

**School of Community and Regional Planning (SCARP)  
University of British Columbia  
DRAFT COURSE OUTLINE**

<b>Course Number</b>	<b>PLAN 587A</b>
<b>Course Credit(s)</b>	<b>3</b>
<b>Course Title</b>	<b>Introduction to Physical Planning and Urban Design</b>
<b>Term</b>	<b>2018-2019 Winter Term 2</b>
<b>Day/Time</b>	<b>Tuesday</b>

<b>Instructor</b>	Erick Villagomez
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**Short Course Description**

PLAN 587A is designed to expose students to the fundamentals of urban design, such as issues and skills in physical planning, designing with hands-on graphic tools, verbal and graphic communication, as well as the development of conceptual tools to understand the built landscape. (*recommended pre-requisite: PLAN 517*)

**Course Format**

The studio will meet once a week for 3 hours each session. We will meet collectively at the beginning of each day for brief lectures, course administration, explanation of exercises, and discussion of issues related to the projects. Various methods and techniques will be demonstrated and explained as needed throughout the course. Students will be expected to venture into the field for observation, mapping and site reconnaissance outside of class times.

Students will set up individual workspaces in the studio where they will be able to work on projects. Much of the course time each session will be used for team work and one-on-one instructional dialogue with the course instructor. A successful studio experience demands that students physically work in the studio outside of scheduled class time to enable collaborative work, allow for cross-fertilization of thinking and learning, and provide an outlet for constant feedback and input from peers.

Please remember that the course will require substantial time inputs outside of the regularly scheduled course sessions. In past semesters, students typically average 8-12 hours per week outside of scheduled course time in the urban design studios at SCARP, with heavier workloads and time commitments associated with project deadlines. Students will periodically present their work to the class and other guest critics at various points of completion during the semester for feedback.

**Course Overview, Content, and Objectives**

This course has a number of learning objectives nested within the urban design specialization sequence at SCARP. The course offers students a number of tools for developing their creativity and design capacities and for interpreting design work and representing their own design work. The course also offers conceptual tools for guiding urban design projects.

## **Learning Outcomes**

At the end of this course, you will be able to achieve the objectives and learning outcomes indicated below:

- Read 3-dimensional form at different urban scales
- Use your memory and experience of cities as a design reference
- Undertake basic orthographic drawing
- Undertake basic graphic design
- Read and interpret detailed drawings
- Produce basic digital 3-dimensional visualization
- Examine the functionality of human scaled built urban design projects
- Articulate a subjective assessment of design features of public space
- Map the physical, social and economic characteristics of urban spaces
- Articulate a heightened awareness of urban form at different scales
- Undertake basic 3-dimensional design at a variety of scales (street, block, neighbourhood, etc.)

## **Additional Course Requirements**

Basic drafting tools and materials are required (i.e., tracing paper, scales, pens, papers, erasers, sharpeners, colored pencils, drafting tape). However, some materials left from years past may be made available to the class. That said, expect that you will need to purchase additional materials or supplies on an as needed basis (incl. photocopying, markers, printing, sketchbooks, etc.). You can expect to spend approximately \$15-25 on tools and materials and another \$20-\$50 on printing, etc.

Furthermore, given that the course revolves around studying and understanding the built landscape, field trips and site visits are to be expected, as an integral part of the course.

## **Attendance**

Regular attendance and punctuality are mandatory for all SCARP courses. Late arrivals, early departures, prolonged breaks and absences are subject to the issuing of a Student Performance Contract. Absence from class may result in a grade adjustment.

If you are unable to attend class, you are required to notify the instructor within one hour of the start of class. If you are unable to reach the instructor, you should contact the program assistant.

## **Evaluation Criteria and Grading**

Given the project-based approach for studios and how many different and interrelated aspects converge within this rich environment, evaluations are slightly more involved than typical courses. Evaluation is ongoing and is graded on a numeric (percentage) basis. The latter is based on evidence of your working process, judgment and ability demonstrated in your work. It is also done in response to specific assignment criteria outlined below.

