ARCH51000: Advanced Studio Meeting Time: MO/TU/TH 3:00PM - 7:10PM Class Room: TBA Semester: Summer 2019 Instructor: John Patrick Cunningham, RA email: jcunningham1@ccny.cuny.edu phone: 630-217-4498 ig: @the.midwesterner

URBAN AUTOPHAGY PROPOSALS FOR A NEAR-FUTURE NEW YORK

Autophagy (noun): consumption of the body's own tissue as a metabolic process, in order to create newer, healthier tissue.

STUDIO OVERVIEW

PREMISE

Manhattan has grown tectonically complacent. While colossal, bottom-line driven developments continue to evolve around the fringes of the island, its core remains a stagnant mass of commercial masonry. Staggering real estate costs make its habitation nearly impossible to most, and give building owners little incentive to change. If New York City is to remain the world cultural leader it claims to be, as countless other urban areas grow increasingly enticing to innovators, it must become more inclusive to all of its inhabitants, both current and future. Midtown needs a spatial and programmatic revolution.

Civic Vivisection is an investigation into new and novel forms of mixed use communities in dense urban areas. As work and consumer cultures continue to evolve, generic office and retail spaces will achieve obsolescence, and the current physical manifestation of Manhattan will grow increasingly difficult to reconcile with its most pressing needs. We will employ this proclamation in attempting to answer three critical questions about the role of architecture in shaping the city: How do cities grow without losing identity? How do cities evolve vernaculars? How does diversity create vitality?

PROPOSAL

This studio presents the challenge of embedding radical new typologies into existing historic commercial buildings in Midtown Manhattan. Working as individuals or in groups (depending on roster size), students will develop proposals for a research institute in the Garment District. The specific area of research will be at the discretion of the student, as this will bring specificity to each programmatic organization. We will begin by conducting parallel precedent research in two areas: the structural organization of canonical mixeduse communities, such as monasteries, research facilities,



and communes, and the life cycles of various obligate parasites, to understand how organisms can gain vitality by attaching to others. We will then adapt the strategies of these case studies to propose our institutes, including public and private laboratories, lecture halls, offices, areas of public interaction, a vibrant ground plane, and dense housing. Students will be required to demolish, maintain, and reconstruct portions of the building, so their final projects will be formally, spatially, and programmatically complex.

CONCEPTUAL BACKGROUND

A city is the accretion of millions of separate ideal urban visions, amassed over centuries. This evolution, a constant procedure of cutting, hybridizing, and rebuilding, defines great metropolises; continuously reusing and reformatting generations of buildings in combinations befitting the current place in time. It is what gives cities their morphological distinctions and historical evolutionary legibility. Our responsibility as architects is not only to continue the formal, spatial, and structural development of the discipline, but also to cultivate this process of urban autophagy, fusing old with the new, pushing an agenda that progresses the built environment not as a series of technology or style-driven schisms, but as a continuum.

To proliferate this process, we must confront two questions: first, how do we continue to adapt and reuse buildings and urban structures while maintaining their vitality? All constructions have inherent value beyond their historical significance, simply in that they exist, and were an expenditure of finite resources. New York City alone produces over 3 million tons of construction waste annually, only 35% of which is returned to the production stream. Second, how can we design new buildings and urban structures that simplify this regenerative process? What if we considered buildings not as bespoke objects with 50-year lifespans, but as pieces of infrastructure designed to last 500 years? These structures could function more like frameworks into which new architectures, designed for deconstruction, could periodically be added, subtracted, and combined over time. Such lines of thought facilitate further questioning pertaining to land ownership, building subdivision, vertical growth, and the definition of enclosure.

SITE

335 - 341 W 38TH STREET

Constructed in 1925, 335 and 341 w 38th street are identical masonry industrial structures with a 25' wide vacant lot in between. Each measures 50' wide by 100' deep, making for 5000 sf footprints, and 54,000 sf of gross floor area (108,000sf total). We will be joining these two buildings to create a single structure.





PROGRAM

RESEARCH (500 EMPLOYEES)

- . Public laboratories 25,000 s.f.
- . Private laboratories 25,000 s.f.
- . Private offices 2,000 s.f.
- . *Cafeteria* 2,500 s.f.
- . Conference areas 4,000 s.f.
- . Restrooms 10 stalls per floor (5m / 5f)
- . Storage 500 s.f. per floor
- . Circulation (15% of program area) -
- . Total 72,450s.f.

PUBLIC INTERFACE

- . *Lecture hall for 300 3,000 s.f.*
- . Gallery 2,000 s.f.
- . Classrooms 2,000 s.f.
- . Restrooms 10 stalls per floor (5m / 5f)
- . Total 7,500 s.f.

HOUSING FOR 50 VISITING RESEARCH FELLOWS

- .15 studios @ 350 s.f. (minimum) 5,250 s.f.
- . 20 1br @ 500 s.f. (minimum) 10,000 s.f.
- . 15 2br @ 650 s.f. (minimum) 9,750 s.f.
- . Circulation (15% of program area) 3,750 s.f.
- . You may propose atypical arrangements to facilitate cooperative living situations
- . Total 28,750s.f.

SERVICE

- . Freight 1,300 s.f.
- . Mechanical 10,000 s.f.
- . Total 11,300 s.f.

TOTAL - 120,000 s.f.

SELECT BIBLIOGRAPHY

The Architecture of Neoliberalism - Douglas Spencer The City in History - Lewis Mumford Collage City - Colin Rowe Combinatory Urbanism - Thom Mayne Delirious New York - Rem Koolhaas The Life and Death of Great American Cities - Jane Jacobs Made in Tokyo - Atelier Bow Wow The Possibility of an Absolute Architecture - Pier Vittorio Aureli The Sniper's Log - Alejandro Zaera-Polo

SCHEDULE (SUBJECT TO CHANGE)

WK 1

Mon. 06.03 - Intro, begin precedent research Tue. 06.04 - Pin-up, precedent research Thu. 06.06 - Studio

WK 2

Mon. 06.10 - Present precedents, Begin manifesto Tue. 06.11 - Present manifesto, Begin programming Thu. 06.13 - Pin-up, programming, Begin parti

WK 3

Mon. 06.17 - Studio Tue. 06.18 - Studio Thu. 06.20 - Pin-up, parti

WK 4

Mon. 06.24 - Studio Tue. 06.25 - Mock pin-up Thu. 06.27 - **Mid-review**

WK 5

Mon. 07.01 - Mid-review debrief, begin critical detail Tue. 07.02 - Studio Thu. 07.04 - Pin-up, critical detail

WK 6

Mon. 07.08 - Studio Tue. 07.09 - Studio Thu. 07.11 - Pin-up, progress

WK 7

Mon. 07.15 - Studio Tue. 07.16 - Studio Thu. 07.18 - Mock pin-up

WK 8 *TBD* - Final review

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%

. Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.

KEY AREAS OF GRADING ASSESSMENT

. Studio performance & work habits: Ability to respond to studio criticism & discourse in a consistent and 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 modelmaking 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 and attendance at all scheduled portfolio related events (as applicable).

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 AND DISMISSAL

For program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

B.Arch: <u>Amy Daniel adaniel@ccny.cuny.edu</u> M.Arch: <u>Hannah Borgeson hborgeson@ccny.cuny.edu</u>

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 AND 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; 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 and 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: <u>http://www.chicagomanualofstyle.org/tools_citationguide.</u> <u>html</u>

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: <u>nsanchez@ccny.cuny.edu</u>

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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:

<u>Realm B:</u> 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.

<u>Realm C:</u> 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.

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CONTACT INFORMATION Instructor: John Patrick Cunningham, RA email: <u>jcunningham1@ccny.cuny.edu</u> phone: 630-217-4498 ig: @the.midwesterner