Contamination
As
Collaboration

Selected Architectural Works from 2018  2022
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0. Content

"Everyone carries a history of Contamination, so purity is not an option."
- The Mushroom at the End of the World, Anna Tsing

Through the entanglement of 2 times in a chapel, the unfolding of interstitial space in affordable housing, the upcycling of food waste in a nursery, the co-existence with heat and toxicity at Hudson Yards... this portfolio of architectural proposals developed at Columbia GSAPP explore workflows and methodologies that re-imagine contamination as collaboration, enabling diverse ways of belonging in highly constrained contemporary environments - An Architecture of Entanglement.

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"Everyone carries a history of Contamination, so purity is not an option."

— *The Mushroom at the End of the World*, 2015, Anna Tsing

Part I: A Manifesto of Contamination
Mechanical Time & Body Time

A Chapel of 2 Times

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In this world, there are 2 times. The mechanical time and the body time. The first is rigid and predefined as a massive pendulum, and the second is flexible and individualized. The pendulum swings back and forth, and the individual can adapt to the rhythm of the pendulum. However, the pendulum is not always accurate, and the individual needs to adjust their body time to synchronize with the mechanical time.

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In this world, miraculously, everyone can make a living in either time, but not in both times. Each time is true, but the truth is not the same.
"In this world, there are 2 times. The mechanical time and the body time. The first is rigid and metallic as a massive pendulum that swings back and forth. The second squirms and wriggles like a blue fish in a box."

- Alan Lightman
"...managing to register, to maintain, to cherish a maximum number of alternative ways of belonging to the world."

— *Down to Earth*, 2018, Bruno Latour
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Entangled with Heat
A Retro-futuristic Intervention of Hudson Yards Platform

Project Category | Academia
Course | GSAPP Arch V; Fall 2017, Prof. Anaíñ Jaque
Location | Hudson Yards, New York, NY
Duration | 14 Weeks
Project Team | Yinan Jiang

16 Axial engineered exhaust turbines
120km of Glycol-chilling pipes
60 tons of concrete slabs
6 feet thick of 1000CU yards
60 tons of structural rods
1,200 tons of steel
are embedded underneath Hudson yards.

In order to cool the 150+ degrees/70-
celsius of heat released from the train.

In the name of heat, our proposal
for the Hudson yards platform starts
with excavating the existing air
infrastructure and turning privatized
air circulation into public circulation.

The 2nd phase of the construction
involves archiving the materials of the
existing shopping mall. The 3rd Phase
involves the reconstruction of the Air
Chimneys. The 4th Phase includes the
inhabitation of 35 Hudson Yards.

Our proposal does not stand on its
own as a solution to the overheated
platform, nor as a singular concession
acknowledging and envying public
funding.

Instead, the efforts to establish a
process of demolition, archiving,
reconstructing, and entangling
should be seen as part of a broader
restructing of public engagement
within the public infrastructure.

Entangled with Heat
A new study revealed the heavy metal concentration in the train yard is 60 times greater than the EPA standard. In such a high temperature, it would be like breathing in the middle of a wildfire. The air needs to be maintained. The platform is supporting 440 maintenance workers. While due to the funding agreement, the city is, until today, paying for the project maintenance.
Entangled with Heat

Taxpayers Money Diagram

The entire construction and maintenance of the Hudson Yards platform are at the cost of public money and public funding. Our proposal is designed to release public funding on which the entire operation of heated air depends and to initiate a public engagement and management of the heat.
Upcycled Material Summary
16 Amid-engraved exhaust turbines
18km of Glycol chilling pipes
60 tons of concrete slabs
6 feet thick of rigid insulation
60 tons of structural steel
1,200 tons of steel

This Archival displays the excavated material as a remembrance of this public infrastructure while promoting public management of wastes. One may fill out applications to order the steels and soil to construct new assemblages.
New Air Chimney
The new chimney is entirely constructed with the archived material:
Steel, concrete slabs, drain mat, and soil stacked on top of one another.
The several turbines serve as a passive filter for toxicity, utilizing stack effects to
replace air. On top of this enables the coexistence of thermo resistant fragus,
lieehas, and trees. This environment is not friendly to human inhabitation.
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Housing of Interstitial Space
A Collective Housing Project in South Bronx, NY

Project Category | Academic  
Course | GSAPP Core III, Fall 2020, Prof. Hilary Sample  
Location | Aldens, South Bronx, NY  
Duration | 10 Weeks  
Project Team | Benjamin Ellis Scher

Furniture groups, courtyards, fire escapes, alleyways, rooftops...interstitial spaces used to occupy and characterize the south Bronx facilitates a rich culture of hip-hop and Mosh pit, however, safety and maintenance concerns with the subsequent gentrification process made these spaces unavailable.

Our collective housing proposal aims to reclaim the interstices of the south Bronx to encourage cooperative actions.

Culminating in a landscape of interstitial spaces, this graden facilitates a range of activities and a high level of collaboration for the communities in south Bronx.

This project explores the synthetic part-to-whole relationship through the aggregation of differing architectural modules and elements along a gradient of density and height.
Courlandt Ave, N - S
- Deli
- Salon
- Barber shop
- Personal Business
- Deli
- Nail Care
- Chinese Restaurant
- Latino & Black
- Salon
- Tax Prep
- Chinese Cafe
- Latino & Black
- Salon Liquor Store
- Deli
- Mexican Cafe

E 151 St, E - W
- Safety
- Accessibility
- Aging Population
- Childcare
- Privacy
- Instability
- Public space
- Social platform
- Building maintenance
- Infrastructural development
- Education Support
- Art Supply
- History
- Gentrification
- 50-year floodplain

E 152 St, W - E
- Art Project
- Urban Shopping cart
- Car battery powered
- Children projecting artworks
- Neighborhoods walls as gallery
- Storefront windows
- Hip-hop origin
- Monbo culture
- Photography education
- Dance education
- Police officers engagements
- Streets football
- "Painting in the beds"
- Car Factory reused

- A Community is forming

Melrose Ave, S - N
- Deli
- Mexican Restaurant
- Nail Salon
- Tax Prep
- Salvadoran Restaurant
- Shipping Center
- Wholesale
- Hair Salon
- Party Supply
- Salvadoran Cafe
- Shopping Center
- Wholesale
- Hair Salon
- Deli
- Salon
- Barber shop
- Deli
- Salon
- Barber shop

Community Garden
- Libraries
- Book exchange
- Film festivals
- Study Spaces
- Bronx Documentary Center (BDC)
- HPD & NYCHA Development
- Bronx Cooperative Development Initiative (BCDI)

"We have never lacked talents in the Bronx, we need more structure and support for art and education."
- Michael Kamber

Field Notes | South Bronx

Noli Plan of Interstitial Spaces
The Melrose Neighborhood, South Bronx, NY

Photo by Michael Nairns
Courtesy of Bronx Documentary Center
Lecture at Columbia GSAPP, Sep 16, 2020
Housing of Interstitial Space
Shelves, Folding Tables & Chairs, Sinks, Beds, Carpets

Housing of Interstitial Space

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"Guts" of the City
A Subterranean Playground with City Utilities.

Project Category | Acoustic
Course | GIAAPP Core I, Fall 2015, Prof. Julie Fols
Location | New York, NY
Duration | 9 Weeks
Project Team | Independent

"City-owned land represents a physical infrastructure in New York that exists at least partly outside of the market, where capitalism doesn’t alone describe demand."

By marrying two city agencies: Department of Transportation and Children’s Aid society; this project proposes a geologic excavation beneath the street in Washington Heights.

In order to create an alternative public space that exposes the “guts” of the city:

Water pipes, electricity lines and drainage are excavated and transformed into educational devices.

The dome-shaped programs are being formed by the tension of utility pipes and the retaining wall. The project aims to create a new sense of sublime where the infrastructural pipes and educational programs are juxtaposed to create a playful / dangerous / dirty / dynamic space dedicated to extra-curricular activities.

"Guts" of the City
"Guts" of the City
Study Models

Water pipes, Electricity lines, Drainage
"Guts" of the City

Water pipes, Electricity lines, Drainage

"Guts" of the City
Phase Section & Plan
"Guts" of the City

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Readymades School
The P.S. 64 School Renovation

Project Category: Academic
Course: GLAAP Core II, Spring 2020, Prof. Laurence Whitman
Location: New York, NY
Duration: 10 Weeks
Project Team: Independent

For me, the P.S. 64 school is a historic landmark that preserves 100 years of experience and cultural practices. The rigidity of Snyder's 14 plus provides ample light and air with a well functioning classroom layout.

This renovation aims to establish a dynamic dialogue between the generic, rigid classroom learning and the playful, spontaneous learning experience.

1. Preserve half of the existing building that fits all the required classrooms.
   accept and retain the traditional learning experience and its associated rituals.

2. Freeing the other half, establishing an almost counterpart ritual to the existing classrooms:
   gym, cafeteria, auditorium, and library where public gatherings may occur.

3. Inspired by the early Ready-mode studies, a series of discrete objects that don't make sense on their own get assembled to perform a circulation.
   (like the Ruby Goldberg Machine), where unexpected encounters and awards are given.

4. Carving out the ground, exposing and modifying the foundation structure to provide community access on the ground.
Readymades Tectonics

Readymades as School

Jiageng Guo
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Soil & Land
A Composting Plant & Nursery Facing A Colonial Cemetery

While lack of water defines the island of Culebra’s precipitation conditions, it is the land that presents a way of linking past and future narratives and upholds the ecological and civic life of the Puerto Rican island.

This project for a food waste upcycling plant and adjacent plant nursery is both an endeavor to revitalize the island’s soil and a medium violated land whose traces of engulded children and soil contamination define an island from decades of US Naval occupation.

Today the promontory is home to US Fish and Wildlife Service, the Department of Natural Resources (DRNA), and an assortment of other recent and ancient ruins.

The proposed facility is sited facing the old town cemetery and the Culebra History Museum.

A repeating series of semi-enclosed courtyards extend in parallel - one descending, the other projecting away from the hillside toward a raised viewing platform.

This proposal does not simply stand on its own as a solution to the current overcrowded Culebra landfill, nor as a singular concession acknowledging and engaging the history of US military imposition.

Instead, the efforts to establish a process of food waste recycling at a large scale should be seen as a part of a broader restructuring of Culebra’s ecology, food, and water systems within a circular economy model.
1. Drain gutter  
2. 3/4” strengthened polycarbonate  
3. Perlin hurricane bracket  
4. Laminated bamboo joist  
5. Custom steel plate assembly  
6. Perforated biomatter brick  
7. 8” x 8” HSS  
8. Water tank  
9. Concrete slab on metal deck  
10. RC foundation

Soil Regeneration & Land Reclamation
Pathing towards the landscape
Daily Practice & Covid-19
A Covid Memorial developed through daily practice & research

My daily practice is about reading New York Times articles every day. Chronologically from Feb 2020 to Jan this year.

Re-reading these moments of uncertainty: from the lockdown, flattening the curve various stories from its root release to community cases.

It helped me formulate 3 principles while designing a COVID memorial:

1. It’s a collective effort.
2. It’s comforting.
3. Remembering the dead by naming them.

The plan is situated on a 5-ft tall landscape hill in Washington Square Park. The roof supports 2,200 panels all of the same size hexagon, 30-in by 15-in. People would place them one after another around the central courtyard.
Covid Memorial & Daily Practice

Daily practice in engaging technology, as anti-aging橊
memorials helped us to imagine COVID-19 as a
living memorial comprised of glasses forming a field
of memory through the changing lifetime.
"...and finding a diverse way of relating to Architecture."
The LOOP & Education
A School to Promote Community Engagement

Project Category: Academic
Course: G3APP AT IV, Fall 2021, Brandon Melnikoff
Location: New York, NY
Duration: 10 Weeks
Project Team: Alex Lam, Jian Du, Yifan Wang, Ruins Wang

"Education is not preparation for life; education is life itself" - John Dewey

The loop is a series of limited spaces in the new PS 64 to foster community engagement.

The LOOP is programmatic
Double-height spaces like gym, theater are linked together. Public circulation is closely intertwined with the school circulation; while connecting the classes to be separated from it.

The LOOP is structurally integrated
Load transferring trusses isolated in the double height spaces, so no structural columns in the loop. The double slab layers are hung from the roof to enhance the permeability of the scheme.

The LOOP promotes sustainability
The double-glazed facade on the south serves as a thermal barrier in the winter and helps passively redirect hot air in the summer.

The LOOP is integrated
into geothermal, structural, thermal, sustainability & map analysis, and the perceptual strategy of extending the visual corridor.

In order to promote an educational architecture that engages with the surrounding community in East Village, New York.
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Façade Detailing

100% DD Facade Package for The Melrose Community Center

Project Category | Academic
Course | GSAPP Architectural Technology II, Fall 2021, Ryan Deeghy
Location | South Bronx, New York, NY
Duration | 8 Weeks
Project Team | Adela Marghera Steyer

Façade package developed as part of the gsapp technology curriculum, it is a class.

The brief asks for a sustainable façade design strategy for the melrose community center located in south bronx, new york.

The design involves facade mapping, general detailing, specific detailing of grc joints, to specifications of window and door schedules.
Façade Detailing

01 **Typ. System Plan**  
1/2" = 1'-0"

02 **Typ. System Elevation**  
1/2" = 1'-0"

03 **Typ. System Section**  
1/2" = 1'-0"
Visual Studies

Film Analysis, the Cultural Shed & Breath

Project Category | Academic
Course | GSAAP Architectural Technology III, Spring 2020, Violet Whitney
Location | N/A
Duration | 13 Weeks
Project Team | Independent

Image a. The characters from film: Last is Translated is analyzed, placed through a center line and translated into amorphous spheres.

Image b.1, b.2. Breath, a project done during Architectural Representation by analyzing human breathing system.

Image c.1, c.2. Analytical drawing and model of the Cultural Shed.

Image d.1. Counter-factual drawing of the NYC Fire escapes
Like an oxymoron, the pairing of Drop City and The Osho Movement challenges the established understanding of counterculture, which in turn informs architectural practices in civic & art-related buildings alternative ways of engaging with the economic and political forces - The Culture Shed at Hudson Yards by Diller Scofidio + Renfro in 2019.
Summary

This paper explores how comparative analysis of 2 countercultural examples may unfold alternative perspectives of contemporary architectural works, specifically the NYC Culture Shed designed by Diller + Scofidio and Renfro in 2019.

As arbitrary as the term “counterculture” can be during the 1960s, a general understanding of the definition may be to what extent do they establish meaningful critiques towards the more predominant “culture” in society. For example, the Oslo Movement /petitioning the 1980s and Drop City during the 1960s in the United States are both interpreted as Utopian experiments that “counter” the mainstream culture. Nevertheless, a comparative analysis between them yields polemic differences in their agendas and approaches.

Methodology

In 1965, a group of 4 people spontaneously formed a 7-acre counterculture artist communal in Southern Colorado. Counterculture have been regarded as an unstable creation in the 1960s, and a faces limitations when describing other communal practices in different contexts. This instability inherently would add a level of difficulty in the comparative analysis. Meanwhile, Theodore Roszak thought the 1960s counterculture as a form of culture “radically dissatisfied from the mainstream assumptions of our society that it scarcely looks so many as a culture at all, but takes on the alarming appearance of a barbaric intrusion.”

One may also argue that counterculture is not exclusively describing the 1960s social movements. Since 1960 marks the time of political upheaval and programmatic declarations. It is important to note that like architectural practices, countercultural movements should be analyzed in the specificity of their context. A thesis Countercultural Distopias by Junjie Ren pointed out that “The 1960s Counterculture was against a particular culture in a specific time, countering particular issues.” For example, Drop City responded to the protests against the Vietnam War in the United States. Oslo Movement engaged with the 1980s global hegemonic capital accumulations.

For this comparative analysis, counterculture may be defined by characteristics shared by specifically Drop City during the 1960s and the Oslo Movements in the 1980s. Along with other references across the globe like the City of Sel in Spain during the 1980s, 4 distinct and shared characteristics of counterculture are found:

1. In terms of visual representations, the “funky and spontaneous nature of the dome construction in Drop City and people dressed in orange robes and intentional posters and videos in Oslo all represent visual identities of the counterculture”

As arbitrary as the term “counterculture” can be during the 1960s, a general understanding of the definition may be to what extent do they establish meaningful critiques towards the more predominant “culture” in society.

2. In terms of organizational culture, Drop City recycles wooden beams, cutouts, ragged cloth and assembling them into a form of “Drop Art”. With shared resources, Drop City’s material culture is physical, economical, and non-for-profits. Oslo was, on the contrary, hierarchical in the organization, with branches around the world monitored closely by the headquarters, and profits are shared like in a company enterprise.

3. Rather than a community with clear planning and organizational structure, Drop City, along with other 1970s counterculture movement tend to be formed with spontaneity and impulses with unconscious utilization of space, a more organic development type according to architectural and urbanistic term. However, the spatial construct and business plan in Oslo is highly organized which seem to derive them from the countercultural groups.

4. While being spontaneous, counterculture
On Aesthetics

At first sight, Oshu Movement may be identified as a group of collectives wearing orange robes and garments.

Oshu Movement is a for-profit institution masked with a highly sophisticated and engineered façade of counterculture.

Scholars and media had addressed them as "orange people." Some members of the group would also adapt their outlooks to be half- or fully naked according to the countercultural preference of the appreciation of their bodies. The widespread followers from the Western world would give themselves Eastern names that follow their initials. Ornaments like yokes and beards are attached to their dresses. The Orange Book that Bhagwan Shree Rajneesh published in 1983 depicts lifestyles and meditation techniques consisting of an "erotic" version of the counterculture. All of which are specifically designed to create an image façade expressing the notion of exoticism.

It is worth noting some scholars have argued that the Oshu Movement was a form of Orientalism for the Western world and deviated from the original counterculture. Edward Said has conceived a concept of Orientalism "as something other than from their own country and civilization." This form of "otherness" became increasingly preferred by the

Meanwhile, in Southern Colorado in 1965, Drop City was identified as the first rural "hippie commune". With the shared cloth "poolery," dropoers who joined the group would give up all of their clothes and possessions and put them into a central closet. One would take and pick up their things freely from the closet. One may argue that the eye-catching dome structure inspired by American architect Buckminster Fuller carries particular aesthetic value. The motivation was some stereotyped two-by-four lumber material and imagination of a dome encountered by one of the group’s leaders Clark Richert, while dwelling down to Boulder, Colorado. "We made the dome because it was easy to construct."

The construction was stopped while they were figuring out the next steps, such as insulation and cladding. Cartops, railroad ties, and other materials are found later for the structure to be put together, while the colorful façade was added by visitors outside of the group later in the 1960s.

One may argue that for the "droppers," it does not matter how things looked. They -they studied at the University of Kansas. The idea emphasizes the "happening" as a process rather than the results it produced. Examples included the Ultimate Painting, where droppers in the communal would use a general structure of grid dividing up the circle, and everyone would join the painting process. Once after another, the community, according to former painters. As Richert remarked during the documentary: Drop City, "it was 1962, it was about freedom of expression, making art out of feelings." As Clark Richert remarks, "The most beautiful part of drop city is the dump." Drop City's visual representation resembles that of the "Drop Art" and was in contrast to the constructed visual identity of the Oshu Movement.

On Organization

The second part of this comparative analysis focuses on the organization and people involved in both of the counterculture communities.

Oshu Movement seems to have a targeted people in specific regions of the globe. Its intention and ways of utilizing counterculture as a marketable quality may be best illustrated with its recruitment and establishment process.

According to a thorough study conducted by Hugh Urban in his book Zools the Buddhist Sea, Spacetime, and Capitalism in the Global Oshu Movement, Urban exemplifies that The Oshu movement attracts or "recruits" people by targeting the "well-off" that seem to fit into the ideology of "hippies." According to Urban, "many Oshu followers were highly educated and professional, with audience drew mostly from the upward-moving, entrepreneurial business class in newly independent India, only a few came from the West."

Based on the data collected in the same study, from 1974 to 1977, Oshu had accumulated 1,000-2,000 visitors per week in one of their first establishments in Pune, India. Urban further noted that
-meditation classes and recordings were also switched entirely to English from Hindi. Even if the demographics within the followers are Osho’s intentions at first, it is still targeting a specific group of people. The selection process is more of a marketing procedure rather than a practice of counter-cultural intentions.

Unlike other countercultural movements around the times, spreading influence through posters, radio, or word of mouth, the Osho Movement broadcasts their message and philosophy through well-calculated means. It begins with selecting “sites” as points of intervention. According to Urban, “published books, talks, and tape recordings are gathered in compounds and meditation centers that emerged in 22 countries… By the year of 1989, the Osho publisher had released 100 items in English, including some translated into Japanese, Dutch, Italian, French, Spanish, Portuguese, and others”. A striking similarity appears as these locations echo those with former counterculture appearances.

On Politics

Both as countercultural movements, the 1960s and the 80s offered different political climates. It is worthwhile for the last part to highlight their ways of political engagements.

In a study of the political climate in the 1960s, Arthea Green articulated how “after the WW II, the conservative swing dominated the Western Societies.” Also, among many other scholars, Susan Sontag, in her 1996 article “What happened in America,” highlighted a general sense of discontentment caused by the disbellevor, towards the US government. “The Gulf of Tonkin Resolution in 1964 and the eventual war in Vietnam put governmental credibility at its peak.” Like many other countercultural communities, Drop City responded to the situation by creating an alternative community with a new sense of belonging.

While "Drop Art" was in contrast to the constructed visual identity of the Osho Movement.

As these locations reserve potential appetite or market for "counterculture," Osho injected this taste of orientalism into their markets, making the familiar becomes unfamiliar. This state of ambivalence would work positively for Osho to brand his products. As Urban summarized, “Osho was the first truly global guru… However, rather than being a spontaneous emergence, the neomedia of the Osho Centers around the globe was a highly coordinated business venture, scheduled to cash in on the cooptation of the counterculture.”

On the other hand, the record of Drop City might appear to be much “cleaner” and less sophisticated in its organization. The 4 original group members would never target a specific person as their coming together is all about the act of “dropping,” a form of spontaneous emergence. Once people drop in, they would give up all of their possessions, including cloth, cars, utilities, to be stored in a central closet. “We don’t have a strong sense of ownership, everybody’s cloth shared, money shared, food shared, not in a dogmatic manner, as Richard Hallew “There was a ‘real depression and sickness of the Vietnam War, and Drop City was… against the lifestyle and some ‘important people.” He continues critiquing the economy. “We here believe that the idea of working for a living is of complete insanity. Whoever comes here would never intend to work again.” While this may appeal consistent with the understanding of countercultural qualities: being opposed to the commercialism and being freed from the political climate, putting the Osho Movement in the same counterculture category would then become “problematic” even considering its political context. The 1980s, illustrated in chapter “Culture” in Encyclopedia of Identity by Yoshitsugu Kasahara as “Politically, the West witnessed the election of Ronald Reagan as the president of the United States, neo-liberal, free-trade, and market fundamentalism became the operating principles of a visible global market after the world wars.” The era was also marked by high inflation, high unemployment rate and unstable policy regards to “wealth distribution. Osho

1960s-80s, but in a rather opposite fashion, it embraced the capitalist production and global market for its good. However, Drop City’s simple assertion of rejecting to participate in the market or have a clear structure within the community would not imply a position against consumerism.

The Culture Shed

The defining architectural feature of the Culture Shed is the sliding shell that may extend to a plot of city-owned land and unfolds a series of public activities. From the perspectives established in the previous analysis, the Shed may be interpreted as an in-between spontaneous and planned.

In terms of political background, the culture Shed embraces the logic of the Osho in leveraging minority cultural activities to propose an avant-garde architectural proposal. After rezoning in 2008, the City of New York issued a Request for Proposals (RFP) for a plot of land in Mid-town Manhattan. Diller Scofidio + Renfro designed The Cultural Shed during the height of the recession as a radical proposal over the edge of High Line which they envisaged the master plan. According to the New York Times Article, in 2019, New York City’s biggest cultural capital grant ($50 Million) is allotted to the construction of the Culture Shed. Although the Culture Shed has not yet -
The Culture Shed blends the confrontational and critical spirit of the Drop City and the precocious engagement with the politics by using art and visual brandings of the Oshu.

In terms of its operation, the organization reserves 10 percent of tickets for residents who live in low-income neighborhoods. In this context, the Culture Shed has promoted local sub-culture, “Local independent bookstore McNally Jackson has an outpost to the Shed’s lobby where you can find texts of critical theory and the black radical tradition that are ripe for cultivating the toadstool of art institutions and urban planning that courage in the Shed.” “In a city that increasingly become privatized, we wanted to ensure we got that public space right.”

Liz Diller mentioned in an interview: The design consists of 5 zones that can support a variety of activities at the same time. This planned and unplanned state further challenges the difference between Drop City and Oslo Movement, where both seem to be engaging their political climate in radical ways, one may the Culture Shed seem to have opened a new way of achieving both by setting up an experiment spaces, Gerlad Richter will pair with Steve Reich; in another, Ben Whishaw with Renée Fleming; and yet another, king flu with the songs of Sia, an Australian singer-songwriter.

These alternative practices of art are partly enabled by the telescoping outer shell with the façade made of ethylene tetrafluoroethylene, a durable and lightweight material also known as ETFE. This creation of “Otherness” and the epiphanies that the architecture is bound upon is similar to that of visual identity that Oslo created in the 1990s. Other series of architectural spaces enables an operational opportunity where a wide range of performance and audience can meet. However open-ended this format may seem to be, it provides the platform while not specifying details of arrangements of the events. The architectural Open-plan is now sliding, turning the Culture Shed into a new performance typology in the context of Hudson Yards and New York City.

Conclusion
Just like Drop City and Oslo Movement, the Shed utilized the visual representations of the arts, the political climate, government funds, and city-owned land to create a partly planned and part spontaneous flexible building plan that projects radically towards the future of civic art space typology. It blends the confrontational and critical spirit of the counterculture and Drop City and the precocious engagement with the politics by using art and visual brandings. The complexity behind the far operational success of the Culture Shed further challenged the role of the architects and designers as a person who simply builds buildings, but as a person who directs a wide array of forces and design everything in the making of civic spaces.


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