INTRODUCTION. Today Architecture is more than the practice of designing buildings. The boundaries of
the discipline are dissolving as the representations of architecture and the built environment become part
of an extended experience of visual culture. Visual culture is not just part of your everyday life - it is your
everyday life. Human experience is more visual and visualized than ever before. Visual culture does not
depend on images, per se, but on the tendency of contemporary society to picture or visualize existence.
In this way, being seen and the agency of self-representation becomes an important part of our public and
private lives. Our identity and social relationships develop through being seen, observing, analyzing and
trying to understand the proliferation of visual and spatial information around us. This design studio will
explore the critical role that architecture can play in shaping our experience of the built and virtual environ-
ment while introducing students to the methods and techniques of architectural representation.

PROJECTS for this course will explore a set of
fundamental conditions that contribute to a defini-
tion of architecture and visual culture. Through
engagement and participation in the studio process
students will be expected to:

VISUALLY communicate spatial concepts and
design intent using discipline-specific techniques
including:
  orthographic projections (plans, elevations, sec-
tions)
  paraline drawings (axonometric, isometric)
  physical models with various methods and materi-
als
  multiple media and/or combined representational
strategies

VERBALLY communicate visual research methods
and spatial concepts.

DEMONSTRATE an understanding of precedent
and analysis of sites and places in the built environ-
ment.

UNDERSTAND that the design method is a step-
by-step, iterative and incremental process of re-
search, synthesis and feedback.

ENGAGE in design thinking as responsive to social
and cultural context.

DEVELOP the ability to work independently and
collaboratively.

“In societies where modern conditions of production prevail, all
of life presents itself as an immense accumulation of spectacles.
Everything that was directly lived has moved away into a repre-
sentation.”

“The spectacle is not a collection of images; rather, it is a social
relationship between people that is mediated by images.”

Guy Debord, Society of the Spectacle
METHOD. This course is based on the studio method in which students respond to design problems over an extended period of time guided by feedback from the instructor and fellow students. In some ways the design studio is similar to a science lab where project based learning occurs in an open environment. Each exercise is open-ended; students are encouraged to explore multiple solutions to a design problem before developing the final proposal for each project. Collaboration is encouraged as the information shared between students reveals alternative approaches to the design problems.

Class time will be divided into individual critiques with the instructor, group discussions and presentations. Presentation of work will be either informal (pin-up) or formal (review). In both cases students are expected to present their work intelligently (visually and verbally) in order to instigate a discussion about the ideas in their work.

PREREQUISITES: This is an introductory course for students interested in thinking about architecture. It is intended for non-architecture majors that are interested in the process of design and design education. There are no prerequisites, with the exception of a passion and a will to speculate.

GRADING: is based on the conceptual strength of your work, the development of your project, and technical execution. Creative risks are encouraged and will be rewarded. Attendance, participation in group discussions and improvement throughout the semester will all be factors affecting your grade.

Project 01  20% Final Grade
Project 02  20% Final Grade
Project 03  25% Final Grade
Project 04  25% Final Grade
Participation 10% Final Grade

“Recognition of the drawing’s power as a medium turns out, unexpectedly, to be recognition of the drawing’s distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical or dissociative as it may seem”

Robin Evans, Translations from Drawing to Building
ATTENDANCE: Attendance is mandatory at the scheduled class time. Three consecutive absences or four non-consecutive absences will be considered grounds for failing the course. Absences due to acute illness, a personal crisis (e.g. death in the family), or religious observance 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 that they may have missed.

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.

ACADEMIC INTEGRITY: 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
Columbia: https://www.college.columbia.edu/honor-code

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.
STUDIO ACCESS. After the first week of classes, students will be granted 24-hour access to the studio and DAL through your 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 Security 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 Lewishohn).

ROOM 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. 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.

WELLNESS. 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.

