

B+C | A

Barnard and Columbia Architecture

Fall 2018: ARCH 1020UN: Intro to Arch Design and Visual Culture: Architecture, Within and Without

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**Office hours available by appointment*

What is architecture? Is it a technology or a form, a wall or an environment, a language or an effect, a feeling or an image, an institution or a home for an institution? Who, or what, does it serve? If we take the wall as the primary instrument/technology of architecture, we see architecture as the discourse of separation, but that is only one way of seeing. The wall may also be dissolved, deconstructed, replaced, in favor of constructing other effects or relationships. Analyzing space-making effects on a breadth of architectural sites, the course will examine the interface between the construction of space, identities, and publics and their associated representations, ideologies, and discourses.

In this studio, we will explore a breadth of representational tools (writing- in poetry or prose, model-making, sketching, orthographic drawing, collaging, diagramming, among others) in order to better see how architecture operates as a conceptual linkage between the possible and the real. We will ask where, and how, architecture is made to be seen, felt, or heard, and where it is meant to be invisible, perceived only by those whom it affects. We will begin to consider how visibility and visual culture surrounding architecture operate in various social or political spheres. What tools and methods can we use to begin to see these effects? How must tools of investigation change as the scales, speeds, and territories of inquiry shift?

Each exercise will begin with a presentation and conversation surrounding a theme. Following this discussion, students will engage in a short mapping, model-making, or design exercise that utilizes the tools mentioned in the previous discussion to produce representations at varying scales.

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.

**There are no prerequisites for this course.*

STUDENT LEARNING OBJECTIVES:

Students in Introduction to Architectural Design and Visual Culture 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

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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

SCHEDULE

Week 1:	Tuesday, Sept 04	Introduction, Review Syllabus, Students Purchase Supplies Assign Readings: Butler, Judith. "Bodies in Alliance" (117-136) Lambert, Leopold. "# ARCHITECTURAL THEORIES /// A Subversive Approach to the Ideal Normalized Body." (online)
	Thursday, Sept 06	Set up studio, Discuss Readings Assign Project_01a: Making of Self, Space, Identity Assign Readings: Brager, JB. "On the Ethics of Looking" (161-163) Raji, Sanaz. " 'My Face Is Not for Public Consumption': Selfies, Surveillance and the Politics of Being Unseen " (148-158)
Week 2:	Tuesday, Sept 11	PIN-UP: Project 01a , PRESENTATION: Diagraming; Assign Project 1b: Drawing Project 01a's Analysis Assign Readings: Kuntzman, Adi. "Chapter 2: Introduction: Whose Selfie Citizenship?" (13-18) Rettman, Jill. "Privacy and Surveillance" (83-88) Dean, Aria. "Closing the Loop" (online)
	Thursday, Sept 14	Desk Crits: Project 01b; Assign Readings: Cheng, Anne Anlin. "Her Own Skin" (1-15) Cheng, Anne Anlin. "Skins, Tattoos, and the Lure of the Surface" (23-33)
Week 3:	Tuesday, Sept 18 Thursday, Sept 20	no class PIN-UP: Project 01b ; Assign Project 01c: Designing Scenography Presentation: Scenographies + Selfies Tutorial: Model-Making
Week 4:	Tuesday, Sept 25 Thursday, Sept 27	Desk Crits: Project 01c Desk Crits: Project 01c; Assign Readings Colomina, Beatriz. "Introduction: On Architecture, Production and Reproduction" (7-23)
Week 5:	Tuesday, Oct 2 Thursday, Oct 4	REVIEW: Project 01 Assign Project 02a: Occupying the Plan of E-1027 Begin Project 02a

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Tutorial: Orthographic Drawing (Plan)

Rault, Jasmine. "Occupying Eileen Grey." (160-179)

