

**New York Institute of Technology NYIT  
School of Architecture and Design**

**Interim Progress Report for Year Two**

November 30, 2019

**REVISED Interim Progress Report for Year Two**

June 25, 2020

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## 1. EXECUTIVE SUMMARY OF THE 2017 NAAB VISIT

### CONDITIONS NOT MET

2017 VTR
None

### STUDENT PERFORMANCE CRITERIA NOT MET

2017 VTR
A.7 History and Culture A.8 Cultural Diversity and Social Equity

The NAAB Accreditation Team Visit took place at NYIT School of Architecture and Design (SoAD) on March 11-15, 2017. An eight-year accreditation period was granted to the SoAD. The NAAB 2017 Visiting Team Report identified two Student Performance Criteria not achieved:

- **A.7 History and Culture**

*Understanding* of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular and regional settings in terms of their political, economic, social and technological factors.

- **A.8 Cultural Diversity and Social Equity**

*Understanding* of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architects to ensure equity of access to buildings and structures.

Six Student Performance Criteria (SPC) were met with distinction:

- A.1 Professional Communication Skills
- A.3 Investigative Skills
- A.6 Use of Precedents
- B.2 Site Design
- B.6 Environmental Systems
- B.7 Building Envelope Systems

The IPR 2019 Report and this revised version of the 2019 document illustrate the NYIT School of Architecture and Design B.Arch program's progress in addressing the deficiencies since the NAAB site visit in 2017, in which SPC A.7 and A.8 were not met. Dean Perbellini and her leadership team had worked with all faculty, students and staff to activate a process of consultation, review and assessment to better identify strategic actions and structured measures. During the past two years, the SoAD leadership, coordinators and faculty collegially engaged in a process of critical revision of the History of Architecture sequence and its crucial integration in the program. The School continues to promote the development and evolution of the program over time.

## **2. INTERIM PROGRESS REPORT (Revised):**

### **Interim Progress Report**

New York Institute of Technology  
School of Architecture and Design  
Bachelor of Architecture B.Arch  
[Professional degree + 160 credits]  
*Year of the previous visit: 2017*

**Chief administrator for the academic unit in which the program is located:**

Maria Perbellini, Dean, School of Architecture and Design

**Provost:**

Dr. Junius J. Gonzales

**President of the institution:**

Dr. Henry C. Foley

**Individual submitting the Interim Progress Report:**

Maria Perbellini, Dean, School of Architecture and Design

**Name of individual(s) to whom questions should be directed:**

Dr. Giovanni Santamaria, Chair of the Architecture Department, SoAD

**Current term of accreditation:**

8 Years accreditation, until 2025

## **1. Progress in Addressing Not-Met Conditions and Student Performance Criteria**

### **1.1 Student Performance Criteria Not-Met - A.7 HISTORY AND CULTURE**

#### **A.7 History and Culture**

**2017 Visiting Team Assessment:** The team was unable to find sufficient evidence of student achievement at the prescribed level, including within AAID 160 Introduction to History, AAID 161 Survey History Architecture I, AAID 162 Survey History Architecture II, ARCH 361 Architectural History and Theory Seminar, and ARCH 362 City Planning. The team did not find any student work or anything in the course curriculum that covered indigenous or vernacular architecture. The team requested additional evidence, which was provided by the school. The team was still unable to locate the appropriate material.

#### **New York Institute of Technology, 2019 Response:**

Punctual course modifications and integrations have been made in response to the NAAB 2017 Visiting Team Report and Team assessment of the standards for the A.7 criterion. As an ongoing process, ad hoc meetings and discussions between SoAD leadership, coordinators and faculty have led to a set of shared recommendations and fostered curricular synergies specifically with regard to the inclusion, in our History of Architecture courses, of a variety of indigenous, vernacular, local and regional examples of architectural and urban settings. The updated contents within our History syllabi, address a broader overview of parallel and divergent histories and cultures of Architecture at a non-Western and more global scale, therefore including also Eastern countries, Africa, Latin America among others.

Collegial and constructive initiatives and actions were implemented in a process of strategic revisions to the content of the following courses:

AAID 160 - Introduction to History  
ARCH 161 - Survey History Architecture I  
ARCH 162 - Survey History Architecture II  
ARCH 361 - Architecture History and Theory Seminar  
ARCH 362 - City Planning

Each faculty teaching in the History of Architecture sequence is engaged in continued revision and assessment processes over the semesters through a compilation of feedback summaries, which are provided in semester reports and discussed with the Dean and SoAD leadership.

The semester reports include:

- An overview of how the content of each course is delivered, and the coursework in each course, with regards to SPC A.7.
- An outline of how the specific criteria A.7 has been addressed and assessed, specifically with regards to the not-covered portion on indigenous or vernacular architecture and settlements.
- A summary of how evidence can be designed to better and more directly address SPC A.7, and how these can be systematically collected, archived and made ready for School's progress and NAAB analysis.

### **1.1.a – Revision and development of course syllabi in response to the NAAB VTR for SPC A.7**

In general, the syllabi of all History of Architecture courses have been revised since summer 2017, to be made more consistent in their format, and more comprehensive in the information provided to students. Importantly, each syllabus now has more clear reference to student performance criteria and student learning outcomes, identifying coursework's content and assignments that target areas of knowledge in compliance with the NAAB requirements.

The AAID 160 course syllabus was refined to address a stronger introduction of fundamental issues for freshmen level in a more global perspectives, while the ARCH 161 syllabus underwent a more robust editing process in targeted areas of knowledge and learning assignments.

More specifically, adjustments to the curriculum have been made with regard to the teaching of the parallel and divergent histories of architecture and of the cultural norms of a variety of indigenous, vernacular, local, and regional settings within a broader outlook. These are explored, analyzed and integrated into the syllabi, including theories and canonical precedents of architecture and design history, developed and produced across diverse geographical and cultural contexts. A more integrative approach has been applied to enhance student awareness and understanding of an ample range of historical patterns and time periods, their specific cultural and spatial contexts, and their association with theories and built environments.

The result is a more varied and comprehensive array of paradigms, case studies and theories, which better represent a richest variety of cultural and geographic traditions, and the complexity of the socio-political contexts that generated them. In addition, the School proceeded with title and course description revisions for the NYIT academic catalogue for ARCH 161 and ARCH 162, meanwhile syllabi have been updated accordingly and used within the courses for assessment.

The current ARCH 161 syllabus also serves as a template for the revised version of the subsequent ARCH 162 course that will be offered in the spring 2021 semester cycle. Further, the student learning outcomes specified in these two subsequent courses will form a strong base for evidence in the required SPCs. The ARCH 361 and ARCH 362 syllabi have also been engaged in a review process and are slotted for another round of further focused editing in the 2020-21 AY by faculty and the academic team.

### **1.1.b – Progress, actions and results**

#### **AAID 160 - Introduction to History, Theory, and Criticism in Architecture and Design.**

The introductory revised history course, AAID 160, provides conceptual and language tools specific to the cultural realm of architecture and design. It is thematic and topical rather than chronological, and discusses theory, methodology, technology, construction, building systems, and other fine arts and related fields. Through a sequence of crucial questions and statements, students are guided and inspired to think critically and broadly about the following:

- Who is an architect?
- Why and how to study architectural history?
- What is architectural theory?
- What is a building, and how is it built?
- How to analyze a building?
- Intimacy and haptic experience of a building
- The language of modern architecture and after.
- Architecture as part of the natural environment.
- Digital revolution in architecture.
- How to learn from the past, the regional, and the vernacular?

- New programs and social engagement.
- Our global world and the limits of western-centrism.

A thorough selection of key projects and design approaches across time and from around the world is studied and analyzed accordingly to the topic listed above as opportunity to stimulate original and critical thinking processes. As results, students are expected to produce team and individual work in the forms of essays, presentations and quizzes.

### **ARCH 161 - Global History of Architecture I**

This revised course surveys a global history of architecture from the Late Stone Age until the beginnings of modern architecture, covering the earliest origins of human construction and planning to the architecture of the end of the 16th century. The focus of the course is on understanding place, region, and climate, through the cross-cultural study of multiple building practices and their transformations across regions and at different times. Students learn varied social and spatial patterns that characterize cultural growth, architectural experimentation, and urbanistic development in the world. Notwithstanding the slow migration of mankind, history is approached laterally in this course, to make connections between the architecture of Europe, the Mediterranean, the Americas, Africa, the Indian Subcontinent, and Asia. The course examines major religions and belief systems and their physical and spatial embodiments. Monumental structures and settlements in the diverse parts of the world are discussed with regard to cultural, technological, economic, environmental, and social conditions. These are understood at local and regional scale, and within an integrated global perspective. The course has been adjusted to consider various ways in which regional vernacular and indigenous architecture may be defined, such as “architecture without architects”, particular regional styles, tendencies and material practices of a specific place and time, and “the everyday”. Here the evolution of material use and construction technologies tracks the origins of the contemporary notion of tectonics.

Weekly home-tests, writings, precedent analysis, diagramming assignments and topical readings on specific examples of architecture across the globe are presented in class. Student learning outcomes and performance are assessed through presentations during the semester, and a final exam. The course materials and assignments are also used as opportunities to foster awareness of comparative cultural differences, as well as the morphological patterns that distinguish individual building types in various parts of the world. Sketching as part of coursework focusing on ten case study projects has augmented the comparative analysis and understanding of indigenous, vernacular and localized tendencies in architecture over time. The take-home essay invites thinking about architectural history as it relates to social, political, cultural, economic and technological change.

This summer 2020, the School has developed enhanced semester projects engaging architectural analysis for integration in the fall 2020 semester, expanding the close reading of various global architecture precedents and also, in coordination with the second year design studios.

### **AAID 162 - Global History of Architecture II**

As a continuation of ARCH 161, this course has been revised to introduce comparison of various tendencies within modernism, in all its diverse regional characteristics, from the International Style, to early European Modernism, to Brazil, India and other locales. These regional excursions in the curriculum enable a nuanced narrative of the notion of modernity, and the influence of more localized cultural, social, economic, climatic, and other forces which challenge notions of a universal architecture. Largely chronological from the Rococo to modern times, this course addresses the changes in the form and in the development of modern building types, discussed in relation to the new technological, social, political, and economic circumstances to which they respond. This also involves

a broader overview of parallel and divergent patterns of histories and cultures of architecture, raising more complex issues of global yet sensitive form of practice.

Relating the architecture of global practice to an understanding of its associations to indigenous and vernacular notions, students are asked to produce topical papers and take quizzes on a selection of exemplary buildings and architectonic theories from several part of the globe, again through authored texts, text and images citations, sketching, and team and individual presentations. These projects are then followed by a final discussion/revision of all the produced papers and a final essay exam, in which examples of essay topics, that also aim to meet SPC requirements, are stated in the course syllabus and course book as follows:

- Nature, Romanticism, Individualism.
- Liberalism, Secularism, Utopianism.
- Historicism, Style, and “the Death of God.
- Architecture and Urbanism in Asia, the Middle East, and Africa.
- Technology, Form and Ornament.
- Industry, Urbanization, and the Skyscraper.
- Avant-gardism in Italy and France: From Futurism to Le Corbusier.
- Avant-Gardism in Germany and the Soviet Union: Expressionism, Constructivism, and the Bauhaus.
- Nationalism, Vernacularism, and Regionalism: A Panoramic Overview.
- The United States after World War II.
- Architecture and Urbanism in Post-war Japan and Latin America.
- Modernism in Africa, the Middle East, and South Asia.
- Post-Modernism and Postmodernity.

### **ARCH 361 - Architecture History and Theory Seminar**

Case studies in this course have been reviewed and revised, to better reflect an expanded view of architectural history, through the in-depth exploration of specialized topics and themes. A series of national and international architects and projects have been selected as students’ case studies, which challenge a western-centric view of history. This course analyzes common and vernacular construction systems, and how traditional practices and material expressions can be adapted, as the basis for an understanding of modernity. Vernacular, regional, and indigenous architectures are examined here from the standpoint of the history of imperialism, internationalism, and economic globalization.

### **ARCH 362 - City Planning**

ARCH 362 surveys the history of the city and its planning and design, and interrogates the evolution of vernacular, regional, and local architectural traditions. Emphasis is placed on the understanding of the city as polis, as a civic and social space, as well as a physical construct, which necessarily brings politics and economics questions to bear on understandings of the built environment. The syllabus has been revised to broaden the intellectual platform beyond the western city, towards a more global, heterogeneous, diverse and complex view of the history and contemporary practice of urban planning and design.

As a survey, this course addresses ancient cities, Medieval cities, Renaissance and Baroque city planning, the industrial city, the City Beautiful movement, Garden Cities, Modernism, Suburban planning, North and West African cities, Informal or Slum Urbanism, contemporary Chinese and Asian urbanization, The Global South, and the New Urbanism movement. These topics and eras are examined with the integration of a variety of vernacular, local, and regional contexts in mind. Attention is given to the globalization of the informal city in the 20th and 21st centuries and its social and



economic inequities. In addition, this course focuses on contemporary planning practices, including zoning, transportation planning, urban place making, affordable housing, and environmental preservation, in which the social, economic, and political realities, and regional differences of cities are explored.

After the review process of coursework and teaching activities in this course, an additional exercise has been added. Students are now assigned to draw “sketch cards” of a series of examples of city planning throughout history, crossing different regions and cultures. This exercise enables a comparative study assigned to each student, between modern and ancient cases, and between indigenous, vernacular and more globalized and ubiquitous examples.

A variety of formats of coursework is used, including journals and sketchbooks to facilitate a case study approach to learning, field trips to neighborhoods in New York, in addition to midterm and final exams. Additional evidence of coursework’s learning outcomes is collected through a comparative analysis of sketch cards of seminal buildings, selected by students from a globally distributed range of options. In this coursework assignments, a variegated array of historical architectural models raises questions concerning various vernacular traditions and local specificities, across examples from ancient history to contemporary times.

## **1.2. Student Performance Criteria Not-Met - A.8 CULTURAL DIVERSITY AND SOCIAL EQUITY**

### **A.8 Cultural Diversity and Social Equity**

**2017 Visiting Team Assessment:** The team was unable to find sufficient evidence of student achievement at the prescribed level, including within AAID 160 Introduction to History, AAID 161 Survey History Architecture I, AAID 162 Survey History Architecture II, ARCH 361 Architectural History and Theory Seminar, and ARCH 401 Architectural Design V. Specifically, the team did not find discussion on the social and spatial patterns that characterize different cultures. The team requested additional evidence, which was provided by the school. The team was still unable to locate appropriate material.

### **New York Institute of Technology, 2019 Response:**

Following the same approach adopted in regard to the SPC A.7, focused course modifications and integrations in our History of Architecture sequence have been made in response to the NAAB 2017 Visiting Team Report and Team assessment of the standards for the SPC A.8. As an ongoing and evolving process, ad hoc meetings and discussions between SoAD leadership, coordinators and faculty have led to a set of shared recommendations. The revision process fostered curricular synergies specifically with regard to a better understanding of topics such as diversity and social equity. A broader overview of references and study cases at a more global scale has also be included, yet focused on clarifying connections with the local and regional characteristics of political, economic, social, and technological factors, and their impact on spatial patterns and human behaviors within historical trajectories.

Fruitful and collegial initiatives informed strategic revisions to the content of the following courses:

AAID 160 - Introduction to History

ARCH 161 - Survey History Architecture I

ARCH 162 - Survey History Architecture II

ARCH 361 - Architecture History and Theory Seminar  
ARCH 362 - City Planning  
ARCH 401 - Architectural Design V: Community Design Studio

Each faculty teaching in the History of Architecture sequence, as well as in the Community Design Studio, is engaged in continued revision and assessment processes over the semesters through a compilation of feedback summaries, which are provided in semester reports and discussed with the Dean and SoAD leadership.

The reports includes:

- An overview of how the content of each course is delivered, and the coursework in each course, with regards to SPC A.8.
- An outline of how the specific criteria A.8 has been addressed and assessed, specifically with regards to the not-covered portion on the social and spatial patterns that characterize different cultures.
- A summary of how evidence can be designed to better and more directly address SPC A.8, and how these can be systematically collected, archived and made ready for School's progress and NAAB analysis.

### **1.2.a – Revision and development of course syllabi in response to the NAAB VTR for SPC A.8**

As part of a holistic revision adopted for the entire History of Architecture sequence, special attention has been dedicated to the qualitative selection of readings, references and study cases in each course. The editing process promoted investigations of the diverse and heterogeneous production in the architecture and design fields across the times, and focused not only on spatial and formal issues, but also on social and demographic contexts. A variety of approaches, foci of interest and cultural backgrounds has been introduced within AAID 160 through the participation of invited guest lecturers who share their researches and expertise with students, opening to topics deeply rooted into national and international contexts, understood as results and expressions of specific social, political and anthropological conditions. Similarly, studio ARCH 402 focuses on sites within the New York region and characterized by social and environmental vulnerability, often exposed to conflictual forces, and marked by a diversity of users. These territories often house marginalized communities and minorities. Students are then called to be critical and sensitive in understanding visible and invisible socio-economic dynamics and political choices, and their effects on the evolution of collective and individual well-being, as well as on natural and built environments. They are encouraged to identify and study the complex range of issues and variables involved, and rethink more inclusive structures and systems for a more sustainable future, socially and environmentally.

### **1.2.b – Progress, actions and results**

#### **AAID 160 - Introduction to History**

Considerable effort has been made to expand and refocus the course content, and provide a more robust theoretical framework, and better defined historical contexts and design references. New Assignments and examples addressing social equity, justice and diversity have been also introduced, starting from a better understanding of physical contexts and historical processes. The first five lectures have been revised to cover the fundamentals of architecture, practice and culture, employing global examples within the context of the twentieth century. The topical lectures with invited guests experts in several fields and with a diverse cultural and professional background are shared among all the sections of this course, and drive the further discussions in each individual course section,

amplifying the level of exposure of each students to a more multidisciplinary knowledge delivered by an interesting range of voices and expertise.

### **ARCH 161 - Survey History Architecture I**

The focus of the course has been recalibrated to better develop an understanding of how civilizations around the world began, their ideas, their social structure and political hierarchies, which involves questions of social equity, along with spiritual and cultural developments. This can be understood as a universal and highly specific narration of the birth of architecture. The significance of social and political contextual conditions for the history of architecture is investigated for its influence on the evolution of social sedentary shelters and settlements from hunter-gathering societies. The course examines some of the transformative effects expressed in the history of architecture arising from major political, cultural, social and technological changes. The updated syllabus includes significant expansion of weekly content, examples and geographical locations, understood in their specific contexts, but integrated and compared worldwide. It sets the terms for continued improvement in the ARCH 162 syllabus and the other History Theory sequential syllabi. It also achieves the school's mission, consistent also with SPC A.8, to integrate an international perspective to architectural education, and be inclusive of the diverse and complex variables of our students' cultural and geographical backgrounds.

### **ARCH 162 - Survey History Architecture II**

As a teaching vehicle to address SPC A.8, city walks have been introduced to this course. These walking tours treat New York City as a laboratory for observations of social and economic inequities within an experiential learning context, lead to deeper discussions on the social order of architecture and the city. The roots of modernism and its social enterprise are investigated through visits to seminal New York City public housing projects and their contexts, in addition to the international cases explored within the classroom setting.

Discourses on technology and the development of society's local and global networks, engage concurrently with the ubiquity and specificity of architecture, and between common systems or vernaculars, and their adaptations and transformations through time.

The new version of the ARCH 162 syllabus is currently under review for the latest improvement and will be adopted in the upcoming AY 2020-2021. It includes significant expansion of weekly instruction on global architecture, examples and contexts understood and analyzed through comparative methods, to better explore continuity and differences. It will also parallel the ARCH 161 syllabus in enhancing the semester projects in architectural analysis, as well as pairing lessons and projects conducted in the second year design studios.

### **ARCH 361 - Architecture History and Theory Seminar**

The focus of this course had been on the work of Paul Rudolph, I.M. Pei and Eero Saarinen, in which a series of student housing and senior housing projects were compared. This enabled an investigation of projects based on gender, age, and diverse cultural backgrounds of residents.

The work of a selected architect is analyzed through the understanding of influences upon architects, and the social consequences of their work. For example, Paul Rudolph's early influences and his critique of the International Style, Urban Renewal and car-based urbanism are elaborated. Rudolph's prototypes for the Department of Housing and Urban Development are discussed in this course to include the legal battles and the eventual demolition of his HUD work, which highlights the social implications of housing in the city.

The ARCH 361 semester syllabus is currently under review and development. The expansion of advanced theory and analysis will allow the introduction of a more robust array of research interests, case studies and architecture projects. We are also taking the opportunity for bridging the earlier

global architecture studies to the fourth year Community Design Studios and leverage this integration as a preparation for the fifth year Thesis Design Studios. This can also open to the possibility to develop ARCH 361 as a specialized history-theory seminar focused on a variety of selected topical issues and dimensional scales in the field of architecture and design, from environmental and landscape design to emerging technologies, building types and advanced construction techniques.

Midterm and final examinations test students' argumentative skills and their knowledge of architecture's relationship to technology and material practice, and political and social changes. The possibility to carry on studies and research from ARCH 361 to studios and thesis experiences will also allow students to critically apply and verify what they have learned, and infuse their design projects with a substantial theoretical integration.

### **ARCH 362 - City Planning**

Although not listed in the NAAB 2017 VTR as a course that did not meet SPC A.8, ARCH 362 addresses A.8 and is supporting the History and theory sequence's revision. It imparts an understanding of concepts such as socially equitable and accessible urban planning, cross-cultural urban diversity, and the awareness of environmental responsibilities. As a comparative historical survey of settlements, from the ancient period to the present, this course unfolds the specific economic, political, and social conditions of each era and place, and the forces driving changes. The historical ideas of competition, science, faith, democracy, medicine, and consumerism frame major historical developments. Discussions related to themes of networks and the politics of water, transportation, energy, food accessibility and their consequential urban spatial and social patterns have been integrated into the course content and teaching activities. In the City Planning course, effort is being made to better address a range of contemporary and recent examples of urbanization within a global context, as well as the social order observed in the urban laboratory of New York City. Lastly, this course is also being revised to confront the contemporary social, political and economic issues related to climate change. In response to the query about the "social and spatial patterns that characterize different cultures", ARCH 362 addresses the issues of Criteria A.8 from a view of comparative studies of cities and their morphological and social organization.

### **ARCH 401 - Architectural Design V: Community Design**

As a consequence of the learning of history within architecture, the relationship to design, construction, and building technologies, in both ancient and more modern eras, touches on a variety of vernacular or common forms of practice. The 4th Year Urban Design / Community Design Studio provides an important opportunity for students to engage in community based experiences in the city of New York. This is a required studio that addresses NAAB SPC A.8 through the repercussions of climatic and economic resiliency and sustainability, and social order in the city.

Sites selected for this design studio, respectively in 2017-2018 and 2018-2019 have included Flatbush Avenue, from Broadway Junction to Jamaica Bay in Brooklyn, and Inwood, New York, which focused on the investigation of the potential rezoning of the urban area. Both these sites involved processes of direct community engagement. Students had the opportunity to present their work to the Community Board of the Local District, to brief the studios' work in early design stages, in an effort to focus on the urgent social issues of these inner-city territories, and the needs of complex demographics.

Beyond simple site visits, students conducted interviews with local residents and local activists, developing a deeper understanding of diversity and social equity, through analysis during research stages of this design studio. In probing the architectural consequences of direct community engagement, the processes of planning for the needs of the local community highlights the issues of social, economic and racial divisions in urban territories. The presence of subsidized housing and

issues of integration, the threat of gentrification, and the effects of re-zoning upon the urban and social fabric of communities, and the possible displacement of more vulnerable community groups, are issues at stake in this studio.

In ARCH 401, the final review is held off-site from NYIT, in a space with community groups and experts in the field acting as jurors in a competition. As a silent jury, student projects are ranked on criteria related to resilience and a range of social issues affecting the community. ARCH 401 Architectural Design V - Community Design Studio - is now scheduled for semester 6 of the B.Arch program. Architectural Design VI – Integrative Design Studio - has been switched to semester 5 of the degree map. The reason for this switch in the Design Studio sequence is that the Community Design Studio now concludes the sequence of studios in year 4, opening a discourse on the larger, more complex set of social and cultural issues, as a prelude to the Thesis Studio semesters in year 5.

## **2. Changes or Planned Changes in the Program**

*Please report such changes as the following: faculty retirement/succession planning; administration changes (dean, department chair, provost); changes in enrollment (increases, decreases, new external pressures); new opportunities for collaboration; changes in financial resources (increases, decreases, external pressures); significant changes in educational approach or philosophy; changes in physical resources (e.g., deferred maintenance, new building planned, cancellation of plans for new building).*

### **New York Institute of Technology, 2019 Response:**

#### **2.1 - Program Improvements**

Following the NAAB Accreditation Visit in spring 2017, the School of Architecture and Design had revised the role and selection of the Coordinator of the History sequence in the B.Arch program. Dean Perbellini had assigned the role of History Co-Coordinator to Prof. William Palmore and Prof. Angela Amoia. Profs. Palmore and Amoia replaced the prior Coordinator, Prof. Nader Vassoughian, who served in this role until 2017. Prof. Vassoughian, a full-time tenured History faculty member, continued to teach and contribute to the revision of the History sequence. Profs. Palmore and Amoia had extensive experience with previous NAAB accreditation visits, and both have been effective in teaching History courses and coordinating these until the spring 2019. Since then the new hired in the history-theory core prof. Hyun-Tae Jung, followed as coordinator and in collaboration with prof. Sean Khorsandi. Both of them have a Ph.D. in History Theory.

The SoAD administrative leadership, together with faculty and coordinators of the History of Architecture sequence, have been conducting a substantive, systematic review of the History curriculum in the Bachelor of Architecture program. The review process has involved a broad assessment of data collected through feedback, collegial discussions, benchmarking peer institutions, and analysis of critical current research and pedagogical trajectories in the field. Course assessments have been then instrumental in rethinking and improve the program. The goal of these discussions, coordination and leadership meetings has been to identify and assess curricular weaknesses. We investigated strategic means by which to satisfy the not-met NAAB A.7 and A.8 SPC focusing on the area of knowledge of each course linked to these criteria. In 2017-2018, one of the actions we implemented was the redesign of all the syllabi of the history courses expanded as “Course Books”, modeled after those of design studios and other curricular tracks in the SOAD. This format allowed for the explicit citation of the SPC criteria to be addressed in the course, as well as to set out unified rules

and procedures across a range of courses. Course Books also offer a place to include an overview of the specific course objectives applicable in all sections. Faculty members were encouraged to amend the Course Books, particularly with regards to lecture schedules, additional requirements, and other information, as a means of tailoring the material to their own plans.

The revised comprehensive undergraduate History and Theory sequence within the Bachelor of Architecture equips students with a deep understanding of the social, cultural, economic, religious, and political forces that influence the design and construction of a variety of built environments around the world, including canonic buildings, urban designs, and works of art. Students reflect on the urgency of actions to sustain diversity, equity, and inclusion in our learning community. Additionally, by examining individual projects, students develop an awareness of the interconnectedness of local, national, and global events, which leads to a deeper sensitivity towards issues of social and environmental justice and processes of sustainable transformation. They are also alerted to ethical, technological, and ecological issues confronting the architectural profession today, and how these effect the development of more resilient environments.

## **2.2 - Curricular Improvements**

An important initiative, integrated to the History sequence's development and improvement, was the redesign of the undergraduate Visualization sequence - new syllabi and new assignments - at the 1st, 2nd and 3rd undergraduate years with the addition of workshops lead by external invited experts on latest computational software, methods and techniques. Visualization skills are supporting Construction/Technology (making) and History/Theory courses in coordination with Design Studios (analog + digital + making + history/theory). This is part of Dean Perbellini's vision to horizontally integrate courses (including the Visualization sequence, technological learning, and History) to studios, infuse fabrication methods and techniques in the undergraduate curriculum, helping students to develop an holistic approach to learning and knowledge across theories and applications, with a better understanding of their historical legacy.

The discussion of technological advancements in the History of Architecture was included in all of the courses, although emphasis varied. Horizontal relations of the History sequence to the Design Studio and the Visualization levels in the B.Arch program, have also made more explicit by emphasizing technological advancements and material practices throughout epochs and diverse regional traditions in the History of Architecture. In general, historical knowledge acquired in History courses, in terms of cultural, social, material and technological tendencies, is actively being integrated into coursework in design studios. Effort to better associate the learning of course content in the History sequence to design studio, has been made by carefully assigning shared precedent studies between studio and history syllabi. This is generally evidenced by coursework on precedent studies of specific examples used as devices for critical reflection on past seminal examples and their legacy. The association of knowledge acquired in the history sequence to case studies of precedents in design studio also addresses NAAB SPC A.6 Use of Precedents.

As mentioned before, a further curricular improvement consisted in switching ARCH 401 and ARCH 402 within the 4<sup>th</sup> year studios of our B.Arch program. In this way we guarantee a more consistent transition between scale and issues of the building, focused on integrated design and systems in the fall semester, and scale and issues of the urban and community design project in the spring, prior to the last year of thesis, and to the fall semester Architecture and History Theory course Arch 362.

The development of interdisciplinary fields of study, supported by collaborations with other units, departments and programs at NYIT, prepares students for future transformative academic and professional leading roles through specialized areas and significant global issues related to the natural and built environment. Technology based curricula with interdisciplinary courses offer strong quality

and unique educational experiences fostering environmental awareness, sustainable solutions and social responsibility. Enhanced curriculum coordination is continuously focused on integration and collaboration between faculty and relevant courses, specifically in the first and second year, where knowledge and skill acquisition are essential. The interdisciplinary, multicultural synergies resonate beyond the History course subject matter into curriculum strategies, mission for integration and holistic approaches, also vertically within the sequences of courses through the years.

### **2.3 - Measuring Student Learning to Assess Progress**

A substantive, systematic review of the History curriculum in the Bachelor of Architecture program has involved a broad assessment of data collected through feedback, collegial discussions, benchmarking peer institutions, and analysis of critical current research and pedagogical trajectories in the field. The improvement of our course assessment through methods of measuring student learning have been instrumental in rethinking the History sequence and facilitated the progress in addressing the not-met SPCs. The goal of discussions, coordination and leadership meetings has been to identify and assess curricular weaknesses. Cumulative assessments includes tests, quizzes, and other graded course activities that are used to measure student performance and what students have learned. Additionally, students learning is measured with faculty and advisors' input and guiding feedback to help them improve, and is provided in office hours or in written comments on assignments.

Since the 2017 NAAB visit, the dialogue continued to evolve between the coordinators and the faculty with particular emphasis on how to structure assignments, paper projects and exams in order to demonstrate outcome results and assess evidence. Efforts has been made to articulate the ways in which various forms of coursework (exams, quizzes, essays, etc.) have been aligned to the SPC A.7 and A.8.

Sketching (sketch cards) has been incorporated as a requirement in all history courses and sections, responding to the notion that diagramming and image recording play a key part of information retention. In some cases, sketching provided evidence of SPC compliance, particularly when subject matter involved comparisons of buildings. A review of the sketch cards reveals an enthusiasm on the part of the students. The inclusion of drawing sketch cards, used for image recording, diagram making, and in some case on final examinations, was further reinforced as a means of contrasting and comparing the architecture of different historical eras and diverse cultures in a global view of architectural history. The method of sketch cards is being implemented throughout the history sequence, from the introductory AAID 160 to the terminal ARCH 362 courses.

Students in History courses have also been exposed to a cinematic approach to decode and represent architecture and urban environments, which led to the production of short video documentaries. Archives of this visual material is retained and collated on Google Drive as evidence. A Team Folder is available in each course on Google Drive as a means to archive faculty teaching materials, including PowerPoint presentations, supplemental course handouts, and exams. A folder for NAAB compliance teaching strategies has been created for each course. Student materials have also been included in the most recent issue of our SoAD annual publication of exemplary student projects, Atmosphere 03. Syllabus reviews and revisions clarify and specify how course goals and outcomes meet the SPC's. Quizzes have been introduced to History courses, which demand fluency with all course material, and test the students' knowledge on all course contents.

At present, one vital possible teaching activity and form of evidence being considered is a structured approach to case study projects in History classes. This would involve students selecting from 52 different case study of architectural examples, chosen from a global field of buildings, to create ten examples in the making of a book, which would be submitted for grading, and thus producing evidence of cross-cultural learning of history. The identification and coordination of case studies and precedent analysis projects across the ARCH 161 course and the second year Design Studios, have led to a

more critical and comprehensive awareness of the role and impact of global architecture, where precedent analysis drives research and project development. This individual process of selection has also created a deep and more direct involvement of each student.

The three coordination curriculum meetings scheduled each semester, include side by side syllabus comparison of the two interrelated courses (AAID 160- ARCH 161) and employ a shared list of global architectural precedents. A well curated expanded list of global architectural precedents and semester writing and analysis, diagramming projects, and in class presentations have been developed this summer 2020 and are included in the fall ARCH 161 course.

## **2.4 - New Administration and Faculty Hires**

### **NEW ADMINISTRATORS**

Since the 2017 NAAB visit, the School of Architecture and Design had recruited three new administrators to the Leadership Team, Anthony Caradonna and Tom Verebes as Associate Deans, with the addition of Giovanni Santamaria as Chair of the Department of Architecture.

- **HIRE OF ASSISTANT DEAN FOR ACADEMIC OPERATIONS**

*Anthony Caradonna, Associate Dean for Academic Operations, and Professor*

The leadership of the SoAD had been expanded with the hire of Prof. Caradonna in August 2018, who joins NYIT from Pratt Institute, where he was Chair of the Undergraduate Program and a tenured Professor, and the Art Institute of New York City where he was past Interior Design department Chair. Assisting the Dean, his role includes the contribution to a systematic revision and development of all the undergraduate programs at SoAD, and to multiple academic operations involving faculty, students, staff and the School's community.

- **HIRE OF ASSOCIATE DEAN FOR ACADEMIC AFFAIRS**

*Dr. Tom Verebes, Associate Dean for Academic Affairs, and Professor*

Dr. Verebes joins NYIT in November 2018 from Hong Kong and previously the Architectural Association in London. Assisting the Dean, his role involves the contribution to the advancement of graduate programs at SoAD, and to the revision and development of undergraduate programs. Starting in the fall 2020, Dr. Verebes will serve as a full-time Professor.

- **APPOINTMENT OF CHAIR OF THE ARCHITECTURE DEPARTMENT**

*Dr. Giovanni Santamaria, Chair of Architecture Department, Associate Professor.*

Dr. Santamaria is a full-time tenured Associate Professor, well prepared to contribute to the development and evolution of the SoAD undergraduate curricula in the department of Architecture. He collaborates with the Associate Dean on academic operations and organization.

### **HISTORY FACULTY AND COORDINATOR NEW HIRE**

*Dr. Hyun-Tae Jung, Tenure-track Associate Professor*

In the 2018-2019 recruiting period, the Dean, Faculty, and School Personnel Committee gave a high priority to hiring a new full-time tenure track History faculty member. Dr. Hyun-Tae Jung was selected and appointed from a robust lineup of candidates. Complying with the cross-disciplinary job description, he teaches both Studio and History classes in addition to taking on the role of Coordinator of the History sequence in the B.Arch program. Given Dr. Jung's expertise in the architecture of Asia and the non-Western world, proves a valuable contribution to the SOAD in crafting strategies for



meeting the NAAB SPC requirements, particularly the not-met A.7 and A.8. In addition to teaching, Dr. Jung's role will comprise the supervision of curriculum development in general. He leads the collegial review of the history program in regard to the impact of globalization, and the awareness of local and regional cultural forces and issues of equality. Also, the further implementation of the content of history courses into the overall curriculum will help to demonstrate the ways in which the knowledge delivered in the history sequence of courses can be integrated into the horizontal sequence of Design Studios and Visualization courses.

