

## SAMPLE SYLLABUS

B+C | A

Barnard and Columbia Architecture

### INTRODUCTION TO ARCHITECTURAL DESIGN AND VISUAL CULTURE

Spring 2022

Arch UN1020 section 001

Mondays and Wednesdays, 1:10 – 3:00pm

116 Lewisohn Hall

**Barnard and Columbia Colleges Architecture Department**

**Studio faculty:** Madeline Schwartzman

**Email:** [mschwart@barnard.edu](mailto:mschwart@barnard.edu) (sometimes responding from

[mks1@columbia.edu](mailto:mks1@columbia.edu) or [maddyschwartzman@gmail.com](mailto:maddyschwartzman@gmail.com))

**Office hours:** by appointment (before class or after or via Zoom)

**Student Teaching Assistant:** Anika Tsapatsaris

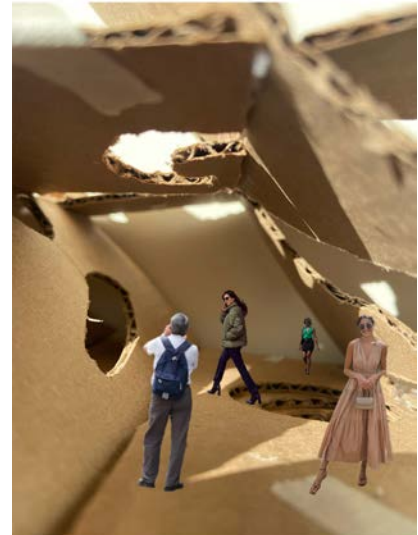
[at3349@columbia.edu](mailto:at3349@columbia.edu)

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

**Program architecture office Location:** 5<sup>th</sup> Floor Diana Center

**Architecture Administrator:** Rachel Garcia-Grossman:

[rgarciag@barnard.edu](mailto:rgarciag@barnard.edu) Urgent matters: (212) 854-8430



(images above: Barnard and Columbia student work by Ava, Maddy and, Marco, top: Piercy and Company);

### 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

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of digital environments, to painting, sculpture, and installation art. On a psychological level, architecture affects our well-being. We can feel oppressed, uplifted, confused, and inspired by our spatial surroundings. Our identity and social relationships are deeply tied to a negotiation of spatial relationships: being observed or observing; behaving in public and in private; reading people in spaces and being understood. 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 sloped roofs, cottages, and castles, when contemporary architecture is often abstract and futuristic? 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 an 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, sketches, diagrams, mapping, orthographic drawing and projection methods, physical models, and computer representations and digital processes.

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—for example 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. The first week of each exercise will be more exploratory in terms of materials, methods, and making. In the weeks that follow we will use the first week's explorations as a springboard for a mini design project. This doesn't mean that the second, third, and fourth weeks are more important. Brainstorm weeks are critical. Good ideas and varied ideas emerge during that space for investigation and play. Please note that an architectural design studio is extremely intensive. Work must be completed on time. Stay with it, and contact me if/when you are having any difficulties.

### Project 1. Personal space/ shared space: **WEARABLES AND BOOKS**



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We begin the semester with a constructive exploration of material and space using the pages of a simple paperback book (one you are willing to transform). Books, in architectural terms, are a series of laminates (layers) bound on one edge. We will dismantle that ordering system, and provide a new one according to a conceptual idea. In doing so we'll explore frame, laminate systems, structure, iteration, gradients, and conceptual ideation.

Next we'll design a new way of reading the new type of book, one that is structurally and conceptually united with the human body. The new wearable will also encourage explorations in human interaction: projects will be designed to be accessible to the wearer, and to another individual. The wearable book becomes both a private and public project.

