

Type of Course: ARCH 51000 Advanced Studio
Class Meetings: M/TH 2:00-5:50pm
Office Hours: Mondays 1:00pm to 2:00pm
Instructor: Professor **Llonch**
Location: TBD
Semester/Year: Spring 2024



HUNTS POINT Mixed Emotions

Mixed emotions have been defined as affective experiences characterized by the co-activation of two emotions, usually opposite in valence ([Larsen et al., 2001](#)), for example, feeling happy and sad.

RESEARCH

Hunts Point is both famous and infamous: it is the renowned epicenter of food distribution for the entire New York City area, and it has been the locus of concern over environmental racism, where government policies place toxic resources in low-income neighborhoods.

The project will be to design a proposal that will help guide the development of a real RFP that the city will issue for the redevelopment of a large urban site in the Hunts Point neighborhood in the Bronx.

The studio goal is to collaborate on a real-world project, similar to what students may experience as professionals, requiring collaboration, problem-solving, and creative thinking.

This studio is partnering with the AIA Bronx chapter community; they will assist, collaborate, and organize several events throughout the semester, including an internal competition at the end of the semester, with several awards and the possibility of publishing the selected projects.

SITE

In 2016 and 2017, the NYC Economic Development Corporation acquired four properties—1174 Longfellow Avenue (BBL: 2-2758-14), along with 1047 (2-3006-21), 1051 (2-3006-19), and 1057 Home Street (2-3006-17). The purchase of the properties is intended to build a pipeline of city-owned sites for affordable-housing development. At 1174 Longfellow, a one-story vacant industrial building with a total gross floor area of ~23,300 SF, is now unoccupied. The building was constructed in 1925. The site for the studio is comprised of the following parcels:

1174 Longfellow Avenue:

M1-1 zoning district

23,000 sq ft

1051 Home Street:

R7-1 zoning

5,000 sq ft

1040 Home Street:

M1-1 zoning

5,000 sq ft

1047 Home Street:

R7-1 zoning

6,500 sq ft

PROGRAM[S]

The principal need here, as in the rest of the city and country, is affordable housing. The limitations to how much can be built are set by the intended R7-1 zoning that should be taken as controlling the site, which is now zoned for industrial uses. Within the bulk limits of the zoning district, however, **the challenge is to identify community needs and mix the housing with programmatic elements that address those needs.**

As the attached site analyses for a recent project nearby demonstrate, the neighborhood has many, many needs. The area's schools are overcrowded, and their access to parks and green spaces is poor. This is a long-under-served place, a neighborhood that has suffered from neglect since the 1960's. There are so many things missing or broken here, the studio's job will be to prioritize: what is most needed, how can this site help most effectively?

In order to identify the real needs and priorities for this project, the studio will reach out to local community members and organizations who know the neighborhood and represent its residents. This phase of the studio is essential: these community members will be a part of the jury that evaluates the studio projects. This project should demonstrate to the city that community needs can be effectively, attractively integrated into the programming for this site.

The community organizations that should be researched and consulted are:

- Banana Kelly CIA
- Youth Ministries for Peace and Justice [YMPJ]
- The Point Community Development Corporation
- Mothers on the Move [MOM]
- Local elected officials: Councilmember Rafael Salamanca Jr., Borough President Vanessa Gibson, Assembly Member Kenny Burgos, State Senator Luis Sepulveda, Congresswoman Alexandra Ocasio-Cortez

HISTORY

Key information about Hunts Point is found on [Wikipedia](#) and is summarized below:

Hunts Point was populated by the [Wecquaesgeek](#), a [Munsee](#)-speaking band of [Wappinger](#) people, until English settlers^[6] first arrived in 1663. At this time, Edward Jessup and John Richardson arrived on the peninsula and purchased the lands from the Wecquaesgeek. After Jessup died, his widow, Elizabeth, entrusted the land to Thomas Hunt Jr., her son-in-law for whom the area is named.

