

Lina Bo Bardi, MASP - Museu de Arte de São Paulo, São Paulo, Photo montage and drawing (1957-1968).
Arquivo ILBPMB

ARCH UN 2103_001 ARCHITECTURAL DESIGN: ENVIRONMENTS AND MEDIATIONS

Barnard and Columbia Colleges Architecture Department
Spring 2021 A, Monday and Wednesday 9:00-11:50, Friday 9:00-12:50
Room 404, The Diana Center / ONLINE
Critic: Ignacio G. Galán, igalan@barnard.edu
TA: TBA
Office Hours available <https://calendly.com/igalan>

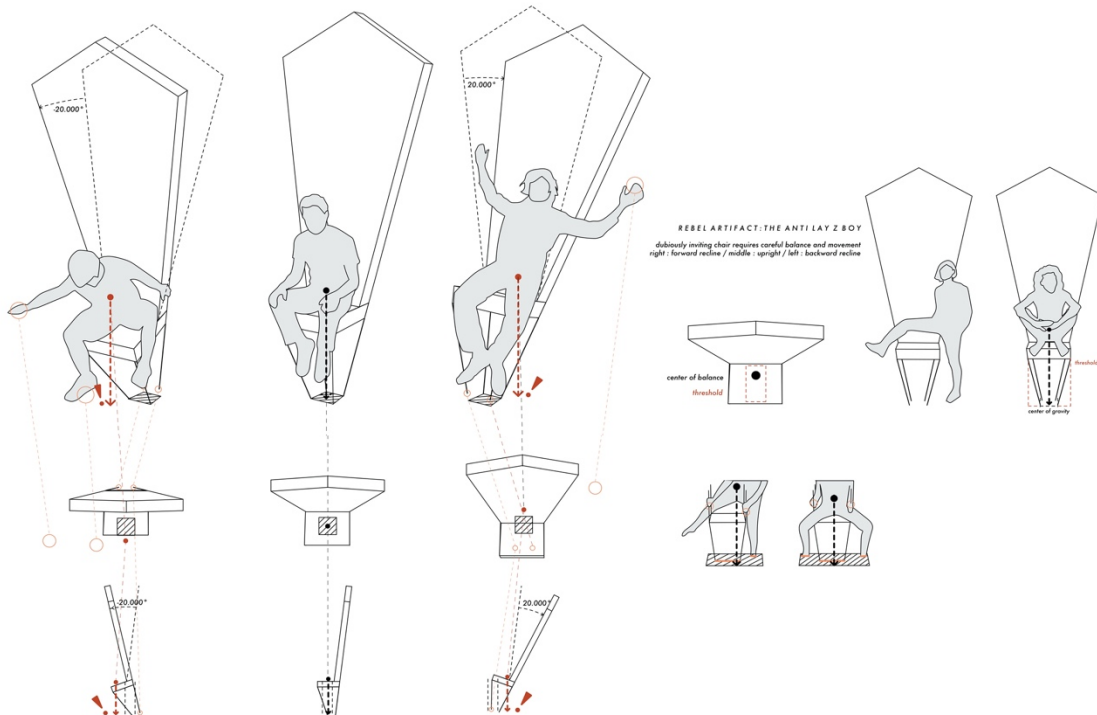
A. COURSE DESCRIPTION.

This architectural design studio course explores modes of visualization, technologies of mediation and environmental transformations. These explorations will be used as catalysts for architectural analysis and design experimentation.

In a series of concatenated exercises, we will use different forms of representation to analyze the relationships between subjects, objects, and environmental phenomena. With this knowledge, will intervene on the ways in which architecture transforms these relations and results in the constitution of spaces, networks, atmospheres, and territories as well as in hierarchies, rituals, and societies. We will consider architecture as an artifact operating both culturally and materially and will seek to mobilize it to trigger more just forms of coexistence.

B. PROGRAM**EXERCISE 1: SUBJECT-OBJECT.**

The first exercise will address subject-object relations through the design of a REBEL ARTIFACT. We will consider an architectural element or furniture object and will analyze the cultural and material frameworks that shape its participation in domestic dynamics. We will represent the resistances and affordances at stake in these relations as well as the ways in which they consolidate everyday practices and “habitus.” Our representations will attempt to learn from subject-object relations and will offer new ways for those to unfold. We will discuss the contentious nature of these dynamics and we will rehearse ways of intervening within

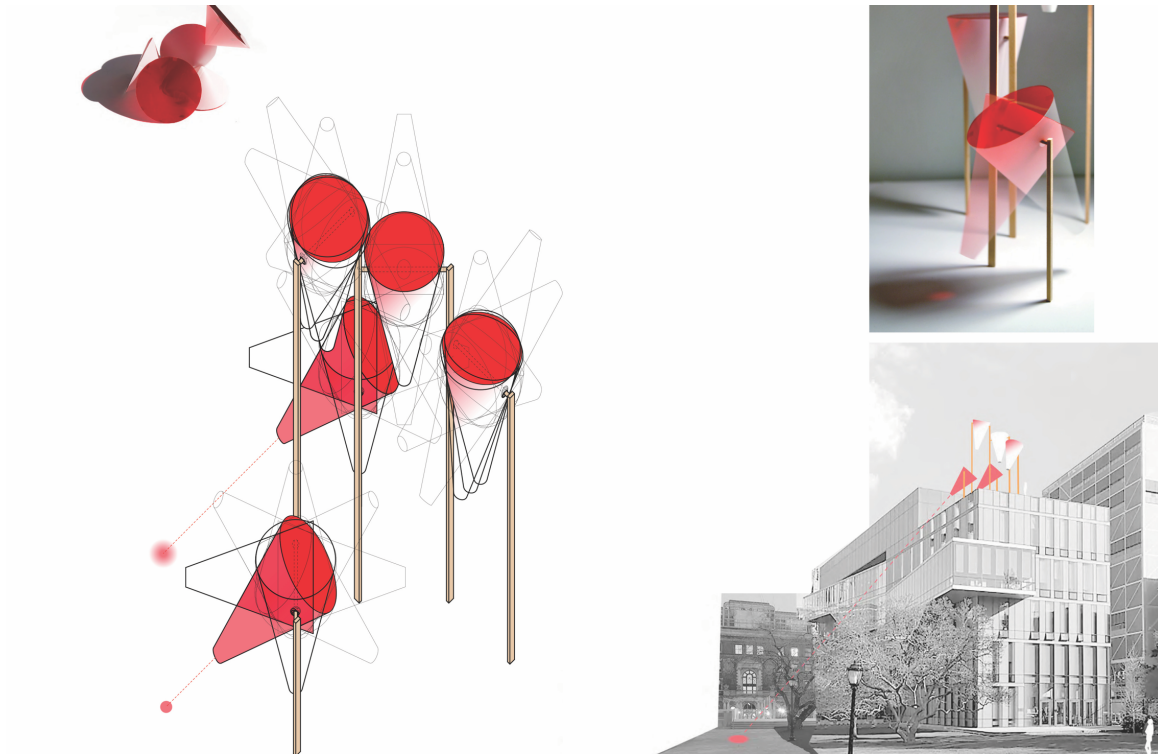


them through processes of adaptation and re-signification.

[Utsa Ramaswami, Class exercise]

EXERCISE 2: OBJECT-ENVIRONMENT.

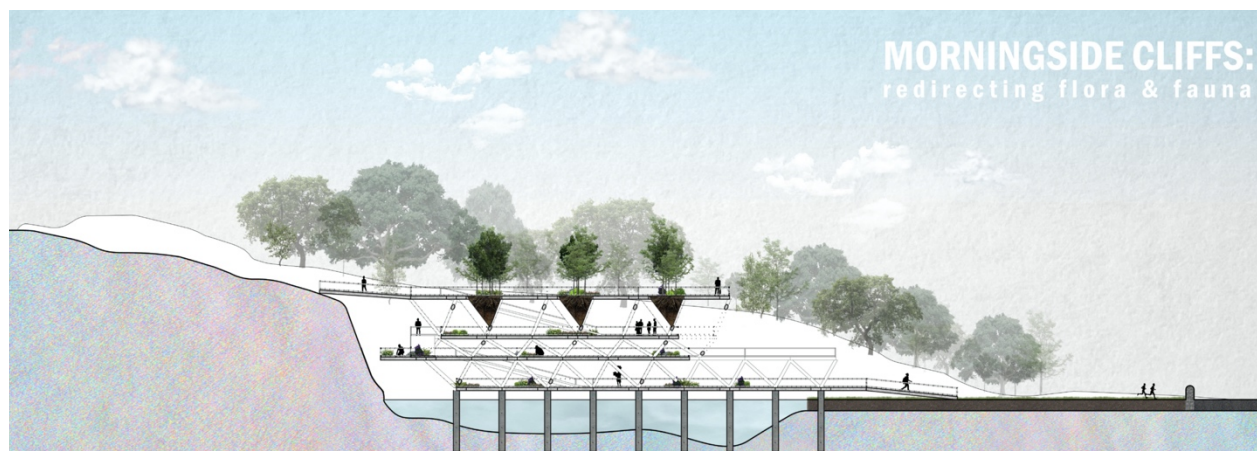
We will consequently consider how objects relate not only to subjects but with their surrounding environment, particularly analyzing their relationship with atmospheric conditions in outside settings. We will aim to represent these relations as they result in new phenomena, which effect both objects and environments alike. These representations will trigger the design of an ARTIFICIAL TREE—a technology through which to critically analyze performance as independent from intention and agency as detached from a will. The substitution of Barnard’s famous magnolia tree (recently deceased) will serve as a case study for this exercise.



[Isabel Chun, Class exercise]

EXERCISE 3: ENVIRONMENT-SUBJECT.

The studio will finish with the production of an ENCHANTED FOREST. We will consider the unstable and changing articulation of social relations and the environments in which they unfold, which we will analyze within larger urban processes. Working in a New York urban park, we will inspect how those processes can be considered through material/spatial notions (threshold, access, etc.) as well as in relation to social and cultural questions concerning the aggregation of bodies in space and the management of the environment.



[Jaime Danies, Class exercise]

C. TENTATIVE CALENDAR**Week 1. Exercise 1 A**

M 1/11 _Introduction
W 1/13 _Deskcrits. Photoshop/Illustrator Workshop
F 1/15 _Pin-up

Week 2. Exercise 1 B

W 1/20 _Deskcrits. Rhino Workshop
F 1/22 _Deskcrits.

Week 3. Exercise 2A

M 1/25 _Review
W 1/27 _Deskcrits. Model Making Workshop
F 1/29 _Deskcrits.

Week 4. Exercise 2B

M 2/1 _Deskcrits
W 2/3 _Deskcrits. Rhino Workshop
F 2/5 _Pin-up

Week 5. Exercise 3A

M 2/8 _Review
W 2/10 _Deskcrits. Photoshop/Illustrator Workshop
F 2/12 _Deskcrits

Week 6. Exercise 3B

M 2/15 _Deskcrits.
W 2/17 _Deskcrits. Premier Workshop
F 2/19 _Pin-up

Week 7

M 2/22 _Deskcrits. Last day of class
F 2/26 _FINAL REVIEW

D. LEARNING OBJECTIVES

Upon the completion of this course, students should be able to:

- Demonstrate an understanding of design method as a step-by-step, iterative and incremental process of research, synthesis, and feedback that requires experimentation and risk taking
- Visually communicate design concepts and design intent using discipline-specific techniques of representation
- Utilize analog and digital modeling and visualization techniques in the design process
- Demonstrate the ability to record relations, transformations, and environments

DESIGN AND TECHNICAL SKILLS

The studio curriculum will be an introduction to fundamental design and technical skills. Workshops will be offered both in class and outside studio sessions to support software tutorials. In addition to periodic presentations by the studio critic and the TA, DAL Assistants will conduct other informal evening workshops focusing on techniques and methods relevant to ongoing projects. These sessions are optional but you are strongly encouraged to attend.

Students in this course are required to gain proficiency in the following:

Architectural Drawings

Analytical Diagrams

Plans, Elevations, Sections

Three dimensional drawings: Axonometric, Isometric, Perspective, etc.

Freehand Sketching

Modeling Skills

Model-making using a variety of materials using paper, wood, chipboard, foam core, wire, plexiglass, etc.

Software Skills

Line drawings using Adobe Illustrator

2D/3D Renderings, Collages using Adobe CS

Three-dimensional modeling using Rhino

Moving Image Media (Adobe CS, iMovie)

E. COURSE REQUIREMENTS AND ASSESSMENT CRITERIA**Prerequisites**

This is an introductory level design studio for students interested in thinking about architecture and is required for those majoring in Architecture. There are no prerequisites, with the exception of a passion and a will to speculate. It is generally recommended for the sophomore year, and can be taken before or after Architectural Design: Systems and Materials. Systems and Materials and Environments and Mediations complement each other, with the former concentrating on material assemblies, techniques of fabrication, and systems of organization and the later on modes of visualization, technologies of mediation, and environmental transformations.

Studio Procedures

This course is taught by the studio method. The core method of instruction is that of 'deskcritiques', a one to one dialogue at the desk between the student and the faculty or TA (also described as "studio critics"). At the desk crit, previous design work is reviewed and discussed and the student and faculty formulate the next steps in the process. Desk crits are supplemented by Interim Reviews, or 'Pinups', where all students in the studio present their design ideas for group critique and discussions. The culmination of each project is the Final Review in which students present their work for public evaluation by a group of Critics.

