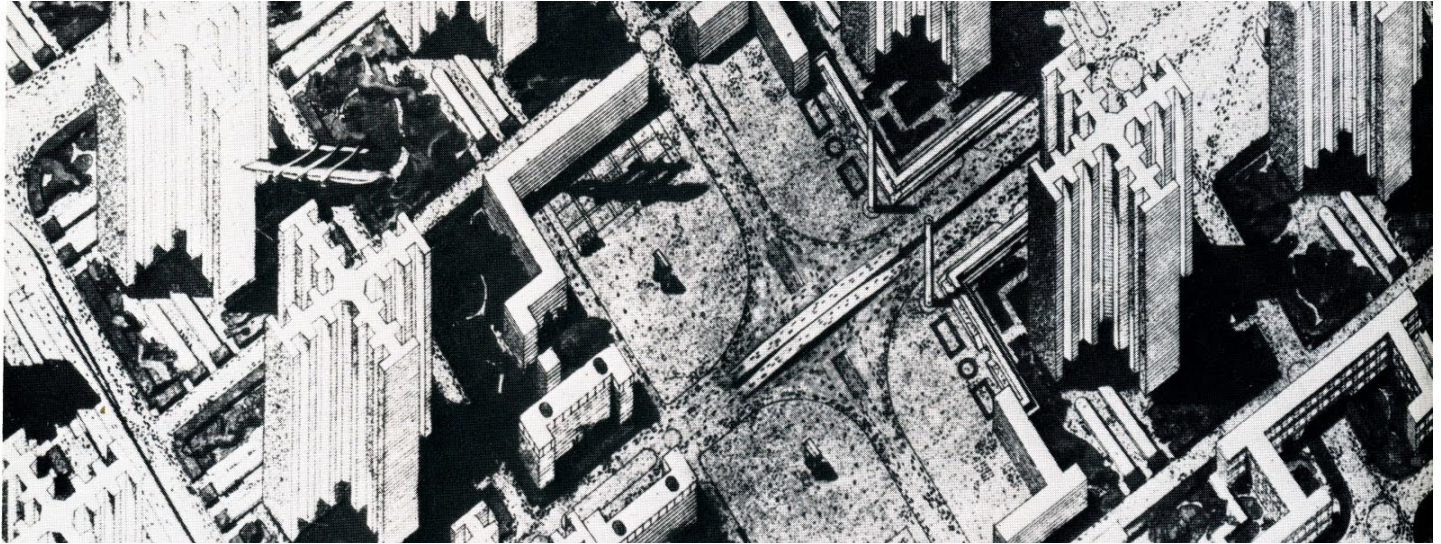


# Radical Urbanism:

## Projective Design Theories for Cities



portion of Le Corbusier's Plan Voisin\_ from: <http://chum338.blogs.wesleyan.edu/>

"As we live and as we are, Simplicity - with a capital "S" - is difficult to comprehend nowadays. We are no longer truly simple. We no longer live in simple terms or places. Life is a more complex struggle now."

\_Frank Lloyd Wright

### Syllabus Sections

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#### I. Instructor Information

Joshua M. Nason, Assistant Professor  
 Email: [nason@uta.edu](mailto:nason@uta.edu)  
 Phone: 817-272-2767 (emailing is better than calling)  
 Office: Arch\_325  
 Hours: Welcomed By Appointment  
 Web: [www.uta.edu/architecture/faculty-staff/joshua-nason.php](http://www.uta.edu/architecture/faculty-staff/joshua-nason.php)  
[www.uta.edu/mentis/public/#profile/profile/edit/id/11480](http://www.uta.edu/mentis/public/#profile/profile/edit/id/11480)

#### II. General Course Information

##### Catalog Course Description

TOPICS IN ARCHITECTURAL THEORY (3-0) Selected topics in concepts, philosophy, and models of architecture and allied arts of design with specific application to 20th Century problems. May be repeated for credit as specific topics vary. Prerequisite: ARCH 2303, ARCH 2304. Junior standing in program. Restricted to Architecture and Interior Design majors. [3 semester credit hours]

#### Course Meetings

ARCH\_5311 | ARCH\_4311\_001: Radical Urbanism  
 Room: Arch 329 | T/R 09.30-10.50a

#### Course Dropbox

username: [nasonseminar@gmail.com](mailto:nasonseminar@gmail.com)  
 password: radurb2017

#### Course Statement

For generations architects, urban designers and theorists have devised future plans for cities as populations have grown and the world has urbanized. Some of the more prominent and memorable thinkers have developed extremely creative, speculative and projective plans for such frenetic urban environments. This course will look at some of the most radical and transformative urban theories from Vitruvius to Le Corbusier, from the Metabolists to the Situationists, from Bruno Taut to Thom Mayne, from the Futurists and Constructivists to Archigram and Super Studio, from Edmund Bacon to David Grahame Shane to Jane Jacobs and many others. The goal of this course is to introduce students to a selection of influential people and unconventional ideas (both past and present) through readings, lectures, course discussions and other exercises that shed light on some of the most dramatic ideas to ever shape our cities and our understanding of them.

