



KANSAS STATE UNIVERSITY
DEPARTMENT OF ARCHITECTURE

ARCH 325

Environmental Design & Society

Ref. No. 10187, 03 credit hours

Spring 2015, 10:30—11:20 am M W F, Seaton Hall 63

Dr. David Seamon, triad@ksu.edu; teaching assistant: Mr. Subik Shrestha; subik1@ksu.edu

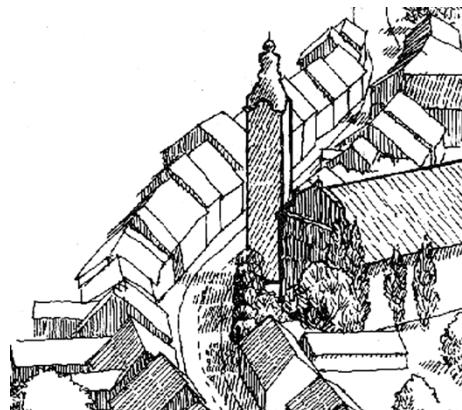
Introduction

This course introduces students to psychological, social, and cultural factors in architecture and environmental design. The aim is to become aware of how human behavior, both its individual and group dimensions, affects and is affected by the designed environment. The focus is the relationship between people and the material environment, particularly the ways that architecture and environmental design contribute to human wellbeing. A major concern is the ways that cultural diversity plays a role in the built world and must be thoroughly understood if architects are to design environments that work successfully for clients and users.

The course examines such themes as environmental images, cognitive mapping, spatial behavior, universal design, personal space, individual and group territoriality, defensible space, pattern language, architectural archetypes, space syntax, client and user needs, and environmental design as place making. Understanding such topics provides help in improving existing environments and designing future ones, be they rooms, homes, buildings, streets, parks, neighborhoods, towns, or cities. Also, course topics help the student to become more sensitive to the roles that architecture, place, and environment play in his or her own daily life. In relation to national architectural accreditation standards, the course involves the following objectives and performance criteria.

Course Goals & Objectives

- Becoming aware of how human behavior, both its individual and group dimensions, affects and is affected by the designed environment.
- Understanding the relationship between people and the material environment, particularly the ways that architecture and design contribute to human wellbeing.
- Becoming familiar with major behavioral and social topics that include environmental images, cognitive mapping, spatial behavior, personal space, individual and group territoriality, defensible space, inclusive design, pattern language, architectural archetypes, space syntax, and environmental design as place making.
- Understanding the ways that cultural diversity plays a role in the built world and realizing its importance so that architects design environments that work successfully for clients and users.



Student Performance Criteria addressed (National Architectural Accrediting Board)

- The ability to use abstract ideas to interpret information, consider diverse points of view, and reach well-reasoned conclusions in regard to human and cultural aspects of architecture and design (A1);
- The ability to gather, assess, and evaluate ideas and points of view (A5);
- Understanding the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals; understanding what such diversity means in terms of societal roles and the architect's social and ethical responsibilities (A10);
- Understanding the value of applied research (A11);
- Understanding human behavior and experience in relation to environmental and architectural concerns (C2);
- Understanding ethical issues in regard to social, political, and cultural issues (C8);
- Understanding the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life (C9).

Topical Outline

- Behavioral approaches to environmental design (10%)
- Nature of place and place making (10%)
- Spatial behavior and cognitive mapping (10%)
- Individual and group territoriality, including personal space and defensible space (10%)
- Universal/inclusive design (10%)
- Space syntax, pathway configuration, and environmental design (10%)
- William Whyte's plaza studies and design implications (10%)
- Christopher Alexander's pattern language (10%)
- Thomas Thiiis-Evensen's architectural archetypes (10%)
- Hassan Fathy and self-help housing; incorporating social and cultural qualities in architecture and environmental design (10%)

Required Texts

In the course, readings play a crucial part. It is *absolutely necessary* that students keep abreast with reading assignments, and tests will be provided to assist students with the reading task. The three books **required** the course are listed below and are available at the Union and Varney Bookstores.

- Hassan Fathy. *Architecture for The Poor* (Chicago: University of Chicago Press, 1973; 10th printing, 2001).
- Donald A. Norman. *Emotional Design: Why We Love (or Hate) Everyday Things* (NY: Basic Books, 2004).
- William Whyte. *The Social Life of Small Urban Spaces* (NY: Project for Public Spaces, 1980, 2001).

