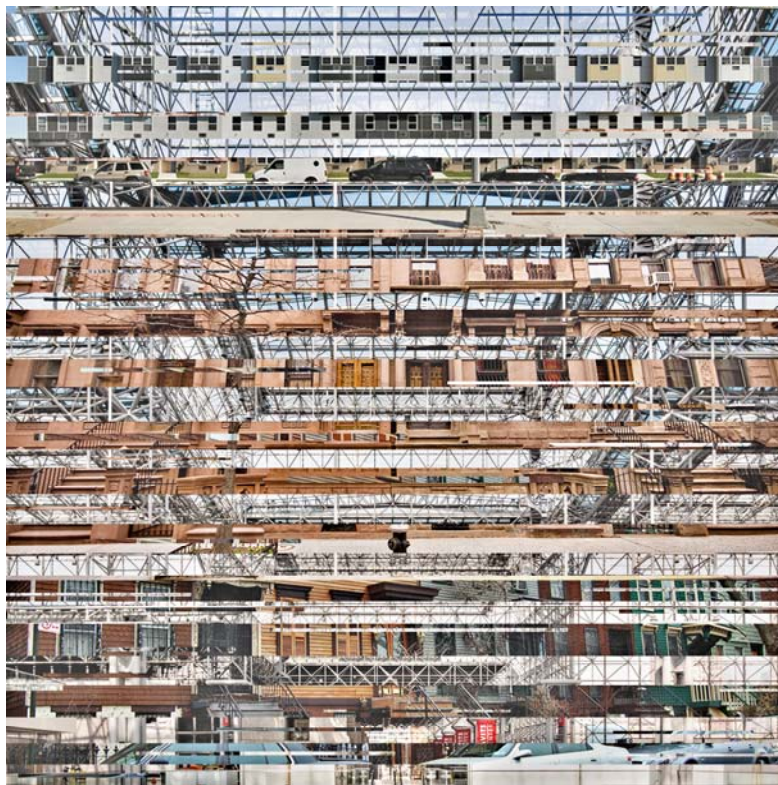


Type of Course:	Advanced Studio ARCH 51000
Class Meetings:	M/TH 2:00-5:50 pm
Instructor:	Professor Eliana Dotan
Office Hours:	T 10 am-12 pm, on Zoom by appointment
Location:	Online Via Zoom
Semester/Year	Spring 2021

NESTING TYPOLOGIES



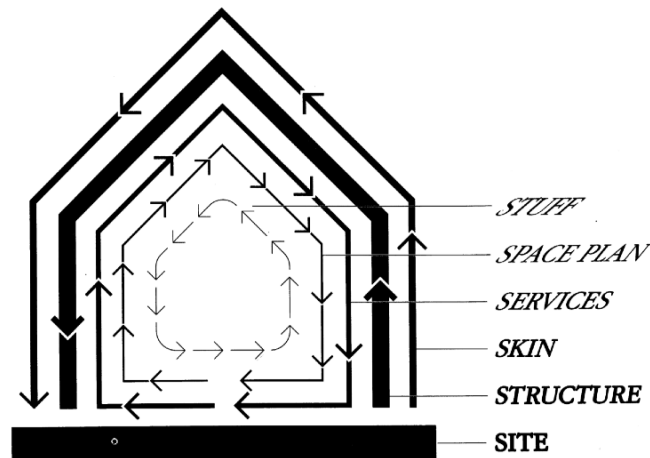
Nesting Typologies, Collage, 2021, Eliana Dotan

STUDIO OVERVIEW

1/

In her 2009 essay, “Kissing Architecture,” Sylvia Lavin offers the premise that the interior, as “not-architecture” stands in relation to Architecture as if leaning in for a kiss. She states that “kissing is not a collaboration between two that aims to make one unified thing, but it is the intimate friction between two mediums to produce twoness.”¹ Another way to put it is that the kiss is generative – it produces more than the sum of its parts; it produces a new condition. For an applied analogue to Lavin’s theory, we can turn to Richard Brand’s 1994 book, *How Buildings Learn*, wherein he offers a diagram of the pace at which components of a building change, shift, or are replaced. The darker, thicker lines indicate a longer-lived component. Evidently, the *stuff* and the *space plan* – those affective interior elements Lavin describes as leaning in for a kiss – are the shortest lived.

¹ Sylvia Lavin, *Architecture Words 13: Flash in the Pan*. London: Architectural Association, 2015. P. 164.



