



Figure : Eric Parry pencil studies, in Clare Nugent blog, p.10. clarenugent.com. <http://clarenugentdotcom.files.wordpress.com/2013/03/p2.jpg>

abA

## The Citizen Architects Studio

---

Sherman Park and Washington Park Neighborhoods, Milwaukee

Arijit Sen, Department of Architecture, UWM, in partnership with Quorum Architects, Office of Undergraduate Research, UWM, UWM Golda Meir Libraries, Amaranth Café, Sherman Park Community Association, Community Baptist Church, MKEPlays, ZIPMKE, City of Milwaukee, the Buildings-Landscapes-Cultures field school, neighborhood residents and business owners, and students. We thank the students from previous studios and the BLC summer field school for their prior research and scholarship. This project is sponsored by the City Development Studio Grant provided by the David and Julia Uihlein Charitable Trust and the Wisconsin Preservation Trust. Collaborating courses include DANCE 490 - Repertory/Student Choreographer (Simone Ferro, instructor) and MSOE University Scholars Honors Program (Mike Carriere, Instructor).

Instructor: Arijit Sen, AUP 320, Email: [senA@uwm.edu](mailto:senA@uwm.edu)

Office Hours: By Appointment

Studio meets at: AUP 369, Tuesdays, Thursdays, and Fridays 1:30 PM – 5:20 PM

### Objectives

The Citizen Architect Studio is part of a consortium of multiple upper level performative arts and design courses that explore how multi-disciplinary practices can engage various stakeholders. We work with professionals, academics and local community members during the semester. In Fall 2017, we will engage residents and community institutions from Washington Park and Sherman Park, two racially, economically and culturally diverse neighborhoods known for sustainable urban food systems, artist communities, and progressive neighborhood activism.

According to American Institute of Architects, a “Citizen Architect uses his/her insights, talents, training, and experience to contribute meaningfully, beyond self, to the improvement of the community and human condition. ... The Citizen Architect advocates for higher living standards, the creation of a sustainable environment, quality of life, and the greater good.” This studio examines methods and traditions to train a civic-minded architecture student to communicate, hear, listen and work with local partners.

1. *This is a research based studio and you will not be able to perform at your best capacity if you don't display a sense of curiosity and a commitment to reading theoretical and scholarly work. The course scholarship is based on theories of performative and embodied placemaking that borrows from recent scholarship in architecture, neurology, cognitive science, and*

dance.<sup>1</sup> You are required to familiarize yourself with scholars and theories listed in the bibliography as you proceed with your studio project. *Your assignments should draw from these texts and you are expected to employ terms and ideas suggested by these authors to describe and explain your work. Your contributions in class discussions will also help demonstrate this ability.*

2. *This studio works around engagement. The quality of engagement will be evaluated by your ability to be flexible with your ideas and schedule, to communicate clearly, to listen, and to respond in a timely manner. Your ability to organize engagements with community members, to identify at least 3 different groups of stakeholders and then organize meetings and events with them will be evaluated. Quality of these engagements matter too.*
3. *Your designs will be evaluated by its quality and potential. Mindlessly providing what community members ask for, without carefully analyzing and identifying root causes is unacceptable. Instead a good design is one that carefully addresses the unidentified, often cultural, political, economic and social reasons behind a problem. Another sign of a good design is its catalytic potential. In order to prove your design's efficacy, you will have to prove that it works. Often, designing, erecting and testing the efficacy of a prototype or an idea helps demonstrate your design's success.*
4. *Your work will be evaluated by how clearly you describe your design methods, goals, and evidence of success. This will be achieved by your drawings, models and other representations. Traditionally design studios produce "ideas" in the form of design proposals, development ideas and drawings. This is not adequate. In this studio, we hope to articulate the "design methods" and research information that underpin design responses. We ask: How and why is design a social act? Who do we design for and how do we design? What are the rules, moves, processes that constitute the language of design practice?*
5. *Carefully examine how your design and design-process display a sense of ethics. How can you build and add to social, economic, architectural, and cultural capacity of the site where you intervene? New ethical challenges confront architectural scholars and practitioners in the 21<sup>st</sup> Century. In the context of increasing social and economic inequities, declining urban communities, and crumbling built infrastructure, and economic, climatic, and social disasters, cities like Milwaukee (also called legacy cities)<sup>2</sup> serve as examples or case studies where architects and designers can find innovative and resurgent solutions. If we are to survive in ways that are sustainable then we need to design buildings that accommodate and adapt to change and diversity, a quality that N J Habraken calls building capacity. Scholars of the "social model of disability" argue that access (or the lack of it) to resources is socially reproduced. Designers may address social, political, cultural, and economic factors that reproduce such inequality. Our designs should promote equitable access to all.*

The above goals and criteria are related to specific NAAB learning goals:

A.1 PROFESSIONAL COMMUNICATION SKILLS

Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public

A.2 DESIGN THINKING SKILLS Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and

test alternative outcomes against relevant criteria and standards.

---

<sup>1</sup> Students are urged to read written works of Sarah Goldhagen, Sophie Wolfrum, Arijit Sen, Setha Low, and Nabeel Hamdi, examine the work of choreographer William Forsythe and landscape architect Lawrence Halprin, and draw from design theories describing tactical urbanism and public interest design. Additional inspirations come from the experiential aesthetics described by scholars such as John Dewey, Jacques Rancière, Juhani Pallasmaa, Junichiro Tanizaki and Mikkel Bille. In order to understand the political dimension of citizenship please read Chantal Mouffe's work.

<sup>2</sup> This term was coined by the 110th American Assembly held in Detroit in 2011. The Lincoln Land Institute Policy Report was an outgrowth of the Assembly. <http://americanassembly.org/project/reinventing-americas-legacy-cities>

- A.3 INVESTIGATIVE SKILLS Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.
- A.4 ARCHITECTURAL DESIGN SKILLS Ability to effectively use basic formal, organizational, and environmental principles and the capacity of each to inform two- and three- dimensional design.
- A.5 ORDERING SYSTEMS Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three- dimensional design.
- A.6 USE OF PRECEDENTS Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects
- A.8 CULTURAL DIVERSITY AND SOCIAL EQUITY  
Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.
- B.1 PRE-DESIGN Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
- B.2 SITE DESIGN Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.
- C.1 RESEARCH Understanding of the theoretical and applied research methodologies and practices used during the design process.
- D.1 STAKEHOLDER ROLES IN ARCHITECTURE  
Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect’s role to reconcile stakeholder needs.

## Evaluation

*In order to be successful, it is necessary to be flexible, self-critical and always be ready to reevaluate and reconsider alternative perspectives, intentions, and positions than your own. This course encourages you to develop intellectual curiosity, take intellectual risks, and suspend disbelief while trying out ideas that are different and alien.*

Grades are based on the following categories:

1. Your sense of curiosity, commitment to reading, and willingness to be deal with the unexpected. These qualities will be evaluated by your actions, writings, and speech.
2. Quality of engagement demonstrated by your ability to be flexible, to communicate clearly, to listen, and to respond in a timely manner. Your ability to organize engagements with community members, to identify stakeholders and organize meetings and events with them will be evaluated.
3. Demonstrate evidence of quality and success of your design solutions through designing, erecting and testing prototypes. The products of Assignments 1-3 will be evaluated to test this category.
4. Clarity of your design methods, goals, and evidence of success as demonstrated by your models, drawings, written narratives and other forms of representation.
5. How well your design practices and products display a sense of ethics and how you build social, economic, architectural, and cultural capacity. This will be judged by your community partners and reviewers.
6. Participation, attendance, performance, timely submission of assignments.

The "A" (4 points) grade indicates work of sustained excellence – work that demonstrates a high degree of technical quality, creativity and critical inquiry.

The "B" (3 points) grade indicates work of significantly better than competent quality – work that demonstrates above average technical skills, creativity and critical engagement.

The "C" (2 points) grade indicates satisfactory work – work that demonstrates technical, creative and critical competence. It reflects regular attendance, continuing improvement and successful accomplishment of course objectives.

The "D" (1 point) grade indicates marginal competence in most or all areas of course study. Instructor may also award the "D" grade to students who demonstrate minor academic deficiencies. The "D" grade is not a substitute for the "F" grade and will be awarded only to students whose work indicates that they are prepared to advance to the next level of course work.

The "F" (0 point) grade indicates unsatisfactory quality and/or quantity of work.

### **Attendance**

Attendance during scheduled class time is required. More than three unexcused absences will result in a letter grade reduction of your overall grade. Failure to work in studio during regular class hours with undivided attention, any lack of punctuality, leaving early, non-participation, or socializing will count as an absence. An unexcused absence from an exam/presentation shall result in an 'F' for the course. Late projects will not be accepted.

### **Time Investment**

Study leading to one semester credit represents an investment of time by the average student of not fewer than 48 hours for class contact in lectures, for laboratories, examinations, tutorials and recitations, and for preparation and study; or a demonstration by the student of learning equivalent to that established as the expected product of such a period of study. (UWM FD 2838) *This 1:48 ratio seems like the bare minimum of effort we would expect from design studio students. More realistically, a studio would require at least 24 hours of work outside class per week.*

This class gives you service-learning credits. You are required to ensure at 50 hours of service engagement with the local community. These hours should be documented. This requirement includes a minimum of documented engagement hours.

How much time should you schedule outside studio?

1. Site visits and on-site prep work: 8 hours approx. per week.
2. Social engagement with community groups and residents: 30+ hours of event and prep before event.
3. Actual on-site project construction: 22-40 hours total
4. Design work and preparatory tasks: 24 hours per week.

### **Course organization, projects, and assignments**

Course assignments are organized around three major project sites and three major assignments. Individual students choose to work in one site. These sites are 1) Amaranth Café and the intersection of Lisbon and 34<sup>th</sup>, 2) Finney Library and the intersection of Sherman and North, 3) Center Peace neighborhood located between Mienecke and Center, 38<sup>th</sup> and Grant.

