Type of Course:	**Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 92102**
Class Meetings:	**Mon/Thu 2:00-5:50 pm; Thursday lectures @ 5:30 pm**
Instructor:	**Professor Viren Brahmbhatt**
Location:	**Spitzer 206B**
Semester/Year	**Spring 2020**

Design < > Disruption
Architecture in the Age of Acceleration

STUDIO OVERVIEW

The Studio aims to explore architecture as a networked condition in the context of the changing city in the age of acceleration. The approach is to consider everyday life in the city and examine disruption of the quotidian as a starting point. The Studio will investigate ways in which architecture is informed, or interrupted, by significant, anticipated or unanticipated changes (d*isruptions*) that affect urban routine(s) including how we *live*, *work* and *make*; commute, communicate and connect; participate and protest. For the scope of this inquiry, we identify two types of disruptions:

- **Natural**: events/disasters such as superstorms (e.g. Sandy, Katrina), earthquakes, hurricanes.
    - Temporary, sustained or permanent failure of urban systems/infrastructure (forecast or unforeseen)
    - Climate Change related preventive/preemptive action
- **Manufactured**: caused by human act, error, negligence. Technology (innovation or breakdown), failure of systems.
    - Temporary, sustained or permanent failure of urban systems/infrastructure (technical or accidental)
    - Disruption by Design: Social or digital technology tools/products/startups & their unsuspected effects (e.g. WeWork on work culture, workspaces. Airbnb on housing. Uber/Lyft on travel)
    - Digital disruption of our Wi-Fi connected world: Freight and Logistics, and others.

For this Studio, we will focus on triggers (disruptions) that redefine and confront contested territories for negotiation, causing significant speculation for: *regeneration* (preemptive/proactive); and/or *rupture* (responsive/reactive). We will examine **Disruption by Design** (and **vice versa**), including the social or digital technology tools and their unsuspected effects and ramifications[1]. Students will be required to understand and employ the theme of *Disruption* and speculate between development and decline, typical and atypical, anomaly and routine. We will endeavor to uncover, expose and harness politics of disruption and its effects on architecture and the environment it inhabits. Likewise, demographic shifts- density, polarization and displacement in gentrifying neighborhoods of the City causing social and economic disruption may be analyzed. Reflecting on such processes and provocations of change the Studio will confront uncharted territories and space to explore unconventional ideas and new impulses for architectural concepts for urban living/working and inhabiting the City. Such provocations will be the operative conceptual thrust of the studio to generate critical conversations about architecture in the city and visions for the future experimental models. Studio will look at situating architecture within an urban context for understanding 'routine' and its 'rupture' as a platform for research, to comprehend the complexities of the built environment and its functioning dependencies.

PROGRAM
Program 1: Live
Program 2: Work
Program 3: Make (Mitigate/Mediate)

SCALES
We will explore these program components at three scales: Domestic (Private), Community (Collective) and City (Public) at potential sites for intervention in Brooklyn:

SITES
The scenarios will be tested at three potential sites in Brooklyn (New York).
Sites to be identified during the first two weeks of the semester)
1. Bushwick Inlet, Brooklyn
2. Greenpoint Waterfront
3. Along Newtown Creek/East Williamsburg

STUDIO MANDATE
In response to the studio brief, students will propose new hybrids that negotiate landscape, infrastructure and context, both physical and cultural. The proposed amalgams must combine or address all or at least two of the program modules outlined above, and address the questions:

1. What is the future of urban living? How might we reimagine architecture for living, working and making as an ecosystem, considering the escalating risks due to climate-change; and increasing fragility of our social, economic, and aging urban infrastructures?
2. What is the future of *work* and *making*, and what would it mean for architects and designers creating these future workspaces and makerspaces? What kind of new necessities might we anticipate, address and what will be the nature of future paradigms?
3. How do we capitalize on the increasingly mutual, parasitical relationship and intensive interconnectedness between urban production, living, working and public space in both spatial and social terms?

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[1] "AFTER A DECADE AND A HALF, the twenty-first century is beginning to reveal some of its likely essences. Architecture has entered into a new engagement with digital culture and capital—which amounts to the most radical change within the discipline since the confluence of modernism and industrial production in the early twentieth century. Yet this shift has gone largely unnoticed, because it has not taken the form of a visible upheaval or wholesale transformation. To the contrary: It is a stealthy infiltration of architecture via its constituent elements." -Rem Koolhaas, The Smart Landscape: Intelligent Architecture, Art Forum, April 2015

The Studio will emphasize the need for adaptation, improvisation and innovation in developing architectonic concepts and strategies that challenge the norms and conventional modes of living and working. The Studio will focus on devising new imaginaries where City as a shared resource would provide the stage for these reimagined dynamics of ownership (of property and community) that foster wellbeing, resilience, and equity. From these perspectives, students will be asked to explore inter-scalar design strategies to generate architecture based on social/spatial interaction and exchange.

STUDIO STRUCTURE
The Studio is framed around four components:
- Research [**Empathize**]
- Constructing Chronicles -*public and private* [**Ideate**]
- Site and Situating [**Situate**]
- Intervention [Ideate *more*, [**Iterate**]

The Studio will begin with research, data collection and analysis: students will explore ideas relating to disruption, disjunction and dislocation. During the research phase at the start of the semester, students will identify program elements and concurrently develop site/context scenarios based on their collective research, analysis and documentation towards a unique conceptual thesis/spatial construct of their intervention. From there on, they will map their interactions with respective site(s) and begin to engage with the premise, its place within the city, collect necessary information and data to construct chronicles about the neighborhood and site(s). Over next few weeks, and throughout the semester, they will develop a comprehensive understanding of their provocation(s) in terms of the nature of disruption, its effects on the site and ideas about its architecture. This understanding will form the basis for further iterations through design thinking and form-making at various scales. Within these parameters, students will further investigate culturally relevant, environmentally sustainable, however, critically complex concepts that test their provocation/premise.

Initially, students will work through a series of exercises and assignments both individually, and in teams. Subsequently, they will conduct and apply their findings to selected situations and timelines, at multiple scales and define programs to subsequently propose an intervention that has a conceptual as well as spatial impact. The emphasis of the studio is on the production of meticulously formulated architectural concepts and propositions that engage critical inquiry of the studio premise with a distinct architectonic thesis, resulting in a spatial construct.

READINGS / BIBLIOGRAPHY / REFERENCE

Provisional list of references. Detailed list to follow in Studio Handouts/Assignments

General:
- Kenneth Frampton, Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture, MIT Press, 2001
- Rem Koolhaas, Smart Landscape: Intelligent Architecture, Art Forum, April 2015
- O. M. Ungers, Rem Koolhaas et al, The City in the City: Berlin: A Green Archipelago, Lars Muller, 2013; Florian Hertweck, Sebastien Marot (Editors)
- Juhani Pallasmaa, The Eyes of the Skin: Architecture and the Senses 3rd Edition, Wiley, 2012
- Juhani Pallasmaa, Space, Place and Atmosphere. Emotion and Peripheral Perception in Architectural Experience
- Easterling, Keller, Extrastatecraft, Verso, 2011
- Tufte, Edward. Envisioning Information. Cheshire, Conn. Graphics Press, 1990.
- Drawings by Archigram, Superstudio, Archizoom, and others.
- Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias." In Rethinking Architecture: A Reader in Cultural Theory, edited by Neil Leach, 330-336. New York City: Routledge, 1997

Disruption:
- Easterling, Keller. Histories of Things That Don't Happen and Shouldn't Always Work. Social Research: An International Quarterly, vol. 83 no. 3, 2016, p. 625-644.
- Arjun Appadurai and Arien Mack, eds., Failure: Social Research International Quarterly —September 1, 2016.
- Stephen Graham, Disrupted Cities: When Infrastructure Fails, 2010.
- Editorial: form follows failure; Manon Mollard, Architectural Review, February, 2019 https://www.architectural-review.com/essays/letters-from-the-editor/editorial-form-follows failure/10039550.article
- Keller Easterling, A losing game: harnessing failure, Architectural Review, February 2019 https://www.architectural-review.com/essays/a-losing-game-harnessing-failure/10039536.article?search=https%3a%2f%2fwww.architectural-review.com%2fsearcharticles%3fqsearch%3d1%26keywords%3dKeller+Easterling

New York
- Koolhaas, Rem, Delirious New York, Montacelli Press, 1978.
- Hilary Ballon (Ed), Kenneth T. Jackson (Ed) Robert Moses and the Modern City: The Transformation of New York (Hardcover)
- Caro, Robert, The Power Broker, Robert Moses and the Fall of New York, Vintage.1975.
- Robert A. Caro, The Power Broker: Robert Moses and the Fall of New York (Paperback)
- Jane Jacobs, The Death and Life of Great American Cities (Hardcover)
- Plunz, Richard, A History of Housing in New York City, Columbia University Press, 1990.

Movies:
- *Design Disruptors*, a new documentary from InVision
- *Urbanized*, 2011. Produced and Directed by Gary Hustwit
- *Manufactured Landscapes*, 2006 · Documentary, Director: Jennifer Baichwal, Cinematography: Peter Mettler

STUDIO SCHEDULE, M/Th 2:00-5:50 pm

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

W1
Mon 01.27   LOTTERY in Rm 107 @ 2 pm, followed by first Studio meeting
                   Studio Introduction. Assignment 1: The Palimpsest of Interpretive Memory
Thu 01.30   Studio. Discussion on Assignment 1
                   5:00pm. Convocation, Aaron Davis Hall

W2
Mon 02.03   Studio: Walking Tour 1
Thu 02.06   Studio: Walking Tour 2: Brooklyn Navy Yards

W3
Mon 02.10   Studio. Desk Crits / Assignment 2 / Research -Site and Program
Thu 02.13   Studio. Desk Crits / Site and Program Review
                   5:30pm. Lecture: Lucretia Montemayor

W4
Mon 02.17   College Closed / Presidents Day
Thu 02.20   Studio. Discussion on Assignment 2 / Design Iterations
                   5:30pm. Lecture: V. Mitch McEwen

W5
Mon 02.24   Studio. Desk Crits / Assignment 1 & 2 Review
Thu 02.27   Studio. Desk Crits / Assignment 3
                   5:30pm. Lecture: Carlo Bailey

W6
Mon 03.02   Studio. Desk Crits
Thu 03.05   Studio. Desk Crits / Assignment 3 Review
                   5:30pm. Lecture: Sumayya Vally + Sarah de Villiers of Counterspace

W7
Mon 03.09   Studio. Assignment 4
Thu 03.12   Studio. Desk Crits
                   5:30pm. Lecture: DK Osseo-Asare

W8
Mon 03.16   Studio. Desk Crits / Assignment 4 Review
Thu 03.19   Studio. Desk Crits
                   5:30pm. Lecture: Virginia Hanusik

W9
Mon 03.23   Studio. Desk Crits / Midterms Tasks
                   5:30pm. Lecture: Christian Benimana
Thu 03.26   Studio. Desk Crits
                   5:30pm. Lecture: Vincent Boudreau and Lesley Lokko

W10
Mon 03.30   Studio. **Midterm Review** (TBD)
Thu 04.02   Studio. Desk Crits / Midterm Review Feedback
                   6:00pm. Migrant Urbanisms Panel Discussion

W11
Mon 04.06   Studio. Assignment 5: Trace / Retrace (Iterations)
                   5:30pm. Panel: Kelly Bair + guests

04.08 - 04.16   S P R I N G   R E C E S S

W12
Mon 04.20   Studio. Desk Crits / Assignment 5 Review
Thu 04.23   **ADVANCED STUDIO SHARING in Rm 107, 1:30-3pm**;
                        Studio. Desk Crits
                        5:30pm. Lecture: Alessandra Cianchetta

W13
Mon 04.27   Studio. Desk Crits
Thu 04.30   Studio. Desk Crits
                        5:30pm. Lecture: Mae-ling Lokko

W14
Mon 05.04   Studio. Desk Crits
Thu 05.07   Studio. Desk Crits
                        5:30pm. Lecture: Hanif Kara + Simon Alfred

W15
Mon 05.11   **FINAL REVIEWS**
Wed 05.13   **FINAL REVIEWS**
Thu 05.14   Super Jury
Fri 05.15   Studio Clean-up Day

W16
TBD   Final Class Meeting, Exit interviews
                        Studio Materials due for: SSA/CCNY Archive, Summer Show, etc. as directed by instructor

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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%

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 & 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 directed by coordinator and attendance at all scheduled portfolio related events.

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.S. Arch students. D is the lowest passing grade for B.Arch students. No C- or D grades may be 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: Michael Miller mmiller@ccny.cuny.edu
          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:

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