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Housing in Harlem: An Investment in the Future

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Housing In
Harlem:
An Investment
in the
Future

Kelly J. Beaudreau
Fall 1991

Committee:
Evelyn McFarlane
William Scarborough
Adam Drisin



Housing In Harlem: An Investment in the Future

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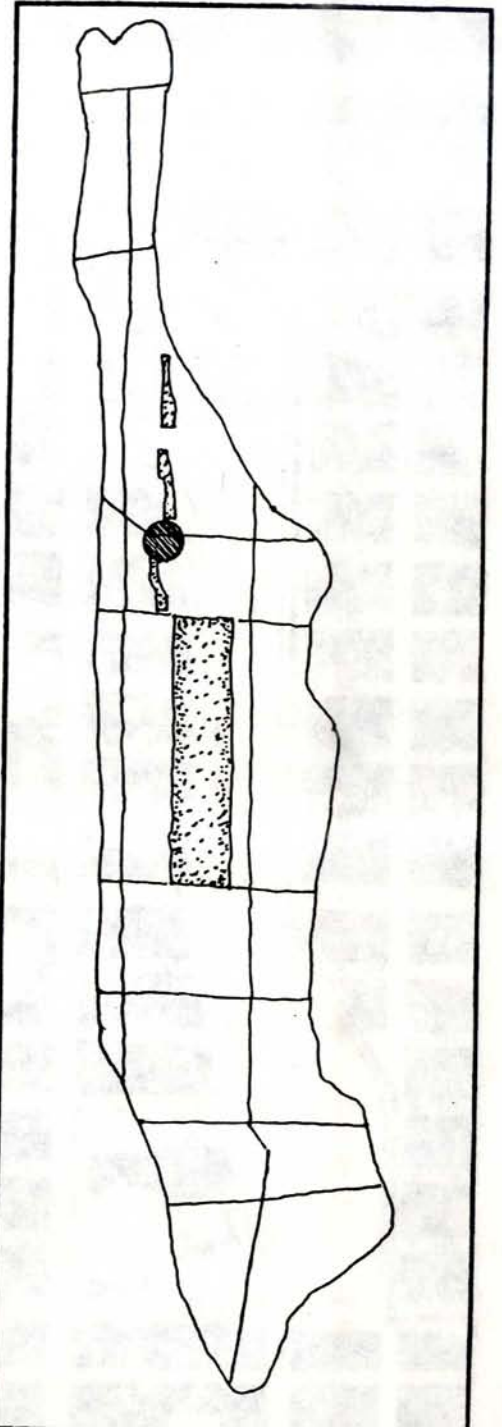
project: residential buildings at Berlin
Museum building C1-C4
location: Südliche Friedrichstadt—block
33, Am Berlin-Museum
architect: Franz Claudius Demblin
with Henning Hanson
(Vienna)
status Nov. '86: completed

Committee:
Evelyn McFarlane
William Scarborough
Adam Drisin

PROPOSITION

"In the Postmodern search for a new style, formal considerations have overshadowed social concerns in architectural dialogue. For those rooted in the Modern Movement, who believe architecture could and should change the world, the climate has been in some ways an uncomfortable one to work in. For even though public subsidies for housing have dried up and the user has faded from architectural conversation, buildings do still have a sociological purpose. At some point, surely the pendulum will begin to swing the other way."

I propose to demonstrate that a housing community in the spirit of the Modern Movement can be placed in Harlem so as to provide safe housing that gives a sense of identity to the residents and which will provide an urban link between Morningside Heights and Harlem so that Morningside Park will no longer pose a threat to the community.

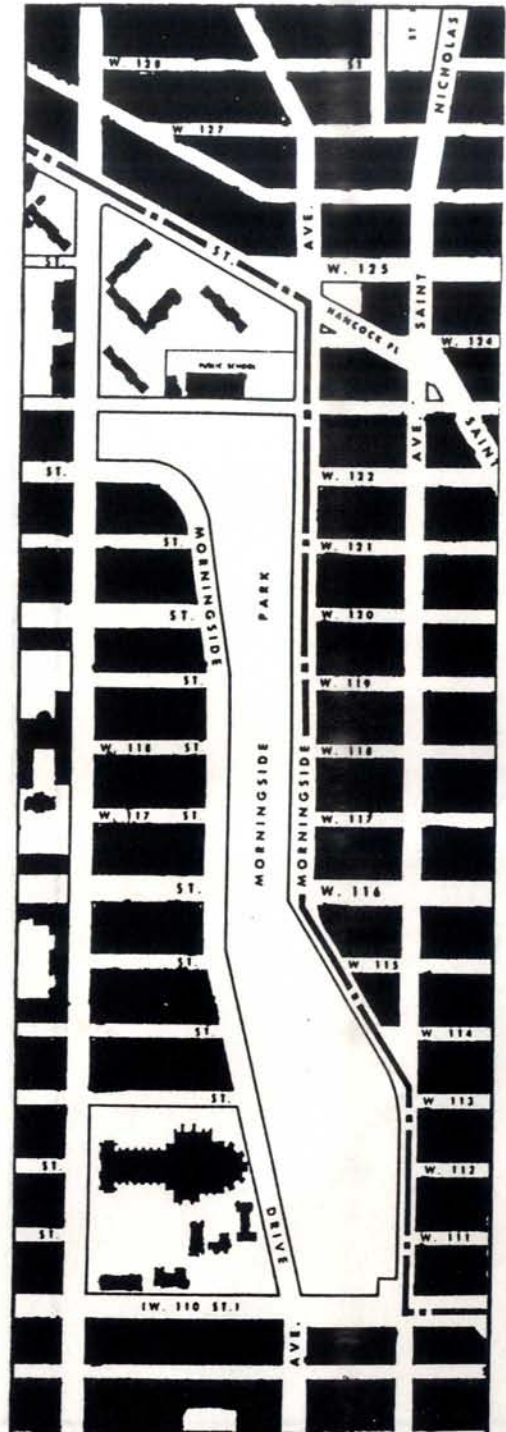


PROJECT DESCRIPTION

Project Description: A housing community in place of General Grant Housing at West 125th Street and Morningside Ave, Harlem, New York City.

Site: The site is presently the location of General Grant Housing, a federal housing project. This public housing is of the "Garden City" mentality between the edge of Harlem and Morningside Heights. It consists of four large apartment buildings, three of which are twenty-one stories tall and the remainder being thirteen stories tall. The buildings are placed non-orthogonally on a block that is approximately three times the size of the average New York City block and five times the size of the average local block in this area of the city. The block faces directly on to Morningside Park which forms the major boundary between Harlem and Morningside Heights.

Context: Harlem is a low-income neighborhood consisting mostly of blacks and minority groups. The surrounding area is mainly made up of five to seven story buildings and walk up tenements. Approximately 30% of the buildings are abandoned or too dangerous to be habitable, these serve as crack



houses and collectors of the homeless of Harlem. West 125th Street is the main commercial street of Harlem which holds a lot of activity for the area. West 125th is the cross road which connects Riverside Drive to the Triborough Bridge Area and the highways which wrap the edges of Manhattan.

Morningside Heights is a more affluent community due to the presence of Columbia University, Barnard College, St. John's Cathedral and many other institutions and hospitals. The population is more integrated and includes large amounts of students and white-collar workers. Most of the residential blocks are made up of five to seven story apartment buildings which provide upscale apartments and co-ops. Most of the buildings are well maintained and fully occupied. The two main avenues of Morningside Heights are Broadway and Amsterdam Avenue, and running along the west edge is the highway and Riverside Drive.

Morningside Park is the major physical barrier which separates the two neighborhoods of Harlem and Morningside Heights. The park helps to make up a string of parks which run the length of Manhattan and separate the two halves of the city. The park itself is a steep slope that is heavily wooded with only minor landscape interventions. It is considered a very dangerous park to

the residents of both neighborhoods and is seldom used or even traversed by local inhabitants. The north end of the park faces onto the site and is occupied by a playground and a public school.

Program: The program is mainly housing for a variety of incomes and family situations. A community will be created from this mix of individuals and families. Provided in this housing community will be several amenities necessary for life in the 90's. A day care will be among such programmatic elements, along with commercial space along West 125th Street. These elements will be a part of the project as a whole, but the housing community will be the main thrust of the thesis.

An important element of the housing other than the units themselves will be the intermediate space between the units. There will be a clear definition of private, semi-private, and public spaces in the complex. These spaces will define the community and its character as a whole, but will not impede the safety of the community. The spaces will conform to a safety criteria so that they do not become the no-man's land that exists between the buildings in Grant Housing.

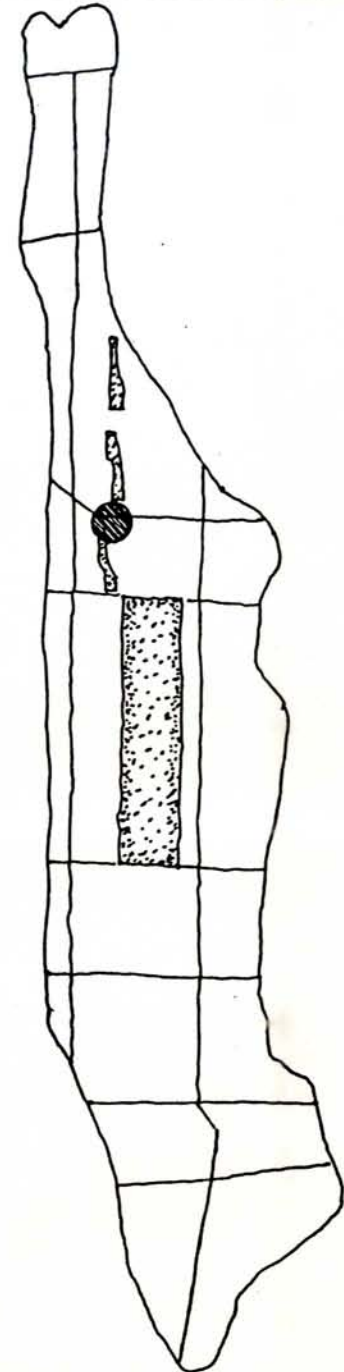
ARCHITECTURAL ISSUES

"Just as the Gothic cathedral was the expression of its age, so must the modern factory or modern dwelling be the expression of our time: precise, practical, free of superfluous ornament, effective only through the cubic composition of the masses."
 ~Walter Gropius, 1923

The Modern Movement was a great force on the housing attitudes throughout the 20th century. The movement in Europe of architects freeing themselves of traditional restraints and really rethinking housing ideas brought housing into the spotlight. This great zest and excitement made many big changes in housing.

Unfortunately, General Grant Housing was the combined results of Public Housing Policy and the successive mutation of Modernist ideas that occurred in the 1950's and 1960's. The housing which is proposed here will take the original Modernist ideas of housing and reinterpret them so as to function in today's society and in a better manner than Grant Housing is currently.

Housing is not merely a physical problem but a social problem as well. "Men require warmth and rejoicing, splendor and brilliance...elegance...the



qualities of life appropriate to the hours after work is done." ~Emil Utitz,1923. The Modernist Movement stated that architecture could and should be able to solve social problems through built form.

The problems here are within the Harlem and Morningside Heights communities. The problems are the lack of safety in the area and the distinct boundary between the two neighborhoods. This housing project, through a reinterpretation of Modernist ideas will propose a solution to these two problems. The inherent safety in streets and public spaces that are well used within this housing will contribute to the communal quality of the project. The site by virtue of its placement at the end of Morningside Park will begin to activate the north end of the park.

"...The new architecture, by uniting the work of the arts and industry, could provide a model of cooperation and synthesis for society and culture." ~Walter Gropius, 1926. This cooperation and synthesis is what housing placed at the critical boundary between these two communities will create for the housing community itself. An urban link could benefit both Harlem and Morningside Heights, Harlem and its commercial district and active street life, and Morningside Heights with its institutions and schools.

Harlem at the present time suffers greatly due to the consistently low-income residents that populate the area. Middle income families have no desire to remain in Harlem once they obtain the means to move out. A community which benefits from both Harlem and Morningside Heights will provide incentive for these families to stay and return something to the community. These families may provide the inspiration that other residents in the vicinity need to clean up their neighborhood.

Safety is the critical factor for this type of housing especially if families are going to want to live there. Jane Jacobs in "The Death and Life of Great American Cities" talks alot about the inherent safety in streets that are used twenty four hours a day. Safety can also be provided by fences and surveillance equipment, however natural surveillance and fences can be provided through architecture.

A criteria for safety has been established by the ideas of Jane Jacobs and Oscar Newman:

1. Grouping of dwellings to reinforce associations of mutual benefit.
2. Clearly defining paths of movement and areas of activities for particular users.
3. Providing natural opportunities for visual surveillance.

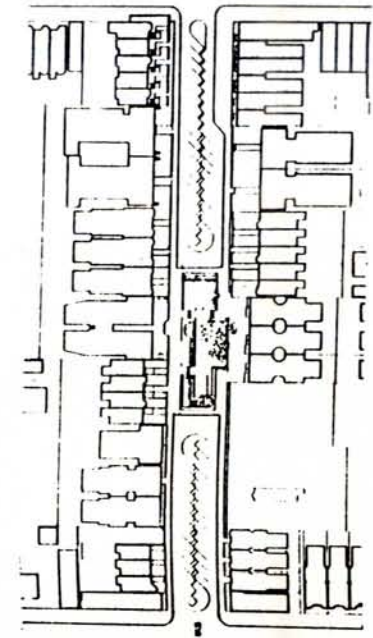


FIG. 40. Site Plan of Saint Marks Place, New York City. Plan shows modifications to vehicular circulation and parking and provision of play and sitting areas.

4. Designed areas which develop territorial attitudes to act as strong deterrents to criminals.
5. The adoption of building forms which avoid an anti-contextural appearance that allows for others to perceive the vulnerability and isolation of the inhabitants.
6. The further aid of safety by locating residential developments in urban areas that are welcoming and near to activities that do not threaten the inhabitants.
7. The site design will incorporate zones of influence for specific buildings.

Although Jane Jacobs presents a wonderful image of community life, some of it does not apply to Harlem today. Black mothers often can not afford to stay home and watch over their children from the kitchen fire escape. Today's mothers are a vital part of the work force and often children are in day care centers or home tending to the home instead of Mom.

Both Jacob's and Newman's ideas are still valid today, but they must be updated to present times. The Modernist ideas must also go through the same re-evaluation in regards to housing in the 90's. In "Towards a New Architecture", Le Corbusier makes a 'Manual of the Dwelling' which is a list of criteria for housing. This criteria refers more specifically to the apartment

itself, but can be thought of in a larger context, just as the Esprit Nouveau Pavillion was meant to be on unit in a whole.

A new criteria for housing can be developed from these requirements in a larger scope to evaluate housing for the 90's:

1. The most used rooms in the dwelling should face south and have balconies to allow for optimum use of the sun exposure.
2. A large open living room is better than many small ones.
3. The dwelling should provide many of its own fittings, cabinets, and when possible furniture, to make the dwelling as efficient as possible.
4. Entertainment centers should have a place in the dwelling.
5. All windows should be operable to allow for ventilation.
6. Cars should be placed away from the dwelling.
7. As much light and air should be allowed in the dwellings as possible.

In summation, The crucial architectural issues that this housing community will need to accomplish are:

~To provide a housing community in the spirit of the Modern Movement, but also accommodating the life styles of the 90's and beyond.

~To provide housing for a community of people that will encourage social interchange and not make anonymous housing.

~To make an urban link between Harlem and Morningside Heights and at the same time attempt to reactivate part of Morningside Park.

~To adhere to a safety criteria which will ensure that the mistakes of past projects are not duplicated.

~To adhere to a set of criteria which will be a new interpretation of the Modernist Ideas for housing today.

Today is a very different lifestyle than the lifestyle that Le Corbusier was designing for. Today is even beyond the lifestyle that CIAM and Team 10 knew. Today is a new era of housing design for many more new and different situations.



27. Bruno Taut and Martin Wagner, Hufeisen Siedlung, Berlin-Britz, 1926-1927.

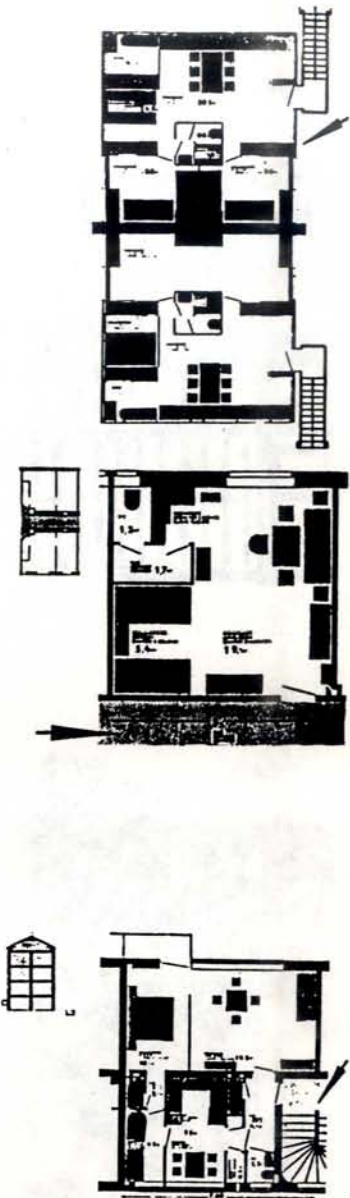
STRATEGY FOR ARGUMENT

Part I

As early as 1910, architects were conceiving of new approaches to housing. What began as a revolt against Gothic, Baroque, and Victorian styles developed into the Modern Movement and totally new attitudes about housing. Paul Schultze-Naumburg and Bruno Taut were some of the earliest architects to take simple historical styles and transform them back to the orderly forms they began as. New low-income housing developments were the new feature in German urban development in 1910 and these architects applied their new methods to this workers housing.

In the 1920's, Walter Gropius and Erich Mendelson were the next wave of Modernist architects. They were referred to as 'radical architects' in Germany. The new architecture was showing up in housing projects and office buildings. Many consisted of long continuous surfaces stripped of any ornament. "The revolutionary appearance of such buildings consisted in their total lack of reference to the past rather than in their introduction of striking new form." (Lane, p. 35)

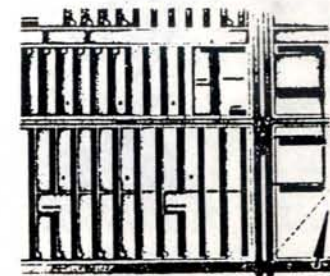
After World War I, the radical architects began to get important commissions. The war had sparked a new spirit in architecture and these



radical architects felt that architecture could solve social problems. "these men publicized the idea that the new society created by war and revolution required an entirely new architecture, devoid of all association with the past."(Lane, p.41) It became a cultural revolution which not only included architecture, but painting, sculpture, and other art forms. Gropius and Taut felt that this new architecture could free society and promote more creativeness.

The housing from 1924 to 1932 that was built in Germany by these radical architects demonstrated this new architecture. Although Le Corbusier had published "Towards a New Architecture" promoting the Garden City, most of this new housing was of the row house mentality. The many exhibitions that occurred during this time up until World War II further attempted this disassociation from the past.

Paul Schultze-Namburg now began to see what this new architecture was doing to the vernacular styles of Germany. He began to argue against an architecture which he himself was an early influence to. He wanted the German house to come back within the realm of the city before it became a metropolis of nomads. He claimed that this new architecture was making life too materialistic and business like.

