

RED 425: Designing Livable Communities (Section 51657R)
4 Units

Instructor: Meaghan Pohl

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(email communication is preferred, text or call for emergencies only)

Schedule & Location: Mondays, 6:00 – 9:20 PM
CPA 203

Office Hours: Right after class, 8:30 – 9:00, or by appointment

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/>)

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

- **Should RED 425 need to switch to online instruction, the following ONLINE PROTOCOLS are expected:**
 - Sign into Zoom using your USC account. Access the Zoom session from Blackboard.
 - Mute yourself when you are not speaking.
 - Use a headset with an external mic if you can for better sound quality (airpods ok).
 - Use the chat for class-related issues only.
 - You are strongly encouraged to have your camera on for the duration of class. This will make group discussion and collaboration much easier and ensure you connect to your fellow students.

- Make sure your background is not distracting. Use a virtual background for privacy if desired.
 - If you would like to use a Price Zoom background, they can be accessed here:
 - <https://price.app.box.com/s/1cv5edg16gta2iz6fbgn14ggh60incxu>
- Make sure to wear appropriate attire.
- If your video is on, physically raise your hand to be called upon when you have something to contribute to class. If not, use the “Raise Hand” feature in Zoom.

- We will be working together on your course projects during all synchronous class sessions. Be sure to log in from your laptop and not a phone or tablet. You will be producing required coursework in all class sessions.
- Remember, if it is not appropriate in the regular classroom, it is not appropriate online!

- Netiquette at Price
 - <https://www.youtube.com/watch?v=7ZM9X2wJ7EY&feature=youtu.be>

- **NOTE:**
 - All synchronous sessions of the class will be recorded and uploaded to Blackboard. Audio transcripts will be provided.
 - USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.
 - SCampus Section 11.12(B)
 - Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

- 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 mid-city neighborhoods along the Expo Line 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:

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 3 days after the Wednesday class session, at 2pm the following Saturday, 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.

- **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 **72 hours** after the Monday 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:**

Abendroth, Lisa; and Bryan Bell (Editors). Public Interest Design Practice Guidebook. New York, NY: Routledge, 2016.

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

Ching, Francis D.K.. Architectural Graphics. Hoboken, NJ: Wiley, 2015.

Ching, Francis D.K.; with Steven P. Juroszek. Design Drawing. Hoboken, NJ: Wiley, 2018.

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.

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

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

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 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, 5% Verbal Pres., 10% 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	80-83 = B-
C	Work of fair quality	77-79 = C+	74-76 = C	70-73 = C-
D	Work of minimum passing quality	67-69 = D+	64-66 = D	60-63 = D-
F	Failure to adequately complete all course work		≤59 = F	

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.

INTRODUCTION – Design and City Making

1 August 23

IN-CLASS	Course Introduction Design Matters Discussion Site Introduction Introduce Design Thinking
STUDIO	Studio Exercise 1: Design Thinking
HAND IN	Studio Exercise 1, by 11:59pm Thursday, August 26th via Blackboard

MODULE 1 – Development Visioning

2 August 30

BEFORE CLASS	<p>Visit: Both Sites (virtual or in person)</p> <p>Watch: Instructor Introduction Video for your instructor Development Process & Players Design Drawing</p> <p>Read: Chapter 3, Architectural Drawing Systems Chapter 4, Multiview Drawings From <u>Architectural Graphics</u> by Francis D. K. Ching</p>
IN-CLASS	Discuss Development Process & Players and Design Drawing Introduce Site Observation & Analysis
STUDIO	Studio Exercise 2: Site Observation & Analysis
HAND IN	Studio Exercise 2, by 11:59pm Thursday, September 2nd via Blackboard

3 September 13

NO CLASS	September 6, Labor Day
BEFORE CLASS	<p>Watch: Housing Types Office & Retail Typologies Parking Design</p> <p>Read: Chapter 7, Context, Program, and Typologies From <u>Urban Design</u>, by Ron Kasprisin</p>

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 3:** Site Programming Charrette
- HAND IN **Studio Exercise 3, by 11:59pm Thursday, September 16th** via Blackboard

4 September 20

- BEFORE CLASS **Watch:** Housing Units
Construction Types for Housing
Big Idea/Development Vision/Third Element
Gentrification
- Read:** Remodeling Theory
by Bob Harris
Why the Developer’s Vision Matters in the Experience Economy
by David Twohig
Introduction
From Diversity and Design by Beth Tauke, Korydon Smith and
Charles Davis
- IN-CLASS Discuss Housing Units & Construction Types, Development Vision & Gentrification
Introduce Development Vision Brainstorming
- STUDIO **Studio Exercise 4:** Development Vision Brainstorming
- HAND IN **Studio Exercise 4, by 11:59pm Thursday, September 23rd** via Blackboard

