

COURSE SYLLABUS

ARCH 571 – Architectural Design Studio

Fall 2007

Professor Robert I. Selby, FAIA

This studio is the first studio in a four studio sequence at the graduate level. ARCH 571 focuses on design studies of intermediate size building types; planned communities; civic and social facilities at the community and urban scale; and collaboration among the several disciplines involved in planning the human habitat: urban planning, landscape architecture, sociology, and economics.

This studio will conduct neighborhood improvement design studies for a community based organization in the city of East St. Louis, Illinois in association with the East St. Louis Action Research Project (ESLARP). To learn more about ESLARP visit www.eslarp.uiuc.edu.

Several field trips to East St. Louis will be required tentatively scheduled for 21, 22 September; 12, 13 October; and 30 November and 1 December 2007. On these outreach weekends we will be meeting with our clients and working on “clean-up, fix-up, paint-up” projects in our neighborhood or another as determined by ESLARP weekend planners.

We will be working for Concerned Citizens of Precinct 12. They would like assistance designing a community center to meet the needs of youth and elderly in the Lansdowne area. The site is already determined. The community center would include office space, recreation space, a kitchen and serving area. Details of the program will be discussed with CCP12. The scope of work includes programming, site analysis, code and zoning investigation, schematic design, design development. Work products will include maps, drawings, models, and/or digital images, mounted on foam core for public presentations.

A profile of CCP12 follows.



CONCERNED CITIZENS OF PRECINCT 12

3218 Lincoln Avenue

East St. Louis, Illinois 62204-1241

(618)274-6670

"PICK UP, CLEAN UP, SPRUCE UP"

Frank Dailey
President

Dolores Glymph
Vice-President

Antoinette Culp
Secretary

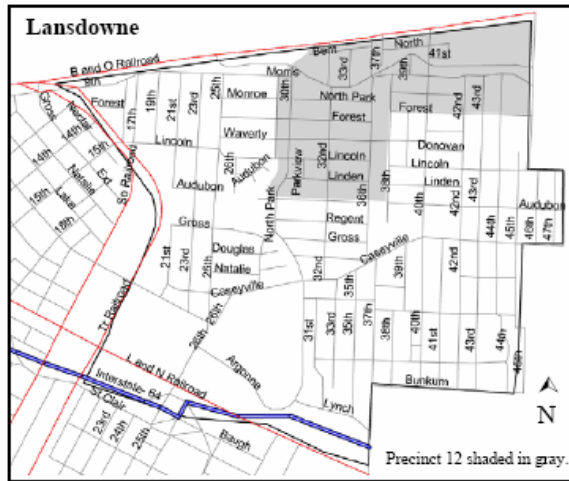
John Vickers
Treasurer

Felix Lockett
Chaplain

Frank Smith
Consultant

Mission Statement: The mission of the organization shall be to create an outstanding urban neighborhood characterized by a diverse population living, working and playing peacefully in an atmosphere of trust, respect and friendship.

History & Reason for Forming: The Concerned Citizens of Precinct 12 is located in the Lansdowne Neighborhood within the political boundary of precinct 12. In years past, there was a community organization for the entire Lansdowne area. This organization created a comprehensive plan, but due to differing priorities, disagreements and trouble with the organization of the group, the plan fell through in 2001. In 2002, residents of Precinct 12 got together and decided to address the problems in the neighborhood. They felt as though they were the "forgotten area" and were tired of not receiving help from the city administration. Frank Smith was very vocal about getting a neighborhood group together to actively meet the concerns of residents. On October 26, 2002, the organization adopted their by-laws. The organization also would like to be seen as an example for the rest of Lansdowne.



Meetings: General meetings are the third Monday of every month at 6:00 pm. Board meetings are held on the Friday preceding the general monthly meeting at noon. Both meetings are conducted in the Community of Christ Church at 3600 Waverly Avenue.

Members: As of August 15, 2005, there were 36 members. The executive board is elected from volunteer residents of Precinct 12. There are approximately 20 active members, many who are retirees. Residents become voting members after they pay their dues. Certain members, including the pastor and a preacher, also belong to the Church.

Tax Status: 501c3 tax-exempt and non-profit organization

Recruitment: Door knocking, flyers, mailings and word of mouth.

