BRIEF:
This studio will examine the role that our senses play in mediating our understanding of the built environment. Problematizing the relationship between ‘sight’ and ‘site,’ the studio will employ varying techniques for heightening perception. From sense deprivation to sensory overload, students will be asked to propose new models of visual, spatial, and sensory engagement with the urban realm.

In order to situate our investigation we will draw upon research into existing sensory practices. Precedents we examine will include sonar, radar, and analog surveillance devices ranging from military acoustic locators to architectural vision machines. This analysis will culminate in the production of two site specific sensory installations; a surveying apparatus at the scale of the body, and a sensory information hub at the scale of the city. Our studio will tackle detail, materiality, and scale through making, alternating between digital and physical modeling throughout the course of the semester. Students will be urged to set aside existing biases and to be open to alternate ways of experiencing the city they thought they knew.

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.
STUDENT LEARNING OBJECTIVES:

Students in Architectural Representation: Perception 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
7. Demonstrate an understanding of the historical and theoretical contexts for architectural representational conventions
8. Utilize a range of analog and digital techniques in the design process
9. Utilize three-dimensional digital modeling software in the design process

PRE-REQUISITES: This is an introductory course for students interested in thinking about architecture and is required for those majoring in Architecture. There are no prerequisites, with the exception of a passion and a will to speculate. It is generally recommended for the sophomore year, and can be taken before or after Architectural Representation: Abstraction. Abstraction and Perception complement each other, with the former concentrating on conventions of architectural representation, and the latter on methods and techniques of spatial representation.

REQUIREMENTS: Attendance is mandatory at all scheduled classes. Students are encouraged to work in studio, and to review one another’s work together. Studio is held Tuesday and Thursday beginning promptly at 1:10 pm. Any student arriving after 1:15pm will be considered ‘late’. Arrivals after 1:30 am will be considered ‘absent from class’. All absences must be reported to your critic. The only excused absences are those for health or crisis. Unexcused absences will reduce your course grade, as will late arrivals or early departures from class. Three ‘late’ arrivals will count as 1 absence. Three non-consecutive absences within the semester 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 nonconsecutive absences will mean that you have dropped the course, whether or not you have filed the appropriate "drop" form. Attendance at both the midterm and final review are mandatory.

You may not leave class early or after a desk crit unless you have received specific permission from your critic for the purpose of research or site visit or class related work. Please use the hours you spend in class productively; you are not simply waiting for your critic to see you.

SKETCHBOOK: Students must 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.

DROPBOX DIGITAL ARCHIVE: Students are required to upload their work to a designated Dropbox account after the completion of each project. This should include manual drawings scanned, digital drawings, and model
photographs. Format files as high resolution jpeg or pdf. Final grades will not be given until ALL Dropbox files have been received.

**GRADING:** Each project will be graded with verbal and written evaluation. Your 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 concept via well-crafted tectonic compositions
6. precision of drawings using a range of graphic conventions
7. participation during design crits and timeliness of assignment completion

**Project Grading Breakdown:**
Projects 1 and 2 will each be divided into 3 parts. Each part will account for 15% of your final grade. Case Study will account for 5% of your final grade. Participation and attendance will comprise 5% of your final grade.

**OFFICE HOURS:** By Appointment. For any questions or concerns you may contact us via email:

**Instructor:** Irina Schneid: ischneid@barnard.edu; **TA:** Virginia Black: vab2130@columbia.edu

**HONOR CODE:** (Barnard: http://barnard.edu/dos/honor-code; http://barnard.edu/dos/honor-code/honor-board):
“We, the students of Barnard College, resolve to uphold the honor of the College by refraining from every form of dishonesty in our academic life. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations, or to present oral work or written work which is not entirely our own, unless otherwise approved by the instructor. We consider it dishonest to remove without authorization, alter, or deface library and other academic materials. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.”

