

ARCH 542b: Urban Design Studio | Cudahy
Spring 2019

University of Southern California School of Architecture
Master of Landscape Architecture Core Curriculum
Arch 542b, Second Year MLA Studio
MWF2:00pm-6:00pm, Watt Hall 3rd Floor
Instructor: Jessica M. Henson, RLA, ASLA, Associate OLIN
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Office Hours: Monday 12:00-2:00pm, By Appointment



1936 Bell and Watts Map, USGS topoView, Bell CA, 1:2400, 1936 & USGS topoView, Watts CA, 1:2400, 1937.

Course Description

The issues associated with urban design are increasingly complex. Climate change, environmental and social justice, and resiliency must be part of our thinking as landscape architects, and we must develop multidisciplinary strategies that integrate ecology and connectivity while considering how our designs impact the social and economic realities of a community. Creating a landscape framework that will allow a community to grow, adapt, and change over time while maintaining the essential skeleton of the civic realm is critical in the design of great urban places. The purpose of this studio is to study the complex interactions of the urban realm and create a landscape framework that equitably addresses community needs with a holistic vision appropriate to the context. Good urban places evolve over decades, centuries, or even millennia; therefore, this studio will require an understanding of process, phasing, economics, and feasibility.

Background and Site

The current inequities of our civic realm are evidenced in the lack of access to open space, the inaccessibility of transit systems, the presence of brownfields, and variation in access to services experienced by some of the most underserved communities.

Los Angeles County is currently experiencing rapid displacement as rents soar and affordable housing shortages across the county reach over 500,000 units. Increasingly residents are not able to afford the cost of living and the quality of life for communities within LA County varies greatly. Areas of Southeast LA (SELA) are some of the most underserved

communities within the county. Shortages of park land, high population densities, and poor air quality are common in SELA communities.

