

Katie Yun

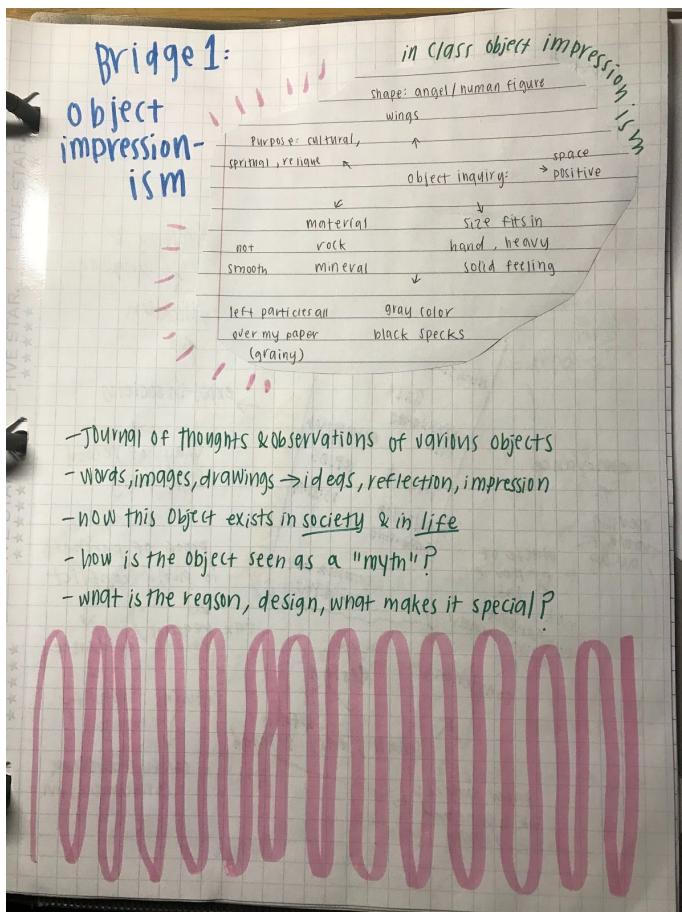
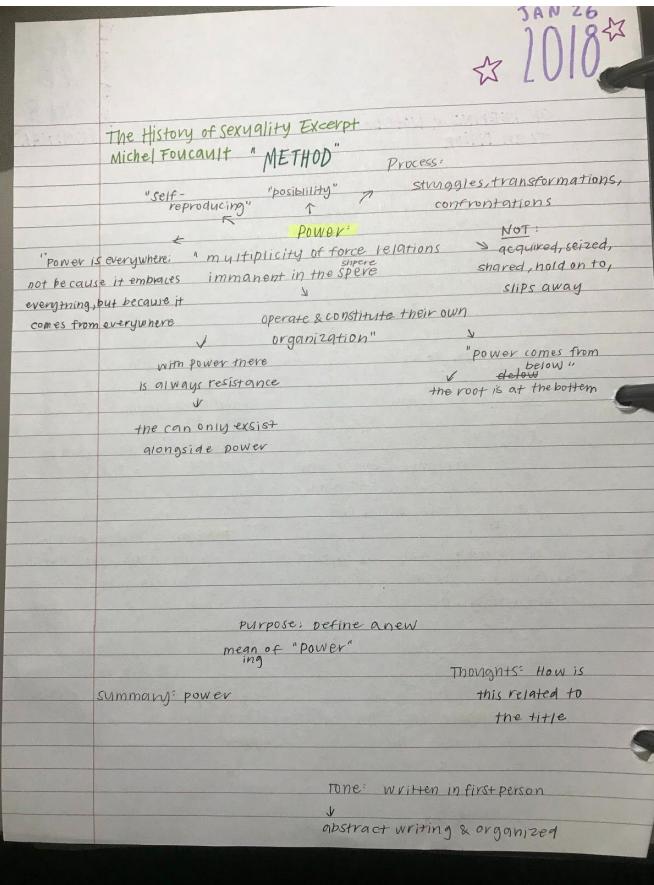
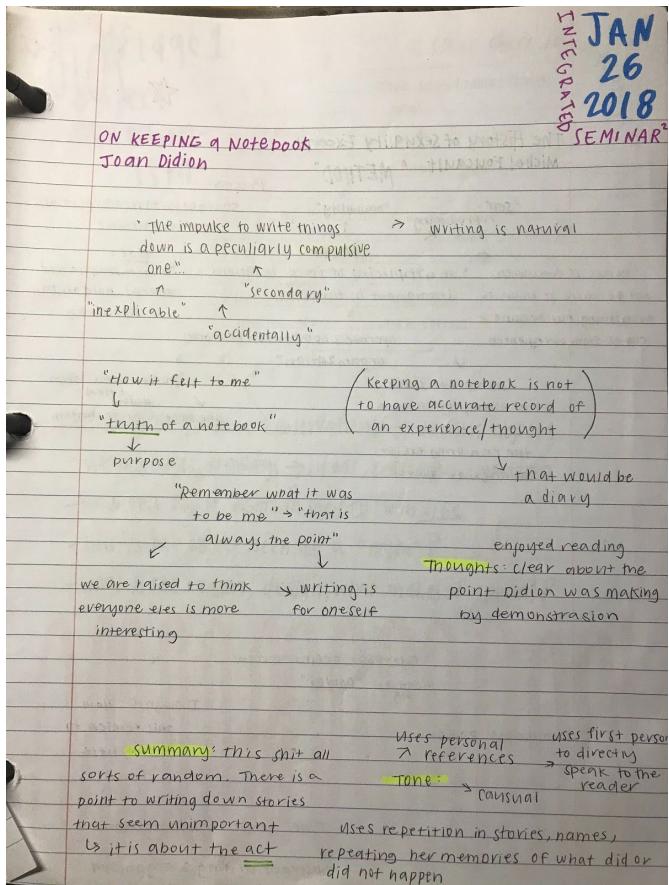
2018

