“A changing world might reveal itself not in the never-before-seen, but in the re-seen… It can seem like you are seeing the future. Really you’re just participating in history.”
Emily Segal discussing William Gibson.

In an era when everything appears to be designed, how do we determine the definition and confines of design? What is design and what is designed? How is design different from art?
“Design Futures” provides a broad introduction to design culture with the argument that contemporary innovations have made the traditional boundaries of disciplines less relevant and that interaction and overlap between modes of practice constitute the new model for design processes.

Design will be explored as capacity more than an end-product or a genius-creation. We will search for subjectivity over objectivity, for ‘multi’ rather than ‘single’. We will intersect case studies
with formal design disciplines and the design as: system, critique, desire, everyday, politics, sustainability, market, research, network, science, biology, and culture among others. The course will take the form of an active research course, complemented by short presentations, discussions, design projects and field trips.

**FORMAT AND REQUIREMENTS**

The class will include: instructor presentations, guest lectures, class discussions, student presentations, and pinup/reviews of the design projects.

The course activities and student work will be comprised of the following components:

**Readings**
Weekly readings will be posted to Courseworks. It is essential that they are completed in order to have a productive discussion in class. It is necessary that the students demonstrate through the class debates their analytical capacity and understanding material. One of you weekly journal posts will be based on the readings for the week.

**Weekly Journal Post**
Each week, students are required to post (2) images on a class Miro board based on the previous week’s Presentation and Readings. Students are asked to write a 50-100 word caption on why the subject of the Presentation or Design Topic stood out to them. The second image will be inspired by the one of the week’s readings and students will write a 50-100 word caption explaining how this image relates to the week’s readings. We will set up the Miro board and provide a template for your posts during the first week of class.

**Design Projects and Workshops**
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 pinups during class to encourage active development of the design projects.

**Guest Lectures**
We’ll make a series of field trips as well as host some guest lectures to complement our discussions of the projects. These are included in the schedule and/or will be announce as we get closer to them.

**Grading**
Student 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 engaging 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 the projects. These exercises are based not only on a final product, they are based on a daily progression and evolution of the work, on an active process.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly Journal Post</td>
<td>25%</td>
</tr>
<tr>
<td>Design Exercise 1 – FUTURE DESIGN PROBLEM</td>
<td>30%</td>
</tr>
<tr>
<td>Design Exercise 2 – FUTURE FORM</td>
<td>30%</td>
</tr>
<tr>
<td>Class Participation / Interaction / Attendance</td>
<td>15%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Costs**
For the design projects there may be a materials cost. In total, students should expect to budget around $50 towards material costs for the final design project and travel.
Pre-requisites
There are no pre-requisites for the course

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

Teaching Modality
During the first two weeks of the Spring semester, Presentations and Discussions, Workshops and Design Reviews will all occur remotely, online.
Starting February 04 Presentations and Discussions, Workshops and Design Reviews will all occur in person in room 501 Diana Center.
Once we begin in person classes students will be expected to attend class and participate in person.

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 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 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.

Class Attendance, Late Arrivals, and Absences Policy
Attendance is mandatory at all scheduled classes, discussions, lectures, and reviews. Class starts at 1:10pm on Fridays at. 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 required quarantine, 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.

**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/honorcode) [https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement](https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement)

The Barnard Honor Code includes relevant language for the proper **use of electronic class material**:

*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.

**Center for Accessibility Resources & Disability Services (CARDS)**
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, or learn more at barnard.edu/disabilityservices. CARDS is located in 101 Altschul Hall.

