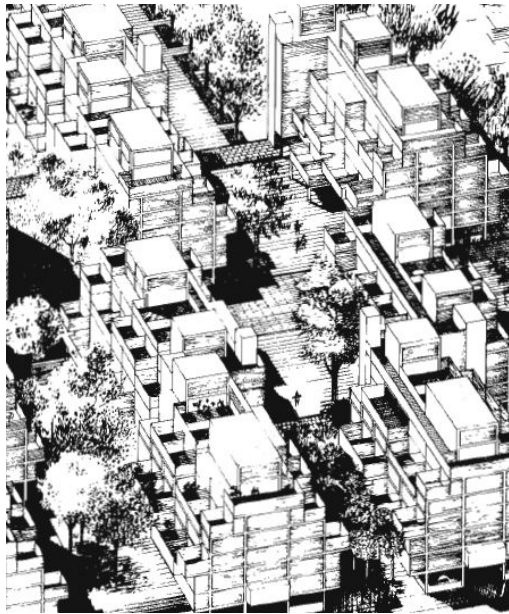
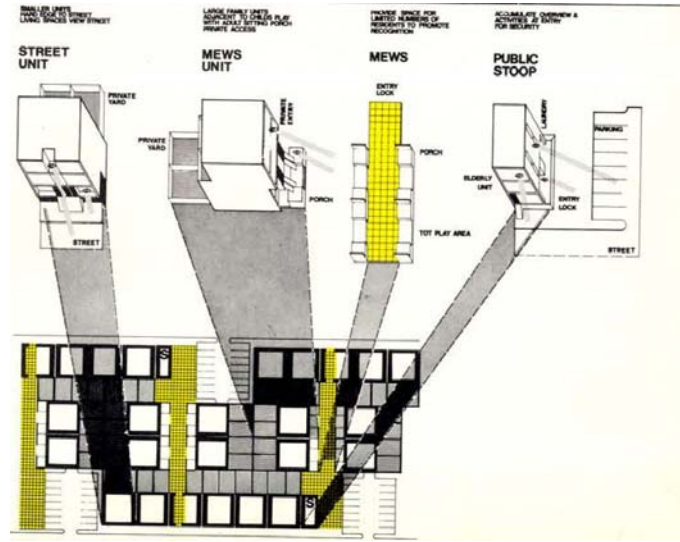


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# DIFFERENT STATES OF HOUSING



*East Harlem Housing Competition Entry (1963)*



*Another Chance for Housing, Museum of Modern Art (1973)*

## Introduction

This year's studio will focus on the many different states of housing that we, as architects, typically encounter in practice. Throughout the term, each student is to examine the many different states of housing - both past and present - that are found in the city, and, through team projects, speculate on the rich potential for contemporary housing types in the city. The focus of the studio will be twofold, research & analysis and design. The first part of the studio is framed around methods of research and a preliminary understanding of the context. Each studio shall be introduced to housing typologies, followed by the site and program. The studio project will be to design a high-density perimeter block. Each of these projects will build upon the other over the term. In response to the precedent assignment and urban site study and program analysis, the studio will look at the many different states of housing in the development of the main studio site. The studio will act as a laboratory for exploring new urban possibilities for living within East Harlem. Though the brief puts forward the perimeter block housing type for the given site, no type of housing is off limits for exploration.

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**Connecting Health, Housing and East Harlem**

The form of the modern and contemporary city, especially as exemplified by housing models, has had a strong effect on general public health. Urban public health remains as one of the most important issues confronting public housing in American cities. This is especially the case in New York City, which has been at the forefront of this critical intersection. Recent urban developments have had a profound impact on the health of its citizens, and, reciprocally, the health of its citizens has had a profound impact on the form of the city. Today, New York City is leading the United States with its overt housing and health policies and programs, making instrumental and visible changes to the very many urban types of social, architectural, and urban forms found within the city. For example, the city has provided new built forms such as bike lanes to additional parks, highlights including the expansion of the High Line and the Brooklyn Bridge Park over the coming years. And yet, the urban built environment continues to show high levels of chronic health problems, from an obesity epidemic in the Bronx to childhood asthma in East Harlem. The studio will examine local city policies against national policies, from New York City's Active Design Guidelines that prescribe a more active cityscape to the Affordable Health Care Act that calls for an increase in built community health centers. But what do these shifts in health policies have to do with urbanism let alone architecture? Policies developed in NYC, from Active Design Guidelines and PlaNYC 2030 are proving to be ground breaking and have been adopted by other cities around the country.<sup>1</sup> In the context of reshaping the city, a critical rethinking of the relationship between individual health, housing, and urbanism is needed.

This year's studio site is located within a prominently visible part of East Harlem and focuses on its proximity to Harlem's "Main Street", urban infrastructure, and Greenway Park system. The studio emphasizes an understanding of the history of New York City's housing, the development of its grid, and its typologies as they have and continue to develop across the city. The site also challenges and questions the City Planning Zoning code, as the site is located at a unique edge condition. It is a city owned property and designated as a site for development under Mayor Bloomberg's New Housing Marketplace Plan, a public/private planning initiative that is proposing to create and/or preserve 165,000 affordable housing units in NYC by 2014 in an effort to keep the city affordable and sustainable. The New York City Department of Housing Preservation and Development (HPD) is the largest municipal developer of affordable housing in the nation and will be a valuable partner of the studio.<sup>2</sup> The NHMP program is also sponsoring the micro-unit apartment competition, adAPT NYC, the first significant study to change minimum space requirements since the 1963 zoning resolution to reflect changing city demographics. In addition, NYCHA residents have called for a greater involvement by the city back into

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<sup>1</sup> <http://mayorschallenge.bloomberg.org/>

<sup>2</sup> <http://www.nyc.gov/html/hpd/html/about/message.shtml>

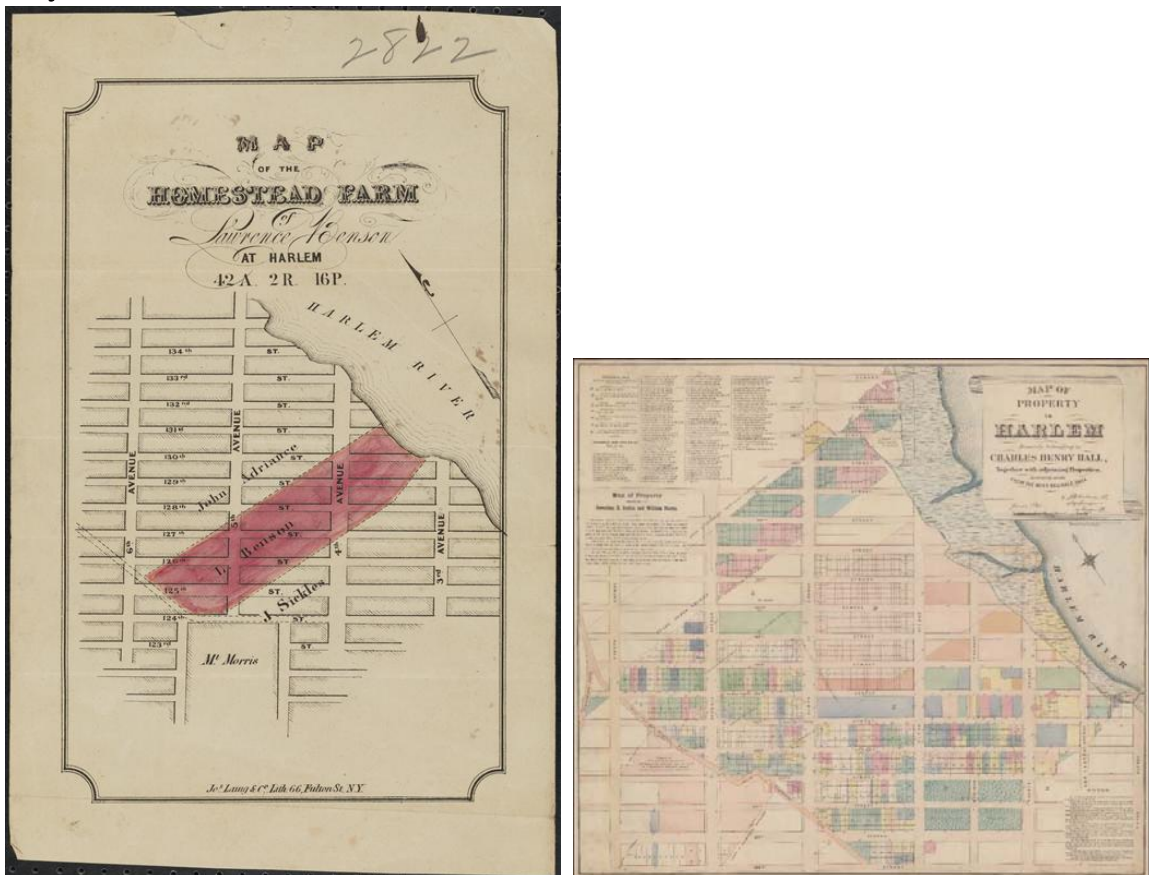
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public housing projects with recent headlines as, "It's Time for New York City to Get Behind Public Housing".<sup>3</sup> NHMP, founded in 2002 and well before the recent housing collapse, has continued to operate despite pockets of residential foreclosure and vacancies.<sup>4</sup> The studio will encourage public and professional discourse surrounding affordable housing and architecture today.

## Overview

### Early History of The Harlems



The history of Harlem and East Harlem dates back to the beginning of the development of Manhattan. Originally the upper part of Manhattan, now known as Harlem and East Harlem were plots of land that were divided into farms. Historic photos in the collection of the Museum of the City of New York available at the online archive, presents strong imagery of the these farmland properties once sold were either developed with types of housing that we see today-brownstones, or were occupied for a short

<sup>3</sup> <http://www.nyc.gov/html/nycha/html/news/residents-join-city-to-support-nycha.shtml>

<sup>4</sup> <http://www.youtube.com/watch?v=s6L5rmvfMAo>

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period of time by shantytowns. In its very early history, Harlem served as a place of refuge from the public health outbreaks that were prevalent in Manhattan, with its open geographical terrain of the Upper Island and winds proved a place for a more healthful environment. Many historic mansions were constructed on wide open plots of land, for example one remaining mansion is the Morris-Jumol Residence and its nearby neighbor of Sylvan Terrace. It has been pointed out that Harlem was an early suburb for New York's wealthy and fashionable. The development of the Second and Eighth Avenue railway lines anticipated a great development yet to come. Harlem in its speculation that elites, mostly whites would move from lower Manhattan to Harlem. And with this Harlem was annexed to Manhattan in 1873. It served as place for the development of unique types of housing from Striver's Row to Astor Row, among others. In the late 1800s, Harlem as a market had reached a peak in speculation, the economic downturn of 1893, and the subsequent World War I, 1929 Stock Market Crash, and Great Depression altered not only Harlem's physical development for decades to come, but altered its community.

**"The Capital of Black America"**

Central Harlem is most notably known and celebrated as the center of African American or Black culture, once ranking as the largest community in the United States. The Schomburg Center for Black Culture located in Central Harlem, and The Studio Museum in Harlem<sup>5</sup> located on 125<sup>th</sup> Street serve as important resources for the studio on African American and Black Culture. "Harlem had the character of a day and night "city within a city," during the 1920s and thrived as a major entertainment center and showcase for talented Black artists. Jazz clubs provided jobs and income to the area. Theaters, libraries and institutions, like the YMCA, provided outlets for cultural expression in the community. Harlem's Black population rapidly increased from 83,248 in 1920 to 203,894 in 1930, with a residential density of 236 persons per acre, or twice that of Manhattan as a whole. Low incomes and high rents forced two or three families into apartments designed for one family. Areas to the West and North were exclusively White, except for "Sugar Hill," which was occupied by a few middle and upper income Black families. Most Blacks were concentrated in Central Harlem, with East Harlem's Puerto Rican population coming mostly after 1930."<sup>6</sup> "Under the Roosevelt Administration, the WPA Program was especially effective in physical development projects. The Harlem River Houses, 557 units of low-rise housing, completed in 1937, were Harlem's first public housing project built with federal assistance. It remains today one of the best maintained public housing complexes in Harlem."<sup>7</sup> In 1944, one of Harlem's first master plans was produced by a team of architects and planners headed by William Lescaze. Focused on Central Harlem between 110th and 125th Streets from Morningside to Fifth Avenues, the plan laid the framework for the

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<sup>5</sup> <http://www.studiomuseum.org> and <http://www.studiomuseum.org/event-calendar/target-free-sundays>

<sup>6</sup> <http://mmpcia.org/site/historic-district/>

<sup>7</sup> <http://mmpcia.org/site/historic-district/>



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present superblock public housing strip between 112th and 115th Streets, extending from Lenox Avenue to the Harlem River.”<sup>8</sup>

From the 19<sup>th</sup> century Harlem has housed class and racial/ethnic diversity.<sup>9</sup> The history of the Harlems is to be studied independently by students, this studio is not a history course, but rather serves as an opening up to examining the shifts of urban morphology, planning, demographics, culture, race, architecture, design, and so on in two diverse and complex neighborhoods of Harlem and East Harlem, both of which are changing once again at the time of this studio. What the studio offers is an environment for analyzing the relationship between architecture and urban studies to Harlem’s and East Harlem’s history of race and class, economics, and their affect upon the daily lives of African Americans and Latinos, and other communities residing within The Harlems.<sup>10</sup>

### **Harlem’s Main Street**

Although the studio site is not physically on Harlem’s commercial corridor of 125<sup>th</sup> Street, its commercial development from the building up of big boxes such as HMV Records, Old Navy, H&M, to Magic Johnson’s Theater known as Harlem USA, it serves as a catalyst for the entire area. And our site’s zoning is influenced by it. Beginning in 1993, an interagency team of the Department of City Planning, NYC Economic Development Corporation, Housing Preservation and Development (HPD), the Departments of Cultural Affairs (DCA), the Department of Transportation (DOT) and the Department of Small Business Services (SBS) organized a study of the redevelopment of 125<sup>th</sup> Street. Part of this redevelopment includes West Harlem and Manhattanville, including the new 17 acre campus for Columbia University. This redevelopment study led to rezoning practices, and raises fundamental questions about zoning, and about living and working within the Harlems. Since zoning has largely been written to separate living from what was once heavy manufacturing in the City, which is all but gone today, now there is an opportunity to rethink these relationships, particularly in light of the recent downturn in the economic and subsequent halting of projects.

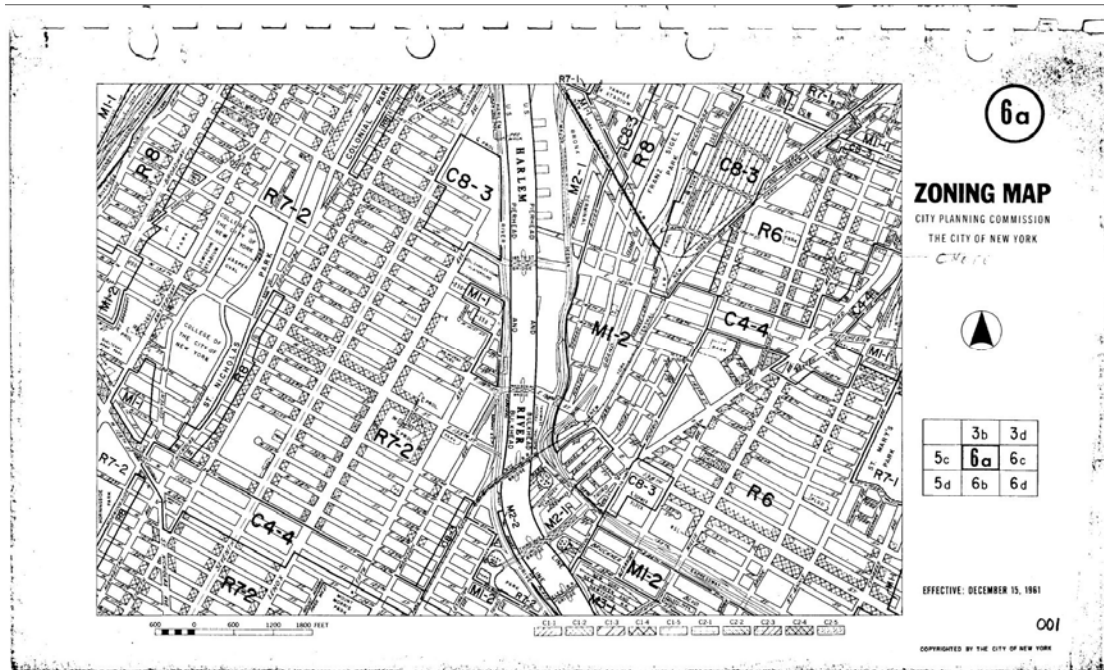
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<sup>8</sup> <http://mmpcia.org/site/historic-district/>

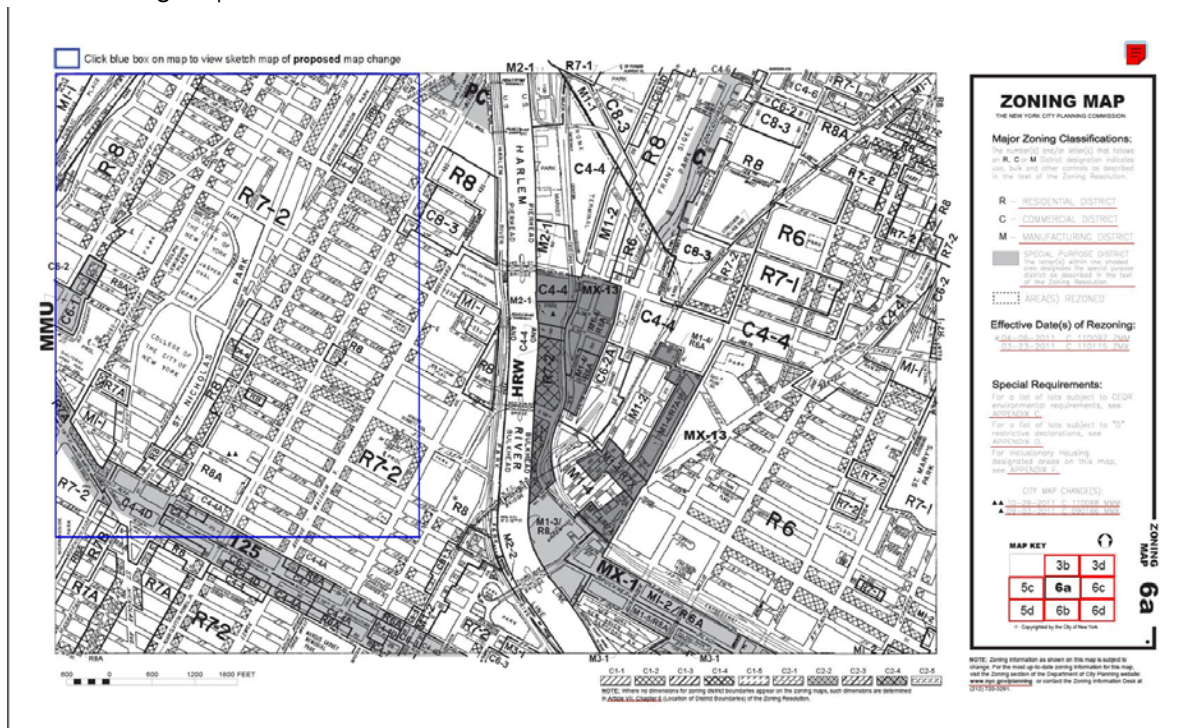
<sup>9</sup> Prince, Sabiyah Robin. *Changing Places: Race, Class, and Belonging in the “New Harlem”*, pg. 5.

