Spitzer The Bernard & Anne Spitzer School of Architecture

Type of Course:	**ARCH 51000 Advanced Studio**
Class Meetings:	**M/TH 2:00-5:50pm**
Office Hours:	**Thursdays 12-2 / By Appointment**
Instructor:	**Professor Eliana Dotan**
Location:	**Room 325; some sessions on Zoom**
Semester/Year	**Spring 2022**

NESTING TYPOLOGIES II: FACTORIES FOR A BROKEN WORLD

(DRAFT SYLLABUS 1/21/22)

Nesting Typologies II: Factories for a Broken World will expand the research conducted in *Nesting Typologies* (Spring 2021) to frame the maintenance, repair, and end-of-life dismantling of technologies and structures as generative sites for better futures. We will bring two moments of breakdown together - the architectural type of the office park and the economic model of offshore production, to create new manufacturing and production facilities within obsolete office space. We will be working with lighting design and manufacturing company RBW to learn about their production and logistics processes, as well as their recent acquisition of a former IBM office building in Kingston, NY, opposite the site of our project.

BACKGROUND

The emergence of the office park typology in the United States is connected to the racially-based historic American distrust of the city center. The first office park opened in Mountain Brook, AL in the early 1950s as white suburbanites previously commuting to Birmingham became uneasy with growing racial tension in city centers. Around the country, civil rights conflicts and reduced federal investment in social programs perpetuated this pattern. The first wave of these developments in the 1950s were in many cases industrial parks, as manufacturing moved out of crowded vertical cities. By the 1970s, American manufacturing began to decline and most industrial parks evolved into office parks. The dangerous uses of industry that originally necessitated the isolated nature of

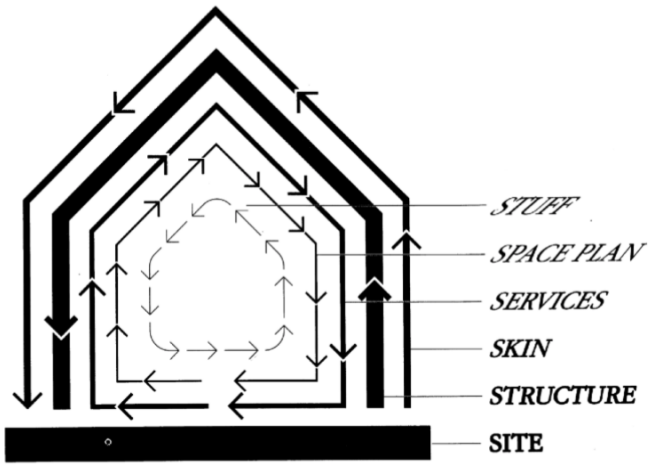
these structures were no longer present, however newly envisioned as corporate campuses, the grounds surrounding the now-office buildings were landscaped in a bucolic or wooded style to supposedly minimize distractions and maximize workers' productivity. The generic office parks we are left with today are typically limited-access, single-use superblocks with huge parking lots similar in area to the interior of the buildings. The structures themselves are typically low- to mid- rise, with massive and deep open floor plates. They are vast, undefined, energetically inefficient interior environments situated as islands near major highway arteries.

According to a 2015 report from NGKF, a commercial real estate firm, between 14% and 22% of suburban office inventory is found to be "in some stage of obsolescence." This represents upward of 7.5% of all office space in the US, and that number has continued to grow in the wake of the COVID pandemic and the ubiquity of remote work. In some markets and areas, developers and investors have sought to both meet an increased corporate culture of amenity-loaded campuses and balance the rise of work-from-home by diversifying sites that previously contained 9-5 office space into mixed-use neighborhoods. This effort has arguably perpetuated problematic urban sprawl by creating destination islands, and has failed to offer a new vision for how production and labor can be re-imagined to support individuals and strengthen communities through ecologically-minded modes of engaging the built environment.

