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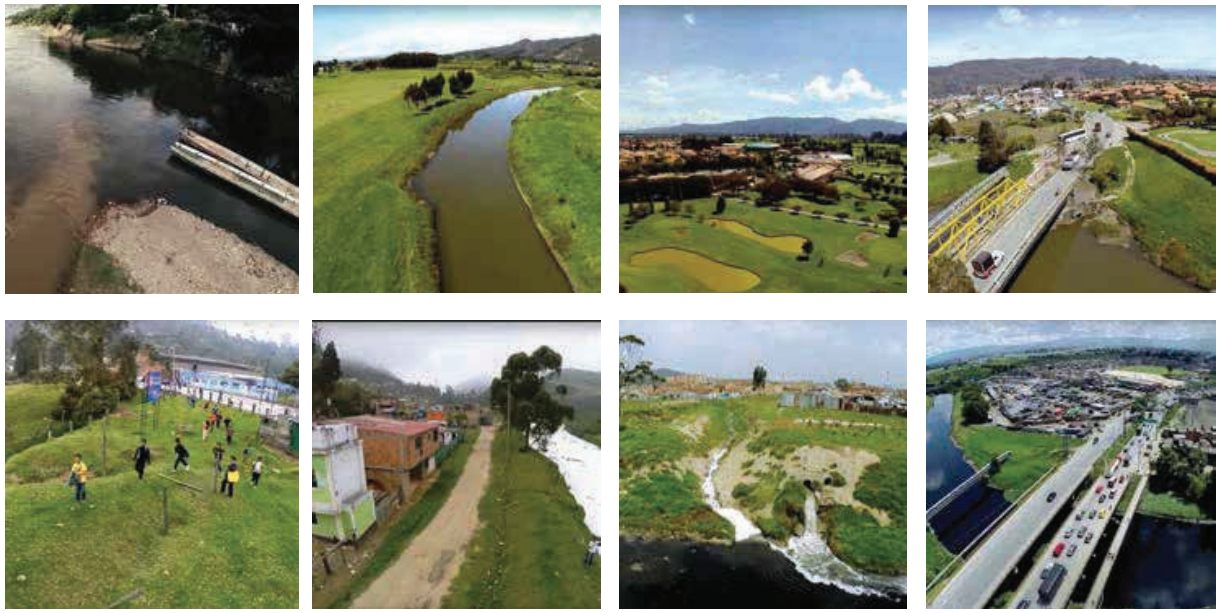

Advanced Architecture Studio + Urban Plannig Seminar

PLAYING WITH ANOMALIES

CO-PRODUCING NEW IMAGINARIES: BOGOTA RIVER

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FIRST EXERCISE: 4 WEEKS

SECOND EXERCISE: 11 WEEKS

THE DESIGN AS A PROCESS RATHER THAN AS A RESULT

This is an advanced architecture studio + a joint seminar between Architecture and Urban Planning programs. It seeks to identify existing synergies and complementary methodological approaches between these disciplines in an applied problem-solving scenario. Through an interactive exchange between planning and architecture's students, this class aims to provide methodological tools to inform Design processes using the case-study of Bogotá river (Bogota's river-Colombia).

We will explore research methodologies including: ethnographic techniques, asset based-methodology and participatory games/toys, in addition to cognitive mapping and learning alliances. These will allow us to understand different forms of knowledge, identities and social practices involved in place-making processes around the Bogotá river enabling a more ludic and diverse participation in urban interventions.

The studio and seminar final results aim to provide a useful understanding of architecture and planning challenges by using design as a research process. The objective is as well to provide feasible architectures and recommendations as to how intervene on the territory in a more comprehensive and holistic way.

This Studio will include a week field trip to Bogotá-Colombia. Our academic partners in Colombia will be Universidad de Los Andes (Architecture and Design school) where they are working the same topic and are planed to complement the research by joining in the fieldtrip.

HOW CAN ARCHITECTURE, URBAN DESIGN AND URBAN PLANNING BE DISCIPLINES THAT DO NOT STRENGTHEN THE URBAN INEQUITY AND SOCIAL DISCREPANCIES, BUT IN THE CONTRARY, BE FIELDS THAT BY WORKING TOGETHER CAN BE ABLE TO DRAW NEW IMAGINARIES AND EMPOWER CITIZENS TO EMBRACE MORE LOCAL-BASED AND SUSTAINABLE URBAN PANORAMAS?

1. THE STUDIO:

ARCHITECTURE THAT ACTS:
A GAME FOR SOCIAL ARCHITECTURE

Mon Oncle: Jacques Tati, 1958

1.1.DESCRIPTION:

The core of this studio is to challenge the status quo of the architect and architecture as creative entities by questioning their roles in today´s society. Going beyond recognizing the designer as a technician, we want to explore his/her value as an agent of change and transformation. It is proposed to study concepts such as **THE ACT OF PLAY**. **THE LUDIC AND THE ANOMALY** as opportunities for understanding new ways of inhabiting and creating space. For this purpose it is essential to explore spaces and architectural programs that are abnormal, divergent, heterotypic and opposed to traditional understandings, exposing in this way, new mechanisms to perceive, relate and create architecture. The goal is to establish discourses aiming – fundamentally – to develop new events and intrapersonal relations in space.

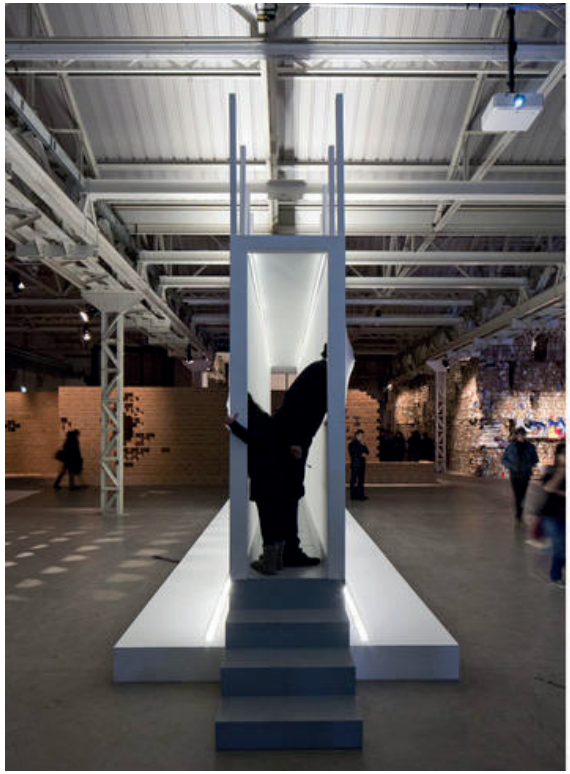
This research overpasses the classic functionalist concept of modern ideals -based on the concern of producing efficient architecture, getting closer to the experience of being spatially risky, dynamic and diverse.