In each site students will work with residents and community organizations to 1) organize public events, 2) build a catalytic installation, and 3) envision a design program and a development plan.

The design process involves three interconnected and iterative steps developed as part of this studio: Encounter, engagement, enactment. Each step deals with ways you interact with the site and situation to organize and design the architectural, social, and experiential conditions of the site. You will first enter and encounter the scene. During this phase you engage with local residents, interview stakeholders, refer to previously researched ethnographic data, collect new data and information, and map information visually and analytically. Step 2 is to engage with local stakeholders to get their opinion, advise and directions. This will be achieved by designing

one or more public events around place-based installations that generate instant community feedback. Step 3 is to act on the knowledge you gained about this neighborhood and suggest long-term solutions and interventions. Studio assignments are organized around these three steps.

This is a community engaged project and you will be required to organize, schedule, and attend events outside studio hours. Generally, weekends work best to get good resident participation. You may choose to team up with other students in order to organize community workshops and events. However, grades will be given individually. Grading criteria is listed in the assignments section below. **The potential dates are 10/7, 10/12<sup>3</sup>, 10/13 or 10/14.** Kindly organize your schedule so that you may have time to attend the events outside class hours.

In addition, you are expected to attend other events:

Site visits and events during class hours.

Exhibit and review of site installations: *Friday, November 3, 2017 on site during class hours.*

Final exhibit and community presentation: *Saturday, December 09, 2017 at the Old Finney Library.*

Other collaborative engagements planned during class hours include meetings with dance students, introductions with community members, community festivals, and site visits. These dates are mentioned in the schedule or will be announced soon.

---

<sup>3</sup> Please note that you will have to attend the on-site dance performance on this day. So schedule your activities accordingly. You may use this event to shore up your project.





## bibliography

### Required Texts

IDEO.org, *The Field Guide to Human-Centered Design*, (IDEO, 2015). Free download at <http://www.designkit.org//resources/1>

### Theory

"Discarding Corb's Shoes: Marginal Voices and Local Histories from the Urban Edge," *Chandigarh Rethink: Transforming Ruralities & Edge(ness) in Global Urbanities*, Manu Sobti (Ed.), (San Francisco, ORA Editions, 2017).

Amos Rapoport, "Systems of activities and systems of settings," in S. Kent (Ed.) *Domestic Architecture and the Use of Space* (Cambridge: Cambridge University Press, 1990), 9-20.

Amos Rapoport, "On the Cultural Responsiveness of Architecture," *JAE* 41 (Autumn, 1987), 10-15.

Anthony M. Orum and Zachary P. Neal, *Common Ground: Readings and Reflections on Public Space*, (New York: Routledge, 2010).

Arijit Sen and Lisa Silverman, Introduction in *Making Place: Space and Embodiment in the City*, (Bloomington: Indiana University Press, 2014).

Arijit Sen, "Picturing Milwaukee: Urban Public Space in the Age of the Anthropocene," *Placing the Golden Spike: Landscapes of the Anthropocene*. Exhibition Catalog, Institute of Visual Arts, INOVA, March 26-June 13, 2015, Dehlia Hannah and Sara Karjewski Editors, (Oregon: Publication Studio, 2015), 136-148.

Chantal Mouffe, *Agnostics: Thinking the World Politically*, (New York: Verso, 2013).

<https://www.google.com/search?client=safari&rls=en&q=Open+2006/No.+11/Hybrid+Space&ie=UTF-8&oe=UTF-8>

Pierre Bourdieu, "Structures, Habitus, Power: Basis for a Theory of Symbolic Power." *Outline of a Theory of Practice*. (Cambridge: Cambridge University Press, 1977, 2013), p. 72-95.

Saskia Sassen, "Public Interventions. The Shifting Meaning of the Urban Condition," *Hybrid Space*, *Open* 11 (2006), p. 18-26.

### **Performative placemaking**

Contemporary Dance Terms" handout

James Corner, "The Agency of Mapping: Speculation, Critique and Invention." *Mappings*, Denis Cosgrove, Ed., (London: Reaktion, 1999), 213-52.

Juhani Pallasmaa, "Hapticity and Time: Notes on Fragile Architecture," *The Architectural Review* (May 2000), pp. 78-84.

Mike Pearson, "Models and Approaches," *Site Specific Performance*, (New York: Palgrave Macmillan, 2010), p. 18-46.

Miwon Kwon, "By Way of Conclusion: One Place after Another," *One Place After Another: Site-specific Art and Locational Identity*, (Cambridge: MIT Press, 2004), 156-167.

Paul Connerton, "Bodily Practices" *How Societies Remember*, (New York: Cambridge University Press, 1989), p. 72-104.

Robert Levine, "A Geography of Time The Temporal Misadventures of a Social Psychologist, or How Every Culture Keeps Time Just a Little Bit Differently," <https://www.nytimes.com/books/first/l/levine-time.html> (August 29, 2016).

Sarah Williams Goldhagen, *Welcome to Your World: How the Built Environment Shapes Our Lives*, (New York: Harper Collins, 2017).

Setha Low, *Spatializing Culture: The Ethnography of Space and Place*, (New York: Routledge, 2016).

Sophie Wolfrum, "Design and Performativity—Designing Performativity," *Performative Urbanism: Generating and Designing Urban Space*, Sophie Wolfrum and Nikolai Frhr. V. Brandis (eds.), (Berlin, Jovis, 2015), p.177-185.

### **Urban/landscape Design readings**

Elliott Maltby and Gita Nandan, The Field Guide to Fences: How the barriers we use define our spaces and ourselves, from the mundane to the maddening," *Next City*, January 2, 2017, <https://nextcity.org/features/view/nyc-field-guide-fences-public-space>, (Accessed September 3, 2107).

Emily Talen, *Design for Diversity: Exploring Socially Mixed Neighborhoods*, (Architectural Press, 2008).

<http://landscapeandurbanism.blogspot.com/2011/07/reading-landscape-terra-fluxus.html>

James Corner, "Terra Fluxus" *The Landscape Urbanism Reader*, Charles Waldheim, ed. (New York: Princeton Architectural Press, 2006), p. 21-33.

Jan Gehl, *Life Between Buildings: Using Public Space*, (Washington DC: Island Press, 2011).

Jeffrey Hou, *Insurgent Public Space: Guerrilla Urbanism and the Remaking of Contemporary Cities*, (New York: Routledge, 2010).

Kim Dovey, *Urban Design Thinking: A Conceptual Toolkit*, (London: Bloomsbury Academic, 2016).

Mary Fialko, Jennifer Hampton, "," University of Washington, Green Futures Research and Design Lab, n.d. <http://greenfutures.washington.edu/index.php/projects/detail/activating-alleys-for-a-lively-city>, (Accessed September 3, 2107).

Michael Southworth, "Reclaiming the Walkable City," *Frameworks* 4 (Fall 2006), 16-23.

<http://ced.berkeley.edu/downloads/pubs/frameworks/fa06/southworth.06.fw.4.16.pdf>, (Accessed September 3, 2107).

Mohsen Mostafavi, "Why Ecological Urbanism Now?" Mohsen Mostafavi and Gareth Doherty Editors, (Zurich: Lars Müller, 2016), p. 12-51

Nan Ellin, *Integral Urbanism*, (New York: Routledge, 2006).

National Association of City Transportation Officials, *Urban Street Design Guide*, (New York: National Association of City Transportation Officials, 2013).

Pedro Gadanho, *Uneven Growth: Tactical Urbanisms for Expanding Megacities*, (New York: The Museum of Modern Art, 2014).

Quentin Stevens, *The Ludic City: Exploring the Potential of Public Spaces*, (New York: Routledge, 2007), 152-177.

Stan Allen, "Notations and Diagrams: Mapping the Intangible," *Practice: Architecture, Technique and Representation*, (New York: Routledge, 2009), p. 40-70.

Sue McGlynn, Ian Bentley, Graham Smith, Alan Alcock, Paul Murrain, and John Bennett, *Responsive Environments*, (London: Architectural Press, 1985).  
US Department of Housing and Urban Development, "Connecting to Success: Neighborhood Networks Asset Mapping Guide," Office of Multifamily Housing Programs, <https://4good.org/adrienne-bitoy-jackson/digital-inclusion-tool-kit-hud-s-neighborhood-networks-asset-mapping-guide>, (Accessed September 3, 2017).  
Dan Louche *Tiny House Design and Construction Guide*, (Tilt Development, 2016).

### **Public Interest Design**

Bella Martin, Bruce Hanington, *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*, (Beverly: Rockport Publishers, 2012).  
[http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement\\_Method\\_Card\\_Deck\\_3x5.pdf](http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement_Method_Card_Deck_3x5.pdf)  
IDEO.org, *The Field Guide to Human-Centered Design*, (IDEO, 2015). Free download at <http://www.designkit.org/resources/1>  
Lisa Abendroth and Bryan Bell, *Public Interest Design Practice Guidebook: SEED Methodology, Case Studies, and Critical Issues*, (New York: Routledge, 2015).  
Marcos Rosa, Ute E. Weiland, *Handmade Urbanism: From Community Initiatives to Participatory Models*, (Berlin: Jovis Verlag GmbH, 2013).  
Mike Lydon and Anthony Garcia. *Tactical Urbanism: Short-term Action for Long-term Change*, (Washington : Island Press, 2000).  
Nabeel Hamdi, *Small Change: The Art of Practice and the Limits of Planning in Cities*, (London: Earthscan, 2004).  
Rachel Minnery, "Public Interest Design," *The Architects Handbook of Professional Practice*, (New York: Wiley, 2013), 117-166.  
Roberta Feldman, Sergio Palleroni, David Perkes, Bryan Bell, "Wisdom from the Field: Public Interest Architecture in Practice," <http://www.publicinterestdesign.com/wp-content/uploads/2013/07/Wisdom-from-the-Field.pdf>.

