



## **HARLEM NEXUS**

### **ARTS + CULTURE + CIVIC SPACE**

This *Advanced Architectural Design II (Studio Course)* will explore Harlem’s rich legacies, urban transformations and future potentials. Within these entangled contexts, we will focus on designing a new institution that creates a nexus of spatial infrastructures for arts, culture and civic engagement. Learning especially from recent events– the pandemic and public health crisis, race relations and racism in the US and elsewhere, the climate emergency– we will examine the roles of architecture and design in addressing larger cultural contexts. Conversely, we will consider how these contexts challenge the existing disciplinary or institutional frameworks.

Harlem, world-renowned as the quintessential center for African-American life and culture and for the African diaspora, is unique yet changing. At play in this historically distinct part of upper Manhattan are interconnected communities and spaces of art, culture, religion, education and activism. Their overlaps reflect and refract the complex forces shaping the ever-changing built environment of New York City. Amongst (or despite) various economic and real-estate pressures (tall housing towers, mega chain-stores, expanding university campuses, etc.), Harlem continues to thrive.

Harlem is often described differently: a local cultural hub; a cosmopolitan city; a neighborhood of black and diasporic experience; a lost and gentrified neighborhood; an activist mecca; an artistic, jazz, gospel center; a dense multi-ethnic-religious community; an area with quiet residential blocks; a problematic public housing and school district; an ongoing construction site; etc. Tightly packed within 1.4 square miles, the buildings vary from one-story churches to four-floor brown-stones; from tall public housing to super-tall developer mixed-use towers. Forming a city within a city, Harlem contains numerous precedents for how to combine arts, culture and civic spaces that also promote fair, equal and just resources for all.

Harlem Nexus studio will design a new institution next to the Apollo Theater, including: an archive and educational center, community programs and civic spaces. We will conceptualize new types of spaces and programs that address the entangled crises of this moment. Our projects will offer critique as well as ideas, and will build on what opportunities exist, or can be leveraged, to sustain and advance diverse Harlem imaginaries.

## HARLEM ART AND CULTURAL PORTALS / 125<sup>TH</sup> + 126<sup>TH</sup> Streets

As a subject of inquiry, Harlem offers many opportunities yet also many challenges. An urban site of unparalleled richness and complexity, Harlem can only be understood by engaging the overlaps between past and present- preservation and change, art and politics, tradition and spirituality- that define the collective significance of its buildings and spaces. Unlike any other neighborhood, Harlem's development is inseparable from that of the arts and certain forms of artistic expression. Institutions such as the Apollo Theater, the Studio Museum or the National Black Theater, Schomburg Center, amongst others, have been central to Harlem's history and have enabled the transformation of an urban site into a place unique to African-American identity and heritage.

Today, Harlem is once again in the midst of a period of fundamental change. In 2008, the New York City Planning Commission approved the rezoning of 125<sup>th</sup> Street, opening the way for the construction of large office, residential and mixed-use towers. New projects are underway, including an expanded building for the Studio Museum and new mixed-use developments for the Victoria Theater (including the Apollo Theater) and the National Black Theater. As artistic and economic boundaries are redrawn, many institutions are rethinking their scope and mission, embracing new partnerships, expanding or changing their programming, creating research facilities and/or educational or community centers. Challenges emerging from this pandemic have also forced these institutions to rethink their roles and responsibilities towards sustaining arts and culture as well as supporting communities and city needs.

### THE APOLLO THEATER

Located at 253 West 125<sup>th</sup> street, between Frederick Douglass and Adam Clayton Powell Jr Boulevard, the Apollo Theater occupies a neoclassical structure built in 1913-14 by architect George Keister. In its early days, the Apollo was known as Hurtig and Seamon's Music Hall, a burlesque theater which, as was typical at the time, did not admit African American audiences. After several changes in ownership, by the 1930s the Apollo opened its doors to all and began to lead the way in American entertainment. Music luminaries such as Ella Fitzgerald, Billie Holiday, and James Brown got their start at the Apollo. Aretha Franklin and Michael Jackson were regular performers. But the Apollo played a role beyond the world of music. It held benefits in support of the civil rights movement and welcomed numerous community meetings and spontaneous organizing. Political events often share the stage, as when Barack Obama campaigned there in 2007. Today, the Apollo provides not only performances but also education and community outreach programs. Starting from the Apollo's history and mission, we will explore its physical and institutional boundaries. Given the unique synthesis between identity, art and politics that has existed throughout the Apollo's – as well as Harlem's – history, what opportunities are there today to create new models and visions for the future?

