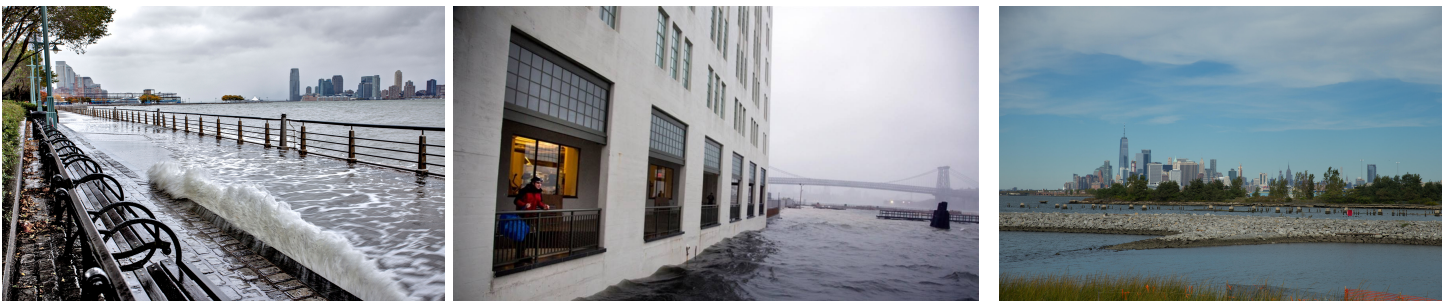


**Type of Course:** ARCH 51000 Advanced Studio  
**Class Meetings:** M/TH 2:00-5:50pm  
**Office Hours:** Tuesday 5:00- 6:00pm; Friday 4:00-5:00pm (on Zoom, by appointment)  
**Instructor:** Sanjukta Sen  
**Location:** Room 319 ; some sessions on Zoom  
**Semester/Year** Spring 2022

---

## INHABITING THE EDGE

What does *should* it mean to be a Waterfront City?



### OVERVIEW

NYC's appetite for development along the city's shoreline has not been dampened by successive battering from storms and weather events that are more and more frequent and damaging. In a policy framework driven by a power ecosystem that largely dismisses retreat and demands higher density in flood zones, what are the new models for urban shoreline development that re-think the relationship between density, resilience, amenity and access as co-benefits rather than transactional trade-offs?

The studio will focus on the simultaneously urgent and fraught topics of urban coastal resilience and waterfront development as a mechanism of delivering affordable housing and public open space in New York City.

### RESEARCH GOALS

The research topic this studio will probe is the validity of the transactional relationship between development, amenity and resilience - a necessary feature of the 'Public-Private' model that has been the dominant form of city building in New York and many other cities over the last three or four decades.

As such the goal would be to question and offer alternatives to what has been pronounced as 'givens' and necessary trade-offs.

The second research goal would be to get a basic understanding of how planning parameters, environmental considerations and zoning rules etc shape urban shoreline development.

Planning parameters that govern our waterfronts tend to have discreet approaches for buildings and open space. Buildings have parameters such as coverage, setbacks, skyplanes, maximum heights to respond to, and the open space must demonstrate compliance with requirements of area, dimension, view corridors and topography. In this studio, students will be asked to look at regulatory parameters cohesively, instead of in silos- for buildings and landscape— to understand and evaluate the trade-offs necessary in very tight sites with enormous development pressure; and potentially formulate new urban design approaches and typologies for waterfront development.

A parallel and equally important question that the studio will seek to ask is 'who is this for'? The last decade of development, along NYC's waterfront has brought with it waves of gentrification and displacement— that has impacted lower income and minority communities, disproportionately, just as extreme weather events have. The studio will engage in researching and proposing site and building uses and programming that respond to the

existing demographic profile of the community , and developing an understanding about how programming is can be used as an instrument of equity in urban design.

**PROGRAM**

Keeping in mind the need to develop sites that have multiple uses, appeal to a variety of users and potentially act as a economic generator for the neighborhood and community, the studio will work with a mixed use programming strategy loosely centered around 3 major components for the site,

- (a) public open space
- (b) film & studio production lot
- (c) housing and community facilities

A key component of the site and development program is an exploration of the site’s ‘performance’ and strategies that improve it its resilience to extreme events

High-level planning Parameters (to be discussed and can be changed based on project):

- max 50% site coverage
- Studio lot -max 30% of site footprint
- Min 30% public access
- FAR = 5
- 300,000 sf minimum residential

**SITE**

The site stretches across 2 waterfront blocks between India St & Kent St in Greenpoint, Brooklyn. North Brooklyn and this area in particular has undergone tremendous transformation, especially in the aftermath of massive 2005 rezoning during the Bloomberg administration. To the north of the site are development parcels theater already built or underway; the south is Transmitter park, and future development parcels that segway into the Bushwick inlet and Bushwick Inlet park. The site also houses one of the North Brooklyn ferry stops, at India St Pier.



