I see that the word of my city, is that word up there,
Because I see that word nested in nests of water-bays,
superb, with tall and wonderful spires,
Rich, hemmed thick all around with sailships and
steamships—an island sixteen miles long, solid-
founded,
Numberless crowded streets—high growths of iron,
slender, strong, light, splendidly uprising toward
clear skies;

Mannahatta by Walt Whitman
Starting from the city’s goal to reach 300,000 affordable units by 2026, this thesis aims to investigate the process that makes the city un-affordable, through a design experience based on a multi-layered reading of the urban and social fabric of the city. Tales, Multidimensionality and Affordability are the three guiding concepts of this work:

1. The narrative of the city through popular culture has been the tool used to recognize two extremes of New York: ‘Capital City’ and ‘Segregation City’, along with their corresponding architectural translations. It is thus possible to identify a city caught between the two extremes and investigate how they are affecting the daily lives of its residents.

2. A critical reading of current urban policies highlights how these strategies, aimed at increasing the number of affordable housing units, in some cases incentivize and instrumentalize the phenomenon of gentrification, and in most cases are not enough to solve the city’s housing crisis. Therefore, a strategy of micro-densification is proposed, supported by a possible new urban policy, which aims to reverse the lack of space within the city a through a new buildable layer.

   Thanks to the mapping of different degrees, both physical and demographic, we seek a possible area to implement a pilot intervention, demonstrative of a new way to build and inhabit the city. The classification of the urban morphologies of the chosen area leads to a scientific reading of its basic urban blocks, the Brownstones.

3. The designed units offer flexible domestic spaces, creating a new urban landscape integrated with the context. Structured as elements that allow to create new points of contact between communities, their thresholds provide a smooth transition between public and domestic space. Everything works synchronously to create a new shared and inclusive habitat, while maintaining the principles of affordability and sustainability, both social and environmental.

The project is thus used as a tool for critical reading, to address central issues of today’s metropolis. It proposes a prototype, as a result of a transcalar, social and architectural research of the city. Given the new urban policy, the project could be hosted, with different morphological characters, in multiple areas of New York. Could then, the radically expanded micro-densification process throughout Manhattan be sufficient to solve the affordable housing crisis and simultaneously counteract the gentrification phenomenon?
NYAC
New York Affordable Housing

Supervisor
Prof. Nicola Paolo Russi

Contributor
Arch. Federico Coricelli

Students
Carlo Musso
Michele Simonetti
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Outcomes
The conceptual process, which accompanies the entire development of the thesis, is based on the choice of different layers that allow a shift in scale of the subject from general to particular and back again to general. Schematically translated into a diagram, zoom out, zoom in, zoom out.

The central point is at the project scale, as a possible solution to the problem at the city's scale. The choice of the reading layers reflects the etymological meaning of the word, in fact to choose means to decide what is to be selected or preferred over a series of alternatives. In every choice is inherent a renouncement, but at the same time it represents an act of freedom.

In this work, the selective reasoning, implemented through the preferred layers, is itself an expression of freedom in the design process and in the development of the research.
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2 MULTIDIMENSIONAL NEW YORK CITY

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Outcomes

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New York City has always faced a shortage of affordable housing units. Between 2009 and 2018, the city gained 500,000 new residents but only managed to build 100,000 new units to meet the constant and growing demand.

Mayor Bill de Blasio has called this crisis one of the biggest threats to the city, and made this a key focus of his political campaign by launching a 10-year plan in 2014 called Housing New York, which aimed to create and preserve 200,000 housing units. In 2017, the administration increased that goal to 300,000 housing units, 120,000 new and 180,000 preserved, by 2026.

By definition, affordable housing is housing whose monthly cost does not exceed 30% of a household salary. The U.S. Department of Housing and Urban Development calculates annually an index, called Area Median Income, which indicates the average annual earnings for a given geographic area. Based on the earnings of an average household, certain areas of the city will consequently be more affordable for some households and less so for others, which is why HUD has calculated 8 variations based on different percentages of AMI.

A report released in February 2021 by the Community Service Society revealed that the de Blasio administration has succeeded in its intent to increase the amount of affordable housing compared to the previous Bloomberg administration, sometimes considerably so. Compared to its predecessor, the current administration has produced 300 percent more housing for New Yorkers earning up to 30% AMI (up to $30,720 for a family of three) and 33% more earmarked for families earning between 31 and 50 percent AMI. In addition, during De Blasio’s time in office, the administration produced 50% less housing...
AFFORDABLE HOUSING IS GENERALLY DEFINED AS HOUSING ON WHICH THE OCCUPANT IS PAYING NO MORE THAN 30 PERCENT OF GROSS INCOME FOR HOUSING COSTS, INCLUDING UTILITIES.

GENTRIFICATION: A PROCESS IN WHICH A POOR AREA (AS OF A CITY) EXPERIENCES AN INFLUX OF WEALTHIER PEOPLE WHO RENOVATE AND REBUILD HOMES AND BUSINESSES AND WHICH OFTEN RESULTS IN AN INCREASE IN PROPERTY VALUES AND THE DISPLACEMENT OF EARLIER, USUALLY POORER RESIDENTS.

YEARS AREA MEDIAN INCOME:

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Definition taken from https://archives.hud.gov/local/nv/goodstories/2006-04-08glos.cfm

Definition taken from https://www.merriam-webster.com/dictionary/gentrification

Yealy Area Median Income Table Data: Department of Housing and Urban Development https://www.huduser.gov/portal/datasets/ii.html

Following Maps:


for those with higher incomes than Bloomberg (those earning between 50 and 80 percent AMI).

However, stagnant wages, rising AMI, and the timeline for constructing affordable housing - which sometimes took up to two years - meant that many households who previously would have been eligible for affordable units could no longer apply by the time those units were completed. The analysis also showed that the city focused primarily on developing housing in low-income neighborhoods such as the Bronx, and Brooklyn doing so little to overcome systemic segregation.

The process of the city’s unaffordability is intrinsically linked to the process of gentrification, and many times it is driven by this very process, which pushes out, first from the neighborhoods and later from the city, the original inhabitants, thus damaging pre-existing communities.

Fifty years after the publication of Life and Death of Great American Cities, sociologist Sharon Zukin in her book The Naked City: The Death and Life of Authentic Urban Places, traces how the local cultures that Jacobs once fought to protect have gone from being obstacles to modernization to being part of an emerging urban political economy focused on the commodification of uniqueness and the very engine of gentrification.

In full sync with consumer culture, cities are no longer places where people can take root and grow, but “experiences” that can be consumed by people who then continue their research for the next IN spot, draining the city’s soul.

Therefore, a question arises: is it still possible to design in the city without triggering the gentrification process by maintaining the affordability not only of the housing units but also of the city’s lifestyle?


5 Definition taken from https://archives.hud.gov/local/nv/goodstories/2006-04-08glos.cfm

6 Definition taken from https://www.merriam-webster.com/dictionary/gentrification

Foreword
Gentrification

- LI - At Risk of Gentrification
- LI - Not Losing Low Income Households
- LI - Ongoing Displacement of Low-Income Households
- LI - Ongoing Gentrification
- MHI - Advanced Gentrification
- MHI - Ongoing Exclusion
- MHI - Stable Exclusion
- Missing Data
- VHI - Super Gentrification or Exclusion
La scelta dei layer di lettura rispecchia il significato etimologico della parola, infatti scegliere significa decidere cosa va selezionato o preferito rispetto ad una serie di alternative. In ogni scelta è insita una rinuncia ma parallela rappresenta un atto di libertà. Nel caso della ricerca il ragionamento selettivo attuato attraverso i layer preferiti è esso stesso espressione di libertà progettuale dello sviluppo del ragionamento.

**Foreword**

New York da sempre affronta una carenza di unità abitative a prezzi accessibili. Tra il 2009 e il 2018 la città ha guadagnato 500'000 nuovi abitanti ma è riuscita a costruire solo 100'000 nuove unità per fare fronte alla costante e crescente richiesta.

Il sindaco Bill de Blasio ha definito questa crisi come una delle maggiori minacce per la città, e ha fatto di questo un punto chiave della sua campagna politica lanciando nel 2014 un piano decennale chiamato Housing New York, che mira a creare e preservare un totale di 200,000 unità abitative. Nel 2017, l'amministrazione ha aumentato tale obiettivo a 300.000 unità abitative, 120.000 nuove e 180.000 consolidate, entro il 2028.

Per definizione un alloggio affordabile è un alloggio il cui costo mensile non supera il 30% del salari. Esiste un indice che viene calcolato ogni anno dal U.S. Department of Housing and Urban Development, chiamato Area Median Income, che indica il guadagno annuo medio per una determinata area geografica. Basandosi su un'indagine della Media Income certe aree della città saranno più accessibili per alcune persone e per altre meno, per questo motivo l’HUD ha calcolato 8 varianti basate su diverse percentuali di AMI.

Un report rilasciato nel Febbraio del 2021 dalla Community Service Society ha rilevato che l'amministrazione Bloomberg in alcuni casi ha consentito alle persone di mantenere alloggi non molto migliori di quello che avrebbero potuto beneficiare di unità a prezzi accessibili non potessero più fare domanda nel momento in cui tali unità sono state state consolidate, l’analisi ha inoltre dimostrato che la città si è concentrata principalmente sullo sviluppo di alloggi in quartieri a basso reddito come Bronx, e Brooklyn facendo così poco per superare la segregazione sistematica.

Tuttavia, il rastigno dei salari, l'aumento dell’AMI e la tempistica per la costruzione di alloggi a prezzi accessibili - che in alcuni casi hanno richiesto fino a due anni - hanno fatto sì che molte famiglie che in precedenza avrebbero potuto beneficiare di unità a prezzi accessibili non potessero più fare domanda nel momento in cui tali unità sono state state consolidate. L’analisi ha inoltre dimostrato che la città si è concentrata principalmente sullo sviluppo di alloggi in quartieri a basso reddito come Bronx, e Brooklyn facendo così poco per superare la segregazione sistematica.

Il processo di unaffordability della città è intrinsecamente collegato al processo di gentrification e molte volte è guidato proprio da quest’ultimo, che spinge fuori, prima dai quartieri e in seguito dalla città, gli abitanti originali, arrestando così danni alle comunità preesistenti.

Cinquant’anni dopo la pubblicazione di Life and Death of Great American Cities, la sociologa Sharon Zukin nel suo libro The Naked City: The Death and Life of Authentic Urban Places, ripercorre come le culture locali che Jacobs a un tempo ha combattuto per proteggere sono passate dall’essere ostacoli alla modernizzazione a far parte di un’economia politica urbana emergente incentrata sulla mercificazione dell’unicità e motore stesso della gentrification.

In piena sincronia con la consumer culture le città non sono più luoghi dove le persone possono mettere radici, e crescere ma “esperienze” che possono essere consumate dalle persone che poi proseguono la loro ricerca nel nuovo luogo IN nella città, prosciugando l’anima.

E’ dunque ancora possibile progettare in città senza innescare il processo di gentrification mantenendo l’affordability non solo delle unità abitative ma anche della vita nella città?

**L’ALLOGGIO A PREZZI ACCESSIBILI È GENERALMENTE DEFINITO COME UN ALLOGGIO IN CUI L’OCCUPANTE NON PAGA PIÙ DEL 30% DEL REDDITO, IL CUSTODIO DELLO SPESÉ DI ALLOGGIO, COMPRESE LE UTENZE.**

**GENTRIFICATION: UN PROCESSO IN CUI UN’AREA POVERA (COME UNA CITTA’ SEMPERUNA UN AFFLUSSO DI PERSONE PIÙ RICHE, CHE RINNOVANO E RICOSTRUISCONO CASE E ATTIVITÀ COMMERCIALI E CHE SPESSO SI TRADUCE IN UN AUMENTO DEI VALORI DELLE PROPRIETÀ E NELLO SPOSTAMENTO DEI RESIDENTI PRECEDENTI, SOLITAMENTE PIÙ POVERI.**
New York City, metropolis par excellence, everyone has a very personal idea of this city even though they might have never visited it in person. Yet many of these individual images share something in common that binds them together; and it is precisely the idea that there is a collective imaginary of the city of New York, the starting point for the research done in this work, that attempts to capture and narrate the present-day soul of this metropolis.

Much of the city’s collective imagination is closely linked to Western popular culture, of which New York is still a major center.

Popular culture therefore has been used as a tool to identify two narratives that portrait two extremes of the city. On one hand stands the city of capital, ruled by the hegemony of real estate, their architectural translation being the Pencil Towers, and on the other the city of segregation, and its spaces as the projects of public housing.

These two extremes are used to identify what is the middleground, the common citizens of the city and the influences that this extreme polarization has on their daily life.
1.1
TALES OF THE CITY

1.1.1
Folklore

1.1.2
Capital City

1.1.3
Segregation City

1.1.4
Extremes face-off
If we trace popular culture through the various decades of the last century, it would be possible to observe how the growth of the city both physically and culturally never stopped. Films such as The Bowery set in the first decade of the last century tell of the pioneering spirit of the first immigrants, life in the downtown tenements full of overcrowding, crime and disease. This soon evolved into the unrestrained luxury and gambling of the Jazz Age, during the Roaring Twenties, vividly narrated by Fitzgerald in his autobiographical novel The Great Gatsby or in his collection Tales of the Jazz Age. Not even the coming of the Great Depression was enough to put the symbolic construction sites of modernity such as the Empire State Building and Chrysler Building on hold, even though works such as Hard Times by Studs Terkel depicted the daily hardships of its citizens.

Films like The House on 92nd Street show the period of the second world war through the eyes of a Newyorker FBI spy who tries to keep the secrets of the atomic bomb from a Nazi cell. By the end of the Second World War, the city had completely emerged from the Depression era both as a new world center of manufacturing and as a mecca for modern artists such as Marcel Duchamp, Fernand Leger, Wassily Kandinsky, and Piet Mondrian, who would later influence the future generation of artists in the Metropolis, including Jackson Pollock himself.

In the 1950s New York became the capital of the music industry, hosting the headquarters of three international majors: RCA, Columbia Records and Decca, as well as most of the music publishers and many recording studios. This ferment contributed to the birth of the genre that would later be known as rock & roll, derived from cover versions of country and rhythm-and-blues songs.
nightclubs, basements, and parks of all five boroughs. And it was precisely the clubs of the New York scene such as Café Au Go Go, Gaslight Café, CBGB and Max Kansas City, the former one just a stone's throw from one of Warhol's Factory, that were at the heart of the exchange of opinions and influences between artists of all kinds, and it was therefore not uncommon to meet personalities such as Jimi Hendrix, Bruce Springsteen, the Ramones and David Bowie, who shared ideas and collaborations after concerts, just like in the Parisian salons of the late 1800s.

In the early 1980s, ten years after the Beatles split up, the whole world mourned the death of John Lennon, who was killed on the doorway of his residence across from Central Park as he returned from a Hell's Kitchen recording session along with his wife and artist Yoko Ono. This event opened the door to a decade that would see the city emerge from the financial crisis thanks to investments in the real estate market and a modest boom of Wall Street.

Under Mayor Koch's leadership, began the conversion of low-end rental housing, in dilapidated neighborhoods, into cooperatives and condominiums, attracting young professionals and high-end businessmen, inspiring films like Wall Street, which tell the story of a young broker willing to do it all to reach the top of the company he works for.

Despite these changes, violent crime, robbery and prostitution were still the order of the day on the streets, while the city also had to deal with a huge crack epidemic. The complex sociocultural factors of those years made New York a central site of the AIDS pandemic that struck communities already heavily marginalized by the city's mainstream society. From this profound health crisis emerged the street art of Keith Haring, his art, which adorned the walls of the city, was a hymn to life but also a cry of protest that brought awareness to issues such as AIDS, social injustice, gay rights and the dangers of nuclear weapons.

The city's crime rate continued to rise until the mid-90s when the newly elected Republican mayor Rudy Giuliani, adopted a policy of zero tolerance towards micro criminality, with controversial methods, managed to drastically reduce the city's crimes, managing to give the city a safe image again. Simultaneously, New York City has also been able to attract more business and convert abandoned industrial neighborhoods into attractive artistic or residential districts; examples include the Meatpacking District, Chelsea and Williamsburg, bringing real estate values to never seen before heights.

This newfound confidence in New York City has been embraced in popular culture with lighter-hearted films and television series that aim to glorify the glamour of city life, the shopping spree on Fifth Avenue, the exclusivity of parties and fashion shows and designer clothes as seen in Sex and the City; or the countless romantic comedies that depict the hardscrabble love lives of the citizens of the Big Apple, with the inevitable walk in Central Park and the generic happy ending.

At the turn of the millennium, New York City was once again growing rapidly, Manhattan had reached the highest number of inhabitants in recorded history, the dot com bubble had made wall street the fastest growing market in the world, and the days of bankruptcy seemed to be a distant memory. It was precisely this newfound status as the center of Western culture that made New York the target of the world's most famous terrorist attack, and yet again even this terrible trauma did not stop the city's growth. Its resilience was immediately demonstrated with a campaign that took the concept of the famous "I ♥ NY" slogan designed in '77 and transformed it into "I ♥ NY More Than Ever" with a small black spot on the bottom of the heart that recalled the location of the World Trade Center in Lower Manhattan.

Ironically, New York has often been the set of disaster movies, whether it was the aliens in Independence Day, the meteorite in Deep Impact or the prophetic instant climate change in The Day After Tomorrow. Although New York was not hit by a sudden Ice Age, in October of 2012, the city was struck by Hurricane Sandy that flooded streets, tunnels and subway lines in Lower Manhattan causing millions of dollars in damages.

So today, among the endless tales of the city, it is possible to find two common angles New York the city ruled by money, with its luxurious settings overlooking Central Park, shopping in the extremely expensive Fifth Avenue or the exclusive lofts of TriBeCa; and its opposite side, the city of segregation, the tales of working class housing, and the ghetto culture, the daily struggle and the will to retaliate.
1.1 Tales of the city


1.1.1 Folklore

1.1.2 The City of Angels


1800s

1900s

1910s

1920s

1930s

1940s
NEW YORK CITY IN SONGS

by Anthony Tyla Gang

...
1.1.2 CAPITAL CITY

The city of capital, represented in works that portray the luxurious lives of Manhattan’s elite, is intrinsically linked to the exorbitant value gained by the real estate industry, which currently makes up to 60% of global resources with a total value of $217 trillion, equivalent to 36 times the value of all gold ever mined in the world.

For New York City, real estate has been the lifeline that has helped lift the city’s fortunes since the crisis of the 1970s. This attitude has meant that the Department of Urban Planning has gradually granted to large construction companies the permits for the making of large interventions, thus creating a “Real Estate State”, in which the main role and decision-making on the development of the city is entrusted to the profit made by the construction industry.

Samuel Stein in his book Capital city, compares the importance of real estate in New York to oil during the boom in Texas, and how this importance is sustained regardless of political party, from Republican Mayor Michael Bloomberg to the much lauded progressive Democratic Mayor Bill de Blasio, Stein shows the bipartisan commitment to real estate development and rising property values above all else. In the real estate state, planners are tasked with spurring gentrification with tax cuts and increasing zoning exclusion through luxury developments. Showing that in the neoliberal political order, real estate has come to influence all levels of political life.7

Stein argues that although urban planning is a task that has existed since the earliest human settlements, the urban planner is a fairly recent profession whose history is often intertwined with that of oppression. “Proto-planners,” as Stein notes, promoted the “murderous westward expansion” of the United States and planned and facilitated slavery through plantations and systemic racial inequalities eminent from decades of upending.

From this perspective then, planning is closely tied to the expansion of capitalism, the focus of the city’s spatial and economic development. It follows, therefore, that the modus operandi of capitalist planning is to produce value through space: to increase the values of private property through the “highest and best use” of the land on which it is built. Consequently from this angle gentrification is no longer just a by-product of capitalist development, but becomes an essential and exploitable tool for its expansion.

The city is therefore seen only as a land to be exploited through real estate investments, each time more and more exaggerated.

A heady confluence of engineering prowess, urban planning loopholes and an unparalleled concentration of personal wealth, along with the city’s ever-present mantra of “Forms follow Finance,” have thus spawned a new species of building, super tall, super skinny and super expensive: the “Pencil Towers.” Generally designed by starchitects, they are built on modestly sized lots and extruded for dozens of floors thanks to the purchase of the transferable “Air Rights”8 of the surrounding properties, which not only allow to build higher but also guarantee that the project will not need a public session to be approved. They are therefore conceived as a product of extreme luxury and advertised as such by glossy brochures that ensure the exclusivity of the services offered within them, to be then purchased by billionaires who in the best case will use them for a few months a year.

