



ARCH 51000 Advanced Studio

Summer 2024 (Extended Session)

Syllabus Information:

Type of Course: ARCH 51000 Advanced Studio

Class Meetings: MON/TUE/THU 2:00pm-6:00pm (In Person) **Office Hours:**
MON/THU 12:00pm-1:00pm (or by appointment)

Instructor: Professor Pedro Cruz Cruz

Contact: pcruzacruz@ccny.cuny.edu

Location: Room 222

Semester/Year Summer 2024 (Extended Session)

Miro: [Board Link](#)

Google Drive: [Drive Link](#)

Zoom Room: [Meeting Link](#)

Meeting ID: 551 775 0628

Passcode: 4J9RwV

EXCHANGE AS

SPATIAL PRACTICE



DESIGNING WITH STORIES OF RADICAL MOBILITY IN EAST HARLEM

SPITZER SCHOOL OF ARCHITECTURE
ADVANCED STUDIO SUMMER 2024 (EXTENDED SESSION)

COURSE INTRO

This studio aims to explore the transformative potential of design as a powerful tool for advocacy, neighborhood preservation, and community empowerment. By focusing on East Harlem and highlighting marginalized histories and practices, the studio will develop innovative proposals that illuminate the ongoing efforts of our partner organization, the Street Vendor Project (SVP), and its predecessor, Esperanza del Barrio.

Our collaboration with SVP and its members will delve into critical discussions about immigrant labor, belonging, culture, spaces of exchange and resistance, informal urbanism, urban aesthetics, fugitive placemaking/homemaking, and community event-scapes. This engagement aims to foster a deeper understanding of the complex dynamics at play in these communities.

Utilizing the interdisciplinary tools of architecture, urban planning, and graphic anthropology, the studio will employ diverse methods of drawing, writing, analysis, and visualization. These approaches are designed to enhance the discipline of architecture and address pressing issues related to the right to public space in East Harlem and beyond. Through this comprehensive and integrative approach, participants will contribute to a richer discourse on urban design and social justice, empowering communities and preserving their unique cultural landscapes.

COURSE FRAMING

This Advanced Summer Studio in architecture aims to explore diverse design strategies of resistance and spatial negotiation, highlighting the agency and activism of street vendors as they confront exclusionary policies and assert their right to public space. Through resource exchanges, solidarity, and mutual aid, vendors adapt their strategies to resiliently oppose political restrictions. Their social capital and network connections are crucial in implementing collective resistance tactics, including communication strategies, public demonstrations, and the formation of vendor associations and organizations that advocate for their interests.

In many southern countries, street vending, though often temporary in nature, constitutes a stable occupation passed down through generations and deeply rooted in cultural practices. This activity, frequently marginalized in industrialized nations, serves as a radical form of storytelling that affirms the presence of the migrant body in urban spaces. Street vending not only addresses socio-economic injustices but also acts as a deliberate practice of resistance that challenges spatial and legal norms. Through this lens, we will draw from East Harlem's history to view sidewalk occupation as a means of reclaiming and exposing injustices in urban spaces, emphasizing its role as an intentional act of defiance against marginalization.

Additionally, we will support the Street Vending Project through the infrastructure of the new Mellon-funded Place, Memory, and Culture Incubator at City College. This initiative aims to integrate new forms of archival knowledge rooted in place to inform design pedagogy, sparking innovative design processes grounded in cultural practice and interdisciplinary collaboration. Students will learn to conduct and record oral histories, site encounters, and conversations with organizing members from SVP, contributing to the incubator's developing community archive.

These seasoned perspectives on Harlem's vending history, shaped by the many waves of immigration to New York, will introduce economic, technological, urban, culinary, and environmental history into the studio work. This comprehensive approach will help us understand how global street vending cultures have influenced Harlem's cuisine, commerce, and culture, and how changes in the urban landscape and economy have affected these practices and the surrounding neighborhood.

Research, representation, and Design solutions will explore, expand, and critique the embedded conventions of drawing and representation in architecture, using both two-dimensional and three-dimensional drawings and three-dimensional physical modeling that embeds spatial transformations.

Projects will be presented with detailed plans, sections, perspectival / axonometric renderings, and/or conceptual and detailed models. Students will be challenged to explore new representational techniques. A strong grasp on reading, writing, analysis and language representation through text will also be emphasized in the production of final presentations.

Students will be working in groups throughout the course.

APPROACH

Mondays - Most Mondays will be dedicated to collective desk crit between student groups and the Professor
Tuesdays - Most Tuesdays will be dedicated to either partner activities, technique exchange workshops, or site excursions.

Thursdays - Most Thursdays will be dedicated to desk crits with particular emphasis on redlining and Model explorations.

