Course Description: Shifting Paradigms and Scales of Design

This course will argue for the apparent change of previous paradigms and modes of design based on individual authorship and mass production—strictly motivated by an economical drive, and will investigate the many ways in which design is alive blurring disciplinary boundaries, creating inclusive modes of production (and consumption), and engaged with the urgent political, social and cultural issues of our time. Design will be approached primarily as scale, as well as system, as a set of protocols, processes, frameworks, as infrastructure, but also in the form of objects. Design will be understood as the “active form” as would argue Keller Easterling, or as an “inevitable political activity” as suggested by Joseph Grima.

Design is a key component of our natural and built environment in many ways. Design is the product of a larger cultural apparatus, a discipline, and the many forces that actively shape it. It creates a wide mode of social forms of engagement and it is in simultaneous dialogue with 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, materially and conceptually.

Design will be explored as capacity more than as the end-product of a genius-creator. We will search for subjectivity and objectivity, and for “multi” rather than “single.” We will intersect case study-projects with formal design disciplines and themes including: system, critique, race, politics, sustainability, market, activism, technology, 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 its fault lines. The course will take the form of an active research course, complemented by existing projects’ research and a publication, argumentative discussions, hands-on design projects, guest speakers and field trips.

This introductory course 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 student’s past experiences and expectations, as well as the context of the city of New York.
Student Learning Objectives

Students who participate fully in the course will:

1. Develop a basic understanding in a range of formal design disciplines
2. Develop a basic understanding in the design process as a collaborative endeavor
3. Be able to articulate (orally and with images) a cogent position on a design project
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 presentations, debate and design projects. Class will be mostly divided in two activities. The first part of class will be for presentations and debates, and the second will be for in-class workshops, field trips or guest talks. The class requires your active engagement and participation in the discussions and the design projects.

Students arranged in groups of three will be asked to make a research of scales of design and present it in a booklet format. We’ll also do three design projects that will be develop through in-class workshops, although it will be required for you to work on them 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.

Workshops for Projects

During the semester we’ll make various workshops, this is, active design projects, in and out of class time, requiring your strong commitment. The projects will be: Time Device, Wearable Device and Spatial Device. Separate briefs will be given for each project. Students will work in groups of three.

“Scales of Design” Booklet

In groups of three, students will make a “scale of design” booklet. The booklet will contain the research and examples of the selected scale of design (one per group, see list in next column), producing one of seven parts of a series each. Specific content of booklet will be given in a separate list.

Readings

The readings are an essential component of the course, since they will give context to the design projects. It's mandatory that they are completed before each class in order to have a productive discussion in class. It is desired 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 Canvas online. Students will prepare a 1-2 sentence long description of the required reading’s argument for each class. It will be uploaded to Canvas.

Talks / Field Trips

We’ll do a series of field trips as well as host guest lecturers to complement our discussions of the projects. These are included in the schedule and/or will be announce as we get closer to them. They are mandatory and a critical component of the class, as it provides the space to visit and learn from current practices or events in the city.

Evaluations

Student will be evaluated on their own capacity to fulfill the course goals, not only their requirements. Working in a design field goes beyond completing the requirements, it implies engaging with the given material and a passion to accomplish design work. Students need to develop their critical thinking skills, analytical comprehension, and rigor in the process of making and designing the projects. These projects 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.

<table>
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<tr>
<th>&quot;Scale of Design&quot; Booklet</th>
<th>25% (10% midterm, 15% final)</th>
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<tbody>
<tr>
<td>PROJECT 1 - Time Device</td>
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<td>PROJECT 2 - Wearable Device</td>
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<td>PROJECT 3 - Spatial Device</td>
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<td>Readings / Class Discussions</td>
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<td><strong>Total</strong></td>
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The class have various goals. First, to expose students to basic knowledge and skills related to various fields of design and the larger visual culture associated with them. 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, tridimensional 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.
**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+). Incomplete will only be considered under extreme or unavoidable circumstances only.

**Honor Code / Academic Integrity Statements**

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 acknowledgement 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 cultural intelligence, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

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 dishonesty.

**Class Schedule**

*Schedule is subject to change depending on the class progress and guests availability, if needed, changes will be confirmed in class.

