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Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 92102
Class Meetings: Mon/Thu 2:00-5:50 pm; Thursday lectures @ 5:30 pm
Instructor: Professor Alessandra CIANCHETTA
Location: Spitzer 207
Semester/Year: Spring 2020

Global Artscapes : Project Miami

STUDIO OVERVIEW

Globalization (and the future of it), unprecedented displacements – either forced or willing - a state of permanent environmental and political crises are constantly modifying the relationship between individuals, the notion of country-state and identity, the different communities and the physical space they inhabit. The non-nomadic become nomadic. Under the current fast-changing conditions, the question is how architecture and urban design may imagine new welcoming spaces for a public and generations that are still to come and for provisional communities for whom the very notion of belonging - to a country, to a geographic area, to a community, to a defined gender - is constantly under shift. The research-driven urban design studio explores the radical transformation of landscapes, territories, and cities within the frame of cultural districts and global art collections. It considers the many opportunities and urban transformations that may be triggered and generated by the contemporary art market for the benefit of a wider public. The case study analyzed in the studio will be Miami and a series of different districts (Design District, Wynwood, Little Habana, Little Haiti, Downtown Miami, South Beach among others). The first part of the studio will be devoted to research and the production of analytical and conceptual mapping. In the second part, students will pick a site in or related to the above-mentioned areas and engage with the critical issues mentioned below to propose new urban typologies and innovative governance models.



RESEARCH

The research will be conducted to address the following issues:

1

How does the global art market trigger and generate new spatial forms and relationships both at a large scale (a network of intertwined territorial relationships, the emergence of the urban concept of Global Arts and Cultural

Districts) and at a smaller scale (galleries, museums (public/private), foundations, special projects)? How can this benefit a wider audience and trigger new urban forms?

2

How can new urban models and economic models -related to the global art trade - be used to the benefit of larger regions and populations? Do temporary events such as Biennials and Art and Design Fairs (global and regional) have a lasting impact on the redevelopment of regions?

3

What role for new peripheries? Urban vs rural, World-class vs. peripheral Global vs. Specific

4

What about the future? Are trade, “culture” led regeneration, and commodification inherent of all urban fabrics? Can new typologies of public space and (public) architecture be invented? What are today’s interrelations between the economic activities that take place in such places (global/local) and the specific nature of the space and space at large that results from it (generic/specific)? What new practices may they sustain and provoke? What new typologies? What is the role of architecture in the “experience economy”?

We will explore how the global art market triggers and generates new spatial forms and relationships both on a large scale (a network of intertwined territorial relationships) and a small scale (galleries, museums, foundations). It also investigates how new urban and economic models related to the global art trade and both public and private ventures may impact and be used to the benefit of larger regions and populations. The aim of the design studio is to reconsider and rethink the whole concept of culture-led regeneration projects and cultural districts, private art galleries and foundations, and to explore new forms of mixed-use developments in synergy with cultural institutions. The “classic” model of museum, foundation or gallery should be re-thought. It considers interrelations with less explored territories, and the many opportunities and transformations that may be triggered and generated by the contemporary art market.

According to the report The Art Market 2018 released by Art Basel and UBS in June 2018, the global art market grew to 63.7 billion dollars in 2017, directly employing 3 million people and rising to new heights after years of decline. In her thorough exploration, cultural economist Clare McAndrew illustrates how, despite the prevalent political and economic volatility in most regions of the world, a steady increase in unevenly distributed global wealth, particularly at the high end, as well as stronger consumer confidence and increased supply are now driving new growth. Global auctions achieve record prices at the high end: Leonardo da Vinci’s “Salvator Mundi” was sold at Christie’s for 450 million dollars; dealers’ sales are increasing following the Trump administration’s recent tax reform; global art fairs such as Art Basel, Art Basel Miami Beach, Frieze, Art Stage Singapore and Art 021 in China have grown to be a central part of the global art market, accounting for an estimated 46% of dealers’ sales. A recent UBS survey found that wealthy investors spend a considerable amount of their personal resources on building up meaningful collections, driven by passion, not (just) plain profit. China and the US are still the largest markets, yet art dealers, investors and art patrons are already looking at new, less explored, yet to be developed and therefore alluring markets and economies in Africa, Southeast Asia and beyond. The stakes are various: for dealers, it is key to anticipate and open up to new emerging markets; for buyers and collectors, new venues are exciting and entertaining, and allow the reinvention of new relationships and the emergence of cultural, social and secondary economic playgrounds (from Miami to Klaipeda to Kochi, Palermo or Iceland). Global art powerhouses and dealers like Iwan and Manuela Wirth, Larry Gagosian, David Zwirner and Emmanuel Perrotin have been significantly moving beyond art and into other fields such as hospitality. A nomadic circle of collectors, curators, dealers, artists, advisors and others are generating new physical and cultural landscapes as well as radical territorial transformations – economic and otherwise – at all scales by injecting capital into otherwise secluded and forgotten areas of the world. This recent tendency to occupy unexpected territories had been tested, though with a different agenda, by non-commercial art events such as the seminal 2012 DOCUMENTA (13). Led by Carolyn Christov-Bakargiev and a team of agents and advisors, it created bridges between Kassel, Breitenau and distant places such as Kabul and Bamiyan in Afghanistan, Cairo and Alexandria in Egypt, and Banff in the Canadian Rocky Mountains. The underlying theme – “Collapse and Recovery” – was to heal the trauma of war through art, and to reach war-stricken, otherwise forgotten territories with art and its powerful market. Around the same time, in 2011, one of the world’s most prominent art collectors and patrons, Francesca von Habsburg, set herself the task of looking at other unexplored territories, the oceans, and established an academy, TBA21, whose mission is to promote environmental and ocean conservation and preservation, bridging oceans, art and technologies. The