Also available is a packet of photocopied materials on sale at the copy center at Claflin Books (FirstBank Center, 1814 Claflin). *Please do not purchase* until instructor says in class the packet is ready. These photocopied materials are also available as PDFs at K-State On-Line.

Optional Texts

- Christopher Alexander, *A Pattern Language* (NY: Oxford Univ. Press, 1977; multiple printings).
- William Lidwell, Kritina Holden, & Jill Butler. *Universal Principles of Design* (Beverly, MA: Rockport, 2010). Also see book website at: www.universalprinciplesofdesign.com.
- Thomas Thiiis-Evensen, *Archetypes in Architecture* (NY: Oxford Univ. Press, 1989 & reprints).

Tentative Outline & Reading Assignments

Reading selections listed are to be read *for that day's class*. Full citations of all readings listed below are provided on the last page of this course syllabus.

Date	Topic	Reading
M 19 Jan	NO CLASS: Martin Luther King	
W 21	Introduction	Class syllabus
F 23	Approaches to Environmental Behavior	<i>Whyte</i> , intro. & chap. 1
M 26	The Behavioral Approach to Environment & Design	<i>Whyte</i> , chaps 2-4
W 28	The Behavioral Approach—cont.	<i>Whyte</i> , chaps 5-6
F 30	William Whyte's Research: Intro	<i>Whyte</i> , chaps 7-8
M 2 Feb	William Whyte's Plaza Studies	<i>Whyte</i> , chaps 9-10
W 4	William Whyte: Plaza Sociability & Design Factors	<i>Whyte</i> , chap 11
F 6	William Whyte: Plaza Designs	<i>Whyte</i> , appendix B
M 9	C. Alexander & Pattern Language	<i>Alexander</i> , pp. ix-xxxiv; Patterns: "High Places"; "Entrance Transition"; "Six-foot Balcony"
W Feb 11	TEST ON WILLIAM WHYTE	
F 13	Pattern Language—cont.	<i>Alexander</i> , "Choosing Language" & "Poetry," pp. xxxv-xliv
M 16	Thiis-Evensen: Introduction	<i>Thiis-Evensen</i> , Preface & Intro, pp. 8-33; Floor, 34-41
W 18	Thiis-Evensen: The Wall—Breadth	<i>Thiis-Evensen</i> , Wall, pp. 114-27
F 20	Thiis-Evensen: The Wall—Height	<i>Thiis-Evensen</i> , Wall, pp. 128-55
M 23	Thiis-Evensen: The Wall—Depth	<i>Thiis-Evensen</i> , Wall, pp. 140-55
W 25	Thiis-Evensen: The Wall—Openings	<i>Thiis-Evensen</i> , Wall, pp. 251-88
F 27	TEST ON THIIS-EVENSEN	
M 2 Mar	Spatial Behavior & Cognitive Mapping	<i>Responsive Environments</i> , pp. 42-46; <i>Fathy</i> , ch. 1
W 4	Kevin Lynch & Images of the City	<i>Fathy</i> , pp. 19-54
F 6	Kevin Lynch—cont.	<i>Fathy</i> , pp. 54-89
M 9 Mar	Territoriality & Personal Space	<i>Fathy</i> , pp. 90-104
W 11	Oscar Newman & Defensible Space (2nd-year field trip)	<i>Fathy</i> , pp. 149-63
F 13	Defensible Space & History of Housing (2nd-year field trip)	<i>Fathy</i> , pp. 183-93
M 16-22	SPRING BREAK—no classes	<i>Fathy</i> , pp. 183-93

M 23	NO CLASS—3rd-year field trip	<i>Newman</i> , chap 1
W 25	Oscar Newman & Defensible Space (3rd- year field trip)	<i>Newman</i> , chap 2
F 27	Defensible Space & History of Housing (3rd-year field trip)	<i>Newman</i> , finish chap 2
M 30	Hassan Fathy, New Gourna, & Self-Help Housing	Finish <i>Fathy</i>
W 1 April	TEST ON HASSAN FATHY	
F 3	Communities of Interest	<i>Community of Interest</i> sheets
M 6	Universal/Inclusive Design—Intro	<i>Norman</i> , Prologue & ch. 1
W 8	Universal/Inclusive Design—Cultural Diversity	<i>Norman</i> , chs. 2 & 3
F 10	Universal Design—Objects & Furnishings	<i>Norman</i> , chs. 4 & 5
M 13	Inclusive Design—Buildings & Places	<i>Norman</i> , Epilogue
W 15	Review for First Examination	Study Sheet
F 17 April	FIRST EXAMINATION	
M 20	Bill Hillier and Space Syntax	<i>Responsive Environments</i> , pp. 9-17
W 22	Bill Hillier and Space Syntax	<i>1st Sheet on Hillier</i>
F 24	Convex and Axial Spaces	<i>2nd Sheet on Hillier</i>
M 27	The Deformed Wheel & Urban Design	<i>3rd & 4th Sheets on Hillier</i>
W 29	Permeability & Variety	<i>Responsive Environments</i> , pp. 9-17
F 1 May	<i>Responsive Environments</i>	<i>Responsive Environments</i> , pp. 9-17
M 4	Space Syntax of Buildings	<i>5th Sheet on Hillier</i>
W 6	Space Syntax of Buildings—cont.	
F 8	Review for Final Examination; extra credit due	Review Sheet
Mon 11 May	FINAL EXAMINATION—11:50 am (bring no. 2 pencil)	
F 15 May, 5 pm	READING & WRITING ASSIGNMENT DUE (bring to my office or place in my mailbox)	Described below

Attendance

Much of the material on the two major examinations will be drawn from class lectures. It is therefore important that students attend class regularly. Toward this end, the instructor will periodically take attendance. The instructor has the prerogative to lower, by one letter mark, the grades of students who miss **four** or more days on which attendance is taken. Students present on all days on which attendance is taken will have **ten** additional points added to their final scores.

Please note that any student with a disability who needs an accommodation or other assistance in this course should contact the instructor in the first two weeks of class.

Grading and Extra Credit

Grades are based on scores from tests and examinations, all of which will be objective in format and involve true-false, multiple-choice, and matching questions. All tests and exams must be taken *on the scheduled day*. Point distribution is as follows:

3 tests (34, 33, 33 pts)	= 100 points
First Examination	= 100 points
Final Examination	= 100 points
Writing Assignment	= <u>50 points</u>
	350 points

Extra Credit

For students who wish to receive extra credit for the course, Dr. Seamon will provide the possibility of an extra-credit exercise several weeks into the semester. This exercise will be due on the last day of class. A grade of A on this project will earn the student 15 extra points; a grade of B, 10 extra points. No points will be received for projects that earn a C or lower.

Honor & Conduct Codes

As students know, the academic honor code is an integral part of the Kansas State University grading system. All students in this class agree to this honor code, which states that: *On my honor, as a student, I have neither given nor received unauthorized aid on the academic work I have done for this course.*

In addition, students are reminded that all student activities at K-State, including this course, are governed by the Student Judicial Conduct Code as outlined in the Student Governing Association By Laws, Article VI, Section 3, number 2, which states that “Students who engage in behavior that disrupts the learning environment may be asked to leave the class.”

Readings: Full References

1. **ALEXANDER:** Christopher Alexander. *A Pattern Language* (NY: Oxford Univ. Press, 1977). Selections in photocopied packet (book available at book stores for students for those interested); available on-line as PDF.
2. **FATHY:** Hassan Fathy. *Architecture for The Poor* (Chicago: University of Chicago Press, 1973). Book available at book stores.
3. **HILLIER:** Five sheets on his theory of space syntax in the photocopied packet. This information is taken from: Bill Hillier and Juliene Hanson, *The Social Logic of Space* (Cambridge: Cambridge Univ. Press, 1984); available on-line as PDF.
4. **NEWMAN:** Oscar Newman. *Defensible Space* (New York: Macmillan, 1973); *Community of Interest* (NY: Doubleday, 1980). Selections in photocopied packet; available on-line as PDF.
5. **NORMAN:** Donald A. Norman. *Emotional Design: Why We Love (or Hate) Everyday Things* (NY: Basic Books, 2004). Book available at book stores.
6. **RESPONSIVE ENVIRONMENTS:** Ian Bentley, Alan Alcock, Paul Murrain, Sue McGlynn, & Graham Smith, *Responsive Environments: A Manual for Designers* (London: Architectural Press, 1985). Selections in photocopied packet; available on-line as PDF.
7. **THIIS-EVENSEN:** Thomas Thiis-Evensen. *Archetypes in Architecture* (NY: Oxford Univ. Press, 1989; Oslo: Scandinavian Univ. Press, 1996). Selections in photocopied packet; available on-line as PDF.

