

UNIVERSITY OF WASHINGTON: **Department of Urban Design and Planning**
URBDP 503: Communication and Analysis

Meeting time: TTH 2:00-3:50 pm

Meeting place: Community Design Center (CDB), just west of Gould Hall

Instructor: Manish Chalana, PhD
chalana@uw.edu
Office hours –by appointment (Gould 448C)

TA: Susmita Rishi [Sush], PhD Candidate
srishi@uw.edu
Office hours – TTH 4:00-5:00 pm (CDB)

Note: The instructor reserves the right to make changes to the content of this syllabus at any time; all changes will be announced in class and posted to the course Canvas site.

The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.

—Marcel Proust

COURSE OBJECTIVES

The primary objectives of this course are:

- To spatially understand built environments. This “spatial perception” is important for seeing the world with the eyes of a design or planning professional.
- To develop competency in graphic communication. You will learn to read maps and aerial photographs as well as develop plan, section, elevation, and axonometric drawings. You will learn to communicate ideas graphically in the form of diagrams, sketches, and photographs. In effect, you will learn the tools to give shape and form to your ideas.
- To enhance public presentation skills. This includes oral presentation skills as well as the presentation of both quantitative and qualitative data in written and graphic media.
- To obtain familiarity with common planning processes. These include site analysis, zoning, and public involvement processes.

COURSE STRUCTURE

Studio: The bulk of class time will be spent working at your table on class assignments and projects. Studio is individual in-class work time during which the instructor and TA are available to review your work and answer questions as needed. Much of the studio time will be spent on desk “crits” (short for critiques) and group crits. A desk crit is a one-on-one dialogue between a student and an instructor about the student’s project and process. A group crit is a discussion among instructors and any number of students on issues pertaining to the project. There will also be some opportunities for pin-up review and discussion in which student projects will be critiqued by other faculty, professionals and/or student peers.

Assignments: Smaller, multi-part assignments will form the core of the first part of the quarter. These are

URBDP 503 SYLLABUS | W18 | UPDATED 02/15/2018

listed in the course schedule and will be described in more detail as the quarter progresses. We will work on the assignments during our in-class studio time, but they will also require additional fieldwork and studio time outside of class.

Final Project: The final third of the course will focus on a larger, multi-part team project. This will provide an opportunity to explore the many stages of a real-world urban design and planning process. The project will involve local sites, and will therefore require some travel off campus. It will be up to the students to choose their work partners and divide responsibilities appropriately. A final report (and a presentation; TBD) will be required at the end of the quarter.

Seminars: There are three seminar sessions interspersed between assignments and projects. You are expected to complete the seminar readings beforehand and participate in the discussions in a thoughtful manner. Readings will be available on the course Canvas site. You will also hand in a two-page synopsis (word processed/11 pt/1.5 space/1" margins) of the readings before the beginning of the seminars that succinctly distills and discusses the main points presented, providing appropriate critique. As part of this response paper, you will also prepare and include 2 - 3 relevant questions for the class seminar discussion. The seminar dates are listed in the course schedule.

Public Involvement Process: During the course of the quarter, each student will be required to attend a public meeting of their choice relating to a planning project in Seattle or other nearby community. You are to observe and participate in the meeting, make a visit to the site under review, and report your observations in a two-page write-up and an in-class presentation. More information on meeting times and venues will be provided in class and can also be obtained online.

Sketchbooks: You are asked to maintain a sketchbook during the course of the quarter. In your sketchbook, you will record field observations and measurements as well as notes and sketches generated throughout the quarter in the course of working on your assignments and projects. You will be asked to complete a small sketchbook exercise on a weekly basis during the first half of the quarter. These exercises are aimed to develop your spatial perception and drawing skills. Choose your sketchbook wisely and carry it with you at all times.

Graphic Pick: You will be asked to select an image, painting or drawing. This "graphic pick" must represent the built environment. You will present its visual qualities in a 5-10 minute presentation to your peers using elements of visual communication such as composition/layout, color, contrast, texture, lighting, scale, shape, size, balance, unity/solidarity, gradation etc.

READINGS

Required readings will be provided to you during the course of the quarter via the course Canvas site.

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Reference readings – these items are on reserve in the Built Environments Library or available online, as noted.

