

**Федеральное государственное образовательное учреждение высшего
профессионального образования
«Национальный исследовательский университет "Высшая школа экономики"»**

**Подразделение «Высшая школа урбанистики»
в сотрудничестве с Институтом Медиа, Архитектуры и Дизайна «Стрелка»**

**Направление подготовки
«Градостроительство»
Степень (квалификация): магистр**

**ПРОГРАММА
«ADVANCED URBAN DESIGN»
«ПЕРЕДОВЫЕ ПРАКТИКИ ГОРОДСКОГО ПРОЕКТИРОВАНИЯ»**

**Аннотация учебной дисциплины
«From Storymaking to Strategic Communication»
«Методы проектной коммуникации»**

Шифр направления 07.04.04

Москва, 2015

From Storymaking to Strategic Communication

Title of the Course: From Storymaking to Strategic Communication

Duration: 1-2 semester, first year; 1st semester, second year

Type: mandatory

Author/lecturer: Daniele Bellieri, Stefano Mirti

Invited speakers: Patrick Revell (The Guardian), Misha Smetana (Afisha), others TBC

1. GENERAL DESCRIPTION

This course, bridging the first and the second year of the programme, provides students with effective, up-to-date knowledge of the multiple ways and formats to communicate an urban design project. During the first year's module the course will focus on storytelling, investigating how urban designers can benefit from understanding various narrative techniques which, over the last decade, have been revived and empowered by the emergence of digital media. In the second year's module, the course will tackle a series of issues more specifically connected to the world of media, investigating how the strategic communication of an urban design project must pass through a merger of registers and approaches formed in the fields of journalism, marketing, and media studies.

Multidisciplinary Approach

This course is multidisciplinary by definition. Its purpose is to make various professionals understand the *forma mentis* of a storyteller. Architecture and urbanism, literature, art, and cinema will be the four main fields in which students will operate, with Moscow serving as a territory of inspiration.

Story Making (First Year's Module)

Tutor: Stefano Mirti

General Description

One of the many ways to frame a design project is to present it as a story. In fact, any project or research unfolds as a narrative, whose chapters—from the initial intuition to the final presentation or realisation—can be written either *a priori* or *a posteriori*. Some of the 20th century's most appreciated urban projects owe part of their enduring recognition to a well-articulated story – related either to a project's concept or to a specific reinterpretation of the past which first inspired the proposal.

The objective of this course is to introduce students to the various ways in which stories can improve both the research-based design process and the communication of a project. It will help students understand both the timeless, universal dimensions of story making (such

as linguistic devices, suspense techniques, logic of the plot), and the evolving landscape of media which any contemporary narrator should know how to navigate.

In fact, the relevance of story making and the narrative drive of design have dramatically increased in the last decade, due largely to the emergence of a wide variety of digital media platforms. Digital revolution has ushered in new ways of communication of urban design, often challenging the habitual relationship between design professionals and the general public.

Methodology

This part of the course is practice oriented. While lectures will help define a theoretical frame, short exercises and presentations will offer multiple opportunities to practice various storytelling techniques. Students will be frequently asked to create content in the form of a consistent narrative, be it a text, a video, or a sequence of slides.

In particular, workshops on urban narration for digital media will offer space for discussions, alternating between field trips and practical assignments. The best stories created by students will be published online or/and will be displayed at the final student exhibition at the end of the program.

Main goals of course

- to teach students how to use various narrative techniques
- to inform students about the historical role of story making in architecture and design
- to allow students to understand the important role played by digital media in today's 'return of storytelling'
- to teach students transform the logic reasoning of an urban design project into an literary narrative and engage various types of public
- to enhance students' ability to communicate in an efficient and coherent way, both in written and visual form

At the end of this course, students will be able to:

- understand how to create a story and tell it in an engaging way
- write short, compelling texts in a journalistic style – especially for digital media
- compose slide presentations, integrating images and texts in an effective way
- tell stories about the city and design projects though digital media
- see the project as a story and develop it as a narrative

Bibliography

The theory part will start from these three books:

- Vladimir Propp, *Morphology of Folk Tale*, 1928
- Guy Debord: *Theory of the Dérive*, 1956.

