

Columbia University  
Graduate School of Architecture, Planning and Preservation  
ARCHA4106-15 Advanced Architectural Design, Spring 2017

Instructors: Hilary Sample, Associate Professor, hms2155@columbia.edu  
600 Avery Hall, Monday and Thursdays, 1:30 p.m. – 6:30 p.m.; Fridays 3-5PM

# Redrawing East Harlem



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## Architecture Studio Description

In this design studio, students will examine four distinct building types: office, housing, cultural, and health, all of which have a direct design relationship to architecture, building, urban, preservation, development, and infrastructure. The studio begins by questioning typology and its relationship and representation to the contemporary city. For instance, housing and office buildings are, by their very nature, examples of generic building types. Some may argue that working within a particular typology produces boring buildings. However, it is precisely the thorough understanding of an individual type and by extension the potential for multiple typologies (think housing) that allows one to understand what has motivated the peculiarities of a particular building. The specificities of urban context, such as New York City's East Harlem, the baseline of this studio, produce unexpected moments that alter type's original form and program potential. With the East Harlem Neighborhood Plan's rezoning proposal put out in December 2016, this studio will examine types of buildings and life within this neighborhood. The studio literally asks student(s) to redraw all scales of East Harlem. The studio will emphasize drawing over other mediums. The studio also asks each student to think what it means to redraw.

The question of type, once a beginning and end for architecture, today, is less clear, and even less relevant in making architecture and an argument for the making of a city. At least the studio will question this idea. How does the city intervene in the design of a building? What constraints or alterations are reflected in the design of a project, and in its ultimate form and program? In Aldo Rossi's *The Architecture of the City*, he describes how "American architecture is above all 'the architecture of the city': primary elements, monuments, parts. Specifically, New York is a city of monuments such as I did not believe could exist." (Rossi, pg. 15). If there are monuments, how does it differ from type? Does an urban context make the difference between a type and a monument? If type is generic, or concerned with the general, and architecture is seen as having the quality of luxury, then how do these two things meet? We will examine the distinction between pure expressions of type, and cases in which a type is altered by the city. Through a series of lectures, reading and discussion, and site visits, this studio will focus on select types, looking at works of architecture, both iconic and mundane. Students will be asked to work across a variety of scales. This studio brief asks students to look at and work with type, but first there needs to be understanding of how type fits into the city, and this begins with understanding and identifying urban morphology, lots lines, property lines, and urban history. On the recent occasion of the 100<sup>th</sup> anniversary of the 1916 New York City Zoning Ordinance, the first zoning laws passed in the United States, students will learn about the importance of this act, but also questions its relevance today. And particularly look at this subject as part of the City's proposed rezoning and reworking of two neighborhoods in East Harlem that will be the site of the studio.

To begin, students will undertake a twofold process: first is to undertake design research, complete a site visit, and develop original drawings and representations of the studio site. The second is to design a quadrant of the city, in this case a neighborhood in the East Harlem. Located between East 96<sup>th</sup> Street and West 143<sup>rd</sup> Street on the south and north sides respectively, from 5<sup>th</sup> Avenue to the East River (FDR Drive) and Harlem River Drive. Within this area, existing types include a former school, warehouse, a community college, park, storage, subway station and platforms,



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gas station, car wash, etc... East Harlem is one of New York City's most important, yet underdeveloped and overdeveloped with NYCHA housing neighborhoods. The studio should look at the history of the East Harlem and its development. All of these will influence a reading of the city and its relationship to type, architecture, and design.

## References and Readings: (See Schedule below for specific readings)

Types to be explored will include examples located in New York City, Philadelphia, São Paulo, Rio de Janeiro, and Mexico City, Berlin, among others. Architects to be included SANAA, Venturi Scott Brown, Alison and Peter Smithson, Lina Bo Bardi, Louis Kahn, Rem Koolhaas, O.M. Ungers, among others. Select readings will accompany studio work. Each week there will be a short discussion around certain readings. Students are expected to select one of the readings each week.



