

UP 858: Designing Density

Fall 2017

Tuesday, Thursday and Friday, 1:30-5:20 PM

AUP 394

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office hours: Friday, 10:30-12:00

Course Objectives

In this studio you will learn about designing high density, urban environments with an emphasis on public transportation. The topics and skills include: urbanism; urban analysis; creating an urban design concept/guideline; determining appropriate activities and densities; planning for transit and access; planning a landscape network; urban architecture; designing a building within your concept/guidelines; urban housing; designing an outdoor space; communication with other designers; modeling and representation of urban environments.

You will also experience working remotely in a foreign place (Switzerland) and get exposure to other languages and systems (metric!).

Some of the work will be done in small teams; much of the work will be done as individuals; and there will always be group discussions often including the entire class. Discussion and critical feedback are an important part of your education. You are strongly encouraged to participate. The success of the class depends in part on your participation.

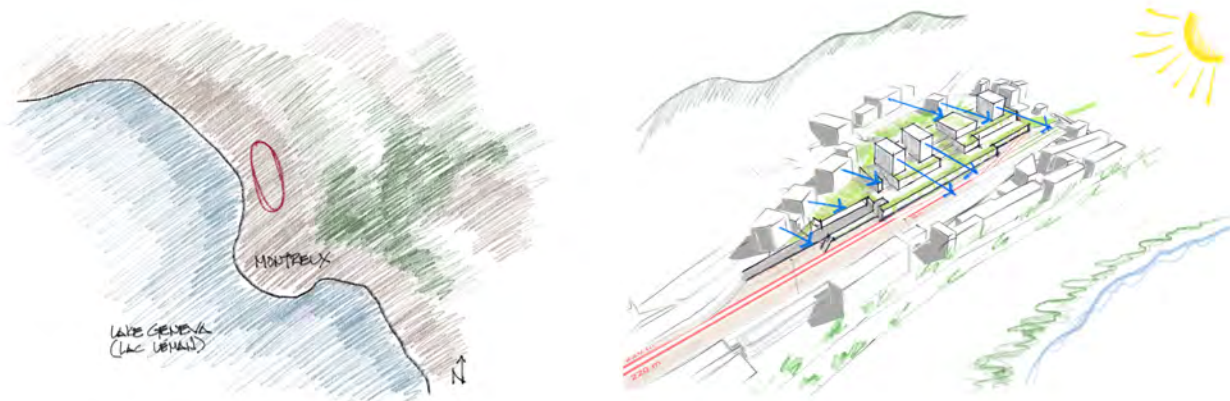
Course Requirements and Format

There will be one site for the entire semester, with three distinct assignments.

THE SITE

The site is the train station in Montreux, Switzerland along with additional properties to the east. The rail lines, train depot and parking structure are being reconfigured, creating an opportunity for urban infill on a major scale.

The people of Switzerland recently voted to concentrate future development within the already built areas of the country. Given a growing population and a need for housing, the implications of the democratic decision are moderate to high density urban developments, which will have an impact on the existing characters of towns and cities. Many planners and architects are currently working hard to clarify what this means and to create positive, built examples. You need to consider the site and your proposals within this social/political/intellectual context.



THE ASSIGNMENTS

There will be one project for the entire semester. However, it will consist of three distinct components. Each component will be a separate assignment.

Assignment 1: an urban design concept and guidelines

An urban design concept generates a vision for an area of the city. Urban design guidelines establish "rules" that other designers/developers will follow to ensure realisation of the vision. Transportation, circulation, building and open space form, expected activities, human ecologies and non-human ecologies are addressed in the urban design concept/guidelines.

Working in small teams, you will research and assess the site and put forth your vision of what the site should become. Then you will develop the "rules." It is important to understand that you cannot control everything at this stage, nor should you want to. It will be as important to decide what not to design, as to decide what to design.

Assignment 2: a design for a significant building

As an individual you will design a significant building within your urban design concept, according to your rules. This task will probably be more familiar to you than that of Assignment 1. It will also be a valuable and interesting test of your concept/guidelines. The building will likely be a mixed-use building, including housing. Some factors to consider will be the role your building in the ensemble envisioned by your urban design team; your building's contribution to the image of the city; how architecture can enhance the quality of life for individuals living and working in and around your building.

Assignment 3: a design for an outdoor open space

As urban environments grow more densely, the role of outdoor open space becomes substantially more important. You will design such a space within your team's concept. Programming the space will be critical to the design, and will depend on the placement within the ensemble of your concept. Good environmental designers understand that the quality of the outdoor space is way more important than the quantity of space.

