

Type of Course: Advanced Studio ARCH 51000
Class Meetings: M/TH 2:00-5:50 pm
Instructor: Professor Ali C. Höcek
Office Hours: M/TH 6-7:00 pm, via Zoom
Location: Online via Zoom,
<https://ccny.zoom.us/j/92822383106>
Semester/Year: Fall 2020

Dérive, et al. Fieldwork in a Disrupted City – Situationist Strategies

STUDIO OVERVIEW

The ongoing social protests and novel coronavirus currently disrupting urban centers, including NYC, are provoking emerging typologies and shifts in established territorial boundaries. The Advanced Studio will look to deploy the Situationist International (SI) theories of *dérive*, *détournement* and *psychogeography* in making critical and speculative documentation (research, data compilation, analysis, and fieldwork) to explore this dramatically altering landscape.

We must develop an intervention directed by the complicated factors of two great components in perpetual interaction: the material setting of life and the behaviors that it incites and that overturn it.¹



¹ Debord, Guy. "Introduction to a Critique of Urban Geography." 1955. *Bureau of Public Secrets, Situationist International Anthology, Revised and Expanded Edition*, 2006. <<http://www.bopsecrets.org/SI/urbgeog.htm>>

RESEARCH

Situationist Strategies

Several avant-garde groups emerged at the end of the Second World War. This was a reaction by European youth – most of whom were too young to have served in battle or participated in the resistance – to the residue of war they had inherited. Among them were the SI, led by Guy Debord largely centered in France (though there were groups under the same name with varying degrees of formal and informal ties with the French group). The context of the SI's emergence had as much to do with itself as with the dramatic post-war situation in France. De Gaulle had seized power in a kind of coup d'état and the war of independence over France's colonial rule of Algeria was raging. Largely under the influence of the Marshall Plan (a U.S. initiative providing financial aid to Western Europe), this was a significant time also for France to rebuild and reimagine itself. With this reinvention came new cities, extensive housing projects, several new car manufacturers, rock and roll, and television. In response to the structural changes in society – what both Debord and Henri Lefebvre (a philosopher and sociologist) would consider the colonization of everyday life – the SI developed practices to critically explore these new effects of modernization, creating alternate environments and experiences ultimately critical of the urban and social reconstruction of Europe.

Perhaps at the very beginning was the SI's critique of Corbusier's "Radiant City," which held that his proposed design was prescriptive of how, when and where we occupied the city. Not surprisingly, Robert Moses found inspiration in Corbusier's urban theories for his planning of NYC. In response, or rather in opposition to the post-war planned modern city, the SI implemented a number of creative and critical urban strategies, such as the *dérive*, *détournement*, and *psychogeography*, strategies that sought to shift the inhabitation and determination of the city from architecture prescribing behavior to behavior prescribing architecture. These theories, or strategies, are more fully described in the Glossary below, but each seeks to upend assumptions we make and approaches to the prescribed patterns we follow in our daily lives by imposing situations of play, rerouting and psychological interventions, among other things, on experience.

Settings for Studio Research and Speculation

The everyday life and environments of the city have been disrupted by two momentous events – a deadly pandemic and the public manifestation of dissent against a history of racism in the U.S. Both the virus and the protests are systems – one is the spread of a disease and the response to it, the other is a history of repression and its institutionalized enforcement. As systems, they are complex and multi-faceted. Our studio's interest is in the disruption of normative behaviors within the city and the spaces that often define such practices. We are also interested in the near simultaneous emergence and surging of the disease and the protests, though whether either has reached its apex may be too soon to say.

The rapid spread of the novel coronavirus has largely motivated NYC's inhabitants to isolate from one another, confining whole communities to their homes. This containment makes this outbreak unique as compared to AIDS, Ebola, or Zika. Because of these widespread preventative (usually institutional or governmental) measures of quarantining and social distancing, cultural and economic stagnation has also come to define the disease.

Almost at the same time as the peak of reported cases and deaths from COVID-19 in NYC, the members of the Minneapolis police murdered George Floyd, an African American. This act triggered an enormous groundswell of outrage, giving voice to the fact that this murder was no exception to a pattern of systemic police oppression of African Americans in the U.S. Protests suddenly inverted our social isolation to an outburst of public and collective manifestation. This was seen in every segment of society in the U.S. and on every continent. By intent, public protests are a disruption of the everyday and the order of things, bringing public awareness to issues and demanding that the economic, social and political behaviors perpetuating unethical practices are changed. In the density of a city, this is likely to be seen in critical relation to the built environment and its occupation.

