

**Urban Design Senior Studio PUUD 4810
CRN 6700 Spring 2013**

Tuesday,	12:10 pm - 2:50 pm	66 5th 603
Friday,	12:10 pm - 2:50 pm	66 5th 603

Victoria Marshall,
Assistant Professor of Urban Design
School of Design Strategies, Parsons The New School for Design
marshalv@newschool.edu



Course Description

This course is a comprehensive, semester-long undertaking meant to demonstrate students' ability to undertake a systematic study of an urban design question. Students will develop a relevant and well-defined concept around it, and materialize it through a design project. Topics develop from students' skills they have acquired as Urban Design majors, through scholarly research, and through work that reflects knowledge and experience obtained through community engagement and experiences outside the classroom. Senior Studio starts with a two-week long research project through which students explore their domains of interest, to be followed by establishing a student's project statement that then develops into the senior project. The process of defining a senior statement and exploring it through a project should be iterative and dynamic, and move seamlessly between general and particular, abstract and concrete, theory and practice. This studio culminates in a public presentation/defense and possibly a senior exhibition.

Course Context

Living Arts City a multi-course practicum which links multiple courses and events at The New School to provide an intellectual context for Season of Cambodia, a major international arts festival taking place in New York City throughout April and May of 2013. Learning from Cambodia artists, and our Phnom Penh Living Arts City Workshop January 14th - 18th 2013, this class will continue to ask the following questions: How can innovative community-based practices in arts and education that elude rational notions of urban governance participate in the transitions of post-crisis cities? How can we as design students facilitate Cambodian design students, artists and other urban actors to foreground the operation and production of the informal cultural ecologies in Cambodia? Where else do we see this happening in other parts of the world? For example how can both Phnom Penh and New York be sustained as a "living arts cities"?

Course Objectives

1. Mastery of embedding creative projects within the urban ecology of cities.
2. Mastery of collecting, connecting, formatting, analyzing and summarizing data.
3. Basic understanding of principles and innovative uses of market dynamics.
4. Knowledge of modeling, iteration and testing as fundamental design processes.
5. Capacity to manage interpersonal dynamics under project conditions.
6. Ecological Literacy: Mastery of principles and innovative uses of environmental resources.
7. Systems Thinking: Mastery of re-structure technological, natural, economical and social occurrences and developments in urban contexts

Course Requirements

- Participate in class discussions
- Complete assignments and readings
- Prepare fully for In-process presentations and fieldwork
- Present a final synthetic project
- Submit archive

Evaluations and Grading

- Class discussion, presentations and participation 20%
- Assignments 30%
- Final project including archive 50%

School Policies: Please refer to: <http://www.newschool.edu/parsons/current-students/>

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as “in the manner of” or as playing with “variations on” a particular source should be evaluated by the individual faculty member in the context of a critique. Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences

Assignments, Attendance and Participation

All assigned readings, tasks and written work must be completed by their due dates. No late work will be accepted. Exceptions will be made only when the student contacts the Instructor prior to the due date and can provide written documentation for the lateness. Travel plans or social commitments do not constitute a legitimate excuse.

Students are required to develop a design project led by their own intellectual inquiry; therefore students are expected to bring new drawings and new research to every class. In addition students are expected to share in structured group discussions. This means that students must be prepared to participate at all times while maintaining a respectful and constructive approach to the views expressed by others.

According to University policy, more than four absences mandate a failing grade for the course unless there are extenuating circumstances. Significant (or consistent) lateness to class will also count as an absence. The only legitimate grounds for an excused absence are as follows:

- An extended illness requiring hospitalization or visit to a physician (documentation required)
- A family emergency – e.g. serious illness (with written explanation)
- Observance of a religious holiday

It is expected that all students will arrive on time to class and turn off all electronic communication devices (mobile phones in particular) before entering the classroom. We will take a short break roughly halfway through each class and it is requested that students refrain from leaving the classroom until then.

Workshops, Symposia and Exhibitions

There will be one workshop and a mandatory symposium. Students are strongly encouraged to attend other events related to the Season of Cambodia during the semester. Some of the key events are noted in the syllabus in *italics*. We may have a senior show as part of the Parsons Festival. If this happens, students will be required to design, install, and deinstall their show.

Project Statement, Fieldwork and The Drawing Set

To get started, and following the research started by the class *Theory of Urban Form*, students will select from the following sites on the first day of class. NY Students are required to assist the visiting Thai students conduct their initial fieldwork (see names in brackets).

Brooklyn Bridge (Michael)	Independence Monument
Bronx Grand Concourse (Marco and Pagna)	Palace Arts District
Highline (Dobin and Jaewoo)	White Building
Canal Street (Mikaela)	Boeung Kak Lake Region

Students will then have two weeks to prepare a project statement. This should be no more than one page, and consist of a narrow topic, a question that derives from the topic, and the same question restated as a research problem. A drawing set will support the statement. For reviews student should prepare 5-minute presentation of their statement-and-drawings. On review days each students will have 15 minutes total, including time for feedback. We will be repeating this process four times throughout the semester, iteratively refining your project and presentation skills into a sophisticated and deeply researched urban design senior project. The drawing set consists of five types of drawings. Students need to complete one of each type of drawing for every review. Consider them as a set, which speaks to a bigger sum than the parts.

Students are encouraged to be creative with their drawings. We are the first urban design BS program in an art school in the US and you are the first graduating class. So your work will be the benchmark for the next generation of student urban designers. The drawings that an urban designer makes are often for a government agency report that informs policy, a community or non-profit based client for debate, for publication and exhibition in a context of ongoing urban discourse, or for a developer in a context of real estate development. Drawings are made to propose change, to reflect on change, to provide alternatives to proposed change, or to guide change. Students are asked to reflect on the agency of their drawings in this field of practices and to strategically situate them.