Week 6:	Tuesday, Oct 9	Desk Crits: Project 02a, Reading Discussion
	Thursday, Oct 11	Tutorial: Orthographic Drawing (Section) PIN-UP: PROJECT 02a Project 02b assigned: Documenting motion and movement in E-1027, (example constructed in class) Readings Assigned: Bernard Tschumi, "Spaces and Events" (139-149)
Week 7:	Tuesday, Oct 16	Project 02b continued
	Thursday, Oct 18	Desk Crits: Project 02b TUTORIAL: Photoshop, Illustrator Readings Assigned: Stein, Gertrude. "Rooms" Tender Buttons Bachelard, Gaston. "Chapter 1: The House, from Cellar to Garret. The Significance of the Hut" (3-17)
Week 8:	Tuesday, Oct 23	Desk Crits: Project 02b; Reading Discussion
	Thursday, Oct 25	MIDTERM REVIEW ; Assign Project 03: Designing between Public and Private
Week 9:	Tuesday, Oct 30	Site Visit: Project 03a; Reading Discussion on-site
	Thursday, Nov 1	Desk Crits: Project 03a, Assign Project 03b: Expanding Scenography TUTORIAL: Site Drawing Vale Architects, Instagram Guide (skim)
Week 10:	Tuesday, Nov 6 no class	
	Thursday, Nov 8	Desk Crits: Project 03b Readings Assigned: Mottahedeh, Negar. "The People: The #Selfie's Urform" (59-62) Ekman, Mattias and Andreas Widholm. "Performative Intimacies and Political Celebritisation" (65-74)
Week 11:	Tuesday, Nov 13	PIN-UP: Project 03b: Adapting Stage Space
	Thursday, Nov 15	Desk Crits: Project 03b: Designing Home TUTORIAL: Digital Collage
Week 12:	Tuesday, Nov 20	Desk Crits: Project 03b; Assign Project 03c: Living in Private
	Thursday, Nov 22	no class
Week 13:	Tuesday, Nov 27	Desk Crits: Project 03c
	Thursday, Nov 29	Desk Crits: Project 03c
Week 14:	Tuesday, Dec 4	PIN-UP: Project 03c
	Thursday, Dec 6	Desk Crits: Project 03c

Week 15: Tuesday, Dec 11 **FINAL REVIEW**

REQUIRED READING

Bachelard, Gaston. "Chapter 1: The House, from Cellar to Garret. The Significance of the Hut" In *Poetics of Space*. 3-17. New York: Orion Press, 1964.

Bernard Tschumi, "Spaces and Events," *Architecture and Disjunction*. 139-149. Boston: MIT Press, 1994.

Butler, Judith. "Bodies in Alliance and the Politics of the Street" In *Sensible Politics: The Visual Culture of Nongovernmental Activism*, eds. Meg McLagan and Yates McKee, 117-136. Cambridge, Massachusetts and London, England: MIT Press, 2012.

Cheng, Anne Anlin. "Her Own Skin" and "Skins, Tattoos, and the Lure of the Surface," 1-15; 31-33. In *Josephine Baker and the Modern Surface*. Oxford University Press: 2011.

Dean, Aria. "Closing the Loop" *The New Inquiry*. March 1, 2016. Accessed August 28, 2018.

<https://thenewinquiry.com/closing-the-loop/>

Brager, JB. "On the Ethics of Looking," In *Selfie Citizenship*, ed. Adi Kuntsman, 161-163. Cham, Switzerland: Palgrave Macmillan, Imprint Published by Springer Nature, 2017.

Colomina Beatriz. "Introduction: On Architecture, Production and Reproduction," In *Architecture, Production, Reproduction*, ed. Colomina, 7-23. Princeton Architectural Press, 1988.

Ekman, Mattias and Andreas Widholm. "Performative Intimacies and Political Celebritisation," In *Selfie Citizenship*, ed. Adi Kuntsman, 65-74. Cham, Switzerland: Palgrave Macmillan, Imprint Published by Springer Nature, 2017.

Kuntsman, Adi. "Chapter 2: Introduction: Whose Selfie Citizenship?" In *Selfie Citizenship*, ed. Kuntsman, 13-18. Cham, Switzerland: Palgrave Macmillan, Imprint Published by Springer Nature, 2017.

Lambert, Leopold. "# ARCHITECTURAL THEORIES /// A Subversive Approach to the Ideal Normalized Body." *THE FUNAMBULIST MAGAZINE*. April 29, 2012. Accessed January 21, 2016.

<http://thefunambulist.net/2012/04/29/architectural-theories-a-subversive-approach-to-the-ideal-normalized-body/>.

Mottahedeh, Negar. "The #Selfie's Urform," In *Selfie Citizenship*, ed. Adi Kuntsman, 59-62. Cham, Switzerland: Palgrave Macmillan, Imprint Published by Springer Nature, 2017.

Raji, Sanaz. "My Face Is Not for Public Consumption': Selfies, Surveillance and the Politics of Being Unseen," In *Selfie Citizenship*, ed. Adi Kuntsman, 148-158. Cham, Switzerland: Palgrave Macmillan, Imprint Published by Springer Nature, 2017.

Rault, Jasmine. "Occupying E.1027: Reconsidering Corbusier's "Gift" to Eileen Grey." In *Space and Culture* 8, no. 2 (2005): 160-79.

Rettman, Jill. "Privacy and Surveillance" In *Seeing Ourselves through Technology: How We Use Selfies, Blogs, and Wearable Devices to See and Shape Ourselves*, ed. Jill Walker Rettberg, 83-88. Palgrave Macmillan, Imprint Published by Macmillan Publishers Limited, 2014.

Stein, Gertrude. *Tender Buttons*. New York: New York: Claire Marie, 1914; Bartleby.com, 1999. www.bartleby.com/140/. Accessed August 20, 2018.

Vale Architects, Instagram Design Guide, 2018.

OPTIONAL READING

Agrest, Diana. *Architecture from Without: Theoretical Framings for a Critical Practice*. Cambridge, MA: MIT Press, 1993.

Alaoui, Fatima Zahrae Chrifi. "The Arab spring between the streets and the tweets : examining the embodied (e)resistance through the feminist revolutionary body" In *Women of Color and Social Media Multitasking*, Eds. Sonja M. Brown

Blay, Zeba. "How The 'Art Hoe' Movement Is Redefining The Selfie For Black Teens." Huffington Post. Aug 31, 2015. Accessed August 28, 2018.

https://www.huffingtonpost.com/entry/art-hoe-movement-redefining-selfie_us_55df300ce4b08dc09486a020

Cummings, Blondell. "Chicken Soup," 1981.

Grosz, Elizabeth. "Bodies- Cities," In *Sexuality and Space*, ed. Beatriz Colomina. 241-53. Princeton Architectural Press, 1992.

Ingold, Tim. *Lines: A Brief History*. London: Routledge, 2007.

Lange, Alexandra. "Alexandra Lange on How Architects Should Use Social Media." January 7, 2017. Accessed August 20, 2018. <https://www.dezeen.com/2014/01/07/opinion-alexandra-lange-on-how-architects-should-use-social-media/>

Lindsey, Kathryn. "Maisie Cousins Wants Her 29Rooms L.A. Installation To Make You Horny" Refinery 29. December 5, 2017. Accessed August 19, 2018.

<https://www.refinery29.com/2017/12/183959/maisie-cousins-29-rooms-la-installation-horny>

Okwodu, Janelle. These Wonderfully Weird Instagram Artists Are Totally Mesmerizing. Vogue. February 27, 2018. Accessed August 30, 2018.

<https://www.vogue.com/article/new-generation-performance-artists-transforming-beauty-fashion-instagram>

Palumbo, Maria Luisa. *New Wombs: Electronic Bodies and Architectural Disorders*. Basel: Birkhäuser, 2000.

Schwartzman, Madeline. *See Yourself Sensing: Redefining Human Perception*. London: Black Dog Publ., 2011.

Schwartzman, Madeline. *See Yourself X*. London: Black Dog Publ., 2015.

Sisley, Dominique. "What the hell is an 'art hoe'?" Dazed Digital. Aug 18, 2015. Accessed August 28, 2018.

<http://www.dazeddigital.com/artsandculture/article/25862/1/the-new-art-movement-empowering-poc>

Stewart, Kathleen. *Ordinary Affects*. Durham, NC: Duke University Press, 2007.

Stratigakos, Despina. "Conclusion" In *Hitler at Home*. xx. New Haven: Yale University Press, 2017.

Taussig, Michael T. *Mimesis and Alterity: A Particular History of the Senses*. Abingdon, Oxon: Routledge, 2018.

Yalcinkaya, Günseli. "Björk explains designs of "magically utopian" sets and costumes." Dezeen. June 19, 2018. Accessed August 20, 2018.

