ARCH V3202  ARCHITECTURAL DESIGN 2
Monday and Wednesday 9:00am – 11:50am / Lewisohn Hall 116A

Instructors: Severino Alfonso Dunn, Nicole Robertson; Brad Samuels; Irina Verona (studio coordinator)
Teaching Assistants: Virginia Black, Joshua Ehrlich

ARCHIVE FEVER

In February 2012, the New York City Library announced an ambitious plan to transform their landmark building at 42nd Street. Known as the Central Library Plan, the proposal would demolish the seven floors of stacks below the main reading room to make way for a new circulating library and to double the public space inside the building. Yet the decision to displace the stacks (which would be moved to an off-site storage facility) provoked a fierce outcry. While acknowledging the benefits of infrastructural upgrades and increased accessibility, critics charged that the library was giving way to “a vast Internet café” and that its very soul was in danger. The criticism eventually made the library alter its plans. But the debate crystallized the crucial issues around the library’s future. Namely, what should be the relationship between the books and the building? How should we reposition the stacks -- understood more broadly as a protected repository of culture and information -- within the library as a public space, as a space of democracy?

It is undeniable that the public library model is changing. The digitization of many print collections; the explosion of online access to information; and the recent realignments in the publishing industry have meant deep structural changes in the library’s mission, contents and spaces. As the relations of users to information are being redrawn, the archive is in crisis. The archive expands to include digital data and media, but what and where should it be today? How do we reconcile the digital revolution with our desire to partake in the library as a physical site of culture?

THE BODY AND THE ARCHIVE

The archivist produces more archive, and that is why the archive is never closed. It opens out of the future. “ – J. Derrida (68)

The studio will draw on these recent developments and explore new intersections between the archive, public space, and social interactions. In particular, we will focus on the archive as a system of both physical objects and, in a larger sense, information and knowledge. We will argue that the act of collecting and organizing information in space is more than simply functional. Rather, it holds the potential to challenge existing organizations, structures, systems, and geographies; to transform current models, conventions and attitudes; and to create new visions for the future.

1 See Archive Fever, by Jacques Derrida.
We will explore the following questions: How do we document and store objects and information? What is the relationship between the space of the archive and systems of power and knowledge? What is the relationship between the archive and the individual? How can we rethink the archive to be an active cultural and civic space?

TOWARDS A NEW ARCHIVE

The Library is unlimited and cyclical. If an eternal traveler were to cross it in any direction, after centuries he would see that the same volumes were repeated in the same disorder (which, thus repeated, would be an order: the Order) – Jorge Luis Borges, “The Library of Babel” (58)

The semester will unfold in two parts. The first part will be a conceptual investigation into the organizational, spatial and material systems of the archive. The second part will focus on the design of a media center and archive, located on the Barnard College campus.

Part 1 (4 weeks): Storage Logistics (Analysis)

Container/Contained (Programmatic Detail)

Part 2 (10 weeks) Building Design
**ATTENDANCE**

Attendance is mandatory at all scheduled classes. Studio is held Monday and Wednesday beginning at 9:00 AM. Any student arriving after 9:20 AM will be considered late and arrivals after 10:00 AM will be considered as absent. The only excused absences are those for reasons of documented health or crisis issues, and you must alert your critic or the studio coordinator ahead of time. Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Three consecutive absences or four non-consecutive absences will mean that you have dropped the course, whether or not you have filed the appropriate "drop" form. Three non-consecutive absences within the semester will result in a grade reduction by one-half (1/2) of one letter grade (e.g., B to B-). You may not leave class early or after a desk critique. Use your studio time creatively and productively so that you are not simply waiting for your critic.

**SKETCHBOOK**

You will be required to keep an up-to-date sketchbook during the semester. Include: sketches, comments, inspiration images, collages, photographs, etc. Sketchbook is due right after Spring Break. Refer to attached schedule.

**GRADING**

Each Studio Project will be graded with a letter grade and a written evaluation. Your work will be evaluated by the following criteria: (1) idea/concept; (2) conceptual development and design process; (3) final execution.

