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

The Third Teacher
Space, Learning & Play
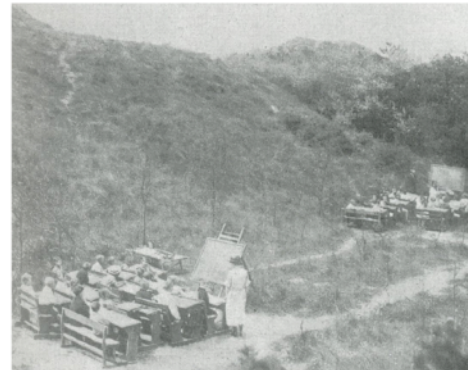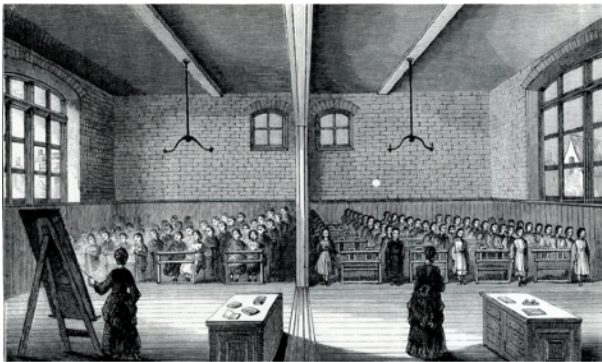
Introduction

Over the past ten months, the wide spread absence of in-person, place-based, education has made its importance clear as ever for parents, teachers and students of all ages. Unlike computers, human beings do not merely acquire and store packages of information. Rather, through socialization and exchange, they collectively build and transmit dynamic bodies of knowledge. As we have all experienced by now, the multifaceted learning process does not adequately translate to the limited medium of the screen, where—despite more casual features like, chats, emojis and breakout rooms—the spontaneity and conviviality of learning together in a shared physical place is stunted.

The breach in normality wrought by Covid has laid bare just how crucial public institutions are in maintaining an operational society. We've been forced to acknowledge the position schools occupy in enabling a functioning labor force, and have been especially reminded of the critical role they play in children's mental, social, and emotional well-beings. As we begin to look forward to the post-pandemic world, we might also take this as an opportunity to reflect and carefully examine the physical places that house the great social undertaking of public education for children. With new perspective, we can begin to describe the state of our schools today by asking some fundamental questions: Which values do the design of schools today embody? How do the spaces of schools relate to the content being taught? How do those spaces relate to pedagogy? Which features are working? Which aren't? Are there any operating values or principles in need of critique? Of alternatives?

In this studio we'll undertake research into the relationship of space to pedagogy, while also drawing on each of your own personal childhood memories of learning (and play). We'll explore the design of learning spaces for children that 1) consider the implications of the pandemic for building health (i.e.

transitioning away from hermetically sealed, indoor buildings), and 2) consider the rich and varied ways space can relate to learning. You will be asked to critically re-imagine the conventional elementary school, considering both the history of design for children, experimental pedagogies from the past and present, and the fundamental experience of childhood, where learning and play are not opposites but part of the same continuum.

The Third Teacher

From the first experiments in mass education of the 19th century to the open-air classrooms of forest kindergartens today, places of learning have been the frequent vehicles for societies to play out their anxieties and aspirations. Oriented to the future, schools throughout history aimed to shape society's newest members according to various and often competing ideas about how the adult world should be. While pedagogy plays a central role, the learning environment — "The Third Teacher"[1] — also imbues children with values and expectations. Sometimes utopian, but as often concerned with submission and control, the design of a school sets in stone prevailing attitudes toward the role of education and which kinds of subjects students should develop into. Ingraining into children expectations, behaviors, and attitudes — space, too, teaches.

Kinderspiele, Pieter Brueghel

The Magic Circle

Central to the experience of childhood is play. In his seminal work *Homo Ludens*, the Dutch historian Johann Huizinga defined play as:

"a voluntary activity of occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is 'different' from 'ordinary life.'"

