciplines that might apply and be useful
to our own work.

Each person has their own special skills and contributions to make by the
time they are in 4\textsuperscript{th} year Architecture and what’s important in a real
office situation is that everyone has the opportunity and the obligation to
contribute equally to the overall effort. Those in leadership roles or
manager roles are obligated to encourage and help each person provide the
maximum possible. It is also important that we treat each other as
professionals. Negative or personal comments and put-downs to another
about their ability or level of contribution typically drives that person
further away. Look for and encourage the best in each of your colleagues
and accept your responsibility to provide the best you can. If you notice a
member of your class or group withdrawing, try to find out “why” and see
if there is anything you may have said or done to cause this and/or find out
what you can do personally to help resolve whatever issues are preventing
full participation.
That being said, those who truly don’t participate or give the most and best they can, especially in a crunch when others are filling-in and doing extra work, and who might inadvertently be awarded a higher grade than their peers feel appropriate, should adjust their attitude ASAP. In a professional office, those individuals are quickly recognized and will eventually be demoted or asked to leave. (or drop the class in our case)

Due Dates

Projects are due at the date and time specified for submittal or presentation. Because most of our presentations are in-community, late projects are not acceptable unless there are extenuating circumstances and the student(s) make arrangements to present to the community at a mutually acceptable time. Un-presented projects will receive a D, F, or INC depending on the circumstance.

Grading Criteria

Individual Grade & Evaluation Criteria: This will be subjective to a great degree based on my perception of the level and depth of your individual participation in research, team projects, leadership, apparent learning, and overall attitude. I will provide a short written evaluation of each student’s work and performance after each presentation, prior to mid-term and at the end of the term. Team projects will receive a grade that will be factored into your individual grade. Unless there are extenuating circumstances, each member of the team will receive the same grade. Photocopies of your personal Sketchbook-Journal will be reviewed prior to mid-term and again at the end of the term.

A (90 pts +) Exceptional level of participation and work product - Only the very top process and product

B (80-89 pts) Among the Best work in class - Clearly well above the average work

C (70-79 pts) Center of the pack / average - Meets minimum acceptable standards

D (60-69 pts) Deficient - Below standards of the department

F (<60 pts) Failing - Of little value as either process or product

INC Incomplete – used only in exceptional circumstances beyond the control of the student. The student must be passing the course. An agreement with the faculty must be made regarding completion BEFORE an INC will be issued.

Reminder Note: A “C” is the minimum grade for
prerequisite courses for the School of Architecture.

**Student Conduct**  
Please review Section II.A of the Student Conduct Code, page 18, regarding University policy regarding Acts of Academic Dishonesty. Unless required as part of a team effort, **students are to do their own work.** Do not trace or copy, including electronic copies, of another student's research or work unless specifically cleared with your instructor. If there is ANY QUESTION, do not hesitate to ask, as this is a very serious offense, subject to the above referenced Student Conduct Code.

SPECIAL NOTE: Because we will be working in-community in areas that are already in-stress, it is critical that our personal and group behavior be “at our best”. We not only are representing Southern Illinois University, we are representing the School of Architecture and our profession that “serves the public” and “serves in the best interest of the public”.

**Special Concerns**  
IF ANY REASON exists with may prevent you from giving your full and undivided attention to the successful completion of this class, you MUST advise your faculty or program head immediately. To be registered for this class, you must satisfy the prerequisites for the class. If this is not the case or you are uncertain, you MUST see the instructor, advisor, or program head immediately.

There will be one multi-night field trip (scheduled for September 2016) and other day trips.

For those of you who have not been in a design studio with me before:
- Open your mind, prepare to work.
- Keep up with reading and the assignments.
- Full participation is essential.
- Be on time to class
- Always have ALL your work available for review at any time.

This semester will be the first time you will have worked at this scale. The ideas are still grounded in basic design principles but there are new concepts, which you must learn if you are
to be able to participate in the design process. **Class attendance and participation is mandatory.** Missing three or more classes will lower your grade by one or more letters.

