

Barnard and Columbia Colleges Architecture Department  
Instructor: Ana Peñalba  
Fall 2016 Architecture UN3312 section 002 / Special Topics  
Location TBD / Tuesdays & Thursdays / 11:00pm-12:50pm  
Office hours by appointment  
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## NYC CROWDScape CARTOGRAPHIES: DRAWING THE CITY BEYOND BUILDINGS

*"The link between one organic structure and another can no longer, in fact, be the identity of one or several elements, but must be the identity of the relation between the elements (a relation in which visibility no longer plays a role) and of the functions they perform."*

Michel Foucault, *The Order of Things*



In this seminar we will investigate new forms of drawing the city. It is a course for making, experimenting and collectively thinking about representational techniques that enable us to analyze the city from a new way of looking at it. As a hybrid course between theory and practice, we will discuss the work of other architects to learn from their drawing processes and discourse; we will share our concerns and forms of experiencing the city through readings, conversations and site visits; and, most over, we will draw and draw, encouraging a "no fear to the blank" attitude that promotes research thinking and drawing action simultaneously.

The seminar will challenge students to look at the city differently, to build new spatial narratives based on the representation of elements that are not yet considered part of the "architecture" of a space but, that indeed, carry the contextual DNA of what forms the architectural identity of a space and its collective imaginary. Together, we will draw some of the most iconic places in New York City while investigating the new collective forms of the architecture that invisible, but perceptible, is defined by the relationship between us, the organic crowd and, its surroundings. These non-standard elements, sometimes are temporal, others organic and even invisible. We will analyze urban signs such as waste, consumption behaviors or temporary architectures and human occupations. We will encompass the production of individual drawings with the construction of collaborative documents; experimenting with systems of representation that embrace the value of sharing and participatory actions as a new way to archive and draw our cities.

## COURSE FORMAT

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### PART 01: CROWDSCAPEINFORMATIONAL CARTOGRAPHIES: The data inventory

**Duration:**8 weeks.

**Work Structure:** During the first part of the semester we will work with three very iconic public places in NYC; two and a half weeks per case. For each location, students will draw and analyze a relevant element of the site supported by an argument that describes its role in the construction of the collective identity of the site. A base drawing for the three sites will be provided by the instructor as a common reference for where to draw. The idea is to use drawings as an operational tool for thinking, meaning that, instead of waiting for a magic idea to start visualizing our investigations, we will draw from day one. Our documents will be open and will grow in complexity as we add information. Each site will be drawn in a different representational format (elevation, plan and axonometric) and represented using different drawing techniques (such as collage, line work and mass composition) in combination with hand drawing and any other techniques that are necessary to match the goals of each student's investigation. There will be optional DAL workshops, group presentations and reading discussions, to reinforce the drawing discourse process and means.

**CASE STUDY 01: WASHINGTON SQUARE PARK:** The Plaza - The interaction with the Organic inside.

**Type of Document:** PLAN

**Drawing Size:** 24 x 36 inches / Horizontal / Vellum Paper recommended.

**Drawing technique:** Hand drawing + others if needed.

**Some parameters to represent:** pedestrian velocities / temporality of occupations / waterscapes / production agents / crowd assemblages / non-organic natures / activities grid / experiential narratives / consumable locations / spatial ergonomics / structural luminance / visual filters / limits and passages...etc.

**CASE STUDY 02: THE HIGHLINE:** In Transit- The visual interaction with the outside and its perception.

**Type of Document:** ELEVATION

**Drawing Size:**24 x 36 inches / Horizontal / Vellum Paper recommended.

**Drawing technique:** Hand drawing + Photoshop/Collage/Cricut Machine + other if needed.

**Some parameters to represent:** limits & rhythms / advertising routes / construction boundaries and extensive gaps / private-public links / picture-frame locations /lights and shadows / perceptual velocities / portable objects / color codes and composition / green definitions / perceptual intensities / transit patterns / urban inputs...etc.

