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Fall 1987

Harlem on my Mind

Shawn L. Rickenbacker
Syracuse University

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SYRACUSE UNIVERSITY



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WHEN HARLEM WAS IN VOGUE

EVOKING THE SPIRIT WHICH ONCE LIVED

Shawn L. Rickenbacker
Thesis Proposal
Fall 87'

This Thesis is dedicated to my mother Bernice Prioleau
and family, whom without the proposal could not exist.

THESIS

THESIS

The Thesis is an attempt to create an architecture capable of providing an identifiable urban marker: The intention of the marker placed in a specific composition will be to designate the area as a unique urban sector of the larger city. This in turn will make the architecture a social catalyst activating thought and speculation toward itself and its surrounding (respective sector). It is primarily for this reason the architecture created must be conscious of the sector's cultural and functional needs; Providing a cultural progress centre. The site's relationship to the larger city acts as a gateway or threshold to the city's primary park to the south and Harlem's major corridor to the north, thus being very visible and easily accessible. These conditions will prove effective in establishing the urban marker.

*not a
complete
sentence*

THESIS DESCRIPTION

The thesis involves directly establishing a coherent dialogue between participants and architecture. The site and architecture involved are only a catalyst to the area it is representing, Harlem. However, the project will have the responsibilities of designating itself as a primary threshold to the famous district and attracting would be participants. It is for this reason the program of cultural progress centre has been chosen in the interest of providing a stimulation program. The intention of the proposed centre is not to compete with the district or community in which it lies, But to act as its subordinate. This will take place by the centre acting as a source of information thus tackling social issues of learning and discovery regarding a community.

GOALS OF THESIS
ISSUES OF INVESTIGATION

1. To examine the system of interrelationships which exists between building and community at the urban scale.
2. The concept of architecture as social communicator, moreover its capacity to provide a sense of place which invites social interaction.
3. The expression of image and symbolism in relation to site and context.
4. Contextualism versus contrast
5. Object versus compositional form
6. Fragmentation versus completeness
7. Directionality and constraints of a triangular site.

SITE

SITE SELECTION & DESCRIPTION

Harlem of New York City located directly north of Central Park in the burrough of Manhattan, has begun a major redevelopment program. The redevelopment has spurred the rebirth of this sector's history, such as; the Civil Rights Movement, the jazz era, and celebrated great names who have figured prominently in Harlem's history as well as contributed to restoring some of the deteriorated urban fabric. The redevelopment has completed such projects as the renovations of the Apollo Theatre, special interest streets and the provision of comfortable, moderate, and low income housing. In addition to Harlem's other riches: City College, The Schomburg Centre, Dorothy Maynor Harlem School of the Arts and the Studio Museum the proposed project will prove to be invaluable in uplifting this great community.

Harlem's ethnic diversity has proven to contribute to the history of Harlem and New York City. This unique sector with its history and cultural riches should not be convinced to itself, but by all means should be advertised and experienced by all.

Site - West 111 st/ Lenox Ave.

The site is located at the entrance of a major corridor to Harlem. Directly opposite this entrance is a major vehicular and pedestrian

exit to and from Central Park. The site is bounded by Lenox Avenue and St. Nicholas Avenue, on the east and west, and W. 112th and 111th streets on the north and south. The site presently accommodates a privately owned unoccupied substandard structure.

The major avenues St. Nicholas and Lenox converge at W. 111th street thus giving the site a triangular urban form. The total square footage of the site is approximately 15,000. The orientation of the site is focused south, toward the entrance of Central Park offering spectacular views of the parks and the downtown skyline, as well as river views on the east side. The site strategically has the potential to become an urban marker for the larger city, designating the culturally rich sector of Harlem. The actual site lies one block off of Central Park; however, due to the converging of St. Nicholas and Lenox Avenues its visibility is retained. Moreover, the architectural wall formed by the various buildings along Central Park North appropriately opens and reveals the result of this convergence at the proposed site. The context is primarily five and six storey restored apartments with the exception of a church diagonally across Lenox Avenue. The site is accessible by pedestrians as well as vehicles exiting through the north gateway to Central Park, Central Park North, and Lenox Avenue. The area provides off street parking and public transportation by both bus and subway.



