

Advanced Studio VI – S18

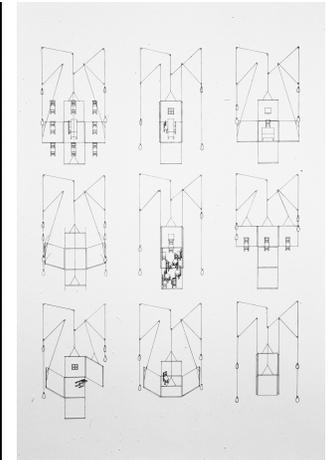
Architecture and Performance
Orfeu (Negro) at 12.9°



Hélio Oiticica, *P31 Parangolé*
Cape 24, Escrêbuto (P31
Parangolé Capa 24, Escrêbuto)
worn by Omar Salomão, 1972.



Liz Diller and Ricardo Scofidio. *The American Mystery Series*. In collaboration with Creation Production Company (Matthew Maguire), Vito Ricci, Brian Eno, Clodagh Simonds, and Glenn Branca. La Mama Theatre, 1984.



Item 1 (Performance)

Above all, Architecture is a spatial performance. While architecture can be described in terms of the performance of its building systems and technologies from the late modernist writings of Reynar Banham in *The Architecture of the Well-Tempered Environment* to the performance of its environmental components such as building envelopes, membranes, and energy management systems, above all, architecture performs the spatial relationships of its inhabitants ---- their bodies, movements, perceptions, and events. While modernism postulated these inhabitants as universal predicated upon the birth of the humanist subject from the Renaissance to the French Enlightenment to the 19th century treatises of philosophers such as Georg Wilhelm Friedrich Hegel, that subject was inherently male and European. However other subjectivities were always present if not always represented or assumed to have identity. The relationships among these subjectivities are intersectional and that intersectionality can be spatialized and performed in terms of hierarchies and power relations.

On the other hand, performance itself, the staging or presentation of a mode of cultural expression or production, can serve as a radical tool to rethink the discipline of architecture, and to allow architecture to intercede in critical present-day debates including feminist and queer theory, critical race theory, disabilities theory, and other modes of analysis. By confronting the built environment with human bodies, human activities, and human memories, the studio aims to offer a new, broader definition for architecture, extending beyond the architectural object into social and political life.

Advanced Studio VI – S18

Item 2 (Architecture)

The studio will be informed by the history of radical thinking about architecture in the 20th century. The Futurists championed movement as a means to activate the city, while the professors of the Bauhaus were pioneers of using performance to examine space such as Oskar Schlemmer's Slat Dance. In the 1960s, Cedric Price and Archigram conceived of architecture based upon the architectural "event" rather than the static condition of program. In New York in the 1970s, the neo avant-garde architects and artists similarly eschewed the primacy of the architectural or art object in favor of institutional critique, challenging underlying aesthetic premises of object making, and opening up art and architecture to consider social, cultural, and political discourse. Such performance-based works include Trisha Brown's *Man Walking Down the Side of a Building* (1970), Helio Oiticica's *Parangolés* (1972), Gordon Matta-Clark's seminal exhibition "anarchitecture" (1974), Liz Diller and Ric Scofidio performance experiments at La Mama Theater (1984 – 1987).

Item 3 (Concept + Event + Site)

Our spring 2018 studio will explore the idea of performance and relationships among paradoxical situations, contexts, and events. Each student will conduct preliminary research into the idea of performance within a contradictory set of conditions at the scales of the body, event, and city. Each student shall select one of two possible sites located in Salvador do Bahia Cidade Historico. Salvador is a site of colonial performance, Afro-Brazilian multiplicities, and intersectional resistances through art, theater, film, and music.

Each student will design a performance (movement + choreography + architecture / building) and produce a short film for the final project.

Travel

The studio will travel to Rio de Janeiro and Salvador de Bahia for site reconnaissance and research.

Dates

January 17, 2018	Studio Lottery
February 19	Mid-term Review
March 3–10	Kinne Travel Week
March 12-16	Spring Break
May 2	Final Review

Steven Holl and Dimitra Tsachrelia (dt22362columbia.edu)

ARCHITECTONICS OF MUSIC: *Varèse*

“... a theory of music should be reduced to a combination of numbers: it is the ‘arithmetic of sound’ just as optics is ‘the geometry of light.’” - Claude Debussy

“When I was 20 Höene-Wronsky’s definition of music was probably what first started me thinking of music as spatial – as bodies of intelligent sounds moving freely in space...”

- Edgard Varèse

I. LANGUAGE, LIGHT, STRUCTURE, SCALE AND TECHNIQUE

The initial studies in the studio will focus on experiments in the language of architecture inspired by music. The spatial energy of daylight, a fusion of structure and light and human scale, will be the focus of study models in the 5 week exercise.

Each 2 person team will choose a fragment of music by the composer Edgard Varèse and create rectangular works of a volume 25’x100’x75’, initial studies to be at 1/8”=1’-0”. Midterm presentation models to be 1/4” = 1’-0”.

II. VARÈSE CENTER FOR MUSIC AND THE ARTS

The composer Edgard Varèse, one of the most important and original of modern times, was born in Paris but spent the greater part of his life in New York City. The hypothesis for the project is a patron (like the Stavros Niarchos Foundation) has pledged \$19.5 million to build a center to hold the Varèse Archives, a library, and serve as a catalyst for young emerging composers and artists in all media.

In the 1950’s, Varèse was influenced by the New York painters Franz Kline, Willem de Kooning, Robert Motherwell, Jackson Pollock, and Mark Rothko. In turn “...their art aspired to imitate the conditions of music, which they viewed as not imitative of anything but ‘absolute,’ intimately involved in the manipulation of its own physical medium...” (Malcom MacDonald)

This cross-fertilization of music, painting, sculpture, and architecture is a core aim of our studio.

The site for the Center is to be on the southwest corner of Sullivan and Houston Street, only a block from Varèse’s former residence at 188 Sullivan Street.

This course will be taught with the assistance of composer Raphael Mostel.

For the Kinne Trip, students will visit the city of Varèse’s birth, Paris.

III. PROGRAM

Site: Corner of Sullivan and Houston Street, NYC

25' x 104' = 2,600 SF x 5 levels = 13,000 SF

Varèse Archives Room	2,000 SF
Street Level Gallery (2 levels)	4,000 SF
250 Seat New Music Hall	+/- 2,500 SF
Green Room and Seating	800 SF
Lobby and Information	500 SF
Administration	
Offices	1,000 SF
Large Conference Room	500 SF
Small Conference Rooms	
2 @ 225 SF each	450 SF
<u>Science and Music Library</u>	<u>2,000 SF</u>
TOTAL	13,750 SF

Reading list

- 1) MacDonald, Malcom. Varèse Astronomer in Sound, Kahn & Averill, 2002
- 2) Stravinsky, Igor. Poetics of Music, in the Form of Six Lessons. Cambridge, Massachusetts and London, England: Harvard University Press, fourteenth printing, 2000.
- 3) Treib, Marc. Space Calculated in Seconds. Princeton University Press, 1996.
- 4) Griffiths, Paul. Modern Music: The Avant Garde Since 1945. George Braziller, 1981.
- 5) Griffiths, Paul. Modern Music: A Concise History. Thames & Hudson, 1994.
- 6) Toshiko, Mori. Immaterial/Ultramaterial. George Braziller, 2002.
- 7) Books in any edition by Merleau Ponty a) Phenomenology of Perception b) The Visible and the Invisible c) The Eye and the Mind. (These should all be available via Northwestern University Press).
- 8) Holl, Steven. Parallax, Princeton Architectural Press, 2000.
- 9) Holl, Steven. Scale, Lars Miller, 2011.
- 10) Safont-tria, Jordi; Kwinter, Sanford; Holl, Steven. Steven Holl - Color, Light, Time. Lars Miller, 2012.
- 11) Xenakis, Iannis. Formalized Music: Thought and Mathematics in Composition (Harmonologia Series, No 6). Pendragon Press, 1992.
- 12) Xenakis, Iannis. Music and Architecture, trans. by Kanach, Sharon. New York: Pendragon Press, 2008.

All architecture is teamwork. Students will work in teams of 2.

Desk crits on Mondays; Studio pin ups on Thursdays 1:30 – 6:30pm

Midterm review: Friday, February 23, 2018 - Final review: Tuesday, May 1, 2018

www.architectonicsofmusic.com

Advanced Design Studio VI

The World Project Think Tank Hudson Valley, NY

Spring 2018
Graduate School of Architecture Planning and Preservation
Columbia University

Galia Solomonoff, critic

Galia Solomonoff, AIA
galia@solomonoff.com,
www.solomonoff.com

Local Trip to: City of Kingston and City of Beacon, New York, Trip Date: March 1, 2018

Kinne Trip to: Los Angeles and San Francisco, USA Trip Dates: March 5 to 9th, 2018

Summary

Following a seminar format for the first 2 weeks of the semester, the studio will investigate the emergence and growth of Think Tanks destined to resolve World Problems. Our premise is that as cities and scholarly institutions around the world seek to solve twenty-first century social, technological, and environmental issues, under severe budgetary constraints, the need for cross-disciplinary institutes of study emerges.

These cross disciplinary centers, such as the Santa Fe Institute, the MIT Media Lab, Columbia Earth Institute, Davos Foundation, Berkeley Center for Environmental Research have different shape, structure and architecture. They combine elements of the City with the need to be in Nature.

Our Studio will design a cross-disciplinary center in a 250-acre site in the City of Kingston, NY, which is located 95 miles north of New York City in the Hudson River Valley. The program will be modeled after the planned Herzog De Meuron project for the Berggruen Institute, a think tank, outside Los Angeles. The World Projects Institute and its fellows will aim to alleviate today's most urgent concerns such as climate change, natural resources scarcity, terrorism, and the economic, political and the imbalance in our societies between scarcity and plenty.



Site: the old IBM in Kingston, NY

Program: a new think tank by Herzog De Meuron for the Berggruen Institute outside Los Angeles

Method

The studio shall be divided into 2 segments;

- Research (02 weeks – Jan 17 to Feb 1)
- Design (12 weeks – Feb 1 to Apr 28)

Research

Drawing from an array of contemporary and historical examples, the ~~proposed~~ research ~~shall~~ will examine Think Tanks, ~~and~~ from the ancient Monasteries, to today's Universities Institutes, to cluster of Tech Giants such as Google, operating at regional, national and global scales.

We will model our project program after the Herzog De Meuron project for the Berggruen Institute outside Los Angeles. The studio will travel to Los Angeles and San Francisco to research tech industries in Silicon Valley, Universities and centers of learning.

Design and Program:

After the initial phase of research, the studio will turn its focus to the design of a new "Scholars' Campus" for The World Projects Institute to be located in a site within the Hudson River Valley one and a half hour north of NYC.

We will study precedent designs for monasteries and universities campuses, and seek to appreciate the site surrounding landscape. "The mission of the Institute will be to develop and encourage new ideas for a changing world and to propose practical solutions that can transform society—and humanity—for the better."

The World Projects Institute goal will be to advance ideas, linking the East to the West, past and future, theory and practice, considering architecture design as the key stone of a problem-solving institution.

Main Program Components:

- 130,000-square-foot Main Institute - meeting spaces and work spaces for 30 to 40 Scholars-in-Residence and 10-30 Visiting Scholars. A 200 and 400-seat lecture theaters.
- 120,000-square-feet Scholar Village of residential spaces featuring outdoor areas and living gardens.
- 2,000-square-foot single-story library, conference room, dining and catering areas and additional residential areas.
- A heavily landscaped area around all buildings will act as a contemplation walk for scholars and visitors.
- Environmental Energy plant to allow a degree of autonomy from the energy grid.

The studio will travel to Los Angeles and San Francisco to research tech industries in Silicon Valley, Universities and centers of learning.

Design and Site:

A 258-acre former IBM campus property. The site was formerly an IBM hub with about twenty (20) existing office, manufacturing, and assembly buildings, totaling approximately 2.5 million square feet of floor area. The property is currently vacant, and is slated for demolition.

Development Goals:

- No active partnership with the government

- Encourage community partnership
- Attract life and activity
- Create a sustainable development
- Satisfy the community expectation for jobs
- Create a significant design with a wow factor

Kingston:

Kingston, New York was founded in 1652 by the Dutch and was New York State's First Capital. In 2002, Kingston celebrated its 350th Anniversary of its settlement. Kingston is located 95 miles north of New York City. The Dutch settled Kingston, Manhattan and Fort Orange, later Albany.

After some serious trouble with the earlier inhabitants, Kingston prospered. In the early 19th century, Kingston changed from a regional farm town to a new transportation center and gradually became a center of industry, particularly of natural resources that could be used to build cities (cement, bricks, bluestone) In the early 20th century, Kingston's industries faltered as the railroad and highway provided new routes for coal, and Portland cement replaced Rosendale cement and, to a large extent, bluestone.

Over time, new industries came to Kingston, including garment-making, small machine manufacture, and eventually, with the arrival of IBM, computer manufacturing. Taking advantage of the proximity to New York City and West Point which headquarters the US military, IBM built the 250-acre site over the late 50s, 60s, 70s, and 80s. IBM built, tested, loaded software, and burned in mainframes before delivery to customers worldwide during those years. The facility was IBM's highest rated for power reliability. IBM scaled back and closed most of the facility in the early 1990's as part of several large-scale costing cutting measures. These difficult measures helped them turn the company around later in the 1990s but affected the area very negatively.

Now Kingston finds itself once again creating new industries in such varied products as solar-powered boats, leather goods and handbags, hand-crafted furniture and garments, farm to table foods and beverages, multimedia and tech start-ups, all amid the Hudson Valley landscape which provides beautiful views and agricultural support.

Schedule:

The Spring Semester has 28 scheduled studio meetings.

It meets Monday and Thursday from January 17 to April 27, 2018 from 1.30 to 6 pm.

There will be no meeting on President's Day, February 19th

Midterm Review is on February 23 at 1.30 PM

The studio will visit the Cities of Kingston and Beacon on March 1, 9 am to 5 pm

Kinne Trip to Los Angeles and San Francisco, March 5-9th, 2018

Spring Break is March 12 to 19, 2018

Final Review is on April 30 at 1.30 PM

OPEN WORK
Advanced Architecture Studio VI
Spring 2018
Enrique Walker, critic

Half a century ago, architecture became open-ended. Buildings would change and grow, architects argued, not unlike cities. They embraced impermanence, promoted flexibility, timed obsolescence, and welcomed uncertainty, just as Umberto Eco proclaimed the birth of the open work, and Roland Barthes pronounced the death of the author. Architects also questioned authorship. They would no longer strive to prescribe an outcome, let alone inscribe a meaning. Against the backdrop of modern masters and monuments, and as a result of cultural, social, and technological developments, buildings became systems. Paradoxically, architects would pioneer new building types, in unprecedented ways, by openly disregarding program.

Design theories for open-ended buildings differed, but they all implied, almost invariably, free plans and modular units, as well as building components discriminated by their rate of renewal: frame versus clip-on, core versus capsule, structure versus envelope. By the mid-sixties, just a few years after speculation on openness had begun in earnest, several projects materialized. Over the following years, many changed: some according to plan, some according to other plans, or no plan. Many others did not. Some were demolished against the architect's will, some preserved against the building's principles. Today, they stand as monuments of architecture's attack on permanence.

This studio will address three open-ended buildings in Japan, namely: Kisho Kurokawa's Sagae City Hall, Fumihiko Maki's Chiba University Memorial Hall, and Masato Otaka's Tochigi Prefectural Conference Hall. The brief is straightforward. You will join a team, be assigned a building, and asked to double its surface. Do you endorse openness, and observe, refine, or redefine the script? Do you argue against it, and monumentalize? What is at stake is to design in conversation with, and take position on, a building and the arguments it advanced, and to tackle a longstanding question within the field, again, half a century later.

Columbia GSAPP Adv VI

Taught by: Jing Liu (liu@so-il.org) TA: Kevin Lamyukseung (Lamyukseung@so-il.org)

Logistics:

Class meets every Monday and Thursdays

Travel: March 5-9, Location: Japan (Tokyo, Kyoto, Nara)

Assignment:

Studio will proceed along the dual-track of Research and Design, with Research assignment being carried out on Mondays while Design on Thursdays.

Research project will collect analytical and empirical information, produce graphic representation and printed matters.

Design project will produce physical models of subject being investigated.

Evaluation:

Students are graded using the standard GSAPP metric:

HP (high pass) = a superior level of work

P (pass) = an acceptable level of work

LP (low pass) = work that meets minimal standards

F (fail) = work that is unsatisfactory

Grading rubric:

- 40% Design assignment
- 40% Research assignment
- 20% Participation and development

The evaluation of the work will consider the levels of inventiveness, preparation, resolution, effort and engagement, and graphic and verbal presentation.

Attendance Policy:

Students are expected to attend all classes for the entire scheduled meeting time and are responsible for completing assignments and for knowing the material covered in class. Students are allowed one absence without a final course grade reduction for all seminar courses and two absences for all studio courses. After the allowed absence a student's final course grade will be reduced one-half level for each additional absence.

The House Today

The House today is in crisis, and a fertile site for critical discourse. The subject being described is conceptually destabilized under increasing stress, which sets the stage for the emergence of entirely new species of domestic spaces we will come to inhabit.

To move forward, we ask the most elemental questions. What do we do in our homes? We sleep, we eat. We keep ourselves busy and then we rest. We need privacy as well as to socialize. We need to put our books and clothes somewhere, but sometimes, we also need to be away from them. And what about in our houses? Where does work begin and where does play end?

The challenge to reimagine domestic space today is to reclaim the house from the economical, and to liberate the home from the technological. It is to contemplate its architecture as a process to knit labor, ownership and identity together. It is to restore the house as social tool for making cities as well as the home as site for making culture. By interrogating the spatial and material relationship between the self and the other, we investigate the possibility of a society formed out of domestic spaces and lives lived productively here.

Short History of the House as Real Estate

At this moment, it is important to reflect on the fact that the House as we know it is a relatively recent and inextricably capitalist product/construct. One can argue that the wealthy Dutch merchant's home such as the one depicted by Vermeer was its first full fledged incarnation, and the Trump family portrayed in their gilded penthouse its most recent.

Etymologically, the word *house* is likely derived from the Old High German *hus*, a place for temporary protection of people or other things (such as grain or livestock) from the elements. People hardly lived in *hus*. Italians lived in *casa* (a structure that holds together), French in *maison* (a place to remain), Slavic in *dom* (a dominating construction) and Chinese in *wu* (a roof over the head).



The House's transformation from ancillary function to status symbol.

As the seventeenth-century Dutch merchants amassed impressive wealth and cultural commodities, *huis* - shelter for ancillary activities and possessions - became a display of taste and refinement and burgeoned into a status symbol. However, the underlying functional structure stayed. The *huis* consisted of separate rooms (bedroom, kitchen, dining room etc), connected by a corridor. The *huis* was the storage of property and functions in discrete compartments.

The elevated status of the *huis/hus* were subsequently cemented by industrial revolution and consumerism. More and more objects are to be produced, desired and accumulated in our houses, which in turn also come to define much of our identity. 2008 exposed that the permanence that they are seemingly endowed with was in fact an illusion and has fallen prey to capitalism's deadliest sin - greed. As the House was turned into derivatives to be traded in modern day "bucket shop", the envelope deteriorated. The inhabitant - the "I" - has become dangerously exposed, ready to be heaped up and dumped by the invisible hands.

The affordability crisis in privileged places did not make sleeping well at night attainable either. The same invisible hands pressure the dwellers of metropolises, closing in until they suffocate or snap. In a mirroring effect to the bucket shop, the "I" is inconsequential and worthless. Throw in climate change, sea level rise and the digital revolution's thirst for data mining in these most intimate spaces, The House is besieged.

In a house besieged lived a man and a woman. From where they cowered in the kitchen the man and woman heard small explosions. "The wind," said the woman. "Hunters," said the man. "The rain," said the woman. "The army," said the man. The woman wanted to go home, but she was already home, there in the middle of the country in a house besieged.

"In a House Besieged," Lydia Davis (1986)

The Projects

All domestic structures, from *maison* to *wu*, played an important role in establishing a relationship between the individual and the societal, placing us in the safe zone between belonging to none and to all. But they did so quiet differently. To imagine new species of domestic spaces outside the current one in the real estate market, we need to discover other genetic variations - that is, dormant, overlooked and forgotten types that produce different outcomes.

At the same time, it is imperative to consider the environment in which domestic spaces operate in. Human race is faced with imminent biological alterations, brought about by molecular and genetic research and new territory of understanding and creating intelligence. Similarly, the whirlwind disturbance the technological and ecological double helix is causing in human habitat can be felt all around us and will likely intensify exponentially in the near future.

The exercise is to probe the uncharted territory rather than proposition of solutions. Reference to historical events are meant to be understood as provisional tools rather than coordinates mapped within a closed world. To start, we design along three possible paths the House can develop in the near future.

1. The Freudian House

In the Freudian sense, home is a metaphorical extension of the “self”. Its walls are conceptual membranes that construct a reflective interiority against the wilderness beyond. This constitutes the most elemental yet significant spatial and relational experience that distinguishes the subject from the object, and ensures the autonomous operation of one’s self.

Examples:

The Cushicle and Suitaloon, Archigram
Infinity Room, Yayoi Kusama
Artist’s Loft, Donald Judd and many others
Cocoon House, Paul Rudolph
Breath for MINI LIVING, SO-IL

Evolutionary Viability:

Total human occupation of the earth combined with ultimate personal mobility make it possible for the House to be everywhere and nowhere simultaneously. Wearable technology, autonomous vehicle and space travel corroborate into intelligent personal spatial device whose elastic membrane harnesses autonomy through reflectivity, offers instant connectivity through transparency with an array of curated discretion in between. The Freudian House is a sensing body, hunting for input in the wilderness.

2. The Marxian House

Throughout most of human history, all but an extremely small number of people were peasants or proletariat. Farmers built houses on the land they cultivated, shop owners stored their goods and also lived on premise and factory workers were packed into housing provided by their employers or the state. In the Marxian sense, the House is foremost the site of or ancillary to production, prioritizing output instead of input.

Examples:

Shaker Villages, Kentucky/Massachusetts/New Hampshire
Canal Houses, Amsterdam
Modernist Housing Projects, Socialist and Communist countries
Artist’s Loft, Donald Judd and many others

Evolutionary Viability:

As robotic evolution takes off and human race is liberated from the need to work in order to survive physiologically, it is fascinating to imagine what we will produce then in order to maintain meaningful existence. Imagination? New intelligence? Culture? As we will live and work among a world of robots, will the House of Production be the new urbanism?

3. The Euclidean House

If the philosopher and consumer pursue the Freudian House, the economist and politician the Marxian, then the architect and priest’s love affair with the Euclidean House is persistent. It is a fundamental human nature that when untethered to the earth, other human beings, and things of memory and meaning, we wrestle with the sense of exile. Houses, through the rituals they perform, connects us to a place in time.

Example:

Siheyuan (courtyard houses), China

The Tanikawa House, Kazuo Shinohara

The Schindler Chase House, Rudolf Schindler

Live-in-Environment, Aleksandra Kasuba

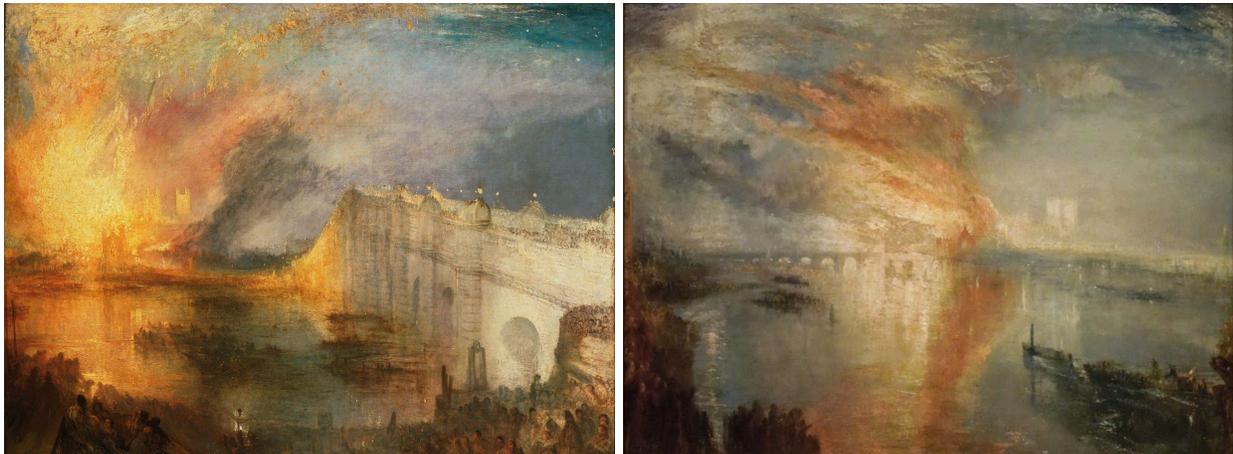
"Pao 1" Tokyo Nomadic Girl, Toyo Ito

Evolutionary Viability:

Chinese place prodigious importance on Fengsui in the design of Houses. Japanese animism - Shinto - has guided its architecture from the ancient to the contemporary. One may even argue that the early modernists' social and environmental transformation through domestic spaces are deeply rooted in the believe that they can calibrate our relationship with nature and each other. This implies the world is a closed system, with no need to regard real input or output, but only chaos vs. equilibrium, known vs. unknown within it. But is it true? Is there really no unknown unknowns?

The Research

The studio surveys four unique sites across the US where The House as we know it is no longer a viable or sustainable proposition. In Cleveland OH, Omaha NE, Philadelphia PA and Houston TX, recent economic, cultural, technological and environmental events have distressed the House for many. Grounds for radical transformation have opened up.



Two paintings of J. M. W. Turner depicting the fire that broke out at the Houses of Parliament in 1834. Right: "The Burning of the Houses of Lords and Commons" at Philadelphia Museum of Art. Left: "The Burning of the Houses of Parliament", Cleveland Museum of Art.

In the Kent State University studio, the site is located in the post-industrial Cleveland. Being acutely aware of the urgent need of economic production and mining the heritage of making and cultivating, the Marxian House is tested in multiple disciplines - the agricultural, urban, cultural and economic, driving new models of collective living through both the process of producing Housing and the production that Housing yields.

In the University of Pennsylvania edition, the context is the rapidly transforming urbanism, particularly through two distinctly different migrant groups, refuge from New York City and from war zone countries. The Freudian House turn the whole city into a laboratory of social and cultural experimentation. Its nomadic nature enables a hyper opportunism that paradoxically creates cultural equity across the city.

In Omaha, persistent divestment in Malcolm X's birth place has led to the once thriving neighbourhood to become one of the poorest neighbourhoods in the United States, with more than 80% of the housing stock stuck in the downward spiral of the low-income tax credit cycle. With the richest person (Warren Buffett) also in town, the city seeks a model of housing that is also a tool for more equitable city making process.

In Houston, environmental uprooting put the house in a position responsible in locate its inhabitants in the ecologies of the place, hence the Euclidean House. The House and Housing projects created here are foremost a device for calibration in a chaotic system, even if sometimes it means being washed away or burned down.

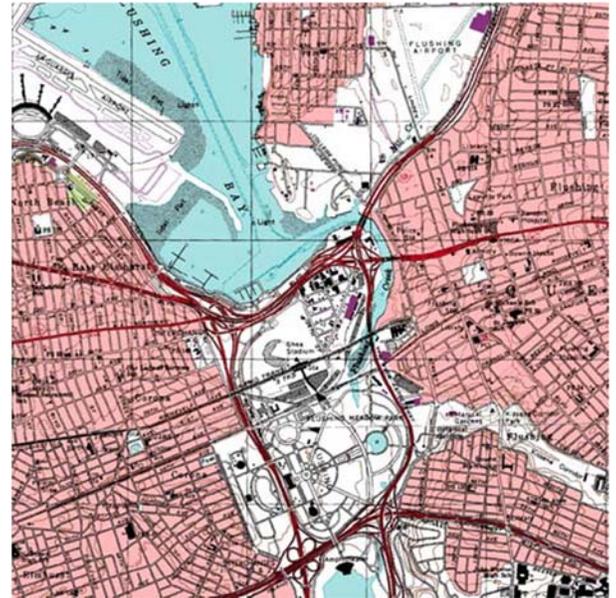
At GSAPP, we examine this collection of projects, investigations and propositions. Through drawing, mapping, and reporting, we aim to lift the veil of the architecture of the domestic space and tell new stories about what can happen there.

