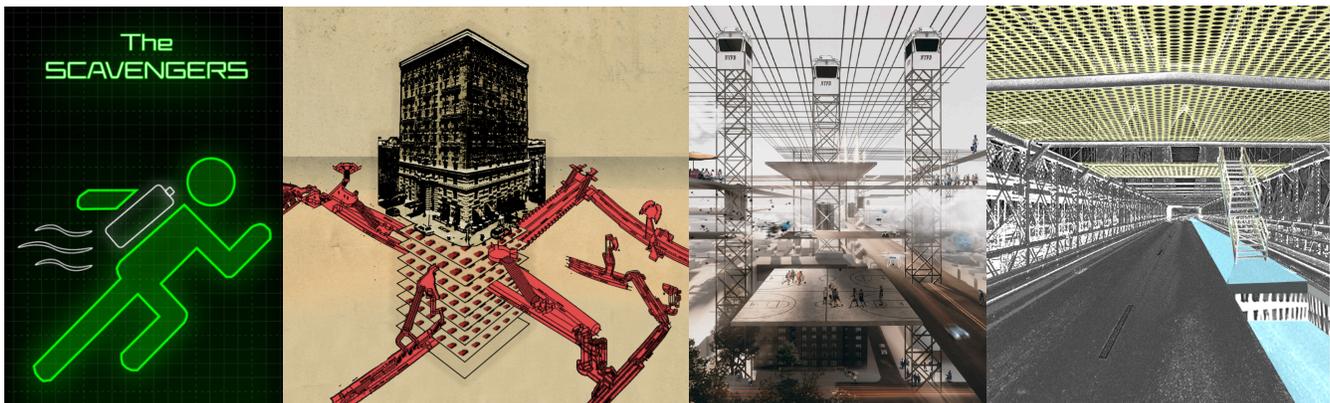


Type of Course:	Advanced Studio ARCH 51000
Class Meetings:	M/TH 2:00-5:50 pm
Instructor:	Professor Ali C. Höcek
Office Hours:	M/TH 6-7:00 pm, via Zoom
Location:	Online via Zoom, https://ccny.zoom.us/j/92822383106
Semester/Year	Spring 2021

Dérive, et al. II

Fieldwork in a Disrupted City – Emergent Typologies



STUDIO OVERVIEW

The Advanced Spring Semester Studio will progress from the Fall 2020 Studio's propositions and research. That studio identified, documented, and mapped social protests and the effects of the novel coronavirus, each of which have, and continue to, disrupt and redefine NYC and urban centers globally. The Fall Studio used tactics developed by the Situationist International (SI) such as *dérive* and *détournement* in making critical and speculative documentations (research, data compilation, analysis, and fieldwork). In doing so, the students explored the altered and changing landscapes of cities as witnessed in the disruption of the systemic order of things – in the how, when, and where of everyday events, and, no less so, in our built and inhabited environments.

The interest of the studio is in emergent urban typologies, those finding their origins in systemic, behavioral, and spatial disruptions. These may be seen in the convergence of seemingly unrelated systems such as the pandemic and the protests, from which new or latent conditions may surface. In particular, this semester will further last semester's groundwork, beginning with design speculations which then develop into precise theses that rely on drawings—in the broadest sense—to explore, convey, and anticipate. While the previous semester's research and theses form the foundation of this work, new research will support and refine the expanded thesis of each project. Ultimately, each student project will be grounded in the concept of emergent typologies, illustrated in tectonic constructs of site, material, space, and inhabited events. In these immanent conditions, the immaterial of the virtual—very much occupying even more aspects of our public and private lives—is considered in equal parts to the constructed and natural environments.

The Fall Studio was informed primarily by the early works of the SI and its predecessors, among them the Dadaists, Surrealists and Letterists. This studio will channel trajectories that directly or indirectly emerged from the post-WW II period as critiques of modernist tenets, including those speculated and developed by Constant Nieuwenhuys, Team X, and the Paris-based firm of Candilis-Josic-Woods. In this semester's references, we look to their theories of *nomadism*, *mat building*, *stem*, and *web* to inform the studio's current work, particularly as critical strategies in a post-traumatic context—a shared context of reconsidering the urban environment following its disruption. The SI will continue to figure in this semester's work, particularly in its urban-social critique of emerging cultures, economies, and environments.

