

Type of Course: Advanced Studio ARCH 51000
Class Meetings: M/TH 2:00-5:50 pm
Instructor: John Patrick Cunningham
Office Hours: M/Th 6:00-7:00pm, via Zoom
Location: Zoom ID: 893 7769 2082
Semester Year: Spring 2021

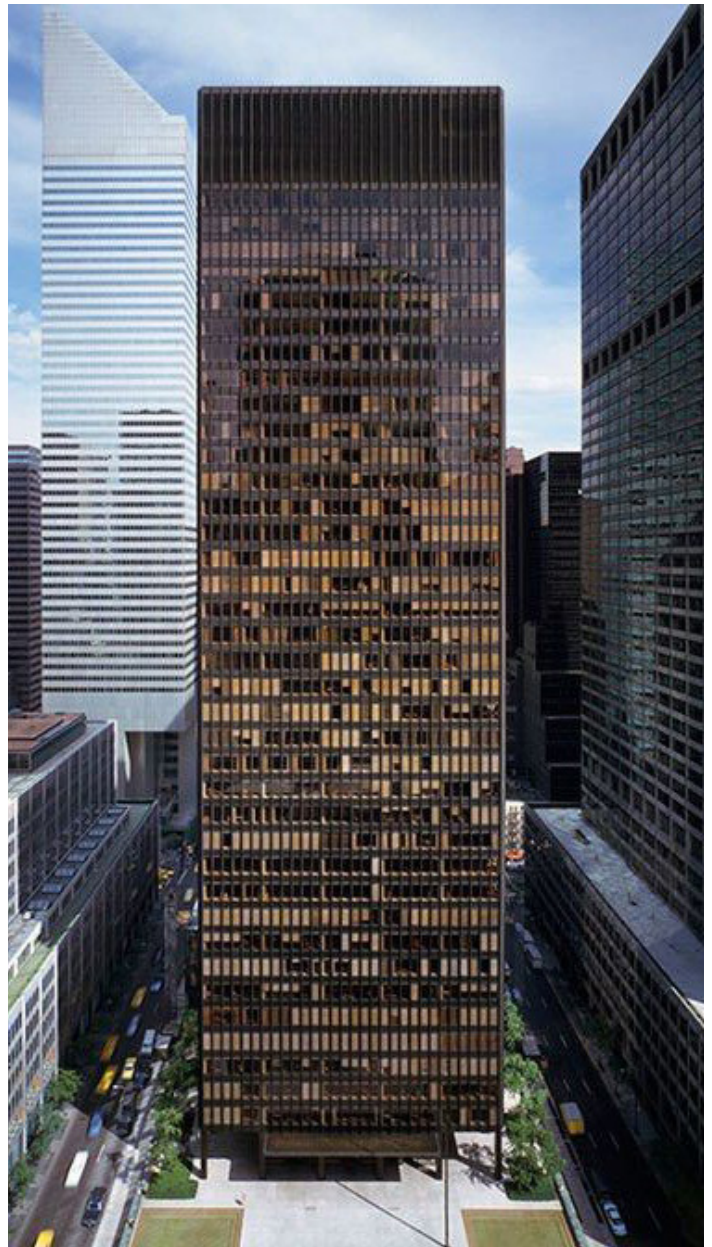
ADAPTING OBSOLESCENCE

ESSENTIAL PROPOSALS FOR THE ADAPTIVE RE-USE OF OFFICE SPACE IN A NEAR-FUTURE NEW YORK

OVERVIEW

Since the construction of the Equitable Life Assurance Building in 1820, the office tower has become synonymous with white collar productivity in New York City. In the subsequent 200 years, some 450 million square feet of office space has been constructed in the five boroughs, constituting over 10% of all office space within the United States. While designs have evolved over time, from the Taylorist open office, to Bürolandschaft, to the action office, it wasn't until the proliferation of the internet, collaborative communication platforms, and co-working spaces, that the office began to decentralize. Then, in 2020, the Global Coronavirus Pandemic completely disrupted the corporate hierarchy, and the veil of maya was lifted from the eyes of employers and employees alike. As White Collar America transitioned to working from home, it became evident that the workforce could remain productive outside the office. It is now abundantly clear that there will never be a full return to pre-Covid workplace normalcy. This paradigm shift has rendered the commercial office tower obsolete.

