Madrid's river at the end of the 19th century

MADRID
UNFINISHED

Two extreme architectural situations have been embraced in Madrid in the last 15 years. First came a short period of time when the city invested more in infrastructures and public buildings than any other term in history. After the excesses committed during the first period, an economic crisis is currently transforming design strategies and fostering interventions in the existing heritage.

Historically, the south part of the city, defined by the boundaries of the river, has been considered a decadent area. Even though the city was founded in the ninth century as a muslim fortress to defend the river path during the reconquest period, developers have not looked at this area near the river as an opportunity to define the most attractive façade of Madrid. On the contrary during many years it has been occupied by the M-30, which is a ring road of traffic that has brought contamination and pollution to the river.

It cost 6 years of intensive work to place this huge highway underground, and as a result, a very important urban park has been developed on its surface, bringing back the leading role to the buildings located in the first privilege line of the city. The complex of the former slaughterhouse in Madrid is located in this area. It has been abandoned for decades and today, after an important renovation activated by a cultural program, has become one of the hottest points in the city.

This type of interventions by which an existing building is transformed to become part of a new one has been repeated in different areas of the city. The Caixa forum by Herzog and de Meuron, the deposit of Canal Isabel II, Tabacalera's building, San Miguel's market are some of this successful operations that have confronted old constructions with new structures. The dialogue between existing industrial buildings originally design as spaces of production and new cultural programs used by the city as mechanisms to activate neglected neighborhoods will be brought to the students as the main topic of the semester. They will have to look again with new eyes and consider what is already built as a potential part of their new proposals.

Adding more constructions is not an option anymore, we just need to redefine and activate underused buildings with new programs and flexible structures that allow adaptations to new functional requirements.

SITE

In this economic and social context, the students will be invited to investigate two different areas in the city. The first site, located near the former Slaughter house, where an old building that belonged to Legazpi´s market still exists even though has been abandoned for decades.
A second area, inside of the medieval tissue of the city the Cebada´s market is located, a historic building with a very impressive concrete structure currently used as a market but waiting for a more than likely demolition.
Students will be paired in groups of two to analyze the context through different parameters and propose new association between what historically were spaces of production and spaces of exhibition where they will also have to accommodate artists in residence. Deciding which one of the two sites is selected for their proposal will be part of the narrative of the design.

PROGRAM

The semester will be structure in a three phased project, a first two week research on the context, followed by the design of a personal space for an artists including live-work spaces to conclude with what will be considered the main problem, a new space for INTERMEDIAE* of about 50.000 s.f.

The program will include:

- Permanent and temporary exhibition spaces
- Shops
- Housing for 15 artists invited every year
- Studios, kitchen and common spaces for this15 artists
- Loading area
- Storage area
- 5 classrooms
- Library
- Auditorium
- Cafeteria

*INTERMEDIAE is conceived as a laboratory for the production of projects and social innovation, specialized in visual culture driven by participation. It investigates new ways of involving different audiences in the circles of art and culture. It understands creation as a shared learning space and experimentation as a form of involvement in cultural production. It collaborates with projects committed to a view of community work as a practice that serves to produce innovation and transformation.

Is it possible to enhance the cultural programming of a city, dialogue with the international context and maintain the intention of a feeling of closeness with a broader public? Intermediæ proposes a decentralized way of doing things that includes creators, researchers, amateurs, groups and voluntary organizations. It expresses its intention of a feeling of closeness through its activity program for the community, the neighborhood and the city, which connects Matadero with its most immediate environment. Intermediæ invites creators, local residents, and everyone interested to practice other ways of imagining, relating and inhabiting this fragment of the city.