In the years between the Hunts' inheritance and 1850, several other wealthy landowning families occupied the peninsula. Legend has it that [George Fox](#) (1624–1691), founder of the [Society of Friends](#) (commonly known as Quakers), preached in the area in 1672. [William H. Fox](#), a descendant of the Quaker leader, and his wife Charlotte

Leggett, owned much of the land that is now Hunts Point. Later, the property wound up in the hands of Fox's and Leggett's son-in-law, H. D. Tiffany, a member of the family that owned the famous jewelry and decorative arts store [Tiffany & Co.](#) now on [Fifth Avenue](#) in [Manhattan](#). Fox, Tiffany, and Leggett Streets derive their names from these former landowners. In 1909, the Fox mansion was demolished.^{[8][9]}

Industry

Hunts Point's status as a home and vacation spot for the city's elite came to an abrupt end in the period following World War I. At this time, the [IRT Pelham Line](#) was built along [Southern Boulevard](#). Apartment buildings replaced mansions, streets replaced meadows, and Hunts Point became a virtual melting pot for the City's masses.¹

Aside from being a period of residential growth for Hunts Point, the 20th century was also a time of industrial expansion for the peninsula. As more people moved to the area, the city's business owners began to realize the advantages of locating to Hunts Point. Among these advantages were the convenient access to the Tri-State region, the existing rail lines running through the Hunts Point area and the abundance of space available for the development of industrial and commercial activity.

As the momentum of incoming businesses increased, Hunts Point's reputation grew. With the opening of the New York City Produce market in 1967 and Hunts Point Meat Market in 1974, and culminating with the designation of Hunts Point as an In-Place-[Industrial Park](#) in 1980, Hunts Point has grown into a successful economic zone. The Hunts Point Industrial Park hosts over 800 businesses, providing an array of products and services to points throughout the world.^[11]

The second half of the 20th century, however, proved a difficult time for the district's residential community. Characterized by frequent arson and mass abandonment from the 1960s through the 1990s, this period marked a low point in the area's history. Living conditions became so difficult that almost 60,000 residents, approximately two-thirds of the population in [Bronx Community District 2](#), left the neighborhood during the 1970s.

The steep decline of Hunts Point in the 1970's was part of the wider fate of the South Bronx: disinvestment, arson, abandonment and decay occurred as the demographics of the neighborhood changed from mostly white to Latinx and Black, with the influx of large numbers of Puerto Rican families. Out of those ashes rose several strong grass-roots community groups, many of which remain active today. Those groups, working with the city's support, re-claimed many of the remaining buildings. The story is well told in [South Bronx Rising](#) by Jill Jones, an essential text for this dramatic story.

Today

Hunts Point is located on a small peninsula that stretches into the East River. Though less than two square miles in size, it houses over 50,000 people. The community is predominantly Latino (75%) and black (22%), with the majority of its population of Puerto Rican descent. 27% of its total population is foreign-born, and just over 50% of foreign-born residents hail from the Dominican Republic. Its borders are the East River to the south, the Bronx River to the east and the Bruckner Expressway to the north and west, although some regard the Longwood neighborhood across the Bruckner as "West Hunts Point."

Hunts Point is also home to the Hunts Point Market, one of the largest wholesale food distributors in the world; the Vernon C. Bain Center, a floating prison barge built in 1992; and the Hunts Point Wastewater Treatment Plant, built in 1952.

Environmental health concerns have been a problem in Hunts Point since 1926, when Con Edison established a manufactured gas plant that produced toxic coal tar. These problems were exacerbated in the 1940s with the building of the National Gypsum plant, responsible for asbestos poisoning in the area, and in the '60s with the creation of the Bruckner Expressway, which opened the neighborhood to industrial development and is, in its own right, a major source of air and noise pollution.

In *Noxious New York: The Racial Politics of Urban Health and Environmental Justice*, Julie Sze notes that with the sudden industrialization of the South Bronx came a sudden transformation of its racial and ethnic make-up. She writes that in 1960, 50% of the population was white, while 10% was black non-Latino, and 40% was Puerto Rican; however, by 1970, over 90% of the area's residents were black or Puerto Rican.

Though both the Gypsum and Con Edison facilities have since closed, environmental and health hazards still affect the area. In 2004, an estimated 40% of students in pre-kindergarten to eighth grade at St. Luke's School in the South Bronx suffered from asthma, a statistic that, when initially released, became fuel for activists and organized demonstrations in the area.

The city has started to redress some of the infrastructure that brings pollution to the neighborhood. The Sheridan Expressway, a Robert Moses-era elevated highway, was converted to a pedestrian-friendly boulevard in 2019. The Bruckner Expressway, another elevated road traversing Hunts Point, is also in the process of being modified.

STUDIO METHODOLOGY:

Site Analysis / Model:

Students will form groups of two and produce a comprehensive set of drawings diagramming the site: demographics, use groups, relevant history, circulation patterns, transportation infrastructure, micro-climates, solar and wind exposure, topographical features, and urban settlement patterns. The entire class will then collaborate on constructing a shared site model for later testing of building schemes.