### STUDIO ASSIGNMENTS

Students will be asked to develop their own research agenda and detailed design briefs. The following are initial questions to guide your explorations: What is a cultural and civic space today, and/or in fifty years from now? How does an institution change and how does the physical space support this change? In an age of dominant digital technologies and virtual space, how do we participate in social space? What makes a space public? What does it mean to be critically contextual? What is an archive? What spaces facilitate education and skills-based learning especially for arts and culture? What is a community, who benefits and who is left out? What spatial and institutional shared infrastructures instigate mutual aid or reciprocities? The semester will include group and individual work dedicated to three projects and two class workshops:

#### Projects:

- |                                  |                                |
|----------------------------------|--------------------------------|
| 1. <i>Harlem Atlas</i>           | Group project                  |
| 2A. <i>Harlem Nexus Building</i> | Individual project             |
| 2B. <i>Harlem Nexus Outdoors</i> | Individual or Pairs (optional) |

#### Class Workshops:

- |                                    |            |
|------------------------------------|------------|
| 1. <i>Precedent Folio</i>          | Workshop 1 |
| 2. <i>Architectural Manifestos</i> | Workshop 2 |

#### Notes:

- See individual project briefs for schedule, deliverables and final reviews. Handouts will be distributed separately.
- Final materials for all projects must be uploaded on the online studio archive. Deadlines will be announced in class.

## LEARNING OUTCOMES

Students in Design 2 should be able to, at an advanced level:

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 as a shaper of social and cultural context
6. Demonstrate the ability to work independently and collaboratively
7. Demonstrate an understanding of the historical and theoretical contexts for architectural representational conventions
8. Utilize both analog and digital techniques in the design process
9. Demonstrate an understanding of program, use and activity
10. Demonstrate an understanding of material and fabrication
11. Utilize a range of analog and digital techniques in the design process

## COURSE GRADING

Each Studio Project will be graded with a letter grade and a written evaluation. Your work will be evaluated by the following criteria: (1) idea/concept; (2) conceptual development and design process; (3) final execution.

Attendance in every class is mandatory. Instructors recognize learning and improvement as important factors in determining the final grade. Students are required to present their work in all Interim and Final 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 Final Review. 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.

Grading distribution will be as follows:

### *Projects:*

- |     |                                  |
|-----|----------------------------------|
| 10% | 1. HARLEM ATLAS                  |
| 40% | 2A. HARLEM NEXUS BUILDING        |
| 30% | 2B. HARLEM NEXUS URBAN PROTOTYPE |

### *Class Workshops:*

- |     |  |
|-----|--|
| 10% | 1. PRECEDENT FOLIO (Workshop 1)          |
| 10% | 2. ARCHITECTURAL MANIFESTOS (Workshop 2) |

## YOUR CRITICS

Michael Schissel | [Schissel Montgomery Architects](#) | Contact: [mschisse@barnard.edu](mailto:mschisse@barnard.edu) • Office Hours: By appointment  
Diana Cristobal Olave | <https://knitknotarchitecture.com/> | Contact: [dcristob@barnard.edu](mailto:dcristob@barnard.edu) • Office Hours: By appointment  
Hanna Tulis | Contact: [htulis@barnard.edu](mailto:htulis@barnard.edu) • Office Hours: By appointment

Teaching Assistants:

Leon Duval | Contact: [ld2980@columbia.edu](mailto:ld2980@columbia.edu)  
Eleanor Birle | Contact: [elb2185@columbia.edu](mailto:elb2185@columbia.edu)

## SEMESTER SCHEDULE

(Subject to change. Any changes will be announced in class sessions)