The permeable nature of its spaces, new exhibit formats and the design of the surroundings invite people to stay and inhabit this space. This philosophy of spaces as symbolic, hospitable mediators permits action and appropriation, diluting the dividing lines among managers, artists, the public and users in the field of cultural production. The projects, scheduled activities and visits bring to life the open building space, the Terrario, the Gabinete de Estudios and Avant Garden. Intermediæ, for everyone, a public living room for the city

Drawing by Pedro Pichard

OBJECTIVES

- Reflect on the contemporary city, how certain productive spaces have become obsolete, offering the opportunity of repurposing them as spaces for culture that are capable to activate deteriorated neighborhoods.
- Speculate new relationships between PRODUCTION, EXHIBITION, DWELLING to define new typologies and strategies of integration and association.
- Study the different transformations that have happened in the site since 1622, the year the first plan of the area was developed.
- Understand architecture as an opportunity to reactivate social, cultural and economic conditions in a "turn off" neighborhood.
- Look upon the current economic situation as a trigger of a new paradigm that is redefining the role of architecture and investigate low cost strategies by preserving existing structures and recycling them as part of new proposals.
- Study the impact of a new building not only in a small urban context, but also as a piece of Madrid's skyline
- Study mechanisms of flexibility that would allow transformation and future adaptations of the spaces to accommodate new functional requirements.
- Reinforce design as a process of rearranging what already exist versus creating something new.
- Considering the city as an unfinished organism where the future use of the buildings become as relevant as the current demands.
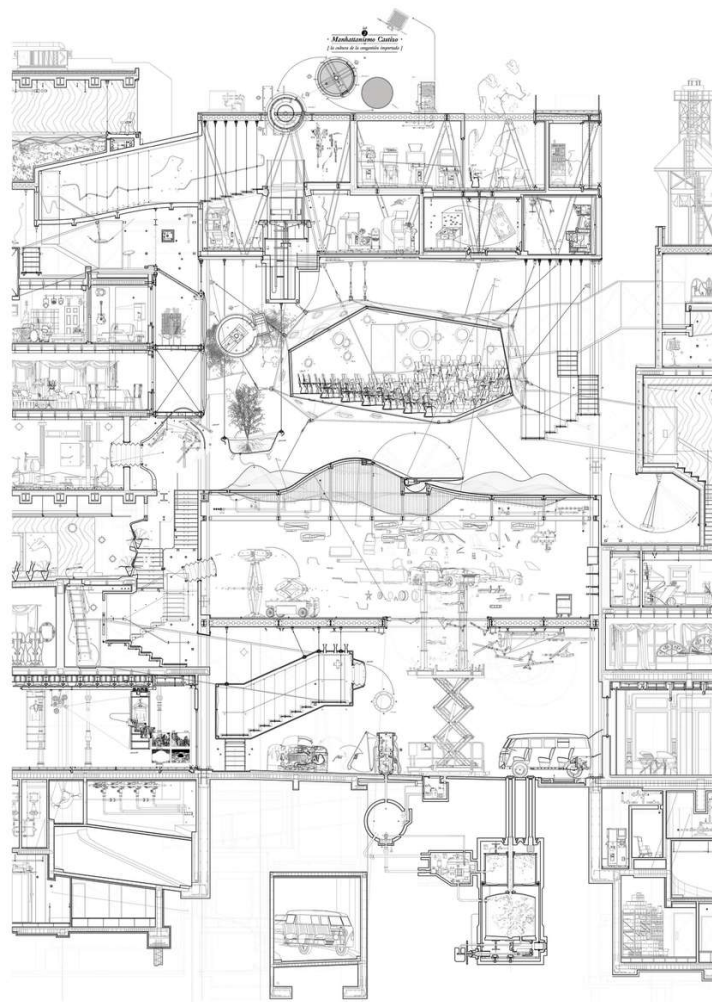
Drawing by Pedro Pichard

COURSE SCHEDULE

The studio is organized in three phases. The first phase involves a deep analysis of the two sites trough historical, economic and social parameters. The information will be collected to developed a collective site plan and a site model that will be used the rest of the semester. The two existing industrial building will be modeled at a scale that allows to perfectly comprehend their materiality and structure. A series of key case studies of repurposed industrial buildings will be analyzed to discover strategies that allow for flexibility, transformation and reuse.

