Type of Course: Advanced Studio ARCH 85101 / ARCH 51000 / ARCH 92102
Class Meetings: M/TH 2:00PM – 5:50PM; Thursday lectures @ 6:30PM
Instructor: Professor Kutan Ayata
Location: Spitzer, Studio TBD
Semester/Year Spring 2019

Diverging Conventions

The transition from analog to digital modes of design and visualization within our discipline resulted in a wide array of directions within the discourse of architectural representation. It is no longer possible to locate any one representational medium as the locus of architectural thought as architecture can no longer be defined through the output of a single medium, nor the mediums can be defined within the historical bounds of their terminologies. Gone are the days where the inter-relational set of drawings gradually constructed the idea of an architectural object where plan, section and the elevation were the main drivers. It could be argued that with emerging construction and design technologies which contain all information regarding the eventual realization of an architectural project as a digital data set, representations like plans and sections are no longer necessary tools to realize architecture, they are results of specific data extractions to document projects within established conventional bounds. Yet, architects still put these representations forward.

There is something more than "the building" in the discourse of architecture where architectural thinking does not require the validation of actualization but progressive representation. It was Robin Evans who famously stated: "Architects do not make buildings, they make representations". While architects still produce plans, sections and elevations, the act of drawing is no longer the main generator of a "drawing"; It only appears within the convention of it. The need to generate an axonometric no longer hinges on the necessity to see multiple views simultaneously in the absence of a complete object; It only appears within the convention of it. The reality of our discipline is that we work through various independent mediums and conventions of drawings, models, images, simulations, texts, prototypes and buildings to visualize architectural concepts. These mediums all require degrees of expertise in techniques that are necessary for their own execution; They all involve conceptual depth that define their disciplinary positions; They all require translations across each other to enable subjective work-flows; They all require specific aesthetic attitudes to influence the development of architectural culture and the politics it produces.

The studio will be organized around the development of 5 distinct representational conventions (plan, elevation, section, axonometric and physical model) through 2,5-week long exercises to tread together an episodic argument for a project. While students are expected to operate through digital models in their individual process, they will deny both the privilege of the 3d model as a digital object to mine from and the relational dependency between individual conventions of representation. Each mode of representation will seek to drive its own autonomous polemic, aesthetics and politics in the context of the project. The ambition is to explore potential trajectories of architectural representation conventions in the post-digital era.

RESEARCH

Students will be introduced to each representational convention with a lecture establishing the discursive background. Historical precedents as well as contemporary tendencies influencing these modes of representations will be introduced, discussed and explored for new trajectories. Each phase will require students to collect various samples from the canon of architecture and exploit them for their potentials within the context of the student's projects; first through analysis, then through re-appropriation and design.

PROGRAM:

Museum of _____

Each student will establish the architectural narrative through the incremental development of their projects. It will be entirely up to the student to define if this is a museum for contemporary sculpture or natural history or another. The nature of its contents will guide the decision making in terms of how specificity emerges in each representational convention.

PROGRAM OUTLINE:

Administration:
Offices	3,000 sqft
Restrooms	500 sqft
Meeting Rooms	500 sqft

Public:
Lobby with Info/Reception:	2,000 sqft
Auditorium	4,000 sqft
Library	1,000 sqft
Seminar / Classrooms / Workshops	4,000 sqft
Exhibition Galleries	10,000 sqft
Restaurant / Cafe	1,000 sqft
Store	1,000 sqft
Restrooms	1,000 sqft

Services/Logistics:
Security, Locker Room with Restroom	500 sqft
Receiving / Art Storage	3,000 sqft
Staff Lounge	500 sqft
Mechanical Spaces	5,000 sqft

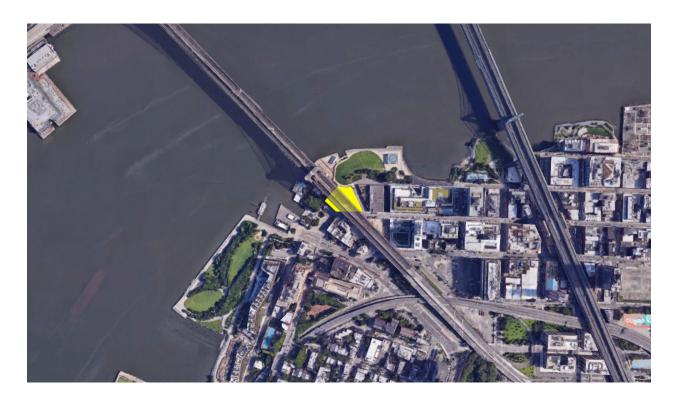
Building Total: 37,000 sqft + Circulation + Exterior Spaces

SITE

Dumbo, Brooklyn
Under Brooklyn Bridge Landing

BIBLIOGRAPHY

Recommended Readings:

Ackerman, James S. "The Conventions and Rhetoric of Architectural Drawing" in <u>Conventions of Architectural Drawing Representation and Misrepresentation</u>. Harvard University Press, 2000, pp. 9-36.

Evans, Robin "Architectural Projection" in <u>Architecture and Its Image</u>, edited by Eve Blau and Edward Kaufman, Montreal: Canadian Centre for Architecture, 1989, pp. 134-139.

Guillerme, Jacques & Helene Verin "The Archaeology of the Section" in *Perspecta 25* (1989), pp. 226-257.

