

Type of Course: Graduate Studio + Research Workshop/Design Seminar
M.Arch 2nd yr: ARCH 73100 Architecture Studio III (6 cr) + ARCH 73501 Research Workshop (3 cr)
M.Arch 3rd yr: ARCH 85100 Advanced Studio (6 cr) + ARCH 85200 Research Workshop (3 cr)
MS Arch: ARCH 91102/93103 Advanced Studio (6 cr) + ARCH 91202 Design Seminar (3 cr)
Class Meetings: Workshop M 9:30-12:20; Studio M/TH 2:00-5:20pm
Office Hours: Mon/Th 12p-2pm / by appointment (Haferd); Mondays 12p-2p (Zigbi-Johnson)
Instructor: Professors Jerome Haferd and Najha Zigbi-Johnson
Location: 217
Semester/Year Fall 2024
Shared Folder Studio :
https://drive.google.com/drive/folders/10AaxBne4vKVEHWRfRX_B8X2XywZAMrNP?usp=drive_link
Shared Folder Research Workshop :
https://drive.google.com/drive/folders/1s5xCPgYWG4ro5V4gH9M4YPYWNRwQBMBE?usp=drive_link
Miro Board : https://miro.com/app/board/uXjVKmfouvvg=?share_link_id=292547179025

GENERAL DESCRIPTION

STUDIO: This advanced studio explores an architectural project through extended design research and in-depth building design propositions. Engaging with a variety of contemporary architectural design topics, students analyze and synthesize human, socio-cultural, contextual, technical, and regulatory forces. Project work includes quantitative investigation of environmental impacts and articulation of mitigation strategies. Independent research methodologies are supported, and student work is expected to achieve the quality of a well-developed architectural design thesis and design proposition.

RESEARCH WORKSHOP: This required seminar course focuses on special topics of study that support and broaden the design studio curriculum. Students co-enroll in this course with their architectural design studio.





Oleleken Jeyfous, animated still, 2021

OVERVIEW : The Fall 2024 Graduate Studio+

Faculty : lead, prof. Jerome Haferd, co-faculty, Najha Zigbi Johnson

Consultants : Kennedy Withers, AIA (historic preservation), Donovan Dunkley (mapping and visualization)

Community Partners : Maysles Documentary Center, Harlem Cultural Archive

The Fall Graduate Studio+, “Living Lenox”, will interrogate Lenox Avenue (Malcolm X Boulevard), engaging **seven sites** along the iconic Harlem corridor through the lens of Radical [Black] Preservation-as-speculative design project. The studio and workshop will be led by prof. Jerome Haferd, co-director of the Place, Memory, & Culture Incubator and prof. Najha Zigbi Johnson, editor of “Mapping Malcolm.” We will interpret the living tangible and intangible heritage of Lenox Avenue (between 116th and 135th) and these sites through : 1) acts of counter mapping, community engagement, 2) forensic analysis, counter-preservation and finally 3) detailed radical development + design projects. This studio is supported by the Harlem Place, Memory, & Culture Incubator at SSA.

Lenox Avenue, and this studio, are situated within the context of Harlem’s trans-historic positionality as a landscape of Black, African, and LatinX diaspora and heritage, a community and built environment that has always been subject to the forces of development/speculation, environment(al racism), material culture, and labor. Alongside collaborators Maysles Documentary Center, Kennedy Withers, Donovan Dunkley and others, the research and design projects will pair an understanding of this cultural heritage with a problematizing of how to conduct a speculative project of rebuilding, reimagining and rethinking through this moment of late stage capitalism in Harlem.

Working individually then in pairs, **students will choose one of the sites** to unearth the historic and existing environmental, cultural/historical, and architectural conditions of their respective lots, and translate this information into rich, compelling design projects. Each project will propose a development vision as well as an adaptive re-use, restoration, or re-imagination of their architectural artifact, surrounding street frontage and open space.

Themes include :

Resource Conservation / Embodied Energy

Black Aesthetics and Archives

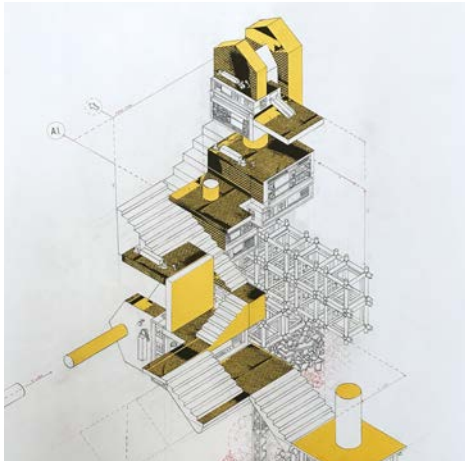
Late Capitalist Architecture

Malcolm X and other cultural histories

Materiality, Ethics, Sustainability

Hyper programming / Black programming

Environment, Vegetation and Urban Heat



axonometric drawing, Oleleken Jeyfous



W. E. B. Du Bois's Data Portraits: Visualizing Black America, analytic infographics, 1900

SPECIFIC DESCRIPTION

In the first part of the semester we will visualize and document these iconic and emblematic Harlem buildings/spaces? and constituent exterior public “fronts” in detailed, novel and unprecedented ways. In the second part of the semester, we will evolve these detailed documents into speculative proposals that posit Black Radical Imaginations for their architectural, programmatic, ecological futures and even alternate past lives, and afterimages.

The **Research Seminar** portion of the course, led by prof. Zigbi Johnson, will introduce and investigate Lenox Avenue at the scale of the corridor and “the Block” through developing a **counter mapping practice**. Paired with contemporary and embedded, historical Harlem dialogue and research, as well as working on **stakeholder interviews** along with **ArchGIS** and other contemporary visualization software/techniques, students will develop a robust countermap of Lenox Ave. and associated sites that integrate rigorous and nontraditional forms of cultural information.

In the **Studio**, students will engage a [Black] Preservation analysis of their constituent sites and develop a language to represent the forensic, transhistorical information of each building and site past, present, and even future. Then, they will develop rich design projects which will motivate a theory of Radical Preservation and also address the themes of the course in speculative design proposals for each site.

Seminar Week 1-4 - Introduction of the Corridor, 7 Sites, Historical-Theoretical Intro
Mapping Workshop

Studio Week 1-4 - Individual Sites Analysis / Zoom Maps
Stakeholder Interviews

Seminar Week 5-8 - Lenox Ave Countermap, Guest Lectures
Visualization Workshops / Feedback Sessions, Lenox Ave. Map

Studio Week 5-8 - Forensic Architectural Analysis and Initial Development Proposal
Preservation Workshops / Feedback Sessions, Sites 1-7

Midterm Review Seminar - Lenox Ave Map w/ additional commentary

Midterm Studio - Individual Site Analyses , Initial Development Proposal

Week 9-14 Seminar - Development of Research Dossiers / TBC

Week 9-14 Studio - Development of Final Speculative Projects (drawings and models, etc.)



Section Perspective, Paul Rudolph, penthouse apartment, 23 Beekman Place, New York City. 1965

SPECIFIC LEARNING OBJECTIVES

Studio portion:

Site Visits / Surveys - students will conduct in person site visits of Lenox Ave sites, surveying existing conditions of site and architectural characteristics.

Environmental Mapping / Analysis -

Historic Preservation and Analysis Workshops - co-led by Kennedy Withers

Archival and Community Partner Research - Students will also conduct archival research and work with community partners (Maysles documentary center film archive) to support their analysis of their respective sites' embodied energy and labor lifecycle as well as cultural and heritage / preservation status and significance. Deliverable - research dossier and interview recordings.

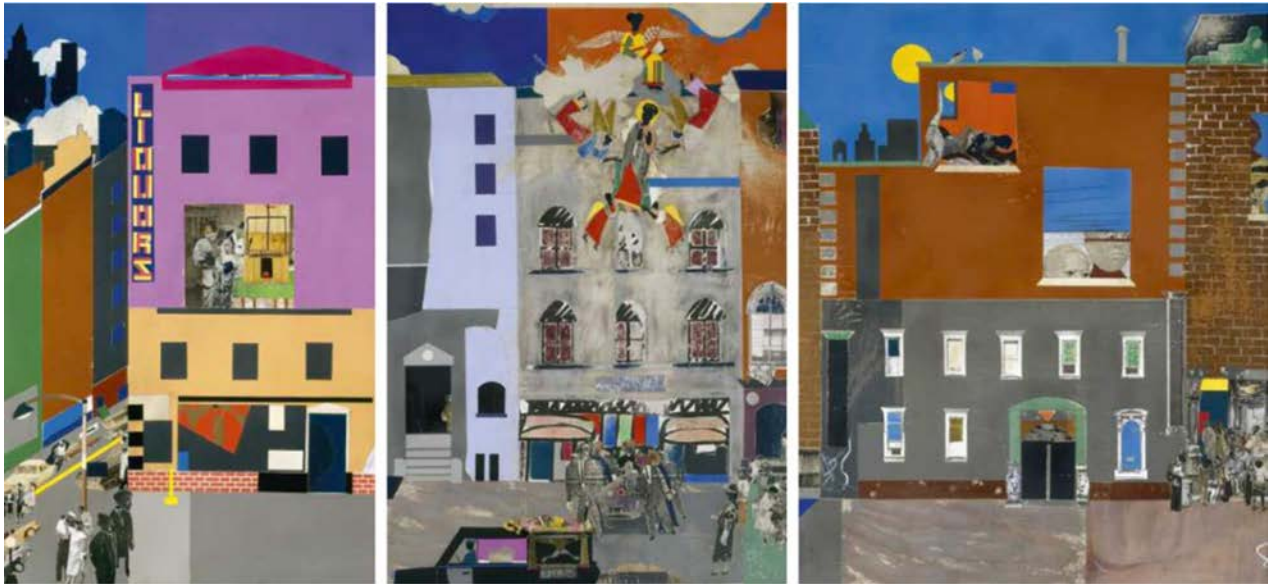
Deliverable - speculative design and development drawings, analysis, and mixed media exhibit materials

Research Workshop portion:

Mapping Visualization Workshop and Exercise - co-led by consultant Donovan Dunkley, The site and archival research will help to inform several multi-scalar mapping workshops and exercises using Google, GIS (storymap and other features) and other visualization software to represent environmental, political, and social characteristics. Deliverable - Lenox Ave. Map and (7) Site Zoom Maps

Stakeholder interviews.

Deliverable - Lenox Block map, research dossier (booklet) and interview recordings



Research Workshop / Seminar

prof. Najha Zigbi-Johnson

Monday 9:30 - 12:30

Office Hours: Monday, 1:00 - 2:00pm

In 1971, artist Romare Bearden completed the mixed media, cubist collage entitled *The Block*, as an ode to the Harlem cityscape and its variety of institutions including the church, the barbershop, the bodega, and the ubiquitous brownstone facade that line the uptown streets. In many ways, *The Block* gestures towards a new rendering of Black spatiality. One that reflects in the words of Elleza Kelley, “the unique and specific modes of perceiving, engaging with, and transforming the built and unbuilt environment that are expressed and preserved in Black cultural production.” Following this cartographic reorientation of Black space as expressed by Black women theorists and architects including Kelley and Mabel O. Wilson, we seek to engage a historically and culturally situated exploration of Lenox Avenue/Malcolm X Boulevard; Harlem’s main thoroughfare through the framework of counter-mapping. This interdisciplinary analysis of space making aims to uncover a new material and contextual approach to anti-imperial [read liberatory] architectural discourse along this famed Harlem corridor.

Course Objectives:

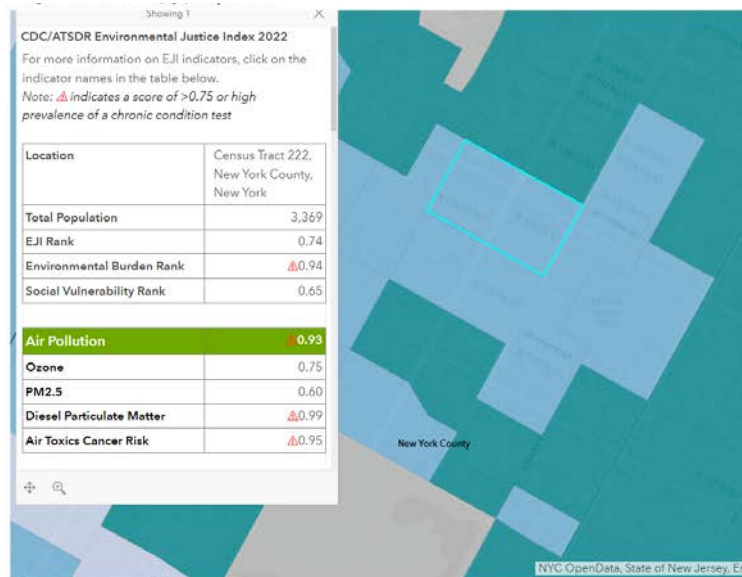
Through engaging in a series of readings, site visits and oral histories along Lenox Avenue, the seminar will wrestle with the architecture(s) of racial capitalism while speculating Black futurity. Through engaging ArchGIS, formal oral histories, and a series of speculative mapping projects as we make legible the practice of Black counter-cartographie, we aim to assemble and reassemble Lenox Avenue through a new set of spatial practices that situates the avenue in its current configuration as an extension of the project of racialized management.

- Understand Black counter mapping
- Build comprehensive ArchGIS maps of Lenox Avenue
- Present final project and conceptual rendering of predetermined site through an architectural, historic, and conceptual lens

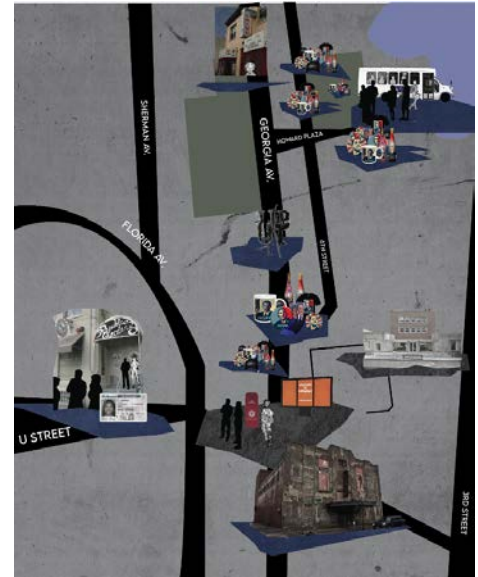


Tesseracting the Opera House, wall experimental restoration study, Unit 24 : Marronage, Shadeen Dixon and Matthew Awai, CCNY SSA 2023

RESEARCH



Environmental Justice Index Map, GIS



"Old Howard" countermap, Fugitive Practice, 2021

Studio portion :

[text forthcoming]

Research Workshop portion :

[text forthcoming]

PROGRAM

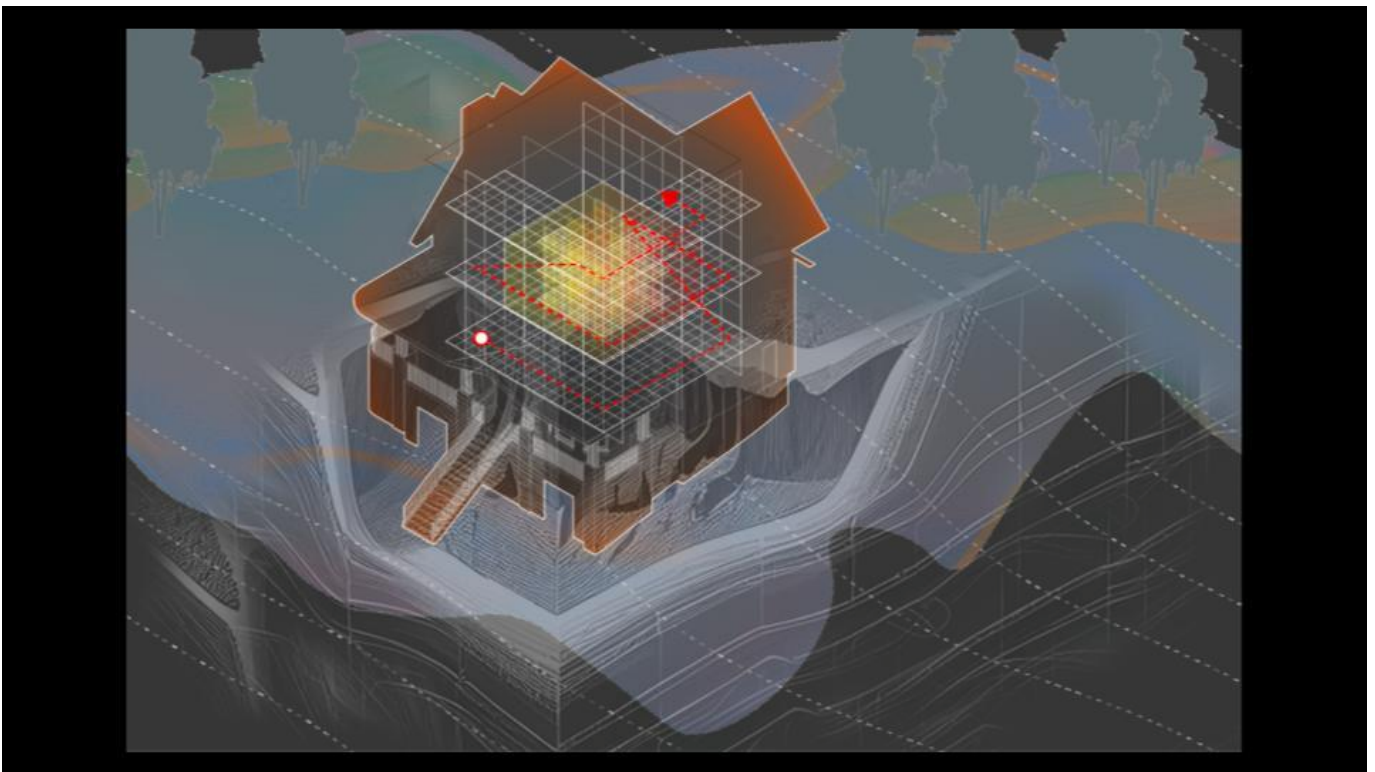


Lenox Ave. corridor, Google Earth

Corridor Scale Mapping

Lot Scale Mapping + Development proposal

Architectural Scale Analysis + Preservation or Counter-preservation design proposal



Tesseracting the Opera House, wall experimental restoration study, Unit 24 : Marronage, Shadeen Dixon and Matthew Awai, CCNY SSA 2023

SITES (South to North)



1. Schomberg / Speakerbox Corner
 - a. Stakeholder contact : TBC



2. Lenox Terrace (street frontage, destroyed)
 - a. Stakeholder contact : Najha Zigbi-Johnson or contact



3. 288 Malcolm X Boulevard (Lenox Lounge to Wells Fargo)

- a. Stakeholder contact : Michael Henry Adams



4. Whole Foods Site (corner of 125th / Lenox Ave.)

- a. Stakeholder contact :

5. Mt. Olivet Baptist Church (image on page 9)

- a. Stakeholder contact : Claudette Brady, Save Harlem Now



6. Owens Funeral home + Studio Zewde

- a. Stakeholder contact : Sara Zewde



7. Masjid Malcolm X (Shabazz mosque)

- a. Stakeholder contact : Shabazz Center

READINGS / BIBLIOGRAPHY

- Fugitive Practice*, Jerome Haferd & Curry J. Hackett
- Rethinking Education as the Practice of Freedom: Paulo Freire and the Promise of Critical Pedagogy*
- Reconstructions: Architecture and Blackness in America*, Mabel O. Wilson, Sean Anderson
- Where is Africa Vol. 1*, Emanuel Admassu, Anita N. Bateman,
- Sites of Inscription: Writing In and Against Post-Plantation Geographies*, Elleza Kelley
- Mapping Malcolm*, Najha Zigbi-Johnson
- The Black Geographic: Praxis, Resistance, Futurity*, Camilla Hawthorne, Jovan Scott Lewis
- The Geography of Malcolm X: Black Radicalism and the Remaking of American Space*, James Tyler
- Demonic Grounds: Black Women And The Cartographies Of Struggle*, Katherine McKittrick
- Abolition Geography: Essays Towards Liberation*, Ruth Wilson Gilmore
- Racial Urbanities: Towards a Global Cartography*, Giovanni Picker
- The Mapping Behind the Movement: On Recovering the Critical Cartographies of the African American Freedom Struggle*, Derek H. Alderman, Joshua F.J. Inwood, Ethan Bottone
- *A Swarm of Bees in High Court*, Tonya Foster
- NYC 1940's Map: https://1940s.nyc/map/photo/nynyma_rec0040_1_01840_0153#14.21/40.79355/-73.96941

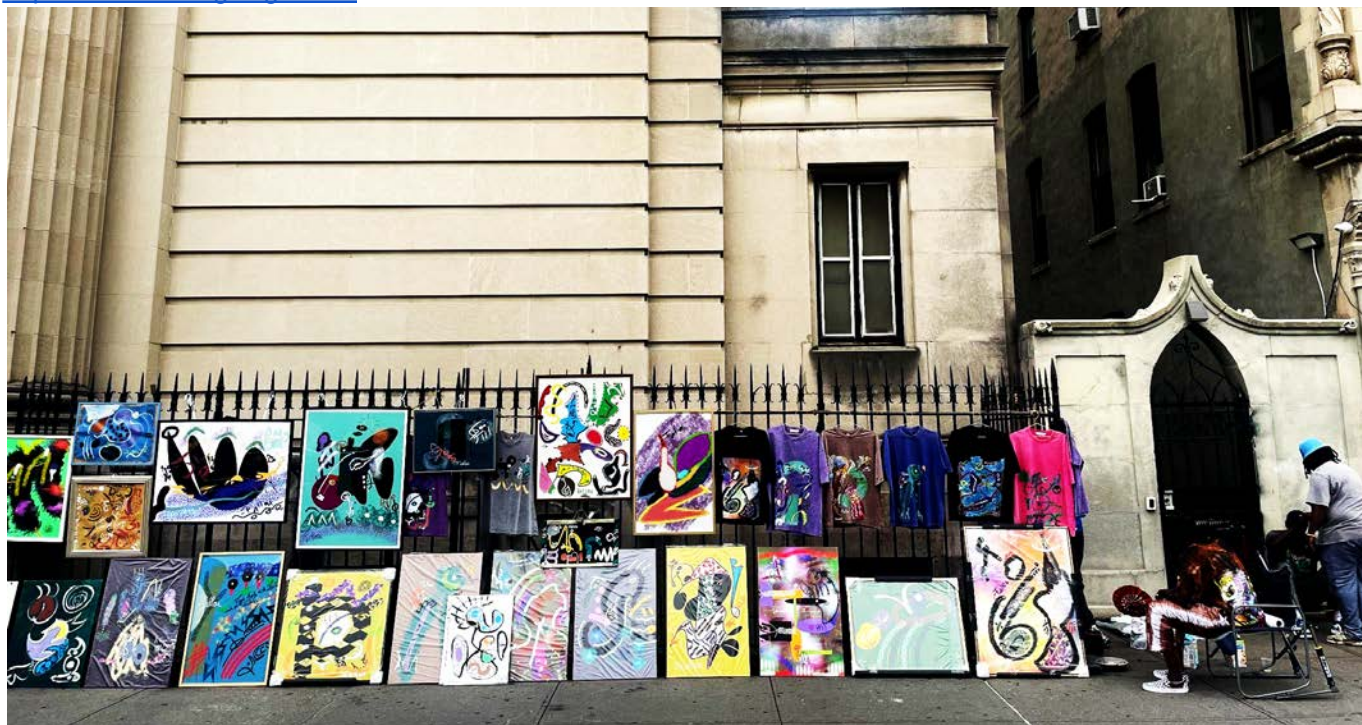


FILMS TO SCREEN/WATCH

- Rezoning Harlem, The Battle Over Harlem's Future*. 2008, Natasha Florentino & Tamara Gubernat
- No Vietnamese call me N*gger*. 1968, David Loeb Weiss, documentary
- Homegoings (Owen's Funeral Home Documentary)*. 2013, Christine Turner

REFERENCES

- <https://nymag.com/intelligencer/2017/07/harlem-gentrification-whole-foods-vanishing-new-york.html>
- <https://medium.com/@michaelhenryadams/last-call-whos-to-blame-for-destruction-of-the-lenox-lounge-240d7af25253>



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

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

		Research Workshop (morning)	Studio (afternoons)
W1			
Th	08.29	Convocation @ 2:00pm, Aaron Davis Hall Grad Studio Lottery @ 3:00pm, rm. 107 (Spitzer)	Convocation @ 2:00pm, Aaron Davis Hall Grad Studio Lottery @ 3:00pm, rm. 107 (Spitzer) Followed by first studio meeting 4pm-530pm Introductions, Syllabus overview Exercise 01a assigned - The Block pt. 1a Exercise 01b assigned - The Block pt.1b
W2			
Mon	09.02	College Closed (Labor Day), no classes	
Th	09.05	no class	Hour SSA/JEDI Climate Survey (in studio) 2-3pm 3-430pm : Workshop 1 - Mapping w/ Kennedy Withers 430pm-530pm - Pin-up Exercise 01b
W3			
Mon	09.09	-How We Come to Know Space → Syllabus Overview; Class and instructor introductions; course mechanics and overview. (Introductory Lecture on the History of Lenox Ave and Black spatial practices; how we can begin thinking about our	Studio - Lenox Walking Tour op. 1 Alt:

		critical and material exploration of Lenox Avenue) → In Class: Black Counter Cartographies w/ Dr. Tonya Foster & Dr. Elleza Kelley Video & Mapping Malcolm Lecture → Class discussion and review of exercise 1 → For 9/16 Read: The Sin Is Greed: The Making and Unmaking of the Black American Mecca ; Lenox Terrace's Last Stand	
Th	09.12	no class	Studio Sciame Lecture: Lawrence Vale
W4			
Mon	09.16	<i>Speakerbox Corner</i> → Site 1 and 2 - The Schomburg Center and Lenox Terrace Class Lecture & Exploration → Class Discussion on readings & lecture → In Class Workshop with Donovan Dunkley → For 9/23 Read: Mapping Malcolm. Malcolm X, The Built Environment, and the Revolutionary Potential of Geography (J. Tyner); Architecting Friendship: A Spatial Commemoration of Yuri Kochiyama and El-Hajj Malik El-Shabazz/Malcolm X (L. Beyeler-Yvarra & D. Lim) Workshop #1 - Visualization w/ Donovan pin-up Exercise 01a	Studio - Lenox Walking Tour op. 2 Maysles Visit - Intro Lecture The Right to the City: Kazembe Balagun, Execturi 1pm - lunch TBC 2pm - meet at Speakerbox 245pm - guest visit to Maysles - intro lecture, Kazembe Balagun, E.D. 4pm continue down lenox 430pm - guest visit to Zewde 5pm - continue 530pm - end tour at Shabazz Mosque
Th	09.19	no class	Studio Rudin Lecture: Alan Hantman
W5			
Mon	09.23	<i>On Late Stage Racial Capitalism as Infrastructure</i> → In class discussion discussing readings → Site 3 and 4 - (Lenox Lounge to Wells Fargo); The bodega/smoke shop (multiple sites) → In Class Workshop with Donovan Dunkley → In Class Counter Mapping Exercise	Studio
Th	09.26	no class	Studio Sciame Lecture: Maria Carrizosa
W6			
Mon	09.30	<i>Religiosity, Rites, Rituals and the Multiple Uses of Black Space</i> → Site 5, 6, 7 New York Ephesus Seventh-day Adventist Church; Owen's Funeral Home; Masjid Malcolm X → In Class Workshop with Donovan Dunkley → In Class Exercise: Finalizing collective corridor counter-map	Choose Sites
Th	10.03		No Classes

W7			
Mon	10.07	Rezoning Harlem & Visiting Individual Research Sites → Maysles Cinema Documentary Day and Discussion → Students explore particular research sites along Lenox Avenue	Individual Site Visits - Maysle's?
Th	10.10		Studio Sciame Lecture: Jon Michael Schwarting & Frances Campani
W8			
Mon	10.14	College Closed (Columbus/Indigenous Peoples' Day), no classes	
Tu	10.15	Workshop (Classes for a Monday schedule)	Studio
Th	10.17		Studio Sciame Lecture: Anna Pashynska & Tania Pashynska
W9			
Mon	10.21	Workshop	MID REVIEW op 1
Th	10.24		Studio - Midterm Reviews
W10			
Mon	10.28	Workshop	MID REVIEW op 2
Th	10.31		Mid-semester assessments
W11			
Mon	11.04	Workshop	Studio
Th	11.07		Studio
W12			
Mon	11.11	Workshop	Grad Sharing Session Studio
Th	11.14		Studio
W13			
Mon	11.18	Workshop	Studio
Th	11.21		Studio
W14			
Mon	11.25	Workshop	Studio
Th	11.28		College Closed (Thanksgiving), no classes
W15			
Mon	12.02	Workshop	Studio
Th	12.05		Studio

FINAL REVIEWS, Dec 9-13

Mon 9 Dec	Tues 10 Dec	Wed 11 Dec	Th 12 Dec	Fri 13 Dec
Foundation	Foundation	Grad Studios	Grad Studios	Grad Studios
Kirsimagi King	Kim	Salcedo Aydogan	Kuehl Ebo Final Review / Activation TBC	Haferd Zhang Final Review / Activation TBC

Mon/Tu 12.16 + 17 Clean-up Days (all materials, projects, and any other items must be removed from studio)

Tu 12.17 End of Semester Assessment (faculty only)

FINALS

Tu 12.17 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
Fr 12.27 Final Grade Submission Deadline

GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

Learning Outcomes:

- To apply architecture research methods for testing and evaluating innovative approaches to design. (NAAB PC.5)
- To devise and develop a process for shaping the built environment through design. (NAAB PC.2)
- To successfully identify and integrate multiple factors into a design process, working in at least two scales. (NAAB PC.2)
- To demonstrate the ability to understand and synthesize user requirements, regulatory requirements, site conditions, and accessible design into a design project. (NAAB SC.5)
- To demonstrate the ability to consider the measurable environmental impacts of design decisions. (NAAB SC.5)

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:

- As noted on the schedule, 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]

Grading Assessment:

- [CUSTOMIZE]
- **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.

[ASSIGNMENT]	XX%	[ASSIGNMENT]	XX%
[ASSIGNMENT]	XX%	[ASSIGNMENT]	XX%
[ASSIGNMENT]	XX%	[ASSIGNMENT]	XX%
Participation & Attendance	10%	Participation & Attendance	10%
Final Portfolio - completion & submission	5%	Final Portfolio - completion & submission	5%

- 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 Learning, Teaching, and School Culture Guidelines, 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:

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.

NAAB CRITERIA ADDRESSED ([2020 Conditions for Accreditation](#))

PC.2 Design—how the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

PC.5 Research & Innovation—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

SC.5 Design Synthesis—how the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.

CONTACT INFORMATION:

Professors:

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Najha Zigbi-Johnson nzigbijohnson@ccny.cuny.edu