Since then, Professor Jung oversees the Coordination and teaches in the undergraduate History courses sequence in both campuses in NYC and Long Island, and is the assigned editor and contributor of all undergraduate course syllabi.

In addition, Adjunct Prof. Sean Khorsandi assists Prof. Jung in coordination and assessment efforts to better address student outcomes and performance criteria. Great attention has been dedicated to collaborative processes of development at the intersection of graduate and undergraduate levels across programs and campuses. Prof. Nader Vossoughian, coordinator of the History sequence in the graduate M.ARCH program, each semester regularly participates to a series of meetings that include the undergraduate History coordinators, the architecture department Chair Giovanni Santamaria, the Associate Dean Anthony Caradonna and all the History and Theory faculty of the school. Proposals for improvement, goals and desired outcomes are discussed and integrated into final course syllabi. These are then shared, again, discussed and coordinated with design, technology, and visualization curriculum coordinators to promote a holistic curricular integration of relevant global architecture History, Theory and Design subject matter.

## **DESIGN FACULTY AND COORDINATOR**

*Marcella Del Signore, Tenure-track Associate Professor*

Associate Professor Del Signore was hired on tenure-track in fall 2017, after the last NAAB visit. Her role involves advancing the technological basis and the core skills acquired and applied in design studios and other courses. She is co-coordinating the Visualization sequence, the goal of which has been to better integrate fundamental skills into design studio, from the outset of first year in the B.Arch program.

## **DESIGN FACULTY**

*Dong-Sei Kim, Tenure-track Associate Professor*

Assistant Professor Kim joins NYIT as a tenure track hire in spring 2018. His expertise in urbanism is a welcome addition to the SOAD faculty team. In addition, his global experience in practice and teaching worldwide has helped the SoAD in addressing how to better deliver syllabi which open questions of non-western History and practices in architecture.

## **TEACHING FACULTY**

*Robert Cody, non-Tenure-track Associate Professor*

Hired as full-time Teaching Faculty in fall 2018, he teaches and coordinates Undergraduate studios, and is involved into the rethinking process of the construction courses sequence. He is exploring possibilities to integrate this sequence with new technologies to record, analyze and evaluate building and environmental performances.

## **ADDITIONAL NEW HIRES - FACULTY IN THE B.Arch PROGRAM**

*Two new tenure-track faculty positions in Computational Technologies, and Health and Design have been processed, and are currently on hold due to the issues related to the COVID-19 during the spring semester 2020.*

Specialized, top class faculty new hires are instrumental to the realization of a common vision based on innovation, entrepreneurship, interdisciplinarity and on the exploration of technological advances. The addition of these strategic new hires support and encourage the development of a collegial and productive environment.

### **RETIREMENTS OF TENURED FACULTY**

Two longstanding tenured faculty have retired since the last NAAB Visit in 2017.

- *John DiDomenico, Professor*
- *Judy Di Mayo, Professor and Dean Emeritus*

### **2.5 - Expansion of Facilities**

Dean Perbellini has been successful in fundraising activities in support of faculty development, student scholarships and initiatives. The IDC Foundation has awarded the SoAD more than \$2 Million dollars for funding the expansion of the Long Island campus Computational Technologies and Fabrication Lab, a new Master of Science in Computational Technologies (with elective courses in engineering, digital arts, data science, computer sciences) and a new Master of Science in Health and Design bringing together architecture, medicine, health professions and industrial design (health, wellness and an holistic approach to wellbeing). Additionally, the IDC Foundation grant will bring to SoAD the FIRST Endowed Chair at NYIT and attracted a prominent professional and researcher to increase opportunities for external funding and research projects to leverage the school reputation.

Thanks to the IDC Foundation grant, we are able to offer transformative and more competitive learning opportunities that will benefit from the upcoming reorganization and expansion of a Computational Technologies and Fabrication Lab with Robotics and upgraded equipment (new machines, laser cutters, a vacuum forming machine, a blade cutter, a wet-lab for casting, a CNC, 3D printers, Robotics) in our SoAD Long Island campus.

Technology based curricula with interdisciplinary courses, innovation and entrepreneurial approaches and initiatives, innovative fabrication methods and techniques inform our undergraduate and graduate curricula. Advanced technology – CNC - 3D printing - Robotics as something available to everyone, as part of the education of each student, also changing modes of research, opening up unpredictable possibility of research for students and faculty.

## **3. Appendix**

### **New York Institute of Technology, 2019 update:**

#### **3.1 – SYLLABI:**

AAID 160 - Introduction to History  
ARCH 161 - Survey History Architecture I  
ARCH 162 - Survey History Architecture II  
ARCH 361 - Architecture History and Theory Seminar  
ARCH 362 - City Planning  
ARCH 401 - Architectural Design V: Community Design Studio

#### **3.2 – CVs:**

Anthony Caradonna; Tom Verebes; Giovanni Santamaria; Hyun-Tae Jung; Marcella Del Signore; Dong-Sei Kim; Robert Cody.

# **New York Institute of Technology NYIT School of Architecture and Design**

## **Interim Progress Report for Year Two**

November 30, 2019

## **REVISED Interim Progress Report for Year Two**

June 25, 2020

### **3. Appendix**

#### **3.1 – SYLLABI:**

AAID 160 - Introduction to History

ARCH 161 - Survey History Architecture I

ARCH 162 - Survey History Architecture II

ARCH 361 - Architecture History and Theory Seminar

ARCH 362 - City Planning

ARCH 401 - Architectural Design V: Community Design Studio

<b>Course # + section:</b>	AAID 160-W03
<b>Course ID:</b>	1860
<b>Prerequisites:</b>	N/A
<b>Contact Hours:</b>	(lecture/lab/total) 3-0-3
<b>Credits:</b>	3
<b>Type of Course:</b>	Lecture
<b>Class Meetings:</b>	Thursday 9:00AM – 12:20AM
<b>Location:</b>	Room 301, Anna Rubin / Room 216A, Schure Hall
<b>Enrollment Capacity:</b>	25
<b>Instructor:</b>	Hyun-Tae Jung, Ph.D.
<b>E-mail:</b>	<a href="mailto:hjung05@nyit.edu">hjung05@nyit.edu</a>
<b>Office Hours:</b>	Wednesday 1pm-5pm / Thursday 5pm-7pm
<b>Coordinators:</b>	Sean Khorsandi MA / Hyun-Tae Jung OW

### Course Description:

The course exposes the culture of architecture and design in order to acquire conceptual and language tools specific to the realm of architecture and design. It is thematic and topical rather than chronological and discusses theory, methodology, technology, construction, building equipment systems, and other fine arts and related fields.

### NAAB Student Performance Criteria:

Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must also be able to use a diverse range of skills to think about and convey architectural ideas, including writing, investigating, speaking, drawing, and modeling.

Student learning aspirations for Realm A: Critical Thinking and Representation include:

- Being broadly educated.
- Valuing lifelong inquisitiveness.
- Communicating graphically in a range of media.
- Assessing evidence.
- Comprehending people, place, and context.
- Recognizing the disparate needs of client, community, and society.

Specifically, this course should develop the following abilities:

**A.1 Professional Communication Skills:** Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.

**A.2 Design Thinking Skills:** Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions.

**A.6 Use of Precedents:** to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

**A.7 History and Global Culture:** Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.

**A.8 Cultural Diversity and Social Equity:** Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.

## TENTATIVE COURSE SCHEDULE

Readings listed each week should be done *before* the beginning of that week's class. Extra reading assignments are possible.

### **Week 1: Introduction: New York City and its architecture**

Topics: An introduction to the class, and a presentation of buildings in New York. Who builds our architecture and city? How to write an academic paper? How to use library database and books? Introduction of the assignment.

Writing and drawing assignment #1 (see the "assignments" section of the syllabus for a longer description.) Choose one of the buildings discussed in class and write one page about what interests you about the building. More specific criteria will be provided later.

### **Week 2: Who is an architect?**

Topics: How do we define architectural practice and labor? What kinds of work do architects do? What ethical and historical challenges do we encounter as we attempt to understand architecture in other periods and cultures? What are the roles of an architect in each society?

Reading: Leland M. Roth and Amanda C. Roth Clark, "The Architect from High Priest to Profession," *Understanding Architecture: Its Elements, History and Meaning* 3<sup>rd</sup> ed. (Westview Press, 2013), 135-151.

Mimi Zeigler, "Architecture's Gender Reckoning," *Metropolis*, 2018 Nov.-Dec. Vol.38, no.4, 150-153.

Stephen A. Kliment, "Diversity - The Trailblazers: Six Profiles," *AIArchitect*, Vol.13, Nov. 10, 2006 [http://info.aia.org/aiarchitect/thisweek06/1110/1110rc\\_divers2.pdf](http://info.aia.org/aiarchitect/thisweek06/1110/1110rc_divers2.pdf)

### **Key project – BRIDGES AND TERMINALS**

John Augustus Roebling, Brooklyn Bridge, 1883

Reed and Stem, and Warren and Wetmore, Grand Central Terminal, 1914

Cass Gilbert, Brooklyn Army Terminal, 1919

Othmar Ammann, Allston Dana, and Edward W. Stearns, George Washington Bridge, 1931 (upper level), 1962 (lower level)

Eero Saarinen, TWA Terminal, 1962

Pier Luigi Nervi, George Washington Bridge Bus Station, 1963

Santiago Calatrava, World Trade Center Oculus, 2016

Foreign Office Architects (FOA), Yokohama Port Terminal, Yokohama, Japan, 2002

Santiago Calatrava, Serreria Bridge, Valencia, Spain, 2008

Moshe Safdie, Jewel Changi Airport, Singapore, 2019

### **Week 3: Why and how to study architectural history?**

**Paper 1 due**

- Topics: How do we observe architectural history in New York and other parts of the world? How have historians classified styles of architecture? How can we understand these styles by observing buildings, looking at plans and sections of buildings, and examining their facades and siting? What parts of world architecture have been ignored in the classifications? What is vernacular architecture? Why do we study the global history of architecture?
- Reading: Spiro Kostof, "The Study of What We built," *A History of Architecture: Settings and Rituals*, 2<sup>nd</sup>. Ed. (New York: Oxford, 1995), 3-19.
- Rasmussen, "Basic Observations," *Experiencing Architecture*, 9-34.
- Alice Liao, "Practice: Increasing Diversity and Inclusion," *Architect*, May 1, 2019, Vol.108, Issue5, 64,66,68,70,72.
- Max J. Bond, "Still here: three architects of Afro-America: Julian Francis Abele, Hilyard Robinson and Paul R. Williams," *Harvard Design Magazine*, 1997 Summer, 48-53.  
<http://www.harvarddesignmagazine.org/issues/2/still-here>
- (recommended) Edward Said, "Introduction" to *Orientalism*. New York: Vintage Books, 2003.

#### Key projects - MUSEUMS

Richard Morris Hunt, Calvert Vaux, et al., The Metropolitan Museum of Art, 1874  
 Philip Goodwin and Edward Durrell Stone (and et al), The Museum of Modern Art, 1939, 1964, 1997  
 Frank Lloyd Wright, The Guggenheim Museum, New York, 1943-59  
 Edward Durrell Stone, 2 Columbus Circle, 1964  
 Marcel Breuer, Met Breuer (formerly Whitney Museum of American Art), 1966  
 Tod Williams Billie Tsien, American Folk Art Museum, 2001  
 SANAA, New Museum, 2007  
 Renzo Piano, Whitney Museum, New York, 2015

Louis I. Kahn, The Yale Center for British Art, New Haven, CT, 1974  
 Charles Correa, Bharat Bhavan, Bhopal, India, 1982  
 Wang Shu, The Ningbo Museum, Ningbo, China, 2008  
 Zaha Hadid, Dongdaemun Design Plaza, Seoul, South Korea, 2014

#### Week 4: What is architectural theory?

#### Quiz 1

- Topics: How does architecture engage with ideas, treatises, and manifestos? Why is theory significant for architecture? What role does text play in the production of spaces?
- Reading: Hanno-Walter Kruft, "Introduction: What is Architectural Theory?" in *A History of Architectural Theory from Vitruvius to the Present* (Princeton: Princeton Architectural Press, 1994), 13-19.
- Filippo Marinetti, "The Futurist Manifesto (1909)"  
[https://www.societyforasianart.org/sites/default/files/manifesto\\_futurista.pdf](https://www.societyforasianart.org/sites/default/files/manifesto_futurista.pdf)
- Henri Lefebvre, *The Production of Space* (Malden: Blackwell, 1991), 209-210.
- Rem Koolhaas, "Junkspace," *October*, Vol. 100 (Spring, 2002): 175-190.
- Vitruvius, Book II of the *Ten Books on Architecture*. (Read the introduction, Chapters I, II, and IV carefully; then you may skim the other chapters in this book if you are not enchanted.)

#### Key projects – CULTURAL FACILITIES

Thomas Hastings and John Mervin Carrère, New York Public Library, 1911  
 McKim, Mead & White, Racquet and Tennis Club, 1916.  
 Junzo Yoshimura & George Shimamoto, Japan Society, New York, 1971  
 Raimund Abraham, Austrian Cultural Forum, 2002  
 McKim Mead & White, and Renzo Piano, Morgan Library and Museum, 1906 and 2006  
 Diller-Scorfidio+Renfro, Lincoln Center Renovation, 2010

WORKac, Kew Gardens Hills Library, 2017

Henri Labrouste, Bibliothèque Sainte-Geneviève, Paris, France, 1851

Jørn Utzon, Sydney Opera House, Sydney, Australia, 1957 (design competition)

Hans Scharoun, Berlin Philharmonic, Berlin, Germany, 1963

Vann Molyvann, Preah Suramarit National Theatre, Phnom Penh, Cambodia, 1968

Jean Nouvel, Arab World Institute, Paris, France, 198

## **Week 5: How to analyze a building?**

**Topics:** How do we see a building? What are the critical criteria in analyzing a structure? How can we consider local building codes? (e.g., the impact of zoning laws in New York City) What are the roles of local materials and culture? Zoning laws of 1916 and 1961.

**Reading:** Roth and Clark, "'Delight' Seeing Architecture," *Understanding Architecture: Its Elements, History and Meaning* 3<sup>rd</sup> ed., 69-101.

Rasmussen, Chap. 5, "Scale and Proportion," 104-126, Chap. 6, "Rhythm in Architecture," 127-158.

(recommended) Le Corbusier, "I am an American," *When the Cathedrals Were White*, 39-91.

(recommended) Rem Koolhaas, "The Double Life of Utopia: The Skyscraper," *Delirious New York*, 81-159.

## **Key projects – HOUSING**

Clarence Stein and Henry Wright (architects), City Housing Corporation (developer), Sunnyside Gardens, Queens, 1924–1928

Levittown, NY, 1947-1951

I.M. Pei and James Ingo Freed, NYU University Village, 1966

Jose Luis Sert, Eastwood (Roosevelt Island), 1976

Rafael Vinoly, 432 Park Avenue, 2015

Bjarke Ingels Group (BIG), VIA West 57<sup>th</sup>, 2016

Herzog & de Meuron, 56 Leonard Street, 2017

SHoP Architects, 111 West 57th Street, 2020

Le Corbusier, Unité d'habitation, Marseille, France, 1952

Georges Candilis and Shadrach Woods, Carrière Centrale Housing, Casablanca, Morocco, 1953

Moshe Safdie, Habitat 67 at Expo 67 World's Fair, Montreal, Canada, 1967

Tadao Ando, Rokko Housing One, Kobe, Japan, 1983

ELEMENTAL, Villa Verde Housing, Constitución, Chile, 2010

## **Week 6: What is a building, and how is it built?**

**Paper 2 due**

**Topics:** What are the properties of different materials, and what impact do they have on building? How do materials and construction techniques influence the stories we can tell about buildings? How do new technologies impact on architectural design and construction? What kinds of labor are involved in the development of a building?

**Reading:** Roth and Clark, "Firmness: Structure, or How Does the Building Stand Up?" *Understanding Architecture: Its Elements, History and Meaning* 3<sup>rd</sup> ed., 33-67.

Edward Allen, *How Buildings Work: The Natural Order of Architecture*, 3<sup>rd</sup> ed. (Oxford and New York: Oxford University Press, 2005), 3-27.

Patrick Sisson, "How Air Conditioning Shaped Modern Architecture—and Changed Our Climate," *Curbed*, May 9, 2017. Accessed Nov. 01. 2019.

<https://www.curbed.com/2017/5/9/15583550/air-conditioning-architecture-skyscraper-wright-lever-house>

<http://whobuilds.org/who-builds-your-architecture-a-critical-field-guide/>

(recommended) Peggy Deamer, "Work," from *The Architect as Worker*, ed. Peggy Deamer (Bloomsbury, 2015), 61-81.

(recommended) Adolf Loos, "Plumbers (1898)," *Spoken into the Void: Collected Essays 1897-1900* (1982), 45-49.

(recommended) Mario Salvadori, *Why Buildings Stand Up*, 2<sup>nd</sup> ed. (1990), "Structures," "Loads," "Materials," and "Beams and Columns." 17-26, 43-58, 59-71, and 72-89.

#### Key projects – HOUSES

Albert Frey and A. Lawrence Kocher, Aluminaire House, 1931

William Lescaze, 211 East 48th (NYC), 1934

Frank Lloyd Wright, Rebhuhn House (Great Neck, NY), 1938

Gordon Bunshaft, Travertine House (East Hampton, NY), 1963

Richard Meier, Weinstein House (Old Westbury), NY, 1971

Frank Lloyd Wright, Robie House, Chicago, 1909

Gerrit Rietveld, Rietveld Schroder House, Utrecht, Netherlands, 1925

Mies van der Rohe and Lilly Reich, The Barcelona Pavilion, Barcelona, Spain, 1929

Le Corbusier, Villa Savoye, Poissy, France, 1931

Frank Lloyd Wright, Fallingwater, Mill Run, PA, 1935

Alvar Aalto, Villa Mairea, Noormarkku, Finland, 1939

Glenn Murcutt, Magney House, Moruya, Australia, 1984

#### **Week 7: Intimacy and haptic experience of a building**

#### **Quiz 2**

Topics: How do we experience a building, physically, spatially, and culturally? What are the roles of non-visual senses in the architectural experience? How do we experience space?

Reading: Roth and Clark, "Architecture and Sound," *Understanding Architecture: Its Elements, History and Meaning* 3<sup>rd</sup> ed., 103-115.

Rasmussen, Chap. 7, "Textural Effects," 159-185, Chap. 10, "Hearing Architecture," 224-237.

Wanda Katja Liebermann, "The Right to Live in the World: Architecture, Inclusion, and the Americans with Disabilities Act," *Spatializing Politics: Essays on Power and Place* (Harvard University Press, 2015), 273-300.

#### Key projects – OFFICES 1

Daniel Burnham, Flatiron Building, 1902

Cass Gilbert, Woolworth Building, 1912

Ernest R. Graham, Equitable Building, 1915

Raymond Hood, McGraw Hill, 1931

Shreve, Lamb & Harmon, Empire State Building, 1931

William Van Alen, Chrysler Building, 1931

Raymond Hood et al., Rockefeller Center, 1933

Wallace Harrison et al., United Nations Headquarters, 1952

SOM, Lever Brothers, 1952

Mies van der Rohe, Seagram Building, 1958

SOM, One Chase Manhattan Plaza, 1961

Louis Sullivan, Wainwright Building, St. Louis, MO, 1891

BBPR, The Torre Velasca, Milan, 1958

Gio Ponti, Pirelli Tower, Milan, 1958

#### **Week 8: The language of modern architecture and after**



- Topics: Where did the architectural style we use now come from? What would specific terms mean in the field? How our language defines us as we set the literature?
- Reading: Adrian Forty, from *Words and Buildings: A Vocabulary of Modern Architecture*, 18-27.  
 Theo van Doesburg, "Towards A Plastic Architecture" (1924), in AT, 188-191.  
 Sigfried Giedion, from *Space, Time and Architecture* (1941), AT, 248-249.  
 Louis Sullivan, from "The Tall Office Building Artistically Considered" (1896), AT, 126-127.  
 Adolf Loos, "Ornament and Crime" (1908), AT, 104.  
 Frampton, *Genealogy of Modern Architecture* (Lars Müller, 2015), 40-57.

#### Key projects – RELIGIOUS FACILITIES

Richard Upjohn, Trinity Church, 1846  
 James Renwick Jr., St. Patrick's Cathedral, 1878  
 William N. Breger, Tribeca Synagogue, 1967  
 SOM, Islamic Cultural Center of New York, 1991  
 Greg Lynn et al, Korean Presbyterian Church Renovation, Sunnyside, New York, 1999

Le Corbusier, Notre Dame du Haut Chapel, Ronchamp, France, 1955  
 Le Corbusier, Monastery of La Tourette, L'Arbresle, France, 1960  
 Jørn Utzon, Bagsværd Church, Bagsværd, Denmark, 1976

#### Week 09: Architecture as part of the natural environment

**Paper 3 due**

- Topics: What is the role of nature in architecture? What is sustainable design practice, and why do we need it?
- Reading: Roth and Clark, "Architecture: Part of the Natural Environment," *Understanding Architecture: Its Elements, History and Meaning* 3<sup>rd</sup> ed., 117-133.  
 Andrea Simpson, "Who Hears Their Cry?: African American Women and the Fight for Environmental Justice in Memphis, Tennessee," from *The Environmental Justice Reader: Politics, Poetics and Pedagogy*, ed. Joni Adamson et al. (Tucson: The University of Arizona Press, 2002), 82-104  
 "Introduction: Haunted Landscapes of the Anthropocene," *Arts of Living on a Damaged Planet* eds. Anna Tsing et al. (Minneapolis: University of Minnesota Press, 2017), G1-14

#### Key projects – OFFICES 2

The Architects Collaborative, Pan-American World Airways Building, 1963  
 Eero Saarinen, CBS Building, 1964  
 Minoru Yamasaki, World Trade Center, 1966-77  
 Roche-Dinkeloo, Ford Foundation, 1968  
 Philip Johnson, AT&T, 1984  
 Aldo Rossi, Scholastic Building, 2001  
 Norman Foster, Hearst Building, 2006  
 Renzo Piano, New York Times Building, 2007

Oscar Niemeyer, National Congress, Brazilia, Brasil, 1960  
 Kenzo Tange, Shizuoka Press and Broadcasting Center, Chuo, Japan, 1967  
 SOM, National Commercial Bank, Jeddah, Saudi Arabia, 1983  
 Norman Foster, HSBC Building, Hong Kong, 1985  
 OMA, CCTV Headquarters, Beijing, China, 2012

#### Week 10: Digital revolution in architecture

**Quiz 3**

- Topics: Architecture as an exploration of ideas? How do we represent our creative ideas? What does conceptual thinking mean as applied to buildings or design? What are the roles of hand drawings, computer drawings, and digital technologies in architecture? BIM, VR,
- Reading: "Diagrams," *The Metapolis Dictionary of Advanced Architecture* (Actar, 2003), 162-164.  
 Lisa Iwamoto, *Digital Fabrications: Architectural and Material Techniques* (New York: Princeton Architectural Press, 2009), 04-16, 36-42, 62-68, 90-93, 108-113.  
 (recommended) Edward Robbins, *Why Architects Draw* (MIT Press, 1997), 1-49.

#### Key projects – EDUCATIONAL AND RESEARCH FACILITIES

McKim, Mead & White, Columbia University Campus, 1897.  
 The Marcel Breuer Buildings at Bronx Community College, 1956-1964  
 Bernard Tschumi, Alfred Lerner Hall at Columbia University, 1999  
 Thom Mayne, 41 Cooper Square, 2009  
 Steven Holl, Cambell Sports Center, 2013  
 Diller-Scorfidio+Renfro, Roy and Diana Vagelos Education Center, 2016

Walter Gropius, Bauhaus Building, Dessau, Germany, 1926  
 Mario Pani, Enrique del Moral, et al. The Central University Campus of the Universidad Nacional Autónoma de México (UNAM), 1950s  
 Denys Lasdun, The University of East Anglia, Norwich, England, 1966

#### **Week 11: How to learn from the past, the regional, and the vernacular?**

- Topics: What do we learn from the past? What is the tradition in architecture? How do we employ the architecture of the past in practice?
- Reading: Jon Michael Schwarting, "Introduction: The Progressive Uses of Tradition," *Rome: Urban Formation and Transformation* (Applied Research & Design, 2017), 3-5.  
 Robert Venturi, Denise Scott-Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, MA: The MIT Press, 1972), Part 1, "A Significance for A&P Parking Lots or Learning from Las Vegas," 3-48.  
 (recommended) "What Is Happening to Modern Architecture?" *Museum of Modern Art Bulletin*, Spring 1948, 4-20.

#### Key projects – COMMERCIAL BUILDINGS

SOM, Manufacturer's Trust Bank, 1954  
 Peter Marino (redesign), Americana Manhasset, Manhasset, N, 1980s  
 John Portman, New York Marriott Marquis Hotel, 1985  
 Rem Koolhaas, Prada Store, 2001  
 Arquitectonica, Westin New York at Times Square, 2002  
 SOM, Time-Warner Building, 2003  
 Jean Nouvel, Jane's Carousel, 2011

Clorindo Testa, Bank of London and South America, Buenos Aires, Argentina, 1966  
 Peter Zumthor, The Thermal Baths, Vals, Switzerland, 1996

#### **Week 12: New programs and social engagement**

**Paper 4 due**

- Topics: What were the major new programs of architecture in the 20<sup>th</sup> century? How do architects respond to new social demands? How did architects embody a new order in form and space? Houses, housing, factories, offices, transportation hub, hospitals, stores, malls, civic buildings, monuments, and museums.
- Reading: Le Corbusier, *Towards a New Architecture*, 1-20.

Mabel O. Wilson, Jordan Carver, and Kadambari Baxi, "Working Globally: The Human Networks of Transnational Architectural Projects," from *The Architect as Worker*, ed. Peggy Deamer (Bloomsbury, 2015), 144-158.

Margarete Schütte-Lihotzky, "Rationalization in the Household." *The Weimar Republic*. eds., Anton Kaes, et. al. (Berkeley: University of California, 1994), 462-465.

Henry-Russell Hitchcock, "The Architecture of Bureaucracy and the Architecture of Genius," *Architectural Review*, January 1947, 3-6.

(recommended) Green New Deal, 2019. <https://www.congress.gov/116/bills/hres109/BILLS-116hres109ih.pdf>

#### Key projects – PARKS AND OUTDOOR EVENT FACILITIES

Frederick Law Olmstead and Calvert Vaux, Central Park, 1857

Zion & Breen Associates, Paley Park, 1967

Philip Johnson and Richard Foster, New York State Pavilion (Queens), 1964

Wallace Harrison, New York Hall of Science (Queens), 1964

Robert Zion, 590 Madison Avenue Atrium, 1983

James Corner and Diller-Scofidio+Renfro, The High Line, 2009

James Corner Field Operations, Domino Park, 2018

Snøhetta, The Times Square Reconstruction, 2010-2019

KPF, SOM, Thomas Heatherwick, Roche-Dinkeloo, Diller Scofidio + Renfro, Hudson Yards, 2019

SWA/Balsley and WEISS/MANFRED, Hunter's Point South Waterfront Park, 2012-

Joseph Paxton, The Crystal Palace, London, 1851

Millennium Park, Chicago, IL, 2004

#### **Week 13: Our global world and the limits of western-centrism**

#### **Quiz 4**

Topics: How and what can architects learn from different cultures? How do contemporary architects work? What would the interconnectedness of the contemporary world mean for us?

Reading: Dora Crouch and June Johnson, "Transfer of Traditional Architectural Knowledge," from *Traditions in Architecture: Africa, America, Asia and Oceania* (New York: Oxford), 2001, 22-45.

Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), Chap. 2, "Disjuncture and Difference in the Global Cultural Economy," 27-47.

(recommended) Kathleen James-Chakraborty, "Beyond postcolonialism: New directions for the history of nonwestern architecture," *Frontiers of Architectural Research*, Vol.3, Issue 1, 2014, 1-9.

#### Key projects - MISC.

David Adjaye, Pitch Black (Studio for Lorna Simpson,) Brooklyn, NY, 2006

Rodney Leon / AARRIS Architects, African Burial Ground Memorial, 2007

Polshek Partnership/ Ennead, Newtown Creek Water Pollution Control Plant, 2014

Dattner Architects and WXY, Spring Street Salt Shed, 2015

David Adjaye, Spyscape Museum, 2018

Paul Rudolph, Endo Pharmaceuticals Building (Garden City, NY), 1962

Luis Barragán, Jesús Reyes Ferreira and Mathias Goeritz, Satellite Towers, Ciudad Satélite, Mexico, 1958

Paulo Mendes da Rocha, Paulistano Athletic Club, São Paulo, Brazil, 1961

Myron Goldsmith of SOM, McMath-Pierce Solar Telescope, Kitt Peak National Observatory, Ariozone, 1962

Geoffrey Bawa, Sri Lankan Parliament Building, Kotte, Sri Lanka, 1982

**Week 14:**

**OPEN**

**Week 15: FINAL EXAM**

**Book Submission: 12:00pm, May 07<sup>th</sup> (Thursday)**

### **INSTRUCTIONAL METHODS**

Prime instructional methods will be lectures with in-class quizzes and group-work. However, we will regularly have opportunities in class to discuss and analyze architects, images and buildings. We will often discuss readings as well. Please come to each meeting prepared to discuss readings and answer any questions that may be raised. Your active participation will be reflected in the final grade.

### **COURSE PROJECTS**

All assignments and other resources will be distributed through a shared class folder on Google Drive using students' NYIT Google accounts. Students will submit all completed assignments and projects both in hard copy in class on the designated due date, and digitally by way of an individual folder on Google Drive. Assignments must be submitted on time and according to instructions to receive full credit. Assignments must be legible by the instructor's judgment.

The course project is a group effort wherein students will research buildings individually but discuss and review concepts for each class in small groups. This will serve as an opportunity to reinforce lecture concepts, ask specific questions, and map out a plan for research.

Each student is responsible for hand-drawing a plan, perspective or section), and then writing a 500-word (two pages, double spaced) analysis of their chosen building. Students will work in groups of three, and each student will have **four such papers** with plans to prepare (every third week). These papers will serve as "chapters" in a book each team will compile with further deliverables. Students are required to visit buildings in the area during the semester, both as a group and individually.

Each paper (chapter) should have a clear title for each structure including Structure Name, Location and Date

Each paper (chapter) should include a clear description of the structure and a well-researched and documented analysis using print media (periodical and book) sources—**NO Wikipedia**, no entirely relying on a single source or internet sources. Follow proper citation format (either MLA or Chicago Manual). Use your teammates for assistance.

Buildings will be chosen on a first-come, first-served basis at the start of class.

Final books should include a title and introduction written by the group.

Final books should include a table of contents, identifying the site topic of each chapter.

Final books should exist in the following forms:

- one final copy per group participant (3)
- one final copy for school record
- one final copy for marking and grading

Bring all final copies to class #14 to hand in — no late submissions. A simple binder clip will do.

**Attendance Policy:**

Attendance will be taken every class. Each absence will cost 2 points (out of 100) from the final grade. I recommend highly that students attend all classes and required field trips. If classes are missed, he or she is responsible for getting information from other students.

- 3 late arrivals (start of class, or return from break) = 1 absence
- 3 unexcused absences will result in an F

**Course Requirements & Grading Criteria:**

The final grade will be based on:

- Attendance and Participation (20%)
- 4 Quizzes (20%)
- Final Exam (30%)
- Group Project (30%) – each deliverable is 5% + final submission 10%; penalties or forfeiture for late deliverables

**Grading standards:**

- A = sustained level of superior performance demonstrated in all areas of Course Requirements
- B = consistent level of performance that is above average in a majority of the Course Requirements
- C = performance that is generally average and Course Requirements are achieved
- D = below average performance and achievement of the Course Requirements
- F = accomplishment of the Course Requirements is not sufficient to receive a passing grade

**Evaluation**

- A 92-100
- A- 90-91
- B+ 87-89
- B 82-86
- B- 80-81
- C+ 77-79
- C 74-76
- C- 70-73
- D+ 65-69
- D 60-64
- F 0-59
- I Incomplete. Approvals from course instructor, Department Director, Assistant Dean + Dean. ONLY in the case of medical or personal emergency in last two weeks of semester for students in good academic standing.
- . See NYIT+ SoAD rules and regulations regarding grades.

**Bibliography/Readings:**

*Required Textbook:*

Leland M. Roth and Amanda C. Roth Clark, *Understanding Architecture: Its Elements, History, and Meaning* 3<sup>rd</sup> ed. (Westview Press, 2013) ISBN-10: 9780813349039

Note: this title is on REFERENCE in OW and in RESERVES in M.

60 pages of your choosing are available online via your NYIT library log-in.

Additional readings may be assigned and will be provided digitally or in print.

*A list of suggested resources will be available at each lecture.*

**Library Resources**

Students are encouraged to use NYIT's physical and virtual library resources on campus and at [www.nyit.edu/library](http://www.nyit.edu/library). Should you have any questions, please "Ask a Librarian" by email, chat, text message, or phone at <http://libanswers.nyit.edu/>

### **Additional Resources for Further Learning**

If you would like additional help in the course, please contact your instructor for guidance. You are also encouraged use NYIT's academic support services: the Learning Center, the Writing Center, the Math Center, and Online Tutoring. For more information and links to the individual centers, see:

[http://www.nyit.edu/student\\_resources](http://www.nyit.edu/student_resources)

**Other Sources:** Films / Videos / Websites / internet tutorials

**Required supplies and equipment:** Laptop Computer

### **NYIT Policies:**

Students must adhere to all Institution-wide policies listed in the Bulletin under "Community Standards" and which include policies on attendance, academic integrity, plagiarism, computer, and network use. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Mai McDonald, Disability Services Coordinator, in the Office of the Vice President for Student Affairs, Main Building, Lower Level: 718-636-3711.

### **School of Architecture Attendance Policy:**

Students are expected to attend all classes. Students are excused from class for medical or family emergencies only. Faculty uses their discretion to excuse any other absences, but even a single unexcused absence can result in a lowered grade or failure.

Please refer to the distributed memorandum regarding "Student absences and Procedures for the Academic Year" from Dean Maria Perbellini. Additional notes and clarifications are below.

Attendance will be taken at the start every class session in addition to at the end of a 15-minute grace period. Students who arrive after the start of class but before the end of the 15-minute grade period will be marked "late". Each late will be recorded as one-half unexcused absence, and will contribute to the absence total in the memorandum.

All students who are absent twice without an excuse will receive a written warning. Should a student miss the third class, the student will be notified in writing that they must withdraw from the class or fail, as any additional class participation will not be acknowledged.

Doctor's letters and similar documentation must be given to the faculty member as an email attachment, in addition to the hardcopy presentation, upon return to class.

