



COLUMBIA GSAPP, HISTORIC PRESERVATION PROGRAM

STUDIO II: Bryony Roberts

Mondays and Tuesdays, 2-6pm

Contact: bryony@bryonyroberts.com

Focusing on churches in central Harlem, this studio foregrounds questions of *social value* in historic preservation. The course looks at monumental churches, such as St. Luke's Episcopal Church and St. Martin's Episcopal Church, which are recognized for their architectural value but face declines in use and economic resources. Through processes of *community involvement*, students will document the social histories of these churches and strategize methods of re-purposing them for contemporary users.

The studio also connects analysis to *design experimentation*. Students will develop proposals for the future use and transformation of the sites, including conservation, programming and design. This studio encourages a broad range of design thinking beyond standard architectural solutions, including possibilities for multimedia, ephemeral and performative design ideas.

SOCIAL VALUE

While the designation of historic landmarks often focuses on architectural value or historical value, this course develops methods for addressing the social value of historic sites. Social value here encompasses historical patterns of social activity and the relevance of a site to contemporary social needs. The goal of addressing social value is to foreground the socio-political dimensions of preservation and to develop methods of sustaining historical structures in contemporary urban contexts.

SITES

Two monumental churches are the focus of this studio: St. Martin's Episcopal Church (1887-89) by William A. Potter and St. Luke's Episcopal Church (1892-95) by Robert D. Robertson. Both were constructed in a grand Romanesque Revival style in the late 19th century and gained new life in the 20th century during the Harlem Renaissance as hubs of African-American culture.

St. Martin's is a designated NYC Individual Landmark, recognized as an outstanding example of Romanesque Revival, and is located at the corner of West 122nd St and Malcolm X Boulevard in the Mount Morris neighborhood. Although the building faces some restoration challenges and need for greater income through alternative programming, it does still hold regular services.

St. Luke's, which is owned and operated by St. Martin's, is located further north, at W 141st St near Amsterdam in the Hamilton Heights neighborhood. Although St. Luke's has similar architectural grandeur, it has been vacant and urgently requires strategies for programming and restoration. St. Martin's welcomes imaginative ideas for the future of both churches to sustain the institutions economically and connect them to contemporary urban populations.

COURSE STRUCTURE

Building on the analytical methods developed in Studio I, this course moves from processes of *analysis* to *projection*.

ANALYSIS

In the analytical phase, students study the social value of St. Luke's and St. Martin's from the urban scale to the individual building scale. Students use established methods of assessing social value, such as archival research, mapping, and interviews with stakeholders. In addition, students develop more experimental techniques for capturing the social value of a place, including drawing patterns of social activity and mapping their own experience of the building.

PROJECTION

Students build on their analysis to propose transformations to the two churches. This projective phase will take inspiration from recent experimental preservation practices involving installation, performance, and social practice. Depending on the interests and experience of the students, the class can develop either individual proposals or a single group project. The aim is to both activate the rich social history of the sites and to open them up for contemporary use.

EXPECTATIONS

STUDIO CULTURE

Students are expected to spend a large portion of their time in the studio working and to be active participants in the collaborative studio environment. Sharing knowledge, techniques, and ideas with your fellow students is incredibly important to your own creative development and to your success in this studio. Students are expected to keep the studio space orderly and clean, and to keep clear a large table and wall space for group meetings and pinups.

MATURITY

Students are expected to be independent and to take initiative to find the resources and supplies that they need to complete their work. Since this course involves a great deal of community involvement, students are expected to be mature and respectful when dealing local communities.

ATTENDANCE

Students are expected to be present and working during studio meeting times. Absences for social engagements or extracurricular activities will not be accepted. All absences for medical reasons need to be preceded before class meeting time by an email message with the cause. Absences will affect the final grade and multiple unexcused absences will result in course failure.

DEADLINES

Deadlines and required deliverables are not negotiable. Students are responsible for managing their own print schedules -- no printing is allowed after the deadline. Deadlines can only be extended in cases of illness or special circumstances, and requests for extensions must be submitted to the instructor before the deadline in writing, accompanied by a medical certificate when necessary. Make it a habit to keep your active files backed up. Loss of data is not an excuse for an incomplete project.

GRADING

Grading will be based on the following criteria in relation to the given assignments:

Conceptual Clarity

Students should demonstrate proactive engagement with the material and self-motivated intellectual pursuits that enhance their own design ambitions. Students are expected to clearly articulate their ambitions and the intellectual underpinnings of their work in pinups and desk crits. With each assignment, students are expected to develop and to defend a thesis position that articulates their position relative to other practitioners and theorists.

Technique

Students are expected to execute all assignments with care and precision. It is extremely important to invest time into the processes of constructing drawings and models, and laying out presentations. Assignments will be evaluated not only on the basis of the ideas, but also to a large degree on the quality of the execution. Students are responsible for planning sufficient time for developing appropriate and thorough representation.