WASTELAND: Re-Engineering Willets Point

Studio Critics: Laurie Hawkinson, Galen Pardee, T.A.

This design studio will address the potential of industrial ecology concepts to developing, both economically and environmentally, the “iron triangle” at Willets Point, Queens. This 48+ acre tract has been coined “little Calcutta”¹ and has defied development plans for fifty years. It is at the head of Robert Moses’ Flushing Bay Meadows Corona Park and adjacent to the Mets Stadium, which was the subject of a redevelopment plan tied to the failed 2012 Olympic Bid.ⁱ In November 2004, the New York City Economic Development Corporation put out Request for Expression of Interest (RFEI) for this area, and received 13 proposals, most of which were for shopping malls, hotels, and housing and then again in May 2011 receiving almost 70 responses.

In contrast, the objective of our Studio will be to build upon the activities of the original occupants (re-use and recycling of used products, etc.) and bring in new programs and businesses that will result in synergies, such as the use of products and residues of some businesses as services and feedstocks of others. By considering industrial ecology strategies within an economic, architectural, urban, and landscape design framework on this site, this studio hopes to bring new ideas and a fresh approach to New York's waterfront development and waste management plan.



Site History

The Matinecock Indians, and the European settlers who eventually supplanted them, harvested salt hay, fish, crabs, clams, oysters, and waterfowl from the bay and surrounding wetlands. By the 1920s, the 1,200-acre Flushing Meadows had been turned into a gigantic ash dump. F. Scott Fitzgerald described the scene in *The Great Gatsby*: a “valley of ashes . . . bounded on one side by a small foul river . . . a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens.” The wetlands, as well as the creek that flowed from Flushing Bay, were filled to facilitate the site’s use as a dump. At one point, the Brooklyn Ash Removal Company was unloading 110 railroad carloads of garbage a day to be burned.² Today, the site needs a fresh look and a new identity to organize and drive redevelopment, and could become a prototype for how contemporary cities handle waste.

¹ “Amid Dents, Diamonds?” by Ron Brownlow, Sat, May 28, 2005, *The New York Times*.

² http://www.nycgovparks.org/sub_your_park/vt_flushing_meadows/vt_flushing_meadows_park.html.

Program

Eco-industrial parks (EIP) are communities of manufacturing and service businesses located on a common property. Member businesses seek enhanced environmental, economic, and social performance through collaboration in managing environmental and resource issues. The EIP goal is to improve the economic performance of the participating companies while minimizing their environmental impacts. By working together, the collective benefits is greater than the sum of the parts. This approach includes green design of park infrastructure and plants (new or retrofitted); cleaner production, pollution prevention; energy efficiency; and inter-company partnering. An EIP also seeks benefits for neighboring communities to assure that the net impact of its development is positive. Students may address a range of potential programs: for example, a metals processing plant where the non-reusable parts of cars go and where various metals are separated while the combustibles (Automobile Shredder Residue) go to a Waste-to-Energy facility along with other solid wastes; also, new waterfront access and a design for the tip of Flushing Meadows-Corona Park. Students may also choose to develop aspects of the park corridor, or explore concrete proposals for physical design of the new North Shore Marine Transfer Station and waterfront access. Students are encouraged to bring ideas and programs they have interest in pursuing at this site.

Site

We will explore strategies for the design of these programs and their physical integration with our site: waterfront parcels along the North Shore of Queens and Flushing Meadows Park. The studio will investigate the design of materials recovery, recycling, and sorting stations, Waste to Energy facilities, Marine Transfer stations in parallel with creating jobs for local residents and infrastructural and landscape-based site strategies for these programs that allow community waterfront access. Students may choose to do a detailed design of a piece of the park, the MTS, or an aspect of the Eco-industrial park 'master plan' submittal. Each student will be asked to explore a dimension of public-ness, whether in drop-off/recycling interface, the visualization of processes, or through related programs such as ferry terminals, parks, wetlands, recreational programs, etc.

Studio Process

The initial weeks of the studio will focus on research and analysis of the site and into IWM processes. Students will work in teams to research an aspect of IWM, and then develop a site strategy for a waterfront facility or facilities that, together with a public interface component and reconsideration of community access, addresses issues of ecology, transport, connection, and permeability. Our aspiration is, at the beginning of the semester, to work in small groups to develop several clear 'master plan' strategies for the sites. Students will then work individually or in groups to develop specific aspects of one scheme with attention to the programmatic and physical integration of these systems into the architecture, surrounding urban landscape and community.

Interdisciplinary Collaboration

The studio will have discussions with invited experts on systems and issues to inform our working process.

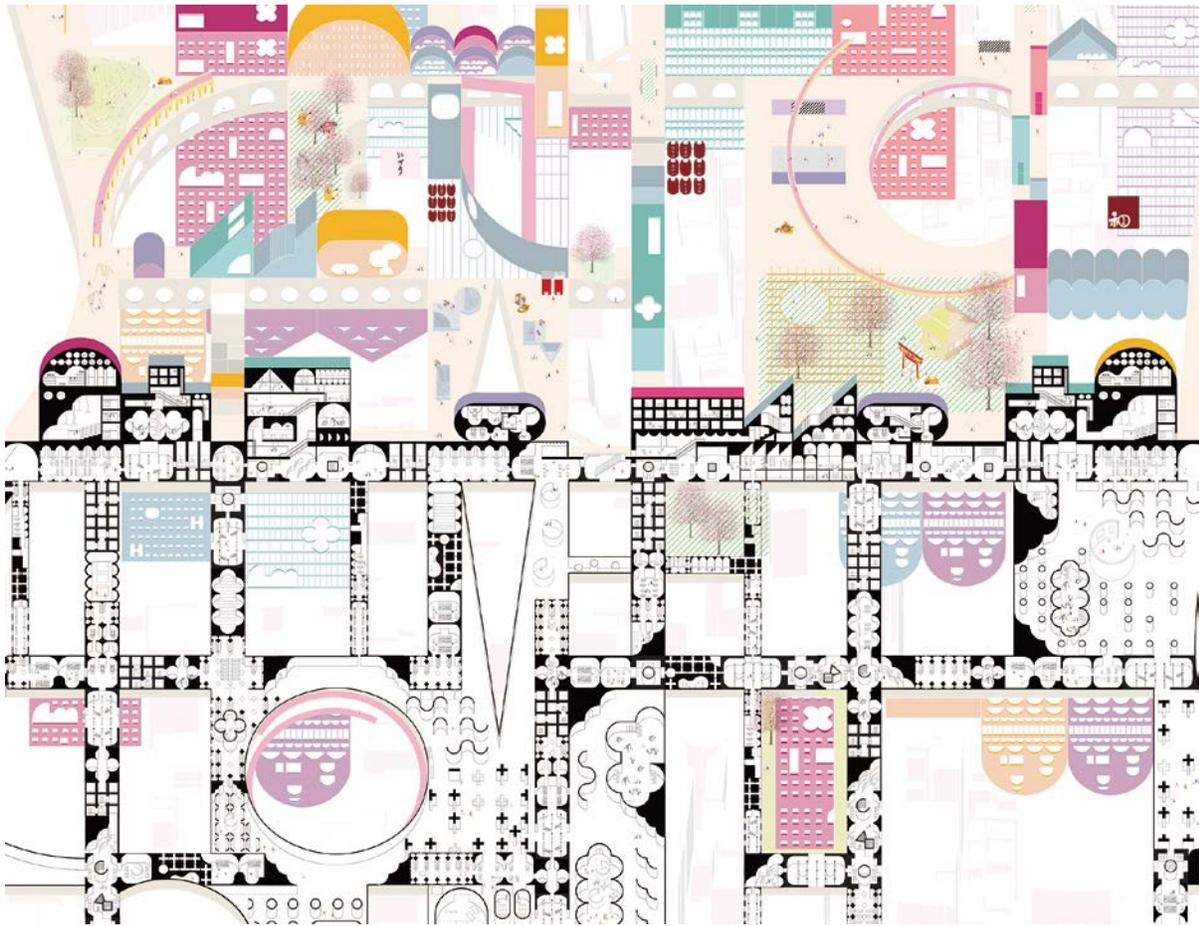
Travel

The studio will travel to Copenhagen and Berlin March 5-9.

GSAPP Spring 2018 | Advanced Studio VI
Studio Critic: Sarah Dunn | dunn@urbanlab.com, sed3@columbia.edu
and Martin Felsen | felsen@urbanlab.com
TA: George Louras | george.louras@gmail.com

What if...? Then...

Urban-scaled Architectural Speculation in Tokyo



Minli Wang, Spring 2016

Can we invent an urban-scaled architecture that is both formally compelling and ecologically sound?

The studio will engage and explore the formal and programmatic possibilities of invented large-scale architecture in the city. In a back-and-forth process with key historic projects we will develop a series of design-based scenarios that leverage specific qualities of the city, and will seek to mine these scenarios for their formal possibilities. Formal and spatial invention will be our goal. Sites will be chosen for their latent possibilities. Ecological, economic, and political justifications will be employed as necessary. Programs will be pushed beyond their logical extremes.

First we will speculate on what might have been. To look back at projects of the past and interrogate them for what they might have been. Through a process of collage and montage (old fashioned, but dependable), we will speculate on how the introduction of difference might have changed these projects. The studio will operate in a “slack space” to allow us freedom from the historical and theoretical significance of the key historic projects. For example, we will ask questions such as: What if Superstudio’s Continuous Monument had an interior? And, what if Yona Friedman lived in Tokyo (instead of Paris)?

Our speculations will not be supported by any hard evidence, nor will they be able to be proven. They will be imaginary and factually questionable. But we will create coherent and precise (graphic) arguments for our speculations. We will develop a formal language. We will pursue multiple possible scenarios, compiling a catalog of speculations.

Although we will look carefully at megastructure projects of the recent past, our references will also include the Tower of Babel and the Ponte Vecchio. We will appropriate and hybridize. We will play with megabuilding types like mat buildings, wall buildings, and mound buildings.

The studio’s site is within the megalopolis of Tokyo, both famous and infamous for its density. A reconsideration of the megastructure seems appropriate in the city that gave us Kenzo Tange’s Tokyo Bay project as well as Kisho Kurokawa’s Nakagin Capsule Tower — the city is the perfect site for macro and micro architectural experimentation. The speculative projects we develop will be both tiny and enormous. We will anticipate and design scenarios for both scales.

With the addition of program, we will imagine new forms of collective associations as promised by Modernism. But, whereas Modernism proposed rationality and singularities to deal with the problems and potentials of the city, we will play with irrationality and multiplicities. We will engage density directly. But heeding the predicted future of the “Generic City” in which cities become indistinct from one another, this studio will begin with a contrary hypothesis: we will view globalization as reinforcing differences in patterns of localized urban behavior, formal uniqueness and infrastructural specificity.

With the addition of infrastructure, we will posit that architecture can be both/and — it can be both about growth and about the environment — through the manipulation of form and the tactical deployment of ecologically based systems.

Travel

We will travel to Tokyo and Kyoto for our Kinne trip to conduct lifestyle, formal, programmatic, infrastructural, and site research.

Individual studio project

You will work individually on your own studio project.

Two exercises of one week each will be conducted in small groups: several weeks devoted to Infrastructures and Programs in which you will conduct research together for greater efficiency; and the week of our Kinne travel to Tokyo, during which you will explore and document Tokyo in small teams. During both of these exercises you will continue to work on your own individual project.

Teaching Schedule

Sarah will be in studio every Thursday of the semester. Martin will be in studio several Mondays of the semester. George will be in studio every Monday of the semester and most Thursdays. Martin will be in studio several Mondays throughout the semester. On each Sunday evening you will upload your work

progress to our studio Google drive, and Sarah and Martin will review it and provide feedback for you to discuss on Monday with George. Sarah, Martin, and George are always available by email for any questions you may have throughout the semester.

Protocol

Part 1

Scenarios

3 weeks

In this phase we will develop a set of formal attitudes to the urban-scaled building or megastructure. Starting with historical, unbuilt, projects we will endeavor to invent difference in the megastructure through collage and montage. The following list is just a start — other projects are possible. You will do at least three complete collage series. Projects to interrogate include the following (and you are encouraged to do your own research for other historic urban-scaled architecture projects that could be interrogated):

Wall Buildings

Algiers Obus Plan, Le Corbusier, 1931

Continuous Monument, Superstudio, late 1960s – 70s

Wall City, Kisho Kurokawa, 1960s

Plug-in-City, Archigram, 1964

Exodus of the Voluntary Prisoners of Architecture, Koolhaas & Zenghelis, 1972

Big Piano, Haus-Rucker Co, 1972

Holiday Machine, Superstudio, 1967

New Babylon, Constant Nieuwenhuys, 1959 – 74

Mat Buildings

Tokyo Bay, Kenzo Tange, 1960

Agricultural City, Kisho Kurokawa, 1960

Venice Hospital, Le Corbusier, 1966

No-Stop City, Archizoom, 1970

Ocean City, Kiyonori Kikutake, 1960s

Ville Spatiale, Yona Friedman, 1960s

Mound Buildings

Aircraft Carrier Project, Hans Hollein, 1964

Mountains in the City, Haus-Rucker-Co, 1974

Palmtree Island, Haus-Rucker-Co, 1971

Lump and Secret Garden, Peter Cook/Archigram, 1973

Walking City, Archigram, 1964

Artic City, Frei Otto & Kenzo Tange, 1971

Intropolis, Walter Jonas, 1962

Dolphin Embassy, Ant Farm, 1974

Clusters in Air, Arata Isozaki, 1960 – 62

The Planet as Festival, Ettore Sottsass, 1972

Tower of Babel

First Collage Series, due Thursday, January 25

Second Collage Series, due Thursday, February 1

Third Collage Series, due Thursday, February 8

Take one image of an unbuilt project from the list above (or an approved alternate) and analyze it. This is the only information about the project that you have. For example if you have the following Superstudio Continuous Monument image, this is the entire extent of your knowledge of it. You will invent what you cannot see in the image.



A good way to start is: Ask yourself a series of “What if” questions. For example: What if this Continuous Monument had a section?

Then, invent a section for the Continuous Monument “leg” near the village on the left. Invent a section for the Continuous Monument “leg” that lands in the water on the right. Invent the other two leg sections. Each one can be different, especially as each one has a different relationship with the site. Invent several sections for different parts of the “X” that spans the lake. Think about what might happen under the water line.

As you work, think sectionally. Embed reference forms — like other architectures (embed small buildings from the little village on the left) or other architects. Try really figural shapes. Try programs with extravagant sectional requirements like a scuba diving tank or a theater or a climbing wall. Throw in some “generic” section for some visual relief. Keep going!

Part 2

Infrastructures & Programs

2 weeks (overlaps with Part 1)

In “Scenarios” we started to develop a formal language for ourselves — we needed a certain amount of freedom before we get tied down to infrastructure, program, and site. Now, however, we will start to fold in ideas of infrastructure, program, and site. Even so, collage and montage work should still continue on the side.

We will look into typical urban conditions in Tokyo and its environs. Initial site research is necessary in order to develop and test your concept. Look to the neighborhoods. Look for farmland, parks and natural preserves. Look at Tokyo Bay. Start to think about what your initial Scenario work could do in each of these conditions?

We will research existing lifestyles in Tokyo. We will build a catalog of programs that we can imagine might support these lifestyles. We will add programs to the catalog that might be leveraged to create new possible lifestyles.

We will research potential infrastructures that can be leveraged: water, transportation. What are the requirements for the infrastructure that you research? Start to think about what your initial Scenario work could do with water infrastructure? With transportation infrastructure? With other infrastructures?

We will work in groups to research and present lifestyles, programs, and infrastructures.

due Thursday, February 15

Part 3

Concept: What if...? Then...

1 week

Pulling together your scenarios and your infrastructures and programs research, you will create a conceptual framework for your project. Formulate your own “What if...? Then...”

Our goal is to hybridize architecture, infrastructure, and landscape.

due Monday, February 15

Part 4

Project Development / Mid Review

1 week

We will continue to develop our concept, scenarios, site, infrastructure and program.

Deliverables (minimum, drawings to be added as necessary):

Scenario collages

Infrastructures & Programs catalog

Concept diagram(s)

Axonometric / Isometric

Site plans

Site sections

Other drawings that we determine are necessary to communicate your idea.

Physical model, probably 3-d printed and painted. We are interested in the figure of the project.

due Thursday, February 22

Part 5

Recapitulation, part 1

1 week

Analyze your project for any weakness in argument or underdevelopment of the project. Adjust. Refine. Reconstruct as necessary the concept diagram series that you will use to present the project.

Continue to refine your Concept “what if...? Then...” statement and continue to research Infrastructures and Programs.

due Thursday, March 1

Part 6

Kinne Trip / Site

2 weeks

We will travel to Tokyo and Kyoto for a week (or more as you are interested and able) to further develop your concept and research your site.

We will research Tokyo and Kyoto lifestyles that you can absorb into your project. Working in teams, we will explore the day and nightlife of Tokyo, and the Kyoto, documenting and presenting our findings daily. We will incorporate this field research into your project.

Over Spring Break we will integrate lifestyle and site findings into your project.

Part 7

Project Development, part 1 and 2

3 weeks

We will develop the form of your project so that it, in its figure, is highly specific to individual site conditions. We are interested in the project reading different ways at different scales: at the neighborhood scale, it is a figure; at a building scale, it could be a field; at the interior, there are figures embedded into the field.

We will drill down to the interiors of your project in as many instances as we can. More is better. We are pushing for difference between the parts of the whole.

Part 1 due Thursday, March 22

Part 2 due Thursday, April 5

Part 8

Recapitulation, part 2, and Presentation Preparation

1 week

Analyze your project for any weakness in argument or underdevelopment of the project. Adjust. Refine. Reconstruct as necessary the concept diagram series that you will use to present the project.

due Thursday, April 12

Part 9

Final Review

2 weeks

Deliverables (minimum, to be added to as your project develops):

One large drawing that communicates the ambition and scope of the project. This might be an axonometric, isometric or section perspective. It should have a graphic style that you have developed over the semester. The style may be influenced by such references as traditional Japanese landscape painting, etc.

Concept Diagram(s)

Site plans

Site sections

Zoom plans

Zoom sections

Other drawings that we determine are necessary to communicate your idea.

Physical massing model of whole project

Your project in chapter form (PDF) for the class book

due Tuesday, May 1

Site

We will find our sites in Tokyo...



And Kyoto.



Schedule

Week 1

Wednesday, January 17 – Lottery

Thursday, January 18 – Discussion of “Scenarios.” Please bring two drawings that you really like to studio—one that you have made and one made by someone else.

Week 2

Sunday, January 21 – upload work by 8pm EST

Monday, January 22 – Desk crits, work in studio

Thursday, January 25 – First “Scenarios” pin-up, desk crits

Week 3

Sunday, January 28 – upload work by 8pm EST

Monday, January 29 – Desk crits, work in studio

Thursday, February 1 – Second “Scenarios” pin up, desk crits, discussion of “Infrastructures & Programs,”

Week 4

Sunday, February 4 – upload work by 8pm EST

Monday, February 5 – Desk crits, work in studio

Thursday, February 8 – Third “Scenarios” pin up, discussion of “Concept” and “Infrastructures & Programs,” desk crits

Week 5

Sunday, February 11 – upload work by 8pm EST

Monday, February 12 – Desk crits, work in studio

Thursday, February 15 – Review of “Concept, Infrastructures & Programs,” discussion of Mid Review, desk crits

Week 6

Sunday, February 18 – upload work by 8pm EST

Monday, February 19 – Review of “Concept Development,” pin-up DRAFT of Mid Review presentation

Thursday, February 22 – **MID REVIEW**

Week 7

Sunday, February 25 – upload work by 8pm EST

Monday, February 26 – Desk crits, work in studio

Thursday, March 1 – Review of “Recapitulation– part 1,” desk crits

Week 8

Monday, March 5 – Friday, March 9 – **TRAVEL TO TOKYO & KYOTO**

Week 9

Monday: March 12 – Friday, March 16 – **SPRING BREAK**

Week 10

Sunday, March 18 – upload work by 8pm EST

Monday, March 19 – Slide show presentation of travel research, work in studio

Thursday, March 22 – Pin up / Review of “Project Development – part 1,” desk crits

Week 11

Sunday, March 25 – upload work by 8pm EST

Monday, March 26 – Desk crits, work in studio

Thursday, March 29 – Desk crits, work in studio

Week 12

Sunday, April 1 – upload work by 8pm EST

Monday, April 2 – Desk crits, work in studio

Thursday, April 5 – Review of “Project Development – part 2,” discussion of “Recapitulation – part 2,” desk crits

Week 13

Sunday, April 8 – upload work by 8pm EST

Monday, April 9 – Desk crits, work in studio

Thursday, April 12 – Review of “Recapitulation – part 2,” desk crits

Week 14

Sunday, April 15 – upload work by 8pm EST

Monday, April 16 – Desk crits, work in studio

Thursday, April 19 – Desk crits, pin-up DRAFT of Final Review presentation

Week 15

Sunday, April 22 – upload work by 8pm EST

Monday, April 23 – Charette

Thursday, April 26 – Desk crits, pin-up DRAFT of Final Review presentation

Week 16

Monday, April 30 – Charette

Tuesday, May 1 – **FINAL REVIEW**

Wednesday, May 2 – Produce chapters for book, send to printer, collect work for archive

Friday, May 4 – **PROJECT ARCHIVE DUE**

Week 17

Wednesday, May 9 – Friday, May 11 – Work together as a studio to create End of Year Show exhibit

Saturday, May 12 – **END OF YEAR SHOW**

Readings

Reyner Banham, *Megastructures: Urban Futures of the Recent Past*

Martin van Schaik and Otakur Macel, *Exit Utopia: Architectural Provocations 1956-76*

Peter Lang and William Menking, *Superstudio: Life without Objects*

Hashim Sarkis, *Case: Le Corbusier's Venice Hospital*

Rem Koolhaas, *S,M,L,XL*. "Generic City" and "Bigness"

Rem Koolhaas, *Delirious New York*. "The Lives of a Block" and "Definitive Instability"

Stan Allen, *Points + Lines: Diagrams and Projects for the City*. "Infrastructural Urbanism"

Stan Allen, "The Thick 2-D: Mat-Building in the Contemporary City"

Stan Allen, "From the Biological to the Geological"

Dana Cuff and Roger Sherman, *Fast Forward Urbanism*

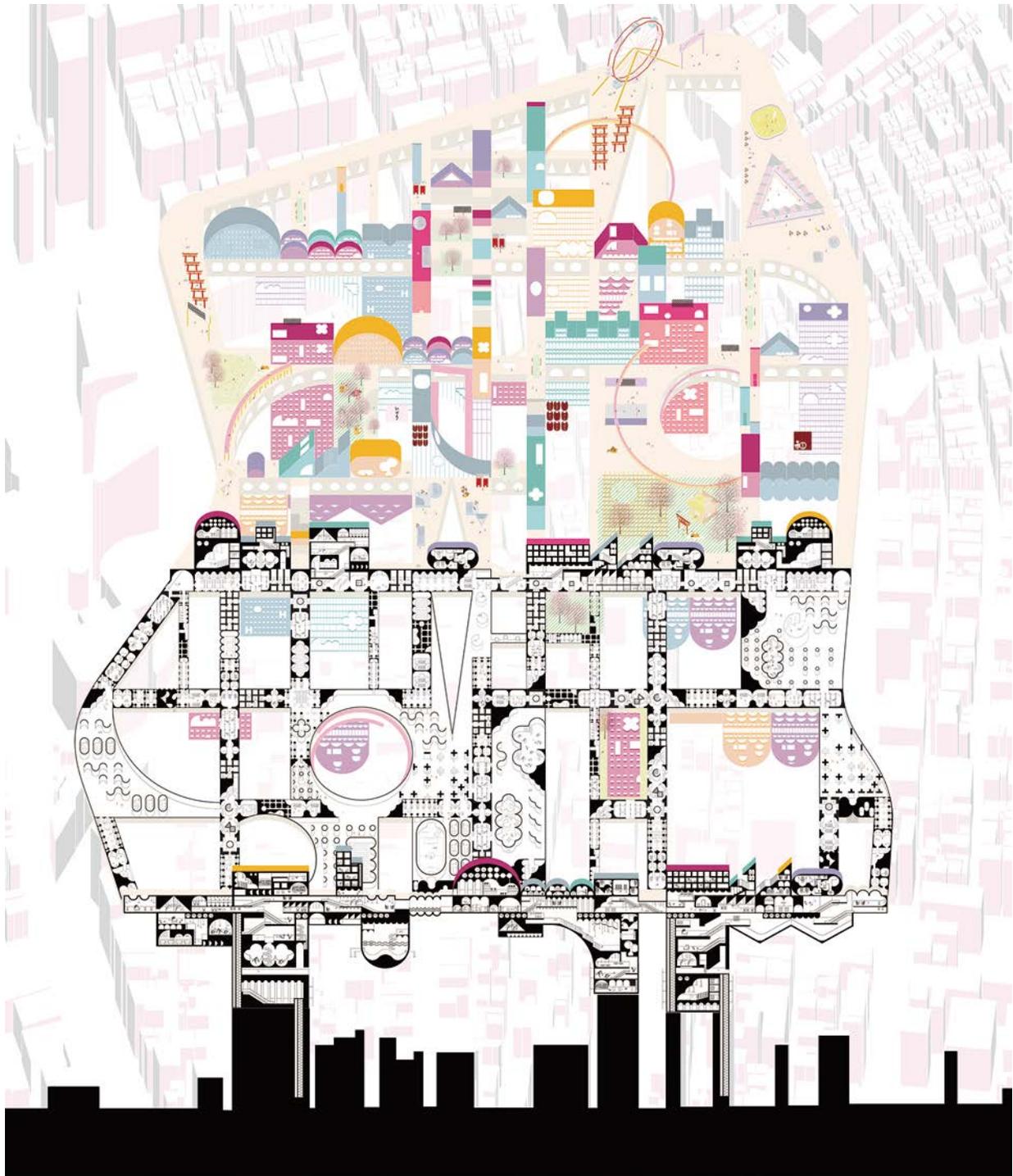
Mohsen Mostafavi et al., *Ecological Urbanism*

Sarah Dunn and Martin Felsen, *Bowling: Water, Architecture, Urbanism*

For graphic reference

Atelier Bow-Wow, *Made in Tokyo* and *Pet Architecture Guidebook*

Alex Lehnerer, *Western Town* and *Grand Urban Rules*



Home and Homelessness in the New Industrial-Tech Economy

Programming Housing and Development at NASA Ames, Moffett Air Field, Santa Clara County, California. Our studio will focus on the NASA Ames site and a parallel evolution of housing stresses and homelessness over the past three decades at Skid Row, Los Angeles, California; People's Park, Berkeley; and Downtown San Francisco.

GSAPP studio runs parallel to a studio directed by Yung Ho Chang + Zheng Tan at Tongji University, Shanghai. The Tongji studio will study homelessness and migrant labor in China.



Gene Hackman, *The Conversation*. Architecture thwarts surveillance. Seeing around corners.

The Case of Cindy Williams or the Conversation: Harry Caul, audio surveillance specialist cranes to see inside a hotel room he is staking out. The camera watches as he struggles to fill in what he can't see – and what he can't believe he is hearing. He eventually breaks into the then empty hotel room: a drop of water on the tub drain convinces him evidence of a crime has been erased before a toilet overflows with blood in a surreal flood that to the audience is made to seem a dream. In other words, we are left like Harry unsure of any occurrence. The film's trajectory is negated and its only presence is in our imagination. Caul ends up dismantling his own domestic life—his apartment is torn apart as he seeks evidence of his own being bugged

Introduction: 1973

In the 1973 film *The Conversation* two actors pace Union Square in San Francisco. Fragments of the conversation are being recorded by three distant microphones. The camera follows them as we lose sight of them between people and monuments. They are being watched and recorded - at distance. Using three microphone sources, two parabolic and one up close carried by a contract agent the actual statement was only assembled later in the film. Assembled by correlating the divergent array of recordings and their sound waves into a decipherable whole. Two otherwise wholesome seeming characters utter "he'd kill us if he had the chance" setting into motion a film where vision fails the director and audience and listening driving the plot. We watch the main character listens to things we (as audience) cannot verify by sight—the words are only partially present as limited spectrums of the sounds waves being recorded. In the mix of fragments captured is a comment on how a person ends up homeless, empathy? But also, an incantation of a criminal plan and cover up.

