

Type of Course:	Graduate Studio + Research Workshop/Design Seminar
M.Arch 2 nd yr:	ARCH 73100 Architecture Studio III (6 cr) + ARCH 73501 Research Workshop (3 cr)
M.Arch 3 rd 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:	Rickenbacker 10:30 – 12:30 T ; Davis 1:00 – 2:00pm M
Instructor:	Associate Professor Shawn Rickenbacker, Co-Instructor Adjunct Assistant Professor Marlon Davis
Location:	Spitzer Hall Room 221
Semester/Year	Fall 2026

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.

Architecture as Social Infrastructure



Figure 1 Cuna de Campeones Child Development Center / Espacio Colectivo Arquitectos. © Santiago Robayo Biennale Manifestó

OVERVIEW

Architecture achieves its highest purpose not when it stands as an isolated monument, but when it weaves itself into the daily fabric of collective life. This is further exemplified in the history and continued possibilities of architecture facilitating shared stories of spatial value through diverse occupation and use, communal discovery

and creation. To expand on this premise requires a rejection of the pure and autonomous architectural object in favor of what sociologist Henri Lefebvre termed the "production of space"—the understanding that space is not merely a neutral container, but a dynamic social product shaped by human action and political economy. Similarly, Dutch Structuralist Herman Hertzberger posited that architecture should not dictate behavior but provide a welcoming, incomplete matrix. In his *Lessons for Students in Architecture*, Hertzberger champions the concept of "polyvalence," designing spatial thresholds that invite users to interpret, appropriate, and complete the architecture through their own daily performances.

Others from within the architecture and design professions as well as notable social scientists, anthropologists and philosophers have offered grounded summaries on the importance of social infrastructure and communal life.

"Social infrastructure provides the physical conditions for social connection... When it is robust, civic life thrives; when it is neglected, as it has been in recent decades, communal life withers." — **Eric Klinenberg**, *Palaces for the People*

"The city is not just a collection of buildings, but a tissue of relationships. Architecture must design the spaces between people, creating the frameworks where community can spontaneously occur." — **Giancarlo De Carlo**, *Architecture of Participation*

DESIGN RESEARCH: Design in an Age of Austerity

"Since the new forms were no longer meant to be absolute values but instead proposals for the organization of collective life-the integrated architecture of Gropius- architecture summoned the public to participate in its work of design." - **Manfredo Tafuri**, *Architecture and Utopia - The Dialectic of the Avant-Garde*

The studio will use these critical reflections and others to question the role of design and architecture as social infrastructure. The question arrives at a moment of profound systemic crisis. We occupy an era characterized by a retreat of public investment, aggressive real estate financialization, and staggering wealth disparities. While urban land values soar, municipal budgets for social safety nets, community spaces, and public support and maintenance decrease a deficit of social space and the commons increases. The result is a deepening societal segregation. In this landscape of scarcity, the profession cannot afford to treat design as a purely formal exercise in form generation or speculative techno-utopianism. Confronting a city like Detroit requires an architecture that directly wrestles with the speed of change and the phenomena of economic and urban stratification. Students must design under the assumption that the local government may not fully provide for or maintain these spaces; therefore, the architecture itself must be structurally resilient, programmatically self-sustaining, and fiercely defensive of the public realm. The project becomes an act of spatial justice carving out permanent, non-commodified zones where marginalized communities are not merely tolerated but centered and self-determination fostered.