As the pandemic and the protests have disrupted the behavior of the city, new typologies have emerged changing its fabric. Earlier this summer, a group of activists were encamped at City Hall in downtown Manhattan calling for the defunding of the NYPD. Further uptown, a group of mostly Senegalese men, who have long been on Canal Street selling small goods, have reconstituted themselves into a new presence during most of the day and night, centered around socializing through playing music and cooking, among other things. Ridership and car traffic are still a fraction of what they were. We see the newly well-dressed homeless living under the FDR and long lines of

individuals, many with children, waiting at food-hubs. The public and private powers, which conventionally maintain and enforce the what, where, how, and when we do things in the city, have been inconsistent in enforcing their authority: at times with leniency towards social transgressions, and at others with an unrestrained absence of law.

Other unfamiliar, yet similar, transformations are the result of emergency directives authorized by the government. We see the appropriation of Central Park and the Jacob Javits Center as make-shift hospitals, reduced MTA service, chemically cleaned subway cars, and free bus service with drivers separated at a distance of a small living room by a wall of plexiglass – plexiglass and plywood being the defining materials of disease and protest, respectively. These disrupted spaces evidence the emergence of new territories and typologies. The presence of a Hooverville during the Depression in Central Park also comes to mind – new, informal typologies during a widespread crisis, when the flow of money and the maintenance of quotidian practices were disrupted.

The SI strategies were never definitive, and, as such, their application among the ongoing events and experiences in the city, while seemingly forming the premise of the studio, will more importantly serve as the starting point for advancing the students' research, documentation and speculation. For the studio, this will be in the form of drawings critical, yet mindful of, conventional architectural idiom, to map and record, but also the students should pursue these drawings for their design potential and their ability to determine site. As such, drawing is used in the broadest and most inclusive sense of the word. Cognizant of the SI, the studio will invent and craft as necessary to document and speculate on the disrupted city and the emergent typologies witnessed at this time.

PROGRAM + SITE

As with the use of the word “drawing,” the terms “program” and “site” are meant in the broadest sense and to be imbued with their greatest potential. The work of the SI and other like-minded groups will be studied to provide an informed premise for the studio's work. Examples of Constant's “New Babylon” and Rem Koolhaas' thesis project at the Architectural Association, “Exodus, or the Voluntary Prisoners of Architecture” (designed with Madelon Vreindorp, Elia Zenghelis, and Zoe Zenghelis) will be among these, particularly for their use of program and site, and the latter project's use of graphic and written narratives. Similarly, the program of monument might be evoked in the students' work in the sense of the *invisible* monument, favored by Lucy R. Lippard in her book, *On the Beaten Track*.



In the chapter “Exhibitionism,” Lippard discusses Fred Wilson's exhibition, *Mining the Museum*. In this work, Wilson displays objects from the Maryland Historical Society's collection that stand in contrast to a history of slavery and African American oppression. For example, in a section of the exhibition, “American Metalwork 1794-1880,” a vitrine contains fine silver work, which would be found in an affluent home of the period, alongside iron shackles used to restrain slaves. Each object was labelled, as is typical to museum exhibitions, with seeming curatorial neutrality to the subject material – letting the visitor draw her own conclusions by simply displaying them in proximity to one another. In many ways this strategy is like *detournement*, used by the SI—bringing two or more elements together, in this case allowing a latent significance of oppressor and oppressed, to come to the surface of understanding, through the proximity of the objects to one another, and the appearance of a curatorial indifference towards the artifacts.

PROJECT DEVELOPMENT

Kitbashing

Students will work independently on this short, preparatory project, using the technique of *kitbashing*. The technique was initially developed to create model trains that were not available as kits for hobbyists. *Kitbashing* allowed hobbyists to build the otherwise unavailable model by assembling parts from different model kits. The technique is also used by scenic designers (mostly for sci-fi movies), artists and architects. Arguably, most applications look to a speculative realism. Our interest, shared with the technique of collaging, is to bring two systems (“kits”), each with its own inherent tectonic logic, into relation with one another. The intent is to create a third condition while maintaining the viewer’s perception of the different systems. In this sense, it shares with Stan Allen’s interest in the moiré pattern, mentioned in his essay, “From Object to Field.” In the moiré effect, figure and field can never be separated as distinct entities. In either case there is an uncanny coexistence of a regular field and an emergent figure. The work of the artist Kim Adams, rather than Mark Foster Gage, comes to mind in this context.

