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The Grand Interior

FOREWORD

Unlearning Whiteness ¹

Architecture has been traditionally used as a tool to define and perpetuate colonial processes. It is an effective agent of restraint able to assure the power of certain social sectors over others. It is not neutral and it might consequently be perceived as such. Modern urban categories, as the division of public-private among others, have been a driven force for the development of biased social structures, but also other processes of urban planning and building.

In particular in the United States, major cities like New York, were divided by redlining, which defined those neighborhoods denied to receive urban services by federal government agencies, local institutions and private sectors.² Those areas mostly inhabited by Black and Indigenous and People of Color communities were more likely to be redlined, consequently being deprived of daily life services as health care centers, schools or even supermarkets. Redlining, as many other racial public processes, defined the city of New York and

despite several attempts to re-establish social rights, there is still a lot that needs to be dismantled.

The Shift of Public Space

Today, thanks to the new digital landscape, Architecture is becoming networked, inviting thus architects to rethink fundamental disciplinary biased modern notions. Digital technologies and new social behaviors are undeniably modifying some assumptions of what Architecture is supposed to be. Rather than the physical spaces themselves, what has radically changed is how we use them and how they relate to each other and to the city: online platforms are expanding the limits of the house, connecting domestic spaces with the urban environment.

Due to the actual transient social patterns, the classic dichotomies between public-private, collective-individual, night-day spaces... -or the division of the city between areas of living from areas of leisure and production- that characterized a great part of the architec-

tural discourse of the twentieth century has lost its connotation and does not respond anymore to how we use and think of Architecture.

In our cities, uses and functions merge more and more, both in the urban and the domestic sphere. Houses and work places have become increasingly closer to one another. Current digital sharing economy platforms allow people not only to work from home, but also to market their houses and domestic services online with ease. From people offering their cupboards as shared storage spaces, to people opening their living rooms as temporary restaurants, we have a contemporary landscape of open spaces that go beyond the street and the traditional city services, entering the domestic sphere. The urban and the domestic are merging through this new systemic tendency, defining a city built from fragments that can be occupied and used on demand. This increasing mix among interiors and exteriors, public and private spheres, allows us to think of the world as a continuous interior or following Sloterdijk's image as a 'grand interior', an endless domestic landscape defined by spaces, objects and technologies,³ where the public space is being redefined.

These contemporary domestic practices that defy previous classifications but also the business model of traditional companies are endlessly debated and discussed while labor rights continue to be exploited and wealth concentrated. Indeed, these new social patterns and economic logics have flourished online without regulation, and have often only furthered extractivist regimes and social injustices. On the other hand, in certain circumstances, this realignment can contribute to new symmetries, new forms of social and racial reconciliation that go beyond previous power structures and can establish better social equilibriums.

A New and Fairer Grand Interior

Under this context, our perception of the city and its Architecture differs, more and more, from the paradigms of the last decades. While milestones such as 1978's book *Delirious New York*, shows a city defined by a set of big envelope buildings on a grid, each enclosing a world in themselves.⁴ Today Architecture cannot be understood detached from an interconnected reality, where buildings, more than isolated entities, are part of a larger system of common spaces and services that link the micro with the macro, having consequences on the political, the economical and the environmental at large.

In Core I, we will understand Architecture in its networked condition and the contemporary shift of public space as an opportunity to redefine social structures for a better common welfare. We will approach Architecture from this perspective, unveiling and breaking down historical racial constructions, those that still remain and those that can dangerously happen.

We will address the course looking to our actual and close reality, taking the everyday life of the city of New York as a starting point and base for an architectural proposal. We will look at buildings and their urban context, understanding the quotidian as a platform for a deeper research that will allow us to comprehend the complexity of the built realm, its actual functioning and requirements in relation to economic, climatic, environmental, social and political issues. And we will design

Architectures that answer to those realities: transgressing, empowering, complementing, ... existing networked spaces.

1. <https://www.arch.columbia.edu/anti-racism-action-plan>

2. <https://dsl.richmond.edu/panorama/redlining/#loc=11/40.794/-74.128&city=-manhattan-ny&area=D10>

3. Peter Sloterdijk, P. *In the World Interior of Capital: For a Philosophical Theory of Globalization*. Polity Press, 2013.

4. Koolhaas, R. *Delirious New York: A Retroactive Manifesto for Manhattan*. Oxford University Press, 1978.

GENERAL TASKS AND EXPECTATIONS

The course will be driven by one main project titled 'Broadway Stories', which will be divided in five exercises. Each exercise will be defined by a specific format, each format will be focused on a specific scale and will use a specific architectural representation technique. Those restraints will allow us to approach the complexity of our close reality and design it in a simple manner. Each exercise will be analytical and at the same time critical and propositive.

In Core I, there is no specific site predetermined, we start researching our close context in order to raise an architectural critical position. We design while researching, we research while designing. We will learn to understand our contemporary needs and to design architectures able to redefine preset social unbalances for better futures. We will produce Architecture from the urban towards the detail, from the drawing towards the construction, and during that path we will always foster graphical, formal and material experimentation as an intrinsic part of the design process.

We expect students to:

- do qualitative and quantitative architectural research and translate it into architectural language.
- gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions.
- raise critical positions, formulating clear and precise questions, using abstract ideas to interpret information, considering diverse points of view, reaching well-reasoned conclusions, and testing alternative outcomes.
- respond to site characteristics, including urban context and historical fabric, soil, topography, ecology, climate, and building orientation.
- effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.
- consider the social impact of the design.
- consider the environmental impact and reuse of the design.
- write and speak effectively and use representational media appropriate for both within the profession and with the general public.
- make technically clear drawings and construct models illustrating and identifying the assembly of materials and components appropriate for the design.

BROADWAY STORIES



BROADWAY STORIES

Framework

With a length of 13 miles, Broadway is the oldest street crossing north-south the island of Manhattan. It runs through a diverse compendium of realities, making the observation of this particular street a suggestive exercise that allows to unveil the complexity of the whole urban structure, its reality and previous history, and ultimately, to understand Architecture in its relational nature. Broadway acts here as an element which allows to put together a whole set of realities that permits a cross-reading, from the object to the urban scale. Each section in Core I will work on a specific area of Broadway, addressing its own particularities and problematics in relation to public space and racial injustices. From the bottom to the top of the island the stories are as follows:

- Houston st.

Prof. Lindsey Wikstrom

Lower Manhattan is a dense layering of historic and contemporary spaces and events enmeshed in the creation and protection of value. Along Broadway from Battery Park to Houston, clusters of buildings are currently designated as civic, financial, or for manufacturing; some still representing a link to some of the area's earliest land uses. Outside the wall, from which we now have Wall Street, used to be The Commons and the African Burial Grounds, two landscapes that were part of everyday life in New York for nearly 200 years. Both sites of extraction were physically external to the city, but functioned as the primary means by which the internal prosperity of the city, private property and material ownership, were enhanced. Over time, extraction sites have been removed further and further outside the city, but are critical to the function of the city. Students will be asked to examine accumulation along Broadway, considering the reciprocal sites of occlusion elsewhere, and exposing extraction's continued adjacency to the erasure of the contribution to the built environment by Black, Indegenous, and People of Color. With this in mind, students will respond with arguments for the deconstruction and reconfiguration of this accumulated material to ultimately propose a new material commons.

Houston st. - W30th

Prof. Amina Blacksher

It is incumbent upon any architect to know of the ground on which they stand, the ground upon which they will ultimately build.

The studio will employ a lens of historical criticality as we analyze Broadway and its surrounds from Houston Street to 30th Street. The region, today comprising three major historical districts, Noho, Flatiron and Madison Square North will be approached through a series of temporal overlays. Guided by pivotal events spanning from Broadway as a thoroughfare - originally known as the Wesquaegeek Trail - to the 300 acres of African owned farms known as Land of the Blacks under Dutch colonial rule which centered around present-day Washington Square Park, and including the impact of the East Village/Noho artist movement of the 1980s in which artists shifted the public consciousness.

Students will construct spatial hypotheses grappling

with scale, ownership, property, land, appropriation, center narrative, the concept of 'for the public good' and be sufficiently conversant in forces that govern public use in order that final spatial proposals produce expressions that are both imaginative and critically poignant.

Through the use of the orthographic cut, students will dissect history as a stack, responding to the figuration and reconfiguration of society as a continuum. Through the study of precedent sites students will cultivate an understanding of the flow of placement and displacement, of land and belonging, transpiring over time in the horizontal plane. Finally through the articulation of the section, the theme of the studio, Cutting Through, students' design proposals will seek to reveal and activate historical and contemporary truths hiding in plain sight. Amongst a suite of techniques outlined in the Core 1 syllabus, student proposals will present concepts utilizing the architectural convention of the cut, namely, techniques of orthographic cuts, in horizontal and vertical planes, to reveal the significance of their conceptual provocations on public space.

W30th - Columbus Circle

Prof. Carlyle Fraser

At a time when the world is in a state of flux and uncertainty, there is a need to reflect upon its varied origins and rediscover life on earth and the greatness of its shared past that defers to truth and equality for all. As during the birth of this diverse nation, it is necessary to recall the freedoms that make New York the epicenter of new thought, culture, opportunity, and change in an illusive city that has died and has been reborn once more.

Broadway cuts diagonally across virtually every major organ of the city passing through the heart of Time Square and continues further beyond the cultural soul of Lincoln Center. Students will study the residual public pockets along this artery and how they are stitched together to become the fabric of the city and platforms for voice. These exchange places are public interventions within the network that become mechanisms for paradigm shifts and where many different levels of interaction occur to provoke change. The government, economy, media, and streets support numerous activities and movements that are the result of both evolution and revolutionary processes. Today it is essential to understand their complexity, and where social technologies such as twitter, facebook, and other forms of media can be of avail. Moving between precincts that comprise the institution where people will discover communal places to gather and secret places to be alone in research and contemplation. These local forums are a palimpsest meant to be explored and discovered over time through its history. In doing so these local interventions will be for all who search to belong, a place where alternative positions intersect, friendships are formed, and where the unimagined can happen.

Columbus Circle - W87th

Prof. Christoph Kumpusch

Urban sites adjust to fluxing climates, ecologies and economies. We offer extraction as a strategy for

uncovering future possibilities. We imagine water, wind and sun to power the city. What effect does it have on its original environment? What does water reveal? What's the sound of wind? What do flood patterns foretell? Nature Works proposes a speculative field of what remains and what is possible.

In Nature Works: Situation NYC, we begin in a suspended stretch of New York City's Broadway. The sounds are under water and earth, taken from within the social, architectural, urban space itself and from multiple non-binary typologies and topologies. In the space of the city, temporal encounters create new associations as we imagine new ways of moving through the shifting ground. We engage variations of scale including the urban, intimate and infinite. They are absorbed and invented, appear and disappear:

1:100

1:25000

1:20

3:1

1:50

1:500

1:50000

2:1

1:1

1: ∞ ...INFINITY (∞), along with its symbol ∞, is not a number and it is not a place. There is no limit to its values. We then say that the values become infinite, or tend to infinity – a limit is a number. There is no number that we can name.

W87th - W120th

Prof. Galen Pardee

Broadway provides a direct connection between two real estate titans in the City of New York: the Trustees of Columbia University, and the New York City Housing Authority (NYCHA). Columbia University stands as New York City's second-largest private landlord by number of properties owned—claiming 246 buildings and vacant lots—and seventh-largest by total square footage. A “city within the city”, NYCHA is the landlord for one in every fifteen New Yorkers, with their 334 developments totaling 178,895 apartments and 2,602 buildings. NYCHA faces a \$77 million budget gap and a \$40 billion-dollar shortfall in deferred maintenance across its campuses as their residents make do in moldy apartments with uncertain access to air conditioning and heat, unreliable elevators and building systems, and inaccessible gardens. While singular examples of Columbia's sway over its Black and Latino neighbors abound, in many ways access to basic maintenance and high-quality materials within Columbia's holdings relative to NYCHA provides a more granular, systemic demonstration of this power dynamic on a daily basis. This studio will consider the logistics of material and services, the politics of labor, construction, and development, and mechanisms of land acquisition and control as well as forfeiture and enclosure, as metrics of how political influence (or lack thereof) might be measured within the City.

On paper, NYCHA and Columbia University appear to be similar entities from a design and construction standpoint. Both share access to similar pools of labor, control largely residential portfolios of buildings, and face similar maintenance demands inherent to multi-family buildings (elevators, boilers, heating and cooling, etc):however the reality on the ground presents a different story entirely. Understanding the

physical and political impacts of who has access to architectural services to build, repair, and renovate is critical to understanding who wields political power in Morningside Heights and Manhattan Valley.

W120th - W152nd

Prof. Alessandro Orsini

The studio aims to re-envision the urban voids of Harlem between 120th-152nd street as an opportunity to create new opportunities for the commons. Since urban voids — in the form of vacant land and buildings — directly relate to the gentrification of neighborhoods and the continuous spatial re-arrangement of underrepresented communities in the area, primarily African Americans and Latin X, the making of the new commons will generate tools to reject the violence of racial capitalism.

Students will investigate the history of these interruptions of the city fabric to determine what and who generated these voids, to whom these plots of land belonged before becoming unused. Students will be asked to articulate strategies to reconfigure the urban fabric of West Harlem along Broadway, enabling equitable and inclusive visions that transcend the nuclear family and facilitate alternative leisure, working, and educating arrangements focusing on spaces of care for local youth. We will provide safe spaces for LGBTQ youth, sometimes unhoused, and historically important for the local culture of our study area. We will target discriminatory urbanization patterns that will be re-oriented towards collective models of ownership and responsibility for "the commons," defined as the space that ensures access to food, education, shelter, civic engagement, and meaningful work for all.

This approach to the evolution of the cities can be at the base of the nation's urban policies and planning revolution, where the collective is at the center of society's well-being and prosperity.

W152nd - W184th

Prof. Virginia Black

In this introductory architecture studio, we will question architecture as a way of knowing and engaging with the world. Working within, through, and against the frames we've been given, we will begin to see “Broadway Stories,” and this syllabus, as an apparatus that constructs possible worlds. Beginning on our site, we will read and craft images of the city, considering whose histories have been rendered legible or illegible, and the ways those histories have been read as fact or fiction; we will examine our own tendencies to believe or disbelieve, in the process questioning the types of aesthetics we associate with credibility or lack thereof. Drawing will serve as a primary site of investigation: we will draw to better see architecture as material-discursive practice and as an instituting force and engage with representational tools as they shape the way we see, understand and operate in the world

The area of Manhattan we will work within--only four blocks from West to East at its narrowest--is a space informed by institutions operating at vastly different scales: here and elsewhere, gender, family, health and nationhood are projects crafted between registers as abstract and wide-reaching as international law and as intimate as individual gestures. The wave of a

hand, the scanning of an ID, a wink or a nod mediate access and shape our realities just as much as pipes, bridges, and whatever else might be considered architecture's primary media.

W184th - Beyond and Elsewhere (s)

Prof. Patti Anahory

[storying] cartographies of [belonging] otherwise

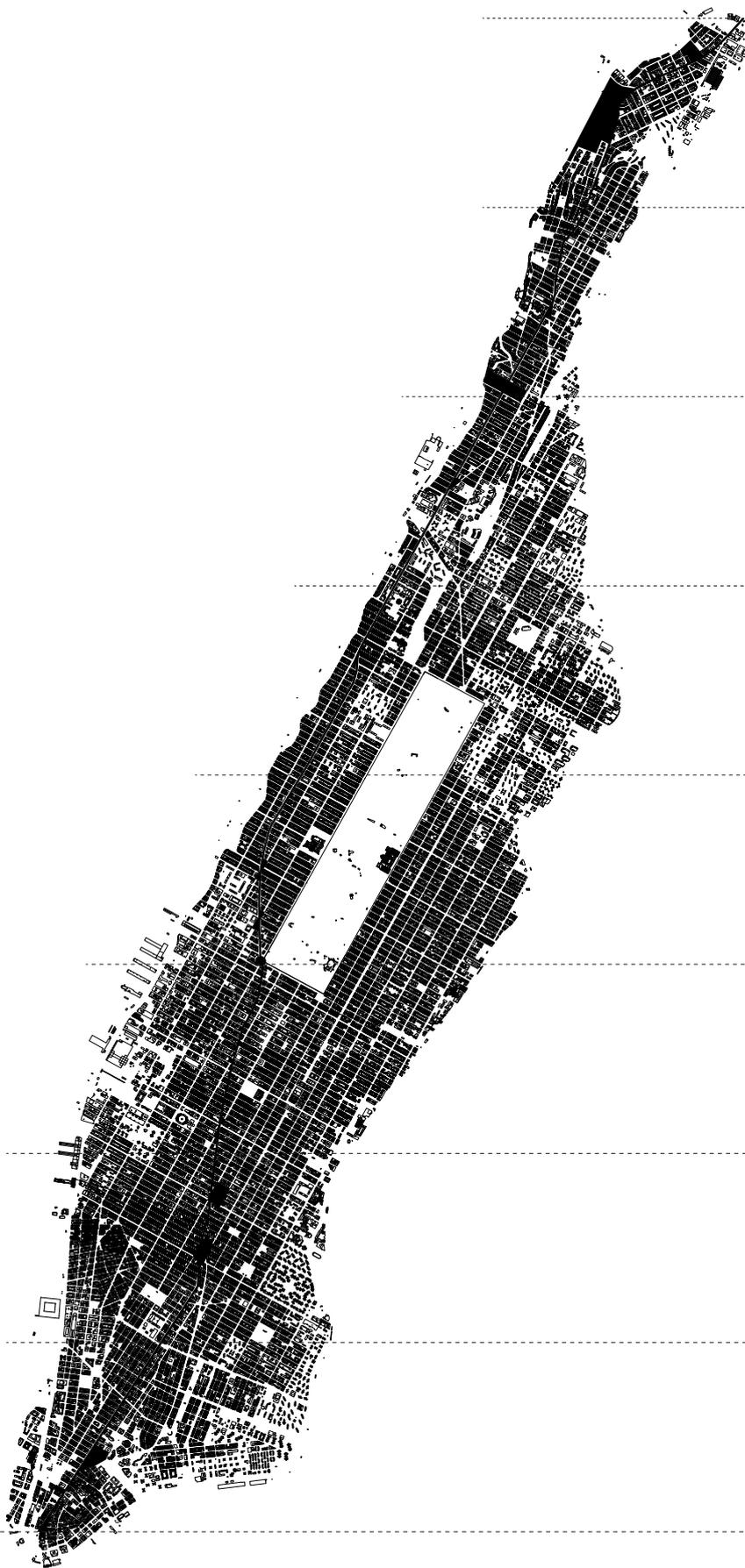
Our studio will critically engage with the tools and methods of an architecture taking place. This semester we will investigate how historically-construed hegemonic acts such as praxis, discourse, discipline and language have restricted ways of understanding, thinking and inhabiting worlds.