Steward Brand, *How Buildings Learn*. New York City: Viking Press, 1994.

But what happens when the needs of a society require the interior to do more than “kiss” the Architecture? Or in Brand’s terms what happens when the *skin*, the *space plan*, and the *stuff* are not fleeting, floating, functions of fashion, neutrally hanging on the proverbial coat rack of *structure* and *site*, but rather integrally rely on, even parasitically inhabit and grow off of them? These questions form the basis for this studio’s line of inquiry; they will allow us to consider the implications of our work in disciplinary terms which go beyond the sites and programs at hand.

2/

The United States has hundreds of convention centers – massive, municipally-owned structures designed to host extraordinary numbers of people for temporary gatherings of common interest. While each event tailors the interior to its needs, general guidelines engender common tendencies. A range of booth types with common aesthetics are determined by the organizers, and then individual parties dress their respective booths to their own specifications. The short-term nature of the installations ensures that the space plan and its accoutrements just barely “kisses” the structure itself, never asking it to be more than a proverbial coat rack.

Of course there have been instances when convention centers fulfill social and civic needs outside of their typical commercial events. In 2005, New Orleans’ Morial Convention Center became a de-facto evacuation site in the days and weeks following the catastrophic floods of Hurricane Katrina. More recently, the Army Corps of Engineers converted New York City’s Javits Center to a temporary COVID-19 Field Hospital. However in both of these circumstances, the out-of-the-norm uses had a similarly temporary and cautious relationship to the convention center’s structure, site, and systems.

In his 1978 essay, “On Typology,” Rafael Moneo described the *architectural type* as “the frame within which change operates...”² By this logic, the convention center is an archetypical *architectural type*, as it is, if anything, a frame. But for change to *operate*, and not just *happen*, a *type* must be engaged and wrestled with through operations including change of use, transformation of scale, grafting and more. While the convention center type is in many ways generic, most other architectural types are products of specific places and conditions. Their DNA thus has an intelligence which can be mined, offering an opportunity for profound rigor in their transformation as these types deviate from their initial applications and depart from their places of origin. The encounter, or collision, of generic and specific types is loaded with kinetic energy. In this studio, we will be the facilitators of this strategic collision, poised to harness and actuate its debris.

² Rafael Moneo, “On Typology.” *Oppositions*, Summer 1978, p. 27

3/

We are now squarely in a time when convention-sized gatherings are not part of the global social agenda. As an applied interrogation of the lines of inquiry set forth above, this studio will make use of convention centers as massive, publicly-owned resources which, we will assert, have the capacity to respond to the spatial needs of mid- and large- scale cities in a way that goes beyond the emergent, to the sustainable. We will examine how various architectural types may integrally and radically nest within the convention center to provide housing, work space, childcare facilities, and other basic services. How does this nesting produce generative conditions, amounting to a typological combination yielding more than the sum of their parts?

In addition to the relationship between the host structure and its new nested types, we will consider the relationship between the structure and its environs. Convention centers are typically designed as islands within cities, their benefit to the local municipality understood to be purely economic. But when the structure's income stream has dried up, how can it continue to serve the community that built it? The actual physical boundaries and interstitial space between the convention center and its city will be re-negotiated with the same rigor and intensity as the inner systems.

This body of research is as much about our current moment as it is about age-old questions of scale, ecology, and society.

THE PROJECT

Phase I (Research): The Handbook

The studio will work collectively to construct a handbook for nesting typologies within convention centers. The Handbook will consist of 2 parts:

1. Convention Centers

Research, document, and catalog the programmatic, structural, formal, and technical properties of the 5 following distinct American convention centers:

- a. Boston Exhibition and Convention Center
- b. Georgia World Congress Center, Atlanta
- c. McCormick Place, Chicago
- d. Morial Convention Center, New Orleans
- e. Javits Center, New York

2. Typologies

Research, document, and catalog the programmatic, structural, and technical properties of the following typologies, each of which was mined from the cities in which the Convention Centers above are located:

- a. Row House
- b. Towers in the Park
- c. Courtyard Building
- d. Four-Plus-One
- e. Shotgun
- f. Bungalow

Deliverable: Digital handbook, compiled as a PDF and uploaded to an online publishing site such as ISSUU (tbc).

Phase II (Project): Proof of Concept

Students will design proposals for radically retrofitting the convention centers catalogued in Phase I to provide new, semi-long-term, sustainable uses for the residents of the cities in which they are located. These new uses

should address housing, work space, childcare, and other basic services. Proposals will necessarily require a scalar re-calibration of the structural and technical elements of the Convention Center to its new “nests” as well as a re-consideration of how the Convention Center in its newly occupied form meets and interfaces with its environs.