1. Map - a map can be used to simply locate your project in an urban region, however we will be using it as an exploratory tool, to find a site, and to define what a site is for your project. This activity is called mapping. Students could use a combination of Google earth, historic map layers, illustrator tracings, and GIS to create a compelling set of nested maps at multiple scales.

2. Diagram – a diagram can be used to communicate complex information simply and spatially. It can share what you are focusing on as well as revealing what you have decided not to focus on. Diagrams are also a useful tool to communicate time, e.g. calendars or flow charts. The simplest diagram is a word diagram, however you are encouraged to make moving diagrams using tools such as digital modeling, and video. Students could use a combination of illustrator, Indesign, Photoshop, fieldwork photos and video, sketch up, and animation software such as after effects to create a compelling set of diagrams.

3. Vignette – a vignette is very powerful type of drawing as it brings a person into a place in a very personal way. A vignette should always be at eye level unless it is a “birds eye view.” Often a vignette is also called a “money shot” as it is considered the type of image that sells urban elements as high end products such as a building or a public plaza for example. Students are encouraged to engage the vignette critically and to strategically define its agency in the world, for example who has access to it, how? who is the audience, who isn’t? Students could use a combination of illustrator, Indesign, Photoshop, fieldwork photos and video, sketch up, and animation software such as after effects to create a compelling set of vignettes.

4. Plan and Section – a plan and its sections are the standard for architectural and engineering drawing sets. They are often difficult for everyday people to read, however they are very important technical tools for urban designers to master. Students are required to explore their project through its measures, for example you can start with a single detailed urban section in order to understand the proportions, rhythm and relationships between different urban elements, such the movement of the human body, sunlight, air and water. A section can also express intangible but important urban processes such social power dynamics, as well as and sensorial qualities such as sound and smell. Students could use a combination of illustrator, CADD, and sketch up to create a compelling plan and section set.

5. Installation – The installation is a new type of drawing for urban designers to make. It sits at the intersection of street art, performance, citizen science, and sculpture. Students are asked to creatively “install” their drawings in the city and to carefully document it. Rather than being a fragment of a bigger whole, the installation is an infrastructural element that seeks to maintain a diversity of future options. This is the most open-ended element of the drawing set, however it speaks to the diversity of practices that Parsons offers a young design student and our desire to foster a space for new modes of urban design practice to emerge. Students could safely use a combination of temporary elements; time based media, their bodies, and appropriation of underutilized surfaces in the city.

Living Arts City Resources:

<http://www.livingartscity.com/>

<http://theoryofurbanform2012.wordpress.com/>

<http://seasonofcambodia.org/visual-art/>

Cambodia Resources:

Dropbox: [Phnom Penh Reader](#)

Dropbox: [Phnom Penh Historical Maps](#)

Shared by Shelby Doyle: See separate doc.

New York Resources:

<http://maps.nypl.org/warper/>

<http://www.oasisnyc.net/>

<http://www.usgs.gov/pubprod/>

Readings:

Will be assigned individually

Schedule

Week 1

- T January 29th Campus Tour
- F Feb 1st Class Introduction - site selection

Week 2

- T Feb 5th Working Session - research
- F Feb 8th Working Session - research

Week 3

- T Feb 12th Working Session – research
- F Feb 15th Project Statement Review 1: Guest: Brian McGrath

Week 4

- T Feb 19th Working Session – analysis
- F Feb 22nd Working Session – analysis

Week 5

- T Feb 26th Working session – analysis
- F March 1st Working session – analysis

Week 6

- T March 5th Project Statement Review 2: Guest: Shelby Doyle
- F March 8th Mid-Semester evaluations, “Living Arts City NY Workshop” Intro with Adam Brent

Week 7

- T March 12th “Living Arts City NY Workshop” – working session
- F March 15th “Living Arts City NY Workshop” Review: Guest: Jonathan Lapalme, Joshua Barndt and Adam Brent

Week 8

- T March 19th Working session – concept explorations
- F March 22nd Working session – concept explorations, Selection of work for *Art and Urbanism in Cambodia Exhibition*, working archive due

Week _ SPRING BREAK

- March 26th SPRING BREAK no class

March 29 th	SPRING BREAK no class
Week 9	
April 1-5 th	<i>Cambodia Curatorial Workshop Intensives SJDC</i>
T April 2 nd	Working session – concept explorations
F April 5 th	Working session – concept explorations
S April 7 th	All Day Symposium and Exhibition: “Art and Urbanism in Cambodia”
Week 10	
T April 9 th	Working session – concept explorations
April 11-19 th	<i>Cambodia Curatorial Workshop Exhibition SJDC</i>
F April 12 th	Project Statement Review 3 with Grahame Shane
S April 13 th	Cambodian New Year, SOC Opening 3pm – 5pm
Week 11	
T April 16 th	Working session – project development
F April 19 th	Working session – project development
Week 12	
T April 23 rd	Working session – project development
F April 26 th	Working session – project development
Week 13	
T April 30 th	Working session – project development
F May 3 rd	Working session – presentation rehearsal
Week 14	
T May 7 th	PARSONS FESTIVAL (possible senior show) or Working session – presentation rehearsal
F May 10 th	Project Statement Review 4 with many guests
Week 15	
T May 14 th	Final archive due
S May 26 th	SOC Open Studios, Governors Island noon-5pm