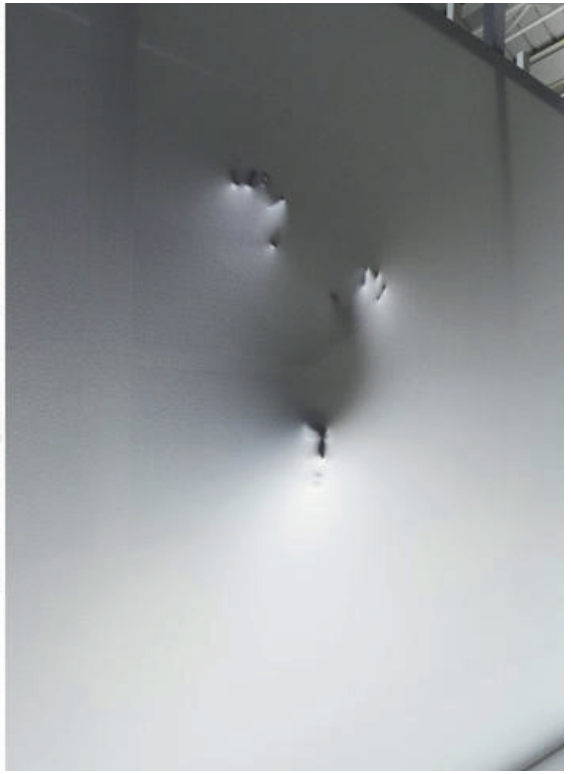
We define toys as mechanisms capable of triggering new behaviors, promote innovation and challenge knowledge, their value does not reside on their physical and material properties but on the effects they produce. We seek to explore architectures that operate as toys, whose main purpose is to transform the social realm by generating new performances and events in the city.

This research studio is a meeting place where playing, ludic and anomaly encounter as designing processes. It's an invitation to expand the boundaries of studying architecture moving away from good practices on construction, function or aesthetic, to focus on methodologies capable of exploring new forms of use and new types of spaces.

The studio´s goal is to set up an exchange platform where students can learn to anticipate and predefine social behaviors within the public realm and through public buildings. By exploring buildings as communal and public entities deeply attached to its user's daily life, we will be able to expand the value of design beyond its material nature.

We will study how architecture, when placed in specific urban contexts, is able to improve life quality, empower people and help them reach their dreams, ideal and desires. Under those conditions architecture becomes a living lab where social gatherings, festivities, friskiness and the unexpected can be explored and reclaims the rare and the ludic as catalyst of social interactions. We aim to distance ourselves from modernity and its obsession with functionalism and productivity to investigate an architecture capable to engage with the public.

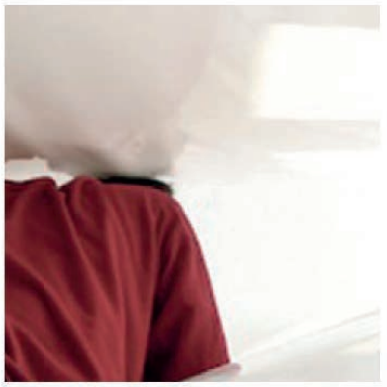


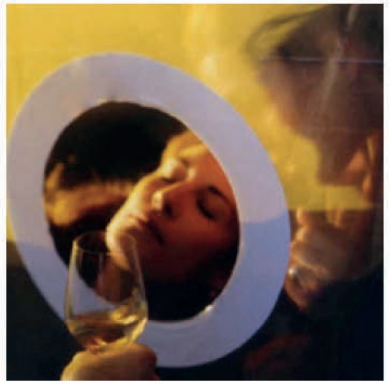


El Equipo Mazzanti: Milano Triennale - 2016
THE WALL: From static to elastic

AS WELL AS A TOY, ARCHITECTURE AND A DESIGN GREAT VALUES ARE THE ONES THAT GO BEYOND THEIR PHYSICAL NATURE - AS OBJECTS - AND AFFECT THE SOCIAL REALM.

IN THIS TERMS ARCHITECTURE IS SEEN AS A LIVING LAB WHERE SOCIAL GATHERING, FESTIVITIES, FRISKINESS AND THE UNEXPECTED CAN BE EXPLORED. DIFFERENT SCOPES WILL BE SET SO TO UNDERSTAND THIS, FROM INDUSTRIAL ARCHITECTURE SHAPED BY ITS PRODUCTIVE ACTIVITY UP TO TODAY'S ARCHITECTURE RECLAIMING THE RARE AND LUDIC AS A CATALYST OF SOCIAL INTERACTIONS.





The built face of Bogotá has been strongly defined by different aspects, such as:

- Its significant geographical determinants (that draw a unique landscape but also have become susceptible to exploitation and carelessness),
- Its social and class gaps coming from colonial times that have established a characteristic social, economical and political discontinuity and segregation,
- A context of recent historically changing periods that attracted with them different architectural and urbanization or land use styles
- An armed conflict that caused a great internal migration that transformed its population into a multicultural society representative of all regions of the country, but that also generated an uncontrolled expansion still in process.

Today, with more than 9 million inhabitants and being one of the most unequal cities in Latin America, Bogotá is in emergency and has one of the lowest standards in the region in terms of quality of life, sustainable environment and access to public spaces. This situation makes that the social, built and natural landscape is suffering, is why it's found a discontinuous and unstructured city in urgency for a permanent and transversal intervention.

In addressing the urban imaginary of Bogotá, one recognizes that the city has two dynamics: a tangible one, made up of physical elements (roads, parks, equipment, buildings), and another intangible, made up of those aspects directly related to human behavior (customs, Culture, way of living the city); These two dynamics are essential for the city, both act symbiotically.

It becomes crucial to find an apparatus of dialogue where the public and private sector and the government find points of encounter to empower these millions of citizens, so that themselves can build stronger social fabrics that are able to re-touch the city every day, while expressing their needs and aspirations.

It is in this co-creation of the public that finely there could be a method to give Bogotá a new structure and physical unity that reconstructs its collective imagination and redefines it from to a closer, more active, humanized, sustainable and from certain point of view more Bogotano.

1.2. KEY-CONCEPTS:

LEARNING: Curiosity towards the unknown is at the core of the learning experience. Education is bounded to the risk involved in exploring and discovering.

TO PLAY: It is defined by systems of operations and rules. But as a social phenomenon, it paradoxically has the ability to reshape cityscapes and to transform the self-regulated human relations. Therefore, the real value of the act of playing is found in its capacity to alter the social contracts, as it becomes an educational tool that has the power to promote change.