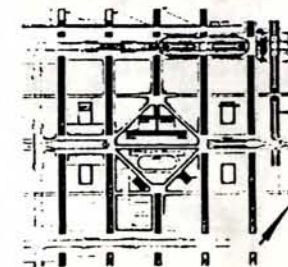
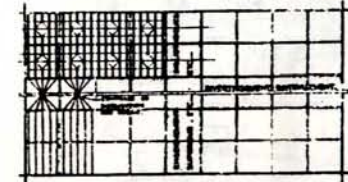


At just about the same time, CIAM Housing Congresses were starting in 1928 in Switzerland. The goal of these congresses is to discuss the difficulty in convincing the public that the Modern Movement was better than traditional architecture. "The Declaration of La Sarraz" named the aims of CIAM which can be simplified under four headings; general efficiency factors, town and regional planning, architecture and public opinion and architecture in relation to the state.

CIAM was not a great help to the problem of low-income housing. They were concerned with minimum dwellings that would exemplify the new architecture. The only concern was for ground plans and furniture placement. "Data that were considered relevant were: floor area, volume, window area, number of beds, and the names of the locations (in connection with the level of wages)" (CIAM, p.60)

The congress came to the conclusion that high-rise buildings with minimum dwellings were the only housing form of any value. Even though these were rarely carried out in Europe, CIAM maintained they were the Modernist solution to housing. Five measures were required for this ideal housing:

1. Drawing up of a structural plan based on the population needs.

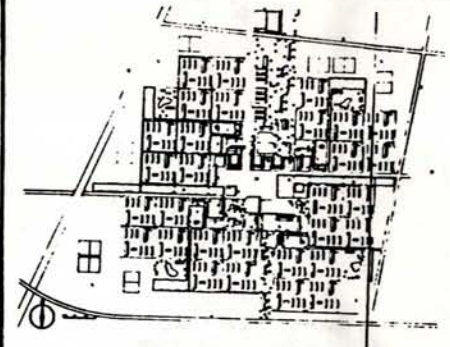
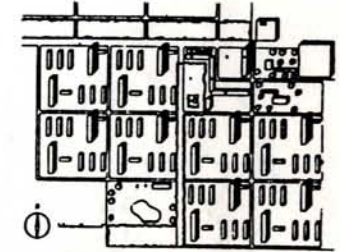
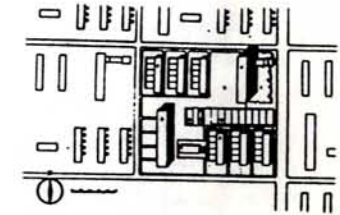


2. Housing in the form of High-rise blocks of flats with green open spaces between them.
3. The expropriation and reorganization of land.
4. The planning of housing and recreation as extensions of public facilities.
5. The factory production of housing. (CIAM, p. 76)

Thus CIAM was under the heavy influence of Le Corbusier in their housing strategies and ideals.

In 1956, some of the young members of CIAM met after being dissatisfied with the CIAM 9 Congress. They met at Doorn and created their own Manifesto, the two main goals being; "1. It is useless to consider the house except as a part of a community owing to the interaction of these on each other. 2. We should not waste our time codifying the elements of the house until the other relationship has been crystalized." (CIAM, p. 98) This group, later known as Team X, became the new generation of CIAM.

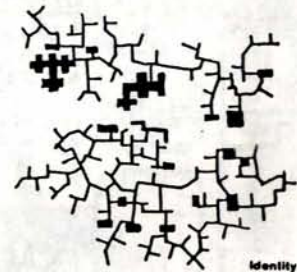
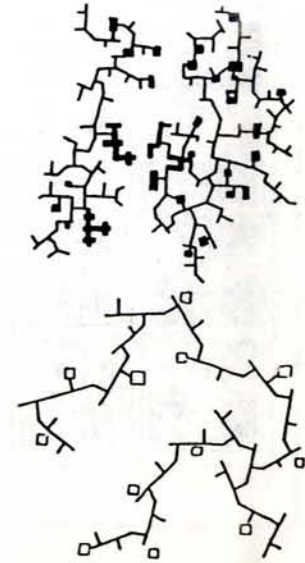
Team X brought housing into the 60's and 70's, but still in the same form as Le Corbusier. Although they rejected CIAM they did not reject Le Corbusier completely, but they did rethink some of the problems of the Modernist Movement. "When we talked about social housing, we were



concerned not only with finding a means to provide affordable housing, but with the need to connect this housing with the design of the rest of the city to create new, or to reinforce existing, neighborhoods, not disrupt and destroy them." (Lewis Brody, 1988)

We have come to a new era in housing. One that rejects parts of the Modern Movement and one that demands a reference to our past. The fact that places like General Grant Housing were still being put up in the late fifties and early sixties says that housing is still suffering in some cities.

This project is about the next step in the Modern Movement. As the theories have transformed over time we have tried to meet the needs of each generation. "With contextualism, rehabilitation of existing buildings and new construction must be seen as one integrated intervention, generating a series of new, contemporary, prototypical buildings." (Reweaving the Urban Fabric, p. 15)



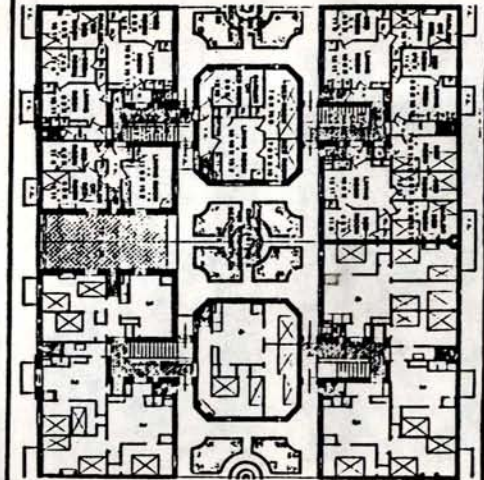
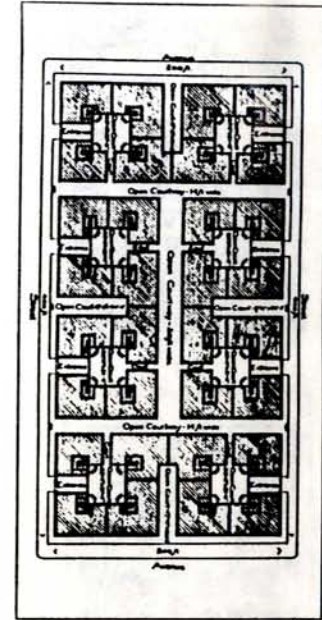
STRATEGY FOR ARGUMENT

Part II

"And therefore they build 'housing developments', apartment blocks of desolate uniformity, in which everything is standardized. They want to kill personality in men, they want collectivism, for the highest goals of these architects is Marxism, communism."
 ~Ring Architects, 1933

There is a legacy of the Design Competition for Housing in New York City. Grant Housing was a part of that legacy, but its time has passed. In 1879, the first of a series of housing competitions began in New York City in response to the deplorable conditions in which over half of the population lived. The competition was sponsored by the plumbing and sanitation engineers. The results were the dumbbell plan tenements which would allow for light and air to ventilate the apartments using light wells. Due to economic situations and land values these were the absolute minimum size they could be.

In 1896, the emphasis was not just the apartment but the whole block configuration. Required in the new competition was a toilet for each apartment and adequate ventilation for each room. However, The

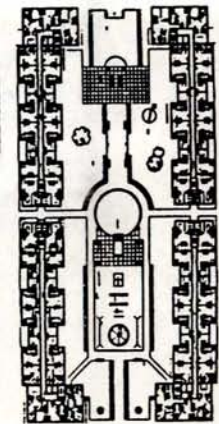
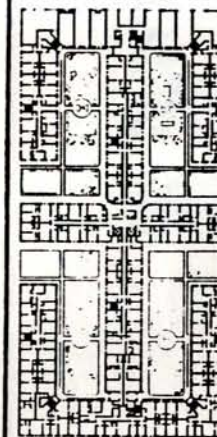
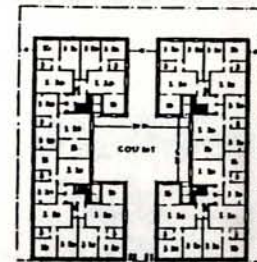
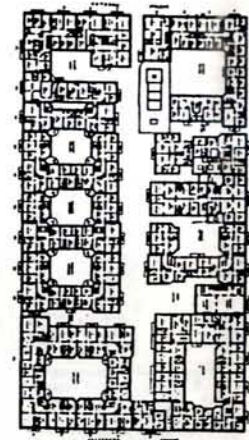


competition also required a specific number of rooms per floor. The blocks were very dense, as a result, but there were adequate courtyards and courtways between to provide adequate ventilation.

In 1920, after a long period of no building due to World War I, the next competition was held. Again it was the design of an entire city block with set requirements for room sizes and number of rooms. The radical thinking of Europe had only been partially realized in America at this time, and this was the first government sponsored housing competition. The results were still in the traditional forms of past years with high density block formations.

The following competitions in 1922 and 1930 were inhibited by the Tenement Act of 1901, and the Great Depression. The moderate income residents were becoming a larger part of the housing market and inspired housing to suit them. A few innovations were made for the sake of higher rents, but very little else was changing.

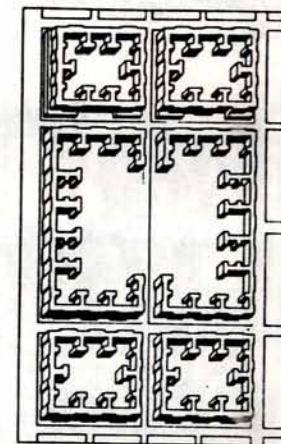
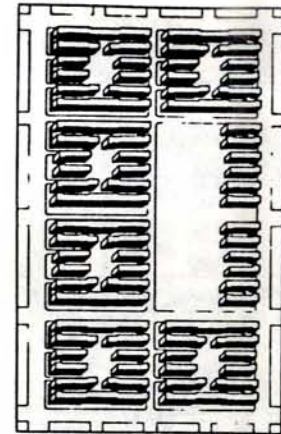
In 1933, the Modern Movement finally came to New York City housing. Again the block design was mandated by a certain number of apartments, but many entries made a small park an essential part of the design. With this addition, the height of the buildings rose, but that would



also help obtain higher rents. These entries still respected the street edge and grid and maintained the street wall. "Garden City" had not fully arrived.

In 1934, the competition was held for the first Federally Funded Housing Projects. The design was for a 16 block area with varying densities allowed. The Modern Movement got caught up in the Depression and conflicts arose between those who saw the need to express the new architecture and those who saw the need for practical realistic housing. The superficial application of the Modern Movement to housing posed a threat to the theory which had evolved over the past decades. "For example, the established ideal perimeter block planning, with multi-directional massing and courtyard gardens was eclipsed by the modernist predilection for horizontal rows of housing, which was social barracks planning based primarily on the movement of the sun, rather than on cultural precedent." (Reweaving the Urban Fabric, p.109)

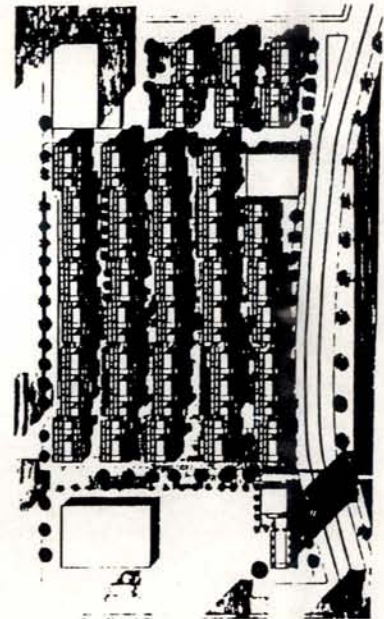
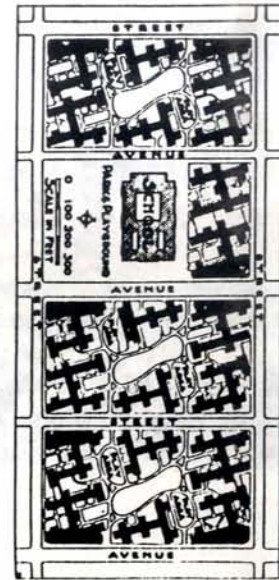
Thus the Modern Movement clashed with traditional New York City planning. The decades after World War II held no competitions, but many federally funded housing projects were built. Maybe if the competitions continued, atrocities like General Grant Housing would never have been built, but many similar projects went up around the city.



Finally in 1963, a competition was organized. Many reforms had occurred in the previous years including Jane Jacob's book, "The Death and Life of Great American Cities" and the end of Robert Moses' reign of terror in the Housing Department of New York City. The results were diverse. The competition was for middle income residents and the projects included commercial space and parking. The tower in the park was still evident, but the buildings had realigned themselves to the street grid.

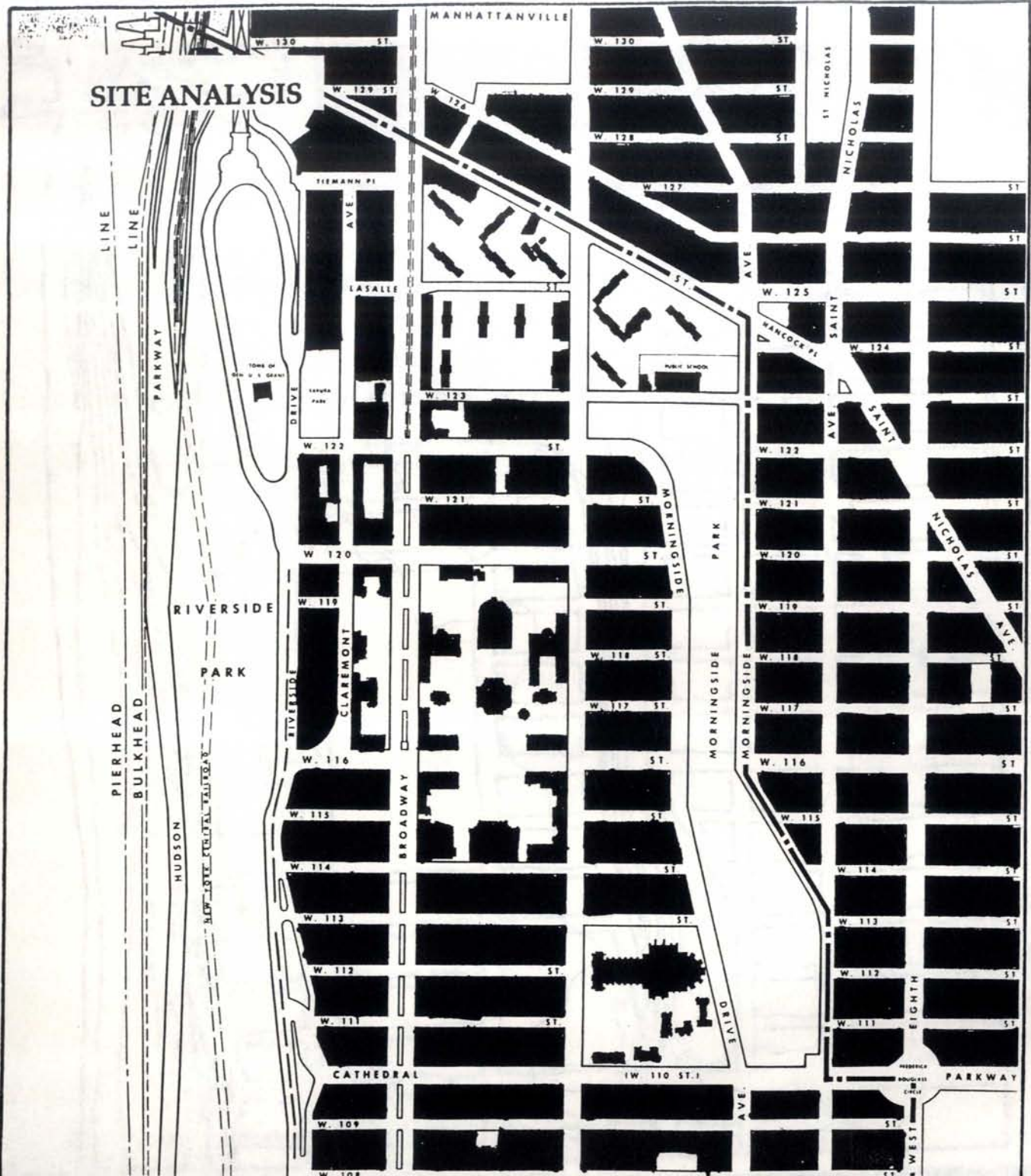
In 1968, the competition again turned to middle income residents as a source for design innovation and reinterpretation. The competition site was Brighton Beach in Brooklyn. The same challenge existed as the previous competition of constructing low-scale, non-monumental infill. In 1975, Roosevelt Island was the site with the same housing concerns. The middle income family was the new population of New York City.

The final competition was the Harlem Inner City Infill Competition. Harlem is becoming a place of hard working minority families who are trapped by low incomes and poor housing. It is no wonder middle income families choose not to stay in Harlem. The residents of Harlem are also trapped by fear of their own neighborhood. What needs to be accomplished for these families is a housing community on the edge of a safer



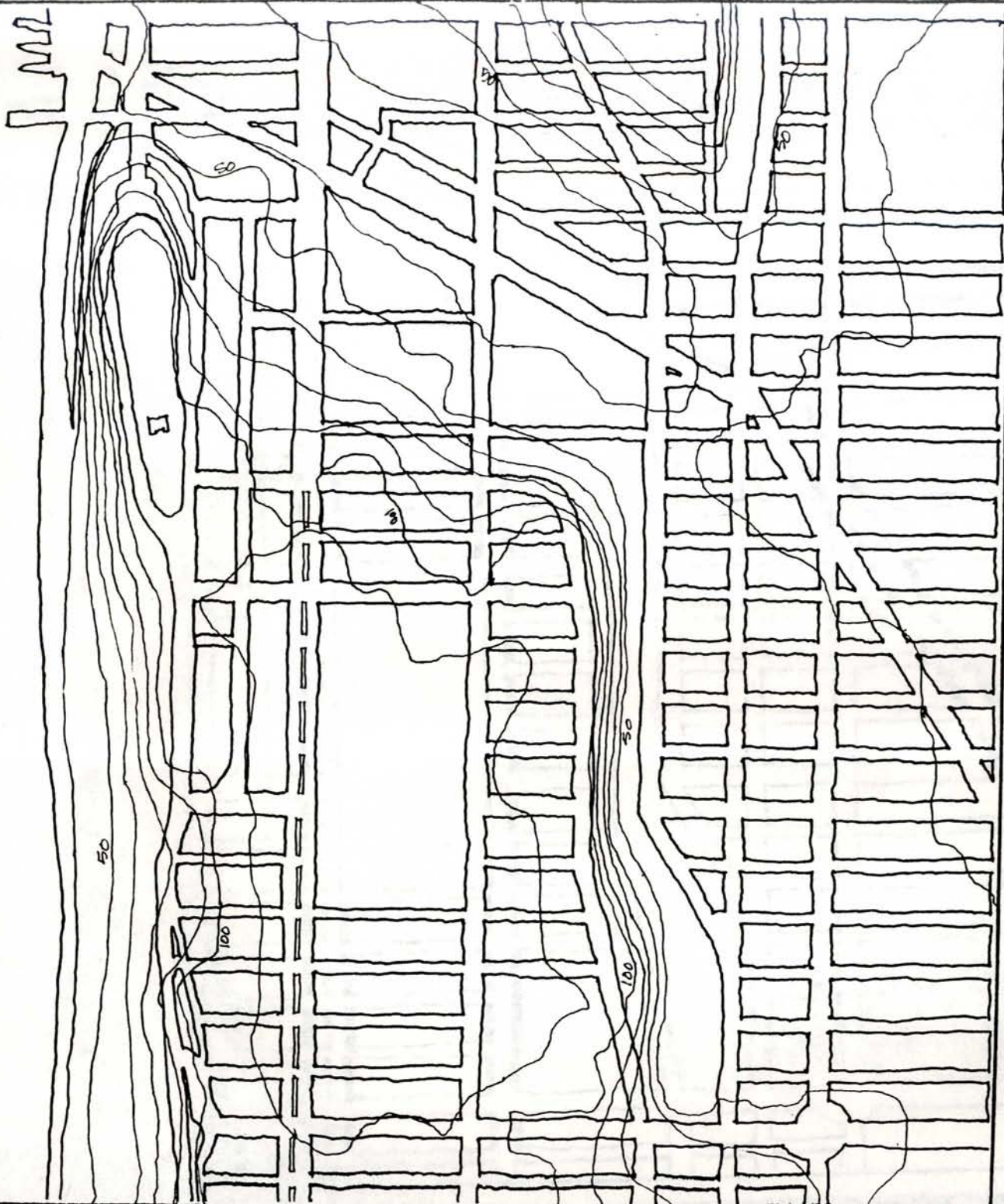
neighborhood that will provide them with a refuge in Harlem. A community that will set an example for others in Harlem which will give back some of what the low income families can not.



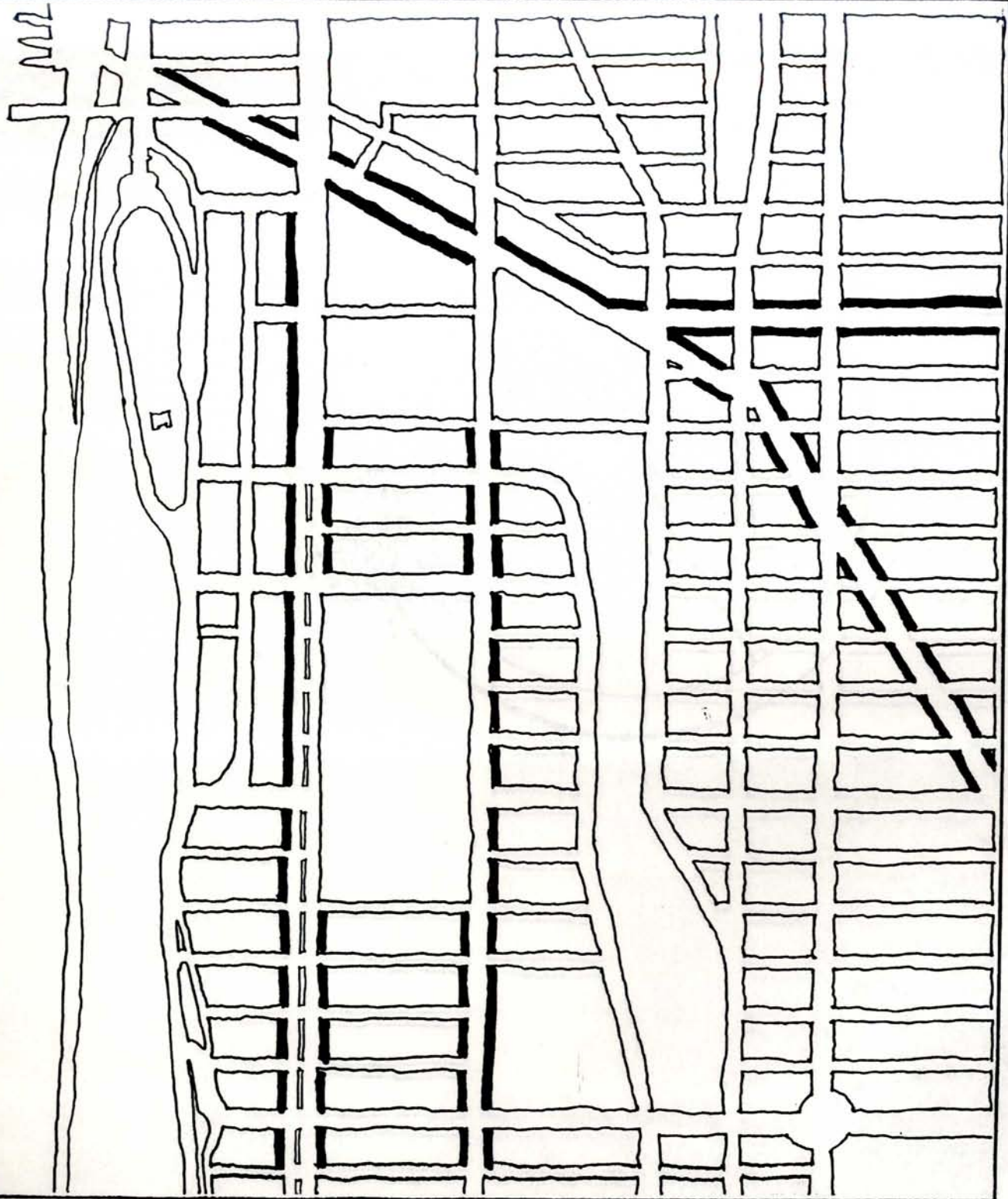


SITE ANALYSIS

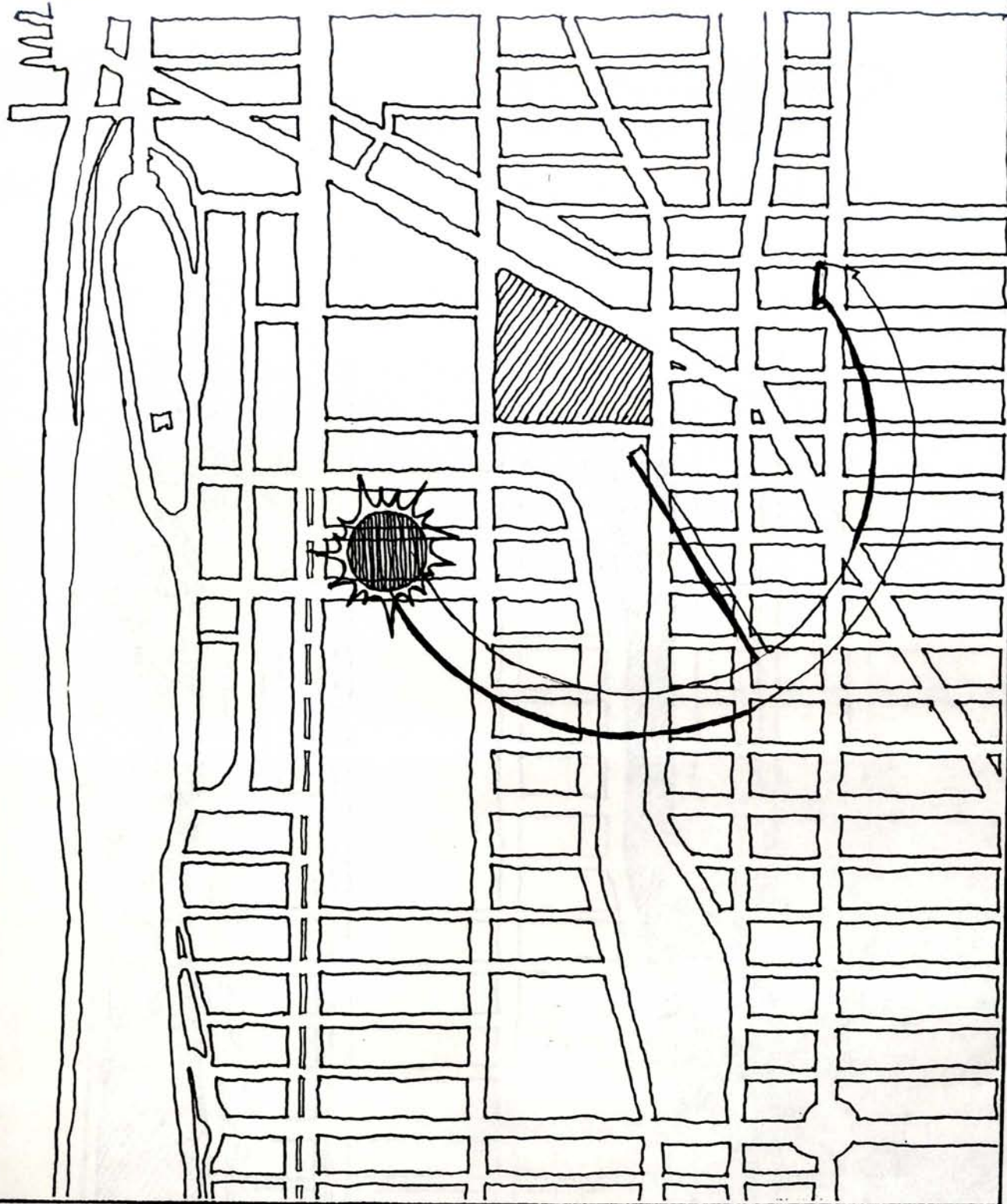
FIGURE GROUND.



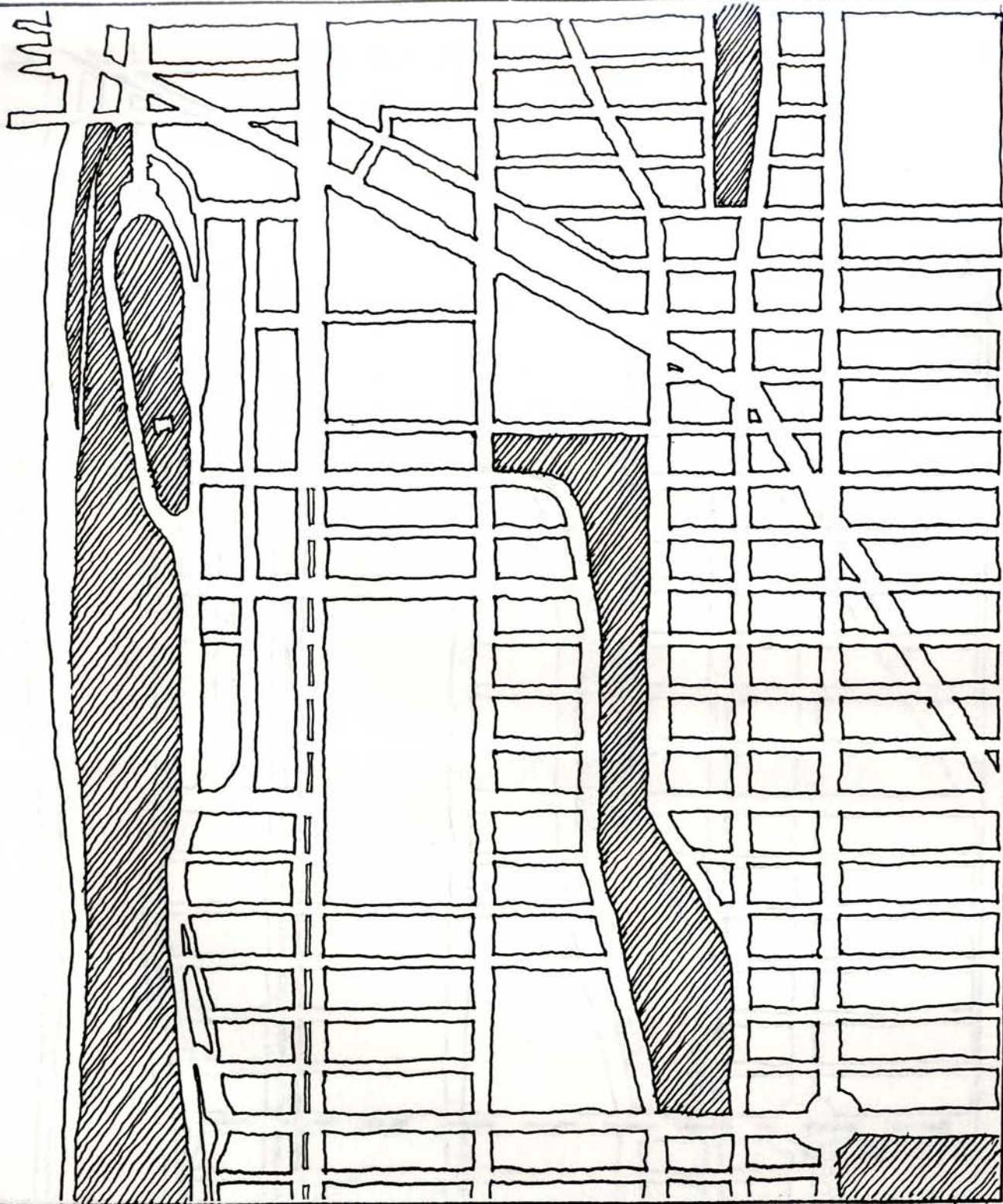
CONTOUR MAP



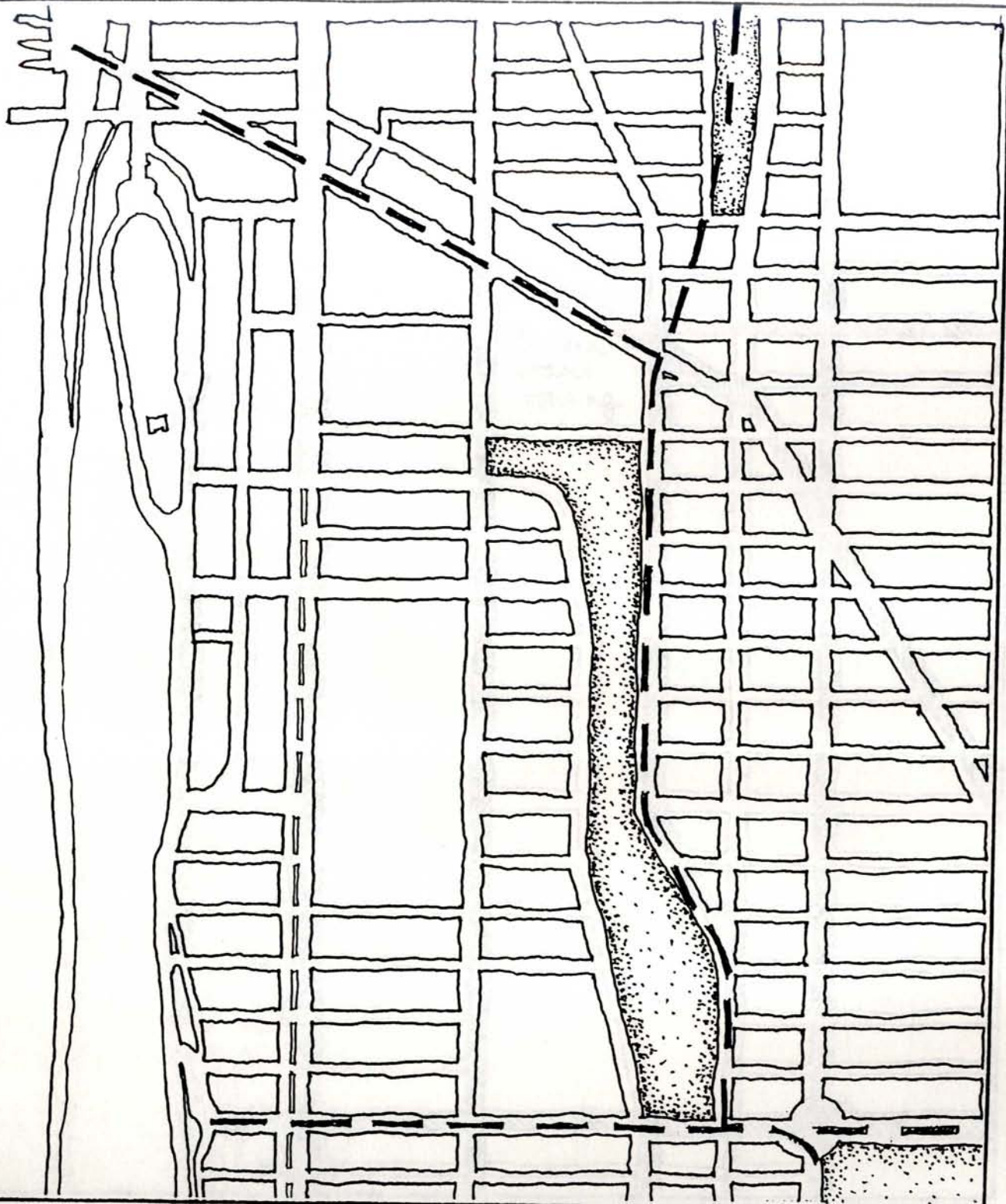
STREET FRONTAGE



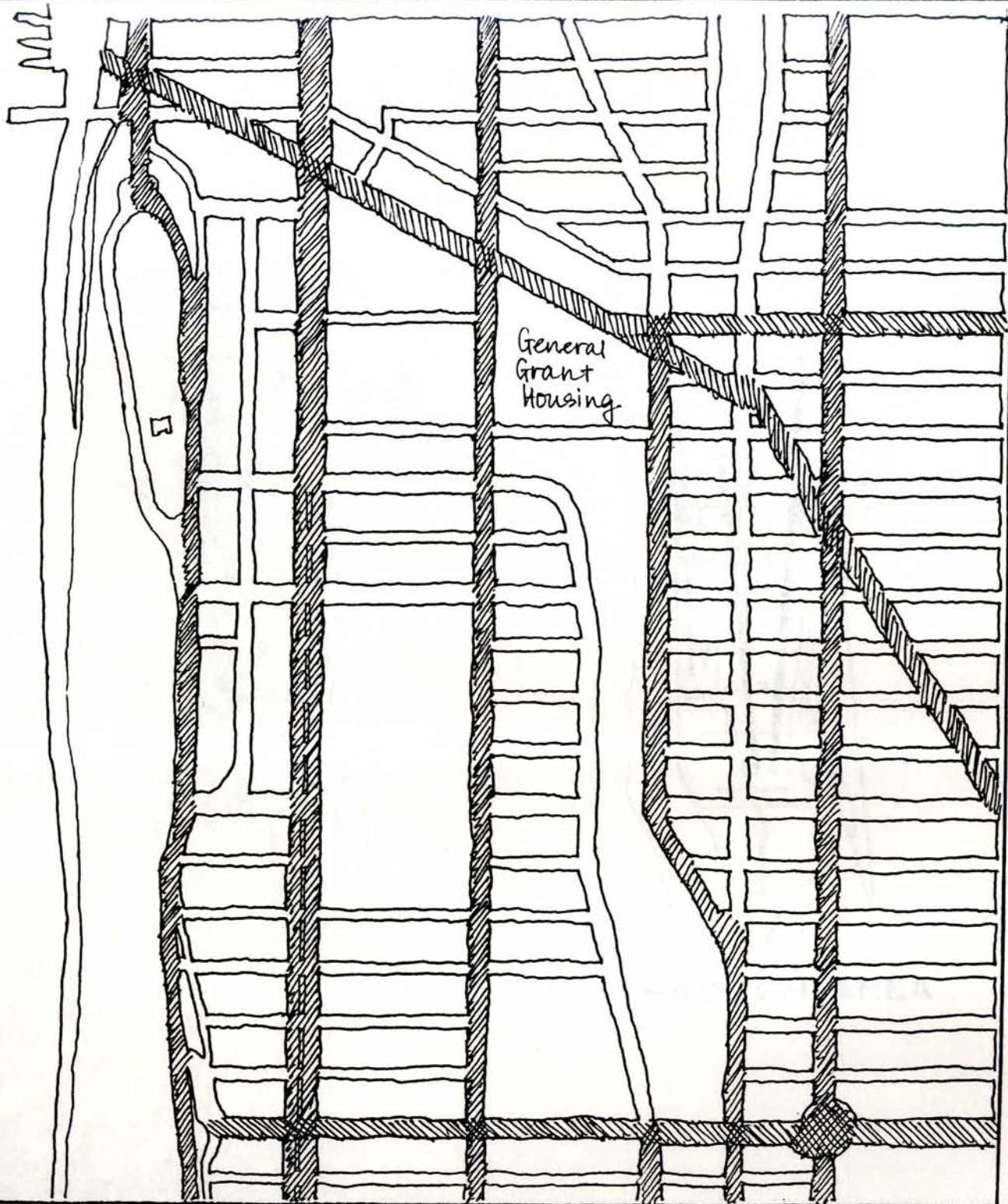
SUN EXPOSURE.



GREEN SPACES

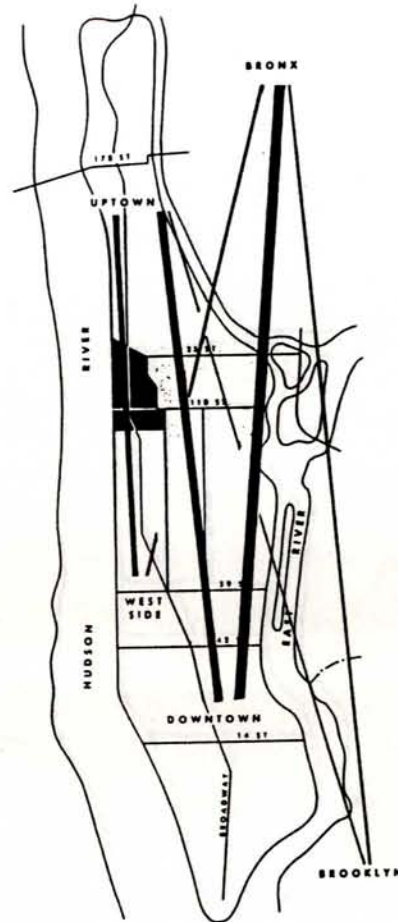
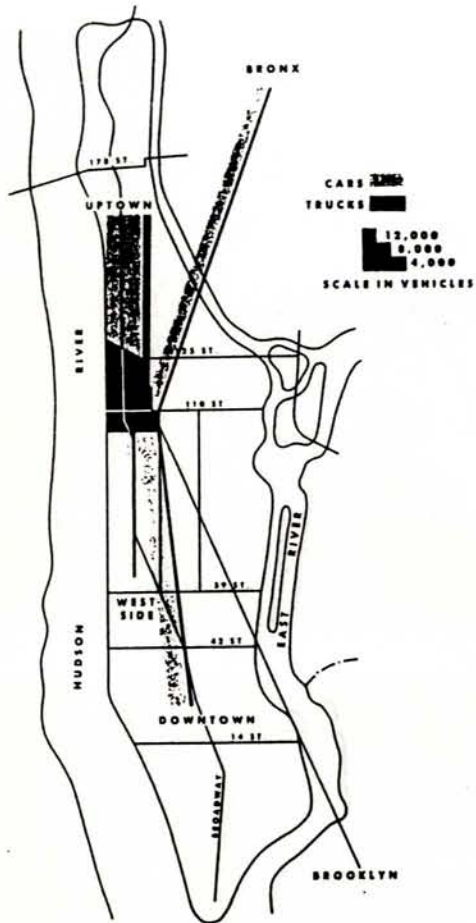


NEIGHBORHOOD
BOUNDARY LINES



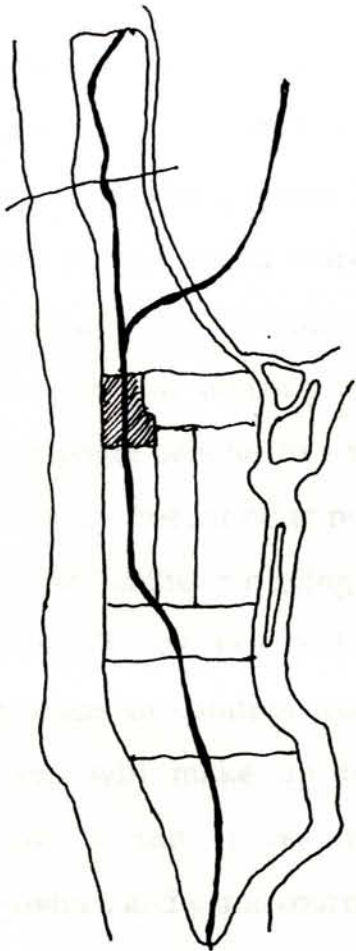
TRAFFIC FLOW

INTO AREA

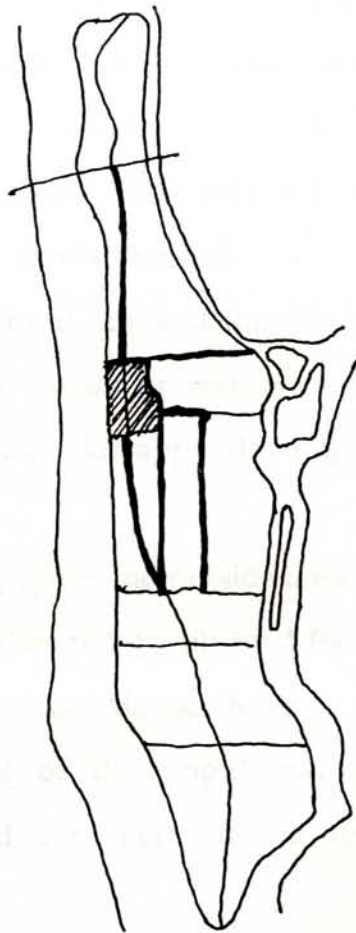


THROUGH AREA

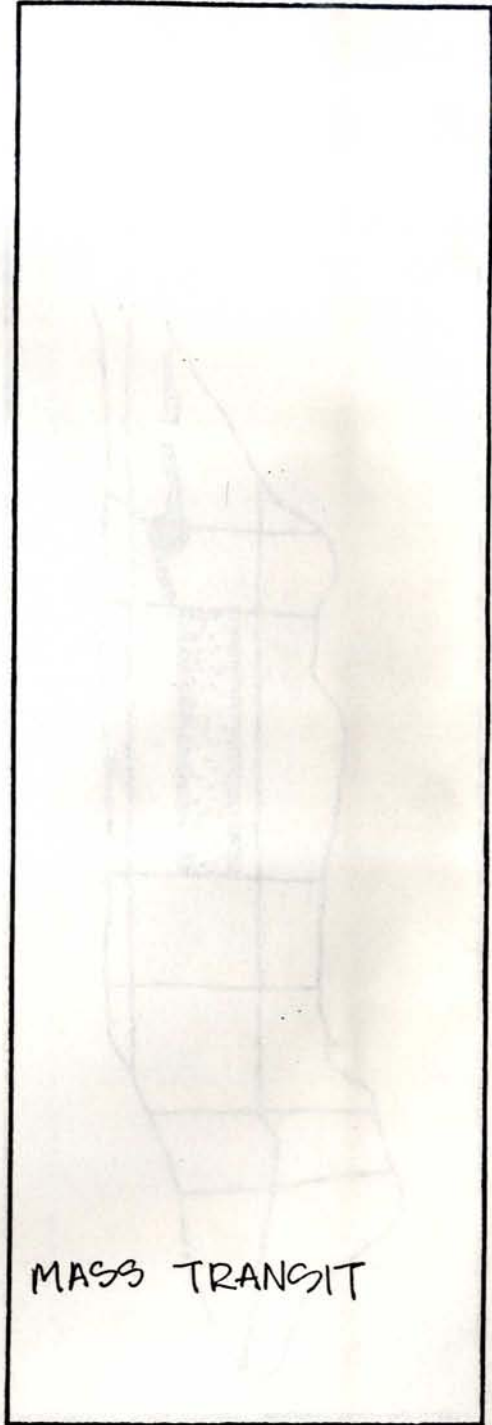
VEHICULAR TRANSPORT.



SUBWAY



BUS



MASS TRANSIT

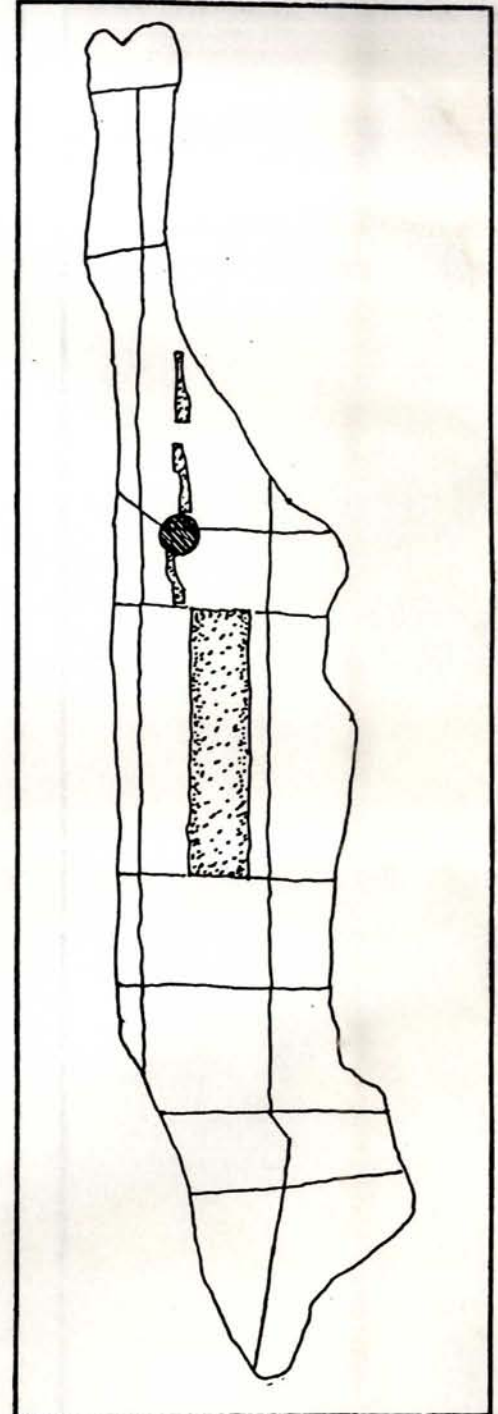
PROGRAM ANALYSIS

General Grant Houses holds approximately 912 residential units contained in four buildings in an open 'green space'. This housing is not an adequate solution to middle income families who wish to remain in Harlem. The goal of this project is to take the families and give them a more acceptable solution to the housing without decreasing the available units.

In an effort to remain within the contextual limits of the neighboring blocks, this new housing will mostly be five stories or less, with a small amount going beyond five stories. This will allow for approximately half of the site to be free for other purposes.

The families are going to require parking space and outside areas which they can call their own. A daycare on the premises will be planned for so that the mothers of children too young to go to school do not have to go far. Children will make up roughly one third of the population of this community and spaces must be provided for them in the form of playgrounds and game courts.

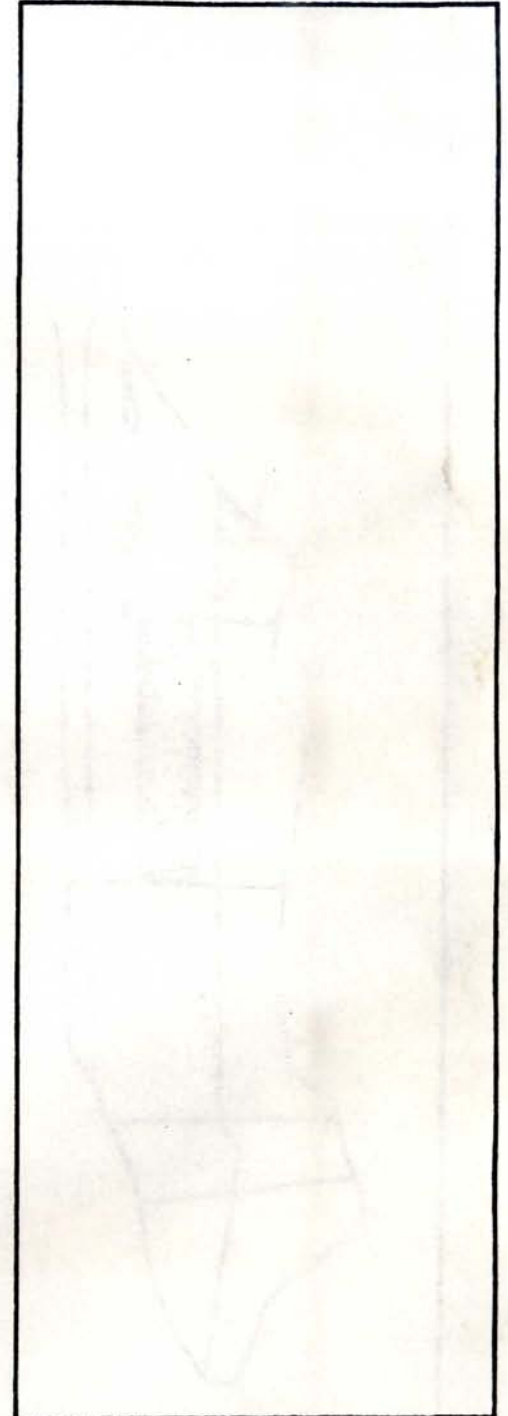
Semi-public spaces will be created in the form of private streets to allow for more activity during the day throughout the site. These streets will be a



minimum of 40 feet wide and will allow those families with cars to park within close proximity of their home. One of the great dangers of Grant Housing right now is walking on the grounds at night from the street to the front door of these buildings.

The commercial space is crucial to the street front along West 125th Street. This is a vital commercial district of Harlem and small shops will be allowed along that edge of the site. The commercial space will also bring a type of street activity that is vital to the success of this housing. Presently, the sidewalk opposite this block is traversed much more than the sidewalk in front of Grant Housing. This due to the fact that the building's setback has made the sidewalk an unsupervised and potentially dangerous part of the site.

As for building services, those will be provided for as necessary once the form of the buildings takes place. Row houses do not require extra services, but small units of apartments may need garbage rooms, mail rooms, lobbies, and janitorial space. These spaces will be provided as required.



PROGRAM

RESIDENTIAL UNITS:

120 Studio apartments (1 bath)	550-600 sq. ft.	= 72,000 sq. ft.
220 One bdrm aptmnts(1 bath)	650-700 sq. ft.	= 154,000 sq. ft.
306 Two bdrm aptmnts (1.5 bath)	800-900 sq. ft.	= 275,400 sq. ft.
186 Three bdrm aptmnts(2 bath)	950-1100 sq. ft.	= 204,600 sq. ft.
80 Four bdrm aptmnts(2.5 bath)	1100-1300 sq. ft.	= 104,000 sq. ft.
912 TOTAL		810,000 sq. ft.

PARKING SPACE:

.2 cars/apt @ 400 sq. ft. /car = 72,960 sq. ft.

DAYCARE CENTER:

200 children (2 1/2 - 5 yrs old) = 20,000 sq. ft.

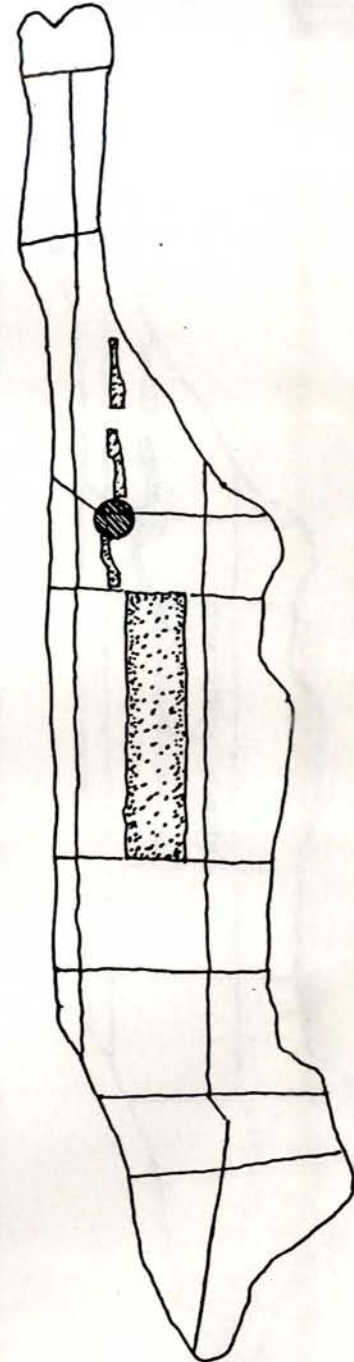
COMMERCIAL SPACE:

20 spaces (min. 20' street front) @ 500 sq. ft. = 10,000 sq. ft.

SEMI-PUBLIC SPACE:

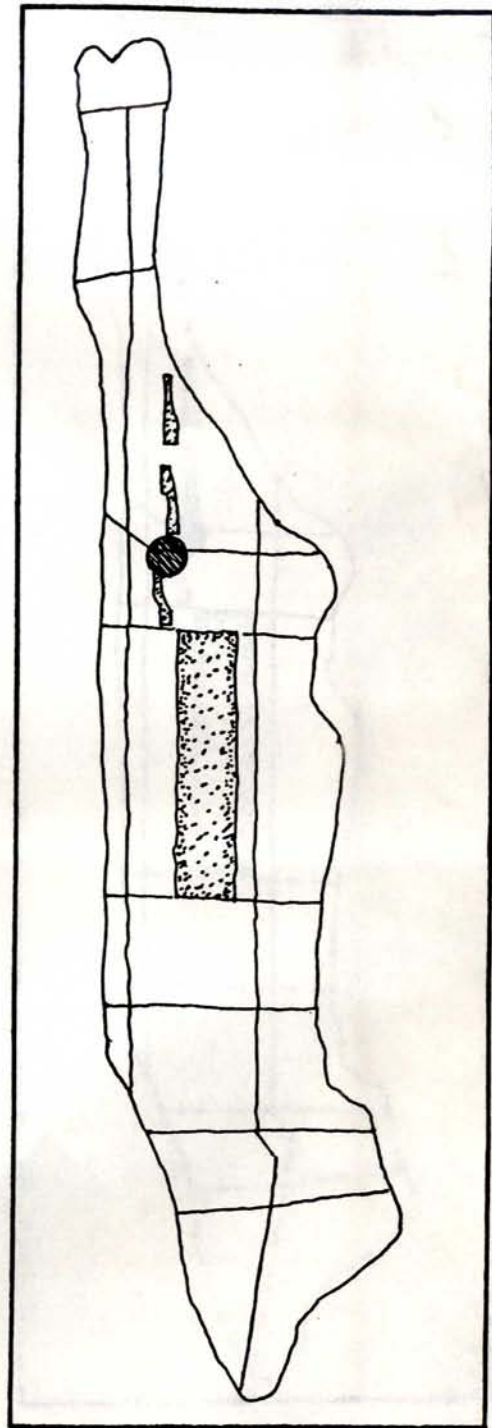
Playgrounds, private streets, etc. 25% of site = 111,300 sq. ft.