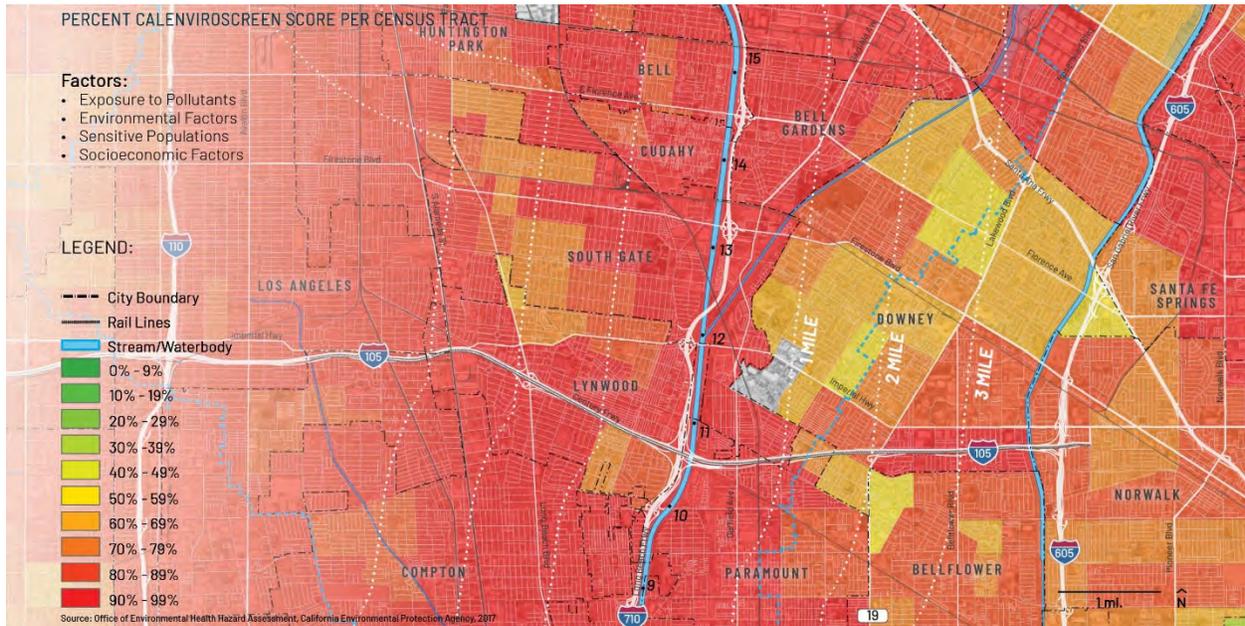


Image: OLIN

Cudahy is a city in Southeast Los Angeles located west of the Los Angeles River. Originally part of the Rancho San Antonio, Cudahy was one of the last areas in SELA to be subdivided into individual lots. The land was divided into long parcels to create space for agricultural land on each plot. This unique lot size, which later became used for apartment style housing or linear developments, has led to very dense settlement of over 20,000 people per square mile. Development pressures associated with big box retail, shifts in industrial land uses, opportunities along the Los Angeles River, and the new West Santa Ana Branch will affect this community in the coming decades. The new West Santa Ana Branch train line is projected to have stops at Florence Avenue/Salt Lake Avenue and Firestone Boulevard. These nearby transit stops will increase connectivity for residents, but they will also create development pressure and increase land value and taxes, possibly causing displacement of current residents.

The studio will explore urban design strategies to improve quality of life, parks, opportunity, and connectivity, while preserving the character of the existing neighborhood and developing methods to retain current residents such as affordable housing. Issues of equity and social justice will be central to the studio discussion. Currently Cudahy ranks among the 10% worst environmental conditions in the State of California. Air pollution, access to parks, and health issues are significant concerns.

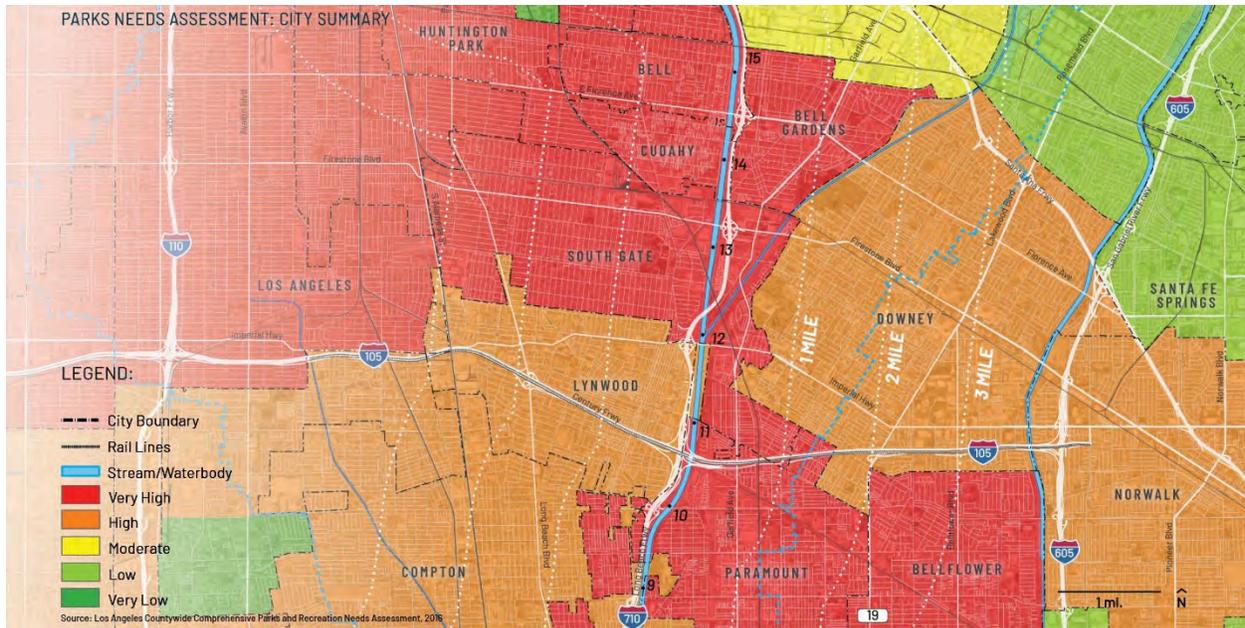


Image: OLIN

Course Format

The course will begin with an intensive four-week analysis of the social, cultural, historical, and environmental aspects of the city of Cudahy. This period will include lectures, readings, and case studies. Students are expected to develop a lexicon for discussing issues related to urban design. Working in groups, students will define and then develop critical analysis approaches to the most significant challenges facing the city, including topics such as displacement, public health, and park access.

