Introduction: VISUAL PERCEPTION & ARCHITECTURAL AGENCY
This design studio course introduces visual perception and representation as catalysts for generating ideas and critique of architectural space. In architecture, perception is facilitated by visual media where knowledge is analyzed, conceptualized, and invented using multiple forms of media: drawings, models, images, etc. While architecture is inextricably linked to media it can also be understood as a medium itself—it operates as a mediated condition and displays logics that are often similar to other (visual) media. And lastly, architecture is not only one media among many, it is also a mediator: a go-between that negotiates multiple forces in our world: physical, cultural, social, political, technological, environmental, etc.

The studio work process uses techniques of architectural representation and perception and employs distinct design methodologies derived from the discipline and practice of architecture. We will study concepts that employ analog and digital media in different ways. These concepts and media enable us with agency to create architectural projects that operate as mediators. It is with this (architectural) agency that we will explore the world around us, and beyond. Our aim will be to explore how and if within our world: Another World is Possible.

Projects: ANOTHER WORLD IS POSSIBLE
This slogan was the motto for the first World Social Forum (2001): a forum initiated in opposition to and as resistance towards the World Economic Forum. Used often since then, this provocative slogan stands for call for action or protests, and is an instigator for activists proposing alternative visions and challenging the status quo. Our studio projects will aim to actively validate this slogan. We will first and foremost consider ourselves as architectural activists that reimagine New York and envision possible radical transformations of the built environment.

Three projects titled: Hybrid World, Transitional World and Embedded Worlds will be formulated as visual manifestoes that demonstrate: Another World is Possible. The projects investigate unique spatial conditions and concepts: e.g. randomness and indeterminacy, transitional urban nodes, intersections; multiple perspectives, local-global assemblies, etc. The studio assignments incorporate hand/computer drawings, collages, filmmaking, physical models, and an overall methodology that includes spatial, cultural, urban analyses; conceptual and critical thinking; and imaginative, playful, stunning, design propositions. Our aim through out the semester will be to demonstrate: Another World is Possible.
Project 1: HYBRID WORLDS

The Human-Machine Space and Chance Operations

Chance comes in here to give us the unknown.
– John Cage to Pierre Boulez, January 17, 1950

(Algorithms) have transitioned from being something that we extract and derive from the world to something that actually starts to shape it -- the world around us and the world inside us.
– Kevin Slavin, Transcribed from TedTalk: “How Algorithms Shape our World”

Project 1 Hybrid Worlds will reexamine two distinct systems: one derived from algorithmic/computer-generated random order and the other based on analog processes or human actions that integrate random or chance events. The aim of the project will be to perceive and represent a human-machine space where these two systems form a productive or contentious dialogue and shape new hybrid worlds.

Project 2: TRANSITIONAL WORLD

Moving Images and Collective Urban Montage

A Camera movement anticipates one spectacle and discloses a different one.

Using mobile-phone camera videos we will analyze selected urban nodes with techniques of filmic montage: juxtaposition, superimposition, repetition, speed, scale manipulations, etc. The project will represent the nodes as transitory public spaces from multiple perspectives. As a kind of a modern-day adaptation of “Man with a Movie Camera” (Dziga Vertov, 1929) the project will redirect architectural narratives through organized yet unexpected juxtapositions of sensorial perception and spatial occupation.

Project 3: EMBEDDED WORLD

New Territories of Local/Global Assemblies

A City is never simply in one place.
Every building imagines a city, and a world.
Every building can imagine another city, and another world.
– Kadambari Baxi and Reinhold Martin, “Multi-National City: Architectural Itineraries”

For the final project we will reuse concepts from the first two projects towards formulating architectural propositions for upper Manhattan. We will explore, map and analyze the rapidly changing areas around Manhattanville focusing on latent territories: physical, virtual and global. The project aim will be to recalibrate these territories in order to activate new local, metropolitan and global assemblies at multiple scales: from street furniture to buildings infrastructure to urban mega projects.
DESIGN SKILLS
The studio curriculum will be an introduction to fundamental design and technical skills. Students are required to gain proficiency in the following: (workshops will be offered outside studio sessions for digital skills).

Drawing skills
Analytical Diagrams
Plans, Elevations, Sections
Three dimensional drawings: Axonometric, Isometric, Perspective, etc.
Freehand Sketching

Digital skills
Line drawings using Adobe Illustrator
2D/3D Renderings, Collages using Adobe CS
Three dimensional modeling using Rhino
Modeling Skills (Model-making using a variety of materials using paper, wood, chipboard, foamcore, wire, plexi)
Image+Moving Image Media (Adobe CS, iMovie)

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.
7. Demonstrate an understanding of the historical and theoretical contexts for architectural representational conventions.
8. Utilize a range of analog and digital techniques in the design process.
9. Utilize three-dimensional digital modeling software in the design process.

STUDIO PROCEDURES AND POLICIES

0.1 STUDIO PROCEDURES
This course is taught by the studio method. The core method of instruction is that of ‘desk crits’, a one-to-one dialogue at the desk between the student and the faculty or TA (also described as “Studio Critics”). 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, or ‘Pin-ups’, 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 404 Diana. You must work in the studio after hours, employing your piers 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.

0.2 STUDIO WORK
The studio work will consist of analog drawings, model-making and computer work. You will maintain a sketchbook throughout the semester that will be used for sketching and writing notes for all projects. This sketch-book will be reviewed during desk-crits. 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.
0.3 ATTENDANCE
You are encouraged to work in the studio and to take advantage of the shared learning environment to discuss your work with your peers. Attendance is mandatory at all scheduled classes. Studio is held Monday and Wednesday beginning promptly at 9 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 health or crisis, and you must alert your critic or TA by email. Unexcused absences, late arrivals, or early departures from class will reduce your course grade. 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. 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 crit. Plan to use your time in the studio productively and related to project assignments so that you are not simply waiting for your Critic.

0.4 GRADING
Each Studio Project will be graded with a letter grade. Your work will be evaluated by the following criteria: (1) analysis & concepts; (2) process & development; (3) final project materials: drawings, collages, models, etc. Final grade will be constituted as: Project #1: 25%, Project #2: 25%, Project #3: 30%, Overall Studio Progress, Success, Participation: 20%. Sketchbooks will be reviewed periodically by your critic and may be required for grading. The instructors recognize learning and improvement as important factors in determining your 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.

0.4 SECURITY
Please attend to the security of the Studio 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. One very workable solution is to carry your more valued items with you! You may leave your parallel rule attached to your desk. Barnard 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, DEPT. ASSISTANT AS WELL AS THE STUDIO FACULTY. Finally, University policy prohibits smoking in classrooms. Please be considerate of your classmates.

0.5 STUDIO WORK PRACTICES
Please refrain from the use of spray paints, spray adhesives, or similar products in the studio and all adjacent spaces. This may be done only in the model room annex to the studio. The hallway, stairwells, and sidewalks outside the building are not to be used as working spaces for model building, etc. The overspray from spray paints and adhesives are destructive to the building. In order to maintain a productive workspace for all, music must be listened to through your headphones. Please keep the studio and DAL clean. DO NOT LEAVE FOOD ITEMS IN STUDIO. (We are trying hard not to enforce a “NO FOOD” policy in studios).

0.6 STUDIO EQUIPMENT
Sketchbook (minimum size 8”x10”)
Basic Tools and Materials:
-Borco (board cover)
-parallel rule – Mayline
-architects’ scale (6 sided)
-8” or 10” adjustable triangle
-12” or 18” role white tracing paper
-drafting dots
-lead pointer, lead holder, leads
-white pencil eraser
- X-acto with #11blades
-24” metal ruler with cork backing
-elmers or sobo glue
-model making materials (as needed)

CONTACT:
Kadambari Baxi <kbaxi@barnard.edu>
Eddie Palka <ejp2142@columbia.edu>
Office hours: Mondays & Wednesdays: 1:30-2:30 PM (subject to change, see sign-up sheets)
Selected Readings:
(See updated reading list and PDFs on courseworks)

Project 1:


Thierry Lagrange, “A Matrix as an Analogous Space / A Mental Tool for New Insights” in OASE 85: Productive Uncertainty

Project 2:


Film: “The Man with a Movie Camera” Dziga Vertov, 1929

“Man with a Movie Camera: The Global Remake” Participatory Video Project + Website: (http://dziga.perrybard.net/)

Project 3:
See Project Assignments after the mid-term

General Reference Readings:


Robin Evans, “Rumors and Extremities,” in The Projective Cast


Architectural Representation:
Francis Ching, Design Drawing by Architectural Graphics
Ramsey/Sleeper, Architectural Graphic Standards
Watson/Crosbie, Time-Saver Standards for Architectural Design Data
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<td>Introduction Studio Syllabus and Semester Overview</td>
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<td>Wed. 25 JAN</td>
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