TOTAL = 1,024,260 sq. ft.



PARTI STUDIES

These studies will appear at the time of presentation. At such a preliminary stage such studies would be misleading to the final outcome of the project.



SITE-PROGRAM FIT

Total Available Ground Area = 445,200 sq. ft. or app. 9.8 acres

Total Required Area of Program = 1,024,260 sq. ft. or app. 22.7 acres

At 3 stories of building 76% of the site would be required.

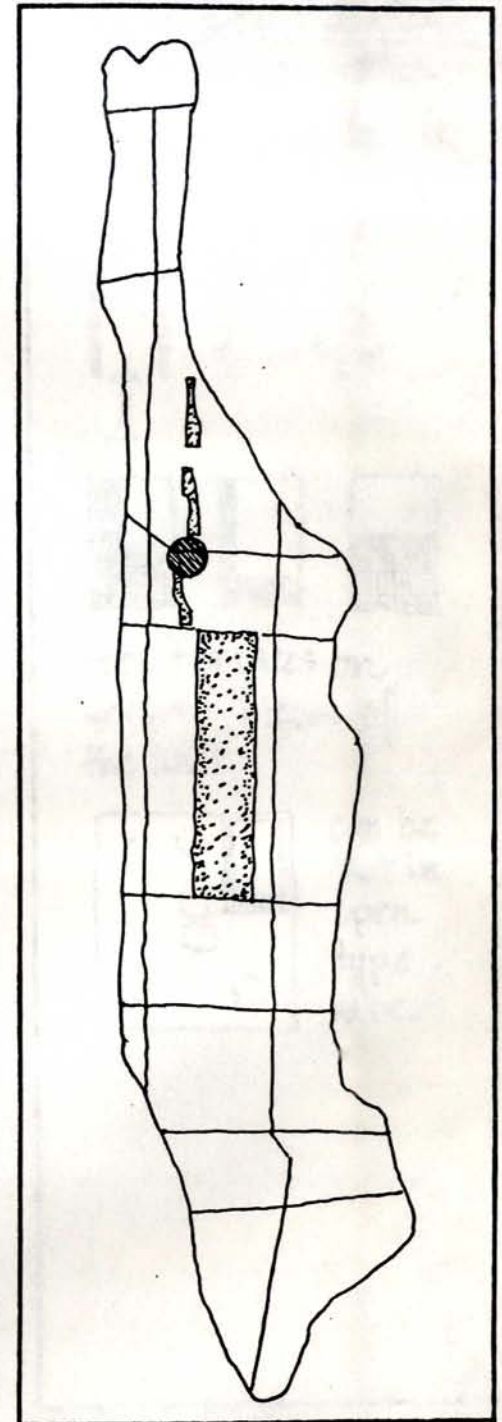
At 4 stories of building 57% of the site would be required.

At 5 stories of building 46% of the site would be required.

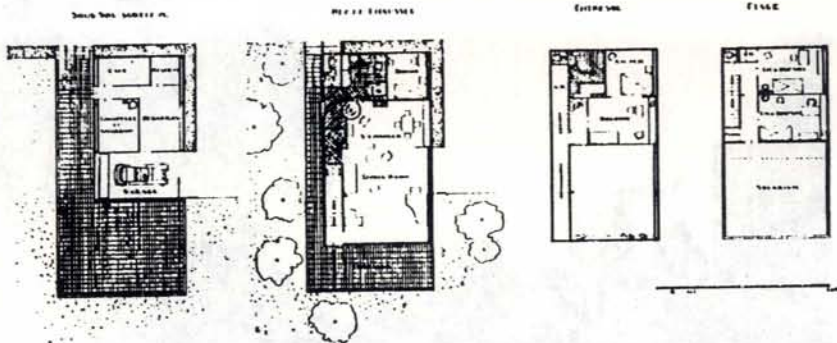
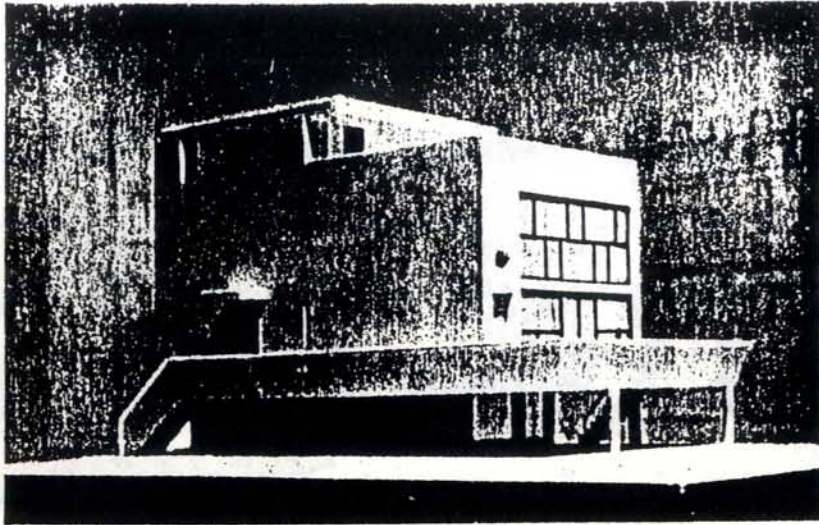
At 6 stories of building 38% of the site would be required.

At 7 stories of building 33% of the site would be required.

At 21 stories of building 9% of the site would be required.



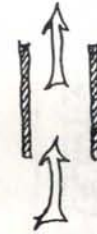
PRECEDENT STUDY



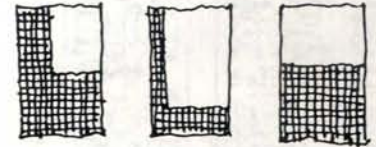
LE CORBUSIER, 1921. A "CITROHAN" HOUSE



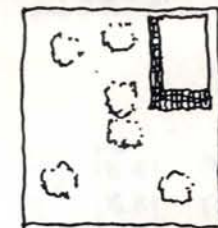
simple wall
construction
open ends



cross
ventilation
of the space

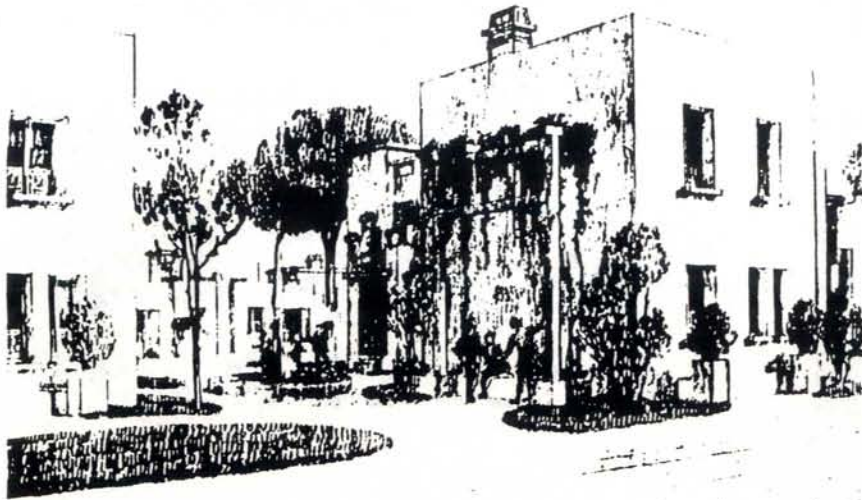


roof terraces on
several floors of
the unit.



can be
put in
open
type
site.

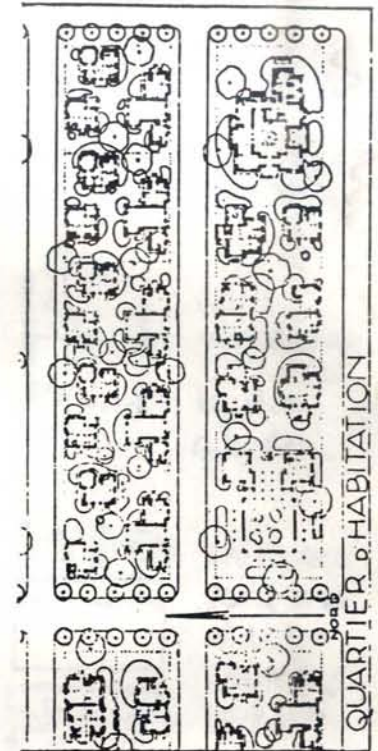
TONY GARNIER. A HOUSING SCHEME TAKEN FROM THE "CITÉ INDUSTRIELLE"



TONY GARNIER. DRAWING SHOWING THE PASSAGES OR WALKS BETWEEN THE HOUSES

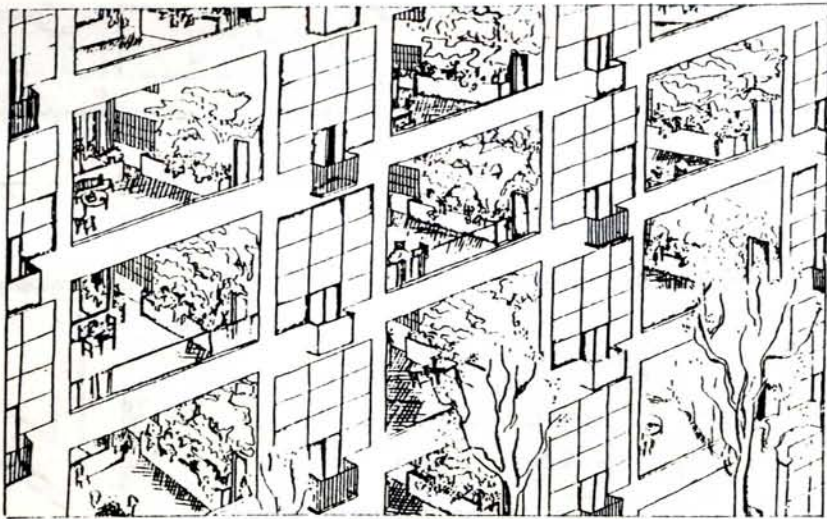


TONY GARNIER. A STREET IN A HOUSING SCHEME



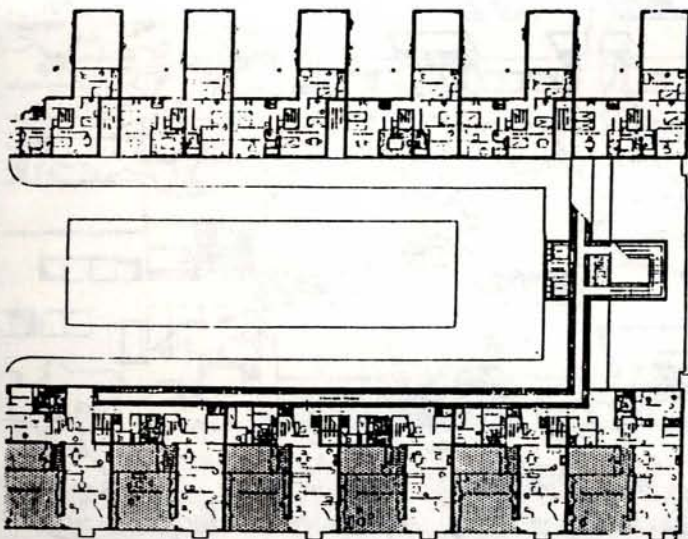
overall plan respects the street by maintaining a standard setback.

Spaces between units allows for ventilation and open spaces.



"FREEHOLD MAISONNETTES": THE HANGING GARDENS
Each garden is completely shut off from its neighbour.

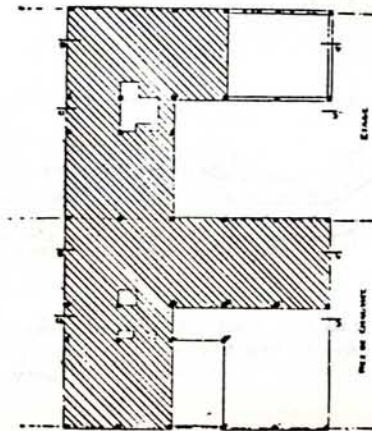
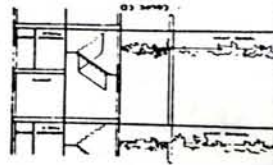
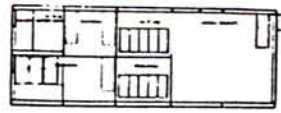
"FREEHOLD MAISONNETTES"
Mass-production construction of concrete piers and slabs. Cavity walls.



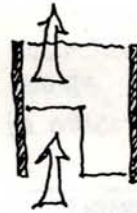
Plan of one storey.

At street level a great entrance hall; on other floors the grand staircase and the main corridor.

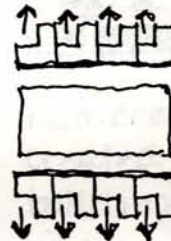
*Ground floor plan:
 The shading indicates the hanging gardens*



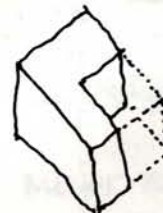
simple construction to give each unit maximum privacy.



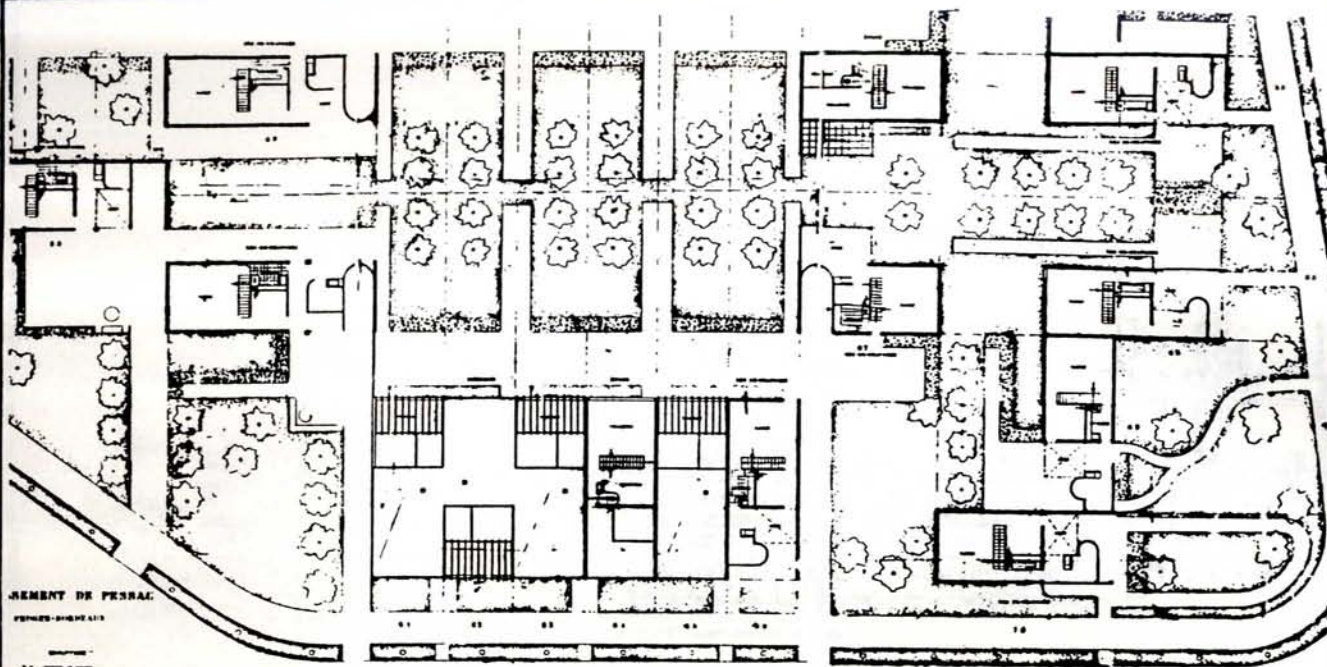
Cross ventilation enhanced by the garden.



units are very one sided. Leave the backside unobserved



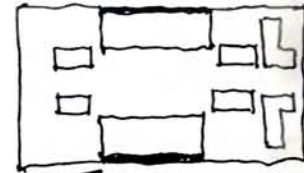
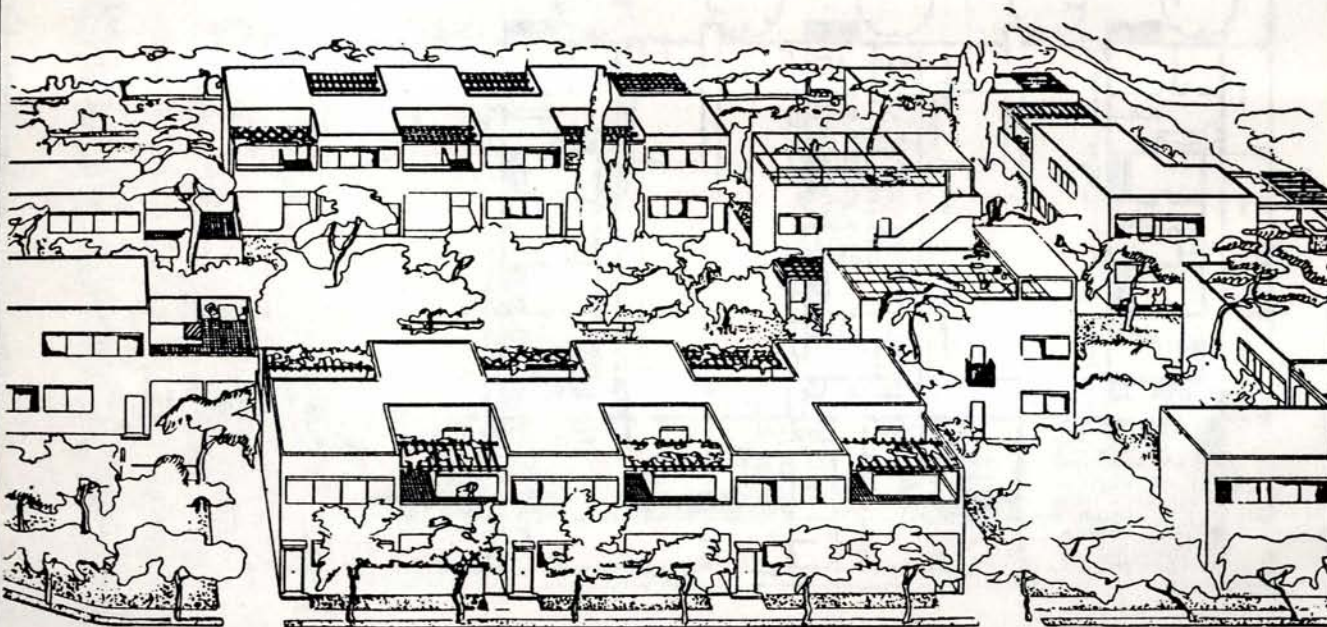
enclosed outdoor space creates a sense of territory.



