

Type of Course: ARCH 51000 Advanced Studio
Class Meetings: M/TH 2:00-5:50 pm
Office Hours: M 1:00-2:00 / Th 6:00-7:00
Instructor: John Patrick Cunningham
Location: SSA Room 324
Semester Year: Spring 2022

MYTHOPOESIS

EXPLORING ARCHITECTURE THROUGH NARRATIVE, CRAFT, AND REPRESENTATION



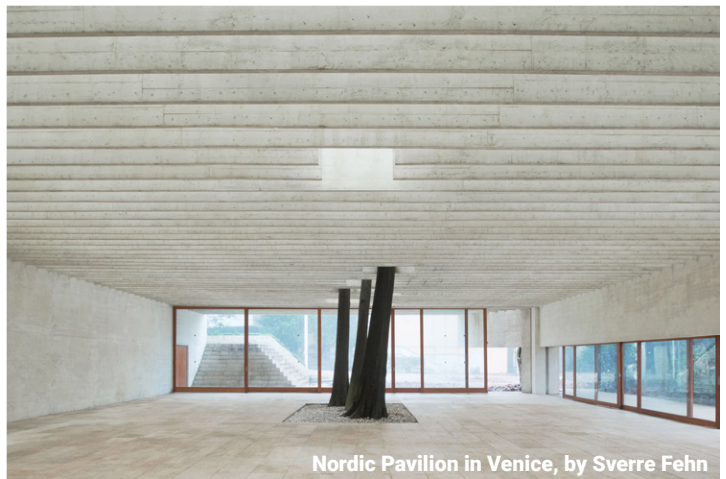
Akropolis, by Leo von Klenze



Storm on the Sea of Galilee, by Rembrandt



The First Thanksgiving, by Jean Leon Gerome Ferris



Nordic Pavilion in Venice, by Sverre Fehn

The world is awash in myth. From the creation and flourishing of this nation, to the linearity of the architectural canon, to our own identities, we are perpetually confronted by folklore, and crafting fictions of our own. While their intent is often to create heroic origin stories around which communities can rally with a sense of pride and unity, these fictions often simplify and flatten reality, excluding characters inconvenient to the narrative of the storyteller. As architects, we are not only spatial designers, but also storytellers, and we must place a critical eye to this myth-making exercise, understanding whom it elevates, and whom it excludes. When we create new work, we are manifesting both the project itself, as well as the world in which it exists and the people that inhabit it. Architects attempt to build worlds that are as close to their perceptions of reality as possible, but these visions can sometimes be wildly optimistic, or exceptionally pessimistic. How we choose to present and contextualize our work says as much about us, our identities, and our worldviews, as it does about the architectural object itself.

Mythopoesis is a literary term for the creation of artificial mythologies for the purpose of telling a story. In this studio, it is the building of a world, the development of characters, and the creation of a story, for the purpose of describing an architectural object. Instead of designing a building, we will be designing a narrative, developing a unique visual language to animate that narrative, and using architectural objects as sets in which that narrative takes place.

Students will be tasked with analyzing, critiquing, and ultimately deconstructing myths, and using them to tell stories of their choosing. Because their inspiration will come primarily from unconventional, non-architectural media, they will also be presenting their work through completely unconventional means.

The traditional design studio operates (often inaccurately) as an analogue for professional architectural practice. Students are given a program, a site, and some semblance of a client, and spend the semester developing their tectonic solutions. When the time comes to present the work, they typically revert to conventional methods of representation (plans, sections, diagrams, perspectives, etc.) and spend little-to-no time crafting the language and story behind their presentation. This studio will operate in reverse: students will spend the semester developing a sense of cinematic storytelling, narrative language, advanced methods of visual representation, and eventually a compelling depiction of their individual agendas and identities, then create the buildings and scenery that will bring their stories to life. The people that inhabit the spaces, and what happens to them will be more important than the spaces themselves.

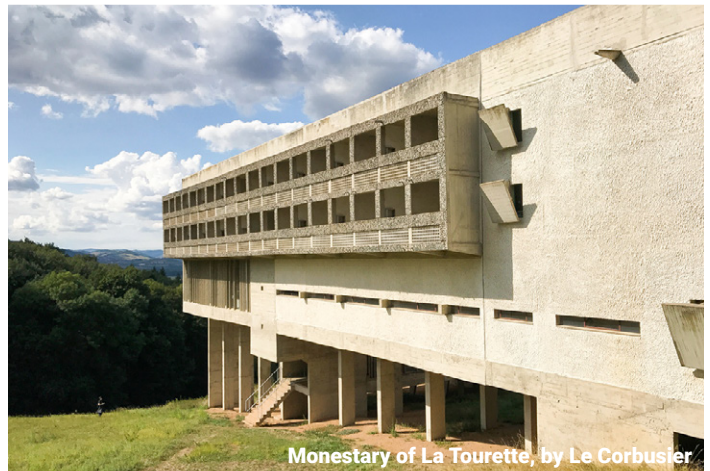
Imperative to the success of the semester is the rigorous methodology of daily production. For the first half of the semester, students will be expected to create a new digital image every day, and will present these images in class. These images will accumulate into a large body of work that will inform the second half of the semester, in which they will develop their final narrative.



Allmanajuvet Zinc Mine Museum, by Peter Zumthor



The Mines of Moria, by Ralph Bakshi



Monastery of La Tourette, by Le Corbusier



Wakanda's Golden City, by Till Nowak

METHODOLOGY

The studio will be divided into three phases, two of research and one of production.

PHASE 1

Students will begin by working simultaneously on three fronts: research, software competency, and production.

(Research) In pairs, they will research, analyze and dissect a myth of their choosing, and present their findings.

(Software Competency) Through in-class and asynchronous tutorials, Students will learn advanced modeling and representation software, namely Blender, for use throughout the semester.

(Production)

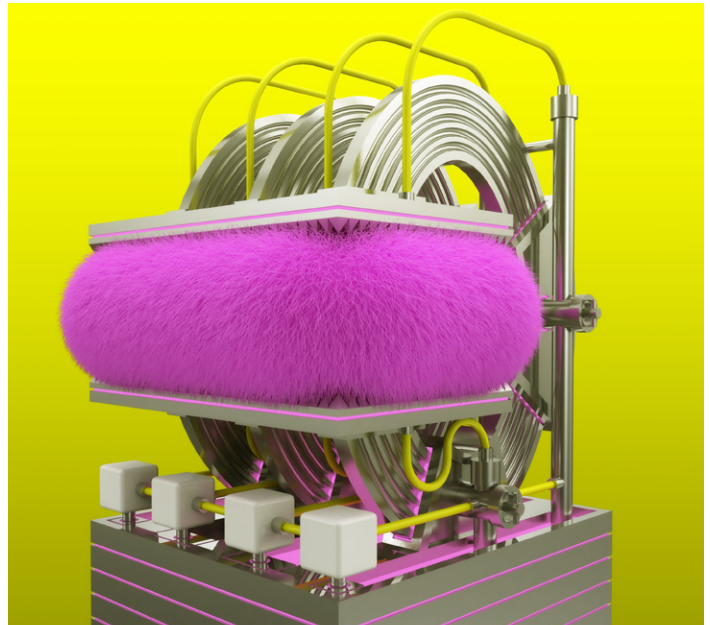
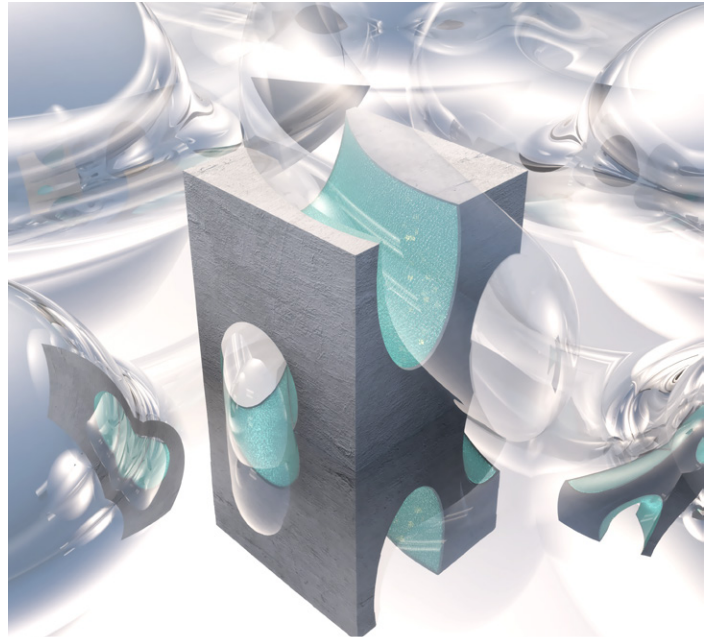
Students will create a rendered image every day (6 per week) and present them during class. There are no constraints for the content of these images, only their production. They must be made through modeling software of some kind. At the conclusion of this phase, students should have gained interest in a particular method of production.

PHASE 2

While continuing their daily output of images, student pairs will analyze and deconstruction a highly spatial film of their choosing. This analysis will include modeling and diagramming the sets, storyboarding the narrative, and searching for the relationship between setting, sequence, and narrative. Daily images should begin to incorporate elements of storytelling by the end of this phase.

PHASE 3

Based on their initial research into myth, students will write their own stories. These stories can be realistic or fantastic, but they must in some way critique or shed light on myths prevalent in our culture. Then, using their new-found knowledge in image-making and narrative, students will create storyboards, build their digital sets, propose unique methods of presentation, and manifest their final works. The final presentation will be pre-recorded digital media.



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

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	Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend

W2

Mon	02.07	Studio
Th	02.10	Studio

W3

Mon	02.14	Studio
Th	02.17	Pinup For Phase 1 Begin Phase 2

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	Pinup For Phase 2 Begin Phase 3

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; Studio
Th	04.14	Studio

W12

04.15-04.22	Spring Recess, no classes
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W13

Mon	04.25	Studio
Th	04.28	Studio

W14

Mon	05.02	Studio
Th	05.05	Studio

W15

Mon	05.09	Studio
Wed	05.11	Final Review

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.

BIBLIOGRAPHY

Selections will be taking from the following sources for reading and discussion:

- . Barthes, Roland. Mythologies. Farrar, Straus, and Giroux, 1972.
- . Campbell, Joseph. The Power of Myth. Anchor Books, 1988.
- . Heike, Paul. The Myths that Made America. Transcript-Verlag, 2014.
- . King, Stephen. On Writing. Scribner, 2000.
- . Millais, Malcom. Exploding the Myth of Modern Architecture. Frances Lincoln, 2009
- . Pallasmaa, Juhani. The Embodied Image: Imagination and Imagery in Architecture. Wiley, 2011.
- . Yorke, John. Into the Woods: How Stories Work and Why We Tell Them. Penguin, 2014.

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: 20%
- Project development in response to semester schedule: 50%
- Project presentation, completion and resolution: 30%

Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.

KEY AREAS OF GRADING ASSESSMENT

- **Studio performance & work habits:** Ability to respond to studio 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 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 struggle to go beyond expectations, and beyond the student's own perceived limits of their abilities.

B (+/-) Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.

- C (+/-)** Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.
- INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician’s note.

Notes:

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

Regular office hours are scheduled (2 hours per week). If a student needs to speak in private with a studio critic it is advised that they email in advance to request an office hours appointment. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

PROBATION & DISMISSAL

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

B Arch: Michael Miller mmiller@ccny.cuny.edu

Amy Daniel adaniel@ccny.cuny.edu

STUDIO CULTURE (TEACHING AND LEARNING CULTURE)

Working collaboratively and respectfully on studio assignments, often with others, is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccny.cuny.edu/about/policies/>.

ABSENCE & LATENESS

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

ABSENCES DUE TO RELIGIOUS OBSERVANCES

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

READINGS & JOURNALS

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio

critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

ACADEMIC INTEGRITY

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is a serious instance of academic dishonesty in the context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccny.cuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:

http://www.chicagomanualofstyle.org/tools_citationguide.html

ACCESSABILITY CENTER (STUDENT DISABILITY SERVICES)

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <https://www.ccny.cuny.edu/accessability>

FABRICATION AND DIGITAL MEDIA SUPPORT

Consult the SSA Website's "Creative Spaces/Resources" for the latest guidance on access Fabrication and Digital MEDIA/IT SUPPORT DURING THIS PERIOD OF REMOTE LEARNING

Fabrication: <https://ssa.ccny.cuny.edu/resources/creative-spaces/fabrication-shop/>

Digital Media: <https://ssa.ccny.cuny.edu/resources/creative-spaces/digital-media-labs-and-printing/>

Library

Not sure where to start your research? Explore the Library's Architecture Research Guide: <https://library.ccny.cuny.edu/architecture>

Still need help finding, choosing, or using resources? The Architecture Librarian is available to help. No question or task is too big or too small, and there are many ways to get assistance:

[Architecture Library Chat Service](#): Connect with library staff M – F (10 am – 6 pm)

[Drop-in Architecture Library Zoom](#): M W (12 pm – 2 pm) | T Th (2 pm – 4 pm)

[Book a Research Appointment](#)

Email: Nilda Sanchez-Rodriguez, Architecture Librarian: nsanchez@ccny.cuny.edu

Taida Sanchez, Library Coordinator: tsainvil@ccny.cuny.edu

Call: (212) 650-8766 or (212) 650-8767

Web: <https://ssa.ccny.cuny.edu>

NAAB (NATIONAL ARCHITECTURAL ACCREDITING BOARD)

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student performance criteria from the 2014 NAAB Conditions are addressed in this course:

Realm B: Building Practices, Technical Skills, And Knowledge. Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

B.1 Pre-Design: ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

Realm C: Integrated Architectural Solutions. Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

C.1 Research: understanding of the theoretical and applied research methodologies and practices used during the design process.

C.2 Integrated Evaluations and Decision-Making Design Process: ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

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

CONTACT INFORMATION

John Patrick Cunningham
email: jcunningham1@ccny.cuny.edu
Phone: 630-217-4498
ig: JPC_Architect