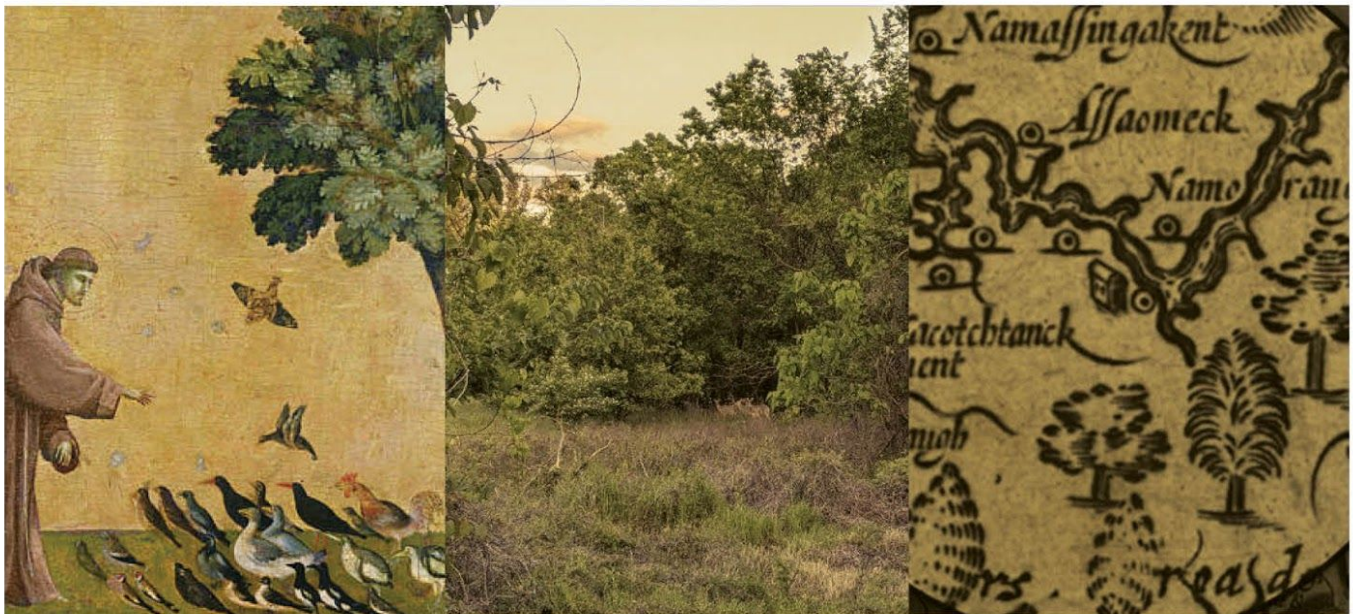


Type of Course: Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 91102
Class Meetings: M/TU/TH 3:00-7:10 pm
Instructor: Professor Jerome Haferd
Location: Online
Semester/Year: Summer 2020 (Extended Session)

Parallel Worlds : Recombinant Archives the Howard East Divinity Campus

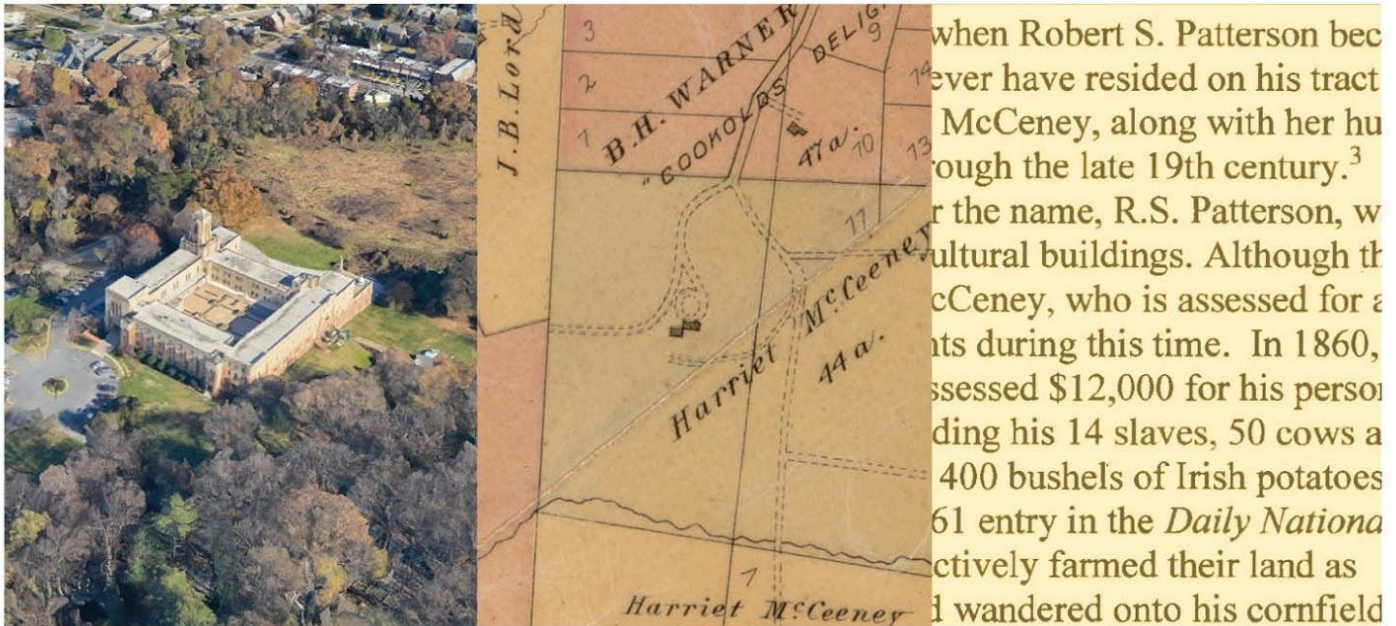


STUDIO CONCEPT

This studio is the third in a recent series of studios which have explored **history and erasure**, the **ground**, and **speculative futurism** as generative processes for producing hybrid **landscape / architectural imaginaries** which are recombinant and critical. We will be researching how the nuanced layers - both architectural and beyond - of the various constituencies of a site can influence projects which question and conflate **preservation, activism, and design**.

The former Howard East Divinity Campus is one of the largest privately owned parcels of undeveloped land in Washington, D.C. From its indigenous prehistory to modern day campus preserve, the 36 acre site sits at the confluence of several radically distinct histories and colonial visions. Most recently, the site has hosted a significant, but struggling Divinity School for a largely black student body of emerging faith and social justice leaders. Before that, The Franciscan's designed and fashioned it into "little Rome", almost an autonomous world unto itself. Further back, **slaves were held here** during the site's agrarian past as a large farming estate. More distant still, rumors suggest the presence of an ancient native burial ground beneath the site.

These layered regimes each attempted to establish a paradigm of land ownership, **stewardship** and **community**, complete with corresponding architectural and aesthetic **fantasy** and **lore**. These layers - parallel worlds - were not overwritten and suppressed like clean layers of a cake. Rather, their presence is manifest in uneven ways : trans-temporal, simultaneous. Thus, in a similar spirit of recent studios, this course will engage the activist design process as an act of **world-building**. Is futurist preservation possible?



OVERVIEW : THE HOWARD EAST DIVINITY CAMPUS PROJECT

Previously part of the North American Franciscan Holy Monastery, the landscape is centered around the striking, historic seminary building designed in 1930 by renowned catholic architect Chester Oakley. For many, this space possesses a special sacredness and heritage. However, the building and site sit abandoned and in increasingly **derelict ruin**, and the future of the campus is in question, as the University, a premier HBCU (Historically Black College), seeks to **parcel and develop the site and re-integrate the Divinity school back to this location along with new programs and users**. What form will this new layer take? How does design serve as a tool to envision and entwine architecture, land, pedagogy, and culture? Are there imaginative strategies which carve a space outside of the preservationist // developer battle lines? What does a **"heritage landscape"** look like in the 21st century?

Students will ultimately divide into "contaminated" teams will generate proposals in teams loosely focused around:

- 1) Radical Preservation of the historic architectures,
- 2) Radical Landscape and ground design,
- 3) Radical Intervention of "new" constructed environments, and
- 4) Radical Masterplan / Infrastructure / Ecology of the Howard Divinity School campus. While there are focus areas, the premise is set up to agitate these distinctions.

PROGRAM

The projects will be presented as mini-theses, each proposing a stewardship vision as well as an architectural and aesthetic imaginary for the site. Projects will have to take a position and strategy that offers an innovative response to the competing desires to preserve, reimagine, and develop the historic architecture and open landscape(s) of the 36 acres. As a starting point, our collective vision will accommodate :

- The return of the **Howard Divinity School** and **School of Social Work**, including :
 - housing, instructional, spiritual, recreational, infrastructural, horticultural(?), archival(?) areas
- renewed department structure / mission** for the site / architecture.
- preservation and / or renovation of **Mays Hall** and Farmhouse
- landscape / ecological** cultivation strategy and philosophy/agenda for the site and (eco corridor).
- additional **housing or other revenue-generating programs** to help subsidize the university's expenses
- additional **community spaces** or interventions to the site and/or philosophy/agenda.



