The Design of Cities: Politics, Policy, People
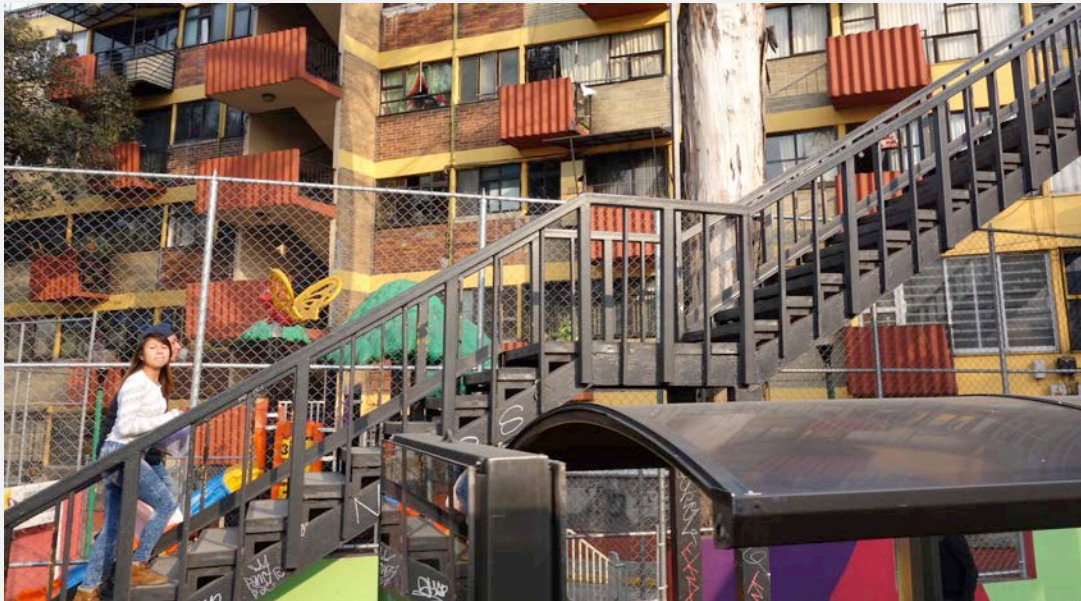
Day/Time: Wed, 6 - 7:50 pm   Faculty: Joseph Heathcott <joseph@newschool.edu>
Location: 66 W. 12th St., 501   Office Hrs: By appointment, 66 W. 12th St, 605
                                      Contact Ruchika Lodha <lodhr870@newschool.edu>

Purpose of the course

This research seminar investigates major themes in the planning and design of metropolitan environments in a globalizing age.   We examine these practices in an international context, drawing on a wide range of cases. We study the applications of urban planning and design to such elements as housing, property, land use, streets, transportation, public art, industry, parks, historic preservation, adaptive reuse, leisure and entertainment. In all cases, we place these practices into the broader ambit of urban politics, policy, and social relations. The animating question of the course is this: how do multiple competing and colluding interests shape the planning and design of cities, and how do cities reflect these struggles in their built forms?

Students will benefit from this course by developing a more comprehensive understanding of urban design and planning. Through readings, discussions, films, and guest speakers, we explore the ways in which planning and design shape the physical, aesthetic, and social experience of cities. Students learn to read the signatures of design embedded in built landscapes, to form critical understandings of urban planning and design schemes, and to assess their impact on people and environments. In this way, students gain the capacity to build bridges between professions such as urban planning, design, architecture, and landscape architecture. Ultimately, the course will better position students to work across intellectual and practice boundaries to address the most pressing problems of cities.

Course objectives

The main goal of the seminar is for students to contribute to knowledge and understanding in the field of urbanism. By the end of the course, students will be able to do the following:

• Recognize and integrate diverse theoretical and methodological perspectives
• Assess the impact of design on built landscapes and social relations
• Critically analyze scholarly texts for structure, assumption, argument, evidence
• Conceptualize, design, and execute a substantial project
• Demonstrate proficiency in the use of research tools and resources
• Work through varied modes of exposition, including descriptive, argumentative, and analytical
• Understand the nature, function, and ethical responsibilities of research
• Communicate effectively with an audience appropriate to the topic
• Present a clear voice as a writer, scholar, and critic

Course Format

Students will meet and work together on a regular basis to address common concerns, such as developing topics, reviewing the nature of research and writing, sharing important resources, and learning advanced methods. As this is a seminar, I will lecture very little, though now and then will present material that might be useful to advancing our understanding of particular texts, theories, methods, or sources.

We will have several different kinds of meetings, including:

In-class discussion

In these sessions, students dissect readings for their thematic, methodological, and disciplinary approaches. Students also review aspects of research, writing and project organization. Over the course of the semester, close critical reading of scholarly texts will become a reflexive practice.

Writing and peer editing workshops

In these sessions, students produce drafts and critique one another's work. We discuss best practices in argument structure, sourcing, grammar, composition, and other aspects of writing. The goal is to analyze a range of models from which to draw for your own work.

Conferences

In these sessions, students meet individually or in small groups with the professor to evaluate the progress of research and writing, to discuss challenges and roadblocks, and to strategize ways to improve the work.

Assignments and Evaluation

The following assignments comprise the core work of the seminar. Please note that participation is not a separate consideration, but rather key to the success of the course. Assignments largely follow a stepwise process that enables students to develop their own projects while contributing to the collective effort. We will frequently engage in 'round robin' updates of projects in class.

Participation. A seminar is a self-organizing space of collaborative learning based on principles of shared purpose and mutual respect. Students should embody these principles by preparing for class, contributing to discussion, and engaging one another on a civil basis. Disagreements should be expressed in ways that advance rather than hinder learning. Following these guidelines, we can create a supportive and potent learning environment. (20% of the final grade).

Primary Source Report. Every student will select, interpret, and present one primary source relevant to their project or area of interest. Primary sources may be in any medium, from 3D artifacts to archival documents, reports, city plans, photographs, film clips, data sets, and so on. Students will present the source in class and submit a one-page analysis (10% of final grade).

Annotated Bibliography. Students compile bibliographies of at least 10 secondary scholarly sources that will inform their literature reviews and final projects. Each entry should be annotated with a 50-100 word description of the key arguments, methods, and sources deployed by the author. The bibliography should include a brief paragraph that characterizes the literature in terms of its findings and challenges (10% of final grade).

Research Plan. To aid in developing the final paper, each student will produce a detailed research plan. The plan will present the students' tentative title, guiding research question, project format, and 5-7 keywords. Additionally, the plan will include brief paragraphs on primary sources, methods, and justification of format. Finally, the plan will include an expanded bibliography and a project outline (10% of final grade).

Literature Review. Building on the annotated bibliography, each student will produce a two-page literature review that can later be revised, expanded, and 'plugged in' to the final project. The literature review presents a succinct account of the state of scholarship on a topic, and positions the students' research within this literature (10% of final grade).

Final Project. Students develop the final project through a stepwise process that builds on the preceding assignments. The project unfolds through the deep analysis of evidence, the construction of expository prose around lines of inquiry, and the integration of qualitative, quantitative, and visual data. Students may choose among several options for the form that their projects will take. These include a publishable scholarly paper, a major grant application that requires a research proposal, a detailed urban plan or design report, an art or design intervention grounded in research, or a speculative design proposal backed by sufficient research and analysis. Regardless of the form it takes, the final project should include an argument-based narrative, a literature review, illustrations (images, drawings, graphs, charts, tables), and bibliography (40% of final grade).

Grading

A-/A/A+

Reserved for exceptional work that goes above and beyond the expectations and requirements set forth in the assignment. Student demonstrates substantial achievement in the areas of critical thinking, interpretive connections between texts and ideas, analysis, and flexibility of argument. The argument or point of view that is offered is consistent throughout the paper, and governs the use and interpretation of all examples and source material. "A" papers are very well organized, and are free of grammatical and editorial errors.

B-/B/B+

These are very good papers and presentations. The work offers a sustained and meaningful approach to a critical endeavor and demonstrates the author's ability to offer a unique insight, to ask questions of primary or secondary source material, and/or to set up a debate between texts or points of view. The author's point of view is clear and an argument is sustained fairly consistently throughout the paper. "B-/B/B+" papers/presentations are logically organized, and also respond to the assignment in thoughtful and distinctive ways.

C/C+

These are average papers and presentations. They will show some success in engaging with the assignment. The student demonstrates an ability ot apply key terms or ideas from other texts, to analyze data, to engage in critical thinking, or to pose an interesting problem or question. However, the work does not build substantially on the initial question, or does not follow it through to the conclusion. There might be a variety of possible ideas put forward but with little commitment, coherence, or real insight. "C/C+" papers may also have significant organizational, grammatical and/or editorial errors. These errors impede the reader's ability to understand the author's point, or result in a product that seems repetitive or circular.