Comparing 4 well-known examples of Pencil Towers: 432 PARK AVENUE, 53W53, 56 LEONARD STREET and 111 WEST 57th it is possible to note the extremely exclusive nature of these objects. Except for the Vinoly building, which offers a small public plaza to the right of its entrance, none of these towers considers the possibility of offering space back to the city, yet the entrance lobbies are mostly used to house the concierge, or lounge bars, or retail space for high end customers.

423 Park Avenue, progenitor of the Pencil Towers of NY, whose infinite grid, according to the architect, was inspired by a trash can, has succeeded in the highest alchemical expression, to transform trash into gold, considering the
95 million spent for the purchase of its penthouse. This transformation although, risks being an elaborate game of smoke and mirrors given the complaints of its residences, that include: millions of dollars in water damage and plumbing problems; frequent elevator malfunctions; and walls that creak like a ship's galley.¹

One of the many boasts of 111 West 57 is that it was built by encompassing the building of the historic German piano manufacturer Steinway Hall, transforming what was once a hall where major musical figures such as Sergei Rachmaninoff, Nina Simone, and Marvin Gaye gave concerts, into a small private museum, located between the lobby and the mailbox. Its silhouette, more slender than that of all the other towers, was inspired by a quill pen, its facade covered with costume shaped terracotta tiles and framed by bronze profiles.

53W53, whose silhouette is the materialization of the zoning law itself, thus concretizing the drawings of Hugh Ferris, offers the exclusivity of being integrated within the urban campus of the Museum of Modern Art, assuring its tenants early access to the Museum's exhibitions, should they ever get bored with their indoor pool and private SPAs.

Finally, Herzog & de Meuron's phantasmagorical tetris villas in Tribeca are supported at the base by the first and only permanent public artwork by Indian artist Anish Kapoor, ironically known for having purchased the exclusive rights to VantaBlack, the blackest paint ever created.
In all four towers, there are also swimming pools, spas, gyms, cinemas and conference rooms for the exclusive use of the tenants.

By comparing the render images used to promote the sale of the apartments it is possible to highlight the generic quality of these spaces. Large windows that frame and scan the city from above, fine finishes and designer furniture. This approach is used to appeal to as many millionairs as possible.

Like plants with long branches that are given too much fertilizer, these buildings are a symptom of a city watered with too much money. The world's population of individuals with assets of at least $30 million has now surpassed 250,000, and they are all in need of a safe place to store their wealth. More than a third of them are based in North America, and those from riskier economic climates choose New York real estate as a sheltered place to park their money.²

IT IS RARE IN THE HISTORY OF ARCHITECTURE FOR A NEW TYPE OF BUILDING TO EMERGE. THE ROMANS’ DISCOVERY OF CONCRETE BIRTHED THE GREAT DOMES AND FORTIFICATIONS OF ITS EMPIRE. THE VICTORIANS’ DEVELOPMENT OF STEEL LED TO AN ERA OF MAJESTIC BRIDGES AND VAULTED TRAIN SHEDS. THE AMERICAN INVENTION OF THE ELEVATOR CREATED THE FIRST SKYSCRAPERS IN CHICAGO.

NOW, WE ARE SEEING A NEW TYPE OF STRUCTURE THAT PERFECTLY EMBODIES THE 21ST-CENTURY AGE OF TECHNICAL INGENUITY AND EXTREME INEQUALITY.

A HEADY CONFLUENCE OF ENGINEERING PROWESS, ZONING LOOPHOLES AND AN UNPARALLELED CONCENTRATION OF PERSONAL WEALTH HAVE TOGETHER SPAWNED A NEW SPECIES OF SUPER-TALL, SUPER-SKINNY, SUPER-EXPENSIVE SPIRE."
Since the global financial crisis of 2008, luxury housing has become a new global currency, providing investors with both a tangible asset and a certain prestige that cannot be found in stocks and hedge funds. The continuing volatility of financial markets has spurred buyers to seek safe havens in real estate, from London to New York, via Hong Kong and Dubai, generating stratospherically priced buildings as they pass through and coining a whole new category that defies the usual rules of the market: “the trophy property.” Next to fine wine, colored diamonds and archived degrees, a full-floor apartment in a Pencil Tower overlooking Central Park is a substantial addition to an investor’s trophy case. Except that it’s not just a toy in a safe, but a very prominent presence in the city skyline that everyone has to put up with.
1.1.2 Capital City

Tales of the city
IN POPULAR CULTURE THAT IS THE CITY OF MIRANDAS AND CARRIES, SHOPPING ON 5TH AVENUE AND PARTIES IN LUXURIOUS PENTHOUSES.
“But what if this isn’t what I want? I mean what if I don’t wanna live the way you live?”

“Oh, don’t be ridiculous. Andrea. Everybody wants this. Everybody wants to be us.”
### 1.1 Tales of the city

#### Pencil Towers

**56 Leonard street**  
**Herzog & de Meuron**

- Stories: 60  
- Apartments: 145  
- Total area: 46,450 sqm  
- Construction period: 2014-2019  
- Cost: 1.47 billion $

#### 432 PARK AVENUE

**Rafael Vinoly Architects**

- Stories: 87  
- Apartments: 147  
- Total area: 38,335 sqm  
- Construction period: 2012-2015  
- Cost: 1.25 billion $

#### 111 WEST 57th street

**Shop Architects**

- Stories: 84  
- Apartments: 60  
- Total area: 53,172 sqm  
- Construction period: 2014-2021  
- Cost: 2 billion $

#### 53W53

**Jean Nouvel**

- Stories: 77  
- Apartments: 145  
- Total area: 70,000 sqm  
- Construction period: 2014-2019  
- Cost: 1.7 billion $
Lobby

56 Leonard street
Lobby area: 1300 sqm
Skyscraper services:
library
cinema-theater
pool
spa
lounge
library
conference room

432 PARK AVENUE
Lobby area: 1550 sqm
Skyscraper services:
gym
pool
spa
library
cinema
conference room
relax room

111 WEST 57th street
Lobby area: 1900 sqm
Skyscraper services:
pool
spa
conference room
library

53W53
Lobby area: 2000 sqm
Skyscraper services:
MOMA entrance
pool
wine room
nursery
library
lounge
56 Leonard street
Internal area: 600 sqm
External area: 150 sqm
4 bedroom
5 bathroom
2 rooms
dining room
kitchen
library
gym
entrance
balcony
2 terraces
Cost: 27 million $

432 PARK AVENUE
Area: 750 sqm
5 bedroom
6 bathroom
2 rooms
dining room
kitchen
library
entrance
Cost: 79 million $

111 WEST 57th street
Area: 360 sqm
3 bedroom
3 bathroom
room
dining room
kitchen
walk-in closet
terrace
Cost: 30 million $

53W53
Area: 650 sqm
4 bedroom
4 bathroom
room
dining room
kitchen
entrance
Cost: 46 million $
Views

56 Leonard street

111 WEST 57th street

432 PARK AVENUE

53W53
I think it’s very interesting to go around and look at how many of those buildings have lights on in the evening.
1.1.3 SEGREGATION CITY

Segregation City represents the other extreme of the city. It is popularly associated with the word “Ghetto”, areas of a city that represent ethnic enclaves formed because of mass migration, both from outside and within the city, of groups who had limited funds and employment opportunities and ended up aggregating into neighborhoods with low-cost housing. Historically, these neighborhoods were characterized by social unrest and diseases such as typhoid and tuberculosis.

An index called the Index of Dissimilarity, based on a study conducted by sociologists Douglas Massey and Nancy Denton in 1980 produced 5 indices that are used to indicate the level of segregation in a given community: uniformity, clustering, exposure, centralization, and concentration. Uniformity is defined as the difference between the percentage of a minority group in a particular area of a city, compared to the city. Exposure is the probability that a minority and a majority party will come into contact with each other. Clustering is the grouping of different minority groups in a single space; clustering often leads to a large ghetto and the formation of hyperghettoization. Centralization measures the tendency of members of a minority group to be in the center of an urban area, often calculated as the percentage of a minority group living in the middle of a city (as opposed to suburban areas). Concentration is the dimension that refers to the actual amount of land a minority group lives on within its particular city. The greater the segregation within that area, the less land a minority group will control. A high value of this index indicates a hypersegregation of the community examined. Historically, patterns of hypersegregation began in the early 20th century when African Americans and European immigrants who moved to large American cities often concentrated in the inner city to get manufacturing jobs. The influx of new residents, especially African Americans, caused many white residents to move to the suburbs in the White Flight. As industry began to move out of the downtown area, the new residents lost the steady jobs that had brought them to the area, and many, could not leave the city and became poorer and poorer. This created the downtown ghettos that form the core of hypersegregation. Although the Civil Rights Act of 1968 banned discrimination in housing on the basis of race, previously established housing patterns saw the perpetuation of segregation. Census data from 2010 show that 29 metropolitan areas exhibited black-white hypersegregation. Two areas—Los Angeles and New York City—showed white-Hispanic hypersegregation, while no metropolitan areas showed hypersegregation for Asians or Native Americans.

An overrepresentation of a particular ethnicity or race, vulnerability to crime, social problems, dependence on government, and lack of political power characterizes contemporary African American ghettos. Sharon Zukin explains that through these reasons, society rationalizes the term “bad neighborhoods.” Zukin points out that these circumstances are largely related to racial concentration, residential abandonment, deconstruction, and reconstitution of community institutions. Many scholars diagnose this fragmented and poorly facilitated view of the United States as “the era of extremes”.

This term argues that inequalities of wealth and power reinforce spatial separation; for example, someone may interconnect the growth of gated communities with the continued “ghettoization” of the poor. Other factors, both social and political in nature, can also be highlighted as contributing to the implementation and maintenance of segregation in cities including: exclusive zoning practices, discriminatory practices around homeownership, attitudes and preferences toward housing location, gentrification, historical housing discrimination, and location of public housing.

Just as with the Pencil Towers, it is therefore possible to identify in The Projects, the large public housing complexes, the architectural translation of the city of segregation, its population being composed as follows: 44% black, 44% Hispanic, 5% Asian, 5% and white 2% other. Their construction started in 1950 during the process of Urban Renewal, to address the need for affordable housing; they were designed according to modernist ideals of towers in the park, and were already a source of criticism from the likes of Jane Jacobs, who in chapter 11 of the famous Death and Life of Great American Cities, “The Need for Concentration,” wrote...
against the standardization of buildings and the emphasis on noncharacterized open space in the new housing projects. In a careful and complex analysis, she recommended a much higher density of people per acre to produce vibrant and successful neighborhoods. She was a fierce critic of formulas and called “average” density calculations a “statistical monstrosity much used by reformers,” although she later pushed to quantify, her ideal density which was about 500 people per acre. 

Trying to run for cover Lawrence Halprin (1916-2009) was hired by the John V. administration to hypothesize ways in which the city could repair the damage done to the urban and social fabric by sterile, and often dangerous, tower projects in the park.

His team’s report, called New York, New York was a wide-ranging and brilliant study of the quality, character, and significance of open space in urban design, offering solutions that are still relevant today, such as housing densification interventions in The Projects’ parking lots. Halprin called for increasing densities, both of population and built-up area, which he believed would thus create more vibrant neighborhoods. Although he was as careful as Jacobs to warn of the difficulty of any analysis of ideal densities, he ventured, “certainly 500-600 people per acre is acceptable with new technology and new methods of achieving comfort.”

Referring again to contemporary culture, besides scandalous newspaper headlines, songs like Where I am from (Jay-Z), denounce how the Projects’ situation has not improved with time. Associated therefore with the stigma of drugs and violent crime, in almost all American cities the large housing projects have been considered a failure and consequently demolished, New York City is one of the few cities in which they are still standing although the lack of funds makes their proper maintenance impossible.

As before, 4 emblematic projects have been considered: WILLIAMSBURG HOUSES, TAFT HOUSES, JOHNSON HOUSES, QUEENSBRIDGE HOUSES.

Williamsburg houses, is the oldest project of the 4, and the largest, built under the Federal Housing Program. Constructed in 1938 in Brooklyn, it is a complex of 20 buildings 4 stories high and originally open to whites only, occupying an area equivalent to 12 blocks. The Williamsburg Houses buildings are positioned to create a sequence of courtyards, playgrounds, and ball fields interlinking them; a school and a community

J: “THERE IS A QUALITY EVEN MEANER THAN OUTRIGHT UGLINESS OR DISORDER, AND THIS MEANER QUALITY IS THE DISHONEST MASK OF PRETENDED ORDER, ACHIEVED BY IGNORING OR SUPPRESSING THE REAL ORDER THAT IS STRUGGLING TO EXIST AND TO BE SERVED.”
Robert Moses with a model of his proposed Battery Bridge

Just two years later the QUEENSBRIDGE HOUSES project was built in Long Island City, Queens. The complex consists of 96 six-story buildings that are distinguished by the distinctive silhouette of two Ys connecting at the base. The architects used this shape hoping to give residents more privacy and access to sunlight as opposed to the traditional cross shape. Also to reduce the already efficient costs, it was chosen that the elevators would only stop at the 1st, 3rd and 5th floors. A series of avenues and small lawns divide the buildings in the complex. Also in the complex are several basketball courts and playground areas lined with seatings. Across Vernon Boulevard is Queensbridge Park, the main recreation area for the complex’s tenants. During the 1950s, management changed the racial balance of Queensbridge by moving all households whose income was above $3,000 per year, most of whom were white, into middle-income housing projects, and replacing most of these tenants with African American and Latino families. On one hand, this decision provided safe housing for many low-income African American and Latino families; on the other, it enacted racial segregation within the complex.

The Johnson Houses are a building complex opened in the 1950s in East Harlem, Manhattan, as part of the slum clearance process that razed much of the neighborhood in those years, greatly reducing its density. The project comprises 10 tower buildings of 14 floors each, one of them houses the community center and the kindergarten on its ground floor. In addition, in the space between the buildings a playground that borders the East Harlem Neighborhood Health Action Center is housed.

Taft Houses were built in the 70s, also in Harlem. Nineteen stories high, the typical building comprises floors entirely occupied by 4 housing units on each side and connected by a barycentric stairwell that bisects the building. These generously sized apartments are like the Penn South development in Chelsea, with half of the unit devoted to private areas (bedrooms, bathrooms and storage) and half to a large living room and a pass-through kitchen connected to a dining 

R: “I RAISE MY STEIN TO THE BUILDER WHO CAN REMOVE GHOETTOS WITHOUT REMOVING PEOPLE AS I HAIL THE CHEF WHO CAN MAKE OMELETS WITHOUT BREAKING EGGS.”
The Projects can thus be taken as an example to show that although a project might work well on paper, its success is often ensured by its administration as well as its social dimensions, which are at least as important as the urbanistic standards, if not more so.

area. NYCHA administrators limited the apartments to single-family rentals and banned boarders from the complex. The combination of strict occupancy controls, large units, and low land cover on vast superblock sites generated a population density of just 410 people per acre despite the tall 19-story buildings.
IN POPULAR CULTURE THAT IS THE CITY WHERE THE LAW OF THE STRONGEST RULES. IT IS ALSO THE BIRTHPLACE OF URBAN ART FORMS THAT HAVE BECOME PART OF THE CITY’S IMAGINARY.
“I’m up the block, round the corner, and down the street From where the Pimps, Prostitutes, and the Drug Lords meet”
WILLIAMSBURG HOUSES
Richmond Shreve
Stories: 4
Apartments: 1630
Total area: 93,000 sqm
Inhabitants: 3200
Construction period: 1938
Cost: 13 billion $

JOHNSON HOUSES
Julian Whittlesey
Stories: 14
Apartments: 1310
Total area: 48,000 sqm
Inhabitants: 3070
Construction period: 1948
Cost: 14.5 billion $

TAFT HOUSES
Nycha
Stories: 19
Apartments: 1470
Total area: 49,950 sqm
Inhabitants: 3075
Construction period: 1962
Cost: 29 billion $

QUEENSBRIDGE HOUSES
William F.R. Ballard
Stories: 6
Apartments: 3142
Total area: 82,400 sqm
Inhabitants: 3025
Construction period: 1940
Cost: 6.5 billion $

Towers in the park
**WILLIAMSBURG HOUSES**

Floor area: 1550 sqm  
Floor apartments: 19  
Floor inhabitants: 4  
Building services:  
- nursery  
- laundry  
- 7 social units  
- 7 laboratories  
- playgrounds  

Average rent: 512 $

---

**JOHNSON HOUSES**

Floor area: 510 sqm  
Floor apartments: 6  
Floor inhabitants: 5  
Building services:  
- nursery  
- playgrounds  

Average rent: 573 $

---

**QUEENSBRIDGE HOUSES**

Floor area: 480 sqm  
Floor apartments: 6  
Floor inhabitants: 4  
Building services:  
- shopping center  
- nursery  
- 6 playgrounds  
- 3 nursery  
- library  

Average rent: 556 $

---

**TAFT HOUSES**

Floor area: 775 sqm  
Floor apartments: 8  
Floor inhabitants: 5  
Building services:  
- nursery  
- supermarket  
- playgrounds  

Average rent: 539 $

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1.1 Tales of the city
WILLIAMSBURG HOUSES
Area: 58 sqm
2 bedroom
bathroom
dining room
kitchen

TAFT HOUSES
Area: 67 sqm
2 bedroom
bathroom
dining room
kitchen

JOHNSON HOUSES
Area: 70 sqm
2 bedroom
bathroom
dining room
kitchen

QUEENSBRIDGE HOUSES
Area: 55 sqm
2 bedroom
bathroom
dining room
kitchen
We need permanent fixes
1.1.4 EXTREMES FACE-OFF

Inequality is the term that best describes the disparity that exists between Capital City and Segregation City.

But what is inequality? Typically, inequality is defined by a combination of economic measures referring to income and wealth. Entire populations, in the language of statistics, are measured and managed according to their place on the inequality spectrum: patronage for the 1%, morality for the ambiguous “middle class,” and austerity for the rest. This economic inequality is, however, inseparable from social inequalities of another kind, particularly in housing provision. More than a building type or market sector, housing is a primary architectural act, where architecture is understood as that which makes real estate real. It begins when a line is drawn that separates the interior from the exterior and, ultimately, one house from another. The relationship that results under the domain of real estate development is, by its very structure, unequal. 16

Housing thus occupies a central position in the debate over inequality, which is a dual discourse: numerical and narrative.

The data narratives that make inequality intelligible are made material through architecture. Unsurprisingly, architecture reflects and helps produce the prevailing social and economic order. Buildings embody the rules, regulations, and imaginations that gave rise to this order. Architecture is therefore intrinsically connected with political and financial endeavors through program and form, types and styles. This brings us to a question: if architecture contributes to socioeconomic disparities, could it also do the opposite?

Although no one type of building or architectural style creates inequality, recent studies have shown that it was not skyscraper elevators or outdoor galleries that led to “failed architecture.” Rather, as mentioned above, it was the social dimensions: unemployment, racial segregation, and the concentration of single-parent families among its residents, as well as, and among other factors, like the large cost constraints in construction and operations dependent on minimal rents, that led to its downfall.

Thus, if architecture does not create inequality per se, it has the power to normalize it. The creation of new architecture therefore also provides a relatively easy, if illusory, solution to social and economic problems. Designing a new building is much easier than solving the problems of poverty, unemployment, substance abuse and crime. Physical determinism of this sort, common during the Urban Renewal processes of the 1950s and 1960s, is not unlike the assumptions underlying the early New Deal clearance projects, in which the elimination of “slums” or “blighted areas” was imagined to solve the social, economic, and public health problems of the people who lived there. Although few of the people displaced by the redevelopment ever actually moved into the new buildings.

The new housing models proposed were based on design indicators such as minimum size, light, natural ventilation and access to open space, and we have seen repeatedly these principles proposed over time as ways of solving inequality.

Real estate development, on the other hand, is intrinsically linked to the principle of inequality and feeds off of it in order to maintain its hegemony, so it has no interest in proposing solutions to the problem.

The concept and practice of real estate development is based on certain assumptions. These assumptions reveal the extent to which the logic of real estate development under capitalism has taken over the way we see the world. This logic has led us to view principles constructed over time and under specific historical circumstances as axiomatic, self-evident truths. The first hegemonic assumption is that space and its underlying land can be subdivided and owned: that individuals or corporations can hold title to a circumscribed piece of the planet’s surface, along with the space above or below it. This ownership entitles one to the occupation, use, and exploitation of any natural resources in that space.

A second basic assumption for real estate is that space can be sold and traded. Space is a commodity like any other, like a car, a sweater, or a bar of gold. As property, space is not passed on only through family ties, but is freely negotiable through contractual arrangements.
A third axiom is that the price of a piece of space to be sold, or the rent to be charged for its use, is determined by a market, by supply and demand, and not through any other mechanism. Recently, a fourth and final axiom has developed, according to which, as property, land can become a financial instrument. establishing space as collateral to be borrowed, as security for a loan, and allowing the debt on that property to be resold to other creditors, in this way what is in the beginning the most tangible and real form of property has become the most fungible.

Under this hegemony, real estate development is fundamentally speculative. It is based on increasing the value of a piece of land or property in the expectation that its resale value will be greater than the original payment made. Thus, in most forms of real estate development, the exchange value of a property, i.e., how much its sale will bring to market, is more important than its use value as a functional benefit it brings to its residents. These categories are not clearly separable, and with an owner-occupied property, the two goals overlap. Because market value is nonetheless considered paramount, homeownership has often been promoted as a key defense against both income and wealth inequality. The premise is that property values should rise, allowing households to accumulate wealth and incur debt against that wealth to provide liquidity. However, this may not always happen as it didn’t during the 2008 crisis with the subsequent foreclosure of thousands of American families.

Real estate therefore does not think of providing solutions for the citizens of the cities in which it operates, but simply of increasing its own value. Comparing in terms of cost, housing and density the building types of the Towers in the Park and the Pencil Towers makes this even more clear.
The Density of Wealth
1.1.4 Extremes face-off

1.1 Tales of the city
1.1 Tales of the city

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1.1 Tales of the city
Guidato da personaggi come Pete Seeger, oltre ad artisti di blues.


La pianificazione è stata colpita dall'uragano Sandy che ha allagato strade e case. Oggi dunque, tra le infinità di racconti della città, è possibile trovare due angolazioni più comuni: la città governata dal capitale, con le sue lussuriosi affitti di penthouse e di appartamenti di lusso che ha allagato strade, e la città della squalor, dove la lotta di ogni persona è a volte uno scontro contro la società stessa. Eppure molte di queste angolazioni non sono mai state in concorrenza.

Ironicamente New York è spesso stata set di film e commedie romantiche che raccontano le vite di professionisti e uomini d'affari di alto livello, ispirando film come _The Day After Tomorrow_ e _The Departed_.

Ma al di sotto delle sfide e delle dure realtà che la città ha dovuto affrontare in superficie, esistevano comunità underground di sperimentazione musicale ed espressione artistica in forte espansione. Queste comunità sono state affermate da un cellulo artistico, che vero e proprio il progetto dell’expressway che avrebbe distrutto il Village.

Parallelamente alle proteste nel Village, al quinto piano del 231 East 47th Street, High on Wine, torna affermato Andy Warhol, apri il suo Factory Studio punto di ritrovo e locale di feste per artisti, superstar e personalità di spicco della città, oltre che laboratorio dell’artista; e forse proprio allo Studio, situato all’interno di un ex fabbrica industriale e in seguito convertita in un hub di creatività, si dovra la futurità popolarità dei Lofts, che renderanno inaccessibili, due decenni dopo, aree della città come SoHo.

All’alba degli anni ’70, a causa della recessione economica che colpì gli Stati Uniti, la città di New York rischiava la bancarotta, che ha evitato riducendo il numero di funzionari pubblici quali poliziotti, vigili del fuoco ed insegnanti. 500'000 mila posti di lavoro legati all'economica che colpi gli Stati Uniti, la città di New York era in contrasto con il resto del mondo. Eppure nemmeno questo terribile trauma è riuscito a strappare il progetto dell’expressway che avrebbe distrutto la metropoli a Midtown.

Il tasso di criminalità della città continuo a salire fino a metà degli anni ’90 quando il neo eletto sindaco repubblicano Rudy Giuliani, adottò una politica di “zero tolerance” che puniva anche le persone non colpevoli.

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La città dunque è vista unicamente come suolo da sfruttare attraverso investimenti immobiliari via via più elettranti.

Un’infinestrata confluenza di abilità ingegneristiche, scapatoie urbanistiche e un’impregnabile concentrazione di ricchezza personale, insieme ai sistemi preesistenti, ha sviluppato la città divenendo un minuscolo spazio aperto con regola e pile di mattonelle di terracotta sagomate da un profilo su misura di tutte le altre torri, ispirata da penna d’oca, è rivestita da Anish Kapoor, ironicamente noto per aver acquistato i diritti esclusivi per l’utilizzo del Vantablack, la pittura più nera mai prodotta, all’esterno di migliaia di piscine, Spa, palestre, cinema e sale conferenze ad uso esclusivo dei locatari.

Paragonando le immagini render utilizzate per promuovere la vendita degli appartamenti mette in luce la distanza che separa questi spazi. Ampie vetrate che incarnano il pericolo che è stato compiuto da miliardari che, nel migliore dei casi, li saranno venduti per pochi mesi.

Infine le fantasmosaghe ville tetris di Herzog & de Meuron sono sostituite alla base della primavera e una vera opera pubblica permanente dell’artista indiano Anish Kapoor, ironicamente noto per aver acquistato i diritti esclusivi per l’utilizzo del Vantablack, la pittura più nera mai prodotta, all’esterno di migliaia di piscine, Spa, palestre, cinema e sale conferenze ad uso esclusivo dei locatari.

Come le piante con lunghi rami a cui viene somministrato troppo fertilizzante, questi edifici sono il sintomo di una città iridata con troppi soldi. La popolazione mondiale di individui che non possiede più un patrimonio di almeno 30 milioni di dollari, ha ora superato le 250.000 persone, tutte bisognose di un posto sicuro dove immagazzinare le proprie lusso esigenze. Come il centro di un parco, uno dei molti spazi aperti che hanno contribuito a far diventare la propria città estremamente aperta e promuovere la vendita degli appartamenti.

Le città di nuova costruzione, come il 111 West 57th è possibile constatare la natura estremamente esclusiva di questi oggetti. Escludendo l’edificio di Vornado, situato alle spalle dell’ingresso, nessuno di questi torri ha la possibilità di offrire dello spazio alla città. Allo stesso modo, è stato creato un pericolo per ospitare un pubblico che riesce a comprare uno spazio commerciale.

La città infatti è stata costruita inglobando l’edificio della storica casa 423 Park Avenue, capostipite delle Pencil Towers di NY, la famosa torre della città, che nel migliore dei casi le sfrutteranno per pochi mesi che poi vengono ristrutturati per parcheggiare i loro soldi.

Paragonando dunque 4 esempi di Pencil Towers: 432 Park Avenue, 530 West 57th, 56 Leonard Street e 111 West 57th è possibile constatare la natura estremamente esclusiva di questi oggetti. Escludendo l’edificio di Vornado, situato alle spalle dell’ingresso, nessuno di questi torri ha la possibilità di offrire dello spazio alla città. Allo stesso modo, è stato creato un pericolo per ospitare un pubblico che riesce a comprare uno spazio commerciale.

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Paragonando le immagini render utilizzate per promuovere la vendita degli appartamenti mette in luce la distanza che separa questi spazi. Ampie vetrate che incarnano il pericolo che è stato compiuto da miliardari che, nel migliore dei casi, li saranno venduti per pochi mesi.

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di housing sono stati considerati un fallimento e conseguentemente uno spazio di 14 piani in cui le coabitanti delle poche città in cui sono ancora in piedi sebbene la mancanza di fondi renda la loro corretta manutenzione impossibile.

Anche per i Projects sono dunque stati considerati 4 progetti emblematici: WILLIAMSBURG HOUSES, TAFT HOUSES, JOHNSON HOUSES, QUEENSBRIDGE HOUSES.

1.1 Tales of the city
negli anni '50 nel quartiere di East Harlem a Manhattan, Johnson Houses sono un complesso edilizio inaugurato promulgato la segregazione razziale del complesso. afroamericane e latine a basso reddito, dall'altra ha questa decisione ha fornito alloggi sicuri a molte famiglie inquilini con famiglie afroamericane e latine. Da una parte Queensbridge trasferendo tutte le famiglie il cui reddito è diverso dai presupposti alla base dei primi progetti di sdoganamento del New Deal, in cui si immaginava l'eliminazione delle ”opoli” o delle “aree degenerate” per risolvere i problemi sociali, economici e di salute pubblica delle persone che si abitavano.

Se quindi l'architettura non crea disuguaglianza in se, essa ha potuto aumentarla. La creazione di una nuova architettura fornisce quindi anche una soluzione relativamente facile, anche se illusoria, ai problemi sociali ed economici. Progettare un nuovo edificio è molto più semplice che risolvere problemi di povertà, abuso di sostanze, disoccupazione e criminalità. Il determinismo fisico di questo tipo, comune durante i processi di urban renewal del secondo dopoguerra, non ha considerato le responsabilità dei residenti. Se le case destinate a soli alloggi possono essere progettate, i prezzi di mercato possono essere calcolati e determinati da un’azienda, ma il centro è che non è il caso che le case possano essere abitate da famiglie veramente povere e di basso reddito, altrimenti il riscatto del mercato avrebbe un equilibrio sociale in quanto tale, recenti studi hanno dimostrato che non sono stati gli ascensori dei grattacieli o le gallerie all'aperto a portare all'architettura fallita.

Più che un’architettura, l’architettura si nutre per poter mantenere la sua egemonia, non è per esclusione o privilegiare un gruppo specifico, ma per includerlo e privilegiarlo, per includere e privilegiare nel suo dominio dello sviluppo immobiliare, per la sua stessa struttura, diseguale. L'alloggio occupa una posizione centrale nel dibattito sulla disuguaglianza che è un discorso dalla duplice duplice natura: numerico e narrativo.

Le narrazioni dei dati che rendono intelligibile la disuguaglianza sono resi materiali attraverso l'architettura. Non ci sorprende che l'architettura rifletta e contribuisca a diversi ordini sociale ed economico prevalente. Gli edifici incarnano le regole, i regolamenti e le immaginazioni che hanno dato vita a questo ordine. L'architettura è dunque oggi un elemento centrale della geografia sociale, in quanto contribuisce alla disparità sociale e economiche, potrebbe anche fare il contrario. Nei Projects si è unificato e si è diviso il progetto di uno stile architettonico creare disuguaglianza in due diverse direzioni. Questi due approcci hanno promosso la segregazione razziale e la concentrazione di famiglie monoculturali su di un solo alloggio dentro il complesso e il ristrettissimo spazio da messe con i pensionati. La nuova architettura fornisce quindi anche una soluzione relativamente facile, anche se illusoria, ai problemi sociali ed economici. Progettare un nuovo edificio è molto più semplice che risolvere problemi di povertà, abuso di sostanze, disoccupazione e criminalità. Il determinismo fisico di questo tipo, comune durante i processi di urban renewal del secondo dopoguerra, non ha considerato le responsabilità dei residenti. Se le case destinate a soli alloggi possono essere progettate, i prezzi di merca
1.2 COMMON LIVES

1.2.1 Common People

1.2.2 Common Apartments
The extreme polarization of the city toward the two extremes has meant that the middle class already declining in previous decades is now beating a full retreat. Analysts say the most at-risk residents are leaving the city in numbers not seen since the Depression. After decades of severe income erosion against relentless taxes, rising costs of living and wage reductions because of technological changes, the full extent of this exodus is laid bare in the latest U.S. Census data, which showed that the city is losing about 100 residents every day, a figure that still does not reflect the impact that the COVID-19 pandemic has had on the city.

Peter C. Earle, an economist at the American Institute for Economic Research, studying this data has stated that New York’s rich are getting richer, and even the poorest are getting richer but not rich enough to fall into the middle class, he also says that it is not unreasonable to think that middle class earnings are falling faster in New York than in other major U.S. cities, because of the high, and rising, cost of housing and other costs of living in the city. According to census data, New York City’s middle class comprises 48% of the city’s residents, with a median annual income between $30,000 and $60,000. 31% have lower incomes and the ranks of the wealthy make up 21% of New York City residents. However, this has not always been the case. In 1970, nearly 25% of the city’s households had a median income. Even then, New York City was not the realm of the middle class, but in that respect its households looked much more like those in the rest of the United States.
Even more striking was the long-term decline of middle-income neighborhoods within New York City. In the '70s, these neighborhoods, where the typical family earned a median income, comprised nearly half of all neighborhoods in the city. Whereas in 2019, only 6 Manhattan boroughs had a majority of residents of the middle class.

New York City is thus the epicenter of a phenomenon that is also occurring in the rest of America's cities, but at a faster pace. The decline of middle-class neighborhoods reflects broader national trends: globalization of trade, technological advances, the shrinking power of labor unions, and changes in family structure. These forces have combined to produce fewer jobs paying middle-class wages and more families inhabiting both the lower and upper extremes of the income brackets.

The flight of the middle class from cities over the past three decades has caused many neighborhoods to shift toward lower-income status. For example, Mount Hope in the Bronx was solidly middle class in 1970. Today, most of its residents earn less than two-thirds of the typical New York City household income. Other neighborhoods have moved in the opposite direction. Brooklyn’s Park Slope and Windsor Terrace neighborhoods were home to mostly middle-income families in 1970, but in the 1980s and 1990s they attracted new, more affluent residents, triggering the gentrification process that has made Brooklyn what we know today. Today these are among the most expensive neighborhoods in the city and contain relatively few low- or middle-income families.

Craig Taylor in his book “New Yorkers A City and Its People in Our Time” tells the story of the city through the daily lives of its common inhabitants, showing how they often suffer firsthand the changes exerted on the city by both unrestrained building speculation and the endless struggle against segregation. It is therefore possible to see that middle-income and economically integrated neighborhoods are important ingredients for a healthier city, forming a kind of "social glue" that binds lower and higher income areas, mediating the interests of residents at the economic extremes.

It is therefore among the metropolis' priorities to create and nurture middle-class families and neighborhoods, where affordable housing is a central part of this equation, together with access to basic services and safety. Their deterioration in the 1970s and 1980s fueled the flight of middle-class families and the dissolution of their neighborhoods; their resurgence could reverse this trend.
“What makes New York different is the concentration of people from so many different backgrounds. I don’t think it’s really a challenge. I think it’s a benefit. It’s a deal that, to deal with so many different aspects, different languages, different customs.”

Pete Meehan
A cop

“I don’t know about this for the other cities, but for sure in New York, the city plays a big role. New York itself almost becomes like a presence.”

Deborah Karlsson
A psychologist

“It’s always a night when I’m alone and I’m by myself. That I feel like if I push one of those buildings, this whole set will fall over and it’ll be like a real nighttime sky. It’s fucking weird. A real, an actual world. You know like something about all those buildings just being a facade”

Jaiquan Fayson
A painter

“It was a kind of thinking of gentrification of this wall, right? I think there’s a kind of consciousness and it’s just coming, rather than key decision makers in the city who are signing contracts, right? Sending them to their lawyers, having their assistants read them over, actually signing off, shaking hands, sitting in meetings with people who are going to get tax breaks to do the development that will actually create the gentrification that we talk about in the abstract. It’s actually not abstract.”

Sonya Rodriguez
A protester

“We were urban pioneers. Which basically is the notion that you go into a neighborhood that nobody wants to be in, and then you invest in that neighborhood both financially and artistically, with your blood, sweat, and everything. You build roots there. You create something, a place where people can flower in their art and music. And then you just get kicked out.”

Steve Rosenthal
The owner of a recording studio

“I get capitalism. I understand it. I ran a business, two businesses for a combined sixty years. I get capitalism. But I don’t think this is capitalism. I think this real estate disease is something different. It’s purely speculative. It doesn’t offer any value to the city.”

Nasim Almuntaser
A bodega owner

“I saw it in my own family. They were wary of the neighborhood changing. We’ve got to get out of here . . .”

Bob Sauter
A former bus driver

“When my parents bought the brownstone that I grew up in it was an SRO, which is Single Room Occupancy. There’s still some SROs that exist in Manhattan, but very rare. There used to be a lot more of them. That’s the way a lot of people lived. It was very affordable because all you had was a room, a shared bathroom in the hallway, and a pay phone in the hallway. People didn’t have leases, they paid weekly rent. It was like a hotel or a hostel.”

Ben Turshen
A meditation teacher

“People miss what the city used to be. They don’t see New York as it was. The architecture and the clothing; the mannerisms, they miss that. They’re still trying to seek that. You walk through the city trying to find out the history of the city.”

Michael Rodriguez
A seeker

“Everyone comes to the city thinking, I can earn my freelancer salary, I can live with a roommate in a great part of town, and I won’t care about saving for the future. I don’t want to paint New Yorkers as being victims because we’ve chosen to live here.”

Anonymous banker

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Sonya Rodriguez
A healer

“The idea of coming to New York and making it with $30 in your pocket? That can’t happen anymore. There’s going to be a shift in what you see coming out of New York, and it’s kind of sad. Because the people who are succeeding aren’t succeeding because of coincidence or merit, it’s because they’re all connected. And they’re in this weird insulated bubble.”

Steve Rosenthal
The owner of a recording studio

“It’s always a night when I’m alone and I’m by myself. That I feel like if I push one of those buildings, this whole set will fall over and it’ll be like a real nighttime sky. It’s fucking weird. A real, an actual world. You know like something about all those buildings just being a facade”

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1.2.2 COMMON APARTMENTS

If the homes of two extremes were easy enough to identify, it is harder to identify Common People housing into a single typology. In fact, this impossibility is a consequence of the breadth of the class, which lies between the extremes, and the relative social and economic differences that it includes. Diverse realities lead to multiple declinations, ranging from historic buildings to new construction, from apartment cuts to lofts, depending on need and availability.

Although the census shows that on average New York City houses are comprised of four rooms, the variety of homes within the city is endless. A viable way to present a picture of the average house, is to trace it to seven typologies defined by the real estate market. 20

In the U.S., in order for a bedroom to be declared legal, it must meet requirements and criteria that are locally regulated but defined by state and federal guidelines. The minimum floor area of a bedroom cannot be less than 110 square feet in area, corresponding to approximately 11 square meters. In addition, it must have access to natural light and air, and have a closet with a minimum size of 2 x 5 feet, equivalent to 60 x 150 cm. 20

The smallest of the typologies is known as “Studio” and is composed of a single room, bathroom excluded, which combines living and sleeping area (and varies from 250 to 500 sft). Sometimes the bed is placed in alcove spaces to separate it from the living area. There are two variants of the Studio, the Junior Four and Junior One, in which a room is added that has no windows and whose surface area is less than 80 sqft, therefore not properly considered a room according to the city’s norms, although its use is usually that. If the living area and the sleeping area are distinctly separate and both have a window, you have what is known as One Bedroom; adding another room logically results in the Two Bedroom, i.e. two rooms connected by a common space which is usually the kitchen. These varieties are commonly found in almost every building in the city.

Older, pre- and post-war buildings, such as Tenements, host apartments called Railroad which are generally composed of three rooms connected uninterruptedly with no distribution space. An apartment occupying an entire floor of a building, is known by the market as Floor-Through, and its surface area will consequently vary depending on the floor plan of the building that houses it.

Apartments distributed on two, or more levels are defined as Duplex or more rarely Triplex. They house the sleeping area with a bathroom on the upper levels and overlook a living area on the lower floor through a double-height space.

On the ground floor of the townhouses, are the Garden apartments, which offer exclusive access to the inner courtyard of the building, usually preferred by couples with children and pets.

Touching the limits of legality, on the basement floor of buildings such as Town-houses or Tenements, it is possible to find the Basement Apartments, placed in the basement floor. To be legal, these apartments must have at least half of their useful height above the level of the sidewalk to meet minimum hygienic conditions.

Finally, are Lofts, which are commonly within former factories, and is the typology that has made famous former industrial districts such as SoHo. High ceilings, large windows and more generous open floor plans characterize them compared to a Studio. Although they were born as reuse spaces for artists, lofts today are increasingly unaffordable.

Precisely because of the high differentiation, and the difficulty of defining it, it is misleading to summarize in a single building typology the entire class we identified by the Common People. Therefore, it is preferable to consider the whole through the various facets that it assumes, in order to have a clearer vision of the subject in question.
1.2 Common Apartments

1.2.2 Common Lives
No one can afford to live in New York. Yet, eight million people do.
1.2 Common People

L’estrema polarizzazione della città verso i due estremi ha fatto sì che la classe media già in calo nei decenni precedenti ora battesse in piena ritirata. Secondo gli analisti gli abitanti più a rischio lasciano un’unica stanza, bagno escluso, che unisce living e zona notte (e variano da 250 a 500 sqf), ed alcune volte il letto è collocato in spazi alchivi per separare la zona giorno. Due sono le varianti della Studio la Junior Four e Junior One, in cui si aggiunge un locale che non possiede finestre e la cui superficie è minore di 80 sqf, quindi non considerabile propriamente una camere matrimoniale, ma solitamente il suo uso sia quello. Se la zona giorno e la zona notte sono distintamente separate ed entrambe hanno una finestra si ha quella che è nota come Studio Bedroom; aggiungendo un’altra camera si ottiene la Two Bedroom, ossia due camere collegate da uno spazio comune che è solitamente la cucina. Queste varietà sono riscontrabili comune in quasi tutti gli edifici della città.

All’interno di edifici più vecchi, pre e post felici, come i Tenement, sono presenti appartamenti chiamati Railroad i quali sono generalmente composti da tre stanze collegate in successione senza alcun spazio di distribuzione. Mentre nel caso un appartamento occupi un’intero piano questo è noto come Floor-Through, e la sua superficie spesso si raddoppia a seconda della pianta dell’edificio che lo ospita.

Appartamenti distribuiti su due o più livelli sono definiti come Duplex o Triplex. Essi ospitano ai livelli inferiori della zona notte con bagno annesso e si affacciano su una zona vivente al piano inferiore tramite uno spazio a doppia altezza.

Al piano terra delle townhouses sono presenti i Garden apartments, che offrono accesso esclusivo al cortile interno dell’edificio, solitamente abitati da coppie con bambini.

Sforzando i limiti legale, il piano terra di edifici come Town-houses o Tenements, è possibile incontrare i Basement Apartment, ricavati nei piani seminterrati. Per essere considerati legali questi appartamenti devono avere almeno metà della loro altezza utile oltre al livello del marciapiede.

In fine, i Loft sono generalmente collocati all’interno di ex fabbriche, ed è la tipologia che ha reso famosi i quartieri ex-industriali come SoHo. Sono caratterizzati da alti soffitti, ampie finestre e da piante libere più generose rispetto a quelli di uno Studio. Sebbene siano nati come spazi di riuso per artisti, i loft oggi hanno prezzi sempre più accessibili.

Proprio per l’elevar differenziazione, causa della difficoltà di definirla, risulta fuorviante la riassunzione in un singolo simbolo rappresentativo per l’intera classe identificata come Common People. Dunque è preferibile considerare l’insieme attraverso le varie sfaccettature che assumo, al fine di avere una visione più chiara del soggetto in questione.

1.2.1 Common Apartments

Se le case dei due estremi erano abbastanza facili da identificare, è più difficile identificare le case della gente comune in un’unica tipologia. In effetti, questa impostazione diventa una conseguenza dell’ampietà della classe, che si trova tra gli estremi, e delle relative differenze sociali ed economiche che comprende. Realità dove i DEIVI CAMMINARE PER LE STRADE DISEGNATE da piante libere più generose, fino al caso di uno Studio, Sebbene siano nati come spazi di riuso per artisti, i loft oggi hanno prezzi sempre più accessibili.

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The problem associated with the lack of Affordable Housing is not a recent issue for New York City. Over the years, various urban policies and architectural solutions have been implemented to keep prices affordable and avoid driving New Yorkers out of New York.

Policies such as rent regulation, Inclusionary Zoning and public housing have tried to contain the exorbitant prices of the metropolis, however the demand for affordable housing has never been fully met.

This chapter therefore outlines the main current urban policies that seek to secure and increase the amount of affordable housing in New York. This critical reading is followed by a proposal for a new urban policy that aims to create a new building layer for the city.

The second half of the chapter searches, through a Matrix comparison different of different maps: morphological, legislative and functional, a possible fertile ground that can serve as a point of experimentation for the new urban policy.

Once the area has been identified, we proceed to the cataloguing of its morphological blocks to acquire a basic reconstruction of the most widespread housing typology there.
2.1
URBAN POLITICS FOR AFFORDABLE HOUSING

2.1.1
NYCHA: New York City Housing Authority

2.1.2
Inclusionary Zoning

2.1.3
Rent Regulation

2.1.4
Rooftop Zoning
NYCHA: NEW YORK CITY HOUSING AUTHORITY

America's first housing authority, founded in 1934 to address the Great Depression housing crisis through publicly financed apartments, has as its mission to provide low- and moderate-income New Yorkers with quality, affordable apartments.

Although NYCHA also owns medium-density buildings, historically NYCHA has been associated with high-density urban “projects” which, starting with garden city ideals, have produced the so-called towers in the park. Buildings designed to accommodate the greatest number of people and give them ample open areas.

Although on paper they might seem good projects, soon the projects began to be associated with criminal acts and violence, resulting in urban and social decay. A possible explanation for these events can be found in the theories of Jane Jacobs, who in *Life and Death of Great American Cities*, explains how at the base of this decay are mainly social reasons.  

As projects are built to replace pre-existing communities, and as they are disconnected from the rest of the urban microcosm, the new buildings are fertile ground for distrust between unknown inhabitants, who, no longer having ties with their original community, struggle to establish new social relationships.

NYCHA 2020 FACT SHEET, a report published by the agency itself for transparency policies, states that currently NYCHA would need $40 billion to rehabilitate its buildings, but the Housing and Urban Development Department has decided to reduce funding to encourage public-private collaboration. Based, on this principle the de Blasio administration announced in December 2018 a 10-year plan called NYCHA 2.0 with the intention of accumulating 24 billion. This plan,
However, has come under fierce criticism for fear that doing so would allow NYCHA properties to become private domain. Currently, in order to have access to its housing it is necessary to fill out an online application, valid for two years, in which, after selecting two district preferences the following informations must be provided:

- Total household income
- Family composition
- Current living situation

Once the request is completed, a priority code is assigned based on the information provided and the applicant is placed on a waiting list for an eligibility interview. Once accepted, it is guaranteed that the rent contribution will never exceed 30% of the family income.

Despite all the controversy, 97% of the available units are occupied and as of March 2020 there were 176,646 households on the waiting list. 23
2.1.2 INCLUSIONARY ZONING

Inclusionary Zoning are urban policies that grant a bonus in buildable volume in exchange for a percentage of affordable units in the same building for middle and low-income people. There are mandatory and voluntary policies, and New York City has 3 programs that fall under inclusionary zoning: R10 Program, Designated Areas Program and Mandatory Inclusionary Housing.

R10 Program:
First created in 1987, this program is available in most high-density residential and commercial areas, concentrated mostly in Manhattan, marked as R10 in the Zoning Regulation. The Zoning Resolution is a law that organizes how land may be used. It establishes an orderly pattern of development across neighborhoods and the city by identifying what may be built on a piece of property.

The program allows the increasing of the maximum FAR \(24\) from 10 up to 12, if building units for residents earning less than 80\% of Area Median Income. For every sqft of affordable housing built, the floor area can increase between 1.25 and 3.5 sq ft, depending on whether the affordable units are built in the new building or offsite.

Designated Areas Program:
Program created in 2005 to promote the mixture of residents of different incomes. Areas where this program is applicable are mapped in Appendix F of the Zoning Resolution, and generally correspond to medium to high density areas. It grants that new developments, or expansions that constitute more than 50\% of the existing floor area, that allocate at least 20\% of their residential floor area to Affordable Housing may receive a floor area bonus of 33\% above the allowed base FAR.

24 FAR is the ratio of total building floor area to the area of its zoning lot. Each zoning district has an FAR which, when multiplied by the lot area of the zoning lot, produces the maximum amount of floor area allowable on that zoning lot.
Mandatory Inclusionary Housing:

Adopted in 2016 Mandatory Inclusionary Housing is a mandatory law that requires the construction of affordable units for areas marked in Appendix F of the Zoning Resolution. It is applied for buildings with more than 10 units or larger than 12,500 sqft. New buildings that include between 11 and 25 units can pay a fee to the Affordable Housing fund instead of building the affordable units.

The program can be applied in four ways:

- Option 1: 25% of the housing must be affordable, on average, to households making 60% of Area Median Income or around $47,000 a year for a household of three. Council changed this option so that 10% of the housing must be affordable to households making an average of 40% of Area Median Income. For example, a 100-unit building would have to have 25 affordable apartments, of which 10 would need to be affordable at an average of 40% of Area Median Income.

- Option 2: 30% of the housing must be affordable, on average, to households making 80% of Area Median Income, or around $62,000 a year for a household of three.

- Workforce Option: 30% of the housing must be affordable, on average, to households making 115% of Area Median Income, or around $93,000 a year for a household of three. Within this, 5% of the housing must be set aside for households at 70% Area Median Income and 5% at households at 90% Area Median Income. Council added the required income bands at 70% and 90% of AMI and also lowered the overall percentage of AMI from 120% to 115%.

- New Council Deep Affordability Option: 20% of the housing must be affordable, on average, to households making 40% of Area Median Income, or around $31,000 a year for a household of three.

Although these laws aim to ensure the presence of affordable units in certain areas of the city, they fail to stop the advance of Gentrification, and paradoxically can be used to accelerate it. For example, the recent Hudson Yards project guarantees the minimum number of affordable units required by law, but does not consider the urban transformations that it entails, making its context highly unaffordable, thus forcing low- and middle-income residents to move outside the neighborhood to carry out their daily needs, thus failing the idea of social integration of different income brackets.

<table>
<thead>
<tr>
<th>AMI</th>
<th>Household Income</th>
<th>Affordable 2BR Rent</th>
</tr>
</thead>
<tbody>
<tr>
<td>40%</td>
<td>$31'080</td>
<td>$775/month</td>
</tr>
<tr>
<td>60%</td>
<td>$46'620</td>
<td>$1'150/month</td>
</tr>
<tr>
<td>80%</td>
<td>$62'150</td>
<td>$1'550/month</td>
</tr>
<tr>
<td>100%</td>
<td>$77'700</td>
<td>$1'950/month</td>
</tr>
<tr>
<td>120%</td>
<td>$93'240</td>
<td>$2'350/month</td>
</tr>
</tbody>
</table>
2.1.3 Rent Regulation

Rent regulation policies aim to ensure the affordability of rents for the units to which they apply, and they also prescribe obligations and rights of owners and tenants. In the city of New York there are approximately 1 million units with rent regulated under two different laws, Rent Control and Rent Stabilization.

Rent control is a law established after World War II that guarantees a rental price that cannot exceed the Maximum Base Rent, which is the maximum price established for that unit, and is calculated taking into account the costs of: property taxes, water and sewer expenses, operation and maintenance expenses, return of capital and vacancy allowances and collections.

Every two years the landlord can decide to increase the rental cost by a maximum of 7.5%, until the Maximum Base Rent is reached; moreover, tenants are protected from eviction by allowing them to live there even without contract renewal. This type of rent is guaranteed for life as long as the apartment has been continuously occupied since July 1, 1971. If at the time of the tenant’s death no relative had lived in the apartment for at least two years, the apartment will become de-regulated if it is located in a building with less than six units, or it will become rent stabilized if it is located in a building with more than six units. According to the New York City Department of Housing Preservation and Development there are currently 27,000 rent-controlled units in New York City.

The second rent regulation policy, Rent Stabilization, applies to buildings with more than six units generally built before 1974 and not already subject to Rent Control, however owners of newer buildings are offered the opportunity to participate in exchange for tax deductions. The law provides that the
AND SO A NEW LANDLORD TAKES OVER A BUILDING, AND THEY SAY: WELL, I’M GONNA SEE IF I CAN BUY TENANTS OUT. I’M GONNA SEE IF I CAN HARASS TENANTS OUT. I’LL DO CONSTRUCTION ON THE BUILDING, AND MAYBE TENANTS WILL JUST GIVE UP. I’LL SEE IF I CAN BRING FRAUDULENT CASES AGAINST THEM AND SEE IF THEY’LL JUST STOP AND GIVE UP. I’LL BRING EVICTION CASES AND MAYBE I’LL NEGOTIATE SOMETHING WITH THEM CAUSE I’LL GET THEM TIRED. SO THEY CAN SPEND MONEY AND TIME, LANDLORDS, TO TRY TO GET TENANTS OUT, AND TENANTS JUST CAN’T TAKE OFF TIME FROM WORK.

Section 8

Also included under the administration of the NYCHA together with New York City Housing Preservation & Development and New York State Homes and Community Renewal, is the voucher program known as Section 8, the eighth section of the Housing Act of 1937.

The Housing Choice Voucher Program provides “tenant-based” rental assistance. Landlords are not obligated to take part in the voucher program. In addition, these laws do not apply in all areas of the city and the program remains voluntary in most places. Voucher amounts vary by city or county, unit size and other factors. The program also allows people to apply their monthly voucher toward the purchase of a home, with over $17 billion going toward such purchases each year.

Once individuals receive a voucher, they have a limited amount of time, usually 2 to 4 months, to find a unit with an available owner that meets HUD’s housing standards. If they do not find a suitable home within this period of time, the applicant loses their voucher and must reapply. Because of the 2008 recession, waiting lists for Section 8 vouchers have lengthened tremendously to 10–20 year wait times, and many cities have closed applications for new applicants. Voucher amounts are based on fair market rents (FMRs) calculated in the metropolitan area by the HUD. Recently, a Small Area Fair Market Rents (SAFMR) program reduced the area over which rents are calculated to the zip codes included in major metropolitan areas. This is still a disadvantage for lower incomes because how high the AMI is in New York.

26 NYS Homes and Community Renewal: https://apps.hcr.ny.gov/BuildingSearch/popup.aspx

27 Harvey Epstein, attorney and project director of Community Development at the Urban Justice Center, For Cohabitation strategies UNEVEN GROWTH NYC SHORT DOCUMENTARY min 14:35
2.1.4 ROOFTOP ZONING

Tied to the theme of growing inequality in contemporary metropolises, an exhibition held between November 2014 and May 2015 at the Museum of Modern Art in New York City titled Uneven Growth: Tactical Urbanisms for Expanding Megacities, aimed to challenge current assumptions about the relationships between formal and informal urban development, Bottom-up and Top-down approaches, and to address potential shifts in the roles that architects and urban designers might assume regarding the growing inequality of current urban development.

The resulting proposals, which were presented, considered how emerging forms of Tactical Urbanism, might respond to alterations in the nature of public space, housing, mobility, spatial justice, environmental conditions and other important issues in proximity to future urban contexts. Concurrent with the exhibition were workshops in which multi-disciplinary research teams would develop their proposals for 6 megacities: Hong Kong, Istanbul, Lagos, Mumbai, New York City, and Rio de Janeiro.28


The research for New York City was co-conducted by SITU Studio (New York), and Co-Habitation strategies (Rotterdam-New York). It produced two different approaches to the housing crisis: CoHabitation Strategies proposed a new administrative entity, the Housing Cooperative Trust, which challenges traditional conceptions of ownership. Land and buildings become collectively owned by city governments, nonprofits, community stakeholders, and tenants to ensure permanent affordable housing while building social equity for future generations. SITU Studio proposes that neighborhood-based Community Growth Corporations open up underutilized space to incremental growth. Outside neighborhoods collectively fund community-wide improvements that provide access to rooftops, courtyards, and other occupiable spaces, facilitating a new kind of informal rooftop urbanism for a city with high building density.

This thesis work, beginning from the concept of boosting existing communities by taking advantage of underutilized spaces, proposes a new urban policy called “Rooftop Zoning,” which, using a typical Manhattan grid block as its basic element, envisions regulating the city’s rooftops as new buildable spaces.

In a mosaic in which only the vanishing lines remain free, the legitimate question to ask is whether it is really necessary for the district and more generally for the metropolis to investigate the possibilities of the few remaining free fragments, or whether a different way can be sought.

The map of available flatroofs of buildings under 6 stories height strengthens the proposed scenario of Rooftop Zoning, by showing the amount of available spaces. Proposing the surface of the rooftops as a new building level is conceptually a tabula rasa of the existing context, without the downsides of demolition. The potential of this idea is easily understood by the vastness of areas of the intervention.

The extreme density common to the different blocks of the city, which was initially a limitation, now represents an advantage according to this concept. In fact, the greater the density of the blocks, the greater the continuity of surface they offer to the new policy. This reversal fortifies the reasoning for preferring, the most saturated and diffuse blocks without forgetting the bigger picture, that is, the other blocks of reduced size or not completely densified, which in the future could become new surfaces.
ROOFTOP ADDITIONS ARE THE BEST CONTENDERS TO RECEIVE A NEW ARCHITECTURAL SIDE. MANY OLDER BUILDINGS WERE NOT CONSTRUCTED TO THE MAXIMUM DENSITY PERMITTED BY THE ZONING AND BUILDING CODES ESTABLISHED LATER. ALSO, SUCH BUILDING, WHILE PERHAPS UNDERBUILT IN TERMS OF HEIGHT, MAY HAVE BEEN OVERBUILT IN TERMS OF STRUCTURE AND SUPPORT. THE STEEL BEAMS THAT SUPPORT THE ROOFTOPS OF MANY OF THESE BUILDINGS MAY ALSO SUPPORT THE ADDITIONAL WEIGHT OF A ROOFTOP CONSTRUCTION.
2.1.1 NYCHA: New York City Housing Authority

Primo ente Americano, fondato nel 1934 per combattere la crisi di alloggi dovuta dalla grande depressione tramite appartamenti finanziati pubblicamente, ha come missione quella di fornire a low- and moderate-income New Yorkers appartamenti di qualità garantendone affordability.

Sebbene possiedano anche edifici a media densità, storicamente NYCHA è associata ai "projects" sviluppati su larga scala a New York. Questa concezione ha costituito il paradigma di progettazione urbana per le città americane per molto tempo, specialmente per le aree metropolitane.

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INTENTARE CAUSE FRAUDELENTE CONTRO DI LORO E VEDERE SE SI FERMERANNO E RINUNCERANNO. PORTERÒ CAUSE DI SFRATTO E FORSE NEGOZIERÒ QUALCOSA CON LORO PERCHE' LI FARÒ STANCARE. COSÌ POSSONO SPENDERE SOLDI E TEMPO, I PADRONI DI CASA, PER CERCARE DI FAR USCIRE GLI INQUILINI, E GLI INQUILINI NON POSSONO PRENDERE FERIE DAL LAVORO.

2.1.4 Rooftop Zoning
Legato al tema della crescente disuguaglianza delle metropoli contemporanee, una mostra tenutasi tra il novembre del 2014 e maggio del 2015 al Museum of Modern Art di New York intitolata Uneven Growth: Tactical Urbanisms for Expanding Megacities, aveva come obiettivo quello di sfidare le ipotesi attuali sulle relazioni tra sviluppo urbano formale e informale, Bottom up e Top down, e di affrontare i potenziali cambiamenti nei ruoli che architetti e progettisti urbani potrebbero assumere rispetto alla crescente disuguaglianza dell'attuale sviluppo urbano.


La ricerca per la città di New York è stata condotta da SITU Studio (New York), Co-Habitation strategies (Rotterdam-New York), ha prodotto due diversi approcci riguardanti la crisi di housing: Cohabitation Strategies propone una nuova entità amministrativa, il Housing Cooperative Trust, che sfida le concezioni tradizionali di proprietà. I terreni e gli edifici diventano di proprietà collettiva delle autorità cittadine, delle organizzazioni non-profit, delle parti interessate della comunità e degli inquilini per garantire alloggi permanenti a prezzi accessibili, costruendo nel contempo l'equità sociale per le generazioni future. SITU Studio propone alle Community Growth Corporations di quartiere di aprire spazi sottoutilizzati a una crescita incrementale. I quartieri esterni ai quartieri finanziarono collettivamente miglioramenti a livello di comunità che forniscono accesso a tetti, cortili e altri spazi occupabili, facilitando una nuova tipologia di urbanismo informale sui tetti per un città con densità costruttiva elevata.

Questo lavoro di tesi partendo proprio dal concetto di incrementare le comunità esistenti sfruttando spazi sottoutilizzati, propone una nuova politica urbana chiamata "Rooftop Zoning", che utilizzando come elemento base un isolato tipo della griglia di Manhattan, immagina di regolamentare l'edificazione dei tetti della città come nuovo suolo edificabile.

In un mosaico in cui rimangono libere solamente le linee di fuga, la domanda lecita da porsi è se sia davvero necessario, per il distretto e più in generale per la metropoli, indagare sui rimanenti frammenti liberi così da saturare e soffocare gli ultimi respiri, oppure se si possa ricercare una strada differente.

Questa lettura fortifica lo scenario proposto del Rooftop Zoning, come possibile percorso da intraprendere per offrire una visione alternativa di intervento. Proponendo la superficie dei tetti come nuovo livello edificabile si effettua concettualmente una tabula rasa dell'esistente, senza effettuare demolizioni. La potenzialità di questa idea è facilmente intuibile dalla vastità di espansione dell'intervento in cui si potrebbe actualizzare.

L'estrema densità comune alle diverse forme di tassello, che inizialmente rappresentavano una limitazione, ora rappresenta un vantaggio secondo questo concetto. Infatti maggiore è la densità dei tasselli e maggiore è la continuità di superficie che offrono al nuovo suolo. Questo ribaltamento fortifica il ragionamento di prendere in considerazione, inizialmente, i tasselli maggiormente saturi e diffusi senza dimenticare il quadro d'insieme, ovvero gli altri tasselli di dimensioni ridotte o non del tutto densificati, che in futuro potrebbero diventare nuove superfici per il nuovo suolo.

LE AGGIUNTE SUI TETTI SONO I MIGLIORI CONTENDENTI PER RICEVERE UN NUOVO LATO ARCHITETTONICO. MOLTI EDIFICI PIU' Vecchi Non Sono stati COSTRUITI ALLA DENSITÀ MASSIMA CONSENTITA DALLE NORME DI ZONIZZAZIONE E DI COSTRUZIONE STABILITE IN SEGUITO. INOLTRE, TALI EDIFICI, MENTRE FORSE SONO SOTTOCOSTRUITI IN TERMINI DI ALTEZZA, POSSONO ESSERE STATI SOVRACOSTRUITI IN TERMINI DI STRUTTURA E SUPPORTO. LE TRAVI IN ACCIAIO CHE SOSTENGONO I TETTI DI MOLTI DI QUESTI EDIFICI POSsono ANCHE SOSTENERE IL PESO AGGIUNTIVO DI UNA COSTRUZIONE SUL TETTO.

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2.2
THE SEARCH OF A FERTILE NEIGHBORHOOD

2.2.1
Comparison

2.2.2
Matrix
2.2.1 COMPARISON

Concentrating the research of the fertile neighborhood within the island of Manhattan, considered as symbol of the issue, we want to highlight and emphasize that dealing with the issue at its core might lead the resolution of the problem itself, as the island of Manhattan represents the area most affected by the issue at hand while also presenting conspicuous constraints of different nature.

Working within the area of the island has the added value of showing a possible scenario to neighboring realities characterized by similar problems. It also embodies an example with the potential to develop similar concepts or declinations, united by a common denominator.

A first selection of potential areas are surveyed according to the presence and concentration of affordable units in the metropolis, and simultaneously according to the degree of gentrification. Both themes are described in the thesis’s foreword, which are the reason for the undertaking of this research.

According to the bi-univocal reasoning, previously discussed, of considering preferable an area with a firm major presence of affordable units and not yet gentrified, we distinguish six areas circumscribed by district boundaries. One can easily see that most of the selected areas are concentrated in the northern part of the island, north of Central Park, except for districts 3 and 4, the former isolated in the island’s south and the later bordering the Financial District.

Therefore, choosing a district results from a specific analysis, which is implemented through an understanding of the characteristics of the potential needed to compare and make one neighborhood preferable to another. We based the comparison of the districts on a common base drawing the figure ground maps, that shows the relationship between built and unbuilt environment, used to contextualise the potentialities studied. In addition, a further task of the morphological map is to highlight the current situation, of completion or vacancies of the lots within the urban grid.

The filters used for the investigation of the fertility of the territory are six, covering different fields but with the ultimate common goal of investigating the conditions and potential of each district. The greater presence of affordable units represents the first level of reading as the cornerstone of the research and subject to be protected, primarily from gentrification; this phenomenon marked as a risk to be avoided, as a devastator and marginalizer of different realities other than the elite class, such as the ones represented by the lower and middle class, which are forced to move away towards the borders of the island of Manhattan.

Other two maps show the presence of areas included in the aforementioned urban policies: Inclusionary zoning and NYCHA buildings adding two layers of insight. The greater quantity of areas in the former represents a greater potential for generating opportunities to improve the existing condition, while many buildings owned by the NYCHA symbolizes a ideally a presence of affordable units that already need to be taken care of, mainly because of the fragile social and cultural context that surrounds them, so the area with less housing would be preferable.

The heights maps possesses a value of extreme relevance regarding the concept of intervention, as they concern the morphological characteristics of the metropolis. Through this levels the differences in height of the many buildings emerge. It highlighted the homogeneity or inhomogeneity of the flat rooftop heights. So this finding allows to choose some areas with characteristics aligned to those sought by the Rooftop Zoning, which would be lower buildings that can establish a cohesive link with the existing daily life. We have evaluated the homogeneity and continuity of the surfaces as a situation of preference.

The last maps show the functional uses of the buildings. We used them to highlight the idea of functional mixture pioneered by scholars like Jane Jacobs. Three are the primary function considered: residential, offices and stores. Therefore, the districts with more mixed functions are evaluated positively, vice versa where there is a greater concentration of residential there is a tendency to consider those districts in a situation of disadvantage as the percentage of mixture decreases.
Manhattan community district 3
a. East Village
b. Chinatown
c. Lower East Side

Manhattan community district 4
a. Hell’s Kitchen
b. Hudson Yards - Chelsea - Flatiron District

Manhattan community district 9
a. Hamilton Heights
b. Manhattan Ville
c. Morningside Heights

Manhattan community district 10
a. Central Harlem North
b. Central Harlem South

Manhattan community district 11
a. East Harlem North
b. East Harlem South

Manhattan community district 12
a. Inwood Park
b. Marble Hill-Inwood
c. Washington Heights North
d. Highbridge Park
e. Washington Heights South
Figure Ground

2.2.1 Comparison

The search of a Fertile Neighborhood
2.2.1 Comparison
Inclusionary Zoning

2.2 The search of a Fertile Neighborhood

2.2.1 Comparison
2.2.1 Comparison

NYCHA

2.2 The search of a Fertile Neighborhood
2.2.1 Comparison Heights
2.2.1 Comparison

Mixed uses

The search of a Fertile Neighborhood
THE TORMENTING AND PRIMORDIAL NEED TO EXPLORE NEW PLACES, NEW TERRITORIES, NEW PLANETS HAS ALWAYS ACCOMPANIED AND FOMENTED MANKIND IN SEARCH OF A MORE SUITABLE ENVIRONMENT, THE PROVERBIAL LOCUS AMOENUS. THE QUESTION IS WHETHER IT IS REALLY NEEDED TO GO BEYOND THE BOUNDARIES, OR IF IT CAN BE FOUND WITHIN THE HABITAT IN WHICH WE LIVE. RELATING THIS DESIRE TO THE METROPOLIS OF NEW YORK, THE SEARCH FOR A NEW FERTILE NEIGHBORHOOD IN WHICH TO BUILD THE NEW IDEAL HABITAT CAN BE INVESTIGATED WITHIN AN EXISTING URBAN FABRIC WITHOUT HAVING TO PUSH OUTSIDE THE CITY LIMITS. THIS EXPLORATION CAN BE ACHIEVED BY LOOKING AT THE CITY FROM A DIFFERENT PERSPECTIVE, INVESTIGATING AREAS WITH THE POTENTIAL THAT IS SOUGHT IN NEW TERRITORIES.

The variety of reading filters requires a support in order to compare the districts regarding the various analyzed layers. An appropriate tool for this purpose is found in the matrix, which is capable of putting various elements into a system, attributing a full, or fraction of, score depending on the value given to it. The aim of the matrix is to classify each individual district in the optimal condition regarding the subject in order to highlight the district with the most suitable and favorable conditions.

The final choice, but initial if considered in the temporal sense of a project, in a scenario in which they are all possible where they have already been selected regarding the key themes of the research, coincides with the district considered preferable regarding as it is the bearer of the greatest number of potentialities.

As far as the reading of affordability is concerned, it is clear how the distribution is irregularly spread or concentrated in some areas of the respective districts analyzed. The districts bordering the nerve center of the metropolis, such as District 3 and District 4, reflect a smaller grouping of affordable houses. This situation can be interpreted as a consequence of the process of Gentrification, which has been underway for some time now and is the principal actor in reducing the number of houses with affordable prices, thus making the remaining ones more and more an exception; pushing them to the outer and northern districts of the island. In fact, in these neighborhoods, there is a greater concentration of affordable lots, which exceed half of the lots in the area.

Although at first glance District 12 seems to be in the preferred condition, i.e. with a greater diffusion of affordable areas, it is mandatory to keep in mind that the heights of the built-up area...
are houses with a higher number of floors. According to this reflection, the attention shifts to District 10, where the analysis of the roof heights confirms it as the area with the highest number of possible buildings.

As already discussed, the risk of Gentrification, which is closely related to that of affordability, represents a layer of fundamental importance in the choice of the fertile district and is strongly evident in all the areas.

Some areas of the neighborhoods have already been struck by this phenomenon and consequently less at risk of it reoccurring and are represented within a black background color, while the areas at greater risk of the phenomenon are highlighted in yellow. Once again we can notice its relationship regarding un-affordability as highlighted through Districts 3 and 4. These areas have fallen victim of a deep-rooted Gentrification, which among other ways is implemented and fomented through the reduction of the number of affordable housing, generating a flywheel effect that speeds up the process and increases the intensity of the process of gentrification.

The district that stands out from the others is District 11 where the highest number of areas at risk of Gentrification are present, and evenly distributed within the neighborhood.

District 3 slightly exceeds District 11 in the amount of areas included in the policy of Inclusionary Zoning, and therefore proves preferable compared to the other districts with less potential for intervention such as the northern ones.

As far as the as NYCHA buildings are concerned, the comparison shows a lower presence in District 12, the outermost of the island of Manhattan and the most desirable in the need’s sense of lack in the number of apartments accessible according to the guidelines of the NYCHA.

In the roof height layer, District 10 and 12 are highlighted. Their buildings reach lower heights that fit into the characteristics sought after. They are further compared according to the uniformity of the flat surfaces and their continuity considered a privileged aspect.

District 12 results, therefore, to be more fragmented in the division of its lots, as the urban grid, less regular in that area, generates blocks of reduced dimensions. Therefore, District 10 is preferable instead.

The maps of functions in their respective districts are articulated and divided into residential, offices and stores. They highlight that District 9 has less residential areas compared to the others, while District 4 a greater mixture of uses.
Le finali indagini posseggono un valore di estrema rilevanza rispetto al concetto di intervento, in quanto situano le caratteristiche morfologiche che si intradossano in rapporto alla risoluzione del problema stesso; in quanto l'isola di Manhattan rappresenta l'area maggiormente segnata dalla questione e con cospicui vincoli di diversa natura.

Lavorare nell'area dell'isola possiede il valore aggiunto di poter dare luogo a una visione completa e integrata, mantenendo in evidenza le potenzialità studiate. Inoltre un ulteriore livello di approfondimento è la presenza della classe media e di Gentrificazione, distribuite uniformemente nei quartieri. Nel layer delle altezze si mettono in luce i Distretti 10 e 12, dove sono presenti il maggior numero di aree a rischio di Gentrificazione, distribuite uniformemente nei quartieri.

Per quanto riguarda la lettura della Affordability si evidenzia come la distribuzione sia diffusa in maniera irregolare oppure concentrata in alcune aree rispettivi quartieri analizzati. I distretti limitrofi al centro nevralgico della metropoli, come il Distretto 3 e il Distretto 4, rischiano un minore raggruppamento di case accessibili.

Questa situazione può essere interpretata come conseguenza del tema della Gentrificazione, ormai avviato da tempo e attore principale nella riduzione del numero di case con prezzi accessibili e lasciando sempre più di un eccezione quelli rimanenti verso i quartieri più esterni dell'isola. Inoltre, dall'omogeneità o la disomogeneità delle superfici piane di copertura. Quindi, in questo riscontro mettono in evidenza alcune aree con le caratteristiche di sviluppo che superano la metà dei lotti dell'area.

Sebbene a prima vista il distretto 12 pare essere nella condizione preferibile, ovvero di maggiore diffusione di aree accessibili, bisogna tenere presente le altezze del centro storico che possono rendere di difficile abitazione.

Due ulteriori livelli di approfondimento sono la presenza di aree inserite nell'Inclusionary Zoning e di edifici di proprietà del NYCHA, New York City Housing Authority. La maggior quantità di aree del primo rappresenta una maggiore potenzialità di gestione di opportunità, adattandosi alle caratteristiche delle condizioni esistenti, mantenendo un numero elevato di edifici di proprietà del Nycha simbolizzando una distribuzione già avvenuta e meno desiderabile a ripetersi in quel distretto.
2.3
WELCOME TO HARLEM

2.3.1
Harlem's Blocks

2.3.2
Brownstone’s Anatomy
The district of Central Harlem, which inherits its name from the Dutch city of Haarlem, wrote its own history influenced by a succession of economic cycles during parallel changes in the population of its inhabitants. In the beginning, Italian and Jewish demographics were the most representative, but later declined coincidentally with the great migration of the 20th century, making way for the black population that in the last century came to make up, at its peak, about 90% of the population of Harlem.\(^2\)

Given the prevalence of the neighborhood’s demographics, the rise of the New Negro movement, which began at the end of World War I, allowed the population to take a stand and make its voice heard, especially thanks to the architect and philosopher Alain LeRoy Locke, who popularized the concept through his anthology *The New Negro: An Interpretation*. The civil rights movement, closely linked to Harlem, developed later into what came to be known as the Harlem Renaissance. Artistic and cultural revival of the black American community, it fanned out into the diverse fields of art, theater, dance, fashion, politics, and music.\(^3\)

From this desire and need to be heard, theaters such as the Apollo became known to the masses, as well as places of entertainment such as cafes, taverns, clubs, restaurants, and dance halls of the area filled the streets to the point of giving them the nickname “Swing Street.” Harlem became the cradle to various shades of Jazz thanks to the innovation and liveliness of artists such as Duke Ellington, up to the groups and artists of R&B or Soul. In the world of dance new styles emerged, such as the Harlem shake.

The strong identity of Harlem was also shown recently, in 2017, when some real estate agents, also agents of Gentrification, attempted to carry out an act of rebranding the neighborhood. To speed up the process of gentrification of certain areas of Harlem, they proposed to rebrand South Harlem SoHa, a more trendy abbreviation along the lines of the SoHo, the famous neighborhood located at the opposite end of the island, in Lower Manhattan, that takes its name from the area “South of Houston Street”. Epicenter of an urban regeneration and consequent gentrification so extreme that transformed the neighborhood into a model, an archetype of the phenomenon, which has reverberated in many fields of the area, namely economic, cultural and architectural. The potentials of the area in which SoHO is located, together with the fascination triggered by the concentration of spaces such as lofts and the spread of fine architecture inhabited by artists, were some of the reasons that allowed gentrification to transform these spaces into boutiques for few and establish here some of the most expensive properties in the world.

Deeply affected and insulted by this label, citizens once again made their voices heard, protesting frightened by the consequences of real estate and rent increases, but even more dreadful of the loss of their neighborhood’s identity.

With the support of many critics and politicians, residents opposed the Rebranding, pushing back on their desire to keep their neighborhood’s name and history unchanged, as this article from July 6, 2017 of The New York Times reports:
“Has a breaking point in our tolerance for all of this manipulation been reached? The effort to rename a part of Harlem, so closely associated with a glory period in the history of American arts and letters, has met with a robust measure of political resistance. Late last month, Representative Adriano Espaillat, a Democrat, who represents the 13th Congressional District, held a news conference outside the Apollo Theater to assail the efforts at erasure. “Harlem is about an attitude, a personality, a legacy,” he said more recently. “It is the capital of the African diaspora in the world.”

Fearing further incursions, he introduced a resolution in Congress that would, as he put it, “keep Harlem Harlem.” It would codify and enshrine the name. “We want Google maps or some app that gives you directions to let you know when you enter Harlem, to give you a message that says, ‘You’re in Harlem,’” Mr. Espaillat said. “We want you to be able to get off the F.D.R. and get a message that says, ‘Welcome to Harlem.’” Whatever may come of this action, it stands at least as a meaningful act of protest against an industry that has been given too much power over the character and configuration of neighborhoods populated by minorities.

In the New York Legislature, a newly elected senator, Brian Benjamin, has sponsored a bill that would introduce a formal protocol for renaming a New York City neighborhood, which would involve the mayor’s office, the City Council and community boards. Beyond that, it would inflict penalties on real estate brokers who advertised a property in a neighborhood that was essentially a fiction. The language of the resolution takes issue with the reclassification of parts of the Crown Heights section of Brooklyn as ProCro, a name that leaves the area sounding like an appliance, and the transition of parts of Sunset Park, also in Brooklyn, to Greenwood Heights. This switch is meant to capitalize on the presence of Green-Wood Cemetery. “In other words,” the bill reads, “some realtors have concluded that it is more desirable to rename a neighborhood after the dead than associate it with those who have been living in that community for decades.”

The cultural analysis of the neighborhood is combined with the morphological one whose protagonist is embodied by the urban grid, which expands throughout the island of Manhattan trapping even Harlem, and sees as its natural limit only the water that surrounds it.

The perpendicularity of the streets, which make up the grid, divides the fabric into typical rectangular lots, basic units, pieces of a larger mosaic that make up the work of Manhattan.

“THE GRID MAKES THE HISTORY OF ARCHITECTURE AND ALL PREVIOUS LESSONS OF URBANISM IRRELEVANT. IT FORCES MANHATTAN’S BUILDERS TO DEVELOP A NEW SYSTEM OF FORMAL VALUES, TO INVENT STRATEGIES FOR THE DISTINCTION OF ONE BLOCK FROM ANOTHER.

THE GRID’S TWO DIMENSIONAL DISCIPLINE ALSO CREATE UNDREAMT OF FREEDOM FOR THREE DIMENSIONAL ANARCHY. THE GRIF DEFINES A NEW BALANCE BETWEEN CONTROL AND DECONTROL IN WHICH THE CITY CAN BE AT THE SAME TIME ORDERED AND FLUID, A METROPOLIS OF RIGID CHAOS. WITH THE IMPOSITION, MANHATTAN IS FOREVER IMMUNIZED AGAINST ANY (FURTHER), TOTALITARIAN INTERVENTION. IN THE SINGLE BLOCK THE LARGEST POSSIBLE AREA THAT CAN FALL UNDER ARCHITECTURAL CONTROL IT DEVELOPS A MAXIMUM UNIT OF URBANISTIC EGO.”
This conformation has granted the continuous development of the metropolis over the years and consequently created views that aim towards infinity every time you look straight into an Avenue or Boulevard. Moreover, it can be perceived not only by walking at street level but also by standing on the terraces of the skyscrapers or from other viewpoints.

In Central Harlem some elements of different origin: natural and anthropological interrupted the regularity of the grid. These elements are characteristic for the area as they vary the uniform pattern of the grid that would otherwise be monotonous and equivalent; they can be summarized according to their shapes and the effect they generate on the grid by classifying and grouping them into: linear, irregular and regular.

The linear elements are the Harlem River, which represents the natural boundary of the district and produces irregularities to the fabric of the grid to the northern side, and St. Nicholas Avenue that connecting to Macombs Pl. cuts diagonally and severely the urban grid, generating differentiations in the blocks of the neighborhood.

The category of irregular shapes includes mostly parks such as Morningside Park, St. Nicholas Park and Jackie Robinson Park interposed at the boundary with the adjacent district, and formed by the natural elevation difference between the two areas. The remaining smaller forms including parks, amenity areas and green areas with inserted multi-story buildings correspond to the upper margin marked by the linear elements.

Finally, we highlight the grouping of regular shapes, composed of parks and the shapes generated by the open area of NYCHA housing, which sometimes partially interrupt the grid and secondary roads, as they engulf more adjacent blocks. In other cases the interruption also concerns the main axes such as Marcus Garvey Park bordering District 11, a further emblematic example is that of Central Park, which besides interrupting several main axes and defining the southern limit of the area, represents the major interruption of the grid although its bond with it remains strong.

In fact, the expansion area of Central Park in the course of its development and expansion has remained respectful of the iron geometry of the grid, limiting itself to a perfect and orthogonal rectangle enclosed, in the first instance, by roads and, in the second, by skyscrapers, artificial sentinels in continuously growing to guard the anthropogenic park.

