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.

Joseph Grima, *Adhocracy*

**Course Description: Design is dead, long live design!**

This course will argue for the apparent change of previous paradigms and modes of design based on individual authorship and *Fordist* mass production—strictly motivated by an economical drive. It will investigate the many ways in which design is alive blurring disciplinary boundaries and spreading to collective and inclusive modes of production (and consumption). Design will be approached as an open system, as a set of protocols, processes, frameworks, as infrastructure, but also in the form of objects. Design would be the “active form” as would argue Keller Easterling, or as an “inevitable political activity” as suggested by Joseph Grima.

Design (an architecture) 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.

Design will be explored as capacity more than an end-product or a genius-creation. We will search for both subjectivity and objectivity, for “multi” rather than “single.” We will intersect case studies with formal design disciplines and 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 design 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, complemented by short presentations, argumentative discussions, design projects and field trips.

This course for non-majors (in architecture) approach 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 disciplines or past experiences, as well as the case studies and the city of New York.

**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 with images) a cogent position on the design of a project, or system
4. Be familiar with various designers, design institutions, and design practices in New York City

**Format and Requirements**

The course will be an active forum for short presentations, 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, field trips or guest talks. The class requires your active engagement and participation in the discussions and the production of work.

Students arranged in groups will be asked to make one presentation of a design object/piece/project, one presentation for the whole class. We’ll do three design projects that will be develop through in-class workshops, although it will be required for you to work on it after class. For each project you will receive a separate brief. It is of extreme importance to follow the online 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: micro-size, body-size, building-size, urban-size, regional-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 scales of design intersected with various themes.

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.

**Workshops for Projects**

During the semester we’ll make three workshops, this is, active design development work, in class, to help make the projects. The projects will be: Calendar, Wearable Device and Hyper-Urban Device.

**“Scale of Design” Presentation**

In groups of three, students will make a “scale of design” presentation. A separate brief will be given for the presentation guidelines.

**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. Readings will be made available through Courseworks.
Evaluations

Student will be evaluated on their own capacity to fulfill the course goals, not only requirements. Working in a design 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 an active 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.

“Scale of Design” Group Presentation 20%
Workshop 1 - Calendar 10%
Workshop 1 - Wearable Device 30%
Workshop 2 - Hyper-Urban Device 30%
Attendance 5%
Spreadsheet 5%
Total 100%

Absences and Incomplete 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. Incomplete 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 / Field Trips

We'll do a series of field trips 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, a LIVE SCHEDULE will be kept in this Google Docs, you need to keep track of it weekly.

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

WEEK 1 - INTRO

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<tr>
<td>Wednesday</td>
<td>September 7</td>
<td>Course Introduction / Readings</td>
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<tr>
<td>Friday</td>
<td>September 9</td>
<td>No-Class Meeting (Class list information)</td>
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Required Reading(s):

Suggested Additional Readings:

WEEK 2 - SCALES, DISCIPLINES & THEMES

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<th>Readings</th>
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<tr>
<td>Friday</td>
<td>September 16</td>
<td>In-Class Readings Discussion <em><strong>Class meet 2:25-4:00pm</strong></em> Best Made and Re-Made</td>
<td><a href="http://www.harvarddesignmagazine.org/issues/5/whatever-happened-to-total-design">http://www.harvarddesignmagazine.org/issues/5/whatever-happened-to-total-design</a></td>
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WEEK 3 - WORKSHOP - CALENDAR

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<tbody>
<tr>
<td>Wednesday</td>
<td>September 21</td>
<td>In-Class Workshop with Rana Aksoy (TA)</td>
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<tr>
<td>Friday</td>
<td>September 23</td>
<td>In-Class ONLINE Calendar Presentation</td>
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WEEK 4 - MICRO

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<th>Day</th>
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<tr>
<td>Wednesday</td>
<td>September 28</td>
<td>Presentation Group MICRO including Readings</td>
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<tr>
<td>Friday</td>
<td>September 30</td>
<td>Class discussion / Workshop / Field-trip / Guest Visit TBD</td>
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WEEK 5 - HAND

Suggested Additional Readings:

Wednesday October 5
Presentation Group HAND including Readings

Friday October 7
Class discussion / Workshop / Field-trip / Guest Visit TBD

WEEK 6 - BODY(IES)

Suggested Additional Readings:

Wednesday October 12
Presentation Group BODY(IES) including Readings

Friday October 14
Class discussion / Workshop / Field-trip / Guest Visit TBD

WEEK 7 - BUILDING
Required Reading(s): - Mark Wigley, “Network Fever,” in Grey Room 4 (Summer 2001): 82-122. (C)

Suggested Additional Readings:
- Bernard Tschumi “Questions of Space” in Architecture and Disjunction (Cambridge: MIT Press) (C)
- Michael Sorkin, “Starchitects are putting lipstick on a rush(er) of enormous pigs” in The Architectural Review, accessed August 5, 2015. (C)

Wednesday October 19
Presentation Group BUILDING including Readings

Friday October 21
WEARABLE Project begins

WEEK 8 - WORKSHOP - WEARABLE

Suggested Additional Readings:

Wednesday October 26
Wearable Workshop

Friday October 28
Wearable Presentation

WEEK 9 - URBAN
Required Reading(s): - Rem Koolhaas, “Introduction” to Delirious New York: A Retroactive Manifesto for Manhattan

Suggested Additional Readings:
- Urban Omnibus, “Under-Development: Reclaiming 700 Miles of Public Space” in www.urbanomnibus.net accused August 19th, 2015. (C)

Wednesday November 2
Presentation Group URBAN including Readings

Friday November 4
Class discussion / Workshop / Field-trip / Guest Visit TBD
WEEK 10 - REGIONAL
Required Reading(s):
- Martha Rosler, Culture Class: Art, Creativity, Urbanism, Part I, e-flux journal #64 (WL)

Suggested Additional Readings:
- Martha Rosler, Culture Class: Creativity and Its Discontents, Part II, e-flux journal #64 (WL)
- Interboro Partners et.al. “Living with the Bay: A Comprehensive Regional Resiliency Plan Nassau County’s South Shore” in Rebuild by Design. (C) and
  http://www.rebuildbydesign.org/project/interboro-team-final-proposal/

Wednesday November 9  Presentation Group REGIONAL including Readings
Friday November 11 Class discussion / Workshop / Field-trip / Guest Visit TBD

WEEK 11 - GLOBAL
Required Reading(s):

Suggested Additional Readings:

Wednesday November 16  Presentation Group GLOBAL including Readings
Friday November 18 Class discussion / Workshop / Field-trip / Guest Visit TBD

WEEK 12
Wednesday November 23  Class TBD
Friday November 25 Thanksgiving Holiday Break

WEEK 13
Required Reading(s):

Suggested Additional Readings:

Wednesday November 30  Class discussion / Workshop / Field-trip / Guest Visit TBD
Friday December 2  Class discussion / Workshop / Field-trip / Guest Visit TBD

WEEK 14
Wednesday December 7  In-Class Workshop
Friday December 9  Final Presentation
Bibliography

Assigned and Additional Reference

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: Strelka 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, “Whatever Happened to Total Design” in Harvard Design Magazine Issue 5. (C / WL)

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


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


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