Swiss contemporary art gallery Hauser & Wirth has pioneered a new model of venue, opening beyond the “usual” world capitals such as New York, London or Los Angeles. Their Durslade Farm in Somerset, a gallery hotel venue soon to be opened in Braemar, Upper Deeside, Scotland, or a fort island gallery and hotel in Menorca effectively illustrate this trend. The studio will embark on a benchmark study and projection of new models and venues, taking new potential locations for Hauser & Wirth galleries (following the model of Durslade Farm) as case studies to generally examine new models, and look at their transformative impact on a territorial and geographic scale.



THE MIAMI CASE STUDY

Miami has been a relevant place for the arts for the last two decades. It also expresses it is geographically and culturally profoundly connected to the broader Caribbean region and to Central and Southern America and its communities. This makes it an excellent example within the framework of the above exposed trend.

A relevant example is given by Institutions such as the Cisneros Fontanals Art Foundation set up in 2002 by Cuban-born entrepreneur, philanthropist and art collector Ella Cisneros whose vision has made an important impact on the Miami arts scene and arts institutions around the world.

“Ella Fontanals-Cisneros was born in Cuba but fled to Venezuela at the age of 16 with her family during the Cuban Revolution. She currently lives in Miami, where she and her family founded the nonprofit Cisneros Fontanals Art Foundation (CIFO) in 2002. (The foundation had a permanent exhibition space in the Floridian city from 2005 to 2018.) Fontanals-Cisneros began collecting art in 1999 and has since become “one of the heaviest hitters on the Miami scene,” according to *W* magazine. Works in her enormous collection often appear in shows organized by CIFO, and include pieces by Vik Muniz, John Baldessari, Olafur Eliasson, and Ai Weiwei. She also opened Miami Art Central (MAC), whose resources she later donated to Miami Art Museum under the program name MAC@MAM.” (source Artnet.com).

The Jorge M. Pérez Art Museum is another example of arts as an agent of change for the benefits of broader communities. Quoting their official statement: “we believe art and ideas have the power to enrich the lives of all people – they are an integral part of creating a more humane and just world. As a 21st-century institution, we believe that museums, alongside places of worship, libraries, schools, concert halls, and stadiums, are town halls for the people.”

With a new building designed by Herzog & De Meuron “The Jorge M. Pérez Art Museum of Miami-Dade County (PAMM) has been the flagship museum for Miami-Dade for almost 35 years. At its founding in 1984, the Museum was dedicated to international art of the 20th and 21st centuries, aiming to fill a void in a young city where no contemporary art museum existed. In 1994, we became a collecting institution, and recognizing the massive demographic change that took place in Miami in the previous decade, we refocused our mission to ensure the Museum reflected the city’s plurality of communities. In 2013, (it) continued to grow with our city, expanding into a

200,000-square foot campus prominently located on Biscayne Bay.” (source <https://www.pamm.org>). But Miami has also become part of the international arts scene, if only as a prominent location since the establishment of Miami Art Basel in the 2000's, in Miami Beach. Set by Swiss leading art fair Art Basel - an international fair created in Switzerland in the '70s by Basel gallerists Ernst Beyeler, Trudl Bruckner and Balz Hilt. The first edition of Miami Art Basel featured 160 galleries from 23 countries and attracted 30,000 visitors. Parallel to it, Italian/Austrian entrepreneur Ambra Medda co-founded together with her then partner, businessman Craig Robins, Design Miami, an international fair dedicated to modern and contemporary design. Other institutions that have contributed to Miami's cultural identity include The Wolfsonian, named after Mitchell Wolfson jr, a museum, library and research center located in the Art Deco district of Miami, among others.

PROGRAM

The studio is constructed across a series of research and design led assignments Strong ideas deserve robust exploration and provoke productive cross-pollination. You will think, research, make and draw in equal measure. Both Architecture and Urban Planning require choice and responsibility for consequences and the ability to think strategically. As architects and urban planners, we are constantly confronted with the daunting task of designing for the escalating scales and growing complexities of our rapidly urbanizing cities facing the challenges of current environ. Throughout the semester, students will work both collectively (research phase) as if a think tank or an office team and individually or in groups of two (projection phase). We will start the semester looking at a series of projects of comparable scope and culture-led regeneration and design districts projects around the globe and analyze and dissect such sites and case-studies to draw comparisons and learn both from common elements and dissimilarities with the Miami test-case. The result of such research will be a collective Atlas, a short documentary film (5 min) and a book. We will also consider both sources from a wider cultural context including real estate developers advertising narratives and art-world related words and narratives, looking at constructs, City iconography, movies and screenplay texts. Students will work on a range of assignments throughout the semester. Each assignment has sub-assignments and ends with a formal presentation in the form of video- projection and pin up. Presentation and workshop sessions are meant to be more than a pin-up but an engaged, roundtable conversations.

The research and projection phases will merge and be closely intertwined.

Assignment #1.1 Benchmark (Sources) Storytelling

During this first quick Benchmark assignment students will work collectively (as a think tank and/or team) and carry out a desk research about Miami (using both online sources and library) and find and collect various sources such as excerpts of movies; historical documentary footage; drone footage videos and advertising; real-estate developers and architects marketing and branding materials; City's pamphlets and excerpts of planning documents; newspapers entries and articles; photographs; films excerpts etc. – including pop-culture – i.e. James Bond's Goldfinger was famously shot at the Hotel Fontainebleau, designed by Morris Lapidus; do include TV series, for example Miami Vice) for each of the key-words/themes listed below. The focus will be particularly related to contemporary culture driven regeneration developments and design districts worldwide and the narrative and advertising that support such narratives and branding strategies and how this links to the specific identity of the City, its history, its being a gateway to the Caribbean and to South America and its recent positioning as an arts “player”.

Categories to be covered select one source for each of the key-words below:

- Real Estate developers Advertising / Film, Press, Photo
- Real Estate developers Advertising / Text, Slogans, Scripts
- Newspaper entry or article;
- Novel, or essay excerpt;
- Planning document excerpt;
- Historic photo;

- Historic video footage, historic documentary;
- Contemporary photo;
- Contemporary video footage. Contemporary documentary;
- Film, artwork;
- Movie scene; Movie Screenplay text;
- TV series scene; Movie Screenplay text;

The objective is to produce a booklet for each word, all words should be “covered” with no overlapping or repetition (students to pick different words). Please find as many relevant sources as you can possibly find. Use the supplied IDML template to place each source on A5 paper with the correct caption using the Chicago Manual of Style referencing). You do not have to rework the material itself. When presenting the work, print, and pin-up all work as a group in an orderly manner. That is: organize your sources as a matrix on a wall divided in keywords. The goal of the first assignment is to get to know the stakes and key topics. The sources gathered will form the raw ingredients for the further development of the research, much like the technique of assembling. The sources gathered will form the raw ingredients for the further development of the research, much like the technique of assembling Walter Benjamin experimented with convolutes in The Arcades Project.

KEYWORDS Advertising, Trade, Celebrity, Class, Density, Global, Money, Real Estate, Sex, Shopping, Simulacra, Change, Icon, Money-Laundering, Art Biennals; Art Dealer ; Art Fairs ; Art Party; Art Patron ; Art Tourism ; Artist Estates; Artist Studios ; Artists’ Retreats; Auctions ; Buyer; Censorship ; Collecting ; Collector; Community Engagement ; Critic; Cultural Appropriation; Cultural Heritage; Curator; Emerging Art ; Flipping; Foundation; Free-Port; Gallery; Heritage;; Institutional Networks ; Legacy; Marking Time ; Monument ; Museum; New Rites ; Non-Commercial Exhibition; Official Art ; Online Art; Outsider Art ; Patrons; Private Collection; Private Events; Public Art; Residency; Re-Use; Seller; Special Project; Style And Content ; Temporary Use; Trading Art; Unusual Site; Vernissage/ Opening; Violence And Beauty ; White Walls.

Deliverables A series of bound booklets, one for each keyword plus folders with video excerpts. A template will be placed into a dedicated google drive.Format PDF and printed hardcopy (bound, with cover).

Deadlines

Preview/Pin-up : 02,06

Final delivery : 02,07 Upload into google drive / FTP by 7 pm

Assignment #2 Benchmark Atlas (Critical Re-draw):

In order to progress in a perceptual and subjective study of the areas of study they are today and how they might evolve we will start by studying and collecting precedents worldwide of arts/design and cultural districts and, more at large of mixed-use neighbourhoods with a cultural component. (you may refer to <https://gcdn.net/wp-content/uploads/2018/04/GCDN-Governance-Models-for-Cultural-Districts-2018.pdf>)

The research described below will constitute a blueprint of typological precedents at urban scale you may draw inspiration from for your strategy and designs during the projection phase as well as be assembled in a collective atlas. You will work individually and look at a series of remarkable precedents incorporating a cultural element as a drive for regeneration. Each of you will pick a different project and collect their original drawings (site plan, plans, sections, elevations etc.), a minimum of 5 high-definition images (please specify the name of the photographer, each image an Legal landscape full page) a concise data sheet (name of project/site, area, location, client/s, date of project, principal phases of conception and construction, timeline, stakeholders list (public/private), density at completion, date of construction/completion, architect(s) and master-planner(s), overall built surface, overall public spaces surface, program, land-use in %, 350 words of description, and a concise bibliography. The aim is to produce, using a same matrix (eg same template) and a diagrammatic axonometric (B/W, wire-frame) including buildings, streetscape and public space, hubs and attractors. Examples will be provided.

To be highlighted through a series of diagrams:

- building typologies and their program (residential/office/industrial/educational etc.)
- highlighting alignment principles, heights and all other urban rules such as grids etc.
- representing density, quantifying density
- representing porosity
- rationale built/unbuilt - open/closed - buildings/landscape & open space
- mobilities, urban structure, accessibility (routes, axis, transportation hubs & networks)
- public spaces (hardscape and softscape), parks, micro-parks, boulevards etc.
- hubs and “attractors”; remarkable landmarks; remarkable buildings
- demographics (existing or projected): socio-economic data, ethnicity etc.
- structuring principle, core idea behind the masterplan, what is the masterplan about?

For each project produce 1 overall axonometric drawing plus a set of 8 diagrams (based on the same axonometric) for each of the points indicated above.

2D map of district highlighting land-use and programs (Cultural only / Cultural and commercial/Cultural, commercial and business / Cultural, commercial, business and residential). Same scale as the previous plan, zoom-in of specific areas when necessary. Identify and Quantify the following elements of the program in the map : theatres, concert halls, Museums, Galleries and showrooms, Public art, Universities, Other Education centers, Bars and Restaurants, Hotels and hostels, Coworking spaces, Shops, Markets, Under construction (future developments), Other; Public Spaces and Outdoor; Parks, Plazas, Bike Paths, Terraces, Squares, Accessibility.

PROJECTS LIST (non-exhaustive) one project/ case-study minimum for each student

Miami Design District
Miami Wynwood Art District
Better Bankside, London
Brooklyn Cultural District, Brooklyn
Shanghai, China, Moganshan Art District
Buenos Aires, Argentina, Faena Arts Center In Puerto Madero
Theater District Houston, Houston
National Museum of Singapore & Bras Basah.Bugis Arts and Heritage District, Singapore
West Kowloon Cultural District, Hong Kong
MuseumsQuartier Wien, Vienna
Dallas Arts District, Dallas
Alserkal Avenue, Dubai
LAC Lugano Arte e Cultura, LuganoLive
Melbourne Arts Precinct, Melbourne

Deliverables

- B/W ground/site plan “Nolli plan” - 1/5000 (1/2000 for site plans); - B/W wireframe axonometric with color codes.
For each project produce 1 overall axonometric drawing plus a set of 8 diagrams (based on the same axonometric) for each of the points indicated above. TOTAL 9 axonometric drawings and a 2D map for each of the two test-studies;
Each drawing to follow the template.

DRAWINGS GUIDELINE

A FINAL TEMPLATE will be circulated for a collective matrix

Deadlines

Preview-interim delivery : 02.10 upload to google drive by 02.09 7 pm – preview during the Miami field trip

Interim in up presentation : 02.24

Final delivery : 02.27 Upload final version into google drive / FTP by 7 pm on 02.26

Assignment #3.1 MIAMI Field Trip 10.02-14.02

Video/Interviews & Questionnaire

During the week dedicated to the field trip each student will draft a series of questions (minimum 3) to be asked to a sample of local residents if any, local businesses, cultural agents and workers, in each of the following areas (all areas should be covered) - Design District, Wynwood, Little Habana, Little Haiti, Downtown Miami, Brickell, South Beach, other.

Questions should specifically relate to the perceived transformations - past and present and expected future of the neighborhood. Questions should be precise and concise. Interview a minimum of 5 people asking each at least 3 questions (always the same).