Quizzes that are missed, regardless of reason, cannot be made up. Only in extreme and documented circumstances may an Exam be taken after the scheduled exam time.

Students are responsible for getting all notes, assignments, and other information from classmates for all missed class time.

**Incomplete grades** can only be authorized by the Department Chair and the Dean's Office. Incomplete grades can only be granted to students who are in good standing and experience an unexpected hardship in the last weeks of the term and need accommodation to complete the final portion of the semester assignment. Incomplete grades are not permitted for any other reason.

### **Withdrawal Policy**

A student may withdraw from a course without penalty through the end of the 8th week of class during a 14- or 15-week semester and through the 8th meeting during an 8-week course cycle. After this, the student must be doing passing work in order to receive a W grade. Students who are not passing after the 8th week or equivalent will be assigned the grade of WF.

It is the student's responsibility to inform the instructor of his/her intention to withdraw from a course in writing. If a student has stopped attending class without completing all assignments and/or examinations, failing grades for the missing work may be factored into the final grade calculation and the instructor for the course may assign the grade of WF. The grade of F is used for students who have completed the course but whose quality of work is below the standard for passing.

Withdrawal forms are available in departmental offices and once completed must be filed with the registrar. Students should be reminded that a W notation could negatively impact their eligibility for financial aid and/or V.A. benefits, as it may change the student's enrollment status (full-time, part-time, less than part-time). International students may also jeopardize their visa status if they fail to maintain full-time status.

Please see Registrar's "Manage Your Classes" webpage ([http://www.nyit.edu/registrar/manage\\_your\\_classes/](http://www.nyit.edu/registrar/manage_your_classes/)) and "Withdraw From A Course" ([http://www.nyit.edu/ask/Registrar/how\\_do\\_i\\_withdraw\\_from\\_a\\_course](http://www.nyit.edu/ask/Registrar/how_do_i_withdraw_from_a_course)) for more information

## **STUDIO CULTURE POLICY - [https://www.nyit.edu/architecture/studio\\_culture\\_statement](https://www.nyit.edu/architecture/studio_culture_statement) LEARNING and STUDIO CULTURE**

The NYIT School of Architecture and Design strives to provide a positive and respectful environment that encourages the fundamental values of optimism, respect, health-related time management, collaboration, engagement, and innovation among its faculty, students, administration, and staff. The school encourages students and faculty to uphold these values as the guiding principles of professional conduct throughout their educational and professional careers. The foundation of academic work is intellectual integrity, academic freedom, credibility and trust. The basis of this is the School of Architecture and Design - Studio Culture Policy.

Architecture and design is a field of study that requires tremendous passion and dedication. Professors expect a great deal, the workload can be daunting, and the range of skills and abilities one is expected to acquire is immense. The experience can be extremely rewarding—even life-changing—but it can also be stressful.

Studio classes can be particularly demanding, and the [National Architectural Accrediting Board \(NAAB\)](#) now mandates that all accredited schools of architecture draft a Studio Culture Policy Statement. To quote directly from its website:

*The school is expected to demonstrate a positive and respectful learning environment through the encouragement of the **fundamental values of optimism, respect, sharing, engagement, and innovation between and among the members of its faculty, student body, administration, and staff.** The school should encourage students and faculty to appreciate these values as guiding principles of professional conduct throughout their careers.*

Here in the School of Architecture and Design, we will honor everything stated above. However, we will place special emphasis on diversity, safety, accountability, and excellence.

### **Diversity**

Diversity is the cornerstone of the NYIT studio experience. We value reasoned judgment and creative self-expression, as well as differences in ideas and opinions. Students and faculty are expected to treat one another with respect and dignity. Discrimination or prejudicial behavior on the basis of race, ethnicity, sex, or economic background is absolutely unacceptable.

### **Safety**

Personal safety is vital. The stealing or effacement of property that is not one's own may serve as grounds for dismissal or suspension from NYIT. Studio workloads will never be so great as to prevent students from carrying out their responsibilities to other classes. Students and faculty can expect that studio spaces and facilities, from bathrooms to computer rooms, will be sanitary and reasonably maintained. Flagrant littering or disrespect of school property will not be tolerated.

### **Accountability**

Professors will clearly outline their expectations in a syllabus handed out at the beginning of the semester. If asked, they will also offer informal grade evaluations to students during the semester. Students are encouraged to participate in faculty committee discussions and deliberations. The faculty



and administration are particularly welcoming of involvement and input from the [NYIT chapter of the American Institute of Architecture Students \(AIAS\)](#).

### **Excellence**

NYIT prides itself on the teaching and research skills of its faculty and the intellectual and technical abilities of its students. To this end, students can expect that instructors will be dedicated, responsible, and competent; conversely, professors can expect that students will appear for classes in a timely fashion, complete assignments when they are due, and simply do the best work they can whenever they can.

The NYIT School of Architecture and Design Studio Culture Statement is a document that evolves with time. Some values are universal, respect for others' opinions, for instance, while others will grow and change. Bearing this in mind, we encourage continued input from students and faculty in improving this document.

### **SoAD Academic Code of Conduct**

#### **STUDENT BEHAVIOR**

- Every student shall comply with the instructions and directions of the faculty, NYIT SoAD staff, or security guards who are acting in the performance of their duties.
- No student shall use abusive or disrespectful language or behavior with fellow students, members of the faculty, members of the NYIT and SoAD staff, or security guards.
- No student shall intentionally or recklessly endanger or threaten the mental or physical health or well-being of any member of the NYIT / SoAD community or any visitor to the campus.
- Each 'host' student is responsible for the actions and behavior of each guest and is subject to disciplinary proceedings in the event of any policy infractions. Guests are to fully comply with the NYIT Code of Conduct as well as all other NYIT policies and regulations.
- Students must carry college identification at all times while on campus and shall produce identification for inspection if so instructed by faculty or college staff members including members of the security staff.
- Drinking alcoholic beverages or storing alcoholic beverages on any part of the NYIT campus is prohibited.

#### **STUDENT USE OF NYIT FACILITIES**

- No student shall intentionally damage or steal NYIT property or the personal property of fellow students or members of the NYIT Community.
- No student shall enter any building, office, laboratory, room or any area of the college where he/she is not authorized.
- Each student shall comply with the posted facility hours and promptly vacate the facility at closing times or when instructed to do so by Security. Conversation or negotiation regarding instructions to vacate the building is not permitted.
- Each student shall be personally responsible for maintaining the orderliness and cleanliness of their work station. Model and drawing debris, food related trash, and discarded personal possessions shall be deposited in the building trash receptacles. The studio environment shall be left in a clean and orderly state at the end of each day. All student work shall be cleared from the building at the conclusion of the semester unless it has been selected for retention in the archive or for display in the SoAD Gallery and Exhibitions Spaces. Materials abandoned by students shall be promptly disposed of.
- Students are not permitted to sleep overnight in any part of the building. The storage of bedding materials in the building is not permitted. The security staff has the expressed permission to confiscate and dispose of bedding materials whenever found in violation of the Code of Conduct.
- Student cooking within any facility of NYIT is prohibited.
- Showering or bathing in the restroom facilities is prohibited.
- Students shall comply with the restrictions, guidelines, and requirements provided by the Director of Environmental Health and Safety at NYIT, representing the federal, state and municipal regulations governing the use of Education Hall, the EGGC, 16 West 61<sup>st</sup> Street LL1 studio and classroom facilities.
- Smoking in any facility of the NYIT is prohibited. Students shall not litter exterior areas of the building with smoking debris.



In addition to the Studio Culture Policy, NYIT NYIT offers a diverse range of support mechanisms for its diverse student body and has developed a series of contracts, policies and constitutions to insure that all members of the NYIT community understand these principles; these documents are reassessed and updated on an ongoing basis and are available at [www.nyit.edu/policies](http://www.nyit.edu/policies).

**Academic Integrity Policy:** A learning community can only be maintained if its members believe that their work is judged fairly and that they will not be put at a disadvantage because of another member's dishonesty. For these reasons, it is essential that all members of the NYIT community understand our shared standards of academic honesty. More than just a series of regulations, the Academic Integrity Policy serves as a guide for students and faculty for understanding these standards and their importance to NYIT.

**Student Handbook:** The Student Handbook provides information about all aspects of NYIT to assist students. The student handbook was assessed and updated in June 2016.

**Course # + section:** ARCH 161-W00  
**Course ID:** 000676  
**Prerequisites:** AAID 160  
**Contact Hours:** (lecture/lab/total) 3-0-0  
**Credits:** 3  
**Type of Course:** Lecture  
**Class Meetings:**  
**Location:**  
**Enrollment Capacity:**  
**Instructor:**  
**E-mail:**  
**Office Hours:**  
**Coordinators:**

### Course Description:

A survey of the global history of architecture from the Late Stone Age until the end of the sixteenth century. Students learn varied patterns of cultural growth, architectural experimentation, and urbanistic development in the world. The course inquires into the world's major religions and belief systems and their physical and spatial embodiments. Monumental structures and settlements in the diverse parts of the world are discussed concerning cultural, technological, economic, environmental, and social conditions.

### NAAB Student Performance Criteria:

NAAB accredited degree programs must ensure that each graduate possesses the knowledge and skills defined by the criteria set out below. The knowledge and skills are the minimum for meeting the demands of an internship leading to registration for practice.

The school must provide evidence that its graduates have satisfied each criterion through required coursework. If credits are granted for courses taken at other institutions, the evidence must be provided that the courses are comparable to those offered in the accredited degree program.

The NAAB establishes performance criteria to help accredited degree programs prepare students for the profession while encouraging educational practices suited to the individual degree program. In addition to assessing whether student performance meets the professional criteria, visiting teams will assess performance in relation to the school's stated curricular goals and content. While the NAAB stipulates the student performance criteria that must be met, it specifies neither the educational format nor the form of student work that may serve as evidence of having met these criteria. Programs are encouraged to develop unique learning and teaching strategies, methods, and materials to satisfy these criteria. The NAAB will consider innovative methods for satisfying the criteria, provided the school has a formal evaluation process for assessing student achievement of these criteria and documents the results.

### A.1 Professional Communication Skills:

*Professional Communication Skills: To write and speak effectively and use representational media appropriate for both within the profession and with the general public.*

Criteria A.1 is met through interactive student projects where students must do independent research but still collaborate in groups on a written and drawn project, which is then formatted and presented to the class. This cumulative project serves as a course review of key concepts in advance of the final exam.

### **A.7 History and Culture**

*History and Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.*

Criteria A.7 is met in three principal ways. First, the course emphasizes how historical buildings were built, by whom, and how they represent the technical ability of their time. The role of the designer, as an architect, an engineer, or an artist (and this varies over the millennia) is addressed. Second, attention is applied to the political, religious, cultural, and climate factors that influenced the design. Third, the emphasis is placed on understanding the formal order used to organize buildings and how this reflects the architectural theory of its time and place. The approach is a comparative one where buildings are studied in differing parts of the world and in differing epochs simultaneously.

### **A.8 Cultural Diversity and Social Equity**

*Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*

Defining physical conditions of a place, climate, materials, and technology that influenced a building meets Criteria A.7. Historical human settlement patterns, the evolution of cities, the impact of conquest and empire-building, and the changes in religion and attitudes about human rights are the components of the curriculum that meet Criteria A.8. As a survey course, a broad study of human evolution must be limited to outlining factors that directly influenced building design, necessarily a work of comparing different cultures over time. The curriculum asserts that exposure to the diversity of architectural history and the full range of human factors that produced it will instill a respect for the equity of access, meaning that a building must serve differing communities that must occur in contemporary building design.

The curriculum of Arch 161 emphasizes that architectural history is not the exclusive domain of western, that is, European, culture. Architecture of Africa, Asia, and the Americas, vernacular, and indigenous will be explored through the same lens of inquiry applied to Western architecture. Investigations will focus on how indigenous buildings respond to climate conditions and how local materials and structural techniques are used to construct buildings.

The curriculum presents a challenging ladder that must be climbed; each rung or stepped up assigned to an epoch in architectural history, usually covered in a single session. Class time is animated by a variety of tasks. The lecture presentation tackles the necessary aspects of an epoch and its significant buildings. At times determined by the professor, students will prepare hand-drawn diagrams of buildings identified for comparison. As an example, the pyramids of Egypt will be compared to those of Mexico, notwithstanding a separation imposed by an ocean and different places in human development. The making of building diagrams reinforces the link between the history courses and ongoing design work of the studio. The study of buildings is augmented by the discussion of the non-architectural context, including the arts and politics of the time. As an example, time will be dedicated to discussing the Roman Empire as the historical phenomena prior to the study of buildings that represent their prodigious accomplishments.

## INSTRUCTIONAL METHODS

Prime instructional methods will be lectures with in-class quizzes and group-work.

## COURSE PROJECTS

All assignments and other resources will be distributed through a shared class folder on Google Drive using students' NYIT Google accounts. Students will submit all completed assignments and projects both in hard copy in class on the designated due date, and digitally by way of an individual folder on Google Drive. Assignments must be submitted on time and according to instructions to receive full credit. Assignments must be legible by the instructor's judgment.

The course project is a group effort wherein students will research buildings individually but discuss and review concepts for each class in small groups. This will serve as an opportunity to reinforce lecture concepts, ask specific questions, and map out a plan for research.

Each student is responsible for hand drawing a plan of their chosen site, and then writing a 500-word (two pages, double spaced) analysis of their chosen building. Students will work in groups of three, and each student will have four such papers with plans to prepare (every third week). These papers will serve as "chapters" in a book each team will compile with further deliverables.

Each paper (chapter) should be titled to include Structure Name, Location and Date

i.e. CBS "Black Rock" Building, New York, NY, 1961

Each paper (chapter) should include a clear description of the structure and a well-researched and documented analysis using print media (periodical and book) sources—no Wikipedia, no relying fully on e-books or internet sources following proper citation format. Use your teammates for assistance.

Buildings will be chosen on a first-come, first-served basis at the start of class.

Final books should include a title and introduction written by the group.

Final books should include a table of contents, identifying the site topic of each chapter.

Final books should exist in the following forms:

- one final copy per group participant (3)
- one final copy for school record
- one final copy for marking and grading

Bring all final copies to class #13 to hand in — no late submissions.

This is not an exercise in heading to FedEx for binding. Save your money. A simple binder clip will do.

## SEMESTER SCHEDULE

NOTE: Readings listed are due that class; \* denotes Key Site not covered in the course textbook

### Week 1. **The Beginnings of Architecture in the World**

Reading: Jarzombek: xi-xiii, 1-24, 46-52

Key Sites: Nabta Playa (Egypt), 9000-6000 BCE  
Göbekli Tepe (Turkey), 9000-7500 BCE  
Newgrange Passage Mound (Ireland), 3200 BCE  
Carnac (France), 3300 BCE  
Korean Dolmens (Korea), 1000 BCE  
Çatal Hüyük, (Turkey), 6500-5700 BCE  
Stonehenge (England), 3000-2000 BCE  
Mehrgarh (Pakistan), 7000-2500 BCE  
Temple at Eridu (Iraq), 5400 BCE  
\*Fajada Butte (US) 10<sup>th</sup>-13<sup>th</sup> Century

Key Words: shelter, geography, chronology, symbol, sacred, profane; use, structure, beauty;  
composition, rhythm, scale; proportion, repetition, texture, light, color, symmetry; axiality;  
morphology, typology; monumentality; materiality, climate, landscape; global, local,  
vernacular; economics, politics, technology. Mehnir, Dolmen, Tumuli, Megalith

### Week 2. **The Urban Revolution: Egypt, Early Mesopotamia, and the Indus Valley**

Reading: Jarzombek: 25-47, 64-76, 111-116

Key Sites: Mohenjo-Daro (Pakistan), 2600 BCE  
Gonur (Turkmenistan), 2500-1700 BCE  
Funerary Complex of King Zoser (Egypt), 2650 BCE  
Pyramids of Giza, Khufu, Khafre & Menkaure (Egypt), 2550-2460 BCE  
Luxor Temple (Egypt), 1350 BCE  
Ziggurat of Ur (Iraq), 2100 BCE  
Knossos Palace, Crete (Greece), ca. 1600 BCE  
Temple Complex at Karnak (Egypt), ca. 1550 BCE  
Mortuary Temple of Queen Hatshepsut (Egypt), ca. 1470 BCE  
Temple at Abu Simbel (Egypt), ca. 1264-1244 BCE  
Summer Palace, Babylon (Iraq), ca. 605 BCE (rebuilt)

Key Words: causeway, clerestory, hypostyle, mastaba, peristyle, pylon, cella, cuneiform, ziggurat,  
citadel, corbelled vault, post and lintel, cantilever, funerary monument, temple, Necropolis

### Week 3. **Polis and Cosmopolis: Achaemenid Persia, Periclean Athens and Hellenistic Greece**

Reading: Jarzombek: 77-79, 117-147

Key Sites: Persepolis (Iran), 515-330 BCE (Gates of All Nations and The Apadana Palace)  
Treasury of Atreus (Greece), 1250 BCE  
Lion Gate of Mycenae (Greece), 1250 BCE (Megaron)  
Acropolis (Greece), 495-429 BCE  
Parthenon, Athens (Greece), 447-438 BCE  
Propylaea, Athens (Greece), ca. 435 BCE

Erechtheum, Athens (Greece), ca. 421-405 BCE  
Temple of Athena Nike, Athens (Greece), ca. 427 BCE  
Temenos at Delphi (Greece), 7<sup>th</sup>-4<sup>th</sup> Century BCE  
Stoa of Attalos (Greece), 159-132 BCE (Agora)  
Athena Polias at Priene (Turkey), 334 BCE  
Plan of Pergamon (Turkey), 3<sup>rd</sup> Century BCE  
Sanctuary of Athena at Lindos (Greece), ca 300 BCE  
Temple of Horus, Edfu (Egypt), 237-57 BCE  
Jandial Temple, Taxila (Pakistan), 150 BCE-100 CE

Key Words: acanthus capitals, agora, orthogonal plan, proscenium, stoa, temenos, polis, acropolis, theater, tholos, dromos

Columnns: Capital, architrave, cornice, drum, entablature, pediment, shaft, stereobate, stylobate

Doric Order: abacus, echinus, triglyph, metope, acroterion

Ionic Order: base, flute, volute, frieze

#### IN CLASS: QUIZ #1

#### Week 4. **Roman Empire, Han Dynasty, and Parthian Empire**

Reading: Jarzombek: 97-100, 153-184, 197-221, 225-227, 251-253

Vitruvius, from "On Architecture" *Architectural Theory*, 11-12

Key Sites: Pont du Gard (France), 20-16 BCE

Petra Rock-cut Tombs (Jordan), 312 BCE-106 CE

Northern palace at Masada (Israel), 30-20 BCE

Coliseum aka Flavian's Amphitheater (Italy), 72-80 CE

Palace of Domitian, Palatine Hill (Italy), 92 CE

Hadrian's Villa (Italy), 117-38 CE

Baths of Caracalla (Italy), 212-216 CE

Pantheon (Italy), 126 CE

Imperial Forums (Italy), 48 BCE – 112 CE

First Emperor's Tomb (China), 246-210 BCE

Great Wall of China, beginning 3<sup>rd</sup> Century BCE

Diocletian's Palace at Split (Croatia), 300 CE

Baalbek (Lebanon), 16 BCE-60 CE (three temples for Jupiter, Venus and Bacchus respectively)

\*Temple at Hatra (Iraq), 50 CE (predecessor of *Iwan*)

Mingtang-Biyong Ritual Complex, Xian (China), 141-86 BCE

Key Words: arcades, atrium, barrel vault, bath, basilica, cardo and decumanus, centering, Composite order, concrete, courses, dome, engaged columns, forum, keystone, low relief, pedestal, pilasters, podium, prostyle temple, pseudo-peripteral, voussoirs, apse, broken pediment, buttresses, caldarium, tepidarium and frigidarium, cartouches, clerestory, coffers, corbels, groin vault, nave, oculus, rosettes, triumphal arch, "fermitas, utilitas, venustas", vomitory

PROJECT DELIVERABLE 1: Hand in three draft chapters (one per group member) for comments and marking.

#### Week 5. **Architecture of Buddhism, Animism, and Hinduism in the First Millennium**

Reading: Jarzombek: 148-149, 185-190, 222-224, 237-250, 254-258, 275, 286-309, 319-333, 370-385

Key Sites: Lomas Rsi Cave, near Bodh Gaya (India), ca. 300 BCE / Caitya hall at Karli (India), ca. 2<sup>nd</sup> Century CE / Rock-Cut Caves at Junnar, near Naneghat (India), 100-25 BCE / Ajanta Caves (India), Mid-5<sup>th</sup> to Late 6<sup>th</sup> Centuries CE / Mogao Caves (China), 4<sup>th</sup> to 14<sup>th</sup> Centuries CE / Yungang Caves (China), Mid-5<sup>th</sup> to Late 6<sup>th</sup> Centuries CE / Jetavanarama Stupa (Sri Lanka), 3<sup>rd</sup> Century CE  
 Amaravati Stupa (India), ca. 3<sup>rd</sup> Century BCE  
 Stupa Complex at Sanchi, near Bhopal (India), ca. 100 BCE  
 Mahabodhi Temple (India), Late Gupta Period (Gupta ca. 320-550 CE)  
 Temple 17, Sanchi (India), Early 5<sup>th</sup> Century  
 Borobudur (Indonesia), ca. 760-830 CE  
 Ise Shrine (Japan) 690 CE (Zen Buddhist rock gardens / Pagodas)  
 Horyu-ji Temple, Nara (Japan), 7<sup>th</sup> Century CE  
 Buseoksa Temple (Korea), 676-1000 CE  
 Daming Palace (China), Begun 634 CE  
 Wild Goose Pagoda (China), 7<sup>th</sup> Century CE  
 Virupaksha Temple, Pattadakal (India), 733-44 CE  
 Kailasnath at Ellora (India), 600-1000 CE  
 Samye Monastery, Dranang (Tibet), 718-91 CE  
 Rani-ki-Vav at Patan (India), ca. 1063-1083 CE  
 Sun Temple at Modhera (India), 1022-27 CE  
 Jain Temples at M. Abu, Rajasthan (India), 10<sup>th</sup> to 16<sup>th</sup> Centuries CE

Key Words: axis mundi, stupa, mandala, toranas, mandapas, pagoda, finial, caitya halls, bracketing system, shrine, monastery, southern-style temple, northern-style temple, *Vastu Shastra* (Construction Treatise), *Shilpa Shastra* (Sculpture Treatise), mandapa, garbha-griha, darsana, shikhara, chattra

## Week 6. **The Basilica and the Mosque: Late Roman, Early Byzantine and Islamic Architecture**

Reading: 259-265, 278-286, 307-308, 312-318

Key Sites: Basilica of Maxentius and Constantine, ca. 312 CE  
 Basilica of St. Peter's (Italy), ca. 320 CE  
 Basilica at Trier (Germany), ca. 310 CE  
 Basilica of St. John Lateran (Italy), ca. 314 CE  
 Hagia Sophia, Istanbul (Turkey), 532 CE  
 St. Vitale, Ravenna (Italy), 547 CE  
 St. Hripsime Church (Armenia), 7<sup>th</sup> Century CE  
 al-Ka'bah al-Musharrafah (or Kaaba)  
 House of Mohammad (Prophet's Mosque), Medina (Saudi Arabia), ca. 622 CE  
 Dome of the Rock, Jerusalem (Israel), 632-691 CE  
 City of Baghdad (Iraq), ca. 762 CE  
 Umayyad Mosque of Damascus (Syria), 706-715 CE  
 The Great Mosque of al-Mutawakkil (Iraq), 848-52 CE  
 The Great Mosque of Córdoba (Spain), 784-87 CE

Key Words: aisle, ambulatory, apse, atrium, banded barrel vault, basilica-plan church, buttress, central-plan church, cloister, martyrium, monastery, narthex, nave, pendentives, podium, revetment, rib vault, squinch, tholos, transept, tympanum, palace; masjid, minaret, mihrab, minbar, muqarnas, ogival arch, qibla

## Week 7. **The Spread of Christianity and Islam during the Early Middle Ages**

Reading: Jarzombek: 334-337, 362-369, 392-406, 410, 428-430

Key Sites: Great Mosque of Isfahan (Masjid-i Home, or Friday Mosque) (Iran), 772-840s CE

Al-Azhar Mosque, Cairo (Egypt), 970-972 CE

Mosque of Tinmal, 1153-54

Sultan Han, Kayseri (Turkey), ca. 1229 CE

Madrasa al-Fridus (or al-Firdaws) in Aleppo (Syria), 1235-41 CE

Quwwat-ul-Islam, Dehli (India), ca. 1195-1315 CE

Plan of St. Gall, (Italy) 816-36 CE

Abbey Church of St. Riquier near Amiens (France), 799 CE (completed)

Palatine Chapel, Aachen (Germany), 792-805 CE

Cathedral of Ani (Armenia), 989-1001 CE

Church of the Tithe, Kiev (Ukraine), 989-96 CE

Ste. Madeleine, aka Vezelay Abbey (France) 1120-1138 CE

Church of Christ Pantokrator, Constantinople (Turkey), 1118-43 CE

St. Cyriacus, Gernrode (Germany), 960 CE

St. Michael in Hildesheim (Germany), 1001-33 CE

Speyer Cathedral (Germany), 1040-1137 CE

Durham Cathedral (England), 1093-1133 CE

Canterbury Cathedral (England), 1070-1077 CE

St. Mark's Basilica, (Italy) 1060-1100 CE

Key Words: Iwan, monastery, squinch, madrasa, crusade, feudalism, groin vault, tympanum, pier, transept

PROJECT DELIVERABLE 2: Hand in three (different than Deliverable 1) draft chapters (one per group member) for comments and marking.

PROJECT DELIVERABLE 3: Hand in a set of Deliverable 1 with redlines incorporated.

## Week 8. **Europe and Africa, ca.1200 CE**

Reading: Jarzombek: 407-413, 431-451, 484-485, 537-538

Abbot Suger, from "The Book of Suger, Abbot of Saint-Denis," *Architectural Theory*, 22-23.

Key Sites: Great Mosque and Palace of Husuni Kubwa at Kilwa (Tanzania), 12<sup>th</sup> to 14<sup>th</sup> Century CE

Tomb of Sultan Qalawun, Cairo (Egypt), 1284-85 CE

Bieta Giorgis (Church of Saint George), Lalibela (Ethiopia), 13<sup>th</sup> Century CE

Great Zimbabwe (Zimbabwe), from the 11<sup>th</sup> to 15<sup>th</sup> Century CE

Sankoré Mosque, Timbuktu (Mali), 14<sup>th</sup> or 15<sup>th</sup> Century CE

Mosque at Djenné, Timbuktu (Mali), 13<sup>th</sup> Century CE

Kaupanger Stave Church (Norway), ca. 1140 CE

Fontenay Abbey, founded in 1119

Abbey Church of St. Denis (France), 1137-40 CE

Chartres Cathedral (France), 1194-1220 CE

Salisbury Cathedral (England), 1220 CE

Notre Dame Cathedral, Paris (France), 1163-1250 CE

Notre Dame Cathedral of Reims (France), 1211-90 CE

Amiens Cathedral (France), 1220-35 CE

Palazzo Pubblico, Siena (Italy), 1297-1310 CE



Alhambra (Spain), 13th-14th centuries CE  
Complex of Sultan Hassan, Cairo (Egypt) 1356-63 CE  
Mausoleum Complex of Sultan Qaitbay, Cairo (Egypt), 1472-74 CE

Key Words: ambulatory, apse, arcade, chevet, choir, clerestory, colonettes, compound pier, flying buttress, groin vault, narthex, nave, pointed arch, rib vault, abbey, Abbott, mithras/Mithraism

## Week 9. **The Ottoman Empire, the Medicis, and Papal Rome**

Reading: Jarzombek: 455-457, 469-482, 533-536, 539-547

Leon Battista Alberti, from *On the Art of Building*, Book 6, 32-34.

Key Sites: Beyazit Medical Complex, Edirne (Turkey), completed in 1488

Topkapi Palace, Istanbul (Turkey), begun ca. 1459 CE  
Cathedral of Florence or Santa Maria del Fiore, aka Il Duomo (Italy), 1296-1436 CE  
Palazzo Rucellai, Florence (Italy) 1446-1451 CE  
Palazzo Medici, Florence (Italy) 1444-ca. 1460 CE  
Basilica of Sant'Andrea at Mantua (Italy) 1472-94 CE  
Villa Medici, Poggio a Caiano (Italy), begun 1485 CE  
Il Tempietto, (Italy) 1499-1502 CE  
Suleymaniye Mosque, Istanbul (Turkey), 1550-57 CE  
Cathedral of the Ascension, Moscow, 1529-32 CE  
Church of the Archangel Michael, Moscow, 1505-09  
San Lorenzo, Florence (Italy), 1470 CE  
\*Santo Spirito, Florence (Italy) 1487  
\*Santa Maria Novella, Florence (Italy) 1456-1470 CE  
\*Belvedere Court (Vatican), 1505 CE  
St. Peter's Basilica, (Vatican) 1506-1626 CE  
\*Villa Farnese, Caprarola (Italy), 1515-1530 CE  
\*Laurentian Library, Florence (Italy), 1523-1571 CE  
\*Palazzo del Te, Mantua (Italy), 1524-1534 CE  
Villa Capra aka La Rotonda, Vicenza (Italy), 1592 CE  
Capitoline Hill, Rome (Italy), 1536-1546 CE  
\*Sforza Chapel, Rome (Italy), 1558 CE

Key Words: one-point perspective, typology, aerial perspective, foreshortening, arcade, architrave, pilasters, vanishing point, piazza, travertine, The Grand Tour, Mannerism

### IN CLASS: QUIZ #3

## Week 10. **Islam and Hinduism in South and Central Asia**

Reading: Jarzombek: 416-421, 486-490, 500, 520-532, 539-549, 576-578

Key Sites: Vrah Vishnulok (Angkor Wat) Angkor Thom (Cambodia), 802-1220 CE  
Shwezigon Pagoda (Myanmar), Late 11<sup>th</sup> Century  
Bibi Khanum Friday Mosque, Samarkand (Uzbekistan), 1339-1404 CE  
Jami Masjid of Ahmedabad (India), 1423 CE  
Friday Mosque of Gulbarga (India), 1367 CE  
Great Mosque of Isfahan (Iran), 8<sup>th</sup> to 16<sup>th</sup> Century CE  
Tomb of Humayun, Delhi (India), 1565 CE

Fatehpur Sikri (India), 1569-74 CE  
Buland Darwaza, Fatehpur Sikri (India), 1573 CE  
Taj Mahal (Rauza-i-Munavvara), Agra (India), 1632-53 CE  
Tomb of Ibrahim II, Bijapur (India), 1580-1627 CE  
Gol Gumbaz, Bijapur (India), 1627-56 CE

Key Words: aedicule

**Week 11. Pre-Columbian Settlements: From Teotihuacan to Machu Picchu**

Reading: Jarzombek: 50-52, 84-86, 90-95, 191-196, 228-236, 268-270, 338-346, 356-361, 452-454, 460-468

Key Sites: La Galgada (Peru), ca.3000-1500 BCE

Caral (Peru), ca.2600-2200 BCE

San Lorenzo (Mexico), 1300-900 BCE

La Venta (Mexico), 1000-400 BCE

Chavín de Huantar (Peru), ca.1000-400 BCE

Teuchitlan (Mexico), 300 BCE-200 CE

Teotihuacan, (Mexico) 200 BCE-900 CE

Nakbe (Guatemala), 350 BCE – 250 CE

Huaca del Sol and Hauca de la Luna (Peru), 100 CE

Monte Albán, near Oaxaca (Mexico)

Copán (Honduras), ca.600-900 CE

Uxmal (Mexico), 800-100 CE

Cahokia Mounds, near St. Louis (Missouri), ca.700-1300 CE

Pueblo Bonito, Chaco Canyon (New Mexico), begun 920 CE

Tenochtitlan (Mexico), 1325-1521 CE

Great Ball Court, “Teotlachco” (Mexico) 1400 CE

Tikal Temple Complex (Guatemala), 600 BCE-900 CE (Great Plaza, Temples, Stelae)

Chichen Itza (Mexico), 7<sup>th</sup> to 13<sup>th</sup> Century CE

Chan Chan (Peru), ca.1000-1400 CE

Qosqo (Cuzco), 15<sup>th</sup> Century CE

Machu Picchu (Peru), 15<sup>th</sup> to 16<sup>th</sup> Centuries CE

Key Words:

**Week 12. East Asia from 1000 CE**

Reading: Jarzombek: 386-391, 422-427, 455-457, 491-499, 501-519, 562, 588-594

Key Sites: Dulesi Monastery, Jixian, Hebei Province (China), ca. 984 CE

Mu-Ta Yingxian Timber Pagoda, Shanxi (China), 1056 CE

Byodo-in, near Kyoto (Japan), 1053 CE

Itsukushima Shrine, 6<sup>th</sup> to 13<sup>th</sup> Century CE

Yuan Dadu, Beijing (China), rebuilt in 1264 CE

Gyeongbok Palace, Seoul (Korea), 1395 CE

Changdeok Palace, Seoul (Korea), 1405-12 CE

Ryoanji Temple, Kyoto (Japan), ca. 1480

Forbidden City, Beijing (China), 1406-20 CE

Temple of Heaven Complex, Beijing (China), 1406-1420 CE

Himeji Castle (Japan), 1346-1610 CE

Nijo-jo, Kyoto (Japan), 1601-03 CE

Katsura Imperial Villa, Kyoto (Japan), Early 17<sup>th</sup> Century CE  
Ming Tombs (China), 1409-1644 CE  
Potala Palace, Lhasa (Tibet), 1649-94 CE  
Pyongyang Academy, Andong (Korea), 1613 CE  
Sumiya, Kyoto (Japan), 1670s  
Dunbar Square, Patan (Nepal), rebuilt in 17<sup>th</sup> Century CE

Key Words: *Yingzhao Fashi* (1103), pagoda, shanmen, yuetai, Mongol Empire, ger, yurt

#### IN CLASS: QUIZ #4

### Week 13. **The Beginning of Colonialism and Absolutism in Europe**

Reading: Jarzombek: 548-562, 563-601

Key Sites: St. Peter's Piazza (Vatican), 1667 CE

Sant'Andrea al Quirinale, Rome (Italy), 1658-70 CE

Church of the Gesù, Rome (Italy), 1568-84 CE

\*San Carlo alle Quattro Fontane (Italy), 1634–1646 CE

Elmina Castle, Elmina (Ghana), begun in 1482 CE

Santo Domingo (Dominican Republic), 1547-60 CE

Old Fort William, Kolkata (India), 1696-1702 CE

Zuiderkert, Amsterdam (Netherlands), 1603-11 CE

Amsterdam Town Hall (Netherlands), begun in 1648 CE

Versailles Palace, (France) 1661-1788 CE

Amsterdam Town Hall, begun 1648 CE

Place Royale, Paris (France), begun 1605

Hôtel de Sully (France), 1624-29 CE

Hôtel des Invalides, 1671-76 CE

Place Vendôme, Paris (France), 1702 CE

Winter Palace, St. Petersburg (Russia), ca. 1730

Sans Souci, Potsdam (Germany), 1757

Haciendas, beginning ca. 1529 CE

Key Words: atrios

### Week 14. **REVIEW / STUDENT PRESENTATIONS**

**PROJECT DELIVERABLE 4:** Hand in final book. This should include all drawings, all entries, table of contents, introduction and cover with title. All prior redlines should be incorporated. All copies should be present.

