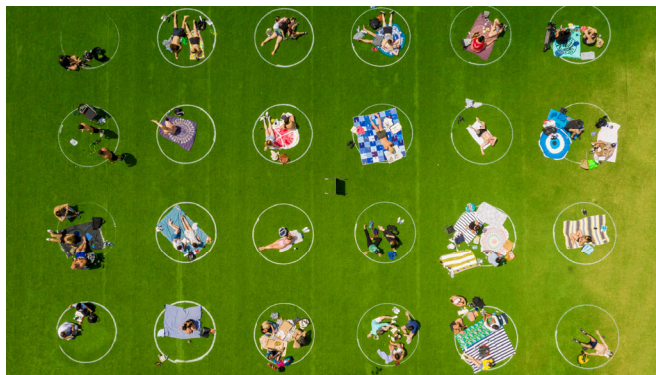


B+C | A
Barnard and Columbia Architecture

Barnard and Columbia Colleges Architecture Department
ARCH UN1010.01 FALL 2020 (Block A)

DESIGN FUTURES: NEW YORK CITY

Instructor: Frederick Tang ftang@barnard.edu
Hours: Wednesdays and Fridays, 1:10 pm – 3:55 pm
Location: TBD
Office Hours: Fridays by appointment
TA: TBD



Domino Park, Brooklyn
Photo by Marcella Winograd



Black Lives Matter street mural in Harlem
Photo by Alon Sicherman for New Kingston Media

“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*

In an era when everything appears to be designed, how do we determine the definition and confines of design? Who is a designer? How is design different from art? And how is design different from invention? “Design Futures” provides a broad introduction to design culture with the argument that contemporary innovations have made the traditional boundaries of disciplines less relevant and that interaction and overlap between modes of practice constitute the new model for design processes. We will focus on events of the last year including the COVID-19 crisis, the Movement for Black Lives, and climate change. We will consider at these topics through the lens of design.

Design is a process as well as the result of processes -- open-ended and changing. Design is a tool for social and political action. Design is an exploration, formal and conceptual, where different types of practices share similar preoccupations. Design is a network that encourages interaction between many systems including technology, ecology, economics, commerce, fiction, politics, technology, science, activism, time, and beauty. The course is meant to foster an understanding and appreciation for various design disciplines. It will be organized by scale, moving from the hand to the body, from the room to the building and then from communities and cities to the world. The format of the course will rely heavily on guest lecturers with an emphasis on utilizing the resources of New York City.

Format and Requirements

The class will be divided into two parts.

PART 1: (1:10 pm – 2:25 pm) will be comprised of instructor lectures, discussions of the readings, and student case study presentations. There will then be a 15 minute break.

PART 2: (2:40 pm – 3:55 pm) will be reserved for guest lectures, discussions and design workshops.

The class will be comprised of the following components:

Readings

Weekly readings will be posted to Courseworks. 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.

Group Case Study Presentations

Students will work in groups of 4 to prepare case study presentations to the class. A separate brief will be given for the presentation guidelines and the topics will be discussed with the instructor.

Design Projects and Workshops

During the course of the semester we will develop two design projects. Projects will be assigned independently during the semester as shown on the schedule. There will be workshops and pin-ups during class to encourage active development of the design projects.

Instagram Response

Each week, students are required to post one image on Instagram and write a 50 word caption about it. This image can be a “response” to the previous week’s guest lecture, reading, or design exercise.

Guest Lectures / Virtual Field Trip

Every week there will be a guest lecture from a designer or a “virtual field trip” to complement our discussions of the projects.

Evaluations

Student will be evaluated on their own capacity to fulfill the course goals, not just meeting the requirements. Working in this 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.

Design Exercise 1 – SELFIE PUBLICATION	25%
Design Exercise 2 – URBAN ACTIVIST COLALGE	25%
Group Presentation Case Study	25%
Weekly Instagram Post	15%
<u>Class Participation / Interaction / Attendance</u>	<u>10%</u>
Total	100%

Costs

Most field trips will be free though there may be one or two that require an entrance fee. Students are expected to pay for public transportation (via MTA subway or bus) to the field trips. For the design projects there may be a materials cost. In total, students should expect to budget around \$40 for the entrance fees and material costs. If students have a concern about the costs, please contact the instructor by email for alternative arrangements.