Each student will have a desk in 404 Diana **and ONLINE**. You can work in the studio after hours, employing your peers as critics. You will be expected to equip your desk with the necessary tools and materials for your projects (see below). No excuses for incomplete work should be made for lack of equipment. Each project will use different equipment more specific purchases should be made at that time.

Studio Work

The studio work will consist of analog drawings, model making and computer work. You will maintain a sketchbook throughout the semester that will be used for sketching and writing notes for all projects. This sketchbook will be reviewed during deskcrits and may be required for grading. In addition to periodic presentations by the TA and the critic, DAL Teaching Assistants will conduct other informal evening workshops focusing on techniques and methods relevant to ongoing projects. These sessions are optional but you are strongly encouraged to attend.

Attendance

You are encouraged to work in the studio and to take advantage of the shared learning environment to discuss your work with your peers. Attendance is mandatory at all scheduled classes, field trips, and reviews. Studio is held Monday and Wednesday beginning promptly at 9:00 AM. Any student arriving after 9:20 AM will be considered late and anyone that arrives after 10:00 AM 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.

Grading

Each Studio Project will be graded with a letter grade. Your work will be evaluated by the following criteria:

1. Depth of investigation and critical thinking skills
2. Understanding of abstract architectural ideas
3. Iterative design process
4. Ability to articulate ideas verbally
5. Ability to express concepts via well crafted tectonic compositions
6. Precision of drawings using a range of graphic conventions
7. Participation during design crits and timeliness of assignment completion

Project Grading Breakdown

Project #1: 25%, Project #2: 25%, Project #3: 35%. Final Review: 15%

You will receive a written evaluation after the Midterm Review and one after the Final Review. Students are required to present their work in all Reviews. Failure to do so will reduce the grade of the exercise by a minimum of one letter grade (e.g. B to C). Work not presented at the designated time will not be reviewed at a later date. Project grades will be based on the work you present at your reviews. Required work that was not completed at the Final Review must be completed in time for grading. Additional work completed after the Final Review and before grading will not be considered at the grading session unless otherwise stated by the Studio Critics.

Studio Work Practices

Please refrain from the use of spray paints, spray adhesives, or similar products in the studio and all adjacent spaces. This may be done only in the model room annex to the studio. The hallway, stairwells, and sidewalks outside the building are not to be used as working spaces for model building, etc. The overspray from spray paints and adhesives are destructive to the building. In order to maintain a productive workspace for all, music must be listened to through your headphones. Please keep the studio and DAL clean. Do not leave food items in studio.

Studio Equipment

The items on this list will continue to be useful throughout your careers as designers, and should be considered investments in quality tools. However, they are precision instruments and some of them are expensive. If you are uncomfortable purchasing some of these items for yourself please check with the Department Assistant about borrowing used equipment.

- Sketchbook (minimum size 8"x10")
- architects' scale (6 sided)
- 12" roll of white tracing paper
- lead pointer, lead holder, leads (or .3mm, .5mm, .7mm, .9mm Mechanical Pencils)
- white rubber eraser
- Olfa or similar utility knife with breakaway blades (and replacement blades)
- 24" metal ruler with cork backing
- selfhealing cutting mat
- model making materials (as needed throughout the term, including Elmer's or Sobo glue)

These supplies can be purchased at various art supply stores, including:

Janoff's Typewriter (2870 Broadway. Limited supplies, local but expensive)

Pearl Paint (Google for location)

New York Central (SW corner of 11th and 3rd Ave.)

Utrecht (13 th Street between 5 th and University. Also cheap)

Security

Please attend to the security of the Studio space. Because there is occasional theft, it is highly recommended that you not leave any valuables unattended when away from your desk, and that you not leave costly tools or devices (iPods, laptops, cameras, etc.) in your desk even if locked. One very workable solution is to carry your more valued items with you! You may leave your parallel rule attached to your desk. Barnard Security does make periodic checks of the studio but security is a responsibility that we all share; please help us maintain a safe and productive environment. If something of yours is taken, please let me know immediately. Additionally, please contact Barnard Public Safety (212-854-3362) and email The Architecture Department Office at architecture@barnard.edu. Finally, University policy prohibits smoking in classrooms. Please be considerate of your classmates.

Statement from the Office of Disability Services

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.

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. For more information about available resources:

- Barnard Students: <http://barnard.edu/wellwoman>
- 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

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>

Affordable Access to Course Texts

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.