Barnard and Columbia Colleges Architecture Department
Instructor: Marcelo López-Dinardi
Term/Course: Fall 2015 / ARCH V 1010 Design Futures: New York City - Section 001
Hours / Room: W-F 4:10-5:25 pm (*Some Fridays 2:10-5:25pm) / 203 The Diana Center, Barnard
Office Hours: Diana Center 500H by appointment (212-854-8430)
E-mail: mlopez@barnard.edu
TA: Spenser Krut: sak2212@columbia.edu
Prerequisites: Attend first class

Microwaves bounce between cell phone. Credit cards – all 0.76mm thick – slip through the slots in cash machines anywhere in the world. Computers synchronise. Shipping containers calibrate the global transportation and production of goods. Nearly identical buildings and urban arrangements proliferate globally. All these ubiquitous and seemingly innocuous features of our world are evidence of global infrastructure.

Keller Easterling, The Action Is The Form: Victor Hugo's TED Talk

Design has become so ubiquitous as to have almost become invisible, subsumed into everyday life to the point we forget it is also inevitably a political activity with far-reaching social implications.

Design is no longer the domain of a select few creating products of consumption for the many according to the top-down model of Fordist industrialism.

Joseph Grima, Adhocracy

Course Description: Design is dead, long live design!

Design is a key component of our natural and built environment in many ways. Design is part of a larger cultural apparatus and it is as well a wide discipline and an action. It creates a wide mode of social forms of engagement and it is simultaneously the dialogue to the culture that is contained within and outside of its objects, systems or networks. It is both the visible and the invisible that encompasses culture, and the ideas and concepts that produce it, visually and conceptually.

This course will argue for the apparent dead of previous paradigms and modes of design based on individual authorship and mass production–strictly for mere consumption. However, it will propose the many ways in which design is very alive blurring disciplinary boundaries and spreading to more collective and inclusive modes of production (and consumption). Design will be approached as an open system, as a set of protocols, processes, frameworks, ultimately as infrastructure. Design can be the active form as would argue Keller Easterling, or as an inevitable political activity as suggested by Joseph Grima.

Design will be explored as capacity more than an end-product or a genius-creation. We will search for subjectivity over objectivity, for “multi” rather than “single.” We will intersect case studies with formal design disciplines and the design as: system, critique, desire, everyday, politics, sustainability, market, activism, research, network, science, biology, time management and culture among others. We will inquire design, study exemplary cases and produce work in order to find the relevancy of its practice, including their fault lines. The course will take the form of an active research course, nurtured by short presentations, argumentative discussions, design projects and sites visits.

This course for non-majors (in architecture) approaches design as a broad way of thinking that transcends disciplinary boundaries, and expand its capacities to various modes of operation, taking advantage of the multiple knowledge brought by students and their own majors, disciplines or past experiences.

Student Learning Objectives

Students who participate fully in the course will:
1. Develop a basic understanding of a range of design disciplines
2. Develop a basic understanding of the design process as a collaborative endeavor
3. Be able to articulate (orally and written using both text and images) a cogent position on the design of a product, project, or system
4. Be familiar with various designers, design institutions, and design practices in New York City
Format

The course will be an active forum for short presentations/provocations, debate and design projects. Wednesday’s class will be for student’s presentations and debates; and Friday’s sessions will be for in-class workshops, site visits or guest talks. The class requires your active engagement and participation in the discussions and the production of work.

Students will be asked to make one weekly short presentation of a design object/piece/project, one presentation for the whole class. We’ll do two design projects. For each project you will receive a separate brief. It is of extreme importance to follow the class schedule for project’s due dates, readings and site visits.

Another key component of the class will be an online collective spreadsheet that will be filled with projects names and links as we populate it during the semester. This table will use the concept of “scale” as intersection between design disciplines and multiple themes of design. The scales of intersection are: hand-size, body-size, group-size, building-size, urban-size, regional-size, continental-size, global-size (see attached spreadsheet PDF). The spreadsheet will be located in a collective Google Excel, weblink will be sent via email. The class will produce an open, and on-going spreadsheet about design futures.

Each student will be asked to collect all their process and would be mounted in a Digest size booklet/zine (dossier).

Course Requirements

The class have various goals. First, to expose students to basic knowledge and skills related to fields of design and the larger visual culture associated with it. Second, to offer students a broader and comprehensive panorama of the current design practices and their reach, limits and complexities. A third goal is to expand the field of what students may think of design as a discipline, into the larger cultural, social, political and economical apparatus in which it is located. Fourth and last, would be to develop the capacity to translate observations and analysis into visual and verbal means. A student successful evaluation will satisfy and exceed these four goals by the work presented during the weekly meetings and the parallel projects. Process and development are as important as the final product.