Architecture operates as a mechanism for the reproduction of meaning and value. We will immerse ourselves in an entanglement of narratives and spatialities that provoke locative notions of belonging. We seek to embrace the territorial as a means to counter binaries of valuation/devaluation, possession/dispossession found among built and natural environments.

The studio will summon cartography as both a device of erasure and a form of storying the world to explore ways to read, reveal, repair and fabulate spaces of otherwise. We will consider how spatialities of rupture challenge architecture's scripted notions of boundary-marking, citizenship and migration.

To escape the narration of northern Manhattan island as a less desirable edge, our studio will seek possibilities of radicalizing this margin and will engage the elsewheres of Inwood as an amplification of its shared imagining of ecologies and cosmologies.

There are no undesired geographies.



W184th

W152nd

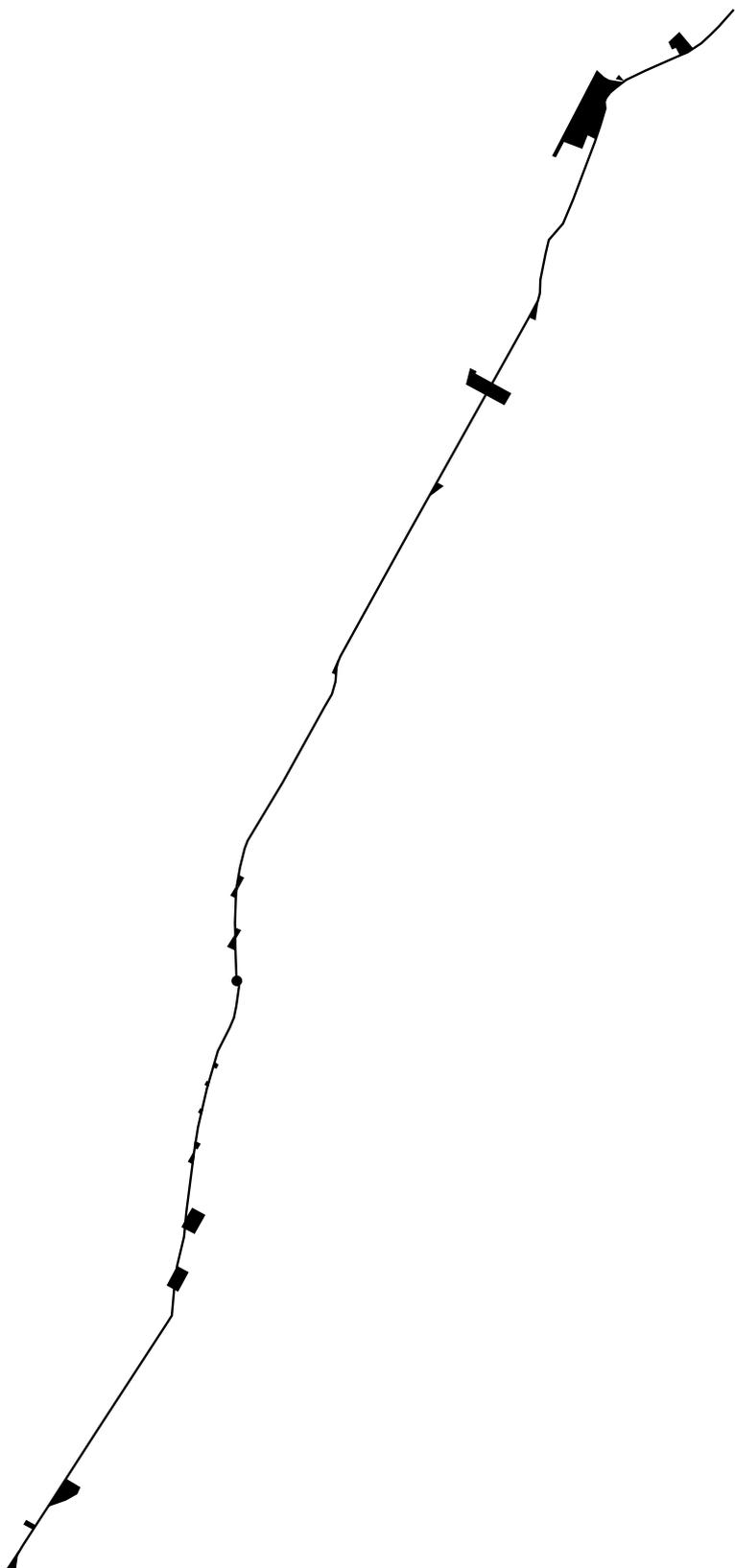
W120th

W87th

Columbus Circle

W30th

Houston St.



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- W184th
- W152nd
- W120th
- W87th
- Columbus Circle
- W30th
- Houston St.
-

BROADWAY STORIES

Exercise 1

Tasks

To understand the Architecture of the city means also to select those aspects and elements that define it. In the drawing, the architect has the best tool for performing this exercise of abstraction. Drawing obliges to select the precise features that identify elements in different scales from details to urban fabric, representing and emphasizing them and their relationships. Thus, representation is not an objective tool, as it always relies on different perspectives, that allow to unveil sometimes unperceivable realities and, at the same time, raise critical positions towards architecture and the city.

Individual work - Qualitative research: Through the direct observation of the city and related graphical material of your particular area of Broadway, produce a set of three drawings using just black lines (no hatch) that express the Architecture of the Avenue. The drawings have to capture the physicality of the city as well as as other unphysical elements that are essential to the context. The outcome has to offer enough graphical information to be able to understand its nature. All the elements that are not perceivable but essential to the city, have to be speculated and designed accordingly. Look, draw and design critically:

- enclosures
- buildings
- materiality and construction of its buildings
- underground spaces
- infrastructures
- water supply
- light
- color
- everyday life objects
- vegetation
- types of actions and movements
- timings and sequences
- more...

Work in groups of 2 - Quantitative research: Answering to your section's brief, collect data and other type of quantitative knowledge of your particular topic, and produce a set of two drawings using black lines (no hatch) translating all sorts of information into architectural representations. Research, find, draw and design critically:

- density
- race
- population age
- real state value
- consumption resource
- social data
- history
- air pollution
- more...

Expectations

The student is expected to understand a physical reality speculating about the visible and the invisible, and is expected to translate it into an architectural language. The work has to show a control of classical architectural representation techniques: plan, elevation, section and axonometry. The work has to show also a capacity to abstract ideas into drawings, and to translate research into architectural representations. The type of rep-

resentation must be chosen according to the information that has to be communicated. Drawings have to be properly composed and show an adequate use of line weights, line types and other graphical tools. The drawings have to be as simple as possible and at the same time have to express as much information as possible. The student is expected to be able to work in pairs and individually summing up in a few drawings the whole complexity of the city and its Architecture.

Deliverables

A set of 5 diverse black and white drawings, using black lines (no color or hatch allowed), they should include: floor plan, section, axonometry, urban map, diagram

Format:

A set of 5 black and white vertical drawings printed on white paper, 36"x24".

Also, upload them to Canvas as:

Vector images (line work, such as AutoCAD or Illustrator drawings) should be saved in PNG format.

PNG: max dimension of 2000 pixels at 72dpi; max file size: 3MB

Timeframe

September 9th – September 23th

Collective Review

Friday, September 23th

BROADWAY STORIES

Exercise 2

Following the evolution of your project, build a site model, adding all the context that is relevant for your proposal. Include your construction in a collective Broadway Avenue model. Your project will be suddenly part of a complex set of designs dialoguing with each other.

Expectations

The student is expected to be able to select and build accordingly those parts of the context that relate to the project. The models have to be as simple as possible and at the same time have to express as much information as possible. The student is expected to be able to work collectively in a large group, being responsible at the same time for both the individual work and the collective result. Coordination and time management will be crucial.

Deliverables

A collective model of Broadway (material and scale to be determined), each group has to deliver its own fragment.

Timeframe

September 24th – October 10th

Collective Review

Friday, October 10th

Exercise 3

Tasks

Understanding the particularities of your area and your section's brief, raise a critical and coherent position in relation to existent or historical racial injustices and their relation to public/common/collective spaces, through the design of a new space or set of spaces that can operate together as a part of a network. The new Architectures should empower, compete, transgress, compensate, erase,... existent parts of Broadway.

Produce a set of color masses drawings to communicate your architectural design, describing the relation – physical, economical, political,... - between those spaces and the city at large. Also, understanding your critical position, push further your quantitative research and produce a set of two color mass drawings complementing your collection of data and other type of knowledge of your particular topic.

Expectations

The student is expected to be able to analyze the city and its contemporary reality, and to raise a critical and coherent position in relation to social justice and the actual condition of public/common/collective space through the design of a new space or set of spaces. The student is expected to design, experiment and control space values as form, proportion, scale, light, color and materiality. Through the set of color drawings, the student is expected to show in an adequate way the narrative and critical position behind the existing spatial system and the new Architecture. The type of representation (plan, section, detail, axonometric,...) must be chosen according to the information that has to be communicated. Drawings have to be properly composed and show an adequate use of color masses. Design speculation and drawing experimentation is encouraged. The drawings have to be as simple as possible and at the same time have to express as much information as possible. The student is expected to be

able to work in pairs and individually summing up in a few drawings the whole complexity of the project.

Deliverables

A set of 5 color drawings, using masses of color (no black color), they should include: floor plan, section, axonometry, urban map, diagram

Format:

A set of 5 black and white vertical drawings printed on white paper, 36"x24".

Also, upload them to Canvas as:

Raster images (renderings, photographs, or collages) should be saved in JPEG format.

Vector images (line work, such as AutoCAD or Illustrator drawings) should be saved in PNG format.

JPEG: max dimension of 2000 pixels at 72dpi; max file size: 3MB

PNG: max dimension of 2000 pixels at 72dpi; max file size: 3MB

Timeframe

September 24th – October 14th

Collective Review

Friday, October 14th

Prepare for Mid Term Review

Mid Term Review

Wednesday, October 26th

Friday, October 28th

BROADWAY STORIES

Exercise 4

Tasks

Build a set of home made models of the interior of your designs to be photographed in order to explain your ideas. Use domestic elements such as food, packaging, leftovers,... to build stage sets that are able to express the value and atmosphere of those spaces. Reuse material as much as you can. The scale of those models have to be chosen in coherence with the project. Consider that those models are built to be photographed, they can be fragmented, as theatrical scenarios. Work with light, color, materiality,... Produce a set of photographs of them.

Expectations

The stage sets must show precision and delicacy, executing in a detailed and accurate manner the interior of each space. The photographs of the models have to be properly produced, showing a correct selection of the scenario, the viewpoint, the perspective, the use of light and color. Design speculation and model experimentation is encouraged. The models have to be as simple as possible and at the same time have to express as much information as possible. The student is expected to be able to sum up in a few photographs of models the whole complexity of the project.

Deliverables

A set of 5 photographs of your interior space models, printed on white paper, 36"x24" (to be confirmed).

Format:

Colorspace should always be set to RGB (Photoshop: Image>Mode>RGB Color; Illustrator: File>Document Color Mode>RGB Color)

JPEG: max dimension of 2000 pixels at 72dpi; max file size: 3MB

Timeframe

October 31st – November 18th

Collective Review

Friday, November 18th

BROADWAY STORIES

Exercise 5

Tasks

A mock up, a fragment of a 1:1 construction, is an Architecture tool that allows us to experiment with construction. It pretends to be real, yet it remains fictional due to the impossibility to contain the whole. It is a simulacrum: a piece of Architecture in a state of limbo, between reality and fiction. In this state of limbo imagination emerges, constituting a subtle and contradictory entity that embeds both the most radical forms of a reality still to be unfolded, and, simultaneously, extremely volatile materials prone to disappear. And precisely, there lays its radical power: in the way it shows the possibility of an alternative reality. In a world where construction systems are able to redefine global economies and ecological attitudes, a mock up emerges as a critical device for Architecture that allows us to reflect beyond the built realm.

Understanding the radicality of mock ups, experiment with future materiality, color, form, construction systems... Build a mockup or a set of 1:1 constructions of your design, choosing materials that are coherent with your project argument, and that have a low impact on our environment. Be aware of their origin and system of production. Consider possible afterlives, reuses and recycle procedures. Take photographs of these constructions, and generate a GIF able to communicate the process of construction. Also, translate the mock up into one single 1:1 construction detail drawing using black and white lines.

Expectations

Through the 1:1 construction, the student is expected to design and experiment with materiality and technical requirements. The outcome has to show experimentation and evolution, as well as environmental awareness. The student is also expected to know how to translate those experimentations into photographs and drawings.

Deliverables

Constructions 1:1 of fragments of the design. MIN 2x2x2' MAX 3x3x3'.

Take 5 photographs of those constructions, printed on white paper, 36"x24" (to be confirmed).

1 GIF showing construction procedures, 30 sec each, max 10MB MP4 or MOV, to be projected.

1 construction detail drawing in 1:1, printed on white paper, 36"x24".