<sup>10</sup> Prince, Sabiyah Robin. *Changing Places: Race, Class, and Belonging in the “New Harlem”*, pg. 7.

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Site Zoning Map in 1961 zoned for C8-3



Site Zoning Map in 2012 zoned for R8

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**East Harlem/ El Barrio**



105th and First Avenue



116<sup>th</sup> and Fourth Avenue

"In the post War 1930s, East 116th Street was crowded with stores with restaurants and music shops reflecting the thriving Puerto Rican culture. A pushcart market under the Park Avenue viaduct between 113th and 116th Streets goes back to the twenties. In the thirties, Mayor Fiorello LaGuardia enclosed and equipped it with sheds. It has since evolved into La Marqueta. The mix of population and economic dis-investment, called "red-lining", had a devastating effect on the housing stock. Even as the

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old tenement buildings deteriorated, more and more newcomers crammed into them. The population grew after World War II to a maximum of 210,000 in 1950s, a density of 142,000 people per square mile, one of the highest population densities in the world at that time.

The density, and the deteriorating condition of the tenements focused civic attention on East Harlem. It became the prime target for federal slum clearance as outlined in the Federal Housing Act of 1937. Starting in 1938, the New York City Housing Authority ("NYCHA") began razing the dilapidated, East Harlem slums, block by block, replacing 171 acres or 18% with modern high-rise housing projects over 20 years that complied with federal housing standards.

After World War II, the push for slum clearance accelerated and public housing projects began replacing the old and lively tenement buildings. These housing projects required large tracts of vacant land resulting in the destruction of tenements, brownstones, clubs and meeting places, small businesses and neighborhood ties. Low-rise buildings were replaced by massive high-rise developments, by 1967, 15, 657 units were built created which brought in working people from other NYCHA sites and all over the City. The housing projects cut across old neighborhoods and communities and created physical barriers to travel even as they created "green belts" of air, space and playgrounds within East Harlem.

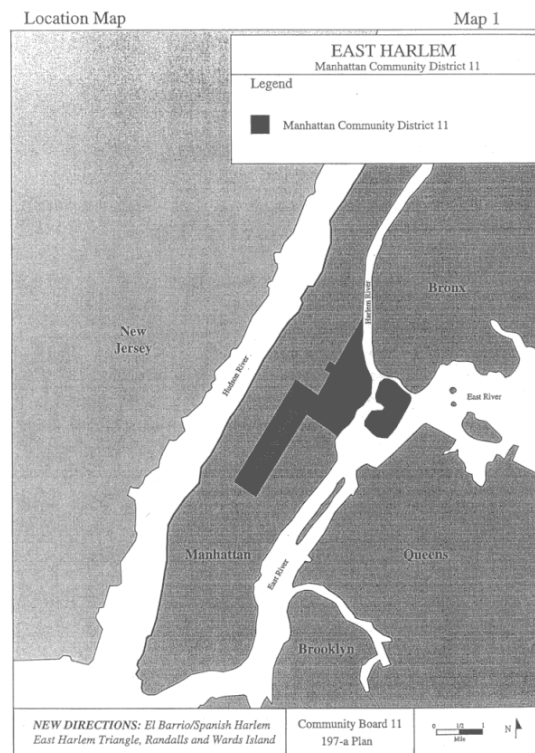
But the wholesale demolition of people's homes and neighborhoods brought a new and unexpected reaction. At first slowly but with accelerating force, the community began to fight back. Many residents felt that whatever the inadequacy of their housing, they could not stand by and watch their vibrant friendly neighborhoods and communities be destroyed. They were joined by others who, ineligible for public housing, were faced with the threat of homelessness. These tenants and neighbors organized protests and blocked additional destruction of property. The last large-scale NYCHA project in East Harlem was completed in 1965. Latinos and African-Americans had not always identified with one another, but in the 1950s they teamed with energetic clergy and settlement-house leadership to improve the quality of their schools and to pressure for new ones. Eight were built in this period. The unity continued into the sixties, with its strong emphasis on shared decisions and a respect for the voice of the community. Even the destruction of the East Harlem riots of 1967 led to reaching out by the community to bind up the torn fabric of residents and their retail stores.



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EL BARRIO-SPANISH HARLEM/EAST HARLEM TRIANGLE/CENTRAL PARK and the Creation of  
Community Board #11



"In 1967 Mayor John Lindsay formalized the need for community input by dividing the City into the community planning boards, a planning process that started earlier under then Manhattan Borough President Robert F. Wanner, Jr. Mayor Lindsay's intent was to have all community districts represent approximately the same population and East Harlem met this requirement and the name East Harlem" became official. El Barrio/Spanish Harlem, to the south, along with the predominantly African American northern section East of Fifth Avenue and later called the East Harlem Triangle, were merged to form East Harlem. The merger of these two areas was due more to expediency than to any shared culture or outlook. Also Central Park which clings to the west border of CB# 11 is also a shared development responsibility that requires the involvement of all planning boards that are located immediate to the east, west, south and north borders of Central Park."<sup>11</sup> The studio will again return to East Harlem as the focus of the studio, but the whole of Central and East Harlem's history should be studied as part of the studio. Students interested to attend Community Board meetings may see the schedule here:  
<http://www.cb11m.org/event>

<sup>11</sup> [http://www.east-harlem.com/cb11\\_197A\\_history.htm](http://www.east-harlem.com/cb11_197A_history.htm)



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**Federal Housing Policy**

<http://www.hud.gov/offices/adm/about/admguides/history.cfm>



Pruitt-Igoe housing, St. Louis, 1954 <http://www.magicalurbanism.com/archives/2868>

In 1892, the Federal government hosted the first national investigation into large urban slum clearance. Following this research, the U.S. Department of Housing and Urban Development (HUD) became a Federal Agency. Following the 1929 Great Depression, the Federal Government created the Emergency Relief and Construction Act of 1932, creating the Reconstruction Finance Corporation (RFC). Despite efforts to provide further relief in 1932, the Federal Home Loan Bank Board was established to make advances on the security of home mortgages and establish a Home Loan Bank System, but this policy

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still required large down payments, second mortgages, and high interest rates. By 1934, however, the economy showed small signs of improvement and the National Housing Act of 1934 took effect to alleviate unemployment and stimulate bank loans for construction and home repairs. The Federal Housing Authority (FHA) was directly created from this act. Fannie Mae, formally known as the Federal National Mortgage Association was chartered by the FHA. By 1939, the United States Public Housing Authority was transferred to the Federal Works Agency. With World War II and the 1944 Veteran's Administration (VA) home loan program had a major impact on housing, particularly on the development of suburbs and the sudden declining of urban areas. This prompted the Housing Act of 1949, which authorized the use of funds for slum clearance and urban redevelopment. It emphasized new construction, including open space land, neighborhood facilities including urban infrastructural systems such as water and sewer facilities.

The question of new construction versus preservation, rehabilitation and conservation of deteriorating areas was further expanded in the Housing Act of 1954. Two years later the Housing Act of 1956 added special provisions under Sections 203 and 207 and the public housing programs to give preference to the elderly, and amended the 1949 Act to authorize relocation payments to persons displaced by urban renewal. The 1960s are perhaps the most visible in terms of physical shifts in policy and physical housing. Social concerns were at the forefront of housing, particularly with issues of sanitation, and availability. Title VI of the Civil Rights Act of 1964 assured nondiscrimination on federally assisted programs. Equality in housing opportunity was legislated by Title VII of the Civil Rights Act of 1968, the Fair Housing Act, which prohibited discrimination in the sale, financing, or leasing of housing. The full protection of the law was expanded by the Fair Housing Amendments of 1988, further prohibiting discrimination based on familial status or handicap. In 1965, the Housing and Urban Development Act created HUD to succeed the HHFA as a cabinet-level agency. The Housing and Urban Development Act of 1965 initiated a new leased housing program to make privately owned housing available to low-income families. Section 8 housing, which manifest itself in the 1970s by the 1980s required the government to provide long term housing allowances, but by the end of the decade would see the elimination of the funding for construction programs. Maintenance and preservation of these Section 8 housing projects would become issues for HUD by the 1990s. The Low-Income Housing Preservation and Resident Homeownership Act of 1990 attempted to maintain the supply of affordable housing by offering project incentives not to prepay mortgages and to continue the low-income rental use of their properties. Moreover, a variety of HUD program offices offer specially targeted programs to provide housing and other essential support to populations with special needs, including the elderly, persons with disabilities, individuals with HIV/AIDS, and the homeless.

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**Urban Public Health**



The World Health Organization, Medical Services, 1966

Urban public health has had a long modern history. There has been a well documented ebb and flow of the relationship between the development of cities and public health. There remains a link between cities, National policies, and International Agencies, such as the World Health Organization in the governance of public health. Initially, cities, such as Brooklyn which has some of the oldest sewers in the country, and other cities such as Boston mapped their landscape for foul smells, to downtown Manhattan that had to enclose their open streams due to pollution were all leaders in the revolution of creating healthy urban environments. While some of the earliest modern developments occurred in the 1750s, ahead of the industrial revolution, urban health as a formal organization would not firmly be established until 1966 with the completion of the World Health Organization Headquarter Building designed by Jean Tschumi. Prior to the opening of the WHO, health was formally watched through international conventions and symposiums held in European capitals on an annual basis. Slowly each

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nation, during the War Years and pursuit of nation building would develop national health agencies, such as the British Health Agency of 1948. The United States, who had one of the first National Health agencies founded in 1902, would follow suit with their own Health Headquarters in the 1970 with the Human Health and Services Building design by Marcel Breuer located in Washington D.C. Today the WHO through collaboration with other agencies, universities, governments, cities, and so on are watchful of human health. The ambition of the WHO and the construction of its 1966 Headquarters was to never have to build another headquarters; the rise of the HIV/AIDS epidemic in the early 1980s by 2006 would see once again the construction of another headquarters in Geneva design by Baumschalger Eberle.

**National, New York City, and East Harlem Urban Health**

Today urban public health, particularly in the United States grapples with obesity, asthma, lack of quality food resources, and stress from mental health problems to physical stress upon the aging, among some of its most problematic conditions.

**Federal Health Policy affecting East Harlem**



View of East Harlem

On March 23, 2010, President Obama signed the Affordable Care Act. Provides for free preventative care for Seniors, Community health centers, supported by the Health Resources and Services

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Administration (HRSA), treated 19.5 million people in 2010, more than half of whom were members of racial and ethnic minority groups. Nearly forty percent had no health insurance; a third were children. In 2009, one out of every 17 people living in the U.S. now relies on a HRSA-funded clinic for primary care. Under President Obama's Affordable Care Act, one mandate among the acts is for a dedication of funding for community health centers. "Today, Secretary Sebelius will meet with patients, community leaders and advocates at the Boriken Community Health Center in East Harlem, N.Y., to see firsthand how communities are addressing gaps in coverage. Later today, she also will keynote the National Action Network's Women's Power Lunch to outline the "call to action" to end disparities in health and health care."<sup>12</sup> "Boriken Receives Maximum Capital Health Care Reform Grant Award of \$12 million" in 2010, and Congressman Rangel from District 15 is credited with saving the Boriken Community Health Center by intervening with the Internal Revenue Service to resolve a tax claim against the East Harlem health facility.<sup>13</sup>

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<sup>12</sup> <http://www.hhs.gov/news/press/2011pres/04/20110408a.html>

13 East Harlem, Settlement Health and Medical Services, 212 E 106th St New York New York 10029  
East Harlem Council for Human Services, Inc., 2253 3rd Ave New York New York 10035; Harlem  
Heritage Health and Housing, Inc., 416 W 127th St New York New York 10027,  
<http://bphc.hrsa.gov/ftca/healthcenters/index.html>; Boriken Neighborhood Health Center  
<http://boriken.org/index.html>; 2253 3rd Avenue, 3rd Floor, New York, NY, 10035,  
[http://boriken.org/News/caproject/Newsletter\\_Winter\\_2010.pdf](http://boriken.org/News/caproject/Newsletter_Winter_2010.pdf); Rangel Hosts Healthcare Event: "The  
Affordable Care Act And You", Held at Taino Towers Gymnasium, June 26, 2012  
<http://rangel.house.gov/news/2012/06/rangel-hosts-healthcare-event-the-affordable-care-act-and-you.shtml>



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**New York City Leading the Country**

With the Active Design Guidelines, the mandate that active design is critical to addressing obesity and its related diseases are at the focus of NYC's guidelines for architects and designers. It relates these issues to the built environment and links these strategies to both urban and building actions tying into a larger concern of sustainability. [http://www.nyc.gov/html/ddc/html/design/active\\_design.shtml](http://www.nyc.gov/html/ddc/html/design/active_design.shtml)



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**Aging**

“I’m extremely impressed with New York City as a place to grow older and retire,”<sup>14</sup> Dean Linda Fried, Mailman School of Public Health; Unafraid of Aging



Herman Hertzberger, Complex for the Elderly, Amsterdam, 1964-74

There is evidence that for some populations around the world by the year 2030 there will be more elderly than children. What it means to grow old in society in America today holds different meaning than in previous times. Aging or retiring were understood to take place at a particularly age, 65. In terms of architects, Dean Mark Wigley has said one is no longer young once they turn 40, however, the Dutch also similarly say that Life begins at 40. So if we are somewhere now between 60 is the new 40 and 80 is the new 60, what does this mean for society and particularly for housing, and urban housing? Statistics show that there has been an increase in East Harlem of an aging population. Part of this studio is to design and development a community center for the aging as part of the program.

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14 [http://www.nytimes.com/2012/06/26/science/reframing-views-of-aging.html?\\_r=1&pagewanted=all](http://www.nytimes.com/2012/06/26/science/reframing-views-of-aging.html?_r=1&pagewanted=all)

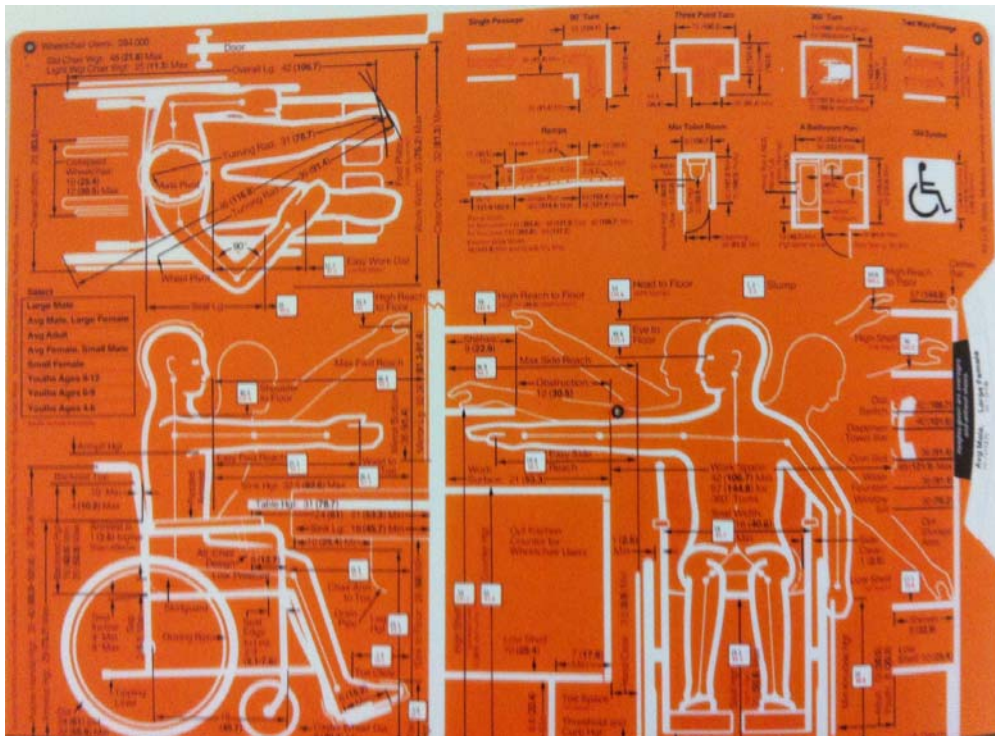
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## Accessibility

**For the purpose of the studio, accessibility shall be examined through both the requirements of the human body and its limitations, as well as, looking at the accessibility of the site through urban infrastructures of transit.**

### Americans with Disabilities Act (ADA) 1990<sup>15</sup>

The ADA law is a “wide-ranging civil rights law that prohibits under certain circumstances discrimination based on a disability.” As we understand this law with respect to design, and in practice there are guidelines to be followed such as the Code of Federal Regulations, 28 CFR Part 36, ADA Standards for Accessible Design. “Under Title III, no individual may be discriminated against on the basis of disability with regards to the full and equal enjoyment of the goods, services, facilities, or accommodations of any place of *public accommodation* by any person who owns, leases (or leases to), or operates a place of *public accommodation*.”



Henry Dreyfuss, “The Measure of Man”, *3a Humanscale, Wheelchair Users*, 1960.

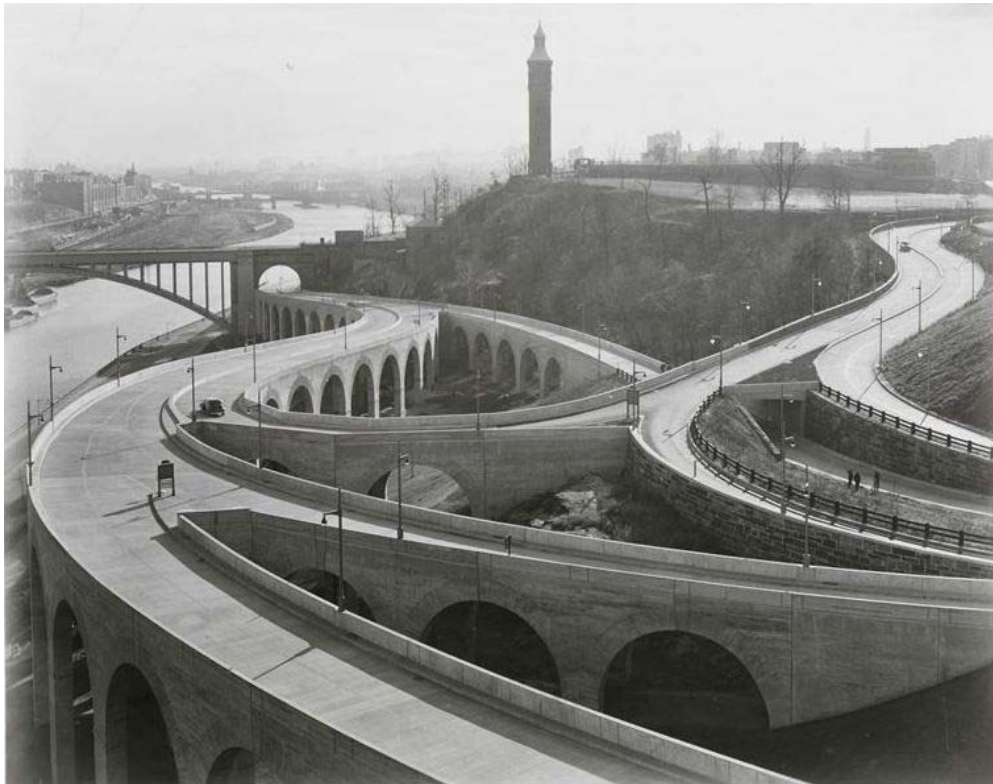
Drawn by the American industrial designer Henry Dreyfuss, his line drawings of the human body with figures of a man and woman, Joe and Josephine, who “stare coldly at the world” presented the human

<sup>15</sup> <http://www.ada.gov/adastd94.pdf>

**The Housing Studio: Different States of Housing**

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figure in varying positions in relation to their environment. The task of the studio is to study these drawings, along with the related rules, codes, and laws, and to begin to understand and demonstrate knowledge about accessibility. Ergonomics and anthropometrics are two related fields that serve as underpinnings to such drawings and studies. It is relevant to study housing units for their interior human dimension, and similarly accessibility must also be thought of through an urban scale. An image of the Harlem Speedway exemplifies this concept of interaction between the body and other bodies and spaces in this case at the scale of the urban and suggests a modern ambition of scalelessness.



**Harlem Speedway**



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# Assignment #1

## Housing Precedent Analysis



O.M. Ungers Roosevelt Housing Competition, 1974-75

To begin the term, each studio will undertake an analytical investigation of one housing project. The pedagogical goal of this work is to investigate relationships between specific housing types, fixed building systems, variable programs, and the multiple forms that are descriptive and representational of housing. Common housing types within New York City include but are not limited to the following: single corridor, double loaded corridor, skip-stop, tower, courtyard, railroad, row house, transverse core, single room occupancy, however there are many other types of housing that exist throughout the world. For the purpose of the studio, and the short time frame for this assignment, each critic has pre-selected a precedent that their studio is to examine. The precedents range in type and in location. While the studio is based in East Harlem each student should undertake the problem of housing with a broad view.

Each type of housing has a very specific ideology about the relationship between collective and domestic living, as well as implications for overall form and urban morphology. By its very nature housing



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produces new subjectivities within itself. Arguably no housing project is the same, despite its largely repetitive program that consists of units, corridors, parking, laundromats, lobbies, elevators, stairwells, and other building systems. The precedent assignment is meant to introduce not only many types of forms but also organizations, and issues critical to housing and architecture such as materials, environmental, economics, value, and social and cultural influences, and to comprehend the simultaneous systems that have to inhabit a relatively small space of a dwelling, from circulation, to plumbing, to structure, to electrical. This precedent analysis is critical to conceptualizing work that shall be done later in the term. Where the distinction between house and home emerges is of critical importance in a housing project. To that end, divisions between public and private shape both the physical form of the building and are also embedded within public policy and governance that structures the intent for all urban housing. Students are encouraged to research subjects that could be explored all term.

Each team is charged with the task of examining and taking apart their single precedent (please see list below) for its form and performance/systems. Begin by gathering all relevant information such as plans, sections, and images. From this information each team shall assess the information and begin to record through the acts of making and drawing to produce an analytical study of each precedent. This evaluation should be approached from two scales from the unit to the overall form and urban context. For the purpose of this studio the unit is as equally important as the project's overall form. When examining the project, analyze the models for the subjects of health and well being through related systems. Additional components and systems to investigate include: urban infrastructure, urban morphology, post-occupancy, materials, structure, life safety, accessibility, zoning, policy, etc...

Pedagogically, the precedent analysis is a twofold exercise. It is first and foremost a way into the housing studio through well-known architectural, formal, spatial, material, and structural examples. The systems found in each precedent and their relationship to one another will be defined by each team. Secondly, as a collective of eight studios, comparing and contrasting housing projects through specific lenses will require a particular analytical method of work. Through drawings and models, each team will reveal specific connections between the architectural form and related systems. These connections could range from the project's organizational logic, to the structural diagram and its material assemblage, or the relationship to its site, and cultural underpinnings. These two ambitions serve to establish a fundamental way of thinking about architecture in relation to the subject of housing.

At the completion of the assignment each studio will have one fully presented project as a comprehensive overview of their housing precedent. It will be necessary to undertake research and documentation as well as apply methods of analysis that will then be reviewed in a group pin up. The representation of the assignment shall be comparatively evaluated between these projects as a collective studio assignment.

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### **Requirements and Representation**

Each team shall work towards a comprehensive understanding of their precedent and document these findings through a range of scales and material output. While this research will serve as a basis to themes that will be explored throughout the rest of the term, the documentation and presentation should be treated as its own autonomous design exercise. All work should be clear, legible, and very well represented. Prepare the following materials to be discussed in a Joint Studio pin up:

1. A model of the whole building at a scale to be determined in consultation with your critic.
2. One model and one drawing of a significant detail of the building (either a unique component or a segment of a performative system) that you consider essential to the understanding of your building (at a minimum scale of  $1\frac{1}{2}'' = 1'-0''$ ).
3. Analytical drawings of the units.
4. All drawings shall be presented on sheets that are 11"x17" and no more than 4 sheets per team as a small booklet.
5. Identify what type of housing project you are working with, and write one paragraph about the project that both summarizes and conceptualizes the typology.
6. Photograph models.
7. Present work as a pdf to be projected.
8. All work is to be submitted on a labeled CD to Sydney Talcott by Sept 20<sup>th</sup>. Photos of models are to be submitted as 300 dpi jpgs, and all drawings are to be submitted as .eps files.

### **Review**

Assignment is introduced on Sept. 5<sup>th</sup> and all work will be presented as part of a joint studio with the entire Housing studio and faculty on September 12<sup>th</sup> starting at 2pm, the location will be announced next week. The floor will be available at 1:30pm at which time students are to begin pinning up. The review will start promptly at 2pm. The review will take the form of a Round Robin with all faculty and all students reviewing the projects at once. Students are asked to keep their responses concise and should primarily speak through the documents produced for the review. The second assignment shall be presented at 5:30pm.

### **Readings**

Richard Plunz, *A History of Housing in New York City*. New York: Columbia University Press, 1990.  
Alan Colquhoun, Typology and Design Method, *Perspecta*, Vol. 12, (1969), New Haven: Yale University Press, pp. 71-74.  
Rafael Moneo, On Typology, in *Oppositions*, n.13, 1978, Institute for Architecture and Urban Studies.  
Mark Jarzombek, "Corridor Spaces," *Critical Theory*, vol. 36, no. 4, (Summer 2010), Chicago: University of Chicago Press, pp. 728-770.

### **Additional Readings**

Reyner Banham...The Architecture of the Well Tempered Environment.  
Reyner Banham, "A House is Not a Home," *Architectural Design* (January 1969): 45  
Laurent Stalder, translated by Jill Denton, "Air, Light, and Air-Conditioning", *Grey Room* Summer 2010, No. 40:84-99.  
William W. Braham, "Household conditioning (if you are cold, put a sweater on)". *Building Systems, Design, Technology, and Society*, Eds. Kiel Moe and Ryan E. Smith, Routledge, 2012, p.185-192.

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## Individual Studio Assignment

Duncan Studio:	Habitat '67, Moshe Safdie, Montreal, Canada, 1967
Eldred Studio:	Le Corbusier, Immeuble Clarté, Geneva, Switzerland, 1930
Gauthier Studio:	TBD
Johnson Studio:	Rem Koolhaas / Office for Metropolitan Architecture, Nexus World Housing, Fukuoka, Japan, 1991
LOT-EK Studio:	Mario Fiorentino, Corviale, Rome, Italy, 1972-82
Loughlin Studio:	Irwin Clavan, Riverton Houses, New York City, USA 1946
Roy Studio:	Paul Rudolph, Colonnade Condominiums, Singapore, 1980
Sample Studio:	O.M. Ungers, Block 1 Köthener Strasse, IBA, Berlin, Germany, 1981-87

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## Global Housing Typologies

The initial list of 15 is presented here with one typical plan and one other drawing for each project.

1. Cité de Refuge, Le Corbusier (Paris, France, 1933)
2. Hansaviertel Apartment House, Alvar Aalto (Berlin, Germany, 1955)
3. Guild House, Venturi Scott Brown (Philadelphia, 1961)
4. Linked Hybrid, Steven Holl (Beijing, China, 2009)
5. Gifu Kitagata, Kazuyo Sejima (Gifu, Japan)
6. Saishunkan Seiyaku Womens' Dormitory, Kazuyo Sejima (Kumamoto, Japan)
7. Kanchanjunga, Charles Correa (Bombay, India)
8. Kasbah, Piet Blom (Hengelo, NL)
9. Madrid Social Housing, Morphosis (Madrid, Spain)
10. Habitat '67, Moshe Safdie (Montreal, Canada)
11. Unité d'Habitation, Le Corbusier (Marseille, France)
12. Mirador, MVRDV (Madrid, Spain)
13. Yerba Buena Lofts, Stanley Saitowitz (San Francisco, CA)
14. Le Nemausus, Atelier Jean Nouvel (Nimes, FR)
15. Hansaviertel Tower, Van den Broek en Bakema (Berlin, DE)
16. Nakagin Capsule Tower, Kisho Kurokawa (Tokyo, Japan)

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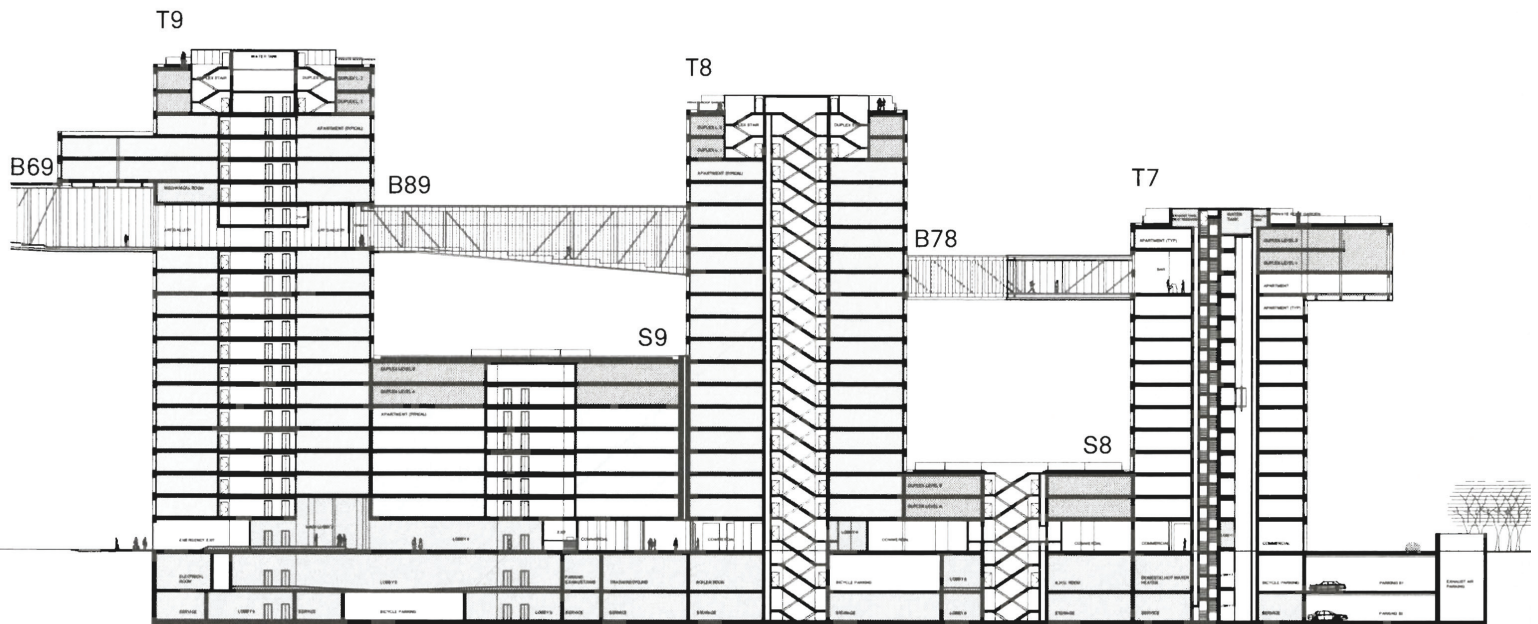
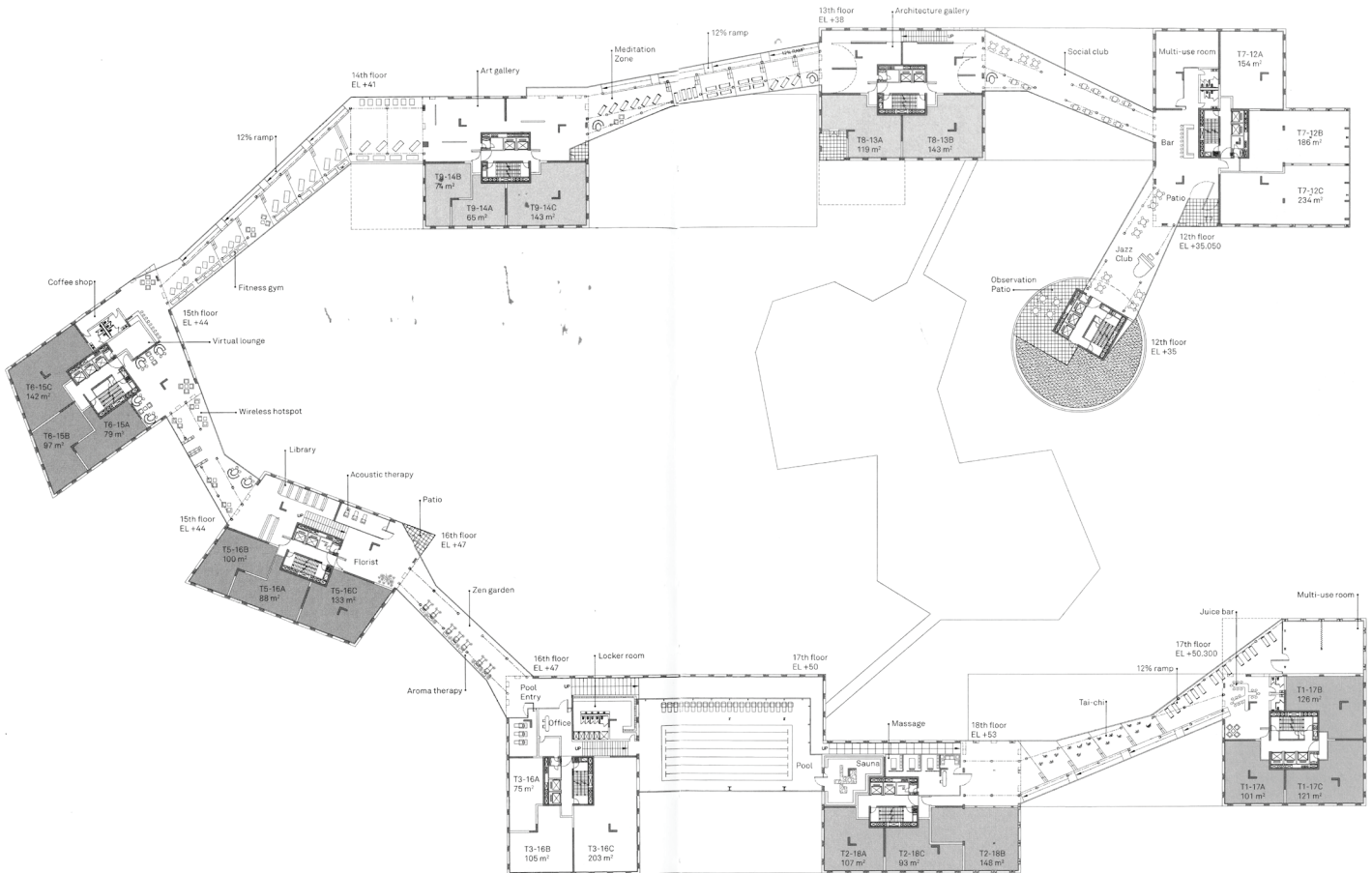
17. Robin Hood Garden Apartments, Alison and Peter Smithson (London, England)
18. Jacques Forte (Postal Worker Housing), Philippe Gazeau (Paris, France)
19. KNMS and Java Eiland, Diener and Diener, Architects (, Amsterdam, Netherlands)
20. Schots 1+2, S333 Architecture + Urbanism (Groningen, Netherlands)
21. Silodom Complex, MVRDV (Amsterdam, Netherlands)
22. Borneo, MAP Architects with Josep Lluís Mateo (Amsterdam, Netherlands)
23. Hook at Holland, J.J.P. Oud
24. Bouca Housing Complex, Alvaro Siza (Porto, Portugal)
25. Nexus World Housing, Steven Holl (Fukuoka, Japan)
26. Funabashi Apartments, Ryue Nishizawa (Chiba, Japan)
27. Eda Housing, Chiba Manabu Architects (Yokohama (Kanagawa), Japan)
28. Langham Court, Goody Clancy & Associates (Boston, MA)
29. Peabody Terrace, Sert, Jackson and Gourley (Cambridge, MA)
30. Lafayette Park Apartments Ludwig Mies Van Der Rohe (Detroit, MI)
31. Marina City, Bertrand Goldberg Associates (Chicago, IL)
32. VM Houses, BIG and JDS
33. Quinta da Malagueira Housing, Alvaro Siza
34. Housing on Lutzowplatz, O.M. Ungers
35. Crawford Manor, Paul Rudolph (New Haven, CT)



