

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 Timothy Matthew Collins
 Location: Spitzer, Room 208
 Semester/Year: Spring 2020



Vienna: *Laboratory of the Apocalypse*, digital collage with portrait of Margaret Stonborough-Wittgenstein by Gustav Klimt (1905), Haus Wittgenstein (completed 1928), *Kristallnacht* destruction (9–10 November 1938), and Stephansdom (damaged 1945).

"The brutalizing of people through the war, the impulse of every adult to return to the children's room, only to make the pitiful discovery that all the children have left – yes, and we here, who inhabit the experimental station of the apocalypse, are precisely where progress wanted us to be!"

- Karl Kraus, *The Last Days of Mankind*, Act IV, Scene 29 (1915–22)

"No revenge is headier than that wreaked on the old values by a repressed sense of inferiority. Not only had the party of youth broken the resistance of the oldsters, but the small town had conquered the big city. The mob without history had conquered the spirit of history; sports had conquered science; the illiterate soul of this morning had conquered the arrogance of a culture acquired in the course of centuries; the jungle horde drive had conquered the scrupulous conscience of the free personality."

- Franz Werfel, *Cella, or, The Survivors*, Chapter 6 (1938–39)

STUDIO OVERVIEW

Does architecture really matter in the face of war, genocide, and political corruption? *Fin-de-siècle* Vienna was an epicenter of music, philosophy, politics, architecture, and applied design, yet two world wars and the exile and annihilation of Vienna's Jewish population devastated the last vestiges of its cultural apogee. Among the cultural symptoms preceding these calamities were the manipulation of journalistic language, the abrogation of institutions, and political anti-Semitism.

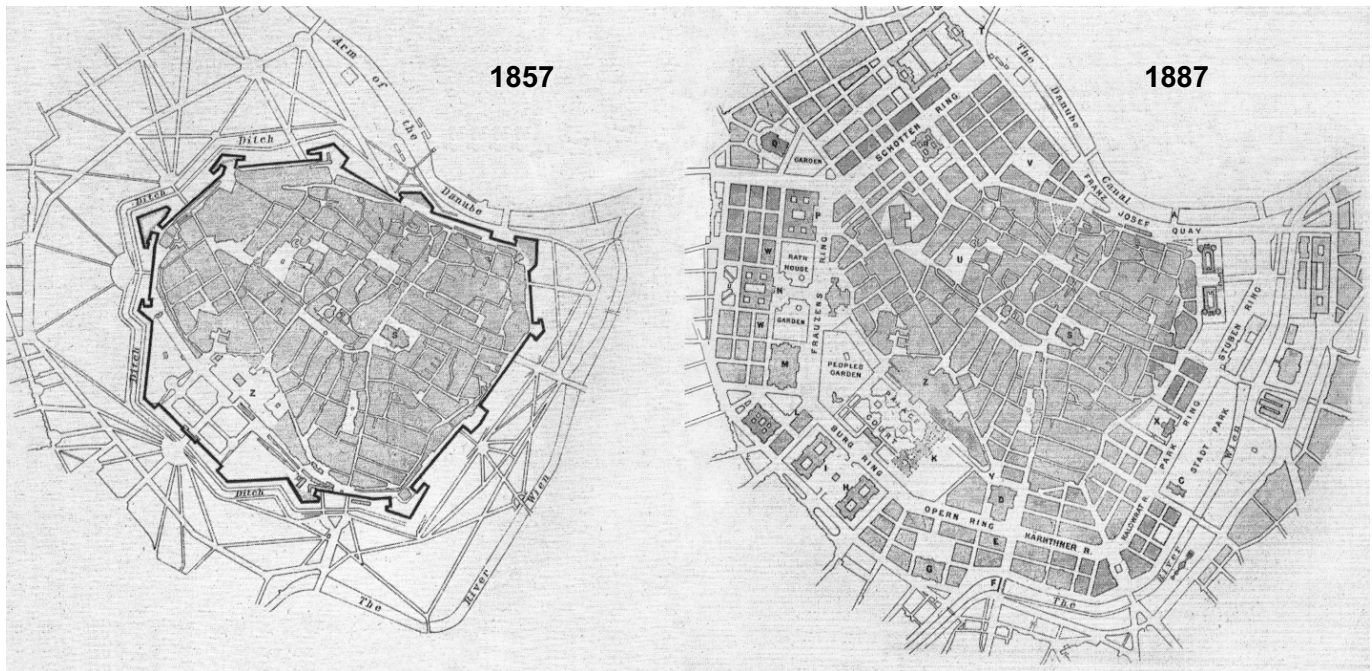
Students will encounter and address these alarming precedents through a selection of literature, essays, and movie adaptations. These texts will serve as the primary research apparatus to engage Vienna and its history with our creative faculties. Literature will be used not only to enthrall the imagination, but to inspire the design process. The studio will experiment with model making and “thick” representational techniques in order to explore literary space and the psychogeography of the city, using various texts as possible conceptual programs for architectural interventions into the fabric of Vienna.