Integrative

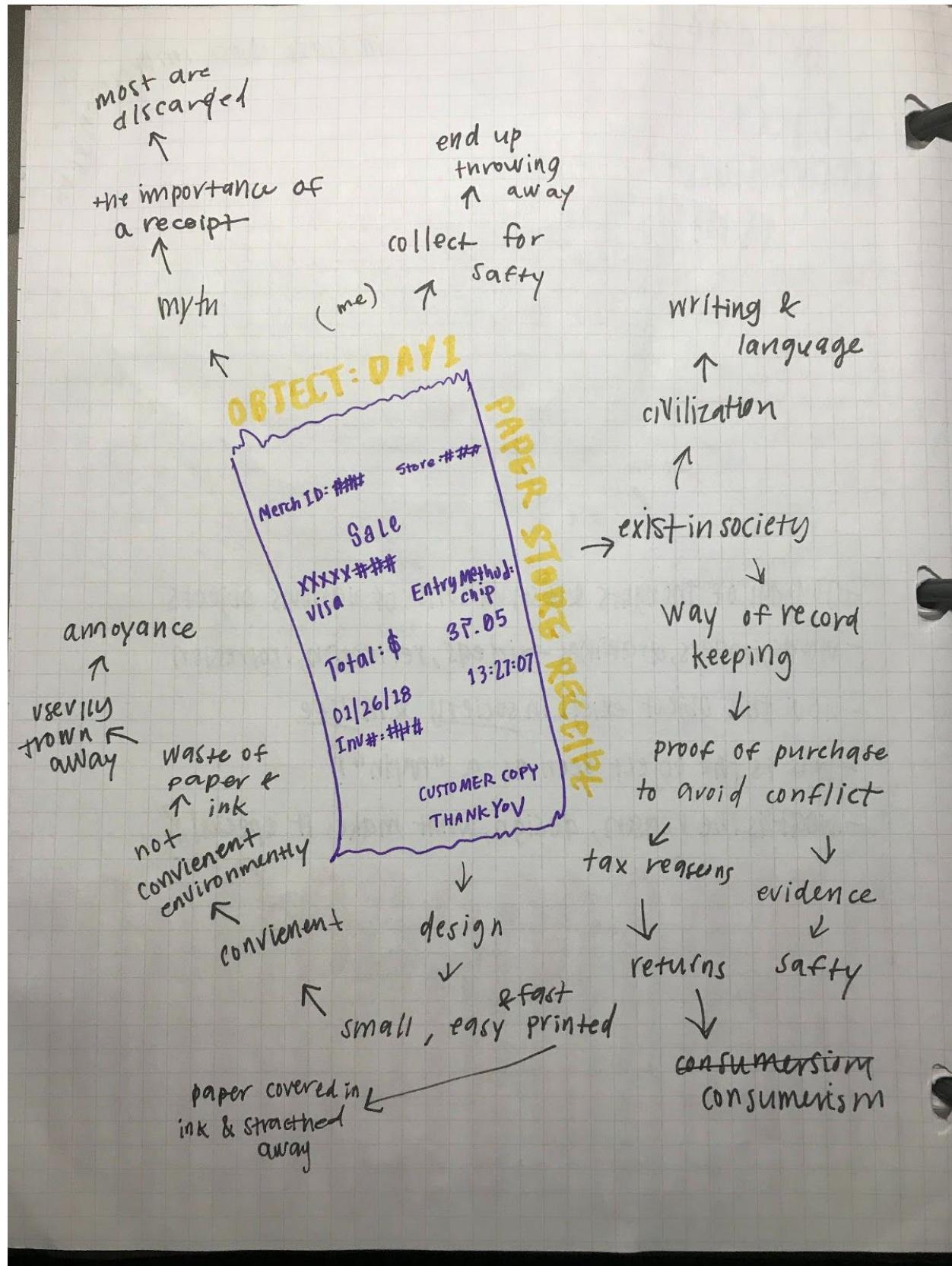
Seminar 2

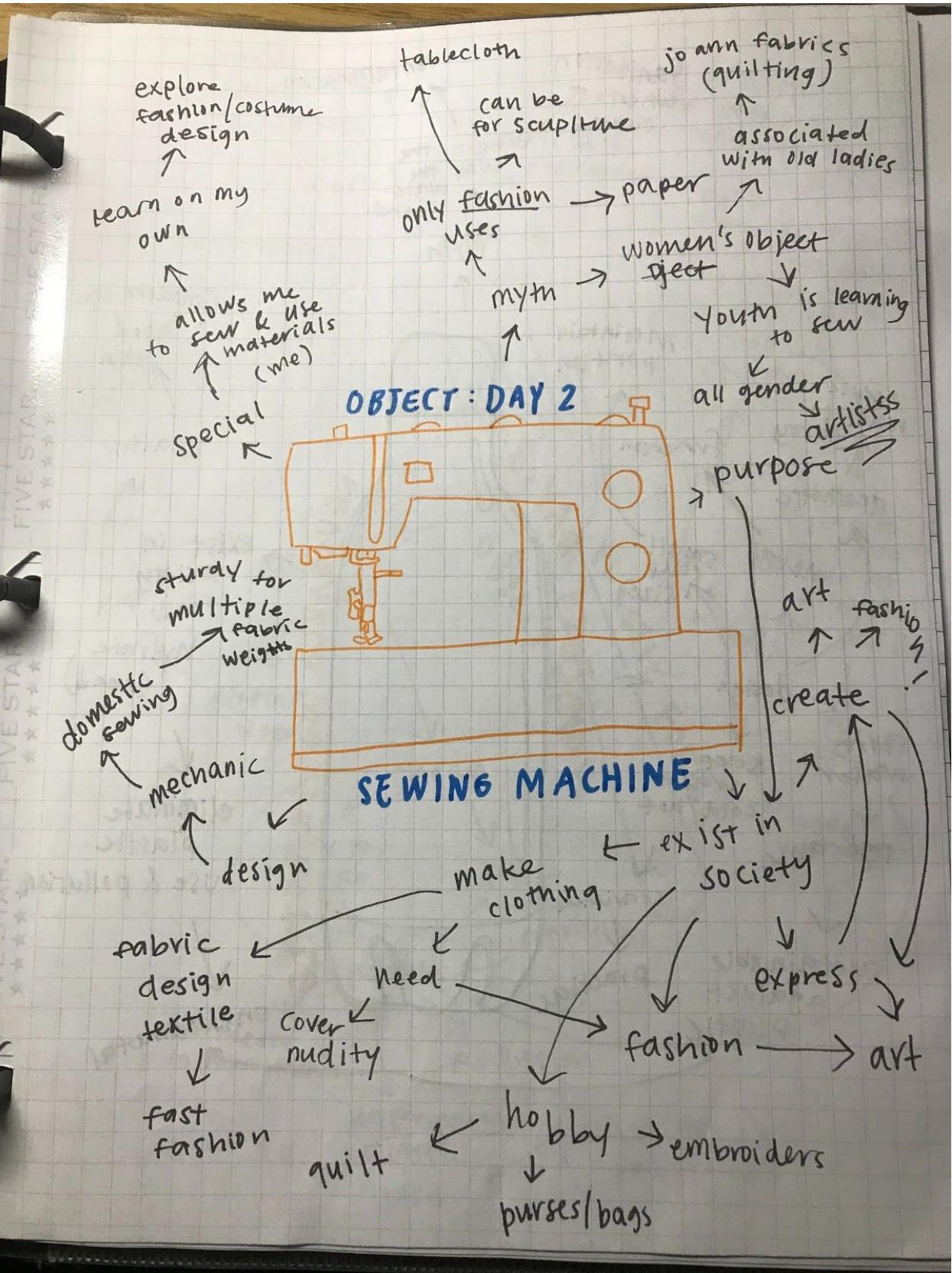
Dossier

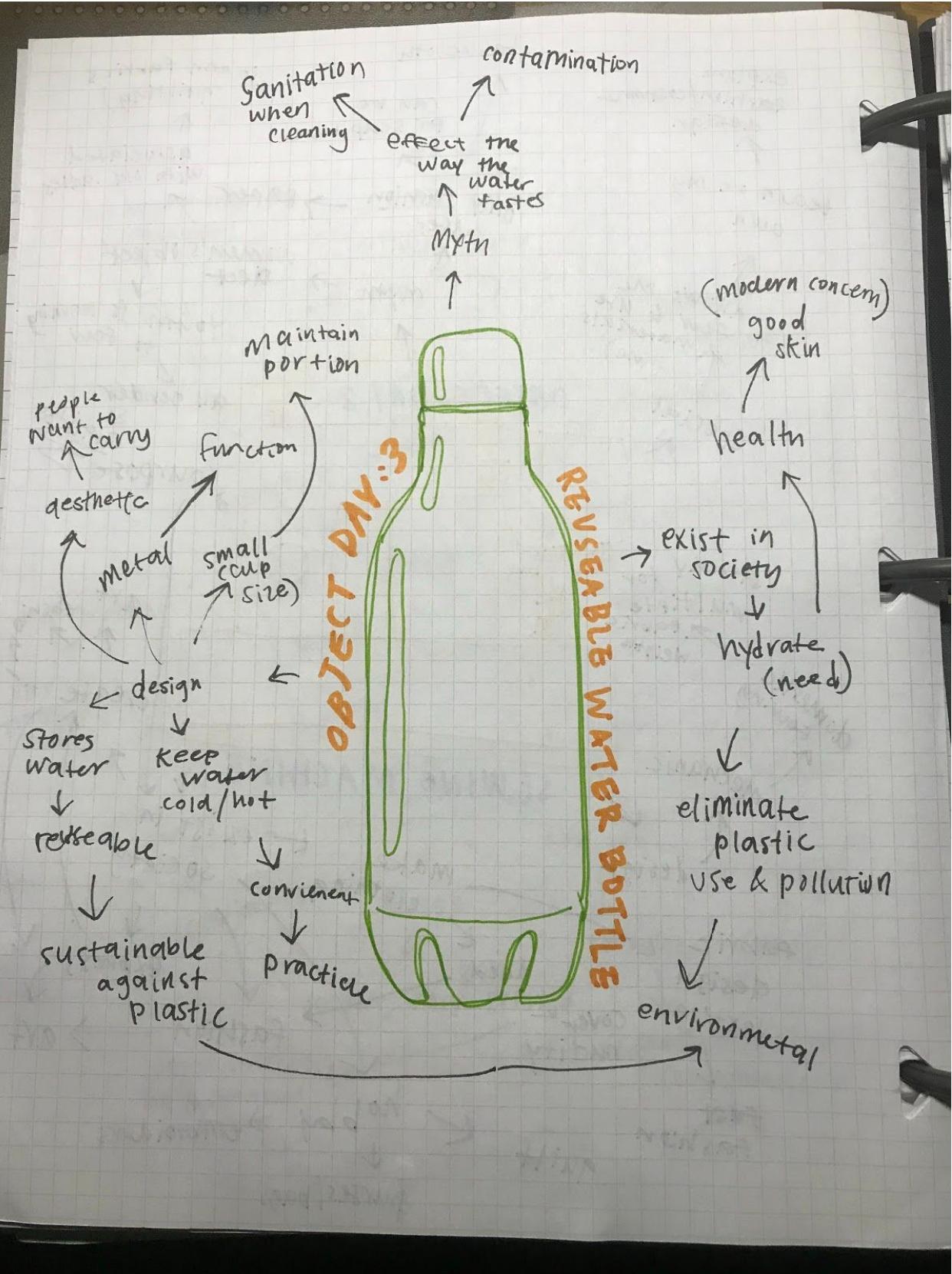
Notes:

