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Barnard and Columbia Architecture, *Spring 2021*
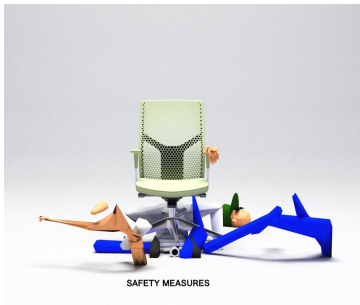**ARCH 1010V:** Design Futures, NYC

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Remote office hours available by appointment

From Left: Gucci x coco capitan for the 2017 campaign, as advertised in NYC; Simone Niquille, Safety Measures; Arakawa and Gins, Bioscleave House (Lifespan Extending Villa); FaceApp, as applied to Katie Holmes

DESIGN FUTURES COURSE DESCRIPTION

> *"In the future food will be 3D-printed, or there won't be any food. In the future there will be no borders, or your passport will be embedded in your iris. In the future, gender will be flexible, or nonexistent, or just like it is now but better. In the future there will be no cops, or cops will stop killing black people, or cops will be tiny drones the size of flies. In the future you will be happy, or you will be unhappy, or you will be dead. But the future never comes, because it's not habitable by any part of the human body apart from language, and so the future is only ever a way to talk about the present and the past."*

> -Editor's Note, Vol. 38: Futures, The New Inquiry

How do we make futures, and what is futurity's relationship to design? What do the images, products, and processes we create to bring about futures say about the desires, hopes, and fears of the present moment? What is the power of design in ushering forth future visions? How does it operate on the world, and our ideas of what is possible? What can we learn by looking to designs on futures past?

This course looks to design methods, artifacts, and visions across multiple scales-- from the nanochip, to our bodies, to the earth-- to better see how futurity is conceived of and represented, and how it acts on the world. We will not only explore how design has been used to subvert existing norms, and even to organize protest, we will also question its intentions and blindspots, examining how it has contributed to and exacerbated existing inequity.

We will look to varied disciplinary histories to understand their impacts on the present, and we will pursue design's contemporaneity as decidedly interdisciplinary. Students will apply concepts presented in class and readings in design workshops, exercises and case studies. Taking New York City as a site of analysis, we will take digital field trips and be visited by guest speakers to learn more about design's operations within the city. We will focus on events of the last year including the COVID-19 crisis, the Movement for Black Lives, and climate change and will consider these topics through the lens of design.

FORMAT AND REQUIREMENTS

The class will be comprised of the following components:

READINGS/PARTICIPATION: Weekly readings will be posted to Courseworks, and weekly reading responses (to be posted on the Miro Reading Workspace) are required. It is essential that they are completed in order to have a productive discussion in class. It is necessary that the students demonstrate their understanding and analytical capacity through the class conversations.

CASE STUDY PRESENTATIONS: Students will work in groups of 2 or 3 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: 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 (conducted online through Miro) to encourage active development of the design projects.

FIELD TRIPS/ GUEST LECTURES: We'll make a virtual field trip as well as weekly guest lectures to complement our discussions of the projects. These are included in the schedule.

EVALUATION

Students 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 engagement 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 projects. These exercises are based not only on a final product, they are based on a daily progression and evolution of the work as an active process.

Weekly Readings + Class Participation	35%
Design Project 1: Imaging Otherwise	25%
(Collage Exercise)	
Case Study	15%
(Group Presentation)	
Design Project 2: Subversive Attire	25%
(Body Armor Project)	
Total	100%

COSTS

For the design projects there may be a low materials cost. (In total, students should expect to budget around $40.) If students have a concern about the costs, please contact the instructor by email for alternative arrangements.

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

ABSENCE 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.

GOOGLE DRIVE ARCHIVE

Students are required to upload their work to a designated Google Drive folder after the completion of each project. This should include scanned copies of analogue drawings, digital drawings, and model photographs. Format files as high resolution jpeg or pdf. Final grades will not be given until ALL Drive files have been received.

PLACES TO PURCHASE MODEL-MAKING MATERIALS:

Janoff's Office and Art Supplies
Located on Broadway between 111th and 112th Streets, Janoff's is the closet art supply store to campus.

Blick Art Materials
Blick Art Materials has several locations in downtown Manhattan, offering a large range of art supplies, tools, and materials.

Canal Plastics Center
Canal Plastics Center offers plastics and fabrication services and sells acrylics in hard to find colors and sizes. They also offer a student discount.

Artist & Craftsman Supply
Artist & Craftsman has a store located on 126th St and Adam Clayton Powell Blvd. They offer a student discount (with student ID).

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

ACADEMIC ACCOMMODATIONS STATEMENT

If you are a student with a documented disability and require academic accommodations in this course, you must register with the Office of Disability Services (ODS) for assistance. Students requesting accommodations will need to first meet with an ODS staff member. Once registered, students are required to request accommodation letters each semester to notify faculty. Accommodations are not retroactive, so it is best to contact 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. ODS is located in Milbank Hall, Room 009/008. Columbia ODS is located in Wien Hall, Suite 108A.

AFFORDABLE ACCESS TO COURSE TEXTS STATEMENT

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.

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: https://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

DESIGN FUTURES

W1_DESIGNEDFUTURES

Introduction to design, future-making, design disciplines, and interdisciplinary practice; Overview of how architecture specifically images the future (as adjacent to, but distinct from, other discursive design work from film and art).

WEDNESDAY, 1.13

H1		Personal introductions
H2		Lecture, Syllabus Review
H3		Questions

HW	↳	read: "Introduction to Design and the Elastic Mind" by Paola Antonelli
HW	↳	read: "Introduction" [excerpt] and "Designs for the Real World" in Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds by Arturo Escobar
HW	↵	respond to readings on your Reading Workspace (linked here)
HW	↴	set up your Project Workspace (linked here)
HW	↴	install Photoshop

FRIDAY, 1.15

H1		Discuss readings and Miro boards
H2		World-Building Exercise, Break-out into groups
H3		Review world-building exercise; assign homework

HW	↳	read: "The Unstable Body" in Are We Human by Mark Wigley and Beatriz Colomina
HW	↳	read: "Introduction" from Asians Wear Clothes on the Internet by Minh-Ha T. Pham
HW	↵	respond to readings on your Reading Workspace
HW	↰	collect your materials and precedents as specified on your Project Workspace

W2_DESIGNEDBODIES, DESIGNEDSELVES

How is the body designed? What does this understanding mean for the design of technology, the advancement of feminist practice, and our understandings of our own humanness? How do we present and perform our identities using tools of design every day? Who designs and who is the recipient of design's services? Is there anything we don't design?

WEDNESDAY, 1.20

H1		Lecture and Reading Discussion
H2		Photoshop/Collage Workshop
H3		Photoshop/Collage Workshop

HW	↰	Complete Collage Iteration 1 and accompanying text; upload to your Google Drive folder and to your Project Workspace

FRIDAY, 1.22

H1		GUEST SPEAKER: Laurel Lawson
H2		GUEST SPEAKER: Nader Vousogian
H3		Review Collages (5 mins per student); Answer technical questions

HW	↳	read: "STREET. Geography and desire lines: Atypical minds and bodies navigate the landscape. Making space truly common." in What Can a Body Do? by Sarah Hendren
HW	↳	read: "Selfie Selfless Citizenship: Chupacabras Selfie Project" in Selfie Citizenship by Silvia Rodriguez Vega
HW	⇄	visit and read: DAP's website
HW	↵	respond to readings on your Reading Workspace
HW	↰	Complete Collage Iteration 2 and accompanying text; format work on Miro Final Board

W3_DESIGNEDOCCUPATIONS

How does design hold, house, support, or extend bodies in motion? How can design help us to consider our body's abilities, limitations, extents, and boundaries? Can we design occupation (from circulation, to events, to protests) across fields of appearance (on-air, on-line, and on-the-ground)?

WEDNESDAY, 1.27

H1		Lecture and Reading Discussion
H2		Survey technical issues, answer questions
H3		Presentation run-through

HW	↰	Complete Collage Iteration 3 and accompanying text
HW	‼	Prepare for your final review

FRIDAY, 1.29

H1		GUEST SPEAKER TBD
H2		PROJECT 1 EXTERNAL REVIEW (with guest jurors)
H3		

HW	⇄	Digital Field trip (Muslim women's fashion at Cooper Hewitt)
HW	↳	read: Michael Sorkin, "VR The World"
HW	↳	read: Eizabeth Grosz, excerpt from "Cyberspace, Virtuality, and the Real" in Architecture from the Outside
HW	↵	respond to readings on your Reading Workspace

W4_DESIGNEDMEDIA

How do we understand a term as vast as "media" in relation to design at large and to the design of systems of communication? Can we understand the very spaces we occupy as media, or at least as mediatic? Specifically, we will look to XR (extended reality) to consider the ways in which virtual and augmented environments amplify our communication with and understanding of each other. We will critically analyze ideas like empathy and embodiment, asking are there limits to the ways Virtual Reality, and its gamification of life and narrative, shift the ways we receive, consider, and act upon information?