**NAAB Information**

For more understanding of NAAB criteria, rules, and expectations visit the pages below.

UTA | SoA NAAB Information Webpage:

[www.uta.edu/architecture/resources/online/naab.php](http://www.uta.edu/architecture/resources/online/naab.php)

NAAB Homepage:

[www.naab.org](http://www.naab.org)

**Course Goals**

*This course seeks to:*

- Deepen knowledge of radical urban thinkers.
- Deepen knowledge of the criticism of their proposals.
- Establish a momentum of interest and inquiry in respect to cities, urban growth and complexity.
- Apply and refine reading, writing and critical skills.
- Apply and refine research techniques.
- Help students to develop and exercise their ability to read, comprehend, write about, draw and discuss complex ideas in detail.
- Cultivate a spirit of inquiry and action.

**Student Learning Outcomes**

*Upon satisfactory completion of this course, students will be able to:*

- Engage in a critical discourse of city and idea development.
- Understand, explain and compare various types of, elements of, and points-of-view in urban criticism.
- Discuss in detail the roles and potential of urban design, criticism, speculation, and discourse.
- Exhibit the beginning of a qualitative understanding of the identity of cities studied.
- Utilize a fundamental analytical tool set to gain a contextual understanding of cities and urban proposals.

**Assessment of Student Work**

*The expected learning outcomes will be assessed through:*

- Evaluation of written assignments completed in response to readings.
- Evaluation of performance in class based on evidence of both quality and quantity of input and output regarding class assignments and participation.
- Evaluation of participation in class discussions, critiques, presentations, assignments and required trips.
- Evaluation of work submitted both physically and digitally. Detailed instructions, such as assignments specifics, naming conventions and organization must be followed.
- Evaluation of participation in, engagement in and mastery of the content, assignments, and activities of the course.
- Evaluation of graded materials and deliverables such as presentations, writing, drawings and quizzes.

Joshua M. Nason, Assistant Professor

**III. Building an Academic Community****Policies + Procedures**

University Policies + Procedures:

[www.uta.edu/policy/](http://www.uta.edu/policy/)

Code of Conduct:

[www.uta.edu/conduct/code-of-conduct/index.php](http://www.uta.edu/conduct/code-of-conduct/index.php)

UTA Undergraduate Catalog:

[wweb.uta.edu/catalog/](http://wweb.uta.edu/catalog/)

UTA Graduate Catalog:

[grad.pci.uta.edu/about/catalog/current/toc/](http://grad.pci.uta.edu/about/catalog/current/toc/)

*\* Visit the Student Code of Conduct (under Academic Misconduct) for detailed information regarding grading policies and classifications as well as expectations for academic integrity. Cheating, plagiarism or other acts of "Scholastic dishonesty" as deemed by this document will not be tolerated. Guilty students will be removed from the course and given a grade of "0" for the course. It is expected that all work done for this course is an original piece, authored by the submitting student(s) and intended solely for the purposes of this course.*

**Academic Integrity**

Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. Additional information is available at [www.uta.edu/conduct/](http://www.uta.edu/conduct/).

**Assistance**

Be it known that a goal of mine as a professor is to make the content of this course as accessible as possible to all of my students. If possible, I aim to help remove any roadblocks that may prevent you from understanding the content. Please come to me early and often if you need help and I will do my best to administer just that as is allowed and prudent to do so.

**Disability Accommodations**

UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a **letter certified** by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

**The Office for Students with Disabilities, (OSD)**

Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling 817-272-3364.

**Counseling and Psychological Services, (CAPS)**

CAPS services are also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives. You can contact them at [www.uta.edu/caps/](http://www.uta.edu/caps/) or by calling 817-272-3671.

**Non-Discrimination Policy**

*The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit: [uta.edu/eos](http://uta.edu/eos).*

**Title IX Policy**

*The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education*

*Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit [www.uta.edu/titleIX](http://www.uta.edu/titleIX) or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or [jmhood@uta.edu](mailto:jmhood@uta.edu).*

**Civility in the Classroom**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. To assure that all students gain maximum opportunities from time spent in class, students are prohibited from engaging in any form of distraction. Since much of the success of the class hinges on open and engaged conversation regarding the topics discussed, it is requisite that all conversation in and regarding the course maintain in professional, respectful tones even if disputes or disagreements arise. Conversation and/or actions to others in the class deemed disrespectful, derogatory or counterproductive will not be tolerated. There will be no bullying or intimidation of any sort (physical, verbal, gestural, etc.) tolerated in the class. Offenders will be dismissed from class for the day. A second occurrence warrants failure or mandated dropping of the course. If we work together to form a community of higher respect, therefrom attaining higher cooperation and learning, we will ostensibly become better versions of ourselves, both collectively and individually.

*This class will always be a place of respect, professionalism, and the inclusion and investigation of ideas. There will be no discrimination – ever!*

Despite not being a studio course, this class will also follow the guidelines and aspirations set forth in the School of Architecture's Studio Culture Policy. We should also admonish others, in all settings within our academic environments to do so, thereby demanding that each of us, our peers and community members uphold the principals of respect and inclusion that make our environments safer and more conducive to learning. We should also abhor and deny all practices that compromise our community's safety in all forms – even if technically legal.

**Campus Carry**

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit [www.uta.edu/news/info/campus-carry/](http://www.uta.edu/news/info/campus-carry/)

**Student Support Services**

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/universitycollege/resources/index.php](http://www.uta.edu/universitycollege/resources/index.php).

**Tutoring**

[www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php)

**Major-based Learning Centers**

[www.uta.edu/universitycollege/resources/college-based-clinics-labs.php](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php)

**Advising and Mentoring**

[www.uta.edu/universitycollege/resources/advising.php](http://www.uta.edu/universitycollege/resources/advising.php)

**Federally Funded Programs**

[www.uta.edu/universitycollege/current/academic-support/mcnair/index.php](http://www.uta.edu/universitycollege/current/academic-support/mcnair/index.php)

**UTA Library and Research Resources****Library Home Page**

[library.uta.edu](http://library.uta.edu)

**Architecture Library**

[library.uta.edu/locations/afa](http://library.uta.edu/locations/afa)

**Library Home Page**

<https://library.uta.edu>

**Maps and Atlases Collection**

[library.uta.edu/collections/maps-atlases-collection](http://library.uta.edu/collections/maps-atlases-collection)

**Academic Plaza Consultation Services**

[library.uta.edu/academic-plaza](http://library.uta.edu/academic-plaza)

**Ask Us**

[ask.uta.edu/](http://ask.uta.edu/)

**Library Tutorials**

[library.uta.edu/how-to](http://library.uta.edu/how-to)

**Special Collections**

[library.uta.edu/special-collections](http://library.uta.edu/special-collections)

**Study Room Reservations**

[openroom.uta.edu/](http://openroom.uta.edu/)

**FabLab**

[fablab.uta.edu/](http://fablab.uta.edu/)

**Subject and Course Research Guides**

[libguides.uta.edu](http://libguides.uta.edu)

**Subject Librarians**

[www.uta.edu/library/help/subject-librarians.php](http://www.uta.edu/library/help/subject-librarians.php)

**Database List**

[libguides.uta.edu/az.php](http://libguides.uta.edu/az.php)

**Course Reserves**

[pulse.uta.edu/vwebv/enterCourseReserve.do](http://pulse.uta.edu/vwebv/enterCourseReserve.do)

**Connecting from Off- Campus**

[libguides.uta.edu/offcampus](http://libguides.uta.edu/offcampus)

**Ask A Librarian**

[ask.uta.edu](http://ask.uta.edu)

**Academic Plaza Consultation Services**

[library.uta.edu/academic-plaza](http://library.uta.edu/academic-plaza)

The following URL houses a page where we have gathered many commonly used resources needed by students in online courses: [www.uta.edu/library/services/distance.php](http://www.uta.edu/library/services/distance.php). The subject librarian for your area can work with you to build a customized course page to support your class if you wish. For examples, visit [libguides.uta.edu/os](http://libguides.uta.edu/os) and [libguides.uta.edu/pols2311fm](http://libguides.uta.edu/pols2311fm). If you have any questions, please feel free to contact Suzanne Beckett, at [sbeckett@uta.edu](mailto:sbeckett@uta.edu) or at 817.272.0923.

**The IDEAS Center**

The IDEAS Center, on the 2<sup>nd</sup> Floor of Central Library, offers free tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email [IDEAS@uta.edu](mailto:IDEAS@uta.edu) or call (817) 272-6593.

**The English Writing Center**

The Writing Center, in room 411 of the central Library, offers free tutoring in 20-, 40-, or 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Our hours are 9 am to 8 pm Mon.-Thurs., 9 am-3 pm Fri. and Noon-6 pm Sat. and Sun. Register and make appointments online at [uta.mywconline.com](http://uta.mywconline.com). Classroom Visits, workshops, and specialized services for graduate students are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information on all our programs and services. The Library's 2<sup>nd</sup> floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library's hours of operation. [library.uta.edu/academic-plaza](http://library.uta.edu/academic-plaza)

**Electronic Communication**

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at [www.uta.edu/oit/cs/email/mavmail.php](http://www.uta.edu/oit/cs/email/mavmail.php).

### **Email and Communication Etiquette**

In an effort to help instill in students an understanding of proper professional etiquette while emailing, a few guidelines will govern all email communication for this course. Please understand that professional email messages (which all emails to your professors and classmates should be recognized as) are not texts nor social media messages. Nor are they an opportunity for the pervasive use of lazy acronyms or overly casual communication. Each email to the professor must follow the following format or it will be ignored. Your compliance is appreciated.

Begin with a salutation and the name of the person with whom you are communicating (ex: “Dear Professor Smith” or “Hello Jennifer”). Compose your message as the body of a formal business letter, writing complete sentences, using formed paragraphs, and paying attention to grammar and punctuation. Brevity is appreciated where possible. Conclude your email with a closing salutation and your name as you desire to be called (ex: “Sincerely, Alex”). You can format the message according to your style and taste and when appropriate an informal tone is acceptable.