STUDIO METHODOLOGY

**NOTE : Due to the ongoing COVID-19 Pandemic, this studio is planned to be conducted entirely remote instruction, using Zoom as the primary remote meeting tool and Google Drive as the collective digital folder. Physical models will be encouraged, but not required depending on students' available resources.*

**While individual work will be conducted, the final projects will likely be done in themed teams of 2-4.*

This studio will be part of an **active grassroots community visioning process** composed of local stakeholders, HUDivinity school alumni, and possibly current students. Our studio will act as a semi-autonomous 'think-tank' of sorts, participating in exchange sessions and incorporating research, feedback and on-the-ground-knowledge into our own experimental and speculative design concepts provoked by the site.

We will engage this site, its historic and contemporary stakeholders in a design process to provide speculative visions which will question and envision creative responses that question Preservation, Regenerative Landscapes, and Pedagogy in the 21st century. We will also dive deep into the **history, pre-history**, and meanings surrounding the various institutions and peoples who have contributed to the **legacy** and **aesthetic** of the Natural which converge on this location. While the various occupants of the site have been wildly different cultural frameworks, strange overlaps and relationships exist - the early American farmers, the Franciscans represent a pseudo animist and naturalist strain within 'modern'/western Catholicism, and the more recent Howard students also represent a different kind of uniquely American monastic community of sorts.

RESEARCH

Teams will conducted directed research, which will amplify and evolve depending on the interests and discoveries made by each team. Research will be conducted in the following areas:

The Franciscans / Franciscan and Neo-Romanesque Monastic Architecture / Art Deco and the **Polychromatic** / Architectural Histories of '**the Natural**' / Antebellum Agricultural History / Victorian Style / Pascataway and Anacostia **Indigenous** Peoples / Ecological Corridors (present day and historic) / Permaculture / **Land** and Land Rights / Howard Divinity School (history and contemporary) / Black Spiritual Leadership / **Ecology** of D.C. Region

The research will be presented in the first part of the course in share sessions around the following themes:

- 1 - The History(ies)
- 2 - The Land
- 3 - The School
- 4 - The Community

SCHEDULE

The course will be split into two phases, Research / Visioning phase and the Design phase. The first phase will involve (4) weekly meetings with local stakeholders to share findings, thoughts, and discussion around specific themes that will inform the speculative design projects and build a body of knowledge amongst the group.

Week 1

Homework for Thursday - Archival research, initial thoughts, wants, dreams,

M 6/01 - CCNY Lottery / First Day

T 6/02 - Studio

Th 6/04 3pm-530pm - Share Session 01 : **The History (Research, Archive, Lore)**

Week 2

Homework for Thursday - Environment and Land - Documents, Research, Species/Ecosystems

M 6/08 - Studio

T 6/09 - Studio

Th 6/11 3pm-6pm - Share Session 02 : **The Land (Heritage, Ecosystems, the Ground)**

Week 3

Homework for Thursday - Howard (the School) - Documents, Research, Dreams/Thoughts

M 6/15 - Studio

T 6/16 - Studio

Th 6/18 3pm-6pm - Share Session 03 : **The School (Institution, Architecture, History/Future)**

Week 4

Homework for Thursday - Spirit / The Community - Documents, Research, Dreams/Thoughts

M 6/22 - Studio

T 6/23 - Studio

Th 6/25 3pm-6pm - Share Session 04 : **The Community (Leadership, Cultivation, Future)**

Week 5 (July 4 week - **Fri 7/3 Withdrawal period ends**)

M 6/29

T 6/30

Th 7/02 3pm-7pm - MID REVIEW (Presentation of projects w/ invited guests)

Week 6

M 7/6 - Studio

T 7/7 - Studio

Th 7/9 - Studio

Week 7

M 7/13 - Studio

T 7/14 - Studio

Th 7/16 - Studio

Week 8

M 7/20 - 3pm-7pm - FINAL REVIEW (Presentation of projects w/ invited guests)

EXERCISES

(full exercise descriptions forthcoming)

Cumulative **Exercises** will also be given during the Research phase, and teams will be building towards the final project concurrent with the Researching / Visioning phase.