C-/D

The paper/presentation adheres to all of the minimum guidelines of formatting, page-length, or other terms of the assignment. Written work or audiovisual presentations receiving a "C-/D" grade may be a simple restatement of fact or commonly held opinion. These kinds of papers/presentations also will tend to put forward obviously contradictory or conflicting points of view, or may be unclear. "C-/D" papers may also have serious organizational and grammatical errors in evidence, which may impede the reader's ability to understand the author's point.

F

Failing grades are given for required work that is not submitted, for incomplete final projects, or for assignments that fail to follow even the basic requirements (without prior notification and approval). Make-up work or completion of missed assignment may be permitted only under exceptional circumstance with the approval of the instructor.

Course Policies

I 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.

Attendance and Participation

Class participation is essential and includes: completing readings, contributing to class discussions, meeting deadlines, and attending regularly and on time. Every student is expected to contribute, even if it takes the form of a comment prepared in advance. *It is not possible to pass this course with three or more unexcused absences!*

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 the class. This is only allowed in case of emergencies.

Food and drinks

Students may eat in class, but should respect other students and avoid disrupting the discussions. There will be a mid-point break that students can use for snacks and drinks.

New School Policy on 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. 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.

Guidelines for Written Assignments

The New School's Learning Center offers many resources for students to help with writing. For information on grammar, style, organization, 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

Students requesting any accommodations should 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 your professors. Mr. Luchs's office is located in 80 Fifth Avenue, 3rd floor. His direct telephone number is (212) 229-5626, extension 3135. You may also access more information through the University's web site.

Class schedule

The seminar is organized in two overlapping phases. For the first phase, students undertake a common roster of readings designed to forward knowledge on a collaborative basis. The readings introduce major themes in scholarship on urban planning and design while providing examples of research technique. For the second phase, students plan, develop, and produce a final project based on primary research. The success of the course depends on everyone's active engagement in both phases of work.

PART ONE: BECOMING URBANISTS

WEEK ONE, 01.25: THE PRODUCTION OF URBAN KNOWLEDGE

Readings: Harrison Fraker, "Where is the Urban Design Discourse?" *Places* 19, 3 (2007). Look over Fraker's tables on Varieties of Urbanism.

Joseph Heathcott, "Notes on Methodology in Urban Research" http://www.heathcott.nyc/copy-of-methods-and-techniques

WEEK TWO, 02.01: DESIGN IN THE URBAN CONTEXT

Readings: Fran Tonkiss, "The Social Life of Urban Form" in *Cities by Design.*

Genie Birch, "The Roots and Thinkers of Modern Urban Design," in Tribid Banerjee and Anastasia Loukaitou-Sideris, eds., *Companion to Urban Design* (Routledge, 2011).

Ali Madanipour, "Ambiguities of Urban Design," in Matthew Carmona and Steve Tiesdell, eds., *Urban Design Reader* (Elsevier, 2007).

Artifacts: Joan Busquets, "Defining the Urbanistic Project," in Alex Krieger and William Saunders, eds., *Urban Design* (Univ of Minnesota Press, 2009).

Students gather examples for Busquet's 10 taxonomies.

WEEK THREE, 02.08: DWELLING

Readings: Gonzalo Lizarralde, "Learning from the Poor," in *The Invisible Houses: Rethinking and Designing Low-Cost Housing in Developing Countries* (Routledge, 2015).

Marie Lessard and Guadalupe Milián Ávila, "A Contribution to Urban Sustainability: Analco, a Historic Neighbourhood in Puebla, Mexico," *Urban Design International* 10 (2005).

Gabrielle Bendiner-Viani and Susan Saegert, "Making Housing Home," *Places* 19, 2 (2007).

Artifacts: James Rojas on Latino Urbanism in L.A.
http://buildipedia.com/aec-pros/urban-planning/latino-urbanism-transforming-the-suburbs

WEEK FOUR, 02.15: METABOLIZING

Readings: Erik Swyngedouw, "Circulations and Metabolisms: (Hybrid) Natures and (Cyborg) Cities," *Science as Culture* 15, 2 (2006).

Sarah Church, "Exploring Green Streets and Rain Gardens as Instances of Small Scale Nature and Environmental Tools," *Landscape and Urban Planning* 134 (2015).

Artifacts: Rebecca Hui, "Life Through the Perspective of a Cow"
Philoctetes Center Roundtable on "Modernity and Waste"
http://www.philoctetes.org/event/modernity_and_waste

WEEK FIVE, 02.22: SERVING

Reading: Fran Tonkiss, "Infrastructure as Design Politics," in *Cities by Design*.

Fernando Domínguez Rubio and Uriel Fogué, "Technifying Public Space and Publicizing Infrastructures," in *International Journal of Urban and Regional Research* 37, 3 (2013).

Artifacts: Shannon Mattern, "Library as Infrastructure," *Places* June 2014
596 Acres, vacant lots project, NYC
World Economic Forum, Projects in Infrastructure and Urban Development

WEEK SIX, 03.01: CREATING

Reading: Ann Markusen and Anne Gadwa, *Creative Placemaking* (Report for the
            Mayors' Institute on City Design, 2010).

            Joseph Heathcott, "The Bold and the Bland: Art, Redevelopment and the
            Creative Commons in Post-Industrial New York," *CITY* 19, 1 (2015).

Artifacts: New York City Industrial Policy of 1993
            Film, "Wild Style"

WEEK SEVEN, 03.08: GATHERING

Readings: Ali Madanipour, "Whose Public Space?" in *Whose Public Space:
            International Case Studies in Uraban Design and Development*
            (Routledge, 2009).

            Ginette Wessel, "From Place to NonPlace: A Case Study of Social Media
            and Contemporary Food Trucks," *Journal of Urban Design* 17. 4 (2012).

Artifacts: Union Square, Washington Square Park

WEEK EIGHT, 03.15: EXCHANGING

Readings: Ananya Roy, "Urban Informality: The Production of Space and Practice of
            Planning" in The Oxford Handbook of Urban Planning, edited by Randall
            Crane and Rachel Weber (Oxford 2012).

            N.A. Phelps and N. Parsons, "Edge Urban Geographies: Notes from the
            Margins of Europe's Capital Cities," in *Urban Studies* 40, 3 (2003).

Artifacts: Keller Easterling, "The Space in Which We're Swimming"
            https://www.youtube.com/watch?v=6WFtwd9EFKI

WEEK NINE, 03.22: SPRING BREAKING

Spring Break- No classes on 03.22

Students should use the time over spring break to advance the research project, including
reading secondary literature, compiling sources or data, making outlines, and generally
preparing for the next phase of work.

WEEK TEN, 03.29: CONSUMING

Reading: Andrew Ross, "Learning from Celebration," in *The Celebration Chronicles* (Ballantine Books 2011).

            Martin Murray, "The Quandry of Post-Public Space: New Urbanism, Melrose Arch, and the Rebuilding of Johannesburg After Apartheid," *Journal of Urban Design* 18, 1 (2013).

Artifacts: South Street Seaport, Times Square

WEEK ELEVEN, 04.05: BRACING

Reading: Lawrence J. Vale, "The Politics of Resilient Cities: Whose Resilience and Whose City?" *Building Research and Information* (February 2014), 1-11.

            Penny Allan et al, "The Influence of Urban Morphology on the Resilience of Cities Following an Earthquake," *Journal of Urban Design* 18, 2 (2013).

Artifacts: Future Ground competition, vacant properties in New Orleans
            Lawrence Vale, Shomon Shamsuddin & Kian Goh, "Tsunami + 10: Housing Banda Aceh After Disaster," *Places Journal*, December 2014.

WEEK TWELVE, 04.12: REMEMBERING

Reading: Andrew Hurley, "Preservation in the Inner City," in *Beyond Preservation* (Temple University Press, 2010).

            Tracy L.-D. Lu, "Heritage Conservation in Post-colonial Hong Kong," *International Journal of Heritage Studies* 15, 2–3 (2009).

Artifacts: WTC Memorial Competition: brief, jury, finalists
            http://www.wtcsitememorial.org/about.html

PART THREE: THE URBANIST CRAFT

WEEK THIRTEEN, 04.19: ROUNDTABLE ON PROJECTS
WEEK FOURTEEN, 04.26: PEER REVIEW WORKSHOPS
WEEK FIFTEEN, 05.03: PEER REVIEW WORKSHOPS
WEEK SIXTEEN, 05.10: REVISE AND RESUBMIT

Final Projects Due on Friday, 12 May 2015