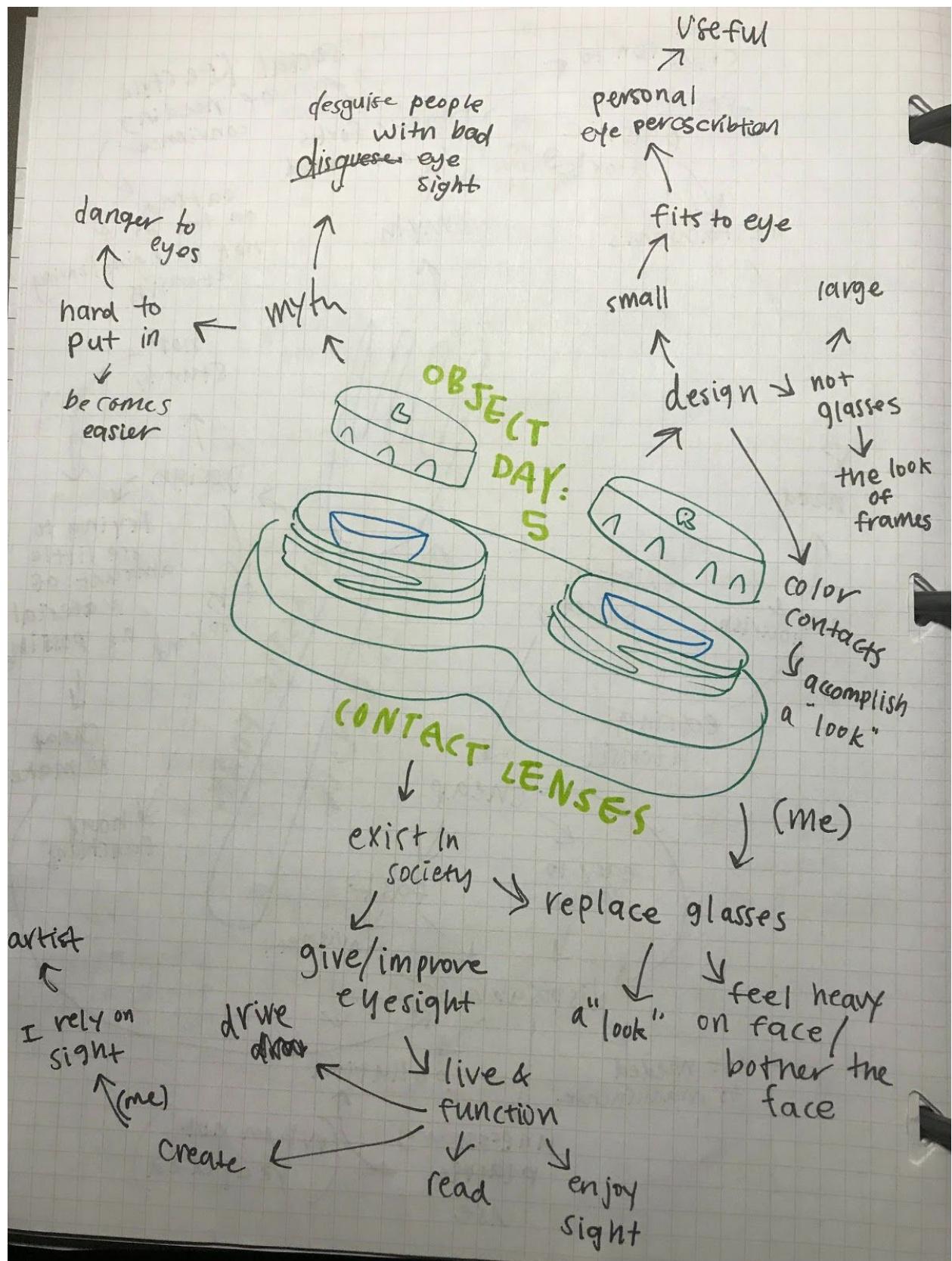


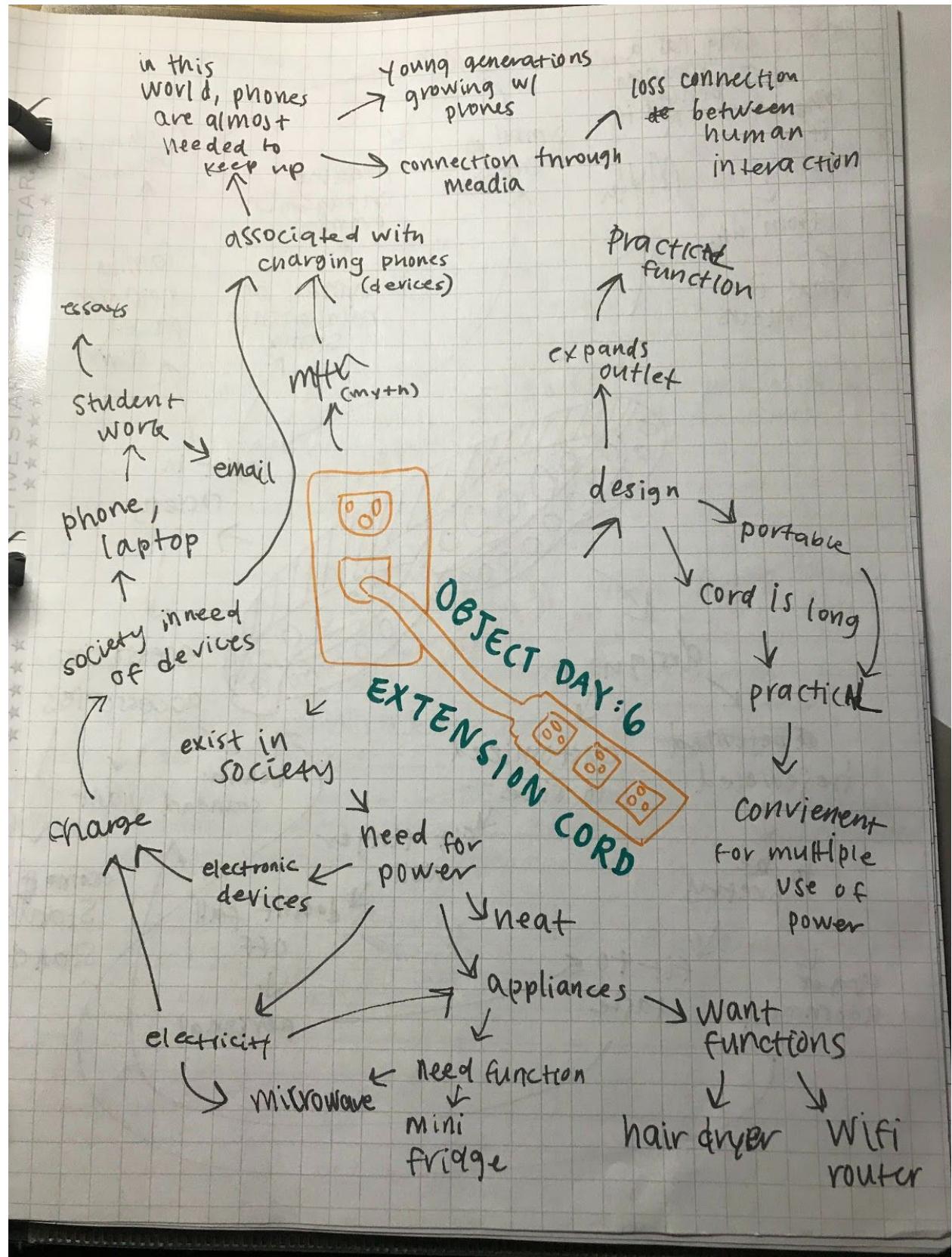
Object Impressionism:

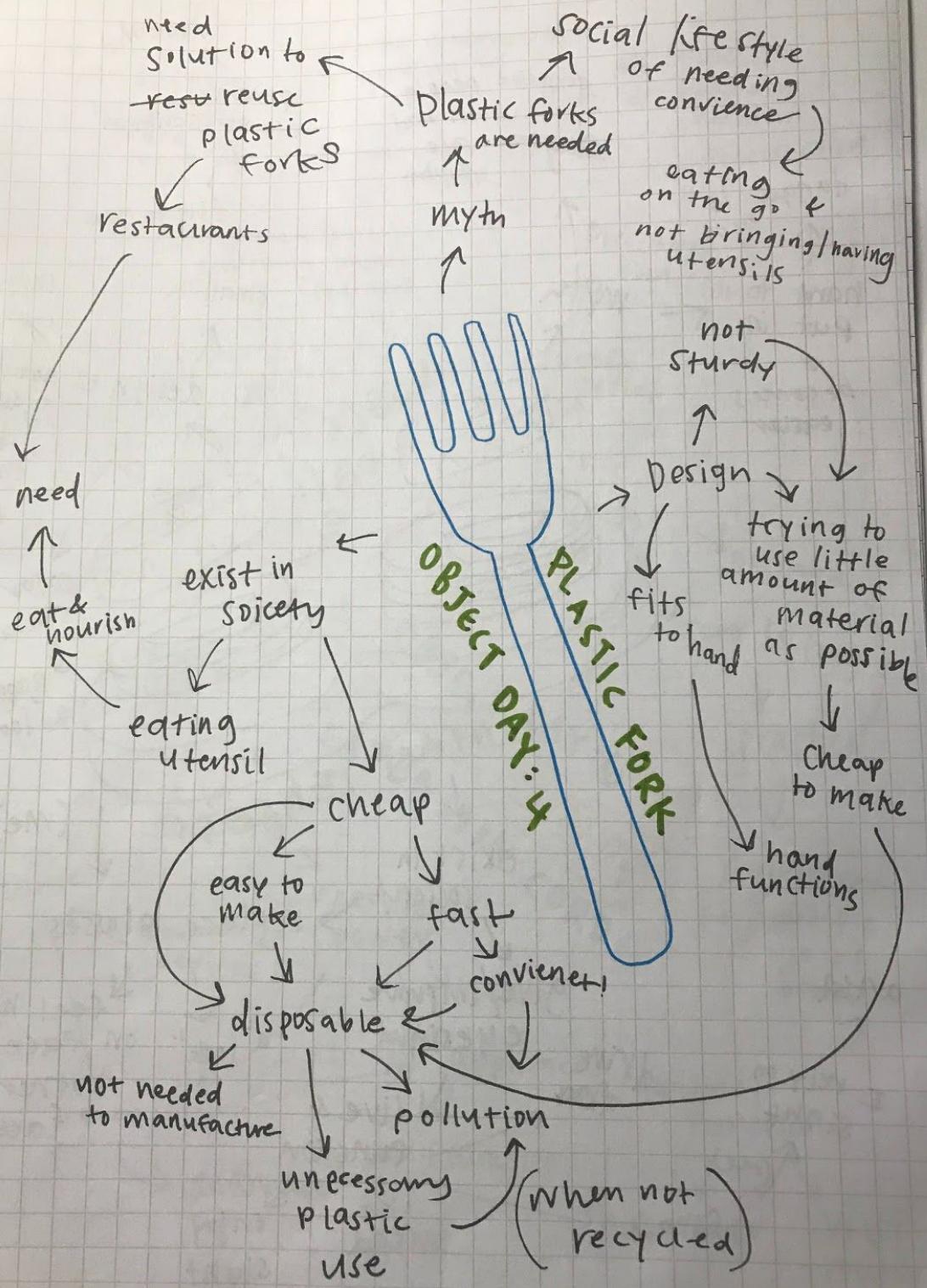


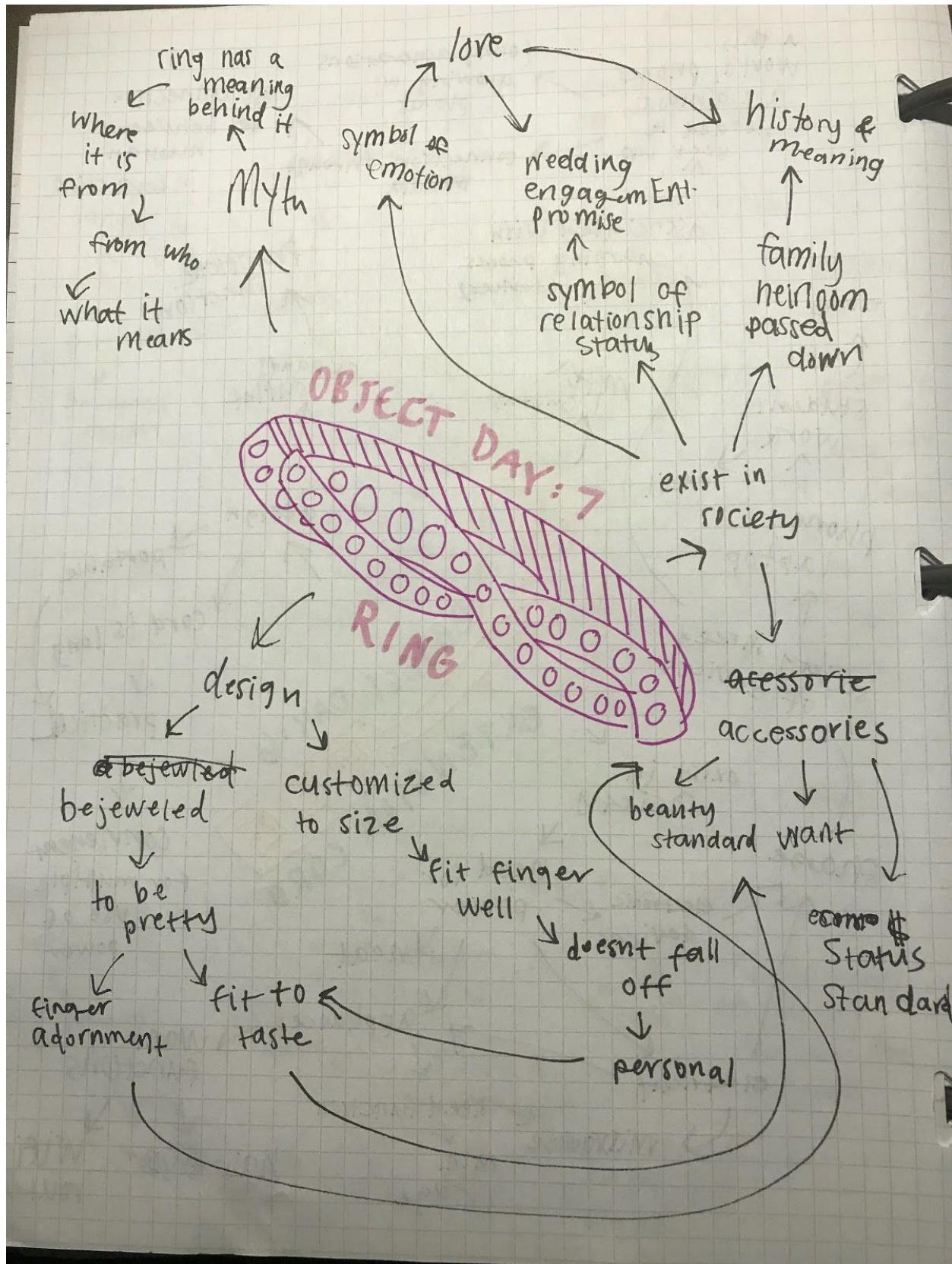












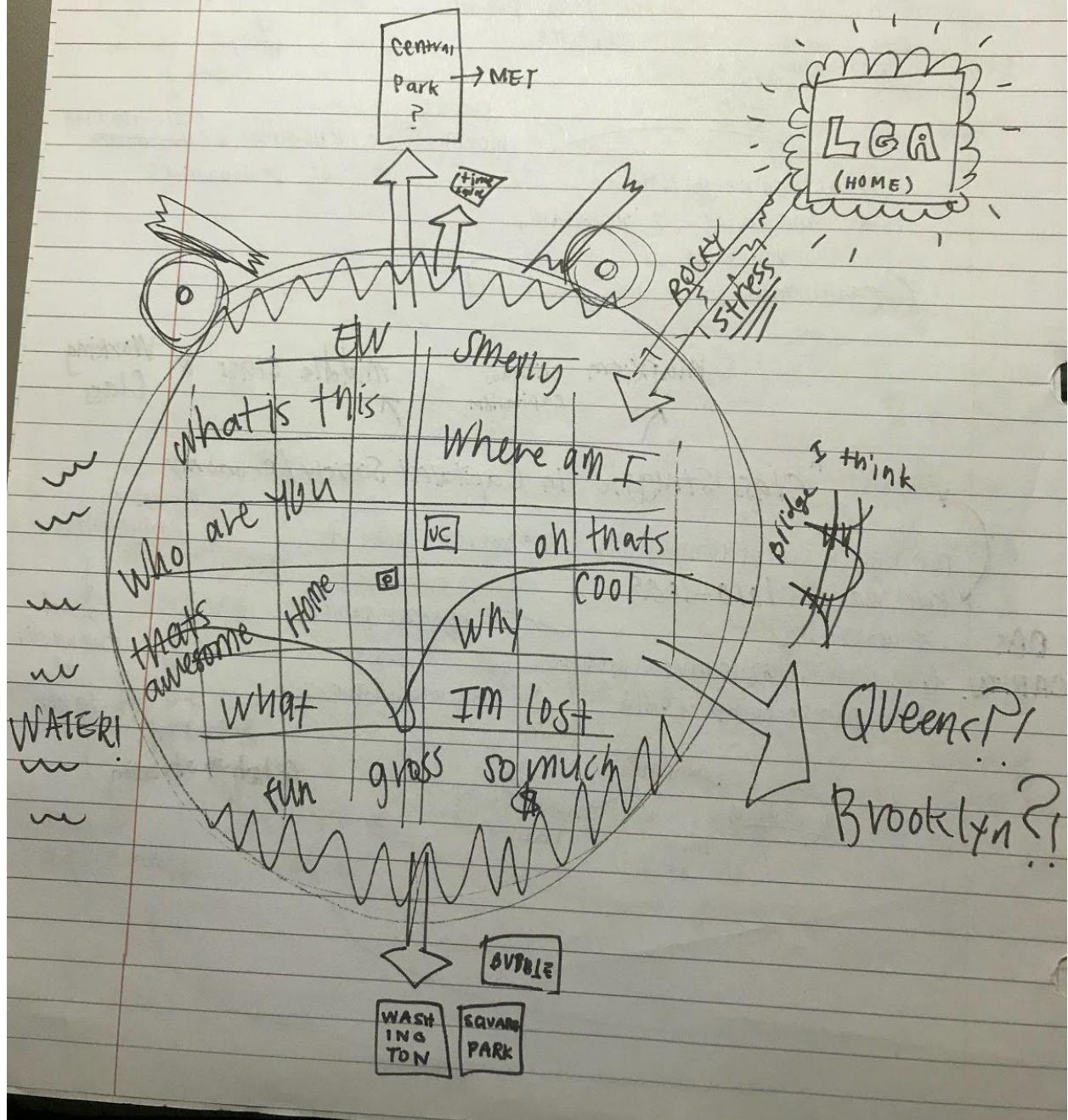
Reading Response: (many did not survive the semester rip)

A conversation with strangers can be intimidating, a conversation with strangers about immigration can start tensions of controversy. Ruth J. Abram dared to experiment with the New York community and a sensitive topic by creating a program at the Lower East Side Tenement Museum. Museum president Abram organized Kitchen Conversations as a piece to initiate dialogue about their opinions on immigration in New York. A group of strangers conversed while a faculty member gilded with questions.¹ Abram chose the title “Kitchen Conversations’... with the thought that it might call in mind talking around the kitchen table—something anyone might have experienced and enjoyed”. The consideration of a carefully chosen title brings to question how the public might react to having a conversation about a topic such as immigration. “Kitchen Conversations” sets a casual mood of low pressure, making it easier for opinions to be spoken. It is also interesting to observe how people may be aware of current issues and concerns, but keep their opinions at a private level to either themselves or closer relations. What the conversations did accomplish were a range of thoughts and comments about immigrants and the life behind immigrants that would have been otherwise unspoken unless asked. The significance of the Kitchen Conversation project is in its very name. This project proded out private, unspoken conversations that were only discussed casually, and collected new information about a topic still relevant today. Dialogue in this sense was used to address a contemporary issue and shows its power when exercised.

Mental Map of New York:

¹ Abram, Ruth J. "Kitchen Conversations: Democracy in Action at the Lower East Side Tenement Museum." *The Public Historian* 29, no. 1 (2007): 8-9. doi:10.1525/tph.2007.29.1.59.

Mental Map of New York



Derive:

FEB
2
2018

VITO
AC

Walking through the environment w/o motivation/goal
walking to explore & reveal the city
Marxist Theory

Theory of Dérive → Guy Debord
dérive ("drifting")

rapid passage
through varied
ambiances
(character &
atmosphere of
a place)

awareness of
psychogeographical
effects

derive point of view:

cities have psychogeographical
cal

contourer

fixed points & vortexes

walze

social
morphology

knowledge & calculation
of possibilities

urban neighborhood:
image of its inhabitants

narrative of it

(+ economic/geographic factors)

Marxism critiques
capitalism

Middle Class & Working
Class

"Class Struggle" in Capitalist Society/economy

The Fetishism of commodities & the secret thereof

Karl Marx 1818-1883

DAS
CAPITAL

commodity
(raw material/agricultural produce
that can be bought/sold)