Please record (both audio and video) and film - when possible - all the interviews and mention the full name and occupation of the interviewed person. A transcription will be included in the booklets. Video excerpts may be included in the final collective documentary film. You may use the keywords chosen in the first assignment as the leitmotif for your interview.

Important Note: Take a portrait of the interviewed people, with their consent, with the backdrop of a specific building or streetscape of their choice. Such a choice should be somehow related to the story and to the keywords. Portraits' format: A2 (16.53 x 23.39 inches), vertical or horizontal, printed on photographic paper.

Deliverables

Portraits' format: A2 (16.53 x 23.39 inches), vertical or horizontal, printed on photographic paper. Video Interviews, edited (max 3 minutes each) Written Transcription (Format Legal, Font: National - see editorial guidelines).

Deadlines

Preview/Pin-up : during field trip

Final delivery : 03.05 Upload final version into google drive / FTP by 7 pm on 03.04

Assignment #3.2 MIAMI Field Trip 10.02-14.02_Time Lapse Recording on site

During the week dedicated to the field trip each student will video-record a chosen corner, a specific section, streetscape sequence, or building in the areas of study: - Design District, Wynwood, Little Habana, Little Haiti, Downtown Miami, Brickell, South Beach, other.. The chosen locations for video recording will be noted in a collective "Nolli" plan (Schwartz Plan) of the area/s. They should be all different, in order to cover as much as possible of the area with no repetitions. You may need to use a camera plus a tripod. Shoot a time-lapse taking a picture every 5 seconds for at least one hour at different times of the day and night. Avoid unsafe places. E.g. 6 am-8am /11am-2pm/6pm-8pm/ 1am-3am. Also shoot a series of windshield films in each of the areas of a duration of 3 minutes each. The result will be assembled in a time-lapse film. You may also assemble a specific sequence or streetscape by shooting an image at the same height and with the same frame every meter for 500 meters. Students to cover different areas. Work individually or in small groups.

Deliverables

An edited time-lapse video recording plus a printed collective “Nolli” map (format square) indicating the locations with a detailed legend.

Printed sequences/strips of time lapses.

Deadlines

Preview/Pin-up : during field trip

Final delivery : 03.05 Upload final version into google drive / FTP by 7 pm on 03.04

Assignment #4.1 Strategies – Framework planning scenario

In this quick assignment all students will work as a group and produce 3 alternative and clearly different urban strategies and scenario for each of the following districts in Miami (Design District, Wynwood, Little Habana, Little Haiti, Downtown Miami, Brickell, South Beach, other) You will think of what an insertion or major project, or series of projects, or indeed an overall vision and strategy that can become an agent of change in the context of the rapid transformation of the area. Take into account environmental risk factors and risk management (e.g. flooding, rising water etc.) You will think of possible scenarios of transformation, place yourself in a near future or in a further future (2030-2040-2050 etc.) and imagine the transformation, both in the physical urban fabric - buildings and streetscape and in the spatial uses and programs including accessibility, mobility, tensions in between private and public, circulations etc. (in other words both material and immaterial transformations). This addendum, this strategy and/or intervention must come as an agent of change. Each scenario should have a title/name and a narrative.

Inclusiveness must be a key point in your strategy. How does your scenario promote inclusiveness?

Just as the observer of nature is altering nature – perhaps unwittingly – your intervention can acknowledge the agent of change, the opportunities for resolution of conflict, or for the manifestation of this situation of change both in a near future or in further one. You will now be asked to introduce in the form of a collage an element into either an external or internal photograph (or both, if relevant), as an agent of change. The photographic collage in your original photograph or sequence will be echoed by an added silhouette (you will have built a 3d model, Rhino or otherwise, individually or collectively, of your projected spatial sequence and strategy). As the act of tracing the silhouettes in the photographs, and then describing the elements is meant to engage us with the object we are looking at, you may consider doing the collage or insertion as a physical insertion into the photo, rather than a Photoshop collage.

References

Blade Runner (Ridley Scott)

Mies Van Der Rohe's collage drawings, in particular the drawing for the Friedrichstrasse Skyscraper Project

The continuous monument (Superstudio)

Dogma's drawings (Pier Vittorio Aureli, Martino Tattara)

The map is the territory, by Bernhard Siegert: http://code2012.wdfiles.com/local--files/master-classes/MC%20Jussi%20readings%20rp169_article3_mapistheterritory_siegert.pdf

See Angel Rama's first chapter of his book on the city and letters “The Ordered City”:

https://monoskop.org/images/2/26/Rama_Angel_The_Lettered_City.pdf

Artist References

Rachel Whiteread (British, born 1963)

Guillermo Kuitca (Argentinian, born 1961) <http://www.artnet.com/artists/guillermo-kuitca/>

Layla Curtis (British, born 1975) <https://www.tate.org.uk/art/artists/layla-curtis-2736>

