

Type of Course: Advanced Studio ARCH 85101 / ARCH 51000 / ARCH 92102
 Class Meetings: M/TH 2:00PM – 5:50PM; Thursday lectures @ 6:30PM
 Instructor: Professor Jerome Haferd
 Location: Spitzer, Studio TBD
 Semester/Year: Spring 2019



SHIFTING GROUND : THE HARLEM AFRICAN BURIAL GROUND

STUDIO OVERVIEW / DESCRIPTION :

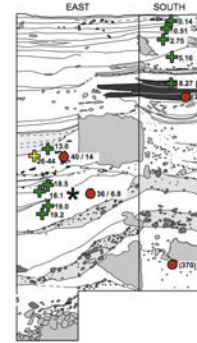
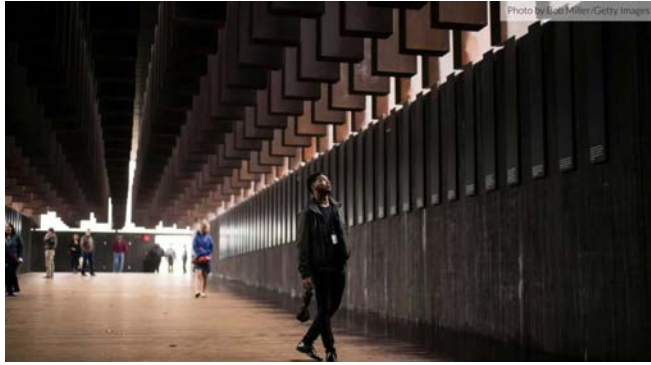
Beneath the non-descript former Bus Depot at 126th Street and 1st Avenue lies the site of a 17TH century African burial ground. Until recently, few were aware of this fact, even here in Harlem. This place has been a Casino, a Movie Studio, an Estate, and before any European settlement - a Lenape watering ground. Much of Black history permeates American life, despite the absence of an Archive - this absence becomes a critical point of departure.

The city of New York is preparing solicit proposals to develop the Harlem African Burial ground into a mixed-use complex of **housing**, with a **cultural center** and **“living memorial”** at its heart. This plan – to superimpose an “everyday” urbanism (housing) on top of a highly symbolic site -- will be the critical starting point. Thus, the studio will challenge students to produce design proposals which address the following question:

How does the dialogue between **“Living”** and **“Memorial”** allow for a rethinking of both?

The conflation of these two concepts – Living and Memorial - will provide generative ground to question the relationship between everyday and the symbolic, public and private, the aesthetic and social practice. To engage the challenge posed by the Burial Ground, we will interrogate several territories of our discipline including Time, the Archive, and the Ground. Students will be encouraged to think of the Living Memorial as a condition or relational strategy permeating between programs, in addition to a physical space. Research on urban archaeology and everyday ritual will be conducted to bolster this experimentation. Can a memorial be ephemeral? A performance? A mode of practice? These questions are both current and urgent in our field today. With a development of this size, the future of East Harlem is invoked.

In the growing movement to acknowledge and spatialize America’s indigenous and African history, the rediscovery and forthcoming development of the Harlem Burial Ground is an exciting and sobering opportunity for architecture to engage in the process of place-making and restorative justice. This project not only calls for a thoughtful and critical response to the question of a “living memorial” today, but also the question of creating equitable, meaningful, and viable spaces in this charged urban context.



The studio will develop the projects through the following themes:

Time / Temporality / Radical Futurism

Because we are working with urban archaeology and memory, we will begin more abstractly by examining historical constructs and representations of time. As an organizational construct, time is often represented as linear. We will explore other paradigms of time as both a representation and as an organizational construct, exploring circular/cyclical time and spiralic time as other ways to conceive and organize things like architecture, archaeology, and program.

The Ground / New Ground / Heterogeneous Ground

The Burial Ground site is not only sacred but also sits along the former edge of the Harlem River and is currently well within the **rising flood zone**. The ground, as an organizational and political “datum” in architecture will be a paramount theme in this studio. Students will be tasked with re-defining “the ground” in their proposals, beginning with the following concerns: 1) The Ground as constructed (conceptually, literally), 2) the Ground as mutable / contingent, and 3) the Ground as public / civic surface.