WEEK / DATE / TIME				CLASS ACTIVITIES
01	19 Jan	WED	09:00-11:50	Studio Introduction and Semester Plan   Class discussions: <i>Harlem Atlas</i>
02	24 Jan	MON	09:00-11:50	Desk Crits: <i>Harlem Atlas</i>
	26 Jan	WED	09:00-11:50	Desk Crits: <i>Harlem Atlas</i>
03	31 Jan	MON	09:00-11:50	<b>REVIEW <i>Harlem Atlas</i> – PRESENTATIONS (Studio-wide session)</b>
	02 Feb	WED	09:00-11:50	Apollo Tour TBD
04	07 Feb	MON	09:00-11:50	Workshop 1: <i>Architectural Precedents</i> (Studio-wide session) (or Apollo Tour TBD)
	09 Feb	WED	09:00-11:50	Desk Crits: <i>Architectural Precedents</i> Individual Project (or Apollo Tour TBD)
05	14 Feb	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
	16 Feb	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
06	21 Feb	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project <i>PIN UP</i>
	23 Feb	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
07	28 Feb	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
	02 March	WED	09:00-11:50	Workshop 2: <i>Architectural Manifestos</i> (Studio-wide session)
08	21 Feb	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project <i>PIN UP</i>
	23 Feb	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
09	07 March	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
	09 March	WED	09:00-11:50	<b>MIDTERM PRESENTATIONS (REVIEWS in 3 sections)</b> <i>Harlem Atlas</i> and <i>Harlem Nexus Building</i>
10	14 March	MON	09:00-11:50	SPRING BREAK
	16 March	WED	09:00-11:50	SPRING BREAK

11	21 March	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
	23 March	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project
12	28 March	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Building</i> Individual Project <i>STUDIO WIDE PIN UP</i>
	30 March	WED	09:00-11:50	Harlem Walking Tour: Harlem Nexus Urban Prototype Introduction
13	04 April	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i>
	06 April	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i>
14	11 April	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i> <i>PIN UP</i>
	13 April	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i>
15	18 April	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i>
	20 April	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i>
16	25 April	MON	09:00-11:50	Desk Crits: <i>Harlem Nexus Urban Prototype</i>
	27 April	WED	09:00-11:50	Desk Crits: <i>Harlem Nexus Building + Harlem Nexus Urban Prototype</i> FINAL DRAFTS
17	02 May	MON	09:00-11:50	<b>FINAL PRESENTATIONS (REVIEW in 3 Sections)</b> (Note: Reading Period) <i>Harlem Nexus Building + Harlem Nexus Urban Prototype</i>
	06 May	FRI	09:00 AM	<b>FINAL SUBMISSION</b> (Note: Exam Week) <b>Submit all final projects documentation and models</b>

### Teaching modality

The studio requires students to participate in class sessions synchronously. The studio space is open both for on-campus students and remote students in New York. Students may sign up for assigned seats. Sessions will be taught either online or in person according to current Barnard guidelines. On-campus students will be able to connect to class from studio.

## HARLEM NEXUS STUDIO RESOURCES

### PODCASTS

*Harlem on My Mind:*

Part 1: Jacob Lawrence:

<https://www.msnbc.com/podcast/harlem-my-mind-jacob-lawrence-n1256712>

Part 2: Arturo Schomburg

<https://www.msnbc.com/podcast/harlem-my-mind-arturo-schomburg-n1257390>

*The Institute of Black Imagination:*

Podcast: E18. Designing for the Public w. Artist Kenseth Armstead

<https://podcasts.apple.com/us/podcast/e18-designing-for-the-public-w-artist-kenseth-armstead/id1516680750?i=1000497635815>

Podcast: E21. The Soul of American Food w. Top Chef Marcus Samuelsson

<https://podcasts.apple.com/us/podcast/e21-the-soul-of-american-food-w-top-chef-marcus-samuelsson/id1516680750?i=1000502974678>

### EXHIBITIONS

MoMA: *Reconstructions: Architecture and Blackness in America*

<https://www.moma.org/calendar/exhibitions/5219>

### FILMS

*The Apollo:* <https://www.hbo.com/documentaries/the-apollo>

*The Black Power Mixtape:* <https://www.amazon.com/Black-Power-Mixtape-Erykah-Badu/dp/B006LG7EEW>

