what are the architectural precedents?
The Amsterdam Orphanage is home to 120 children. The housing type is made up of little pavilion-like residential units that are clustered together to create both communal and private living spaces. The housing is organized by age and gender of the children, as to provide the spaces required for the specific age groups. Each residential unit opens to a courtyard. The walls act as a shell that wraps and protects the children while dissolving into the outdoor spaces. The organization of the program parts are interlocking and consider public/private, age/gender, and the idea of the collective and individual space. The idea is to create a community within this large population of children. Van Eyck created an architecture that allows spatial relationships between each space as to no create isolation or strict boundaries within the orphanage.

This is a key precedent in the study of housing typology for children. The organization of space is very successful through the integration of children and the home environment while not creating an institutional like home. The way in which Van Eyck uses the architecture to create spaces that protect, integrate, interlock, will be explored further within this thesis project. Creating a community like home and a little city for the orphan children will be examined through similar techniques Van Eyck used to execute the Amsterdam Orphanage.

Figure 24: Aerial view of the orphanage.
Figure 25: View from the north side.

Figure 26 & 28: View of the loggia in the patio of one of the ground units.
Plan of older children's units with upper storey

Plan of ground floor units for children aged 2-4 and 4-6

Elevation/section

(left) unit for older children

(right) unit for younger children

Plan of units for children ages 2-4 and 4-6

1. cloakroom
2. brick play-house
3. lower section with surrounding bench
4. modelling tray at low window
5. unit containing cupboards and heating
6. open kitchen
7. sitting area
8. washplace
9. showers
10. toilets
11. sandpit with rainwater traps
12. roofed playroom
13. dormitory 'boxes'
NEXUS WORLD HOUSING
FUKUOKA, JAPAN
REM KOOLHAAS/OMA  1991

-24 apartments (3 stories)
-each unit is free standing blocks
-vertical arrangement of the core
-dense
-solid and void

The Nexus World Housing is made up of twenty-four courtyard houses all three stories high. The design uses three unit modules that fit together compactly. Each unit has its own private courtyard to allow natural light and air through the three-story unit. The housing type is an inward and vertical courtyard scheme. The organization of the each unit’s layered horizontally from the street level accommodating the service area and commercial program, the second level is for sleeping, and the third level being the living area.

This precedent is a great example in the organization of compact living spaces and how modules can be used. The vertical courtyard scheme in this design is very successful in how it incorporates natural light to penetrate through all three levels of the units. This a desirable scheme to explore for the housing component for this project.
Figure 33: Panoramic view from the front of Nexus World Housing.
The scattered house project is used as a precedent as a house type. The low-rise stepped courtyard scheme is a great organizational strategy for housing. There are two units connected that each open upon a private courtyard. This scheme could be an interesting way in the thesis project and how to occupy the ‘plinth’ of sakura park.
This thesis contends that by reconceptualizing the spatial, programmatic, and sociopolitical forces that form the basis of the orphanage typology, an architectural framework can be constructed that can instigate and facilitate new conditions of programmatic overlap between the ‘urban cultural’ and the ‘private/secure residential’, fundamentally altering the outdated assumptions of the orphanage type in favor of a contemporary response, which embeds the orphanage in the city and the city in the orphanage. By integrating the orphan community with the broader context the orphan evolves understanding him/herself as a fully participant ‘member’ of society and not outside of it.

**Diagram:**

- Upper World: Private (Orphanage)
- Lower World: Public

- **Circulation Diagrams:**
  - Security
  - City to the Site

- **Circulation:**
  - Residential Towers
  - Roof-Top Activity Space

- **Under World:**
  - Cultural Venue
  - Theater
  - Art Gallery
  - Studio
  - Cafes
  - Gym
  - Courtyard
  - Theater

- **Location:**
  - Sakura Park, Manhattan, NY
  - W. 122nd Street and Riverside Drive

- **Thesis Advisors:**
  - Randall Korman
  - Francisco Sanín
resources / bibliography

BIBLIOGRAPHY:


ENDNOTES:


2.  We need to rethink orphanages for a simple reason: The lives of children are at stake. Again, orphanages might never be a major part of the solution for problems that so many children face, but they might be a minor yet important part—as they were in the past. Orphanages, however, must first be viewed as they actually were and not as the novels and movies have portrayed them. They need to be seen for the considerable good that they did for many children and not just for their failings, which they no doubt did. Richard McKenzie, Rethinking Orphanages of the 21st Century, p. 13.

3.  The designers of the contemporary child welfare system proposed that the permanent care of children in institutions be replace with temporary care in foster homes. That was an untested dream decades ago. Regrettably, for far too many children, the dream has become the worst of all forms of care—permanent temporary care. Richard McKenzie, Rethinking Orphanages of the 21st Century, p. 1.


7.  Herman Hertzberger, Space and Learning, p. 35.


9.  Herman Hertzberger, Space and Learning, p. 118.

10.  Herman Hertzberger, Space and Learning, p. 46.

12. Herman Hertzberger, Space and Learning, p. 35.

**IMAGE CITATION:**


**figure 5:** Aerial view of Morningside Heights neighborhood. New York public library, online archive. Accessed 09/2011 <http://digitalgallery.nypl.org/nypldigital/index.cfm?id=97a4d3b7-2d11-4f90-9544-00a19e47c5f2>

**figure 6:** Aerial view of Morningside Heights neighborhood. New York public library, online archive. Accessed 09/2011 <http://digitalgallery.nypl.org/nypldigital/index.cfm?id=97a4d3b7-2d11-4f90-9544-00a19e47c5f2>


**figure 8:** Aerial view over Sakura Park. http://www.echonyc.com/~parks/books/rockefeller03.html

**figure 9:** Riverside church - riverside drive, 1930-40. Pop art gallery <http://popartmachine.com/>

**figure 10:** Riverside Church - Riverside Drive, 1930-40. Pop art gallery <http://popartmachine.com/>


**figure 13:** Aerial view of Grant’s Tomb and Sakura Park, where Riverside Church now stands. New York public library, online archive. Accessed 09/2011 <http://digitalgallery.nypl.org/nypldigital/index.cfm>


**figure 18:** Aerial view of Sakura Park and Manhattan School of Music (Juilliard), claremont ave - 122nd st. w., 1928-36. New York public library, online archive. Accessed 09/2011 <http://digitalgallery.nypl.org/nypldigital/index.cfm>

**figure 19:** Riverside Church, 1930. Aerial view from the south - Riverside Drive and Claremont Avenue. Architecture and Urbanism Between Two World Wars, 1930. Rober A.M. Stern


**figure 22:** Riverside church, 1930-40. Pop art gallery <http://popartmachine.com/>

**figure 23:** Grant’s Tomb from Claremont Ave - 122nd St. W. (Before the New Wall was Constructed), 1928-36. New York public library, online archive. Accessed 09/2011 <http://digitalgallery.nypl.org/nypldigital/index.cfm>


**Figure 28:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 29:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 30:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 31:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 32:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 33:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 34:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>

**Figure 35:** Photograph of Grant’s Tomb. Historic American Buildings Survey. Accessed 09/2011 <http://memory.loc.gov/ammem/collections/habs_haer/1910.09.067.jpg>