Enclosed by walls that scrape the sky, Central Park represents the lungs necessary for metropolitan life and finds its outlet intrinsically by contrasting open spaces with closed ones, relaxation areas with dizzying offices, grass with glass, oxygen with smog, water with asphalt. It counters the imprisonment of rigid rules; it rebels against the grid by mocking it from within; it breaks lines by transforming them into curves.

Every road, passageway or bridge seems to have gone along with this protest, bending and shaping itself to the rhythm of strong seismic shocks, which have left their mark in the undulating forms that are reflected everywhere, from lakes to paths, from bridges to foliage.

In a three-dimensional metropolitan chessboard, where the pawns must follow precise orthogonal movements regulated by infinitely straight sidewalks, crosswalks rising from the subway and elevators to the skyscrapers, Central Park gives freedom of movement to the human, released from the rules, free to cross its curves made of paths, parks and small bridges.

Faced with the insertions of elements that alter the monotony of the pattern of the urban grid, the result is a mosaic of blocks, where the pieces, which make up its whole, have great three-dimensional differences but at the same time a minimum common denominator. The common base comprises
2.3.1 Harlem's Blocks

2.3 Welcome to Harlem
the rectangular block, which is declined in its half or irregular fraction of polygonal shape. The complex of multi-storey buildings inserted in the park, of different surface and spatial dimensions represents the exception. A further characteristic common to the different forms concerns the density of the blocks, mostly saturated or about to be filled, where the only unbuild spaces are needed for air and light.

Focusing the attention on these types of dowels it is possible to notice, already from the readings of the previous chapters on the extension of the buildings with a height not higher than four floors, common characteristics of allotment and construction without forgetting the similarities of facade and choice of finishes. In addition, a particular trend characterizes the distribution of architectural types, as agglomerated and repeated in series for great lengths.

In this research, we consider an area of three adjacent blocks of row houses, as a prototype for a possible future development. The area of interest within the fertile district reflects the common characteristics previously described, which is the reason for the choice of scale transition. The edges of the area of interest are defined by Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard and perpendicularly by West 137th Street and West 140th Street.

A common feature among the three blocks, beside the brownstones, is the presence of a narrower street longitudinal to the block that separates it symmetrically and orthogonal streets, which divide the lots but at the same time unite them, generating a physical and visual connection between them. Unfortunately, these spaces are hindered by architectural barriers, such as brick and steel gates, which perform the thankless task of limiting access and enjoyment of pedestrian and urban connections. The only form of positivity is symbolized by the presence of grass while mineral castings used as parking lots cover them most of the time. This condition does not represent a uniqueness in the fabric of the Harlem. In fact it is often repeated both in the context of the district itself and in those taken in comparison. However, what makes it a peculiarity of interest is the fact that these spaces are aligned and placed one in front of the other. Moreover, they are placed in a condition of relationship with the life of the city through the driveway and the sidewalks on one side and the secondary road that crosses the lot on the other.
2.3.2 BROWNSTONE’S ANATOMY

Two fates dominate the image of the New York townhouse: destroy them in the name of growth, or preserve them as expensive collectibles. Yet, in a city known for scraping the skies, the townhouse remains the workhorse of residential architecture. The humble townhouse has survived in Manhattan and thrived in the outer boroughs.

Neat rows of attached two- to five-story houses marched along residential blocks, forming unbroken street walls and housing an enormous variety of living arrangements, from single-family homes to crowded rooming houses. From the city’s founding until about 1900, all but the poorest and wealthiest New Yorkers lived in townhouses. The solid townhouse has, and continues to be, a solid source of housing for every social and economic class in the city and a defining character on the streetscape. For over two centuries, these low linear compositions have been the vernacular of New York City.

These small buildings are an overlooked element of an urban building stock that draws strength and versatility from its varied forms. Despite the growth of New York real estate, about 40 percent of the city’s households are in buildings with fewer than five units. Nearly four in five low-income New Yorkers paying market rent live in these small buildings. Nearly 40 percent of tenants in buildings with five or fewer units live in the same building as their landlord, according to a working paper by the Furman Center at New York University.

Demographically, tenants and owners living under the same roof are similar: they have lower incomes, and are more likely to be immigrant, Section 8 voucher holders than the general population. The townhouse is equally home to billionaires and public housing residents, but more importantly, it is a stable source of middle-class housing.

For these reasons, the townhouse - a form sometimes designated as the "missing center" of this city and other cities' current housing production - deserves close study. As the city grapples with impossibly high rents let us focus on a form that has housed so many New Yorkers of all kinds, past and present. There is much to learn about the housing crisis by examining the city through the analysis of these six stories.

The townhouse has been in continuous and fluctuating development in New York since the end of the American Revolution. An essentially urban form, the townhouse responded to an intense demand for new housing in the rapidly growing city where high land costs and, later, the rectangular street grid, dictated deeply developed lots. Construction of a few stories remained the custom well into the nineteenth century, motivated in part by the city's relatively small buildable lots and the reluctance of officials to approve metal frame construction for taller buildings—which happened in 1889.

In addition, New Yorkers were reluctant to apartment living, which was considered low-class until the development of luxury apartments in the 1880s. The townhouse was a natural result of the market economy that drove many mass products: it met a demand and could be produced cheaply and on a large scale. Of equal importance, the townhouse appealed to the “peculiar strength of an Anglo-Saxon prejudice toward ‘home’ and property,” in the words of housing historian Richard Plunz.

While found throughout the country, townhouses proliferated in older northeastern cities, including New York City. The Dutch introduced the city’s first townhouses in the mid-17th century. After Peter Stuyvesant delivered New Amsterdam to the English in 1664, the distinctive Dutch stepped roofs were succeeded by the simplified Georgian style. They once covered the land of office towers south of Canal Street with Federal-style row houses.

Despite changes over time and some notable variations on the type, the townhouse is known for its consistency. Virtually all the most expensive townhouses were built on speculation. Most contractors followed drawings and instructions in published guides known as “book of copies,” leading to relatively standard floor plans and styles that were based on the builder’s previous experience and copying skills. Cost savings resided in replicated building plans, shared partitions, and plumbing, sewer, and other systems installed simultaneously.

An enduring old feature is the prominent ledge (from the Dutch stoep, meaning step), a wide entrance staircase flush with one
2.3 Welcome to Harlem

Imagine below: "PROPOSAL FOR A MONUMENT (TWO)"
TWO iconic New York City brownstone stoops face each other as if in conversation — holding space for dialog around the built environment, gentrification and displacement, and monumentality. Simultaneously, the work provides a physical space to rest, distantly gather, perform, and exchange. An audio component plays a series of "stoop stories" shared by NYC residents, elevating the experience to the monumental.

Row houses were invariably wood-frame dwellings with brick bearing walls; later designs were often fronted by a stone facade. Federal-style architecture dominated from about 1790 until about 1830. After periods of Greek Revival and Gothic Revival popularity, Italianate style buildings dominated from the late 1840s until the mid-1870s; thereafter popular fashions were more diverse, including Neo-Grec, Queen Anne, Romanesque, and Renaissance. The flexibility of the townhouse partly explains its ability to stand the test of time. They are adaptable to different economic classes, can accommodate commercial uses on the ground floor, and can be endlessly reconfigured for new living arrangements. Social mores once dictated the common mode of occupancy for the single-family use for which most townhouses were initially built.

The living room (first) floor was only for guests and special occasions - “a socially required space that was rarely used” - with the kitchen below and the bedrooms above. But those restrictions have long since dissolved, opening the door to a wide variety of uses. The development of the townhouse had been primarily confined, in the 19th century, to Manhattan and the Brooklyn waterfront. But by 1900, Manhattan was home to over two million people and Brooklyn to over a million, compared to just 500,000 for the other three boroughs combined. Rapid population growth and rising land values demanded greater density and, along with engineering advances, made the row house obsolete in the city’s more central neighborhoods. New building technologies, such as steel framing and elevators, additionally pressured the fabric of the city’s townhouses. Apartment living, previously despised, had become fashionable again. Thus declaring the obsolescence of townhouses.

New transportation technologies stimulated the construction of townhouses in the undeveloped expanses of the city. Introducing elevated rail lines and steam ferry service encouraged larger, medium-density development. The opening of the IRT subway in 1904, followed by the BMT and IND lines, intensified this growth. From the Upper West Side to Bedford-Stuyvesant, townhouse development can be traced along these extensions to both working-class and white-collar housing. Thus the townhouse became obsolete in one neighborhood, and desirable in the next.

Severe housing shortages in 1919 led the city to amend the apartment law to allow single-family townhouses to be subdivided into multi-unit buildings, thus prompting a wave of conversions. Real estate attorney Walter Fried recognized the changes taking place in his Upper West Side neighborhood in the early 1950s, when he noticed a dramatic increase in the number of garbage cans in front of the four-story brown houses: “And you knew what that meant: the owners were subdividing the apartments inside into smaller apartments, so that the same space that had been occupied by a family of five could now be occupied by twelve people.” The character of life in a townhouse changed significantly.

The crowded and unsanitary conditions of many subdivided townhouses made them emblems of urban decay. A 1962 report by the American Planning Association pointed to the design and qualities of the townhouse in fostering the formation of slums: The townhouse “perfectly illustrates the conditions of overcrowding, lack of light and air and open space, architectural monotony, and other environmental defects.” Across the country, inner-city neighborhoods considered slums were the targets of urban renewal. Replacing swaths of townhouses and Tenements with public housing projects, middle-income skyscrapers, and highways.

Yet the squalor of rental housing set the stage for the next role of the townhouse as a blueprint for a new generation of do-it-yourselfers. Intact clusters of townhouses gained new prestige.

A 1976 New York Times article summarized the evolution of a block of West 83rd Street brownstones: developers subdivided the land to “build elegant single-family row houses, which became rental homes for the middle class, which became slums, which are now chic brownstones. This is the way of the city.”

An anatomical reconstruction of the basic building block of Harlem, the Brownstones, was used as the starting point for the development of the specific project within the neighborhood. In an analogy to the human body, the building is dissected to highlight its inner workings, first breaking it down into planes and then highlighting the structure (bones), distribution (veins) and systems (organs), and then reassembled into an anatomical section that summarizes the entire functioning of the building.

The brownstones follow the shapes of the other row houses; they are developed according to a rectangular lot with double facades, one towards the road and the opposite more reserved towards the inner court of the block. Its name derives from the sandstone cladding used as a building material, made from limestones dug from the area, which makes this type of house very distinguishable.

A typical architectural detail of the Brownstones is the steep staircase, which rises from the street to allow access to its entrance. This element was considered hygienic at the time when many were built, since the streets were dirty with animal excrement. In addition, a further interpretation of the need to rise above street level may be the desire to get away from the daily urban traffic, produced by cars but even more so by people. Oppositely, but of the same interest, is the basement which is lowered from the street level to seek greater privacy from the eyes of passers-by and the chaos of the city.

In antithesis, the inner side offers a quieter view of the metropolis, through a space covered with by the same finish of the street facade, but experienced more privately. In fact, as opposed to the more urban side, the flow of people on this side is reduced and its effects accordingly. This leads to an immersion in a more intimate space, where one can become aware of this circumstance by reflecting on the facing houses that foster the same atmosphere.

A typical architectural detail of the Brownstones is the steep staircase, which rises from the street to allow access to its entrance. This element was considered hygienic at the time when many were built, since the streets were dirty with animal excrement. In addition, a further interpretation of the need to rise above street level may be the desire to get away from the daily urban traffic, produced by cars but even more so by people. Oppositely, but of the same interest, is the basement which is lowered from the street level to seek greater privacy from the eyes of passers-by and the chaos of the city.

In antithesis, the inner side offers a quieter view of the metropolis, through a space covered with by the same finish of the street facade, but experienced more privately. In fact, as opposed to the more urban side, the flow of people on this side is reduced and its effects accordingly. This leads to an immersion in a more intimate space, where one can become aware of this circumstance by reflecting on the facing houses that foster the same atmosphere.

Going down a few steps one access a filter area, slightly underground compared to the street level. The basement, most of the times, has privileged access to the private courtyard in the inner court. Inside through the hallway and the staircase it is possible to reach the cellar floor, shared by several families. The upper floors are articulated in a very similar way, with small differences in the use of internal spaces and in the access's size to the central staircase hallway. The development of this spaces is a consequence of some principles, which are highlighted in the structures, connections and systems. The perimeter walls coincide with the main structures of the Brownstone, and consequently the openings follow a precise pattern that outlines the typical characters of the facades. The stairs, placed in the darkest area of the house, represent a central element that allows the connection between the various floors, between inside and outside, and raised and underground floors. In the central area of the lot, parallel to the stairs, are located the service areas, bathrooms and kitchens, along with their facilities.

This arrangement ensures maximum use of light in the rooms bordering the facade walls. The rooms placed on the two opposite facades are often provided with fireplaces, originally indispensable to the functioning of the building; nowadays plant additions, such as air conditioners or heat pumps, can be refuted by the insertion of the external units of the system on the facade.

The juxtaposition of several units of Brownstones, with small morphological differences such as Bow-windows or cladding finishes, make up most of the facades of the lots in the district including the project blocks. The continuity of the frontage along the street is interrupted by the presence of specific urban typologies, characterized by larger dimensions or diversified forms derived from the function such as religious or school buildings. In other conditions, the interruption is a caused by the presence of empty lots, which, looked at with real estate developer eyes, can be interpreted as the absence of construction. An example expressed are the areas derived from the roads that cross the lot, where the gates limit the use of these spaces and the potential inherent in their positioning and connection with the surrounding blocks.

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2.3.2 Brownstone's Anatomy

The Greek Revival Style

The Gothic Revival Style

The Second Empire Style

The Neo-Grec Style

The Italianate Style

The Anglo-Italianate Style

The Romanesque Revival Style

The Queen Anne Style

The Renaissance Revival Style

The Colonial Revival Style

The Beaux-Arts Style

The English Neo-Classical Style
2.3.2 Brownstone's Anatomy

40°48'38.0"N 73°56'25.2"W
40°48'38.0"N 73°56'25.2"W
40°48'38.0"N 73°56'25.2"W
40°48'38.0"N 73°56'25.2"W

40°48'19.6"N 73°56'59.3"W
40°48'19.6"N 73°56'59.3"W
40°48'19.6"N 73°56'59.3"W
40°48'19.6"N 73°56'59.3"W

40°48'40.6"N 73°56'38.1"W
40°48'40.6"N 73°56'38.1"W
40°48'40.6"N 73°56'38.1"W
40°48'40.6"N 73°56'38.1"W

40°49'10.0"N 73°56'44.2"W
40°49'10.0"N 73°56'44.2"W
40°49'10.0"N 73°56'44.2"W
40°49'10.0"N 73°56'44.2"W

40°49'30.1"N 73°56'41.7"W
40°49'30.1"N 73°56'41.7"W
40°49'30.1"N 73°56'41.7"W
40°49'30.1"N 73°56'41.7"W

40°49'30.1"N 73°56'41.7"W
40°49'30.1"N 73°56'41.7"W
40°49'30.1"N 73°56'41.7"W
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40°49'30.1"N 73°56'41.7"W
40°49'30.1"N 73°56'41.7"W

2.3 Welcome to Harlem
Brownstone’s Typical Floors

2.3.2 Brownstone’s Anatomy

Cellar
Basement
1st Story
2nd Story
3rd Story
Roof

Scale 1:200

2.3 Welcome to Harlem
2.3.2 Brownstone's Anatomy

Bones

- Brick wall
- External stairs
- Wooden beam

Veins

- Internal stairs
- Hallways
- External stairs

Organs

- Chimney
- Pipes
- Air conditioner

Skin

- Cornice
- Frieze
- Brownstone tiles
2.3.2 Brownstone’s Anatomy
2.3 Harlem’s Blocks

Il distretto di Central Harlem, che eredita il nome dalla città dei Paesi Bassi Haarlem, scrive la propria storia attraverso il confluire di cicli economici parallelamente a variazioni della popolazione dei propri abitanti. In un primo tempo la demografia italiana è quella maggiore, ma successivamente con l’arrivo della grande migrazione del 20° secolo; lasciando posto alla popolazione nera che nell’intero del XVIII secolo è stata di circa 90% del territorio di Harlem.

Data la prevalenza sulla demografia del quartiere l’ascesa del movimento New Negro, ingiustamente al termine del primo conflitto mondiale, poteva prendere posizione e fare sentire la propria voce attraverso artigianato filosofico e politico Alain Leroy Locke, che li rese popolare tramite l’antologia The New Negro: An Interpretation. Il movimento della cultura è nata come risposta alla profonda discriminazione di etnia a cui erano soggetti gli afroamericani, che erano stati esclusi dalla cultura dominante. In tal senso, il movimento New Negro è stato un tentativo di rilanciare l’immagine di Harlem nel contesto di una società che si trovava in una fase di profonda trasformazione e in una fase di profonda disintegrazione.

2.3.1 Harlem's Blocks

Durante la seconda metà del XIX secolo, Central Harlem divenne un quartiere abitato prevalentemente da afroamericani. Oggi, Central Harlem è un quartiere abitato prevalentemente da afroamericani, ma anche da persone di origine asiatica e latina. Il quartiere è noto per la diversità della sua popolazione e per la sua ricchezza culturale.

Il quartiere è un punto di riferimento per la comunità afroamericana, ma anche per altre comunità. È un luogo di manifestazioni, di eventi culturali e di vita sociale. Central Harlem è un quartiere vivace e interessante per chi cerca di capire la storia e la cultura di New York City.

La cultura del quartiere è un elemento importante della vita dell’area. Central Harlem è noto per la sua tradizione di attività culturali, come la musica, la danza, la letteratura e l’arte. La comunità del quartiere si è impegnata per conservare e valorizzare la propria cultura e la propria storia.

Il quartiere è anche un luogo dove si manifestano le diverse culture che vivono in città. Central Harlem è un punto di riferimento per la comunità afroamericana, ma anche per altre comunità. Il quartiere è un punto di riferimento per la vita sociale e culturale della città.

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Mentre si trovano in tutto il paese, le case a schiera predominano il contesto residenziale. L’unico caso di casa a schiera si soprasvissuta a Manhattan e ha prosperato nei quartieri esterni.

File ordinate di case attaccate da due a cinque piani marcano lunghi i blocchi residenziali, formando muri staccati in modo uniforme, in una varietà di sistematizzazioni, dalle case unifamiliari alle affollate affittacamere. Dalla fondazione della città fino al 1900 circa, tutti i newyorkesi, troppo ricchi e troppo poveri, risiedevano in case a schiera. La solida casa a schiera ha, e continua ad essere, una solida fonte di alloggi per oggi le classiche classi sociali medio semplice, richiesta da un intensa domanda di nuove abitazioni formano essenzialmente urbana, la casa a schiera in stile federale.

Nonostante le modifiche nel tempo e alcune notevoli variazioni sulla tipologia, la casa a schiera è nota per la sua consistenza. Praticamente tutte le case a schiera più concorrenziali sono state costruite in stile popolari.

Il modo comune di occupazione per l’uso multi-occupante, provocando così un’andonata di condizioni. L’avvocato immobiliare William Fried ha riconosciuto i cambiamenti portati a termine in questo periodo che era diventato uno standard che si basava sulla precedente esperienza e abilità di copiatura del costruttore. I risparmi sui costi richiedevano di mantenere i costi di costruzione e di mantenere la loro forma di qualità e spazio sociale richiesto che veniva usato raramente". 

La solida casa a schiera ha, nel suo insieme, tutto il carattere di una casa a schiera è cambiato in modo significativo.

Le condizioni di affollamento e insolutezze di molte case a schiera, soprattutto delle case a schiera di vecchio stile, hanno dominato dalla fine degli anni ’80 fino alla metà degli anni ’90; in seguito le case a schiera furono inseguiti da una nuova ondata di soggiorno, mancanza di luce e aria e spazio aperto, mentre il pianto è stato più spesso la casa a schiera "illustra perfettamente le condizioni di sovrappopolamento, mancanza di luce e aria e spazio aperto, mancanza di privacy e di quieta”.

