

Type of Course: ARCH 51000 Advanced Studio  
Class Meetings: M/TH 2:00-5:50pm  
Office Hours: Fridays 2:00-4:00pm  
Instructor: Professor Suzan Wines  
Location: [STUDIO ROOM]; some sessions on Zoom  
Semester/Year: Fall 2021

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**TIMBER IN THE CITY: FUTURE URBAN HABITATS**  
**2021-2022 International Student Design Competition**

“I’m not inventing anything new, I’m just using existing material differently.”- Shigeru Ban  
“Wood is the most significant building material we use today grown by the sun.”- Michael Green



Winning Project 2019: RE-GEN GROWTH by Danny Medina, Cesar Soto and Daniel Olayiwola Akinsulire, SSA, CCNY

**OVERVIEW**

Climate change is amongst the most urgent problems facing the planet in the 21st century. The construction and maintenance of buildings are currently responsible for 39% of the carbon dioxide emissions in the USA. Architects have the power to dramatically reduce carbon dioxide emissions by leveraging environmental systems thinking, innovative building technologies and a commitment to leading the industry towards more sustainable and resilient modes of building, living and adapting to the ever-changing environmental conditions that we have created.

This spring, ACSA (Association of Collegiate Schools of Architecture) is sponsoring an International Student Design Competition entitled **TIMBER IN THE CITY: URBAN HABITATS 4** that challenges students to address the fundamental issues facing our discipline by designing innovative sustainable and affordable mixed-use housing for Atlanta, GA. This Advanced Studio will follow the competition guidelines, including program, site selection and deliverables, with the goal of submitting all projects produced in the studio to the competition by June 1, 2022.

This year's **TIMBER IN THE CITY: URBAN HABITATS** student design competition is sponsored by **The Association of Collegiate Schools of Architecture (ACSA)**, **Softwood Lumber Board (SLB)**, and the **Kendeda Building for Innovative Sustainable Design at the Georgia Institute of Technology**.  
<https://www.acsa-arch.org/competitions/2022-timber-competition/>

**RESEARCH - THE CHALLENGE**

The competition challenges participants to imagine the transformation of existing cities through sustainable buildings that explore the interrelationship between housing, urban transit infrastructure, equitable living, and climate change.

By embracing the new structural and ecological possibilities of wood construction, entrants will design a mid-rise, mixed-use complex that includes affordable housing, an urban marketplace and community facilities that employ a variety of wood technologies while optimizing architectural and environmental performance by designing new and innovative models for sustainable urban living.

**WHY TIMBER**

For thousands of years, wood has been used as a building material, especially for housing. Modern timber products and systems have greatly expanded the potential uses of this historic material. Timber is an ideal green building material: it is well suited for a broad range of structural and aesthetic applications, it offers economical construction and high-performance characteristics in strength and energy efficiency, and wood is an economic driver to maintain forests and protect jobs in rural communities.

There is an abundant legacy of traditional and vernacular wooden building types around the world, from log cabins to Michigan’s Superior Dome, from the U Bein Bridge in Myanmar to Russia’s Kizhi Pogost Church, from Old Faithful Inn in Yellow Stone National Park, Wyoming to Beijing’s Imperial Palace and Katsura Imperial Villa near Kyoto. This history shall serve as a source of inspiration for student’s proposals as they seek to explore and express the design potential of one of the oldest building materials on earth. Trees are fundamentally responsible for the air we breathe, the food we eat, the homes in which we live and the nature we experience. This semester we will explore the as yet untapped architectural potential latent in what is already the world’s most versatile and renewable building material.

**PROGRAM**

Students are invited to speculate on a future where healthy, sustainable and affordable living and working environments are made possible by buildings made from consistently renewable resources and expedient affordable construction methods that use both new and traditional wood materials.

The program reflects these environmentally, socially and psychologically responsive goals through the spatial and formal interrelationship between housing, community facilities, transportation infrastructure and climate change. Housing is the largest component of the competition program and presents an opportunity to look closely at the way timber construction can be used effectively to create smaller cellular units, while the marketplace and community uses afford exploration of timber’s long-span capabilities.

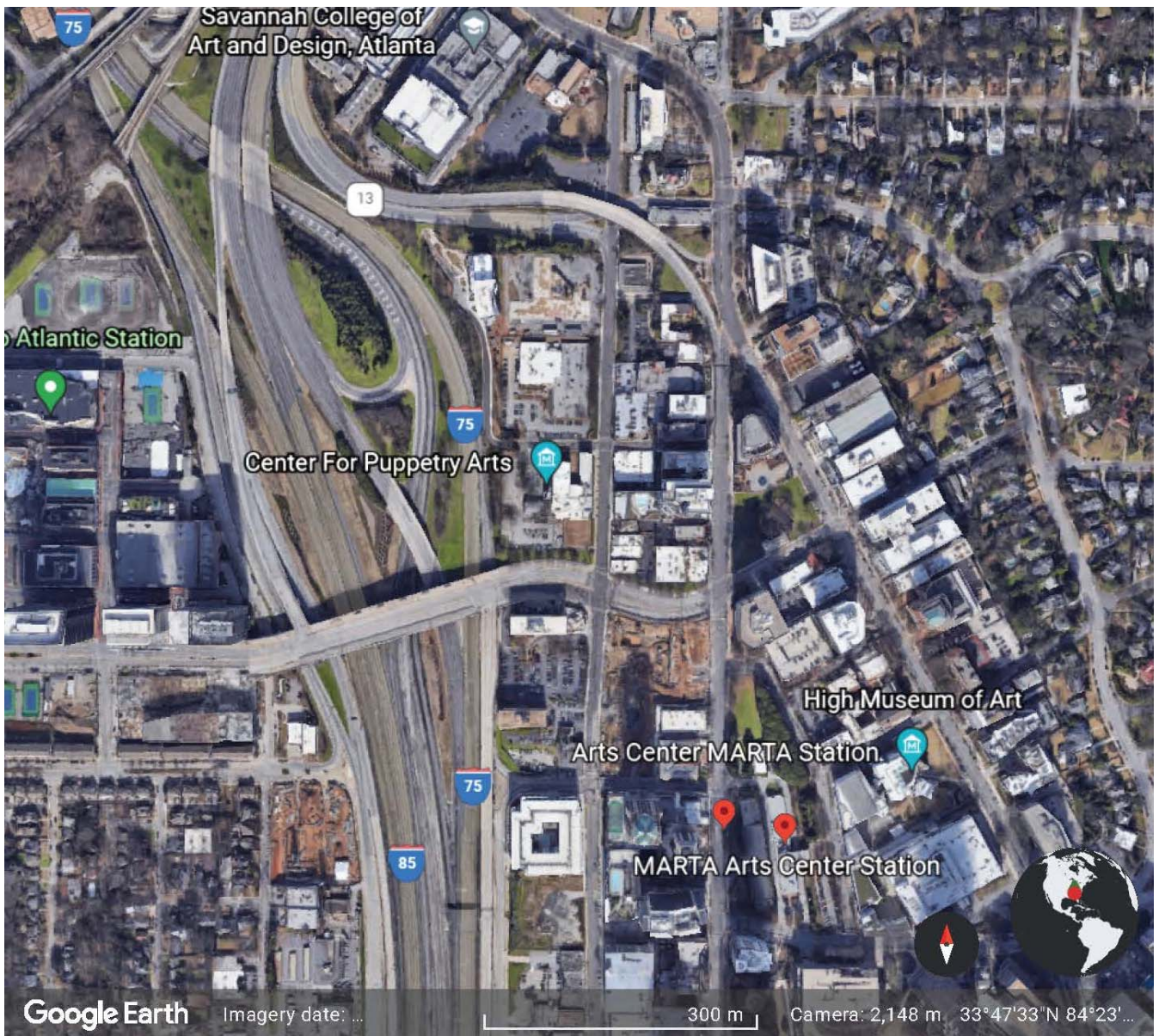
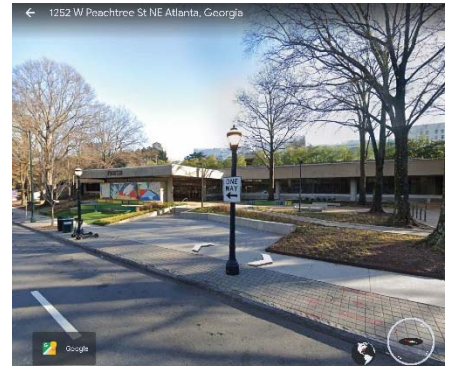
A multi- and mixed-use building in mid-rise dense urban community. 12-20 Stories consisting of the following:

• <b>Urban Marketplace</b> (Food Wares, Loading Areas, Access)	<b>16,000, Net Sq. Ft.</b>
• <b>Short Stay Housing:</b> 60 Units at 500 sq. ft. each (Micro Hotel, AirBNB, Single Room Occupancy)	<b>30,000 Net Sq. Ft.</b>
• <b>Community Use</b> (Public, Accessible, Rentable)	<b>5,000 Net Sq. Ft.</b>
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<b>SUBTOTAL Net Square Feet</b>	<b>51,000 Net Sq. Ft.</b>
<b>Grossing Areas</b> (Walls, Circulation, Common Services)	<b>33,600 Sq. Ft.</b>
<b>TOTAL</b>	<b>84,600 Gross Square Feet</b>

**SITE**

The competition site is located in midtown Atlanta, Georgia. The proposed project replaces the Art Center Marta Station, and is located in Atlanta’s ‘Heart of the Arts’, known for its density, and prevalence of art galleries, museums, theaters, historic buildings, and proximity to Georgia Tech and Savannah College of Art and Design

campuses. The Site is the space directly above the metro station and it has a unique mixed-use zoning designation with ample FAR, that entrants are encouraged to maximize through a phased building strategy.



## METHODOLOGY

Students will work individually on site analysis and material research. Precedent studies and project proposals will be done by teams of 3 students. Students may choose a precedent from the list below or propose a project of particular interest to them that demonstrates the kind of environmental, social, spatial and technical awareness exemplary of the projects that they will be designing this semester. Precedents must incorporate environmental and material innovation into proposals that facilitate and encourage healthy living through their formal, spatial, social and architectural innovations.

## PRECEDENTS

**Acton Ostry Architects Inc. Brock Commons Student Housing**, Vancouver, Canada, 2016  
<https://www.thinkwood.com/projects/brock-commons-tallwood-house>

**Aleph Zero and Rosenbaum Children Village**, Formoso do Araguaia, Brazil, 2017  
<https://www.archdaily.com/879960/children-village-rosenbaum-plus-aleph-zero>

**BIG, 79 & Park**, Stockholm, Sweden, 2018  
<https://www.archdaily.com/905534/79-and-park-big>

**Arikitektbolaget, Limnologen**, Vaxjo, Sweden, 2008  
[http://www.forum-holzbau.ch/pdf/iif09\\_Serrano.pdf](http://www.forum-holzbau.ch/pdf/iif09_Serrano.pdf)  
<https://www.youtube.com/watch?v=SvAnWD40IqA>

**DiMella Shaffer, Holst Architecture, Olympia Place**, Amherst, MA, 2016  
[https://www.archdaily.com/867105/olympia-place-holst-architecture-plus-dimella-shaffer?ad\\_source=myarchdaily&ad\\_medium=bookmark-show&ad\\_content=current-user](https://www.archdaily.com/867105/olympia-place-holst-architecture-plus-dimella-shaffer?ad_source=myarchdaily&ad_medium=bookmark-show&ad_content=current-user)

**Kengo Kuma & Students from UC Berkeley, Nest We Grow**, Takinoue, ) JFF<DJ Japan, 2014  
<https://www.archdaily.com/592660/nest-we-grow-college-of-environmental-design-uc-berkeley-kengo-kuma-and-associates>

**Metropol Parasol, Jurgen Meyer, Plaza de la Encarnacio**, Seville, Space, 2004-11  
<http://www.jmayerh.de/19-0-metropol-parasol.html>

**Shigeru Ban, Science Park, Shonai Hotel Suiden Terrace**, Tsuruoka City, Yamagata Prefecture, Japan, 2018  
[http://www.shigerubanarchitects.com/works/2018\\_suiden/index.html](http://www.shigerubanarchitects.com/works/2018_suiden/index.html)

**Renzo Piano, Jean- Marie Tjibaou Cultural Center**, New Caledonia, 1992-98  
<https://www.archdaily.com/600641/ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano>  
<http://www.rpbw.com/project/jean-marie-tjibaou-cultural-center>

**Robert, Reamer, Old Faithful Inn, West Yellowstone Park**, Wyoming, 1904-25  
<http://www.nplas.org/oldfaithful.html>  
<https://www.yellowstone-notebook.com/innrenovation.html>

**Rolf Mühlethaler, Architect BSA, Zollfreilager Houaifn Complex**, Zurich, 2015  
<https://www.i-b.ch/wohnbauten/zollfreilager-albisrieden>  
[https://issuu.com/hochparterre/docs/hochparterre\\_freilager\\_zuerich\\_2016/23](https://issuu.com/hochparterre/docs/hochparterre_freilager_zuerich_2016/23)

**Rossiprodi Associati, Via Cenni Social Housing**, Milan, 2013  
<http://www.rossiprodi.it/?project=social-housing-via-cenni-2>

**Weinstein Friedlein Architects, Camp Graham**, Henderson, NC, 2015  
[https://www.archdaily.com/803171/camp-graham-weinstein-friedlein-architects?ad\\_source=myarchdaily&ad\\_medium=bookmark-show&ad\\_content=current-user](https://www.archdaily.com/803171/camp-graham-weinstein-friedlein-architects?ad_source=myarchdaily&ad_medium=bookmark-show&ad_content=current-user)

## READINGS

- "Wood Construction Special Section." *The Architects Newspaper*, February 11, 2020 [https://issuu.com/archpaper/docs/an\\_02\\_20\\_products](https://issuu.com/archpaper/docs/an_02_20_products)
- Cao, Lilly. "Urgent Issue: 10 Strategies to Decarbonize Architecture." *Arch Daily*, July 27, 2020. <https://www.archdaily.com/938866/urgent-issue-10-strategies-to-decarbonize-architecture>
- Clark, Thomas D. "The Impact of the Timber Industry on the South." *The Mississippi Quarterly* 25, no. 2 (1972): 141-64. Accessed August 11, 2021. <http://www.jstor.org/stable/26473995>.
- Crook, Lizzie. "Ten Ways in which Architecture Is Addressing Climate Change." *Dezeen*, April 22, 2021. <https://www.dezeen.com/2021/04/22/architecture-climate-change-earth-day/>
- Johae, Bettina. "Is an era of mass timber buildings beginning in New York City?" *Guiding Architects*, March 2, 2020. <https://www.guiding-architects.net/timber-buildings-new-york/>
- Frampton, Kenneth. 2002. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance". *Labour, Work and Architecture / Frampton, Kenneth*. 77-89. <https://www.moderninddenver.com/wp-content/uploads/2015/08/Frampton.pdf>
- González, María Francisca. "House Plans Under 50 Square Meters: 30 More Helpful Examples of Small-Scale Living." *Arch Daily*, January 25, 2021. [https://www.archdaily.com/893384/house-plans-under-50-square-meters-26-more-helpful-examples-of-small-scale-living?ad\\_medium=widget&ad\\_name=recommendation](https://www.archdaily.com/893384/house-plans-under-50-square-meters-26-more-helpful-examples-of-small-scale-living?ad_medium=widget&ad_name=recommendation)
- Kaufmann, Hermann, Krötsch, Stefan and Winter, Stefan. *Manual of Multistorey Timber Construction*. Munich: Detail, 2018. [https://issuu.com/detail-magazine/docs/978-3-95553-394-6\\_bk\\_multi-storey\\_t?e=8753616/61068649](https://issuu.com/detail-magazine/docs/978-3-95553-394-6_bk_multi-storey_t?e=8753616/61068649)

## BIBLIOGRAPHY

Competition brief: <https://www.acsa-arch.org/competitions/2022-timber-competition/>

- Andersen, Paul and Kelley, Jayne. *American Framing: The Same Something for Everyone*, Zurich: Park Books, 2021 <http://americanframing.org/>
- Bergdoll, Barry and Christensen, Peter. *Home Delivery: Fabricating the Modern Dwelling*. New York: Museum of Modern Art, 2008
- Bernheimer, Andrew. *Timber in the City*. San Francisco: ORO Editions, 2015
- Fernández-Galiano. *AV Monographs 195: Shigeru Ban - Social Beauty*. Madrid Arquitectura Viva, 2017.
- French, Hillary. *Key Urban Housing of the Twentieth Century: Plans, Sections and Elevations*. New York, Norton, 2008
- Forster, Wolfgang, *Housing in the 20th and 21st Centuries*. Prestel: Munchen, 2006.
- Frampton, Kenneth, and David Larkin. *American Masterworks: Houses of the 20th and 21st Centuries*. New York: Rizzoli, 2008.
- Gausa, Manuel. *Housing: New Alternatives – New Systems*. Barcelona: Actar, 1998
- Green, Michael and Taggart, Jim, *Tall Wood Buildings: Design, Construction and Performance*. Boston: Birkhauser, 2017.
- The Case for Tall Wood Buildings: Second Edition– Michael Green <http://thecasefortallwood.com>
- Heckman and Schneider. *Floor Plan Manual: Housing*. Berlin: Birkhauser
- Hall, William. *Wood*. New York: Phaidon Press, 2017.
- Gooden, Mario, *Dark Space: Architecture, Representation, Black Identity*. New York: Columbia Books on Architecture and the City, 2016.
- Jodidio, Philippe, *Wood Architecture Now! Vol. 2*. Cologne: Taschen, 2013
- Leupen, Bernard, and Harald Mooij, *Housing Design: A Manual*. Rotterdam: NAI Publishers, 2011.
- Mayo, Joseph, *Solid Wood: Case Studies in Mass Timber Architecture, Technology and Design*. London: Routledge, 2015.
- Pryce, Will, *Architecture in Wood: A World History*. London: Thames & Hudson, 2016.
- Schneider, Friederike, ed., *Floor Plan Atlas, Housing*. Boston: Birkhauser Verlag, 1997.
- Wellington, Paul A. *Black Built: History and Architecture in the Black Community*. Milwaukee: Paul A. Wellington, 2019.

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Beemer, Will, Learn to Timber Frame: Craftsmanship, Simplicity, Timeless Beauty. North Adams, MA.: Storey Publishing, LLC, 2016.

Cornwall, Warren. "Would You Live in a Wooden Skyscraper?" *Science*, September 22, 2016

<https://www.sciencemag.org/news/2016/09/would-you-live-wooden-skyscraper>

McLoed Virginia. *Detail in Contemporary Timber Architecture*. London: Laurence King Pub., 2010.

Menges, Achim, Schwinn, Tobias and David, Oliver. *Advancing Wood Architecture: A Computational Approach*. London: Routledge, 2016

**Think Wood Research Library** [research.thinkwood.com](http://research.thinkwood.com)

**Wood Products Council** [www.woodworks.org](http://www.woodworks.org)

**US Forest Products Laboratory** - Product & Building Systems Research [www.fpl.fs.fed.us](http://www.fpl.fs.fed.us)

**FP Innovations** - Product & Building Systems Research [fpinnovations.ca/Pages/index.aspx](http://fpinnovations.ca/Pages/index.aspx)

**American Wood Council** - Codes & Standards Support [awc.org](http://awc.org)

**Naturally Wood** [www.naturallywood.com](http://www.naturallywood.com)

**CLT Handbook** [www.rethinkwood.com/masstimber/products/cross-laminated-timber-clt/handbook/modules](http://www.rethinkwood.com/masstimber/products/cross-laminated-timber-clt/handbook/modules)

## GENERAL: GEORGIA & SOUTHERN ARCHITECTURE

**COMPETITION SCHEDULE AND SUBMISSION REQUIREMENTS (Refer to the competition brief for more information)** <https://www.acsa-arch.org/competitions/2022-timber-competition/>

### Competition Schedule:

Competition Announced	Summer 2021
Registration Deadline	April 13, 2022
Submission Deadline	June 1, 2022
Jury	Summer, 2022
Winners Announced	Summer, 2022

### Evaluation Criteria:

Criteria for the judging of submissions will include: timber/wood as the primary structural material, creative and innovative use of timber/ wood in the design solution, successful response of the design to its surrounding context, creative and clear approaches to designing a healthy urban mixed-use environment with timber as a central material, successful response to basic architectural concepts such as human activity needs, structural integrity, and coherence of architectural vocabulary.

Submissions must clearly demonstrate the design solution's response to the following criteria:

- The quality of the architectural concept and the rigor with which it is developed; Its technical sophistication and resolution.
- The effectiveness of its visualization and representation through a variety of material, graphic, and digital media, those prescribed within each studio section as well other techniques that students may employ to supplement and substantiate their presentations.
- The breadth of design consideration with respect to the environmental and social implications and impacts of the building proposed and the way in which those concerns are quantified and visualized.
- A successful sustainability and low carbon building performance.

## AWARDS

The design jury will meet in the summer of 2022 to select winning projects and honorable mentions. Winners and their faculty sponsors will be notified of the competition results directly. A list of winning projects will be posted on the ACSA website ([www.acsa-arch.org](http://www.acsa-arch.org)).

Winning projects will receive cash prizes.

<b>1st Prize</b>	Student <b>\$10,000</b>
<b>2nd Prize</b>	Student <b>\$8,000</b>
<b>3rd Prize</b>	Student <b>\$6,000</b>

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

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

### W1

Th 08.26 **LOTTERY via ZOOM @ 12pm, followed by first studio meeting, including *Hour SSA Convocation @ 5:30pm***

### W2

Mon 08.30 **DMUxCCNY Anti-Racism Teach-In (remote/TBD) 2pm-5pm**  
Th 09.02 Studio

### W3

Mon 09.06 College Closed (Labor Day), no classes scheduled  
Th 09.09 Studio **(REMOTE)**

### W4

Mon 09.13 Studio  
Th 09.16 No classes scheduled

### W5

Mon 09.20 Studio  
Th 09.23 Studio

### W6

Mon 09.27 Studio  
Th 09.30 Studio **(REMOTE)**

### W7

Mon 10.04 Studio  
Th 10.07 Studio

### W8

Mon 10.11 College Closed (Columbus/Indigenous Peoples' Day); no class  
Th 10.14 Studio **(REMOTE)**

### W8

Mon 10.18 Studio  
Th 10.21 **Mid-semester assessments & *Hour SSA***

### W9

Mon 10.25 Studio  
Th 10.28 Studio **(REMOTE)**

### W10

Mon 11.01 Studio  
Th 11.04 Studio

### W11

Mon 11.08 Studio  
Th 11.11 **ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm; Studio**

### W12

Mon 11.15 Studio  
Th 11.18 Studio

### W13

Mon 11.22 Studio  
Th 11.25 College Closed (Thanksgiving); no class

## W14

Mon 11.29 Studio  
Th 12.02 Studio (REMOTE)

## W15

Mon 12.06 Studio

## REVIEWS

Wed 12.08 Advanced Studio reviews, session 1  
Fri 12.10 Advanced Studio reviews, session 2  
Tu 12.14 End of Semester Assessment (faculty only)

## FINALS

Th 12.16 Final Class Meeting, **Exit interviews**  
Mon 12.20 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor  
  
Mon 12.27 Final Grade Submission Deadline

## FINALS WEEK

Mon 12.14 Final Class Meeting, **Exit interviews**  
Th 12.17 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

## 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 middle of the semester.

### Methods of Assessment:

- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 60%
- Project presentation, level of 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, 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.ccnycuny.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.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 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.ccny.cuny.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). For further information, go to <http://www.ccny.cuny.edu/accessability/> or email [disabilityservices@ccny.cuny.edu](mailto:disabilityservices@ccny.cuny.edu)

### **Health And Wellness Support:**

City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: [counseling@ccny.cuny.edu](mailto:counseling@ccny.cuny.edu).

## **Gender Based Violence Resources**

City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Diana Cuzzo, at 212-650- 7330 or [dcuzzo@ccny.cuny.edu](mailto:dcuzzo@ccny.cuny.edu). If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911. <https://www.ccny.cuny.edu/affirmativeaction>

## **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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