PH IS OUT, c. 1939/SCHOMBURG COLLECTION, NYPL



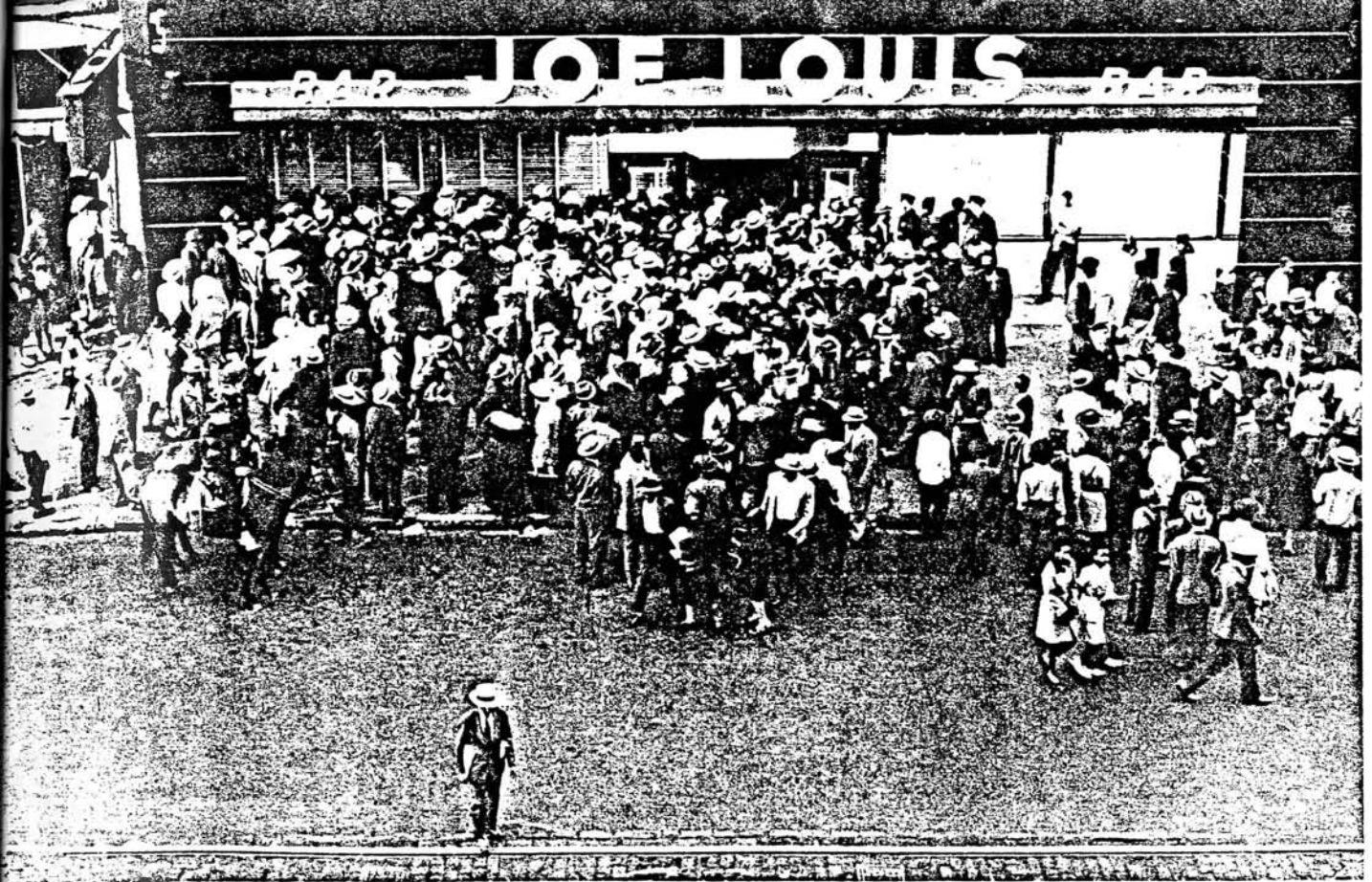
1943 RIOT—LOOTERS/UPI



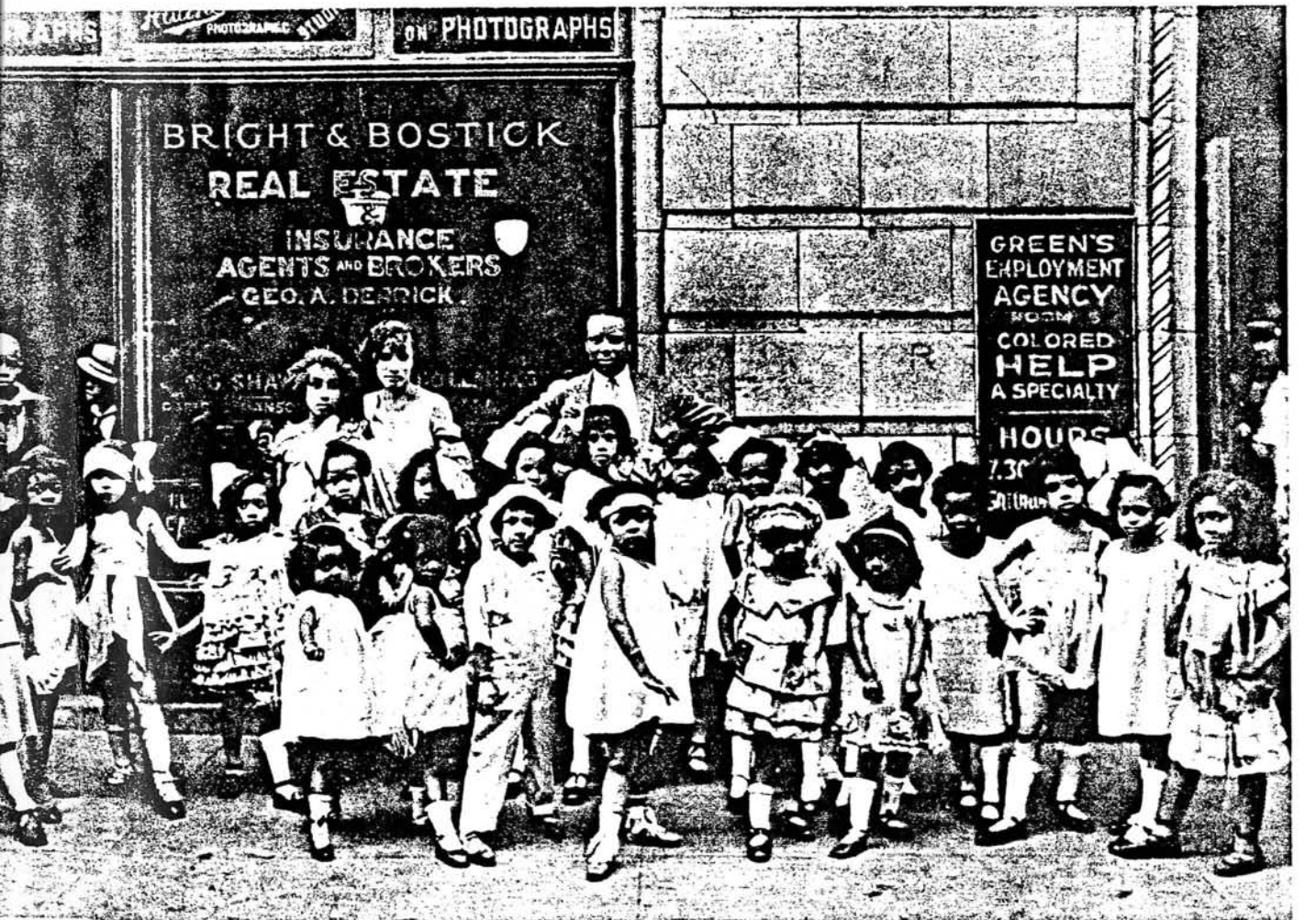
RIGHT, COUNT BASIE, BILLIE HOLIDAY AND BILLY ECKSTINE, 1948 DOWN BEAT



ELLA FITZGERALD AND DIZZY, 1947 DOWN BEAT



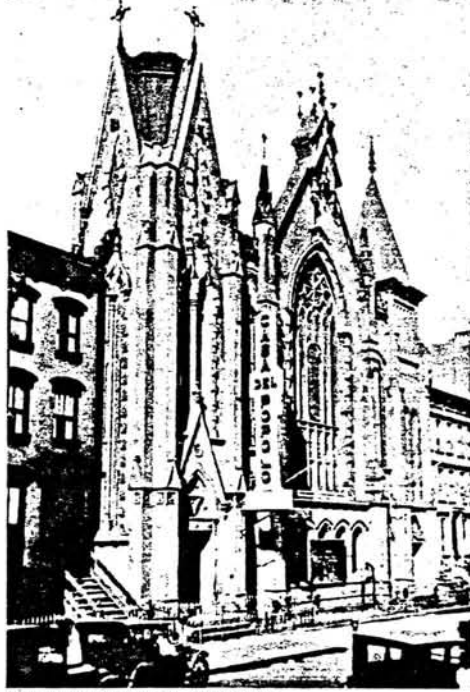
RICHARD SAUNDERS/JOE LOUIS RESTAURANT OPENING, 1946/BLACK STAR



S. C. BUTLER/CHILDREN'S FASHION CONTEST, c. 1928/SCHOMBURG COLLECTION, NYPL



ALOYSIUS ROMAN CATHOLIC CHURCH,
ST 132ND ST., c. 1927
NEW YORK PUBLIC LIBRARY



CASA DEL POPOLO, 118TH ST.,
c. 1927/NEW YORK PUBLIC LIBRARY

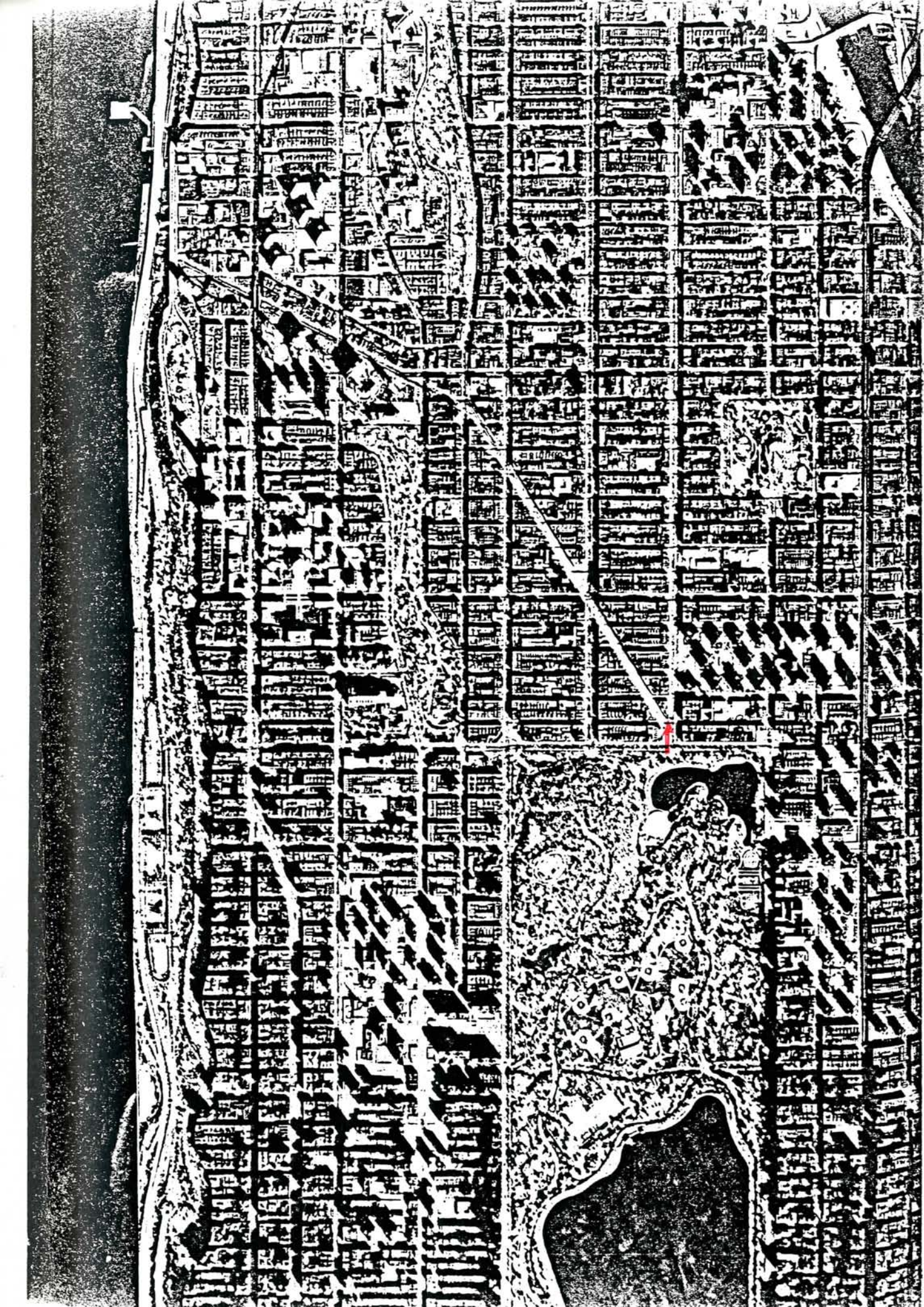


SYNAGOGUE, 118TH ST.,
c. 1927/NEW YORK PUBLIC LIBRARY



SEVENTH AVE. AND 124th ST., c. 1929/NEW YORK PUBLIC LIBRARY

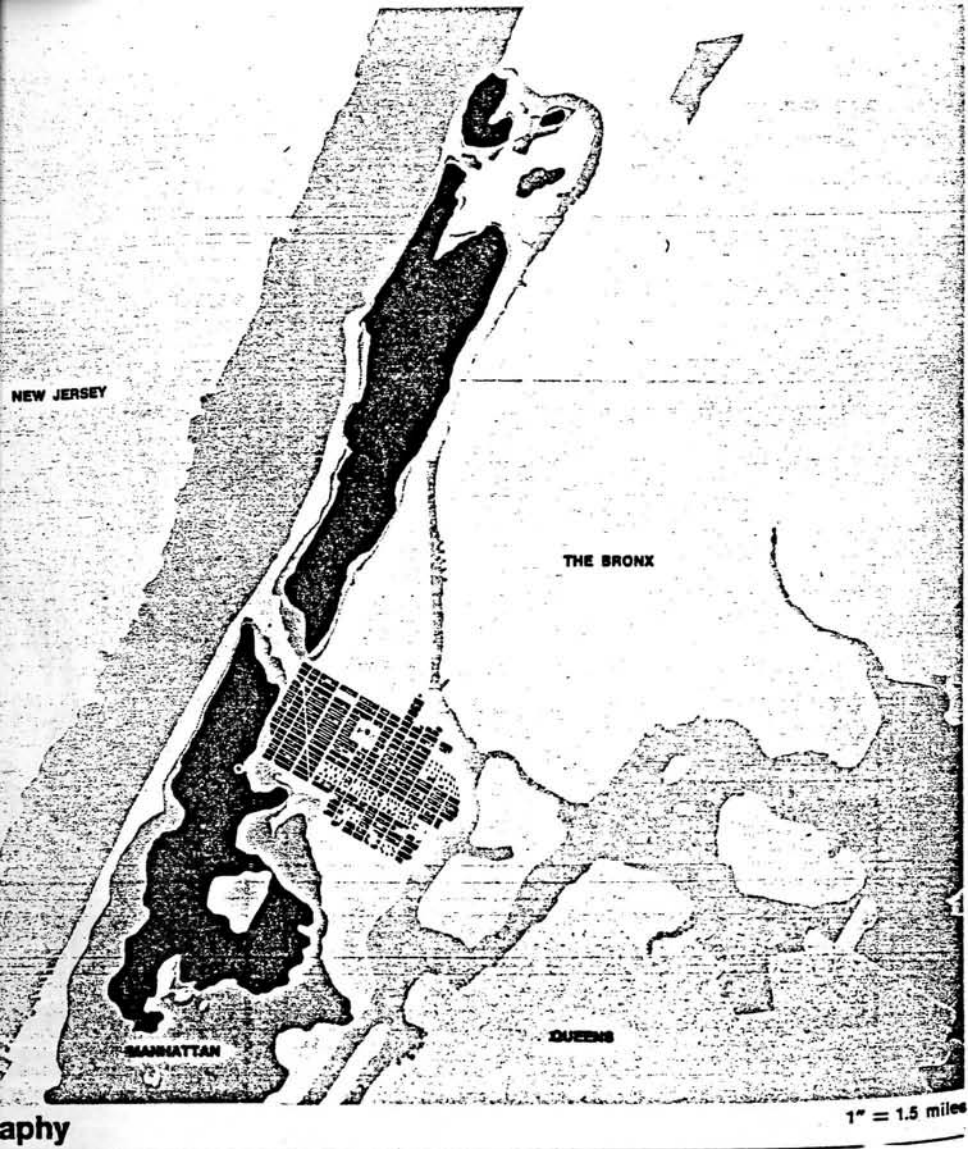








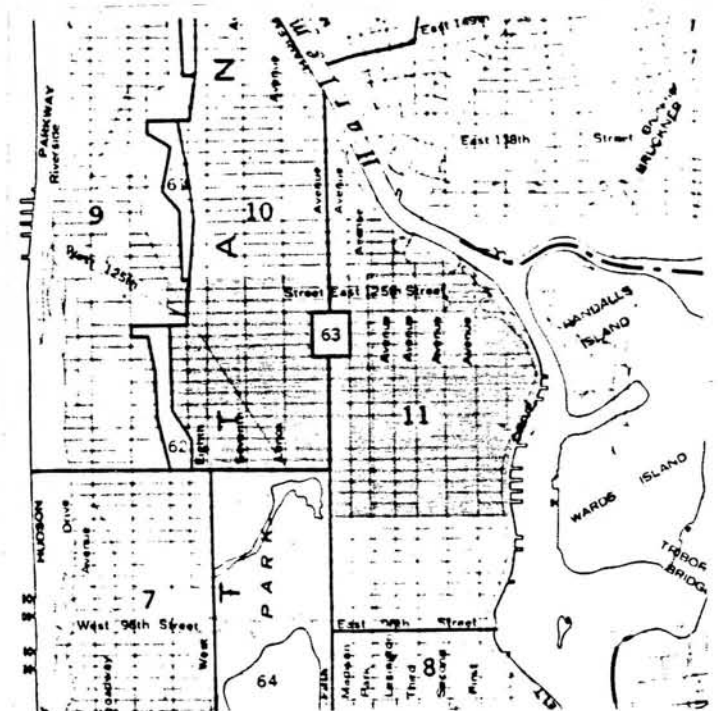
LEGEND

-  Main Automobile Routes
-  IRT DIVISION Subway Lines
-  IND DIVISION Subway Lines
-  BMT DIVISION Subway Lines
-  Express Stations
-  Local Stations
-  Railroads & Stations
-  Surface Transportation
-  Parks & Parkways
-  Playgrounds
- Cemeteries
- House Numbers








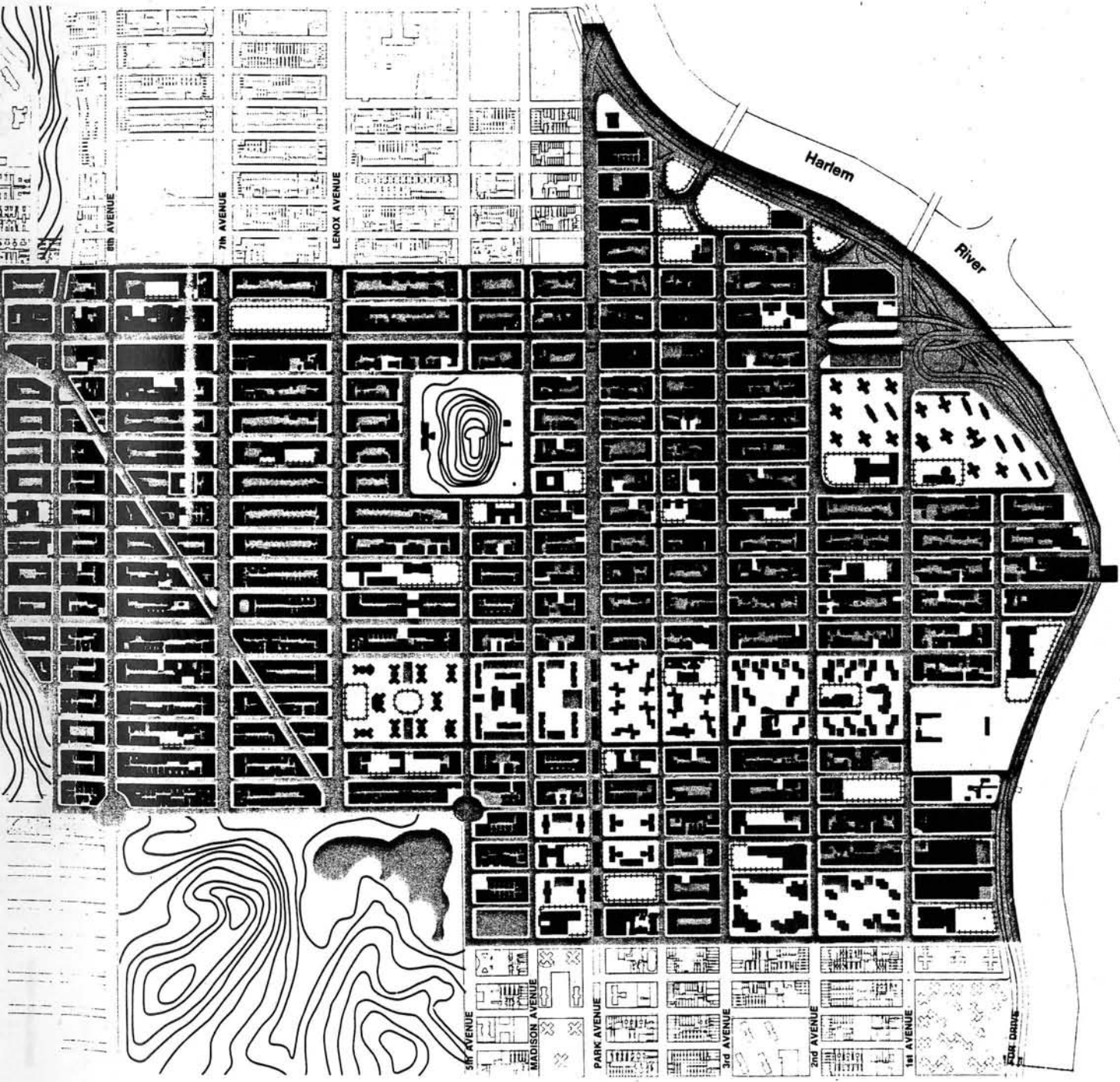
ELEVATION ABOVE SEA LEVEL

-  50-100 FEET
-  100+ FEET

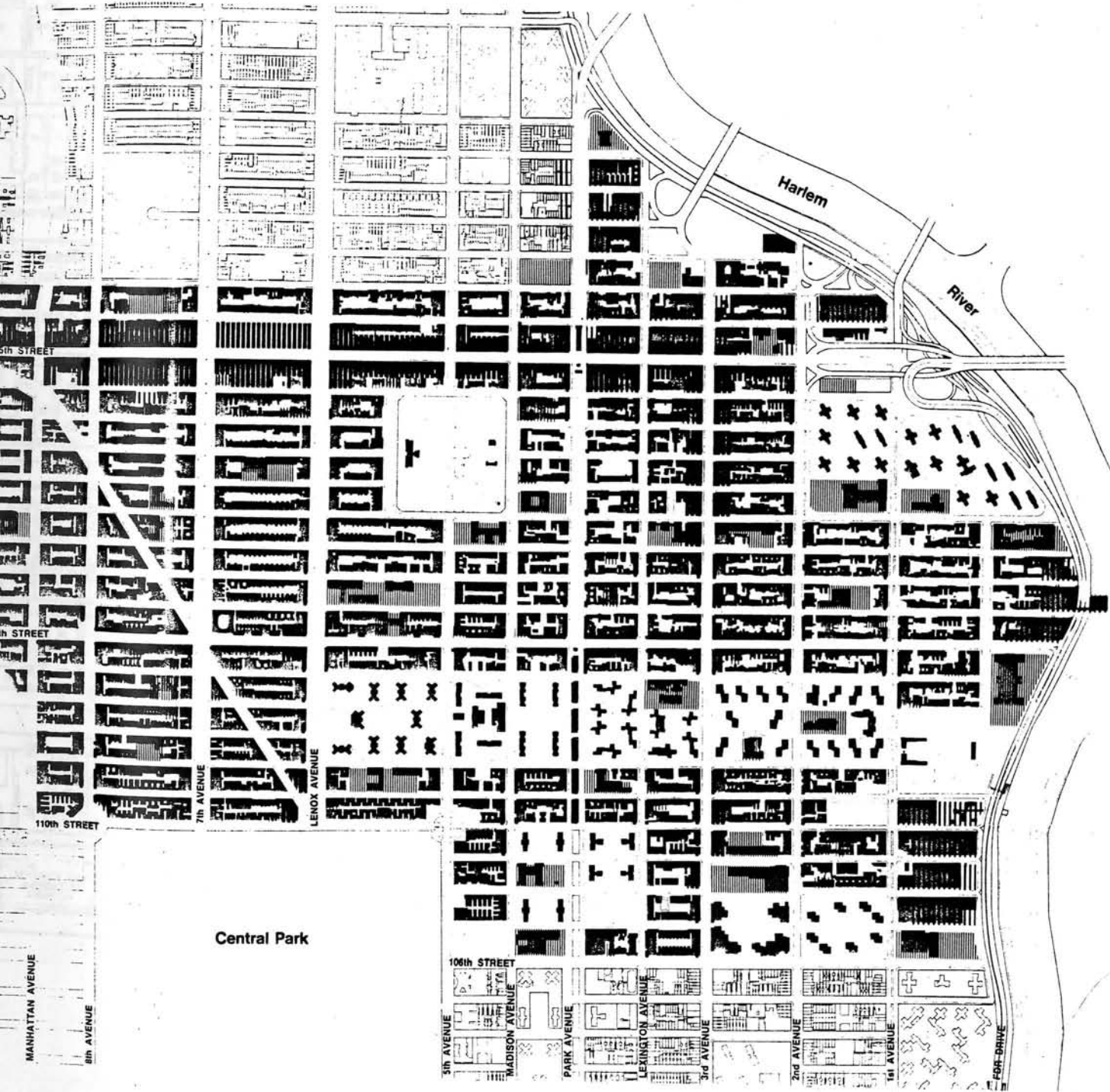


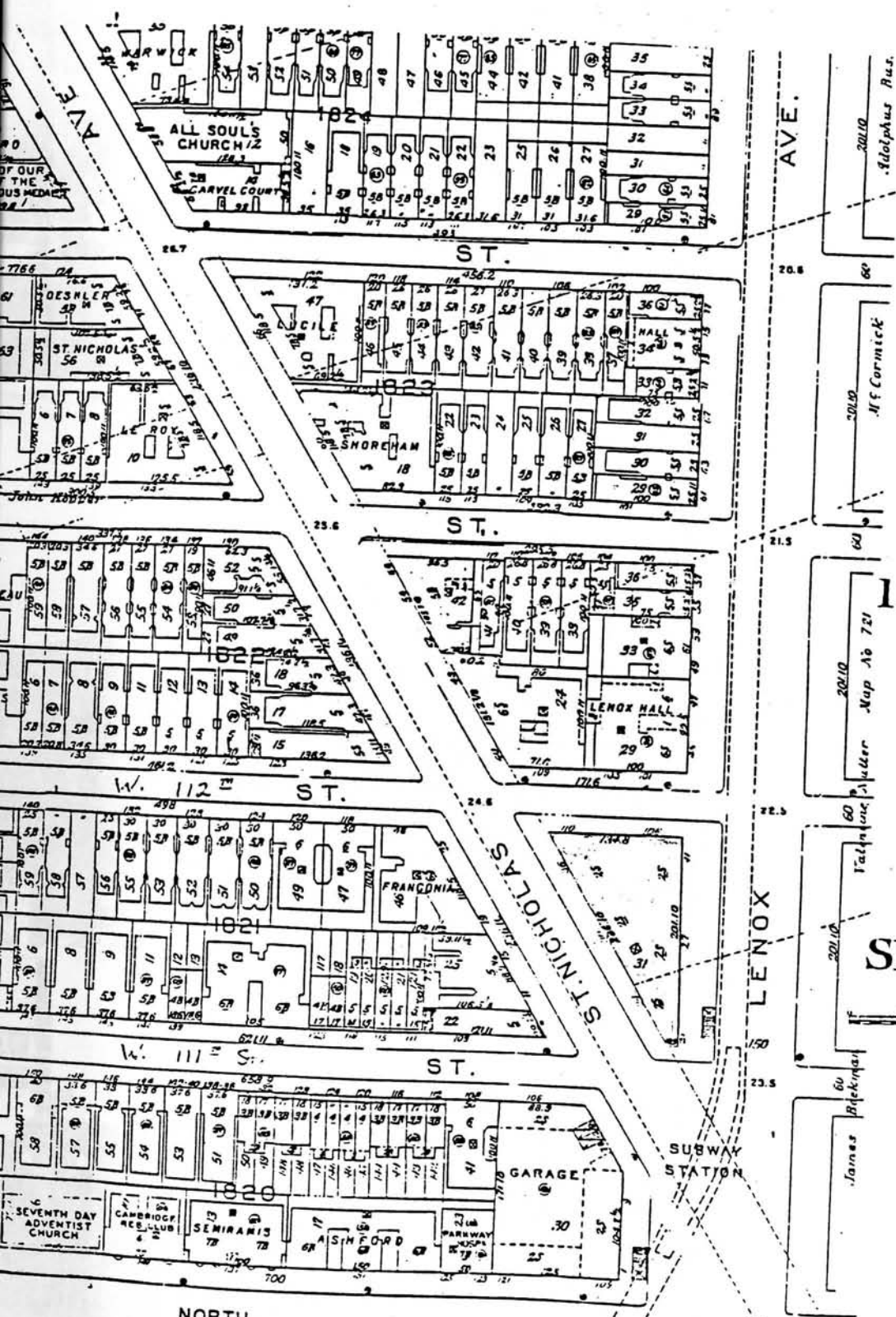
Harlem Model Cities Area

-  BUILDINGS
-  STREETS, BACKYARDS, PARKING LOTS
-  CONTOURS AT 10 FOOT INTERVALS
-  PLAYGROUNDS
-  OPEN SPACE



-  STREET LEVEL RETAIL
-  RETAIL-COMMERCIAL
-  MANUFACTURING, WAREHOUSING, PARKING STRUCTURES
-  PUBLIC COMMUNITY FACILITIES
-  PRIVATE COMMUNITY FACILITIES
-  RESIDENTIAL

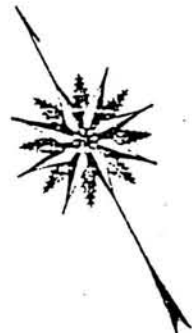




129

PART OF
SECTION 7

Scale 160 Feet to the Inch



Adolphus Rus.

M. F. Cormick

Talbot & Muller Map No 721

James Blackman

SUBWAY STATION

NORTH

129



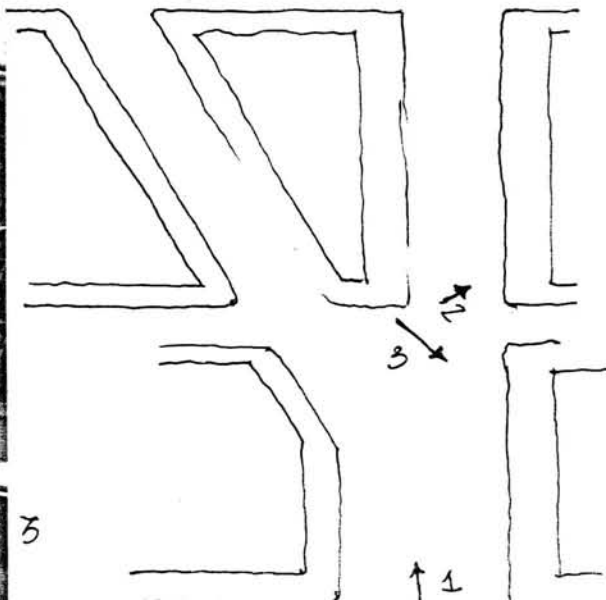
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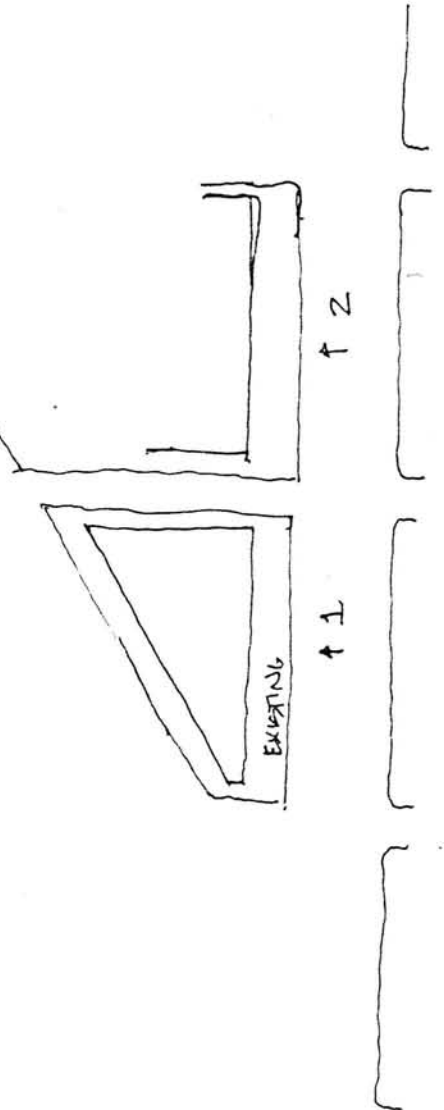
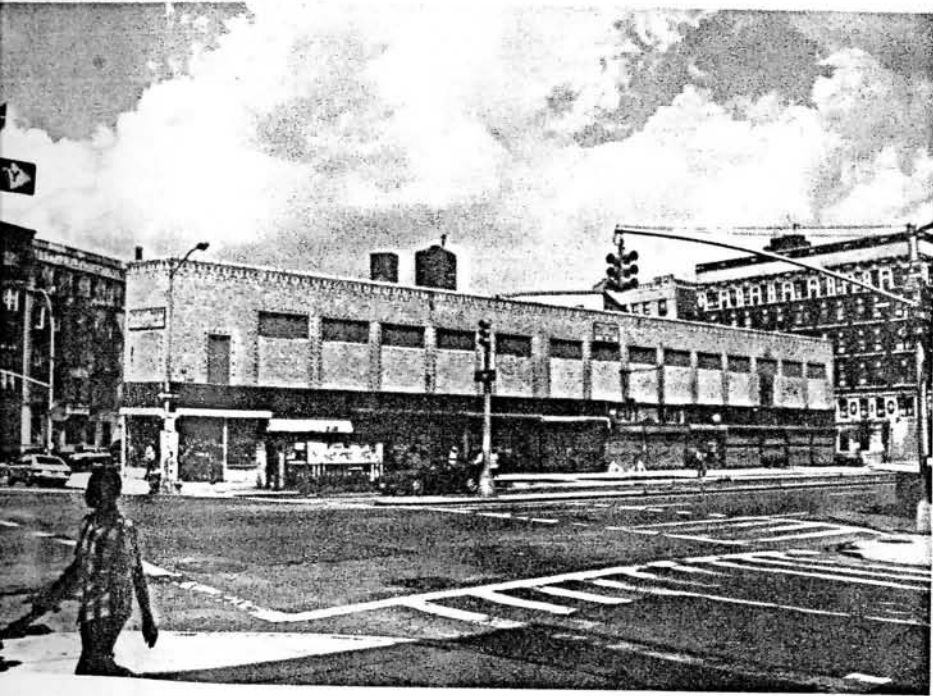


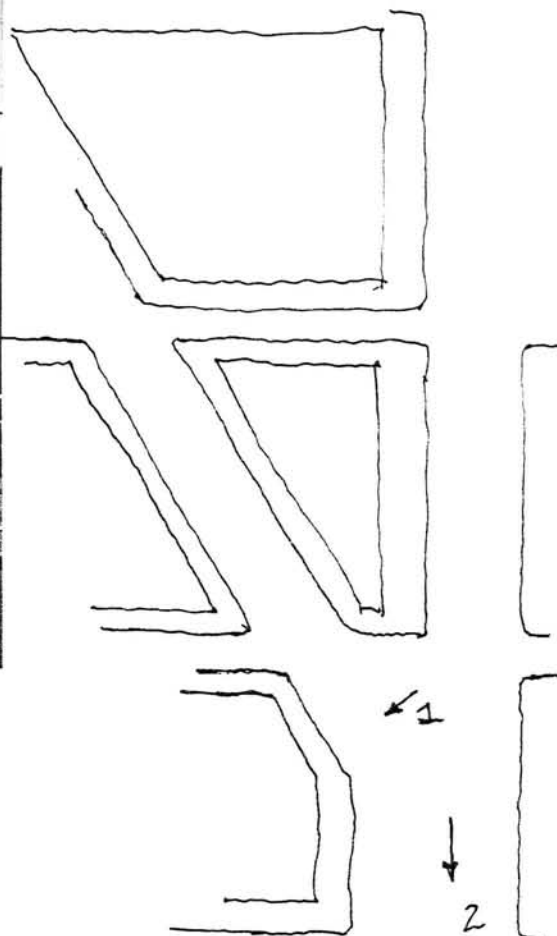
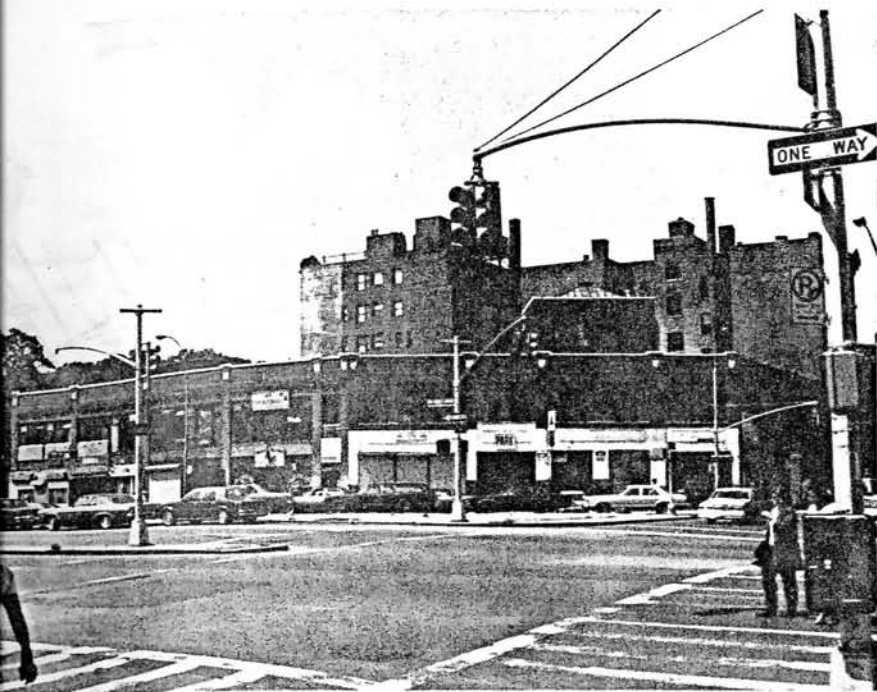
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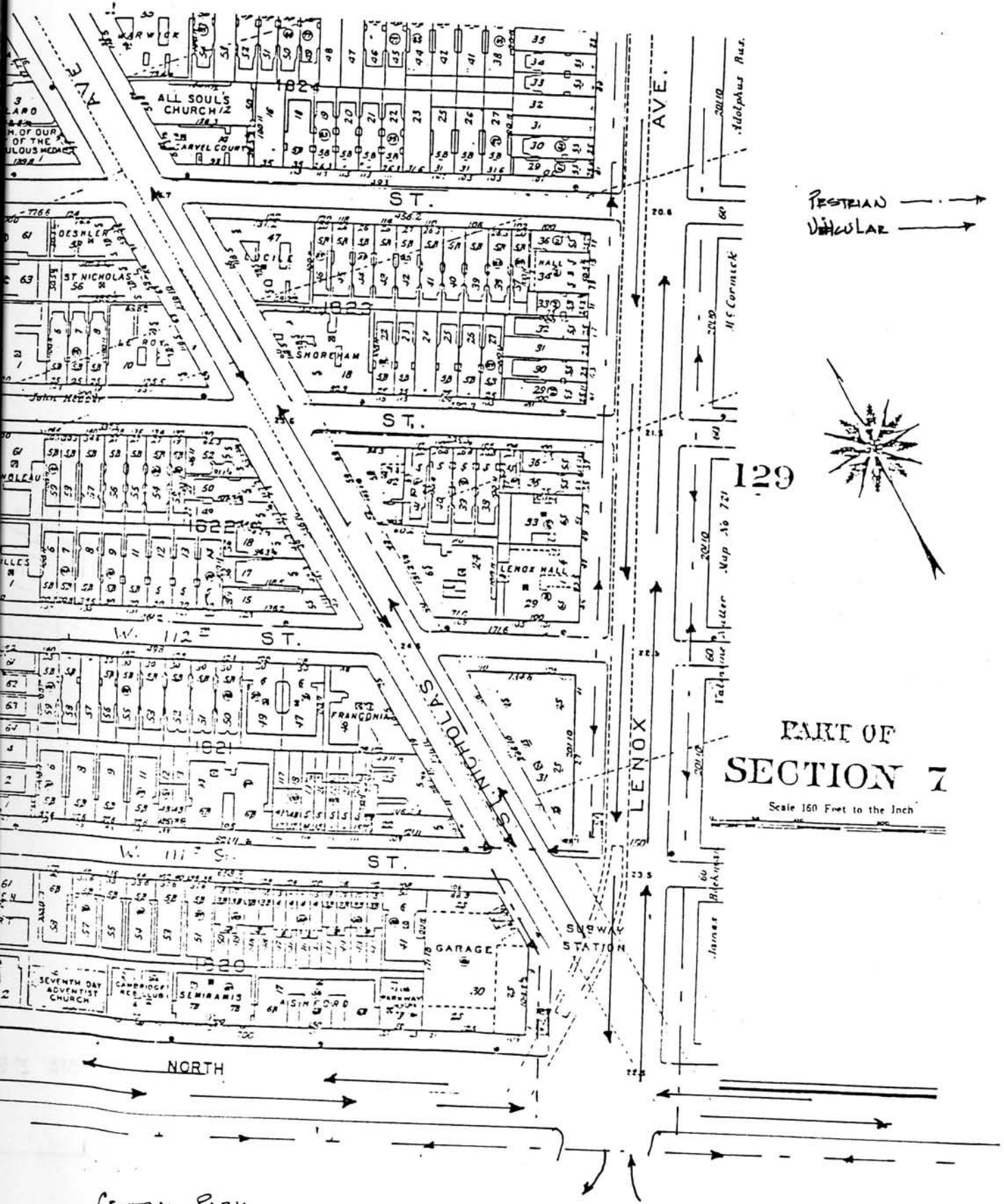


3









3
LARD
H. OF OUR
OF THE
ULGUS MEDIC
1894

ALL SOULS
CHURCH 1/2

CARVEL COURT

766
DESHLER

ST NICHOLAS

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LENOX

STATION

Adolphus Rur.

H. S. Cornick

Map 16 721

James

James

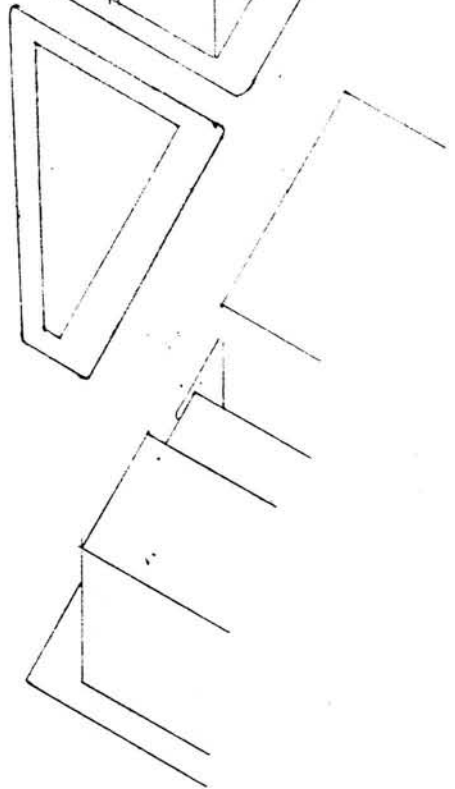
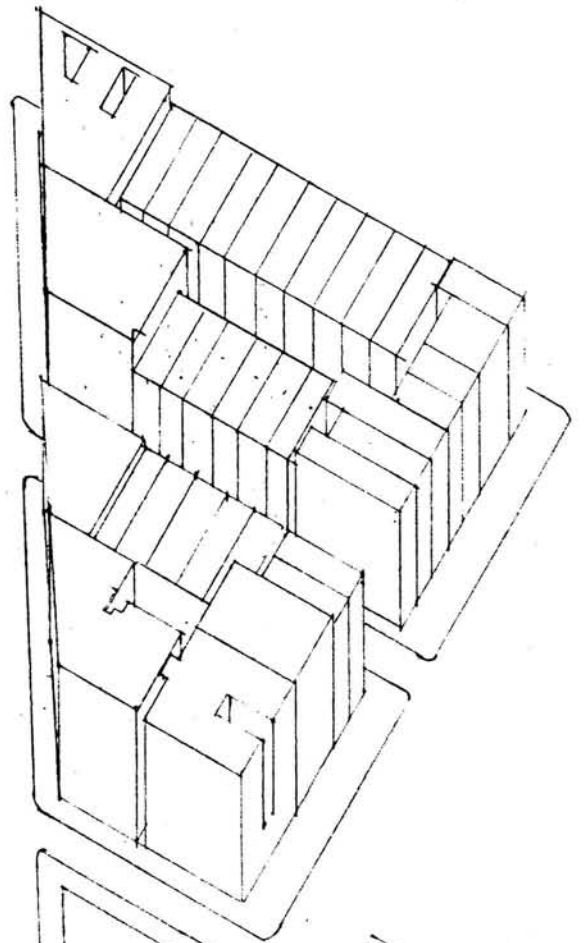
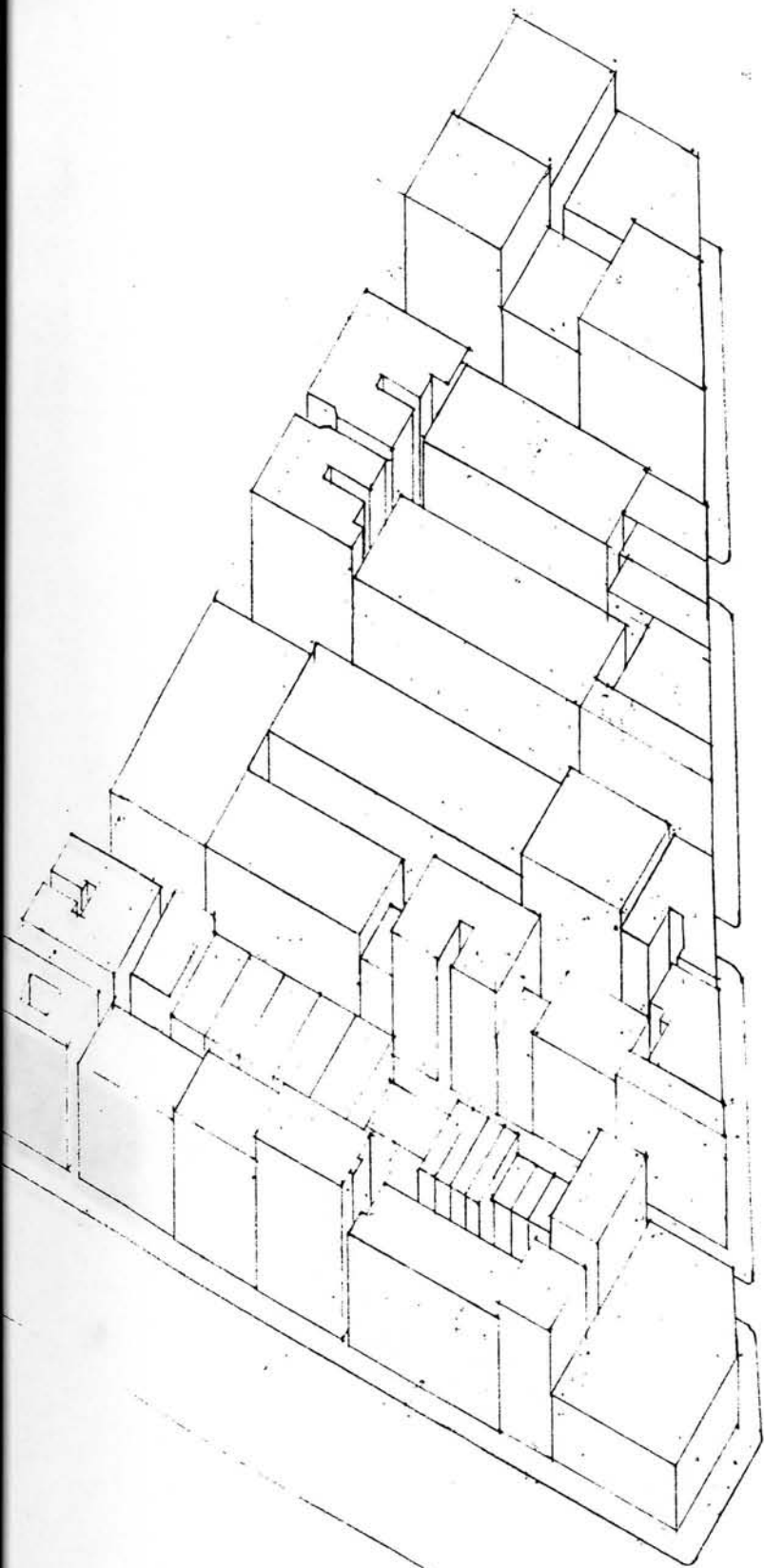
PEDESTRIAN
VEHICULAR



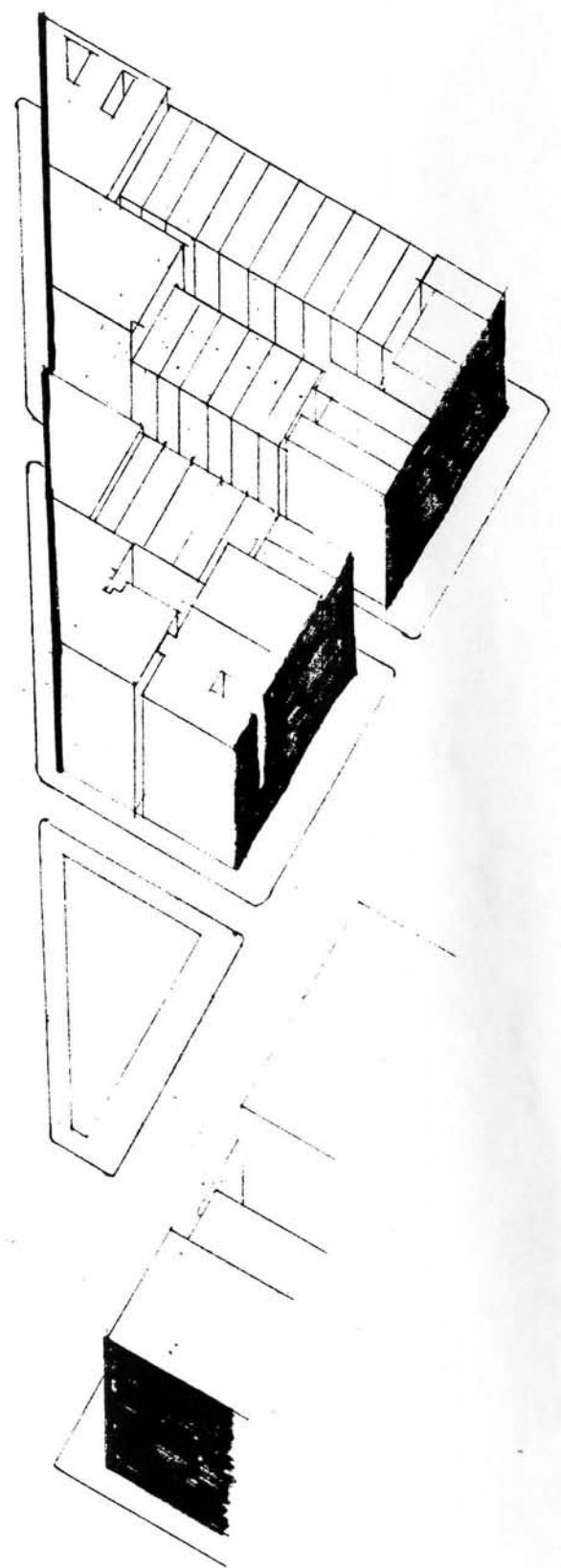
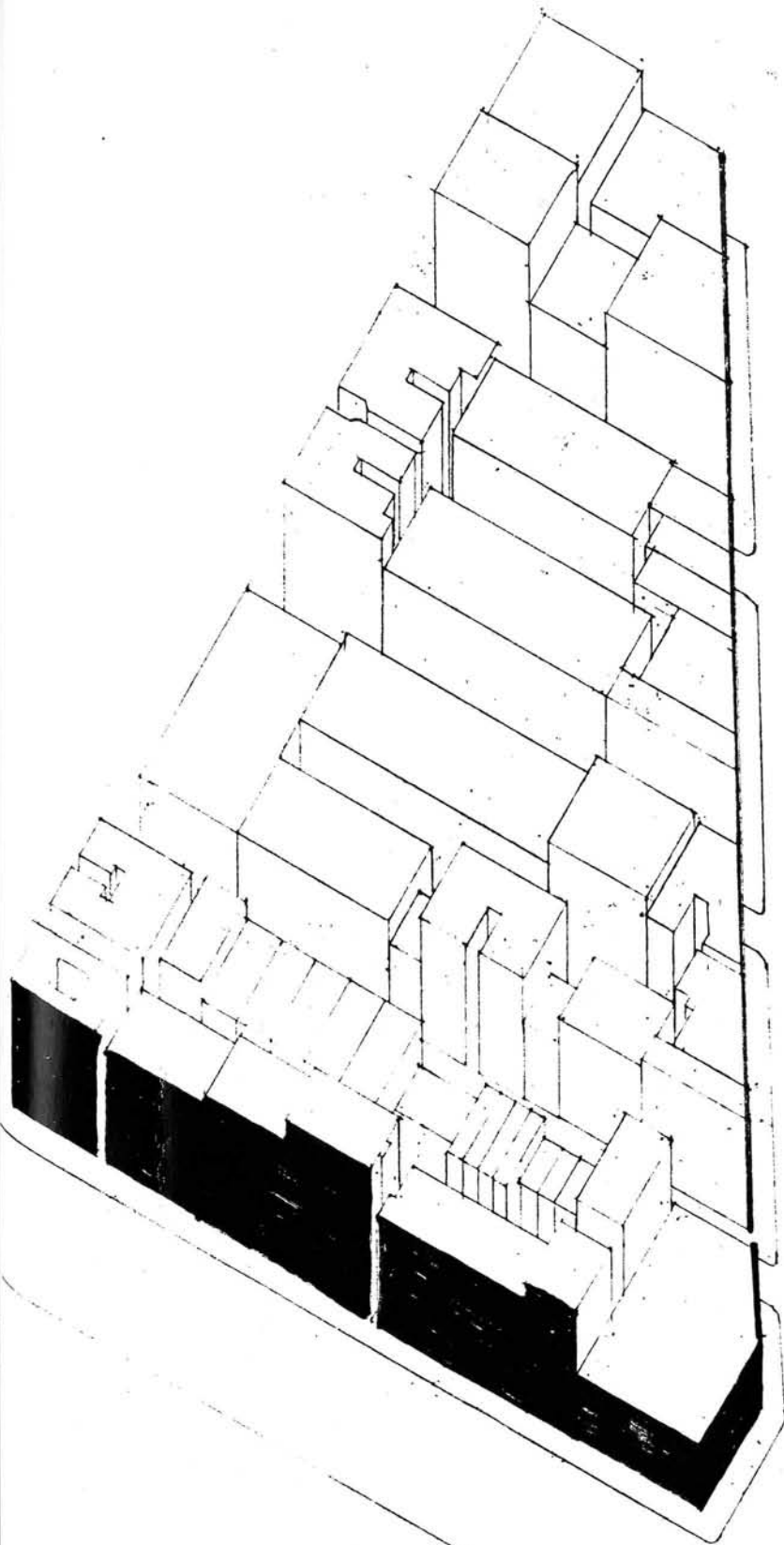
129
PART OF
SECTION 7
Scale 160 Feet to the Inch

NORTH

CENTRAL PARK



DATE AXON



SEE AXON

URBAN CORRIDOR / ARCHITECTURAL WALL / EDGE

PROGRAM

PROGRAM SELECTION

"When architecture was still heroic. Self confident affair - a matter of wrestling with form not forms, and of solving social problems with the stroke of a pencil"(Deyan Sudjic - critic)

A cultural project for Harlem would have seemed ideal. Presently, in society the pursuit of knowledge and understanding of the arts and cultural has given new meaning to centre's of culture and community life and a renewed change for architecture to make a social statement about such.

The Harlem Cultural Progress Centre will consist of a three part system of exhibition referral information. The program elements are:

Exhibition

The gallery spaces will reflect a variety of the Harlem experiences through the art, photography, and video. The intention of these gallery spaces is to present view's on Harlem and its history in order to spark a personal response. The atmosphere of the spaces should be warm and inviting in an attempt to encourage discussion among visitors.

The performance halls will be moderate size halls, tailored for guest performances. These halls will be for multi-purpose use: film, music, dance and recital. The actual performances will be representative of other community organizations as part of a learning and awareness program.

Community Progress/Referrals

Although this element is of service in Nature it should have a character analogous to its purpose of assistance. The particular offices will be dedicated to provide information on different aspects of the community. i.e., Real estate, schools, churches, clubs, etc. Publication and broadcasting will be provided through this office with the intent of gaining exposure of the centre's its offering.

Library

The library will consist of approximately 3,000 volumes dedicated to all aspects of the Harlem Experience. Moreover the library spaces must accommodate both private and public exploration. Overall a warm environment possibly of warm tones and wood should be maintained.

Note more detailed research will be reserved for Schomburg Center.

School

The education department will offer a variety of special programs geared to supplementing a basic curriculum for both adults and children.

Seminar, classes and discussions will focus on cultural topics and visitors interests. It is the expectation of the school to encourage creativity and response for community progress.

Program Selection

A. Exhibition

1. Gallery		
Times/History Permanent	5,000 SF	
Temporary	3,000 SF	
Exhibition Prep	1,500 SF	
Storage	500 SF	
Video Exhibit	500 SF	
	<u>10,500 SF</u>	
2. Performance		
3 Performance Halls -		
@ (150-300)	2,500 SF	
Projection/Storage	400 SF	
Lighting/Sound Rooms	800 SF	
Support Areas	500 SF	
4 Prep Rooms @ 150 SF	600 SF	
Storage/Rest Rooms	400 SF	
	<u>10,200 SF</u>	

B. Community Progress/Referrals

3. Lobby	1,000 SF	
Restrooms	A.R.	
4. Consumer Services/Referral		
Division Offices	4,000 SF	
Offices (15 @ 150)	2,250 SF	
Conference/Press Hall	1,500 SF	
5 Box Office	150 SF	
Mailroom	200 SF	
Bookstore	600 SF	
Custodial	A.R.	
6 Broadcasting Rm	2,000 SF	
Staff	500 SF	
Records/Info.	<u>200 SF</u>	
	11,400 SF	

C. Library

9.	Main Reading Room	3,000 SF
10.	Small Reading Room	800 SF
	Viewing	300 SF
	Music	500 SF
11.	Shelving Space	2,500 SF
12.	Staff	800 SF
	Work Room	1,000 SF

D. School

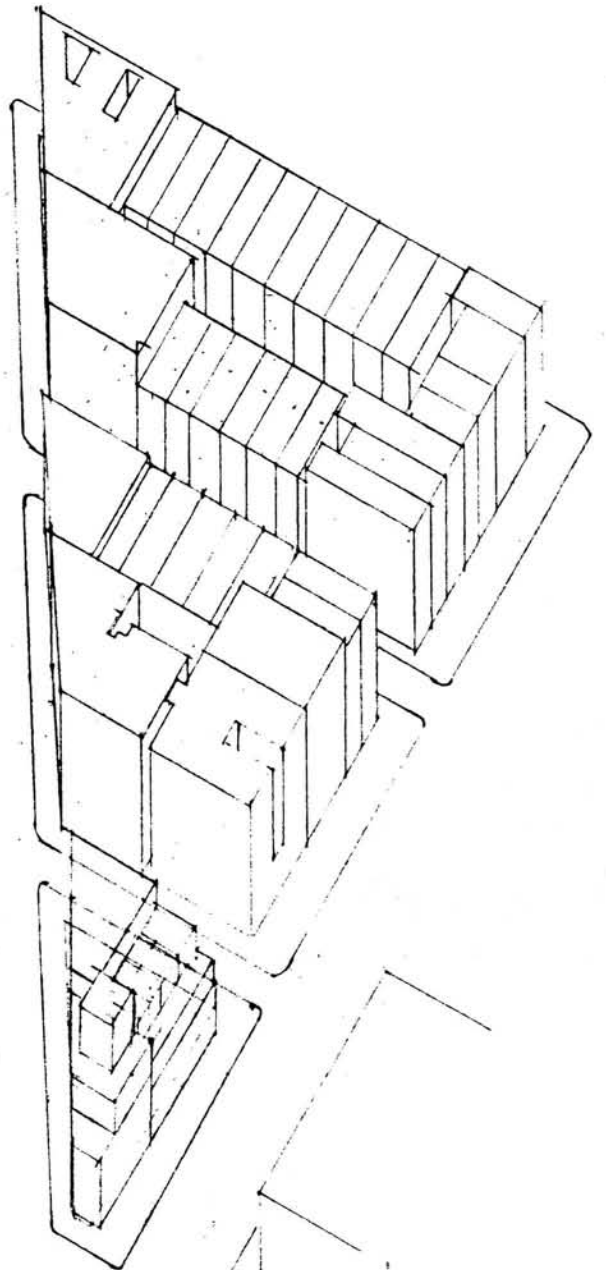
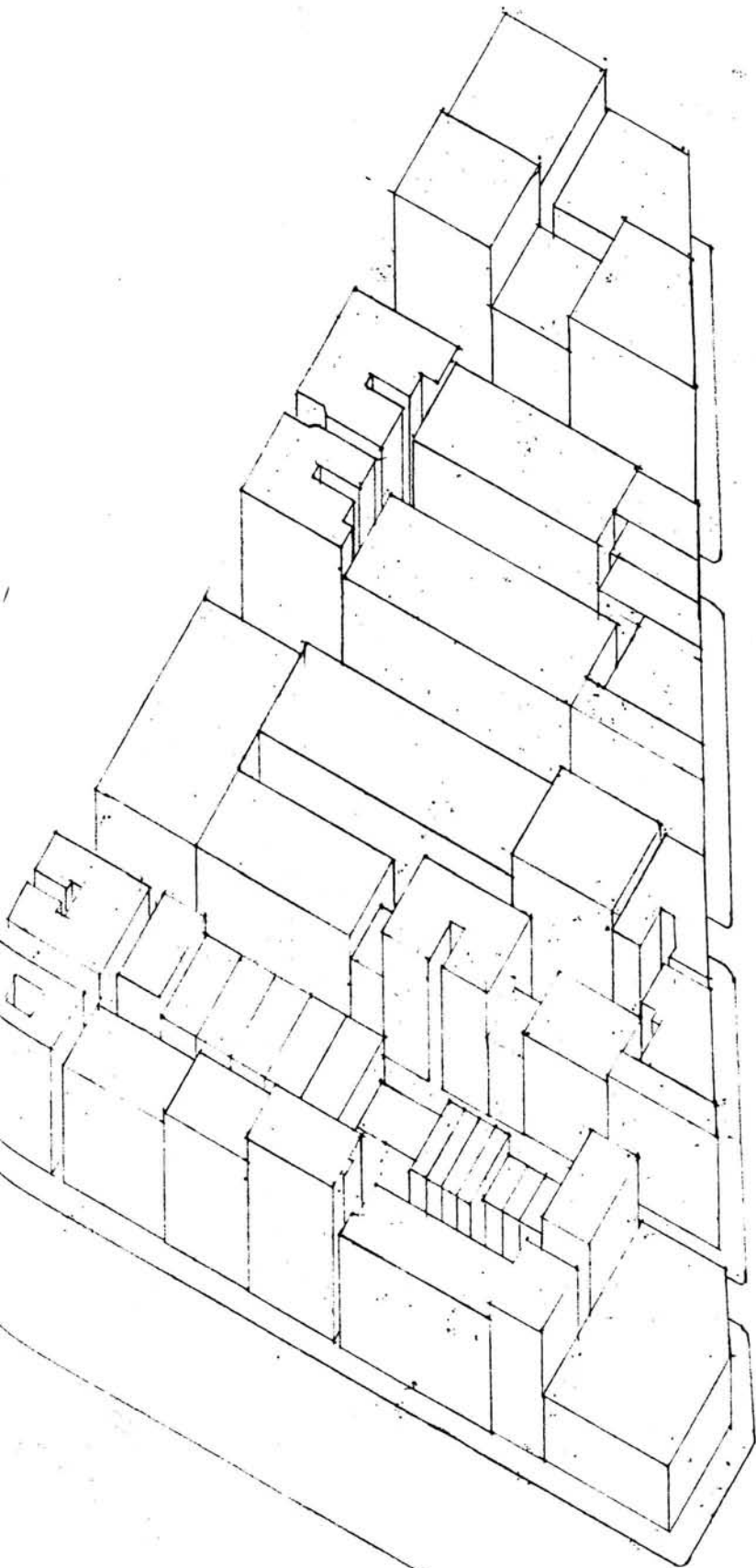
13.	Classrooms (3 @ 300)	900 SF
	Classrooms (2 @ 600)	1,200 SF
14.	Sm. Lecture Hall	900 SF
15.	Production Studio	1,500 SF
16.	Administration	600 SF
17.	Multiuse spaces	3,000 SF
18.	Chapel	600 SF
		<u>8,700 SF</u>

19.	Garden/Observation Area	2,000 SF
20.	Restaurant	2,500 SF
	Support Spaces	1,500 SF
		<u>6,000 SF</u>

TOTAL 55,500 SF

Mechanical	10 %	5,500 SF
Circulation	10 %	5,500 SF

TOTAL 66,500 SF



PRECEDENTS

IMAGE

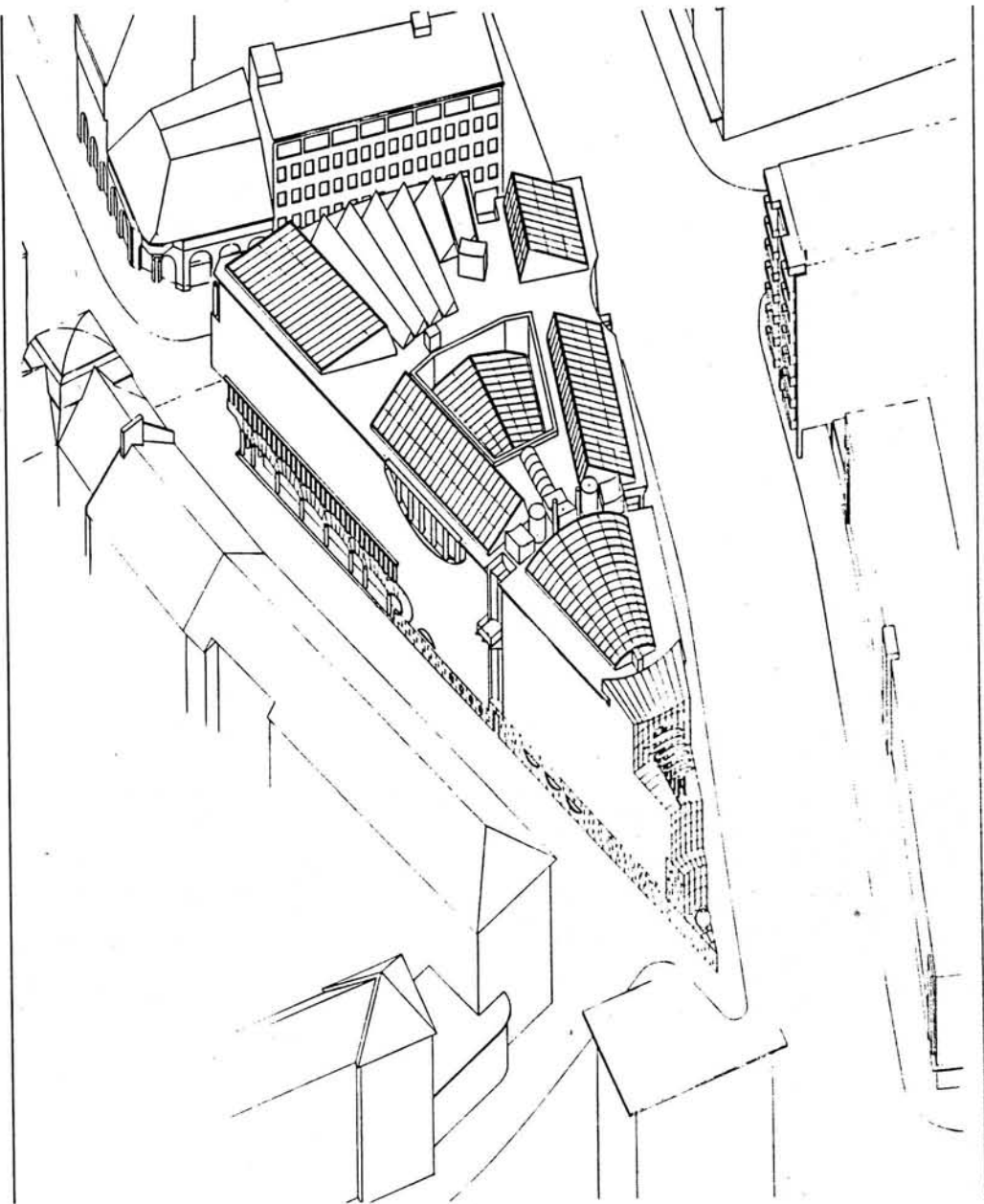
Die eigentliche Eingangshalle ist daher ca. 1,5m über dem Eingangsniveau angeordnet, das Erlebnis wird stärker und die Störungen durch die sekundären Funktionen sind gering. Um weiterhin Störungen, etwa bei Veranstaltungen durch andere Besucher, zu vermeiden, wurde ein „by-pass“ angeordnet. Von der zentralen Halle erschließen sich sowohl vom visuellen Überblick als auch von der Erreichbarkeit her die verschiedenen Bereiche und Geschosse des Museums direkt.

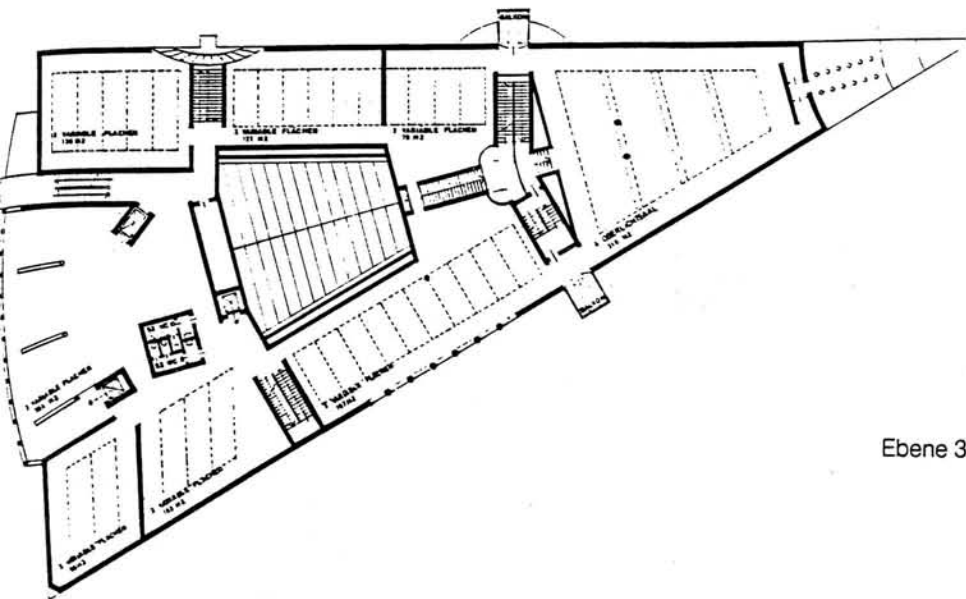
Obwohl der Verfasser auch ausführliche Überlegungen über einen runden Zentralraum als Verteiler angestellt hatte, waren die Forderungen des Programms und das offensichtliche Schwergewicht in Sammlungs- und Veranstaltungsprogramm auf bildende Kunst für die Wahl des vorgestellten trapezförmigen Raumes ausschlaggebend. Dieser Raum kann in gleicher Weise als Erlebnis- und Aktionsfeld genutzt werden wie als klassischer Ausstellungsraum mit adäquaten Hängeflächen.

Das Museum wird, wie schon erwähnt, von der Ecke des Gebäudes her erschlossen, hier befindet sich auch ein getrennter Zugang zum Café.

Kassen- und Pförtnerbereich sind strategisch günstig angeordnet, so daß nicht nur optimaler Überblick gegeben ist (ca. 60 m weiter Durchblick durch das Museum), sondern auch gleichzeitige Überwachung von Verwaltungszugang und Anlieferung gewährleistet ist.

Der erste untere Teil der Eingangshalle kann vom oberen getrennt werden. Die Einhaltung der geforderten Sicherheitsbereiche ist gewährleistet mit dem zusätzlichen Vorteil der Nutzung der Servicefunktionen (Kasse, Garderobe, Café) auch während der Zeit, in der das Museum selbst geschlossen ist.



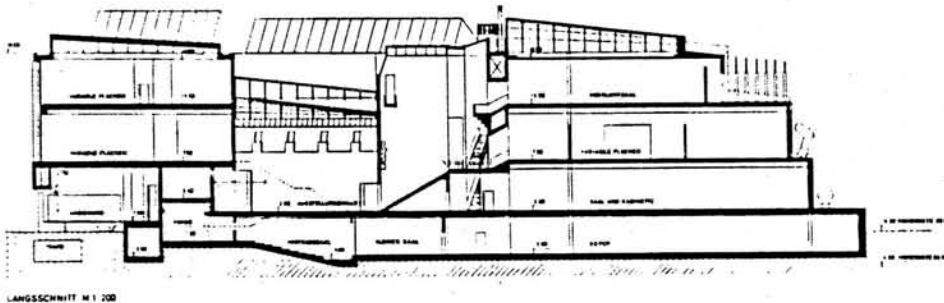


Ebene 3

Der Zugang des Personals erfolgt neben dem Verwaltungszugang, wo auch die Arbeitseinteilung des Hausmeisters erfolgen kann. Auch in diesen Bereichen ist strikte Einhaltung der Sicherheitszonen möglich.

Das Museum selbst wird im weiteren von der großen Eingangshalle erschlossen. Es wurde vermieden, dies nur über hohe vertikale Treppentürme zu tun, sondern durch ein erlebnishaftes diagonales Durchdringen des Gebäudes. Vielfältige Rundgänge sind möglich, die erwünschten Ausblicke sind vielfach in Zonen angesiedelt, die der Kommunikation dienen. Die Oberlichtzonen (und die Gestaltung des Dachgeschosses) wurden so konzipiert, daß die entstehende Dachlandschaft, die durch die notwendigen Aufbauten entsteht, ästhetisch voll wirksam ist und nicht durch Attikas abgedeckt werden muß. Dadurch sind die Gesimshöhen niedrig gehalten.

Das Äußere des Gebäudes folgt in seiner kompakten Gestalt im wesentlichen den gegebenen Grundstücksgrenzen. Es wurde diese blockhafte Erscheinung nicht nur aus ökonomischen Gründen, sondern auch aus städtebaulichen gewählt. Das Gebäude ist durch kleine Ausbuchtungen und Einkerbungen sowie durch die Materialwahl artikuliert. Hauptmaterial sind roter Sandstein und weißer Putz für die Wände, Kupfer für die Dächer sowie Glasoberlichten. Der abgetreppte Spitz des Gebäudes ist Skulptur im urbanen Maßstab und mit Kunstwerken verschiedenster Haltung bestückt. (Nonfigurativ – figurativ – angewandte Kunst.) Es wurde hier nicht Kunst am Bau angestrebt, sondern auf der einen Seite Hinweis auf den Inhalt, auf der anderen Seite ein stadt bildmäßiger Aspekt.



LANGSSCHNITT M 1:200

Längsschnitt



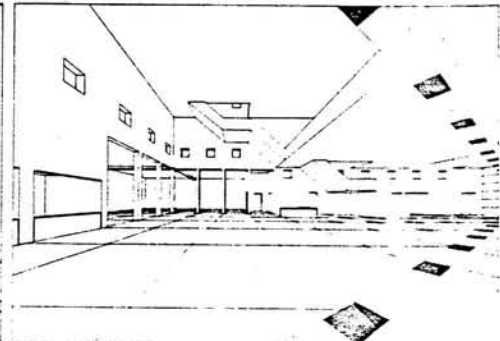
Das für den Neubau des Museums für Moderne Kunst vorgesehene Grundstück bildet die östliche Spitze einer innerstädtischen „Insel“, die von den beiden annähernd parallel laufenden Straßenzügen der Berliner Straße im Norden und der Bethmannstraße/Braubachstraße im Süden gebildet wird und in deren Zentrum der Paulsplatz mit dem dominierenden Gebäude der Paulskirche liegt. Sowohl von der exponierten städtebaulichen Lage als auch vom inhaltlichen Zusammenhang her gesehen – Nachbarschaft zum Dom, Römerberg –, kommt dem Planungsgrundstück eine besondere Bedeutung zu. Die Schwierigkeit der Bebauung des Grundstückes liegt jedoch in der ungewöhnlichen Geometrie eines dreieckförmigen Zuschnittes. Nüchtern betrachtet handelt es sich bei dem Grundstück um eine Verkehrsinsel, die im Laufe der Zeit als Restfläche aus der Straßenplanung übriggeblieben ist.

Um die räumliche Kontinuität, die an dieser Stelle empfindlich gestört wird, wieder herzustellen, schien es vernünftig, die in der Ausschreibung erhobene Forderung zur vollständigen Überbauung des Dreieckgrundstückes und zur Einhaltung der „Traufhöhe längs der Südseite der Braubachstraße“ als ein Kriterium zu akzeptieren und dem Entwurf zugrunde zu legen. Damit war die äußere Gestalt durch städtebauliche Bedingungen gewissermaßen vorgegeben und festgelegt.

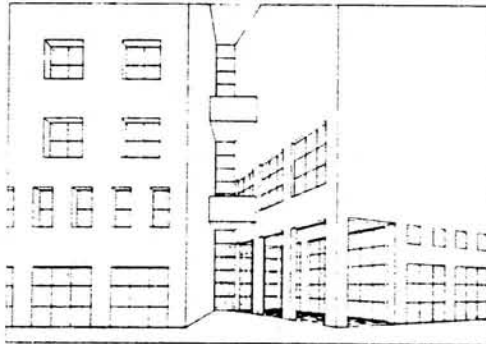
Neben der räumlichen Einbindung und der architektonischen Gestalt waren die Lage des Einganges und der Anlieferung wesentliche Gesichtspunkte. Der Zugang zum Museum wird nicht im üblichen Sinne als Haupteingang vorgeschlagen, sondern besteht aus einer Passage, die sich im Erdgeschoß als eine Fußgängerverbindung von der Ecke Domstraße/Braubachstraße bis zum Fußgängerübergang über die Berliner Straße hindurchzieht. Die Fußgängerpassage im Galleriegebäude entlang der Braubachstraße ist das eigentliche funktionale und auch räumliche Rückgrat des Entwurfes. Von der Passage aus ist die Eingangshalle des Museums erschlossen. Von hier aus erhält man aber auch einen Einblick in die Ausstellungsräume im Untergeschoß. An der Passage liegt das Café. Zusätzlich zum Museumsprogramm sind hier auch Flächen und Räume für einige Privatgalerien vorgesehen. Gleichfalls tangiert die Passage den Anlieferungsbereich an der Berliner Straße. Für die Anlieferung steht auch die Einbiegung in die Braubachstraße zur Verfügung.



