Type of Course:	Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 91102
Class Meetings:	Mon/Thu 2:00-5:50 pm; Thursday lectures @ 5:30 pm
Instructor:	Professor Jerome Haferd
Location:	Spitzer 328
Semester/Year	Spring 2022

Appalachian Territory showing Fairfax Stone, Captain Snow, based on accounts of "Indian traders", 1754, Library of Congress

INTRO   DRAFT 01/24/22

Restorying the Potomac is a land-based research, restorying, exhibition and 're-monumenting' project being undertaken in collaboration with the Roots to Sky Collective, a BIPOC-led land justice and programming center in the Oakland, MD Appalachian mountains. Based out of their 150-acre Sanctuary, the collaborative is convening scholars, documentarians, and community leaders for this work. The project seeks to generate new forms of living archive, activism and interpretive practice connecting and transecting the source of the Potomac River with the Washington, DC metro area watershed. The first in a multi-year endeavor, the Spring '22 Restorying the Potomac advanced studio will engage the Land as a protagonist for creative practice : to produce spatial scholarship and propose architectural interventions of memorialization, cultivation, and stewardship beginning at two critical sites : The Fairfax Stone and the Roots to Sky Sanctuary. This work will 'trouble' and challenge our prevailing modes of spatial practice and architecture, and inspire us to think at the scale of the stone, monument, regional, and planetary. The output will be scholarly, aesthetic, and artistic.

Roots to Sky Sanctuary, Oakland, MD (Potomac North Fork area), aerial photograph   *Planetary Scar (Mid-Atlantic Ridge)*, Emanuel Admassu

PRE-COLONIAL - THE APPALACHIAN THROUGHWAY

Ancestrally, topography and mountain resists permanent settlement or straightforward classifications of allegiance or territorialization by humans. This area was not "held" or dominated by any single people, group, or tribe. This has been a liminal throughway and transitional migratory area both in precolonial and postcolonial times. In pre-colonial times, greater Appalachia (which means),Before Euro-Americans, these mountains were migratory routes for the Cherokee, Iroquois, Delaware, as well as dwelling places for villages of Massawomeck and other Monongahela Culture indigenous groups.Throughout this period, the throughway was a zone of fugitivity and hiding for escaped Africans and later freed Blacks seeking the North. During the civil war, the Appalachian Mountain people were neutral. The hills and ridges have consistently defined a state of "outsidership" and semi-autonomy to the surrounding regions.

Migration, movement, and liminality , as opposed to fixed settlement or ownerships. Even in the context of the Land Back Movements, this territory provokes a more complex analysis and thought as to that idea implies:

What does this mean for how we might re-think or trouble ideas of emplacement, land ownership and community arrangements with this region as a catalyst?

Despite the tendency to reduce or make monolithic, the indigenous peoples and chiefdoms of this region are as numerous and dynamic as our modern territories and peoples today. Their ways of knowing, keeping, and naming the Land and its plants and animals are other to our mainstream Western modes. How they navigated, cultivated, and understood this territory can offer us entry into a creative imaginary for unlocking new forms of spatial practice and temporal architectures and aesthetic systems.

"Another Americana", Spring 2021 Haferd GSAPP Adv IV Studio "Dark Rurality", Stephanie McMorran and Kylie Walker

PROGRAM AND STUDIO OVERVIEW

The Spring 2022 Studio will be three parts : research, design, and "exhibition"

The first half of the studio, students will :
- 1) conduct research of pre and post-colonial Black and indigenous histories and occupations of the region to inform site analyses and experimental maps
- 2) participate in knowledge buildings "seminars" in collaboration with the Roots to Sky Collaborative, local community members, and indigenous experts
- 3) develop and test their own forms of spatial, material and narrative 'ancestral Land practice' through studies and exercises.

In the second half of the studio, students will create speculative design projects for the future of the region, serving as prototypes for more permanent spatial interventions and interpretation / living memorial typologies for the Fairfax Stone site and/or RTS Sanctuary, which is a few miles downstream. Some of these proposals may be selected for further development by the stakeholder team.

These design projects may take the form of:
- living memorial / interpretive spaces and infrastructure at RTSS and/or Fairfax Stone State Park
- exhibition and storytelling spaces / infrastructure at RTSS, other sites
- healing and ritual spatial infrastructure(s) for RTSS and/or other sites
- interpretive / programming landscape interventions

The third and final component of the studio will be exhibitory mock-up phase, where projects will be formatted as proposals to inform a first phase of exhibition designs for Summer and Fall 2022 at Roots to Sky Sanctuary.

- 3) produce visual maps and multimedia presentation materials that 'image' the history and stories of the site.

These may include projects focused on the following themes :
- Indigenous (and present, future) trade routes, throughways, and migration paths
- watershed and waterways
- foodways, ancestral food and food sovereignty
- coal mining, logging, and other extractive histories and restorative futures… redress

We encounter this landscape in a state of post-colonial extraction and degradation, and historical erasure. The Upper Potomac North Branch area, our core "site", was catalyzed by the introduction of the Fairfax Stone and link to Lord Fairfax's Colonial occupation. The territory is characterized by large tracts of state-owned logging, hunting, mining lands - a direct lineage of Lord Fairfax's colonial landholdings of this territory.

What is an integrated, holistic vision program for the property/landscape that integrates the Stories, and becomes not only a sanctuary but a new model of post-colonial 21st century stewardship and rural community building. Beyond preservation, but reseed the community and a new imaginary for the surrounding region rooted in ancestral forms of knowledge.

The project activates two new public audiences: first, it engages the existing local rural communities and "mountain experience" visiting public in a new provocative way by providing a living museum-style cultural and civic destination; second, As an education-centered decolonizing project, "Re-Storying the Potomac" engages a wide range of BIPOC audiences who represent many different lineages and experiences which may be interwoven by this exhibit's common themes of rediscovering the nonwhite traditions that have coexisted along this historic watershed.

SITE A - THE FAIRFAX STONE

The foundational story of Re-storying the Potomac is the history of the Fairfax Stone. For 250 years this British colonial territorial boundary marker at the source of the Potomac River has presided as the dominant cultural destination in the region—including the site known as the Fairfax Stone Historical Monument State Park. The project brings voice and historical perspectives to the cultural paradigm shift and changing relationship with these monuments to undertake a multi-year, interdisciplinary effort to convene a permanent living, breathing exhibit that tells the stories and experiences of Black and Brown people who were living on this land pre-colonization and post-colonization.

This inaugural year will be spent conducting research and deepening the "gallery experience" from passive exhibition to an active interdisciplinary site that is home to curated decolonizing workshops, educational seminars, short documentary vignettes, art installations, and multimedia historical motifs.

Roots to Sky Sanctuary
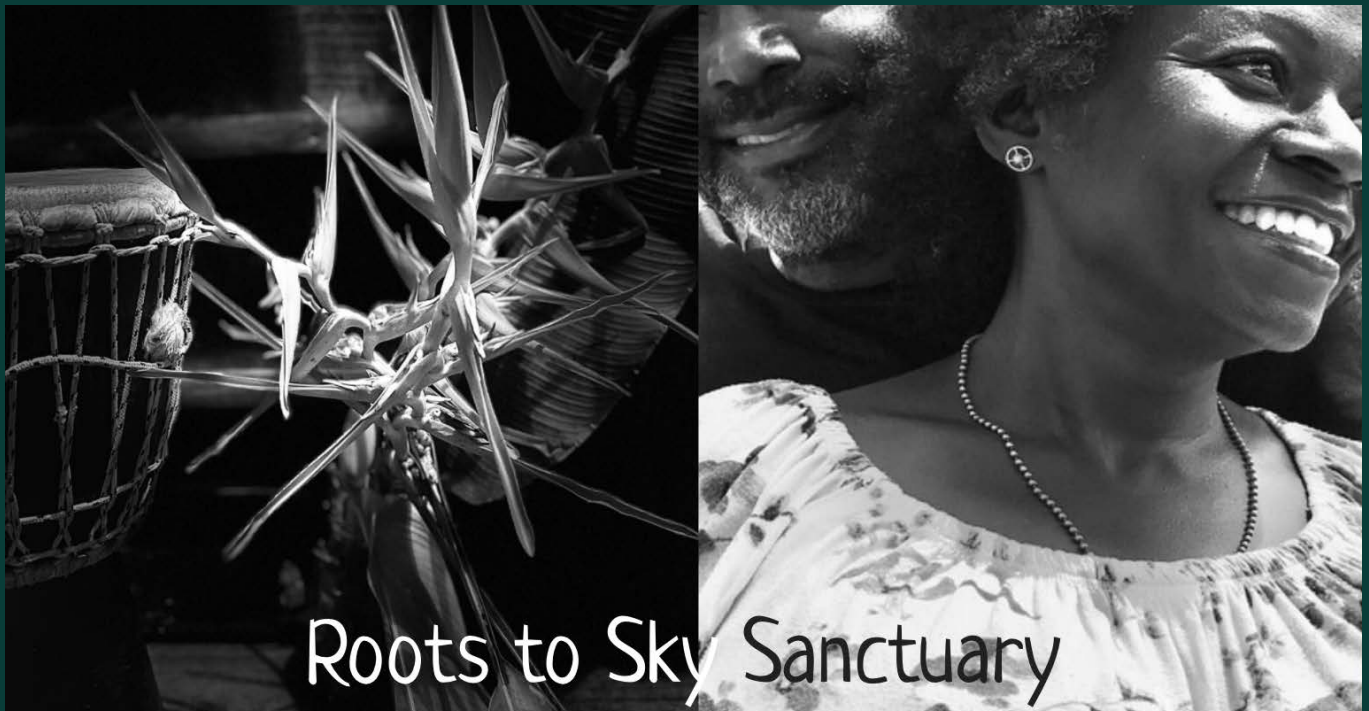
SITE B - ROOTS TO SKY SANCTUARY

Roots to Sky Sanctuary (RTSS) is a rural nexus and hub for the next generation of BIPOC driven social change. The 250-acre campus features numerous types of terrain including hemlock and deciduous forest, meadow, and river/creek ecosystems. The central human occupied area features several permanent buildings including a main lodge, partially finished programming center, and numerous outbuildings and seasonal tent structures. The keepers of RTSS include experts in plant medicine and cultivation, women's healing and re-matriation, BIPOC programming and documentary work. RTSS seeks our help to come up with new visions that may include the following areas:

- indoor and/or outdoor landscape exhibitions / storytelling interventions
- plant cultivation and programming infrastructure / spaces
- ritual and festival / celebration spaces
- healing and/or sweat lodge / water-keeping spaces
- programming center visioning and exhibition
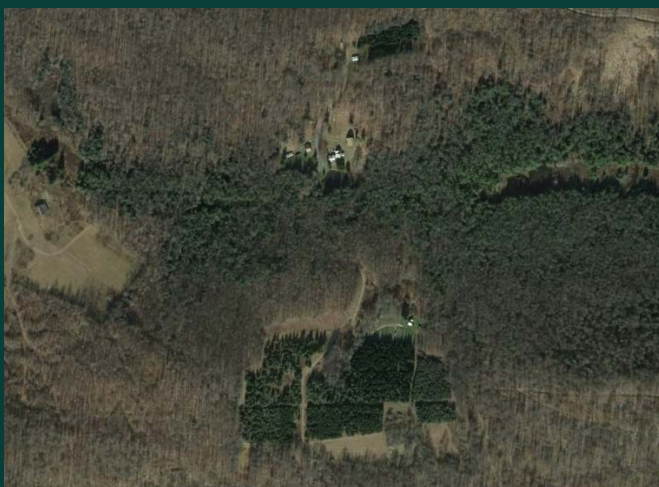
Shell House Programming Center (unfinished), Roots to Sky Sanctuary Site, Oakland, MD

Fairfax Analytic Map, Sidnie Ancion (CCNY)

Signal Tree (indigenous wayfinding)

Story documentation, courtesy of RTSS

RESEARCH and NARRATIVE PRACTICE

The 'research' component of this course will begin as collective knowledge building, and then centralize more around individual or group student projects as those projects are identified. The research we are doing is also understood as an active practice of developing new tools and new modalities for architecture that is catalyzed by this territory, the histories, living beings, and design languages embedded in this landscape.

- case studies of Appalachian human, non-human, plant and mineral histories
- archival research and 'critical fabulation' of non-western histories and futures
- interviews and "seminar" documentation with living stewards, indigenous partners, and local stakeholders
- fire-keeping, water-keeping, festival and ritual practice

APPROACH

This studio will be set up as a thesis-style studio, encouraging independently driven projects and modes of representation, with varying outputs depending on which "infrastructure", theme, and site(s) you choose. The studio will continue a pedagogical style from previous courses including "Dark Rurality", which encourages students to develop their own method and approach by interrogating cultural histories, the Land itself, and their own forms of ancestral practice. The studio will begin individually and then encourage students to form pairs or groups based on thematic interest and site(s). Final projects will include the following elements:
- research and analytic maps, land/material studies, and 'narrative' framework(s)
- design proposal : this can take the form of landscape or architectural spaces, exhibition and programming frameworks, regional and local vision plan, or 1:1 site intervention mock up
- exhibit prototype / format : to be printed and/or displayed at RTSS

PROTAGONISTS / COLLABORATORS

Roots to Sky Collaborative : Hawah Kasat, Roman Haferd, Kavita Shourie, Edaham, Kai Mascarenes
Backbone Farm
Fairfax County
Frostburg University
Ariel Clark, indigenous collaborator and activist
Sutton King, indigenous collaborator and activist

READINGS / BIBLIOGRAPHY (more coming)

"Blood on the Mountain", documentary film, Mari-Lynn Evans (director), 2016
Brooks, Stacy, Eco-Mythology of the Cherokee in the Southern Appalachian Mountains (article), 2020
Cuzzens, Peter, "Tecumseh and the Prophet", Knopff Doubleday, 2020
"Settlement, Cultural Memory, and Sacred Sites : The Function of Place-Names within the Cherokee Wonder Stories", article, Michael S. Martin
"Working on Water", Mario Gooden, 2019 https://www.arch.columbia.edu/events/1457-mario-gooden
http://allenbrowne.blogspot.com/2012/02/where-potomac-begins.html
Penniman, Leah, Farming While Black : Soul Fire Farm's Practical Guide to Liberation on the Land, 2018
Mabel Wilson and Torkwase Dyson, Black Compositional Thought (interview), 1919 : Black Water, 2019
Tommy Pico, Nature Poem, Tin House, 2017
Adrienne Marie Brown, Emergent Strategy, 2017
Gooden, Mario, Dark Space : Architecture, Representation, Black Identity, 2016
Yusoff, Kathryn, A Billion Black Anthroprocenes Or None, U. of Minnesota Press, 2018

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

W1

Mon 01.31 — LOTTERY in Rm 107, followed by first studio meeting, including *Hour SSA* and development of Community Agreements - Exercise 01 assigned

Th 02.03 — Studio - TABLE seminar #1

Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend

W2

Mon 02.07 — Studio - Exercise 01 - Land / Migration Case Study Pin-Up, Exercise 02 assigned

