Since understanding stops action, as Nietzsche observed, we can moderate the fierceness of this conflict by understanding the media that extend us and raise these wars within and without us.

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Special Topics:

**Alternative Practices for Architecture, Media and Its Extensions**

We live in complex and unstable social and political times, architecture is not exempt. This class will investigate and articulate the possibilities of alternative practices for architecture, mainly a critical practice, a practice of undoing, and inquiring by way of research and producing the objects and actions that defines them, departing from architecture as media, as the product of media. We will looked the work of the American artist trained-architect Gordon Matta-Clark as case study, and will explore modes of making architecture as a field of thought and action beyond the building. What are the media and the boundaries of architecture? This will be the governing question for this seminar-workshop class, in which we will learn ways to consider these boundaries as sites of action and making. Without claiming the building out of the production of architecture, the course will produce research, research methodologies, and display media as architectural products themselves, and as such, as alternative practices for architecture in their own right.

While in an interview in Chicago in the mid 1970s with curator Judith Russi Kishner about the inability of architects of doing a work like that of himself, Matta-Clark expressed that although them (architects) might be willing to do it, they would not be able because of the discipline’s formal restrictions (Gloria Moure, 2006). Matta-Clark’s own work with architectural tools was intended to relieve himself from the building, or as he called it, to unbuilding. Thus, we will research and experiment with architectural media by unbuilding, by disassembling edifices and raising the unstable ground. In his short and productive life (1943-1978) Matta-Clark realized tens of works invoking architecture, and anarchitecture, and worked in various media including performative actions, drawing, cutting buildings, film, photography, social actions, programming, collage, among others. We will look at these and to equivalent contemporary practices as we produce our own.

There’s one key aspect in the work of the artist trained-architect that this class will also support too, his networked understanding of the city, its objects and spaces, and his own body. We will work in various scales, from the city, object-building-space to the body, and projects will take the form of augmented reality, manipulated photography, composite drawings and complementary audio-visual material; all producing a semester-long research and creative project.
**Student Learning Objectives**

Students who participate fully in the course will:

1. Visually communicate architectural concepts and research using discipline-specific techniques
2. Work independently and in collaborative groups on design research projects
3. Verbally and visually communicate architectural concepts in multiple media formats
4. Develop critical and conceptual thinking about architecture and media
5. Develop key research and investigative skills as key component for an architectural practice

**Format and Requirements**

The course will be (1) a research and creative project and, (2) an active forum for debate, one each day of the week. Following the readings discussions and by learning from the artists varied works and the lesson we will extract from them, students will select a research topic at the end of the second week of class and will present it to the class. Two presentations will follow in the midterm and the final presentation. Topics will be selected from a list that will be given after the first two weeks, and that will intersect with one scale, body, building-object, city. Project’s detailed brief will be given on a separate sheet.

**Requirements and Grades**

Students are expected to attend all sessions and to keep up with the required readings. All work presented or submitted to the class should be original and prepared for this course, any reference material should be properly cited and referenced following The Chicago Manual of Style guide. The seminar is built up through the dialogue and discussion based on the assigned weekly topics, students’ active participation in the conversations is mandatory.

**Readings and Discussions**

This is a seminar-workshop course, all students are required to make the weekly readings to be discussed thoroughly during the class period. Multiple readings will be required for each week and the main purpose is to discuss them in relation to each other. The readings will always be fragments of larger text volumes and are selected to launch a conversation based on the common topic among them. Students will be asked to select a reading for each week to drive the discussion, and more than one reading may be required. Readings will be crucial to inform the theoretical framework for the research projects.

**Presentations**

Students will be required to make a minimum of three verbal and visual presentations of the research findings. Presentations will be for: project topic selection, project midterm and final project. Specific requirements of each step will be specified later on a separate project’s brief.

**Evaluation**

Students will be evaluated on their own capacity to fulfill the course goals not limited to the formal requirements of the assigned project. Working in the field of architecture goes beyond completing requirements, it requires a stronger engagement with the given material and a personal passion to accomplish the project and the challenges they pose. Evaluation will consider students’ developed critical thinking skills, analytical comprehension, and rigor in the process of making the projects. The project is based not only on a final product but on a weekly progression and evolution of the work, 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.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Project - Topic selection &amp; scope</td>
<td>10%</td>
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<tr>
<td>Project - Mid-Term</td>
<td>40%</td>
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<tr>
<td>Project - Final Presentation</td>
<td>40%</td>
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<tr>
<td>Active Readings Discussion</td>
<td>10%</td>
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<td>Total</td>
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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.