SITE: One of the five Convention Centers documented in The Handbook

PROGRAM: Provide housing and amenities on the site of your chosen convention center at minimum 125% the residential density of the city in which the convention center is located. Use the below table of densities for reference.

a. Boston	14,358 ppl/sq mi
b. Atlanta	3,797 ppl/sq mi
c. Chicago	11,816 ppl/sq mi
d. New Orleans	2,298 ppl/sq mi
e. New York City	27,577 ppl/sq mi

Deliverables:

-Measured drawings (scales TBD) including, at minimum, site plans, ground plans, 2 sections, elevations, axonometric assembly details, perspective images, relevant diagrams.

-Students are expected to develop a consistent representational method and style that supports the conceptual framework of their proposal; this will be discussed further individually

-In addition to submission of deliverable documents, students will be expected to present their work using a slide presentation or other dynamic format suitable to Zoom

REFERENCE TEXTS

Rafael Moneo, “On Typology.” *Oppositions*, Summer 1978

Steward Brand, *How Buildings Learn*. New York City: Viking Press, 1994.

Sylvia Lavin, *Architecture Words 13: Flash in the Pan*. London: Architectural Association, 2015. P. 164.

June Williamson and Ellen Dunham-Jones, *Case Studies in Retrofitting Suburbia: Urban Design Strategies for Urgent Challenges*, Hoboken: Wiley, 2021

Architectural League of New York, *Urban Omnibus*, *Typecast Series*: <https://urbanomnibus.net/series/typecast/>

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

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

W1

Mon 02.01 **LOTTERY via ZOOM @ 2:00pm, followed by first studio meeting**
Th 02.04 **Convocation @ 5:30pm**
Studio
Lecture: Mel Chin and Ronald Rael, Moderator: Max Wolf

W2

Mon 02.08 Studio
Th 02.11 Studio

W3

Mon 02.15 College Closed, no class
Th 02.18 Studio

W4

Mon 02.22 Studio
Th 02.25 Studio **HANDBOOK PART 1 COMPLETE**
Lecture: Liza Jessie Peterson and Raphael Sperry, Moderator: Elias Beltran

W5

Mon 03.01 Studio
Th 03.04 Studio
Lecture: Kayode Ojo and Olu Obafemi, Moderator: Ebony Haynes

W6

Tu 03.09 *MONDAY SCHEDULE;* Studio
Th 03.11 Studio **HANDBOOK PART 2 COMPLETE**
Lecture: Jeneen Frei Njootli and Manuel Strain, Moderator: Patricia Marroquin Norby

W7

Mon 03.15 Studio **CHARETTE PROPOSAL CONCEPTS**
Th 03.18 Studio
Lecture: Okwui Okpokwasili and Camille Norment, Moderator: Onome Ekeh

W8

Mon 03.22 Studio **MID REVIEW: HANDBOOK + INITIAL PROPOSAL CONCEPTS**
Th 03.25 Studio
Lecture: Ahlam Shibli and Maram Masarwi, Moderator: Sean Anderson

W9

Mon 03.29 College Closed (Spring Recess); no class
Th 04.01 College Closed (Spring Recess); no class

W10

Mon 04.05 Studio
Th 04.08 Studio

W11

Mon 04.12 Studio
Th 04.16 Studio

W12

Mon 04.19 Studio, **ADVANCED STUDIO SHARING** via Zoom, @ 2:00-3:30pm;
Th 04.22 Studio
Lecture: Balkrishna Doshi, Moderator: Barry Bergdoll

W13

Mon	04.26	Studio
Th	04.29	Studio

W14

Mon	05.03	Studio
Th	05.06	Studio

W15

Wed	05.12	Advanced Studio reviews, session 1 (Cunningham, Foyo Dotan)
Fri	05.14	Advanced Studio reviews, session 2 (Stigsgaard, Kirsimagi, Hocek, Melendez)

W16

Mon	05.17	Studio (Last Day of Classes, Withdrawal period ends), Final Meeting Exit interviews
Th	05.20	Final Examinations, End of Semester Assessment (faculty only) Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

W17

Mon	05.24	Final Examinations
Tue	05.25	End of Spring Term
Fri	05.28	Final Grade Submission Deadline for Spring 2021

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:

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