Type of Course:	**ARCH 51000 Advanced Studio**
Class Meetings:	**M/TU/TH 2:00-6:10pm**
Office Hours:	**Fridays 9am-11am & Individual Meetings-** which may be scheduled at mutually agreed upon time- via Zoom or in CetraRuddy Office
Instructor:	**Professor Theresa M. Genovese**
Contact:	genoveset@cetraruddy.com
Location:	**Spitzer School of Architecture-Room 221 and CetraRuddy Architecture Office** (see schedule)
Semester/Year	**Summer 2024 (Extended Session)**

Sacred, Secular and Spiritual Spaces

Pantheon, Rome, Italy

Stonehenge, England

MIT Chapel, Massachusetts

OVERVIEW
Imagining a Sacred Place for the Secular World

This studio will explore the conventional thinking about scared spaces-how architecture can become a container to facilitate experiences that support human existence.

Religion has played a role in human existence for centuries- it has shaped our understanding of the world regardless of one's personal perspective. Traditions of religious or spiritual activities are linked to places in history and across the globe. Often, we can point to buildings, places or natural environments and state that these are "sacred spaces." However, do we really understand or recognize what is spiritual or sacred by others outside of our culture? What distinguishes these spaces from others? Is a serene space as important as a sacred place?

The notion that sacred and secular spaces are distinctly separate places was challenged by Harvey Cox, the American theologian, in his seminal book *The Secular City*. Cox's contention was that the distinctions between sacred and secular should not exist and that these spaces should exist and be experienced in unison.

The studio will study the distinctions that have existed between sacred and secular spaces and look for examples of merged spaces to provide precedents and critiques for how to reimage expressions which support the fullness of life in the context of a community or at an intimate scale - to connect a single person to the spiritual world. **The challenge will be designing possibilities to support spiritual potential for today's seemingly secular world.**

Studio Questions/Thoughts of Exploration:
What is spirituality?
What is a Place of Faith?
What makes space Sacred?
What are the thresholds between sacred and secular spaces?
Imagining a place that is Sacrosanct or serene

STUDIO PARTICIPATION/LOCATION
This studio seeks to take advantage of a variety of modes in which the architectural profession practices problem solving for their clients. There will be instruction in the Spitzer School of Architecture, CetraRuddy's office studio, and on-site field trips. Being exposed to a professional environment is meant to expose the students to the practical aspects of architectural development outside of academia. The desire is to promote design critiques, discussions and collaboration with the professionals and to enhance the understanding of the profession.

STUDIO DISCUSSION

Introduction to Sacred Spaced-What is Sacred/Spiritual Space?
Survey /discussion of sacred /secular spaces/Sacred landscapes

RESEARCH

Assignment 1- Precedent Studies

Research Assignment
Students will research case studies of significant spiritual importance with the objective for each student or pair to develop a critical methodology and approach to sacred, spiritual spaces. Students will present their findings to the studio

Compare Sacred Spaces, houses of worship and natural landscapes, urban context
> Ancient Structures
> Buddhist Temple
> Christian Church
> Islamic Mosque
> Jewish Synagogue
> Memorials
> Mesoamerican pyramid
> Neolithic structures
> Shinto Shrine
> Spiritual Landscapes

Compare physical attributes – How are spaces similar and different and why?
Analyze how communities interact and use each space
Study how symbols or holy texts may influence spatial expressions

The list of precedents for potential study, varying in type, have been selected based on relevancy for design, but are also located in a range of scales. It is expected that cumulatively, approximately 24 diverse examples will be covered by the students. Each student is expected to select 2 precedents to study.

See Included Precedent List
Alternative examples may also be considered in discussion with the studio professor.

An emphasis will be placed on the development of original drawings and the use of architectural techniques to convey information about the space, structure, and circulation of the selected precedent. It is recommended to first construct a set of base orthographic, black, and white, scaled line drawings of the selected precedent. Precision and clarity in the base drawings is crucial. Construction of the base drawings will likely require high resolution images or research from original sources, and not solely material available from the web.

If necessary, on top of base drawings, consider an additional layer, color, or representational technique to communicate certain issues and insights that elucidate your own analysis and reading of the precedent. Issues to be explored may include but need not be limited to: the multiple relations of the precedent to its environment, history of development, religious significance, and procession of spaces. Each precedent will demand its own focus in analysis.

The purpose of this analysis and research is also to identify aspects of the projects that can be extrapolated or may be relevant as design strategies for your own spiritual space proposition.

Precedent Studies Deliverables
Format template to be distributed and discussed during studio.
Template will establish consistent positions of drawings, scale (i.e. 1/8" = 1'-0", etc.), north arrows (when applicable), and typography location and size.

Minimum drawings to be included:
    Documentation Research
- Key facts (official name, location/address, designer/architect, year built/completed, why built, denomination/affiliation, height or number of stories, key dimensions, square footage, program elements, structural system, building materials used to construct, concept or reason for existence)
- Photographs -Carefully selected to understand relationship to context and perhaps a photo-narration of the use or change of use over time

    Documentation Drawings
- Context plan or Site Plan
- Principle Elevation
- Principle Section
- Overall Isometric Drawing, possibly cut in plan and/or section to reveal a portion of the interior
- Floorplan(s)

    Analytic Drawings
- Diagram sacred or religious significance/parti
- Diagram circulation/sequences of spaces/approach to site or building/hierarchy of spaces or forms
- Diagram major architectural features, massing, geometry of form/unit to whole
- Diagrams of openings in space/natural light usage
- 3-d Interpretive model

Assignment 2- Sacred & Secular Spaces

Part A-Spiritual Space Proposition in a Holy City /Sacred environment
Each student shall select an existing holy city/site/environment/archaeological site and propose an intervention which will offer a setting for people to either view or share in the practice or experience the space without disruption of the existing faith practice.
The objectives are:
- To understand how an existing sacred environment supports the faith practice or a particular religion
- To understand how others from another culture or faith may learn of other practices
- To provide a space for people to experience another faith in peace and harmony

To provide opportunities for people to meet and share their own understanding and experiences of what is sacred.

Part B-Spiritual Space Proposition in a Secular Environment
Each student will select either a public urban environment, or public building such as a mall or airport and propose a location to create a space which is deliberately set apart from its context and create a room for reflection, meditation, or prayer. The only objective is to provide a space which will be for all -a space which feels comfortable and safe.

Deliverables (Each Student Shall Complete Part A & B)
Collages of photographs and original drawings are encouraged for this assignment.
- Concept Diagrams of Part A & Part B
- 3-d representation of proposition of Part A & B
- Plan/section

Assignment 3- Proposition of a Sacred Interfaith Space/Building

Based upon the preceding exercises, students will design sacred spaces that will inspire one to practice their own faith traditions. The intent is for students explore designs which will encourage equality, diversity and which will celebrate and create opportunities for faiths to worship together while honoring individual religious practice.

Program
The combined spaces shall be approximately 35,000 square feet but no larger than 45,000 square feet. Minimum base program elements are listed below (students are encouraged to include additional custom program elements and incorporate elements from the previous research and analysis assignments.)

The following program items are required in your design.

Base Program

Entry /Lobby   2,000 sf
    Reception, Information/Security Desk
    Public Restrooms

Spiritual Spaces
    Worship Space for large gatherings   4,500 sf
    Small Space for silent meditation   1,500 sf
    (*A place to find, experience, and practice silence*)
    Small Reflection Space

Community Services
A place where one can obtain information and guidance on family, health and nutrition
        Office   120 sf
        Meeting/Conference Room   500 sf
        Nursery   800 Sf
        Closet   50 sf
        Pantry   500 sf

Administration
        Lead Clergy Office   200 sf
        Open Office   650 sf
        Conference Room   500 sf
        Storage   100 sf

Collaborative /Learning Services
A Space/meeting room for groups to share conversation on spirituality/religion

        Large Multipurpose Room   1,500 sf
        Classroom#1   Adults   600 sf
        Classroom#2   Young Adults   600 sf
        Classroom #3 K-5 (incl small toilet room)   1,000 sf

Community Lounge   1,000 sf
A place where young people and old people can share

Food Service-*Space/place to serve meals*   2,500-3,000 sf
    Seating Area
    Food Service Area
    Kitchen(s)
    Storage
    Loading/ Staging

Research and Archives

Resources Desk/Entrance	250 sf
Reading Room (For Scholarly Research)	500 sf
Gallery (A place where art displayed)	2,000 sf
Workspace/Makerspace	800 sf
Storage	600 sf

Technology - IT/AV

IT/AV Support Office	100 sf
IT Supply Closet	25sf on each floor level
IT/Av Equipment Room	100 sf
Broadcasting Room	500 sf

Building Services

Maintenance Office	150 sf
Maintenance Closet/ Storage	50 sf
Furniture/Equipment Storage	500 sf
Toilet Room (Staff)	45 sf
Janitor Closet	30 sf on each floor
Public Women's Toilet Room	300 sf
Public Men's Toilet Room	250 sf
All Gender Restrooms /ADA	45 sf
Trash Room	200 sf