These can be interchangeable based on the perceived studio progression by the professor.

PART 1 - Deep Listening, Urban Exchanges & Ideation

Deliverables: Street Observations / Theme Research / Oral History Documentation / Design Concept (Including appropriate diagrams, and necessary 2-D and 3D orthographic drawings and models to explain your concept)

PART 2 - Design Response

Deliverables: Speculative preservation and advocacy design project based on the site and theme chosen. Some ideas for this could be a storefront project, a sidewalk reimagining planning project, a permanent or temporary interactive intervention or exhibition, etc. The oral histories, research, and any alternative media discussed for the project such as video, sound, or writing should be highlighted and weaved into the final work.

THEMES / PROJECT AREAS

01 Immigrant Labor / Migration / Diaspora / Belonging / Language Accessibility

02 Community Event-Scapes / Temporality / Fugitive Placemaking Tactics

03 Incorporating Informality / Race, Identity & Aesthetics / Culture Marketization

04 Or Others Proposed by Students and/or SVP

COMMUNITY PARTNER

[Street Vendor Project](#)

The Street Vendor Project (SVP) is a membership-based organization of over 2,900 members who champion the rights of street vendors as small businesses to earn a living and contribute to the culture and life of New York City. Through direct legal representation, small business training, organizing support, leadership development, and strategic legislative advocacy, SVP builds power and community among vendors. Language access is ingrained in every aspect of their work, and they hold capacity in the five most common languages spoken within the vending community: Arabic, Bengali, Mandarin, Spanish, Wolof, French and English. The Street Vendor Project envisions a New York City where street vendors thrive as essential entrepreneurs and anchors of community and culture in the five boroughs. At the core, their work centers on creating a diverse community of street vendor leaders, uniting people across race, class, gender, language and cultural backgrounds.

PARTNER ENGAGEMENT:

- We will be visiting the Street Vendor Project's office where we'll be receiving a presentation from Carina Kaufman from SVP followed by a Q&A with the class. The presentation will be covering the following:
 - Street Vending 101 – Brief history + overview the street vending system, including information on SVP's current campaigns

- Intro to Harlem Street Vendors – Harlem vending history + issues vendors currently facing ○
- Outreach Prep – Discussing with students how to engage with vendors during the walking tour and for project based work
- Harlem 116th St Walking Tour to meet with vendors led by Eric Nava Perez
 - We will visit vendor leaders with Eric, and dialogue between vendors and students at each stand ●
- Mid and Final Summer presentations: SVP will be joining for the group presentations (This will be either Carina or Eric)

SVP RESOURCES/ LINKS

East Harlem Community District Needs Assessment

[Food Vendor Compliance Check List](#)

[General Vendor Compliance Checklist](#)

[How to Become A Street Vendor](#)

[Vendor Power Guide](#)

[Vendor Power Rules](#)

[Small Business Empowerment Program](#)

[Obtaining a Mobile Food Vending License](#)

[Obtaining a Sales Tax ID](#)

[New York Department of Sanitation Brochure](#)

WEEKLY SCHEDULE, MON/TUE/THU

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

W1

M 06.03 Lottery + Hour SSA + Introductions

Tu 06.04 Studio + Oral History and Research Theme Exercise

Th 06.06 Studio - SVP Office Visit + Partner Presentation

W2

M 06.10 Studio

Tu 06.11 Studio

Th 06.13 Studio - Walking Tour of 116th (Tentative)

W3

M 06.17 Studio

Tu 06.18 Studio

Th 06.20 Studio

W4

M 06.24 Classes follow a Wednesday schedule

Tu 06.25 Studio

Th 06.27 Studio - **Mid-Review Part 1**

W5

M 07.01 Studio

Tu 07.02 Studio
Th 07.04 College Closed

W6

M 07.08 Studio
Tu 07.09 Classes follow a Thursday schedule
Th 07.11 Studio

W7

M 07.15 Studio
Tu 07.16 Studio
Th 07.18 Studio

W8

M 07.22 Studio
Tu 07.23 Last day of classes

FINALS 07.24

W-Tu 07.30 **Final Review - Part 1 (with edits) + Part 2** Location TBD.

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 the 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: 10%

Project development in response to semester schedule: 60%

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:

Tony Bowles abowles@ccny.cuny.edu

Amy Daniel adaniel@ccny.cuny.edu

Studio Culture:

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

Absence & Lateness:

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

Absences due to Religious Observances:

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

Readings & Journals:

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

Academic Integrity:

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

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

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

For citations, the Chicago Manual of Style is recommended:

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

AccessAbility Center (Student Disability Services):

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <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 Cuzzo, at 212-650- 7330 or dcuzzo@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

CONTACT INFORMATION:

pcruzacruz@ccny.cuny.edu