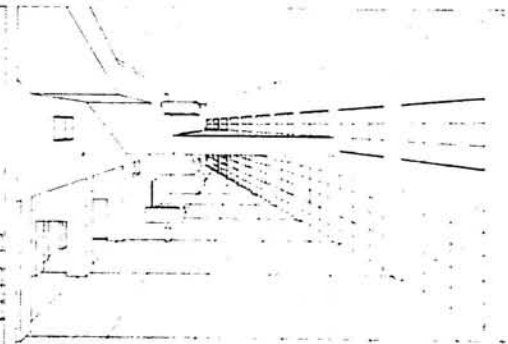
Passage



Eingang



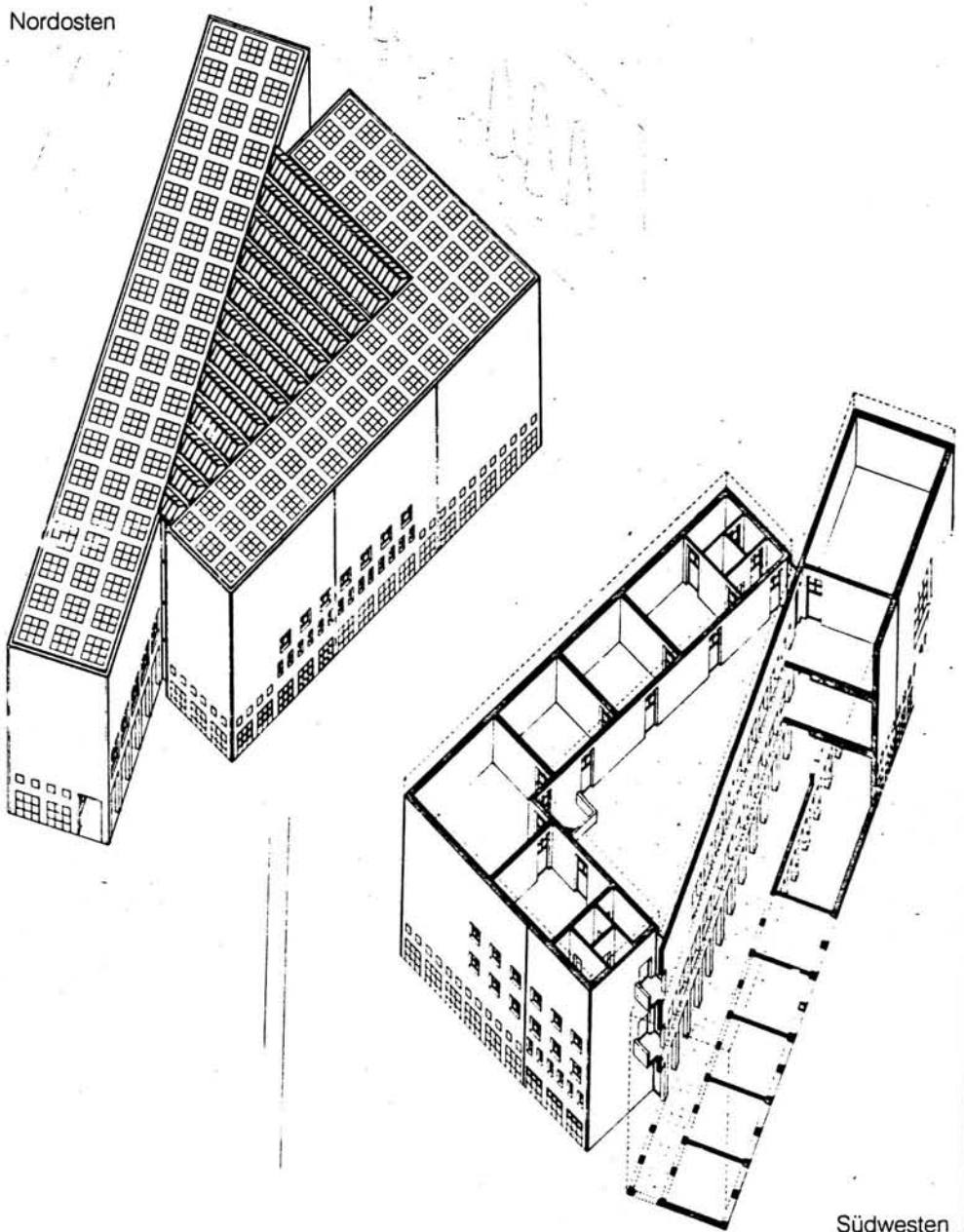
Eingang Domstraße



Halle

och das Grundstück mit einer allseits
essenen Bebauung zu schließen –
form, die unter den gegebenen
den nahegelegenen hätte – wird eine
ng durch zwei signifikante
er vorgeschlagen. Entlang der
hstraße, parallel zur gegenüber-
n Häuserzeile, ist ein linearer,
förmiger Baukörper vorgesehen.
en mit einem davorgestellten winkel-
n Baukörper, der die Ecke zwischen
d Berliner Straße betont, bilden die
Baukörper einen dreieckförmigen
reich. Beide Baukörper behalten die
onische Integrität als Wand und Ecke
einerseits voneinander getrennt,
eits aber durch einen in seiner
ie ebenfalls klar definierbaren Innen-
einander bezogen. Architektonisch
entsteht ein Baukörper, der sich aus
chselbarem Volumen und einem
klar gegliederten Zwischenraum
ensetzt. Die gewählten Formen sind
t, geometrisch eindeutig und in ihrer
lung im höchsten Grade abstrahiert.

Nordosten

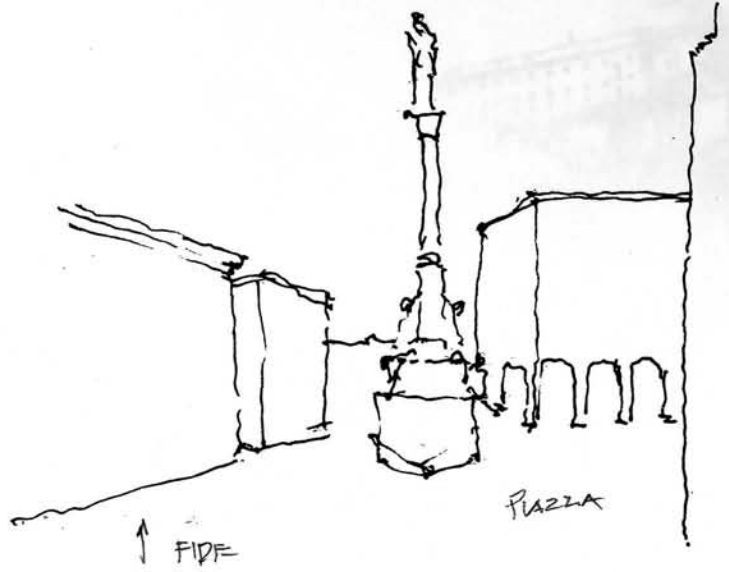


Südwesten

PROGANDA FIDE



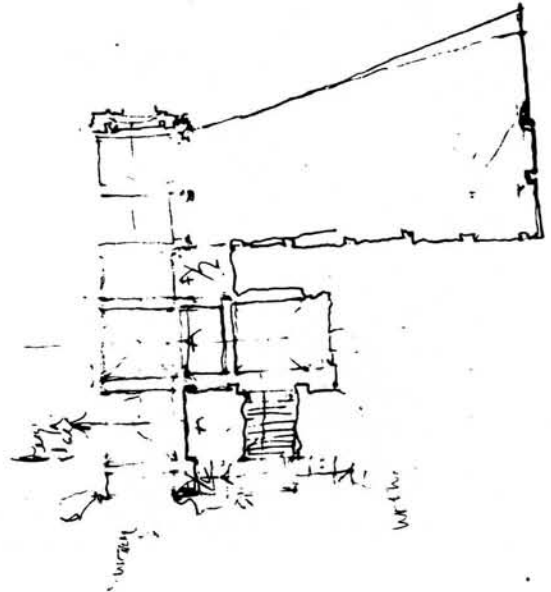
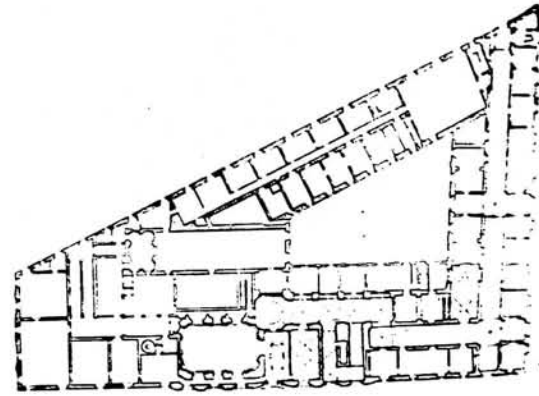
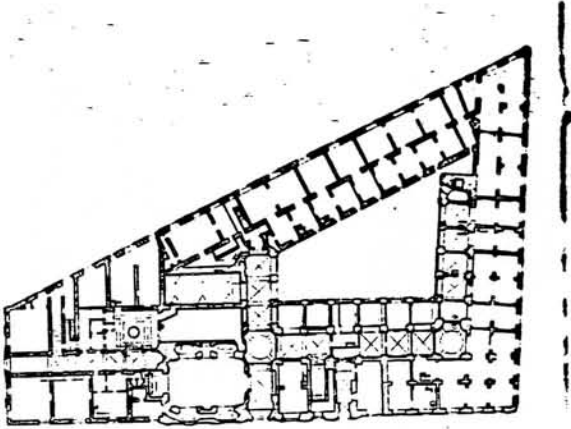
PIAZZA DELLA SPANNA

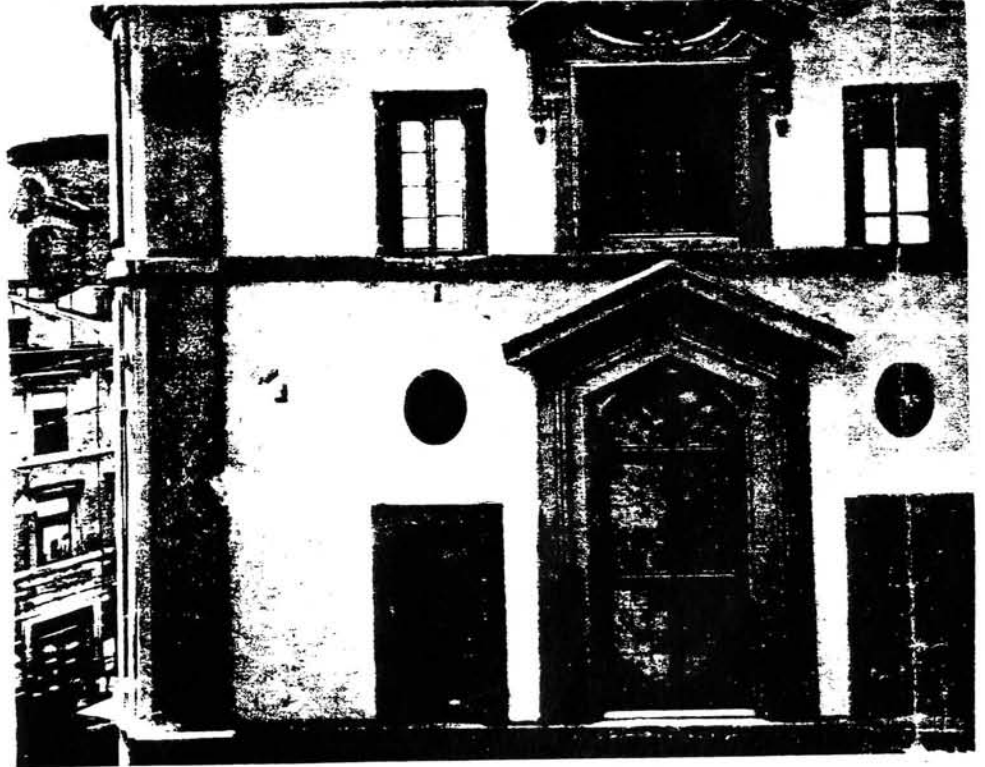


↑ FIDE

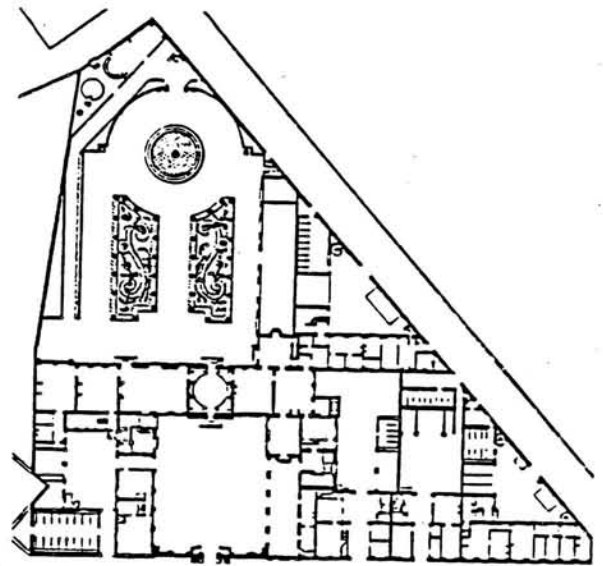
PIAZZA

BORROMINI / ROMA

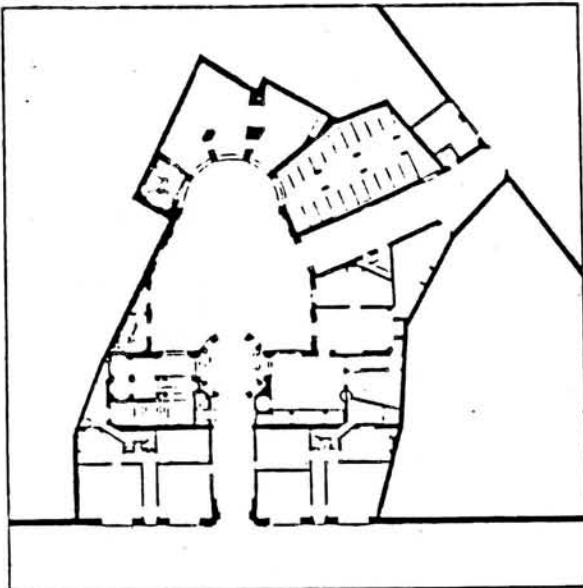




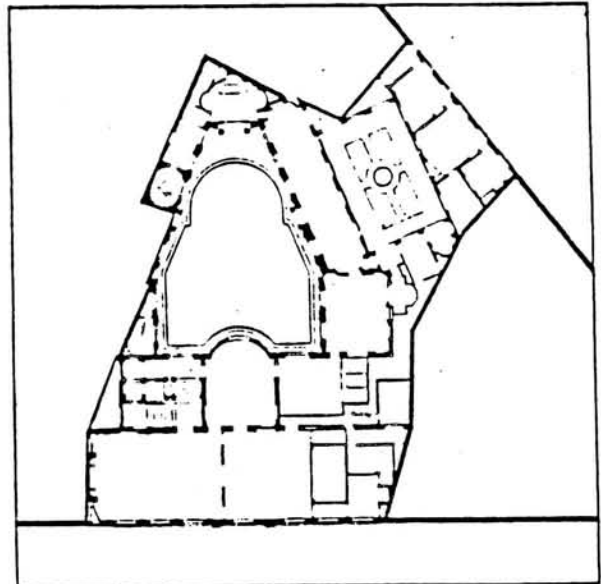
François Mansart's elaborate Hôtel de la Vrillière of 1635 employs similar re-centering between front and back on an irregularly shaped site, but the principal rooms of the "corps-de-logis" are more coherently organized with continuous circulation "en-filade" along the garden side.