Also, upload them to Canvas as:

Colorspace should always be set to RGB (Photoshop: Image>Mode>RGB Color; Illustrator: File>Document Color Mode>RGB Color)

JPEG: max dimension of 2000 pixels at 72dpi; max file size: 3MB

Vector images (line work, such as AutoCAD or Illustrator drawings) should be saved in PNG format.

PNG: max dimension of 2000 pixels at 72dpi; max file size: 3MB

GIF 30 sec each, max 10MB MP4 or MOV

Timeframe

November 18th– November 30th

Collective Review

Wednesday, November 30th

Prepare for Final Term Review

Final Term Review

Monday, December 5th

Tuesday, December 6th

SCHEDULE (EST)

STUDIO INTRODUCTION

Wednesday, September 7th
3-6pm
Location Avery 114

STUDIO HOURS

Monday, Wednesday, Friday
2-6pm
Avery 500 N

LECTURES tbc

Wednesday, 2-4pm, September 14th
Wednesday, 2-4pm, September 28th
Wednesday, 2-4pm, October 12th
Wednesday, 2-4pm, November 9th

DAY TRIP tbc

Saturday, September 17th
1-6pm

WORKSHOPS

Set Photography (Michael Vahrenwald), October 3rd-7th
Materials Assembly (Josh Jordan), November 14th-18th

EXERCISES TIMEFRAME

EX1 September 9th – September 23rd
EX2 September 23rd – October 10th (Introduction of EX2 &
EX3 after Collective review of September 23rd)
EX3 September 23rd – October 14th
EX4 October 31st – November 18th (Nov. 7th & 8th Election
Day)
EX5 November 18th – November 30th

COLLECTIVE REVIEWS

Friday, September 23rd (EX1)
Friday, October 7th (EX2)
Friday, October 14th (EX3) TBC
Friday, November 18th
Wednesday, November 30th

MAIN REVIEWS

Mid Term Review
Wednesday, October 26th
Friday, October 28th
Final Term Review
Monday, December 5th
Tuesday, December 6th

GRADING

The submission of all exercises is compulsory to pass the course. Class attendance is also mandatory. Any absence must be adequately justified. Any student nonattending to more than 3 classes won't be able to be graded.

Two assessments will be made during the course. After the mid-review, the student will receive an orientation assessment of the evolution done up to that moment. This intermediate grade must be considered a provisional assessment, a useful tool to understand the virtues and defects of the work carried out until then. It is a moment of reflection in order to know how to improve.

To assess the exercises, the coherence of the student's response to the demands of the exercise, the virtue and adequacy of the proposal made, the correction of its graphic and material representation will be taken into account. Exercises submitted after the delivery designated date, will not be evaluated.

Apart from the final outcome of each exercise, the final grade will assess the student's effort and evolution during the course as well as their critical attitude. Active attitude will also be valued, such as participation in classroom discussions, collaboration with classroom colleagues, expansion of the contents of the course with own research, attendance at conferences and alike.

In relation to grading, see more in the following link:
<https://www.arch.columbia.edu/grades>

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*Find more resources for reading and viewing on race and architecture, in the following list compiled by Mario Gooden, with Mabel O. Wilson and the Architectural League staff:

<https://archleague.org/article/the-architectural-league-statement-on-racial-justice/>

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<https://www.oldnyc.org/>

<http://www.maap.columbia.edu/module/index.html>

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<https://dsl.richmond.edu/panorama/redlining/#loc=11/40.794/-74.128&city=manhattan-ny&area=D10>

SUPPLIES

Utrecht : 21 E 13th St general art supply, canvas, plaster, paper, paint, brushes

Janoff's : 2870 Broadway white board, paint, metal, piano wire, wood, foam core, cutting supplies

Compleat Sculptor : 90 Vandam St plaster, resin, blackener, metal, rockite, casting information, wax, clay

Metalliferous : 34 West 46th Street, 3rd Floor soldering / metal supplies

The Home Depot : 40 W 23rd St tools, screws, nuts, bolts, lumber, rope, paint, screen

Space Surplus Metals: 325 Church St aluminum, brass, copper, steel

McMaster-Carr Supply Company : 473 Ridge Rd

AJO Ace Home & Lumber Depot : 610 Columbus Ave lumber

Metropolitan Lumber Midtown : 617 11th Avenue tools, materials -open 7 days-

Prince Lumber Co. : 404 West 15th Street

Pearl River Mart : 477 Broadway fabric, paper, boxes, random other materials

University Hardwares : 2905 Broadway rockite, paint, screws, nuts, bolts, tools, rope

FABRICATION LAB

<https://www.arch.columbia.edu/research/facilities/2-making-at-gsapp>