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# Linked Hybrid Steven Holl



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## NYC Housing Projects

1. Harlem River Houses, 1937
2. Williamsburg Houses, Public Works Administration
3. First Houses, New York City Housing Authority
4. Trump World Tower, Costas Kondylis & Associates
5. Barbizon Hotel, Palmer H. Ogden and Partners
6. Strivers Row, Bruce Price
7. Astor Row
8. East River Houses, Perry Coke Smith
9. Colonnade and Pavillion Apartments, Ludwig Mies Van Der Rohe
10. The Aphorp, 2207 Broadway, Clinton and Russell
11. Marcus Garvey Park Village, Urban Development Corporation
12. Sherry Netherland Hotel, Schultze & Weaver
13. Hotel des Artistes, George Mort Pollard, Architect
14. Twin Parks Northwest Site 4, Prentice & Chan
15. Olympic Tower, Skidmore, Owings and Merrill
16. Silver Towers/University Village, I.M. Pei

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17. Brownsville Apartments, Frederick G. Frost
18. Stuyvesant Town / Riverton Houses, Irwin Clavan
19. Waterside, Davis & Brody Associates
20. Seward Park Cooperative, Herman Jessor
21. Beekman Tower, Frank Gehry
22. Via Verde, Grimshaw
23. 459 West 18th Street, Della Valle Berheimer
24. Manhattam Expressway, Paul Rudolph
25. The Dunbar Apartments

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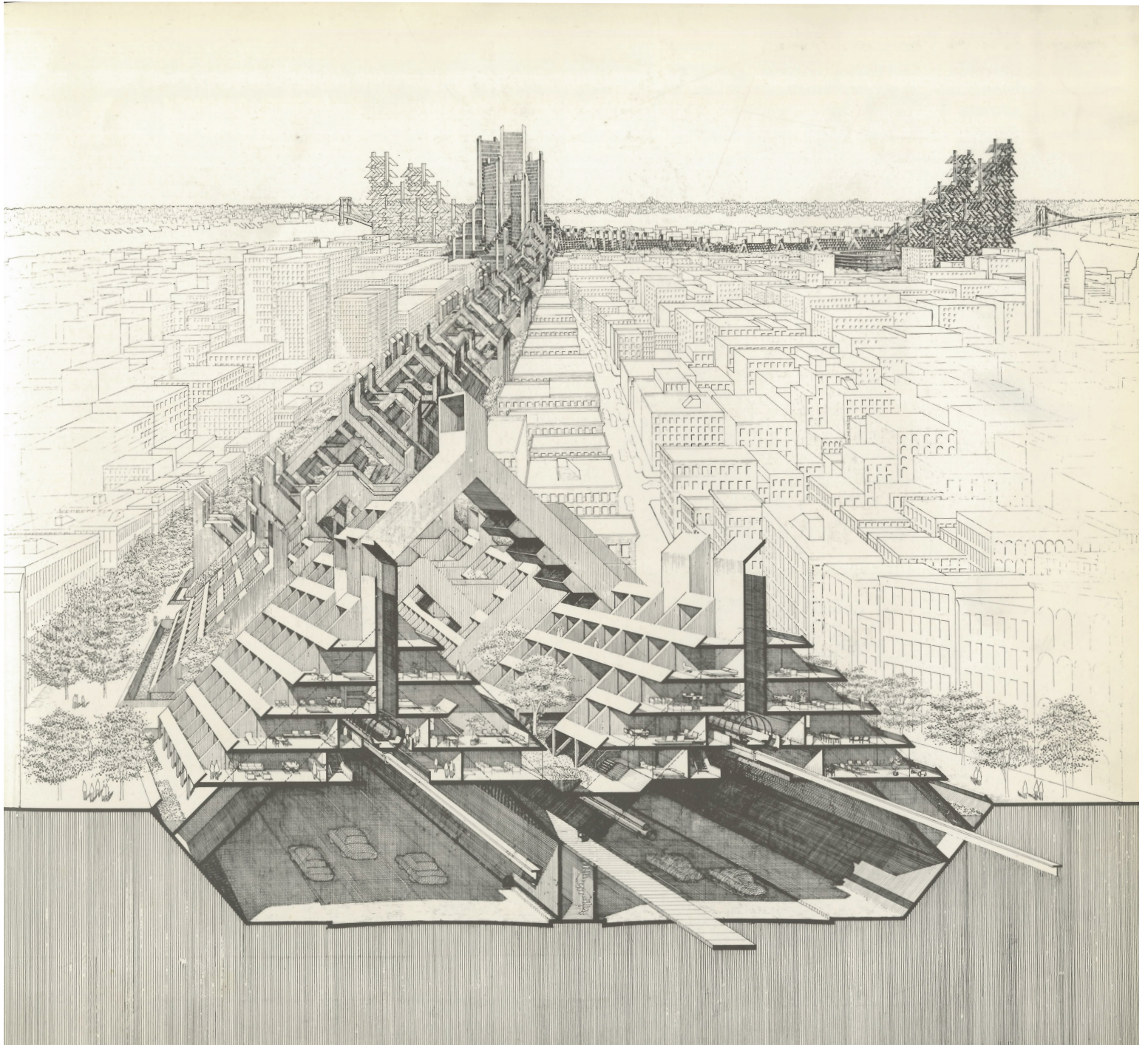


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# Manhattan Expressway Proposal

## Paul Rudolph





## Assignment #2

# Urban Site Study Analysis



*Damian Ortega, Cosmic Thing, 2002.*

Housing is the third and final core studio offers the opportunity to study both architecture and urbanism. While the studio begins the term by examining the scale of the individual unit, here within this project, students explore the urban, as opposed to the domestic, through issues associated with urban morphology, landscape urbanism, and infrastructural development. The studio will focus on the neighborhoods of East Harlem, which include Marcus Garvey Park (1973), formerly Mount Morris Park (1840), the 125<sup>th</sup> "Main Street", Park Avenue and the elevated Metro-North Rail line, Harlem River Drive and the Greenway, to the multiple bridges. From this exercise, each student will have the opportunity to undertake an analytical study at the urban scale and reverse the working methodology to the studio

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looking at housing from the outside in. It is expected that each student will learn new lessons and have new insight into the larger area of the housing site, and will be able to bring these new ideas back into their original studio project. Health, as a subject, is one that can take on multiple meanings, the first being literally physical health, but this term health can have value and be attributed to other conditions like economics, policy, and the social in relation to housing. This studio will challenge each student to think about the aspect of urban health within their housing project.

In addition to the subject of health, the studio encourages each student to think about the intersection between architecture and urbanism, particularly subjects of economics, structure, materials, etc... as well as formal and spatial questions. How does culture play into housing? Has the city done enough to integrate Harlem's significant cultural heritage into its 125<sup>th</sup> Street redevelopment plan? How has Harlem and East Harlem changed in response? Larger questions for the studio to consider are the issues of homeownership, what is public, and what makes a community? Entering into what seems to be a second recession in the United States, and following a downturn in the economy from the recent housing crisis, where properties in Harlem on average experienced a 40% reduction in housing prices, how has the foreclosure crisis affected the neighborhoods the studio is working within? Despite Harlem's close proximity to mid-town Manhattan, and its ease of access to public transit (it is only 15mins by express train to Penn Station), places like Brooklyn, and Jersey City continue to be developed over the advantages of The Harlems. The pedagogical goal of this studio is for each student to understand the broader physical and historical context of East Harlem, and to undertake an analysis of its urban infrastructure from its organization, think the NYC grid, to the site section with its shifting geological terrain from the Harlem River to peak at Marcus Garvey Park think soil types, to forms of urban connections be it transit and/or accessibility.

In the way that Damian Ortega deconstructs the popular VW bug, each student team is to examine and represent their ideas and research about the site through a conceptual taking apart of the city. Students are to examine first East Harlem and then begin to understand the given site. It is intended that the focus of the Urban site study is the larger urban context of East Harlem. Student will continue to work site issues throughout the remaining term, and should ask questions about the site in a methodological manner that serves to influence their designs as well as create an architecture that is much about buildings as it is about urbanism and infrastructures.

**Edge City<sup>16</sup>**

Constructed between 1832 and 1835, the New York and Harlem Railroad running along Park Avenue from City Hall to the Harlem River was in many ways the early modernization of Upper Manhattan. In 1873, the Village of Harlem was "annexed" to the City of New York. It was considered at

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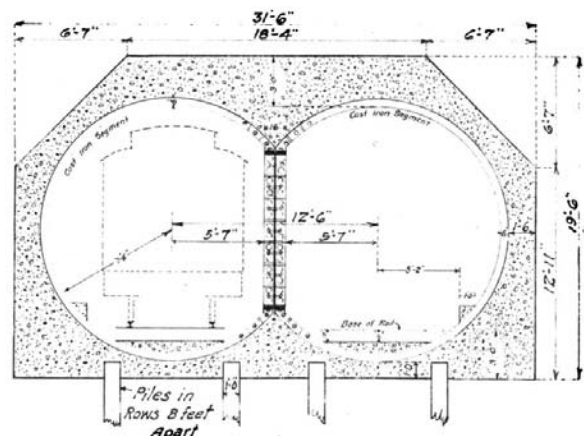
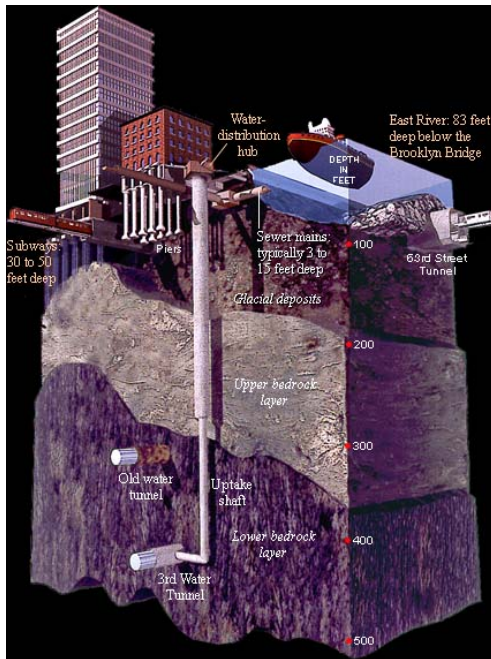
<sup>16</sup> PAMPHLET ARCHITECTURE 13: EDGE OF A CITY, Steven Holl, 1991, Princeton Architectural Press;  
<http://www.stevenholl.com/books-detail.php?id=41>



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the time to be one the most fashionable residential areas in which to live.<sup>17</sup> The condition of the edge of the city and in this case the edge of the Manhattan Grid offers up a place to both study the breakdown of the grid its dissolution into urban infrastructure, and the physical possibilities of opening up to view, as opposed to other buildings. The edge of the city here is bounded and contained by large scale urban infrastructure from the Harlem River Drive, train tracks, but also sits in proximity to the Harlem River, and to a series of parks that line the Eastern edge of the city from the tip of Manhattan to its upper most point. Geography and topography are two elements that should be explored.



*CROSS SECTION OF HARLEM RIVER TUNNEL.*

**Marcus Garvey Park<sup>18</sup>**

The park originally known as Mount Morris Park, opened in 1840, and is, like its much larger counterpart in Central Park, a site with topographic shifts and programmatic elements shared by its neighbors. The park was developed over the next forty years along with its immediate context of brownstones, and later institutions such as schools and places of worship, library and a hospital, as well as one of the few black convents in the United States can be found nearby. This neighborhood was one of the first developed after the introduction of the elevated rail service in the 1880s. At its height sits an Acropolis which is a 70 foot-high above the Harlem River. Historically, the Dutch who established the town of Nieuw Haarlem referred to the park a Gebergte (Round Hills) and mount, the only remaining

<sup>17</sup><http://mmpcia.org/site/historic-district/>

<sup>18</sup> Named for Marcus Mosiah Garvey (1887-1940) who was an advocate for economic independence within the black community, and had planned to build an independent black nation in West Africa. <http://www.nycgovparks.org/parks/marcusgarveypark/history>

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outcropping of a 90-acre wedge of hard Manhattan mica-schist, itself as Slangberg (Snake Hill) in honor of now-extinct reptile population. It marks one of the heights points with views all over Manhattan. The 20.2 acre park is made up of Birch, Elm, Hackberry, Hawthorn, Maple, Oak, Sweetgum, and an Allee of Lindens.<sup>19</sup> Built between 1867-71, City's Chief Landscape Gardener, Ignatz A. Pilat's design for the park remained until 1930s. At that time Parks Commissioner Robert Moses, with the help of the Federal Works Progress Administration, installed playgrounds and a system of stone walls, terraces and stairs that remains in place today.<sup>20</sup> Programmatically it contains a landmark cast-iron fire watchtower, a community center and child health station were added in the 1930s, Pelham Fritz Recreation Center, an amphitheater, a swimming pool and bathhouse, a Little League baseball field, a dog run, and childrens' playground.

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<sup>19</sup> [http://www.east-harlem.com/parks\\_mg.htm](http://www.east-harlem.com/parks_mg.htm)

<sup>20</sup> [http://www.east-harlem.com/parks\\_mg.htm](http://www.east-harlem.com/parks_mg.htm)

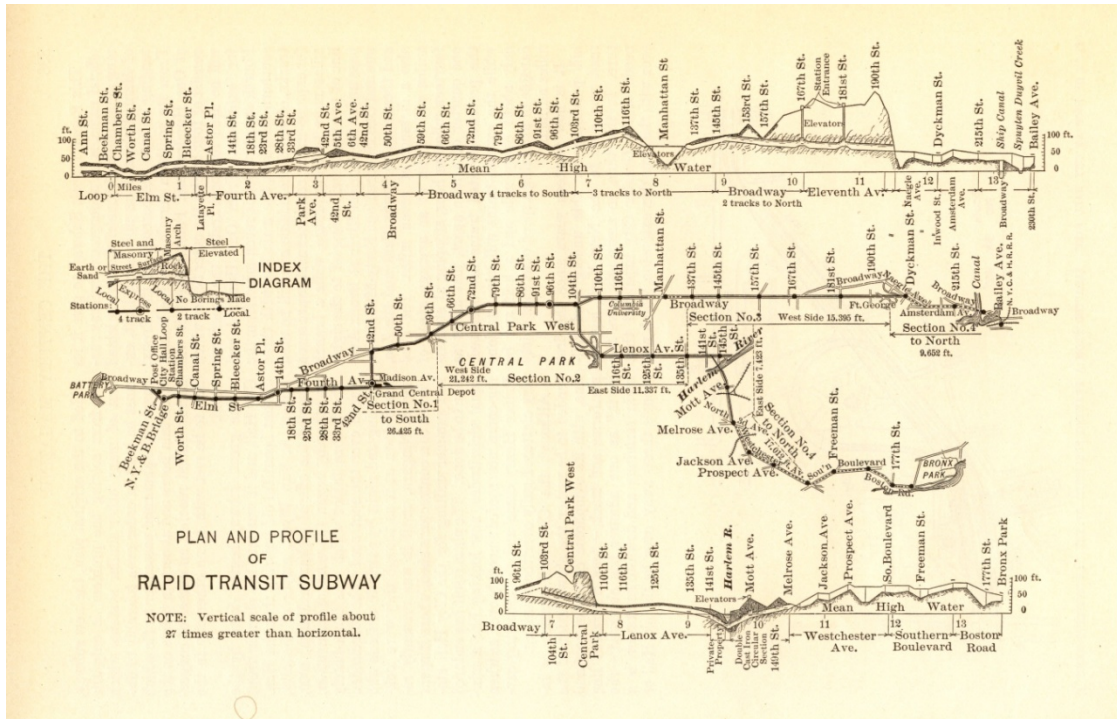
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**Perimeter Block**

The studio emphasizes an understanding of the history of New York City's housing, and its typologies as they have and continue to develop across the city, but primarily it is concentrated within an area of East Harlem. Central and East Harlem's long and rich architectural and cultural histories are to be examined through research and drawings. Changes in its development particularly in the past fifty years are to be explored. The most recent developments along 125<sup>th</sup> / Main Street reflect decades of change and desire for change. But are these changes and developments productive? Do they produce the kind of neighborhoods and local developments that are culturally, socially, and economically beneficial? Rather than accepting the rules, can the studio be a setting for examining their performance? With a fundamental knowledge of NYC housing types, the studio will examine a primary site for the entire term. Rethinking two parcels, one small, one large, bound on the East side by the Harlem River and Harlem River Drive, and to the West by the elevated train tracks of Metro-North, the two parcels are separated by an on ramp to HRD. The goal is for each student to design a housing project that takes a position with respect to the two parcels, their immediate relationship to urban infrastructure, as well as the breakdown of the Manhattan Grid. It is important to note the variety of scales confronting the site, and their physical barriers to and from the site, think on-ramp, to elevated train tracks. One of the greatest challenges to this specific site is the question of locating the "front door". In addition, to this end, what image does this project have or what is its impact on the skyline? Can the project be thought of in the way Venturi Scott Brown thought of the distinction between pedestrian and the car and the distinct speeds of the car from the highway to the typical city street, and then also the train. As architects we design not only for those who inhabit the project but also must consider those who also look at and pass by the project. The housing project should be thought about through the part to whole relationship. The site has many challenges in terms of its relationship to urban infrastructure from the proximity to subways, the Metro-North Station, and 125<sup>th</sup> as a main traffic artery, and the HRD.

