

Barnard and Columbia Colleges Architecture Department

Spring 2018 Architecture UN3312 section 002 / Special Topics

Location: 308 The Diana Center, Barnard / Tuesdays & Thursdays / 9:00pm-11:00pm

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Office hours are available weekly by appointment

NYC CROWDScape CARTOGRAPHIES: DRAWING THE CITY BEYOND BUILDINGS

"The link between one organic structure and another can no longer, in fact, be the identity of one or several elements, but must be the identity of the relation between the elements (a relation in which visibility no longer plays a role) and of the functions they perform."

Michel Foucault, *The Order of Things*



In this seminar we will investigate new forms of drawing the city. It is a course for making, experimenting and collectively thinking about representational techniques that enable us to analyze the city in new ways. As a hybrid course examining both theory and practice, the course includes seminar-style discussions, field trips, and drawing workshops. We will discuss the work of other architects to learn from their drawing processes and discourse; we will explore and experience the city through readings, conversations and site visits; and, most importantly, we will draw and draw. This class will encourage fearlessness toward a blank sheet of paper, fostering an attitude that promotes research through the simultaneous actions of thinking and drawing.

The seminar will challenge students to look at the city differently, to develop new spatial narratives through the representation of elements of the city that are not always considered part of the "architecture" of a space. We will draw elements that define the contextual DNA of the identity of a space and its collective imaginary. These non-standard elements are sometimes temporal, or organic, and even invisible. Urban systems and patterns, such as waste, consumption behaviors, temporary architectures, and human occupation of spaces, are all part of our research and analysis.

Together, we will draw some of the most iconic places in New York City. We will incorporate individual drawings into the construction of collaborative drawings; experimenting with systems of representation that embrace shared research goals and participatory action as a new way to archive and draw our cities.

COURSE FORMAT

PART 01: CROWDSCAPE INFORMATIONAL CARTOGRAPHIES: The data inventory

Duration: 8 weeks.

Work Structure: During the first part of the semester we will work with three very iconic public places in NYC: Union Square, the Brooklyn Bridge, and the World Trade Center. You will have two and a half weeks per case study.

For each location, students will draw and analyze a relevant element of the site, supporting their choice of element with a description of its role in the construction of the collective identity of the site. Base drawings for each site will be provided so that there is a common delineation of the site area. We will draw from day one – using drawings as an operational tool for thinking through analysis and visualizing our investigations. Our documents will grow in complexity as we add information – open to change and transformation throughout the research process.

Each site will be drawn in a different representational format (elevation, plan and axonometric) and represented using different drawing techniques (such as collage, line work and mass composition). Hand drawing and any other techniques that are necessary can be used to support the goals of each student's investigation. There will be group presentations, reading discussions, and optional DAL workshops, to reinforce the drawing process.

CASE STUDY 01: UNION SQUARE: The Assembly Plaza

Type of Document: PLAN

Drawing Size: 24 x 36 inches / Horizontal

Drawing technique: Hand drawing + others if needed.

Some parameters to represent: pedestrian velocities / temporality of occupations / sound-scapes / production agents / crowd assemblages / non-organic natures / activities grid / experiential narratives / consumable locations / spatial ergonomics / structural luminance / visual filters / limits and passages / weather architectures...etc.

CASE STUDY 02: THE BROOKLYN BRIDGE: In Transit

Type of Document: ELEVATION

Drawing Size: 24 x 36 inches / Horizontal

Drawing technique: Collage + others if needed.

Some parameters to represent: limits & rhythms / construction boundaries and extensive gaps / picture-frame locations / selfie spots / visual velocities / portable objects / color codes and composition / perceptual intensities / transit patterns / urban inputs / skyline patterns / visual connectors...etc.

CASE STUDY 03: WORLD TRADE CENTER: The Memorial Site

Type of Document: AXONOMETRIC

Drawing Size: 24 x 36 inches / Horizontal

Drawing technique: Computer + others if needed.

Some parameters to represent: waste infrastructures / consumption schedules / informational architecture / interactivity ratios / eating assemblies / vigilance routes / technological wearables / tourist infrastructures / memory footprints / timing locators / spatial sounds...etc.

*Please note that some of the parameters could be applied to any of the three case studies as a general concept.