**PROJECT DELIVERABLE 5:** Each group member should choose their favorite building from the four they have researched. Prepare a group powerpoint (and upload to the class drive before class) of three different sites to present to your classmates as a review session in preparation for the final exam.

### Week 15. **FINAL EXAM**

Details of the exam will be discussed during Week 13 class.

### **Course Requirements & Grading Criteria:**

The final grade will be based on:

**Regular attendance:**

- 3 late arrivals (start of class, or return from break) = 1 absence
- 3 unexcused absences will result in an F

**Timely completion:**

- Attendance (15%) – Missing a class counts for 5%.
- Attitude and Participation (10%)
- 4 Quizzes (25%)
- Final Exam (25%)
- Group Project (25%) – each deliverable is 5%; penalties or forfeiture for late deliverables

**Grading standards:**

A = sustained level of superior performance demonstrated in all areas of Course

**Requirements**

B = consistent level of performance that is above average in a majority of the Course Requirements

C = performance that is generally average and Course Requirements are achieved

D = below average performance and achievement of the Course Requirements

F = accomplishment of the Course Requirements is not sufficient to receive a passing grade

**Evaluation**

A 92-100

A- 90-91

B+ 87-89

B 82-86

B- 80-81

C+ 77-79

C 74-76

C- 70-73

D+ 65-69

D 60-64

F 0-59

I Incomplete. Approvals from course instructor, Department Director, Assistant Dean + Dean.

ONLY in the case of medical or personal emergency in last two weeks of semester for students in good academic standing.

. See NYIT+ SoAD rules and regulations regarding grades.

**Bibliography/Readings:**

***Required Textbook:***

Your course text should be brought with you to class each week.

Ching, Francis D.K. with Mark Jarzombek and Vikramaditya Prakash. *A Global History of Architecture, 3<sup>rd</sup> Edition.* ISBN: 978-1118981337

NYIT Library Call Number: NA200 .C493 2017 (Reserve Collection)

Note: this title is on REFERENCE in OW and in RESERVES in M.

60 pages of your choosing are available online via your NYIT library log-in.

Additional readings may be assigned and will be provided digitally or in print.

*A list of suggested resources will be available at each lecture.*

## Library Resources

Students are encouraged to use NYIT's physical and virtual library resources on campus and at [www.nyit.edu/library](http://www.nyit.edu/library). Should you have any questions, please "Ask a Librarian" by email, chat, text message, or phone at <http://libanswers.nyit.edu/>

## Additional Resources for Further Learning

If you would like additional help in the course, please contact your instructor for guidance. You are also encouraged use NYIT's academic support services: the Learning Center, the Writing Center, the Math Center, and Online Tutoring. For more information and links to the individual centers, see: [http://www.nyit.edu/student\\_resources](http://www.nyit.edu/student_resources)

## Required supplies and equipment:

You will be expected to draw (sketch plans) and take written notes each week. For this reason, there should be no laptop use during the class lecture. This policy also alleviates the urge to work on other courses during the class session.

You should bring a sketch book and note paper and writing implements to each class.

## NYIT Policies:

Students must adhere to all Institution-wide policies listed in the Bulletin under "Community Standards" and which include policies on attendance, academic integrity, plagiarism, computer, and network use.

Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Mai McDonald, Disability Services Coordinator, in the Office of the Vice President for Student Affairs, Main Building, Lower Level: 718-636-3711.

## SoAD Dean's Attendance & Punctuality Policy

Punctuality and attendance are indisputable requirements for academic and professional success. Being prepared, arriving on time and full participation in planned and registered classes are base line academic and legal requirements in the contracted agreement between students, NYIT and the SoAD. The commitment to education and professional preparation mirror real world standards, expectations and professionalism. The SoAD attendance policy requires students to attend all scheduled classes and arrive fully prepared and on time fifteen minutes before classes begin as classes begin promptly not fifteen minutes late. Any student with two absences will receive a **written warning** (within 3 days of the absence or earlier) from the faculty member. A copy will be submitted to the Dean and filed in the student's record. Upon the third absence the student will be notified in **writing** by the faculty member that they must **withdraw** from the class or **fail**, as any additional class work or participation will not be acknowledged. A copy of the withdrawal letter (to be sent within 3 days of the 3<sup>rd</sup> absence) will be submitted to the Dean and filed in the student's record. This procedure for monitoring absences will commence upon a student's official registration in the class.

Medical or personal emergency excused absences require prior notification of any/all missed classes to the faculty member. An official signed and authorized letter from the doctor or proxy must be submitted to the faculty member upon the students return to class and submitted to the Dean for archiving in the student file and record. Attendance is required at the exact hour of registered classes, however a grace period of 15 minutes prior to official roll call and attendance recording. Each 15-minute increment of tardiness is recorded and cumulatively applied and calculated for the duration of the semester. If a student arrives one

hour late this constitutes an official absence. Absences are integrated as an important contributor to the grading rubrics and evaluations.

**Attendance:** Group participation within the studio is critical. Learning occurs within an environment where students, faculty, teaching assistants and guests all contribute. Attendance and lateness is recorded, as is the timely submission of assigned work. It is expected that your studio time will not be interrupted by medical appointments or employment related issues.

Two unexcused absences may result in a substantial lowering of your grade.

School of Architecture + Design (SoAD) policy requires your withdrawing from the course once you have accumulated three unexcused absences. Your professor is the final arbiter of whether an absence may be excused.

Arriving to studio more than 15 minutes late, or arriving without required studio materials, will be counted as an unexcused absence. Please take precautions regarding your commute. Please take precautions against predictable traffic and public transportation problems.

### **Withdrawal Policy**

A student may withdraw from a course without penalty through the end of the 8th week of class during a 14- or 15-week semester and through the 8th meeting during an 8-week course cycle. After this, the student must be doing passing work in order to receive a W grade. Students who are not passing after the 8th week or equivalent will be assigned the grade of WF.

It is the student's responsibility to inform the instructor of his/her intention to withdraw from a course in writing. If a student has stopped attending class without completing all assignments and/or examinations, failing grades for the missing work may be factored into the final grade calculation and the instructor for the course may assign the grade of WF. The grade of F is used for students who have completed the course but whose quality of work is below the standard for passing.

Withdrawal forms are available in departmental offices and once completed must be filed with the registrar. Students should be reminded that a W notation could negatively impact their eligibility for financial aid and/or V.A. benefits, as it may change the student's enrollment status (full-time, part-time, less than part-time). International students may also jeopardize their visa status if they fail to maintain full-time status.

Please see Registrar's "Manage Your Classes" webpage ([http://www.nyit.edu/registrar/manage\\_your\\_classes/](http://www.nyit.edu/registrar/manage_your_classes/)) and "Withdraw From A Course" ([http://www.nyit.edu/ask/Registrar/how\\_do\\_i\\_withdraw\\_from\\_a\\_course](http://www.nyit.edu/ask/Registrar/how_do_i_withdraw_from_a_course)) for more information

### **INC Incomplete Grade Policy**

Incomplete grades can only be authorized by both the program Chair/Director & the SoAD Assistant Dean or Dean. Incomplete grade requests must be submitted by faculty for approval from the SoAD administrative leadership team within the last 4 weeks of the semester. Faculty are reminded that the "I" is restricted to cases in which the student has satisfactorily completed a substantial part of the coursework and has experienced circumstances that prohibit successful completion of course requirements. No credit will be given until the outstanding course requirements are completed satisfactorily within the given deadline, no longer than a reasonable time before the beginning of the following semester and a passing grade received. Faculty will provide students and the department Chair/Director with a list of requirements, schedule of completion and grading expectations. When a final grade is received that final grade will be preceded with an I, e.g., IA or IB+

## **School of Architecture: Studio Culture Policy**

### **Overview:**

The National Architectural Accrediting Board (NAAB) asks that all schools of architecture have a written policy that describes the culture of the design studio and the expectations of students and faculty involved in studio-based education. This policy should be based on the fundamental values of optimism, respect, sharing, engagement, and innovation between and among the members of its faculty, student body, administration and staff. The design studio in the architecture programs is at the core of a student's educational experience in the SoAD at NYiT. The SoAD design studio at NYiT is shaped by the three guiding principles of creativity, community, and commitment, incorporating all of the fundamental and positive values of a studio-based education.

**Course # + section:** ARCH 162-W03  
**Course ID:** 2926  
**Prerequisites:** ARCH 162  
**Contact Hours:** (lecture/lab/total) 3-0-0  
**Credits:** 3  
**Type of Course:** Lecture  
**Class Meetings:** Thursday: 2:00 PM – 4:50 PM  
**Location:** Anna Rubin Hall, Room 311.  
**Enrollment Capacity:** 25  
**Instructor:** Hyun-Tae Jung, Ph.D.  
**E-mail:** hjung05@nyit.edu  
**Office Hours:** Wednesday 1pm-5pm / Thursday 5pm-7pm  
**Coordinators:** Sean Khorsandi MA / Hyun-Tae Jung OW

#### **Course Description:**

Addresses the development of the modern movement in architecture from the built and theoretical work of Boullée and Ledoux in the 18th century to buildings by 20th century masters such as Frank Lloyd Wright, LeCorbusier, Walter Gropius, Mies van der Rohe, Alvar Aalto, and Louis Kahn. Changes in the form and the development of modern building types are discussed in relation to the new technological, social, political, and economic circumstances to which they respond.

#### **NAAB Student Performance Criteria:**

NAAB accredited degree programs must ensure that each graduate possesses the knowledge and skills defined by the criteria set out below. The knowledge and skills are the minimum for meeting the demands of an internship leading to registration for practice.

The school must provide evidence that its graduates have satisfied each criterion through required coursework. If credits are granted for courses taken at other institutions, evidence must be provided that the courses are comparable to those offered in the accredited degree program.

The NAAB establishes performance criteria to help accredited degree programs prepare students for the profession while encouraging educational practices suited to the individual degree program. In addition to assessing whether student performance meets the professional criteria, visiting teams will assess performance in relation to the school's stated curricular goals and content. While the NAAB stipulates the student performance criteria that must be met, it specifies neither the educational format nor the form of student work that may serve as evidence of having met these criteria. Programs are encouraged to develop unique learning and teaching strategies, methods, and materials to satisfy these criteria. The NAAB will consider innovative methods for satisfying the criteria, provided the school has a formal evaluation process for assessing student achievement of these criteria and documents the results.

#### **A.1 Professional Communication Skills:**

*Professional Communication Skills: To write and speak effectively and use representational media appropriate for both within the profession and with the general public.*

Criteria A.1 is met through interactive student projects where students must do independent research but still collaborate in groups on a written and drawn project, which is then formatted and presented to the class. This cumulative project serves as a course review of key concepts in advance of the final exam.

#### **A.7 History and Culture**



*History and Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.*

Criteria A.7 is met in three principal ways. First, the course emphasizes how historical buildings were built, by whom, and how they represent the technical ability of their time. The role of the designer, as an architect, an engineer, or an artist (and this varies over the millennia) is addressed. Second, attention is applied to the political, religious, cultural, and climate factors that influenced the design. Third, emphasis is placed on understanding the formal order used to organize buildings and how this reflects the architectural theory of its time and place. The approach is a comparative one where buildings are studied in differing parts of the world and in differing epochs simultaneously.

#### **A.8 Cultural Diversity and Social Equity**

*Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*

Defining physical conditions of place, climate, materials, and technology that influenced a building meets Criteria A.7. Historical human settlement patterns, the evolution of cities, the impact of conquest and empire building, and the changes in religion and attitudes about human rights are the components of the curriculum that meet Criteria A.8. As a survey course, broad study of human evolution must be limited to outlining factors that directly influenced building design, necessarily a work of comparing differing cultures over time. The curriculum asserts that exposure to the diversity of architectural history and the wide range of human factors that produced it will instill a respect for the equity of access, meaning that a building must serve differing communities, that must occur in contemporary building design.

The curriculum of Arch 161 emphasizes that architectural history is not the exclusive domain of western, that is, European, culture. Architecture of Africa, Asia, and the Americas, vernacular, and indigenous will be explored through the same lens of inquiry applied to Western architecture. Investigations will focus on how indigenous building responds to climate conditions and how local materials and structural techniques are used to construct buildings.

The curriculum presents a challenging ladder that must be climbed; each rung or step up assigned to an epoch in architectural history, usually covered in a single session. Class time is animated by a variety of tasks. The lecture presentation tackles the necessary aspects of an epoch and its significant buildings. At times determined by the professor, students will prepare hand drawn diagrams of buildings identified for comparison. As an example, the pyramids of Egypt will be compared to those of Mexico, notwithstanding a separation imposed by an ocean and differing places in human development. The making of building diagrams reinforces the link between the history courses and ongoing design work of the studio. The study of buildings is augmented by the by the discussion of the non-architectural context including the arts and politics of the time. As an example, time will be dedicated to discussing the Roman Empire as the historical phenomena prior to the study of buildings that represent their prodigious accomplishments.

#### **INSTRUCTIONAL METHODS**

Prime instructional methods will be lectures with in class quizzes and group work time.

#### **ARCH 162 – Survey History of Architecture II**

- Tentative Weekly Schedule
- *GHA* = *Global History of Architecture*; \* = Not in GHA
- *PM* = *Programs and Manifestoes*
- *AT* = *Architectural Theory* Vol. II

- MAT = *Modern Architectural Theory*

### **Week 1: Nature, Romanticism, Individualism**

Readings: *GHA*: 563-573, 580-81, 606, 619-22, 625. 642-3, 647  
*MAT*: 3-12

Music: Beethoven's IXth Symphony

Architects: Claude Perrault – "Absolute beauty" and "customary beauty"  
 Jacques-Germain Soufflot  
 Étienne-Louis Boullée  
 Giovanni Battista Piranesi  
 Marc-Antoine Laugier  
 Sir John Soane\*

### **Week 2: Liberalism, Secularism, Utopianism**

Readings: *GHA* 603-607, 621-628, 637-640  
*AT* 123-4

Architects: Claude-Nicholas Ledoux  
 Jean-Nicolas-Louis Durand  
 Jeremy Bentham  
 Thomas Jefferson  
 Charles Fourier\*  
 Henri de Saint-Simon

### **Week 3: Historicism, Style, and "the Death of God"**

**Paper 1**

Readings: *GHA*, 629-631, 642-7, 657, 668-70, 678-9, 682, 688-670, 702  
*MAT* 106-113

Music: Richard Strauss, "Thus Spoke Zarathustra"

Architects: August Welby Pugin  
 John Ruskin – Oxford Museum  
 Eugène Viollet-le-Duc  
 Gottfried Semper  
 Henri Labrouste  
 Karl Friedrich Schinkel  
 Joseph Paxton

### **Week 4: Architecture and Urbanism in Asia, the Middle East, and Africa**

**Quiz 1**

Readings: *GHA* 588-598, 605-616, 632-634, 648-653, 680  
 Japan, China, Korea and India in 1700 CE

Cities: Jaipur  
 Darbar Sahib  
 Wat Pra Kaew, Thailand  
 Calcutta  
 Kanamaru-za  
 Chengde

### **Week 5: Technology, Form and Ornament**

Readings: *GHA*, 657-8, 669-73, 683, 687, 695-7, 703, 707-8, 713, 720, 730, 735, 743  
*AT*, 93-5  
*and as noted below*

Adolf Loos, "Ornament and Crime (1908)," PM 19-24  
 Henry van de Velde, "Programme (1903)," PM 13

Herman Muthesius, "Aims of the Werkbund (1911)" – PM 26-27

Herman Muthesius/Van de Velde, "Werkbund Theses and Antitheses (1914)" – PM 28-31

Movements/ Architects: Arts and Craft Movement – England and U.S. / William Morris / Greene and Greene  
Art Nouveau – Hector Guimard\*, Victor Horta, Charles Rennie Mackintosh, Antoni Gaudi, Henry van de Velde, Joseph Maria Olbrich\*, Josef Hoffmann\*, Louis Comfort Tiffany\*, Otto Wagner, \* Adolf Loos, the German Werkbund, Tony Garnier, Peter Behrens, Hendrik Petrus Berlage

### **Week 6: Industry, Urbanization, and the Skyscraper**

**Paper 2**

Readings: *GHA*, 658, 672-6, 682-9, 694, 697-8, 738, 764  
Louis Sullivan, "The Tall Office Building Artistically Considered" (1896)

Architects: Paris, London, Chicago, New York  
Baron Haussmann / Robert Moses  
August Perret  
H.H. Richardson  
Daniel Burnham – early skyscrapers and "City Beautiful"  
John Wellborn Root  
McKim Mead & White  
Frank Furness  
Bertram Goodhue\*  
Louis Sullivan  
Frank Lloyd Wright – Larkin\*, Unity Temple, the Prairie Houses  
Skyscrapers during the Great Depression (PSFS\*, Empire State, Chrysler, McGraw Hill, Rockefeller)

### **Week 7: Avant-gardism in Italy and France: From Futurism to Le Corbusier**

**Quiz 2**

Readings: *GHA*, 659, 708, 735, 738 and as noted below

Antonio Sant'Elia/Filippo Marinetti, "Futurist Architecture (1914)" - PM 34-38  
Filippo Marinetti, "The Futurist Manifesto (1909)"  
Le Corbusier, "Towards a New Architecture: Guiding Principles (1920)" - PM  
Le Corbusier/Pierre Jeanneret, "Five Points Towards a New Architecture (1926)" – PM 59-62  
Le Corbusier, "Guiding Principles of Town Planning (1925)" - PM 89-94  
CIAM, "La Sarraz Declaration 1928)" and "Charter of Athens: Tenets (1933)" – 109-114

Movements/ Architects: Futurism  
Purism  
Cubism  
Le Corbusier

### **Week 8: Avant-Gardism in Germany and the Soviet Union: Expressionism, Constructivism, and the Bauhaus**

Readings: *GHA*, 659, 695, 702, 707, 715-7, 721-7, 730-9, 745, 748-51, 755-9, 764-6, 770-1, 778-781, 794, and as noted below

View: Oskar Schlemmer, "The Triadic Ballet"

Visit: Museum of Modern Art

De Stijl, "Manifesto I (1918)," "Creative Demands (1922)," "Manifesto V (1923)" - PM 66

Van Doesburg and van Eesteren, "Towards Collective Building (1923)" – PM 67-68  
 Van Doesburg, "Towards a plastic architecture (1924)" – PM 78-80  
 Walter Gropius, "Programme of the Staatliches Bauhaus in Weimar (1919)" - PM 49-53  
 Oskar Schlemmer, "Manifesto for the First Bauhaus Exhibition (1923)" – PM 69-70  
 Walter Gropius, "Principles of Bauhaus Production (1926)" – PM 95-97  
 Hannes Meyer, "Building (1928)" – PM 117-120, Mies van der Rohe, "Working Theses (1923)," PM 74-75, "Industrialized Building (1924)," - PM 81-82 "On Form in Architecture (1927)," PM 102, "The New Era (1930)," PM 123, and "Technology and Architecture (1950)" PM 154

Architects: Mies van der Rohe  
 Bruno Taut  
 Walter Gropius  
 Johannes Itten  
 Laszlo Moholy-Nagy  
 Herbert Bayer  
 Hannes Meyer  
 The Brothers Vesnin  
 El Lissitzky  
 K. Melnikov  
 Kasemir Malevich

### **Week 9: Nationalism, Vernacularism, and Regionalism: A Panoramic Overview**

Readings: *GHA*, 697-8, 712, 726-7, 742-4, 747-9  
 PM, Frank Lloyd Wright, "Organic Architecture (1910)" PM 25 and "Young Architecture (1931)" PM 124-125

Film: Leni Riefenstahl, "Triumph of the Will"

Albert Speer\*  
 Alvar Aalto  
 Italian Rationalism (Terragni, Pollini\*, Figini\*, Rava\*, Frette\*, etc)  
 Gunnar Asplund  
 Frank Lloyd Wright – Usonian Homes, Fallingwater, Broadacre City\*  
 Berthold Lubetkin\*  
 Shadrach Woods\*, Vladimir Bodiansky\*, and George Candilis\*  
 Sedad Hakki Eldem\*  
 Javier Carvajal\*  
 Alejandro de la Sota\*  
 Alvaro Siza\*  
 USSR Socialist Realism in architecture or Stalin Gothic

### **Week 10: The United States after World War II**

### **Paper 3**

Readings: *GHA*, 726, 738, 750-765, 769-779

Henry-Russell Hitchcock, "The Architecture of Bureaucracy and the Architecture of Genius," *Architectural Review*, January 1947, 3-6  
 Philipp Johnson and Henry-Russell Hitchcock, *The International Style*, New York: Museum of Modern Art, 1932.

Architects: Edward Durrell Stone  
 Rudolf Schindler and Richard Neutra  
 Walter Gropius and TAC  
 Louis Kahn and Anne Tyng  
 Eero Saarinen

Charles and Ray Eames  
 Mies van der Rohe  
 Frank Lloyd Wright  
 Skidmore, Owings & Merrill  
 Wallace K. Harrison of Harrison Abramovitz  
 Paul Rudolph\*, I.M. Pei and Marcel Breuer

**Week 11: Architecture and Urbanism in Post-war Japan and Latin America** **Quiz 3**

Readings: *GHA*, 771-2, 777, 784-5  
 Fumihiko Maki and Masato Ohtaka, "Toward Group Form," *Architecture Culture 1943-1968*, 321-24  
 Kenzo Tange, "A Plan for Tokyo, 1960: Toward a Structural Reorganization," *Architecture Culture 1943-1968*, 327-34

Architects/ Movements: Metabolism – Kiyonori Kikutake  
 Kenzo Tange, Kisho Kurokawa\*, Arata Isozaki, Fumihiko Maki\*, Tadao Ando  
 Eladio Dieste\*, Luis Baragan, Clorindo Testa\*, Amancio Williams\*, Félix Candela,  
 Carlos Raúl Villanueva\*, Lina Bo Bardi\*, Rogelio Salmons\*, Oscar Niemeyer and  
 Lúcio Costa, Paulo Mendes da Rocha\*, Ricardo Legorreta\*

**Week 12: Modernism in Africa, the Middle East, and South Asia**

Readings: Kathleen James-Charkraborty, "Africa: Villages and Cities," from *Architecture Since 1400* (University of Minnesota Press, 2014), 411-423

Architects: Charles Correa  
 Balkrishna Doshi  
 Van Molyvann\*  
 Geoffrey Bawa  
 Hasan Fathy  
 Kamron Diba

**Week 13: Post-Modernism and Postmodernity**

Readings: *GHA*, 780-786  
 AT, "What is Post-Modernism?" 499-500  
 "New Town Ordinances and Codes" 529-31  
 Superstudio, "Twelve Cautionary Tales for Christmas" (c.1971), Peter Lang and William Menking (ed), *Superstudio: Life Without Objects*  
 Peter Cook (Archigram), "Zoom and 'Real' Architecture" (1964), *Architecture Culture 1943-1968*, 366-69

Architects: Alison Smithson (ed.), "Urban Infra-structure," *Team 10 Primer*, 48-73  
 "The Whites and the Grays"  
 Robert Venturi and Denise Scott Brown  
 Charles Jencks  
 Philip Johnson  
 Deconstructivism – Frank Gehry, Rem Koolhaas, Zaha Hadid, Wolf D. Prix\*, Daniel Libeskind  
 New Urbanism – Duany Plater-Zyberk\*  
 John Portman\* – Postmodern Space  
 The Radicals – Hans Hollein\*, Archigram, Superstudio\*, Archizoom\*, Utopie\*

**Week 14: Globalization and its Discontents**

**All revised papers**

Readings: *GHA*, 787-799  
 Architects: Global Cities, Docomomo  
 China, Arab, Russia, etc And OMA, Zaha Hadid, B.I.G., Snøhetta, MAD Architects, SHoP, HOK, SOM, KPF, Foster and Partners, Gensler

**Week 15: FINAL EXAM – Take Home Essay**

## Course Requirements & Grading Criteria:

The final grade will be based on:

Regular attendance:

- 3 late arrivals (start of class, or return from break) = 1 absence
- 3 unexcused absences will result in an F

Timely completion:

Attendance (15%) – Missing a class counts for 5%.

Attitude and Participation (10%)

4 Quizzes (25%)

Final Exam (25%)

Group Project (25%) – each deliverable is 5%; penalties or forfeiture for late deliverables

30/30/30 (quiz / papers / final)

## Grading standards:

A = sustained level of superior performance demonstrated in all areas of Course Requirements

B = consistent level of performance that is above average in a majority of the Course Requirements

C = performance that is generally average and Course Requirements are achieved

D = below average performance and achievement of the Course Requirements

F = accomplishment of the Course Requirements is not sufficient to receive a passing grade

## Evaluation

A 92-100

A- 90-91

B+ 87-89

B 82-86

B- 80-81

C+ 77-79

C 74-76

C- 70-73

D+ 65-69

D 60-64

F 0-59

I Incomplete. Approvals from course instructor, Department Director, Assistant Dean + Dean.  
ONLY in the case of medical or personal emergency in last two weeks of semester for students in good academic standing.

. See NYIT+ SoAD rules and regulations regarding grades.

## Bibliography/Readings:

*Required Textbook:*

Your course text should be brought with you to class each week.

Ching, Francis D.K. with Mark Jarzombek and Vikramaditya Prakash. A Global History of Architecture, 3<sup>rd</sup> Edition. ISBN: 978-1118981337

NYIT Library Call Number: NA200 .C493 2017 (Reserve Collection)

Note: this title is on REFERENCE in OW and in RESERVES in M.

60 pages of your choosing are available online via your NYIT library log-in.

Additional readings may be assigned and will be provided digitally or in print.

*A list of suggested resources will be available at each lecture.*

## Library Resources

Students are encouraged to use NYIT's physical and virtual library resources on campus and at [www.nyit.edu/library](http://www.nyit.edu/library). Should you have any questions, please "Ask a Librarian" by email, chat, text message, or phone at <http://libanswers.nyit.edu/>

### **Additional Resources for Further Learning**

If you would like additional help in the course, please contact your instructor for guidance. You are also encouraged use NYIT's academic support services: the Learning Center, the Writing Center, the Math Center, and Online Tutoring. For more information and links to the individual centers, see: [http://www.nyit.edu/student\\_resources](http://www.nyit.edu/student_resources)

### **Required supplies and equipment:**

You will be expected to draw (sketch plans) and take written notes each week. For this reason, there should be no laptop use during the class lecture. This policy also alleviates the urge to work on other courses during the class session.

You should bring a sketch book and note paper and writing implements to each class.

### **NYIT Policies:**

Students must adhere to all Institution-wide policies listed in the Bulletin under "Community Standards" and which include policies on attendance, academic integrity, plagiarism, computer, and network use.

Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Mai McDonald, Disability Services Coordinator, in the Office of the Vice President for Student Affairs, Main Building, Lower Level: 718-636-3711.

### **SoAD Dean's Attendance & Punctuality Policy**

Punctuality and attendance are indisputable requirements for academic and professional success. Being prepared, arriving on time and full participation in planned and registered classes are base line academic and legal requirements in the contracted agreement between students, NYIT and the SoAD. The commitment to education and professional preparation mirror real world standards, expectations and professionalism. The SoAD attendance policy requires students to attend all scheduled classes and arrive fully prepared and on time fifteen minutes before classes begin as classes begin promptly not fifteen minutes late. Any student with two absences will receive a **written warning** (within 3 days of the absence or earlier) from the faculty member. A copy will be submitted to the Dean and filed in the student's record. Upon the third absence the student will be notified in **writing** by the faculty member that they must **withdraw** from the class or **fail**, as any additional class work or participation will not be acknowledged. A copy of the withdrawal letter (to be sent within 3 days of the 3<sup>rd</sup> absence) will be submitted to the Dean and filed in the student's record. This procedure for monitoring absences will commence upon a student's official registration in the class.

Medical or personal emergency excused absences require prior notification of any/all missed classes to the faculty member. An official signed and authorized letter from the doctor or proxy must be submitted to the faculty member upon the students return to class and submitted to the Dean for archiving in the student file and record. Attendance is required at the exact hour of registered classes, however a grace period of 15 minutes prior to official roll call and attendance recording. Each 15-minute increment of tardiness is recorded and cumulatively applied and calculated for the duration of the semester. If a student arrives one hour late this constitutes an official absence. Absences are integrated as an important contributor the grading rubrics and evaluations.

Attendance: Group participation within the studio is critical. Learning occurs within an environment where students, faculty, teaching assistants and guests all contribute. Attendance and lateness is recorded, as is the timely submission of assigned work. It is expected that your studio time will not be uninterrupted by medical appointments or employment related issues.

- Two unexcused absences may result in a substantial lowering of your grade.
- School of Architecture + Design (SoAD) policy requires your withdrawing from the course once you have accumulated three unexcused absences. Your professor is the final arbiter of whether an absence may be excused.

- Arriving to studio more than 15 minutes late, or arriving without required studio materials, will be counted as an unexcused absence. Please take precautions regarding your commute. Please take precautions against predictable traffic and public transportation problems.

### **Withdrawal Policy**

A student may withdraw from a course without penalty through the end of the 8th week of class during a 14- or 15-week semester and through the 8th meeting during an 8-week course cycle. After this, the student must be doing passing work in order to receive a W grade. Students who are not passing after the 8th week or equivalent will be assigned the grade of WF.

It is the student's responsibility to inform the instructor of his/her intention to withdraw from a course in writing. If a student has stopped attending class without completing all assignments and/or examinations, failing grades for the missing work may be factored into the final grade calculation and the instructor for the course may assign the grade of WF. The grade of F is used for students who have completed the course but whose quality of work is below the standard for passing.

Withdrawal forms are available in departmental offices and once completed must be filed with the registrar. Students should be reminded that a W notation could negatively impact their eligibility for financial aid and/or V.A. benefits, as it may change the student's enrollment status (full-time, part-time, less than part-time). International students may also jeopardize their visa status if they fail to maintain full-time status.

Please see Registrar's "Manage Your Classes" webpage ([http://www.nyit.edu/registrar/manage\\_your\\_classes/](http://www.nyit.edu/registrar/manage_your_classes/)) and "Withdraw From A Course" ([http://www.nyit.edu/ask/Registrar/how\\_do\\_i\\_withdraw\\_from\\_a\\_course](http://www.nyit.edu/ask/Registrar/how_do_i_withdraw_from_a_course)) for more information

### **INC Incomplete Grade Policy**

Incomplete grades can only be authorized by both the program Chair/Director & the SoAD Assistant Dean or Dean. Incomplete grade requests must be submitted by faculty for approval from the SoAD administrative leadership team within the last 4 weeks of the semester. Faculty are reminded that the "I" is restricted to cases in which the student has satisfactorily completed a substantial part of the coursework and has experienced circumstances that prohibit successful completion of course requirements. No credit will be given until the outstanding course requirements are completed satisfactorily within the given deadline, no longer than a reasonable time before the beginning of the following semester and a passing grade received. Faculty will provide students and the department Chair/Director with a list of requirements, schedule of completion and grading expectations. When a final grade is received that final grade will be preceded with an I, e.g., IA or IB+

### **School of Architecture: Studio Culture Policy**

Overview:

The National Architectural Accrediting Board (NAAB) asks that all schools of architecture have a written policy that describes the culture of the design studio and the expectations of students and faculty involved in studio-based education. This policy should be based on the fundamental values of optimism, respect, sharing, engagement, and innovation between and among the members of its faculty, student body, administration and staff. The design studio in the architecture programs is at the core of a student's educational experience in the SoAD at NYIT. The SoAD design studio at NYIT is shaped by the three guiding principles of creativity, community, and commitment, incorporating all of the fundamental and positive values of a studio-based education.





# **ARCH 361 HISTORY SEMINAR**

**NYIT SCHOOL OF ARCHITECTURE AND DESIGN**

**FALL 2018**

## **C O O R D I N A T O R S**

ANGELA AMOIA – WIL LIA M P ALM OR E

## **F ACUL TY**

Angela Amoia, Jonathan Friedmanm Sean Khorsandi, Nader Vassoughian

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## **I. INTRODUCTION AND OVERVIEW**

ARCH-361 is a 3-credit seminar engaging historical, theoretical, and thematically based topics, integrating architecture and culture across a broad historical spectrum. Topics are chosen by the faculty teaching the course and can include major historical periods in architecture or works of single architects or groups of architects. Forwarding the objective established in the survey courses, Arch 161 and Arch 162, the curriculum, beyond the topic chosen by the faulty member, seeks to provide information useful to the design student. Organizational strategy observed in the subject material, both formal and structural, is emphasized and documented throughout the progress of the semester.

An obligation of the curriculum is to meet student performance criteria as defined by the National Architectural Accrediting Board. Semester examinations, essay assignments, and other requirements made by specific teaching faculty will provide the evidence of student learning. The two criteria identified as that covered by Arch 361 are the following:

*NAAB A.7 History and Culture*

*History and Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.*

Criteria A.7 is met by comparing the subject of the seminar topic (architect, architects, or periods in architectural history), to relevant contrasting material of a different architect or indigenous or vernacular architecture that addresses similar solutions. As such, comparison is made across varying regional and sociological settings. As an example, the examination of the Villa Shodan by Le Corbusier, would necessarily compare the use of concrete structure in similar buildings worldwide as well as compare the design solution, with its complex management of sunlight and integration of interior and exterior spaces, to vernacular and indigenous climate responses found on the subcontinent. Themes of structural innovation and climate response will be emphasized in each Arch 361 seminar.

*NAAB A.8. Cultural Diversity and Social Equity:*

*Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*

Criteria A.7 is met by necessarily limiting the focus to architects and buildings and the circumstances that brought them in to being. Meeting Criteria A.8 requires a broader examination of cultural phenomena that influences design, particularly cultural attitudes about use of space and settlement patterns. As an example, contrasting contemporary Chinese tenement housing with that of European and North American low income housing solutions reveals a striking difference in attitude about privacy, density, and access to light and ventilation. Failure to understand these differences risks the design of inappropriate, and thus inaccessible, buildings. As with the survey courses, the curriculum asserts that exposure to the wide range of human factors that influence design, architect designed or otherwise, will instill a respect for serving differing communities with design.

## **II SEMINAR TOPIC.**

**Professor Sean Khorsandi. Fall Semester. 2018**

### **OVERVIEW**

When Frank Lloyd Wright passed away in 1959, Rudolph's employees recount that industry leaders proclaimed 'now it's Paul's turn'. Although there were several bright stars of the Mid-Century American architectural landscape: Eero Saarinen catering to corporate America, Louis Kahn basking in the press of the Richards Medical Laboratories at Penn, and I.M. Pei serving as William Zeckendorf's in-house architect, Paul Rudolph was an entity apart- having completed a strong portfolio of houses in Sarasota, he was already headed north for larger commissions.

Born after his contemporaries, Rudolph was arguably the youngest of the second generation of Modernists, following the triumvirate of Le Corbusier, Frank Lloyd Wright, and Mies van der Rohe. Often the star of his day, his legacy has waned faster than many of his counterparts and his buildings are being demolished at an alarming rate.