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[1]Attributed to Loris Malaguzzi, founder of the Reggio Emilia pedagogy: the first teacher being the schoolteacher, the second being the parents.

Huizinga's definition of play is best illustrated in his concept of the magic circle— a symbolic realm that people enter when engaged in acts of play that sets both themselves and their actions apart from the "real world". For Huizinga, the magic circle is a world unto itself, whose boundaries, whether they be spatial, temporal, physical or suggested, demarcate a singularly constituted set of rules that both bind and unite all who enter. But, while entailing self-imposed constraints, this special realm also frees up the players for bouts of joyous action and unbounded exploration. A safe space where nothing is "for real", the stakes are lowered and risks can be taken generously and spontaneously. Objects, actions, relationships, environments — all can be imagined anew in play.

In the postwar era, Huizinga's concept of the magic circle was taken up by artists and designers searching for a line of escape from the stifling mix of a nascent welfare state and a rampant consumer capitalism. For groups such as Team X and the Situationists, play was valorized as an alternative to the perceived paternalism and rigidity of a triumphant liberal democracy. Where society emphasized conformity and consumption, the ludic attitude promised a libidinal, spontaneous and ultimately creative rearrangement of social relations.

Positioning themselves against what they saw as the complicit rigidity of modernism, these groups found in the locus of the child a serious critical perspective. Aldo van Eyck would go on to state, "If [cities] are not meant for children they are not meant for… ourselves." Children, new to the world and existing in a perpetual state of play, abound in curiosity, spontaneity and exploration without the fixed ideas or entrenched customs of adulthood. To designers like Van Eyck—and for this studio—play is an ethos and a critical lens.

Pedagogy, Learning & Play

Prior to and since the work of the postwar designers, play is well documented across the cognitive sciences as a fundamental part of the learning process. A trait we share with many other animals, for human beings play has an outsize role. Although human children cannot walk, eat or perform basic functions independently for quite an extended period, their minds are uniquely plastic at a young age. While animals prepare for survival in adulthood, human children do much more, constantly making sense of and interpreting the world around them. In the words of psychologist Jean Piaget, children "test the world" through play activity. Running, splashing, hiding, games, pretense — all sorts of activities allow children to learn not just the limits of the physical world (i.e. rubbing up against the boundaries of physical pain), but also the expansive horizons of human culture and socialization.

Along with exploring the multi-faceted relationship between learning and play, we will undertake research into specific pedagogies to glimpse the wide range of education models that have been explored over the past two hundred years, many of which resonate with an ethos of play—learning and teaching methods which are rooted in self-motivated exploration, participation, creativity, and spontaneity.
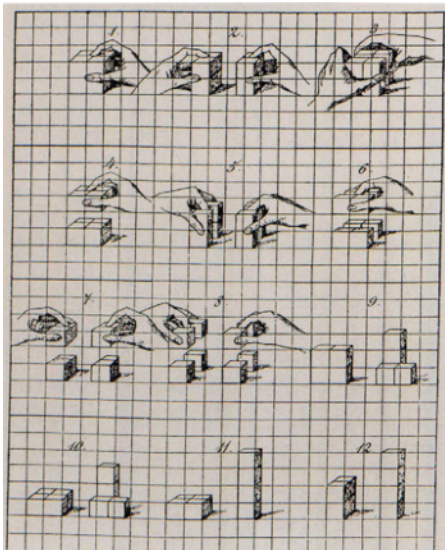
Froebel Gift No. 3

Tokyo Kindergarten, Tezuka

Themes to Consider:

1. Forms of learning
2. Forms of play
3. Information vs. knowledge
4. Individual vs. collective
5. Order vs. disorder
6. Passive vs. active
7. Unit & repetition
8. Participation
9. Experience
10. Enclosure
11. Temporality
12. Hierarchy

Readings, Required

Ackermann, Edith. *Constructing Knowledge*

Arendt, Hannah. *Between Past and Future,* "The Crisis in Education"

Brosterman, Norman. *Inventing Kindergarten*, Ch. 3

Brown, Stuart. *Play…,* Ch. 2

Callois, Roger. *Man, Play, Games*, Ch. 1-2

Dewey, John. *Experience and Education,* Ch. 1

Hertzberger, Herman. *Space and Learning*

Gardner, Howard. *Multiple Intelligences,* Ch. 1-2

Huizinga, Johann. *Homo Ludens*, Ch. 1

Illich, Ivan. *Deschooling Society*, "Learning Webs"

MoMA. *Century of the Child*

Muller, Andreas; Pietsch, Susanne. *Walls That Teach,* Intro

Munari, Bruno. *Design as Art*, "Children's Books" & "How One Lives …"

Van Eyck, Aldo. *The Child, The City and the Artist*, Intro & Ch. 1

Readings, Recommended and for Project Reference

Dattner, Richard. *Design For Play.*

Kahn, Louis; Noguchi, Isamu. *Play Mountain*

Lefaivre, Liane; de Roode, Ingebog. *Aldo van Eyck: The Playgrounds and the City*

Mau, Bruce. *The Third Teacher*

Nieuwenhuys, Constant - *Another City for Another Life* and *Description of the Yellow Sector*

Pezzetti, Laura. *Architetture per la Scuola*

Smithson, Allison. *How to Recognize and Read Mat Building?*

Team X. *Team X Primer*

Wigley, Mark. *Hyper Architecture of Desire*

Project Program: Elementary School, Pre K - 5th Grade for 150 students

*"The institution of learning must have in its mind—must have in its sense—the realm of spaces which are good for learning, and not a program which says that you must have so many of this, so many of that, but a **realm of spaces which you feel is sympathetic to learning.** So, therefore, you may go into a space which may be a Pantheon-like space. You would name it absolutely nothing—it would just be a good place to arrive in which you say 'school'—from which may come other spaces: small or large, some with light above, some with light below, some big spaces made for many people, some small spaces for a few people, some small spaces for many people, some big spaces for only a few people, some seminal spaces, spaces to meet in some other ways, never naming anymore of them either "classroom" or "auditorium" or "seminal" or anything, just realizing that there is a sense to the realm of spaces where it is good to learn. That is all you have to know. The program is nothing. The program is a hindrance. You must answer the program..."*

-Louis Kahn

In the spirit of Louis Kahn's thoughts on a school, through your research you will define what a program looks like for your "realm of spaces which you feel is sympathetic to learning". The following are some technical program to include:

Learning & Play Space

Faculty
- **6 Administration / Faculty Offices @100 SF each = 600 SF**

Circulation
- **Entry**

Services / Mechanical
- **Bathrooms - minimum amount of WC's set by code per student (assume 600 students). Can be either concentrated restrooms or localized WC's. No upper limit.**
- **Mechanical @ 15% of total net area**
- **Storage @ 10% of net class area**
- **Loading**

Assignments

Assignment 1: Your Experience of Childhood & Historic School Precedents

Required readings: *Inventing Kindergarten,* Brosterman; *Education and Experience*, Ch. 1, Dewey; *Constructing Knowledge*, Ackermann

a. Draw two spaces from your childhood — one that you liked, one that you did not like. This can be a classroom, a playground, a favorite play area, a found space, etc. Include a plan of each, and one iso / axonometric or section. Include any additional sketches, models or other materials you need to tell the story of the spaces.
b. Precedents: Give a brief digital presentation on one "manifesto" school or playground from a list provided. Produce at least one plan and one section, as well as at least one plan diagram describing the basic unit the scheme is composed of (think of these buildings like the Froebel Gifts you will be reading about in Brosterman's text). For many of the designs, the obvious unit will be the classroom, but you are encouraged to interpret other potential units contained within. (i.e. a window, a desk, a skylight).

Assignment 2: Program Interpretation - What is Learning? What is Play? What is a School?

Required readings: *Homo Ludens,* Ch 1, Huizinga; *Man, Play, Games*, Ch. 1-2, Callois; *Play: How It…*, Ch. 2, Brown.

a. Document at least ten learning and play activities for children through line drawings. These should be depicted in both elevation and plan (similar to the cover from *Walls That Teach*). Try to think about how these can be classified, using the Callois reading as an example. Spend some time on these, as they will be useful as scale figures throughout the semester. Use your own discretion in representing surrounding objects or environments.
b. Concept Image. Reflecting on Louis Kahn's rumination on the ideal school, illustrate the quality or qualities that you think make an ideal place for learning and play (i.e. space, lighting, material, activity, views, etc.)

Assignment 3: Pedagogy

a. Choose one pedagogy from the list below or one of your choosing. Research and prepare a 20 minute slide presentation laying out its history, its ideas, its methods, and case studies. What is the relationship between teacher and student? Between students? What content is taught and how? In which sorts of buildings and spaces has it been housed?

    -Montessori
    -Reggio Emilia
    -Steiner Schools
    -Forest Kindergarten

-Agricultural School
-Black Mountain College
-Charter Schools
-John Dewey's Chicago Laboratory School
-Emile (Rousseau)
-Froebel Gifts
-Open Air Schools
-Ferrer Schools

Assignment 4: Site Analysis

b. In groups of three, produce at least 1 map situating the site in Manhattan, scale TBD; 1 site plan at 1' = 1/32"; 1 site section at 1' = 1/32". These drawings should include a composite of streets, building footprints, walking paths, topography and trees — the basic spatial information you will need to begin designing.
c. Diagrams representing the following topics will be divided amongst the groups:
    i.   climatic information (emphasis on solar angles and orientation)
    ii. flora
    iii. socio-economic demographics
    iv. circulation (cars, pedestrians, public transportation)
    v.   use (parks, public buildings, housing, etc)
    vi. noise
    vii. views
    viii. other schools in the vicinity

Assignment 4: Program Design
Required Reading: *The Crisis in Education,* Arendt; *Deschooling Society, "Learning Webs"* , Illich; *Walls That Teach*, Intro

a. Choose a pedagogy or education model from our shared list, or summarize a statement on your school's general model (i.e. Steiner, agricultural school, a forest kindergarten, etc.)
b. Create an idealized programmatic diagram based on the intentions and ideas you arrived at in Assignment 2. How should spaces and areas be related? Which are internal, which are external? What kind of hierarchies, if any, exist? Are certain parts of the program contained inside others?
c. Applying what you've learned in your site analysis, situate your idealized program in the constraints of the site, adapting the scheme to the real life conditions. Illustrate in plan and section diagrams.

Assignment 5: Schematic Design - 4 weeks (Midterm halfway)
Required Reading: *Space and Learning,* Montessori schools, Hertzberger; *Multiple Intelligences*, Ch. 1-2, Gardner; *How to Recognize and Read Mat Building?,* Smithson

Assignment 6: A Typical Day

Required Reading: *How One Lives in a Traditional Japanese House,* Munari

a. Write a narrative to describe a typical day in your school. Are there set class periods? Do students change rooms? Do they stay in one place? How many teachers do you envision per student?
b. Supplement your written narrative with an image or diagram encapsulating the daily timeline. This could be a transect showing a daily path of travel (i.e. a fragmented or sequential plan / section) or a storyboard of perspectives.

Site

Block between 136th & 138th, Hamilton Place and Amsterdam Ave. Current site of PS 192.

Portfolio Requirement

Development of a hard copy portfolio is required as part of your studio this semester. This will help you prepare for professional development events such as the Spitzer School Career Fair and job/internship searches – and it will also inform the program's ongoing assessment and improvement activities. Additionally, portfolios will be used to identify candidates for awards, scholarships, and professional opportunities.

Final, hard copy portfolios are due on Friday, February 1st, 2019 at 2 pm in Hannah's office.

Please note:

1. Sample portfolios are available to review in Hannah's office upon request.
2. Look out for a follow-up email from Hannah regarding tips and tricks for portfolio layout and design.
2. Progress on portfolio development will be factored into your studio grade this semester. Please speak to your studio critics for details.

Means and Methods

- studio context for documentation, research, analysis, and design
- group presentations – information, educational and discussion sessions
- seminars/readings on specific topics (TBD)
- field trips (TBD)

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.

Course Expectations

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.

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.

Advising

Students will be advised about how well they are doing at key points throughout the course and will receive a midterm warning letter before the final date for course withdrawal if they are at risk of receiving a grade of C or lower. The midterm warning letter is not a part of any student's official record but serves as an alert that they are at risk academically.

Office Hours

Office hours are set by appointment. If a student needs to speak in private with a studio critic they must email in advance to request a meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course-related work, grading, assessment, and content.

Grading Criteria

Note: C is the lowest passing grade for M Arch I and M Arch II students.

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.

NOTE: *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: http://www.ccny.cuny.edu/registrar/bulletins.cfm

Probation & Dismissal

For program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:
B. Arch.: Arnaldo Melendez & Sara Morales

Studio Culture

Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here https://ssa.ccny.cuny.edu/about/policies/ for more information.

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; three will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

Absences due to Religious Observances

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

Noise Policy

The studio environment should be a quiet and respectful place where all students can work and think in peace. At no time may students play music out loud in studio, even at a low volume. If you desire to listen to music, either during class hours or after hours, headphones are a requirement. Conversations must also be kept to a reasonable volume to respect classmates and those students in adjacent studios.

Readings & Journals

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

Academic Dishonesty

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.

CCNY Academic Integrity Policies: http://www.ccny.cuny.edu/academicaffairs/integritypolicies.Cfm
In particular, consult the Academic Integrity Brochure for students:
http://www.ccny.cuny.edu/academicaffairs/upload/BrochurePDFVersion.pdf
For more guidance about understanding standards for plagiarism in the digital age, see:
http://www.nytimes.com/2010/08/02/education/02cheat.html?_r=1&emc=eta1&pagewanted=print
For citations, use the Chicago Manual of Style "Notes and Bibliography" method:
http://www.chicagomanualofstyle.org/tools_citationguide.html

Library

The school's library is a shared resource that is necessary supplement to all research and design work.
Please direct questions to the library staff or the architecture librarian Nilda Sanchez.

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).

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 are addressed in this course:

Student Performance Criteria addressed:
A.3 Investigative Skills
A.6 Uses of Precedents
A.8 Cultural Diversity & Social Equity
B.2 Site Design

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

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

W1

Thu 08.29   First Day of Class. Intro Lecture / Orientation + Studio review of syllabus and requirements. **Intro to Assignment 1.**

W2

Mon 09.02   **No Class – Labor Day**
Thu 09.05   **Review Assignment 1. Intro to Assignment 2.**

W3

Mon 09.09   Studio - desk crits
Thu 09.12   **Review Assignment 2. Intro to Assignment 3.**

W4

Mon 09.16   Studio - desk crits
Thu 09.19   Studio - desk crits

W5

Mon 09.23   **Review Assignment 3. Intro to Assignment 4.**
Thu   09.26   Studio - desk crits

W6

Mon 9.30   Studio - desk crits
Thu   10.03   **Review Assignment 4. Intro to Assignment 5.**

W7

Mon 10.07   Studio - desk crits. Potential lecture
Thu   10.10   Studio - Group pin-ups

W8

Mon 10.14   **No Class**
Wed 10.16   **Studio - classes follow Monday schedule.**
Thu   10.17   Group pin-ups

W9

Mon 10.21   **Midterm Review. Intro to Assignment 6.**
Thu   10.24   Studio - desk crits. Potential lecture.

W10

Mon 10.28   Studio - desk crits
Thu   10.31   **Assignment 6 Review**

W11

Mon 11.04   Studio - desk crits
Thu   11.07   Group pin-ups

W12

Mon 11.11   Studio - desk crits
Thu   11.14   Group pin-ups / desk crits

W13

Mon 11.18   Studio - desk crits. Potential lecture.

Thu   11.21   Studio - desk crits

W14
Mon 11.25   Group pin-ups / desk crits
Thu   11.28   **No Class - Thanksgiving**

W15
Mon 12.02   Final production materials - draft review in group pin-ups
Thu   12.05   Group pin-ups / desk crits

Mon   12.09   **Final Review Week (Dates TBD)**

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

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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