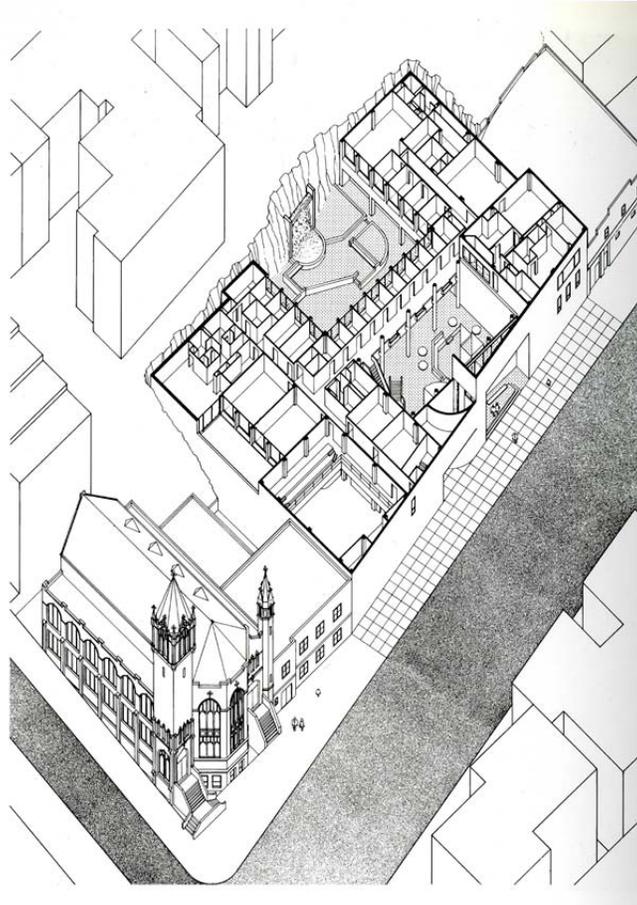


Redrawing the City: Harlem



Ulrich Franzen, Harlem School of the Arts.

In this advanced studio, students will deeply explore the culture of drawing architecture and the city. As architects, we design and we draw. Today, we transcribe the city around us by working across different mediums, but drawing remains a constant part of this transcription. By redrawing a building changes its intended meaning, reframes its history, and as an artifact produces something that can be collectively critiqued. Students will start by making a drawing of a particular site and given building. They will redraw the project exploring how the drawing changes through four different themes and a design project.

1. Off-Grid
2. Intersection
3. Corridors
4. Conservatory

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1. Off-Grid

Off-grid is a strategy to examine the fabric of the city's building stock when it intersects with an abnormal or interrupted street grid. This might mean finding anomalies in form from irregular blocks and lots, to strange bulk, weird facades, and uncovering awkward conditions where private interiors or rear-yard conditions are revealed. In the previous page, Ulrich Franzen's Harlem School of the Arts drawing depicts a building that intersects with an off-grid street and responds by creating a rich interior. It is however a low rise building and does not fully take advantage of the possible density. The studio will focus on Harlem and the Harlem School of the Arts, and the adjacent empty lot as the studio site. As New York City's population approaches nine million inhabitants, nearly ninety percent of its land is covered in low-rise buildings with an FAR of 2 or less. Compared to other neighborhoods, Harlem is less dense and underbuilt. The studio will begin by exploring St. Nicholas Avenue from 110th to 155th Street. Students will visit and document, through drawing and photography, sites along St. Nicholas Avenue. In addition, students will examine present and possible density, and examine those numbers through configurations of the site. Harlem is among the most culturally rich and rapidly changing neighborhoods. Within this context, how can Harlem that is quickly becoming no longer affordable keep performers and artists as residents? To answer this question two spatial types, housing and art related studios will be examined. Density of housing units is the main focus of this exercise. Students will examine one housing and one performance model from the above list. Students will produce concept studies that consider density in massing models, among other things.

2. Intersection

As the studio understands the intersection between type, typology, and the unique conditions formed by off-grid site conditions, students will develop a clear yet complex section for their site approach and building form. Located between 142nd Street and 145th Street on St. Nicholas Avenue are an empty lot and a dilapidated parking garage. Together, these make up the east, north and south bounds of the site; its western edge is bound by a retaining wall and the portion of land connected to Hamilton Terrace above. Adjacent to the site is Harlem School of the Arts (HSA), a world-famous, community-focused performing arts institution that houses classrooms, auditoria, and dance studios. Emerging from an ad hoc group founded in a nearby church basement, the school has grown to serve more than 3,000 students each year. The HSA was designed by architect Ulrich Franzen with a solid

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facade that hides a courtyard at its heart. The studio proposal will commingle performance, housing, and arts education. The site sits between two city parks, St. Nicholas and Jackie Robinson, and follows a steep section change from Hamilton Terrace down to St. Nicholas Avenue that impedes mixing between the upper and lower neighborhoods. The studio proposal will seek to reverse this division. As a building the HSA turns inward and creates a community within. But at the same it ignores the community on the street, something that seems at odds with the premise of the school. The site section drawing should represent architecture's intersections in all their forms, environments, densities, natures, and so on.

3. Corridors

If it is understood that corridors are housing's most commonly shared building part, how does your project approach the use of a corridor? O. M. Ungers's IBA Berlin housing project appears from the exterior to be a double-loaded corridor scenario, but in fact it has almost no corridors; instead, it relies on the courtyard over the corridor as its space of circulation. Consider the corridor in your project. In addition, what other elements of the building enable or hinder a corridor? (Recall that Franzen's HSA has, at its heart, a courtyard.)

4. Conservatory

Being situated between two city parks and adjacent to a rugged retaining wall and decaying parking garage, sections will engage with nature at one scale and with the development of a project detail at another. The studio will look at the idea of the conservatory as a place for community and health. How does the design of your project affect health? All plans, sections, and site plans should address this subject. In addition, select a part of the building to detail of a conservatory or wintergarden. Material qualities and spatial demarcation intersect. A detail model represents material intent and spatial highlights.

** This is an exploratory course and it is not intended to invite members of the HSA community at this time, but serves a platform for a future invitation.*

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Lina Bo Bardi, SESC models and drawings as posters.

Program

The design project for this term should be thought through ideas of performance as it intersects education and housing. Specifically, students are to make a proposal for expanding Harlem School of the Arts by adding performance space, up to 150 housing units, art studios, both “maker” and educational spaces, a reading room, and a cooking school. Students will be asked to consider market-rate versus affordable housing units in this gentrifying neighborhood.

Lobby, Mailboxes, Bike Storage, Mechanical, Loading Dock, Storage (10,000 sq. ft.)

Reading Room and Library (10,000 sq. ft.)

Performance Space and Studios (10,000 sq. ft.)

Maker Space (10,000–20,000 sq. ft.)

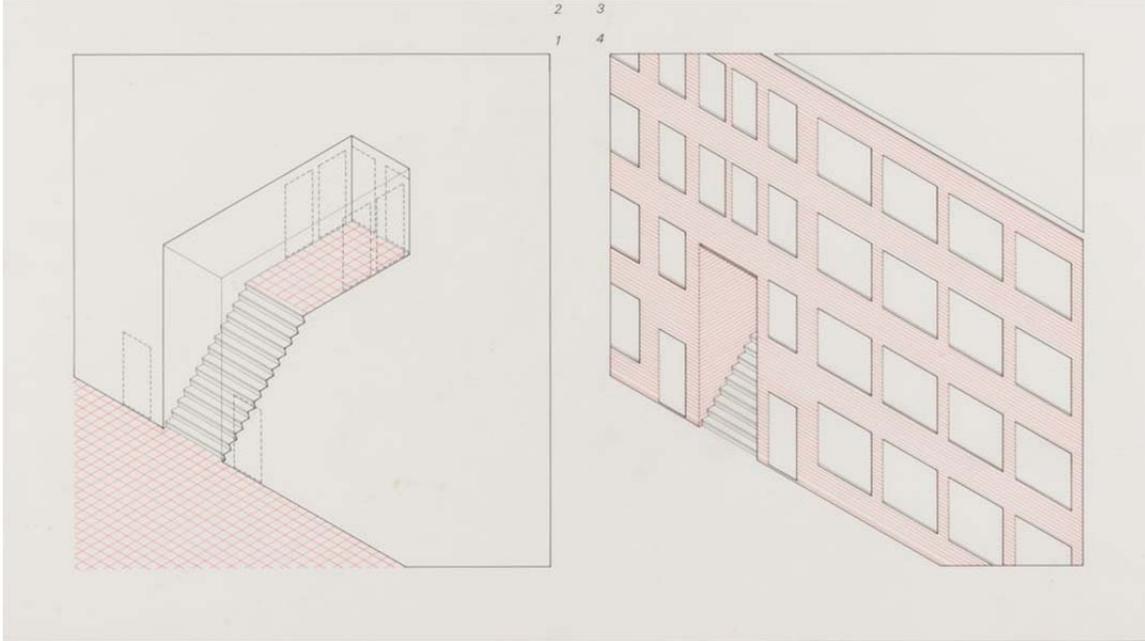
30% open space at the Ground Floor

Studios, one-, two-, and three-bedroom units with 30% being three-bedroom units

Laundry, Swimming Pool, Conservatory, Gardens, Winter Gardens

Cooking School

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Álvaro Siza, Punt en Comma, Den Haag, Netherlands