The projects we will be working on are the most exciting project ever for this course. My goal for us is to have a terrific semester.

**Expected Learning Outcomes:**

This class addresses the National Architectural Accrediting Board (NAAB) - 2009 *Conditions for Accreditation* for Educational Realms & Student Performance Criteria (SPC) wherein students must demonstrate **Understanding** (The capacity to classify, compare, summarize, explain and/or interpret information) or **Ability** (Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.) in the following areas:

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

Architects must have the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple theoretical, social, political, economic, cultural and environmental contexts. This ability includes facility with the wider range of media used to think about architecture including writing, investigative skills, speaking, drawing and model making. Students’ learning aspirations include: □ Being broadly educated. □ Valuing lifelong inquisitiveness. □ Comprehension of evidence. □ Evaluation of disparate needs of client, community, and society.

**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. 5. Investigative Skills:** *Ability* to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

**A. 7. Use of Precedents:** *Ability* to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.

**A. 9. Historical Traditions and Global Culture:** *Understanding* of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural
A. 10. **Cultural Diversity:** *Understanding* of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

A.11. **Applied Research:** *Understanding* the role of applied research in determining function, form, and systems and their impact on human conditions and behavior.

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**Realm B: Integrated Building Practices, Technical Skills and Knowledge:**
Architects are called upon to comprehend the technical aspects of design, systems and materials, and be able to apply that comprehension to their services. Additionally they must appreciate their role in the implementation of design decisions, and the impact of such decisions on the environment. Students learning aspirations include: □ Creating building designs with well-integrated systems. □ Incorporating life safety systems. □ Sustainable design.

B. 2. **Accessibility:** *Ability* to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities.

B. 3. **Sustainability:** *Ability* to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.

B. 4. **Site Design:** *Ability* to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.

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**Realm C: Leadership and Practice:**
Architects need to manage, advocate, and act legally, ethically and critically for the good of the client, society and the public. This includes collaboration, business, and leadership skills. Student learning aspirations include: □ Knowing societal and professional responsibilities. □ Comprehending the business of building. □ Discerning related disciplines. □ Integrating community service into the practice of architecture.

C. 1. **Collaboration:** *Ability* to work in collaboration with others and in multi-disciplinary teams to successfully complete design projects.

C. 2. **Human Behavior:** *Understanding* of the relationship between human behavior, the natural environment and the design of the built environment.
C. 3  **Client Role in Architecture:** *Understanding* of the responsibility of the architect to elicit, understand, and reconcile the needs of the client, owner, user groups, and the public and community domains.

C. 6.  **Leadership:** *Understanding* of the techniques and skills architects use to work collaboratively in the building design and construction process and on environmental, social, and aesthetic issues in their communities.

C. 7.  **Legal Responsibilities:** *Understanding* of the architect’s responsibility to the public and the client as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, and historic preservation and accessibility laws.

C. 8.  **Ethics and Professional Judgment:** *Understanding* of the ethical issues involved in the formation of professional judgment regarding social, political and cultural issues in architectural design and practice.

C. 9.  **Community and Social Responsibility:** *Understanding* of the architect’s responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors

**ACCOMMODATIONS FOR THE DISABLE**

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.

**QUIGLEY HALL EMERGENCY RESPONSE PROCEDURES -** Fall 2016

*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 on campus, available on BERT’s website at www.bert.siu.edu, Department of Safety’s website www.dps.siu.edu (disaster drop down) and in Emergency Response Guideline 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.

_**Procedures:**_ 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, Kidd, White, and Wojnarowski) 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 – 911 Staff 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>
</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>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>
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</tbody>
</table>
New Orleans Background

New Orleans, with its rich and distinct cultural and architectural heritage, is a major destination for tourism, conventions, and other big events. Its urban fabric vividly expresses the city’s complex background—its founding by the French, its period under Spanish control, then brief return to French rule before acquisition by the United States through the Louisiana Purchase in 1803. New Orleans complexity also finds expression through its unique background of multicultural settlement by Native American, European, Caribbean, and African people. These cohorts maintained much of their respective uniqueness, but the cultural interchange resulted in specific artistic, architectural, and social practices that are now recognized throughout the world as a distinct culture of New Orleans and Louisiana.