If this typology no longer holds value, then what should we do with the obsolete building stock? To simply demolish it would be wasteful, arrogant, and short-sighted, for two reasons. First, all constructions have inherent value simply in that they exist, and were an expenditure of finite resources that can never be replaced. To dispose of them is to erase those resources forever. New York City alone produces over 3 million tons of construction waste annually, only 35% of which is returned to the production stream. Second, it is precisely this outdated building stock that gives



New York its identity. To destroy it would be to negate the history, to deny its existence. A city is an accretion of millions of separate ideal urban visions, amassed over centuries. This evolution, a constant procedure of cutting, hybridizing, and rebuilding, defines great metropolises; continuously reusing and reformatting generations of buildings in combinations befitting the current place in time. It is what gives cities their morphological distinctions and historical legibility.

The only path forward is adaptive reuse - to transform these antiquated buildings into vibrant and essential structures that serve to alleviate the two fundamental architectural crises in the city: housing and public space.

The availability of affordable, high-quality housing is one of the most pressing infrastructural needs facing New York City today. Given the outrageously high costs of real estate and construction, new residential units are often built at an elite price point. Further, while the density regulations of New York City's zoning resolution are designed to protect the health and welfare of tenants, they are outdated and do not reflect the current needs of the city, namely a maximum quantity of smaller units. Finally, 60% of New York's existing rental stock is 2-bedroom or larger, while 73% of the city's residents are single or in childless couples. This disparity results in multiple income-earning adults living in units designed for families, increasing the rental potential, and thus the rent, of those units, making affordability harder for everyone.

Like housing, public space is, and always has been, at a premium in the city. While commercial spaces like markets, retail stores, restaurants, bars, and theaters have traditionally served as semi-public forums of interaction, recreation, and discourse, their collective decimation at the hands of the Pandemic has shown the importance of de-commodified outdoor space. If we were to design a new type of sidewalk or plaza, one that could simultaneously function as a park, a market, a restaurant, and a theater, what would it look like, and how would it function?

PROPOSAL

This studio will challenge students to make bold proposals for the adaptive re-use of canonical Modernist office towers in the Manhattan Core. These proposals will contain new visions for both multi-unit urban housing and public space. While the proposed scale is quite large, the work will not focus merely on



overall concepts, but also on the quality of proposed housing units (both in plan and section), as well as the functionality of the public space and its ability to draw the sidewalk into and up the building's massing. Students will be required to alter the massing and articulation of the existing buildings in some meaningful way, making the work both adaptive reuse and new construction. Working in pairs, students will undertake this task in three distinct phases:

PHASE 1: ADAPTIVE REUSE

Students will select a canonical office tower as the subject of their intervention. They will then perform a zoning analysis, conduct an extensive historical review, and construct a detailed digital model of the building and its site. After reading several critical tests on adaptive reuse, they will use their amassed knowledge to construct a manifesto of their intended approach, which will detail their structural, formal, and programmatic intent.

PHASE 2: HOUSING

Equipped with their manifestos, the groups will then research historical and contemporary multi-unit urban housing types (tenements, SROs, high-rises, micro-housing, collective housing, etc.) and develop their own proposals. These proposals must go beyond the mere question of shelter: they must address the essential condition of urban housing as a space for living, working, and fostering community. While the neighborhood has traditionally been the heart of communal life in the 20th century, it could be argued that young people have recently found that sense of belonging more so in the workplace. If that workplace has been atomized, then how can a sense of togetherness be generated in this new domestic realm?

PHASE 3: PUBLIC REALM

After studying historic and contemporary urban public space types (parks, plazas, boulevards, markets, etc.) and reading critical texts on the evolving nature of commercial space in the city, students will complete their visionary agendas with bold new visions for the public realm, visions that decommodify the street and the sidewalk and push them deep within the buildings themselves.