STUDIO OVERVIEW



Part I: Beckett's *Film* and the Psychogeography

Psychogeography sets for itself 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. – Guy Debord, 1955

In this short introductory project students will work independently to develop three-dimensional, physical mappings of Samuel Beckett's 1965 film, *Film*. The movie depicts the perceived and the perceiver, human conditions that define the individual identity and social relations (similar to the "gaze", see Jacques Lacan and Michel Foucault). Here, student mappings should consider the fluctuations between these entities, the individual and the social, and of space, movement, and intensity of event. The students' work will channel material and construction used by Constant in his work. It will include two study models and one final. The work will be non-representational abstractions.

Part II: Selection of a Thesis + Developing Imagery

After a review of the four theses, research, and speculative student films from last semester, the studio will organize itself into teams of two or three. Each team will select one of the four theses for further development, editing the text and providing further specificity particular to the interest of the team. The initial work will begin within the realm of speculation. As *Film* defines relations between the individual and the social, we will explore the thesis through the relation of construct in its environment – object and space. This work will be developed and conveyed through moving images. The SI tactic of *détournement*, both as an appropriation of last semester's concepts, as well as in its graphic-filmic presentation, will figure in this work, though the new work will inevitably have varying degrees of departure from the borrowed.

Part III: Thesis + Research + Imagery

In the development of its thesis, each team will create new graphs and mappings to further its research, particularly where the thesis necessitates more in-depth study and articulated specificity. In its whole, the team's research, whether unique or appropriated, will have a consistent aesthetic that speaks of the emerging design attitudes of the work. This will also share with the aesthetics and design implications of the images in Part I. In this way, projects will develop in a call and response dialectic among the three elements of written thesis, research, and imagery, each informed by the others.

Part IV: Immediate + Speculative

While more likely not to be last in a sequential order, Part IV is rather part of an ongoing subtext to the studio's work at all stages. Two simultaneous interests concern us – the “immediacy” and the speculative quality of the work. This speculative quality should incorporate a reflective assessment and critical enquiry of society and culture.

The former is the stuff of site, material, construct, and event, akin to use-value. (The use-value of a chair is its ability to be sat upon.) Much like the working drawing of construction documents, it speaks in terms that are tangible and measurable: in architecture it quantifies and qualifies systems for their integrated use. This focus alone, however, seems to be inadequate when all the previous research points to disruptions and emergences in systemic behaviors. In this studio, each team's design proposition will create a body of drawings suitable to place the immediate and the speculative in critical relation to one another. This process may, for example, require a very detailed understanding of the workings of an existing machine whose purpose is adapted, in a speculative scenario, to “eat” and reconstitute buildings made redundant in the disrupted city. Arguably, this approach may share with the method of Theodor Adorno's immanent critique – the purpose being the detection of contradictions in society, which, in turn, suggest design possibilities to effect positive social change. These drawings and explorations should highlight the gaps between what something stands for and what it does in actuality. Immanent critique tries to find inherent contradictions and indirectly provide alternatives, without constructing an entirely new theory.

FOUR THESES

Thesis I – Typological Reversals

The displacement of people, ideas, and spaces via the pandemic creates an emergence of role reversals. The homeless are being permitted new sites of refuge, the housed are transient, claiming qualitatively different spaces. Some are seeking leisure, while others social justice. The city we thought of as stable is suddenly turned into a contentious space. The franchisors, franchised, and disenfranchised in our city are vying over emerging territories in the public and private domains. The project identifies specific reversals in typologies, as in the example above; allowing the emergence of new latent typologies, understood through the specifics of urban space, event, and tectonics.

Thesis II – Disrupted Urban Network

By investigating different conditions that have emerged in New York City since the onset of the coronavirus and protests against systemic racism, an understanding of the relation among them may be formed. These conditions have been identified into three realms: above ground, ground, and underground. Each of these is further defined by events within its realm. Above ground: the immaterial such as Covid-19, unemployment rates, and insurance; Ground: areas of protests, streets, and parks; Underground: the MTA subway system, a partially visible connection of key areas of the city.

The realms mentioned above have identified a zone through the city emerging from the proximity, use, and relations they have to one another, particularly as appropriated during the disruption of these networks during the convergence of the coronavirus pandemic and BLM protests. The project, as with the identification of the realms above, will identify a similar zone of emergence based on disrupted networks, and will follow its design trajectory through site, program, and architecture.

