

<b>RED 425:</b>	Designing Livable Communities (Sections 51655R, 51656R, 51654R) 4 Units		
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<b>Schedule, Time &amp; Location:</b>	Mon & Wed 12:00 – 1:50 PM VPD 110	Wednesday 6:00 – 9:20 PM CPA 151	Thursday 6:00 – 9:20 PM RGL 219
<b>Office Hours:</b>	11:30 – 12:00, MW 1:50 – 2:20, MW Or by appointment	TBD	TBD

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## 1. Course Description

Myriad forces shape the look, feel and experience of our cities and communities. Changing demographics, economic markets, social values, lifestyles, lending practices, policy interests, etc., all visibly impact our urban environment and shape the way life can be lived in any given place. As long-lived assets, our cities provide the context for both permanence and change. They form complex, multivalent, ever-changing wholes whose design is constantly being adjusted in both small and large ways. Sometimes communities are created wholesale allowing architects, planners and developers to redress the perceived mistakes of the past. More often, however, these professionals, and the citizens they are designing for, are remodeling existing places, in both active and reactive ways. Either way, an understanding of the impact of physical form and space on livability and community is paramount.

This course will explore theories and concepts of livable communities and good city form. Case studies of historical and current best practices, field visits and collaborative design projects will all be used to help students gain the experience required to begin to “read” urban form and understand its impact on daily life. Multiple viewpoints will be presented throughout to encourage the development of students’ critical thinking skills. All class activities will explicitly explore both the intended and unintended consequences of design decisions at the scale of urban development.

Course content will be organized around three central questions about the relationship between community design and real estate development:

- **What characterizes a livable, equitable and resilient community?** How might these qualities have evolved from the past and potentially change in the future?
- **What responsibilities do the builders of community have towards the realization of livability, equity and resiliency?** Who & what determines a community’s identity? Who is in charge of translating community values into community form?
- **What are the physical strategies designers and developers can use to engender livable, equitable and resilient communities?** How & why are these strategies perceived differently in diverse communities? Why do similar strategies have different outcomes in different contexts?

## 2. Audience

Designing Livable Communities is a design class for non-designers. Specifically juniors and seniors studying real estate development, urban studies and geodesign whose career trajectories involve working closely with design professionals. Most design courses taught in real estate development and planning programs encourage students to view design from a critical distance rather than engage in the design process itself, presenting design as something they will direct but not actually experience. Designing Livable Communities takes the opposite approach, immersing students in a studio-like design environment that encourages them to “think in situations,” rather than in the abstract. This first-hand engagement cultivates the confidence and skills required to engage design professionals on substantive issues and concepts, but also engenders a deeper understanding and respect for the field of design itself. All of which will hopefully create better future clients, who partner with designers to expand and amplify, not merely translate, their development vision.

## 3. Group Norms

Our interactions both inside and outside the classroom will be guided by three values: **respect, constructiveness and inclusivity**. We will be respectful of one another and the communities in which your course project is sited, trusting that everyone is doing what they believe to be right and the best that they can. We will be constructive in our feedback to one another, critiquing design ideas and drawings, and not individuals or groups. And we will be inclusive, giving everyone a chance to speak and share their experiences staying mindful of who or what is being left out of the conversation.

### RESPECT

- Be respectful, kind and do not offer unsolicited advice.
- Only make statements about an issue, person or group if you are prepared to make the statement directly and respectfully to a person to whom the issue is important.
- Be aware of the fact that tone of voice and body language are powerful communicators. Some postures or facial expressions (e.g., crossed arms, eye rolls, loud sighs) can silence, provoke, intimidate, or hurt others. Others (e.g., facing and looking at the speaker, staying quiet, nodding) can show you are listening.

### CONSTRUCTIVENESS

- Lead with the positive and think before you speak.
- Build on one another’s comments; work toward shared understanding. Acknowledge your classmates’ comments and opinions, even if you disagree with them.
- Use “I” statements to state your views, rather than “you” statements. Be careful not to generalize about people.

### INCLUSIVITY

- Center other voices: Uplift, trust and value the lived experiences of others.
- Step up, step back: Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.
- Don’t put others on the spot: Do not demand that others speak for a group that you perceive them to represent.

Our primary commitment is to learn from one another. We will listen to each other and not talk at each other. We acknowledge differences among us in background, skills, interests and values. We realize that it is these very differences that will increase our awareness and understanding throughout the course.

(Adapted from material available through the USC Center for Excellence in Teaching  
<http://cet.usc.edu/resources/teaching/>)

### USC Code of Ethics:

We nurture an environment of mutual respect and tolerance. As members of the USC community, we treat everyone with respect and dignity, even when the values, beliefs, behavior, or background of a person or group is repugnant to us.

This last is one of the bedrocks of ethical behavior at USC and the basis of civil discourse within our academic community. Because we are responsible not only for ourselves but also for others, we speak out against hatred and bigotry whenever and wherever we find them.

<https://policy.usc.edu/code-of-ethics/>

#### 4. Course Objectives & Learner Outcomes

By the end of this course, students will be able to:

- Describe the basic real estate development process and identify its important players, their values and responsibilities. Discuss the relationship between the real estate development and design professions. Experience, explain and reflect upon the design process.
- Summarize the three dimensional form, spatial organization and size of fundamental real estate development product types including housing, retail, office and parking. Be able to apply these types to a real site at the correct scale.
- Explain the design process and fundamental design concepts including context, program, scale, ordering principles, spatial organization, orthographic projection and precedent. Use these concepts to analyze an assigned precedent project in written and graphic formats.
- Formulate a development program for a real site located along the Exposition Line in Los Angeles, responding to your analysis of its physical, cultural, social and regulatory context. Evaluate the project design for your development program created by your assigned “designer” via both written and verbal feedback.
- Design a project on a real site located along the Exposition Line in Los Angeles to a fellow student’s program documented via a site plan, site sections, digital massing model and typical unit plan. Translate both written and verbal feedback from your “client,” other colleagues and the instructor into iterative design improvements.
- Compose a cohesive graphic and written presentation of both your development project and design response to be delivered to outside guest critics at a final review.
- Reflect upon the feedback received in the final review and the design experiences during studio sessions.

The course is situated at the intersection of design, development and planning. Concepts will be learned within and then across disciplines:

##### DESIGN

Building Typology  
Scale  
Scale Drawing  
Plan/Section/Elevation  
Paraline/Perspective  
Massing/Massing Model  
Spatial Organization  
Ordering Principles  
Context  
Program  
Site Lines/Views  
Iterative Process  
Feedback Loop

##### REAL ESTATE DEVELOPMENT

Product Type  
Size/Square Footage  
FAR  
DU/Acre  
Unit Type  
Site Security  
Value Proposition  
Owner vs. User Experience

##### URBAN PLANNING

Building Type  
Zoning/Zone String  
Setbacks  
Lot Coverage/Building Footprint  
Density  
Allowable Use  
Variance/Modification

## 5. Attendance & Classroom Conduct

- DO NOT come to class if you feel sick, have tested positive for COVID or have been told to quarantine or isolate.
- Everyone is required to wear a mask over their nose and mouth while in the classroom and other indoor areas. We will take frequent breaks so that everyone can step outside and stay hydrated.
- Class sessions will be held in person but also on Zoom for anyone who is required to quarantine or is ill. Class recordings will be available on Blackboard. You may not skip our in class sessions and rely on Zoom unless you are ill or quarantining. Doing so will negatively impact your participation score (10% of course grade).
- Attendance of all class meetings on time and for the full duration is expected. Excused absences are rare, fully documented and normally involve things such as team athletics or major medical emergency. Communicate any concerns to your instructor.
- On a rare occasion, each of us has something that competes with attending a class meeting: an organization event, a job interview, an appointment, a transportation problem, not feeling well, etc. Sometimes the competing item seems quite compelling—but this does not constitute an excused absence, though you may choose to miss class as a result. As elsewhere in the professional world, each of us makes our own decisions about meeting our obligations, and lives with the consequences.
- Please communicate any scheduled absences for religious observance and/or sanctioned athletic activities to your instructor at the BEGINNING of the semester or as soon as possible after the need for the absence is known.
- More than ONE absence, EXCUSED or UNEXCUSED, will make it very difficult to succeed in the course. Design is an iterative, ongoing process that requires consistent and continuous engagement. A student who does not attend class regularly will fail notwithstanding the delivery of assignments.
- Attendance is doubly important due to the collaborative nature of the course. Students will be working together as clients and designers on development projects. You will be responsible to your instructor, but also to your group-mates. Absences will make this work difficult to make up and will impact your partner's ability to complete their work.
- If you miss a class session, plan to meet with your instructor during office hours as soon as possible. Be sure to bring the assignments you are currently working on for the course so you can get feedback and advice about how to move forward.
- On-time arrival to class is important. Class will begin promptly with a review of the schedule, overview of the day's activities and a time for questions. VERY IMPORTANT information about assignments, due dates and expectations is given during the first 5 minutes of class.
- This course explicitly explores different viewpoints regarding the planning and design of our cities and communities. Though agreement is not necessary, students should at all times be polite and respectful regarding the opinions expressed by others. Please do not talk over colleagues who are already speaking (especially your instructor).
- Substantial class time is given to the preparation of required coursework. Students not using this time wisely will be asked to leave and marked absent for the class session.
- This course, like most design courses, requires ongoing, ITERATIVE WORK. Students should budget sufficient time to work outside of class on the design of their course projects EVERY WEEK, incorporating feedback from the prior class period. Students whose projects do not evolve and change will not succeed in the course.
- Should anything occur that could compromise your ability to complete all the requirements of the course, communicate with your instructor early and often regarding your situation. This is the best way to preserve your ability to do well in the class.

