The studio will take on the issue of building tall and creating density, in general, and then specifically in Manhattan after Superstorm Sandy. We will begin by looking at the history and nature of building tall and very tall, particularly in New York. It is expected that a trip to New York will be arranged for as many in the studio who can do it.

The first task is to research the history and nature of building tall amid great density: why do it? We should all read the section of Delirious New York entitled “The Double Life of Utopia” and a more recent short paper by Koolhaas that will also be available as a pdf. before Wednesday. (A scan will be provided.)

Students are to identify area(s) of interest in these categories:

- Form
- Function
  - Program
  - Circulation
  - Light and air
  - Egress
- Structure and Skin
- History
  - Past
  - Present
  - Future
  - Past futures: history of speculation

We will organize into teams to begin to research these issues. The goal is to provide a very substantial background with which to being a study of the possibilities for the site in New York described below—as a speculation, meaning that we can challenge the NYC zoning and building regulations as part of the study.
Grand Central Station and Park Avenue

The City of New York is entertaining a proposal to increase the density of development in an area surrounding Grand Central Station, allowing an FAR (floor area ratio) of up to 30 in the areas closest to Grand Central itself. The white mass in the image below shows the possible height and massing at that FAR, from the East River.

Illustrative massing from East River – 30 FAR

New York specific sites and recent events:

New York specific:
425 Park Avenue competition winners
Delirious New York, Rem Koolhaas

General sources
Council on Tall Buildings and Urban Habitat
Skyscraper Museum
Hong Kong/New York
General POLICIES

Course Format: Studio meetings will be of two types: collective meetings that engage course material as a group, and studio sessions that engage individual efforts. Collective meetings include pin-ups and reviews. Studio sessions will be desk critiques and studio exercises. In all cases, the entirety of studio time will be spent on the studio project and students must be ready to present at the beginning of class. Studios are based upon ongoing research. Assignments and requirements are subject to the discoveries of previous work and substantiated by communications between the instructor and studio. Students must check their university email daily.

KSA Lecture Series: As graduate students, you are expected to attend and participate in the KSA Lecture Series. The Series is an invaluable source of information made easily accessible.

Deadlines: Students who miss deadlines due to valid extenuating circumstances may submit the required work at a date agreed upon with the instructor. University regulations limit such circumstances to serious personal illness and death of an immediate family member, and both cases require written documentation: a doctor’s note or a newspaper obituary. Unexcused late projects will not be accepted, incomplete projects will be evaluated in relation to their degree of completion, and a student is present only if he or she presents sufficient work to the instructor. A student will be warned by email after the first unexcused absence; a student’s grade will drop one letter grade after the second unexcused absence; and a student with three unexcused absences will be immediately dismissed and given an "F."

Documentation: Students must provide digital documentation of work at the end of the semester. The specifications will be given at the end of the semester, to be handed in to Carmen. Documentation will be due at the end of final exams. If not received as specified and in a timely manner, one grade level will be lost.

Evaluation: Studio work is both individual and collective. Evaluation will include not only individual design excellence, but also a student’s contributions to the studio through collective research, documentation and discussions. Grading is based on a comparison with other students in the course, with students who have taken the course previously, and with the instructors’ expectations relative to the objectives of the course. Evaluation of projects is by jury review involving reviewers from other courses, other academic institutions, and architectural firms. For an "A", the student must satisfy the course objectives excellently; for a "B", in an above average manner; for a "C" in an average manner; for a "D" in the lowest acceptable manner; and an "F" denotes that the student has not satisfied the course objectives.

Sexual Harassment: O.S.U.’s Sexual Harassment policy, which applies to all faculty, staff, and students, includes lewd remarks and inappropriate comments made in the studio environment, classroom, and computer labs as well as the "display of inappropriate sexually oriented materials in a location where others can see it." Students can file a complaint by contacting Student Judicial Affairs at 292-0748. Sanctions include reprimand, suspension, and dismissal from the University.

Students with Disabilities: If a student requires accommodation for a disability, he or she should immediately arrange an appointment with his/her professor and the Office for Disability Services. At the appointment, the professors, disability counselors, and student can discuss the course format, anticipate needs and decide upon accommodations. Professors rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies.

Studio Safety: To provide the best education, the KSA must act as a community. As such, its members (faculty, students, and staff) must respect and watch out for each other. The studio is available for KSA students 24/7. The University escort service provides safe transportation to and from Knowlton Hall 7:30AM-3AM. Call 292-3322.

Studio Behavior: Students must work in the studio (or computing lab) during class time. Students are responsible for keeping their areas clean, their floors free from obstructions, and all studio furniture in good condition and its original location. All presentation materials must be removed from review spaces following reviews and all studio materials must be removed from the building at the close of every semester. Students may, however, store material in their credenzas over winter and spring breaks. Studios are inspected on the last day of final exams – negligent students are subject to grade withholding and maintenance costs.

Please also note:
1. The following items are prohibited in Knowlton Hall: non-KSA furniture, liquor, weapons, bicycles, skateboards, rollerblades, and pets.
2. The following tools are prohibited in Knowlton Hall: spray paints, foam cutter wands, welding devices, heat guns, and any flame or gaseous liquid device.
3. The following tools are prohibited in Knowlton Hall: spray paints, foam cutter wands, welding devices, heat guns, and any flame or gaseous liquid device.
4. The following safety compliances must be observed: electrical power cords cannot be connected in a series or extend over traffic areas; fire extinguishers must remain accessible and in full view; access to stairwells, corridors, and aisles must maintain a 44” clear width and handrails must be unobstructed.
5. Building surfaces cannot be marked, anchored to, or penetrated.
6. Installations may not occur in any part of the building except by permission of Philip Arnold, KSA Building Coordinator.
7. Power tools are restricted to the mat/fab lab except by permission of Philip Arnold, KSA Building Coordinator.
8. Loud noise is forbidden.
9. Graffiti and vandalism are grounds for disciplinary action.

READINGS AND REFERENCES
Readings and references relative to the content and agenda of the design problem will be given.