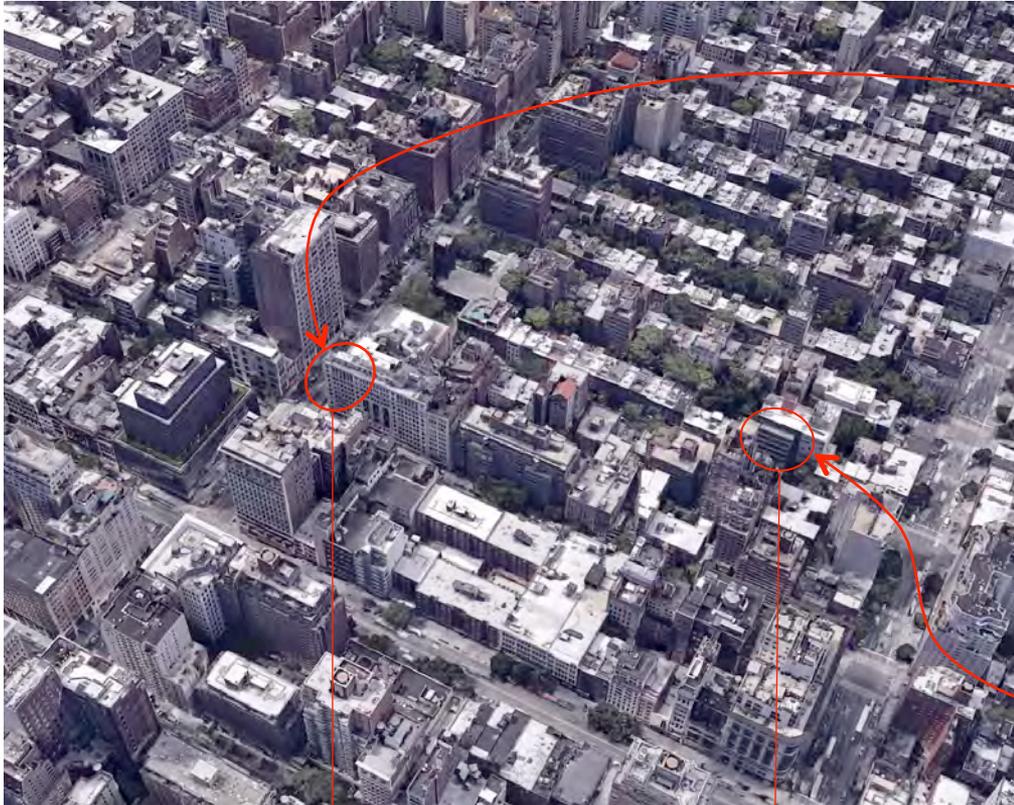


CITY STUDIO



UURB 3031:
City Studio



Spring 2019
Mon, 12:10 pm - 2:50 pm
2 W 13th St, Room 1103

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40.735347,
-73.994432

40.735555,
-73.997115

What is a Studio?

A studio is a "making space" dedicated to producing work grounded in a thorough understanding of ideas, materials, and problems. As a pedagogical approach, its purpose is to engage in the production of a final product through an iterative process that includes inquiry-driven research, project development and management, prototyping and visualization, fieldwork, and feedback through critique.

The studio is a very different kind of environment from the seminar and lecture. Seminars are typically based on a roster of common readings and discussion to gain in-depth knowledge of a particular topic, usually capped by the production of a term project. Lectures tend to engage in the broad survey of a field or discipline based on a professor's knowledge, with supplemental readings, short papers, exams, and other assignments. Studios, on the other hand, are task-oriented and production-focused, with readings and materials that relate directly to the project.

The City Studio

The City Studio has been offered by the Department of Urban Studies since 2007. For majors, it counts as a project-based learning course or, if you have already taken one, as a 3000-level elective. For all students, it provides an opportunity to pursue collaborative work that leads to new understandings of cities and urban communities. At the core of the course is a project requiring students to coordinate their activities in designing research, refining questions, conducting fieldwork, presenting findings, incorporating feedback, and producing a final product.



Urban Studies students in the Parts & Labor digital storytelling truck, 2010.

In City Studio, you will spend the semester working in depth on one or more collaborative projects. The projects and final products change from one year to the next, and depend on a negotiated consensus. They may include outcomes such as a public space proposal, an environmental landscape study, a technical report, a City Landmark nomination, an archival project, a documentary video, an installation, or an exhibit. They may even comprise a combination of media.

In all cases, the final product will contribute meaningfully to the ongoing work of urban community planning and design in the search for a more adaptive, just, and welcoming city for everyone.

Purpose and Goals

The City Studio is dedicated to the advancement of 'urban pedagogy,' where we approach cities as sites for collaborative learning, creative engagement, and social transformation. The goal is to build new knowledge, understanding, and awareness of cities and urban experience through the making of artifacts.

These artifacts will take the form of free, publicly accessible *learning modules* that can be downloaded and used by school groups, non-profit organizations, activists, tourists, local communities, and the general public. Learning modules will provide users with ways of critically and creatively engaging the urban world around them through observation, discovery, documentation, making, and reflection. The purpose of the modules is to aid groups and communities in practices of urban mindfulness, discovery, encounter, conversation, exchange, action, and critique. The work that we undertake in City Studio will help us and others to see the everyday urban world the surrounds us in new and exciting ways.

Students may produce modules across a range of media, including booklets, 'zines, walking tours, school lessons and curricula, documentary videos, exploration kits, adbusting and other public service campaigns. The content of learning modules will also range, covering topics such as public space, housing, transportation, food systems, racial justice, immigrant rights, informal economies, nature, sustainability, and more. In all cases, the materials and activities that we produce must be freely available in downloadable formats.

Coursework

Participation. Central to this course is the engagement of each student in the classroom process. This is not simply a matter of showing up to class, although that is certainly expected. It is also a matter of completing assignments on time and providing thoughtful critique of each other's work. (100 points, 20% of final grade)

Reading and viewing. Students will be responsible for the careful engagement with readings, web sites, videos, and other materials. We will discuss the materials in the first half of the studio, so it is imperative that every student complete the assignments, take detailed and substantive notes, distill key points and questions, and participate in discussion. (100 points, 20% of final grade)

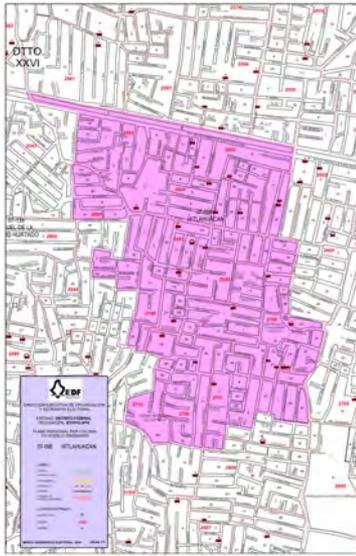
Virtual Walking Project. Each student will adopt a neighborhood in Mexico City to explore through Google Street View. The purpose of the project is to build a long-term database of "spatial affordances"—that is, everyday adaptations people have made to the built environment. For students, this is an opportunity to learn to use a suite of research tools while practicing intensive urban observation. (100 points, 20% of total grade)

Learning Modules Project. Each student will produce a learning module, either separately or in teams. Students will be responsible for a phased series of deliverables in varied formats that culminate in the final product. Evaluation for the project will include individual grades, group grades, or a combination where appropriate. The breakdown of the projects can be found in the next section. (200 points, 40% of final grade)

Virtual walking Project stages

1

Select Neighborhood



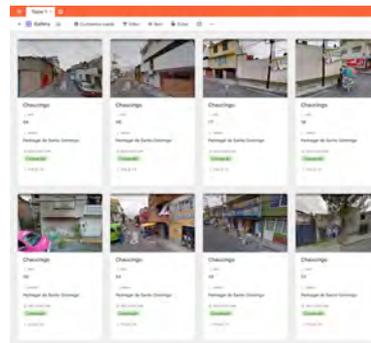
4

Present Findings



3

Record Data



2

Walk the Streets – Data flâneur



ID	Street	Address	Coordinates	Category	Description	Img Date	URL			
1	Chaucoing	68	Pedregal de Santo Domingo	Copacalca	19.316544, -99.170705	RC-Residential	Parking space	Parking space saved by two 5-gall...	2019-04-01	https://www.go...
2	Chaucoing	65	Pedregal de Santo Domingo	Copacalca	19.319158, -99.170873	RC-Residential	Parking space	Parking space saved by one 5-gall...	2019-04-01	https://www.go...
3	Chaucoing	77	Pedregal de Santo Domingo	Copacalca	19.319315, -99.170742	RC-Residential	Parking space	Parking space saved by two 5-gall...	2019-04-01	https://www.go...
4	Chaucoing	19	Pedregal de Santo Domingo	Copacalca	19.3195516, -99.1707942	RC-Residential	Vendor, unattached	Vendor at corner of Tejamán, with...	2019-04-01	https://www.go...
5	Chaucoing	78	Pedregal de Santo Domingo	Copacalca	19.3195516, -99.1707942	RC-Residential	Vendor, commercial permission	Vendor at corner of Tejamán, com...	2019-04-01	https://www.go...
6	Chaucoing	38	Pedregal de Santo Domingo	Copacalca	19.3186496, -99.1702477	RC-Residential	Planter, garden	Planter takes up entire sidewalk, co...	2017-09-01	https://www.go...
7	Chaucoing	36	Pedregal de Santo Domingo	Copacalca	19.3184823, -99.1703033	RC-Residential	Planter, garden	Corner house surrounded by sea...	2017-09-01	https://www.go...
8	Chaucoing	60	Pedregal de Santo Domingo	Copacalca	19.3184349, -99.1701402	RC-Residential	Planter, garden, Parking space	Planter in buckets used to demarcat...	2017-09-01	https://www.go...
9	Chaucoing	54	Pedregal de Santo Domingo	Copacalca	19.3184232, -99.1702632	RC-Residential	Parking space, Vendor, home	Vendor selling snacks under canop...	2017-09-01	https://www.go...
10	Chaucoing	46	Pedregal de Santo Domingo	Copacalca	19.3183985, -99.1699581	RC-Residential	Parking space	Corner codeps using mixed impla...	2017-09-01	https://www.go...
11	Chaucoing	62	Pedregal de Santo Domingo	Copacalca	19.3183743, -99.1697913	RC-Residential	Planter, tree accommodation	Large wall tree has been saved and...	2017-09-01	https://www.go...

Learning module Project stages

Exploration. Students first engage in an initial period of contemplation, searching, sifting, and modeling. The purpose is to gather in a range of ideas and to distill and present them in a coherent way. Deliverable: one 11 x 17 poster in landscape format, with text and images, addressing a particular idea that emerges out of the exploratory process. Images may be photographs, maps, drawings, diagrams, collages, or any other medium. (50 points)

Research. In this second stage, students form teams to investigate a particular issue, topic, place, or process that arose during exploration, taking a 'deep dive' into available primary and secondary sources. Primary sources may include, but not be limited to, archival records, planning documents, census data, interviews, site studies and fieldwork. Secondary sources may include, but not be limited to, scholarly books, articles, essays, documentary films, and journalistic accounts. Deliverables: 500-word essay synthesizing the results of research, accompanied by illustrations and bibliography. (50 points)

Discernment. Each team undertakes a discernment period, where various ideas and findings from the first two stages are tested against several criteria, including: validity, relevance, ethical sensibility, replicability, and potential for completion. The outcome of this stage should be a proposal for a viable final product. Deliverable: four 11 x 17 posters in landscape format, forming a single presentation, and including text and images. Poster ensembles should cover four key frameworks: 1) overarching theme; 2) background and context information; 3) content and form of the proposed project outcome; and 4) justification. (50 points)

Prototyping. In the fourth stage, teams will present prototypes of their projects. The prototype should refine the frameworks from the discernment stage, applying them forward into a proposal for a final project. Deliverable: overhead projected slide show consisting of six slides: 1) Lead slide with project title, group members, course and date; 2) Refinement and distillation of frameworks explored in the discernment stage; 3) - 5) Maps, photographs, diagrams, or other illustrations deemed appropriate by the team to convey the proposed project; 6) an end slide. (50 points)

Integration and Delivery. In the final stage, each team will integrate critical feedback from classmates, professors, and community partners (if applicable) into the production of a final product. The format of the final product may differ from one team to another, and will be agreed upon well in advance of the due date. However, each team should prepare a final presentation of their project for the class. The presentation should include the product or outcome itself, as well as a discussion of the work overall. (100 points).