Instructors recognize learning and improvement as important factors in determining the final grade. Students are required to present their work in all Interim and Final Reviews. Failure to do so will reduce the grade of the exercise by a minimum of one letter grade (e.g. B to C). Work not presented at the designated time will not be reviewed at a later date. Project grades will be based on the work you present at your Final Review. Required work that was not completed at the Final Review must be completed in time for grading. Additional work completed after the Final Review and before grading will not be considered at the grading session unless otherwise stated by the Studio critics. NO INCOMPLETES will be given at the end of the course.

Grading distribution will be as follows:

- Project 1: 35%
- Project 2: 65%

**STUDIO PROCEDURES AND PRACTICES**

You are strongly encouraged to work in the studio and to take advantage of the shared learning environment to discuss your work with your peers. Students will remain in the same studio section, at the same desk, for each semester. At the midpoint of each semester, critics will shift sections so by the end of the academic year, each student will have been exposed to four different approaches to design methods. In addition to periodic presentations by the faculty, teaching assistants will conduct other informal evening workshops focusing on techniques and methods relevant to ongoing projects. These sessions are optional but you are strongly encouraged to attend. Do not use spray paints, spray adhesives, or similar products in the studio and all adjacent spaces. The hallway, stairwells, and sidewalk outside the building are not to be used as working spaces for model building, etc. If you want to spray paint or similar, please utilize the spray booth in the studio or in the Diana Center. In order to maintain a productive workspace for all, music must be listened to through your headphones. Please be considerate of your classmates.

**SECURITY**

Please attend to the security of the Studio space. The door to the studio provides swipe access with your ID. Please carry your ID with you at all times, as it is crucial that the studio door remain closed and locked at all times. Only students enrolled in the class should have access to the space. Because there is occasional theft, it is highly recommended that you not leave any valuables unattended when away from your desk, and that you not leave costly tools or devices (iPods, laptops, cameras, etc.) in your desk even if locked. Carry your more valued items with you. You may leave your parallel...
rule attached to your desk. Columbia Security does make periodic checks of the studio but security is a responsibility that we all share: please help us maintain a safe and productive environment. If something of yours is taken, please make sure you contact security as well as the studio coordinator.

LEARNING OUTCOMES

Students in Design 1 & 2 should be able, at an advanced level, to:
1. Visually communicate architectural concepts and design intent using discipline-specific techniques including:
   a. orthographic projections (plans, elevations, sections)
   b. paraline projections (axonometrics, isometrics)
   c. physical models using various techniques and materials
   d. multiple media and/or combined representational strategies
2. Verbally communicate architectural research methods and spatial concept
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. Demonstrate an understanding of program, use and activity.
9. Demonstrate an understanding of material and fabrication.
10. Utilize a range of analog and digital techniques in the design process.

STUDENTS WITH DISABILITIES

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.

OFFICE HOURS

Severino Alfonso Dunn: By appointment
Nicole Robertson: By appointment
Brad Samuels: By appointment
Irina Verona: Wednesday, 3:10 pm - 4:00pm (Diana 500H), by appointment

CONTACT:

Severino Alfonso Dunn: severinoalfonsodunn@gmail.com
Nicole Robertson: nroberts@barnard.edu
Brad Samuels: brad@situstudio.com
Irina Verona: verona@praxisjournal.net; iverona@barnard.edu

TA:
Virginia Black: vab2130@columbia.edu
Joshua Ehrlich: josh.r.ehrlich@gmail.com
BIBLIOGRAPHY


On the Central Library Plan:


Center for Urban Future / Architectural League Re-Envisioning the Branch Library Study:

Design Symposium: [https://nycfuture.org/events/event/video-re-envisioning-new-yorks-branch-libraries-event](https://nycfuture.org/events/event/video-re-envisioning-new-yorks-branch-libraries-event)


Others:


Logistics. *Cabinet Magazine*. Issue 47 (entire issue)

Blogs, Websites, etc:


Alexandria 2.0 [http://www.wired.com/threatlevel/2012/08/brewster-kahle/all/](http://www.wired.com/threatlevel/2012/08/brewster-kahle/all/)

[http://www.nypl.org/clp](http://www.nypl.org/clp)
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<tr>
<th>Week</th>
<th>Date</th>
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<td>01</td>
<td>Wed - Jan 21</td>
<td>Introduction;</td>
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<td>Project 1.2 (Programmatic Detail) assigned</td>
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** Note: Dates may be subject to change. Stay tuned for announcements in class.