

Parsons The New School for Design
School of Design Strategies
SDS Collab: Urban Interventions – PSDS 2532
CRN 6014, Fall 2012
Wednesday, 3:50 – 6:30 pm, rm. L602
Professor: Adam Brent
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Course Objective and Methodology

Urban Interventions are inherently playful and accessible to anyone as both art and design, yet perhaps it's biggest impact is that of surprise and generosity. This now global practice boldly attempts to apply an additional layer to the urban landscape, a total use, a ply that suggests that there is a more complete relationship to be had with the consuming public as the maker and the user.

In this studio, students will investigate possibilities of using the means and methods of public art and street art in order to make alienated places personal and impersonal spaces thoughtful. In Stages, students will conceive, prepare and disseminate built or performed works that are accessible and integrated into NYC neighborhoods.

This studio elective explores both the history and practical methodologies of contemporary public art and street art. Specifically, an emphasis will be placed on public interventions that serve as communal ruptures into utilitarian urban environments. Students will have to ask themselves how will their interests and focus translate into the public sphere. In doing so, students will also have to ask this additional question: how can I strategically target the public sphere so I can expose my work/practice/social innovation/ to the public? In this course students learn professional development practices such as writing an artist statement, developing and submitting a contemporary art proposal for a festival, event or exhibition. This class will have an underling tone or narrative that reflects the current "Do it yourself" art market where you will learn the steps of finding avenues for your practice that are not limited to the purely commercial venues. This course will also include an introduction to material and digital methodologies as well as current art and design practices.

Through both research and art/design responses, student will develop a critical understanding of the visual landscape and roles that social imaginary plays in the complex processes of urban transformation.

Course Outline:

This course will in part explore themes found in the work of visiting artists in residence as part of the Cambodian Visual Arts Program.

Over the 15-week course each student will develop and produce work in 3 primary stages relating to course topic. In all stages, there will be a series of steps and course objectives that will lead to a further understanding of public art and art practices.

conceive: research + draw + model

apply: write + document + package

disseminate: site specific + performance + digital intervention

organize: professional development

First Stage: Weeks 1-3

Local Archives: Required Reading

This assignment will start with an account your everyday acts or rituals once you leave your apartment or dorm, arrive on campus, go to your job, and head home. Sketch or draw the notable reoccurrences. Look for either the unique and or frustrating. Look at what is present or ignored. Whether noting gentrification along your route or poor access to transit, make a response.

Students will reflect on a current aspect of *their* New York. Look at concerns from mobility to domesticity and general nomadic culture and realize an informed transformative work that takes action via the printed page (in some form). Think about how the work is a demonstration and an experience for the viewer. How will your chosen medium(s) have an impact on the city? How are you exercising your *rights* to the city?

Second Stage: Weeks 4-9

Spatial Actions: Drawing Monumental

Begin by researching Phnom Penh visiting artists as part of the *Living Arts City* Innovations grant and curricular Initiatives. Students will develop thematically linking interventions based off their research and develop socially engaged art and design that is object (or performative/object) based. Students can choose to construct urban furnishings, mobile units, or pop-up vendors, to name a few options. Students will choose to explore local communities and apply models for social agency.

Through sketching, writing and digital 3D Modeling, students will develop comprehensive proposals. For this stage students will have an introduction to Google Sketch-up. Google Sketch-up is a free application designed for 3D modeling and rendering. Students will also have in-class demonstrations of building methods.*

B) Art in Odd Places Introductions. We will have our introduction to the organization **Art in Odd Places (AiOP)**. Director Ed Woodham will provide an overview of the annual festival and the class will conduct a mini exercise as a part of understanding the mission of AiOP - exploring public art and intervention. Students will be asked to attend panels and keynote presentations as sponsored by Parsons in partnership with AiOP.

Week 7: Mid-term Evaluations

Third Stage: Weeks 10-15

Collaborative Noncapitol

Students will form into multiple collaboratives organized by focus or overlap. In doing so, students explore like notions of urban intervention and collectively develop and realize a public performance, installation, media/sound installation artifact, public furniture, mobile device or sculpture exploring the second of two themes as extracted from Living Arts City Visiting artists. We will look at collectives such as Ant Farm, Group Material, Do-Tank and many others. Collaborative groups will realize temporary projects and present an archive of the collaboration accompanied with a statement of purpose.

The process for these themed Interventions will take the form of a thorough application process as it serves as a model for most contemporary applications to museum programs, competitive artist venues, and general creative grants and funding. Therefore, Collectives will not only develop comprehensive proposals, but also assemble collective portfolios as well.

*Students will have access to the SDS shop for all stages. A shop orientation will be scheduled when necessary.

WEEK 1	8/29	Introduction, Syllabus Handed Out First intervention exercise 13 th Venice Architecture Biennale survey	Assignment: See Handout Reading for next class: Anne Hamilton Questionnaire from <i>Art School in the 21st Century</i> + <i>Subversive Communication & Taking Space:</i> <i>Expression in the City of Fear</i>
WEEK 2	9/5	Review Reading, sketches, concepts, initial layouts	Assignment: See Handout Reading for next class: <i>Art as Experience/</i> Having an Experience
WEEK 3	9/12	In-class review of reading Half critique of print preview	Assignment: See Handout Reading for next class: none
WEEK 4	9/19	Critique: Required Reading Intro to spatial Actions: Drawing Monumental PPT Presentation on spatial Interventions	Assignment: See Handout Reading for next class: <i>Laws of Simplicity: Organization</i>
WEEK 5	9/26	Sketch Up //Bring Laptops or we will be in a Lab Review reading Desk Critiques	Assignment: See Handout Reading for next class: <i>The Craftsman: Resistance and Ambiguity</i>
WEEK 6**	10/3	Ed Woodham/AiOP Required Reading Opening// Center for Book arts	Assignment: See Handout Reading for next class: <i>Exerpt from Shop Class as Soulcraft</i>
WEEK 7	10/10	Methods Demonstration Receive Mid Term Evaluations	
WEEK 8	10/17	Methods Demonstration Review reading Goal Exercises + Obituary	Assignment: See Handout Reading for next class: none
WEEK 9	10/24	Critique: Spatial Actions: Drawing Monumental	Assignment: See Handout Reading for next class: Art- Work //Statements
WEEK 10	10/31	Collectives	Assignment: See