## STUDIO PROCESS

The Studio will have four 'activities' or types of exercises\* , some that will run simultaneously and some that will follow chronologically.

### 1 - Observing

The observing exercises will be undertaken individually by each student and are geared towards developing and representing their understanding of 'site' in its physical and political manifestations.

### 2 -Conversing

Students will work in pairs that interact with each other as stakeholders - to take on various facets of relevant research , with the objective of learning and educating the entire studio on the variety of issues and considerations that must be taken into account when designing on complex sites- such as zoning code, coastal resilience, community concerns etc. The outcome of the exercise is to be able present coherent arguments for or against an issue, the ability to discuss and weigh them- and then develop a thesis around what issues/ values are important to the project.

### 3- Making

These exercises that will comprise of analogue model making with a variety of media among with digital media, will be undertaken individually by each student and are geared towards understanding the fluid tectonics of shorelines and urban edges and developing design languages to shape them.

### 4 - Constructing

Students will work in pairs to construct a proposal for the site that will draw on activities 1,2 & 3

\* Detailed brief/ instructions and required deliverables for exercises will be provided when studio commences.

## REFERENCES /READINGS\*

Structures of coastal resilience. [link](#)

Sanjukta Sen, Public Risks on Private Shores, Urban Omnibus, November 06, 2019 [link](#)

Dutch Water Sector, Interview with Piet Dircke, [link](#)

Denise Hoffman Brandt and Catherine Seavitt Nordensen, Waterproofing New York, Terraform, 2016

\* Additional readings and lectures will be assigned when studio commences.

## REFERENCE SITES & PROJECTS

New York

- Hunter's Point South
- Domino Park
- LIC waterfront
- Kauffman Studios
- Silvercup Studios
- Industry City

\* Additional references will be provided when studio commences.

## 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, followed by first studio meeting, including *Hour SSA* and development of Community Agreement  
Th 02.03 **Introductory Lecture + Discussion**  
**Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend**

### W2

Mon 02.07 Studio : **Site Visit**  
Th 02.10 Studio : **Conversing session 1 (research presentations)**  
**+ Observing Exercise 1 due (studio discussion)**

### W3

Mon 02.14 Studio : **Conversing session 2 (research presentations)**  
**+ Observing Exercise 2 due (studio discussion)**  
Th 02.17 Studio : **Making Exercise 1 (new task introduction+ studio work + desk crits)**

### W4

Mon 02.21 College Closed (Presidents' Day); no class  
Th 02.24 Studio : **Conversing session 3 (research presentations)**  
**+ Making Exercise 1 due (studio discussion)**

### W5

Mon 02.28 Studio : **Conversing session 4 - deliverable due (research presentations)**  
Th 03.03 Studio : **Making Exercise 2 & 3 (new task introduction+ studio work + desk crits)**

### W6

Mon 03.07 Studio : **Making Exercise 2 & 3 (studio work + desk crits)**  
Th 03.10 Studio : **Making Exercise 2 & 3 (studio work + desk crits)**

### W7

Mon 03.14 Studio : **Making Exercise 2 & 3 due (studio discussion)**  
Th 03.17 Studio : **Constructing (new task introduction+ studio work + desk crits)**

### W8

Mon 03.21 Studio : **Constructing (studio work + desk crits)**  
Th 03.24 **Mid-semester assessments & Hour SSA**

### W9

Mon 03.28 Studio : **Constructing (studio work + desk crits)**  
Th 03.31 Studio : **Constructing (studio work + desk crits)**

### W10

Mon 04.04 Studio : **Studio Pin-up (30 min per project)**  
Th 04.07 Studio : **Constructing (studio work + desk crits)**

### W11

Mon 04.11 **ADVANCED STUDIO SHARING Room 107, @ 2:00-3:30pm; Studio**  
Th 04.14 Studio : **Constructing (studio work + desk crits)**

04.15-04.22

Spring Recess, no classes

### W12

Mon 04.25 Studio : **Conversing session 5 : project self evaluation + pitch practice**  
Th 04.28 Studio : **Conversing session 6 : project self evaluation + pitch practice**

### W13

Mon 05.02 Studio : **Constructing (studio work + desk crits)**  
Th 05.05 Studio : **Constructing (studio work + desk crits)**



**W14**

Mon 05.09

Studio : **Constructing (studio work + desk crits)**

**REVIEWS, week of May 11-17**

Wed 11 May	Th 12 May	Fri 13 May	Mon 16 May	Tu 17 May
<b>Advanced</b>	<b>Core Studio 2</b>	<b>Advanced</b>	<b>Core Studio 6</b>	<b>Core Studio 4</b>
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](mailto:mmiller@ccny.cuny.edu)

Amy Daniel [adaniel@ccny.cuny.edu](mailto: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](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 Cuozzo, at 212-650- 7330 or [dcuozzo@ccny.cuny.edu](mailto: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.ccnycuny.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:**

Sanjukta Sen  
(646)-825-0513