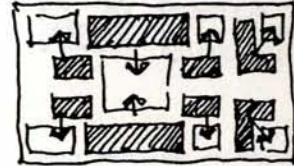
SEMENT DE PESSAC
POMES-BOURDEAUX

BORDEAUX-PESSAC

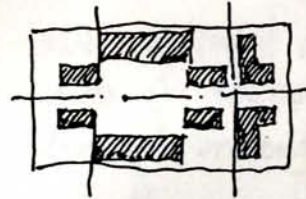
The first edition of this book had a profound effect on a large manufacturer of Bordeaux. It was decided to make a clean start. A noble conception of the aims of Industry, and those of Architecture, led this manufacturer to take a daring step. For the first time perhaps (as far as France is concerned), the pressing problems of Architecture, thanks to him, were solved in a modern spirit. sociology, aesthetics: a new solution, using new methods.



street edge is maintained at some points, but very loose in other areas.

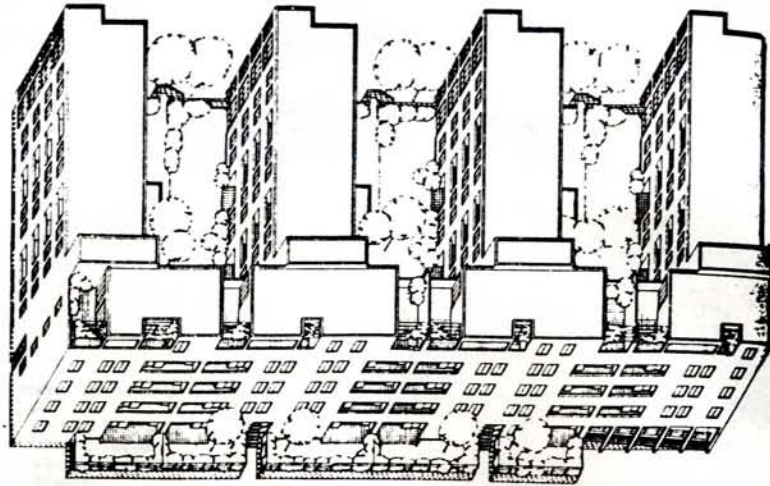


numerous courtyards created between buildings on the site.

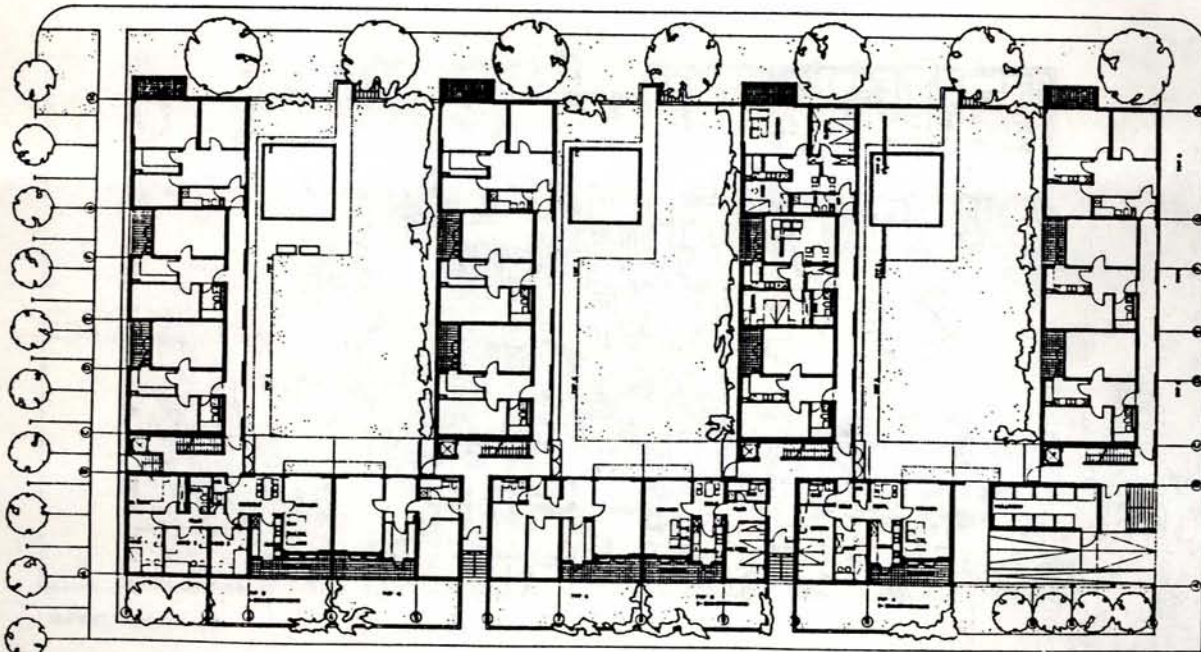


major axis of site parallel with the street grid.

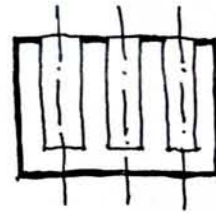
project: living at the Kulturforum
 location: Südliches Tiergartenviertel, Hitzigallee 17-20/corner of Sigismundstrasse 5
 architect: Kurt Ackermann and Peter Jaeger
 with Richard Fischer (Munich)
 contact architect: Walter Hötzel (Berlin)
 status Nov. '86: completed



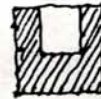
アキシノメトリック図/Axonometric drawing.



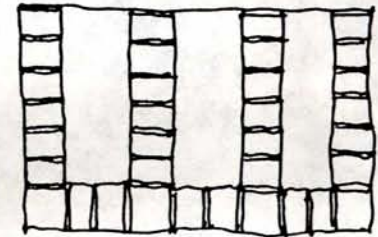
I 階平面図 / First floor plan.



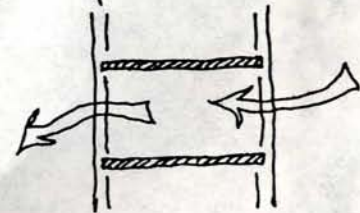
maintains
the street
edge on
3 sides
Completely



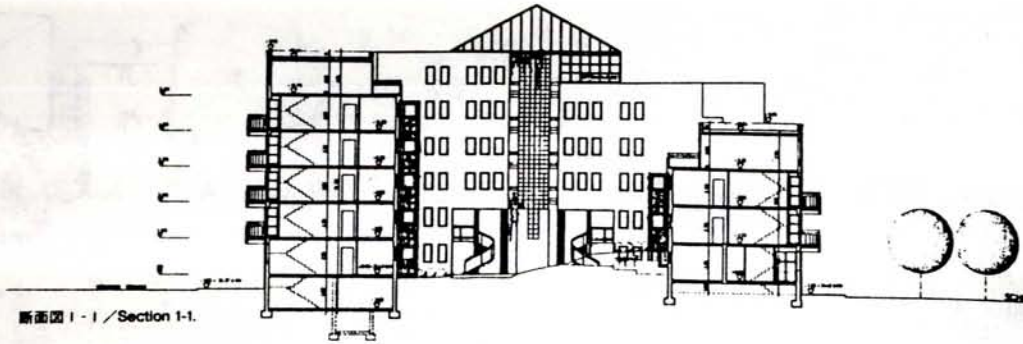
modified court-
yard building
with courtyard
pushed to one
side.



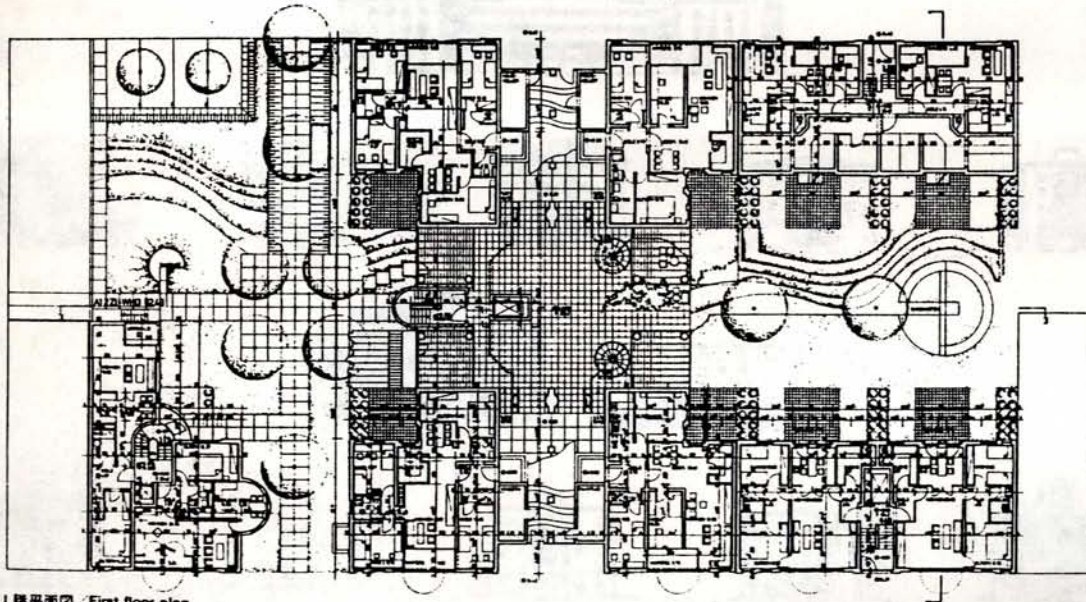
wall structure allows
through spaces for
the apartments



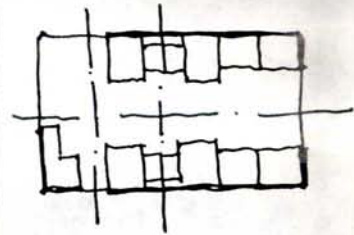
very similar to Cottb.



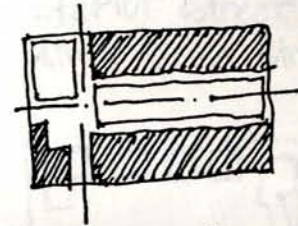
project: residential building with central hall
location: Südliche Friedrichstadt-block 1
architect: Hans C. Müller
 with Moritz Müller
 (Berlin)
landscape gardener: Cornelia Müller, Jan
 Wehberg, Elmar
 Knippschild
 (Berlin)
status Nov. '86: completed



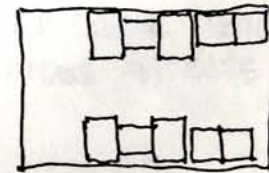
I 层平面图 / First floor plan.



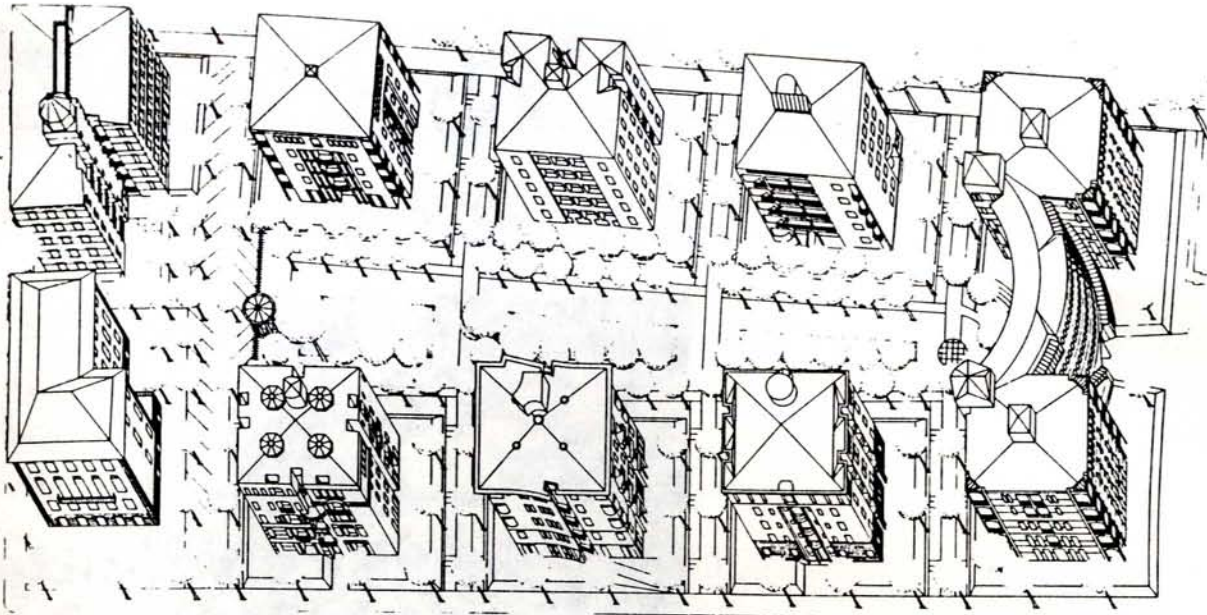
street edge is strong on two sides with main axis down the center between the two bars.



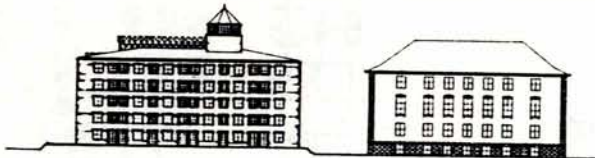
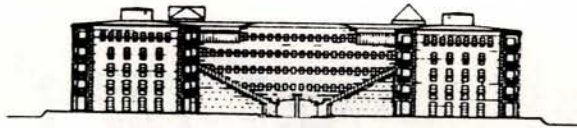
central mall made between two bars, almost an internalized street cross axis opens onto secondary park.



buildings as units.

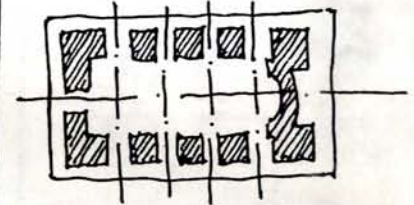


ブロック189全体のアキシメトリック図 / Axonometric drawing of the overall block 189.

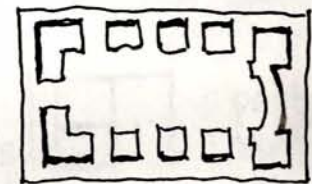


ファサード立面図 / Facade elevation.

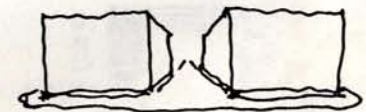
city villas on Rauchstrasse.
Aldo Rossi & Gianni
Braghieri
Berlin, 1986



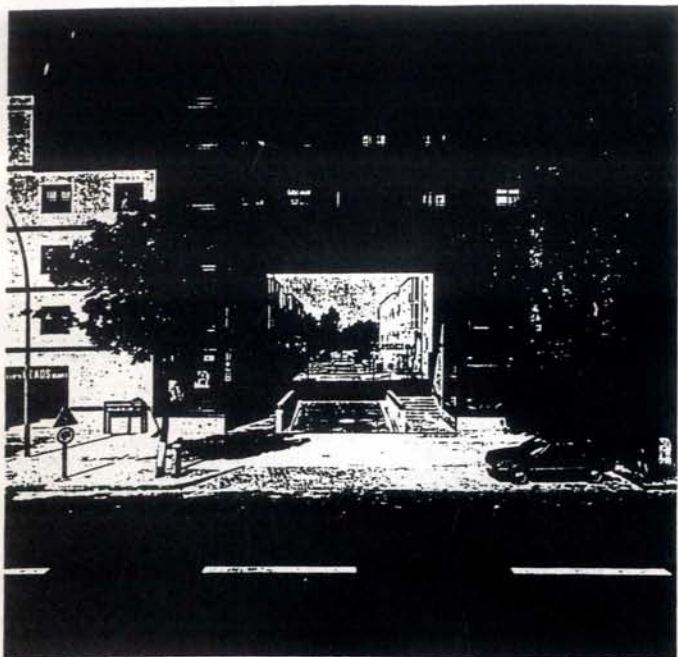
major axis forms an
interior street with
minor cross streets



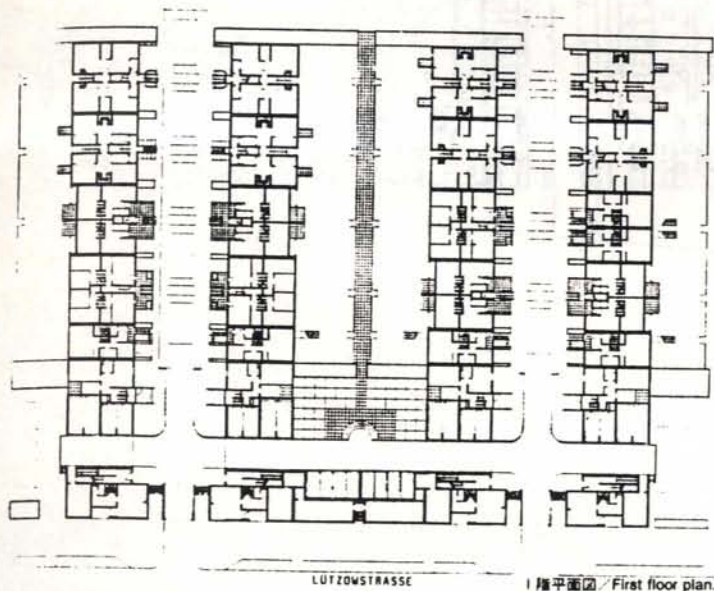
maintain street edge
with standard set-
back
at same times allow
cross streets



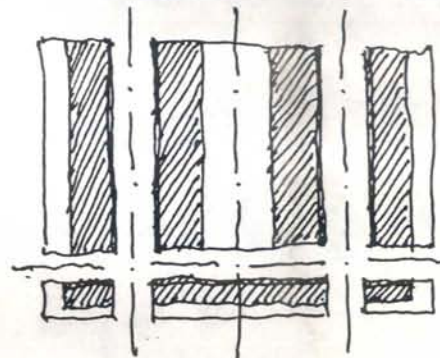
"Gateway"



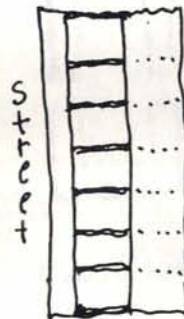
ゲート部分を見る / View of the gate.



Townhouse, building additions.
 Berlin 1986.
 Vittorio Gregotti
 Augusto Cagnardi
 Pierluigi Cerri
 Hiromichi Matsui



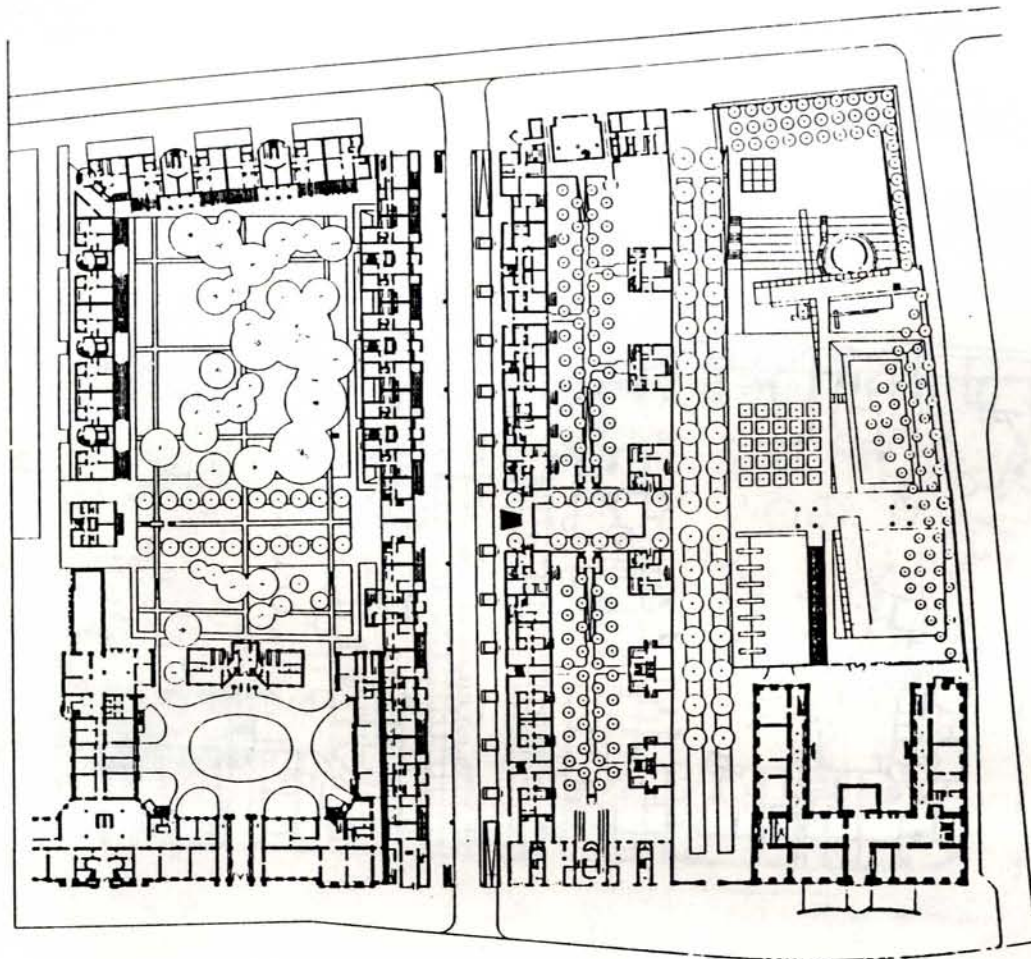
streets created
 between the bars
 give the units a
 front and back yard.



party-wall
 construction
 allow thru
 apartments
 with garden
 area behind.

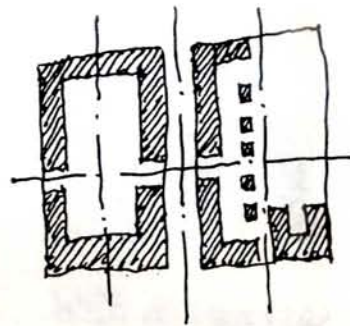


actual Gateway
 by bridging building

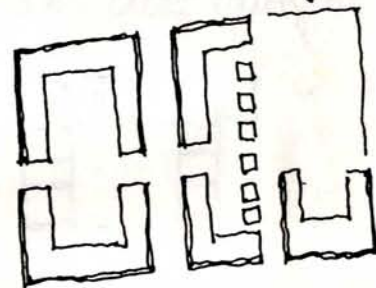


I 階平面図 / First floor plan.

Repair of former Merkur
department store
Berlin 1986
Eckhard Feddersen,
Wolfgang von Herder
Th. Weydemann.

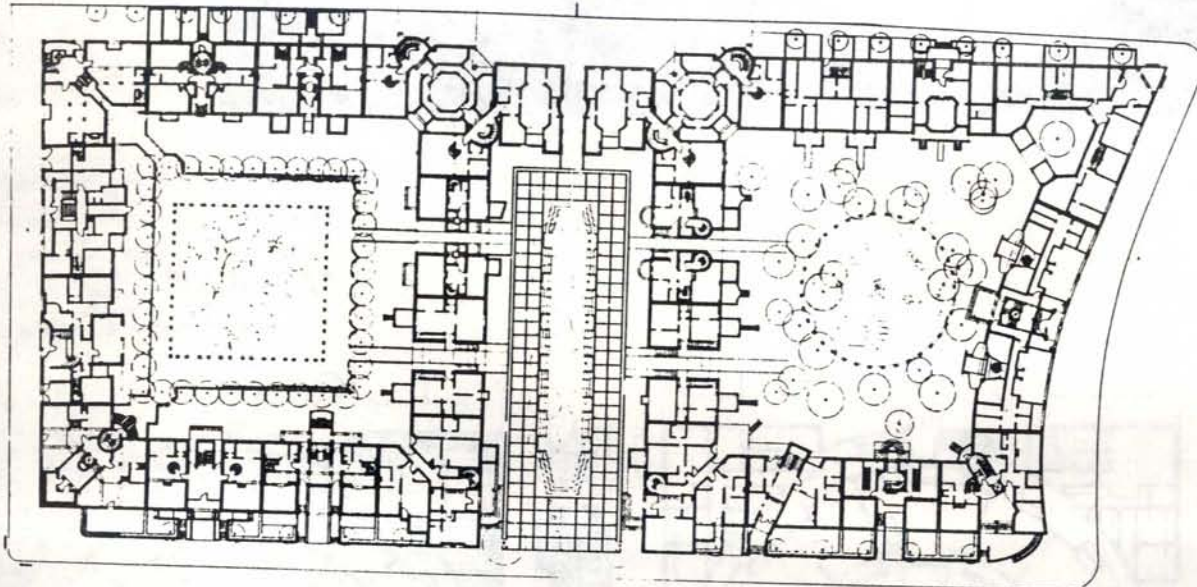


major axis are
organized by the
museum buildings

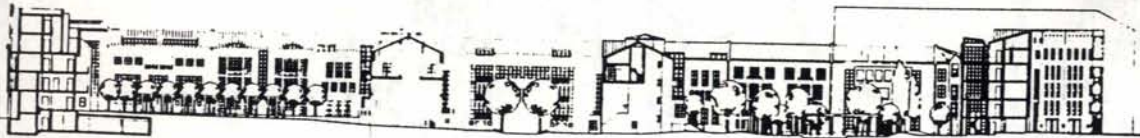


maintains street
wall in strict
fashion.

Garden at the Berlin
Museum.
Berlin 1986
Hans Kollhoff &
Arthur Craska.



1 階平面図 / First floor plan.

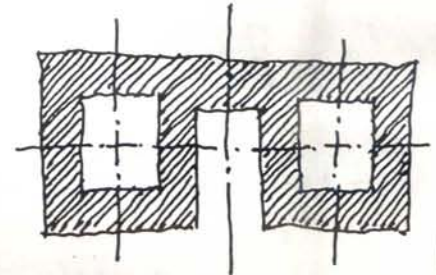


断面図 / Section.

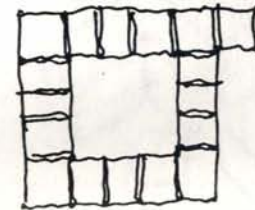


「リターントラセ」のファサード Fitterstrasse

45.



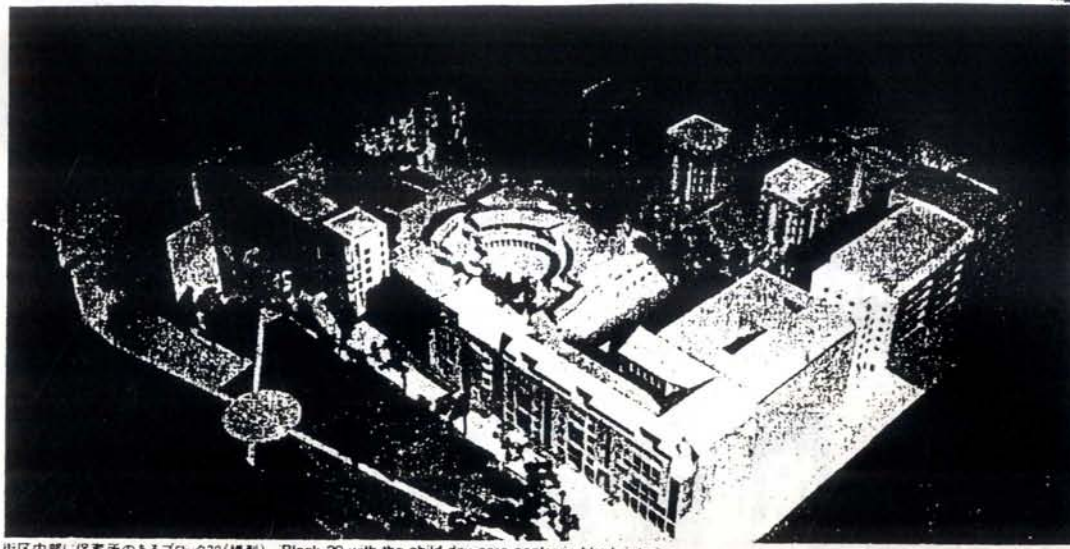
both a courtyard
building and one
with an internalized
street. Symmetrical
axis create courtyards.



party wall construction
surrounding the
courtyards.



street wall is
almost complete.



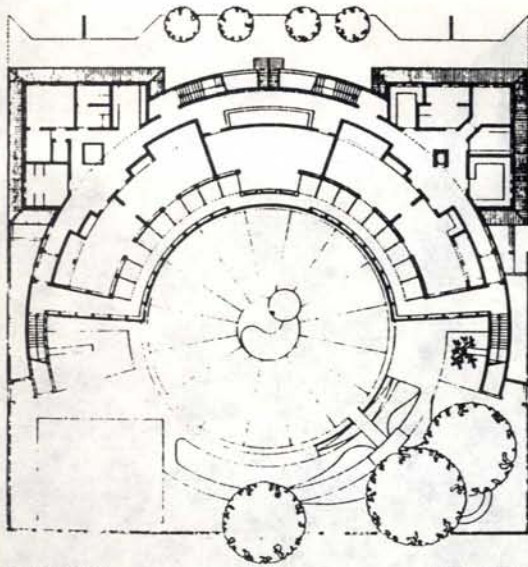
街区内部(保育所のあるブロック20(模型)) Block 20 with the child day-care centre in block interior.

project: child day-care centre in block interior

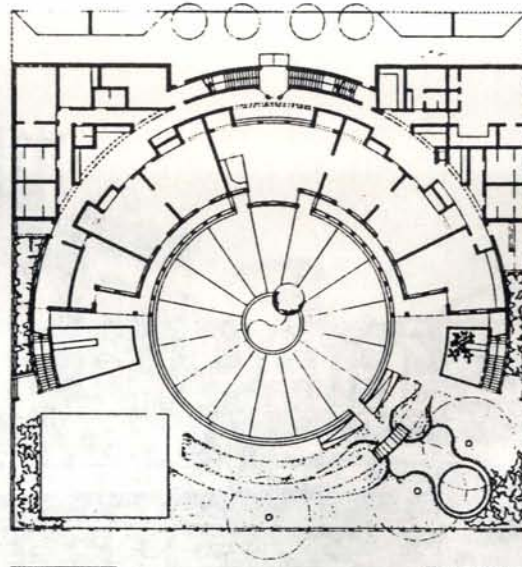
location: Südliche Friedrichstadt-block 20

architect: Jan Bassenge, Kay Puhanschulz, Johannes Heinrich, Walter Shreiber, Felix Thoma (Berlin)

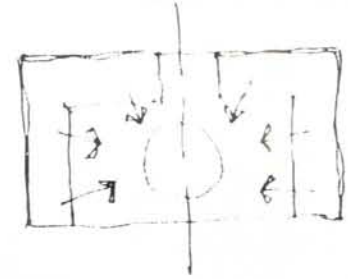
date: Nov. '86: in planning stage



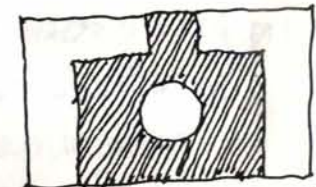
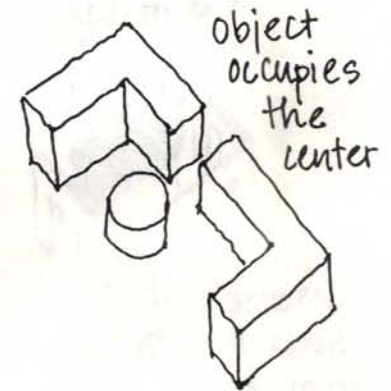
1 階平面図・立面図 / First floor plan and elevations



2 階平面図・立面図・断面図 / Second floor plan, elevation and section.

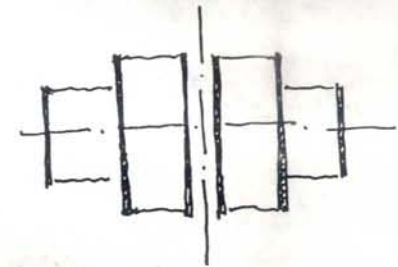
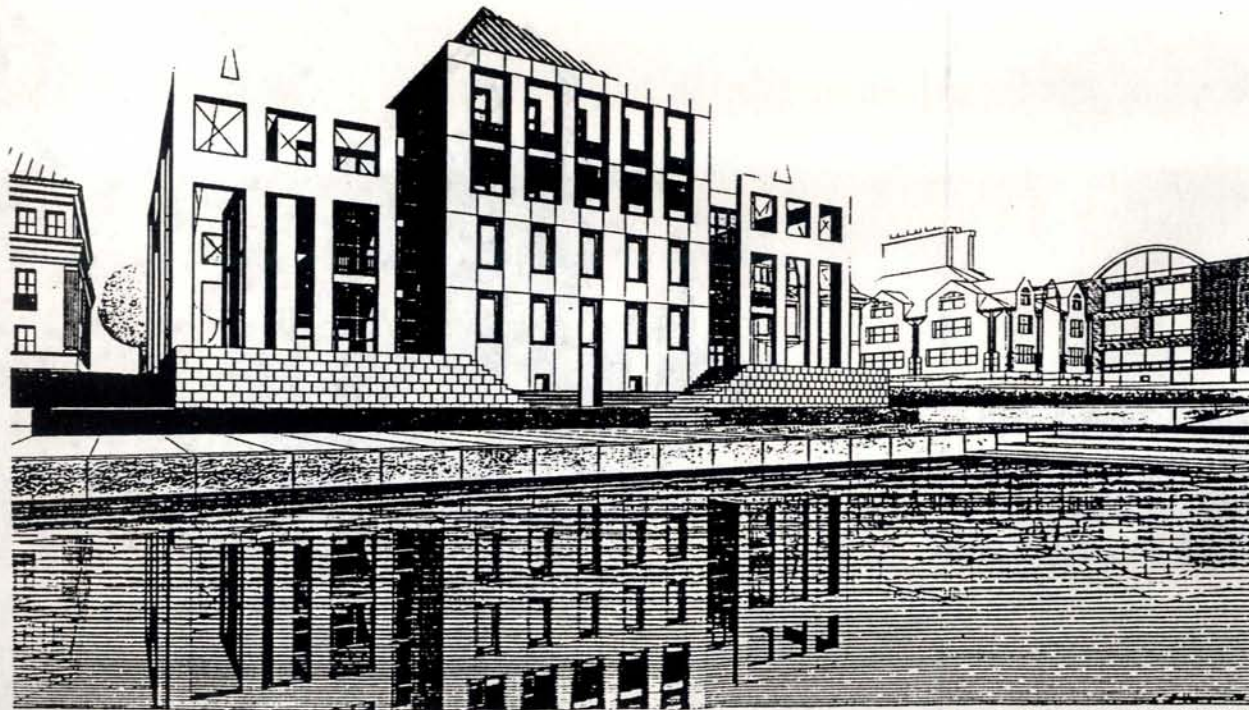
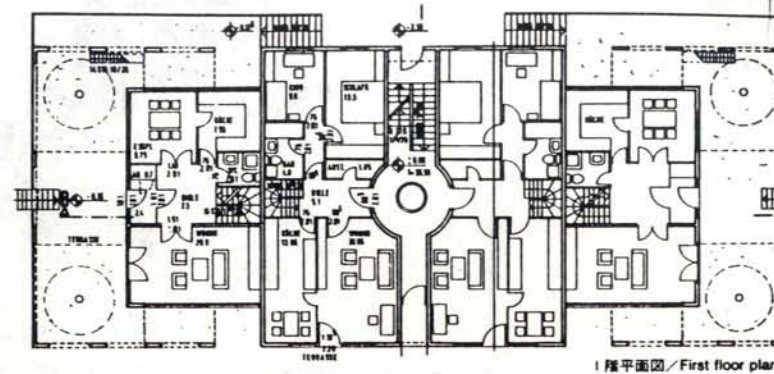
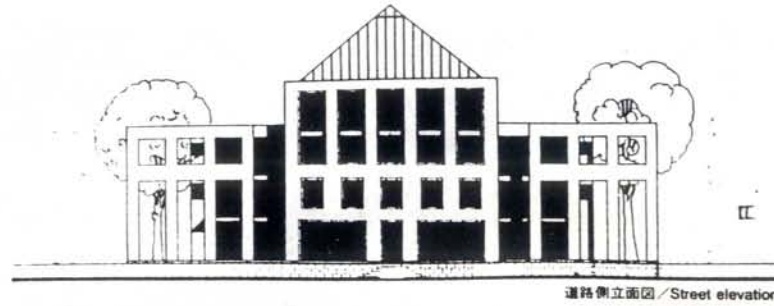


daycare forms an internal focus for the housing complex.



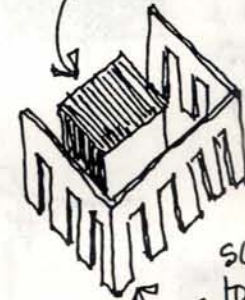
forms "left-over" space that isn't so nice.

project: residential buildings on the Tegel
harbour; building no. 10
location: Tegel; Strasse 7
architect: Regina Pöly, Karl-Heinz D. Stei-
nebach, Friedrich Weber
(Berlin)
status Nov. '86: in planning stage



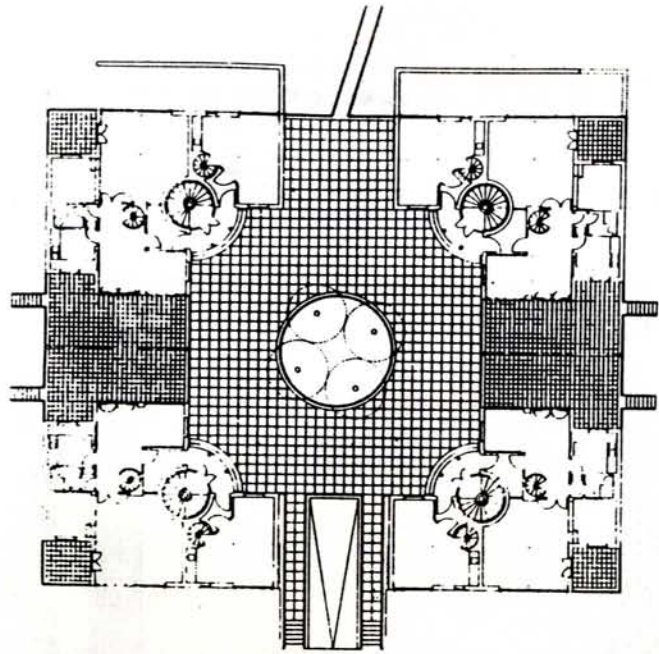
wall construction
allows thru ventilation
for each apartment.

apartment

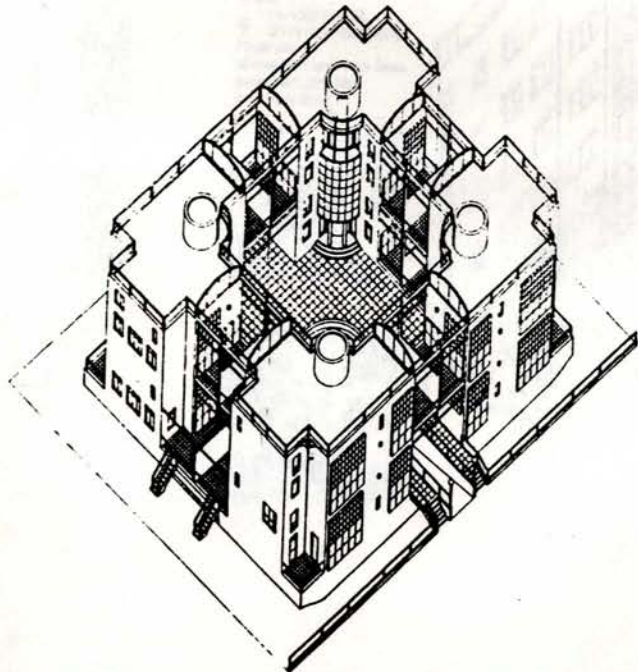


screen
to close
off garden

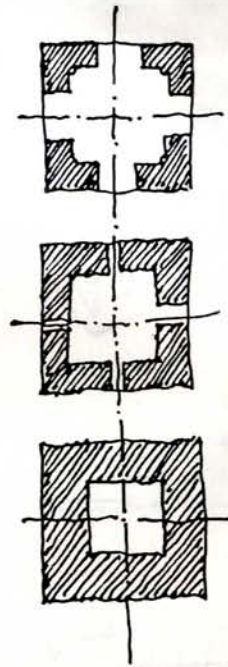
Creates a very private
space while still
maintaining an
open feeling.



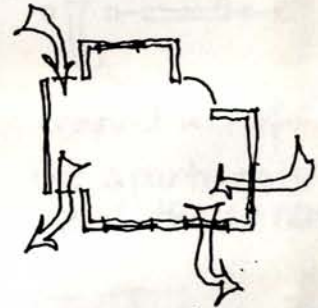
59



Apartment House
Berlin, 1984
D. Bangert, B. Jansen,
St. Scholz, A. Schultes.



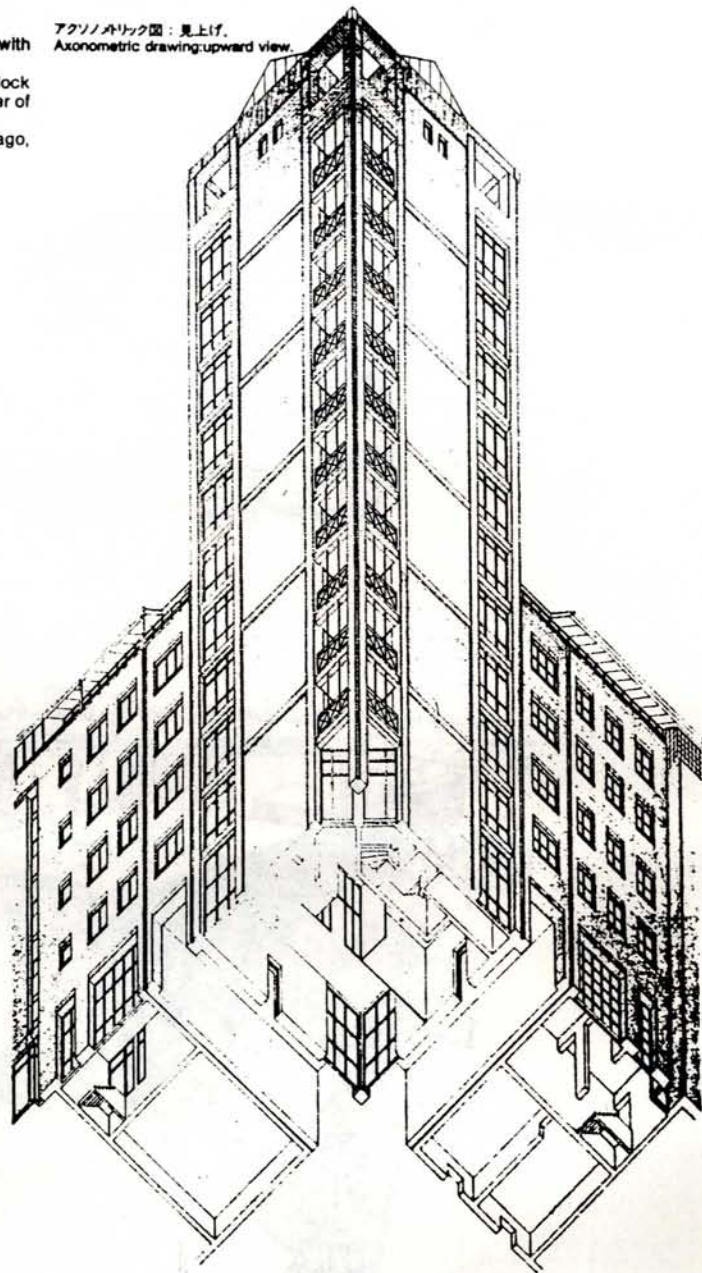
Transformation of a courtyard building to open up the center more and make it a semi-public space.



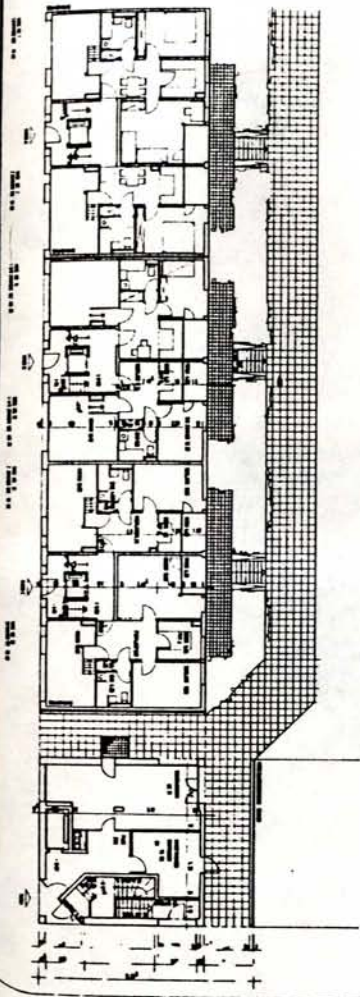
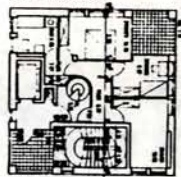
patterns of ventilation through the apartment

project: row of residential buildings with
corner tower
location: Südliche Friedrichstadt—block
9, Anhalter Strasse 12/corner of
Wilhelmstrasse 108-113
architect: Grupo 2c: Salvador Tarrago,
Juan Theilacker-Pons
(Barcelona)
contact architect: Döring and Ruoff
(Berlin)
status Nov. '86: under construction

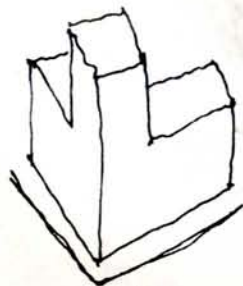
アノノメトリック図：見上げ。
Axonometric drawing: upward view.



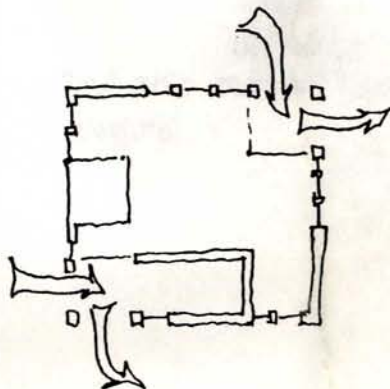
平面図：
上：10・13階平面図。
下：9・11・12・14階平面図。
Floor plans:
above: 10th and 13th floor.
below: 9th, 11th, 12th
and 14th floor.



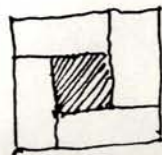
1階平面図/First floor plan.



marks the
corner of
the street
with
vertical
element.

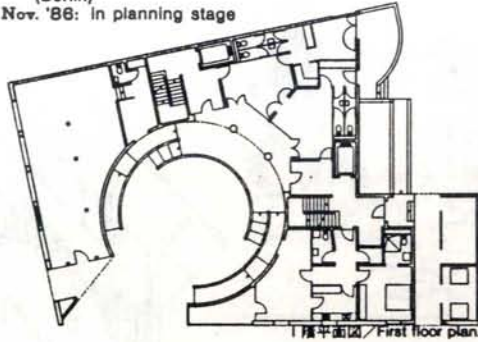


ventilation of
the apartments by
use of the corners.

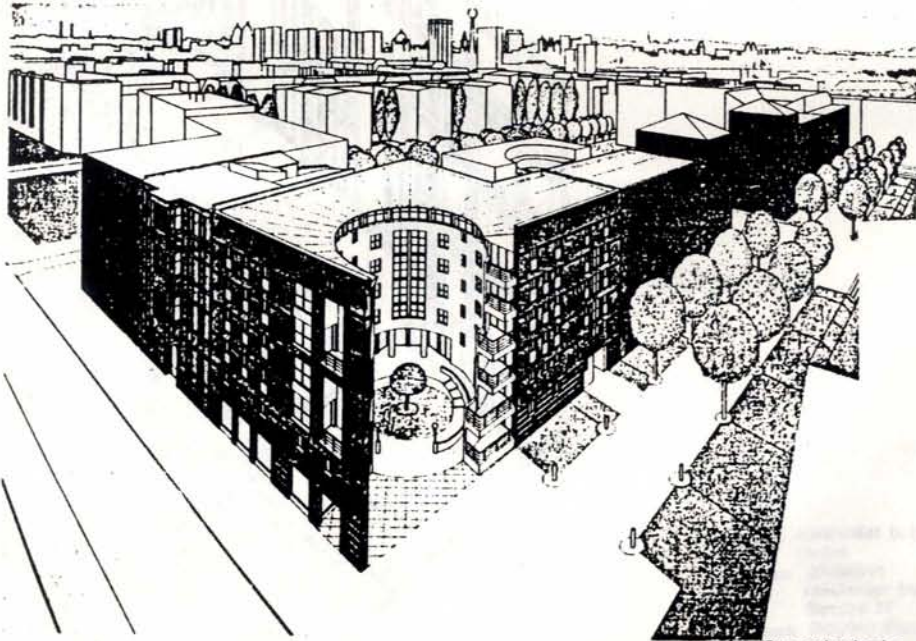


pinwheel
type plan.

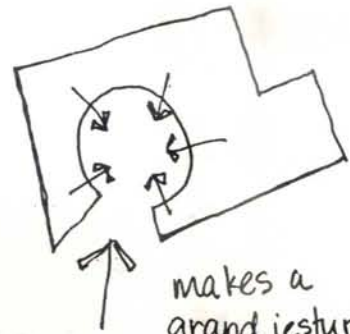
project: corner building with residential
and commercial use
location: Südliche Friedrichstadt-block
20; Wilhelmstrasse 10/11
architect: Jan Rave and Rolf Rave
with Dieter Meisel
(Berlin)
status Nov. '86: In planning stage



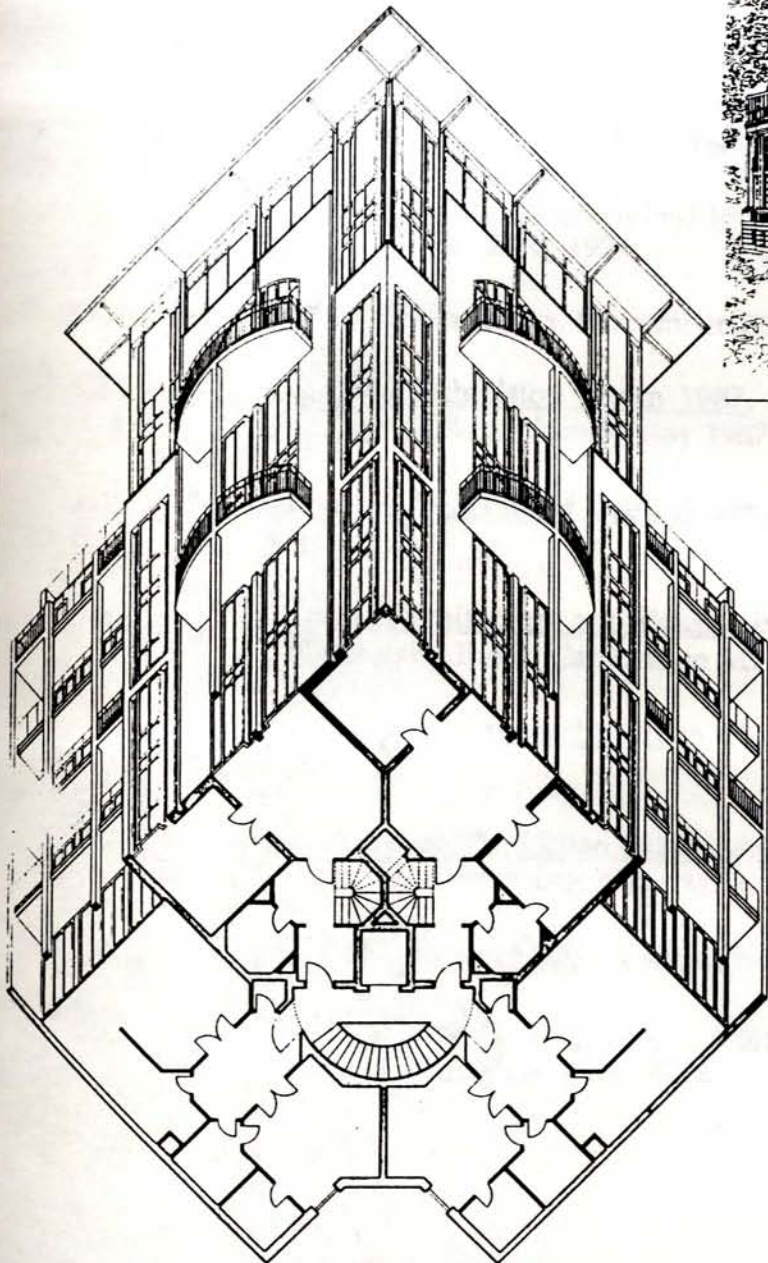
1樓平面圖 / First floor plan.



透視圖 / Perspective drawing.

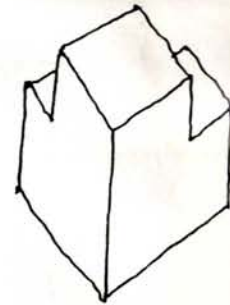


makes a
grand gesture
on street
and also turns focus
inward.

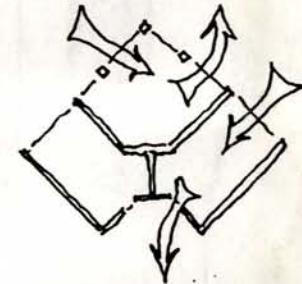


project: residential building on the Tiergarten
 location: Südliches Tiergartenviertel,
 residential building, Graf Spee
 Strasse 17
 architect: Stephan Braunfels
 (Munich)
 status Nov. '86: in planning stage

見上げアキシノメトリック図 / Axonometric drawing with worm's perspective.



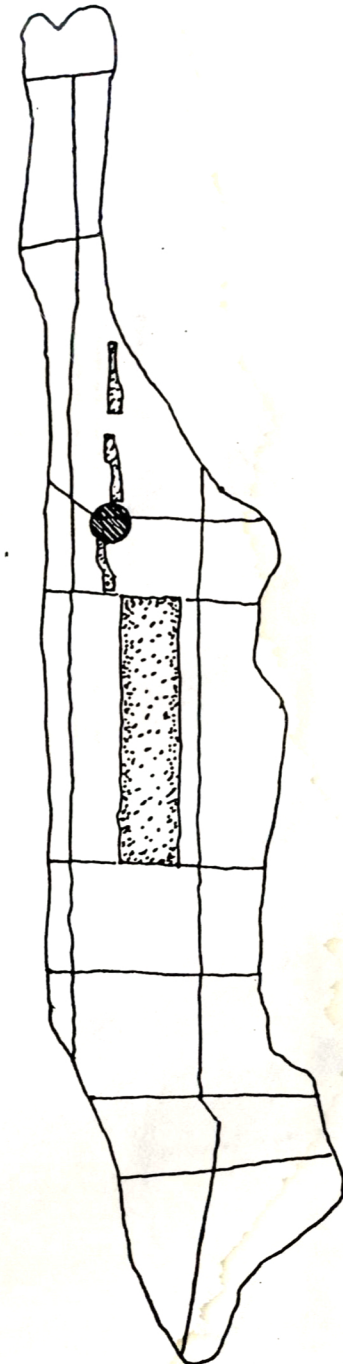
corner piece of a
 scheme, turns the
 corner with a
 vertical element.



thru ventilation
 for almost all
 apartments.

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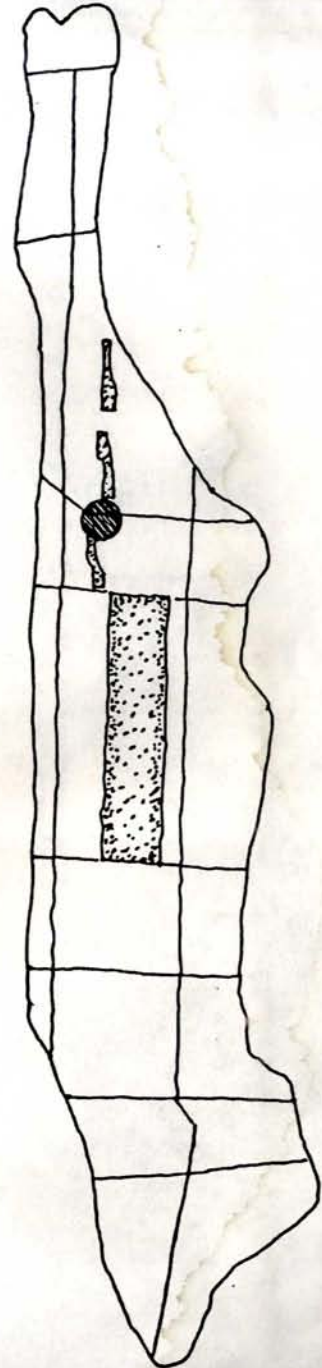
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SCHEDULE OF COMPLETION

Jan 14 - Jan 19 Study of Site Strategies
 Jan 20 - Jan 26 Development of Site Parti
 Jan 27 - Feb 2 Development of Site Plan
 Feb 3 - Feb 9 Development of Apartment Buildings
 Feb 10 - Feb 16 Apartment Buildings
 Feb 17 - Feb 23 Plans & Sections of Apartment Buildings
 Feb 24 - Mar 1 "
 Mar 2 - Mar 8 Site Plans and Sections
 Mar 9 - Mar 15 Spring Break
 Mar 16 - Mar 22 Facades
 Mar 23 - Mar 29 Facades
 Mar 30 - Apr 5 Outdoor Spaces
 Apr 6 - Apr 12 Site Perspectives
 Apr 13 - Apr 19 Overall Review
 Apr 20 - Apr 26 Final Presentation
 Apr 27 - May 3 "
 May 4 - May ? "

