Everything began with objects, yet there is no longer a system of objects. The critique of objects was based on signs saturated with meaning, along with their phantasies and unconscious logic as well as their prestigious differential logic.

Jean Baudrillard, *The Ecstasy of Communication*

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**Architecture and Visual Culture as Ways of Seeing**

Architecture is a key component of our built environment in many ways. Its presence glosses entire cities, but the building, perhaps the main feature of architecture, is not the sole figure within this complex scenario. Architecture is the design that surrounds us, but also the relations between our hand-size design objects and our city-wide aspirations. Architecture is part of a larger cultural apparatus, and it is a character that both interacts and creates a wide mode of social forms of engagement. Architecture is design and simultaneously the dialogue to the culture that is contained within and outside of it. Architecture is both the visible and the invisible that encompasses culture, and the ideas and concepts that produce it, visually and conceptually. This course will take the form of an architectural studio, New York City will provide the background to develop our projects, and it will also be the place where we develop our sketchbooks, understand architecture and visual culture with concrete examples, and where we will contest our reading assignments.

**Studio:**

a. the building or room where an artist works
b. a place where people go to learn, practice, or study an art (such as singing, dancing, or acting)
c. a place where movies are made

As such, this course should be conceived as a studio. In definition, a studio is whatever room or building where an artist, and architect, a musician, and actor, performs her or his duties. But also a studio is a place for experimentation, for learning, for practicing, for doing and redoing until you get to a desirable outcome. A studio is also the space for making things, to draw,
Architecture and visual culture are in continuous dialogue with systems, of physical, virtual, conceptual and cultural objects. Following Jean Baudrillard assertion that there is no clear system of objects that are capable of containing the meaning they were assigned, we will create our own system of understanding—and awareness—of our built environment. In this course we will work in analytical terms to make things visible and projective terms to develop creativity. By making things visible we are referring to exposing what could be the invisible systems, or orders, of objects, and events in daily life, ranging from the scale of our body (awareness), to the scale of the city (understanding). A system of order implies the identification of rules and limits, of constraints, and of defining an argument for the construction of a consistent visualizing apparatus. For the course exercises and projects we will consider the following concepts as reference to nurture our analytical thinking:

Design as system, mapping, discovery and research process, visibility (cutting, peeling, smashing, juxtaposing, overlaying, dislocating, reflecting, placing, positioning, locating, revealing), Diagrams, Space, Program, Methods, Critique, Operations, Projections, Time, Translation and Communication.

This introductory studio course for non-majors approaches design as an analytical, representational and projective tool. Emphasis will be made on the development of a methodology for creating systems of orders for making things visible. Students are encourage to experiment with various modes of representation (photographic collage, sketching, orthographic drawing, physical models) to translate their ideas into a visualization piece. There are no prerequisites for this course.

**Student Learning Objectives**

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

**Course Requirements, Evaluation, and Grading**

**Projects**

During the course of the semester we will develop a series of exercises that will constitute a larger project when consider together. This is, all work will be accumulative, we will build up a body of work mostly by drawing (hand and technically), modeling physical objects and creating mixed media presentations. Exercises will be assigned independently during the semester as shown on the schedule.

The projects will be assigned as per the schedule, titles include: The Practice of Everyday Life: A Self Notational System (20%), Making a Spatial Construction (20%), Drawing a Spatial Construction (20%), Embodying the Body (20%), and Place Intervention (20%). We will discuss the work of artists and architects to expand the references for our own work.

**Requirements**

**Readings:**
The readings will be assigned per project and 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. Readings will be provided by the instructor as a PDF file available through Canvas. Students are responsible for checking into Canvas to look up the readings.

**Sketchbook:**
Students are required to keep a sketchbook (white sheets, letter size) with annotations, drawings, and notes, as a record of the assigned exercises and readings.
Events:
During the course of the trimester there might be activities that can include visits to: exhibitions, talks, lectures, projects, juries, movies and cultural events in general. Some will be arranged during our class period, however, other could be scheduled out of our class hours, students will not be penalized for not assisting, but everyone is encouraged to make the proper arrangements to be able to attend.

Evaluations
Student will be evaluated on their own capacity to fulfill the course goals, not only requirements. Studio is about doing, and doing, and testing, and testing, iterating and iterating; is about failing and succeeding in making and trying. Working in this field goes beyond completing the requirements, it implies a stronger engagement 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 projects are based not only on a final product, they are based on a daily progression and evolution of the work, this is, on a process. It is crucial that all students work rigorously to develop strong means of production, the more rigor, the more you will be able to work independently and consistently. Each project will comprise a percentage of the final grade (20% each). Students will be given a letter grade following the University's conventions. Projects not delivered on-time will have a grade reduction of a full grade. Students should read and familiarize with the Honor Code and Academic Integrity of both Barnard + Columbia Colleges.

Studio Teaching Methodology
This course is taught by the studio method. The core method of instruction is that of ‘desk critiques’ and of group ‘Pinups.’ The first is a one-to-one dialogue at the desk between the student and the faculty (also described as “studio critics”) or teaching assistants (TA) and the second a collective discussion of everyone’s work. 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, where 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 Studio Critics and Visiting Critics.

Each student will have a desk in Lewisohn 116. You must work in the studio after class hours, employing your peers as critics. You will be expected to equip your desk with the necessary tools and materials for your projects (see below). 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.

Late Arrivals and Absences Policy
Attendance is mandatory at all scheduled classes, field trips, and reviews. Studio is held Tuesday and Thursday beginning promptly at 9:00 AM. Any student arriving after 9:15 AM will be considered late and anyone that arrives after 9:30 AM 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.

Room Rules and Security
After the first week of classes, students will be granted 24-hour access to the studio and DAL through their school ID. It is crucial 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 all students in approved courses; please respect other critics and students that are using the space. Barnard and Columbia Security officers do periodically check the studio but security is a responsibility that we all share; please help us maintain a safe and productive environment.
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).

- You must provide your own lock for the 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.

Tools & Supplies

These are the required tools for the class.

- Portable drafting board with parallel ruler included 20" x 26" (minimum size)*
  - Alternative – 3-ply white board and 24" T-square - with plastic edge
- Cutting surface (cutting board or 30" x 40" piece of 1/8" chipboard) Students CANNOT cut directly on tables/desks
- Strathmore 300 Series Bristol Paper Pad 19“x24” (pad of 20 sheets)
- 24” stainless steel straight edge ruler with cork bottom
- 10” 30/60/45 degree adjustable triangle for pencil drawing
  - 8” to 10” 30/60/45 degree adjustable triangle (*ink drawing in case needed)
- Lead Holder / Lead Pointer
- Lead Pencil Sharpener
- X-acto knife with #11 blades (100 blades package convenient)
- 6-sided architectural scale (avoid metal ones, wood or plastic is preferred)
- Digital camera or camera phone
- Drafting Leads (4B, 2B, HB, F, H, 2H, 4H)
- Sketching Pencils - (4B, 2B, HB)
- White glue (Sobo or equivalent) / UHU glue stick
- Masking tape / artist tape / Scotch tape
- Sketch book (letter size, can be coil or spiral for easy folding)

Stores:
- Janoff’s Office and Art Supplies
  Located on Broadway between 111th and 112th Streets, Janoff’s is the closet art supply store to campus.
- Blick Art Materials
  Blick Art Materials has several locations in downtown Manhattan, offering a large choice of art supplies, tools, and materials.
- Canal Plastics Center
  Canal Plastics Center offers plastics and fabrication services and sells acrylics in hard to find colors and sizes. They also offer a student discount.
- Artist & Craftsman Supply
  Artist & Craftsman is located on 126th St and Adam Clayton Powell Blvd. They offer a student discount (with student ID).

Academic Accommodations Statement

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.
**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**

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
## Class Schedule

<table>
<thead>
<tr>
<th>Month</th>
<th>Day</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>16  - Tu</td>
<td>Introduction / <em>The Practice of Everyday Life: A Self Notational System</em> and First Reading assigned</td>
</tr>
<tr>
<td>January</td>
<td>18  - Th</td>
<td>Reading Group Discussion</td>
</tr>
<tr>
<td>January</td>
<td>23  - Tu</td>
<td>Pin-Up</td>
</tr>
<tr>
<td>January</td>
<td>25  - Th</td>
<td>Desk-Crit</td>
</tr>
<tr>
<td>January</td>
<td>30  - Tu</td>
<td><strong>The Practice of Everyday Life: A Self Notational System</strong> Due - Pin-Up</td>
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<tr>
<td></td>
<td></td>
<td><em>Making a Spatial Construction</em> 2 assigned</td>
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<tr>
<td>February</td>
<td>01  - Th</td>
<td>Group Discussion</td>
</tr>
<tr>
<td>February</td>
<td>06  - Tu</td>
<td>Pin-Up</td>
</tr>
<tr>
<td>February</td>
<td>08  - Th</td>
<td>Desk-Crit</td>
</tr>
<tr>
<td>February</td>
<td>13  - Tu</td>
<td><strong>Making a Spatial Construction Due</strong> - Pin-Up</td>
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<tr>
<td></td>
<td></td>
<td><em>Drawing a Spatial Construction</em> assigned</td>
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<tr>
<td>February</td>
<td>15  - Th</td>
<td>Group Discussion</td>
</tr>
<tr>
<td>February</td>
<td>20  - Tu</td>
<td>Desk-Crit</td>
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<tr>
<td>February</td>
<td>22  - Th</td>
<td>Pin-Up</td>
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<tr>
<td>February</td>
<td>27  - Tu</td>
<td>Desk-Crit</td>
</tr>
<tr>
<td>March</td>
<td>01  - Th</td>
<td>Pin-Up</td>
</tr>
<tr>
<td>March</td>
<td>06  - Tu</td>
<td>Desk-Crit</td>
</tr>
<tr>
<td>March</td>
<td>08  - Th</td>
<td><strong>Mid-Term Review - Drawing a Spatial Construction Due</strong></td>
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<td></td>
<td></td>
<td><em>Embodying the Body</em> assigned</td>
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<tr>
<td>March</td>
<td>13  - Tu</td>
<td>Spring Break - No Classes</td>
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<tr>
<td>March</td>
<td>15  - Th</td>
<td>Spring Break - No Classes</td>
</tr>
<tr>
<td>March</td>
<td>20  - Tu</td>
<td>Group Discussion, Photo Shooting</td>
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<tr>
<td>March</td>
<td>22  - Th</td>
<td>Pin-Up</td>
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<tr>
<td>March</td>
<td>27  - Tu</td>
<td>Desk-Crit</td>
</tr>
<tr>
<td>March</td>
<td>29  - Th</td>
<td>Desk-Crit</td>
</tr>
<tr>
<td>April</td>
<td>03  - Tu</td>
<td><strong>Embodying the Body</strong> Due - Pin-Up</td>
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<td></td>
<td><em>Place Intervention</em> assigned</td>
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<tr>
<td>April</td>
<td>05  - Th</td>
<td>Group Discussion</td>
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<tr>
<td>April</td>
<td>10  - Tu</td>
<td>Pin-Up</td>
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<tr>
<td>April</td>
<td>12  - Th</td>
<td>Desk-Crit</td>
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<tr>
<td>April</td>
<td>17  - Tu</td>
<td>Desk-Crit</td>
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<tr>
<td>April</td>
<td>19  - Th</td>
<td>Pin-Up Preliminary Review</td>
</tr>
<tr>
<td>April</td>
<td>24  - Tu</td>
<td>Desk-Crit / Final Production</td>
</tr>
<tr>
<td>April</td>
<td>26  - Th</td>
<td><strong>Final Review - Place Intervention</strong> Due</td>
</tr>
</tbody>
</table>

*Schedule is subject to change depending on the studio progress or inclement weather. Any in-advance known health or religious absence should be notified to the instructor during the first week of class or as soon as possible.*