<https://www.dezeen.com/2018/06/19/bjork-explains-designs-of-magically-utopian-sets-and-costumes/>

TUTORIALS

Hand-Drawing

[From Axonometric to Elevation](#)

[Two-Pt Perspective](#)

[Again](#)

[One-Pt Perspective](#)

[Again](#)

[Drawing from an Object](#)

[Sketching a Floor Plan](#)

[Sketching a Section](#)

[Projecting From Plan to Elevation](#)

Photoshop

[Introduction](#)

[Blend modes, using masks](#)

Illustrator

[CAD->Illustrator](#)

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[Creating Layered Drawings in Adobe from Rhino Part 1 \(Fuse\)](#)

[Creating Layered Drawings in Adobe from Rhino Part 2 \(Fuse\)](#)

[Creating Layered Drawings in Adobe from Rhino Part 3 \(Fuse\)](#)

InDesign

[Introduction](#)

[Secrets](#)

[Fuse Lab Software/ Fabrication Tutorials](#)

(Photoshop, Illustrator, Indesign, Rhino, V-Ray for Rhino, Laser Cutting, 3D Printing)

REQUIREMENTS

Attendance is mandatory at all scheduled classes, field trips, and reviews. Studio is held Monday and Wednesday beginning promptly at 10:10 AM. Any student arriving after 10:10 AM will be considered late and anyone that arrives after 10:40 AM will be marked absent. Absences due to acute illness, a personal crisis (e.g. a death in the family), religious observance, or for other reasons of comparable gravity may be excused. In all such cases, students must promptly email their instructor to communicate the reason for their absence and to arrange an opportunity to review any important information they may have missed. Students who know they will miss one or more scheduled classes due to a religious holiday should meet with their instructor during the first week of classes to discuss their anticipated absences. Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Three non-consecutive absences 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 non-consecutive absences will adversely affect your final grade.

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.

GOOGLE DRIVE ARCHIVE

Students are required to upload their work to a designated Google Drive folder after the completion of each project. This should include scanned copies of analogue drawings, digital drawings, and model photographs. Format files as high resolution jpeg or pdf. Final grades will not be given until ALL Drive 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 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 01: 25%

Project 02: 25%

Project 03: 40%

Participation: 10%

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REQUIRED MATERIALS:

Unlined Notebook (Moleskine, MUJI, etc.)

White Trace Paper Roll (12")

Vellum Pad (18"x24")

Push-pins

30/60 and 45/45/90 triangle

Drafting Dots or Drafting Tape

Mars white eraser

Circle Template

Compass

Architect's Scale

T-Square

Cork-backed ruler

Micron Pens (005, 01, 03, 05, 08)

Sketching Pencils (4B, 2B, HB, 2H, 4H)

-or-

Lead holder, Lead Sharpener, and Leads (4B, 2B, HB, 2H, 4H)

Measuring Tape

Cutting Mat

#11 x-acto blades

X-acto knife

24x30 Bristol Pad (100 lbs)

Elmer's glue

Optional:

Drafting Board

Rolling Suitcase

Art Bin box

Zip Pouch

Adjustable Triangle

Erasing Shield

**other modeling materials TBD*

PLACES TO PURCHASE MATERIALS:

Janoff's Office and Art Supplies

Located on Broadway between 111th and 112th Streets, Janoff's is the closet art supply store to campus.

Blick Art Materials

Blick Art Materials has several locations in downtown Manhattan, offering a large range of art supplies, tools, and materials.

Canal Plastics Center

Canal Plastics Center offers plastics and fabrication services and sells acrylics in hard to find colors and sizes. They also offer a student discount.

Artist & Craftsman Supply

Artist & Craftsman has a store located on 126th St and Adam Clayton Powell Blvd. They offer a student discount (with student ID).

HONOR CODE

The Barnard Honor Code applies to all students in this class regardless of academic affiliation. Approved by the student body in 1912 and updated in 2016, the Code states: We, the students of Barnard College, resolve to uphold the honor of the College by engaging with integrity in all of our academic pursuits. We affirm that academic integrity is the honorable creation and presentation of our own work. We acknowledge that it is our responsibility to seek clarification of proper forms of collaboration and use of academic resources in all assignments or exams. We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. We will respect the rights of others to engage in pursuit of learning in order to uphold our commitment to honor. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.