*I Remember Harlem:* <https://www.youtube.com/watch?v=v14Hudwb7v8>

*I Am Not Your Negro:* <https://www.netflix.com/title/80144402>

### WEBSITES (ORGANIZED UNDER THEMES):

#### ARCHITECTURE

##### BLACK HARLEM

African American Design Nexus: Story Maps: <https://storymaps.arcgis.com/stories/ed7189370789402492918d11fbec62ba>

Architects of Black Harlem: <https://urbanomnibus.net/2021/01/architects-of-black-harlem/>

Who Makes the Many Harlems?: <https://urbanomnibus.net/2017/11/who-makes-the-many-harlems/>

A Walk Through Harlem, New York's Most Storied Neighborhood, NYT

<https://www.nytimes.com/2020/08/20/arts/design/harlem-virtual-tour.html>

##### UNBUILT HARLEM

'A futuristic vision for Harlem'

<https://ny.curbed.com/2018/1/10/16868494/harlem-history-buckminster-fuller-development-rezoning>

Central Harlem Clubhouse: Davis Brody Bond

<https://www.davisbrodybond.com/madison-square-boys-girls-club-central-harlem-clubhouse>

Sendero Verde, East Harlem, Handel Architects

<https://www.archpaper.com/2019/12/2019-best-of-design-awards-winners-for-unbuilt-green-building/>

##### UNDER CONSTRUCTION HARLEM

New Development on the Horizon in Harlem

<https://www.cityrealty.com/nyc/market-insight/features/future-nyc/new-development-horizon-harlem/26521>

Manhattan Community Board 9: <http://www.cb9m.org/district>

#### DEMOGRAPHICS:

Census Data:

<https://censusreporter.org/profiles/79500US3603803-nyc-manhattan-community-district-10-central-harlem-puma-ny/>

Central Harlem: <https://furmancenter.org/neighborhoods/view/central-harlem>

Over a fourth of West Harlem did not self-report in the 2010 census:

<https://www.columbiaspectator.com/news/2020/04/02/over-a-fourth-of-west-harlem-was-not-self-reported-in-the-2010-census-covid-19-could-make-numbers-worse/>

**ARTS & CULTURE:**

The Apollo Theater: <https://www.apollotheater.org/>

Apollo Theater to Build New Performance Spaces. *New York Times* December 4, 2018.

<https://www.nytimes.com/2018/12/04/arts/music/apollo-theater-harlem-expansion.html>

Victoria Redevelopment:

<https://www.cityreality.com/nyc/market-insight/features/the-new-skyline/work-begins-victoria-theater-site-see-how-will-transform-harlems-skyline/5446>

See websites: Studio Museum; The National Black Theater; National Jazz Museum; Harlem Stage; Dance Theatre of Harlem;

**PUBLIC ART / MURALS:**

# Not A Crime: <http://www.notacrime.me/harlem#home>

The Audubon Mural Project: <https://www.audubon.org/amp>

Harlem Park To Park: BLM: <https://harlemparktopark.org/black-lives-matter-mural>

Harlem Hospital Center Modernization: <https://www.hok.com/projects/view/harlem-hospital-center-modernization>

WPA Mural History: <https://www.urbanarchive.org/stories/X2kjFedX7nI>

Boulevard of African Monarchs, Kenseth Armstead: <https://www.kensetharmstead.com/>

**RELIGION:**

See websites for: Malcolm Shabazz Mosque; Abyssinian Baptist Church; First Corinthian Baptist Church

**FOOD:**

Harlem Grown: <http://www.harlemgrown.org/>

Red Rooster: <https://www.redroosterharlem.com/playlist#our-harlem-audible>

**COMMUNITY GARDENS:**

GreenThumb: <https://greenthumb.nycgovparks.org/gardensearch.php>

Manhattan Land Trust: <http://www.manhattanlandtrust.org/our-gardens/>

**LIBRARIES:**

The Schomburg Center for Research in Black Culture; Public Libraries; University & School Libraries

**ENVIRONMENT:**

WE ACT for Environmental Justice: <https://www.weact.org/>

**MEDIA:**

Maysles Documentary Center: <https://www.maysles.org/>

ImageNation Cinema Foundation: <https://www.imagenation.us/>

Harlem NY Patch: <https://patch.com/new-york/harlem>

Harlem Community News: <https://harlemcommunitynews.com/category/harlem/>

Radio Garden: <http://radio.garden/visit/gorakhpur/XbLORuei>

**HOUSING:**

HCCI: Harlem Congregations for Community Improvement: <https://www.hcci.org/>

NYCHA: New York City Housing Authority: <https://www1.nyc.gov/site/nycha/index.page>

