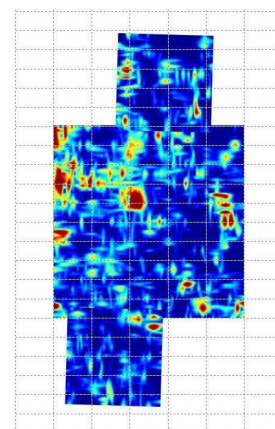
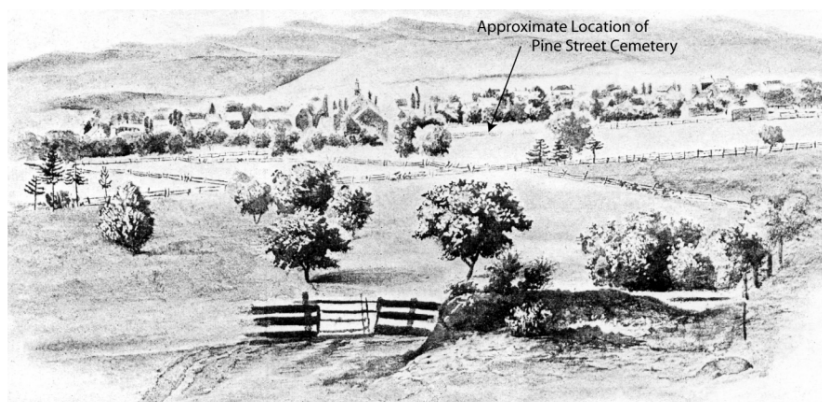


Type of Course: Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 92102  
 Class Meetings: Mon/Thu 2:00-5:50 pm; Thursday lectures @ 5:30 pm  
 Instructor: Professor Jerome Haferd  
 Location: Spitzer 209  
 Semester/Year: Spring 2020

## Towards an Archeology of the Future : The Pine Street African Burial Ground



### STUDIO OVERVIEW

“...we’ve got to invent what it means to use form to tell a story.” -Torkwase Dyson

Architecture is an archaeological practice of sorts. Our toolset includes forms and types that persist from one generation to the next that we evolve for new contexts and users. But our archive of forms and tools is incomplete. This course builds on last year’s investigation of the Harlem African Burial Ground, but will address the opportunities and challenges of producing *time-released architecture* within a very different spatial context. By engaging erased history and a new set of outputs and community partners, we hope to excavate and imagine an architectural vocabulary that is active (kinetic), composite, sensory, and yet to be uncovered.

The Pine Street Burial Ground - now part of the Kingston Land Trust as part of a just transition process - is a recently rediscovered site of its kind. The land is nestled in a residential area of a regional town center of the Hudson Valley, the vast region which extends north of New York to Albany. This sacred site is now at the center of a community and youth-driven design process to memorialize and re-imagine it as a visionary center for communal activity and education. Research of the erased history of indigenous occupation of the Valley, industrialization and extraction, black enslavement and dispossession and its connection to contemporary issues of land ownership and stewardship models, and environmental repair will be our starting point to work in this context.

The previous themes of Time, Archive, and the Ground will take on new meaning, and students will be tasked with positioning new themes of **Territory**, and **Stewardship**, and **Active Form** within their own project for a possible future that is instigated and anchored by the design of a new **Interpretive Center** (or Interpretive Infrastructure) for the site. While the Harlem studio questions the Living Memorial, the Pine Street studio will question the **Territory of Care**. Projects will depict how re-configuration of the site can connect to larger systems, imagining proposals as part architecture / part temporal processes at the intersection of memory, futurity, and design.



Harambee Youth Burial Ground Process



Temple Derry Burn, Northern Ireland



House Opera, M. McEwen / A(n) Office, Detroit

## STUDIO APPROACH

Looking to science fiction as a model, students will work in the tools of the architect and storyteller to craft a future scenario which demonstrates **speculative visions for a living infrastructures of stewardship**. This work challenges the limits of the historical archive, how we practice, and what we design. How does architecture at the scale of the local connect to regional scale infrastructural systems? What does a generative architecture look like fifty, one hundred years into its lifespan?

