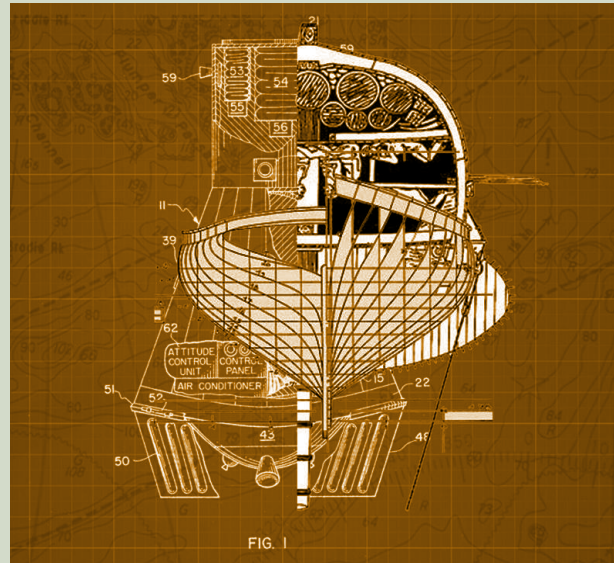
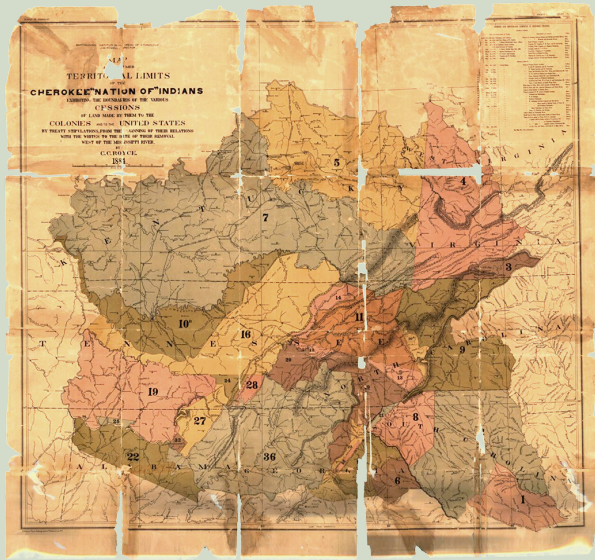


Type of Course: GPS Unit
Class Meetings: M 9:30-12:20; M/TH 2:00-5:50pm
Office Hours: M 12:30-1pm, Th 1pm-2pm
Instructor: Professor Jerome Haferd, with Adj. Faculty Stephanie McMorran
Location: TBC
Semester/Year: Fall 2022





3. "Map of the former territorial limits of the Cherokee "Nation of" Indians" (left), Amanda Williams, Patent Study from *We're Not Down There, We're Over Here*, 2019 (right)

UNIT 24 : MARRONAGE

Draft 15 Aug 2022

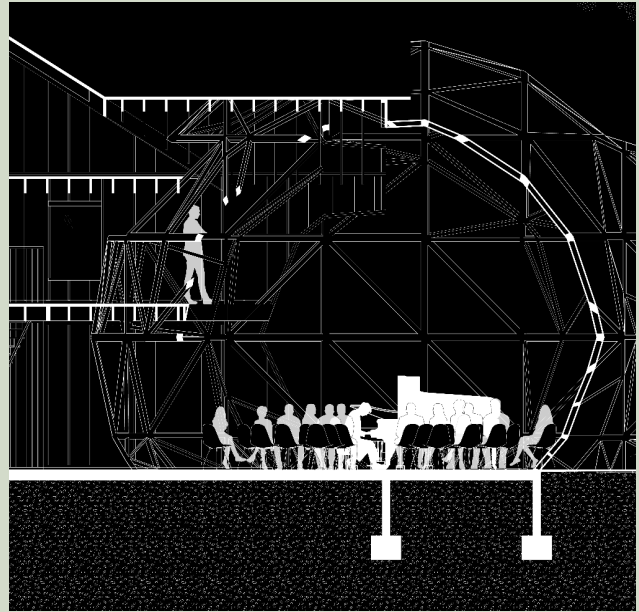
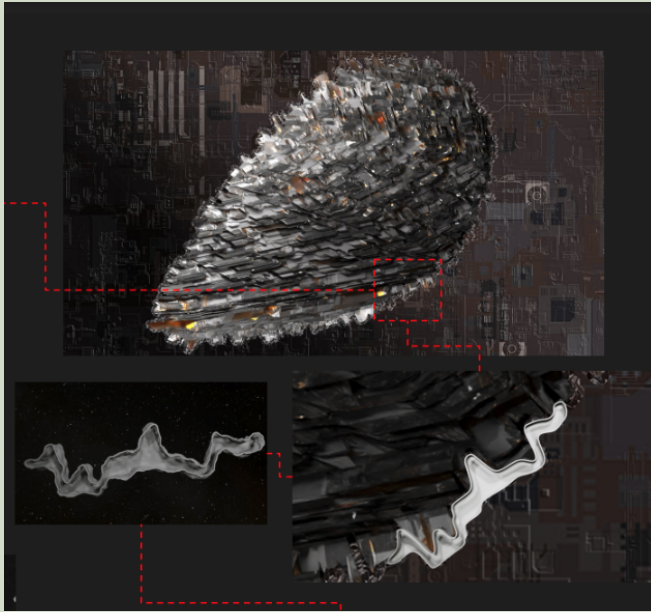
Architectures of Liminality, Liberation, and Otherwise