COUNTER-SPACE AND ANOMALIES: They are spaces that deny the traditional ideas of efficacy and usefulness; therefore allow different human relations closer to ludic and playful actions related with the act of playing.Reality in places like these can be seen as an adjacent one. These places are free and open to multiplicity, diversity and are fundamentally against the idea of a unique space defined by control, surveillance and highly efficiency.

ARCHITECTURE IS ACTION: This studio focuses on what results from the architecture, what it produces. Actions, happenings and relations are what the studio wants to induce in the proposed architecture. What results is an architecture that provokes various behaviors and promotes new uses and shapes.

ARCHITECTURE'S VALUE LIES IN WHAT IT PRODUCES NOT ONLY IN ITS BUILT NATURE

IN ITS ABILITY TO PERFORM RATHER THAN ITS IMAGE.

1.3. ACTIONS TO WORK WITH:

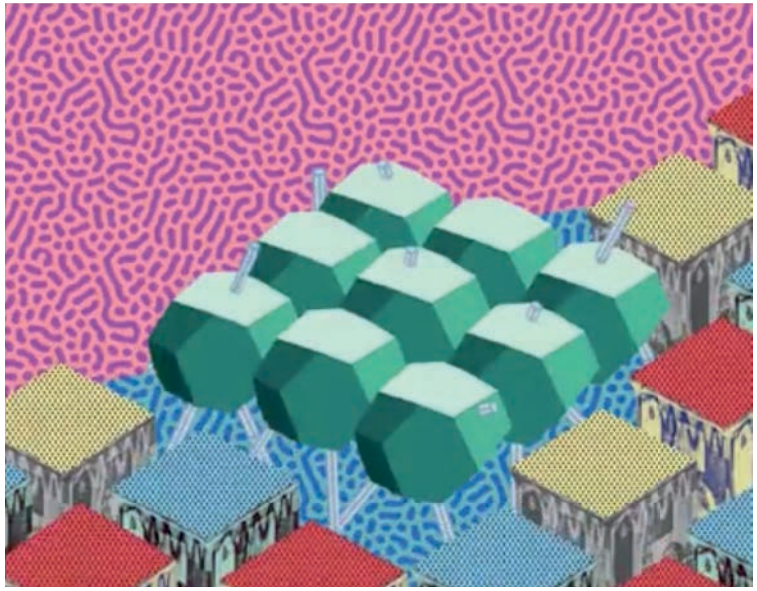
TO "OPERATE"

The studio aims to reflect upon and critically analyze certain phenomena associated with the practice of architecture and urbanism in emerging and conflictive urban contexts; in particular the role of the architect and urban designer nowadays and their potential to transform the material world through the design of processes that construct collective spaces and their public meaning.

This reflection is framed by a concrete practice that aims to push the disciplinary boundaries by studying actions and strategies capable of creating an adaptive, open, unstable and always shifting architecture that responds the global conditions of fragility and uncertainty.
The studio explores forms of material and spatial organization by studying concepts like repetition, indeterminacy, incomplete, anomaly, instability, contradiction, strategies and protocols of use. It also investigates the value of systems of organization that are open, intelligent able to grow and adapt with time.

In this manner architecture becomes a participatory strategy rather than a finished building authored by a single person. It is an exercise that allows the design of a dynamic, participatory method and configuration, not merely representative ones, based on the idea of developing an open architecture positively disposed to change.

The goal of the studio is to discover and familiarize students with different manners of organizing materials such as: pieces, modules, patterns, mobile and shifting elements, protocols or actions of use and appropriation that will allow us to intelligently design systems with their own rules and pacts. We will study the value of these open and adaptive structures and their potential for developing configurations that closely mirror botanical, animal and human organizational forms. We will look at the way they function and their cultural relations on the basis of what we call formal intelligence; in this way we can define patterns of organization, structures of order, and dynamic active processes in the material organizations to be developed.



INSIDE THE IDEA OF "OPERATE" WE WILL EXPLORE:

•SPATIAL AND FORMAL ANOMALY: By its rupturing condition and the way in which it induces unpredictable and unimaginable behaviors, space is transformed into an unstable mechanism of improvisation by breaking routines, creating new behaviors and affecting each user.

•EMPTY SPACE WITHOUT A SPECIFIC USE: is defined as the place for the unpredictable, open to appropriation and change.

•MATERIAL INTERCHANGEABILITY (MOVABLE DEVICES): encourages the choices to change use or conditions, multiplying the actions and human relations; the space is defined by groups of users.

•UNFINISHED SPACE: it allows the user to be the one that finishes or transforms it; is an open structure that can be adapted through time.

•UNSTABLE SPACE: It allows change and adaptation, what was initially provided can be changed, the coming generations can adapted it to their needs and changes.

diller scofidio + renfro: Blur Building
Exposition Pavillion: Swiss expo, 2002

These strategies can be adapted to a diverse range of situations, whether these be topographical, urban or programmatic, they will facilitate the design of buildings with the potential to grow, change and interconnect according to particular circumstances, as well as procedures and configurations that are open to change, understood more in terms of a process rather than permanence.

We will ask ourselves how projects can behave as an instrument that produces spatial, social and environmental exchanges –a practice capable of operating in and between the world of animate and inanimate objects to formulate a new natural and social contract.

We will explore how new behaviors and relations can be shaped by means of this architecture. And how architecture can promote dialects and new ways of learning as a base to establish new ways of relating.

This instrumentality bets to find a middle point in-between projects and today's complexity. We will define settings that stimulate or facilitate new, different and contradictory activities at the same time and space. The resulting architecture should multiply and intensify the existing complexity and contradiction.

TO "PRODUCE"

