Spitzer The Bernard & Anne Spitzer School of Architecture

Type of Course:	**Graduate Studio + Research Workshop/Design Seminar**
M.Arch 2nd yr:	ARCH 73100 Architecture Studio III (6 cr) + ARCH 73501 Research Workshop (3 cr)
M.Arch 3rd yr:	ARCH 85101 Architecture Studio V (6 cr) + ARCH 85200 Research Workshop (3 cr)
MS Arch:	ARCH 91102/93103 Advanced Studio (6 cr) + ARCH 91202 Design Seminar (3 cr)
Class Meetings:	**Workshop M 9:30-12:20; Studio M/TH 2:00-5:20pm**
Office Hours:	**Mondays 12:30-2:00 by appointment**
Instructor:	**Kaja Kühl, Anoushae Eirabie**
Location:	
Semester/Year	**Fall 2025**

GENERAL DESCRIPTION

STUDIO: This advanced studio explores an architectural project through extended design research and in-depth building design propositions. Engaging with a variety of contemporary architectural design topics, students analyze and synthesize human, socio-cultural, contextual, technical, and regulatory forces. Project work includes quantitative investigation of environmental impacts and articulation of mitigation strategies. Independent research methodologies are supported, and student work is expected to achieve the quality of a well-developed architectural design thesis and design proposition.

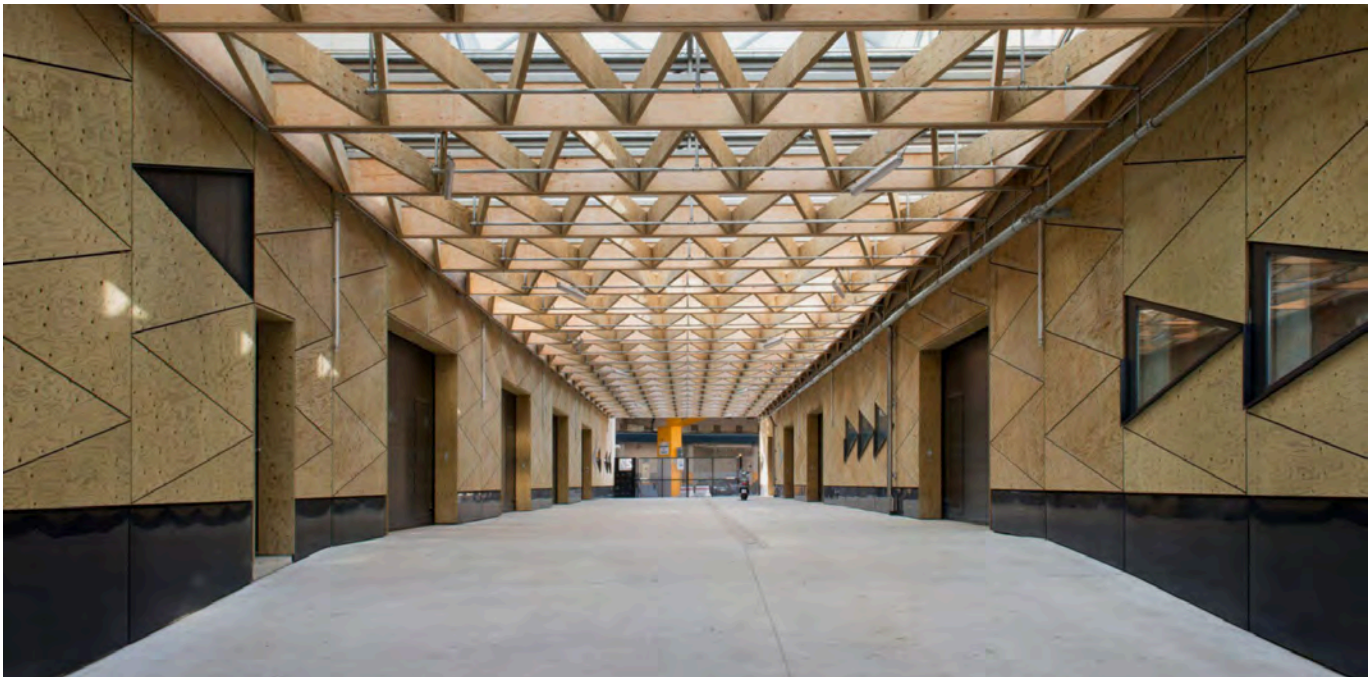
RESEARCH WORKSHOP: This required seminar course focuses on special topics of study that support and broaden the design studio curriculum. Students co-enroll in this course with their architectural design studio.

Urban Sawmill – Designing a Biobased Circular Economy

Left: Trilox, a wood fabrication company based in Brooklyn Right: Salvaging a 100 year old backyard tree with NY Heartwood

OVERVIEW

Urban Sawmill – Designing a Biobased Circular Economy



21st Century Urban Industrial Architecture, 9,500 m² Workshop +2,500 m² Incubator
Greenbizz, Brussels, Design: Architectesassoc., Completed in 2015

Each year, thousands of trees are removed from New York City parks and streets due to age, storm damage, construction projects or safety concerns. Currently, most of this high-quality wood is chipped or landfilled. This represents a lost opportunity for sustainability, local industry, and workforce development. In this studio, we will research and design a sustainable, scalable urban wood reuse system that processes park-removed logs and other reclaimed wood into marketable lumber and wood products. At the scale of the building, this will include the design of an urban sawmill, warehouse and workshop spaces as well as a public-facing gallery and classroom to bring awareness to the value of trees. This “urban wood reuse hub” will be located in Sunset Park Brooklyn at the MADE Bush Terminal adapting historic industrial infrastructure as part of an effort by the New York City Economic Development Corporation (NYC EDC) to re-invigorate Brooklyn’s industrial waterfront.

Biobased circular construction principles are gaining traction in New York City and cities along the East Coast, but facilities and infrastructure that process and fabricate biobased products are lacking. This is especially true for mass timber, but also for a growing momentum around reclaiming materials.
Urban Wood Reuse represents an untapped resource that can not only reduce the city’s greenhouse gas emissions but create green manufacturing jobs and generate value. The design for an urban wood reuse hub will combine practical considerations of logistics and fabrication with an opportunity to create a public-facing space to sell and celebrate urban wood and wood products.

With site visits and input from industry stakeholders throughout the semester, this studio will culminate in an exhibition that will visualize the vast value of New York’s urban forest and the opportunities to integrate it into an urban wood fabrication economy.

SPECIFIC LEARNING OBJECTIVES

Studio portion:

1. To devise and develop a process for shaping the built environment through **a multi-scalar understanding of design decisions** within the context of larger systems of supply chains, housing construction and climate change. (NAAB PC.2)

2. To successfully **integrate material research, site analysis and program research into a design process**, working at the scale of the site/building, the scale of the city as a material resource and the scale of exemplary construction details. (NAAB PC.2)

3. To demonstrate the ability to understand and synthesize a design project that considers **site conditions, user requirements and principles of accessible design in the work place**, while exploring **innovation in material** and circular design. (NAAB SC.5)