Initial Documentation

Students will work in teams of three going forward.

The studio’s initial documentation of the city will draw from data to find measure within these events. The students will identify correspondence among the information they gather and select. In particular, we are interested in diagrams that allow for the comparison of multiple sets of information, as seen in the Paris-Lyon train schedule of E.J. Marey and Charles Joseph Minard’s “Map of Napoleon’s March to Moscow.”

A second means of critically navigating and documenting the disrupted city and its emergent typologies will be through fieldwork informed by the initial data research. The work will look to the critical strategies of the post-war *French SI* as a means to continue the students’ research and to further document and speculate on the disruption of New York City.

Nota Bene

Not all student team members will be working in the same city for the majority of the semester. This will be used to the team’s advantage, much like the *dérive* encourages critical mappings or *détournement* employs acts of appropriation to create unexpected significances that both reveal latent conditions and new ones. Furthermore, not all team members may be working in the urban center, or even at its periphery. The importance here is two-fold. One begins its research with a critical awareness, asking if cities no longer have a physical center, where and what defines them? The other, within the parameters of the first, the inquiry extends to how and where there are disruptions to this understanding of the city where there may be no center, no single event, but a simultaneity both material and immaterial, the latter existing largely in digital realms.

Glossary

Dérive

The theory of the *dérive* is, in part, indebted to Johan Huizinga’s argument that humans are defined not by their functional or utilitarian behavior alone, but also by their need for play. The importance of play can also be seen in the work of the architect Aldo van Eyck, who was a member of the Situationists. The *dérive*, as Debord described it in *Theory of the Dérive*, is a “technique of rapid passage through varied ambiances,” ideally with two or three persons. Ambiances may be the perception of the group or the physical environment encountered. While playful, Debord also saw the *dérive* as a means to create critical mappings of the city, particularly, by using old maps and aerial photos to draw up new “maps of influences, maps whose inevitable imprecision...[can document] changing architecture and urbanism.”

Détournement

Ken Knabb, who translated many of Debord’s texts, wrote that the French word *détournement* means deflection, diversion, rerouting, distortion, misuse, misappropriation, hijacking, or otherwise turning something aside from its normal course or purpose. It has sometimes been translated as “diversion,” but this word is confusing because of its more common meaning of idle entertainment. *Détournement* reuses pre-existing cultural elements in new

compositions, bringing two or more elements together, compromising the importance or meaning of the original works, while creating new and separate significance. Duchamp's inverted bicycle wheel or urinal come to mind. Appropriation may also be an apt description.

Psychogeography

Psychogeography is the study of the effects of the environment on the psychological behavior of individuals, and, inversely, the effects of individual interventions on the environment. It is largely concerned with the built urban environment. In Debord's words, psychogeography is the "study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals."² As such, the experience is to be observed and documented, and the very act of observing generating new, changing and critical social relations. Psychogeography also explores the effects of the individual's psychological behavior in determining the environment. Situations suggest such acts.

Situation

Debord wrote, "[o]ur central idea is the construction of situations, that is to say, the concrete construction of momentary ambiances of life and their transformation into a superior passionate quality."³ For the architect Constant, the proposition extended beyond the moment of the event to suggest the fabrication of environments in experimental cities encouraging free and uninhibited interactions among individuals. The use of the word in this sense originated with Jean-Paul Sartre and perhaps best described in his *Theater of Situations*, "if it's true that man is free in a given situation and that in and through that situation he chooses what he will be, then ...[t]he most moving thing the theatre can show is a character creating himself, the moment of choice, of the free decision which commits him to a moral code and a whole way of life."

READINGS, BIBLIOGRAPHY + REFERENCES

Debord, Guy. "Introduction to a Critique of Urban Geography." 1955. *Bureau of Public Secrets, Situationist International Anthology, Revised and Expanded Edition, 2006*. <www.bopsecrets.org/SI/urbgeog.htm>

Debord, Guy. "Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action." 1957. *Bureau of Public Secrets, Situationist International Anthology, Revised and Expanded Edition, 2006*. <www.bopsecrets.org/SI/report.htm>

Debord, Guy. "Theory of the Dérive." 1958. *Bureau of Public Secrets, Situationist International Anthology, Revised and Expanded Edition, 2006*. <www.bopsecrets.org/SI/2.dérive.htm>

Debord, Guy. "Detournement as Negation and Prelude." 1959. *Bureau of Public Secrets, Situationist International Anthology, Revised and Expanded Edition, 2006*. <www.bopsecrets.org/SI/3.detourn.htm>

Debord, Guy. "Perspectives For Conscious Changes in Everyday Life," trans. by Ken Knabb. 1962. *Internationale Situationniste #6*. <www.cddc.vt.edu/sionline/si/everyday.html>

Wark, McKenzie. "Permanent Play" and "The Thing of Things." In *The Beach Beneath the Street*, 75-82 and 93-108. New York: Verso, 2011.

Gregg, Melissa. Interview with McKenzie Wark. 2013. "Courting Vectoralists: An Interview with McKenzie Wark on the 10 Year Anniversary of 'A Hacker Manifesto'." *Los Angeles Review of Books*. <lareviewofbooks.org/article/courting-vectoralists-interview-mckenzie-wark-10-year-anniversary-hacker-manifesto>

Sadler, Simon. *The Situationist City*. Cambridge: MIT Press, 1999.

² Debord, Guy. "Introduction to a Critique of Urban Geography." 1955. *Bureau of Public Secrets, Situationist International Anthology, Revised and Expanded Edition, 2006*. <www.bopsecrets.org/SI/urbgeog.htm>

³ Debord, Guy. "Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action." 1957.

Wigley, Mark. "Paper, Scissors, Blur." In *The Activist Drawing, Retracing Situationist Architectures from Constant's New Babylon to Beyond*, edited by Catherine De Zegher and Mark Wigley, 27-56. Cambridge: MIT Press, 2001.

McDonough, Thomas. "Fluid Spaces: Constant and the Situationist Critique of Architecture." In *The Activist Drawing, Retracing Situationist Architectures from Constant's New Babylon to Beyond*, edited by Catherine De Zegher and Mark Wigley, 93-104. Cambridge: MIT Press, 2001.

Tschumi, Bernard. "Operative Drawing." In *The Activist Drawing, Retracing Situationist Architectures from Constant's New Babylon to Beyond*, edited by Catherine De Zegher and Mark Wigley, 135-137. Cambridge: MIT Press, 2001.

Dassin, Jules. *The Naked City*. 1948; Universal City: Universal Pictures. <www.amazon.com/Naked-City-Barry-Fitzgerald/dp/B00OH8Q67M>

Lippard, Lucy R. "Exhibitionism" and "Tragic Tourism." In *On the Beaten Track*, 88-102 and 118-134. New York: The New Press, 1999.

Betsky, Aaron. 2018. "Kitbashing Beauty." *Architect*. <www.architectmagazine.com/design/kitbashing-beauty_o>

Allen, Stan. "From Object to Field." In *Points + Lines*. 1985. Scanner B. Rex, 2001. <march1section1.pbworks.com/f/AllenS_FieldConditions.pdf>

Motter, Dean et al. *The Return f Mister X*. Toronto: Vortex Comics Inc., 1987.

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

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

W1

Th 08.27

LOTTERY via ZOOM @ 2:00pm, followed by first studio meeting

Convocation @ 5:30pm

- Issue Kitbashing project. Review parameters for “kits.”
- See notes for team information due next Monday.

W2

Mon 08.31

Studio

Sciame Global Spotlight Lecture: Gerardo Caballero; Argentina @ 5:30pm

- Discuss readings/references.
- Submit list of students in each team, including a brief description why members form a strong team, with examples of previous studio projects supporting your proposal. Presentations will be at the beginning of studio.
- Individuals present preliminary kits and strategies for bashing. Kits will ultimately be limited to two systems.

Th 09.03

Studio

- Individuals present initial bashings for in-class discussion.
- Teams present general area of their interest and initial research, mappings and discuss fieldwork strategies.

W3

Mon 09.07

College Closed (Labor Day), no class

Th 09.10

Studio

- Individuals present initial bashings for in-class discussion.
- First teams present research and mappings. Like the Kitbashing, mappings at this stage will begin to identify potentials of territorial and typological emergencies.