By treating Vienna as a laboratory to think through historical questions that are larger than design, but entwined with architectural and decorative polemics, we can confront the problem of language itself. The language we use as architects is line, form, color, projection, solid, void, and surface. This tectonic vocabulary is directed toward solving a problem, be it programmatic, cultural, or historical, but can we use architecture to confront the subversion of language itself, as seen in the syntax of propaganda, ideology, and political mobilization?

METHODOLOGY

Franz Werfel's unfinished novel, *Cella, or, The Survivors* (*Cella oder Die Überwinder*) will be used as the studio's central text for the discussion of the political and sociological climate of Vienna, especially during the *Anschluss* (the annexation of Austria by Nazi Germany in March 1938). Combined with excerpts from other Viennese authors, including Karl Kraus' *The Last Days of Mankind*—a textual and archaeological collage of the Viennese milieu during the First World War—students will develop a critical awareness of Austria's fraught socio-political landscape during the first half of the twentieth century.

In tandem with reading discussions, students will investigate the urban morphology of Vienna. We will focus in particular on the development of the city's edges (seen especially in the architecture of the *Ringstrasse*) and the memorialization of political violence in urban space.



The Inner City of Vienna, 1857 and 1887, in Donald J. Olsen, *The City as a Work of Art: London, Paris, Vienna* (New Haven and London: Yale University Press, 1986), 59.

The primary objective of the studio is for each student to identify a Viennese or Austrian text that “speaks” to them and inspires their imagination. Using this text as a conceptual program, each student will locate a site in Vienna within which to insert an architectural intervention. **Each project should be an encounter between two texts: the lineaments of the city's morphology and the literature of a particular author.**

Deliverables:

The overall trajectory of the studio can be defined through the following exercises.

- **Class site model of Vienna:**

We will develop a design strategy to divide Vienna into discreet urban enclaves with each student assigned an individual district to construct. Scale and construction methodology to be determined in-class.

- **“Archifecture” Models:**

Each student will generate an architectonic response to the assigned class text using collage and assemblage practices derived from Modern Art techniques.

- **Collaboration with the Past:**

Through reading assignments and class discussion, each student will be encouraged to identify a Viennese author/text for their individual design proposals. A brief 500-word composition written by the student should accompany each project.

- **Design Proposal:**

Each student’s project should strive to combine a meaningful text with an appropriate site in Vienna. Architectural interventions shall creatively negotiate between text and site, challenging assumptions about programmatic determinism and tectonic form.

RESEARCH AND REPRESENTATIONAL APPROACH

Literature, drama, and critical theory will serve as the conceptual apparatus to engage Vienna’s cultural and sociological fault-lines. We will use assigned texts not only to research and perceive the largely invisible milieu of this time, but to inspire possible programmatic interventions into the contemporary city fabric. By reading the city through its literature, we will attempt to inscribe this reading back into the urban morphology, creating a site of encounter, remembrance, or confrontation.

Core bibliographical resources will be provided in studio, however students are asked to do independent research and locate additional references beyond the initial scope of the syllabus. Students are encouraged to explore the broad literary and artistic talents found in Vienna and identify a particular author/artist to explore in-depth. Below is an abbreviated list of suggestions:

Literature/Drama:

Ilse Aichinger
Thomas Bernhard
Hugo Bettauer
Hermann Broch
Georg Trakl

Philosophy/Religion:

Sigmund Freud
Friedrich Heer
Franz Cardinal König
Ludwig Wittgenstein
Leon Zelman

Architecture/Art:

Raimund Abraham
Josef Hoffmann
Gustav Klimt
Adolf Loos
Otto Wagner

In addition to investigating textual references, we will explore the *“love-language” of design* itself. Students will be introduced to alternate model-making practices that are inspired by modernist collage precedents as a mechanism to translate textual space into architectural space.