Projects

During the course of the semester we will develop two projects. Projects will be assigned independently during the semester as shown on the schedule.

Readings

The readings will be chosen from the bibliography and it is essential that they are completed in order to have a productive discussion in class. It is necessary that the students demonstrate through the class debates their understanding and analytical capacity. Specific readings assignments will be scheduled per project. Reading will be made available as described on the bibliography. For each class of reading’s discussion (each Wednesday) each student will prepare a 1-3 sentence statement describing the readings main argument and your position towards it. Each statement will be sent to the T.A. and will be projected during the reading discussion.

Sketchbook / Blog

Students are required to keep a sketchbook/blog (blank sheets, letter size) with annotations, drawings, and notes, as a record of the assigned exercises and readings. You will have the option to develop a physical sketchbook (log) or a digital blog of your own (tumblr, etc).

Events

During the course of the semester we will coordinate activities that will include visits to: exhibitions, sites, talks, lectures, projects, movies or cultural events in general. The extended Friday’s class from 2:10-5:25 pm is intended to cover most of this events. However, other events could be scheduled out of our class hours depending on the event’s schedule that is out of our control. Students will not be penalized for not assisting to the off-hours event, however, everyone is encouraged to make the proper arrangements to be able to attend.
Evaluations

Student will be evaluated on their own capacity to fulfill the course goals, not only requirements. Working in this field goes beyond completing the requirements, it implies a stronger engaging with the given material and a passion to accomplish things. Students need to develop their critical thinking skills, analytical comprehension, and rigor in the process of making the projects. These exercises are based not only on a final product, they are based on a daily progression and evolution of the work, on a process. It is crucial that all students work rigorously to develop strong means of production, the more rigor, the more you will be able to work independently and consistently.

Assigned Project Presentation  15%
Project 1                        20%
Project 2                        20%
Readings Statement/Discussion    15%
Sketchbook / Blog                15%
Spreadsheet                      15%
Total                            100%

Absences and Incompletes Policy:

Attendance to the course is required and compulsory to all course sessions. Absences will only be valid under mandatory health or religious conditions. All absences should be notified to the instructor in advance as permitted by each case. Three non-consecutive absences within the semester will result in a grade reduction by one-third (1/3) of one letter grade (e.g., A- to B+). Three consecutive absences or four nonconsecutive absences will mean that you have dropped the course, whether or not you have filed the appropriate "drop" form. Incompletes will only be considered under extreme or unavoidable circumstances only.

Honor Code / Academic Integrity Statements:

Barnard College Student Honor Code (Barnard: http://barnard.edu/dos/honorcode):
“We, the students of Barnard College, resolve to uphold the honor of the College by refraining from every form of dishonesty in our academic life. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations, or to present oral work or written work which is not entirely our own, unless otherwise approved by the instructor. We consider it dishonest to remove without authorization, alter, or deface library and other academic materials. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.”

Columbia College Student Honor Code (https://www.college.columbia.edu/honorcode):
I affirm that I will not plagiarize, use unauthorized materials, or give or receive illegitimate help on assignments, papers, or examinations. I will also uphold equity and honesty in the evaluation of my work and the work of others. I do so to sustain a community built around this Code of Honor.

The faculty statement on academic integrity begins with: “The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.” The full statement can be found here: http://www.college.columbia.edu/academics/integrity/statement. We expect that students will work in accordance with their honor code (Barnard: http://barnard.edu/dos/honorcode and Columbia: https://www.college.columbia.edu/honorcode). The consequences of committing an academic integrity violation in this class will be an academic sanction the matter will be referred to the Dean’s Discipline process.

Talks / Site Visits:
We’ll make a series of site visits as well as host some guest lectures to complement our discussions of the projects. These are included in the schedule and/or will be announce as we get closer to them.
Disabilities Statement:

Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to register in advance with the Office of Disability Services (ODS) in 008 Milbank for Barnard students or Disability Services at Wien Hall, Main Floor — Suite 108A for Columbia students.

Class Schedule*

*Schedule is subject to change depending on the class progress and guests availability.

Week 1 - INTRO

Wednesday  September 9  Course Introduction / Readings-Presentations Assigned
Friday      September 11  In-Class Workshop, what is design?