The final 12 weeks of the studio will focus on specific urban design interventions for the community that consider economic, demographic, and environmental realities for the city. Students will use a kit of parts of landscape interventions to design an overall framework plan that is scalable, anticipatory, and adaptable. Additionally, each student will explore the implications of their framework at a fine grain scale on at least one site.

Learning Objectives

By the end of the course, students should be able to:

1. Discuss urban design principals such as density, block typologies, connectivity, and open space frameworks.
2. Discuss equity as it relates to underserved communities, social justice, and environmental justice.
3. Communicate design ideas clearly using drawings and narrative.
4. Create a landscape framework plan at an urban design scale that balances indeterminacy and placemaking.
5. Utilize demographic and economic data to determine where social inequities exist.

Requirements

Attendance, Effort, and Participation: Students are expected to attend all studio sessions, be present for the entire class period, work on studio during the entire class period, and devote significant time to research, production, reading, and design. All phones and wireless devices must be switched to silent during lectures and class times unless otherwise noted by the instructor for a particular activity or project. Students are expected to listen to their classmate's presentations during pinups and reviews and contribute to the class dialogue. It is expected that students will spend at

least 8-12 hours on studio work between each studio period (This means between Monday and Wednesday and again between Wednesday and Friday and again between Friday and Monday, although the weekends should allow for even more time).

Interactive Studio Culture: Students are required to engage with classmates in conversation and informal pin-ups. Make a habit of discussing your project with 2-3 different classmates each week. One of the best resources for your professional advancement is your classmates. While students are not required to only work in the studio space, you are highly encouraged to participate in the studio culture by working in the studio space outside of class time.

Assignments: Periodically throughout the semester specific briefs will be given to students to guide the analysis and design process. All assignments are required.

Pin-Ups: Approximately every two weeks there will be a formal presentation of work. Students are expected to present work that has been neatly trimmed and hung or slides that are organized and thoughtful (depending on the assignment requirements).

Desk Crits: Many studio days will be devoted to desk critiques. Students are expected to be prepared for desk crits with prints of critical materials and drawing supplies (pencils, pens, scale, trace paper). Desk crits will not be conducted solely by looking at content on a laptop screen. Students are expected to be working in studio even when it is not their turn for a desk crit.

Field Trip: After the initial exploration and analysis, students will visit Cudahy to engage with local leaders.

Mid-Term Review: Students will be expected to create a cohesive presentation of their work for presentation to a guest jury. Students must be present for the entire review.

Mid-term Self-Evaluation: Each student will be required to fill out a mid-term self-evaluation and meet with the faculty to discuss progress during class.

Final Review: Students will be expected to create a cohesive presentation of their work from the entire semester for presentation to a guest jury. Students must be present for the entire review.

Readings: Students will be given regular reading assignments and are expected to be prepared to actively engage in discussion about the readings.

Digital Submission/s: Students will not receive a grade until they have completed a digital upload of their work at the end of the semester. All projects must be included. Intermediate submissions throughout the semester will be required as well after significant pinups.

General Notes on Drawing and Verbal Communication

1. Overlaying information can generate complex graphics that look interesting at a distance; however, do not always rely on this methodology. Information should only be overlaid if the relationships make sense.

2. Anyone can make complex information look and sound complex. We seek to make complex information and relationships clear.
3. Do not substitute general information for specific and accurate information.
4. Never draw a map, plan, section, or elevation without a scale.
5. Always bring trace paper, a scale, and drawing utensils to class.
6. Practice all your presentations multiple times with a timer.
7. Utilize software that provides the right level of detail for a given assignment. For example, plans, sections, and 3d models should be made to scale in software such as AutoCAD or Rhino.

Specific Drawing and Template Requirements

1. All maps shall include a scale and north arrow.
2. All maps must include a reference of the data sources and data year.
3. All images must include a reference to the data source.

Notes on Working Digitally

Please back up your digital work frequently in multiple places (i.e. an external hard drive, the course folder, a usb drive). This is a critical practice when working on a computer.

Students will be expected to upload work at significant milestones to the course folder to receive a grade. Please use the following naming convention.