Drawing introduction: orthographic drawing

### Project 2. Walls that bring us together and keep us apart: DESIGNING THE VOID: SECTIONAL INTERSECTIONS, HUMAN ACTIVITY, AND NEGATIVE SPACE



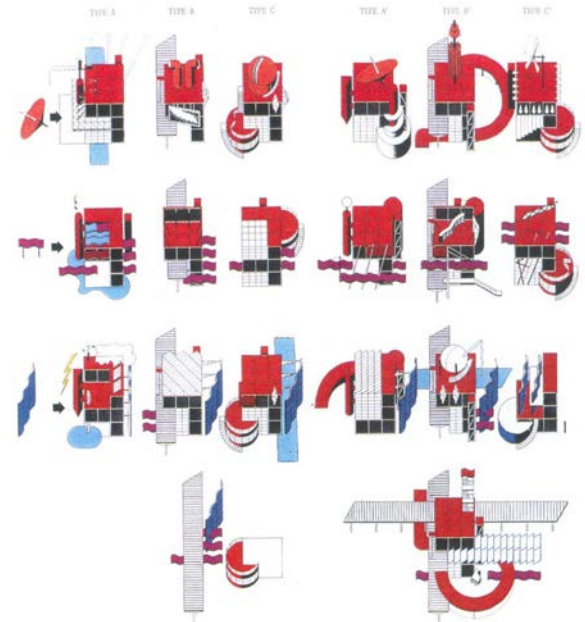
*"By un-doing a building there are many aspects of the social condition against which I am gesturing: to open a state of enclosure which had been preconditioned not only by physical necessity but by the industry that profligates suburban and urban boxes as a context for insuring a passive, isolated consumer—a virtually captive audience."*

*"Interview with Gordon Matta-Clark" (Antwerp, September 1977), published in Gordon Matta-Clark and Gloria Moure, Gordon Matta-Clark: Works and Collected Writings (Barcelona: Polígrafa, 2006), 250. (b)*

This assignment emphasizes excavation over construction and section (a vertical cut to display the relationship between spaces) over elevation (views of the outside). We will create planar laminated forms using scoring methods and material intersections. Then we will excavate, cutting away parts of planes one at a time in the style of artist Gordon Matta-Clark (above), to liberate sectional space within the work. A simultaneous study of human habitation of space—the way we overlap and intersect in city spaces—will allow us to use Photoshop to populate these new spaces. What ways can space flow? What can we learn the collective volumes left by connecting spaces? How do we feel in sectional space? (Matta-Clark: A "normal sense of gravity was subverted by the experience"). We'll explore the difference between making physical models, and digital three-dimensional models using Rhino in combination with Illustrator.



### 3. Manhattan Transformation: THE NEW ZIPCODES



This is a group exercise in research, site studies, urban infrastructure, and iteration. We'll be studying existing urban street "furniture" and urban structures to develop a prototype for a new programmatic Manhattan infrastructure, one that capacitates more than one person—in section—meeting the site and specificity of a particular location. We will begin with an in depth study of New York City zip codes and features of neighborhoods. Using designs and data from Project Two, we'll be designing a new type of hybrid urban infrastructure—a public restroom, mini-gym, seat, meditation space, nursing station, or function of your own devising.

(images above: former student Mai's Literacy Project on the subway; Gordon Matta Clark's Conical Intersect; Allan Wexler's Two Too Large Tables for NYC; Bernard Tschumi's Folies for Parc de la Villette, Paris)

### 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

**Teaching Modality Statement:**

**Remote only:** We will work online for two weeks. All work will be posted to Canvas, including all assignments, discussions, and tutorials. When we return to the classroom, I will continue to post assignments to Canvas, and expect you to upload photos of final work to the discussions posted in Modules.

**CALENDAR** (subject to change)

<b>Week 1.</b>	Wed. Jan. 19 <sup>th</sup>	<b>Introduction</b> <b>PROJECT 1A: WEARABLES AND BOOKS: BOOK EXPLORATION</b> In class exercise in modelling and drawing
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<b>Week 2.</b>	Monday Jan. 24 <sup>th</sup>	Book analysis and brainstorming due In class structure and material studies Assign structural models
	Wed. Jan. 26 <sup>th</sup>	Structure and material studies due

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<b>Week 3.</b>	Monday Jan. 31 <sup>st</sup>	First prototype
	Wed. Feb. 2 <sup>nd</sup>	In class drawing and exploration of section

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<b>Week 4.</b>	Monday Feb. 7 <sup>th</sup>	Final construction and section drawings
	Wed. Feb. 9 <sup>th</sup>	<b>DISCUSSION OF 1A.</b> <b>BEGIN PROJECT 1B: WEARABLES AND BOOKS: HUMAN BOOK INTERFACE</b> In class brainstorming and modelling for body

