INTRODUCTION

Roosevelt Island is, once again, undergoing a radical transformation of its identity through new tourism and educational institutions on the island and changes to the infrastructure serving the island. The island has a complex and rich history and is probably most well known for its experimental social projects and housing. A small sliver island in the East River between Manhattan and Queens, it was inhabited by the Lenape Indians, bought by the Dutch, ruled by the British, given to a sheriff, and eventually sold to New York City. In 1828, New York City, looking for additional space (and recognizing the isolation of the island), started using the island for institutions to house the criminal, the contagious, the mentally ill, and the destitute. Eventually, in 1975, after the city had leased much of the island to the New York State Urban Development Corporation, the new residents of the island moved into experimental social housing created to expand the affordable housing stock in the city.

The island, technically part of Manhattan, has slowly been tethered closer and closer to both Manhattan and Queens with various forms of transportation, including a new ferry landing along the Astoria route of the expanding NYC Ferry service (just opened in August of 2017). The completion of the Four Freedoms Park, a monumental landscape designed by Louis Kahn in 1974, but built and then opened in 2012, draws tourists to the southern tip of the island. Most recently, Cornell Tech, an academic partnership between Cornell University and the Technion – Israel Institute of Technology, has just opened the first phase of their new campus which includes housing for 500 students and 16 faculty apartments in a new residential building, along with two new academic buildings, and is about to break ground on their next building. In this latest phase of the island’s evolution, it has become more physically connected to the waterfront and is envisioned as an important economic engine for the city.
When Roosevelt Island was planned by Philip Johnson and John Burgee in the 70’s, they imagined it as “a new kind of town – not a very big town…but a very different sort of town.” It had dense housing forming “a community, not a housing project,” open spaces for recreation and play, a town center “where the action is”, a perimeter for walking. It was designed as “a community”, but it is now an extension of the city where the existing local community, the new university community, and expanded tourism are already forming something new.

You will design two projects for Roosevelt Island this semester, both are opportunities to address current transformations taking place, and to collaboratively do material research and mapping studies. We will visit the Noguchi Museum across the river in Queens – studying the work of Isamu Noguchi and considering the materiality and experimental nature of his “playscapes”. We will meet with key people at Cornell Tech to learn about their vision for education in the tech sector and their approach to community outreach, as well as the architects who have designed their latest projects. And we have planned a field trip to Grace Farms by Sanaa in Connecticut.

**Project 1: Groundscapes for movement**
Duration: 4 weeks (Sep. 9 to Oct.4)
Program: play space, bike share kiosk, bike repair station, bathrooms
Field Trip: Saturday, September 9, 11am-2pm: Noguchi Museum, Queens and Roosevelt Island

**Project 2: Mapping and Performance**

**Project 2.1 Mapping the cultural landscape(s) of Roosevelt Island**
Duration: 1 weeks (Oct. 9 to Oct.16)
Prompt: Mapping features of Roosevelt Island such as: constructed landscape; transportation, ecology, demographics, public institutions, social networks, etc.
Field Trip: Friday, October 13th, 10am-12pm (time to be confirmed): Cornell Tech Campus, Roosevelt Island

**Project 2.2 Urban Lab for performance and technology**
Duration: 8 weeks (Oct. 16 to Dec.11)
Program: indoor and outdoor performance spaces, community workshop space
Field Trip: by bus Saturday October 14th or 21st (date to be finalized): Grace Farms, CT

There are many opportunities for design exploration this semester, and as liberal arts students, we expect that you will bring unique perspectives related to your own particular research interests. Some of the topics/issues we are interested in as a studio:

- relationships between infrastructure + city; landscape + the built environment
- systems and networks
- materials and their effects
- opportunities for innovation between performance arts + technology
- making the invisible visible
- structured play and learning; play > practice > learning
- micro / macro scales; multi-scalar relationships
- urban ecology
- research and experimentation

**A note about process**
The studio method requires a commitment to the design process – an iterative process with an expectation for risk taking and experimentation. There are no “correct” answers for many of the questions that arise during desk crits – only suggestions for ways to approach research. We expect you to establish your own research question(s) based on the project and to develop a graphic argument to support it. The development of your project, the rigor of your research, the clarity of your representation, the presentation of your design are all significant parts of the evaluation of your work – not just the final product.
HISTORY OF ROOSEVELT ISLAND
An Island of Many Names

Just as landscapes are made and remade, the story of Roosevelt Island's identity and occupation includes a diverse history of social, cultural, and architectural transformations as its relationship to the larger metropolis has been periodically redefined. Originally known as Minnahanonck (nice island) by the Native Americans, the island didn’t take its current name until 1973. By 1686, the island had already changed ownership and, with it, its name, multiple times – from the Native Americans’ Minnahanonck, to the Dutch Varckens, to the British Manning’s Island, and finally to private ownership as Blackwell’s Island, a name that would remain until 1921. Confronted with the pressures of an expanding New York City, including increases in crime and poverty, city leaders began purchasing nearby islands to build institutions that could contain a growing population of the sick and criminal. The island stayed under the Blackwell family’s ownership until 1828, when the City of New York purchased it and transformed it to an island for municipal institutions such as prisons, poor houses, and nursing homes. Stone from the island was used to build its institutions, with labor provided by the island’s prisons.

In 1921, the island was renamed Welfare Island to reflect its role as a repository for the ill and outcast. In the years that followed, many of the City’s institutions were moved off the island. With the opening of Rikers Island in 1935, the Blackwell Penitentiary closed. By the late 1960s, only two institutions remained. All of the other institutions lay dormant or were demolished. In 1968, New York City Mayor John Lindsay organized a committee to explore options for using Welfare Island, and the idea of a residential community emerged. In 1969, the New York State Urban Development Corporation signed a 99 year lease with New York City to develop the island, using a master plan (the General Development Plan) designed by architects Philip Johnson and John Burgee as its guideline. This plan called for a mixed-income community, with a special emphasis on providing housing for the elderly, hospital workers and the disabled, to be living in a largely traffic free environment. A few years later, the island was renamed Roosevelt Island, and the first residential complex opened in 1975.
Architectural Legacy or A Site for Architectural Speculation

Though relatively small, Roosevelt Island has a distinguished architectural history, including numerous important unbuilt architectural competitions and proposals. Before Johnson and Burgee’s General Development Plan was adopted in 1969, architect and urban planner, Victor Gruen, famously proposed East Island, a radical car-free community of 70,000, with serpentine apartment towers planned along the entire two-mile length of the island. The island has also been the site of several other architectural speculations. For a major housing competition held in 1975, Rem Koolhaas and the Office for Metropolitan Architecture (OMA) proposed two theoretical projects for the island, both of which are featured prominently in his seminal book, Delirious New York. Other entrants of the same competition included Peter Eisenman, Robert A.M. Stern, and O.M. Ungers. As reactions to the failure of modern architecture to address the urban condition, their entries remain significant examples of architects addressing the crisis of the city.

In addition to its prominent legacy of unbuilt proposals, Roosevelt Island has a rich building stock that has been shaped by its elaborate history. This includes an abundance of landmarked structures, including architect James Renwick Jr’s Small Pox Hospital (1856), marking itself as New York City’s only designated landmark ruin. Together with the recently completed Four Freedoms Park by Louis Kahn, and the newly completed and planned buildings for Cornell Tech, the fabric of Roosevelt Island is being, once again, redefined.
NOGUCHI'S PLAYSCAPES:
ART / LANDSCAPE / ARCHITECTURE
in the Expanded Field

Isamu Noguchi (1904-1988) was one of the most important sculptors of his time. He was a protean artist who, in addition to his sculpture, designed and created conceptual projects, landscaped environments, earthworks, gardens, plazas, stage sets, furniture and lighting fixtures.

We will consider his work and thought in the context of his and others ideas on the interaction between play, practice, work & learning. Noguchi was convinced that art and life can and should be an integral whole. Social Design was the key to community and social connection. The dialogue between nature, our selves and a shared experience of wonder was the aim of his art. We will consider these concerns through a close study of Roosevelt Island, its past, present and future, with respect to change & movement of people, of nature, of the city and civic space.

Noguchi’s own history with social play and the unreachable playground of his youth prompted him to look anew at the relationship between the ground and play, our movement in space, and our sense of a journey, discovery and mystery. This experience of nature & culture as a kind of mixing and combining of space and time always brought him back to what he called the “fundaments” of existence - namely, earth and stone, light and air, and the void that permeates all. A key idea in Zen Buddhism is the concept of the void - “That which is form is emptiness and that which is emptiness is form.” Noguchi repeatedly references this paradoxical place in his writings and works. The void encompasses emptiness and form, and form grows out of the void.

“I think of playgrounds as a primer of shapes and functions; simple, mysterious, and evocative; thus educational. The child's world would be a beginning world, fresh and clear.”
In 2011 Cornell Tech won a competition sponsored by the Bloomberg administration to draw engineering and technology schools to New York City by offering space on Roosevelt Island. The Bloomberg administration invited select universities to submit proposals that demonstrated a commitment to innovation in applied sciences, using higher education to create a deep pool of talent for NYC’s tech sector. Cornell Tech is a new collaboration between Cornell University and the Technion in Israel, working together to ignite new forms of innovation in tech education and entrepreneurship. Their new campus is partially built out, with the first buildings completed and occupied this past August, and with full build-out expected by 2043. Cornell Tech students have been temporarily housed at Google in Chelsea for the past few years as they grow the campus culture off site.

Academically, Cornell Tech offers Masters, PhD, and Postdoc degrees and programs. They have research areas in human-computer interaction, social computing, security & privacy, artificial intelligence, data & modeling, and business law. They focus on a studio method for teaching, recognizing that studio culture and peer-to-peer engagement is the hallmark of successful creative education. The campus is (partially) built by private developers who lease back buildings to Cornell Tech. Co-location of start-ups and tech companies within the education facilities is a key aspect of the financial and educational model. While originally promoting a net-zero campus, a campus that would produce as much energy as they use, they have shifted to less ambitious, but still impressive sustainable mission. The Morphosis-designed Bloomberg Center building is net-zero and the Handel-designed new housing tower is the first “Passive House” highrise building. The master plan is by SOM, the landscape is designed by James Corner, Field Operations, and the Bridge, which will be LEED certified, is an entrepreneurial / startup focused building designed by Weiss Manfredi.

Students are selected by both Cornell and the Technion and the faculty are from both institutions. Beyond their academic ambitions for their own students, they have specific outreach to K-12 education as part of their mission, and they are already engaged in community outreach around technology and entrepreneurship.
PROJECT 1: Groundscapes for Movement
Duration: 4 weeks (Sep. 9 to Oct. 4)
Site: adjacent to Roosevelt Island Ferry Landing

Design a new groundscape adjacent to the new ferry terminal along the East River waterfront for a play space and a bike share hub and repair station. This new hub will be one of at least three stations of a bike share network on Roosevelt Island – additional stations are assumed to be at the Roosevelt Island Bridge at the Motorgate Parking Garage and near the Octagon Field at the Community Gardens (see overall island plan). Your design approach to this particular station should be understood as part of a system of bike share stations with other similar public programs.

Materials Research / Casting: Incorporate play and repetition into your materials research by experimenting with castings that capture a form of movement, evolution or growth. Use found materials, experiment with casting methods, or use other techniques to link these castings to your experience of Roosevelt Island. You are making 1:1 full-scale casts – these are not models of something else.

Deliverables 1 – due Wednesday, September 16
Experiential Castings (can be done in pairs)
Track a form of movement, evolution, or growth through a series of castings (a set of 4 smaller castings) or one casting with a similar amount of variation. Size limits: 6” x 6” x 2” deep (maximum size for each individual casting if a set of four) or 12” x 12” x 2” deep (if one casting)

Draw unfolded section(s) of your castings at 1:1 scale (can be done in pairs)
Select a path of movement or a sequence of moments across the castings to draw as a continuous section.

Site Section (each student needs to have their own site section printed out)
Using the site plan and digital models, select and draw a site section to begin your research of scale, thresholds, and edges. Print out on 11”x17” paper for class.
Ferry Landing

Playspace and Bikeshare

Roosevelt Island Ferry Landing

Roosevelt Island Bike Share Locations
Using principles found in your unfolded section(s), develop a new groundscape for play and movement. This hub at the ferry landing occupies an important location on the island, with multiple scales of activities and where multiple scales and systems of infrastructure meet. The site is at the edge of water and land, it is located between the new developments of Cornell Tech to the south and the northern part of the island, it sits on a major cross axis of the island with the Queensborough Bridge spanning above, and it is on the main street that connects tram and ferry landing. It is a site for the convergence of different types of movement – boats, bikes, bodies, others. It is a place for new connections between many different visitors and inhabitants who will experience it at different times, for entirely different reasons, and for different durations. Design a groundscape that will activate, enable, and support these connections.

Required program:
- Play space
- Bike share kiosks for 30 bikes
- Bike repair shop – 1 staff member; 500sf enclosed space
- Public Bathrooms

**Deliverables 2 – due Wednesday, October 4**

**Performative (2.5D) Sections (scale TBD)**
A carefully curated sequence of sections that connect the body, the bike, movement, and surfaces. Your chosen sections should reinforce your concept(s) for the experience(s) of the site. One sectional moment in your sequence is to be intensified through a three-dimensional technique such as a hybrid section-perspective drawing, a hybrid drawing-model, or other approach discussed with your critic. All sections must include people and bicycles to scale.

**Site Plan (scale TBD)**
Using the shared underlay, draw a black and white site plan of your groundscape that includes topographic information in a graphic format of your choosing (topo lines, shadows, etc.). Additionally, include information to locate your performative sectional sequence and your intensified moment.
BIBLIOGRAPHY

On Cultural Landscape
Birnbaum, Charles. The Cultural Landscape Foundation. DC. Website: tclf.org

On Noguchi & Playscapes

Theory of Play

Zen Buddhism and the Void
On Roosevelt Island

References and Links
Cornell Tech
https://tech.cornell.edu/

19th Century Images of the Island from the NYPL Collection
http://digital.nypl.org/mmpco/searchresultsK.cfm?keyword=BLACKWELL%27S+ISLAND

New York Public Library Digital Collections: Collections about New York City.
http://digitalcollections.nypl.org/collections/lane/collections-about-new-york-city

Roosevelt Island Historical Society
http://rihs.us/

Roosevelt Island Operating Corporation
WWW.RIOC.COM

Municipal Archives of the City of New York

Articles
The Rocky History of Roosevelt Island
http://www.politico.com/magazine/story/2015/06/hillary-clinton-roosevelt-island-history-118970

Mapping and Data Visualization
Spatial Information Design Lab, GSAPP http://www.spatialinformationdesignlab.org/projects

Software Support
Lynda.com (Columbia University site license)

Your critics
http://www.normankelley.us/
http://joebmoore.com/
http://marblefairbanks.com/
ARCHITECTURAL DESIGN I/II

This course introduces the student to the complex array of ideas, methods and techniques that form the discipline of architecture. Architectural Design 1 and 2 broaden and deepen the scope of architectural research begun in the major's entry-level classes and adds a variety of cultural, technological and theoretical issues with which students learn to work.

Architectural Design 1 and 2 is a two-semester sequence of design projects which require that each students work at a variety of scales, with a variety of techniques and in a variety of research situations. Architectural issues include the interpretation of the body in space, the shifting conditions of scale, light, and texture, the nature and complexity of a site or a program and the role of structure, materials and construction. At the same time, the projects in Design 1 and 2 are purposefully embedded in the cultural and social fabric that shapes, and is shaped by, the forms and processes of architectural production. Projects investigate the connections between architecture and other disciplines familiar to the liberal arts students. The projects also refine the students' knowledge of the designer's tools – models, drawings, digital images, etc. – that join, often in unexpected ways, the mind, the hand, and the eye. Readings, lectures and workshops complement these tools. Finally, and perhaps most important, the course emphasizes the examination of the process of design as well as its outcome.

STUDENT LEARNING OBJECTIVES

Students in Architectural Design 1 & 2 should be able, at an advanced level, to:

1. Visually communicate architectural concepts and design intent using discipline-specific techniques including:
   - orthographic projections (plans, elevations, sections),
   - paraline projections (axonometrics, isometrics),
   - physical models using various techniques and materials,
   - multiple media and/or combined representational strategies
2. Verbally communicate architectural research methods and spatial concepts
3. Demonstrate an understanding of precedent and site analysis
4. Demonstrate an understanding of design method as a step-by-step, iterative and incremental process of research, synthesis and feedback
5. Demonstrate an understanding of design thinking as responsive to and shaper of social and cultural context
6. Demonstrate the ability to work independently and collaboratively
7. Demonstrate an understanding of the historical and theoretical contexts for architectural representational conventions
8. Utilize both analog and digital techniques in the design process
9. Demonstrate an understanding of program, use and activity
10. Demonstrate an understanding of material and fabrication
11. Utilize a range of analog and digital techniques in the design process

CONTACT INFORMATION

Karen Fairbanks:
kfairban@barnard.edu 500N The Diana Office Hours M 2-3:30; W 3-4:30 (sign up online at calendly.com/kfairbanks/)

Joeb Moore:
jmoore@barnard.edu 500H The Diana Office Hours M/W as needed (make appointment with faculty)

Carrie Norman:
carrie.norman@columbia.edu 500H The Diana Office Hours M/W as needed (make appointment with faculty)

Teaching Assistants:
Fiona Ho: fiona.ho@columbia.edu
Ivy Wang: xw2452@columbia.edu
STUDIO PROCEDURES
This course is taught by the studio method – an iterative process that requires dialog, design production, and risk taking by the student to explore ideas in the form of a variety of media. The Studio will be divided into small, individual sections, each led by a Studio Critic. The core method of instruction is that of ‘desk crits’, a one-to-one dialogue at the desk between the student and the Critic. At the desk crit, previous design work is reviewed and discussed and the student and critic formulate the next steps in the process. Desk crits are supplemented by Interim Reviews, or ‘Pin-ups’, where all students in the Section (sometimes teamed up with another Section) present their design ideas for group critique and discussion. The culmination of each project is the Final Review in which students present their work for public evaluation by a group of Studio Critics and Visiting Critics.

Students will remain in the same Studio Section, at the same desk, for the semester. At the midpoint of each semester, critics will shift sections, so by the end of the academic year each student will have been exposed to multiple approaches to design methods. Teaching Assistants will be conducting workshops focusing on techniques and methods relevant to ongoing projects.

You are encouraged to work in the studio and to take advantage of the shared learning environment to discuss your work with your peers.

ATTENDANCE
Attendance is mandatory at all scheduled classes, field trips, and reviews. Studio is held Monday and Wednesday beginning promptly at 9:00 AM. Any student arriving after 9:20 AM will be considered late and anyone that arrives after 10:00 AM will be marked absent.

Absences due to acute illness, a personal crisis (e.g. a death in the family), religious observance, or for other reasons of comparable gravity may be excused. In all such cases, students must promptly email their instructor to communicate the reason for their absence and to arrange an opportunity to review any important information they may have missed.

Students who know they will miss a scheduled class due to religious holidays should email their instructor during the first week of classes with a list of dates for their anticipated absences.

Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Three non-consecutive absences 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 be considered grounds for failing the course.

GRADING
Each Studio Project will be graded with a letter grade and a written evaluation. Your work will be evaluated by the following criteria: (1) idea/concept; (2) conceptual development and design process; (3) final execution. Project #1 will count for 40% of your final grade and Project #2 will count for 60% of your final grade. Sketchbooks will be reviewed periodically by your critic and may be required for grading. The instructors recognize learning and improvement as important factors in determining your final grade.

Students are required to present their work in all Interim and Final Reviews. Failure to do so will reduce the grade of the exercise by a minimum of one letter grade (e.g. B to C). Project grades will be based on the work you present at your Final Review. Work not presented at the designated time will not be reviewed at a later date. Required work that was not completed at the Final Review must be completed in time for grading to receive a passing grade. Additional work completed after the Final Review and before grading will not be considered at the grading session unless otherwise stated by the Studio Critics. NO INCOMPLETES will be given at the end of the course except for situations of gravity that have been cleared with the appropriate Deans, Advisers, and Faculty Members.
SECURITY
After the first week of classes, students will be granted 24-hour access to the studio and DAL through your school ID. It is crucial that the doors to these spaces remain closed and locked at all times for your personal safety and for the security of your belongings. Please do not prop open the door and do not leave any valuables unattended at your desk. The studios and the DAL are open to all students in approved courses; please respect other critics and students that are using the space. Barnard and Columbia Security officers do periodically check the studio but security is a responsibility that we all share; please help us maintain a safe and productive environment.

If your personal belongings are stolen (or go missing) please notify your instructor and Barnard Public Safety (for rooms in the Diana Center) or Columbia Public Safety (for 116 Lewisohn).

STUDIO WORK PRACTICES
General studio rules:
• You must provide your own lock for the locker.
• The studio must remain locked at all times.
• Use the spray hood in the model building room for spray paint or fixative.
• Use headphones for listening to music.
• You are responsible for keeping your desk and your storage area clean and organized. If you are use an empty desk adjacent to your assigned seat, it is also your responsibility to keep this area free of debris.
• 100% of the work surface of your desk space should be covered with 3-ply chipboard or vinyl board cover. Do not cut, carve, glue or otherwise destroy the plywood desktop.
• Please help us recycle and reuse extra materials by donating anything you don’t need to our recycling locations in the studios.

PREREQUISITES
Architectural Representation: Abstraction and Architectural Representation: Perception are both prerequisites for this course. It is recommended that the lecture course, Perceptions of Architecture is completed before enrolling in this class. Priority for this course is given to Architecture Majors. All students accepted into the class must present their past studio work to their critic during the first week(s) of the semester. This can be as a digital or print portfolio or collection of images. If digital, all images should be in one PDF. If print, then the collection is to be clipped together and not larger than 11x17. In all cases, it should be a (highly) edited and organized collection of images that document the work you have done to date in preparation for this course.

MATERIALS
No books are required for this course. Readings will be available on Canvas. Materials for drawings and models will be required and can be purchased locally or online. Please see the Architecture Department website for some supply stores: https://architecture.barnard.edu/node/59931

DISABILITIES
Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to register in advance with the Barnard College Office of Disability Services (ODS) in 8 Milbank or the Columbia College Disability Services in Suite 108A, Wien Hall

WELLNESS
It is important for undergraduates to recognize and identify the different pressures, burdens, and stressors you may be facing, whether personal, emotional, physical, financial, mental, or academic. We as a community urge you to make yourself—your own health, sanity, and wellness—your priority throughout this term and your career here. Sleep, exercise, and eating well can all be a part of a healthy regimen to cope with stress. Resources exist to support you in several sectors of your life, and we encourage you to make use of them. Should you have any questions about navigating these resources, please visit these sites: http://barnard.edu/primarycare, http://barnard.edu/counseling, http://barnard.edu/wellwoman/about, http://health.columbia.edu/.
ACADEMIC INTEGRITY
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.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative
scholarship requires the study of other scholars’ work, the free discussion of such work, and the explicit acknowledge-
ment of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources,
opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others’ ideas in all of
your research papers and projects; you must be scrupulously honest when taking your examinations; you must always
submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines
our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate
being asked to leave Columbia University.

It is your responsibility to fully understand what constitutes a violation of the honor code. Below are links to the Barnard
and Columbia Colleges honor codes along with pages that summarize what the colleges consider to be academic dis-
honesty.

Barnard:
http://barnard.edu/dos/honorcode
https://barnard.edu/honor-code/faq

Columbia:
https://www.college.columbia.edu/honorcode
http://www.college.columbia.edu/academics/academicdishonesty

If an instructor believes you to have acted dishonestly, you will be referred to the formal process of Dean’s Discipline.
Overseen by Student Conduct and Community Standards, the Dean’s Discipline process is an educational one that de-
termines your responsibility using the principle of “preponderance of evidence.” If found responsible, and depending on
the nature of the dishonesty and whether or not you have a disciplinary record, you could face one of several sanctions.

Parents and guardians may be informed, faculty committees awarding honors will be notified, and the case may remain
on your permanent record meaning that employers and graduate schools may also be informed. These sanctions are in
addition to whatever determination the instructor makes on how your final grade in the class will be affected.
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<th>Week</th>
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<th>Class Introduction</th>
<th>Field Trip Notes and TA Workshops (subject to change)</th>
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<td>Wed 09/06/17</td>
<td>Class Introduction: Project 1; Groundscapes for Movement</td>
<td>Roosevelt Island and Noguchi Museum Field Trip 11am-1pm talk at Noguchi Museum, 1pm-3pm tour Roosevelt Island</td>
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<td>Workflow: Rhino to Illustrator</td>
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<td>Mon 11/13/17</td>
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<td>Wed 11/15/17</td>
<td>Intro Rhino 2</td>
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<td>Mon 11/27/17</td>
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<td>Wed 11/28/17</td>
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<td>14</td>
<td>Mon 12/04/17</td>
<td>100% Drawings - Tiled and/or Small Format Drawings due at 9am</td>
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<td>Project 2 Final Review</td>
<td>Reading Day - no class - group grading by faculty</td>
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