In the second phase the students will decide the type of artists that will be working and living into the building, analyzing the type of art they do and justifying the design of inhabitable spaces for them as a reaction to each artistic approach.

Still working in couples the third phase will be focused on defining the design strategies of transformation or adaptation of the existing two markets into a multipurpose exhibition space for Intermediae artists. Each group will only work in one of the two sites. Each project will be perfectly detailed to a level where its possible to read the new structure in relationship with the old, the new program and activities and the new materiality of the space still in dialogue with the old one but defining a new atmosphere.

Assignment 1: Research on context and Models - 20% of Grade
Date Issued: Jan. 30th_Date Due: Feb. 26th
Working in groups of two to develop the following:

a. Site plan exploring modes of representation of the public space, urban morphology, housing typologies, spaces of production and spaces of interaction.
b. Site plan exploring modes of representation the traces of previous constructions and how they have informed the actual condition.
c. Site plan exploring modes of representation of new identities that are capable to activate neglected neighborhoods
d. Modeling digitally and physically the interior of the two existing markets to the detail where structure and construction are legible.
e. Volumetric site model of la Cebada´s market and Legazpi´s market.
f. Research and diagramming the strategies of adaptability and flexibility of adaptable reused case studies.

Assignment 2: Pre-Design - 30% of Grade
Date Issued: Feb. 26th_Date Due: March 19th
Research on specific artists approaches and definition of the characters that will be inhabiting and working in the spaces and design of the live-work units

a. Choosing and presenting the characters that will be working and inhabiting the space designing their live-work units inside the existing space and proposing new relationships between PRODUCTION, EXHIBITION AND INHABITATION
b. Redefining the materiality of the existing buildings to accommodate a multipurpose cultural program that will be capable to adapt to different cultural and social demands
c. Defining the dialogue with the pre-existing structures and re-purpose scenarios.

MIDTERM REVIEW: March 19th

Assignment 3: Final Development & Proposal - 50% of Grade
Date Issued: March 19th_Date Due: May 12th
Students will work in groups of two for the final development of the building typologies and the site planning.

WEEKLY SCHEDULE Note: schedule below is subject to revision through the duration of the semester.

W1   **INTRODUCTION**
Mon 01.29   First day of class (Lottery and general presentation)
Thu 02.01   Studio (Portfolios DUE: M.Arch I, M.Arch II, and B.Arch 4th year students)

W2
Mon 02.05   Studio / Desk Crit
Thu 02.08   Studio / Desk Crit
                  6:30pm. Lecture: Elizabeth Christoforetti

W3
Mon 02.12   College Closed / Lincoln's Birthday
Thu 09.15   Studio / Desk Crit
                  6:30pm. Lecture: Ivan Rupnik

W4
Mon 02.19   College Closed / Presidents' Day
Tue 02.20   (Mon Schedule) Studio / Desk Crit
Thu 02.22   Studio / Desk Crit
                  6:30pm. Lecture: Iñaqui Carnicero

W5
Mon 02.26   Studio / **Pin up Project 1**
Thu 03.01   Studio / Launch **Project 2**
                  6:30pm. Lecture: Vishaan Chakrabarti

W6
Mon 03.05   Studio / Desk Crit
Thu   03.08   Studio / Desk Crit
                  6:30pm. Lecture: Celeste Olalquiaga

W7
Mon 03.12   Studio / Desk Crit
Thu   03.15   Studio / Desk Crit

W8
Mon 03.19   Studio / **Mid Review Project 2**
Thu 03.22   Studio / Launch **Project 3**
W9
Mon 03.26   Studio / Desk Crit
Thu   03.29   Studio / Pin up

                                          S P R I N G   R E C E S S.