This course will follow the various phases of his career, from his beginnings to the Sarasota School Work, through transitional pieces, to Urban Restructuring and the Monumental Heroic works of his Mid-career, onto the Glass and Steel work in Asia at his denouement. Mr. Rudolph's career will be contrasted against the achievements of his contemporaries and the political and social pulse of the nation at the time; but also situated within the context of other concurrent popular design movements.

Students will follow a comprehensive reading of Mr. Rudolph's life's work and prepare short building biographies of their own choosing from the works of American Modernism's greater circle: John Johansen, Matthew Nowicki, Minoru Yamasaki, Edward Durell Stone, Richard Neutra, Gordon Bunshaft, Kevin Roche, Gunnar Birkerts, and others to explore a commission from design inception to critical reception. Intermittent writing assignments will be reinforced by a longer written piece and a short oral presentation (required). In addition to a lecture/discussion each class there will be attention paid to research techniques, and writing methods. Since this is a seminar, you will be expected to participate in the day's discussion. In order to be prepared, it is expected that each student bring notes and/or marked up course reading for each class in addition to any assignments.

Skills developed in this course will include:

- close readings of architectural texts,
- research using period sources and primary sources—(going beyond the internet!)
- enhancement of visual vocabularies and typology identifications,
- clarity of modernism's influencers and influence and
- critical assessments of the aforementioned via analysis of Paul Rudolph and specifically, and your chosen architect.

These will be achieved through a lens of lectures, discussion and partially guided research.

### III. COURSE POLICIES

#### BASICS

**ARCH 361-M01 (3279) Meets Mondays from 9:30 AM to 12:35 PM in 16 West 61<sup>st</sup> Streer, Room 1119**

All NYIT policies and procedures apply. Plagiarism will not be tolerated and will result in an automatic failure. See Attendance policies below.

No Laptop use in class unless you are presenting. It is important to take notes and sketch along with the lecture material.

You should be prepared for each class and have the assigned reading and relevant notes on your desk and ready for discussion at the start of the class. It helps to bring a highlighter and red pen in addition to any standard supplies you bring to your other courses.

## **ATTENDANCE**

Attendance in the course is required. There are only 12 lectures, and a total of 13 sessions. A lot of material is covered every class. Yet, I understand life happens. Any time a student expects to be absent they should alert me via email ahead of time.

There are two kinds of absences: excused and unexcused.

*Excused Absences* include: Medical Concerns (accompanied by a note from a doctor); Religious Observance (accompanied by a note from the office); Family Emergencies (accompanied by a note from the office). Anytime there is an excused absence, a “notification by the student to the faculty member **prior** to the class/es missed” is required. The letter of explanation “is to be given to the faculty member teaching that course upon the student’s return to class”. All excused absences come with a one page summary and analysis of that week’s readings expressing depth of understanding. This is due by a mutually agreed upon date, but preferably by the next class session.

*Unexcused Absences* include: Anything other than Medical Concerns, Religious Observance, and Family Emergencies. All unexcused absences come with a two page summary and analysis of that week’s readings expressing depth of understanding. This is due by the next class session. There are a maximum of two unexcused absences.

In accordance with NYIT policy: Any combination of the above yielding two absences total will result in a warning letter from the office. Upon the third absence, you will be notified in writing that you “must withdraw from the class or fail, as any additional work or class participation will not be acknowledged”.

These policies are in place to ensure that you learn the material covered under this course, but also out of respect for your fellow classmates.

## **GRADES**

I do not want you to focus on grades this semester, but rather your growth as a critical architect and as an author. That being said below are percentages, which reflect standards typical to this course.

15% will be for attendance.

15% will be participation, primarily your analysis of the readings and lectures and critical thinking contributions to class discussions

10% will be milestone deliverables.

50% will be the Final Paper.

10% will be the Final Presentation

Grades will be a cumulative and reflective expression of the semester’s effort. Your education is a marathon, not a sprint. The point is to learn, not cram. That said; feel free to ask about your current progress during the semester.

## **READING**

Each class will have short readings, which relate to the day's lecture. Below are two lists of books. The "required" course text is the only one required, and it retails for under \$20. Any other required readings will be provided to you. Second is a list of some books that will make finding readings easier and may be useful for your future studies, they are merely suggestions.

### *Required:*

Paul Rudolph: Writings on Architecture. Yale University Press, New Haven. 2008.

[http://www.amazon.com/Writings-Architecture-Yale-School/dp/030015092X/ref=sr\\_1\\_1?ie=UTF8&qid=1376934124&sr=8-1&keywords=Paul+Rudolph+writings+on+architecture](http://www.amazon.com/Writings-Architecture-Yale-School/dp/030015092X/ref=sr_1_1?ie=UTF8&qid=1376934124&sr=8-1&keywords=Paul+Rudolph+writings+on+architecture)

Wiseman, Carter. Writing Architecture: A Practical Guide to Clear Communication about the Built Environment. Trinity University Press, San Antonio. 2014.

[https://www.amazon.com/Writing-Architecture-Practical-Communication-Environment/dp/1595341498/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1535856436&sr=1-1&keywords=Carter+Wiseman+Writing+Architecture](https://www.amazon.com/Writing-Architecture-Practical-Communication-Environment/dp/1595341498/ref=sr_1_1?s=books&ie=UTF8&qid=1535856436&sr=1-1&keywords=Carter+Wiseman+Writing+Architecture)

### *Suggested:*

Cook, John W. and Heinrich Klotz. Conversations with Architects. Praeger Publishers: New York. 1973.

Domin, Christopher and Joe King. Paul Rudolph: The Florida Houses. Princeton Architectural Press: New York. 2005.

de Alba, Roberto. Paul Rudolph: The Late Work. Princeton Architectural Press: New York. 2003.

Venturi, Robert and Denise Scott Brown. Learning from Las Vegas. Venturi/Scott Brown, MIT Press: Cambridge. 1977.

## **ADDITIONAL RESOURCES**

Brolin, Brent C. The Failure of Modern Architecture. Van Nostrand Reinhold. New York. 1976.

Davies, Paul and Torsten Schmiedeknecht. An Architect's Guide to Fame. Architectural Press. New York. 2005.

Drew, Philip. Third Generation: The changing Meaning of Architecture. Praeger Publishers: New York. 1972.

Heyer, Paul. Architects on Architecture: New Directions in America. Walker and Company: New York. 1966.

- Jacobus, John. Twentieth-Century Architecture: The Middle Years 1940-65. Frederick A. Praeger: New York. 1966.
- Kulic, Vladimir with Timothy Parker and Monica Penick, eds. Sanctioning Modernism: Architecture and the Making of Postwar Identities. University of Texas Press: Austin. 2014.
- Page, Max. Why Preservation Matters. Yale University Press: New Haven. 2016.
- Prak. Niels L. Architects: The Noted and the Ignored. John Wiley & Sons: New York. 1984.
- Samson, Miles David. Hut Pavilion Shrine: Architectural Archetypes in Mid-Century Modernism. Ashgate: Burlington. 2015.
- Serraino, Pierluigi. The Creative Architect: Inside the Great Midcentury Personality Study. The Monacelli Press: New York. 2016.
- Shanken, Andrew M. 194X: Architecture, Planning, and Consumer Culture on the American Home Front. University of Minnesota Press: Minneapolis. 2009.
- Smith, C. Ray. Supermannerism: New Attitudes in Post-Modern Architecture. E. P. Dutton: New York. 1977.

## IV./V. COURSE CALENDAR & ASSIGNMENTS

**01** September 10, 2018 *The Beginning: Early Life Until the GSD*

The son of a Methodist Minister, Paul Rudolph (PMR) had an itinerant childhood across Kentucky, Tennessee and Alabama before registering at the Alabama Polytechnic Institute (today, Auburn). Session one will discuss PMR's early life, exposure to Southern Typologies and Frank Lloyd Wright with an emphasis on Wright's regional traditions and Usonian Style in particular. We will discuss what defines a regional style and whether or not there was then or is now an American "vernacular" style.

This class will set the stage in terms of Modernism as an emerging style in America and give a broad context of the era, its goals and what the translation of Modernism to America represented.

In Class Assignment: Define "Modern Architecture" – note in-class instructions and parameters for all definitions semester-long.

For Next Session, Read: "Harvard Architects and the Bauhaus Ethos"

This can be found in:

Herdeg, Klaus. The Decorated Diagram: Harvard Architecture and the Failure of the Bauhaus Legacy. MIT Press, Cambridge, MA. 1983.

For Next Session, Think and Defend. Look ahead to next session. In PAIRS, work with an assigned classmate and explore the work of two of Paul Rudolph's defined classmates. Choose a pair of projects that have similarities and distinct differences. Define the overlapping and divergent traits and be prepared to discuss how these do or do not exemplify a cohesive ethos. Consider the class discussions about vernacular and answer if there is a shared architectural DNA between these respective bodies of work. Post your arguments to the class blog. *This constitutes Course Project Deliverable #1.*

## **02** September 17, 2018 *Harvard and Beyond*

Walter Gropius changed the face of Architectural Education in America. PMR was one of the first students under Gropius and Breuer at Harvard. He and his classmates like Barnes, Franzen, Lundy, Pei, Cobb, and Johansen would graduate and proceed to make iconic landmark buildings across the country. PMR's education was interrupted with a stint in the Brooklyn Navy Yard where he learned new technologies and uncovered wartime materials he could adapt into his structures.

In Class Assignment: Define "Invention"

For Next Session, Read: "Structure" p.13-40 (Writing Architecture)

For Next Session, Read "Secrets of Paul Rudolph: His First Twenty-Five Years" By Robert A. M. Stern

This can be found in:

Stern, Robert A.M. Architecture on the Edge of Post Modernism: Collected Essays 1964-1988. Yale University Press, New Haven, CT. 2009.

For Next Session, Think & Research. In class you will be assigned an architect who is/was a contemporary of Paul Rudolph. By this second lecture you will already have a good grounding of Paul Rudolph's pre-professional career. Begin to research the background of your architect. Dig around in their portfolio and come prepared to discuss at least two of their BUILT projects that you would like to explore further. *This constitutes Course Project Deliverable #2.*

## **03** September 24, 2018 *Paul Rudolph in Outer Space*

American movements include the Chicago School and the Prairie School of Architecture. PMR is credited with creating the Sarasota School of Architecture in Florida. This session will examine Regionalism in Architecture and the Southern techniques Rudolph updated to the Gulf. The collection of work shows experimentation with materials and ingenuity of structure, creating a formal basis for his later work. This one-man portfolio of houses from 1947-1955 will be contrasted with a more comprehensive regional collection, the Case Study Houses, encouraged by John Entenza and intermittently developed on the West Coast between 1945-1966. This seminar will include examples by Eames, Koenig, Neutra, and Ellwood.

It will also touch on more mainstream developments from Leisurama to Lustron and Futuro Houses.

In Class Assignment: Define "Regional Style"

For Next Session, Read "Standards" p.45-65 (Writing Architecture)

For Next Session, Read "Changing Philosophy of architecture (Rudolph/Writings)

"Architecture: The Unending Search (Rudolph/Writings)



For Next Session, Write. Begin your semester long assignment by developing a character sketch of your architect. Consult Semester Project for specifics. Bring three clean copies to class for a working session. *This constitutes Course Project Deliverable #3.*

**04** October 1, 2018 *Growing Pains*

Although his buildings seemed revolutionary, PMR always sought context with a greater landscape. As Rudolph's reputation grew and his commissions expanded from mere guest houses, he struggled to find a balance between formal elements, technological innovation and contextual sensitivity. This class will examine how Rudolph met program requirements within more established settings of college campuses, city streets and the international stage. This class will also examine the large GSA program of embassy building and the search for American identity abroad.

In Class Assignment: Define "Eclectic"

For Next Session, Read "Persuasion" p. 71-93 (Writing Architecture)

For Next Session, Read Assigned selection from Banham's The New Brutalism

For Next Session, Write. Synthesize and pick up the three sets of comments on your character sketch. Turn it into what you want it to be.

For Next Session, Research. Consider the primary years of your chosen portfolio project. Design/ Construction/ Dedication. Consult almanacs and histories, local to the project and nation. Prepare an example of a significant cultural, political and social movement/action or event that was happening alongside the realization of your chosen portfolio project. Create a blog post for your year, and be prepared to discuss in class. *This constitutes Course Project Deliverable #4.*

**OCTOBER 8, NO DAY CLASSES MEET, EVENING CLASSES MEET...**

**05** October 15, 2018 *Brutalism isn't a Dirty Word*

Peter and Alison Smithson began a movement as a political reaction. Reynar Banham concretized it by defining the New Brutalism. Mis-understandings of this term as it crossed the Atlantic branded much of Rudolph's Heroic work as BRUTALIST although by definition, contemporaries like Kahn better fit Banham's summation. This class session will examine the history of this Style/Philosophy and examine PMR's philosophical rejection of the moral asceticism of Brutalism. It will also seek to categorize the umbrellas that each of Saarinen's, Kahn's and Pei's work can fall under and question our chronological nearness to this work within overlapping styles.

In Class Assignment: Define "Brutalism"

For Next Session, Read "Criticism" p. 97-118 (Writing Architecture)

For Next Session, Read:

Rudolph and Yale in Photographs (photo essay) (Rudolph/ Writings)

Yale Art and Architecture Building (Rudolph/Writings) and assigned articles

For Next Session, **Consider**. Think about our class discussion of Brutalism. Recall back to our examples of regional styles. These all fall within Modernism. How is your definition of modernism evolving? How is your definition evolving based on your analysis of your architect?

For Next Session, **Write**. Think about your chosen project. Prepare a character sketch of the building akin to your architect's profile. Think about form, materials, program, innovation, layout etc. How would you describe this project to someone who has never been to see it? Bring three clean copies to class for a working session. *This constitutes Course Project Deliverable #5.*

**06** October 22, 2018 *Game Changers*

This entire class will focus on in-depth analysis of the iconic game-changers of each Rudolph, Kahn, Saarinen and Pei. Close examination of the A+A, University Art Gallery, General Motors Technical Center and Roosevelt Field will be studied in relation to their origination, planning, and realization. How these buildings impacted their programs and all the works that followed will be examined within the context of their work that followed.

In Class Assignment: **Define** "Canonical"

For Next Session, **Read**: Part II, Ugly and Ordinary Architecture, or The Decorated Shed' (85-127)

This can be found in: Venturi, Robert et al. Learning from Las Vegas. MIT Press, Cambridge, MA. 2000.

For Next Session, **Write**. Synthesize and pick up the three sets of comments on your character sketch. Turn it into what you want it to be. Unite this segment with your prior profile sketch of your architect. Bring a printed clean copy to class to hand in. By hand jot down your thoughts on how to expand/clarify the work in progress. *This constitutes Course Project Deliverable #6.*

**EXTRA CREDITS: ATTEND RUDOLPH CENTENNIAL SYMPOSIUM AT LIBRARY OF CONGRESS**

**07** October 29, 2018 *Post-Modernism IS a Dirty Word*

Robert Venturi's Learning from Las Vegas took issue with PMR's Crawford Manor Elderly Housing as the antithesis of Guild House. Although period press saw it differently, this manifesto changed the direction of Modern Architecture and Rudolph, at the height of his career was left holding the bag. Typecast as the model for what architecture needed to move away from, Rudolph's reputation began to come under fire. We will do a close reading of this text and its impact. This similar will be supported with the shifting nature of Kahn and Pei's work and some examples of Roche Dinkeloo in the absence of Saarinen at this point.

In Class Assignment: **Define** "Post-Modernism"

For Next Session, **Read**:

"The Nature of Prefabricated Design" (Excerpt) (Rudolph/Writings

Suzanne Stephens, "Standing by the Twentieth Century Brick" pp. 78-83

This can be found in: Progressive Architecture, October 1974.

For Next Session, **Research**. Think about the various sources presented in class and where the information presented has come from. Update your working list of works consulted and prepare evidence of additional research. This can be books checked out, printed web pages, Xeroxed articles, images and clippings. Maintain source lists for images. *This constitutes Course Project Deliverable #7.*

**08** November 5, 2018 *Prefabrication: Paul Rudolph and the Twentieth Century Brick*

Throughout Rudolph's career, he sought efficiencies. Recognizing that our profession needed to produce buildings at an unsustainable rate, he hoped to reconcile the desire for customization within the economics of mass production. Rudolph experimented with his own building units of fluted concrete blocks and proposed towers of stacked trailers, redefining prefabrication at many different scales. This seminar will be supported with the influence of Anne Tyng's work with Kahn, specifically his tower for Philadelphia, Saarinen's demountable projects and I.M. Pei's Kips Bay and University Village Silver Towers projects.

In Class Assignment: **Define** "Module"

For Next Session, **Read**

"Rudolph's Daredevil Office Destroyed" pp. 98-105.

This can be found in: Progressive Architecture, April, 1969 issue.

For Next Session, **Write**. A rough draft to date is due next class. This should be no fewer than five pages typed double spaced. Also include an updated works cited to reflect the sources used. Bring three cleaned printed copies to class with you. *This constitutes Course Project Deliverable #8.*

**09** November 12, 2018 *Home Again: Private Dwellings, Take Two*

Rudolph lived and worked himself quite differently than the projects he designed for clients. After a hiatus post-Sarasota, Rudolph resumed designing private residences of varying scales- this time for year-round dwelling. Although running the gamut of design, these houses consistently questioned structure, space, context and shadow with stunning results. Since the combined residential portfolios of Saarinen, Kahn and Pei is so slight in relation to PMR's, this seminar will contrast Rudolph's style and office culture with that of Saarinen, Kahn and Pei.

In Class Assignment: **Define** "Private"

For Next Session, **Read**

What is Quality? (Rudolph/Writings) and article to be assigned.

For Next Session, **Write**. Synthesize marked comments and continue to work on final text.

**10** November 19, 2018 *Reclaiming the City*

Postwar America found the federal bulldozer clearing cities at an alarming rate. Rudolph responded to this phenomenon with mega-projects in three cities: New York, New Haven and Boston. Each exemplifies Rudolph's unorthodox attitudes towards historical urban infill. This seminar will be contrasted with the master-planning work and the equally contentious designs of his counterparts, mainly Pei's work in these very same cities.

In Class Assignment: **Define** "Urban Renewal"

For Next Session, **Read** "Introduction and Buildings and Projects" (pp. 17-41) of the *Late Works*.

De Alba, Roberto. *Paul Rudolph: The Late Work*. Princeton Architectural Press, New York. 2003.

For Next Session, **Write**. Continue to work on final text.

**11** November 26, 2018 *After the Fall: The Later Years*

PMR faded from the spotlight, cut ties with Peter Blake and shunned the trade publications. He retreated to working in the Far East where his aesthetic was still accepted. Continuing on his theories built up over decades, Rudolph quietly built a collection of skyscrapers which received little to no attention in the US.

In Class Assignment: **Define** "Paradigm Shift"

(second half of student presentations)

For Next Session, **Read**

"Architecture and Society" (Rudolph/Writings) and

"The Invisible Man" by Michael Sorkin

This can be found in: Sorkin, Michael. *Exquisite Corpse*. Verso, New York. 1991.

For Next Session, **Write**. Complete final paper for delivery and grading. Include title page, 10-15 pages of report text, final works cited, and image appendix. *This constitutes Course Project Deliverable #9.*

**12** December 3, 2018 *Summation and Legacy*

Discussion of where Rudolph's work stands today in Architectural History, how his ideas and tenets have been evolved and incorporated into the cannon and a sneak peek into some of the works he has disowned and chosen to hide from the public eye. Discussion of what exactly is the responsibility of the architect in their own legacy, and the preservation of their built works. In recent years, works by Kahn, Saarinen, Pei and Rudolph have all be demolished or significantly altered. What does the public and profession owe these architects? Where do the values of the public lie?

In Class Assignment: **Define** "Legacy"

For Next Session, Practice. You have spent the semester examining one architect and one of their built works. Prepare your research into an oral presentation to share with the class. Consider the themes and topics of the semester and deliver a rounded examination of your semester's study. *This constitutes Course Project Deliverable #10.*

**13** December 10, 2018 *Student Presentations*

### **Make Up Days**

December 11<sup>th</sup> -14<sup>th</sup> are listed for a make-up sessions. None of these fall on a Monday this semester. Should we need to cancel a class during the semester, the syllabus will shift, and this will count as a class day. Absences will be recorded in keeping with the attendance policies above.

## VI. APPENDIX

### A . Semester - Long Project

#### OVERVIEW

We are spending our semester discussing the late Modern American Architect Paul Rudolph.

When discussing literature we often describe characters by three elements: what they do, what they say and what others say about them. Think of this project as an extended Character Sketch. Each student will pick a *different* Modern Architect from a proscribed list. The assignment will be to analyze your chosen character based on their lectures and writings as available but also based on their buildings- what the critics, public and popular press said about them in their day and what that reflected about the spirit of the times. Was it indicative of the time's technology? Did it present a reaction to the economic times? Did it have a political agenda? How has the building held up? Has it been torn down?

A 10-15 page paper (ten pages of text is the MINIMUM requirement) should describe who your architect was, and what the project you chose represents in terms of their design ideals. Was there controversy? Did the clients have special requirement? Write the story of a building in context. Use techniques we are employing in class as they apply.

#### GUIDELINES

- 1.) **TITLE** Provide a title page with title for your essay. You should include your name, email on the title page (this does not count toward the page count).
- 2.) **ESSAY** Write the story of a piece of architecture in the context of its author. This should be 10 - 15 pages, double spaced. Include page numbers. If writing isn't your strong suit, consult the Writing Center on campus.
- 3.) **IMAGES** Include images as relevant to your report. At least one image should be a plan, and at least a second should be an elevation. Use proper citations and captions for each image noting its source. (this does not count toward the page count)
- 4.) **WORKS CITED** Include a works cited list at the back of your report. (this does not count toward the page count)

#### DELIVERABLES

DATES SHOWN REPRESENT CLASS SESSION IN WHICH WORK IS EXPECTED/DUE.

Late work will be evaluated with half credit if produced within week following deadline and for no credit if produced beyond two weeks.

- 1.) Monday, September 17<sup>th</sup>. Come to class prepared to present the analysis on the GSD architects you prepared with your assigned partner and posted to the course blog. Keep track of your works consulted in a list.
- 2.) Monday, September 24<sup>th</sup>. Come to class prepared to discuss some basics about your chosen architect.
- 3.) Monday, October 1<sup>st</sup>. Choose the project by your preferred architect that you wish to research this semester. Outline and construct a character sketch of this architect. Prepare and turn in a well-written 500 word minimum report, which describes their background and what they are most notable for. This is personal history and over-arching ideas. Maintain your works consulted list.  
Begin to examine the project for class discussion. Bring three clean printed copies to class with you.
- 4.) Monday, October 8<sup>th</sup>. Come to class with some events from the mid-century to discuss the climate of the times. Fulfill a significant example for each category: Economic/Social/Political. Post your findings to the blog early. If your year overlaps another student, be sure your examples do not overlap.
- 5.) Monday, October 15<sup>th</sup>. Outline and construct a “character sketch” of your preferred architect’s project. Maintain your works consulted list. Bring three clean printed copies to class with you.
- 6.) Monday, October 22<sup>nd</sup>. Synthesize the character and project sketch into the beginnings of a paper. This should be no less than two pages. Think about the direction you wish for your research to evolve. Provide a plan of how to expand the base content into your semester’s work.
- 7.) Monday, October 29<sup>th</sup>. Prepare evidence of research. This can be articles sourced and Xeroxed, a working bibliography, images and clippings. Show proof of progress.
- 8.) Monday, November 5<sup>th</sup>. Prepare a draft of writing to date. This should be no less than five pages long. Update and include your works consulted list to reflect works cited. Bring three clean printed copies to class with you.
- 9.) Monday, December 3<sup>rd</sup>. Deliver **TWO** hard copies of the final report.

10.)Monday, December 10<sup>th</sup>. **FINAL PRESENTATIONS.** Each student will have time for their own presentation. Students should prepare an 8-10 minute presentation (with visuals) of their architect and how they related to their time. Present a few of their other works and teach the class about the specific building you wrote about. Include your insights and pose any questions you may have for the class. As per the assignment directive, be sure to express your evaluation of how this work fits into the canon of the American mid-century and include a definitive position on whether or not this project and this architect's work represents your understanding of vernacular architecture. If you cannot attend on December 10<sup>th</sup> for a foreseeable reason, make arrangements by November 26<sup>th</sup> class to present on December 3<sup>rd</sup>. There are no further classes, so there is no "make-up" if you do not present.



## **NAAB STUDENT PERFORMANCE CRITERIA**

### **Realm A: Critical Thinking and Representation**

A.1 Professional Communication Skills: to write and speak effectively and use representational media appropriate for both within the profession and with the general public.

A.2 Design Thinking Skills: to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

A.3 Investigative Skills: to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

A.4 Architectural Design Skills: to effectively use basic formal, organizational, and environmental principles and the capacity of each to inform two- and three-dimensional design.

A.5 Ordering Systems: to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

A.6 Use of Precedents: to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

A.7 History and Global Culture: of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.

A.8 Cultural Diversity and Social Equity: of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.

### **Realm B: Building Practices, Technical Skills and Knowledge**

B.1 Pre-Design: to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

B.2 Site Design: to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.

B.3. Codes and Regulations: to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.

B.4 Technical Documentation: to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

B.5 Structural Systems: to demonstrate the basic principles of structural systems and their ability to withstand gravitational, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.

B.6 Environmental Systems: to demonstrate the principles of environmental systems design, how design criteria can vary by geographic region, and the tools used for performance assessment. This demonstration must include active and passive heating and cooling, solar geometry, daylighting, natural ventilation, indoor air quality, solar systems, lighting systems, and acoustics.

B.7 Building Envelope Systems and Assemblies: of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.

B.8 Building Materials and Assemblies: of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

B.9 Building Service Systems: of the basic principles and appropriate application and performance of building service systems, including lighting, mechanical, plumbing, electrical, communication, vertical transportation, security, and fire protection systems.

B.10 Financial Considerations: of the fundamentals of building costs, which must include project financing methods and feasibility, construction cost estimating, construction scheduling, operational costs, and life-cycle costs.

### **Realm C: Integrated Architectural Solutions**

Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution. Student learning aspirations for this realm include:

C.1 Research: of the theoretical and applied research methodologies and practices used during the design process.

C.2 Integrated Evaluations and Decision-Making Design Process: to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

C.3 Integrative Design: to make design decisions within a complex architectural project while demonstrating broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life-safety, environmental systems, structural systems, and building envelope systems and assemblies.

## **Realm D: Professional Practice**

D.1 Stakeholder Roles in Architecture: of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect's role to reconcile stakeholder needs.

D.2 Project Management: of the methods for selecting consultants and assembling teams; identifying work plans, project schedules, and time requirements; and recommending project delivery methods.

D.3 Business Practices: of the basic principles of a firm's business practices, including financial management and business planning, marketing, organization, and entrepreneurship.

D.4 Legal Responsibilities: of the architect's responsibility to the public and the client as determined by regulations and legal considerations involving the practice of architecture and professional service contracts.

D.5 Professional Conduct: of the ethical issues involved in the exercise of professional judgment in architectural design and practice and understanding the role of the NCARB Rules of Conduct and the AIA Code of Ethics in defining professional conduct.

# ARCH 361. HISTORY SEMINAR

## FALL 2018

### STUDENT IDENTIFICATION FORM

NAME:

STUDENT ID #:

CELL PHONE NUMBER:

ADDITIONAL CONTACT PHONE NUMBER:

NYIT EMAIL ADDRESS:

ADDITIONAL EMAIL ADDRESS:

SEMESTER SCHEDULE (INCLUDING WORK SCHEDULE):

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
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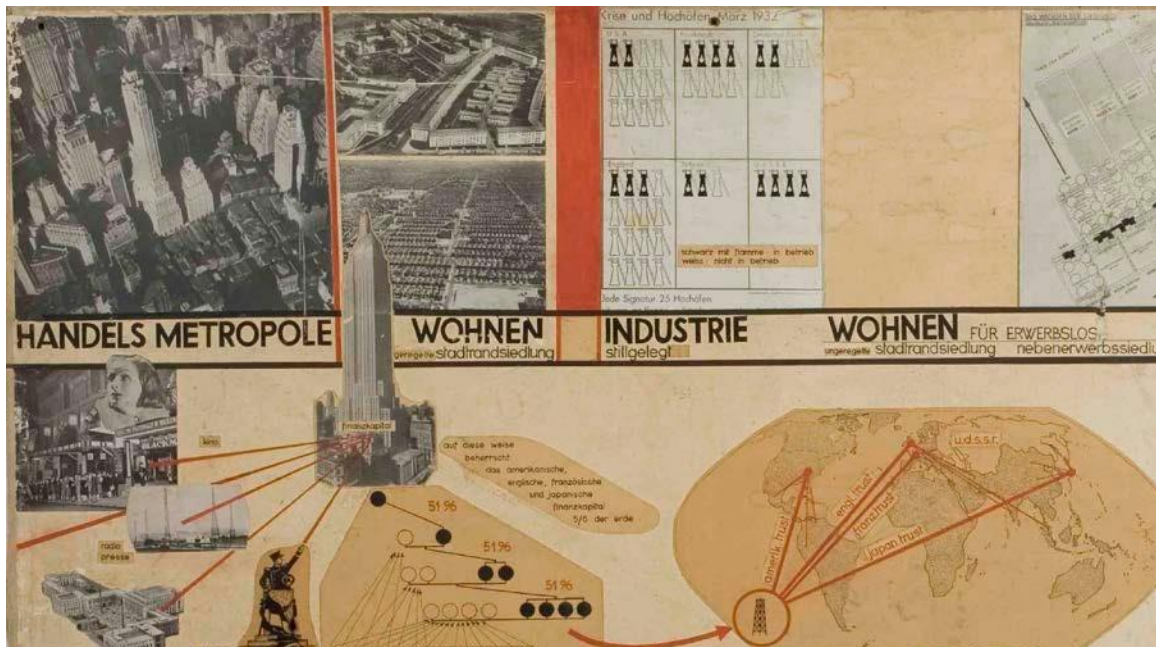
ADDITIONAL INFORMATION OF IMPORTANCE:

**ARCH 362**  
**CITY PLANNING AND URBAN DESIGN**  
**GLOBAL PERSPECTIVES FROM ANTIQUITY TO THE 21<sup>ST</sup> CENTURY**

**NYIT SCHOOL OF ARCHITECTURE AND DESIGN**

**FALL 2018**

**Professor Nader Vossoughian, Ph. D.**



## Catalog Description

A comparative analysis of urban design and planning from the classical period to the present. The attitudes and theories that have shaped the city historically are discussed in the context of prevailing social, economic, and political conditions. Important built and unbuilt paradigms are used to examine the theoretical and practical issues of urban and suburban development, new town planning, land-use controls and zoning, transportation planning, and historic preservation.

## Instructor Information

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Groups page: Post: [fall2018arch362@groups.io](mailto:fall2018arch362@groups.io)

Subscribe: [fall2018arch362+subscribe@groups.io](mailto:fall2018arch362+subscribe@groups.io)

**Office hours:** Tuesdays 10-2pm



NEW YORK INSTITUTE OF TECHNOLOGY

## Course information

**Term and date:** Fall 2018

**Course number:** Arch 362 **Credits:** 3

**Meeting times:** Wednesday, 9:30-12:20 pm

**Building and room number:**

**Prerequisites and co-requisites:** AAID 160, ARCH 161, ARCH 162

## Required texts

### Readings

A.E.J. Morris, *History of Urban Form: Before the Industrial Revolution*, 3<sup>rd</sup> edition ([City]: Prentice Hall, 1996)

Robert Fishman, *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, Le Corbusier* (Cambridge: MIT P, 1982).

Nader Vossoughian, *Otto Neurath: The Language of the Global Polis* (Rotterdam: NAI, 2011).

Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, rev. ed. (Cambridge: MIT P, 1977)

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Monacelli, 1997)

WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015).

## Other required items

**Drawing card tablets (2).** Stonehenge. 5" X 7" 100% Cotton. Vellum Finish. 250 GSM. 15 sheets.

**Drawing Pencils (8).** 2 B Graphite (4) 4 B Graphite

**Sketch Pens (2).** Varsity "Varsity." Black

## Course introduction

This course is devoted to the study of city planning and urban design from classical antiquity to the present. Special attention is given to 20<sup>th</sup>-century urban utopias, particularly as they pertain to the discourse of decentralized planning. We will consider the language and rhetoric surrounding new town planning, urban "reform," zoning, transportation planning, and historic preservation in Europe, North America, and Asia. We will also dedicate a substantial portion of the semester to exploring the ideas of a number of leading urban thinkers, from Ebenezer Howard to Le Corbusier, Jane Jacobs to Rem Koolhaas. We want to know what they believed and what impact their ideas had; we also want to consider how their analyses of urban form might still inform debates about urbanism today.

In the first class, we will define our subject matter. Using Nevada's Burning Man festival as our focal point, I intend to show here that delimiting what a city is (or can be) is not as easy as it may

appear, i.e., the ontology of the city stands profoundly in question, particularly today. Next, we will look at three key moments points from the history of city planning: the advent of the gridded city on the Asian subcontinent, the evolution of the polis in classical Greece, and castramentation in Imperial Rome. Following that, we also look at three capital cities during the fifteenth and sixteenth centuries – Rome, Beijing, and Isfahan – as well as the rise of the industrialized metropolis in the West. We will consider the major urban reform movements of the 19<sup>th</sup> and early 20<sup>th</sup> century, from the “Hausmannization” of Paris to functionalism in Germany. We will also consider a series of post-war critiques of modernist city planning, from those advanced by Team X to those of postmodern architects such as Robert Venturi & Denise Scott Brown. Finally, we will conclude by studying the utopian experiments of Superstudio, the Situationists, and Archigram, as well as the ongoing debates surrounding the informal city, particularly as it pertains to urbanism in Africa and the Americas.

Students will be invited to compare and contrast differing viewpoints and provide their own perspective as well. They give in-class presentations and are often invited to debate their contrasting views. Issues of alienation and rapid technological and social change occupy center stage in the section of the course that addresses the modern metropolis. We consider questions of gender and identity. We discuss the impact of the automobile in cities across the world.

An obligation of the curriculum is to meet student performance criteria as defined by the National Architectural Accrediting Board. Semester examinations, essay assignments, and other requirements made by specific teaching faculty will provide the evidence of student learning. The two criteria identified as that covered by Arch 362 are the following:

*NAAB A.7 History and Culture*

*History and Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.*

Individual works of architecture, along with anonymous structures for use and habitation, are among the components that make up the city, its form and space. Arch 362 is not about buildings. Removing the organization of buildings from the focus, permits the study of the city to be a study of human history as it is manifested in city form; the form serving as the three dimensional artifact to the times that made it. The curriculum, thus, finds focus in history and necessarily draws comparisons of cities worldwide. The influence of technology is explored with comparisons made between advanced modern cities versus adhoc patterns of urban settlement found at “favela” or “colonia” communities found worldwide. In contrast to the unplanned, attention will be drawn to the relationship between utopia, modernity, and the city in the 19th and 20th centuries.

*NAAB A.8. Cultural Diversity and Social Equity:*

*Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*

It is widely believed that the definition of the city is self-evident - that it can be understood in terms of population numbers, infrastructural systems, land boundaries, or readily identifiable geometric orders. Arch 362 expands the consideration to include temporary forms of the city such as displaced or refugee camps, or temporary cities that have sprung from natural disaster. The working hypothesis of the curriculum, and meeting Criteria 8, is that a great deal is to be learned in studying the temporary city and the social origins that they represent.

