

ARCHITECTURAL REPRESENTATION: PERCEPTION.

ARCHITECTURAL MEDIATIONS (version 01/09/2017)

Spring 2016, Tuesdays and Thursdays 9:00-11:50

Room 404, The Diana Center

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Office Hours: Mon-Wed. 5:30-6:30PM



Fernand Léger and Dudley Murphy, *Balet Mechanique* (1924)

A. COURSE DESCRIPTION

Perception is an *active* process of identification and interpretation of sensual phenomena and cognitive information—it is a process of mediation. In this studio, we will focus on the way in which architecture is not only perceived, but itself mediates perception. More broadly, we will pursue architectural analyses addressing the material and cultural mediations that operate upon the relationships between subjects, objects, and environmental phenomena.

Considered as a form of mediation, architecture actively transforms the interactions between those and results in the constitution of spaces, networks, atmospheres, and territories as well as in hierarchies, rituals, and societies.

Through a series of concatenated exercises, we will isolate the mediations between subjects, objects, and environments and will rehearse different modes of representation for each of them. Each representation will be understood as an intervention transforming the relationship between these different elements and will therefore be treated as an architectural project in its own right.

B. PROGRAM**EXERCISE 1: SUBJECT-OBJECT.**

The first exercise will address subject-object relations through the design of a REBEL ARTIFACT. We will consider an architectural element or furniture object and will analyze the cultural and material frameworks that shape its participation in domestic dynamics. We will represent the resistances and affordances at stake in these relations as well as the ways in which they consolidate everyday practices and “habitus.” Our representations will attempt to learn from subject-object relations and will offer new ways for those to unfold. We will discuss the contentious nature of these dynamics and we will rehearse ways of intervening within them through processes of adaptation and re-signification.



Norma Kelley, Wrong Chairs (2013)

EXERCISE 2: OBJECT-ENVIRONMENT.

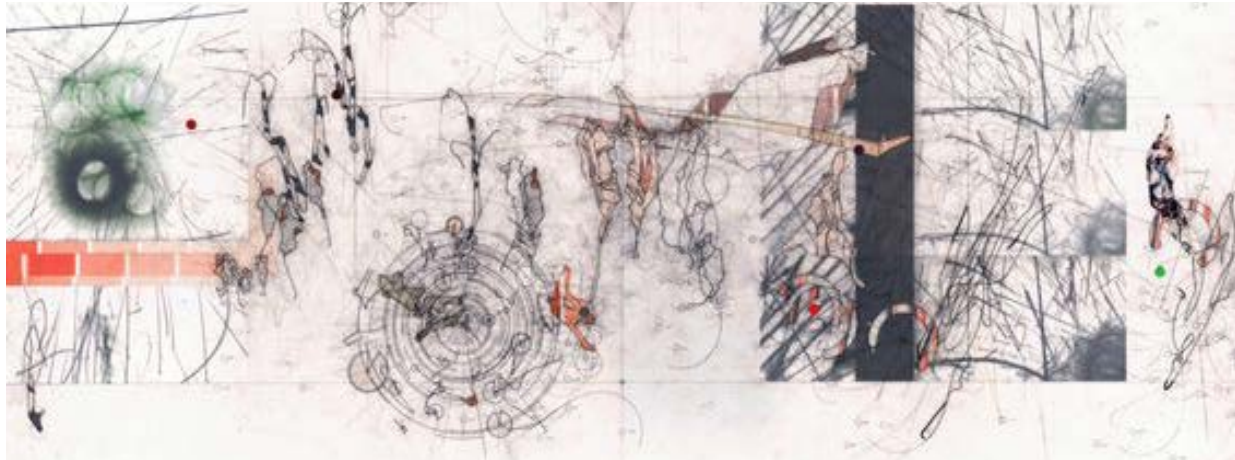
We will consequently consider how objects relate not only to subjects but with their surrounding environment, particularly analyzing their relationship with atmospheric conditions in outside settings. We will aim to represent these relations as they result in new phenomena, which effect both objects and environments alike. These representations will trigger the design of an ARTIFICIAL TREE—an organism through which to critically analyze performance as independent from intention and agency as detached from a will. The substitution of Barnard’s famous magnolia tree (recently deceased) will serve as a case study for this exercise.



Walter De Maria, Lightning Field (1977)

EXERCISE 3: ENVIRONMENT-SUBJECT.

The studio will finish with the production of an ENCHANTED FOREST. We will consider the unstable and changing articulation of social relations and the environments in which they unfold, which we will analyze within larger urban processes. The access to Barnard College and Columbia University on both sides of Broadway Av. will be our area of study, in which we will inspect how those processes can be considered through physical/spatial notions (threshold, access, etc.) as well as in relation to social and cultural questions at stake in institutional agendas.



Perry Kulper (ca. 2004)

C. TENTATIVE CALENDAR**EXERCISE 1: SUBJECT-OBJECT. REBEL ARTIFACT (Domestic dynamics)**

Week 1. Introduction. Exercise 1A

Week 2. Exercise 1B

Week 3. Exercise 1C

Week 4. REVIEW. EXERCISE 1

EXERCISE 2: OBJECT-ENVIRONMENT. ARTIFICIAL TREE (Atmospheric conditions)

Week 5. Exercise 2A

Week 6. Exercise 2B

Week 7. Exercise 2C

Week 8. MIDTERM REVIEW 1/2

Week 9. SPRING BREAK

EXERCISE 3: ENVIRONMENT-SUBJECT. ENCHANTED FOREST (Urban processes)

Week 10. Exercise 3A

Week 11. Exercise 3B

Week 12. Exercise 3C

Week 13. REVIEW. EXERCISE 3

Week 14. Editing, compilation and formatting

Week 15. FINAL REVIEW 1/2/3

D. LEARNING OBJECTIVES

Upon the completion of this course, students should be able to:

1. Visually communicate architectural concepts and design intent using disciplinespecific 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

E. COURSE REQUIREMENTS AND ASSESSMENT CRITERIA**Prerequisites**

This is an introductory course for students interested in thinking about architecture and is required for those majoring in Architecture. There are no prerequisites, with the exception of a passion and a will to speculate. It is generally recommended for the sophomore year, and can be taken before or after Architectural Representation: Perception. Abstraction and Perception complement each other, with the former concentrating on conventions of architectural representation, and the latter on methods and techniques of spatial representation.

Studio Procedures

This course is taught by the studio method. The core method of instruction is that of 'deskcritiques', 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 'Pinups', 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 peers 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.

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 sketchbook will be reviewed during deskcrits and may be required for grading. In addition to periodic presentations by the TA and the critic, DAL 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.

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 Tuesday and Thursday 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 nonconsecutive 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.

Grading

Each Studio Project will be graded with a letter grade. Your work will be evaluated by the following criteria:

1. Depth of investigation and critical thinking skills
2. Understanding of abstract architectural ideas
3. Iterative design process
4. Ability to articulate ideas verbally
5. Ability to express concepts via well crafted tectonic compositions
6. Precision of drawings using a range of graphic conventions
7. Participation during design crits and timeliness of assignment completion

Project Grading Breakdown

Project #1: 25%, Project #2: 25%, Project #3: 35%. Final Compilation: 15%

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 reviews. 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.

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 the security department assistant as well as the studio faculty. Finally, University policy prohibits smoking in classrooms. Please be considerate of your classmates.

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.

Studio Equipment

The items on this list will continue to be useful throughout your careers as designers, and should be considered investments in quality tools. However, they are precision instruments and some of them are expensive. If you are uncomfortable purchasing some of these items for yourself please check with the Department Assistant about borrowing used equipment.

- Sketchbook (minimum size 8"x10")
- Borco or Vyco (board cover)
- parallel rule - Mayline
- architects' scale (6 sided)
- 8" or 10" adjustable triangle
- 8" or 10" fixed triangle (30/60/90 or 45/45/90)
- 12" roll of white tracing paper
- Pad of 18" x 24" vellum
- drafting dots
- lead pointer, lead holder, leads (or .3mm, .5mm, .7mm, .9mm Mechanical Pencils)
- white rubber eraser and eraser shield
- Olfa or similar utility knife with breakaway blades (and replacement blades)
- 24" metal ruler with cork backing
- selfhealing cutting mat
- Elmer's or Sobo glue
- model making materials (as needed)

These supplies can be purchased at various art supply stores, including:
Janoff's Typewriter (2870 Broadway. Limited supplies, local but expensive)
Pearl Paint (Google for location)
New York Central (SW corner of 11th and 3rd Ave.)
Utrecht (13 th Street between 5 th and University. Also cheap)

Honor Code

(www.barnard.edu/dos/honorcode and www.college.columbia.edu/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."

Academic Integrity

(www.college.columbia.edu/academics/integrity/statement.)

"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." We expect that students will work in accordance with their honor code. You can find them at Academic integrity violations in this class will be referred to the Dean's Discipline process.

Statement from the Office of Disability Services

(<http://barnard.edu/disabilityservices>):

"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 for Barnard students or Disability Services at Lerner Hall, 7th Floor, for Columbia students."