Meanwhile, as the pandemic has arguably cemented a change in office-space occupancy, it has also lifted the curtain on the problems created by a globalized capitalist economy. Beyond the indisputably catastrophic environmental impact of our global market of objects and goods, the recent past has revealed cracks in its previously touted economic efficiency. Market trends and research are indicating that manufacturers and producers have a vested interest in onshoring their operations. According to CBRE's 2022 Market Outlook, the top concern for manufacturers in 2022 will be rising transportation costs and supply chain delays. The cost of international transport via ocean freight increased 200% in 2021 and domestic freight increased 40% in 2021. Furthermore, transportation costs make up 40-70% of a company's total spending on logistics, while fixed facility costs including rent only make up 3-6%. While rents will continue to increase, it will pale in comparison to rising transport costs. These shifts have shaken up manufacturing such that we can expect companies to increasingly invest in domestic and local production and lease more space to cut down on transportation costs.

DISCURSIVE FRAMEWORK

In her 2009 essay, “Kissing Architecture,” Sylvia Lavin offers the premise that the interior, as “not-architecture” stands in relation to Architecture as if leaning in for a kiss. She states that “kissing is not a collaboration between two that aims to make one unified thing, but it is the intimate friction between two mediums to produce twoness.”[1] Another way to put it is that the kiss is generative - it produces more than the sum of its parts; it produces a new condition. For an applied analogue to Lavin’s theory, we can turn to Richard Brand’s 1994 book, *How Buildings Learn*, wherein he offers a diagram of the pace at which components of a building change, shift, or are replaced. The darker, thicker lines indicate a longer-lived component. Evidently, the *stuff* and the *space plan* - those affective interior elements Lavin describes as leaning in for a kiss - are the shortest lived.



Steward Brand, *How Buildings Learn*. New York City: Viking Press, 1994.

But what happens when the romance between the architecture and the interior fizzles out, when they break up? Or in Brand’s terms, what happens when the *skin*, the *space plan* and the *stuff* can no longer neutrally hang on the proverbial coat rack of *structure* and *site* – does the architecture *break*?

We will frame our research, site, and program as situated within a *broken world*, a world where we look for sites of opportunity in breakdown, dissolution, and change, rather than in innovation, newness, or development. Steven Jackson’s “Rethinking Repair” and Shannon Mattern’s “Maintenance and Care” will be foundational texts for our work, allowing us to situate Architecture as reparative and caring, both in terms of how we relate to the structures we are intervening on and the histories, theories, and typologies we engage.

[1] Sylvia Lavin, *Architecture Words 13: Flash in the Pan*. Architectural Association, 20-15. p. 164.

PROJECT
All studio work will be completed in groups of ~3

Phase I: Research

A) Students will undertake a forensic-type study of an office park and its structure(s) - a "post-mortem" of sorts. Groups will dissect the constituent parts of the generic office park to understand the components and materials with which they have to work in Phase II. Documentation to include:

B) Students will then select a number of different manufacturing and production facilities across sectors and analyze their specific spatial and technical requirements. Sectors may include food production, indoor agriculture, furniture, clothing, furniture, electronics, and/or many more.

The research phase will result in a single studio-wide handbook for the combination or collision of generic and specific, allowing for profound rigor in the proposals that will follow in the second phase of the studio.

Phase II: Proposal

SITE: "Tech City" in Kingston (former IBM facility) in Kingston, NY. Specific structure TBD.

PROGRAM: Manufacturing/Production facility

TEXT REFERENCES

Stewart Brand, *How Buildings Learn*. New York City: Viking Press, 1994.

Steven J. Jackson, "Rethinking Repair" in *Media Technologies: Essays on Communication, Materiality and Society*, eds. Tarleton Gillespie, Pablo Boczkowki, and Kristen Foot (Cambridge: MIT Press, 2014).

Sylvia Lavin, *Architecture Words 13: Flash in the Pan*. London: Architectural Association, 2015. P. 164.

Shannon Mattern, "Maintenance and Care," *Places Journal*, November 2018.

Rafael Moneo, "On Typology." *Oppositions*, Summer 1978

Louise A. Mozingo. *Pastoral Capitalism: A History of Suburban Corporate Landscapes*. The MIT Press, 2011.

Nina Rappaport. *Vertical Urban Factory*. Actar, 2014.

June Williamson and Ellen Dunham-Jones, *Case Studies in Retrofitting Subrubia: Urban Design Strategies for Urgent Challenges*, Hoboken: Wiley, 2021

CBRE 2022 U.S. Market Outlook:
http://cbre.vo.llnwd.net/grgservices/secure/2022%20U.S.%20Market%20Outlook.pdf?e=1641921325&h=e6286ee97066917ee1f50acf1829b211

ARCHITECTURAL REFERENCES

Project: Royal Saltworks
Location: Arc-et-Senans, France
Year: 1775
Architect: Claude Nicolas Ledoux

Project: HAWE Factory
Location: Kaufbeuren, Germany
Year: 2014
Architect: Barkow Leibinger

Project: Vitsoe Factory
Location: Royal Leamington Spa, UK
Year: 2017
Architect: Vitsoe and Martin Francis

Project: Aimer Fashion Factory
Location: Beijing, China
Year: 2014
Architect: Crossboundaries

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

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

W1		
Mon	01.31	*LOTTERY in Rm 107, Hour SSA, Drafting of Community Agreement*
Th	02.03	*Spitzer School Convocation @ 5:00pm – all students and faculty to attend*
W2		
Mon	02.07	Studio
Th	02.10	Studio
W3		
Mon	02.14	**Visit to RBW Factory in Kingston, NY**
Th	02.17	Studio
W4		
Mon	02.21	College Closed (Presidents' Day); no class
Th	02.24	Studio
W5		
Mon	02.28	Studio
Th	03.03	Studio
W6		
Mon	03.07	Studio
Th	03.10	Studio

W7

Mon	03.14	Studio
Th	03.17	Studio

W8

Mon	03.21	Studio
Th	03.24	*Mid-semester assessments & Hour SSA*

W9

Mon	03.28	Studio
Th	03.31	Studio

W10

Mon	04.04	Studio
Th	04.07	Studio

W11

Mon	04.11	*ADVANCED STUDIO SHARING Room 107, @ 2:00-3:30pm*
Th	04.14	Studio

04.15-04.22 Spring Recess, no classes

W12

Mon	04.25	Studio
Th	04.28	Studio

W13

Mon	05.02	Studio
Th	05.05	Studio

W14

Mon	05.09	Studio

REVIEWS, week of May 11-17

Wed 11 May	Th 12 May	Fri 13 May	Mon 16 May	Tu 17 May
Advanced	**Core Studio 2**	**Advanced**	**Core Studio 6**	**Core Studio 4**
Haferd Dotan Sen Cunningham	Aydogan (coord)	Gebert Rojas Ciprian Brahmbhatt	Alspector (coord)	Wines (coord)

FINALS

Th	05.19	End of Semester Assessment (faculty only) Studio Clean Up day (students & faculty)

Mon	05.23	Final Meeting, **Exit interviews** Student Portfolios due for: Spitzer School Archive, etc. as directed by instructor
Fri	05.27	Final Grade Submission Deadline

TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the summer by Friday May 27.

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: 20%
- Project development in response to semester schedule: 50%
- 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:
D is the lowest passing grade for B. Arch 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.ccny.cuny.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
Amy Daniel adaniel@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

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

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.

Students who find themselves experiencing difficulties obtaining food every day or who lack a stable and safe place to live are urged to come to Benny's pantry for assistance. Benny's pantry is located on the ground floor of the North Academic Center (NAC) and is open to anyone within the CUNY community (students, staff, faculty) in need of support. The pantry is open from 10am to 6pm and is self-serve. Additional emergency support for financial, health and housing needs are also available through Benny's. Please contact Dee Dee Mozeleski at dmozeleski@ccny.CUNY.edu or Charles Ramirez at cramirez@ccny.CUNY.edu for additional details. https://www.ccny.cuny.edu/bennysfoodpantry.

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 Cuozzo, at 212-650- 7330 or dcuozzo@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

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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