Pre-Requisites:

There are no pre-requisites for this course.

Student Learning Objectives

Students who participate fully in the course will:

- Develop a basic understanding of a range of design disciplines
- Develop a basic understanding of the design process as a collaborative endeavor
- Be able to articulate (orally and in writing using both text and images) a cogent position on the design of a product, project, or system
- Be familiar with various designers, design institutions, and design practices in New York City

Absences and Incomplete Policy

Attendance is mandatory at all scheduled classes, field trips, and reviews. Class is held on Fridays at 1:10 pm. Any student who arrives more than 20 minutes late will be considered late and anyone that arrives more than 40 minutes late 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 non-consecutive absences will adversely affect your final grade.

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:

- Barnard Students: <http://barnard.edu/wellwoman/about>
- Columbia Students: <http://www.college.columbia.edu/resources> Click on Health-Wellness
- Columbia GS Students: <https://gs.columbia.edu/health-and-wellness>
- Columbia SEAS Students: <http://gradengineering.columbia.edu/campus-resources>

Honor Code / Academic Integrity Statements

The Barnard Honor Code applies to all students in this class regardless of academic affiliation. Approved by the student body in 1912 and updated in 2016, the Code states:

We, the students of Barnard College, resolve to uphold the honor of the College by engaging with integrity in all of our academic pursuits. We affirm that academic integrity is the honorable creation and presentation of our own work. We acknowledge that it is our responsibility to seek clarification of proper forms of collaboration and use of academic resources in all assignments or exams. We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. We will respect the rights of others to engage in pursuit of learning in order to uphold our commitment to honor. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.

The Columbia College Honor Code and the Columbia College Faculty Statement on Academic Integrity can be viewed here:

<https://www.college.columbia.edu/honorcode>

<https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement>

Academic Accommodations Statement

If you are a student with a documented disability and require academic accommodations, you must visit the Office of Disability Services (ODS) for assistance. Students requesting eligible accommodations in their courses will need to first meet with an ODS staff member for an intake meeting. Once registered, students are required to visit ODS each semester to set up new accommodations and learn how to notify faculty. Accommodations are not retroactive, so it is best to register with ODS early each semester to access your accommodations. If you are registered with ODS, please see me to schedule a meeting outside of class in which you can bring me your faculty notification letter and we can discuss your accommodations for this course. Students are not eligible to use their accommodations in this course until they have met with me. Barnard ODS is located in Milbank Hall, Room 008. Columbia ODS is located in Wien Hall, Suite 108A.

Affordable Access to Course Texts Statements

All students deserve to be able to access course texts. The high costs of textbooks and other course materials prohibit access and perpetuate inequity, and Barnard librarians are partnering with students, faculty, and staff to increase access. By the first day of advance registration for each term, you should be able to view on Canvas information provided by your faculty about required texts (including ISBN or author, title, publisher and copyright date) and their prices. Once you have selected your classes, here are some cost-free methods for accessing course texts, recommended by the Barnard Library: find out if your faculty has placed the texts on reserve at Barnard Library or another Columbia library, and look for course texts using CLIO (library catalog), Borrow Direct (request books from partner libraries), Interlibrary Loan (request book chapters from any library), and NYPL. Students with financial need or insecurity can check items out from the FLIP lending libraries in the Barnard Library and Butler Library and can consult with the Dean of Studies and the Financial Aid Office about additional affordable alternatives for getting access to course texts. Talk with your librarian and visit the Barnard Library Textbook Affordability guide(library.barnard.edu/textbook-affordability) for more details.

CLASS SCHEDULE

CASE STUDIES ARE INDICATED IN GREEN
DESIGN PROJECTS ARE INDICATED IN BLUE
GUEST LECTURES ARE INDICATED IN RED

MODULE A: GRAPHICS, MEDIA AND THE SURFACE

WEEK 1

9/9/2020 (W)	INTRODUCTION
CLASS:	Review of course and syllabus Introduction to "Design" and "Future," What is and isn't design, Scales of Design, The limits of discipline, Themes of Technology, Aesthetics, Functionalism, Media
FILM:	Charles and Ray Eames, Powers of 10.
9/11/2020 (F)	TYPOGRAPHY
CLASS:	Helvetica / Legibility / American Interstate / Typography in the Digital Age / Modes of Communication
READING:	Paola Antonelli, "Introduction to Design and the Elastic Mind", <i>Design and the Elastic Mind</i> , (ed. Paola Antonelli, MoMA, 2008) p. 14-27
GUEST:	PENTAGRAM (Kurt Koepfle, Laitsz Ho) tbd