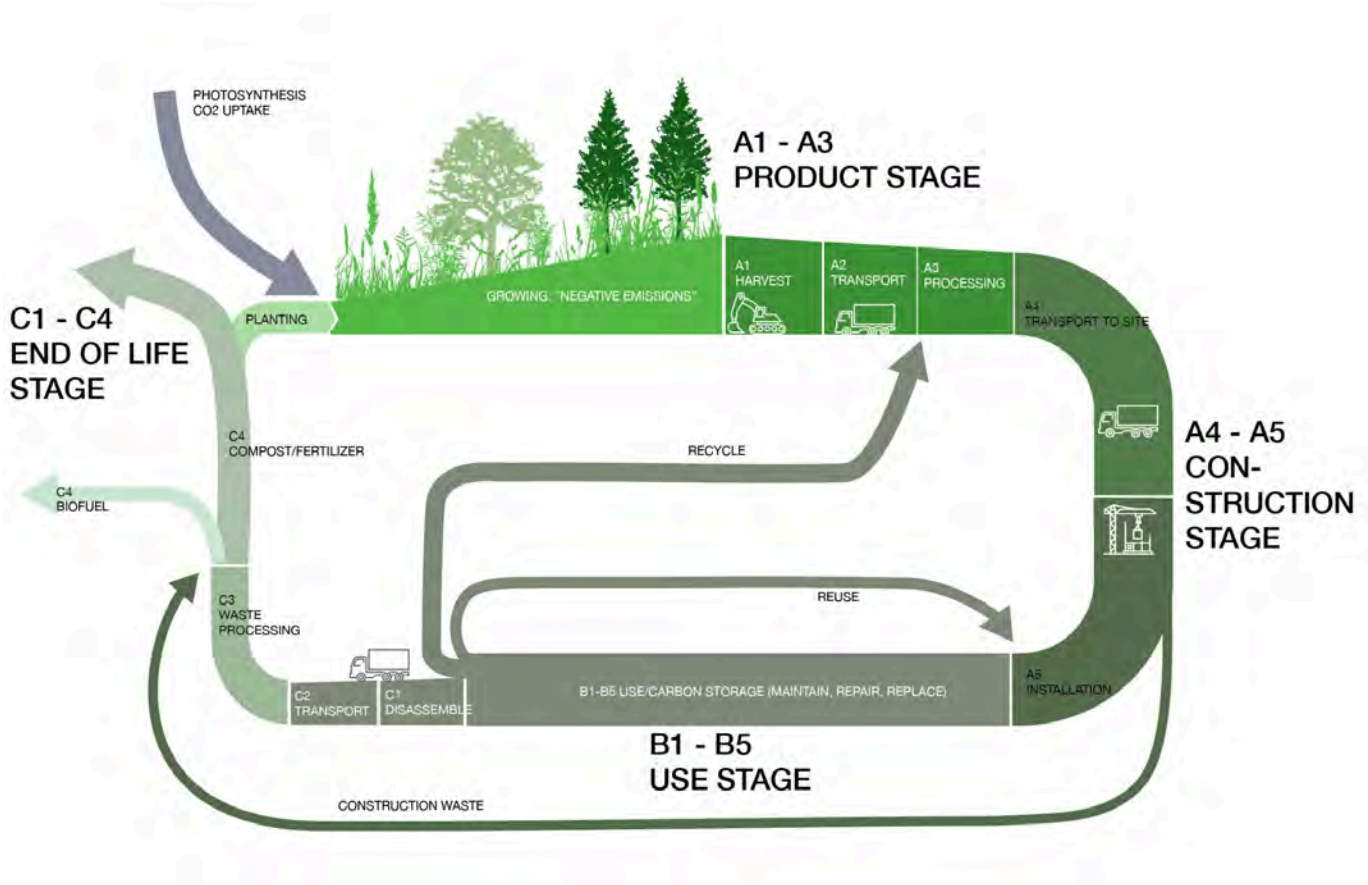
4. To demonstrate the ability to **calculate and consider life cycle analysis** of building materials and their impact on design decisions. (NAAB SC.5)

Workshop portion:

5. To apply **multi-scalar research methods** for testing and evaluating innovative approaches to **integrating regionally sourced materials in design,** including historic research, geographic mapping and hands-on experimentation. (NAAB PC.5)

BACKGROUND

The built environment sector is by far the largest emitter of greenhouse gasses, responsible for at least 37% of global emissions.[1] Until recently, little attention has been paid to the material carbon impacts of the construction and retrofitting of buildings, with the majority of focus on their operational performance. Yet our buildings are constructed using materials, components, and products. These materials have to be extracted from the ground or grown, transported to a facility for processing, transported again to be transformed into a product, and finally transported to a construction site. All of these processes result in greenhouse gas emissions. Four materials used in construction – cement, iron, steel and aluminum – account for 15% of all greenhouse gas emissions globally.[2]



Life Cycle of Biobased Materials, graphic youarethecity

Bio-based or carbon-storing materials on the other hand sequestered carbon during their lifetime as a plant. That carbon is then stored in the building or product for the duration of its use. A growing interest in the use of bio-based materials in our buildings would not only reduce the overall carbon impact of construction, but it could also produce additional positive outcomes, including improvements in biodiversity, indoor air quality and the safety, security and desirability of jobs in construction. In order to supply these materials, we need modern industrial infrastructure to harvest and manufacture these materials in proximity to the places where we build. New York's urban forest – utilizing wood from trees removed because of damage or for risk mitigation – presents an untapped resource.

[1] United Nations Environment Programme (2022). 2022 Global Status Report for Buildings and Construction: Towards a Zero-emission, Efficient and Resilient Buildings and Construction Sector. Nairobi.