The actress in a few phases causes deep anxiety in the mind of the person listening to her – or quasi-listening. Our studio will take the film, written and directed by Francis Coppola as a starting point – as a juncture in art's estimation of surveillance and more so surveillance as creating deep unease in what was the privacy and intimacy of what we colloquially call home. Our private lives lead in public spaces and inside our homes.

The Conversation was released in the immediate wake of Watergate and at a time when theory and criticism of television and media were a vivid component of intellectual life. In 1973 Michel Foucault's *The Birth of the Clinic* was published; in

retrospect, one *could* imagine a time when the concern about surveillance was both intense and real but also still being explored and perhaps nascent in scale.

The Conversation starred Gene Hackman but also relied on two nearly silent characters played by Cindy Williams and Harrison Ford. Williams, strolling Union Square and Ford inhabit a kind of silent motion picture. Both later became mainstream figures of wholesome character and Williams in particular took up residence in main stream television as Shirley in the situation comedy *Laverne and Shirley*. A short three years later her character occupied appointment television; playing a resilient and underpaid, factory worker who nonetheless cultivates deep friendships and embodies empathy and concern. Williams in effect occupied the Avant Gard criticism of mass media and surveillance (in *The Conversation*) and the counter side of television as subject producing – cultivation technology of mimetic training (the sitcom of *Laverne and Shirley*—159 episodes over 9 years).

The issue here is that Coppola has made a film – about listening more than looking. A film that undermines what you can learn by looking. So much so that the main character privy to the entire body of audio surveillance he acquires and constructs is unsure if what he hears actually happened. The audience is left to construct the would-be film in their own imagination – in their own grasp matter and brain. We are the makers of the actual visual film.



Cindy Williams, Frederic Forrest, opening scene, *The Conversation*



Harrison Ford, Gene Hackman, *The Conversation*



The audience completes the film. We watch an actor assemble a partial whole from diverging spectrum of sound waves. They reveal events in an adjacent, unrevealed hotel room. The verification of what occurred in his audio surveillance is never confirmed and indeed may not have happened at all.



At the Jack Tar Hotel, San Francisco, Harry Caul, master of audio surveillance is confronted by what he imagined but is not sure actually happened – according to his audio surveillance.

While one could champion *The Conversation* and disparage the popular nature of the situation comedy as form of cultivation theory from the vantage of architecture one wonders if there are figures who have occupied both sides of the cultural equation as Williams did? Working with Coppola, but also George Lucas, Williams and Ford were able to span forms of audience creation unique to television but also to mine the paranoia of such mass assembly of the same audience.

Architecture: 1973: In 1973 Peter Eisenman was designing House IV—a private house in Connecticut. Making explicit reference to the house's elimination of formal room assignments Eisenman was vocal in rejecting the anthropological traces of domestic life and in effect promoting a “subject-less” house that you nonetheless took up residence in. The house rejected its role as surveillance of your domestic setting. Architecture in this era of autonomy often sought to delimit the degree to which it anticipated and constructed a subject even as it demanded utter precision and visual evidence of its own making. Of its author's actions. It demanded that the architect reveal their means. Eisenman's *degree zero* was countered by varying genres of pop architecture but the entire sequence was perhaps played out with only one audience – that cultivated inside architecture schools and the profession. It was not without major consequence but in the scope of mass media or even the limited distribution of a film like *The Conversation* how are we to compare agency or communication? Should we try to?

Today these ideas of surveillance are narrow by this measure but if you put them in perspective with a more limited mobility were people in 1973 easier to surveil then they are today? And does architecture have a sense of where it fits in the pan project of making visible our every move. More importantly are there larger changes in what underpins architecture and development today that would altogether alter how we imagine the place of architecture in this equation?

Our studio—and project—will be drawn into these conditions and seek an update on what it means to imagine what constitutes the colloquial term home or the architectural term house in our current industrial-tech economy. *The Conversation* is one sample of what are here outlined as eight conditions of our time. Some are seen as liberating while other are seen as new forms of surveillance – in this midst what is architecture as an agent of human liberty.

Mass Media was in effect understood to disregard its audience – to construct them with its own mimetic pre-figuring of their own discontent. Art was perhaps seen as completed by the viewer and thus enabling and liberating – today can we define where architecture and its technologies lie.

Reference

Top Secret America, The Washington Post
<http://projects.washingtonpost.com/top-secret-america/>
<http://projects.washingtonpost.com/top-secret-america/articles/frontline-video/>



In an effort to uncover hidden surveillance Harry Caul dismantles his floors, walls and ceilings. The physical world barely reveals clues about past or future actions.

Studio Travel

1_San Francisco, Palo Alto, Fremont, California

Site Meetings at Stanford University and Tesla Motors

Stanford University, Palo Alto, the Center for Design Research
<https://me.stanford.edu/research/labs-and-centers/center-design-research>

Our work will also be shared for feedback with Professor Larry Leifer, Stanford University, Center for Design Research (CDR) and Chris Ford, PhD, Candidate, Stanford University, CDR. Professor Leifer, and Michael Shanks, Classics – Archaeology and the d-School.

<https://profiles.stanford.edu/larry-leifer>

<https://me.stanford.edu/research/labs-and-centers/center-design-research/people>

<https://www.facebook.com/centerfordesignresearch/>

Tesla Factory, Fremont, California
 Fremont California, Tesla Factory Tour

2_Los Angeles, California

Meeting with Community Solutions, Downtown L.A. and CS engagement at Skid Row/Downtown

[Community Solutions: Downtown LA](#)

3_San Diego, California

Housing Tours on Border Housing concerns. The University of California, San Diego and Woodbury University

4_Tijuana, Mexico

Housing Tours: with Rene Peralta, Architect and Professor and Monica Fragoso (Architect and Director, FUNDACIÓN ESPERANZA DE MÉXICO, A. C.)

[FUNDACIÓN ESPERANZA DE MÉXICO, A. C. is a non-profit civil association, without religious or political interests, founded in 1990.](#)

Parallel Studio: Shanghai, China

A thesis based studio based at Tongji University will coordinate with meet us in NYC in April to discuss their work on migrant labor and homelessness/housing in China. Yung Ho Chang, Professor (Yung Ho Chang is also professor at MIT School of Architecture) <http://www.pritzkerprize.com/about/jury-bios>

<https://architecture.mit.edu/faculty/yung-ho-chang>

Zheng Tan, Associate Professor of Architecture, PhD. UCLA

Part One Sites, Places and People

Site 1: Moffett Air Field, in Santa Clara County, California.

Site's Other: analysis of Skid Row in Downtown Los Angeles, California; People's Park, Berkeley, California; Downtown San Francisco and San Diego/Tijuana, Mexico.

Architecture's relation to site, to place, to people is often seen as the locus of concern and of identity. What are we preserving? Who is our client? But at the larger structural levels of social concern the idea of who or for whom is far less intimate and frequently involves modeling the relationship between designer and client, designer(s) and constituencies. The technical mechanisms from materials science of architectural elements to structural engineering to monetary systems and finance all intervene across historical arcs that deeply undermine any immediate reading of place.

In lieu of exact places this studio will reimagine several very distinct places, that are deeply entrenched in our current historical moment but also that engage very different ends of a spectrum between wealth and poverty, engaged and sidelined, insular and interior vs. fully exterior (almost without an inside at all). The studio will seek an architecture that is derived from or compensatory to both sites at once.

Both sites exist on the edge of profound level of wealth and poverty – an acceleration of wealth and poverty (and their divide) that defined the period of time since the 1970's in the United States. The sites are also deeply defined by histories of industrial technology and new forms of electronic and software technologies – today fusing in everything from communication to materials science and chemistry.

These are cities that are based in twentieth and twenty first century confluences of technology and economy. They engage, portend and shape very different levels of wealth and access to authority, to housing, to jobs, to health care, to education but they also describe two constituencies that each are facing severe struggles in housing affordability and access. In Los Angeles Skid Row, has been a zone of homelessness for decades and in that context, there have been many forms of advocacy to ameliorate or even end homelessness. There is no mistaking Skid Row as a crisis but it's also just one emergence of a statewide and national condition.

As many as 118,142 people experience homelessness on a given night in California. In New York the figure stands at 86,532. These figures include those who are suffering a temporary loss of permanent dwelling and those that are longer term and chronically homeless. Homelessness is dramatically larger is one looks at loss of home due to migration, to forced migration or war or refugee status.

Silicon Valley today accounts for a vast amount of the new wealth production in the United States and is also a site of an increasingly severe divergence in wealth distribution. More so it is a site reliant on suburban sprawl and the Bay Area economy is driving a geographic re-segregation of people by income, education and race reversing a decades long trend of bringing diverse lives closer together. The Bay Area is facing not just an affordable housing shortage but this is being constructed atop an urban infrastructure heavy in automobile usage and based in low rise, often single-family houses.

This studio will study and design an array of sites and people – each place and constituency is characterized by significant interventions of all kinds – from government actions at the state or city or federal levels to advocacy and academic efforts. The studio will rely on these resources but also in effect seek to add new dimensions to the possible. From an academic perspective, we will try to place these concerns in the newest technologies but also to look at the technologies that helped create these divisions.

About the Site: Santa Clara County: Moffett Airfield

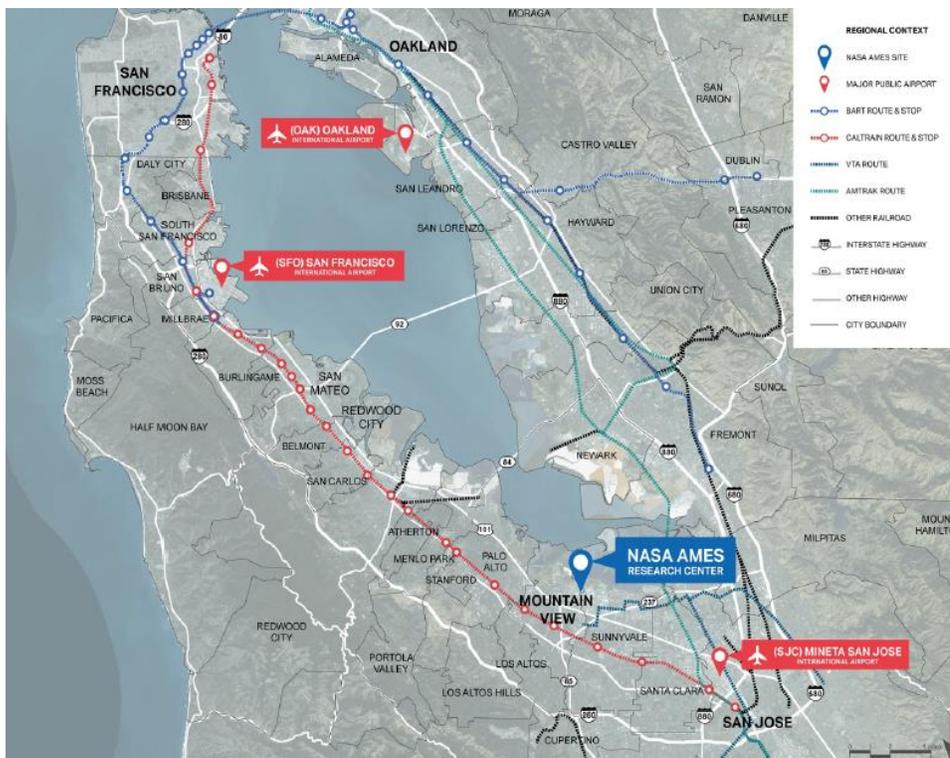
Source: NASA Ames Research Center / Issued Date: 10/18/17/ RFP

Quote NASA Ames Research Center (“NASA Ames”), one of ten NASA field centers, is located in the heart of California's Silicon Valley. For more than 75 years, NASA Ames has led NASA in conducting world-class research and development in aeronautics, exploration technology and science. NASA Ames’ core capabilities include: entry systems, advance computing and IT systems, aero sciences, air traffic management, astrobiology and life science, cost-effective space missions, intelligent/adaptive systems, and space and earth sciences. NASA Ames is actively building partnerships to foster and promote the now emerging entrepreneurial space industry. With a total annual budget of approximately \$900 million and 2,500 civil service and contractor employees, NASA Ames is a significant economic contributor to the San Francisco Bay Area regional economy.

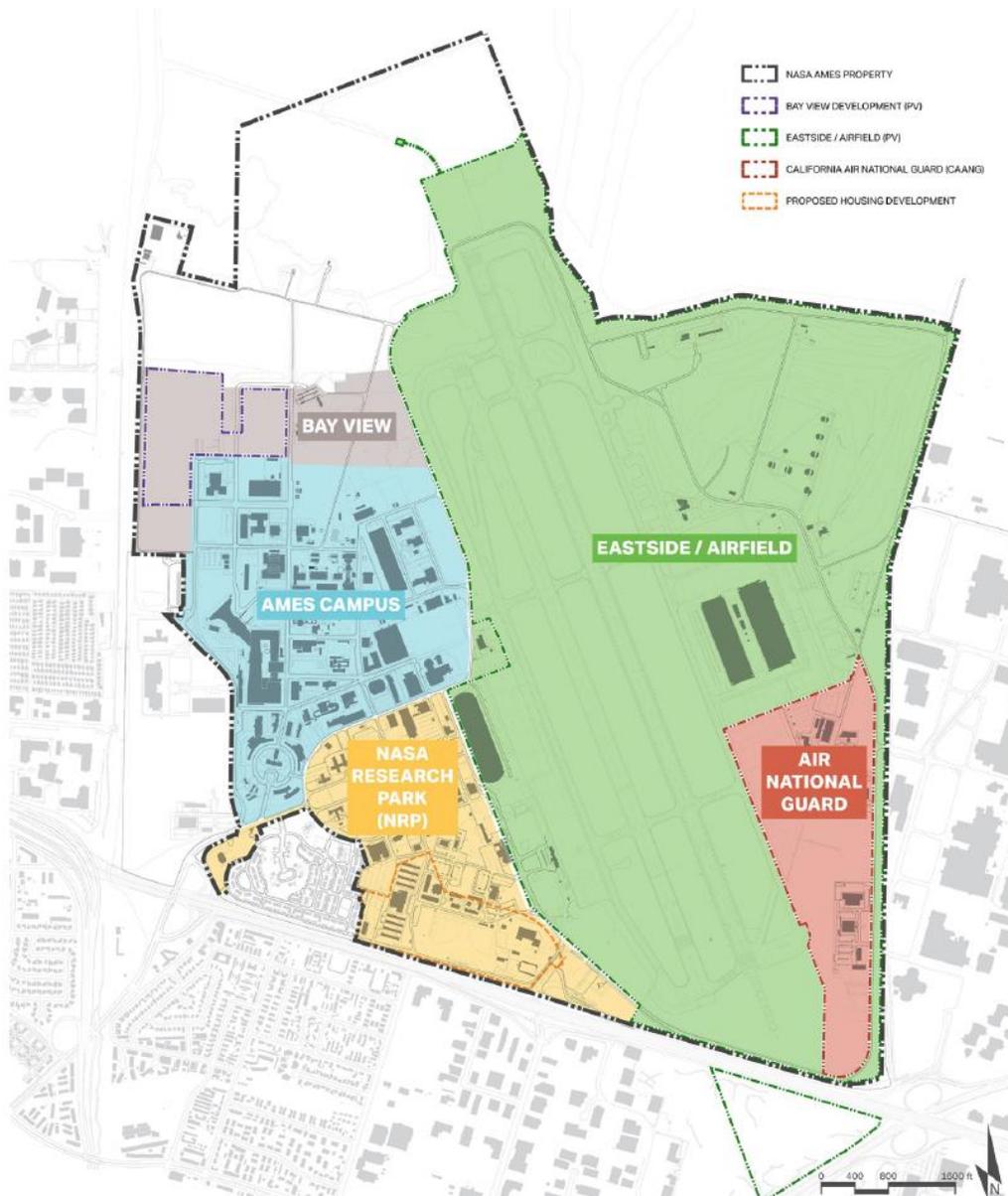
The original NASA Ames campus contains approximately three million square feet of buildings on approximately 500 acres. The campus also contains extensive open space, including wetlands. As a result of the 1991 BRAC decision to close the adjacent Naval Air Station Moffett Field, approximately 1,200 additional acres were transferred from the Navy to NASA, including numerous buildings, a federal airfield, an 18-hole golf course, wetlands, and habitat for the endangered burrowing owl. In 2015, NASA out-leased the airfield and associated buildings and golf course to provide for the rehabilitation of historic Hangar One and to maintain the airfield.

Highway Access and Transportation Links

NASA is located at the geographic center of Silicon Valley with convenient access to U.S. Highway 101, California



Highways 237 and 85, and the Dumbarton Bridge. In addition to excellent freeway access, NASA Ames is located approximately eight miles from the San Jose International Airport and 27 miles from San Francisco International Airport. Local transit options include an onsite VTA light rail Bayshore/NASA station that connects NASA Ames commuters to downtown San Jose and downtown Mountain View, where a Caltrain station offers commuter rail service north to San Francisco and south to San Jose. Caltrain also connects to Bay Area Rapid Transit (“BART”) in Millbrae. VTA also operates shuttles covering the four-mile distance from NASA Ames to its Great America Parkway station, where connections can be made to a regional commuter train service to Fremont, Pleasanton, Livermore, Tracy, Stockton, and Sacramento via the Altamont Corridor Express (“ACE”) and the Amtrak-Capitol Corridor.



Nasa Ames Development RFP, Property

Reference

[NASA proposes new housing campus at Moffett Field with at least 1,930 rental units](#)
[Housing Development Opportunity at NASA Ames Research Center](#)
[Ames Research Center Procurement Homepage](#)



The proposed development site for the Housing Project includes NRP parcels 1, 2, 4, and 6, comprising a total of approximately 46 acres as shown in Figure 4.



Site 2: Homelessness: Skid Row, Los Angeles; People's Park, Berkeley; and Downtown San Francisco.

The NASA Ames site will be devoted to market rate housing and a small contingent of 10% affordable housing. It does not have a direct relation to homelessness but in our studio, we will explore the decades leading up to our time in regard to the Valley and to Downtown Los Angeles and other homeless sites. Our key time frame is the 1970's to today.

In the United States, affordable housing is supported at the transaction level by federal as well as state and local subsidies for sale and rent costs. Yet with the deep resources of government there are tremendous swaths of the country that are severely housing cost burdened (we will cover this in depth). Homelessness is an extreme end of the housing spectrum and is often seen in constituencies. For example: estimates today place as many as 60,000 plus chronically homeless veterans in the United States.

Our studio will join with NYC based Community Solutions (CS) and their national campaign to end homelessness. CS has an office in downtown Los Angeles and is working nationwide. In particular, we will study the CS *Built for Zero* project to end veteran homelessness. CS works to address the loss of housing for the homeless by streamlining and coordinating the diverse array of support means for the homeless that is often unallocated and unreachable by the homeless. Much of this support goes un-used and fails to serve the actual people who need help.

Reference [The State of Homelessness in America 2016](#)
[Federal Strategic Plan To Prevent And End Homelessness](#)

Quote from CS Goals

Our goal is to combine the energy and creative leadership of Community Solutions (CS) and their *Built for Zero* program with a deep range of engineering, and architectural resources to explore solutions for affordable housing today and in the future. We seek housing where innovations in engineering, energy and design of all kinds achieves breakthroughs in how we fund and produce housing. Community Solutions has long been dedicated to ending homelessness in the United States and works to prevent homelessness before it occurs. They model risk factors that can lead to homelessness and seek to move support into place by better using and allocating existing government funds.

Community Solutions uses a broad range of social and data driven tools to engage people who are at risk of homelessness and help them affirm support and garner resources preemptively. Before the crisis of homelessness occurs.

Working across the United States CS teams coordinate and creatively fuses the resources of government at all levels, but also make use of their own achievements in harnessing information. While this may (magically) count as a form of charity or philanthropy it also a deeply innovative and professional project to get better results for people from already available but underutilized government and private recourses.

CS has a start up like drive; they hold an entrepreneurial spirit.

We will study CS's plans for housing for 300 People in Denver: their ability to create a new a new housing economy in need of a new housing asset.

With a current plan to purchase and renovate as many as 100 three to four-unit apartment buildings, CS would provide housing to the group in a distributed / scatter site format. Veterans would have a home in a small-scale (meaning not institutional) neighborhoods and have the pride of independence that comes with this. Smaller apartment buildings deinstitutionalize the housing and thus helps achieve pride of place for people. But if one introduces new energy means, new mobility and need for community to this equation we begin to imagine and realize new housing and new housing types.

The funding to achieve this comes in part from men and women making use of housing assistance available to them in the form of vouchers, but currently un-used and thus not allocated. CS helps people access the benefits they are eligible for and have earned but are not using. Our goal is to explore how to imagine what is essentially hedging the financial risk of development with the social risk and privacy needs of those in need of housing. A snapshot of how these benefits work is shown in this link. We will have access to CS's financial models for this project as well.

Reference [VASH Benefits](#)
[Community Solutions](#)
[Built for Zero](#)

Part Two Non-Linear Conditions: C-1 to C-8

We will work within and from a series of provocations about an architectural future; a zone of thought and indeed practice for which we do not have overt architectural historical reference. The sites are seen as both real and demonstrative. Both are already tended by forms of advocacy and government and varying technologies of architecture and development.

The sites are characterized by forms of strife that are unique to place but they also reflect a struggle for housing in the later day economy of the twentieth century and the emerging economy and technologies of our time. We are seeking an architecture that is not so much derived from these conditions as able to alter them. We can add to these and make use of them in non-linear and parallel methods.

C-1 WHAT WOULD ARCHITECTURAL DISRUPTION LOOK LIKE?

Abstract Have we seen real disruption yet? What is the future of Silicon Valley para-technologies as they begin to collide into and with the physical city rather than graft themselves into and onto it.

Embracing the disruptive claims that swath Silicon Valley and the technology sector today our studio will seek to invert the equations of scarcity and the drive towards risk reduction that accompanies so much of the innovations we see today. We will seek ways to see the modeling of risk as instead liberating; as allowing instead a form of excess and a world for which architecture and new architectural nomenclature have yet to be designed. To do this we will take on themes and research vectors such as artificial intelligence or machine learning and its possible effects on labor markets (jobs) and on commodity prices. The studio will seek to understand the themes around disruption and game their potential long term affects but more so to see or postulate the outer edges of risk models. We will explore how new decentralized energy production and storage might alter urban development and housing economies, and indeed how artificial intelligence (and robotics et al) might diminish one and half centuries of drive to urban density (will people come to cities for work if there is no work). What happens when we can imagine the entire housing economy, when a small computer can do it for us? When real estate fails to keep up with energy innovations or transportation and mobility deeply alter property values (again). What happens if millions of households exit the grid before we are ready?

Risk modeling today does offer an immense return on investment: a projective enterprise that can forecast stability allows new invention. Architecture has grown in strides as it took on risk modeling but it has also often done so in a drive to efficiency. This may include showing heat gain or day lighting effects, verifying the optical aspects of a view or a window size. Monitoring expansion and contraction of materials and thereby safety and maintenance. At the aggregate scale it may reveal a denominator of immense scale: residential real estate valued at 26 or 27 trillion dollars in the United States, or where and when entire regions of housing were built or what new energy protocols could affect this region or that. How does autonomous mobility affect what we imagine as possible in development when we know land values have been tied to mobility (and proximity to work) for the past century?

The studio will over the semester ask that each designer divide their attention between two sites and eight zones of enquiry. The sites are meant a constellation—a simultaneous view to how we hedge development. What thrills and scares us. What causes invention?

The zones of enquiry are attractors: thought structures that will, as played out, possibly deeply alter what is possible in development and in architecture.

C-2 RENEWABLE and EXCESS or DESIGNING ENERGY

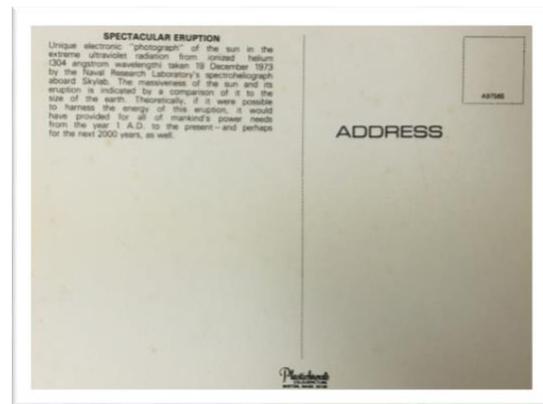
Abstract Solar energy from the sun reaches the earth's surface in 8 minutes. Fossil fuels, oil and gas form over 250 – 350 million years. How do we imagine the 8-minutes as architecture?

Anyone involved in sustainability and energy knows these measurements and have long sought a transformation of our energy regimes. Whatever the goals the compensatory challenges have seemed intractably staged to stop change (and thus stage environmental calls for change as “revolts”). Blocking sustainability has been market based; there is too much easy money to make in the old energy regimes, too many assets based in fossil fuel protocols, too many stakeholders dedicated to the past. Whatever the source energy expenditures, as we know, are bound to the very nature of modern life. Divided into nomenclatures of housing / office / retail or mobility / production / leisure. Embedded or transitory. Communications and (solid-state) electronics (chips / transistors and batteries). Energy is our basis and every move

removes something from the earth and re-releases it into the literal and social atmosphere. If sustainability has been an ethical question we may concern ourselves with doing the right thing; if sustainability is a matter of survival, we had better find a path. Ethics tied to every step—anxiety and conflict. At the moment, however, most of us cannot stop moving or consuming. Anxiety and conflict have often been a sustenance of sustainability debates, yet, today, the global turn to renewable energy is not only mature but perhaps bound to cause more change than we are prepared to imagine. Will a deep implementation of a renewable energy economy shore up old assets (houses, cars, offices et al) or will possibly instigate entirely new asset classes?

The past century did create new assets and new modes of risk. The economy of the past century also dramatically induced scarcity of all kinds; from food to housing; fuel to land; education to medicine. It simultaneously opened immense branches of low cost communication and global communication.

How will the new energy regimes meet new forms of intelligence; new networks for trade and new means to mine data and information?



"Unique electronic photograph of the sun in the extreme ultraviolet radiation from ionized helium (304 angstrom wavelength) taken 19 December 1973 by the Naval Research Laboratory's spectroheliograph aboard Skylab. The massiveness of the sun and its eruption is indicated by the comparison of it to the size of the earth. Theoretically, if it were possible to harness the energy of this eruption, it would have provided for all of mankind's power needs for the year 1 A.D. to the present – perhaps the next 2000 years.

Reference George Bataille; The Accursed Share

The Accursed Share was a rare but vivid presence in architecture schools in the 1990's.

George Bataille considered himself quasi-embarrassed by the subject of this writing but nonetheless opened the text by calling his work "a book of political economy." He was not an economist nor a specialist in the earth's physics and chemistry but he nonetheless had a fully formed discourse on an economy of energy—on how humans power the world and indeed distribute and share assets. He offered a theory of political economy and described as false the scarcity and lack of energy apportioned by financial markets under the broader auspices of an economy driven by capitalism. Bataille in essence offered a theory that scarcity was a false concept in realms of energy and the earth. Bataille linked economic thought to the world's energy sources in a manner that supposed as fact that the on a daily basis the surface of the earth received more energy than was needed to sustain life. The excess energy needed to be released and spent, indeed squandered to allow renewal and release of excess energy.

Quote: For some years, being obliged on occasion to answer the question "What are you working on?" I was embarrassed to have to say, "A book of political economy." Coming from me, this venture was disconcerting, at least to those who did not know me well. (The interest that is usually conferred on my books is of a literary sort and this was doubtless to be expected: One cannot as a matter of fact class them in a pre-defined genre.) I am still annoyed when I recall the superficial astonishment that greeted my reply; I had to explain myself, and what I was able to say in a few words was neither precise nor intelligible. Indeed, I had to add that the book I was writing (which I am now publishing) did not consider the facts the way qualified economists do, that I had a point of view from which a human sacrifice, the construction of a church or the gift of a jewel were no less interesting than the sale of wheat. In short, I had to try in vain to make clear the notion of a "general economy" in which the "expenditure" (the "consumption") of wealth, rather than production, was the primary object.

C-3 FEAR OF NATURE'S ABUNDANCE

Abstract Designing for nature today. Design for the risk associated with settlements (way) off the grid. Can we explore what capacities of excess exist in nature that we do not usually attribute to architectural design.

An infamous episode of the HBO television series “The Sopranos” depicted two mafia hit men lost and increasingly unwound in (and by) the New Jersey Pine Barrens. Reeling in the snow and freezing winter weather, unable to determine direction or path, Paulie and Christopher increasingly collapse into fear in the face of an expanse of the pine forest.

The topological quality of a seemingly boundary less interior of trees and snow (the Pine Barrens) finds the otherwise ruthless characters unable to garner direction.

The Pine Barrens for us is a stand in: a prop for a concept and literal quality of nature that persists in the midst of even the most industrialized states. A zone of nature that is both a demonstrative act of preservation (control) but also of concern and hesitancy (fear). A forestalling of extinction, the forest is another ruin, signaling a hands-off anxiety and fear or damaging a deeply primordial site.

Paulie and Christopher, two mobsters, panic and as it turns out have zero skill to navigate in the face of nature. Normally the inflictors of risk, punishment and fear they instead reel into panic attacks as night falls.

The Pine Barrens is a conceptual site: a zone of nature preserved on the edge of the sprawling metropolis. Perhaps a new zone or interior that now serves as the origin of an architectural habitation. Instead of the other or periphery of the settled and codified metropolis. Our studio will make use of the Long Island Pine Barrens rather than those of New Jersey.



Reference Excerpt from John McPhee. “The Pine Barrens.”

The water of the Pine Barrens is soft and pure, and there is so much of it that, like the forest above it, it is an incongruity in place and time. In the sand under the pines is a natural reservoir of pure water that, in volume, is the equivalent of a lake seventy-five feet deep with a surface of a thousand square miles. If all the impounding reservoirs, storage reservoirs, and distribution reservoirs in the New York City water system were filled to capacity—from Neversink and Schoharie to the Croton basin and Central Park—the Pine Barrens aquifer would still contain thirty times as much water. So little of this water is used that it can be said to be untapped. Its constant temperature is fifty-four degrees, and, in the language of a hydrological report on the Pine Barrens prepared in 1966 for the United States Geological Survey, “it can be expected to be bacterially sterile, odorless, clear; its chemical purity approaches that of uncontaminated rain-water or melted glacier ice.

In the United States as a whole, only about thirty per cent of the rainfall gets into the ground; the rest is lost to surface runoff or to evaporation, transpiration from leaves, and similar interceptors. In the Pine Barrens, fully half of all precipitation makes its way into the great aquifer, for, as the government report put it, “the loose, sandy soil can imbibe as much as six inches of water per hour. The Pine Barrens rank as one of the greatest natural recharging areas in the world. Thus, the City of New York, say, could take all its daily water requirements out of the pines without fear of diminishing the basic supply. New Jersey could sell the Pine Barrens’ “annual ground-water discharge”—the part that at the moment is running off into the Atlantic Ocean—for about two hundred million dollars a year. However, New Jersey does not sell a drop, in part because the state has its own future needs to consider. In the eighteen-seventies, Joseph Wharton, the Philadelphia

mineralogist and financier for whom the Wharton School of Finance and Commerce of the University of Pennsylvania is named, recognized the enormous potentiality of the Pine Barrens as a source of water for Philadelphia, and between 1876 and 1890 he gradually acquired nearly a hundred thousand contiguous acres of Pine Barrens land. Wharton's plan called for thirty-three shallow reservoirs in the pines, connected by a network of canals to one stupendous reservoir in Camden, from which an aqueduct would go under the Delaware River and into Philadelphia, where the pure waters of New Jersey would emerge from every tap, replacing a water supply that has been described as "dirty, bacterial soup." Wharton's plan was never executed, mainly because the New Jersey legislature drew itself together and passed prohibiting legislation. Wharton died in 1909. The Wharton Tract, as his immense New Jersey landholding was called, has remained undeveloped. It was considered as a site for the United States Air Force Academy. The state was slow in acquiring it in the public interest, but at last did so in 1955, and the whole of it is now Wharton State Forest."

"Published in 1968 by Farrar, Straus and Giroux, First paperback edition, 1988. The contents of this book originally appeared in The New Yorker and were developed with the editorial counsel of William Shawn and Robert Bingham. The drawings by James Graves on the title page and on page 85 appeared originally in The New Yorker; copyright © 1967 by The New Yorker Magazine

C-4 STRUCTURAL EMPATHY: 2.7 MILLION HOUSING UNITS

Abstract Affordable housing has since 1987 has primarily relied on a program known as *Low Income Tax Credits* to help alleviate high housing costs. Under the tax reform just passed by the United States Congress it is widely expected that the deep cuts to corporate tax rates will undermine the attractiveness of LIHTC and in effect deeply undercut the resources available to lower housing costs in the United States. A side effect or a planned destabilization it enunciates a program that has been at the heart of more than 2.7 million housing units in the United States. LIHTC constituted a massive building program; its outward architectural face was often in the form of New Urbanism or a neo-vernacular but the program was at its core national even as its goals was to distribute aid often in regional and block grants. Today, housing affordability is still severely stressed (see maps below). LIHTC and other government based programs are structural by nature – yet as housing instruments they are mobilized by designers, developers and advocates as a form of empathy. A structural means to help people's lives.

The studio will seek means to imagine how large-scale works become local and what could replace such tax instruments – and how it affects design. Our studio will closely examine how housing costs are moderated by the government and what the term empathy means when one works at structural level such as the tax code or policy initiatives operate between tax law, housing and places or people.

Reference Standardizing Heterogeneity: Public Housing and the Absent(ed) Architect
by Michael Bell and Eunjeong Seong.
goo.gl/BFFTCS

Federal Funds for Housing and for Affordability usually try to ameliorate the Market.

In the early 1990's as the United States federal government was increasingly incentivizing the development of low-income, affordable and public housing within public/private partnerships the architectural discussion of these changes centered on design and planning initiatives instead of on the financial or economic transformations in the development means. A goal was to break down the standardized housing blocks emblematic of the early decades of public housing and to engage the entrepreneurial logic of markets as a driver of new housing solutions. At the root of the changes was an architecturally formless instrument—the Low-Income Housing Tax Credit—created by Congress in 1986 and intended to fund subsidized housing by deferred revenue rather than direct expenditure. It was also intended to shift ownership of the affordable and public housing to investors who theoretically could deliver an antidote to the monolithic housing blocks and essentially customize subsidized housing development to local context and needs.

The shifts were monumental in scope but barely registered in architectural discourse: the formerly centrally funded, planned, developed, owned and managed public housing developments developed since the 1937 Housing Act would over time be reborn as products of smaller scale non-profit developers seeded by the sale of tax credits against profits they did not have. The actual credit, sold to a for-profit company that makes use of the credit, provides the initial equity to start a project. Intended to break down the standardization characteristic of former eras public housing the changes have had an inverse effect in architecture leading to a new mass standardization of market housing construction techniques; an architectural heterogeneity applied atop very uniform set of financial practices. —The affect has also dramatically altered how and when architects engage in the design or social questions that are central to housing.

Deconcentrating Poverty: Topological Housing Policies

At the federal level the attempts were in large part taken as a step to diminish concentrations of poverty in public housing developments and were instigated under a two left-to-center Clinton Era federal programs. Funds made available by the Department of Housing and Urban Development (HUD) for Public Housing Administrations (PHA's) during this period for were also designed to address decades of deferred maintenance in PHA developments. Unable to take on debt, aging public housing sites in the United States, long suffered a deficit in funding maintenance from rent rolls. Within HUD's new HOPE VI program funding streams were targeted for renovation and repair but also the policies required a demolition of a portion of each development's "hard units" the funding was only available if the PHA also agreed to remove actual aging apartments developed and managed since the PHA's inception in New Deal legislation in 1937.

New housing built to replace these "hard units" was intended for a higher income constituency (not the original tenants) and paralleled a wider move by HUD towards using vouchers and other subsidies to alleviate rent— as "soft units" these new dwellings (or now subsidized quasi-market apartments) have an attached but portable subsidy (a voucher) but outwardly they were intended to appear as part of the wider and generalized housing market. Similarly, the Quality Housing and Work Responsibility Act offered means to "deconcentrate" poverty concentrations that had become endemic in much public housing by allowing public housing authorities (PHA's) more actively distribute their populations but also to effectively become a participating public owner within a non-profit corporation created to realize the new public/private housing required by HOPE VI and QHWRA.

The changes in development mechanism meant that public housing—centrally funded, planned and managed since its origins 60 years earlier—was increasingly built within the same building logics, i.e., labor/material/financial means, as speculative housing. The often referenced and broad declaration of a decline in welfare state funding was actually more accurately a shift of that funding from direct expenditures to a myriad of deferred income instruments (such as Low-Income Housing Tax). Intended to instigate diversity or heterogeneity in public housing constituencies and literal design new quasi-public housing developments were realized within the same means of building that speculative housing in the United States has long relied on—a market for housing development that has long been seen as inadequate at serving lower income constituencies, but also was never seen as having capacity for innovation.

Architect: Removed

Tax credits and the entrepreneurial mechanisms they were intended to incentivize ideally would carry a reflexive capacity tipping this market into an innovative milieu. Yet in many ways the opposite has been the case. A case study we took on in Houston, Texas, in 1998, as HOPE VI programs were taking hold found speculative houses (in this case, single family houses typical for Houston) were built with virtually no architectural engagement—in one case we chronicled a \$12 per house design fee and several thousand dollars in fees for several hundred standardized houses. The percentage of construction costs for architecture fees: .028%.¹

In United States housing markets—mass standardization—has of course meant low if nonexistent design fees, but it has also meant little if any research and development investment. While the debate of New Urbanism relation to the transformation of public housing drew major attention in a range of ideological stances it ultimately deflected the more urgent debate: what role does architecture play in housing when the market is the denominator and how had the federal government in seeking to disaggregate concentrations of poverty and to incentivize the entrepreneurial aspects of capital markets also diminished the role of architects in the deeply social and material aspects of housing?²

Tax credits and the myriad of financial instruments invented here created a new strata of affordable and low-income housing development but when coupled with a somewhat normative building industry and a later day form of syndication and distribution of the credit allocations (a narrow market) a new generally non-innovative genre of development resulted and one that essentially sought to occlude the presence of these funding streams—the past modeled in the mode of neo-vernacular architecture here makes it difficult to see the actual financial, social and ultimately economic history of what is being worked on. What could they do if they instigated Innovation and R + D in the Actual Housing Product?

¹ For an analysis of quasi-market aspects of affordable and public housing development and federal shifts in housing policy during the 1990's see Michael Bell, *16 Houses: Designing the Public's Private House*, The Monacelli Press, 2004.

² For analysis of the geographic transformations in federal funding streams for housing, affordable housing and public housing development during the rise of tax credit programs, voucher and other forms of localized public/private redevelopment see: *Up Against the Sprawl: Public Policy and the Making of Southern California*, edited by Jennifer R. Wolch, Manuel Pastor, Peter Dreier, forward by Michael Dear, The University of Minnesota Press, 2004, Chapter 7, "Federal Expenditures, Intrametropolitan Poverty, and Fiscal Disparities between Cities " by Pascale Joassart-Marcelli, Juliet Musso, and Jennifer Wolch.

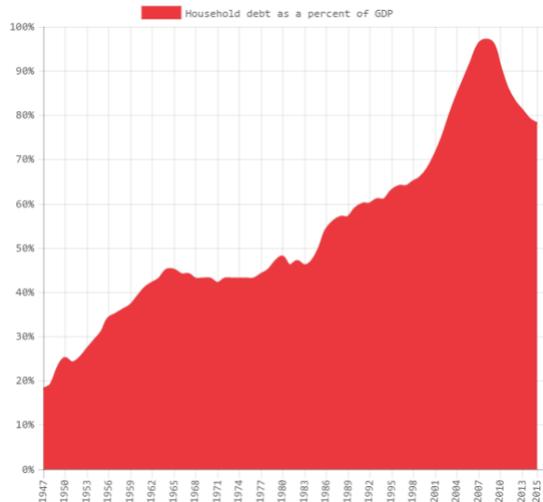
During this same period of time other genres of architectural inquiry and innovation were often focused on dismantling the modes of mass-standardization that were at the root of public housing. From conceptual work on the calculus of continual change to new modes of fabrication and their capacity for individuation a double project was at hand in the 1990's. One that increasingly sought innovation in reflexive behavior and one that saw final products as unique and one off but sprung from modes of technical innovation that required large aggregate sums of money-funding for the research and development and the factories that are capable of complex production. If the conditions (the building industry in speculative housing) are not optimal or the example of public vs. private housing seems unfair the question remains: at one point does the drives to customization that today is often seen as a game changer alter the role of the designer in regard to development markets. Is mass customization a way to allow deep market logic and yet sustain innovation—originality? New Urbanism has been in many ways a mandated form of heterogeneity—certainly not mass customization, but intended to provide difference and too often mask the monolithic aspects of housing development (formally and financially). But today new computational control in design (even low-cost software) provide new level of digital coordination with development practices, and a more precise way to define and to stage risk and its management (of all types). These means often constitute the basis for a drive towards an individuated landscape—a mass customized environment. The normative way to discuss the transformation is to invoke a post-Taylorist or post-Fordism economy—to describe a new way to build or fabricate as an attribute of a new economic paradigm. In this realm, the reflexive capacity of a new architectural posture—and a customized product—has advocates, but what has been missing in this debate is a drift away from the social aspects of economics in production and what could be seen as a move towards more immediate forms of finance as a localized practice and as the generative basis for a more local and thereby customized product (a building, a car, clothing, etc.).

Has the faith in mass-customization unwittingly made it difficult to discuss the wider project of economics and more so to address the deeper strains of inequity that we have seen and indeed are enabled by enriched computational capacity in finance and banking regimes—capacity coupled with a lack of regulatory means to address a new milieu of transactions and their affects. In short could mass customization somehow short-circuit a critical engagement with the mass modes of economics and social capacities that are only possible IF you seek to understand that scale of collective wealth and capacity? In this realm, the architectural or urban focus on specific forms of reflexive or customized works often has the effect of diminishing a compensatory knowledge of the wider milieu. A real-estate developer need not be an economist to be successful at housing (or office buildings, etc.), but they do need to enter and exit a market with some control over their investment—the “return on investment.”



Erica Ashton with her brother-in-law, James Smith, and his daughter, Jamie, at the low-income Garden City Apartments in Houston. Ms. Ashton said she had no interest in moving to the Galleria district. Credit Ilana Panich-Linsman for The New York Times <https://www.nytimes.com/2017/07/02/us/federal-housing-assistance-urban-racial-divides.html>

Abstract Central Bank debt in the world's top ten central banks has more than tripled since 2006. Markets for real estate and virtually every form of production and consumption were sustained by global quantitative easing. Near Zero interest rates. Personal housing debt and household debt as a percentage of the GDP has over the last century seen immense expansion. Will the architecture of the future rely on debt the same way and if not what can sustain it? Architecture today has become very adept at modeling risk and economy. Does this portend a new architectural nomenclature; a new asset? [below: household debt as a percentage of the GDP, 1939 to today]



computational and stochastic modeling. For many index trading is a low-cost way to diminish trading risk and yet harvest the collective insight of the market itself.

Indexing, while far from mathematically total, aspires to limit risk associated with accessing a small (minute) or even large sector of the exchange. Bogle seemed to be seeing this aspiration to the removal of risk as a disincentive to trading—if there is not risk and no unrealized opportunity (that is identified by the trader as opportunity) there is not a need to trade. Indexing relies on an active underlying market—it models a propensity that it then seeks to mine. Without real traders there is no risk to mine according to Bogle.

According to Bogle about 1/3 of United States' stock trading is done by indexing: he predicted a turning point, a threshold at which markets would freeze as indexing would arm everyone with a same ability to react to and forecast risk—each trader would in effect thwart the trajectory of the other. “If everybody indexed, the only word you could use is chaos, catastrophe,” he said. “There would be no trading, there would be no way to convert a stream of income into a pile of capital or a pile of capital into a stream of income. The markets would fail.”

[Bloomberg: Jack Bogle on Indexing and Risk](#)

Artificial intelligence, machine learning and robotics are often proclaimed to be a threat to labor markets. What do they portend in financial or economic markets? Aside from displaced jobs what do they incentivize or indeed make almost inevitable in development and the distribution of economic resources. What will be built in such a world if, for example, A.I. alters job migration, or collapses asset values.

Markets may fear uncertainty but risk is a driver and motivation and it is the unseen or undervalued asset that has historically been a source of future wealth production—if you can see a potential and you are (nearly) alone in knowing its existence the trade is yours. The wealth could be yours—it could belong to a nation, a city or a state—or neighborhood and constituency.

Today we see new means to model risk of every kind. But we also increasingly imagine ourselves less at the brunt of some forms of risk while others form immense crisis and undermine stability of all kinds. From structural mechanics to chemical engineering to fluid dynamics and geography and economics. Risk as its forecast within relatively low level computational systems is today increasingly made transparent to analysis and thus adjudication. Inside realms of engineering or

Markets and a reconciliation with scarcity have often gripped the architectural imagination—is this the norm for our future? We are increasingly advanced agents in modeling risk and opening new means—what will this enable?

Architecture and development are to a tremendous extent realized inside financial and economic risk models. Will this continue to the case in our future?

At the annual Berkshire Hathaway shareholders meeting (which is often seen more as a state fair) Jack Bogle, the founder of Vanguard Group, and a confidante of Warren Buffett offered a proclamation on risk by discussing the state of index trading—a use of algorithms to essentially trade the probability and momentum of an entire stock exchange. Indexing removes stock picking or the discrete, strategic, construction of a portfolio (as a means to hedge risk) and instead seeks to harvest the movement of the intelligence evident in the broader trading of the exchange itself. It harvests what everyone else is figuring out via artificial intelligence, machine learning or simply immense

medicine, advertising or banking or autonomous mobility and safety the prospects of a world driven more by choice than necessity is often depicted as offering a new model of liberty and indeed freedom. From social media to personal delivery—limits seem diminished even as crisis of all kinds still exists. Counter the immediacy of some forms of risk control vs the global migration from war or climate change.

Much of the confidence (when it occurs) seems to rise from a new and more granular scale to modeling. Risk modeling has opened a finer parsing of the value of what have been seen as stable or older assets: indeed, often exhausted assets. A re-monetization of private housing (Airbnb) or the private automobile (Uber, Lyft)—risk models made possible by anonymous but secure transactions (peer to peer) in effect begin to revise the privacy and value of entire asset classes. You can share a latent temporal value in your home. But do they change the assets themselves and when, if at all, will these new models give rise to entirely new assets. After all the private car – relied upon by Uber or Lyft – is only a century old as a human invention—an entirely new asset that drove 100 years of urbanization (and de-urbanization).

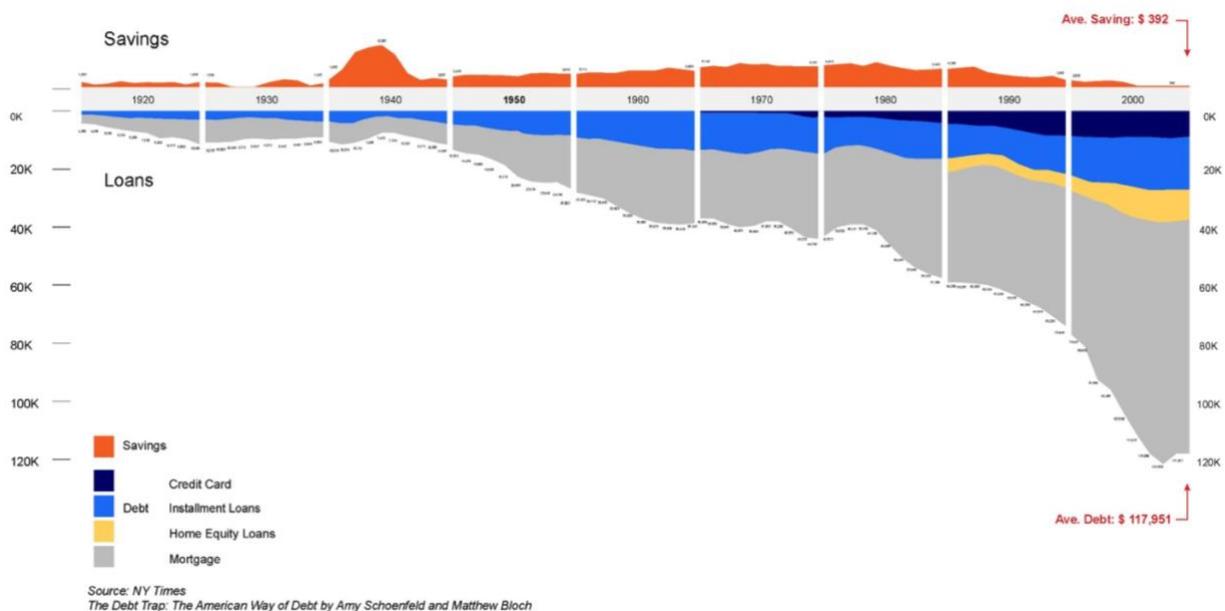
What are the next assets, how do we find them and more so do we trade them?

What are their risk qualities? What can they not pay attention to?

After Remonetizing

Borne of new risk models and in effect not bound by former constraints older assets are made more pliant but do they still remain in place as their assumed nomenclatures. For example: Airbnb does not (seem) to alter the valuation of housing to make it more affordable; it might in fact make it more valuable and expensive. It (sort of) addresses a scarcity of housing, by instead seeking to unlock a latent but un-assessed value in the temporal aspects of occupancy. Housing may become more affordable because the owner has relinquished part of its use and thereby gained income that offsets costs. But it also creates a class of housing subjects whose tenure is highly temporal. Uber is similar. In fact, these two services (as they are known) seem to accelerate the stress of scarcity by removing what was **excess** capacity from an assets value—you index that value and sell it to someone else. What happens when that value is drained or made essential?

If the privacy of a home (and household) prevented such a sharing economy in prior decades, today it seems the anonymous and encrypted means of a peer to peer transaction secures both privacy and transparency at once—in one mathematic equation. This is not personal trust between a buyer and seller but instead an outsourcing of risk and perhaps an even greater form of distance between persons who are otherwise deeply proximate: you are in my house and my car but I have no idea who you (really) are. I may not need to either.

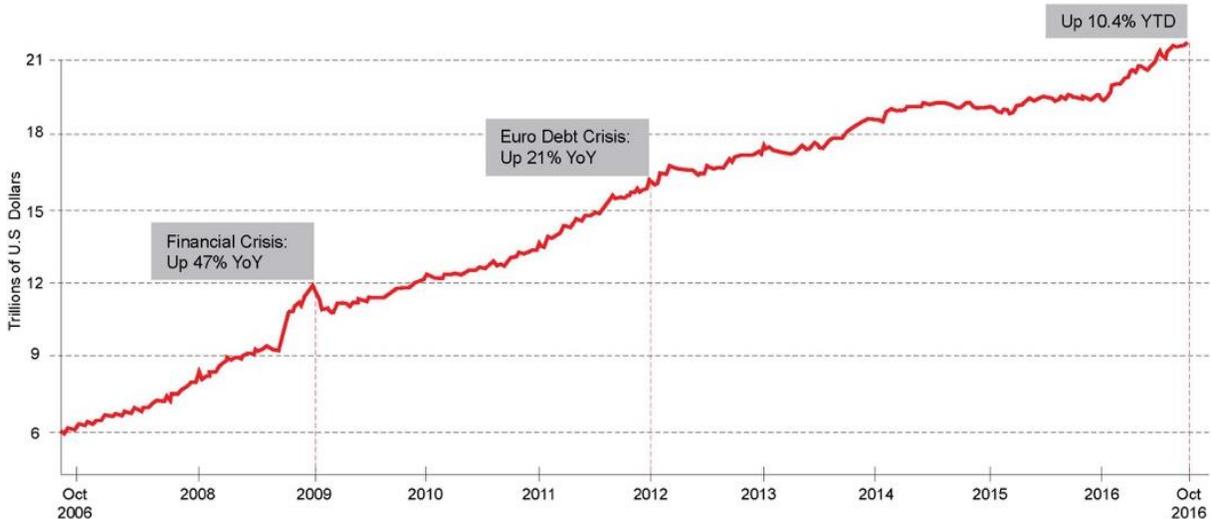


Household debt accrual and type since the 1920's (the New York Times); Central Bank Debt, since 2006, Bloomberg

Biggest Getting Bigger

The combined assets of the 10 largest central banks keep growing

■ Central Bank Balance Sheets



C-6 WHAT IF EFFICIENCY WAS NOT THE ANSWER?

WHY WE CAN'T RELY ON REAL ESTATE OR MECHANICAL EFFICIENCY AS A DENOMINATOR

Buildings secure immense amount of economic risk: they are a form of collateral.

While architects are routinely imagined to be in a struggle (if not a victim) of real estate practices how could we in turn see the built environment as the backstop to leverage and debt. Its security.

In an imagined contrite posture toward finance the perceived burden of investment (real estate; return on investment or ROI) the architectural industry frequently seeks to deliver a higher level of efficiency. To make a better asset. A penance offered to increase ROI. One can point to demonstrative success: housing, for example, today consumes 40% less energy per square foot than it did in 1985. One can find such data at almost any level of construction and design over similar periods of time.

If one seeks such efficiency, we quickly find ourselves in two benchmarks of capital markets: productivity and innovation. Increased productivity offers more potential for wealth accumulation. Innovation, where it's possible, changes the equation entirely offering new ways to increase productivity or indeed allows altogether new achievements. An expansion of the markets and thereby wealth. Architecture routinely seeks both of these claims yet rarely ask (it seems) what is the out limit of this expansion. Indeed, does wealth production inextricably link itself to architecture or building or can we imagine an architecture that has less of a connection to capital accumulation.

Why, do we monetize housing in the first place? Is that inevitable?

Warren Buffett returns to the scene of our studio: again, in 2018.

"Change is painful for a lot of people," said Buffett at the Berkshire annual meeting. "I think it's absolutely essential to America that we become more productive, because that's the only way we increase consumption per capita."

"Buffett, 86, said that gross domestic product per person in the U.S. is six times higher now than when he was born, reiterating his optimism about the nation's ability to generate wealth. That contrasts with the view of Donald Trump during his successful presidential campaign, when he said that the U.S. was ripped off by free-trade agreements. The president

spoke in his inaugural speech in January about "[American carnage](#)" where rusted-out factories are scattered like tombstones."

Reference

Warren Buffett: "[I think it's absolutely essential to America that we become more productive, because that's the only way we increase consumption per capita.](#)"

While Buffett's optimism is understandable it also can be coupled and seen in light of several decades of expanded leverage and debt. And a faith in increased productivity and consumption. In this context how we gage an architectural role for building as real estate, as material repositories of wealth and consumption, or as jobs creators changes. What is sustainability in this regard. What happens if credit expansion reaches a real or even virtual limit where the credit regimes we consider the norm in building are simply not tenable.