W10
Tue 04.09   Studio / Desk Crit
Thu 04.12   Studio / Pin up
                  6:30pm. Lecture: Mario Gooden

W11
Mon 04.16   Studio / Desk Crit
Thu   04.19   Studio / Desk Crit

W12
Mon 04.23   Studio / Desk Crit
Thu   04.26   Studio / Pin up
                  6:30pm. Lecture: Georgeen Theodore and Tobias Armborst (Inteboro)

W13
Mon 04.30   Studio / Desk Crit
Thu   05.03   Studio / Desk Crit
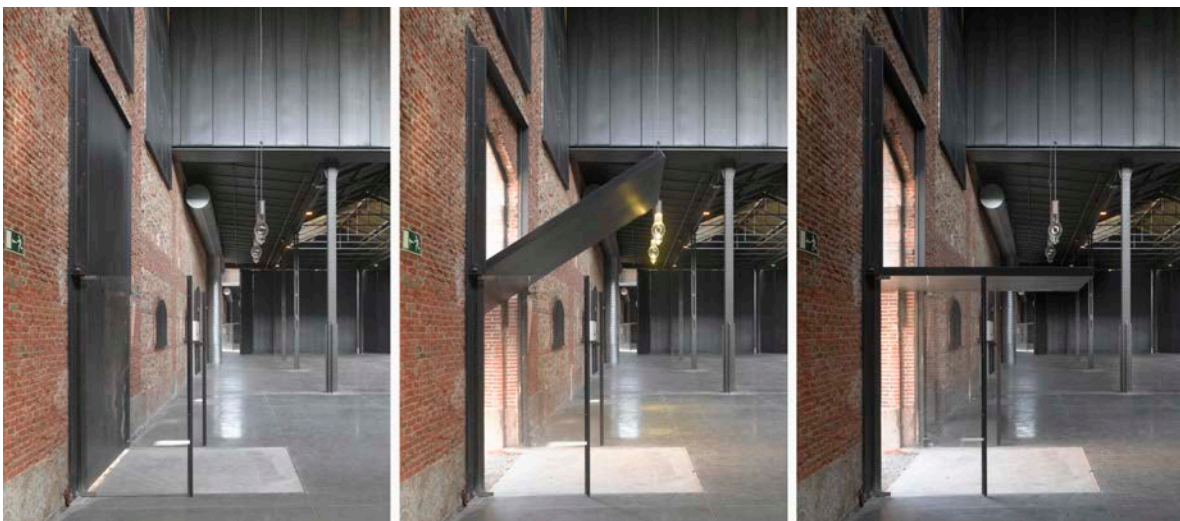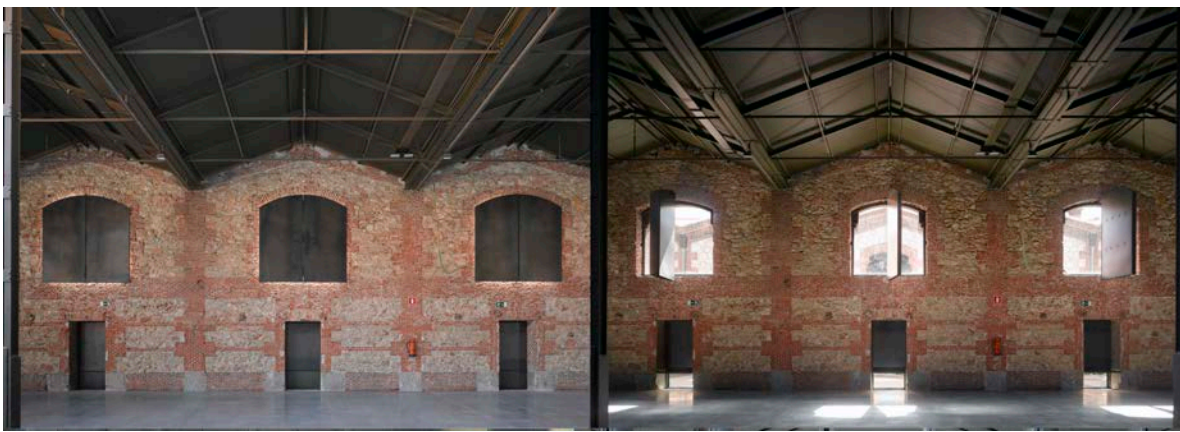
W14
Mon 05.07   Studio / Desk Crit

W15
TBD   **FINAL REVIEW**

Hangar 16 Matadero Madrid.