39. François Mansart: Hôtel de la Vrillière

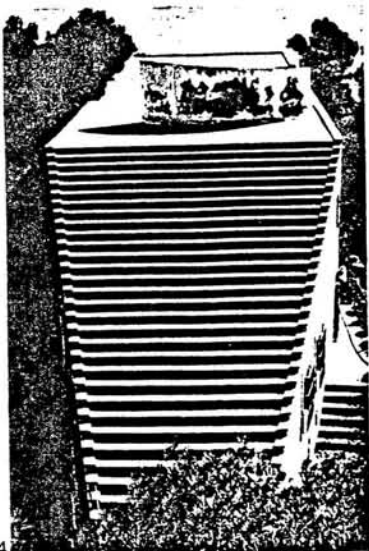


Ground Floor

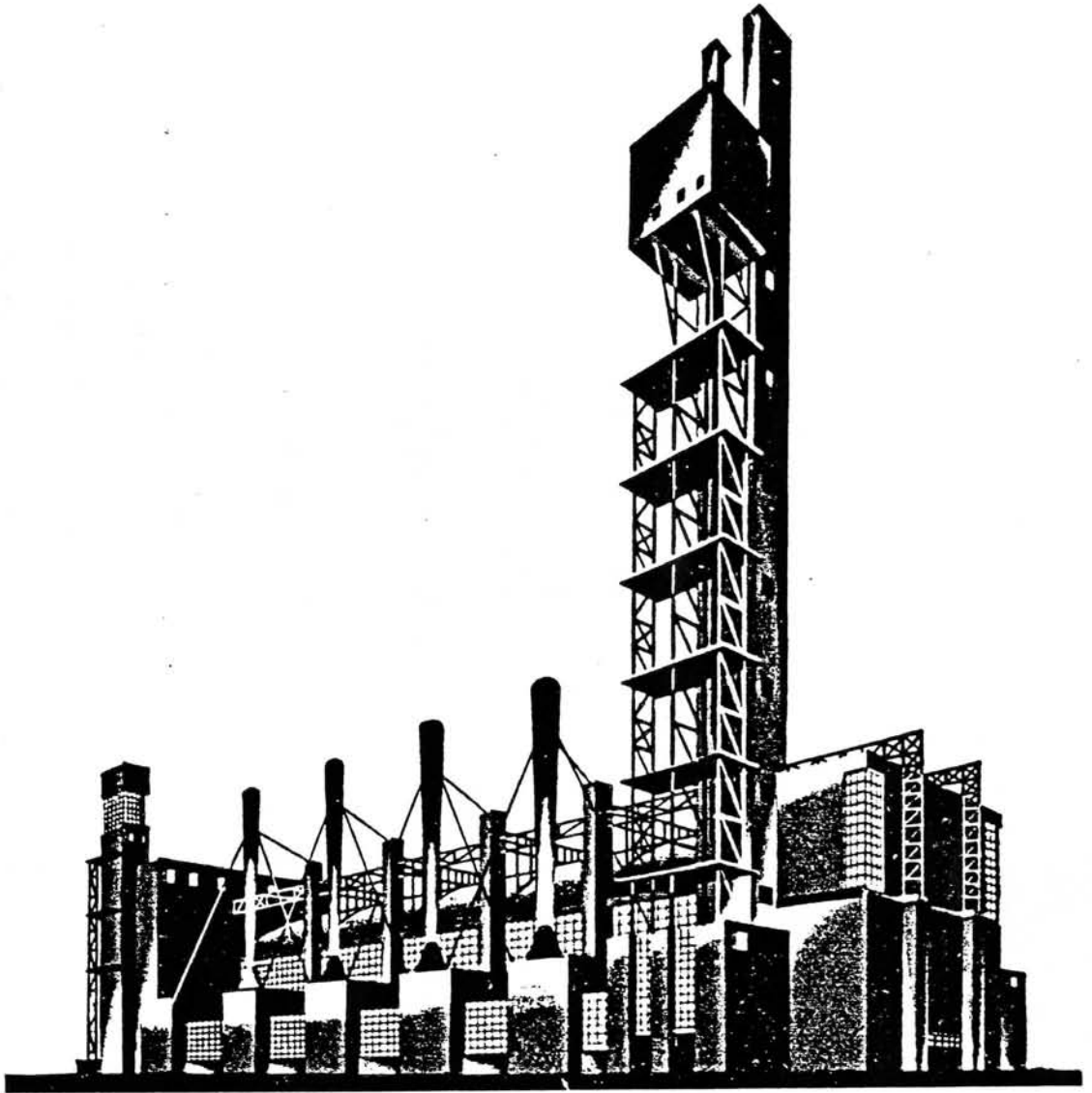


First Floor

L HOTEL DE BEAUVAIS
A LE PAUTRE FRANCE



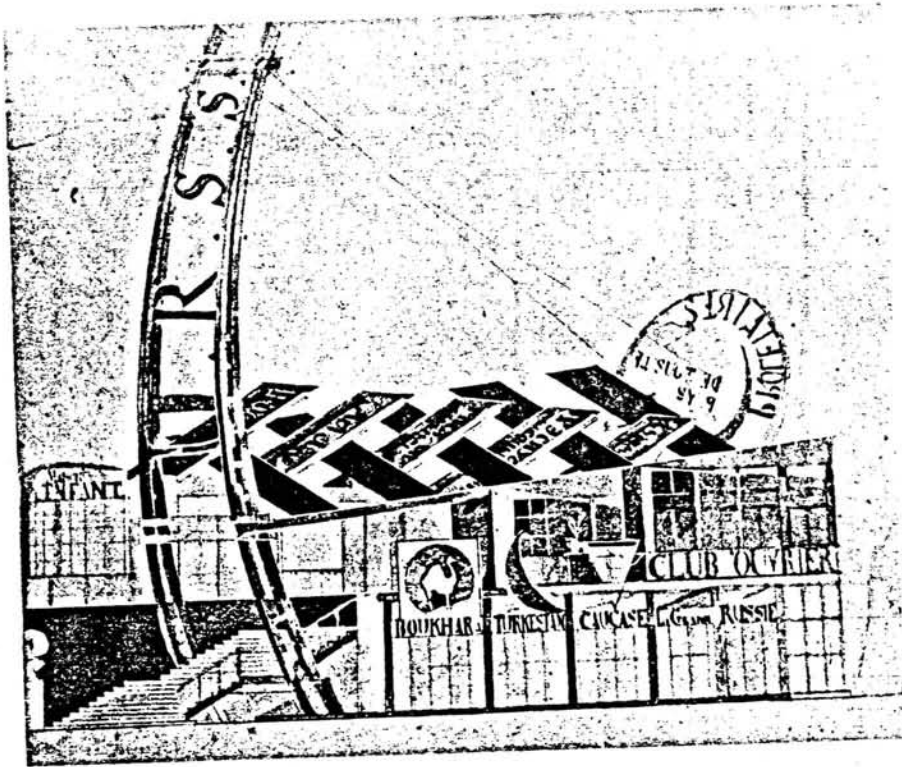
14, the Italian Futurist architect Libera, in designing the steps for Villa Malaparte on the cliffs of Capri, intended to evoke the chill of the sea.



34

外観は簡潔をきわめた建築的要素の工場建築へのきびしい構成の緊密な結合。「無まで」洗いきよめられた建物の面の色の配色。

Strictly compact design of combination of volume elements of the simplest type into an industrial structure. Two-tone coloring of the planes of the structure in wash.

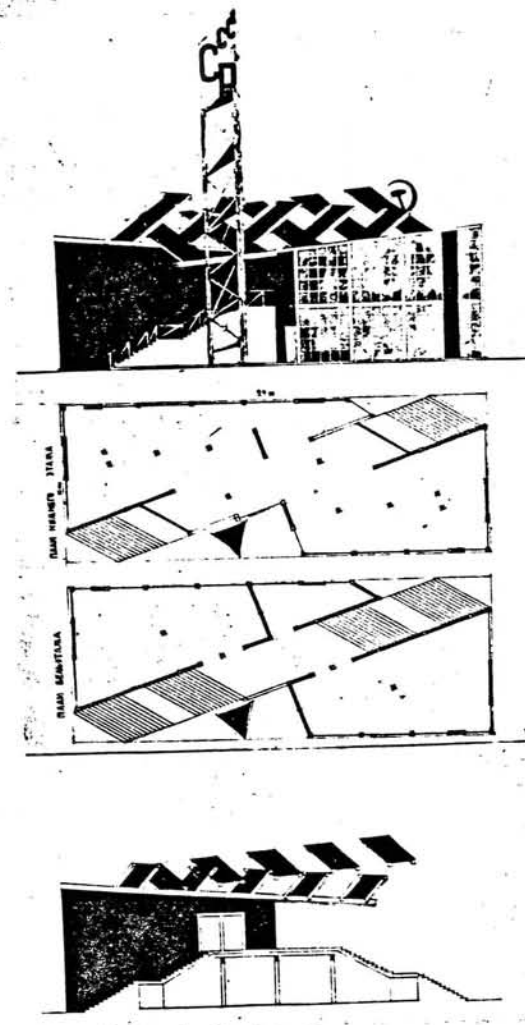
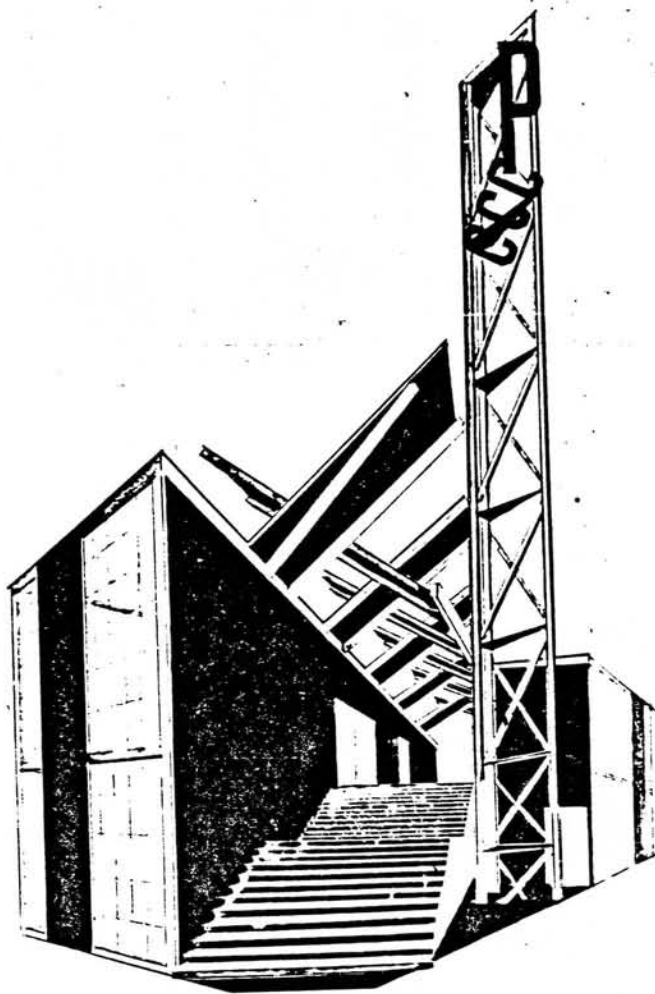


79. Soviet Pavilion, Paris. Elevation of first variant submitted to the committee

Below

80. Soviet Pavilion, Paris. Final presentation drawing

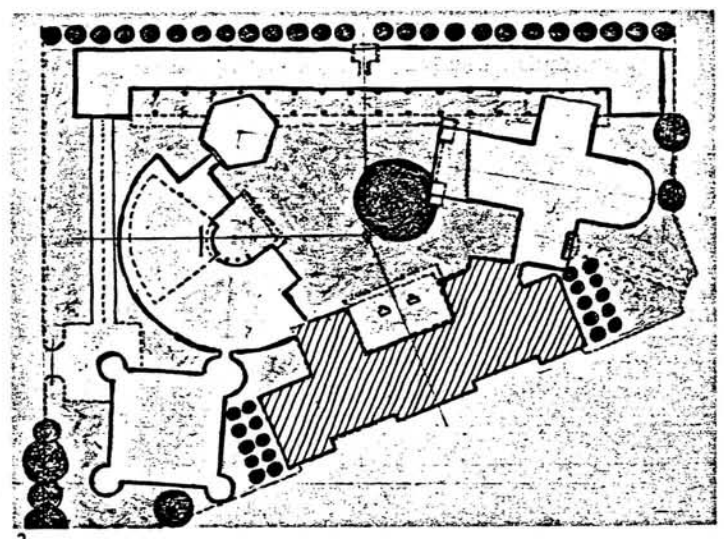
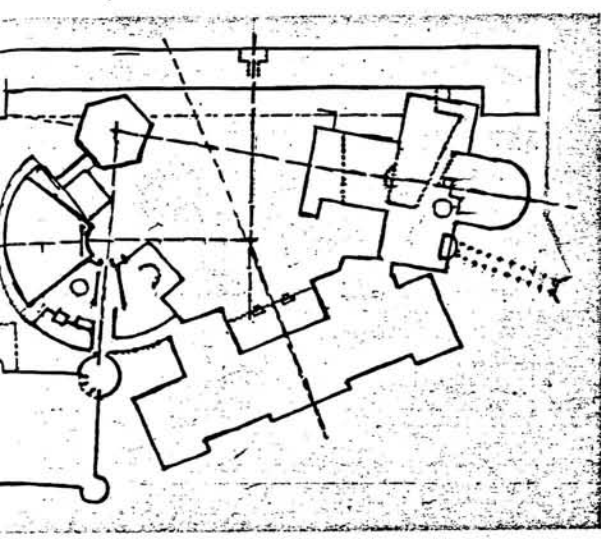
81. Soviet Pavilion, Paris. Elevations and plan



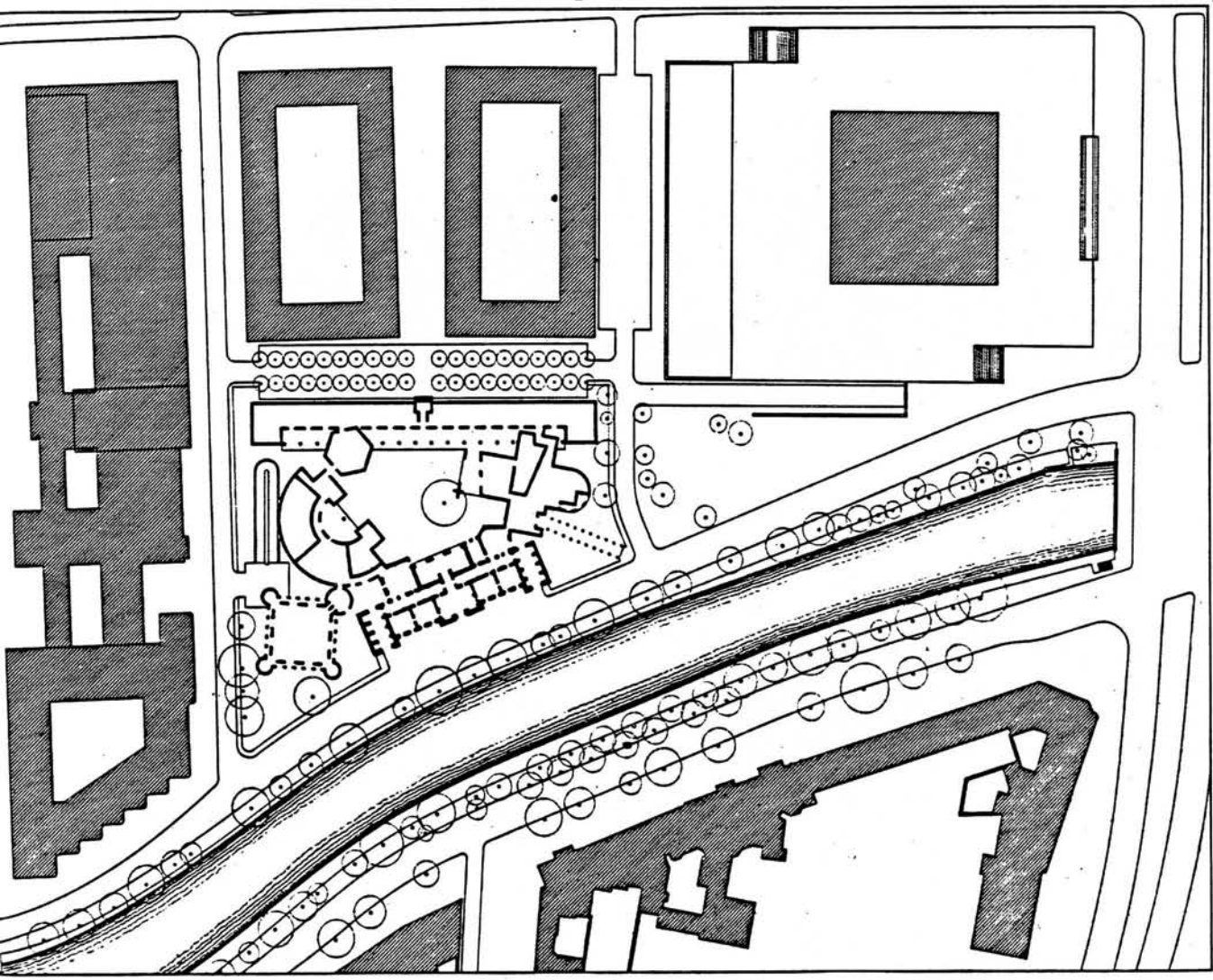
mann, a German critic, has discovered
 eclecticism in the different shapes
 mann, 'James Stirlings Spree-Athen
 us'!?' *Bauwelt* 14 April 11, 1980, pp.
 e preserved building is the Parthenon,
 al library is the Tower of the Winds,
 eatre semi-circle is the Odeon of
 ong institute is the Stoa of Attalos, etc.

Again, however, the reading can be polyvalent and
 Schinkel and Adam precedents be found. The
 building thus becomes, like 19th-century Berlin,
 something of an enigmatic conjecture on the past,
 powerful because it characterises different
 institutes in different ways, disturbing for its
 nightmarish recollections, interesting for its urban
 spaces and perplexing for its classical distortions."
Architectural Design 5/6. 1980

"There is a church, a stoa, a campanile, an
 amphitheatre and a fort or castle. Each is
 articulated in plan only, seemingly extruded from
 the ground, and cut off and terminated simply
 with a square sectioned cornice. What is the
 significance of these forms and how were their
 relationships determined?"



2



"There are vague reminiscences of Pisa. The church and campanile here are in similar relationship to the church and baptistry in Pisa (the campanile replacing the baptistry while still alluding to the tower); the diagonal path across the grass to the entrance in the rear of the

transept is very similar; and the stoa could perhaps be the cemetery moved closer to collide with the other two elements. There may be something in this, but it leaves much unexplained.

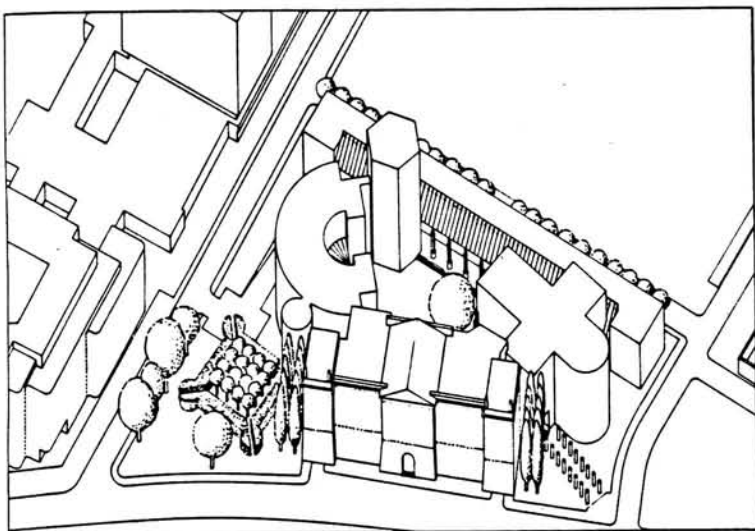
"Further investigation reveals that every face, centrepoint and other important crossing is

1,2. Site planning sketches.

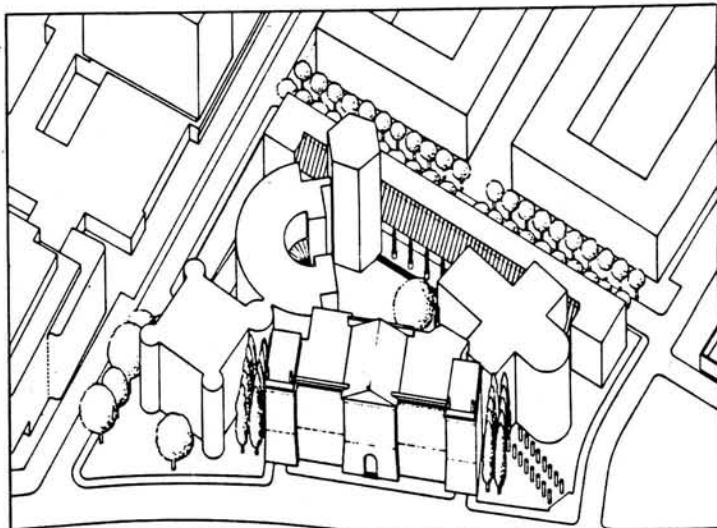
3. Site plan.

4-5. First and second phases of building.

