Type of Course:ARCH 51000 Advanced Studio (Advanced BIM Studio)
Meetings:M/TH 2:00-5:50pm
Office Hours:M/TH 1:00-2:00pm (or by appointment) Rm#319
Instructor:Professor Mi-T. Chang
Semester/Year:Fall 2026
Website Url: www.ssaonlinecourse.com go to COURSES

The Malcolm X & Dr. Betty Shabazz
Memorial and Educational Center (3940 Broadway, Washington Heights)

Reimagining the Shabazz Center: Memory, Transformation, and the Architecture of Continuity

OVERVIEW

"Buildings are always tearing themselves apart and putting themselves back together… They learn, they adapt, they change with us." —Stewart Brand, How Buildings Learn

Buildings that endure across generations become repositories of layered meaning—structures that evolve as communities reinterpret them, reshape them, and breathe new life into their foundations. In reimagining **The Malcolm X & Dr. Betty Shabazz Memorial and Educational Center**, we embrace this dynamic relationship between past and future. The former Audubon Ballroom is not simply reused; it is **re-imagined**, transformed into a renewed cultural landscape where history anchors possibility and architecture becomes a medium for collective reinvention.

Across cultures, hybrid mythologies remind us that combining disparate elements can produce forms that feel both familiar and startlingly new. The reimagined Shabazz Center embodies this hybrid condition: a convergence of preserved historic fabric, contemporary interventions, and evolving community narratives. It is an architecture where memory is active, where the marks of history invite new marks to be made, and where reuse becomes a form of cultural authorship.

This studio will explore adaptive reuse as a **multi-scalar design practice**, capable of addressing issues from material conservation to neighborhood identity. Students will begin by researching the cultural, political, and economic history of the site—the 1912 Audubon Ballroom, designed by Thomas W. Lamb, later transformed by tragedy into a global symbol of civil rights struggle. Its partial preservation and rebirth as the Shabazz Center reflect

decades of activism, negotiation, and community resilience. **This reimagining is not limited to renovation alone, but opens the door to inventive spatial, programmatic, and cultural transformations that rethink what the Center can become with the possibilities of new structure or new facade adaptations.**

We will investigate the building's provenance, the preservation efforts led by Dr. Betty Shabazz, and the Center's evolving role as a living institution. Students will develop critiques of the site's current condition and propose new visions for its future—architectural, programmatic, and symbolic. While the studio centers on architectural design, our work will remain deeply contextual, engaging questions of cultural memory, development, displacement, and community empowerment.

The studio will interview involved in the Center's ongoing transformation and visit other adaptive reuse projects across New York City. Through these engagements, students will explore how architecture can both honor history and imagine new futures—creating spaces that reuse the past while re-imagining what a place can become.

The Commission & Task

Students are commissioned to fully redesign/reimagining the existing structure within the strict parameters of current New York City zoning/building code regulations. Your objective is to stretch your architectural imagination to create a forward-thinking, community-centric institution that honors the profound legacy of Malcolm X and Dr. Betty Shabazz while serving the evolving needs of the Washington Heights community.

Methodology & Software Stack

This studio will be executed in collaborative design teams using **Autodesk Revit (BIM)** as the primary platform to author, coordinate, and realize your spatial vision. As Revit is proven to be the architecture industry standard, this studio focuses heavily on hands-on team collaboration within BIM. While not a replacement for a dedicated BIM course, it provides a practical, project-based approach to mastering an array of BIM tools and leading-edge AI workflows to boost productivity.

Secondary Tools: Teams may integrate Autodesk Forma, AutoCAD, Rhinoceros, and Twinmotion into their workflow for supplementary drafting, complex geometric modeling, and rendering.

Historic Foundations

Originally designed by theater architect Thomas W. Lamb, the Audubon Ballroom served as a vibrant social and cultural venue for decades—hosting films, performances, labor meetings, and neighborhood gatherings. Its architectural character, defined by ornate detailing and a grand assembly hall, made it a cornerstone of early 20th-century Washington Heights. The tragic events of 1965 transformed the building into a site of international significance, anchoring it permanently within the narrative of civil rights and Black liberation movements.

Preservation and Adaptive Reuse

Following years of decline and threatened demolition, a coalition of community advocates, preservationists, and Dr. Betty Shabazz herself fought to protect the building's historic fabric. Their efforts led to a landmark compromise: the façade and key interior elements of the Ballroom would be preserved, restored, and integrated into a new cultural institution. This adaptive reuse approach allowed the building to retain its historical identity while supporting new educational and community functions.

The Center Today: A Living Cultural Institution

The current reimagining of the Shabazz Center positions it as a **dynamic hub for learning, dialogue, and cultural expression**. Rather than functioning solely as a memorial, the Center actively engages visitors through:

- **Interpretive installations** that contextualize Malcolm X's life, work, and global impact
- **Digital archives and interactive media** that make historical materials accessible to new generations
- **Community programming** focused on social justice, leadership, and civic engagement

- **Educational initiatives** that extend Dr. Betty Shabazz's commitment to scholarship, empowerment, and public service

The preserved architectural elements—combined with contemporary design interventions—create a space where history and modernity coexist, allowing visitors to experience the gravity of the past while participating in the Center's forward-looking mission.