		Presentation on Collectives	Handout Reading for next class: The Artists Guide: CV
WEEK 11	11/7	Student Presentations on Collectives	Progress +
WEEK 12	11/14	Desk Crits//Work Day	Progress +
WEEK 13	11/28	Desk Crits//Work Day	Progress +
WEEK 14	12/5	[Desk Crits//Work Day	Progress +
WEEK 15	12/12	Final Critique Last Class	

Adam Brent creates sculptural installations that combine architectural and organic elements to explore issues of nature, reflection, interiors and structure. He received his BFA from the Maryland Institute, College of Art in 1995 and his MFA in sculpture from Parsons The New School For Design in 2001. His work has been exhibited at such notable museums, institutions and galleries as The Islip Art Museum, The Bronx Museum for Contemporary Art, The Aldrich Museum For Contemporary Art, Aljira Center for Contemporary Art, Artists Space, Apex Art, Margaret Thatcher Projects, Gathering of The Tribes, Wave Hill, BRIC Rotunda, Momenta Gallery, The Bronx River Art Center, The New York Department of Transportation's Urban Art Program, Art in Odd Places, The New York Public Library, and the upcoming 2012 Venice Architecture Biennale. Additionally, he has studied in notable residences such as *Artists in the Marketplace* at the Bronx Museum and *Emerge* at the Aljira Center for Contemporary Arts in Newark NJ. Brent has received grants from The Greater New York Arts Development Fund as administered through the Brooklyn Arts Council and the New York Foundation for Contemporary Art and recently received Faculty Research and Innovation in Education Funds from the Provosts Office for *Living Arts City* along with New School colleagues Brian McGrath, Jaskiran Dhillon, Radhika Subramaniam, Victoria Marshall, and Jonathan Bach. Brent is also a principle-founding member of the BroLab Collective. His individual and collective work has received critical attention from the Village Voice, L Magazine, The NY Press, Art Critical, The New York Daily News, Architect Magazine and the New York Times.

Learning Outcomes

By the successful completion of this course, students will be able to:

1. Research a topic in public art and urban interventions
2. Develop a self-initiated project
3. Budget time and expenses for a given project
4. Build and/or implement plan in the public sphere
5. Be self directed
6. Work in collaboration with your peers

Final Grade Calculation

25%: Participation /Attendance

75%: Project outcomes

Required Reading:

Art as Experience, John Dewey

Art School (Propositions For The 21st Century), Steven Henry Madoff

Subversive Communication & Taking Space: Expression in the City of Fear, Tad Hirsch
Laws of Simplicity, John Meda
Art Work, Heather Darcy Bhandari and Jonathan Melber
The Artists Guide, Jackie Battenfield
Shop Class as Soulcraft, An Inquiry into the Value of Work, Mathew B. Crawford
The Craftsmen, Richard Sennett

Resources

We will have the support of:

Art in Odd Places: <http://artinoddplaces.org/>

SDS Shop L901, L902,L903

Materials and Supplies

See individual handouts

Grading Standards

A

These are exceptionally good projects that go above and beyond the expectations and requirements set forth in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking handling of the given media. They also demonstrate considerable interpretive connections between ideas and methodology.

"A" projects exhibit a seamless connection between concept and craft.

A- Work of high quality

B+ These are very good projects

B Good work that satisfies goals of the project

C+ Average work

C Adequate work

C- Passing work but below good academic standing

D Below average and does not display a full understanding of the assignments

F: Failing grades is given for required work that is not submitted or incomplete final projects. Make-up work or completion of missed examinations may be permitted only with the approval of the instructor and the major program Chair.

I: A grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor and the major program Chair. The student and instructor prior to the end of the semester must fill out the Request for an Incomplete Grade form.

For undergraduate students, if a grade of incomplete is approved, outstanding work must be submitted by the seventh week of the following fall semester (for Spring and Summer courses) or by the seventh week of the following spring semester (for Fall courses). Otherwise, a grade of I will automatically convert to a permanent unofficial withdrawal (WF) after a period of four weeks. For graduate students, the maximum deadline for completion of an incomplete is one year though a shorter period may be imposed at the discretion of the instructor.

Divisional, Program and Class Policies

- Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

- Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

- Attendance

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week. Coming to class 10 minutes after the start of the class is considered lateness and two lates equals an absence.

- Blackboard

Use of Blackboard may be an important resource for this class. Students should check it for announcements before coming to class each week.

- Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

- Academic Integrity

This is NSU's Statement on Academic Integrity: Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects).

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, Internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The New School University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See www.newschool.edu/admin/writingcenter/usefullinks.html.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

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.

- Student Disability Services

In keeping with the University’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs’ office is located in 79 Fifth Avenue, 5th floor. His direct line is (212) 229-5626 x3135. You may also access more information through the