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<b>Week 5.</b>	Monday Feb. 14 <sup>th</sup>	In class prototyping
	Wed. Feb. 16 <sup>th</sup>	In class prototyping and modeling

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<b>Week 6.</b>	Monday Feb. 21 <sup>rd</sup>	Full scale model
	Wed Feb. 23 <sup>rd</sup>	<b>CRITIQUE 1B.</b> Begin <b>PROJECT 2A: DESIGNING THE VOID: SECTIONAL INTERSECTIONS, HUMAN ACTIVITY, AND NEGATIVE SPACE</b> In class exploration of human activity, in class corrugated cardboard construction and brainstorm Exploration of iterative model-making with found materials
<b>Week 7.</b>	Monday Feb 28 <sup>th</sup>	Corrugated cardboard explorations due In class modeling Rhino workshop
	Wed March 2 <sup>nd</sup>	In class modeling and Rhino workshop
<b>Week 8.</b>	Monday March 7 <sup>th</sup>	Scale change and spatial development
	Wed March 9 <sup>th</sup>	Scale change and spatial development Rhino construction
<i>Week 9.</i>	<i>Monday March 14<sup>th</sup></i>	<i>Spring Break</i>
	<i>Wed March 16<sup>th</sup></i>	<i>Spring Break</i>
<b>Week 10.</b>	Monday March 21 <sup>st</sup>	<b>BEGIN PROJECT 2B DESIGNING THE VOID: SHARED WALLS AND INTERACTION</b> Model construction, axonometric drawing Photoshop workshop
	Wed March 23 <sup>rd</sup>	Collage and Rhino model Photoshop workshop
<b>Week 11.</b>	Monday March 28 <sup>th</sup>	Physical and digital model development
	Wed March 30 <sup>th</sup>	Photoshop development and program development
<b>Week 12.</b>	Monday April 4 <sup>th</sup>	<b>CITIQUE 2B.</b> <b>BEGIN PROJECT 3A: MANHATTAN TRANSFORMATION: THE NEW ZIP CODE</b> In class discussion and research

Assign group research and site analysis

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 Wed April 6<sup>th</sup> Group site analysis
 

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**Week 13.** Monday April 11<sup>th</sup> Group design development

 Wed April 13<sup>th</sup> group design development
 

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**Week 14.** Monday April 18<sup>th</sup> Rhino modeling

 Wed April 20<sup>th</sup> Rhino modeling
 

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**Week 15.** Monday April 25<sup>th</sup> Prepare final presentation

 Wed April 27<sup>th</sup> Prepare final presentation
 

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**Week 16.** Monday May 2<sup>nd</sup> Final Critique  
 Tuesday May 3<sup>rd</sup> Back-up critique date

 Reading week Friday May 3<sup>rd</sup> – 5<sup>th</sup>  
 Exams: May 6<sup>th</sup> - May 12<sup>th</sup>

## 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.

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### Studio Procedures and Format

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,’ during which 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 online 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 and sometimes pdf's.

### INSTRUCTIONS FOR ACCESSING APPORTO

Barnard College Student Computing has implemented a 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.

## 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 Wedensdays for the first few weeks. Please post timely responses to discussions, and when required, load work onto discussions before the next class.

### Technical problems during class:

If I have a power outage (and they happen once a month) or wifi problem, I will contact you through a Canvas message, and/or ask our TA to conduct class, or post an assignment on Canvas to be completed asynchronously. Should my wifi or the zoom portal quit, do the following:

1. Go back to the Zoom and try to get back into the class.
2. Check your Canvas messaging or email.
3. Check the weekly canvas module for any new postings

If you have wifi problems, please email me and the student assistant. Try to get back in, or head to a better location. Everyone should have a class “buddy” for support. Have emails, phone numbers and any other method to get in touch, in order to keep up with anything you missed. Intensive courses deliver a great deal of content, and they do so rapidly.

### When will I be responding and communicating:

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 sometimes be useful. It is ALWAYS better to communitie difficulties to your teachers, rather than to delay and cause teachers to try to puzzle out what is going on. Always be proactive about anything that is causing you difficulty. You don't have to shre private details.

It would be best if you email questions to [mschwart@barnard.edu](mailto: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 will be on Canvas at times, but it can be made to feel like a studio environment. In addition, a social media group on Instagram or other site will serve as a communal space during hours outside of class time.

Attendance is mandatory at all scheduled classes and reviews. *Studio is held Monday and Wednesday beginning promptly at 1:10 PM.* Any student joining after 1:20 PM will be

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considered late and anyone that joins after 2:00 PM may be marked absent, but it is always better to show up. Absences due to acute illness, a personal crisis (e.g. family matters), religious observance, or for other reasons of comparable gravity may be excused. In all such cases, students **must promptly email** the 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. During this time of crisis and difficulty, if something urgent comes up and you need to miss one class, you may watch the class recording (during the first two weeks). The links will be posted on Canvas. Should you need to quarantine during the semester, we may have discussions via Zoom. It gets very confusing when I have to be in class and on Zoom. I would like to avoid that as much as possible.

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."

### Grading

Students will receive a midterm and a final grade. You will receive a written evaluation during the Midterm. I will keep track of your work. If you wish to know a specific grade for a project, you may ask me, but otherwise I will let you know during desk critiques. If I suggest that you need to take the work much farther, that is an indication that you have not yet met the requirements. If you work hours and hours, and miss the principal task required, I will inform you that you have to revise your goals and reread the assignment. The key to work is process. Making multiple drawings and multiple models, no matter whether they were a success or a failure, will get you a good end result. Work will be evaluated using 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%

Students are required to present their work at all reviews/critiques. Failure to do so will reduce

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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 may not be considered at the grading session, unless stated by the studio critics. Covid issues have made things a bit more lenient when necessary, but these are still the goals of the course.

### **Studio Work Practices**

#### **Online:**

- 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.

#### **General:**

- Design studios can provoke emotional reactions. We can sometimes become hurt or angry. These are acceptable reactions, but the class 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, or outside of the classroom. Sit with the feelings for a few minutes. Our comments are meant to be hurtful or disparaging, though it can sometimes feel that way.

### **Room Rules and Security**

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. We hope to be able to open these spaces to you in some limited capacity. 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).

The Architecture Department Office email is [architecture@barnard.edu](mailto:architecture@barnard.edu).

Here is a sample of some general studio rules:

- You must provide your own lock for any 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.

### **Studio Materials and Equipment / Expected budget**

During this time, 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 a little bit expensive. If you are uncomfortable purchasing some of these items for yourself please check with the Department Assistant about borrowing used equipment. Projects will use different equipment. More specific purchases may be necessary at that time. Consider this the equivalent of the book fees for the course. You can buy many of these supplies used, or new. I would hope that you would not spend more than 75-125 dollars

### **Materials Introduction to Architectural For Design and Visual Culture**

**100 square chopsticks:** \$9.50

I prefer **square**. Sometimes you can collect a good amount through take out, but these are very handy and I use them all the time.

[https://www.amazon.com/gp/product/B002FML4S8/ref=ppx\\_od\\_dt\\_b\\_asin\\_image\\_s00?ie=UTF8&psc=1](https://www.amazon.com/gp/product/B002FML4S8/ref=ppx_od_dt_b_asin_image_s00?ie=UTF8&psc=1)

**Basswood cutter:** this is a great tool. There are small and large ones – large is fine. If you have tools at home, you can also use a wire cutter, but this is a great tool for modeling throughout your career. \$26 dollars

<https://www.dickblick.com/products/midwest-products-easy-cutters/?clickTracking=true&wmcp=pla&wmcid=items&wmckw=35106-1000&gclid=Cj0KCQiA4L2BBhCvARIsAO0SBdY8tdYEuocXp2O25VHuvkixE>



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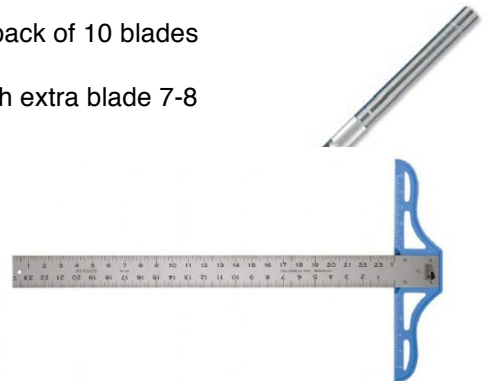
**Corrugated cardboard:** found or purchases – 6 sheets. I bet you can find some good boxes

### Cutting knife

**A. X-acto with #11 blades:** small thin silver knife – good to have a pack of 10 blades

**B. Box cutter:** the thicker knife with blade at angle. Usually comes with extra blade 7-8 dollars

[https://www.staples.com/Utility-Knives/cat\\_CL163583](https://www.staples.com/Utility-Knives/cat_CL163583)



**T square:** metal edge with T at end. 18 - 24 inches would be good. If you have a straight edge at home, we can make it work.

**Triangle:** let's make our own or you can buy an adjustable like this:

Scissors: (Fiskars are nice but any will do, even 99 cent store)



**Architect's scale:** we'll make our own from this link - these are in inches and not Metric. Metric is an Engineer's scale:

<https://www.archtoolbox.com/representation/scale/free-downloadable-architects-scale.html>



**Elmers Glue all glue or equivalent. Sobo is a weaker glue: 2.48**

**Masking tape:** (good and sticky kind, cream colored or black, avoid drafting tape)



Roll over image to zoom in



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**Pencils and pens:** whatever you have around should do, if you wish to, you can purchase a lead holder, H leads, and lead sharpener, but it's not necessary.

**Roll of 12" or 18" trace or trace paper pad:** pad \$6.97 roll 11.49

[https://www.amazon.com/Strathmore-370-9-Tracing-Bound-Sheets/dp/B0027AAIB2/ref=sr\\_1\\_19?dchild=1&keywords=12+inch+roll+trace&qid=1613759647&sr=8-19](https://www.amazon.com/Strathmore-370-9-Tracing-Bound-Sheets/dp/B0027AAIB2/ref=sr_1_19?dchild=1&keywords=12+inch+roll+trace&qid=1613759647&sr=8-19)

[https://www.amazon.com/Bee-Paper-Sketch-12-Inch-20-Yards/dp/B004KPLKZK/ref=sr\\_1\\_3?dchild=1&keywords=12+inch+roll+trace&qid=1613759704&sr=8-3](https://www.amazon.com/Bee-Paper-Sketch-12-Inch-20-Yards/dp/B004KPLKZK/ref=sr_1_3?dchild=1&keywords=12+inch+roll+trace&qid=1613759704&sr=8-3)

[https://www.amazon.com/Bee-Paper-Sketch-12-Inch-20-Yards/dp/B004KPLKZK/ref=sr\\_1\\_3?dchild=1&keywords=12+inch+roll+trace&qid=1613759704&sr=8-3](https://www.amazon.com/Bee-Paper-Sketch-12-Inch-20-Yards/dp/B004KPLKZK/ref=sr_1_3?dchild=1&keywords=12+inch+roll+trace&qid=1613759704&sr=8-3)

[https://www.amazon.com/Bee-Paper-Sketch-12-Inch-20-Yards/dp/B004KPLKZK/ref=sr\\_1\\_3?dchild=1&keywords=12+inch+roll+trace&qid=1613759704&sr=8-3](https://www.amazon.com/Bee-Paper-Sketch-12-Inch-20-Yards/dp/B004KPLKZK/ref=sr_1_3?dchild=1&keywords=12+inch+roll+trace&qid=1613759704&sr=8-3)

- self healing cutting mat (or use a piece of thick chipboard to cut on)

**Sketchbook:** any 9" x 12" sketchbook with decent quality white paper – or you may just use white bond printer paper and keep in folder

- Glue gun and glue sticks
- Staedtler Mars white pencil eraser



## Supply Purchasing

**Blick Art Materials (also 261 west 125<sup>th</sup> Street)**

<https://www.dickblick.com/>

**Canal Plastics Center**

<https://www.canalplastic.com/>

**Amazon**

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

**Utrecht**

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

(local: Janoff's (2870 Broadway and Blick)

## 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>

### For courses with any virtual component, the COI recommends adding the following 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

### 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."

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

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/disabilityservices](http://barnard.edu/disabilityservices). 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:**

Please include the following statement verbatim on your syllabus:

"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>"