Short -Term Goals: The organization would like to continue cleaning up the neighborhood as well as maintaining it once the trash is removed and the vacant lots are mowed. The following initiatives are considered the acquisition and education stage of the organization's revitalization strategy: obtain clean-up equipment, train residents to operate equipment, train property owners to maintain own properties, promote beautification projects, educate residents with workshops, seminars and newsletters, request improved city and county services, spotlight problem properties, focus on infrastructure improvements.

Long-Term Goals: Revitalization of Precinct 12 by creating an attractive community environment which promotes diversity and safety. Promote a family-friendly environment by providing single-family homes, not multifamily units. Precinct 12 is also interested in land banking. The following are considered the development stage of Precinct 12's revitalization strategy: develop new housing on vacant land, rehabilitate and maintain old housing, promote home ownership, systematic code enforcement, promote neighborhood retail services

Achievements: For the past four years, Precinct 12 has conducted seasonal clean-ups around the neighborhood. These clean-ups involve residents and students from the University of Illinois aggressively cleaning up vacant lots in the neighborhood. The organization has paid for 30-yard dumpsters to facilitate removal of trash from the area at no charge to the residents. Precinct 12 has also taken care of tire removal in the neighborhood, eliminating over 700 tires from the area in one clean-up. Annual initiatives include distribution of food baskets during the holiday season, Easter egg hunts for children, and candy for Trick-or-Treating on Halloween. The organization has also been determined to get neighborhood streets repaired and deteriorating housing stock removed.

Challenges: The organization has been unable to reach out to many young people to help assist in efforts. They have also not been able to pay off fees for dumpsters. Membership dues are how they pay for resources.

Funding Needs: Currently Precinct 12 does not have any funding nor is the grant committee fully operational. They have applied for federal money through a local court, but did not get the money. Precinct 12 needs funds to conduct two community-wide clean-ups each year and for leasing or buying a tractor, buying equipment, and building a shed to house materials for above-mentioned clean-ups.

Contact Information:	Frank Daily President 3210 Lincoln Avenue (618) 271-7938	Antoinette Culp Secretary 3218 Lincoln Avenue (618) 271-6670	Frank Smith Consultant/Committeeman 3201 Lincoln Avenue (618) 972-2998
-----------------------------	---	---	---

Partners: ESLARP, Kathleen O'Keefe with the Neighborhood Law Office, Community of Christ Church.

Sources: Interviews with Frank Smith, Frank Daily and Antoinette Culp. Information Leah Ostenberg has from working with CCP12.

The Precinct 12 project will focus on many of the 10 Principles for Livable Communities promoted by the American Institute of Architects:

1. Design on a Human Scale: pedestrian friendly neighborhood design will promote pedestrian-friendly development to allow residents to walk to neighborhood facilities.
2. Provide Choices: the Community Center will include a variety of facilities for younger and older persons who may choose to engage in intergenerational interaction or to be segregated by age cohorts.
3. Encourage Mixed-Use Development: It may be possible to integrate the Community Center with other neighborhood uses.
4. Preserve Urban Centers: This may not be a part of our neighborhood project.
5. Vary Transportation Options: Perhaps our neighborhood development will allow people the option of walking, biking and using public transit reducing their dependence on using private vehicles.
6. Build Vibrant Public Spaces: The Community Center project should provide useful public space for residence in the neighborhood.
7. Create Neighborhood Identity: We will work with the CCP12 group to learn about how they view their neighborhood and how the Community Center might reinforce their neighborhood identity.
8. Protect Environmental Resources: Building in an existing neighborhood may help to discourage suburban sprawl.
9. Conserve Landscapes: see # 8 above.
10. Design Matters: design excellence is the foundation of the University of Illinois, School of Architecture's mission in design studios. Students in service learning studios working for the approval and appreciation of "real people" typically excel on those projects.

Sustainability

The Precinct 12 project will develop a pedestrian friendly neighborhood development allowing residents and visitors to walk to the Community Center resulting in reduced energy spent on transportation. Other sustainable transportation choices will be emphasized including biking and public transportation. Focusing on neighborhood redevelopment will reduce the pressure for suburban sprawl preserving precious farm land and the fuel required to commute. You will be required to look at LEED standards and others to determine how to design this project with the smallest environmental footprint..

Presentation requirements

To be determined.