Week 2 - SCALES, DISCIPLINES & THEMES

Reading(s):  - Jonathan Crary, “Chapter One” in 24/7: Late Capitalism and the Ends of Sleep (New York: Verso, 2013): 1-28 (C)
             - Mark Wigley, “Network Fever,” in Grey Room 4 (Summer 2001): 82-122. (C)

Wednesday  September 16  Presentation MLD / Readings Discussions
Friday      September 18  Field-trip to Cooper Hewitt Museum (4:00pm). Class meet 3:00pm in front of Guggenheim Museum (1071 5th Ave, New York, NY 10128).

Week 3 - MICRO

Reading(s):  - Evgeny Morozov, “Solutionism and Its Discontents” in To Save Everything Click Here; The Folly of Technological Solutionism (New York: Public Affairs, 2013): 1-16 (C)

Wednesday  September 23  Presentations Group 1 / Readings Discussions
Friday      September 25  In-Class Workshop / Field Trip

Week 4 - WORKSHOP

             - Best Made and Re-Made https://vimeo.com/80278488 by Rebekah Modrak

Wednesday  September 30  In-Class Workshop with T.A.
Friday      October 2     In-Class Workshop / Field Trip

Week 5 - HAND

Reading(s):  - Jean Baudrillard “The Ecstasy of Communication” in The Ecstasy of Communication (Los Angeles: Semiotext(e)): 19-30 (C)

Wednesday  October 7     Presentations Group 2 / Readings Discussions
Friday      October 9     Field Trip: MTWT, NYDesigns, LIC, Queens.

Week 6 - BODY


Wednesday October 14 Presentations Group 3 / Readings Discussions
Friday October 16 In-Class Workshop / Field Trip

Week 7 - GROUP
Reading(s):

Wednesday October 21 Presentations Group 4 / Readings Discussions
Friday October 23 Field Trip: MoMA - This Is for Everyone: Design Experiments for the Common Good 2:45 pm, 4 W 54th Street, Cullman Education Entrance.

Week 8 - BUILDING
Reading(s):
- Indy Johar (On behalf of Open Architecture), “Towards a Future Architecture” from architectureoo.net (C)
- Michael Sorkin, “Starchitects are putting lipstick on a rush(er) of enormous pigs” in The Architectural Review, accused August 5, 2015. (C)

Wednesday October 28 Presentations Group 5 / Readings Discussions
Friday October 30 In-Class Workshop / Field Trip

Week 9 - URBAN
Reading(s):
- Urban Omnibus, “Under-Development: Reclaiming 700 Miles of Public Space” in [www.urbanomnibus.net](http://www.urbanomnibus.net) accused August 19th, 2015. (C)

Wednesday November 4 Presentations Group 6 / Readings Discussions
Friday November 6 Field Trip: NYC Planning Department, Bronx Office

Week 10 - REGIONAL
Reading(s):
- Interior partners et.al. “Living with the Bay: A Comprehensive Regional Resiliency Plan fore Nassau County’s South Shore” in Rebuild by Design. (C) and [http://www.rebuildbydesign.org/project/interboro-team-final-proposal/](http://www.rebuildbydesign.org/project/interboro-team-final-proposal/)

Wednesday November 11 Presentations Group 7 / Readings Discussions
Friday November 13 (Room 203 not available early) In-Class Workshop / Field Trip

Week 11 - CONTINENTAL
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**Week 12 - GLOBAL**

**Reading(s):**

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**Week 13**

**Reading(s):**
- Evgeny Morozov, “Smart Gadgets, Dumb Humans” in *To Save Everything Click Here; The Folly of Technological Solutionism* (New York: Public Affairs, 2013): 318-352

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**Week 14**

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**Week 15**

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Bibliography
(C) Courseworks, (WL) Web Link, (EJ) Electronic Journal, (eB) e-Book

Assigned
Jonathan Crary, 24/7: Late Capitalism and the Ends of Sleep (C)

Keller Easterling, The Action is the Form: Victor Hugo’s TED’s Talk (Moscow: Streika Press, 2012). (eB)


Charles Jencks and Nathan Silver, “The Ad Hoc Revolution” and “Adhocism in the Market and the City” Adhocism: The Case for Improvisation (Cambridge: MIT Press 2013): 89-102, 173-186. We are reading the expanded edition, the first edition is from 1972. (C)


Martha Rosler, Culture Class, e-flux journal #64, the first two parts. (WL)


Mark Wigley, “Network Fever,” in Grey Room 4 (Summer 2001): 82-122. (C / EC)


Reference
Jean Baudrillard, The Ecstasy of Communication (Los Angeles: Semiotext(e), 2007): 17-30


David Harvey, Spaces of Hope (Berkeley: University of California Press, 2000)