### **Milwaukee histories**

Patrick D Jones, *The Selma of the North: Civil Rights Insurgency in Milwaukee*, (Cambridge: Harvard University Press, 2009).  
Paul Geenen, *Sherman Park: A Legacy of Diversity in Milwaukee*, (Charleston: History Press, 2012).

### **Social Justice**

Bryan Bell, *Good Deeds, Good Design: Community Service Through Architecture*, (Princeton: Princeton Architectural Press, <http://site.ebrary.com/lib/papress--pub/docDetail.action?docID=10182747>)  
Clarrisa Rile Hayward, Todd Swanstrom, "Introduction: Thick Injustice," *Justice and the American Metropolis*, (Minneapolis: University of Minnesota Press, 2011).  
Cornel West, "Race and Architecture," *The Cornel West Reader*, (New York: Basic Civitas Books, 1999), p. 456-462  
Michel Laguerre, *Minoritized Space: An Inquiry into the Spatial Order of Things*, (Berkeley: Institute of Governmental Studies, 1999).  
Richard Schein, *Landscape and Race in the United States*, (ed.) (New York: Routledge, 2006), p. 1-18

### **Websites:**

Dance, art, and performance  
<http://synchronousobjects.osu.edu>  
<http://www.placemakingandperformance.com/#placemakingperformance>  
[http://www.ted.com/talks/natalie\\_jeremijenko\\_the\\_art\\_of\\_the\\_eco\\_mindshift](http://www.ted.com/talks/natalie_jeremijenko_the_art_of_the_eco_mindshift)  
<http://www.williamforsythe.de>

Urban Design/Placemaking  
<http://designobserver.com>  
<http://porturbanism.com/work/>  
<http://unpleasant.pravi.me>



<http://www.knightfoundation.org/features/livable-cities/>  
<http://www.moderncities.com>  
<http://www.pps.org>  
[http://www.ted.com/talks/amanda\\_burden\\_how\\_public\\_spaces\\_make\\_cities\\_work?language=en](http://www.ted.com/talks/amanda_burden_how_public_spaces_make_cities_work?language=en)  
<https://nextcity.org>  
<https://placesjournal.org>  
<https://www.citylab.com>  
[https://www.ted.com/talks/janette\\_sadik\\_khan\\_new\\_york\\_s\\_streets\\_not\\_so\\_mean\\_any\\_more?language=en](https://www.ted.com/talks/janette_sadik_khan_new_york_s_streets_not_so_mean_any_more?language=en)  
<http://www.asla-ncc.org/everyday-placemaking/>  
[http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR\\_Toolkit\\_-\\_Present.pdf](http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR_Toolkit_-_Present.pdf)

#### Research

<http://archinect.com/news/article/54767042/drawing-architecture-conversation-with-perry-kulper>  
<http://nelson.wisc.edu/che/events/place-based-workshops/2009/project/index.php>  
[http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR\\_Toolkit\\_-\\_Present.pdf](http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR_Toolkit_-_Present.pdf)  
[http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement\\_Method\\_Card\\_Deck\\_3x5.pdf](http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement_Method_Card_Deck_3x5.pdf)  
<http://www.williamcronon.net/researching/index.htm>

#### Walkability

<http://library.ite.org/pub/e1cff43c-2354-d714-51d9-d82b39d4dbad>  
[https://www.ted.com/talks/jeff\\_speck\\_4\\_ways\\_to\\_make\\_a\\_city\\_more\\_walkable](https://www.ted.com/talks/jeff_speck_4_ways_to_make_a_city_more_walkable)  
[https://www.ted.com/talks/jeff\\_speck\\_the\\_walkable\\_city](https://www.ted.com/talks/jeff_speck_the_walkable_city)  
<http://www.designforwalkability.com/walkability-principles/>  
<https://www.planetizen.com/tag/walkability>  
Habitat For Humanity, A Pattern Book for Neighborly Houses,  
[https://www.classicist.org/workspace/pdf/1\\_HabitatPB\\_Overview.pdf](https://www.classicist.org/workspace/pdf/1_HabitatPB_Overview.pdf),  
[https://www.classicist.org/workspace/pdf/3\\_HabitatPB\\_Housing.pdf](https://www.classicist.org/workspace/pdf/3_HabitatPB_Housing.pdf),  
[https://www.classicist.org/workspace/pdf/2\\_HabitatPB\\_Neighborhood.pdf](https://www.classicist.org/workspace/pdf/2_HabitatPB_Neighborhood.pdf),

#### Micro Housing

<http://microshowcase.com/microdwell/microhousing-an-overview/>  
<http://www.archdaily.com/tag/micro-housing>  
<http://www.builderonline.com/tag/micro-housing>  
<http://www.jsonline.com/videos/money/blogs/land-and-space/2017/03/10/land-and-space-trend-micro-apartments/98962796/>  
<http://www.metropolismag.com/tag/micro-housing/>  
<https://www.curbed.com/maps/microhousing-micro-dwelling-small-space-living-apartment>  
<https://www.curbed.com/micro-apartments>  
<https://www.dezeen.com/tag/micro-homes/>

#### **Drawing and representation books available in the Resource Center.**

*Small scale: creative solutions for better city living.* SB472.7.M655 2010

*This is not architecture,* NA2584.T48 2001

*Old buildings, new forms: new directions in architectural transformations.* TH3411.B644 2013

*New forms: plans and details for contemporary architects.* NA687.N68 2009

*Maps in Minds : Reflections on Cognitive Mapping.* G71.5.D68

*Studio Mumbai 2003-2011: ways of doing and making (El Croquis no. 157),* CT274.S785 E157 2011

*SANAA Kazuyo Sejima, Ryue Nishizawa – 2011-2015: continuity systems (El Croquis no. 180)*

CT274.S273 E180 2015

*SANAA Kazuyo Sejima, Ryue Nishizawa – 1998-2004: ocean of air (El Croquis no. 121/122)* CT274.S273 E121 2004

SANAA Kazuyo Sejima, Ryue Nishizawa – 2008-2011: *inorganic architecture* (El Croquis no. 155)  
CT274.S273 E155 2011

Valerio Olgiati 1996-2011: *harmonized discordances* (El Croquis no. 156) CT274.O55 E156 2011

Zaha Hadid : 1996-2001 – *landscape as a plan* (El Croquis no. 103). CT274.H314 E35 2001

Foreign Office Architects 1996-2003 : *complexity and consistency* (El Croquis no. 115/116) CT274.F65  
E35 2003

XDGA Xaveer de Geyter : 1992-2005 – *building in negative space* (El Croquis no. 126) CT274.D848 E35  
2005

Herzog and de Meuron 2005-2010 : *programme, monument, landscape* (El Croquis no. 152/153)  
CT274.H48 E5152 2010

David Chipperfield : 1991-2001 – *spatial abstraction* (El Croquis no. 87), CT274.C45 E35 2001

Joao Luis Carrilho da Graca: 2002-2013 – *drawing connections, building guidelines* (El Croquis no. 170),  
NA1329.C37 E170 2014

Caruso St. John 1993-2013: *form and resistance* (El Croquis no. 166), CT274.C378 C166 2013

David Chipperfield : 2010-2014 – *figure and abstraction* (El Croquis no. 174/175), CT274.C45 E175 2014

MVRDV : 2003-2014 *evolutionary city* (El Croquis 173) CT274.M897 E173 2014

*Uneven growth: tactical urbanisms for expanding megacities.* HT151.U54 2014

*Tactical urbanism: short-term action for long-term change.* HT151.L846 2015



Figure: Leon Ferrari, Pen and Ink

## Schedule

Wk	Date and Location	Scheduled tasks + Readings	Notes
1	Readings: "Picturing Milwaukee: Urban Public Space in the Age of the Anthropocene," <i>Placing the Golden Spike: Landscapes of the Anthropocene</i> . Exhibition Catalog, Institute of Visual Arts, INOVA, March 26-June 13, 2015, Dehlia Hannah and Sara Karjewski Editors, (Oregon: Publication Studio, 2015), 136-148. Mike Pearson, "Models and Approaches," <i>Site Specific Performance</i> , (New York: Palgrave Macmillan, 2010), p. 18-46. Sarah Williams Goldhagen, "The Bodily Basis of Cognition," <i>Welcome to Your World: How the Built Environment Shapes Our Lives</i> , (New York: Harper Collins, 2017), 91-132.		
	Tuesday September 5, 2017 SARUP	Introductions	Key pickup in front of AUP 150 at 1:50 PM Assignment 1: Encounter handed out
	Thursday September 7, 2017 SARUP	Studio work Reading discussion	Complete readings before class
	Friday September 8, 2017 On Site	Site visit to Sherman Park and Washington Park	
2	Readings: "Discarding Corb's Shoes: Marginal Voices and Local Histories from the Urban Edge," <i>Chandigarh Rethink: Transforming Ruralities &amp; Edge(ness) in Global Urbanities</i> , Manu Sobti (Ed.), (San Francisco, ORA Editions, 2017). Saskia Sassen, "Public Interventions. The Shifting Meaning of the Urban Condition," <i>Hybrid Space, Open 11</i> (2006), p. 18-26. <a href="https://www.google.com/search?client=safari&amp;rls=en&amp;q=Open+2006/No.+11/Hybrid+Space&amp;ie=UTF-8&amp;oe=UTF-8">https://www.google.com/search?client=safari&amp;rls=en&amp;q=Open+2006/No.+11/Hybrid+Space&amp;ie=UTF-8&amp;oe=UTF-8</a>		
	Tu September 12, 2017 SARUP	Combined class with Dance 490 Pin Up Assignment 1	Combined class: 1:30-3:45 PM Examples of polarity in architecture and dance 4:00-5:20 Pin up
	Th September 14, 2017 SARUP	Guest Lecture To read: <a href="#">Defining the Just City Beyond Black and White</a> , Toni L. Griffin <a href="#">In It Together</a> , Lesley Lokko <a href="#">Urban Spaces and the Mattering of Black Lives</a> , Darnell Moore <a href="#">Ceci n'est pas une pipe: Unpacking Injustice in Paris</a> , François Mancebo	Complete readings before class
	F September 15, 2017 On Site	Attend on site event Amaranth Café, 4:00 PM Farmers market, 5:00PM CNJ Latin Jazz	5-8 PM Café open.
3	Readings: Stan Allen, "Notations and Diagrams: Mapping the Intangible," <i>Practice: Architecture, Technique and Representation</i> , (New York: Routledge, 2009), p. 40-70. US Department of Housing and Urban Development, "Connecting to Success: Neighborhood Networks Asset Mapping Guide," Office of Multifamily Housing Programs, <a href="https://4good.org/adrienne-bitoy-jackson/digital-inclusion-tool-kit-hud-s-neighborhood-networks-asset-mapping-guide">https://4good.org/adrienne-bitoy-jackson/digital-inclusion-tool-kit-hud-s-neighborhood-networks-asset-mapping-guide</a> , (Accessed September 3, 2017).		
	Tu September 19, 2017 SARUP	Reading discussions	Complete readings before class
	Th September 21, 2017 TBD	Combined class with Dance 490 Pin Up at 4:00	Dance and architecture present map assignment
	F September 22, 2017 SARUP	Work	

4	Readings: <a href="http://landscapeandurbanism.blogspot.com/2011/07/reading-landscape-terra-fluxus.html">http://landscapeandurbanism.blogspot.com/2011/07/reading-landscape-terra-fluxus.html</a> James Corner, "Terra Fluxus" <i>The Landscape Urbanism Reader</i> , Charles Waldheim, ed. (New York: Princeton Architectural Press, 2006), p. 21-33. Mohsen Mostafavi, "Why Ecological Urbanism Now?" Mohsen Mostafavi and Gareth Doherty Editors, (Zurich: Lars Müller, 2016), p. 12-51 Jan Gehl, <i>Life Between Buildings: Using Public Space</i> , (Washington DC: Island Press, 2011).		
	Tu September 26, 2017 SARUP	Reading discussions	Complete readings before class
	Th September 28, 2017 SARUP	Assignment 1 Final REVIEW	All final boards need to be ready and pinned up by 1:30 PM.
	F September 29, 2017 SARUP	Studio Planning and discussion	Assignment 2: Encounter handed out Planning and discussion
5	Readings: Bruce Hanington, <i>Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions</i> , Rockport Publishers, 2012). IDEO.org, <i>The Field Guide to Human-Centered Design</i> , (IDEO, 2015). Free download at <a href="http://www.designkit.org/resources/1">http://www.designkit.org/resources/1</a>  See also, <a href="http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR_Toolkit_Present.pdf">http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR_Toolkit_Present.pdf</a> <a href="http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement_Method_Card_Deck_3x5.pdf">http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement_Method_Card_Deck_3x5.pdf</a>		
	Tu October 3, 2017 SARUP	In class work and discussions around field work and assigned readings.	Please make sure that you work with your community contact to organize the event. The potential dates are 10/7, 10/12* <sup>4</sup> , 10/13 or 10/14.
	Th October 5, 2017 As per student need	Work as per student needs	
	F October 6, 2017 SARUP	Pin Up in studio	You should be able to demonstrate the plans for the event next week in details. All props should be ready.
	Saturday October 7, 2017 ALTERNATE DATE	Project 2 culmination On site event Engagement with stakeholders	Assignment 2: Engage Community event designed and implemented by students All documentations and event planning to be completed by students
6	Readings: Marcos Rosa, Ute E. Weiland, <i>Handmade Urbanism: From Community Initiatives to Participatory Models</i> , (Berlin: Jovis Verlag GmbH, 2013).		
	Tu October 10, 2017 SARUP	Reading discussions In class work desk crits, Pin Up	
	Th October 12, 2017 On Site	Project 2 culmination On site event Engagement with stakeholders	Assignment 2: Engage Community event designed and implemented by students All documentations and event planning to be completed by students  *ON SITE DANCE PRESENTATION

<sup>4</sup> Please note that you will have to attend the on-site dance performance on this day. So schedule your activities accordingly. You may use this event to shore up your project.



	F October 13, 2017 On Site	Project 2 culmination On site event Engagement with stakeholders	Assignment 2: Engage Community event designed and implemented by students All documentations and event planning to be completed by students
	Saturday October 14, 2017	Project 2 culmination On site event Engagement with stakeholders	Assignment 2: Engage Community event designed and implemented by students All documentations and event planning to be completed by students
7	<p>Readings:</p> <p>Jan Gehl, <i>Life Between Buildings: Using Public Space</i>, (Washington DC: Island Press, 2011).  Mary Fialko, Jennifer Hampton, “,” University of Washington, Green Futures Research and Design Lab, n.d. <a href="http://greenfutures.washington.edu/index.php/projects/detail/activating-alleys-for-a-lively-city">http://greenfutures.washington.edu/index.php/projects/detail/activating-alleys-for-a-lively-city</a>, (Accessed September 3, 2107).  National Association of City Transportation Officials, <i>Urban Street Design Guide</i>, (New York: National Association of City Transportation Officials, 2013).  Mike Lydon and Anthony Garcia. <i>Tactical Urbanism: Short-term Action for Long-term Change</i>, (Washington : Island Press, 2000).  Elliott Maltby and Gita Nandan, The Field Guide to Fences: How the barriers we use define our spaces and ourselves, from the mundane to the maddening,” <i>Next City</i>, January 2, 2017, <a href="https://nextcity.org/features/view/nyc-field-guide-fences-public-space">https://nextcity.org/features/view/nyc-field-guide-fences-public-space</a>, (Accessed September 3, 2107).</p>		
	Tu October 17, 2017 On Site Production		On site work
	Th October 19, 2017 On Site Production		Arijit is out of town
	F October 20, 2017 On Site Production		Arijit is out of town
8	<p>Readings:</p> <p>Jan Gehl, <i>Life Between Buildings: Using Public Space</i>, (Washington DC: Island Press, 2011).</p>		
	Tu October 24, 2017 TBD	In class discussion	
	Th October 26, 2017 TBD	Design and installation work	
	F October 27, 2017 On Site	Design and installation work	
9	<p>Readings:</p> <p>Jan Gehl, <i>Life Between Buildings: Using Public Space</i>, (Washington DC: Island Press, 2011).</p>		
	Tu October 31, 2017 SARUP	Work	
	Th November 2, 2017 SARUP	Work	
	F November 3, 2017 TBA	On site review	Assignment 2 Final Review Assignment 3 handed out.
10	<p>Readings:</p> <p>Jan Gehl, <i>Life Between Buildings: Using Public Space</i>, (Washington DC: Island Press, 2011).  Habitat For Humanity, A Pattern Book for Neighborly Houses</p>		
	Tu November 7, 2017 SARUP	In Class Discussion	

	Th November 9, 2017 SARUP	Work	
	F November 10, 2017 SARUP	Pin Up	Assignment 3: Pin up
11	Tu November 14, 2017 SARUP	Work	
	Th November 16, 2017 SARUP	Work	
	F November 17, 2017 SARUP	Work	Arijit is out of town
13	Tu November 21, 2017 On Site Location TBA	Mid Review	Final Review
	Th November 23, 2017 BREAK	THANKSGIVING RECESS	
	F November 24, 2017 BREAK		
14	Tu November 28, 2017 SARUP	Work and desk discussions	
	Th November 30, 2017 SARUP	Work and desk discussions	
	F December 1, 2017 SARUP	Final Production	
15	Tu December 5, 2017 SARUP	Final Production	
	Th December 7, 2017 SARUP	Final Production	
	F December 8, 2017 SARUP	Final Production	
	Saturday December 9, 2017 AFTERNOON AND EVENING On Site, WP	Presentation and exhibit at Finney Library	Final community exhibit of boards
16	Tu December 12, 2017	Final Production	Make final changes for final review
	Th December 14, 2017	Final Review	Final class review

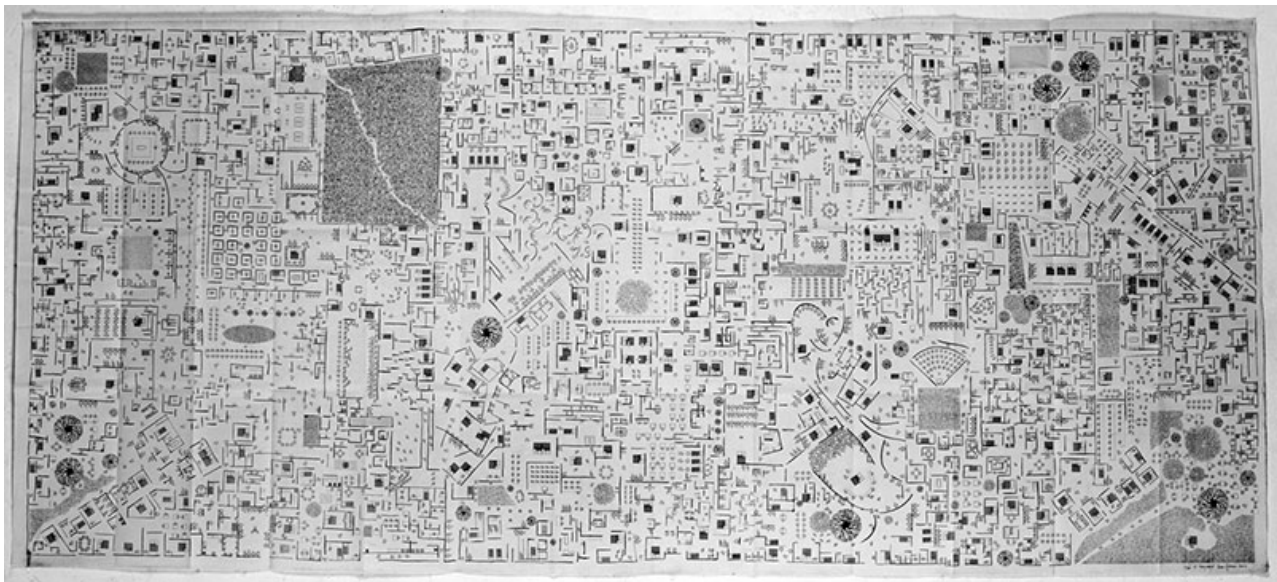


Figure: Architecture of Madness, Leon Ferrari

## Project Description

# Design Process

## Embodied placemaking and Architectural Design



Figure: Planet, 1979. Stainless Steel, 51" dia, Leon Ferrari. Museum of Modern Art, New York

Suggestions: Clearly enunciate rules of engagement and change. Just because you design a publicly accessible space, does it automatically mean that people will come and use these spaces? No. How then would your design encourage innovative and appropriate uses? How could you design for long-term use and ownership? Clarify a series of rules/agreements that will define future interventions. What could potentially happen over a 5-year, 10-year and 20-year period? Remember, on the one hand, when agreements and rules are too restrictive and proscriptive, cultural innovations, change, and diversity are stifled. On the other hand, rules and agreements that are too loose produce anarchy and a lack of identity.

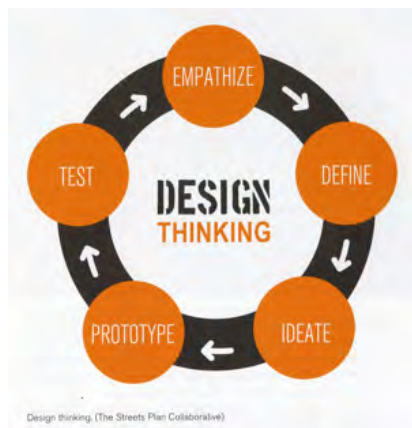
Sophie Wolfrum and Nikolai Frhr. V. Brandis, *Performative Urbanism: Generating and Designing Urban Space*, (Berlin, Jovis, 2015), p.177-185.  
Robert Levine, "A Geography of Time The Temporal Misadventures of a Social Psychologist, or How Every Culture Keeps Time Just a Little Bit Differently," <https://www.nytimes.com/books/first/l/levine-time.html> (August 29, 2016).  
Juhani Pallasmaa, "Hapticity and Time: Notes on Fragile Architecture," *The Architectural Review* (May 2000), pp. 78-84.  
Kim Dovey, *Urban Design Thinking: A Conceptual Toolkit*, (London: Bloomsbury Academic, 2016).  
Emily Talen, *Design for Diversity: Exploring Socially Mixed Neighborhoods*, (Architectural Press, 2008).  
Nan Ellin, *Integral Urbanism*, (New York: Routledge, 2006).  
Sarah Williams Goldhagen, *Welcome to Your World: How the Built Environment Shapes Our Lives*, (New York: Harper Collins, 2017).  
Mike Lydon and Anthony Garcia, *Tactical Urbanism: Short-term Action for Long-term Change*, (Washington: Island Press, 2000).

### What is Embodied Placemaking?

This semester our project challenges us to consider **time**, **site**, **form**, and the **human body** as variables in the design process. Our argument is that such a process enhances diversity in design. We use the term, "diversity," broadly—in order to refer to a multiplicity of class, gender, occupational, age, language, bodily ability, memories, and histories. In fact, designing for a single diversity-variable reproduces stereotypes—instead we examine intersectional concepts relating multiple diversity-variables. The best way to achieve this goal is to think of a system of activities and a system of settings as suggested by Amos Rapoport. For each stakeholder (group or individual) we

may consider a network of places and practices that define their everyday world. Then we may examine how issues of diversity impact these systems.

**Time:** In 2014, SARUP M-Arch student Hillary Byrne, suggested that time — more specifically, change over time — was a design tool. According to her, temporality produces a spatial rhythm, a syncopated world that changes during days, nights, seasons and uses. Time, as it changes, also brings in transforming conditions of light and color. See [www.citizenarchitects.weebly.com](http://www.citizenarchitects.weebly.com) for examples of her work.



**Site:** Scholar Amos Rapoport urges us to think of architecture as part of a larger network, or system, of relationships. These relationships can be in the form of people, places and events. For more on this please refer to Amos Rapoport, "Systems of activities and systems of settings," in S. Kent (Ed.) *Domestic Architecture and the Use of Space* (Cambridge: Cambridge University Press, 1990), 9-20.



**Form:** In 2014, Claire Olson, who took this studio, suggested that we rethink and creatively adapt existing infrastructure to serve diverse functions and needs of multiple local stakeholders. Olson's project focused on an alley behind Amaranth Café. Some of the uses she suggested included those that these spaces were not originally design for. But how do we reconsider infrastructure in innovative ways? What tools, tricks and design strategies are available to the designer to help them in this process? Olson suggested a taxonomy of spatial "parts" or a tool-kit

Suggestion: You do not need to rediscover representational techniques. Go to the Resource Center and ask Sharadha for help. She is aware of your assignment and has books ready for your perusal. Ask students who took Professor Cornelius' studio on representation. Check out the books by Nadia Amoroso

Suggestion: You are asked to map experience, affect, movement and emotions to delineate site. It requires you to be more experimental in your cartography. Using the phone app EveryTrail ([www.everytrail.com](http://www.everytrail.com)), The Bike Computer, or a comparable GPS tracking system) create a GPS drawing that amplifies points made by Miwon Kwon or Simon Sadler. "Consider a description of this mediated medium by an early proponent. 'Jeremy Wood started GPS drawing to explore the expressive qualities of digitally tracing his daily movements. His work binds the arts and sciences by using languages of drawing and technology to present a personal cartography. By revealing ones tracks the technology can introduce new approaches to travel, navigation and local awareness. GPS drawing engages a range of creative applications and challenges perceptions of scale by traveling as a geodetic pencil.'"

Some suggested strategies include:

1. A virtual journey: Plotting a course for others to follow with highlights and points of interest, can contain photographs.
2. Drawing overlay: Journey of the possible/impossible. Draw over a map in advance with your own iconography-maybe challenging to traverse.
3. Pre-planned working with the map: Extrapolate a route by studying a map ahead of time and find premeditated image therein.
4. Open space as empty canvas: Turn on tracking in Everytrail® and watch your phone as you move making a trail or drawing in real time—allows engagement and interactivity as you discover the site. This process challenges you to transform a affective experience into something that makes sense to others.
5. Conceptual and experimental: Explore the creative potentials of technology.

topographical, physical (figure-ground variations, objects, buildings, gates, hardscapes and softscapes), transportation networks (bus-lines, streets, sidewalks) information. We will do secondary research and talk to residents and users. During this initial mapping process, we will produce three (minimum) sets of drawings: first set will be analytic and diagrammatic representations of the architectural orders within the physical environments adapting traditional orthogonal projections. The second set of maps will be informational, identifying the flows of various environmental and ecological elements (climate, elements, human, flora, fauna, and non-human objects). We will map the site as assets — as lived environments. We will look for empty / open lots, foreclosed and boarded up properties, parking lots, or alleys.

The third set of maps will not even look like a map, but will be tree-like in nature. They are called taxonomic drawings. They will create a hierarchy of terms and ideas that offers a perspective on this site.

Refer to the Corner reading for ideas around mapping.

James Corner, "The Agency of Mapping: Speculation, Critique and Invention." *Mappings*, Denis Cosgrove, Ed., (London: Reaktion, 1999), 213-52.

*Grading: Grades will depend on the 1) clarity and depth of analysis, 2) innovative yet clear diagramming/drawing quality, 3) iterations of analysis (i.e. the number of times you map and number of*

that could be employed to rethink and redesign. To produce such a tool-kit she generated a library of spaces and forms—small, medium, large and extra-large spaces, planes and surfaces with definite textures, shapes and sizes, linear elements placed in rhythmic intervals created by the organization and arrangement of formal geometric architectural elements in the site.

**Body:** The human body as a design element allows you to rethink how you use scale. The scale at which our bodies operate differ from buildings. Buildings last for decades, buildings are larger than humans; humans experience life in more transient and sensory ways. How can we produce designs that cater to the physiological, psychological and neurological needs of human beings?

### Design Process

The design process that we will follow was developed in this studio. It involves three interconnected and iterative steps. These steps work in iterative and recursive ways. That means that we should be moving back and forth between the three steps in order to inform each of them. We may complete step 1, then work on step 2 and then return to step 1 to revise our argument and thesis, redo the steps again and so on, in order to fine tune our idea before we move into step 3. For each step we should apply the "design-thinking" process discussed in the tactical urbanism reading by Lydon and Garcia.

#### Step 1: Encounter

The first step is to map the physical world in innovative ways and to express our personal interpretations of the scene. We will collect demographic, climatic (wind, runoff, soil quality),

map experiments) 4) *comprehensive understanding of the site, its constituent elements and conditions* and 5) *sophistication with which you understand and analyze the sense of place, time, site, and body.*

Suggestion: Create a visual taxonomy chart. This project challenges you to identify and create taxonomy of outdoor and in-between spaces. To do this,

1. Categorize a series of open spaces based on dimensions and proportions.
2. Identify and classify a series of open spaces based on micro-climates (that may include eddies, topography, water runoff, flora and fauna)
3. Organize a taxonomy based on light
4. Identify spatial zones based on materials (soft, hard, concrete, grass etc.)
5. Define a series of place-types based on activities.