## 6. Coursework

- **Format**

This class will be taught in a “flipped” format. All synchronous in class time will be devoted to the completion of required course assignments that build up to the design of a final development project. Students will be required to view recorded lectures and digital readings outside of class time (asynchronously) to prepare for in class work sessions. These studio sessions will give students the opportunity to directly engage with that week’s concepts and topics. Active engagement during all class sessions is vital for success in the course.

- **Communication**

This course heavily utilizes Blackboard. Course documents, videos, announcements, readings, and other critical items will be posted there. You are responsible for checking Blackboard frequently for updates and notices. Also, you are responsible for checking your USC email regularly. It is this address to which course related emails will be sent.

- **Class Preparation - Asynchronous Readings, Recorded Lectures & Weekly Quizzes**

Students should come to class prepared to participate fully in the work at hand. This means watching recorded lectures and completing assigned readings before class starts. As you review these materials, please make note of:

- Concepts that seem important but are not clear to you.
- Questions that address the primary point of the reading and the course.
- Ideas that you feel deserve a different perspective or conclusion than that the author has given.
- Applications of the content of the reading to the work of the class.

Questions and observations are welcome, so please do not hesitate to ask or speak up at the beginning of class if you do not understand the material, or to make other relevant observations. Each class session will begin with a short quiz to test your understanding of important concepts.

- **Course Project**

Students will design a development project that will improve the livability, equity and resilience of two transit oriented sites using the topics of the course as a lens or focus. Specific assignments will guide students through an analysis of place, identification of a relevant development idea and the design process. Assignments will be collected and graded each week. Students will revise assignments to incorporate feedback and will resubmit them as part of the final presentation.

This project, a medium-scale infill real estate development project, will be conducted individually but also collaboratively. There are two project sites. Each student will act as the developer for one site and the designer for the other. Students will propose the program and project vision for Site One, and design to another student’s program/vision on Site Two, or vice versa. Studio sessions will be conducted as project design meetings where students present design proposals to their “developer clients,” documented via traditional architectural tools including plans, sections, diagrams and massing models, and constructively critique the schemes prepared for them by their “designers”. All projects must include multi-family housing (for seniors, families and/or emerging adults), a significant PUBLIC community outdoor space, and a “third element” that characterizes the project and distinguishes it from other project proposals. This third element might be another land use, user group or program. Projects must create an “intentional community” of some kind – not merely throw together unrelated uses.

Students will be assigned to groups of 2 to work on the course project. These groups will remain in place for the duration of the semester. **Students must follow role and site assignments listed on the class roster.**

At the end of the semester, both project development vision and design will be evaluated by outside expert critics at a formal review. All invited critics will be professional architects, planners, urban designers and developers whose practice works to improve the design of our everyday environment. Students will be asked to incorporate this feedback as part of the final exam at the end of the course.

**USES Requiring a Variance from your Instructor:**

Yoga Studios, Lazy Rivers, Giant Chess Boards, Shipping Containers, Maze Gardens, Food Trucks, Skate Parks, Rooftop Bars, Pedestrian Bridges, Dog Parks, Pools, Amusement Parks, Water Parks and Fountains. Use of any of these programs will require written justification supporting its benefit and rationale for your project. Your instructor will decide whether the use is acceptable based on the quality of your argument. Otherwise, keep thinking!

- **In-Class Assignments**

In-class assignments given during studio sessions are intended to allow students to gain direct experience with the skills, concepts and examples presented throughout the course. By creating these opportunities to “think in situations” rather than think in the abstract, students will cultivate an understanding not just of concepts themselves but also of the consequences of their application. Students must participate fully during in-class studio session do well in the course. Many assignments will also require additional work outside of class. Weekly assignments will be due 4 days after the class session and should be submitted via Blackboard. Students who miss these assignments due to an excused or unexcused absence must follow up with their instructor immediately and complete the work as soon as possible.

- **Final Project**

The final project will require the collection, revision and re-presentation of all the assignments conducted both inside and outside of class. Making improvements based on feedback from fellow students, the instructor and invited guest critics is crucial for success on this component of the course. Students will be required to provide feedback on two other group’s project proposals as part of a final project review.

- **Final Examination**

The take-home final exam will ask students to summarize the feedback received during final project reviews, and redesign their site plan accordingly. Students will also be asked to reflect upon their design experiences during the course and what these suggest about the relationship between architectural and urban design and real estate development.

- **Assignment Submission, Revision and Late Work**

**NEW WORK** that builds upon prior work completed both in class and at home will be required every week.

All Assignments will be submitted digitally **via BLACKBOARD**.

In general, in-class assignments for this course are due **96 hours** after the class session.

