

Type of Course: ARCH 51000 Advanced Studio  
Class Meetings: M/TU/TH 12:00-4:10pm  
Office Hours: M/TU/TH 4:10-5:30pm  
Instructor: Professor Timothy Matthew Collins  
Location: Online  
Semester/Year: Summer 2021 (Extended Session)

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Vienna: *Anschluss*, digital collage with portrait of Margaret Stonborough-Wittgenstein by Gustav Klimt (1905), Haus Wittgenstein (completed 1928), *Kristallnacht* destruction (9–10 November 1938), *Cella* quotation and signature of Franz Werfel (1940), and the Roman Towers of Stephansdom's west facade (damaged 1945).

*"In public, they bow and scrape to the cross, but in private they have prepared their crooked cross, their swastika, just in case..."*

- Franz Werfel, *Cella, or, The Survivors*, Chapter 4 (1938–39)

## STUDIO OVERVIEW

Does architecture really matter in the face of political corruption, war, and genocide? *Fin-de-siècle* Vienna was an epicenter of music, philosophy, politics, architecture, and applied design, yet the "annexation" (*Anschluss*) of Austria by the NSDAP / Nazi Germany in 1938 resulted in the collapse of Austria's independence and permitted the persecution, humiliation, and ultimate annihilation of Jewish residents. Among the cultural symptoms preceding these calamities were the manipulation of journalistic language, the abrogation of institutions, and political anti-Semitism.

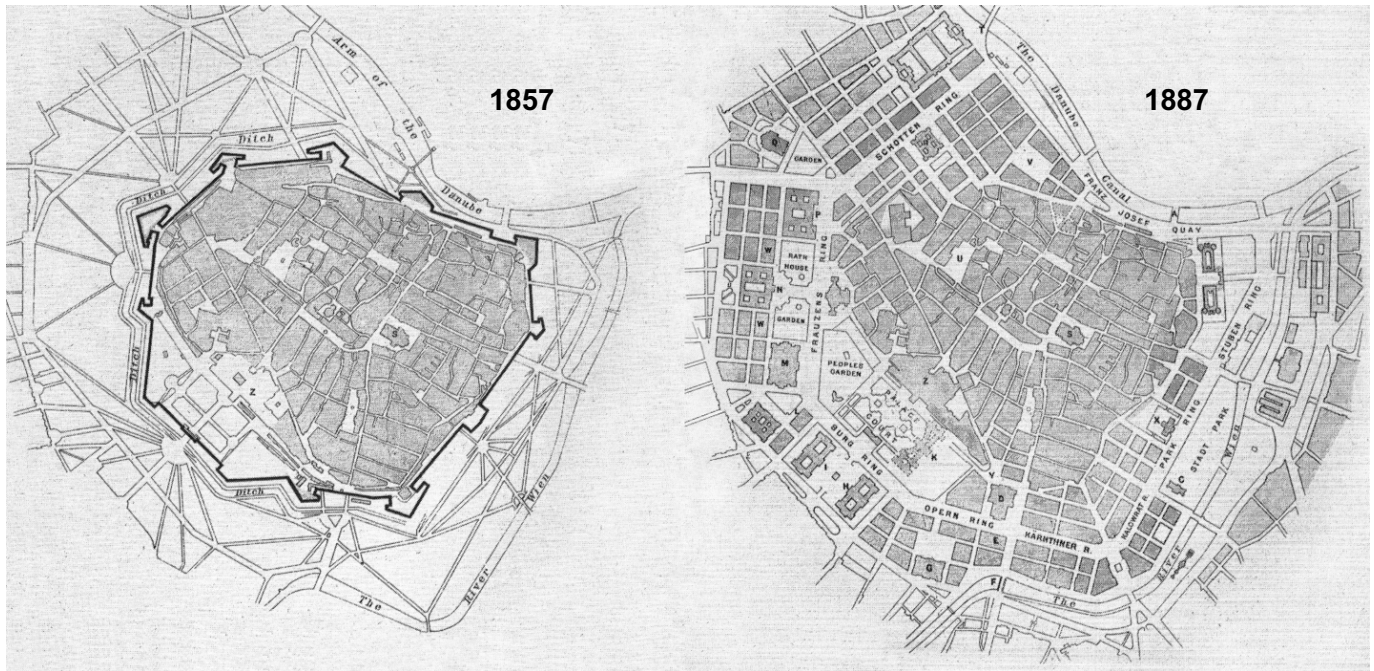
Students will encounter these alarming precedents through a contemporaneous text written by the Viennese poet and author Franz Werfel while in exile after the *Anschluss*. This fictional narrative intersects both real history and actual facts, while offering insights into the complex emotional terrain of Austrian political culture. The studio will experiment with unconventional model making and "thick" representational techniques in order to explore this literary space and the psychogeography of the city, using the text to identify potential architectural interventions into the fabric of Vienna.

By treating Vienna as a laboratory to think through historical questions larger than design, but entwined with architectural and decorative polemics, we can confront the problem of language itself. The language we use as architects is line, form, color, surface, projection, solid and void. This tectonic vocabulary is directed toward solving a problem, be it programmatic, cultural, or historical, but can we use architecture to confront the subversion of language itself, as seen in the syntax of propaganda, ideology, and political mobilization?

## METHODOLOGY

Franz Werfel's unfinished novel, *Cella, or, The Survivors (Cella oder Die Überwinder)* will be used as the studio's primary research apparatus for discussing the political and sociological climate of Vienna, especially surrounding the *Anschluss* (the annexation of Austria by Nazi Germany in March 1938).

In tandem with reading discussions, students will investigate the urban morphology of Vienna. We will focus in particular on the development of the city (seen especially in the architecture of the *Ringstrasse*) and the memorialization of political violence in urban space.



The Inner City of Vienna, 1857 and 1887, in Donald J. Olsen, *The City as a Work of Art: London, Paris, Vienna* (New Haven, CT and London: Yale University Press, 1986), 59.

The primary objective of the studio is for each student to intersect Franz Werfel's text with a Viennese Site, using this text as a conceptual program in dialogue with the City to create an architectural intervention. **Each project should be an encounter between two texts: the literature of Franz Werfel and the lineaments of the city's morphology.**

### **Deliverables:**

The overall trajectory of the studio can be defined through the following exercises.

#### - **Vienna Mapping:**

Each student will select a site in Vienna, identifying a unique building, district, or urban enclave to research and draw over the city's history (including events around 1938).



- **“Archifecture” Model:**  
Each student will generate an architectonic response to the assigned class text using collage and assemblage practices derived from Modern Art techniques.
- **Design Proposal:**  
Each student’s project will combine an interpretation of the Werfel text with their site research in Vienna. Architectural interventions shall creatively negotiate between text and site, challenging assumptions about programmatic determinism and tectonic form.

## RESEARCH AND REPRESENTATIONAL APPROACH

Literature, drama, and critical theory will serve as the conceptual instruments to engage Vienna’s cultural and sociological fault-lines. We will use assigned texts not only to research and perceive the largely invisible milieu of the historical time, but to inspire possible programmatic interventions into the contemporary city fabric. By reading the city through its literature, we will attempt to inscribe this reading back into the urban morphology, creating a site of encounter, remembrance, or confrontation.

Core bibliographical resources will be provided in studio; students are however encouraged to independently research additional references beyond the initial scope of the syllabus. The broad literary and artistic talents found in Vienna include Raimund Abraham, Ilse Aichinger, Thomas Bernhard, Sigmund Freud, Friedrich Heer, Gustav Klimt, Adolf Loos, Georg Trakl, and Ludwig Wittgenstein.

In addition to investigating textual references, we will explore the *“love-language” of design* itself. Students will be introduced to alternate model-making practices that are inspired by modernist collage precedents as a mechanism to *translate textual space into architectural space*. We will introduce a series of model making exercises intended to disrupt linear design thinking and encourage creative discovery. Students will be encouraged to create “artifacts” capable of communicating more than just geometric ideas. The goal will be to make things that have *presence*, while drawing in a way that reveals the weight of that presence. The language that gives architecture presence is beyond geometry and includes light, shadow, scale, and texture. Architectural artifacts can include models, maps, sculptures, costumes, texts, fixtures, and performances. How can you speak, sing, or think through architectural processes and find your own voice using the discipline?

## A CAUTIONARY NOTE

This studio will deal with the history of Vienna just prior to the Second World War. As such, many controversial movements will be discussed. It is possible that students will encounter hate speech, racial or religious epitaphs, and other dangerous language that impoverishes our innate human dignity. The studio does not condone such language or its attendant behavior—quite the opposite—but it is not possible to confront history or to define positive moral values without addressing our all-too-human capacity for sin and corruption. It is expected that each student will exercise maturity and discretion when addressing these historical phenomena, supporting fellow classmates in the process.

The studio is structured to “agitate,” encouraging each student to discern their own outlook and design approach in response to the curriculum. Students are asked to take tentative positions in regard to these contentious ideas and historical events that continue to influence the present. It is from these positions that architectural designs will emanate.



*Die Stadt ohne Juden (The City Without Jews)* by Hugo Bettauer (book published 1922); film adaptation Hans Karl Breslauer (1924).