A Vision for the Future

The ongoing reimagining of the Shabazz Center seeks to expand its role as a **cultural anchor for Washington Heights and a global destination for civil rights education**. The project aims to deepen its interpretive storytelling, enhance community accessibility, and strengthen its architectural presence as a symbol of resilience, justice, and collective memory. In doing so, the Center continues the work of Malcolm X and Dr. Betty Shabazz—transforming a historic site into a place of active learning, reflection, and empowerment for generations to come.

Rather than focusing exclusively on the legacy of Malcolm X, this studio examines the Audubon Ballroom through the lens of creative expression, community displacement, and diverse cultural perspectives—broadening the scope beyond Columbia University's controversial role in its partial demolition and redevelopment. As students of The City College of New York (CCNY), you are positioned to bring an innovative, creative, and critical perspective to analyzing these urban politics and spatial conflicts. Most importantly, your goal is to reclaim and return this historic space to the Washington Heights community. .

Option 2: Clear & Direct

Below is a clear, structured explanation of the actual controversies, with key terms linked so you can explore them further.

1. The Preservation vs. Demolition Battle

The most significant controversy emerged in the **1980s and 1990s**, when Columbia University planned to demolish the Audubon Ballroom to expand its medical campus.

- The Ballroom was the site of **Malcolm X's assassination**, making it sacred to many in Harlem and the global civil rights community.
- Columbia wanted the land for a **biotechnology research center**.
- Community activists, preservationists, and Dr. Betty Shabazz fought to save the building.

This conflict became a symbol of:

- **Institutional expansion vs. community memory**
- **Urban development vs. cultural preservation**
- **Harlem's history vs. Columbia's interests**

2. Partial Demolition and Compromise

After years of protest, a compromise was reached:

- Columbia could demolish **most** of the building.
- The **façade and key interior portions** would be preserved.
- A memorial and educational center would be created.

This compromise was controversial because:

- Many felt the building should have been **fully preserved**.
- Others argued the compromise was the only way to save *any* part of it.

- Some saw it as a **symbolic erasure** of Black history.

3. Community Displacement Concerns

The redevelopment occurred during a period of:

- Rising property values
- Gentrification in Washington Heights and Harlem
- Columbia's increasing footprint in surrounding neighborhoods

Many residents feared:

- Loss of cultural identity
- Displacement
- Institutional control over historically Black spaces

Recommendation: Using Autodesk Forma for Site + Building Analysis
Students are strongly encouraged to use Autodesk Forma as a primary tool for analyzing the Shabazz Center site and its surrounding urban fabric. Forma's geospatial modeling environment allows you to work directly with real-world data—terrain, building footprints, zoning envelopes, environmental conditions, and circulation patterns—making it ideal for understanding how the former Audubon Ballroom sits within Washington Heights and how future interventions might reshape its context.

Using Forma early in the design process will help students ground their proposals in real environmental, spatial, and urban conditions, ensuring that their reimagining of the Shabazz Center is both visionary and contextually responsive.

Assignment 1: Site Model (whole class)

The entire class will work collectively to construct a **physical site model** of the Washington Heights study area at a scale of **1:200**. This model will serve as a shared reference for all future design work and final presentations.

Students will be divided into teams (assigned through the class lottery) to complete different portions of the site. Each team is responsible for coordinating materials, fabrication methods, and assembly quality to ensure the final model is cohesive and professionally executed.

Requirements

- Use **high-quality materials** appropriate for a durable presentation mode for future use.
- Coordinate with assigned teams to ensure consistent scale, color, and material logic across all sections.
- Produce accurate representations of topography, streets, building footprints, and major site features.
- Assemble all sections into one unified model for studio use.

Suggested Tasks

- **Order materials** based on team needs
- **Divide site boundaries** according to the class lottery
- **Establish fabrication standards** for consistency
- **Coordinate assembly** across teams

We will spend the maximum of 3 weeks on this site model.

Assignment 2A: Site Research (individual)
Students will work in groups to compile research on the existing buildings and site. Site research will include but is not limited to: climatic information (solar angles/orientation), flora, socio-economic demographics, circulation (cars, pedestrians, public transportation), use, noise, views, etc.

Structure of the Assignment

- Existing Building and site documentation (digital base files, studio site model)
- Zoning and floodplain research
- Neighborhood research