(C) Courseworks, (WL) Web Link, (EJ) Electronic Journal (eB) eBook. **Field Trips or Guest Speakers.**

**WEEK 1 - SEPTEMBER 8**

**INTRODUCTION**

Course Introduction (Class list in formation)

- Beatriz Cololina, Mark Wigley, “The Mirror of Design.” In are we human?: Zürich: Lars Müller Publishers, 2016, 9-21. (C)

**Suggested Readings:**


**WEEK 2 - SEPTEMBER 15**

**SCALES, DISCIPLINES & THEMES - BOOKLET ASSIGNED + WORKSHOP**

Scales, Disciplines and Themes presentation / Scales of Design Booklet Assigned and Workshop

***Adam Greenfield 1:00pm in Ware Lounge, Avery Hall, GSAPP, Columbia University ***OPTIONAL

- Mark Wigley. “Whatever Happened to Total Design.” In Harvard Design Magazine. (C) (WL)

**Required Readings:**


**Suggested Readings:**


**WEEK 3 - SEPTEMBER 22**

**DESIGN AND TECHNOLOGY - PROJECT 1 TIME DEVICE ASSIGNED - WORKSHOP - FIELD TRIP**

In-Class Discussion - PROJECT 1-Time Device Assigned - Workshop - Field Trip: Brain Index, Manhattanville
Required Readings:
- Mark Wigley. “Network Fever.” In Grey Room 4 (Summer 2001): 82-122. (C)

Suggested Readings:
- Martha Rosler, Culture Class: Art, Creativity, Urbanism, Part I, e-flux #21 (WL)

WEEK 4 - SEPTEMBER 29
DESIGN AND CULTURE - FIELD TRIP
In-Class Discussion + Field Trip: Storefront for Art and Architecture

WEEK 5 - OCTOBER 6
PROJECT 1 DUE - REVIEW + FIELD TRIP
PROJECT 1 Review + Field Trip: Items: Is Fashion Modern? at MoMA

WEEK 6 - OCTOBER 13
WORKSHOP SCALES OF DESIGN BOOKLET (S/D/B)
In-Class Workshop with T.A., test printing, preparing Midterm for Scales of Design booklet

WEEK 7 - OCTOBER 20
MIDTERM S/D/B - GUEST SPEAKER - PROJECT 2 WEARABLE DEVICE ASSIGNED
“Scales of Design booklet” Midterm Presentations + Guest Speaker TBD / PROJECT 2–Wearable Device Assigned

WEEK 8 - OCTOBER 27
DESIGN AND SCIENCE - GUEST SPEAKER
In-Class Discussion + Guest Speaker: Dan Taeyoung
- Reinhold Martin. “Risk: Excerpts from the Environmental Division of Labor.” In The Avery Review, Issue 16 (May 2016) (C)
- Adrian Lahoud. “Scale as Problem, Architecture as Trap.” In Climates: Architecture and the Planetary Imaginary New York: Columbia Books on Architecture and the City, 2016, 111-118. (C)
- Frederick Kiesler, “On Correalism” in Architectural Record, (September 1939). (C)

WEEK 9 - NOVEMBER 3
DESIGN MATTER(S) - WORKSHOP
In-Class Discussion + Project 2 Wearable Device Workshop
- Leonardo Bonanni. “By a long sea and a long land carriage: unraveling the reach of product design.” In Thresholds No. 36 (2009): 29-35. (C)

WEEK 10 - NOVEMBER 10
PROJECT 2 DUE - PRESENTATIONS AT GSAPP INCUBATOR
Project 2 Review / Field Trip–Presentations: GSAPP Incubator at NEW INC (various guests)
PROJECT 3–Spatial Device Assigned

WEEK 11 - NOVEMBER 17
DESIGN AS INSTRUMENT - GUEST SPEAKER + WORKSHOP
In-Class Discussion + Guest Speaker: Juan Saldarriaga, Center For Spatial Research
- Reinier de Graaf. “Architecture is now a tool of capital, complicit in a purpose antithetical to its social mission.” In The Architectural Review, (April 2015). (C)

WEEK 12 - NOVEMBER 24
THANKSGIVING HOLIDAY BREAK (NO CLASS)

WEEK 13 - DECEMBER 1
SCALES OF DESIGN BOOKLET DUE - WORKSHOP
In-Class Workshop finalizing PROJECT 3–Spatial Device

WEEK 14 - DECEMBER 8
FINAL PRESENTATION PROJECT 3
Location and time TBD.
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<th>Week</th>
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<th>Project 2 Wearable Device</th>
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**PROJECT’S SCHEDULE**
**Micro Scale Support Readings:**

**Body Scale Support Readings:**

**Group Scale Support Readings:**
- Hans Hollein, "Everything is Architecture." In *Bau* magazine, 1/2 1968. (C)

**Building Scale Support Readings:**
- Michael Sorkin. "Starchitects are putting lipstick on a rush(er) of enormous pigs." In *The Architectural Review*, accessed August 5, 2015. (C)

**Urban Scale Support Readings:**

**Regional Scale Support Readings:**
- Interboro Partners et.al. "Living with the Bay: A Comprehensive Regional Resiliency Plan Nassau County's South Shore" in *Rebuild by Design*.

**Global Scale Support Readings:**

**Reference Readings:**
- The Funambulist magazine.