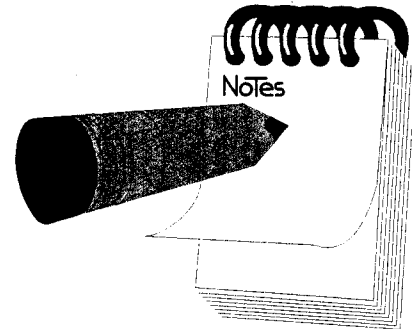


PHASE ONE

Design Review & Inventory

Intent:

Using suggested categories and concepts based on design reviews of other college campuses and public spaces, students documented physical features that appeared to provide for or detract from the opportunity for social interaction and aesthetic qualities on the UWM campus.



Procedures:

Before they began, the students read the following:

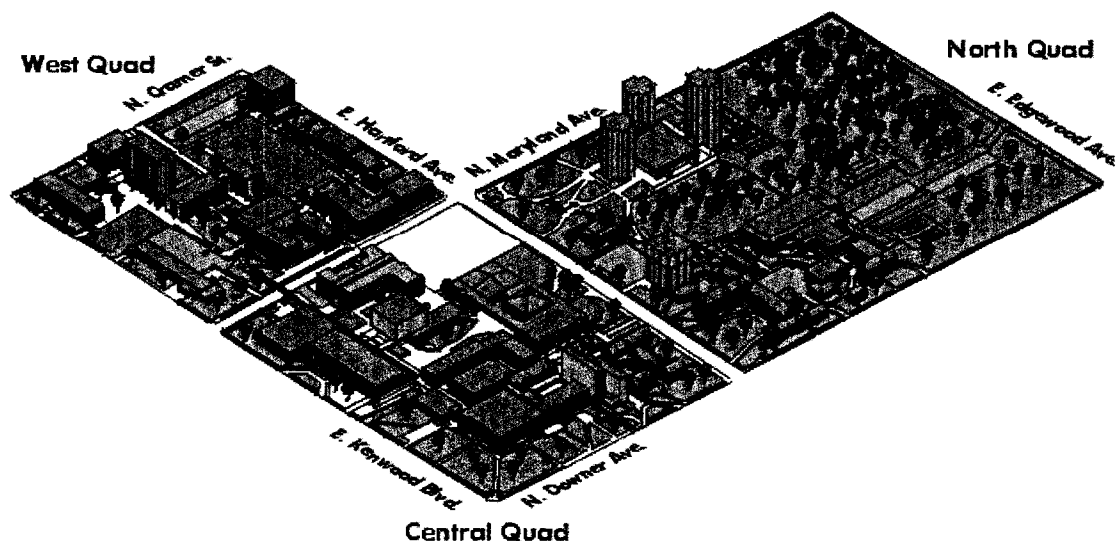
Cooper Marcus, Clare with Trudy Wischemann. 1998. Campus outdoor spaces. From Clare Cooper Marcus & Carolyn Francis, ed. *People Places: Design Guidelines for Urban Open Space*. New York: John Wiley.

Lofland, Lyn. 1998. Chapter 4: A city garden of earthly delights: Esthetic and interactional pleasures. *The Public Realm: Exploring the City's Quintessential Social Territory*. New York: Aldine De Gruyter.

Whyte, William H. 1980. *The Social Life of Small Urban Spaces*. Washington D.C.: The Conservation Foundation.

Whyte, William H. 1988. *City: Rediscovering the Center*. New York: Doubleday.

1. Each student was assigned to one of four sections of the campus: (1) the southwest quadrant (2) the southeast quadrant *excluding* the student union; (3) the northeast quadrant; and (4) the ground and first floors of the student union (see map below).



2. Each student inventoried the public spaces in the assigned quadrant. For purposes of this project, public spaces included all outdoor spaces, and those indoor public spaces located on the first or ground floor near a building entrance. Students surveying the student union considered only the public gathering areas that did not have a designated work, meeting, or retail function on the ground and first floors.
3. Students inventoried and documented the public spaces by first using the "Design Review Checklist" of the Cooper Marcus and Wischemann chapter (pp. 206-208). Each individual covered one of the following items in this checklist:

The Front Porch	Major Plaza Spaces
The Front Yard	Favorite Places
The Backyard	Outdoor Study Areas
The Back Door	Factors Inhibiting Campus Use

Examples of some of these design review questions are:

Do visual cues indicate a front yard clearly? Is there seating available along the perimeter of the front yard and around prominent trees?

Are the plaza spaces designed in such a way that walking and sitting are easily accommodated? Are the edges clearly articulated to provide seating and anchor spots for people to wait, eat, socialize, and so on?

While the questions in this checklist are posed in a "yes-no" manner, students specified the degree of compliance on a scale with a broader gradient: (1) yes, absolutely; (2) yes, but with some notable exceptions; (3) some compliance, but for the most part no; (4) no, not at all. They documented and justified their evaluations with annotated drawings or sketches that demonstrated *how* the issue was or was not addressed.

4. In addition, students inventoried and documented those physical/design features that prompted "aesthetic pleasures," using Lyn Lofland's typology. These included:

Perceptual Innuendo: glimpsing an interesting, exotic, or enticing social world that exists outside one's range of vision

Unexpectedness: seeing something unexpected or unfamiliar

Whimsy: seeing a fanciful, eccentric, frivolous, or whimsical object or device

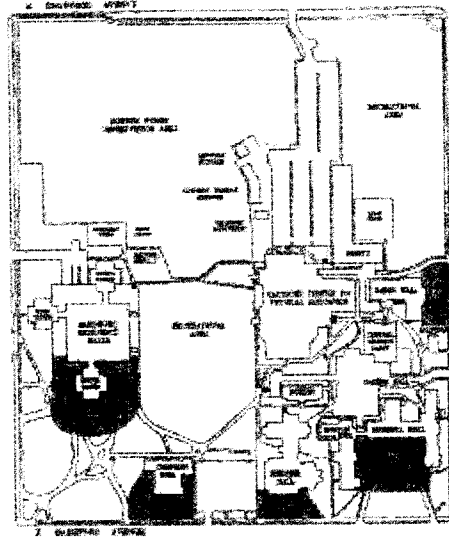
Historical Layering / Physical Juxtaposition: a jumbling of one type of object or building with another: e.g. historical buildings with contemporary buildings, natural parks with built streets, etc.