**CASE STUDY 03: TIMES SQUARE:** The Mall- The interaction with the buildings; digital and temporal constructions.

**Type of Document:** AXONOMETRIC

**Drawing Size:**24 x 36 inches / Horizontal

**Drawing technique:** Hand Drawing + Photoshop/Collage/Cricut Machine +Autocad+ other if needed.

**Some parameters to represent:** waste infrastructures / consumption schedules / informational architecture / interactivity ratios / plaza guests / current collective imaginary / eating architectures / impermanences / temporal constructions / vigilance infrastructure /technological wearables...etc.

\*Please note that some of the parameters could be applied to any of the three case studies as a general concept.

\*Students should accommodate some time (ideally on weekends) to visit the three site cases and collect data.

\*Some of the materials required for the drawings are: 24x36 inches bond and vellum paper (single sheets),plain white/colored/trace/other paper, scale and regular ruler, triangles, magazines/newspapers for collage, scissors, glue, H/2H pencil, black/color markers...etc.

**Submission:** Each student will submit one drawing per case study and one small essay describing the relevancy of your analysis with a title to present it -3 drawings and 3 essays in total-.

### PART 02: CROWDSCAPEARCHITECTURAL CARTOGRAPHIES:The Collective Construction

**Duration:**5 weeks.

**Work Structure:** During the second part of the semester, students will be divided into three groups, one group per site. We will analyze and represent the hidden architecture defined by the way we use the space and interact with our surroundings, while testing new collaborative formulas to produce knowledge and thinking.

**Submission:** Each group will be in charge of producing 1)one final drawing -collaborative cartography / 2D- composed by the superposition of all students' drawings and concerns of each case study, 2)one physical model -collaborative cartography / 3D- that translates the invisible architecture produced by the interpretation of the data and, 3) a printed letter-size vellum booklet of their site with all the drawings and essays made by the rest of students during the semester.

\*Booklet template TBD.

\*Most of the materials to be used in the physical model will be acquired in our field trip to Materials for the Arts.

## **PREREQUISITES**

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Students must have complete at least one Architectural Design studio class.

## **STUDENT LEARNING OBJECTIVES**

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Students who fully participate in this course will be able to:

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. Be familiar with artists and architects who approach the study and representation of the public space and others.

## **EVALUATIONS**

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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 effort 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 attitude. It is crucial that all students work consistently.

Case Study 01	20%
Case Study 02	20%
Case Study 02	20%
Final Project	30%
Attendance, Work Process and Participation in Group Discussions	10%

## **ABSENCES AND INCOMPLETE POLICY**

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Attendance to the course is mandatory at all scheduled classes. 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. Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Three non-consecutive absences will lead to a 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.

## **HONOR CODE / ACADEMIC INTEGRITY STATEMENTS**

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Barnard College Student Honor Code (<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 (<http://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: <http://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**

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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.

## WORK SCHEDULE

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### Tuesday September 06th: COURSE PRESENTATION

#### **CASE STUDY 01: WASHINGTON SQUARE PARK**

#### Day 01 / Thursday September 08th: EXPERIENCING THE CITY

**Part 01:** Reading discussion.

Readings/References: "**The Social Life of Small Urban Spaces**", By William H. Whyte

00. Introduction / 01. The Life of Plazas / 02. Sitting Space / 03. Sun, Wind, Trees, Water / 04. Food

#### **IN CLASS**

**Tate Shots: Tania Bruguera - Tatlin's whisper #5**(4:01min)

[https://www.youtube.com/watch?v=x7L1s\\_GWn3o](https://www.youtube.com/watch?v=x7L1s_GWn3o)

**A coreographer's Score-Cesena-Excerpt-YOUTUBE** (4:04min)

A conversation with the Belgian choreographer Anne Teresa De Keersmaeker

<https://www.youtube.com/watch?v=Nob9Avyi3W4>

**Part 02:** Site research discussion: Washington Square Park.

#### Day 02 / Tuesday September 13th: IN-CLASS PRESENTATIONS

Site visit findings (Pictures / Video / Audio / Data Sketches), concerns and first drawing approach.

#### Day 03 / Thursday September 15th: DRAWING THE CITY

**Part 01:** Reading Discussion

Readings/References: "**Multitudes**" (Crowd), by Juan Genoves.