In order to facilitate the process and give you well-rounded feedback, the evaluations throughout the term will be organized under broader themes. Work is informally evaluated during every class and formally evaluated against specific criteria at the conclusion of every assignment in accordance with the following:

*Thinking/Working Processes*

Habits of thought and work as they relate to the development of your work. This includes but is not limited to research methods, the ability to rethink initial assumptions towards improving your work, and the use of tools for design investigation (sketching, model making, diagramming, etc.).

#### *Project Content*

The conceptual development of your project and the clarity/consistency with which intentions are manifested in your proposal(s)—formally, and otherwise. Demonstrating an ability to think across various scales - connecting proposals to larger contextual issues - is particularly significant. This includes but is not limited to the evolution of program and how specific design strategies/materials are used in light of one's intentions.

#### *Final Products*

Includes all the materials included in final presentations and how they are executed. This includes but is not limited to the diversity of modes of representation (models, drawing types, diagramming, etc.), graphic layout (presentation structure and image sequence, use of colour to highlight issues significant to your design, etc.), and verbal presentation (clarity, succinctness, tone, etc.).

#### *Methods and Manners of Study*

Refers to one's overall character and conduct within the studio environment. This includes but is not limited to class conduct, participation in discussions and critiques, class contributions (leadership, respect for peers, etc.), and the ability to filter and respond to feedback (peer, instructor, guest critics) intelligently through design work.

It is important to note that one's ability to take "intelligent risks" (vs. careless risks) will be evaluated as a part of each theme. Risk is an inherent part of the design process - we take risks (of embarrassment, etc.) presenting our ideas to others, for example - and fearing risk impedes design development, especially that which stops students from revisiting and rethinking initial assumptions or directions that have proven to be unfruitful.

We will do our best to get evaluations back to you on a timely basis shortly after each assignment is handed in, so that you know are aware of your ongoing progress throughout the term.

While this is certainly not a competitive learning environment in terms of grades, it legitimately ought to be competitive in terms of challenging your own abilities. You will not be evaluated against one another. In fact, quite the opposite — you will be encouraged to work with, and learn from, one another. In essence, you, yourself, will be your only competitor with your peers and instructors as your aids.

With respect to the course itself, it will build incrementally through a series of distinct but closely linked and cumulative smaller projects. Some will be individually defined, with others collaborative. Students will be evaluated on their successful completion of the following course requirements. These include the following (*percentage breakdowns are approximate*):

#### **Participation**

The course requires extensive collaboration and even when students produce individual work it builds on and draws from the efforts of other students in the class. Attending every class and

fully participating in all discussions and exercises is essential for the success of the studio learning environment. There is no separate participation grade but students whose participation is below or above standard expectation for graduate courses will be either penalized or rewarded for up to 20% of the assignment grade.

***Taking Measure (approx. 10%)***

This exercise is intended to develop one's sense of scale, relating the dimensions of the human body to various elements across scales. This is intended to build one's knowledge and understanding of key dimensions within the urban environment and their relationship to people and their houses.

***NODE [1] (approx. 15%) and NODE [2] (approx. 15%)***

Students will conduct a systematic, observation-based mapping of an assigned public open space. Teams will use the assigned space as a springboard into studying the surrounding urban fabric, on which it is interdependent. Each area of study will be looked at through a typological lens (i.e. architectural elements, buildings, lots, blocks, and neighbourhoods), its use, and its users. Both quantitative and qualitative aspects of each area must be presented. This exercise is intended to heighten your spatial and design awareness, and to develop your eye for pattern, detail and critical analysis. Small group project.

