

B+C | A

Barnard and Columbia Architecture

INTRODUCTION TO ARCHITECTURAL DESIGN AND VISUAL CULTURE

Spring 2021 (Spring B)

Arch UN1020

Mondays and Wednesdays, 10:00am – 12:50pm



Barnard and Columbia Colleges Architecture Department

Studio Critic: Madeline Schwartzman

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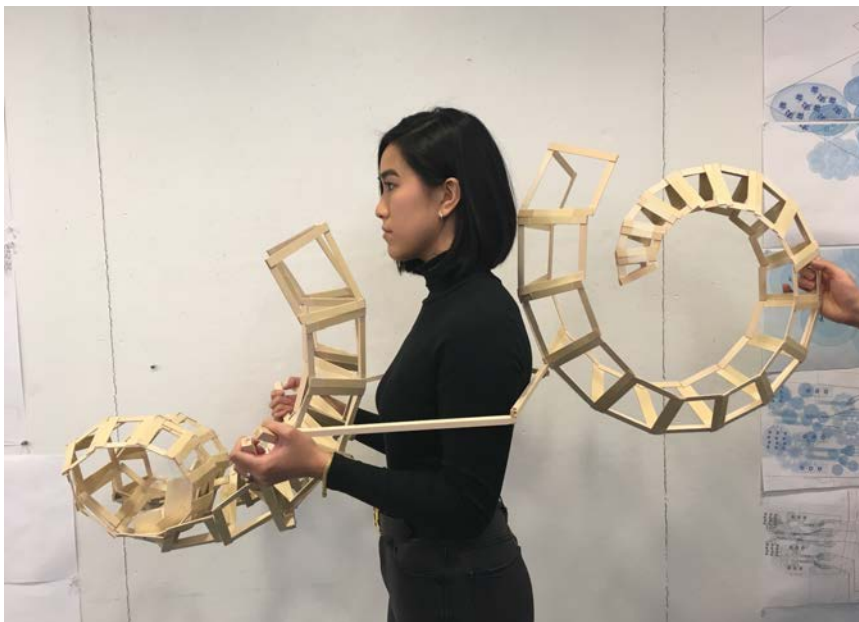
Office hours: by appointment (before 10am, after class or by appointment)

Teaching Assistant: TBA

Email both TA and Madeline on urgent matters, attendance, lateness,

Program architecture office Location: 5th Floor Diana Center

Architecture Administrator: Rachel Garcia-Grossman 212 854-8430



COURSE DESCRIPTION

Architecture encompasses so much of our daily life. We live and work inside of homes and offices, travel and commute through cities and suburbs, play inside of tree houses and playgrounds, disrupt and divide with border walls, curbs, fences and zip codes (an architectural form of infrastructure) and we dream of flying through cities, passing through corridors, bounding through walls. That's just the start of how architecture is infused into culture.

The boundaries of the disciplines are now permeable. Architecture now flows into so many other areas of our visual culture, from film, gaming, virtual reality, augmented reality, and all manner of digital environments, to painting, sculpture, and installation art. On a psychological level, architecture affects our well-being. We can feel oppressed by it, uplifted, or overly reflected. Our identity and social relationships are deeply tied to a negotiation of spatial relationships, of being

observed and watching, or having public lives and private, of attempting to read people in places. We are an amalgam of the actual and digital spaces we inhabit.

How can one discipline be so vital to all of our lives, and yet remain largely unexplored by so much of the population? Why is the discipline so infused with preconceptions of cute sloped roofs, cottages, and castles? This course aims to make visible the decisions, processes, and concepts that go into the making of our built environment. We will learn the conceptual language of architecture, making visible and transparent decisions about form and space that have a massive impact on humans. We will explore architecture's relationship to the human body: how humans emerge, pass through, evade, dissolve into, and snuggle up into the built environment. We will also explore the various tools and methods by which we design, document, and analyze architecture, including writing and poetry, sketches, diagrams, and mapping, orthographic drawing and projection methods, and computer representations and translations.

This course is considered a "studio." This means that we are leaving behind all the baggage of preconceptions, and exploring, adventuring, playing, investigating, iterating, and exercising our brains. Coming from different majors and disciplines, we will join forces to make things, draw, present, test, argue, and propose. Design equals time. This is a time consuming process and you must be prepared for ways of working—model making—that require patience, and a willingness to fail and rework. Design is a process.