May, John "Everything is Already an Image", Log 40 (Spring/Summer 2017). New York: Anyone Corporation

Jesus Vasello, "Seamless: Digital Collage & Dirty Realism", Park Books, 2016

Suggested References:

Allen, Stanley "Constructing with Lines: On Projection" in <u>Practice: architecture, technique and representation</u>, G+B Arts, 2000, pp. 1-29.

Allen, Stanley. "Diagrams Matter" in *Any* 1998, New York: Anyone Corporation, pp. 14-17

Bois, Yve-Alain, "Metamorphosis of Axonometry" in *Daidalos* (Sept. 1981): pp. 41-58

Booker, P.J. "Constructional Drawings: Sun-Dialling and Stone-Cutting", "Ships and Forts: Water-lines and Figured Plans", "Plans and Multi-view Drawings" in <u>A History of Engineering Drawing</u>. London: Chatto & Windus, 1963, pp. 37-78.

Carpo, Mario "Alberti's Media Lab" in <u>Perspective, Projections & Design</u> ed. By Mario Carpo & Frederique Lemerle, New York: Routledge, 2008, pp. 47-64.

Cohen, Preston Scott. "Stereotomic Permutations" in Contested Symmetries and Other Predicaments in Architecture, New York: Princeton Architectural Press, 2001 pp. 96-103.

Elkins, James "Painting" in <u>Six Stories from the End of Representation</u>. Stanford:Stanford University Press, 2008, p.21-50

Evans, Robin "The Developed Surface: An Enquiry into the Brief Life of an Eighteenth-Century Drawing Technique" in <u>Translations from Drawing to Building and Other Essays</u>. Architectural Association Publications, 1997, pp. 195-232.

Jeff Kipnis, "The Cunning of Cosmetics" in *Constructing a New Agenda: Architectural Theory 1993-2009*. New York: Princeton Architectural Press, 2010

Lefevre, Wolfgang "The Emergence of Combined Orthographic Projection" in <u>Picturing Machines: 1400-1700</u>, Cambridge: MIT Press, 2004, pp. 209-244.

Lynch, Kevin "Some References to Orientation" in <u>The Image of the City</u>. MIT Press, 1960, pp. 123-139.

Panofsky, Erwin. "Section I" in <u>Perspective as Symbolic Form</u>. New York: Zone Books, 1997, pp. 27-37.

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

W1   **INTRODUCTION**
Mon 01.28   First day of class (Lottery and general presentation)
Thu 01.31   Studio
Fri   02.01   Portfolios DUE: M.Arch I and M.Arch II students

W2
Mon 02.04   Studio
Thu 02.07   Studio

W3
Mon 02.11   Studio
Thu 02.14   Studio
                             6:30pm. Lecture: Nandini Bagchee
Fri   02.15   Portfolios DUE: B.Arch 4th year students

W4
Mon 02.18   College Closed / Presidents Day
Thu 02.21   Studio

W5
Mon 02.25   Studio
Thu 02.28   Studio
                             6:30pm. Lecture: Olalekan Jeyifous

W6
Mon 03.04   Studio
Thu   03.07   Studio
                             6:30pm. Lecture: Walter Hood

W7
Mon 03.11   Studio
Thu   03.14   Studio
                             6:30pm. Lecture: Byron Merritt

W8
Mon 03.18   Studio
Thu   03.21   Studio
                             6:30pm. Lecture: Ferda Kolatan

W9
Mon 03.25   Studio
Thu   03.28   Studio
                             6:30pm. Lecture: Jennifer Newsom

W10
Tue 04.01   Studio
Thu 04.04   Studio
                             6:30pm. Lecture: Monica Bertolino

W11
Mon 04.08   Studio
Thu   04.11   Studio
                             6:30pm. Lecture: Brian Goldstein

W12
Mon 04.15   Studio
Thu 04.18   Studio

04.19 - 04.28   S P R I N G   R E C E S S

W13
Mon 04.29   Studio
Thu 05.02   Studio

W14
Mon 05.06   Studio

W15
TBD   **FINAL REVIEW**

W16
TBD   Final Studio Materials due for: SSA/CCNY Archive, "Super Jury," end of
                    semester assessment, Graduation Show, etc. as directed

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 such tasks as: 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.
- **Attendance**: Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio**: Completion of portfolio as described below and attendance at all scheduled portfolio related events.

Portfolio

- All M.Arch I third year students and all M.Arch II students are required to submit a portfolio on February 1st, 2019. Third year students and M Arch II students may submit either a hard copy portfolio or email a link to a digital portfolio to hborgeson@ccny.cuny.edu. Digital submissions must be a link, not a file attachment.
- All B.Arch 4th year students are required to submit a hard copy portfolio on February 15th, 2019. Submit to the Architecture Program office (there will be a bin for your use).

Grading Criteria:

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.

Notes:
C is the lowest passing grade for M.Arch I and M.Arch II students. No D grades are given to graduate students.
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: https://www.ccny.cuny.edu/registrar/bulletins

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: Amy Daniel adaniel@ccny.cuny.edu
M.Arch: Hannah Borgeson hborgeson@ccny.cuny.edu

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/.

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; more than four 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 Integrity:
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.

The CCNY Academic Integrity Policy: https://www.ccny.cuny.edu/about/integrity
For citations, the Chicago Manual of Style is recommended:
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). https://www.ccny.cuny.edu/accessability

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: nsanchez@ccny.cuny.edu

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 from the 2014 NAAB Conditions are addressed in this course:

Realm B: Building Practices, Technical Skills, And Knowledge. 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.

Realm C: Integrated Architectural Solutions. 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.

CONTACT INFORMATION:

Kutan Ayata
kutanayata@gmail.com