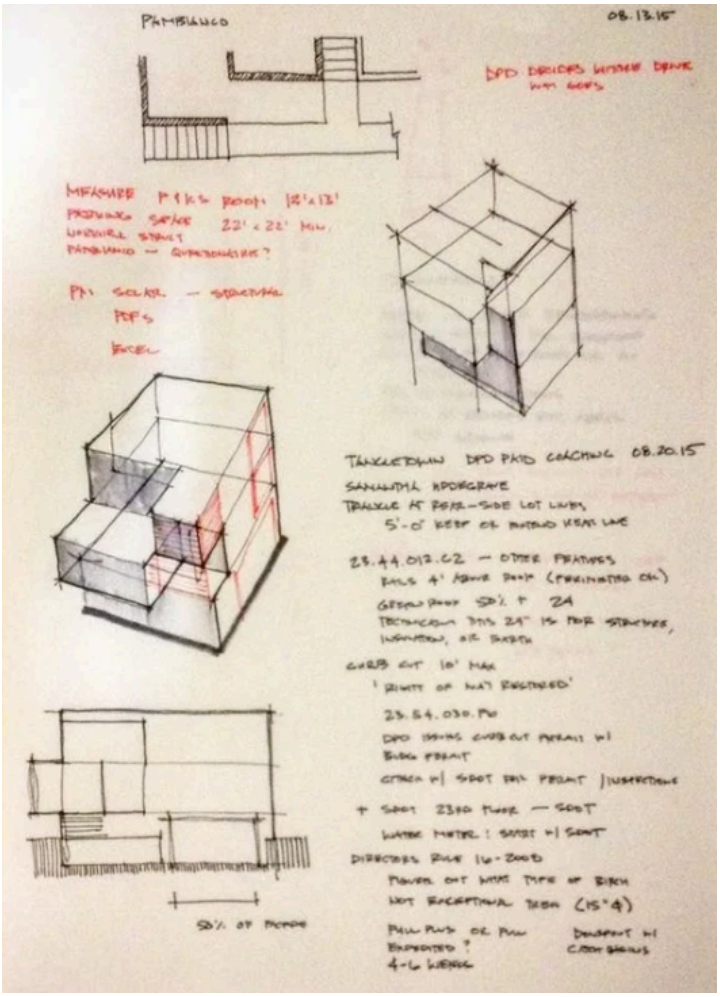
Students should research the existing development plan and any other neighborhood plans that are in place. The goal of this research is to set the foundation for any critiques, improvements, and additional interventions we may propose for the site.
Recommend for students to use Autodesk Forma to analyze the site and building blocks.

Deliverables

All site research shall be presented in the class pin-up and later compiled into the studio booklet **booklet in PDF** and submitted by the designated deadline.

Late submissions will not be accepted without prior approval.

Assignment 2B: Case Study (individual)



Students will research and present **case studies of adaptive reuse projects** that demonstrate innovative approaches to transformation. The goal is to analyze how existing structures can be reimagined to serve new cultural, social, and environmental purposes. Research findings will be presented in the class and later compiled into a **studio reference booklet** for use throughout the semester.

Analytical Framework

Each case study should identify the **type of architectural adaptation** and its implications for spatial, material, and contextual transformation.
All site and case study research shall be compiled into a studio booklet for reference throughout the semester.

Adaptation Type	Description
Wraps	*New layers or envelopes that redefine the existing structure's boundaries.*
Weavings	*Interlaced systems that merge old and new spatial frameworks.*
Juxtapositions	*Contrasting elements that highlight temporal or material differences.*
Parasites	*Dependent additions that coexist with and transform the host building.*
Insertions	*Targeted interventions that activate or repurpose interior spaces.*

Students may propose new categories such as *Envelopes*, *Offsets*, or *Infusions* to describe emerging forms of adaptive reuse.

Structure of the Assignment

- Individual case study presentation including:
    - Site and building analysis
    - Diagrams illustrating adaptation type
    - Historical and cultural context
    - Critical reflection on reuse strategy
- All research will be compiled into a studio reference volume for collective use.

Recommended Tools

Students are encouraged to use Autodesk Forma to analyze the site and surrounding building blocks. Forma's geospatial modeling capabilities enable:

- Environmental analysis (solar, wind, noise, daylight)
- Massing and adjacency studies
- Programmatic simulations

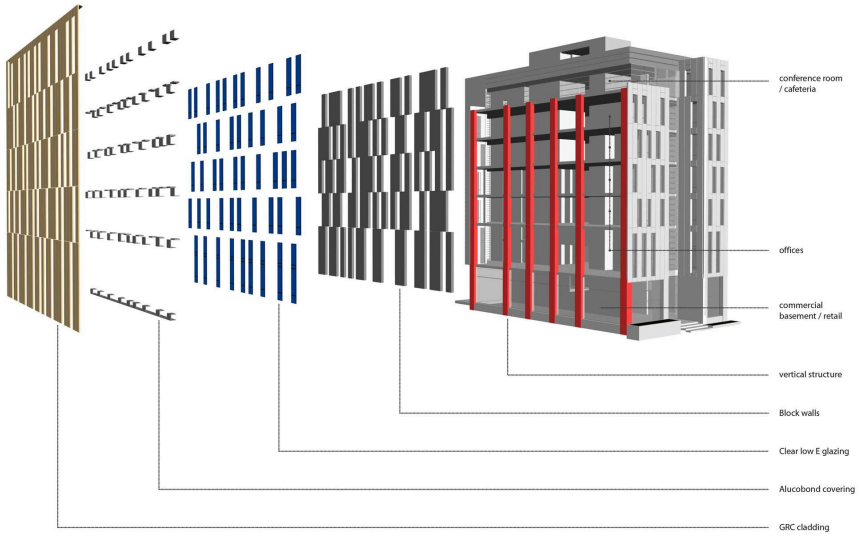
These analyses will support contextually responsive design proposals that integrate environmental and urban data.

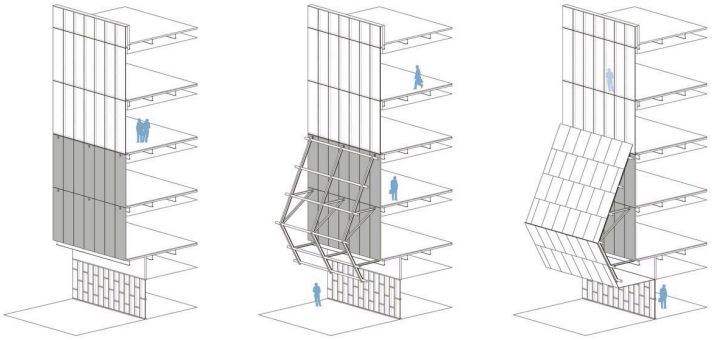
Deliverables

All site and case study research shall be presented in the class pin-up and later compiled into the studio booklet **in PDF** and submitted by the designated deadline.

Late submissions will not be accepted without prior approval.

Assignment 3: Façade Analysis (groups of 2-3)





This assignment introduces students to the analytical study of architectural façades as cultural, historical, and spatial artifacts. Working collaboratively, students will examine the façade of the **Malcolm X & Dr. Betty Shabazz Memorial and Educational Center** and its surrounding urban context to understand how exterior surfaces communicate identity, memory, and transformation.

Structure of the Assignment

Each group must present their work into the following sections:

Introduction

1. Brief description of the building and the focus of your analysis.

Historical Context

2. Key moments in the façade's evolution from 1912 to today.
3. **Formal + Material Analysis**
    - Measured elevation
    - Material mapping
    - Rhythm, proportion, and tectonic features

Urban Interface
Relationship to the street, adjacent buildings, and environmental conditions.

4. Use **Autodesk Forma** for contextual simulations.

Transformation Logics

5. Diagram how adaptive reuse has altered or preserved the façade.

Conclusion

6. Summary of insights and relevance to future studio work.

Required Components

- **Analytical Drawings**
  - **Measured elevation**
  - **Material mapping**
  - **Rhythm + proportion diagrams**
  - **Transformation overlays**

Photographic Documentation

- Annotated images and graphs of key façade elements.

Analysis (1–2 pages)

- Concise academic summary following the structure above.

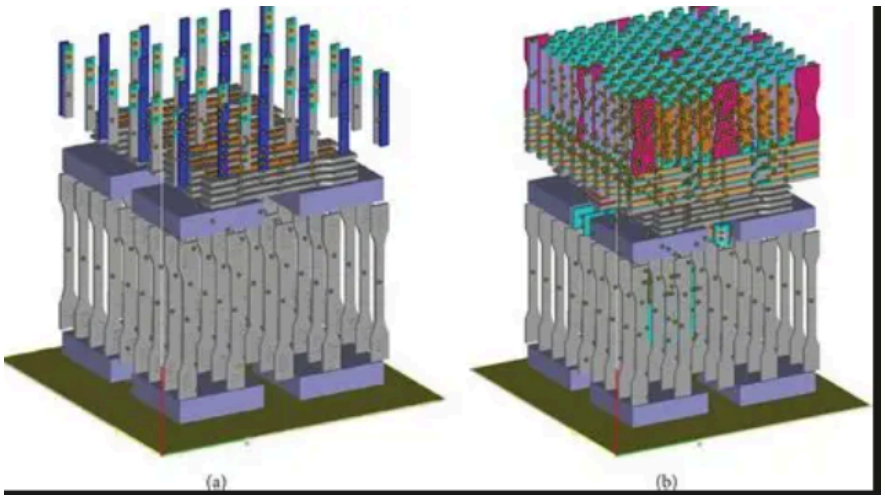
Group Presentation (8–10 minutes)

- Overview of findings and diagrams.

Deliverables

Present your presentation in a class pin-up and submit a **group façade study booklet in PDF** containing all drawings, photographs, and written analysis by the assigned deadline.

<u>Assignment 2B: Existing Structure Analysis (groups of 2-3)</u>



Analyze the existing structural system of the Malcolm X & Dr. Betty Shabazz Memorial and Educational Center to understand how the building's original 1912 construction and later interventions shape its current spatial, material, and adaptive reuse possibilities.

Structure of the Assignment

Your analysis must be organized into the following sections:

Overview of Structural System

1. Identify the primary structural components (columns, beams, load-bearing walls, trusses) and describe how they support the building.

Historical Evolution

2. Summarize how the structure has changed from the original Audubon Ballroom to its current adapted condition.

Material + Assembly Documentation

3. Map structural materials (steel, masonry, concrete) and note areas of reinforcement, repair, or replacement.

Spatial + Structural Relationship

4. Analyze how the structure shapes interior volumes, circulation, and façade conditions.

Adaptive Reuse Implications

5. Identify constraints and opportunities for future interventions based on the existing structural

Deliverables

Present your presentation in a class pin-up and submit a **group structure study booklet in PDF** containing all drawings, photographs, and written analysis by the assigned deadline.

<u>Assignment 3: Chimeras (individual or in groups of 2 to 3)</u>

In architecture, a **chimera** is a design framework centered on **hybridity**—combining disparate functions, materials, or styles into a single, highly integrated structure.

Structure of the Assignment

[Disparate Inputs] ──► (Architectural Grafting / Fusion) ──► [Hybrid Organism] Functions / Styles / Cohesive, Multi-System Materials Building

The 4 Core Applications:

1. **Programmatic Hybrids:** Fusing unrelated functions under one roof (e.g., using heat from a server data center to warm a public swimming pool built above it).
2. **Material Composites:** Merging organic and synthetic materials (e.g., carbon-fiber reinforced mycelium or 3D-printed clay grafted onto traditional timber).
3. **Adaptive Grafting:** Fusing distinct historical eras on one site (e.g., sprouting an ultra-modern glass canopy directly out of a 19th-century masonry ruin).

4. **Digital Blending:** Using AI and parametric tools to merge contrasting geometries (e.g., blending structural Gothic vaulting with biological sponge topologies).

Students will synthesize all studio work to date to design a **new Culture Center** integrated into the existing Shabazz site. The project must articulate a clear position on how the intervention **modifies, extends, or hybridizes** the current building to support a renewed cultural, educational, and community-driven mission.

Expectations

Each proposal must define a stance on:

- **How and why the existing building is being transformed**
- **Access and circulation** within the site and neighborhood
- **View relationships** and public visibility
- **Solar orientation** and environmental responsiveness
- **Urban and social connections** that strengthen the Center's role in Washington Heights

The goal is to produce a **chimeric architecture**—a fusion of old and new or brand new—that expands the Shabazz Center's cultural presence and community impact.

Material + System Focus

Students may choose to foreground the potentials of **panelized or frame-based CLT systems**, exploring how contemporary timber assemblies can operate as:

- structural frameworks,
- spatial organizers, or

expressive cultural elements

- within the redesigned Culture Center.

Deliverables

- Class Pin-up presentation
- A clear **concept statement** defining the project's cultural mission and architectural position
- Diagrams addressing access, circulation, views, and environmental orientation
- Drawings showing how new interventions interface with the existing building
- A final proposal demonstrating the "chimera" — the hybridization of historic structure and new cultural program

<u>Assignment 4: Preliminary Design (individual or in groups of 2 to 3)</u>
Students will translate their conceptual "chimera" proposal into a **coherent preliminary architectural design** for the new Culture Center. This phase moves from ideas to spatial, structural, and material definition, establishing the project's architectural direction and its relationship to the existing Shabazz Center building. Students will advance their chimera concept into a **coherent preliminary architectural design** using the **Revit site model** of the Shabazz Center. This phase establishes spatial organization, massing, structural strategy, and environmental logic while demonstrating how the new Culture Center intervention integrates with the existing building.

Revit Integration Requirements

Your preliminary design recommends **to be developed directly within Revit**, using the imported site model as the foundation. Students should:

- Use the Revit base model to define **site integration** and building connections.
- Build preliminary **massing studies** using Revit masses or model elements.

- Develop **floor plans and circulation diagrams** within the Revit environment.
- Establish a **structural strategy** (including optional CLT systems) using Revit families or conceptual components.
- Produce **sections and view analyses** directly from the model.
- Run **solar orientation studies** using Revit's sun path and shadow tools.

The Revit model becomes the **primary design space**, not a secondary documentation tool.

Assignment 5: Schematic Design (individual or in groups of 2 to 3)
Students will advance their preliminary concepts into a fully developed schematic design for the proposed Culture Center. This phase establishes the project's architectural direction through spatial organization, massing, circulation, structural intent, and environmental responsiveness. The schematic design must demonstrate how the new intervention meaningfully integrates with and transforms the existing Shabazz Center building.

Students will advance their preliminary concepts into a **fully developed schematic design** for the proposed Culture Center. This phase establishes the project's architectural direction through spatial organization, massing, circulation, structural intent, and environmental responsiveness. The schematic design must demonstrate how the new intervention meaningfully integrates with and transforms the existing Shabazz Center building.

Scope of Work

1. Spatial Development

Define the building's internal logic and program relationships.

Include diagrams of **program organization**, **public interface**, and **circulation**.

2. Massing & Form

Refine massing studies to articulate volumetric intent, scale, and contextual fit.

Develop **massing iterations** and **context relationships**.

3. Site & Building Integration

Demonstrate how the new Culture Center connects to, modifies, or hybridizes the existing building.

Address **entry sequences**, **site circulation**, and **urban connections**.

4. Structural & Material Strategy

Establish a preliminary structural system and material palette.
Students may explore **CLT panel or frame systems** as structural or expressive elements.

Develop **structural diagrams** and **material studies**.

5. Environmental & Orientation Analysis

Evaluate solar exposure, shading, and environmental performance.

Produce **solar orientation studies** and **daylighting diagrams**.

6. Cultural & Community Positioning

Show how the design strengthens the Shabazz Center's cultural mission and community presence.

Map **social connections** and **community interface strategies**.

Deliverables

- Class Pin-up presentation
- Schematic design concept statement
- Site plan + integration diagrams
- Schematic floor plans (all levels)
- Sections + elevations
- Massing studies (multiple iterations)
- Structural + material strategy diagrams
- Environmental orientation studies
- A cohesive design narrative explaining architectural intent

Goal

By the end of Assignment 5, students should have a **complete schematic design package** that clearly communicates the architectural direction and prepares the project for detailed development in the next phase.

Midterm Presentation (in groups of 2 to 3)

The Midterm Presentation is a comprehensive review of each team's Schematic Design progress. Students must clearly communicate their project's cultural mission, architectural intent, and integration strategy for the new Culture Center within the Shabazz site. The presentation should demonstrate conceptual clarity, spatial development, massing refinement, and early structural and environmental thinking.