**FAILURE TO KEEP UP WITH WORK**

All assignments build upon previous ones; getting behind in your work, for any reason, will make it very difficult to do well in the course. If an absence is known/excused, any work due for that day should be completed and handed in **BEFOREHAND**. **Missed work due to an unanticipated absences should be made up as soon as possible, ideally before the next class session.**

**WORK IS LATE** if turned in after the due date and time and will be graded down accordingly. The grade deduction will increase until turned in. (Refer to course schedule below.)

- **Syllabus Revision**

The instructors will regularly assess progress and solicit student feedback regarding the course. If necessary the syllabus will be revised to shape the course responsively.

## 7. Readings & Required Materials

- Readings for the course will be drawn from:

Ching, Francis D.K.. Architecture, Form, Space & Order. Hoboken, NJ: Wiley, 2015.

Connor, Adam; and Aaron Irizarry. Discussing Design, Improving Communication & Collaboration Through Critique. Sebastopol, CA: 2015.

Davis, Charles; Korydon Smith and Beth Tauke (Editors). Diversity and Design, Understanding Hidden Consequences. New York, NY: Routledge, 2016.

Farrelly, Lorraine. The Fundamentals of Architecture. London, England: Bloomsbury, 2012.

Gehl, Jan. Cities for People. Washington, DC: Island Press, 2010.

Kasprisin, Ron. Urban Design, the Composition of Complexity. New York, NY: Routledge, 2011.

Larco, Nico; Kristin Kelsey and Amanda West. Site Design for Multifamily Housing, Creating Livable, Connected Neighborhoods. Washington, DC: Island Press, 2014.

Lennertz, Bill; and Aarin Lutzenhiser. The Charrette Handbook. New York, NY: Routledge, 2017.

Lind, Diana. Brave New Home, Our Future in Smarter, Simpler, Happier Housing. New York, NY: Bold Type Books, 2020.

Madden, Kathy. How to Turn a Place Around, A Placemaking Handbook. Washington, DC: Project for Public Spaces, 2018.

O'Looney, Brian. Increments of Neighborhood, A Compendium of Built Types for Walkable and Vibrant Communities. Novato, CA: ORO Editions, 2020.

Phillios, Shane. The Affordable City, Strategies for Putting Housing Within Reach (and Keeping it There). Washington, DC: Island Press, 2020

Sim, David. Soft City, Building Density for Everyday Life. Washington, DC: Island Press, 2019.

Wates, Nick. The Community Planning Handbook. New York, NY: Routledge, 2014.

Yee, Rendow. Architectural Drawing, A Visual Compendium of Types and Methods, Fourth Edition. Hoboken, NJ: Wiley, 2013.

Extracts from all sources will be posted on Blackboard.

- **Required Materials:**

- Wireless Mouse (It is much easier to work in SketchUp on a laptop with a wireless mouse!)
- Digital Camera (phone camera ok)

- **Graphic Software:**

Google Earth, PowerPoint and SketchUp are required. Students can access SketchUp online for free here:

<https://www.sketchup.com/plans-and-pricing/sketchup-free>

NOTE: Though PowerPoint and SketchUp will be introduced in class and their use required for some assignments, this is not a computer course in which much of classroom time is devoted to software training. For ongoing instruction, visit [www.lynda.com](http://www.lynda.com) via Blackboard.

### USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an application. The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

### USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

## 8. Grading

- Grading will break down as follows:

10%	Participation (attendance, on-time arrival, contributions to class discussions, pin-ups and reviews, peer evaluation, engagement in teamwork)
10%	Weekly Quizzes (must be completed on time for credit)
50%	In Class Studio Exercises 1 – 10 (5% each)
20%	Final Design Presentation (5% Written Critique, 15% Graphic Pres.)
<u>10%</u>	<u>Final Exam</u>
100%	

- The University standard for undergraduate-level grades will apply (source: USC Catalogue):

A	Work of excellent quality	≥94 = A	90-93 = A-
B	Work of good quality	87-89 = B+	84-86 = B
C	Work of fair quality	77-79 = C+	74-76 = C
D	Work of minimum passing quality	67-69 = D+	64-66 = D
F	Failure to adequately complete all course work	≤59 = F	60-63 = D-

NOTE: Earning an "A" grade in this course is difficult. Students must complete all work on time and submit work of superior quality. Work must address all aspects of the required assignments, be guided by a strong design idea and demonstrate critical thinking. Students must revise prior work for the final project based on feedback from your instructor and classmates. Students must consistently contribute to class and be an active participant in all aspects of the course.

## 9. Design Advice – Rules to live by in the design studio.

- FOUR THINGS YOU WILL LEARN THAT YOU MUST REMEMBER:

### 1. Trade Offs NOT Unlimited Budgets

- Though this course will use a basic, static *pro forma* as part of site programming, other important aspects of real estate development (finance, market analysis, capital markets or project management, for example) will not be explicitly addressed. These issues are implied, however. Students will be asked to use their existing knowledge and common sense to evaluate whether their proposal is reasonable from these other points of view.
- In other words, projects proposed during the course are not divorced from financial reality and do not have unlimited budgets. Students will be asked to think about cost and revenue trade-



- offs. For example, if parking is underground which we know is very costly, what will the extra space generated by that strategy be used for to generate commensurate revenue.
2. Context Context Context Context Context CONTEXT!
    - The form, use and character of the physical context surrounding your site, and that generated within your project itself, matters. Use it frequently to evaluate the quality of your design ideas.
  3. Design INTENTION Matters!
    - It is hard to design without a set of objectives or goals that you are working towards. Clearly articulating specific intentions helps you make meaningful, rather than random, design decisions.
  4. A successful strategy, oftentimes, is to operate in the space between the known and the unknown.
    - Take two things you think you know well, for example, a stairway and a park, and combine them to create something new that we have perhaps never seen before. What might a STAIRWAY PARK be like?
- Read all assignment sheets and handouts closely and often. These are detailed and give a step-by-step breakdown of the design process. If you have started your work but are confused, go back and re-read the assignment sheet. More often than not, it will answer your questions.
  - Start early! Drawings and models will take longer than you think. But also set time limits for yourself. Getting the work out there is more important than creating a perfect drawing.
  - ITERATION means repetition with improvements, and is an essential part of the design process. Also, practice the “Rule of Threes:” try to find at least three ways to do something. The third will, more often than not, be the best approach.
  - When presenting a design scheme, always talk about “This project . . .” never “My project. . .” This practice will distance your self from the project and ensure that criticism is not taken personally.
  - When critiquing the work of others, always lead with the positive. Once positive aspects have been identified, move onto elements that you feel could be improved. Suggesting alternative strategies or other design approaches is helpful.
  - Pay close attention to the design feedback given to ALL of your colleagues’ projects and evaluate it through the lens of your own project. TAKE NOTES. Advice given to other students will almost always apply to you, too.
  - There are no, or at least very few, “right answers” in design. However, some things are definitely better than others. Remember, good design turns constraints into opportunities. All good design projects use the prompt/instructions or program/vision as a catalyst.
  - Bring yourself and your experience to bear on the work. Use your own goals, interests and experience to actively shape your design project.
  - Learning to DESIGN and learning to use DESIGN SOFTWARE are two entirely different things. Knowing how to use Sketch Up does not make you a good designer, or a designer at all. This course will focus on learning the design process first (ie, design intention and decision making), supported by opportunities to learn Sketch Up or other digital drawing programs.

## 10. Course Schedule – Subject to Change as the Course Progresses.

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### INTRODUCTION – Design and City Making

#### 1 DESIGN THINKING January 10, 12, 13

IN-CLASS	Course Introduction Design Matters Discussion Introduce Design Thinking
STUDIO	Studio Exercise 1: Design Thinking (Group Work)
HAND IN	By <b>2pm Sunday, January 16<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Sunday, January 16<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Monday, January 17<sup>th</sup></b> via Blackboard – Scales Section

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## 2 DRAWING TUTORIAL & SKETCH UP EXERCISE *January 19, 20*

BEFORE CLASS	<p>Watch: Development Process &amp; Players Design Drawing Sketch Up Tutorial</p> <p>Read: Chapter 4, Conventional Orthogonal Terminology Chapter 5, Orthographic and Paraline Drawing From <u>Architectural Drawing</u> by Rendow Yee</p> <p>Chapter 4, Representation From <u>The Fundamentals of Architecture</u> by Lorraine Farrelly</p>
IN-CLASS	Discuss Development Process & Players and Design Drawing Introduce Drawing Tutorial & Sketch Up Exercise
STUDIO	Studio Exercise 2: Drawing Tutorial & Sketch Up Exercise (Group & Individual Work)
HAND IN	By <b>2pm Sunday, January 23<sup>rd</sup></b> via Blackboard – Falletta Section By <b>9pm Sunday, January 23<sup>rd</sup></b> via Blackboard – Pohl Section By <b>9pm Monday, January 24<sup>th</sup></b> via Blackboard – Scales Section

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## MODULE 1 – Development Visioning

### 3 PRECEDENT ANALYSIS *January 24, 26, 27*

BEFORE CLASS	<p>Watch: Using Precedent in the Design Process Graphic Analysis &amp; Diagramming</p> <p>Read: Chapter 1, Placing Architecture Chapter 5, Contemporary Ideas From <u>The Fundamentals of Architecture</u> by Lorraine Farrelly</p> <p>Chapter 2, Diagramming and Conceptual Sketching From <u>Architectural Drawing</u> by Rendow Yee</p>
IN-CLASS	Discuss Use of Precedent in the Design Process and Diagramming Introduce Precedent Analysis
STUDIO	Studio Exercise 3: Precedent Analysis (Group Work)

HAND IN By **2pm Sunday, January 30<sup>th</sup>** via Blackboard – Falletta Section  
By **9pm Sunday, January 30<sup>th</sup>** via Blackboard – Pohl Section  
By **9pm Monday, January 31<sup>st</sup>** via Blackboard – Scales Section

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**4 SITE OBSERVATION & ANALYSIS** *January 31, February 2, 3*

BEFORE CLASS Visit: Both Sites (virtual or in person)  
Watch: Site Parameters  
Read: Chapter 6, Realization  
From The Fundamentals of Architecture by Lorraine Farrelly  
Issue Identification  
From Site Analysis, Diagramming Information for Architectural Design by Edward T. White

IN-CLASS Discuss Site Parameters  
Introduce Site Observation and Analysis

STUDIO Studio Exercise 4: Site Observation & Analysis (Group Work)

HAND IN By **2pm Sunday, February 6<sup>th</sup>** via Blackboard – Falletta Section  
By **9pm Sunday, February 6<sup>th</sup>** via Blackboard – Pohl Section  
By **9pm Monday, February 7<sup>th</sup>** via Blackboard – Scales Section

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**5 SITE PROGRAMMING CHARRETTE** *February 7, 9, 10*

BEFORE Watch: Housing Types  
Office & Retail Typologies  
Parking Design  
Read: Chapter 7, Context, Program, and Typologies  
From Urban Design, by Ron Kasprisin  
Multi-Family Residential  
Commercial Buildings  
Mixed-Use Buildings  
From Increments of Neighborhood by Brian O’Looney

IN-CLASS Discuss Housing Types, Office & Retail Typologies and Parking Design  
Introduce Site Programming Charrette

STUDIO Studio Exercise 5: Site Programming Charrette (Individual Work)

HAND IN By **2pm Sunday, February 13<sup>th</sup>** via Blackboard – Falletta Section  
By **9pm Sunday, February 13<sup>th</sup>** via Blackboard – Pohl Section  
By **9pm Monday, February 14<sup>th</sup>** via Blackboard – Scales Section

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**6 DEVELOPMENT VISION** *February 14, 16, 17*

BEFORE CLASS	<p><b>Watch:</b> Housing Units Construction Types for Housing Big Idea/Development Vision/Third Element</p> <p><b>Read:</b> Remodeling Theory by Bob Harris</p> <p>Why the Developer’s Vision Matters in the Experience Economy by David Twohig</p> <p>New Ways of Living From <u>Brave New Home</u> by Diana Lind</p>
IN-CLASS	Discuss Housing Units & Construction Types, Development Visioning Introduce Development Vision Brainstorming
STUDIO	Studio Exercise 6: Development Vision (Individual Work)
HAND IN	By <b>2pm Sunday, February 20<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Sunday, February 20<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Monday, February 21<sup>st</sup></b> via Blackboard – Scales Section

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**7 SITE CAPACITY MODELING & DEVELOPMENT PROGRAM** February 23, 24

BEFORE CLASS	<p><b>Watch:</b> Planning, Zoning &amp; Community Engagement Open Space Design</p> <p><b>Read:</b> General Principles From <u>The Community Planning Handbook</u> by Nick Wates</p> <p>Stakeholder Research &amp; Involvement From <u>The Charrette Handbook</u> by Bill Lennertz and Aarin Lutzenhiser</p> <p>Why Places Matter From <u>How to Turn a Place Around, A Placemaking Handbook</u> by the Project for Public Spaces</p>
IN-CLASS	Discuss Planning, Zoning & Community Engagement Introduce Site Capacity Modeling & Development Program
STUDIO	Studio Exercise 7: Site Capacity Modeling & Development Program
HAND IN	By <b>2pm Tuesday, February 27<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Tuesday, February 27<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, February 28<sup>th</sup></b> via Blackboard – Scales Section

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## MODULE 2 – Design Iteration, Feedback & Synthesis

### 8 SITE PLANNING CHARRETTE *February 28, March 2, 3*

BEFORE	Watch: Fundamental Design Concepts & Tools Design Iteration
CLASS	Read: Chapter 6: Transformations of Form From <u>Urban Design</u> by Ron Kasprisin  Chapter 5: Life, Space, Buildings – in that Order From <u>Cities are for People</u> by Jahn Gehl  Nine Criteria for Livable Urban Density From <u>Soft City, Building Density for Everyday Life</u> by David Sim
IN-CLASS	Discuss Fundamental Design Concepts & Tools and Design Iteration Introduce Site Planning Charrette
STUDIO	Studio Exercise 8: Site Planning Charrette
HAND IN	By <b>2pm Tuesday, March 6<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Tuesday, March 6<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, March 7<sup>th</sup></b> via Blackboard – Scales Section

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### 9 DIGITAL MASSING MODEL *March 7, 9, 10*

BEFORE CLASS	Watch: Sketch Up Massing Model Tutorial Gentrification  Read: Site Design Criteria From <u>Site Design for Multifamily Housing</u> by Larco, Kesley and West
IN-CLASS	Answer questions about Sketch Up and discuss Gentrification Introduce Digital Massing Model
STUDIO	Studio Exercise 9: Digital Massing Model
HAND IN	By <b>2pm Tuesday, March 20<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Tuesday, March 20<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, March 21<sup>st</sup></b> via Blackboard – Scales Section

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### SPRING BREAK *March 14, 16, 17*

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### 10 MID-REVIEW/REVISE SCHEME *March 21, 23, 24*

BEFORE	Watch:
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CLASS	Read: Chapter 1, Understanding Critique Chapter 2, What Critique Looks Like From <u>Discussing Design, Improving Communication and</u>
IN-CLASS	Mid-Review, Students Present & Critique Digital Massing Models
STUDIO	Studio Exercise 10: Design Feedback, Revise Scheme
HAND IN	By <b>2pm Tuesday, March 27<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Tuesday, March 27<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, March 28<sup>th</sup></b> via Blackboard – Scales Section

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**11 SITE PLAN/SITE SECTIONS** *March 28, 30, 31*

BEFORE CLASS	Watch: Drawing a Site Plan & Site Section Homelessness in LA  Read: Chapter 5: Facilitating Critique Chapter 6: Critiquing with Difficult People in Challenging Situations From <u>Discussing Design, Improving Communication and Collaboration Through Critique</u> by Adam Connor & Aaron Irizarry
IN-CLASS	Discuss Homelessness in LA and Drawing a Site Plan and Site Section Introduce Site Plan/Site Sections
STUDIO	Studio Exercise 11: Site Plan/Site Sections
HAND IN	By <b>2pm Tuesday, April 3<sup>rd</sup></b> via Blackboard – Falletta Section By <b>9pm Tuesday, April 3<sup>rd</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, April 4<sup>th</sup></b> via Blackboard – Scales Section

***NOTE: Individual Meetings with Instructor outside of class held this week.***

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**12 RESIDENTIAL & UNIT FLOOR PLANS** *April 4, 6, 7*

BEFORE CLASS	Watch: Drawing Residential & Unit Floor Plans  Read: Floor Plan Manual Housing
IN-CLASS	Introduce Residential & Unit Floor Plans
STUDIO	Studio Exercise 12: Residential and Unit Floor Plans
HAND IN	By <b>2pm Tuesday, April 10<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Tuesday, April 10<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, April 11<sup>th</sup></b> via Blackboard – Scales Section

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**MODULE 3 – Design Critique**

**13 PREPARE FINAL PRESENTATION** *April 11, 13, 14*

BEFORE CLASS	Individual Meeting with Instructor
IN-CLASS	Introduce Final Project Presentation Templates
STUDIO	Work to prepare final presentations
HAND IN	By <b>2pm Sunday, April 17<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Sunday, April 17<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Wednesday, April 18<sup>th</sup></b> via Blackboard – Scales Section

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**14 FINAL REVIEWS** April 18, 20, 21

IN-CLASS	<b>Final Project Presentations with Guest Critics</b> Present 13 projects (15 minutes per project)
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**15 FINAL REVIEWS** April 25, 27, 28

IN-CLASS	<b>Final Project Presentations with Guest Critics</b> Present 12 projects (15 minutes per project)
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**FINAL EXAM**

TAKE HOME EXAM	<b><u>Final Exam DUE</u></b>
HAND IN	By <b>1pm Friday, May 6<sup>th</sup></b> via Blackboard – Falletta Section By <b>9pm Wednesday, May 4<sup>th</sup></b> via Blackboard – Pohl Section By <b>9pm Thursday, May 5<sup>th</sup></b> via Blackboard – Scales Section

**11. Course Bibliography**

Reference Texts:

Ching, Francis D.K.; with Steven R. Winkel. Building Codes Illustrated, A Guide to Understanding the 2018 International Building Code. Hoboken, NJ: Wiley, 2018.

Hopper, Leonard J.. Landscape Architectural Graphic Standards, Student Edition. Hoboken, NJ: John Wiley & Sons, Inc., 2007.

Ramsey, Charles G., Harold R. Sleeper, Bruce Bassler. Architectural Graphic Standards, Student Edition. Hoboken, NJ: John Wiley & Sons, Inc., 2008.

Steiner, Frederick R., Kent Butler. Planning and Urban Design Standards, Student Edition. Hoboken, NJ: John Wiley & Sons, Inc., 2007.

Race & Real Estate:

Baradaran, Mehrsa. The Color of Money, Black Banks and the Racial Wealth Gap. Cambridge, MA: Harvard University Press, 2017.