Lastname_Milestone_dateyymmdd (example: Henson_Final_140127)

Course Folder

The class will use Google Drive to exchange files and upload assignments. Copies of course materials can be found in the Google Drive. Students are responsible to stay organized, update files, and use the above naming conventions for submissions. Please supersede old versions of files.

Grading Criteria

Grades will be assigned based on the quality of student work throughout the semester. All pin-ups and assignments are important in addition to attendance, general participation, and depth of analysis/research.

Ten percent of your grade will be based on active participation in the studio culture, teamwork, and collaboration.

The following breakdown describes how grades will be determined:

Participation, Teamwork, Collaboration	10%
Team Analysis Work	10%
Assignments and Pinups	20%
Midterm Review	20%
Final Review	40%

If you have any questions about the grading criteria or a grade you receive, please talk to the instructor.

The following grading criteria will be applied:

0	60.0	63.0	67.0	70.0	73.0	77.0	80.0	83.0	87.0	90.0	93.0	97.0
F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

- A: Exceptional achievement in which the student demonstrates superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking; a superior ability to organize, to analyze, and to integrate ideas; and a thorough familiarity with the relevant literature and techniques.
- B: Good achievement in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a solid familiarity with the relevant literature and techniques.
- C: Acceptable achievement in which the student demonstrates a general grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the relevant literature and techniques.
- D: Minimal achievement in which the student demonstrates a minimal familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner are inadequate. The student displays minimal understanding of the relevant literature and techniques.
- F: Inadequate achievement. Failure.

Late Work: To receive full recognition of work and the opportunity to present to juries, students are expected to be prepared with studio materials for assignments on the listed due date or review date and time. If you wish to request an extension due to extenuating circumstances, please talk with the instructor prior to the due date. A 10% reduction per day in grade will be applied to all late work.

Attendance: Three unexcused absences will result in a one letter grade reduction in your final grade. If you are sick, please let the faculty know prior to class that you will not be present.

Academic Integrity

I am interested in your synthesis of ideas and concepts and your original thought and drawings. The principles of academic honesty, integrity, and civility govern the performance of all academic work and your conduct in this course. Your enrollment in the course presupposes your commitment to these principles.

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. dps.usc.edu

Course Bibliography

The bibliography below, which is divided by subject matter, represents a selection of books and articles that form the basis of understanding for this course. Readings that are specifically required are outlined in the attached schedule. If you check a book out from the library, please be conscious of how long you have a book so your classmates may use the resource as well. Students are encouraged to go beyond the required reading for the course to explore additional resources from the list below.

An Abridged History of Theories of Planning, Equity, Urban Design, Cities, and Scale
Burdett, Ricky and Deyan Sudjic, ed. *The Endless City*. New York: Phaidon, 2007.

Corner, James, ed. *Recovering Landscape: Essays in Contemporary Landscape Architecture*. New York: Princeton, 1999.

Duany, Andres, et la. *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*. New York: North Point Press, 2000.

--- and Emily Talen, ed.. *Landscape Urbanism and its Discontents: Dissimulating the Sustainable City*. Gabriola Island: New Society Publishers, 2013.

Hall, Peter. *Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century*. Cambridge: Blackwell, 2002.

Hester, Randolph T. *Design for Ecological Democracy*. Cambridge: MIT Press, 2006.

Howard, Ebenezer. *Garden Cities of To-morrow*. London: Faber and Faber, 1946.

Jacobs, Allan B. *Great Streets*. MIT Press, 1995.

Jacobs, Jane. *The Death and Life of Great American Cities*. Multiple editions available.

Koolhaas, Rem. *S, M, L, XL*. New York: Monacelli, 1995.

Luccarelli, Mark. "Defining Regionalism (Chapter 2)," in *Lewis Mumford and Ecological Region: The Politics of Planning*. New York: The Guilford Press, 1995.

McHarg, Ian. *Design with Nature*. Multiple editions available.

---. "Ecology, for the Evolution of Planning and Design," reprinted in *Dirt*. viaBooks Volume 2. Edited by Megan Born, Helene Furjan and Lily Jencks. Philadelphia: PennDesign, 2012.

Mostafavi, Mohsen, ed. *Ecological Urbanism*. Lars Muller Publishers, 2010.

Mumford, Lewis. *The City in History*. New York: Harcourt, 1961.

---. "Regions—To Live In," in *Planning the Fourth Migration: The Neglected Vision of the Regional Planning Association of America*, ed. Carl Sussman. Cambridge: MIT Press, 1976, 89-93.

Hou, Jeffry, et al. *Now Urbanism: The Future City is Here*. New York: Routledge, 2015.

Reed, Chris, and Nina-Marie Lister. *Projective Ecologies*. Cambridge: Harvard University Graduate School of Design, 2014.

TransUrbanism. Rotterdam: V2 Publishing, 2002, 103-120.

Waldheim, Charles, ed. *The Landscape Urbanism Reader*. New York: Princeton Architectural Press, 2006.

Los Angeles Planning and Theory

Banham, Reyner. *Los Angeles: The Architecture of Four Ecologies*. Berkeley: University of California Press, 1971. Multiple recent editions available.

Hise, Greg, and William Deverell. *Eden by Design: The 1930 Olmsted-Bartholomew Plan for the Los Angeles Region*. Los Angeles: University of California Press, 2000.

Design Communication and Mapping

Corner, James. "The Agency of Mapping: Speculation, Critique, and Invention," reprinted in "Center 14: On Landscape Urbanism." *CENTER: A Journal for Architecture in America*. Edited by Dean Almy. Austin: Center for American Architecture and Design at the University of Texas at Austin, 2007.

---. *Taking Measures Across the American Landscape*. New Haven: Yale University Press, 1996.

Composite Landscapes: Photomontage and Landscape Architecture. Edited by Charles Waldheim and Andrea Hansen. HatjeCantz, 2015.

Desimini, Jill, and Charles Waldheim. *Cartographic Grounds: Projecting the Landscape Imaginary*. New York: Princeton Architectural Press, 2016.

Else/Where: Mapping New Cartographies of Networks and Territories. Janet Abrams and Peter Hall, editors. University of Minnesota Press, 2006.

Jenkins, Eric. *To Scale: One Hundred Urban Plans*. Routledge, 2008.

Mathur, Anuradha, and Dilip da Cunha. *Mississippi Floods: Designing a Shifting Landscape*. Yale University Press, 2001.

---. *Soak: Mumbai in an Estuary*. Rupa and Co, 2009.

Orff, Kate. *Petrochemical America*. New York: Aperture, 2012.

Tufte, Edward R. *Envisioning Information*. Cheshire: Graphics Press, 1990.

---. *Beautiful Evidence*. Cheshire: Graphics Press, 2006.

---. *The Visual Display of Quantitative Information*. Cheshire: Graphics Press, 2001.

In addition to books, students are encouraged to explore current periodicals such as Landscape Architecture Magazine, Architectural Record, Metropolis, and Topos to see trends in design communication.

Web Resources

Many of the following web resources will be integral to this course; however, the level of data required for this class cannot simply be obtained online. It will require visiting the community to understand the locale.

US Census Bureau: <http://www.census.gov/>

California EnviroScreen: <https://oehha.ca.gov/calenviroscreen>

Housing Needs Element for Cudahy:

http://www.cityofcudahy.com/uploads/5/3/9/9/53994499/final_housing_element_amendment_march_2018.pdf

Weekly Outline and Schedule | Version 1.0

The following outline describes the content and general assignments of the studio. Readings should be completed during the week they are listed (not after). The schedule *will* be adapted and supplemented throughout the semester. Review dates are always subject to change and days with “no class” can be changed/updated on a weekly basis. Always keep your MWF afternoons open.

LEGEND:

 Class Day

 Class Day with Pin Up or Review

WEEKS	LECTURES / DISCUSSION	READING	ASSIGNMENTS	CALENDAR				
	Grounding			JANUARY-FEBRUARY				
				M	T	W	Th	F
1 Jan 7-Jan 11	Inventory, Analysis, and Equity	<p><u>Required:</u> Koolhaas, Rem. "What Ever Happened to Urbanism?" in <i>S, M, L, XL</i>. New York: Monacelli, 1995, 959-971.</p> <p>"Particularness" p 145-169 in Hester, Randolph T. <i>Design for Ecological Democracy</i>. MIT, 2006.</p> <p>"Thick City, Now Urbanism," in <i>Now Urbanism: The Future City is Here</i>. Edited by Jeffrey Hou, Benjamin Spencer, Thaisa Way, and Ken Yocom. New York: Routledge, 2015.</p> <p>"Situating," in <i>Now Urbanism: The Future City is Here</i>. Edited by Jeffrey Hou, Benjamin Spencer, Thaisa Way, and Ken Yocom. New York: Routledge, 2015.</p> <p>"Grounding," in <i>Now Urbanism: The Future City is Here</i>. Edited by Jeffrey Hou, Benjamin Spencer, Thaisa Way, and Ken Yocom. New York: Routledge, 2015.</p> <p>Stilgenbauer, Judith. "Processcapes: Dynamic Placemaking," in <i>Now Urbanism: The Future City is Here</i>. Edited by Jeffrey Hou, Benjamin Spencer, Thaisa Way, and Ken Yocom. New York: Routledge, 2015.</p>	<p><u>Collage Wall: (Due Jan 11)</u> Collective mapping and history of the community on the studio wall. Working together as a class, construct a collage about Cudahy that can inform the analysis exercise. Use photographs, prints, maps, string, pins, or other materials.</p> <p><u>GIS Database: Ongoing</u> Save all files in the Course Folder. List source of data and year of data in file folders. All maps should reference data source and year.</p>	7	8	9	10	11
								

<p>2 Jan 14-Jan 18</p>	<p>Urban Design Theory Stasis or Process?</p>	<p><u>Required:</u> Corner, James. "Terra Fluxus." in <i>The Landscape Urbanism Reader</i>. Edited by Charles Waldheim. New York: Princeton Architectural Press, 2006.</p> <p>Wigley, Mark. "Resisting the City," in <i>TransUrbanism</i>. Rotterdam: V2 Publishing, 2002, 103-120.</p>	<p><u>Analysis: Draft Due Jan 18 (Print 1/2 of full size)</u> <u>Final Due Jan 23</u> The class will break into teams to explore the natural and human systems of Cudahy.</p> <p>Topics explored may include Ecological Systems, Vegetation, Geology, Topography, Hydrology, Social Patterns, Settlement, Cultural History, Demographics, Public Health, Equity, and Environmental Justice.</p> <p>The class will determine an appropriate map scale and coordinate all prints to match in extents and scale. Students are encouraged to explore how datasets and analysis can be overlaid to tell a clear, compelling story about their findings.</p>	<p>14</p> 	<p>15</p>	<p>16</p> <p>NO CLASS</p>	<p>17</p>	<p>18</p> 					
<p>3 Jan 21-Jan 25</p>	<p>Meeting with Elizabeth Alcantar – City Council Member of Cudahy – 5pm on January 25 (at end of field trip)</p>	<p><u>References:</u> Corner, James. "The Agency of Mapping: Speculation, Critique, and Invention," reprinted in "Center 14: On Landscape Urbanism." <i>CENTER: A Journal for Architecture in America</i>. Edited by Dean Almy. Austin: Center for American Architecture and Design at the University of Texas at Austin, 2007.</p> <p>---. "The American Landscape at Work" in <i>Taking Measures Across the American Landscape</i>. New Haven: Yale University Press, 1996.</p> <p>Desimini, Jill, and Charles Waldheim. <i>Cartographic Grounds: Projecting the Landscape Imaginary</i>. New York: Princeton Architectural Press, 2016.</p> <p>McHarg, Ian. <i>Design with Nature</i>.</p>	<p>In addition to the printed board, each group will present a series of maximum 40 slides in 12 minutes that describe their findings clearly and articulately. Animated or map slides that build a story will only count as 1 slide. Note: The same map printed on the wall will not be legible on a slide. Information should be tuned to the scale of representation.</p> <p>Each team may have additional materials and/or boards/models to illustrate concepts.</p> <p>ALL the work from this exercise will be shared with the entire class to be used as base materials for further work.</p> <p><u>Field Trip Prep</u> Each student should bring sufficient aerials and maps of the areas we will be visiting to annotate and take notes.</p>	<p>21</p> <p>MLK NO CLASS</p>	<p>22</p>	<p>23</p>  <p>PIN UP</p>	<p>24</p>	<p>25</p>  <p>FT FIELD TRIP</p>					
<p>4 Jan 28-Feb 1</p>			<p><u>Impressions: Due Feb 1</u> Using any media, capture a feeling or observation of Cudahy from the Field Trip that relates to a design, environmental, or cultural aspect you want to explore. Use film, audio, print, collage, narrative, paint, modeling, drawing, or other method to express your findings.</p>	<p>28</p> 	<p>29</p>	<p>30</p> 	<p>31</p>	<p>1</p>  <p>PIN UP</p>					
<p>5-6 Feb 4-Feb 15</p>	<p>Urban Design: Block Typologies, Cities, Streets Landscape Frameworks</p>	<p><u>Required:</u> Mostafavi, Mohsen. "Why Ecological Urbanism? Why Now?" in <i>Ecological Urbanism</i>. Baden: Lars Müller, 2010.</p> <p>Reed, Chris, and Nina-Marie Lister. "Parallel Genealogies" and "Dynamics," in <i>Projective Ecologies</i>. Cambridge: Harvard University Graduate School of Design, 2014.</p>	<p><u>Intervention Typologies: Due Feb 15</u> The class will assemble an informal pinup of urban design strategies. Rather than assigning whether a specific typology is good or bad, students should explore at what scale various interventions are most effective. Precedent research is likely required to determine typologies.</p> <p>ALL the information from this exercise will be shared with the entire class to assist in creating a basis for future assignments.</p>	<p>FEBRUARY</p>					<p>4</p> 	<p>5</p>	<p>6</p> 	<p>7</p>	<p>8</p> 