Presentation Requirements

1. Project Concept & Cultural Positioning

Introduce the core idea driving the project and its cultural mission.
Explain how the design strengthens the Shabazz Center's role in Washington Heights.

Include concept diagrams and cultural positioning statements.

2. Site & Building Integration

Show how the new intervention connects to, modifies, or hybridizes the existing building.

Present site plans, entry sequences, and urban/social connections.

3. Massing & Form Development

Demonstrate the evolution of massing studies and the project's volumetric logic.

Include massing iterations and context relationships.

4. Spatial Organization & Circulation

Present schematic floor plans showing program distribution and circulation.

Provide program diagrams and circulation studies.

5. Structural & Material Strategy

Introduce the preliminary structural system and material palette.
If using Cross-Laminated Timber (CLT), explain its role in structure, expression, or cultural meaning.

Include structural diagrams and material studies.

6. Environmental & Orientation Analysis

Show early solar, shading, and environmental responsiveness studies.

Present solar orientation diagrams and daylighting analysis.

Revit Integration Requirements

Your midterm design recommends **to be developed directly within Revit**, using the imported site model as the foundation.

Deliverables

- 10–15 minute group presentation pin-up
- Slide deck with diagrams, drawings, and massing studies
- Printed boards
- Revit views and sheets integrated into the presentation
- A clear narrative explaining architectural intent and cultural mission

Goal

By the Midterm, each team should demonstrate a cohesive schematic design direction that is conceptually strong, contextually grounded, and ready for refinement in the next phase.

Final Design Presentation (in groups of 2 to 3)

The Final Design Presentation is the culmination of the semester's work. Each team must present a fully developed architectural proposal for the new Culture Center, demonstrating conceptual clarity, technical resolution, cultural relevance, and a strong integration strategy with the existing Shabazz Center building. The final presentation must include both digital and physical representations of the project.

Presentation Requirements

1. Project Concept & Cultural Mission

Present a clear and compelling design concept that articulates the cultural, social, and architectural goals of the project.

Include final concept diagrams and a cultural mission statement.

2. Site & Building Integration

Demonstrate how the new Culture Center connects to, modifies, or hybridizes the existing building.

Show site plans, integration diagrams, and urban/social connections.

3. Architectural Drawings

Provide a complete set of schematic-level architectural drawings:

- Floor plans
- Sections
- Elevations
- Massing studies refined from earlier phases

4. Structural & Material Strategy

Present a clear structural system and material palette.
If using Cross-Laminated Timber (CLT), explain its structural role and cultural meaning.

Include structural diagrams and material boards.

5. Environmental & Orientation Analysis

Show final solar, shading, and environmental performance studies.

Provide solar orientation diagrams and daylighting analysis.

6. Physical Model

Teams must produce a physical model that communicates spatial, material, and structural intent.

This may include:

- Site model integration
- Building massing
- Key interior or exterior spaces
- CLT or structural expression

Use high-quality materials and ensure the model is consistent with the digital design.

Explore physical model strategies if needed.

7. Study Models

Teams must also present study models that document the design process.

These may include:

- Early massing explorations
- Spatial or sectional studies
- Material or structural prototypes
- Iterative form-finding models

Study models should clearly show how the project evolved.

You may explore study model workflows.

8. Digital Model & Revit Integration

Present a refined digital model with:

- Revit views
- Exploded axons
- 3D diagrams
- Rendered perspectives (optional)

Use final Revit views to support the presentation.

9. Final Narrative

Deliver a polished narrative explaining:

- The cultural mission

- The architectural strategy
- The integration with the existing building
- The project's community impact

Use storytelling strategies to create a cohesive and compelling presentation.

Deliverables

- 15–20 minute group presentation pin-up
- Final slide deck
- Printed several posters
- Physical model
- Study models (minimum 3)
- Revit sheets and views
- Final design narrative document

Goal

By the Final Presentation, each team should demonstrate a resolved architectural proposal that is conceptually strong, technically coherent, culturally grounded, and visually compelling across both digital and physical media.

READINGS

Brand, Stewart — *How Buildings Learn: What Happens After They're Built* (1995)
"Preservation: A Quiet, Populist, Conservative, Victorious Revolution," pp. 196–242.

- A foundational chapter on preservation, incremental change, and cultural continuity.

Bollack, Françoise — *Old Buildings, New Forms* (2013)

- Explore Bollack

Grim, Valerie — *Black Cultural Centers: Politics of Place* (2010)
Examines the cultural, political, and spatial significance of Black cultural institutions.

- Explore Grim

Wong, Liliane — *Adaptive Reuse: Extending the Lives of Buildings* (2016)
A methodological guide to transforming existing buildings for new cultural and community uses.

- Explore Wong

Whyte, William H. — *The Social Life of Small Urban Spaces* (1980)

- Explore Whyte

CASE STUDY READINGS

Various Authors — *The Cultural Center: Architecture and Experience* (2014)
Global case studies of contemporary cultural centers and their spatial/urban strategies.

- Explore Cultural Center

Bastéa, Eleni — *Memory and Architecture* (2004)
Explores how architecture shapes cultural memory through museums, memorials, and civic institutions.

- Explore Bastéa

Greub, Suzanne — *Museums in the 21st Century: Concepts, Projects, Buildings* (2006)
Case studies of cultural and educational buildings that merge public space, exhibition, and community.