SCHEDULE

INTRODUCTION

Thursday, January 19
Studio presentations, course selection

ANALYSIS: URBAN SCALE

Monday, January 23
Lecture on social value, representation tools, experimental preservation tactics
Distribution of research assignments

Thursday, January 26
Visit to Harlem, neighborhood tour with Michael Henry Adams

Monday, January 30
Desk crits of Urban Scale analysis and drawings

Thursday, February 2
Presentation of Urban Scale analysis and drawings

ANALYSIS: BUILDING SCALE

Sunday, February 5
Site visit - first meetings with congregation, observation of site in use
Interviews with congregation

Monday, February 6
Site visit - documentation of architectural space

Thursday, February 9
Desk crits of Building Scale analysis and drawings

Friday, February 10
9am - Assessment with HP Conservation faculty

Monday, February 13
Desk crits of Building Scale analysis and drawings

Thursday, February 16
Presentation of Building Scale analysis and drawings

Monday, February 20
Revisions of Building Scale analysis and drawings due

ANALYSIS: FUTURE USE

Thursday, February 23 - Monday, February 27

Interviews with church board members, Episcopal church representatives, community representatives.

Thursday, March 2

Desk crits on Future Use options

Monday, March 6

Presentation of Future Use options

PROJECTION: FUTURE USE

Thursday, March 9

Lecture on case studies of social projects, desk crits on individual directions

Monday, March 20 - No Class

Thursday, March 23

Statement of direction due

Monday, March 27

Desk crits on revisions to schematic proposals

Thursday, March 30 - needs to be rescheduled for March 29

Desk crits on revisions to schematic proposals

Monday, April 3

Schematic proposals due

Thursday, April 6

Development of proposals, designs

Monday, April 10

Development of proposals, designs

Thursday, April 13

Development of proposals, designs

Monday, April 17

Development of proposals, designs

Thursday, April 20

Rough draft of final presentation

Monday, April 24

Revision of final presentation

Thursday, April 27

FINAL REVIEW

REFERENCE TEXTS

HARLEM HISTORY

Adams, Michael Henry. *Harlem Lost and Found: an Architectural and Social History 1965-1915*. (New York: Monacelli Press, 2001)

Gill, Jonathan. *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America* (New York: Grove Press, 2012)

Hickman, Cynthia. *Harlem Churches: At the End of the 20th Century* (New York: Dunbar, 2002)

The Portable Harlem Renaissance Reader, ed. David Lewis (New York: Penguin Random House, 1995)

VALUES SYSTEMS IN PRESERVATION

Assessing the Values of Cultural Heritage, Research Report, ed. Marta de la Torre (Los Angeles: Getty Conservation Institute, 2002)

"Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance (Burra Charter)" (1979).

http://australia.icomos.org/wp-content/uploads/Burra-Charter_1979.pdf
and later revisions at: <http://australia.icomos.org/publications/burra-charter-practice-notes/burra-charter-archival-documents/#BCOLDER>

Riegl, Alois. "The Modern Cult of Monuments." Trans. Kurt Forster & Diane Ghirardo in *The Oppositions Reader*, ed. K. Michael Hays, (Princeton, 2000), 621-651.

Values and Heritage Conservation, Research Report, ed. Erica Avrami, Randall Mason, Marta de la Torre (Los Angeles: Getty Conservation Institute, 2000)

PRESERVATION HISTORY

Arrhenius, Thordis. *Fragile Monument: On Conservation and Modernity*. London: Black Dog, 2012.

Jokilehto, Jukka. *A History of Architectural Conservation*. London: Routledge, 2002.

Ruskin, John. "The Lamp of Memory" in *The Seven Lamps of Architecture* (Farrar, Straus and Giroux, 1961): 167-187

Viollet-le-Duc, Eugene-Emmanuel. "Restoration" in *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Getty, 1996), 314-318.

CRITICAL PRESERVATION

Diller, Elizabeth, Ricardo Scofidio, Jorge Otero-Pailos. "Morphing Lincoln Center" in *Future Anterior* VI/1, 2009: 85-96.

Koolhaas, Rem. "Cronocaos" in *Log* 21, Winter 2011.

Munoz-Vinaz, *Contemporary Theory of Conservation* (Oxford: Elsevier Butterworth-Heinemann, 2005): 147-170.

Nietzsche, Friedrich. "On the Utility and Liability of History for Life" in *The Nietzsche Reader* (Blackwell, 2006), 124-141.

Otero-Pailos, Jorge. "Creative Agents" in *Future Anterior*, III/2, Summer 2006: iii-vii

Otero-Pailos, Jorge. "Experimental Preservation: The Potential of Not-Me Creations" in *Experimental Preservation*, ed. Jorge Otero-Pailos, Erik Fenstad Langdalen, Thordis Arrhenius (Zürich: Lars Müller Publishers, 2016): 11-40.

DRAWING HISTORICAL ARCHITECTURE

Ackerman, James. *Origins, Imitation, Conventions* (Cambridge: MIT Press, 2002): 45-62.

Carpó, Mario. *The Alphabet and the Algorithm* (Cambridge: MIT, 2011), 54-55.

Frommel, Christoph. Ed., *The Architectural Drawings of Antonio da Sangallo the Younger and His Circle*, Vol.I (Cambridge: The MIT Press, 1994).

Huppert, Ann. *Becoming an Architect in Renaissance Italy: Art, Science, and the Career of Baldassare Peruzzi* (New Haven: Yale University Press, 2015).