Program Preparation:

Students will research similar programs worldwide, produce an inventory of space and equipment requirements, review relevant laws and standards, and assess their implications for the project. This will result in a detailed diagram of program relationships and a written document outlining the preliminary program strategy. Students must explore community needs, aspirations, and existing agendas. Research the history of the Bronx and Hunts Point in particular. Zoning will dictate uses as well as allowable bulk.

Design Concept:

Students will produce initial conceptual models, drawings, diagrams, and sketches for their projects.

Schematic Design:

Students will create a schematic layout of the building proposal related to program requirements and site analysis. This will include the basic pattern of circulation, basic structural logic, and the first consideration of materials and use. Plans, sections, elevations, models, perspectives, diagrams, and sketches.

Chunk development:

Students will build a physical model (chunk) of their design at a larger scale defined later between the students and the professor.

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

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

W1

Th	01.25	Advanced Studio lottery in Rm 107, followed by first studio meeting Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend
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W2

Mon	01.29	Studio desk crit Site Analysis / Program Development / Conceptual
Th	02.01	Making SSA: All school event during studio time/don't include any studio activities or assignments on this day

W3

Mon	02.05	Studio desk crit Site Analysis / Program Development / Conceptual
Th	02.08	Studio PRESENTATION Site Analysis / Program Development / Conceptual

W4

Mon	02.12	College Closed; no class
Th	02.15	Studio desk crit Schematic development

W5

Mon 02.19
Th 02.22

College Closed; no class

Studio PIN UP Schematic development**W6**

Mon 02.26
Wed 02.28
Th 02.29

Studio desk crit Schematic development

Studio (classes follow a Monday schedule) desk crit Schematic development

Studio desk crit Schematic development

W7

Mon 03.04
Th 03.07

Studio desk crit Schematic development

Studio desk crit Schematic development

W8

Mon 03.11
Th 03.14

Studio MID REVIEW Schematic

Studio (Instructors issue Mid-semester assessments to all students) Recap

W9

Mon 03.18
Th 03.21

Studio desk crit chunk development / Physical starts

Studio desk crit chunk development

W10

Mon 03.25
Th 03.28

Studio PINUP chunk development

Studio desk crit chunk development

W11

Mon 04.01
Th 04.04

Studio desk crit chunk development

Studio desk crit chunk development

W12

Mon 04.08
Th 04.11

Studio PINUP chunk development

Studio

W13

Mon 04.15
Th 04.18

Studio production mode

Studio production mode

04.22-04.30

Spring Recess, no classes

W14

Th 05.02

Studio PRE FINAL**W15**

Mon 05.06

Studio production mode

FINAL REVIEW May 15

FINAL EXAMS, May 16-22

Th 9 May	Fri 10 May	Mon 13 May	Tues 14 May	Wed 15 May
Core Studio 2	Advanced	Core 6	Core Studio 4	Advanced
Jow (coord)	Preston/Volkmann Wainer Terragni Hocék	Horn (coord)	Haferd (coord)	Edmiston Llonch Topolnytska

Key End of Semester Dates:

W	05.15	Last day to withdraw from course with a grade of "W"
Th	05.16	Studio Clean Up day (students & faculty)
Fri	05.17	End of Semester Assessment (faculty only)
Mon	05.27	College Closed
Fri	05.28	Final Grade Submission Deadline

TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the summer by Wednesday May 22.

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:

- 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>

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%

Grading Assessment & Learning Outcomes:

- **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.
- **Research & innovation:** Understanding of the theoretical and applied research methodologies and practices used during the design process, and test and evaluate recent innovations in the field of architecture.
- **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.

- **Integrated evaluations and decision-making in the design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project, in different settings and scales of development, from buildings to cities. 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:

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: Amy Daniel: adaniel@ccny.cuny.edu
 Tony Bowles: abowles@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.

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, Sheryl Konigsberg, at 212-650-6310 or skonigsberg@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 Zinnat Sultana: zsultana@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 criteria from the 2020 NAAB Conditions are addressed in this course:

Program Criteria (PC) These criteria seek to evaluate the outcomes of architecture programs and student work within their unique institutional, regional, national, international, and professional contexts, while encouraging innovative approaches to architecture education and professional preparation.

PC.2 Design: How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

PC.5 Research and Innovation—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

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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