Crowding / Stimulus Diversity / Spectacle: a commonplace scene of crowds of people, things and elements that arouse a diversity of stimuli and visual excitement

Again, students documented their sketches and photographs with a written narrative explaining why and how this feature reflected the particular aesthetic pleasure.

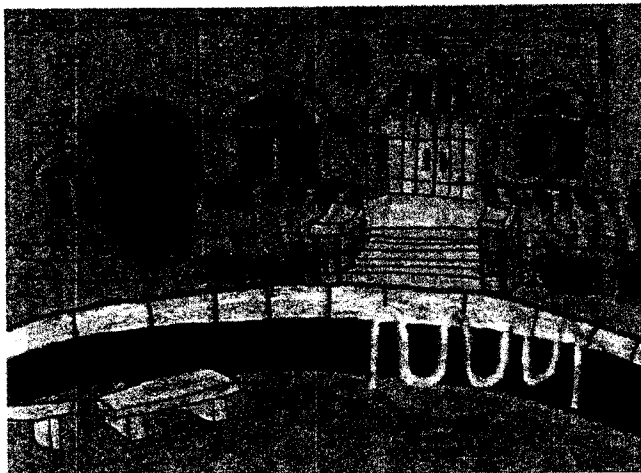
Examples:

The following examples identify and describe various front yards, back yards, and plaza spaces on the campus.



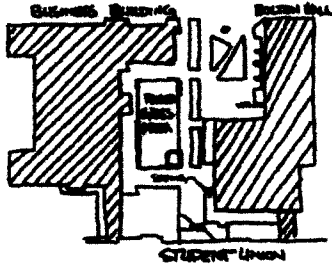
Northeast Quadrant

A *front yard* of buildings can be considered as a green, open space that provides a soft transition between semi-private and public spaces. Front yards may consist of lawns, plants, paths, and furniture arranged in such a way to suggest a "front" space.



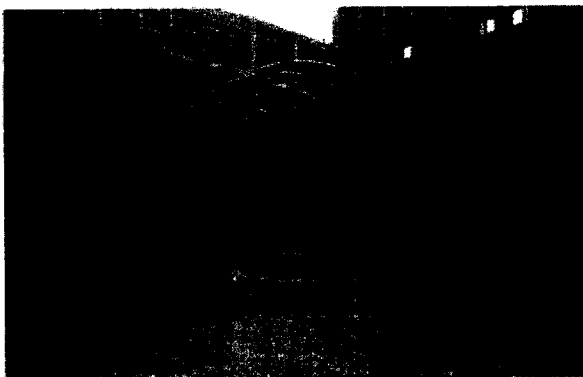
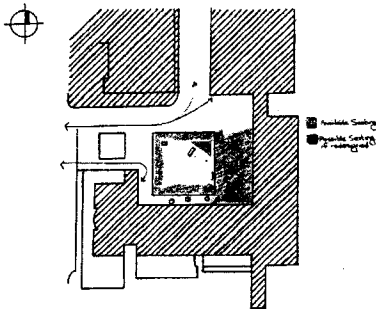
Holton Hall

Some visual cues, such as flowerbeds and a bicycle rack, indicate the *front yard*, while seating for most part does not.



Business Building & Student Union

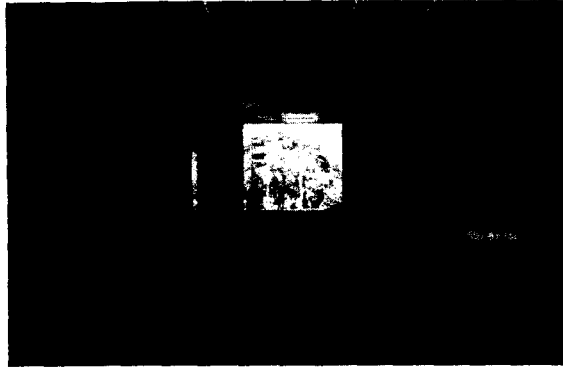
This *back yard* provides an oasis from major pedestrian movements around these two buildings. People can sit, socialize and relax, as this space consists of ledges; tables with umbrellas and chairs; and a sculpture in view. Notable exceptions of such activities are due to the fact that the space is a little too large in scale and the grassy areas are raised from the ground.



SARUP Courtyard

In this *plaza*, sitting and walking through the space are the primary activities. However, the design does not provide clear paths to walk and the court is elevated slightly. Adequate and good seating is also absent.

The following examples identify various features of aesthetic pleasures; notably, perceptual innuendo, whimsy, and stimulus diversity/spectacle.



The dark covered walkway at the Golda Meir Library, with the brightly lit outdoor plaza at the end, has a tunnel-like effect, creating an enticing view – a *perceptual innuendo*.



From Downer Avenue, a glimpse of Mitchell Hall beyond the thick shrubs and many trees provides an example of *perceptual innuendo*.



Eye-catching, eccentric metal sculpture at the open walkway between Lapham Hall and the EMS Building creates *whimsy*.



When the weather permits, the outdoor playground at the Kunkle Center is filled with children, and their play activities and games, along with the play objects, creating a *spectacle and stimulus diversity*.