Unit 24 Leader Prof. Jerome Haferd **Unit Co-Faculty**, Stephanie McMorran, Adjunct Lecturer

Overview

UNIT 24 : Marronage will explore the historic legacies, contemporary conditions and attendant architectures of **freedom** and **outsidership**, with the goal of speculating new **liberatory architectural and urban imaginaries**. UNIT 24 will examine and draw inspiration from an expanded set of maroon geographies both past and present, as well as “fugitive practices” - interdisciplinary Black, Indigenous, and other intersectionally marginal modes of spatial production, traditions, and material culture. Animating questions of the Unit include : How are these geographies known, drawn, maintained, and architected? How is *home* established in these contexts? How is a connection to Land critical? How does architecture pre-empt alternate paradigms of sovereignty, property, or design practice? UNIT 24 will be both radically experimental and highly architectural, drawing upon ancestral and contemporary technologies; troubling the binary between the ancient and new.

Maroonage traces its origins to maroon communities : settlements of runaway slaves in the Americas often referred to as “maroons”, often existed in geographically secluded regions. While these geographies are mostly undocumented, we seek to develop means to represent them and expand this context to include others, partially aided by the knowledge historically outside Academia or unacceptable to Scholarship. So for us, **marronage is primarily a provocation for the development of a body of spatial work and research**. The UNIT will explore and expand this concept and condition as a point of departure to reorient the episteme of architecture, and conceive new or reimagined architectural and urban types of the present and future everyday.



(left) Dan Barsky, UNIT 24, SP 2021 (right), A Sovereign Archive, Nicolas Liosi, Haferd Adv. Studio SP 2020

Methodology

UNIT 24 refuses the binaries between “technology vs. theoretical”, “conceptual vs. practical” as well as strictly “urban” or “rural” driven studios or Units. UNIT 24 is invested in using, developing and critiquing practical knowledge, pushing it to engage geographies and forms of architecture that have been overlooked or dismissed, while being self-critical about how we as architects practice. Led by Prof. Haferd, an architect engaged in a building practice and also an experimental scholar, UNIT 24 is invested in having each student produce a highly accomplished, transdisciplinary, expertly represented and well developed architectural schema. However, the UNIT insists that this be done through the medium of a scholarly project and thesis. Profs. Haferd and McMorran are invested in pushing design methodology and representation, and enrolling you as colleagues in introducing new architectural languages into the “canon” at multiple scales. As with previous studios and UNITS, the products of the course will be a synthesis of Design and Scholarship.

Guest Consultants

A number of guest consultants will be invited to the UNIT both virtually and in-person. Some of the recurring guests are listed in the schedule. These represent some scholars and practitioners at the forefront of the discipline working on related topics and modes of practice.

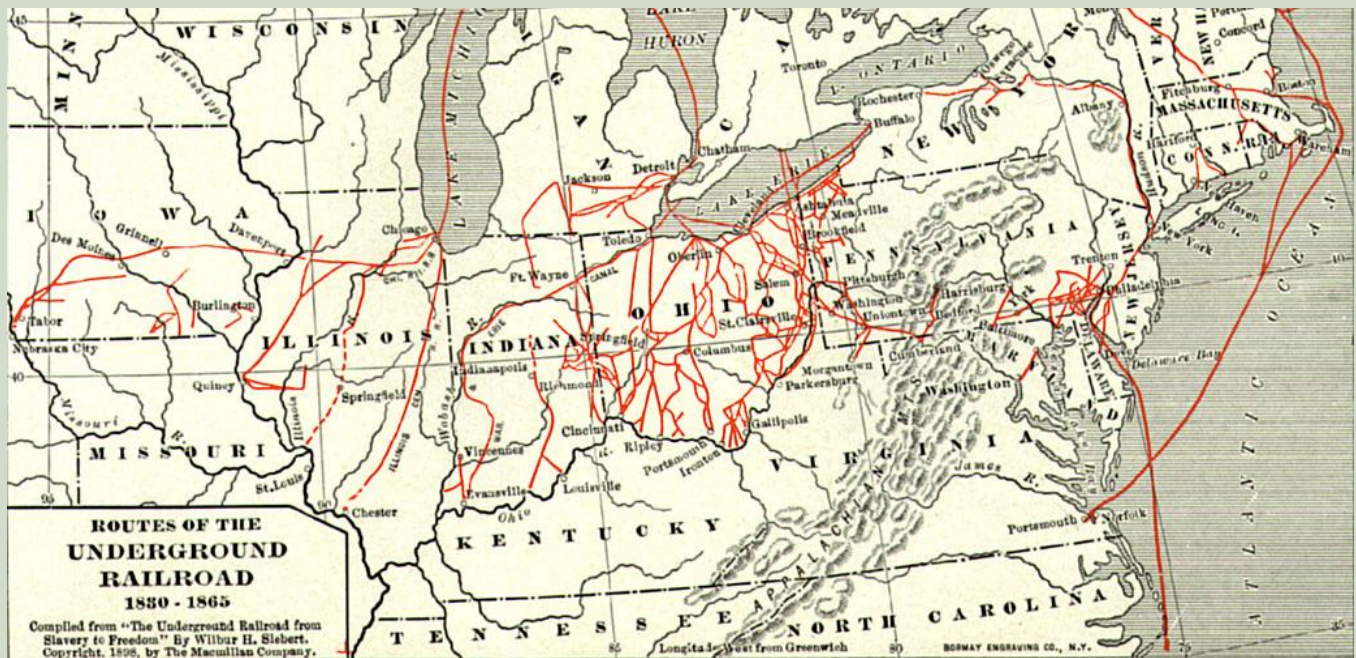


(left) “Harboring”, Ivy Li, Bria Miller, Kenia Hale (student project), Fugitive Practice seminar, Howard and Yale Universities, Spring 2021
 (right) Oleleken Jeyfous, New York City collage, Reconstructions : Architecture and Blackness in America (exhibition), MoMA, 2021

Unit Structure

UNIT 24 will be divided into two chapters : *Architectures of Liberation** (Fall 2022), and *Dark Rurality II* (Spring 2023). Taken together, the Fall and Spring will allow students to engage in the cumulative and continuous building of a **thesis**. In **Fall 2022**, you will reconsider, generate, and exhibit a new/alternate vocabulary - or “canon” - of ***architectures of domination, liberation, and marroonage***. In doing so, students will fabulate a new architectural imaginary out of their discourse, becoming expert in their representation and implications on our own disciplinary methods and modes of practice. However, the UNIT’s questioning absolutes of liberation and domination may ultimately yield to favor of ideas of care and **‘living otherwise’**. We will explore several *geographies of marronage* (in the Americas and beyond) which students will actively add to while co-generating the discourse of the class. This work will be supplemented by the UNIT 24 *Table*, wherein a group of recurring internal and external experts, including **Sydney Maubert** and other guests from **Dark Matter University** network, will join us in co-creating a unique discursive seminar environment.

The Spring 2023, *Dark Rurality II*, we will motivate these *architectures of liberation* toward a speculative urban and architectural (super)studio project. Using the geography and spatial legacy of **Sojourner Truth** as a point of departure, students will engage specific sites and territories to demonstrate a possible (Black, feminist, etc.) liberatory urbanism. The Spring semester is planned as an experimental **super-studio collaboration** (to be announced) that will have inter-institutional and international implications, and engage the work of Katherine McKittrick and others as together we create a radical, transdisciplinary space of architectural and urban production and imagination.



"Routes of the Underground Railroad.", Wilbur H. Siebert, The Macmillan Company, 1898.

Research - Background Context and Speculative Prompt

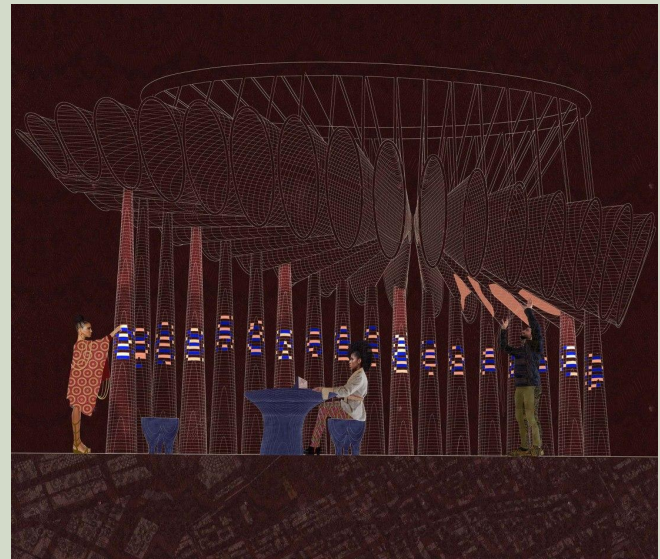
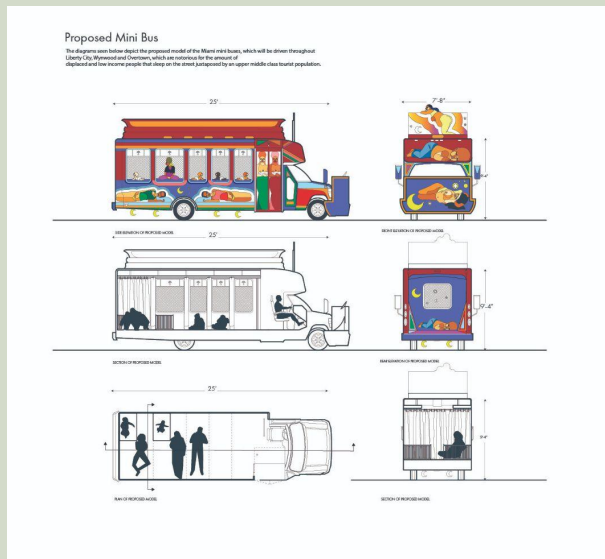
Research and Table sessions will unpack topics of marronage, examples of, histories and related topics, modes of practice, settlement, and architectures. Other topics include (Afro, etc) Futurity, fabulation, modes of design, settlements that pre and post-figure our contemporary dwellings, urbanisms, and infrastructures.

Region and Site(s)

The class will engage a number of geographies that they will have agency to determine, but a parallel "focus area" will be the region bracketed between **Cuyahoga River Valley / Ohio and the Hudson River Valley / NYC.**

Fall 2022 - Marronage : Architectures of Liminality and Liberation. The Fall 2022 rough timeline is :

1. Establishing an expanded vocabulary of marronage, theoretical, historical, and architectural underpinnings, possibilities (frontloaded, but continuous thereafter)
2. Researching selected a) transhistorical Geographies of Marronage and b) their associated Architectures, developing analytic work and a scholarly hypothesis
3. *Studio Travel and Production of a group studio compendium of alternate architectural almanac. (TBC)*
4. Producing "expert" drawings / representations of a selected Architecture of Marronage. These drawings can interrogate multiple scales, such as Settlement Framework? Architectural Framework?)
5. Using that material as point of departing , Generating an architectural and/or urban fabulation (type) (of Marronage, Freedom, Otherwise) - a robust hypothesis - that demonstrates a projective , new addition to the architectural vocabulary Canon*
6. Mounting and making of an Exhibition of said architecture for the Semester 1 Final.



(left) Sydney Maubert, *The Intimacies of the Walls*, (Independent Study, Yale, 2022)

(right) Felicia Davis, *Fabricating Networks : Transmissions and Receptions from Pittsburgh's Hill District*, drawing 2020

Part 2 - (Week 05 - 08) Liberation / Drawing

- Fabulate an architecture of liberation / otherwise, and a corresponding method of representation.

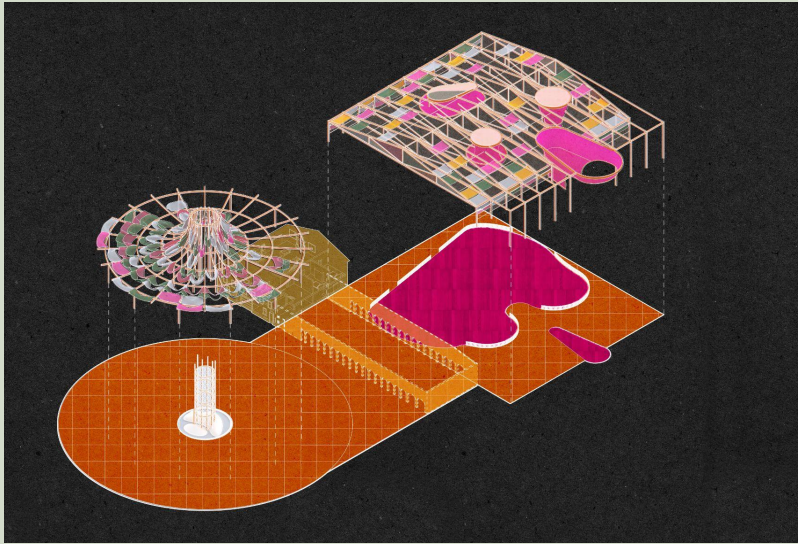


Torkwase Dyson: *Pilot*, 2019, acrylic, graphite, string, wood, and ink on canvas. (left), 1919 : Black Water Exhibition

Chayarei Baldonado and Louis Conte, "Reclamation", final model, 'Restorying the Potomac', CCNY Haferd Adv. Studio, SP 2022

Part 3 - (Week 09 - 15) Exhibition / Making

Produce a full scale exhibition and 1:1 detail of your architectural typology that culminates your hypothesis.



Stephnie McMorran and Kylie Walker, Another Americana, axon drawing of roller rink, GSAPP Haferd Adv IV Student Project 2021

BIBLIOGRAPHY / READINGS (list in progress)

McKittrick, Katherine, “Demonic Grounds : Black Women and the Cartographies of Struggle”, Minnesota Press, 2006

Hartman, Saidya, “Wayward Lives : Beautiful Experiments”, W.W Norton Company, 2019

Hartman, Saidya and Moten, Fred, The Black Outdoors (project) and (Video/talk), Duke University

<https://fhi.duke.edu/videos/black-outdoors-fred-moten-saidiya-hartman>

Williams Meyers, A.J, Long Hammering, Essays on Forging an African American Presence in the H.Valley, 1995

Gooden, Mario, Dark Space, 2014

Queen & Slim (film)

Dysbeing (lecture), V. Mitch McEwen, 2021, <https://vimeo.com/541930616>

Africatown, <https://www.wnycstudios.org/podcasts/otm/episodes/africatown>

1919: Black Water

Anderson, S. and Wilson, M., Reconstructions : Architecture and Blackness in America, Catalogue, 2021

Herbert, Frank, Dune, 1968

Mays, Kyle T. An Afro-Indigenous History of the United States (Boston: Beacon Press, 2021).

Paul Gilroy. The Black Atlantic: Modernity and Double-Consciousness. Harvard Press, 1993.

Weaver, Jace. The Red Atlantic: American Indigenes and the Making of the Modern World, 1000-1927. UNC Chapel Hill Press, 2014.

Woodson, Carter G. "The Relations of Negroes and Indians in Massachusetts." *The Journal of Negro History*, Vol. 1, No. 5 (1920), pp. 387-409.

Gilbert, Olive. *Narrative of Sojourner Truth*. Penguin, 1998.

Lola Olufemi. *Experiments in Imagining Otherwise*. Hajar Press, 2021.

REFERENCE PROJECTS / PROTAGONISTS

Sojourner Truth

Torkwase Dyson

Sydney Maubert

Mitch McEwen

Emanuel Admassu

Amanda Williams

Katherine Mckittrick

Oleleken Jeyfous

Shawn Rickenbacker

Mitchell Squire

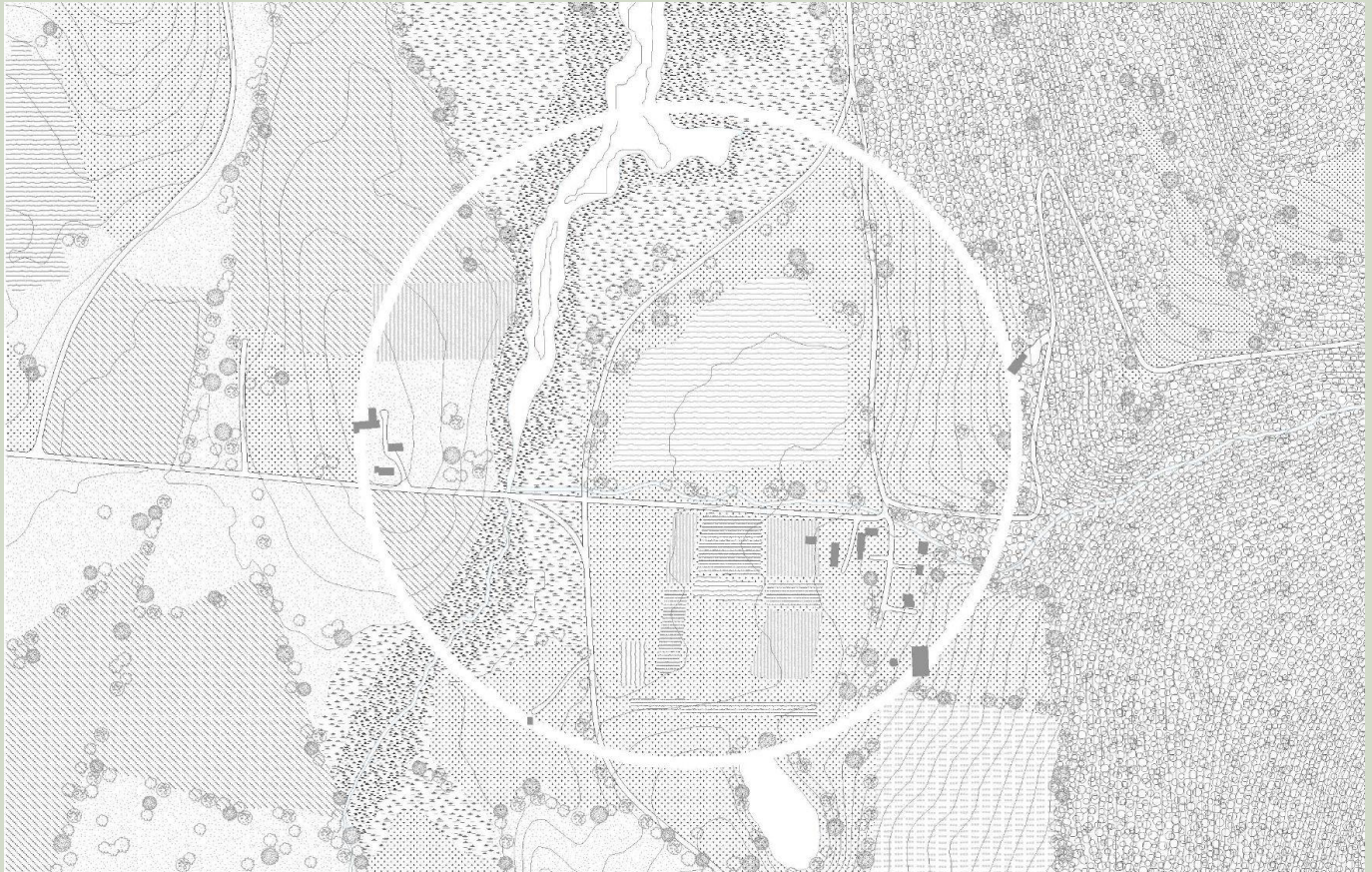
Chris Cornelius

Teddy Cruz

Urban Bush Women

Dark Matter University

Felix & Dexter Ciprian



Fall 2022 Schedule

WEEKLY SCHEDULE, M 9:30-12:20; M/TH 2:00-5:50pm

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

W1

Th 08.25 LOTTERY, in-person, Aaron Davis Hall, 2pm, 7 minute Unit presentations, followed by ranking and assignments
First Unit meeting, including *Hour SSA* and development of Community Agreement
[Convocation @ 5:30pm](#)

