Making a successful arts and culture corridor—the University’s vision for 40th Street—requires a delicate balance of commerce and complimentary culture, and a careful consideration of needs and wants on both sides of the street. Such an undertaking is more than a development project, more than planning or design; it’s a matter of place-making. And making places, as opposed to making buildings, is, some say, best conceived as a public process. This course will examine the nature of place, the qualities of public and representatives spaces—and the processes through which these places are negotiated and designed. We’ll learn about involving the public in place-making through participatory design, and about the challenges and limits of public involvement. Examination of a few case studies—including the redevelopment of Lower Manhattan, and the design of a few civic and cultural institutions’ homes—will help us to learn from other projects’ successes and failures. Ultimately, we’ll apply these concepts as we develop proposals to present to the University for making the Rotunda, at 4012 Walnut Street, into a responsive, responsible, and engaging public place.

COURSE MATERIALS
Available for purchase at the Penn Book Center, 34th & Sansom:

Course reader available on reserve at the Fisher Fine Arts Library. If you would like your own copy of the reader, please let me know.

YOUR CONTRIBUTIONS
Attendance. We can much more easily and effectively talk about public space and public design if we can create a public sphere here in the classroom. Because each of you is an essential part of that public, I ask that you make every effort to attend every class. You will, however, be permitted two excused absences throughout the semester. By excused absences, I mean those that you either inform me of in advance, or, under special circumstances, those that you explain shortly after the absence. Attendance is worth 10% of your final grade.

Participation. And because a public sphere requires not only your presence, but also your informed, constructive contribution to discussions and planning sessions, I ask that you come to class prepared and willing to participate. Ours is indeed a group effort—but each individual’s contribution will be evaluated. Participation is worth 10% of your final grade.

Reaction Comments. By Week 10, you will need to contribute a total of ten posts to the class Discussion Board, which you’ll find under the “Communication” section on Blackboard. These substantial one-paragraph posts should consist of brief abstracts of the readings, your critical comments or questions, and a discussion of the readings’ applications to the course’s problems. The ten posts are worth a total of 10% of your final grade.

Public Space Presentation and Paper. You and a classmate will report on 40th Street as a public place. Your five-minute in-class presentation will be accompanied by a three-page paper—both due on the same day. In the presentation and paper, you should consider the following questions: What makes a place public? What qualities does an effective public space possess, and what values does it embody? Is a public space obligated to serve its publics—and if so, how? How might we conceive of the planning of public places as an ethical process? In what sense is 40th Street a public space? How does it function as a public space? Who are its publics—and how does it serve, or fail to serve, each of them? What promotes its
public functions, and what hinders them? Consider not only physical properties, but also aura and other intangibles. The presentation and the paper are together worth 10% of your final grade.

Representative Space Presentations: You and one or two classmates will deliver a five-minute presentation in which you address the following questions: What do you consider an effective representative space for the University of Pennsylvania or the City of Philadelphia? What does this space represent, and how? What does it "say" to its immediate community, its city, its region, other cities, the country, the world? What makes it an effective representative space? Furthermore, what does 40th Street represent -- and to or for whom? How can it balance its multiple representative roles? What should the Rotunda represent, and how? The presentation is worth 10% of your final grade.

Public Involvement Plan. You and one or two classmates will develop a plan for involving the University and West Philadelphia publics in the Rotunda development project. What strategies might you employ to pique the interest of these publics, and to solicit their involvement in the planning process? What tools would help you to assess their needs and wants? How might you represent those individuals and groups who cannot, or will not, represent themselves? You will present your plan in either a three- to five-page written report or a multimedia presentation—and regardless of the format of your submission, I'll ask you to share your ideas in an informal, but coherent (!), in-class presentation. The plan and presentation are together worth 15% of your final grade.

Talking Points. How can you talk about planning -- or design -- or development -- with the multiple publics and individuals involved in any such project? How might you tailor your language and tone? How might you more effectively describe the project, solicit others' responses, reconcile varying viewpoints, develop and propose compromises, and persuade -- and help others persuade -- project participants? How might you communicate nonverbally -- perhaps with illustrations, models, animation, or other multimedia communication devices? When, and for whom, are such nonverbal rhetorics appropriate? You, as part of a small group, will submit a two- to three-page typewritten report, which is worth 10% of your final grade. Again, I'll ask you to share your ideas in class.

Rotunda Proposals. The culmination. The class will divide into three or four groups, each of which work with the publics of the University and West Philadelphia to develop proposals for transforming the Rotunda into a responsive, responsible, and engaging public space. You will develop a presentation-quality proposal to submit to University officials. We may even have the opportunity to present these ideas to the administration in-person! The final proposal is worth 25% of your final grade.

Code of Courtesy

- We will demonstrate courtesy by arriving on time, and, in the classroom, by treating each other with respect.
- Due dates serve a purpose for both of us: for you, to help you to effectively budget your time -- and for me, to enable me to set aside time to review and evaluate your work. Please be courteous -- both to yourself and to me -- by turning in work on time. Because I give you plenty of time to work on each assignment, I am reluctant to accept excuses for late work. All work received after the due date and time will be penalized!
- I am always willing to speak with students about their work in the class and other academic matters. You’re welcome to visit me during my office hours, call me at my office number, or email me. But please, respect your email privileges! Before you write me with a question, problem, or concern, make sure that you’ve exhausted all other means of figuring out the problem or dealing with the concern on your own. Please refrain from hasty and excessive emailing. And please put some thought and effort into constructing your email messages.
OUR SCHEDULE

“Place” on the Local, Regional, National and International Agendas
How (Not) to Do It?
How can we learn from the successes and failures of the Lower Manhattan redevelopment project and the Penns Landing project? What lessons can we apply to 40th Street and the Rotunda?

Sept. 4  Overview
Design in the Public Realm

Sept. 9  Readings:
Inquirer articles on Penns Landing – go to http://www.upenn.edu/gsfa/pennpraxis/index.htm  → On left menu sidebar, choose “Penn’s Landing Public Forum” → Follow the http://go.philly.com/pennslanding link at the bottom of the “Forum Overview” section; pay particular attention to the sections labeled “Penn’s Landing Forums” and “More From the Forums” and “Forum Choices”

Guest Speakers:
Harris Sokoloff, GSE; Director, Center for School Study Councils
Harris Steinberg, GSFA; Director, Penn Praxis

The Rotunda: A New Anchor for the 40th Street Arts & Culture Corridor
What do we have to work with? What practical considerations must we keep in mind? What kind of space does the Rotunda provide? What programs might the space support? What’s the character of the space? What are its limitations and advantages? And what can we learn from the 40th Street classes that preceded us? How is the Rotunda currently being used? What are the roles of arts and culture in urban development?

Sept. 11  Readings:
Kasia Kubin and Jason Parkin, “Snapshots from the Frontier,” The Unconvention (a publication of the Philly IMC’s Print Collective) (March 2001): only first page is available.
Andrew Zitcer, Memo Re: Spring 2003 Academic Projects (22 May 2003)

Field Trip:
Tour of the Rotunda with Andrew Zitcer, Founder and Director of the Foundation Community Arts Initiative

Sept. 16  Readings:

Guest Speaker:
Aaron Levy, Director of Slought Networks
Public Spaces
A Design Ethic

What is the public? Or, perhaps we should ask: what is a public? What makes a place public? What publics does a public place serve? What qualities does an effective public space possess, and what values does it embody? How might we conceive of the planning of public places as an ethical process? How might the Rotunda function as a public space?

Sept. 18  
Readings:

Sept. 23  
No Class (to compensate for the time spent on the 9/26 field trip)

Readings

Sept. 25  
Public Space Group Presentation and Paper. You and a classmate will report on 40th Street as a public place. Your five-minute in-class presentation will be accompanied by a three-page paper—both due on the same day. In the presentation and paper, you should consider the following questions: What makes a place public? What qualities does an effective public space possess, and what values does it embody? You might look to the Project for Public Spaces—at www.pps.org—for inspiration. What do you consider an effective public space in West Philadelphia? Is a public space obligated to serve its publics – and if so, how? How might we conceive of the planning of public places as an ethical process? In what sense is 40th Street a public space? How does it function as a public space? Who are its publics -- and how does it serve, or fail to serve, each of them? What promotes its public functions, and what hinders them? Consider not only physical properties, but also aura and other intangibles. The presentation and the paper are together worth 10% of your final grade.

Sept. 26  
Field Trip:
11am: Ray Gastil @ The Van Alen Institute for Public Architecture, New York
2pm: Malia Simonds of The Public Art Fund, New York

Representative Spaces

Representing Two Places, Multiple Publics: Penn and West Philadelphia

What functions does urban space serve, in the minds of its inhabitants/users and its developers? What symbolic, or representative, functions does place serve? What does such space represent, and for whom? What are some effective representative spaces in Philadelphia, or in your home community?

Sept. 30  
Readings:
Oct. 2  
**Readings:**  

**Guest Speaker:**  
Glenn D. Bryan, Director of City and Community Relations

Oct. 7  
**Small Group Presentations:** You and one or two classmates will deliver a five-minute presentation in which you address the following questions: What do you consider an effective representative space for the University of Pennsylvania or the City of Philadelphia? What does this space represent, and how? What does it "say" to its community, its city, other cities, the country, the world? What makes it an effective representative space? What does 40th Street represent -- and to or for whom? How can it balance its multiple representative roles? What should the Rotunda represent, and how?

**Participatory Design: Getting the Public Involved**

*How do we involve the public in design projects? What can we expect the public to contribute, and how do we encourage them to participate to their fullest potential? What are the limits of public involvement?*

Oct. 9  
**Readings:**  

Oct. 14  
**No Class – Fall Break**

Oct. 16  
**Readings:**  

Oct. 21  
**Public Involvement Plan.** (continued through next lesson on "Research Tools") You and one or two classmates will develop a plan for involving the University and West Philadelphia publics in the Rotunda development project. What strategies might you employ to pique the interest of these publics, and to solicit their involvement in the planning process? What tools would help you to assess their needs and wants? How might you represent those individuals and groups who cannot, or will not, represent themselves? You will present your plan in either a typewritten report or a multimedia presentation-and I'll ask you to share your ideas in an informal, but coherent (!), in-class presentation.

**Guest Speakers:**  
Harris Steinberg and Harris Sokoloff
Research Tools
How can we make participatory design work? What tools do we have at our disposal? How do we access the multiple publics impacted by this project, and encourage their involvement in the planning process?

Oct. 23  Readings

Oct. 28  Readings


Oct. 30  Public Involvement Plan. You and one or two classmates will develop a plan for involving the University and West Philadelphia publics in the Rotunda development project. What strategies might you employ to pique the interest of these publics, and to solicit their involvement in the planning process? What tools would help you to assess their needs and wants? How might you represent those individuals and groups who cannot, or will not, represent themselves? You will present your plan in either a typewritten report or a multimedia presentation—and I’ll ask you to share your ideas in an informal, but coherent (!), in-class presentation.

Communicative Design: The Deliberation Process
How do we talk about design? Why does it matter how we talk about design? What are the different “languages” used by the client, the public, the designer, the financier, etc.—and how do we “translate” between these languages to achieve a common understanding? What are the processes of negotiation through which a design is conceived and developed?

Nov. 4  Readings:


Nov. 6  Readings:


Nov. 11  Talking Points. How can you talk about planning -- or design -- or development -- with the multiple publics and individuals involved in any such project? How might you tailor your language and tone? How might you more effectively describe the project, solicit others' responses, reconcile varying viewpoints, develop and propose compromises, and persuade -- and help others persuade -- project participants? How might you communicate nonverbally -- perhaps with illustrations, models, animation, or other multimedia communication devices? When, and for whom, are such nonverbal rhetorics appropriate?
An Overview of Process

Nov. 13  Readings:

Case Study: Urban Public Libraries

Nov. 18  Readings:

Nov. 20  No Class – Shannon in Scotland

Nov. 25  Catch-up / Review / In-class Work on Proposals

Nov. 27  No Class – Thanksgiving Break

Dec. 2  In-class Work on Proposals

Dec. 4  In-class Work on Proposals

PROPOSALS DUE DURING FINAL EXAM PERIOD