

**DATE:** Nov. 7, 2022

**TO:** Anne Marie Sowder, Chair of the College Council Curriculum Committee

**FROM:** Curriculum Subcommittee

Lukasz Sztaberek, Khalid Lachheb, and Yu-Wen Chen (Chair)

**RE:** Final Report for Proposal 22-05: New Course: ARCH 3622 Japanese Architecture

**PROPOSAL OVERVIEW:**

The proposal is for a new course (ARCH 3622 - Japanese Architecture: Exploring Architecture Through Boundaries) offered in the Department of Architectural Technology. The course is offered as an elective in the Architectural department to students in BTech-Architectural Technology and BArch-Architecture programs. The course explores traditional and contemporary Japanese architecture, from tea houses to the latest architecture works by renown Japanese architects. The elements and principles that make up traditional architecture are examined in relation to culture, materials, light and shadow, and relation to nature. At the end of this course, students will be able to understand, analyze and appreciate Japanese architecture and its influence on the west.

**RATIONALE:**

This course is a unique and excellent introduction to traditional and contemporary Japanese architecture. Throughout the world, Japanese architecture is known for its harmonious beauty and relationship between architecture and nature. Its design aesthetics have also influenced some of the world's most famous architects. In the study of architecture, students benefit significantly from the understanding of architecture theory, helping them to shape their critical thinking and design. Among many elements, architecture requires an understanding of design aesthetics, structure, and culture. The course will introduce students to some of the best examples of traditional and contemporary architecture by renowned Japanese architects. At the end of this course, students will be able to understand, analyze and appreciate Japanese architecture and its influence on the west. In the case of students working towards their Bachelor of Architecture degree, this course will broaden their understanding of architecture theory. This enhances the history theory curriculum specified by the National Architecture Board (NAAB).

**STRENGTHS:**

- This course allows students to explore traditional and contemporary Japanese architecture. Students will be able to understand, analyze and appreciate Japanese architecture and its influence on the west.
- This course expands the options for theory in architecture courses.
- This course enhances the history curriculum specified by the National Architecture Board (NAAB).
- The course is unique to the college and CUNY.

**WEAKNESSES:**

- None

**ISSUES AND CONCERNS DISCUSSED:**

- Rationale has been strengthened and clarified.
- Prerequisite courses have been updated and have been consistent throughout the proposal. The targeted groups of students for this course have been revised and clarified.
- Attendance policy has been updated to align with the latest CUNY policy.
- Grading scale has been updated to align correctly with the mentioned assessment methods. The descriptions of each graded component are also added to the proposal.

- The course has changed to be a non-liberal arts course and will not be part of the world culture course.
- The effective term has been updated to Fall 2023.
- Other minor changes in writing and format have been addressed.
- The form of Changes in Degree Programs has been included.
- The suggested Diversity and Inclusive Education Statement have been included.

**SUBCOMMITTEE ACTIVITIES:**

- The proposal was assigned to the subcommittee on Sept. 29, 2022.
- The subcommittee reviewed the proposal and met on Oct. 14, 2021, to finalize the comments and suggestions.
- The subcommittee provided the merged comments to Prof. Solano on Oct. 14, 2022. The subcommittee met and discussed the comments with Prof. Solano on Oct. 17, 2022.
- The first revision was received on Oct. 21, 2022.
- The meeting with the Provost's office is on Nov. 2, 2022. Participants include the subcommittee members (Profs. Lukasz Sztaberek, Khalid Lachheb, and Yu-Wen Chen), Prof. Esteban J. Beita Solano, Prof. Sanjive Vaidya, Provost Pamela Brown, Associate Provost Reginald Blake, Kim Cardascia, and Dean Gerarda Shields.
- The second revision was received on Nov. 3, 2022.

## NEW COURSE PROPOSAL

**Japanese Architecture:** Exploring Architecture Through Boundaries

Submitted to the College Council Curriculum Committee by:  
Prof. Dr. Esteban Beita Solano, Architectural Technology Department

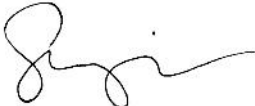

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New York City College of Technology, CUNY

## CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](#) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|   |   |
|---|---|
| <b>Title of Proposal</b>  | <b>Japanese Architecture: Exploring Architecture Through Boundaries</b>   |
| <b>Date</b>   | <b>February 10, 2022</b>  |
| <b>Major or Minor</b>   | <b>Major</b>  |
| <b>Proposer's Name</b>  | <b>Dr. Esteban Beita Solano</b>   |
| <b>Department</b>   | <b>Architectural Technology</b>   |
| <b>Date of Departmental Meeting in which proposal was approved</b>  | <b>02/03/22</b>   |
| <b>Department Chair Name</b>  | <b>Sanjive Vaidya</b>   |
| <b>Department Chair Signature and Date</b>  |    |
| <b>Academic Dean Name</b>   | <b>Gerarda M. Shields</b>   |
| <b>Academic Dean Signature and Date</b>   |    |
| <b>Brief Description of Proposal</b><br>(Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body.)     | The course explores traditional and contemporary Japanese architecture from tea houses to the latest architecture works by renown Japanese architects. The elements and principles that make up traditional architecture are examined in relation to culture, materials, light and shadow and relation to nature. |
| <b>Brief Rationale for Proposal</b><br>(Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | This course is a unique and excellent introduction to traditional and contemporary Japanese architecture. It will broaden students understanding of architecture theory and will provide supporting context for student performance criteria into the curriculum.   |
| <b>Proposal History</b><br>(Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list).                              | 03/10/22 - New Submission<br>10/21/2022 – 1 <sup>st</sup> Revision<br>11/3/2022 – 2 <sup>nd</sup> Revision  |

**ALL PROPOSAL CHECK LIST**

|   |            |
|---|------------|
| Completed CURRICULUM MODIFICATION FORM including:   |            |
| • Brief description of proposal   | <b>X</b>   |
| • Rationale for proposal  | <b>X</b>   |
| • Date of department meeting approving the modification   | <b>X</b>   |
| • Chair's Signature   | <b>X</b>   |
| • Dean's Signature  | <b>X</b>   |
| Evidence of consultation with affected departments<br>List of the programs that use this course as required or elective, and courses that use this as a prerequisite. | <b>N/A</b> |
| Documentation of Advisory Commission views (if applicable).   | <b>N/A</b> |
| Completed <a href="#">Chancellor's Report Form</a> .  | <b>X</b>   |

**Section AIV: New Course****AIV.I. Architectural Technology Department****Course Number:** ARCH 3622**Title:** Japanese Architecture: Exploring Architecture Through Boundaries**Hours:** 3 Class Hours, 3 cr**Credits:** 3 Credits**Course Pre / Co-Requisites:** Pre / Co ENG1121**Course Description:**

The course explores traditional and contemporary Japanese architecture from tea houses to the latest architecture works by renown Japanese architects. The elements and principles that make up traditional architecture are examined in relation to culture, materials, light and shadow and relation to nature.

