



**Innovation in/of Daily Spaces, COURSE-SHU 101**  
**Tang Keyang**  
**Spring 2017**

<b>Course Details</b>	Innovation in/of Daily Spaces COURSE-SHU 101
<b>Instructor Contact Information</b>	Name: Tang, Keyang Email: tangkeyang@qq.com Office Hours: Xxday, x:00 – x:00, room xxx (or by appointment)
<b>Class Time</b>	Xxday, x:00 – x:00, room xxx
<b>Course Description</b>	<p>How does a physical world – its objects, spaces, textures, infrastructures – circumscribe one’s life – his mental growth, working paces, leisure time, practical decisions? This course is designed for college students who are interested in learning about innovative designs through thinking, tooling, presenting and experimenting -- in the context of “daily space.”</p> <p><i>Students:</i> <b>No design background needed</b> for this course. Please note that the course does NOT aim at exclusive design topics or technical training purposes. It is a comprehensive study that mixes in-class lectures with hands-on workshops, and enhances frontier research with low-tech (for example, ordinary objects) and intuitional experiences. Fresh comers will get a hands-on and fun introduction to the design world. Already design-minded students will benefit from its innovative and comprehensive approach.</p> <p><i>Course Design:</i> Each student will be asked to propose an innovative project in the very beginning of the class. Students will accomplish site-specific assignments on a weekly basis, working towards the “ending products” that realize the full potential of innovative ideas by finding appropriate physical embodiments and in-context presentation of them. Students will have chances to communicate and negotiate their proposals directly with their would-be “clients,” i.e. prospective buyers of the projects/products, and test the advantages and limits of their “ending products” in a mocked environment. The class exercises are primarily project-based while required readings and topical discussions take place every week. Final projects will be judged by the absolute “quality” of your “ending products” as well as the consistency and integrity of your design thinking. When available, there will be class visitors serving the roles of guest critics and helping to evaluate class performance.</p>
<b>Course Objectives</b>	- To learn the basic design research skills as well as the importance of “paradigms.”



	<ul style="list-style-type: none"> <li>- To rely on available resources, physical or virtual, utilize specific tools, and set up smart working spaces.</li> <li>- To present design products artistically and meaningfully in a comprehensive and tangible context.</li> <li>- To test theoretical and aesthetic hypothesis in user-friendly environments and realistic scenarios.</li> </ul>
<p><b>Grading Components</b></p>	<p><u>Midterm</u></p> <ul style="list-style-type: none"> <li>● Class participation (attendance, discussion, preparation) = 20%</li> <li>● Weekly individual assignments based on readings = 30%</li> <li>● Midterm Exam = 50%</li> </ul> <p><u>Final</u></p> <ul style="list-style-type: none"> <li>● Class participation (attendance, discussion, preparation) = 10%</li> <li>● Weekly individual assignments = 20%</li> <li>● Group assignment = 20%</li> <li>● Midterm and Final Exam = 50%</li> </ul>
<p><b>Instructor Bio</b></p>	<p>Professor Tang Keyang is a museum curator, art critic and architectural designer. His studio is committed to creating a unique blend of art and architectural designs through multidisciplinary methodology and visionary goals. He received his Doctor of Design from Harvard University.</p> <p>Tang has involved himself in a variety of curatorial, research and design projects. He has served as the curator for China Pavilion at the 12th Venice Architectural Biennale (2010) and for numerous other shows, including <i>Glories of Chinese Writing</i> at Palace Museum (2010), and <i>Chinese Gardens for Living</i> at Saxony's Pillnitz Castle in collaboration with Dresden State Art Collection (2008).</p> <p>Tang has published extensively on art and architecture. He directed the interdisciplinary research program at the National Art Museum of China (NAMOC). As an expert in museum architecture, he had served as jury member and professional consultant for many key museum projects including the recent international competition bidding for a new NAMOC building next to the "Bird's Nest."</p>
<p><b>Attendance Policy</b></p>	<p>You are expected to attend <i>all</i> scheduled classes. If you are unable to attend a class, notify me <i>before</i> that class. If you are ill and need to miss more than a week of classes, you must speak to the Health &amp; Wellness Office in order to get an excused absence. I will not look at doctor's notes, both for your health privacy reasons and because I cannot verify the authenticity or content of the notes. Please also note that</p> <ul style="list-style-type: none"> <li>● my classes begin at XX sharp;</li> <li>● unless I specifically indicate to the contrary, you may <i>not</i> bring a mobile or laptop to my class; and</li> <li>● you may not make a personal recording of my class.</li> </ul>



<p><b>Submission of Late Work</b></p>	<p>Assignments are due <b>at the date and time indicated in the syllabus</b>. Missed assignments will be earn an F. Exceptions can be made only with the prior approval of the instructor.</p> <p>The late penalty for the <u>final paper/project</u> is one third of a letter grade per day. So, an ‘A’ project that is one day late will be graded an ‘A<sup>-</sup>’, two days late a ‘B<sup>+</sup>’, three days late a ‘B’, etc.</p>
<p><b>Academic Integrity Policy</b></p>	<p>Students are expected to read and understand the university’s policy on academic integrity as laid out in the Undergraduate Bulletin. Plagiarism and cheating will be penalized. If you have any questions or doubts about plagiarism, please do not hesitate to come to my office hours.</p>
<p><b>NYU Classes</b></p>	<p>NYU Classes will be weekly updated with detailed information on each class.</p>
<p><b>Class Structure</b></p>	<p><u>Every week</u>: You will receive a handout with the texts and assignments for the next week.</p> <p><u>Texts</u>: Make sure you read all texts before class. Try to spread out the reading throughout the week. This will make it much more interesting, manageable, and fun!</p> <p><u>Assignments</u>: Submit the assignment before <b>9AM on the day of class</b>. For late or missed assignments, see the information above under “Submission of Late Work.”</p>
<p><b>Resources</b></p>	<p><b><i>Students with Disabilities</i></b></p> <p>NYU is committed to providing equal educational opportunity and participation for students with disabilities. It is NYU Shanghai’s policy that no student with a qualified disability be excluded from participating in any NYU Shanghai program or activity, denied the benefits of any NYU Shanghai program or activity, or otherwise subjected to discrimination with regard to any NYU Shanghai program or activity.</p> <p>The Henry and Lucy Moses Center for Students with Disabilities (CSD) in New York determines qualified disability status and assists students in obtaining appropriate accommodations and services. CSD operates according to an Independent Living Philosophy and strives in its policies and practices to empower each student to become as independent as possible. Their services are designed to encourage</p>



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independence, backed by a strong system of supports.

Any student who needs a reasonable accommodation based on a qualified disability is required to register with the CSD for assistance. They should contact the Director of the Academic Resource Center, Cydney Delia (cydney.delia@nyu.edu) for assistance in registering.

### ***Tutoring and Writing Support***

The Academic Resource Center (ARC) provides tutoring and support to students looking to reach their highest academic potential. Students can schedule a meeting, or drop by, for any of the following:

- Individual and small-group tutoring in over 30 STEM and Business & Economics courses
- Individual writing consultations at any stage of the writing process
- Academic coaching in areas such as time management, reading & note-taking strategies, exam preparation, and goal setting
- Workshops on writing, academic skills, and technologies
- Group study and conversation circles

Students are also welcome to study on their own in the comfortable, supportive atmosphere of the ARC.

### ***Library and Research Services***

The Library is available to support your research needs. We have access to 14,000 print resources, 2,000 DVDs, and 1,000 databases (including over a million e-books, as well as streaming audio & video and image databases). Librarians with expertise in fields such as Business, Economics, Humanities, Science (STEM), and Social Sciences are available in-person and online to help you with your research. Our services include:

- One-to-one consultations to help you with your research projects
- Reference Desk hours in the library for immediate help with finding & using resources
- Workshops throughout the semester on research strategies, special databases, academic integrity, and using citation tools.

Visit the Library on the 4th floor, or go to [shanghai.nyu.edu/library](http://shanghai.nyu.edu/library) to learn more.



