Testing Originality: Remakes, Repairs, & Revisions
...deliberate acts of unfaithful copy

Wall House by John Hejduk, redrawn
Testing Originality: Remakes, Repairs, & Revisions

Spring 2016 ARCH V3312 Special Topics in Architecture

Time: Monday & Wednesday, 12:10-2:00
Location: LL104 The Diana Center, Barnard
Instructor: Carrie Norman, carrie.norman@gmail.com
Department #: 212-854-8430
Office: 500H, Diana Center
Office hours: Available by appointment

Course Description

Being called unoriginal carries the same anxiety as failure. Even worse, a copycat. Contemporary architecture often seems to be an arm's race to generate the most eye-catching, the most unprecedented, the most superlative architecture by way of superlatives: the most something building, the first building to be something, the biggest building to use something. The more original, the higher the value. Yet, between the superlative and the knock-off, exists a vast range of architectural acts, whose hybridized approaches are challenging the very notions of originality. Today, sampling, appropriating, and hacking are among our contemporary modes of creative production. This is where the course begins.

Today's digital workflows allow us to move information between software and platforms so easily, we have an almost endless faith in seamless translation. We have come to expect exactness and inter-operability. But as with any mode of translation, glitches remain a possibility. Rather than seeing these as failures, the class is motivated by exploring the creative potential of inexactness, or the deliberate acts of unfaithful copy. We will test originality and invention, developing two-and three-dimensional procedures of remaking, repairing, and revising, with the goal of alchemizing new architectural languages. By exploring novelty through restatement, this course aims to recuperate historical lessons, while producing a lexicon of, and taxonomy for, those methods affecting an original.

Class Format

The class will meet on Mondays and Wednesdays from 12:10 pm to 2:00 pm. In most cases, Monday sessions will be seminar discussions, and Wednesday sessions will involve workshops, pin-ups and drawing exercises. Classes will consist of a lecture/discussion, pin-up of the previous week's assignment, and presentation of the next assignment. In addition, specific tutorials tailored to the assignment will be conducted during the class time. Remaining class time is dedicated to working, with desk critiques. During the semester, students, in pairs, will present a contemporary architectural example that exercises a novel method of reproduction, discussing it through the lens of technique and conceptual conceit.

Assignments

This course is designed around 5 assigned lessons, and a final project. On Wednesdays, a portion, or draft, will be due for commenting, discussion and review, commencing with a group pin-up, on each occasion of an assignment's final completion date. This means coming prepared and completing the necessary work prior to each class. In addition, students are required to post their work to our class's CourseWorks site, no later than 10am, every Wednesday. Not having materials or not having drawings up to date will be reflected in students' grades. Exceptional work will require execution and discipline. Plan specific material needs in advance.
PREREQUISITES

Students enrolling in this course are required to have fulfilled the completion of 1 studio class. Familiarity with Rhino is encouraged. Basic knowledge of Adobe Photoshop, Adobe Illustrator, & Adobe InDesign is expected.

LEARNING OBJECTIVES

1. Visually communicate architectural concepts and research using discipline-specific techniques
2. Work independently and in collaborative groups on design research projects
3. Verbally and visually communicate architectural concepts in multiple media formats
4. Understand historical and theoretical contexts surrounding originality in architecture
5. Develop faculties for translating theoretical texts into methods of architectural provocation

COURSE REQUIREMENTS

Seminar Presentations:
Working in pairs, students will be required to prepare and lead the discussion of specific case studies of contemporary architectural projects that address the many forms of copy. These presentations should utilize the selected readings as points of departure, toward evaluating the work. Imagery is to be formatted into PDF files, and projected on screen. In addition, students are expected to raise questions that promote class-wide dialogue and debate over method and conceptual inquiry. While the list of case studies will be provided by the instructor, students are encouraged to find additional examples to supplement their presentations.

Assignments:
Working individually, students will be required to execute assigned lessons in physical models, digital models, and drawings. Assigned lessons will respond to and expand upon concepts from the case studies and texts read in the class.

Readings and Discussion:
Readings will form the foundation of the class's weekly discussion. At the beginning of each discussion, students are required to compose a question in response to the assigned readings. Note cards will be distributed at the beginning of class, and collected promptly.

Software:
Students who are not experienced with Rhino will be required to complete a series of Rhino tutorials outside of class time. Assignment-specific skills will be introduced during lab time. Assignment-specific tutorials will be listed, within assignment handouts.

EVALUATION

It is understood that all students will attend all classes, do all readings, and complete all assignments. Grading will be based on seminar presentations, class participation, and assignments. Grading will be as follows:

10% Seminar Presentations
10% Class Participation
50% Assigned Lessons
30% Final Project
ABSENCES AND INCOMPLETES POLICY

Attendance is mandatory at all scheduled classes. Class is held Monday and Wednesday beginning promptly at 12:10 pm. Any student that arrives after 12:30 pm will be considered ‘late’ and anyone that arrives after 1:00 pm will be considered absent. The only excused absences are those for reasons of health or crisis, and you must alert your instructor. Unexcused absences, late arrivals, or early departures from class will reduce your course grade.

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. You may not leave class early or after a desk crit. Plan to use your time in the lab so that you are not simply waiting for your instructor.

STUDENTS WITH DISABILITIES

Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to register in advance with the Office of Disability Services (ODS) in 008 Milbank for Barnard students or Disability Services at Wien Hall, Main Floor Suite 108A for Columbia students.

ACADEMIC INTEGRITY/ HONOR CODE

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.

We expect that students will work in accordance with their honor code:
Barnard: http://barnard.edu/dos/honorcode
Columbia: https://www.college.columbia.edu/honorcode
## SCHEDULE

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<th>Week</th>
<th>Date</th>
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<th>Wednesday</th>
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<td>Introduction</td>
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<td>Part 1: Introduction to Copy</td>
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<td>Original, Copy, &amp; Translation</td>
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<td>Discussion, Lesson 1.2 Assigned</td>
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<td>Wk 04</td>
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<td>Precedent &amp; Invention</td>
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<td>Discussion, Lesson 1.3 Assigned</td>
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<td>15-Feb</td>
<td>Kitsch &amp; Camp</td>
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<td>Disguise &amp; Display</td>
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<td>Repetition &amp; Difference</td>
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<td>Wk 10</td>
<td>21-Mar</td>
<td>Reviewing the Ordinary</td>
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<td>Wk 11</td>
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<td>Preservation as Provocation</td>
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<td>25-Apr</td>
<td>Conclusions</td>
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<td>Wk 16</td>
<td>02-May</td>
<td>Final Review</td>
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WK 2 - Originals, Copies, & Translations
Monday, January 25


Wednesday, January 27

WK 3 - Good Cop(y)/ Bad Cop(y)
Monday, February 01

Gilles Deleuze, “Plato and the Simulacrum” *October* 27, p. 45-56.


WK 4 - Precedent & Invention
Monday, February 08


Craig Owens, “Philip Johnson: History, Genealogy, Historicism,” *Philip Johnson: Processes*, p. 3-11

WK 5 - Kitsch & Camp
Monday, February 15


WK 6 - Appropriation & Collage
Monday, February 22


Other suggested readings:

Case Studies:
*Villa Rodunda Redux, FAT for the 13th Architecture Biennale, Venice*
*The work of: Fala Atelier, Dogma, KGDVS*
*The work of: Design with Company*

WK 7 - Disguise & Display
Monday, February 29


Case Studies:
*The work of: WOJR*

WK 8 - Repetition & Difference
Monday, March 07


Other suggested readings:

Case Studies:
*Domestic Hats, Installation by Jennifer Bonner*
*Low Fidelity, Erin Besler*
WK 10 - Reviewing the Ordinary
Monday, March 21


Case Studies:
Township of Domestic Parts, Jimenez Lai for the 14th Architecture Biennale, Venice

WK 11 - Preservation as Provocation
Monday, March 28


Other suggested readings:

Case Studies:
We Know How to Order, Bryony Roberts for the inaugural Chicago Architecture Biennial
The work of: Jorge Otero-Pailos
The work of: Caruso St. John

WK 12 - Architecture and Authorship
Monday, April 04


Other suggested readings:

WK 13 - Authenticity
Wednesday, April 13