REQUIRED TEXTS AND SUPPLIES

There is one required text for this studio:

Ching, Francis D.K. *Architectural graphics*. New York: John Wiley & Sons, 2003.

Recommended texts:

Ching, Francis D.K. *Architecture: form, space & order*. New York: Van Nostrand Reinhold, 1979.

Ching, Francis D.K. *Building construction illustrated*. New York: Van Nostrand Reinhold, 1975.

Required equipment and supplies:

A "Studio Kit."

Two (2) rolls of lightweight sketch tracing paper ("yellow bum-wad" or "yellow-trash") 12" x 50 yards

Artist's Sketch Book, spiral-ring bound. 8" x 10"

"healable" cutting surface – do not cut directly on desk or drawing board surfaces

20" x 30" reusable foam core boards for mounting presentation drawings (# TBD)

COURSE PROJECTS AND CREDIT ASSIGNMENT

Meetings, Programming, Zoning, Code, Building Type Analysis	10%
Preliminary Design	40%
Design Development and public presentation	40%
Attendance, participation, effort	10%
Total	100%

Projects are due at the beginning of studio on the date indicated. You are most strongly encouraged to finish your project the previous evening to allow yourself a full night's rest.

STUDIO CRITIC'S COURSE OBJECTIVES

1. Design Process

Design is a process of discovery through intense effort and continuous experiment. Some call this process trial and error, but I prefer trial and discovery. A design iteration is not erroneous - it is a single step on a path of inquiry which informs the designer where the next step should be directed. In the study and practice of architecture you've really got to love the process. The "chase" is nearly as important as the "catch." Accordingly, a primary objective of this design studio is to provide you with an environment conducive for creative thinking so you can develop your personal design process and control it more effectively.

2. Design Thinking

Design is a mode of inquiry which differs from other intellectual activities. Using humor as an analogy, design is a "sight gag," it is more "show" than "tell." It is active not passive. You must draw many studies before selecting the best alternatives. Your drawings need to develop an architectural maturity, i.e., less naive, schematic or diagrammatic; more sophisticated, more texture and detail. The better your graphic inquiry, the better your architectural designs will become, which in turn will make your graphic presentation more convincing.

Urban design and architectural models are also important tools in the design process not just as a final presentation technique. If a picture is worth a thousand words, a model is worth a thousand pictures. Models are our closest representations of the built environment. Models provide tactile as well as visual information. Models lead you to a greater understanding of volumes, sequences of spaces, overall architectural massing and form, structural problems to be solved, etc.

Therefore, you will be working extensively in quick drawing and modeling techniques, esp. freehand drafting and sketch modeling.

3. Design Concepts

I define concept as "the essential idea which governs all decisions throughout the design process." It is the yardstick by which you measure the appropriateness of design alternatives you have developed. One example of a concept of a city (community) is: "a city is a house." If this is were your concept, I would expect you to begin to draw analogies of the house throughout your design process for such elements as entry sequence, circulation, public areas, private areas, etc. In the case of "remodeling" an existing city (community) you will need to define a concept of what the existing city is (as you would if you were remodeling a house). Your selection of a parti, your proposals for land use and urban and architectural details are all dependent on your concept.

You will be asked frequently, "what is your concept?" as you develop your architectural design. Implicit in this question is another set of questions: "What is most important as you determine your hierarchy of spaces and volumes?" "What could be eliminated while preserving your concept? What cannot be eliminated, therefore what is essential?" We will be talking about the "part to whole" relationships, i.e. the appropriateness of detail decisions relative to the overall concept.

4. Holistic Design

Discussions of part to whole relationships lead us to the concept of holistic design. Holistic design emphasizes the importance of the whole and the interdependence of its parts. Your design will only achieve the status of "architecture" if it is conceived holistically. It is important to begin to understand that individual buildings are "details" of a larger "whole."

Throughout the semester you will participate in design studies to develop a greater understanding of landscape architecture and interior architecture as subsets of architecture. Your projects will be evaluated holistically by your studio critic and guest reviewers. Categories on this form include site design and development, architectural design and development, interior design and development, systems designs and integration. Site design will be read to mean "urban design" when appropriate.

5. User's Perspective

Design is more than formal problem solving, more than selecting the right parti, more than form and geometry. Architecture and urban design are inhabited environments. People use these environments. You need to consider the needs and perceptions of the people who will live and work in environments you design.

6. Design as an Agent of Social Change

Most of our public projects have social implications. In urban design, for example, we are often "remodeling" existing neighborhoods or districts. It is important to ask: "Who will benefit from this project?" "Are all constituents represented in the redevelopment program?" If the project would have (possibly unintended) social consequences for people who live there, your first creative act may be to revise the program.

7. Personal Agendas

You are strongly encouraged to tell me what you would like to do for your personal development.

GENERAL REQUIREMENTS FOR STUDIES AND PRESENTATIONS

1. Title, Scale, and Orientation (Drawings and Models)

Each project requires the following information.

- project title and location
- your name
- my name (Professor Robert I. Selby, FAIA)
- class and semester Arch 571 – Fall 2007
- North arrow (on plans), orientation (on elevations)
- drawing title (not "perspective" but "view from ...")
- graphic scale
- date
- study number (if not final)

2. Professionalism

All uniform sheets (size and orientation) hung carefully (pinned-up) plumb and level or mounted carefully on rigid boards (foam core, invisible tape) ordered from general to specific, introduction to conclusion.

3. Completeness

- landscaping shown on plans (well studied)
- foreground/background trees on elevations people in elevations, sections, perspectives
- vehicles in site plan, elevations and sections
- furnishings, esp. in plans at 1/8"=1'-0" or larger materials (textures) indications in plans, elevations.
- notes as appropriate.

STUDIO PROTOCOLS

1. Materials in studio every day

Have in studio not less than two (2) rolls of 12" yellow "trash." Draw your ideas and save them in your project drawing file for continuous reference. To revise and improve your ideas, overlay the previous one as many times as necessary. Never stop to erase.

Trash is not a family heirloom. It is specifically made to be used liberally. Trash studies often make excellent portfolio exhibits. They show how (well) you think graphically!

Also have in studio blades, cutting boards and materials which are easy to cut and join together as sketch models. I may look at your drawings and ask you to do a quick model and suggest that I come back in an hour. This might be the place to use up scraps of cardboard or foam core from other projects. Save your study models for continuous reference.

2. Your Role/My Role: Action/Reaction

You are expected to initiate your design process and to engage in it actively as a self-starting individual. Once you have initiated, then I can react to a number of issues. I can comment on your process and suggest other activities which may prove useful. I can comment on the quantity of your ideas and whether more should be considered before committing to a scheme. I can comment on the qualities of your ideas, esp. I can comment on how closely your study approaches your stated concept. I can do none of these things until you make the first move(s). Similarly, the more you are prepared for a desk crit, the more advice I can deliver.

3. Preparation as a prerequisite to dialogue

If you are not prepared when I make my rounds in the studio, I will not pause to listen to you talk about what you are going to do. I will come back when you are able to show what you have done. I know that you may not be prepared for a desk crit every time I offer one. That's reasonable and understandable. However, if you are seldom or never ready, if you are not actively engaged in the design process, this will inevitably have a negative effect on your project's evaluation and your personal evaluation. Said in a positive way, successful projects most often are products of intensely active design processes. I will be evaluating both your work products and your work habits. I expect that if you work hard you will do well on your projects.

4. Record of Daily Discussions and Desk Crits

You are also requested to have in studio every day an 8 x 10 bound sketchbook for recording your ideas which occur to you outside of studio. Many concepts are "incubated" while sleeping, walking, jogging, etc. Also use your sketchbook to record what we talk about in studio. If I give you advice, you should document that discussion in studio. If I lecture on a related subject, you should keep those notes in your sketchbook. It will become your "job log" and a companion to this course syllabus.

5. Work in Studio

You are expected to work in studio during scheduled class time. You are strongly encouraged to work in studio in evenings and on weekends to gain momentum and insight from your studio colleagues. It is often said that students learn more from each other than from faculty. This is especially true if you work in studio and help each other throughout the semester.

6. Personal Space

You are encouraged to design yourself a pleasant work environment.

7. Personal Requirements

If you need accommodations for any sort of disability, please speak to me after class, make an appointment to see me, or see me during my office hours.

STUDIO RULES

1. You are expected to be responsible for all material and assignments discussed during formal studio meetings. If, for any excused reason, you are unable to attend, written confirmation should be given to your instructor.
2. Make-up assignments for unexcused absences may be given by the instructor.
3. Due dates will be strictly enforced. Work up to 24 hours late shall be lowered one full letter grade. Work more than 24 hours late will receive an "F", but will require completion to receive a final course grade.
4. The heavy use of the studio space and equipment day and night makes it necessary for each student and class to clean up after use, particularly at the end of a charrette. A few minutes of everyone's time each day devoted to cleaning off tables and depositing trash in the waste containers will keep the studio in a more pleasant and workable condition, and will reduce the risk of fire.

5. No smoking anywhere indoors.
 6. Drafting tables are not to be used as cutting surfaces. Be sure to use a self-healing mat, a thick piece of chipboard or Masonite for all cutting and model building at your desk or use the designated cutting tables in your studio.
 7. Spray painting and spray gluing of models and illustration boards is strictly forbidden. Anyone caught spraying in or around any University buildings will have their projects awarded an "F". No exceptions! Aesthetically, I prefer unpainted models.
 8. Defacing of equipment, walls, floors, ceilings, fixtures, doors, etc., is strictly forbidden, and will be treated as a serious offense. Any damage can result in severe disciplinary action for everyone involved.
 9. Building equipment is University property, and not to be removed from the premises.
 10. Never directly discard disposable knife blades in trash cans. For the safety of everyone, including custodians, all used blades are to be thrown away in a sealed container.
 11. Radios, stereos, CD and MP3 players are permitted in the studio only when it does not disturb the conduct of class or individuals working. Please be discrete and respectful. The use of headphones during studio time will be permitted at my discretion.
 12. Please help save energy by turning the lights out in studio and the rest room if you are the last to leave.
 13. Alcohol of any kind is not permitted on University property.
 14. Please recycle all aluminum soft drink cans. Deposit them in receptacles provided in the corridors.
 15. The quality of the environment in which we all work is only as good as each of us makes it. As students in architecture, your goal should be to create better environments and respect existing environments. Please begin now. Should you encounter anyone causing damage or defacement to your learning environment, you are strongly encouraged to call such behavior to a member of the faculty or administration.
 16. Bicycles are not permitted anywhere indoors in University buildings.
-

GRADING CRITERIA:

Plus (+) and minus (-) grades will be used in this course.

A (Excellent)

Student's work is of exceptional quality and the solutions to problems show a depth of the problem. Project is fully developed and presented well--both orally and graphically. Student has developed a strong and appropriate concept which clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B (Good)

Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C (Average)

Student's work meets minimum objectives of the course and solves major problem requirements. Work shows normal understanding. Quality of project as well as the development of knowledge and skills is average.

D (Poor)

Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F (Failure)

Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Authorship:

All work is assumed to be that of the student presenting the project. Work done by others must be properly credited and documented to the faculty reviewers. Failure to do so will be regarded as plagiarism and the student will be disciplined according to the "[Code on Policies and Regulations Applying to All Students](#)."

Scholarship:

All students are strongly encouraged to research precedents, and to be influenced by master architects. This is good scholarship. Literature searches are routine prerequisites to academic research published in scholarly publications. The scholar cites all authors surveyed in the bibliography thus avoiding any claim of plagiarism. To maintain your intellectual integrity, you should also cite your source(s).