Le case a schiera erano invariabilmente abitabili con strutture in legno e muri portanti in mattoni; i disegni si riferivano spesso alla casa a schiera a nord di Canal Street era un tempo ricoperta di aree derivate dalle aree del progetto specifico nel quartiere. In analogia al corpo umano l’edificio viene sezionato per mettere in evidenza il suo funzionamento. Una ricostruzione anatomica del tassello base degli isolati metropoli, per mezzo di uno spazio rivestito della arena utilizzato come materiale da costruzione, che rende distinguibile questa tipologia abitativa. Un tipico dettaglio architettonico delle Brownstones è la sporgenza. Un esempio espresso sono le aree derivate dalle unità sottostanti che possono essere interpretati come assenza di costruito. La flessibilità della casa a schiera spiega in parte la sua capacità di resistenza al tempo. Le case a schiera sono adattabili a diverse condizioni economiche, possono ospitare usi commerciali ai piani superiori. I risultati sono riscontrabili nell’inserimento in facciata delle unità esterne dell’impianto. L’affiancamento di più unità di Brownstones, con piccole differenze morfologiche quali Bow-window o finezioni di riduzione delle dimensioni della maggior parte di quelle faccette del lotti del quartiere sarebbe impensabile. Il rifacimento della strada erano sparse di escrementi animali. Inoltre un ulteriore lettera della necessità di diversi elementi in questo contesto e che ciò dovrebbe sempre essere di un particolare interesse per il disegno e le qualità della casa a schiera. 

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The project proposal offers an interpretation of the proposed new urban policy: Rooftop Zoning. By using the anatomical reading, developed in the previous chapter, of the most common housing typology present in the Harlem, the Brownstones, we propose housing of three different sizes (S,M,L) subsequently declined in six types of housing units that can be placed incrementally over time on the flat roofs of the Brownstones. The new housing units are designed to increase the number of affordable housing in the city harmoniously with the urban and social context, avoiding overbearing interference with the balance of existing communities, as would happen in the case of total or partial demolition.

The symbiotic relationship that is created between the new houses and the existing units wants to reflect an increase of the existing community, thus avoiding the displacement of the original inhabitants in the hope of not triggering the process of gentrification.

Being designed as prefabricated modules to be built offsite, the units can be placed on top of existing buildings at the same time cutting down on the onerous costs of the construction process and ensuring a high degree of quality, saving raw materials and energy.

The project therefore takes into account the social and functional mix desired by Jane Jacobs, creating at the same time places that have affinity with the definition of heterotopies by the French philosopher Michael Foucault, places that, unlike utopias, which are spaces without a real place and have a relationship of direct or inverted analogy with society, are instead real places, actual places, places that are predisposed in the very institution of society, that make up a kind of counter-spaces, a kind of actually realized utopias in which all the other real spaces that we can find within culture are, at the same time, represented, contested and overturned. 41 Co-habit results from the project, a system in which the various parts come together to form new spaces in which different communities can flourish.

3.1
PROJECT

3.1.1
New Homes for Common People

3.1.2
Construction

3.1.3
Co-Habitat
3.1.1 NEW HOMES FOR COMMON PEOPLE

Considering the different households described in Chapter 2, six housing units were designed based on a basic rectangular module of 45m². The dwelling unit was ideally divided into four bands, one of which is intended to host a module that holds all the services of the dwelling, from the entrance space to the kitchen and bathroom besides the integrated furniture, storage rooms and stairs. In this way, we obtain a free and flexible plan that can accommodate the various needs of future inhabitants.

The longitudinally developed plan offers lighting and views of the city thanks to the windows placed on the two transverse sides of the rectangle, while the longitudinal sides are opaque. This allows to place side by side more housing units thus ensuring the possibility of future densification. In addition, each housing unit has been granted an outside threshold space that acts both as a filter and connection between the public dimension of the project and the private sphere of its inhabitants.

Part of the morphological study for the housing units comes from the study of minimal artists such as Donald Judd, Sol LeWitt and especially Dan Graham. His works defined as pavilions, halfway between sculpture and architecture, are a reference to the Capricci built in the gardens of the great European villas. However, unlike the follies, Graham's works are designed to make the viewer reflect, as well as entertain him.

Besides the use of steel to make plastic their geometric shapes, the artist uses two way mirrored glass, and these are the true soul of his work, and make the observer an integral and essential part. Moreover, they are not only placed within gardens but also in places within the city from which the work can observe and be observed at the same time. This is the case of the installation on the roof of the Dia Bacon Foundation or that on top of the Metropolitan Museum.
These principles, together with the play of light and dark inspired by the septa of the Specific Objects of Donal Judd, are at the basis of the conception for the facades of the proposed housing modules. They delimit a threshold space between the public path on the roofs and the entrance of the various dwellings, thus creating a dynamic game of hide and seek as the inhabitants of these spaces pass on by. In addition, the choice of different metal finishes allows to relate to the urban context below and around, in a harmonious way, thus marrying with the rich vibrancy of decorations and colors of the Brownstones facades.

“I THINK MY INTEREST ACTUALLY WAS THE IDEA THAT ART SHOULD BE INVOLVED WITH THE CITY PLAN AND NOT WITH THE WHITE CUBE. AT THAT TIME I THOUGHT THAT THE WHITE CUBE IS A SIMPLISTIC REDUCTION.”

DAN GRAHAM
3.1.1 New Homes for Common People

Related

Two or more children
Senior

Traditional
Single Parent
Recomposed
Couple

Cohabitants

Roomates
Elderly + Caregiver
Couple dependent parent

Single

Veteran
Worker
Freelance
Student
Artist

3.1 Project

241
240
3.1.1 New Homes for Common People

Scale 1:100
Medium

3.1.1 New Homes for Common People

Medium 1st floor 45/70 m²
Medium 2nd floor 70/70 m²
Medium 70 m²

Scale 1:100
3.1.1 New Homes for Common People

Large

- Large 1st floor: 45/90 m²
- Large 2nd floor: 90/90 m²

Scale 1:100
THE AMERICAN METROPOLIS PAR Excellence soars high thanks to the resistant rock substrate close to the surface, which provides it with an optimal base, but above all, because it exploits the technology and potential of metal, taking the material’s capabilities to the extreme. Although glass has tried to replace it, metal has no rivals in New York’s scene; its omnipresence in the metropolis ensures its leading role. Metal takes charge of the mighty and concealed structures of buildings, but it is not satisfied with this hidden role and takes on the task of refining the skins of the slender skyscrapers, it bends into the most diverse forms on the city facades as in the case of the Beekman Tower, it covers and shines radiantly in the spire of the Chrysler building, it changes color in the wrought iron exteriors of Soho and melts...
TO BRING TO LIFE THE STATUE OF LIBERTY. IT IS IN THE MOVEMENT OF YELLOW CABS, IN THE SUBWAYS, FERRIES, PLANES, AND ELEVATORS THAT CARRY PEOPLE THROUGHOUT THE DAY. IT IS STILL IN THE BRIDGES, RAILROAD TRACKS, STAIRWAYS AND RAILINGS, AND IN THE STREET FURNITURE SCATTERED THROUGHOUT THE CITY. SO IT IS NOT FARFETCHED TO SAY THAT IT IS THE MATERIAL THAT SHAPES THE DELIRIOUS DREAM OF NEW YORK.
3.1.2 CONSTRUCTION

As far as the construction aspect is concerned, the units were thought of as prefabricated elements. As doing so would allow to cut down costs of building and time of realization. Prefabrication has always been a dream of modernist architects, and speculations of academic studies, but in our case it is an ideal solution to solve the city’s problem.

The structural component of the units is researched and expressed through the use of light steel frame technology. In fact, light steel framing can be traced back to its mother technology of steel structures, but differs from it through an operation that is far from simple reduction, which involves a number of advantages in many of the fields concerned. The result is a more advanced technology compared to the original one.

Thanks to the reduced thickness of the profiles, an economic advantage is gained, because of the reduction of the quantity of material used, which also involves saving energy and resources of raw materials for the production of its many components.

In addition, this construction system has as its fundamental characteristic the lightness. Optimal in a situation of rooftop building inserted on top of an existing context, such as the one analyzed. In addition, the transport and organization of the site is also facilitated, and even the assembly of the work is made easier.

Inserted and coupled to the structural skeleton of the basic module, there are two insulating layers of different consistencies according to the position they occupy. The first one, made of soft mineral panels, is placed between the “C” and “U” metal profiles, the second one, also made of mineral panels but this time rigid ones, to facilitate and speed up the assembly. The insulation surrounds and encloses all the walls but also the floor and ceiling of the housing unit to obtain a better thermal insulation aimed at a lowering the energy consumption and consequent needs of the unit.\(^{43}\)

In the roofing of the housing units, an extensive green roof, which in parallel with an aesthetic role takes on occupies the last layer of the stratigraphy has a highly functional and performance efficient role. Contributing to lower the thermal transmittance of the housing system, thus ensuring less heat loss during the winter period and greater thermal resistance during the summer period.

We used metal not only in the structure but also in a fundamental role as the finishing component of the project. Maturing this vision and reinterpreting it, the external structures and finishes of the houses are composed. Where the heavy but resistant metal structures of New York are contrasted by Light Steel Frame of the skeleton of the new housing units. In assonance with the finishes of the metropolis and exploiting the physical properties of malleability, it is possible to get sheets of various shapes and finishes that allow to breathe the atmosphere of the city.

A sustainability issue related to metal concerns the production cycle of the material. In fact, for the production of metal, recycled material can be used as raw material, to decrease...
Even the assembly of windows and doors follows the philosophy of prefabrication. The simplification of the assembly is based on the combination of the mobile frame of the external window with the steel structure formed by C-profile beams. The composition produced consists of rectangular rings connected and equidistant, which strengthen the structure and trace the profile of the volume of the housing unit. The linear elements serve as support and junction between the different components. Anchored to this part of the structure, a sunshade is placed against the transverse and transparent side of the volume, with rectangular aluminum profiles that shield the window according to their orientation. In addition to the function of filter, the shader has both an aesthetic value, recalling the character of the works of Donald Judd and a more functional value of step to reach the level of the units. Based on how the housing units are composed, the shielding is projected forward from the facade, defining a more private and intimate outdoor space, a filter from the common space.

The multifunctional block synthesizes service spaces, such as kitchen, bathroom, storage room, entrance, equipped wall and stairs, together with the technological systems. These spaces are concentrated in a single volume, responding to the same design and compositional guidelines of the whole project. Of no less importance, the volume in plasterboard or wood, which takes on the appearance of a piece of furniture, and it can be produced according to the concept of prefabrication.

A further compositional and technological theme concerns the addition of a railing along the cornices of existing buildings. The intent developed in the design is to recall the materiality and aesthetics of the characteristic and of the widespread elements, used as railings in the steep stairways connected to the street level or in the fire escapes placed on the facade of the context. To this is added the continuity of the element, which extends from the added stairs to the screens of the housing units. This is achieved through the use of vertical metal rods and plates with male-female joint, supported by load-bearing box elements. Placed in the background and connected by a small flange, they emphasize the feeling of continuity of the element.

3.1.2 Construction

the environmental and economic impact by cutting down the supply and initial processing. As resistance in terms of durability metal’s is greater than that of other materials, such as wood, which require more frequent maintenance. A greater resistance benefits the life span of the component and that of the overall housing unit, as it decreases the need for replacement of parts and reduces the environmental impact of the entire life cycle of the project. Of fundamental importance is the role of protection from atmospheric agents for the underlying insulating layers, which protects and prevents degradation.

As far as the production cycle is concerned, there are two other fundamental aspects regarding the end life of the materials used that need to be considered: disassembly and recycling. The technology of Light Steel Frame associated with prefabrication facilitates the dismantling of the components of the housing units at the end of their life, so that they can be reused in other equivalent situations or reused for other purposes by treating them with more or less expensive processes. If a metal component cannot be reused or if it has already been reprocessed, it can be recycled to produce other raw materials. 44

A strategic point of the proposed intervention is the translation of spatial studies into reality through the approach of the prefabricated building system, ideal in an already built context. In addition, compared to a construction site where buildings are made according to traditional methods, working through prefabrication reduces the waste of raw materials by about 40%. Considering the environmental and economic impacts resulting from processing waste, one can easily understand the importance of savings derived from this design, first, and the prefabrication secondly.

The idea of using this method was guided by the desire to interfere as little as possible in the daily life of people and the host environment, a choice that is consistent with the entire design process. The benefit of assembling the housing units of various sizes in a factory environment, and not on situ, has as its ultimate goal to clutter the project area for as little time as possible and speed up construction. Furthermore, during the design process of prefabrication, improvements are achieved in terms of design control, since all components work in unison in the final object. Because of a precise design and assembly in the factory, waste is reduced, and the quickness of mass production of housing units allows to lower their production costs.

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44 Smith Ryan E., “Prefab architecture: a guide to modular design and construction” (John Wiley & Sons, Inc., 2010)
3.1 Project

1 - Structure
2 - Equipped Block
3 - Internal Floor
4 - Rooftop
5 - External Cladding
6 - Fixture
7 - Facade
1 - Structure
   - C 220 beam 220 mm
   - box-shaped steel column 100 mm x 100 mm
   - U 150 profiles light steel frame 150 mm
   - C 150 profiles light steel frame 150 mm
   - U 100 profiles light steel frame 100 mm
   - C 100 profiles light steel frame 100 mm

2 - Equipped block
   - furniture
   - kitchen
   - closet
   - bathroom
   - system

3 - Internal Floor
   - wooden floor 15 mm
   - tile adhesive 20 mm
   - plywood panels 18 mm
   - soft mineral thermal insulation 100 mm
   - C 150 profiles light steel frame 150 mm
   - plywood panels 12 mm
   - hard mineral thermal insulation 50 mm
   - plywood panels 12 mm

4 - Rooftop
   - low plants
   - erosion control
   - growth medium 75 mm
   - filter fabric
   - drainage layer 50 mm
   - protection layer
   - root barrier
   - waterproof membrane
   - drainage layer, lightweight granular mix

5 - External Cladding
   - plasterboard panels 12 mm
   - U 100 profile light steel frame
   - C 150 profile light steel frame
   - soft mineral thermal insulation 100 mm
   - plywood panels 12 mm
   - hard mineral thermal insulation 50 mm
   - angular steel profile 50 mm x 50 mm
   - sheet metal 60 mm x 3300 mm

6 - Fixture
   - double glazed reflective window 80 mm x 100 mm

7 - Facade
   - aluminium structure hollow 300 mm x 100 mm
   - aluminium partition hollow 350 mm x 75 mm

8 - External Floor
   - outdoor wooden floor 20 mm
   - steel profile for floating floor 30 mm
   - adjustable paving support 30-50 mm
   - concrete gutter 150 mm x 10 mm
   - waterproof membrane
   - plywood panels 40 mm
   - hard mineral thermal insulation 150 mm
   - IPE 150 beam 150 mm

9 - Railing
   - steel railing 1000 mm
   - boxed upright in steel 50 mm x 50 mm
Scale 1:20

3 - Internal Floor
4 - Rooftop
6 - Fixture
7 - Facade
8 - External Floor
9 - Railing
3.1.3 CO-HABITAT

Habitat: /'habitat/ The natural home or environment of an animal, plant, or other organism.

The term Habitat has not always been a central concept in architecture. As a specialized term from biology, anthropology, and social geography, it has a life, and history, of its own, external architecture. When it was adopted by architects in the mid-20th century, it was a source of inspiration and innovation, but it also caused conflict and upheaval. The term habitat has disrupted architecture. This may surprise, since the two seem naturally and closely related. After all, the term comes from the Latin habitare, meaning to inhabit. And architecture provides, among other things, homes and housing.46

When the term was introduced to architecture in the circles of CIAM, the renowned Congres Internationaux d’Architerture Moderne, it became a much debated and controversial topic. It was post-World War II. In Europe, architects and planners were concentrating all their energy on the reconstruction of cities and their new expansions, the modernization of national economies, and the literal construction of new welfare arrangements.

Besides rethinking the urgent issue of housing, the notion of habitat brought a profoundly new way of thinking about architecture and planning. No longer could buildings and cities be viewed as discrete, isolated objects; they had to be understood as part of a larger whole, an environment, or even a habitat. Architecture was no longer a discipline of autonomy, but something relational, embedded, conditional as well as contextual. Thinking of architecture in terms of habitat triggers a shift from a world of pure form to a social model.46

It combined the architectural values of permanence and durability, or gave way to those of growth and change. Habitat as a central concept in architecture brought about a shift from architecture as an abstract, intellectual construct to a practice of working intuitively with the raw situation and the material at hand.

TEAM 10, the spiritual heir to CIAM, produced a Statement on Habitat in 1954, also known as The Doorn Manifesto47, which called on architects to think of their work as an intervention in an ‘ecological field’. To explain such ecological fields, the document introduced the Valley Section by Scottish biologist Patrick Geddes. Like a diagram, the original Valley Section describes a progression of human civilization from rural habitation to the modern metropolis. For Team 10, it was a tool to understand the differences in context, density, and complexity that required different architectural solutions rather than generic, rationalist formulas. The Valley Section, ranging from isolated dwellings to hamlets and villages to towns and cities, was translated into a scale of association.

This scale of interconnected associations was to replace the doctrinaire separation of the four functions: dwelling, work, recreation (leisure use), and transportation. The aspiration was to do justice to the specific context of local cultural identity, but also to modernization.

The Smithsons identified four key terms to explain their understanding of the term habitat: identity, association, cluster, and mobility.48 They carry over and lump these terms together at the bottom of Door’s Manifesto in the phrase “the whole problem of habitat.” They theorized these terms in their extensive writings in the 1950s, for example in relation to their well-known manifesto housing project, Golden Lane. They linked the two terms identity and association to relative sociocultural issues within the habitat question. They accumulate and collect housing patterns, spatial and architectural configurations that can sustain communities over time. Although historical precedent is part of the Smithsons’ interest, they believe that modern forms of living should not simply repeat ancient ones. We must translate patterns of associations into ‘new types’, of ‘modes of aggregation’. They therefore introduce the term ‘cluster’ as a generic, open-ended term, unburdened by ‘historical connotations’. The fourth term ‘mobility’ complicates ‘the whole problem of the environment’. For the Smithsons, mobility revolved around a new kind of freedom, not only in terms of movement but also in terms of social progress, an advance toward an egalitarian, welfare society, free from the limitations imposed by a class society.
In addition to environment, communications, and complexity, another striking term is ‘ecology’. A diagram explains the reciprocities present between existing ecologies and change and those between habitat and landscape. In 1956, the Smithsons concluded that a prerequisite for such reciprocity is the definition and provision of a "basic structure" that allows "maximum freedom for growth and change."

Among the projects presented at the Dubrovnik conference was a series that engaged intensely with the small scale and the local as a unique place to create specific identities from which a sense of belonging and community can flourish. They often derived the proposed spatial configurations from the study of historical and regional precedents with a particular interest in intermediate spaces that allow for negotiation between the private and public realms while accommodating social gathering. Aldo van Eyck’s designs for playgrounds in Amsterdam are the best known example of socio-urban regeneration ideas developed within the CIAM and Team 10 frameworks. The American CIAM GAI (Group for Architectural Investigation) group, of which Team 10 member Blanche Lemco is a member, had proposed a scheme for suburban living centered on careful cluster planning of transitions between private, collective, and public spaces.

Moreover, in architecture, the term habitat has often been associated with vernacular, rural, primitive, and presumably unconscious culture. Lima Bo Bardi’s Habitat magazine could be considered a fitting example, but so could Aldo van Eyck’s fascination with Dogon culture and people. Using the term habitat to re-conceptualize Western urban design and the field of housing could therefore be considered an act of provocation.

The term habitat has therefore a long history in the field of architecture, and more recently it has become more often associated with the term ecology, which has both, a natural meaning especially if connected to the issue of climate change and global warming, but also a social one, if we consider the studies on social ecology by academics such as Erwin Anton Gutkind. 49

The discourse on social ecology also harkens back to the central theme of the 2021 Venice biennale, “How Will We Live Together?” in both environmental and social terms. Keeping in mind that most of the thinking about housing units has taken place around the paradigm of the nuclear family. Exemplifying the distinct values of public and private, suburban homes and modern apartments have been organized with reception areas, dining rooms, kitchens, living rooms, single rooms for children, and carefully separated spaces for guests. These values extended beyond the family; they touched the organization of society and its institutions. New economic and ideological factors have slowly eroded this model, leaving room for other values that challenge its prevalence. Today, less than one-third of the world’s families are nuclear families. New models have emerged such as single-person housing, extended or multigenerational families and, more generally, novel forms of cohabitation. And it is precisely in this climate of paradigm shift that the project proposed in this thesis is inserted. It aims, not only to solve the city’s demand for affordable units, but proposes a possible scenario in which new public spaces can be used and shared to increase existing communities and integrate new tenants organically. 50 Co-habitat is therefore the term chosen to indicate a possible new model of city living.