**PUBLIC HEALTH & HOSPITALS:**

NYC Health + Hospitals/Harlem: <https://www.nychealthandhospitals.org/harlem/>

**GOVERNMENT:**

Adam Clayton Powell Jr. State Office Building

New York's Thirteenth Congressional District: Representative Espaillat: <https://espaillat.house.gov/about>

**EDUCATION:**

Public School: P.S. 154: <https://www.ps154.com/>

The City College of New York: <https://www.ccny.cuny.edu/>

Columbia University Manhattanville: <https://neighbors.columbia.edu/content/manhattanville>

## BIBLIOGRAPHY

### ON HARLEM

- Adams, Michael Henry. *Harlem, Lost and Found: An Architectural and Social History, 1765-1915*. New York: Monacelli Press, 2002. Print.
- Against the Odds: The Artists of the Harlem Renaissance*. Alexandria, VA: PBS video, 1993. Videocassette.
- Anderson, Jervis. *This Was Harlem: A Cultural Portrait 1900-1950*. New York: Farrar, Strauss & Giroux, 1982. Print.
- Cadogan, Garnette. "Walking While Black." <https://lithub.com/walking-while-black/>
- Earle, Jonathan. *The Routledge Atlas of African American History*. New York: Routledge, 2000. Print.
- Gill, Jonathan. *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America*. New York: Grove Press, 2011. Print.
- Harlem: A Century in Images*. New York: Skira Rizzoli International Publications, in association with the Studio Museum, 2010. Print.
- Hughes, Langston. *Book of Rhythms*. New York: Oxford UP, 1995. Print.
- A Pictorial History of the Negro in America*, 3<sup>rd</sup> rev. ed. New York: Crown, 1969. Print.
- Mallory, Noreen. *Harlem in the Twentieth Century*. Charleston: History Press, 2011. Print.
- Gooden, Mario. *Dark Space: Architecture, Representation, Black Identity*. New York: Columbia Books on Architecture and the City, 2016. Print.
- Griffin, Farah. *Harlem Nocturne: Women Artists & Progressive Politics during World War II*. New York: Basic Civitas Books, 2013. Print.
- King, Shannon. *Whose Harlem Is This, Anyway? Community Politics and Grassroots Activism during the New Negro Era*. New York: New York University Press. Print.
- Lewis, David. *When Harlem Was in Vogue*. Oxford University Press, 1989. Print.
- Lundeana, Marie Thomas. *Barbara Ann Teer and the National Black Theater*. New York: Garland Publishing, 1997. Ebook.
- Powell, Richard J. *Black Art and Culture in the 20<sup>th</sup> Century*. New York: Thames and Hudson, 1997, 2003. Print.
- Rhodes-Pitts, Sharifa. *Harlem is Nowhere: A Journey to the Mecca of Black America*. New York: Back Bay Books, 2011. Print.
- Schoener, Allon. *Harlem on My Mind; Cultural Capital of Black America, 1900-1968*. New York: Random House, 1968. Print.
- Siskind, Aaron. *Harlem: the 30s*. Petuluma: Pomegranate Artbook, 1991. Print.
- Stewart, Donald. *A Short History of East Harlem*. New York: Museum of the City of New York, 1972. Print.
- The Harlem Reader: a Celebration of New York's Most Famous Neighborhood, from the Renaissance Years to the Twenty-first Century*. New York: Three Rivers Press, 2003.
- Wilson, Mabel. *Begin with the Past: Building the National Museum of African American History and Culture*. Washington D.C.: Smithsonian Books, 2016.
- Williams, Timothy. "City's Rezoning Plan for 125<sup>th</sup> Street Has Many in Harlem Concerned." *New York Times*. Feb 21 2008.
- "Powerful Harlem Church Is Also a Powerful Harlem Developer." *New York Times*. Aug 17 2008.
- Zanfagna, Christina. "Black Star Lines: Harlem Secular and Sacred." In Rebecca Solnit and Joshua Jelly-Schapiro. *Nonstop Metropolis: A New York City Atlas*. Oakland: University of California Press, 2016. Print.