Thesis III – The Resilient City

The onset in 2020 of the coronavirus and protests is part of a history of social unrest, disease, and natural disasters that have disrupted and destroyed ideological and economic patterns in the city. Among these are the labor protests at the beginning of the century, civil rights uprisings of the mid-century, and most recently the BLM marches. The Spanish Flu, Typhoid Fever, Polio, HIV/AIDS are part of a series of modern epidemics that have caused the wide-spread loss of life throughout the world. Furthermore, the changing climates has resulted in new boundaries between land and water, leaving the built environment at the edges of cities vulnerable to flooding. The project acknowledges the susceptibility of the city to these conditions and looks at the hypothetical trajectory of the city transformed by their convergence. In this narrative, those with wealth who have historically left the city during health, political, or economic disruptions, find that to vacate the city by moving abroad, or to less urban and suburban areas, is no longer viable. They are the Leavers. But instead of following patterns of exodus, they build up on top of the land they once owned as shareholders – a kind of extruded Sanborn map. Those without the

means or the option to leave in this manner, the Stayers, appropriate the damaged and abandoned city fabric. The fluidity of globalization grossly diminished or at a standstill, the two must find interdependence and independence.

The Leavers, whose subsistence comes from capital derived from capital, continue to do what they do best, they consume. The Stayers become the producers of organic and light industrial products. As such, they bring manufacturing and production back into the city. Emerging between the two are the Scavengers who serve to collect discarded materials for the Stayers to repurpose in making things. They also deliver products made by the Stayers to the Leavers. The Scavengers are made up of those people formerly at the periphery of society, the destitute, the undereducated, people who choose to remain outside of mainstream ethics and culture, those who choose to define themselves in sexually non-binary terms, and what are deemed the less powerful. Accustomed to living in the shadows, they occupy and move between the Stayers and the Leavers in abandoned buildings, subways, tunnels, and other infrastructures. The changed city is not one of dysfunctionality, but of resilience.

Thesis IV – The Disruption and the City of the Future

The disruption brought by the coronavirus and BLM protests is shining a light on the systematic contradiction and oppression of the New York Police Department. This has resulted in the distortion of their assigned functions by creating more chaos than order, practicing more violence than protection, and causing more fear than security. While some individuals within the system are trying to maintain their standards of morality, many seem to have lost them under pressure. Similarly, for the public, some individuals are standing up against the systematic oppression and demanding change, yet others have taken advantage of the moment. This work proposes to critically examine the state's authority onto the individual by looking at the 'panoptic' architecture of the NYPD's surveillance systems and objects of hegemony. By presenting these objects and systems in a taxonomy removed from their context, it allows for a breaking with the mundanity of the unthinking and unreflecting, as well as with a cyclical pattern of living before the pandemic. Secondly, through speculations that invest the hegemonistic vehicles. back into architecture and the urban landscape, it raises the question of whether they alone are enough to impose an identity and determine social relationships within the physical environment.

READINGS, BIBLIOGRAPHY + REFERENCES

Part I

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

Samuel Beckett. "Film." 1965. <<https://www.youtube.com/watch?v=cFzFyauMaLM>>

"Constant, New Babylon." Museo Nacional Centro De Arte Reina Sofia, 2017. <https://issuu.com/museoreinasofia/docs/constant._ingl__s>

Part II

Peter Wollen, "Architecture and the Situationist International." 2015; AA School of Architecture. <<https://www.youtube.com/watch?v=TAqjprWOWPg>>

Haladyn, Julian Jason. "Psychogeographical Boredom." In *Journal of Contemporary Art and Culture* 5.2 (Psychogeography October 2008).

Frampton, Kenneth. "The Status of Man and the Status of His Objects: A Reading of The Human Condition." Introduction by K. Michael Hays. In *Architecture Theory Since 1968*, edited by K. Michael Hays, 358-377. Columbia University and MIT Press, 1998.

McDonough, Thomas F. "Situationist Space." In *October*, 58-77. MIT Press, 1994

Haffner, Jeanne. *The View from Above, The Science of Social Space*, 109-135, Cambridge: MIT Press, 2013.

Avermaete, Tom. "Stem and Web: A Different Way of Analysing, Understanding and Conceiving the City in the Work of Candilis-Josic-Woods." In *Another Modern: The Post-War Architecture and Urbanism of Candilis-Josic-Woods*, 238-275. NAI Publishers, 2006.

Mumford, Eric. "The Emergence of Mat or Field Buildings." In *Le Corbusier's Venice Hospital*, edited by Hashim Sarkis, 48-65. Harvard Design School, PRESTEL, 2001.

Sarkis, Hashim. "The Paradoxical Promise of Flexibility." In *Le Corbusier's Venice Hospital*, edited by Hashim Sarkis, 80-89. Harvard Design School, PRESTEL, 2001.

Buckley, Kat. "Le Corbusier and the 'Woolen Wall' as Muralnomad." In *Threading Through the Interwar: Nomadism, Tapestry, and the Rediscovery of Marie Cuttoli*, Chapter Three. Department of Art History, Theory, and Criticism, The School of the Art Institute of Chicago, 2017.

Part III

Zuidervaart, Lambert. "Theodor W. Adorno." *The Stanford Encyclopedia of Philosophy* (Winter 2015 Edition), Edward N. Zalta (ed.), <<https://plato.stanford.edu/archives/win2015/entries/adorno/>>.

Wark, McKenzie. "Widening Gyres." In *The Spectacle of Disintegration*, 1-12. London, Verso, 2013.

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**

- Review project and studio culture.
- See notes for team information due Thursday.
- Issue Part I reading for discussion Monday.
- Issue *Film* for discussion Thursday. Map film sequences in abstraction (ref Constant).

Th 02.04

Studio – Part I

- Students to present teams.
- Discuss *Film* and students' initial mappings.
- Students to discuss aspects of Constant's work to be appropriated for mappings.

Lecture: Mel Chin and Ronald Rael, Moderator: Max Wolf

W2

Mon 02.08

Studio

- "Pin-up" *Film* mappings.
- Discuss Debord's *Urban Geography* text.
- Issue Peter Wollen's AA lecture for discussion Thursday. Divide lecture into parts to be presented Thursday by each team.
- Present four thesis videos.

Th 02.11

Studio

- Discuss Wollen lecture.
- "Pin-up" *Film* mappings.
- Issue Haladyn and Frampton texts for discussion Thursday.

W3

Mon 02.15

College Closed, no class

Th 02.18

Studio

- Final presentation of *Film* mappings. Guest critic tbd.
- Discuss readings.

W4

Mon 02.22

Studio – Part II

- William Brinkman-Clark, studio talk on Adorno's social theory.
- Teams to pitch their choice of thesis with initial imagery.
- Issue McDonough reading.

Th 02.25

Studio

- Review McDonough reading.
- "Pin-up" thesis imagery.

		<ul style="list-style-type: none"> • Issue Haffner reading. <p>Lecture: Liza Jessie Peterson and Raphael Sperry, Moderator: TBD</p>
W5		
Mon	03.01	Studio <ul style="list-style-type: none"> • Discuss Haffner reading. • Teams to “pin-up” thesis imagery. • Teams to discuss requirements for expanded research.
Th	03.04	Studio <ul style="list-style-type: none"> • Teams to “pin-up” thesis imagery and research. • Issue Sarkis and Mumford readings. Review Avermaete reading. <p>Lecture: Kayode Ojo and Olu Obafemi, Moderator: Ebony Haynes</p>
W6		
Tu	03.08	MONDAY SCHEDULE; Studio <ul style="list-style-type: none"> • Höcek talk on post-war strategies. • Discussion of readings and talk to follow.
Th	03.11	Studio <ul style="list-style-type: none"> • “Pin-up” team work. <p>Lecture: Jeneen Frei Njootli and Manuel Strain, Moderator: Patricia Marroquin Norby</p>
W7		
Mon	03.15	Studio <ul style="list-style-type: none"> • “Pin-up” team work.
Th	03.18	Studio <p>Lecture: Okwui Okpokwasili and Camille Norment, Moderator: Onome Ekeh</p>
W8		
Mon	03.22	Studio <ul style="list-style-type: none"> • Mid-term presentation, guest critics tbd. • Issue Zuidervaart and Wark texts.
Th	03.25	Studio; mid-semester assessments <p>Lecture: Ahlam Shibli and Maram Masarwi, Moderator: Sean Anderson</p>
W8		
Mon	03.29	College Closed (Spring Recess); no class
Th	04.01	College Closed (Spring Recess); no class
W9		
Mon	04.05	Studio – Part III <ul style="list-style-type: none"> • Discuss Zuidervaart and Wark texts. • Desk crits.
Th	04.08	Studio <ul style="list-style-type: none"> • Desk crits.
W10		
Mon	04.12	Studio <ul style="list-style-type: none"> • Desk crits.
Th	04.16	Studio <ul style="list-style-type: none"> • Desk crits.
W11		
Mon	04.19	Studio, ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm; <ul style="list-style-type: none"> • Desk crits.
Th	04.22	Studio <ul style="list-style-type: none"> • Desk crits. <p>Lecture: Balkrishna Doshi, Moderator: Barry Bergdoll</p>
W12		
Mon	04.26	Studio <ul style="list-style-type: none"> • Desk crits.
Th	04.29	Studio <ul style="list-style-type: none"> • Desk crits.

W13

Mon	05.03	Studio
Th	05.06	Studio • Desk crits.

W14

Mon	05.10	Studio
Th	05.14	Final Review

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 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

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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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.