The Columbia College Honor Code and the Columbia College Faculty Statement on Academic Integrity can be viewed here:

<https://www.college.columbia.edu/honorcode>

<https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement>

ACADEMIC ACCOMMODATIONS STATEMENT

If you are a student with a documented disability and require academic accommodations in this course, you must register with the Office of Disability Services (ODS) for assistance. Students requesting accommodations will need to first meet with an ODS staff member. Once registered, students are required to request accommodation letters each semester to notify faculty. Accommodations are not retroactive, so it is best to contact ODS early each semester to access your accommodations. If you are registered with ODS, please see me to schedule a meeting outside of class in which you can bring me your faculty notification letter and we can discuss your accommodations for this course. Students are not eligible to use their accommodations in this course until they have met with me. ODS is located in Milbank Hall, Room 009/008. Columbia ODS is located in Wien Hall, Suite 108A.

AFFORDABLE ACCESS TO COURSE TEXTS STATEMENT

All students deserve to be able to access course texts. The high costs of textbooks and other course materials prohibit access and perpetuate inequity, and Barnard librarians are partnering with students, faculty, and staff to increase access. By the first day of advance registration for each term, you should be able to view on Canvas information provided by your faculty about required texts (including ISBN or author, title, publisher and copyright date) and their prices. Once you have selected your classes, here are some cost-free methods for accessing course texts, recommended by the Barnard Library: find out if your faculty has placed the texts on reserve at Barnard Library or another Columbia library, and look for course texts using CLIO (library catalog), Borrow Direct (request books from partner libraries), Interlibrary Loan (request book chapters from any library), and NYPL. Students with financial need or insecurity can check items out from the FLIP lending libraries in the Barnard Library and Butler Library and can consult with the Dean of Studies and the Financial Aid Office about additional affordable alternatives for getting access to course texts. Talk with your librarian and visit the Barnard Library Textbook Affordability guide (library.barnard.edu/textbook-affordability) for more details.

WELLNESS STATEMENT

It is important for undergraduates to recognize and identify the different pressures, burdens, and stressors you may be facing, whether personal, emotional, physical, financial, mental, or academic. We as a community urge you to make yourself—your own health, sanity, and wellness—your priority throughout this term and your career here. Sleep, exercise, and eating well can all be a part of a healthy regimen to cope with stress. Resources exist to support you in several sectors of your life, and we encourage you to make use of them. Should you have any questions about navigating these resources, please visit these sites:

- Barnard Students: <https://barnard.edu/wellwoman/about>
- Columbia Students: <http://www.college.columbia.edu/resources> Click on Health-Wellness
- Columbia GS Students: <https://gs.columbia.edu/health-and-wellness>
- Columbia SEAS Students: <http://gradengineering.columbia.edu/campus-resources>

STUDIO TEACHING METHODOLOGY:

This course is taught from the studio method. The core method of instruction is that of ‘desk critiques’, a one-to-one dialogue at the desk between the student and the faculty (also described as “studio critics”) or teaching assistants (TAs). 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 116 Lewisohn Hall to be shared with another course. 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 above). No excuses for incomplete work should be made as a result of a lack of equipment. Each project will use different equipment, and more specific purchases should be made at that time.

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ROOM RULES AND SECURITY:

After the first week of classes, students will be granted 24-hour access to the studio and Digital Architecture Lab (DAL) through their school ID. It is crucial that the doors to these spaces remain closed and locked at all times for your personal safety and your belongings' security. Please do not prop open the door and do not leave any valuables unattended at your desk. The studio and the DAL are open to all students in approved courses; please respect other critics and students that are using the space. Barnard and Columbia Public Safety officers do periodically check the studio but security is a responsibility that we all share; please help us maintain a safe and productive environment.

If your personal belongings are stolen (or go missing) please notify your instructor and Barnard Public Safety (for room 404 Diana) or Columbia Public Safety (for 116 Lewisohn).

General studio rules:

- You must provide your own lock for the locker.
- The studio must remain locked at all times.
- Use the spray hood in the model building room for spray paint or fixative.
- Use headphones for listening to music.
- You are responsible for keeping your desk and your storage area clean and organized. Remember, you are sharing space with another studio, so please be respectful. If you are using an empty desk adjacent to your assigned seat, it is also your responsibility to keep this area free of debris.
- 100% of the work surface of your desk space should be covered with 3-ply chipboard or vinyl board cover. Do not cut, carve, glue or otherwise destroy the plywood desktop.
- Please help us recycle and reuse extra materials by donating anything you don't need to our recycling locations in the studios.