

INTRODUCTION : ARCHITECTURAL DESIGN + VISUAL CULTURE

DRAFT

03/26/21

Barnard + Columbia Architecture Program
ARCH UN1020 001 FALL 2021
M/W 1:10 - 3:00 PM
116 Lewisohn, Columbia Campus

Instructor: R. Todd Rouhe
Office Hours: Monday 15:30 - 17:30 by appointment
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INTRODUCTION. Today Architecture is more than the practice of designing buildings. The boundaries of the discipline are dissolving as the representations of architecture and the built environment become part of an extended experience of visual culture. Visual culture is not just part of your everyday life - it is your everyday life. Human experience is more visual and visualized than ever before. Visual culture does not depend on images, per se, but on the tendency of contemporary society to picture or visualize existence. In this way, being seen and the agency of self-representation becomes an important part of our public and private lives. Our identity and social relationships develop through being seen, observing, analyzing and trying to understand the proliferation of visual and spatial information around us. This design studio will explore the critical role that architecture can play in shaping our experience of the built and virtual environment while introducing students to the methods and techniques of architectural representation.

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

VISUALLY communicate spatial 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 visual research methods and spatial concepts.

DEMONSTRATE an understanding of precedent and analysis of sites and places in the built environment.

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.



“In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation.”

“The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images.”
Guy Debord, *Society of the Spectacle*

image: Dan Graham, Public Space/Two Audiences, 1976

INTRODUCTION : ARCHITECTURAL DESIGN + VISUAL CULTURE: STUDIO

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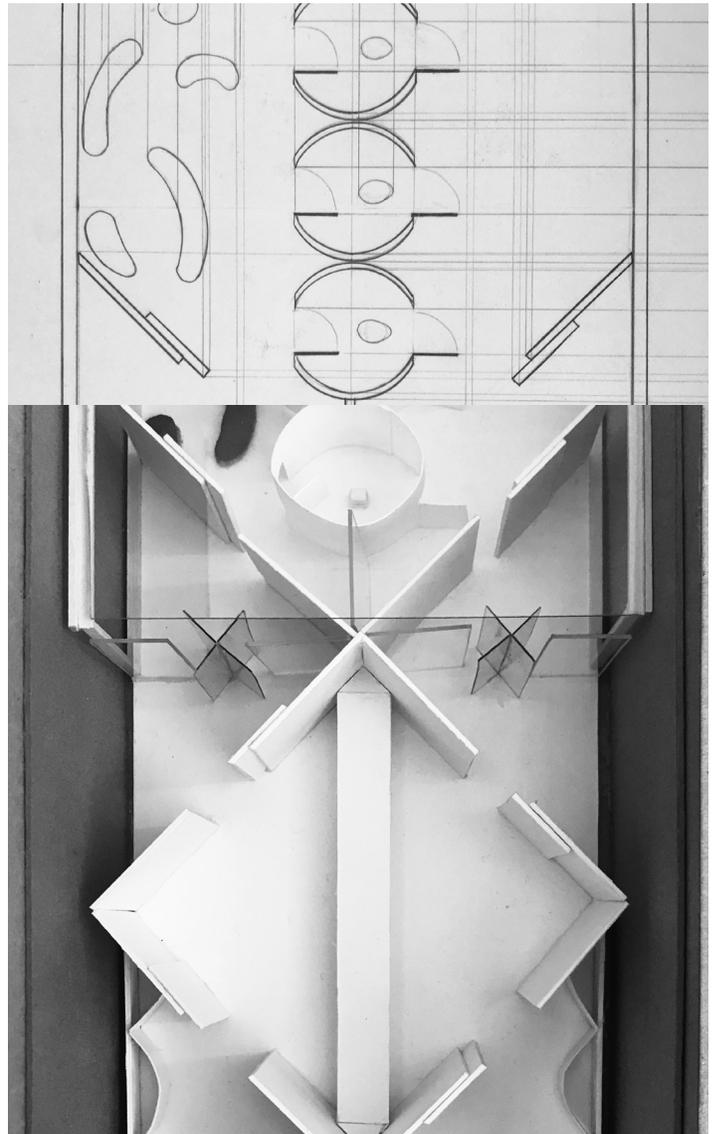
METHOD. This course is based on the studio method in which students respond to design problems over an extended period of time guided by feedback from the instructor and fellow students. In some ways the design studio is similar to a science lab where project based learning occurs in an open environment. 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 00/01 25% Final Grade
Project 02 15% Final Grade
Project 03 25% Final Grade
Project 04 30% Final Grade
Participation 05% Final Grade



“Recognition of the drawing’s power as a medium turns out, unexpectedly, to be recognition of the drawing’s distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical or dissociative as it may seem”

Robin Evans, [Translations from Drawing to Building](#)

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ATTENDANCE: Attendance is mandatory at the scheduled class time. Three non-consecutive absences will reduce your grade by 1/3 of a letter grade (e.g. A- to B+). Absences due to acute illness, a personal crisis (e.g. death in the family), or religious observance 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 that they may have missed.

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 can be viewed here:

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

ACADEMIC ACCOMMODATIONS: 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.



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INTRODUCTION : ARCHITECTURAL DESIGN + VISUAL CULTURE: TOOLS + SUPPLIES

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EQUIPMENT. Projects for the course require the use of basic 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. Required tools and supplies are listed below. The estimated cost for these Tools and Supplies listed below is \$100. Supplemental tools and supplies may be used if so desired.

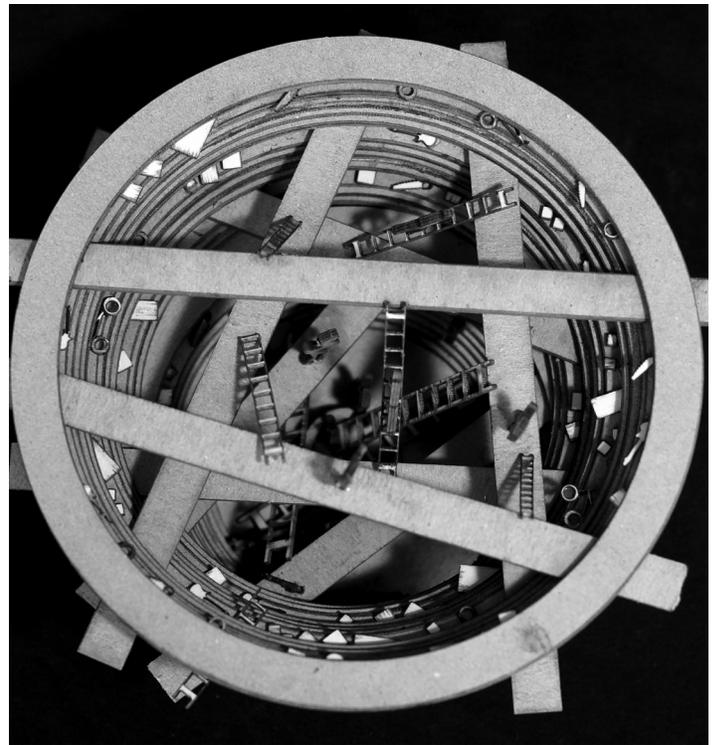
TOOLS

- Self healing cutting mat
- 24" stainless steel straight edge ruler
- Lead Holder
- Lead Pointer
- 30/60 Drafting Triangle
- Pencil Sharpener
- Olfa knife with 1/2" snap off blades
- X-acto knife with #11 blades
- 6-sided **architectural** scale

SUPPLIES

- Drafting Leads (4B, HB, H, 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
- White glue (Sobo)
- Artist tape
- Model making materials as needed (chipboard, cardboard, museum board, etc.)
- Sketch book
- Digital camera (cell phone camera OK).

Many of the project assignments are designed to teach students fundamental skills in the Adobe Creative Suite - Photoshop, Illustrator and InDesign. If possible students should maintain access to a laptop or personal computer that can run the Adobe Creative Suite (access to Adobe is available through the college). If necessary projects can be completed without the use of Adobe software.