WELLNESS RESOURCES
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:

http://barnard.edu/primarycare
http://barnard.edu/counseling, http://barnard.edu/wellwoman/about
http://health.columbia.edu/
EQUIPMENT. Projects for the course require the use of basic architectural tools and supplies. Tools are implements used to accomplish the fabrication of the studio projects - they should be durable and last the duration of this course and beyond. Supplies are an estimated amount of material necessary for use, along with the architectural tools, on the studio projects - they may need to be replenished during the semester. Your tools and supplies should be carefully stored and maintained. You will be expected to bring all necessary tools and supplies to each class. No excuses for incomplete work should be made for lack of equipment, please make sure that you have access to all necessary materials at your workspace. Required tools and supplies are listed below. The estimated cost for these Tools and Supplies listed below is $175 - $200. Supplemental tools and supplies may be used if so desired.

TOOLS
Portable drafting board with parallel rule. At least 24" x 30"
*Alternative – 1/8" white board and 24" T-square - with plastic edge
Cutting surface (30" x 40" piece of 1/8" chipboard)
24" stainless steel straight edge ruler
8" or 10" 30/60 degree triangle
8" or 10" 45 degree triangle
Lead Holder
Lead Pointer
Pencil Sharpener
Olfa knife with 1/2" snap off blades
X-acto knife with #11 blades
6-sided architectural scale

SUPPLIES
Drafting Leads (4B, 2B, HB, F, H, 2H, 4H)
Sketching Pencils - General or Sanford #314
Black permanent markers (Sharpie or Alvin)
White pencil eraser
18" roll of white or buff colored tracing paper
3 - 5 sheets of 1/6" thick single-ply chipboard
3 - 5 sheets white Strathmore 500 series Bristol Board (23" x 29")
White glue (Sobo)
Artist tape
Sketch book

SUPPLY LOCATIONS:
Dick Blick - 605 6th Ave New York City (and citywide)
Utrect– 237 W 23rd Street New York City (and citywide)
Janoff’s – 2870 Broadway New York City

CAMERA
Digital camera (cell phone camera ok)
The schedule is subject to adjustment during the course of the semester based on the progress of the entire studio group from one project to the next. Any schedule conflicts due to religious or health reasons, etc. should be brought to the attention of the studio instructor during the first week of the semester.
Readings, film and web resources will be assigned for specific parts of each project throughout the semester. In some cases these resources will be provided in print or PDF format. In other cases, students are expected to research and review the resources included in the bibliography. Furthermore, students are encouraged to supplement this short bibliography and share inspirations and alternative sites and sources with the studio group.

BK 03: The Practice of Everyday Life, M. de Certeau University of California Press, 1984
BK 04: Translations from Drawings to Buildings, Robin Evans, Architectural Association, 1997
BK 05: Society of the Spectacle, Guy Debord, Zone Books, 1994
BK 07: Graphics for Architecture, Kevin Forsythe, Wiley and Sons, 1980

CIN 02: Man with a Movie Camera, Dziga Vertov, Soviet Union, 1929
CIN 03: Five Obstructions, Lars von Trier and Jorgen Leth, Denmark, 2003
CIN 04: Playtime, Jacques Tati, France, 1973
CIN 05: La Jetee, Chris Marker, France, 1962
CIN 06: Contempt, Jean-Luc Goddard, France 1963
CIN 07: Wings of Desire, Wim Wenders, Germany, 1996
CIN 08: Powers of 10 - The Films of Charles and Ray Eames, 1968

WEB 01: http://www.publicprivatesecret.org/
WEB 02: http://bldgblog.blogspot.com/
WEB 03: http://www.archinect.com/
WEB 04: http://www.archpaper.com/
WEB 05: http://lifewithoutbuildings.net/
WEB 06: http://www.deathbyarchitecture.com
WEB 07: http://www.plataformaarquitectura.cl/
WEB 08: http://nyc.thepublicschool.org/
WEB 09: http://archigram.westminster.ac.uk/