Alighiero Boetti (Italian, 16 December 1940 – 24 February 1994)

Paula Scher (American, born October 6, 1948, Washington D.C)

Deliverables

- B/W wireframe axonometric and thematic set of diagrams as in Assignment 2. Massing proposals. Collage insertion in B/W aerial picture (zenithal and axonometric); "Nolli" map. 1 axonometric and 1 map for each scenario.
- 3 to 6 images for each scenario, possibly in close-frame and rich in detail. Think of other methods for printing photographs, such as photographic prints, rather than inkjet printing. A collective format for such images has to be agreed among students. Each image represents a future scenario, described by a short "manifesto" text (300 words max for each script);

Deadlines

Preview/Pin-up : 03,09

Final delivery : 03.23 Upload final version into google drive / FTP by 7 pm on 03.22

Assignment #4.2 Project Miami Masterplan

After the initial weeks of fast-paced (creative) research, we will start working on the final strategic design component. Students will produce a master plan for an area of approximately 150-200 acres (estimated) in one of the following areas Little Habana, Little Haiti, Downtown Miami, Brickell, South Beach. The scope and area of the site will be selected after the field trip. This plan will build on, respond to and possibly counter the existing official plans and current prospects of development both by the City and/or by private developers. Within the overall plan each student will additionally propose an individual architectural and urban project that plays a strategic role in their master plan. The proposed masterplans and its design components will all be mixed-use with a strong cultural component and a strong emphasis on a synergic inclusiveness of existing communities and communities to come following expected migrations from the Caribbean areas. In other words it will be paramount to propose a detailed program and an inclusive urban strategy allowing for sustainable economic growth and social inclusion. Who are the stakeholders and how can their goals turn into innovative design implications? We aim to produce tangible architectural explorations of real, exigent urban, design and governance questions. In our view, the real, exigent design problems of rapid urbanization, e.g. – cultural disintegration, resource scarcity, infrastructural overload, erosion/militarization of public spaces, environmental crises and related risk management, affordable housing shortage, have escalated in both scale and complexity, or numbers, beyond those formerly addressable by architects and planners. As such, novel and ever more scalable, adaptable, and interdisciplinary design strategies are urgently required at every stage of the design process. The aim of the project is to ensure high quality urban design for new developments while helping local communities get better access to services and employment opportunities, us. The project has an overarching objective to ensure that the benefits of growth - whether it is access to employment and training opportunities, delivery of enhanced green and public spaces or the delivery of improved social and community infrastructure - are shared equally among all of the local communities. The art market and related activities will be one of the key economic triggers for such growth. Students will engage in examining how the typologies in the above-mentioned areas interact, graphically, texturally and internally. They will undertake a series of massing studies of the existing types and propose new typologies and programs. This project will be modeling intensive and seeks to develop a clear method of design as well as introduce the basic hyper-realistic methods of modeling at this scale. As we progress in the process and project, more references and a set of additional assignments to will be distributed to students and the definitive set of deliverables established.

Anticipated Final Deliverables

2 Schwartz Plans ("Nolli Map") locating the intervention 1:2000 and 1:500 3D B/W wireframe bird eye-view of the site within its larger urban context A "manifesto" text of 300 words synthesizing the concept;
A set of diagrams illustrating the project strategy & concept and key idea of the master-plan including a title;
A detailed land-use program for the masterplan including detailed quantitative data;
A series of thematic maps (1:5000 to 1:1000) analyzing the existing urban context (including accessibility, circulations, relationship with surrounding urban fabric and public realm, private/public; empty/built; programs and land-use; existing typologies etc.)
Urban Profiles 1:1000
3D model: spatial film (neutral colors, B/W)

Set of plans (1:5000;1:1000/ 1:500) of the proposal with color codes indicating land-use, typologies and densities
Axonometric wallpaper BW wire-frame of the proposal (template to be agreed)
Set of study models (anticipated materials (alternatively) - plaster on steel frames, concrete, wax, felt) of specific components
Final Collective Model (material and scale to be further defined)
Note : All drawings are B/W. Final, collective format of posters to be agreed
Documentary Film/ Collective and Individual (3-5 min) mixed media

Deadlines

Preview/Pin-up #01 : 03.26
Preview/Pin-up #01 : 04.03. REVIEWS
Preview/Pin-up #01 : 04.23
Preview/Pin-up #01 : 04.27
Preview/Pin-up #01 : 04.30 (morning)
Final delivery : 05.07 Upload final version into google drive / FTP by 7 pm on 05.06

Final delivery : 05.07 Upload final version into google drive / FTP by 7 pm on 05.06

SITE

The case study analyzed in the studio will be Miami and a series of different districts (Design District, Wynwood, Little Habana, Little Haiti, Downtown Miami, Brickell, South Beach among others)

