This studio will examine the role that our senses play in mediating our understanding of the built environment. Problematizing the relationship between ‘sight’ and ‘site,’ the studio will employ varying techniques for heightening perception. From sense deprivation to sensory overload, students will be asked to propose new models of visual, spatial, and sensory engagement with the urban realm.

In order to situate our investigation we will draw upon research into existing sensory practices. Precedents we examine will include sonar, radar, and analog surveillance devices ranging from military acoustic locators to architectural vision machines. This analysis will culminate in the production of two site specific sensory installations; a surveying apparatus at the scale of the body, and a perceptual interface at the scale of the city. Students will tackle detail, materiality, and scale through making. Employing digital and analog modeling as critical tools in the investigation and transformation of urban space, students will be urged to set aside existing biases, reconfront familiar ground, and to be open to alternate ways of experiencing the city they thought they knew.

FORMAT: The course is based on the studio method, in which students are expected to work independently to develop their thinking and making, under specific challenges, criticisms and provocations of a critic. Class time will be divided into individual dialogues or critiques (desk crits) between student and critic, open discussions, tutorials, workshops, student presentations, and/or informal lectures. Presentations of work will be public – either informal (pin-up) or formal (review with guest critics). In both, students are required to intelligently (visually and verbally) present their work in order to instigate a discussion about the ideas in their work.
BARNARD + COLUMBIA ARCHITECTURE
ARCH V3103: Room 404, Diana Center
Spring 2014: T/TH: 1:10pm–4:00pm
CRITIC: Irina Schneid
TA: TBA

STUDENT LEARNING OBJECTIVES:
Students in Architectural Representation: Perception should be able, at an introductory level, to:
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

PRE-REQUISITES: 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: Abstraction. 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.

REQUIREMENTS: Attendance is mandatory at all scheduled classes. Students are encouraged to work in studio, and to review one another’s work together. Studio is held Tuesday and Thursday beginning promptly at 1:10 pm. Any student arriving after 1:15 pm will be considered ‘late’. Arrivals after 1:30 am will be considered ‘absent from class’. All absences must be reported to your critic. The only excused absences are those for health or crisis. Unexcused absences will reduce your course grade, as will late arrivals or early departures from class. Three ‘late’ arrivals will count as 1 absence. Three consecutive absences or four non-consecutive absences will mean that you have dropped the course, whether or not you have filed the appropriate ‘drop’ form. Three non-consecutive absences from class will result in a grade reduction by one-half (1/2) of one letter grade.

You may not leave class early or after a desk crit unless you have received specific permission from your critic for the purpose of research or site visit or class related work. Please use the hours you spend in class productively; you are not simply waiting for you critic to see you.

SKETCHBOOK: Students must maintain a book within which to draw, sketch, and take visual notes. This is a critical supplement to the studio process. Ideas concerning your studio assignments should be recorded here. It is also helpful to use as a record of issues discussed during desk crits. It is not a substitute for assigned work.

DROPBOX DIGITAL ARCHIVE: Students are required to upload their work to a designated Dropbox account after the completion of each project. This should include manual drawings scanned, digital drawings, and model
photographs. Format files as high resolution jpeg or pdf. Final grades will not be given until ALL Dropbox files have been received.

**GRADING:** Each project will be graded with verbal and written evaluation. 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 concept 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:**
Projects 1 and 2 will each be divided into 3 parts. Each part will account for 15% of your final grade. Case Study will account for 5% of your final grade. Participation and attendance will comprise 5% of your final grade.

**OFFICE HOURS:** By Appointment. For any questions or concerns you may contact us via email:

Critic: Irina Schneid: ischneid@barnard.edu; TA: TBA

**HONOR CODE:** (Barnard: http://barnard.edu/dos/honor-code; http://barnard.edu/dos/honor-code/honor-board):
“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.”

**STATEMENT ON ACADEMIC INTEGRITY**
(Columbia: http://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.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars’ work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others’ ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.
Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.”

STATEMENT FROM OFFICE OF DISABILITY SERVICE:  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.”

ROOM RULES AND SECURITY:
1. You must provide your own lock for the locker.
2. 404 should remain locked at all times. This is for you and your belongings’ safety (things have been stolen before). Security will let you in the room 24 hours a day as needed.
3. No spray paint, fixative, or glue accelerator is permitted in the building. It is extremely toxic.
4. No chairs should leave the room.
5. Headphones must be used when listening to music.
6. No eating in the studio during class. In general, I discourage storing or eating food in the studio at any time due to the possibility of accidental spills on your (or your neighbor’s) work or computers. Beverages are allowed in the studio during (and after) class time, but please be careful.
7. You are responsible for keeping your desk and your storage area clean and organized. If you are using an empty desk adjacent to your assigned seat, it is also your responsibility to keep this area free of debris.

WORKSPACE/EQUIPMENT:
Each student will have a desk in Room 404 in the Diana Center. 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. No excuse for incomplete work should be made for lack of equipment. Each project will use different equipment – specific purchases in addition to those listed below should be made as required.

REQUIRED SUPPLIES:
+Sketchbook
+12” roll of white or yellow tracing paper
+Xacto knife or other cutting knife such as Olfa
+Replacement xacto/olfa blades
+Large cutting mat (36”)
+SOBO white glue
+Blue painter’s tape
+Stainless steel straight edge ruler with cork bottom
+Push pins (clear or t-pins)
+Desk lamp
*18x24 Bristol Pad (100lb)
*Lead pointer
*Lead holder

*Leads (2B, B, H, 2H)
*White Eraser
*8” or 10” clear acrylic triangle with inking edge
*Drafting Board with Parallel Rule (36”)
1 roll of vellum
Drafting Dots
Kneaded eraser
Electric Eraser with ink refills (optional)
Erasing Shield
French curves/Snake ruler
Circle compass
Plastic architectural scale ruler
Drafting brush
SUPPLY/MATERIAL RESOURCES:
Pearl Paint: Canal Street West of Broadway
Janof’s Typewriter: 2870 Broadway
New York Central: 11th Street and 3rd Avenue

READINGS: The following assigned readings will be distributed throughout the term:
Ben van Berkel and Caroline Bos. “Diagrams”
Chaplin, Sarah, “Cybervisuality: Recoding Perception”
Corner, James. “Agency of Mapping”
Corner, James. “Eidetic Operations and New Landscapes”
De Certeau, Michael. “Walking in the City”
Descartes, Rene. Discourse on Method
Evans, Robin. Translations from Drawing to Buildings and Other Essays
Evans, Robin. The Projective Cast
Lynch, Kevin. The View from the Road
Pallasmaa, Juhani. The Eyes of the Skin
Tufte, Edward R. “Narratives of Time and Space”
Wigley, Mark. “Lost in Space”
Zumthor, Peter. “Thinking Architecture”
SCHEDULE

Week 1: Tuesday January 21:
   Introduction and Studio Set-Up. Precedent Presentation
   Assign: Case Study: Perceptual Paradigms

   Thursday January 23:

Week 2: Tuesday January 28:
   Desk Cuts: Project Case Study
   Pin Up: Case Study, Assign: Project 1a: Sensory Apparatus

   Thursday January 30:

Week 3: Tuesday February 4:
   Desk Cuts: Project 1a, Model Tutorial
   Desk Cuts: Project 1a

   Thursday February 6:

Week 4: Tuesday February 11:
   Desk Cuts: Project 1a
   Pin Up: Project 1b; document/upload models

   Thursday February 13:

Week 5: Tuesday February 18:
   Assign: Project 1b: Second Skin; Rhino Tutorial
   Desk Cuts: Project 1b

   Thursday February 20:

Week 6: Tuesday February 25:
   Desk Cuts: Project 1b
   Pin Up: Project 1b, Assign: Project 1c: Interface

   Thursday February 27:

Week 7: Tuesday March 4:
   Desk Cuts: Project 1c
   Desk Cuts: Project 1c

   Thursday March 6:

Week 8: Tuesday March 11:
   Production; Mockup Presentation
   Mid-Term Review: Project 1

   Thursday March 13:

Week 9: Tuesday March 18:
   (spring recess – no class) scan/upload work
   (spring recess – no class) scan/upload work

   Thursday March 20:

Week 10: Tuesday March 25:
   Project 3: assign Project 2a: Sight Mapping, Site Visit
   Desk Cuts: Project 2a

   Thursday March 27:

Week 11: Tuesday April 1:
   Desk Cuts: Project 2a
   Pin Up: Project 2a, Assign Project 2b: Site Unseen

   Thursday April 3:

Week 12: Tuesday April 8:
   Desk Cuts: Project 2b
   Desk Cuts: Project 2b

   Thursday April 10:

Week 13: Tuesday April 15:
   Desk Cuts: Project 2b
   Pin Up: Project 2b, Assign Project 2c: Sensory Patterns

   Thursday April 17:

Week 14: Tuesday April 22:
   Desk Cuts: Project 2c;
   2-on-1 group pin up; Distribute Final Review Requirements

   Thursday April 24:

Week 15: Tuesday April 29:
   Production, Mock up presentation
   Final Review: Project 2

   Thursday May 1: