

HISTÓRIA DO HARLEM – CLIP

In 1904 several middleclass Afro-american families moved away from the decaying conditions of *Black Bohemia* of midtown into the newly-built suburb of Harlem. This initiated a move north of educated Afro-americans and a foothold into Harlem. In 1910 a large block along 135th and Fifth Ave was bought up by various Afro-american realtors and a church group. These purchases caused a "white flight" and lowered realestate prices.

As World War I approached, a shortage of labour ensued as the generous supply of European unskilled labour ceased to flow into New York City. From the southern states came vast numbers of Afro-americans attracted not only by the prospect of paid labour but an escape from the inherent inequities and blatant institutional racism of the South. There were various patrons of the arts, both black and white, including the very wealthy A'Lelia Walker who ran an influential salon, the Dark Tower from her home, Countee Cullen (the Romantic poet), Nora Thurston Zeale (anthropologist), Langston Hughes (playwright and poet). Three main political figures kept the hopes of freedom for Afro-americans alive and made Harlem a political hotbed of activities. The three figures were the pious, integrationalist W.E.B. Dubois, the James Weldon Johnston and finally the charismatic Black Nationalist Marcus Garvey.

1935 marks the end of the era known as the Harlem Renaissance. It was mostly the result of Depression economics, but also in part due to the premature death of the patron A'Lelia Walker in 1934, Countee Cullen.

*Born an' bred in Harlem,
Harlem to duh bone,
Ah say, born an' bred in Harlem,
Harlem to duh bone...*
Langston Hughes, 1926

With the rotation of Seventh Ave. down to 125th St. the home of Langston Hughes, a renowned Afro-American poet and play wright, landed on this site making it an ideal location for a theatre complex.

The theatre was formed from the buildings that existed in 1919 on the site, the buildings that rotated from Seventh Avenue and the buildings brought from the gatherings.

Since the site of the Lincoln Center was built upon another old Afro-American enclave, a scaled down version of these buildings were also brought to the site. Since both sites are close to the corner of a park, the Lincoln Center and Central Park were rotated and scaled so that one park overlay park the other. This dictated the location of the buildings.

The *News Tower* is first and foremost a media entity, containing the revived THE MESSENGER newspaper, as well as radio and eventually television stations, newsbureaus, and the like.

The form was generated through several geneological strategies. Through the [migrational pattern](#) a tower from downtown was translated onto this corner. Then, the historical record for the site, dating back to 1919, along with the 1919 buildings rotated down from the 7th Avenue Strip, formed the basis from which volumes were then differenced out, to create the tower now seen. These structures also were the generator for the tower's "plinth". This plinth is seen as a more public space, especially the 3rd level, which is connected via bridge to the [Train Station](#). Through this route, one can travel along to the park and then down towards the theatre.

The *News Tower* also forms a marker, denoting the nexus of the crossroads, and the new nodal end of 125th.

Welcome to the homepage of the INROADS INTO HARLEM group.

The problems of Harlem are many, and there is no single, simple solution. Politics, poverty, history, races and racism all come to a head in this area. For many, many years, Harlem has been an area of despair and of hardship. Various attempts for reviving the area have come, been tried, and faded away. The projects were built, and areas were razed.

But not all of Harlem's history is one of decrepid languish. For there is a facinating history that permeates the area; a history of people, of culture -- with an era of greatness known as the Harlem Renaissance. But these too have now faded away, overshadowed by the spectre of poverty, violence and depression, to leave a disfunctional urban sprawl.

It is this context that we have been invited to consider. It is into this situation that we immerse ourselves with the task of designing a plan to revitalize the district, to arrest the slide and to reverse its direction back towards a healthy, functioning

community. Ours is a tricky prospect, for we wish to *integrate* our development with the community--this is a rebuilding and revitalisation project, not a raze-and-build-marble-tower operation. This project is for the community and the citizens who live in the area at large; it is an attempt to help them, not to displace them. Through careful studies and strategies, a 'new' urban core



can be created, without expunging the qualities, the history and the *culture* of the old.

So with this as our goal, we plungeth into the project...

This homepage will lead you through our journey into Harlem, through our various stages of investigations and development, as we work to design this new urban heart. Visit it frequently, as it evolves as our project does. We hope you will gain understanding of our project through these virtual pages. Please feel free to comment and critique everything you see here, or on any of our member's home pages.

Merci! <http://www.educationindex.com/award.html>

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The era known as the Harlem Renaissance unfolded in the years between 1917-1935 tripped off by a peace march *Silent Protest Parade*. The Renaissance was a time of great dynamism. Harlem became a cauldron bubbling over with artists, poets, playwrights, dancers, musicians and political activists.

1. The first blocks to be bought up by Afro-american families at the beginning of the century.

2. Savoy Ballroom
3. Mother African Methodist Zion Church
4. Striver's Row; a name given to a very exclusive set of homes in Harlem.
5. Mme Walker's Dark Tower; Harlem Renaissance Salon
6. Pig Foot Mary's Corner for selling reknowned Soul Food.
7. Countee Cullen's house; romantic poet of the '20s
8. The Tree of Hope; in front of the job exchange.
9. Well's Restaurant; unofficial cafe for after hours, midway along Seventh Ave.
10. Lafayette Theatre.
12. Black Swan Records Studio
13. Father Divine's Negro Heaven; charismatic religious leader.
14. Langston Hughes home; playwright, poet
15. Carver Bank; first bank to be run by Afro-american interests.
16. Apollo Theatre
17. The Cotton Club; later moved

An intervention into Harlem requires much thought.

It may be argued that what is needed is a new economic centre, a generator around which the community can begin to shed its recent past and begin to build itself anew. Yet, we believe this intervention must be a modest first step - a seed development which hopefully will lead to a larger regional revitalization. We are being very careful to integrate our development with the community. This project is for the community and the citizens who live in the area at large.

A number of key issues must be taken into consideration: the existing community, the existing buildings, the types of consumer, and the scale of development.

Our first step was to research the history of African Americans in Manhattan. In doing so, we realised that African American culture had not always centred around Harlem. In fact, their neighbourhoods have moved several times from location to location within Manhattan. In each neighbourhood, buildings and important sites were left behind. Some institutions moved with the

people. Using these, we mapped the pattern of migration by pulling them and the neighborhoods around them to Harlem.

By the 1920's, Seventh Avenue had become the major strip of activity. Because the original blocks of the Afro-american settlement at Fifth Avenue and 135th had fallen to squalor, the centre of the community migrated to Seventh Avenue, ranging from 125th Street north to 141 Street. Seventh Avenue was a wide street filled with, jazz clubs, theatres, churches, dance halls and colourful characters