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// Grading & Attendance Policies and Studio Culture

Course Expectations:
• That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
• That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance in order to be considered valid.

Methods of Assessment:
• Attendance and participation in class discussions: 20%
• Project development in response to semester schedule: 50%
• Project presentation, completion and resolution: 30%

Key Areas of Grading Assessment:

•**Studio Performance & Work Habits** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.

•**Clarity of Representation & Mastery of Media** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.

•**Pre-Design:** Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications
for the project; and a definition of site selection and design assessment criteria.

•**Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.

•**Integrated Evaluations and Decision-Making Design Process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the
completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

•Studio & Lecture Series Attendance

•Completion of Portfolio and Attendance at all scheduled portfolio related events

Grading Criteria:

Note: C is the lowest passing grade for M Arch I and M Arch II students.

A (+/-) work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, "museum quality" level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense struggle to go beyond expectations, and beyond the student's own perceived limits of their abilities.

B (+/-) work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.

C (+/-) work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution

D (+/-) work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.

F   work is well below minimum requirements. Student does not develop adequate design process, and
/ or does not finish work on time.

INC   grades of "incomplete" are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician's note.

NOTE: *Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each student.*

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY Academic Bulletins: http://www.ccny.cuny.edu/registrar/bulletins.cfm

Office Hours:
Office hours are set by appointment. If a student needs to speak in private with a studio critic they must email in advance to request a meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

Probation & Dismissal: For program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:
B. Arch.: Arnaldo Melendez & Sara Morales
M. Arch.: Hannah Borgeson

Studio Culture:
Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here https://ssa.ccny.cuny.edu/about/policies/ for more information.

Absence & Lateness
Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; three will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

Absences due to Religious Observances
Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

Noise Policy:
The studio environment should be a quiet and respectful place where all students can work and think in peace. At no time may students play music out loud in studio, even at a low volume. If you desire to listen to music, either during class hours or after hours, headphones are a requirement. Conversations must also be kept to a reasonable volume to respect classmates and those students in adjacent studios.

Readings & Journals:
Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

Academic Dishonesty:

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is a serious instance of academic dishonesty in the context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student.

All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

CCNY Academic Integrity Policies: http://www.ccny.cuny.edu/academicaffairs/integritypolicies.Cfm In particular, consult the Academic Integrity Brochure for students: http://www.ccny.cuny.edu/academicaffairs/upload/BrochurePDFVersion.pdf
For more guidance about understanding standards for plagiarism in the digital age, see: http://www.nytimes.com/2010/08/02/education/02cheat.html?_r=1&emc=eta1&pagewanted=print For citations, use the Chicago Manual of Style "Notes and Bibliography" method: http://www.chicagomanualofstyle.org/tools_citationguide.html

AccessAbility Center (Student Disability Services):
The AccessAbility Center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College Students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD).

Library:
The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the architecture librarian Nilda Sanchez.

NAAB (National Architectural Accrediting Board)
The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify
that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following Student Performance Criteria are addressed in this course:

<u>Realm B: Building Practices, Technical Skills, and Knowledge.</u> Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the

impact of such decisions on the environment must be well considered.

B.1 Pre-Design: *Ability* to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

<u>Realm C: Integrated Architectural Solutions.</u> Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

C.1 Research: Understanding of the theoretical and applied research methodologies and practices used during the design process.

C.2 Integrated Evaluations and Decision-Making Design Process: Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation