



## SYLLABUS

---

### INSTRUCTORS

Michel Edward Borg, AIA, NCARB, LEED® AP  
Teresa Campbell, AIA, LEED® AP, RID  
Christian MacCarroll, AIA, LEED® AP, BD+C

[mborg@hksinc.com](mailto:mborg@hksinc.com)  
[tcampbell@hksinc.com](mailto:tcampbell@hksinc.com)  
[cmaccarroll@hksinc.com](mailto:cmaccarroll@hksinc.com)

214.934.8308 c  
407.648.9956 o  
407.648.9956 o

HKS Architects, Inc.  
225 Robinson Street, Suite 405  
Orlando, FL 32801

### COURSE TITLE

ARC 6356 ADVANCED STUDIO III (6 credits)

### CLASS LOCATION AND MEETING TIMES

CityLab-Orlando Studio, Center for Emerging Media Room 107, Monday, Wednesday and Thursday, 5:15p-9p.

### COURSE DESCRIPTION

Advanced Studio III at CityLab-Orlando begins with an urban analysis and uses the outcomes to develop individual urban design and development proposals in the targeted development zone. This is the final studio prior to starting your Masters Research Project and emphasis is on cultivating self-directed speculation, analytical thinking, and design research. Project exploration will take place as teams and individually within the framework of the studio. This studio has a significant reading component to assist you with developing a framework for design research within the urban context. Theoretical and practical positions from the Jane Jacobs, Kevin Lynch and Emile Sitté readings form the underpinnings for the studio investigations. Students must be self-directed and are expected to develop their ideas philosophically, conceptually, and architecturally through thorough design research. Individual scholarship in this studio is intended to develop personal strategies for working independently that will reinforce the Masters Research Project process.

This studio has two parts. The first two weeks focus on a specific urban intervention in the city. It is a pedestrian bridge, linking the existing walk/bike trails in Orlando. Individuals will research precedents, produce a coherent concept (*parti diagram*), and develop a design of a pedestrian bridge.

The second part is a 10-week project, beginning with the definition of a specific-use program and the resulting proposal for the target zone. The project is directed toward place-making that serves the user, embraces the community, and embodies a civic vision. Initially, teams will conduct research, delineate a program, provide precedent studies, and site analysis diagrams. This includes constructing an "urban" program, not only typical architectural insertions. Upon completion of this phase of the project, individuals will proceed with the development of how architecture emerges from this investigation will be a product of the interplay of the urban program and the public realm (civic space), city history, culture, ecological context, tourism, economic development, and sustainability. Intermediate and final deadlines are critical to the progress of the investigation and it is important for students to be self-motivated and develop personal goals and targets to bring their ideas to resolution to meet the deadlines.

The intellectual territory of this studio is an investigation of the consequences of major urban highways. We all see the obvious effects of dividing the urban fabric, but there are deeper and more profound impacts as well. At the most simplistic level the questions the studio asks are 1) What are

the impacts and their outcomes? 2) What are appropriate design interventions to obviate and mitigate these impacts? This is our starting point. The physical area of investigation is *under* the I-4 corridor from South Street in Downtown Orlando to W. Washington Street, bordering on S. Garland Avenue and S. Hughey Avenue.

The outcome of this studio will be an urban design intervention that is a product of your research, theoretical and conceptual vision, which exhibits a powerful urban design idea clearly articulated within the constraints of the project context. A successful project is one where the perceiver clearly “reads” your narrative at all scales in your intervention. The finished product is expected to be a well-developed urban intervention that is a product of design research.

### **PEDAGOGIC OBJECTIVES**

1. To engage students in urban analysis, and urban design programming to establish a development agenda and civic vision;
2. To encourage and refine speculative procedures of investigative production and collaboration as an integral component of design activity;
3. To reinforce design thinking with broader cultural developments and contextual responses as fundamental design skills;
4. To translate philosophical and conceptual ideas developed from research into an urban design proposal and individual interventions;
5. To refine students’ ability to employ representation to further design exploration and research;
6. To refine independent and critical thought, collaboration, focused research; and visual, verbal and written communication skills as preparation for the Masters Research Project.

### **PEDAGOGIC METHODS**

1. Making the familiar unfamiliar – finding the extraordinary within the ordinary and challenging ‘known’ contexts as places of renewed speculation and inspiration.
2. Engaging modalities of individually motivated inquiry and urban design strategies that are grounded in academic research, strong theoretical and conceptual point of views, precedents and best practices.
3. Emphasizing visual communication, self-assessment and critique to establish and convey intellectual positions, frames of reference, and responses to cultural and contextual.
4. The act of “Making” will be employed as a means of graphic communication, visual assessment, form generation and concept analysis.

### **REQUIRED READING**

#### *Reading Material Presentations*

In order to broaden your understanding of the continuum of Architecture, Urban Design, and the Visual Arts, and to enhance your research for the projects we will be investigating this semester, you will be assigned selected readings to complete during the course of the semester. The presentations will equate to ten percent of your overall grade for this studio.

#### Process:

You will be asked to team together in groups (a minimum of two in a group, but no more than three) and make your presentations as a team. Your team will select at least two readings from the list below, and make a 20-30 minute presentation to the class on that reading. Each reading can only be used once, so they will be assigned to the team who selects the reading first. Trading reading assignments among teams after a selection is made is permissible, as long as no reading presentation is duplicated. Citation of other reference materials and readings (precedents, if you will) that support your team’s specific reading is encouraged. It should not be stated that it is recommended (though not required) for each person in the studio to complete all the readings.

1. Clement Greenberg, "Modernist Painting." *Modern Art and Modernism: A Critical Anthology*. Edited by Francis Francina and Charles Harrison, Harper & Row, Publishers, 1987, pp 5-10.
2. Martin Heidegger. "The Origin of the Work of Art." *Poetry, Language, Thought*. Translated by Albert Hofstadter. Harper & Row Publishers, Inc., 1971, pp 17-78.
3. John Thackara. "Beyond the Object in Design." *Design After Modernism*. Edited by John Thackara. Thames and Hudson, 1988, pp 11-34.
4. Lewis Mumford. "Symbol and Function in Architecture," *Art and Technics*. Columbia University Press, 1956, pp 111-135.
5. Donald Leslie Johnson, "Broadacre City." *Frank Lloyd Wright versus America: The 1930s*. The MIT Press, 1990, pp 108-140.
6. William Ellis, "Type and Context in Urbanism: Colin Rowe's Contextualism." *Oppositions Reader*. Edited and with an introduction by K. Michael Hays. Princeton Architectural Press, pp 1998. 227-251.
7. Léon Krier, "The Polycentric City of Urban Communities." *The Architecture of Community*. Island Press, 2000, pp 131-200.
8. Edmond N. Bacon, "Design Structure of Baroque Rome." *Design of Cities*. Penguin Books, 1967, pp 130-161.
9. Solomon, Jonathan D., *Pamphlet Architecture 26: Thirteen Projects for the Sheridan*, Princeton Architectural Press, 2004.
10. C. S. Stein, "Introduction," by Lewis Mumford. "Toward New Towns for America," "Radburn," and "Indications of the Form of the Future." *Toward New Towns for America*. The MIT Press, 1989, pp 11-18, 19-20, 37-74, 217-227.
11. Colin Rowe and Fed Koetter, "Collage City and the Reconquest of Time." *Collage City*. MIT Press, 1978, 118-150.
12. Raymond Unwin, "Of the Individuality of Towns, with a Slight Sketch of the Ancient Art of Town Planning." *Town Planning in Practice: An Introduction to the Art of Designing Cities and Suburbs*. London: Adelphi, 1909, pp 15-114.

The method of presentation is up to your team – digital media, hand-crafted objects as well as graphic materials of any size and medium – is entirely at the discretion of your team. Presentation creativity could contribute to a higher score for your team.

#### Schedule:

Each team will make a presentation about once a week, typically on Thursdays. If audio visual equipment or other materials are needed to support your presentation, please make prior arrangements. Although I have elected to give the first presentation, thereby taking one of the readings out of the rotation, please do not expect any unique methodology to this event. This portion of your studio work will be governed by the principle of "do as I say, not as I do." There will be only ten presentations throughout the semester, but twelve readings. Choose wisely.

#### **WEEKLY SKETCHING ASSIGNMENT**

You will be required to keep and maintain a sketchbook throughout the course of the semester. Five (5) individual sketches are due by the end of each week, and will be evaluated as a percentage of your overall course grade. The sketches will be freehand, in a medium of your choosing (pen and ink, watercolour, charcoal, pastel, etc.), and may be of specific scenes in nature, still life, conceptual designs or detail analysis, among others. The objective is to utilize hand sketching as a medium of exploration and discovery, a tool to *seeing*, as well as a living document of design ideas related to your project or items of general interest.

#### **STUDIO CULTURE**

It is critical that students and faculty together contribute to a positive, rigorous and focused

environment that is both challenging and rewarding. At the graduate level, students must be self-motivated and contribute to studio inquiry, discourse and production. Faculty will set the agenda, provide a framework of reference materials, and will provide feedback, criticism and guidance to students. Students will proactively engage the issues set forward, advance the inquiry and work collaboratively and individually to develop a body of work derived from the studio agenda.

### **ATTENDANCE**

Students are responsible for meeting all academic objectives as defined by the instructor. Absences count from the first class meeting. In general, acceptable reasons for absences from class include illness, serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays, and participation in official University activities. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved. No more than three unexcused absences are permitted.

### **COURSE OUTCOMES**

Course outcomes are the actual products and activities you attempt during the course. At the conclusion of this course you will have:

(1) Completed assigned reading and conducted presentations on each reading, (2) Participated in multiple peer and cohort reviews, (3) Completed an Urban Design Analysis, (4) Completed an Urban Design Proposal, (5) Completed a relevant codes analysis, (6) Completed a cohort design studio publication and exhibit of the semester's work, and (7) Submitted a digital record of the semester's work.

### **COURSE REQUIREMENTS AND EVALUATION**

Completion of all required work does not guarantee *acceptable mastery of the course material*. The following definitions of letter grades are from the University General Catalog.

### **GRADES**

The only passing grades for graduate students are A, A-, B+, B, B-, C+, C, and S. Grades of B-, C+ or C count toward a graduate degree if an equal number of credits in courses numbered 5000 or higher have been earned with grades of B+, A- and A, respectively. Letter grades of C-, D+, D, D- or E are not considered passing at the graduate level, although the grade points associated with these letter grades are included in grade point average calculations.

Please note that The University requires that a graduate student maintain a 3.0 (B) average to remain in good academic standing. Every possible effort is made to counsel students in academic difficulty to determine the cause and possible solution so that the student can continue and complete their studies in the University. The graduate design studio and support courses are in required sequences that must be taken in order. A grade of I in a studio requires completion of the course before enrolling in the next studio in the sequence; failure to complete the studio before the beginning of the next semester requires a minimum one-year delay in progress through the program. A 'C-', 'D' or an 'E' grade in a studio results in either suspension or expulsion from the architecture program. Students receiving one of these grades must immediately contact the Assistant Director of the Graduate Program.

Grade points are not given for S and U grades; S and U grades are not used to calculate grade point averages. All letter-graded courses eligible to count toward the graduate degree, except 1000- and 2000-level courses, are used to calculate the grade point average.

Your final grade may be based on standardized scores (curving the final point values); however, minimum points for a specified grade shall be no greater than:

100-94	93-90	89-87	86-84	83-80	79-77	76-74	73-70	69-67	66-64	63-60	59-0
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E

**GRADE POINTS**

Course final grades will be based on the following:

<b>COURSE REQUIREMENT</b>	<b>POINTS</b>	<b>PERCENT</b>
Assignment No. 1 – Pedestrian Bridge		
Site Analysis and Concept Model (1a)	50	5%
Final Design Proposal(1b)	50	5%
Assignment No. 2 – Under the Highway		
Urban Analysis and Precedent Study (2a)	50	5%
Program Selection (2b)	50	5%
Preliminary Massing Model and Site Plan (2c)	50	5%
Site Sections and Building Elevations (2d)	50	5%
Updated massing Model (2e)	50	5%
Final Design Proposal (2f)	250	25%
Reading Assignments and Presentations (3)	100	10%
Cohort publication and Exhibition (4)	50	5%
Digital Record of Semester’s work (5)	50	5%
Class Participation and Attendance (6)	100	10%
Sketching Assignment (7)	100	10%
<i>Total</i>	<b>1000</b>	<b>100 %</b>

**COURSE MANAGEMENT SYSTEM | CANVAS**

CANVAS is UF’s Course Management System (CMS), Students are responsible for accessing the content of this course online. Whenever possible, assignments, supplementary reading, and other materials will be provided and collected in a digital format. Students are responsible for accessing the CANVAS course site daily.

**SPRAY PAINTING POLICY**

Spray painting, or the use of any other sort of aerosol spray, is not allowed in the Center for Emerging Media.

**FABLAB**

All students may request access to the FABLAB at the School of Architecture on the Gainesville campus. See Dr. Bosworth if you are interested.

**INDIVIDUALS NEEDING ACCOMMODATIONS**

Any student needing special accommodations due to a disability must inform the instructor at the start of the semester and mutually develop an accessibility plan.

**READING AND WRITING CENTER**

All CityLab-Orlando students have access to The Reading and Writing Center, a part of the Office of Academic Technology. It is located in the mezzanine area of Southwest Broward Hall. The Center offers one-on-one tutoring and writing help for both undergraduate and graduate students. The Center often helps people with application essays and personal statements for school applications. It

also offers help on papers written for graduate school classes, and theses or dissertations. The Center guarantees 30 minute sessions (longer if staff are not busy) to look over a student's writing. While multiple visits will give students feedback on the strengths and weaknesses in their writing, it is difficult to provide anything like a comprehensive reading of any document as long as most theses and dissertations. For information, visit <http://at.ufl.edu/rwcenter>. Phone (352) 392-6420.

### **ACADEMIC HONESTY**

Academic misconduct is destructive to the central purposes of the University; is demeaning to the community of scholars in the School of Architecture; is unprofessional behavior, and inconsistent with an architect's code of ethics, and is universally disdained.

The university requires all members of its community to be honest in all endeavors. A fundamental principle is that the whole process of learning and pursuit of knowledge is diminished by cheating, plagiarism and other acts of academic dishonesty. In addition, every dishonest act in the academic environment affects other students adversely, from the skewing of the grading curve to giving unfair advantage for honors or for professional or graduate school admission. Therefore, the university will take severe action against dishonest students. Similarly, measures will be taken against faculty, staff and administrators who practice dishonest or demeaning behavior. See <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> for the full text of the student honor code.

### **SELECTED URBAN DESIGN AND PLANNING BIBLIOGRAPHY**

- Adams, Thomas. *The Design of Residential Areas: Basic Considerations, Principles and Methods*. Cambridge MA: Harvard U. Press, 1934.
- Alexander, Christopher. *A Pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press, 1977.
- "A city is not a Tree." *Architectural Forum* (April-May 1965).
- . *A New Theory of Urban Design*. New York: Oxford University Press, 1987.
- Anderson, Stanford Owen, ed. *On Streets*. Cambridge MA: MIT Press, 1978.
- Appleyard, Donald. *Livable Streets*. Berkeley CA: University of California Press, 1981.
- . "The Environment as a Social Symbol: Within a Theory of Environmental Action and Perception." *Journal of the American Planning Association*. 45:143-153 (1979)
- Attoe, Wayne and Don Logan. *American Urban Architecture: Catalysts in the Design of Cities*. Berkeley: U. California Press, [1989] 1992.
- Banerjee, Tribid and William Baer. *Beyond the Neighborhood Unit: Residential Environments and Public Policy*. New York: Springer Publishing. 1984.
- Bacon, Edmund N. *Design of Cities*. New York: Viking Press, 1967.
- Barnett, Jonathan. *Redesigning Cities*. Chicago: Planners Press, American Planning Association, 2003.
- *An Introduction to Urban Design*. New York: Harper & Row, 1982.
- . *The Elusive City: Five Centuries of Design, Ambition and Miscalculation*. New York: Harper and Row, 1986.
- Bartuska, Tom and Gerald Young, eds. *The Buildt Environment: A Creative Inquiry into Design & Planning*. Menlo Park CA: Crisp, 1994.
- Baxandall, Rosalyn and Elizabeth Ewen. *Picture Windows: How the Suburbs Happened*. New York: Basic Books, 2000.
- Beauregard, R. "New Urbanism: Ambiguous Uncertainties." *Journal of Architecture and Planning Research*. (2002).
- Benevolo, Leonardo. *The Origins of Modern Town Planning*. Cambridge MA: The MIT Press, 1967.

- Benson, Timothy. *Expressionist Utopias: Paradise-Metropolis-Architectural Fantasy*. Berkeley: University of California Press, 2001.
- Broadbent, Geoffrey. *Emerging Concepts in Urban Space Design*. London: Van Nostrand Reinhold (International), 1990.
- Buder, Stanley. *Visionaries and Planners: The Garden City Movement and the Modern Community*. New York: Oxford Press, 2000.
- Callow, Alexander Jr., ed. *American Urban History: An Interpretive Reader with Commentaries, 3rd ed.* New York: Oxford U., [1969] 1982.
- Calthorpe, Peter. *The Next American Metropolis: Ecology, Community, and the American Dream*. New York: Princeton Architectural Press, 1993.
- Calthorpe, Peter and Sim Vander Ryn. *Sustainable Communities: A New Design Synthesis for Cities, Suburbs and Towns*. Sierra Club, 1986.
- Carmoda, Matthew and Steve Tiesdell eds. *Urban Design Reader*. London: Elsevier Architectural Press, 2007.
- Collins, Christiane. *Werner Hegemann and the Search for Universal Urbanism*. New York: W. W. Norton, 2005
- Cuff, Dana. *The Provisional City: Los Angeles Stories of Architecture and Urbanism*. Cambridge: MIT, 2000.
- Cullen, Gordon. *The Concise Townscape*. New York: Van Nostrand Reinhold, c1961, 1971.
- Cuthbert, Alexander. *The Form of Cities: Political Economy and Urban Design*. Oxford, UK: Blackwell Publishing, 2006.
- Diamond, Henry and Patrick Noonan. *Land Use in America: The Report of the Sustainable Use of Land Project*. Wash D.C.: Island Press, 1996.
- Drew, Bettina. *Crossing the Expendable Landscape*. Saint Paul MN: Greywolf Press, 1998.
- Duany, Andres, and Elizabeth Plater-Zyberk. *Towns and Town-Making Principles*. Cambridge MA: Harvard University, G. S. D., 1991.
- Duany, Andres, Plater-Zyberk, and Speck. *Surburban Nation: The Rise of Sprawl and the Decline of the American Dream*. North Point, 2000.
- Dunham-Jones, Ellen and Williamson, June. *Retrofitting Suburbia: Urban Design Solutions for Redesigning Suburbs*. New Jersey: John Wiley & Sons, Inc., 2009.
- Durack, Ruth. Village Vices: The Contradiction of New Urbanism and Sustainability. *Places* 14:2 (2001).
- Easterling, Keller. *American Town Plans: A Comparative Time Line*. New York: Princeton Architectural Press, 1993.
- Eaton, Ruth. *Ideal Cities: Utopianism and the (Un)Built Environment*. London: Thames & Hudson, 2001.
- Ellin, Nan. *Postmodern Urbanism revised edition*. New York: Princeton Architectural Press, [1996] 1999.
- Fainstein, Susan and Scott Campbell, eds. *Readings in Urban Theory*. Cambridge MA: Blackwell Publishers, 1996.
- Fishman, Robert. *Bourgeois Utopias*. New York: Basic Books, 1987.
- Florida, Richard. *The Flight of the Creative Class: The New Global Competition for Talent*. New York: Harper-Collins, 2005.
- Fogelson, Robert. *Downtown: Its Rise and Fall, 1880-1950*. New Haven: Yale University Press, 2001.
- Frank, Lawrence, Engelke, Peter, and Thomas Schmid. *Health and Community Design: The Impact of the Built Environment on Physical Activity*. Washington, D.C. : Island Press, 2003.
- Frisby, David. *Cityscapes of Modernity*. Cambridge: Polity Press, 2001.
- Garreau, Joel. *Edge City: Life on the New Frontier*. New York: Anchor Books, [1991] 1992.
- Gehl, Jan. *Life Between Buildings: Using Public Space*. New York: Van Nostrand Reinhold, 1987.

- Golany, Gideon. *Ethics and Urban Design: Culture, Form, & Environment*. New York: John Wiley, 1995.
- Gosling, David. *The Evolution of American Urban Design*. Chichester, England: Wiley Academy, 2003.
- Gosling, David, and Barry Maitland. *Concepts of Urban Design*. London: Academy Eds.; New York: St. Martin's Press, 1984.
- Grabow, Stephen. *The Search for a New Paradigm in Architecture*. Boston: Oriol Press, 1983.
- Greenberg, Mike. *The Poetics of Cities: Designing Neighborhoods that Work*. Columbus: Ohio State University Press, 1995.
- Greenbie, Barrie B. *Spaces, Dimensions of the Human Landscape*.
- Gunther, John. *Direction of Cities*. New York: Viking, 1996. New Haven, Conn: Yale University Press, 1981.
- Gutfreund, Owen. *20<sup>th</sup> Century Sprawl: Highways and the Reshaping of the American Landscape*. New York: Oxford Press, 2004.
- Hall, Sir Peter. *Cities in Civilization*. New York: Pantheon Books, 1998.
- Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth*. New York: Pantheon Books, 2003.
- \_\_\_\_\_. *The Power of Place: Urban Landscapes as Public History, 2<sup>nd</sup> edition*. Cambridge MA: MIT Press, 1997.
- \_\_\_\_\_. *Seven American Utopias: The Architecture of Communitarian Socialism, 1790-1975*. Cambridge MA: MIT Press, 1979.
- Hester, Randolph. *Neighborhood Spaces: User Need and Design Responsibility*. Stroudsburg, Pa : Dowden Hutchinson & Ross, 1975.
- Hopkins, Lewis. *Urban Development: The Logic of Making Plans*. Washington, D.C.: Island Press, 2001.
- Jacobs, Allan B. *Great Streets*. Cambridge MA: MIT Press, 1993.
- Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House [1961] 1993 Modern Library Edition.
- Katz, Peter. *The New Urbanism: Toward an Architecture of Community*. New York: McGraw-Hill, 1994.
- Kelbaugh, Douglas. *Repairing the American Metropolis: Common Place Revisited*. Seattle: University of Washington Press, 2002.
- Kelbaugh, Doug ed. *The Pedestrian Pocket Book*. Princeton: Architectural Press. 1996.
- Klosterman, Richard. Arguments for and Against Planning. *Town Planning Review* 56:5-20 (1985).
- Kostoff, Spiro. *The City Assembled: The Elements of Urban Form through History*. Boston MA: Little Brown, 1992.
- Krier, Rob. *Urban Space*. New York: Rizzoli, 1979.
- . *Urban Space*. New York: Rizzoli, 1979.
- Kunstler, James. *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*. New York: Simon and Schuster, 1993.
- Land, Michael. *Designing Utopia: John Ruskin's Urban Vision for Britain and America*. Montreal: Black Rose Books, 1999.
- Lang, Jon T. *Urban Design: The American Experience*. New York: Van Nostrand Reinhold, 1994.
- Lang, Peter, ed. *Mortal City*. New York: Princeton Architectural Press, 1995.
- Lang, Peter and Tam Miller, eds. *Suburban Discipline*. New York: Princeton Architectural Press, 1997.
- Lawton, Richard, ed. *The Rise and Fall of Great Cities*. London: Bellhaven Press, 1989.
- LeCorbusier. *The City of To-morrow and its Planning*. New York: Dover [1929] 1987.
- Lefebvre, Henri. *The Urban Revolution*. Minneapolis: University of Minnesota Press, 2003.
- Lerup, Lars. *After the City*. Cambridge MA: MIT, 2000.
- Longstreth, Richard. *City Center to Regional Mall: Architecture, the Automobile, & Retailing in Los Angeles, 1920-1950*. Cambridge: MIT, 1997.



- Loukaitou-Sideris, Anastasia. *Cracks in the City: Addressing the Constraints and Potentials of Urban Design*. *Journal of Urban Design* (1996).
- Loukaitou-Sideris, Anastasia and Tridib Banerjee. *Urban Design Downtown: Poetics and Politics of Form*. Berkeley: U. California Press, 1988.
- Lyman, F. "Reinventing Suburbia." *The Amicus Journal*. 1: 18-23 (1992)
- Lynch, Kevin. *The Image of the City*. Cambridge MA: MIT Press, 1960.
- . *Site Planning*. 2nd ed. Cambridge MA: The MIT Press, 1971.
- . *A Theory of Good City Form*. Cambridge MA: MIT Press, 1981.
- Lynch, Kevin and Gary Hack. *Site Planning, Third edition*. Cambridge MA: MIT Press, 1984.
- Lynch, Kevin, Banerjee and Southworth eds. *City Sense and City Design: Writings and Projects of Kevin Lynch*. Cambridge: MIT Press. 1995.
- Mackin, Anne. *Americans and Their Land: The House Built on Abundance*. Ann Arbor: University of Michigan Press, 2006.
- Mapelli, Elisabetta, ed. *Urban Environments: AD*. Chicester, UK: John Wiley and Sons, 2001.
- Marcuse, Peter. "The New Urbanism: The Dangers So Far." *DISP*. 140:4-6 (2000).
- Marcus, Peter, Clare Cooper, and Carolyn Francis, eds. *People Places: Design Guidelines for Urban Open Space*. NY: VNR, 1990.
- McCluskey, Jim. *Roadform and Townscape*. London: Reed International, 1979.
- McHarg, Ian. *Design with Nature*. New York: Wiley, [1969] 1992.
- Moe, Richard and Carter Wilke. *Changing Places: Rebuilding Community in the Age of Sprawl*. New York: Henry Holt, 1997.
- More, Sir Thomas. *Utopia*. New York: Dover, 1977.
- Moudon, Anne Vernez, ed. *Public Streets for Public Use*. New York: Columbia University Press, 1991.
- Newman, Oscar. *Defensible Space; Crime Prevention through Urban Design*. New York: Macmillan, 1972.
- Perry, Clarence Arthur. *Housing for the Machine Age*. New York: Russell Sage Foundation, 1939.
- Porter, Douglas R. *Flexible Zoning: How It Works*. Washington D.C.: Urban Land Institute, 1988.
- Porterfield, Gerald and Kenneth Hall Jr. *A Concise Guide to Community Planning*. New York: McGraw-Hill, [1994] 1995.
- Rainer, P.E. George. *Understanding Infrastructure: A Guide for Architects and Planners*. New York: John Wiley and Sons, 1990.
- Rapoport, Amos. "Pedestrian Street Use: Culture and Perception," in Vernez-Moudon ed. *Public Streets for Public Use*. NY: VNR. 1987.
- Richards, Brian. *Transport in Cities*. London: Architecture Design and Technology Press, 1990.
- Rome, Adam. *Bulldozer in the Countryside: Suburban Sprawl and the Rise of American Environmentalism*. New York: Cambridge U. Press, 2001.
- Rossi, Aldo Rossi, Peter Eisenman, Diane Ghirardo, and Joan Ockman. *The Architecture of the City*. Cambridge: MIT Press. 1984.
- Rykwert, Joseph. *The Seduction of Place: The City in the Twenty-First Century*. New York: Pantheon Books, 2000.
- Scott, Mel. *American City Planning since 1890*. Berkeley: University of California Press, [1969] 1971.
- Simonds, John. *Garden Cities 21: Creating a Livable Urban Environment*. New York: McGraw-Hill, 1994.
- Sitte, Camillo. *The Birth of Modern City Planning: With a translation of the 1889 Austrian edition of his City Planning According to Artistic Principles*. Mineola, NY:Dover Publications (2016).
- Smith, Hebert. *Planning America's Communities: Paradise Found! Paradise Lost!* Chicago: Planners Press, American Planning Association, 1991.

- Smith, Monica, ed. *The Social Construction of Ancient Cities*. Washington: Smithsonian Books, 2003.
- Southworth, Michael and Eran Ben-Joseph. *Streets and the Shaping of Towns and Cities*. New York: McGraw Hill, 1997.
- Spreiregen, Paul. *Urban Design: The Architecture of Towns and Cities*. New York: McGraw Hill, 1965.
- Stilgoe, John. *Borderland: Origins of the American Suburb, 1820-1939*. New Haven: Yale University Press, 1988.
- Thomas, Randall. *Sustainable Urban Design*. New York: Taylor and Francis, 2003.
- Trancick, Rogers. *Finding Lost Space: Theories of Urban Design*. New York: Van Nostrand Reinhold, 1986.
- Unwin, Raymond. *Town Planning in Practice*. London: Fisher Unwin, 1909.
- Venturi, Robert and Denise Scott Brown. *Complexity and Contradiction 2<sup>nd</sup> ed.* New York: Harry N. Abrams, 1977.
- Vickers, Graham. *Key Moments in Architecture: The Evolution of the City*. New York: Da Capo Press, 1999.
- Whyte, William, ed. *The Last Landscape*. Garden City NY: Doubleday, 1968. New York: Basic Books, 2001.
- \_\_\_\_\_. *City: Rediscovering the Center*. New York: Doubleday, 1988.
- \_\_\_\_\_. *The Social Life of Small Urban Spaces*. Washington D.C.: Conservation Foundation, 1980.
- \_\_\_\_\_. *The Exploding Metropolis*. Berkeley: University of California Press, [1957] 1993.
- \_\_\_\_\_. *The Social Life of Small Urban Spaces*. Washington D.C.: Conservation Foundation, 1980.
- Woodson, R. Dodge. *Land Developer's Checklists and Forms*. New York: McGraw Hill, 2004.

