

ARCH V1010 SPRING 2017

Instructor: Frederick Tang ftang@barnard.edu
Hours/Room: Fridays, 1:10 pm – 5:25 pm 504 Diana Center
Office Hours: Fridays by appointment
TA: tbd



Hussein Chalayan
Umbrella, 2014



Greg Lynn Flatware, 2012



Circular NYC Subway Map,
Max Roberts

DESIGN FUTURES: EXPANDING DESIGN

“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*

What is design and what is designed? “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 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 will be organized by scale, moving from the hand to the body, from the room to the building and then to communities, cities and the world. The format will of the course will rely heavily on guest lecturers, studio visits, exhibitions with particular emphasis on utilizing the resources of New York City.

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

Format and Requirements

The course will be an active forum for short presentations, debate and design projects. The class will be divided into two parts – the first part (1:10 pm – 2:25 pm) will be dedicated to in class discussions, student presentations, and pinups. The second part (2:25 pm – 5:25 pm) will be field trips and guest lectures. The class requires your active engagement and participation in the discussions and the production of work.

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.

Presentation “Scale of Design”

In groups of three, students will make a “scale of design” presentation. A separate brief will be given for the presentation guidelines.

Readings

The readings will be chosen from the bibliography 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. Specific readings assignments will be scheduled per project. Reading will be made available as described on the bibliography.

Evaluations

Student will be evaluated on their own capacity to fulfill the course goals, not only 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. 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.

Design Exercise 1 – Chronological Device	25%
Design Exercise 2 – Body Armor	25%
Design Exercise 3 – Urban Intervention	25%
“Scale of Design” Group Presentation	20%
<u>Class Participation / Interaction / Attendance</u>	<u>5%</u>
Total	100%

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 announced as we get closer to them.

Absences and Incomplete Policy

Attendance to the course is required and compulsory to all course sessions. Absences will only be valid under mandatory health or religious conditions. All absences should be notified to the instructor in advance as permitted by each case. 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. Incomplete will only be considered under extreme or unavoidable circumstances only.

Honor Code / Academic Integrity Statements

Barnard College Student Honor Code (Barnard: <http://barnard.edu/dos/honorcode>):

"We, the students of Barnard College, resolve to uphold the honor of the College by refraining from every form of dishonesty in our academic life. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations, or to present oral work or written work which is not entirely our own, unless otherwise approved by the instructor. We consider it dishonest to remove without authorization, alter, or deface library and other academic materials. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake."

Columbia College Student Honor Code (<https://www.college.columbia.edu/honorcode>):

I affirm that I will not plagiarize, use unauthorized materials, or give or receive illegitimate help on assignments, papers, or examinations. I will also uphold equity and honesty in the evaluation of my work and the work of others. I do so to sustain a community built around this Code of Honor.

The faculty statement on academic integrity begins with: "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." The full statement can be found here: <http://www.college.columbia.edu/academics/integrity/statement>. We expect that students will work in accordance with their honor code (Barnard: <http://barnard.edu/dos/honorcode> and Columbia: <https://www.college.columbia.edu/honorcode>). The consequences of committing an academic integrity violation in this class will be an academic sanction the matter will be referred to the Dean's Discipline process.

Disabilities Statement

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.

CLASS SCHEDULE

Week 1: 1/20/2017

CLASS: COURSE INTRODUCTION: DISCIPLINARITY AND SCALES

Week 2: 1/27/2017

CLASS: ASSIGN GROUP PRESENTATIONS
FIELD TRIP: **Whitney Museum of American Art**, 99 Gansevoort Street, NY, NY 10014
Dreamlands: Immersive Cinema and Art, 1905-2016 (through 2/5/2017)
READING: Jeff Kipnis, Introduction to Mood River.

