

Barnard and Columbia Colleges Architecture Department
ARCH V1010 SPRING 2018:

DESIGN FUTURES: NEW YORK CITY

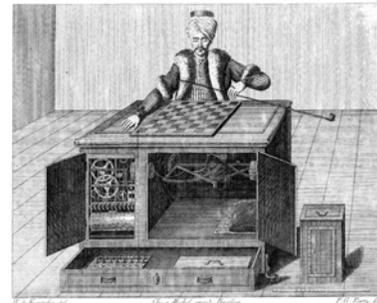
Instructor: Frederick Tang ftang@barnard.edu 212 854 8430
Hours: Fridays, 2:40 pm – 5:25 pm (some classes start at 1:10 pm)
Location: 504 Diana Center
Office Hours: Fridays by appointment
TA: Larissa Guimarães guimaraes.larissa@columbia.edu



100 Years of Prosthetics



Oculus Rift VR



The Mechanical Turk, 1770-1854

“Design has become so ubiquitous as to have almost become invisible, subsumed into everyday life to the point we forget it is also inevitably a political activity with far-reaching social implications.”

- Joseph Grima, *Adhocracy*

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. We will be especially focused on the contemporary moment and will primarily be studying design practices post-2000.

We will consider “design” as a site for formal exploration where different types of practices share similar preoccupations. We will examine “design” as both a process and the result of processes, open-ended and changing. We will explore “design” as a means for social and political action. Design is a network that encourages interaction between many systems including technology, ecology, economics, commerce, fiction, politics, technology, science, activism, time, and beauty. The course is meant to foster an understanding and appreciation for various design disciplines. It will be organized by scale, moving from the hand to the body, from the room to the building and then from communities and cities to the world. The format of the course will rely heavily on guest lecturers, studio visits, exhibitions with an emphasis on utilizing the resources of New York City.

Format and Requirements

The class will be divided into two parts.

PART 1: (2:40 pm – 3:55 pm) will be comprised of instructor lectures, class discussions, student presentations, and pinup/reviews of the design projects. There will then be a 15 minute break.

PART 2: (4:10 pm – 5:25 pm) will be reserved for field trips and guest lectures. Some days when there are field trips to locations far from campus, the class will extend until 5:25 pm. Students should expect that the class may last until 5:25 pm when planning their schedules.

If there are field trips that require additional travel time, class will start at 1:10 pm

The class will be comprised of the following components:

Design Projects and Workshops

During the course of the semester we will develop three projects. Projects will be assigned independently during the semester as shown on the schedule. There will be workshops and pin-ups during class to encourage active development of the design projects.

Group Presentation: Case Studies

Students will work in groups of 2 or 3 to prepare case study presentations to the class. A separate brief will be given for the presentation guidelines and the topics will be discussed with the instructor.

Readings

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 understanding and analytical capacity.

Field Trips / 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.

Evaluations

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.

Design Exercise 1 – Chronographic Device	25%
Design Exercise 2 – Fashioning Prosthetics	25%
Design Exercise 3 – Collaging the City	25%
Group Presentation Case Study	20%
Class Participation / Interaction / Attendance	5%
<hr/> Total	<hr/> 100%

Costs

Most field trips will be free. Transportation to all field trips will be by MTA subway. For design exercise 1, students will be asked to purchase a battery operated clock device (which will be less than \$10 a piece.) Students who have difficulty with these costs should speak to the instructor.

Pre-Requisites:

There are no pre-requisites for this 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

Absences and Incomplete Policy

Attendance is mandatory at all scheduled classes, field trips, and reviews. Class is held on Fridays at 2:40 pm with some classes starting at 1:10. 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 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 a scheduled class due to religious holidays should email their instructor during the first week of classes with a list of dates for 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.

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. For more information about available resources:

- Barnard Students: <http://barnard.edu/wellwoman>
- 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>

Honor Code / Academic Integrity Statements

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>

Academic Accommodations Statements

If you are a student with a documented disability and require academic accommodations, you must visit the Office of Disability Services (ODS) for assistance. Students requesting eligible accommodations in their courses will need to first meet with an ODS staff member for an intake meeting. Once registered, students are required to visit ODS each semester to set up new accommodations and learn how to notify faculty. Accommodations are not retroactive, so it is best to register with 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. Barnard ODS is located in Milbank Hall, Room 008. Columbia ODS is located in Wien Hall, Suite 108A.

CLASS SCHEDULE

Week 1: 1/19/2018 **Course Introduction**

CLASS: Lecture: Scales of Design, Introduction to Disciplines.
 Film: Charles and Ray Eames, Powers of 10.
 Assign Reading for following week.

Week 2: 1/26/2018 **Typography**

CLASS: Lecture/Discussion: On Bodoni

 Film: Helvetica, a film by Gary Hustwit

FIELD TRIP: **Art Director's Club, 106 W 29th St, New York, NY 10001**
Exhibition, Swissted

READING: Paola Antonelli, "Introduction to Design and the Elastic Mind", *Design and the Elastic Mind*, (ed. Paola Antonelli, MoMA, 2008) p. 14-27

"Futura and the Geometric Sans-Serif Type" in Alexander Lawson, *Anatomy of a Typeface*, David Godine Publisher, 1990, p. 337-348.