- Explore Greub

van Uffelen, Chris — *Public Buildings: Architecture Under the Public Eye* (2010)
International examples of civic and cultural buildings that negotiate identity, access, and public life.

- Explore van Uffelen

Holl, Steven, et al. — *Hybrid Buildings: New Models for Mixed-Use Architecture* (2014)

- Explore Holl

WEEKLY SCHEDULE, M/TH 2:00-5:50pm
Note: schedule below is subject to revision through the duration of the semester.

Phase 1: Site Analysis, Historical Context & BIM Setup

W1

Mon 08.31: Advanced Studio lottery in Rm 107, followed by first studio meeting *-Assignment 1:Site Model and Team assignments.Project* brief overview, team formatting, and historical context of the 1912 Audubon Ballroom.
Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend

Thu Sep 03: BIM Workspace Setup. Initialize Revit Cloud/Worksharing environments. Establish Shared Coordinates, levels, and project true north. (Note: Today is the last day to drop a course without a 'WD' grade.)

W2

Mon, Sep 07: NO CLASS – College Closed (Labor Day).

Thu, Sep 10: Zoning Analysis. Review strict NYC zoning regulations, setbacks, and FAR limits. Model initial In-Place Massing boundaries in Revit.Forma is introduced.

Studio, Hour SSA in Studio – Draft Community Agreements Colloquium: Why Design Matters? In Favor of Urban Public Space CCCB exhibition Opening Reception, Design Matters: In Favor of Urban Public Space

W3

Mon, Sep 14:*Completion of Assignment 1*
-Possible Site Visit (TBD)

Thu, Sep 17: **Adaptive Reuse Strategy.**
Develop conceptual proposals for blending new interventions with the historic facade. Set up Revit Phasing (Existing vs. New Construction).

Pin-Up. Present massing strategies and historical response. (Note: Census date and last day to drop a course without a 'W' grade.)

-Assignment 2A Pin-up
-Introduce Assignment 2B
PMCI Symposium "Reimagining the Archive: Black Memory as Design Praxis" Keynote Speech

Phase 2: Schematic Design & Spatial Programming

W4

Mon, Sep 21: NO CLASS – No classes scheduled. All school event during studio time/don't include any studio activities on this day

Tue, Sep 22: Mumford Lecture, "From Crisis to Proximity: A New Social Contract for Cities", Carlos Moreno

Thu, Sep 24: Programmatic Layout. Model space allocations for the memorial hall and community spaces using Revit Rooms and Area Schemes.

-Assignment 2B Pin-up
-Introduce Assignment 3: Chimeras

W5

Mon, Sep 28: Circulation & Systems. Focus on the main podium entryways and vertical circulation.

Thu, Oct 01: Structural Integration. Establish structural grids, columns, and assign element ownership through Revit Worksets.

-Assignment 3: Chimeras Pin-up
-Introduce Assignment 4: Preliminary Design

ACSA-AIA Intersections Conference Keynote Speech

W6

Mon, Oct 05: Building Envelope. Develop curtain wall profiles, custom mullions, and exterior

Thu, Oct 08: Model Coordination. Audit multi-user team models and cross-reference geometric imports (e.g., Rhino via Rhino.Inside.Revit).

CCCB Colloquium: Why Care Matters

W7

Mon, Oct 12: NO CLASS – College Closed (Columbus Day / Indigenous Peoples' Day).

Tue, Oct 13 (Follows Monday Schedule): Mid-Review Preparation. Standardize drawing sheets and view templates in Revit.

Thu, Oct 15: *Assignment* 4: Preliminary Design *Pin-up*

-Introduce Assignment Assignment 5
-Introduce Midterm Presentation

Phase 3: Design Development & Technical Coordination

W8

Mon, Oct 19: Interior Architecture. Focus on interior materials and custom exhibition spaces.

Thu, Oct 22: Parametric Elements. Revit Family Editor; author custom millwork and spatial components.

SSA Awards Ceremony and Alumni Open House

W9

Mon, Oct 26: MEP Integration. Plan basic HVAC duct pathways, ceiling grids, and core plumbing chases.

Thu, Oct 29: Clash Detection. Conduct model coordination to resolve geometric overlaps between structure and services.

-Assignment 5 Pin-up

MID-SEMESTER REVIEW (*Assignment 5)*. Juried presentation of schematic layouts, historical preservation

strategies, and primary spatial volumes directly from coordinated sheets.

W10

Mon, Nov 02: Wall Sections. Detail the envelope interface where new components meet the historic 1912 façade.

Thu, Nov 05: **Callouts & Drafting.** Create 1:20 detail calls within Revit utilizing detail components. (Note: Today is the 60% date of the term.)

CCCB Colloquium: Why Housing Matters

W11

Mon, Nov 09: Data & Schedules. Generate schedules for finishes, doors, and occupancy compliance calculations.

Thu, Nov 12: Material Applications. Audit material takeaways and finalize parameter properties within the team model.

Phase 4: Refinement, Visualization & Final Deliverables

W12

Mon, Nov 16: Lighting & Rendering. Configure interior cameras, physical lights, and environment maps in Revit/Vray or Twinmotion.

Thu, Nov 19: Atmospheric Assets. Export model views for post-production and programmatic narrative refinement.