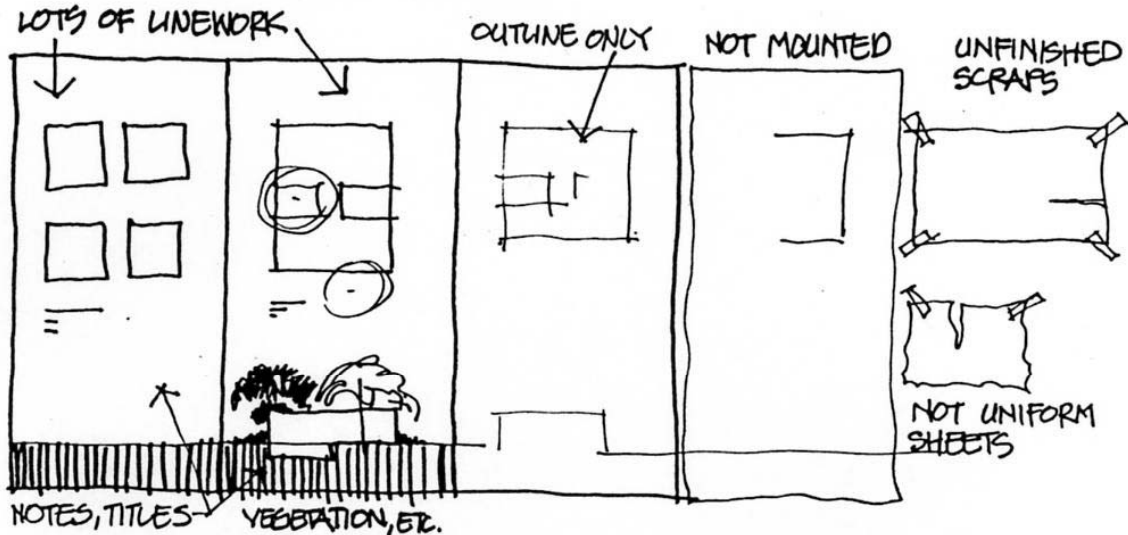
TIME MANAGEMENT: HOW TO CREATE THE ILLUSION OF BEING COMPLETE

Q. When are we ever really finished with a project?

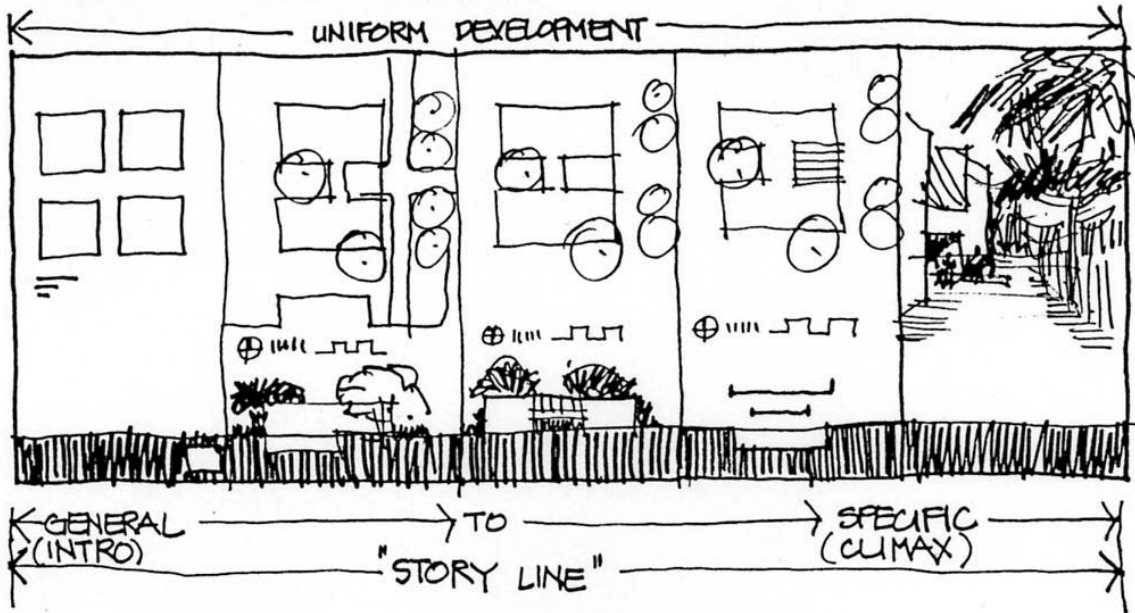
A. When time is up.

I suggest that we are never finished with a project. We could keep improving its design and presentation indefinitely. I suggest that as professionals, we recognize this as a fact and we just keep getting better at creating the *illusion* of being complete. What can you do to create that illusion?

WHAT IS OBVIOUSLY INCOMPLETE?



WHAT IS APPARENTLY COMPLETE?