(Columbia: https://www.college.columbia.edu/honorcode)
“I affirm that I will not plagiarize, use unauthorized materials, or give or receive illegitimate help on assignments, papers, or examinations. I will also uphold equity and honesty in the evaluation of my work and the work of others. I do so to sustain a community built around this Code of Honor.”

**STATEMENT ON ACADEMIC INTEGRITY**
(Columbia: http://www.college.columbia.edu/academics/integrity/statement):
“The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars’ work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.
In practical terms, this means that, as students, you must be responsible for the full citations of others’ ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.”

**STATEMENT FROM OFFICE OF DISABILITY SERVICE:** [http://barnard.edu/disabilityservices](http://barnard.edu/disabilityservices):

“Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to make an appointment to see me as soon as possible. Disabled students who need test or classroom accommodations must be registered in advance with the Office of Disability Services (ODS) in 105 Hewitt for Barnard students or Disability Services at Lerner Hall, 7th Floor, for Columbia students.”

**ROOM RULES AND SECURITY:**
1. You must provide your own lock for the locker.
2. 404 should remain locked at all times. This is for you and your belongings’ safety (things have been stolen before). Security will let you in the room 24 hours a day as needed.
3. No spray paint, fixative, or glue accelerator is permitted in the building. It is extremely toxic.
4. No chairs should leave the room.
5. Headphones must be used when listening to music.
6. No eating in the studio during class. In general, I discourage storing or eating food in the studio at any time due to the possibility of accidental spills on your (or your neighbor’s) work or computers. Beverages are allowed in the studio during (and after) class time, but please be careful.
7. 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.

**WORKSPACE/EQUIPMENT:**
Each student will have a desk in Room 404 in the Diana Center. You must work in the studio after hours, employing your peers as critics. You will be expected to equip your desk with the necessary tools and materials for your projects. No excused for incomplete work should be made for lack of equipment. Each project will use different equipment – specific purchases in addition to those listed below should be made as required.

**REQUIRED SUPPLIES:**
+ Sketchbook
+ 12” roll of white or yellow tracing paper
+ Xacto knife or other cutting knife such as Olfa
+ Replacement xacto/olfa blades
+ Large cutting mat (36”)
+ Mitre Box with Hand Saw
+ SOBO white glue
+ Blue painter’s tape
+ Stainless steel straight edge ruler with cork bottom
+ Push pins (clear or t-pins)
+ Desk lamp

18x24 Bristol Pad (100lb)
Lead pointer
Lead holder
Leads (2B, B, H, 2H)
White Eraser
8” or 10” clear acrylic triangle
Drafting Board with Parallel Rule (36”)
Drafting Dots
Kneaded eraser
Erasing Shield
French curves/Snake ruler/Circle Compass
Plastic architectural scale ruler
Barnard + Columbia Colleges Architecture Department
ARCH V3103: Room 404, Diana Center
Spring 2016: T/TH: 1:10pm–4:00pm
Instructor: Irina Schneid
TA: Virginia Black

Supply/Material Resources:
- Blick Art Materials: 237 W 23rd St
- Janof’s Typewriter: 2870 Broadway
- New York Central: 11th Street and 3rd Avenue
- AI Friedman: 44 West 18th Street
- http://www.draftingsuppliesdew.com

- Charrette Branch Store in Avery Hall
- Da Vinci Artist Supply: 132 W 21st St
- Lee’s Art Shop: 220 W 57th St
- Janof’s Typewriter: 2870 Broadway
- Utrect: 11th Street on 4th Avenue

Readings: The following assigned readings will be available on courseworks throughout the term:
- Allen, Stan. “Mapping the Unmappable: On Notation”
- Ben van Berkel and Caroline Bos. “Diagrams”
- Chaplin, Sarah. “Cyberversuality: Recoding Perception”
- Corner, James. “Eidetic Operations and New Landscapes”
- De Certeau, Michael. “Walking in the City”
- Evans, Robin. “Translations from Drawing to Building”
- Evans, Robin. “In Front of Lines that Leave Nothing Behind”
- Pallasmaa, Juhani. The Eyes of the Skin
- Picton, John. “Whats in a Mask”
- Rudofsky, Bernard. “Cut and Dry Goods”
- Wigley, Mark. “Lost in Space”
- Wigley, Mark. “Out of Sight: Fictional Architectural Spaces”
- Woods, Lebbeus. “After Form”