8. **WHYTE**: William Whyte. *The Social Life of Small Urban Spaces* (Washington, D.C.: The Conservation Foundation, 1980; New York: Project for Public Spaces, 2001). Book available at book stores and on-line as PDFs.

Reading & Writing Assignment

Critical thinking and writing are an integral part of professional training in Architecture. In addition to the objective examinations, I require students in this course to complete the following writing assignment that should be **4-6 double-spaces pages** in length (1,000—1,500 words). You must provide me with a **hard copy** of this paper, which is due **Friday, May 15, at 5 pm** (bring to my office or place in my mailbox).

In accomplishing this assignment, you are to finish reading Donald Norman's *Emotional Design*, of which we read several chapters during the semester. You are then to choose **one** of the following scenarios and write critical review of the book chosen. Note you are to pretend you are Norman, Fathy, or Whyte—**not yourself!** The review scenarios are as follows:

- a. You are Donald Norman. You are to write a critical review of Hassan Fathy's *Architecture for the Poor*;
- b. You are Donald Norman. You are to write a critical review of William Whyte's *Social Life of Small Urban Spaces*;
- c. You are Hassan Fathy. You are to write a critical review of Donald Norman's *Emotional Design*;
- d. You are William Whyte. You are to write a critical review of Donald Norman's *Emotional Design*.

Because one of my aims in giving you this assignment is that you better understand Norman's argument in *Emotional Design*, you may **NOT** write a critical review of Fathy's discussing Whyte, or Whyte discussing Fathy. In writing your critical review, your author (Norman, Whyte, or Fathy) will wish to briefly review the major argument of the book and then offer commentary, for example:

- What did you like and dislike about the book you are reviewing and how is your own point of view reflected (or not) in that book?
- What are the strengths and weaknesses of the book you are reviewing and how might your point of view complement, contradict, or strengthen the author's point of view and conclusions?
- How might the book you are reviewing be made better through the ideas and information presented in your own book?
- Do the arguments and discoveries presented in your own book throw additional insight on the arguments and discoveries presented in the book you're reviewing?
- If you are William Whyte or Hassan Fathy reviewing Donald Norman's book, how do his three levels of design (visceral, behavioral, reflective) relate to your own research/design work? If you had known about them, would your own work have been stronger?
- If you are Donald Norman, how might your three levels of design strengthen Whyte's (or Fathy's) work?

These questions are examples only. The major aim in writing this review is to develop your thinking and writing abilities for comparing and contrasting two authors' arguments, discoveries, and points of view. Attached is a guide for "intensive reading" that may be helpful for reading and thinking in general and for carrying out this critical review. Speak to me if you are unclear about any part of this writing assignment.

Prof. Seamon's office is Seaton 202C (east wing); his office hours are 11:30am-12:30 am, M-W-F.

Work to Learn How to Learn to Work to Learn

By Ken Pledge

They never tell you at school or college how to **work**. As a result you waste a lot of time doing unnecessary things. And you miss opportunities because of it. Here are some suggestions that can help you *if* you want to learn how to learn to work.

A major defect of the examination system shows up when perfectly competent students get so wrought up in the examination-room that they can hardly think properly. It affects different people to different degrees. If it affects *you*, then try these suggestions.

1. Set yourself to organize your time. Do this by setting yourself *targets*—initially well within your scope—*tasks* to complete *whatever happens!* Decide beforehand *when* you will do this task and *how long* you will take doing it. If you find you can't do it in the time, choose something next time that you can. For example:

- a. Read through a complete chapter in some textbook from beginning to end;
- b. Write out the complete solution to an easy problem in a definite time;
- c. Compile rapidly abbreviated notes on some topic in the syllabus;
- d. Do *anything* you can do well, as well as you can, in a given time;
- e. Go out for a drink or a film or whatever. *Then* sit down to some work (but don't work for more than two hours without a break for relaxation).

2. Organize your environment. Whatever your conditions of work (home, apartment, library...) make sure you have the books, paper, pens, table, chair...you need *and withdraw yourself* from anything that distracts you (radio, record-players, chatty people...). Find out what you have to learn. Keep an eye open to see how you evade opportunities to do it. Verify that, *if* you have to do some work, there inevitably arises a tug-of-war between *it* and other things you could do without effort instead. As Humpty-Dumpty remarked to Alice, "The question is, which is to be master—that's all."

Once started, *interest* will carry through the work.

3. Become a pest. If you can't understand something thoroughly (or even if you can) try to cultivate the habit of *pestering* anybody and everybody who can explain it to you. Almost anybody enjoys explaining something they know to somebody else. Ask a local man to direct you to the nearest tube-station, and see. Any lecturer worth his or her salt welcomes being pestered, and will take extra trouble to clarify any part of his or her own subject—that's what he or she is paid for anyway. Or ask another member of your own class whom you know has got the hang of the thing in question. *Don't* get in the habit of living in a vacuum, too timid to ask for help.

4. Never be satisfied with anything you do. Always be looking for ways to improve what you do. Be satisfied with nothing less than perfection and take perfection as something you can't see how to improve further. For example: *never* leave a solved problem, however simple, without reading through your solution to correct the grammar, improve the punctuation and layout, check calculations and spelling. Make this a *habit* you do automatically and quickly. It will sharpen up your mind—your power to grasp problems quickly—as well as your ability to answer questions efficiently.

5. Only what you can't forget is any use to you in the long run. Don't leave any topic you study without reflecting on it to see how you might go deeper into it if you wished, beyond it if you could. Apply the international SQ3R system of study. Don't try deliberately to remember anything more than the essential minimum. Try simply to understand *how* something is done—then you will remember it anyway. A good technique is to reflect on your solution to some problem until you can see how the method or situation can be *generalized*.

Work your way from particular methods to the awareness of general *principles*. There are really only a few principles and, if you can grasp them, you can *invent* methods of applying them for yourself. Here is a simple exercise: Choose some general principles and look around you in the bus, or the train, or in the street, until you have identified *six examples* of it that occur. Then recapitulate them all in your mind and—forget about it. Do this three or four times daily.

6. Open up your mind for seeing new things for yourself. This is how: Work away until you find some problem you *ought* to be able to solve but *cannot*. *Don't* ask anyone how to do this but keep it at the back of your mind. Whenever it occurs to you, *think* about it. The solution will, if you really *want* to see it, eventually just 'come' to you as a new way of looking at the problem. It may take days, weeks, even years, but *it will come!*

7. Do not stuff this handout away in some drawer. Keep it in a place where you can see it and read it at least *twice* every week. *Don't* just 'think' about these suggestions but set yourself to put them into practice.

8. Don't waste your time...

1. © K.W. F. Pledge 2011 and used with permission.

2. Described on next page.

Intensive Reading (SQ3R)

Mastery of a written text almost always requires close reading. Literary theorist Peter Barry describes a well-established study technique called “intensive reading,” or “SQ3R.”¹ This approach breaks down reading an article, chapter, or book into five stages, as designated by the letters “SQRRL,” or “SQ3R.” The five stages are:

S—That is, *Survey* the whole chapter or article fairly rapidly, skimming through to get a rough sense of the scope and nature of the argument. Remember that information is not evenly spread throughout the text but tends to be concentrated in the opening and closing paragraphs (where you often get useful summaries of the whole). The “hinge points” of the article are often indicated in the opening and closing sentences of the paragraphs.

Q—Having skimmed the whole, set yourself some *Questions* to which you hope to find answers in the reading. This effort makes you an “active” rather than a passive reader, and gives purpose to your reading.

R1—Now, *Read* the whole piece. Use a pencil if the copy is your own to underline key points, query difficulties, circle phrases worth remembering, and so forth. Don’t just sit in front of the pages. If the book is not your own, jot down *something* on paper as your read, however minimal.

R2—Now, close the book and *Recall* what you have read. Jot down some summary points. Ask whether your starting questions have been answered, or at least clarified. Spell out some of the difficulties that remain. In this way, you record some concrete outcomes to your reading, so that your time doesn’t simply evaporate uselessly once the book is closed.

R3—This final stage is the *Review*. It happens after an interval has elapsed after the reading. You can experiment, but initially try doing it the following day. Without opening the book again, or referring back to your notes, review what you have gained from the reading; remind yourself of the questions you set yourself, the points you jotted down at the *Recall* stage, and any important phrases from the essay. If this effort produces very little, then refer back to your notes. If they make little sense, then repeat the *Survey* stage and do an accelerated *Read*, by reading the first and last paragraphs of the essay, and skim-reading the main body assisted by your penciled markings.

You may have evolved a study technique something like this already. It is really just common sense. But it will help to ensure that you gain *something* from a text, no matter how initially forbidding it might be.

1. Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (New York: Palgrave Macmillan, 2009). Barry’s discussion of intensive reading appears on pp. 4-5.