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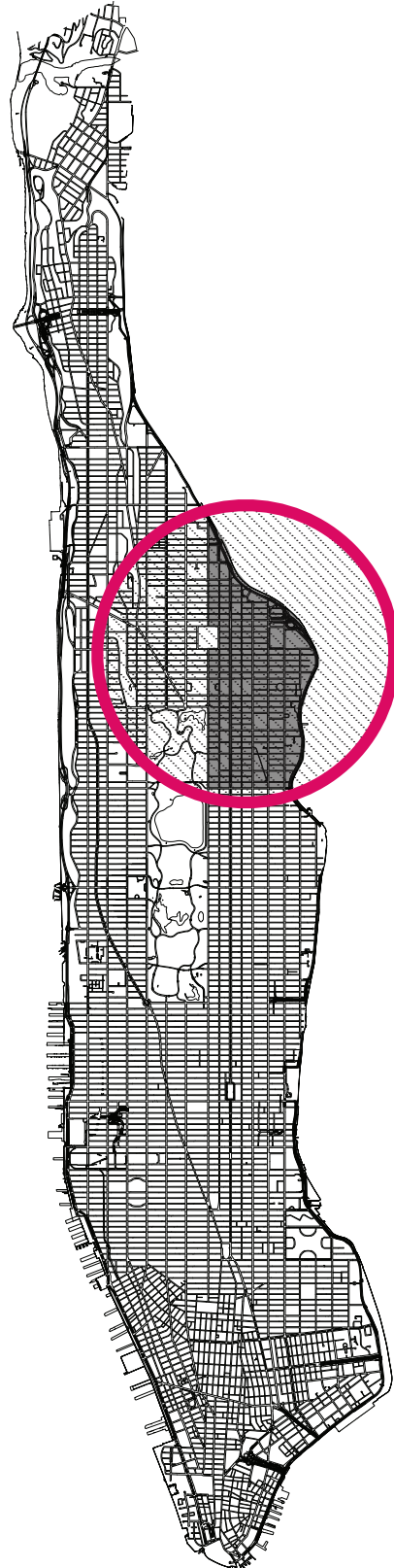


If we are to speculate on the site and proximity to the Harlem River, are you building with the potential for rising tides? The transit map above is both a diagram of the train systems but also the geography of Manhattan.

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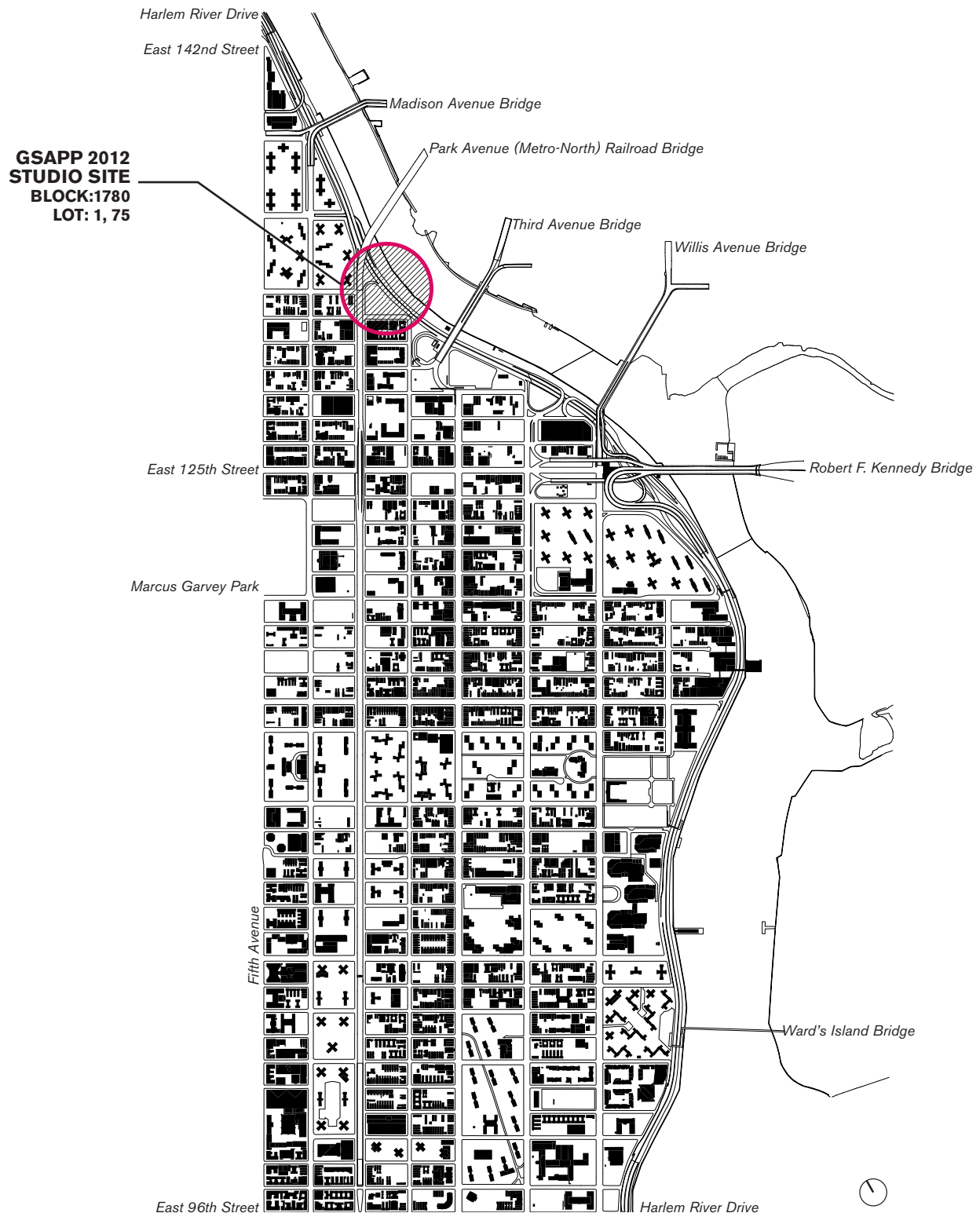
# SITE MANHATTAN LOCATION MAP



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Hilary Sample, Coordinator, Housing Studio; Faculty: Scott Duncan, Charles Eldred, Douglas Gauthier, Jeffery Johnson, Brian Loughlin, LOT-EK- Ada Tolla, Giuseppe Lignano with Thomas DeMonchaux, Lindy Roy  
Teaching Assistant: Sydney Talcott, sdt2116@columbia.edu

# SITE EAST HARLEM MAP



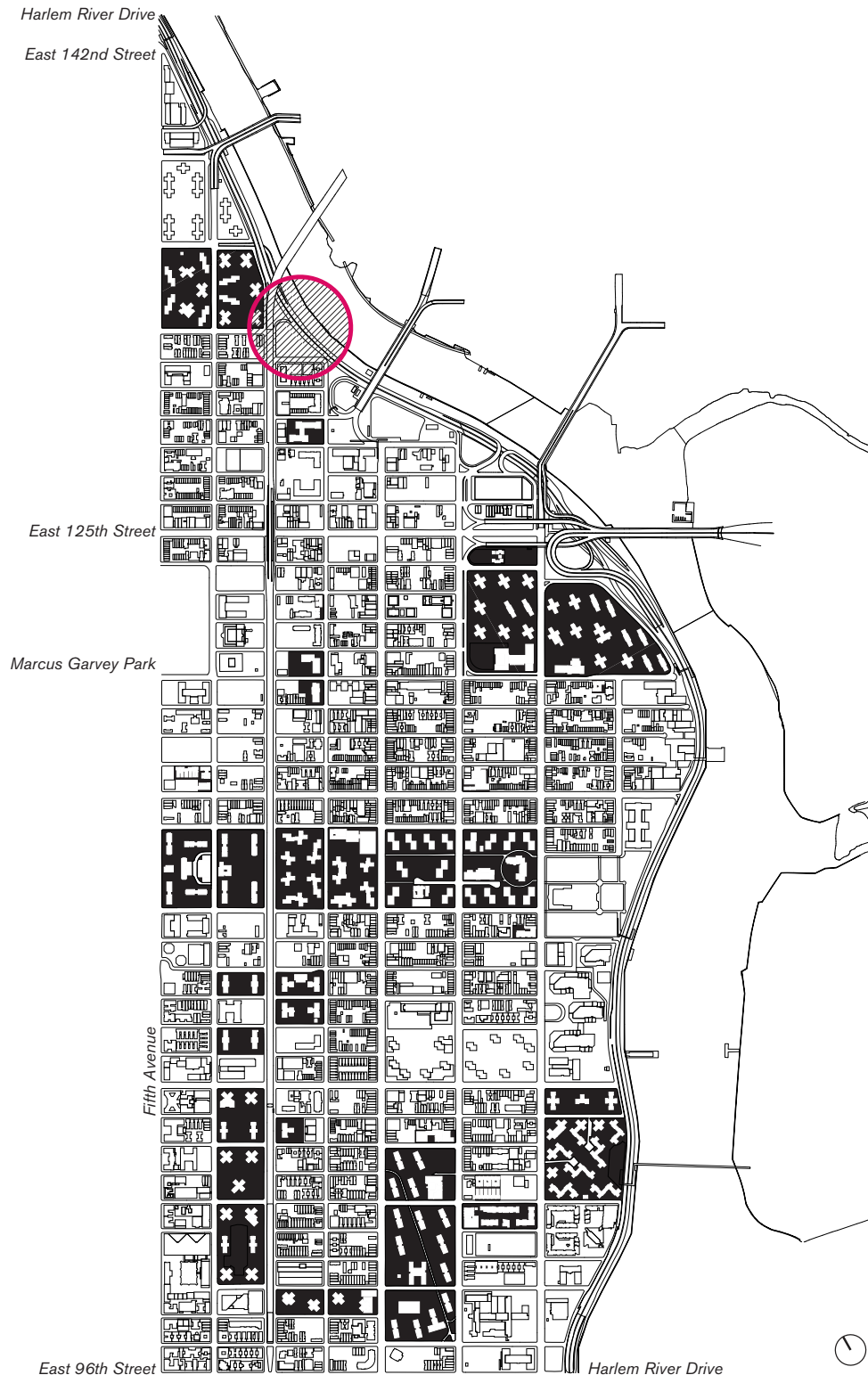


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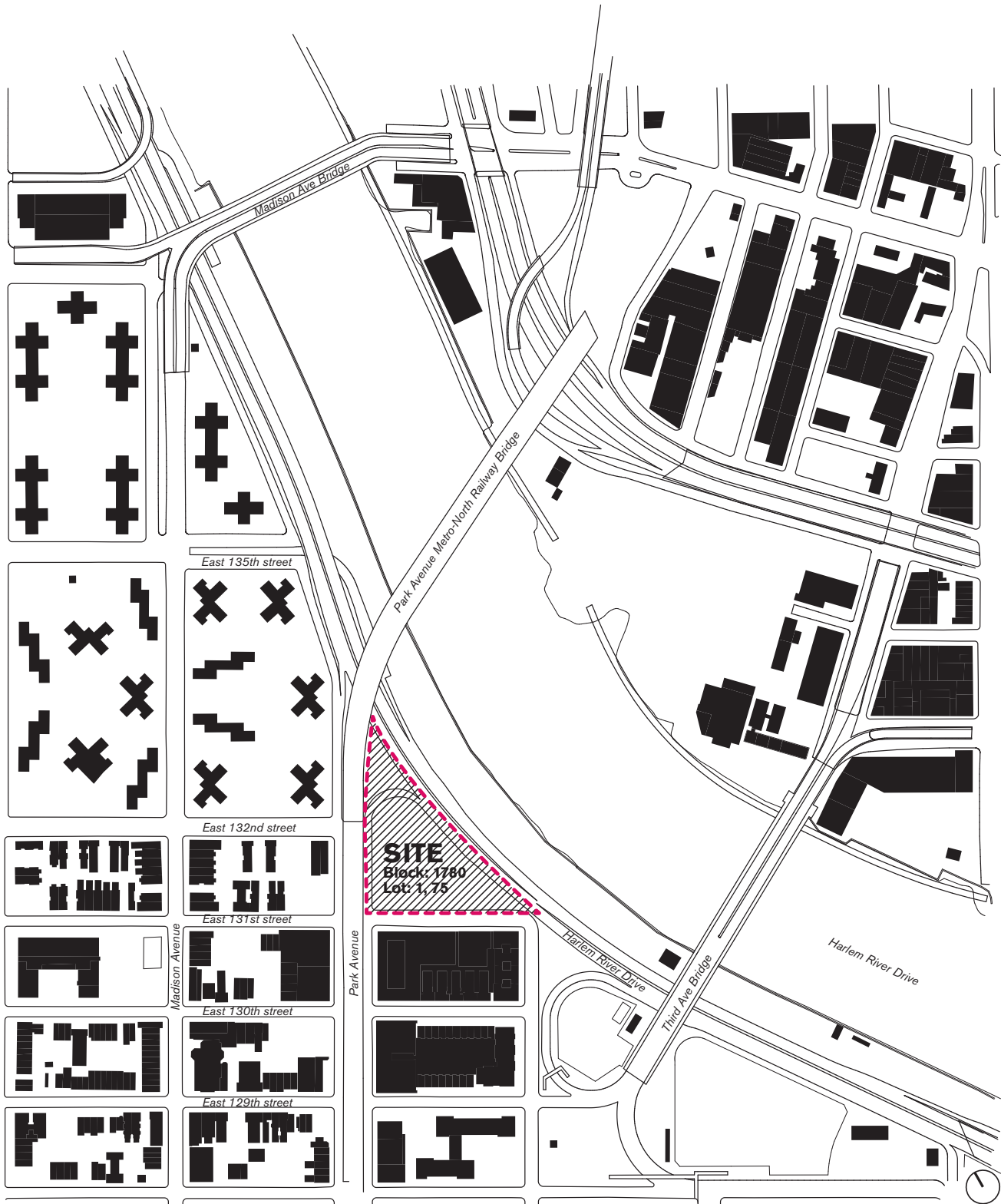
## PUBLIC HOUSING MAP



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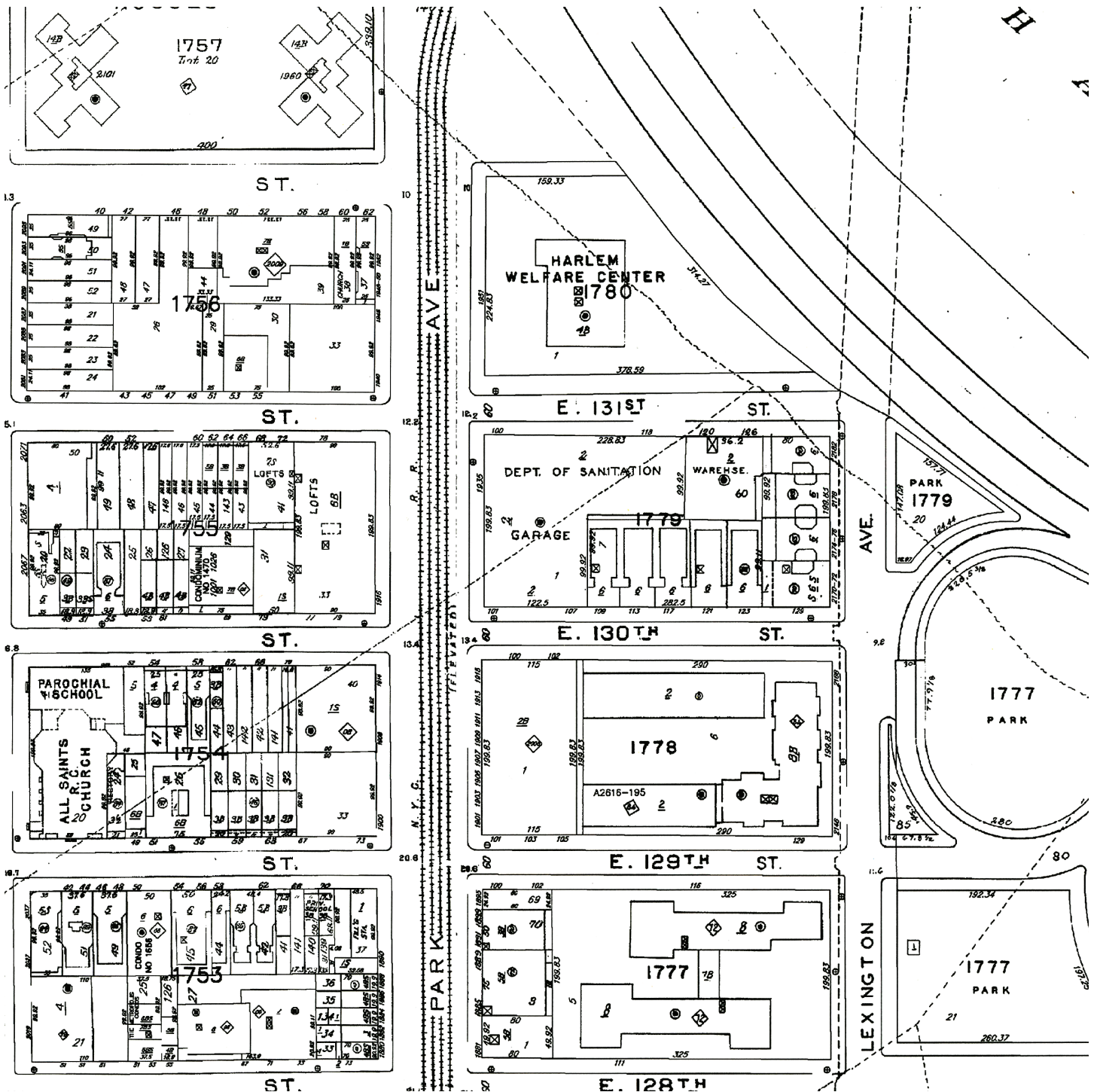
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# SITE EAST 131st Street



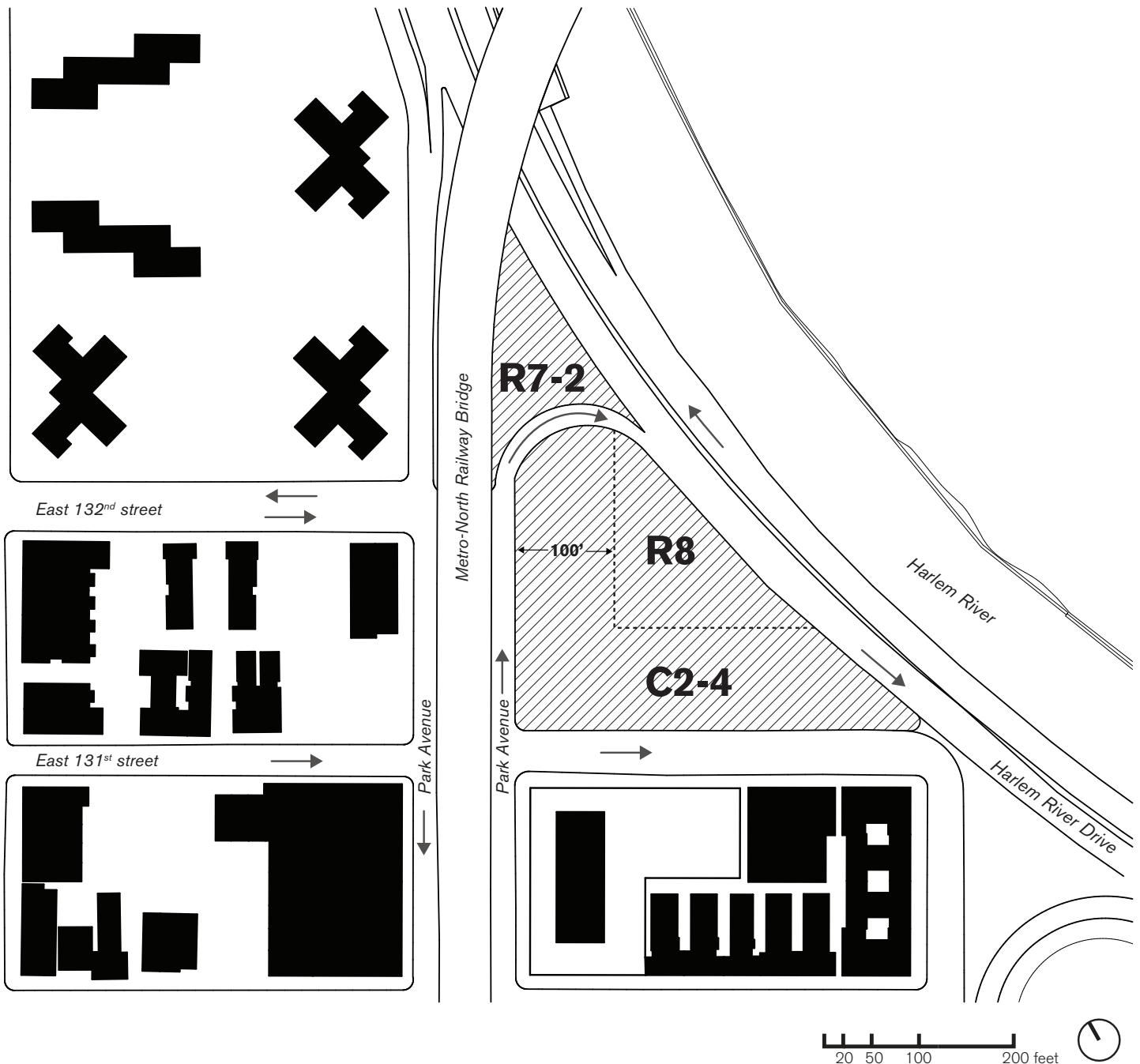
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# SITE SANBORN MAP 2010



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# SITE EAST 131st Street

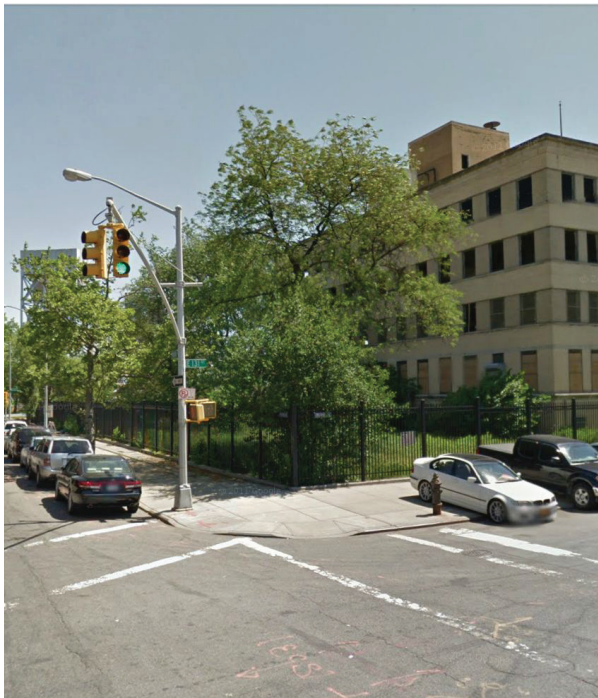




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# SITE PHOTOS



131st & Park, 2011



131st & Park, 2012



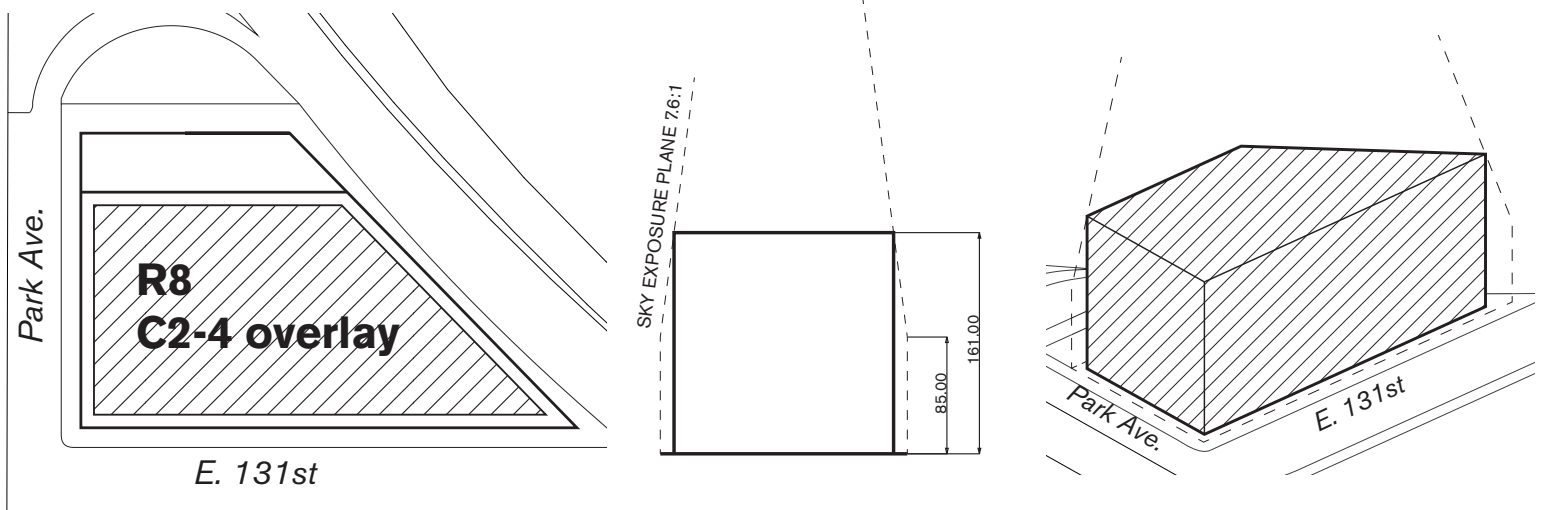
Metro-North



Harlem River Drive

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# SITE ZONING DEFINITIONS



## Residential District R8<sup>1</sup>

Apartment buildings in R8 districts can range from mid-rise, eight- to ten-story buildings to much taller buildings set back from the street on large zoning lots. This high density residential district is mapped along the Grand Concourse in the Bronx and on the edge of Brooklyn Heights. R8 districts are also widely mapped in Manhattan neighborhoods, such as Washington Heights. New buildings in R8 districts may be developed under either height factor regulations or the optional Quality Housing regulations that often reflect the older, pre-1961 neighborhood streetscape.

The floor area ratio (FAR) for height factor development in R8 districts ranges from 0.94 to 6.02; the open space ratio (OSR) ranges from 5.9 to 11.9. A taller building may be obtained by providing more open space. In the diagram, for example, 64% of the zoning lot with the 17-story building must be open space (6.02 FAR x 10.7 OSR). Thus, the maximum FAR is achievable only where the zoning lot is large enough to accommodate a practical building footprint as well as the required amount of open space. There are no absolute height limits; the building must be set within a sky exposure plane which, in R8 districts, begins at a height of 85 feet above the street line and then slopes inward over the zoning lot.

Off-street parking is required for only 40% of dwelling units since these districts are easily accessed by mass transit. It can be waived if 15 or fewer parking spaces are required or if the zoning lot is 10,000 square feet or less.

<sup>1</sup> [http://www.nyc.gov/html/dcp/html/zone/zh\\_r8.shtml](http://www.nyc.gov/html/dcp/html/zone/zh_r8.shtml)



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# SITE ZONING DEFINITIONS

## Commercial District Overlays C2-4<sup>3</sup>

C1-1 through C1-5 and C2-1 through C2-5 districts are commercial overlays mapped within residence districts. Mapped along streets that serve local retail needs, they are found extensively throughout the city's lower- and medium-density areas and occasionally in higher-density districts.

Typical retail uses include neighborhood grocery stores, restaurants and beauty parlors. C2 districts permit a slightly wider range of uses, such as funeral homes and repair services. In mixed buildings, commercial uses are limited to one or two floors and must always be located below the residential use.

When commercial overlays are mapped in R1 through R5 districts, the maximum commercial floor area ratio (FAR) is 1.0; when mapped in R6 through R10 districts, the maximum commercial FAR is 2.0. Commercial buildings are subject to commercial bulk rules.

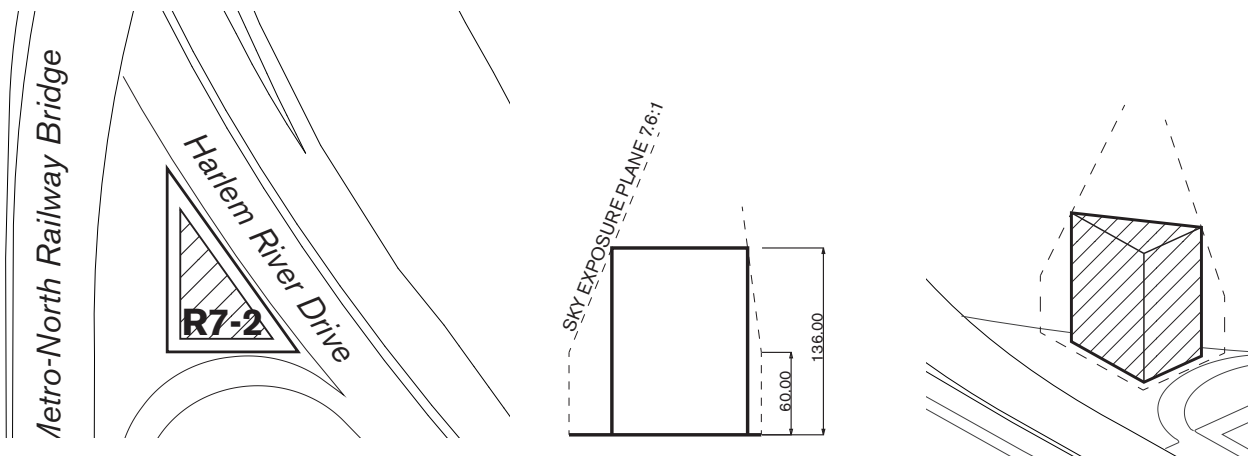
Overlay districts differ from other commercial districts in that residential bulk is governed by the residence district within which the overlay is mapped. All other commercial districts that permit residential use are assigned a specific residential district equivalent. Unless otherwise indicated on the zoning maps, the depth of overlay districts ranges from 100 to 200 feet.

Generally, the lower the numerical suffix, the more off-street parking is required. For example, in C1-1 districts, typically mapped in outlying areas of the city, a large food store would require one parking space for every 100 square feet of floor area, whereas no parking is required in C1-5 districts, which are well served by mass transit.

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<sup>3</sup> [http://www.nyc.gov/html/dcp/html/zone/zh\\_c1\\_c2\\_overlays.shtml](http://www.nyc.gov/html/dcp/html/zone/zh_c1_c2_overlays.shtml)

# SITE ZONING DEFINITIONS



## Residential District R7-2<sup>2</sup>

R7 districts are medium-density apartment house districts mapped in much of the Bronx as well as the Upper West Side in Manhattan and Brighton Beach in Brooklyn. The height factor regulations for R7 districts encourage lower apartment buildings on smaller zoning lots and, on larger lots, taller buildings with less lot coverage. As an alternative, developers may choose the optional Quality Housing regulations to build lower buildings with greater lot coverage.

Regulations for residential development in R7-1 and R7-2 districts are essentially the same except that R7-2 districts, which are mapped primarily in upper Manhattan, have lower parking requirements.

Height factor buildings are often set back from the street and surrounded by open space and on-site parking. The floor area ratio (FAR) in R7 districts ranges from 0.87 to a high of 3.44; the open space ratio (OSR) ranges from 15.5 to 25.5. As in other non-contextual districts, a taller building may be obtained by providing more open space. For example, 76% of the zoning lot with a 14-story building must be open space (3.44 FAR × 22.0 OSR). The maximum FAR is achievable only where the zoning lot is large enough to accommodate a practical building footprint as well as the required amount of open space. The building must be set within a sky exposure plane which, in R7 districts, begins at a height of 60 feet above the street line and then slopes inward over the zoning lot.

In R7-1 districts, off-street parking is required for 60% of the dwelling units, and can be waived if five or fewer spaces are required. In R7-2 districts, off-street parking is required for 50% of the units, and can be waived if 15 or fewer spaces are required.

<sup>2</sup> [http://www.nyc.gov/html/dcp/html/zone/zh\\_r7.shtml](http://www.nyc.gov/html/dcp/html/zone/zh_r7.shtml)

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### **Requirements and Representation**

Each team shall work towards a comprehensive understanding of their precedent and document these findings through a range of scales and material output. While this research will serve as a basis to themes that will be explored throughout the rest of the term, the documentation and presentation should be treated as its own autonomous design exercise. All work should be clear, legible, and very well represented. Prepare the following materials to be discussed in a Joint Studio pin up:

1. A model of the whole system of an urban infrastructure at a scale to be determined in consultation with your critic.
2. One model and one drawing of a significant detail of the site (either a unique component or a segment of a performative system) that you consider essential to the understanding of the city (at a minimum scale of  $1\frac{1}{2}'' = 1'-0''$ ).
3. All drawings shall be presented on sheets that are 11"x17" and no more than 4 sheets per team as a small booklet.
4. Identify what type of housing project you are working with, and write one paragraph about East Harlem that both summarizes and conceptualizes the system.
5. Photograph models.
6. Present work as a pdf to be projected.
7. All work is to be submitted on a labeled CD to Sydney Talcott by Sept 20<sup>th</sup>. Photos of models are to be submitted as 300 dpi jpgs, and all drawings are to be submitted as .eps files.
8. One overall site model and site section to be determined in consultation with your critic. To be completed as a studio. Due September 30th.

### **Review**

Assignment is introduced on Sept. 12<sup>th</sup> and all work will be presented as part of a joint studio with the entire Housing studio and faculty on September 19<sup>th</sup> starting at 2pm, the location will be announced next week. The floor will be available at 1:30pm at which time students are to begin pinning up. The review will start promptly at 2pm. The review will take the form of a Round Robin with all faculty and all students reviewing the projects at once. Students are asked to keep their responses concise and should primarily speak through the documents produced for the review. The second assignment shall be presented at 5:30pm.

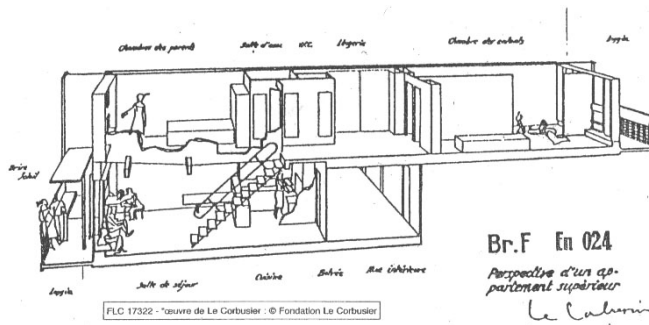
### **Readings**

Richard Plunz, *A History of Housing in New York City*. New York: Columbia University Press, 1990.  
Andrew Dolkart, *Touring Historic Harlem: Four Walks in Northern Manhattan*. New York Landmarks Conservancy; August, 1997.  
Mark Jarzombek, "Corridor Spaces," *Critical Theory*, vol. 36, no. 4, (Summer 2010), Chicago: University of Chicago Press, pp. 728-770.  
Mark Wigley, *Network Fever*, Grey Room,  
Alison and Peter Smithson, *Urban Structuring*,  
Eric W. Sanderson. "The Lenape," *Mannahatta: A Natural History of New York City*. (New York: Abrams, 2009)  
Robert A.M. Stern. "Harlem and Upper Manhattan," *New York 2000: Architecture and Urbanism Between the Bicentennial and the Millennium*. (New York: The Monacelli Press, 2006).

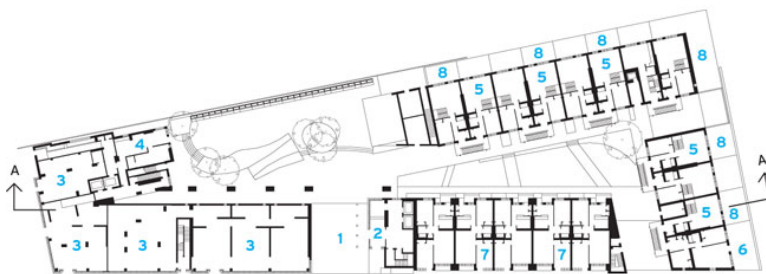
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# Assignment #3

## 3 Schemes: Units, Structures, Program



Le Corbusier, Unite



FIRST FLOOR PLAN

- |                |                     |                            |
|----------------|---------------------|----------------------------|
| 1 ENTRY PORTAL | 7 LIVE-WORK SIMPLEX | 13 COMMUNITY GARDEN        |
| 2 LOBBY        | 8 BACKYARD          | 14 ACCESSIBLE GREEN ROOF   |
| 3 RETAIL       | 9 PLAY AREA         | 15 INACCESSIBLE GREEN ROOF |
| 4 LAUNDRY      | 10 AMPHITHEATER     | 16 COMMUNITY TERRACE       |
| 5 DUPLEX       | 11 CONIFER GARDEN   |                            |
| 6 SIMPLEX      | 12 ORCHARD          |                            |

Via Verde, Bronx

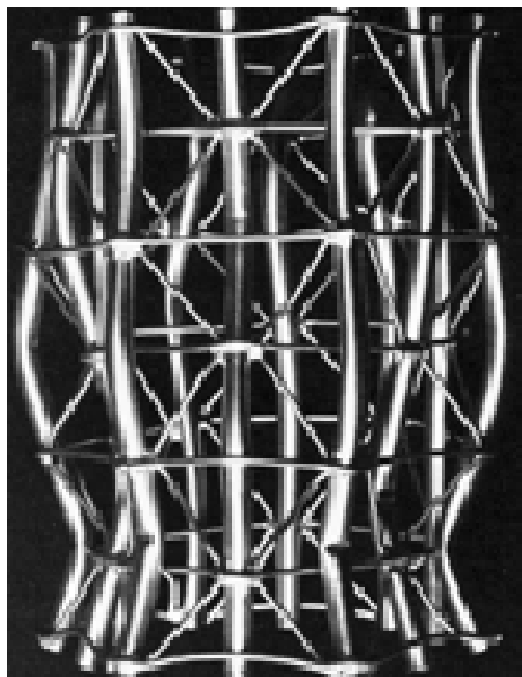
### Units

Having already been introduced to lessons from the precedent and site study, students will be introduced to the problem of designing housing through three strategies of units/aggregation, structures, and program/accessibility. Modern architects approached housing as a purely functional problem often working from the inside out. As example of this can be seen in Karel Teige's research in the 1932 book *The Minimal Dwelling*. The housing question for Teige was essentially one of "a problem of statistics and

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technology” leading to the point that housing ultimately comes down to “a question of the general plan”. While these ideas were formulated in the aftermath of World War I’s housing crisis, today the idea of the minimal dwelling is understood to hold a different meaning. Each team will design a prototypical unit that explores the minimal. In a city that is already frequently at the minimum in terms of conditions like area, light, budgets, amenities, and proximity to fresh air, what is a minimal unit today? How is the minimal addressed in systems? Each team should speculate on the limits of the prototype. Similarly, the inclusion of the a model of the Lemoine House above introduces subjects of structures, physics, and accessibility as a means to both understand and produce a house. These same criteria are essential to urban public housing, and should begin even with the design of the unit.



G. Robert Le Ricolais, *The Beauty of Failure*

**Structures/Aggregation**

The formal exercises of unit repetition will begin the next series of studies of structures and aggregation. Here students are to propose complex structures of repeated units, learning lessons related to scale, structure, and systems, and engage in the dialectic between form and function. Today, aggregation is understood through different processes of production than previously practiced, think Moshie Safdie’s *Habitat* (1967) in Montreal to Steven Holl’s *Linked Hybrid Housing* (2009) in Beijing. For the purposes of this studio, the focus is on high density as the model to begin with. Returning, perhaps nostalgically, to the beginning of the Columbia Housing Studio when it emerged in reaction to the 1960s urban renewal projects, and in context to the Museum of Modern Art’s exhibition *New City*:

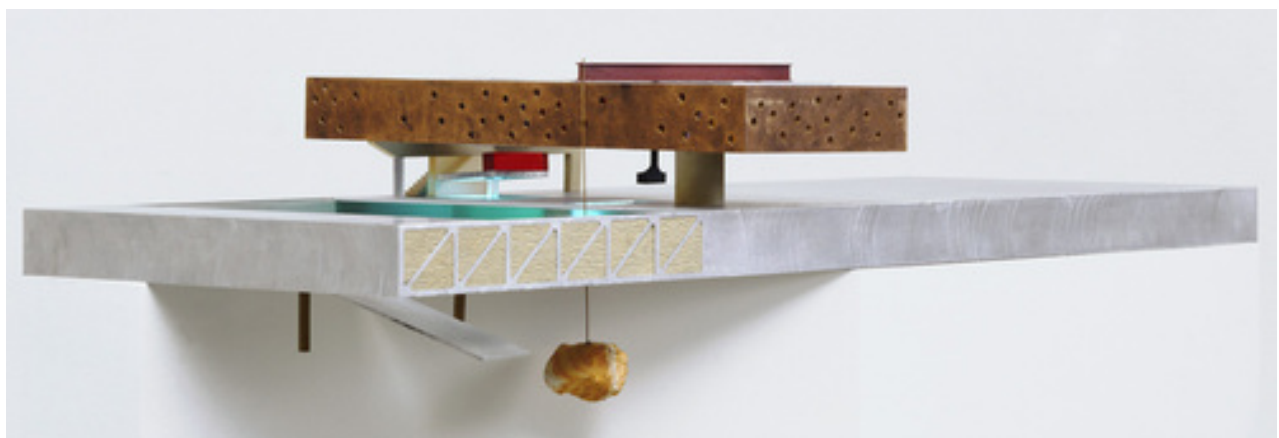
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*Architecture and Urban Renewal* in 1967 followed up by *Another Chance for Housing: Low-Rise Alternatives* in 1973 hold valuable historical lens for reading the city and should be referenced in the studio. Both exhibitions presented housing projects for East Harlem. This interest in high-density alternatives should form the grounding of each aggregation study but should be rethought for the contemporary conditions of the city. Structural studies should be completed in the form of digital stress tests. The School's Roving Engineer program that has accompanied the studio previously is being reorganized this year. A new program of an initial Presentation and Round Table Discussion will be held in the beginning of the term. The purpose of the program is to provide students with access to structural engineering principles and concepts sooner and at the beginning of the design process. A round table discussion will be followed by an engineer being assigned to each studio. This engineer will visit the studios once before the mid-review and once before the Final review. Students should be prepared in advance of meeting with their assigned structural engineer. Structural and Aggregation studies will interweave with site studies.

G. Robert LeRicolais (1894-1977) examined the beauty of failures.<sup>21</sup> The stress of the elements upon a built form include gravity, physics, wind loads, shear, lateral forces, and the strain placed on its structure. What type of structure can be made in response to such stresses? Imagining a stress diagram, will a particular type of stress produce a formal response? Is this stress examined from the inside out? Or is it from the outside in? Structural concepts shall be explored primarily through model making. The structural stress should promote a fundamental concept for the project that equally reflects a particular position on the domestic.

### **Program**



Lemoine House (Maison à Bordeaux), Floriac, Bordeaux, France, 1994

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<sup>21</sup> <http://www.design.upenn.edu/archives/majorcollections/lericolais.html>



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The program given here is to be analyzed before beginning design work through a series of modeling studies in consultation with your critic. The primary program for this studio is housing, community center for the aging, and commercial space with public space. Situated within an Urban Development Action Area, this city-owned property is to be developed under the Department of Housing Preservation and Development (HPD)'s Low Income Rental Program. For the purpose of the studio it is also allowable to work with the guidelines of the 80/20 program. "At least 20% of the units in the project must be affordable to tenants earning no more than 50% of the Area Median Income (AMI), or 40% of the units must be affordable to tenants earning no more than 60% of the Area Median Income, or, in New York City only, 25% of the units to be affordable to tenants earning no more than 60% of the Area Median Income."<sup>22</sup>

"The Department of Housing Preservation and Development states in its application that: The project area consists of underutilized vacant property that tends to impair or arrest the sound development of the surrounding community, with or without tangible physical blight. Incentives are needed in order to induce the correction of these substandard, unsanitary, and blighting conditions. The project activities would protect and promote health and safety and would promote sound growth and development. The project area is therefore eligible to be an Urban Development Action Area and the proposed project is Page 2 C 110096 HAM therefore eligible to be an Urban Development Action Area Project pursuant to Article 16 of the General Municipal Law." - CITY PLANNING COMMISSION  
February 16, 2011 / Calendar No. 16 C110096 HAM

The zoning change permits a change in residential and the inclusion of a community center to be located anywhere in the building where residential is allowed. Each team should examine carefully the program and relationships between the given programmatic parts. The program may be changed but only in consideration with your critic. Any changes should be considered against the given zoning and codes.

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<sup>22</sup> <http://www.nyshcr.org/Topics/Developers/MultifamilyDevelopment/8020HousingProgram.htm>  
<http://www.nyshcr.org/assets/documents/8020TermSheet.pdf>

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# PROGRAM\*

<b>ROOM</b>	<b>SQUARE FOOTAGE</b>	<b>NOTES</b>
Entry	500 SF	<i>Serves as Entrance</i>
Lobby		
Reception/ Security Desk	1000 SF	
Fire Command Station		
Mailboxes	1000SF	
Storage Room	1000 SF	
Manager's Office	250 SF	
ATM	1000 SF	<i>Accessibility to the Street</i>
Core		
Stairwell	per code	<i>Accessible / Wayfinding Graphics</i>
Elevators	per code	<i>Accessible / Wayfinding Graphics</i>
Service		
Mechanical Room	per code	
Trash Collection Room	250SF min.	<i>Accessible</i>
<b>SUBTOTAL</b>	<b>5,000 SF</b>	
<b>RESIDENT SHARED AMENITIES</b>		
Storage		<i>15 SF / unit</i>
Laundry		
Dryers		1 Dryer per 40 units
Washer		10 washers
Waiting & Folding Area		
Exercise Room	2,250 SF	<i>cardio machines, stretching area</i>
Accessible Green Roof	8,000 SF	
Inaccessible Green Roof	8,000 SF	
Bicycle Storage		50% of units; 15 SF/bike
Parking	30,000 SF	required for all buildings above 110 <sup>th</sup> Street
<b>SUBTOTAL</b>	<b>48,250 SF</b>	

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<b>ROOM</b>	<b>SQUARE FOOTAGE</b>	<b>NOTES</b>
<b>COMMERCIAL</b>		
Retail (Café, Market)	500SF	
Class A office space	2000SF	
<b>SUBTOTAL</b>	<b>2,500 SF</b>	
<b>COMMUNITY PROGRAMS</b>		
Childrens' Play Area	8,000 SF	
Galley Kitchen		
Storage		
Coat Room		
Office		
Nap Room		
Restrooms		
Community Garden / Terrace	10,000 SF	
Equipment Storage		
Community Center for the Aging	10,000 SF	
Exercise Room		
Lecture Hall / Auditorium		<i>Stackable Seating, Piano</i>
Country Kitchen		
Manager's Office		
Storage		
Accessible Restrooms		
Dining Room		
Arts and Crafts		
Beauty Salon		
Business Center		
Desk	250 SF	<i>Computer Stations Two, Fax machine</i>
Medical Clinic		
Waiting Area	50 SF	
Examination Room	500 SF	10'x10 typical
ADA Accessible Bathroom		
Office Space	100SF	<i>Three Offices</i>
Supply Storage	50 SF	
Electronic Records/Data Server Room	50 SF	
<b>SUBTOTAL</b>	<b>29,000 SF</b>	

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<b>ROOM</b>	<b>SQUARE FOOTAGE</b>	<b>NOTES</b>
<b>UNITS Total 300</b>		
Micro Unit	300 SF	100 (50%)
Studio	500 SF	75
One Bedroom	750 SF	75
Two Bedroom	1,000 SF	50, one superintendent unit
<b>SUB-TOTAL</b>	<b>173,750SF</b>	
<hr/>		
<b>TOTAL NET</b>	<b>258,500 SF</b>	

**Net Service areas include common spaces and Mechanical @20%**  
**Envelope enclosure to be determined in Gross calculation**

\*The project must comply with ADA requirements and all current zoning guidelines and restrictions for New York City.

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#### HARLEM HISTORY

\*Andrew Dolkart. *Touring Historic Harlem*. (New York: The Oliphant Press, 1997).  
\*Eric W. Sanderson. "The Lenape," *Mannahatta: A Natural History of New York City*. (New York: Abrams, 2009)  
\*Gilbert Osofsky. "Harlem Tragedy: An Emerging Slum," *Harlem: The Making of a Ghetto*. (New York: Harper and Row, 1963).  
\*Jacqueline Leavitt. "Housing Abandonment: A Crisis for Communities and Households," *From Abandonment to Hope*. (New York: Columbia University Press, 1990).  
\*Jonathan Gill. *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America*. (New York: Grove Press, 2011).  
Robert A.M. Stern. "Harlem and Upper Manhattan," *New York 2000: Architecture and Urbanism Between the Bicentennial and the Millennium*. (New York: The Monacelli Press, 2006).

#### HOUSING HISTORY

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Richard Plunz. *A History of Housing in New York City*. (New York: Columbia University Press, 1990).

#### PRECEDENTS

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Rafael Moneo. "On Typology," *Oppositions*. (Cambridge: The MIT Press, 1978).  
Colin Rowe "Conditions of Modernity,"  
\*James Stirling "Apartments, NY: Investigation of an Urban Type"

#### URBAN/SITE STUDY

Alex Lehnerer, *Grand Urban Rules*. (Rotterdam: 010 Publishers, 2009).  
\*Ernest w. Burgess, "The Growth of a City"  
Hilary Ballon. *The Greatest Grid: The Master Plan of Manhattan, 1811-2011*.  
\*Jane Jacobs, *The Death and Life of Great American Cities*  
\*Julian Brash, "Bloomberg's New York: Class and Governance in the Luxury City"  
Mabel Wilson. "Black in Harlem: Race, Architecture, and the City," *Harlem World*. (New York: Studio Museum, 2004.)  
Sharifa Rhodes-Pitts. *Harlem is Nowhere: A Journey to the Mecca of Black America*. (New York: Little, Brown, and Co., 2011).



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Teaching Assistant: Sydney Talcott, sdt2116@columbia.edu

"La Marqueta Mile: A Green Engine for Multi-Cultural Entrepreneurship." Harlem Community Development Corporation.  
\*Le Corbusier. "The Masses: Reforming Space / Observing Culture," *Le Corbusier The City of Tomorrow and Its Planning*. (New York, NY: Dover Publications, Inc., 1989).  
Dan Graham. *Dan Graham's New Jersey*. (Lars Muller Publishers, 2012)  
Appiah, Anthony. *Cosmopolitanism: Ethics in a World of Strangers*. London etc.: Penguin, 2007.  
Eric Homburger, *The Historical Atlas of New York City: A Visual Celebration of Nearly 400 Years of New York City's History*. (Holt Paperbacks, 1998)

### **UNIT AND AGGREGATION**

\*Albert Ferre. *Total Housing: Alternatives to Urban Sprawl*. (Barcelona: Actar, 2010).  
Barry Bergdoll and Reinhold Martin. *Foreclosed: Rehousing the American Dream*.  
Beatriz Colomina. "Interior," *Privacy and Publicity: Modern Architecture as Mass Media*. (Cambridge: The MIT Press, 1996.)  
Buckminster Fuller. "Designing a New Industry," *Architecture Culture 1943-1968*. (New York: Rizzoli, 1993).  
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\* Henri Lefebvre. "Social Space," *The Production of Space* (Oxford, UK; Cambridge, MA: Blackwell, 1991).  
Mary Douglas. "The Idea of a Home," *Housing and Dwelling: Perspectives on Modern Domestic Architecture*. (London: Routledge, 2006).  
Michel Foucault. "Space, Knowledge and Power," *The Foucault Reader* (New York: Pantheon Books, 1984).  
Martin Heidegger. "What is Home?" *Housing and Dwelling: Perspectives on Modern Domestic Architecture*. (London: Routledge, 2006).  
Peter G. Rowe. "Time, Space, and Technology," *Design Thinking*. (Cambridge: The MIT Press, 1987).  
Reyner Banham. "A Home is Not a House," *Housing and Dwelling: Perspectives on Modern Domestic Architecture*. (London: Routledge, 2006).  
"What is Affordable Housing?" *Envisioning Development*. (Brooklyn: The Center for Urban Pedagogy, 2009).  
*Public Housing: A New Conversation*, The Temple Hoyne Buell Center for the Study of American Architecture.