SPECIFIC LEARNING OBJECTIVES

Studio portion: (See Related Learning Outcomes)

Design synthesis and reasoning; Students will use contextual research to provided informed reasoning in the guidance of site and building design decisions that support a larger thesis underpinning their understanding of the context, programming, material organization, user experience and accessibility and overall project goals. This will include the following:

- Urban context assessment and design integration
- Diverse program arrangements
- Topographic management
- Structural and Mechanical integration
- Environmental consideration and management
- User experience

Workshop portion:

PROJECT PROGRAM

In consideration of the Spring 26' offered studio program range - 1st year Welcoming Center, 2nd - 3rd Year Housing, Urban Market, ADU, we are offering students an appropriately scaled challenging program of a Community Center, Dequindre Commons at approximately 28-30K sq. ft. (2.5X - 3X current civic projects and non-housing). Site selection is set along Detroit, Joe Lewis Greenway emphasizing sub-urban, postindustrial Detroit context, topographic systems, and public realm integration. Due to the public nature of the project, students are encouraged to prepare and submit their completed work as a competition entry for the Streetlife Design Competition. <https://streetlifedesigncompetition.com/>

Studio Format:

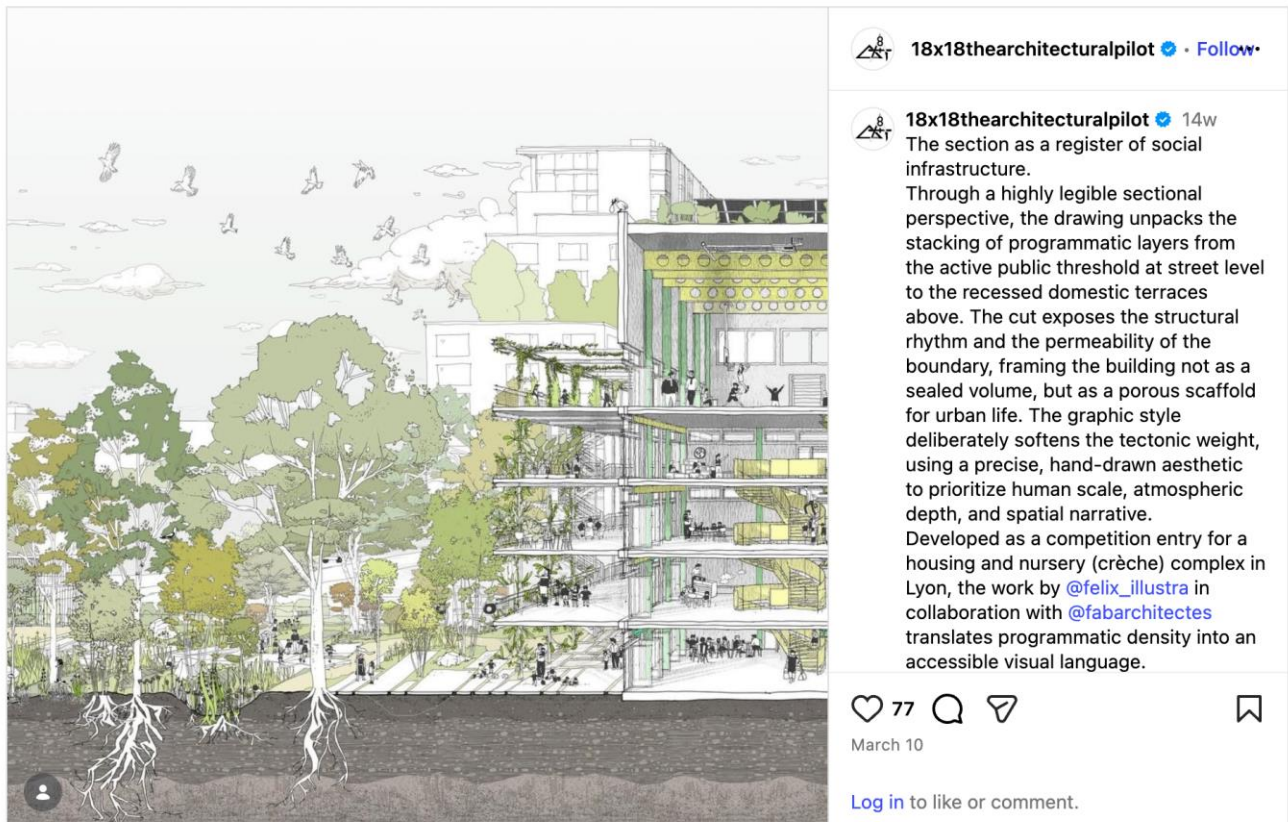
Optional individual and 2-person student teams. Individual collaboration will occur through accountability sessions within the broader studio.

