

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)
MLA 3 rd yr:	LAAR 65100 Research Studio I (6 cr) + LAAR 64150 Research Workshop (3 cr)
Class Meetings:	Workshop Mon. 9:30-12:20; Studio Mon./Thu. 2:00-5:20pm
Office Hours:	C.Volkmann (cvolkmann@ccny.cuny.edu): Wed. 10:30am-12:30pm (or on appointment) J.Nam: (jnam1@ccny.cuny.edu): Mon. 12:30pm-1:30pm
Instructor:	Professor Christian Volkmann (Studio lead) Professor Jun Nam (Seminar lead)
Location:	Room #222
Semester/Year	Fall 2026

“URBAN GLASS HOUSE”: GENERAL DESCRIPTION

DESIGN STUDIO: This studio focuses on designing a small glass pavilion in an urban context, negotiating between a specific effect that a particular material might offer and the technique to create an intended appearance and coherence within an urban environment.

The investigation is thus multi-scalar, switching from contextual and socio-cultural considerations to technical and regulatory forces, to the detail.

Project work will include 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 considering comprehensive architectural scales.

The design work will be conducted individually. However, in certain assignments we might be connecting related projects, where team members work as each others' critic.

(More information is given below.)

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 is not only the production of buildings, but also the production of knowledge. Every architectural proposition is informed by observation, precedent, representation, experimentation, technical investigation, and critical interpretation. The ability to formulate meaningful architectural questions, construct rigorous methods of inquiry, and translate research into design decisions has become increasingly essential as architecture engages complex environmental, technological, cultural, and social conditions.

This seminar introduces research as an active design practice. Rather than treating research as a preliminary phase that precedes design, the seminar investigates research as a continuous and iterative process through which architectural ideas are discovered, tested, represented, and refined. Students will develop methodologies that move fluidly between drawing, modeling, sketching, material experimentation, environmental analysis, and precedent studies, understanding each as a means of producing architectural knowledge rather than merely documenting it.

The seminar is organized alongside the design studio and uses glass as a primary vehicle for investigation. Glass is approached not simply as a building material, but as an architectural interface through which relationships between light, atmosphere, structure, energy, perception, maintenance, fabrication, and urban life are negotiated.

Throughout the semester, students will engage in a series of research workshops introducing methodologies commonly employed in architectural practice, including analytical drawing, diagramming, mapping, environmental visualization, case study analysis, material documentation, detail reconstruction, photographic observation, and comparative precedent research. Readings drawn from architectural history, theory, technology, and material culture will support these investigations while establishing broader disciplinary frameworks for discussion. The emphasis is placed not on finding singular solutions, but on constructing processes (often not linear) capable of generating meaningful architectural insight. Research is therefore understood as both an analytical and creative act—one that enables architects to navigate uncertainty, synthesize multiple forms of knowledge, and produce informed design propositions.

URBAN GLASS HOUSE – DESIGNING WITH A CONTEMPORARY BUILDING MATERIAL

OVERVIEW:

Glass has become one of the favored envelope materials of contemporary architecture. This is due to many reasons, related to daylighting, to transparency, seamlessness and other “skin effects”, to economic considerations focused on speed of construction and maximization of useable area. It is also related to rapidly advancing technological innovations, which increase the possibilities of performance and aesthetic appearances.

However, what has come short in this advancement is to calibrate all these factors, connecting appearance research with material-based performance criteria.

Due to its relative transparency in the visible (short-wave =light) spectrum and its predominant reflective behavior in the invisible infrared (long-wave =heat) spectrum, it is known that glass can be utilized for heat gain. Due to its relative thinness, it can be used in multiple-layer configurations (as in Michael Davis’s proposal for a “polyvalent wall” (Fig.1). It can also manipulate criteria such as natural ventilation, privacy, distortion, etc. ... Laminates, coatings, antimicrobial agents, induced currents, biomimetic adaptations have created a field of options that have been only thinkable several decades ago.

Glass has become an “interface” in the interaction of the user.

“Glass houses” have very different spatial qualities than other spaces w/ opaque walls, because their spatial borders are blurred. They establish a dynamic relationship between interior and exterior. This relationship is especially exciting in an urban environment, where a lively surrounding can change relationships constantly. The building material itself can evoke ambiances that are special: The calibration of Light, Heat, Air and Transparency form conditions that develop unique spatial and experiential features. However, glass cannot support itself structurally. The strategy of revealing or concealing, any of the support structure requires technical precision and a kit-of-part understanding.

This understanding, which is in need of large-scale research, ties together spatial understanding and detailing skills. It is the intention of this Design Studio to address the interrelatedness between shaping space and developing assembly strategies.

CONTEXT + PROJECT SITE: In many NYC neighborhoods the lack of people’s interconnectedness in civic life leads to uninspired and impersonal neighborhoods without much experiential potential. A better model of community should be fostered by architectural concepts that are able to intertwine accessible mixed uses in social and spatially interesting ways.

Also, the boredom of places with standardized climatic conditions makes our communities look indistinguishable and impenetrable. “Buffer spaces” could, beyond their climatic functions, contribute to socio-cultural niches that ultimately become meaningful in terms of urban life.