- Amoroso, Nadia. Representing Landscapes: A Visual Collection of Landscape Architectural Drawings. (Routledge, New York). 2012.
- Amoroso, Nadia. The Exposed City: Mapping the Urban Invisibles. (Routledge, New York). 2010.
- Amoroso, Nadia. Representing Landscapes: Digital. (Routledge, New York). 2015. (e-book)
- Bentley, Ian. Responsive Environments: a Manual for Designers. (Architectural Press, London). 1985.
- Ching, Francis and Juroszek, Steven. Design Drawing. (VNR, New York) 2010.
- Ching, Francis and Winkel, Steven. Building Codes Illustrated. (John Wiley, Hoboken) 2012. (e-book)
- Ching, Francis. Architectural Graphics. (John Wiley, New York) 2015.
- Ching, Francis. Architecture, Form, Space and Order. (Wiley, New Jersey) 2014. (e-book)
- Ching, Francis. Drawing, a creative process. (VNR, New York) 1990.
- Corner, James and Alison Bick Hirsch, eds. The Landscape Imagination: Collected Essays of James Corner 1990 -2010. (Princeton Architectural Press, New York) 2014.
- Edwards, Betty. Drawing on the Right Side of the Brain. (Jeremy P.Tarcher/Penguin, New York) 2012.
- Gehl, Jan and Koch, Jo. Life between buildings: using public space. (The Danish Architectural Press, Copenhagen) 2006.
- Kasprisin, Ronald. Urban Design: The composition of complexity. (Routledge, New York) 2011. (print and e-book)
- Kasprisin, Ronald and James Pettinari. Visual thinking for architects and designers. (VNR, New York) 1995.
- LaGro, James. Site Analysis: Informing Context-Sensitive and Sustainable Site Planning and Design. (John Wiley and Sons, New Jersey) 2013. Third edition. (Available in both hard copy or ebook format.)
- Lynch, Kevin. The Image of the City. (Technology Press, Cambridge) 1960.
- Lynch, Kevin. Good City Form. (MIT Press, Cambridge) 1984.
- McHarg, Ian. Design with Nature. (Doubleday, New York) 1971.
- Sullivan, Chip. Garden and Climate. (McGraw-Hill, New York). 2002.
- Sullivan, Chip. Drawing the landscape : The art of hand drawing and digital representation (Fourth ed.). (Wiley, New York). 2014.
- Trancik, Roger. Finding Lost Space. (VNR, New York) 1986.
- Tufte, Edward. The cognitive style of PowerPoint : Pitching out corrupts within(2nd ed.). (Graphics Press, Cheshire CT) 2006.
- Tufte, Edward. Visual Explanations. (Graphics Press, Cheshire CT) 1997.
- Tufte, Edward. The Visual Display of Quantitative Information(2nd ed.). (Graphics Press, Cheshire CT) 2001.

White, Edward T. Site Analysis: Diagramming Information for Architectural Design. (Architectural Media Ltd., Tallahassee) 1983.

POLICIES

Expenses: There will be expenses in addition to the supplies and materials (see list) needed for the class. These will primarily consist of printing, binding, and perhaps transportation. You should expect to spend approximately \$25-30/person on these added expenses. Keep track of group work expenditures so that they are shared equally.

Private property: Assignments and projects in this class will require you to travel to sites off campus. Most sites are ordinarily open to public, so you will not need special permission to access them. You are responsible for obtaining permission to access private properties if necessary. Neither the instructor nor the University has obtained permission for you to access properties that are not open to the public.

Evaluation: Your final grade will be calculated based on the following:

- 10% Participation incl. graphic selection and discussion
- 15% Seminars (5 X3; participation and reading synopsis)
- 10% Public meeting assignment
- 30% Assignments; 1 (10%); 2A (10%); 2B (10%)
- 10% Sketchbook
- 25% Final project presentation

Deadlines: Late submissions cannot be accepted for assignments that have a pin-up review. Other late submissions will accrue a penalty of 10% per day, and no assignment will be accepted more than one week late. Standard exceptions for major medical situations apply; such situations should be discussed with the instructor.

Studio: For those of you who are new to the studio environment, please note that it can be a relatively unstructured work period. Studio time should be used only for working on your assignments and for exchanging work-related ideas among students and instructors.

Workspace: Each student will be given their own (shared) work space in the CDB. You may store your belongings in a locker or other secure location. Please respect the work of the other students as you expect them to respect your work. Common spaces and the large tables may be used during class time if they are not occupied by others' work but should be cleaned up before the end of class.

Collaboration: Given the nature of the field of urban planning, much of the work in this class is collaborative. Each member of a group is expected to contribute equitably through the process and generation of the final product. Students at the graduate level are expected to be capable of negotiating these issues independently, although the instructors are available if questions arise.

Canvas site: The course syllabus, schedule, assignments and readings will be made available on the

URBDP 503 Canvas site. Seminar response papers and the public meeting assignment will be submitted electronically via the Canvas site. Please use the Canvas discussion forum (and not the instructor's or TA's email) to ask questions about the course or assignments - others in the class likely have the same question or may know the answer. The instructors will check the Canvas site on a daily basis to respond to questions that arise.

Other policies: This class is of course governed by all of the University's student policies, including those regarding plagiarism and multiple submissions. It is your responsibility to be familiar with and adhere to these policies.

A note on absences: Students at the graduate level are expected to be capable of managing their own schedules. However, please note that unavoidable absences should be pre-arranged and the instructor reserves the right to lower a student's final grade if there are more than 2 absences during the quarter.

Access and Accommodations: Your experience in this class is important to me. If you have already established accommodations with Disability Resources for Students (DRS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), you are welcome to contact DRS at 206-543-8924 or uwdrs@uw.edu or disability.uw.edu. DRS offers resources and coordinates reasonable accommodations for students with disabilities and/or temporary health conditions. Reasonable accommodations are established through an interactive process between you, your instructor(s) and DRS. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law.