In the 19th century, New Orleans was the largest port in the South, exporting most of the nation's cotton output as well as other products to western Europe and New England. Because of its importance, it was an early target for capture by the Union during the Civil War and thus was spared much of the destruction suffered by other southern cities. After the war, it continued serving as the capital of Louisiana until 1880.

During Reconstruction, emancipated slaves and other free people of color initially were brought into the political process, but then in the 1870s, as in the rest of the South, New Orleans retrenched and these groups were again excluded with the rise of the White League and the Ku Klux Klan. Although the rise of railroads made shipping on the Mississippi less essential than it had been for the distribution of goods, New Orleans remained an important port and influential city, and its In parallel, the distinct culture of New Orleans never ceased to grow in influence.

For instance, by the late 19th and early 20th centuries, New Orleans jazz had grown to be recognized as one of the city’s signature expressions and contributions to American culture. The city’s investment in infrastructure at the turn of the 20th century framed the character and extent of its growth. New pump technology drove the ambitious draining of the low-lying swampland located between the city’s riverside crescent and Lake Pontchartrain. New levees and drainage canals meant that the city could develop the swamps and marshlands below sea level that had previously been uninhabitable. As a result, New Orleans embraced one of the most aggressive expansions of any established urban area in the early 20th century. By 1900, the city’s streetcars were electrified, establishing New Orleans among the American cities where the investment in public transit supported the city’s growth with a walkable urban scale and character.

After World War II, suburbanization and resistance to institutional integration drew many white residents out of areas of the city that had been demographically, if not socially, integrated and into new neighborhoods that reflected the segregated patterns of much of the urban South. These
relocations left a core city that was increasingly African American and economically disenfranchised. The city served as a regional center for the management of the petroleum industry until the 1980s, when that industry’s executive functions consolidated in Houston. The Port of New Orleans also continued as a major economic anchor for the city, although the change to containerization cut its demand for local labor. Tourism emerged as the major industry, and even amid social and economic changes, the city continued attracting hundreds of thousands of annual visitors drawn to its annual cycle of festivals and events, its architectural heritage, and its musical legacy.

Hurricanes periodically hit the city, and in 1909, 1915, 1947, and 1965 New Orleans recovered from limited damage caused by major storms. On August 29, 2005, Hurricane Katrina struck New Orleans as a Category 5 storm that drove a surge breaching four levees and flooding 80 percent of the city. Hundreds were killed in the flooding and thousands were trapped for days, due in large part to inadequate evacuation, in harsh conditions before state and federal rescuers could reach them.

New Orleans after Hurricane Katrina, showing flooding at Interstate 10 at West End Boulevard, looking toward Lake Pontchartrain. (U.S. Coast Guard) The waters receded, but a year later only half the city’s residents had returned. However, it is estimated that within five years of the storm, up to 75 percent of the residents had returned, and renewed efforts to strengthen the city were showing tangible results.

The post-Katrina planning process was complex and faced several challenges. It included several initiatives—such as the Bring New Orleans Back plan, the City Council (Lambert Advisory) planning process, and the Unified New Orleans Plan—and implementation of these plans through the city's Office of Recovery Management. The process was also significantly driven by plans and policies of the Louisiana Recovery Authority, such as the Road Home program, which pays homeowners to rebuild or relocate.

While the city showcased several efforts focusing on strengthening neighborhoods, it retained a firm emphasis on tourism as a key engine of economic development. However, tourism efforts extended their focus well beyond the iconic French Quarter to include the distinctive neighborhoods that make up a rich and complex community. In recent years, New Orleans has continued looking at how to sustain and develop neighborhoods that represent the city’s unique nature while integrating the promise of economic innovation, inclusion as well as access to cultural, employment, transportation, and housing resources.