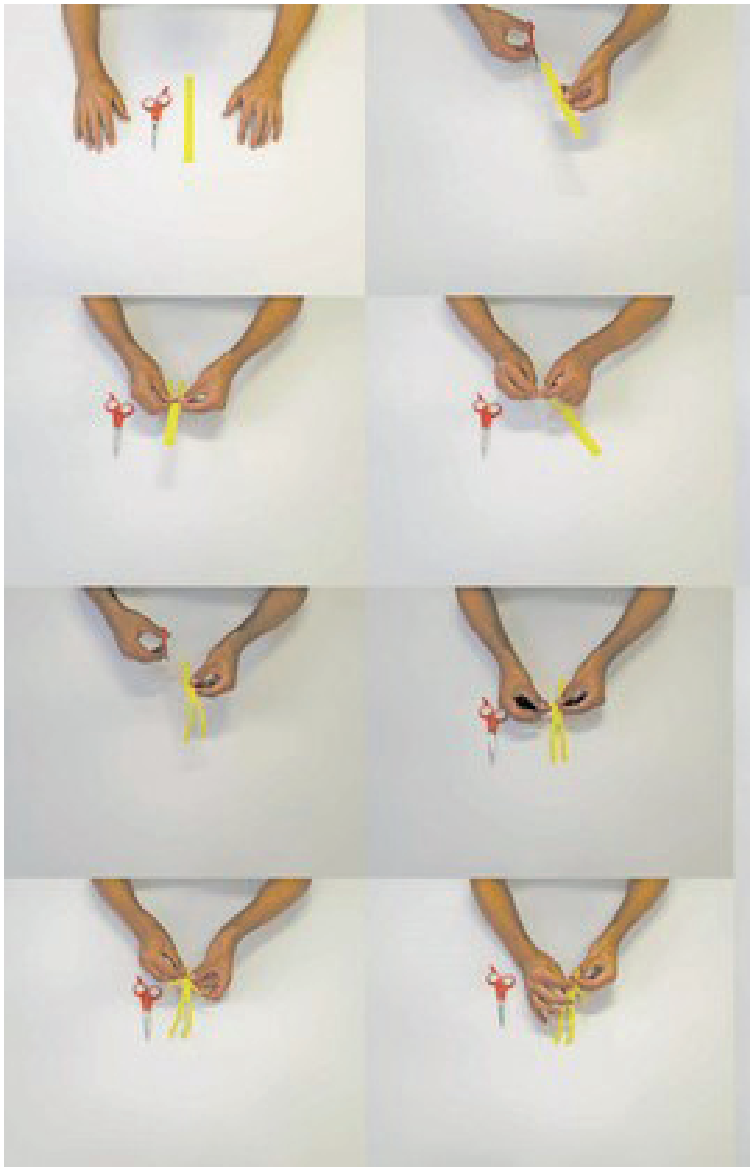
We shall attempt to anticipate and pre-define actions and urban social behaviors generated through architecture, urban design and landscapes. We will seek to test the thesis according to which architecture does not have a value by itself but as it is capable of generating or encouraging human or non-human actions and behaviors, and according to what it can stimulate and produce among its users within the specific societies they inhabit.

From the urban realm we will question and challenge the boundary between city form and urban policies; that is to say, we aim to design both the processes as political strategies and social decisions, along with the forms, materials and types of space in a holistic way, thereby guaranteeing that policies and spaces for social infrastructure can be produced simultaneously. From a theoretical as well as a practical perspective such a focus leads to the affirmation that the means of achieving this objective is the project and that this must be based on performative capacities in terms of material and action; moreover, in representative terms it must be a point of social reference.

We will look for architectural programs that are contradictory in nature that set together repelling dynamics, therefore letting new community behaviors, relations and events bourgeon, empowering the dialogue, the learning and the leisure.

The idea is to build anomalous programs where we mix contradictory uses or situations where these infiltrations allow multiplying and expanding relations and events in a building. This approach presupposes the introduction of an experimental foreign program that is not the usual one for the type of building, so to produce new types of relations and behaviors in the users.

The functional program is based on the idea of efficiency and productive utility, the event can be based on anomalous conditions that allows other behaviors such as the play and the ludic, the program is in an element of control and the event is one of freedom that invites the unexpected.



“ THE FUTURE OF ARCHITECTURE IS IN THE CONSTRUCTION OF EVENTS”

BERNARD TSCHUMI.

We would try to criticize the hygienist concept of modern architecture that only serves the production and the efficiency as it happens in a factory or athe modern office, these go against the needs of whom really has to use or live in it as a homo Ludes rather than as a homo Faber. The question is how to introduce other options such as the play and the anomaly among what we call function that allow to overlap and open the relations between the productive inhabitants and their ludic condition.

Questions as this are the ones that we expect: How can an academic space can be a teaching environment rather than a teaching tool?
What is the real value of a scholar environment? How can it promote experiencing and learning activities closer to the learning process of daily life? That allows to question the idea that the function works only as a system based on efficiency, meanwhile this idea of function can be understood in other realms through the lens of the game and the ludic; adding other views and ways of thinking spaces and real events. In this process of thinking, the classroom space is not only the important one but also is the empty space and what happens in it.

2. THE CHALLENGING SCENARIO:
BOGOTA RIVER.

3,300 meters above sea level in the town of Villapinzon, in the Gacheneque Paramo, it is preserved a magnificent treasure; the crystalline waters that lead to the Bogota River.

The most dominant vegetation that surrounds the river source is composed of enchilles, mosses and frailejones, a beautiful but very fragile ecosystem due to its closeness to regions of agricultural development that modify the use of the soil and affect the availability of water. The Potato crops change the balance of soil saturating it with fertilizers and pesticides.

Industrial waters generated by the tanneries of the area are poured into Villapinzón with high contents of organic matter and heavy metals. The system of water regulation that integrates the reservoirs Sisga, Tominé and Neusa produces a large scale reduction of the pollutants that the river carries until they reach the most populated areas of La Sabana, Waters that have not been adequately treated are used in irrigation districts to develop agricultural activities that are located in the region of the Bogotá River round.

The river bed has been altered to build residential complexes, modifying the river's hydraulic capacity and increasing the risk of flooding. As the river approaches the Colombian capital, the wastewater spills increase considerably, the greater pressure on the river occurs when arriving at Bogota where high concentrations of organic matter generate a colorimetric change that leads to the deep black color.

Due to the dumping of solid waste and untreated wastewater the biological, physical and chemical characteristics are modified to the extreme of generating an anoxic environment with high microbial load that is transformed when generates methane gas.

Works of great impact have been made along the river to give a solution to the consequences of poor territorial planning, the excavations of the quarries increase the concentrations of suspended sounds and sediments that the river transports which when arriving at the floodgates of Alicachin, is partly pumped to the Muña reservoir.

An ecosystem transformed entirely, where vulnerable communities are constantly exposed to environmental pollution,

The river's carrying capacity is exceeded, it is a slow flowing dead river .

THE CHALLENGE:

In the last decades, the urban limit has been a central theme in the debates about the uncontrolled growth of the cities. When studding the peripheries of the Latin-American cities, it is evident how the changes in the occupation and the understanding of the territory, are dependent on the trends of the economic development.

Rio Bogotá is the natural boundary in the west of the city, has a large concentration of dense urban areas, mixed with intensive and extensive agricultural activity, recreational spaces and many industrial zones. The distribution of population over this water edge has been developed more as a result of an organic evolution of the location of settlements, business and industry rather than as a result of a logical distribution or a careful planning of land uses and urban services.

The rapid urban development since 1950 has resulted in the deterioration of water quality, channeling zones, destruction of the system's wetlands and the growth of low-income neighborhoods along flood risk areas.

This river basin is not only one of the most diversified economic structures in the country, closely linked to the use of its natural resources as well as the development of a vigorous agricultural, mining and industrial transformation process with a special growth of flower cultivation and a vocation of the cattle exploitation and dairy cattle breeding. It is also a summary of the meeting dynamics of the urban border with diverse and unstable realities in its route. It is a system of relations between the expansion of the city, agriculture and its progress towards the rural moorlands.

Despite being (I) the home of a large part of the population of the city and having (II) spatial qualities to make it a place capable to construct relationships of natural continuity, the river is not embraced as a structural element in the organization of the regional and urban plots of the city.

What really qualifies this spatial and environmental context within the collective imagination of it´s citizens is the series of conflicts between management, space utilization, informal socioeconomic activities and the depression of the water resource (both in quality and quantity). This situation affects the River´s inhabitants on a daily basis by making it a place of segregation: On the physical-urban level, but also in the memory and collective imaginaries of the people in Bogota.

Traditional Street Market

Rural-urban limit of Bogotá

WE WILL WORK WITH THE COMMUNITY OF A SPECIFIC NEIGHBORHOOD.

"LISBOA"

A COMPLEX AND PROBLEMATIC CONTEXT FILLED WITH OPPORTUNITIES SUCH AS:

- The Bogotá River as an agglutinating point of public and private interests and actors, as it is perhaps, the most important natural structuring element within the current debates of the development of the city.

- Es límite occidental de la ciudad y tiene la posibilidad de convertirse en el articulador delas dinámica urbana y rurales

- The frame of an ongoing and ambitious urban MEGAproject, which is looking to go beyond a rigid infrastructural conception, to become an opportunity for encountering places for tolerance and diversity.

- An established community that seeks to visualize their ideas about the river from a local knowledge perspective and from the recognition of their collective desires, needs and abilities.

THE REAL CHALLENGE IS TO BE ABLE TO UNDERSTAND PEOPLE'S DESIRES AND WILLS A LUDIC APPROACH, AS A METHOD TO UNBALANCE THE INERTIA OF THE LOCAL DEVELOPMENT, AND AT THE SAME TIME, TO CREATE A HETEROGENEOUS NARRATIVE FOR THE CITY THAT CAN WORK AS A COMMON ELEMENT TO STRUCTURE THE FUTURE OF BOGOTA´S URBAN FABRIC

3. THE PROJECT:

CO-PRODUCING NEW IMAGINARIES: BOGOTA RIVER

"Among the parties involved in any art project, the exchange of services and objects is evident. Yet, a true intermediation also involves an exchange of ideas and a structure of support, always from the experimental, always from the laboratory. To me, art can only take place if backed by a structure (institutions, media i.e.)—one that facilitates the creation of meeting points and environments of dialogue in both ways. There are always imbalances, and we work to find alternative ways of doing things that respond to different levels of awareness regarding the different levels of balance."

RADICAL LEARNING, Nicolás Paris.

3.1. METHODOLOGY:

WE ARE LOOKING TO PRODUCE MORE THAN JUST A WELL-DEFINED BUILDING: WE ALSO WANT TO GENERATE KNOWLEDGE AND OBSERVATIONS THROUGH IT.

The studio aims to achieve not only projects that reach a level of advanced technical and architectural development, but alongside it wants to extend two more components:

•An analytical component that wants to give a solid conceptual structure to the project, based on understanding the proposed strategy.

• And a theoretical component that emphasizes the conceptual background of the projects, and support the abstract and formal positions that each student reaches into their proposals.

THE STUDIO IS ORGANIZED IN 2 SESSIONS PER WEEK AND THE SEMINAR WILL BE GIVEN ONCE A WEEK - ALONG 15 WEEKS.
SESSIONS ARE DIVIDED INTO:

• Workshops where the designs are going to be developed.

• Lectures given by guest and teachers nourishing the projects with knowledge, learning concepts, ideas and relevant examples.

3.2. OBJECTIVES:

•Learn to read the city from a critical point of view by recognizing the variety of actors, forces and agendas involved in the production of urban space, both from a local perspective and a global one.

•Develop a clear position within the public sphere where architecture can articulate both the city´s needs and the individual wishes—a position that strengthens urban appropriation and increases the understanding of communal and individual civic life.

•Understand the main problems that a contemporary Latin-American city faces by analyzing the socio-political relations at stake and the effects these have on the everyday life of citizens.

•Rethink the connection between concepts such as play, ludic and anomaly with the role of public infrastructure and communal spaces in the construction of today's world.

•To explore the design of architectural programs in conflict by facing dynamics, which usually repel or oppose, leading architecture to be a space that can propitiate new human relation. To examine the communal space as an empowering environment that promotes dialogue and learning, not only among the users of the academia, but also between the neighbors by experiencing this architecture.

3.3. TIMELINE

Space co-production:

Through understanding the game as a common language, students will have to design toys to facilitate interviews with government and private institutions, dialogues with community actors, conversations with experts and group discussions.

We seek to produce a diagnosis that identifies the main opportunities; problems and needs facing the study sector and thus establish those fundamental issues for their socio-economic and environmental development.

Field Work
09/22 - 09/26

Columbia TOY Fair

Bogotá

Urban Strategies of improvement:

The specific tactical projects that we seek to develop must address issues of debate in the global urban environment: post-conflict, local economic development, preservation, mobility, inequity and climate change.

Beyond thinking about buildings as objects, we want to conceive an urban strategy based on interconnected artifacts channeled through dynamic social relations that are established among the actors that make up the city.

Architecture as Artifacts:

The aim is to design public artifacts as a more faceable strategy to generate impact and transformation. We will produce architectural interventions that will be closer related to people, and that can have the capacity to affect the individual in his daily life; This is determined by the various uses that can be given to them, sports, cultural, educational, recreational, health, mixed or any other institutional use whose perspective implies encounter, production or learning as a primary objective.

This exercise is the opportunity to address the programs that materialize the ideals that an institution manages in the city looking for innovation, taking the individual as a central axis from the idea of contradiction and channeling the wishes of potential users or inhabitants.

TOYS for the other

Exercise N.1
09/05 - 10/13

Building networks and trust:

This workshop will focus on collecting qualitative data for the production of specific focal information in a defined area within the River Round.

At the same time it is also an exercise of rapprochement between external actors (students) in an external element (the river and its community) and with a specific approach (established public policies).

Urban Tactics

Exercise N.2
10/15 - 11/03

Public and environmental Artifacts

Exercise N.3
11/06 - 12/15

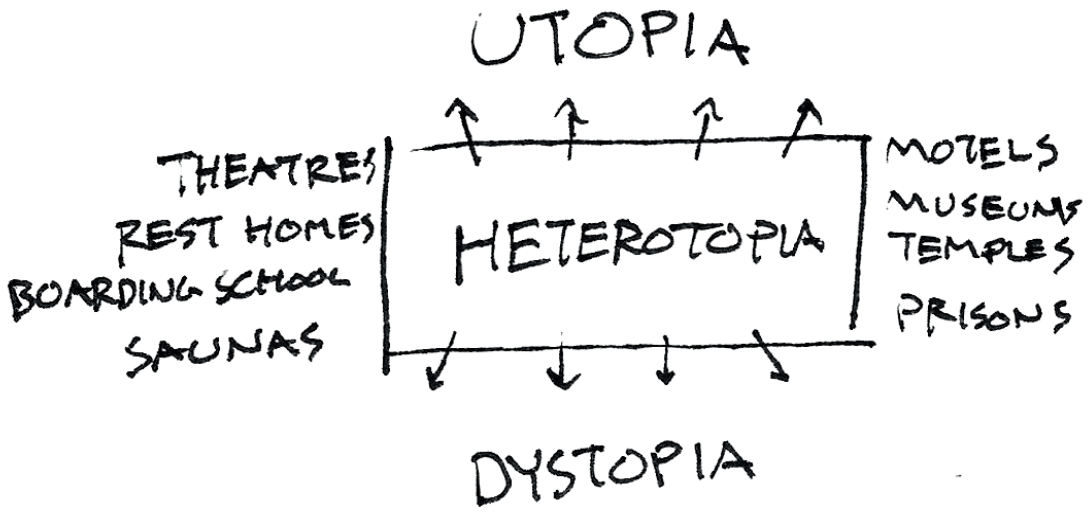
THE PROJECT CONSISTS OF 3 EXERCISES:

Te first one is divided into 2 phases (NYC and Bogotá) and challenges students to develop a tool able to collect useful data by interacting with Bogotá and its citizens. The outcome of this phase is both a developed prototype and an analysis that will work as the basis for the next exercise: 1 submittal.

In the second and third exercises students will develop a public Artifact that serves the entire city. The exercise is divided in 4 phases and, accordingly there are 4 submittals and 1 final submittal that will evaluate the overall process.

"Heterotopias are usually transition places, an exchanging space between utopia and dystopia. Foucault talks about a heterotypic crisis as an instance or space of exchange."

OF OTHER SPACES, Michael Foucault



OTHER SPACES, Chad F.

3.4. HETEROTOPIAS, THE CONCEPT:

The counter-spaces or heterotopias are relations that have grown and are expressed as shapers of the urban context where they take place. The nature of heterotopias is to affect the urban life by promoting its capacity to live in isolation, crisis, deviation and transformation in a constant mixture of concepts as closeness and openness or illusions and realities.

In this context the heterotopia becomes an effective institution, given that it is a scenario that carries out a gradual, but profound change in and from the individual. Therefore the counter – spaces are capable of structuring some parallel ethical-political dynamics. Paradoxically this fact may be negative for some moral or legal codes, which at the same time are responsible for creating the urban realities unfavorable to "the others". This situation detonates the creation of such heterotypical spaces. In a society there are some relationships that are needed from the individual to conquer the material realm so to produce "spaces for others" and to fulfill their very survival.

However, if we understand that part of the crisis that takes place in Latin American cities is based on the individuals' distrust on the possibility to satisfy their own desires and needs.

THE PROBLEM IS THAT THE INDIVIDUAL´S DESIRE IS REDUCED TO THE POTENTIAL FOR ITS REALIZATION. THEREFORE IF THIS LONGING IS NOT MATERIALIZED, THE INDIVIDUAL LOSES THE CAPACITY TO UNDERSTAND ITSELF AS PART OF THE PUBLIC REALM, FACT THAT IS CRUCIAL TO REACH A CITIZEN STATUS.

There is an evident need to shape and define citizens' dreams, to be able to achieve a greater impact in the perception created about the city and the individual itself.

WHAT WOULD HAPPEN IF THE HETEROTOPIA BECOMES IN "A NEW INSTITUTION", A DIALECTIC TOOL THAT RELATES WITH THE URBAN POLICY SYSTEMS TO EMPOWER THEM, MAKE THEM GROW AND MAKE THEM INCLUSIVE AND DEMOCRATIC?

COULD THIS BE AN EFFECTIVE TACTIC THAT HELPS TO CONQUER ECONOMICAL DEVELOPMENT AND SOCIAL JUSTICE FOR THE CITIZEN AND ITS COMMUNITY?

If we recognize the city as a catalyst of complex collective and cultural dynamics grounded in social practices such as physical exchanges, recognition of standards, networking, collective creation of memory, symbolism and negotiations of shared sense or another number of experiences, we could easily visualize the impact that the every day experiences has over the urban realm. So these practices should be recognized as elements that build space. The possibility here is that by acknowledging the individuals and their daily routines, we could shorten the social distance from the dreams of the citizens.

We want to find successful meeting places in the city, may they be real or imagined or hidden behind common sites that are usually reflecting different interactions but that somehow can actually be able to accommodate different users within the city. They could be the sites where diverse range of social happenings – from sex to social gathering – can take place. Examples of these sites are bazaars, saunas, shopping malls, jails, hospital, clandestine alleys, striptease clubs, gay bars, pop up stores, theatres; these are places where its users feel that they belong to a community and where at the end they can express themselves easily and safely.

We believe that from those heterotopic places, often dropped to the side or surrounded by a mystic aura, fetishism or misunderstanding, we can obtain tactics that have the ability to keep alive the desire and anxiety of those who are seeking to escape and take a break from the social pressure. This capacity can be used to trigger archi-tectural designs that impact in the public and communal level. It is important to think about redefining the public, and take it to another level where its elements let diversify its dynamics and thus structure a logic that embodies the ideal of citizenship the built landscape.

We look for open spaces that welcome desires among dai-ly actions, but that when overlapped the outcome express the variety of its users and new behavioral rules. The main purpose is to build social transitions and to push to the limit the activity or architectural program related to the traditional public building that we know.

WE WILL ASK OURSELVES HOW CAN WE CREATE PROJECTS THAT:

- ***Generate open, unfinished, changing and adaptable structures.***

- ***Recognize the wishes and abilities of users and their contexts.***

- ***Multiply the uses and times of the buildings.***

- ***Work with the collective knowledge or collective intelligences of the place.***

- ***Promote the dialogue and learning.***

- ***Maintain and multiply the contradictions of use and relationships in the places or build new relationships.***

- ***Conducive places based on protocols for use and citizen participation.***

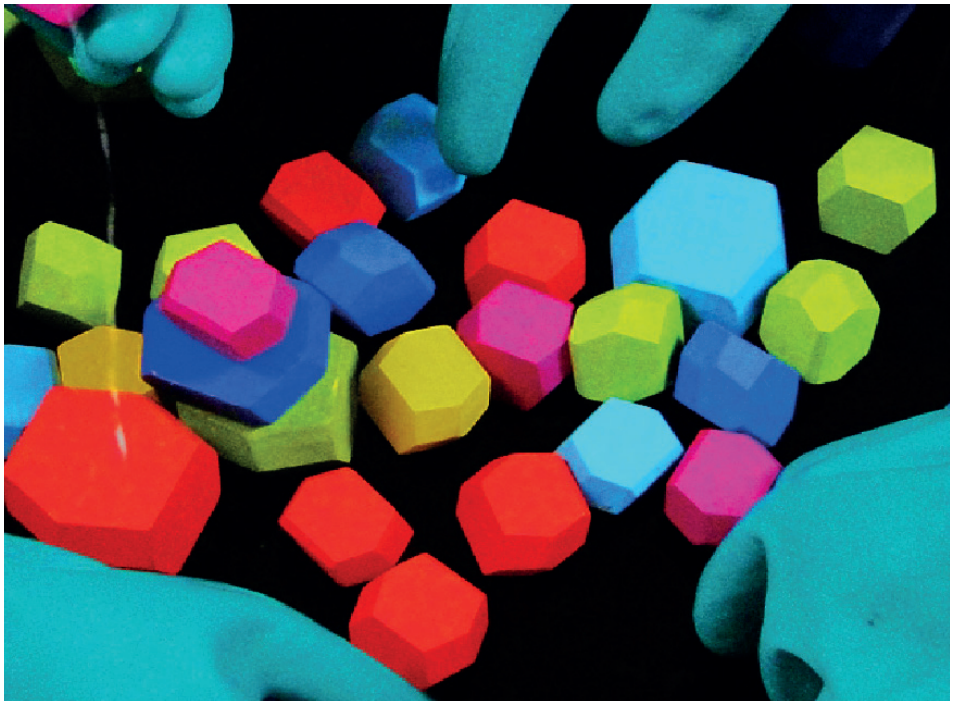
- ***Promote the exchange of knowledge.***

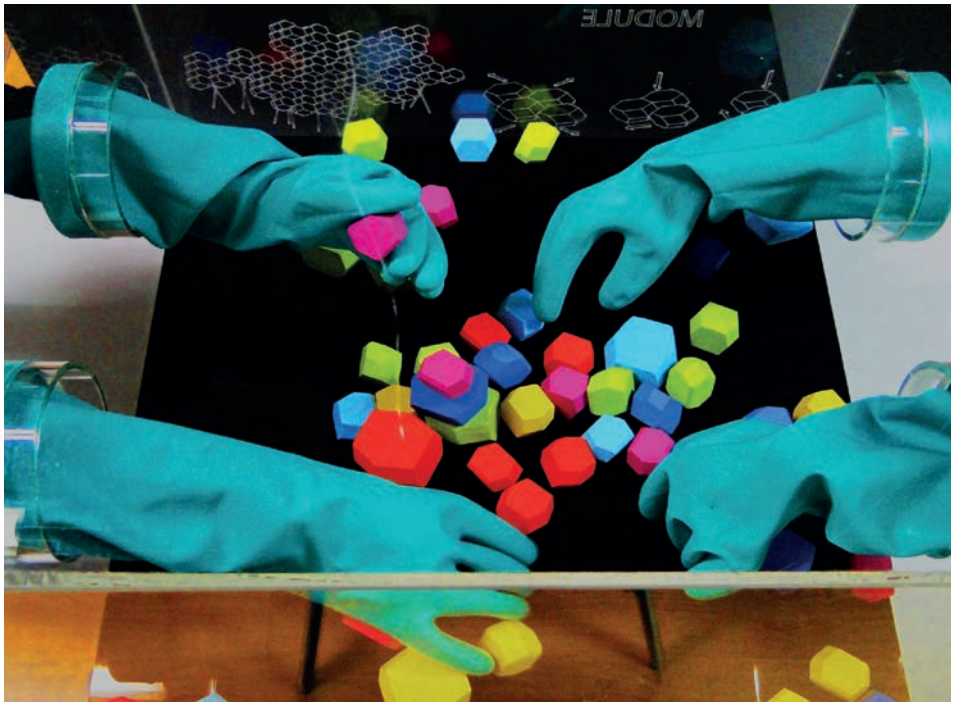
- ***Promote the emergence of new economic structures of production.***

- ***Study and redefine them values of the Commons in today's life and its relationship between the public and the private.***

FIRST EXERCISE: 4 WEEKS

THE OTHER'S TOYS:





El Equipo Mazzanti: WE PLAY THEY PLAY EXHIBITION,
Pompidou - Paris

In this context heterotopias are justified because of their deliberate and innovative purpose that confers them new particular and dynamic conditions for social inclusion, trust and safety. They are a way to get to know and support the reinstitution of the citizen as a public institution. It empowers the ability to enjoy the urban goods and qualify the urban scenarios thinking on the diversity and the citizen's dreams.

Tis first exercise proposes to develop a mechanism to learn about Bogotá and its inhabitants, but that uses the stranger or foreigner as an active catalyst.

Students will design an artifact that allows the exchange of information, knowledge, products, services, objects or any other option that enables the students to meet the individual or collective realities of Bogotá; but that at the same time establishes a relation between the student and the locals. The proposed item should be, by itself, a medium to promote encounter and dialogue. The cultural and language differences that will probably exist between actors must be taken into account (students and Barranquilleros).

THIS IS A SPECULATIVE AND SYSTEMATIC EXERCISE, WHICH WILL BE INITIALLY STAGED IN NEW YORK CITY:

Here each student must identify any heterotypic dynamic or space of their interest, and turn it into an analytical instrument to be then used as design tool.

Learning systems are important, the students should define which methods will they apply, be them comparatives, deductive or inductive so to achieve their goal.

They must propose a design - an object to be dressed or a costume, a collective or individual toy (a table game or an impact one or digital one) a space or urban intervention of a small scale, (max. 6'5"X6'5"X6'5") - which has to be thought to be easily constructed during the visit.

THE SECOND PHASE WILL BE IN BOGOTA DURING FIELD TRIP WEEK.

The main goal here is that by exposing or exchanging a desire with locals, students will be able to collect the required information for them to establish criteria and defining starting points for their next exercise.

They should set up a prototype or use the design itself in Bogotá.

At the end the project should be used as an archive that transforms information into cartographies, so they could later be used in the design process. The aim is to identify behavioral, constructive and exchanging systems.

There must be a recognition that the changes and temporary juxtapositions in the urban life are defined by demographics, psychologies and geographies. **So it is very important to clearly state from the beginning that this design studio seeks to generate - human and/or animal, dense or compact, heterogeneous or homogeneous - crowds, that although unstable can conform and promote social interactions on different periods of the day.**

THIS IS AN ELEMENT THAT WILL DEAL WITH DIFFERENT LAYERS OF UNDERSTANDING TO BE A PLANNING TOOL.

• This device is intended to be an urban reader: to collect information and experiences.

• It must have the capacity to translate the information to a common language that serves as a design tool.

• Despite not having a precise scale, you should maintain a size and proportion between the situations that you want to address and the relationship of subjects, places or agents who would be highlighted and taken into account.

• It should be an element planned to meet a specific end.

•Regardless its scale, the design should likely be experienced on site: i.e. it must be a prototype, or depending on the complexity, at least you should be able to activate its primordial virtues to generate interaction with citizens.

We could say that **THE OTHER'S TOY** finds its main sense in the constant reprocessing of the definitions, that´s why it recognizes the stranger or foreigner as a central axis that seeks to modify properties, times and conventional behaviors in the urban living spaces when the abnormal agent is set to act. It should be a temporary and mobile design in search to multiply itself and for it to be carried and/or be manipulated by the users and the inhabitants in different locations.

SOME EXAMPLES:

1. PEDRO REYES: Collective Hat

2. NICOLÁS PARIS
Herramientas para diálogos erráticos o asociaciones por simpatía

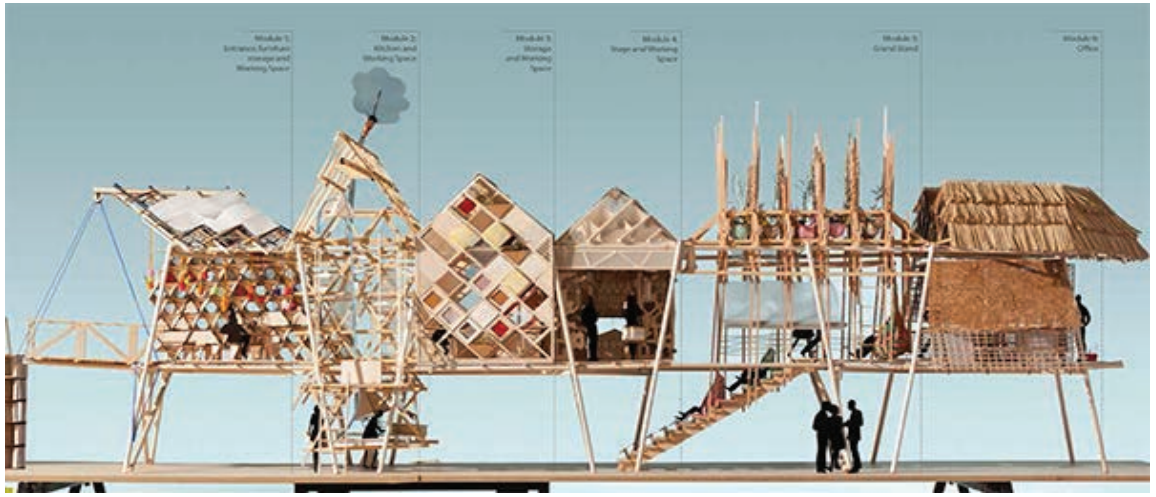
3. YONA FRIEDMAN:
Le Musée du Quotidien

SECOND AND THIRD EXERCISES: 11 WEEKS

URBAN TACTICS WITHIN ARCHITECTURAL ARTIFACTS:

Civic stage. Frida Escobedo. Lisboa

Urban Farm. Work Architecture Company. New York



Izaskun Chinchilla: Theatre Pavillion for the Museo de Arte Moderno de Medellín

The public building contains a varied range of elements that affect individuals as well as cultural, mental as physically environments: The activities are sport, culture, education, recreation, health, mixed or any institution whose perspective involves the meeting, production and/or learning as primary target. This exercise could be an opportunity to tackle the idea of contradiction, channeling the desires of possible new users or inhabitants. The programs can embodied the institutional ideals managed in the city looking for innovation taking the individual as its central axis.

A reflection is proposed looking into the meaning of the public building or space in a city like Bogotá. Thus, raises the potential of architecture as a social driver that transforms dynamics and allows a degree of cultural sustainability, necessary for the development of this city.

Rather than design “buildings” we want to produce “artifacts” to be a dynamic spaces that reacts to people’s behavior.

By using the idea of a mechanic device that displays its different working layers,we want to produce new activities and events by put-ting anomalous behaviors and contradictory situations working together. The objective of these buildings is to propose human relations closer to the ludic and the act of playing, constructing space that is more open and free of use.

• Understanding that the interest here is to propose architecture that is based in the solution of spaces from the habit and the function, we ask ourselves:

The student should create forms of use in the architecture that give creative freedom and power to its user. By thinking more about the "other", we could establish new heterotypic spaces as defined by Foucault: different spaces that allow the release and overlapping of dynamics. As for example "Skate in the library" as it is stated B. Tschumi to activate new social negotiations.

Bogotá is a laboratory for recursive and spontaneous operations in the everyday life of those who inhabit it. We will look into which features are likely to be absorbed and redesigned a one larger scale, being able to generate solutions to the architectural and urban problems like the edges of the city, the riverbanks, the erosion of the mountain, the gaps in the topography and its water basin. All these issues represent potential projects and public actions capable of rethinking the physical dynamics of the city.

It is here where we can rethink the role of public and communal architecture; where we see the opportunity of heterotopia to act as a new hinge of civic institution and it is expressed through the material construction. On the basis that any intervention in a place generates exchanges of experiences and desires among communities, the private sector, and the public sector, the project must answer:

* **HOW CAN WE PUT IN CONTRADICTION PROGRAMS, EVENTS AND BUILDINGS TYPES?**

WHAT WOULD HAPPEN IF THE DESIGN IS THOUGHT AS A CATALYST OF ENVIRONMENTS WHERE THE ARCHITECTURE LEARNS TO BE AN EVENT, WHERE THE ARCHITECT LEARNS TO COMMUNICATE AND WHERE THE INHABITANT LEARNS TO HAVE THE CONTROL AND BUILT THEMSELVES NEW DWELLING FORMS?

The St. Charles Air Line Bridge in Chicago

Public space canopy - Barrancabermeja, Colombia. El Equipo Mazzanti

BASIC RULES:

The exercise must be developed in couples (2 people)

Each couple will work with local institutions, and together with them, they must choose a public policy to develop an architectural activity that meets their needs.

A. SECRETARY OF CULTURE
B. SECRETARY OF RECREATION AND SPORT
C. SECRETARY OF PUBLIC FINANCES
D. SECRETARY OF EDUCATION
E. SECETARY OF ENVIRONMENT
F. SECRETARIAT OF TOURISM AND PRESERVATION

As a transversal STRATEGY all the students will work hand by hand with the Planning students on specific task regarding this project

Based on the previous exercise (The Other's Toys) students must use what they learned in the dynamics of exchange made in Bogotá, and produce a thinking structure involving the heterotopic and individual wishes as focal point for the project.

Meanwhile during the field trip we would work hand in hand with each of the secretariats so to understand their needs and programs.

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