

Spitzer

The Bernard & Anne Spitzer
School of Architecture

Type of Course: ARCH 24000 Core Studio 4

Class Meetings: T/TH 2:00-5:20pm

Office Hours: [30 hours over the semester]

Instructor:	Section PS:	Jerome Haferd (coord)	rm. 304 – jhaferd@ccny.cuny.edu
	Section PS2:	Viren Brahmbhatt	rm. 305 – vbrahmbhatt@ccny.cuny.edu
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	Section PS5:	Anoushe Eirabie	rm. 309 – aeirabie@ccny.cuny.edu

Semester/Year Spring 2025

Google Drive :

GENERATIVE

HISTORIES

HARLEM PART 2

135TH STREET

CORRIDOR

Generative Histories Harlem Part 2 : 135th Street Corridor

Spring 2025 SSA Core IV Place, Memory, and Culture Incubator Studio



INTRO - ARCHITECTURE AS CULTURAL PRODUCTION

What is “history”, and how do we engage cultural material as designers of the built environment? Architecture is both a cultural practice and a cultural product. Thus, we architects can and should be in dialogue with other forms of cultural production. Generative Histories Harlem is the second iteration of an innovative new course, initiated last year, based on the question : how do we (architects) understand, incorporate, and “image” living history in our pedagogy, approach and our design expression which shapes the built environment of places like Harlem. This course will be the second of a new iteration of Core IV studios supported by the Place, Memory, and Culture Incubator at SSA. This expansive pedagogy is to innovate how we center **culture, community, and living history** not only in how we preserve, but also how we design and imagine culturally resilient spatial futures for the city. *Generative Histories: Harlem*, will look to Harlem 135th street’s architectural and cultural landscape as a starting point for changing the way we teach and “do” design and preservation. The main effort of the spring course is 1) document and map Harlem and 135th street’s tangible and intangible landscape in new and exciting ways, 2) to test and develop new means to translate Harlem’s historic and living cultural material into design - for the future physical, human landscape of 135th street, and 3) do this work in dialogue with community actors.

This course is situated as the “histories” portion of the Core curriculum. The studio will build on core competency skills and historical and visual analysis, while also exploring innovative **architectural design projects** in collaboration with an array of Harlem Community Partners. These partners, supported by the PMCI, will share their work and knowledge of the 135th street region both **past, present, and future**. This mutual encounter will inform group design projects that will use our new skill sets to create **drawings, videos, maps, physical or digital installations** for a number of potential sites or constituencies.

Harlem is the living context to inspire and locate our work. Harlem is many things to many people, but Harlem as a locus of Black, Afro-diasporic, LatinX, Afro-LatinX, and other diasporic culture and living history is what challenges the prevailing standards, methods and aesthetics of “history” that we engage in Architecture School.



ON ARCHITECTURAL AND CULTURAL PRECEDENT ANALYSIS

Architecture not only fulfills technical, practical, and programmatic functions but these capacities also combine with architecture's role in representing and imaging culture at multiple scales and in collaboration with other forms of cultural production, especially in neighborhoods like Central Harlem. History not only as a static precedent to quote or understand, but as a living, evolving set of aesthetic forms and cultural productions that we are part of and in dialogue with as we add new layers in the form of architecture. History as tangible and intangible and in between. This course is also meant to foreground culture as fundamental to the practice of architecture. Culture, History, and Aesthetics weave together into our work as architects, though somehow this fact is not often explicitly articulated.

Even in the traditional sense, architectural precedent study often takes careful attention and "close reading", cultivating our capacity as designers and thinkers to make connections between architectural or urban form and broader conditions of culture, event, society, and life that are coming to bear on built form - as - cultural product.

APPROACH / CLASS STRUCTURE

Most Tues/Thurs studio sessions for the first half of the semester will go as follows:

2pm-3pm - Guest / Community Partner Talk, Share Session

3pm-520pm - Studio Class Time (tutorials, pin-ups, desk crits, discussion)

"Collective Pedagogy" - After an initial period of individual exercises, the semester will progress in a semi-collective pedagogical model. Once the Analysis / Countermapping phase begins, students will work in groups of 3 or 4. After the midterm, group work will continue, with each group or set of groups pursuing a speculative design and activation project, connected to a theme and at least (1) community partner and/or artist.

