



Clifton Ave Pool Newark, New Jersey - 1941

# ARCHITECTURE STUDIO IV

## POOLSIDE PAVILIONS: PLAY AND PRIVACY IN PUBLIC SPACES

### STUDIO AIMS AND OUTPUT

We believe that designing, making, and thinking are inextricably, indelibly, and inescapably linked. As architects there is no greater tool for learning than to build the structures we design. Whether this process stokes the flames of passion for an already avid builder, ignites a desire to continue building at a 1:1 scale, or it simply becomes an experience that gives you (the future architect) an insight into construction processes; in any case this will be an unforgettable and invaluable piece of your education. Whatever background or experience level you bring to the table, at the end of the semester you will have built a structure of your (collective) design and realize the thrill of walking into a physical space that began its life as squiggle on the page.

This studio is rooted in Newark – the community in which you are planted for the duration of your undergraduate tenure. We believe that architects have a responsibility and a duty to participate in and serve the community that they are a part of. At least for now, this is your community.

Public pools are vibrant communal spaces where Newark residents come together to relax, socialize, and escape the summer heat. However, these local environments often lack the thoughtful design elements that enhance both comfort and engagement. This studio will focus on creating architectural interventions that transform Newark's public pools into more inviting and interactive spaces, with a particular emphasis on providing shaded retreats and multi-functional structures that encourage playful interaction and social connection, tailored specifically to the needs of this dynamic city.

In this course, students will collaborate to design and build structures that balance privacy with opportunities for communal activity. By introducing playful, interactive elements, the studio aims to challenge the conventional approach to poolside design, making these spaces not only functional but also engaging and imaginative. The final designs will be modular and transportable, allowing for flexibility and easy installation at various pool locations across the city.

Throughout the process, students will be asked to think on multiple levels—from the precision of material craftsmanship and construction techniques to the broader social and urban context their designs inhabit. The integration of playful design features will push students to consider how their work can inspire joy and engagement, transforming everyday spaces into areas that invite exploration and interaction. By engaging with the cultural and historical fabric of Newark's public spaces, the studio will produce designs that respond directly to the needs and desires of the local community. The course will culminate in the installation of these innovative structures, enhancing the public pool experience for all.

# ARCHITECTURE STUDIO IV

ARCH 296 - ARCHITECTURE STUDIO IV

Spring 2025

Studios meet M/Th 1:00-5:20pm

## FACULTY:

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## I. RATIONALE:

In this studio we will be designing and building a unique structure for a specific area of Newark, based on a deep study and understanding of the needs of the residents and poolside visitors, as the limitations and possibilities presented by the design/build model and the unique setting.



## II. COURSE AIMS AND OBJECTIVES:

### Aims

In this studio, we will consider every detail of our poolside structures, from material choices to the ways in which they invite interaction. Working as a team, we'll design and construct innovative, playful spaces that enhance Newark's public pools, all while navigating practical constraints. By the end of the semester, we will walk through structures we built ourselves, with the satisfaction of knowing we've created something meaningful for the community. Students will leave with the confidence to design and build more, equipped with the urgency and excitement to tackle future architectural challenges.

### Specific Learning Objectives:

- Analytical and critical thinking skills (organization of information)
- Graphics skills (visually communicating ideas, systems, process, and program)
- Fundamental design skills (ordering systems, generative use of diagrams)
- Conceptual thinking
- Model making techniques (communication of ideas through precise physical models and digital models)
- Collaborative skills
- Community Engagement techniques

## III. FORMAT, PROCEDURES:

The studio is a ferment of activity, a cauldron of common purpose, where as much is learned from each other as from your professors. Grading is based on how willing you are to release the talents within you, your commitment to the continually iterative prototyping process of concept development and design execution, your

contribution to the intellectual and practical well-being of the class and understanding the importance of camaraderie - AKA mutual support and teamwork. In addition to the roadmap of where We, The Studio is going, each assignment will be based upon the accomplishment of the previous. Goad-sticks and carrots will be deployed in equal measure, to maximize productivity while optimizing school-fee VFM. Tuition (in-state) at NJIT is 17,674 USD. You are paying somewhere around 500/class. If you don't give your all, you're squandering this value.