[2] Architecture 2030. https://www.architecture2030.org/why-the-built-environment/ (for scale, emissions from aviation account between 2 and 3%)

In this studio and research workshop, we want to explore:

- **What types of wood species and how much is removed in New York City each year? What is the potential value of this wood as it transforms into products?** Each student will “adopt” a tree species to research and visualize its economic and environmental value and quality as plant and product – including hands-on material experiments.

- **What are logistic considerations for transporting, storing and processing large amounts of wood through the city?** Together, we will research, map and diagram the system and timeline for sourcing, sorting, and processing wood from its place in a park to a product in a shop.

- **What type of modern advanced processing and fabrication infrastructure does the resource hub need to supply wood and wood products and support research into new wood manufacturing (for instance engineered wood/mass timber from urban hardwood)?** We will research and visit sawmills and fabrication shops to learn about equipment and machinery needed and their spatial requirements to develop our program.

- **How can we create a facility that celebrates urban wood and combines the logistics of a saw mill and warehouse with public facing functions, classrooms, galleries and showrooms?** We will visit Sunset Park and learn about EDC’s efforts to connect its waterfront campus to the larger community. Throughout the studio we will also visit and interview existing sawmills and fabricators to learn from their experience.

- **How can we maximize the use of carbon-storing materials in our design providing a case study for zero-carbon industrial buildings?** We will practice Life Cycle Analysis for building materials using Tally, a Revit plug-in and BEAM and learn how to reduce embodied carbon in our design through strategic use of biobased materials beyond wood.

RESEARCH WORKSHOP

Exhibition “Offsetted” by Cooking Section, 2019

In the research workshop students will collectively work toward an exhibition that highlights the environmental and economic potential of urban wood. This will include a life cycle study of tree species in New York City and samples of wood and manufactured wood products.

Mapping material flows and supply chains (Week 1-7)

Each student will “adopt” and research one particular and common variety of street or park tree, visualizing its life cycle and value from its growing phase in a park to its harvesting, milling, fabrication and use in architecture to eventually its end-of-life stage. You will research and illustrate growing conditions, caretakers, and value of trees, its carbon storage as well as the current system of tree removal. In addition, market analysis of certain woods and potential consumer products will be crucial to unearthing the tree’s overall potential.

Design and Prototyping (Week 8-15)

In a second phase, you will work in pairs to design a prototypical architectural surface/structure using your assigned species. As a final deliverable, you will be expected to draw and construct a 1:1 detail showcasing a specific segment of the proposal that best exhibits the properties of the wood in its system.

Experimenting with scrap wood, reclaimed wood and whole tree wood will be encouraged, as will be experimenting with 3D scanning, digital editing/fabrication and analog tooling techniques.

STUDIO

In the studio, students will work in teams/pairs through a series of interconnected exercises. Students will begin with a studio-wide site research exercise before splitting into design teams for the remainder of the semester. Each of the exercises below will be introduced with a 1-page brief outlining specific deliverables at each stage.

Site Research (Week 1-3) in pairs/ whole studio

Students will work in pairs and select a topic for their initial site research (from a prepared list) to prepare a digital presentation **constructing knowledge** about the site and its context. This knowledge is intended to be shared studio-wide and serves as a basis for future concepts developed by each design team. (Design teams of 2-3 will be formed following a review of this site research)

Scope of Operations (Week 4-6)

Each team will develop a programmatic matrix that describes the scope of operations of an urban sawmill and manufacturing facility in spatial terms (Research size and requirements for machinery, kiln, material)
Teams will develop 2-3 conceptual designs beginning with a site model and conceptual sketches that explore typologies of form, scale and sequence of spaces and circulation patterns that distinguish between public and workforce. This exercise will be supported by case study research of urban manufacturing typologies.

Schematic Design (Week 7-9)

For the midterm presentation, teams should have developed one of these concepts into a schematic design, illustrate how they respond to the site, and how the main program aspects are distributed within the project through diagrams, floor plans and sections.
In addition, phase 1 and 2 of the research workshop will be presented at midterm

Life Cycle Analysis (Week 10-11)

In the second half of the semester, teams will develop their designs further and develop ideas integrating circular and biobased construction into their design. Students will integrate life cycle analysis and consider embodied carbon calculations of their design.

Design Development (Week 12-15)

The final weeks of the semester will be used to synthesize research and schematic design into a comprehensive project, develop a convincing visual narrative and a series of drawings and models that illustrate your approach at multiple scales. Select detail drawings will reflect the material research, while illustrative diagrams and vignettes may be used to illustrate the overall concept.

SITE

The studio will work in the area of Bush Terminal, a historic waterfront site developed by Irving Bush between 1902 and 1915. When it was built, Bush Terminal was the first American example of a completely integrated manufacturing and warehousing facility with deep water piers served by a dedicated railroad system, carfloats, float bridges, and a truck fleet.

Today, NYC EDC is revitalizing over 200 acres of the former industrial waterfront in Sunset Park "to maintain and grow local advanced manufacturing, particularly in the green economy." As part of this effort, the MADE Bush Terminal campus is being renovated to accommodate a mix of manufacturers, artisans, designers, as well as community spaces and classrooms. A first phase is opening in late summer of 2025.

To complement the site's mission of providing space and resources for manufacturers, artisans, designers, and entrepreneurs, our studio will select a site within the area of the former Bush Terminal to locate an "urban wood resource hub" – a space for milling and drying salvaged wood, as well as workshop and advanced fabrication spaces for local construction and wood working businesses and attract new fabrication start-ups to the site.

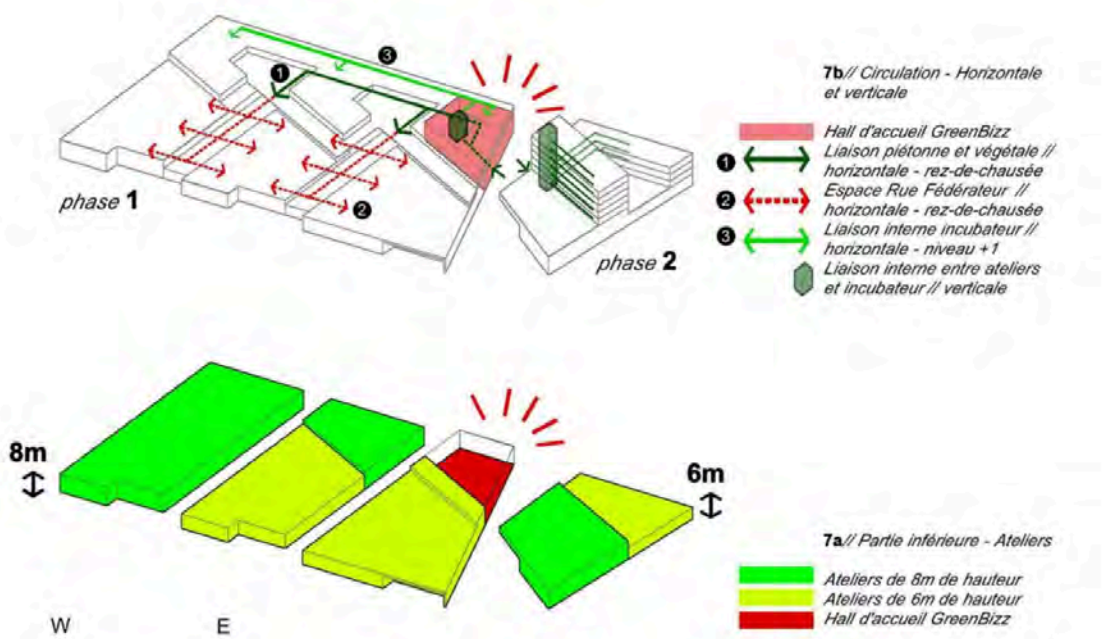
We will visit the area in early September and students will select their own site from a variety of vacant structures and land. Proximity to existing wood-related businesses as well as transportation infrastructure (by truck and barge for materials, by public transit, bicycle and foot for workers and visitors) will play a key role in site selection and site design.

PROGRAM

More than just a sawmill and warehouse, the intent for this project is to accommodate a space that functions as a **resource hub for urban wood** (including reclaimed wood from existing buildings) and advanced fabrication of wood products. As part of our initial program analysis, students will research the spatial needs of equipment and consider how to best utilize the existing buildings and sites and develop their own proposal for the final size of the project (within the limits of allowable zoning square ft).

At a minimum, this hub will include:
A sawmill equipped to handle large trees and store a significant amount of wood at various stages of production.
Some equipment and spaces to consider:

- Debarker
- Sawmill
- Kiln for drying plus space for air drying
- Warehouse for storing wood and wood products
- Yard for storage of raw lumber
- Workshop / classroom for workforce development equipped with advanced fabrication technology (including flat bed and robot arm CNC mills)
- Gallery or show room for wood products
- Public access (to pick up mulch and wood waste)
- Leasable spaces for businesses and start-ups between 2,000 and 15,000 sf
- Circulation and common spaces such as lobby, washrooms, bicycle parking



Greenbizz, Brussels, Design: Architectesassoc., Completed in 2015

Based on research of various pieces of equipment, teams may for instance determine whether to accommodate one large sawmill onsite or multiple mobile sawmills that are deployed throughout the city (or both).Teams will also consider which machinery can be shared by multiple businesses and spatial consequences of configuring shared spaces, which equipment and operations need to be on the ground floor.
Additional programmatic considerations are the potential for docking to utilize water for transport of trees and products, truck routes and docking to load and unload to the building and general circulation for vehicles, machinery and people in and around the mill.

WEEKLY SCHEDULE, M 9:30am-12:20pm, M/TH 2:00-5:20pm

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

		Research Workshop (morning)	Studio (afternoons)
W1			
Th	**8.28**		**Grad Studio Lottery @ 2:00pm, rm. 107**
			(Spitzer)
			Followed by first studio meeting
W2			
Mon	**9.01**	**College Closed (Labor Day), No classes**	
Th	**9.04**		**Hour SSA/JEDI Survey (in studio) 2-3pm** **Convocation @ 5:00pm, Aaron Davis Hall**
W3			
Mon	**9.08**	**Workshop**	**Studio: Site visit to Sunset Park**
Th	**9.11**		**Studio** **5:30pm Sciame Lecture: Tamar Renaud**
W4			
Mon	**9.15**	**Workshop**	**Studio**
Th	**9.18**		**Studio –Pin-up Site Research**
W5			
Mon	**9.22**	**No classes scheduled**	**No classes scheduled**
Th	**9.25**		**Studio – Tally Workshop** **5:30pm Sciame Lecture: Adi Shamir-Baron**
Fri	**9.26**	**Regenerative Metropolis Conference**	**at New School, optional**
Sat	**9.27**		**Sciame Lecture: Philip Schmerbeck, H&dM**
W6			
Mon	**9.29**	**Workshop – Pin-up Life cycle Drawings**	**Studio**
Th	**10.02**		**No classes scheduled**
W7			
Mon	**10.06**	**All day Field Trip Hudson Valley**	
Th	**10.09**		**Studio** **Sciame Lecture: Philip Kennicott**
W8			
Mon	**10.13**	**College Closed (Columbus/Indigenous Peoples' Day), No classes**	
Tu	**10.14**	**Workshop / Visit Trilox**	**Studio**
Th	**10.16**		**Studio – Pin-up Conceptual Design** **Sciame Lecture: Nancy Ruddy and John Cetra**

W9			
Mon	**10.2**	**No classes scheduled**	**No classes scheduled**
Th	**10.23**		**Studio**
Fri	**10.24**	**Workshop – Pin-up**	**Studio – Mid-semester assessments**
W10			
Mon	**10.27**	**Workshop**	**Studio – Midterm Reviews**
Th	**10.3**		**Studio** **Sciame Lecture: Ruchika Modi**
W11			
Mon	**11.03**	**Workshop – Design of Prototype due**	**Studio**
Th	**11.06**		**Studio** **Sciame Lecture: Nandini Bagchee, Fabian Llonch, Shawn Rickenbacker - Panel**
W12			
Mon	**11.1**	**Workshop – Prototyping**	**Grad Sharing Session** **Studio**
Th	**11.14**		**Studio**
W13			
Mon	**11.17**	**Workshop – Prototyping**	**Studio**
Th	**11.2**		**Studio**
W14			
Mon	**11.24**	**Workshop – Prototyping**	**Studio**
Th	**11.27**		**College Closed (Thanksgiving), No classes**
W15			
Mon	**12.01**	**Workshop – Prototyping**	**Studio**
Th	**12.04**		**Studio**

FINAL REVIEWS, Dec 08-12

Mon 08 Dec	Tues 09 Dec	Wed 10 Dec	Th 11 Dec	Fri 12 Dec
Foundation	**Foundation**	**Grad Studios**	**Grad Studios**	**Grad Studios**
TBD	TBD	TBD	TBD	TBD

FINAL EXAMINATIONS, Dec 16-22 – No studio work shall be required during final exams week.

Mon	12.15	Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
Mon/Tu	12.15 + 16	Clean-up Days (all materials, projects, and any other items must be removed from studio)
Tu	12.16	End of Semester Assessment (faculty only)

FINAL GRADES

Fri	12.26	Final Grade Submission Deadline for faculty

BIBLIOGRAPHY

on Urban Manufacturing

Nina Rappaport, *Vertical Urban Factory*, Actar Publishers, 2020 (second Edition)
Nina Rappaport, Hybrid Factory, Hybrid City, Actar Publishers, 2022
Cities of Making Project, Foundries of the Future, https://citiesofmaking.com/foundries-of-the-future/
Brussels, Productive City,https://bma.brussels/en/productive-city/ (with architectural precedents for modern manufacturing buildings)

on Biogenic Materials

Andersen, Paul, Jane Kelley and Paul Preissner. American Framing: The Same Something for Everyone.Zürich:Park Books, 2023.
Cooking Section . 2022. *Offsetted*. Hatje Cantz, Berlin ISBN: 978-3-7757-5199-5
DETAIL. *Natural Building Materials S M L. 30 x Architecture and Construction* **ISBN:** 978-3-95553-624-4
King, Bruce, Magwood, Chris. Build Beyond Zero: New Ideas for carbon-smart architecture. Island Press, 2022 http://ccny-proxy1.libr.ccny.cuny.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=3197458&site=ehost-live&ebv=EB&ppid=pp_105
King, Bruce. The New Carbon Architecture: Building to Cool the Climate.Gabriola Island, BC, Canada: New Society Publishers, 2017.
https://cuny-cc.primo.exlibrisgroup.com/permalink/01CUNY_CC/sed97m/alma990094068570106138
Matti Kuittinen, Alan Organschi, Andrew Ruff. CARBON: A Field Manual for Building Researchers, Wiley, 2022,
Lewis, Paul, Marc Tsurumaki and David J Lewis. Manual of Biogenic House Sections. Novato: ORO Editions, 2022
Material Cultures, Material Reform: Building for a Post-Carbon Future, Mack Books, 2022
Nabokov, Peter, Easton, Robert, Native American Architecture, New York, Oxford University Press, 1989
https://cuny-cc.primo.exlibrisgroup.com/permalink/01CUNY_CC/sed97m/alma990024578430106138
Thallon, Rob. Graphic Guide to Frame Construction: Details for Builders and Designers. Completely rev. and Updated. Newtown, CT: Taunton Press, 2000.
Wachsmann, Konrad, Michael Grüning, and Christian Sumi. Building the Wooden House: Technique and Design. Basel: Birkhäuser, 1995.
Wikstrom, Lindsey, Designing the Forest and other Mass Timber Futures. New York and London: Routledge, 2023

Other Resources

Material databases:
2050 Materials https://2050-materials.com/ – A database for finding and comparing materials and products
Material District https://materialdistrict.com/ – Platform for innovative materials
Parsons Healthy Materials Lab, Material library: https://healthymaterialslab.org/material-collections
Plants category: https://healthymaterialslab.org/material-collections/plant-materials
UT Austin Material Lab https://materials.soa.utexas.edu/search/

Reports and Talks
Yale Center for Ecosystems in Architecture (Yale CEA): Building Materials & The Climate: https://www.buildingmaterialsandclimate.com/, 2023

Architectural League discussion series “From Field to Form”:
https://archleague.org/events/?fwp_alny_events=from-field-to-form (Videos of past events available)

Yale School of Architecture Symposium: Building a Planetary Solution: Regenerative Architectural Strategies for a Planet in Crisis, February 2025 – session can be viewed online
https://www.architecture.yale.edu/calendar/1521-building-a-planetary-solution-regenerative-architectural-strategies-for-a-planet-in-crisis

Bush Terminal
Historic Maps and Documentation https://s-media.nyc.gov/agencies/lpc/arch_reports/1832.pdf

Organizations
Tree Baltimore Sorting Facility https://www.treebaltimore.org/camp-small

Urban Wood Network https://urbanwoodnetwork.org/

Bauhaus Earth – https://www.bauhauserde.org/
Building for the Future is a series of short texts by Bauhaus Earth introducing the concept of a regenerative built environment as an alternative approach to how we currently design and build our cities.
https://www.bauhauserde.org/initiatives/building-for-the-future-knowledge-products

Northeast Biobased Material Collective
https://massdesigngroup.org/work/research/northeast-bio-based-materials-collective

GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

Learning Outcomes:
- To apply architecture research methods for testing and evaluating innovative approaches to design. (NAAB PC.5)
- To devise and develop a process for shaping the built environment through design. (NAAB PC.2)
- To successfully identify and integrate multiple factors into a design process, working in at least two scales. (NAAB PC.2)
- To demonstrate the ability to understand and synthesize user requirements, regulatory requirements, site conditions, and accessible design into a design project. (NAAB SC.5)
- To demonstrate the ability to consider the measurable environmental impacts of design decisions. (NAAB SC.5)

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:

- As noted on the schedule, 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:

- Students will receive separate grades for the research workshop and studio project.
- Each student’s design projects will be assessed individually, including work completed collaboratively (in pairs or teams).
- Assessment in the form of verbal comments and responses will be shared during periodic pin-ups and at scheduled reviews, to which external guests (“reviewers”) may be invited.
- A brief written assessment –using a common rubric –will be provided mid-semester
- At the end of the semester, a final assessment will be provided after submission of a portfolio of the semester’s work. This assessment may take the form of a short meeting, a voice memo or written comments; it is intended to be constructively focused on each student’s general areas of strength, areas that could be improved and personal goals.

Grading Assessment:

- **Conceptual thinking:** Ability to conceptualize in spatial terms, use of critical thinking skills and analytical rigor to develop a coherent research and design project
- **Effort:** Work demonstrates sufficient time spent and attention to detail. Work shows evidence of working in an iterative manner, from concept to resolution and back again.
- **Skill and quality of execution:** Quality and clarity of research documentation, drawings and models created. Drawings are consistent and legible. The qualities of the design are communicated through architectural methods and means (drawings, models, sketches, diagrams). Research documentation is complete, legible and well-organized.
- **Improvement:** Degree of growth demonstrated in various areas of the architectural studio design process over the course of the semester.
- **Participation:** Engaging in studio discussions, reviews of readings, and presentations.
- **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 attendance at all scheduled portfolio related events.

Research Workshop (3 cr)

Life Cycle and supply chain drawings	35%
Prototype design	20%
1:1 Prototype	35%
Participation & Attendance	10%

Studio (6 cr)

Site Research	10%
Conceptual Design / Programmatic Research	10%
Schematic Design / Midterm	25%
Life Cycle Analysis	10%
Final Design & Presentation	30%
Participation & Attendance	10%
Final Portfolio - completion & submission	5%

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.

F Work is 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.

Grading Scale

LETTER	RANGE
A+	EXCEPTIONAL
A	93-97
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	70-77
F	69 OR BELOW

Notes:
C is the lowest passing grade for M. Arch I and M.S. 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/unit faculty member schedules 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/unit 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 advisor:
Graduate: Hannah Borgeson hborgeson@ccny.cuny.edu

Learning, Teaching, and School Culture Guidelines:
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 Learning, Teaching, and School Culture Guidelines, 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, or generated by AI tools *without proper attribution* will result in automatic failure of the entire course.

Wherever possible, AI-produced works are not to be presented as raw, unedited outputs; some layer of critical revision, editing, or iteration is expected. If such tools are used, standard requirements of citation must be met, including: which AI tool was used; what prompt was used to generate the results; and date of access/creation. Since AI tools cannot take responsibility for submitted work or assert conflicts of interest, they cannot meet the requirements for authorship. Even when transparent in disclosing the use of AI tools, authors who use these tools remain responsible for the content of the work produced and are liable for any breach of ethics.

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 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.

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

NAAB CRITERIA ADDRESSED (2020 Conditions for Accreditation)

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

SC.5 Design Synthesis—how the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.

CONTACT INFORMATION:

Kaja Kühl: kkuehl@ccny.cuny.edu
Anoushae Eirabie: aeirabie@ccny.cuny.edu