

## **Advanced Design Studio VI**

### **The Art Fair as Global Exchange Site**

**Spring 2016**

**Graduate School of Architecture Planning and Preservation**

**Columbia University**

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Kinne Trip to: Rio de Janeiro and Inhotim, Brazil

Trip Dates: March 7 to 14th

### **Summary**

The studio focus will be the design of an Art Fair ground, with an aim to transform a given site into a permanent *colony* for art and global exchange.

Following a seminar format for the first 4 weeks of the semester, the studio will investigate the origin, emergence, growth and relentless monetization of the art world, as well as its manifestation in prominent art fairs, including:

- The Armory Show, Pier 94, New York
- Art Basel Miami Beach, Miami
- Art Basel, Basel Switzerland
- Frieze Art Fair, London
- Frieze Art Fair, New York

### **Questions:**

Some of the questions the studio shall investigate are:

- What is the global phenomena behind the steady influx of capital into the Art World and Fair Structures?
- Why does money go to Art more now than ever before?
- How does Architecture participate in this temporary spatialization of nomadic trans-national capital?
- How can Architecture gain more from this exchange?
- What do cities like Miami, Basel, London and New York gain from Art Fairs?
- How can cities gain more?
- How can Art Fairs give more public-ness and create public space?

### **Site and Program:**

After the initial phase of research, the studio will turn its focus to the design of an Art Fair. In consultation with the critic, each student will determine their own proposal for site and program. The projects could build on an existing art fair, such as improving on the conditions of The Armory Show held at Pier 94 in Manhattan or Frieze Art Fair held on Randall's Island. Alternatively, students could create a new Art Fair around a given locale, such as the Morgan Avenue L subway stop in Bushwick, New York.

The studio will critically examine the apparent contradiction that artists choose to be artists to avoid the constraints and norms of society, and gain freedom as outsiders, yet they very often end up constrained by critics' judgement and their own career choices. The studio will also look at the potential for architecture and society to gain from this exchange. How can we create more dynamic and public spaces for upward social mobility using Art Fair capital?

The building or buildings to be designed will feature extensive exhibition spaces, storage, security and entertainment areas. Art Fairs also have a very specific relationship the ground and streets around them, as many related events happen outside the official fair grounds.

Typically requiring large footprints – about 200,000 square feet – Art Fairs tend to have a recurrent location, such as the Miami Beach Convention Center, Pier 94 in New York, or the So-Il tent on Randall's Island. The studio will look at other recent Museums – including the Whitney and Guggenheim(s); Art Complexes like Prada Foundation, Milano; and Art Campuses, such as Inhotim in Brazil, in order to identify the best possible scenario in which to deploy the Art Fair, optimize the conditions to show art, maximize the value of art storage banks, create dynamic public spaces, and urban exchange sites. How can the relocation of a prestigious global Art Fair affect a local, underserved neighborhood such as Bushwick, Long Island City, or the South Bronx?

The studio will attend this year's Armory Show at Pier 94, March 3 to 6, 2016.

The studio will study the Art Fair as a trading post and growing form of urbanism, ready to exploit any and all opportunities for cities and public-ness, and to find and use potentials for the communities around them. The studio will investigate the emergence of Art Banks, a high-end form of accessible storage for one-of-a-kind art items.

The studio will explore the idea of the *colony*, as it pertains to the gathering of artists in cooperative art colonies, or communes with shared interest, but also as it relates to the emergence of a colonial tendency to occupy, subjugate and control the sites where Art Fairs are established.

The studio will travel to Rio de Janeiro, Brazil and go to Inhotim, a one-of-a-kind, site-specific, art campus developed by Bernardo Paz in Minas Gerais, Brazil. There the studio will explore the intense relationship of global art that is also site-specific in its relationship to a very unique natural tropical environment.

**Schedule:**

The Spring Semester has 28 scheduled studio meetings.

It meets Monday and Thursday from January 19 to May 3, 2016.

Due to scheduling conflicts, Galia Solomonoff will miss the following 3 dates:

1. February 8th
2. February 29th
3. March 21th

(Make up class for 2/8 will be held on 3/3, other make-up classes will be scheduled later)

- There will be no meeting on President's Day, February 15th
- Midterm Review is on February 25<sup>th</sup> at 1.30 PM
- The studio will attend the Armory Show on March 3, 2016 – make up class for 2/8
- Kinne Trip is to Brazil from March 7-14
- Mandatory meetings w/GSolomonoff in Brazil are scheduled for March 10- 11<sup>th</sup>.
- The meeting on March 11<sup>th</sup> is in Inhotim, Brazil.
- Spring Break is March 14-20
- Final Review is on April 29<sup>th</sup> at 1.30 PM