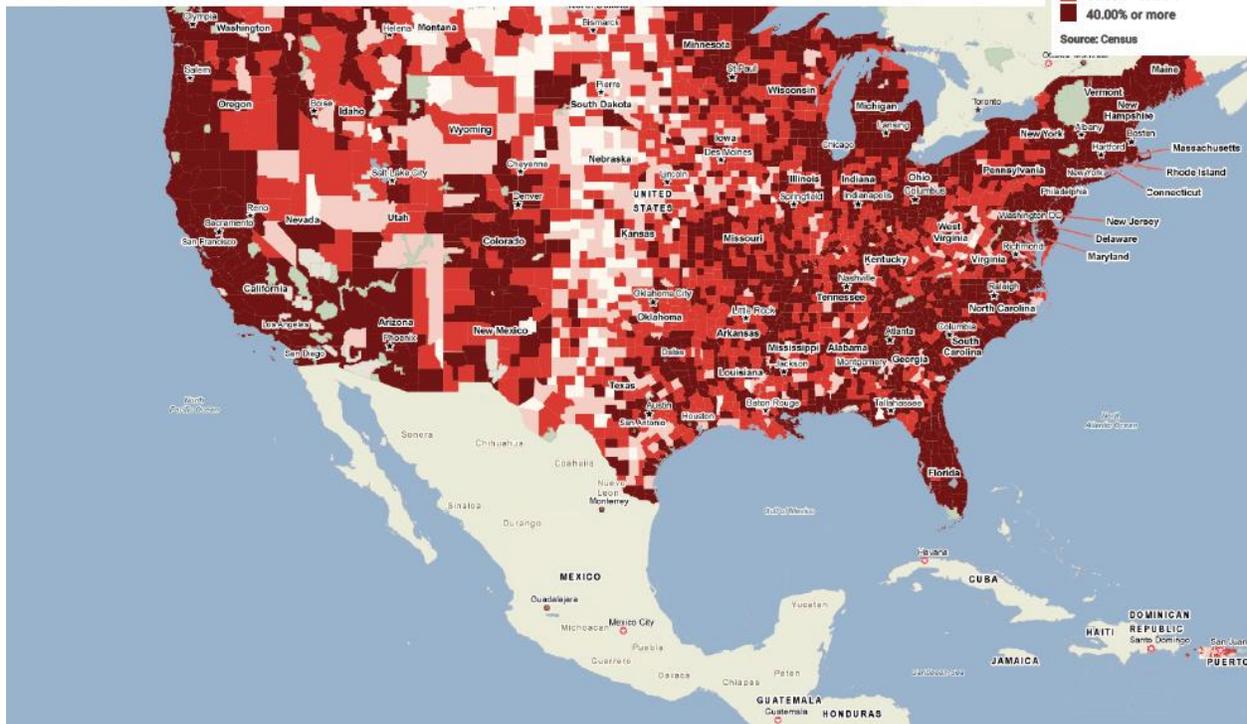
Studio readings will supplement this question and we will couple this with design work that ideally could affect and instigate new economies of housing.

Reference

[Buffett Laments 'Roadkill' Who Lose Jobs, Says U.S. Must Help](#)

Estimated percent of all renters who are cost burdened between 2010-2014.

Percent of renter households for whom gross rent is 30% or more of household income between 2010-2014. Gross rent is the contract rent plus the estimated average monthly cost of utilities (electricity, gas, water and sewer) and fuels (oil, coal, kerosene, wood, etc.) if these are paid by the renter (or paid for the renter by someone else). Gross rent is intended to eliminate differentials that result from varying practices with respect to the inclusion of utilities and fuels as part of the rental payment. Percentage calculations were suppressed in cases where the denominator of the calculation was less than 10 of the unit that is being described (e.g., households, people, householders, etc). Denominators for percentage calculations were created by summing all of the component data items in a particular dataset. According to the Census, these data should not be compared with 2000 Census figures.



Housing Cost Stressed in the United States. Households where renters pay more than 30% of gross income on housing. Joint Center for Housing Studies, Harvard University.

Reference

[Post Scarcity Anarchism: Murray Bookchin. 1971.](#)

C-7 Architecture Invention and Entirely New Genres of Design

Is there another design evolution possible inside the architectural nomenclature of window or doorway? Of roof or wall or floor—in foundations?

Historically we can point to pivotal moments when terms have changed and where new technologies instigated changes and innovation to the very DNA of an architectural element.

In the past decade, one can point to what seem like pivotal moments: collaborations between SANAA and Transsolar at the Toledo Art Museum – a glass plenum space becomes a thermal and optic barrier that forms a room. The design was of the thermal conditions. Or Gehry Partners Louis Vuitton Foundation where a dilated enclosure, structure and thermal barrier seemingly invert a century of asymptotically thin curtain walls creating an un-sprung void or a kind of lapsed plastic space. Glue lams turned on their side, a weakened span condition.

But are we using the wrong terms in an attempt to stabilize key components of architecture and buildings against history?

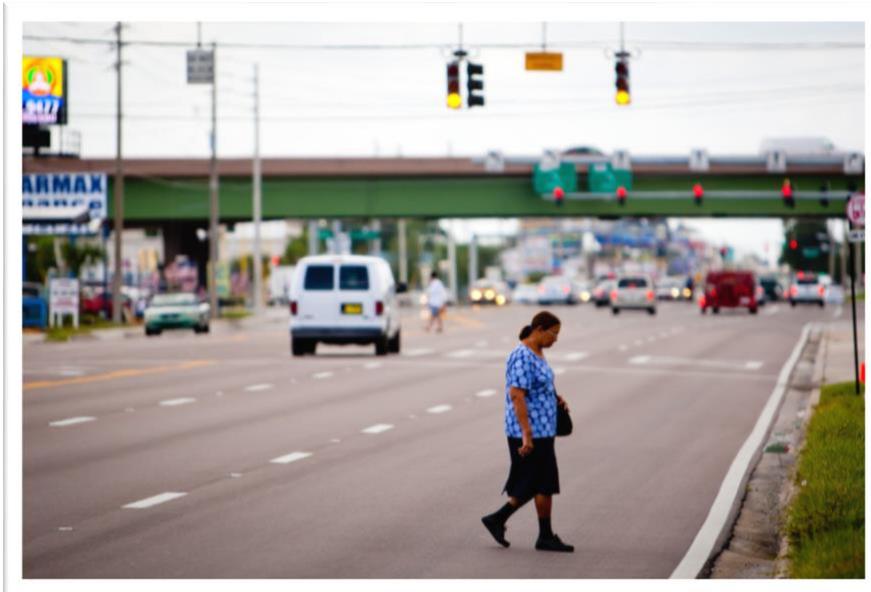
Architectural work is deeply rooted in geometry and form: we are reminded of the emergence of the “ribbon window” and of Bruno Reichlin’s later declaration of its extended horizon, a topology of space, that curves and threatens the vertical reciprocity with a standing person. Reichlin’s reading of the ribbon window still allowed the term window to persist, but he saw Le Corbusier’s window as threatening the stability that his mentor, Auguste Perret, saw as essential to the very term window. For Perret, the vertically proportioned aedicule window delineated a threshold between inside by way of its tense and short horizon line. Yet the ribbon window was still called a window. Was it? Formally, perhaps this is the case but what of the experience?



Today where do we see these terms—is there an elastic limit to their meaning?

Today relatively inexpensive software offers a technology to examine (to see) materials and structural behavior in ways that could render old categories obsolete. Structural analysis allows us to see stress/strain but the computer is modeling chemical behavior: molecular stressing of chemical materials here depicted in geometrical mesh. Can we model our way out of the past and indeed find new architectural elements?

C-8 THE LAST MILE: A NEW EVERYDAY
WILL AUTONOMOUS MOBILITY ALTER THE TERRAIN VAGUE OF THE PAST 40 YEARS.



Chiaroscuro: Life at the Infrastructural / Un Cities or Today's Last Mile

A fiction close to reality (see the photograph carefully): As she left the bus in suburban Orlando on July 18, 2006, at the height of the foreclosure crisis X might have felt the sun on her face.

That day in Florida the humidity was low for summer—85%—but the sun was high and the sky was clear. A clear eye despite the thick air.

She later reported that she was distracted by the jump from the bottom step of the bus to the curb. The gap was not minor and there was no way to bridge this so instead she stepped down

onto the asphalt and then with a half gate, a syncopated stutter, she stepped back up the deep grained broom finish of the concrete curb (who had wielded the broom she thought instantly). The 9" wide solid surface, was momentary a floor: she then stepped back down again to the worn compacted grassless soil before finding another broomed concrete surface—an extensive sidewalk.

The nearly new vintage of the sidewalk meant it was supremely flat and planar (not a crack) but the soil on either side was far from even. The sidewalk was a pier. Absolute in its character. No one was here but herself. It seemed no budget had been afforded to control the grade or plantings.

The bus was already in transit before she reached the beam like, and white blinding sidewalk. The last mile—someone would pick her up at the nearby gas station. She had made it almost home: but now was standing near gas pumps, painted curbs and metal bollards that protected a near Styrofoam building. She waited patiently not making eye contact with anyone.

How was this built she thought. The bollard is stronger than the building.

News: In the New York Times, during the summer of 2011, as we were working at MoMA / PS-1 in Queens for an upcoming Museum of Modern Art exhibition on the future of the American suburbs we were alerted to the fact that Florida was home to the most dangerous roadways for pedestrians. Orlando and Tampa were in the top ten. Florida had five of the top ten most dangerous roadways for pedestrian.

Who faced this danger?

Researchers at the DOT had found that it was lower income families and individuals who used mass transit (well, what would be mass transit if it were mass). Navigating the city by bus and then stepping on(to) roads that were never intended for people, the risk of the city was born inordinately by the poorest in the city. After a slow bus ride home in a city of private cars they then stepped into the terrain vague almost as exiles—the risk was real. But if conflated with the emotional timbre of the exposure and objectification of being examined by 1000's of drivers...it is doubly brutal.

Counting the cars on the New Jersey Turnpike: they've all come to look for American. In Florida—down cast eyes conceal anxiety as one traverses the no man's land of the last mile.

Reference

[On Wide Florida Roads, Running for Dear Life](#)



Faculty

Michael Bell
www.bell-seong.com

Michael Bell is Professor of Architecture at Columbia University Graduate School of Architecture Planning and Preservation. Bell is founding Chair of the Columbia Conference on Architecture, Engineering and Materials, a multi-year research program hosted at GSAPP in coordination with Columbia's Fu Foundation School of Engineering and Applied Science and the Institute for Lightweight Structures and Conceptual Design (ILEK) at the University of Stuttgart. Bell served as Director, Master of Architecture, Core Design Studios, (2000-14) and the Coordinator of the GSAPP Housing Design Studios (2000-11).

Research conference convened by GSAPP in collaboration with: Fu Foundation School of Engineering; the Institute for Lightweight Design and Conceptual Structures, University of Stuttgart. <https://goo.gl/EUEJ1W> / <https://goo.gl/WHM9EB> / <https://goo.gl/LH2Kc3> / <https://goo.gl/HrzaQD>

Bell's architectural design has been commissioned/exhibited by The Museum of Modern Art, New York; The Venice Biennale; the Architectural League of New York; the University Art Museum, Berkeley and has been shown in museums and galleries in Europe, Mexico and China. Architectural design by Bell is included in the Permanent Collection of the San Francisco Museum of Modern Art. His Geffter Press / Binocular House is included in American Masterwork Houses of the 20th and 21st Century by Kenneth Frampton. Bell has received four Progressive Architecture Awards.

Books by Michael Bell include Engineered Transparency: The Technical, Visual, and Spatial Effects of Glass; Solid States: Concrete in Transition; Post-Ductility: Metals in Architecture and Engineering; Permanent Change: Plastics in Architecture and Engineering; 16 Houses: Designing the Public's Private House; Michael Bell: Space Replaces Us: Essays and Projects on the City; and Slow Space. Bell is the editor of a monograph on the architecture of Stanley Saitowitz.

Bell taught at the University of California at Berkeley (1987-94) and Rice University (1994-99) and held visiting professorships at the Harvard University, Graduate School of Design; Cornell University, School of Architecture; the University of Michigan, Saarinen Visiting Professor of Architecture; and Berkeley, the Howard A. Friedman Professor of Practice in Architecture. Bell is a former Fellow of the Joint Center for Housing Studies, Harvard University (2011-13). During 2016/17 Bell was Visiting Professor at the Stanford University, School of Engineering, where he collaborates with the Center for Design Research in the Department of Mechanical Engineering.

Michael Bell received a Master of Architecture degree from the University of California, Berkeley and a Bachelor of Science degree from the Catholic University of America in Washington DC. He established his practice while teaching at Berkeley. Today the practice also includes Eunjeong Seong and is based in New York City and the Berkeley, California.



28

The
American
Club

For the 28th incarnation of Architecture Without Content we would like to deepen the research in 'Club Life', that we started unconsciously a few semesters ago. At first we investigated the possibility of a 'classical' American architecture. For this the great office of Charles Follen McKim, William Rutherford Mead and Stanford White was both reference and ancestor, as a kind of proto-American corporate classicist office. McKim, Mead and White's early 20th century architecture fueled our interest not only in an American kind of Classicism, but also in the particular civic life often represented in the buildings they developed. Club life, or an encapsulated, limited version of urban exchange seemed to be at the base of an architecture trying to emulate a European ideal (of city life) that perhaps never existed. This semester we would like to tackle the origins and the spatial mechanics of this urban world constructed entirely out of elite bubbles.

There are good reasons for that. Perhaps the architecture championed by McKim, Mead and White in the late 1890s and early 1910s was only possible if its ideals were shared by commissioners, clients and institutions alike that were ready not only to build such buildings but also to enact the life projected by them.

So it is almost impossible to disconnect McKim, Mead and White's architecture from Columbia university, the Century club, JP Morgan etc. The architecture, the urban positioning and the life that developed within these frameworks were all based on a particular cultural, social and economic consensus: club life.

Today, a type seemingly in decline for decades has resurrected. Long in the making, and indirectly the consequence of years of obsession with body culture, *the club* is quickly gaining ground as a new centre for shared urban experience.

The contemporary urbanite seems to have found her/his safe haven in the spaces of clubs where only her or his

kinds are invited. Is it the ultimate consequence of the chat rooms of the contemporary media? Is it the spatial translation of our current identity politics? What is certain is that places where only some selected people are granted access, became the new building blocks of our city, our society. This could be read in a very negative way, and we believe we should be critical about this phenomenon. At the same time, in this studio we would like to use this current dynamic to develop a project for urban interiors. We believe it is possible to use this renewed interest in the 'selected shared space' to create a proto-urban project. This project should use 'the accumulation of the many particular identities' as a building stone for an urban environment that is made for everybody, though perhaps not simultaneously. Seclusion as a new form of inclusion. Club life then becomes a small experiment in, or a fragment of, urban life. Club Architecture could

be a small experiment in urban architecture.

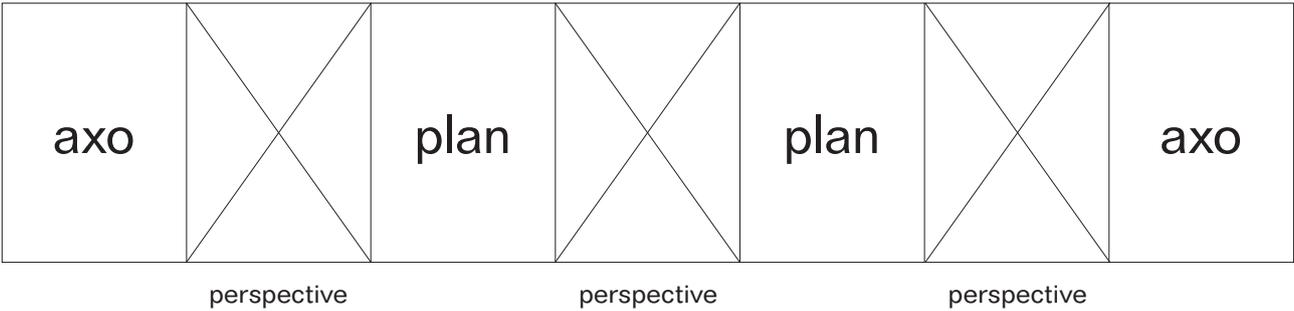
As Bramante built the *tempietto* and *Santa Maria della Pace* cloister as models for other grander urban architectures (of *St. Peter* and the *Belvedere*), so Adolf Loos built the American bar as an experiment of an architecture for the city of Vienna. He projected an idea of an American architecture in the core of the old central European city, only to seek for a proper urban translation later, in his housing buildings for example. The bar however, was the exploitable manifesto. The project in this semester should not be different. On the site where Hans Hollein built (mostly the interior) of the Feigen Gallery in upper east Manhattan, we want the students to develop a kernel of another urban architecture, a model of interiors, the future of architecture in Manhattan: The American Club.

Timing

- 1 17—22 January
Introduction
Kersten Geers Andrea Zanderigo
- 2 9—12 February
Type – interior – ancestors
Andrea Zanderigo
- 3 22 February
Midterm – full set sketch & ancestors
Kersten Geers Andrea Zanderigo
- 4 7—11 March
Trip Vienna
Kersten Geers Andrea Zanderigo
- 5 22—23 March
Reworking the Club type
Kersten Geers
- 6 5—6 April
Plan – axo – perspective
Andrea Zanderigo
- 7 19—20 April
The model as an argument
Kersten Geers
- 8 2 May
Final Review
Kersten Geers Andrea Zanderigo

Presentation

A1



+ model

Both for ancestors as project.

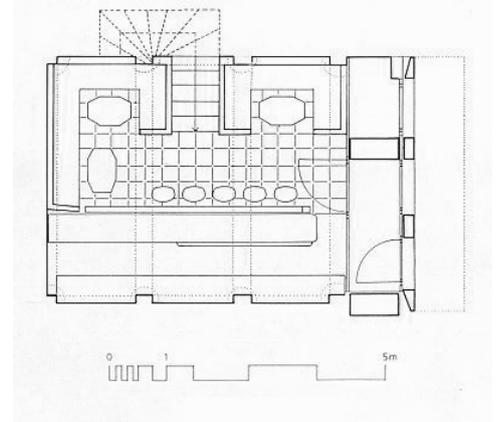
Ancestors



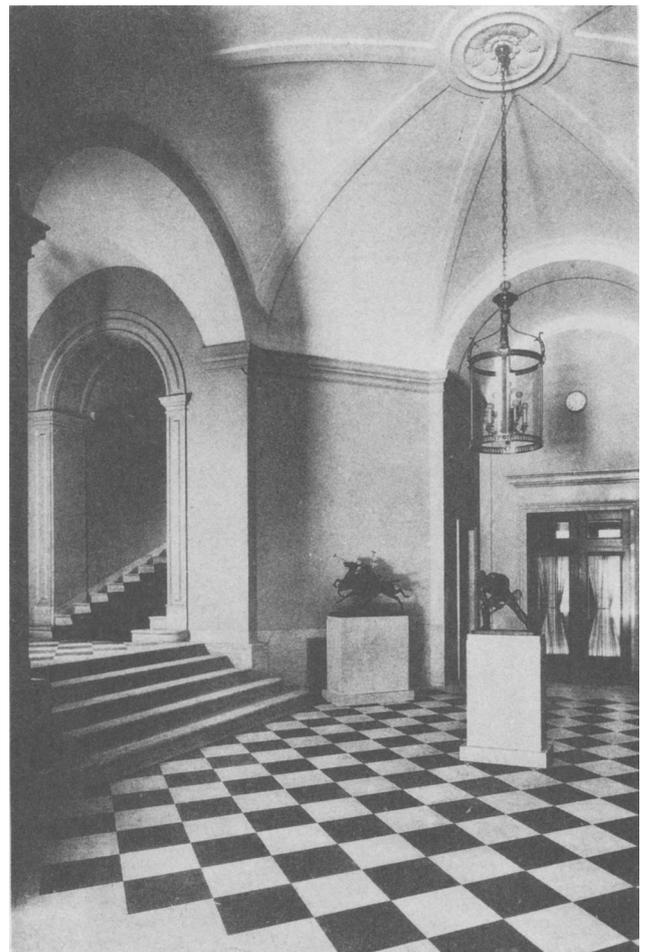
Hans Hollein, 1969, Feigen Gallery, New York, USA



Adolf Loos, 1903, American Bar, Vienna, Austria

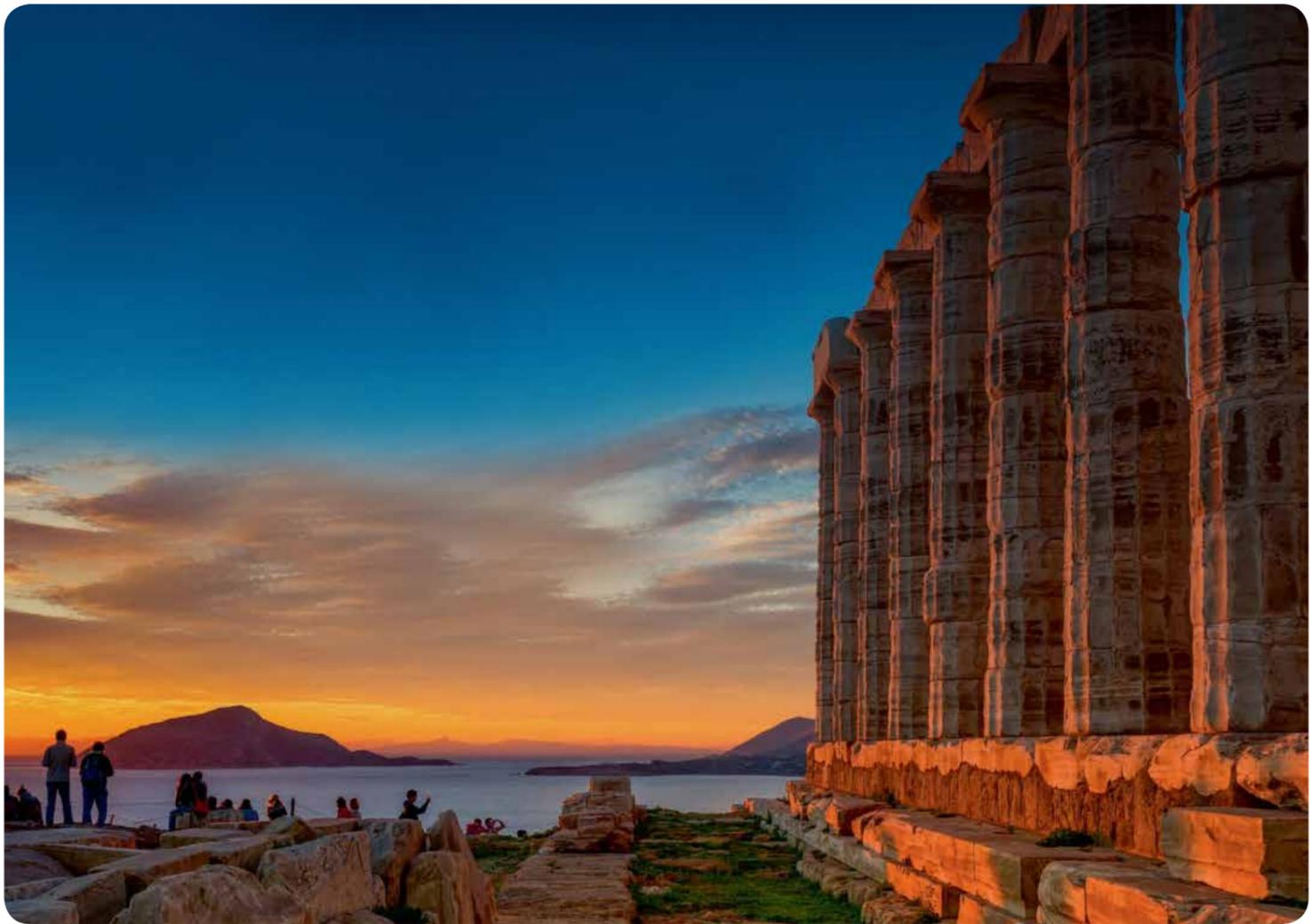


McKim, Mead and White, 1919, Racquet Club, New York, USA



2018

Architecture
Without
Content



ATHENS COAST

The new Aegean

Columbia GSAPP Spring 2018
Advanced Studio VI
Syllabus

Point Supreme

Konstantinos Pantazis & Marianna Rentzou
Adjunct Assistant Professors

Jean-Sébastien Lebreton

Teaching Assistant



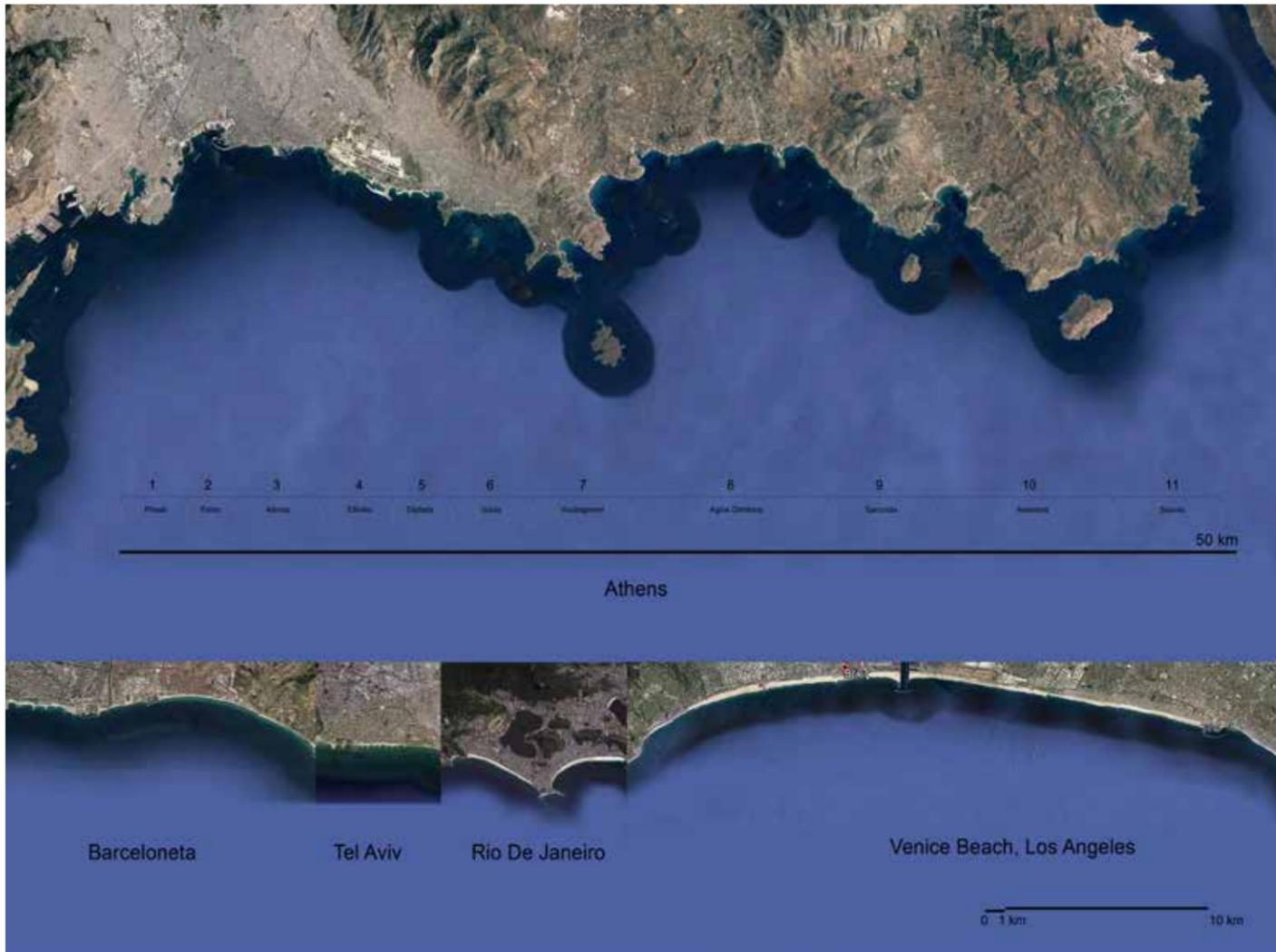
Athens coast

1. TOPIC

Athens is a coastal city: at 112 km, its southern coast alone is one of the longest in the world and the only one in a European capital city that has the qualities of a Riviera. Its natural beauty combined with ideal climate conditions are unparalleled; the Greek spirit of Democracy was created here largely because of these. Nevertheless the coastline of Athens has been largely unexploited and underestimated, overlooked because of its proximity to the Aegean islands; it is essentially unknown to both Athenians and visitors.

Things are changing fast in Athens; the recent economic crisis is fading and tourism rises steadily every year, changing the status of Athens from a necessary stop before hoping to the islands, to a city–destination in itself. Athens is the new Berlin and the center ranks in the top places of desired Airbnb destinations.

The coast has tremendous potential for development & revenue. The metro line is getting extended towards it, the Athens Opera and new National Library recently moved there, while ‘Elliniko’, the former airport site will be developed into the biggest park in Europe. The coast is the next big thing.



Scale comparison

2. STUDIO OBJECTIVE

The coast of Athens has never been studied as a whole and there has been no proposal or vision for it. This is no coincidence bearing in mind the complexity and scale of the issue. This is also why it is largely unknown even to the most enthusiastic citizens. How can 112 km of coastline be made comprehensible? How can it be communicated, explained, represented? And what can the coast become in the future? What would be an idealized version of it, how can it be improved, enriched, celebrated?