Schedule
Week 1: Tuesday January 19:
- Introduction, Sight Exercises, Assign Reading: The Eyes of the Skin
- Studio Set-Up, Reading Discussion, Precedent Presentation
- Assign: Case Study

Thursday January 21:
- Desk Crits: Project 1a
- Reading: Rudofsky, “Cut and Dry Goods”
- Picton, “Whats in a Mask”

Week 2: Tuesday January 26:
- Pin Up: Case Study, Assign: Project 1a: Masking Perception
- Model Making Tutorial

Thursday January 28:
- Desk Crits: Project 1a
- Reading: Bryson, “The Gaze in the Expanded Field”

Week 3: Tuesday February 2:
- Desk Crits: Project 1a

Thursday February 4:
- Pin Up: Project 1a; Assign: Analog poche sketches
- Reading: Bryson, “The Gaze in the Expanded Field”

Week 4: Tuesday February 9:
- Desk Crits: poche sketches, Assign Project 1b: Digital Skin + tutorials
- Lab Session: Rhino Tutorial 1-4pm work session
- Reading: Evans, The Projective Cast

Thursday February 11:
- Work session/lab crits: Project 1b
- Work session/lab crits: Project 1b
- Reading: Evans, In Front of Lines that Leave Nothing Behind
- Chaplin, “Cyberversuality: Recoding Perception”

Week 5: Tuesday February 16:
- Work session/lab crits: Project 1b
- Work session/lab crits: Project 1b

Thursday February 18:
- Pin up: Project 1b, Assign: Project 1c: Interface
- Lab Session: Illustrator Tutorial 1-4pm work session

Week 6: Tuesday February 23:
- Pin up: Project 1b, Assign: Project 1c: Interface
- Lab Session: Illustrator Tutorial 1-4pm work session
Reading: Allen, “Mapping the Unmappable: On Notation”
Berkel & Bos, “Diagrams”

Week 7: Tuesday March 1: Desk Crits: Project 1c
Thursday March 3: Midterm Production

Week 8: Tuesday March 8: MID-TERM REVIEW: PROJECT 1, Assign Archive, Model changes
Thursday March 10: Assign Project 2a: Sight Mapping, Site Visit: 2pm
Reading: De Certeau, “Walking in the City”
Wigley, “Lost in Space”

Week 9: Tuesday March 15: NO CLASS: SPRING BREAK
Thursday March 17: NO CLASS: SPRING BREAK

Week 10: Tuesday March 22: Desk Crits: Project 2a
Thursday March 24: Desk Crits: Project 2a

Week 11: Tuesday March 29: Pin Up: Project 2a, Assign Project 2b: Sensory Information Hub
Reading: Corner, “Eidetic Operations and New Landscapes”
Reading: Evans, “Translations from Drawing to Building”
Thursday March 31: Desk Crits: Project 2b, (3 parti strategies)

Week 12: Tuesday April 5: Desk Crits: Project 2b
Thursday April 7: Desk Crits: Project 2b
Reading: Woods, “After Form”

Week 13: Tuesday April 12: Pin Up: Project 2b, Assign: Project 2c: Information Display System
Reading: TBD
Thursday April 14: Desk Crits: Project 2c

Week 14: Tuesday April 19: Desk Crits: Project 2c
Thursday April 21: Project 2C: Detail Model + Diagram Due, Final Production

Week 15: Tuesday April 26: Final Production, All Drawing Mockups Due
Thursday April 28: FINAL REVIEW: PROJECT 2