Harlem

Visitors will come to this site for an iconic, aesthetic experience, but the site is also part of the East Harlem everyday experience. While the studio will examine the global landscape of related works and contemporary culture, Harlem and its character as a neighborhood and aesthetic, cultural, locus will be the focus of inspiration and protagonist. We will explore the East Harlem, examine the local character of the neighborhood as well as the historic and contemporary methods of aesthetic and cultural production that makes Harlem unique.

The “Living Memorial” / Architecture as Restorative Justice

This project comes at a time when the form and role of the Memorial is being questioned and evolving. Space and Memory as an active political force can be seen in recent projects such as the National Memorial for Peace and Justice in Montgomery. We will engage in a dialogue with recent projects dealing with racial justice in order to develop a pedagogy to the memorial component of this site. How can a memorial participate actively in the everyday spaces and experience of the city?

STUDIO APPROACH

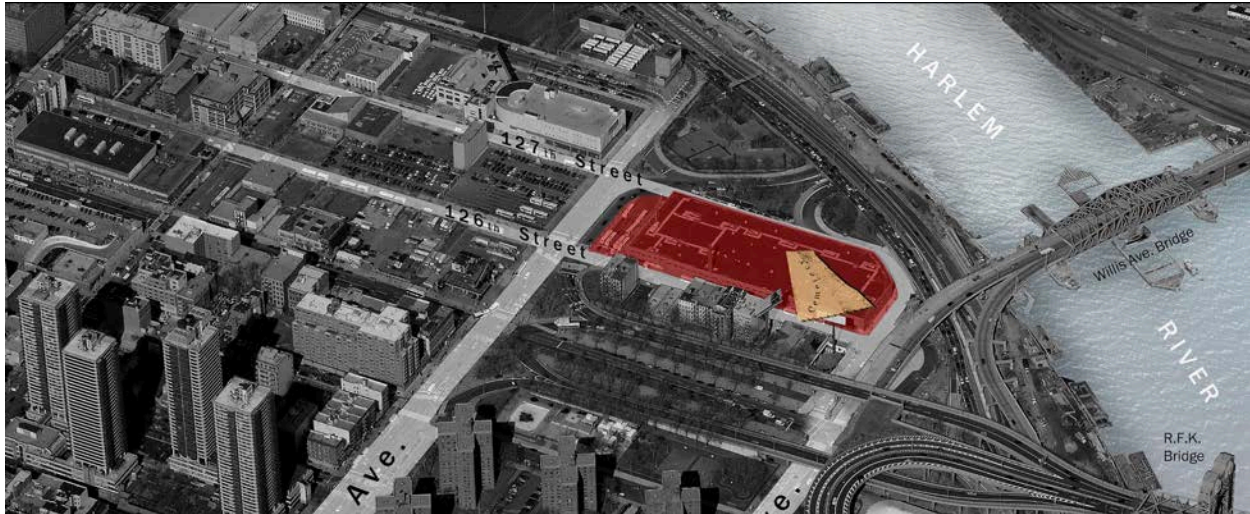
This studio will approach this project through the blurring of Living and Memorial. Students will be encouraged to take influences from contemporary and historic art, dance, performance, and other cultural phenomena to take an aesthetic position and develop an agency for their project. **The Harlem community will be engaged through discussion sessions and site visits. Historians, visiting and local experts, and other faculty will be consulted to join in a dialogue with the studio.**

RESEARCH

Urban Archaeology – Students will research case studies of significant urban sites where the discovery of archaeology has catalyzed or produced new civic dialogue and increased the agency of architecture in the creation of public space.

Everyday / Urban Ritual – Students will study evolving attitudes towards ritual and the performance of ritual (secular and otherwise) in public and private space. Urban ritual in local, Western, non-western, and indigenous architecture will be used to generate typological research.