SITES

AT&T BUILDING

Location: 550 Madison Avenue
Construction Date:
Architect: Philip Johnson

CITIGROUP Center

Location: 601 Lexington Avenue
Construction Date: 1977
Architect: William LeMessurier
Emery Roth
Hugh Stubbins

LEVER HOUSE

Location: 390 Park Avenue
Construction Date: 1952
Architect: Skidmore, Owings, and Merrill (Gordon
Bunshaft & Natalie de Blois)

METLIFE BUILDING

Location: 200 Park Avenue
Construction Date: 1963
Architect: Emery Roth & Sons
Pietro Belluschi
Walter Gropius

SEAGRAM BUILDING

Location: 375 Park Avenue
Construction Date: 1957
Architect: Ludwig Mies van der Rohe

SOCONY-MOBIL BUILDING

Location: 150 East 42nd Street
Construction Date: 1956
Architect: Wallace Harrison

UNION CARBIDE BUILDING

Location: 270 Park Avenue
Construction Date: 1960
Architect: Skidmore, Owings, and Merrill (Gordon
Bunshaft & Natalie de Blois)

WR GRACE BUILDING

Location: 1114 Sixth Avenue
Construction Date: 1974
Architect: Gordon Bunshaft



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

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

W1

Mon	02.01	LOTTERY via ZOOM @ 2:00pm, First studio meeting Distribute Phase 1: Adaptive Reuse Convocation @ 5:30pm
Th	02.04	Studio Lecture: Mel Chin and Ronald Rael, Moderator: Max Wolf

W2

Mon	02.08	Studio
Th	02.11	Studio

W3

Mon	02.15	College Closed, no class
Th	02.18	Pinup for Phase 1: Adaptive Reuse Distribute Phase 2: Residential

W4

Mon	02.22	Studio
Th	02.25	Studio Lecture: Liza Jessie Peterson and Raphael Sperry, Moderator: Elias Beltran

W5

Mon	03.01	Studio
Th	03.04	Studio Lecture: Kayode Ojo and Olu Obafemi, Moderator: Ebony Haynes

W6

Tu	03.08	MONDAY SCHEDULE; Studio
Th	03.11	Studio Lecture: Jeneen Frei Njootli and Manuel Strain, Moderator: Patricia Marroquin Norby

W7

Mon	03.15	Studio
Th	03.18	Studio Lecture: Okwui Okpokwasili and Camille Norment, Moderator: Onome Ekeh

W8

Mon	03.22	Studio
Th	03.25	Mid-semester assessments Pinup for Phase 2: Residential Distribute Phase 3: Public Realm Lecture: Ahlam Shibli and Maram Masarwi, Moderator: Sean Anderson

W9

Mon	03.29	College Closed (Spring Recess); no class
Th	04.01	College Closed (Spring Recess); no class

W10

Mon	04.05	Studio
Th	04.08	Studio

W11

Mon	04.12	Studio
Th	04.16	Studio

W12

Mon	04.19	Studio, ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm;
Th	04.22	Pinup for Phase 3: Public Realm Distribute Final Deliverables Lecture: Balkrishna Doshi, Moderator: Barry Bergdoll

W13

Mon	04.26	Studio
Th	04.29	Studio

W14

Mon	05.03	Studio
Th	05.06	Mock pinup for final review

W15

Wed	05.12	Advanced Studio reviews, session 1 (Cunningham, Foyo, Dotan)
Fri	05.14	Advanced Studio reviews, session 2 (Stigsgaard, Kirsimagi, Hocek, Melendez)

W16

Mon	05.17	Studio (Last Day of Classes, Withdrawal period ends), Final Meeting Exit interviews
Th	05.20	Final Examinations, End of Semester Assessment (faculty only) Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

W17

Mon	05.24	Final Examinations
Tue	05.25	End of Spring Term
Fri	05.28	Final Grade Submission Deadline for Spring 2021

PHASE 1 - ADAPTIVE REUSE

Assigned - February 1

Due - February 18

To begin your semester of work, you digest everything you possibly can about your chosen office tower, as well as about the practice of adaptive re-use. Using this knowledge, you will construct a manifesto of your intended approach, detailing the structural, formal, and programmatic ambitions of your project

READINGS

- . Dunlap, David. "Preserving the Legacy of Modernist Design." New York Times, April 7, 1996.
- . Haag, Matthew & Rubenstein, Dana. "Midtown is Reeling. Should Its Offices Become Apartments?" New York Times, December 11, 2020.
- . Sisson, Patrick. "Imagining a Second Life for Midtown Manhattan's Empty Offices." Bloomberg CityLab, November 2, 2020.
- . Wong, Lillian. Adaptive Reuse: Extending the Lives of Buildings. pp6-42. Birkhauser, 2017.