Weekly Schedule



<p>Week One, Jan 28 The Urbanist's Challenge</p>	<p>Heathcott, Joseph. "Notes on Urban Research."</p>	<p>Introductions + orientation Discussion of urban research</p>
<p>Week Two, Feb 4 Walkers in the City</p>	<p>De Certeau, Michel. "Walking the City" in <i>The Practice of Everyday Life</i>. University of California Press, 2011.</p> <p>Debord, Guy. "Theory of the Dérive," <i>Les Lèvres Nues</i> #9 (Paris, November 1956).</p> <p>Campkin, Ben and Rebecca Ross. "Negotiating the City through Google Street View." In Timothy Wray and Andrew Higgott, eds., <i>Camera Constructs: Photography, Architecture and the Modern City</i>. Ashgate, 2012.</p>	<p>Discussion of readings Introduction to Street View project and Mexico City neighborhoods</p>
<p>Week Three, Feb 11 Urban Embodiments</p>	<p>Wilson, Elizabeth. "The Invisible Flâneur." <i>New Left Review</i> 1/191, January-February 1992.</p> <p>Cadogan, Garnette. "Walking While Black." <i>The Literary Hub</i>. 8 July 2016.</p> <p>Graby, Steve. "Wandering Minds: Autism, Psychogeography, Public Space, and the ICD." Paper presented at the Critical Disability Studies conference <i>Theorising Normalcy and the Mundane</i>, Manchester Metropolitan University, 14th September 2011.</p>	<p>Discussion of readings Further development of Street View project</p>
<p>Week Four, Feb 18 President's Day</p>	<p>No class meeting.</p>	<p>Students work on Street View project.</p>

<p>Week Five, Feb 25 Place, Space, and Movement in the City</p>	<p>Rosa, Brian. "Tours and Detours: Walking in the Ninth Ward." Triple Canopy 3 (2008).</p> <p>Bendiner-Viani, Gabrielle. "Walking, Emotion and Dwelling." Space and Culture 8, 4 (2005).</p> <p>Hayden, Dolores. "Urban Landscape History: The Sense of Place and the Politics of Space." The Power of Place. Cambridge, MA: MIT Press, 1995.</p>	<p>Discussion of readings</p> <p>First pinup: Mexico City neighborhood stories (4 slides / 5 min per student)</p>
<p>Week Six, Mar 4 Fieldworking / Fieldwalking</p>	<p>Heathcott, Joseph. Notes on Fieldwork.</p> <p>Zeisel, John. "Observing Physical Traces." Inquiry by Design: Tools for Environment-Behavior Research. New York: Cambridge University Press, YEAR.</p> <p>Degen, Monica and Gillian Rose. " The sensory experiencing of urban design: the role of walking and perceptual memory. Urban Studies, 49, 15 (2012).</p> <p>Kharel, Dipesh. "Visual Ethnography, Thick Description, and Cultural Representation." Dhaulagiri Journal of Sociology and Anthropology 9 (2015).</p>	<p>Discussion of readings</p> <p>Introduction to fieldwork</p> <p>Fieldwork documentation</p> <p>All Streetview project materials due, including 'clean' data set</p>
<p>Week Seven, Mar 11 Visual Methods: Photography and Mapping</p>	<p>Heathcott, Joseph. Notes on Visual Methods.</p> <p>Hood, Walter. "Urban Diaries: Improvisation in West Oakland."</p> <p>Gaber, John and Sharon Gaber. "If You Could See What I Know: Moving Planners' Use of Photographic Images from Illustrations to Empirical Data." Journal of Architectural and Planning Research 21:3 (2004).</p>	<p>Discussion of readings</p> <p>Students bring examples of field notes, field reports</p> <p>Students form teams for learning modules project</p>