Collective Miro Board(s) - We will use a collective "Miro Board" to organize and share Exercise 01, 02, 03, and 04



List of Exercises

Exercise 01 - 135th Corridor Observation / Documentation (individual)

Exercise 01a - 135th intro research, exploration, and other documentation gathering

Exercise 01b - 135th "documentation" collective corridor plan, street elevation, section,

Exercise 01c - 135th "interpretive document" - expansive/cultural document key findings past, present, or future

Exercise 02 - 135th Mapping + Analysis Projects

Exercise 02a - spatial + cultural map (in groups)

Exercise 02b - architectural + cultural - analytic model

Exercise 03 - Final Project / Activation (group)

Exercise 03a - Project Prototyping and Stakeholder / theme development

Exercise 03b - Final Project Presentation and Activation

PART 1 + 2 - Documentation, Mapping, Analysis (late Jan - March) - The first half of the semester we will kick-off with student observations, research, guest lectures, tours, all to help inform your **Harlem 135th corridor drawing, precedent analysis, and mapping Exercises. Students** will create more typical and more innovative documentations (collages, mixed-media) to document the built and unbuilt environment, ultimately identifying a work of architecture and connected work of culture to map together.

Community Partner Engagement Strategy / Practice

Anchor partners will be visiting the studio and/or giving talks and tours in Harlem, as well as coming into studio to give feedback as the Mapping Project and Speculative Projects take shape. We will work to set up communication While we want to achieve an overview, we want your explorations, projects and engagement w/ community partner content to be "deep dives" versus generic analyses.



COMMUNITY PARTNERS :

Harlem New Heritage Theatre Group / Harlem Art Alliance

Linked Cultural Precedents / Products -

Yoruba Cultural Center

Linked Cultural Precedents / Products -

Harlem YMCA

Linked Cultural Precedents / Products -

Harlem Cultural Archives

Linked Cultural Precedents / Products -

Schomburg Center for Research in Black Culture (NYPL)

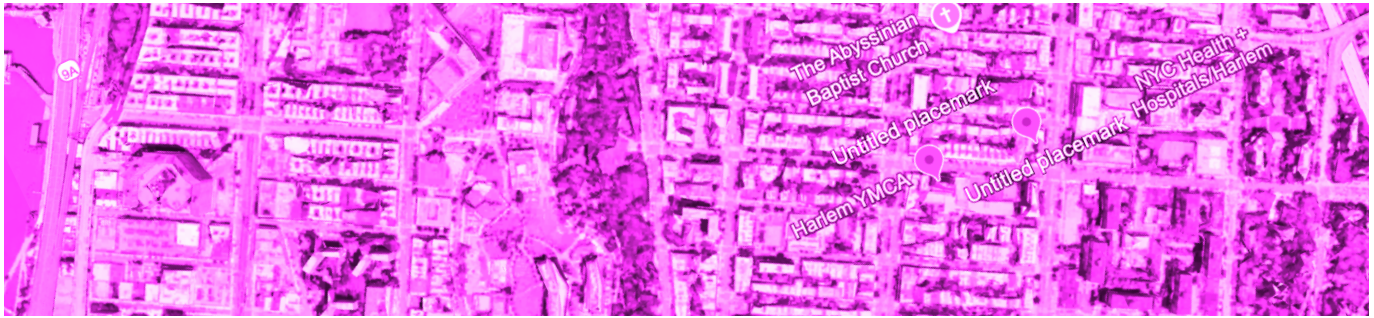
Linked Cultural Precedents / Products -

Additional / Supporting Partners

National Black Theatre

Save Harlem Now

Studio Museum of Harlem



SITE : 135th STREET CORRIDOR

Our investigations will use 135th street and surrounding areas as a geographic locus and point of departure, drawing upon living historic and contemporary built environment and cultural, aesthetic landscape to inform and inspire our analysis and design projects.

If 125th street is experienced today as the modern “heart” of Harlem, **135th street** is often considered the older “soul” of Harlem. In particular the Black and Afro-diaspora communities which have called this area home for decades. The corridor spans from River to River, but notably is interrupted by the rocky topography of St. Nicholas Park. Our own Spitzer School sits at the eastern edge “up the hill”, whereas the more iconic portion of this street and surroundings is the section “down the hill”, spanning from St. Nicholas Ave to the East River.

135th street and surrounding blocks is and has been a heavily residential district, sprinkled with important cultural and civic institutions and spaces both large and small. 135th street itself is a major corridor that is lined with historic brownstones and small businesses and amenities that serve the local community. The more iconic buildings and sites along 135th include the Riverton Houses, Lenox Terrace, Schomburg Center, the Harlem Hospital and the Harlem YMCA. Up the hill, the neighborhood is quite different and a mix of Caribbean, Black, and other communities and diasporas. The brownstones give way to the City College Campus itself, and then continues past larger tenement buildings as it reaches the cliffs overlooking the West Side Highway and Riverside Drive.

ARCHITECTURAL SITES / PRECEDENTS (E to W)

Riverton Houses

Lenox Terrace / Speakerbox Corner

Harlem Hospital

Schomburg Center (multiple)

Harlem YMCA

Abyssinian Baptist Church (138th st)

Shrine

Yoruba Cultural Center / W 139th St.

NAC / CCNY

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CULTURAL PRECEDENTS (list in progress)

Harlem Heritage Theatre archives, multiple

“Evolution of Negro Dance”, Aaron Douglass

Speeches, Speakerbox Corner archives

Black Lives Matter Mural

Dizzie Gillespie (music + mural)

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PART 3 - PRESENTATION / PUBLIC ACTIVATION - (April and May) - building off of the mapping and living precedent analysis, groups of students will begin to develop - in collaboration with one or more community partners and/or artists - speculative design preservation projects based on the site, history and/or theme they want to develop into a full scale site-specific, multi-media activation. This could be a design project speculating about the future of the street or a single building itself, the material / aesthetics, and/or programmatic life, or even one element in particular. Media used could pair drawings and models at different scales with a film (w/ interviews), digital app or resource, installation/mini-exhibit, physical model, performance, or exhibition boards



READINGS / REFERENCES - List in progress

<https://www.nytimes.com/2021/10/15/t-magazine/harlem-ymca-black-culture.html>

<https://www.blackfives.org/doing-a-360-at-the-renaissance-ballroom-in-harlem/>

<https://www.architecturaldigest.com/story/see-the-monumental-black-lives-matter-mural-in-nyc>

<https://addressesproject.com/memory/imani-rashid>

WEEKLY SCHEDULE, T/TH 2:00-5:20pm

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

PART 01

W1

- Tu 01.28 Studio- Introductions
Exercise 01a + 01b assigned - Research + Drafting 135th in slices : Plan, section, elevation
- Th 01.30 **Spitzer Convocation @ 2:00pm, Aaron Davis Hall**
Hour SSA in Studio – Draft Community Agreements
Studio - Exercise 01a (+ 01b) - paired faculty table crits

W2

- Tu 02.04 **Site Exploration : 135th Corridor - All Class**
- Th 02.06 Studio - Exercise 01a + 01b - paired faculty table crits
Sciame Lecture: Sara Zewde "The Aesthetics of Being"

W3

- Mon 02.10 Sciame Lecture : Joel Sanders "'Building Belonging"
- Tu 02.11 Stakeholder Talk - Imani Rashid / Yoruba Cultural Center
Studio - Collective Pin-up (on the floor) Exercises 01a + 01b
Came to studio to Introduced students to the history and life at the Yoruba Cultural Center
Exercise 01c assigned - Interpretive Document
- Th 02.13 Studio - Exercise 01c - paired faculty table crits

W4

- Tu 02.18 No Classes (Classes follow a Monday schedule)
Exhibition Opening - "Generative Harlem Histories" SSA First Floor 530pm
- Th 02.20 Faculty Talk - Jerome Haferd
Sciame Lecture: Jack Jen Gieseeking "Lesbian Bars/Queer Parties: On How We Can Never Afford Them and Why We Need Them Anyway"

W5

- Tu 02.25 Faculty Meeting
Exercise 01c - Final Draft table crits

- Th 02.27 Faculty Talk - Curry Hackett
Studio - Collective Pin Up - Exercise 01b and 01c : Drawings and Interpretive Documents
Exercise 02a Assigned - Precedent + Cultural Analysis (Analytic "Map / Countermap")
Sciame Lecture: Dolores Hayden "Domestic Revolutions, Then and Now"

W6

- Tu 03.04 Faculty Talk - Viren Brahmbatt

Exercise 02a - table crits

Th 03.06 No Classes (Classes follow a Wednesday schedule)

W7

Tu 03.11 Exercise 02a - table crits

Th 03.13 Faculty Talk - Najha Zigbi-Johnson

W8

Tu 03.18 Studio - Exercise 02a Collective Pin-Up

Exercise 02b Assigned - Precedent + Cultural Analysis (Digital + Physical Model)

Mumford Lecture: Aimi Hamraie "Rethinking Livability"

Th 03.20 Guest Talk - Jerald Cooper / Hood MidCentury Modern

Exercise 03b - table crits

Sciame Lecture: Chelina Odbert "Situating Justice: The Role of Planning and Design in Shaping a More Equitable Public Realm"

W9

Tu 03.25 Faculty Talk - Anoushe Eirabie
Studio - Exercise 03b Table Crits

Th 03.27 Guest Talk - Glenn Hunter - Harlem Cultural Archive
Studio - Exercise 03b Table Crits *Curry J. Hackett 000*

W10

Tu 04.01 Studio / Midterm Dry Run

Th 04.03 Midterm Pin-Up / Stakeholder Engagement Gathering
Sciame Lecture: Despina Stratigakos "A Collaborative (Re)turn"

W11

Tu 04.08 Studio *Curry J. Hackett 000*

Th 04.10 Lunchtime Lecture : Emily Halloway + Amber Jamila Muser

Stakeholder Visit / Workshops :
Katherine Alotta (YMCA) - 2hours
Voza Rivers (NHT) - 2hours
Imani Rashid (YCC) - 2hours

Sciame Lecture: Screening of the film Ada: My Mother the Architect (2024)

Visit 1: Students went to their assigned sites to visit. Each partner worked closely with the students and reviewed their work then exchanged ideas with them in preparation of the final activation project..

04.12-04.20 Spring Recess, no classes

W12

Tu 04.22 *Najha out*

Th 04.24 Stakeholder Visit / Workshops
 Katherine Alotta (YMCA) - 2hours
 Voza Rivers (NHT) - 2hours
 Imani Rashid (YCC) - 2hours
 Glenn Hunter - 2hours

Visit 2: *Students went to their assigned sites to visit. Each partner worked closely with the students and reviewed their work then exchanged ideas with them in preparation of the final activation project..*

W13

Tu 04.29 Studio

Th 05.01 **Lunchtime Lecture : National Black Theatre (TBC)**
 Studio

W14

Tu 05.06 Studio - **Curry out**
 Th 05.08 Studio - **Jerome out**

W15

Th 05.15 **Final Studio Review - Internal**
 Fri 05.16 **Final Outdoor Studio Activation**

Final Activation: *Students presented their final work to the different partners/sites. After the presentation, each partner gave them feedback and suggestions.*

Imani Rashid (YCC) - 2hours
 Victoria Carter (YCC) - 2hours
 Alex Goldberg (YCC) - 2hours

FINAL STUDIO REVIEWS, May 9-15 – Students should confirm that final review dates (below) do not conflict with non-Spitzer classes. Final reviews generally start at 1pm. Let your faculty know about any course conflicts at the *start* of the semester.

FINAL EXAMS, May 16-22 – No studio work shall be required during final exams week.

Fri 9 May	Mon 12 May	Tue 13 May	Wed 14 May	Thu 15 May
Advanced	Advanced	Core Studio 2	Core Studio 6	Core Studio 4
Bagchee Llonch Aydogan Rickenbacker	Kirsimagi Volkmann/Preston Edmiston	Jow (Coord)	Horn (Coord)	Haferd (Coord)

Th 05.15 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
 M/Tu 05.19 & 05.20 Clean-up Day (all materials, projects, and any other items must be removed from studio—no exceptions)
 M/Tu 05.19 & 05.20 End of Semester Assessments (faculty only) – B.Arch. Core Assessment on 5.20
 Tu 05.27 Final Grade Submission Deadline for faculty

TAKE NOTE: *ALL personal effects in studios and student lockers to be entirely cleaned out by Th. May 22nd.*

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:

- 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>

Methods of Assessment:

Exercise 01A+B - 135th Research, Documentation / Drawing	10%
Exercise 01C- Interpretive Document	10%
EXERCISE 02A - 135TH MAP	10%
Exercise 02b - Analytic Model	10%
Midterm Presentation / Pin-Up	10%
Participation - First Half	10%
Exercise 03a / Final Project - Development Research / Engagement	10%
Exercise 03b / Final Project - Interpretive Production / Installation	10%
Final Presentation / Activation	10%
Participation - Second Half	10%
Total	100%

Key areas of Grading Assessment:

- 2d and 3d representation and analysis. Translation of historic architectural and social material and research into visual, analytic, and interpretive documents.
- Community partner engagement. Translation of nonvisual cultural-historic material into design projects that display material in the form of analytic and interpretive narratives.
- Participation and attendance at all classes and guest lectures.

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:

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.ccnycuny.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: Amy Daniel adaniel@ccny.cuny.edu
 Tony Bowles abowles@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.ccnycuny.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.ccnycuny.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.ccnycuny.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, Sheryl Konigsberg, at 212-650-6310 or skonigsberg@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.ccnycuny.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 criteria from the 2020 NAAB Conditions are addressed in this course:

- PC.8 Social Equity and Inclusion**—How the program furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.

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