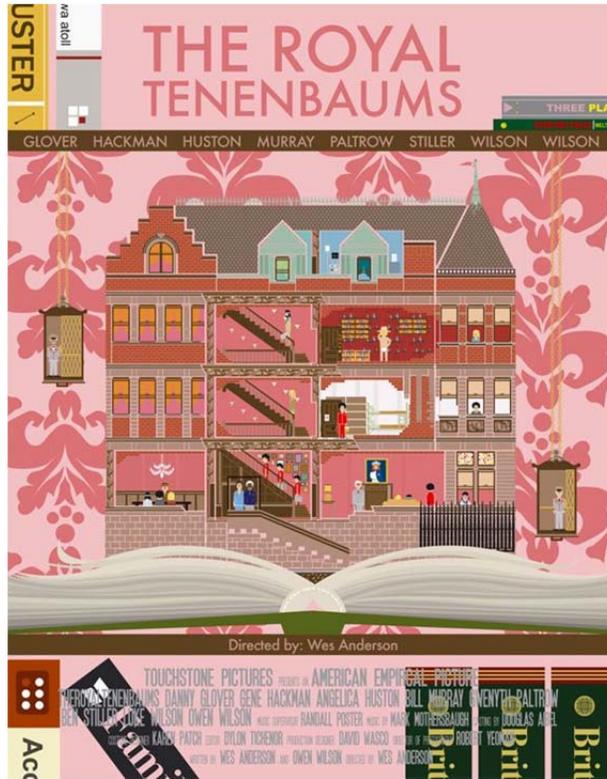
Types

Housing

- Adjaye Associates, Sugar Hill Housing (2013)
- Richard Meier, Westbeth Artists' Housing (1967–70)
- Shigeru Ban, Metal Shutter Houses (2010)
- Jean Nouvel, SOHO Residences, 40 Mercer Street (2002–08)
- Herzog & de Meuron, 56 Leonard Street (2006–); 40 Bond Street (2006–07)
- William Lescaze, House and Office, 211 East 48th Street (1933–34)
- Paul Rudolph, 23 Beekman Place (1977–95)
- WORKac, 93 Reade Street (2015)
- MOS, Krabbesholm Højskole (2012); Housing and Art Foundation (2014); A Situation
Constructed from Loose and Overlapping Social and Architectural Aggregates (2016)
- Alfonso Eduardo Reidy, Pedregulho Housing (1947–58)
- Luis Barragán, House and Studio (1948)
- O. M. Ungers, IBA Berlin (1978–82)
- Aldo Rossi, Quartier Schützenstrasse (1998)
- Eileen Gray, E-1027 (1924–29)
- Álvaro Siza, Bonjour Tristesse (1980–84); Housing Schilderswijk
West, Den Haag (1985–89)
- Kazuyo Sejima & Associates, Saishunkan Seiyaku Women's Dormitory (1990–91)
- Ryue Nishisawa, Garden House (2010–11)
- Tadao Ando, Rokko Housing (1981–2002)

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Wes Anderson *The Royal Tenenbaums*, 144th and Convent Avenue

Performance

- OMA/Rem Koolhaas, Dee and Charles Wylie Theater (2001–09)
- Naumburg Bandshell, Central Park (1922)
- DS+R, Lincoln Center and The Juilliard School (2000s)
- The Kitchen (1971–present)
- Weiss/Manfredi, Olympic Sculpture Park (2007)
- Hong Kong Mid-Levels (1987–)
- Donggwoldo, Seoul, South Korea
- Louis Kahn, Kimbell Art Museum (1972)
- Herzog & de Meuron, 1111 Lincoln Road (2005–08)
- Vito Acconci and Steven Holl, Storefront for Art and Architecture (1992–93)
- Renzo Piano Building Workshop, Lenfest Center for the Arts (2016)

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MOS, *A Situation Constructed from Loose and Overlapping Social and Architectural Aggregates* (2016).

Readings:

- Stan Allen, "The Agency of Plan," in *Stan Allen: Four Projects* (Source Books in Architecture), ed. Benjamin Wilke (New York: Applied Research & Design, 2017).
- Yve-Alain Bois, "A Picturesque Stroll Around *Clara Clara*," trans. John Shepley, *October* 29 (Summer 1984): 32–62.
- Yve-Alain Bois, "Metamorphosis of Axonometry," *Daidalos* (September 1981): 40–55.
- Lina Bo Bardi, "Museums versus Housing" in *Stones Against Diamonds (Architecture Words)* (London: Architectural Association Publications, 2012).
- Beatriz Colomina, "The Medical Body in Modern Architecture," *Daidalos: Architektur, Kunst, Kultur* 64 (1997).
- Mark Jarzombek, "Corridor Spaces," *Critical Inquiry* 36 (Summer 2010): 728–770.
- Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: The Monacelli Press, 1978).
- Rem Koolhaas, "Typical Plan," [1993] in *S,M,L,XL* (New York: The Monacelli Press, 1995), 336–50.
- Michael Meredith and Hilary Sample, *A Situation Construction from Loose and Overlapping Social and Architectural Aggregates* (Baunach: AADR/Spurbuchverlag, 2016).
- Hilary Sample, *Maintenance Architecture* (Cambridge: MIT Press, 2016).
- Hilary Sample, "A House within a House," in *Building Systems, Technology and Society*, ed. Kiel Moe and Ryan Smith (New York and London: Routledge, 2011), pp. 193–211.
- Alison Smithson, "Byelaws of Mental Health," *Architectural Design* 09 (1960): 356–57
- Harlem School of the Arts in Peter Blake, *The Architecture of Ulrich Franzen* (Basel and Boston: Birkhäuser, 1999).

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Reviews and Requirements

The mid-review will be held on Wednesday, June 28, from 9:30 a.m.–1:00 p.m. and the final review will be held on Monday, July 31 beginning at 9:30 a.m. Students will print at full scale three [03] large sheets, measuring 3'-0" x 6'-0", of select drawings from the term to pin up in Avery 115. A full-scale, bound copy of the book will also be presented. All work is to be submitted as a PDF file to hms2155@columbia.edu. Grades will only be given once the PDF has been received.

Students are expected to attend class from 2:00–6:00 p.m. on Mondays, Wednesdays, and Thursdays as well as to participate in any and all required events related to the design studio and AAD courses or events. Only three unexcused absences are permitted. Missing three or more classes without a written and excused note will result in failing the course. Please refer to the GSAPP student guidelines, <https://www.arch.columbia.edu/grades>. Grades are determined on the following basis: 20% on performance and attendance, 50% on completion of course materials, and 30% on quality of work.

The Redrawing Studios led by Hilary Sample over the past year have examined the concept of redrawing. Students will work in pairs or in groups of three for both design research and a design-related project. Each team will work through multiple mediums: produce a book of (design research and design) drawings, design a scale figure or figures, and produce a set of physical models including one design object. All work is to be collected in and presented as a book and through a select set of drawings as posters at 24" x 36".

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Schedule

W, May 31	Studio Lottery
Th, June 1	Walking Tour (weather permitting)
M, June 5	Pin Up, Room 409
W, June 7	Desk Crits
Th, June 8	Discussion and Desk Crits
M, June 12	Pin Up, Room 409
W, June 14	Desk Crits and Workshop
Th, June 15	Desk Crits
M, June 19	Pin Up, Room 409
W, June 21	Office Visit: MOS
Th, June 22	Discussion and Desk Crits
M, June 26	Pin Up, Room 409
W, June 28	Mid-review, 9:30 a.m.–1:00 p.m.
Th, June 29	Desk Crit
M, July 3	Holiday No Studio
W, July 5	Desk Crits
Th, July 6	Discussion and Desk Crits
M, July 10	Pin Up, Room 409
W, July 12	Desk Crits
Th, July 13	Discussion and Desk Crits
M, July 17	Pin Up, Room 409
W, July 19	Desk Crits
Th, July 20	Discussion and Desk Crits
M, July 24	Pin Up, Room 409
W, July 26	Desk Crits
Th, July 27	Discussion and Desk Crits
S, July 29	Pin Up, Room 409
M, July 31	Final Review, 9:30 a.m.–1:00 p.m.