SUPPLY LOCATIONS:

Blick Art Materials - Harlem Location: 261 W. 125th Street. And several locations throughout Manhattan and online.

Janoff's - 2870 Broadway New York City. Closest art store to campus

Canal Plastics Center - 345 Canal Street. Plastic and Fabrication services. They also offer a student discount

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INTRODUCTION : ARCHITECTURAL DESIGN + VISUAL CULTURE: SCHEDULE

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STUDIO SCHEDULE

WEEK 01 Introduction / Project 00

Wednesday Sept 09 • Identity in Architecture: Public Private Secret

WEEK 02 Project 1A

Monday, Sept 13 • Pinup of Project 00. Assign Project 1A
Wednesday, Sept 15 • Pinup Project 00 and 1A

WEEK 03 Project 1A Due. Introduce Project 1B

Monday, Sept 20 • Pinup Project 1A. Assign Project 1B
Wednesday, Sept 22 • Desk Crits

WEEK 04 Project 1B Due. Introduce Project 02

Monday, Sept 27 • Pinup Project 1B.
Wednesday, Sept 29 • Casestudy: Fixtures/Fittings/Artists

WEEK 05 Project 02 Presentations

Monday, Oct 04 • Desk Crits
Wednesday, Oct 06 • Casestudy Presentations

WEEK 06 Project 03

Monday, Oct 11 • Desk Crits
Wednesday, Oct 13 • Pinup

WEEK 07 Project 03

Monday, Oct 18 • Desk Crits
Wednesday, Oct 20 • Desk Crits

WEEK 08 Midterm Review Project 03

Monday, Oct 25 • Midterm Review
Wednesday, Oct 27 • Discuss Project 04

WEEK 09 Project 04

Monday, Nov 01
Wednesday, Nov 03

WEEK 10 Project 04

Monday, Nov 08
Wednesday, Nov 09

WEEK 11 Project 04

Monday, Nov 15
Wednesday, Nov 17

WEEK 12 PROJECT 04

Monday, Nov 22
Wednesday, Nov 24 • No Class Thanksgiving Holiday

WEEK 13 PROJECT 04

Monday, Nov 29
Wednesday, Dec 01

WEEK 14 PROJECT 04

Monday, Dec 06
Wednesday, Dec 08

WEEK 15 FINAL REVIEW

Monday, Dec 13



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 class.

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- BK 01: Graphics for Architecture, Kevin Forsyth, Wiley and Sons, 1980
- BK 02: Bathroom, Barbra Penner, Reaktion Books, 2013
- BK 03: See Yourself Sensing, Madeline Schwartzman, Black Dog Publishing, 2011
- BK 04: Translations from Drawings to Buildings and Other Essays, Robin Evans, Architectural Association, 1997
- BK 05: Public Private Secret, On Photography & the Configuration of Self, Charlotte Cotton, Aperture, 2018
- BK 06: Species of Spaces and Other Places, Georges Perec, Penguin Books, 1997
- BK 07: Structures for Reflection, Allen Wexler, Neuer Folkwang-Verlag Hagen, 1993
-
- CIN 01: The Social Life of Small Urban Spaces, William Whyte, US, 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: Inside Rooms: 26 Bathrooms, London & Oxfordshire, 1985
- CIN 06: The Way Things Go, Switzerland, 1987
- CIN 07: Wings of Desire, Wim Wenders, Germany, 1996
- CIN 08: Powers of 10 - The Films of Charles and Ray Eames, 1968
-
- WEB 01: <https://www.stalled.online/>
- WEB 02: <http://www.spatialagency.net>
- WEB 03: <https://archpaper.com>
- WEB 04: <https://www.facility-mag.com/>
- WEB 05: <http://biber.co/100-ideas/>
- WEB 06: <http://www.sectioncut.com>
- WEB 07: <https://archinect.com>

AFFORDABLE ACCESS TO CLASS 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.

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