**GRADE DEFINITIONS:**

<https://www.njit.edu/registrar/policies/grading.php>

**GRADING KEY:**

A01_Case Study	10%
A02_Community Pool	10%
A03_Noodle Fest	5%
B01_Model Bonanza	5%
B02_Cabana Part I	15%
B03_Cabana Part II	15%
B04_Preconstruction	15%
B05_Construction & Documentation	30%

**DELIVERY MODE:** In-Person



**IV. STUDIO CULTURE:**

For a studio to be a successful experience for student and teacher alike, an atmosphere of mutual trust must be established. The key to this, we believe, is the establishment of open communication at the outset of each studio and the recognition by all parties of a set of core principles that describe the studio experience: professionalism, collegiality, and solidarity.

We will push you to move out of your comfort zone, to see the world around you differently, and to hone your craft and communication as young architects in both analog and digital methods. We will do all we can to work with each of you on your individual strengths and weaknesses, as well as to foster a collective dialog within our studio around the issues we face within this studio and as architects within the world.

**We expect from each of you, the following:**

- to be on time,
- to work hard,
- to work independently and collaboratively,
- to ask questions,
- to participate,
- to critique one another constructively,
- to and push yourself to get better with each doodle, sketch, diagram, drawing, and model.

**V. OUR ASSUMPTIONS**

Ideas are the fleeting opioid of design. It is the messy, conversational magic of prototyping and finish work that gets an idea to the point where others can understand the ideas within you. Craft is where concepts evolve, take shape, and reveal their true potential. The process of making allows ideas to be tested, challenged, and iterated upon, revealing flaws and opportunities that only hands-on experimentation can uncover. By engaging in the act of building, students will learn that design is not just about the initial spark but about the continuous refinement that brings ideas into the tangible world. This iterative process of trial and error is where true





innovation emerges, giving students the opportunity to bring their creative vision to life in a way that impacts both form and function.

## VI. REQUIREMENTS

### 1. Class attendance and participation policy:

To be late to a group (or leaving early) is tantamount to stealing time from your fellow students. To remain silent leaves your colleagues in a state of perpetual wonder as to what you are really thinking about, and it mucks up the rapport and purpose of open communication and discussion. Punctuality, politesse—perhaps even wit—and saying anything in public and being ready to listen to an opposing points-of-views lie at the core of developing mental acuity.

That being said, studio is a group-based learning experience. Your absence both from class and from the working hours outside class time within studio is a detriment to yourself, and the group as a whole. In summation: Do not abandon the flock and the flock will not abandon you.

### 2. Course readings/listenings/media/musings:

To be distributed throughout the semester as we deem necessary.

## VII. SCHEDULE:

WK 1	Th 1/23	Studio Intro & Contracts Rhino Template Intro A01_Case Study Assigned Analysis Lecture
WK 2	M 1/27 Th 1/30	Case Study Working Day Case Study Review A02_Community Pool Assigned
WK 3	M 2/3 Th 2/6	Community Pool Working Day Concept Development Lecture Community Pool Working Day
WK 4	M 2/10 Th 2/13	Community Pool Review A03_Noodle Fest Intro Ergonomics Lecture
WK 5	M 2/17 Th 2/20	Noodle Fest D/B Intro Model Lecture Model Bonanza
WK 6	M 2/24 Th 2/27	Working Day Working Day
WK 7	M 3/3 Th 3/6	Preliminary Review Working Day
WK 8	M 3/10 Th 3/13	Working Day Design Review & Selection

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----- SPRING BREAK -----

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WK 9	M 3/24 Th 3/27	Preconstruction Working Day Preconstruction Working Day
WK 10	M 3/31 Th 4/3	Preconstruction Review Construction Intro Construction Safety Lecture
WK 11	M 4/7 Th 4/10	Construction Start Construction Working Day
WK 12	M 4/14 Th 4/17	Construction Working Day Construction Working Day
WK 13	M 4/21 Th 4/24	Construction Working Day Construction Working Day
WK 14	M 4/28 Th 5/1	Construction Working Day Construction Working Day
WK 15	M 5/5 T 5/6	Construction Working Day Final Review

## ARCHIVING STUDENTS WORK:

All students have to submit all their work for review and archiving to their instructor. Students also have to upload all final requirements for the entire semester on Kepler. Please ask your instructor for the specific format. In addition students might be asked to provide individual images, drawings, renderings or photographs of models (No composed boards – just individual images) in the “Featured Works” folder on Kepler:

File type: pdf or jpg (260dpi, 8”/11.5” horizontal or vertical)

File name: Student’sFirstName\_Student’sLastName.