Outdoor Spaces

An outdoor space for gatherings   1,500 sf
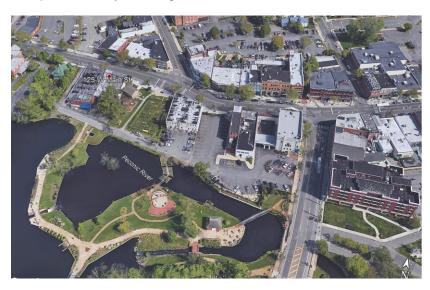   Garden (Space for Study/meditation)
      (May re-design or include the existing adjacent Community Garden into your project)

SITE

Each student will visit the site to fully understand the context for their proposition and or response to imagining a sacred space/building for a secular world. The ideal emphasis will be on spaces designed to accommodate all forms of individual practice of faith worship. The physical context of the site shall be analyzed and shall support the student's design investigations and provocation

The site for the project is in Riverhead, NY. Located on 125 West Main Street. The lot is approximately 17,175 sf. For purposes of your design proposition, you may presume the land will be cleared of any all-existing building structures. The adjacent lot to the east at 57 W Main Street, approximately 20,948 sf, contains the River and Roots Community Garden and this lot may be included in your project if you keep or redesign the garden to be incorporated into your design.

Town of Riverhead-The town of Riverhead was created in 1792 as part of new jurisdictions after the American Revolution. The present-day town of Riverhead in Suffolk County extends east and west about fifteen miles, with an average width of about five miles.

The site is bounded by the Main Street vehicular two-way road on the north and the Peconic River on the south. To the east is a community garden which may be redesigned and/or incorporated into your project.

Deliverables (for Final Review)
Produced collectively by the studio
- Physical Site Model showing surrounding context
- 3d Model of Context (Rhino)

Produced by each student:

Project Title
Concept Statement 150 words (A statement which establishes *a Sacred Place for the Secular World)*
Design Statement 150 words (A statement which describes your spatial proposal)

Physical Models:
- Final Massing Model (Updated as required)
- Overall Building Model

Diagrams:
- Massing Concept Evolution
- Parti Concept Diagram
- Diagram which represents circulation sequence or spatial organization of the program
- Diagram showing the building's relationship to the site

Drawings:
(All plans and sections shall indicate structure, circulation, programs, space organization, entrances, windows, doors, and furniture)
- Site Plan & Site Section (Include landscape design and building massing)
- Architectural Floor Plans
- Elevations and Building Sections
- 3d Model of Design -Perspective views one exterior and one interior
- Perspective views –Exterior and (2) Interior of principal spaces

BIBLIOGRAPHY

General
Bachelard, Gaston (1964) The Poetics of Space. Boston, Mass: Beacon Press
Barrie, Thomas; Bermudez, Julio and Tabb, Phillip (2015) Architecture, Culture, and Spirituality. Surrey, England: Ashgate Press
Ching, Francis, (2014) Architecture: Form, Space, & Order, 4th Edition, Wiley
Clark, Roger; Pause, Michael (2012) Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis, 4th Edition John Wiley & Sons
Hiss, Tony (1990) The Experience of Place. New York: Vintage Books
Jones, Lindsay (2000). The Hermeneutics of Sacred Architecture (Volumes 1 and 2), Cambridge, MA: Harvard University Press
Pyo, Miyoung (2015) Construction and Design Manual Architectural Diagrams 1, DOM Publishers
Richardson, Phyllis (2003), New Spiritual Architecture, New York, Abbeville Press Publishers
Tanizaki, Junichiro (1977) In Praise of Shadows, First Edition, Leete's Island Books

Sacred Space/City
Crosbie, Michael J., "The Sacred in the Secular City: A Conversation with Harvey Cox." Faith & Form, Volume 47, Number 3 (2014), pp. 6-7
Miles, Sara. City of God: Faith in the Streets (New York: Jericho Books, 2014, selected excerpts provided

Sacred Places
Paul Devereux, *Secrets of Ancient and Sacred Places: The World's Mysterious Heritage,* London: Blandford, 1992.
James Harpur, *The Atlas of Sacred Places: Meeting Points of Heaven and Earth,* New York: Henry Holt, 1994.
Colin Wilson, *Atlas of Holy Places & Sacred Sites,* New York: DK Publishing, 1996.

Sacredness
Johnson, Sylvester, (2015) African American Religions, 1500-2000, 1st Edition, Cambridge University Press
Kieckhefer, Richard, (2004) Theolog in Stone: Church Architecture From Byzantium to Berkeley,Oxford University Press
Nabokov, Peter, (2007) Where the Lightning Strikes: The Lives of American Indian Sacred Places, Penguin Books
Mircea Eliade, *The Sacred and the Profane: The Nature of Religion: The Significance of Religious Myth, Symbolism, and Ritual within Life and Culture,* translated from the French by William R. Trask, New York: Harper & Row, 1961 (first published in 1957 in German as *Das Heilige und das Profane*).
Ono, Sokyo, (2004) Shinto the Kami Way, Tuttle Publishing
Rudolph Otto, *The Idea of the Holy: An Inquiry into the non-rational factor in the idea of the divine and its relation to the rational,* translated by John W. Harvey, 2nd edition, London, New York, Toronto: Oxford University Press, 1950 (first edition 1923).

Sacred Typology
Kerrigan, Michael (2020) Amazing Churches of the World: More Than 100 Cathedrals, Chapels & Basilicas,Amber Books
Stolzman, Henry (2006) Synagogue Architecture In America, Images Publishing Dist AC
Uluhanli, Leyla (2017) Mosques: Splendors of Islam, Rizzoli
Uluhanli, Leyla (2021) Synagogues: Marvels of Judaism, Rizzoli

Architecture Reference
Neufert Architects' Data, Third Edition
Time-Saver Standards for Architectural Design, Michael Crosbie and Donald Watson

PRECEDENT LIST

Ancient Sites
Chichen Itza, Yucatan, Mexico
Great Pyramid of Giza, Egypt
Machu Picchu, Peru
Parthenon, Acropolis, Athens Greece
Pantheon, Rome Italy
Solomon's Temple/First Temple, Israel

Churches
Notre Dame, Paris, France
Sagrada Familia, Barcelona Spain
St. Mark's Basilica, Venice Italy
St Peter's, Vatican City, Italy

Churches/Chapels-Modern
Cathedral of Brasilia, Brasília, Brazil (Oscar Niemeyer)
Notre Dame du Haut, Ronchamp, France (Le Corbusier)
MIT Chapel, Cambridge, MA (Ero Saarinen)
Unitarian Church in Westrport, Westport, CT (Victor Lundy)
Unity Temple, Chicago, Illinois (Frank Lloyd Wright)

Mosques
Haram Al Sharif, Israel (Dome of the Rock and Al Aqsa mosque)
Masjid al-Haram, Mecca, Saudi Arabia
Nasir al-Mulk Mosque, Iran
Sultan Ahmed "Blue" Mosque and Hagia Sophia, Turkey

Mosques-Modern
Ahle-Hadith Mosque, Islamabad (Anwar Said)
KAPSARC Mosque,Riyadh, Saudi Arabia (HOK)
Mosque in the National Assembly Building in Dhaka, Bangladesh (Louis Kahn)
Sakirin Mosque, Istanbul, Turkey (Zeynep Fadillioglu)

Places/Landscapes
African Burial Ground, New York City
Cahokia Mounds, Illinois
Mesa Verde Colorado
Stonehenge, United Kingdom

Synagogues
Spanish Synagogue, Czech Republic
The Great Synagogue, Budapest, Hungary
Touro Synagogue -Newport, Rhode Island

Synagogues-Modern
Beth Sholom Congregation, Elkins Park, PA (Frank Lloyd Wright)
Kneses Tifereth Israel Synagogue, Port Chester, NY (Philip Johnson)
Temple Beth Zion, Buffalo, NY (Harrison & Abramovitz)
Temple Beth El, Chappaqua, NY (Louis I. Kahn)

Temples/Shrine
Itsukushima Shrine, Hiroshima Bay, Japan
Temple of Heaven, Beijing, China
Shwedagon Pagoda, Myanmar
Taktsang, Bhutan
Ganesh Temple In New York
The Hindu Temple Society of North America, Flushing Queens NY

Weekly Schedule and Assignments
M/TU/TH 2:00-6:10pm
Note: schedule below is subject to revision through the duration of the semester.

Week 1	Monday, 3 June 2024	**Introduction to Sacred Space/Research** *What is Sacred/Spiritual Space?*	**Lottery in Rm 107-First Studio Meeting Rm 221-Including Hour SSA and Development of Community Agreement** Presentation-Introduction of Sacred Space Assignment #1 Issued
	Tuesday, 4 June 2024		Studio Discussion-Review Research/Readings **Library Visit-Spitzer School Arch Library**
	Thursday, 6 June 2024		Studio- Desk Crits- Precedent selection
Week 2	Monday, 10 June 2024	**Precedent Studies/General Research** **Assignment #2-Spiritual Space Proposition** in a Holy City /Sacred environment	Studio-Discussion of Precedents
	Tuesday, 11 June 2024 **CetraRuddy Office**		**Presentation-Pin-up- Precedents** Assignment #2 Issued
	Thursday, 13 June 2024		Studio-Desk Crits-Review Selected Contexts and Analysis **Site Visit-TBD-Lincoln Square Synagogue** & students sketch two other sites of their choosing
Week 3	**Monday, 17 June 2024**	**Assignment #2-Spiritual Space Proposition** in a Secular Environment	**Site Visit Riverhead** (LIRR 10:30 am Train-Verify/Return 5:04pm-Verify)
	Tuesday, 18 June 2024 **CetraRuddy Office**		Studio-Desk Crits-Review Propositions and sketches of site visits
	Thursday, 20 June 2024		Studio-Desk Crits-Review Propositions
Week 4	**Monday, 24 June 2024**	**Assignment #2-Spiritual Space Propositions** **Assignment # 3 Proposition of a Sacred Interfaith Space**	**Presentation-Pin-up- Spiritual Space Propositions** Assignment # 3 Issued
	Tuesday, 25 June 2024 **CetraRuddy Office**		Desk Crits- Review of Site and Program for Sacred Interfaith Space
	Thursday, 27 June 2024		Pin-up- Review of Massing Strategies for Sacred Interfaith Space
Week 5	Monday, 01 July 2024	**Proposition of a Sacred Interfaith Space**	Studio-Desk Crits
	Tuesday, 02 July 2024 **CetraRuddy Office**		**Mid-Semester Assessments & Hour SSA** Pin-Up Review of Site and Concept Parti for Sacred Interfaith Space
	Thursday, 04 July 2024		**No Class/College Closed**
Week 6	**Monday, 8 July 2024**	**Proposition of a Sacred Interfaith Space**	**Presentation-Pin-up**
	Tuesday, 9 July 2024 **CetraRuddy Office**		Desk Crits- Prepare Presentation for Thursday -Work to Date
	Thursday, 11 July 2024		Desk Crits
Week 7	Monday, 15 July 2024	**Proposition of a Sacred Interfaith Space**	Studio Discussion -Pin-up
	Tuesday, 16 July 2024 **CetraRuddy Office**		Desk Crits & **Hour SSA**
	Thursday, 18 July 2024		Studio Discussion -Pin-up
Week 8	Monday, 22 July 2024	**Proposition of a Sacred Interfaith Space**	Desk Crits
	Tuesday, 23 July 2024 **CetraRuddy Office**		Desk Crits- Final Review Dry Run Final Class Meeting-**Exit Interviews**
Week 9	**Tuesday 30 July 2024** **Spitzer School of Architecture**	**Proposition of a Sacred Interfaith Space**	**FINAL REVIEW**

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.
- Students will participate in person in all Spitzer Architecture School scheduled studio sessions per the course description.
- Students will attend in person the scheduled Tuesday CetraRuddy Office sessions. (see schedule)

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 end of the semester.

Student Conduct for Professional Environment:
Students entering CetraRuddy Architecture DPC are expected to adhere to a business casual dress code maintaining a clean, tidy and hygienic appearance. Attire such as dress shirts, short sleeved shirts, knee length skirts, jeans and tidy sneakers are acceptable, promoting a foundational demeanor. You are encouraged to maintain professionalism and approachability while aligning with our office culture of respect and courtesy. As such no earbuds or headphones are permitted to promote visual and auditory observations. Respecting our standards encourages a positive Firm image for employees, guests and clients alike.

Methods of Assessment:
- Attendance and participation in class discussions and other activities: 20%
- Project development in response to semester schedule and Assignments: 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:
C is the lowest passing grade for M. Arch I and M.S. Arch students. D is the lowest passing grade for B. Arch students. No C- or D grades may be given to graduate students.
Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: https://www.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 the studio instructor 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
Graduate: Hannah Borgeson   hborgeson@ccny.cuny.edu

Studio Culture:
Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: https://ssa.ccny.cuny.edu/about/policies/.

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

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

Readings & Journals:
Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

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

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

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

For citations, the Chicago Manual of Style is recommended:
http://www.chicagomanualofstyle.org/tools_citationguide.html

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

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, 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 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.

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