DELIVERABLES

- . Detailed digital model of your Site
- . Historical analysis of your Site
- . Zoning analysis of your site
- . Precedent analysis of relevant adaptive re-use project
- . Manifesto (text and drawings) for your intervention



PHASE 2 - RESIDENTIAL

Assigned - February 18

Due - March 25

Equipped with your manifesto, you will research historical and contemporary multi-unit urban housing types (tenements, SROs, high-rises, micro-housing, collective housing, etc.) and develop your own visionary residential proposal.

This proposal must go beyond the mere question of shelter: it must address the essential condition of urban housing as a space for living, working, and fostering community.

READINGS

- . Barker, Kim. "Behind New York's Housing Crisis: Weakened Laws and Fragmented Regulation." New York Times, May 20, 2018
- . de Blasio, Bill. Housing New York: A Five-Borough, Ten-Year Plan. 2014.
- . Louis, Erroll. "New York's 2021 Housing Crisis." New York Daily News, November 19, 2020
- . Rowe, Peter G & Kan, Har Ye. Urban Intensities: Contemporary Housing Types and Territories. Birkhauser, 2014.
- . Schwartz, Alex. "The Daunting Math of Solving New York's Housing Crisis." Center for New York City Affairs, January 29, 2020

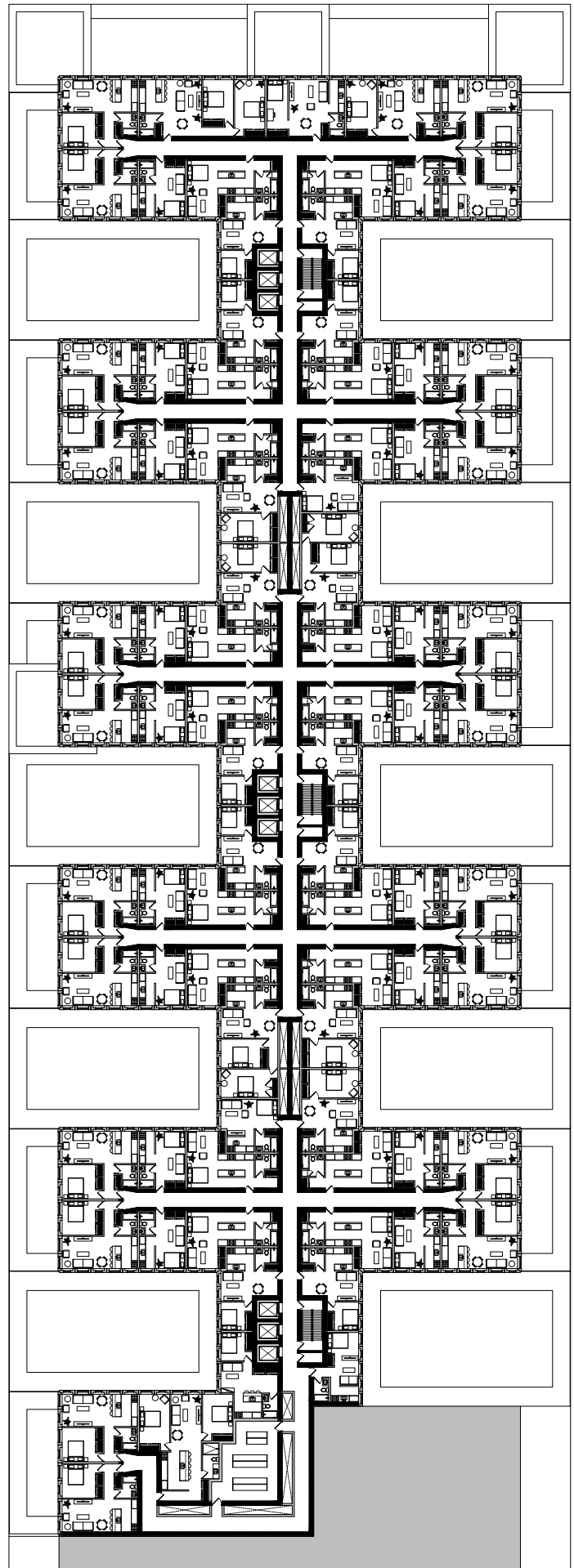
PROGRAM

- . 75% of your square footage entire project must be residential
- . This includes units, circulation, and mechanical space
- . The specifics of your housing (unit mix, etc.) will depend on your specific proposal

DELIVERABLES

- . Research and analysis of housing typologies
- . Precedent analysis of project related to your chosen type
- . Concept diagram
- . Overall isometric / cutaway isometric
- . Plans of 3 critical floors (minimum)
- . Section through entire building (minimum)
- . Plans, sections, and isometrics of all unit types
- . Exterior perspective
- . Interior perspective
- . Facade detail (s) showing interface of old / new architectures

Drawings may be combined / hybridized to convey more information



PHASE 3 - PUBLIC REALM

Assigned - March 25

Due - April 22

After studying historic and contemporary urban public space types (parks, plazas, boulevards, markets, etc.) and reading critical texts on the evolving nature of commercial space in the city, you will complete your visionary agenda with a bold new vision for the public realm, a vision that de-commodifies the street and the sidewalk and pushes them deep within the building itself.

PROGRAM

- . 25% of your square footage entire project must be public realm
- . This may include contain parks, public and community facilities, retail, entertainment etc,
- . The specifics of your public realm will depend on your specific vision for brining the street & sidewalk into the building

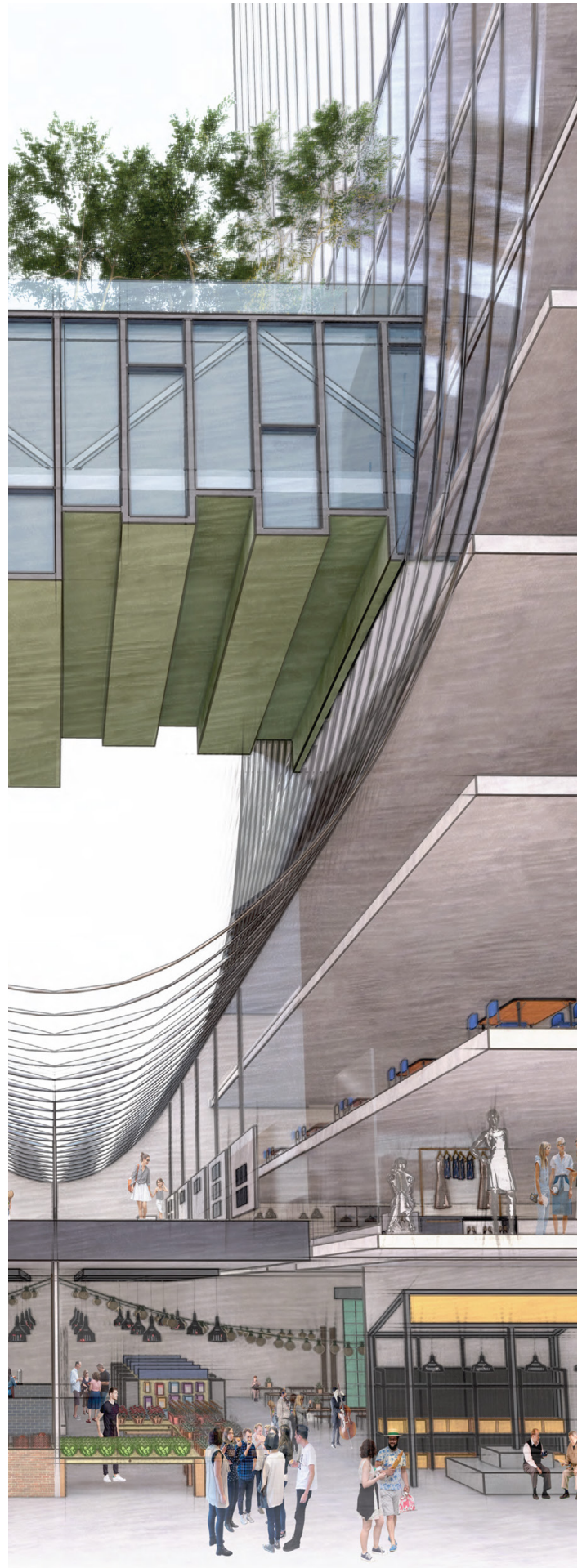
READINGS

- . Hu, Winnie & Haag, Matthew. "Public Spaces Weren't Designed for Pandemics. NYC is Trying to Adapt." New York Times, June 29, 2020.
- . Kilgannon, Corey. "This Space Available." New York Times, September 6, 2018.
- . Scherling, Laura & Marglis, Lauren. "How a New York City Public Market is Keeping a Neighborhood's 'Third Place' Alive during COVID-19." Brookings, August 4, 2020.
- . Thompson, Derek. "How Manhattan became a Rich Ghost Town." The Atlantic, October 18, 2018.
- . Toloudi, Zenovia. "Are We in the Midst of a Public Space Crisis?" The Conversation, June 7, 2016.
- . Wachs, Audrey. "The Politics of Lower Manhattan's Privately Owned Public Spaces." Curbed, July 25, 2019.

DELIVERABLES

- . Research and analysis of public realm typologies
- . Precedent analysis of project related to your chosen type
- . Concept diagram
- . Overall isometric / cutaway isometric
- . Site plan
- . Site section
- . Exterior perspective
- . Interior perspective
- . Facade detail (s) showing interface of old / new architectures

Drawings may be combined / hybridized to convey more information



ADDITIONAL RESOURCES

- . Chey, Katy. Multi-Unit Housing in Urban Cities. Routledge, 2018.
- . Habrakem, NJ. The Structure of the Ordinary. MIT Press, 2000.
- . Heckmann, Oliver & Schneider, Friederike. Floor Plan Manual Housing. Birkhauser, 2018.