LINKS to RELEVANT CARTOGRAPHY and GIS DATA Miami-Dade County OPEN DATA HUB

<https://gis-mdc.opendata.arcgis.com>
<https://gis-mdc.opendata.arcgis.com/search?tags=boundaries>
<https://gis-mdc.opendata.arcgis.com/search?tags=Buildings>
<https://gis-mdc.opendata.arcgis.com/search?tags=Demographics>
<https://gis-mdc.opendata.arcgis.com/search?tags=Environment>
<https://gis-mdc.opendata.arcgis.com/search?tags=Imagery>
<https://gis-mdc.opendata.arcgis.com/search?tags=Infrastructure>
<https://gis-mdc.opendata.arcgis.com/search?tags=Location>
<https://gis-mdc.opendata.arcgis.com/search?tags=Zoning>
<https://gis-mdc.opendata.arcgis.com/search?tags=Transportation>
<https://gis-mdc.opendata.arcgis.com/search?tags=Public%20Safety>
<https://gis-mdc.opendata.arcgis.com/search?tags=Property>
<https://gis-mdc.opendata.arcgis.com/search?tags=Planning>
<https://gis-mdc.opendata.arcgis.com/search?tags=Parks>

FIELD TRIP 02.10 to 02.14 (details will be circulated in due course)

BIBLIOGRAPHY, SELECTED READINGS

Salem Afeworki, Kate Judson, Sadya Ndoko, Axum Teferra “ Flood Management Infrastructure in a Changing Climate: A Comparative Analysis of London, Rotterdam, New York, and Miami”, Atlantic Council Reports, 2017 link https://css.ethz.ch/content/dam/ethz/special-interest/gess/cis/center-for-securities-studies/resources/docs/Atlantic%20Council_Flood_Management.pdf
Stan Allen : Notations and Diagrams: Mapping the Intangible, in Practice: Architecture Technique and Representation, 2009
Atelier Bow-wow: Made in Tokyo, 2001
Cerro, Gerardo del, ed. 2013. Urban Megaprojects: A Worldwide View. v. Vol. Research in Urban Sociology. Research in Urban Sociology 13. New York: Emerald Group Publishing
Alessandra Cianchetta “The Mulberry Project” in Sonia Leimer. Via San Gennaro, Mousse, 2019
Richard Florida, Miami’s New Urban Crisis, Florida International University FIU Digital Commons, 2018
Vittorio Gregotti Inside Architecture, On Modification, MIT press, 1996
Rosalynd Krauss, « *Sculpture in the expanded field* », in « October », Vol.8, Spring 1979, pp.30-44
Bruno Latour Paris Invisible City, Les Empêcheurs de penser en rond & La Découverte (avec Emilie Hermant), 2009 virtual book <http://www.bruno-latour.fr/virtual/index.html>
Hans Ulrich Olbrist, Mapping It Out: An Alternative Atlas of Contemporary Cartographies, Thames & Hudson, 2014
Gilles Pinson and Christelle Morel Journal. 2016. ‘The Neoliberal City— Theory, Evidence, Debates’. Territory, Politics, Governance 4 (2): 137–53
Don Slater, Fran Tonkiss Market Society: Markets and Modern Social Theory, 2000
Rebecca Solnit (Author), Joshua Jelly-Schapiro (Author) Nonstop Metropolis: A New York City Atlas, University of California Press, 2016 Various authors, editors Beatrix Ruf, John Slyce, Size Matters! (De)Growth of the 21st Century Art Museum, Koenig Books, 2017
UBS Art Basel Report 2019

LINKS

CULTURAL DISTRICTS

<https://gcdn.net/wp-content/uploads/2018/04/GCDN-Governance-Models-for-Cultural-Districts-2018.pdf>

WORLD CAD MAPS: <https://cadmapper.com>

SCHWARTZ PLANS ("NOLLI PLANS") & MAPS <https://schwarzplan.eu/en/>

MIAMI DATA <https://gis-mdc.opendata.arcgis.com>

<https://www.nytimes.com/interactive/2018/10/12/us/map-of-every-building-in-the-united-states.html>

http://www.theberlage.nl/galleries/videos/watch/thesis_work_2015

<http://www.studio-basel.com>

<http://thewhyfactory.com/project/>

<http://www.fcl.ethz.ch/project/>

<http://www.bruno-latour.fr/virtual/index.html>

<https://lsecities.net>

<https://urbanage.lsecities.net>

ONLINE LECTURES

Reinier de Graaf, Phantom Urbanism, Lecture at the GSD <https://www.youtube.com/watch?v=cLaY1to93Lw>

Fran Tonkiss, Divided Cities: urban inequalities in the 21st century, London School of Economics and Political Science (LSE) <https://www.youtube.com/watch?v=r4iXe5l4whY>