There will be three major projects throughout the semester, each one divided up into mini-exercises. Based on the divisions among us, so at the forefront in current events, our projects will aim to bring people together.

1. Personal space/ shared space: **WEARABLES AND BOOKS**
2. Walls that bring us together: **SECTIONAL SPACE AND INTERSECTIONS**
3. Manhattan Transformation: **THE NEW ZIPCODES**

STUDENT LEARNING OBJECTIVES

Students in Introduction to Architectural Design and Visual Culture should be able, at an introductory level, to:

1. Visually communicate architectural concepts and design intent using discipline-specific techniques including:
 - orthographic projections (plans, elevations, sections),
 - paraline projections (axonometrics, isometrics),
 - physical models using various techniques and materials,
 - multiple media and/or combined representational strategies
2. Verbally communicate architectural research methods and spatial concepts
3. Demonstrate an understanding of precedent and site analysis
4. Demonstrate an understanding of design method as a step-by-step, iterative and incremental process of research, synthesis and feedback
5. Demonstrate an understanding of design thinking as responsive to and shaper of social and cultural context
6. Demonstrate the ability to work independently and collaboratively

FORMAT:

The course is based on the studio method, in which students are expected to work independently to develop their thinking and making, under specific challenges, criticisms and provocations of a critic. Class time will be divided into individual dialogues or critiques (desk crits) between student and critic, open discussions, tutorials, workshops, student presentations, and/or informal lectures. Presentations of work will be public – either informal (pin-up) or formal (review with guest critics). In both, students are required to intelligently (visually and verbally) present their work in order to instigate a discussion about the ideas in their work.

*There are no prerequisites for this course.

CALENDAR

Week 1.	Monday March 8 th	Introduction
	Wed. March 10 th	PROJECT 1A: BOOK EXPLORATION Meeting and mini-presentations, model construction
Week 2.	Monday March 15 th	CRITIQUE 1A.
	Wed. March 17 th	BEGIN PROJECT 1B: HUMAN BOOK INTERFACE Meeting and mini-presentations
Week 3.	Monday March 22 nd	CRITIQUE 1B.
	Wed. March 24 th	Begin PROJECT 2A: 4TH SECTIONAL SPACE AND INTERSECTIONS: HUMAN ACTIVITY, INTERACTION AND OVERLAP Photoshop workshop, in class modeling
Week 4.	Monday March 29 th	CRITIQUE 2A.
	Wed. March 21 st	BEGIN PROJECT 2B SECTIONAL SPACE AND INTERSECTIONS: SHARED WALLS AND INTERACTION Model construction
Week 5.	Monday April 5 th	CRITIQUE 2B.
	Wed. April 8 th	BEGIN PROJECT 3A: MANHATTAN TRANSFORMATION: THE NEW ZIPCODE In class drawing and analysis
Week 6.	Monday April 12 th	CRITIQUE 3A.
	Wed April 14 th	BEGIN PROJECT 3B: THE NEW ZIPCODE: URBAN MODELS Final Critique

Reading week Friday April 16 –19

Exams: April 20 – 23rd

TEXTS/ RESOURCES

Jacob, Mary Jane. *Gordon Matta-Clark*, Museum of Contemporary Art, Chicago, 1985

Oskar Schlemmer, Musee Cantini, 1999

Porter, Tom. *Manual of Graphic Techniques 1-3*

Samaras, An Aperture Book, 1987

Schwartzman, Madeline. *See Yourself Sensing*, Black Dog London, 2011

Schwartzman, Madeline. *See Yourself X*. Black Dog Press, 2018

Tufte, Edward, *Visual Explanations*

Wexler, Allan. *Absurd Thinking*, Lars Muller, 2017

COURSE REQUIREMENTS AND ASSESSMENT CRITERIA**Prerequisites**

This is an introductory course for students interested in thinking about architecture. There are no requirements. Students may join this class from all other majors. Preference is given to

Studio Procedures

This course is taught by the studio method. The core method of instruction is that of “desk critiques,” 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.