In Manhattan, you’ll find certain “niche conditions”, pockets of space that are underutilized and suitable to add a common space of community. The site for the “Urban glass house” encroaches in any of such pocket conditions.

Five specific urban contexts are given, all located in Manhattan (see Fig. 2, at end of syllabus). They are all Plazas, with different public life. All three will be analyzed in terms of solar exposure and circulation patterns at different times of the day. After that analysis, decisions will be made on who will be taking on which site.

PROGRAM: Students will determine the program for the glass pavilion. It should be simple: an exhibit space, café, lobby or gallery, etc.. We will not focus too much on advanced programmatic features. Instead, we will concentrate on technical documentation and related research. The space should be relatively small, with a footprint of ~2000 s.f.. You will shape the programmatic narrative of your site. The program is thus to a certain extent flexible, but it should be executed convincingly. It should relate to

Your design is not necessarily a complete building. It might be an annex to a building and/or an element that has the capacity to change its context considerably.

Also, since the proposed program should be a semi-public space, criteria related to handicapped accessibility are instrumental. Code requirements protect life safety and must thus be taken seriously while working on the project.

ENVIRONMENTAL RESPONSE: Glass buildings are very sensitive in terms of keeping comfortable thermal conditions, due to the relatively low r-value and effects caused by *greenhouse* overheating. While this can be easily experienced, it is much more difficult to detect the conditions of performance in drawings: The conceived building becomes a prototype, communicating its adaptation strategy. The performance of the building (and its response to environmental impact) must be expressed so that it can be experienced and understood. The envelope must be

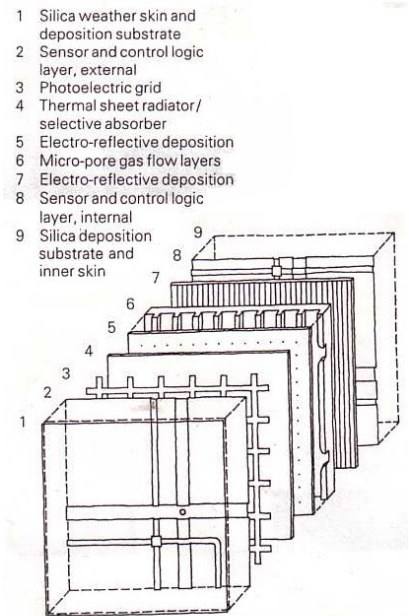


Fig.1: Michael Davis, polyvalent wall

considered as a dynamic façade, which is able to transform. The adaptation becomes an aesthetic challenge, which needs to be represented prudently in your design.

We will use an array of different tools for evaluation. However, you should also focus on the building's ability to dynamically change the appearance of the façade due to changing climatic conditions.

The immediate exterior environment around the building is also crucial. It must contribute to making the building part of its new neighborhood and it should contribute to manipulating the environmental conditions.

In particular, it must make a contribution to changing the public urban circulation and use patterns.

All landscaping has to become an integral part of the project, too.

Since we are not dealing with a complicated building, but emphasize on its specific envelope instead, it will further be important to engage in large-scale drawings and models and apply technical know-how to develop a realistic blueprint of one of the most significant elements of contemporary architecture: the façade.

SPECIFIC LEARNING OBJECTIVES

Spitzer Graduate Arch Studio + Research Workshop Student Learning Objectives:

1. To apply architecture research methods for testing and evaluating innovative approaches to design. (NAAB PC.5)
2. To devise and develop a process for shaping the built environment through design. (NAAB PC.2)
3. To successfully identify/integrate multiple factors into a design process, working in at least two scales. (NAAB PC.2)
4. 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
5. To demonstrate the ability to consider the measurable environmental impacts of design decisions. (NAAB SC.5)

Specific for the Studio portion:

- *Integrated Design processing skills:* Demonstrate skills associated with making integrated decisions across multiple systems and variables in the completion of a design project;
- *Contextual calibration skills:* Address design strategies related to connecting user patterns, circulation, massing and material strategies to tighten contextual influences;
- *Structural concept development:* Negotiating between architectural transparency and necessary structural component integration in order to support the spatial idea(s);

Specific for the Workshop portion:

- *Representational skills:* Learn how to represent glass in different diurnal and seasonal environments;
- *Precedent analysis skills:* Analyze case studies in order to develop more advanced design strategies
- *Knowledge of History:* industrial production, early until today's applications methods/technologies
- *Know-How on parametric modeling:* Skills on Energy-modeling with Sefaira

RESEARCH AGENDA

A hybrid of conventional and innovative methods are applied:

“Conventional”: In the first half of the semester, more conventional methods are applied, such as mapping, case study analysis and parti diagramming, in order to address feasible design concepts. Also, different contemporary key details will be disseminated that result into literacy of understanding and shaping design strategies in detail. This phase will be concluded with the Midterm review (approx. week 8).

“Innovative”: After basic design concepts are articulated, there will be more advanced methods applied, for instance energy modelling (w/ Sefaira) and revisions of façade details based on energy-efficient strategies. The comprehensive results will be concluded with the Final review.