New York apartments may get even smaller with new 'micro' rent plan, The Guardian:  
<http://www.guardian.co.uk/world/2012/jul/10/new-york-micro-apartments?newsfeed=true>

### **AGING**

*Volume # 27: On Aging* (New York: Columbia University GSAPP / Archis, 2011).  
Francois Hopflinger, "The Second Half of Life: A Period of Life in Transition," in *New Approaches to Housing for the Second Half of Life*, ed. Andreas Huber (Basel: Birkhauser, 2008), 31- 46.  
*Imperfect Health: The Medicalization of Architecture*. (Montréal: Canadian Centre for Architecture, 2012)

### **HEALTH**

Beatriz Colomina. "Unbreathed Air 1956," *Grey Room*. no. 15 (Cambridge: The MIT Press, 2004.), 28-59.  
Alison Smithson "Byelaws for Mental Health," *Architectural Design* no 9 1960, 356-357.  
Dominique Laporte. *History of Shit*. Cambridge, (MA: MIT, 2000.)  
Alain Corbin. *The Foul and the Fragrant: The Sense of Smell and Its Social Image in Modern France*. (Leamington, Spa: Berg, 1986)  
Michel Foucault and Jean Khalfa. *History of Madness*. (London: Routledge, 2006.)  
Emily Thompson, "Noise and Noise Abatement in the Modern City," *Sense of the City: An Alternate Approach to Urbanism*. (Montreal: Canadian Centre for Architecture and Lars Muller Publishers, 2005)

### **ACCESSIBILITY**

ADA Guidelines: <http://www.ada.gov/>

### **CONTEMPORARY HOUSING**

<http://www.archdaily.com/173436/via-verde-grimshaw-architects-dattner-architects/>  
<http://www.archdaily.com/109832/a-big-new-york-debut/>  
<http://www.archdaily.com/34302/linked-hybrid-steven-holl-architects/>  
<http://www.archdaily.com/6268/56-leonard-street-new-york-herzog-de-meuron/>  
<http://urbanomnibus.net/2011/03/from-the-archives-harlems-ps90/>

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#### **DOCUMENTARIES / FILMS**

*Urbanized*

*Rezoning Harlem* (video available in Butler Library) put on reserve, check reviews

*The Pruitt-Igoe Myth: An Urban History*

*I Remember Harlem*, The Studio Museum in Harlem:

<http://www.studiomuseum.org/event-calendar/event/film-series-i-remember-harlem-2012-09-22>

Sarah Morris, Video Clips:

<http://sarah-morris.info/?/FilmClips/Midtown-/>

and

<http://vimeo.com/user4010809>

#### **EXHIBITS**

##### **Current**

*Reimagining the Waterfront: Manhattan's East River Esplanade*, Museum of the City of New York

<http://www.mcny.org/exhibitions/current/reimagining-the-waterfront.html>

*The Harlem Edge: Cultivating Connections*, AIA Center for Architecture:

<http://cfa.aiany.org/index.php?section=exhibitions&expid=227>

*Illuminations: Expanding the Walls 2012*, The Studio Museum in Harlem: <http://www.studiomuseum.org/exhibition/illuminations-expanding-the-walls-2012>

*Harlem Walking Tours: In Their Footsteps*, The Studio Museum in Harlem:

<http://www.studiomuseum.org/event-calendar/event/harlem-walking-tours-2012-09-29>

*Ghosts in the Machine*, The New Museum:

<http://www.newmuseum.org/exhibitions/view/ghosts-in-the-machine>

##### **Past**

*Foreclosed: Rehousing the American Dream*, MoMA:

<http://www.moma.org/visit/calendar/exhibitions/1230>

*The Greatest Grid*, The Museum of the City of New York:

<http://www.mcny.org/exhibitions/past/The-Greatest-Grid.html>

*The Unfinished Grid: Design Speculations for Manhattan*, The Architectural League of NY:

<http://archleague.org/2011/11/the-unfinished-grid-design-speculations-for-manhattan/>

Do Ho Suh, Lehmann Maupin Gallery:

<http://www.lehmannmaupin.com/#/artists/do-ho-suh/>

Natalie Jeremijenko, Environmental Health Clinic:

<http://www.environmentalhealthclinic.net/>

Creative Time:

<http://www.creativetime.org/mission>

Making Room, Citizens Housing and Planning Council:

<http://makingroomnyc.com/>

<http://urbanomnibus.net/2011/10/making-room/>

MAKING ROOM is an initiative of [Citizens Housing & Planning Council](#) (CHPC) that brings together: cutting-edge housing research; new design proposals; and pragmatic policy recommendations to advocate for New York City to allow the development of some brand new, legal and safe housing options.

#### **HISTORY OF HOUSING AT GSAPP**

Joan Ockman. *Architecture School: Three Centuries of Educating Architects in North America*.(Cambridge: The MIT Press, 2012).

James Tice. "Theme and Variation: A Typological Approach to Housing Design, Teaching and Research," *Journal of Architectural Education*, Vol. 46, No. 3 (Feb., 1993), pp. 162-175.

#### **EAST HARLEM REFERENCES**

<http://cb11m.org/>

<http://www.east-harlem.com/>

[http://www.crainsnewyork.com/article/20120106/REAL\\_ESTATE/120109950](http://www.crainsnewyork.com/article/20120106/REAL_ESTATE/120109950)

<http://www.nyc.gov/html/hpd/downloads/pdf/Section8-Program-Statistics.pdf>

<http://gis.nyc.gov/census/>

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<http://eastharlem.ning.com/>  
<http://gis.nyc.gov/doitt/nycitymap/template?applicationName=ZOLA#082511>  
<http://www.nytimes.com/slideshow/2012/07/29/nyregion/20120729JOINTSS.html>  
[http://www.east-harlem.com/cb11\\_197A\\_housing.htm](http://www.east-harlem.com/cb11_197A_housing.htm)  
<http://acl.arts.usyd.edu.au/harlem/index.php>

**PUBLIC HOUSING**

<http://www.nydailynews.com/new-york/picture-nycha-tenants-cameras-article-1.1128800>

**MIXED FINANCE PROGRAM:**

[http://portal.hud.gov/hudportal/HUD?src=/program\\_offices/public\\_indian\\_housing/programs/ph/hope6/mfph](http://portal.hud.gov/hudportal/HUD?src=/program_offices/public_indian_housing/programs/ph/hope6/mfph)

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### **Schedule**

The studio is structured around a profound set of critical issues that will build upon one another. Students will work in pairs for the entire term. The pedagogy will focus on a working methodology of building up the scale of each project throughout the term. Domestic projects should take the approach of building from the inside out, while urban projects will look from the outside in. The studio will begin with a one week precedent study of one housing type. Following this short introductory exercise, the studio shall shift scales and examine the site in broadest of terms. At week three, students will begin design work by developing unit and aggregation schemes, proposing a structural concept, and analyzing the given program. Each team shall produce several conceptual schemes for the housing block up to the mid-term review. Each studio will be assigned a structural engineer to work with throughout the term. In addition, presentations and round table discussions by experts and professionals will be a critical component of the studio.

### **Studio Team Spirit**

The housing studio aims to touch on many subjects and skill sets throughout the course of the semester. One challenge of the studio is working collaboratively. The ability to work and coordinate with others is a crucial skill for students to cultivate. If you find yourself frustrated, don't worry! Critics and teaching assistants have been through the same thing and are there to help. Students will learn as much, and perhaps more, from their classmates as from their studio critic. With that in mind, please be present in studio during studio class time and engage in pin-ups and class discussions. Students absolutely must be present at all pin-ups and reviews for the entire duration (unless medical or otherwise urgent). It's more important that students are present for one another's presentations than gluing last minute additions to models. Round table discussions are intended for students to ask questions, inspire dialogue and challenge one another (and their critics!) Please attend and be on time. There may even be food.

### **Final documentation**

All models, drawings, and other materials must be documents and collected for the upcoming NAAB review. Please provide a CD to your critic of all drawings, model photos and other forms of representation. No grade will be given until your work has been collected and archived. No exceptions.

### **End of year show**

In preparation for the End of Year Show in May, all students must submit three high resolution images of their projects. Additionally, please remember to save your models to be included in the show.

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# SCHEDULE

## Week 1

- September 5, Wednesday:**
- 3:00 PM Studio Presentations and Lottery, 114 AVERY**  
following All-School Orientation
  - 5:00 PM Introduction to First Assignment:  
Precedent Study
  - 5:30 PM Round Table Discussion with Faculty about housing
- September 7, Friday:**
- 2:00PM Field Trip to Site and Walking Tour**

## Week 2

- September 10, Monday:
- 2:00 PM Studio Meeting / Individual Section Review
- September 12, Wednesday:**
- 2:00 PM Studio Meeting / Joint Section Review:  
Precedent Study, 4<sup>th</sup> Floor Avery**
  - 5:30 PM Introduction to Second Assignment:  
Urban Site Study + Program Analysis**
- September 14, Friday:**
- 2:00 PM Studio Meeting / Desk Crits
  - 4:00 PM Round Table Discussion, 113 AVERY  
NYC Zoning & Codes**

## Week 3

- September 17, Monday:
- 2:00 PM Studio Meeting / Individual Section Pin Up
- September 19, Wednesday:**
- 2:00 PM Studio Meeting / Joint Section Review:  
Urban Site Study + Program Analysis**
  - 5:30 PM Introduction to Third Assignment:  
3 Schemes: Units, Structures, Program**



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# SCHEDULE

**September 21, Friday:**                      **2:00 PM Round Table Discussion 113 AVERY  
Housing, Structures & Physics**  
3:30 PM Studio Meeting / Desk Crits

## **Week 4**

September 24, Monday:                      2:00 PM Studio Meeting / Desk Crits

**September 26, Wednesday:**              **2:00 PM Studio Meeting / Joint Studio Review:  
3 Schemes: Units, Structures, Program**

**September 28, Friday:**                      **2:00 PM Alternate Date for A Round Table Discussion 113 AVERY  
Speakers TBD**  
3:30 PM Studio Meeting / Desk Crits

## **Week 5**

October 1, Monday:                            2:00 PM Studio Meeting / Individual Studio Review

October 3, Wednesday:                      2:00 PM Studio Meeting / Desk Crits

**October 5, Friday:**                            **2:00 PM Studio Meeting / Desk Crits  
Guest Structural Engineers in Studio (TBD)**

## **Week 6**

**October 8, Monday:**                            **2:00 PM Studio Meeting / Individual Studio Review  
Guest Structural Engineers in Studio (TBD)**

**October 10, Wednesday:**                      **2:00 PM Alternate Date for A Round Table Discussion 113 AVERY  
Speakers TBD**  
3:30 PM Studio Meeting / Desk Crits

October 12, Friday:                            2:00 PM Studio Meeting / Desk Crits

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# **SCHEDULE**

## **Week 7: Mid-Review Week**

**October 15, Monday:**                      **2:00 PM Studio Meeting / Individual Studio Review**  
**11:00 PM Pencils Down**  
**Only model making permitted after this time, no printing or drawing**

**October 17, Wednesday:**              **1:00 PM Studio Introduction**  
**1:30 PM Mid-Review**

**October 19, Friday:**                    **1:00 PM Studio Introduction**  
**1:30 PM Mid-Review**

## **Week 8**

October 22, Monday:                      2:00 PM Studio Meeting / Desk Crits

October 24, Wednesday:                2:00 PM Studio Meeting / Individual Studio Review

October 26, Friday:                        2:00 PM Studio Meeting / Desk Crits

## **Week 9**

October 29, Monday:                      2:00 PM Studio Meeting / Desk Crits

October 31, Wednesday:                2:00 PM Studio Meeting / Joint Studio Review

November 1, Friday:                        2:00 PM Studio Meeting / Desk Crits

## **Week 10**

November 5, Monday:                      Election Holiday / Columbia Break / No Studio

November 7, Wednesday:                2:00 PM Studio Meeting / Individual Studio Review

November 9, Friday:                        2:00 PM Studio Meeting / Desk Crits

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# **SCHEDULE**

## **Week 11**

November 12, Monday: 2:00 PM Studio Meeting / Desk Crits

November 14, Wednesday: 2:00 PM Studio Meeting / Desk Crits  
Guest Structural Engineers in Studio (TBD)

November 16, Friday: 2:00 PM Studio Meeting / Desk Crits  
Guest Structural Engineers in Studio (TBD)

## **Week 12**

November 19, Monday: 2:00 PM Studio Meeting / Desk Crits  
Guest Structural Engineers in Studio (TBD)

November 21, Wednesday: 2:00 PM Studio Meeting / Individual Studio 3/4 Reviews

November 23, Friday: Thanksgiving Holiday / No Studio

## **Week 13**

November 26, Monday: 2:00 PM Studio Meeting / Desk Crits

November 28, Wednesday: 2:00 PM Studio Meeting / Individual Studio Review

November 30, Friday: 2:00 PM Studio Meeting / Desk Crits



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### **MID-REVIEW REQUIREMENTS**

These requirements represent the minimum documentation expected. Of your three schemes, present one in more detail. Bring evidence of all three schemes to review in consultation with your critic.

#### **Drawings**

At a scale of 1/16"=1'-0": Site Plan with context  
At a scale of 1/8"=1'-0": Plans  
At a scale of 1/16"=1'-0": Sections and Elevations  
At a scale of 1/4"=1'-0": Full Building Section with detail

#### **Models**

At a minimum scale of 1/32"=1'-0": Massing Model within urban context  
At a scale of 1/16"=1'-0": Building Model with immediate site  
At a scale of 1/2"=1'-0": Detail Model of your selection

#### **Perspectives**

Minimum of 2 views of a day in the life of the building, illustrating both interior and exterior. One perspective should be of a unit.

#### **Conceptual Structural Diagrams**

Produce one key structural diagram that reflect your structural concept and system. In addition, produce a series of diagrams that illustrate the structural strategy and its affect on other qualities of the design from materials to light and form.

#### **Conceptual Daylighting Studies**

Produce one unit that is presented through either digital or physical modeling to illustrate daylighting effects on June 21 and Dec. 21<sup>st</sup> at sunrise, noon, and sunset.

#### **Post Medium Specificity**

Produce one drawing, model or 30 seconds of video that captures the essence of your project. This work shall be created to expand upon a theme or narrative of your project.

#### **Additional Work**

Other work is also acceptable, and it should further elaborate on your design concept. Where possible do not repeat information. Please discuss with your individual critic.

#### **Presentation and Time**

Part of Studio culture includes balancing your work of the studio with other classes both inside and outside of the School.. Since this term is dedicated to work as part of a team, please be considerate of your teammate's time and your own. In addition reviews are meant to be productive, useful, and also critical of your work providing insight and helping you move your project forward. Reviews are limited in time and therefore requires that each student arrives on time, and presents in a concise manner. All digital work should present a visually clear description of your project. Pin-ups should also be an opportunity for students to test their project with varying audiences. Mock up your presentation before any review and discuss with your critic.



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***Pencils down.*** All work shall be collected the night before the mid review at 11pm. Each student is to finish printing and pin up or turn in their work. All studios are to be completed with their drawings on October 25th at 11pm. Students are advised to stop all work and get some rest. It is recommended that students attend both days of studio reviews.

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## **FINAL REVIEW**

*These requirements represent the minimum documentation expected.*

### **Drawings**

At a scale of 1/16"=1'-0": Site Plan with context

At a scale of 1/8"=1'-0": Plans, Sections, Elevations, all drawings with context

At a scale of 1/4"=1'-0": Full Building Section with detail

### **Models**

At a minimum scale of 1/32"=1'-0": Massing Model within urban context

At a scale of 1/8"=1'-0": Building Model with immediate site

At a scale of 1/2"=1'-0": Detail Model of your selection

### **Perspectives**

Minimum of 3 views of a day in the life of the building, illustrating both interior and exterior. One perspective should be of a unit. Additionally, views should consider the experiential different qualities in public vs. private space, shared vs. communal, etc.

### **Structural Diagrams**

A diagram that reflects your structural concept. In addition, produce a series of diagrams that illustrates the structural strategy and its affect on other qualities of the design from materials to light to form.

### **Daylighting Studies**

Produce at a minimum one space, preferably the unit that is presented through digital modeling to illustrate daylighting effects on June 21 and Dec. 21<sup>st</sup> at noon.

### **Post Medium Specificity**

Produce one drawing, model or 1 minute video that captures the essence of your project. This work should be used to introduce your project.

### **Additional Work**

Other work is also acceptable, and it should further elaborate on your design concept. Where possible do not repeat information. please discuss with your individual critic.

### **Presentation and Time**

Part of Studio culture includes balancing your work of the studio with other classes both inside and outside of the School.. Since this term is dedicated to work as part of a team, please be considerate of your teammate's time and your own. In addition reviews are meant to be productive, useful, and also critical of your work providing insight and helping you move your project forward. Reviews are limited in time and therefore requires that each student arrives on time, and presents in a concise manner. All digital work should present a visually clear description of your project. Pin-ups should also be an opportunity for students to test their project with varying audiences. Mock up your presentation before any review and discuss with your critic.

**Pencils down.** All work shall be collected the night before the final review at 11pm. Each student is to finish printing and pin up or turn in their work. All studios are to be completed with their drawings on Dec. 5<sup>th</sup> at 11pm. Students are advised to stop all work and get some rest. It is recommended that students attend both days of studio reviews in anticipation of the selection of the final 8 projects that will be worked on in AT-5.

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**Final Documentation**

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