

Type of Course:	Advanced Studio ARCH 51000
Class Meetings:	M/TH 2:00-5:50 pm
Instructor:	Professor Martin Stigsgaard
Office Hours:	M 12-1:50 pm, via Zoom
Location:	Online via Zoom: https://ccny.zoom.us/j/95905711255
Semester/Year	Spring 2021

COUNTRY X: THIRD TERRITORY reIMAGINED

We didn't force the environment to give us more and more by staying in one spot. We moved and took what was naturally there. We moved with the rhythm of nature and we still do to this day.

Vince Schiffert, Tuscarora Nation

STUDIO OVERVIEW

As we find ourselves in the midst of a perfect storm made up of ecological disasters, a worldwide pandemic, extreme wealth disparity, social and racial friction, this advanced studio sets out to investigate strategies and explore ways that have the potential of turning the tide.

Concurrently to the pandemic and civil unrest last summer, California was engulfed by massive wildfires. Once firefighters had exhausted all options, an idea was put forth to enlist the local Native People. For generations North Fork Mono tribe used controlled fire burning to prevent the very disasters unfolding throughout California. The above, is just one of many examples of Indigenous trace of influence in the US. A myriad of fundamental aspects of the USA have distinct roots in Indigenous culture. One example can be found in the political structure of the US Government, which was profoundly influenced by the Iroquois Confederacy. The US highway system is another illustration. It is essentially constructed on top of ancient Indigenous paths, which in turn followed animal migrations. Based on research of the Indigenous world, the goal is to suggest a contemporary commentary where one can learn from a different perspective that has been ignored or suppressed.



Ecology: by Evana Said, Jasmine Perez and Leslie Epps



3D Mapping: Caroline Ho



Cultural Appropriation: Image by Evan Craig and Carlos Almeida

As the Indigenous populations of North America are confined to territorially encircled lands, expanding reservation territory gives way for new possibilities but also challenges. The challenges are vast as native lands account for some of the poorest places in the United States and are often rather barren

landscapes with few resources where Indigenous population was forced to settle by the United States Government. Furthermore, health issues are paramount, with COVID-19 pandemic having a catastrophic effect on communities. Issues such as diabetes, obesity, and other challenges have deeply affected Indigenous people.

The studio intends to investigate territorial implications as they relate to the Native Americans in the US. Based on data mining and digitally created maps generated during the Fall semester of 2020, this investigation will assess Native American territories over time, based on migration patterns, conflicts with neighboring Native American nations, The American-Indian Wars, as well as forced relocations by the US government. As current territories have been established, newly designated lands designated, the intent is to determine what other areas or landmasses could achieve similar legal designation.



US Highway System and Indigenous trails: Image by Evana Said, Jasmine Perez and Leslie Epps

Acknowledging the challenges with appropriation vs. appreciation, the studio will have to navigate this fine line and develop a visual exploration and discourse. The 2020 fall studio researched Native American territories and populations across the country, as well as a more in-depth case study of the Tuscarora Nation. During the research phase for this studio, we will be working directly with several members of the Tuscarora Nation that will help navigate the issues of appropriation vs. appreciation and give insight throughout the semester.

Thought arises in part from the generative power of the mind. Speech, then, is the bringing together of that thought with the vitality of the life force in human beings.

Mary C. Churchill, Scholar

Tuscarora Nation: students will meet with members of the Tuscarora Nation who will inspire, inform, guide, and assist in navigating the project and research approach. During the last semester, the students have established a foundation for participatory collaborative dialogue with the Tuscaroras. This studio will present an excellent opportunity to work and communicate directly with Indigenous people. For the dialogue to continue, it is incredibly important for everyone in the studio to understand

that when working with Indigenous people it is essential to be polite, empathetic, thoughtful, and respectful. The Tuscarora and many other nations, rightfully, often do not feel comfortable with outsiders.



Tom Jonathan, Chief of the Bear Clan, Tuscarora Nation



Relocating Tuscarora Homes. The Lewiston Reservoir caused homes to be demolished or burned.