- . Jacobs, Jane. The Death and Life of Great American Cities. Vintage Books, 1961.
- . Mumford, Eric. Designing the Modern City: Urbanism since 1850. Yale University Press, 2018.
- . Spencer, Douglas. The Architecture of Neoliberalism. Bloomsbury, 2016.
- . Venturi, Robert. Complexity and Contradiction in Architecture. MOMA, 1966.

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: 20%

. Project development in response to semester schedule: 50%

. Project presentation, completion and resolution: 30%

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.ccny.cuny.edu/registrar/bulletins>

OFFICE HOURS

Regular office hours are scheduled (2 hours per week). If a student needs to speak in private with a studio critic it is advised that they email in advance to request an office hours appointment. 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

Amy Daniel adaniel@ccny.cuny.edu

STUDIO CULTURE (TEACHING AND LEARNING CULTURE)

Working collaboratively and respectfully on studio assignments, often with others, 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.ccny.cuny.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.

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

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>

FABRICATION AND DIGITAL MEDIA SUPPORT

Consult the SSA Website's "Creative Spaces/Resources" for the latest guidance on access Fabrication and Digital

MEDIA/IT SUPPORT DURING THIS PERIOD OF REMOTE LEARNING

Fabrication: <https://ssa.ccnycuny.edu/resources/creative-spaces/fabrication-shop/>

Digital Media: <https://ssa.ccnycuny.edu/resources/creative-spaces/digital-media-labs-and-printing/>

Library

Not sure where to start your research? Explore the Library's Architecture Research Guide: <https://library.ccnycuny.edu/architecture>

Still need help finding, choosing, or using resources? The Architecture Librarian is available to help. No question or task is too big or too small, and there are many ways to get assistance:

[Architecture Library Chat Service](#): Connect with library staff M – F (10 am – 6 pm)

[Drop-in Architecture Library Zoom](#): M W (12 pm – 2 pm) | T Th (2 pm – 4 pm)

[Book a Research Appointment](#)

Email: Nilda Sanchez-Rodriguez, Architecture Librarian: nsanchez@ccny.cuny.edu

Taida Sanchez, Library Coordinator: tsainvil@ccny.cuny.edu

Call: (212) 650-8766 or (212) 650-8767

Web: <https://ssa.ccnycuny.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 for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION

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