5 September 27

- BEFORE CLASS **Watch:** Site Parameters
Planning, Zoning & Community Engagement
Open Space Design
Equity & Inclusion in the Built Environment
- Read:** General Principles
From The Community Planning Handbook by Nick Wates
Stakeholder Research & Involvement
From The Charrette Handbook by Bill Lennertz and Aarin
Lutzenhiser
Chapter 1, Understanding Critique
Chapter 2, What Critique Looks Like
From Discussing Design, Improving Communication and
Collaboration Through Critique by Adam Connor & Aaron Irizarry
- IN-CLASS Discuss Site Parameters, Planning, Zoning & Community Engagement and Open Space
Design
Introduce Site Capacity Calculations

STUDIO Studio Exercise 5: Site Capacity Calculations
HAND IN Studio Exercise 5, by **11:59pm Thursday, September 30th** via Blackboard

6 *October 4*

BEFORE CLASS Watch: Using Precedent in the Design Process
Graphic Analysis & Diagramming
Addressing Homelessness in Los Angeles
Read: Chapter 2, History and Precedent
From The Fundamentals of Architecture by Lorraine Farrelly
Chapter 6, Diagramming
From Design Drawing by Francis D. K. Ching

IN-CLASS Discuss Using Precedent, Graphic Analysis & Diagramming, Homelessness
Introduce Precedent Analysis & Revised Development Vision

STUDIO Studio Exercise 6: Precedent Analysis & Revised Development Vision

HAND IN Studio Exercise 6, by **11:59pm Thursday, October 7th** via Blackboard

MODULE 2 – Design Iteration, Feedback & Synthesis

7 *October 11*

BEFORE CLASS Watch: Fundamental Design Concepts & Tools
Design Iteration
Inclusive Design
Read: Chapter 1, Placing Architecture
Chapter 6, Realization
From The Fundamentals of Architecture by Lorraine Farrelly
Chapter 4, Organization
Chapter 5, Circulation
Chapter 7, Principles
From Architecture, Form, Space & Order by Francis d. K. Ching

IN-CLASS Discuss Fundamental Design Concepts & Tools and Design Iteration
Introduce Site Planning Charrette

STUDIO Studio Exercise 7: Site Planning Charrette

HAND IN Studio Exercise 7, by **11:59pm Thursday, October 14th** via Blackboard

8 *October 18*

BEFORE Watch: Sketch Up Tutorial
Design Futures

CLASS	<p>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</p>
IN-CLASS	<p>Discuss Design Futures and answer questions about Sketch UP Introduce Digital Massing Model</p>
STUDIO	<p>Studio Exercise 8: Digital Massing Model</p>
HAND IN	<p>Studio Exercise 8, by 11:59pm Thursday, October 21st via Blackboard</p>

9 October 25

BEFORE CLASS	<p>Watch: Drawing a Site Plan Drawing a Site Section Sustainability & Resilience</p> <p>Read: Chapter 12: Presentation Drawing From <u>Design Drawing</u> by Francis D. K. Ching</p>
IN-CLASS	<p>Discuss Sustainability & Resilience and answer questions about Drawing a Site Plan and Site Section Introduce Site Plan/Site Section</p>
STUDIO	<p>Studio Exercise 9: Site Plan/Site Section</p>
HAND IN	<p>Studio Exercise 9, by 11:59pm Thursday, October 28th via Blackboard</p>

10 November 1

BEFORE CLASS	<p>Watch: Drawing a Unit Plan</p> <p>Read: Urban Block Shapers From <u>Urban Intensities</u> by Peter G. Rowe</p>
IN-CLASS	<p>Introduce Unit Plan/Residential Floor Plan</p>
STUDIO	<p>Studio Exercise 10: Unit Plan/Residential Floor Plan</p>
HAND IN	<p>Studio Exercise 10, by 11:59pm Thursday, November 4th via Blackboard</p>

11 November 8

BEFORE CLASS	<p>Watch: TBD</p>
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Read: Chapter 5: Facilitating Critique
Chapter 6: Critiquing with Difficult People in Challenging Situations
From Discussing Design, Improving Communication and Collaboration Through Critique by Adam Connor & Aaron Irizarry

IN-CLASS	Discuss TBD Introduce Developer Assessment & Feedback Introduce Final Project Presentation Template (graphic & verbal)
STUDIO	Studio Exercise 11: Developer Assessment & Feedback
HAND IN	Studio Exercise 11 & Final Project Presentation, by 11:59pm Thursday, November 11th via Blackboard NOTE: Individual Meetings with Instructor outside of class held this week.

MODULE 3 – Design Critique

12 November 15

IN-CLASS	Final Project Presentations with Guest Critics Present 8 projects (15 – 20 minutes per project)
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13 November 22

IN-CLASS	Final Project Presentations with Guest Critics Present 8 projects (15 – 20 minutes per project)
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14 November 29

IN-CLASS	Final Project Presentations with Guest Critics Present 8 projects (15 – 20 minutes per project)
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FINAL EXAM

December 13	TAKE HOME EXAM	Monday (7pm) <u>Final Exam DUE</u>
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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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

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

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

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

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, 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.symplicity.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

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

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

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, 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

Non-emergency assistance or information.