Constant haptic making as a means of research: Particular emphasis is put on producing tangible mock-ups (possibly full-scale), testing the performance and the desired effect. This is necessary so that architectural planning relates to material conditions and to the ability of creating feasible assembly strategies that respond to architectural intentions and experiences.

STUDIO REQUIREMENTS:

Performance in studio is evaluated on the basis of frequent pin-ups and interim and final reviews corresponding to each phase of the course organization.

Grading/Attendance/Lateness:

Students are expected to attend all class meetings and both students and professors are expected to be in studio on time, ready to work. Lateness will be recorded 15 minutes after class has started. On days when desk crits are scheduled, students should have printed work-in-progress prepared for discussion. Students must understand that their continuous presence in the studio, during and beyond class time is a necessary requirement for good work and a successful completion of the project.

- **More than three absences** excused or otherwise constitutes a possible F (failure) as noted in CCNY Academic Bulletins.
- **All students must attend the Thursday evening lecture series.** Lectures provide a critical forum for the airing and exchange of ideas about architecture, theory and practice and are vital for all students.
- **Personal sketchbooks must be maintained** to facilitate spontaneous thought and reflection.
- **Teamwork:** Many of the studio's tasks are dependent on teamwork. All team members have to carry an equal amount of work. Working in teams does not warranty the same grade for each team member; grading evaluation considers a range of criteria in each student.

Final grades represent the instructor's assessment of each student's: a) completeness of work and work ethic during the semester, b) facility as an emerging architect, and c) level of progress within the overall program for a professional degree in Architecture with responsibilities to society at large. Assessment parameters such as "skill" and "talent" are complementary to each other; neither is sufficient in isolation. Success is reliant on hard work, personal facility, and the thoughtful application of accumulated knowledge.

EVALUATION CRITERIA:

1. **Effort**, motivation, and a willingness to work at an intense level of involvement.
2. **Quality** - a comparative judgment of the quality of an individual's work with respect to the highest quality of work produced in class.
3. **Ability** - a subjective evaluation of the student's analysis, creativity, and level of investigation as exhibited by their work.
4. **Participation** - an evaluation of the student's contributions to the social and intellectual life— participation in class discussions, mutual criticism, paying attention, pitching-in, etc.
5. **Presentations** – the highest quality and complete presentations that can communicate clearly and accurately your intentions to an outsider.
6. **Completion** of all assigned work in a timely manner. Simply 'doing the work' does not mean that the work will receive a passing grade. Work is to be completed before studio and discussed during class.

For more information on grading guidelines and other CCNY policies and procedures, consult the current Academic Bulletins: <http://www.ccny.cuny.edu/registrar/bulletins.cfm>

Bibliography:

Integrated Design – Ecological Design – Energy:

- Paul Brislin (ed.), *Unified Design* – Arup Associates, John Wiley & Sons, Ltd, 2008;
- Kiel Moe, *Integrated Design in Contemporary Architecture*, Princeton Architectural Press, 2008;
- Bill G. Reed, *The Integrative Design Guide to Green Building - Redefining Practice*, Wiley & Sons, 2009;
- Marian Keeler / Bill Burke, *Fundamentals of Integrated Design for Sustainable Building*; Wiley, 2009;
- Alison Kwok / Walter Grondzik, *The Green Studio Handbook*, Elsevier Architectural Press, 2007;
- Dean Hawkes, *Energy Efficient Buildings – Architecture, Engineering, Environment*; Norton Publ., 2002;
- Nick Baker, *Energy and Environment in Architecture - A Design Guide*, Taylor & Francis, 2005.
- Frei Otto: *Complete Works: Lightweight Construction – Natural Design*, Birkhäuser, 1997
- Branko Kolarevic + Vera Parlac: *Building Dynamics: Exploring Architecture of Change*, Routledge, 2015;

Technology and Theory:

- Barna v. Sartory/Georg Kohlmaier: *Houses of Glass*; MIT Press, 1990
- Reyner Banham, *Architecture of the Well-Tempered Environment*; University of Chicago, 1984;
- William Braham, *Rethinking Technology – A Reader in Architectural Theory*; Routledge, 2007;
- Annette Fierro, *The Glass State – Technology of the Spectacle, Paris 1981-1998*; MIT Press, 2003;
- David Leatherbarrow and Moshen Mostafavi, *Surface Architecture*; MIT Press, 2002;

- Michelle Addington , *Smart Materials and Technologies in Architecture*; Routledge Publ., 2004;
- Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in the 19th and 20th Century Architecture*; MIT Press, 2001;

Façade Design + Construction Technology:

- Andrea Compagno, *Intelligent Glass Facades*; Birkhäuser, 1999
- Christian Schittich (ed.): *Facades - best of Detail*, Edition Detail, Int. Architektur Dokumentation, 2015
- Gerhard Hausladen, *Climate Skin – Building Skin, Concepts that Can do More with Less Energy*; Birkhäuser, 2006; ISBN: 978-3-764377250
- Jenny Lovell, *Building Envelopes – An Integrated Approach*; Princeton Architectural Press, 2010;
- Knaack, Klein, Bilow, Auer: *Facades – Principles of Construction*; Birkhäuser, 2007;
- Scott Murray, *Contemporary Curtain Wall Architecture* (Princeton Architectural Press, 2009;
- Christian Schittich (ed.), *Building Skins*; Birkhäuser- Edition Detail, 2006;
- Schittich, Staib, Balkow, Schuler, Sobek: *Glass Construction Manual*; Birkhäuser, 2nd ed. 2007 ISBN 978-3-7643-8290-2
- Manfred Hegger: *Construction Materials Manual*; Birkhäuser, 2006; ISBN: 978-3-764375706
- Thomas Herzog: *Façade Construction Manual*, Birkhäuser, 2004; ISBN: 978-3-764371098
- Andrea Deplazes, *Constructing Architecture – Materials, Processes, Structures*; Birkhäuser, 2008; ISBN: 978-3-764371890
- Andrew Watts, *Modern Construction Handbook*; Springer, 2011, 2nd edition; ISBN: 978-3-709110096
- * see also from the same author: □ *Modern Construction Envelopes*: ISBN: 978-3-990435595
- *Modern Construction Facades*: ISBN: 978-3-211006382
- Graham Bizley, *Architecture in Detail I and II*; Routledge Architectural Press, 2008 and 2011; ISBN: 978-0-080965352 and ISBN: 978-0-750685856
- Edward Ford, *The Architectural Detail*, Princeton Arch. Press, 2011; ISBN: 978-1-568989785
- * see also from the same author: □ *The Details of Modern Architecture*: ISBN: 978-0-262562010
- Manfred Hegger: *Construction Materials Manual*; Birkhäuser, 2006; ISBN: 978-3-764375706
- Thomas Herzog: *Façade Construction Manual*, Birkhäuser, 2004; ISBN: 978-3-764371098
- Christine Killory and René Davids: *Details in Contemporary Architecture: AsBuilt*; Princeton Architectural Press, 2007; ISBN: 978-1-568985763
- * see also from the same authors: □ *Detail in Process*: ISBN: 978-1-568987187
- *Details, Technology and Form*: ISBN: 978-1-568989532
- Virginia McLeod: *Detail in Contemporary Glass Architecture*; Lawrence King Publ., 2011;
- *Detail in Practice* (Edition Detail) Birkhauser; Various editions focused on: Insulating Materials, Building with Steel, Dry Construction, Translucent Materials, Plastics, Concrete, Glass, Stairs
- Cecil Balmond: *Informal*; Prestel, 2007; same author: *Crossover*; Prestel, 2013

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	Grad Studio Lottery @ 2:00pm, rm. 107 (SSA) Followed by seminar introduction	Design Studio, rm. 222 (SSA) First Studio meeting: Introduction: Glass as a building material; architectural applications and effects Explanation of project parameters/schedule/requirements; Assignment 1: "Siting/Movement/Effect": How to approach a site: Diagramming
Thu	09.03		Pin-Up, Assignment 1: Diagrams and introduction of precedents Assignment 2: "Site Section + Sketch Model" How to develop a site? Convocation 5:00pm, Location TBD
W2			
Mon	09.07	College Closed (Labor Day), No classes	
Thu	09.10		Pin-Up, Assignment 2: Site Section + Sketch Model, spatial qualities; user patterns; synergies Assignment 3: "Operational Diagrams" Hour SSA/JEDI Climate Survey, 2-3pm; Colloquium: Why Design Matters? In Favor of Urban Public Space. CCCB Exhibition Opening Reception, Design Matters: In Favor of Urban Public Space.
W3			
Mon	09.14	Seminar Field Trip to Philip Johnson's "Glass House" and SANAA's Grace Farms River Building in New Canaan, CT	ongoing Field Trip to General Glass International (GGI) in Secaucus, NJ
Thu	09.17		Desk crits on "Transformation": Operational Diagrams: Understanding how the "building skin" operates; program Assignment 4: "Large scale section: Telling a story" PMCI Symposium "Reimagining the Archive: Black Memory as Design Praxis" Keynote Speech
W4			
Mon	09.21	No classes scheduled	
Thu	09.24		Desk Crits: Large scale section; Telling a story in section; redlining; details
W5			
Mon	09.28	Seminar <u>Lecture:</u> Transparency as material: Material composition, research "Road Map" <u>Student Presentation:</u> reading assignment – precedent study	Pin-Up: Large scale section; Discussion of systems and materials; sourcing and materialization; start of technical documentation and design development
Thu	10.01		Desk Crits: Calibrating the design; determining "money shots"; Assignment 5: "Elementarization: Chunk Models" + material take-offs

			ACSA-AIA Intersections Conference, Keynote Speech
W6			
Mon	10.05	Seminar <u>Lecture</u> : Perception of immaterial: Appearance, Representation, Reflection, Transparency, Ambience <u>Student Presentation</u> : reading assignment – precedent study	Pin-Up: Elementarization / Chunk Models: Identifying the details that lead to beauty; Assignment 5: Key Details
Tue	10.06		Graduate Info Session, all programs
Thu	10.08		Desk Crits: Key Details/Chunk models: Identifying the essence of materialization CCCB Colloquium: Why Care Matters
W7			
Mon	10.12	College Closed (Columbus/Indigenous Peoples' Day), No classes	
Tue	10.13	Seminar <u>Lecture</u> : Production of glass: making of transparency, culture, meaning, history <u>Student Presentation</u> : reading assignment – precedent study	Desk Crits: Key Details: Identifying the essence of materialization; reconnect to large scale sections (Assignment 4)
Thu	10.15		Pin-Up: All design so far; Including all assignments and connecting them; Assignment 6: "Money shots"
W8			
Mon	10.19	<u>Lecture</u> : Sefaira + Energy Modelling (Yee Lin: instructional presentation) Seminar <u>Lecture</u> : Measuring the invisible: measures of performance - Greenhouse effect, R-value, SHGC, VT, LSG; Sefaira <u>Student Presentation</u> : reading assignment – precedent studies	Pin-Up with guest critiques: Discussion of feasibility, and strategies of improvement
Thu	10.22		Desk Crits: Reevaluation of design strategies; Individual articulation of assignments SSA Awards Ceremony and Alumni Open House
W9			
Mon	10.26	Seminar <u>Case study 1</u> : Case study analysis Workshop / Lecture Construction Drawings: Understanding Construction (Additional assignments)	Desk Crits: Reevaluation of design strategies; Individual articulation of assignments Assignment 7: Plans/sections/elevations: full set; reconnect to details: wall section
Thu	10.29		Desk Crits: Wall section/ full set
W10			
Mon	11.02	Seminar <u>Case study 2</u> : Case study analysis Workshop / Lecture Construction Drawings: Understanding Construction (Additional assignments)	Pin-Up: All design so far; Including all assignments and connecting them CCCB Colloquium: Why Housing Matters
Thu	11.05		Desk Crits: All design so far; Including all assignments and connecting them
W11			
Mon	11.09	Seminar <u>Case study 3</u> : Case study analysis Workshop / Lecture The polyvalent wall – Modifications & Movements (Additional assignments)	Pin-Up: Full documentation; Redlining Assignment 8: "Two alternatives: Sefaira"
Thu	11.12		Desk crits: Full documentation; Sefaira evaluation (Assignment 8)

W12			
Mon	11.16	Seminar Case study 4: Case study analysis Workshop Present studio projects (Additional assignments)	Pin-Up: Assignment 8: Sefaira evaluation Grad Sharing Session
Thu	11.19		Desk Crits: All design, comprehensive strategy
W13			
Mon	11.23	Seminar Case study 5: Case study analysis Workshop More details (Additional assignments)	Desk Crits: All design, comprehensive strategy
Thu	11.26	College Closed (Thanksgiving), No classes	
W14			
Mon	11.30	Seminar Case study 6: Case study analysis Case study 7: Case study analysis Workshop technical support & time for additional work required for studio	Pin-Up: Lay-Out; Desk crits: Articulating the project: Optimization
Thu	12.03		Desk Crits: All design, comprehensive strategy
W15			
Mon	12.07	Workshop Q&A; technical support & time for additional work required for studio Update: technical details (project specific)	Desk Crits: All design, comprehensive strategy
Thu	12.10		Final Reviews
Fri	12.11		Urban Design / Urban Studies Joint Capstone Project Presentations

FINAL REVIEWS, Dec 08-12

Tue 08 Dec	Wed 09 Dec	Thu 10 Dec	Fri 11 Dec	Mon 14 Dec
Foundation	Foundation	Grad Studios	Grad Studios	Grad Studios
Leadon Ruppert 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.

Tue/Wed	12.15/16	Clean-up Days (all materials, projects, and any other items must be removed from studio)
Tue	12.16	End of Semester Assessment, Undergraduate Studios (faculty only)
Tu	12.16	End of Semester Assessment, Graduate Studios (faculty only)
Fri	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)

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.

EVALUATION:

- A (+/-)** Work meets all requirements and exceeds them. Presentations are 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 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, 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 Accreditation Board)

The National Architectural Accreditation 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 65100 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.

SEMINAR READING ASSIGNMENT

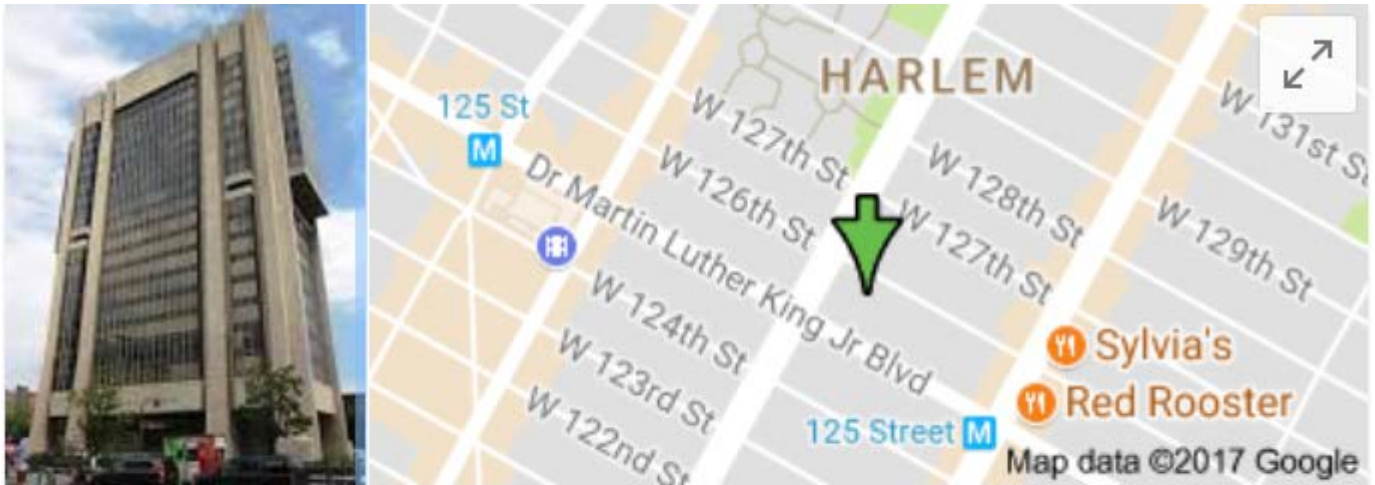
Deliverable:

1. Make & present an **object of effect** that illustrates the core of the weekly reading. Object of effect can either be hand made or digitally made however, it must be physical and it must be substance in which one can see and feel and touch.
2. Based on object of effect, present three reference projects that best represents & reflect the weekly reading through images, plans, sections, details, diagram. Be prepared to present coherent ideas to why reference projects are relevant to the object of effect and weekly readings.

CASE STUDY LIST

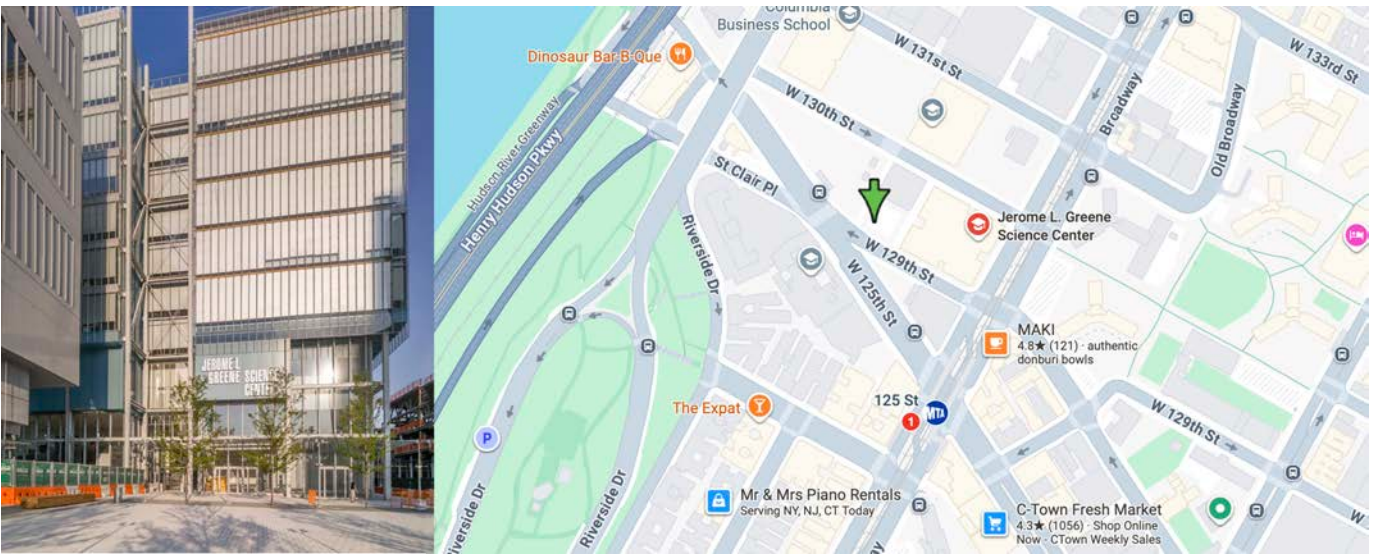
Kazuyo Sejima, **House in a Plum Grove**, Tokyo, Japan, 2003
 Toyo Ito, **Sendai Mediatheque**, Sendai, Japan, 2001
 Jean Nouvel, **Institut du Monde Arabe**, Paris, France, 1987
 Pierre Chareau, Bernard Bijvoet, Louis Dalbet, **Maison de Verre**, Paris, France, 1932
 Peter Zumthor, **Kunsthhaus Bregenz**, Bregenz, Austria, 1997
 Junya Ishigami, **Kanagawa Institute of Technology Workshop**, Atsugi, Japan, 2008
 SANAA, **Glass Pavilion, Toledo Museum of Art**, Toledo, Ohio, United States, 2006
 Jean Nouvel, **Fondation Cartier**, Paris, France, 1994
 Lacaton & Vassal, **FRAC Nord-Pas de Calais**, Dunkirk, France, 2013
 SANAA, **Louvre-Lens**, Lens, France, 2012
 Alberto Campo Baeza, **Offices for the Junta de Castilla y León**, Zamora, Spain, 2012
 OMA / LMN, **Seattle Central Library**, Seattle, Washington, United States, 2004
 Foster + Partners, **Reichstag Dome**, Berlin, Germany, 1999
 Herzog & de Meuron, **Prada Aoyama**, Tokyo, Japan, 2003
 Henning Larsen + Olafur Eliasson, **Harpa Concert Hall**, Reykjavík, Iceland, 2011
 Peter Cook + Colin Fournier, **Kunsthhaus Graz**, Graz, Austria, 2003
 Herzog & de Meuron, **Elbphilharmonie Hamburg**, Hamburg, Germany, 2017
 Herzog & de Meuron, **Eberswalde Library**, Eberswalde, Germany, 1999

SITE #1:



Adam Clayton Powell Jr. State Office Plaza, NY 10027

SITE #2:



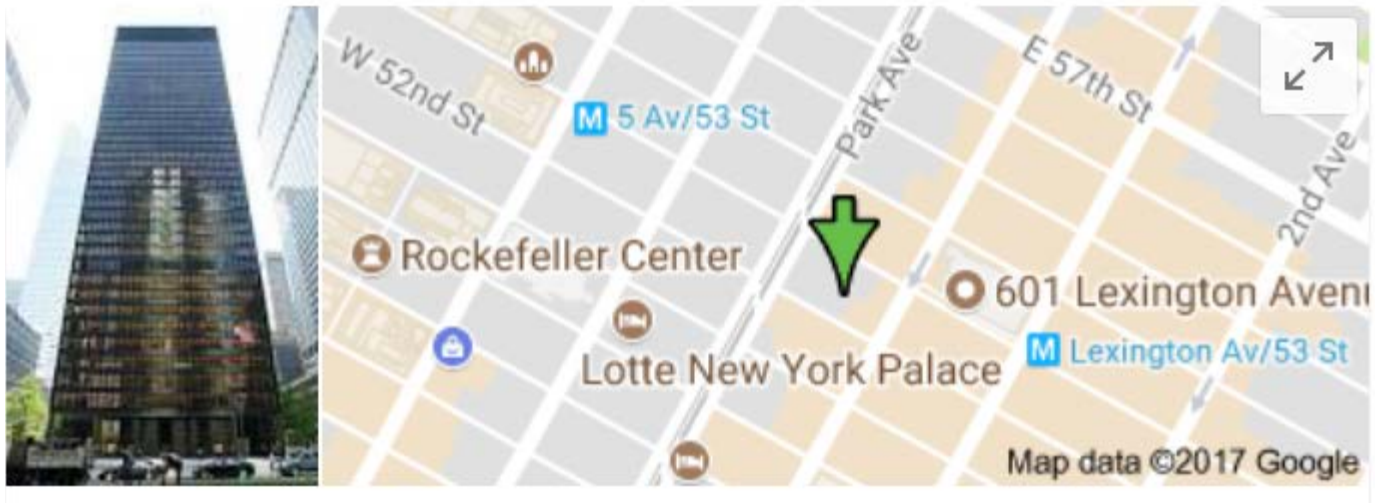
Jerome L. Greene Science Center Plaza at Columbia Campus Extension, NY 10027

SITE #3:



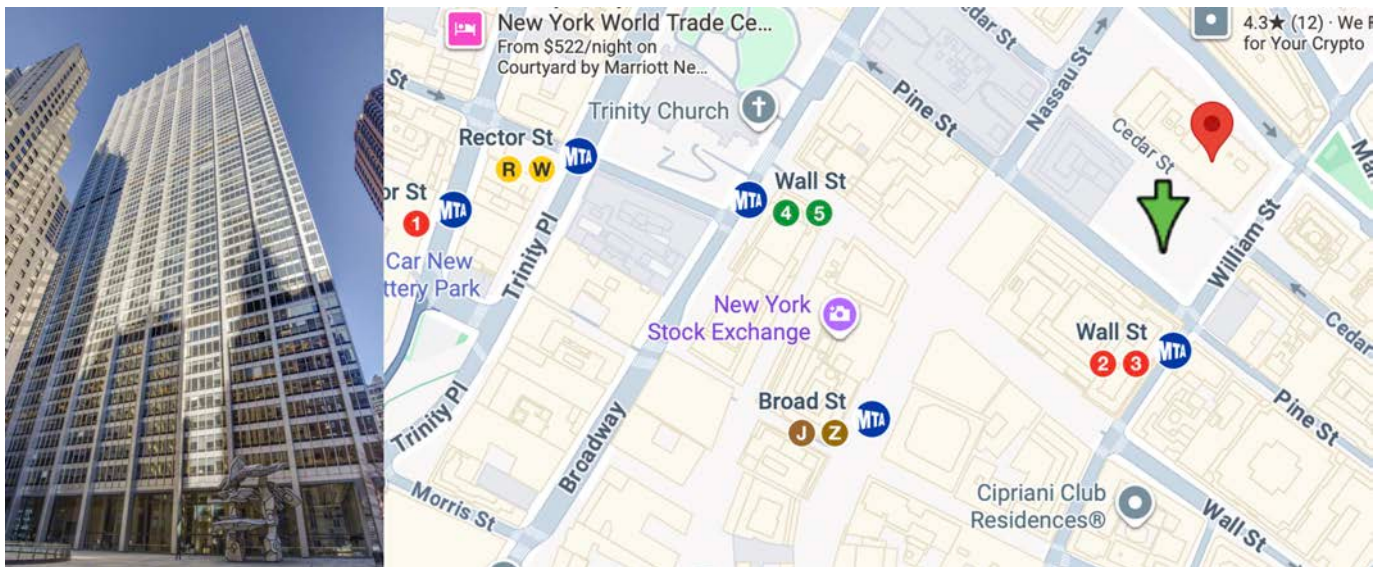
Lincoln Center for the Performing Arts Plaza, NY 10023

SITE #4:



Seagram Building Plaza at Park Avenue, NY 10022

SITE #5:



Fosun Plaza, at former One Chase Manhattan Bank, NY 10005

Fig.2: Available Sites (see page 2)

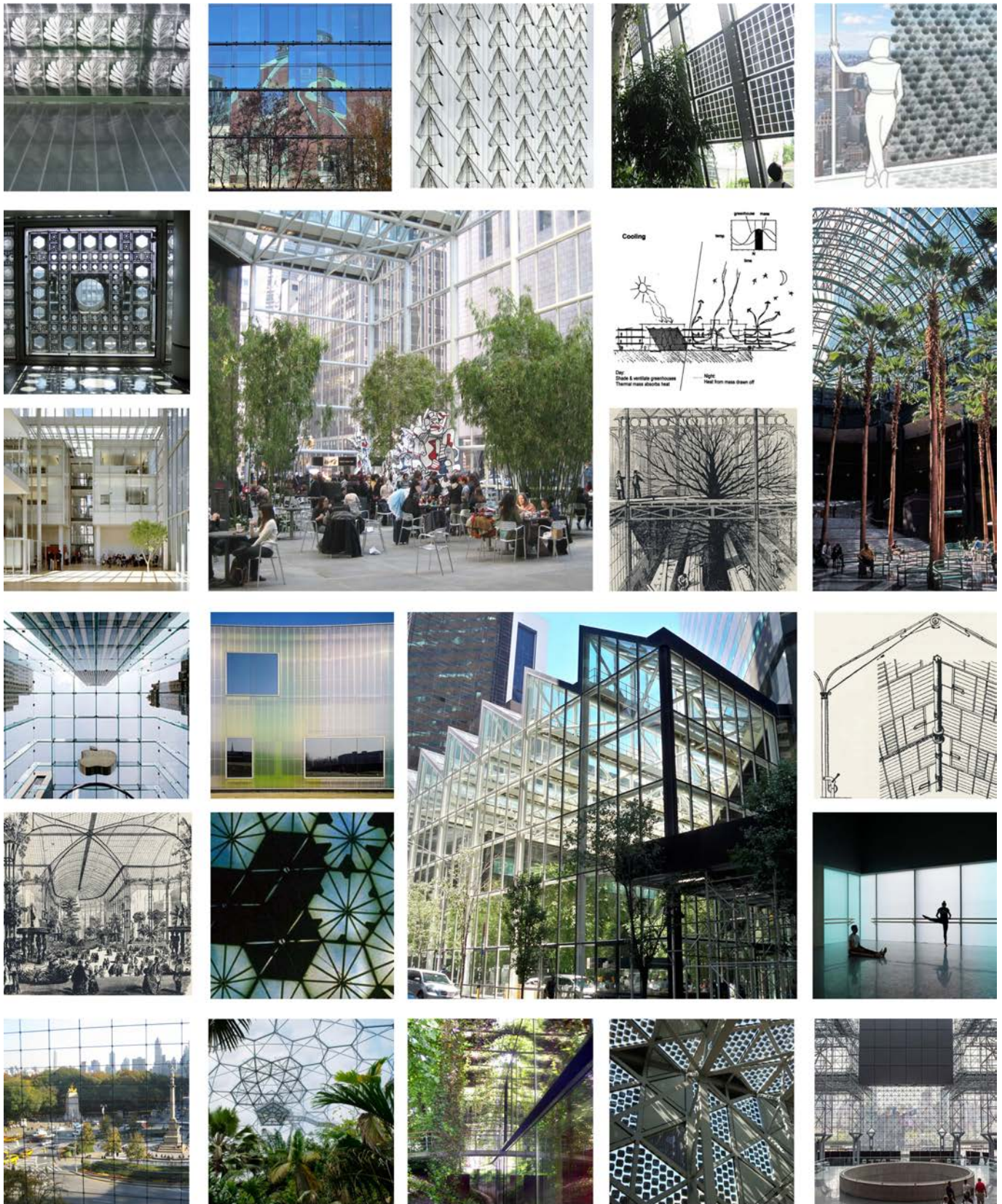


Fig.3: “Mood Board” – Learning through precedents