Fran Tonkiss, Cities After Equality, London School of Economics and Political Science (LSE)

<https://www.youtube.com/watch?v=I1T02Qco26c>

IMPORTANT EDITORIAL GUIDELINES

- **Editorial Guidelines / Drawings** All architectural drawings (plans, sections, elevations, axonometric, etc. should be in BLACK & WHITE. Maps and diagrams will have a B/W «Nolli» (or "Schwartz" ground plan) plan base and a curated series of gradient colors. A limited palette of colors and hatches should be used for diagrams, maps, timelines etc. using a gradient color wheel with a limited amount of nuances (i.e. BW plus one chosen gradient), to achieve consistency this throughout all the assignments. 3d study models should be in white and/or grey-scale. North symbol and graphic scale. All plans and maps should always show the North and a graphic scale;
- **Editorial Guidelines / Fonts** Texts fonts (booklets, presentations, animations and posters) should always be consistent. Suggested font type for texts, titles and legend: National Regular and National Book. Posters' font size/s : 10 for texts (statements and legends) 16 for all titles;
- **Editorial Guidelines / Citations** Any footnotes/citations should follow The Chicago Manual of Style (16th edition). Source: <http://www.chicagomanualofstyle.org>
- **Editorial Guidelines /Credits and Sources** Images' credits should be always listed below the reference image or illustration. Accurate information for the credits and captions should be supplied. All image or illustration must be in high definition (low definition, blur images should not be us Editorial Miscellany for texts and notes.
 1. Spelling: use current American spelling and typographical practice.
 2. Numbers and dates: use figures rather than spelled-out numbers for cardinal numbers over one hundred and for all measurements. Form the plural of decades without an apostrophe; "1980s" rather than "1980's." Dates should be given in the following forms: "17 October 1947," "17 October," "October 1947," & "1947-50."
 3. Dimensions: use figures rather than spelled-out numbers and spell out units of measurement: "100 feet," "43 centimeters," "26 Roman palmi." English and metric units may be abbreviated in discussions of quantitative data in technical articles: 100 ft., 43 cm (no periods with metric abbreviations).
 4. Titles of works including books, films, blogs, and publications should be italicized.
 5. Quotations from foreign languages should be translated, with the original in the endnote only if necessary. Isolated foreign words will be italicized in the printed text. Full foreign-language quotations are set in roman type and put within quotation marks. Foreign personal titles, names of buildings or rooms (Sala della Pace, Residenz), institutions (Bibliotheca Hertziana), and the like are not italicized.
 6. All other editorial issues may be resolved by consulting The Chicago Manual of Style or the editor.

WEEKLY SCHEDULE, M/TH 2:00-5:50 pm OR FR 2:00-5:50 pm

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

W1

Mon 01.27
Thu 01.30

LOTTERY in Rm 107 @ 2 pm, followed by first studio meeting
Studio
5:00pm. Convocation, Aaron Davis Hall

W2

(Mon 02.03
Thu 02.06
Fri 02.07

Portfolios DUE: 4th year B.Arch students (by midnight, box in front of Rm 131))
Studio
Studio

W3

Mon 02.10
Thu 02.14

Miami All Week Field Trip 02.10 to 02.14

W4

Mon 02.17

College Closed / Presidents Day
5:30pm. Lecture: V. Mitch McEwen

W5

Mon 02.24
Thu 02.27

Studio
Studio
5:30pm. Lecture: Carlo Bailey

W6

Thu 03.05
Fr 03.06

Studio
5:30pm. Lecture: Sumayya Vally + Sarah de Villiers of Counterspace
Studio

W7

Mon 03.09
Thu 03.12

Studio
Studio
5:30pm. Lecture: DK Osseo-Asare

W8

Thu 03.19

5:30pm. Lecture: Virginia Hanusik

W9

Mon 03.23
Thu 03.26

Studio
5:30pm. Lecture: Christian Benimana
Studio
5:30pm. Lecture: Vincent Boudreau and Lesley Lokko

W10

Thu 04.02
Fri. 04.03

6:00pm. Migrant Urbanisms Panel Discussion
Studio/Symposium

W11

Mon 04.06

Studio
5:30pm. Panel: Kelly Bair + guests

04.08 - 04.16 SPRING RECESS

W12

Thu 04.23

ADVANCED STUDIO SHARING in Rm 107, 1:30-3pm; Studio

Fri 04.24

5:30pm. Lecture: Alessandra Cianchetta
Studio**W13**

Mon 04.27

Studio

Thu 04.30

Studio (AM)

5:30pm. Lecture: Mae-ling Lokko**W14**

Thu 05.07

Studio

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

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.ccnycuny.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/accessibility>

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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