Type of Course:	**Advanced Studio ARCH 51000**
Class Meetings:	**M/TH 2:00-5:50 pm**
Instructor:	**Professor [ALBERTO FOYO]**
Office Hours:	**TH 6-7:50 pm, via Zoom**
Location:	**Online via Zoom**
Semester/Year	**Spring 2021**

the terroir projects: architecture-agriculture

critical regionalism

Terroir is the set of environmental factors said to affect a wine's character. Terroir presumes that the land from which grapes are grown imparts a unique quality that is specific to the plants' habitat.

contextualizing the proposal

Aldo Van Eyck used to say: *"it is sadly true of architecture that it is not quality that counts but enough quantity of that quality".* As the spirit of one epoch merges with its successor we ought to make sure that the values that we derive from this quality-quantity dichotomy remain fertile ground for the development of our architectural design culture.

Inspired by Van Eyck's dictum we propose the 'invention' of a new dichotomy: quality-inequality. This provocation intends to capitalize on the idea that, within the discipline of architecture, any notion of quality should be mediated by the realities of inequality, or to put it differently, that architecture should steer towards the understanding of quality not as a luxury but as an antidote to inequality.

Contextualized in specific locations of the 'periphery' of the planet, and focusing on the quality versus inequality dichotomy, this studio will try to deliver a 'hybrid moderne', a hybrid that guarantees quality in the face of inequality.

This proposal is loosely inspired by my firm's experience accumulated over the years through our work in the territory of the Araucania, South America, in the territory of Gaza, Middle East, in the territory of the Catskills in North America, in Amazonia, and in Aotearoa, down under.

The insularity-remoteness and the genetic-cultural 'limbo' that afflicts these territories opens the architectural mind to a plethora of alternative creative thinking processes. Our attention focuses on the envisioning of alternative forms of habitation that can counteract the condemnation of these territories and its dwellers.

The mental infrastructure of the studio:

Fertile Fabric
-We will try to install a 'terroir' mentality that emphasizes the conception of architecture as fabric more so than as object, in obvious empathy with agrarian strategies. We will investigate ways in which agricultural techniques can affect architectural techniques and vice versa. (We are prioritizing the notion of techno and building technique over building technology and the technocracy apparatus that comes along with it.) The projects should achieve high habitational density and agricultural outputs.

Conflict Resolution
-We will envision architecture as a social condenser. We will experiment with architecture's capacity to organize existence above and beyond it being a commodity. This studio will formulate proposals that are inspired by both integration strategies and disintegration strategies, that is to say, 'collaborative dependence' and 'healthy self-reliance' simultaneously.

Urban meets Rural
-We will consider the urban ethos and the rural ethos symbiotically without preferencing one over the other.

Drawing as a thinking tool
- Drawings elaborated for these projects will be conceived not as compositions but as constructions; architectural-agricultural constructions. Drawing will not be conceived as a representation tool for it won't intend to represent; it will be a thinking tool, for it will intend to help

us think. In so being we will think of drawing as a verb more so than as a noun. It is in the act of drawing that the architectural thoughts will circumnavigate through the project.

The place of Utopia
-We will admittedly envision an 'elsewhere' landscape, a place of rehearsal, a place to try out scenarios that sidestep the conclusiveness of impervious reality. We will try to redefine the term utopia as an antidote against the all too soporiferous agents of mass thinking; a liberative thinking tool within which mental landscapes can be tilled alongside physical landscapes. It is, I would like to think, a realistic utopianism, one for which the real conditions are not yet available; the visionary element finding expression just as the utilitarian element does; in fact, the visionary and the utilitarian performing under one roof. As it always was in the agrarian world.

FORMING ALLIANCES & DISMANTLING OPPOSITIONS

GENETIC	CULTURAL
NATURAL	MANMADE
ECOLOGY	ECONOMY
ECONOMIC SUSTAINABILITY	CULTURAL SUSTAINABILITY
ARCHAIC	SOPHISTICATED
TECHNIQUE	TECHNOLOGY
ARCHITECTURE	BUILDING
LAND FORM	LAND SETTLEMENT
URBAN	RURAL
REGIONAL	GLOBAL
SENSUAL SENSITIVITY	SOCIAL SENSITIVITY
COMFORT	CONFORMANCE
SIMPLICITY	COMPLEXITY
LIGHTNESS	GRAVITY
GENIUS LOCI	LOCUS GENII
INDIVIDUAL	COLLECTIVE
INTROVERSION	EXTROVERSION
PRIVATE	PUBLIC
PLACE	SPACE
TYPE	STEREOTYPE
INTEGRATION	DISINTEGRATION
EPHEMERAL	PERMANENT
INSTALLATION	INTERVENTION.
TEMPORARY	PERMANENT
TRADITION	MODERNITY
HISTORY	AVANTE GARDE
THINKING	FEELING
SEARCH	RESEARCH
KNOWLEDGE	UNDERSTANDING
OBSESSION	PASSION
INFLUENCE	INSPIRATION

The pedagogical aim is to develop at studio level the comparative methodology of the research seminar -Forming alliances & dismantling oppositions- that I have taught over the years at GSAPP, at Unitec in Auckland, New Zealand, and at the Chinese Academy of Arts in Beijing.

