ARC550  Regional Graduate Architecture Studio

School of Architecture | College of Applied Sciences and Arts | Southern Illinois University Carbondale
Summer 2014 | 6 Credit Hours
M T W R | 8:00 – 12:50

faculty

Chad Schwartz
o: 131d Quigley
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catalog description

550-6 Regional Architecture Studio. Architectural design studio focused upon regional architecture and planning. The studio addresses regional architectural issues building upon the local culture and design traditions.

prerequisites

prerequisite: enrollment in M.Arch program

course objectives

1: Gain the ability to create an architectural design that acknowledges the sense of regionalism and place inherent in geographic regions.

2: Understand the relationships of diverse cultures and heritage (including social conditions, health and educational delivery systems, economic engines, transportation and energy systems and infrastructure, natural resources, national, state, and local politics, and/or regional climate) and how these and other regional forces affect architectural form.

3: Develop an idea of how to construct a new design paradigm grounded in an understanding of a particular strongly identifiable yet complex multi-state region.

4: To develop skills of critical thinking, quality research, and clear communication through readings, class presentations, discussions, and a significantly appropriate research project with regard to a regional issue.

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.

The comprehensive design process will require you to integrate a large amount of information into your project. This technical development and refinement of design should not be “stitched on” at the end of the design phase, but should be thoroughly considered every step along the way as an integral part of the design process itself. Comprehensive thinking requires you to iteratively consider context, space, concept, light, etc. together with structure, systems, and other more technical based components of the project. Along the way, you will need to develop your ability to anticipate the
issues that will become challenges, address these issues in a timely and rigorous manner, make clear decisions, and integrate the solutions into your conceptual ideas and project design.

The studio will require each of you to apply both a breadth and depth of knowledge to the design process. Breadth refers to the range of considerations embraced in your design process and your exploration of history, theory, site analysis, program analysis, regulatory requirements, building technology, and environmental issues as they apply to your project. Depth refers to the maturity, clarity, and sophistication of ideas, thorough development of the project, and efficient, clear, and successful representation and communication of your ideas.

Desire 2 Learn [D2L] will be used throughout the semester. 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 it to be our storehouse of knowledge.

**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 unless otherwise noted. You should not 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 clean. You will treat everyone else in the studio with respect and dignity. For further reference, please consult the SIU School of Architecture Studio Culture Policy found on the school’s website at: 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 most likely 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. Please be aware of your commitment’s impact on your work.

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
   - unexcused absences 2 and 3 will each result in a 5% deduction from your final grade
   - after the third, each unexcused absence will result in a 10% deduction from your final grade
   - three tardies constitute an unexcused absence
For this class, a tardy means being late to class or leaving early without permission. 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 scheduled 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 may result in automatic failure of the studio and could also 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 may be collected at the end of the semester (or at other points) for evaluation.

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 fashion. 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: You will have at least one trip to your project site during the semester. The trip(s) is (are) mandatory to attend. In addition to our scheduled trip(s), 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 (upon approval of the management) 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. In addition to site visits, we will have a field trip(s) this semester. It is not mandatory to attend, but it is highly recommended that you do attend in order to garner the greatest experience from the course. This trip will more be fully discussed early on in class.

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.
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 DVD of your work for the semester. This DVD 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 DVDs in clamshell or slimline cases labeled appropriately. 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 DVDs 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.

If necessary, you will meet individually with your instructor 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 DVD of your semester work and a one page summary of your strengths and weaknesses and proposed studio grade.

At the end of the semester, the class as a whole is responsible for leaving the studio in the same condition it was on day one of the semester. 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.

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.

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/ugradcatalog1314.pdf

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

For more information regarding the university’s Summer 2014 semester schedule and requirements, please see: http://pvcaa.siu.edu/_common/documents/syllabus-attachment-summer14.pdf
19: **Ask questions!!!!** If you do not know something, are unsure about something, feel lost, etc., etc. please hunt us down during studio, during office hours, or if you happen to see us in the hallway and we have a moment to chat.

### imperative criteria

**NAAB 7A** 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.”

**NAAB 9A** 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 factors.”

**NAAB 10A** 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.”

**NAAB 3B** 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.”

**NAAB 8B** Environmental Systems

“**Understanding** the principles of environmental systems’ design such as embodied energy, active and passive heating and cooling, indoor air quality, solar orientation, daylighting and artificial illumination, and acoustics; including the use of appropriate performance assessment tools.”

**NAAB 1C** Collaborative Skills

“**Ability** to work in collaboration with others and in multi-disciplinary teams to successfully complete design projects.”

### studio breakdown

<table>
<thead>
<tr>
<th>activity</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>analysis problem</td>
<td>30%</td>
</tr>
<tr>
<td>design problem</td>
<td>50%</td>
</tr>
<tr>
<td>final submissions</td>
<td>10%</td>
</tr>
<tr>
<td>participation</td>
<td>10%</td>
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</tbody>
</table>

These numbers are approximate and are subject to change over the course of the semester. Please take 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. We 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 we finish evaluating them appropriately. Your grades will be distributed via e-mail to ensure privacy. If you believe you deserve a higher score than you received, please submit in writing to us a detailed description of your reasoning and we 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.
### Topical Outline

<table>
<thead>
<tr>
<th>Component</th>
<th>Description</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Research and Analysis</td>
<td>40% of course time (estimated)</td>
<td></td>
</tr>
<tr>
<td>Program research, conceptual analysis, and theoretical centering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conceptual Design and Development</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>Thesis and part establishment and evolution, communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schematic Design</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>Concept realization, design process, communication</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Grading

“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. 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" Greatly Exceeds 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” 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” Barely 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 unacceptable.

“F” Fails all expectations
references

architecture and construction


programming


sustainability and energy efficiency


presentation


Additional references will be provided in class for primary course topics.
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 (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 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>Grassed 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: ___________________________