human wants
↓ results
human labor

produces
commodities

↓
social
character
of
labor

commodity
value
↓
rare
item
human
labor

fetish → obsession

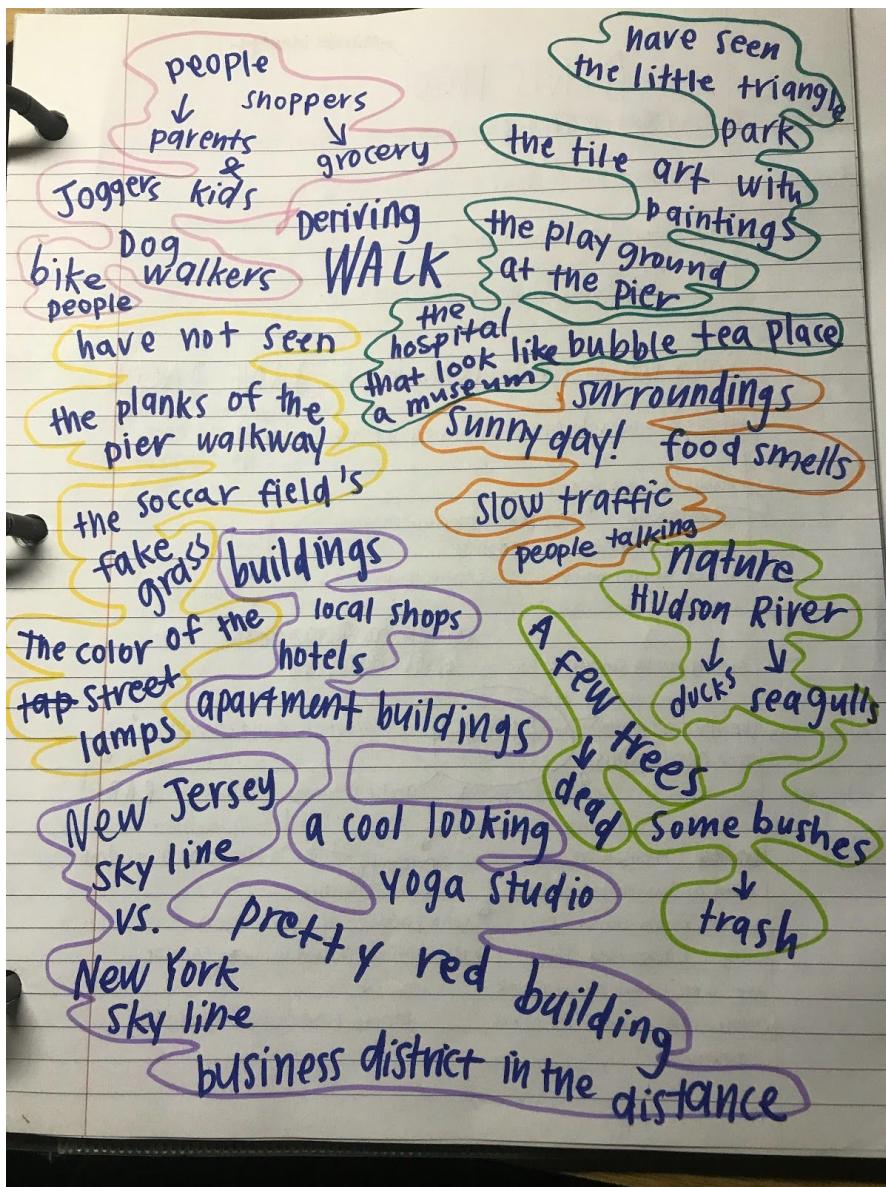
Derive

The hardest part seemed like the simplest part: not having a goal. Maybe I have always sought to work towards a goal. Maybe it was this society that tells us to constantly keep working towards objectives. Even the simple task of getting from one place to another does not seem hard, but I found that the most difficult. The purpose of this derive walk was to wander mindlessly in the city. Initially, I imagined the specific landmarks to go in the city, but that would defeat the purpose; it was a struggle of not knowing where to go versus where I had to go. I started my derive walk from my dorm towards Greenwich, a familiar part of the city. My walk ended near the piers on the Hudson river. I had walked the piers before, explored the park before, and played mini golf before. It was as if I was walking through my memory, hazed heavily by the layers of fog called time. However, this time, the visit felt strange with the weather being so cold and without having a specified purpose of needing to be there. Time felt as if it were moving slowly during my walk, but at the pier, it moved even more slowly. I also had a strange feeling of déjà vu; the scenic view of the river alongside a row of buildings reminded me of home. The people changed from fast walkers to joggers and dog owners. The space had cleared with less towering buildings and were replaced by openness. The river was a stark contrast to the city that felt like a closed space. Although the Hudson River was in front of me, I felt the Milwaukee River twisting through Third Ward and leading to Lake Michigan. Each shoreline is distinct in its own way, but altogether, they were connected in their atmosphere.

Despite of having been at the pier before, I took note on what I noticed differently about this walk and saw a common factor. What I had listed were shapes, colors, and textures of small details that put together the space as a whole. The planks of wood that made the walkway of the pier, the fake soccer field grass in the middle, and the color of street lamps. My self consciousness was well behind me as I was more interested in the small parts of a larger scene. I felt as though going back to a location I have already been to before made it possible to see finer elements as opposed to walking into a new location and being

overwhelmed with everything new. Going back to the pier and seeing it in this way allowed me to overlook what I had already seen and already knew. I felt as if the act of deriving was drifting me from needing a goal. For once, there was no need in an objective or schedule, but just mindless wandering. I focused on the pier because it was a place that seemed to derive from the city as well. It was a feeling from being detached of the typical city imagery and entering a nostalgic memory in the way it connects with other shorelines.

Devire Observations:



DENIS WOOD!

→ Marxist ideology

counter mapping & the Death of Cartography → Chapter 5

most maps are accepted as unproblematic

counter mapping → future

new attitudes, visions, & radical philosophies

The uses of sidewalks: contact

People are outside on the streets all the time → people think they don't have good home

JANE JACOB

Public trust & respect
without: "bring people (strangers) together"
"impersonal streets" make anonymous
city people "connection"
casual public sidewalk

Public purpose of sidewalks

Wanted no matter race, gender, class, age
"Their advice, as men or women of common sense & experience, is sought & respected. They are well known as individuals, rather than unknown as class symbols"

PRIVACY → "precious & indispensable" RARE!
architectural privacy
privacy of personal affairs
who know what information
who can be trusted vs. who cannot
matters of public character

KEVIN LYNNCH: THE IMAGE OF THE ENVIRONMENT (1960)

"At every instant, there is more than the eye can see, more than the ear can hear"

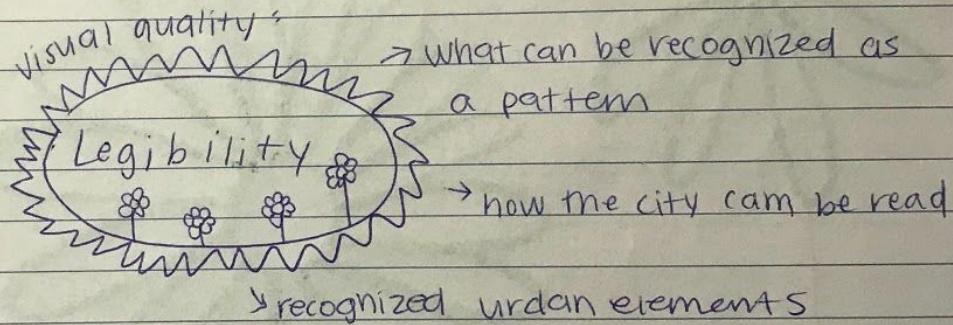
↳ importance/connection to derive:

there is so much to see/hear that you can notice new details & experience the city in a new way

IDEA: people orient themselves → counter mapping ↗
in mental maps now the individual perceives

↓

mental image citizens have of the city



5 elements: paths: routes people use

edges: boundaries & breaks in community

Urban space is

nodes: focus points

physical characteristics +

landmarks: physical, easy to identify

mental images

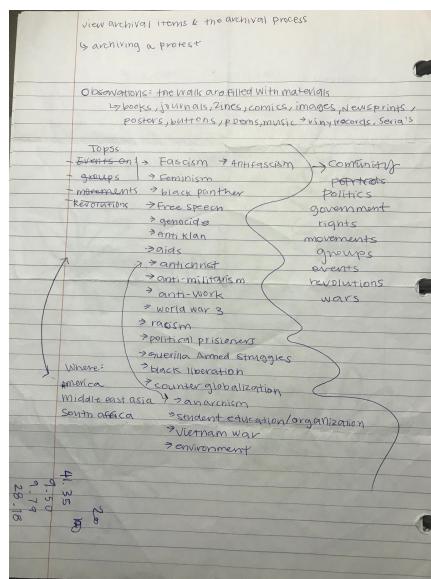
district: common characteristics

Interference Archive:

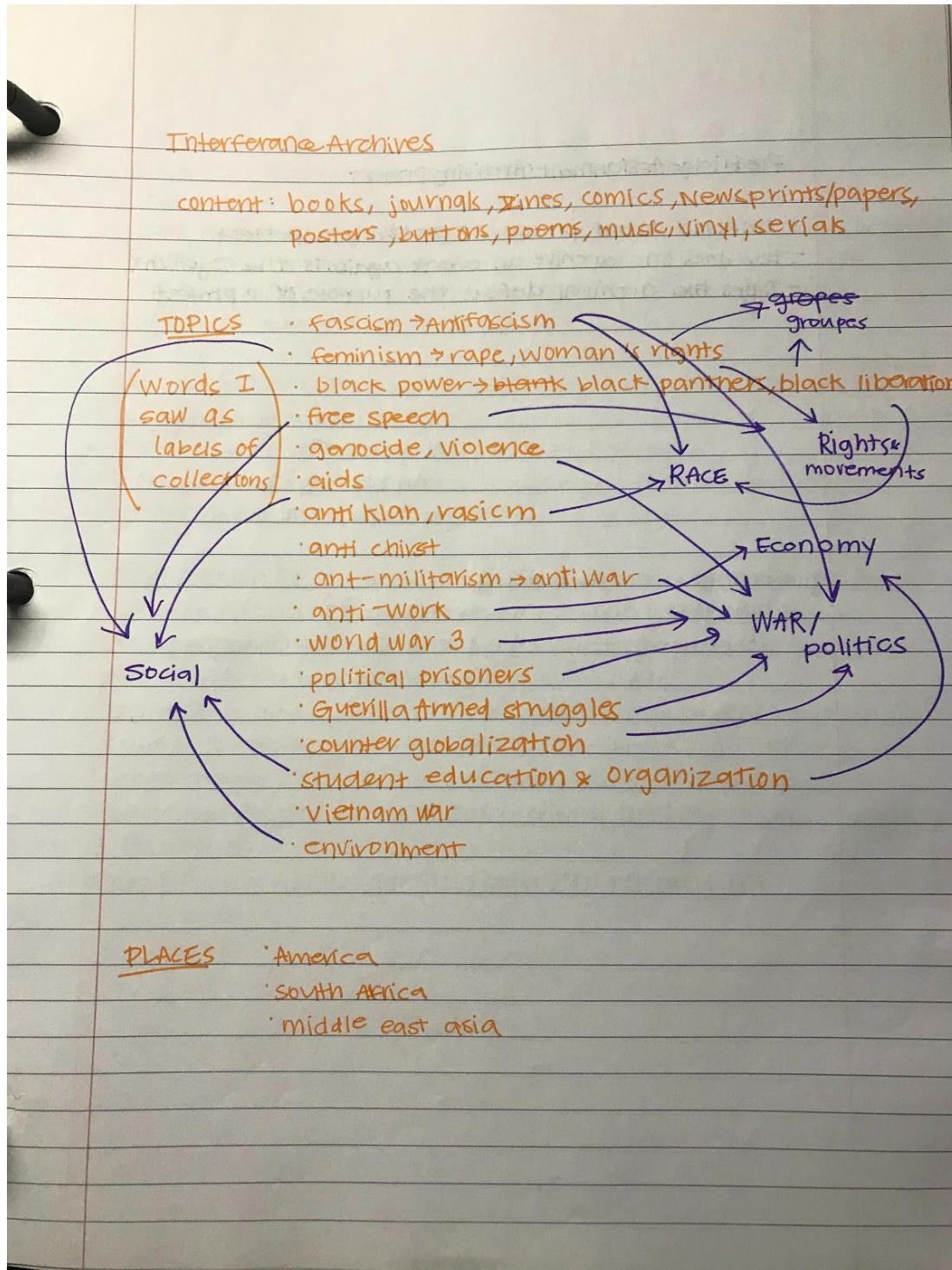
Photos from the Interference Archive:



Notes taken at the archive::



More Organized notes:



Analysis:

When talking to the volunteer, I learned that the Interference Archive receives all their materials by donation. The content they have are products of social movements and transformations collected over the years. The process of archiving protest begins with a movement or group. Topics that I

took note on ranged from feminism, fascism, and anti-war. I found common themes on race, war/politics, and human rights. These groups in history have called for change and were new ideas in their time. This results in the production of media to spread the word about a movement. The Interference Archive have materials in forms of books, journals, zines, comics, newspaper prints, posters, buttons, poems, music, vinyls, and serials. Archiving a protest is keeping these materials to keep the movement and ideas alive.

In my opinion, the process and act of archival does not defeat the purpose of a protest. Protests in the Interference Archive are documented and stored in a way that the public can access it. This process allows people will all backgrounds to learn the changes in history that affected their lives now. Protests in history have demanded change and attention to various issues, archiving them keeps them stored for the memory and significance.

Pre Field Trip Assignment:

Protest Movement: Anti War (about 1964-1975)

The anti war movement against the Vietnam War was sparked by the exposure of violence of war. It inspired a culture of songs, art, and systems during its time.

Goals: The anti war movement prime objective was to influence the United States' involvement in the Vietnam War. Demonstrations of the protests mainly opposed American troops in Vietnam.

Methods: Protesters of the Anti War Movement of the Vietnam War were joined by Women Rights and Civil Rights advocates in demonstrations. Protests were also in forms of songs such as John Lennon's Give Peace a Chance. Art as well fostered with antiwar themes, quoting peace and love over war and violence.

Outcome: Because of the intensity of the anti war movement, the protests did eventually influence the U.S. involvement in Vietnam. Drafting has also been protested, providing the U.S. army with less soldiers. Overall, the work of protest against a larger system being the government caused the creation of the system of anti war protest.

New School Archival:

Research Topic: Course Change

Questions:

- How have course selections changed at Parsons?
- Has the change been influenced by the art industry changing?
- How has the changes been beneficial/advancing in the art industry?

So far, my research began looking at what a Costume Design Major would look like in the 1940s. I will also be using The New School Archive as a resource as it has every course catalogue.



FASHION CONSTRUCTION, THREE-DIMENSIONAL DESIGN (3-D), DESIGN STUDIO (CRITIC PROBLEMS)	
JUNIOR LEVEL - RIZZO, LAVERIS, MAGARY, JETTER	FIRST SEMESTER
FIRST WEEK: ORIENTATION: Course Content - Notebook 1st day Prepare muslin for skirt project 2nd Day: Drape 4 gored skirt - placket front and waistband	
SECOND WEEK: 1st Day: Finish skirt demo - skirt due next week Give Measurements for muslin - Princess Line Dress 2nd Day: Start Princess line dress demonstrations	
THIRD WEEK: 2 days - Complete Prince Line Dress - due week of 10/13 Show SHIRT sample - have students measure and prepare muslin pieces in advance	
FOURTH WEEK: 2 days - Shirt demonstrations and preparation - due week of 10/20 Give muslin sizes for notched collar jacket - show sample;	
FIFTH WEEK: 2 days - Jacket demonstration and preparation - shoulder pads, pockets etc. - due Week 11/3 Discuss stripe project - tell students to purchase striped cotton fabric to drape	
SIXTH WEEK: 2 days - Jacket demonstration and preparation continued Students show striped fabric and discuss with instructor sketches and styling	
SEVENTH WEEK: 2 days - DRAPE STRIPE PROJECT - 1/2 GARMENT pinned Discuss Dolman knit dress project - 2 pc garment - have students purchase knit	
EIGHTH WEEK: 2 days - knit project - 1/2 garment, pinned Discuss pant shapes and oversized shapes in jackets, blouses Have students bring in sketches for pant shapes and oversized shapes to select	
NINTH WEEK: 2 days - develop pant shapes from sketches starting with slopes Drape, pin and baste - 1/2 garment - CRITIQUE on dress form ASSIGN: Sketches for oversized shapes other than pants	
TENTH WEEK: 2 days - Develop from sketches oversized shapes (blouses, dresses, jackets) CRITIQUE on dress forms ASSIGN: Swimsuit sketches (lycra) Have students pick up lycra	
FALL - 1987 JUNIORS Wed - 9:30 - 11:00 a.m. Thu - 3:00 - 4:30 p.m.	
HISTORICAL & ETHNIC COSTUME Course outline	
Description: An introduction to the history of clothing and ethnic costume, in two semesters.	
Objectives: (1) Recognition of garments from different eras and understanding the evolution of fashion from one period to another. (2) Methods of the study of historical and ethnic clothing as a source of design ideas that can be adapted to modern dress. (3) Ability to research and prepare a report on a specific era and/or item of clothing.	
Text: There will be no assigned text for this class. All reviews, tests, examinations will be based on notes taken from class lectures.	
A list of books on fashion in the Otis/Parsons Library will be supplied.	
Grading Policy: $\frac{1}{2}$ of grade - Prompt and regular attendance, cooperation and attitude $\frac{1}{2}$ of grade - Any reviews, tests or examinations, written or oral $\frac{1}{2}$ of grade - Notebooks and reports	
Note: This is a 4 credit course for the two semesters. A credit of 1.5 is given at the end of the first semester and a credit of 2.5 is given at the end of the second semester.	
A notebook, with illustrations, will be kept for this class and turned in as announced. A 250/350 word report, illustrated, on one of the field trips will be assigned. The report must be typed, double-spaced, on $8\frac{1}{2}'' \times 11''$ paper and presented in a folder.	
Some visits to museums will be as a class with the instructor, others will be assigned for the students to visit on their own time.	
Transportation and entry fees to museums or exhibitions are the student's responsibility.	
1 - Sep 9 - Introduction; Slide presentation and discussion on active sportswear, including swimwear	
2 - Sep 10 - Egypt; Mesopotamia	
3 - Sep 16 - Minoans; Greeks	
4 - Sep 17 - Etruscans; Romans	
5 - Sep 23 - Field trip to Getty Museum	
6 - Sep 24 - Discussion of field trip; check notebooks	
7 - Sep 30 - Byzantine; Medieval period	
8 - Oct 1 - Late Middle Ages; The Renaissance in Italy & France	
9 - Oct 7 - The Renaissance in Spain & England - Henry VIII	
10 - Oct 8 - The 17th Century	
11 - Oct 14 - The first half of the 18th Century	
12 - Oct 15 - The second half of the 18th Century - Marie Antoinette	
13 - Oct 21 - The French Revolution	
14 - Oct 22 - Napoleon Bonaparte	

FASHION CONSTRUCTION, THREE-DIMENSIONAL DESIGN (3-D), DESIGN STUDIO (CRITIC PROBLEMS)	
JUNIOR LEVEL - RIZZO, LAVERIS, MAGARY, JETTER	SECOND SEMESTER
FIRST WEEK: General discussion of problems in draping and construction 1 day Testing students with these specific problems 1 day	
SECOND WEEK: ALL 6 CRITICS/DESIGNERS IN FOR SKETCH SELECTION during studio time Wed, Thurs, Fri Discuss muslin preparation for critic projects before next week's class - individual design concepts from sketch selection	
THIRD WEEK: 2 days Draping Critic problem	
FOURTH WEEK: 2 days - Draping Critic Problems	
FIFTH WEEK: 2 days - Draping Critic Problems	
SIXTH WEEK: ALL 6 CRITICS IN FOR MUSLIN FITTINGS	
SEVENTH WEEK: JURY SHOW WEDNESDAY MARCH 4, 1987 Preparation and Cutting Critic Problems	
EIGHTH WEEK: Cutting and Preparation Critic Problem MID-SEMESTER WARNINGS AND GRADES	
NINETH WEEK: Cutting and Preparation Critic Problems	
TENTH WEEK: SEMESTER BREAK - NO CLASSES	
ELEVENTH WEEK: ALL 6 CRITICS - FABRIC FITTINGS	
TWELFTH WEEK: Corrections and Finishing	
THIRTEENTH WEEK: Corrections and Finishing	
FOURTEENTH WEEK: Finishing	
FIFTEENTH WEEK: GARMENTS DUE THIS WEEK - CRITIC SELECTION/EDITING Friday May 1, 1987	
SIXTEENTH WEEK: JUNIOR SPORTSWEAR SHOW IN AUDITORIUM Grading and returning all work	