W4

Mon 09.14

Studio

Sciame Global Spotlight Lecture: Teresa Moller; Chile @ 5:30pm

- Individuals present initial bashings for in-class discussion.
- Second teams present research and mappings. Like the Kitbashing, mappings at this stage will begin to identify potentials of territorial and typological emergencies.

Th 09.17

Studio

- Final Kitbashing presentation. Guest critic tbd.

W5

Mon 09.21

Studio

Sciame Global Spotlight Lecture: Gloria Cabral; Paraguay @ 5:30pm

- “Pin-up” mappings. Discussion will focus on the fabrication of physical or digital models.
- Teams discuss readings.

Th 09.24

Studio

- “Pin-up” models and mappings.
- Teams discuss readings.

W6

Tu 09.29

Monday Schedule. Studio

- Desk Crits

Th 10.01

Studio

- Desk Crits

W7

Mon 10.05

Studio

- “Pin-up” models and mappings.

Sciame Global Spotlight Lecture: Luis Callejas; Colombia @ 5:30pm

Th 10.08

Studio

- Mid-term, guest critics tbd.

W8

Mon 10.12

College Closed (Columbus/Indigenous Peoples' Day); no class

Wed 10.14	Monday Schedule. Studio
Th 10.15	Studio
W8	
Mon 10.19	Studio
Th 10.22	Sciame Global Spotlight Lecture: Alexia Leon; Peru @ 5:30pm Studio; mid-semester assessments
W9	
Mon 10.26	Studio
Th 10.29	Studio
W10	
Mon 11.02	Studio
Th 11.05	Studio
Fri 11.06	<i>Withdrawal period ends</i>
W11	
Mon 11.09	Studio
Th 11.12	Sciame Global Spotlight Lecture: Paulo Tavares; Brazil @ 5:30pm ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm; Studio
W12	
Mon 11.16	Studio
Th 11.19	Sciame Global Spotlight Lecture: Jeannette Plaut; Chile @ 5:30pm Studio
W13	
Mon 11.23	Studio
Th 11.26	Sciame Global Spotlight Lecture: Patricia Llosa Bueno; Peru @ 5:30pm College Closed (Thanksgiving); no class
W14-15	
Mon 11.30	Studio
	Sciame Global Spotlight Lecture: Diego Arralgada; Argentina @ 5:30pm
REVIEWS	
Mon 12.07	Advanced Studio reviews, session 1
Wed 12.09	Advanced Studio reviews, session 2
Th 12.10	End of Semester Assessment (faculty only)
FINALS WEEK	
Mon 12.14	Final Meeting, Exit interviews
Th 12.17	Student Portfolios due for: SSA/CCNY Archive, 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:

Regular office hours are scheduled (2 hours per week). If a student needs to speak in private with a studio critic it is advised that they email in advance to request an office hours appointment. 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

Studio Culture (Teaching and Learning Culture):

Working collaboratively and respectfully on studio assignments, often with others, 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.

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>

Fabrication and Digital Media Support:

Consult the SSA Website's "Creative Spaces/Resources" for the latest guidance on access Fabrication and Digital Media/IT support during this period of remote learning:

Fabrication: <https://ssa.ccny.cuny.edu/resources/creative-spaces/fabrication-shop/>

Digital Media: <https://ssa.ccny.cuny.edu/resources/creative-spaces/digital-media-labs-and-printing/>

Library:

Not sure where to start your research? Explore the Library's Architecture Research

Guide: <https://library.ccny.cuny.edu/architecture>

Still need help finding, choosing, or using resources? The Architecture Librarian is available to help. No question or task is too big or too small, and there are many ways to get assistance:

[Architecture Library Chat Service](#): Connect with library staff M – F (10 am – 6 pm)

[Drop-in Architecture Library Zoom](#): M W (12 pm – 2 pm) | T Th (2 pm – 4 pm)

[Book a Research Appointment](#)

Email: Nilda Sanchez-Rodriguez, Architecture Librarian: nsanchez@ccny.cuny.edu

Taida Sanchez, Library Coordinator: tsainvil@ccny.cuny.edu

Call: (212) 650-8766 or (212) 650-8767

Web: <https://ssa.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:

Ali C. Höcek, AIA
M: 917-359-9246
ahocek@ccny.cuny.edu

Note: Use of my phone number, for calls or texts, is for emergencies only. When emailing me, be brief, check spelling, and be polite. Emails that do not meet these requests, will not be read. Thank you.