INTRODUCTION. Today Architecture is more than the practice of designing buildings. The boundaries of the discipline are dissolving as the representations of architecture and the built environment become part of an extended experience of visual culture. Visual culture is not just part of your everyday life - it is your everyday life. Human experience is more visual and visualized than ever before. Visual culture does not depend on images, per se, but on the tendency of contemporary society to picture or visualize existence. In this way, being seen and the agency of self-representation becomes an important part of our public and private lives. Our identity and social relationships develop through being seen, observing, analyzing and trying to understand the proliferation of visual and spatial information around us. This design studio will explore the critical role that architecture can play in shaping our experience of the built and virtual environment while introducing students to the methods and techniques of architectural representation.

PROJECTS for this course will explore a set of fundamental conditions that contribute to a definition of architecture and visual culture. Through engagement and participation in the studio process students will be expected to:

VISUALLY communicate spatial concepts and design intent using discipline-specific techniques including:
- orthographic projections (plans, elevations, sections)
- paraline drawings (axonometric, isometric)
- physical models with various methods and materials
- multiple media and/or combined representational strategies

VERBALLY communicate visual research methods and spatial concepts.

DEMONSTRATE an understanding of precedent and analysis of sites and places in the built environment.

UNDERSTAND that the design method is a step-by-step, iterative and incremental process of research, synthesis and feedback.

ENGAGE in design thinking as responsive to social and cultural context.

DEVELOP the ability to work independently and collaboratively.

“In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation.”

“The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images.”

Guy Debord, Society of the Spectacle
METHOD. This course is based on the studio method in which students respond to design problems over an extended period of time guided by feedback from the instructor and fellow students. In some ways the design studio is similar to a science lab where project based learning occurs in an open environment. Each exercise is open-ended; students are encouraged to explore multiple solutions to a design problem before developing the final proposal for each project. Collaboration is encouraged as the information shared between students reveals alternative approaches to the design problems. Class time will be divided into individual critiques with the instructor, group discussions and presentations. Presentation of work will be either informal (pin-up) or formal (review). In both cases students are expected to present their work intelligently (visually and verbally) in order to instigate a discussion about the ideas in their work.

PREREQUISITES: This is an introductory course for students interested in thinking about architecture. It is intended for non-architecture majors that are interested in the process of design and design education. There are no prerequisites, with the exception of a passion and a will to speculate.

GRADING: is based on the conceptual strength of your work, the development of your project, and technical execution. Creative risks are encouraged and will be rewarded. Attendance, participation in group discussions and improvement throughout the semester will all be factors affecting your grade.

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<thead>
<tr>
<th>Project</th>
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<tr>
<td>Project 01</td>
<td>15% Final Grade</td>
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<tr>
<td>Project 02</td>
<td>25% Final Grade</td>
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<td>Project 03</td>
<td>25% Final Grade</td>
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<tr>
<td>Project 04</td>
<td>35% Final Grade</td>
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“Recognition of the drawing’s power as a medium turns out, unexpectedly, to be recognition of the drawing’s distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical or dissociative as it may seem”

Robin Evans, Translations from Drawing to Building
ATTENDANCE: Attendance is mandatory at the scheduled class time. Three consecutive absences or four non-consecutive absences will mean that you have dropped the course. The only excused absences are those for reasons of health or family crisis, and must be justified with written documentation (i.e. a note from a physician or the Dean). Three late arrivals (20 min. after beginning of class) or missing a group review will lower your grade by one-half-point. You may not leave class early and you should always plan to use the time you spend in class productively.

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.

ACADEMIC INTEGRITY: Statement on academic integrity: “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
Columbia: https://www.college.columbia.edu/honor-code
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.
EQUIPMENT. Projects for the course require the use of basis architectural tools and supplies. Tools are implements used to accomplish the fabrication of the studio projects - they should be durable and last the duration of this course and beyond. Supplies are an estimated amount of material necessary for use, along with the architectural tools, on the studio projects - they may need to be replenished during the semester. Your tools and supplies should be carefully stored and maintained. You will be expected to bring all necessary tools and supplies to each class. No excuses for incomplete work should be made for lack of equipment, please make sure that you have access to all necessary materials at your workspace. Consider this the equivalent of book fees for the course. Basic tools and supplies are listed below. Supplemental tools and supplies may be used if so desired.

TOOLS
Portable drafting board with parallel rule. At least 24” x 30”
*Alternative – 1/8” white board and 24” T-square - with plastic edge
Cutting surface (30” x 40” piece of 1/8” chipboard)
24” stainless steel straight edge ruler with cork bottom
8” or 10” 30/60 degree triangle
8” or 10” 45 degree triangle
Lead Holder
Lead Pointer
Pencil Sharpener
Olfa knife with 1/2” snap off blades
X-acto knife with #11 blades
6-sided architectural scale
Digital camera (cell phone camera ok)

SUPPLIES
Drafting Leads (4B, 2B, HB, F, H, 2H, 4H)
Sketching Pencils - General or Sanford #314
Black permanent markers (Sharpie or Alvin)
White pencil eraser
18” roll of white or buff colored tracing paper
Sheets of 1/6” thick single-ply chipboard (at least 3, 30 x 40 sheets)
White glue (Sobo)
Artist tape
Scotch tape
Sketch book

SUPPLY LOCATIONS:
Dick Blick - 605 6th Ave New York City (and city-wide)
Utrect– 237 W 23rd Street New York City (city-wide)
Janoff’s – 2870 Broadway New York City (the closest, not the best)
New York Central Art Supply - RIP...
STUDIO. Students will explore various analytical, conceptual and design approaches and examine existing and potential spatial and programmatic conditions. Students will use and experiment with various modes of representation (collage, sketching, orthographic drawing, physical models). Students are encouraged to address architecture through the expertise of their own disciplines. Studio work is integrated with field trips on campus and in the city.

PROJECT 01:
Reflect on ‘The Spectacle’ in contemporary culture through photography and montage

PROJECT 02:
Explore ‘The Spectacle’ through architectural projection.

PROJECT 03:
Study the condition of public life and private space through the analysis of contemporary multi-media artwork.

PROJECT 04:
Design a place that offers an architectural experience of public space, privacy and individual identity.
The schedule is subject to adjustment during the course of the semester based on the progress of the entire studio group from one project to the next. Any schedule conflicts due to religious or health reasons, etc. should be brought to the attention of the studio instructor during the first week of the semester.
Readings, film and web resources will be assigned for specific parts of each project throughout the semester. In some cases these resources will be provided in print or PDF format. In other cases, students are expected to research and review the resources included in the bibliography. Furthermore, students are encouraged to supplement this short bibliography and share inspirations and alternative sites and sources with the studio group.

BK 03: \textit{The Practice of Everyday Life}, Michel de Certeau University of California Press, 1984
BK 04: \textit{Translations from Drawings to Buildings and Other Essays}, Robin Evans, Architectural Association, 1997
BK 05: \textit{Society of the Spectacle}, Guy Debord, Zone Books, 1994

CIN 02: \textit{Man with a Movie Camera}, Dziga Vertov, Soviet Union, 1929
CIN 03: \textit{Five Obstructions}, Lars von Trier and Jorgen Leth, Denmark, 2003
CIN 04: \textit{Playtime}, Jacques Tati, France, 1973
CIN 05: \textit{La Jetee}, Chris Marker, France, 1962
CIN 06: \textit{Contempt}, Jean-Luc Goddard, France, 1963
CIN 07: \textit{Wings of Desire}, Wim Wenders, Germany, 1996

WEB 01: http://www.publicprivatesecret.org/
WEB 02: http://bldgblog.blogspot.com/
WEB 03: http://www.archinect.com/
WEB 04: http://www.archpaper.com/
WEB 05: http://lifewithoutbuildings.net/
WEB 06: http://www.deathbyarchitecture.com
WEB 07: http://www.plataformaarquitectura.cl/
WEB 08: http://nyc.thepublicschool.org/
WEB 09: http://archigram.westminster.ac.uk/