**Student learning outcomes and methods of assessment**

1. *NAAB A.7 History and Culture* Students will have a better understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.
2. *NAAB A.8. Cultural Diversity and Social Equity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*
3. By the end of the course students will be able to categorize planned environments based upon their planning lineage and design concepts.
4. Students will be able to explain in their own words the basic principles for contemporary design and planning of cities
5. Students will improve their ability to write and speak effectively and use appropriate representational media both with peers and with the general public.

Methods of assessment will include:

Midterm Examination: 15%  
Final Examination: 25%  
Video essay: 15%  
Homework: 10%  
Class Participation: 20%  
Quizzes: 15%

**Description of assignments**

The Midterm and Final Exam will be composed of short essay questions. The quizzes cover the reading assignments that are due each week; the your homework assignments will consist mainly of notecards that document and diagram each of the major urban ideas and/or precedents that we discuss and study in class.

For the last two meetings, students will present 3-4 minute video essays that explore one of two themes, "Hippies and the City" or "The Informal City." The video essay will essentially be a narrated slide show, one that can be uploaded to YouTube. It will need to focus on a specific topic assigned to you. Presentations in the past have concentrated on Peter Cook's "Plug-in City" and Kenzo Tange's Tokyo Bay proposal, Rem Koolhaas' analysis of Lagos and the Urban Think Tank's interventions in Caracas. The readings on the syllabus that are associated with each of the two last weeks are to be treated as your bibliography.

**Grading formula**



Midterm Examination: 15%  
Final Examination: 25%  
Video essay (in-class presentations): 15%  
Homework: 10%  
Class Participation: 20%  
Quizzes: 10%

Readings marked with an asterisk ("\*") are required. All others are recommended.

09.10      Introduction: What is a city?

\*Morris, A.E.J. *History of Urban Form: Before the Industrial Revolutions*. 3rd Ed. London: Prentice Hall, 1994. "The Early Cities," Ch. 1.

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Pages devoted to Fourier's Phalanstère.

\*Vossoughian, Nader. "The Temporary City: Camps, Cowboys and Burning Man." *Hunch* (fall 2009).

Jane Jacobs, *The Economy of Cities*, New York: Vintage, 1970. Introduction.

Michael E. Smith, "V. Gordon Childe and the Urban Revolution: A Historical Perspective on a Revolution in Urban Studies," *Town Planning Review* 80:1 (2009): 3-29.

Visit "Living in America: Frank Lloyd Wright, Harlem, and Modern Housing"  
[http://www.columbia.edu/cu/wallach/exhibitions/Living\\_In\\_America.html](http://www.columbia.edu/cu/wallach/exhibitions/Living_In_America.html)

09.17      What is a polis? What is a polis *not*?

\*Morris, "Greek City-States," Ch. 2

Engin F. Isin, "The City as the Site of the Social," in *Recasting the Social in Citizenship*. Toronto: University of Toronto Press, 2008.

Arendt, Hannah. *The Human Condition*, 2<sup>nd</sup> ed. Chicago: University of Chicago Press, 1998, Chap. 2, "The Public and the Private Realm."

09.24      Why is Lewis Mumford critical of city planning in ancient Rome?

\*Morris, "Rome and the Empire," Ch. 3.

\*Mumford, Lewis. *The City in History: Its Origins, its Transformations, and its Prospects*. New York: Harcourt, Brace & World, inc. 1961. Read Part I of "Megalopolis into Necropolis." 205-213.

**Quiz#1**

10.01      Capital Cities: Rome, Isfahan, Mexico City, Beijing

\*Morris, "The Renaissance: Italy sets a Pattern," Ch. 5.

Edmund N. Bacon, *Design of Cities*, New York, Viking Press, 1967.

Paul Wheatley. *The Pivot of the Four Quarters: A Preliminary Enquiry into the Origins and Character of the Ancient Chinese City* (London: Aldine, 1971)

Hamed Khosravi, "Madina and the Idea of the Islamic City," from *Camp of Faith: On Political Theology and Urban Form* (Delft: PhD Dissertation, 2014).

Nicholas Bloom on Mexico City:

<https://drive.google.com/open?id=0BwhO-PHbbJpqTVNpX0t0Wk53OTA>

10.08 **No Class**

10.15 The Rise of the Urban Reformer: Haussmann, Sitte, Olmstead, and the City Beautiful movement

\*Françoise Choay, *The Modern City; Planning in the 19th Century*, New York: George Braziller, 1969. 7-24; 104-110.

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Pages devoted to Haussmann's Paris (1950), Sitte's proposal for Marienburg.

Nicholas Bloom on Olmstead and Central Park:

<https://drive.google.com/open?id=0BwhO-PHbbJpqWnotcEUtQVMYOGc>

Nicholas Bloom on Haussmann's Paris:

<https://drive.google.com/open?id=0BwhO-PHbbJpqU21BT0JEWEoxVVk>

10.22 Green Utopias: Central Park as Case Study

## **MIDTERM EXAM DUE**

10.29 Biopolis: Ebenezer Howard and the Rise of the Siedlung

\*Fishman, Robert. *Urban Utopias in the Twentieth Century*. Cambridge: MIT P, 1997. Read chapter on Ebenezer Howard. 23-86.

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Chapter on Tony Garier's Cité Industrielle, Howard's Garden City.

Vossoughian, Nader. *Otto Neurath: The Language of the Global Polis*. Rotterdam: NAI, 2011. Ch. 1.

Ebenezer Howard. "Author's Introduction" and "The Town-City Magnet." In *The City Reader*. 309-316.

Nicholas Dagen Bloom, *Suburban Alchemy* (2001)

Nicholas Bloom on the tenement:

<https://drive.google.com/open?id=0BwhO-PHbbJpqaWNxNElVU9mclU>

Nicholas Bloom on the Garden City (Parts I and II)

<https://drive.google.com/open?id=0BwhO-PHbbJpqaZ2QycDRqV2syaWc>

<https://drive.google.com/open?id=0BwhO-PHbbJpqb2Z6WkpTM2ZsVIE>

## 11.05 What makes a city functional?: Le Corbusier and CIAM

\*Fishman, *Urban Utopias in the Twentieth Century*. Cambridge: MIT P, 1997.  
Read chapter on Le Corbusier. 161-263.

Eric Mumford, *The CIAM Discourse on Urbanism, 1928-1960*. Cambridge: MIT P.

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Chapter on Le Corbusier's Radiant City

Le Corbusier. "A Contemporary City." In *The City Reader*. 317-324.

CIAM, "Charter of Athens: Tenets," in *Programs and Manifestoes on 20<sup>th</sup>-Century Architecture*, ed., Ulrich Conrads, Cambridge: MIT P, 1994. 137-145.

Nicholas Bloom on Brasilia:

<https://drive.google.com/open?id=0BwhO-PHbbJpqaWRMQ3VhTUtQMhM>

Nicholas Bloom on Moses:

<https://drive.google.com/open?id=0BwhO-PHbbJpqaLWVIV0ZCcWpqNHM>

### **Quiz#2**

## 11.12 Critiques of the Functional City: Team X, Oscar Niemeyer, and Jane Jacobs

\*Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Vintage, 1961. [excerpts]

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Chapter on Wright's Broadacre City chapters on Brasilia.

## 11.19 America and the Automobile: Frank Lloyd Wright and Venturi & Scott Brown

\*Venturi, Robert, Denise Scott Brown and Steven Izenour. *Learning from Las Vegas*. Rev. ed. Cambridge: MIT P, 1996.

\*Fishman, *Urban Utopias in the Twentieth Century*. Cambridge: MIT P, 1997.  
Read chapter on F.W. Wright.

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Chapter on Wright's Broadacre City.

Reyner Banham. *Los Angeles: The Architecture of Four Ecologies*. University of California: 2009.

Kenneth T. Jackson. "The Drive-in Culture of Contemporary America." In *The City Reader*. 67-76.

David Smiley, *Pedestrian Modern: Shopping and American Architecture* (2013)

Louise Mozingo, *Pastoral Capitalism: A History of Suburban Corporate Landscapes* (2011)

Film: Making Sense of Place: *Phoenix, The Urban Desert; Radiant City*

Nicholas Bloom on Long Island and Levittown:  
<https://drive.google.com/open?id=0BwhO-PHbbJpqbkt6MkYzSI9EUkE>

## 11.26 Rem Koolhaas and the Culture of Congestion

\*Koolhaas, Rem. *New York*. New York: Monacelli, 1994. Read Introduction, "The Double Life of Utopia: The Skyscraper." 9-12, 81-160.

Hubert Damisch, *Skyline: The Narcissistic City*. Stanford: Stanford University Press, 2001. Ch. 6, "The Scene of Life of the Future," 71-99; Chap. 7, "Manhattan Transference," 100-118.

Nicholas Bloom on New York: <https://drive.google.com/open?id=0BwhO-PHbbJpqd0o2OTgzSFdJdJA>

Nicholas Bloom on Chicago:  
<https://drive.google.com/open?id=0BwhO-PHbbJpqcTcza0k4TVRyV1E>

WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), Chapter on Exodus.

### Quiz#3

## 12.03 Hippies and the City

\*WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), chapters on Agricultural City by Kurokawa, Fuller's Dome over Manhattan, Constant's New Babylon, Tokyo Bay by Kenzo Tange, Yona Friedman's Bridge-Town over the Channel, Archigram's Plug-in City, Cedric Price's Fun Palace.

Martin van Schaik and Otakar Mácel. *Exit Utopia: Architectural Provocations 1956-76*. Munich, et. al: Prestel, 2005. Selected Readings on Archigram, Archizoom, the Situationists, Rem Koolhaas, et. al.

Wigley, Mark. *Constant's New Babylon: The Hyper-Architecture of Desire*. 010: 1999.

Sadler, Simon. *The Situationist City*. Cambridge: MIT Press, 1999.

Banham, Reyner. *Megastructure: Urban Futures of the Recent Past*. Harper & Row, 1976.

Sadler, Simon. *Archigram: Architecture without Architecture*. Cambridge: MIT Press, 2005.

Koolhaas, Rem and Hans Ulrich Obrist. *Project Japan: Metabolism Talks*. Taschen, 2011.

Lin, Zhongjie. *Kenzo Tange and the Metabolist Movement: Urban Utopias of Modern Japan*. Routledge, 2011.

Mathews, Stanley. *From Agit Prop to Free Space: The Architecture of Cedric Price*. Black Dog, 2007.

Aureli, Pier Vittorio. *The Project of Autonomy: Politics and Architecture Within and Against Capitalism*. Princeton Architectural Press, 2008.

Tom McDonough. *The Situationists and the City: A Reader*. Verso, 2010.

Violeau, Jean-Louis. "A Critique of Architecture: The Bitter Victory of the Situationist International." *Anxious Modernisms*. Eds., Sarah Williams Goldhagen and Réjean Legault. Montréal and Cambridge: CCA/MIT, 2000. 239-260..

Fred Turner. *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago: University of Chicago Press,

## **In-class Presentations**

### **12.10**

#### **The Informal City**

Rem Koolhaas, et. al. "Harvard Project on the City." *Mutations*. Actar, 2001. 10-19, 124-183, 280-337, and especially 650-719.

Alfredo Brillembourg, Hubert Klumpner. "Towards an Informal City." *Informal City: Caracas Case*. Munich: Prestel, 2005.

Robert Neuwirth. *Shadow Cities: A Billion Squatters, a New Urban World*. London: Routledge, 2005.

Santiago Cirugeda. *Urban Disobedience: The Work of Santiago Cirugeda*. Curated by Nader Vossoughian and Cristina Goberna. New York: New York Institute of Technology, 2007.

Burdett, Ricky and Deyan Sedjic (eds.) *The Endless City: The Urban Age Project*. Phaidon, 2008. Chapters on Mexico City; Johannesburg; Beijing, Shanghai.

Mike Davis. *Planet of Slums*. Verso, 2006.

View *Lagos Wide & Close* (2005) in class

**In-class Presentations**

Mid-December **FINAL EXAM DUE**

**Exams and Quizzes**

Essay exams are to be submitted digitally.

**Policy for missed exams and missed or late assignments**

Only documented emergencies will be accepted for any late exams or assignments.

**Attendance policy**

Students will arrive to class having read the assigned sections and watched the video lectures for that week. Class begins on time and students arriving after 10 minutes of the start of the class may participate in class but will not receive credit for participation. All students are expected to participate in the field trips, most of which will take place during our class meeting times.

**Library Resources**

All students can access the NYIT virtual library from both on and off campus at [www.nyit.edu/library](http://www.nyit.edu/library). The same login you use to access NYIT e-mail and NYITConnect will also give you access to the library's resources from off campus.

On the upper left side of the library's home page, select links for "Find Resources", "Research Assistance", "Services", "Help", and "About". Using "Quick Links" on the right hand side of the home page will also assist you in navigating the library's web pages. Should you have any questions, please look under "Research Assistance" to submit a web-based "Ask-A-Librarian" form.

**Additional resources for further learning**

If you would like additional help in the course, please contact your instructor for guidance. You are also encouraged use NYIT's academic support services: the Learning Center, the Writing Center, the Math Center, and Brainfuse (online tutoring, 24/7). For more information and links to the individual centers, see [www.nyit.edu/student\\_resources/centers/](http://www.nyit.edu/student_resources/centers/).

**Withdrawal policy**

A student may withdraw from a course without penalty through the end of the 8th week of class during a 14- or 15-week semester and through the 8th meeting during an 8-week course cycle. After this, the student must be doing passing work in order to receive a W grade. Students who are not passing after the 8th week or equivalent will be assigned the grade of WF.

It is the student's responsibility to inform the instructor of his/her intention to withdraw from a



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course. If a student has stopped attending class without completing all assignments and/or examinations, failing grades for the missing work may be factored into the final grade calculation and the instructor for the course may assign the grade of WF. The grade of F is used for students who have completed the course but whose quality of work is below the standard for passing.

Withdrawal forms are available in departmental offices and once completed must be filed with the registrar. Students should be reminded that a W notation could negatively impact their eligibility for financial aid and/or V.A. benefits, as it may change the student's enrollment status (full-time, part-time, less than part-time). International students may also jeopardize their visa status if they fail to maintain full-time status.

### **Academic integrity and plagiarism policies**

Each student enrolled in a course at NYIT agrees that, by taking such course, he or she consents to the submission of all required papers for textual similarity review to any commercial service engaged by NYIT to detect plagiarism. Each student also agrees that all papers submitted to any such service may be included as source documents in the service's database, solely for the purpose of detecting plagiarism of such papers.

Plagiarism is the appropriation of all or part of someone else's works (such as but not limited to writing, coding, programs, images, etc.) and offering it as one's own. Cheating is using false pretenses, tricks, devices, artifices or deception to obtain credit on an examination or in a college course. If a faculty member determines that a student has committed academic dishonesty by plagiarism, cheating or in any other manner, the faculty has the academic right to 1) fail the student for the paper, assignment, project and/or exam, and/or 2) fail the student for the course and/or 3) bring the student up on disciplinary charges, pursuant to Article VI, Academic Conduct Proceedings, of the Student Code of Conduct.

Cheating on an examination in this course will result in a zero for the examination and the matter will be reported to the appropriate college authorities as per the Student Handbook. A second incident of cheating on an examination will result in failure for the course.

### **Support for students with disabilities**

NYIT adheres to the requirements of the Americans with Disabilities Act of 1990 and the rehabilitation Act of 1973, Section 504. The Office of Disability Services actively supports students in the pursuit of their academic and career goals. Identification of oneself as an individual with disability is voluntary and confidential. Students wishing to receive accommodations, referrals and other services are encouraged to contact the Office of Disability Services as early in the semester as possible although requests can be made throughout the academic year.



# DESIGN 5 | ARCH 401

## COMMUNITY DESIGN STUDIO

### FALL 2018



Nagle Avenue, Inwood NYC

**COORDINATORS**  
FARZANA GANDHI + ANTONIO GABRIELE

NYIT SCHOOL OF ARCHITECTURE AND DESIGN  
DEAN MARIA PERBELLINI



## INTRODUCTION: FOURTH YEAR DESIGN

**Fourth year design studios, Design V and Design VI, emphasize the comprehensive and integrative nature of architectural design across several scales from urban design down to construction detail.**

These two studios prepare students for thesis in the following year, building on skills acquired in the previous three years of study. Students are challenged to synthesize knowledge they have acquired in building construction, environmental technology, city planning, history and theory through design decisions, analysis, and critical thinking. Considerations of material and technology are embraced as opportunities to reinforce design ideas at multiple scales.

The **Design V Fall Community Design Studio** has been a tradition for more than two decades. The aim of the studio is to introduce students of architecture backgrounds to broad planning and urban design strategies that are demonstrable at a human scale. Students critically analyze the socio-economic, infrastructural, and ecological issues that affect systems and flows at neighborhood and regional levels. Urban design and landscape strategies are proposed to offer bold and creative visions for a 21<sup>st</sup> century resilient city. **The Design VI Spring Comprehensive Design Studio** challenges students to apply this knowledge of site, systems and environmental concerns to the design of a public building in an urban context demonstrating principles of assembly, constructability, and sustainability in detail.

## DESIGN V: RESILIENT CITIES IN THE 21<sup>st</sup> CENTURY

Throughout history, architects and urban designers have dreamt of more efficient and sustainable cities. They dreamt of cities that exemplified flexibility/adaptability; cities that were organic in nature, yet demonstrably vertical. They dreamt of green spaces intertwined with an active urban fabric, celebrating the line drawn between density and capacity.

However, with every proposed plan that embodied such aforementioned desires, they were mired with the fears and anxieties of their time (Andraos, Amale. WORKac, *49 cities*, 2010). Such has not changed, and while some of the problems of the past have subsided, new ones have arisen in their place: global warming, overpopulation and rapid urbanization, reliance on fossil fuels, and a widening schism between the rich and poor. So naturally, once again we find ourselves in need of radical visions for the way we think about and live in cities, in the 21st century.

*The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.*

*Alvin Toffer in Rethinking the Future, (2009)*

In this studio we want to explore our role as designers to envision built form as a transformative agent in the urban environment. In order to successfully operate within this role, we must work toward thoroughly understanding, analyzing, and “reading” the selected area (East Inwood to the Waterfront). Once a basis of critical analysis is established, we will act as designers to cultivate design relationships that establish and demonstrate a clear hierarchy of space and form, sensitive to social, cultural, and environmental conditions present.

The primary objective of this course is to understand the relationships between the existing environment, the built urbanized/developed form, and the critical influence of the designer. The designer, who plays the role of researcher, planner, architect, as well as user/inhabitant, must think at multiple scales - as broad as master planner to as finite as the scale of a single person.

Our explorations will be centered around developing a relation between the horizontal ecological field and the networks of infrastructure that urbanize them.

*Increasingly, landscape is emerging as a model for urbanism. Landscape has traditionally been defined as the art of organizing horizontal surfaces..... By paying close attention to these surface conditions – not only configuration, but also in materiality and performance – designers can activate space and produce urban effects without the weighty apparatus of traditional space making.*

*Stan Allen*

The primary objective of this course is to rethink the relationships between landscape, urbanism, and planning. Working within a myriad of texts from within, and out outside of the discipline, a broader acknowledgment for landscape as a robust medium of urbanization will be presented.

In performing this task, we will follow four provisional themes of design invention championed by James Corner of the Landscape Architecture Firm Field Operations. These four themes will be the form the basis of our layers of analysis.

1. *Process over time*
2. *Staging of Surfaces*
3. *Operational or Working Method*
4. *The Imaginary*

These four themes along with the “Landscape Urbanism Reader”, our reference manifesto, will act as a catalyst for a study in resilient urban ecology and subject of critical inquiry. We will uncover how formations in the urban environment might be apprehended and intervened upon to become a **New Regionalism of Resistance**.

*Vittorio Gregotti asserted that, "The origin of architecture is not the primitive hut, but the marking of ground, to establish a cosmic order around the surrounding chaos of nature." Now we have made a new nature - this technological urbanized region which is the new chaos - but as architects and urbanist we still have the same task.*

*Kenneth Frampton*

## STRUCTURE OF THE DESIGN V STUDIO

### Part 01: Research + Part 02: Design Development

The semester is divided into two parts. The studio will introduce you to a design process, where site and program are not a given, but are treated as principal variables of design thinking. Working in multiple scales as well as thinking about multiple time frames will be an integral part of this investigation to design an intervention that follows thorough critical research about the existing conditions of the study area.

The conventions of architectural, urban design, and landscape representation will be required, reiterated, and evaluated during the semester. Analog and digital graphic methods, in both drawing and physical model, must meet a level of competency required for the visual communication of ideas at multiple scales.

**Part 01: Research** requires a set of analytical drawings and models addressing questions of zoning, site and precedent and culminates at Midterm Review with schematic proposals for strategies at the scale of both Masterplan and Selected Project Areas. **Part 02: Design Development** requires the representation of a comprehensive design strategy at multiple scales (masterplan to detail) in the form of conceptual diagrams, site and detail models, architectural drawings, perspective renderings, and animations – all of which will be presented at the Final Review. The final review is staged as a ‘silent’ competition/exhibition.

### Teamwork and Competition

The studio allows students to have the opportunity to present their collective efforts and exciting proposals to representatives of the local communities and other stakeholders and public planning agencies / organizations to whom the future of this area is critical. These agencies offer valuable feedback and a “client’s point of view,” but are also energized by the thoughtful and innovative ideas discussed. As the studio is run as a competition of ideas among teams of students, it is important to identify and rely on individual strengths and skills in order to offer clear and effective communication of ideas as a team. A clear division of labor while maintaining continual collaboration will be critical to your success. Practicing how to negotiate different interests and points of view in a team, both visually and verbally is an important aspect of Design V.

### Charrettes

*A Charrette is a short period of intense design activity.* Charrettes will support your ongoing research and design efforts, but also act as independent assignments that may remove students temporarily from their work to offer analysis and research for a new way of thinking about the problem. They will invite students to experiment with a number of paths, knowing that some may be uncertain and others may lead to a dead end. These supporting areas of focus (analysis, technology, etc.) are meant to **inform laterally** throughout the design process rather than as specific insertions or “add-ons” to a pre-determined scheme. As such, a **non-linear process** of both content and corresponding design methodology is emphasized, one that moves fluidly between topics and representational media. This requires students to make decisions about spatial and technical ideas in site section, for example, while simultaneously refining an organizational strategy in a masterplan. Design ideas are developed as a complete and well understood whole.

This studio takes seriously the value of process – it is as important as the final result. Charrette assignments are reviewed one to two weeks after they are assigned and require presentation quality work. While work produced for these charrettes may or may not be true to the final semester design, these short jumps in scale, methodology, and focus are invaluable documents of evolving design intentions and process.

## SITE

The Community Design Studio is a unique vehicle to practice your influence in the future development at multiple scales: a region, a community, a block and lot. **Inwood East of Broadway to the Harlem River Waterfront** in Upper Manhattan will be your laboratory for experimenting with a process that re-thinks, re-shapes and re-generates the Urban Environment in the 21<sup>st</sup> century.

While neighborhoods of Inwood West of Broadway have long been characterized with access to beautiful parks (Fort Tryon Park, Inwood Hill Park, Isham Park and a well-developed Hudson River Waterfront with recreational spaces, bike paths, and cultural institutions (The Cloisters, NY Presbyterian Hospital, Columbia University's Baker Athletic Campus), the Inwood East of Broadway remains underserved with a post-industrial and infrastructural landscape marked by lower income communities (77% of households earning less than \$20,000). Broadway also acts as a racial divider with West Inwood predominantly White and East Inwood heavily Dominican. Inwood recently went through a rezoning that will inevitably impact these communities and future developments. Many commercial corridors (Dyckman Street and Broadway, for example) of East Inwood remain untapped and ripe with potential as a vibrant links between East and West. You will graphically map and illustrate the development and evolution of each district within our study area, tracing these areas from their current condition to their original historical, cultural, ecological, and hydrological state.

This area offers a range of infrastructural, ecological, programmatic, socio-economic and cultural design opportunities due to the large variety of contexts one encounters as one progresses West to East. The scale of development, land use, density, open space, population changes, transportation shifts, watershed conditions, topography, landscape, and infrastructure are just a few of the many observed elements that provide different contexts in Inwood. Transformative agents and external forces over time including storm-water and flooding, sea level rise, wave action, currents, erosion, wind, and urban heat island effects create additional variety along the two Waterfronts (Hudson River and Harlem River) that can be forecasted, depicted, and animated over time. Where these various conditions overlap, edges and boundaries are perceived, and thresholds can be identified should be studied in detail as potential points of intervention.

## BROADWAY AS EDGE + THRESHOLD

It will be critical to understand the implications of how Broadway as a linear transect acts as both, an edge and a threshold. When considering Broadway as an edge condition, we must take into consideration how the road acts as a boundary at multiple scales - it's effects on opposite sides of the street to as broad as how it delineates neighborhoods, zoning, etc. It is paramount to understand the difference, the similarities, and how one can occupy the same space as the other - for example, can a road that may seemingly disconnect neighborhoods from themselves also serve a larger connective function at a larger or smaller scale?

## SCALES OF STUDY

This semester you will be involved in design at different scales. The **MASTERPLAN Area** is the large scale neighborhood that is the subject of our investigation including investigation of the physical and social structure of the communities within the entire area. The more specific areas where interventions are proposed are the **PROJECT Areas** that fall within the larger area of study. After the investigation and "broad stroke" design of the Masterplan Area, each team will focus their efforts on **AT LEAST TWO (2)** Project Area sites from a given set of possibilities chosen based on the concepts and design intentions driving the masterplan. *Teams may also propose project areas that are outside the given set of areas and each instructor may allow this at their discretion.*

## 01 MASTERPLAN AREA: EAST INWOOD FROM BROADWAY TO HARLEM RIVER

Using precedents, lectures, reading materials, and the documentation and analysis conducted in Part 01: Research of the semester, each student team will first develop comprehensive ideas for accessible and resilient public space as a large-scale masterplan closely studying this study area as a whole. This proposal will also include projective and informed guidelines / recommendations over time with an understanding of the potential impacts of the proposed development.

**Masterplan Area Boundary:** The area of study includes all of Inwood North of and inclusive of Dyckman Street and East of and inclusive of Broadway. It is bounded by the Harlem River Waterfront on the East. While the area of study is marked by this triangular wedge, it is as important to study what is located within its bounds as what lies adjacent. Design proposals are limited to this area unless otherwise discussed with your critic, however, all research must include neighborhoods that are adjacent such as West Inwood on the other side of Broadway, Marble Hill across Spuyten Duyvil Creek to the North, University Heights across the Harlem river to the East, and Fort Tryon Park and Fort George to the South.

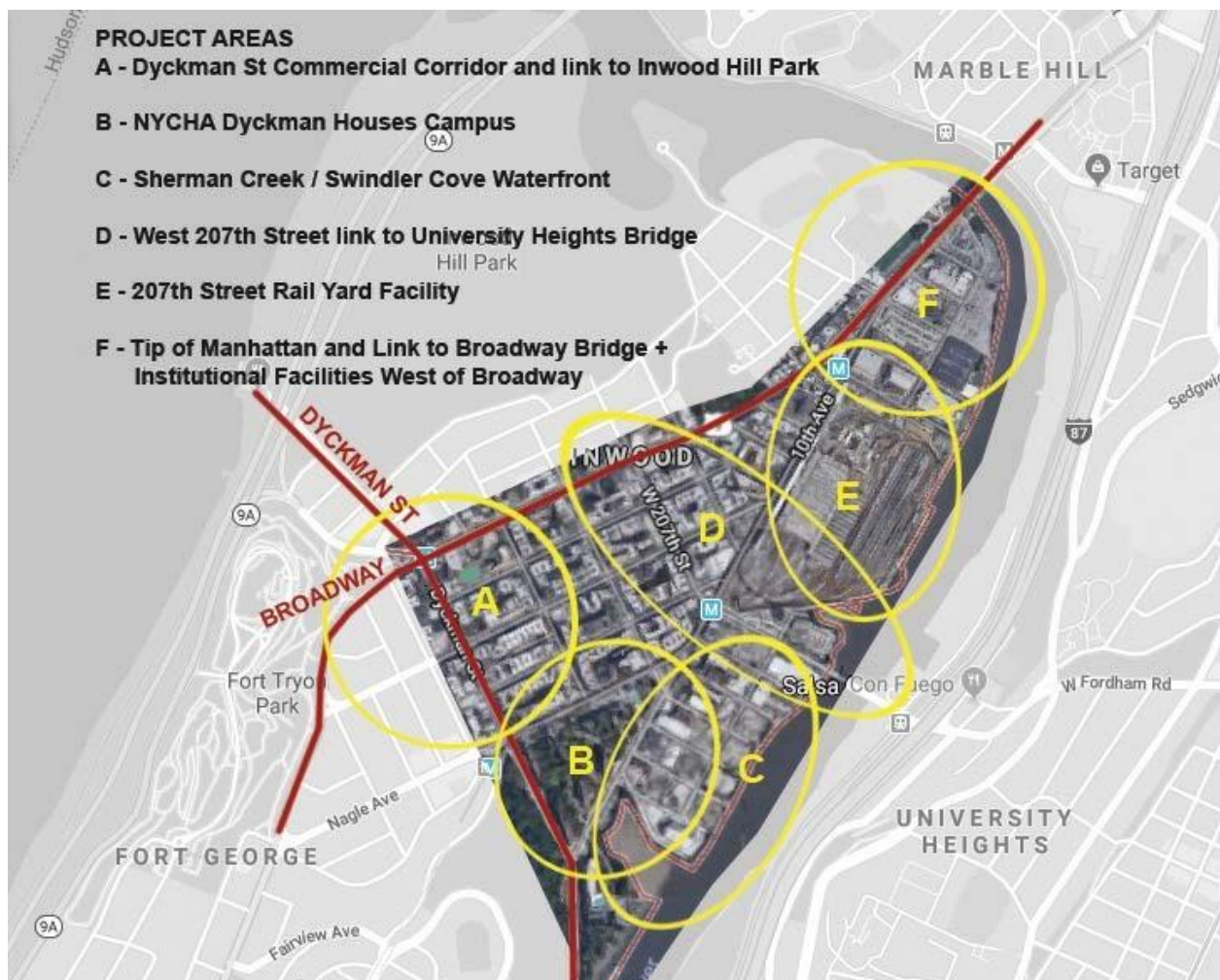




## 02 PROJECT Areas of Focus

As the semester progresses, each student team will identify **AT LEAST TWO (2)** areas of focus within the Masterplan area for detailed study, analysis, and proposals. Proposals for each project area should reflect a larger cohesive urban design strategy and demonstrate how development inland can affect how one considers development at coastal areas and vice versa. Any number of urban design strategies and topics of consideration (transportation, economic development, social and racial divides, affordable housing, landscape and ecology, etc) will help teams decide what areas are most appropriate to detail given the thesis they develop.

A detailed program along with the conceptual design of open spaces and any principal buildings must be designed in each of the two project areas of focus. Research must also yield various quantitative and qualitative matrices and indices to assess the quality, value, and durability of each project. These indices will assess the cultural, economic, ecological, and structural significances of their sites over time.



**Project Area A Boundary:** Dyckman Street Commercial Corridor

*Subway stop, Commercial / Cultural hub, East-West Connector, Relationship to NYCHA*

**Project Area B Boundary:** NYCHA Dyckman Houses Campus

*NYCHA Sustainability Agenda, market-rate lease agreement, isolation vs. integration, Subway Stop, Rezoning and new development along 10<sup>th</sup> Avenue, Elevated rail line on Nagle Avenue, Highbridge Park*

**Project Area C Boundary:** Sherman Creek / Swindler Cove Waterfront

*Rezoning and new development, post-industrial, Con-Ed Plant, Storm Surge / Sea Level Rise, Access to Waterfront activities, Relationship to NYCHA*

**Project Area D Boundary:** West 207<sup>th</sup> Street link to University Heights Bridge

*Transportation and access, East-West Connector, Commercial / Cultural hub, Rezoning and new development, Relationship to University Heights*

**Project Area E Boundary:** 207<sup>th</sup> Street Rail Yard Facility

*Waterfront Design and access, Rezoning possibilities, Rail yard and use, Current Divider of continuous waterfront, Elevated Rail at 10<sup>th</sup> avenue, Transportation and access*

**Project Area F Boundary:** Tip of Manhattan and Link to Broadway Bridge

*Presbyterian Hospital, Columbia University's Baker Athletics Complex, Relationship to Marble Hill, Waterfront and access*

**STAKEHOLDERS**

You will not only visit the site, but also speak with planners and activists involved in shaping land (and water) use policy in Inwood, its adjacent communities, and other areas of NY with similar challenges. During the course of the semester we will meet with representatives from community non-profit groups such as We Act for Environmental Justice, Inwood residents, and also members of the Local Community Board. These community representatives will also join us for the final design review, where you will have an opportunity to discuss your design ideas with them. As such, you will need to develop a design that is considerate of the various members of the local community (who will see their waterfront and neighborhood transformed) and other stakeholders while also presenting a forward looking urban "system" that delivers a more resilient waterfront and connects to Bronx beyond.

**LOCATION AND DIRECTIONS**

**Accessing and understanding the site by car:**

The main intersecting roadways are the Henry Hudson Parkway, Broadway, 10<sup>th</sup> Avenue and West Fordham Road / West 207<sup>th</sup> Street. Henry Hudson Parkway (9A) runs North-South through West Inwood and connects across Spuyten Duyvil Creek via Henry Hudson Bridge to Spuyten Duyvil in the Bronx. Broadway and 10<sup>th</sup> Avenue also run North South and they meet South of Broadway Bridge connecting to Marble Hill. Aside from Dyckman Street, West 207<sup>th</sup> Street is the other major East-West roadway connecting to University Heights across the Harlem River via University Heights Bridge.

**Accessing and understanding the site by public transportation:**

The area is served by two Subway lines:

A. Take the A train to Dyckman Street. The A line also stops at 207<sup>th</sup> Street North of this area.

B. Take the 1 train to Dyckman Street. The elevated 1 line also stops at 207<sup>th</sup> Street and 215<sup>th</sup> Street.