## ATTENDANCE AND TARDINESS POLICY

**Excused Absences:** Are for medical and religious reasons or pre-approved for student-athletes only. An absence due to illness can be excused if the student has filed official documentation (licensed medical practitioner including NJIT Health Services) with the Office of the Dean of Students. The Office of the Dean of Students will, in turn, notify the instructor(s) that appropriate documentation has been received and confirmed, and detail what accommodation is warranted. These accommodations may range from identified dates for excused absences (normally for temporary illness) to extra time for projects and assignments (for ongoing medical issues).

**Unexcused Absences:** Students will be penalized half a grade for each absence after three unexcused absences. The instructor is under no obligation to repeat any missed information or provide access to lecture notes or presentation materials to students who arrive late. Yet it remains the responsibility of the student to learn the material presented.

[Attendance Policy for Undergraduate Students.](#)

## ACADEMIC INTEGRITY

Academic integrity and honesty are of paramount importance. Cheating and plagiarism will not be tolerated. The NJIT Honor Code will be upheld, and any violations will be brought to the immediate attention of the Dean of Students. All students are responsible for upholding the integrity of NJIT by reporting any violation of academic integrity to the Office of the Dean of Students. The identity of the student filing the report will remain anonymous. All students are expected to adhere to the University Code on Academic Integrity and to the Code of Student Conduct.

[Dean of Students](#) | [Academic Integrity](#) | [Student Conduct](#)

## PLAGIARISM

It is extremely important that students familiarize themselves with a proper way to cite visual and intellectual sources. Plagiarism whether deliberate or inadvertent simply cannot be tolerated. Simply put, plagiarism is the use of visual or intellectual material created by others without proper attribution. Even the use of one’s own material for more than one assignment can also be considered plagiarism. Students should not do so without the expressed consent of all instructors involved. Our librarian Maya Gervits has assembled [excellent resources on copyright, citing, and avoiding plagiarism.](#)

## STUDENTS WITH DISABILITIES

It is the school’s moral, ethical, and legal obligation to provide appropriate accommodations for all students with physical and/or learning disabilities. If students need an accommodation related to disabilities, all official documentation must be filed with the Dean of Students and the Disability Support Service Office. It is the responsibility of the student to notify the instructor at the beginning of the semester if accommodations are warranted.

[Disability Support Service](#)

## NAAB STUDIO REQ5

The National Architectural Accrediting Board accredits NJIT's architecture program. The NAAB has Program and Student Criteria that must be covered by any architectural curriculum to attain their approval. This course satisfies the following criteria:

**PC.2 Design**—How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

**PC.3 Ecological Knowledge and Responsibility**—How the program instills in students a holistic understanding of the dynamic between built and natural environments, enabling future architects to mitigate climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in their work and advocacy activities.

**PC.7 Learning and Teaching Culture**—How the program fosters and ensures a positive and respectful environment that encourages optimism, respect, sharing, engagement, and innovation among its faculty, students, administration, and staff.

**PC.8 Social Equity and Inclusion**—How the program furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.

**SC.1 Health, Safety, and Welfare in the Built Environment**—How the program ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.

**SC.3 Regulatory Context**—How the program ensures that students understand the fundamental principles of life safety, land use, and current laws and regulations that apply to buildings and sites in the United States, and the evaluative process architects use to comply with those laws and regulations as part of a project.

**SC.4 Technical Knowledge**—How the program ensures that students understand the established and emerging systems, technologies, and assemblies of building construction, and the methods and criteria architects use to assess those technologies against the design, economics, and performance objectives of projects.

**SC.5 Design Synthesis**—How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions

# STUDIO CONTRACT



Image:  
Group construction work on POD I, Fall 2021

## PURPOSE

Throughout the semester, you will be working intensively in teams. You will be graded not only on your ability to contribute to the design project, but also on your ability to receive and implement feedback, your growth throughout the semester, and (most relevant to this assignment) your ability to work in a team setting. As architects, we are rarely (if ever) working completely solo. If you are not working with other architects, you are likely working with a team of consultants (other designers, owners reps, engineers, etc), and generally you're working with a contractor and/or sub-contractors to complete the construction project. Being able to work well in a team setting is paramount to your success as an architect. We feel that this aspect of our profession is not taught enough in or out of schools, and certainly is not discussed enough. However, we feel that if we approach our engagement with teams as a design problem, we can work through any issues that arise with the same openness and creativity that we bring to our designs.

## DESCRIPTION

As a section, you will formulate a "Studio Contract" to uphold throughout the semester. This document is a promise between all the members of your section (including your instructor) to abide by certain terms when interacting with each-other.

## PROCESS

~15 minutes

### Group Discussion Questions:

1. What are your expectations of yourself? Of your fellow classmates? Of your instructor?
2. What problems have arisen in past studios and group work? How might these problems be avoided?
3. Describe a time when you were working a group that worked well? What contributed to this positive group dynamic?

