

Type of Course:	Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 92102
Class Meetings:	Mon/Thu 2:00-5:50 pm; Thursday lectures @ 5:30 pm
Instructor:	Fran Leadon (3M18)
Location:	322
Semester/Year	Spring 2020

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### City Hall Park: A Story About Time and Place



*City Hall Park, 1903 (New York Public Library Digital Collections)*

City Hall Park, which historian Randall Mason has called a “hearth of official civic memory,” is a triangle of open space at the confluence of Broadway and the Bowery, in downtown Manhattan. It began as the early seventeenth-century “Commons”—pastureland for the Dutch settlement of New Amsterdam. The space played a prominent role in the American Revolution: Protests against the Stamp Act were held there, in 1765; the Sons of Liberty famously raised a series of “liberty poles” on the Commons, or “Fields,” beginning the following year; Alexander Hamilton gave his first public speech there; and in July of 1776, just prior to the British invasion of Manhattan, Washington gathered his troops on the Commons and ordered the Declaration of Independence read aloud to them.

The site became a public park in the early nineteenth century. Ever since it has been the site of demonstrations, riots, assassinations, executions, and natural disasters; a stage set for ceremonies, protests, and funerals; and the epicenter for festivities, including huge celebrations commemorating the opening of the Erie Canal, in 1825, and the Croton Aqueduct, in 1842. During the Cable Festival of 1858, a civic pageant celebrating the first successful connection of the trans-Atlantic cable, errant fireworks caused a fire that burned City Hall’s roof and cupola.

The park’s edges, meanwhile, offer a chronology of the city’s development: The park’s northern edge, today’s Chambers Street, once blurred into the colonial-era “Negroes’ Burying Ground,” where some 15,000 slaves were interred. In the mid-nineteenth century P. T. Barnum’s American Museum, the country’s first mass-marketed tourist trap, was situated just across the street from the park’s southern tip.

“Newspaper Row,” in the heart of the city’s printing district, faced the park’s eastern edge and included some of the world’s first skyscrapers.

City Hall, the park’s centerpiece, was built between 1803 and 1812. It was New York’s first grand public building, a million-dollar project meant to impress visitors and compete with the city’s mercantile rival Philadelphia. “We certainly ought ... to possess at least one public edifice which shall vie with the many now erected in Philadelphia, and elsewhere,” Common Councilman Wynant van Zandt jr. argued in 1803. “It should be remembered that this Building is intended to endure for the ages . . . and in an architectural point of view it in fact is to give a character to our city.”

The old Commons was hardly ideal as a setting: City Hall, a symbol of a growing and prosperous city, was set back against the street and nestled among the greenery of the park, but surrounded by a collection of architectural odd ducks: A Revolutionary War-era prison called the Bridewell; the “Martyrs’ Prison” of 1757; the city’s almshouse from 1798; a dispensary and “soup-house” from 1817; the Rotunda, a round theater for display of panoramas built in 1818; a fire station from 1859. Other structures, including fountains, army barracks, powder magazines, platforms, and pavilions, came and went over the years.

Which of those structures deserved preservation and which warranted demolition were subjects of debates since at least the 1860s, when construction of the “Tweed Courthouse” on the northern edge of the park and a new central Post Office at the park’s southern tip compromised views of the older, shorter City Hall.



*City Hall Park, 1903 (New York Public Library Digital Collections)*

City Hall had long been considered New York’s architectural jewel. And yet in the late nineteenth century there was a movement to tear it down or move it, on the grounds that it was too small, too far downtown, and architecturally obsolete. In 1894 there was a proposal to move it, piece-by-piece, to Reservoir Square (present-day Bryant Park), where it would serve as the New York Public Library. Lawyer Andrew Haswell Green, long-time park advocate and so-called “Father of Greater New York” for

his involvement in the movement to consolidate the five boroughs, joined the protest against City's Hall destruction. Moving City Hall was unpatriotic, he wrote: Would Philadelphians really permit the tearing down of Independence Hall? Would Bostonians allow Bunker Hill to be destroyed?