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 desk crits 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 sometimes mandatory, and mostly optional, but you are strongly encouraged to attend.

SKETCHBOOK

Students should maintain a book within which to draw, sketch, and take visual notes. This is a critical supplement to the studio process. Ideas concerning your studio assignments should be recorded here. It is also helpful to use as a record of issues discussed during desk crits. It is not a substitute for assigned work.

CANVAS and GOOGLE DRIVE ARCHIVE

Canvas will be the repository for the course, with work deposited into Discussions within weekly Modules.

At the end of the semester, students are required to upload their work to a designated Google Drive folder, with format files as high resolution jpeg or pdf.

Online Weekly Format and Feedback**Where and when will work be posted and due:**

All work will be available through the Modules section of Canvas

Weekly assignments will be either given synchronously during class, or posted to Canvas with a message accompaniment.

Major projects will be due on Mondays (occasionally Wednesday). Please post timely responses to discussions, and when required, load work onto discussions before the next class. It will be much easier to respond and allow the group to read your posts.

When will I be responding and communicating:

During this Fall session, I will be available to assist and answer questions throughout the week. I will be more available during week days, since I have two high school age students working from home. I am likely to answer you withing a 5 hour period, and often very likely within the hour. At maximum, I will try my best to answer within 24 hours, but will be certain to respond withing 48 hours max. Please know that I am here for you, and that we can adapt and communicate as necessary. One on one meetings can be extremely useful during the online experience.

It would be best if you email questions to mschwart@barnard.edu. It will streamline my responses.

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. That environment is now on Canvas, but it can be made to feel like a studio environment. Attendance is mandatory at all scheduled classes and reviews, but due to the changes related to the pandemic, you may occasionally watch the course video and be in contact by email. Things will tend to get disrupted this semester, whether Wifi, equipment, or personal issues. Please keep in close communication about absences by emailing our TA and me. Studio is held Monday, Wednesday, and Friday beginning promptly at 10:00 AM. Be in touch if you need to arrive late or leave early. 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. Typically during the usual semester, our grading policy is this:

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. Unexcused absences for pin-ups or reviews will result in a grade reduction of one letter grade (e.g., A to B) for that project.

In this new online situation, that structure cannot hold up. If you keep pace with the work, and sometimes have to miss, but you load onto Canvas and communicate, you will not be penalized.

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Note again, that this course is considered to be synchronous. You cannot attend and miss all or half of the classes.

Grading

Each project will be graded with a letter grade. 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. Concept and precision involved in media, including video, models and digital forms
8. Participation during group meetings, design crits and timeliness of assignment completion

Project Grading Breakdown

Project #1: 25%

Project #2: 25%

Project #3: 25%

In class work / participation / final compilation: 25%

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 stated by the Studio Critics.

Studio Work Practices

- Please remain on mute unless you are presenting to class, or if we decide to unmute as a group.
- Remember that sessions are recorded. Be careful before and after class, as the recording is contiguous
- If you do miss class, and need to watch the video, please skip the pre-class banter, and the post class personal meetings. Please respect any moment that you think may be private.
- I prefer to allow you to join class, rather than to be a gatekeeper. This means that the recording will begin when you join.
- Design studios can provoke emotional reactions. We can sometimes become hurt or angry. These are acceptable reactions, but the Zoom environment is not the best place to air these feelings. Instead ask me to have a breakout session, or to meet with you some time after class. Sit with the feelings for a few minutes. None of our comments are meant to be hurtful or disparaging, though it can sometimes feel that way.

Room Rules and Security

- Please make me aware of any breaches of security, especially anyone joining class who is not a member of the class.

If you happen to be on campus, here is the number of Barnard Public Safety: (212-854-3362)
The Architecture Department Office email is architecture@barnard.edu.

Studio Materials and Equipment

During Covid, we will do everything possible to work around any material issues. 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)
- x-Acto, Olfa or similar utility knife with breakaway blades (and replacement blades)
- 24" metal T square ruler for drawing and cutting
- self healing cutting mat
- model making materials (as needed throughout the term, including Elmer's)

Supply Purchasing

See the materials and vendors list provided by department on our website:

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, including one in Harlem and one 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.

POLICIES AND STATEMENTS**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>"