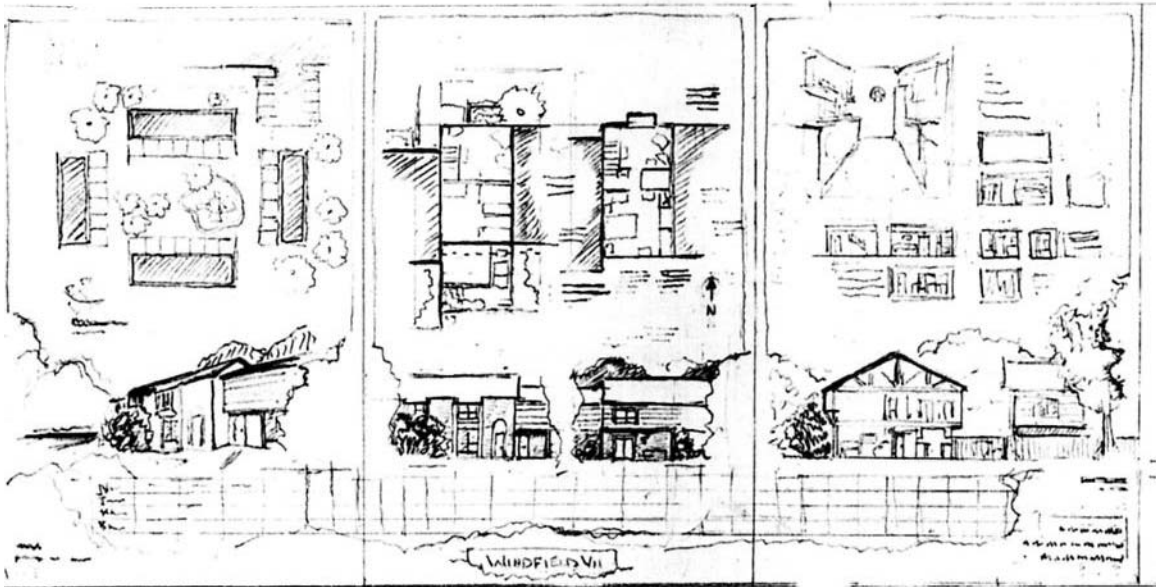
TIME MANAGEMENT: HOW A STUDENT OF MINE DOES IT

PROFESSOR SEBET,

THANKS FOR A WONDERFUL SEMESTER & FOR EVERYTHING YOU TAUGHT OUR CLASS. YOU DID A LOT TO BUILD MY CONFIDENCE & INSTILL SKILLS & TALKS THAT ARE SURE TO BE INDISPENSIBLE IN COMING YEARS.

THANKS AGAIN,

JASON WHEELER



48 dx

PRESENTATION SUGGESTIONS

Outline all drawings, all boards, including all title blocks.

Bring all images on all boards up to 10% completion, then 25%, 50%, etc.

Don't attempt to finish one drawing or one board before going on to the next.

Letter all boards

Render/poche all boards.

Color all boards

Do all of this in a sequence so if you had to leave out coloring all boards, or even rendering and poche on all boards, you could still give the illusion of being complete.

How can you appear complete?

START BY FINISHING

If you normally "don't have time" to put on finishing touches (titles, scale, orientation, people, vegetation) put that on stuff on first.

RECOMMENDED GRAPHIC DESIGN STRATEGY

A picture's worth a thousand words - a model's worth a thousand pictures.

Models show three dimensional qualities best; drawings show details best.

Create a graphic unity from drawings to models. Design your boards to tell the story line from general to specific, from introduction to conclusion. Use your boards as visual note cards to guide you in a logical oral presentation from your concept to your detailed proposal. End with a "gee whiz" image (intended to produce a standing ovation.)

RECOMMEND STRATEGY FOR ORAL PRESENTATIONS

BE PREPARED with a complete graphic presentation and a rehearsed oral. Nothing will give you greater confidence. Explain by showing. The best answer you can give on a review is to say (and show) "it's right here (on this drawing)."

BE BRIEF. A complete graphic presentation will explain itself. Indeed when you send your project to a competition you cannot go with it to explain what to anybody. Add as little texts as necessary. (See next section, below)

BE CLEAR. State your concept first, what you are intending to do, and then how you have done it.

BE LOGICAL. Start with general-progress to specific.

BE POSITIVE. Never apologize. If YOU don't believe in your project, who else will?

BE POLITE. Listen for helpful comments from guest reviewers. Reserve your right to disagree, but don't engage in prolonged argument. DO explain when they do not understand. Don't worry about differences in opinion.

BE PROFESSIONAL in your appearance and comportment.

BE RESTED and well nourished. Deprivation impairs learning

BE RELAXED. A hundred years from now, what difference will it make?

BE YOURSELF. Don't fake an answer-it's o.k. to say "I don't know."

ESCHEW OBFUSCATION

"KEEP IT SIMPLE"

Strike three.

Get you hand off my knee.

You're over drawn.

Your horse won.

Yes.

No.

You have the account.

Walk.

Don't Walk.

Basic events require simple language.

Idiosyncratically euphuistic eccentricities are the promulgators of triturable obfuscation.

What did you do last night?

Enter into a meaningful romantic involvement
or fall in love?

What did you have for breakfast this morning?

The upper part of a hog's hind leg with two oval bodies encased in a shell laid by
a

female bird

or

ham and eggs?

David Belasco, the great American theatrical producer, once said, "If you can't write your idea on the back of my calling card, you don't have a clear idea."

-borrowed from

Professor James P. Warfield

(original source: Richard Kerr, Wall Street Journal, February 1979, according to e-mail from Timothy Baehr, 22 Sep 00)

STUDIES (aka STUDIO "PIN-UPS")

What is a good study?

One that
explores many options and keeps options open
asks many "what if" questions
seeks alternatives
questions assumptions
questions the status quo
experiments
considers the improbable as well as the probable
considers what Fay Jones calls "operative opposites"
studies issues holistically, comprehensively
suggests details (parts) which illustrates the whole
is communicated informally in what Carme Pinos calls "ugly drawings"
or what Thom Mayne calls "skrodels" (sketch models)
takes risks and "boldly goes where no one's gone before"
and/or reinterprets regional or local vernacular

A good preliminary study is NOT

conclusive
judgmental
slick
finished
final
authoritative
preconceived
incapable of revision (without revision there is no design).

Design is a process of discovery through intense effort and continuous experiment. In the study and practice of architecture you've really got to love the process. The "chase" is nearly as important as the "catch." Let us join the chase together and all relish the process.

SCHOOL OF ARCHITECTURE

FALL 2007

	sun	mon	tue	wed	thur	fri	sat
AUGUST	12	13	14	15	16	17	18
	Design/ Structures 19	20	21	classes begin 22	23	24	25
	History/ P&T 26	27	28	29	30	31	1
SEPTEMBER	Design/ Structures 2	labor day 3	4	5	6	7	8
	History/ P&T 9	10	11	12	13	14	15
	Design/ Structures 16	17	18	19	20	21	22
	History/ P&T 23	24	25	26	27	28	29
	Design/ Structures 30	Thesis Review 1 Analysis 1	2	Thesis Review 1 Analysis 3	4	Thesis Review 1 Analysis 5	6
OCTOBER	History/ P&T 7	8	9	10	11	12	13
	Design/ Structures 14	Design Reviews 15	16	Design Reviews 17	18	Design Reviews 19	20
	History/ P&T 21	22	23	24	25	26	27
	Design/ Structures 28	29	30	31	1	2	3
NOVEMBER	History/ P&T 4	5	6	7	8	9	10
	Design/ Structures 11	Thesis Review 2 Schematic Design 12	13	Thesis Review 2 Schematic Design 14	15	Thesis Review 2 Schematic Design 16	17
	18	19	20	21	thanksgiving 22	23	24
	History/ P&T/ Design 25	Design Reviews 26	27	Design Reviews 28	29	Design Reviews 30	1
DECEMBER	Design/ Structures 2	Design Reviews 3	4	Design Reviews 5	6	Design Reviews Instruction ends 7	reading day 8
	9	Earl Prize Submissions 10	Earl Prize Judging 11	exams 12	13	14	15
	16	17	18	19	20	21	22

Your studio critic (instructor) is Robert I. Selby, FAIA. To find out more about Professor Selby see: www.arch.uiuc.edu/people/faculty/rselby



Campus Address and Phone:

[Robert I. Selby, FAIA](#)

Associate Professor of Architecture

Associate Director for Graduate Studies

[School of Architecture University of Illinois at Urbana-Champaign](#)

106 Temple Hoyne Buell Hall, MC 621

611 Taft Drive

Champaign, IL 61820-6921

t: 217-244-4384

f: 217-244-8866

c:217-621-5100

e: rselby@uiuc.edu

rev: 8 August 2007