Schedule of Classes and Readings


WEEK 1 INTRODUCTION

January 17 Tuesday Course Introduction / Splitting Film Screening / Discussion

Required Reading(s):
- Marcelo López-Dinardi, “Destructive Knowledge: Strategies for Learning to Un-Do” in Materia14, Universidad San Sebastian, Santiago, Chile, January 2017. (C)
Suggested Additional Readings:

January 19 Thursday Case Study: Splitting / Research Topics Launch

Required Reading(s):

- Splitting: Four Corners
- Splitting Photographs
- Splitting Film
- Splitting Artist Book

Suggested Additional Readings:

WEEK 2 TECHNOLOGY REPRODUCTION / MEDIA AND ITS EXTENSIONS

January 24 Tuesday Readings Discussion

Required Reading(s):

Suggested Additional Readings:

January 26 Thursday Readings Discussion

Required Reading(s):

Suggested Additional Readings:
- Marshal McLuhan on UbuWeb Sound. (WL)

WEEK 3 ARCHITECTURE, MEDIA PRODUCTION AND REPRODUCTION

January 31 Tuesday Readings Discussion

Required Reading(s):
Suggested Additional Readings:

February 02    Thursday      Project In-Class Workshop / Topics Advance and Media Testing

Required Reading(s):

WEEK 4  DEMOCRACY, THE INSURGENT ARCHITECT AND THE COMMONS

February 07    Tuesday      Project In-Class Workshop
- Hands-on Project Development.

February 09    Thursday      Readings Discussion

Required Reading(s):
- David Harvey, “The Creation of The Urban Commons,” Rebel Cities: From The Right To The City To The Urban Revolution, (London/New York: Verso, 2012): 67-88 (C)

Suggested Additional Readings:

WEEK 5  CITY AND CULTURE

February 14    Tuesday      Project In-Class Workshop
- Hands-on Project Development.

February 16    Thursday      Readings Discussion

Required Reading(s):
- Martha Rosler, “Culture Class,” e-flux journal 64, (WL, Part I and Part II)

WEEK 6  ANARCHITECTURE I

February 21    Tuesday      Project In-Class Workshop
- Hands-on Project Development.
February 23    Thursday    Readings Discussion

**Required Reading(s):**

### WEEK 7  ANARCHITECTURE II

February 28    Tuesday    Project In-Class Workshop

- Hands-on Project Development.

March 02    Thursday    Readings Discussion

**Required Reading(s):**

### WEEK 8  MIDTERM WORKSHOP

March 07    Tuesday    Project In-Class Workshop

- Hands-on Project Development.

March 09    Thursday    Project MIDTERM Presentation

- Location TBD.

### WEEK 9  SPRING BREAK

March 14    Tuesday    Spring Break - No Class

March 16    Thursday    Spring Break - No Class

### WEEK 10  THE PSYCHOLOGICAL IMPRESSION

March 21    Tuesday    Project In-Class Workshop / Selected Works


**Required Reading(s):**
- *Food*, exhibition catalog, White Columns gallery, Curated by Catherine Morris, 1999. (C)

March 23    Thursday    Readings Discussion
**Required Reading(s):**

**Suggested Additional Readings:**

**WEEK 11  BIOPOLITICS**

**March 28 Tuesday**  Case Study: Black Mirror and Technology / Project In-Class Workshop

- Hands-on Project Development.

**March 30 Thursday**  Readings Discussion

**Required Reading(s):**

**WEEK 12  SPACES OF CONTROL**

**April 04 Tuesday**  Project In-Class Workshop

- Hands-on Project Development.

**April 06 Thursday**  Readings Discussion

**Required Reading(s):**

**WEEK 13  TO BE CONTEMPORARY**

**April 11 Tuesday**  Project In-Class Workshop

- Contemporary Architectural Practices Presentation.
- Hands-on Project Development.

**April 13 Thursday**  Readings Discussion
Required Reading(s):

WEEK 14  PRE-FINAL WORKSHOP

April 18  Tuesday  Project In-Class Workshop
- Hands-on Project Development.

April 20  Thursday  Project In-Class Workshop
- Hands-on Project Development.

WEEK 15  FINAL WEEK

April 25  Tuesday  Deliverables Revision, Presentation Mock-Up

April 27  Thursday  Project FINAL Presentation / Location TBD

Additional Bibliography on Gordon Matta-Clark