Cell Phones and other distractions: Please be courteous.

Safe Space: According to the Safe Space Network, safe space is: a place where anyone can relax and be able to fully express, without fear of being made to feel uncomfortable, unwelcome, or unsafe on account of biological sex, race/ethnicity, sexual orientation, gender identity or expression, cultural background, religious affiliation, age, or physical or mental ability. [It is] a place where the rules guard each person's self-respect and dignity and strongly encourage everyone to respect others. Our classroom will be a Safe Space this quarter.

REQUIRED MATERIALS & EQUIPMENT

Some equipment can be shared or borrowed, but please make sure you have adequate access to all of the tools you need in order to complete assignments on time.

- Sketchbook (spiral or hardbound, between 5x7 and 9x12 in size)
- Tape measure
- Access to camera (digital/phone camera is fine)
- A hardboard drawing panel at least 18x24" (suggest chipboard) and some means of securing the drawing board to your desk (adjustable "C" clamps and/or gator clips)

- T-square or parallel rule
- Adjustable triangle or 45 and 30/60 triangles
- 12” engineers’ scale (10 increments/inch), NOT an architects’ scale (16 increments/inch)
- Drafting tapes or dots (to secure your work in place; masking tape works with a little hack)
- Tracing paper: 18”-wide roll (yellow or white)
- Cotton rag paper or vellum as required by specific assignments (will specify with each assignment), plus additional paper as needed for drafts
- Permanent felt-tip drafting pens: .005mm, .1mm, .3 mm, .5mm (Staedtler Mars Graphic Pigment Liner, Alvin Tech-liner, Micron Pigma, Niji Stylist) – minimum of 3 lineweights
- Drawing pencils for sketching/sketchbook exercise: 2B, B, HB, H, 2H, etc. (note that an HB = #2) – select a few (3-4) to work with
- Eraser and erasing shield (hack: use paper or post-its to isolate area that needs to be erased – keep in mind that they may pull ink/graphite off page)
- Pushpins

Optional items: X-acto knife (No.1) and extra blades (no. 11), cutting mat/ metal cutting edge, Mechanical pencils: .3mm; .5mm, .7mm, or a lead holder if you prefer, Prismacolor colored pencils and/or colored markers (e.g. Pantone, Prismacolor), Sharpie permanent markers, Clipboard

COURSE SCHEDULE

The instructor reserves the right to adjust the schedule at any time and will notify the class if any changes are made.

	In-class	Deadlines
WEEK 1 Th 04-Jan	Introduction to course, objectives, requirements & expectations Introduction to Assignment 1	Buy supplies Set up your work space
WEEK 2 T 09-Jan	Introduction to field measurement & observation Introduction to graphic pick Work on Assignment 1 Sketchbook exercise #1 issued Public Meeting Assignment introduced	Sign up for Graphic pick (3-4 students each)
Th 11-Jan	Work on Assignment 1	Public meeting selection due Graphic pick #1 and 2 presentation Scanner orientation with TA
WEEK 3 T 16-Jan	Work on Assignment 1 Sketchbook exercise #2 issued	Seminar 1 response paper and questions due Sketchbook exercise #1 due
Th 18-Jan	Seminar 1	Graphic pick #3, 4 presentation
WEEK 4 T 23-Jan	Sketchbook exercise #3 issued Introduction to Assignment 2A Work on Assignment 2A	Assignment 1 due (scan due on Canvas before class) Sketchbook exercise #2 due (self-check w/partner)
Th 25-Jan	Work on Assignment 2A, small group crits	Graphic pick #5, 6 presentation

WEEK 5 T 30-Jan	Seminar 2 Work on Assignment 2A Sketchbook exercise #4 issued	Seminar 2 response paper and questions Sketchbook exercise #3 due (self-check w/partner)
Th 01-Feb	Work on Assignment 2A	Public Meeting Presentation Public Meeting Assignment for Jan meetings due
WEEK 6 T 06-Feb	Introduction to Assignment 2B Sketchbook exercise #5 issued	Assignment 2A due (submittal format TBD) Sketchbook exercise #4 due (self-check w/partner)
Th 08-Feb	Work on Assignment 2B	Graphic pick #7, 8 presentation
WEEK 7 T 13-Feb	Seminar 3 Work on Assignment 2B	Seminar 3 response paper and questions Sketchbook exercise #5 due (self-check w/partner)
Th 15-Feb	Work on Assignment 2B	Draft presentation layout Graphic pick #9 presentation
WEEK 8 T 20-Feb	In-class charrette- put together poster board for Assignment 2B	Assignment 2B due Digital Poster for 2B due online after class
Th 22-Feb	Introduction to final project Project site selections	Public Meeting Assignment for Feb meetings due
WEEK 9 T 27-Feb	Work on Final project	
Th 01-Mar	Work on Final project	
WEEK 10 T 06-Mar	Desk crits; Work on Final project	
Th 08-Mar	Pre-Final presentation in Class	
T 13-Mar		Project Due