"[City Hall] should continue to stand, as for nearly a century it has stood, ample, commodious and convenient," Green wrote. "Its presence tends to keep alive associations that are near to very many of our citizens, a visible landmark, an object lesson to the people, that should not be destroyed." Green, meanwhile, joined a growing chorus of critics calling for destruction of the Tweed Courthouse and the Post Office, both of which, many felt, were forever tainted by associations with Tammany Hall corruption.

If any building seemed worthy of preservation it was the Martyrs' Prison, a historically significant structure that was the oldest public building in the city. During the Revolutionary War, Continental soldiers were confined in the prison's basement dungeons, where they were tortured and starved to death (hence its nickname). It might have been a national shrine. Instead, progress intervened: In 1903, construction of the magnificent City Hall subway station underneath the park undermined the former prison's foundations, and the building, then used as office and storage space, was, despite its patriotic associations, torn down. The Post Office followed in 1938, its demolition restoring the open space it had subtracted from the park in 1867.

City Hall and the Tweed Courthouse, meanwhile, both survived, designated not only as city landmarks but also National Historic Landmarks. Today both are listed on the National Register of Historic Places.

City Hall Park remains a cross-section of past, present, and future, a tourist attraction, heavily guarded citadel, and vibrant, if occasional volatile, public space: In 2003 City Councilman James E. Davis was assassinated by a political rival in the council chamber inside City Hall. Davis's body lay in state in City Hall's rotunda, where at various moments in the nineteenth century the remains of Abraham Lincoln, Ulysses S. Grant, Horace Greeley, and Henry Clay had lain.

### **Studio Methods:**

The theme of this studio might best be described as a series of questions: What is the nature of public space in a city? Is permanence possible in a city defined by flux? How do we decide which buildings to save and which to destroy? Which buildings have sufficient value, whether by architectural merit or "associations," to preserve, and which buildings don't? As Mason points out in *The Once and Future New York: Preservation and the Modern City*, the historic preservation movement is "rooted in discernment between buildings of greater and lesser value, and the simple but powerful principle that some buildings should be preserved while (tacitly) others should not."

That "discernment" resulted in the destruction of the Martyrs' Prison and the Post Office, but saved City Hall and the Tweed Courthouse. Is preservation the product of natural processes, design, political will, or a combination of those forces?

**Representation:**

Of vital importance, and the subject of an ongoing experiment within the studio, is how to best capture, organize, and present research: Models and drawings? Film? Writing? Graphic novels? All of the above? Process, as much as product, is crucial to the success of the work.

**The Outcome:**

An “interpretive center” built in or adjacent to City Hall Park that presents research and makes public a position on the questions of public space, permanence, and preservation. Where the center is sited, and how it functions, is up to you: It might occupy, reoccupy, dig, sort, or hover; it might proudly and gaudily reveal itself, as a kind of tourist attraction (like Barnum’s American Museum) or hide (like the beautiful, mysterious subway station below the park). It might be “permanent” or temporary.

**Required Readings:**

Bogart, Michele. “Public Space and Public Memory in New York’s City Hall Park.” *Journal of Urban History* 25, no. 2 (January 1999), pp. 226-257.

Green, Andrew Haswell. “The Preservation of the Historic City Hall of New York.” *New York: Sons of the American Revolution*, 1894.

<https://archive.org/details/preservationofhi00gree/page/n19>

*Written as a protest against a proposal to dismantle City Hall and move it to present-day Bryant Park, for use as the New York Public Library.*

Hall, Edward Haggaman. *An Appeal for the Preservation of City Hall*. New York: The American Scenic and Historic Preservation Society, 1910.

[https://archive.org/details/appealforpreserv00hall\\_0/page/n3](https://archive.org/details/appealforpreserv00hall_0/page/n3)

*Includes excellent history of site and buildings, plus map showing locations through time.*

Mason, Randall. “City Hall Park: Hearth of Official Civic Memory,” in *The Once and Future New York: Historic Preservation and the Modern City*. Minneapolis and London: University of Minnesota Press, 2009.

(On reserve in our library.)

New York City Landmarks Preservation Commission designation reports: 1966 (exterior), 1976 (interior).

<https://www1.nyc.gov/site/lpc/designations/designation-reports.page>

Stokes, I. N. Phelps. *The Iconography of Manhattan Island, 1498 to 1909*. New York:

Robert H. Dodd, 1915–1928. Six volumes. Reprinted, New York: Arno Press, 1967.