SITE



(images are courtesy of Harlem African Burial Ground Task Force)

PROGRAM

Commercial Space
Cultural Center
Living Memorial
Public Space
Mixed-Income Housing

READINGS

- Fuentes, Marisa, *Dispossessed Lives Enslaved Women, Violence, and the Archive*, 2016
- Frampton, Kenneth, *The object and strategy of the ground : architectural transformation in New York City housing projects*, Architectural Forum 1973
- Wilson, Mabel, *Negro Building : Black Americans in Worlds Fairs and Museums*, U.C.Berkeley Press, 2012
- Sloan Beba, Zoe, *Unstable Ground (Masters Thesis)*, UC Berkeley 2015
- Gooden, Mario, "The Problem with African American Museums", *Dark Space*, Columbia Univ. Press 2015
- Schindler, Susanne, "Architecture vs. Housing : The Case of Sugar Hill, Urban Omnibus (online), 2014
- Haferd, Jerome, "The Acropolis at Marcus Garvey Park", *PROJECT Journal #7*, 2017
- African and American slave burial customs (readings forthcoming)
- Barton, Craig. *Sites of Memory : Perspectives on Architecture and Race*, Princeton Press, 2001.
- Ross, Andrew, *Bird on Fire : Lessons from the World's Least Sustainable City*, Oxrod Press, 2011

REFERENCES / CONTEXT (truncated list – full precedent list to follow)

Symbolic

National Memorial for Peace and Justice , Equal Justice Initiative w/ MASS Design, Montgomery,USA, 2016
African Burial Ground National Monument, Rodney Leon, Nichole Hollant Dennis, New York City, 2005
National Museum of African American History and Culture, Freelon Ground & Adjaye Associates, 2016
Museum of African Art (unbuilt competition), Bernard Tschumi Architects, 2000
Memorial to the Murdered Jews in Europe, Peter Eisenman, 2005
Memorial to Enslaved Laborers, J.Meejin Yoon, Mabel Wilson, Gregg Bleam Charlottesville, VA 2018
Temple Derry, David Best and general public, Northern Ireland, 2015

Everyday

Sugar Hill Housing, David Adjaye
Sesc Pompeio, Lina Bo Bardi, Sao Paulo, Brazil
Marcus Garvey Park and Acropolis, Harlem
Smokehouse Associates (Group), Harlem
Ressurrection City, National Mall
Africatown, Alabama
Berlin (city)

WEEKLY SCHEDULE Note: schedule below is subject to revision through the duration of the semester.
***NOTE – INTERESTED STUDENTS ARE ENCOURAGED TO REGISTER AND ATTEND “THE POLITICS OF MEMORY” EVENT AT COOPER UNION BEFORE SEMESTER, TUESDAY JAN. 22nd**

W1	INTRODUCTION
Mon 01.28	First day of class (Lottery and general presentation)
Thu 01.31	Studio, Mini-lecture, Research assigned (urban archaeology)
Fri 02.01	Portfolios DUE: M.Arch I and M.Arch II students
W2	RESEARCH
Mon 02.04	Pin-up, Research Research assigned (forms of everyday ritual and memorial) Research and The Archive : guest, prof. Marisa Fuentes (TBC)
Thu 02.07	Pin-up, Research Project 1 assigned (time / temporal systems)
W3	TIME / ACTIVE FORM
Mon 02.11	Desk crits, Project 1
Thu 02.14	Pin-up, Project 1, 6:30pm. Lecture: Nandini Bagchee
Fri 02.15	Portfolios DUE: B.Arch 4 th year students
W4	
Mon 02.18	College Closed / Presidents Day
Thu 02.21	Review : Research and Project 1 Semester Project Assigned
W5	SITE
Mon 02.25	Site Visit : HABG / 126th St. Bus Station (TBC)
Thu 02.28	Studio, Guest lecture (TBD) 6:30pm. Lecture: Olalekan Jeyifous

Phase 1 : EVERYDAY

W6	THE GROUND
Mon 03.04	Studio
Thu 03.07	Joint-Studio Community Exchange Session (w/ Rickenbacker Studio) TBD 6:30pm. Lecture: Walter Hood
W7	LIVING – HOUSING
Mon 03.11	Studio
Thu 03.14	Studio 6:30pm. Lecture: Byron Merritt
W8	LIVING – PUBIC SPACES
Mon 03.18	Studio
Thu 03.21	MID-REVIEW (TBD) 6:30pm. Lecture: Ferda Kolatan

Phase 2 : SYMBOLIC

W9	MEMORIAL - PRACTICE
Mon 03.25	Studio Guest, Michael Murphy (MASS Design Group) / TBD

Thu 03.28 Studio
6:30pm. Lecture: Jennifer Newsom

W10 MEMORIAL - SPACE

Tue 04.01 Studio
Thu 04.04 Studio
6:30pm. Lecture: Monica Bertolino

W11 CULTURAL CENTER / COMMERCIAL

Mon 04.08 Studio
Thu 04.11 Studio
6:30pm. Lecture: Brian Goldstein

Phase 3 - SYNTHESIS

W12

Mon 04.15 Studio
Thu 04.18 Studio

04.19 - 04.28 **SPRING RECESS SITE MODEL DEADLINE**

W13

Mon 04.29 Studio
Thu 05.02 Studio

W14

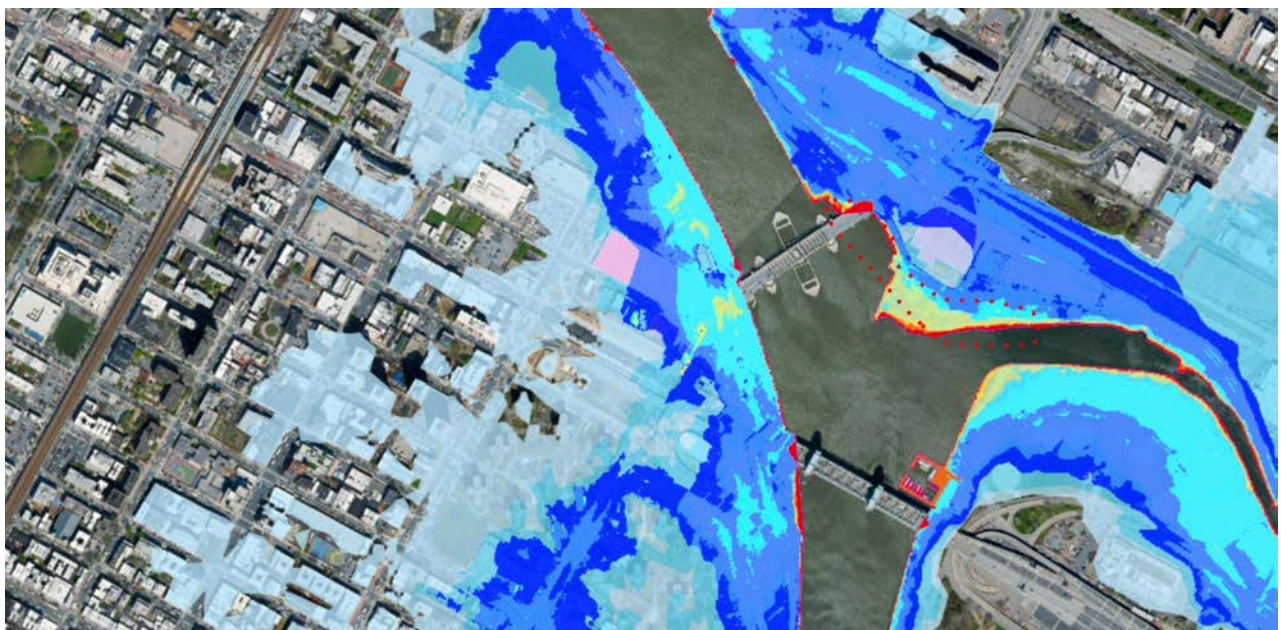
Mon 05.06 Studio

W15

TBD **FINAL REVIEW**

W16

TBD Final Studio Materials due for: SSA/CCNY Archive, "Super Jury," end of semester assessment, Graduation Show, etc. as directed



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%

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 described below and attendance at all scheduled portfolio related events.

Portfolio

- All M.Arch I third year students and all M.Arch II students are required to submit a portfolio on February 1st, 2019. Third year students and M Arch II students may submit either a hard copy portfolio or email a link to a digital portfolio to hborgeson@ccny.cuny.edu. Digital submissions must be a link, not a file attachment.
- All B.Arch 4th year students are required to submit a hard copy portfolio on February 15th, 2019. Submit to the Architecture Program office (there will be a bin for your use).

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.Arch II students. No D grades are 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:

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: Amy Daniel adaniel@ccny.cuny.edu

M.Arch: Hannah Borgeson 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.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.

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.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). <https://www.ccny.cuny.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

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.

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