W2

Mon 08.29 **Table 01 - Fugitive Practice / Marronage** - (Jerome Haferd, lead)
Studio - Guest Lecture : Jessica Valoris (recording)
Exercise 00 Assigned : Petit Marronage

Th 09.01 Studio -
Desk Crit / Pin Up - Exercise 00, Exercise 01 : Maroon Geographies Assigned

W3

Mon 09.05 College Closed (Labor Day), No Classes

Th 09.08	Studio - Pin Up/Mini Seminars - Exercise 01, Exercise 02a : Liberatory Architecture (Identify) assigned Lecture: Ana María León
W4	
Mon 09.12	Table 02 - Libidinal Geographies - (Sydney Maubert, lead) guests TBD Studio - Desk Crits
Th 09.15	Studio - Pin Up, Exercise 02a Exercise 02b - Libertory Architecture - Expert Drawing “Document” assigned Lecture: Gabriel Diaz Montemayor
W5	
Mon 09.19	Table 03 - Afro-Liminality, Co-Indigeneity (Stephanie McMorran, lead) Studio - Desk Crit, Exercise 02b
Th 09.22	Studio - Pin-Up, Exercise 02b, Exercise 03 Architectural Fabulation, assigned
W6	
Mon 09.26	No Classes - Send One Page Draft of Exercise 03
Th 09.29	Table 04 - Womanism / Food For Ants (Naryelik Picardo, lead) Classes follow a Monday Schedule <i>J.Haferd Out/Remote (DMU Lisbon Triennial Opening)</i>
W7	
Mon 10.03	Table 05 - Sovereignty (TBC) Studio, Pin-Up Exercise 03
Th 10.06	Studio (CCNY Grad Open House), Lecture: C.J. Alvarez
Sat / Sun 10.09 -10.10 UNIT 24 Studio Travel #1 - Hudson Valley	
W8	
Mon 10.10	College Closed (Columbus/Indigenous Peoples’ Day); No Classes
Th 10.13	Studio, Lecture: Sarah Lynn Lopez
W9	
Mon 10.17	Table 06 - TBC (J Haferd leads) Studio - Desk Crits
Th 10.20	Mid-semester assessments & <i>Hour SSA</i> , Lecture: Paul Farber
W10	

Mon 10.24	Table 07 - TBC (S.McMorran / S.Maubert leads) Studio
Th 10.27	Studio Lecture: William Brinkman-Clark
W11	
Mon 10.31	Table 08 (TBC) Studio
Th 11.03	Studio, Lecture: Miguel Rábago
W12	
Mon 11.07	Table 09 (TBC) Studio
Th 11.10	Studio, Lecture: Loreta Castro and Gabriela Carillo
W13	
Mon 11.14	Table 10 (TBC) Studio
Th 11.17	Studio, Lecture: Arturo Ortiz
W14	
Mon 11.21	Table 11 (TBC)
Th 11.24	College Closed (Thanksgiving); no class
W15	
Mon 11.28	Table 12 (TBC)
Th 12.01	Studio
W16	
Mon 12.05	Studio
FINAL REVIEWS, week of Dec 7-13	
TBD	
Tu 12.13	Last Day of Classes
Wed 12.14	Grad Unit Assessment (Faculty Only)
FINALS	
Th 12.15	Final Class Meeting, Exit interviews
Mon 12.19	Grad Sharing Session (Student Presentations, 2 Projects per Unit) Clean-up Day (Units) Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
Tu 12.27	Final Grade Submission Deadline



1. 1801 *aquatint* of a maroon raid on the Dromilly estate, Jamaica, during the Second Maroon War of 1795–6. Unknown author, public domain

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:

- TBC

Key areas of Grading Assessment:

-
- 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 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.
- F Work is 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:

C is the lowest passing grade for M. Arch I and M.S. 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 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/unit faculty member schedules 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/unit 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 advisor:

Graduate: Hannah Borgeson hborgeson@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 Cuzzo, at 212-650- 7330 or dcuzzo@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.

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

CONTACT INFORMATION:

Jerome W Haferd, Assistant Professor, jhaferd@ccny.cuny.edu
Stephanie McMorran, Unit Co-Faculty,