(Two complete sets in our library)

*Includes a fascinating construction journal of John McComb, architect of City Hall.*

**Suggested Readings and Resources:**

Chronicling America: Historic American Newspapers, Library of Congress.

*Invaluable resource for tracking City Hall through time, as described in newspapers. Two examples:*

“Burning of the City Hall,” New York Daily Tribune, August 18, 1858  
<https://chroniclingamerica.loc.gov/lccn/sn83030213/1858-08-18/ed-1/seq-5/>

“The Fire in the City Hall,” New York Daily Tribune, August 19, 1858  
<https://chroniclingamerica.loc.gov/lccn/sn83030213/1858-08-19/ed-1/seq-6/>

Froene, Andrea E. *The African Burial Ground in New York City: Memory, Spirituality, and Space*. Syracuse University Press, 2015.

Hall, Edward Haggaman. *The Old Martyrs' Prison*. New York: The American Scenic and Historic Preservation Society, 1902.  
<https://archive.org/details/oldmartyrsprison00amer/page/n3>

Kaufman, Ned. “Heritage and the Cultural Politics of Preservation.” *Places* 11, no. 3, pp. 58-65.

Lambert, John. *Travels Through Canada and the United States of North America, in the Years 1806, 1807 & 1808*. Volume II. London: Baldwin, Cradock & Joy, 1816.  
<https://archive.org/details/travelsthroughc00lambgoog/page/n6>

*See chapter XXVII for a tourist's description of the city when City Hall was under construction.*

New York Public Library Digital Collections.  
<https://digitalcollections.nypl.org/>

*Includes hundreds of images and documents related to City Hall and its context.*

Peterson, A. Everett, editor. *Minutes of the Common Council of the City of New York, 1784–1831*. Volume III (June 22, 1801-May 13, 1805). New York: City of New York, 1917.  
<https://archive.org/details/minutesofcommonc03newy/page/378>

*Includes the Common Council's deliberations on whether to build City Hall and offers a record of expenses, delays, etc. while the building was under construction.*  
*Two Examples:*

October 11, 1802: “Ordered that a new City hall be erected conformable to the plan of Messieurs Mangin and Macomb lately adopted by this board ... and that the sum of \$25,000 be appropriated towards erecting the same.”

October 24, 1803: “We certainly ought ... to possess at least one public edifice which shall vie with the many now erected in Philadelphia, and elsewhere. It should be remembered that this Building is intended to endure for the ages, that it is to be narrowly inspected not only by the scrutinizing eyes of our own Citizens, but of every scientific stranger, and in an architectural point of view it in fact is to give a character to our city.”

Schuyler, Montgomery. “The New York City Hall: A Piece of Architectural History.” *Architectural Record* 23, no. 5 (May 1908), pp. 387-390.  
(Our library has a complete, bound set of *Architectural Record*.)

## WEEKLY SCHEDULE, M/TH 2:00-5:50 pm

*Note: schedule below is subject to revision through the duration of the semester.*

### W1

Mon 01.27

Thu 01.30

**LOTTERY in Rm 107 @ 2 pm, followed by first studio meeting**

**FIELD TRIP: CITY HALL**

**5:00pm. Convocation, Aaron Davis Hall**

### W2

Mon 02.03

Thu 02.06

Studio

Portfolios DUE: 4<sup>th</sup> year B.Arch students (by midnight, box in front of Rm 131)

Studio

### W3

Mon 02.10

Thu 02.13

Studio

Studio

**5:30pm. Lecture: Lucretia Montemayor**

### W4

Mon 02.17

Thu 02.20

College Closed / Presidents Day

Studio

**5:30pm. Lecture: V. Mitch McEwen**

### W5

Mon 02.24

Thu 02.27

Studio

Studio

**5:30pm. Lecture: Carlo Bailey**

### W6

Mon 03.02

Thu 03.05

Studio

Studio

**5:30pm. Lecture: Sumayya Vally + Sarah de Villiers of Counterspace**

### W7

Mon 03.09

Thu 03.12

Studio

Studio

**5:30pm. Lecture: DK Osseo-Asare**

### W8

Mon 03.16

Thu 03.19

Studio

Studio

**5:30pm. Lecture: Virginia Hanusik**

### W9

Mon 03.23

Thu 03.26

Studio

**5:30pm. Lecture: Christian Benimana**

Studio

**5:30pm. Lecture: Vincent Boudreau and Lesley Lokko**

### W10

Mon 03.30

Thu 04.02

Studio

**MIDTERM REVIEW**

**6:00pm. Migrant Urbanisms Panel Discussion**

### W11

Mon 04.06

Studio

**5:30pm. Panel: Kelly Bair + guests**

04.08 - 04.16 SPRING RECESS

**W12**

Mon 04.20

Studio

Thu 04.23

**ADVANCED STUDIO SHARING in Rm 107, 1:30-3pm; Studio  
5:30pm. Lecture: Alessandra Cianchetta**

**W13**

Mon 04.27

Studio

Thu 04.30

Studio

**5:30pm. Lecture: Mae-ling Lokko**

**W14**

Mon 05.04

Studio

Thu 05.07

Studio

**5:30pm. Lecture: Hanif Kara + Simon Alfred**

**W15**

Mon 05.11

**FINAL REVIEWS**

Wed 05.13

**FINAL REVIEWS**

Thu 05.14

Super Jury

Fri 05.15

Studio Clean-up Day

**W16**

TBD

Final Class Meeting, Exit interviews

Studio Materials due for: SSA/CCNY Archive, Summer Show, etc. as directed by instructor

**GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE**

**Course Expectations:**

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance in order to be considered valid.

**Methods of Assessment:**

- Attendance and participation in class discussions: 10%
- Research: 50%
- Project presentation, completion and resolution: 40%

*Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.*

**Key areas of Grading Assessment:**

- **Studio performance & work habits:** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.
- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: 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.

- **Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.
- **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.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of portfolio as directed by coordinator and attendance at all scheduled portfolio related events.

### Grading Criteria:

- A (+/-)** Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, “museum quality” level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense struggle to go beyond expectations, and beyond the student’s own perceived limits of their abilities.
- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+/-)** Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.
- INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician’s note.

### Notes:

C is the lowest passing grade for M.Arch I and M.S. Arch students. D is the lowest passing grade for B.Arch students. No C- or D grades may be given to graduate students.

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccnycunyu.edu/registrar/bulletins>

### Office Hours:

Office hours are set by appointment. If a student needs to speak in private with a studio critic they must email in advance to request a meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

**Probation & Dismissal:** for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

B.Arch: Michael Miller [mmiller@ccny.cuny.edu](mailto:mmiller@ccny.cuny.edu)

Amy Daniel [adaniel@ccny.cuny.edu](mailto:adaniel@ccny.cuny.edu)

M.Arch: Hannah Borgeson [hborgeson@ccny.cuny.edu](mailto:hborgeson@ccny.cuny.edu)



**Studio Culture:**

Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccnycuny.edu/about/policies/>.

**Absence & Lateness:**

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

**Absences due to Religious Observances:**

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

**Noise Policy:**

The studio environment should be a quiet and respectful place where all students can work and think in peace. At no time may students play music out loud in studio, even at a low volume. If you desire to listen to music, either during class hours or after hours, headphones are a requirement. Conversations must also be kept to a reasonable volume to respect classmates and those students in adjacent studios.

**Readings & Journals:**

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

**Academic Integrity:**

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is a serious instance of academic dishonesty in the context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccnycuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

**AccessAbility Center (Student Disability Services):**

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <https://www.ccnycuny.edu/accessability>

**Library:**

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez: [nsanchez@ccny.cuny.edu](mailto:nsanchez@ccny.cuny.edu)

**NAAB (National Architectural Accrediting Board):**

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional

degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student performance criteria from the 2014 NAAB Conditions are addressed in this course:

**Realm B: Building Practices, Technical Skills, And Knowledge.** Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

**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.

**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.

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

**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.

*Students should consult the NAAB website [www.naab.org](http://www.naab.org) for additional information regarding student performance criteria and all other conditions for accreditation.*

## **CONTACT INFORMATION:**

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