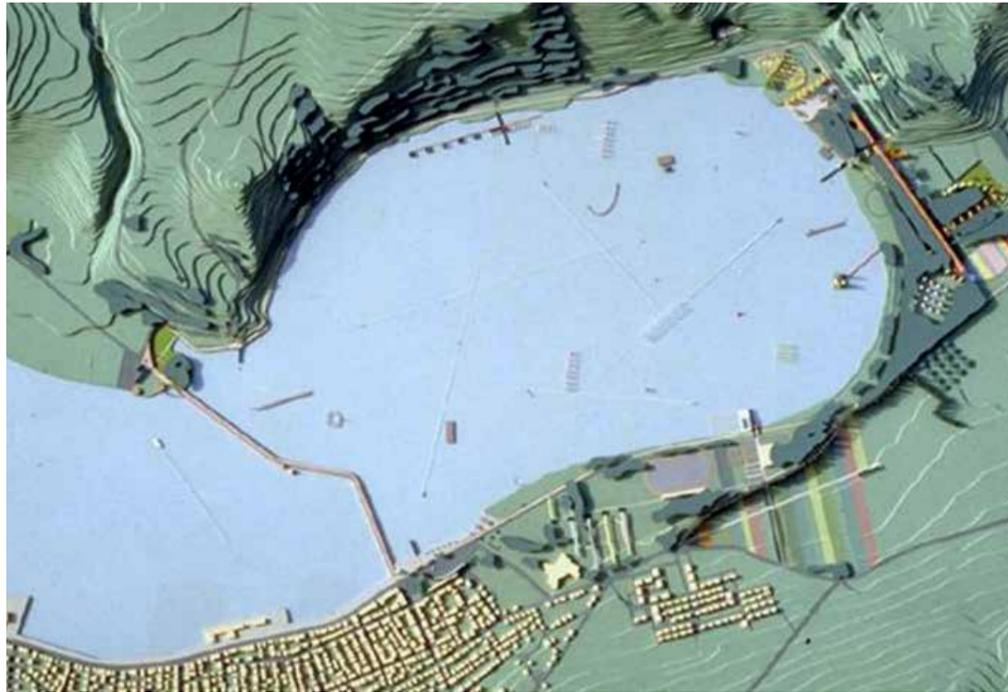
This studio believes that understanding, communicating and creating visions for the coast will radically transform the identity and experience of the city as a whole. The work will include research, inventive mapping, popular representation, branding and projects for the coast of Athens that will address its citizens and visitors.



Copacabana, Burle Marx, Rio De Janeiro

3. RESEARCH

Significant urban coastlines from all over the world will be compared in terms of size, number of beaches, programs, development & identity. Also, the history of growth of the Athens coast will be studied, looking both into the classical era and the construction boom of the 60's that radically transformed the city. The research will include collecting artefacts such as old postcards & maps and information from relevant mythologies; for example, Themistocles was born in Anavissos. Goddess Athena Promachos's statue on the Acropolis was visible to sailors at cape Sounion. Sounio temple, temple of Hephaestus and temple of Afaia on Aegina form an isosceles triangle.



Koutavos Bay, Argostoli, Greece, project by Elia Zenghelis/OMA

4. REFERENCES

Each student will analyze two coastline projects. They will redraw its plans and make new images for it. In parallel they will collect a personal atlas of images loosely related to the theme of coast from the fields of architecture, urbanism, photography, art, painting, illustration, texts, movies. Examples of references are:

Urbanism

Neutelings W.J.- De Ringcultuur
 Burle Marx- Copacabana
 Kenzo Tange- Plan for Tokyo
 Mendes da Rocha- Montevideo plan
 Various- Place Mazas Paris Riverfront competition
 NP2F- Reinventer la Seine
 West 8- Governors Island Park
 West 8- Toronto Waterfront
 West 8- Puerto Vallarta, Mexico

Architecture

Elia Zenghelis/OMA- Skala, Greece, 1984
 Elia Zenghelis/OMA- Koutavos Bay, Argostoli, Greece, 1985
 Elia Zenghelis/OMA- Saint Gerasimos, Greece, 1984
 Elia Zenghelis/OMA- Exposition Universelle, Paris 1983
 Gigantes/Zenghelis- Las Terranas Resort, 1989
 Gigantes/Zenghelis- Parc des Chevaux, 1985
 Gigantes/Zenghelis- Hotel Xenia in Cephalonia, Argostoli, Greece, 1986
 Gigantes Eleni- The Long Walls Athens, 1990
 Point Supreme- Faliro Pier, 2012
 Alvaro Siza- Piscinas da Palmeira, 1966
 John Hejduk- Victims, 1984
 Christo and Jeanne-Claude- Floating Piers at Lake Iseo, 2016
 Roman et Erwan Bouroullec - Reveries urbaines, 2016
 SANAA Naoshima Ferry Terminal, 2016
 Aurelio Galfetti, Swimming Pool Bellinzona, Switzerland, 1970
 Unknown, Anita Garibaldi Promenade, Genoa, Italy



Pireas Municipal swimming pools, Athens coast

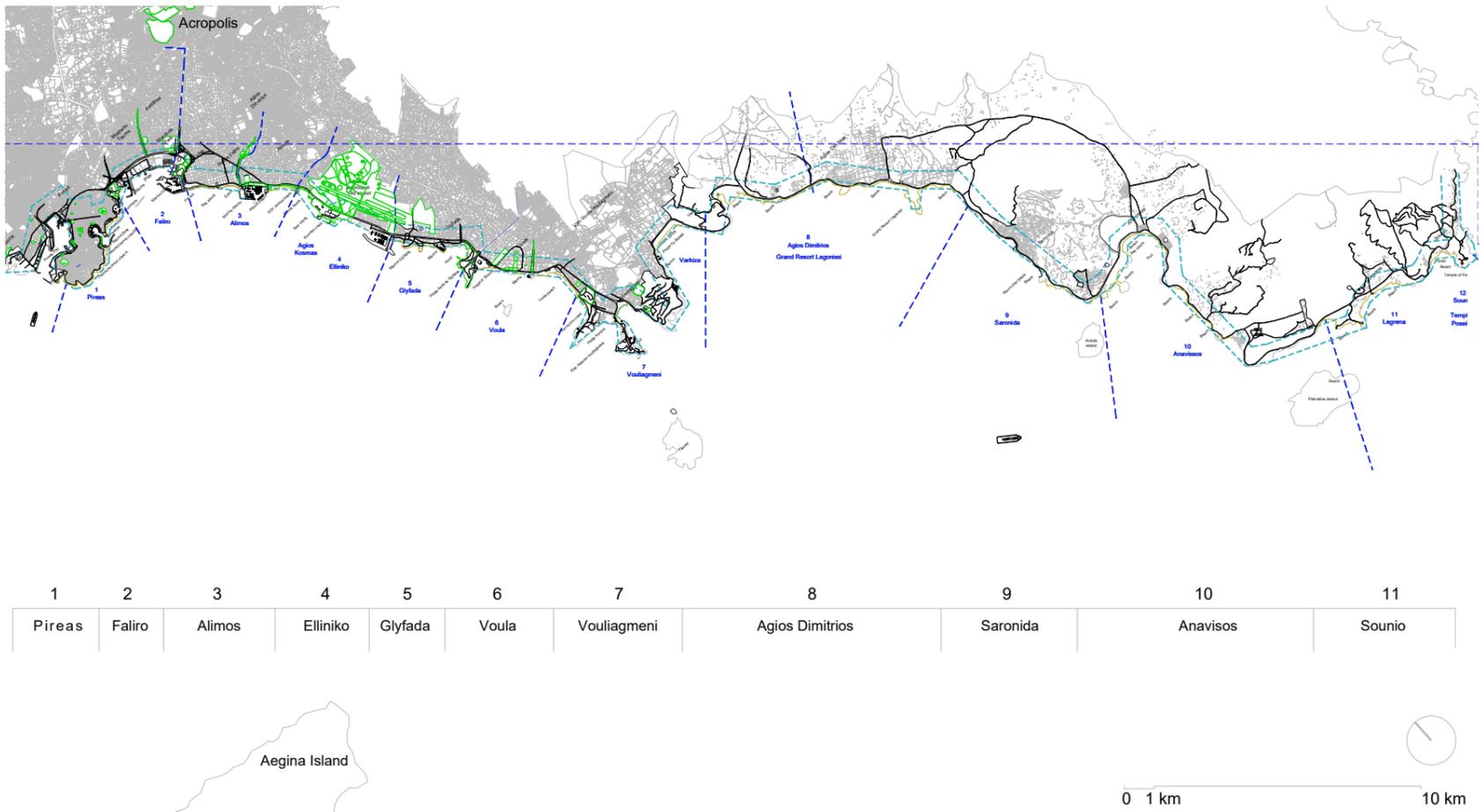


Floisvos open air cinema, Floisvos, Athens coast

5. PROGRAM

The studio will focus on program. Examples of programs that will be studied are:

1. Sports
2. Cinema
3. Playground
4. Hotel
5. Restaurant
6. Stage / cinema/ theater
7. Landmarks with no program
8. Water activities
9. Landscape
10. Pedestrian promenade
11. Marinas
12. Pools / natural or artificial
13. Ferris wheel
14. Church
15. Camping
16. Festival / exhibition
17. Diving
18. Archeological park
19. Aquarium



Athens Coast drawing, Point Supreme

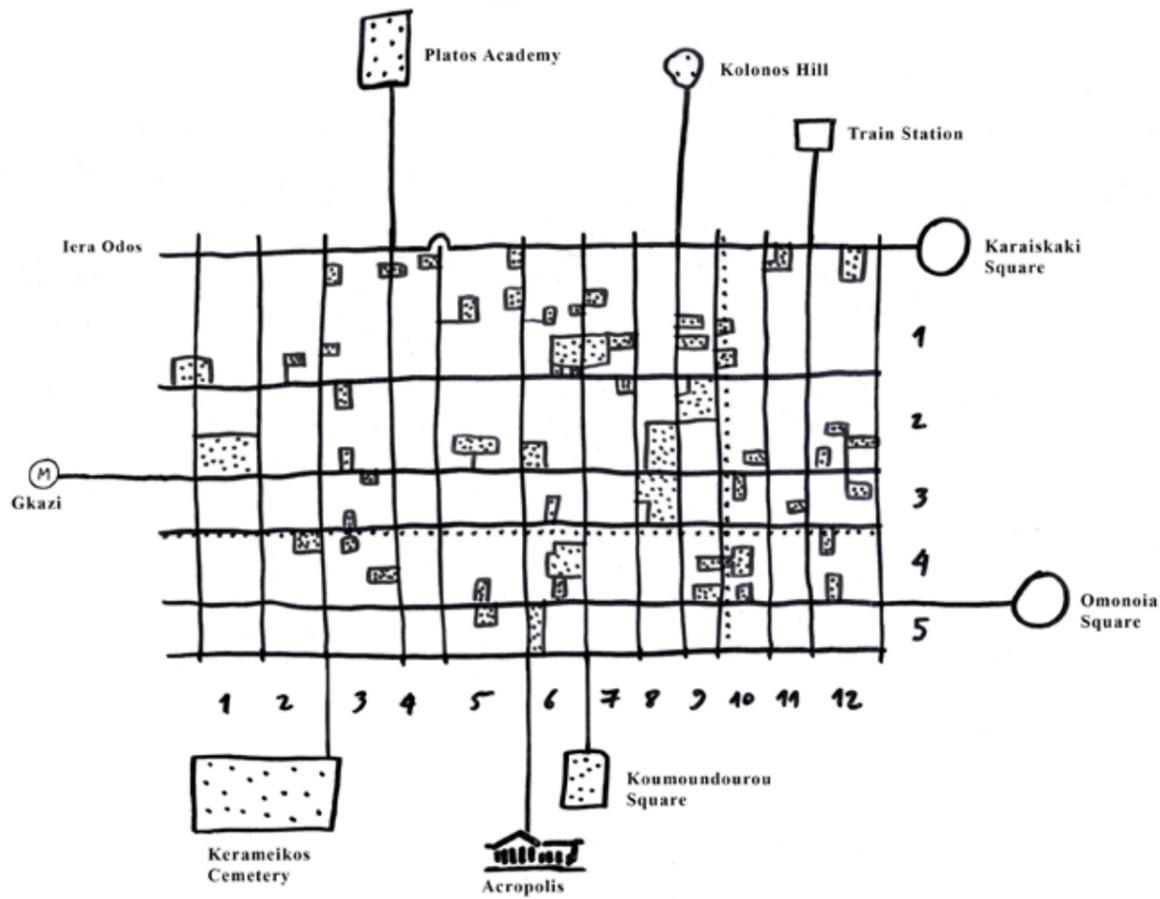
6. MAP

The coast will be divided in approximately 10 areas. Each student will study 1 area and present it in a precise dwg drawing using a common group language. The scope is to extract the main identity of each area and to discover what distinguishes it from the others. All the partial maps will be combined in one big map as a collective product at the end of the first phase. The map will include;

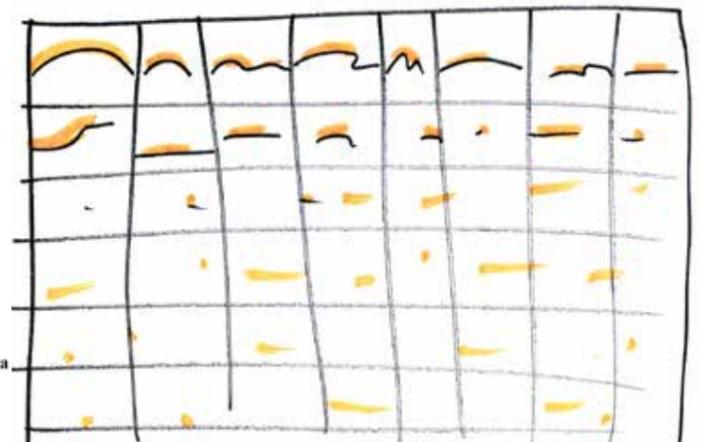
- Beaches
- Rocks (places with no easy access)
- Other landscape elements
- Existing programs
- Infrastructure & urban context: the maps will include a zone of the city behind, showing connections to the city fabric, public spaces or other places of interest in proximity.

The map will be accompanied by research & data for each area that will be presented in an easily understandable way and will include:

- The beaches in each area: how many? What happens in each?
- Specific historical information
- Context information
- Places of interest



Metaxourgeio map, Athens, Point Supreme, 2009



Beaches catalogue, sketch, Point Supreme, 2014

7. REPRESENTATION

Each of the 10 areas and the whole coastline will be drawn in an easily communicable way extracting the most important elements: a drawing of multiple simultaneous scales. The goal is to have a non-academic visual tool that can be used by Athenians and tourists. Apart from the drawing there will be different visual tools tested & developed for the same purpose such as catalogues of beaches, visuals and diagrams.



David Hockney, untitled, 1980

8. PROPOSALS

Each student will choose one or two project sites and will develop proposals there. The sites and proposals will be complementary as this is a collective project. The projects will be based on a realistic reading of the existing situation and the extraction of its main characteristics. They will be realizable and able to trigger the fantasy of the Athenians. Each project will be shown by means of:

- 2 Collages showing a cross and a frontal view of the project area; street view and view from the sea. The images will include the relation and connections to the city fabric behind, programs, places of interest, neighboring beaches etc.
- Drawings
- Model in the form of an object-toy



Athens Heaven



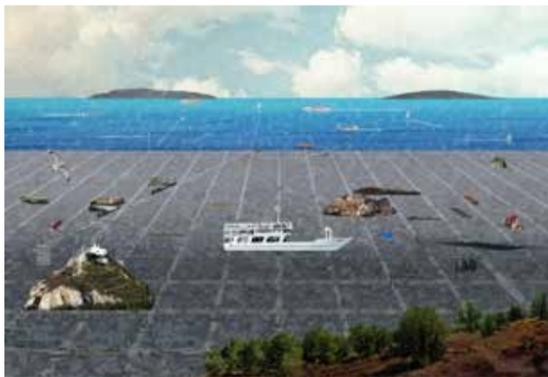
Hortus Conclusus



Kotzia Square



Square Pool



Athens Ferry



Athens as an Island

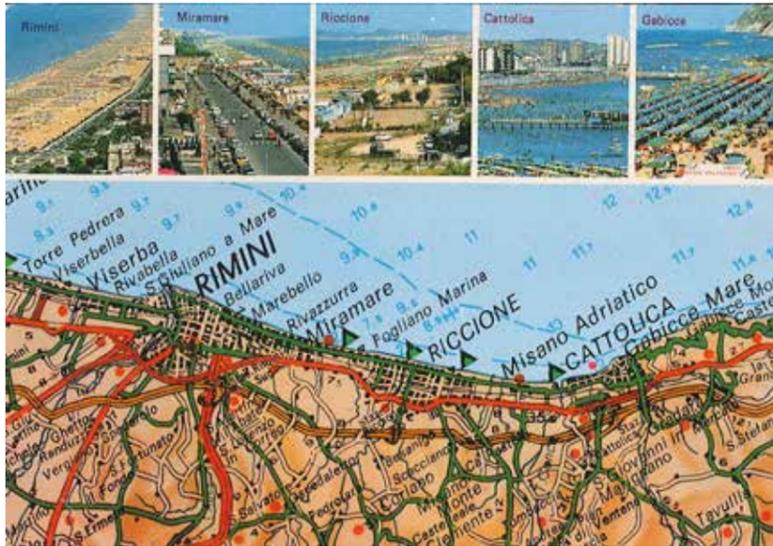
Athens Projects selection, Point Supreme

9. MANIFESTO

The studio believes that Utopia doesn't need to refer to ideal, non existing cities; it can also be to see and live our cities in new ways. Reality as found is already exciting; the aim is to reveal its hidden potential. Public space deserves to be given a cultural role and turned back into a destination with identity & imagination.

The city is observed and recorded obsessively; buildings, squares, trees, lampposts, sunshades, mountains are included with precision and become equal protagonists of the stories told. Ordinary objects are treated with generosity and no prejudice; they are collected in a constantly updated library of elements, rich in traditions, history, and anonymous architecture. They are placed in synthesised oppositions, creating the conditions for new relationships to develop.

There are no preconceptions of scale or design disciplines; buildings are furniture and mountains are objects, making no difference between rooms and cities, private and public.



Postcard from Point Supreme collection



Athens Projects, models, Venice Biennale 2012

10. PRESS & EXHIBITION

The final outcome of the studio will include:

1. Map of Athens coast
2. Collective postcards
3. Collective model of coast including all projects
4. Collective book

All aproduction aims to be easily understood by citizens and visitors of Athens. These will involve a branding campaign and visual material to be published in the country's popular newspapers and magazines. The project will be exhibited in Athens in summer or autumn 2018 funded by the Graham Foundation in Chicago and NEON organization in Athens.

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Online articles on Urban Coasts & Athens

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- The 7 Best Urban Beaches of the World
- Greece road trip: the seaside idyll of the Athenian Riviera
- GreekLandscapes.com map
- Athens Beaches
- Beaches Near Athens
- Top 10 Athens Beaches
- Greece Is, Athens, Winter 2017-18

12. SCHEDULE

<u>Week 1:</u> 17 Jan, Wednesday 18 Jan, Thursday: Studio conversation (K+JS)	Syllabus presentation Introduction
<u>Week 2:</u> 22 Jan, Monday: Pin Up (K+JS) 25 Jan, Thursday: Studio Desk crits (K+JS)	A. Map & division in 10 areas -//-
<u>Week 3:</u> 29 Jan, Monday: Studio Desk crits (JS) 1 Feb, Thursday: Studio Desk crits (JS)	B. Research -//- finish in the form of a booklet
<u>Week 4:</u> 5 Feb, Monday: Pin Up (JS) 8 Feb, Thursday: Studio Desk crits (JS)	C. Visuals & Representation -//-
<u>Week 5:</u> 12 Feb, Monday: Pin Up (K+JS) 15 Feb, Thursday: Pin Up (K+JS)	D. Projects -//- & Mock up mid term
<u>Week 6:</u> 19 Feb, Monday: Studio Desk crits (JS) 22 Feb, Thursday (K+JS)	<u>Mid Term presentation</u>
<u>Week 7:</u> 26 Feb, Monday Studio Desk crits (JS) 1 March, Thursday Studio Desk crits (JS)	D. Projects -//-
<u>Week 8:</u> 4-10 March: Travel Week	<u>Trip to Athens</u>
<u>Week 9</u> =Spring Break	
<u>Week 10:</u> 19 March, Monday, Pin up (K+JS) 22 March, Thursday, Studio Desk crits (K+JS)	D. Projects- map -//-
<u>Week 11:</u> 26 March, Monday, Pin up (JS) 29 March, Thursday Studio Desk crits (JS)	D. Projects- drawings -//-
<u>Week 12:</u> 2 April, Monday, Pin Up (M+JS) 5 April, Thursday, Studio Desk crits (M+JS)	D. Projects- collages -//-
<u>Week 13:</u> 9 April, Monday, Pin Up (JS) 12 April, Thursday, Studio Desk crits (JS)	-//- -//-
<u>Week 14:</u> 16 April, Monday, Pin Up (K+JS) 19 April, Thursday Studio Desk crits (K+JS)	E. Collective project -//-
<u>Week 15:</u> 23 April, Monday, Pin Up (J-S) 26 April, Thursday Studio Desk crits (J-S)	-//- -//-
<u>Week 16:</u> 30 April, Monday, Pin Up (K+M+JS) 2 May, Wednesday (K+M+JS)	Final Presentation Mock up <u>Final Presentation</u>



Siggrou Avenue, Point Supreme

POINT SUPREME

POINT SUPREME was founded by Konstantinos Pantazis and Marianna Rentzou in 2008 after working in London, Rotterdam, Brussels and Tokyo. They regularly publish self-initiated projects for the city of Athens where they are based. In 2012 they won the acclaimed international competition for the Faliro Pier in Athens and were included by popular Greek newspaper LIFO among the 20 most influential personalities in Greece. In 2015 they were included in Wallpaper* magazine's Architects Directory and the first book dedicated to their work was published by Graham Foundation in Chicago with the title 'Athens Projects'. In 2017 they were curators of 'After Utopia' at Ljubljana Biennale of Design, and they finished building the 'Petralona House'. They lecture and teach internationally and are currently building projects in the Netherlands, Belgium, France, Athens and the Greek Islands.

www.pointsupreme.com

JEAN-SÉBASTIEN LEBRETON

Jean-Sébastien Lebreton is an architect graduated from the Ecole Nationale Supérieure d'Architecture de Versailles in 2011. He worked for several offices in Paris, Genoa, Brussels and Athens. In 2010, Jean-Sébastien collaborated with Point Supreme on various projects including 'Archipelago Cities'. Since 2011 he is architect and curator at the Pavillon de l'Arsenal, Centre for Architecture of Paris and the Parisian Metropolis.



01.

The Monograph Studio generates (and documents to a standard book format) a very large volume of work, rapidly, and then ruthlessly studies, edits, and transforms this work." We say: Eat it up, throw it up, clean it up... The first half of this process requires instinct, the reliance on habit, and a high-stakes/low stakes dynamic in which each assignment is very hard, but the time span is so fast, you just have to jump and commit quickly--one way of revealing yourself to yourself.

02.

The Monograph Studio asserts that there are 5 useful weeks before the break and 5 weeks after. There is no warm up, no fake research, no mind-reading of instructors, no false progress, no anticlimactic midterm, no right answers right away, no exit, and no time to lose.

03.

The Monograph Studio will invite you in the first 5 weeks to design 5 buildings on a single midtown Manhattan block. We estimate that in your educational career you have already designed 5 major buildings. These are the next 5. You will be designing your city within the city - polemic, utopic, and synthetic.

04.

The Monograph Studio likes paper. The monograph studio likes dirt. The monograph studio likes books, and believes architects should buy them, own them, make them, and sometimes read them. The monograph will not look over your shoulder at unfinished rhino models on your screen. Your work will be presented each week in a standard book format: 20 pages, 10 spreads, with requirements for each. You will have 10 chapters ready before the midterm. The midterm will be unexpected.

05.

The Monograph Studio so far will have interested, inspired, bored, and burned you. You will be ready for a seemingly empty page. You will be ready for a trip to a pre-and-post-architectural landscape; you will be ready to empty yourself of thought and suffering; you will be ready for a place of cyclic accumulation and erasure; you will be ready for a critique of scholastic and urban density; you will be ready for a trip to the desert. We will be traveling to Australia - to the landscapes of the Northern Territory.

06.

The Monograph Studio embraces and advances a working method of iterative prototyping in search of a cluster of optimum results. We seek to develop a more complex, cloudy, dynamic, and dusty definition of the parameters with which such optimization is located. We seek to develop this practice of repetition and variation beyond the artifacts of software into a robust and surprising method of discourse, design, and material practice. And to therefore drag it relentlessly back into the past. We believe in strategies of repetition, variation, hesitation, anticipation, recollection, sampling, mash-up and re-mix. These strategies reward and require the book format, in which there is a seemingly unavoidable narrative and tangible sequence, embedded in the logic of the physical object.

07.

The Monograph Studio believes in retroactive continuity and reverse engineering. You will parallel process an evaluation and documentation of your entire career so far, destroying the evidence and establishing a

new prehistory for your work. Projects will be produced to continuously interfere with and affect each other; to make you a better narcissist and a better altruist.

08.

The Monograph Studio is not a portfolio studio.

A portfolio is comprehensive; a monograph is compromised.

A portfolio is objective; a monograph is subjective.

A portfolio is universal; a monograph is personal.

A portfolio explains; a monograph mystifies.

A portfolio hastens; a monograph hesitates.

A portfolio is slick; a monograph is slippery.

A portfolio is honest. A monograph is deceptive.

A portfolio is graphic. A monograph is therapeutic.

A portfolio is defensive. A monograph is adaptive.

09.

The Monograph Studio is a dirty, papery studio.

10.

The Monograph Studio reminds you of the words of Samuel Becket, who in 1983 wrote:

All of old.

Nothing else ever.

Ever tried.

Ever failed.

No matter.

Try again.

Fail again. Fail better.

GSAPP - ADVANCED STUDIO - SPRING 2018
INSTRUCTOR: JUAN HERREROS
TA: XXXXXXXXX

THE PERIPHERY OF THE PERIPHERY

POST-OCCUPATION OF THE RURAL CITY

S Y L L A B U S

THE PERIPHERY OF THE PERIPHERY IS A RESEARCH PROJECT THAT SETS OUT TO EXPLORE THE TECHNIQUES –MODELS AND METHODS- WITH WHICH TO RE-THINK AND RE-DESIGN THE RE-OCCUPATION AND RE-HABILITATION OF SMALL RURAL SETTLEMENTS.....THE PROGRAMME GIVES THOUGHT TO THE FATE OF BETWEEN-CITY TERRITORY IF THE EXODUS TO MAJOR URBAN CONGLOMERATES CONDEMNS IT TO A PICTURESQUE READING AND A FEIGNED USE DRIVEN BY FASCINATION WITH AND NOSTALGIA FOR “THE AUTHENTIC” WHICH HAS BEEN LEFT BEHIND.....FROM THIS VIEWPOINT, THE RURAL AS A COUNTERPOINT TO THE URBAN, IMPLIES A PATERNALIST ATTITUDE WHOSE DARK SIDE IS TO BE FOUND IN THE TRANSFORMATION OF VILLAGES INTO SERVICE CENTRES FOR SPORADIC VISITING URBANITES, THEREBY ELUDING OTHER MORE CONTEMPORARY FORMS OF PROGRESS.....THIS SITUATION OF DEPENDENCE CALLS FOR A NEW SENSITIVITY THAT IMPLEMENT OTHER MODELS OF PROSPERITY IN ORDER TO REDEFINE WHAT WE UNDERSTAND BY QUALITY OF LIFE.....ARCHITECTURE HAS MUCH TO SAY IN THIS PROCESS OF RE-OCCUPATION BY ASKING QUESTIONS ABOUT THE LOAD-BEARING CAPACITY OF ENCLAVES, APPROPRIATE BUILDING TECHNIQUES, REVIEWING EXISTING AND NEW TYPOLOGIES, INCORPORATING ENVIRONMENTAL AWARENESS AND SOCIAL, CULTURAL AND ECONOMIC EQUATIONS, AND SO ON.....THROUGH THIS, “THE PERIPHERY OF THE PERIPHERY” WILL EXPLORE FUTURE OPPORTUNITIES FOR THE ANTHROPOLOGICAL HERITAGE, THE LANDSCAPE AND THE INHABITANTS OF THESE TERRITORIES.....

SUBJECT

Those who predict the extent of foreseeable growth of cities' population seem to assume that the migration en masse of people from the country to urban conglomerates is a natural phenomenon endorsed by the offer of opportunities, knowledge and quality of life. Apparently, nobody today ponders the issue of how to make life far from the city a vital experience that draws equally from both rural and urban cultures. Large-scale agriculture, tourist exploitation, extensive solar and wind farms, dams or big factories, create the image of increasingly depopulated stretches of land that act as the city's rear-guard, ecological footprint or larder, a no-man's land crossed by infrastructures. Nonetheless, in recent years, the rise in environmental awareness, the appreciation of anthropological and landscape contents, and the need to invent ways to occupy the countryside, have called the attention of several disciplines. A number of different manifestos –ranging from the metabolist mega-

structures of the sixties to the large-scale peripheral housing estates at the turn of the century- have tried to fill this void. If we don't validate these projects today it's because systematically they respond to the architects-fantasy of the major-infrastructural-unitary, ex-novo project far from the contemporary sensitivity that projects of high complexity with many agents involved need to be produced on the basis of strategies and operative systems in which hybridisation, sustainability and uncertainty replace mono-functionalism, heroism and specificity.

Periods of economic prosperity are associated with better services in the city and the improved quality of life of its dwellers, something that is systematically accompanied by a politically correct reading of the trans-peripheral areas that have been left behind: a reading which sentimentally searches the rural context for certain forms of simplicity and authenticity. Under the guise of new economic activities, based fundamentally on tourism and on the phenomenon of the second home, incentive is given to a relationship of dependence on the big city which has limited and slanted development of these nuclei towards the services-for-visitors sector. Thus, while every small town or village in Europe strives to attain competitiveness in its 'rural' hotel offer, its local festivities and its natural or culinary resources, they cannot offer its permanent residents even the most rudimentary social, cultural, educational or medical facilities, given their small scale and limited clientele.

In our view, the rural structure based on very small villages in close proximity to each other allows for a broader, more imaginative reading that would pursue autonomy rather than dependence on the metropolis, more future values for the local young people, greater diversity among the resident population and less polarity between residents and visitors.

WORK AREA AND PROCEDURE

North of the city of Madrid, beyond the influence of the capital's industrial hinterland but less than 70 miles of distance, a large area spreads over the provinces of Madrid, Ávila and Guadalajara in which no town or village exceeds a population of 500. There, groups of three students will choose clusters of three urban nuclei as the targets for a strategic joint plan through which to optimize resources and offer local residents progress opportunities. The task will culminate with the design of a single facility executed either individually, in pairs or in groups of three, under the guidelines of a shared Integral Plan.

The course will begin with a research into the mentioned geographical area oriented to choose the working three-villages-triangle. The first weeks will be devoted to elaborate theme maps and data compilation on the basis of drawing up an Integral Plan that will propose a programme, a form of organisation, an economy (production and consumption), an image, and a time projection (obsolescence and flexibility). By the mid-term, the first architectural schemes of the architectural developments of the Plan should be outlined.

The Studio-trip will be to Madrid and its hinterland. It will include visits to historical and contemporary architecture masterpieces; encounters with students and professors (review) from the Madrid School of Architecture who are working on the same subject; visits to emerging practices; and meetings with regional politicians with authority over the subject.



Hiendelaencina's mine



Peñalén's mine



Poveda de la Sierra's mine



Anquela del Ducado's wind park



Langas's solar park



Fontiveros's solar park



Burguillos's reservoir



Pálmaces de Jádraque's dam



Fuentes clara's reservoir

THE ROLE OF ARCHITECTURE

If we make the effort to recall interventions of a certain scale in the trans-peripheral landscape, what comes to mind are isolated high-impact operations, segregated from populated nuclei, standing hard by major highways and designed with absolutely no Character and clear apathy.

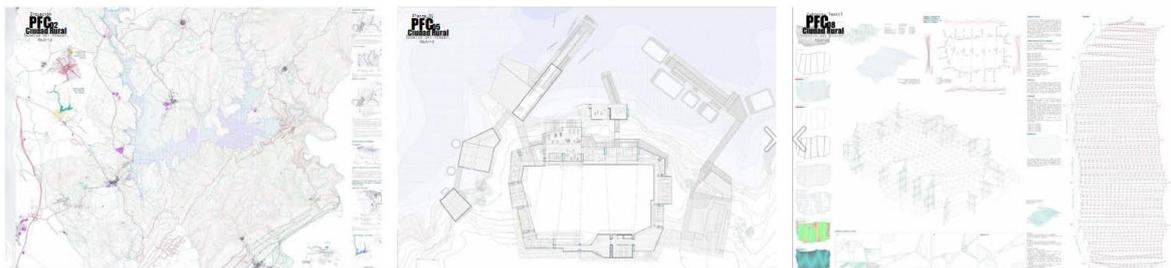
If we imagine a new generation of low-impact clean industry nurseries, research centres, pedagogical institutions or any project designed to equip these villages in an endeavour to redefine their character, we realise that such projects will have to take into account the tiny size of the rural nuclei and their delicate relation with nature or agricultural landscapes. We are also aware that if such interventions are of a significant scale, their capacity to transform and enhance present-day conditions is a two-edged sword that might convert these nuclei in small theme parks or sterilised complexes overshadowed by a facility that will map out their future life.

In order to address these contradictions, we set out to explore the possibilities of the architectural project as an instrument with which to read, interpret and describe existing conditions and plan strategies by which to extend the radii of everyday action of the residents of these new complexes. Furthermore, we want to look on what exists –nature and built complexes- as valuable support from which to develop programmes of recycling in the literal sense of the word; we want to build a new 'rural city' that would take advantage of the independence of the inhabited site from homogeneous access to information and culture.

A number of aims may be established from the outset: to go beyond the programme that focuses exclusively on the visitor or weekend resident and enrich it other complementary uses up to the load-bearing limit of the nucleus and its surrounding area; to develop the programme on the basis of true environmental demands; to introduce an increase in the presence of nature beyond any obviousness; and to work on the hybridization of collective and individual productive and residential programmes, exploring new forms of work, leisure and socialisation.

We are not interested in the architecture of isolated buildings but rather in the kind of architecture that proposes the hybridisation of the existing and the new, thereby generating a new reality in which sophisticated and elementary technologies, density and porosity; collectivism and individualism, may live together. Concepts associated with prepositions (before, below, with, between, without, on...) will develop into architectural operations of occupation, superimposition, infiltration, delimitation and so on.

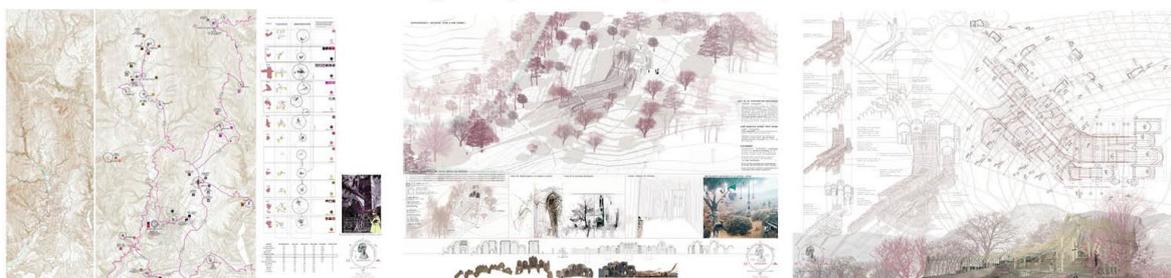
Production of graphic material, scale models or audio-visuals, will constitute an essential part of the task. The choice and/or design of instruments and methods of representation constitute projects in themselves and, consequently, the object of reflection and criticism regarding their appropriateness to the quests and objectives of the project. In this context, especial emphasis will be laid on the communicative capacity of the portfolios as documents through which to convey the suitability of the project to third parties.



El Berrueco's Training center. María Franco Linares



Buitrago de Lozoya's Reactivatón. Jorge Ferrero Lozano



Sensorium Lansdscape. María Vega

Two sides of the border: redefining the region

Academic Initiative

Tatiana Bilbao

A joint collaboration to produce knowledge about the importance of the relationships between the two countries, let's talk about integration and not about segregation.

The ongoing fourth round of NAFTA re-negotiation talks that began last week highlight the recent precarious state of US-Mexican relations. A massive intellectual, commercial, and economic interchange has, in many ways, defined the cultures of both nations for several decades now. Current changes to the geopolitical landscape are due to a rise in nationalist rhetoric largely emanating from far-right movements which seek to diminish their role in the international stage, closing their respective nations off from the rest. This is a proposal to establish a loosely-based interdisciplinary program across several schools to examine cross-cultural issues with spatial implications.

As it is becoming increasingly clear the impacts brought about from these changes are much deeper than first thought: we are all affected, not only those of us living in free trade or border zones. The economic, social, and environmental repercussions will affect millions.

Within this seemingly diminished framework opportunities present themselves to imagine new collaborative schemes between citizens, institutions and creative organizations that have the potential to influence both countries, beyond the distant realm of official inter-governmental relations. Responding to an increasingly individualistic context with collaborative acts has tremendous potential to rework the development and open territories and its peoples to new dialogues, ideas, and actions. The present situation brings forth tremendous opportunities for Mexico, the United States and Central America to shape future policies, reinforce a sense of identities—particularly in border zones—and increase the relevance of each culture in ways that can simultaneously provide new solutions to domestic and international issues alike.

I propose employing multiple disciplines such as cinema, art, architecture, gastronomy, fashion and industrial design to work to spark a renewed cultural interchange. An exchange of ideas nourished by input from multiple disciplines is bound to produce only positive results. In our architectural practice, our standard response is almost always an attempt at building, when in actuality there is a plethora of forms capable of initiating meaningful change.

This effort will be done through a series of workshops/studios loosely connected and led by two distinct studios the YSoA and GSAPP. The central themes and actions will take place in Mexico where it is expected that students and instructors alike will travel as part of their coursework. In parallel institutions in USA such as, Cornell University, Cooper Union, Berkeley, UT Austin, UT el Pado, UCincinnati, will hold one studio that will also be working on a subject that enhances this topic. we are interested in developing the same collaborative effort with Mexican institutions—such as UNAM, Universidad Iberoamericana, and UDEM. At the conclusion of the spring semester, the work from all the participating disciplines and institutions will be integrated and codified in a publication.

Objectives

Every university or school in either country that would like to join the initiative should plan at least one studio that would like to work on this thematic. We have set a guideline as broad as possible to include different point of view, the idea it to enrich the discussion to prepare a large publication on 2019-2020 including the work done in the studios.

We would be looking at the possibility of exchanging reviewers between schools, possibly organizing a workshop between leaders of studios and or workshops, and culminating this phase of the work at a large symposium that will include not only architecture professionals, students and researchers but from other fields that can enrich our discussion and knowledge production on this topic coordinating efforts done in several places of the two sides. Finally, the objective will be that this initiative starts to become recurrent to architecture schools and one day we can be speaking about region, and not countries.

Methods

The plan is to carry out this work through five thematic currents which can be adapted to fit the needs of the various workshops and studios. While instructors or students can have the liberty, and are expected to tackle these in different ways the structure of the courses should be structured to deal with these issues either directly or tangentially. Each studio could work with a carefully selected group of urban actors (urbanists, architects, designers, municipal and federal governments, etc.) that will shape the theme that students will be asked to examine and respond to as well as the methodologies and practices though which they will approach it.

I am convinced that exploring the following themes from both sides of the border can turn risks and conflicts into opportunities for learning, hope and successful projects.

The five themes are as follows:

1. Territorial Economies

Seek to identify parallel areas that have suffered similar territorial changes—such as deindustrialization in the Bajío or in the ‘rust belt’, or the Anthropocene-induced changes to agricultural sectors in Baja California and the Midwest—that reflect the shared experiences and that suggest a duality in populations that live thousands of miles apart. Surely, this creates a learning opportunity through the exchange of information.

A studio set up around this theme could explore pertinent questions such as: how can territories be opened to the flow of goods and people in a manner which does not diminish their cultural identities and traditions and is not associated with the negative aspects of globalization?

2. Migration

The changes in the implementation of migration politics have grave economic and social repercussions, affecting citizens who are in limbo in both nations.

This theme will attempt to explore forms in which social, educative, and communications infrastructures can be repurposed to better serve the needs of migrants. How can we—from our respective disciplines and vantage points—work to improve the conditions of migrants? This is not only applicable to those residing within the US. In Mexico, where millions of migrants of Central America risk a dangerous passage on their way north every year.

3. Housing and Cities

The challenges that Mexico faces presently regarding the politics and supply of adequate housing, have an impact that extends far beyond their respective territories. Marginalized urban populations with a dearth of opportunities are a leading cause of migrations. In the United States, sanctuary cities use government resources to house undocumented immigrants. Rethinking housing and the ways of communal living is a priority of international importance. The political factors and schemes that have affected the current landscape will be explored, much like the urban changes which can be examined through a housing lens to lead to better patterns of development.

4. Tourism

The American, Mexican, and Central American economies are tightly bound both to and by tourism. In Mexico tourism represents the third most important economic activity. However, few schemes have been implemented in Mexico and Central America that have not adversely affected labor conditions, local cultures, and the local ecology. This theme explores how development and tourism networks can be more than exotic beachside window vistas or gentrified neighborhoods, redirecting the disposition of the industry towards truly sustainable growth.

5. Creative industries and local production

The free market economies that were deployed across Central American and Mexico towards the end of the twentieth century have greatly increased social, regional, and economic inequality. When examined as a whole, the market growth has led to unrivaled wealth creation, but one which is in the hands of an increasingly smaller segment of the population. Throughout the territorial expanse of the region's nations our economic system has, in many ways, mismanaged the vast wealth present. Vast expanses of land have been rendered infertile through over exertion of the agricultural and industrial

sectors or simply through poor urban planning. Meanwhile, there are latent possibilities to rebuild sectors of the economy through creative sectors not tied to economies of scale. What lifestyle adjustments and development patterns can we follow to be more responsible citizens?

Schools and instructors to join for the Spring Semester 2018

YSoA (Yale University), Tatiana Bilbao and Andrei Harwell

GSAPP (Columbia University), Tatiana Bilbao

Cooper Union, Pedro y Juana

Cornell University, Derek Dellekamp y Rozana Montiel

University of Berkeley, Raveevarn Choksombatchai

U Cincinnati, (Karolyna Czecek and Adam Framton)

UT El Paso Ersela Kirpa y Stephen Muller

University of Michigan (to be confirmed)

UT Austin, Juan Miro

UDEM, Juan Miro

UNAM (to be confirmed)

Universidad Anahuac (to be confirmed)

UIA (Juan Pablo Serrano Orozco)

Advanced Studio VI: Two sides of the border
Spring 2018
Tatiana Bilbao
GSAPP at Columbia University

Syllabus
'The Mexican Dream: the remittance home'



Contemporary American society is, if not the promised idyllic melting pot, an incredibly diverse mix of nationalities, heritages, and identities. Even demographics that appear to be small percentiles are, in reality, groups numbering in millions of people. One such group, Mexican immigrants, has been at the center of the American political discourse since the spring of 2015 and peripherally relevant for decades before. Lost in a discourse that is often hijacked by hyperbole, conspiracy theories, and outright lies is the impact this group has not just in American society but in the Mexican economy.¹ Of the more than 11 million Mexican-born people in the U.S., a large percentage support families south of the border. According to the National Population Council of Mexico one in ten Mexican families depends of remittances. In many cases immigrants are only temporarily residing in the United States, saving up to improve their houses or build new ones. Culturally, this literally builds on the tradition of auto-construction which has been promoted in Mexico in widely disseminated publications since the mid-1930s at the beginning of the so-called “Mexican Miracle.” However, in this instance tastes and ideologies have become hybridized leading to the imposition of American cultural objects, spaces, and typologies into the Mexican landscape.

¹ “Beyond Smoke and Mirrors: Mexican Immigration in an Era of Economic Integration,” Douglas S. Massey, Jorge Durand, Nolan J. Malone, Russell Sage Foundation Publications, 2002

The field of auto construction manuals and catalogues lies in the same vein as the catalogue homes that are the product of standardized construction industry. At the dawn of the twentieth century as the America's living standards and purchasing power continued to increase — the product of the wealth created throughout the Industrial Revolution — alongside rapid urbanization led to the famed Sears Catalogue Homes. Designs were disseminated by catalogues where customers could fill out a mail-order purchase and a completed, standardized set of materials would arrive directly to the site. These homes themselves were not incredibly innovative designs, their popularity largely due to conveniences provided by technological advancements: standardized construction materials from farmed timber saved time and reduced material waste, a national railroad network enabled material shipment to any destination, and balloon framing techniques refined since the mid-nineteenth century allowed for small teams of unskilled laborers to quickly assemble constructions.

For cultural and economic reasons compounded with the lack of availability of standardized materials and qualified labor, this scenario of auto-construction in Mexico is unlikely to change even in the medium to long term. What has and will continue to change are the products themselves and the composition of the urban fabric imposed on the landscape. The famed “rebars of hope” and aspirations of the minimal, flat-roofed Modern constructions espoused by Juan O’Gorman’s school designs are in some instances giving way to gabled roofs, corniced patios, large front yards, and window millions.

We will be studying immigrants homes in Mexico that have arrive to one of the most large Mexican community growths in the last decade, Ulysses, Ka. Immigrants from Chihuahua, Durango and Michoacán and how they live.

Your task as a studio will be to design a project and to assemble a hybrid publication, somewhere between auto-construction manual and mail order catalogue that not only draws from the methodology of both of these types but from their cultural influences as well. This is done to the end of producing material that is useful for immigrants who have gone to the United States and are returning with changed tastes that project different ideals of how to live. How can American typologies — themselves descendants of Scandinavian cabins, Germanic barns, and, later, French hôtels and Italian villas— be translated to Mexican landscapes making use of local materials and local, rudimentary construction techniques. This will be guided by a very rigorous study of both the American home typology, particularly since Levittown and suburbanization and Mexican auto-construction manuals.

Of course, it would be irresponsible to insert such designs wholesale into the Mexican landscape – American suburbanization is ecologically unsustainable and the product of a different set of cultural traditions – so this task will involve the adaptation of typologies. Perhaps this designs stack and multiply units so that even while retaining the characteristics and ornamentation of American suburbs its organization lead provides a more urban environment. Maybe designs that seem like one volume are capable of incorporating a separate commerce program that can provide supplementary income to families, or, if located in rural

areas, perhaps the Palladian strategy of incorporating storage areas as outstretched arms of the main property could be repurposed in a more modest scale. Whatever the adaptations, the final design manuals should not only be grounded in the principles of real-world construction but should demonstrate inventive adaptations that are emblematic of the cultural hybridization these landscapes are undergoing.

Two Sides of the Border Studios Initiative

This studio will be part of the Two Sides of the Border studios 2018 that Tatiana Bilbao will be leading. (More info on the attachment)

Travel

The studio will travel to Mexico City and surroundings, making sure we visit at least two of the towns where our case study immigrants are from.

Work

Research (3 weeks)

Understanding Mexico-US Migration, remittances, economy and local cultures.

Deep analysis on traditional construction methods in Mexico and how they have changed throughout the years and local culture

Intense research in cultural exchanges of Mexican migrants living in the US and their relationship to their own town, family roots.

Translation (4 weeks)

Designing a model home or typology for business, church, monument, built with remittance money back in Mexico.

An analytic, conceptual model proposal (urban scale and individual scale)

A complete set of drawings for your scheme.

A collage that would express your vision

Mid-Term Review: Feb 23th, 2018

Manual (7 weeks)

Develop a manual for your model or typology to be delivered in form of a book.

Final presentation will include, full set of drawings, must include construction methods, sections and details, a handbook and a model.

Schedule

Class meets Mon-Thu from 1:30 pm to 6:30 pm

Tatiana Bilbao: TB

Jan 17 Lottery TB

Jan 18 First class TB

Jan 22 Students working on their own

Jan 25 TB

Jan 26 TB

Feb 1 Students working on their own

Feb 5 TA

Feb 8 TA
Feb 12 Students working on their own
Feb 15 Students working on their own
Feb 19 TB
Feb 20/21 optional individual reviews with TB
Feb 22 TA
Feb 23 Midterm Reviews TB TA
Feb 26 Students working on their own

Mar 1 TB
Mar 3/7 Students to travel to Mexico TB and TA attending
Mar 10/18 Spring Break
Mar 19 Students on their own
Mar 22 Skype individual session with TB and TA
Mar 26 TB
Mar 29 Students on their own

April 2 TB
April 5 TB on the morning
April 9 Students working on their own
April 12 TB
April 16 TA
April 19 TA
April 23 TB
April 24-25 optional individual reviews with TB
April 26 TB
April 30 Final Reviews TB TA

Architecture, Models, Photography



Studio No. 3 (Photographer's Studio)



Housing No. 4 (A Situation Constructed . . .)

“Photographs are, of course, artefacts. . . . in a world littered with photographic relics, [they seem] to have the status of found objects—unpremeditated slices of the world. Thus, they trade simultaneously on the prestige of art and the magic of the real. They are clouds of fantasy and pellets of information.”
Susan Sontag, *On Photography*, pg. 69

This semester students will speculate on a design project through the act of making physical, material models and creating special photographs of them. The purpose is to explore the representation of architectural ideas and concepts through real models and their constructed yet abstracted images of architecture. We will develop methods of making drawings and models through techniques of relief, with effects that can be seen and felt. We will explore methods of making high- and low-tech models. In addition, the studio will manufacture and construct a set of images as the final creative work of the term. The studio will work with renowned artists in the mediums of photography and video.

The subject of these models and photographs will be a museum. Students will study creative work in the arts, architecture, and design through studio research and a proposed civic building. We will work closely with the National Museum of Women in the Arts (NMWA) to propose an addition and expansion of their current building. Located less than half a mile from the White House sits the NMWA, an arts institution that houses over 3,000 works of art by women. For the purpose of this studio, students will envision the institution's expansion and the potential for the existing building to grow beyond its structure(s), as well as imagine what it means for a museum to grow in all dimensions—physical, virtual, digital, etcetera. Building program is unlimited and may include gallery spaces, work spaces, living spaces, and more. Each student will have autonomy in proposing additional program, but will be required to relate any additions to the NMWA collection, archive, and museum experience. Each

Architecture, Models, Photography

student will also be responsible for studying the work of one woman artist and one woman architect during the term.

We will examine creative works by women artists, designers, thinkers, architects, and cultural figures.

We will examine the NMWA's archive and holdings.

We will construct a new bibliography.

We will examine drawings.

We will examine videos.

We will examine architectural models.

We will curate a collection of artefacts.

In New York City, students will visit the MoMA, Met, and Cooper Hewitt, as well as an ANYSPACE exhibition on drawings. Students will also visit artists' studio(s). And, during travel week in early March, students will visit the NMAC in Washington, D.C. for working session(s).

In addition, GSAPP will host a conference with women architects writing about their design work, as part of the initiative lead by Professor Hilary Sample titled "Women and Writing."

We will examine artists including Polly Apfelbaum, Rachel Rose, Katharina Grosse, Mierle Laderman Ukeles, Kara Walker, Julie Mehretu, and Sarah Sze, as well as architects including Jeanne Gang, Liz Diller, Billie Tsien, and Denise Scott Brown . . . among others. We will study projects built for women and children and youths. We will study at architecture not only made by women but projects made for women. (Think: the Farnsworth House.)

Set within the formal setting of Washington, D.C., this studio focuses on women and design and tackles how architecture can be more radically inclusive.

We will read, design, and make models . . . and photographs of them. Everything you make this term should be considered a model. Even a diagram should be presented in model form. The final requirements will be photographs of models, printed large, with a series of physical models.

Readings

John DeFerrari, "From Masonic Temple to Woman's Art Museum," *Streets of Washington*, May 2, 2013, <http://www.streetsofashington.com/2013/05/from-masonic-temple-to-womens-art-museum.html>.

Julian Rose, "James Casebere," *Artforum* (May 2017).

Andy Battaglia, "Jose Dávila: Stones Don't Move, Sean Kelly Gallery," *ArtNews*, March 10, 2017.

Roberta Smith, "James Casebere: 'House'," *The New York Times*, November 12, 2012.

Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977).

GSAPP Spring 2018
A4106 Sec. 015 Advanced Studio VI Prof. Hilary Sample
Monday and Thursdays 1:30-5:30pm, hms2155@columbia.edu

Architecture, Models, Photography

Alice T. Friedman, *Women and The Making of the Modern House: A Social and Architectural History* (New Haven: Yale University Press, 2006).

Beatriz Colomina, ed., *Sexuality and Space* (New York: Princeton Architectural Press, 1992).

Hilary Sample, *Maintenance Architecture* (Cambridge, MA: The MIT Press, 2016).

Nathan Roberts, "Launched into Space: Non-Representation in 'Everything and More,' by Rachel Rose," *Los Angeles Review of Books* (January 2016).

Chromatic Scale: Prints by Polly Apfelbaum (Washington, D.C.: National Museum of Women in the Arts, 2017), <http://www.pollyapfelbaum.com/files/ChromaticScaleCataloguesmall.pdf>.

Architecture, Models, Photography

Schedule

W, Jan 17	Lottery
Th, Jan 18	Begin research and Reading Assignment #1: <i>On Photography</i>
M, Jan 22	Studio Meeting and Desk Crits
Th, Jan 25	Studio Meeting and Desk Crits, Reading discussion
M, Jan 29	James Casebere presentation Reading Assignment #2
Th, Feb. 1	Working session of model photos
M, Feb. 5	Rachel Rose presentation; Reading Assignment #3
Th, Feb. 8	Studio Site model working session
M, Feb. 12	Studio Pin Up
Th, Feb. 15	Michael Vahrenwald photography working session
M, Feb. 19	Studio Working Session
Th, Feb. 22	Desk Crits
F, Feb. 23	Mid-Term Review 504/505 Avery
M, Feb. 26	Studio Visit to Polly Appelbaum; Reading Assignment #4
Th, March 1	Review work in advance of Washington D.C. Trip
M, March 5	Studio Meeting and Desk Crits, Kinne Week
Th, March 8	Washington, D.C. Studio Meeting
M, March 12	Spring Break
Th, March 15	Spring Break
M, March 19	Studio Meeting and Desk Crits
Th, March 22	Studio Meeting and Desk Crits
M, March 26	Studio Meeting and Desk Crits
Th, March 29	Studio Meeting and Desk Crits

GSAPP Spring 2018
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Architecture, Models, Photography

M, April 2	Studio Meeting and Desk Crits
Th, April 5	Studio Pin Up
M, April 9	Studio Meeting and Desk Crits
Th, April 12	Visit MoMA; Studio Meeting and Desk Crits
M, April 16	Studio Meeting and Desk Crits
Th, April 19	Studio Meeting and Desk Crits
F, April 20	<u>Women and Writing</u> conference, 12:00 p.m.
M, April 23	Studio Meeting and Desk Crits
Th, April 26	Studio Meeting and Desk Crits
F, April 27	Final Review

THE FORM OF DENSITY II

*Columbia GSAPP Spring 2018
Advanced Studio VI
Syllabus*

Columbia GSAPP
1172 Amsterdam Ave,
New York, NY 10027, USA

Umberto Napolitano
Adjunct Assistant Professor

Yan Roche
Teaching Assistant

L A N

THE FORM OF DENSITY



1. THE FORM OF DENSITY

Paris is the densest city in Europe, and one of the five densest in the world. Yet, for being such a highly built-up landscape, Parisian density is far from unbearable or unlivable. In fact, it is even viewed positively. Density is an endogenous trait of Haussmann's Paris, which covers 75% of the capital city.

The urban fabric of Paris provides us with an answer to the question, "How do we create positive density?" through all levels of its formal singularity. There is so much we can learn today from the history of the city's layout, blocks, and buildings.

At a time when the issue of demographic growth reveals the true extent of human, land, and financial needs that arise from the the grouping of urban and suburban elements into greater metropolitan complexes, it is more important than ever that we develop the tools to be used in the creation of this dense urban factory.

This studio class will investigate the relationship between urban form and density on the basis of the

experiences students will garner from two current projects in Paris.

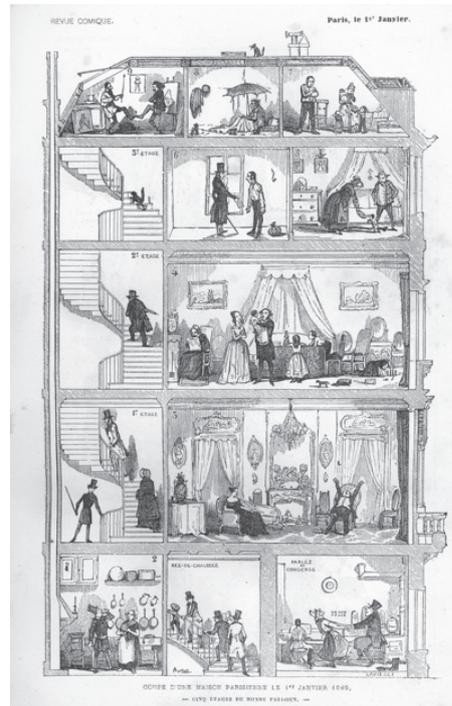
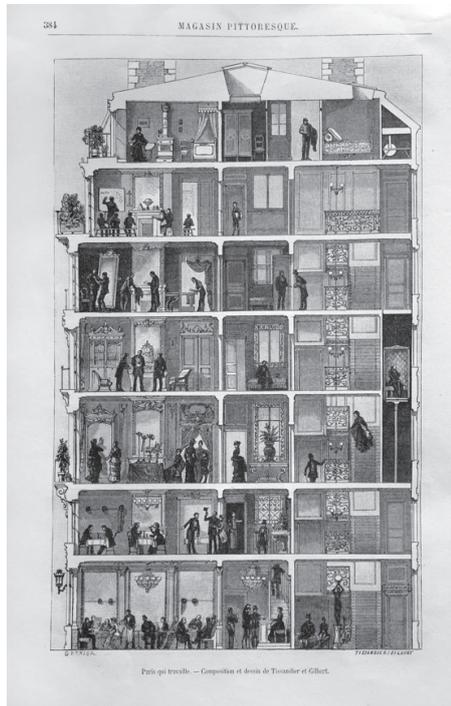
The goal is to establish a reciprocal link between the architecture and the city, and to thereby consider the architectural project as part of a larger composition where each piece expresses the values of the whole.

This is not an urban planning class, or a dogmatic exercise in the notion of context. Throughout this semester, we will erase the limits between the different scales and disciplines to place the architectural project once again at the center of urban challenges and opportunities.

"We realize that architecture only constitutes one aspect of a more complex reality, or a particular structure. At the same time, for being the most recent verifiable data of this reality, it represents the most concrete perspective possible for dealing with this challenge."

A Rossi, *The Architecture of the City*, trans. L. Venuti, Opposition Books, Cambridge, 1984. p. 29

METHOD: THE ARCHEOLOGY OF THE FUTURE



2. THE ARCHEOLOGY OF THE FUTURE

Archeology is the scientific study of past cultures and ways of living through an analysis of their material vestiges. It is a science that ranges from art history to anthropology, ethnology, paleontology, geology, ecology, the physical sciences, and beyond.

Archeologists work at the intersection of all these disciplines. They must understand their essential nature to interpret the results yielded by objects.

With the same acuity, architects dig through the layers of the present, looking for the traces of questions that will give birth to the future. They search for visions of the future that they will design in function of their sensibilities.

The term “*project*” which etymologically means “*throwing something forward*” contains the entire ambitions of our profession.

The key to a project’s success resides in the lucidity of its vision, or more precisely, “*in the basis for the question that engenders this vision.*”

All students will participate in this process of “*archaeological research.*” Students will be asked to put forth a series of questions that, based on the contemporary debate around the concepts of resilience, frugality, identity, beauty, appropriation, and connectivity, will demarcate the intellectual territory that legitimizes their projects.

LEARNING OBJECTIVES AND STUDIO



3. LEARNING OBJECTIVES

The goal of this studio class is to develop a critical perspective that will help students to assume a clear, subjective posture in their design process. The underlying notion is to consider an architectural project not simply as a response to a need, a function, or a program, rather as a tool for civic and political engagement.

The class will alternate between theory and practice.

The theoretical segments will explore three avenues:

- the architecture of the city;
- the autonomy of form;
- narrative development.

4. THE STUDIO

In practical terms, the project will be applied in a Parisian project using an extremely realistic approach. Students will be provided with precise programs, urban planning regulations, accessibility requirements, and fire safety regulations for the site. Students will start with “*a real framework*” to learn to step outside it, to find their own freedom within this very constrained system.

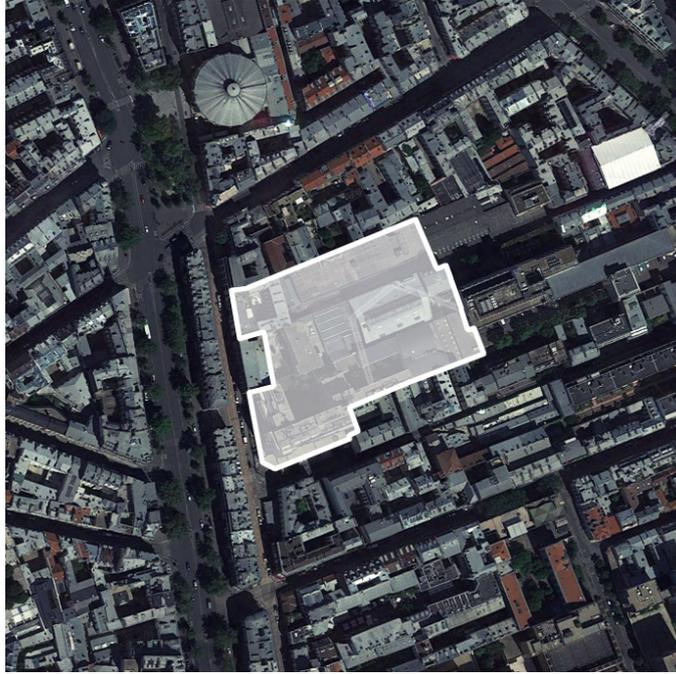
The elements that students will have to submit will be the same as for an architectural competition:

- analysis of the main issues and challenges, and the conclusions
- model of the project in its site
- images of insertions
- site plan at 1:500
- plan for the ground and intermediate floors and facades at 1:100
- technical details at 1:20

THE RENAULT GARAGE - PARIS 11



THE RENAULT GARAGE - PARIS 11



THE RENAULT GARAGE - PARIS 11

100 rue Amelot
75011 Paris, FR
Size: 8,000m²

The site located at 100 rue Amelot/2 passage Saint Pierre includes various building typologies:

- a former garage with a parking lot
- a warehouse
- a late 60's housing building
- a 19th century Haussmann-style building

The future removal of the garage and warehouse offers the students the chance to rethink the entire plot. Students will be asked to design an ensemble of housing units, offices, and commercial spaces on the empty parcel while keeping the 19th century building.

Organization of the studio class

Students will split up into groups of approximately 6 students to analyze the site and produce shared documents and material including physical and 3D models, a historical analysis, and a materiality study.

Then, students will work in groups of two on a design proposal for the entire plot that takes into account the site's regulations and rules, the program, and their own narratives.

At the end of this process, each student will provide an individual design of one or several buildings within the urbanization and architectural response by his/her two-person group.

SCHEDULE

7. SCHEDULE

Jan 18 - Feb 30 Studio Introduction and Analysis

Feb 30 - Feb 22 General massing proposal - Group of two (4 weeks)

Scale 1:1000 to 1:200

Short text and abstract image

Axonometric views expressing the volumetric aspect

Program repartition

Master plan 1:500 expressing the organisation of the solid/void

Plans and sections 1:200

Images

Feb 23 Mid Review

Mar 05 - Mar 16 Kinne Travel and Spring Break

Mar 20 - Apr 13 Architectural proposal - Group of two and individual (4 weeks)

Scale 1:1000 to 1:50

Short text and abstract image

Axonometric expressing the volumetric aspect

Program repartition

Master plan 1:500 expressing the organisation of the solid/void

Plans and sections : 1:200

Facades 1:100

Construction drawings 1:50 to 1:10

Materiality

Images

Apr 17 - Apr 26 Final Review preparation (2 weeks)

Apr 30 Final Review

8. KINNE TRAVEL

The Kinne Travel Fellowship will take the students to Paris. It will serve as both the conclusion of the general massing proposal, and as an introduction to the individual part of the project. The visit to the site will provide students with the opportunity for in-depth analysis (through pictures, layouts, and environmental drawings) so that they can begin working on the materiality, facades, and thereby create a closer relationship with the surroundings.

Several on-site visits will also be organized to clarify the theoretical segments of the class at the beginning of the year by using actual examples of Haussmann and contemporary Parisian urban development.

REFERENCES

09. SELECTED REFERENCES

Readings :

LAN, Catalogue of the Hausmann exhibition at “Pavillon de l’Arsenal”
To be released in January 2017

LAN, Traces, 2013

Jacques Lucan, Composition, Non-Composition : Architecture and Theory in the Nineteenth and Twentieth Centuries, 2012

Aldo Rossi, The Architecture of the City, 1982

Ivor Samuels, Philippe Panerai, Jean Castex, Urban Forms, The Death and Life of the Urban Block, 2016

Camillo Sitte, The Birth of Modern City Planning, 2006

Francoise Choay, The Modern City: Planning in the 19th Century, 1996

Films :

Claude Lelouch, C’était un rendez vous, 1976

Stan Neumann, Paris, Roman d’une ville, 1991



Land_Art_National_Park

 FIND

"I would postulate actually that waste and enjoyment are in a sense coupled. There's a certain kind of pleasure principle that comes out of preoccupation with waste."

--Robert Smithson, "Essay on Entropy," 1973.

Fig. #1: Robert Smithson, Spiral Jetty, 1970, Great Salt Lake, Utah.

_Concept

 FIND

Today we are in the midst of a Land Art renaissance. Institutions ranging from Sculpture Center in New York to MOCA in Los Angeles have mounted major exhibitions on Land Art in recent years, and it is becoming an increasingly popular topic of scholarly study. At the same time, several staggeringly ambitious projects that were conceived during Land Art's heyday in the 1970s but long seemed impossible to realize due to their scale and complexity are finally nearing completion—most notably Michael Heizer's *City*, begun in a desert valley in Nevada in 1972, and James Turrell's *Roden Crater*, an enormous installation housed inside an extinct volcano northeast of Flagstaff, Arizona that was conceived in 1979.

It is not surprising that Land Art is so much in the public eye, given that landscape is the arena in which many of the most pressing ecological crises of our day are literally unfolding. The ongoing protest over the Dakota Access Pipeline is only one among a multitude of examples that remind us that many of the most urgent political issues of our time are themselves rooted in environmental problems. Ecological concerns are increasingly at the forefront in architecture, too, as evidenced not just by the spread of terms like landscape urbanism and landform building in recent years but by the fact that the role of landscape architects is expanding to include infrastructural and urban-scale projects that in an earlier era would have been considered the purview of city planners or regional planning officials.

We welcome this resurgence of landscape within the discipline of architecture, but we also argue that in order to most fully and most productively engage landscape as a means of addressing broader ecological concerns, architecture must recalibrate its relationship to both landscape and nature. The legacy of the picturesque runs strong in architecture, and encourages an idealized, image-based approach to the natural landscape—an approach that is all the more problematic given the accelerating pace of climate change and the increasingly precarious and disruptive state of the environment itself. Yet even as intellectuals both within and without the field have recently made efforts to reconceptualize nature to reflect this new reality—from philosopher Timothy Morton's *Ecology Without Nature* (2007) to architectural historian David Gissen's *Subnature* (2009)—mainstream design still operates under an idealized notion of a stable and predictable nature. As a result most architectural responses to environmental concerns have remained on the level of representation, broadcasting their concern for environmental responsibility through a set of all-too-familiar tropes—photovoltaics, elaborate louvers and frit patterns, the conspicuous placement of green walls and roofs, and the atoning use of recycled materials.

We believe that Land Art offers a rich model for designers seeking to rethink the relationship between building and landscape and architecture and environment. Just as many Land Artists were decades ahead of their time in terms of environmental thinking (Robert Smithson's interest in entropy led him to address questions of waste and reuse, to name just one example) they were pioneers in moving away from form toward process and material. Most fundamentally, they understood that landscape is not an image of nature but is fundamentally formless, in the sense articulated by the self-described "anti-philosopher" Georges Bataille. For Bataille, the formless was not a concept that could be defined but a process that could be deployed: in his famous description of the *informe*, he proposed that "a dictionary would begin as of the moment when it no longer provided the meanings of words but their tasks." Following Bataille, many Land Artists instrumentalized a wide range of ecological processes—decay, erosion, accumulation, settling, creeping—that have been excluded from architectural thought because they don't fit into our image of what the discipline should be, but that could prove to be extraordinarily productive for our field.

Renewed attention from architects may be coming just in time for Land Art, too—many major sites are currently being transformed from avant-guard outposts to luxury destinations for high-end cultural tourism. This shift is accompanied by an increasing emphasis on preservation and branding that runs counter to the fluid, process-and-material-based ethos that originally drove many of the projects. Accordingly, our studio will create a Land Art National Park, conceived as a laboratory for experimentation in the relationship between art, architecture, and landscape.



_Site_and_Program

FIND

Broadly speaking, the studio's site is the entire region of the southwestern United States where land art installations have historically been concentrated. We will focus our attention on seven specific sites, each one occupying a canonical place in the history of land art:

- Spiral Jetty, Robert Smithson, 1970, Utah.
- Double Negative, Michael Heizer, 1970, Nevada.
- Sun Tunnels, Nancy Holt, 1976, Utah.
- Lightning Field, Walter De Maria, 1977, New Mexico.
- Marfa, Texas (focus on Donald Judd's outdoor installation of his monumental sculptures at Chinati Foundation).
- Roden Crater, James Turrell, begun 1979 and still under construction, Arizona.
- City, Michael Heizer, begun 1972 and still under construction, Nevada.

Our spring travel will follow a classic American mode of experiencing landscape: the road trip. We will visit as many of these sites as possible, as well as a variety of public lands and natural monuments throughout the region, with the goal of learning equally from our experience of both the land art and the natural landscape of the American West.

The studio brief will require students to two crucial architectural components of a hypothetical Land Art National Park: a visitor's center, on the one hand, and a sequence of pavilions or outposts, on the other. Working simultaneously on these different programs will force students to confront a range of fundamentally architectural problems (particularly scale and figure/ground relationships) and above to consider a range of different relationships between building and landscape (the visitor's center as object in the landscape, for example, versus the pavilions as field of interventions distributed across it). While the general focus of the visitors center will be on providing exhibition space and tourist amenities and the primary focus of the pavilions will be on interaction with land art and landscape, the students will have the freedom to interpret both programs in relation to their chosen site, which may be an individual land art site, some combination of sites, or any location within the broader territory of the Land Art National Park region. Students will not only seek to articulate a new relationship between architecture and landscape but to rigorously address the problems of tourism, transportation, preservation, ecology, and infrastructure that are posed by the idea of a Land Art National Park. Successful projects will use architecture to address both the mundane—parking or plumbing—and the sublime—vast vistas or monumental topographies.



_Methodology



The ultimate goal of the studio is nothing less than the creation of a new architectural methodology, allowing a fundamental shift from form to process and understanding design not as a means of producing a final solution but of initiating a dynamic, non-linear, and flexible series of actions and reactions. The basic method will include the following steps:

As Found:

A formless approach must be rooted in existing material and environmental conditions, so the initial phase will include research into site, process, and typology, exploring both the history and production of land art sites, their current use and cultural impact, and ongoing issues in their development and preservation.

Operational Experiments:

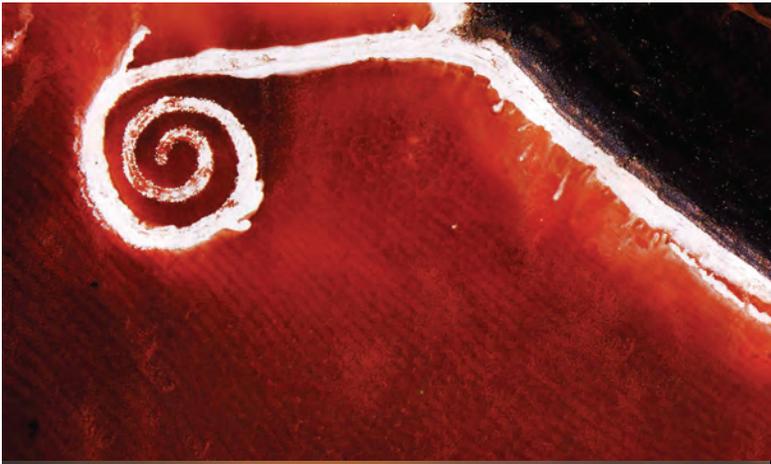
We will undertake a series of experiments to explore the interactions between matter, structure, site, and process. This is not a form-finding exercise but instead a way of finding the formless—of identifying the key processes that students wish to engage and of emphasizing iteration over the production of a single design configuration. The emphasis here will be on physical rather than digital simulation, designing exercises that allow us to exploit the embodied intelligence of materials themselves. Even the most advanced digital simulations today are unable to effectively address the scale and complexity of landscape; when collaborated with a material physicist on our design for the million-pound pile of sand in our project Tent Pile, he told us that his lab could not digitally simulate the behavior of much more than a teaspoon of sand and that we would have to rely on physical simulation for our modeling. The students in our studio will follow a similar method, performing and documenting a series of material experiments that will form the basis for their approach to design.

Representational Experiments:

Studio production will focus on the combination of and feedback between experimental representational techniques. In particular, video will be used to engage the temporal aspects of ecology, and large-scale models will be used to engage with the experiential and material dimensions of each project.

Discourse and Design:

Throughout the studio, there will also be an emphasis on research and dialogue, not as the starting point or foundation for design but as an integral part of the design process. Over the course of the semester, we will hold several informal seminar-style conversations with experts, ranging from ecologists to land artists to art historians to environmental engineers. Each student will be expected to articulate a clear argument not just about their project but with their project—just as the notion of a formless ecology suggests that there is no clear line between environment and building, there should be no division between thinking and design.



Columbia University
Graduate School of Architecture, Planning and Preservation
Advanced Architectural Design, Spring 2018
Instructor: Laurel Consuelo Broughton, WELCOMEPROJECTS laurel.broughton@gmail.com
Assistant Instructor: Brendan Muha, Red Associates b.i.muha@gmail.com
600 Avery Hall, Monday and Thursdays, 1:30 p.m. – 6:30 p.m.



 **Christopher Clarey**
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IOC releases guidelines on uniforms for Russian athletes & officials at the Winter Olympics their team is supposed to be banned from. Reads like a parody. The essential remains unchanged: Letting teams & individuals wear "Olympic Athlete from Russia" defeats much of the point



Us Person: Other Borders, Other Edges

Tactics are more and more frequently going off their tracks. Cut loose from the traditional communities that circumscribed their functioning, they have begun to wander everywhere in a space which is becoming at once more homogeneous and more extensive. Consumers are transformed into immigrants. -Michel de Certeau

FINGERPRINT

In the past 18 months, discussions have focused on issues of borders— U.S. / Mexico, Pakistan / India, Spain / Catalonia—and immigration— who gets to go where, who gets to stay. The discourse has been dominated by notions about building of physical walls and validity of individual status relative to national sovereignty. A national border, by definition, is a line that separates two countries but it is also a spatial environment or a zone formed by of a series of architectural components such as kiosks or fences, tools, accessories, systems of graphic information, and importantly the performance of identity by those who occupy and move through these spaces. The prevalence of this conversation focusing on borders and immigration posits questions about how edges function, who trespasses and how, and the sanctioned and unsanctioned systems of design that compose them.

If we examine our everyday lives inside the border we might find a multiplicity of other smaller-scale but no less political borders that we engage, obey or disobey, and cross all the time. And it is these *other borders* that this course casts its architectural gaze on. We cross demarcations constantly between public and private spaces such as passing from the street through a doorman attended apartment lobby, between private and other private spaces, and between divided zones of commerce, such as one hot dog vendor's territory versus another's. An edge or border is a space of everyday performance of identity and ritual and a scaled system of architecture and design.

It is the scaled system of design from environment to object to action that is of primary interest to *Us Person: Other Borders, Other Edges*. We will use the staging of the edge, ritual and performance and the attendant objects and spaces that make it possible to examine culture, and architecture and design's role producing it, reinforcing, reordering, and remaking it.

PASSPORT

In this studio, the term border is used broadly in the beginning— suggesting everything from the militarized line between two sovereign nations to the small interior boundaries and edges we traverse everyday at once; this is to allow for the development of our own definition and design. We will consider the elements or parts that make up the material system of a border from spatial relationships to communication devices to the movement of the body itself. In a system, each element is contingent upon the next, thus creating a micro world of experience. We might ask: What parts make up a border? What is the bare minimum? Must we define a space? Do we need a wall? A line? What actions define a border space? Can the gestures or rituals be separated from the objects? Are gestures and rituals designed? What elements are provisional or stage the potentials for use or ritual? And finally, what is the edge of Architecture?

CROSSING

Our “border” will be 1:1. The studio group will operate as a collective while producing individual design projects that will contribute to the total environment. Our first collective task will be to design the cultural conditions of our “border” and a list of design tenets. What, if anything, do we separate? Who can pass? Who can work there? How is this passage facilitated?

The research component of the studio work will be guided by the deeply linked acts of seeing something (anew) and making something (new). Given that this studio is dedicated to the production of culture, learning to see culture – in a rich and structured way – is a key part of its remit. We will therefore conduct original research, using and adapting methodologies drawn from a variety of historical and contemporary sources within the disciplines of observation and description to study and document the human and material expressions of culture. This research will serve as the starting point of our design exercises, and will continue in parallel with our design work throughout the semester.

The studio work will include the production of two small individual design projects, (1) a portable border kit and (2) a designed expository object (signage, uniforms, documents, gestures, etc.); contribution to a joint studio research book, and a collectively designed and built (by the studio) border environment.

The ambition of the studio is to oscillate between quantitative and qualitative research modes. Before embarking straight into the creation of our border, the

studio group will close read a selection of precedents that range from theories of practice, architectural thinking about the interior, art practices that engage with the everyday and performance, and history and theories about border spaces. We will also go on field trips. Using these as models, students will set up the cultural conditions of our border and move into a qualitative mode and interpret individual directives. Students will work at multiple scales (graphics, object, clothing, furniture, buildings) and in multiple mediums (rhino, physical models, drawings, film, wood, etc.) and use myriad techniques to produce representations and 1:1 objects that transform the border from idea to artifact, space, and experience.

THE OTHER SIDE

Because ritual and action are such key elements of identity at the border, it is impossible to imagine the creation of this space without them. As such, by mid-semester the border crossing will be “performed” during studio time around GSAPP once per week as new design elements are added. This will culminate in a final public performance as part of the end-of-the-year show opening event that will include all the designed ephemera, objects, and the environment itself.

Project One: Portable Border Kit and Research Pamphlet

Project Two: Expository Object

Project Three: Kinne Week: The Border of Disneyland and other hinter borders in and around Los Angeles.

Project Four: The Communal Border

BIOS

Laurel Consuelo Broughton

Laurel is a designer and educator who explores her interests in narrative, material culture, and style within architecture, design, and fashion through projects, publications, and collaborations at a multiplicity of scales. The object as form and cultural figure features broadly throughout all her work. She is director of WELCOMEPROJECTS and WELCOMECOMPANIONS in Los Angeles. Her design work has most recently been exhibited at the 2017 Chicago Architecture Biennial, Materials and Applications in Silverlake, A+D Architecture and Design Museum, Harvard Graduate School of Design, and galleries in Los Angeles and New York and most recently published in the *New York Times*, *Los Angeles Times*, *Art Papers*, *Attention*, *Pidgin*, *Paper Magazine*, *Metropolis*, *Offramp*, *Vogue.com* and *Surface*. She received her Bachelor of Arts from New York University (NYU) in Comparative Literature and Critical Theory and her Masters of Architecture from the Southern California Institute of Architecture (SCL_arc).

In the Spring of 2017, Laurel was the Howard A. Friedman Visiting Professor in the Practice of Architecture at University of California, Berkeley College of Environmental Design. In Los Angeles as an adjunct assistant professor at the University of Southern California, School of Architecture Laurel teaches advanced and core design studios as well as seminars on the history, theory, and culture of architecture and design.

www.welcomeprojects.com

www.welcomecompanions.com

Brendan Muha

Educated as an architect, Brendan is a Senior Manager at ReD Associates, a boutique strategy consulting firm based in Copenhagen and New York. ReD uses the tool and methods of social science to study human behavior, and the socio-cultural dynamics of markets, to advise some of today's biggest and most influential organizations on their long-term strategies.

Prior to working at ReD, he taught design, theory, and research seminars at UCLA and USC. He received a BA from Yale and an M.Arch with distinction from UCLA.

www.redassociates.com

SCHEDULE

WEEK ONE: January 15

W January 17: Lottery

TH January 18: First Studio Meeting LB/BM

Project One: Portable Border Kit Assigned/Due TBD

Readings

de Certeau, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1984, pp. 29-42. "Making Do" Uses and Tactics."

McCollum, Allen. "What One Loves about Life..." Books Inc. Ed. Allen Ruppertsberg. Limoges: FRAC Limousin, 1999, pp. 7-23.

Excerpts from Antonelli, Paola et al. "Items: Is Fashion Modern?" *The Museum of Modern Art*. New York. 2017. (010 – Bandanna; 017 – Breton shirt ; 064 – Miniskirt; 106 – White T-shirt

Mauss, Marcel. "The Gift: The Form and Reason for Exchange in Archaic Societies" Paris: Presses Universitaires de France, 1950.

"Introduction" and Chapter 1, "The Exchange of Gifts and the Obligation to Reciprocate (Polynesia)."

WEEK TWO: January 22

M January 22: LB

TH January 25 BM

Readings

Bourriaud, Nicolas. *Relational Aesthetics*. Paris: Le Presses du Reel, 2002, pp.11-40.

Friedman, Ken. "Freedom? Nothingness? Time? Fluxus and the Laboratory of Ideas, Theory, Culture and Society,"
"Volume: 29 Issue: 7-8, pp. 372-398.

Kaprow, Allan. *Essays on the Blurring of Art and Life*. Berkeley: University of California Press, 1993, pp. 1-9.

http://www.belgiumishappening.net/home/publications/1958-00-00_kaprow_lega_cypollock

Linder, Mark. "Disciplinarity: Redefining Architecture's Limits and Identity."

Geertz, Clifford. "The Interpretation of Cultures." New York: Basic Books, 1973.
Chapter 1. "Thick Description: Toward an Interpretive Theory of Culture."

WEEK THREE: January 29

M January 29 BM

T February 1 BM

Readings

Wigley, Mark. "Whatever Happened to Total Design?" Harvard Design Magazine, No. 5, Summer 1998.

<http://www.harvarddesignmagazine.org/issues/5/whatever-happened-to-total-design>

Meredith, Michael. "Whatever Happened to 'Whatever Happened to Total Design?'" Harvard Design Magazine, No. 29, 2008.

<http://www.harvarddesignmagazine.org/issues/29/whatever-happened-to-whatever-happened-to-total-Design-the-momentary-utopian-jouissance-of-the-bouroulléc-brothers>

WEEK FOUR: February 5

M February 5 LB

TH February 8 **Project One: Portable Border Kit Due** LB

WEEK FIVE: February 12

M February 12 BM

TH February 15 BM

WEEK SIX: February 19

M February 19 **MID REVIEW** LB/BM

TH February 22 LB

WEEK SEVEN: February 26

M February 26 BM

TH March 1 BM

WEEK EIGHT: March 5

KINNE WEEK: Los Angeles and the surrounds.

WEEK NINE: March 12

SPRING BREAK

WEEK TEN: March 19

M March 19 BM

W March 22 BM

WEEK ELEVEN: March 26

M March 26 LB

TH March 29 LB

WEEK TWELVE: April 2

M April 2 BM

TH April 5 BM

F April 6 Post-Modernism Symposium

WEEK THIRTEEN: April 9

M April 9 BM

TH April 12 LB

WEEK FOURTEEN: April 16

M April 16 LB

TH April 19 BM

WEEK FIFTEEN: April 23

M April 23 BM

TH April 26 LB

FINAL REVIEW 30th

WEEK SIXTEEN: April 30

END OF YEAR SHOW Exhibit Installation

May 12: END OF YEAR SHOW OPENING