Week 1

Research Team presenting : **The History** (Research, Archive, Lore)

Exercise 01 : “Contaminated” Triptychs (individual)

Week 2

Research Team presenting : **The Land** (Heritage, Ecosystems, the Ground)

Exercise 01 presented

Week 3

Project Teams formed

Research Team presenting : **The School** (Institution, Architecture, History/Future)

Exercise 02 : Detailed Fragment (groups / individual)

Week 4

Research Team presenting : **The Community** (Leadership, Cultivation, Future)

Exercise 03 : “Contaminated” Plan/Section/Elevation (groups / individual)

Week 5

Mid-Review

Exercise 02 and Exercise 03 presented

Week 6

Exercise 04 : Narrative / Pedagogy document (groups)

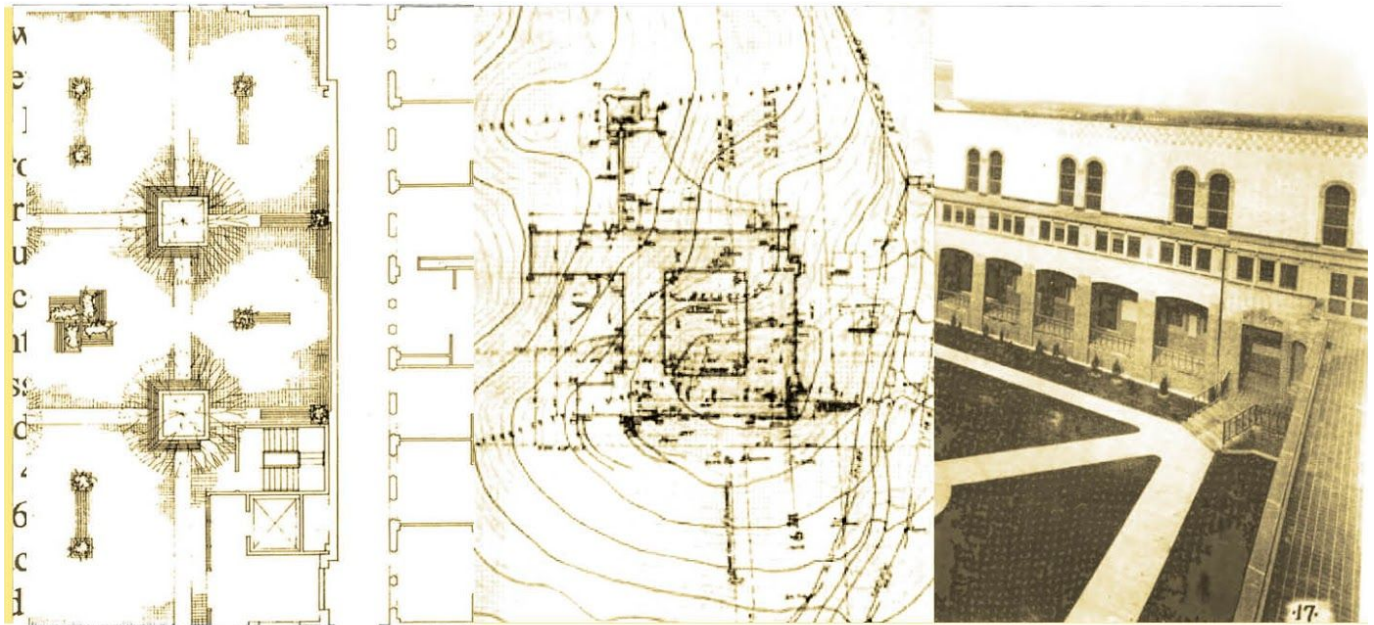
Week 7

Exercise 04 due

Week 8

Final Review





READINGS / BIBLIOGRAPHY / REFERENCES

(full list forthcoming...)

Latour, Bruno, *We Have Never Been Modern*, 1991

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

Rifkin, Mark, *Fictions of Land and Flesh*, Duke University Press, 2019

N.K. Jemisin, *The Fifth Season (+Broken Earth series)*,

Butler, Octavia, *Earthseed* Trilogy

Gooden, Mario, *Dark Space*, Columbia Books, 2016

Application for Historic District Designation Holy Name College & James Sherwood Farmhouse

Blackspace Manifesto

Allen Jones, Diane, *Ecological Poetics : Designing for Cultural and Environmental Resiliency* (lecture)

Roberts, Bryony, *Theories of Radical Preservation (Columbia GSAPP syllabus)*, 2015



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

Amy Daniel adaniel@ccny.cuny.edu

M.Arch: Hannah Borgeson hborgeson@ccny.cuny.edu

Studio Culture:

Working collaboratively and respectfully on studio assignments, often with others, is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccny.cuny.edu/about/policies/>.

Absence & Lateness:

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

Absences due to Religious Observances:

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

Readings & Journals:

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

Academic Integrity:

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

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

The CCNY Academic Integrity Policy: <https://www.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.

CONTACT INFORMATION:

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