**Rationale:**

This course is a unique and excellent introduction to traditional and contemporary Japanese architecture. Throughout the world, Japanese architecture is known for its harmonious beauty in its relationship between architecture and nature. Its design aesthetics have also influenced some of the world's most famous architects like Frank Lloyd Wright and Le Corbusier. In the study of architecture, students benefit significantly from the understanding of architecture theory, helping them to shape their critical thinking

and design. Among many elements, architecture requires an understanding of design aesthetics, structure, and culture. Throughout the career of many students, whether they are studying architecture or another profession, they will take several courses on world history. Each of these courses helps to expand each student's understanding of the world. In the architecture department, there are three courses that achieve this. ARCH 1121, History of World Architecture to 1900, ARCH2321, History of Architecture: 1900 to present, and ARCH 3522, A History of New York City Architecture. However, none of these courses are focused on just one architectural style. The course will introduce students to some of the best examples of traditional and contemporary architecture by renowned Japanese architects. At the end of this course, students will be able to understand, analyze and appreciate Japanese architecture and its influence on the west.

In the case of students working towards their Bachelor of Architecture degree, this course will broaden their understanding of architecture theory. This enhances the history theory curriculum as specified by the National Architecture Board (NAAB). NAAB is an agency that evaluates architecture programs in the United States to ensure that graduates are appropriately prepared to enter the profession. The course will also provide supporting context for student performance criteria in the curriculum.

## NEW COURSE PROPOSAL CHECK LIST

Use this checklist to ensure that all required documentation has been included. You may wish to use this checklist as a table of contents within the new course proposal.

|  |      |
|--|------|
| Completed NEW COURSE PROPOSAL FORM   |      |
| <ul style="list-style-type: none"> <li>Title, Number, Credits, Hours, Catalog course description</li> </ul>  | X    |
| <ul style="list-style-type: none"> <li>Brief Rationale</li> </ul>  | X    |
| <ul style="list-style-type: none"> <li>CUNY – Course Equivalencies</li> </ul>  | X    |
| Completed <a href="#">Library Resources and Information Literacy Form</a>  | X    |
| Course Outline<br>Include within the outline the following.  |      |
| Hours and Credits for Lecture and Labs<br>If hours exceed mandated Carnegie Hours, then rationale for this   | X    |
| Prerequisites/Co- requisites   | X    |
| Detailed Course Description  | X    |
| Course Specific Learning Outcome and Assessment Tables <ul style="list-style-type: none"> <li>Discipline Specific</li> <li>General Education Specific Learning Outcome and Assessment Tables</li> </ul>  | X    |
| Example Weekly Course outline  | X    |
| Grade Policy and Procedure   | X    |
| Recommended Instructional Materials (Textbooks, lab supplies, etc)   | X    |
| Library resources and bibliography   | X    |
| Course Need Assessment.<br>Describe the need for this course. Include in your statement the following information.   |      |
| Target Students who will take this course. Which programs or departments, and how many anticipated?<br>Documentation of student views (if applicable, e.g. non-required elective).   | X    |
| Projected headcounts (fall/spring and day/evening) for each new or modified course.  | X    |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | N.A. |
| Where does this course overlap with other courses, both within and outside of the department?  | N.A. |
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this?  | X    |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need.   | N.A. |
| Course Design<br>Describe how this course is designed.   |      |
| Course Context (e.g. required, elective, capstone)   | X    |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)?   | X    |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture)   | X    |
| How does this course support Programmatic Learning Outcomes?   | N.A. |

|   |             |
|---|-------------|
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program.   | <b>X</b>    |
| <b>Additional Forms for Specific Course Categories</b>  |             |
| <a href="#">Interdisciplinary Form</a> (if applicable)  | <b>N.A.</b> |
| Interdisciplinary Committee Recommendation (if applicable and if received)*<br>*Recommendation must be received before consideration by full Curriculum Committee | <b>N.A.</b> |
| <a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable)   | <b>N.A.</b> |
| Writing Intensive Form if course is intended to be a WIC (under development)  | <b>N.A.</b> |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment.   | <b>N.A.</b> |
| <b>(Additional materials for Curricular Experiments)</b>  |             |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).                 | <b>N.A.</b> |
| Established Timeline for Curricular Experiment  | <b>N.A.</b> |



New York City College of Technology, CUNY

## NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

|   |  |
|---|--|
| <b>Course Title</b>   | Japanese Architecture: Exploring Architecture Through Boundaries   |
| <b>Proposal Date</b>  | Fall 2022  |
| <b>Proposer's Name</b>  | Beita Solano, Esteban  |
| <b>Course Number</b>  | ARCH 3622  |
| <b>Course Credits, Hours</b>  | 3  |
| <b>Course Pre / Co-Requisites</b>   | Pre / Co ENG1121   |
| <b>Catalog Course Description</b>   | The course explores traditional and contemporary Japanese architecture from tea houses to the latest architecture works by renowned Japanese architects. The elements and principles that make up traditional architecture are examined in relation to culture, materials, light, shadow and nature.   |
| <b>Brief Rationale</b><br>Provide a concise summary of why this course is important to the department, school or college.   | This course will broaden students understanding of architecture theory outside the Western canon. This is part of National Architecture Accrediting Board theory requirements. It will provide supporting context for student performance criteria into the curriculum. At the end of the course you will be able to understand, analyze and appreciate Japanese architecture. |
| <b>CUNY – Course Equivalencies</b><br>Provide information about equivalent courses within CUNY, if any.   | Yes  |
| <b>Intent to Submit as Common Core</b><br>If this course is intended to fulfill one of the requirements in the common core, then indicate which area.                         | Yes  |
| <b>For Interdisciplinary Courses:</b><br>- Date submitted to ID Committee for review<br>- Date ID recommendation received<br><br>- Will all sections be offered as ID?<br>Y/N | N/A  |
| <b>Intent to Submit as a Writing Intensive Course</b>   | NO   |

## **COURSE OUTLINE**

### **ARCH 3622**

#### **Japanese Architecture:**

Exploring Architecture Through Boundaries

Course Coordinator, for academic year 2022-23  
Prof. Dr. Esteban Beita Solano

#### **Course Description:**

The course explores traditional and contemporary Japanese architecture from tea houses to the latest architecture works by renowned Japanese architects. The elements and principles that make up traditional architecture are examined in relation to materials, light / shadow and relation to nature. The course looks at how Japan's unique topography, isolation from the world and culture have played a role in the creation of a unique architecture which is interconnected to nature and its users. It offers an introduction to design principles and analysis of Japanese architecture in the context of traditional customs and their adaptation into modern daily life. It also aims to give the student perspective on the larger influence Japanese architecture has had around the world. The course will introduce some of the best examples of traditional tea houses, temples and gardens, while at the same time looking at modern interpretations of traditional designs by modern Japanese architects. We will examine the key design principles that define the aesthetics of Japanese architecture. At the end of the course you will be able to understand, analyze and appreciate Japanese architecture.

#### **Course Context:**

This course focuses on architectural theory and its history.