## PROPOSED STRUCTURE FOR REMOTE LEARNING

The studio will operate in an exclusively digital environment, utilizing remote learning tools through CUNY and other resources. ZOOM and MIRO will be used as virtual conferencing platforms for class meetings, “desk crits,” and presentations during normal classroom hours. Access to a CUNY Professional Dropbox account will also be established as a Virtual Classroom folder for all students to archive their process, collaborate, and submit their work. We will use the limitations of remote learning as part of the vocabulary of design. *Time and narrative-sequence* are essential design components that can be explored through ZOOM presentations and portfolio production.

### Media and Modes of Representation for the Studio:

- Reading (with Marginalia)
- Sketching (and Digitally Documenting)
- Model Making (using at-home materials and fabrication techniques)
- Photography (with Phone and/or Camera)
- Adobe Suite (for Collage and Diagramming)
- AutoCAD
- ArcGIS

### Technology Limitations:

Students may be eligible for laptop and software assistance and should inquire with the university about available resources. The curriculum is attentive to possible computer challenges faced by students.

### Studio Time Etiquette:

We will meet at our scheduled studio times (Mondays, Tuesdays, and Thursdays, 12:00-4:10PM). During class discussions, I will ask everyone’s cameras be turned on. During Desk Crits, cameras and microphones may be turned off, except for those presenting. I will NOT record our studio sessions, but YOU MAY record your desk crits and/or reviews if you like. If you wish to record someone else’s work or presentation, please get their permission first.

### ‘Office Hours’ outside Studio Time:

I will be available for phone conversations or one-on-one ZOOM meetings outside class time during posted office hours and by appointment. We can coordinate through City College email as necessary.

Finally, I would just like to encourage us all to be generous with one another. The frustrations and uncertainties we have all been facing over the past year with the COVID-19 pandemic matter, and the studio is a place where we can discuss these challenges honestly and respectfully. We can do excellent work, but have to be flexible within our limitations and adapt as necessary.



Austrian Chancellor Engelbert Dollfuss with Theodor Cardinal Innitzer, 1933. Dollfuss was later assassinated by Austrian Nazis in an attempted *coup d'état* in 1934. In Heer, Friedrich, and Olinda Pawek. *Katholiken Sehen Dich An*. Styria, Austria: Verlag Styria, Graz, Wien, Köln, 1969.

## SELECT BIBLIOGRAPHY

Aichinger, Ilse. *Bad Words*. Translated by Uljana Wolf and Christian Hawkey. London, New York, Calcutta: Seagull Books, 2018.

Benjamin, Walter. "The Task of the Translator: An Introduction to the Translation of Baudelaire's *Tableaux parisiens*." In *Illuminations*, edited by Hannah Arendt, 69–82. New York: Schocken Books, 2007.

Bourke, Eoin. *The Austrian Anschluss in History and Literature*. Galway, Ireland: Arlen House, 2000.

Brandstätter, Christian. *Wiener Werkstätte: Design in Vienna 1903–1932*. New York: Harry N. Abrams, 2003.

Kraus, Karl. *The Last Days of Mankind: A Tragedy in Five Acts with a Prologue and an Epilogue*. Translated by Patrick Healy. Amsterdam, Netherlands: November Editions, 2016.

Kun, Josh. "Studies in Classic American Literature by Rita Kamins." *Cabinet* 31 (Fall 2008): 21–26. <http://www.cabinetmagazine.org/issues/31/kun.php>

Kuttenberg, Eva. "Austria's Topography of Memory: Heldenplatz, Albertinaplatz, Judenplatz, and Beyond." *The German Quarterly* 80, no. 4 (2007): 468–91. [www.jstor.org/stable/27676107](http://www.jstor.org/stable/27676107).

Lewitt, Sol. "Sentences on Conceptual Art." First published in *0-9* (New York), 1969, and *Art-Language* (England), May 1969. <https://www.moma.org/collection/works/146945>

Mindrup, Matthew. "The Merz Mill and the Cathedral of the Future." *Interstices: Journal of Architecture and Related Arts* 14 (2013): 49–58. DOI: <https://doi.org/10.24135/ijara.v0i0.455>

Olsen, Donald J. *The City as a Work of Art: London, Paris, Vienna*. New Haven, CT and London: Yale University Press, 1986.

Pauley, Bruce F. *From Prejudice to Persecution: A History of Austrian Anti-Semitism*. Chapel Hill, NC and London: The University of North Carolina Press, 1992.

Schorske, Carl E. *Fin-De-Siècle Vienna: Politics and Culture*. New York: Alfred A. Knopf, 1980.

Werfel, Franz. *Cella, or, The Survivors*. Translated by Joachim Neugroschel. New York: Henry Holt and Company, 1989.

## FILM REFERENCES

Bettauer, Hugo. *Die Stadt ohne Juden (The City Without Jews)*. Directed by Hans Karl Breslauer, 1924. Vienna: verlag filmarchiv austria, 2018. DVD.

Greene, Graham. *The Third Man*. Directed by Carol Reed, 1949. London: Criterion Collection, 2007. DVD.

Beckermann, Ruth, dir. and writer. *Waldheims Walzer (The Waldheim Waltz)*, 2018. Austria: Menemsha Films, 2018. Downloadable M4V video.

Malick, Terrence, dir. *A Hidden Life*, 2019. USA: Twentieth Century Fox Home Entertainment LLC, 2020. DVD.





## OVERALL SCHEDULE SYNOPSIS

### Familiarize:

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**Week 1:** Read Werfel Text / Select Vienna Site (using Intuitive, Morphological, and Textual reasoning)

**Week 2:** Discuss Werfel Text / Site Research, Mapping, and Drawings

### Mapping Pin-Up

### Experiment:

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**Week 3:** Position on Werfel Text / Begin “Archifecture” Problem

**Week 4:** Develop “Archifecture” Model and Drawings

### “Archifecture” Pin-Up

### Design:

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**Week 5:** Invent Urban Program, intersecting Werfel Text, Site Research, and “Archifecture” Model

**Week 6:** Develop Design Proposal

**Week 7:** Refine Architectural Intervention

### Final Review

## WEEKLY SCHEDULE, M/TU/TH 12:00-4:10pm

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

### W1

Mon 06.07  
Tu 06.08  
Th 06.10

**LOTTERY via ZOOM @ 12pm, followed by first studio meeting, including Hour SSA**  
Studio  
Studio

**W2**

Mon 06.14 Studio  
 Tu 06.15 Studio  
 Th 06.17 **Pin-up**

**W3**

Mon 06.21 Studio  
 Tu 06.22 Studio  
 Th 06.24 Studio

**W4**

Mon 06.28 Studio  
 Tu 06.29 Studio  
 Th 07.01 **Mid-review**

**W5**

Mon 07.05 NO CLASS / COLLEGE CLOSED  
 Tu 07.06 Studio  
 Th 07.08 Studio

**W6**

Mon 07.12 Studio  
 Tu 07.13 Studio  
 Th 07.15 Studio

**W7**

Mon 07.19 Studio  
 Tu 07.20 Studio  
 Th 07.22 Studio

**W8**

Mon 07.26 **FINAL REVIEW**  
 Tu 07.27 Final Class Meeting, **Exit interviews and final Hour SSA**  
 Th 07.29 Studio Materials due for: SSA/CCNY Archive, etc. as directed by instructor

Mon 08.02 Final Grade Submission Deadline

**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 to be considered valid.

**Community Agreement:**

- During the first full studio meeting, the professor will make time for an *Hour SSA* session for a supportive open discussion among students.
- Studio members will work *together* to create a community agreement for interacting together over the semester. Definition: "A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting... so that we can do our best work." <https://www.nationalequityproject.org/tools/developing-community-agreements>
- *Hour SSA* will be repeated at the end of the semester.

### Methods of Assessment:

- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 45%
- Project presentation, level of completion and resolution: 45%

*Note: The research component of the studio will be weighed more heavily in assessment of graduate student work and class performance, in cases where graduate students are enrolled in the studio.*

### Key areas of Grading Assessment:

- **Studio performance & work habits:** Ability to respond to studio discourse & feedback in a consistent & clear manner throughout 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 final portfolio or collection of studio work as directed by instructor and/or 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 ambition and effort 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. Deadlines are missed. While presentations may be somewhat 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.
- 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 and/or 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 individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccnycunyc.edu/registrar/bulletins>

#### **Office Hours:**

Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic they should ask or email in advance to request a specific 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.

**Probation & Dismissal:** for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

Undergrad: Michael Miller [mmiller@ccny.cuny.edu](mailto:mmiller@ccny.cuny.edu)

Amy Daniel [adaniel@ccny.cuny.edu](mailto:adaniel@ccny.cuny.edu)

Graduate: Hannah Borgeson [hborgeson@ccny.cuny.edu](mailto:hborgeson@ccny.cuny.edu)

#### **Studio Culture:**

Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccnycunyc.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 discussions.

#### **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 as serious an instance of academic dishonesty in this 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.ccnycunyc.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](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.ccnycunyu.edu/accessability>

**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-Rodriguez: [nsanchez@ccny.cuny.edu](mailto:nsanchez@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](http://www.naab.org) for additional information regarding student performance criteria and all other conditions for accreditation.*

**CONTACT INFORMATION:**

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