Suggestion: Design spaces in between buildings—streets, sidewalks, niches, backyards, alleys, rooftops, empty lots and open spaces. Any community is built on agreement and trust. Based on the four principles of integral urbanism (hybridity, porosity, vulnerability and authenticity) you may design spaces in between buildings (edges, sidewalks, yards, alleys). Consider multiple hierarchies of privacy as you design these spaces. Consider how the 5 ordering systems (dimensions, structure, access, privacy, assemblage/ tectonics, form, and light) may help you design a system of outdoor settings in this neighborhood.

## Step 2: Engage

While our intellect, emotions and senses help us enter a scene, a deeper understanding requires us to *communicate* with the many users and stakeholders of the site. Designing multiple forms of engagement is part of the design process. Engagement ranges from direct conversations, formal interviews, informal talking, observations, participant observation, participating in community and public events, newspaper and media analysis, archival and historical research. Three primary texts that will help us develop encounters are:

1. IDEO.org, *The Field Guide to Human-Centered Design*, (IDEO, 2015). Free download at <http://www.designkit.org//resources/1>
2. Lisa Abendroth and Bryan Bell, *Public Interest Design Practice Guidebook: SEED Methodology, Case Studies, and Critical Issues*, (New York: Routledge, 2015).
3. Bruce Hanington, *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*, Rockport Publishers, 2012).

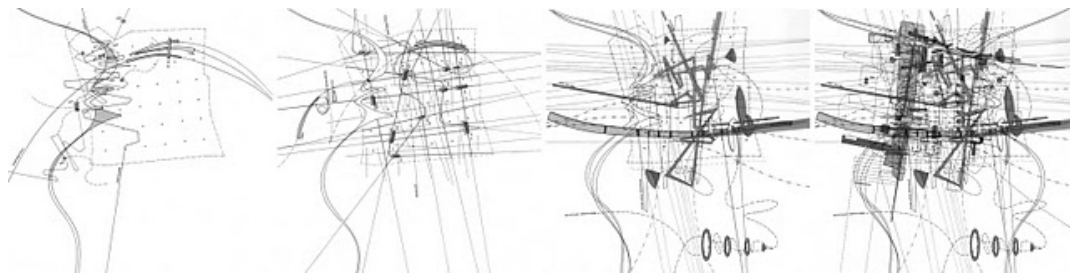
*Grading: Grades will depend on the 1) number of times you engage with users, 2) the variation and diversity of users you engage with, 3) the innovative and rigorous methods of engagement, 4) quality of documentation and analysis of user interviews.*

## Step 3: Enact

This is when we produce a design intervention plan. However, even this process is recursive since once we create a sketch idea of what should happen, we need to re-engage with the stakeholders to evaluate and review your ideas. Step 3 requests us to build a catalytic installation and design a long-term development plan for our site.

*Grading: Grades will depend on the 1) number of times you engage with users in order to evaluate and review your design ideas, 2) the clarity and innovativeness of your design idea, 3) appropriateness and reliability of your idea, 4) quality of documentation and drawings.*

In 2014 Michael Babbitt and Hebah Abu Baker suggested *catalytic intervention* as a possible design reaction to the needs of Milwaukee's neighborhoods. Such interventions may be small and DIY at the initial stage, but they have the potential to snowball further changes and engage multiple stakeholders. Babbitt suggested that the best location for such interventions would be along edges. He was referring to border zones, spaces that occupy a position between and betwixt multiple sites, social spaces and zones. Border zones are powerful spaces because they are domains where new ideas, hybrid forms and shared concepts are prevalent.



## Scope and Location

Location 1: Center Peace Neighborhood (region between 38<sup>th</sup> St. and Grant Boulevard, Meinecke Avenue and Center Street).

The objective is to examine how an embodied experience of “moving perpendicular to the street” produces new forms of networks and systems of public spaces in a neighborhood. Practically this means that we will identify physical and social assets located in this neighborhood and link in ways that create a network perpendicular to the street infrastructure.

Our objective for the Center Peace neighborhood is to design a vibrant pedestrian-oriented community for children, elderly and veterans. Remember to integrate all the open spaces using productive gardens or Peace Gardens. Examine ways to redesign streets to encourage pedestrian and human activities and dissuade speeding cars. Students will be assigned one or more of the following design programs 1) children’s spaces, 2) vacant building rehabilitation, 3) veterans’ micro-housing.

Suggestion: How do you find people to interview or collaborate? Instead of depending on individuals or asking for appointments, go to a public place where there are people present—bus stops, children playing on the street, cafes, grocery stores and neighborhood stores and engage them with maps, drawings and questions. Take your studio to the street instead of waiting for people to turn up.

Possible outcomes: SWOT analysis, site analysis, architectural design, urban design, and landscape design. Installations across the neighborhood that encourages connections and movements perpendicular to the streets. veterans housing, micro housing, rehabs with innovative programming, child centered designs, architectural design with plans, sections, site plans, long term 5-20-year plan, landscape interventions, streetscape and urban design plans, material systems diagrams, and planting suggestions.

Location 2: Sherman and North Avenue intersection.

The objective of this project is to redesign the Finney Library, rehab interiors of the Community Baptist Church, redesign the current street and bus stop, and insert catalytic building(s) to promote long term development of this intersection as a hub for urban agriculture, food security, and sustainability. Students will be assigned one or more of the following design programs 1) vacant building rehabilitation, 3) food-related micro spaces.

Possible outcomes: SWOT analysis, site analysis, architectural design, urban design, and landscape design, food systems, installations around Finney and bus-stop, innovative programming, cost-benefit analysis, architectural design with plans, sections, site plans, long term 5-20-year plan, landscape interventions, streetscape and urban design plans, material systems diagrams, and planting suggestions.

Location 3: Amaranth Square at the intersection of Lisbon Avenue and 34<sup>th</sup> Street. Our intention is to design a network of places that encourage a vibrant public life around food, art, children and diversity at the Lisbon and 34<sup>th</sup> crossing. Our project should build upon the previous design ideas to develop the back alley and green spaces next to Amaranth Café.

Consider new programs for the empty building next to the café, identify innovative programming to rehab vacant buildings, and suggest 1 new micro-building design for neighboring empty lots. We will be working with the café owner and MSOE students to identify the design programs for this site.

Possible outcomes: SWOT analysis, site analysis, architectural design, urban design, and landscape design. Installations across the neighborhood. Innovative programming, cost-benefit analysis, architectural design with plans, sections, site plans, long term 5-20-year plan, landscape interventions, streetscape and urban design plans, material systems diagrams, and planting suggestions.



Community Art: One Block Farther, Bridgette Binczak, UWM 2016

## assignments



# September: Encounter

## Assignment 1

General Goal: This assignment examines how to represent and interpret this site and to determine holistic ways to intervene in this landscape. The project takes you through multiple iterations. You will experiment with various forms of research, data collection, and visualization of your findings. This is not a group assignment (except for the module with dance students). You are expected to conduct individual explorations. However, you are encouraged to share data, expertise, and labor. Try not to duplicate effort.

### Week 1: Chorography

Jan Gehl, *Life Between Buildings: Using Public Space*, (Washington DC: Island Press, 2011).  
Arijit Sen, "Picturing Milwaukee: Urban Public Space in the Age of the Anthropocene," *Placing the Golden Spike: Landscapes of the Anthropocene*. Exhibition Catalog, Institute of Visual Arts, INOVA, March 26-June 13, 2015, Dehlia Hannah and Sara Karjewski Editors, (Oregon: Publication Studio, 2015), 136-148.

Mike Pearson, "Models and Approaches," *Site Specific Performance*, (New York: Palgrave Macmillan, 2010), p. 18-46.

Sarah Williams Goldhagen, "The Bodily Basis of Cognition," *Welcome to Your World: How the Built Environment Shapes Our Lives*, (New York: Harper Collins, 2017), 91-132.

Goal: This week you will have a chance to visit the sites. Using Mike Pearson's model, map, make notations, and document your first experience of being in the site. Slow down. See, hear and explore. This assignment is a test to your ability to capture experiential information and be sensitive to the environment — or how well you use your egocentric and your allocentric perspective (see Goldhagen, 95).

*Due for pin up on Tuesday September 12, 2017 at 4:00 PM after meeting with dance students. Please note that the assignment module with the dance students will be given to you separately. However, you may use the information gathered in that assignment (with appropriate citations) for this presentation.*

### Week 2: Polarities

"Discarding Corb's Shoes: Marginal Voices and Local Histories from the Urban Edge," *Chandigarh Rethink: Transforming Ruralities & Edge(ness) in Global Urbanities*, Manu Sobti (Ed.), (San Francisco, ORA Editions, 2017).

Saskia Sassen, "Public Interventions. The Shifting Meaning of the Urban Condition," *Hybrid Space*, *Open* 11 (2006), p. 18-26.  
<https://www.google.com/search?client=safari&rls=en&q=Open+2006/No.+11/Hybrid+Space&ie=UTF-8&oe=UTF-8>

Robert Levine, "A Geography of Time The Temporal Misadventures of a Social Psychologist, or How Every Culture Keeps Time Just a Little Bit Differently,"  
<https://www.nytimes.com/books/first/l/levine-time.html> (August 29, 2016).

Goal: Now that you have completed a careful analysis of your first impression of the site, you will spend some time collecting demographic, social, economic, historical and other forms of qualitative and quantitative data to prepare a cartographic snapshot of the neighborhood. Here your goal is to identify the various forms of polarities (see <https://www.elsevier.com/connect/using-polarity-thinking-to-achieve-sustainable-positive-outcomes/>) embedded in your site. Consider the following data:

1. Demographic: What kinds of people live in this neighborhood. Who lived here in the past? Ask people, read Paul Geenen (*Sherman Park: A Legacy of Diversity in Milwaukee*),

- Patrick D Jones, (*The Selma of the North: Civil Rights Insurgency in Milwaukee*), or John Gurda (*The Making of Milwaukee*).
2. What are climatic and ecological conditions in this site: consider seasonal changes in wind direction, daylight and nightlight, diurnal and nocturnal microclimates, anthromes and biomes, and rainwater flow.
  3. Explore the past, what this neighborhood looked like, what existed, what changed. This will help you refer to history and memory as you embark upon your design.
  4. Explore the Field School Website and T-Drive Folders to hear interviews and research commentaries.