WEDNESDAY, 2.03

H1		Lecture and field trip/reading discussion
H2		Introduce case study assignments
H3		begin working on Case Studies on the Project Workspace

HW	↰	Complete draft of Case Study presentation

FRIDAY, 2.05*

H1		GUEST SPEAKER: Alexis Seeley
H2		Case study presentation run-through
H3		Case study presentation run-through

HW	↳	read: "Infrastructural Tourism" by Shannon Mattern
HW	↳	read: "The Colonial Continuum: A Critique of New Orleans' Rebuilding Process" by Cassandra Shepard
HW	↵	respond to readings on your Reading Workspace
HW	‼	Refine final Case Study presentation

DESIGN FUTURES

W5_DESIGNEDINFRASTRUCTURE

WEDNESDAY, 2.10

FRIDAY, 2.12

How do we think about infrastructure in the era of the internet? Infrastructure is as material as it is dispositional: it rests upon grounds, ecologies, and systems that came before it. Its relationality can never be released from the material earth upon which it depends. If infrastructure often seems invisible, perhaps that's because it's designed to be so: we only notice the infrastructural when it doesn't work, or when it's too ugly, or perhaps, we learn to dismiss telephone and electric lines as necessary and thus un-aesthetic. This week, we'll seek to understand how infrstructure itself is designed: to include or exclude, as funded or defunded. By orchestrating speed and access, infrastructure configures our relation to each other.

H1	**PROJECT 2 INTERNAL REVIEW**
H2	*Lecture, reading discussion*
H3	*Introduce Project 3*

HW	↰	**Collect** *Materials*
HW	↰	**Sketch** *ideas*
HW	↰	**Write** *concept statement*

H1	***GUEST SPEAKER:*** *AL Hu, Rose Fellow, Arch Lobby*
H2	*Project 3 Workshop*
H3	*Project 3 Workshop*

HW	↳	**Read:** *"Another Architecture for the Environment" in Geostories by Design Earth (Rania Ghosn and El Hadi Jazairy)*
HW	↵	**respond** *to readings on your Reading Workspace*
HW	↰	**Complete** *Project 3 Iteration 1*

W6_DESIGNEDWORLDS

WEDNESDAY, 2.17

FRIDAY, 2.19

How do we conceive of design within an age of ecological crisis? What is sustainability- a technological fix or a cultural dilemma? What are designed earth visions that allow us to conceive of what is possible? The capitalocene, the anthropocene, the chthulucene, gaia, and pachamama are all terms that necessitate different approaches to addressing this crisis. They implicate different actors, draw on different histories, and acknowledge different authors to assert a vision of futurity that makes life tenable. We will look to material designs on the planet (humanitarian projects of vast scope, sustainable city and transportation infrastructure, and changes to food consumption and production) as well as discursive projects (geostories, and monuments to the earth).

H1	*Lecture, reading discussion*
H2	*Discuss Project 3*
H3	*Discuss Project 3*

HW	↰	**Complete** *Project 3 Iteration 2*

H1	***GUEST SPEAKER:*** *Casey Carter, What is Missing? Foundation*
H2	*Project 3 Representation Workshop*
H3	*Project 3 Representation Workshop*

HW	↳	**Read:** *"The Temporary Logics of Extraction: Tracing Architecture's (Neo)Colonial Deployment at Three Scales" by Elsa Hoover*
HW	↰	**Complete** *Project 3 Iteration 3 + Project 3 Representations;* **Arrange** *on presentation board*

W7_DESIGNEDACTION

WEDNESDAY, 2.24

FRIDAY, 2.26

As we wrap up this week, we'll discuss how to apply the tools of design toward better futures.

H1	***GUEST SPEAKER:*** *Elsa Hoover*
H2	*Project 3 presentation run-through*
H3	*Project 3 presentation run-through*

HW	↰	**Complete** *Project 3 Iteration 4 (Final Iteration)*
HW	‼	**Prepare** *for Final Presentation*

H1	**PROJECT 3 EXTERNAL REVIEW** (with guest jurors)
H2	
H3	