We will introduce a series of model making exercises intended to disrupt linear design thinking and encourage creative discovery. Students will be encouraged to create “artifacts” capable of communicating more than just geometric ideas. The goal will be to make things that have *presence*, while drawing in a way that reveals the weight of that presence. The language that gives architecture presence is beyond geometry and includes lighting, shadow, scale, and texture. Architectural artifacts can include models, maps, sculptures, costumes, texts, fixtures, and performances. How can you speak, sing, or think through architectural processes and find your own voice using the discipline?

A CAUTIONARY NOTE

This studio will deal with the history of Vienna in the first half of the twentieth century. As such, many controversial movements will be discussed. It is possible that students will encounter hate speech, racial or religious epitaphs, and other dangerous language that impoverishes our innate human dignity. The studio does not condone such language or its attendant behavior—quite the opposite—but it is not possible to confront history or to define positive moral values without addressing our all-too-human capacity for sin and corruption. It is expected that each student will exercise maturity and discretion when addressing these historical phenomena, supporting fellow classmates in the process.

The studio is structured to “agitate,” encouraging each student to discern their own outlook and design approach in response to the curriculum. Students are asked to take tentative positions in regard to these contentious ideas and historical events that continue to influence the present. It is from these positions that architectural designs will emanate.



Die Stadt ohne Juden (The City Without Jews) by Hugo Bettauer (book published 1922); film adaptation Hans Karl Breslauer (1924).

SELECT BIBLIOGRAPHY

Aichinger, Ilse. *Bad Words*. Translated by Uljana Wolf and Christian Hawkey. London, New York, Calcutta: Seagull Books, 2018.

Blau, Eve. *The Architecture of Red Vienna, 1919–1934*. Cambridge, MA: MIT Press, 1999.

Benjamin, Walter. “The Task of the Translator: An Introduction to the Translation of Baudelaire’s *Tableaux parisiens*.” In *Illuminations*, edited by Hannah Arendt, 69–82. New York: Schocken Books, 2007.

Bourke, Eoin. *The Austrian Anschluss in History and Literature*. Galway, Ireland: Arlen House, 2000.

Brandstätter, Christian. *Wiener Werkstätte: Design in Vienna 1903–1932*. New York: Harry N. Abrams, 2003.

Kallir, Jane. *Viennese Design and the Wiener Werkstätte*. New York: Galerie St. Etienne/George Braziller, Inc., 2002.

Kraus, Karl. *The Last Days of Mankind: A Tragedy in Five Acts with a Prologue and an Epilogue*. Translated by Patrick Healy. Amsterdam, Netherlands: November Editions, 2016.

Kun, Josh. “Studies in Classic American Literature by Rita Kamins.” *Cabinet* 31 (Fall 2008): 21–26. <http://www.cabinetmagazine.org/issues/31/kun.php>

Kuttenberg, Eva. “Austria’s Topography of Memory: Heldenplatz, Albertinaplatz, Judenplatz, and Beyond.” *The German Quarterly* 80, no. 4 (2007): 468–91. www.jstor.org/stable/27676107.

Lewitt, Sol. “Sentences on Conceptual Art.” First published in *O-9* (New York), 1969, and *Art-Language* (England), May 1969. <https://www.moma.org/collection/works/146945>

Mindrup, Matthew. "The Merz Mill and the Cathedral of the Future." *Interstices: Journal of Architecture and Related Arts* 14 (2013): 49–58. DOI: <https://doi.org/10.24135/ijara.v0i0.455>

Olsen, Donald J. *The City as a Work of Art: London, Paris, Vienna*. New Haven and London: Yale University Press, 1986.

Pevsner, Nikolaus. *A History of Building Types*. Bollingen Series XXXV. Princeton, NJ: Princeton University Press, 1997.

Schezen, Roberto, and Peter Haiko. *Vienna 1850–1930 Architecture*. New York: Rizzoli, 1992.

Schorske, Carl E. *Fin-De-Siècle Vienna: Politics and Culture*. New York: Alfred A. Knopf, 1980.

Schweizer, Hannah. *Historic Maps and Views of Vienna*. Potsdam, Germany: h.f.ullmann, 2010.

Werfel, Franz. *Cella, or, The Survivors*. Translated by Joachim Neugroschel. New York: Henry Holt and Company, 1989.

FILM REFERENCES

Bettauer, Hugo. *Die Stadt ohne Juden (The City Without Jews)*. Directed by Hans Karl Breslauer, 1924. Vienna: verlag filmarchiv austria, 2018. DVD.

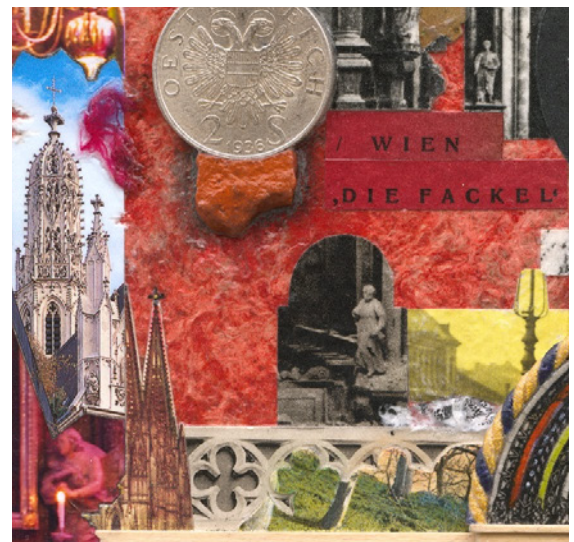
Greene, Graham. *The Third Man*. Directed by Carol Reed, 1949. London: Criterion Collection, 2007. DVD.

Beckermann, Ruth, dir. and writer. *Waldheims Walzer (The Waldheim Waltz)*, 2018. Austria: Menemsha Films, 2018. Downloaded M4V video.

Malick, Terrence, dir. *A Hidden Life*, 2019. USA: Fox Searchlight Pictures, 2020. Theatrical Release.



Northwest view of Vienna's *Innere Stadt* from inside Stephansdom's South Tower (June 2019).



Institut Für Judaistik, collage detail with coin, brick, paper ephemera, and graphite (2019).

OVERALL SCHEDULE

W1–3: Vienna Site Model (Class Coordination)

W4–5: Experimental Design Artifacts (Inscribing Texts into “Archifecture” Models)

W6: Review

W7–9: Locate Individual Project Sites and Propose Interventions
(Collaborate with a Viennese Author/Text)

W10: Review

W11–14: Develop Architectural Interventions and refine Design work

W15: Final Review

WEEKLY 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
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

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

W3

Mon 02.10
Thu 02.13

Studio
Studio
5:30pm. Lecture: Lucretia Montemayor

W4

Mon 02.17
Thu 02.20

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

W5

Mon 02.24
Thu 02.27

Studio
Studio
5:30pm. Lecture: Carlo Bailey

W6

Mon 03.02
Thu 03.05

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

W7

Mon 03.09
Thu 03.12

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

W8

Mon 03.16
Thu 03.19

Studio
Studio
5:30pm. Lecture: Virginia Hanusik

W9

Mon 03.23

Studio

5:30pm. Lecture: Christian Benimana

Thu 03.26

Studio

5:30pm. Lecture: Vincent Boudreau and Lesley Lokko**W10**

Mon 03.30

Studio

Thu 04.02

Studio

6:00pm. Migrant Urbanisms Panel Discussion**W11**

Mon 04.06

Studio

5:30pm. Panel: Kelly Bair + guests

04.08 - 04.16 SPRING RECESS

W12

Mon 04.20

Studio

Thu 04.23

ADVANCED STUDIO SHARING in Rm 107, 1:30-3pm; Studio**5:30pm. Lecture: Alessandra Cianchetta****W13**

Mon 04.27

Studio

Thu 04.30

Studio

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

Mon 05.04

Studio

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.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:

https://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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