Social and Architectural Aggregates, MOS



Scale Figures, Selfie Curtain



Christian Kerez Jardim Colombo



ACCROCHAGE, Punta Della Dogana Museum exhibition

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## Studio Project and Requirements



Social and Architectural Aggregates, MOS

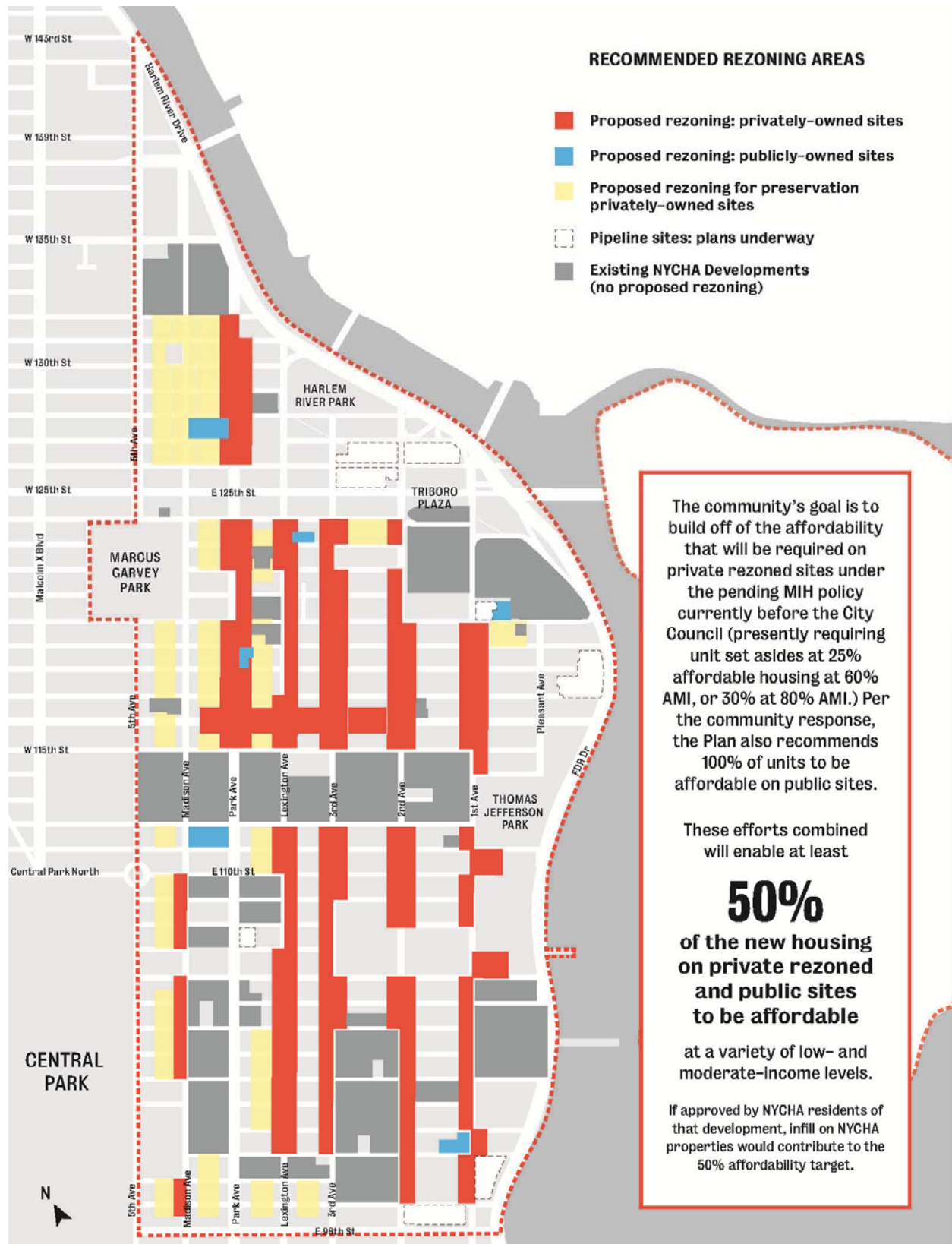


Neubau, Germany

The first week each student(s) will select one building to examine in detail and produce a series of diagrams and drawings that illustrate how type is changed by its context, with an emphasis on the city. In addition, each student(s) will select a series of scale figures to examine, and create your own scale figure that will be used to design your project around. The representation of the building is to be made through a detailed drawing that takes a position on what is the contemporary city and how can it be represented. The second assignment is to make a massing diagram drawing and model that proposes redevelopment of the site. The third part of the studio that begins in week 3 is to design one building in detail.

No more than two unexcused absences are permitted. Grades are based on participation (20%) and drawings, models, with statement (80%). A draft of the final drawings will be presented on the last day of class with a guest reviewer(s). A final review will be held in the first week of August, date to be confirmed, and a final PDF should be submitted at the time of the review. Students should produce a series of drawings no larger than 18" x 24" with a total of 9. Drawings should be scaled and include observations of the buildings in their site, climate, structure, and diagrams about type, along with a written statement in the form of long captions. Models should also be considered as part of the presentation and photographed with illustrations. Please see above images for reference of scale of work to be created.

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Studio Site, East Harlem Existing NYCHA projects

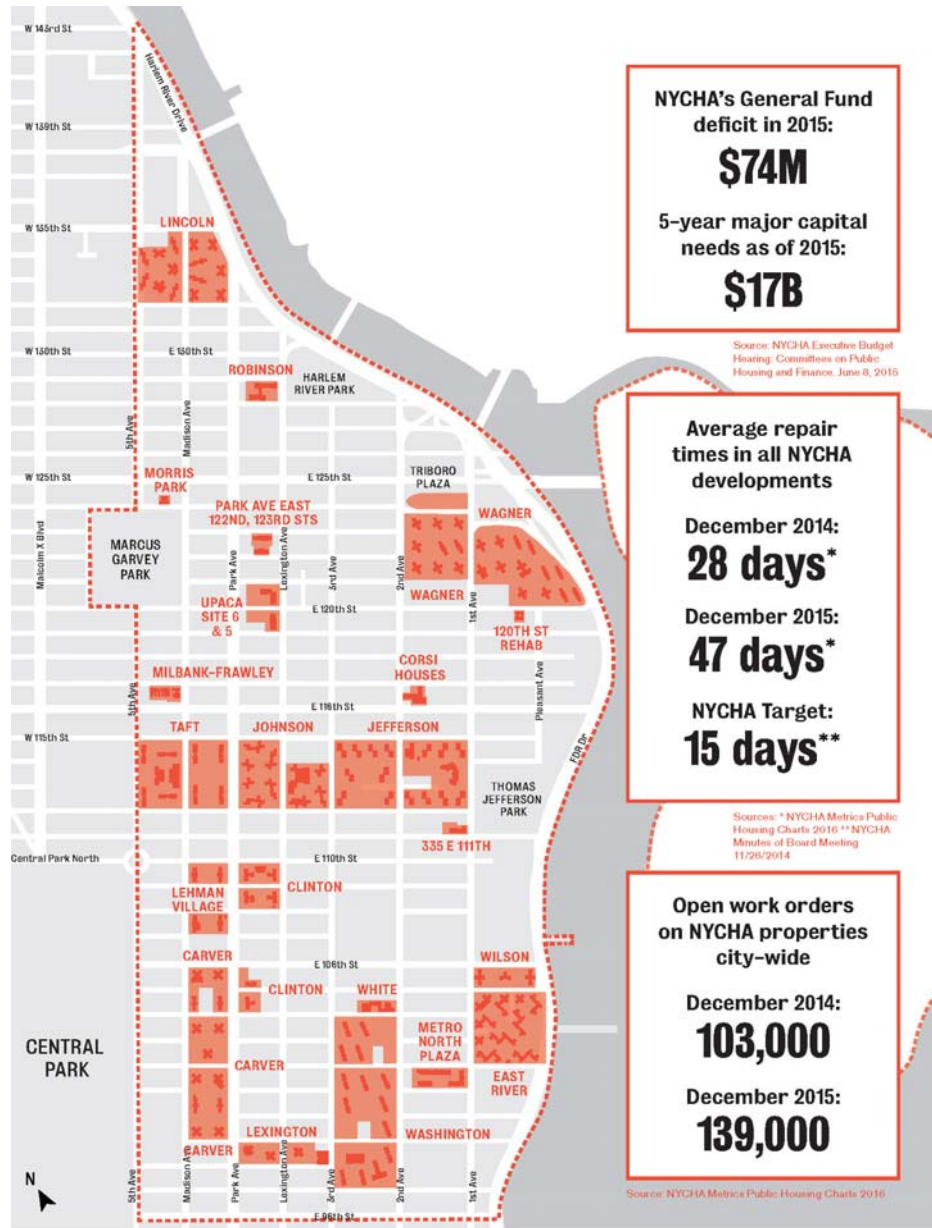


Image from the East Harlem Neighborhood Plan

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## Schedule

- Week 1: Jan. 12, Thursday First Studio meeting Conversation  
**Housing Types: Social / Alison and Peter Smithson / Robin Hood Gardens London, UK**  
*Readings:*  
Mark Jarzombek "Corridor Spaces" in *Critical Theory* vol 36, no. 4, (Chicago: University of Chicago Press, Summer 2010), 728-770.  
Kenneth Frampton. "The Evolution of Housing Concepts: 1870-1970," *Another Chance for Housing: Low-Rise Alternatives.* (New York: The Museum of Modern Art, 1973).  
Gwendolyn Wright. "Americanization and Ethnicity in Urban Tenements," *Building the Dream: A Social History of Housing in America.* (Toronto: Random House, 1981). pp.114-134.  
Alison and Peter Smithson. *Urban Structuring*  
Alison Smithson, *Byelaws of Mental Health*
- Week 2: Jan. 16, Monday Studio Desk Crits  
**Type and the City**  
*Readings:*  
Rafael Moneo. "On Typology," *Oppositions.* (Cambridge, Massachusetts and London: The MIT Press, 1978).  
Alan Colquhoun. "Typology and Design Method," *Perspecta*, Vol.12. (Cambridge: The MIT Press, 1969).  
Theodor Adorno and Max Horkheimer, *Dialectic of Enlightenment*, translated by John Cumming (London, Allen Lane; first edition 1947).  
Manfredo Tafuri, "Order and Disorder, the Dialectic of Modern Architecture," *Architecture and Urbanism (A+U)*, October 1976, pp. 97-120.  
MOS, *cataLog, The Architectural Imagination*, "A Situation Made from Loose and Overlapping Social and Architectural Aggregates", pp.148-159.  
Rem Koolhaas, *Delirious New York; Generic City*
- Jan. 19, Thursday Studio Desk Crits
- Week 3: Jan. 23, Monday Pin Up
- Jan. 26, Thursday Studio Desk Crits  
**Housing Types: Social / Affonso Eduardo Reidy / Pedregulho Housing, Rio de Janeiro, 1958**  
*Readings:*  
Ulrich Beck, *Risk Society, Towards a New Modernity*, SAGE Publications Ltd, 1992.  
Srdjan Jovanovic Weiss and Sabine von Fischer, "How to Read Two Monoliths", *Issue 6 Horticulture Cabinet*, Spring 2002  
Justin McGuirk, "Rio de Janeiro: The Favela Is the City", *Radical Cities Across Latin America in Search of a New Architecture.* Verso, 2014.  
Editorial Blau, Instituto Lina Bo e P.M. Bardi, "Pedregulho Housing Development", Affonso Eduardo Reidy, p.83-113.

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Week 4: Jan. 30, Monday Pin Up

Feb. 2, Thursday Desk Crits

**Office Types: Corporate Headquarters: Lever House, Union Carbide, Pepsi-co and Seagrams**

*Readings:*

Reyner Banham, "Unwarranted Apology" in *The Architecture Of The Well-Tempered Environment*. (Chicago:University of Chicago Press, 1969),11-18

Anson Rabinbach, "Fatigue and Productivity," *The Human Motor. Energy, Fatigue, and the Origins of Modernity*, (Los Angeles and Berkeley: University of California Press, 1992), 219-220.

Reinhold Martin, "Resurfacing Modernism", *Perspecta* (Cambridge, Mass. and London: The MIT Press), 66-75

Mark Rakatansky, "Envelope Please" in *Architectural Words 9: Tectonic Acts of Desire and Doubt*. (London: Architectural Association London, 2012). 72-76

Hilary Sample, "Natalie de Blois", *Office US Agenda, 1914-2014*, Lars Muller Publishers, 2014, p. 64-79.

Week 5: Feb. 6, Monday Pin Up

Feb. 9, Thursday Desk Crits

**Healthy Urban Infrastructures: Roosevelt Island from Ungers to Koolhaas**

*Readings:*

Rem Koolhaas *Urbanism after Innocence: Four Projects: The Reinvention of Geometry Assemblage*, No. 18 (Aug., 1992), pp. 82-113

Rem Koolhaas in *ZONE 1/2, The Contemporary City*, ed. Michel Feher and Sanford

Kwinter [New York: Zone Books, 1986]

Rem Koolhaas & Hans-Ulrich Obrist, *An Interview with O.M. Ungers*, *Log 16*, Spring/Summer 2009.

Lara Schrijver, "OMA as tribute to OMA: exploring resonances in the work of Koolhaas and Ungers," *The Journal of Architecture*, Vol. 13, Iss. 3, 2008.

Pier Vittorio Aureli, "The Possibility of an Absolute Architecture," *The City within The City*, 2011. pp. 177

Kenneth Frampton, "O.M. Ungers and the Architecture of Coincidence," *IAUS Catalogue No. 6*.

Week 6: Feb. 13, Monday Pin Up

Feb. 16, Thursday Desk Crits

**Cultural Types: Leisure / Lina Bo Bardi SESC Pompeia Leisure Center, São Paulo, 1977–86**

*Readings:*

"A Bowl of Soup for the People," *Lina Bo Bardi*, Zeuler R. M. de A. Lima (Author), Barry Bergdoll (Foreword) (New Haven: Yale University Press, 2013)

Lina Bo Bardi: 100: *Brazil's Alternative Path to Modernism*

*Lina Bo Bardi: The Theory of Architectural Practice* Paperback Cathrine Veikos

Week 7: Feb. 20, Monday Pin Up

Feb. 23, Thursday Mid-Review



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Week 8: Feb. 27, Monday, Desk Crits  
**Housing Types: Aging / Venturi Scott Brown / Guild House, Philadelphia, USA**  
Readings:  
Sylvia Lavin, cataLog, The Architectural Imagination, "Oh My Aching Antenna: The Fall and Rise of Postmodern Creativity", pp.214-228.

March 2, Thursday Desk Crits

Week 9: March 6, Monday Desk Crits  
**Office Types: Institutional / Dinkeloo Roche / Ford Foundation New York City**  
Readings:  
David Gissen, Manhattan Atmospheres. Architecture, the Interior Environment, and Urban Crisis. "Growth: Corporate Atriums and the Cultivation of Urban Nature", University of Minnesota Press, 2013. p.  
Alex Lehnerer, "Codes, Conventions and Maxims: Official and Informal Regimes, Rules of Place in 1960s New York", Grand Urban Rules. (Rotterdam: 010 Publishers, 2009). pp. 165-188  
Belmont Freeman, "Kevin Roche: Architecture as Environment," Places Journal, May 2011.  
Ada Louise Huxtable, "The Ford Foundation Flies High," New York Times, October 26, 1967.

*\*\*March 9-11, Thursday -Saturday Possible Travel Dates to Montreal (Alternative March 16-18)\*\**

Week 10: March 13, Monday Spring Break

Week 11: March 20, Monday Pin Up

March 23, Thursday Desk Crits  
**Housing Types: Social / Sanna / Gifu Kitagata Apartment, Gifu, Japan + Women's Dormitory**  
Readings:  
Assemblage\_Kazuyo Sejima Stan Allen.pdf

Week 12: March 27, Monday Pin Up

March 30, Thursday Desk Crits

Week 13: April 3, Monday Pin Up

April 6, Thursday Studio Desk Crits + Walking Tour  
Housing Types: Luxury / Chelsea  
Readings:  
Neil Denari, HL23, Log 29, In Pursuit of Architecture, Log Journal

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Week 14: April 10, Monday Pin Up

April 13, Thursday Desk Crits

Week 15: April 17, Monday Pin Up

April 20, Thursday Desk Crits

Week 16: April 24, 27 No Studio

Week 17: May 2, Tuesday Final reviews + Final PDF due;

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## Review Requirements

These requirements represent the minimum documentation required.

### Drawings

At a scale of  $1/32"=1'-0"$ : Site Plan with context.

At a scale of  $1/16"=1'-0"$  and  $1/8"=1'-0"$ : Plans with Ground Plan.

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  $1/64"=1'-0"$ : 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 two [2] views of a day in the life of the building, illustrating both interior and exterior. One [1] perspective should be of a unit.

### Conceptual Structural Diagrams

Produce one [1] key structural diagram that reflects your structural concept and system. In addition, produce a series of diagrams that illustrate the structural strategy and its relationship to other qualities of the design, from materials to light and form.

### Conceptual Daylighting Studies

Produce one [1] unit that is presented through either digital or physical modeling to illustrate daylighting effects on June 21 and Dec. 21st at sunrise, noon, and sunset.

### Post-Medium Specificity

Produce one [1] 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 should further elaborate on your design concept. Wherever possible, do not repeat information. Please discuss with your individual critic.

### Presentation and Time

Part of studio culture includes balancing your studio work 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 in addition to your own. Reviews are meant to be productive, useful, and critical of your work, providing insight and thus helping you move your project forward. Reviews are limited in time and therefore require 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 are an opportunity for students to test their project with varying audiences. Mock up your presentation before any review.