Time Investment

12 hours of scheduled-in-class time plus a minimum of 12 additional hours per week. In weeks leading to presentations/reviews additional time will be required.

Expectations

Studio Culture Policy

Refer to the SARUP website: <http://uwm.edu/sarup/live/policies/studio-culture/>

Studio Cleanup

At the end of each semester, students should remove ALL personal items from the studio. Items not wanted should be placed into the appropriate receptacles and not left in the studio or in the hall. The studio should be broom-swept clean.

Decorum

It is expected that you will be working during studio hours, at your desk or a common table. To this end, no music is to be played during studio hours, no headphones, no movies, no cell phones, no texting, etc. Frankly, you should maintain a professional environment conducive to learning after hours as well – be sensitive to the fact that others may wish to work and endeavour to keep a civil and productive environment in your studio. During class hours, you may talk with other students...but you should be discussing the architectural work at hand. Just as your History instructor does not want you sketching studio designs during lecture, you are to be working only on studio work during class hours. At all times you should have drawing implements, scales, and trace available. Likewise, when a presentation is offered we consider it a given that college students would bring something to take notes with. You might ask a buddy to take notes for you while you are presenting.

Criticism

Constructive criticism is essential in design education. And it is an important skill to have as a design professional.

You should be ready for an individual desk critique at the beginning of each class period and prepare a specific agenda for discussion, supported each time by a clear graphic and textual record of your work since the last critique. You must have adequate graphic documentation of your thought process to back up your ideas and a significant amount of new work produced in order to receive effective criticism. Repeated works that do not move the project forward will be ignored.

In group pinups, part of your job is to critique other's work based on the studio issues and exercises. Do not expect that we will talk about every single project; you should be listening critically and thinking about how this discussion applies to your own work.

At all times, previous work should be available in studio.

Tools and Materials

Students may use the following personally-owned output devices in SARUP studio rooms: tabletop inkjet and laserjet printers, tabletop FDM (fused deposition modeling) 3D printers – using PLA (polylactic acid) filament and not ABS (acrylonitrile butadiene styrene) filament, and tabletop die cutters with enclosure hoods. Laser cutters and CNC routers of any kind shall not be allowed in studio rooms.

Students may use Studio Biofoam in SARUP studio rooms, as long as they do so in a manner respectful of others and the facilities, and in accordance with established safety protocols. Students shall not saw, carve or sand Studio Biofoam in studio rooms using power tools. Power tools may be applied to Studio Biofoam in the SARUP Shop using the dust collection system.

The use of aerosol spray adhesives and paint is not allowed in the SARUP building or on SARUP grounds (such as the sidewalks). Use such products at home and only with proper ventilation. Use respiratory and eye protection as indicated on the label.

Any material spilled on SARUP property should be cleaned immediately, before it dries.

Use of plaster is not allowed. Use an alternative medium such as Hydrocal, CementAll, or Rockite.

When using loose powder model-building material, such as Rockite, all loose powder should be removed from studio surfaces including tabletops and floors.

Do NOT allow casting mediums such as Rockite or wax, etc to contact sink or toilet fixtures and pipes. Casting materials should never be washed down a drain even in small amounts. It will destroy the plumbing and you will be charged for expensive repairs. Dispose of extra casting materials in a container you can throw away such as a used, 2-liter soda bottle.

When disposing of materials in studio trashcans, give consideration to the weight of the trash. If a trashcan becomes too heavy, it will not be emptied by the custodians causing a trash backup in the studio. To avoid this, students shall take heavy debris and large scraps directly to the SARUP dumpsters themselves.

Limited use of power tools in studios is permitted. Prior permission from instructor and notification of William Krueger and Matt Mabee is required.

Use of flames (such as bunsen burners or blow torches) in studio is not allowed. Do this kind of work at home in a garage or outside.

Use the sharps disposal containers in studio. Do NOT place used blades into the trash can.

Project Documentation

Students should back up all digital and manual work with continuous documentation throughout the semester. Don't only use the local desktop drive, use OneDrive or a backup hard drive or something like DropBox. Files should be either PDF (for vector images) or JPG (for photos, renderings). Maximum file size is 10 MB. Please use the following naming format:

650_XFA2017_Isaacs_Doe Jane_Project 01_Model 02.jpg
850_XFA2017_Isaacs_Doe John_Exercise 03A_Plan 13.pdf

Attendance

Attendance during scheduled class time is required. Two unexcused absences are permitted. Each additional unexcused absence will result in a reduction of your overall grade by one third step (-). Failure to work in studio during regular class hours with undivided attention, any lack of reasonable punctuality, leaving early, non-participation, socializing, goofing around, etc. will count as an absence.

An unexcused absence from a presentation shall result in an 'F' for the course.

Grading

As stated above, the design studio is a collaborative environment. However, grading will be based on individual performance. While some work will be done in groups, each individual will be evaluated based on their contribution to the groups effort and product.

Your grade will be based primarily on the products that you present and submit, assuming that they reflect your passion, intellectual curiosity, effort, knowledge and understanding of the concepts covered in the course. The following criteria are used to evaluate each exercise: creative risk; clarity of concept; design development including critical reflection, self-evaluation, and testing; precision of craft; completion.

Urban Design Concept	30%
Building Design and Development	45%
Open Space Design	15%
Studio Participation	10%
	100%

Grading Definitions

- A Excellent work. Expectations are exceeded both quantitatively and qualitatively. Outstanding achievements in content and execution and far exceeds given requirements. Student shows strong academic initiative and independent resourcefulness.
- B Good work reflects higher than average achievement in both content and execution and further develops requirements. Students shows a high level initiative and independence.
- C Satisfactory work. Work is complete. Requirements are met. Student exhibits some initiative and independence.
- D Poor work. Some requirements are met. Student exhibits little initiative and independence.
- F Unacceptable work and initiative.

Calendar

WEEK	WORK	ASSIGNMENT	PRESENTATION
1	5 Sept 7 8	get started research and analysis research and analysis	Urban Design Concept
2	12 Sept 14 15	concept iterations and testing concept iterations and testing	pin-up: analysis and assessment
3	19 Sept 21 22	concept development density and activity	pin-up: analysis and assessment
4	26 Sept 28 29	design development design development design development	
5	3 Oct 5 6	prepare presentation discussion of urban architecture	REVIEW: URBAN DESIGN CONCEPT
		Building Design	
6	10 Oct 12 13	concept/precedents concept/precedents concept/precedents	pin-up: concepts
7	17 Oct 19 20	design iterations and testing design iterations and testing design iterations and testing	
8	24 Oct 26 27	design development design development design development	
9	31 Oct 2 Nov 3	design development re-assess and adjust	pin-up: building design
10	7 Nov 9 10	design development design development design development	
11	14 Nov 16 17	design development prepare presentation prepare presentation	
12	21 Nov 23 24	THANKSGIVING THANKSGIVING	REVIEW: BUILDING DESIGN
13	28 Nov 30 1 Dec	discussion of outdoor space outdoor space design outdoor space design	Outdoor Space Design
14	5 Dec 7 Dec 8	outdoor space design outdoor space design prepare presentation	pin-up: outdoor space design
15	12 Dec 14 15	prepare presentation Last day of classes	REVIEW: OUTDOOR SPACE DESIGN
16	18 Dec 20 21	EXAM WEEK clean out studio!	Digital Presentation Due

NAAB

Not applicable

UWM Syllabus Boilerplate [required]

UWM SYLLABUS LINKS

http://www4.uwm.edu/secu/news_events/upload/Syllabus-Links.pdf

1. Students with disabilities. Notice to these students should appear prominently in the syllabus so special accommodations are provided in a timely manner. <http://www4.uwm.edu/arc>
 2. Religious observances. Accommodations for absences due to religious observance should be noted. <http://www4.uwm.edu/secu/docs/other/S1.5.htm>
 3. Students called to active military duty. Accommodations for absences due to call-up of reserves to active military duty should be noted.
Students: http://www4.uwm.edu/current_students/military_call_up.cfm
Employees: <http://www4.uwm.edu/secu/docs/other/S40.htm>
 4. Incompletes. A notation of "incomplete" may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student's control, has been unable to take or complete the final examination or to complete some limited amount of term work. https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf
 5. Discriminatory conduct (such as sexual harassment). Discriminatory conduct will not be tolerated by the University. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff. https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf
 6. Academic misconduct. Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. <http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/>
 7. Complaint procedures. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy. https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf
 8. Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. <http://www4.uwm.edu/secu/docs/other/S28.htm>
 9. The final exam requirement, the final exam date requirement, etc. <http://www4.uwm.edu/secu/docs/other/S22.htm>
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