- Francesco Careri, *Walkscapes*, 2002.

In terms of general bibliography we add these four text that will help us to work with focus:

- Marshall Mc Luhan, *The Medium is the Message*, 1964.
- Guy Debord, *The Society of the Spectacle*, 1967.
- Robert Venturi, Denise Scott-Brown, Steven Izenour, *Learning from Las Vegas*, 1972.
- Erik S. Raymond, *The Cathedral and the Bazaar*, 1999.

Specific Requirements

During the practical activities students will need to have access to a personal computer, to the Internet, a digital camera, and digital recorder – all functions that can be offered by a standard smartphone.

2. STRUCTURE AND THEMATIC COMPOSITION

Hours per theme:

#	Theme	Total h	Lecture	Seminar	Practical / Individual trips	Individual Workload, hours
1	Introduction to Storytelling general concepts and examples	22	4	4	6	8
2	How to Make Presentations	8		2	2	4
3	Storymaking in the Age of Digital Media	16	4	2		10
4	Experiments on Unusual Storymaking	68	6	2	12	48
<i>Total</i>		<i>114</i>	18		26	70

Themes per week or visit:

Day 1 4 hours 12th October 2016	Lecture 1: Patrick Reevell Why storytelling is important + Archetypical narrative techniques + seduction and persuasion
Day 2 4 hours 13th October 2016	Lecture 2: Patrick Reevell Storymaking formats – letter + journalistic article for digital + blog Lecture 3: Patrick – Russian narrations

Day 3 4 hours 14th October 2016	Lecture 4: Patrick Reevell Storymaking formats – essay + presentations
Day 4 2 hours	Lecture 5: No montage workshop
Day 5 4 hours	Lecture 6: Presentation formats + making good presentations:
Day 6 (with professor Mirti) 20th February 2017	<u>Storymaking in the age of digital media</u> Morning: Presentation of Mr. Mirti, introduction to the course, explanations of conceptual and practical goals, what / when / how / who Afternoon: presentation of references connected to: <ul style="list-style-type: none"> • storytelling: general concepts and examples • the city and storytelling: general concepts and examples • digital media and storytelling: general concepts and examples
Day 7 (with prof. Mirti) 21st February 2017	<u>Storymaking in the age of digital media.</u> Morning: presentation and discussion on excerpts from text 1 (Propp) + exercise on Text 1 Afternoon: introduction to first exercise, first field trip/derive in Moscow (collective exercise)
Day 8 (with prof. Mirti) 22nd February 2017	<u>Experiments on Urban Storymaking</u> Morning: presentation and discussion on excerpts from text 2 (Debord) + exercise on Text 2 Afternoon: introduction to first exercise, second field trip/derive in Moscow (students perform the task in pairs)
Day 9 (with prof. Mirti) 23rd February 2017	<u>Experiments on Urban Storymaking.</u> Morning: presentation and discussion on excerpts from text 3 (Careri) + exercise on Text 3 Afternoon: introduction to third exercise, third field trip/derive in Moscow (students perform the task individually)

Day 10 (with prof. Mirti) 24th February 2017	<u>Experiments on Urban Storymaking.</u> Morning: presentation of tool or platform for collection of digital materials Afternoon: work on the materials collected throughout the three field trips/derive in Moscow
Day 11 (with prof. Mirti) 25th February 2017	Facultative day of collective derive/exploration of Moscow
26th February 2017	<u>Sunday break</u>
Day 12 (with prof. Mirti) 27th February 2017	<u>Experiments on Urban Storymaking</u> Morning: explanation of and discussion on excerpts from texts 4 and 5 (McLuhan, Debord) + exercises on Texts 4, 5 Afternoon: introduction to fourth exercise, fourth field trip/derive in Moscow (students perform the task in pairs)
Day 13 (with prof. Mirti) 28th February 2017	<u>Experiments on Urban Storymaking</u> Morning: explanation of and discussion on excerpts from texts 6 and 7 (Venturi, Raymond) + exercises on Texts 6, 7 Afternoon: preparation of final presentation (work in pairs)
Day 14 (with prof. Mirti) 1st March 2017	<u>Experiments on Urban Storymaking</u> Morning: preparation of final presentation (work in pairs) Afternoon: final presentation for each pair