W13

Mon, Nov 23: Sheet Set Assembly. Organize final presentation sheet titles, keynotes, scales, and graphical legends in Revit.

Thu, Nov 26: NO CLASS – College Closed (Thanksgiving).

W14

Mon, Nov 30: Drawing Finalization. Synchronize all final worksets, remove architectural warnings, and freeze structural sheets.

Thu, Dec 03: Dry-Run Presentation. Team presentations with internal critiques to ensure conceptual and technical continuity.

W15

Mon, Dec 07: Final Board Production. Generate final graphic assets, exploded 3D axons, and print-ready files.

Thu, Dec 10: FINAL REVIEW(TBA). Reimagining the Shabazz Center final presentation to Prof. Mi-T. Chang and the invited jury panel.

Fri, Dec 11: Urban Design / Urban Studies Joint Capstone Project Presentations

W16

Mon, Dec 14: Last Day of Classes. Final BIM model file archiving and submission of coordinated document sets.

FINAL REVIEW: December 11
End of Semester Assessment (faculty only) Studio Clean Up day
(students & faculty) Final Meeting, **Exit interviews**
Student Portfolios due for: Spitzer School Archive, etc. as directed by instructor

FINAL SEMESTER END: Last day to submit grades December 28th

Fri, December 28: Final Grade Submission Deadline

FINAL REVIEWS, Dec 8-14

Tue 8 Dec	Wed 9 Dec	Thu 10 Dec	Fri 11 Dec	Mon 14 Dec
Design Studies	**Core Studio 1**	**Core Studio 5**	**Advanced**	**Advanced**
Horn (coord)	Wainer (coord)	Llonch (coord)	Aydogan (coord) Terragni Chang Wines	Edmiston Bagchee Ponce Pineda

Tu/We 12.15/16 Clean-up Days (all materials, projects, and any other items must be removed from studio)
Wed 12.16 End of Semester Assessment, Undergraduate Studios (faculty only)
Th 12.17 End of Semester Assessment, Graduate Studios (faculty only)

FINALS
Wed 12.16 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
Mon 12.28 Final Grade Submission Deadline (faculty)

📅 *ARCH 51000: Studio Presentations & Milestone Schedule*

Assignments Due Dates

Assignment 1: Site Model (whole class) due Mon, Sep 07
Assignment 2A: Site Research (individual) due Thu, Sep 17
Assignment 2B: Case Study (individual) due Thu, Sep 24
Assignment 3: Chimeras (individual or in groups of 2 to 3) Thu, Sep 24
Assignment 4: Preliminary Design due Mon, Nov 02
Midterm Presentation Assignment 5: Schematic Design due Mon, Nov 02
Dry-Run Presentation: Thu, Dec 03
Final Presentation: December 11

Phase 1: Site Analysis, Historical Context & BIM Setup starts Week 1

Phase 2: Schematic Design & Spatial Programming starts Week 4

Phase 3: Design Development & Technical Coordination starts Week 8

Phase 4: Refinement, Visualization & Final Deliverables starts Week 12

TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the winter by Wednesday December 23, the last day of the term.

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 the professor in advance to be considered valid.

Community Agreement:

- During the first full studio meeting, the professor will make time for an *Hour SSA* session for a supportive open discussion among students.
- Studio members will work *together* to create a community agreement for interacting together over the semester. Definition: "A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting… so that we can do our best work." https://www.nationalequityproject.org/tools/developing-community-agreements
- *Hour SSA* will be repeated at the middle of the semester.

Methods of Assessment:

- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 60%
- Project presentation, level of completion and resolution: 30%

Key areas of Grading Assessment:

- **Studio performance & work habits:** Ability to respond to studio discourse & feedback in a consistent & clear manner throughout 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 final portfolio or collection of studio work as directed by instructor and/or 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. Students have developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense ambition and effort 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 a professional level of craft. Students have developed an individual design process that shows a high level of independent thought and rigor.

C (+/-) Work meets minimum requirements. Deadlines are missed. While presentations may be somewhat complete, students have struggled to develop an individual design process and/or are lacking in craft or design resolution.

D Work is below minimum requirements. Presentations are incomplete, students have struggled to develop an individual design process and/or are lacking in craft or design resolution.

F Work is well below minimum requirements. Students do not develop an adequate design process, and/or do not finish work.

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 and/or work missed due to illness must be explained with a physician's note.

Notes:
Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual 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:
Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic, they should ask or email in advance to request a specific 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:
Undergrad: Michael Miller mmiller@ccny.cuny.edu
Amy Daniel adaniel@ccny.cuny.edu

Studio Culture:
Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in the studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. 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 discussions.

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 the 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 as serious an instance of academic dishonesty in this 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.ccny.cuny.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). For further information, go to http://www.ccny.cuny.edu/accessability/ or email disabilityservices@ccny.cuny.edu

Health And Wellness Support:
City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: counseling@ccny.cuny.edu.

Gender Based Violence Resources
City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Diana Cuozzo, at 212-650- 7330 or dcuozzo@ccny.cuny.edu. If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911. Https://www.ccny.cuny.edu/affirmativeaction

Library:
The school's library is a shared resource that is necessary to supplement all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez-Rodriguez: 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 for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION:

mtchang@ccny.cuny.edu

Website Url: *www.ssaonlinecoure.com*