### ON THE APOLLO THEATER

- Apollo Theater Oral History Project 2008-2011*. [https://library.columbia.edu/locations/ccoh/digital/apollo\\_theatre.html](https://library.columbia.edu/locations/ccoh/digital/apollo_theatre.html)
- Schiffman, Jack. *Uptown: The Story of Harlem's Apollo Theatre*. New York: Cowles Book Company, 1971.

## **ON PUBLIC SPACE**

Debord, Guy. *Memoires: structures portanted d'Asger Jorn*. Paris: Jean-Jacques Pauvert aux Belles Lettres, 1993. Print.  
(More of a reference for Harlem Atlas)

Martin, Reinhold. "Public and Common(s)," *Places Journal*, January 2013. <https://doi.org/10.22269/130124>

Morcillo Pallares, Ana. *Manhattan's public spaces: production, revitalization, commodification*. New York: Routledge, 2022. Print.

Mogilevich, Mariana. *The Invention of Public Space: Designing for Inclusion in Lindsay's New York*. Minneapolis: University of Minnesota Press, 2020. Print.

Sorkin, Michael. *Local Code: The Constitution of a City at 42° N Latitude*. New York: Princeton Architectural Press, 1993. Print

Sorkin, Michael. *Twenty Minutes in Manhattan*. London: Reaktion Books Ltd., 2009. Print, Videorecording.

Wyte, William. *The Social Life of Small Urban Spaces*. New York: Project for Public Spaces, 1980. Print.

Zukin, Sharon. *Naked city: the death and life of authentic urban places*. Oxford: Oxford University Press, 2010. Print.

## **POLICIES AND STATEMENTS**

### **Studio Teaching Methodology:**

Design is a unique type of knowledge production requiring unique working methods. This course is taught by the studio method – an iterative process that requires dialog, design production, and risk taking by the student to explore ideas in the form of a variety of media. The Studio will be divided into small, individual sections, each led by a Studio Critic. The core method of instruction is that of 'desk crits', a one-to-one dialogue at the desk between the student and the Critic. At the desk crit, previous design work is reviewed and discussed and the student and critic formulate the next steps in the process. Desk crits are supplemented by Interim Reviews, or 'Pin-ups', where all students in the Section (sometimes teamed up with another Section) present their design ideas for group critique and discussion. The culmination of each project is the Final Review in which students present their work for public evaluation by a group of Studio Critics and Visiting Critics.

Students will be divided in Studio Sections for the semester. There might be dedicated assignments involving group work in individual sections and across three sections. Teaching Assistants will be conducting workshops focusing on techniques and methods relevant to ongoing projects.

### **Class Attendance, Late Arrivals, and Absences Policy:**

Attendance is mandatory at all scheduled classes, field trips, and reviews. Studio is held Monday, Wednesday, Friday beginning promptly at 9:00 AM. Any student joining after 9:20 AM will be considered late and anyone that joins 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 one or more scheduled classes due to a religious holiday should meet with their instructor during the first week of classes to discuss 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."

Please note that we cannot assume that a student with extensive absences will drop a course. Dropping a course can adversely affect a student's status in the university (from full-time to part-time, for example) and that can affect their financial aid and other types of support.

### **Room Rules and Security (for students signed up for studio space and DAL use):**

Note that all access to campus is governed by current campus health protocols, and these protocols may be revised by the College and University at any time.

We are planning to implement new protocols for access to the studio in 404 Diana and the Digital Architecture Lab (DAL) through online signups and onsite swipe access through your school ID. More information for this process will be communicated through the Architecture Department and by your faculty.

Once access to these spaces is allowed, it is crucial that our standard safety procedures are followed, including that the doors to these spaces remain closed and locked at all times for your personal safety and your belongings' security. Please do not prop open the door and do not leave any valuables unattended at your desk.

The studio and the DAL are open to students in approved courses; please respect other critics and students that are using the space. Barnard and Columbia Public Safety officers do periodically check the studio but security is a responsibility that we all share; please help us maintain a safe and productive environment. Additional instructions and rules for using the studio and DAL will be reviewed with you during the first few weeks of classes.

If your personal belongings are stolen (or go missing) please notify your instructor and Barnard Public Safety (for

room 404 Diana) or Columbia Public Safety (for 116 Lewisohn).

### **General studio rules:**

- You must provide your own lock for the locker.
- The studio must remain locked at all times.
- Use the spray hood in the model building room for spray paint or fixative.
- Use headphones for listening to music.
- You are responsible for keeping your desk and your storage area clean and organized. If you are using an empty desk adjacent to your assigned seat, it is also your responsibility to keep this area free of debris.
- 100% of the work surface of your desk space should be covered with 3-ply chipboard or vinyl board cover. Do not cut, carve, glue or otherwise destroy the plywood desktop.
- Please help us recycle and reuse extra materials by donating anything you don't need to our recycling locations in the studios.

### **Instructions for Accessing Apporto**

Barnard College Student Computing has implemented a new virtual computer lab platform, Apporto, that will provide students who are enrolled in architecture courses with remote access to the same academic software that is currently installed in the physical architecture computer lab (DAL) on campus.

In order to access these applications (e.g. Adobe Creative Cloud, Rhino 6, ArcGIS, etc.) please go to [barnard.apporto.com](http://barnard.apporto.com) and log in using your Columbia UNI and password. Once you are logged in, you will see two Virtual Lab desktop icons: BC GPU Virtual Desktop and BC Virtual Desktop. These two virtual environments have some common applications on both, but mostly contain different software for different types of classes. For software related to your architecture courses, please use BC GPU Virtual Desktop.

Instructions for requesting support and reporting problems:

If you have any issues logging into Apporto with your Columbia UNI credentials, please review these pages regarding [resetting your UNI password](#) and [contact CUIT](#) directly if you are unable to resolve the problem on your own.

If you can log into Apporto, but experience any issues opening or using the applications, please email BCIT at [help@barnard.edu](mailto:help@barnard.edu) with a description of the problem and any relevant screenshots or screen recordings. Someone from BCIT will follow up with you directly to help you troubleshoot and resolve the issue.

### **Places to Purchase Studio Materials:**

Blick Art Materials  
<https://www.dickblick.com/>

Canal Plastics Center  
<https://www.canalplastic.com/>

Amazon  
<https://www.amazon.com/>

Utrecht  
<https://www.utrechtart.com/>

**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.*

*We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources.*

To be clear, this means that any recorded class content — from lectures, labs, seminars, office hours, and discussion groups — is the intellectual property of your professor and your fellow students, and should not be distributed or shared outside of class.

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>

**Center for Accessibility Resources & Disability Services (CARDS) Statement:**

If you believe you may encounter barriers to the academic environment due to a documented disability or emerging health challenges, please feel free to contact me and/or the Center for Accessibility Resources & Disability Services (CARDS). Any student with approved academic accommodations is encouraged to contact me during office hours or via email. If you have questions regarding registering a disability or receiving accommodations for the semester, please contact CARDS at (212) 854-4634, [cards@barnard.edu](mailto:cards@barnard.edu), or learn more at [barnard.edu/disability](http://barnard.edu/disability) services. CARDS is located in 101 Altschul Hall.

**Affordable Access to Course Texts Statement:**

All students deserve to be able to study and make use of course texts and materials regardless of cost. Barnard librarians have partnered with students, faculty, and staff to find ways to increase student access to textbooks. By the first day of advance registration for each term, faculty will have provided information about required texts for each course on CourseWorks (including ISBN or author, title, publisher, copyright date, and price), which can be viewed by students. A number of cost-free or low-cost methods for accessing some types of courses texts are detailed on the Barnard Library Textbook Affordability guide ([library.barnard.edu/textbook-affordability](http://library.barnard.edu/textbook-affordability)). Undergraduate students who identify as first-generation and/or low-income students may check out items from the FLIP lending libraries in the Barnard Library ([library.barnard.edu/flip](http://library.barnard.edu/flip)) and in Butler Library for an entire semester. Students may also consult with their professors, the Dean of Studies, and the Financial Aid Office about additional affordable alternatives for having access to course texts. Visit the guide and talk to your professors and your librarian 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"](http://gradengineering.columbia.edu/campus-resources)