						11	12	13	14	15
								 END AT 4PM		 PIN UP
7-8 Feb 18-Mar 1	Landscape Framework + Kit of Parts					FEBRUARY-MARCH				
		References: Olin, Laurie, "Afterword," in <i>Eden by Design: The 1930 Olmsted-Bartholomew Plan for the Los Angeles Region</i> . Los Angeles: University of California Press, 2000.	Framework Plan, Kit of Parts, and Model: Due February 27 If the most resilient systems are based on ecology itself, how can you capitalize on natural systems to create a framework for the future of Cudahy? Plans should address ecology, economics, transportation, social equity, and demographics using a kit of parts for interventions. Interventions should be scalable and deployable based on a clear set of rules. The kit of parts and rule set must illustrate why a site is appropriate for a specific type of intervention.			18	19	20	21	22
						HOLIDAY NO CLASS		 GUEST CRIT		
						25	26	27	28	1
								 MR MID		
9-10 Mar 4-Mar 15	Explore a Scale					MARCH				
			Site Proposal: Due April 1 Each student will choose a site based on their framework plan to explore in more detail. Site scale explorations should be used to test the large scale theories of the framework plan and kit of parts. The site scale exploration should inform the framework plan as part of an iterative design process. Students should explore scenario based approaches to deploying their kit of parts. Revisions to the Framework Plan should be made as required. At a minimum, the site proposal shall include a plan and a section. Zooming in to the site scale may require you to complete a finer grain analysis of the neighborhood or intersection.			4	5	6	7	8
										 PIN UP

						11	12	13	14	15
						B	R	E	A	K
11-12 Mar 18-Mar 29	Explore a Scale					MARCH				
Animation Strategies: After Effects, Google Earth (Nate Wooten)						18	19	20	21	22
						●		●		●
						25	26	27	28	29
						●		● START AT 330 PM		●
13-14 Apr 1-Apr 12	Create an Interactive Experience					APRIL				
						1	2	3	4	5
						● PIN UP		●		●

	<p><u>Final Review</u> Combine your work into a cohesive story about your framework plan, your design, and why it is anticipatory, scalar, and resilient.</p> <p>Required Materials: Narrative Framework Plan and Model Animation Site Proposal</p> <p>In addition to team and individual work, students will work collaboratively to give an intro presentation to the jury that outlines the analysis work.</p> <p><u>Digital Submission: Due by 10pm on May 10</u> Specific requirements to be handed out during the final review. Generally all work will be submitted in a format specified by the faculty. Students will not receive a final grade until their upload is complete.</p>	8 	9	10 	11	12 
15-16 Apr 15-Apr 26	Final Review Preparation	APRIL				
		15 	16	17 NO CLASS	18	19 
		22 	23	24 END AT 4PM 	25	26 
17-18 Apr 29-May 10	Final Review Preparation	APRIL-MAY				
		29	30	1 	2	3 

		6	7	8	9	10
						