

B+C | A

Barnard and Columbia Architecture

Barnard and Columbia Colleges Architecture Department

Instructor: [Marcelo López-Dinardi](#)

Term / Course: Fall 2017 / ARCH UN1010 Design Futures: New York City - Section 001

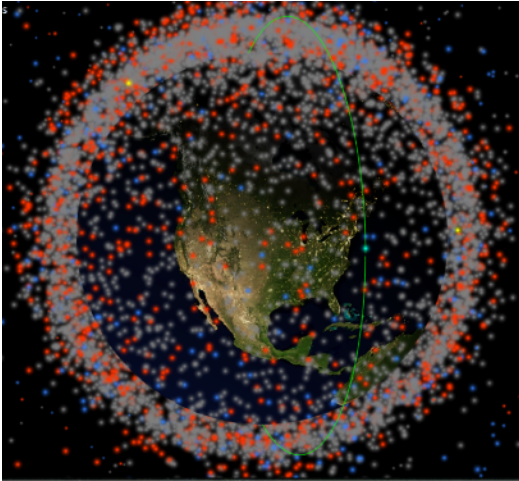
Hours / Room: F 2:40-5:25 pm* (*Some Fridays 1:10-5:25pm) / 308 Diana Center, Barnard

Office Hours: Diana Center 500H by appointment

E-mail: mlopez@barnard.edu

TA: TBD

Prerequisites: [Attend First Class](#)



EXPLORER 22 (in green), Satellites Orbiting Earth (red)



Carmel Place, Micro-Units, nARCHITECTS



WiFi Chip, Broadcom

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: 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.

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.

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.

SCALES OF DESIGN
 MICRO, BODY, GROUP, BUILDING, URBAN, REGIONAL, GLOBAL

DESIGN THEMES
 OPEN SYSTEM
 CRITIQUE
 PROTOCOL / POLICY
 FABRICATION
 DIGITAL-ENVIRONMENTS / VR
 POLITICS
 VIOLENCE
 MARKET VALUE
 ACTIVISM
 INTERACTION
 RESEARCH
 AUTHORSHIP
 HEALTH
 RACE
 BUILDINGS
 LAND & GEOGRAPHY
 DISPLAY / EXHIBITION
 TIME MANAGEMENT
 ECONOMY & FINANCE
 SCIENCE
 BIOLOGY
 SPATIAL PRACTICES
 FUNCTION
 SUSTAINABILITY
 CULTURE
 TECHNOLOGY

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.

"Scale of Design" Booklet	25% (10% midterm, 15% final)
PROJECT 1 - Time Device	20%
PROJECT 2 - Wearable Device	20%
PROJECT 3 - Spatial Device	20%
Readings / Class Discussions	15%
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+). 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 intellectual culture, 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

Required Readings:

Suggested Readings:

INTRODUCTION

Course Introduction (Class list in formation)

- Paola Antonelli, "All Together Now!" In *Design and the Elastic Mind*. New York: MoMA, 2008, 14-27, 150-185. (C)
- Beatriz Colomina, Mark Wigley. "The Mirror of Design." In *are we human?*. Zürich: Lars Müller Publishers, 2016, 9-21. (C)
- Paola Antonelli. "Design and The Elastic Mind." In *Design and the Elastic Mind*. New York: MoMA, 2008, 14-27. (C)

WEEK 2 - SEPTEMBER 15

Required Readings:

Suggested Readings:

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

- Arjun Appadurai. "How Histories Make Geographies." In *The Future as Cultural Artifact*. New York: Verso, 2013, 61-69. (C)
- Mark Wigley. "**Whatever Happened to Total Design.**" In *Harvard Design Magazine*. (C) (WL)
- Keller Easterling. *The Action is the Form: Victor Hugo's TED's Talk*. Moscow: Strelka Press, 2012. (eB)
- Arjun Appadurai. "Disjuncture and Difference in the Global Cultural Economy." In *Modernity At large: Cultural Dimensions of Globalization*. Minnesota: University of Minnesota Press, 1996, 27-47. (C)

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**

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 determines 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.

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.

Wellness Statement

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/>.

Required Readings: - Adam Greenfield. "Radical Technologies." In *Radical Technologies: The Design of Everyday Life*. New York: Verso Books, 2017, 273-299.
 - 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)
Suggested Readings: - Mark Wigley. "Network Fever." In *Grey Room 4* (Summer 2001): 82-122. (C)
 - Laura Kurgan, "Introduction." In *Close Up At A Distance: Mapping, Technology and Politics*. New York, Zone Books, 2013, 1-18. (C)
 - Charles Jencks. "The Ad Hoc Revolution." In *Adhocism: The Case For Improvisation*. Cambridge: MIT Press 2013, 88-101. (C)

WEEK 4 - SEPTEMBER 29

DESIGN AND CULTURE - FIELD TRIP

In-Class Discussion + **Field Trip: Storefront for Art and Architecture**
Required Readings: - Martha Rosler, Culture Class: Art, Creativity, Urbanism, **Part I**, *e-flux* #21 (WL)
 - Arjun Appadurai. "The Social Life of Design." In *The Future as Cultural Artifact*. New York: Verso, 2013, 253-267.
Suggested Readings: - Jonathan Crary. "Chapter One" in *24/7: Late Capitalism and the Ends of Sleep*. New York: Verso, 2013, 1-28. (C)
 - Martha Rosler, Culture Class: **Part II** and **Part III**, *e-flux* #23, #25 (WL)
 - Evgeny Morozov. "Smart Gadgets, Dumb Humans." In *To Save Everything Click Here: The Folly of Technological Solutionism*. New York: Public Affairs, 2013, 318-352.
 - Charles Jencks. "Consumer Democracy." In *Adhocism: The Case For Improvisation*. Cambridge: MIT Press 2013, 54-70. (C)

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**
Required Readings: - 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)
Suggested Readings: - 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
Required Readings: - Neeraj Bhatia. "**Environment as Politics**." In *Places Journal* (April 2017). (WL)
 - Leonardo Bonanni. "By a long sea and a long land carriage: unraveling the reach of product design." In *Thresholds* No. 36 (2009): 28-35. (C)
Suggested Readings: - Eds, The Avery Review, "**And Now: Architecture Against a Developer Presidency**" in *The Avery Review*, Issue 21, January 2017. (WL)
 - Who Builds Your Architecture: A Critical Field Guide, by WBYA? (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**
Required Readings: - Markus Miessen. "Crossbenching." In *Crossbenching: Towards Participation as Critical Spatial Practice*. Berlin: Sternberg Press, 2016, 27-91. (C)
 - 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)
Suggested Readings: - Bryony Roberts. "**Looking for the Outside: 'How is Architecture Political?'**" in *The Avery Review*, Issue 5, February 2015. (WL)

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.

PROJECT'S SCHEDULE

	Scales of Design Booklet	Project 1 Time Device	Project 2 Wearable Device	Project 3 Spatial Device	Field Trips or Guest Speakers
WEEK 1 - September 8					
WEEK 2 - September 15	assigned				
WEEK 3 - September 22		assigned			Field Trip Brain Index
WEEK 4 - September 29					Field Trip Storefront Art/Arch
WEEK 5 - October 6		due			Field Trip MoMA
WEEK 6 - October 13					
WEEK 7 - October 20	midterm		assigned		
WEEK 8 - October 27					Guest Speaker Dan Taeyoung
WEEK 9 - November 3					
WEEK 10 - November 10			due	assigned	Field Trip GSAPP Incubator
WEEK 11 - November 17					Guest Speaker Juan Saldarriaga
WEEK 12 - November 24					
WEEK 13 - December 1	due				
WEEK 14 - December 8				due	

Bibliography

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

MICRO SCALE Support Readings:

- Ted Sargent. "Nanotechnology: Design in the Quantum Vernacular." In *Design and the Elastic Mind*. MoMA: New York, 2008, 80-119. (C)
- Navneet Alang, "[Turns Out Algorithms Are Racist](#)" *New Republic*, Accessed online August 30, 2017

BODY SCALE Support Readings:

- Michel Foucault. "Nine, 14 March 1979." In *The Birth of Biopolitics: Lectures at the Collège De France 1978-1979*. New York: Palgrave Mcmillan, 2008, 215-237.
- Michel Foucault. "Docile Bodies." In *The Foucault Reader*. New York: Vintage, 2010, 179-187. Originally from *Discipline and Punish*, 1977. (C)
- Michel Foucault. "What Is an Author." In *The Foucault Reader*. New York: Vintage, 2010, 101-120. (text originally from 1979. (C)

GROUP SCALE Support Readings:

- Karl Marx, *Capital*, Vol.1, trans. Ben Fowkes (New York: Penguin, 1976), Chap. 1, Sect. 3, "The Value-Form, or Exchange-Value," 138-162. (C)
- 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)
- Robin Evans. *Translations From Drawing to Buildings and Other Essays*. London: Architectural Association Publications, 1997. (C)

URBAN SCALE Support Readings:

- Rem Koolhaas. "Introduction." In *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: Monacelli Press, 1978.
- David Harvey. "The Creation of the Urban Commons." In *Rebel Cities: From the Right to the City to the Urban Revolution*. New York: Verso, 2012, 67-88.
- Urban Omnibus, "Under-Development: Reclaiming 700 Miles of Public Space." In www.urbanomnibus.net accessed August 19th, 2015. (C)

REGIONAL SCALE Support Readings:

- Laura Kurgan, "Introduction." In *Close Up At A Distance: Mapping, Technology and Politics*. New York, Zone Books, 2013, 1-18. (C)
- 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:

- Saskia Sassen. "The Global City: The Denationalization of Public Space." In *The Pragmatist Imagination: Thinking About 'Things in the Making*. New York: Princeton Architectural Press, 2000, 254-26.
- "Overview." In *The Global City*. New York: Princeton University Press, 1997, 3-15. (C)
- Keller Easterling. "Broadband." In *Extrastatecraft: The Power of Infrastructure Space*. New York: Verso, 2014, 95-136.

REFERENCE Readings:

- Jean Baudrillard. "The Ecstasy of Communication." In *The Ecstasy of Communication*. Los Angeles: Semiotext(e), 19-30. (C)
- Jonathan Crary. "Chapter One." In *24/7: Late Capitalism and the Ends of Sleep*. New York: Verso, 2013, 1-28. (C)
- Michel de Certeau, *The Practice of Everyday Life*, (University of California Press: Berkeley and Los Angeles, 1984)
- Joseph Grima, *A Brief History of Adhocracy*, in [Adhocracy Reader](#), Istanbul Design Biennial, 2012. Pp. 27-44 on booklet (Pages 31-49 on digital ISSUU page) (EJ)
- Charles Jencks. "Mechanical, Natural and Critical Evolution." In *Adhocism: The Case For Improvisation*. Cambridge: MIT Press 2013, 38-53.
- Marshal McLuhan. "The Medium is the Message." In *Understanding Media: The Extensions of Man*. Cambridge, MA: MIT Press, 1964, 7-21 (Edition 1994). (C)
- Nick Srnicek and Alex Williams. "The Future Isn't Working," "Post-Work Imaginaries." In *Inventing the Future: Postcapitalism and a World Without Work*. London/New York: Verso, 2015, 85-128.
- Bernard Tschumi. "Questions of Space." In *Architecture and Disjunction*. Cambridge: MIT Press, 1997. (C)
- *The Funambulist* magazine.