David Reinfurt, "Adam, Why Arial," 2009

Week 3: 2/2/2018 **Graphic Design**

CLASS: Lecture/Discussion: On Time
 Introduction of Design Project 1: Chronographic Device

LECTURE: **Willy Wong, former Chief Creative Director of NYC and Co. on graphics, performance, civic action.**

READING: Edward Tufte, *Envisioning Information*, (Graphics Press, 1990)

Film: Helvetica, a film by Gary Hustwit

Week 4: 2/9/2018 **Product Design**

CLASS: Lecture/Discussion: On Zeitgeist and Atmosphere
 Group Presentation 1: Case Studies on Typography and Graphic Design.

FIELD TRIP: **Cooper Hewitt 2 E 91st St, New York, NY 10128**
Access + Ability (free with Columbia/Barnard ID)

READING: Jeff Kipnis, "Introduction to Mood River," in *Mood River* (ed. Jeff Kipnis, Sanford Kwinter, Jose Oubrerie, Wexner Center, 2002)

Michael McCoy, "Design and the New Mythology," in *The Edge of the Millennium*, (ed. Susan Yelavich, Cooper-Hewitt, 1993); p .233-236.

Week 5: 2/16/2018 **Industrial Design**

CLASS: Final Review for Design Project 1: Chronographic Device

FIELD TRIP: **FILA Sneaker Design Studio**
Mark Eggert

READING: Sylvia Lavin, "Introduction," *Crib Sheets, Crib Sheets* Monacelli Press, 2005., p. 8-11.

Week 6: 2/23/2018 **The Body and Prosthetics**

CLASS: Group Presentation 2: Case Studies on Fashion and Prosthetics

READING: Thomas de Monchaux, "Coat Check: Notes on Surface, Clothing, and Architecture" *PRAXIS 9: Expanding Surface*

FIELD TRIP: **Fashion Institute of Technology Gallery, 235 W 28th St, New York, NY 10001**
Exhibit of The Body, Fashion and Physique

Week 7: 3/2/2018 **Costume**

CLASS: Introduction of Design Project 2: Fashioning Prosthetics

FIELD TRIP: **SITU Studio, 20 Jay Street, Brooklyn, NY 11201 with Guest Lecture tbd on fabrication, installation, design. (CONFIRMED 3:30 pm)**

READING: Allison Gil, "Deconstruction and Fashion: the Making of Unfinished, Decomposing and Re-assembled Clothes"

Mark Wigley, White Walls, Designer Dresses: The Fashioning of Modern Architecture

Week 8: 3/9/2018 **Installation Design and Fabrication**

CLASS: Group Presentation 3: Case Studies on Installation and Room Scale

FIELD TRIP: **SITU Fabrication, 63 Flushing Ave, Building 132, Brooklyn, NY 11205**

READING: Mark Wigley, "Whatever Happened to Total Design" in *Harvard Design Magazine Issue 5 (CW)*

Week 9: 3/16/2018

SPRING BREAK NO CLASS

Week 10: 3/23/2018 **Immersive Environments and Augmented Realities**

CLASS: Final Review for Design Project 2: Fashioning Prosthetics

Lecture/Discussion: “I am big, it’s the pictures that got small.” On Screens, Virtual Reality, Immersive Environments.

Final Review for Design Project 2: Fashioning Prosthetics

FIELD TRIP: **Clouddred Digital Design Studio. 594 Broadway #611, New York, NY 10012, Guest Lecture by Cyril Tsiboulski and Allen Yee on social impact, civic action and design.**

READING: Michael Sorkin, “VR The World”, *The Edge of the Millennium*, (ed. Susan Yelavich, Cooper-Hewitt, 1993); p .233-236.

Paola Antonelli, “Introduction to Design and the Elastic Mind”, *Design and the Elastic Mind*, (ed. Paola Antonelli, MoMA, 2008) p. 14-27

Week 11: 3/30/2018 **Architecture and Community**

CLASS: Group Presentation 4: Building Scale

FIELD TRIP: **TBD (Architecture firm)**

READING: Robin Evans, “Figures, Doors, and Passages” in *Translations from Drawing to Building and Other Essays*, (MIT Press, 1978).

Jane Jacobs, *The Life and Death of Great American Cities*, (Random House, 1961)

Week 12: 4/6/2018 **Landscape**

CLASS: Group Presentation 5: Case Studies for Community Design Action

LECTURE: **TBD (Landscape Architect)**

READING: James Corner, “Taking Measures Across the American Landscape”

Week 13: 4/13/2018 **City and Community**

CLASS: Workshop Pinup for Design Project 3: Collaging the City

FIELD TRIP: **Museum of the City of New York, 1220 5th Ave & 103rd St, New York, NY 10029, NY at Its Core (free with Columbia/Barnard ID)**

READING:

Hilary Ballon (ed.), *The Greatest Grid: The Master Plan of Manhattan 1811-2011* (New York, NY, Columbia University Press, 2012).

Week 14: 4/20/2018 **Global Scale**

CLASS: Group Presentation 6: Case Studies of the Global Scale

LECTURE: Guest Lecture: **Bimal Mendis**, Principal of Plan B Architecture and Urbanism.
"City of 7 Billion" (confirmed)

READING: Colin Rowe, Fred Koetter, "Collage City," (MIT Press, 1978)

Michel De Certeau, "Walking in the City" in *The Practice of Everyday Life* 1989, translated to English by Steven Rendall, 1984, Chapter 11.

Week 15: 4/27/2017 **FINAL REVIEW**

CLASS: Final Review for Design Project 3: Collaging the City

FIELD TRIP: TBD

READING: Gilles Deleuze and Felix Guattari, "The Smooth and the Striated" in *A Thousand Plateaus*.