Our approach will situate the design of architectural form within the larger orchestration of aesthetic and environmental systems. How is built form itself part of a system (or systems) and that system is part of a culture, which in turn is embedded in that form, etc.

Like last year, the work done in the studio will expand beyond the scope of the classroom, engaging local stakeholders in their real-life process of restorative justice - as - architecture. We will travel to Kingston and meet with the Harambee youth, Kingston Land Trust, and local leaders responsible for the future of the site, and work to generate supportive visions to their design process.

## ACTIVE FORM / EMBEDDED FORM

The *act* of producing an architectural response to the history (and future) here will affect the entire community differently depending on the design of the process. The process, or the *how*, has form. Each project will explore how our form-making tactics will mesh with the process-as-form to produce a temporal project with an active form.

The black and indigenous historical legacy in many ways challenges not only our modes of historical practice, but also our modes of design. We will use this studio as an opportunity to question prevailing methods of design, typology, and spacemaking. We will look to methods of drawing, mapping, and making being explored by the local youth-led design effort, as well as other historic and contemporary drawing and spatial tactics embedded in the Black Imaginary and the [Black] American Archive. These methods might include translations from folk or traditional making techniques, or design methods that are multi-sensory, or an expanded set of tools or expertise types.

## TERRITORIES OF CARE

The Pine Street Burial Ground Site sits as a literal and conceptual fulcrum - a transition point - for the immediate neighborhood fabric, and of Kingston and the expanded territory beyond. This concept of Territory has unique relevance to this site, starting with the Kingston Community Land Trust. Looking to examples of indigenous geography and the Land Trust as alternative models of ownership, care, and stewardship will be our critical jumping off point in our work :

- What are alternative modes of drawing and conceptualizing territory?

- How might we imagine future “Territories of Care”?
- How might we expand the concept of the Land Trust into architectural, urban, spatial, and time-released ideas of stewardship versus traditional ownership?

This comes at a moment when the city of Kingston is experiencing the early stages of its own mini-Renaissance. State and Federal funding grants have been awarded to support a series of large urban design and infrastructure projects, including the Kingston Greenway, A downtown rail, and street and sewer improvements along the Commercial artery which extends the full length of the linear organized city.

The studio approach will task students to conceive of their strategy for the site as part of a larger infrastructure. How does the Pine Street Burial ground’s re-imagining serve as an important link in this new Renaissance? What are the implications for rethinking the future of Kingston’s infrastructure and land stewardship strategy when connected critically to the Pine Street design pedagogy?

## RESEARCH : THE HUDSON VALLEY

While the anchor of the studio is the Pine Street Burial Site, the broader historic and contemporary context will require us to engage two expanded sets of “protagonists”, including 1) figures and sites that are linked through the history of the Hudson Valley as a post-slavery landscape, and 2) specific present-day spatial, infrastructural, or programmatic processes that intersect the site and community either directly or indirectly.

Some of the historic protagonists that will help us build this trans-historic and trans-spatial network intersecting each project include important regional **figures** like Sojourner Truth, **institutions** like the Dutch Reformed Church, related **sites** of thematic importance such as burial or communal ownership, and **practices or processes** (see list below).

## PROGRAM

- **INTERPRETIVE CENTER (c. 2100CE or beyond)** : A space or series of spaces on or around the site that are initially set out to house community and archival program, including gallery, a lecture and screening area, a research station and an office for program staff. The design will be represented in a speculative state of 2100CE or beyond.
- **TIME-BASED INFRASTRUCTURE (c. 2100CE or beyond)** : Corresponding infrastructure to the Interpretive Center, developed by each student. Can include physical and/or programmatic elements and extend beyond the existing limits of the Pine Street Site. This infrastructure or urban system will be represented in a speculative scenario of 2100CE or beyond.

## SITE





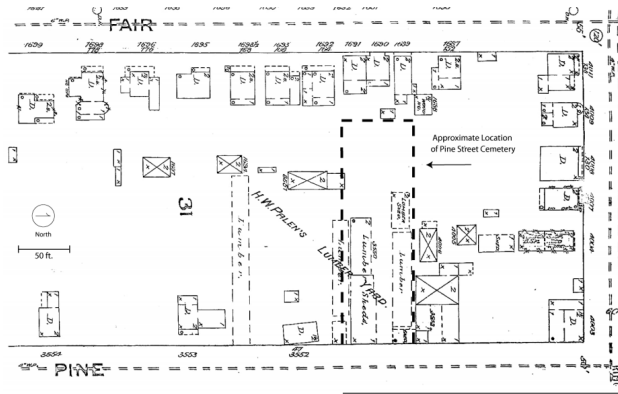


Figure 10. 1887 Sanborn Fire Insurance Map.

### READINGS / PROTAGONISTS (full list to come)

J. Diamond, "Owned in Life, Owned in Death : The Pine Street African Burial Ground", 2006  
 Gooden, Mario, *Dark Space*, 2016  
 Butler, Octavia, *Parable of the Sower (Earthseed Series)*, *Kindred*  
 LeGuin, Ursula, *The Word for World is Forest (1972)* , *Hainish Cycle Novels*, *Always Coming Home (1985)*  
 Cronon, W, *Changes In the Land : Indians Colonists and the Ecology of New England*, 2003  
 Yusoff, Kathryn, *A Billion Black Anthropocenes Or None*, U. of Minnesota Press, 2018  
 Adrienne Marie Brown, *Emergent Strategy*, 2017  
 Fuentes, Marisa, *Dispossessed Lives*, 2016  
 Levine, David, *The Hudson Valley: The First 250 Million Years*, 2020 (forthcoming)  
 Ruiz, Alan, *Radical Formalism*, 2017  
 Haferd, Jerome, *Archaeology of Architecture : The Harlem African Burial Ground*, Log 48 (Winter 2020)  
 Sojourner Truth  
 Harambee  
 Kingston Land Trust



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

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

### W1

Mon 01.27  
Thu 01.30

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

Studio

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

### W2

Mon 02.03  
  
Thu 02.06

Studio

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

Studio

### W3

Mon 02.10  
Thu 02.13

Studio

Studio

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

### W4

Mon 02.17  
Thu 02.20

College Closed / Presidents Day

Studio

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

### W5

Mon 02.24  
Thu 02.27

Studio

**Kingston Trip #1 : Site Visit and Community Brainstorm / Share Session**

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

### W6

Mon 03.02  
Thu 03.05

Studio

Studio

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

### W7

Mon 03.09  
Thu 03.12

Studio

Studio

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

### W8

Mon 03.16  
Thu 03.19

Studio

Studio

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

### W9

Mon 03.23  
  
Thu 03.26

Studio

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

Studio

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

### W10

Mon 03.30  
Thu 04.02

Studio

Studio

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

### W11

Mon 04.06

Studio

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

## 04.08 - 04.16 SPRING RECESS

### W12

Mon 04.20  
Thu 04.23

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

### W13

Mon 04.27  
Thu 04.30

Studio  
**Kingston Trip #2 (TBC) : 3/4 Review, Community Share Session  
5:30pm. Lecture: Mae-ling Lokko**

### W14

Mon 05.04  
Thu 05.07

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

### W15

Mon 05.11  
Wed 05.13  
Thu 05.14  
Fri 05.15

**FINAL REVIEWS**  
**FINAL REVIEWS**  
Super Jury  
Studio Clean-up Day

### W16

TBD

Final Class Meeting, Exit interviews  
Studio Materials due for: SSA/CCNY Archive, Summer Show, etc. as directed by instructor

## GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

### Course Expectations:

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

### Methods of Assessment:

- Attendance and participation in class discussions: 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:

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

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

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

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

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

**Studio Culture:**

Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.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](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](mailto:nsanchez@ccny.cuny.edu)

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



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

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

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

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

**B.1 Pre-Design:** ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

**Realm C: Integrated Architectural Solutions.** Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

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

**C.2 Integrated Evaluations and Decision-Making Design Process:** ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

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

## **CONTACT INFORMATION:**

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Jerome W Haferd <jhaferd@ccny.cuny.edu>