~15 minutes

### Small Group Contract Drafts:

In (randomly assigned) groups of (8), create draft studio contracts.

~15 minutes

### Group Discussion:

Share your group contracts with the supersection and discuss (with instructor).

~15 minutes

### Group Contract:

Meet together (without instructor) to formulate an agreed upon final draft of your group contract.

~5-10 minutes

### Signing:

Present Final contract to your instructor (instructor to ask any final questions as needed), everyone to sign contract.

## DELIVERABLES

Before you leave on **Monday 1/27**, your supersection should come to a consensus on your Studio Contract and sign the document. The signed document should hang on your studio wall in a prominent location, for reference throughout the semester.

# A01\_CASE STUDY



Image: Cranbrook Natatorium, Tod Williams & Billie Tsien (1999)

## DESCRIPTION

Prior to starting the design process, you will once again be asked to take a look at an existing precedence with a similar program to the project you will be developing over the next few weeks. You will work in teams of (4).

The aims of this exercise are as follows:

1. For you to gain an intimate understanding of an existing architecturally significant project that deals with similar programmatic goals to the one you will work on next.
2. For you to present your work to your classmates in such a way that we can all learn from your analysis.
3. For you to work as a team to develop your understanding of the project and create a cohesive language of expression.
4. For you to gain familiarity with the digital tools and processes that we will use throughout the semester.

## DELIVERABLES

### 1) Images & Description (Due Monday 1/27 @ 1pm):

Using the InDesign template, fill out the required information, description, and create a spread of representative project images (photographs, drawings, models, etc).

### 2) Drafted Drawings (Due Monday 1/27 @ 1pm):

Using the Rhino template and line weights, create the following drafted architectural drawings of your precedent:

- Floor Plan & Site Plan (smaller scale)
- Building Section (Longitudinal)
- Building Section (Cross)
- Primary Elevation\*

Drawings should read as a cohesive set. Coordinate with your teammates re: scale (1/8" preferred, but may vary depending on the scale of the project), labeling, lineweights, hatching, etc.

### 3) Analysis Images (Due Thursday 1/30 @ 1pm):

(4\*) Analysis images illustrating the key architectural aspects of your precedent (massing, circulation, light & shadow, program, landscape integration, structure, environmental response etc.) Your team will determine the images required to analyze and express the architectural ideas present in your precedence. Each analysis image must fit on an 11x17 sheet, any methods of production and representation are acceptable (digital, manual, collage, etc).

### 4) Conceptual Models (Due Thursday 1/30 @ 1pm):

(4\*) conceptual models (4"x4"x4") illustrating the concept of your precedent. These can be completed individually using any materials. They should well-crafted, clear and legible - i.e. one should be able to read the architectural concept clearly by looking at the model.

\*Notes (for teams of 5):

- 5th team member to produce 2nd Elevation Drawing
- 5 Analysis drawings (one per team member)
- 5 Conceptual models (one per team member)

## EVALUATION

All materials are to be printed and ready to present for our gallery-style review on **Thursday 1/30 @ 1pm**. Please make any corrections or updates to interim work prior to the review. Failure to deliver completed, printed work for the review will result in points lost for timeliness & completion.

Throughout the semester we will be making use of GOOGLE DRIVE for group coordination and submission of group work, as well as CANVAS for submission of individual contributions.

All materials are to be uploaded in (2) locations:

1) Final compiled PDF of your team's submission using the Indesign template & packaged Indesign File to be uploaded to the GOOGLE DRIVE for reference throughout the semester (and inclusion in the book):

File Location: Shared Google Drive -> A01\_Case Study -> Final Submission

File Naming: Section Name\_A01\_Case Study Name.pdf (eg. CFGP\_A01\_Watercube.pdf)

Section Name\_A01\_Case Study Name.indd (as a packaged indesign folder)

2) Individual Contributions (4 pages) to be uploaded to Canvas by each student as a compiled PDF:

1) **Image & Description - team sheet**

2) **Drafted Drawing - individual sheet**

3) **Analysis Image - individual sheet**

4) **Conceptual Model - individual sheet**

Grading will be evaluated in accordance with the following rubric:

Timeliness & Completion	10%
Quality of Drafted Drawings	20%
Quality of Analysis Image	20%
Quality of Conceptual Model	20%
Depth & Thoughtfulness of Analysis	10%
Graphic Cohesion	5%
Team Participation	15%