Workflow Objectives:

Successful collaboration, archived project research, spatial and organizational reasoning, regulations, structural and circulation integration, means and materials, critical AI use and integration.

PROJECT SITE: DETROIT MI.

The city of Detroit is an iconic representation of how urban physical transformations correlate with industry, commerce, and societal evolution. The city's evolution from an industrial and manufacturing metropolis beginning in the 1800's to a shrinking late 1900's deindustrialized exurban territory is unparalleled. Vast amounts of the city's residential and communal core have virtually disappeared, producing an exurban and disjointed landscape. Communities became isolated, the tax base depleted, and services severely reduced. Today Detroit is experiencing a series of episodic new developments signaling a slow but steady resurgence. In recognition of the City's resurgence is the planning and design of the Joe Lewis Greenway.



The Joe Louis Greenway is conceived as a diverse 27.5-mile "Living Room" for Detroit neighborhoods. The Greenway site at the Dequindre Cut (East Parcel at Division and Alfred Streets) is both a historical remnant of a former rail line with industrial building character and a unique topography of Detroit's layered urban existence. Envisioning the Cut as a key access point and social infrastructure at the site furthers the greenway's mission and ethos. This ethos revives the historic concept of "the commons"—shared, physical spaces resourcefully managed by and for a community, which historically served as the bedrock of civic trust and mutual aid. By anchoring this mobility loop with a permanent architectural intervention, the project transcends the mechanics of urban leisure and transit, transforming a path of movement into a resilient sanctuary for social equity, neighborhood identity, and human connection.

Accomplishing this will require moving beyond image driven design to leverage the visceral, spatial power of tectonics, environment, volume, and programmatic overlapping. Through rigorous section resolution and high-bay structural coordination, the architecture can negotiate the unique grade shifts of the Dequindre Cut, creating cavernous, adaptable volumes capable of hosting everything from local trade markets to civic forums. The building's envelope and paths of passage must act as porous membranes rather than rigid barriers, seamlessly drawing the energy of the trail inward while pushing civic life outward. This spatial strategy mirrors contemporary global successes like London's Idea Stores, which successfully subverted the sterile, traditional library archetype by hybridizing information hubs, adult education spaces, and creative studios into vibrant, highly accessible neighborhood anchors. Through this integration of topographic and structural ambition and public accessibility, the architecture becomes a permanent catalyst for community resilience.

Project Brief: The Dequindre Commons Anchor

Site: Dequindre Cut, East Parcel at Division St. & Alfred St., Detroit, MI
Target Area: 25,000 – 30,000 Gross Square Feet (GSF)

Vision Statement: This program reimagines the public urban trailhead as a hybridized neighborhood "Living Room." By merging public passage, civic resources, and a flexible production hall, the architecture serves as a non-commodified sanctuary that bridges the below-grade movement of the Dequindre Cut with the street-level fabric of Detroit's East Side neighborhoods.

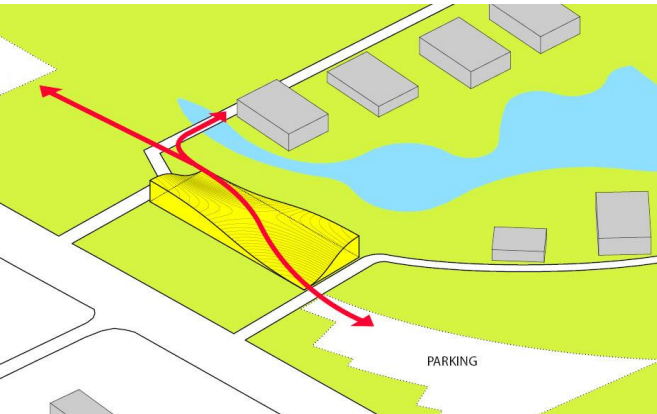


Figure 2 JDS Arch Beijing CN Visitor Center 2012



Site: Dequindre Cut, Joe Lewis Greenway, East Parcel @ Division Street, Alfred Street, Detroit Michigan.

Spatial Program Summary

Program Zone	Net Square Footage (NSF)	Primary Spatial & Technical Focus

1. The Public Threshold & Passage	4,500 NSF	Sectional resolution, indoor/outdoor covered porosity, universal access, topographic resolution, surface multiplicity
2. The Production & Exchange Hall	8,500 NSF	High-bay structural coordination, maker space, communal hall, flexible organization, logistical usage
3. The Learning & Wellness Commons	7,500 NSF	Classrooms, workshops, resource labs, thematic organization, clustering, zone creation, daylighting
4. Operations & Community Resilience Support	3,500 NSF	Back of house operations, offices, childcare, storage, restrooms
Net Programmed Area	24,000 NSF	<i>Total usable floor area</i>
Circulation, Structure, & MEP (20% Grossing)	5,500 SF	MEP integration <i>Wall thicknesses, stairs, elevators, mechanical shafts</i>
Total Target Area	29,500 GSF	<i>25K–30K GSF Range</i>

1. The Public Threshold & Passage (4,500 NSF)

This zone acts as the primary spatial connection, solving the site's critical grade change from the sunken public thoroughfare Dequindre Cut trail to the programmatic street-level city grid.

- **The Continuous Loggia / Covered Trailside Porch (1,500 NSF):** An unconditioned, deeply shaded outdoor transition space immediately adjacent to the Cut. It provides shelter from weather, public seating, and drinking fountains for greenway users.
- **The Amphitheater Lobby & Public Passage (2,000 NSF):** A double-height interior street that resolves the 15-to-20-foot vertical drop between the street and the Cut. It features wide, occupiable surfaces for casual seating, a public elevator, and direct indoor access between Alfred Street and the trail.
- **The Social Enterprise Café & Community Kitchen (1,000 NSF):** A low-cost, neighborhood-operated culinary space. The kitchen doubles as a food-handling space for community events and a training ground for local culinary incubators.

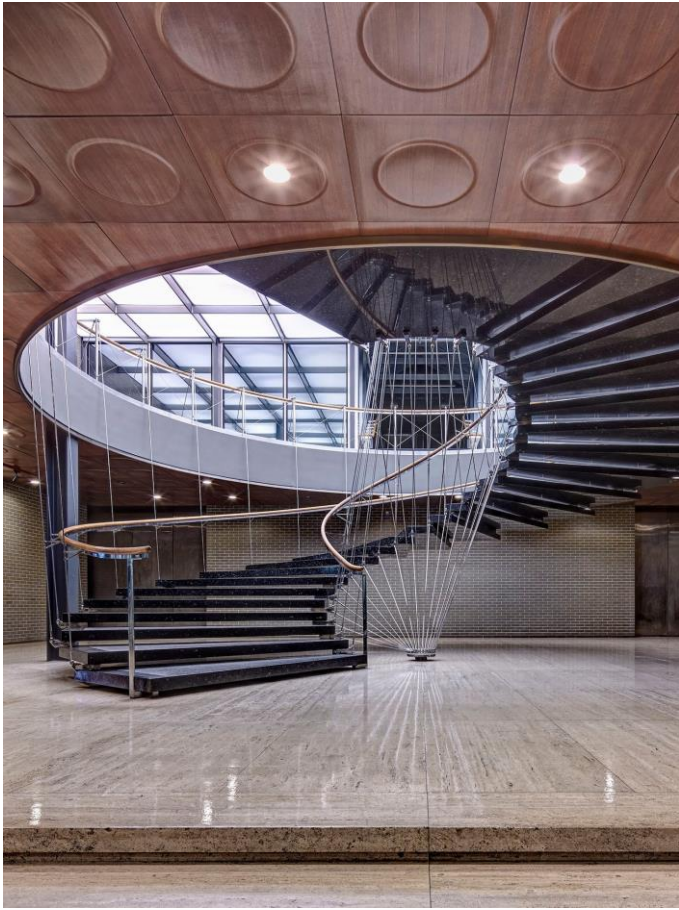


Figure 3 General Motors, Warren MI. E. Saarinen 1950



Fig. 4 Four Roof Pavilion, Found Projects Scheider + Leuscher 2022'

2. The Production & Exchange Hall (8,500 NSF)

The productive engine of the building, requiring robust structural engineering to accommodate a variety of changing community uses.

- **The High-Bay Flex Market & Assembly Forum (5,000 NSF):**
 - *Technical Requirement:* Minimum 20-foot clear ceiling height with an overhead gantry crane or structural rigging grid.
 - *Use:* Operates as a winter farmers' market, town hall, or neighborhood exhibition space. Must feature large overhead bi-fold doors that dissolve the building envelope, letting the space spill out onto the Cut.
- **The Community Tool Library & Material Workshop (2,500 NSF):** A fully equipped wood, textile, and digital fabrication maker space. It requires heavy-duty floor loading and maker capacities, and acoustic isolation from the rest of the building.
- **Storage & Resource Locker Room (1,000 NSF):** Directly adjacent to the High-Bay Hall to store modular stages, equipment, and community market booths.

3. The Learning & Wellness Commons (6,500 NSF)

Inspired by London's Idea Stores, this zone provides digital, educational, and social infrastructure to bridge local economic divides.

- **The Digital Commons & Fab Lounge (2,000 NSF):** A free-access technology hub offering high-speed internet, digital workstations, and light fabrication.
- **Flexible Classroom / Multipurpose Studios (3 @ 1,000 NSF each = 3,000 NSF):** Classrooms with movable acoustic partitions. These spaces host everything from adult literacy and legal aid clinics to evening yoga and dance classes.
- **The Neighborhood Living Room & Archive (1,500 NSF):** A quiet, deeply comfortable, light-filled space dedicated to casual reading, oral histories, and town halls.

4. Operations & Community Resilience Support (3,500 NSF)

Infrastructure designed to ensure the building can function as a mutual-aid hub.

- **Resilience Hub, Mechanical & Energy Core (1,500 NSF):** Space for high-efficiency HVAC systems, rainwater filtration units, and a solar battery storage bank to keep the building functional as a local warming/cooling shelter during crises.
- **Community Organization Workspace (1,000 NSF):** An open-plan office and meeting room for local non-profits, the Joe Louis Greenway conservancy staff, and community organizers.
- **Loading, Waste, & Composting Dock (1,000 NSF):** Position for easy vehicular servicing, material drop-offs for the workshop, and community composting infrastructure.

Core Architecture Design Directives

- **Section Resolution:** The building must not feel like a wall between the street and the Cut. Use the 4,500 SF *Public Threshold* to create visual sightlines from the street level down into the trail, pulling daylight deep into the lower levels.
- **Tectonic Expression:** Expose the working nature of the high-bay structural system (e.g., mass timber glulam bents or steel trusses).
- **Envelope as Civic Invitation:** The building facade and materiality should account for visual and usage accessibility.

Considering the split-level challenge of this site, actively work in 3 dimensions to effectively explore and diagram continuous architectural form and elements that can negotiate the Cut, such as stepped, ramped or terraced volumes that distribute the program and volume into distinct plateaus.

Site: Dequindre Cut, East Parcel @ Division Street, Alfred Street, Detroit Michigan.

BIBLIOGRAPHY and SUGGESTED READINGS

Habermas. The Public Sphere an Encyclopedic Article:

[https://psi412.cankaya.edu.tr/uploads/files/Habermas.%20Public%20Sphere%20\(1974\).pdf](https://psi412.cankaya.edu.tr/uploads/files/Habermas.%20Public%20Sphere%20(1974).pdf)

Habermas, Junger, The Structural Transformation of the Public Sphere, MIT Press 1991

https://arditiesp.wordpress.com/wp-content/uploads/2015/01/habermas_structural_transf_public_sphere.pdf

de Carlo, Giancarlo. "Architecture's Public." In *Architecture and Participation*, edited by Peter Blundell-Jones, Donia Petrescu, and Jeremy Till, 3–22. London, New York: Spon Press, 2005.

https://architecturesofspatialjustice.wordpress.com/wp-content/uploads/2013/09/w08_dicarlo_architectures_public.pdf

Rudolfsky, Bernard. *Architecture Without Architects: An Introduction to Nonpedigreed Architecture*. Garden City: Museum of Modern Art (MoMA), 1964.

https://monoskop.org/images/d/d3/Rudofsky_Bernard_Architecture_Without_Architects_A_Short_Introduction_to_Non-Pedigreed_Architecture.pdf

Richard Sennett: *Building and Dwelling: Ethics for the City*, Yale University Press, 2023

Soja, Edward. "Seeking Spatial Justice and the Right to the City". Canadian Centre for Architecture (CCA), 2012.

Seminal talk available online at <https://www.youtube.com/watch?v=M1sN7zFiCQM>

Edward W. Soja. *Seeking Spatial Justice*, University of Minnesota Press 2010

Catherine de Zegher, Mark Wigley [The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond](#), MIT Press 2001

[Victor Papanek, Design for the Real World: Human Ecology and Social Change,](#)

Klinenberg, Eric. *Palaces for the People: How Social Infrastructure Can Help Fight Inequality, Polarization, and the Decline of Civic Institutions*. Crown Publishing, 2018

West, Cornel. "Race and Architecture." In *The Cornel West Reader*, 456–462. New York: Basic Books, 1999.

Schumann, Anthony. "Introduction: The Pedagogy of Engagement." In *From the Studio to the Streets: Service-learning in Planning and Architecture*, edited by Mary Hardin, Richard Anthony Eribes, and Corky Poster, 1–15. Sterling: Stylus, 2006.

Hardt, Michael, and Antonio Negri. *Commonwealth*. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2009

[https://pages.memoryoftheworld.org/library/Michael%20Hardt/Commonwealth%20\(290\)/Commonwealth%20-%20Michael%20Hardt.pdf](https://pages.memoryoftheworld.org/library/Michael%20Hardt/Commonwealth%20(290)/Commonwealth%20-%20Michael%20Hardt.pdf)

REFERENCES

Social Infrastructure:

The United States of Detroit: <https://www.youtube.com/watch?v=oDLqLmOzYBk&t=46s>

Gehl Study: <https://www.gehlpeople.com/knowledge-hub/publications/social-infrastructure-is-essential-infrastructure/>

Joe Lewis Greenway Documentary: <https://www.youtube.com/watch?v=-4xG5HEGsrk>

Detroit History in Maps Time Lapse: https://www.youtube.com/watch?v=_I5kOgyb618

Local Notable Infrastructure: Detroit Eastern Market / St. Joseph Shrine / C.A.N Arts / Detroit Edison Public School / Early College of Excellence / Keep Growing Detroit Farm

SSA Studio Social and Cultural Infrastructure: Project/Assignment 1. 48HR SPATIAL TAKE OVER: COVER THE WALLS.

Seminar & Workshops Themes:

Designing the Social - Readings and Guests

<https://myleszhang.org/2021/03/18/detroit-evolution-animation/>

Concept Research Development

Diagraming Workshop

Community Center Design Studies & Analysis

What is? biweekly student led questions seminar

Structural Design Review

Environmental Design Review

Craft:

Shared Studio Site Model – Contoured site geography and 3D printed context.

Representation Studies and Analogue, Digital and AI Workflow

Detail Development; Section and or Model

Final Deliverable Proposed 36"x72" 3 Minimum Vertical Boards, well-crafted physical model

Studio Travel – Notable Professionals and Consultants

Greenway Heritage Conservancy, Ruthann Long

Midwest Civic Council of Block Clubs, Sheri Burton

Smithgroup, Brian Charlton

City of Detroit, Christina Peltier

Detroit Collaborative Design Center, Charles Cross

Detroit Shipping Company - Visitation

Eastern Market - Visitation

Detroit Architecture Survey:

Detroit's Little Village

Latern Arts Hub, OMA

The Shepard Art Center, Peterson Rich Office
Michigan Central Station / Book Depository, Newlab
Ralph C Wilson Jr. Centennial Park / Van Valkenburgh / Adjaye
Brush Park, City Modern by Bedrock
McGregor Memorial Conference Center
Hudson Detroit, Bedrock, SHOP
Lafayette Park, Mies Van De Rohe
Turkey House, FLW
General Motors Technical Center, Warren MI. (Tour Pending)

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			
Mon	08.31	Workshop	Studio
Th	09.03		Studio TBD Convocation @ 5:00pm, Aaron Davis Hall
W3			
Mon	09.07	College Closed (Labor Day), No classes	
Th	09.10		Studio Hour SSA/JEDI Climate Survey (in studio) 2-3pm
W3			
Mon	09.14	Workshop	Studio
Th	09.17		Studio Symposium: "Reimagining the Archive: Black Memory as Design Praxis" (PMCI)
W4			
Mon	09.21	No classes scheduled	No classes scheduled
Tu	09.22	Studio Travel	Detroit Arrival: Mumford Lecture Recorded.
Fri	09.25	Studio Travel	Detroit Departure
W5			
Mon	09.28	Workshop	Studio
Th	10.01		Studio ACSA/AIA Conference: "Urban Design Matters," 10.01–10.03
W6			
Mon	10.05	Workshop	Studio
Tu	10.08		Graduate Info. Session, All Programs
Th	10.08		Studio
W7			
Mon	10.12	College Closed (Columbus/Indigenous Peoples' Day), No classes	
Tu	10.13	Workshop (Classes Follow a Monday Schedule)	Studio
Th	10.15		Studio – Midterm Reviews
W8			
Mon	10.19	Workshop	Studio
Th	10.22		Studio – Mid-semester assessments
W9			
Mon	10.26	Workshop	Studio
Th	10.29		Studio

W10			
Mon	11.02	Workshop	Studio
Th	11.05		Studio
W11			
Mon	11.09	Workshop	TBD Grad Sharing Session Studio
Th	11.13		Studio
W12			
Mon	11.16	Workshop	Studio
Th	11.19		Studio M.Arch & MS.Arch Info session
W13			
Mon	11.23	Workshop	Studio
Th	11.26		College Closed (Thanksgiving), No classes
W14			
Mon	11.30	Workshop	Studio
Th	12.03		Studio
W15			
Mon	12.07	Workshop	Studio

FINAL REVIEWS, Dec 08-14

Mon 07 Dec	Tues 08 Dec	Wed 09 Dec	Th 10 Dec	Fri 11 Dec
Foundation	Foundation	Grad Studios	Grad Studios	Grad Studios
LeadonRuppert Kirsimagi	Birkeland Harris	Rickenbacker Ebo Volkman	Cruz Salcedo (Lab III)	Salcedo (Lab III)

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

FINAL EXAMINATIONS, Dec 16-22

Tu/Wed 12.15/16	Clean-up Days (all materials, projects, and any other items must be removed from studio)
Wed 12.16	Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
Wed 12.16	End of Semester Assessment, Undergraduate Studios (faculty only)
Th 12.17	End of Semester Assessment, Graduate Studios (faculty only)

FINAL GRADES

Mon 12.28	Final Grade Submission Deadline for faculty
-----------	---

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 the following into a design project: (NAAB SC.5)
 - user requirements
 - regulatory requirements
 - site conditions
 - accessible design
- To demonstrate the ability to consider the measurable environmental impacts of design decisions. (NAAB SC.5)
- To demonstrate design, research, reasoning, articulation and presentation commensurate with year of study while engaging in critical experimentation and use of analogue, digital and AI methods for research and production that meet or exceed industry standards.
- Successful collaboration, spatial and organizational reasoning, structural and circulation integration, means and materials.

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 each provide self-evaluations and assessments pertaining to modules or assignments throughout the semester. Instructors will provide assessment responses at midterm and final.

Grading Assessment:

- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.

Research Workshop (3 cr)

ASSIGNMENT 1	15%
ASSIGNMENT 2	25%
ASSIGNMENT 3	50%
Participation & Attendance	10%

Studio (6 cr)

Cannon & Theory ASSIGNMENT 1 Week	10%
Thesis Research & Spatial Generation 2 weeks	30%
Documented Iterative Diagrams & Spatial Concepts 2D/3D Mid-Final	40%
Participation, Weekly Documentation & Attendance	15%
Final Portfolio - completion & submission	5%

- **Portfolio:** Completion of final portfolio or collection of studio work as directed by instructor and attendance at all scheduled portfolio related events.

- 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:

Hannah Borgeson, Director of Graduate Affairs: 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:

Nilda Sanchez-Rodriguez, Chief Architecture Librarian/Associate Professor: nsanchez@ccny.cuny.edu Taida

Sainvil, Library Coordinator: tsainvil@ccny.cuny.edu Riley Mang, Architecture Librarian: rmang@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](#))

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.

Student Criteria (SC): Student Learning Objectives and Outcomes A program must demonstrate how it addresses the following criteria through program curricula and other experiences, with an emphasis on the articulation of learning objectives and assessment.

(Primary evidence)

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.

(Secondary evidence)

PC.6 Leadership and Collaboration—How the program ensures that students understand approaches to leadership and multidisciplinary teams, diverse stakeholder constituents, and dynamic physical and social contexts, and learn how to apply effective collaboration skills to solve complex problems.

LAAB (Landscape Architectural Accreditation Board)

SUPPORT OF PROGRAM'S MISSION, GOALS, AND CORE VALUES

LAAB is recognized by the Council for Higher Education Accreditation (CHEA) as the official accrediting body for first professional programs in landscape architecture. LAAB is a member of the Association of Specialized and Professional Accreditors (ASPA). CHEA reviews LAAB accreditation standards and procedures to ensure that the policies and procedures meet proper standards. For more information, visit:

<https://www.asla.org/accreditationlaab.aspx>

LAAR 6 5100 Landscape Architecture Studio 5 is part of the Curriculum's course sequence in Landscape Architecture. This course introduces the disciplinary skills and thinking processes necessary for a student preparing for a career as a professional landscape architect. This course supports the mission of the Graduate Program in Landscape Architecture at the Bernard and Anne Spitzer School of Architecture of the City College of New York, which asserts that landscape architecture plays an essential role in connecting social justice to environmental design and the planning of landscape systems in the urban realm. The Graduate Program prepares students to be leaders in the field of landscape architecture through innovative research and practice in urban ecological design, planning, and policymaking. This studio addresses issues of increasing globalization, expanding urbanization, promoting social and environmental justice, transforming land management practices in response to diminishing natural resources, and resilient adaptation to climate change. The studio's scope and exercises are designed to instill the Core Values defined by LAAB: 1) Environmental Health, Sustainability, Resilience, and Stewardship; 2) Diversity, Equity, and Inclusion; 3) Human and Community Health and Safety; 4) Professional Ethics and Responsibility; 5) Leadership and Innovation; 6) Application of the Sciences to the Design of Natural and Built Landscapes.

CONTACT INFORMATION:

Shawn Rickenbacker, Associate Professor of Architecture
Director J. Max Bond Center for Urban Futures

Srickenbacker@ccny.cuny.edu

Marlon Davis, Adjunct Assistant Professor of Architecture

Mdavis@ccny.cuny.edu