**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.

Wellness
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
## CLASS SCHEDULE

### Week 01  01/21/22  Present Futures

**Introduction**  
Syllabus and Course overview

**Film**  
Helvetica, dir. Gary Huswit (80 min)

**Reading**  


### Week 02  01/28/22  Everything is in Everything

**Presentation**  
Design paths for your future

**Project**  
Introduce Course Design Projects.

**Reading**  

David Reinfurt, Adam, Why Arial, 2009

**Related**  
NYC&Co; Infographics; Edward Tufte; Massimo Vignelli - MTA Graphic Standards Manual

### Week 03  02/04/22  New Extreme. De-skilling Design

**Guest Lecture**  
Geoff Han, Graphic Designer (zoom in?)

**Presentation**  
Changes: Graphic Design + Technology

**Project**  
Digital Workshop 01: Formstorming template

**Reading**  

Experimental Jetset, Short articles on the Future of Print,

**Related**  
Bauhaus; Herbert Bayer; David Reinfurt - A New Program for Graphic Design; Ellen Lupton - The New Basics
### Week 04  02/11/22
#### Design for Bodies

**Presentation**
Standardization Reconsidered

**Field Trip**
Design and Healing, Cooper Hewitt Museum. 2 East 91st Street (between 5th and Madison Avenues) New York, New York 10128

**Reading**

**Related**
ADA; ANSI; Universal Design; Frank and Lillian Gilbreth; Taylorsim; Eadweard Muybridge

### Week 05  02/18/20
#### Your Bathroom is a Battleground

**Guest**
Igancio Galan: Your Bathroom is a Battleground

**Project**
Project 01 Work Session and Desk Crits

**Reading**
- Barbra Penner, Introduction to Bathroom (London, UK, Reaktion Books)
- Beatriz Colomina and Mark Wigley, Toilet Architecture from PIN–UP No. 23, Fall Winter 2017/18.

**Related**
Joel Sanders - [https://www.stalled.online/](https://www.stalled.online/); Facility Magazine

### Week 06  02/25/22
#### Material Ecology

**Field Trip**
Tri-Lox Workshop

**Reading**
The Question Concerning Technology - Martin Heidegger
- The Soul of a Tree: A Master Woodworkers Reflections - George Nakashima

**Related**
Paola Antonelli - Design and the Elastic Mind

### Week 07  03/4/22
#### Material Logistics

**Guest Lecture**
Jesse LeCavalier (to be confirmed)
<table>
<thead>
<tr>
<th>Project</th>
<th>Reading</th>
<th>Related</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 01 Midterm Prep</td>
<td>TBD</td>
<td>IKEA, Home Depot, Just-in-Time production</td>
</tr>
</tbody>
</table>

### Week 08 03/11/22
- **Project**
  - Midterm Review of Project 01

### Week 09 03/18/22
- **SPRING BREAK**

### Week 10 03/25/22
- **Reuse, Renew, Recycle**
- **Project**
  - Introduce Project 02
- **Field Trip**
  - MoMA: Reuse, Renew, Recycle - Recent Architecture from China
- **Watch**
  - Annie Leonard, The Story of Stuff (20 min)

### Week 11 04/01/22
- **Future of the Built Environment**
- **Field Trip**
  - Traversing 42nd Street
- **Reading**
- **Related**
  - The Social Life of Small Urban Spaces - William Whyte; Times Square; Midnight Cowboy

### Week 12 04/08/22
- **Living in History**
- **Field Trip**
  - Housing in the Lower East Side
- **Reading**
  - Tony Shuman, “Labor and Housing in New York City”
- **Related**
  - Triangle Shirtwaist Factory Fire; Modern Housing Types; Gentrification; Center for Urban Pedagogy; Essex Crossing
<table>
<thead>
<tr>
<th>Week 12.5  04/08/22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Field Trip</strong></td>
</tr>
<tr>
<td><strong>Reading</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 13  04/15/22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Presentation</strong></td>
</tr>
<tr>
<td><strong>Project</strong></td>
</tr>
<tr>
<td><strong>Reading</strong></td>
</tr>
<tr>
<td><strong>Related</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 14  04/22/22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Presentation</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Related</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 15  04/29/22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Project</strong></td>
</tr>
</tbody>
</table>