***NEIGHBOURHOOD [1] (approx. 25%) and NEIGHBOURHOOD [2] (approx. 20%)***

Students will each be responsible for researching, drafting and producing one or two maps of the entire study area. Map topics will be developed and finalized collectively, but may include themes such as morphology, historical patterns of change, relationship to larger landscape (topography, hydrology) and cultural history. Maps will represent key issues facing the community and will highlight some of the community's assets, risks to those assets and opportunities for ameliorating the risks. This exercise situates each public space assigned studied previously within a larger whole.

***WORDS & WORKS (approx. 10%)***

Sustained research and moderated discussion of the 'words' of a significant area of design knowledge or theory and the 'works' of an associated designer or designer. These exercises are intended to inform one's own work - and that of the class - about relevant issues and ideas. Each presentation will follow the themes linked to the above project phases and will be ongoing throughout the term.

***METHODS/MANNERS & Sketch Notebooks (approx. 5%)***

Deciphering cities requires filtering and interpreting vast amounts of information - sensory and otherwise - and understanding their implications as it relates to design. As a result, one must develop strong observation, abstraction, and analytical skills in order to do this effectively. Drawing and visual note-taking throughout the term - within "Sketch Notebooks" - will facilitate the latter. Evaluation will be based on drawing content and not technical skill or 'prettiness' - in short, drawing used to aid thought.

These assignments are discrete parts of a cumulative whole project. Each focuses on a smaller subset of previously cited core design, design process and design media themes. The assigned grading weight approximates the time and effort allocated to them in the term schedule. The detailed marking rubric

described above will accompany each assignment. In general, students are expected to achieve the following objectives in all of their coursework:

*Creativity / Reflection*

Exploration of different ideas and categories of ideas in your work and successful integration of different ideas and complementary fields of inquiry to present problems and solutions in insightful ways.

*Critical / Analytical Thinking*

Evidence of thoughtful inquiry or thorough analytical thinking for design, writing and presentation assignments.

*Industriousness / Effort*

How much effort and efficient production did you dedicate to the assignment relative to your skill level?

*Professionalism*

Attention to detail, completeness, thorough editing and error free work and attractiveness of presentation

**Required Readings and Videos**

Required readings and videos will be given on an on-going basis and supplied by the instructor.

**Recommended Readings**

Relevant literature titles will be distributed in class, as needed. Specific readings may also be given to the class on a weekly or bi-weekly basis. However, there are a few references that you will find particularly helpful throughout the term.

**Highly recommended BOOKS**

- Christopher Alexander, *A Pattern Language*
- Francis Ching, *Architecture: Form, Space and Order*
- Jan Gehl and Brigitte Svarre, *How to Study Public Life*
- Allan Jacobs, *Looking at Cities*
- Eric j. Jenkins, *Drawn to Design: Analysing Architecture through Freehand Drawing*
- Edward White, *Site Analysis*

**Other BOOKS**

- Christopher Alexander, *The Nature of Order*
- Donald Appleyard, *Livable streets*
- Edmund Bacon, *Design of Cities*
- Harland Bartholomew & Associates Vancouver (B.C.). Town Planning Commission./, A plan for the city of Vancouver, British Columbia, including Point Grey and South Vancouver and a general plan of the region, 1929.
- Lance Berelowitz. *Dream City: Vancouver and the Global Imagination*
- Peter Bosselman. *Representations of Place and Urban Transformations.*
- John Clague and Bob Turner. *Vancouver City on the Edge: Living with a dynamic geological landscape*

- Norman Crowe and Paul Laseau, *Visual Notes for Architects and Designers*
- Gordon Cullen, *The Concise townscape*
- Design Centre for Sustainability, *Sustainability by Design: A Vision for a Region of 4 Million*
- Alain de Botton, *The Architecture of Happiness*
- Grady Clay, *Close Up: How to Read the American City*
- Chuck Davis, *The Greater Vancouver Book: An Urban Encyclopedia*
- Howard Davis, *The Culture of Building*
- Konstantino Doxiadis, *Ekistics: The Science of Human Settlements*
- Lorraine Farrelly, *Drawing for Urban Design*
- Jan Gehl, *Life Between Buildings and Cities for People*
- N.J. Habraken, *Structure of the Ordinary*
- Derek Heyes, *Historical Atlas of Vancouver*
- Jane Jacobs, *The Death and Life of Great American Cities*
- Allan Jacobs, *Great Streets*
- Rem Koolhaas, *S,M,L,XL*
- Paul Laseau, *Visual Notes for Architects and Designers*
- Paul Laseau, *Graphic Thinking for Architects & Designers*
- Bryan Lawson, *How Designers Think*
- William Lidwell, *Universal Principles of Design*
- Paul Lukez, *Suburban Transformations*
- Kevin Lynch, *City Sense and City Design*
- Bruce Macdonald, *Vancouver: A Visual History*
- Donald Norman, *The Design of Everyday Things*
- George Perec, *Species of Spaces and Other Pieces*
- Nikos A. Salingaros, *Principles of Urban Structure*
- Gerrit Schwalbach, *Basics Urban Analysis and urban building blocks*
- John Stilgoe, *Outside Lies Magic*
- Emily Talen, *City Rules: How Regulations affect Urban Form*
- Edward Tufte, all his books on information design
- Robert Venturi, Steven Izenour and Denise Scott Brown, *Learning from Las Vegas*

## E-REFERENCES

- City of Vancouver - <http://vancouver.ca/>
- CoV Census data - <http://vancouver.ca/commsvcs/planning/census/2006/index.htm>
- CoV community information - [http://vancouver.ca/community\\_profiles/CommunityList.htm](http://vancouver.ca/community_profiles/CommunityList.htm)
- City of Vancouver Open Data Catalogue - <http://data.vancouver.ca/datacatalogue/index.htm>
- VanMap - <http://vancouver.ca/vanMap/>
- Google Maps - <http://maps.google.ca/maps?hl=en&tab=wl>
- Bing Maps - <http://www.bing.com/maps/>
- Price Tags - <http://www.pricetags.ca/pricetags.html>
- Past Tense - <http://pasttensevancouver.wordpress.com/>
- Urban Futures - <http://www.urbanfutures.com/>
- Spacing Vancouver - <http://spacing.ca/vancouver/>
- The History of Metropolitan Vancouver - <http://www.vancouverhistory.ca/>
- City of Vancouver Archives - <http://vancouver.ca/ctyclerk/archives/>
- Metro Vancouver - <http://www.metrovancouver.org>

## **Course Schedule**

A tentative schedule of the course is provided, as follows:

- **Week 1** - Introduction and assign *Taking Measure* and *Node [1]*
- **Week 2** - *Taking Measure* due. Tutorial/Work day and/or site visit. Words & Works\_1.
- **Week 3** - Tutorial/Work day. Words & Works\_2.
- **Week 4** - *Node [1]* due. Assign *Node [2]*
- **Week 5** - Tutorial/Work day. Words & Works\_3.
- **Week 6** - Tutorial/Work day. Words & Works\_4.
- **Week 7** - Reading Week.
- **Week 8** - *Node [2]* due. Assign *Neighbourhood [1]*
- **Week 9** - Tutorial/Work day. Words & Works\_5.
- **Week 10** - Tutorial/Work day. Words & Works\_6.
- **Week 11** - *Neighbourhood [1]* due. Assign *Neighbourhood [2]*
- **Week 12** - Tutorial/Work day. Words & Works\_7.
- **Week 13** - Tutorial/Work day. Words & Works\_8.
- **Week 14** - *Neighbourhood [2]* due. Last day of class

## **Special Needs**

n/a

## **Academic Integrity**

1 Assistance with the creation of a course syllabus is available through the Centre for Teaching, Learning and Technology, [www.ctlt.ubc.ca](http://www.ctlt.ubc.ca) Resources related to the development of assessable learning outcomes can be accessed through <http://ctlt.ubc.ca/resources/webliography/course-designdevelopment/> The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity.

At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at <http://calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,0>.