WEEK 2

9/16/2020 (W)	AGITPROP, GRAPHICS,
CLASS:	Graphics / Swiss Posters / Propaganda, Selfie Citizenship, Grassroots Activism. (DAL orientation)
READING:	David Reinfurt, "Adam, Why Arial," 2009 "Futura and the Geometric Sans-Serif Type" in Alexander Lawson, <i>Anatomy of a Typeface</i> , David Godine Publisher, 1990, p. 337-348.
PROJECT:	Introduction and workshop for Design Project 1
9/18/2020 (F)	VIRTUAL REALITY
CLASS:	Immersive Environments and Augmented Reality
READING:	Michael Sorkin, "VR The World", <i>The Edge of the Millennium</i> , (ed. Susan Yelavich, Cooper-Hewitt, 1993); p .233-236.
GUEST:	RLab (Alexis Seeley)

MODULE B: BODY, PROSTHESES, CYBORGS

WEEK 3

9/23/2020 (W) ATMOSPHERE, MOOD, CONTEMPORARY

CLASS: Mood, Atmosphere, Social Media, Color

READING: Sylvia Lavin, "Introduction," *Crib Sheets*, Crib Sheets" Monacelli Press, 2005., p. 8-11.

Margaret-Ann Hutton, "The Contemporary Condition," (Aarhus, 2018)

PROJECT: **Workshop for Design Project 1**

9/25/2020 (F) TECHNOLOGICAL BODY

CLASS: Body, Fabrication, Mood, Atmosphere, Instagram, Color

Group Presentation Case Study 1

READING: Thomas de Monchaux, "Coat Check: Notes on Surface, Clothing, and Architecture" *PRAXIS 9: Expanding Surface*

GUEST: **Square Design (Adam Sober)**

WEEK 4

9/30/2020 (W) MODERNITY / MINIMALISM

CLASS: Modernity and Minimalism

Group Presentation Case Study 2

READING: Jeff Kipnis, "Introduction to Mood River," in *Mood River* (ed. Jeff Kipnis, Sanford Kwinter, Jose Oubriere, Wexner Center, 2002)

PROJECT: **FINAL REVIEW for Design Project 1**
INTRODUCTION for Design Project 2

10/2/2020 (F) TRANSPORTATION

CLASS: Modern, Contemporary, Vintage, Retro, Future

Group Presentation Case Study 3

GUEST: **TBD**

READING: Sylvia Lavin, "Crib Sheets"

MODULE C: THE EARTH

WEEK 5

10/7/2020 (W)	ALTERNATE GEOGRAPHIES
CLASS:	Body to City to Earth Scale. Alternate Futures Group Presentation Case Study 4
READING:	Mark Wigley, "Whatever Happened to Total Design" in <i>Harvard Design Magazine Issue 5 (CW)</i>
PROJECT:	WORKSHOP for Design Project 2
10/9/2020 (F)	NEW YORK CITY
CLASS:	The Case of New York. Generational Changes Group Presentation Case Study 5
READING:	Hilary Ballon (ed.), <i>The Greatest Grid: The Master Plan of Manhattan 1811-2011</i> (New York, NY, Columbia University Press, 2012).
GUEST:	REGIONAL PLAN ASSOCIATION (Vanessa Barrios)

WEEK 6

10/14/2020 (W)	POST-EARTH
CLASS:	Post-Humanity / Technology / Future Agriculture
READING:	Colin Rowe, Fred Koetter, "Collage City," (MIT Press, 1978)
PROJECT:	WORKSHOP for Design Project 2
10/16/2020 (F)	NATURE
CLASS:	Nature
READING:	Jane Jacobs, <i>The Life and Death of Great American Cities</i> , (Random House, 1961)
GUEST:	NEIGHBORHOODS NOW, Van Alen Institute and the Urban Design Forum, post-COVID pro-bono design work.

WEEK 7

10/21/2020 (W)	FINAL REVIEW
PROJECT:	FINAL REVIEW for Design Project 2