<p>Week Eight, Mar 18 Exploration</p>		<p>Spring Break</p>	<p>No class meeting</p> <p>Students work on project exploration</p>
<p>Week Nine, Mar 25 Exploration</p>		<p>Work session</p> <p>Presentations of exploratory phase</p> <p>Crit</p>	<p>Second pinup: Explorations for learning modules.</p> <p>Four 11 x 17 pages in landscape orientation, mounted in a 2 x 2 grid.</p>
<p>Week Ten, Apr 1 Discernment</p>		<p>Work session</p>	<p>Group check-in</p> <p>Teams meet individually with instructor</p>
<p>Week Eleven, Apr 8 Discernment</p>		<p>Work session</p>	<p>Group check-in</p> <p>Teams meet individually with instructor</p>
<p>Week Twelve, Apr 15 Prototyping</p>		<p>Presentation of prototypes</p> <p>Crit</p>	<p>Third pinup: Learning module prototypes (5 slides, 10 minutes per team)</p>

<p>Week Thirteen, Apr 22 Prototyping</p>	<p>Work session</p>	<p>Group check-in</p> <p>Incorporate feedback from critiques into project</p>
<p>Week Fourteen, Apr 29 Prototyping</p>	<p>Work session</p>	<p>Group check-in</p> <p>Teams meet individually with instructor</p>
<p>Week Fifteen, May 6 Integration and Delivery</p>	<p>Work session</p>	<p>Group check-in</p> <p>Teams should be finalizing learning modules</p>
<p>Week Sixteen, May 13 Integration and Delivery</p>	<p>Final presentations!</p> 	<p>Fourth pinup: final presentation of learning modules, including:</p> <p>Slide show (5 slides, 15 minutes per team)</p> <p>Project in final format to turn in at the end of class</p>

Course Policies

We want all of you to be successful in this course. The policies listed here provide the structure within which you can ensure success. You are responsible for all assignments, even if absent. Late assignments, failure to complete the readings, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Attendance. A seminar is a commitment, and it requires that everyone be present. The only legitimate excuses for absence are: an extended illness requiring hospitalization or visit to a physician; a family emergency, e.g. serious illness; observance of a religious holiday. More than three unexcused absences will result in a failing course grade. There are no exceptions to this policy.

Participation. Class participation is essential and includes: completing readings, contributing to class discussions, maintaining civil conduct, and attending regularly and on time. Every student is expected to contribute, even if it takes the form of a comment prepared in advance. Attendance and participation constitutes 20% of the grade, and can make a significant difference in the final grade.

Deadlines and formats. Late work in this course will be penalized by the reduction of an assignment grade by one-half letter grade per day. Moreover, all work must be handed in as hard copy, properly formatted and stapled, unless otherwise specified--*note: I am *not* a copy/print service*. Exceptions to these policies are very rare, and can be made only in dire emergencies (see attendance policy above).



Electronic Devices. Students should silence their phones. Laptops are permitted for taking notes, reviewing readings, and making presentations. However, students should not use e-mail or social networking websites during class except for emergencies. As an aside, there is mounting evidence that taking notes by hand activates specific neurocircuitry in the brain associated with information integration and recall, and that these circuits are not activated in people using electronic devices. We are not yet cyborgs!

Food and drinks. Since our class meets during lunchtime, students are welcome to eat in class, taking care to respect others and to avoid disrupting the discussions. There will be a break that students can use for getting snacks and drinks. It is mandatory to share the following items with the instructor if you bring them: chocolate, chaats of any kind, beer, wine, baklava, and cheese in whatever form.

Course Website. Canvas is an important resource for this class. Students should check it frequently for readings, assignments and announcements.



University Policies

Academic Integrity. 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. As the New School policy states: "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." 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.

Writing. The New School's Learning Center offers many resources for students to help with their writing: <https://www.newschool.edu/university-learning-center/>. There are many other useful guides for academic writing. I often direct students to Wesleyan University's Writing Center, which has many great links to resources such as Strunk and White's classic *Elements of Style*, Paul Brians' *Common Errors in English Usage*, and the University of Wisconsin's *Writing Handbook*.

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*, 16th edition (University of Chicago Press, 2010), *The Craft of Research*, 3rd edition (University of Chicago Press, 2008), or *A Manual for Writers*, 7th edition (University of Chicago Press, 2007).

Student Disability Services. In keeping with the University's commitment to provide equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with the instructor privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with the office of Student Disability Services, which 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. The office is located in 63 Fifth Avenue, room 425. The direct telephone number is (212) 229-5626, ext 3135.