Due for pin up on Thursday September 21, 2017 at 4:00 PM after meeting with Dance students.

### Week 3: Milieu

Stan Allen, "Notations and Diagrams: Mapping the Intangible," *Practice: Architecture, Technique and Representation*, (New York: Routledge, 2009), p. 40-70.

US Department of Housing and Urban Development, "Connecting to Success: Neighborhood Networks Asset Mapping Guide," Office of Multifamily Housing Programs, <https://4good.org/adrienne-bitoy-jackson/digital-inclusion-tool-kit-hud-s-neighborhood-networks-asset-mapping-guide>, (Accessed September 3, 2017).

#### Goal:

Complete collecting asset-data and related information. Do a SWOT analysis. Integrate the information collected during the previous weeks to produce a series of extensive and intensive<sup>5</sup> chorographic boards showing flux, flows, eddies, networks, nodes, and stops within the site-anthromes.<sup>6</sup>

#### Consider

1. Human flows
2. Flora and Fauna
3. Climate: Sun, wind, water, light
4. History and past
5. Quantitative demographic aggregate data

Each map needs to be accompanied by a one-point perspective, rendered sketch (14" x 11") view of such a landscape.

Produce a taxonomy drawing that describes the way you envision the site in the near or distant future.

Due for pin up on Friday September 29, 2017 at SARUP

### Week 4: Assignment 1 Final Review week (Friday September 29, 2017)

<http://landscapeandurbanism.blogspot.com/2011/07/reading-landscape-terra-fluxus.html>

James Corner, "Terra Fluxus" *The Landscape Urbanism Reader*, Charles Waldheim, ed. (New York: Princeton Architectural Press, 2006), p. 21-33.

Mohsen Mostafavi, "Why Ecological Urbanism Now?" Mohsen Mostafavi and Gareth Doherty Editors, (Zurich: Lars Müller, 2016), p. 12-51

Jan Gehl, *Life Between Buildings: Using Public Space*, (Washington DC: Island Press, 2011).

Goal: Complete all maps and create a taxonomy drawing that describes the way you envision the site in the near or distant future. Be ready with your final boards by 1:30 PM on Friday September 29, 2017.

---

<sup>5</sup> <http://www.esri.com/esri-news/arcuser/winter-2013/understanding-statistical-data-for-mapping-purposes>

<sup>6</sup> "Anthromes, also known as Anthropogenic Biomes, or Human Biomes, are the globally significant ecological patterns created by sustained interactions between humans and ecosystems, including urban, village, cropland, rangeland and seminatural anthromes." <http://ecotope.org/anthromes/faq/>

# October: Engage

## Assignment 2

General Goal: Each of you have a site with different programmatic goals and perspectives. As a reminder: the objective for the Center Peace neighborhood is to design a vibrant pedestrian oriented community for children, elderly and veterans. Using open spaces for productive gardens is also a goal. The goal for the North + Sherman crossing is to envision a community public space and a vibrant food-scape. At the Lisbon + 34<sup>th</sup> crossing our intention is to design a network of places that encourage a vibrant public life around food, art, children and diversity.

Students will form their own teams to work with community members and/or residents to design and implement an on-site event. The objective of this event should be to 1) gather at least 10 users of the site in order to 2) hear community voices and capture residents' aspirations and ideas so that 3) you develop ideas and frameworks to guide your design. At the end of this month-long project, you are expected to "leave behind something tangible" in the neighborhood. This could be a mural, an art installation, a built object, or a Peace Garden. Your success will be judged by 1) number of people you engage, 2) how you engage them (research design), 3) the quality of object you leave behind, and 4) your final report detailing what you find and the sophistication with which you interpret information to inform your design process.

Bruce Hanington, *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*, Rockport Publishers, 2012).

IDEO.org, *The Field Guide to Human-Centered Design*, (IDEO, 2015). Free download at <http://www.designkit.org//resources/1>

Lisa Abendroth and Bryan Bell, *Public Interest Design Practice Guidebook: SEED Methodology, Case Studies, and Critical Issues*, (New York: Routledge, 2015).

Mike Lydon and Anthony Garcia. *Tactical Urbanism: Short-term Action for Long-term Change*, (Washington : Island Press, 2000).

Marcos Rosa, Ute E. Weiland, *Handmade Urbanism: From Community Initiatives to Participatory Models*, (Berlin: Jovis Verlag GmbH, 2013).

### Week 1: Planning

Bruce Hanington, *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*, Rockport Publishers, 2012).

IDEO.org, *The Field Guide to Human-Centered Design*, (IDEO, 2015). Free download at <http://www.designkit.org//resources/1>

See also, [http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR\\_Toolkit\\_-\\_Present.pdf](http://www.eskewdumezripple.com/public/uploads/brochure-content/EDR_Toolkit_-_Present.pdf)  
[http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement\\_Method\\_Card\\_Deck\\_3x5.pdf](http://www.eskewdumezripple.com/public/uploads/brochure-content/Engagement_Method_Card_Deck_3x5.pdf)

Goal: This week you will talk to residents and community members to see what they feel. In order to achieve that objective, you are expected to plan and prepare a public event. This means designing a series of field methods. Please use the IDEO guide (*The Field Guide to Human-Centered Design*) or the Martin guide (*Universal Methods of Design*) to design your process. Test it out among your studio colleagues to identify potential problems and pitfalls.

Due for pin up on Friday October 6, 2017 at 2:00 PM in studio.

### Week 2: Implementation

Marcos Rosa, Ute E. Weiland, *Handmade Urbanism: From Community Initiatives to Participatory Models*, (Berlin: Jovis Verlag GmbH, 2013).

Goal: Your goal this week is to implement a community workshop around some event, art activity, or other strategies decided in consultation with your community/user collaborator. Remember to document the process. Use audio tapes, Pixtore<sup>®</sup>, go-pro camera, video, and written notes. Audio recorders and go-pro camera are available with your instructor. These multi-media documents will be necessary for your project presentation next week. You will need to coordinate with your group, other studio groups, community members, and the dance collective to make sure that your event doesn't clash with some other event. Remember you can use the dance collaborative performances (October 12, 2017 1:30-3:30 PM) to shore up your event. [Focus on the outdoor, in-between, alleyway, and empty vacant homes/lots that you identified during your asset mapping exercise.](#)

Due this week on one of these optional dates: **10/7, 10/12, 10/13 or 10/14.**

### **Week 3: Leaving Something Behind and Landscape Plan**

Jan Gehl, *Life Between Buildings: Using Public Space*, (Washington DC: Island Press, 2011).

Mary Fialko, Jennifer Hampton, “,” University of Washington, Green Futures Research and Design Lab, n.d. <http://greenfutures.washington.edu/index.php/projects/detail/activating-alleys-for-a-lively-city>, (Accessed September 3, 2107).

National Association of City Transportation Officials, *Urban Street Design Guide*, (New York: National Association of City Transportation Officials, 2013).

Mike Lydon and Anthony Garcia. *Tactical Urbanism: Short-term Action for Long-term Change*, (Washington : Island Press, 2000).

Elliott Maltby and Gita Nandan, The Field Guide to Fences: How the barriers we use define our spaces and ourselves, from the mundane to the maddening,” *Next City*, January 2, 2017, <https://nextcity.org/features/view/nyc-field-guide-fences-public-space>, (Accessed September 3, 2107).

See also,

<http://library.ite.org/pub/e1cff43c-2354-d714-51d9-d82b39d4dbad>

Michael Southworth, “Reclaiming the Walkable City,” *Frameworks* 4 (Fall 2006), 16-23.

<http://ced.berkeley.edu/downloads/pubs/frameworks/fa06/southworth.06.fw.4.16.pdf>,

(Accessed September 3, 2107).

[https://www.ted.com/talks/jeff\\_speck\\_4\\_ways\\_to\\_make\\_a\\_city\\_more\\_walkable](https://www.ted.com/talks/jeff_speck_4_ways_to_make_a_city_more_walkable)

[https://www.ted.com/talks/jeff\\_speck\\_the\\_walkable\\_city](https://www.ted.com/talks/jeff_speck_the_walkable_city)

<http://www.designforwalkability.com/walkability-principles/>

<https://www.planetizen.com/tag/walkability>

Now begin finalizing your overall design. Use methods from *Tactical Urbanism* to design a landscape plan and a catalytic object. This object should be an on-site physical intervention around which your landscape plan revolves. It should be built and designed on site. It can be of any size ranging from an architectural installation, parklet plantings, art installation, sculptural form, mural, memorial or artifact.

*Due: Friday November 3, 2017 on site.*

### **Week 4/5: Landscape Plan**

Jan Gehl, *Life Between Buildings: Using Public Space*, (Washington DC: Island Press, 2011).

Continue and finish your on-site installation and landscape design plan.

*Due: Friday November 3, 2017 on site.*





# November: Enact Assignment 3

Jan Gehl, *Life Between Buildings: Using Public Space*, (Washington DC: Island Press, 2011).

Habitat For Humanity, A Pattern Book for Neighborly Houses,  
[https://www.classicist.org/workspace/pdf/1\\_HabitatPB\\_Overview.pdf](https://www.classicist.org/workspace/pdf/1_HabitatPB_Overview.pdf),  
[https://www.classicist.org/workspace/pdf/3\\_HabitatPB\\_Housing.pdf](https://www.classicist.org/workspace/pdf/3_HabitatPB_Housing.pdf),  
[https://www.classicist.org/workspace/pdf/2\\_HabitatPB\\_Neighborhood.pdf](https://www.classicist.org/workspace/pdf/2_HabitatPB_Neighborhood.pdf),  
(Accessed September 3, 2107).