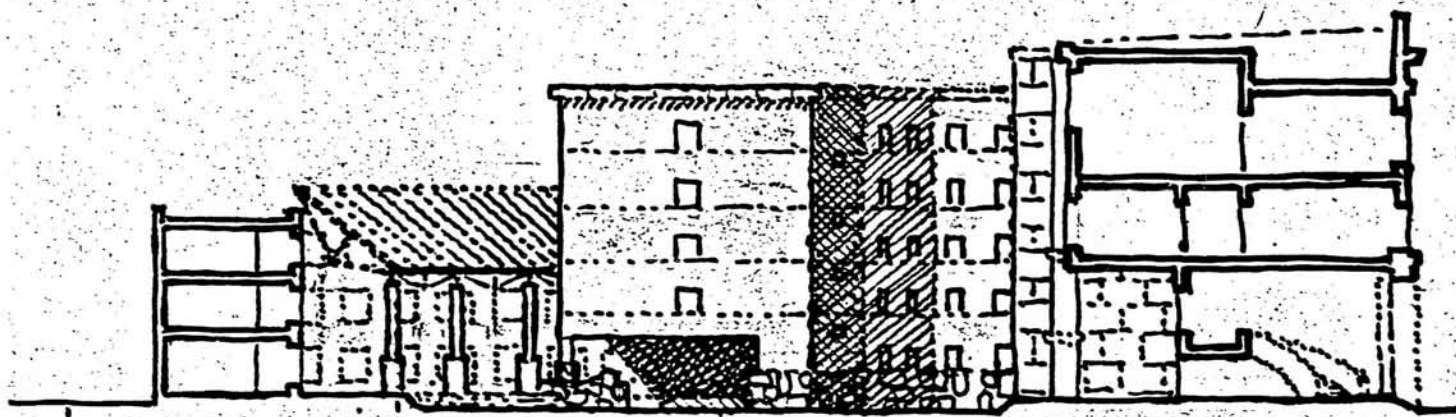
6,7. Elevation sketches.



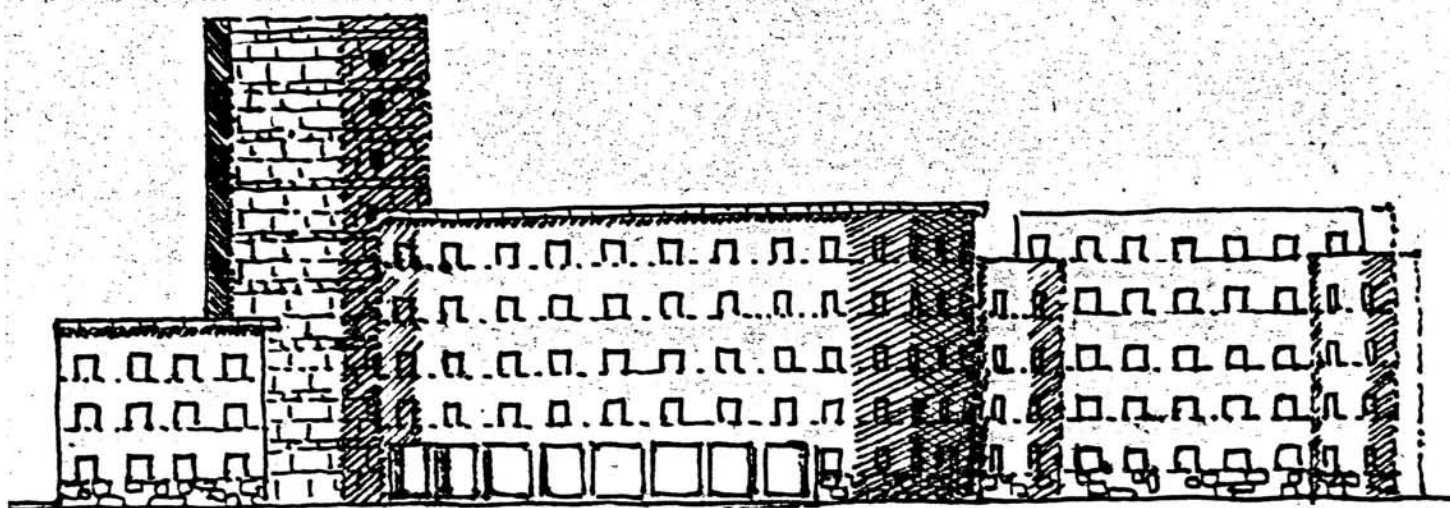
4

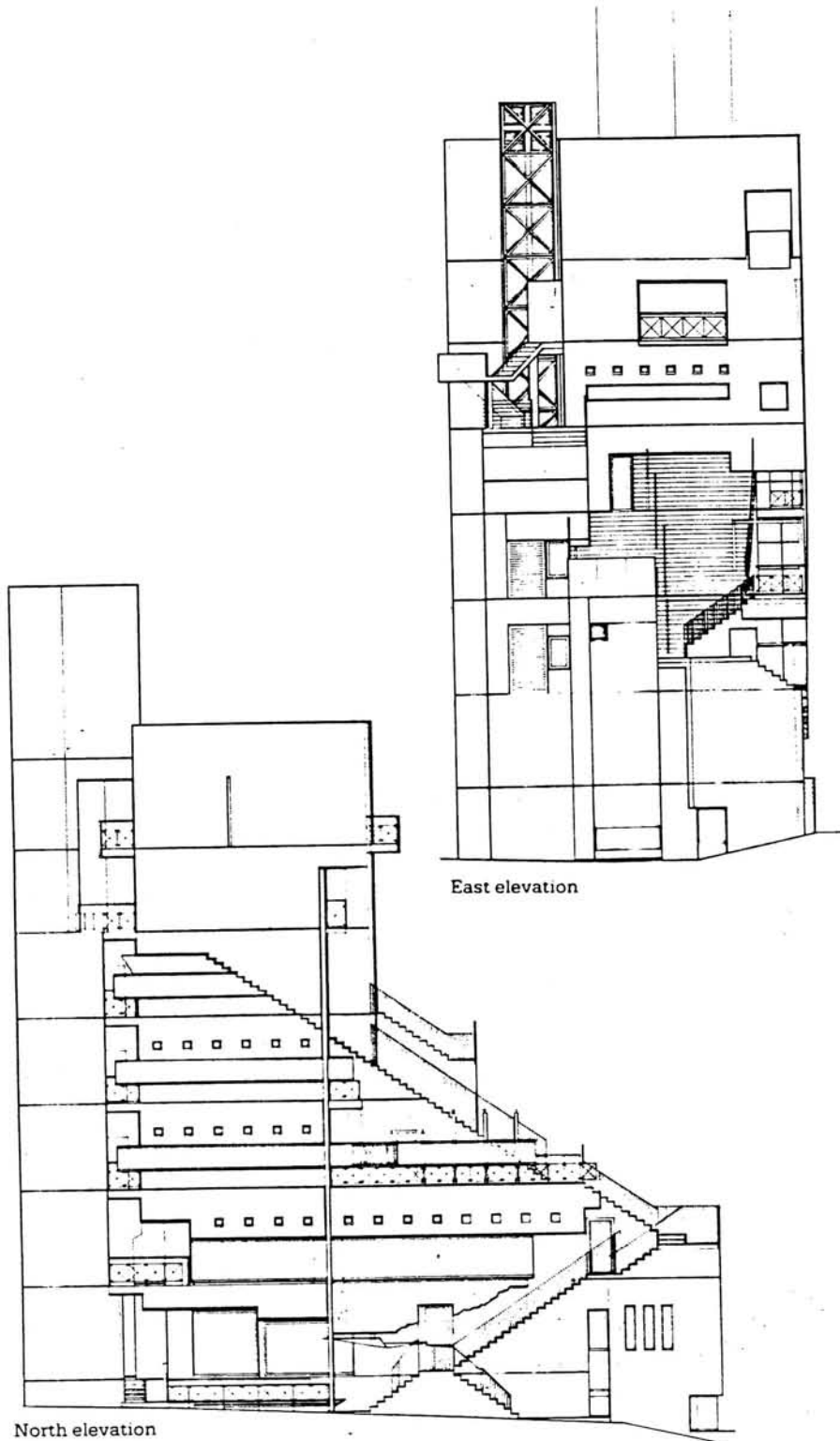


5



6





East elevation

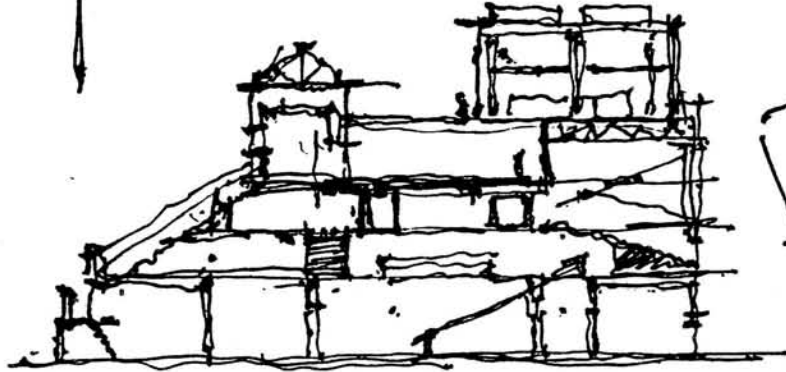
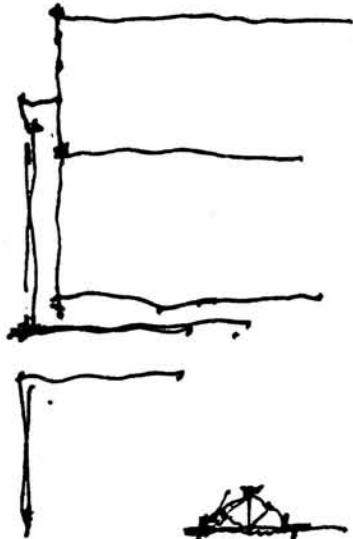
North elevation

YAMADA BLDG
TOKYO

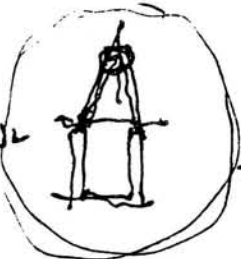
PARTIS

Villa Malaparte / IMAGES / TIMES SQUARE

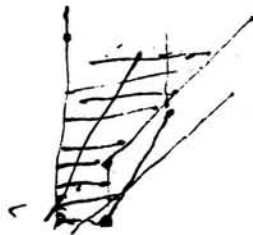
FRENCH HOTEL PLANS
MODERN ARCH.
TIME SQUARE IMAGES

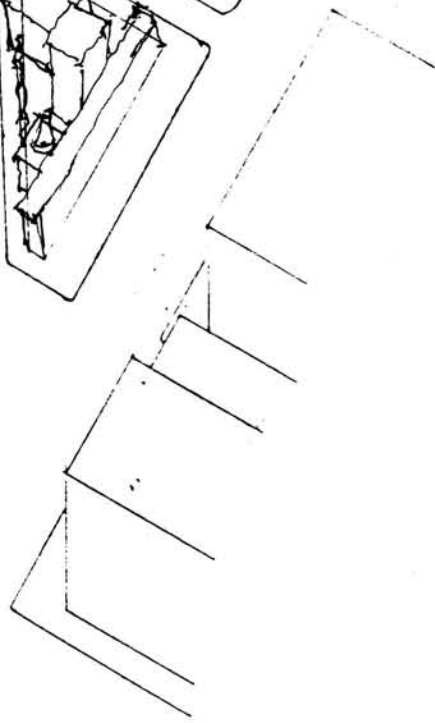
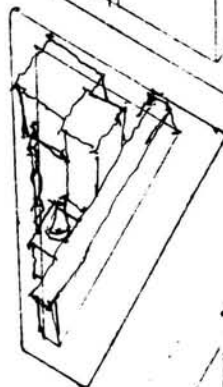
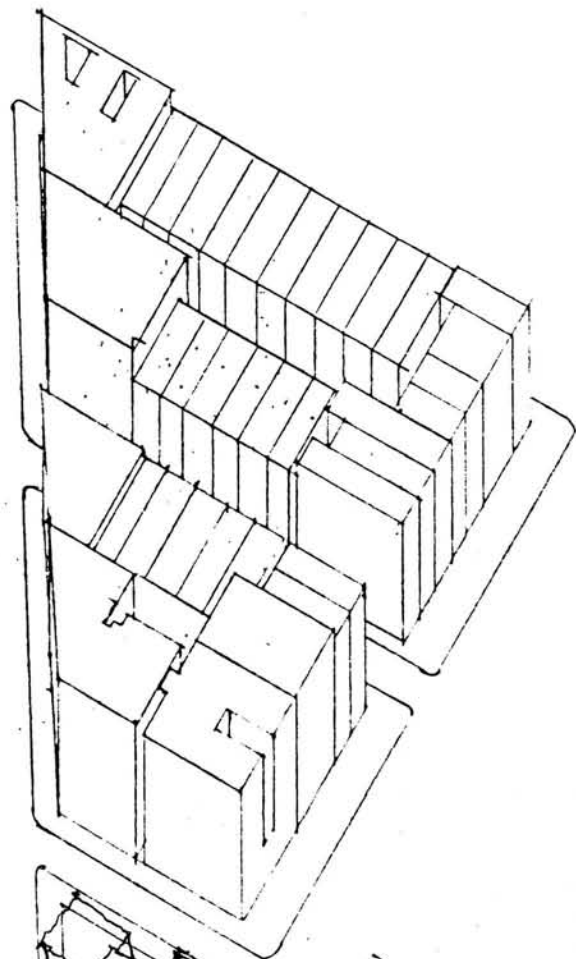
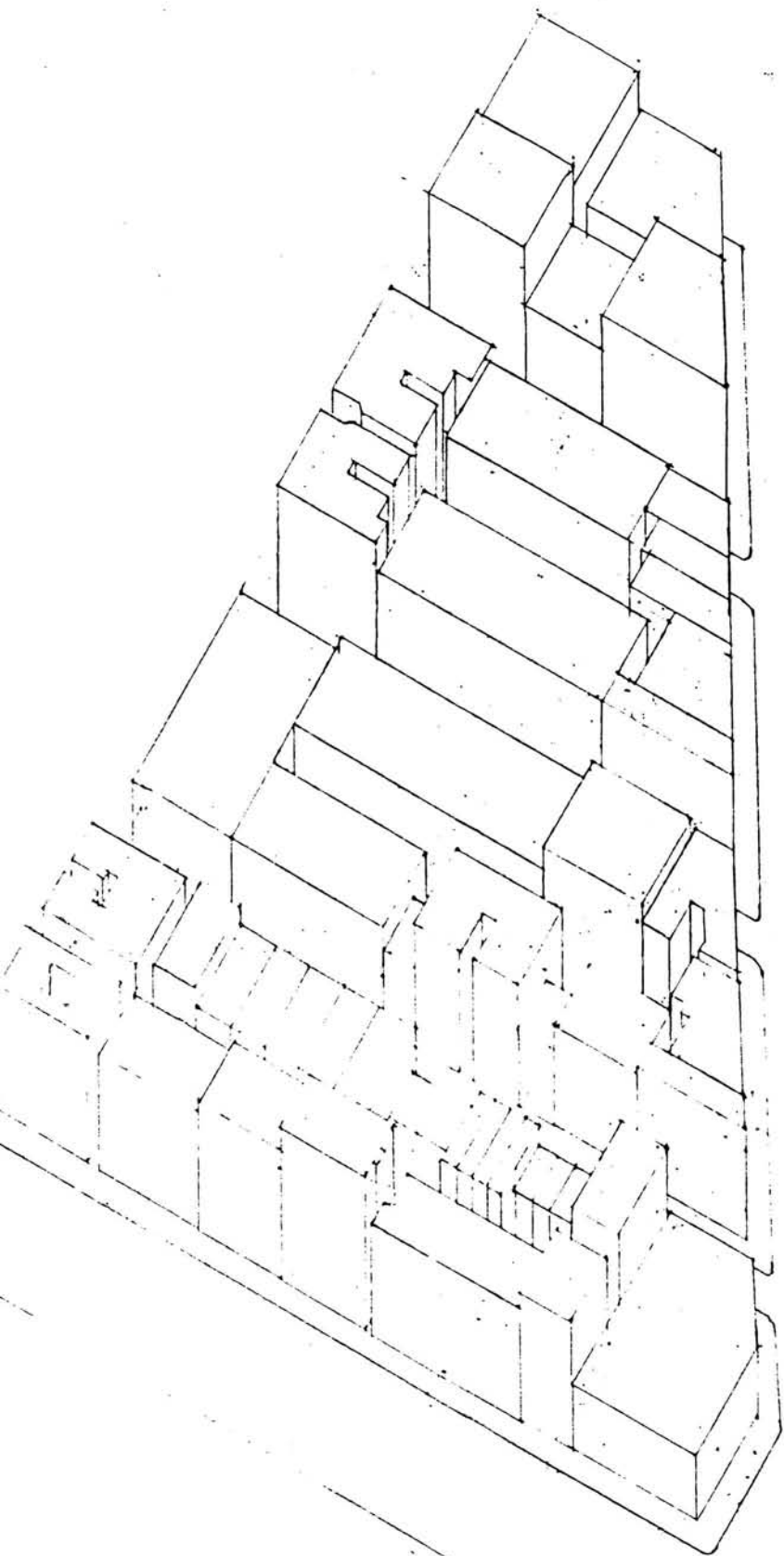


ROSSI
TERRACE
COURTS



SPECIAL
ROOM.





CONCLUSION

The expected result of the investigation is a highly specific building design. It will address urban issues of site, context and larger community as well as social issues of understanding a culture. The design while providing a coherent spatial order for internal use will be a complete unit of architecture, image and intention.

"In years to come it will no doubt, be understood as an icon of its time and place."

Teppy Yamada