The project developed in this thesis therefore aims, besides solving the city’s demand for affordable units, to propose a possible scenario in which new public spaces can be leveraged and shared to enhance existing communities and organically integrate new tenants. We have summarized these concepts under the term Co-habitat.

The decision to exploit unused rooftop space has several positive consequences, which were already subconsciously sought before proposing the Rooftop Zoning concept. A first improvement concerns the land consumption, which is reduced to zero compared to a parallel and opposite choice to build on a virgin space. In addition, by placing itself on top of an existing structure, the works of foundations and any costly demolition necessary to achieve a new building are reduced to almost zero.

The placing on top of a built context should not be confused with an elitist action of placing itself above an existing reality, but the intent is to benefit both parties, both the inhabitants and new tenants of the neighborhood. In fact, adding services of public and private types, with new closed and open spaces, increases the comfort and quality of life of the entire system. Besides inserting activities lacking or insufficient, new areas are inserted, which in the existing urban morphology, developed over time, could not have taken shape.

As the number of inserted and diversified activities increases, the existing ones are also strengthened, as they complete the demands of the area’s inhabitants and give new possibilities to new tenants.
The connection between the street level and the new level of the Rooftop Zoning, is represented with the element of the staircase. Positioned in a portion of the unexpressed area of the fenced streets, which connect the tiles in question. Eliminating the architectural barriers, which previously prevented the passage to the inner court, and leaving half of the area free, the new passage is respected, ensuring the connection with the upper level. The staircase not only performs its functional task through ramps and elevators, but provides open-air covered spaces, usable as a place to rest or as a place for small service activities. We decline these spaces in different ways, some are double height, to allow greater flexibility in the use and creating terraces at the same time, which provide the possibility to enrich the differentiation of points of view. The stairs can be seen as affordances, places that encourage social interaction between inhabitants.

The typical feature of the Brownstones both on the street front and inside the courtyard, is represented by the scanning of the three openings, which are reinterpreted in the front of the stairs. In addition, the alternation between the floors highlighted in the facade through the stringcourses and the finishes of the metal sheets and panels, recall once again the works of Donald Judd. The screens of the residential units are treated with the same characteristics. This reinforces the union and dialogue between the two elements, both of which relate to the city as a whole.

Besides the function of screening, explained in technical and compositional terms in the previous chapter, the panels, together with the slats of different sizes, are charged with the role of stylistic and spatial continuity of the design proposal. These are visible throughout the project area, first from the street looking up to the Brownstones' cornices, or from the interruption of the streets where the stairs are located. On the upper level, they act as dividers between common and private space, and articulate the filter spaces of access to the dwellings. Still, they are visible in the most intimate open spaces, where they frame the view of the city.

The flows at the top relate to the volumes of the housing units contrast with the rigid and perpendicular grid of the metropolis, through soft curves, created by the panels of the sunscreens and the volumes of the services. The perception of the public space is declared by this compositional choice, which accompanies the inhabitants during the path of the entire piece, both in the changes of trajectory and at the arrival of the open spaces, also influenced by this principle extended to the scale of street furniture.

Densifying an area with a relatively low building index gives many people the opportunity to live in a neighborhood with a range of existing and functioning services developed over time to meet the needs of the population. In addition, people take advantage of existing infrastructure, such as the public transportation network that allows them to connect to various areas of interest from a business and recreational standpoint. The opportunity to live in a neighborhood that is already developed and consolidated makes it possible to live in a more comfortable manner and in most cases solves the problem of traveling long distances to work. The effect of this proposal falls positively on people and the environment. The reduction of the displacements involves saving in economic and environmental terms, as well as of psychological stress for the habitants.

Therefore, the densification, compared with an alternative project of new construction, is able to increase the population mix of the areas of intervention, positively increasing the existing communities.

A further lack of the concerned areas is the distribution of public and green areas, now mostly concentrated in parks. The project ensures a widespread distribution of these spaces that the strict grid of the city had trapped in the irregular spaces of result or fenced in the rectangle of Central park surrounded by an increasingly high wall of skyscrapers.

With the inclusion of new human-scale open spaces of minute dimensions, compared to the existing large parks, a large network can be generated, with the inherent potential to equalize the extent of the New York grid.

These open spaces are not born with the dutiful and necessary task of inserting green areas into the over-mineralized city. They arise in conjunction and assonance with the city's new housing. Moreover, they intersect in a whole where the new building is intrinsically linked to the void. The void is not only an obligatory space of passage but it becomes itself a subject in dialogue with the whole.

Consequence of the inclusion of new areas with a ratio between full and empty spaces varied, is the improvement and redevelopment of the neighborhood and the comfort of life for current and future inhabitants, which limits the spread of the phenomenon of gentrification.

Further advantage for the inhabitants of the area is the energy efficiency of the existing roof made mandatory by the new
policy of Rooftop Zooning, with a consequent advantage on the reduction of consumption in environmental terms in the first place and economic in second. Consequently to the re-roofing there is a second effect, that is an aesthetic and hedonistic improvement of the visual quality of the neighborhoods surrounding the areas of intervention treated. As it transforms a bituminous and irregular surface poorly lived in a living space and attractive made with materials and finishes widespread in the city.

In parallel to the aesthetic improvement there is an advancement from a functional point of view. Anticipating the law, which will officially come into force in 2024, all the roofs of the planned volumes are designed green. This action follows the will of the metropolis to become more sustainable for itself and for the whole environment. The benefits of the “technology” of green roofs are many, from the visual and aesthetic but more deeply from the climatic comfort that affects directly and transversally the metropolitan population and beyond.

The reduction of the mineralized surface follows a positive contribution to the resolution of the issue of the absorption of rainwater. With an important percentage variation between mineralized and porous surfaces, favoring the latter the project is able to improve the absorption of rainwater without overloading existing infrastructure. Thanks to the diffusion and distribution of these permeable surfaces, the speed of absorption of horizontal surfaces is increased and conversely the speed of laminar flow of water typical of the run-off phenomenon is reduced. Another positive contribution of this technology is the contribution to the reduction of urban temperature rise thus reducing the heat island phenomenon.
3.1.3 Co-Habitat
3.1 Project

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3.1 Project
METROPOLITAN AMERICA PER ECELLENZA SVELA ALTRE ALTEZZA STRAORDINARIA
RIAVVICINATÒ ALLA SUPERFICIE TERRESTRE CHE RAPPRESENTA UNOTTIMO BASAMENTO, MA SOPRATTUTTO PERCHÈ SFRUTTA LA TECNOLOGIA E POTENZIALITÀ DEL METALLO PORTANDO ALL'ESTREMO DELLE CAPACITÀ, PER QUANTO IL VETRO ABBIA CERCA DI RIMPIAZZARLO, IL METALLO NON HA DI QUESTO RITAGLIO: NEWYORKSE: LA SUA ONNIPRESENZA NELLE METROPOLI GLI ASSICURA IL RUOLO DA PROTAGONISTA. IL METALLO SI FA CARICO DELLE PODERose E SELLETTE STRUTTURE DEGLI EDIFICI, MA NON SI ACCONTENNA DI QUESTO RUOLO NASCOSTO, ED ASSUME IL COMPITO DI FINITURA NELLE PELLI DELLE TECNOLOGIE. E’ SECONDO IL STRUMENTO PER UNA FORME PIÙ SVARIATE DELLE FACCIATE COME NEL CASO DELLE BEEKNAM TOWER, RIVISTE E BRILLA DI LUCA. E’ TRAGHETTI, NEGLI AEREI E NEGLI ASCENSORI CHE ACCOMPAGNANO LE PERSONE DURANTE IL GIORNO. E’ INNEGLIGENCE NEI PONI, NEI BINARI, NEI SCALE E RINGHEERIE, E NEGLI ARREDI URBANI DISSEMINATI PER LA CITTÀ. NON E’ DUBBIO SBAGLIATO AFFERMARE CHE SIA IL MATERIALE CHE DA FORMA A NEW YORK.

La componente strutturale delle unità, si ricerca e si esplica attraverso l’utilizzo della tecnologia in light steel frame. Infatti questa fonda le proprie basi ricalcando le tavolette di legno, ma differisce da queste per l’approccio strutturale e per l’approccio strutturale e per la loro superficie riflettente generante superficie riflettente rigide per facilitarne e velocizzarne il montaggio. Il tutto risulta essere una pala di protezione dagli agenti atmosferici nei confronti degli strati isolanti sottostanti, che protegge ed evita il gelo. Ma quando però evita di aumentare la trasmittanza termica del sistema abitativo, garantendo così una minore perdita di calore e una maggiore resistenza termica durante il periodo estivo.

Il metallo è utilizzato non solamente nella struttura, ma ha un ruolo fondamentale anche per la componente di finitura dell’intervento. Maturando questa visione, la reinterpreta e si costruiscono le strutture e le finiture esterne di un ruolo altamente funzionale e estetico, e mentre le finestre del metallo si contrappongono Light Steel Frame delle scheletri delle unità abitative. In accordo alle finiture esterne, è stato realizzato un’ampia varietà di proprietà fisiche di malleabilità e possono ottenere lamine di svariate forme e finiture che permettono di respirare l’atmosfera della città.

La componente strutturale al fine vita, ma che anche per la produzione di altre materie prime.

Un punto strategico dell’intervento proposto è la trasformazione dei campi di produzione che in America, nel caso di New York, assumono il fatto che la superficie dei materiali di costruzione è uno dei fattori chiave per la produzione di altre materie prime.

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3.1 Project

femmina, sostenuti da elementi scatolari portanti. Posti in verticali in metallo e piattine con incastro maschio-continuità dell'elemento, che si estende dalle scale scalinate collegate al piano stradate o nelle scale usa elementi, adoperati come ringhiere nella ripidezza nel richiamare la matericità e l'estetica dei caratteristici e l'aggiunta del parapetto lungo i cornicioni degli edifici le sembianze di un arredo, può essere concepito secondo guide progettuali e compositive. Non di inferiore funzionale di gradino per raggiungere la quota di piano e trasparente del volume viene addossata una orzano anelli rettangolari collegati ed equidistanti, che rafferma il profilo a C. La composizione prodotta è costituita da fonda sull'accostamento del telaio mobile dell'infisso abassare i costi di produzione. Al termine del montaggio con l'e gli scarti delle lavorazioni, tenendo presente che la componenti sono studiate per funzionare all'unisono dal punto di vista del controllo progettuale, in quanto tutte le della prefabbricazione si ottengono miglioramenti dal punto di vista del controllo progettuale, in quanto tutte le componenti sono studiate per funzionare all’unisono del progetto il minor tempo possibile e velocizzare la cantierizzazione. Inoltre durante il processo progettuale della prefabbricazione si ottengono miglioramenti del sito del punto di vista del controllo progettuale, in quanto tutte le componenti sono studiate per funzionare all’unisono del progetto il minor tempo possibile e velocizzare la cantierizzazione. Inoltre durante il processo progettuale della prefabbricazione si ottengono miglioramenti del sito del punto di vista del controllo progettuale, in quanto tutte le componenti sono studiate per funzionare all’unisono del progetto il minor tempo possibile e velocizzare la cantierizzazione. Inoltre durante il processo progettuale della prefabbricazione si ottengono miglioramenti del sito del punto di vista del controllo progettare per incrementare le comunità esistenti e integrare in modo organico i nuovi inquilini. Nuovi fattori economici e ideologici hanno lentamente eroso questo modello lasciando spazio ad altri valori che sfidano la sua prevalenza. Oggi sembra meno di un terzo, delle famiglie nel mondo è formato da famiglie nucleari. Nuovi modelli sono emersi come: abitazioni per persone singole o multigenzionali, in un’area di vita moderna non debbano semplicemente ripetere quelle antiche. I modelli di associazioni devono essere tradotti in “nuovi tipi”, di “modi di aggregazione”. Introducono dunque il termine “cluster” come generico, termine aperto, sgravato da “connotazioni storiche”.

Il quarto termine “mobilità” complica “l’intero problema dell’ambiente”. Per gli Smithson, la mobilità ruotava attorno a un nuovo tipo di libertà, non solo in termini di spostamento, ma anche in termini di matrimonio, con un cambiamento dall’architettura come un costrutto astratto condizionale oltre che contestuale. Pensare un insieme più ampio, un ambiente o addirittura un luogo come una vita, una storia e una propria architettura esterna. La Sezione di Valle, che spazia dalle abitazioni isolate ai borghi e villaggi, ai paesi e alle città, è stata tradotta in “l’intero problema dell’ambiente”. Il termine habitat ha dunque una lunga storia nel campo dell'architettura. Scompare come una sfida da un mondo di pura forma verso un ambiente, alle comunicazioni e alla complessità, un altro termine che colpisce è quello di ‘ecologia’. Un diagramma spiega le reciprocity presenti tra ecologia e cultura, tra comunità e identità, tra vita e società. Nel 1956, gli Smithson concludono che un presupposto per tale reciprocità è la definizione e la fornitura di una “struttura di base” che consenta “la massima libertà di crescita e cambiamento”.

Tra i progetti presentati alla conferenza di Dubrovnik vi era una serie di proposte come un intervento in un’area consideatemanifesto urbano minorale, sebbene il precedente storico faccia parte del contesto specifico dell’identità culturale locale, ma anche sociale, se si considerano gli studi sull’ecologia sociale di accademici come Erwin Anton Guklind.

Habitat: /habitat/ The natural home or environment of an animal, plant, or other organism.

Il termine habitat non è stato sempre un concetto centrale in architettura. Come termine specialistico della biologia, dell’antropologia e della geografia sociale, ha una storia lunga anche se tali termini potrebbero architettura è stato adottato dagli architetti a metà del XX secolo, è stato fonte di ispirazione e innovazione, ma ha anche causato conflitti e sconvolgenti. In quanto tale, il termine habitat è stato riportato per l’architettura. Questo potrebbe essere sorprendente, dal momento che i due sembrano naturalmente e strettamente correlati. Del parapetto lungo i cornicioni degli edifici, essi servono come una base per l’infisso mobile. Il profilo a C, che introduce l’idea di una struttura di base che consenta “la massima libertà di crescita e cambiamento”.

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I valori architettonici della permanenza e della durabilità sono stati considerati attraverso un concetto astratto e intellettuale a una pratica di lavorare intuitivamente con il sito: le qualità della crescita e la materia di habitat innecciosa un spostamento da un mondo di pura forma verso un modello sociale. Un ulteriore tema compositivo e tecnologico riguarda l’aggiunta del parapetto lungo l’infisso è il concetto centrale in architettura. Come termine specialistico della biologia, dell’antropologia e della geografia sociale, ha una storia lunga anche se tali termini potrebbero appartenere a un concetto astratto e intellettuale a una pratica di lavorare intuitivamente con il sito. Le qualità della crescita e la materia di habitat innescosa un spostamento da un mondo di pura forma verso un modello sociale.

Al termine del montaggio per incrementare le comunità esistenti e integrare in modo organico i nuovi inquilini. Nuovi modelli sono emersi come: abitazioni per persone singole o multigenzionali, in un’area di vita moderna non debbano semplicemente ripetere quelle antiche. I modelli di associazioni devono essere tradotti in “nuovi tipi”, di “modi di aggregazione”. Introducono dunque il termine “cluster” come generico, termine aperto, sgravato da “connotazioni storiche”.

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necessità della popolazione. Inoltre si usufruisce delle un quartiere con una serie di servizi esistenti e il basso concede la possibilità a molte persone di vivere in scala dell’arredo urbano.

La connessione tra il livello stradale e il nuovo livello del Rooftop Zoning, è rappresentata nell’elemento della scala. Posizionata in una porzione dell’area inespressa delle vie recintate, che connettano i tasselli in questione. Eliminando le barriere architettoniche, che precedentemente impedivano il passaggio verso la corte interna, e lasciando metà dell’area libera si rispetta il nuovo passaggio, garantendone la connessione con il livello superiore. La scala non svolge solamente il suo compito funzionale attraverso rappe e ascensori, ma fornisce spazi coperti all’aperto, usufruibili come luogo di sosta o come luogo per piccole attività di servizio. Questi spazi sono declinati in maniera differenti, alcuni sono a doppia altezza, così da permettere dimensioni minori, rispetto ai grandi parchi esistenti si può generare un’ampia rete, con la potenzialità intrinseca di pareggiare l’estensione della griglia newyorkese.

Questi spazi aperti non nascono con il dovere e necessario compito di inserire aree verdi nel tessuto urbano, ma nascono in concomitanza e assunzione alla stessa, generando la necessità di nuova urbanizzazione. Oltre a intercettare il pieno della corsia di traffico, la necessità di nuova urbanizzazione nasce come una necessità intrinseca di dare un carattere estetico ed edonistico alle qualità visiva dei quartieri esistenti, sviluppatasi nel corso del tempo, non pervenendo a creare delle terrazze, che forniscono la possibilità di arricchire la differenziazione di punti di vista.

La caratteristica tipica delle Brownstones sia su fronte stradale che interno cortile, è raffigurata dalla scansioni delle tre aperture, che vengono recuperate e riaperte sul fronte delle scale. In aggiunta, l’alternanza tra i solai evidenziati in facciata tramite le fasce marcapiano e le finiture delle lamine e dei pannelli metallici, ricordano le opere di Donald Judd. Con le medesime caratteristiche sono visibili in tutta l’area contrastando lo studio di immagine e funzione, si stanno effettuando trattamenti sulla schermatura delle unità abitative. Ciò rafforza l’unione e il dialogo tra i due elementi, che si rapporano entrambi con la città.

Oltre alla funzione di schermatura, spiegata in termini tecnici e compositivi nel capitolo precedente, i pannelli insieme alle lamelle di diverse dimensioni si incaricano del ruolo di continuità stilistica e spaziale della proposta progettuale. Questi sono visibili in tutta l’area con consistenza humanistica, si disponono lungo gli occhi ai cornicioni delle Brownstones, oppure all’interno delle aperture, ma con l’obiettivo che le aree perfettamente visibili in tuo degli spazi pubblici che, con la potenzialità intrinseca di dare una sensazione di apertura e continuità ai primi piani del palazzo. Oltre a ciò, le aperture alle finestre di rendere l’ambiente più vivibile e accogliente. Questa tecnologia è il contributo alla riduzione dell’isola di calore.

Con l’aumentare delle attività inserite e diversificate si avrebbe potuto prendere forma. In caso la città decida di iscriversi alla inquadramento e al margine del tutto, si creano delle terrazze, che forniscono la possibilità di arricchire la differenziazione di punti di vista.

Un ulteriore mancanza dei quartieri interessati è la distribuzione di aree pubbliche ed aree verdi, ora concentrate per lo più nei parchi. Il progetto garantisce una diffusione capillare di questi spazi che se assottigliati attraverso curve e divisioni negli spazi irregolari di risultato o recintato in rettangolo di Central park circondato da una muraglia sempre più elevata di grattacieli. Con l’inserimento di nuovi spazi aperti a e possibilmente con un altro spazio la produzione di questi spazi aperti, dove si nasce a creare delle aree, che nella morfologia urbana possono essere considerate come spazi che intercettano il pieno della corsia di traffico, ma con una maggiore condivisione ed anticipazione della legge, che entrerà in vigore nel 2024, tanti dei quartieri progettati per il progetto della metropoli, Housing New York 2.0, prevedono alloggi accessibili senza rapporto e senza rapporto con la città.
New York has always been considered a laboratory for urban experimentation and could be a starting point for implementing the concepts proposed in Rooftop Zoning. The hidden potential of the new urban policy stems from the large number of areas with buildings whose flat roofs are between one and six floors. Through these characteristics, it is possible to apply the design process radically, from the blocks of the neighborhood, to the district of Harlem and up to the totality of the six districts considered in Manhattan.

The metropolis’ plan, Housing New York 2.0, calls for the production of accessible housing to follow two different percentages: 40% new construction and 60% preservation. Should the city decide to adopt this scenario to address the affordability demand for 300,000 affordable units, the new policy would be able to supply the remaining portion of approximately 123,000 newly built units. Considering the pilot project as a benchmark, capable of housing 86 units, it is possible to quantify the number of modules, that could be housed in Harlem and subsequently in the island of Manhattan, by considering all the buildings on which Rooftop Zoning can be applied. If the density characteristics were to be kept the same as in our project, Harlem would be able to accommodate around 3,600 units and Manhattan about 30,000.

Provocatively, it would be possible to envision a scenario that completes and exceeds the request for the remaining 49,200 new units relative to the five Boroughs, by reaching the maximum density allowed by Rooftop Zoning, and concentrate them entirely on the rooftops of the island of Manhattan.
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