**Course Pre / Co-Requisites:** Pre ENG1101, Pre / Co ENG1121

#### **Require Text:**

- Young, Michiko, *The Art of Japanese Garden: History / Culture / Design.*, Tuttle Publishing, 2019

#### **Recommended Texts:**

- Tanizaki, Junichiro, *In Praise of Shadows.*, Leete's Island, 1977
- Hozumi, Kazuo, *What is Japanese Architecture?* Kodansha USA, 1985
- Simmons, Ben, *Japanese Architecture: An Exploration of Elements & Form.*, Tuttle Publishing, 2015
- Freeman, Michael, *Japan Modern: New Ideas for Contemporary Living.*, Periplus Editions, 2005
- Frampton, Kenneth, *Kengo Kuma: Complete Works: Expanded Edition.*, Thames & Hudson, 2018

- Jodidio, Philip, Ando. Complete Works 1975-Today., Taschen, 2020

**Required Reading:**

Every week students will be assigned a reading from the course text (The Art of Japanese Garden: History / Culture / Design). At the beginning of each class we will have a group discussion on each reading.

**Academic Integrity:**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting and citation of sources. As a community of intellectual and professional workers, the college recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion.

**Course Goals and Objectives:**

- Provide the foundation for understanding the evolution of architectural theory and its connection to the built environment and society.
- Develop students' comprehension of primary and secondary architectural texts.
- Strengthen students' critical thinking by comparing and cross-referencing theoretical ideas across multiple texts.
- Develop understanding of architectural theories and principles by exchanging ideas about architecture with their classmates.

**Project A: Traditional Japanese Garden Analysis**

Description: Traditional Japanese Garden Analysis

**Project B: Tea House Architecture Analysis**

Description: Tea House Architecture Analysis (Detail description given on page 18)

**Project C: Contemporary Japanese Architecture Analysis**

Description: Contemporary Japanese Architecture Analysis

**Grading:**

- 15% Attendance (details on next page)
- 25% Project A. Traditional Japanese Garden Analysis
- 25% Project B. Tea House Architecture Analysis
- 25% Project C. Modern Japanese Architecture Analysis
- 10% Sketchbook (Weekly sketch assignments)

**Attendance Policy:**

Class participation: Active participation is an essential part of the learning process and is required of all enrolled students. Participation means maintaining an active presence in the class by answering questions from the instructor, volunteering for and participating in class activities. Other elements of class participation include regular use of the target language in class with instructor and peers, constant demonstration of active listening when others speak, and collaboration with fellow students in in- class activities. Student participation will assist instructors in evaluating the skills practiced in the course (listening, presentations, assignments, etc.). This grade will be impacted negatively if students fail to answer the instructor's questions or participate in class activities. Simply attending (or logging into) class does not constitute participation.

**Diversity and Inclusive Education Statement:**

This course welcomes students from all backgrounds, experiences, and perspectives. In accordance with the City Tech and CUNY missions, this course intends to provide an atmosphere of inclusion, respect, and the mutual appreciation of differences so that together we can create an environment in which all students can flourish. It is the instructor's goal to provide materials and activities that are welcoming and accommodating of diversity in all its forms, including race, gender identity and presentation, ethnicity, national origin, religion, cultural identity, socioeconomic background, sexuality and sexual orientation, ability, neurodivergence, age, and etc. Your instructor is committed to equity and actively seeks ways to challenge institutional racism, sexism, ableism and other forms of prejudice. Your input is encouraged and appreciated. If a dynamic that you observe or experience in the course concerns you, you may respectfully inform your instructor without fear of how your concerns will affect your grade. Let your instructor know how to improve the effectiveness of the course for you personally, or for other students or student groups. We acknowledge that NYCCT is located on the traditional homelands of the Canarsie and Lenape peoples.”

| General Education Learning Outcomes / Assessment Methods  |  |
|---|--|
| Learning Outcomes   | Assessment Methods   |
| Upon successful completion of this course the student shall be able to:   | To evaluate the students' achievement of the learning objectives, the professor will do the following:   |
| 1. <b>(3.K) KNOWLEDGE; Lifelong</b><br>Students will understand their process for decoding architectural theory texts and stressing their major themes. They will be able to describe and list their main objectives.   | 1. Student reflections on reading will be <b>reviewed. Assessments</b> of their understanding of the main themes, and of their identification of the impact of the theoretical ideas on their notes/sketches and ideas will follow.                    |
| 2. <b>(2.E) ETHICS &amp; RELATIONSHIPS; Ethics/Values,</b><br>Students will understand how to judge the ethical implications of architectural theory and assess how the theory is implemented in practice. The social justice and sense of responsibility embedded in the theories will be evaluated and learned.                   | 2. <b>Review</b> student discussion of lectures, readings, and sketches. <b>Assess</b> student understanding of the theory and the way they explain and recognize the embedded ethical issues.   |
| 3. <b>(4.E) ETHICS &amp; RELATIONSHIPS; Global / Multicultural Orientation,</b><br>Students will connect architectural theory to different communities and cultures. They will compare their effect and implementation across cultural groups and apply the same considerations to assessing their relevance to diverse communities | 3. <b>Review</b> student discussion of lectures, readings, and sketches. <b>Assess</b> student understanding by analysis of their sensitivity to diverse cultures and their skill in applying these perspectives to the analyzed architectural theory. |

| National Architectural Accrediting Board (NAAB) Performance Criteria (PC)/ Assessment Methods  |  |
|--|--|
| Learning Outcomes  | Assessment Methods   |
| Upon successful completion of this course the student shall be able to:  | To evaluate the students' achievement of the learning objectives, the professor will do the following:   |
| 1. <b>(PC.4) History and Theory [reinforced]</b><br>How the program ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally. | 1. <b>Review</b> student assignments, presentations, and reflections. <b>Assess</b> student understanding of the parallel and divergent histories of architecture and architectural theory. Foster sensitivity to diverse cultures and develop flexibility in students' perspectives on the analyzed architectural theory and history. Assessment will include political, social, and technological factors. |

|  |  |
|--|--|
| <p>2. <b>(PC.8) Social Equity and Inclusion [reinforced]</b><br/>How the program further and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environment that equitably support and include people of different backgrounds, resources, and abilities</p> | <p>2. <b>Review</b> student sketches, presentations, and in-class discussions. <b>Assess</b> the way students connect theory to diverse needs, values, behavioral norms, and cultures. <b>Assess</b> student's lists of the way theory affects the equality of access to buildings and structures.</p> |
| <p>3. <b>(PC.5) Research and Innovation [reinforced]</b><br/>How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.</p>  | <p>3. <b>Review</b> student assignments, presentations, and in-class discussions. <b>Assess</b> the way students connect research with theory and practice. <b>Assess</b> student evaluations of methodologies for design process research.</p>  |

| Course Specific Learning Outcomes / Assessment Methods  |   |
|---|---|
| Learning Outcomes   | Assessment Methods  |
| <p>Upon successful completion of this course the student shall be able to:</p>  | <p>To evaluate the students' achievement of the learning objectives, the professor will do the following:</p>   |
| <p>1. <b>Demonstrate</b> architecture theory, with its practice, in terms of their development and shifts of focus.</p>                           | <p>1. <b>Review</b> student assignments, tests and in-class discussions. <b>Assess</b> the quality of critical thinking and how students compare and contrast architectural theory and practice.</p>        |
| <p>2. <b>Produce</b> analytical sketches that demonstrate major tenets and theoretical ideas in graphic form.</p>                                 | <p>2. <b>Review</b> students' projects and sketches. <b>Assess</b> students' weekly sketches and projects to evaluate their analytical sketches in terms of their understanding of architecture theory.</p> |
| <p>3. <b>Appraise</b> how successful theory is at explaining architectural form. Evaluate how the expression of theory has changed over time.</p> | <p>3. <b>Review</b> student assignments, projects and sketches. <b>Assess</b> the depth of the understanding of the relationship between architectural form and theory as it has changed over time.</p>     |