## PROJECT GOALS

The studio design project will focus on a set of architectural and urban design issues that are part of your vision for transforming the East Inwood into a more vibrant neighborhood with a more resilient waterfront edge, while being culturally, economically and socially conscious of the residents who already live there. We will focus particular attention to the following:

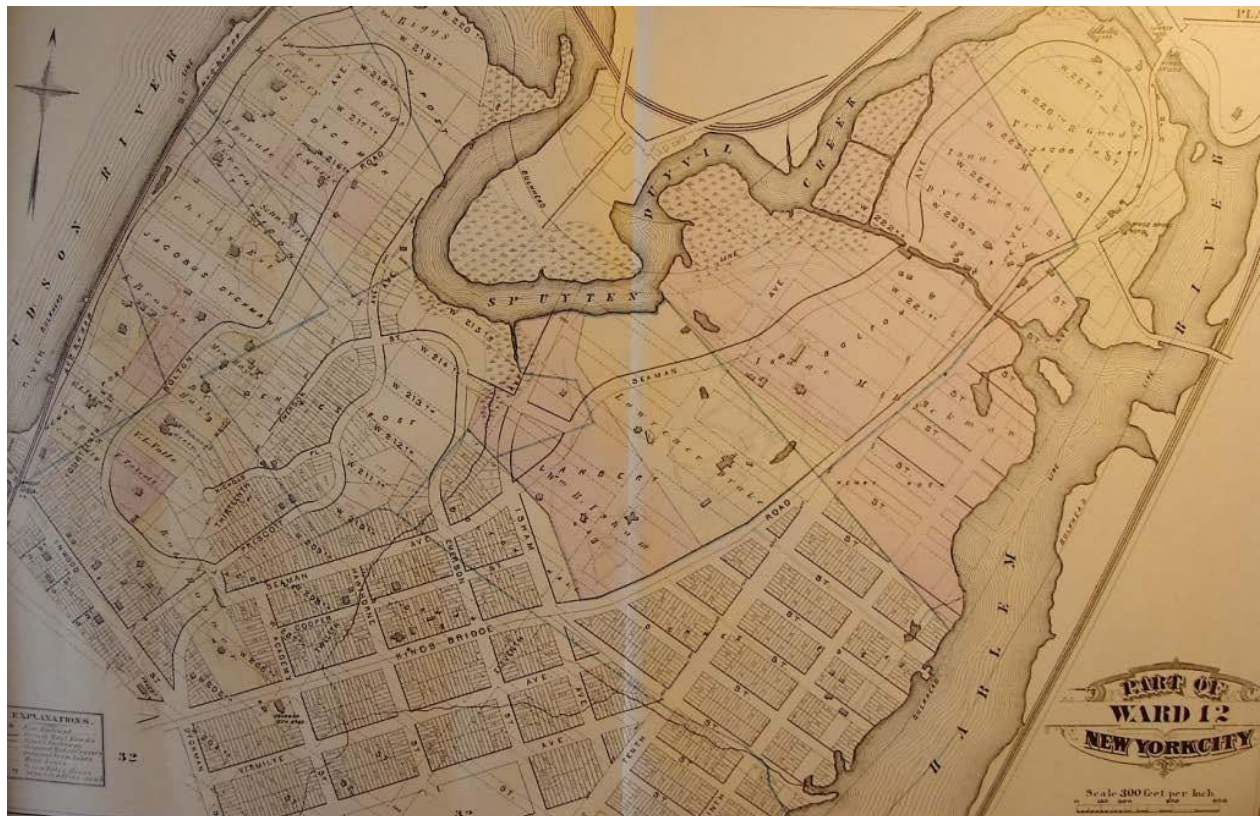
- Comprehensive engagement with the NYEDC Rezoning plan and Environmental Impact Study along with the alternative proposals made by the local community boards, Uptown United, and the Manhattan Borough President.
- Comprehensive engagement with the NYC Climate Resiliency Guidelines, Harlem River Waterfront Esplanade plan and community engagement to date.
- Comprehensive engagement with the NYCHA Land Lease Program, NYCHA Sustainability agenda, Next Generation NYCHA goals, and NYCHA design guidelines
- Comprehensive engagement with NYC Department of Transportation Street Design Guidelines, NACTO Urban Street Design Guide, NACTO Urban Bikeway Design Guide, and DDC High Performance Infrastructure Guidelines
- Community Based Planning: Incorporate community engagement to date and participate in the process with stakeholders from various agencies and with varying interests.
- Adaptive Design at Macro to Micro Scales: Data and mapping driven analyses of static and dynamic forces that shape and influence built form with consideration given to past, present, and future projections.
- Waterfront Revitalization: Promote a mixed use, working resilient waterfront for residential, recreational, commercial and tourism.
- Intermodal Transportation Planning: Consider accessibility and linkage from Manhattan and Bronx.
- Design for Disaster: Plan for climate change with green and grey infrastructure improvements that enhance day to day water quality, ecological diversity, and stormwater / waste management. Consider emergency and temporary housing solutions and supporting program for climate-based “refugees” in watershed areas prone to crisis.
- Urbanity: the creation of vibrant, desirable and livable neighborhoods and town centers, integrated with their larger communities and preserving natural assets (Richard Marshall, *Urban Design*, p.56)



## DEVELOPMENTAL HISTORY OF INWOOD

*"Inwood is a veritable wilderness, isolated from the rest of our city. There were no means of communication with the exception of a dilapidated branch of the New York Central, which ran an occasional train between Spuyten Duyvil and West 30th Street, provided the fireman or conductor were not otherwise engaged. There was no post office, no telegraph station, no telephone, no electric light—absolutely none of the modern conveniences enjoyed by a rural town. The nearest drugstore, the nearest market and the nearest doctor was two or three miles away." - Robert Perkins, Inwood Resident, circa 1800's*

These were the words used to describe Inwood, or known then as "Inwood-on-the-Hudson" or the "Dyckman Tract" which captured the rural nature of this untapped swath of land in northern New York City. And while the land remained an urban wilderness, the truth is that development of the area had been under consideration for decades. In fact, a map of the area dated to 1879 shows projections for the development of the area: grids, blocks, lots, and even streets with names.



Inwood Projection Map (1879)

But Inwood remained the same - wild meadows east of Broadway, which was still unpaved and would become an impassable mess when it rained.

In the late 1860's, lots of lands were auctioned off by the Dyckman family; most of which were quickly snapped up by speculators in a series of booms and false starts, with many still unsure of the viability of an area so far north from the pulse of Manhattan and so disconnected.

All this started to change in 1906 when the borough introduced the IRT Broadway-Seventh Avenue Line (the modern day One Train) which reached into Inwood. This new infrastructure started to instill belief in those speculators/property owners, who in turn started the apartment development in earnest on the east side of Broadway. People started to settle, connections became necessary, and development hit a second boom when the borough extended the IND Eighth Avenue Line (the modern A Train) reached Dyckman Avenue.

The next phase of development was rather unique and green, as philanthropist John D. Rockefeller Jr. bought up the property that made up the famous estates west of Broadway in 1917, and commissioned the creation of Fort Tryon Park - a 67 acre park that serves as a bridge between the developing area near Broadway and the Hudson River, and which is home to “The Cloisters”, a branch of the Metropolitan Museum of Art that houses the museum’s medieval European art and artifacts.

The city, convinced of the blossoming neighborhood, also started buying parcels of land west/northwest of Broadway starting in 1915, and in 1925 opened Inwood Hill Park - 194 acres, nearly triple the size of its’ cousin just south, and accessible through the Henry Hudson Parkway (completed in 1937 and not to be confused with the West Side Highway) and Amtrak’s Empire Connection, or the West Side Line.

Culture would begin to flourish, with many Art Deco buildings decorating the landscape in the 1930s, and the construction of the Dykman Oval, a small sports stadium that housed more than 4,000 spectators and played host to collegiate sports, negro league baseball and boxing matches before it was replaced by public housing in the 1950s.

A lot has changed in two centuries, but the reality is that in a way, modern Inwood is an oasis of sorts in New York City - it is a vibrant cluster of neighborhoods that have a rich ecological/geological history, a unique pattern of land usage, a delineating/boundary producing infrastructural system, and a large portion of waterfront land devoted to industrial zoning.

## IMPORTANCE OF INWOOD WATERFRONT



Muscota Marsh, Inwood Hill Park



## *Ecology*

The Inwood waterfront is decorated with tiny groves of bustling wildlife - both animal and fauna. One needs to look no further than Muscota Marsh and the adjacent Shorakapok Preserve, two ecological preserves in Inwood Hill Park, as a bio-snapshot of the area. Formed by unique glacial deposits and a bedrock made of billion-year-old Manhattan Schist (like the rest of Inwood and northern Manhattan), these geological formations are some of the only natural deciduous forest and flat salt marshes in the city. The salt marshes, which are a biodiverse home to the Blue Heron, Great and Snowy Egret, Kingfishers, and other water birds, are a natural buffer to treat stormwater runoff before it enters the tidal systems, keeping the water a healthy ecosphere for various fish and amphibia.

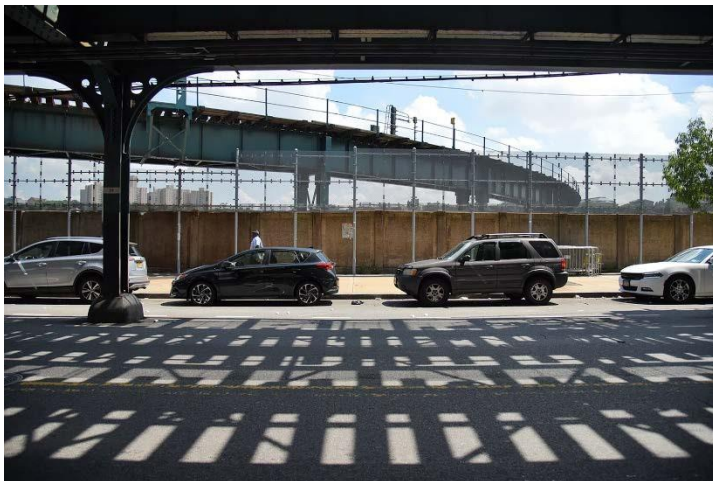


Informal Canoeing/Fishing

## *Land Usage*

The even wilder shoreline exists in the realm of people through land usage. Currently, the waterfront is dominated by a diverse array of programs; small businesses, ungoverned activities and informal community spaces share time and space with bus depots, gas stations, and supermarkets in an otherwise very industrialized landscape. Pop-up car-washes, amateur speaker salesmen, fruit stands, and homemade ceviche carts occupy the spaces in between. And on the water's edge itself, you'll find elaborate fishing platforms handcrafted from whatever is left of existing docks and piers, just above the crumbling bulkhead.

However, on the eastern Inwood waterfront, you'll notice a very Manhattan-esque urbanistic problem, as the beaches and water's edge are cut off from residential neighborhoods by trafficked roads and elevated train tracks. But yet, in their isolation, they represent some of the last undeveloped pieces of land in all of Manhattan Island.



## *Infrastructure*

As previously stated, infrastructure plays the role of both giver and taker in regards to Inwood. From the large scale perspective, and as highlighted in the history section, the commission of the elevated train lines/extensions and proper development of the gridiron road system allowed Inwood to blossom in terms of population and urban growth. But when you zoom in, you begin to notice the physical disruption of these transportation infrastructure lines - congestion, noise/physical pollution, disconnected neighborhoods, isolated

waterfronts, etc. The city is recognizing that Inwood is living in a city that is a century old, in terms of planning, and are pledging an investment of more than \$100M to the redevelopment/rehabilitation of Inwood waterfront infrastructure to make it more viable, visible and accessible to all (see below for more on Inwood Rezoning Initiatives).



### *Industrial*

The waterfront is primarily an industrial landscape, as noted above, and nothing illustrates that more clearly than the 207th Street Yards, an enormous MTA rail yard that essentially acts as a 12 block-long wall between community and their waterfront. Just north of this facility, the city operates another four blocks of large scale municipal complexes - salt sheds and parking lots under the jurisdiction of the Department of Transportation, and the Kingsbridge Bus Depot, which serves as a maintenance facility and storage yard for more than 240 NYC buses. These are all city owned, span from 207th to 218th street, and are not currently being factored into the Inwood Zoning Initiative. Beyond that, the waterfront landscape is peppered with one to two-story warehouses, manufacturing plants, and light industrial programs.

### **RECENT REZONING OF INWOOD**

Recent development of Inwood has exacerbated the fact that the real estate markets rents and values are sharply bifurcated between west and east of Broadway. According to the Manhattan Community Board 12, the districts to the east of Broadway are predominantly low-income, has more land devoted to industrial zoning, and has fewer parks, street trees, and green/public spaces in general. Value is exponentially lower than the districts to the west of Broadway, which houses nearly all of Inwood's co-ops, high-end apartments, and private residences.





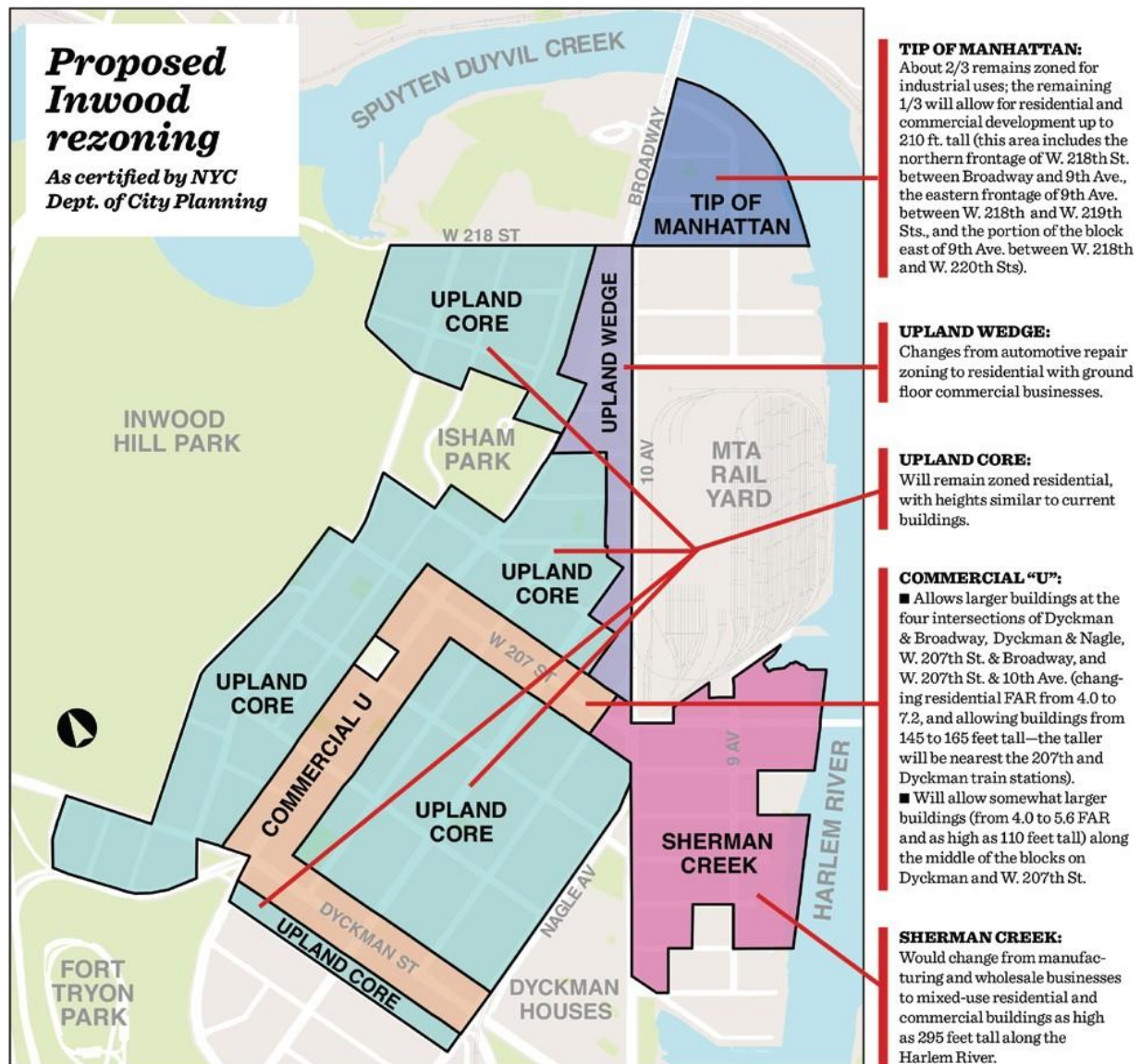
Beginning in 2015, New York City has begun the process of getting community feedback on the rezoning of Inwood - with consequences that would seriously affect the texture of the community. The proposal is to alter the existing and fifty year-running zoning map by dividing Inwood into five “sub-districts”, named “Tip of Manhattan”, “Upland Wedge”, “Upland Core”, “Commercial U” and “Sherman’s Creek”. These sub-districts would then be rezoned to promote the building of new mixed use, residential/apartment nodes, and commercial ribbons, which the community feels would lead to forced gentrification and the loss of the indigenous culture that has developed naturally over the last century.

The public opinion of Inwood locals has generally been negative, with numerous residential boards concerned with transformation of the waterfront, in particular, from a hidden oasis to a formalized public space. They argue that since locals have already reclaimed portions of the waterfront for themselves, they are left to wonder who the waterfront is being rezoned for, as well as how this affect their community from an economic standpoint. They liken rezoning to a sledgehammer that will crush their history and years of communal development, and the process raises questions:

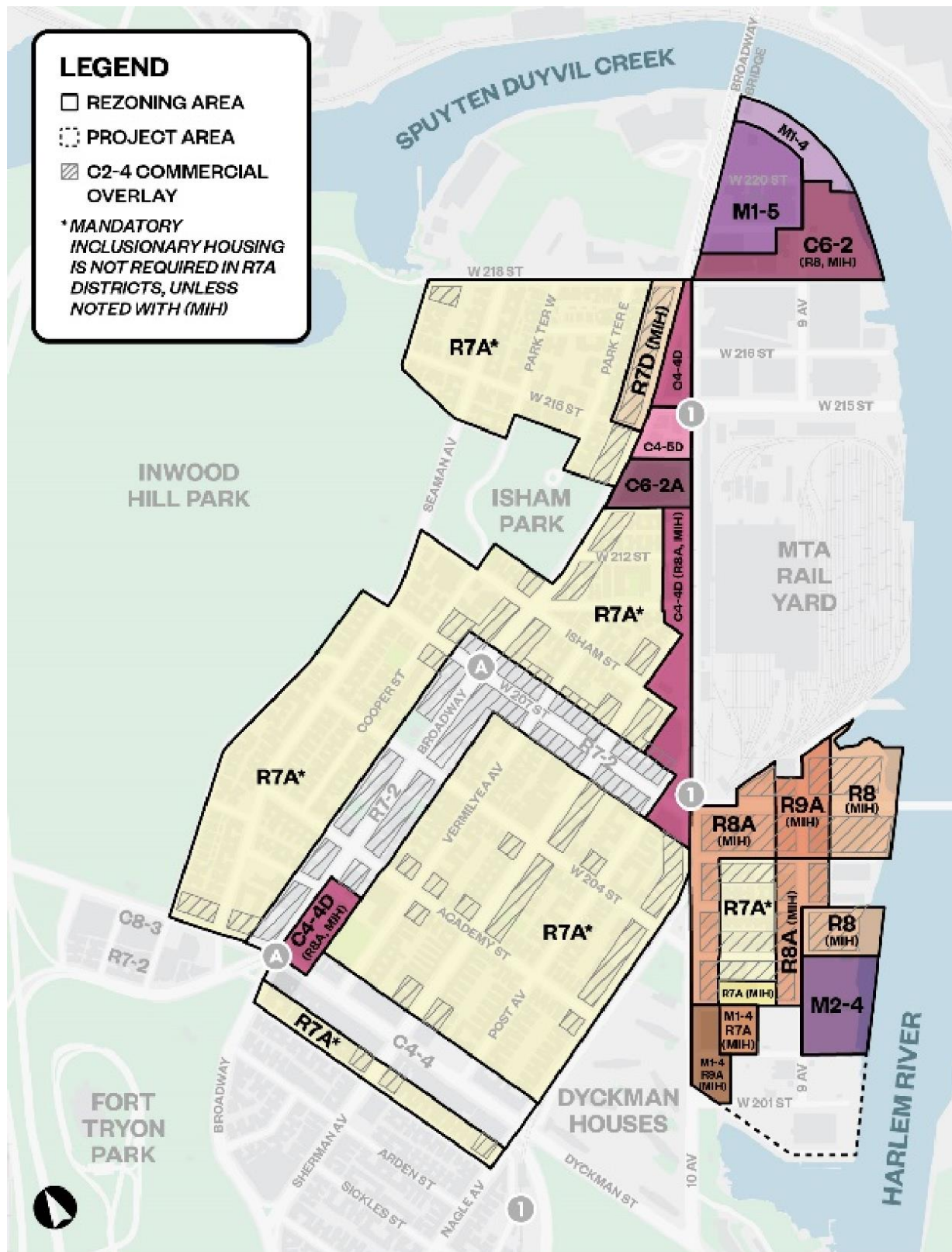
What will happen to their informal park spaces, fishing holes, and green areas?

Where will small businesses relocate once the area is zoned for high rise apartment development?

How will this impact rent, and will this trigger an exodus from Manhattan's last affordable neighborhood?







## DESIGNING FOR CLIMATE CHANGE: HURRICANE SANDY + WATERFRONT RESILIENCE IN NYC



When Hurricane Sandy roared into New York on October 29, 2012 it drove the waters around our city right up to, and then over, our doorstep. Forty-three people died in the deluge and untold numbers were injured. Along the shoreline the storm surge smashed buildings and engulfed entire communities. It flooded roads, subway stations, and electrical facilities, paralyzing transportation networks and causing power outages that plunged hundreds of thousands into darkness. Fires raged. Wind felled trees. Heartache and hardship—and at least \$19 billion in damage—are the storm's legacy. An unpredictable series of meteorological phenomena combined to create this disaster—Sandy arrived during a full moon, when the Atlantic tides were at their highest; the storm was enormous and when it collided with other weather fronts, it turned sharply and made landfall in New Jersey, subjecting the city to onshore winds that drove its devastating storm surge right into our coastal communities.

When the waters receded, New York was, in many ways, a changed city. Certainly the lives of many New Yorkers had changed. Friends and loved ones were lost. Homes that families had passed down for generations were gone. Businesses that New Yorkers had started from scratch were wiped out. New Yorkers looked around and saw beloved parks and beaches in ruins. Even residents of inland areas that escaped direct storm damage were affected when workplaces and schools could not open because of power outages. The subway system was shut down. In some places, the mail could not be delivered. New Yorkers across all five boroughs felt more vulnerable. Sandy was a cruel reminder of how destructive coastal storms can be in our dense urban environment—storms that, with climate change, are expected to increase in intensity.<sup>1</sup>

It is our job to understand the increase in global temperature and confront the real issue of rising tides. The trend line projects sea level rise in New York Harbor to be six feet or greater within the next 50 years and perhaps double that amount over the next 100 years. This puts our entire study area underwater! Climate change is not a hoax; it is a real present condition that must be addressed by all of us now for our future dwelling place, the earth. It's not a "belief" in global warming, it's oceans getting hotter, consequently, water expanding, therefore, elevation rise. Pure fact, not fiction. This presents a profound dilemma not only to our coastal communities, but to the immense urban metropolis just beyond the rising tide. We architects' have a chance to act now.

Several parts of NY were affected by Hurricane Sandy including coastal areas along the Harlem River waterfront in our study area. It is critical that we consider a resilient and sustainable future for Inwood.

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<sup>1</sup> PlaNYC *A Stronger, More Resilient New York*, Pg. 5. New York, 2013



## PART 01 - RESEARCH

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Our MASTERPLAN Area occurs at a complex juncture of geo-spatial systems, both natural and synthetic. It demands a meticulous disassembly and analysis before any form of intervention can be seriously considered. This assignment requires each semester team to subject part of the MASTERPLAN Area to such analysis, which (when complied with the work of other teams) shall provide a collective body of insight that may be referenced during the competition phase to follow. Likewise, each team will be responsible for building part of a **group Site Model**, an informal and communal tool that will serve the entire studio for the remainder of the term.

We will focus on addressing concerns of resiliency and researching various methods of fortifying a water edge condition, in addition to analysis of the various components that entail a successful urban design development.

## CHARRETTE 01 - SITE ANALYSIS

### PART 01 LAYERS in Site Layer Groups (*not semester teams*)

**Due: September 15**

Each studio section will divide evenly into 3 Site Layer Groups (three to four students each based on studio enrollment) for the duration of this exercise. Each Site Layer Group will be given two layers of site analysis components as listed below to study at the Masterplan Scale (full extents of area).

Students should begin by compiling information from **secondary sources** (census, oasisnyc.net, books, articles, GIS Mapping data and resources listed at end of coursebook and shared on google drive, etc) to develop a visual presentation on ONE (1) to TWO (2) 36x72 boards (vertical format) detailing and diagramming a multi-dimensional and thoughtful analysis of the full Masterplan Area and to document issues concerning their two assigned site layer categories. Reviews may be held across studio sections to allow sharing and discussion of information.

### SITE LAYER GROUP A

01 Site History & Development of Inwood including proposed developments in the area (design or under construction including the proposed waterfront esplanade, community library, new housing, etc) and lots slated to be redeveloped as per EDC rezoning. Include demographic data and history (past and present), infrastructural history/growth (industry, rail lines, transportation, bridges, etc).

02 Zoning (comparison of previous vs. recently approved vs. alternative zoning proposals) including zoning overlays. This should also include permitted uses vs. current land use, height limits, FAR, setbacks, zoning incentives and bonuses / permitted zoning envelopes for specific lots of interest, figure ground, and major land ownership (single developers and/or city-owned land).

### SITE LAYER GROUP B

03 Green Spaces and recreational facilities, Water bodies and uses, Open spaces (vacant lots vs. parking vs. publicly accessible park vs. privatized open space vs. community garden), Topography, Flood Resilience and bulkhead/naturalized shoreline conditions along waterfront, FEMA Regulations, Floodplain line, Hurricane Sandy damage/flooding/evacuation zones, History of geographical growth, natural landscape and shoreline condition changes, sea level changes and rise

04 Existing Waste Management (combined sewage outflow, water treatment plants), surface and subsurface stormwater management, bioswales / vegetation / permeable surfaces, toxicities, brownfield sites, Waterfront environment (marshes, water movement), Ecologies (plantlife, species, wildlife), Shadow studies, Noise pollution, Wind and Sun Analysis, Environmental Impact Study based on approved rezoning, Major View corridors and linkages

### **SITE LAYER GROUP C**

05 Land use map, Educational & Cultural moments (landmarked buildings, museums, arts, public art, theaters / performing arts, hospitals, schools, religious, other institutions), Food and Culture (cafes/restaurants, fast food vs. healthy food options, grocery stores / bodegas), Community Facilities (athletic, community center, etc), Commercial and Other uses (automotive shops, offices, retail, industrial, etc), Housing patterns: typologies & demographics including history of rent control, affordable housing, NYCHA.

06 Connectivity, Access & Transportation (Vehicular, Train, Subway, Bus, Bicycle, Taxi, Ferry, etc), Existing Congestion problems, Pedestrian safety problems, Times of day and traffic patterns, Primary vs. Secondary roadways, Location of Street lights, street parking, curb extensions, etc. This should include production of detailed existing conditions in plan and key street sections.

### **SITE VISITS**

**First General Site Visit**                      **September 14    2pm - 6pm**                      Entire Design V group - both campuses  
(students working in site layer groups)

**Second General Site Visit**                      **TBD**    Studio by Studio basis - both campuses  
(students working in semester long teams)

**Third Focused Site Visit**                      **outside class hours**                      Team by Team basis  
(students working in semester long teams revisit site for additional research in selected focus areas)

A series of **REQUIRED** site visits will take place in the duration of the semester. Our first visit as a group at the site in a location to be announced will be on September 14<sup>th</sup> at 2pm sharp. Attendance is mandatory. Failure to attend and remain present will result in reduction to your final grade. It is expected that you be prepared to make contacts, ask questions, take notes, photograph and SKETCH the site.

### **PART 02 OBSERVATION + APPLICATION    in Site Layer Groups (*not semester teams*)** **Due: September 25 (after first General Site Visit)**

**Students should remain in their Site Layer Group** pertaining to the assigned layers of study for this assignment. The group is responsible for walking and analyzing the entirety of the site and this can be done collectively and/or in parts as long as data is synthesized and presented in a unified manner.

Students will create a series of multifaceted mapping diagrams that start to express understanding of the assigned study layers in relation to the full masterplan extents of the site. The purpose of this is not to create flat maps, but more so to demonstrate knowledge of operational program at various scales, using metrics of distance, time, location, etc. For example, sketching the east-west permeability/accessibility of Broadway for public transportation vs. personal vehicles vs. cyclists vs. walkers juxtaposed against zoning, might start to give you the basis for a heat map of active spaces. These **observational** studies will serve to supplement, edit, and draw conclusions from your initial research from PART 01 by activating secondary source information with **primary source** interviews, human activity, sketches and perception.

Students are asked to synthesize the information they have collected to develop a **visual list of Concerns + Opportunities** to be collectively shared and understood across studio sections. This may include general ideas about program and infrastructure. This list along with their observational data should be presented for PART 02 on ONE (1) to TWO (2) 36x72 boards (vertical format) along with revised / edited PART 01 assignment boards.

### **PART 03 CRITERIA DEVELOPMENT in Semester Long Teams**

**Due: September 28**

At the end of PART 02, students will be reorganized into their semester long teams. Each team will have 1 member from each site layer group that will act as a “category expert” in the 2 layers of site research they focused on in parts 01 and 02. This will create a comprehensive team that is well positioned to tackle a variety of issues.

Teams should be prepared to discuss program, themes, potential ideas of thesis topics, initial proposals and opportunities in a visual list of proposed evaluative criteria that you would like to be judged on for design and research moving forward. This list should be backed up with research and concepts that may also guide the selection of two focus PROJECT areas as well as appropriate precedents to study.

### **PART 04 SITE MODEL + GOOGLE EARTH CROSS SECTION**

**Ongoing - Assigned on September 14th and Due: September 28**

All students individually will be assigned part of the MASTERPLAN Area for the purposes of constructing a collective Site Model. It is the intent that each studio produces a museum quality final site model where team projects can be inserted using the same scale and material. Specific parameters of this exercise shall be established by each studio instructor.

Students will also be asked to develop a google earth panorama for major roadway corridors to print and pinup across the studio space. This will demonstrate diversity of issues, scale, landscape, and development.

### **CHARRETTE 02 - PRECEDENT ANALYSIS in semester long teams**

**Due: October 11**

As part of the Community Design Studio, you will be introduced to a variety of examples, both historic and contemporary that serve as ambitious and innovative precedents for your design. The ability to learn from precedents is an important part of any design exercise. Based on your selected Project Areas, your team will be assigned precedents from the list provided by your faculty to compare and present the design

strategies deployed. Through a series of concept diagrams, you will identify systems for ecological, transportation, open space networks, zoning, programmatic strategies, massing, and ideas unique to that particular scheme, or series of schema.

Consider which precedents would be most suitable for your design intentions and describe why the comparison is valid. These precedents will all have a groundscape related to our site. For each precedent topic you will also be required to concurrently make investigative models for plastic research.

#### Deliverables:

- Powerpoint presentation. This presentation must be organized as a series of slides to present a project narrative, comparing and contrasting the design and resiliency features of your precedent analysis - specifically the strengths and weaknesses of the strategies deployed. Each team is to provide analytical diagrams in plan and section, 3D diagrams and a physical model for TWO (2) Precedent studies. Investigative models will serve as a launching point for design proposals that follow.

## PRECEDENTS

The precedent analysis will be a team exercise, with each Team being assigned two precedents that meet different design criteria. The first criteria will be **Flood Mitigation Strategies**, in which the area of research and focus will be the projects innovation and levels of success in their unique strategies adopted/deployed in combatting rising water levels, the floodplain shift, protection against water based issues stemming from climate change, ecological impacts, etc. Those precedents will be as follows:

HUD: The Big U | Bjarke Ingels Group | New York City, NY | 2014  
Living Breakwaters | SCAPE | Staten Island, NY | 2014  
Resist, Delay, Store, Discharge | OMA | Hoboken, NJ | 2014  
New Meadowlands | MIT CAU + ZUS + URBANSTEIN | Meadowlands, NJ | 2014  
East River Waterfront Esplanade | SHoP Architects | New York City, NY | 2011  
Oyster-Tecture | SCAPE | Brooklyn, NY | 2009  
Chicago Riverwalk | Ross Barney | Chicago, IL | 2016  
University of Bridgeport | Sasaki + Associates | Bridgeport, CT | 2016

The second criteria will be projects that feature **Urban Design Strategies**, with a focus on how the ideas suggested/implemented can foster/stagnate urban development in terms of proposed program, accessibility, links/adjacencies, densification, zoning, infrastructure (including various layers of transportation, waste management, stormwater management, etc.). Those precedents will be as follows:

Zidell Yards | Sasaki + Associates | Portland, OR | In Progress  
Hua Quiang Bei Road | WORKac + ZhuBO | Shenzhen, CN | 2009  
Cultural Corridor Chapultepec | FR-EE | Mexico City, MX | 2015  
Dallas Connected City | OMA | Dallas, TX | 2013  
Rachel's Forest | UNStudio | Osaka, JPN | 2013  
Greenwich South Visioning | Morphosis | New York City, NY | 2009  
The Highline | Diller Scofidio + Renfro | New York City, NY | 2009  
Midtown Detroit TechTown | Sasaki + Associates | Detroit, MI | 2013

## **PART 02 - DESIGN DEVELOPMENT**

Your initial schematic design proposals will stem directly from the investigation and analysis you completed for site and precedent. The goal is to find new knowledge that leads to the construction of a site, the identification of opportunities, and a 'diagnosis' of its characteristics. Begin by diagramming the "concerns" and "potential solutions" at both scales: Masterplan and Project Areas. These studies should consider historical or socioeconomic aspects, boundaries, networks, most of all - areas of influence and impact.

Your proposals should demonstrate how urban design could act as a transformative agent within your site as well as for the entire city. How does your proposal contribute to the quality of life in the city? How can its social, environmental, cultural or economic performance be measured? What is the mechanism for kick-starting your process? Who are you designing for? How does your intervention operate in different scales of time (day/night, week, seasonal, yearly, over future decades)? Consider the role of urban design as the ability to move and simultaneously moderate between scales of larger visions (of policy/environment/economy/ society) as well as the physical realities of specific places.

### **MIDTERM REQUIREMENTS: Analysis and Schematic Proposals**

- Completed Site Analysis (Charrette 01)
- Completed Site Analysis (Charrette 02)
- Quantified List of Suggested Programs with Evidence of Need Through Analysis
- Multiple Schematic Proposals for Full Masterplan Area as well as Two chosen Project Area Sites

Full detailed set of requirements TBD.

### **FINAL REVIEW / COMPETITION REQUIREMENTS: Design Development**

- Supporting research and analysis
- Representation of a comprehensive design strategy at multiple scales (masterplan to detail) in the form of conceptual diagrams, site and detail models, architectural drawings, perspective renderings, and animations

Full detailed set of requirements TBD.

The Annual Design 5 / Graduate Competition will follow a specific format. Each team will be judged anonymously by a jury of planners, architects, government officials, members of the community at a location to be announced. The criteria will be as follows:

1. Adherence to the stated goals of the project.
2. Ability to present your scheme convincingly, both graphically and conceptually, without you being present. No talking, pre-recordings or talking videos permitted.
3. Demonstration of an architectural technical understanding of resiliency towards the deployment of the project over time.
4. Program and building system as integrally related to your proposed and invented resiliency structure and proposed development.

## **STUDIO LOGISTICS**

### *Attendance and Participation*

Attendance is mandatory for all studio events. Studio participation is necessary to developing an independent, self-critical means of working, both in preparation for the Thesis year as well as your entry into the profession. In compliance with NYIT policy, two unexcused absences will result in a warning letter from the Dept. chairperson. A third absence will result in a grade of F, or a mandatory withdrawal from the course. If you know in advance that you must be absent, or you have other problems that may affect your grade, speak to the instructor.

### *Grading*

The work of the team is evaluated in class, during desk crits, pin-ups, and interim and final reviews, as a whole; however students are graded individually on their design product, process and progress, and their contribution to the group effort. Two main components contribute to your grade:

**Product:** The final design solution and complete final presentation. The quality of your drawings and models is extremely important. The timely completion of all assigned projects is the minimum requirement for a passing grade. The portfolio as well as every interim presentation contribute to this evaluation.

**Process:** The development of ideas. The intensity of your effort, your motivation, and the consistency of your involvement with the project and your team's effort. Your ability to understand and analyze a given problem or issue. Your ability to respond, architecturally, to the issues that you have discovered.

Work in the 'A' range is "superior" and exhibits thoroughness, invention, design excellence, and intellectual rigor.

Work in the 'B' range is "very good". Design work that receives a grade in the 'B' range exhibits increasing mastery of both technical and intellectual skills.

Work in the 'C' range is "average". Design work that receives a grade in the 'C' range exhibits average competency, adequate to meet minimum course requirements.

### *Citing Work and Ideas*

In producing a professional body of research, you are required to acknowledge and cite sources for ALL material referenced in your graphic as well as textual work.

## **PUBLICATION + FINAL EVALUATION**

At the end of the semester, instead of submitting a traditional portfolio, you must create a team publication that outlines your proposal and research in a professional way. You will also be asked to upload all of your individual work from the semester on the drive (or group work noting individual tasks/input) for grades and evaluation.

### **Hard Copy PUBLICATION (1) One copy – printed by blurb or lulu**

- 8 ½ " x 11" Format
- beautifully formatted including page numbers
- Drawings, Diagrams, Illustrations and Models must all be documented.
- Publication must include: Student Name, ARCH-401-Section Number, Professor Name, Year

### **Digital PUBLICATION + WORK SUBMISSION – uploaded on Google drive**

- final boards / presentation in PDF format (full size), saved as high quality color print, 300 DPI
- Publication in PDF format (8 ½" x 11"), saved as high quality color print, 300 DPI
  - all links - high resolution source files (300 DPI) for final presentation including model photographs, drawings, and renderings, at original plotted size
- Naming convention for digital files:

YOUR\_NAME\_FinalBoard1.pdf / YOUR\_NAME\_FinalPlan1.pdf / YOUR\_NAME\_ProcessModel1.jpg

## NAAB Student Performance Criteria + Related Assignments

### PRIMARY CRITERIA

A.6 Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects. **Charrette 02 Precedent**

A.8 Cultural Diversity and Social Equity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures. **Part 1 Research, Community Meeting and Part 2 Design Development, Public Engagement**

B.1 Pre-Design: Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria. **Charrette 01 Site and Part 2 Design Development**

B.2 Site Design: Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design. **Part 2, Urban Field / Schematic Design + Landscape / Building**

C.2 Integrated Evaluations and Decision-Making Design Process: Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation. **Part 2, Urban Field / Schematic Design + Landscape / Building + Program / Site**

D.1 Stakeholder Roles in Architecture: Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect's role to reconcile stakeholder needs. **Part 1, Community Meeting and Part 2, Public Engagement + Mapping/Analysis**

### SECONDARY CRITERIA

A.3 Investigative Skills: Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment. **Part 2, Mapping and Analysis**

C.1 Research: Understanding of the theoretical and applied research methodologies and practices used during the design process. **Part 2, Mapping and Analysis**



## SCHEDULE

1	Sept. 7	F	Introduction, Begin Charrette 01 Part 1: Layers
2	Sept. 11	T	
3	Sept. 14	F	<b>Site Visit 1</b> (2pm – 6pm)
	Sept. 17	M	PLOT SHOP OPENS FOR BUSINESS
4	Sept. 18	T	Review Charrette 01 Part 1 Layers. Prepare for site visit. Assign Part 2 and 4.
5	Sept. 21	F	
6	Sept. 25	T	Review Charrette 01 Part 2 Observation and Application. Assign Part 3.
7	Sept. 28	F	Review Charrette 01 Part 3 Criteria Development and Part 4 Site Model Introduce Charrette 02: Precedent Analysis
8	Oct. 02	T	
9	Oct. 05	F	
10	Oct. 09	T	Review Charrette 02 Precedent Analysis. Begin Pre-Design and Programming
11	Oct. 12	F	
12	Oct. 16	T	Prepare for Community Meeting.
13	Oct. 19	F	<b>Review with community stakeholders.</b> Begin Schematic Design.
14	Oct. 23	T	
15	Oct. 26	F	Mock Midterm Review Pinup.
16	Oct. 30	T	
17	Nov. 02	F	<b>Midterm Review:</b> Schematic Master Area Plan + Project Area Proposals
18	Nov. 06	T	
19	Nov. 09	F	
20	Nov. 13	T	Progress Review and graded pinup.
21	Nov. 16	F	
22	Nov. 20	T	Progress Review and graded pinup.
	Nov. 23	F	No Class
23	Nov. 27	T	Continue Design Development
24	Nov. 30	F	Mock Final Review Pinup.
25	Dec. 04	T	Continue Presentation.
26	Dec. 07	F	Continue Presentation.
27	Dec. 11	T	<b>Final Presentation</b> (Location to be announced; date to be confirmed)
28	Dec. 14	F	Revise presentations and work on final publications
29	Dec. 18	T	Final Publications Due (Digitally). Please submit hardcopies when received.



## RESOURCES

### Project Specific Resources

2010-11 Harlem River Waterfront Esplanade Proposal  
2016 EDC Rezoning Proposal  
2017 EDC Rezoning Proposal  
2018 EDC Approved Rezoning  
2018 Environmental Impact Study  
Alternative Rezoning Proposals  
NYC DOT / DDC Design Guidelines  
NYCHA Sustainability Agenda

### Required Reference Books and Materials

*PlaNYC "A Stronger, More Resilient New York" (released June 2013)*

*New York City Department of City Planning, Zoning Handbook (2011)*

*Bergdoll, Barry. Rising Currents: Projects for New York's Waterfront MOMA (2010)*

*Ascher, Kate. The Works: Anatomy of a City (New York: The Penguin Press, 2005)*

*Tufte, Edward. Envisioning Information (Cheshire, Conn.: Graphics Press, 1990)*

### Recommended Reference Books

*City of New York. PlaNYC: A Greener, Greater New York (2007)*

*New York City Department of Transportation, Street Design Manual. (2009)*

*Larice, Michael. The Urban Design Reader (New York: Routledge 2013)*

*Plunz, Richard. A History of Housing in New York City (New York: Columbia University Press, 1990)*

*Robbins, Seth and Neuwirth, Robert. Mapping New York. London: Black Dog Publishing, 2009*

*Sanderson, Eric. Mannahatta: A natural history of New York City, (New York 2009)*

*Waldheim, Charles. Landscape Urbanism Reader (2006)*

*Mostafavi, Mohsen and Doherty, Gareth, eds. Ecological Urbanism (Lars Muller Publishers, 2010)*

*Shane, David. Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design, and City Theory. Great Britain: Wiley and Sons, Ltd., 2005*

*Allen, Stan. Landform Building: Architecture's New Terrain*

*Shannon K. & Smets M. The Landscape of contemporary infrastructure (2010)*

*Hauck, Keller, Kleibort, Infrastructural Urbanism: Addressing the In-between(2011)*

*Jenkins, Eric To Scale: One Hundred Urban Plans (Routledge January 25, 2008)*

*Childs Mark C . Squares: A Public Place Design Guide for Urbanists (2006)*

*Disaster Resilience: A National Imperative. Washington, D.C.: National Academies Press, 2012.*

*Mathur, Anuradha and Dilip da Cunha. 2001. Mississippi Floods: Designing a Shifting Landscape. New Haven: Yale University Press.*

*Vale, Lawrence J. "The Politics of Resilient Cities: Whose Resilience and Whose City?" Building Research & Information 42, no. 2 (March 4, 2014): 191–201*

*Design for Flooding: Architecture, Landscape, and Urban Design for Resilience to Climate Change. 1 edition. Hoboken, N.J: Wiley, 2010. Chapter 7 – flood design analysis: pg 135 -148, Chapter 8 – the coast: pg 150 – 167, Chapter 10- Flood Resistant Design: pg 199-216*

### **Evolution of City Models**

*WORKac, 49 Cities. (New York: Storefront for Art and Architecture, 2009)*

*Shane, D. Grahame. Urban Design since 1945: A global perspective (2011)*

*Koolhaas, Rem. S,M,L,XL, OMA (1998)*

*Koolhaas, Rem. Mutations (2001)*

*Larup, Lars. After the city (2000)*

*Bauman, Z. Liquid Modernity (2000)*

### **Urban Design and Technology**

*Shannon K. & Smets M. The Landscape of contemporary infrastructure (2010)*

*Hauck, Keller, Kleibort, Infrastructural Urbanism: Addressing the In-between (2011)*

*Karagon R. and Moella A. Invented Eden: Techno Cities of the Twentieth Century (2008)*

### **Online Resources**

#### **New York City**

NYC Stimulus Tracker <http://www.nyc.gov/html/ops/nycstim/html/home/home.shtml>

NYC Base Map <http://gis.nyc.gov/doitt/nycitymap/>

NYC Department of City Planning <http://www.nyc.gov/html/dcp>

New York City Housing Authority

The City's Plan for Sustainability: PLAN NYC 2030  
<http://www.nyc.gov/html/planyc2030/html/home/home.shtm>

New York City Economic Development Corporation

The Post-Sandy Initiative <http://postsandyinitiative.org/waterfront/>

Department of Parks and Recreation: Future Parks

NYC Green Infrastructure Plan

NYC DOT Street Design Manual

MoMA Rising Currents Exhibit [http://www.moma.org/explore/inside\\_out/category/rising-currents](http://www.moma.org/explore/inside_out/category/rising-currents)

Rockaway Rezoning <https://ny.curbed.com/2017/8/21/16179288/far-rockaway-rezoning-city-council-subcommittee>

### **New York City GIS/Mapping Data**

Information Aesthetics -a great variety of projects that visualize all kinds of information

<http://infosthetics.com/>

Socrata provides data sets from various US government agencies. <http://www.socrata.com/>

Social Explorer <http://www.socialexplorer.com>

Mapping Corporate power <http://www.theyrule.net/2004/tr2.php>

Mappings by Neil Freeman <http://fakeisthenewreal.org/conpl/>

Oasis: Community maps <http://www.oasisnyc.net/default.aspx>

"Earth : A Global Live Map of Wind, Weather, and Ocean Conditions." Accessed January 25, 2016.

<http://earth.nullschool.net/>

### **Flooding**

<http://www.nytimes.com/newsgraphics/2012/1120-sandy/survey-of-the-flooding-in-new-york-after-the-hurricane.html>

<http://www.region2coastal.com/home>

<http://occupysandy.net/library/>

<http://www.waterfrontalliance.org>

<http://designforrisk.com/>

### **Film**

Urbanized: A film by Gary Hustwit <http://urbanizedfilm.com>

Perspective: How My Firm Saved Brooklyn Bridge Park from Sandy's Fury

<http://www.fastcodesign.com/3020633/innovation-by-design/perspective-how-i-saved-brooklyn-bridge-park-from-sandysfury>

### **3. Appendix**

#### **3.2 – CVs**

Anthony Caradonna  
Tom Verebes  
Giovanni Santamaria  
Hyun-Tae Jung  
Marcella Del Signore  
Dong-Sei Kim  
Robert Cody

**ANTHONY CARADONNA, RA**

acaradon@gmail.com

<b>EDUCATION</b>	Harvard University, Graduate School of Design, <i>Master of Architecture</i>	1988
	Pratt Institute School of Architecture, <i>Bachelor of Architecture</i>	1986

**ADMINISTRATIVE EXPERIENCE**

Assistant Dean for Academic Operations, NYIT School of Architecture & Design	2018-19
Financial Director, <i>ASID New York Metro Chapter Board</i>	2013-15
IDLNY Board of Directors, <i>ASID Representative Member</i>	2013-15
Interior Design Chair, the Art Institute of New York City	2010-14
Curriculum Consultant, NYU CADA Interior Design certificate program	2012
Coordinator, School of Information and Library Sciences	
<i>Pratt SILS+ SACI Florence Program collaboration</i>	2009-10
<i>Pratt Interdisciplinary Annual Summer Florence Program</i>	2007-09
Founding Director, <i>University of Oklahoma Rome Summer Program</i>	2003
Chair, <i>Pratt Undergraduate Architecture Program</i>	1997- 03
Top Nine National Ranking Design Intelligence Report 2007	
Assistant Chair, <i>Pratt Undergraduate Architecture Program</i>	1993-97
Coordinator, <i>Rome &amp; Foreign Programs Undergraduate Architecture</i>	1993-97
Founding Editor, <i>in&gt;process</i> annual School of Architecture Publication	1993-97

**TEACHING EXPERIENCE**

<b>NYIT School of Architecture</b>	
Furniture Design invited mentor / Innovant Furniture Design Competition	2018-19
<b>Pratt Institute School of Architecture</b>	<b>1993-2018</b>
Tenured Professor: Design / History Theory / Technology	2010-
4 <sup>th</sup> & 5 <sup>th</sup> Year Architectural Design / History of Architecture	2016-17
1 <sup>st</sup> , 2 <sup>nd</sup> , 4 <sup>th</sup> Year Architectural Design / History of Architecture	2012-16
DIFFA Dining by Design NYC - Pratt Coordinator, event <i>top prize team</i>	2010-11
Associate Professor - Tenure Track: Interdisciplinary Design / History Theory	2003-10
Adjunct Associate Professor – Architectural Design & Media	1997
Visiting Assistant Professor – Architectural Design & Media	1993
<b>University of Oklahoma School of Architecture</b>	2003
Founding Director / Faculty: Inaugural Annual Rome Program	
<b>New Jersey Institute of Technology</b>	2001-03
Visiting Professor: Design	
<b>Columbia University / Barnard College</b>	1992-94
Visiting Faculty: Design & Visual Studies	
<b>University of the Arts, Philadelphia</b>	1992
Visiting Faculty: Design / Lecturer: Representation	
<b>New York Institute of Technology School of Architecture</b>	1992
Adjunct Professor: Design	
<b>Cornell University Department of Architecture</b>	1991-92
Visiting Professor: Design & Film Studies / Lecturer: Architectural History	
<b>Parsons School of Design</b>	1989-90
Visiting Faculty: Interior Design	
<b>Iowa State University</b>	1989
Visiting Professor: Design, Film & Roman Studies / Lecturer: Design History	
<b>Harvard University, Graduate School of Design</b>	1988
Studio Critic – Career Discovery Program	

**PROFESSIONAL EXPERIENCE**

OPUS Project Space - <i>Founder + Director</i>	2012 -
OPUS x NYC – <i>Founding Partner w/Susan Dreifuss</i>	2014 -
OPUS XLLC: <i>Interdisciplinary Design Studio</i>	2004 –

**MEMBERSHIPS** American Alliance of Museums, American Society of Interior Designers

## Curriculum Vitae

### Dr. Tom Verebes

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Tom Verebes has over 25 years of experience in architectural practice, education and research. He is the Director of OCEAN CN Ltd, based in Hong Kong. Together with others, Verebes co-founded OCEAN, a distributed network practice, in 1995 in London, and he has directed OCEAN offices in London, Hong Kong and Beijing for over 20 years.

Tom Verebes is the Associate Dean for Academic Affairs and Professor in the School of Architecture and Design at NYIT. Among past roles, he has been the founding Provost of Turenscape Academy in Beijing and Xixinan, Anhui Province, China (2016-2018). Verebes served as Associate Dean for Teaching & Learning (2011-2014), and Associate Professor of Architecture at The University of Hong Kong (2009-2016). He was co-Director Design Research Lab at the Architectural Association (AA) in London, where he had taught from 1996 to 2009. He is the Director of the AA Shanghai Summer School for twelve consecutive years (2007-2018); Director of AAVS Xixinan (2017) and AAVS Shenzhen (2018); and the Founder of AA D\_Lab. He had held the position of Guest Professor at Akademie der Bildenden Künste ABK Stuttgart (2004-2006), and he has held positions of Visiting Professor at the University of Pennsylvania, Rensselaer Polytechnic Institute (RPI), Syracuse University, RMIT, Singapore University of Technology & Design (SUTD) and The University of Tokyo.

Verebes studied architecture at McGill University (Canada), LoPSiA (France), at the Architectural Association (AA) in London, and he received his PhD from RMIT (Australia). Verebes' work has been featured in over 50 exhibitions in venues worldwide, including the Venice Biennale, Beijing Biennale, Hong Kong-Shenzhen Bi-City Biennale, Seville Biennale, Zoomorphic (Victoria & Albert Museum, London), Latent Utopias (Graz, Austria), Experimental Architecture (FRAC Collection, Centre Pompidou, Paris; Orléans), Archilab (Orléans), and Artists Space (New York). Among over 150 publications of authored books, chapters, articles and features, Verebes' recent publications include his guest-editing of an issue of AD, titled, *Mass Customised Cities*, and (Wiley, 2015), and books, including *Masterplanning the Adaptive City: Computational Urbanism in the Twenty-first Century* (Routledge, 2013), *New Computational Paradigms in Architecture* (Tsinghua University Press, 2012), and *DRLTEN: A Design Research Compendium* (AA Publications, 2008). In addition, he has published numerous articles in issues of Architectural Design AD, Architectural Review, RIBA Journal, 306090 Books, Urban China, Urban Flux, Archicreation, World Architecture, and books including *Digital Architecture Now*, *Disappearing Architecture*, *10x10*, *10x10x2*, among many others. Verebes has lectured extensively in Asia, Europe, North America, Africa and the Middle East.

# **Giovanni Santamaria, Ph.D., OAI**

## **Courses Taught:**

- Undergraduate Program:  
AAID 140 Visualization I  
AAID 101 Design Fundamentals I  
AAID 102 Design Fundamentals II  
ARCH 161 Survey History of Architecture I  
ARCH 201 Architectural Design I  
ARCH 202 Architectural Design II  
ARCH 301 Architectural Design III  
ARCH 302 Architectural Design IV  
ARCH 401 Architectural Design V  
ARCH 402 Architectural Design VI  
ARCH 501 Architectural Design VII  
ARCH 502 Architectural Design VIII
- Graduate Program:  
ARCH 702 Urban and Regional Design  
ARCH 726 Case studies Urbanism/ Sub-Urbanism

## **Educational Credentials:**

Bachelor Degree in Architecture, 2001  
Ph.D. Architecture and Urban Design, 2005

## **Teaching Experience:**

Associate Professor, School of Architecture and Design, New York Institute of technology, 2017-Present  
Visiting Associate Professor, SoAD, New York Institute of technology, 2014-2017  
Adjunct Assistant Professor, SoAD, New York Institute of technology, 2008-2014  
Adjunct Associate Professor, Scuola di Architettura of Politecnico di Milano, 2004-2007  
Adjunct Assistant Professor, Scuola di Architettura of Univerita' di Parma, 2001-2003

## **Professional Experience:**

Project Architect: Beyhan Karahan Associate Architects, 2014-2017  
Partner: Studio Moreno/Santamaria, 2004-2007

## **Licenses/Registration:**

Italy and Europe, Ordine degli Architetti, Paesaggisti e Pianificatori # 1630

## **Selected Publications and Recent Research:**

"Urban Metabolism and Metropolitan Regions," S.ARCH- 2019  
"Merging Thresholds and New Landscapes of Knowledge," ACSA 2019.  
"Franco Purini. In the Space of Drawing: Reason and Imagination," 2018  
"Transforming Territories- A Landscape of In-Tensio-Alities," International Journal of Social Science, 2018  
"Rubattino. History and Prophecy," 2015  
Transforming Landscapes versus Resilient Environments. Published in "Questo. This is it," 2013  
Translation of "The territory of Architecture" by Vittorio Gregotti. 2012  
Total Urban Environment. Published in "ArcDue Citta'. Architettura, Ricerca, Citta'." 2011  
"New York – Milano. Disegno per la citta' nella regione urbana," 2007.  
PARAMETRO n. 254, International Architecture and City Planning Magazine," 2004

## **Professional Memberships:**

International Association of Landscape Education

## HYUN-TAE JUNG

### Associate Professor

Hyun-Tae Jung is an associate professor of Architecture at New York Institute of Technology. He completed his bachelor's and master's degrees in architecture at the University of Seoul, South Korea. Jung received a doctorate in History and Theory of Architecture from Columbia University. His dissertation, "Organization and Abstraction: The Architecture of SOM from 1936 to 1956," deals with the rise of corporate architecture in the mid-twentieth century.

Jung has worked on theories of architecture, urbanism, sociology, and globalization as well as architectural design, and has published numerous articles in American and foreign journals. He has taught at a range of institutions, including Louisiana State University, Lehigh University, the University of Nebraska-Lincoln, Columbia University, Parsons School of Design (The New School), and The Seoul National University of Technology.

Among several research and teaching awards received throughout his career, Jung won university-wide teaching awards from the University of Nebraska-Lincoln (College Award for Distinguished Teaching) and Lehigh University (Donald B. and Dorothy L. Stabler Award for Excellence in Teaching).

### Recent Projects/Research

- Motion Studies in Modern Architecture
- Architecture of the Cold War
- Globalization and Architecture in East Asia

### Publications

- "Designing for Affluence: Three Identical Towers in Kuwait City." *Pan Arab Modernism* eds. Dalal Musa'ed Alsayer, Ricardo Camacho, and Sara Sargocas Soares (Actar Publishers, 2019). *Forthcoming*
- "The Impact of Measurement Research on Prefabrication in SOM's Post-War Housing and Office Buildings," *TAD: Technology | Architecture + Design, Journal of the Association of Collegiate Schools of Architecture (ACSA)*, Fall 2018, 196-205.
- "Das genormte Büro—Standardisierung und die Union Carbide Headquarters (1960)" *ARCH+* Vol. 233, Germany, Fall 2018, 124-133
- "Corporate Modernism in America and Junglim Architecture [in South Korea]," *SPACE Magazine*, Sept. 2017. 106-111. Also included in *SPACE Magazine's* special issue on Junglim Architecture.
- "A Poplar Tree and Lines: The Joint Security Area in the Korean Demilitarized Zone, ca 1976," *Entangled Histories, Multiple Geographies*. Vladan Djokic and Hilde Heynen (eds.) (Belgrade, Serbia: The University of Belgrade, 2017), 54-61.
- "Rise of a New Type of Corporate Architecture Firm in the Early Twenty-First Century," *Architecture and Society: The Journal of Korea Architects Institute* 30, Fall/Winter 2015, 201-210
- "'Technologically' Modern: The Prefabricated House and the Wartime Experience of Skidmore," Owings and Merrill," in *Sanctioning Modernism: Architecture and the Making of Postwar Identities*, Vladimir Kulic, Timothy Parker, and Monica Penick (eds.) (Austin, TX: The University of Texas Press, 2014), 186-218.
- "The Evolution of Architectural Organization: Skidmore, Owings and Merrill in the Mid-Twentieth Century," *Pidgin Magazine* 15, Princeton University School of Architecture (2013): 18-29.
- "In the Beginning of Glass-Walled Skyscrapers: Considerations in the Design of the Lever House," in *Expansion and Conflict: Proceedings of the 13th Do.co.mo.mo International Conference*, Sept. 2014, 244-248.
- "SOM, 1939-1946: From 'Engineered Dwelling' to the Manhattan Project," *Proceedings of the 3rd International Conference of the European Architectural History Network*, June 2014, 517-26.



# MARCELLA DEL SIGNORE

## ASSOCIATE PROFESSOR

### Bio

Marcella Del Signore is an architect and the principal of X-Topia, a design-research practice that explores the intersection of architecture and urbanism with digital practices. Her work concentrates on the relationship between architecture and urbanism by leveraging emerging technologies to imagine scenarios for the future of environments and cities. Her background in architecture and urban design has led her to explore and implement projects that investigate the relationships between contemporary architectural practice and the public/social/cultural scale in dialogue with technologically mediated systems. In her practice, she has been focusing on inter-scalar approaches to design, from small scale interventions, installations, and prototypes to buildings to the urban scale. This approach has led her to work across scales and protocols from material, morphological, spatial, and performative dimensions to the larger interlacement of spatial and urban systems. She holds a Master in Architecture from La Sapienza University in Rome and a Master of Science in Advanced Architectural Design from Columbia University in New York.

Del Signore is the author of *Urban Machines: Public Space in a Digital Culture* (ListLab, 2018, with Gernot Riether), which explores how information and communication technologies have radically changed the way we inhabit and operate in the urban space. She is the co-editor of *Recalibration: On Imprecision and Infidelity* (with Phillip Anzalone and Andrew J. Wit) paper and project proceedings, published during the 2018 ACADIA (Association for Computer Aided Design in Architecture) Conference, where she served as Technical Co-Chair and part of the ACADIA Board of Directors from 2016-18.

She has taught and collaborated with academic institutions in Europe and the U.S. including Tulane University, Barnard College at Columbia University, the Architectural Association, IaaC (Institute of Advanced Architecture of Catalonia), University of Waterloo, LSU School of Architecture, IN/ARCH (National Italian Institute of Architecture and University of Trento). At Tulane University, she taught in the School of Architecture from 2008 to 2017, served as the Director of the Rome Study Abroad Program, and in 2016, was appointed the Kylene and Brad Beers SE Professor at the Taylor Center for Social Innovation and Design Thinking.

Del Signore has worked nationally and internationally through an extended network of partners, institutions, and sponsors that have supported her work, receiving several awards and recognitions including the "Young Italian Talent" in architecture and design in 2010 by the Italian Ministry, the "Urban Urge Award" grant in 2014 (with Mona El Khafif), and the "American Architectural Prize" at the Cooper Hewitt Smithsonian Design Museum in the "other interior design" category in 2017 (with OSW). She has developed projects and research supported and promoted by the NEA (National Endowment for the Arts), Gray Area Foundation for the Arts, Zero1 Art and Technology Biennial, European Union, The Arts Council of New Orleans, Northern Spark Minneapolis, Emerging Artist Network, Fast Company— Design + Innovation, the BMW Guggenheim Lab, Milan Design Week, and the AIA New Orleans among others.

She is a licensed architect and has practiced in Rome, New Orleans, and New York. In New York, she worked at Eisenman Architects and Richard Meier & Partners. In 2018, she co-curated with Nancy Diniz and Frank Melendez at the 'DATA & MATTER' Exhibition at the European Cultural Center during the 2018 Architecture Venice Biennale. She has lectured, published, and exhibited widely.

## **DONG-SEI KIM**

### **ASSISTANT PROFESSOR**

#### **BIO**

Dongsei Kim is an architect, urbanist, and educator. His current research, focusing on architecture and urbanism's relationship to nation-state borders across multiple scales, examines the notions of "inclusion" and "exclusion" and how "us" and 'them' are defined through various spatial practices. His research on the Korean Demilitarized Zone (DMZ) has been internationally recognized through multiple exhibitions and publications.

Dongsei's research on the DMZ border contributed to the Golden Lion award-winning "Crow's Eye View: The Korean Peninsula" exhibition curated by Minsuk Cho, Hyungmin Pai and Changmo Ahn at the 14th International Architecture Exhibition directed by Rem Koolhaas (Venice, 2014). Recently, his work has been invited to exhibitions such as the "Active Archive" at the Seoul Biennale of Architecture and Urbanism (Seoul, 2017); "(im)positions" at Melbourne School of Design (Melbourne, 2017); "Over the Boundary" at the State Library of Queensland (Brisbane, 2016); "REAL DMZ PROJECT" at Art Sonje Center (Seoul, 2015); "Making Border" at DNA Gallery (Berlin, 2015); and "Cold War, Hot Peace" at Slought (Philadelphia, 2015).

He served as an assistant professor at Korea University and an adjunct assistant professor at Columbia University, GSAPP before joining NYIT. Additionally, he has taught architecture, landscape architecture, and urban design studios and seminars at Carleton University (Canada); Kyung Hee University (Korea); Monash University (Australia); RMIT University (Australia); and Victoria University of Wellington (New Zealand).

Dongsei practiced architecture in Wellington, Seoul, and New York, and gained his registration as an architect with the New Zealand Registered Architects Board (NZRAB) in 2007. He is an architect member of the New Zealand Institute of Architects (NZIA) and served as a Research Advisory Committee member at the Institute of Trans-Division and Border Studies (ITBS) in Seoul, Korea (2015–2018).

Dongsei holds a Master in Design Studies with Distinction from Harvard Graduate School of Design. He also earned his M.S. in Architecture and Urban Design from Columbia University, GSAPP and a professional Bachelor of Architecture with honors from Victoria University of Wellington.

## Robert Cody, AIA, NCARB, LEED AP

### PROFESSIONAL:

Licensed Architect – NY, NJ

### 12/03 – PRESENT

**AMOIA CODY ARCHITECTURE, D.P.C. BROOKLYN, NEW YORK – Architect and Partner**

See [www.amoiacody.com](http://www.amoiacody.com) for various projects

9/02 – 6/13

7/97 – 2/01

**BeckhardRichlanSzerbaty+Associates, New York: - Project Manager / Project Architect / Design Architect / Associate**

Beckhard Richlan Associates grew out of Marcel Breuer and Herbert Beckhard's collaboration.

PS 340, New York, NY 95,000 sq. ft. Conversion of the Foundling Hospital into a new 518 student Pre-K - 5<sup>th</sup> Grade School

PS 154, Queens, NY 110,000 sq. ft. Accessibility upgrades for an existing Pre-K – 5<sup>th</sup> Grade School

Jonas Bronk Academy, Bronx NY 40,000 sq. ft. Conversion of two floors in a mixed-use tower into a Pre-K - 5<sup>th</sup> Grade School

Long Term Acute Care and Wellness Centers, NJ – prototype preliminary development.

The Franklin Care Center, Franklin Park, NJ – 115,000 sq. ft. Long Term Acute Care Hospital. LEED Platinum.

Long Term Acute Care Hospital, NJ – 180,000 sq. ft. Long Term Acute Care Hospital in preliminary development. LEED Gold

Child Care Centers – multiple 10-15,000 sq. ft. childcare centers for a private owner in the tri-state area. LEED Silver Interiors.

Polo Grounds Community Center, New York, NY- 22,000 sq. ft. community center and gymnasium

New York State School of Industrial and Labor Relations Library, Cornell University, Ithaca, NY- 43,000 sq. ft.

105 Eisenhower Parkway Office Building, Roseland, NJ- 220,000 sq. ft. office building and parking garage

Urban Assembly of Music & Art High School – 40,000 sq. ft. Adaptive reuse High School, Brooklyn, NY

Kwok Residence, Salisbury CT, 8,000 sq. ft. residence

West Brighton Community Center, Staten Island, NY- 12,000 sq. ft. youth and senior center

Williamsburg Child Care Center, Brooklyn, NY- 19,500 sq. ft. children's daycare center and playground

2/01 – 9/02

**Kohn Pedersen Fox Associates, NEW YORK - Project Manager / Project Architect**

Museum of Modern Art Expansion, New York, NY - 630,000 sq. ft. Museum and Education Center

7/96 - 7/97

**CREATE collaborative Architecture Planning & Design, The Chrysler Building Suite 70 , New York - Partner**

Christiana Center, Newark, DE - 120,000-sq.-ft. center including full interior design - pre-prototype - for Dick's Sporting Goods

VISIONS Corporate Offices, New York, NY - 11,000 sf corporate headquarters for an organization dedicated to the blind

7/95 - 7/96

**JMB Jeffrey M. Brown Associates, Construction Managers Project Manager / Design Architect**

Hawthorne Suites, Philadelphia, PA –existing warehouse converted 294-room suite hotel. Design-Build completed in 41 weeks.

Federal Express – City Station, New York, NY - 167,000 sf sorting center with 80 loading stations + 34,000 sf of offices

7/93 - 7/95

**Silberstang Architects, New York, Arizona. Project Manager / Design Architect**

Manasquan Reservoir Environmental Center, Howell Township, NJ - 17,000 sf children's learning center and 3-acre nature trail park

Children's Garbage Museum, Stamford, CT - learning center attached to a recycling plant

7/88 - 9/92

**Douglas A. Wilke Architects and Engineers Intern Architect and Carpenter**

An Experimental Solar Energy Test House, Glen Head, NY

Solar Powered Detoxification Facility - Proposal, Patent Submission

Solar Air-conditioning & Desiccant Dehumidification Systems - Proposal, Patent Submission

### ACADEMIC:

Associate Professor New York Institute of Technology School of Architecture and Design, Old Westbury Present, Chairperson and Director of Undergraduate Programs, 2011 – 2019

Associate Professor and Interim Associate Dean, New York Institute of Technology School of Architecture and Design, 2017 – 2018

SLAB Studio, Cradle of Aviation Competition and Design to Build Studio 2014-2015

Teaching and Coordination of all years of Design Studios 2008-present and Coordination 2013-present

Building Construction

History Design Theory Seminars | Design, Ecology, Ethics and the Making of Things | Alvar Aalto, Architect of the 21<sup>st</sup> Century

NYIT NCARB AXP Coordinator, New York Institute of Technology School of Architecture and Design, 2012 – Present

Lead Director for the NYIT NCARB IPAL (Integrated path to Licensure), 2017 – Present

NYIT Summer Abroad Program in ITALY, Co-Director and Coordinator, 2012 – Present

Town and Gown Advisory Council, NYIT SoAD Representative, Executive Committee Member and Secretary, 2012 – Present

### EDUCATION:

#### BACHELOR OF ARCHITECTURE

New York Institute of Technology, School of Fine Arts and Architecture, Old Westbury, New York 1993, Henry Adams Certificate

### PUBLICATIONS

#### EXHIBITIONS

#### LECTURES

#### AWARDS

#### RESEARCH:

Podium Issue, "Beyond Academicism", AIA, Long Island Chapter Journal, 1994

Hyper Times Square, A+U digital, 2000

Lecture Masonry and Precast Concrete Design and Tecnis, NJIT 2002

NYIT EXHIBIT "PIN-UP", Old Westbury, NY Exhibition and Publication, 2009

First Day on the Job, Presenter and Panelist, AIA Center for Architecture, NYC, 2013

Operation SPLASH, An Exhibition of Resiliency for Long Island and Presentation of Student Works, 2017

Long Island Museum, Lecturer and Panelist, "in Harm's Way", Resiliency for Long Island and Presentation of Student Works, 2017

Guest Critic at NJIT, Pratt Institute. Parsons, Kent State University and others.

2017 Green Density Zoning Handbook, New York City

2014 Atlantic Yards, Brooklyn NY. Invited Competition, Exhibition and Publication

2006 **First Prize Winner** – "Architectural Lines in the Sand" Boathouse and Restaurant in Lincolnshire, England – A beach side restaurant and boathouse for the Royal Life Saving Society. Published in PLAN Magazine 11/07 **"Architectural Lines in the Sand"**

2003 Groen Hoek Boathouse - Exhibited at the Center for Architecture in NYC – East river community boathouse competition.

### REFERENCES:

Upon request

### WEBLINKS TO

### ADDITIONAL

### INFORMATION

Studio Website [www.amoiacody.com](http://www.amoiacody.com)

Additional Building Project Experience <http://www.amoiacody.com/experience>

Architectural Technology <http://www.amoiacody.com/student-work#/architectural-technology/>

Student Work <http://www.amoiacody.com/student-work>