3. COURSE CONTENT

Introduction to Storytelling

The first module of the course is devoted to archetypical techniques of narration and to the most basic textual categories. Students will be asked to produce content in different formats: letters, journalistic articles, essays, and videos. On the one hand, this module will concentrate on a series of timeless, universal tropes for building compelling stories. On the other hand, given the extraordinary importance that narration and storytelling have held in

the Russian culture, this module will also look into specificity of Russian literary traditions and narrative styles.

How to Make a Proper Presentation

For a designer, presentation of a project to a client or to the press is arguably the most obvious case for applied storytelling. In this short module, students will look at the prevailing presentation formats, focusing on various techniques for a concept pitch. Students will learn how differently each style—a typical business presentation, a TED talk, or a highly visual PowerPoint—balances the visuals and the text, approaches the linearity of narration, deals with the emotional side of story making, etc. The objective of this module is to introduce students to multiplicity of presentation techniques and to help them tailor the format of a story to particular needs of a project.

Story Making in the Age of Digital Media

This module will reinforce the conceptual framework of story making. For 5000 years humankind spent an enormous amount of time telling stories – from Lascaux's caves to smartphones, and from Aboriginals' ancient songs to Instagram. Still it is not the technical evolution that has been the most striking, but the number of narrative constituents that have remained unchanged. Modernist designers of the twentieth century declared that 'Form follows Function'. This module will be based on a premise that 'Form follows Fiction' and its objective will be to contextualise fundamental principles and the grammar of storytelling in the time of digital media. The aim of this module is to make students understand how to tell engaging stories by means of digital media in accordance with their language, formats and dynamics.

Experiments on Urban Story Making

In this module, students will experiment with story making in relation to the urban environment – stories about and of cities, stories about and of places. Different cultural references will be considered, including the concepts of '*dérive*' and psychogeography as defined (and practiced) by the Situationist Movement and by the French thinker Guy Debord ('*Theory of the Dérive*' and '*Introduction to a Critique of Urban Geography*'): "In psychogeography, a *dérive* is an unplanned journey through a landscape, usually urban, on which the subtle aesthetic contours of the surrounding architecture and geography subconsciously direct the travellers, with the ultimate goal of encountering an entirely new and authentic experience."

Another important conceptual reference will be Francesco Careri's idea of *Walkscapes* and his emphasis on walking "as an autonomous form of art, a primary act in the symbolic transformation of the territory, an aesthetic instrument of knowledge and a physical transformation of the "negotiated" space, which is converted into an urban intervention".

While performing a series of explorations in the city of Moscow, students will be encouraged to question the tool of *dérive* and its relationship with the digital instruments. What are the new limits of psychogeography in a world dominated by digital media? What kind of explorations and what kind of storytelling will emerge within the new landscape of communication?

Strategic Communication (Second Year's Module)

Author/lecturer: Daniele Bellieri

1. GENERAL DESCRIPTION

This module will investigate how journalism, marketing, and media studies frame the urban discourse, and how today's designers can switch between these different registers when communicating the research-based design project.

At the end of this module, students will be required to actively test all of the story making and communication skills acquired during the Critical Thinking course, the Story Making module, and the Research and Project simulators including argumentation, the build up of a story, presentation, and public speaking. Students will be divided into groups and will participate in a competition in which each group will be asked to analyse a design project realised by others, and to argue for it in front of an external jury.

Bibliography + Videography

- Jenkins Henry, *Spreadable Media: Creating Value and Meaning in a Networked Culture*, NYU Press, 2013
- Ziauddin Sardar, *Introducing Media Studies: A Graphic Guide*, Icon Books, 2010
- Foster Hal, *The Art Architecture Complex*, Verso books, 2013
- Throgmorton James, *Planning as Persuasive Storytelling, The Rhetorical Construction of Chicago's Electric Future*, University Of Chicago Press, 1996
- Promotional videos of architectural projects by international design studios or real estate (BIG, MVRDV, Feltrinelli Porta Volta Milan, Redrow)
- Journalistic articles on urban issues, “the triumph of the city”, city ranking (various sources: New Yorker, Wired, Guardian Cities, Monocle, Dezeen)

2. STRUCTURE AND THEMATIC COMPOSITION

Hours per theme:

#	<u>Theme</u>	<u>Total hours</u>	<u>Lecture</u>	<u>Seminar</u>	<u>Practical/Field trips</u>	<u>Individual Workload, hours</u>
<u>1</u>	<u>Current issues in the journalism world</u>	<u>12</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>6</u>
<u>2</u>	<u>Architectural Communication between Marketing and Media Studies</u>	<u>26</u>	<u>4</u>	<u>2</u>	<u>4</u>	<u>10</u>
<u>3</u>	<u>Practical work: Strategic Communication - making urban stories in the media</u>	<u>38</u>	<u>4</u>	<u>2</u>	<u>8</u>	<u>30</u>

<u>Total</u>		<u>76</u>	<u>8</u>	<u>6</u>	<u>16</u>	<u>46</u>
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Themes per week or visit:

Day 1: 6 hours 2nd November 2017	Theme 1: current issues in the world of journalism (digital storytelling and the networked culture) Different ways of dealing with urban issues in the media + Exercise: specialised media vs. general press Lecturer: Afisha magazine editor
Day 2: 6 hours 3rd November 2017	Theme 2: Architectural and Urban Communication through the Prism of Media Studies Lecturer via Skype: Timotheus Vermeulen
Day 3: 6 hours 4th November 2017	Theme 2: Architectural Communication through the Prism of Marketing (Urban issues, narrations and persuasions) Workshop: structuring a PR campaign for a design project Theme 3: Strategic communication: Making use of the media (Introduction)
Day 4: 6 hours 14th December 2017	Theme 3: Strategic communication: making use of the media <i>(Brief + Start of Competition: How to present an urban design project, persuade any audience, and go viral)</i>
Day 5: 15th December 2017	Autonomous work
Day 6: 6 hours 16th December 2017	Theme 3: Strategic communication: making use of the media Final Presentation

3. COURSE CONTENT

Introduction: Understanding the World of Media: theories, authors, references

Current issues in the world of journalism

Whether for demographic, economic, or cultural reasons, urban issues have become increasingly relevant in the world of journalism over the last decade. What do journalists write about? What do they want to know about a given project? How these interests change

depending on the type of press (newspaper, specialised magazine, design-oriented blog, etc.)? And, perhaps most importantly, how can various techniques of storytelling help to frame the very same project differently, highlighting different aspects for diverse range of audiences? For this, students will analyse case studies and meet with different types of journalists.

Urban and Architectural Communication: between marketing and media studies

Any urban project usually has both an explicitly commercial dimension and a cultural ambition. Understanding how to balance the two is critical for successful communication. In this module, students will try to work from both perspectives, analysing successful examples of PR management of controversial architectural works, the techniques of narration and persuasion in the field of urban planning, and the reading given by media studies on how the representation of urban issues has changed in recent decades.

Strategic Communication: making use of the media

This concluding part of the course is devoted to a competition in which students need to demonstrate all of the various communication skills acquired during the degree.. Students will learn how to communicate a project in front of different types of audience (e.g. general press, specialised press, real estate investor, non-profit association, architectural committee). Students will also be asked to present and advocate for a series of urban and architectural competition entries, designed in the second half of the 20th century. The entries chosen are the ones that have lost in famous contests—i.e. Bilbao's Guggenheim Museum, Beijing's CCTV Tower, Paris' Pompidou Center, Tres Grand Bibliotheque—and were never realised. Each team will choose a particular entry and develop a communication strategy for it as if it was a winning project. The story will be then presented to a jury of invited experts and published online.

4. GRADING (TBD)