**Weekly Course Outline:**

[topic schedule subject to change by the instructor, all content will be covered]

**ARCH 3622                      Traditional and Contemporary Japanese Architecture:**  
Exploring Architecture Through Boundaries

| <b>Week</b> | <b>Main Topic</b>   | <b>Sub-topic</b>  |
|-------------|---|---|
| 01          | Introduction: Japanese Architecture   | Culture / Topography / Religion<br>People / Climate                         |
| 02          | What is Japanese Architecture?<br>Imperialism, Carpentry and Craft                  | Temples / Shrines / Tea Houses<br>Dwellings / Gardens                       |
| 02          | Characteristics of Japanese Architecture<br>Visit to the Met – Japanese Armory      | Views / Boundaries / Shadows<br>Nature / Controlling the Environment        |
| 03          | Creating a Living Paining<br><b>A. <u>Traditional Japanese Garden Analysis</u></b>  | Framed Views / Obscured Boundaries<br>Creating Contrast from Dark and Light |
| 04          | Connecting Landscapes   | Shakkei (Borrowed Scenery)<br>Making Spaces Appear Bigger                   |
| 05          | Mystery of Shadows  | Creating Shadows, Dark / Light<br>Enhancing View through Contrast           |
| 06          | Tea House Architecture & Design<br><b>B. <u>Tea House Architecture Analysis</u></b> | Enjoyment of Small Spaces<br>Creating Inner View / Toko-no-ma               |
| 07          | Memory Through Architecture   | The Bosen Tea Room<br>Connecting to a Distant Landscape                     |
| 08          | Expanding the Boundaries of Space   | Funairi Pavilion / Jikkoin Temple<br>Creating Flexible Views                |
| 09          | Principles of Traditional Japanese Architecture                                     | Frame / View / Shadows /<br>Flexible Spaces / Changing Experiences          |

|    |  |  |
|----|--|--|
| 10 | Deconstructing Traditional Architecture  | Using 3d Model / VR as Research<br>Light through the Change of Time                      |
| 11 | From Traditional to Contemporary<br>Building Technology / Assembly                         | Improving Spaces Through Traditional<br>Techniques / Re-Shaping Boundaries               |
| 12 | Contemporary Japanese Architects<br><b>C. <u>Modern Japanese Architecture Analysis</u></b> | Kengo Kuma / Tadao Ando<br>Toyo Ito / Sou Fujimoto<br>Re-inventing Traditional Materials |
| 13 | Contemporary Japanese Architects   | Terunobu Fujimori<br>Flying Tea Houses   |
| 14 | Contemporary Tea House   | Floating Tea House<br>Working with Nature  |
| 15 | Learning from Japanese Architecture  | Improving Small Spaces, Working with<br>Light, Creating Relations with Nature            |

**Course Submittal List:**

The following list of submittals (assignments, sketch book, presentations) will be due throughout the course of the semester. They are subject to change:

Students will be required to keep a sketchbook.

- The book must include sketches on your research on Japanese architecture
- Notes on your understanding of the space, architect, or details
- Sketches of details you find interesting
- Your interpretation of how spaces work

Students will be assigned three (3) research presentations based on the lectures.

- The report will be text and image-based analysis of each topic and your understanding of the architecture.
- The presentation may use photos, sketches, and diagrams, models to demonstrate understanding of the topic and theory of each topic.

Weekly in-class discussions

- At the beginning of each class, students are expected to participate in in-class discussions regarding the assigned readings or current topics being discussed.



## Sample 01 - Course Lecture Discussion

This document will be passed out to student during the lecture.

### **Topic:**

Expressing Boundaries Through Architecture

### **Location:**

Koho-an Temple and the Bosen Tea Room

### **Designer:**

Kobori Enshu

In 1643, *Kobori Enshu*, a Japanese tea master designed his personal residence, eventually becoming *Koho-an* Temple after his death in 1647. During his life he had the opportunity to work on numerous construction projects, ranging from government buildings, castles, gardens, and tea houses. But among these his passion was for tea ceremony, resulting in the creation of the *Bosen* tea room. While growing up, *Kobori Enshu* lived near Lake Biwa, the largest fresh water lake in Japan. So upon retiring far from his place of birth he decided to bring the memory of his childhood to his new residence, creating a tea room with the feeling of being near water. The name *Bosen* is made up of two Japanese characters, first, *Bo*, meaning to forget, and second, *sen*, which refers to a fishing rod. When the two characters are combined, they create a meaning open to various interpretations, a believed rooted in zen philosophy, where every person is meant to experience things in their own way. So, one interpretation of the *Bosen* name can be, once you catch a fish you will forget about the tool used to catch it. This referring to a space where one can relax and enjoy life while forgetting about the troubles of the world. In essence, the name *Bosen* becomes a perfect fit for the tea room, creating a connection to Lake Biwa in a space meant to remember it. Although the name *Bosen* refers to the tea room, in reality it is meant to describe the paper screen used in the space. This paper screen, which I will call a "Hanging Screen", because of its appearance is what makes this space unique and able to adapt to changing conditions.

While the hanging screen can control the view to the garden, the position of a person in the space also becomes important in maximizing its effect. For this reason, *Enshu* gave himself the best seat in the space, positioned at the back corner of the room [Fig. 3]. However, while the hanging screen provided the means for controlling scenery, other elements are needed to create the essence of being near water. First, from the tea masters seating position, a view of a small wooden railing is visible near the screen, representing the wooden railing of a boat. Second, the design of the garden is meant to represent different views of Lake Biwa, using the garden as a representation of mountains, islands, and water. Finally, and the most important reminder of being near water in the creation of water ripples, which are created through a water basin positioned in front of the tea room. This effect of water ripples can be clearly seen in the summer months, when the sun is perpendicular to the tea room. As the sun hits the water basin, water ripples are reflected into the ceiling of the tea room, becoming visible to the tea master as he views the garden. For this reason, this space is sometimes described as a tea room floating on a lake.