General Course Schedule Refer to CANVAS for specific assignment due dates							
Week	Monday	Tues	Wednesday	Thursday	Friday	Sat	Sun
1	8-May <b>FIRST CLASS</b> Introduction to the Studio. Assignment No. 1 - Pedestrian Bridge. Begin class site model.	9-May	10-May <b>SECOND CLASS</b> Assignment No. 1 - Pedestrian Bridge. <b>PINUP: Individual Research / Site Analysis.</b>	11-May <b>THIRD CLASS</b> Lecture 1: "Modernist Painting" - Michel Borg. Assignment No. 1 - Pedestrian Bridge. Desk crits: <i>Parti</i> Diagram and Concept sketch review. <b>SITE CONTEXT MODEL DUE.</b>	12-May	13-May	14-May
2	15-May <b>FOURTH CLASS</b> Assignment No. 1 - Pedestrian Bridge. <b>PINUP: DRAWINGS AND PRELIMINARY CONCEPT MODEL.</b>	16-May	17-May <b>FIFTH CLASS</b> Assignment No. 1 - Pedestrian Bridge. Desk crits. <b>Group Discussion: Towns and Town-Making Principles (Duany, Andres, and Elizabeth Plater-Zyberk).</b>	18-May <b>SIXTH CLASS</b> Lecture 2: Subject TBD. <b>Assignment No. 1. PINUP: FINAL PEDESTRIAN BRIDGE DESIGN</b>	19-May	20-May	21-May
3	22-May <b>SEVENTH CLASS</b> Assignment No. 2 - Urban Intervention. Outline schedule, and begin research. Start class site model.	23-May	24-May <b>EIGHTH CLASS</b> Assignment No. 2. Desk crits.	25-May <b>NINTH CLASS</b> Lecture 3: Team 2. Subject TBD. Assignment No. 2. <b>PINUP: Group Site Analysis and Precedents.</b>	26-May	27-May	28-May
4	29-May <b>Holiday No Class</b>	30-May	31-May <b>TENTH CLASS</b> Assignment No. 2. Desk crits. <b>Group Discussion: Image of the City (Lynch, Kevin).</b>	1-Jun <b>11th CLASS</b> Lecture 4: Subject TBD. Assignment No. 2. <b>PINUP: Individual Program Selection.</b>	2-Jun	3-Jun	4-Jun
5	5-Jun <b>12TH CLASS</b> Assignment No. 2. Desk crits.	6-Jun	7-Jun <b>13TH CLASS</b> Assignment No. 2. Desk crits.	8-Jun <b>14TH CLASS</b> Lecture 5: Team 4. Subject TBD. Assignment No. 2. <b>PINUP: Individual, preliminary massing model and site plan.</b>	9-Jun	10-Jun	11-Jun
6	12-Jun <b>15TH CLASS</b> Assignment No. 2. Desk crits.	13-Jun	14-Jun <b>16TH CLASS</b> Assignment No. 2. Desk crits. <b>Group Discussion: Retrofitting Suburbia: Urban Design Solutions for Redesigning Suburbs (Dunham-Jones, Ellen and Williamson, June).</b>	15-Jun <b>17TH CLASS</b> Lecture 6: Subject TBD. Assignment No. 2. <b>PINUP: Individual, site sections and building elevations.</b>	16-Jun	17-Jun	18-Jun
7	19-Jun	20-Jun	21-Jun	22-Jun	23-Jun	24-Jun	25-Jun
<b>SUMMER BREAK</b>							
8	26-Jun <b>18TH CLASS</b> Assignment No. 2. Desk crits.	27-Jun	28-Jun <b>20TH CLASS</b> Assignment No. 2. Desk crits.	29-Jun <b>21ST CLASS</b> Lecture 7: Subject TBD. Assignment No. 2. <b>PINUP: Individual, updated massing model.</b>	30-Jun	1-Jul	2-Jul
9	3-Jul <b>Holiday No Class</b>	4-Jul	5-Jul <b>22ND CLASS</b> Assignment No. 2. Desk crits. <b>Group Discussion: Architecture of the City (Rossi, Aldo, Eisenman, Peter, Ghirardo, Diane and Ockman, Joan).</b>	6-Jul <b>23RD CLASS</b> Lecture 8: Subject TBD. Assignment No. 2. Desk crits.	7-Jul	8-Jul	9-Jul

10	10-Jul	11-Jul	12-Jul	13-Jul	14-Jul	15-Jul	16-Jul
	24TH CLASS Assignment No. 2. Desk crits.		25TH CLASS Assignment No. 2. Desk crits.	26TH CLASS Lecture 9: Subject TBD. Assignment No. 1. Desk crits.			
11	17-Jul	18-Jul	19-Jul	20-Jul	21-Jul	22-Jul	23-Jul
	27 CLASS GROUP CHARRETTE : Exhibit Design.		28TH CLASS Assignment No. 2. Desk crits. Group Discussion: Design With Nature (McHarg, Ian).	29TH CLASS Lecture 10: Subject TBD. Assignment No. 2. PINUP: ALMOST FINAL.			
12	24-Jul	25-Jul	26-Jul	27-Jul	28-Jul	29-Jul	30-Jul
	30TH CLASS Assignment No. 2. Desk crits.		31ST CLASS Assignment No. 2. Desk crits.	32ND CLASS Lecture 11: Subject TBD. Assignment No. 2. Desk Crits. EXHIBITION DESIGN COMPLETE.			
13	31-Jul	1-Aug	2-Aug	3-Aug	4-Aug	5-Aug	6-Aug
	33RD CLASS Assignment No. 2. Desk crits.		34TH CLASS Assignment No. 2. Desk crits.	34TH CLASS Assignment No. 2. PINUP: FINAL DESIGN REVIEW.	LAST DAY OF CLASSES		