*Students should set aside some time (ideally on weekends) to visit the three sites and collect data.

*Some of the materials required for the drawings are: 24x36 inches bond and vellum paper (single sheets), plain white/colored/trace/other paper, scale and regular ruler, triangles, magazines/newspapers for collage, scissors, glue, H/2H pencil, black/color markers...etc.

Deliverables: Each student will submit one 24 x 36 drawing per case study and one small essay describing the relevancy of your analysis with a title to present it -3 drawings and 3 essays in total-

*By the end of the 8 weeks each student must digitalize each of your 3 drawings by either scanning or tracing them with your computer.

PART 02: CROWDSCAPE ARCHITECTURAL CARTOGRAPHIES: The Collective Construction

Duration: 5 weeks.

Work Structure: During the second part of the semester, students will be divided into three groups and each group will be assigned to one of the sites. In this next phase, we will develop novel ways of representing the hidden architectures of each space and test collaborative strategies for mapping each site.

Deliverables: There will be 5 required deliverables per group:

- 1) Compile all the individual drawings and essays that correspond to your assigned site (Digital Format).
 - 2) Produce one 2D collaborative cartography "The Meta-Drawing" (36 x 48 inches) made with the superposition of all students' drawings and concerns for each case study.
 - 3) Produce one 3D physical model that translates the invisible architecture produced by the interpretation of all your site's data.
 - 4) Produce one unfoldable city-guide map of your group's site that will be part of the NYC Crowd-Scapes collection together with last year Cartographies.
 - 5) A video and/or sound piece that explores the main architectural conditions of your site.
- *The production of this last exercise will depend on time availability and is subjected to be changed or eliminated.

*City-guide template TBD based on last year's template.

*Some of the materials to be used in the physical model will be acquired in our field trip to Materials for the Arts.

PREREQUISITES

Students must have completed at least one Architectural Design studio class before taking this course.

STUDENT LEARNING OBJECTIVES

Students who fully participate in this course will be able to:

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. Be familiar with artists and architects who approach the study and representation of Architecture.

EVALUATIONS

Student will be evaluated on their own capacity to fulfill the course goals, not only the requirements. Working in this field goes beyond completing the requirements, it implies a stronger engagement with the given material and effort 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 attitude. It is crucial that all students work consistently.

Case Study 01 _____	20%
Case Study 02 _____	20%
Case Study 02 _____	20%
Final Project _____	30%
Attendance, Work Process and Participation in Group Discussions _____	10%

ABSENCES AND INCOMPLETE POLICY

Attendance is mandatory at all scheduled classes, field trips, and reviews. The class is held Tuesday and Thursday beginning promptly at 9:00 AM. Any student arriving after 9:20 AM will be considered late and anyone that arrives after 10:00 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."

DISABILITIES 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 / 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>

WORK SCHEDULE

Tuesday January 16th: COURSE PRESENTATION

CASE STUDY 01: UNION SQUARE

Day 01 / Thursday January 18th: EXPERIENCING THE CITY

Part 01: Reading discussion.

Readings/References: **"The question of Space"**, by Lebbeus Woods.

"The Social Life of Small Urban Spaces", by William H. Whyte

Other references to check

Tate Shots: Tania Bruguera - Tatlin's whisper #5(4:01min)

https://www.youtube.com/watch?v=x7L1s_GWn3o

A coreographer's Score-Cesena-Excerpt-YOUTUBE (4:04min)

A conversation with the Belgian choreographer Anne Teresa De Keersmaeker

<https://www.youtube.com/watch?v=Nob9Avyi3W4>

Part 02: Site research brainstorm: Union Square.

*Selection of Architects for in class presentations about Drawings.

Day 02 / Tuesday January 23rd: IN-CLASS PRESENTATIONS

Presentations of site visit findings (Pictures / Video / Audio / Data Sketches) + Drawing(s) for Reference.

Day 03 / Thursday January 25th: DRAWING THE CITY

Part 01: Reading/Presentation Discussion

01.A) Student's presentations about drawings

01.B) Reading Discussion: Bernard Tschumi "**Manhattan Transcripts**"

"How to lay out a croissant", by Enric Miralles

Other references to check

"Enric Miralles: Architecture of time", Quiros, MaKenzie & McMurray.

"Junya Ishigami: How small? How vast? How architecture grows"

Part 02: Drawing evolution in-class workshop (11x17) / Group Pin-up

Day 04 / Tuesday January 30th: DRAWING CRITS (24x36)

Drawing evolution in-class workshop (24x36) / Group Pin-up

Day 05 / Thursday February 01st: DRAWING SUBMISSION & PRESENTATION

Horizontal Drawing 24 x 36 inches + Essay

CASE STUDY 02: THE BROOKLYN BRIDGE

Day 01 / Tuesday February 06th: GUEST VISIT

Day 02 / Thursday February 08th: EXPERIENCING THE CITY

Part 01: Reading Discussion

Readings/References: "**The eyes of the skin**" by Juhani Pallasmaa

Other references to check

"Covers/Versions", by Luis Urculo (6:37min)

Zimoun Work(16:32min)

Tom Sachs Work

Bonobo: Cirrus Video / <https://www.youtube.com/watch?v=WF34N4gJAKE>(3:21min)

Part 02: Site research brainstorm: The Brooklyn Bridge.

Day 03 / Tuesday February 13th: IN-CLASS PRESENTATIONS

Presentations of site visit findings (Pictures / Video / Audio / Data Sketches) + Drawing(s) for Reference

Day 04 / Thursday February 15th: DRAWING THE CITY

Part 01: Reading/Presentation Discussion

01.A) Student's presentations about drawings

01.B) Reading Discussion: "**The Fun Palace**" Cedric Price

Interview with Peter Cook

Other references to check

"The Archigram Archival Project" / <http://archigram.westminster.ac.uk/about.php>

"This was our utopianism!: An Interview with Peter Cook"

"SCI-Arc Media Archive / Peter Cook and Ron Herron Interview"

<http://sma.sciarc.edu/video/peter-cook-and-ron-herron-interview/>

"Early Griffin Press: Nigel Peake Interview"

<http://earlygriffin.blogspot.com/2008/06/nigel-peake-interview.html> (4:52min)

Part 02: Drawing evolution in-class workshop (11x17) / Group Pin-up

Day 05 / Tuesday February 20th: DRAWING CRITS (24x36)

Drawing evolution in-class workshop (24x36) / Group Pin-up

Day 06 / Thursday February 22nd: DRAWING SUBMISSION & PRESENTATION

Horizontal Drawing 24 x 36 inches + Essay

CASE STUDY 03: WORLD TRADE CENTER

Day 01 / Tuesday February 27th: EXPERIENCING THE CITY

Part 01: Reading Discussion

Readings/References: "**Subtraction**" by Keller Easterling

Other references to check

"**Alter Bahnhof Video Walk**"; 2012; Janet Cardiff and George Bures Miller (8:27min)

<https://www.youtube.com/watch?v=sOkQE7m31Pw>

Part 02: Site research brainstorm: The World Trade Center.

Day 02 / Thursday March 01st: IN-CLASS PRESENTATIONS

Presentations of site visit findings (Pictures / Video / Audio / Data Sketches) + Drawing(s) for Reference

Day 03 / Tuesday March 06th: SITE VISIT / LECTURE (TBD)

Day 04 / Thursday March 08th: DRAWING THE CITY

Part 01: Reading/Presentation Discussion

01.A) Student's presentations about drawings

01.B) Reading Discussion: "**Victims**", a project by John Hejduk (1984)

Interview with Atelier Bow-Wow

Other references to check

"SCI-Arc Media Archive / Lebbeus Woods Vico Morcote Interview 1998"

<http://sma.sciarc.edu/video/lebbeus-woods-vico-morcote-interview-1998/>

"Lebbeus Woods. Experimental Space and Architecture 2006. 8/8 / Youtube / European Graduate / School Video Lectures". (8 videos in total)

<https://www.youtube.com/watch?v=HA1QJGkNz4E>

"BIArch Open Lectures: Youshibaru Tsukamoto, "Architectural Behaviorology"

<https://vimeo.com/9489648>

"Made in Tokyo Update", by Lys Villalba

<https://www.instagram.com/madeintokyouupdate/?hl=es>

Patrick Dreier Work

Part 02: Drawing evolution in-class workshop (11x17) / Group Pin-up

Tuesday March 13th and Thursday March 15th: SPRING BREAK

Day 05 / Tuesday March 20th: DRAWING CRITS (24x36)

Drawing evolution in-class workshop (24x36) / Group Pin-up

Day 06 / Thursday March 22nd: DRAWING SUBMISSION & PRESENTATION

Horizontal Drawing 24 x 36 inches + Essay

CROWDSCAPES ARCHITECTURAL CARTOGRAPHIES: Collaborative Documents

Day 01 / Thursday March 27th : COLLECTIVE BRAIN STORM

Part 01: Reading Discussion

Readings / References: "**Rebel Cities**", by David Harvey / Chapter 03: The Creation of the Urban Commons.

Part 02: Introduction to the Collective Project

Assign the groups and brain storm about the Collaborative Drawing, Model and Video/Sound piece strategy for the 3 sites.

Day 02 / Thursday March 29th : COLLECTIVE BRAIN STORM

***By this date all students must have digitalized the 3 cartographies made during the first part of the semester by either scanning or tracing them with your computer.**

Part 01: Reading/Presentation Discussion

01.A) Student's presentations about drawings

01.B) Reading Discussion: "**Drawing Architecture - Conversation with Perry Kulper**"

Constant Anton Nieuwenhuys: Babylon City

Other references to check

Libeskind's Machines, by Lebbeus Woods

<https://lebbeuswoods.wordpress.com/2009/11/24/libeskinds-machines/>

"Playtime" Film by Jacques Tati

Group Pin-up / In-Class Workshop: Collaborative Drawing, Model and Video/Sound Piece Group Strategy.

*Decide the materials to buy in our site visit to Materials for The Arts.

Day 03 / Tuesday April 03rd: FIELD TRIP

FIELD TRIP TO MATERIALS FOR THE ARTS

Day 04 / Thursday April 05th: COLLABORATIVE DRAWING & MODEL

Group Pin-up / In-Class Workshop: Collaborative Drawing and Model evolution.

*Drawings must be print in the final size (36x48) making tiles with 11x17 paper.

Day 05 / Tuesday April 10th: COLLABORATIVE DRAWING & MODEL

Group Pin-up / In-Class Workshop: Collaborative Drawing and Model evolution.

*Drawings must be print in the final size (36x48) making tiles with 11x17 paper.

Day 06 / Thursday April 12th: COLLABORATIVE DRAWING & MODEL INTERNAL REVIEW

Each group will present their Model and Collaborative Drawing for a final critic before the end of the course.

Also, each group must bring the ideas of how to make the video/sound piece to be discussed.

*Drawings must be print in the final size (36x48) making tiles with 11x17 paper.

Day 07 / Tuesday April 17th: CITY-GUIDE MAP & VIDEO/SOUND PIECE

Group Pin-up / In-Class Workshop: City-guide map and video/sound piece evolution.

*The map must be print in the final size (11x17)

Day 08 / Thursday April 19th: CITY-GUIDE MAP & VIDEO/SOUND PIECE

Group Pin-up / In-Class Workshop: City-guide map and video/sound piece evolution.

*The map must be print in the final size (11x17)

*During the weekend of Saturday 21st and 22nd of April, a time frame will be reserved in the DAL room for the final prints of the Collaborative Drawings (36x48).

Day 09 / Tuesday April 24th: PRE-FINAL PIN-UP

Group Pin-up: Final Version of Collaborative Drawing + Model + City-Guide Map + Video/Sound Piece.

*All documents must be print in their assigned size (Collaborative Drawing 36x48 and Map 11x17)

Day 10 / Thursday April 26th

FINAL REVIEW

*Some of the submission document's formats and dates for reviews are subject to change to better respond to the course goals and student's needs.

*Students should accommodate some time -ideally on weekends- to visit the three site cases and recollect data.

*Optional DAL workshops dates TBD.

LIST OF PLACES WHERE TO PURCHASE MATERIALS

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).

OTHER DRAWING REFERENCES TO CHECK

<http://axonomatrix.tumblr.com>

@act_of_mapping (instagram)

@Fantasticoffense (instagram)