### **What makes this Tea Room so Special?**

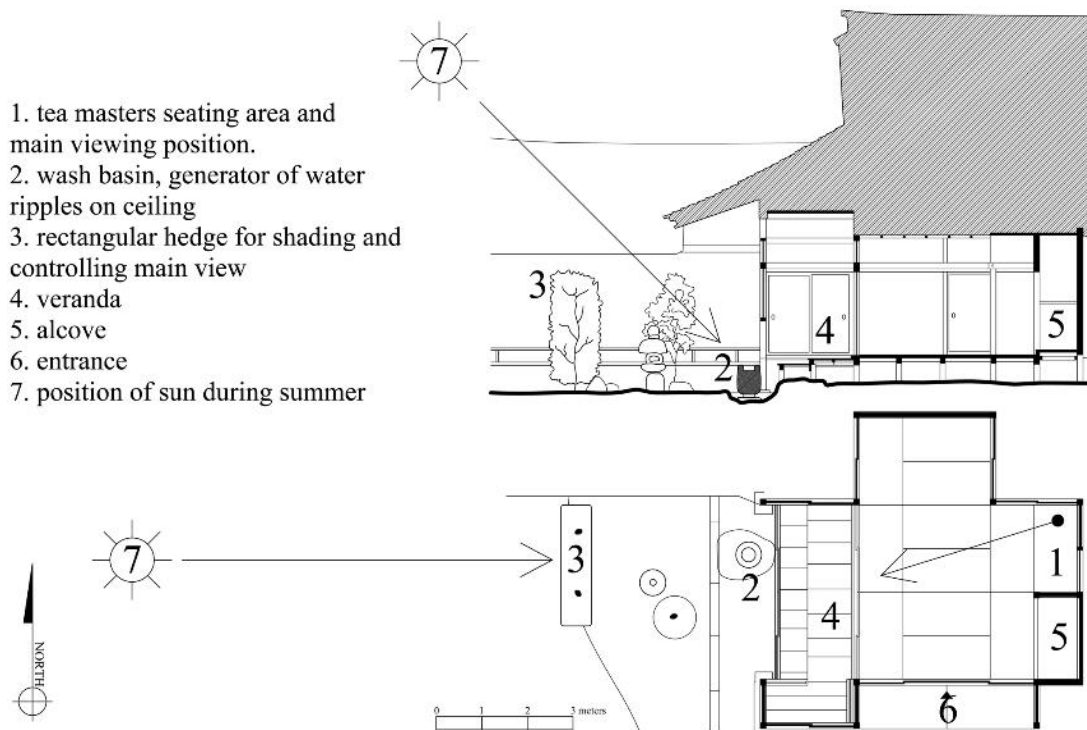
Control of the Environment through a Hanging Paper Screen.

Through the precise control of the exterior environment, *Kobori Enshu* was able to recreate the feeling of growing up near water, simply by adding boundaries to the view and providing hints of water elements. The basic design of this screen is very simple, consisting of only two parts, and opaque and open area. The screen is built as a wall system positioned in front of the veranda, becoming the exterior wall of the tea room, however, it retains lightness due to the paper and so appears like a curtain hanging from the ceiling. The top area of the screen is made of eight paper panels, which are divided into two parts. One part consists of four large panels positioned at eye level controlling the view to the garden and are able to freely move

from left to right. The next part is made up of four smaller panels positioned above the main section, again these panels can move freely, but their main job is to control ventilation. As a whole, this wall system is able to give the tea room increased adaptability in controlling views, ventilation and illuminations, while at the same time providing multiple configurations for viewing the garden.

### How does the Hanging Paper Screen Work?

Although the basic design of the wall system used in the *Funairi* room is the same as the *Bosen* room, this system is more mechanical, offering increased control of views, ventilation, and illumination. The space can adapt during the year to changes in temperature, as well as changes in the environment. During the year, the garden will change from season to season, in spring flowers will become visible in certain parts of the garden, while in autumn some trees will become bright with colors. The flexibility of the panels makes it possible to select a specific view during each season, highlighting the beauty of each. Among other traditional spaces in Japanese architecture this location is unique in having the largest control of its natural environment. The wall system is made up of eleven panels, from these, the upper portion consist of six opaque panels made of paper, while the lower area has five smaller solid wooden panels. In the case of the upper panels, they are position in three frames, each frame having two panels which can slide left and right, or they can be completely removed, in essence each frame provides three options for controlling the exterior. On the other hand, the lower panels cannot slide, but they can only be removed, providing only two options, open or close. The view can then be treated in three ways, one, left completely open, offering a clear view of the garden, two, covered by opaque paper panels, hiding the view but permitting light to pass, and three, the view can be completely closed, blocking both view and light. In essence, the entire system works as a puzzle, allowing for multiple combinations of panels and shapes to be created. If one used the *bosen* room combination, shown in variation 1, one could take advantage of reflected light from the pond, in some cases causing water ripples to be reflected in the interior. Also, during the extreme heat of summer, the room can be cooled through evaporated water from the pond, which is blown into the room through the lower open panels. As the *Funairi* room was meant for relaxation, the flexibility of the panels and variety of translucencies allowed the inhabitant to enjoy the landscape as a painting, framing different parts of the garden as they change during each season.



Plan and section of the Bosen Tea Room

## Sample 02 - Course Lecture Discussion

This document will be passed out to student during the lecture.

### Topic:

Harmonization Between Architecture and Nature

### Location:

Hunkaku Temple and the Funairi Pavilion

For centuries traditional Japanese architecture has created spaces which can fully respond to their environment, adapting and changing as needed. These spaces also express a mastery of the control of light, views, and boundaries. In Japanese, boundaries are known as “*Kyokai*”, this idea of framing and adding limits is an important tool in the articulation of spaces. Over time architects and tea masters were able to refine design techniques to create spaces full of mystery and beauty. Japanese culture also regards nature with the highest respect, further influencing a deep connection to it. A building is never seen as one individual space, but as something part of the surroundings. For this reason, traditional spaces are always in constant connection with nature. Both interior and exterior work as one, and through this they can complement each other. Furthermore, the precise design of the building adds limits to the exterior, framing it like a painting, a natural painting which is always changing and expressing the beauty of every season. Through this research it has provided a clear understanding of the importance of traditional design in improving the quality of spaces. To better understand these ideas, this research focuses on a case study of a single traditional space, one which shows an expanded awareness and articulation of the environment.

The *Hiunkaku* Pavilion, which can be found inside the temple *Nishi Honganji* also uses a paper screen system similar to the “*Bosen*” tea room which is bigger and more mechanical. *Hiunkaku* pavilion was built in 1587 by order of *Toyotomi Hideyoshi*, a Japanese feudal lord during the *Momoyama* period in the 15<sup>th</sup> century. The name *Hiunkaku* which means a “Pavilion of Floating clouds,” is a three-story building consisting of a tea room, bath house, and a room for resting. Something interesting about this pavilion is the way it is accessed, either by crossing a stone bridge over the pond or more unique by boat. This is when we come to the *Funairi* room, which can be accessed directly from the boat after opening a set of horizontal doors in the floor. Upon docking in front of the pavilion, a set of stairs leads from the pond into the room, giving the space its name, *Funairi*, literally meaning a space which is approached by boat.



Interior View of Hiunkaku Pavilion

## Sample 03 - Course Assignment

This document will be passed out to student during the lecture.

### Project B:

Tea House Architecture Analysis

#### Description:

As part of this assignment, you are asked to explore a single tea room and its relation to the inhabitant and the environment. In Japan, a tea house is considered a sacred place, where after entering the main goal is to forget the outside world. No matter your status or rank, once inside the tea house, everyone is equal. The architecture of the space is made to be simple and in perfect harmony with nature. There are no elaborate architecture details in the structure, instead the architecture is there to facilitate the enjoyment of nature and its many views. Every piece of the architecture, floor, walls, windows, and roof eaves are designed to create boundaries to the exterior world. In a sense the boundaries are what make the experience unique, as they can carefully hide parts of the environment while at the same time highlighting only certain views. With the control of views comes the control of the experience of each inhabitant, as each person is given a carefully framed view empty of unwanted scenery. What this creates is an incomplete view of the scenery, free of any hints that would define the space. This is very important as it gives each person a unique view, as they must use their imagination to complete the view and recreate what lies behind every boundary. As a result, this technique allows small space to be perceived bigger.

In Kyoto, Japan there are hundreds of tea houses and tea rooms. You are to select one location and analyze its architecture, garden, and environment.

#### Architecture:

- Size of the space
- Architecture details
- Plan drawing
- Section drawing
- Size of openings
- Which direction is it facing (North, South, East, West)

#### Garden:

- How big is the garden?
- Garden material, gravel, dirt, or water
- Sketch of the garden
- Type of vegetation
- 

#### Environment:

- What lies behind the garden? Mountains or houses
- Is the environment hiding something?
- Play between Light and Shadow

#### Boundaries:

- How do you think boundaries are being created?
- the architecture or garden trying to hide something from the environment?
- What is your perception of the space?

#### Presentation:

Each student is expected to make a PowerPoint presentation to present to the class on your selected space. Make sure to address the four points discussed before, Architecture, Garden, Environment, and Views.

**Sample Tea Houses / Tea Room:**

1. Hosen-in



2. Renge-ji

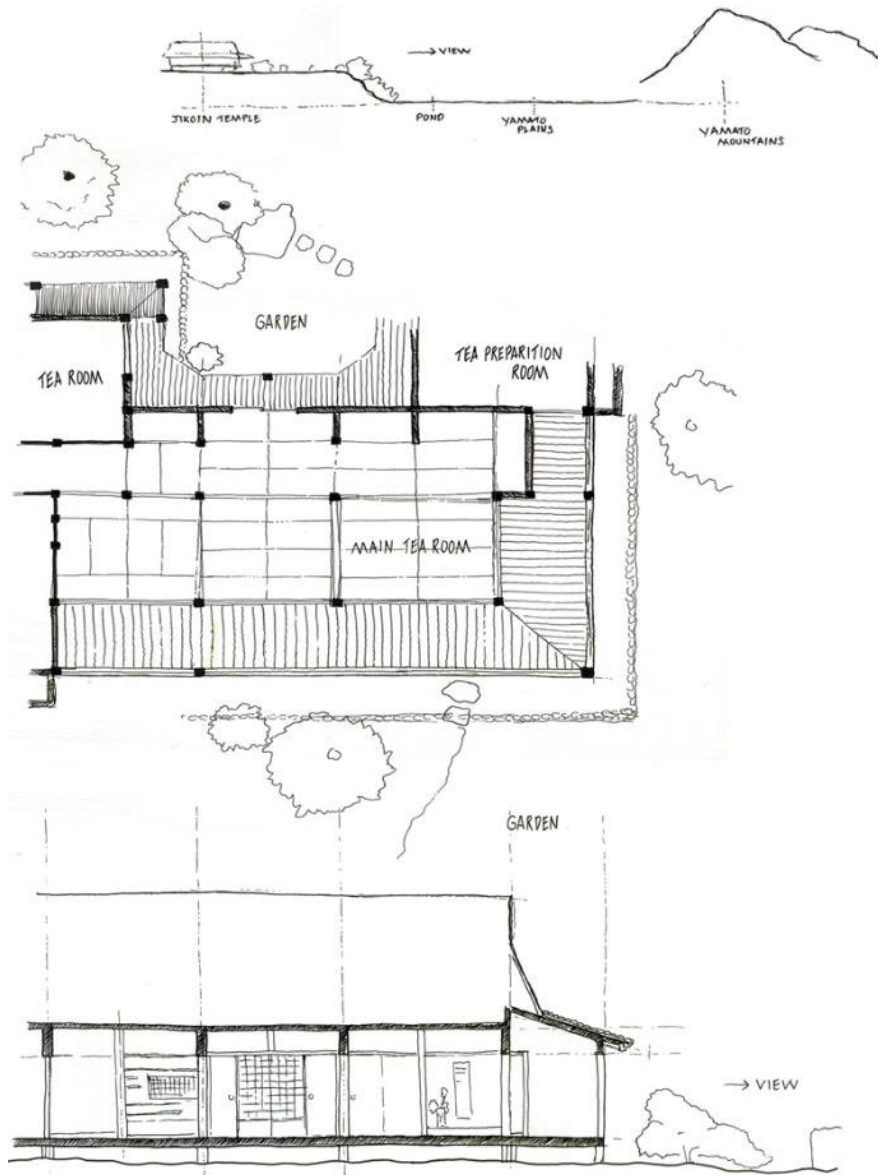


## Sample 04 - Sketch Assignment

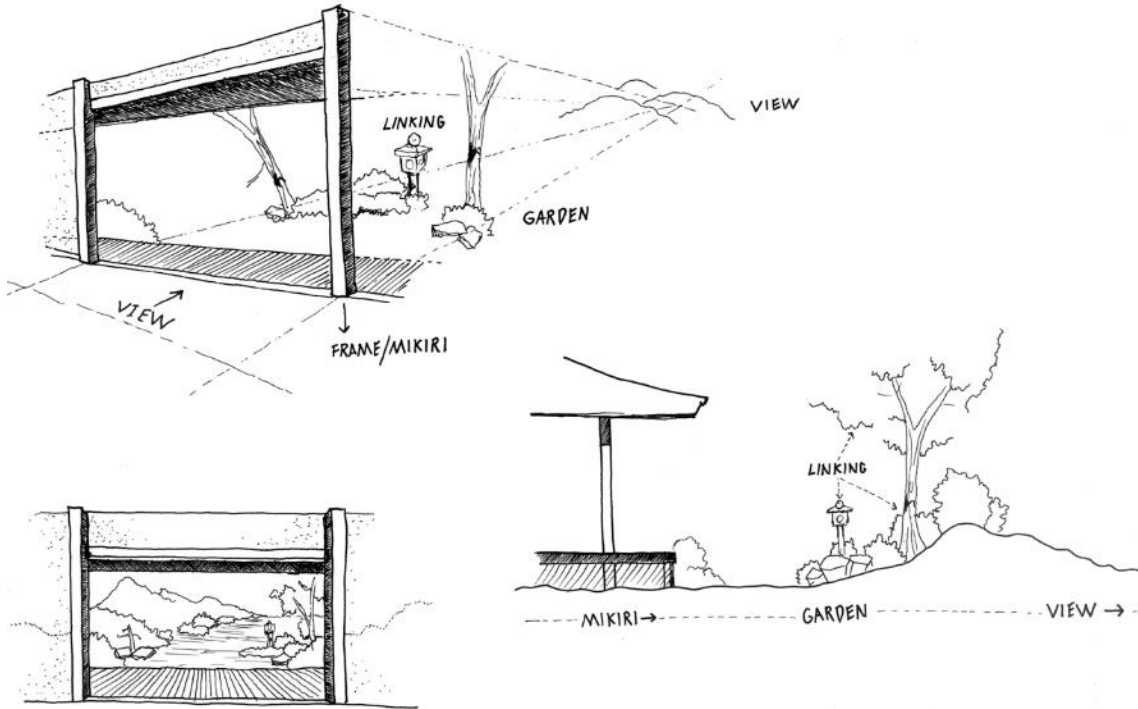
### Topic:

You are to study a temple and analyze it through a series of sketches documenting your perception and understanding of the space. From your review of existing photographs, create a series of sketches which document plan and section drawings, as well as any details that relate to how the architecture creates boundaries.

### Sample Sketches Below:

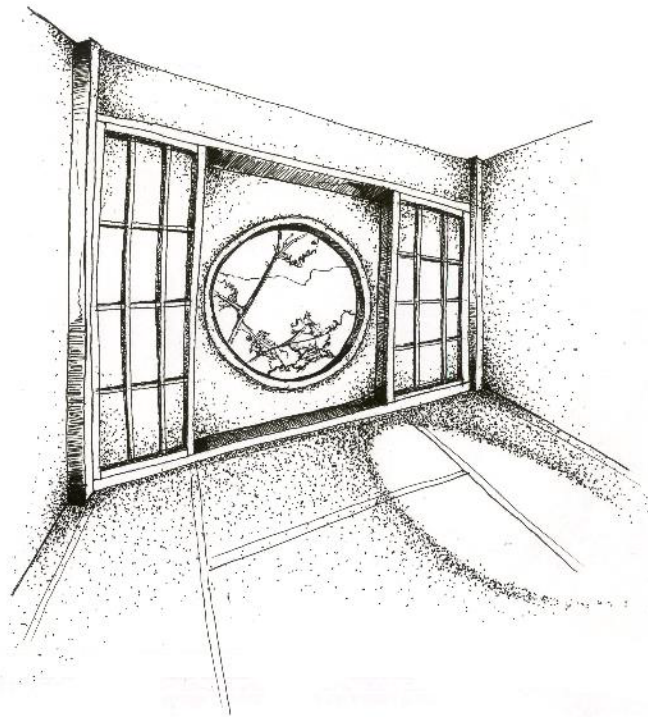


(Personal Sketch of Jikoin Temple, Prof. Esteban Beita)



(Personal Sketch of Layering, Prof. Esteban Beita)

SHAKKEI-IKEDOKU:



(Personal Sketch of a Framed View, Prof. Esteban Beita)

## **COURSE NEED ASSESSMENT**

### **CUNY – Course Equivalencies:**

After conducting a thorough search within CUNY if a similar course exists, no other course was found. All other courses are focused on general world history. And even though some might discuss Japanese architecture, they are only brief topics. City college does offer a course, ART A6903 – Art of China, Japan, and Korea, which does discuss Japanese architecture, however it's not focused on just one culture. Hunter college also offers the following course, JPN 303 / THEA 397 on traditional Japanese theatre.

### **Course:**

The new course will be offered as an elective in the Architectural department to students in the following programs.

- Architectural Technology / BTech
- Architecture / BArch

However, at the same time the course is also being submitted to the common core, to expand its reach to other majors.

As part of the requirements for our new program for the Bachelor of Architecture which needs to meet the strict requirements by the National Architecture Accrediting Board (NAAB), this new course will expand our options for theory in architecture courses.

### **Target Students:**

All students in any of our two programs BTech and BArch would be able to take this course as an elective. Students in other programs will also be able to take the course if they have completed the prerequisite or co-requisites needed.

### **Projected Headcount:**

A faculty member in the architecture department would be teaching the course every semester as a lecture. The course would also be flexible, and it could run in person, hybrid or online. We expect to have about 36 students between the spring and fall semesters. If needed the course could also have the flexibility to run multiple sections in one semester.

- Spring Semester – 18 students
- Fall semester – 18 students
- Summer / Winter – as needed



## **COURSE DESIGN**

### **Course Context:**

The course will be offered as an elective to BTech and BArch students.

### **Course Structure:**

This course will be offered in lecture format within class exercises and case studies to reinforce content.

### **Pedagogical Strategies:**

The course will consist of lectures, in-class exercises, case studies, in-class discussions, and student projects.

### **Programmatic Learning Outcomes:**

This course requires the satisfactory completion of in-class discussions, sketch journal and three research projects relating to the main topics of the course.

### **In-person / Hybrid / Online:**

This course will be offered in person, but could be also run online if needed.

## CHANCELLOR’S REPORT FORM

**New Course Proposal:** Traditional and Contemporary Japanese Architecture: Exploring Architecture Through Boundaries

|                             |  |
|-----------------------------|--|
| <b>Department(s)</b>        | Architectural Technology   |
| <b>Academic Level</b>       | <input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial   |
| <b>Subject Area</b>         | Architecture Theory / History  |
| <b>Course Prefix</b>        | ARCH   |
| <b>Course No.</b>           | ARCH 3622  |
| <b>Course Title</b>         | Japanese Architecture: Exploring Architecture Through Boundaries   |
| <b>Catalog Description</b>  | Explores traditional and contemporary Japanese architecture from tea houses to the latest architecture works by renowned Japanese architects. The elements and principles that make up traditional architecture are examined in relation to culture, materials, light, shadow, and nature.   |
| <b>Prerequisites</b>        | Pre / Co ENG1121   |
| <b>Credits</b>              | 3  |
| <b>Contact Hours</b>        | 3 cl hrs   |
| <b>Liberal Arts</b>         | <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  |
| <b>Course Attribute</b>     | It is not a writing intensive course   |
| <b>Course Applicability</b> | <input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed – Flexible <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> English Composition <input type="checkbox"/> World Cultures <input type="checkbox"/> Speech <input type="checkbox"/> Mathematics <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Creative Expression <input type="checkbox"/> Advanced Liberal Arts <input type="checkbox"/> Science <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World |
| <b>Effective Term</b>       | Fall 2023  |

**Rationale:**

This course is a unique and excellent introduction to traditional and contemporary Japanese architecture. It will broaden students understanding of architecture theory and will provide supporting context for student performance criteria into the curriculum.

**LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION**

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

**Course proposer:** please complete boxes 1-4. **Library faculty subject specialist:** please complete box 5.

|   |   |
|---|---|
| <p><b>1</b> <b>Title of proposal</b><br/>Japanese Architecture: Exploring Architecture Through Boundaries</p>   | <p><b>Department/Program</b><br/>Architectural Technology</p>   |
| <p><b>Proposed by</b> (include email &amp; phone)<br/><a href="mailto:ebeitasolano@city.cuny.edu">ebeitasolano@city.cuny.edu</a><br/>718.260.5262</p> | <p><b>Expected date course(s) will be offered</b><br/>Fall 2022<br/><b># of students initially one section,</b><br/>24 students</p> |

**2** **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**

Instructor material will include personal research material from my work in Japan documenting over 200 temples, shrines, tea house and traditional dwellings. The material will include a personal database on traditional and contemporary personal photographs, architecture drawings and sketches.

**3** **Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**

City Tech library resources are appropriate for course assignments.

- 4 **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

Instructor will reach out to the library subject specialist via email to arrange an information session in which the library subject specialist can present to the students of this course, the use of library databases, citation convention and discuss copyright issues.

- 5 **Library Faculty Subject Specialist Prof. Nora Almeida  
Comments and Recommendations**

To support new ARCH courses, I have focused on purchasing more monographs focused on world architecture in the past few years. Pending budget allocations for monographs, we will continue to prioritize expanding print and ebook collections with a specific focus on non-western architecture. I can consult with Prof. Beita, if appropriate, to provide access to his database (see above) to other ARCH students through the library

I recommend that required course materials should be requested and placed on reserve in the library. I will provide information literacy instruction as needed and collaborate with Prof. Beita to ensure students have support for research assignments.

**Date** Feb 18, 2022

3/10/22, 11:42 AM

Mail - EBeitaSolano@citytech.cuny.edu

## Re: New Course on Japanese Architecture

Zhijian Qian

Wed 3/9/2022 7:00 PM

To: Esteban J. Beita Solano <EBeitaSolano@citytech.cuny.edu>; Ann Delilkan <ADelilkan@citytech.cuny.edu>;

Cc: Sanjive Vaidya <SVaidya@citytech.cuny.edu>;

Dear Esteban,

This looks like a very exciting course to me. It is not only a great addition to our offerings related to Asian Culture, as Ann said, but also a strong addition to our offerings of art history courses, especially Art of Asia.

I'm in strong support of your proposal, and hope the Humanities Department could cross list this course once it is approved by the College Council.

Very best,  
Zhijian

Zhijian Qian, Ph.D.  
Associate Professor of Art History  
Art History Coordinator and Curriculum Committee Chair  
Department of Humanities  
NYC College of Technology, The City University of New York  
[300 Jay Street, Room L630](#)  
[Brooklyn, NY 11201](#)

Tel. 718-260-4979  
E-mail: [zqian@citytech.cuny.edu](mailto:zqian@citytech.cuny.edu)  
[www.citytech.cuny.edu](http://www.citytech.cuny.edu)

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**From:** Ann Delilkan  
**Sent:** Tuesday, March 8, 2022 4:19:43 PM  
**To:** Esteban J. Beita Solano  
**Cc:** Sanjive Vaidya; Zhijian Qian  
**Subject:** Fw: New Course on Japanese Architecture

Dear Esteban,

This looks like a very interesting course and perfectly in keeping with efforts in the Asian faculty support group to expand curricular offerings on topics relating to Asian culture. I'm copying our Asian Art specialist and Art History curriculum committee chair, Prof. Zhijian Qian, for his quick assessment of the content of your proposal. He's far more qualified than I to do so. I'm sure he could also provide a sense of whether our department would be interested in a cross-listing, with ARTH, presumably.

Best,  
Ann

Ann Delilkan, Ph.D.

## Changes in Degree Programs

The following revisions are proposed for the Bachelor of Architecture

Program: Bachelor of Architecture

Program Code: 27475

Effective: Fall 2023

| FROM:   | TO:   |
|---|---|
| BARCH ELECTIVES   | BARCH ELECTIVES   |
| ARCH 3550 Building Performance Workshop 3   | ARCH 3550 Building Performance Workshop 3   |
| ARCH 3551 Sustainability: History and Practice 3  | ARCH 3551 Sustainability: History and Practice 3  |
| ARCH 3570 Lighting and Acoustics in Architecture 3  | ARCH 3570 Lighting and Acoustics in Architecture 3  |
| ARCH 3590 Parametric Computation, Materials and Fabrication 3                                 | ARCH 3590 Parametric Computation, Materials and Fabrication 3                                 |
| ARCH 3592 Introduction to Photorealistic Rendering and Animation 3                            | ARCH 3592 Introduction to Photorealistic Rendering and Animation 3                            |
| ARCH 3630 Advanced Detailing Studio 5   | ARCH 3630 Advanced Detailing Studio 5   |
| ARCH 3609 Integrated Software in the Architectural Office 3                                   | ARCH 3609 Integrated Software in the Architectural Office 3                                   |
| ARCH 3631 Advanced Materials Workshop 3   | <u>ARCH 3622 Japanese Architecture: Exploring Architecture through Boundaries 3</u>           |
| ARCH 3640 Historic Preservation: Theory and Practice 3  | ARCH 3631 Advanced Materials Workshop 3   |
| ARCH 3662 Government Regulations and Approvals 3  | ARCH 3640 Historic Preservation: Theory and Practice 3  |
| ARCH 3690 Intermediate Computation and Fabrication 3  | ARCH 3662 Government Regulations and Approvals 3  |
| ARCH 3691 Advanced Design and Building Information Modeling 3                                 | ARCH 3690 Intermediate Computation and Fabrication 3  |
| ARCH 3900 Architecture Study Abroad 3   | ARCH 3691 Advanced Design and Building Information Modeling 3                                 |
| ARCH 4400 Special Topics in Architecture 3  | ARCH 3900 Architecture Study Abroad 3   |
| ARCH 4709 Advanced 3-Dimensional Modeling and Rendering 3                                     | ARCH 4400 Special Topics in Architecture 3  |
| ARCH 4740 Detail and Construction Technologies for Existing Buildings 3                       | ARCH 4709 Advanced 3-Dimensional Modeling and Rendering 3                                     |
| ARCH 4750 Advanced Simulation for High Performance Buildings 3                                | ARCH 4740 Detail and Construction Technologies for Existing Buildings 3                       |
| ARCH 4780 Case Studies in Structural Engineering 3  | ARCH 4750 Advanced Simulation for High Performance Buildings 3                                |
| ARCH 4791 Advanced Design and Building Information Modeling and Integrated Project Delivery 3 | ARCH 4780 Case Studies in Structural Engineering 3  |
| ARCH 4831 Design to Build 3   | ARCH 4791 Advanced Design and Building Information Modeling and Integrated Project Delivery 3 |
| ARCH 4890 Computation and Fabrication: Performative Architecture 3                            | ARCH 4831 Design to Build 3   |
| ARCH 4900 Internship in Architectural Technology 3  | ARCH 4890 Computation and Fabrication: Performative Architecture 3                            |
|   | ARCH 4900 Internship in Architectural Technology 3  |

**Rationale:** To add new course ARCH 3622 to the list of allowed electives.