Week 3: 2/3/2017

CLASS: GROUP PRESENTATION 1: MICRO SCALE
FIELD TRIP: **Smart Design** 601 W. 26th Street, 18th floor, New York NY 10001 with **Guest Lecture by Alaina Applebaum and Edward Lee** on current work
READING: Paola Antonelli, Design and the Elastic Mind

Week 4: 2/10/2017

CLASS: PINUP ON CHRONOLOGICAL DEVICE
GROUP PRESENTATION 2: HAND SCALE
LECTURE: **Willy Wong**, former Chief Creative Director of NYC and Co. on graphics, performance, civic action.
READING: Gilles Deleuze and Felix Guattari, "The Smooth and the Striated" in *A Thousand Plateaus*.

Week 5: 2/17/2017

CLASS: FINAL REVIEW FOR TIME PIECE
FIELD TRIP: **New Museum** 235 Bowery, New York, NY 10002
READING: Mark Wigley, White Walls, Designer Dresses: The Fashioning of Modern Architecture

Week 6: 2/24/2017

CLASS: GROUP PRESENTATION 3: BODY SCALE
FIELD TRIP: **Cooper Hewitt** 2 E 91st St, New York, NY 10128
Scraps: Fashion, Textiles and Creative Reuse
READING: Thomas de Monchaux, "Coat Check: Notes on Surface, Clothing, and Architecture" *PRAXIS 9: Expanding Surface*

Week 7: 3/3/2017

CLASS: GROUP PRESENTATION 4: ROOM SCALE
FIELD TRIP: **SITU Studio**, 20 Jay Street, Brooklyn, NY 11201 with **Guest Lecture tbd** on fabrication, installation, design.
READING: Allison Gil, "Deconstruction and Fashion: the Making of Unfinished, Decomposing and Re-assembled Clothes"

Week 8: 3/10/2017

CLASS: PIN UP FOR BODY ARMOR
FIELD TRIP: **Metropolitan Museum of Art Costume Institute**, 1000 5th Ave, New York, NY 10028
READING: Mark Wigley, "Whatever Happened to Total Design" in *Harvard Design Magazine Issue 5 (CW)*

Week 9: 3/17/2017

SPRING BREAK NO CLASS

Week 10: 3/24/2017

CLASS: FINAL REVIEW FOR BODY ARMOR
LECTURE: **Guest Lecture tbd**
READING: Michel De Certeau, "Walking in the City" in *The Practice of Everyday Life 1989*, translated to English by Steven Rendall, 1984, Chapter 11.

Week 11: 3/31/2017

CLASS: GROUP PRESENTATION 5: BUILDING SCALE
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: Rem Koolhaas, "Introduction" to *Delirious New York: A Retroactive Manifesto for Manhattan*

Week 12: 4/7/2017

CLASS: GROUP PRESENTATION 6 COMMUNITY CITY SCALE
LECTURE: **Guest Lecture: Marisa Jahn**, Fellow at MIT Open Doc Labs. "Care Force One"
READING: Martha Rosler, Culture Class: Art, Creativity, Urbanism, Part 1, e-flux journal #64

Week 13: 4/14/2017

CLASS: GROUP PRESENTATION 7: GLOBAL SCALE
FIELD TRIP: **Museum of the City of New York**, 1220 5th Ave & 103rd St, New York, NY 10029, *Mastering the Metropolis: NY and Zoning* (through 4/23/2017)
READING: Hilary Ballon (ed.), *The Greatest Grid: The Master Plan of Manhattan 1811-2011* (New York, NY, Columbia University Press, 2012).

Week 14: 4/21/2017

CLASS: PIN UP FOR: CITY/WORLD INTERVENTION
LECTURE: **Guest Lecture: Joyce Hsiang**, Principal of Plan B Architecture and Urbanism. "City of 7 Billion"
READING: Saskia Sassen, "The Global City: The denationalization of Public Space" in *The Pragmatist Imagination: Thinking About "Things in the Making"* (New York: Princeton Architectural Press, 2000): 254-263

Week 15: 4/28/2017

CLASS: FINAL REVIEW: FOR CITY/WORLD INTERVENTION
FIELD TRIP: **Museum of Arts and Design**, 2 Columbus Circle, New York, NY 10019