Once an exchange has been instigated and a conversation is underway, subsequent emails can be treated as continuations of an already established discourse, foregoing some of the salutation formalities. However, you should still adhere to grammatical accuracy and maintain a professional, respectful tone.

Personally, I am fine with being called either Professor Nason and/or Josh. However, “Nason” is indecisive and should be avoided. Nicknames are not appropriate in a classroom setting. Please understand that other professors may have different preferences that should be considered when addressing them.

### **Student Feedback Survey**

At the end of each term, students enrolled in face-to-face and online classes categorized as “lecture,” “seminar,” or “laboratory” are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback via the SFS database is aggregated with that of other students enrolled in the course. Students’ anonymity will be protected to the extent that the law allows. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit [www.uta.edu/sfs](http://www.uta.edu/sfs).

### **University Attendance Policy**

At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, I will outline my policy below. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients “begin attendance in a course.” UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

### **Course Attendance Policy**

In this course, students are expected to attend all scheduled class meetings for the full class period. It is the policy of this course that a total of four (4) absences is considered excessive, requiring the student to drop the class or receive a grade of “F” in compliance with drop deadlines. All absences are considered unexcused with the exception of those due to religious observance and officially approved trips (according to guidelines specified in the UTA Undergraduate Student Catalog). Necessary absences must be discussed in person with the instructor in advance when at all possible, or if not so in a prompt manner.

Attendance is defined as participation in all class activities including lectures, group and individual discussions, presentations, demonstrations, discussions, in-class assignments, and class trips. Attendance requires students to have their tools, materials, and supplies available for all applicable activities. Any tardiness, leaving early, lack of participation, walking in and out of lectures, divided attention, disruptive behavior, etc. will count as 1/2 of an absence, or more, at the discretion of the professor. Students are not allowed to work on assignments from other classes during any of our meetings. Any required materials due on a particular class day are due prior to the beginning of class, or at the otherwise expressly stated time. All work must be submitted on time and in compliance with the submission deadlines and details for each specific assignment. Students not having materials (written assignments, drawings, printouts, presentation materials, papers, etc) at the start of class will be considered tardy.

Further, attendance is not merely a matter of being present. It is essentially a manifestation of engagement. Students are required to be present and engaged in the course for the entirety of each meeting. Anything less can be considered an absence as it ultimately results in hindered and potentially unsuccessful effort in the course. In parallel, partial effort deserves partial reward – meaning assessment and therefore grades will be affected. Attendance in class is mandatory during scheduled meetings. The collective participation in the communal environment of the seminar is an explicit pedagogical component of this course.

Students are expected to comply with University and School of Architecture policies for reporting student illness requiring absence from class or immediate family member deaths.

While there is no formal regulation or impact on your grades for activities outside of our schedule times, participation in discussions and events (such as the lecture series) outside of class is also greatly encouraged as it has the potential to greatly impact your education.

#### **Expectations for Out-of-Class Study**

A general rule of thumb for university study is that for every credit hour earned, a student should spend **at least** 3 hours per credit hour week working outside of class. Hence, a 3-credit course should have a minimum expectation of 9 hours of reading, study, etc. However, as you all know, design is not a process that lends itself to such hourly input estimations. In most cases it takes more than this fractional investment of time outside of studio in order to successfully complete architecture projects.

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend sufficient time on their own each week in course-related activities, including thinking, reading required materials, writing, completing assignments, drawing, sketching, modeling, attending lectures, visiting architecture and so on.

#### **Final Review Week**

For semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and

laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

## **IV. Course Specifics**

### **Class Operation and Organization**

This course will be intense. Students will engage in work, learning and discussion in a seminar setting. Students will be required to work in various means in order to gain and retain the information necessary to better understand how urban studies and radical thought benefit the larger communities of the intellectual academy and the design world. Such means will include (but are not limited to) reading, writing, drawing, building, making, analyzing, testing and proposing. Each student is expected to be present and engaged in ALL classes and work sessions in order to absorb, apply and further the information presented. The course is not merely a class about cool ideas about cities but rather a course that uses these ideas as a means of entry into understanding various forms of complex cities, ideas, cultures, and the role of designers as shapers and proposers of culture through the communication of their ideas. Students are responsible to and should digest feedback from their entire group of peers as well as the faculty member leading discussions and guiding assignments.

As a seminar course, we will engage in critical, in-depth, topical discussions each day. Faculty will lead the general discourse and tone of our meetings, but all students are required to participate in discussion and work sessions in order to enrich, direct and make more applicable each of our conversations. This course will utilize various media and means [both analog and digital in nature] in order to facilitate thorough and effective idea communication within the work completed. It is the responsibility of each student to check email multiple times each day in case of announcements or directions. Students must also regularly check the course drop box for announcements, resources, directions and other vital issues regarding the class. If something is posted to the drop box or presented to students via email or personal communication it is expected that each student is aware of such communication and therefore responsible for acting in accordance with said communication.

**References****A Note on Resources:**

We will use several resources in the course, both text and audio/visually based. See the course schedule for a more comprehensive list. A student desiring more resources should ask Professor Nason. There is much to be studied and absorbed regarding cities and I am happy to direct you to more knowledge. Some of the readings will be digitally distributed to the course, others will need to be purchased.

**Required Texts:**

TBA, may vary by student.

\*The instructor reserves the right to add texts or resources as the semester progresses. If/as references evolve throughout the course of the semester, the professor will notify the class accordingly. The course's dropbox will house additional references that will evolve throughout the study.

\*Below is a growing list of many books you may find interesting and/or helpful. This is not intended to be a comprehensive list but should give you some good options. There are certainly many books that should, and hopefully will soon, be added to this list.

**Recommended Architecture and Urbanism Resources:**

- + *A Country of Cities: A Manifesto for an Urban America*. Vishaan Chakrabarti. Metropolis Books, New York. 2013 – ISBN: 978-1-935202-17-2
- + *Drawing + Architecture* [from the AD Series]. Neil Spiller, ed. Wiley-Academy. West Sussex, 2005. ISBN:978-1118-418796
- + *Combinatory Urbanism: The Complex Behavior of Collective Form*. Morphosis and Thom Mayne. Stray Dog Cafe, Culver City. 2011 - ISBN: 978-0-9830-76308
- + *Drawing: The Motive Force of Architecture*. Peter Cook. John Wiley and Sons, Ltd, West Sussex. 2008 – ISBN: 978-0-470-03481-1
- + *Augmented Landscapes*. Smout Allen. Princeton Architectural Press, New York. 2007 – ISBN: 978-1-56898-625-4
- + *The Diagrams of Architecture*. Mark Garcia, ed. John Wiley and Sons, Ltd, West Sussex. 2010 – ISBN: 978-0-470-51944-5

**Recommended Mapping Resources:**

- + *Geography & Vision*. Denis Cosgrove. I.B. Tauris. New York, 2008. ISBN:978-1-85043-846-2
- + *Mappings*. Denis Cosgrove, ed. Reaktion Books. London, 1999
- + *Visual Complexity: Mapping Patterns of Information*. Manuel Lima. Princeton Architectural Press. New York, 2011
- + *Beautiful Evidence*. Edward Tufte. Graphics Press. Cheshire, 2006

- + *The Visual Display of Quantitative Information*. Edward Tufte. Graphics Press. Cheshire,
- + *Visual Explanations*. Edward Tufte. Graphics Press. Cheshire,
- + *Envisioning Information*. Edward Tufte. Graphics Press. Cheshire,
- + *Else/Where: Mapping New Cartographies of Networks and Territories*. Janet Abrams + Peter Hall, eds. University of Minnesota Press,
- + *You Are Here*. Katherine Harmon.
- + *Mapping Graphic Navigational Systems*. Roger Fawcett-Tang & William Owen
- + *Cartographies of Time*. Rosenberg and Grafton

**Supplemental Resources:**

- + *Cinematics: Architectural Drawing Today*. Brian McGrath and Jean Gardener. Wiley Academy, West Sussex. 2007 - ISBN: 978-0-470-02669
- + *Design Through Making* [from the AD Series]. Bob Sheil, ed. Wiley-Academy. West Sussex, 2005. ISBN:978-0470-090936
- + *Coupling, Strategies for Infrastructural Opportunism*. Infranet Lab/Lateral Office. Princeton Architectural Press, New York. 2011 – ISBN: ISBN: 978-1-56898-985-3
- + *Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design, and City Theory*. David Grahame Shane. John Wiley and Sons, Ltd, West Sussex. 2005 - ISBN: 978-0470-09331-3
- + *Integral Urbanism*. Nan Ellin. Routledge, New York. 2006 - ISBN: 978-0-415-95228-6
- + *Architecture and Beauty: Conversations with Architects about a Troubled Relationship*. Yael Reisner. John Wiley and Sons, West Sussex. 2010 – ISBN: 978-0-470-99784-0
- + *The Alphabet and the Algorithm*. Mario Carpo. The MIT Press, Cambridge. 2011 – ISBN: 978-0-262-51580-1
- + *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. Juhani Pallasmaa. John Wiley and Sons, West Sussex. 2009 – ISBN: 978-0-470-77929-3
- + *Architecture Depends*. Jeremy Till. The MIT Press, Cambridge. 2009 – ISBN: 978-0-262-01253-9
- + *Cities and Complexity: Understanding Cities With Cellular Automata, Agent-Based Models, and Fractals*. Michael Batty The MIT Press, Cambridge. 2005 - ISBN: 0-262-02583-3
- + *Toward a Minor Architecture*. Jill Stoner. The MIT Press, Cambridge. 2012 – ISBN: 978-0-262-51764-5
- + *The Embodied Image: Imagination and Imagery in Architecture*. Juhani Pallasmaa. John Wiley and Sons, West Sussex. 2011 – ISBN: 978-0-470-771191-0
- + *Computational Architecture: Digital Designing Tools and Manufacturing Technics*. Asterios Agkathidis. BIS Publishers, Amsterdam. 2012 – ISBN: 978-90-6369287-2
- + *Tooling*. Aranda Lasch. Princeton Architectural Press, New York. 2006 – ISBN: 978-1-56898-547-9

## Materials, Tools + Software

### *A Note on Note Taking:*

Note taking is, without question, essential to student success in this course. For this course, notes must be taken in analog fashion (pen and paper – more below) and not on any digital device. While computers, tablets, phones, etc are wonderful tools and can be tremendous devices for note taking, we will not use them as such in this course. No personal technological devices are to be used during class. Period. Thus, each day, students are required to bring with them the writing resources necessary to take sufficient analog notes in an organized manner. Included in lecture and discussion sessions will be visual examples of principles and precedents covered. Notes will best serve their takers when imbued with sketches of related examples, problems and ideas. Further, failing to take adequate notes and merely photographing the board or notes of another is not allowed. It does you no good and is entirely dismissive and disrespectful of the work that goes into a days lecture and group conversation. Audio recording of the class discussions and/or lectures is permissible if requested by the student and approved by the professor ahead of time. Such recordings cannot replace hand written notes; they are a supplement.

### *Communication Technology*

Cellular telephones and other devices of distraction are not permitted in the class except under extenuating circumstances and as approved by the professor, previous to the specific course. To be redundantly clear, mobile phones are not note sufficient taking devices – use something else. Put all devices of distraction away or you will be asked to leave class and subsequently considered absent.

### *Initial Materials List*

- Codex as a Notebook and/or Sketchbook (Your codex will be a bound book of your choosing, solely dedicated to this class. It acts as a sketchbook, notebook and collection of your resources and thoughts regarding the course content and your work. It will be turned in at the semester's conclusion)(<http://www.dictionary.com/browse/codex>).
- Drawing pens and/or pencils of multiple line-weights (specific weights and colors may vary by student and project)
- Digital Camera (phone cameras are acceptable for our purposes)
- Computer equipped with word processing and access to the internet
- 18”roll of white tracing paper
- Materials for two drawings projects will vary by student
- It is highly recommended that you continuously build your own resource and tool library and seek always to be an autodidact (<http://www.dictionary.com/browse/autodidact>).
- More likely to come...

## Description of Course and Coursework

The semester is organized topically by week. Each week we will engage a new set of ideas, On Tuesdays we will discuss assigned topical readings, making it essential that you complete each assigned reading and fulfill its associated written assignment ahead of its designated Tuesday. Each Thursday we will expand upon each weekly topic through discussion, usually delivered by the instructor. Note that each student will present a topic to the class at some point during the semester. More details regarding these presentations will be forthcoming. A glance at the topical schedule will reveal two linked subtopics for each week. Not every student will read every reading. In theory, the class will be divided into two equal groups that will then each take a subtopic, read about it and report accordingly to the class. This way, you all will be exposed to twice the amount of content through the course of the semester.

*Something will be due each class meeting.* Each class meeting we will gather and engage in a group discussion of that day's topic/deliverable. Since preparation for and participation in each class and topic is critical, not being prepared to do so will result in an absence for the day. We will explore every topic in a manner that relates discourse to doing in specific, applicable and poignant ways. I am a firm believer that we, as designers and researchers, cannot separate that which we do from the context in which we do them and maintain any level of efficacy in our work. Believing that there is no harm in removing theory, history, materials, technology, culture, tools or other crucial components and influences from our work is a grave error and a sign of naivety if not blatant ignorance, shrugging away the professional and societal responsibilities we accept as architects and designers. *We do not live in a vacuum and therefore should never assume that we work within one.* While such an encompassing discourse makes for fruitful and inclusive conversation, it can also make our discussions seem inefficient or even meandering. Please be patient with the process, as it will end in a hopefully more wholistic understanding of how the pieces can potentially make a whole.

In many ways design and criticism are investigations into human nature – the seeking of individual and communal belonging and the gaining of understanding of contextual relationships amidst innumerable influences and accelerating complexities. The environments in which we live (geographically, politically, socially, culturally, economically, intellectually...) affect us in every way imaginable. We need to not only give acknowledgement of such interconnectedness, but also seek to understand and even capitalize upon it in our research and design work.

Through such investigations we are attempting to gain understanding of our place and placement in varying and evolving contexts. This course is solely directed at an attempt to understand a complex city and set of ideas regarding that city as a way of understanding our how we relate to our contextual surroundings. However, to do this seemingly simple thing, we must fully immerse ourselves into the frenetic madness that is urban development, thinking and speculation. This semester we will encounter some of the most radical and ingenious investigations as delivered by some of the most respected and controversial urban minds on record. I can guarantee that it will be messy. I can guarantee that it will be enlightening.

### **Description of Assignments**

The semester is broken into two main parts. The first is essentially from urbanism's cognizant beginning until approximately the late 1970's (or the beginning of Postmodernism). The second part is from that paradigm shift until today. Of course, the topics deviate slightly from that (far too) linear format, but it sets a basic frame for the structure.

Each part will include seven (7) topics. Each topic will include a reading and corresponding written assignment. Each part will culminate in a drawn project that will be described as the semester progresses. Also, as mentioned earlier, each student will present one topic to the class during the course of the semester. Class participation is also considered a gradable endeavor.

### **Making**

The course will require some (2, total) speculative drawings to be made. Each individual student decides what those drawings will be and will be made of. Therefore, if the making of said drawings require any use of the school shop or fabrication facilities, that student needs to ensure compliance with all of the requirements and trainings necessary to use the shop and follow its guidelines.

### **Toxic Materials Warning**

Architecture is a discipline of making and you have plenty of opportunities to create in your classes. When doing so, be safe. Accordingly, if using a tool, process or material that is (or could be) dangerous, please use them appropriately and safely. However, in all cases, I encourage you to avoid toxic materials. Some materials are dangerous and yield long-term ill affects. For your own long-term health, do not use toxic materials. Do not use them in this class – for the health of us all. For this reason, no project will be accepted that is made with toxic materials. No exceptions will be granted and no credit will be given for such creations.

Accordingly, no spray can painting is allowed on ANY projects turned in for this course unless it is water-based, non-toxic paint that was applied in accordance with building policy and campus rules (see below). Any spray-painted project will not be accepted and no partial credit will be given. While it is impossible to list all toxic materials, you are responsible for knowing what is in your work and these rules will be applied to all projects regardless of any reasoning outside of their dangerous nature. Safety comes first, every time.

### **School of Architecture Aerosol Policy**

Due to health and safety regulations and University policy, no spray paints, adhesives and other hazardous aerosol products are allowed in the building. Furthermore, no painting or use of flammable or other hazardous chemicals is allowed anywhere in the building, including and especially the fire stairs. Use of such chemicals is a hazard to your health and safety and that of other building occupants. It is also against the law. Spray painting and similar activities are only permissible in the approved ventilated spray booths in the School Shop.

Violations of this policy will be subject to both academic and civil penalties.

### **Submission of Work**

All Work will be submitted via digital means. Each item that is due will be uploaded to the course drop box before the beginning of the class when it is due. Each reading assignment will be accompanied by a short written response in which a position on the covered material is given by the student. The said position paper must be submitted before the class period at which it is due the same day. It is expected that all class members be active participants in the course, and this participation is a key element to the grading of the course. Proper digital etiquette will be expected and no cyber-bullying will be tolerated. Neither will any tampering of documents not your own. Any presentations and papers or projects completed for this course will also be turned in both in digital format.

Naming conventions will be given for each assignment. In order for any article, exercise, assignment or component reflective of or comprising work for this course must be turned in, fully complying with all details for its submission, to be considered for evaluation. This includes, but is not limited to sizes, formats, due dates, quantities and/or qualities and naming conventions as specified in the given assignment. Work not in compliance will not be accepted.

**Retention of Work**

The Professor and School of Architecture reserve the right to retain, exhibit, and reproduce work submitted by students. Work submitted for grading is the property of the school and remains as such until it is returned to the student.

**Course Schedule**

Topics for Part 01:

**Topic\_00. Setting the Stage:**

- a. What is Urban(ism)?
- b. What is Radical(ism)?

**Topic\_01. Old(est) School:**

- a. Thinking, Planning, Building
- b. Vitruvius Sets the Bar

**Topic\_02. Mo-Modern Ideals:**

- a. Many Cities of To-morrow
- b. Le Corbusier and the Utopians

**Topic\_03. Transparent Dreams:**

- a. Vertical Horizons: Techcongruence
- b. Taut, Sheerbart and Company

**Topic\_04. Building Tomorrow:**

- a. Sitte and the City: Principals + Artisms
- b. Cubism, Constructivism and Futurism

**Topic\_05. Cult Pioneers:**

- a. SI and the Cite Psychogeographic
- b. Sir Cedric Price/Miss Jane Jacobs

**Topic\_06. Think Big:**

- a. Megastructure/Megalopolis
- b. Manhattan, Mile High

**Topic\_07. Shifting Paradigms:**

- a. Collage and the City
- b. Recombinant Urbanism

Topics for Part 02:

**Topic\_08. The New Old:**

- a. New Urbanism and Blessed Oldness
- b. Idealing(s): Banhamania/Banhamurbia

**Topic\_09. Totally Rad, Totally Related:**

- a. The Metabolists
- b. Emergent Eastern Megacities

**Topic\_10. Dreaming of DenseCity:**

- a. Archigram and Their Influence
- b. Friedman and Cities on Air

**Topic\_11. Inside the Pressure Cooker:**

- a. Collective Form
- b. Combinatory Urbanism

**Topic\_12. Intentional Grounding:**

- a. Landscape Urbanism
- b. Landform Urbanism

**Topic\_13. Just Add Water:**

- a. Ecological Urbanism
- b. Growing Instant Cities

**Topic\_14. Speculative Urbanism:**

Contemporary Issues and Philosophies  
Regarding the Cities of Tomorrow

**Class Travel**

There is no planned trip for this class. However, if this changes, Professor Nason will let you know as soon as he can and course documents will be updated.

**V. Student Performance Assessment**

Grades are faculty deemed evaluations of student work and participation. All evaluations performed in conjunction with this course will be performance based. Grading will follow the criteria of the official college grade definitions and incremental grade reports will be provided as made available by the instructor. Work will be evaluated in terms of Intention, Development, and Resolution on a 0-100 scale. Project weighting for the semester will be:

**Evaluation + Grading**

Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels. Grades are faculty deemed evaluations of student work and participation and as such are subject to the professor's expertise. Grades are not negotiable. However, concerns regarding grades will be heard and thoughtfully considered by the professor. All evaluations for this course will be performance based. Grading will follow the criteria of the official school and university grade definitions and incremental grade reports will be provided as made available by the instructor. Work will be evaluated in terms of Intention, Development, and Resolution on a 0-100 scale. Attendance is vital to success in this course (be sure to review the Attendance Policy listed above). Participation in discussions and events outside class is also greatly encouraged and required as it has the potential to greatly impact your education. Project weighting for the semester will be:

**Grade Tabulation**

Participation	=	20.00%
Reading Position Papers	=	30.00%
Part 01 Project	=	15.00%
Part 02 Project	=	15.00%
Student Presentation	=	20.00%
<b>Final Grade</b>	=	<b>100.00%</b>

### Assessment Breakdown

**A** (89.50 – 100) = Superior\_ Exceptional performance strongly exceeding requirements of assignments, demonstrating independent resourcefulness and achieving a high level of conceptual, technical and programmatic resolution.

**B** (79.50 – 89.49) = Above Average\_ Adequate resolution of all programmatic, technical and theoretical issues and evidence of a clear design agenda or idea; demonstration of initiative and development over the period of the project; work exceeds minimum requirements of assignments and presentation.

**C** (69.50 – 79.49) = Average\_ All project requirements minimally satisfied but with an undistinguished result; little evidence of initiative and improvement.

**D** (59.50 – 69.49) = Below Average\_ Inadequate resolution of programmatic, technical and theoretical issues; performance with regard to development, enthusiasm or initiative markedly below that of studio peers.

**F** (0 – 59.49) = Failing\_ Ineffective performance with significant project aspects not resolved and substantially sub-par performance in initiative, attitude and attendance.

**I** (N/A) = Incomplete\_ No “incompletes” will be given except on the basis of compelling, written documentation that you are unable to complete the course.

No extra credit is available in this course. No late work will be accepted. Given the performative and sequential nature of this course, late or missing assignments cannot be made up; a “0” (zero) grade will be recorded. Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels.

### Grading Policy

Please understand that grading for this course is done carefully and rigorously with multiple cross-checking efforts to assure that no marks are given arbitrarily. Grading is assessed based on performance only and has nothing to do with personal relationships nor preferences. Grades are tabulated mathematically according to each assignments grading criteria and weight. Whatever final mark is entered is completely dictated by the numbers and the numbers alone. Grades are never personal.

If for some reason you feel there may be an error in the grades, please feel free to contact Professor Nason via email. However, understand that outside of a rare mathematic or entry error, there is not a high likelihood of a grade change due to the careful manner in which they are figured. Understand that grades are not a bargaining sport upon the semester's completion. I will enter what you have earned according to my role as assessor of your work and you will not be able to petition for more time or argue that you merit more consideration compared to your classmates. Your job is to complete the work. My job is to assess the manner in which you did so. If you are unsettled by your grade at semester's end, you are certainly able to pursue the school and university policy for submitting a grade grievance.

### Grade Grievances

Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate / graduate catalog.

For undergraduates:

[catalog.uta.edu/academicregulations/grades/#undergraduatetext](http://catalog.uta.edu/academicregulations/grades/#undergraduatetext)

For graduates:

[catalog.uta.edu/academicregulations/grades/#graduatetext](http://catalog.uta.edu/academicregulations/grades/#graduatetext)

### Drop Policy

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships ([www.uta.edu/aao/fao/](http://www.uta.edu/aao/fao/)).

## **VI. Emergency Information**

### **Emergency Exit Procedures**

Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. Emergency exits are located on the west side of the building; one on the north end and one on the south end. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities. For more information, see UT Arlington Procedure 7-6: Emergency/Fire Evacuation Procedures ([www.uta.edu/policy/procedure/7-6](http://www.uta.edu/policy/procedure/7-6))

### **Emergency Phone Numbers**

Arlington Emergency:

**911**

UT Arlington Police Department Emergency:

**817-272-3003**

\*For non-emergencies, contact the UTA PD at

**817-272-3381**

**\*Syllabus Evolution:** *The professor reserves the rights to amend, edit, delete or add to the content of this syllabus in any manner he sees fit and beneficial to the course and its participants with no forewarning. Any changes to this document or any policies or components of the class will be redistributed to the students upon the change taking place.*