## Micro Housing

Dan Louche *Tiny House Design and Construction Guide*, (Tilt Development, 2016).

<http://www.archdaily.com/tag/micro-housing>  
<https://www.curbed.com/maps/microhousing-micro-dwelling-small-space-living-apartment>  
<http://microshowcase.com/microdwell/microhousing-an-overview/>  
<https://www.dezeen.com/tag/micro-homes/>  
<http://www.metropolismag.com/tag/micro-housing/>  
<http://www.builderonline.com/tag/micro-housing>  
<https://www.curbed.com/micro-apartments>  
<http://www.jsonline.com/videos/money/blogs/land-and-space/2017/03/10/land-and-space-trend-micro-apartments/98962796/>

Goal: The last assignment finalizes the micro-unit designs for your site. Some Center Peace neighborhood teams will design a series of micro units for veterans on vacant lots. Others will explore ways to use micro-units with existing city-owned empty duplexes. Students examining the North + Sherman crossing will explore the use of micro-units to sustain a vibrant food-landscape and public life in this site. The Lisbon + 34<sup>th</sup> team will explore the use of portable micro-units to transform the site into a vibrant public space. You will need to create a detailed architectural program (with square-footage requirements) before you begin designing.

Due: Midterm review: Tuesday, November 21, 2017

Saturday December 9, 2017, Neighborhood presentation and exhibit at Finney Library  
AFTERNOON AND EVENING

Final studio review on Thursday, December 14, 2017.

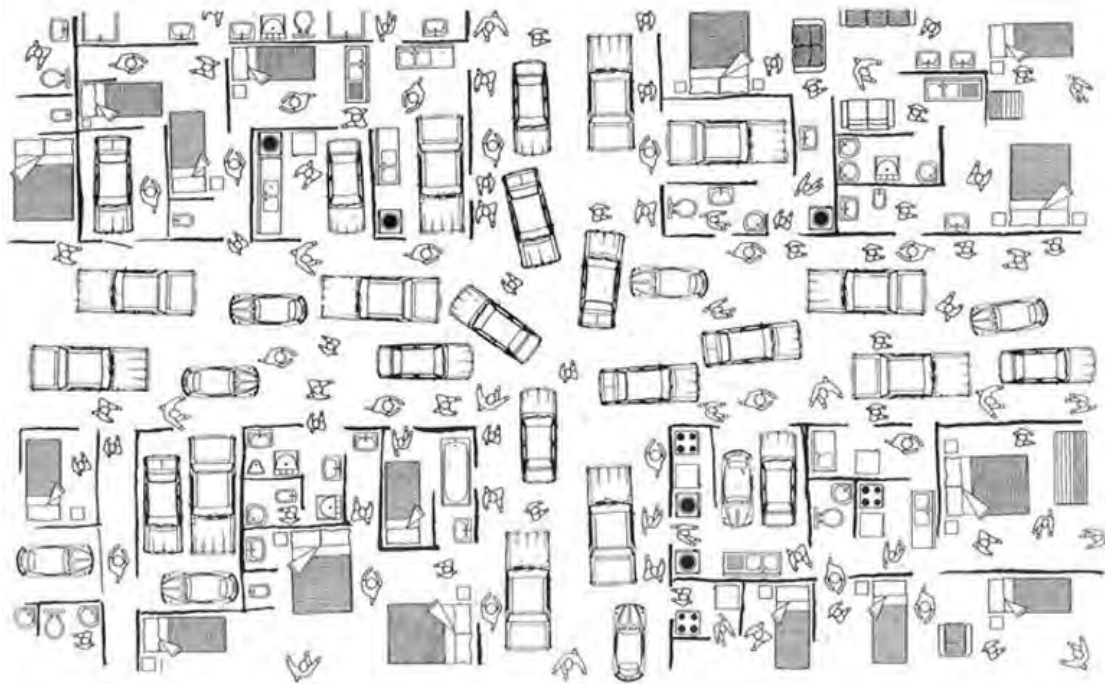


Figure: Architecture of Madness, Leon Ferrari

## pre- and post- test

1. In the context of increasing social and economic inequities, declining urban communities, and crumbling built infrastructure, cities like Milwaukee (also called legacy cities)<sup>7</sup> serve as examples or case studies where architects and designers can find innovative and resurgent solutions that address the needs of residents. *How can design become a social act that may address the above issues? Give examples.*
2. Your project needs to demonstrate equitable engagement with users and residents, and your design should address the myriad needs and expectations of end-users. We want to move beyond the one-day charrette as a mode of engagement with communities and explore deeper forms of interactions such as being involved in the community. We are interested in developing measures to evaluate success. *How do we demonstrate that we have been listening? Give examples.*
3. Your design should produce architecture that is resilient and adaptable. If we are to survive economic, climatic, and social disasters in ways that are sustainable then we need to design buildings that accommodate and adapt to change and diversity, a quality that N J Habraken calls building capacity. *What are the rules, moves, processes that constitute the language of capacity building? Give examples.*

---

<sup>7</sup> This term was coined by the 110th American Assembly held in Detroit in 2011. The Lincoln Land Institute Policy Report was an outgrowth of the Assembly. One of the authors is a senior fellow at the CCP a co-sponsor of that Assembly.  
<http://americanassembly.org/project/reinventing-americas-legacy-cities>



## Policies

School of Architecture and Urban Planning Policies

Studio Culture Policy

Refer to the SARUP website: <http://uwm.edu/sarup/live/policies/studio-culture/>

Studio Cleanup Policy

At the end of each semester, students should remove all personal items from the studio. Items not wanted should be placed into the appropriate receptacles and not left in the studio or in the hall. The studio should be broom-swept clean.

Tools and Materials Policy

Students may use the following personally-owned output devices in SARUP studio rooms: tabletop inkjet and laserjet printers, tabletop FDM (fused deposition modeling) 3D printers – using PLA (polylactic acid) filament and not ABS (acrylonitrile butadiene styrene) filament, and



tabletop die cutters with enclosure hoods. Laser cutters and CNC routers of any kind shall not be allowed in studio rooms.

Students may use Studio Biofoam in SARUP studio rooms, as long as they do so in a manner respectful of others and the facilities, and in accordance with established safety protocols. Students shall not saw, carve or sand Studio Biofoam in studio rooms using power tools. Power tools may be applied to Studio Biofoam in the SARUP Shop using the dust collection system. The use of aerosol spray adhesives and paint is not allowed in the SARUP building or on SARUP grounds and sidewalks. Use respiratory and eye protection as indicated on the label. Any material spilled on SARUP property should be cleaned immediately, before it dries.

When using powder model-building material, such as Rockite, all loose powder should be removed from studio surfaces including table tops and floors. Do not dispose casting mediums such as Rockite or wax in contact sink, toilet fixtures, or pipes. Casting materials should never be washed down a drain even in small amounts. It will destroy the plumbing and you will be charged for expensive repairs. Dispose of extra casting materials in a container, such as a used 2-liter soda bottle, that you may dispose. When disposing of materials in studio trashcans, consider the weight of the trash. If a trashcan becomes too heavy, it will not be emptied by the custodians causing a trash backup in the studio. Students should take heavy debris and large scraps directly to the SARUP dumpsters. Use of plaster is not allowed. Use an alternative medium such as Hydrocal, CementAll, or Rockite.

Limited use of power tools in studios is permitted. Prior permission from instructor and notification of William Krueger and Matt Mabee is required. Use of flames (such as Bunsen burners or blow torches) in studio is not allowed. Use the sharps disposal containers in studio. Do not place used blades into the trash can.

#### Project Documentation Policy

*DAR needs to collect project examples. Please have your students submit digital files and photo documentation.*

Students should back up all digital and manual work with continuous documentation throughout the semester. Use OneDrive or a backup hard drive. Files should be either PDF (for vector images) or JPG (for photos, renderings). Maximum file size is 10 MB. Please use the following naming format:

645\_XFA2017\_SEN\_Your Name\_Project 01\_Model 02.jpg

#### University Policies

[http://www4.uwm.edu/secu/news\\_events/upload/Syllabus-Links.pdf](http://www4.uwm.edu/secu/news_events/upload/Syllabus-Links.pdf)

Students with disabilities. Notice to these students should appear prominently in the syllabus so that special accommodations are provided in a timely manner. <http://www4.uwm.edu/arc>

Religious observances. Accommodations for absences due to religious observance should be noted. <http://www4.uwm.edu/secu/docs/other/S1.5.htm>

Students called to active military duty. Accommodations for absences due to call-up of reserves to active military duty should be noted.

Students: [http://www4.uwm.edu/current\\_students/military\\_call\\_up.cfm](http://www4.uwm.edu/current_students/military_call_up.cfm)

Employees: <http://www4.uwm.edu/secu/docs/other/S40.htm>

Incompletes. A notation of "incomplete" may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student's control, has been unable to take or complete the final examination or to complete some limited amount of term work.

[https://www4.uwm.edu/secu/docs/other/S\\_31\\_INCOMPLETE\\_GRADES.pdf](https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf)

Discriminatory conduct (such as sexual harassment). Discriminatory conduct will not be tolerated by the University. It poisons the work and learning environment of the University and

threatens the careers, educational experience, and well-being of students, faculty, and staff.  
[https://www4.uwm.edu/secu/docs/other/S\\_47\\_Discrimina\\_duct\\_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)

Academic misconduct. Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. <http://uwm.edu/academicaaffairs/facultystaff/policies/academic-misconduct/>

Complaint procedures. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy.  
[https://www4.uwm.edu/secu/docs/other/S\\_47\\_Discrimina\\_duct\\_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)

Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. <http://www4.uwm.edu/secu/docs/other/S28.htm>

The final exam requirement, the final exam date requirement, etc.  
<http://www4.uwm.edu/secu/docs/other/S22.htm>