Th 02.10* — Studio - TABLE seminar #2 - Guest : TBD

6pm Sciame LECTURE - Black Land Consortium, Admassu, Haferd, Hackett, Newsom

W3

Mon 02.14 — Studio - Exercise 02 pin up / desk crits

Th 02.17* — Studio - TABLE seminar #3 - Guest : Roots to Sky Collective

W4

Mon 02.21 — College Closed (Presidents' Day); no class

Th 02.24* — Studio - PIN-UP / TABLE seminar #4 - Guest: Local Partner TBC

W5

Mon 02.28 — Studio - Exercise 03 / Topics Chosen

Th 03.03* — Studio - TABLE seminar #5 - Guest : Indigenous Partners, Ariel Clark

W6

Mon 03.07 — Studio

Th 03.10 — Studio

W7

Mon 03.14 — Studio

Th 03.17* — Studio

W8

Mon 03.21 — Studio

Th 03.24* — Mid-semester assessments & *Hour SSA*

Fri 03.25 - Sun 03.27 Potomac Headwaters / RTSS Maryland Site Visit (TBC, dates may change)

W9

Mon 03.28 — Studio

Th 03.31* — Studio

W10

Mon 04.04 — Studio

Th 04.07 — Studio

W11

Mon 04.11 — ADVANCED STUDIO SHARING Room 107, @ 2:00-3:30pm; Studio

Th 04.14 — Studio

04.15-04.22	Spring Recess, no classes			

W12
Mon 04.25   Studio
Th   04.28   Studio

W13
Mon 05.02   Studio
Th   05.05   Studio

W14
Mon 05.09   Studio
Wed 05.11   Final Review

REVIEWS, week of May 11-17

Wed 11 May	Th 12 May	Fri 13 May	Mon 16 May	Tu 17 May
Advanced	Core Studio 2	Advanced	Core Studio 6	Core Studio 4
Haferd Dotan Sen Cunningham	Aydogan (coord)	Gebert Rojas Ciprian Brahmbhatt	Alspector (coord)	Wines (coord)

FINALS
Th   05.19   End of Semester Assessment (faculty only) / Studio Clean Up day (students & faculty)
Week of 05.19   Exhibition Materials Delivered to Roots to Sky Sanctuary / TBD

Mon 05.23   Final Meeting, Exit interviews
                         Student Portfolios due for: Spitzer School Archive, etc. as directed by instructor

Fri   05.27   Final Grade Submission Deadline

TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the summer by Friday May 27.

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 to be considered valid.

Community Agreement:
- During the first full studio meeting, the professor will make time for an *Hour SSA* session for a

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

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

Note: The research component of the studio will be weighed more heavily in assessment of graduate student work and class performance, in cases where graduate students are enrolled in the studio.

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

Grading Criteria:

A (+/-) Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, "museum quality" level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense ambition and effort to go beyond expectations, and beyond the student's own perceived limits of their abilities.

B (+/-) Work meets all requirements. Presentations are complete and finely detailed. Work exhibits 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. Deadlines are missed. While presentations may be somewhat 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.

INC   Grades of "incomplete" are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes and/or work missed due to illness must be explained with a physician's note.

Notes:
D is the lowest passing grade for B. Arch students.
Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current
CCNY academic bulletins: https://www.ccny.cuny.edu/registrar/bulletins

Office Hours:
Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic, they should ask or email in advance to request a specific meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

Probation & Dismissal: for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:
Undergrad: Michael Miller mmiller@ccny.cuny.edu
               Amy Daniel adaniel@ccny.cuny.edu

Studio Culture:
Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here:
https://ssa.ccny.cuny.edu/about/policies/.

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

Absences due to Religious Observances:
Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate

adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

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

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

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

The CCNY Academic Integrity Policy: https://www.ccny.cuny.edu/about/integrity

For citations, the Chicago Manual of Style is recommended:
http://www.chicagomanualofstyle.org/tools_citationguide.html

AccessAbility Center (Student Disability Services):
The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). For further information, go to http://www.ccny.cuny.edu/accessability/ or email disabilityservices@ccny.cuny.edu
Health And Wellness Support:
City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: counseling@ccny.cuny.edu.

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

Library:
The school's library is a shared resource that is necessary supplement to all research and design work.

Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez-Rodriguez: nsanchez@ccny.cuny.edu

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

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

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

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

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

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

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

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

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION:
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