INTRODUCTION. Architecture is a mediation between experience and thought; the body and consciousness. Architecture gathers social bodies and collective consciousness within its spaces. It creates places for individual living and group encounters. The process of creating architecture doesn’t necessarily begin by considering what the resulting experience will be. Sometimes it does. However the experience of a place created by architecture can be unpredictable. Or can be predicted for certain ideal moments - those few moments envisioned by the architect prior to the definition of a new building, city or landscape. Our studio sequence will begin with the body and space. Through experimentation and analysis we will propose site specific responses to the material and immaterial (social, political) properties of the urban environment.

PROJECTS for this course will explore a set of fundamental conditions that contribute to a definition of architecture. Through engagement and participation in the studio process students will be expected to:

VISUALLY communicate architectural concepts and design intent using discipline-specific techniques including:
- orthographic projections (plans, elevations, sections)
- paraline drawings (axonometric, isometric)
- physical models with various methods and materials
- multiple media and/or combined representational strategies

VERBALLY communicate architectural research methods and spatial concepts.

DEMONSTRATE an understanding of precedent and site analysis.

UNDERSTAND that the design method is a step-by-step, iterative and incremental process of research, synthesis and feedback.

ENGAGE in design thinking as responsive to social and cultural context.

DEVELOP the ability to work independently and collaboratively.

Q. What are the boundaries of design?
A. What are the boundaries of problems?

Q. Is there a design ethic?
A. There are always design constraints and these usually include an ethic.

Q. What is the future of design?
(no answer)

asked by Madame Amic and answered by Charles Eames
METHOD. This course is based on the studio method in which students respond to design problems over an extended period of time guided by feedback from the instructor and fellow students. In some ways the design studio is similar to a science lab where project based learning occurs in an open environment. Each exercise is open-ended; students are encouraged to explore multiple solutions to a design problem before developing the final proposal for each project. Collaboration is encouraged as the information shared between students reveals alternative approaches to the design problems.

Class time will be divided into individual critiques with the instructor, group discussions and presentations. Presentation of work will be either informal (pin-up) or formal (review). In both cases students are expected to present their work intelligently (visually and verbally) in order to instigate a discussion about the ideas in their work.

PREREQUISITES: This is an introductory course for students interested in thinking about architecture. It is intended for non-architecture majors that are interested in the process of design and design education. There are no prerequisites, with the exception of a passion and a will to speculate.

GRADING: is based on the conceptual strength of your work, the development of your project, and technical execution. Creative risks are encouraged and will be rewarded. Attendance, participation in group discussions and improvement throughout the semester will all be factors affecting your grade.

Project 01  15% Final Grade
Project 02  25% Final Grade
Project 03  25% Final Grade
Project 04  35% Final Grade

"I am trying to learn to be a designer. Designers are directly concerned with life. Designs are for living. Designing is just part of the process in which solar energy lives through the medium of hereditary information. Designers are concerned with information — information which furthers life... How? I don’t know yet, that’s why I go to school, to experience, to share experience with those to whom these problems are no longer new and with those to whom their very newness is an opportunity for living.”

Bridgman, 1969
ATTENDANCE: Attendance is mandatory at the scheduled class time. Three consecutive absences or four non-consecutive absences will mean that you have dropped the course. The only excused absences are those for reasons of health or family crisis, and must be justified with written documentation (i.e. a note from a physician or the Dean). Three late arrivals (20 min. after beginning of class) or missing a group review will lower your grade by one-half-point. You may not leave class early and you should always plan to use the time you spend in class productively.

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.

ACADEMIC INTEGRITY: Statement on 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.” 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
Columbia: https://www.college.columbia.edu/honor-code

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.
EQUIPMENT. Projects for the course require the use of basis architectural tools and supplies. Tools are implements used to accomplish the fabrication of the studio projects - they should be durable and last the duration of this course and beyond. Supplies are an estimated amount of material necessary for use, along with the architectural tools, on the studio projects - they may need to be replenished during the semester. Your tools and supplies should be carefully stored and maintained. You will be expected to bring all necessary tools and supplies to each class. No excuses for incomplete work should be made for lack of equipment, please make sure that you have access to all necessary materials at your workspace. Consider this the equivalent of book fees for the course. Basic tools and supplies are listed below. Supplemental tools and supplies may be used if so desired.

TOOLS
Portable drafting board with parallel rule. At least 24" x 30"
*Alternative – 1/8" white board and 24" T-square - with plastic edge
Cutting surface (30" x 40" piece of 1/8" chipboard)
24" stainless steel straight edge ruler with cork bottom
8" or 10" 30/60 degree triangle
8" or 10" 45 degree triangle
Lead Holder
Lead Pointer
Pencil Sharpener
Olfa knife with 1/2" snap off blades
X-acto knife with #11 blades
6-sided architectural scale
Digital camera

SUPPLIES
Drafting Leads (4B, 2B, HB, F, H, 2H, 4H)
Sketching Pencils - General or Sanford #314
Black permanent markers (Sharpie or Alvin)
White pencil eraser
18" roll of white or buff colored tracing paper
Sheets of 1/6” thick single-ply chipboard (at least 3, 30 x 40 sheets)
White glue (Sobo)
Masking tape / artist tape
Scotch tape
Sketch book

SUPPLY LOCATIONS:
New York Central Art Supply - 62 3rd Avenue (the best source for materials and information) New York City
Utrect – 237 W 23rd Street New York City
Janoff’s – 2870 Broadway New York City (the closest, not the best)
PROJECTS

STUDIO. Students will explore various analytical, conceptual and design approaches and examine existing and potential spatial and programmatic conditions. Students will use and experiment with various modes of representation (collage, sketching, orthographic drawing, physical models). Students are encouraged to address architecture through the expertise of their own disciplines. Studio work is integrated with field trips on campus and in the city.

PROJECT 01: build a “negative” space captured between a found ‘site’ and your body contour. This project will develop hands-on skills with materials and spatial observation of the immediate environment. 
Site: Columbia / Barnard Campus

PROJECT 02: draw a series of 2 dimensional views of a found object. This project is an introduction to architectural projection systems such as plan, section, elevation and oblique drawings.
Site: object and drafting board

PROJECT 03: prepare case studies and research social systems in the urban environment.
Site: 53rd Street in New York City

PROJECT 04: propose an installation in an existing New York City park that address issues of individual and group experience. The goal is the exploration of new forms of sociality, experimentation, and ultimately the creation of forward-thinking positions for occupying the contemporary urban landscape.
Site: a public space in New York City to be determined
The schedule is subject to adjustment during the course of the semester based on the progress of the entire studio group from one project to the next. Any schedule conflicts due to religious or health reasons, etc. should be brought to the attention of the studio instructor during the first week of the semester.

<table>
<thead>
<tr>
<th>DATE</th>
<th>PROJECT</th>
<th>ACTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sep 09</td>
<td>Introduction: Project_01</td>
<td>assigned</td>
</tr>
<tr>
<td>Sep 14</td>
<td>Project_01: discussion and desk crits</td>
<td></td>
</tr>
<tr>
<td>Sep 16</td>
<td>Project_01: desk crits</td>
<td></td>
</tr>
<tr>
<td>Sep 21</td>
<td>Project_01: desk crits</td>
<td></td>
</tr>
<tr>
<td>Sep 23</td>
<td>Project_01: desk crits</td>
<td></td>
</tr>
<tr>
<td>Sep 28</td>
<td>Project_01: desk crits</td>
<td></td>
</tr>
<tr>
<td>Sep 30</td>
<td>Presentation: Project_01 pinup</td>
<td></td>
</tr>
<tr>
<td>Oct 05</td>
<td>Introduce: Project_02: assigned</td>
<td></td>
</tr>
<tr>
<td>Oct 07</td>
<td>Project_02: discussion and desk crits</td>
<td></td>
</tr>
<tr>
<td>Oct 12</td>
<td>Project_02: demonstration and desk crits</td>
<td></td>
</tr>
<tr>
<td>Oct 14</td>
<td>Project_02: desk crits</td>
<td></td>
</tr>
<tr>
<td>Oct 19</td>
<td>Project_02: desk crits</td>
<td></td>
</tr>
<tr>
<td>Oct 21</td>
<td>Presentation: Project_02 pinup</td>
<td></td>
</tr>
<tr>
<td>Oct 26</td>
<td>Introduce: Project_03 assigned</td>
<td></td>
</tr>
<tr>
<td>Oct 28</td>
<td>Project_03: field work</td>
<td></td>
</tr>
<tr>
<td>Oct 27</td>
<td>Project_03: desk crits</td>
<td></td>
</tr>
<tr>
<td>Oct 29</td>
<td>Project_03: desk crits</td>
<td></td>
</tr>
<tr>
<td>Nov 02</td>
<td>Election Day no class</td>
<td></td>
</tr>
<tr>
<td>Nov 04</td>
<td>Presentation: Project_03 pinup</td>
<td></td>
</tr>
<tr>
<td>Nov 09</td>
<td>Introduce: Project_04 assigned</td>
<td></td>
</tr>
<tr>
<td>Nov 11</td>
<td>Project_04 discussion and desk crits</td>
<td></td>
</tr>
<tr>
<td>Nov 16</td>
<td>Project_04 desk crits</td>
<td></td>
</tr>
<tr>
<td>Nov 18</td>
<td>Project_04 desk crits</td>
<td></td>
</tr>
<tr>
<td>Nov 23</td>
<td>Project_04 desk crits</td>
<td></td>
</tr>
<tr>
<td>Nov 25</td>
<td>Project_04 pinup</td>
<td></td>
</tr>
<tr>
<td>Nov 30</td>
<td>Project_04 desk crits</td>
<td></td>
</tr>
<tr>
<td>Dec 02</td>
<td>Project_04 desk crits</td>
<td></td>
</tr>
<tr>
<td>Dec 07</td>
<td>Presentation: Project_04 final review</td>
<td></td>
</tr>
</tbody>
</table>
Readings, film and web resources will be assigned for specific parts of each project throughout the semester. In some cases these resources will be provided in print or PDF format. In other cases, students are expected to research and review the resources included in the bibliography. Furthermore, students are encouraged to supplement this short bibliography and share inspirations and alternative sites and sources with the studio group.

BK 05: *How to Lie with Maps*, Mark Monmonier, Univ Chicago Press, 1991
BK 07: *Graphics for Architecture*, Kevin Forsyth, Wiley and Sons, 1980

CIN 02: *Man with a Movie Camera*, Dziga Vertov, Soviet Union, 1929
CIN 03: *Five Obstructions*, Lars von Trier and Jorgen Leth, Denmark, 2003
CIN 04: *Playtime*, Jacques Tati, France, 1973
CIN 05: *La Jetee*, Chris Marker, France, 1962
CIN 06: *Contempt*, Jean-Luc Goddard, France 1963
CIN 07: *Wings of Desire*, Wim Wenders, Germany, 1996
CIN 08: *Powers of 10 - The Films of Charles and Ray Eames*, 1968

WEB 01: http://archidose.blogspot.com/
WEB 02: http://bldgblog.blogspot.com/
WEB 03: http://www.archinect.com/
WEB 04: http://www.archpaper.com/
WEB 05: http://lifewithoutbuildings.net/
WEB 06: http://www.deathbyarchitecture.com
WEB 07: http://www.plataformaarquitectura.cl/
WEB 08: http://nyc.thepublicschool.org/
WEB 09: http://archigram.westminster.ac.uk/