RESEARCH

Under the dictum that analysis is an act of design we will study:

1- Three land form-land settlement precedents that will help to infuse a sense of social and physical scale to our interventions:

-Poblado Esquivel by Alejandro de la Sota
-Puchenau by Roland Rainer
-Malagueira by Alvaro Siza.

2- Three different agricultural models under both subsistence & surplus scenarios:

-Traditional multi cropping with cyclical rotation
- Non-tilling permaculture
- Agri-business specialized mono cropping

3- Three historical models of land ownership and land development:

-Private
-Communal/monastic
-Collective.

PROGRAM

The projects call for the design of an 'organic' low rise-medium density settlement in conjunction with an equally organic low tech–high yield agricultural settlement; a combined settlement/habitat that facilitates the notion of food production as one that is architecturally inflected and accounted for. To put this program into effect, one that embodies character in architecture instead of rendered form, this studio needs both a physical and a mental set up:

1- A client or constituency whose modus vivendi is still in husbandry, for good or for bad, with agricultural culture.
2- A site and context characterized by a genetic dependence on soil fertility, that is to say a place whose past can be referenced through different agricultural models and histories.
3- A mental attitude that can place agriculture and architecture as symbiotic providers of shelter and habitat; one that understands urban and rural phenomena jointly rather than antagonistically, one that preferences the understanding of logic, ethics, and aesthetics jointly more so than independently.

SITES

I never realized as vividly how very dependent I am in my thinking upon having good comparative material always present in my mind.
-Margaret Mead, Anthropologist.

Making an architectural headshake to the dependence mentality inflicted by agri-business and its relentless transformation of the rural landscape, I am putting on the table a compendium of sites and contexts that could benefit from this headshake. They have all become the collateral damage of interests that reside well beyond their boundaries. They are all rural enclaves that we deem as remote, irrespective of being located in the periphery of the planet or in our own back yard. All of them are haunted in one measure or another by a utopian spell. They all share an anti-manifest destiny in tragic correspondence with the manifest destiny of the urbanized world.

1- **Gaza**
2- **Catskills**
3- **Araucania**
4- **Amazonia**
5- **Aotearoa**

READINGS

-Manufacturing consent, Noam Chomsky
-Discourse on the origin of Inequality, Rousseau
-A short history of progress, Ronald Wright
-Ethics, Aristotle
-Cluster fuck nation, James Kunstler
-Grass roots architecture, Kropotkin
-Tragedy of the Commons, Wendel Berry
- The Farmer as Conservationist, Aldo Leopold 1939.
- Who "Designs" the Agricultural Landscape? Laura Jackson, 2008.
- New Roots for Agriculture, Wes Jackson 1980.
- From the Corn belt to the Gulf: Societal and Environmental Implications of Alternative Agricultural Futures, Joan Iverson Nassauer, Mary V. Santelmann, Donald Scavia 2007.
- Food Without Thought: How the U.S. Farm Policy Contributes to Obesity, Heather Schoonover and Mark Muller 2006
-Harvest of Change, The Des Moines Register,
-Principles of Permaculture, Bill Mullison
-The thinking hand, Juhani Pallasmaa
-That Pesky Paradisiacal Instinct, Harry Francis Mallgrave

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**
     Convocation @ 5:30pm
Th   02.04   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
     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   03.08   *MONDAY SCHEDULE;* Studio
Th   03.11   Studio
     Lecture: Jeneen Frei Njootli and Manuel Strain, Moderator: Patricia Marroquin Norby

W7
Mon 03.15   Studio
Th   03.18   Studio
     Lecture: Okwui Okpokwasili and Camille Norment, Moderator: Onome Ekeh

W8
Mon 03.22   Studio
Th   03.25   Studio; mid-semester assessments
     Lecture: Ahlam Shibli and Maram Masarwi, Moderator: Sean Anderson

W8
Mon 03.29   College Closed (Spring Recess); no class
Th   04.01   College Closed (Spring Recess); no class

W9
Mon 04.05   Studio
Th   04.08   Studio

W10
Mon 04.12   Studio
Th   04.16   Studio

W11
Mon 04.19   Studio, **ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm;**
Th   04.22   Studio
     Lecture: Balkrishna Doshi, Moderator: Barry Bergdoll

W12
Mon 04.26   Studio
Th   04.29   Studio

W13
Mon 05.03   Studio
Th   05.06   Studio

W14
Wed 05.12   Advanced Studio reviews, session 1 (Cunningham, Foyo, Dotan)
Fri   05.14   Advanced Studio reviews, session 2 (Stigsgaard, Kirsimagi, Hocek, Melendez)

W15
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

W16
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

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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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