<p><b>Week 1</b></p>	<p>Practices of Daily Space: a very brief introduction Intervention, Renovation and Improvement</p> <p><b>Readings</b> Michel de Certeau, <i>The Practice of Everyday Life</i>, University of California Press, 2011.</p> <p><b>In-Class Exercises</b> Paper Cup Making (TBD): You will learn about the production of a simple daily object as well as the interpretation of its functionality. You will create your own design by using the materials provided by the instructor. While the materialistic value of the cup is fixed with the given materials, you will learn to make an idiosyncratic graphic and illustrative account of your design, explaining its goods and bads.</p> <p><b>Assignment</b> Semester Project Proposals 1 You are expected to propose a project following the class. You need judge on available sources (references, inspirations, paradigms, etc.) and resources (tools, materials, skill sets, etc.), analyze the context and object of your project, set up conceptual drawing and/or models for your ideas, and pin down your initial programs of use. In this class there will be no “sketches” or “warm ups” for the task, but only immediate “debuts” – you need wrap up your idea, your process and your goal as one package – for each class meeting. <b>Note on “Site” Choices:</b> the instructor will select a location in Shanghai. Upon the first site trip, each student will pick “micro-sites” for their intervention at this location. You need find teammates with sites in proximity in order to create a qualified project. You are encouraged to group your project sites with your teammates. Site Trip 1 (a factory in Shanghai, TBD)</p>
<p><b>Week 2</b></p>	<p>Tools, methods and Methodologies: traditional and digital Honing the Tools: a tool-storm</p> <p><b>Readings</b> Edward Tufte, <i>The Visual Display of Quantitative Information</i>, Graphics Press, 2001.</p> <p><b>In-Class Exercises</b> Structuralize the Tool Pool: You will be asked to bring a collection of randomly chosen objects to set up a “pool of tools.” You need decide on the utility of these tools, separately and collectively, and devise a strategy to use them as a whole set. <b>Note:</b> Starting from this week, students are asked to update the class with their project</p>



	<p>progress in the beginning of the meeting.</p> <p><b>Assignment</b> Semester Project Proposals 2 Each lecture will teach a new perspective of the production process. You are required to revise your individual project to its maximal efficacy based on the new perspective. In this week you need readjust your goals with new condition set by your chosen materials and tools, instead of telling people what you want to accomplish in a wishful manner. Be aware that the internal structure of existing “pool of tools” will determine the physical configuration of your project. Computer Program Training Considerable computer lab work will be expected. <b>Lab TBA</b></p>
<p><b>Week 3</b></p>	<p>The Power of Representation and Presentation: 2D vs. 3D</p> <p><b>Readings</b> Kevin Lynch, <i>Image of City</i>, The MIT Press, 1960. Introduction to Adobe Illustrator and Google Sktechup, a software guide (<b>lab TBA</b>)</p> <p><b>In-Class Exercises</b> Photo Collage: diagram vs. ideogram A simple craft exercise that simulates the process of computer graphic programs with a selection of materials and tools. You will use both photos shot onsite and ready-made graphic materials related to your designs. You will learn basic skills to convert a real world object/environment/event into 2D/3D representations. Moreover, we will discuss over art historical and museological issues regarding how “pictorial programs” are established and interpreted. Freehand Drawing Session <b>TBA</b></p> <p><b>Assignment</b> Project Review Preparation 1 After this class you will prepare to report your project formally to your “clients,” focusing on the efficiency of presentation and communication. Feedbacks from the review will take impact on the formation of next-phase of your project accordingly. Self-organized Museum Trips <b>TBA</b></p>
<p><b>Week 4</b></p>	<p>Object-oriented Practice: review sessions and criteria</p> <p><b>Readings</b></p>



