

**ARCH UN3202****ARCHITECTURAL DESIGN 2**

Monday and Wednesday 9:00am – 11:50am / Lewisohn Hall 116A

Instructors:

Severino Alfonso Dunn, Brad Samuels; Irina Verona (studio coordinator)



Photo of Barbara Ann Teer, founder of NBT (left); NBT performance of “Blood at the Root” (middle); Street Mural, Harlem (right).

**SOCIAL SPACE**

*(Social) space is not a thing among other things, nor a product among other products: rather: it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity.<sup>1</sup>*

*There are other stories I have forgotten because I didn't write them down, and if I lived on a different block I would be told different stories.<sup>2</sup>*

This semester we will examine how architecture and design can support multi-faceted cultural and social narratives. Our object of study will be Harlem – an urban neighborhood in northern Manhattan that is, at the same time, a quintessential center of African-American life, art, culture and history. We will partner with the National Black Theater (NBT), a pioneer organization now approaching its 50<sup>th</sup> anniversary, and we will explore NBT as a lens into Harlem's layered cultural, social, economic and physical histories, as well as into Harlem's future.

As a subject of inquiry, Harlem offers many opportunities yet also many challenges. An urban site of unparalleled richness and complexity, Harlem can only be understood by engaging intertwined visible and invisible narratives. With events such as the Harlem Renaissance, or the Harlem riots, Harlem flourished, then declined; experienced enchantment, then disenchantment. Today's gentrification can be seen as yet another complex chapter. Yet unlike any other neighborhood, its development is inseparable from that of the arts and certain forms of artistic expression. We can argue that arts spaces such as the Apollo Theater, the NBT, or the Studio Museum have been central to, and inseparable from, Harlem's history and have enabled the transformation of an urban site into a social and cultural place unique to African-American identity and heritage.

The Design 2 studio is one of seven classes that are participating in the Harlem Semester, a public humanities initiative that immerses students in Harlem's deep cultural, social, and political history, through partnerships with Harlem cultural institutions (see pages 7 and 8 for list of partners and courses). In our explorations, we will focus on the program and typology of the performance space. Especially in the context of Harlem, the theater – as both an institution and a space – is uniquely poised to shape social urban interaction, activism and (community) participation. We will think about current models, conventions and attitudes and create new visions for the future.

<sup>1</sup> Henri Lefebvre, *The Production of Space*, 73.

<sup>2</sup> Sharifa Rhodes-Pitts, *Harlem Is Nowhere*, 71.

## RADICAL EXPERIMENTS: THE NATIONAL BLACK THEATER

The National Black Theater was founded by Barbara Ann Teer in 1968 as a space uniquely devoted to the Black Arts Movement in general, and to Black theater culture in particular. Teer founded NBT as a way to give voice to the urgent realization that “the Negro artist much examine the need for a Black cultural art form before he can take any step forward.”<sup>3</sup> Teer’s transformational theater builds on the philosophy of “‘what might be,’ ‘what is possible,’ ‘what’s missing,’ and ‘what can we provide for what’s missing.’”<sup>4</sup> Since its inception, the NBT has fostered a crucial and much-needed artistic conversation. At the same time, as a financially independent and revenue-generating complex – the first Black art complex to do so – it has played a crucial role in the community and has been able to realize Barbara Teer’s “lifelong commitment to community service through the arts.”<sup>5</sup> In the words Sade Lythcott, NBT CEO and daughter of Teer, NBT provides a “radical space” for activism and engagement with current social events and a platform for creativity, action, and community building.

NBT is located at 2031 Fifth Avenue, between 125<sup>th</sup> and 126<sup>th</sup> streets. The current building dates from 1984, when Teer secured funding to purchase the entire lot and to erect their building. As part of the design, she commissioned artists from Nigeria to create site-specific installations, which create a unique experience throughout their space. The NBT is now in the early stages of an expansion plan – which will raze the entire building and create a multi-use complex. A new NBT facility will be the anchor tenant to this space.

In many ways, NBT (as an institution) positions itself as a bridge – both spatial and temporal. This bridge links contemporary artistic pursuits of African-American artists, actors and playwrights to the traditions of West African Arts. As an alternative to the hegemonic tradition of American theater, Dr. Teer turned to African roots – namely, the Sacred Art of the Yoruba people of West Africa as a reference and inspiration for ideas, images and experience. More recently, NBT has sought to strengthen the connections between its own artistic legacy and its future – that is, to understand and celebrate its past, in order to usher in the next generation of ideas. Particularly important to this vision has been an understanding of their extensive collection of original art, which extends throughout the entire building and is part of the audience experience.