"Genoves talks about the creative process" YOUTUBE

**Junya Ishigami Drawings**

"Junya Ishigami Interview" / <https://vimeo.com/25000032>

"Junya Ishigami: How small? How vast? How architecture grows / Japulusu"

<https://www.japulusu.com/news/junya-ishigami-how-small-how-vast-how-architecture-grows>

**Enric Miralles Drawings**

"Enric Miralles: Architecture of time", Quiros, MaKenzie & McMurray.

"How to lay out a croissante", by Enric Miralles

**Part 02:** Group Pin-Up: Drawing evolution and, at least one graphic reference that is influencing your representational strategy.

#### Day 04 / Tuesday September 20th: DESK CRITS

Drawing evolution in-class workshop.

#### Day 05 / Thursday September 22th: DRAWING SUBMISSION & PRESENTATION

Horizontal Drawing 24 x 36 inches.

#### **CASE STUDY 02: THE HIGHLINE**

#### Day 01 / Tuesday September 27th: GUEST VISIT / TBD

Readings/References: **TBD (Jonas Weber Herrera Work)**

#### Day 02 / Thursday September 29th: EXPERIENCING THE CITY

**Part 01:** Reading Discussion

Readings/References: "**The eyes of the skin**" by Juhani Pallasmaa / Part 01-Vision and knowledge.

"**The City of Collective Memory**" by M. Christine Boyer / Three-The City and the Theater.

#### **IN CLASS**

"**Covers/Versions**", by Luis Urculo (6:37min)

**Zimoun Work**(16:32min)

**Tom Sachs Work**

**Bonobo: Cirrus Video** / <https://www.youtube.com/watch?v=WF34N4gJAKE>(3:21min)

**Part 02:** Site research discussion: The Highline.

#### Day 03 / Tuesday October 04th: IN-CLASS PRESENTATIONS

Site visit findings (Pictures / Video / Audio / Data Sketches), concerns and first drawing approach.

#### Day 04 / Thursday October 06th: DRAWING THE CITY

**Part 01:** Reading Discussion

Readings/References: Archigram Work

"The Archigram Archival Project" / <http://archigram.westminster.ac.uk/about.php>

"This was our utopianism!: An Interview with Peter Cook"

"SCI-Arc Media Archive / Peter Cook and Ron Herron Interview"

<http://sma.sciarc.edu/video/peter-cook-and-ron-herron-interview/>

**Cedric Price**

**Nigel Peake Work**

"Early Griffin Press: Nigel Peake Interview"

<http://earlygriffin.blogspot.com/2008/06/nigel-peake-interview.html> (4:52min)

**Part 02:** Group Pin-Up: Drawing evolution and, at least one graphic reference that is influencing your representational strategy.

**Day 05 / Tuesday October 11th: DESK CRITS**

Drawing evolution in-class workshop.

**Day 06 / Thursday October 13th: DRAWING SUBMISSION & PRESENTATION**

Horizontal Drawing 24 x 36 inches.

**CASE STUDY 03: TIMES SQUARE**

**Day 01 / Tuesday October 18th: EXPERIENCING THE CITY**

**Part 01:** "The City" Reading Discussion

Readings/References: "**Ways of seeing**", by John Berger / Chapter 07

"**Open Source Urbanism**", by Saskia Sassen

"**Towards a sociology of Information Technology**", by Saskia Sassen

"**Messages to the Public**", Public Art Fund: Times Square

[https://www.publicartfund.org/projects/location/midtown/times\\_square](https://www.publicartfund.org/projects/location/midtown/times_square)

"**Victims**", a project by John Hejduk (1984)

<http://socks-studio.com/2015/11/01/a-growing-incremental-place-incremental-time-victims-a-project-by-john-hejduk-1984/>

**IN CLASS**

"**Alter Bahnhof Video Walk**"; 2012; Janet Cardiff and George Bures Miller (8:27min)

<https://www.youtube.com/watch?v=sOkQE7m31Pw>

**Part 02:** Site research discussion: Times Square.

**Day 02 / Thursday October 20th: DRAWING THE CITY**

**Part 01:** Reading Discussion

Readings/References: **Lebbeus Woods Work**

"SCI-Arc Media Archive / Lebbeus Woods Vico Morcote Interview 1998"

<http://sma.sciarc.edu/video/lebbeus-woods-vico-morcote-interview-1998/>

"Lebbeus Woods. Experimental Space and Architecture 2006. 8/8 / Youtube / European Graduate School Video Lectures". (8 videos in total)

<https://www.youtube.com/watch?v=HA1QJGkNz4E>

**Atelier BOW-WOW Work**

"Atelier BOW-WOW interview: Tokyo anatomy"

<http://archinect.com/features/article/56468/atelier-bow-wow-tokyo-anatomy>

"BIArch Open Lectures: Youshibaru Tsukamoto, "Architectural Behaviorology"

<https://vimeo.com/9489648>

"Made in Tokyo Update", by Lys Villalba

<https://www.instagram.com/madeintokyoupdate/?hl=es>

**Patrick Dreier Work**

**Part 02:** Group Pin-Up: Drawing evolution and, at least one graphic reference that is influencing your representational strategy.

**Day 03 / Tuesday October 25th IN-CLASS PRESENTATIONS**

Site visit findings (Pictures / Video / Audio / Data Sketches), concerns and first drawing approach.

**Day 04 / Thursday October 27th: DESK CRITS**

Drawing evolution in-class workshop.

**Day 05 / Tuesday November 01th: DRAWING SUBMISSION & PRESENTATION**

Horizontal Drawing 24 x 36 inches.

## **CROWDSCAPES ARCHITECTURAL CARTOGRAPHIES: Collaborative Documents**

\*Groups and site selection for the following project should be decided by the end of previous class.

### **Day 01 / Thursday November 03th : COLLABORATIVE CARTOGRAPHY 2D / Drawing**

**Part 00:** Introduction to the Collective Project

**Part 01:** Reading Discussion:

Readings/References: EXPERIENCING THE CITY: "*The production of Space*", by Henry Lefebvre / Chapter 02: Social Space.

DRAWING THE CITY: **Perry Kulper Work**

"Drawing Architecture - Conversation with Perry Kulper"

<http://archinect.com/news/article/54767042/drawing-architecture-conversation-with-perry-kulper>

**Part 02:** Each Group will present their 2D Cartography Strategy.

### **Day 02 / Tuesday November 08th**

**NO CLASS ELECTIONS**

### **Day 03 / Thursday November 10th: COLLABORATIVE CARTOGRAPHY 2D / Drawing**

**Desk Crit / In-Class Workshop:** Drawing evolution

### **Day 04 / Tuesday November 15th.**

**FIELD TRIP TO MATERIALS FOR THE ARTS**

### **Day 05 / Thursday November 17th: COLLABORATIVE CARTOGRAPHY 2D / Drawing**

**SUBMISSION & PRESENTATION**(Size TBD)

### **Day 06 / Tuesday November 22nd: COLLABORATIVE CARTOGRAPHY 3D / Model**

**Part 01:** Reading Discussion:

Readings/References: EXPERIENCING THE CITY: "*Rebel Cities*", by David Harvey

Chapter 03: The Creation of the Urban Commons.

DRAWING THE CITY: **Andres Jaque Work**

"Sales Oddity", by Andres Jaque

<http://www.plataformaarquitectura.cl/cl/623405/bienal-de-venecia-2014-sales-oddity-andres-jaque-leon-de-plata-mejor-proyecto-de-investigacion>

"Fray Foam Home", by Andres Jaque / Venice Biennale

"Hansel & Gretel Arena" by Andres Jaque

**"Playtime" Film by Jacques Tati**

**Part 02:** Each Group will present their 3D Cartography Strategy.

### **Day 07 / Thursday November 24th**

**THANKSGIVING BREAK**

### **Day 08 / Tuesday November 29th:COLLABORATIVE CARTOGRAPHY 3D / Model**

**Desk Crit / In-Class Workshop:** Drawing evolution

### **Day 09 / Thursday December 01th:COLLABORATIVE CARTOGRAPHY 3D / Model**

**Desk Crit / In-Class Workshop:** Drawing evolution

### **Day 10 / Tuesday December 06th**

**FINAL REVIEW**

### **Day 11 / Thursday December 08th**

**END OF THE COURSE CLASS MEETING**

\*Some of the submission document's formats and dates are subject to change to better respond to the course goals and student's needs.

\*Students should accommodate some time -ideally on weekends- to visit the three site cases and recollect data.

\*Optional DAL workshops dates TBD.