	<p>David Rose, <i>Enchanted Objects</i>, Scribner, 2015.          David Macaulay and Neil Ardley, <i>The Way Things Work</i> and <i>The New Way Things Work</i>, HMH Books for Young Readers, 2016          A brief introduction to 3D Printing and model-making. (<b>lab TBA</b>)</p> <p><b>In-Class Exercises</b>          Paper Cup Revisited (TBD):          In this 2.0 version exercise, you will rework on your previous paper cup with enhanced techniques and a clarified methodology. You will reconsider your object-making with both its humane interface and practical agenda in your mind – and in relation to your “ending products.”</p> <p><b>Assignment</b>          Project Review Preparation 2a          This review focuses on “object” and you will need present your project with real objects on top of physical models. You will consider in a careful way their material, texture, smell, structure, processes ... and other properties. Although you only need use some of them in the final project, you need a large pool of these objects in order to create a more solid basis for your “ending product.”          Site Trip 2 (an artist workshop in Shanghai, TBD)</p>
<p><b>Week 5</b></p>	<p>The Topic of Architecture and Cities: innovation in context and spatial thinking</p> <p><b>Readings</b>          Edmund Bacon, <i>Design of City</i>, Penguin Books, 1976.          Kate Ascher, <i>The Works: Anatomy of a City</i>, Penguin Books, 2007.</p> <p><b>In-Class Exercises</b>          Space Designs:          Utilizing both physical and digital tools, you will make a model of real life space by your choice (<b>Note:</b> with the consideration of your teammates at the same time). Ideally, such space would either be the site of your intervention or the context of your design. In either case, it circumscribes your “ending products” in a tangible yet precise way. Therefore this exercise will help you to formulate the final configuration of your “ending products.”</p> <p><b>Assignment</b>          Project Review Preparation 2b          On the basis of in-class exercise, you will learn to make the model of your chosen space more “intelligent,” creating a user-friendly environment that is dynamic and meaningful. Tangible “interfaces” will be created in this assignment, bridging the gap between the 2-D graphical system and 3-D physical space. Project Review 2a and 2b are designed to correlated to each other.</p>



<p><b>Week 6</b></p>	<p style="text-align: center;"><b>Objects and Sites: setup of workshops</b></p> <p><b>Readings</b>          Frank Moss, <i>The Sorcerers and Their Apprentices: How the Digital Magicians of the MIT Media Lab Are Creating the Innovative Technologies That Will Transform Our Lives</i>, Crown Business, June 7, 2011.</p> <p><b>In-Class Exercises</b>          Workshop Setups:          We will invite to the class critics, experts, and guest instructors on or off campus, forming a temporary workshop that aims to develop individual projects in a collective working environment, sharing common resources, integrating working sites and optimizing general productivities. Students need to focus on the practical and realistic criteria that the evaluators will employ to judge their projects. A comprehensive and interactive workshop structure will be created to benefit such efforts.</p> <p><b>Assignment</b>          Project Review Preparation 3          You will be asked to propose at least three ways to improve your final project out of the following choices: 1. Research. 2. Introduction of (new) tools. 3. Resource sharing. 4. Feedbacks from guest critics and external experts.</p>
<p><b>Week 7</b></p>	<p style="text-align: center;"><b>Mockups and Rehearsals: a user-friendly environment</b>  <b>Final Critics and Reviews</b></p> <p><b>Readings</b>          Robert M. Pirsig, <i>Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values</i>, HarperTorch, 2006.          Ray Kurzweil, <i>The Singularity Is Near: When Humans Transcend Biology</i>, Penguin Books, 2006.</p> <p><b>Final Project Review</b>          Mockups and rehearsals represent two models of “practices” of real life projects: one for presentable and “verisimilar” physical copies of the prototypes, and the other for scenarios that visualize linear and non-repeatable process of consumption. We will need both for the final presentation of your project. As an option, the review can be carried out in the format of an exhibition, in collaboration of the school’s art gallery.</p>
<p><b>Week 8</b></p>	
<p><b>Week 9</b></p>	





<b>Week 10</b>	
<b>Week 11</b>	
<b>Week 12</b>	
<b>Week 13</b>	
<b>Week 14</b>	
<b>Final Exam - Xxday, xx/xx/20xx, xx:00</b>	
<i>Final Exam dates are set by the University and will not be changed.</i>	