## TOWARDS A NEW CULTURAL CENTER

With a focus on NBT and Harlem, we will study spaces of performance as key components of urban social space. We will explore NBT’s ideas and history as a starting point into an investigation of the role of cultural and civic spaces in our cities today. As we project forward to the future, we will explore the following questions: What is a cultural and civic space today, and/or in fifty years from now? How do we engage with multiple and / or (often) contradictory social spaces? How do new developments in technology and media enable a rethinking of the space for performance and/or the dissemination of performance to a wider audience? How do we incorporate new (digital) technologies, while maintaining links to past ideas or traditions? And, in an age of dominant digital technologies and virtual space, how do we participate in social space? Finally, what is the architectural potential of social spaces and cultural institutions in in Harlem today, and in contemporary culture in general? Students will be asked to formulate a very specific thesis and proposal.

The semester will unfold in two parts. The first part will be a research exercise that looks at the ideas and spaces of NBT and Harlem. The second part will focus on the design of a new cultural and research center (approx. 50,000 sf) and outdoor plaza, located on the current NBT site.

Part 1 (4.5 weeks):            Research

Part 2 (9.5 weeks)            Building Design

---

<sup>3</sup> *New York Times* editorial, 1968.

<sup>4</sup> Marie Thomas Lundean, *Barbara Ann Teer and the National Black Theater*, 29.

<sup>5</sup> <http://www.nationalblacktheatre.org>

## ATTENDANCE

Attendance is mandatory at all scheduled classes. Studio is held Monday and Wednesday beginning at 9:00 AM. Any student arriving after 9:20 AM will be considered late and arrivals after 10:00 AM will be considered as absent. The only excused absences are those for reasons of documented health or crisis issues, and you must alert your critic or the studio coordinator ahead of time. Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Three consecutive absences or four non-consecutive absences will mean that you have dropped the course, whether or not you have filed the appropriate "drop" form. Three non-consecutive absences within the semester will result in a grade reduction by one-half (1/2) of one letter grade (e.g., B to B-). You may not leave class early or after a desk critique. Use your studio time creatively and productively so that you are not simply waiting for your critic.

## SKETCHBOOK

You will be required to keep an up-to-date sketchbook during the semester. Include: sketches, comments, inspiration images, collages, photographs, etc. Sketchbook is due right after Spring Break. Refer to attached schedule.

## GRADING

Each Studio Project will be graded with a letter grade and a written evaluation. Your work will be evaluated by the following criteria: (1) idea/concept; (2) conceptual development and design process; (3) final execution. Instructors recognize learning and improvement as important factors in determining the final grade. Students are required to present their work in all Interim and Final Reviews. Failure to do so will reduce the grade of the exercise by a minimum of one letter grade (e.g. B to C). Work not presented at the designated time will not be reviewed at a later date. Project grades will be based on the work you present at your Final Review. Required work that was not completed at the Final Review must be completed in time for grading. Additional work completed after the Final Review and before grading will not be considered at the grading session unless otherwise stated by the Studio critics. NO INCOMPLETES will be given at the end of the course.

Grading distribution will be as follows:

Project 1	35%
Project 2	65%

## STUDIO PROCEDURES AND PRACTICES

You are strongly encouraged to work in the studio and to take advantage of the shared learning environment to discuss your work with your peers. Students will remain in the same studio section, at the same desk, for each semester. At the midpoint of each semester, critics will shift sections so by the end of the academic year, each student will have been exposed to four different approaches to design methods. In addition to periodic presentations by the faculty, teaching assistants will conduct other informal evening workshops focusing on techniques and methods relevant to ongoing projects. These sessions are optional but you are strongly encouraged to attend. Do not use spray paints, spray adhesives, or similar products in the studio and all adjacent spaces. The hallway, stairwells, and sidewalk outside the building are not to be used as working spaces for model building, etc. If you want to spray paint or similar, please utilize the spray booth in the studio or in the Diana Center. In order to maintain a productive workspace for all, music must be listened to through your headphones. Please be considerate of your classmates.

## SECURITY

Please attend to the security of the Studio space. The door to the studio provides swipe access with your ID. Please carry your ID with you at all times, as it is crucial that the studio door remain closed and locked at all times. Only students enrolled in the class should have access to the space. Because there is occasional theft, it is highly recommended that you not leave any valuables unattended when away from your desk, and that you not leave costly tools or devices (iPods, laptops, cameras, etc.) in your desk even if locked. Carry your more valued items with you. You may leave your parallel

rule attached to your desk. Columbia Security does make periodic checks of the studio but security is a responsibility that we all share: please help us maintain a safe and productive environment. If something of yours is taken, please make sure you contact security as well as the studio coordinator.

## LEARNING OUTCOMES

Students in Design 2 should be able, at an advanced level, to:

1. Visually communicate architectural concepts and design intent using discipline-specific techniques including:
  - a. orthographic projections (plans, elevations, sections)
  - b. paraline projections (axonometrics, isometrics)
  - c. physical models using various techniques and materials
  - d. multiple media and/or combined representational strategies
2. Verbally communicate architectural research methods and spatial concept
3. Demonstrate an understanding of precedent and site analysis.
4. Demonstrate an understanding of design method as a step-by-step, iterative and incremental process of research, synthesis and feedback.
5. Demonstrate an understanding of design thinking as responsive to and shaper of social and cultural context.
6. Demonstrate the ability to work independently and collaboratively.
7. Demonstrate an understanding of the historical and theoretical contexts for architectural representational conventions.
8. Demonstrate an understanding of program, use and activity.
9. Demonstrate an understanding of material and fabrication.
10. Utilize a range of analog and digital techniques in the design process.

## STUDENTS WITH DISABILITIES

Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to make an appointment to see me as soon as possible. Disabled students who need test or classroom accommodations must be registered in advance with the Office of Disability Services (ODS) in 105 Hewitt.

## OFFICE HOURS

Severino Alfonso Dunn:	By appointment
Brad Samuels:	By appointment
Irina Verona:	Wednesday, 12:10 pm - 1:00pm (Diana 500H), by appointment

## CONTACT:

Severino Alfonso Dunn:	severinoalfonsodunn@gmail.com
Brad Samuels:	brad@situstudio.com
Irina Verona:	verona@praxisjournal.net; iverona@barnard.edu

TAs:

Shu Du	sd2914@columbia.edu)
Jil Bentz	jb3983@columbia.edu

## BIBLIOGRAPHY

### ON HARLEM:

- Adams, Michael Henry. *Harlem, Lost and Found: an Architectural and Social History, 1765-1915*. New York: Monacelli Press, 2002. Print.
- Against the Odds: The Artists of the Harlem Renaissance*. Alexandria, VA: PBS video, 1993. Videocassette.
- Anderson, Jervis. *This Was Harlem: A Cultural Portrait 1900-1950*. New York: Farrar, Strauss & Giroux, 1982. Print.
- Earle, Jonathan. *The Routledge Atlas of African American History*. New York: Routledge, 2000. Print.
- Gill, Jonathan. *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America*. New York: Grove Press, 2011. Print.
- Harlem: a Century in Images*. New York: Skira Rizzoli International Publications, in association with the Studio Museum, 2010. Print.
- Hughes, Langston. *Book of Rhythms*. New York: Oxford UP, 1995. Print.
- . *A Pictorial History of the Negro in America*, 3<sup>rd</sup> rev. ed. New York: Crown, 1969. Print.
- Mallory, Noreen. *Harlem in the Twentieth Century*. Charleston: History Press, 2011. Print.
- Griffin, Farah. *Harlem Nocturne: Women Artists & Progressive Politics during World War II*. New York: Basic Civitas Books, 2013.
- King, Shannon. *Whose Harlem Is This, Anyway? Community Politics and Grassroots Activism during the New Negro Era*. New York: New York University Press. Print.
- Lewis, David. *When Harlem Was in Vogue*. Oxford University Press, 1989.
- Lundeana, Marie Thomas. *Barbara Ann Teer and the National Black Theater*. New York: Garland Publishing, 1997.
- Powell, Richard J. *Black Art and Culture in the 20<sup>th</sup> Century*. New York: Thames and Hudson, 1997, 2003.
- Rhodes-Pitts, Sharifa. *Harlem is Nowhere: A Journey to the Mecca of Black America*. New York: Back Bay Books, 2011. Print.
- Schoener, Allon. *Harlem on My Mind; Cultural Capital of Black America, 1900-1968*. New York: Random House, 1968. Print.
- Siskind, Aaron. *Harlem: the 30s*. Petuluma: Pomegranate Artbook, 1991. Print.
- Stewart, Donald. *A Short History of East Harlem*. New York: Museum of the City of New York, 1972. Print.
- The Harlem Reader: a Celebration of New York's Most Famous Neighborhood, from the Renaissance Years to the Twenty-first Century*. New York: Three Rivers Press, 2003.

### GENERAL:

- Abrams, Janet & Peter Hall. *Else/Where: Mapping. New Cartographies of Networks and Territories*. Minneapolis: University of Minnesota Press, 2006.
- Lefebvre, Henri. *The Production of Space*. Trans. Donald Nicholson-Smith. Oxford, OX, UK: Blackwell Publishers, 1991.
- Allen, Stan. "Diagrams Matter." ANY (1998). Print.
- Serra, Richard. "Verb List" and "About Drawing," in *Richard Serra: Writings/Interviews*. Chicago: The University of Chicago Press, 1994. Print

SPRING 2017 SCHEDULE

Week	Date	Class	Notes
01	Wed - Jan 18	Introduction; <b>Project 1.1 assigned</b>	
02	Mon - Jan 23	<b>Meeting with NBT at 10am (at NBT)</b>	<i>Meet at 9am in studio; will walk together to NBT</i>
	Wed - Jan 25	Desk Crits and/or field research	
	Fri - Jan 27	<b>Film Screening:</b> "I Remember Harlem," parts I and II (dir. Bill Miles, 1981) with producer Juanita Howard. Held Auditorium, 304 Barnard Hall, 6pm to 9pm	Required
03	Mon - Jan 30	<b>Project 1.1 due</b>	
	Wed - Feb 01	Desk Crits	<i>TA Workshop</i>
04	Mon - Feb 06	Desk Crits	
	Wed - Feb 08	Desk Crits	
	Thurs Feb 09 - Mon Feb 13	NBT Performance, <b>Manhood</b> , written by Dennis Allen; directed by Russell G. Jones	Required
05	Mon - Feb 13	Desk Crits	
	Wed - Feb 15	Desk Crits	<i>TA Workshop</i>
06	Mon - Feb 20	<b>Project 1.2 due</b> Project 2.0 assigned	
	Wed - Feb 22	Desk Crits	
07	Mon - Feb 27	Desk Crits	
	Wed - Mar 01	Desk Crits	<i>TA Workshop</i>
08	Mon - Mar 06	Desk Crits	
	Wed - Mar 08	<b>Mid review (Projects 2.0)</b>	
09	Mon - Mar 13	No Class (spring break)	
	Wed - Mar 15	No Class (spring break)	
10	Mon - Mar 20	Desk Crits	
	Wed - Mar 22	<b>Sketchbooks due</b> Desk Crits	<i>TA Workshop</i>
11	Mon - Mar 27	Desk Crits	
	Wed - Mar 29	Desk Crits	<i>TA Workshop</i>
12	Mon - Apr 03	<b>Interim pin up</b>	
	Wed - Apr 05	Desk Crits	<i>TA Workshop</i>
13	Mon - Apr 10	Desk Crits	
	Wed - Apr 12	Desk Crits	<i>TA Workshop</i>
14	Mon - Apr 17	Desk Crits	
	Wed - Apr 19	Desk Crits	<i>TA Workshop</i>
15	Mon - Apr 24	Desk Crits	
	Wed - Apr 26	Desk Crits	
	April 26-April 30	NBT Performance, Sucker EMCEE, by Craig 'muMs' Grant, directed by Jenny Koons	
16	Mon - May 01	<b>Final review</b>	
	TBD	<b>Harlem semester Signature event</b>	

\*\* Note: Dates may be subject to change. Stay tuned for announcements in class.

## HARLEM SEMESTER – SPRING 2017

### Course Descriptions

#### **AFRS BC3532 - Romare Bearden's Harlem**

**Diedre Harris-Kelly, Instructor**

Wednesdays, 10:10-12pm

*Romare Bearden: Home is Harlem*, is an exploration into one of the greatest American artists finding an inspirational home in Harlem. Romare Bearden (1911-1988) noted painter, collagist, intellectual and advocate for the arts, spent his childhood and young adult life in Harlem. *The Odyssey*, one of Bearden's most well-known series, was created in 1977 and inspired by Homer's *Odyssey*. The course takes up the issues in *The Odyssey* series, and beyond, examining Harlem as home through Bearden's eyes, from an artistic perspective, and around what inspired him most – the history, the people, and jazz music. Presented by Diedra Harris-Kelley, director of the Romare Bearden Foundation, lecturer, artist and niece of Bearden, the course will take participants through Bearden's youth in Harlem, his involvement with Harlem institutions, and lead students through close readings of significant works of art.

#### **AFRS BC3567 - "Blackness" in French: From Harlem to Paris and Beyond**

**Kaiama L. Glover and Maboula Soumahoro, Instructors**

Monday 11AM-12:50pm

Implicating in particular the real and mythologized site-ciphers that were and are Harlem, USA and Paris, France, and working with cultural institutions in Harlem, the texts and artifacts examined in this course will consider "race" as both fact and fantasy in the unique, long-historical relationship between Harlem, Paris, and the wider French empire.

#### **AFRS BC 3552 - Black Women, Performance, and the Politics of Style**

**Shirley Taylor, Instructor**

Wednesdays 10:10 am – 12:00pm

*Black Women, Performance, and the Politics of Style* will provide an historical overview of Black women in entertainment. Beginning in the early 20<sup>th</sup> century, the course will explore various Black female archetypes presented on stage and through audio and visual media, performance as both an intentional/unintentional political stance, and consider the impact Black women have had on the entertainment industry overall.

#### **AFRS BC 3551 - Vibrations: Harlem Jazz and Beyond**

**Loren Schoenberg, Instructor**

Thursdays, 2:10-4pm

This course explores some of the multiple vibrations emanating from Harlem in all of their diversity. Our jumping off point will be music that emerged in Harlem starting a century ago and the visionaries who created it: James P. Johnson, Fats Waller, Duke Ellington, Mary Lou Williams, Billie Holiday and Dizzy Gillespie. We will follow their influence all the way through to contemporary artists such as Kendrick Lamar, Cecile McLorin-Salvant and Robert Glasper. The physical status of Harlem will also be explored with walks and tours. This course will partner with the *National Jazz Museum in Harlem (NJMH) and Harlem Stage* and work toward an understanding of the relationship and tensions between the music and the people who created it in the context of the social/political/cultural/artistic landscapes of their time.

### **ARCH UN 3202 - Architecture Design Studio: National Black Theater**

**Irina Verona, Studio Coordinator**

Monday/Wednesday 9:00am-11:50am

Architectural Design 2 partners with the National Black Theater to examine how architecture and design can support multi-faceted cultural and social narratives. The National Black Theater (NBT), a pioneer organization now approaching its 50th anniversary, will serve as a lens into Harlem's layered cultural, social, economic and physical histories, as well as into Harlem's future. As an organization currently in the process of expanding its current facility, students will explore the unique symbiosis between NBT and Harlem and design a new performance center that repositions the theater as a key component of social urban interaction, activism, and community participation.

### **A&HH 5051- Harlem Stories: Oral History (Teacher's College)**

**Ansley Erickson, Instructor**

Wednesdays, 5:10-6:50pm

How do historians learn about communities and their educational past? How has Harlem educated its children? How do stories about the past matter for education today? In this course we collaborate to document and understand the history of education in Harlem. We focus on the history of Harlem's 117-year-old Wadleigh school. Students conduct oral history interviews with Wadleigh community members and create public digital projects to share their knowledge.

### **AHIS BC2018 - Freestyle and Displacement in Contemporary Art Practices**

**Leslie Hewitt, Instructor**

Thursday 10:10am-12:00pm/12:00pm-1:00pm

"Freestyle," the important 2001 exhibition held at the **Studio Museum in Harlem** in New York, helped usher a generation of artists into public discourse and scrutiny by challenging the art world and questioning conventional thinking about art made by artists of color in the twenty-first century. Taking this exhibition as a point of departure, this course explores a series of questions including: How do the after-effects of displacement radically change an artist's way of making art? What kind of impact have contemporary notions of diaspora, migration and exile have on the new art practices? What insights do these new practices and the objects and performances that result from them produce? The seminar will explore the multiple modes of expression apparent in contemporary art practice, and the complex set of aesthetic, philosophical and political motivations that these modes of expression expose.