Rothstein, Richard. The Color of Law, A Forgotten History of How Our Government Segregated America. New York, NY: W. W. Norton & Company, 2017.

Satter, Beryl. Family Properties, How the Struggle Over Race and Real Estate Transformed Chicago and Urban America. New York, NY: Picador, 2009.

Taylor, Keeanga-Yamahtta. Race for Profit, How Banks and the Real Estate Industry Undermined Black Homeownership. Chapel Hill, NC: The University of North Carolina Press, 2019.

#### **Race & Design:**

Brown, Adrienne. The Black Skyscraper, Architecture and the Perception of Race. Baltimore, MD: Johns Hopkins University Press, 2019.

Cheng, Irene, Charles L. Davis II and Mabel O. Wilson. Race and Modern Architecture: A Critical History from the Enlightenment to the Present. Pittsburgh, PA: University of Pittsburgh Press, 2020.

Hood, Walter and Grace Mitchell Tada. Black Landscapes Matter. Charlottesville, VA: University of Virginia Press, 2020.

Wellington, Paul A.. Black Built: History and Architecture in the Black Community. Paul A. Wellington, 2019.

Wilkins, Craig L.. The Aesthetics of Equity: Notes on Race, Space, Architecture and Music. Minneapolis, MN: University of Minnesota Press, 2007.

#### **Urban Design:**

Alexander, Christopher. A Pattern Language, Towns, Building, Construction (Center for Environmental Structures Series). Oxford, England: Oxford University Press, 1977.

Childs, Mark C.. Urban Composition, Developing Community through Design. New York, NY: Princeton Architectural Press, 2012.

Farr, Douglas. Sustainable Urbanism, Urban Design with Nature. Hoboken, NJ: John Wiley & Sons, Inc., 2008.

Ewing, Reid, Otto Clemente. Measuring Urban Design, Metrics for Livable Places. Washington, DC: Island Press, 2013.

Hester, Randolph T.. Design for Ecological Democracy. Cambridge, MA: The MIT Press, 2006.

Jacobs, Allan B. Great Streets. Cambridge, MA: The MIT Press, 1995.

Kiib, Hans. Performative Urban Design. Aalborg, Denmark: Aalborg University Press, 2010.

Kostof, Spiro. The City Shaped, Urban Patterns and Meanings Through History. Boston, MA: Bulfinch Press, 1991.

Lynch, Kevin. Good City Form. Cambridge, MA: The MIT Press, 1984.

Lynch, Kevin, Gary Hack. Site Planning, Second Edition. Cambridge, MA: The MIT Press, 1984.

Toker, Umut. Making Community Design Work, A Guide for Planners. Chicago, IL: Planners Press, 2012.

#### **Internet Resources:**



LOS ANGELES:

Los Angeles City Planning Department <http://planning.lacity.org/>  
LA Zoning Information Map Access System <http://zimas.lacity.org/>  
LA Dept of Neighborhood Empowerment <http://empowerla.org/>  
Plan for a Healthy Los Angeles <http://planning.lacity.org/cwd/gnlpln/PlanforHealthyLA.pdf>  
Urban Mobility in a Digital Age <http://www.urbanmobilityla.com/strategy/>  
Re:code LA (new zoning code) <http://recode.la/>  
LA Sustainability Plan <http://plan.lamayor.org/>

SUSTAINABILITY, LIVABILITY & HEALTH:

Architecture 2030 <http://architecture2030.org/>  
2030 Palette <http://2030palette.org/>  
Active Design Guidelines <https://centerforactivedesign.org/guidelines/>  
8 80 Cities <http://www.880cities.org/>  
Universal Design <https://www.asla.org/universaldesign.aspx>

DESIGN, DEVELOPMENT:

Urbanize LA <https://urbanize.la/>  
Abundant Housing LA <http://www.abundanthousingla.org/>  
Housing Innovation Collaborative <https://housinginnovation.co/>

## 12. Statement on Academic Conduct and Support Systems

<https://priceschool.usc.edu/students/resources/>

### Academic Conduct:

**Plagiarism** – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

### Support Systems:

**Counseling and Mental Health** - (213) 740-9355 – 24/7 on call

[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

**National Suicide Prevention Lifeline** - 1 (800) 273-8255 – 24/7 on call

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

**Relationship and Sexual Violence Prevention Services (RSVP)** - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

**Office of Equity and Diversity (OED)** - (213) 740-5086 | Title IX – (213) 821-8298

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

**Reporting Incidents of Bias or Harassment** - (213) 740-5086 or (213) 821-8298

[usc-advocate.symphlicity.com/care\\_report](http://usc-advocate.symphlicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

**The Office of Disability Services and Programs** - (213) 740-0776

[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

**USC Campus Support and Intervention** - (213) 821-4710

[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

**Diversity at USC** - (213) 740-2101

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

**USC Emergency** - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

**USC Department of Public Safety** - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.