HISTORICAL & ETHNIC COSTUME	
Course outline	
Description: An introduction to the history of clothing and ethnic costume, in two semesters.	
Objectives: (1) Recognition of garments from different eras and understanding the evolution of fashion from one period to another. (2) Methods of the study of historical and ethnic clothing as a source of design ideas that can be adapted to modern dress. (3) Ability to research and prepare a report on a specific era and/or item of clothing.	
Text: There will be no assigned text for this class. All reviews, tests, examinations will be based on notes taken from class lectures.	
A list of books on fashion in the Otis/Parsons Library will be supplied.	
Grading Policy: $\frac{1}{2}$ of grade - Prompt and regular attendance, cooperation and attitude $\frac{1}{2}$ of grade - Any reviews, tests or examinations, written or oral $\frac{1}{2}$ of grade - Notebooks and reports	
Note: This is a 4 credit course for the two semesters. A credit of 1.5 is given at the end of the first semester and a credit of 2.5 is given at the end of the second semester.	
A notebook, with illustrations, will be kept for this class and turned in as announced. A 250/350 word report, illustrated, on one of the field trips will be assigned. The report must be typed, double-spaced, on $8\frac{1}{2}'' \times 11''$ paper and presented in a folder.	
Some visits to museums will be as a class with the instructor, others will be assigned for the students to visit on their own time.	
Transportation and entry fees to museums or exhibitions are the student's responsibility.	
1 - Sep 9 - Introduction; Slide presentation and discussion on active sportswear, including swimwear	
2 - Sep 10 - Egypt; Mesopotamia	
3 - Sep 16 - Minoans; Greeks	
4 - Sep 17 - Etruscans; Romans	
5 - Sep 23 - Field trip to Getty Museum	
6 - Sep 24 - Discussion of field trip; check notebooks	
7 - Sep 30 - Byzantine; Medieval period	
8 - Oct 1 - Late Middle Ages; The Renaissance in Italy & France	
9 - Oct 7 - The Renaissance in Spain & England - Henry VIII	
10 - Oct 8 - The 17th Century	
11 - Oct 14 - The first half of the 18th Century	
12 - Oct 15 - The second half of the 18th Century - Marie Antoinette	
13 - Oct 21 - The French Revolution	
14 - Oct 22 - Napoleon Bonaparte	

Kellen Archive Research:

1940-1942: Department of Costume Design & Illustration (brochure)

- Drawing, rules of perspective & composition, design principles, & General color theory = Diverse field of fashion (curriculum 1st yr) Information
- (2nd year) 2 groups: fashion design or illustration 1941-2003
- art history, figure drawing, painting, dress construction
- (3rd year) Annual fashion show (< work up to that)

Ann Keagy Leaves Parsons for consulting and writing career (^{May 27,} 1982)

- chairman of the fashion design department @ Parsons (news release)
- President of TNS at the time: Dr. John R. Everett

1946: AK started as a teacher in costume design - 1953: became chairman American designer-critic program: alumni as critics

2003 Fashion Design (infor brochure) department chair: Timothy N. Gunn

Mission & Philosophy: barometric gauge of society + culture; "fashion designers must synthesize the world around them to create clothing that responds to both aesthetic & functional needs."

Facilities: located in fashion district, offers design studios, construction studios for pattern drafting & sewing, computer studios, lecture spaces

- development for a Resource Center: books on fashion/magazines

Curricula: Problem solving, research, critical thinking, design illustration & fabrication.

Facts & Figures: Undergraduate Students: 291 Faculty: 53

Midterm Reflection:

Midterm Reflection

Derive!

The use of
mind
maps

Research
Process

going to an archive
was a new & interesting
experience

I think about more
connections & possible
ways systems can connect

how an individual
is part of a com-
munity which makes
up the humanity

the second
lives of
Pussy hats

wine &
milk

Broad to narrow
understanding of
what a system is
a system can be
anything!

Ideas on
systems

The movement of
thought is an amazing
capability

Bridge 5: (Includes thesis, outline, interviews, key words and images, final draft, and bibliography)

Thesis:

The New School students have voiced their opinions about the campus cafeteria, in which these conversations have revealed an issue regarding the design of the communal space which may be an effect of lacking human interaction.

Outline:

Paragraph	Content	Possible Evidence
1. Introduction	- Thesis	None

Introductory Draft:

- Dining is an act of nourishment, yet it has the potential to do more. Through dining, one communicates with others, bonding with conversation and time being spent together.
- It has become a culture of dining that reaches past the surface of simply eating, such as in ways of meetings, reconnections, romantic interests, and other activities.
- Because of the beneficial outcome of dining, it is important to foster human connection within dining spaces.
- This can be applied to communal dining areas, such as college campus dining halls.
- Campus dining halls are a space used by the majority of the student body, but also are a space in an area of condense friendships, new faces, and forming relationships.
- A college campus explored is The New School community based in New York city.
- This campus is in the tangle of Manhattan...
- attending students include in state, out of state, and international students from all over the world.
- Nevertheless, each student is met with hundreds of other new faces - and all at the dining hall.
- A sense of college community

The New School students have voiced their opinions about the campus cafeteria, in which these conversations have revealed an issue regarding the design of the communal space that may be an effect of lacking human interaction.

- Campus dining halls are battlegrounds for new forming relationships and communal activities, making them an ideal space to cultivate human interaction through a successful space design.

2. History of the Current Design of the Cafeteria	<ul style="list-style-type: none">- History of the design of the cafeteria- Size and design of the seating- Facts about the cafeteria	<ul style="list-style-type: none">- Former dean Bob Kerry's discarded design for the University Center- Description that TNS website uses to describe the cafeteria
<ul style="list-style-type: none">- The University dining hall is a space that is a newer addition to The New School campus.		

- WHAT HAPPENED TO THE ORIGINAL PLAN FOR THE UC BUILDING?

3. Student Opinions	<ul style="list-style-type: none"> - How students feel about the cafeteria - How students use the cafeteria 	<ul style="list-style-type: none"> - “Small cafeteria” - “Wobbly tables” - Large groups need to push tables together - Not enough seating during rush hours
---------------------	---	---

Keyword: The first image is the **University Center Cafeteria**. This image is the main topic of my essay and will be used in my thesis at the beginning of my paper. I will use the cafe and related interviewed research to ask more questions regarding a larger concept about human interaction.



- The website describes it as a large place
- Many people do not think so...
- WOBBLY TABLESSSSSS
- THERE ARE LOTS OF SEATS THAT ARE INDIVIDUAL SEATS, FOR EXAMPLE, THE HIGH STOOL SEATS THAT FACE THE WINDOW
- IF YOU ARE SITTING AND FACING THE WINDOW WHO YOU GOING TO TALK TO THE WINDOW?

The Interview:

Q: What kind of food do you eat? (At the cafe)

Jenna: I eat the veggie burgers and the sweet potato fries.

Ken: I usually get the smoothies, the burgers, and the sushi.

Q: What kind of food do you not eat?

Jenna: I don't eat the sushi because I don't trust how fresh the fish is.

Ken: I usually don't get things that take too long to make or if there is a long line.

Q: What would you rather have at the cafeteria? What kind of foods do you want served there instead?

Jenna: I would want just better versions of the food already being served.

Ken: I want kind of more a wide variety of foods to choose from, for example asian food, because sushi just doesn't cut it for asian food. Just because you have sushi doesn't mean you have a diverse type of selection.

Q: What would you change about the UC cafeteria in general? It doesn't have to be just about food.

Ken: I think that the cafeteria is just a really small space and there is not a lot of places to sit. And even when you sit, there are these really horrible wobbly tables that if you find one that isn't you are considered a lucky person.

Jenna: Yeah, I was going to say the same thing. Wobbly tables are a problem and the size of the cafeteria.

Depending on what time you go, you can't find a seat sometimes.

Q: Would you rather have the New School meal plan or cook on your own?

Ken: I'd rather cook on my own.

Jenna: I would also rather cook on my own.

4. Space Design Studies	<ul style="list-style-type: none">- Studies on communal space design/ the strategies- Effective space designs	<ul style="list-style-type: none">- Private vs. Public Space
-------------------------	--	--

Keyword: The second image is of a table design and is paired with “**communal spaces**”. This next sequence of the essay outline is about design in space that people share.



- DESIGN FOR COMMUNAL SPACES CAN FOSTER INTERACTION

5. Connecting Space with Interaction	<ul style="list-style-type: none">- How space can foster human interaction/connections- Effects of the cafeteria on human interaction	<ul style="list-style-type: none">- Sociability from rooms
--------------------------------------	--	--

Keyword: The third image is of a crowd of people paired with the keyword “**interaction**“. In this section, I will use research about human interaction and how people interact with one another through close communication.



- IF PEOPLE ARE SITTING CLOSER TOGETHER OR JUST TOGETHER IN GENERAL THEY WILL TALK
- PEOPLE CAN BOND EASIER IF THEY ARE SITTING TOGETHER AND FACING ONE ANOTHER
- SUGGESTION: LONG TABLES, LARGE TABLES, NO SINGLE SEATS



6. Importance of Design	<ul style="list-style-type: none">- The influence of design- What design can impact- What successful design achieves	<ul style="list-style-type: none">- Add persuasive tone
-------------------------	--	---

Keyword: To conclude the essay, I used a photo of a group of friends from the show *Friends* dining together. This image showing connections being made from dining together and bonding is the goal of my essay. I will end with the argument that spacial design of communal areas are connected to affecting human interaction.



- To conclude, the importance of design results from what it achieves.
- The first objective of a cafeteria is a space that is functional to its purpose, yet design can enhance a piece to achieve more than the fundamentals.
- Through the interaction of being in large groups and the act of dining together creates a sense of connection.

Katie Yun

Sebastian Grant

4 May 2018

The Joys of Eating

Eating is a wonderful act. Although an act of nourishment, eating has developed the ability to fulfil more than an empty stomach. Eating can be paired with countless activities such as business meetings, romantic dates, and celebrations are just a few, and are enhanced in social interaction during the bonding of conversation or simply time being spent together. Because of the beneficial outcome of dining, it has the possibility to foster human connection and encourage forming relations from within the design of dining spaces. This can be applied to communal dining areas, such as college campus dining halls. Campus dining halls are spaces used by the majority of the student body, but also are a space in an area condense of friendships, new faces, and connections. A college campus explored is The New School community based in New York city. Being a campus in the tangles of Manhattan, there are attending students from all over the world, many eager to meet new people. As a student of The New School, not knowing a single person was a common feeling among many others. With so many new people in one area, it is important to gather the community in a space that is designed to encourage socialization. During the first few weeks of the school year, a hotspot to meet people and gather was the University Center cafeteria. In this essay, The New School students have voiced their opinions about the current state of the campus cafeteria, in which these conversations have revealed an issue regarding the design of the communal space that may hinder human interaction. Campus dining halls are battlegrounds for new relationships and communal activities, making them an ideal space to cultivate human interaction through a successful space design. A cafeteria that is only functional for the purpose of providing a space to eat is not reaching its full potential to do more.

The University dining hall as a space is a newer addition to The New School campus. The design was commissioned by former New School President Bob Kerrey who worked with designer Robert Duffy. Kerrey envisioned this building as "...the center of the university, a favorite gathering place for students and

faculty..." according to the New York Times.² Whether or not the University dining hall achieve Kerrey's vision, many students utilize the University Center as it holds resources and class for all schools and departments for The New School. The University Center also contains the only cafeteria with a dining hall, making it become the most popular area to dine at compared to the small campus cafes. During rush hours, students come crowding into the campus dining hall as found out in personal interviews. During interviews with New School Students, several repeating issues were mentioned. Many students expressed their dislike of the size of the cafeteria and the seating design. There were comments of small tables, too many single seats, and not enough space. Ken Chantharath and Jenna D'Ascoli are both attending first year students who use the cafeteria on a daily basis because of having the school's meal plan. The question, "What would you change about the UC cafeteria in general?" was asked as if there were no restraints such as cost or possibility. Ken answered that "the cafeteria is just a really small space and there is not a lot of places to sit. And even when you sit, there are these really horrible wobbly tables that if you find one that isn't you are considered a lucky person".³ Jenna agreed saying that the "Wobbly tables are a problem and the size of the cafeteria. Depending on what time you go, you can't find a seat sometimes".⁴ It's clear that the cafeteria and dining hall are both too small to service the entire student body, especially since it's the only place to buy meals and eat. Before the University Center had been built, there had been a cafeteria in the basement of the 13th street dorm that recently shut down. The New School Free Press is a student run digital newspaper and exposed student opinions on the closure of the 13th street, or Res Hall, cafeteria. It was reported that the Res Hall was one of the main food sources for students who did not have access to a kitchen. The article also states a quotes from a student: "Every other dorm has a source of food, but we'll have to walk elsewhere"⁵.

² Charles V. Bagli "New School to Build 16-Story University Center." (2010).

³ Ken Chantharath (2018).

⁴ Jenna D'Ascoli (2018).

⁵ Vakharia, Vrushti. "13th Street Cafeteria to Close Its Doors." The New School Free Press. (2016).

From the removal of the Res Hall, not only do students lose a location to get food, but it causes the student body to all resort to the one cafeteria at the University Center. The New School website page with all venue descriptions states that the cafeteria seats 226 people⁶, yet there about 7,000 undergraduate students⁷ who use the cafeteria more often with being on the meal plan. A dining hall created for all students to use at once would unreasonable in scale and difficult to fulfill in New York. However, this situation calls to research effective space design for more people sit to rather than not being able to sit at all. If students are not able to enjoy eating because of not having a place to sit, it takes away the social outcome of dining.

Looking at the problematics of the cafeteria brings into question what exactly makes a successful space design. A public space seems to created and designed for firstly the purpose of its function and secondly for the aesthetic, following the ideology of form versus function. The debate between form and function were combined in the legacy of Frank Lloyd Wright as he designed with a sense that form and function were one.⁸ A space can also be designed with a mind about how it can be interacted with socially while still achieving its functional purpose. Mimi Hellman writes an essay discussing French furniture and rooms in the eighteenth century. The Baroque style of extravagantly designed rooms were analyzed to be for an upper class lifestyle and knowledgeability to understand how to interact in such a room as they were “strategically designed aspects of form and function...furniture also structured and delimited the behavior and appearance of individuals according to culturally specific codes of social conduct”.⁹ Hellman’s critiques on the Baroque French rooms explore the idea that a room can infuse the functions of a room with sociability.

⁶ "Marketing and Communication." The New School.

⁷ "New School." Forbes.

⁸ "Frank Lloyd Wright: From Within Outward." (2017).

⁹ Mimi Hellman, "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France." *Eighteenth-Century Studies* (1999), 416.

Specifically focusing on a dining space, a cafeteria should be designed as a space to dine, yet a campus cafeteria could take it further and be a space that cultivates an area where relationships are born. In the essay *Urban Aesthetics and Social Function of Actual Public Space: A Desirable Balance*, Sergio Garcia-Domenech identifies two types of spaces: private and public. Garcia-Domenech states:

“These places present radical differences with real public spaces: real public space promotes social integration, while privatized public space generates social exclusion. Real generates urbanity, [...] while privatization creates the segregation and disintegration of the city. True public space is intended for citizens, while privatized space is designed for clients. True space has its own identity, while privatized space is neutral: there is no urban personality and its main object is to attract customers. True space is economic from an urban approach, while privatized space dramatically increased the need of urban mobility”¹⁰

There should be a balance between Garcia-Domenech’s analysis on the private versus public space. The campus cafeteria is a balance of a public space for all New School students and faculty, yet a private space for the members. The cafeteria should identify with the students and New School members as it is a space for their use, bringing in the importance of aesthetic design to cultivate a sense of community. A step further in design would be considering Garcia-Domenech’s notations on public space as well. The New School cafeteria in particular is for all school departments, all students, and all members. Promoting social integration would create more bonds made across borders of small cliques.

Taking a look at the current design of The New School cafeteria, there are several types of seating situations. The first notable element are the half-wall-like structures that actually section off parts of the

¹⁰ Sergio Garcia-Domenech “Urban Aesthetics and Social Function of Actual Public Space: A desirable Balance” *Theoretical and Empirical Researches in Urban Management* (2015), 59.

seating area, acting as a barricade. Because of these “walls” one cannot enter in a section except through a single entrance as it is shaped like a box with three sides and one missing side. The tall half walls also serve as tables for high rise seats that align it. These seats are usually filled with individual seaters since they are seated linearly and are not facing another person, but an empty space. There are more high rise seats that are along a wall that face towards the window, also filled with people sitting alone or sitting with another companion but never more than a pair. All the room in the dining hall that is left is the space between the window facing seats and the awkward half wall sections. This space is filled with tables that are sized for two to four people, although many friend groups push multiple tables together for a larger table. Looking at the overall design, the amount of single seats take away space for more group seats.

The design and construction of the University Center is a finished project, further changes to the cafeteria dining hall would most likely not stand for being too expensive or insignificant even if a new design could enhance a dining experience. Yet, a dining hall that could change for promoting socialization would be based on a successful design. A design that would include having more chances of group seating, benefiting a social group of any size with large tables and more seating. Shared tables among different groups also have a simple interaction of closeness in forming community. The balance between the number of individual seats versus group tables should be a ratio that means a smaller number of people sitting along and more people sitting together. There should be spaces and seatings that respect the opinion of wanting to sit alone while having enough space for groups to sit together as well. A space that is private to The New School can be public to the diversity of the entire community in a space designed for more than just eating.

Eating can bring out happy memories and positive experiences as it is an act that people spend time together. It is a privilege to take part in the ability to enjoy eating among others for even the smallest interaction is still a sense of connection. The process of design can cultivate eating to a social act through the space it takes place in. The importance of design results from what it achieves, the first being its function, yet

design can enhance a piece to achieve more than the fundamentals. An environment that encourages the sociability from eating together is an environment that benefits the community and ultimately, society.

Bibliography

Bagli, Charles V. "New School to Build 16-Story University Center." The New York Times. May 05, 2010. Accessed March 08, 2018.

<https://www.nytimes.com/2010/05/06/nyregion/06newschool.html>.

Bell, Sadie. "The New School Cafeteria Leaves Students With Specific Dietary Needs Hungry." The New School Free Press. February 22, 2017. Accessed March 09, 2018.

<http://www.newschoolfreepress.com/2017/02/22/new-school-cafeteria-leaves-students-specific-dietary-needs-hungry/>.

"Building a Sustainable Dining System One Plate at a Time." The New School Dining. Accessed March 09, 2018. <https://www.dineoncampus.com/newschooldining/our-story>.

"Dining Dollars / Dining Dollars Plus." The New School in New York City. Accessed March 09, 2018. <https://www.newschool.edu/card/dining-dollars/>.

"Frank Lloyd Wright: From Within Outward." Guggenheim. March 03, 2017. Accessed March 09, 2018.

<https://www.guggenheim.org/exhibition/frank-lloyd-wright-from-within-outward>.

Garcia-Domenech, Sergio. "Urban Aesthetics and Social Function of Actual Public Space: A Desirable Balance." *Theoretical and Empirical Researches in Urban Management* 10, no. 4 (2015): 54-65. <http://www.jstor.org.libproxy.newschool.edu/stable/24873541>.

Hellman, Mimi. "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France." *Eighteenth-Century Studies* 32, no. 4 (1999): 415-45.

<http://www.jstor.org/stable/30053926>.

Jenna D'Ascoli (Student at Eugene Lang) interviewed by Katie Yun, February 2018..

Ken Chantha Rath (Student at Parsons School of Design) interviewed by Katie Yun,
February 2018.

"Marketing and Communication." The New School. Accessed March 09, 2018.

<https://www.newschool.edu/marketing-communication/venue-descriptions/>.

McNair, Michael. "Why Colleges Need Better Food Options for Their Students." The New School Free Press. April 12, 2014. Accessed March 8, 2018.

<http://www.newschoolfreepress.com/2014/04/12/why-colleges-need-better-food-options-for-their-students/>.

"New School." Forbes. Accessed March 09, 2018.

<https://www.forbes.com/colleges/the-new-school/>.

Perrem, John. "The Importance of Seating in Local Public Space." *Building Material*, no. 18 (2009): 70-71. <http://www.jstor.org.libproxy.newschool.edu/stable/29792357>.

Stanton, Kim. "Is the New School Café Food Worth the Cost?" The New School Free Press. April 12, 2014. Accessed March 8, 2018.

<http://www.newschoolfreepress.com/2013/03/02/is-the-new-school-cafe-food-worth-the-cost/>.

Vakharia, Vrushti. "13th Street Cafeteria to Close Its Doors." The New School Free Press. March 09, 2016. Accessed March 09, 2018.

<http://www.newschoolfreepress.com/2014/04/05/13th-street-cafeteria-to-close-its-doors/>.