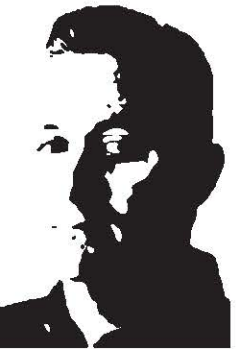


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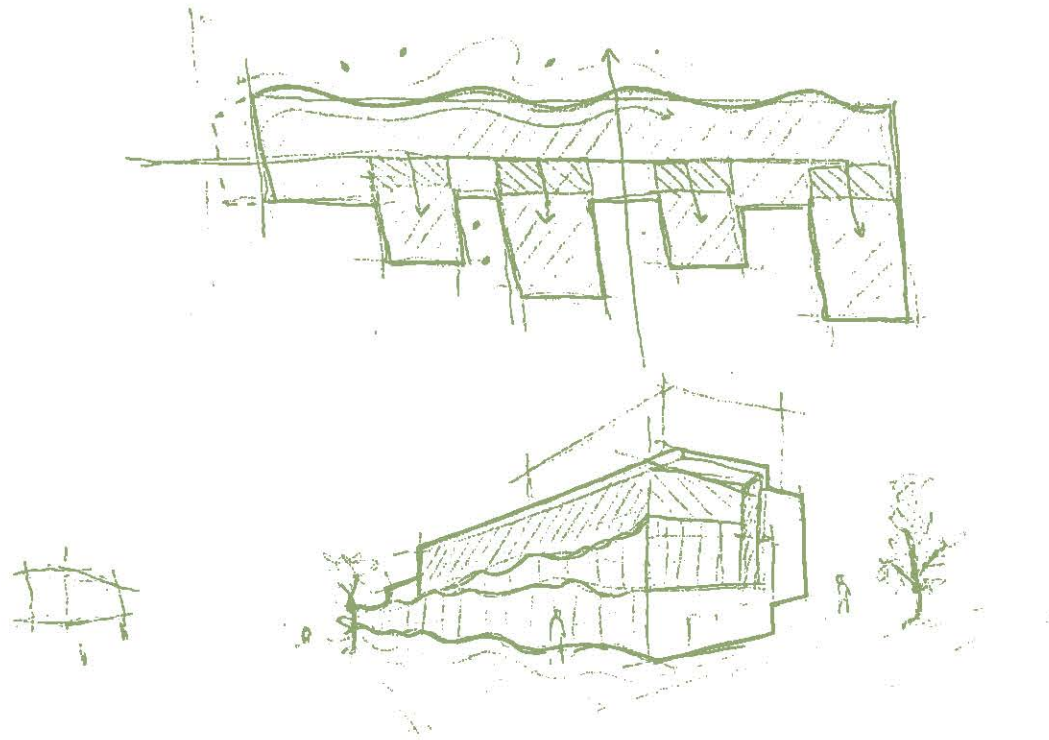


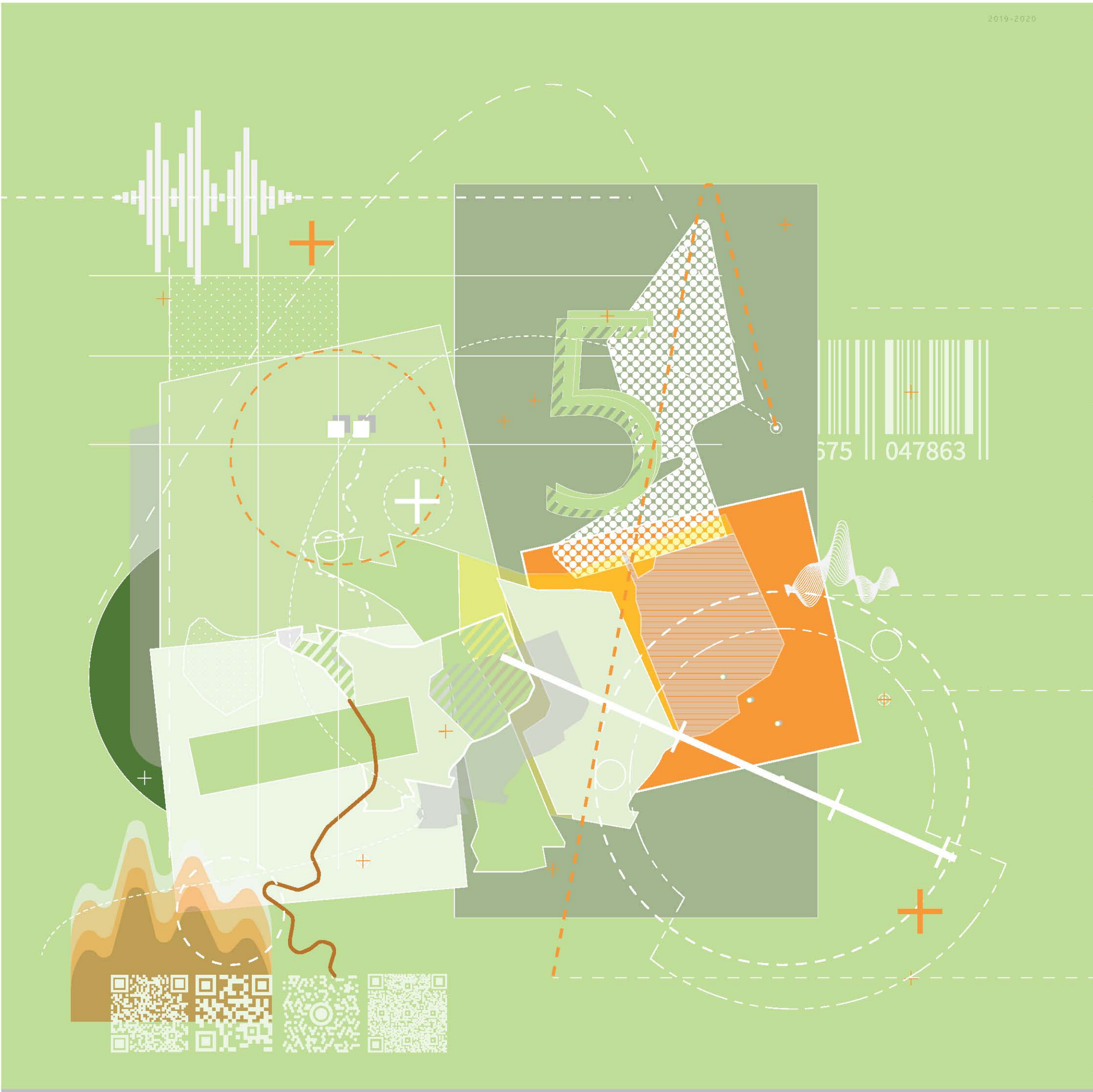
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# Acknowledgements & Appreciation







# + PLAYLIST

## THE EQUALIZER

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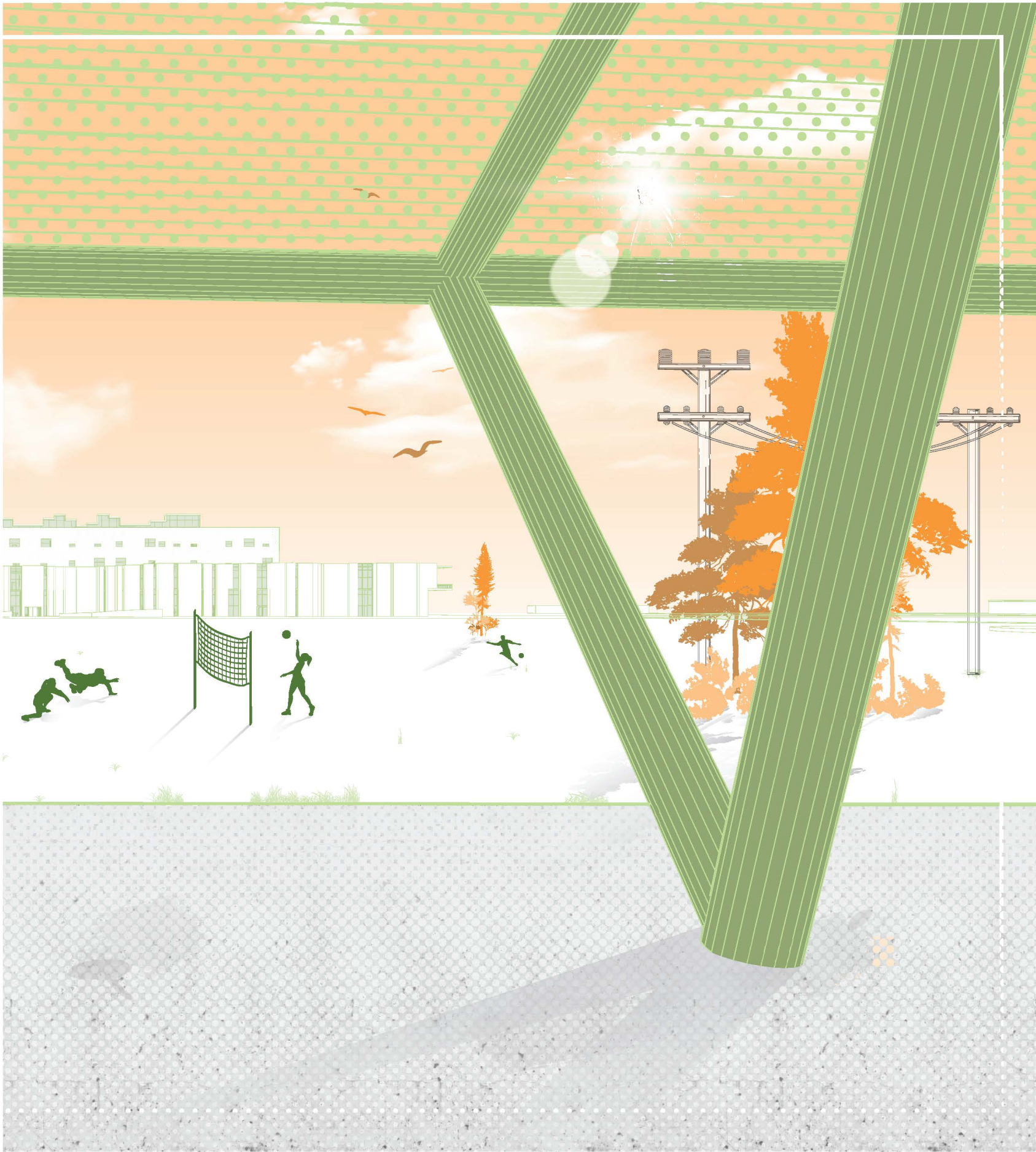
INVISION 22

iv

JEREMY SIMS  
THE EQUALIZER









HIP-HOP ARCHITECTURE

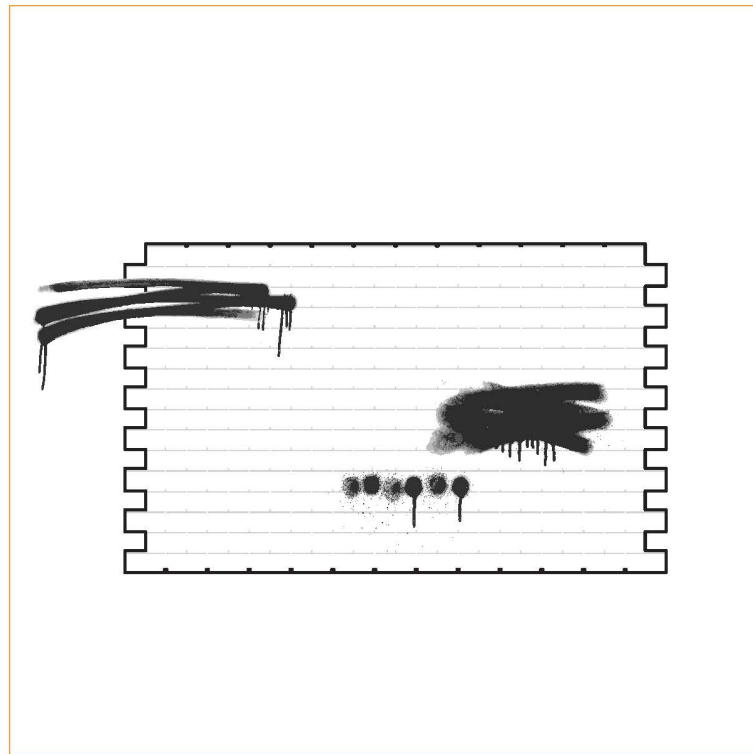
Throughout history there have been different expressions for most major cultural eras in Western society—the Renaissance, the Baroque, Modernism—in 5 major creative outlets (such as theater, music, dance, art, and architecture). African Americans have made strides in creating their own culture after the removal of their African culture during slavery. Each outlet has seen a counterpart of expression except for architecture. For instance, the counterpart for theater is emceeing; music is hip hop; art is graffiti; and dance is B-Boying, but architecture is somehow lost. Each of these counterparts are seen as some kind of disruption to the norm, somehow incorrect. Hip-hop would not exist if not for architecture, urbanism, and city planning. So why does hip-hop architecture not exist?

(When DJ-ing putting your hands on the records was affirmed by others as deviant behavior.)

Major Contributors: Sekou Cooke, Michael Ford



Misinterpretation

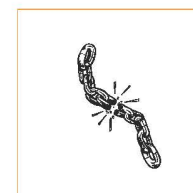


Visual Communication

PURPOSE

This student housing project asks the question: what is "hip hop" architecture? Why have we not seen it yet and what could it look like? The word hip hop is being used as a symbol of African American culture or lack thereof in this exploration.

"Hip Hop Architecture explores the intersection of Hip Hop culture and the built environment through three interconnected realms; media, professional practice, and academia. The goal of Hip Hop Architecture is to increase the number of underrepresented populations in the practice of architecture while simultaneously creating a new approach to architecture and design, one based on the Hip Hop's founding elements (DJ, Emcee, Graffiti and B-Boy/ B-Girl). Hip Hop Architecture is a manifestation of the widely accepted fifth element of Hip Hop, Knowledge." (Michael Ford)



Breaking Rules



# African American Culture & Hip-Hop Architecture



Figure 1.1

Images referenced from Awol Erizalu



Figure 1.2



Figure 1.3

## AFRICAN AMERICAN HISTORY

African Americans are most likely the descendants of slaves—people who were brought from their African homelands by force to work in the New World. Their rights were stripped, and they were denied a rightful share in the economic, educational, social, and political progress in the United States of America. Nevertheless, African Americans have created lasting contributions to American history and culture. Slavery prohibited the cultivation of black culture for more than 400 years. The culture's infrastructure is delicate and difficult to create due to the disadvantages implemented during its origins when Africans were taken from their homes and differing cultures. This nascent culture is being undermined and demeaned by others up to this present moment in time.

African American Culture is a product of high contrast and prominent deviation as shown through art shown above in figures (1.1, 1.2, 1.3).

This project is exploring; high contrast and elements deviation within the built environment to further develop architecture as a discipline.





## ORIGINS

For there to be a notion of African American or Hip-Hop Culture there had to be a set of conditions that pushed this certain group of people into a frenzy for self-expression. The simplest explanation would be the vision of Robert Moses' ideal city. In Moses' attempt for new urbanism in the city he consequently gentrified historic African American neighborhoods which removed the stability of that community. By deconstructing many slums, private estates, and middle-class neighborhoods, Moses forged an even greater separation in culture and class for New York. The wealthier continued to gain wealth and the poor began to suffer more and more. Due to these conditions in African American neighborhoods, black people felt overlooked and underrepresented which pushed them into the frenzy.



Figure 6.1

## PRAIRIE VIEW A&M HISTORY

The project is located on a historically black university, and therefore is one of the best places to implement the exploration of hip-hop architecture and provide a sense of identity for the students.

Prairie View A&M University, the first state-supported college in Texas for African Americans, was founded as part of the post-Civil War effort to restructure education in the state of Texas. It is the second oldest state-funded institution of higher education in Texas.

In 1876 the Texas legislature mandated separate higher education opportunities for African Americans. Two years later the PVAMU (formally known as Alta Vista Agricultural & Mechanical College for Colored Youths) opened its doors. The school's original curriculum was the training of teachers, but in 1887 it expanded to include agriculture, nursing, arts and sciences, and mechanical arts. The school became a land grant school in 1890 and in 1919 began offering baccalaureate degrees. In 1932, the college initiated graduate programs in agricultural economics, rural education, agricultural education, school administration and supervision, and rural sociology.

After World War II, the Texas legislature changed the name of the school to Prairie View A&M College of Texas and required that all courses available at the University of Texas at Austin be available at Prairie View as well. In 1972, the legislature changed the name again to Prairie View A&M University and strengthened the bond with the University of Texas, making it an independent unit of the Texas A&M University System. Several more legislative measures, including a state constitutional amendment in 1984, strengthened the University's standing as a part of the state sponsored higher education system by including it as a beneficiary of the Permanent University Fund, the main source of state funding for all University of Texas schools. The legislature also recognized the special role of Prairie View A&M as a Historically Black College and University that served "students of diverse ethnic and socioeconomic backgrounds."

Prairie View A&M University today is a successful research institution. The school currently offers over 50 undergraduate majors, 37 master's degree programs and four doctoral degree programs in education, electrical engineering, juvenile justice and clinical adolescent psychology. Prairie View A&M currently has about 6,000 undergraduate students and about 2,000 graduate students, and over the course of the university's 130 year history it has awarded about 46,000 degrees.

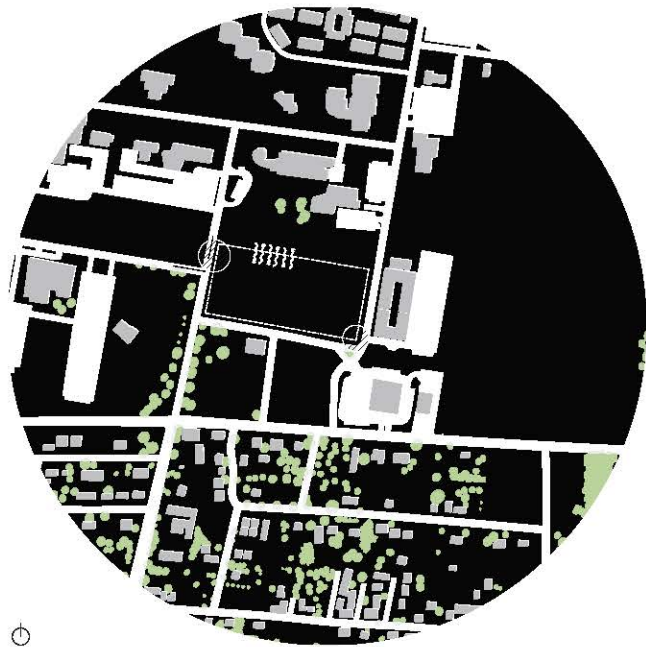


Figure 6.2

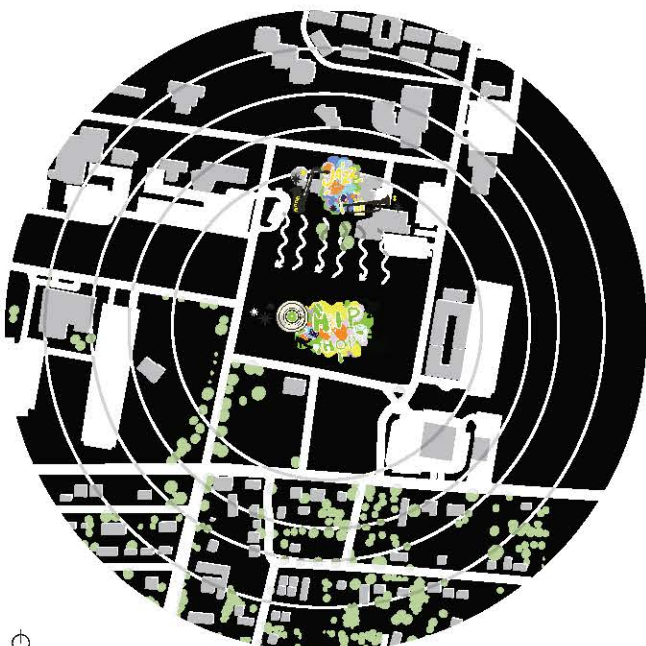


Figure 6.3

## SITE SIGNIFICANTS

The student housing project is located on the southernmost edge of campus near the entrance gates welcoming everyone to PVAMU. The site is adjacent to University Drive and L.W. Minor Street while overlooking the N.A. Kennedy Building (college of art and architecture) along with the Fabrication Lab. This project creates a gateway to the campus serving as another landmark expressing the new growth of this historical school, one of the Historic African-American Universities. The northwest corner is an important moment on the site because of high foot traffic along with the place where all three bus routes intersect. The second important juncture occurs along the southeast corner which occupies the campuses bowling alley where students congregate to unwind.

# Site Context & History

COLLEGE OF ART AND ARCHITECTURE BUILDING

FABRICATION BUILDING



Figure 6.4



Figure 6.5

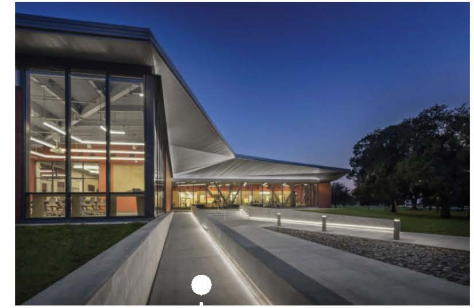
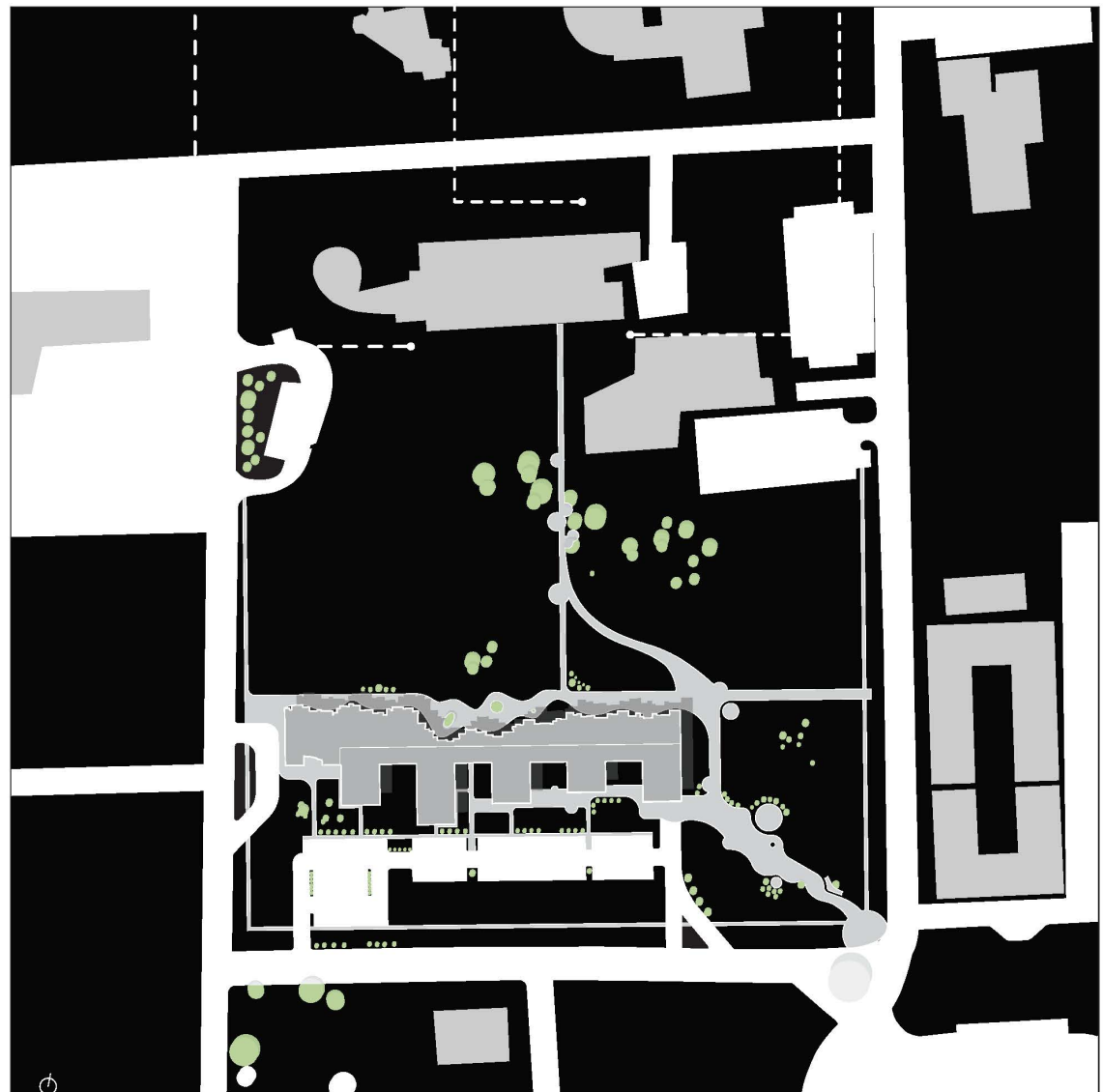


Figure 6.6

## INTENTIONS OF FINAL SITE PLAN

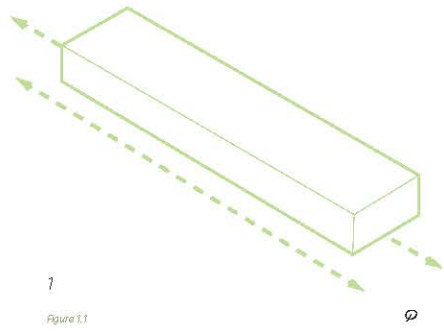
The initial planning process invites the idea of letting the structure respond to the elongation of the site — east to west — and follow the same course. Taking into account the important corners there must be a connection between the two nodes. The walking plaza not only provides an avenue to and from the bowling alley but also encourages exploration of the building on the interior and along the exterior from one important corner to the other. The architecture building was built in 2006 with the inspiration of jazz. The symbiosim of the site is to have a iteration with jazz but, radiate the transformation of hip-hop.





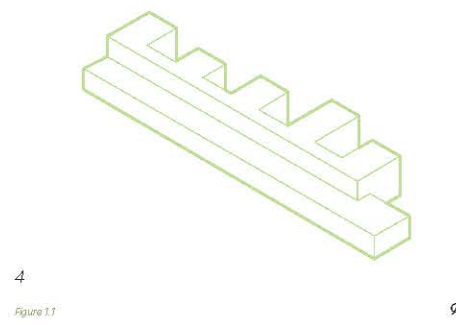
### EXTENSION

Extending the building to the natural site boundary



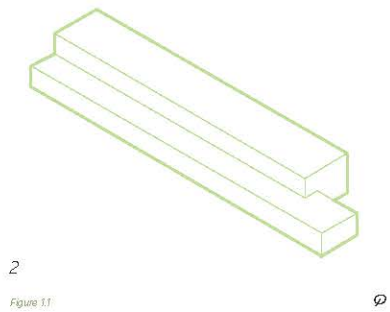
### DISRUPTION

Breaking the uniformity and repetition by pushing and pulling housing pods.



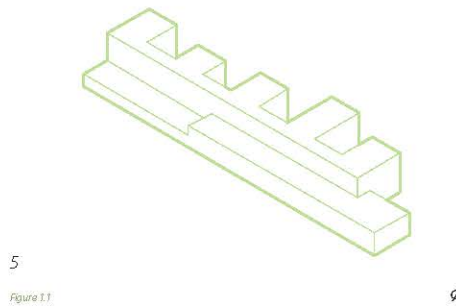
### INCLUSION

Separating the living and public space while at the same time intersecting the two different major programs



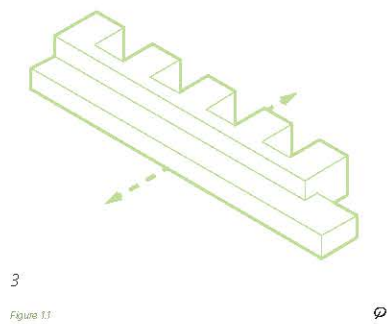
### INTERIOR / EXTERIOR

Implementing exterior space to maximize self identity and personal expression



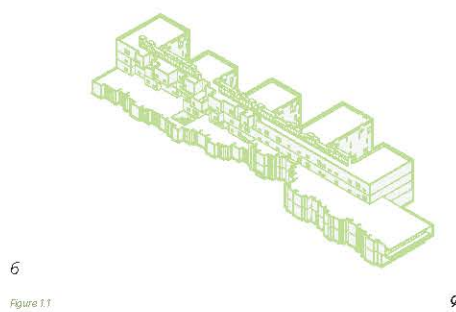
### DIVISIONS

Making a community within a larger community by dividing housing units into larger pods.



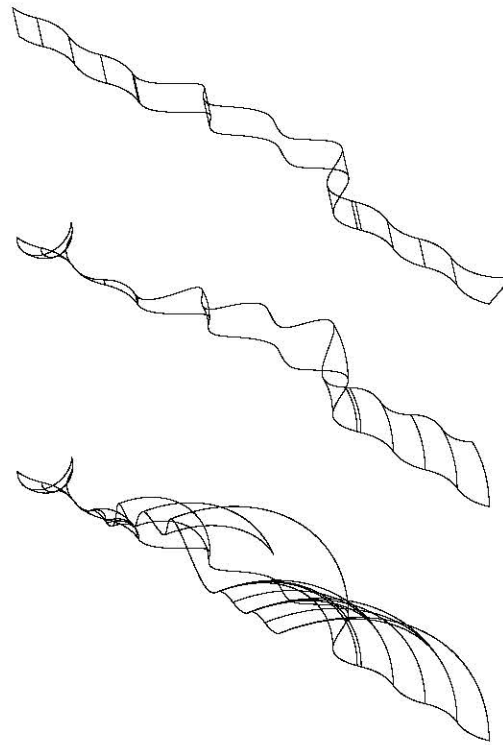
### FINAL

Implementing all concepts and intentions for final proposal



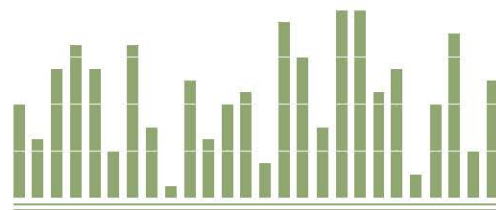
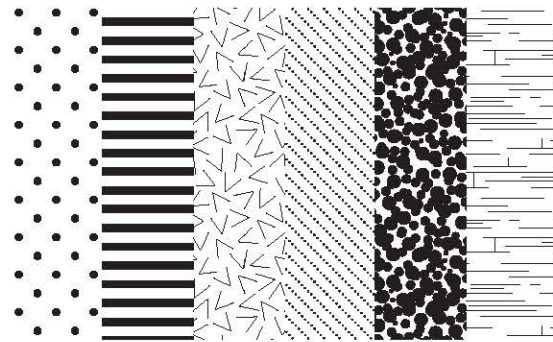
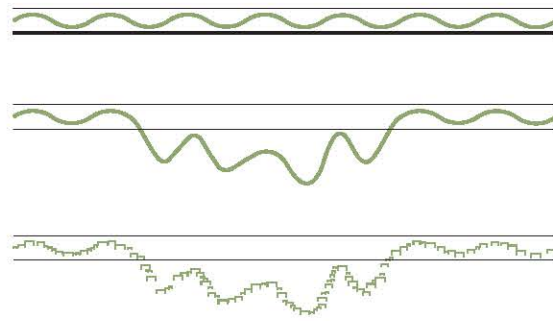


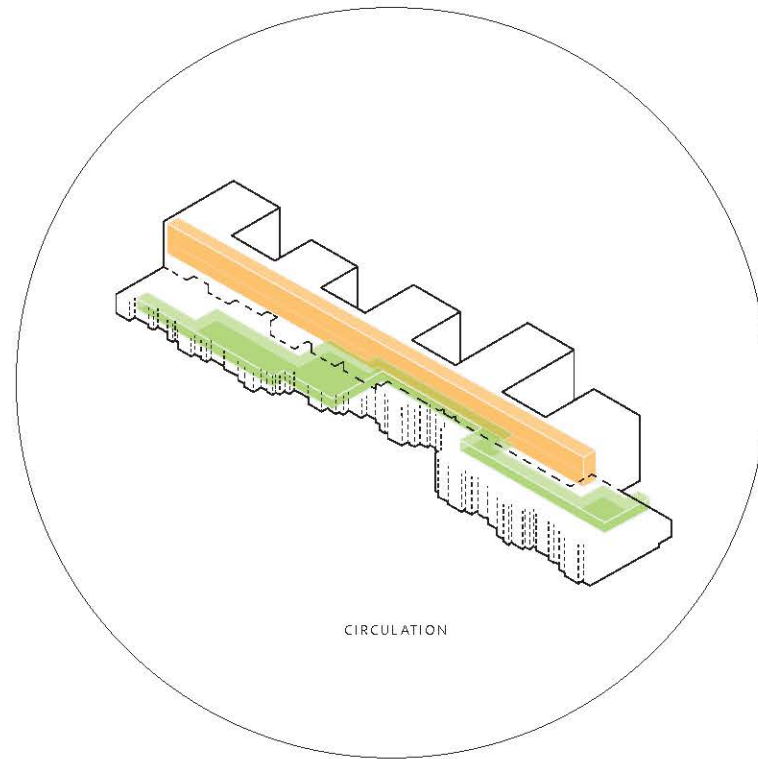
# Parti Iterations



## FACADE EXPLORATION

Different iterations of building facades were tested to signify the relation between the N.A. Building (jazz) and the new structure (Hip-hop). The jazz of African American culture has slowly turned into hip-hop and needed to be shown. The initial iterations implemented smooth and curvy lines and shapes. To represent the essence of hip-hop taking over the jazz was to swap the curved lines with orthogonal lines to show the ruggedness/toughness many African Americans had to adhere to because of conditions of history current imposed circumstances.

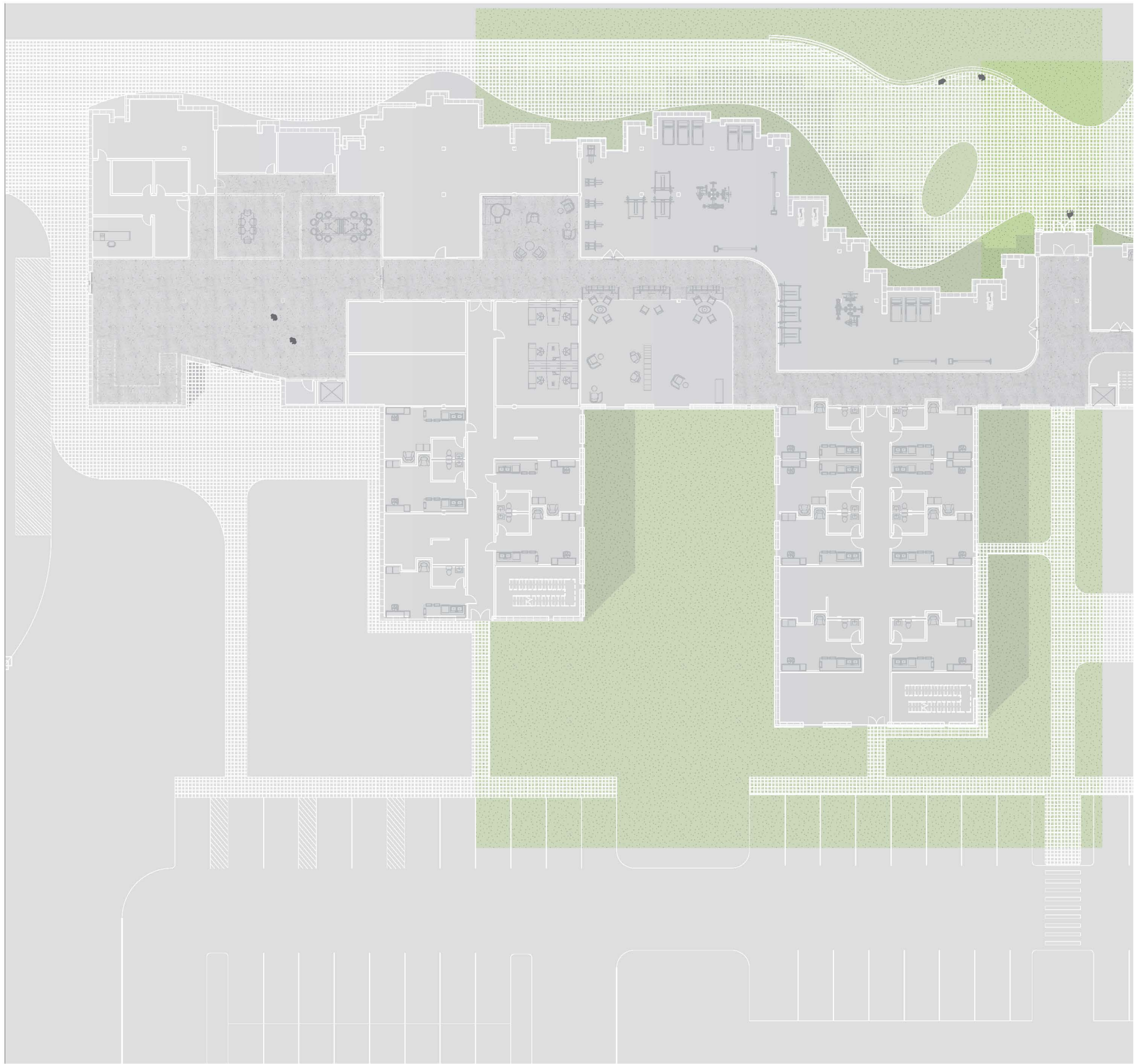




CIRCULATION

## EXPLORATION

The concept is to use a line in plan that resembles the uniform rhythm of a jazz song. Hip-hop accomplishes disruption by implementing a break in the rules of uniformity. The north facade in plan also resembles an equalizer bar often used when making hip-hop music. The equalizer not only gives a visual aesthetic but a symbolism that this project gives a place of self realization and acceptance providing a chance at an equal opportunity for the students. This project impacts the well-being of students through encouraging an exploration of identity and delivering a sense of place by celebrating a different set of values.

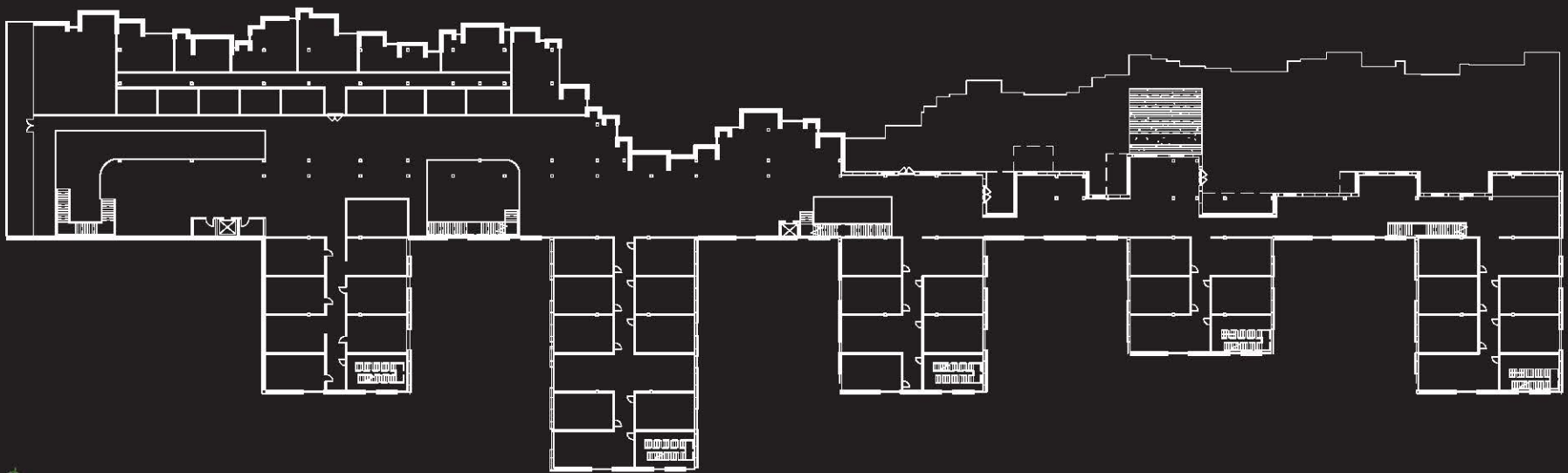
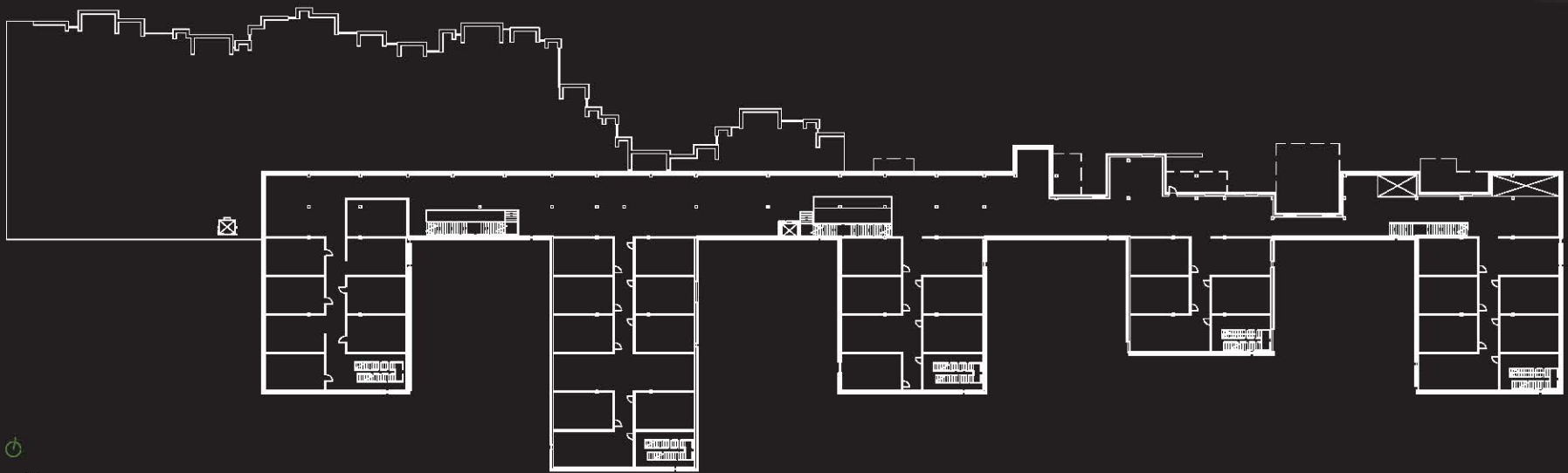






(gym, computer labs, cafe, offices, game room, mechanical room, storage rooms, counselling rooms, conference rooms, laundry room, lounge spaces, study rooms, interaction spaces— small, medium ,large, massive)





4

3

2

13

### 4TH FLOOR

(housing units, interaction spaces—massive)



### 3RD FLOOR

(housing units, interaction spaces—massive)



### 2ND FLOOR

(housing units, performance space, exhibition space, study space, multipurpose rooms, maker space, balcony, interaction spaces— small, medium ,large, massive)

### OBJECTIVE

The program is divided into two major components—public and private. The public section consists of the gym, computer labs, cafe, offices, game room, counselling rooms, conference rooms, laundry room, lounge spaces, study rooms and, interaction spaces— small, medium ,large, massive. In the private area, sleeping quarters are partitioned into branches or housing pods. In the private areas there are still separate spaces for self identity exploration.

# Floor Plans

# Elevation & Articulations

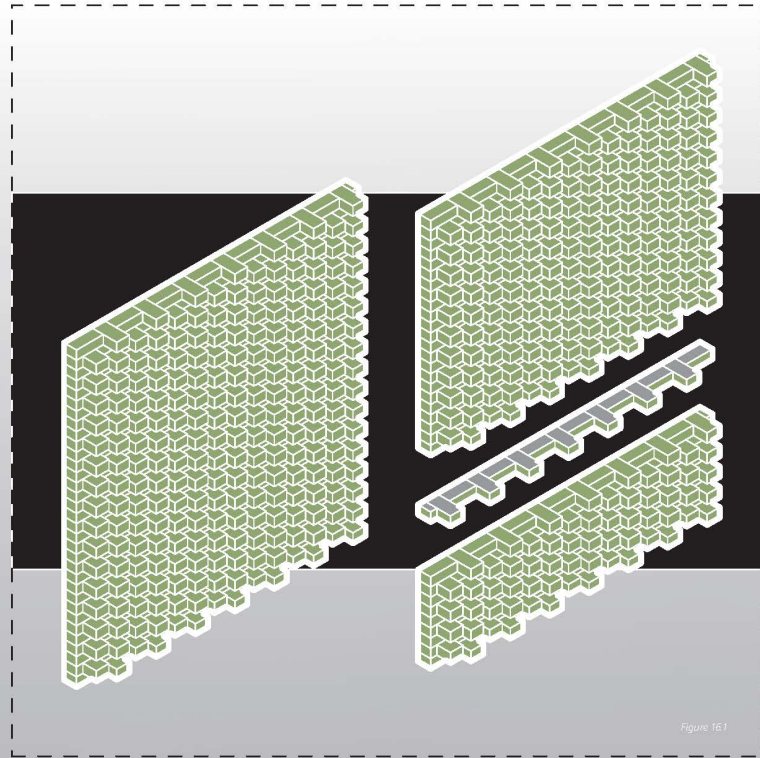


Figure 161





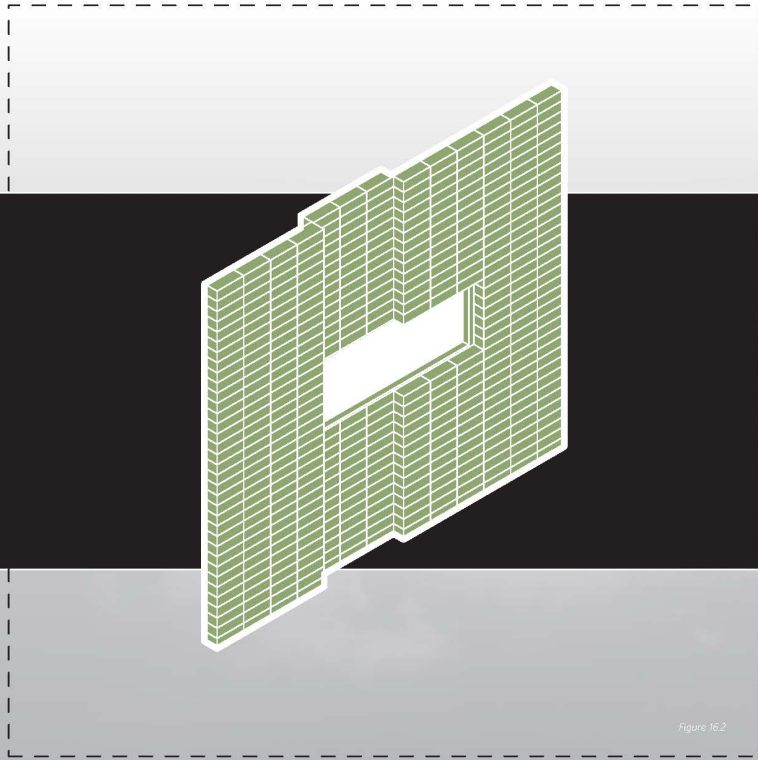


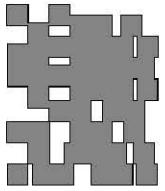
Figure 16.2

## INTENTIONS

The south facing elevation becomes large monumental housing compartments, clad with unconventional placed bricks. The header and stretcher bricks are arranged to establish a 8'x 8' square uniform pattern. The square patterns are irregularly placed on the facade and the void spaces become the proposed fenestration to deliver a sense of personalization to each housing unit. The play of solid and void can also be seen in the north facing facade as well. In contrast to the south elevation the random factor is implemented in the placement of the windows. The second, third, and fourth floor is a series of three different windows aligned to linear elements seen on the first floor.

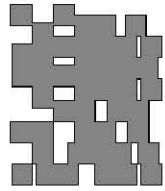


Figure 17.1



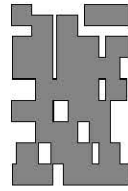
Facade view of housing pod 1

Figure 17.2



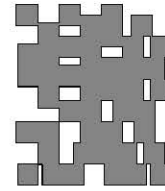
Facade view of housing pod 2

Figure 17.3



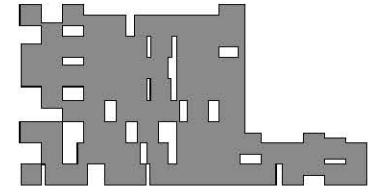
Facade view of housing pod 3

Figure 17.4



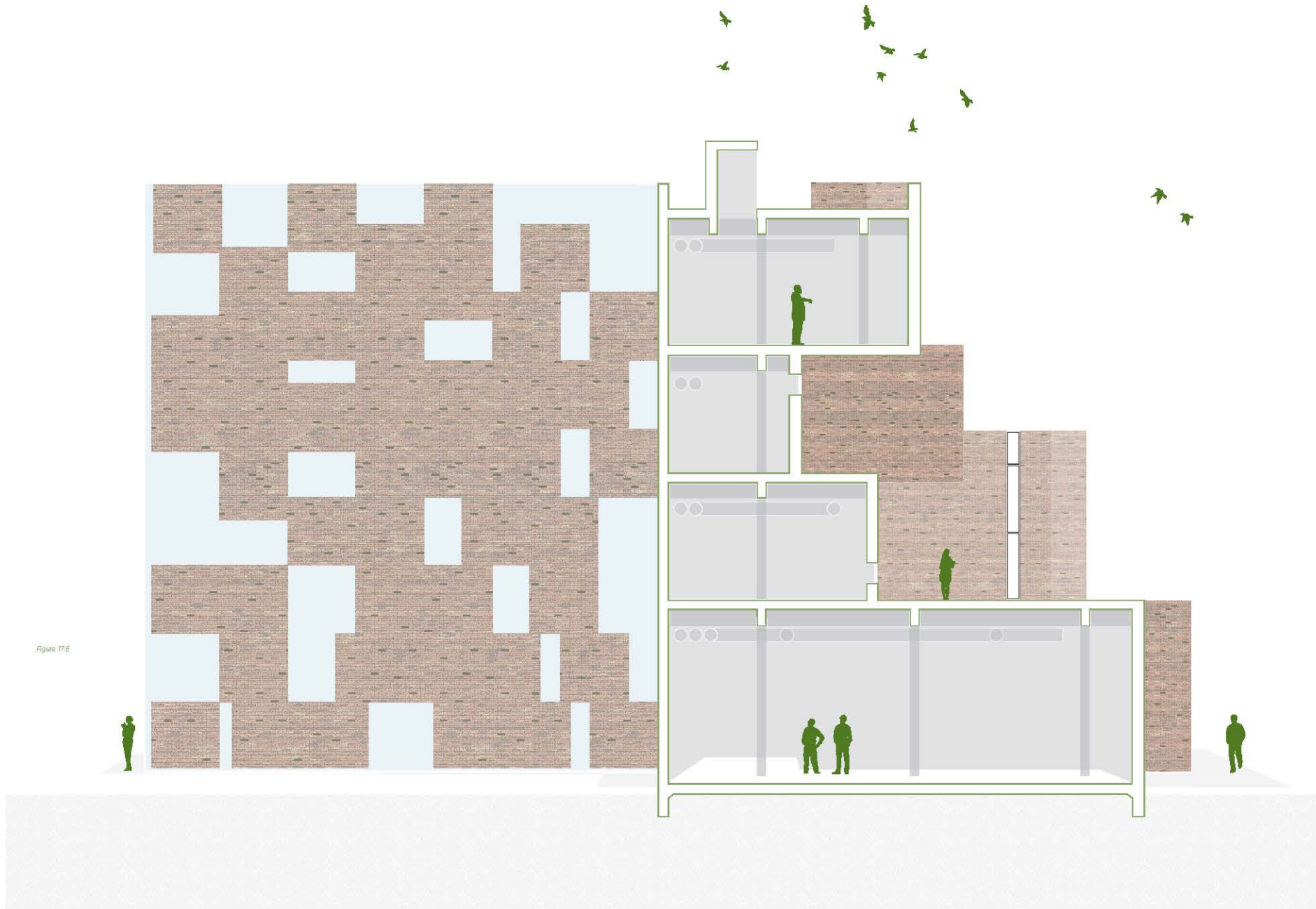
Facade view of housing pod 4

Figure 17.5



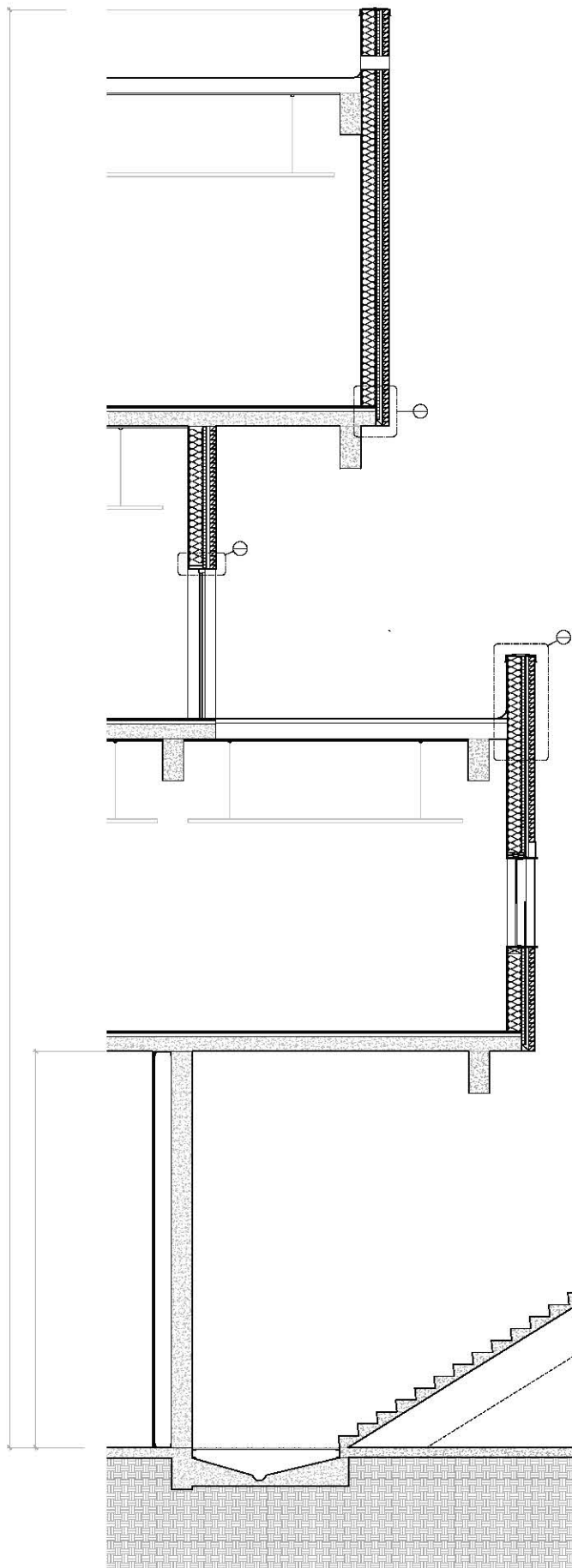
Facade view of housing pod 5

Figure 17.6





# Building Section & Details



DOOR DETAIL

PARAPET DETAIL

OVERHANG DETAIL

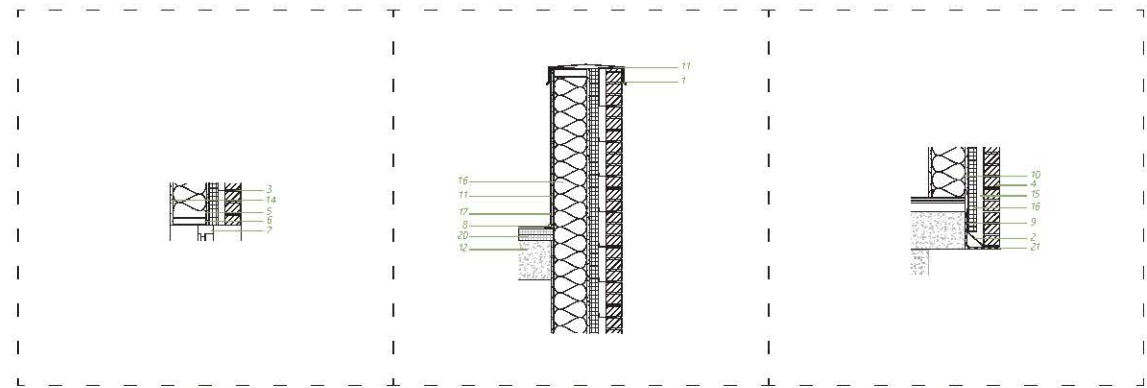


Figure 18.1

Figure 18.2

Figure 18.3

- |                          |    |                                   |    |
|--------------------------|----|-----------------------------------|----|
| Parapet Flashing         | 1  | Metal Cap                         | 11 |
| Metal Flashing           | 2  | Ext. Grade Sheating               | 12 |
| Brick Tieback            | 3  | Concrete Beam                     | 13 |
| Brick                    | 4  | Gypsum Board                      | 14 |
| Metal stud               | 5  | 1" Air Cavity                     | 15 |
| Steel Tube Lintel        | 6  | Continuous Insulation             | 16 |
| Aluminium Window Mullion | 7  | Roof Membrane                     | 17 |
| Cant                     | 8  | Rigid Insulation                  | 18 |
| Vapor Barrier            | 9  | Grade Slope to Gutter             | 19 |
| Metal Stud 24" o.c.      | 10 | 1 1/2" Rigid Insulation           | 20 |
|                          |    | Brick Ledge anchored to structure | 21 |

Figure 18.4

# Interaction Spaces

## INTERACTION

Interaction spaces are broken up into groups—small, medium, and large. The small spaces are three feet wide, medium are five, and finally the large interaction areas are ten feet wide. The various sized spaces ensure an ample amount of breakout space for diverse desired activities and volumes of people.

In the (figure 20.1) located on page 20 the image identifies multiple interaction spaces located on the interior and exterior of the building. When pedestrians are on the walking plaza/trail they are able to interact with the winding path which is morphed due to the rhythmic motion of hip-hop symbolized in the facade in plan.

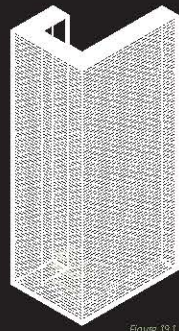


Figure 19.1

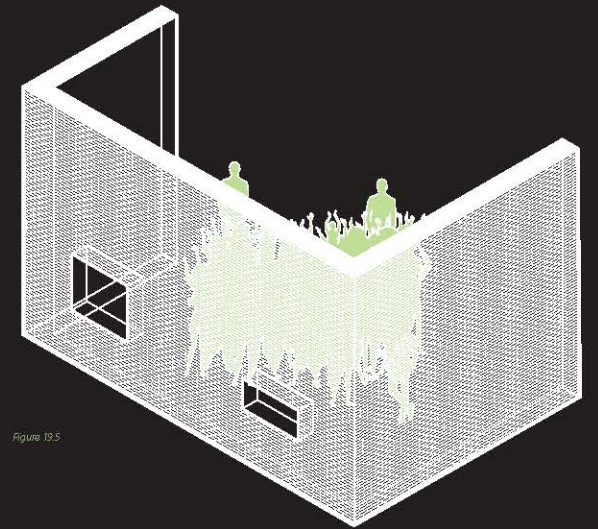


Figure 19.5

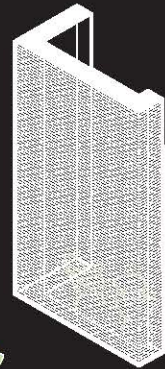


Figure 19.2

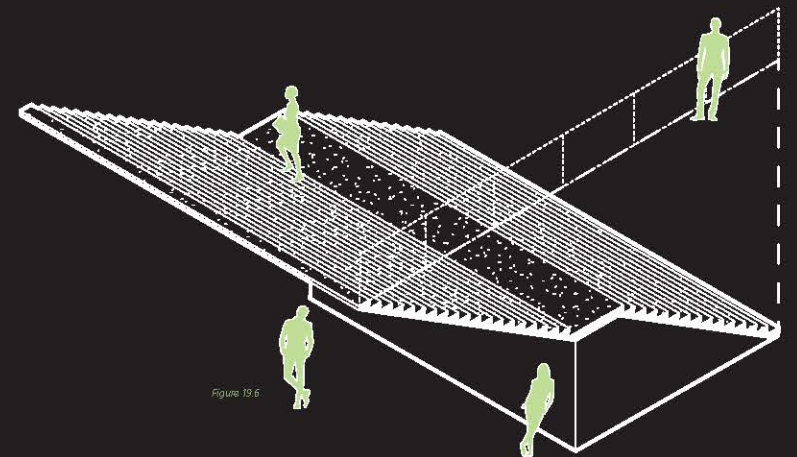


Figure 19.6

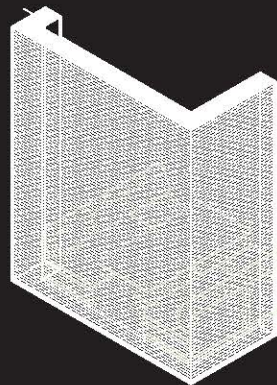


Figure 19.3

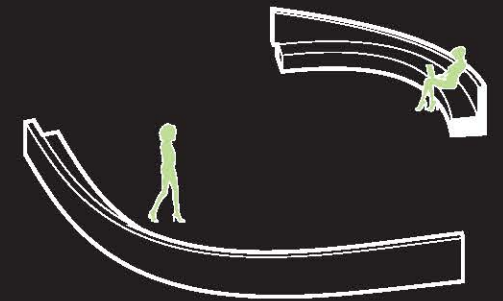


Figure 19.7

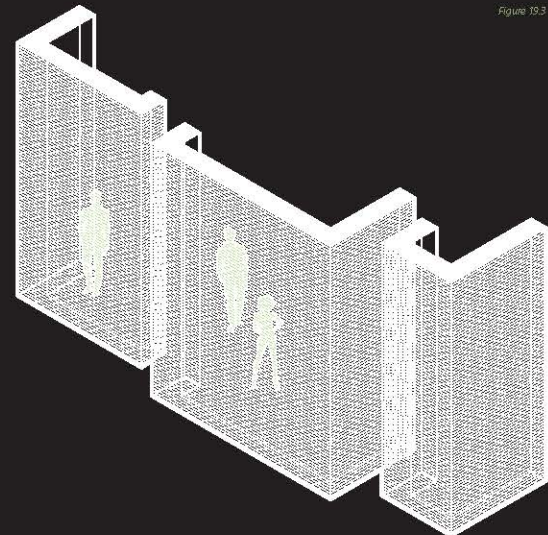


Figure 19.4

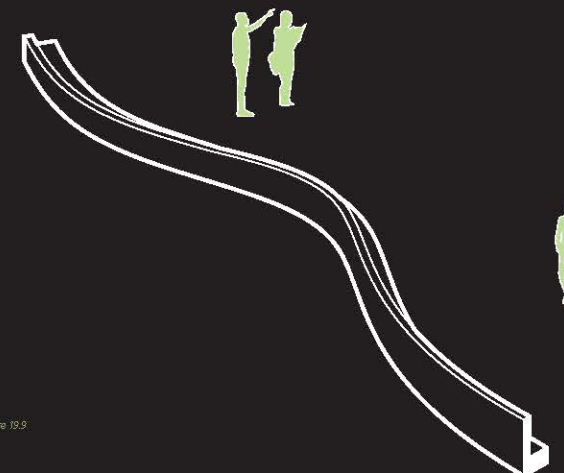


Figure 19.9



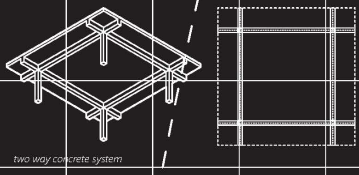
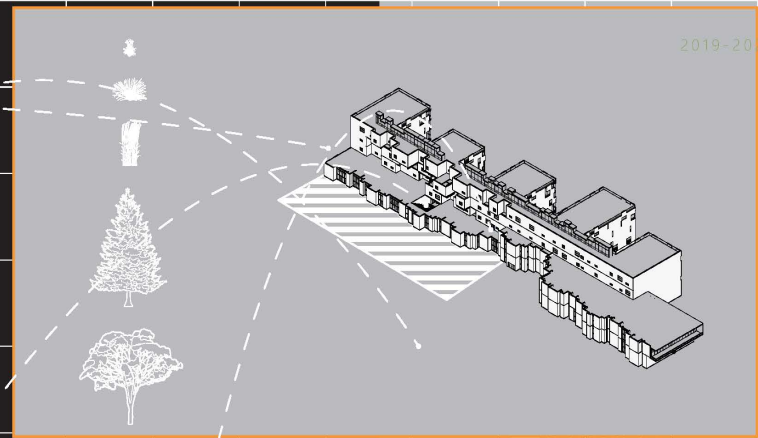
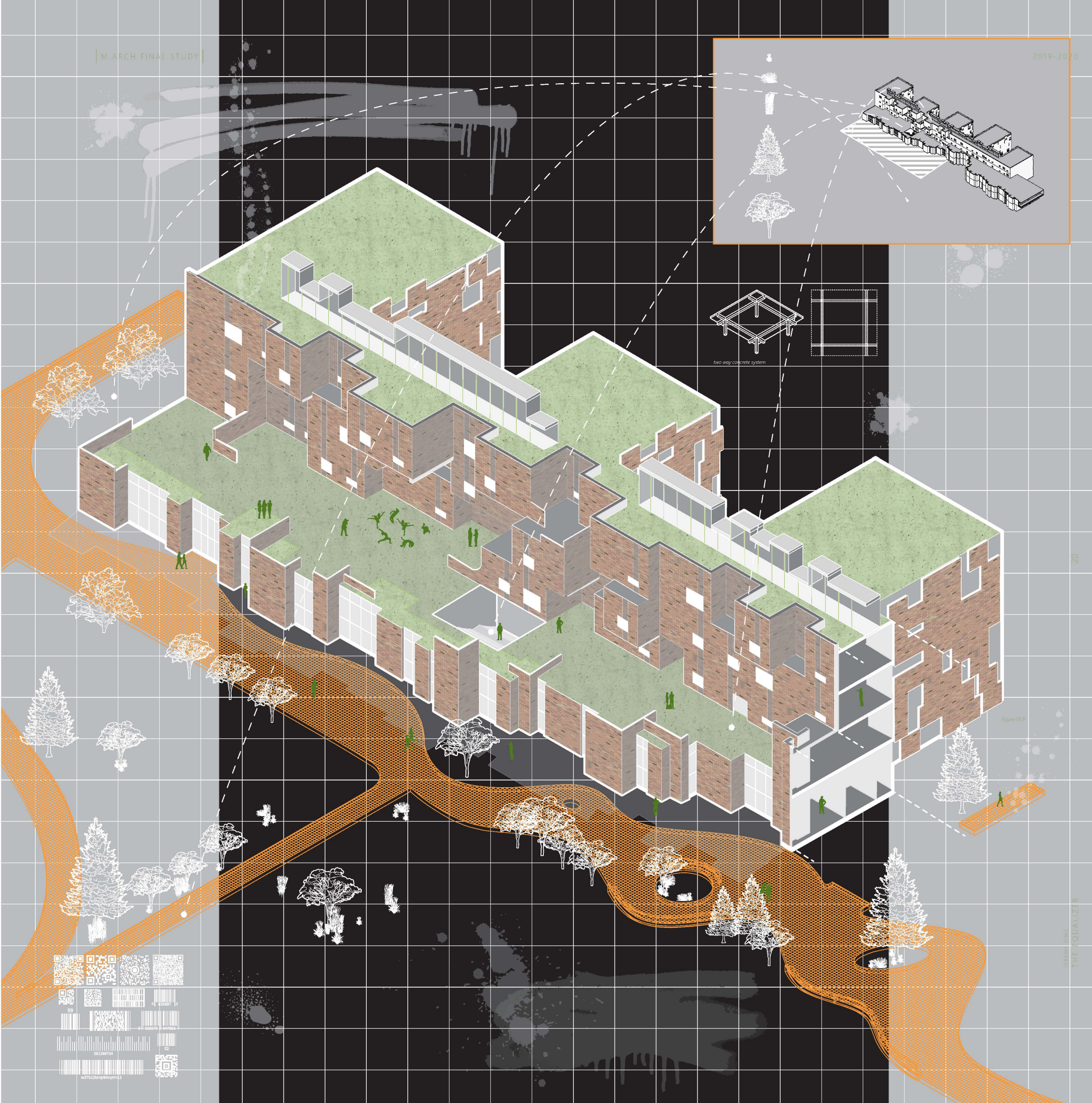
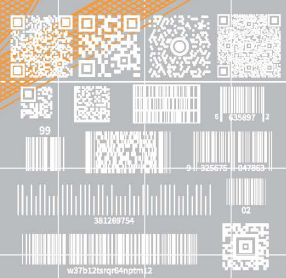
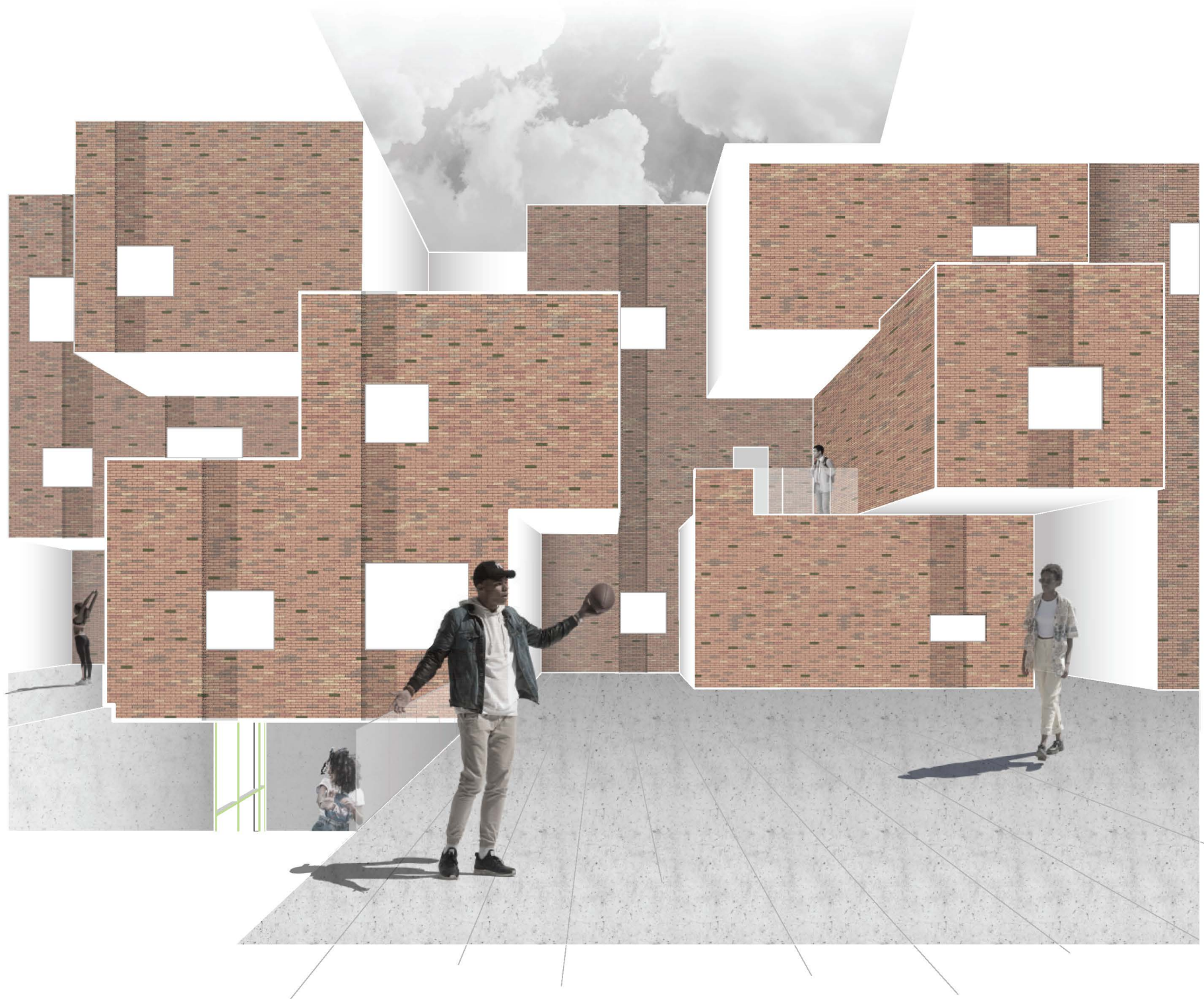


Figure 18.9









VIEW FROM EXTERIOR  
EXHIBITION SPACE

Exhibition space allows students to explore their talents and find their identity. Looking at the extrusions of the facade in the uppermost floors to introduce an appreciation and sensation of wonder to the experiences in interior spaces in the building.



VIEW FROM FOYER AREA

Located on the first floor, intermediate position of each end of the building. The picture peers into the game room interior exhibition/lounge area





VIEW FROM 1ST FLOOR  
BEDROOM

Room designated for graduate students and faculty. These housing units are occupied on the first floor peering out towards the entrance of campus. Bedrooms include bathroom, kitchen, relaxing areas and work space.



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