Studio Approach: Research / Design

The investigation will be grounded in the theoretical and applied research, methodologies, and material collected during the Fall/Spring semesters of 2020/21, and will include interviews with Indigenous people, scholars, and creatives. Students will engage with a series of themes related to Indigenous impact in North America. Both new students and students who continue from previous semester will conduct research, interviews, and will participate in a series of talks that will illuminate various areas of possible engagement. In this semester the implementation of digital analysis, analog and computer modeling will be utilized to generate design proposals and visual commentaries.

At the end of this syllabus, there is an extensive list of readings and research that students will engage with. Listed below, are key consultants and guest speakers:

Tuscarora Nation Members:

Tom Jonathan, Chief of the Bear Clan, and his wife, **Angela Jonathan**, member of the Beaver Clan, teaches beadwork at Tuscarora School.

Vince Schiffert, Tuscarora culture teacher and lacrosse team coach

Clifford Jacobs, member of the Tuscarora Nation and Columbia University Assistant Director of Special Interest Communities & Residential Life. Cliff is active in the BLM.

Yehsenaruhreh Wendy Bissell, member of the Tuscarora Nation and Clifford's grandmother

Vinton Harris, lead builder of the newly completed longhouse on the reservation. Vinton learned some of his skills from disassembling a very old historic log cabin, numbering each item before putting it back together.

Robert DALimonte, member of the Tuscarora Nation and former software architect

Meredith Alberta, member of the Tuscarora Nation. Critical human geographer interested in the politics of race, space, and health in lands currently territorialized as North America.

Other Speakers:

Mary C. Churchill, Ph.D. Native American Studies, San Francisco

William Brinkman-Clark, Philosopher, Mexico City

Tom Tureen, Legal activist & attorney, San Francisco

Rufus Tureen, Artist & Semiotics scholar

NOTE: March 11th, 2021 at 5:30pm The Spitzer School of Architecture Spring Series Lecture will feature a dual talk by Indigenous artist **Jeneen Frei Njootli & Manual Axel Strain**

In collaborations of smaller or larger groups, students will develop a decision making process across multiple systems and variables in the completion of their projects. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation -- all of which would have emanated from the research component.

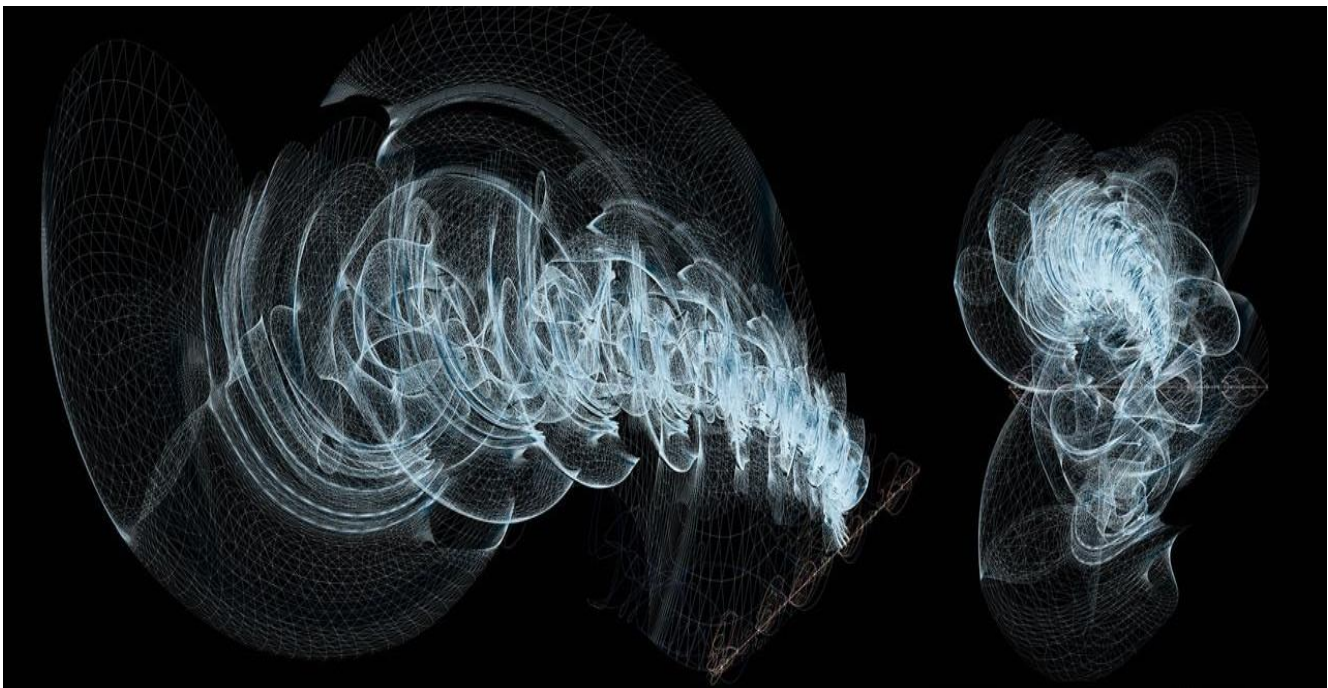
Being aware that students have different areas of interests and desired approach, the studio semester will offer two main directions for investigating a range of topics. Depending on the specific research selected by students, individual topics, will be aligned and clarified in further depth. One direction is more exploratory and the other attempt to develop a design of a more formal character.

A) Investigative explorations:

Sovereign Territory: Potential Land Claims and the Legality of US Territory
Native (Hybrid) Identity
Boarding Schools / Inherited Trauma
Ecology; A Path for the future
Activism/Empowerment
Language, Time and Space
Appropriation vs. Appreciation
Indigenous Popular Culture

B) Design / Implementation:

Computational translation of Indigenous inspired strategies:
(Geographic, Urban, Civic, and Local).
Architectural insertion on colonized land
(non reservation).
Transcription of contemporary Indigenous art practice:
(Music/sound, installation, Performance, etc).
Applied Health/Water/Sustainability



Karl Chu, X Phylum, -Z rule-set lofted splines in perspective (left) & frontal elevation (right),

READINGS, BIBLIOGRAPHY & REFERENCES

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<https://native-land.ca/>

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Bhabha, Homi K. *The Location of Culture*, London and New York: Routledge, 2006 (1994).

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<https://www.thenation.com/article/society/native-american-postapocalypse/>

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Conger, Kate, Robert Gebeloff and Richard A. Oppel Jr. *Native Americans Feel Devastated by the Virus Yet Overlooked in the Data*. The New York Times, July 31, 2020.

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<https://www.theatlantic.com/technology/archive/2015/01/the-cultural-limitations-of-genetic-testing/384740/>

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<https://www.nytimes.com/2020/09/10/us/indigenous-art-aperture-magazine.html?auth=login-email&login=email>

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Healy, Jack. *A Historic Supreme Court Ruling Upends Courts in Oklahoma*, The New York Times, August 3, 2020.
<https://www.nytimes.com/2020/08/03/us/Supreme-court-Oklahoma-tribal-land-ruling.html>

Healy, Jack NY Times Black, Native American and Fighting for Recognition in Indian Country
<https://www.nytimes.com/2020/09/08/us/enslaved-people-native-americans-oklahoma.html?referringSource=articleShare>

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Sherman Alexi, *The Absolutely True Diary of a Part-Time Indian*

The Indigenous Environmental Network: <https://www.ienearth.org/>

Tuscarora People: https://en.wikipedia.org/wiki/Tuscarora_people

Tuscarora Facebook History group: <https://www.facebook.com/TuscaroraHistory>

Autumn Peltier: Canadian water activist that advocates for clean drinking in First Nations communities and across Mother Earth

<https://naaee.org/about-us/people/autumn-peltier>

Thomas Norton Tureen: American lawyer and entrepreneur known for his work with American Indian tribes

https://en.wikipedia.org/wiki/Tom_Tureen



Thunder basketball uniform



Jeneen Frei Njootli: (video still), Art performance

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

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

W1

Mon 02.01

LOTTERY via ZOOM @ 2:00pm, followed by first studio meeting

Convocation @ 5:30pm

Th 02.04

Studio

Lecture: Mel Chin and Ronald Rael, Moderator: Max Wolf

W2

Mon 02.08

Studio

Th 02.11

Studio

W3

Mon 02.15

College Closed, no class

Th 02.18

Studio

W4

Mon 02.22

Studio

Th 02.25

Studio

Lecture: Liza Jessie Peterson and Raphael Sperry, Moderator: Elias Beltran

W5

Mon 03.01

Studio

Th 03.04

Studio

Lecture: Kayode Ojo and Olu Obafemi, Moderator: Ebony Haynes

W6

Tu 03.08

MONDAY SCHEDULE; Studio

Th 03.11

Studio

Lecture: Jeneen Frei Njootli and Manuel Strain, Moderator: Patricia

Marroquin Norby

W7

Mon 03.15

Studio

Th 03.18

Studio

Lecture: Okwui Okpokwasili and Camille Norment, Moderator: Onome Ekeh

W8

Mon 03.22

Studio

Th 03.25

Studio; **mid-semester assessments**

Lecture: Ahlam Shibli and Maram Masarwi, Moderator: Sean Anderson

W8

Mon 03.29

College Closed (Spring Recess); no class

Th 04.01

College Closed (Spring Recess); no class

W9

Mon 04.05

Studio

Th 04.08

Studio

W10

Mon 04.12

Studio

Th 04.16 Studio

W11

Mon 04.19 Studio, **ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm;**

Th 04.22 Studio

Lecture: Balkrishna Doshi, Moderator: Barry Bergdoll

W12

Mon 04.26 Studio

Th 04.29 Studio

W13

Mon 05.03 Studio

Th 05.06 Studio

W14

Mon 05.10 Studio

Th 05.13 Studio

Fr 05.14 FINAL REVIEW

W15

Mon 05.17 Studio (Last Day of Classes, Withdrawal period ends), Final Meeting Exit interviews

Th 05.20 Final Examinations, End of Semester Assessment (faculty only)
Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

W16

Mon 05.24 Final Examinations

Tue 05.25 End of Spring Term

Fri 05.28 Final Grade Submission Deadline for Spring 2021

GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

Course Expectations:

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

Methods of Assessment:

- Attendance and participation in class discussions: 20%
 - Project development in response to semester schedule: 50%
 - Project presentation, completion and resolution: 30%
- Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.*

Key areas of Grading Assessment:

- **Studio performance & work habits:** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.

- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
- **Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.
- **Integrated evaluations and decision-making design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of portfolio as directed by coordinator and attendance at all scheduled portfolio related events.

Grading Criteria:

- A (+/-)** Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, “museum quality” level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense struggle to go beyond expectations, and beyond the student’s own perceived limits of their abilities.
- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+/-)** Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.
- INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician’s note.

Notes:

C is the lowest passing grade for M.Arch I and M.S. Arch students. D is the lowest passing grade for B.Arch students. No C- or D grades may be given to graduate students.

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each student.

For more information on grading guidelines and other CCNY policies and procedures, consult the

current

CCNY academic bulletins: <https://www.ccny.cuny.edu/registrar/bulletins>

Office Hours:

Regular office hours are scheduled (2 hours per week). If a student needs to speak in private with a studio critic it is advised that they email in advance to request an office hours appointment. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

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

B Arch: Michael Miller mmiller@ccny.cuny.edu

Amy Daniel adaniel@ccny.cuny.edu

Studio Culture (Teaching and Learning Culture):

Working collaboratively and respectfully on studio assignments, often with others, is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here:

<https://ssa.ccny.cuny.edu/about/policies/>.

Absence & Lateness:

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

Absences due to Religious Observances:

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

Readings & Journals:

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

Academic Integrity:

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

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

http://www.chicagomanualofstyle.org/tools_citationguide.html

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <https://www.ccnycuny.edu/accessability>

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

Book a Research Appointment

Web: <https://ssa.ccny.cuny.edu>

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.

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: