



< > Maria Lina Ramirez B.



Columbia University



GSAPP



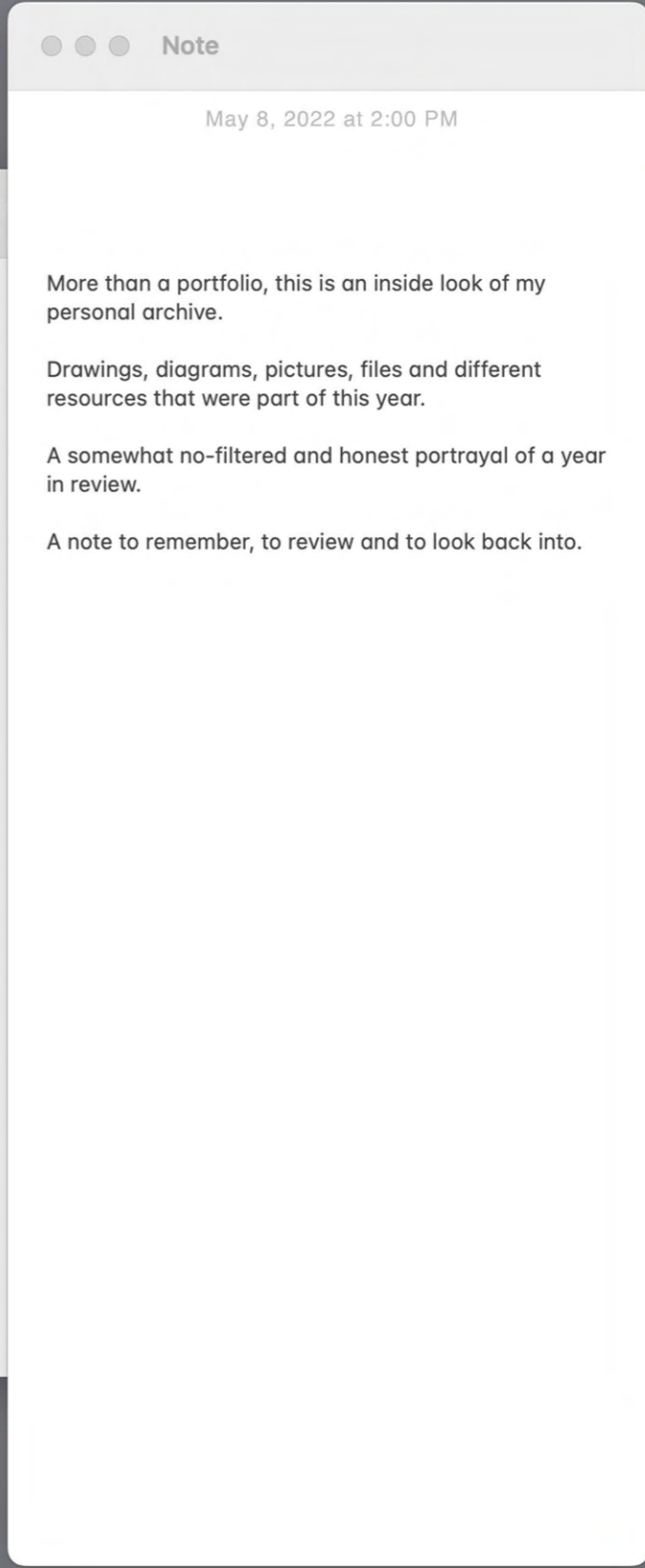
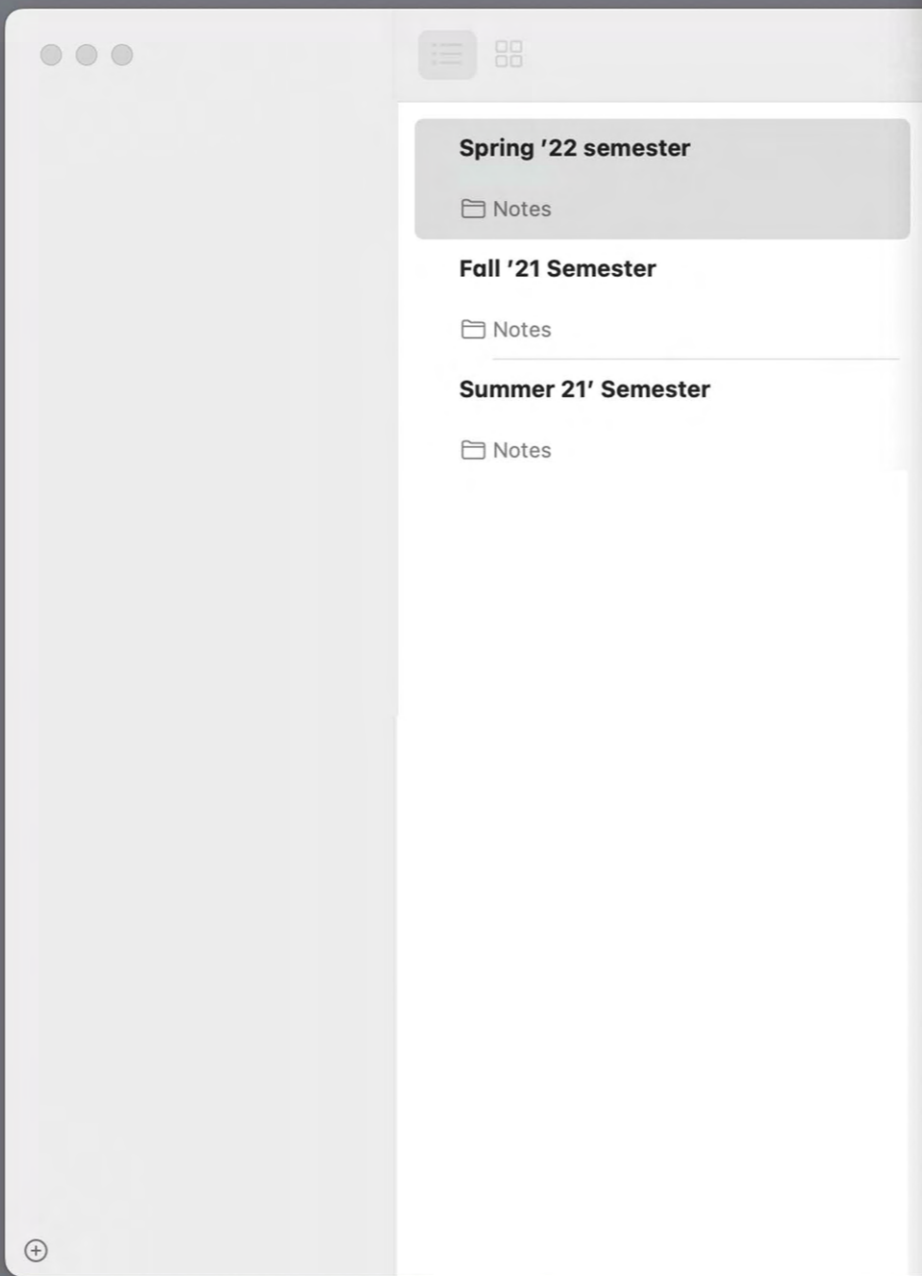
PORTFOLIO

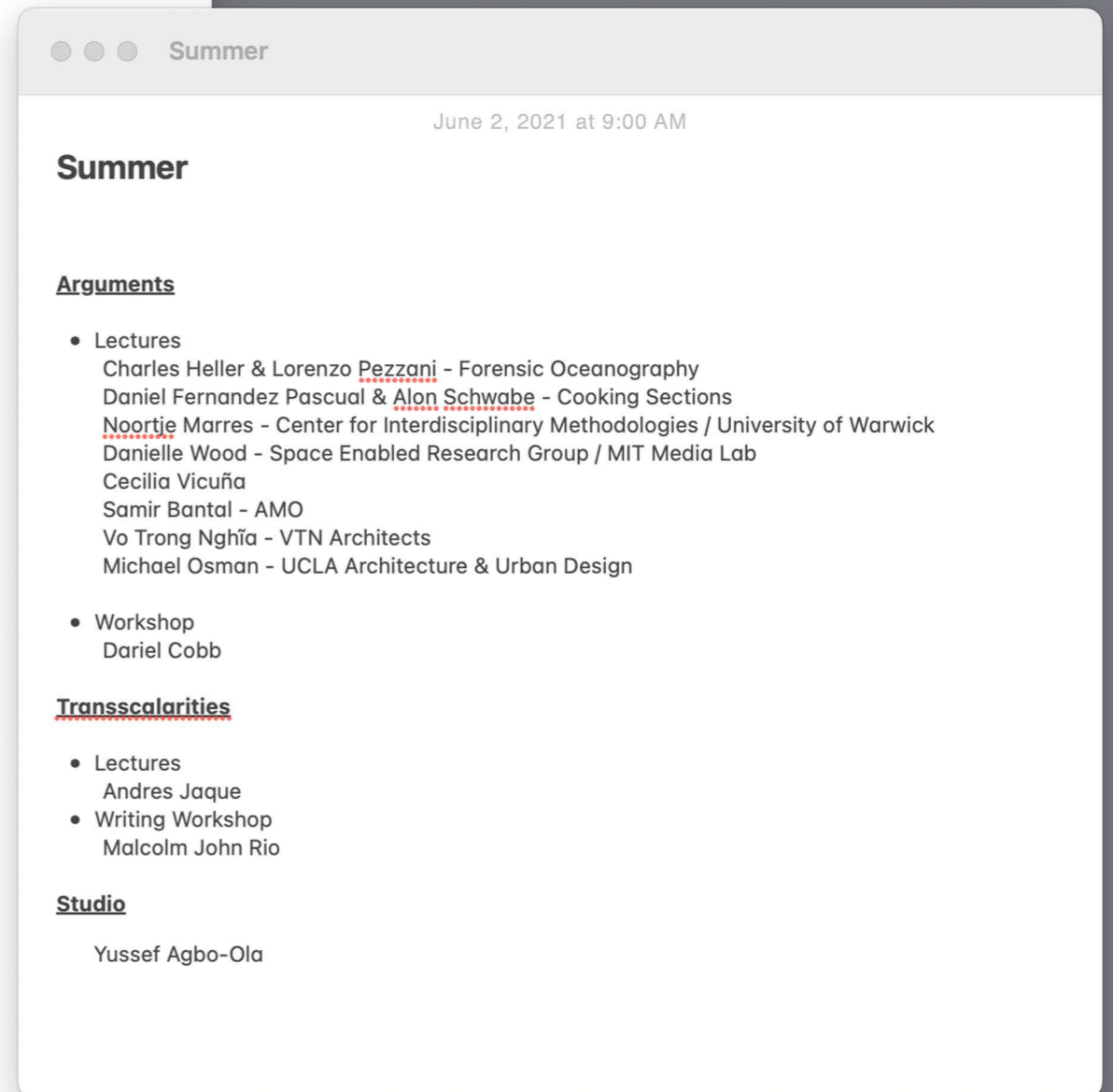
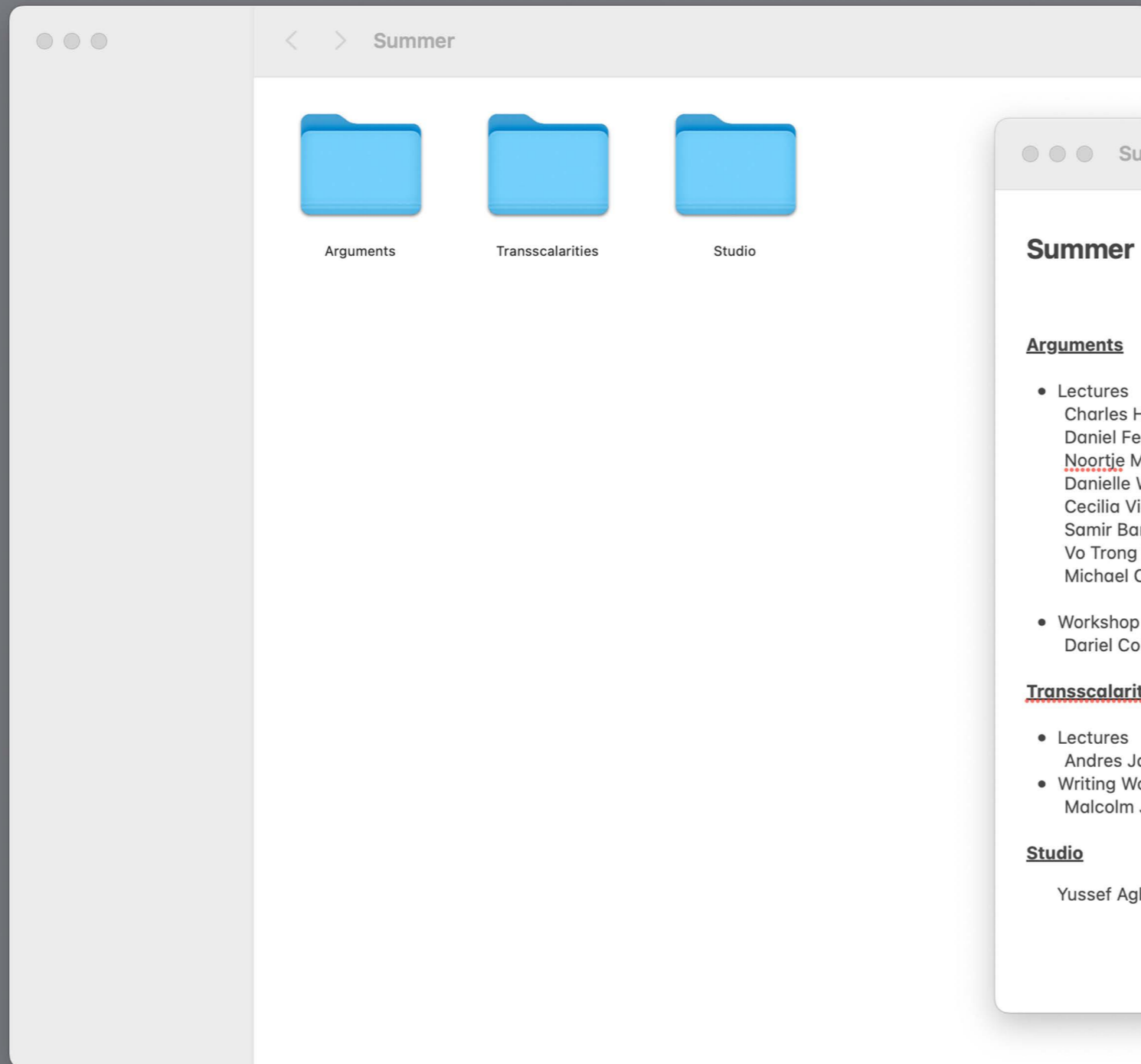


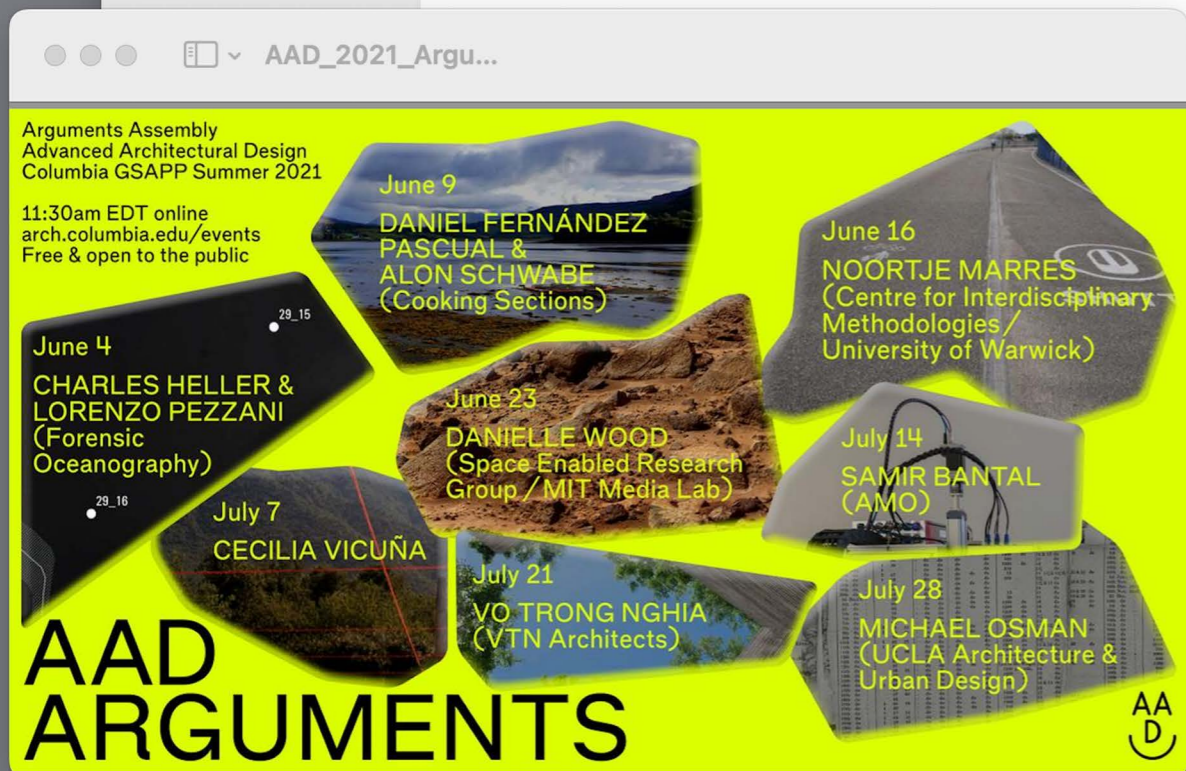
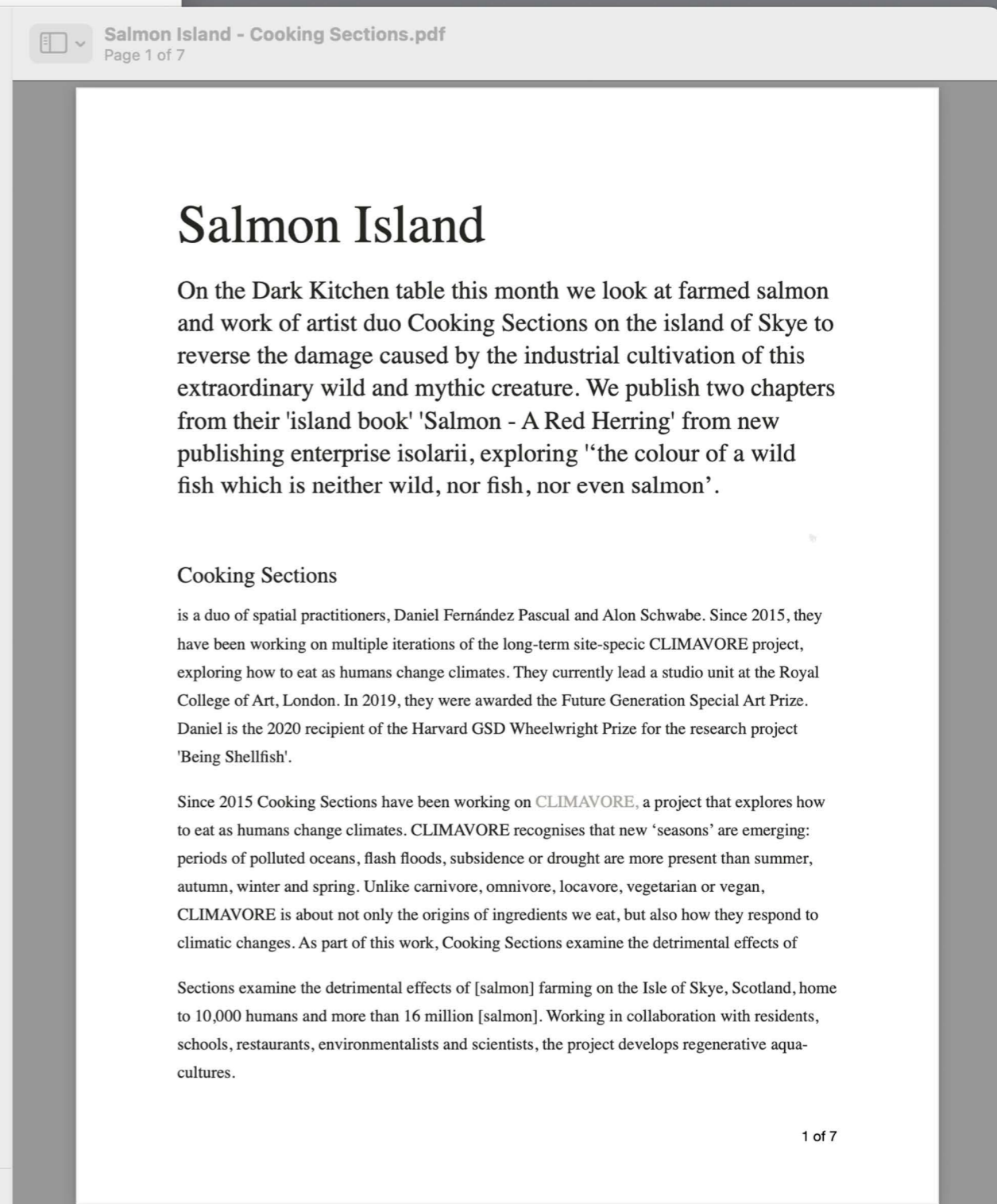
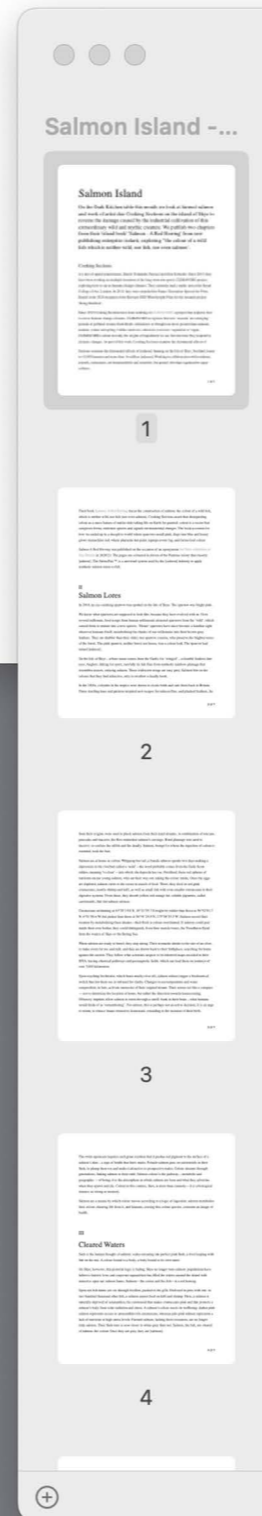
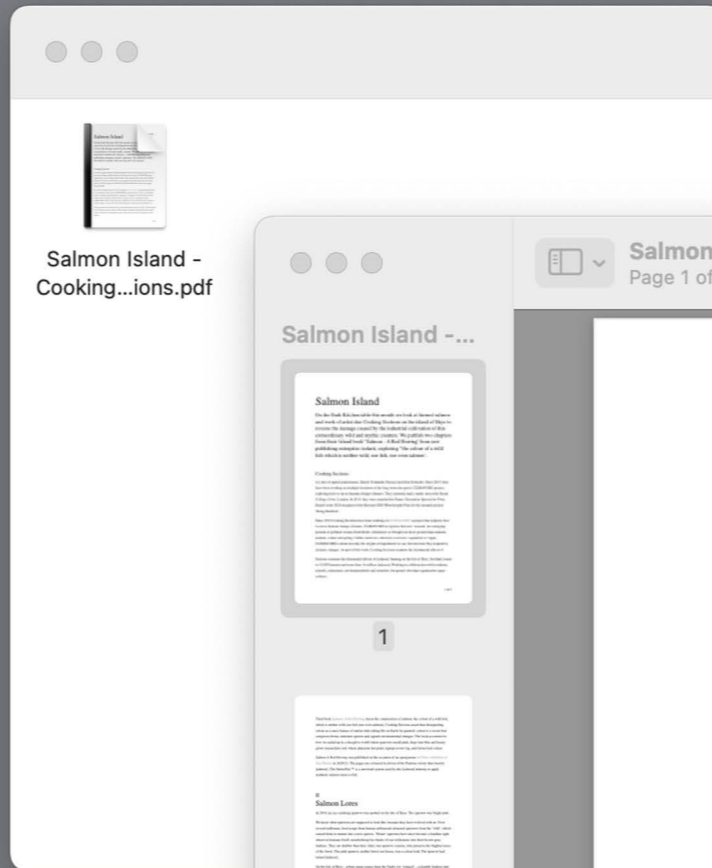
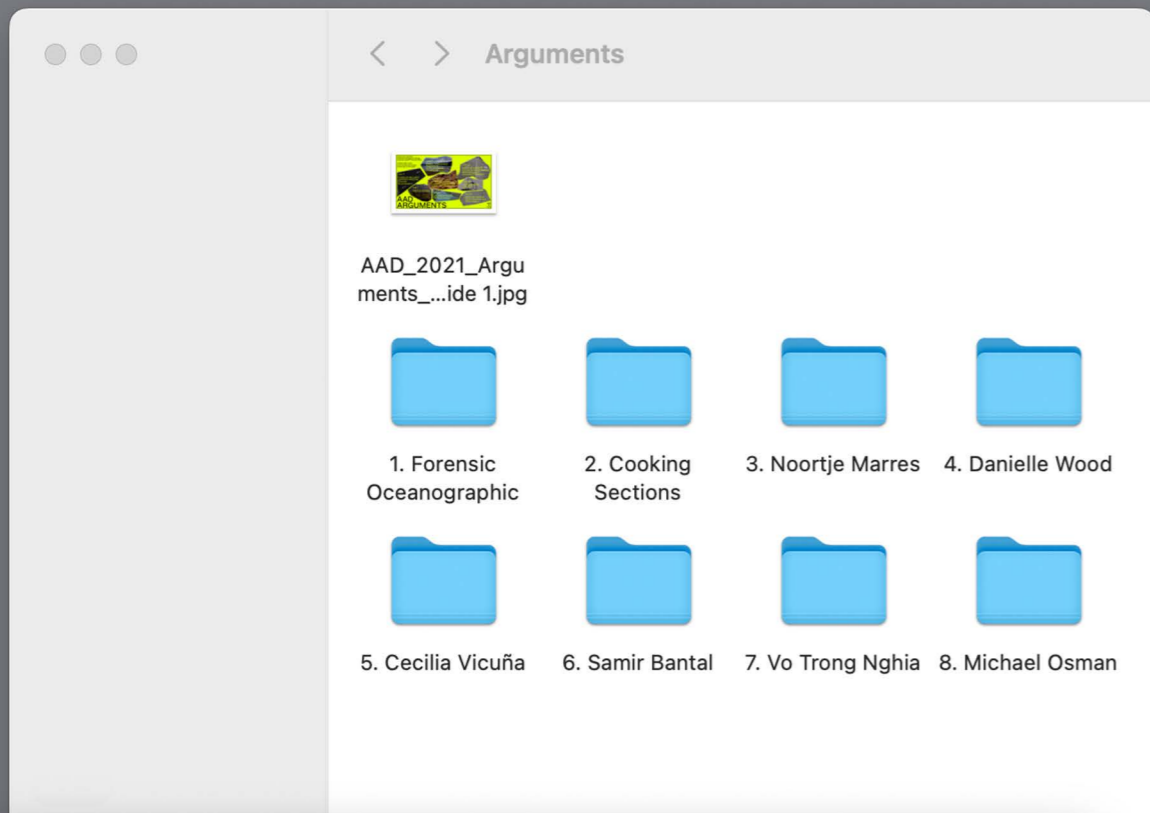
MS. Advanced
Architectural Design



2021 - 2022







● ● ● Cooking Sections

Cooking Sections looks thoroughly at the farmed salmon industry. Story goes that in 2018 a peculiar sparrow that stood out among the rest of the sparrows was spotted in the Isle of Skye in Scotland. This bird was bright colored and pink, something not unusual but impossible. And, this traces and connects to the unseen side of the farmed salmon process, where indeed as with the sparrow, the impossible is accomplished. This process takes place with open-net fish farms at sea, in which maximum capacity is always reached, where indeed salmon is not only unable to freely swim but, it is also prevented and kept from finding its food source, krill and shrimp, which naturally gives salmon its color. Farmed salmon is not just prevented from swimming and catching food but also from any normal activity. Seasons are replaced with artificial lighting, their sensorial compass is impeded, their eyesight is oppressed, their hearing is impaired and overall their cycles are based on stress and complete dislocation. But one of the fascinating aspects of the research of this duo that form Cooking Sections, is that Alon and Daniel not only narrate all the savage and mechanized conditions that farmed salmon go through, but they also evidence the abilities and skills that this specie posses, their geolocation memory, acute olfactory system and just like any other specie, salmon fish form part of a vast ecosystem. In this ecosystem, just as it is completely wrong to manipulate species to the extent these farms have done so with salmon, it is also incorrect to think that accidentally a sparrow turned pink because it ate one of the food pellets from which salmon now get their color in these farms.

With all of their research one could be tempted to ask the duo questions such as, "Why are salmon farming companies labeling these *fish* as salmon?" Or "What is an authentic salmon nowadays?" And even "Is there a solution to this manipulation?" There are of course answers to these questions, but what is captivating is that Cooking Sections' response to the current situation has nothing to do directly with the problem, but rather, it focuses on solutions. Solutions that are based on alternatives to food consumption and alternatives that focus on climate and natural processes. So, what now? How should we embrace the current situations? How should we approach the existing problems and find alternative solutions to how we eat?

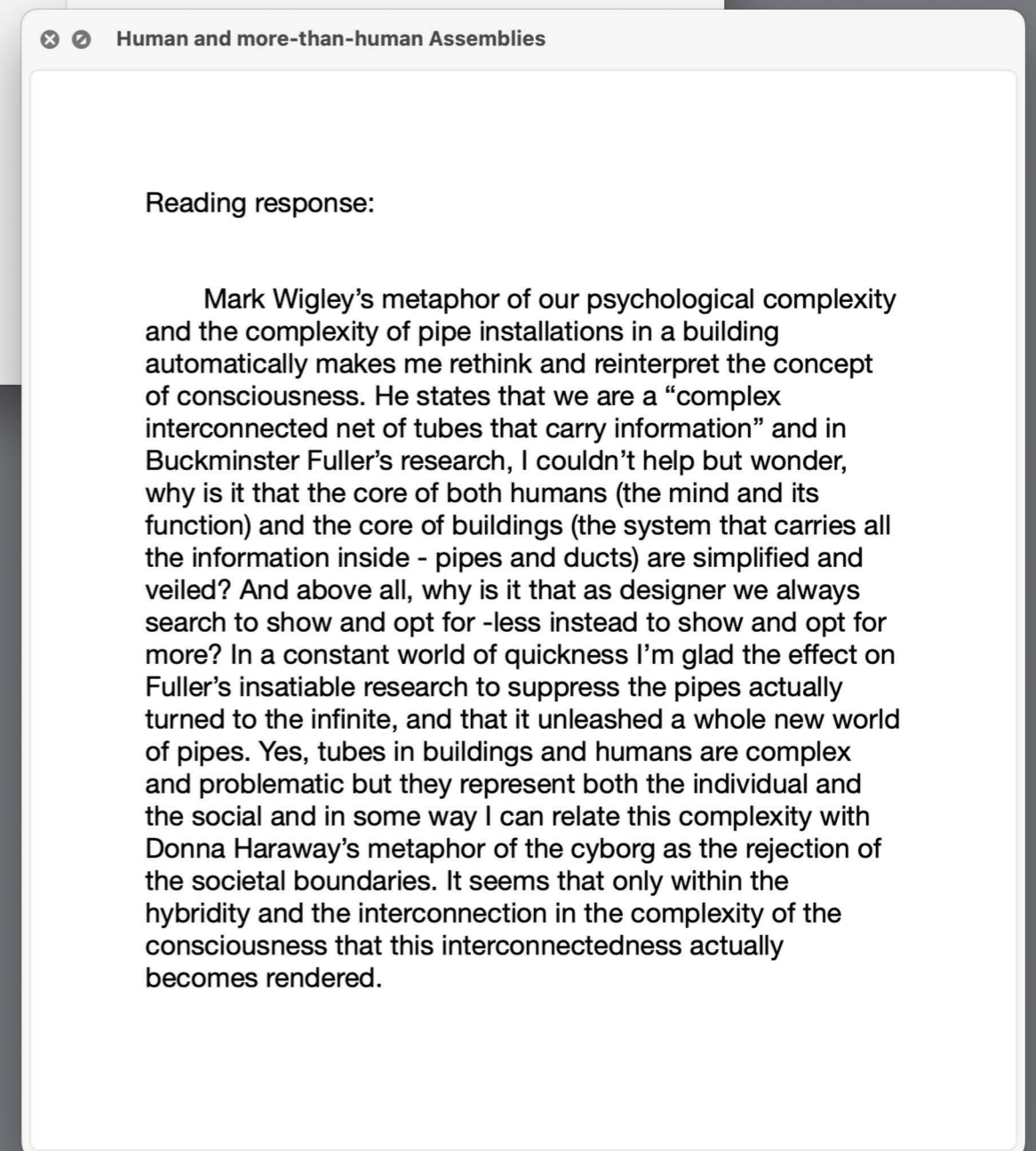
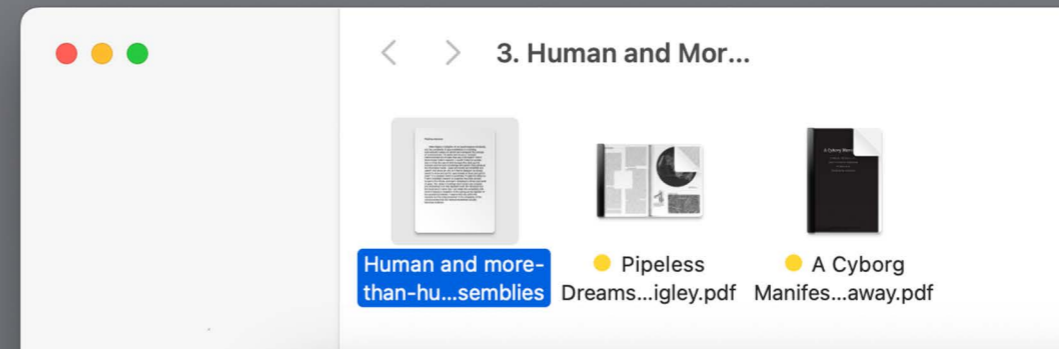
For one, it is interesting the use of words Cooking Sections meticulously choose for their works, the title of their book 'Salmon - A Red Herring' clearly denotes their denial towards fish farming and of course the minimal, or even none, consideration of thinking these are actually salmon. Their project CLIMAVORE does something similar, it questions how humans eat as they change climates. And unlike carnivores, omnivores, vegetarians, or vegans, *climavores* should not only consider the origin of the ingredients they eat most importantly how their consumption responds to climatic changes. We have been stuck at the labels in recent years, and it is time to move past it. Labels such as "organic food" or "sustainable food" have been adopted by many agribusinesses, and though sometimes they evidently meet with certain requirements for their label, they do not necessarily measure properly that they have been produced, grown, or cultivated in the right way. Pointing out that farmed salmon is not

● ● ● Cooking Sections

the only industry manipulating food or other species, this approach is indeed different from the ones seen in the past. Other researches that have pointed out the atrocities within these types of processes have mostly concluded with two alternatives, either stopping their consumption or farming with traditional and natural methodologies, both solutions are directly connected to the problem. At such fast-paced times, and with such a high food demand, the alternatives given to the current problems should provide and adapt to the present circumstances. This undoubtedly leads to wonder if, in the long run, an approach that moves away from the problem is the most efficient way to actually embrace the problem. A proof indeed is the proposal to promote and serve these alternatives not only in local restaurants in the island of Skye but in venues such as museums, where indeed a vast majority could be impacted and thus reached. While moving away from the problem and giving alternatives to food consumption in venues such as the Tate Gallery might seem as just an artistic statement, it does indeed involve a shift in both the economy and the ecology. The fact that traditional meals are efficiently replaced with alternatives and not just replacements, not only provides a vivid and coherent experience that traces the roots of the problem, but it is also proof of a structured alternative to explore the vast world of ecosystems that shape our food supplies.

That "now what?" thought and feeling might be constant with other products and their processes. One might constantly think of the perfectly shaped and modified apples found in supermarkets or even the shifts in vegan alternatives found in the dairy sections, but what undoubtedly remains unique from Cooking Sections is the urge for transformation, not to convince people to shift or to become part of any category of eater but, regardless of that choice, it is to transform a cultural and social demand. As climate changes and as our choices change climate, how can we become more conscious of what we consume? Salmon farming is just one part of the big spectrum in the shifts of climate that are evidenced today, but it does indeed prove an ongoing system in which circularity is overly disrupted. Just as dairy products how found alternatives with non-dairy milks, CLIMAVORE shifts from that almost automatic alternative, it provides an open answer, one that thinks of the now and does not give an exact solution but rather explores and tastes what could be served as an alternative now, without giving just one definite option. If oysters, clams, scallops, or even seaweed can be the alternative to diminish salmon farming while also minimizing climate change through filtering the water, what could be the future of alternatives in climate crises such as droughts, low air quality, or even changes of rain? It seems indeed that circularity will indeed redeem its significance and that food alternatives should constantly vary.





< > Transscalarities - Writing Workshop

Name

- > 1. Architecture as Rendered Society
- > 2. Climate Divides
- > 3. Human and More-Than-Human Assemblies
- > 4. Material Cyclabilities
- > 5. Transmedia Constitutions
- > 6. Bodied Territorialities. Decolonizing Design
- Case_Study_1.xlsx
- Transscalarities Calendar 2021.pdf
- > Writing Workshop

Case_Study_1.xlsx

STUDENT ASSIGNED	ARCHITECT	PROJECT	LOCATION	YEAR
Abriannah	ASSEMBLE	GRANBY FOUR STREETS	Liverpool	2013-
Aahana	Adjaye Associates	Sugar Hill - Mix-Used Development	Harlem, New York	2015
Lina	GORDON MATTA-CLARK	Reality Properties: Fake Estates	New York, USA	1973
Hao-Yuan	James Corner (Field Operations), Diller Scofidio + Renfro, Piet Oudolf	The High Line	New York	2000-2019
Jialu	Kunlé Adeyemi	Makoko Floating School	Makoko, Nigeria	2012
Bisheng	LACATON & VASSAL	NANTES SCHOOL OF ARCHITECTURE	Nantes, France	2012
Selim	LACATON & VASSAL	PLACE LEON AUOC	Bordeaux, France	1996
Dhruva	RAUMLABOR	Floating University	Berlin, Germany	2018
Kan	RURAL STUDIO	THE MASON'S BEND COMMUNITY CENTER	Hale County, Alabama	2000
Risa	Russia, China and European Space Agencies	Marsh 500	Abu Dhabi, United Arab Emirates	2008
Shulong	SCAPE STUDIO	OYSTER-TECTURE	New York City Harbour	2009
Xinan	TOYO ITO	PARQUE DE LA GAVIA	Madrid, Spain	2007
Fang	Zao, standardarchitecture, Zhang Ke	HUTONG CHILDREN'S LIBRARY & ART CENTER	Beijing, China	2014-16
Siyu	Landing Studio	Charlesgate	Boston, MA	2017-
Haozhen	Renzo Piano Building Workshop in collaboration with Skidmore, Owings & Merrill, urban designers (New York), architects	MANHATTANVILLE CAMPUS PLAN	New York, NY	2002-7

Adobe InDesign 2022

Advanced | Adobe Stock

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Writing Workshop.indd @ 42% [GPU Preview]

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Links: [None]

Stroke, Swatches, Gradient, CC Libraries, Effects, Object Styles, Paragraph Styles, Character Styles

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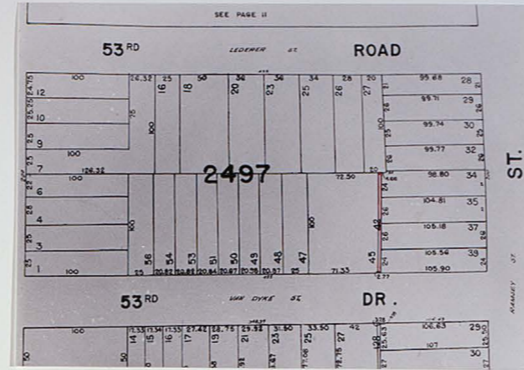
Matta Clark's intervention is the mere act of buying

[Basic] (working) | No errors

The following is presented as a two series papers on the transcalar aspects of property. The first, the designated project of Gordon Matta Clark's *Reality Properties: Fake Estates (1973)* opened both the interest and exploration of the extents and boundaries of ownerships through different possibilities. And through these possibilities, the second, the selected project of Ensemble Studio's *Ca'n Terra (2018)* ponders the questioning of property value through its intention, access and quality



● ● ● Fake Estates - Property (sliver)



● ● ● Fake Estates - Gordon Matta Clark

July 13, 2021 at 2:00 PM

Can a property have a physical and universal definition? While many presuppositions lead to an undoubted connection with space and the field of architecture, there are other disciplines such as law, art, and anthropology that can also contribute to the overall concept of the abstract meaning that lies in the term property. Several aspects within Gordon Matta Clark's *Reality Properties: Fake Estates* (1973), aid to conceptually build this concept. The 1970s played an important role in defining and breaking the boundaries and paradigms of space. Happenings such as the arrival of European immigrants and the aspiration on achieving the American Dream and becoming landowners, or the Land art movement and its desire to expand the boundaries of the canvas and the materials, or even the *Roe v. Wade* law regarding abortion rights and focusing on the notion of control over personal space and property of oneself, are just a few of the elements that portray in different scales the concept of property.

Matta Clark's intervention is the mere act of buying fifteen oddly shaped properties, and yet this unleashed an infinite questioning of the meaning of ownership. Due to constant and deliberate zoning and rezoning, the state of New York gained leftover spaces that were pieces of land sold for as little as twenty dollars, but due to their shape or location they were sometimes unreachable without a neighbor's consent to enter first through their property or because their dimensions wouldn't allow any sort of intervention. So, what does it mean to buy a piece of land that is one foot wide but runs the entire length of a block? And if in some cases you have to trespass a neighbor's property to enter yours, what is the value of ownership under such circumstances? It seems that in paper the borders of ownership are being clearly delimited but in space, these properties become abstract and obstructed.

Similarly, Land art poses more or less the same tension found in *Reality Properties: Fake Estates*. What are the physical limits of the artists when it comes to intervening outside a standardized canvas? Through this art movement, the boundaries of property are maximized and pulled to their limits in both its materiality and context. And not so different with the *Roe v. Wade* law the notion of personal space can also aid to question and redefine this complex concept of property. If personal matters regarding one's body are restricted and not freely available, what role does ownership play when the most intimate matters are limited? It seems that the term property shifts from both scales and disciplines just as its definition shifts from a very vast spectrum of possibilities to a narrow opportunity of action within the property itself.

Property seems to linger between different fields and yet each field defines it and pulls it to its most infinite extremes. Although the term can be extrapolated, and can even simultaneously overlap within several practices, property clearly isn't solely founded within architecture and it seems that only through different interpretations and mediums; i.e the art canvas, the body, legal documents, that it can provide evidence for a more tangible and equitable redefinition.

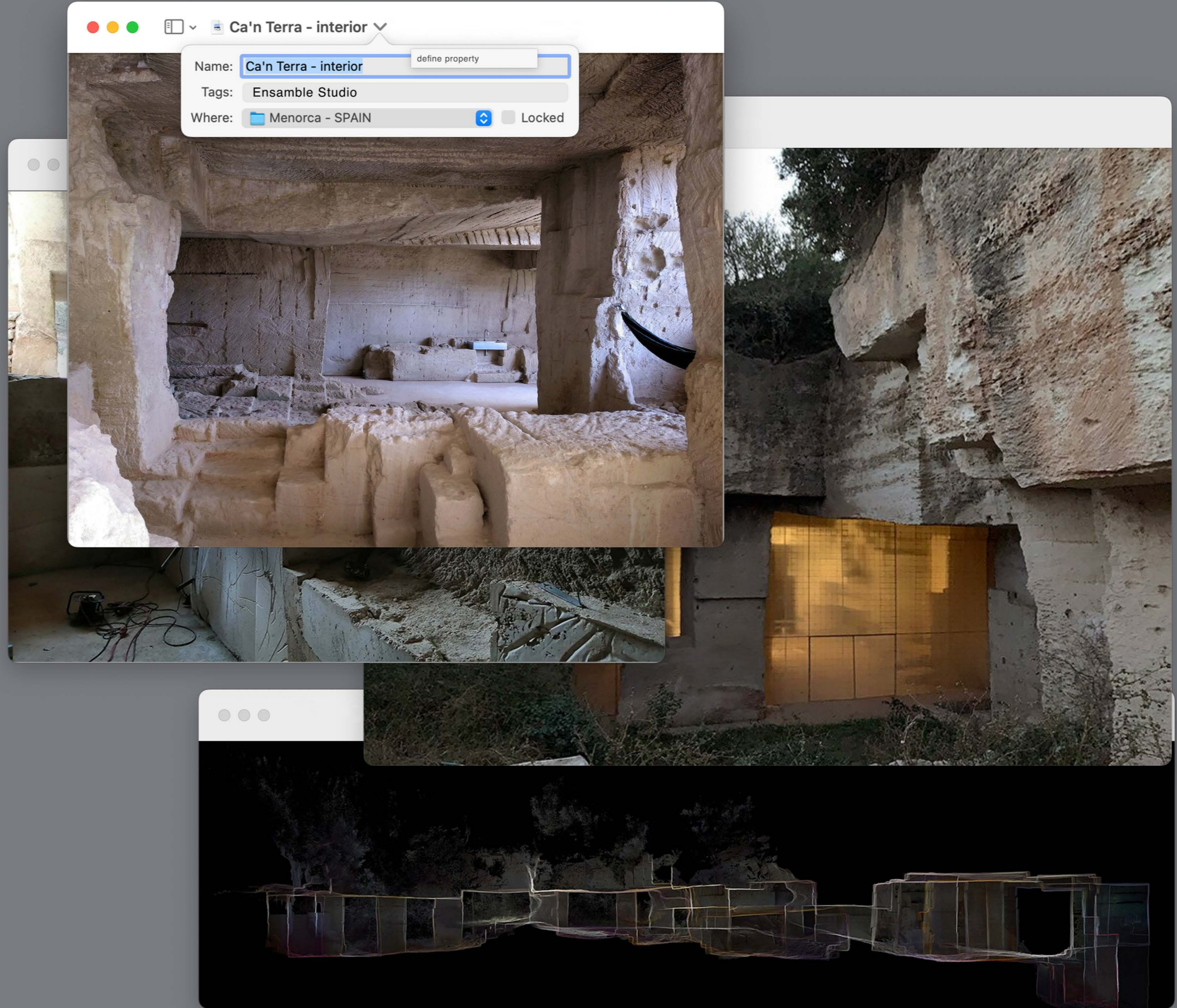
Ca'n Terra - Ensamble Studio

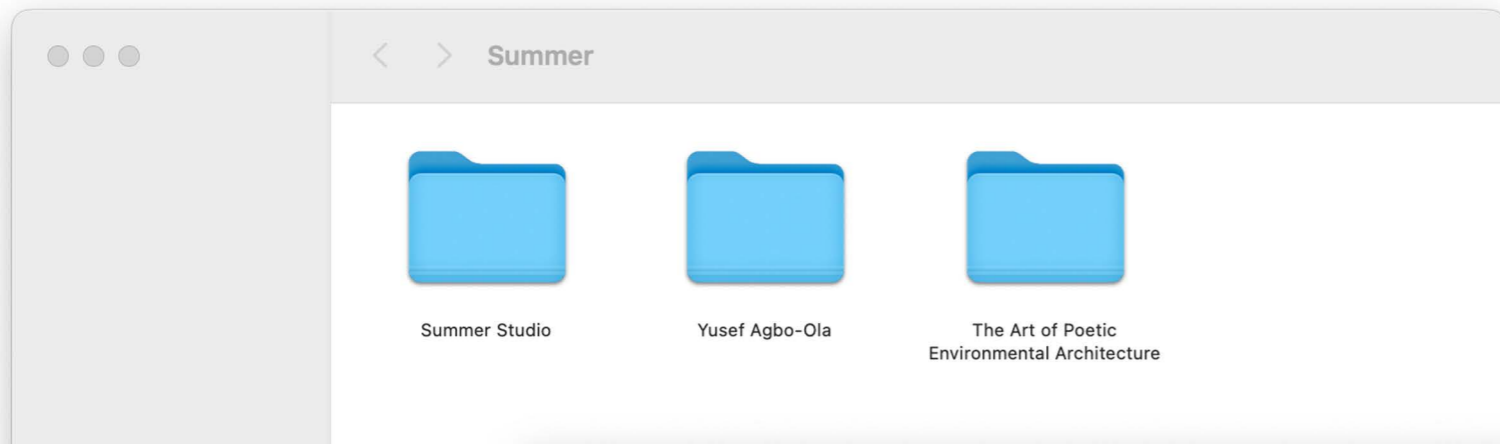
August 8, 2021 at 8:32 PM

What is the purest value of a property? A property can be acquired, purchased, inherited, bought, found, there are several ways of becoming the possessor of it. Similarly, the term value can also gain different meanings, it can be monetary, sentimental, informational, spiritual, it seems value lingers between both the physical and abstract realms. So, are properties real? Where do we draw the line on what a property is or is not, or even, how do we determine the true value of properties? Gordon Matta Clark's Reality Properties: Fake Estates served to ridicule the concept of property through ownership, in oddly shaped lots where there was nothing or where nothing could ever be built the term property lost all of its meanings. Paradoxically, in Ensamble Studio's Ca'n Terra where there was also nothing but leftover carved out spaces, space itself gained another sense of value. It manifests our dwelling connection with where we are, to the extent that Ca'n terra literally means house belonging to the earth. An abandoned and somewhat useless space now gains infinite appreciations. How could that be possible?

The story of Ca'n Terra starts with a mere wandering through the site, the architects stumbled on the abandoned sandstone mine and decided to acquire the land where the quarry was located. Similarly to Gordon Matta Clark's intention, the goal was to measure the potential of the site to be worked with, to be explored, to almost take it to its most extreme possibility. Aside from the explorative intention, Ca'n Terra wishes to connect with the earth, to dwell differently, and add value to the space around us. Both properties gained and lost different values through their acquirement. In the city of New York, with the insatiable need of space, the deliberate necessity and through re-adaptation, these land properties gained barely any value, they cost as little as twenty-five dollars and they could not create any physical value. Similarly on the island of Menorca, but due to abandonment and lack of use, property gained an annexed quarry due to the quantity of abandoned cave-like structures found in the island without any use. Should supply and demand be the dominant factor of value in architecture? How should architecture really intervene through vacancy and residual spaces? Apparently, intention is a dominant aspect that could redirect the course of an equitable definition of property, where value should be placed on social opportunities and access.

Within the intention, even though Matta Clark could not accomplish the goal of creating public spaces through his private properties, a statement over residual spaces was clearly proven. And similarly, Ensamble Studio, through subtle interventions also saw the opportunity to manipulate residual spaces, and though Ca'n Terra is a private property the space itself is designed as a gathering dwelling for visitors to connect both among others and with the environment. As intentions are more predominant over structure, it seems indeed that these value tendencies could be redirected. And as space is always in constant search and need, could residual spaces create opportunities for other types of ownership? Could cave-like structures such as this one provide a trend for other types of space intervention with more accessible values? It seems property is both what we find but most importantly what we transform.





Advanced Architectural Design
Columbia GSAPP Summer 2021

NEREA CALVILLO
(C+arquitectas):
(A)Climatizing natures or how to intervene with/in them

IGNACIO G. GALÁN
(igg - office for architecture):
Housing Infrastructures For the Countercollapse

TEI CARPENTER
(Agency - Agency):
BEACH LAB: An Ecology & Arts Center for the South Shore of Long Island

KARLA ROTHSTEIN
(LATENT Productions):
Unsettled Landscapes: Civic-Sacred Coexistence as Design Activism

ERSELA KRIPA + STEPHEN MUELLER
(AGENCY):
Borderland Biostructures

DOMINIC LEONG & SEAN CONNELLY
(Leong Leong & After Oceanic):
HAWAII NON-LINEAR: AT SEA

ANI LIU
(Ani-Liu Studio):
Feminist Technoscience: Design for Reproduction, Motherhood, and Gender Equitable Futures

CRUZ GARCÍA + NATHALIE FRANKOWSKI
(WAI Architecture Think Tank):
A Great Loudreading is in the making. But no one has noticed.

DAN WOOD + NUAR ALSADIR, with MAURIZIO BIANCHI MATTIOLI
(CWORKac):
HouseTail

DAVID EJUN MOON
(N H D M):
SPECULATIVE CITY: Flushing Corona Meadows (Post-20)

EMMETT ZEIFMAN
(Medium Office):
The Least We Can Do

MICHAEL LOVERICH & ANTONIO TORRES
(The Bittartang Farm):
Go Wild

LAURA GONZÁLEZ FIERRO
(Studio Fierro Architecture):
Accessibility

JORGE AMBROSI + GABRIELA ETCHEGARAY
(AMBROSI | ETCHEGARAY):
Extractive Taskscapes

YUSSEF AGBO-OLA
(Olaniyi Studio):
The Art of Poetic Environmental Architecture

MARCO FERRARI
(Studio Folder):
A New American Index

GABRIELLE PRINTZ + ROSANA ELKHATIB
(feminist architecture collaborative):
Ford Foundation Funded: Institutional Operations in a Developable World

ERIC BUNGE + MIMI HOANG
(rARCHITECTS):
Remix

AAD ENTANGLED STUDIOS

AA D

GSAPP x OLANIYI COURSE [AO...]
Page 2 of 14

The Art of Poetic Environmental Architecture
Columbia University [Entangled Studios] Summer 2021
Studio Instructor : Yusef Agbo-Ola
Email - create@olaniyi.studio

COLUMBIA GSAPP

1

2

3

4

STUDIO THEME + OVERVIEW

An experimental spatial course aimed to design poetic architectural public structures that stimulate environmental awareness through perceptual and environmental sensations. This course is designed to contrast design teaching that focuses on the technical aspects of architecture. The studio's aim is to expand the mental ecology in relation to environmental poetics and conceptual or symbolic design, while questioning the importance of this as a collective.

According to the EPA (Environmental Protection Agency), we spend around 93% of our lives in some form of architectural structure or shelter that protects, connects, or disconnects us from the living ecosystems of our environment. How does this fact affect our environmental value system, and the ways we connect to other living organisms, or natural systems? Based on the current state of our climatic and geological weather conditions, this experimental course will examine new ways of understanding the role of the architect, architecture, and spatial poetics that rethink our environmental relationships. This will be achieved by designing living ecosystems, and spaces of environmental contemplation in our public, and private spaces which act as architectural meeting places for human and non-human inhabitants.

"An architect as poet extends beyond the act of just building. Their aspirations through design esteems to provoke, and stimulate the human essence within his or her creations. These creations can take the form of a poem as architecture, a film as architecture, a meal as architecture, or a pavilion. However the over-aching goal is not to create shelter, but rather a space of contemplation that stimulates conversations between species and environments." Y.Agbo.Ola

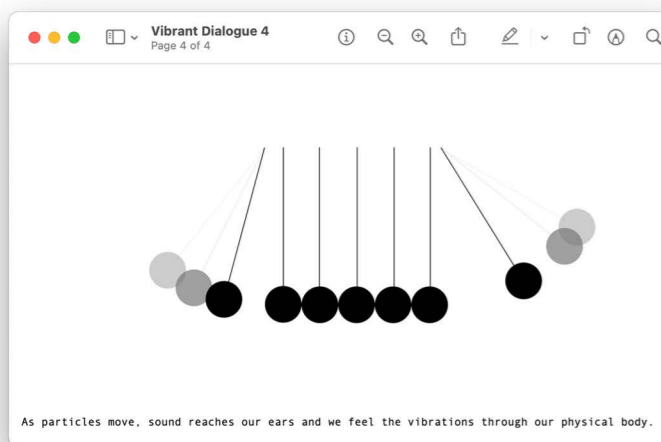
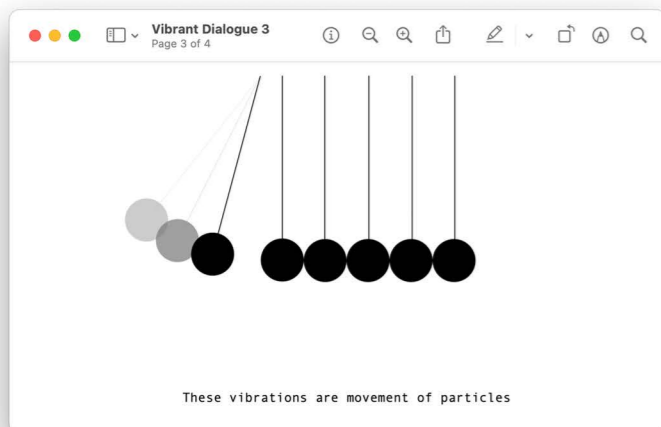
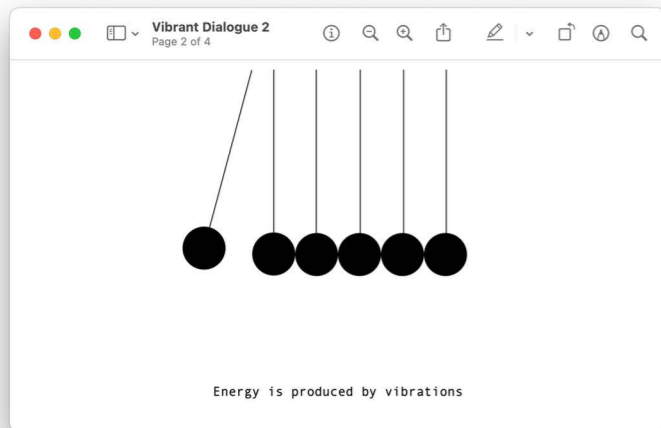
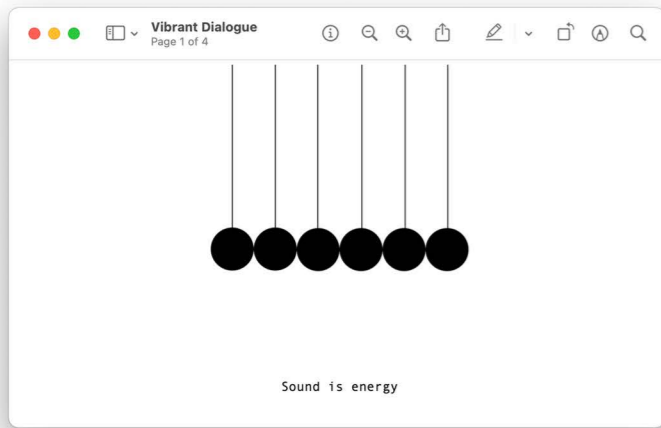
[Studio Design Formula]
Environmental Art + The poetics of Experimental Space
Environmental Awareness + Architectural Perceptual Questions
Environmental Architectural + Symbolism

[Studio Elemental Components]
Environmental Poetics through Architectural Design
Colour and space perception in relation to sound, light and energy.
Mind and Body connections to architecture through Spatial Chemistry

STUDIO THEME + OVERVIEW

The Art of Poetic Environmental Architecture
Columbia University [Entangled Studios] Summer 2021
Studio Instructor : Yusef Agbo-Ola

Olaniyi



Presentation

Vibrating Dialogue

[to perceive]
/pər'sēv/

August 08, 2021 at 10:00 AM

Sound is everywhere and yet, It's an invisible space. It's both physical and mental.

And it affects our realms our physical, mental and emotional realms. It affects our consciousness.

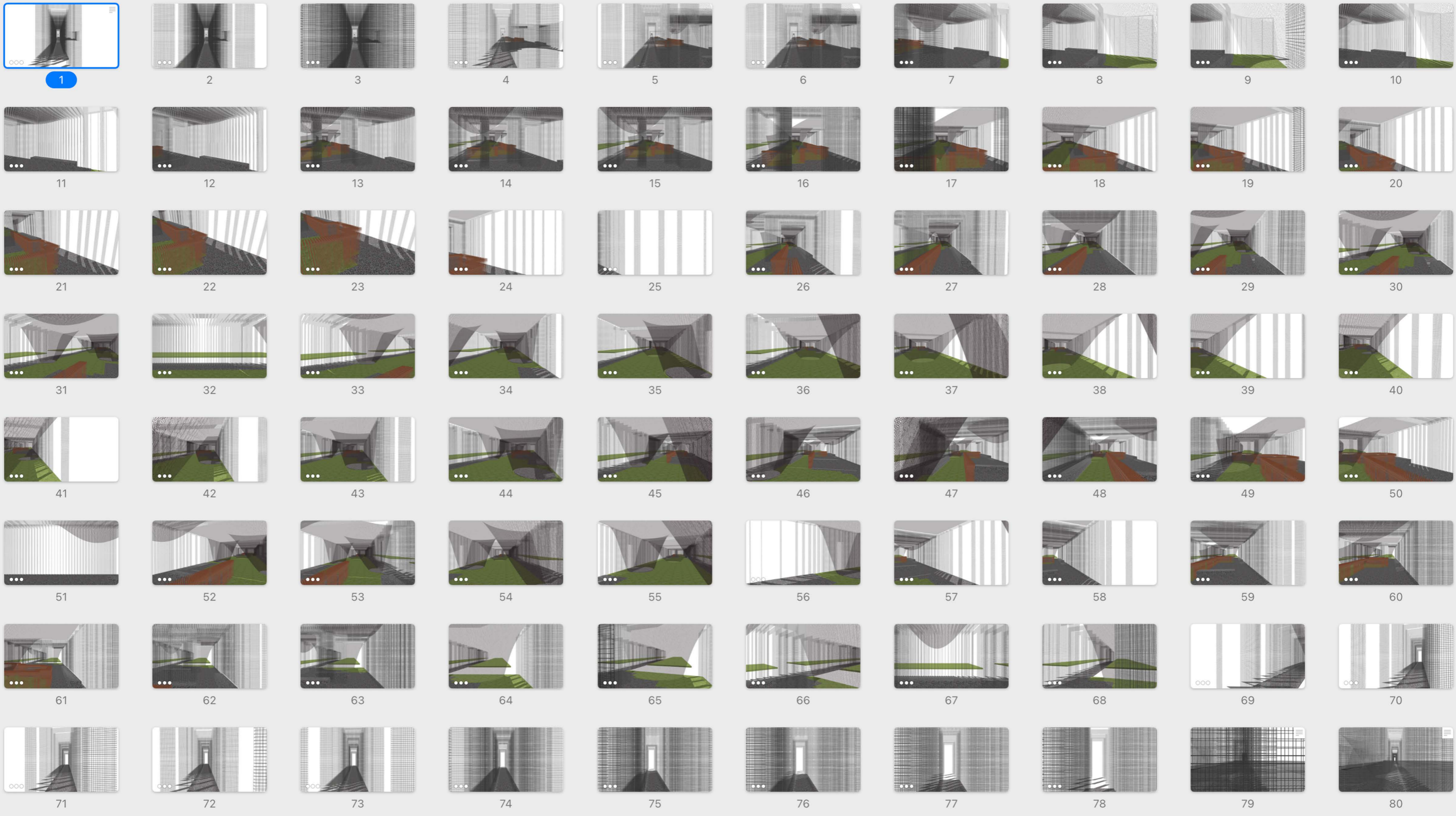
Whatever we see, hear, touch, taste and feel enters into our consciousness first through our senses and then as a decoded information from the brain. When a person is conscious, they are aware of what they are sensing. Consciousness makes you experience your surroundings.

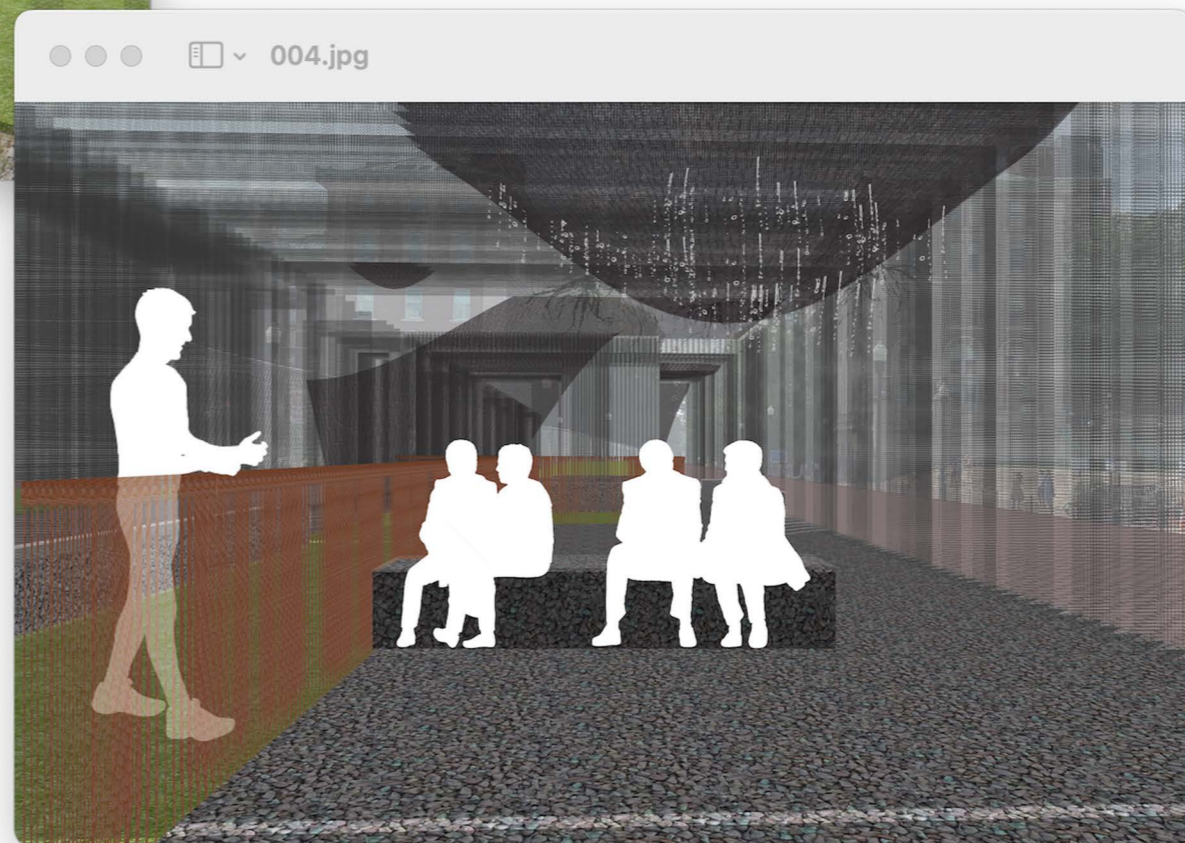
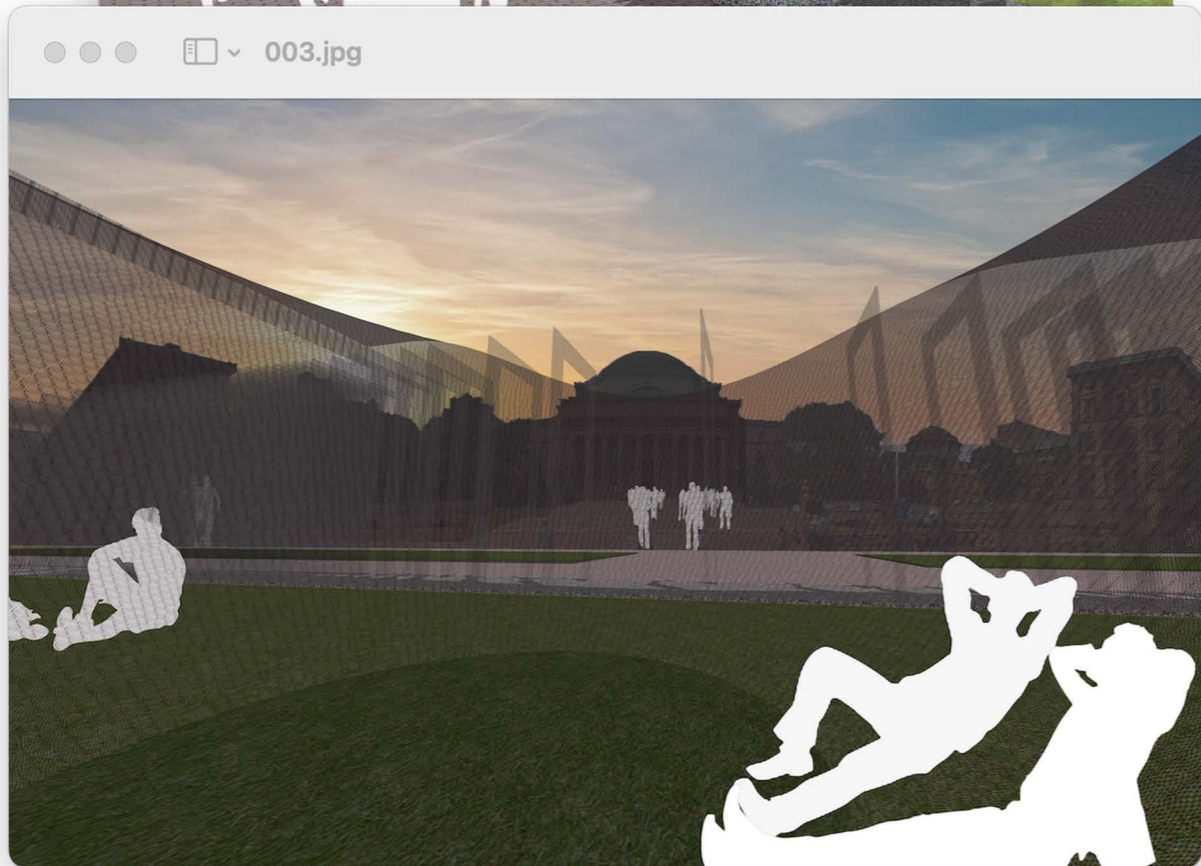
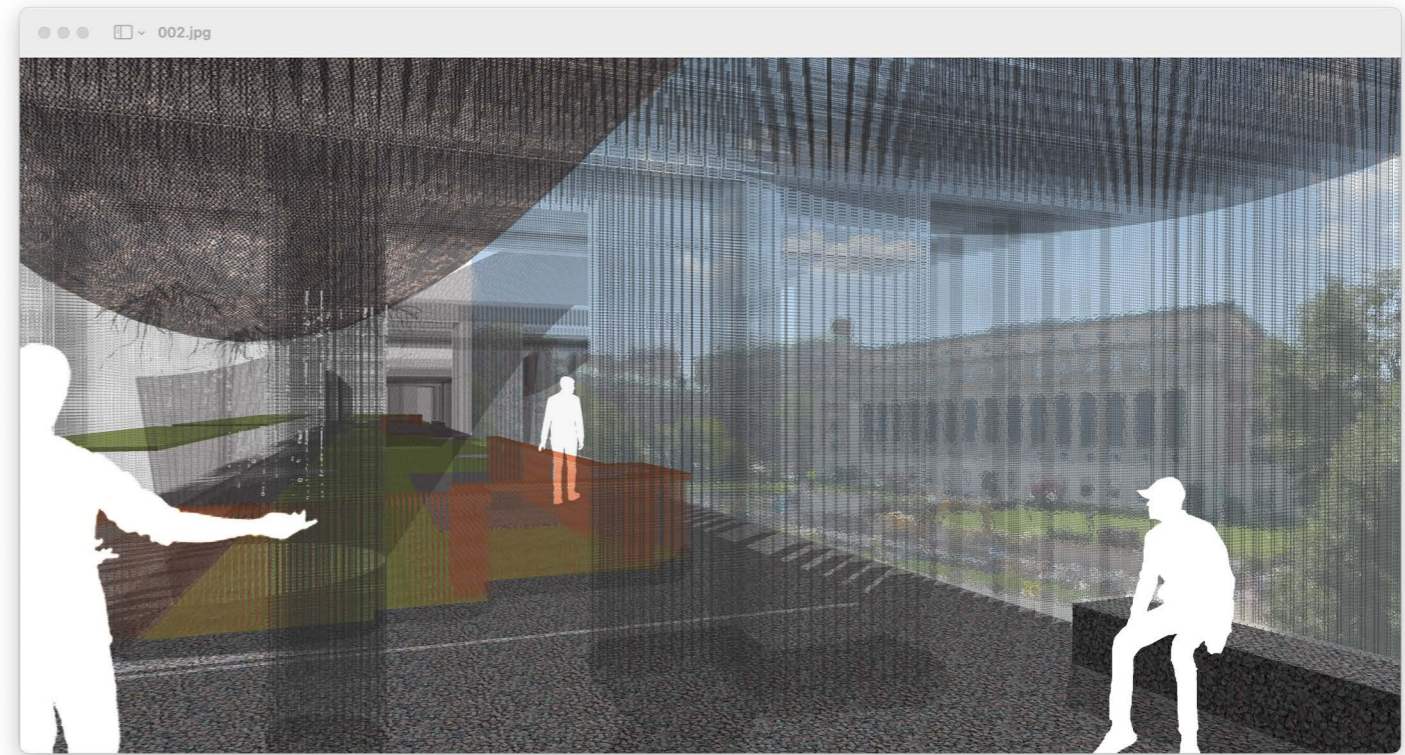
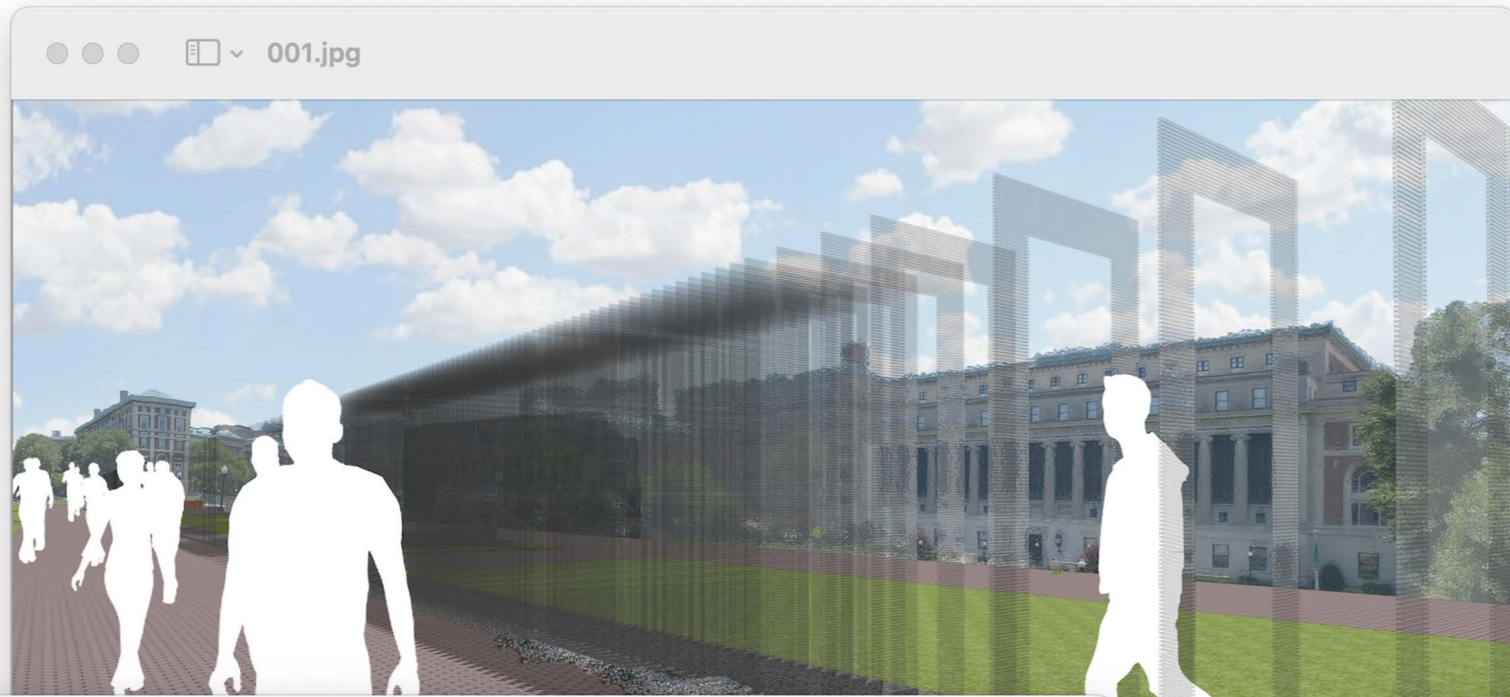
And consciousness is the way information feels when it is being processed in certain complex ways, by particles moving and creating patterns.

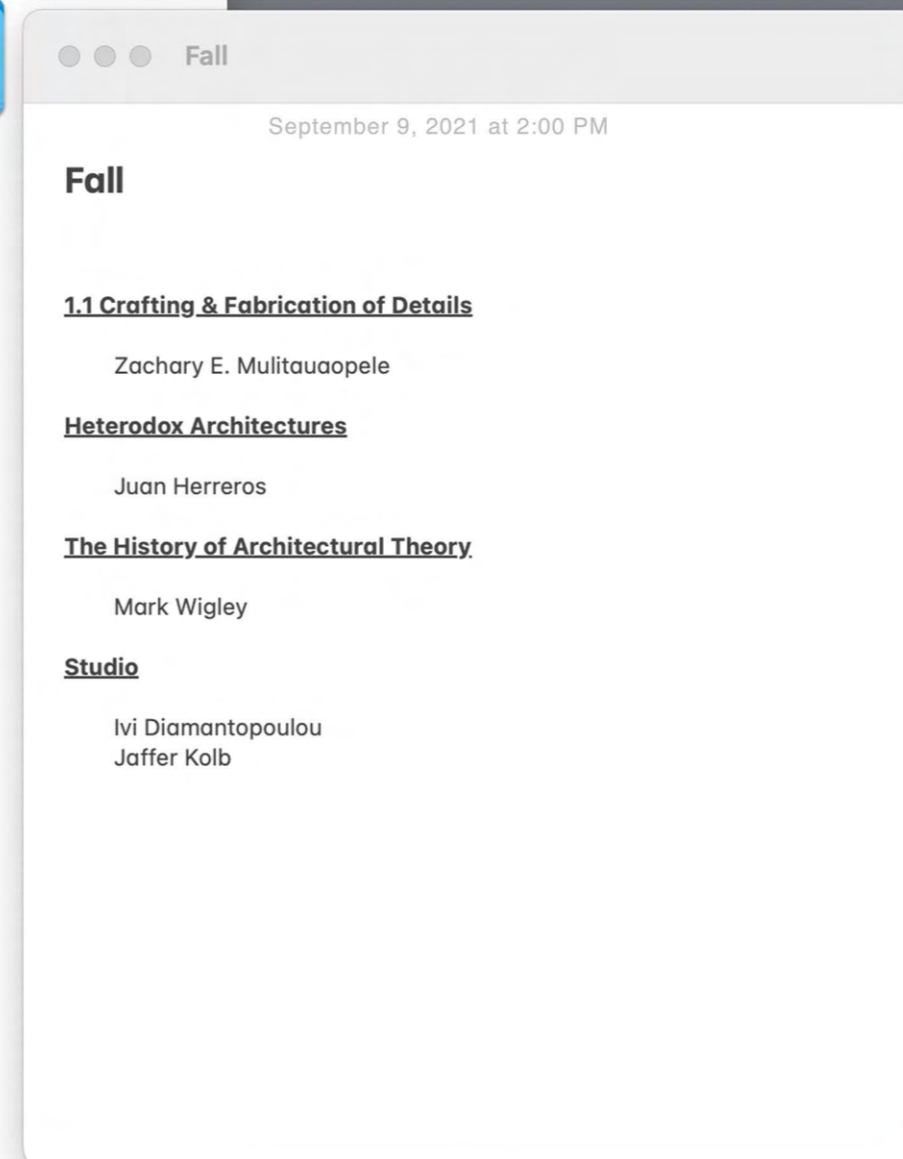
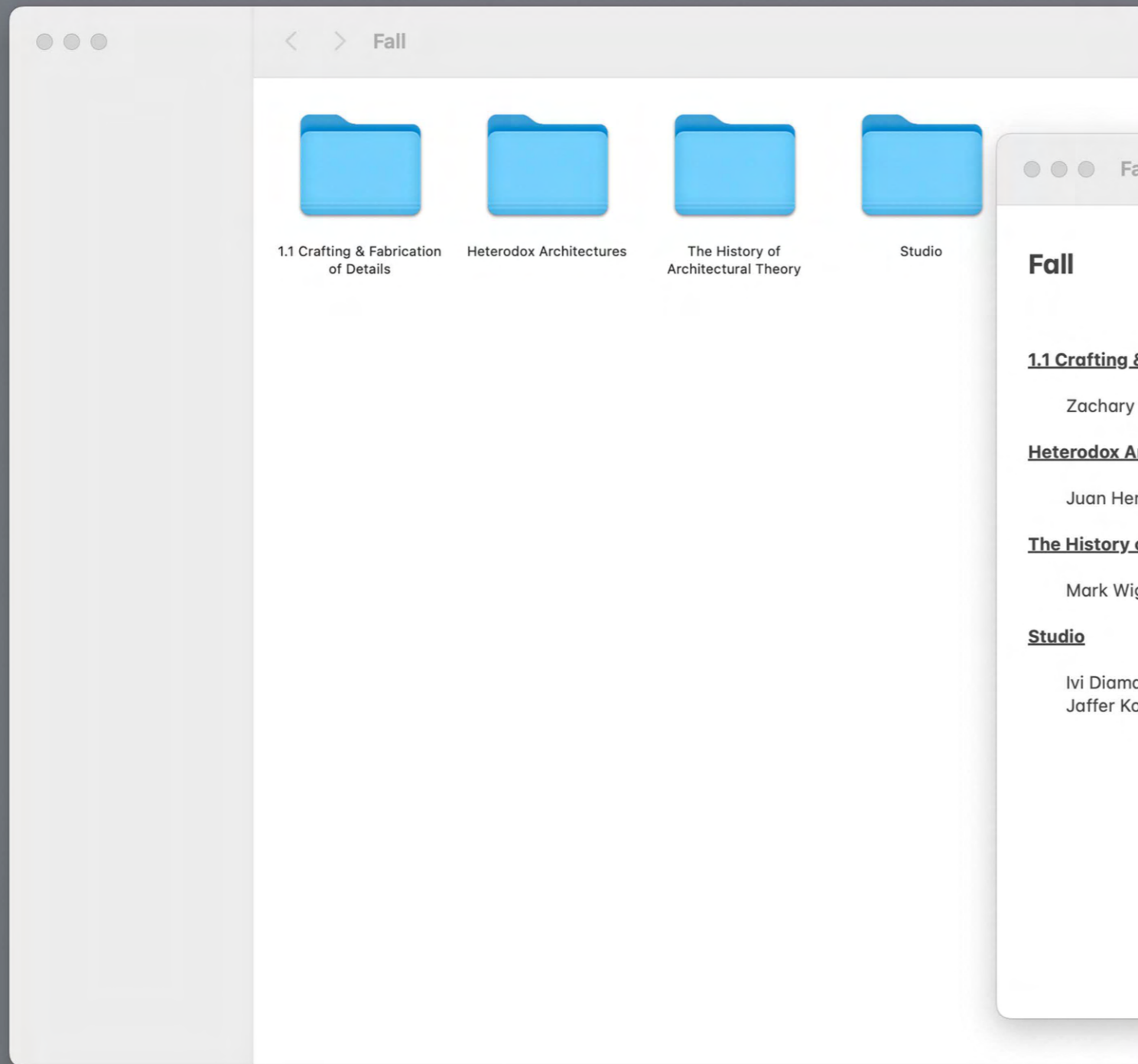
We are represented by our physical body, but internally our feelings and emotions are made up of energy and patterns of vibrations.

Sound guides you, controls you, moves you. It keeps you alive. Us alive. And attracting people is a method to generate sound.

How connected are you with your surroundings?
How connected are you with where you are?
How do you blend your mental voice with that of your environment?







1.1 Crafting & Fabrication of D...

D1 - Hardware D2 - Wall Typology D3 - Structural Connection D4 - Skin

Favorites
 Dropbox
 Documents
 Downloads
 Desktop
 Applications
 AirDrop
 Recents
 Creative Cloud Files
 iCloud
 iCloud Drive
 Locations
 BOOTCAMP

1 to 1 Crafting and F...
Page 2 of 2

Schedule

Week 1:
Class Introduction
Topic 1: Hardware
Next week deliverable, **detail 1: hardware**

Week 2:
Material introduction metal
Detail 1 review
Next week deliverable, spatial chunk.01

Week 3:
Topic 2: Wall Assembly
Construct review
Next week deliverable, **detail 2: wall typology**

Week 4:
Material introduction wood + joinery samples
Detail review
Next week deliverable, spatial chunk.02

Week 5:
Topic 3: Structure
Construct review + mid review work session

Week 6:
Mid Reviews

Week 7:
Material introduction concrete + mold making demo
Next week deliverable, **detail 3: structural connection**

Week 8:
Topic 4: Skin
Detail review
Next week deliverable, spatial chunk.03

Week 9:
Material introduction composites
Construct review
Next week deliverable, **detail 4: skin**

Week 10:
Detail review + work session
Next week deliverable, spatial chunk.04

Week 11:
Construct review + work session

Week 12:
Final Review


Site Visits:
Camber Studio, Redhook
SITU, Navy Yards
Crye Precision, Navy Yards
BAM, Fort Greene

1:1 Crafting and Fabrication of Details Syllabus

1 to 1 Crafting and F...
Page 1 of 2

1:1 Crafting and Fabrication of Details

Location: 200 Buell
 Time: Tuesday 7 PM - 9PM
 Instructor: Zach Mulltauapele



Detail and mock-up review for Camber Studio's recent design-build project in the Brooklyn Navy Yards.

Course Overview
As digital fabrication processes continue to advance, our comprehension and command of these construction methodologies is critical in capturing the full potential they offer to the built environment and how we design. 1:1 will focus on advanced detailing, fabrication, and assembly techniques. We will challenge the conventional illustrative mode of architectural detailing by using 1:1 material exploration to facilitate design ideation and spatial speculation. The course encourages curious fabrication, rogue detailing and imaginative research into new potentials for building assemblies.

Participants will iteratively build a totem, a remixed and on the fly response to the default wall mock-up. Shifting through scales of a building, we will track the spatial and technical trajectory of detailing custom hardware, new wall typologies, structural abnormalities and fully customized building skins. The course will oscillate between detailing and fabricating these spatial constructs, always building off of the previous week's iteration to facilitate new and unimagined component adjacencies. The totem, which should be thought of as a living prototype, should fill a 2'x2'x5' volume and will incorporate lateral connection requirements provided by the instructor. The final totem assemblies will be connected to form an 8'x8' mini pavilion and even further the unforeseen spatial relationships.

Lectures + Site Visits
Each week we will cycle through an array of building assemblies, material innovations, and fabrication techniques. We will also visit design build firms around the city along with recent projects requiring extreme specificity in detailing and fabrication protocols.

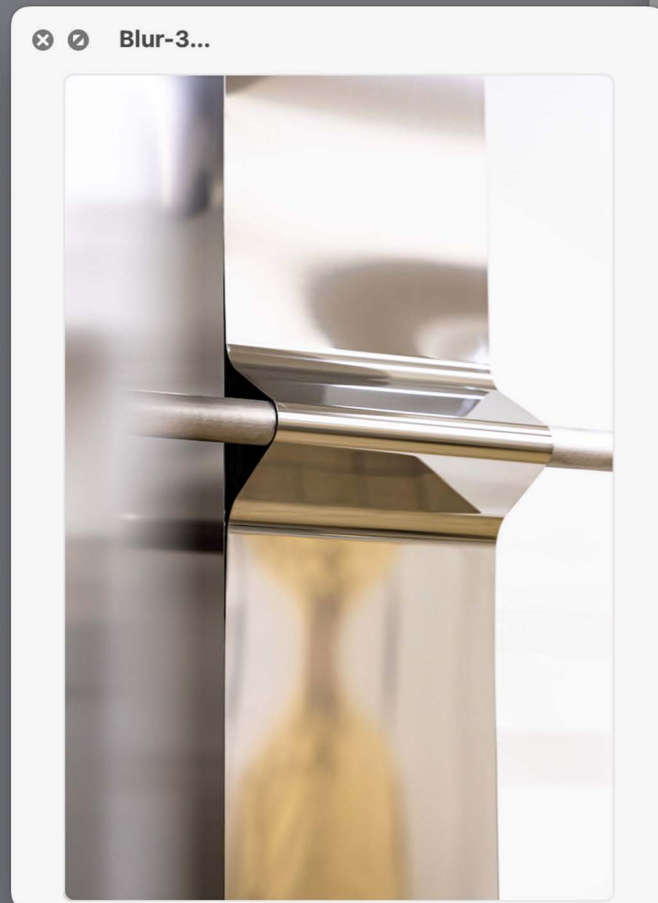
Deliverables

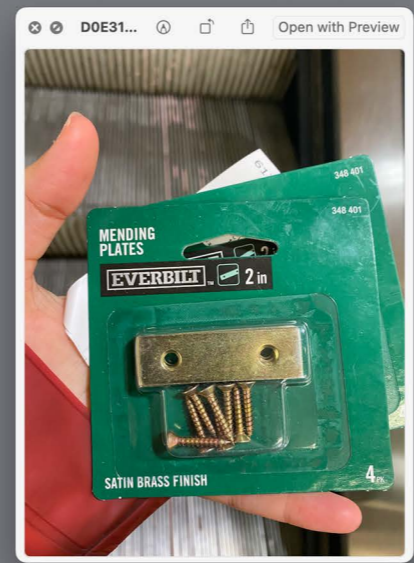
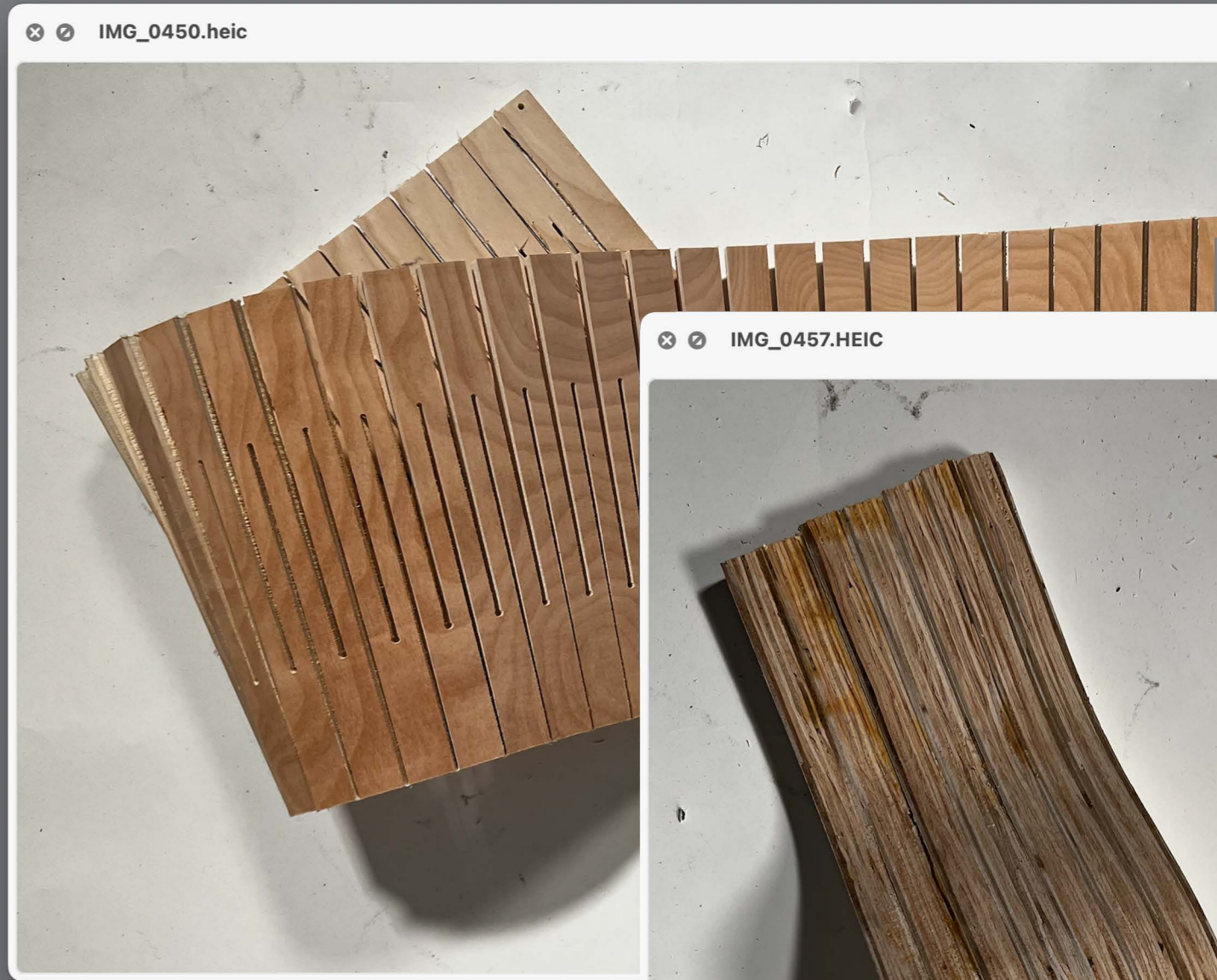
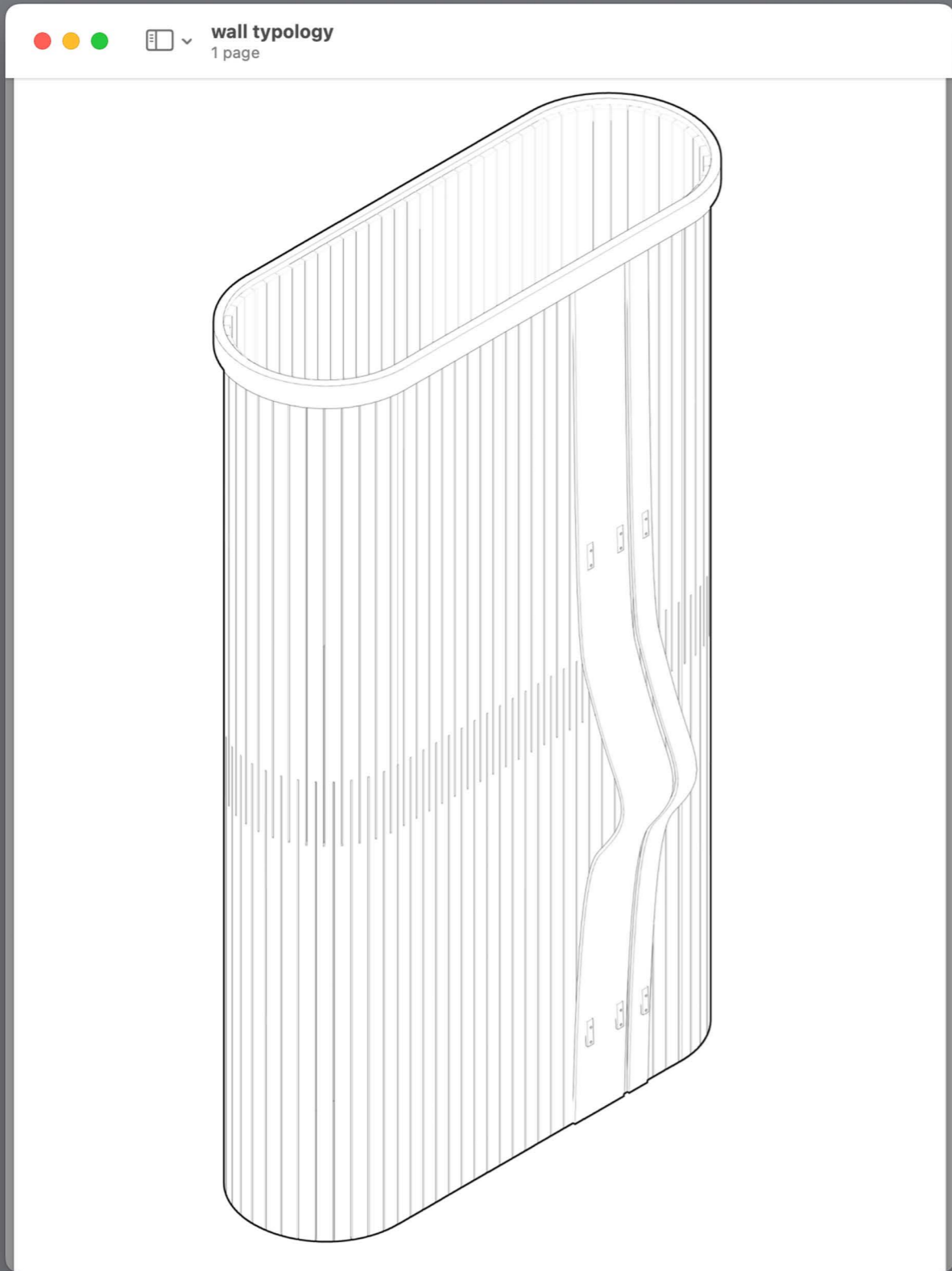
- Speculative and technical drawings
- Students will design, detail and fabricate a 1:1 totem measuring 2'x2'x5'
- Construct process documentation
- Class compiled 1:1 spatial chunk specification book

Prerequisites
Students enrolling in this course should be familiar with basic shop equipment and safety protocols. Knowledge of advanced digital fabrication with the CNC or robotic arm is welcomed but not required. Students should complete any shop safety course prior to first day of class.

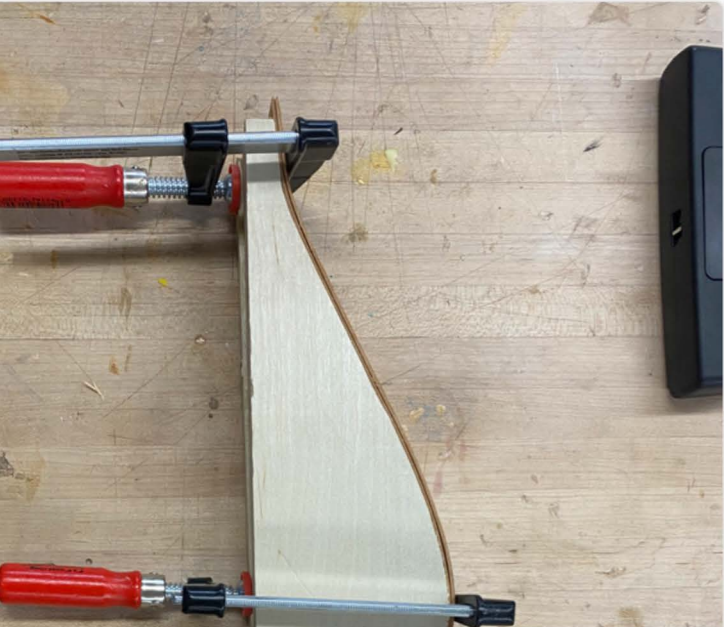
Due to space limitations and material costs, students will work in groups of two and will be required to cover the cost of their chosen materials.

1:1 Crafting and Fabrication of Details Syllabus





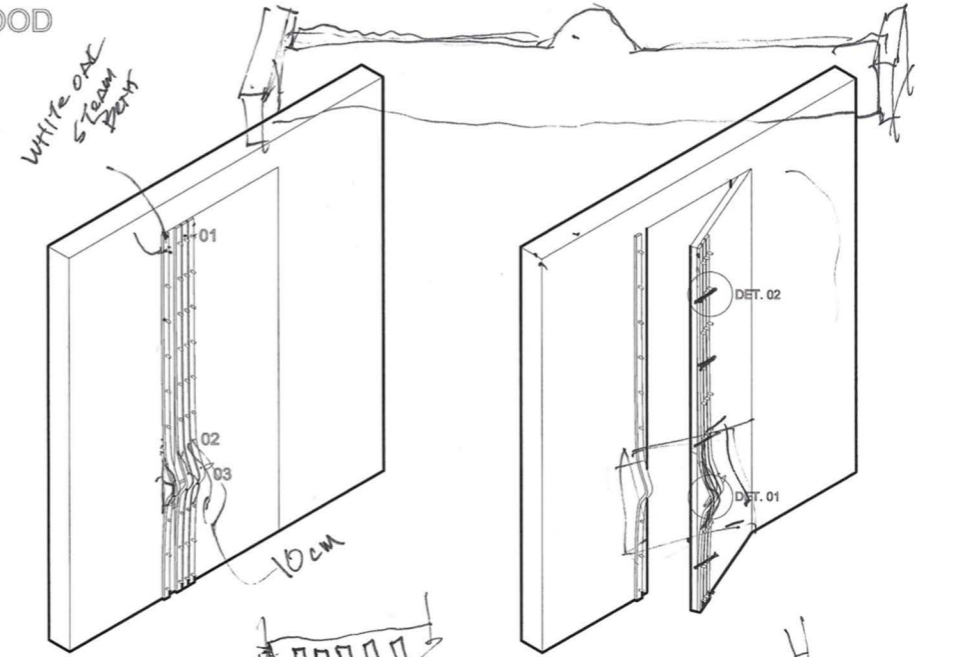
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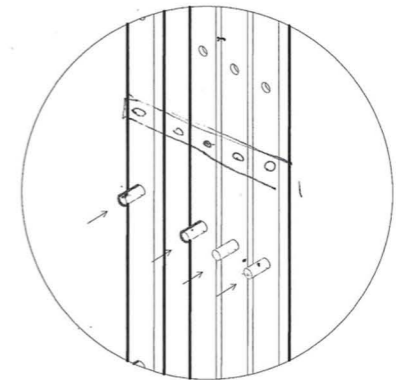
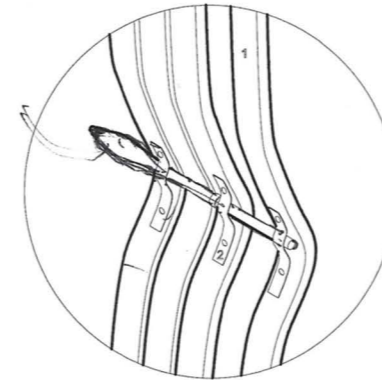
WOOD



Material & Technique:
1_ Dowel Rods - Wood Drilling
2_ Plywood - Steam Bending
3_ Wood Cylinder - Lathing

DET. 01

DET. 02

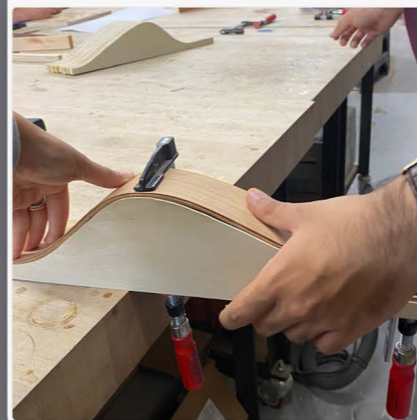


Material & Technique:
1_ Plywood [20mm] - Drilling (double bolts)
2_ Metal [20x150mm] - Drilling (double bolts)

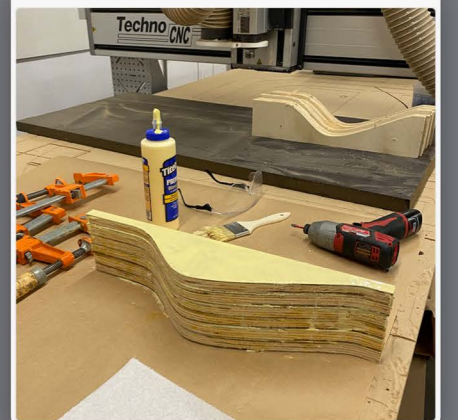
Assignment 1_ HARDWARE 01

Dhruva Lakshminarayanan
Lina Ramirez

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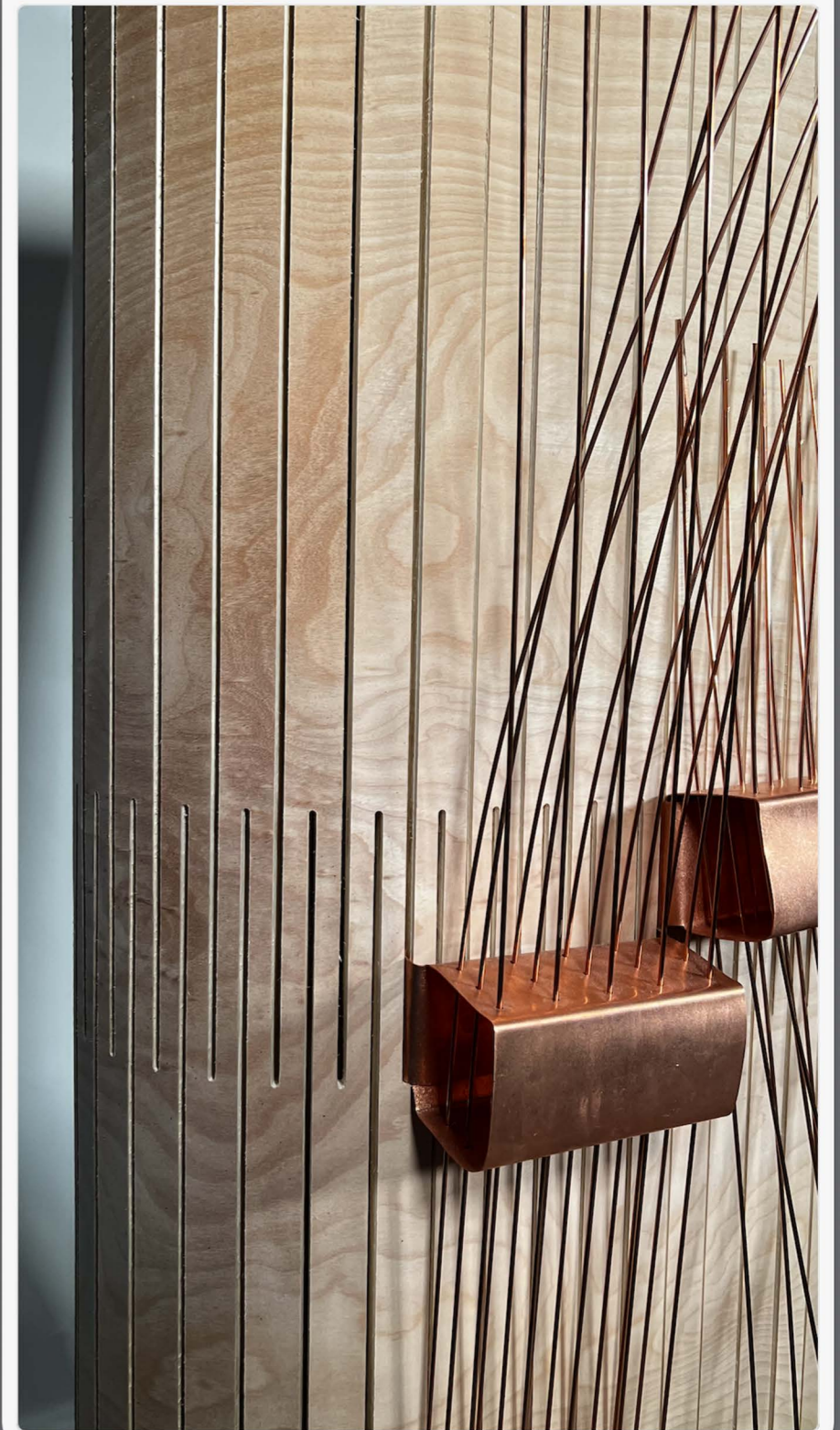
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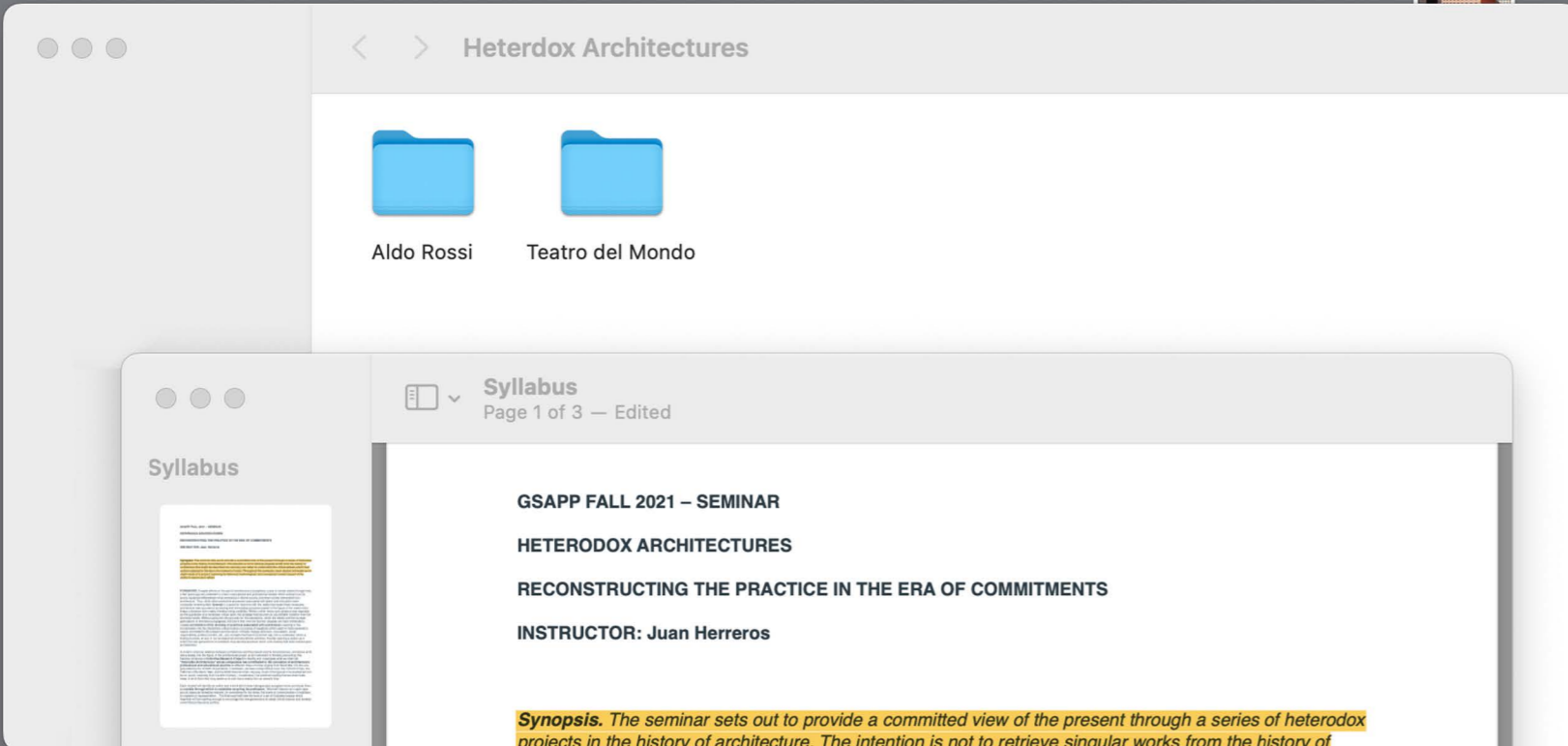


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Syllabus
Page 1 of 3 — Edited

GSAPP FALL 2021 – SEMINAR

HETERODOX ARCHITECTURES

RECONSTRUCTING THE PRACTICE IN THE ERA OF COMMITMENTS

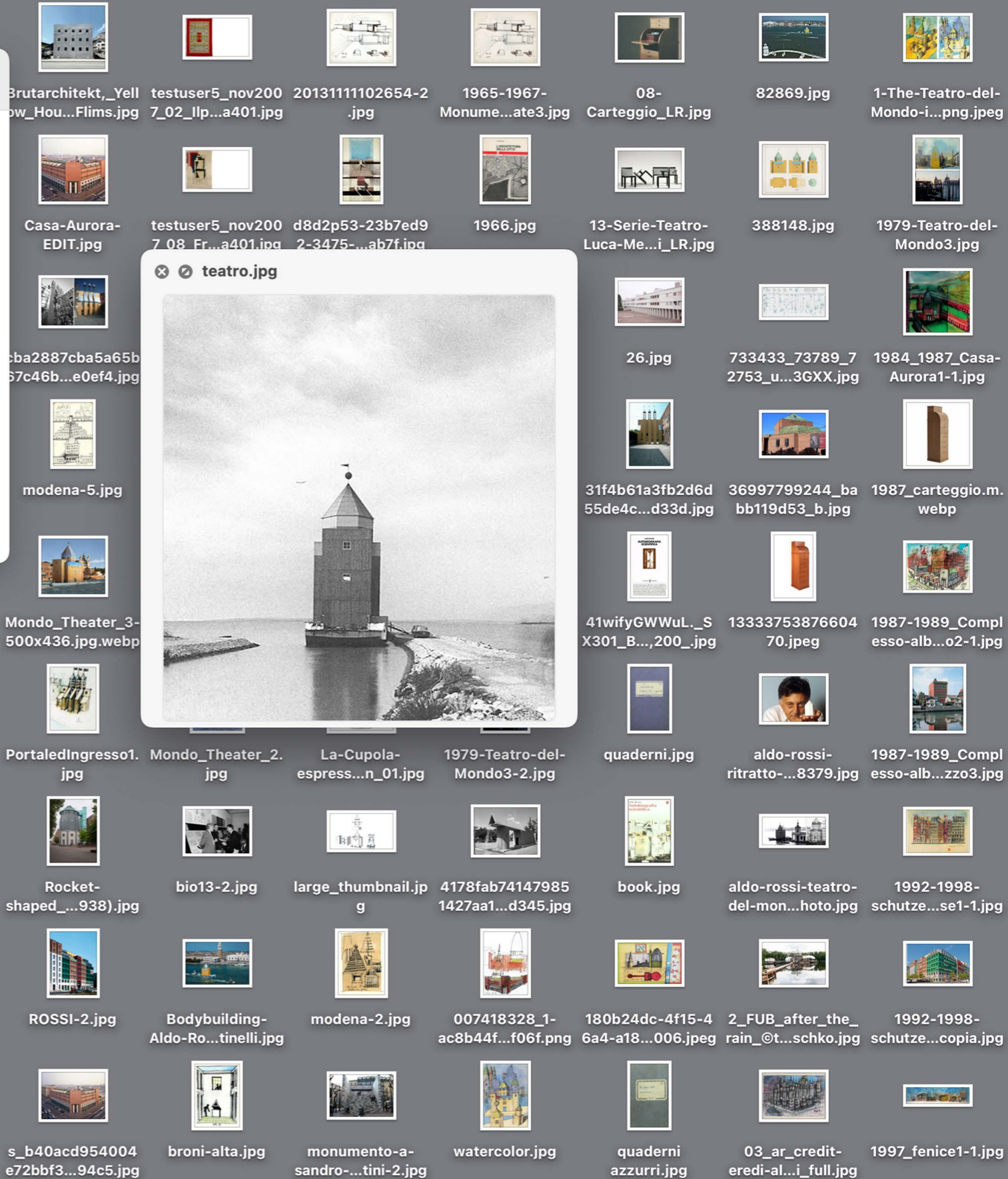
INSTRUCTOR: Juan Herreros

Synopsis. The seminar sets out to provide a committed view of the present through a series of heterodox projects in the history of architecture. The intention is not to retrieve singular works from the history of architecture that might be described as visionary, but rather to understand the critical attitude which their authors adopted in the face of a moment of crisis. Throughout the semester, each student will make an in-depth study of a project, exploring its historical, technological, and conceptual context as part of the author's oeuvre as a whole.

FOREWORD. Despite efforts on the part of architecture's disciplinary corps to remain stable through time, a few years ago we underwent a crisis in educational and professional models which echoed a so far poorly explained rift between what architecture offered society and what society demanded from architecture. Thus, while other productive processes associated with talent and innovation were constantly renewing their formats in a quest for harmony with the reality that made them necessary, architecture was accused of protecting and stimulating a practice based in the figure of the creator who keeps a distance from reality, thereby losing credibility. While in other times such distance was regarded as the guarantee of a necessary critical spirit, this prestige had become an unjustifiable isolation from the aforesaid reality. Without going into the grounds for this perception, which the media and the younger generations of architects propagated, the fact is that over the last two decades we have witnessed a notable enrichment of the diversity of practices associated with architecture resulting in the incorporation into the discipline's critical corpus of a series of equations which seem to have restored a nature committed to the present and the future. Climate change, feminism, colonialism, social responsibility, political content, etc., are concepts that have found their way into a vocabulary which is finding its place, at last, in our professional and educational activities, thereby opening a space up in which the new generations of architects may develop practices which until recently had been looked upon as heterodox.

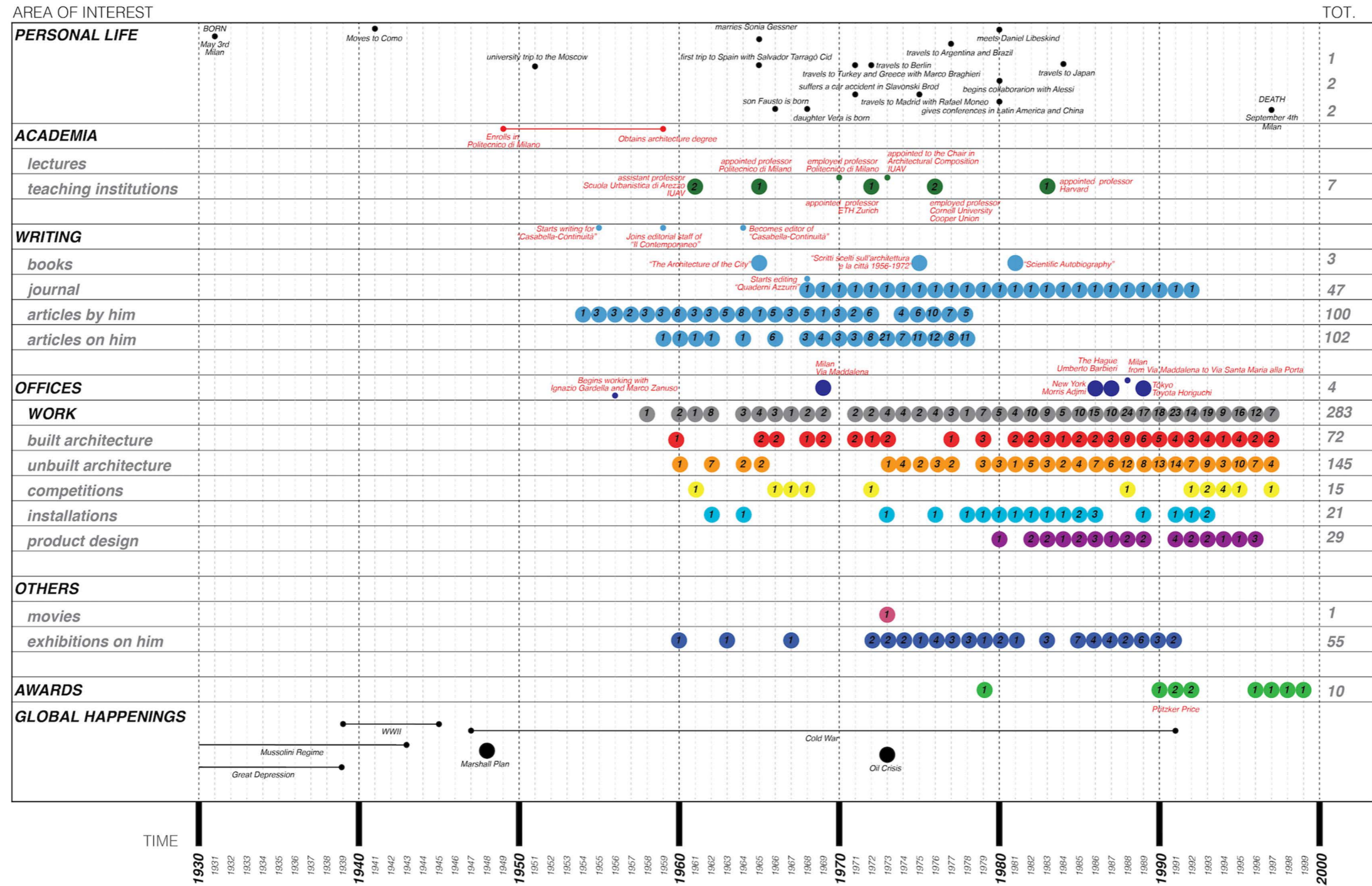
In order to improve relations between architecture and the present and its circumstances, and above all to delve deeply into the figure of the architectural project as an instrument of thinking and acting, this Seminar proposes a **Collective Research Project** to identify and investigate what we shall call **"Heterodox Architectures"** whose uniqueness has contributed to the renovation of architecture's professional and educational practice at different times of crisis ranging from World War II to the one generated by the COVID-19 pandemic. In between, we have at least three more: the 1973 Oil Crisis, the 1989 fall of the Berlin Wall, and the 2008 financial crisis. Anyway, most of the figures to be studied will not be so recent -basically from the 20th Century-; nonetheless, the volitional reading that we shall make today of all of them that may assist us to look more clearly into our present time.

Each student will identify an author and a work which have transgressed accepted norms and study them as **models through which to undertake recycling the profession**. What will interest us in each case are its values as formative material, its commitment to the times, the forms of communication it mobilizes, its systems of representation... The final result will take the form of a set of illustrated essays which hopefully will be inspiring enough to encourage the new generations to adopt critical stances and develop committed professional profiles.



ALDO ROSSI

Life & Work



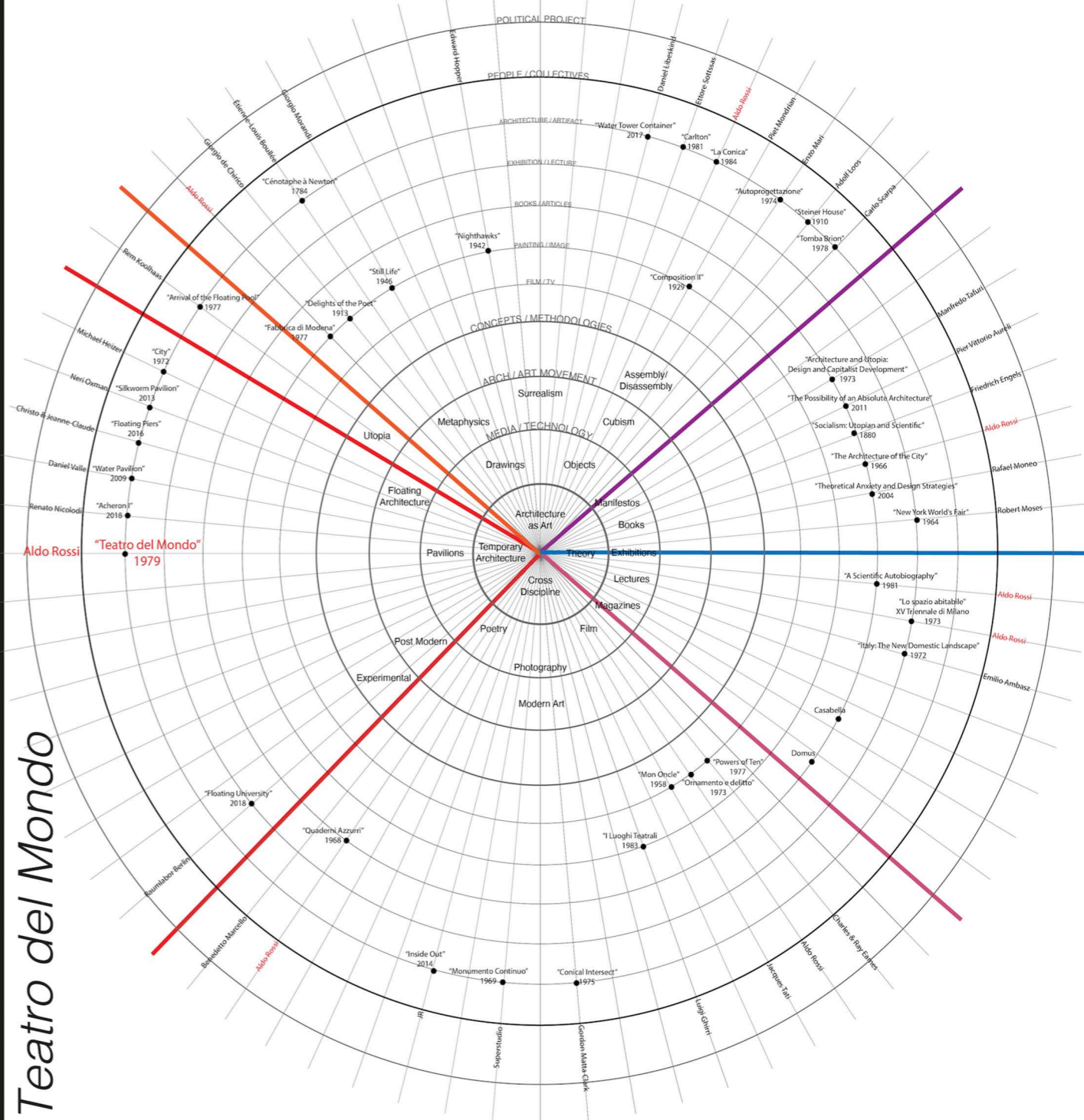
Aldo Rossi, an architect, theorist, artist, painter and to some even a poet.

His work and personality sets him apart, making him unique and a one of a kind figure within the field of architecture and the arts. At the same time, his work is hard to comprehend, the following are graphics with key elements, numbers and facts that set Aldo Rossi aside, apart from the ordinary and thus, as an heterodox figure that deserves to be looked under a magnifying glass. Though his work does not fit easily into specific categories, this proves the strength of it, always seeking to go beyond the concepts and into more profound levels of meaning, the transcendence of the arts. His constant search for form is latent in his theories, in his buildings, paintings and even objects, but most importantly in the evidence of looking at the past and understanding humanity, the human form, the scale and the emotions. These are always at the core, and it is thus, the human experience that translates into his starting point or inspiration to better read this work.



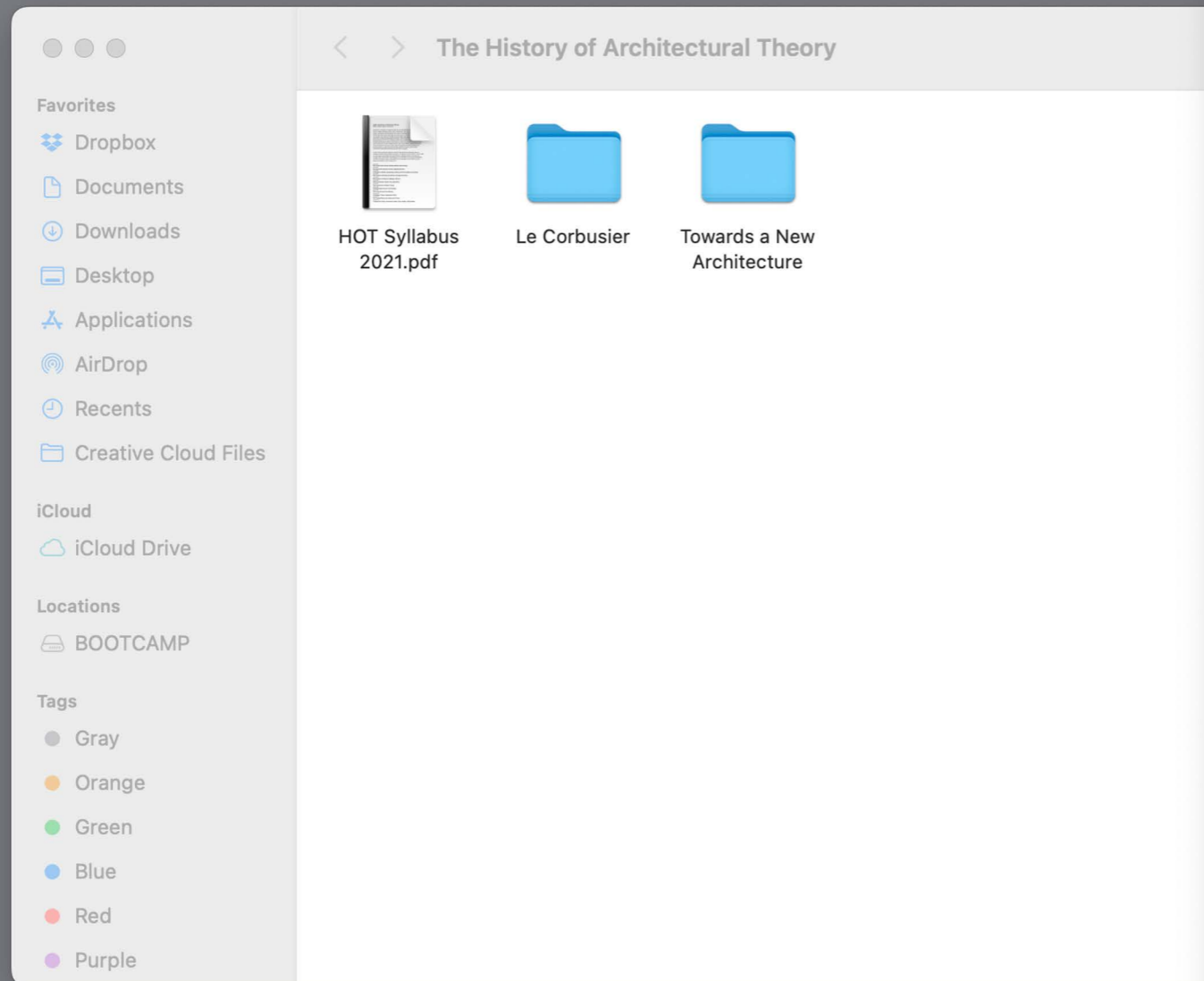
ALDO ROSSI

Context



ALDO ROSSI

Teatro del Mondo



HOT Syllabus 2021.pdf
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HOT Syllabus 2...

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A4469-1 The History of Architectural Theory **Mark Wigley**
Wed.11:00am-1:00pm – 114 Avery


Architecture emerges out of passionate and unending debate. Every design involves theory. Indeed, architects talk as much as they draw. This class will explore the way that theory is produced and deployed at every level of architectural discourse from formal written arguments to the seemingly casual discussions in the design studio. A series of case studies, from Vitruvius through to social media, from ancient treatises on parchment to flickering web pages and tweets, will be used to show how the debate keeps adapting itself to new conditions while preserving some relentless obsessions. Architectural discourse will be understood as a wide array of interlocking institutions, each of which has its own multiple histories and unique effects. How and why these various institutions were put in place will be established and then their historical transformations up until the present will be traced to see which claims about architecture have been preserved and which have changed.

In each session, particular attention is paid to the way that architectural theory—statements about what architecture could be, should be or should not be—acts as overt or covert agents of privilege and subordination, crafting inclusions and exclusions through active racializations, genderings, class stratifications and sexual stereotyping. Architectural theory, that is, is positioned in a hot cauldron of fear, desire, power, pleasure, prohibition, and transgression.


Lecture 1
The Sound of the Architect: Between Words and Drawings
Lecture 2
The Reign of the Classical Treatise: Digesting Vitruvius
Lecture 3
Curriculum as Polemic: Disciplining Architecture from Academy to University
Lecture 4
The Invention of Architectural History: Strategic Narratives
Lecture 5
The Invention of Criticism: Buildings in Review
Lecture 6
Theory as Weapon: System versus Manifesto
Lecture 7
The Canonization of Modern Theory
Lecture 8
Domesticating Discourse: Soft Packages
Lecture 9
Theory on the Couch: Self-Analysis
Lecture 10
Postmodern Theory: Engaging the Other
Lecture 11
The Commodification of Architectural Theory
Lecture 12
Transgressive Theory: Insecurities of Race, Class, Gender, and Sexuality

LeCorbusier_2013_ArchitectureO...
Page 1 of 12


LeCorbusier_2...




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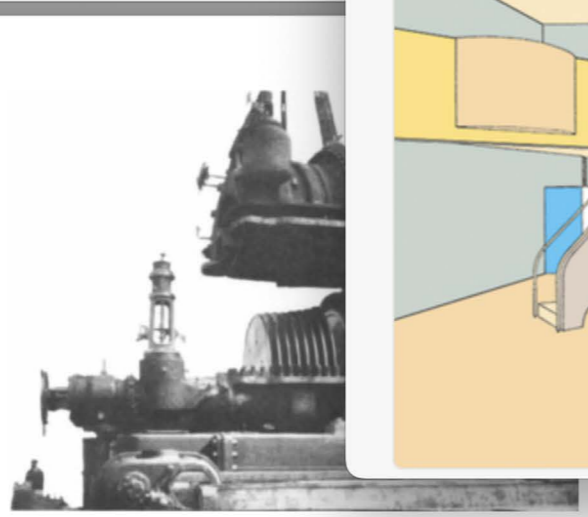
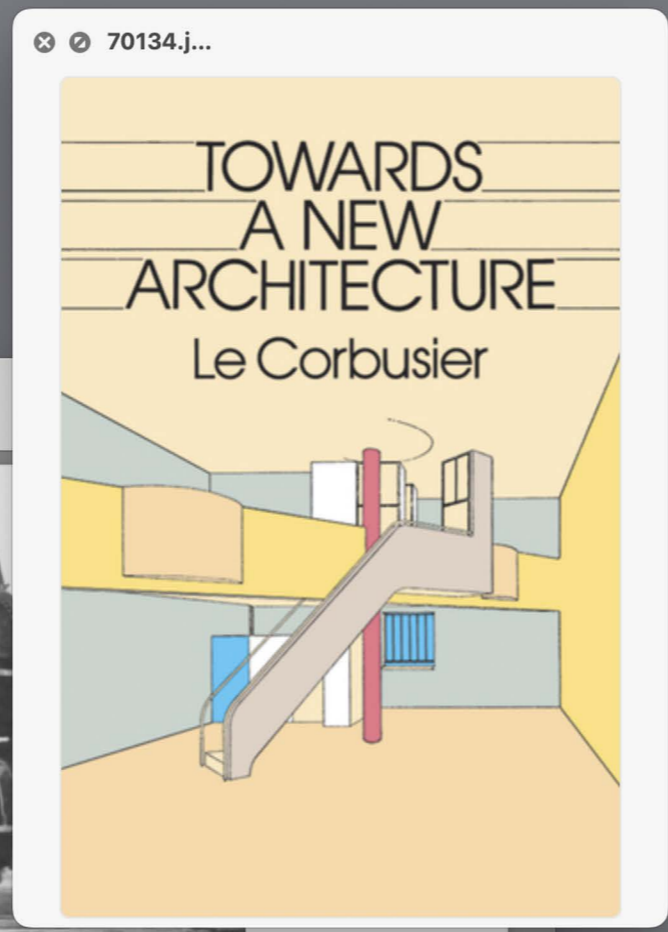


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40,000 KILOWATT TURBINE FOR ELECTRICITY

ARCHITECTURE OR REVOLUTION

In every field of industry, new problems have presented themselves and new tools have been created capable of resolving them. If this new fact be set against the past, then you have revolution.

In building and construction, mass-production had already been begun; in face of new economic needs, mass-production units have been created both in mass and detail, and definite results have been achieved both in detail and in mass.

If this fact be set against the past, then you have revolution, both in the method employed and in the large scale on which it has been carried out.

The history of Architecture unfolds itself slowly across the centuries as a modification of structure and ornament, but in the last fifty years steel and concrete have brought new conquests, which are the index of a greater capacity for construction, and of an architecture in which the old codes have been overturned. If we challenge the past, we shall learn that "styles" no longer exist for us, that a style belonging to our own period has come about; and there has been a revolution.

Our minds have consciously or unconsciously apprehended these events and new needs have arisen, consciously or unconsciously. The machinery of Society, profoundly out of gear, oscillates between an amelioration, of historical importance, and a catastrophe.

The primordial instinct of every human being is to assure himself of a shelter. The various classes of workers in society to-day no longer have dwellings adapted to their needs; neither the artisan nor the intellectual.

It is a question of building which is at the root of the social unrest of to-day; architecture or revolution.

IN every province of industry, new problems have arisen and have been met by the creation of a body of tools capable of dealing with them. We do not appreciate sufficiently the deep chasm between our own epoch and earlier periods; it is admitted that this age has effected a great transformation, but the

Ramirez, Maria Lina _ Architect...
Page 2 of 12

Ramirez, Maria...

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Dissecting: Architecture or Revolution

essay by **Charles-Édouard Jeanneret.**

Charles-Édouard Jeanneret, as Le Corbusier, was a Swiss-French architect. Probably considered the pioneer of modern architecture, he was also a designer, painter, urban planner and writer. And, he was a theorist.

Vers une architecture, as a book was originally published in 1923 as a collection of essays written by Le Corbusier for his own magazine *L'Esprit Nouveau*.

L'Esprit Nouveau, as a magazine was founded in 1920 by of course, Le Cobusier, the poet Paul Dermée and the painter Amédée Ozenfant. It only lasted until 1925 and produced 28 issues. As a cultural magazine it addressed different topics within the literature, visual arts and architecture fields.

Towards a New Architecture, as the first published translation from the French to the English language, was translated by Frederick Etchells in 1927, and while excusing himself, in his introductions to the book, he refers to Le Corbusier's way of writing of as a somewhat staccato style.

Toward an Architecture, is a more recent, 2007, translation to English by John Goodman. After its first translation controversies arose, and this publication is meant to be truer to Le Corbusier's original intentions.

This is a manifesto, the undoubtedly most influential piece of theory of the last century, and probably, there is still no other piece of theory of this century that has such a strong influence such as this one.

May 7, 2022 at 10:47 AM

Towards a New Architecture contains seven essays written by Le Corbusier. The book has a brief introduction by the translator Frederick Etchells in which he concludes by apologizing for the translation produced, he implies that the language used originally by Le Corbusier is disconcerting even in its original language, French. As a warning, it is stated that the translation produced aims to be as close and literal as possible to the original text. This mere fact sets the reader in a cautious mood for its interpretation.

The book is structured with an introductory argument that serves as a summary for each of the essays presented. Le Corbusier briefly suggests and sets the main idea of the topic, or concern, of each essay. For the seventh and last essay, *Architecture or Revolution*, in exactly 278 words the reader again is found in a situation of caution. Or even warning. Both the title and the text incite and suggest to take a position, to either choose or disregard, to take part. Action is implied. Alert is present.

Then, this same exact summary or brief is presented at the beginning of the essay. Repetition is sensed and is very present. But right before sensing this repetition through the text, the first encounter with the essay is a picture of a machine, and not just any machine, but a turbine for electricity, so this itself triggers the sense of motion. And with specificity, not just any motion but a 40,000-kilowatt force. The rotational motion of a turbine clearly resonates with the word revolution, as an instance of revolving, turning, moving forward. It seems that both text and images dialogue cohesively. Or at least put the reader into action. Or spinning into thoughts. Should the reader be convinced to move forward with this? Could this be a tool of incitement to continue to move forward? To move fast?

Architecture or Revolution is a 22-page essay, it is written from pages 267 to 289 of the book. It is the ending of the it, the final words, the conclusion of the whole manifesto. 2,845 words make up the writing and these words are accompanied by 16 images, ranging from buildings, city backgrounds, machines, utopian drawings, and even ordinary objects.

The first 278 words, the brief, or introduction, use the word revolution four times, again, repetition, revolution, going over and over again. But what feels more repetitive is the emphasis in the phrase "If this new fact be set against the past, then you have a revolution" (p. 269) which is used to provide evidence of how new problems have been confronted and thus a revolution has solved them. Or to imply that it has solved them. As if acting against the past is always a sign of a revolution.

It is very important to note that in these brief words the questioning of the housing problem is clearly framed, and again, it seems that to solve the new problems, new tools should be applied. It is either architecture or revolution. The last sentence frames the debate of the whole remaining essay "It is a question of building which is at the root of the social unrest of to-day; architecture or revolution" (p. 269). It is the social, the family, the society that is at stake.

To better understand the context, one must go back to the 1920's, or to these years framed by the same Le Corbusier, in which new problems are present, social instability is sensed and changes due to industrial advancements are very latent. The industrial progress was very fast at the moment, and this of course brought new orders, ways of living, and settings. Production and progress brought a new sense of efficiency and quality. But, a clear distinction was being generated. On one side, labor life and industrial activity reigned under new orders of efficiency and control, and on the other, houses were still looking like those of the past. While industrial progress was seeking through the use of machines better quality in the air, water, and life in general, once the laborer was out of his working environment and back into his housing domain, a clash was being sensed and developed. Both worlds weren't moving forward at the same pace. In fact housing was kept the same, there was no evolution.

This machine age and advancements also changed the mindset of the society. While there was mass production, there was also mass desire, and these desires were not being fulfilled while living in the same houses of the past. This meant a social crisis; no fulfillment, no families, no society.

As an affirmation, Le Corbusier states "This is a great but critical period, above all of a moral crisis. To pass the crisis we must create the state of mind which can understand what is going on; the human-animal must learn to use his tools. When this human-animal has put on his new harness and knows the effort that is expected from him, he will see that things have changed: and changed *for the better*." (p. 272) "Great but critical", so positive over negative, but still with a big challenge ahead. And "changed for the better", well that is just very affirmative, or even persuasive.

A rather convincing narrative begins to unravel. And then, the next image. This time of architecture, the Equitable Building in New York. Could this be a portrayal of the present versus the past? High-rise building, New York City, financial district. By now the language has been quite repetitive, quite persuasive, but most importantly and altogether very convincing. Or at least with the conviction to make the readers move forward, to embrace the moral crisis in which they are found, and to adapt. Because there is reassurance. That if you adapt, things are *better*. Or at least they are supposed to be better once you adapt.

The second and third paragraphs focus on the family unit as the center of the living and housing argument of the text. The second paragraph uses a rather dull and static language to portray the family of the past. Even though it depicts society as stable and likely to endure it also refers to men as if they were "living like snails"... in their own little shell... "having nothing to induce them to modify the state of things" (p. 273). Dullness. Whereas the third looks closely at the family of the moment, with mass production and machinery hand in hand with men. From the term family unit, we now have the presence of collective spirit. A strong leap from individualism to pluralism.

And in between these two paragraphs, of course, images of two types of production. Steel and cars. Steel construction of course because modern architecture sees an overturn with the use of both steel and concrete. So, a steel construction seems adequate, portrays the future, looking forward. And, a car because as the text revolves around the concept of collective spirit there's the preconditioned statement that "if the workman is intelligent, he will understand the final end of his labour" (p.275) the production of the car is thus a symbol of collective participation. Again, moving forward from the man working in his home and living like a snail, to the one that works in the industrial environment with others, in a collective project. This is the new way of living, the way of living that has derived from the industrial age. The way that should be adapted.

The following, and fourth paragraph is crucial, it clearly states the situation in which society is found. After hours of labour, after working under the current conditions, a political aspect is brought to the surface. Legislators are pointed at and are the ones to blame. A political aspect rises from the surface of the situation. And doubts about spare time, family, and rest are put into doubt. But what is more surprising is the shift between the two options, it started as architecture or revolution, and now its architecture or demoralization, demoralization, and revolution. Putting always architecture first, and as an option against it, the latter seems to rely a big promise on architecture. A strong reliability in it too.

The fourth picture now, New York with Manhattan shore and skyline in the background and of course machines, boats, in the foreground. It's always through machines. Machines are the future, machines are the emphasis. Machines are the protagonists. And this picture follows with a next paragraph that uses the modern life as the main thread of the discourse. There is a sense that the modern life has created a new way of living "all these objects of modern life, create in the long run, a modern state of mind" (p. 276) machines are once again controlling and imposing over this new dynamic or new way of living. Surprisingly this

paragraph uses a rather strong or harsh language to define the current division between life at work and life at home, dwelling, and again, the family. Machines are everywhere in this new epoch of modernity, but, "the machine that we live in is an old coach full of tuberculosis" (p. 277) and now this, is rather an alarming condition. Something that should be readapted and transformed, again this sense of moving forward from the past is still imminent and very much injected within the discourse.

It is well known that Le Corbusier refers to houses as machines, and in this case, the old house is that machine filled with tuberculosis, if machines are to advance the quality of life, then this machine for living clearly needs replacement. It doesn't of course, end there just yet, because family and society remain at the core of the discourse and it seems that Le Corbusier insists on emphasizing in the social order that came with the industrial advancements of the time. He depicts the distinction between factory life and the family life as very distant and strongly suggests that "the family is everywhere being killed" (p. 277). There is something in the language implied by Le Corbusier that seems to separate factory/office/working life from daily life and it is probably well thought and measured in order to evidence this distinction and tackle it as a method to eradicate the architecture of the past.

Picture 5 is one of a crane, could this imply connection? If the following paragraph centers the discourse on men's desires, could the machines, or even the cranes, serve as providers from the contemporary advancements of the industrial age to the desires of the men? But then again and shifting back to the written fragments, there is an evident blame on the organization or the political aspect of the moment "our social organization has nothing ready which can answer these need", for some reason, and keeping the idea of adapting to new times aside, it seems that the tone and language implied to address the social issue revolves always around the fact that the industrial progress is advancing at a faster pace and that both the social and political are left behind and not moving forward together with the style of this new revolution.

By now, half of the essay has been exposed, and just like that a sudden shift from the social lies on the intellectuals. In some way, there is a jump from the collective to the individual, another sense of revolution, or even motion. As a very important aspect, modernity brought with it more possibilities for intellectuals, more positions, and thus a numerous amount of them within the society. This of course comes with great responsibility too. Framing this context within the modern times, these intellectuals were to be found almost in every sector, in offices, as engineers, or even as editors... this brings with it the idea that "all human material passes through their hands. In the end their observation must lead them to some conclusion" (p. 279). Everything that occupied our attention was in hands of these intellectuals, and yet again after a positive setting and framing of these people in their working field, a less radiant reality is sensed. Again the comparison of life at work and life at home ruptures the positivity and instead evidences again the precariousness. This is framed as another impediment of moving forward of creating a family of continuing building the social.

The ending phrase becomes crucial, some sort of sentence that incites others to agree or in some way as if the thought that Le Corbusier has on machines could easily be translated into the thoughts of the readers. "These people, too, claim their rights to a machine for living in, which shall be in all simplicity a human thing" (p. 279) sound like a quite clear statement, or even quite convincing the fact the the machine becomes the solution of tool to obtain all human rights. The word simplicity is present to frame and set an emphasis on moving forward with the new social order, the new advancements. And to actually link this, the next sentence states "both the worker and the intellectual are precluded from following their deepest instincts in regard to the family" (p. 279) and thus family and society come back to being at the center of the discourse.

This remark and division within the work environment and personal life, seems more and more like a blunt statement, cutting and demarcating boundaries to again put the

reader in the position of constantly having to decide between the two options; architecture or revolution. After every strong statement, the option always reappears. As if there is no other way to move, it's either architecture or revolution as an answer.

An interesting observation could be the fact of the next use of a precondition within the language implied in the text. As of now, it's always been architecture or revolution, but, another issue is soon brought to the surface of this ongoing issue revolving around progress and building. So, with the statement "but if existing property arrangements were changed, and they are changing, it would be possible to build; there would be an enthusiasm for building, and we should avoid a revolution" (p. 281) this means that there is no way of keeping the current situation the same, something always has to happen, and yet again there is change, moving forward consists now on changing and not so much adapting.

A sudden flash of images bombards the reader, turbines, ventilators, engines, all of these machines with their specificities in power, as a grandiose gesture. Then a construction detail, which doesn't really emphasize on the architecture nor on the design itself, but rather on the mere fact of the process of industrialization. But, if this isn't eye-catching enough, the next image probably will. As a promise, as a suggestion, or even as a dream, a rather utopian design for an airplane of the future appears. Could this incite any sort of preparation for the future?

Just like that, an explanation is given. These images aren't just placed there as suggestions they have reasoning. This manifesto uses them for its own purpose, as proof. Because the following short statements presented in the text, clearly dictate or summarize the updates in the aspects of industry, business, construction, and architecture. These four categories are clearly bulleted, each and every single field has proof of how it has responded to modern times. "The illustrations in this book provide a telling proof of this" (p. 283), this even clarifies it, puts it out there, and it's this continuous technique that remains and reappears all along with the text. Repetition, motion, movement. The same statement said over and over again. Revolution. Yes, because now that the essay is reaching towards the end, the same repetitive phrase that was used in the introduction of the essay, reappears "if these new conditions are set against the past, you have a revolution" (p. 284) and it starts to feel as a conviction.

The next set of three images is interesting to analyze, they are all from the same factory and they mainly suggest or emphasize on the hangar structure. Still, in the second image's description, it's important to highlight the fact the length and width of the hangar in compared with the measurements of the nave of the Notre Dame Cathedral. This revolving comparison between the past and the present is again sensed and of course, dimensions depict the present industrial structures as the efficient one or even the grandiose one.

As the previous set of points presented how industry, business, construction and architecture have adapted to new times, the following four paragraphs go into detail for each aspect. This eloquent style of writing, aside from being repetitive, gives the sense of order, a sense of having everything structured and under control. And, aside from that rigidity, Le Corbusier confirms that in each different area there has been indeed a revolution. How every field has adapted to modern time, demonstrate the revolution that has been generated. When it comes to architecture, the phrase changes, "there has been a revolution in the conception of what Architecture is" (p. 288) and this is very different because it is the conception that it is referred to, not yet the architecture itself.

The essay ends with a clear note on the root of the problem or at least the scope of what should be changed, "the problem is one of adaptation, in which realities of our life are in question. Society is filled with a violent desire for something which may obtain or may not. Everything lies in that: everything depends on the effort made and the attention paid to these alarming symptoms." (p. 289)

All the language implied is very overwhelming, in one way or another it incites you to agree and to move forward, without maybe not fully understanding why or with actually agreeing, but the narrative itself seduces you, or even pushes you forward whether you consciously realize it or not. The fact that there is always a repetition within the language also plays a crucial role, by the end of the essay the reader is very much alert and aware with the fact that there is a revolution at stake. And no wonder the very last two statements behave as rather convincing ending notes:

"Architecture or Revolution.
Revolution can be avoided." (p. 289)

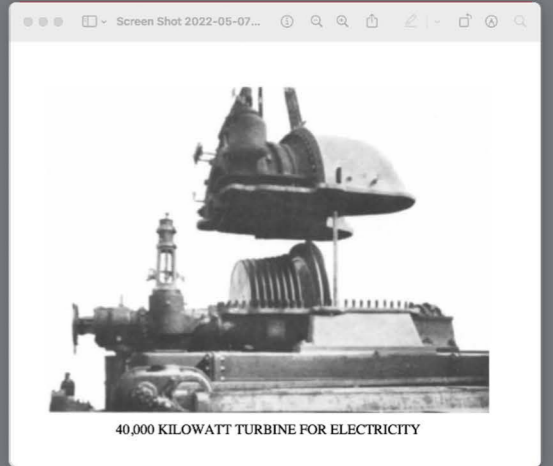
As an affirmation, Le Corbusier continues to put the reader in a situation in which a decision needs to be made, but this time it seems like the answer is very much implied. Architecture is always the answer, if architecture doesn't move forward or even, if architecture doesn't adapt, then there *will be* a revolution. If there is something permanent in the text, is the precision on how to follow and guide the reader into slowly realizing that the answer relies on moving forward.



A FORECAST: THE AIRPLANE OF TO-MORROW



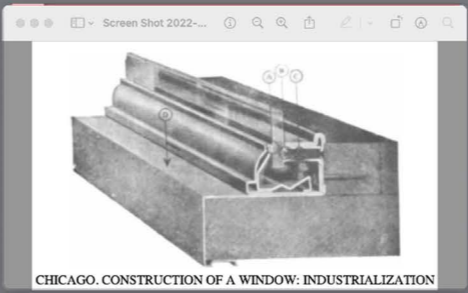
NEW YORK



40,000 KILOWATT TURBINE FOR ELECTRICITY



A FACTORY (FREYSSINET & LIMOUSIN)



CHICAGO. CONSTRUCTION OF A WINDOW: INDUSTRIALIZATION



A CRANE



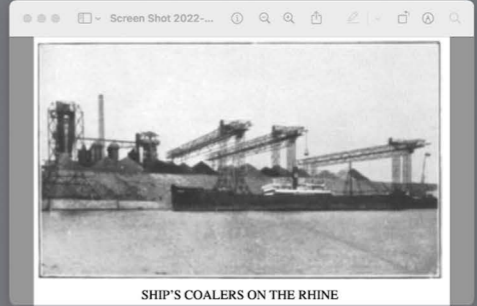
STEEL CONSTRUCTION. THE STEEL CORPORATION



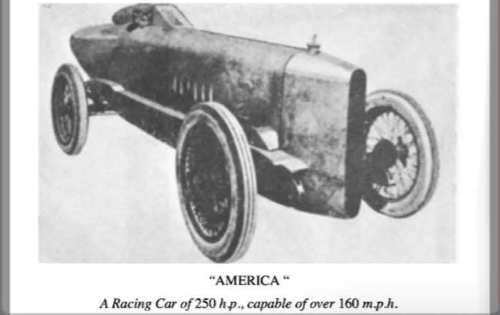
A "BUGATTI" ENGINE



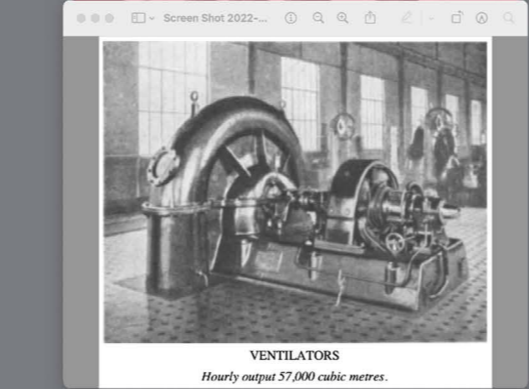
A BRIAR PIPE



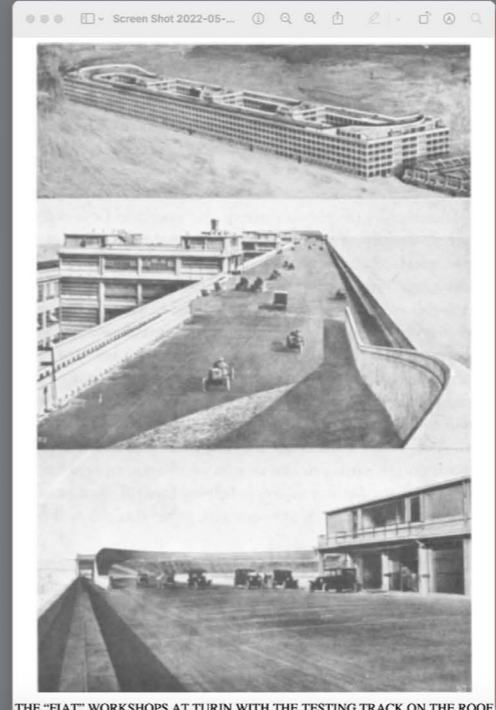
SHIP'S COOLERS ON THE RHINE



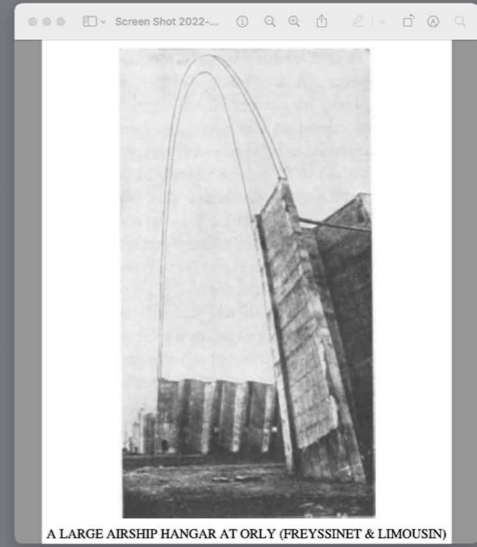
"AMERICA"
A Racing Car of 250 h.p., capable of over 160 m.p.h.



VENTILATORS
Hourly output 57,000 cubic metres.



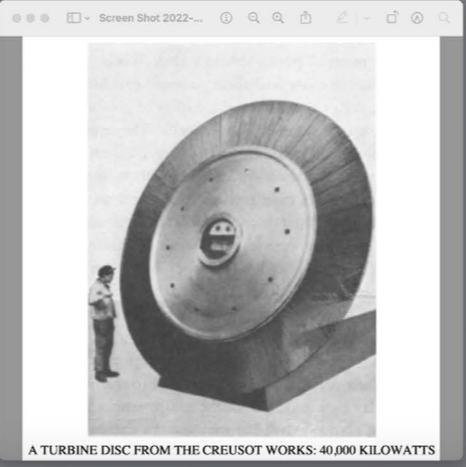
THE "FIAT" WORKSHOPS AT TURIN WITH THE TESTING TRACK ON THE ROOF



A LARGE AIRSHIP HANGAR AT ORLY (FREYSSINET & LIMOUSIN)



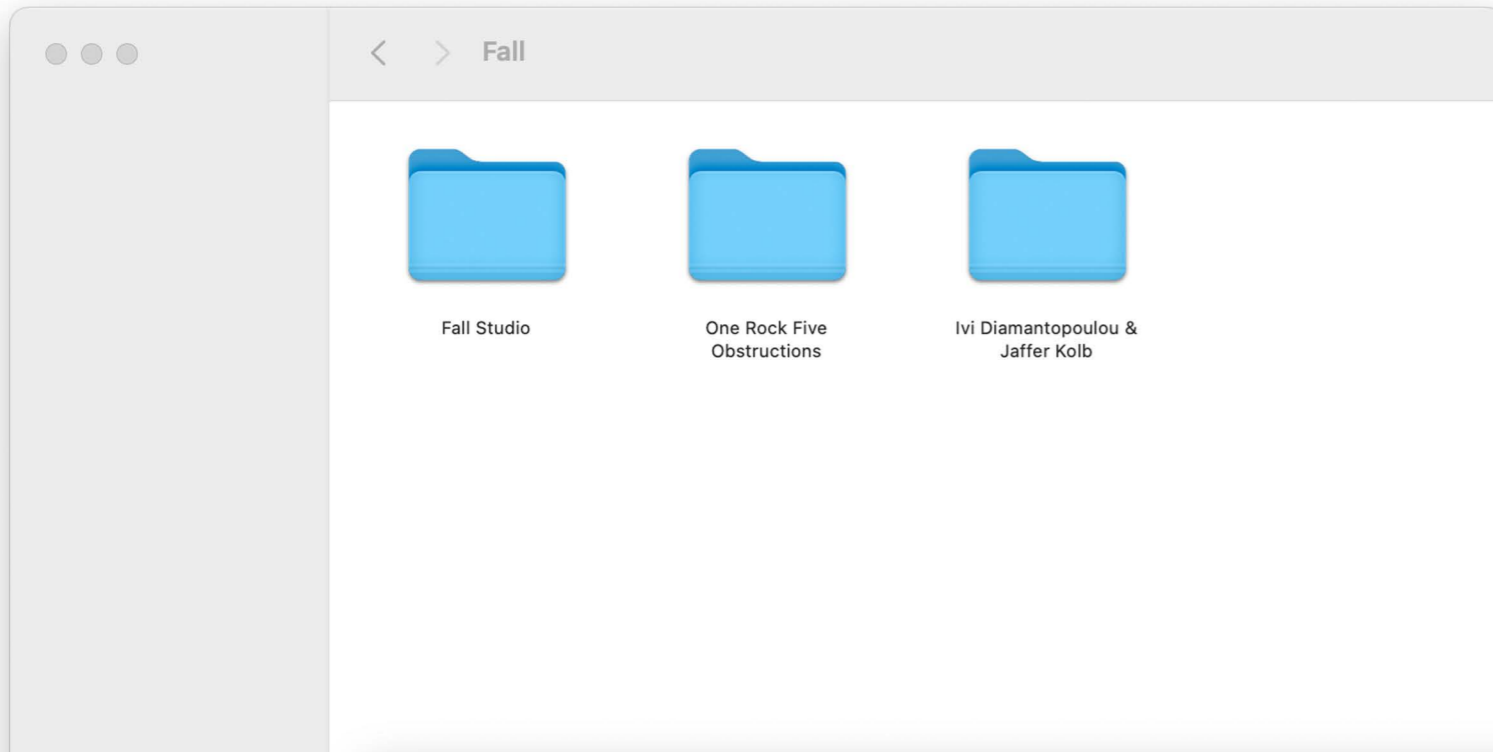
A HANGAR (FREYSSINET & LIMOUSIN)



A TURBINE DISC FROM THE CREUSOT WORKS: 40,000 KILOWATTS



THE EQUITABLE BUILDING, NEW YORK



20213gsappsched_8252021 — Edited

117% View Zoom Add Category Pivot Table Insert Table Chart Text Shape Media Comment Collaborate

	A	B	C	D	E
TU4					
105		I0822	A4005	ADVANCED STUDIO V	MARIO GOODEN
106		I0823	A4105	SECT 001	LAURIE HAWKINSON
107		I0824		SECT 002	BERNARD TSCHUMI
108		I0825		SECT 003	ANDRES JAQUE
109		I0826		SECT 004	BRYONY ROBERTS
110		I0827		SECT 005	MABEL WILSON
111		I0828		SECT 006	VANESSA KEITH
112		I0829		SECT 007	RICHARD PLUNZ + VICTOR BODY LAWSON
113		I0830		SECT 008	MARIO GOODEN
114		I0831		SECT 009	DAVID BENJAMIN
115		I0832		SECT 010	STEPHEN BURKS
116		I0833		SECT 011	MARC TSURUMAKI
117		I0834		SECT 012	JAFFER KOLB + IVI DIAMANTOPOULOU
118		I0835		SECT 013	WONNE ICKX
119		I0836		SECT 014	TBA
120		I0837		SECT 015	MICHAEL BELL
121		I0838		SECT 016	JUAN HERREROS
122		I0839		SECT 017	JORGE OTERO- PAILOS + MARK RAKATANSKY
123		I0840		SECT 018	PHU HOANG
124					

New Affiliates_One Rock Five Obs...
Page 1 of 5

New Affiliates_...

One Rock Five Obstructions

Columbia GSAPP, Fall 2021 / Advanced V, New Affiliates
Ivi Diamantopoulou (ivi@new-affiliates.us) / Jaffer Kolb (jaffer@new-affiliates.us)

Walk across New York City and you'll see it again and again: in pavers from Stone Street to George Washington Bridge, ornate surfaces enveloping the American Museum of Natural History and Marcel Breuer's Whitney Museum, ground cover at the Seagram Building and base of the Statue of Liberty, monuments like the Memorial Arch at Grand Army Plaza, tombstones and dedication plaques and a 3,500 year old obelisk housed in Central Park. And as soon as you are home, chances are you'll see it again, punctuating your kitchen and bathroom, in various products, at arm's reach.

Granite is as ubiquitous as it is diverse, in its many uses; as rigid as it is signficatory. We're compelled to look at its many instances at the infrastructural, the iconic, and the inglorious all together. We might see in this collection a material story that is driven by local supply, shifting demand and evolving labor practices. In it, we might begin to understand materiality as a property that is relational—tied as much to context and culture as to image, pattern, weight and durability.

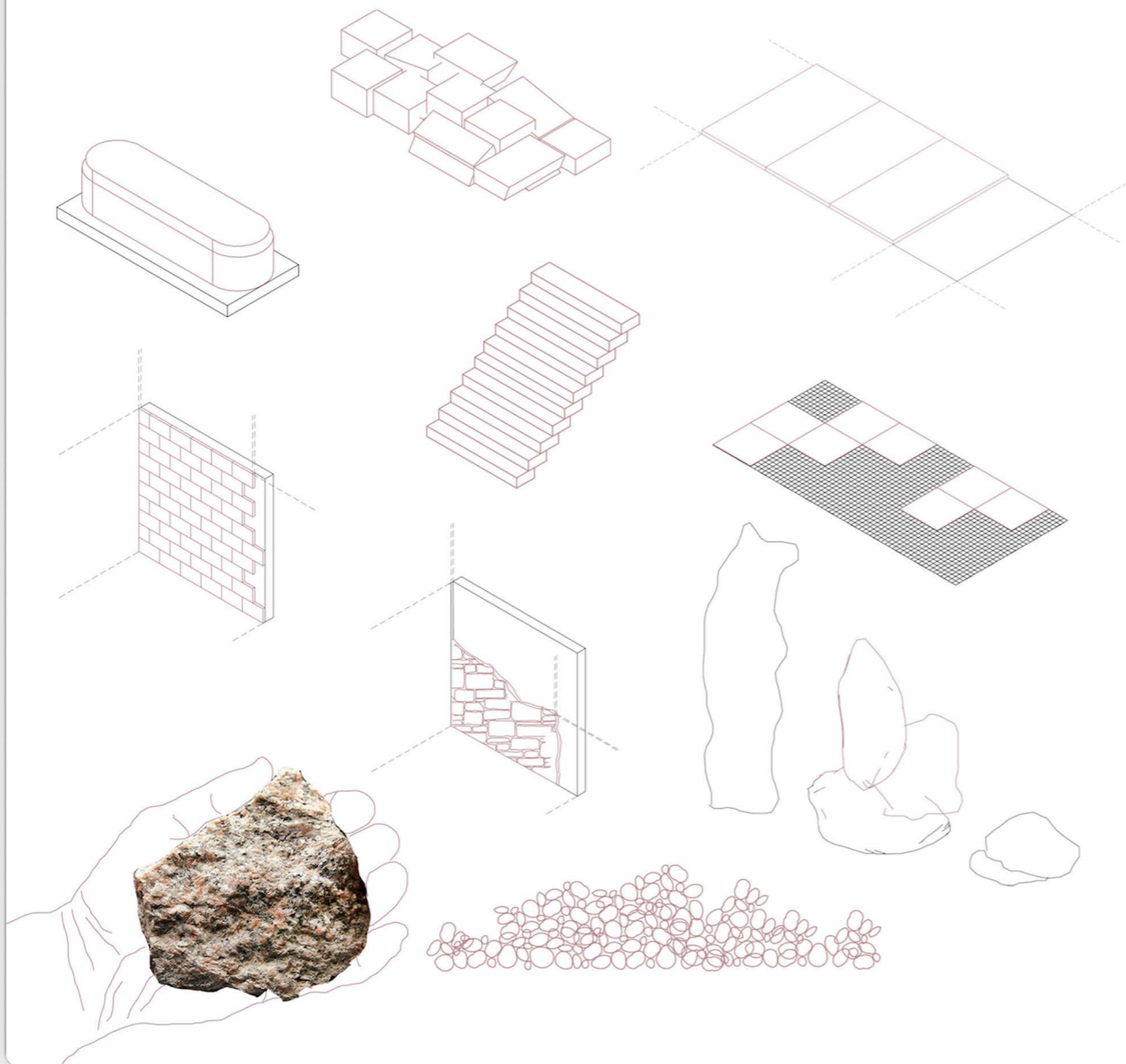
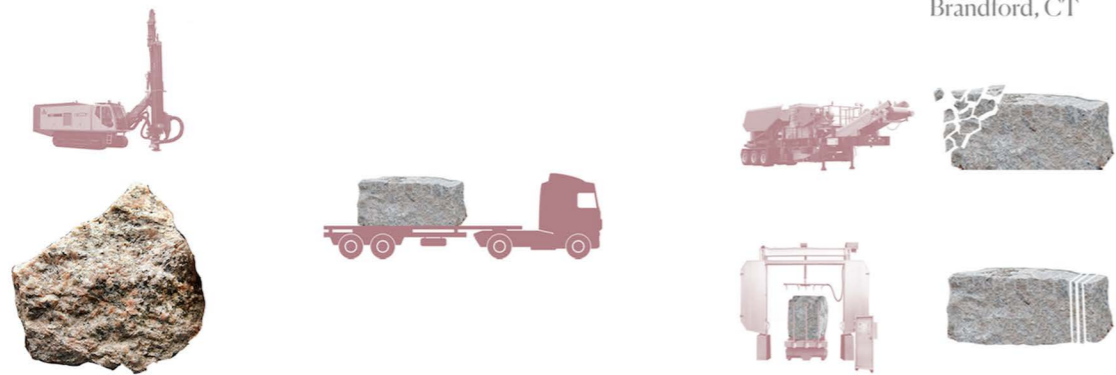
This studio investigates the material implications of granite as a social, cultural and historical system at large, and as a building block of New York City. We'll look closely at Penn Station—a site perpetually adapting (or failing to adapt) to the city's civic, cultural, and transportation needs, from the original (all-granite!) station, to the nearly invisible underbelly of Madison Square Garden, to the recently completed Moynihan Train Hall expansion into the (also granite!) James A. Farley Building across the street.

In the context of Penn Station, we will consider granite through use, assembly, and reuse. We will consider how it might respond to a civic space like Penn Station with specificity and across scales. The studio will include site visits, workshops, and talks to develop the brief through ecological, material, and historical frameworks. Guests will include architect and scholar Rania Ghosn of Design Earth, the artist Michael Wang, and SOM Associate Rami Abou-Khalil, among others.

One Rock / Five Obstructions 1

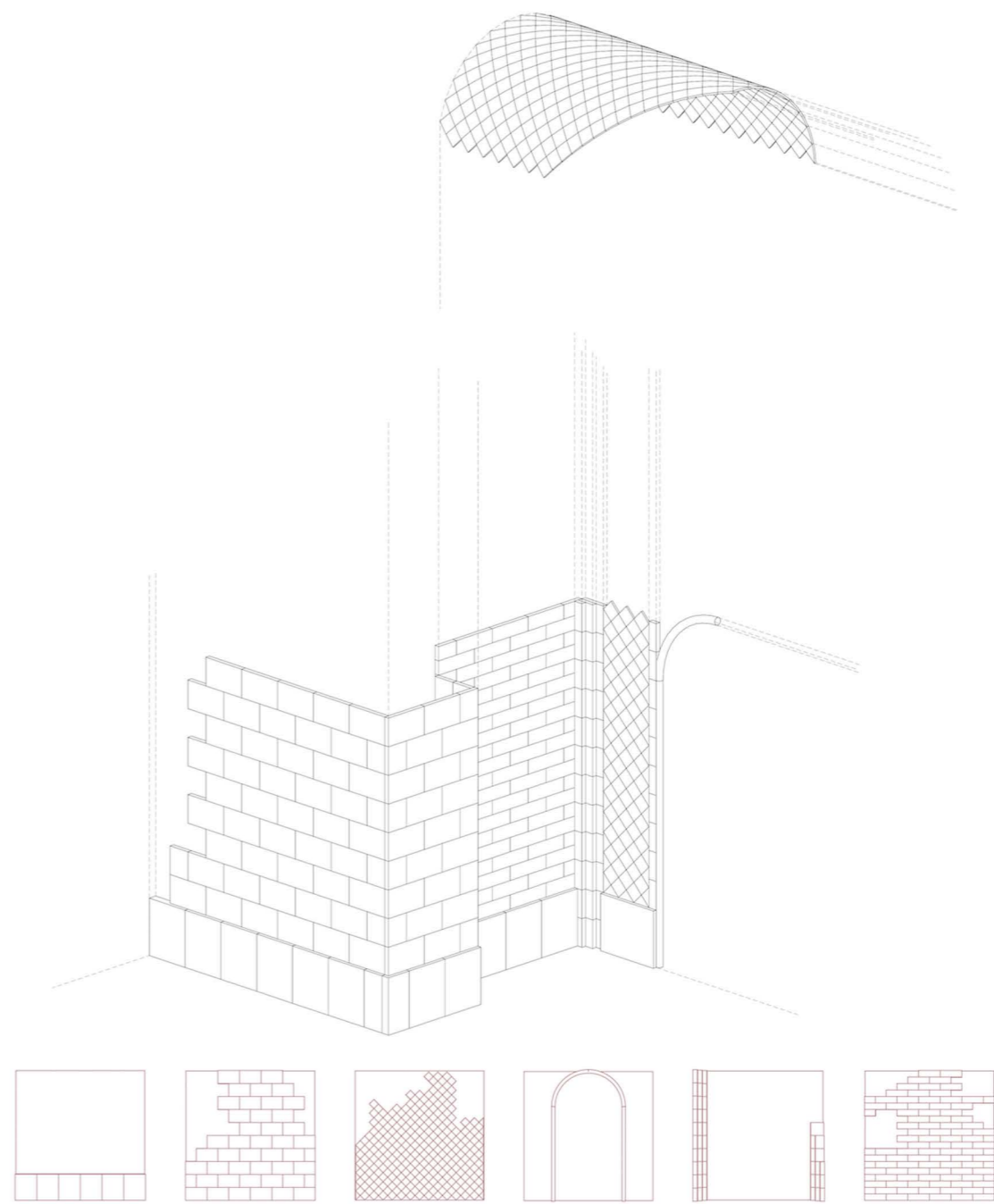
1 | Multiple lives...

Stony Creek Granite
Brandford, CT

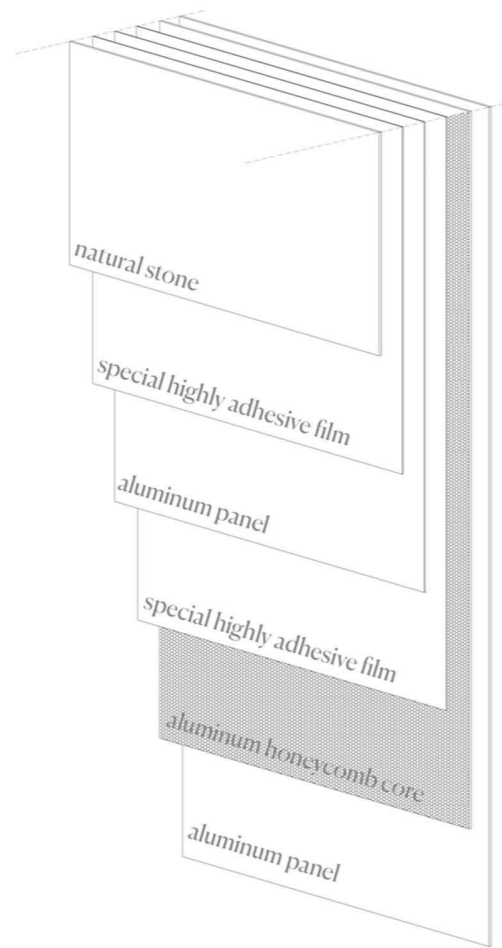
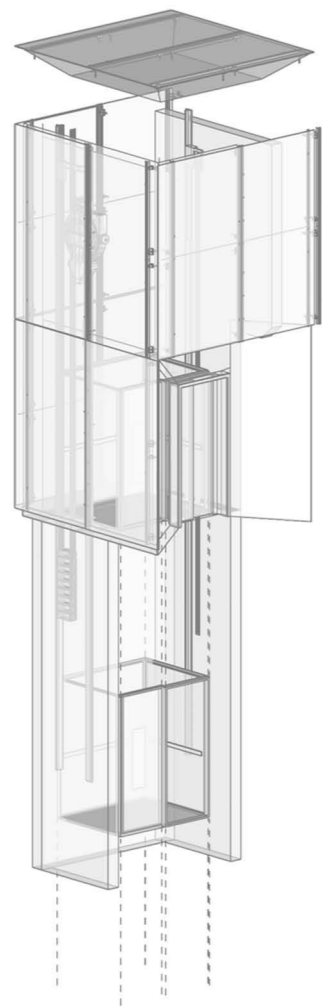
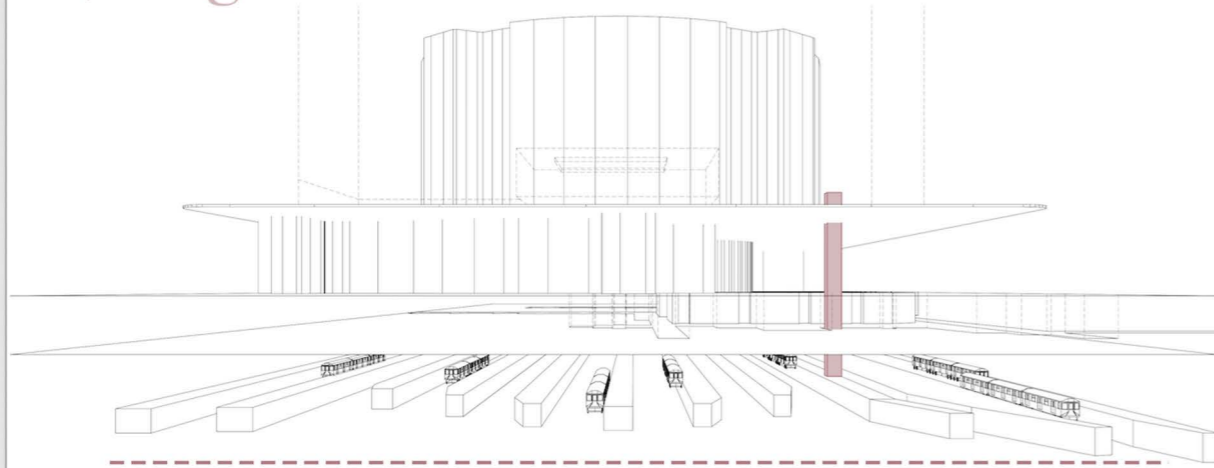


... or stone hunting

550 Madison Ave.
Philip Johnson, 1980-1984

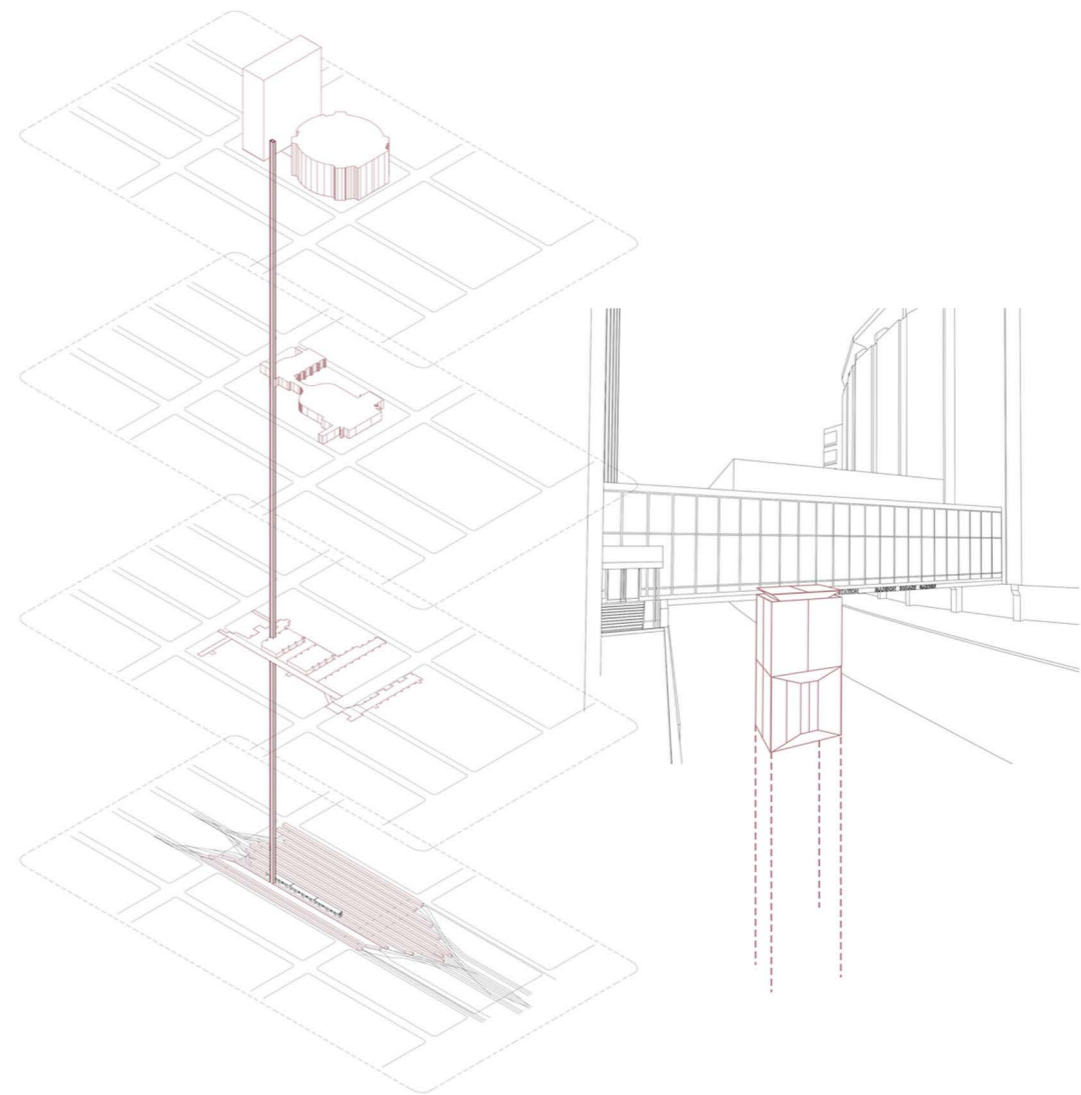
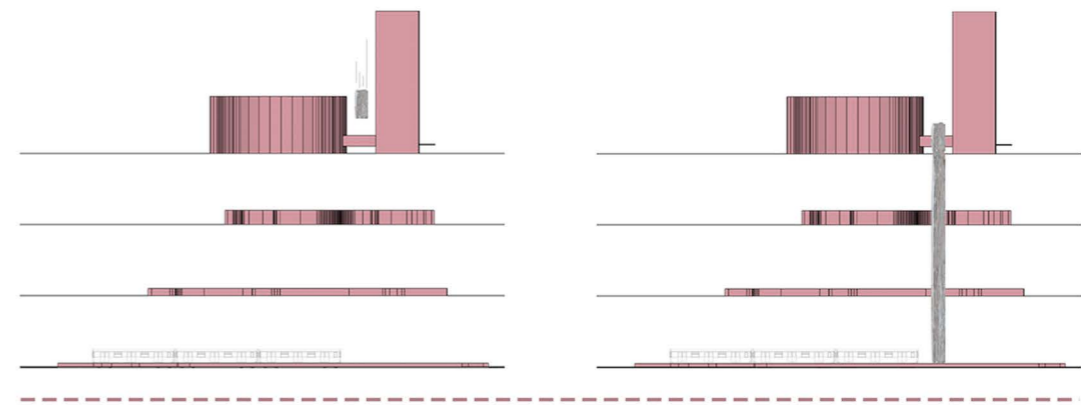


2 | Weighted addition...



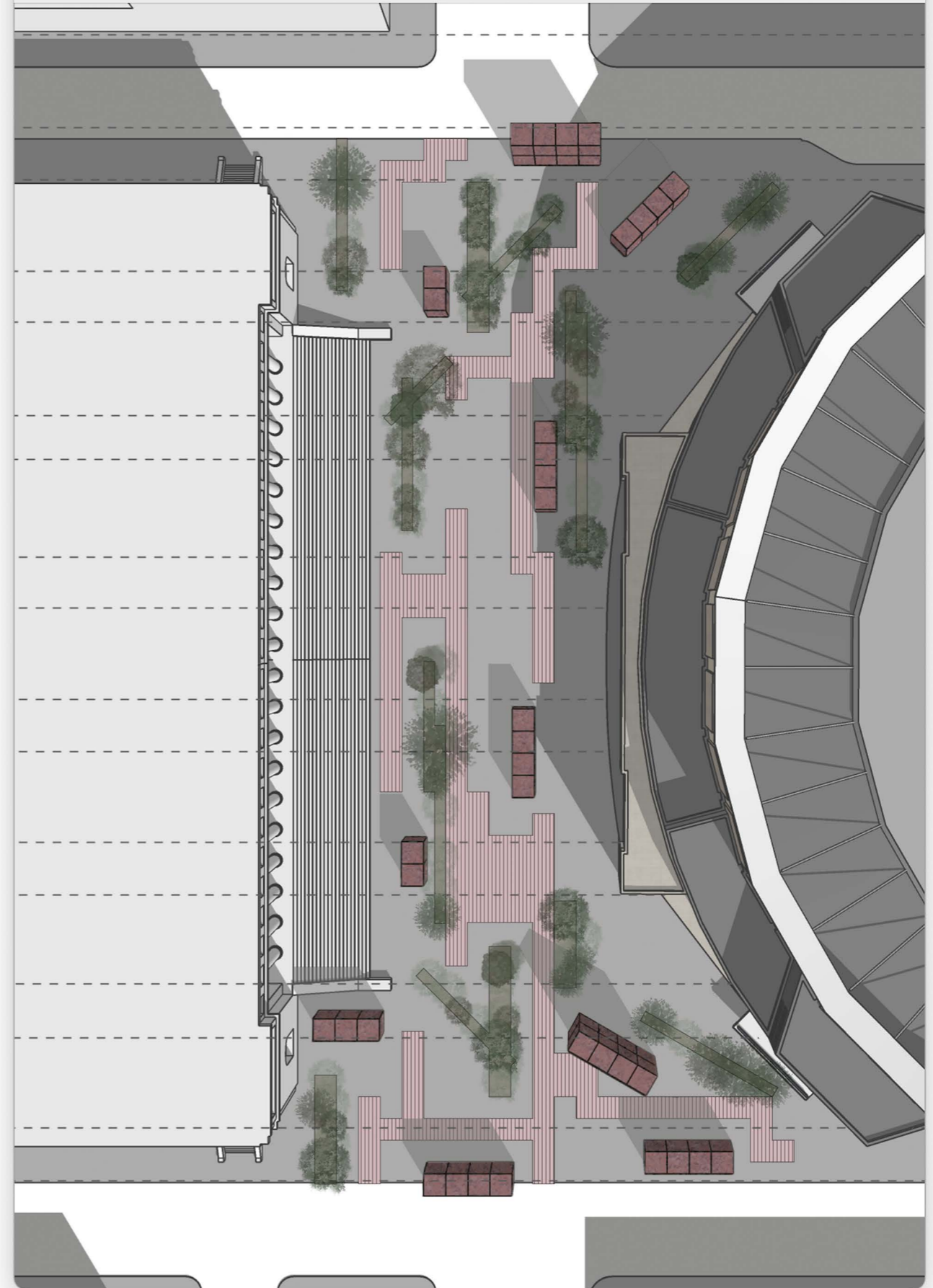
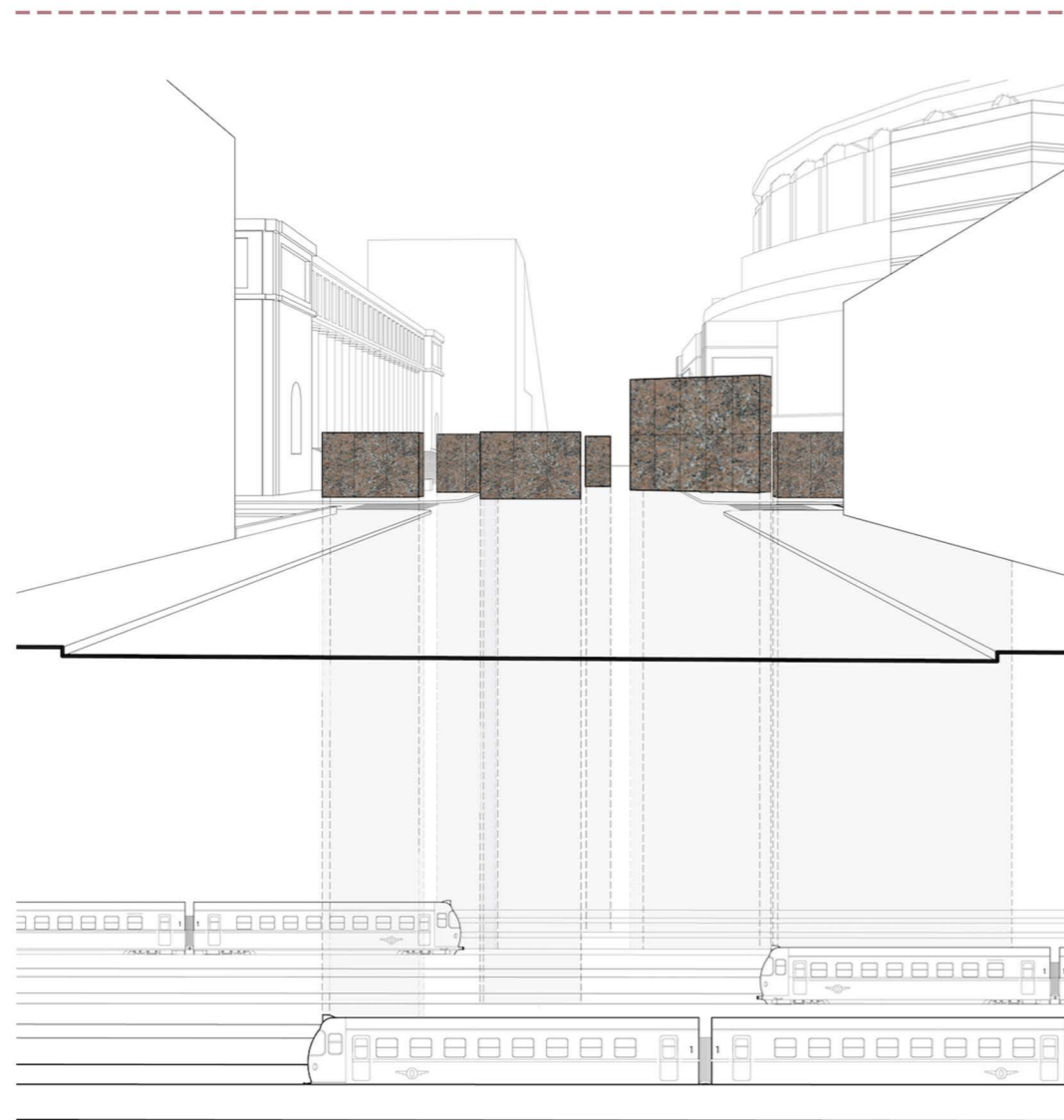
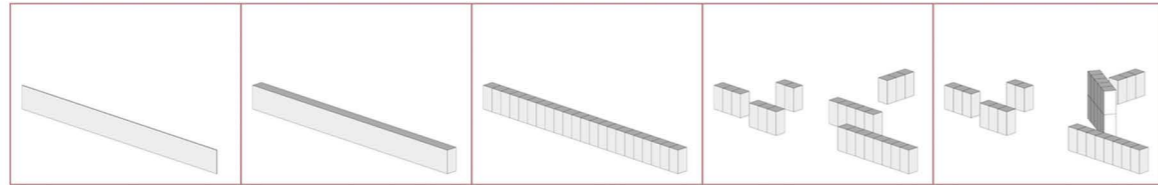
... or stone-dropping

Pennsylvania Station
Madison Square Garden

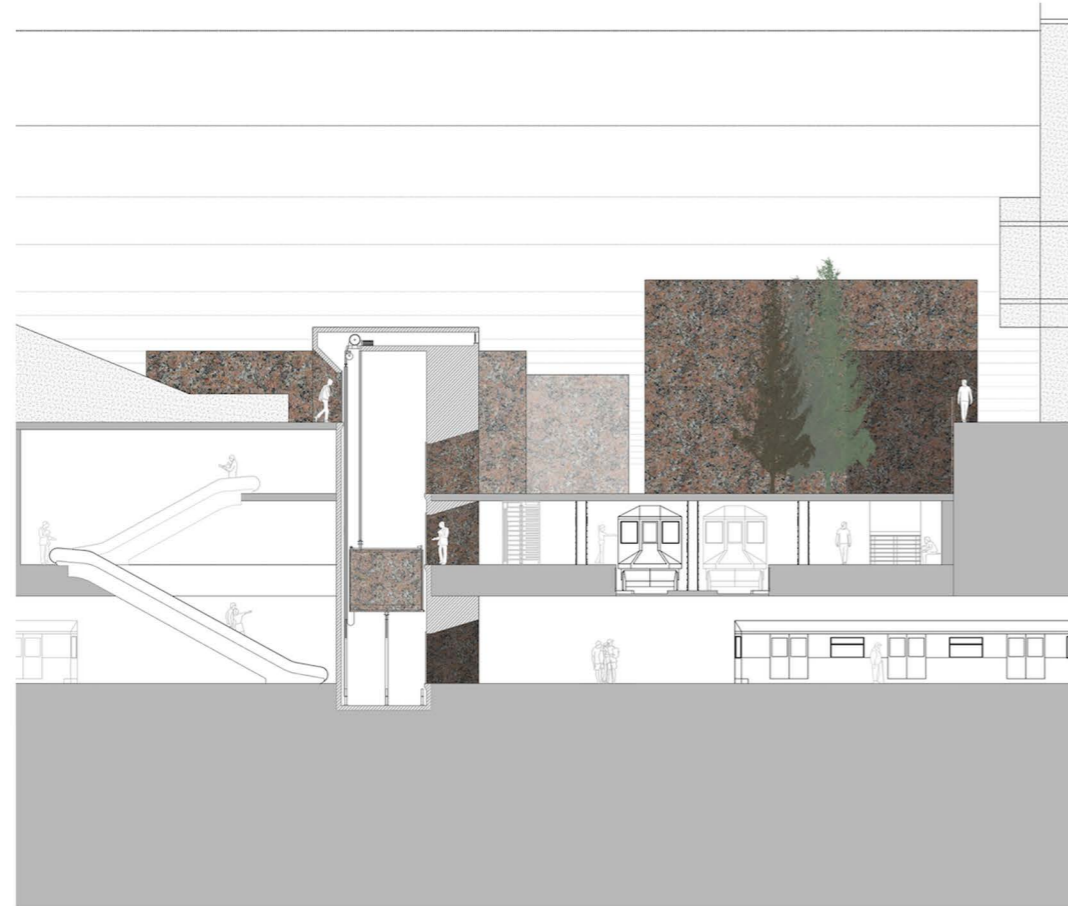
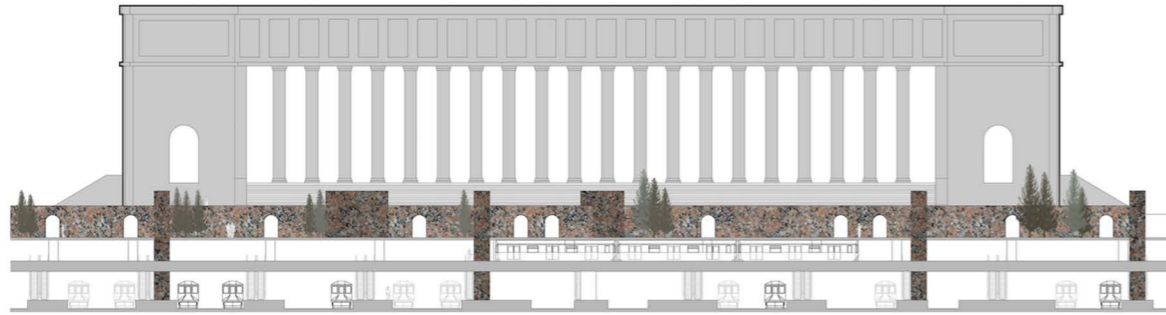


3 | Saving face

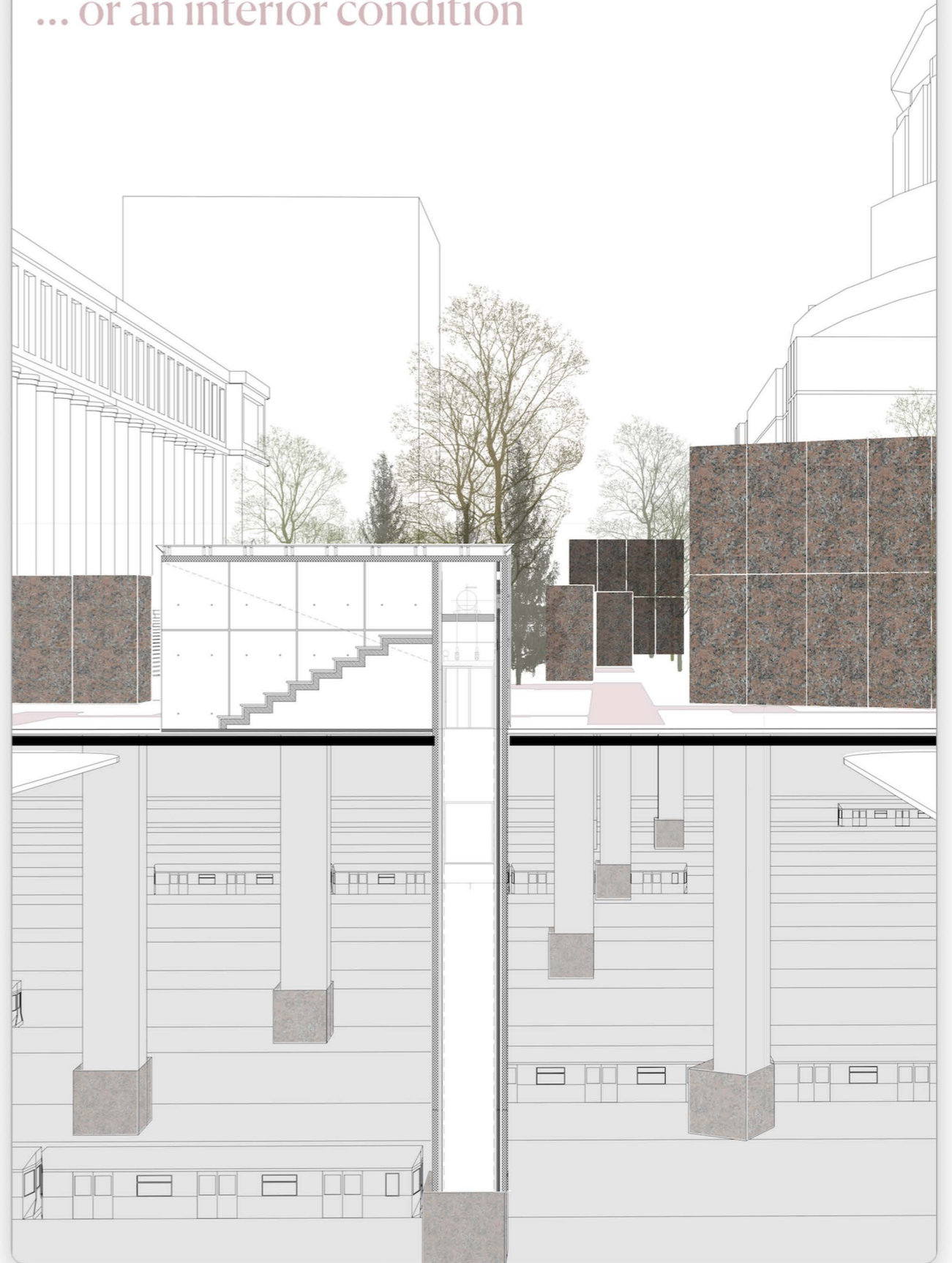
8th Ave.
51st St.



4 | New Comfort...

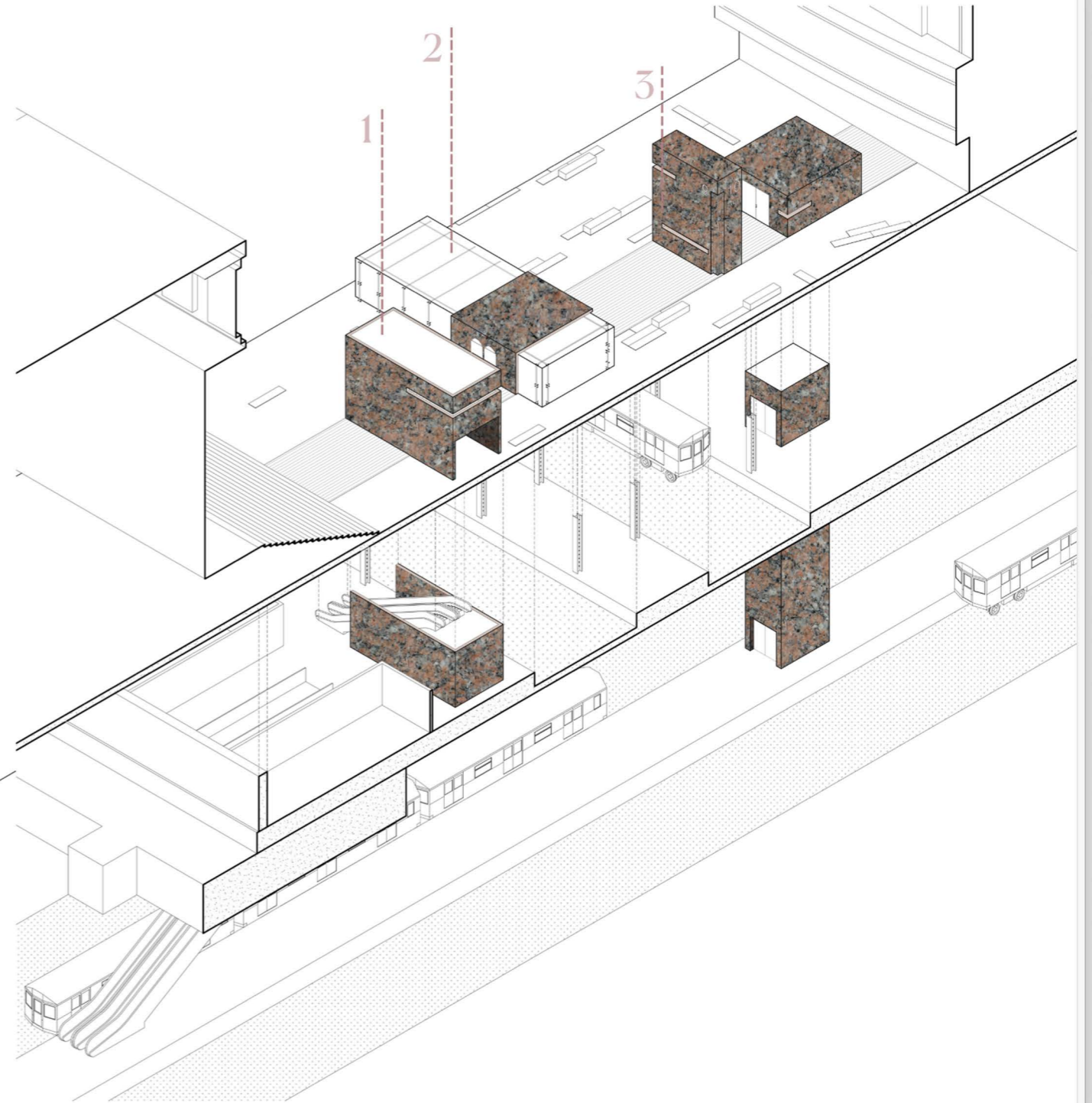
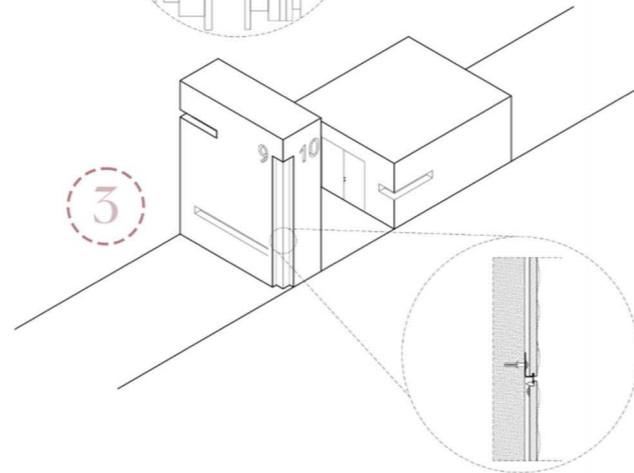
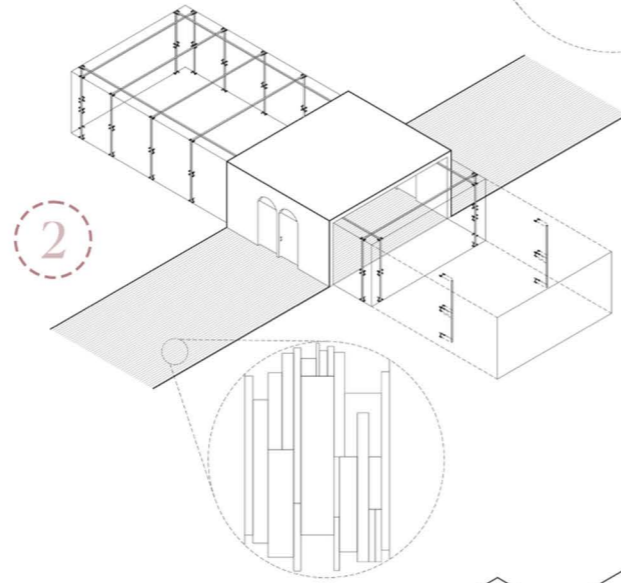
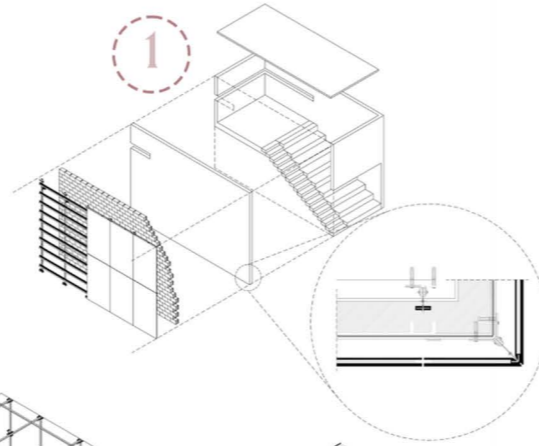
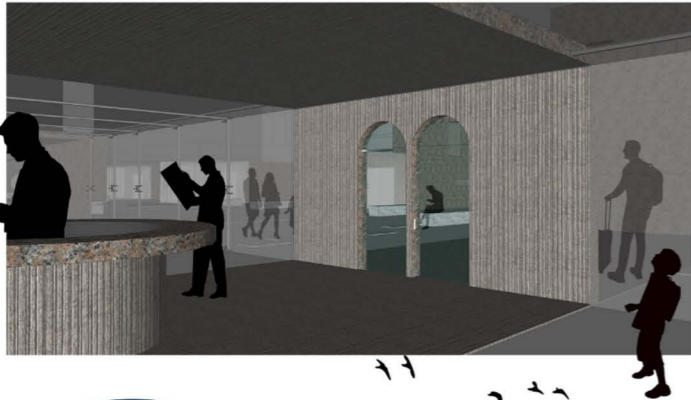


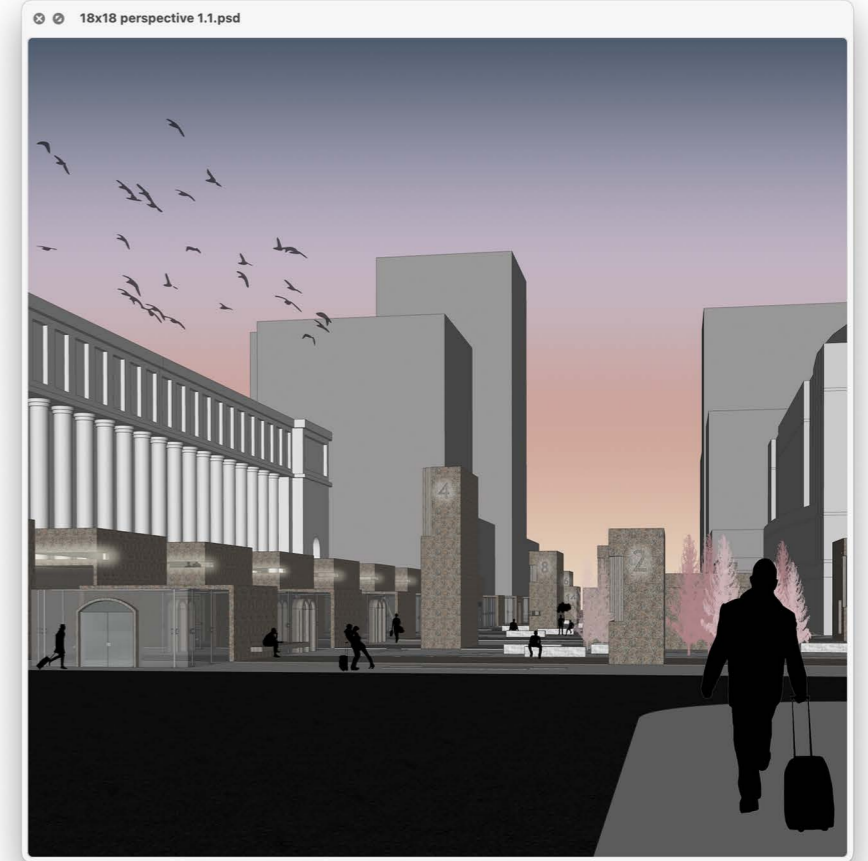
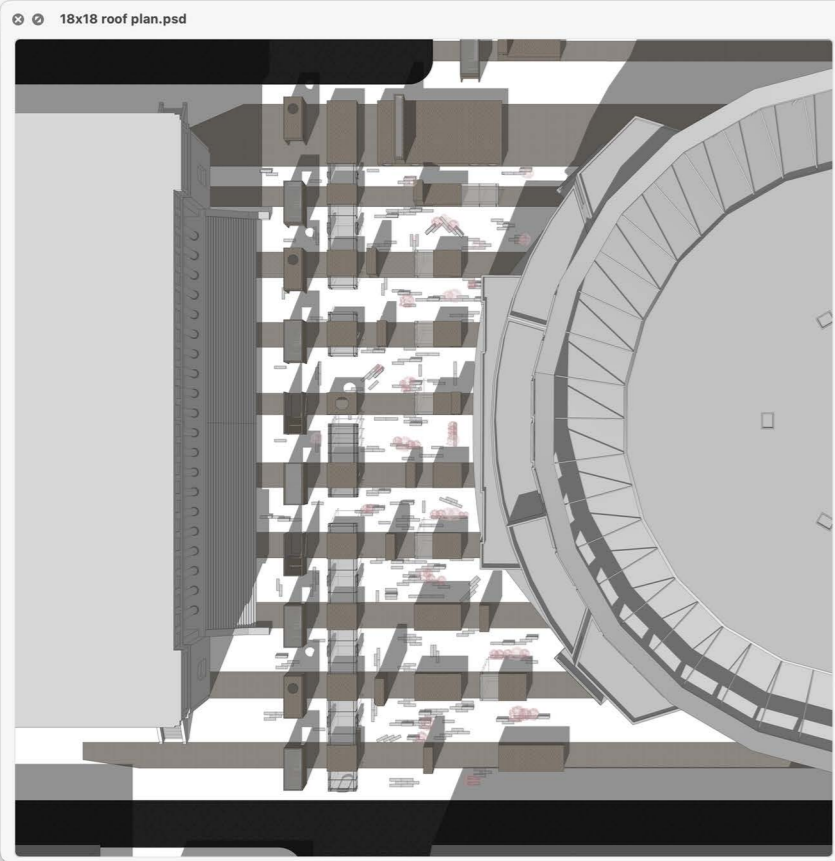
... or an interior condition

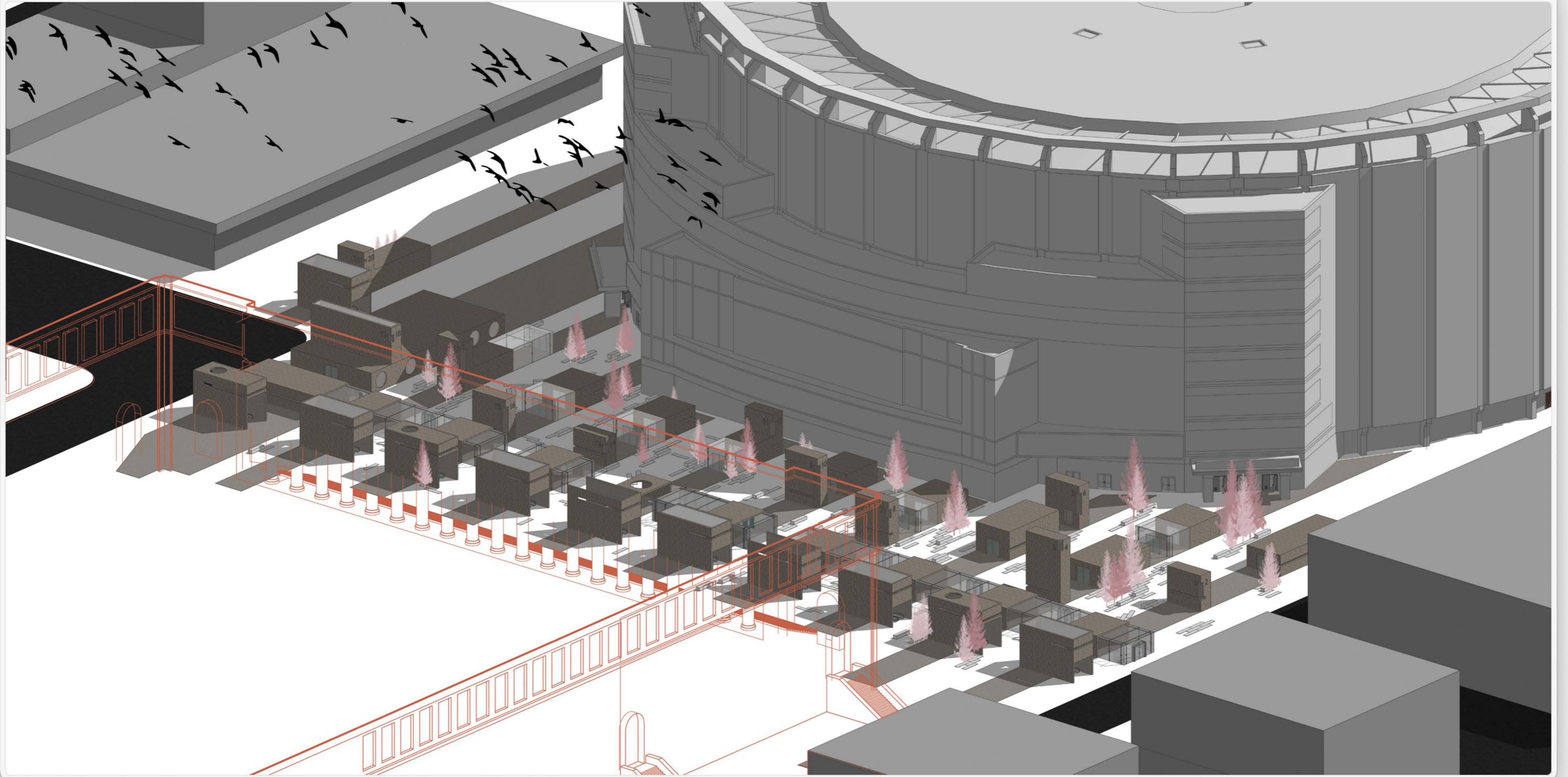


5 | Stereotomic acts...

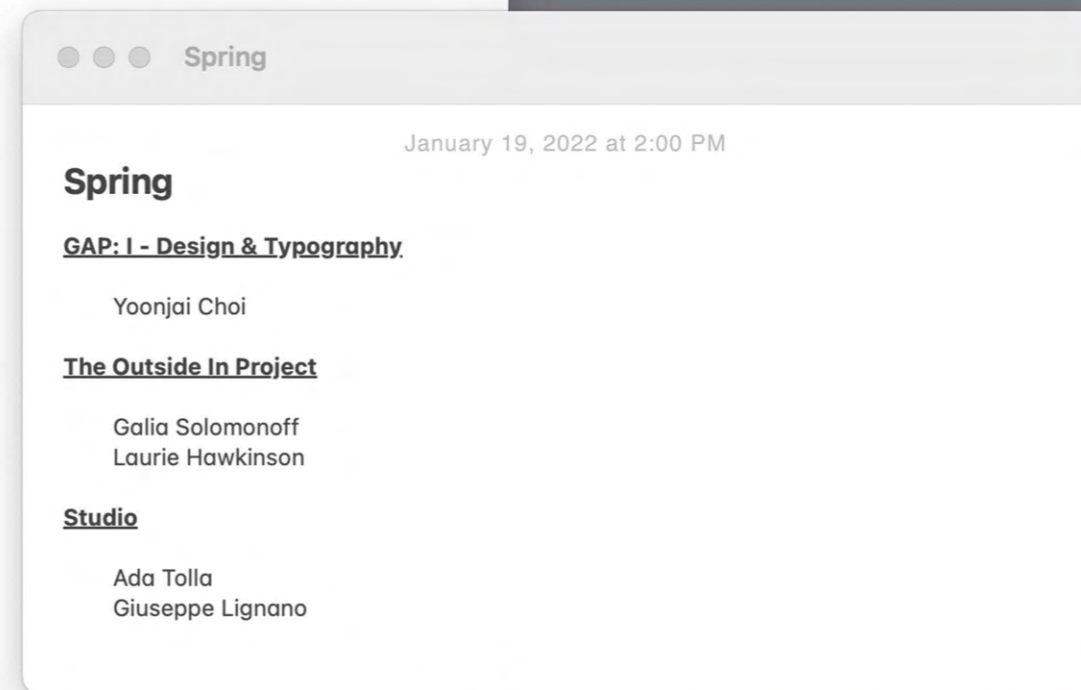
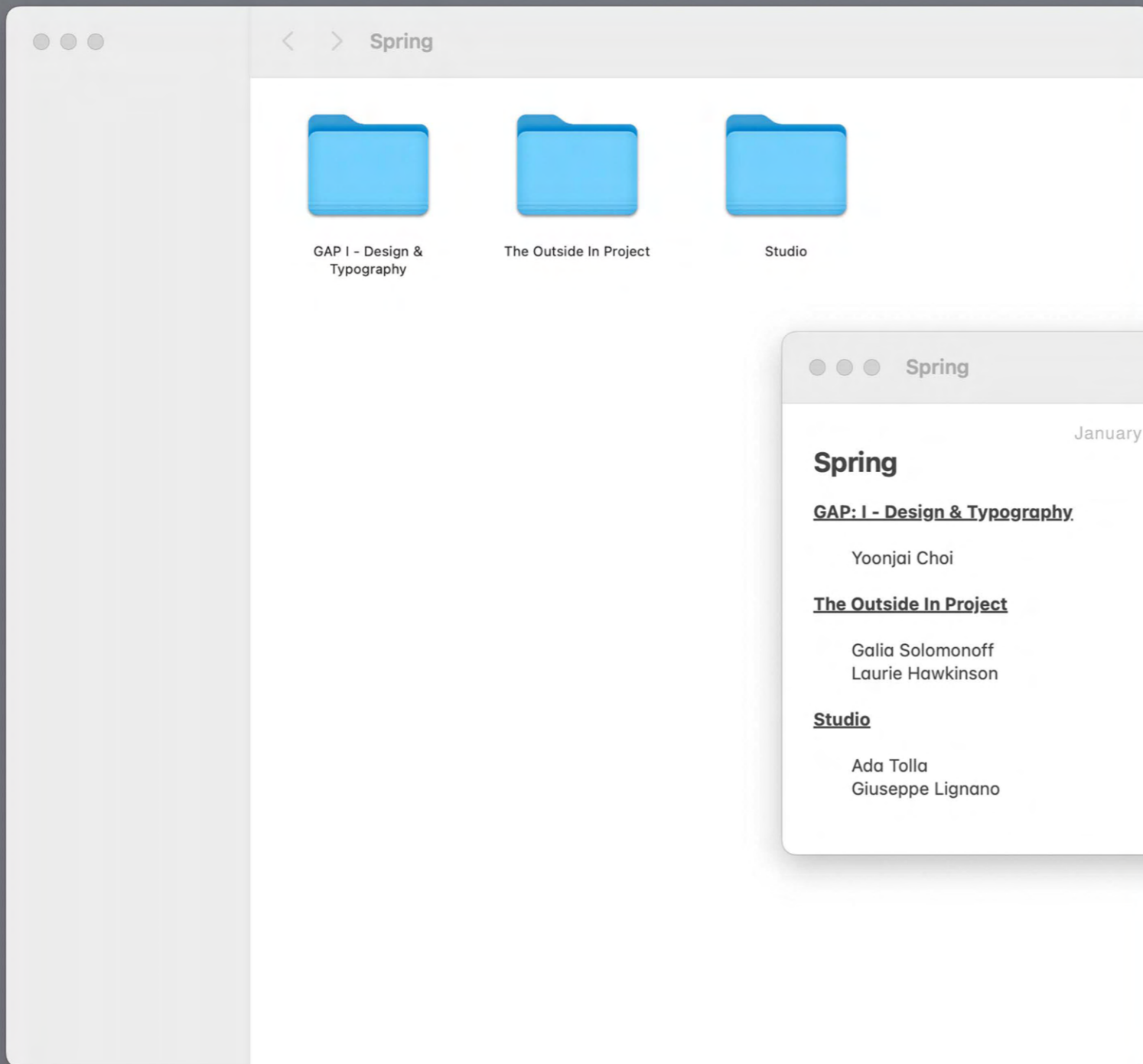
Details + Interiors.psd

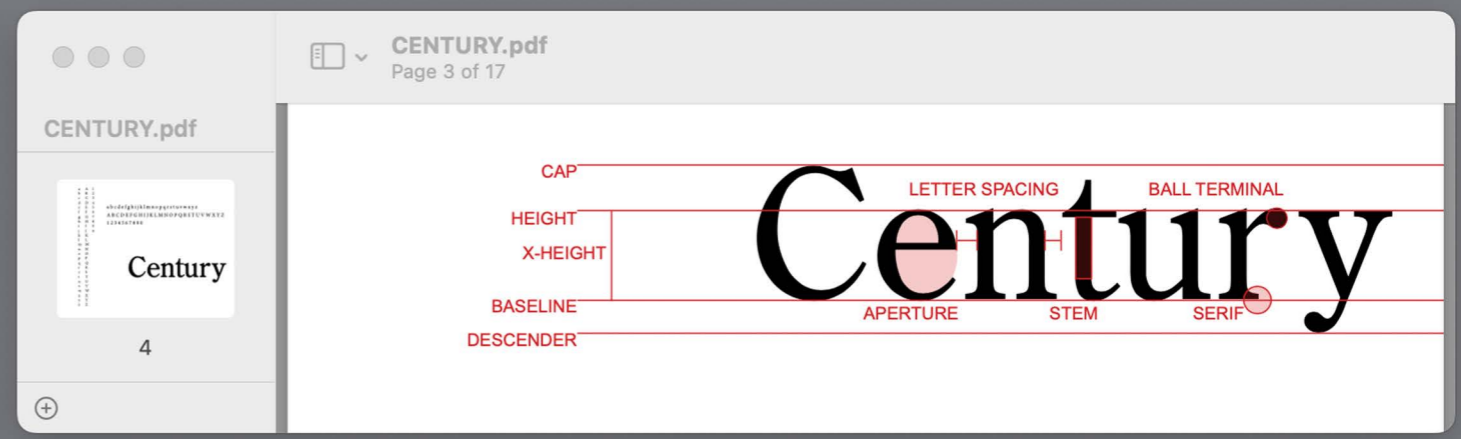
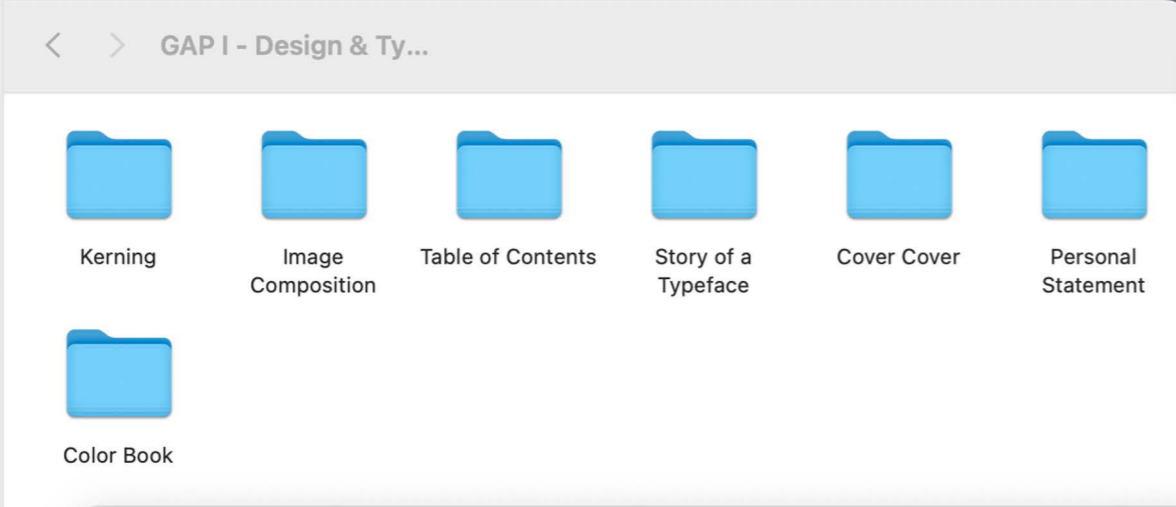






... or drawing a conclusion





GAP-A4716-Syllabus-Spring20...
Page 1 of 3

1 / 5

g ap .

GAP I: Design & Typography
GSAPP Spring 2022, A4716
Tuesdays 6-9pm
Yoonjai Choi
yc2940@columbia.edu

Architecture starts and ends as graphic design.

The Graphic Architecture Project (GAP) is a way of thinking about the intersection of the flat and the deep. In this class we examine the visual rhetoric employed to convey design concepts. Typography is fundamentally the procedure of arranging type, but it can also be the particular art of traversing meaning with form. In addition to developing a general typographic fluency, we will consider the visual tone of how messages are conveyed, and explore ways to appropriately control and manipulate that tone through typography.

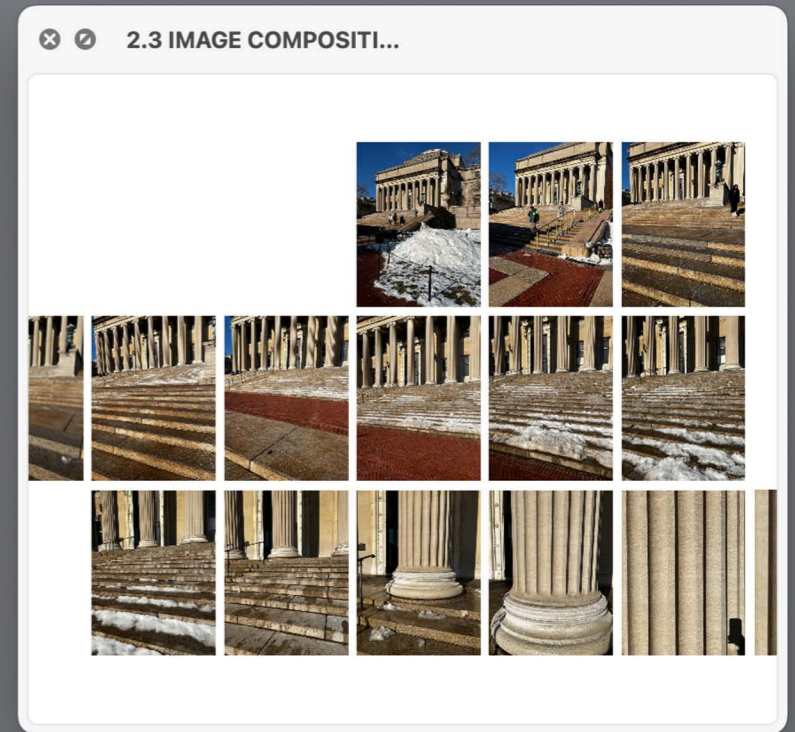
We will also investigate conceptual issues through a series of extremely practical assignments drawing on historical standards as well as contemporary examples of graphic design. Our ultimate goal is to establish a shared verbal and visual lexicon with which we can create, and critique, graphic work and to align conceptual intent with visual results.

Initially, we will focus on basic composition and classical typography. We will study the minute details of letterforms and investigate type design and typesetting from a historical and visual perspective. We will look at the composition of graphic space using both typography and basic forms. This part will consist mainly of shorter assignments. As the problems are iterative and designed to build from one week to the next, it is essential that you complete each in the given time period.

In the second part of the semester, we will begin with a lesson in simple but considered and refined typesetting, followed by assignments that deal with layered content—combining multiple hierarchies of text and images—therefore working with more sophisticated design systems. We will continue to explore the use of grids for managing complex information and for the graphic articulation of two dimensional space.

REQUIREMENTS

- Access to and basic knowledge of Adobe InDesign: While you will be given tips and help along the way, this is not a software class. In order to successfully complete the assignments, a working knowledge of InDesign is required. Adobe Illustrator is not an adequate substitute for dealing with typography.
- Formatting: Acknowledging and responding to constraints is an important aspect of design. Students are expected to observe guidelines for presentations.
 - Keep multiple pages in a single PDF (always use PDFs, not JPGs)
 - Always name files using the correct naming convention. e.g. JaneSmith_20220131.pdf
 - Keep files at a reasonable size
- Attendance and participation: Final grades will be largely determined by class participation.
 - You will receive a failing grade if you have more than 3 unexcused absences (non-negotiable)
 - 3 unexcused tardies will count as an absence (1 hour late or more is considered an absence)
- Attendance to Graphic Project is required for students taking this course. Talks on Jan 29, 30; and portfolio reviews on Feb 12, 13.



back cover.jpg



front cover.jpg



song book Page 1 of 10 — Edited

THE TREMELOIDS

SILENCE IS GOLDEN

Oh don't it hurt deep inside
To see someone do something to her
Oh don't it pain to see someone cry
How especially if that someone is her

Silence is golden
But my eyes still see
Silence is golden, golden
But my eyes still see

Talking is cheap people follow like sheep
Even though there is no where to go
How could she tell he deceived her so well
Pity she'll be the last one to know


Silence is golden
But my eyes still see
Silence is golden, golden
But my eyes still see

How many times will she fall for his lies
Should I tell her or should I be cool
And if I tried I know she'd say I lied
Mind your business don't hurt her you fool

Silence is golden
But my eyes still see
Silence is golden, golden
But my eyes still see
But my eyes still see
But my eyes still see
But my eyes still see

song book Page 3 of 10 — Edited

GOLD DIGGER



song book Page 4 of 10 — Edited

GOLDEN AGE




song book Page 5 of 10 — Edited

WE ARE GOLDEN



song book Page 6 of 10 — Edited

EVERYTHING THAT GLITTERS (IS NOT GOLD)



song book Page 2 of 10 — Edited

VANCE JOY

LIKE GOLD

Time to let it go
It won't let go of me
Hanging by a thread
Cutting the cord and then
falling back
Into the black 'cause if I don't
If I wait 'til it feels right
I'll be waiting my whole life
Closing my eyes, remember
how we were like

Gold, when you see me
Hi, if you need me
Babe, that's the way it was
That's the history
Blue, how we used to roar
Like an open fire
That's the way it was
But that's history

Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
That's the way it was
But that's history
Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
That's the way it was
But that's history

I have a memory
You're waiting me at night
Climbing in my bed
You were so quiet that you
never woke me
I love the way you could
But do see feel the first?
Closing my eyes, remember
how we were like

Gold, when you see me
Hi, if you need me
Babe, that's the way it was
That's the history
Blue, how we used to roar
Like an open fire
That's the way it was
But that's history

Started with a word
Now, look at where we are
Everything we've done
It's there on our faces for
anyone willing to
Read between the lines
Now, look at where we are
Everything we've done
Started out with just one

Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
That's the way it was
But that's history
Oh-oh-oh-oh-oh
Oh-oh-oh-oh-oh
That's the way it was
But that's history

Gold, when you see me
Hi, if you need me
Babe, that's the way it was
That's the history


song book Page 7 of 10 — Edited

GOLD DUST WOMAN



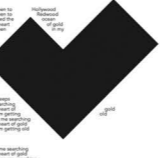
song book Page 9 of 10 — Edited

A GOLDEN HANDSHAKE FOR EVERY DAUGHTER




song book Page 8 of 10 — Edited

HEART OF GOLD



song book Page 10 of 10 — Edited

GOLDEN YEARS



The Outside In Project

Courseworks Posting...ing 2022

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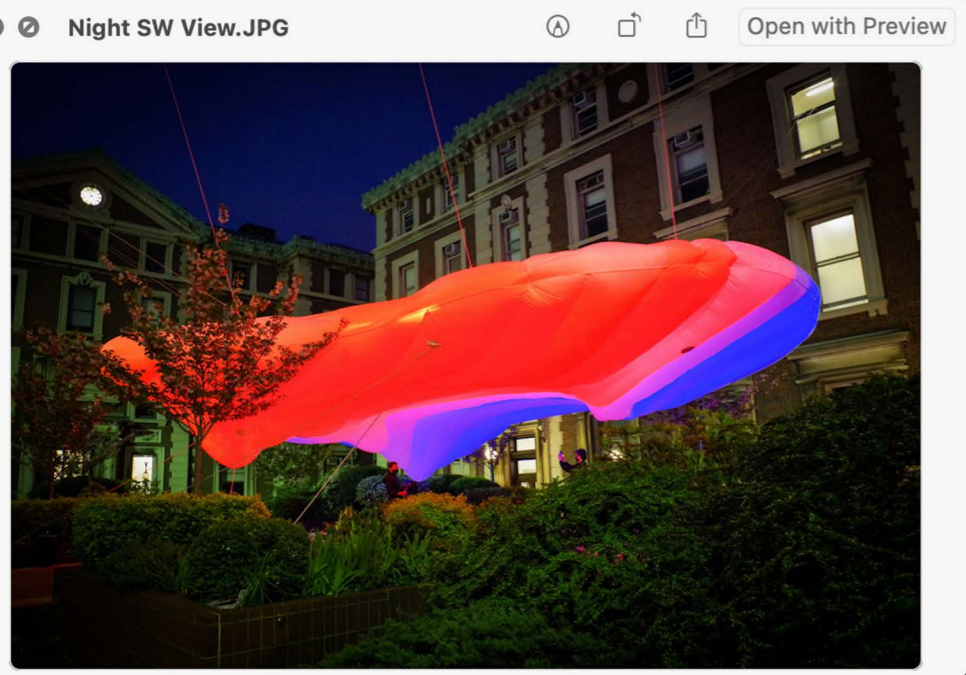
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- iCloud Drive

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Courseworks Posti...
1 page

The Outside Project Seminar
GSAPP, Columbia University

Professors: **Laurie Hawkinson and Galia Solomonoff**

Temporary Event Pavilion at Columbia University
Design-Build Seminar
Spring 2022

Course Description:
The proposed seminar is a collaborative initiative by the Graduate School of Architecture Planning and Preservation (GSAPP) to design, build and program the content of a temporary pavilion structure to be erected by the students in the area between Avery, Fayerweather and Schermerhorn Halls in the Spring semester of 2022.

This class fulfills the requirement of a Tech Seminar. The seminar's focus is to investigate, document, design, build and program the activities at a temporary pavilion erected by the participants of the class at the Columbia Campus. This seminar includes hands-on building, budgeting, and calculations for the engineering components such as solar power and wind load safety. The class meets weekly on Thursdays between 11 am and 1 pm. A maximum of 18 students will be accepted. In-class participation is required.

The seminar instructors, Laurie Hawkinson and Galia Solomonoff, will be supported with consulting engineer, Hubert Chang from Silman Structural Engineers and MEP (TBD). Additionally, since this seminar will integrate Construction Management into its teachings, it will also be supported by Mark Taylor, Josh Jordan, who will co-teach and lend their expertise throughout construction.

In this seminar students will design and build a temporary event pavilion behind Avery Hall. The pavilion will be programmed for events outside of GSAPP beginning with 2022 graduation. The seminar will begin by researching precedents for temporary pavilions, progress into the design, feasibility study, structural and MEP consulting and review, project management budget management, and construction.

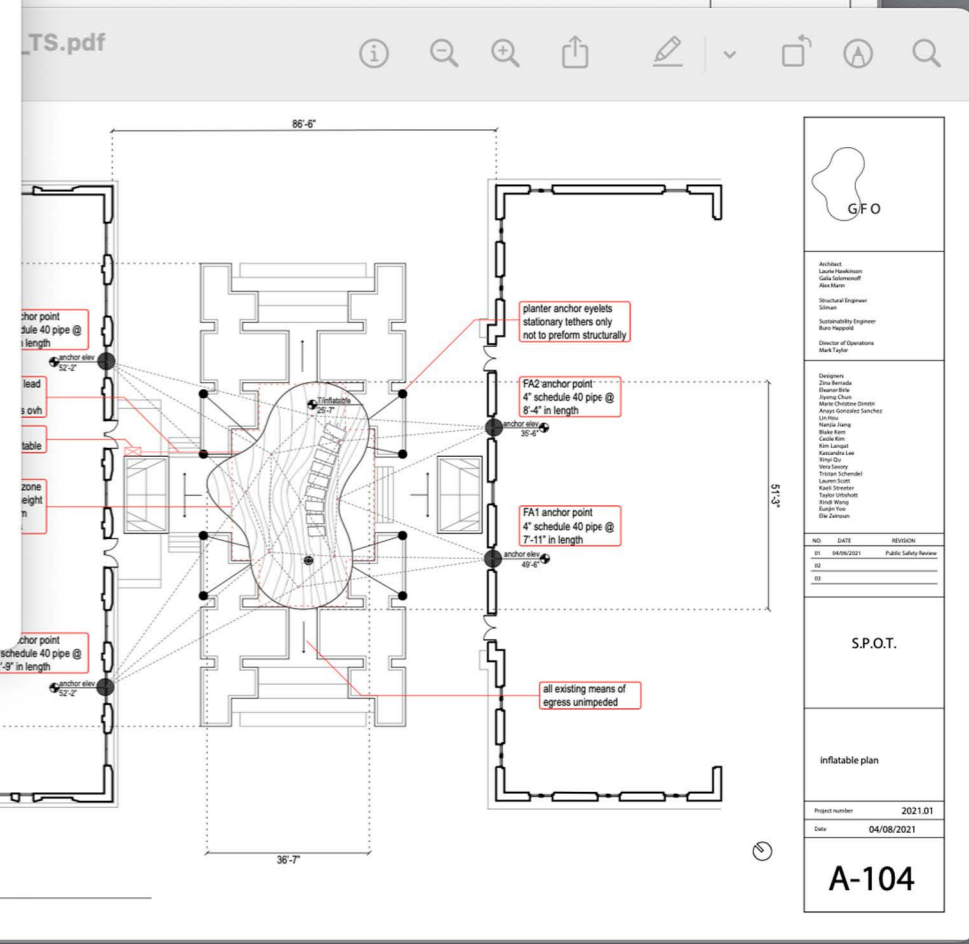
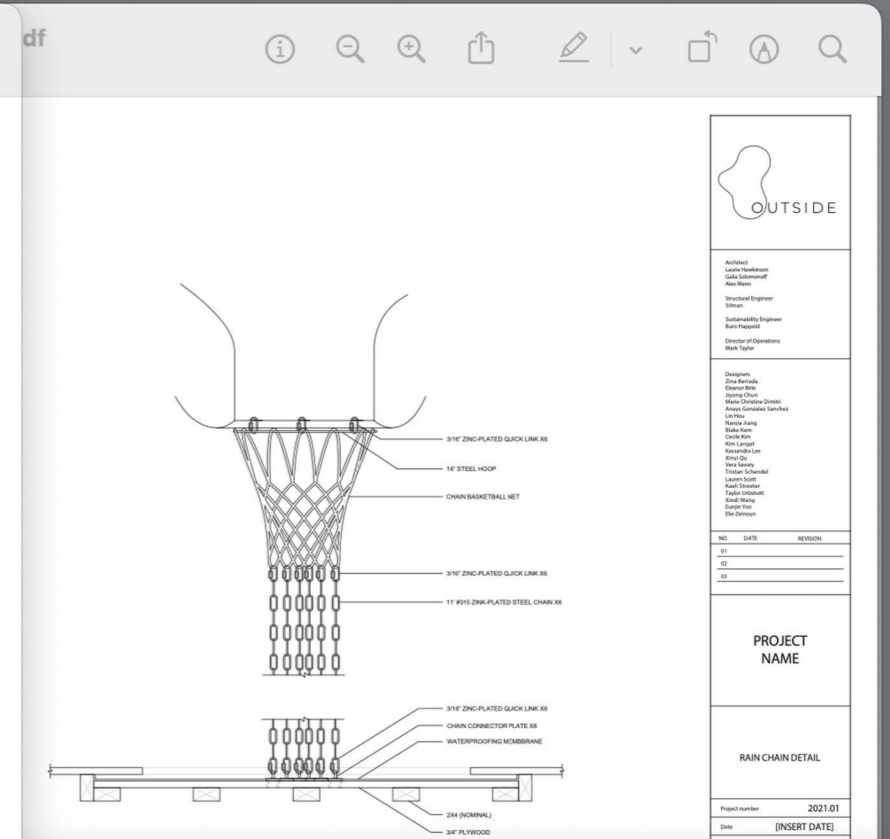
Seminar Timeline:
 Week 1 - January 20 - Pavilion Research, including Bob 2010 and Spot 2020.
 Week 2 - January 27 - Discussion of Precedents and new directions to explore
 Week 3 - February 3 - Design Proposals and feasibility study
 Week 4 - February 10 - Feasibility Study - Energy Analysis - Structural Review
 Week 5 - February 17 - Structural and Project Management
 Week 6 - February 24 - Design and Construction - Review of Shop Drawings
 Week 7 - March 3 - Design and Construction - Review of Shop Drawings
 Week 8 - March 10 - Construction Management
 Week 9 - Spring Break
 Week 10 - 16 March May 5 - Construction, rigging, erection of the structure
 May 14 - Graduation

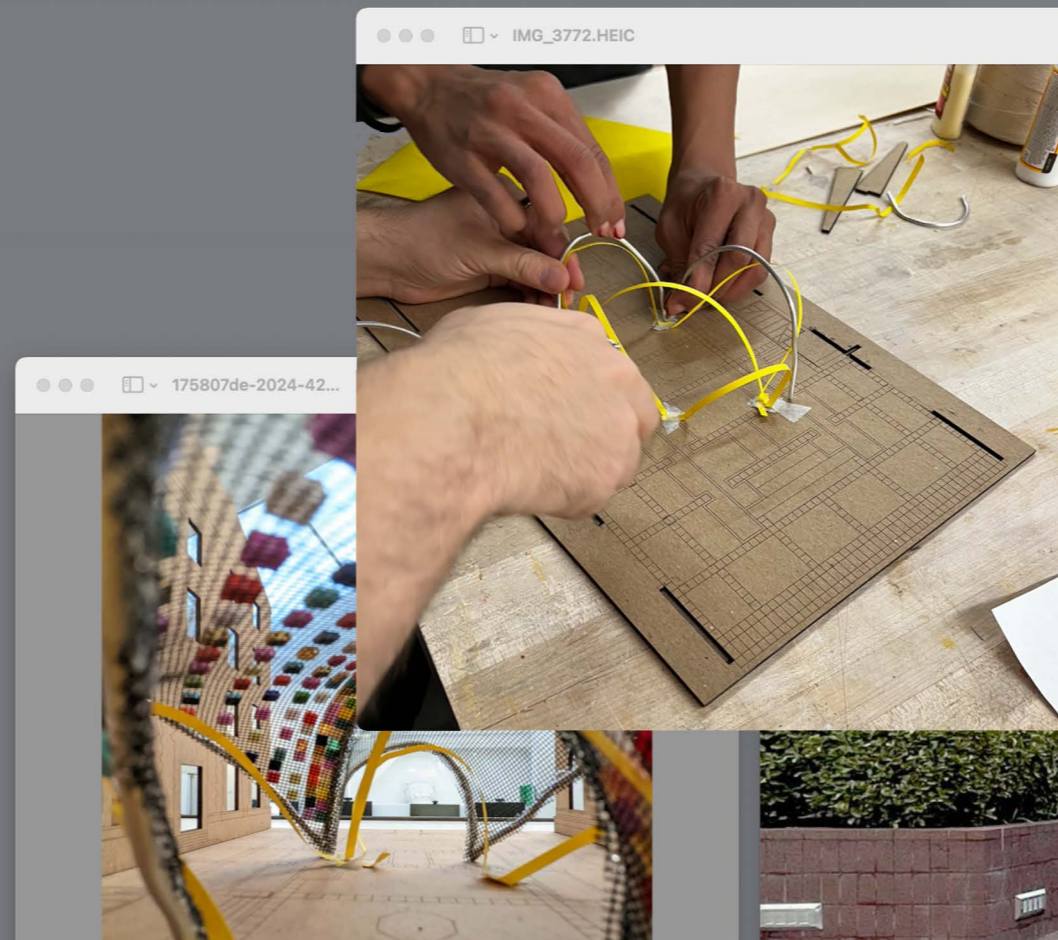
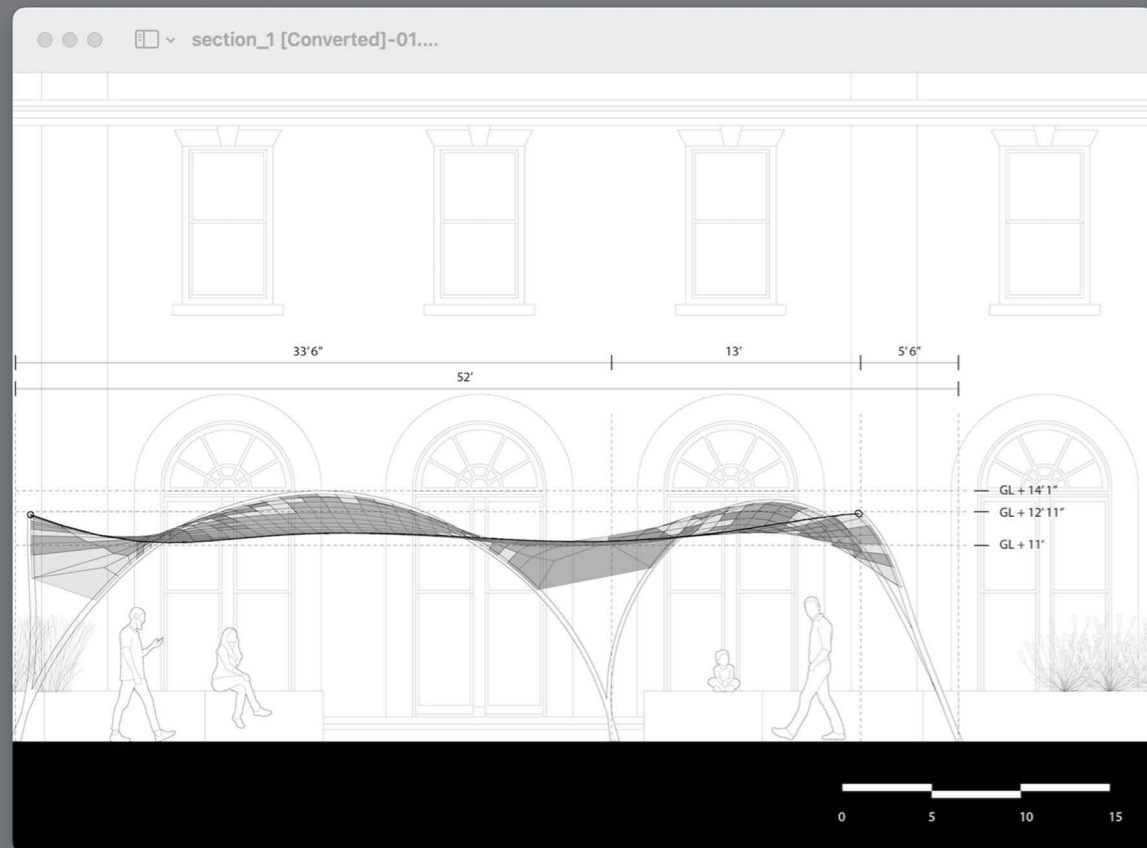
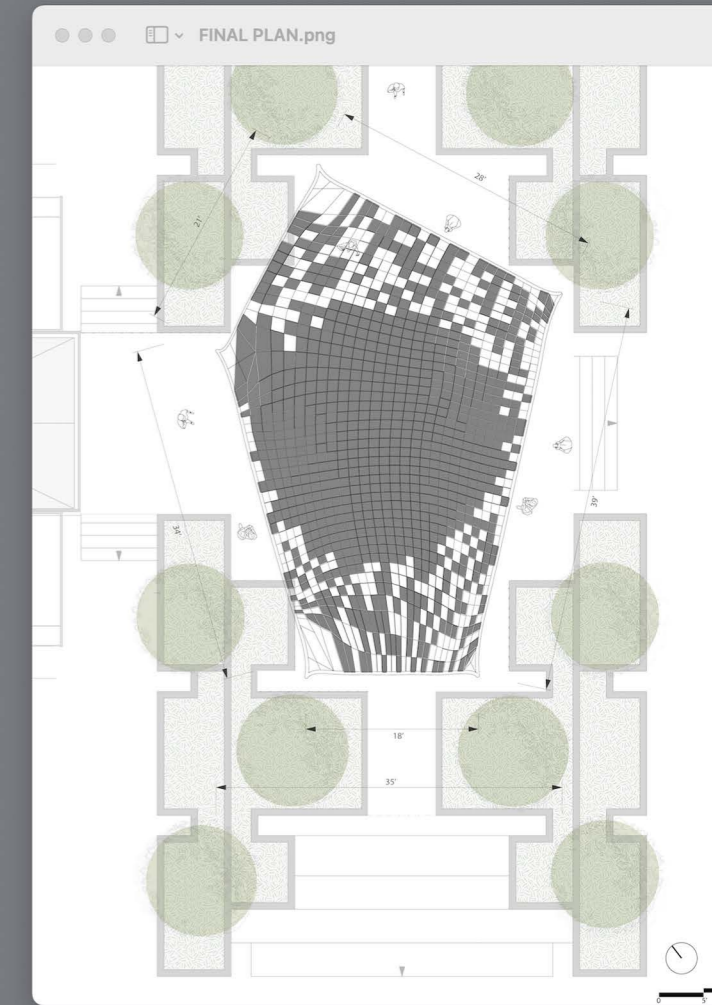
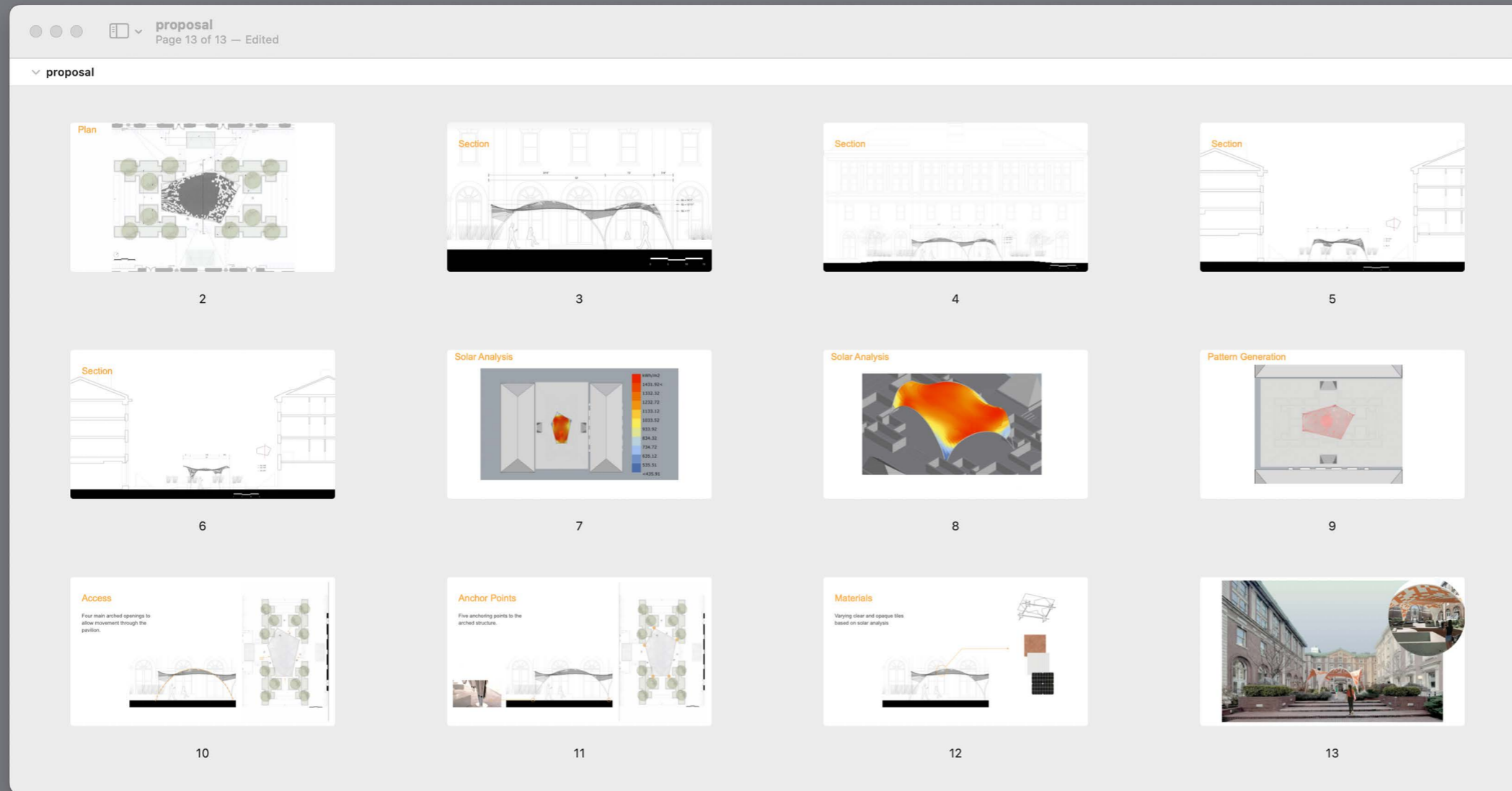
The class structure will have 3 parts:

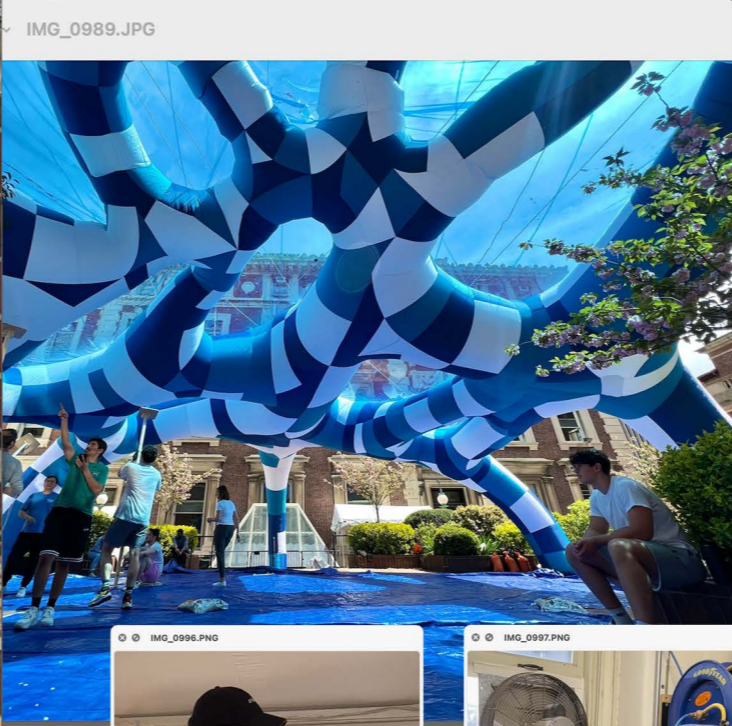
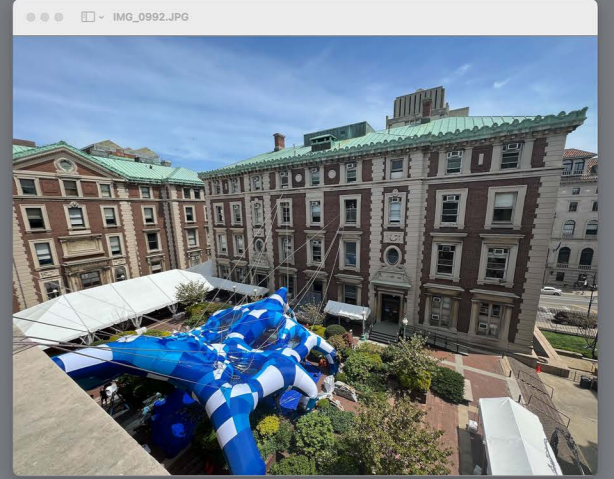
- Research:** In a seminar format, research the history, and importance of pavilion architecture. Produce a timeline of the evolution/relevance of pavilion architecture in trade fairs, art fairs, art and architecture biennials and shows such as Venice Biennials, Documenta Kassel, and Serpentine London. This research will be compiled in a publication ready book/pamphlet
- Design:** In a weekly crit review format, the seminar group will design a temporary structure to be fully detailed and construction ready. The presentation requirements of
- Design/Build:** The pavilion is to be designed and build by the participants using the fabrication installations available to GSAPP and other fabrications shops available remotely. The construction will proceed under the supervision and in consultation with GSAPP and engineering team. This consultation has been initiated. We shall have an assigned Construction Manager for this project that will teach and help organize all the construction managements aspects of this building project.

The class will fulfill different requirements for the students a Tech Seminar for GSAPP.

- Approximate Proposed Dimensions:**
- Approximate Interior Area:**
- Approximate occupancy:**
- Approximate Proposed Weight of temporary structure:**
- Necessary Utilities:** Electrical Power and Data
- Location:**
- Proposed Time Frame:**

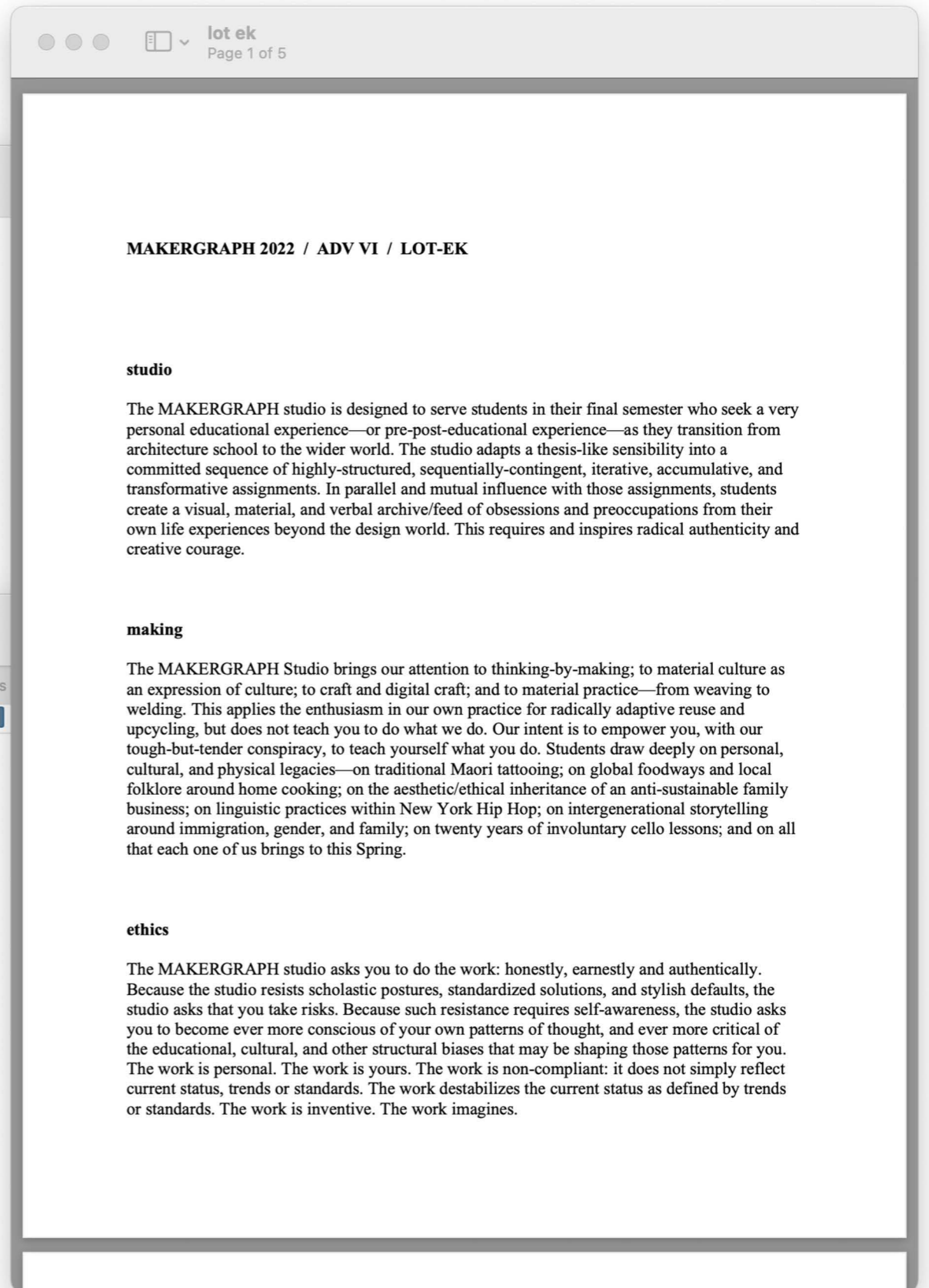
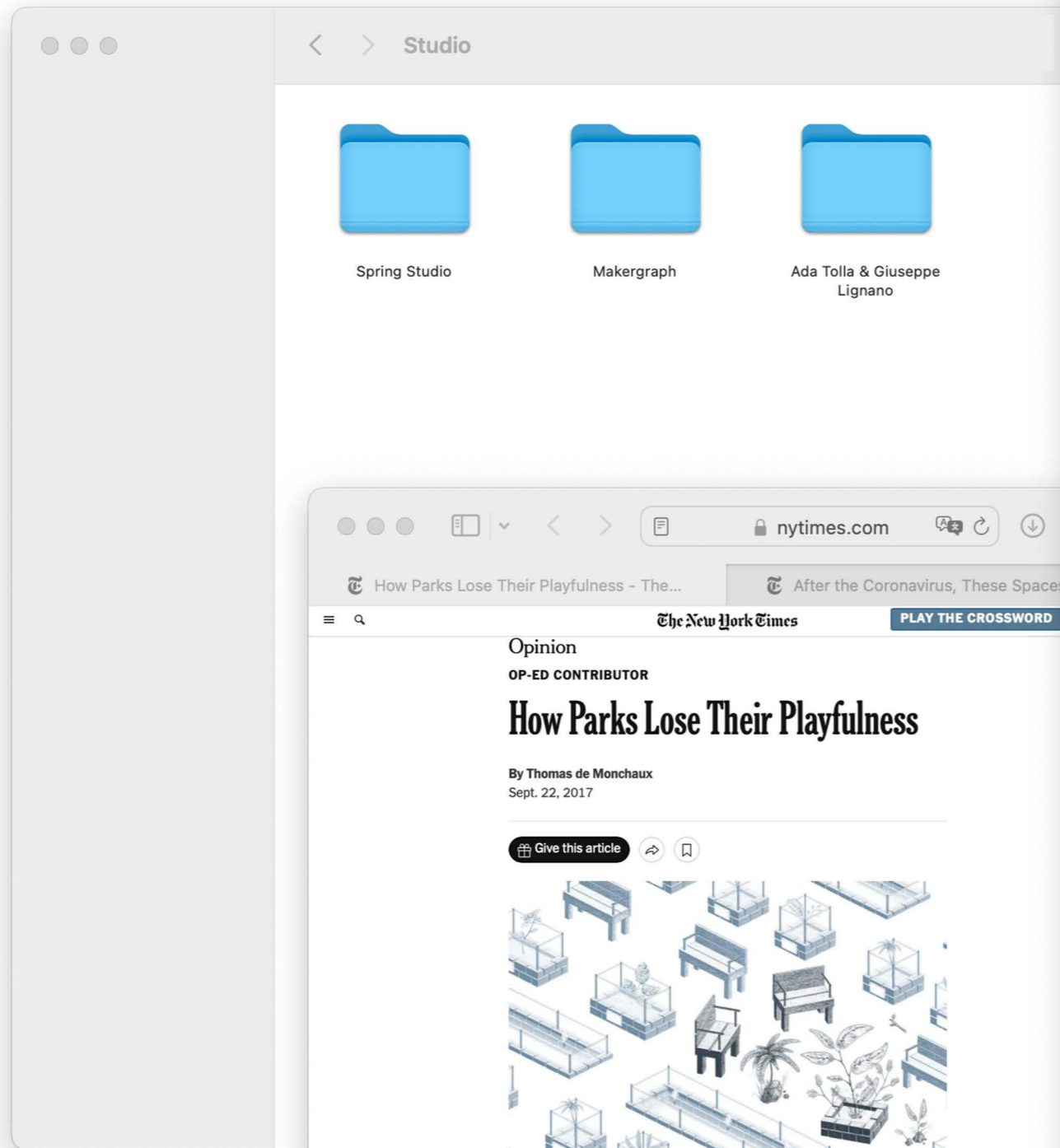






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MAKERGRAPH 2022 / ADV VI / LOT-EK

studio

The MAKERGRAPH studio is designed to serve students in their final semester who seek a very personal educational experience—or pre-post-educational experience—as they transition from architecture school to the wider world. The studio adapts a thesis-like sensibility into a committed sequence of highly-structured, sequentially-contingent, iterative, accumulative, and transformative assignments. In parallel and mutual influence with those assignments, students create a visual, material, and verbal archive/feed of obsessions and preoccupations from their own life experiences beyond the design world. This requires and inspires radical authenticity and creative courage.

making

The MAKERGRAPH Studio brings our attention to thinking-by-making; to material culture as an expression of culture; to craft and digital craft; and to material practice—from weaving to welding. This applies the enthusiasm in our own practice for radically adaptive reuse and upcycling, but does not teach you to do what we do. Our intent is to empower you, with our tough-but-tender conspiracy, to teach yourself what you do. Students draw deeply on personal, cultural, and physical legacies—on traditional Maori tattooing; on global foodways and local folklore around home cooking; on the aesthetic/ethical inheritance of an anti-sustainable family business; on linguistic practices within New York Hip Hop; on intergenerational storytelling around immigration, gender, and family; on twenty years of involuntary cello lessons; and on all that each one of us brings to this Spring.

ethics

The MAKERGRAPH studio asks you to do the work: honestly, earnestly and authentically. Because the studio resists scholastic postures, standardized solutions, and stylish defaults, the studio asks that you take risks. Because such resistance requires self-awareness, the studio asks you to become ever more conscious of your own patterns of thought, and ever more critical of the educational, cultural, and other structural biases that may be shaping those patterns for you. The work is personal. The work is yours. The work is non-compliant: it does not simply reflect current status, trends or standards. The work destabilizes the current status as defined by trends or standards. The work is inventive. The work imagines.

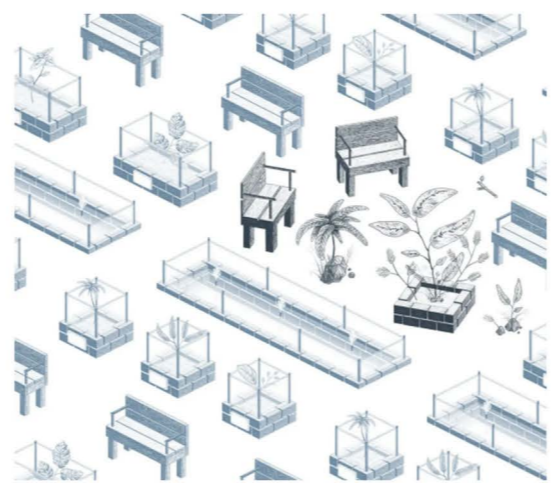
Opinion

OP-ED CONTRIBUTOR

How Parks Lose Their Playfulness

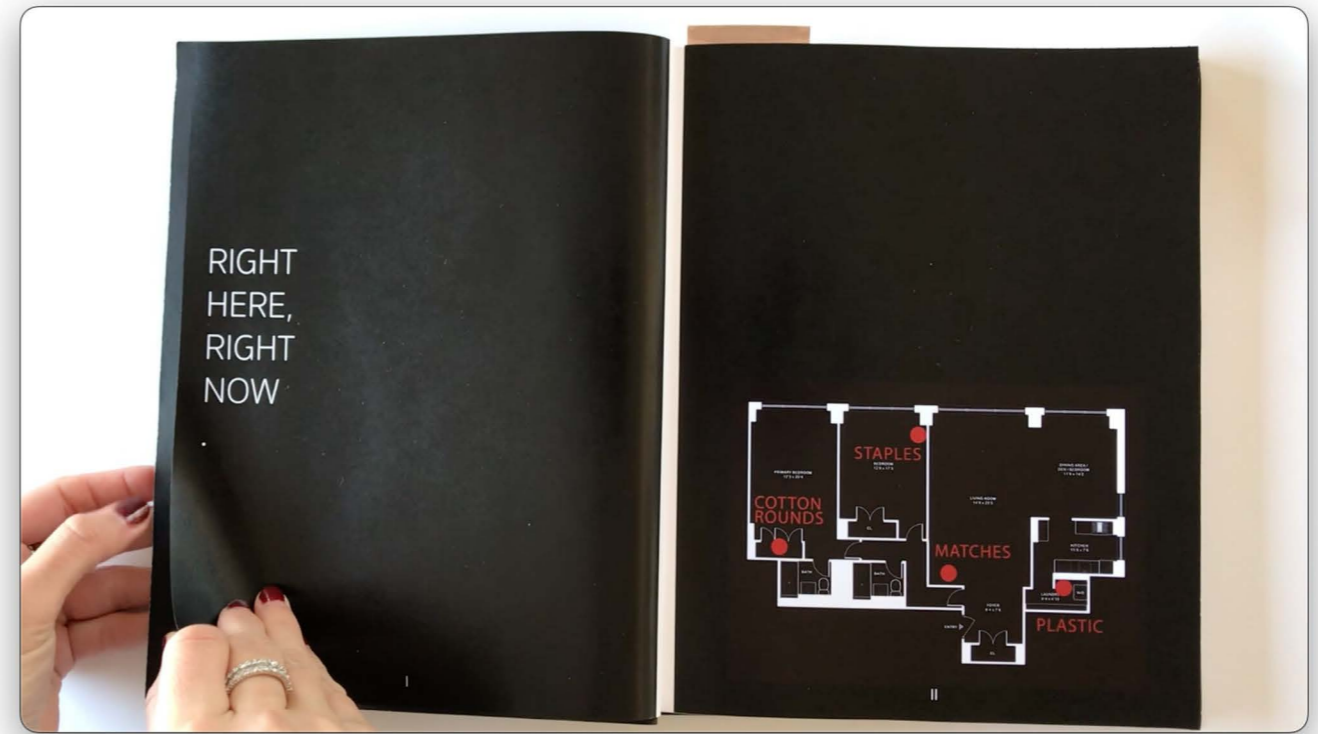
By Thomas de Monchaux
Sept. 22, 2017

Give this article



Harry Oelmann

A few years ago, the Hudson River Park Trust floated an idea for a new island. Called Pier 55, it was to be a two-and-a-half-acre wavy rectangle 200 feet off Manhattan reached by two narrow bridges,



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book



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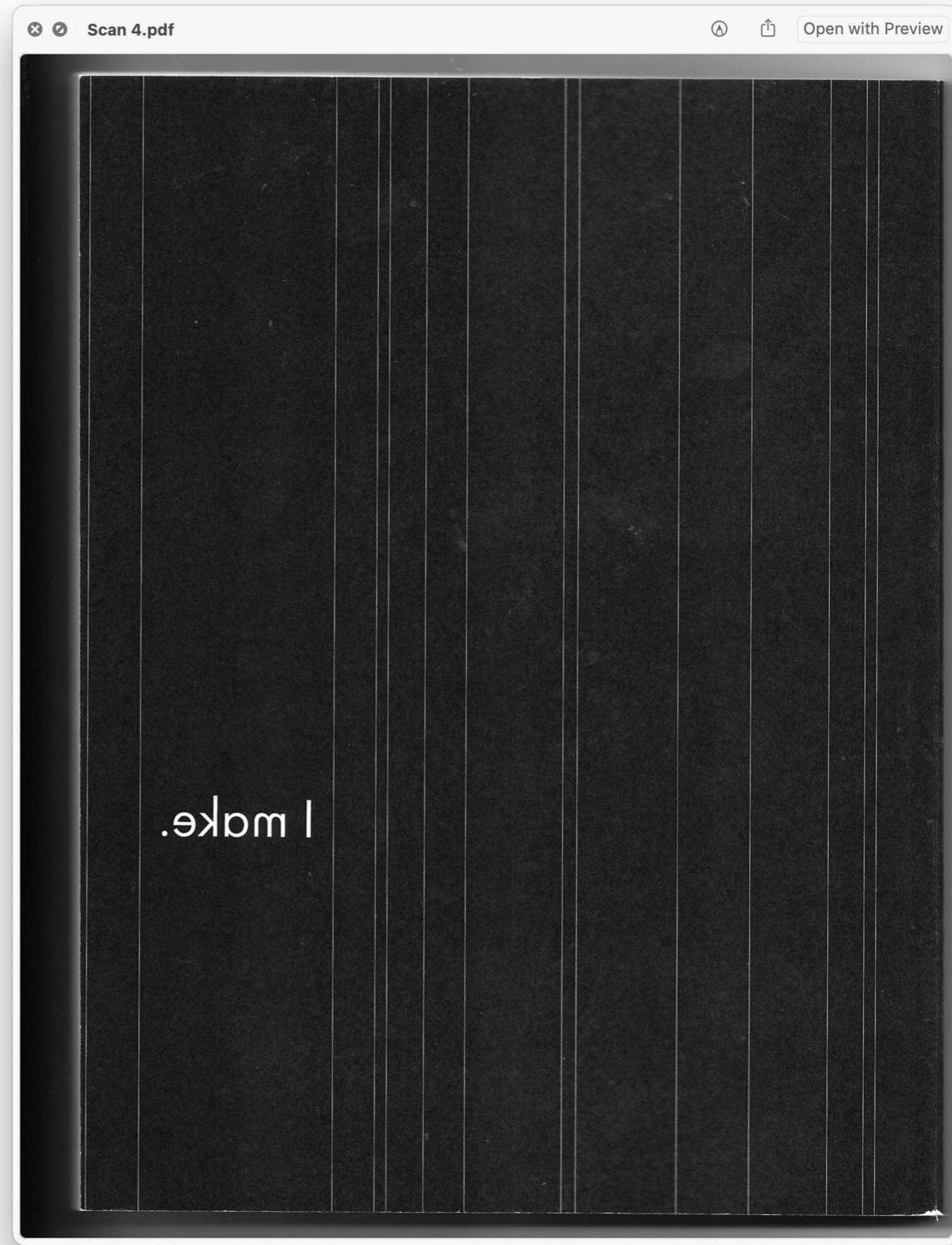
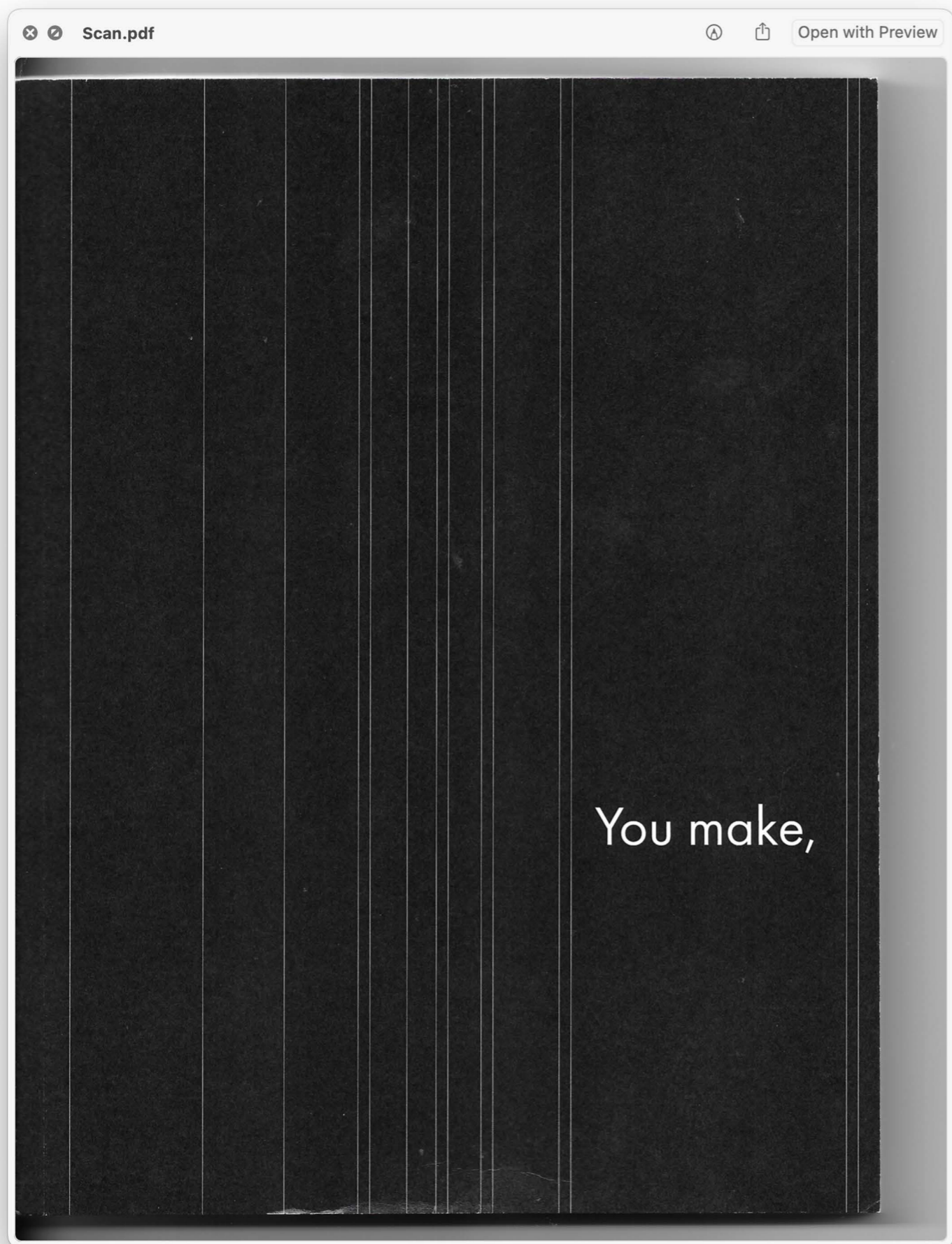
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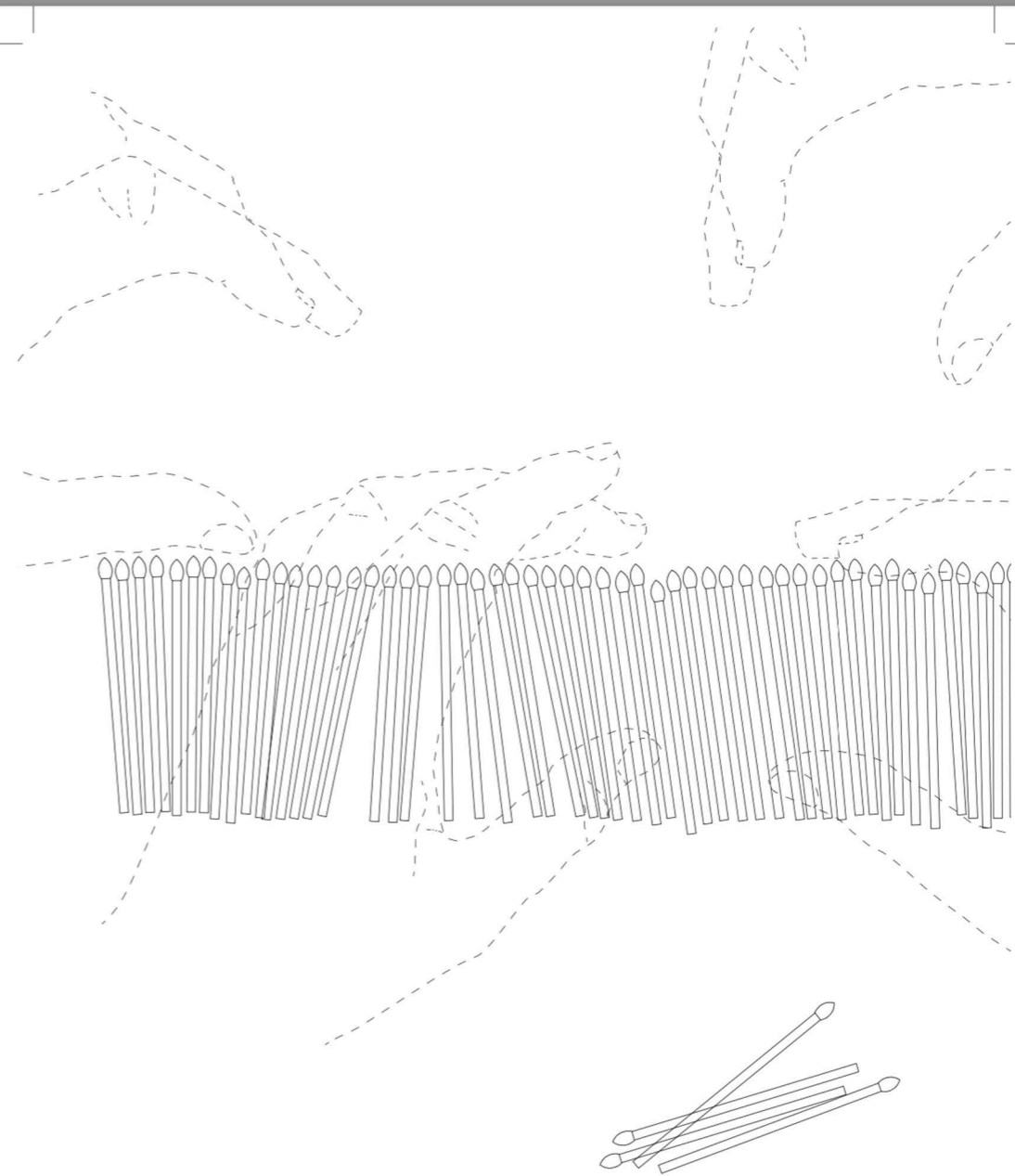


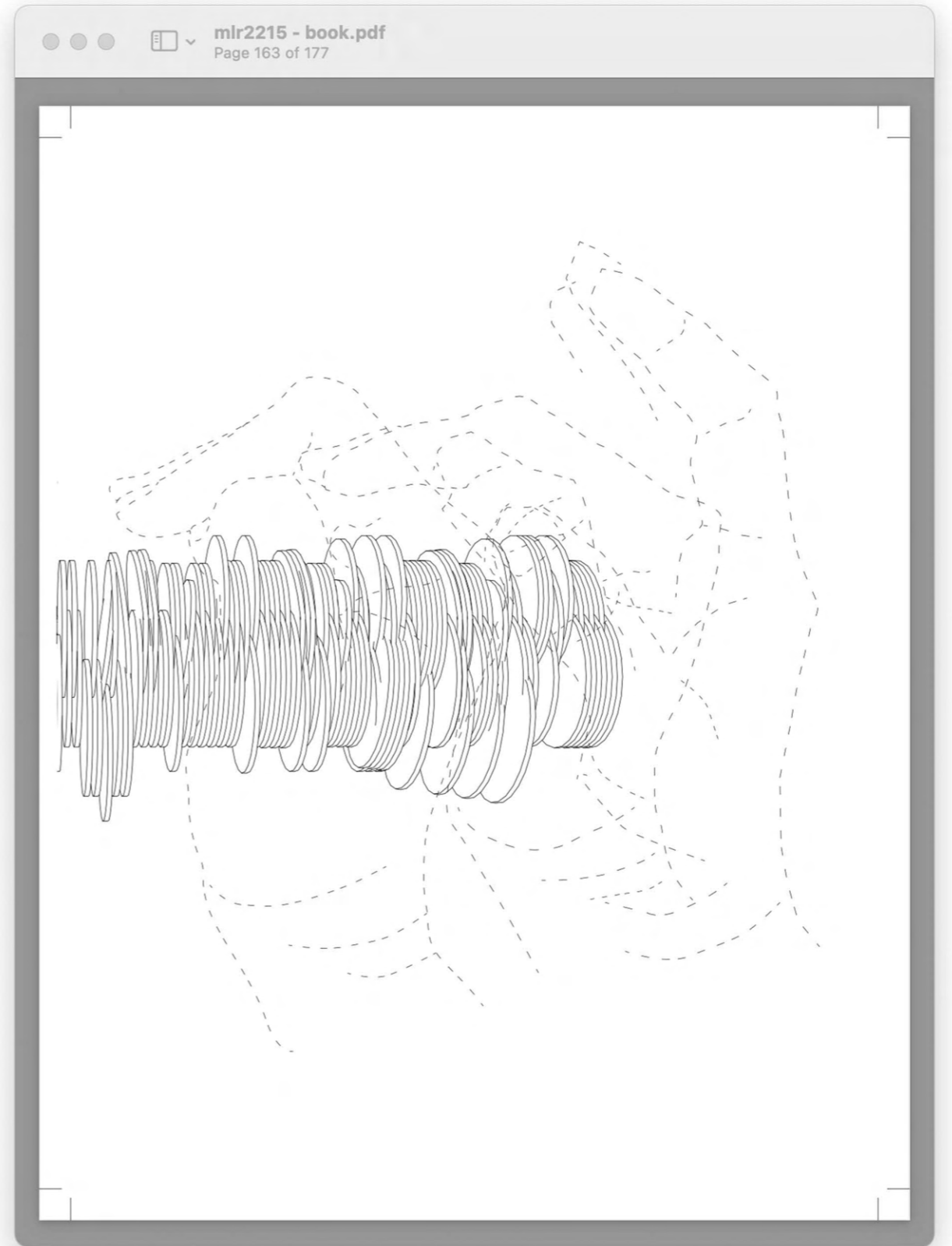
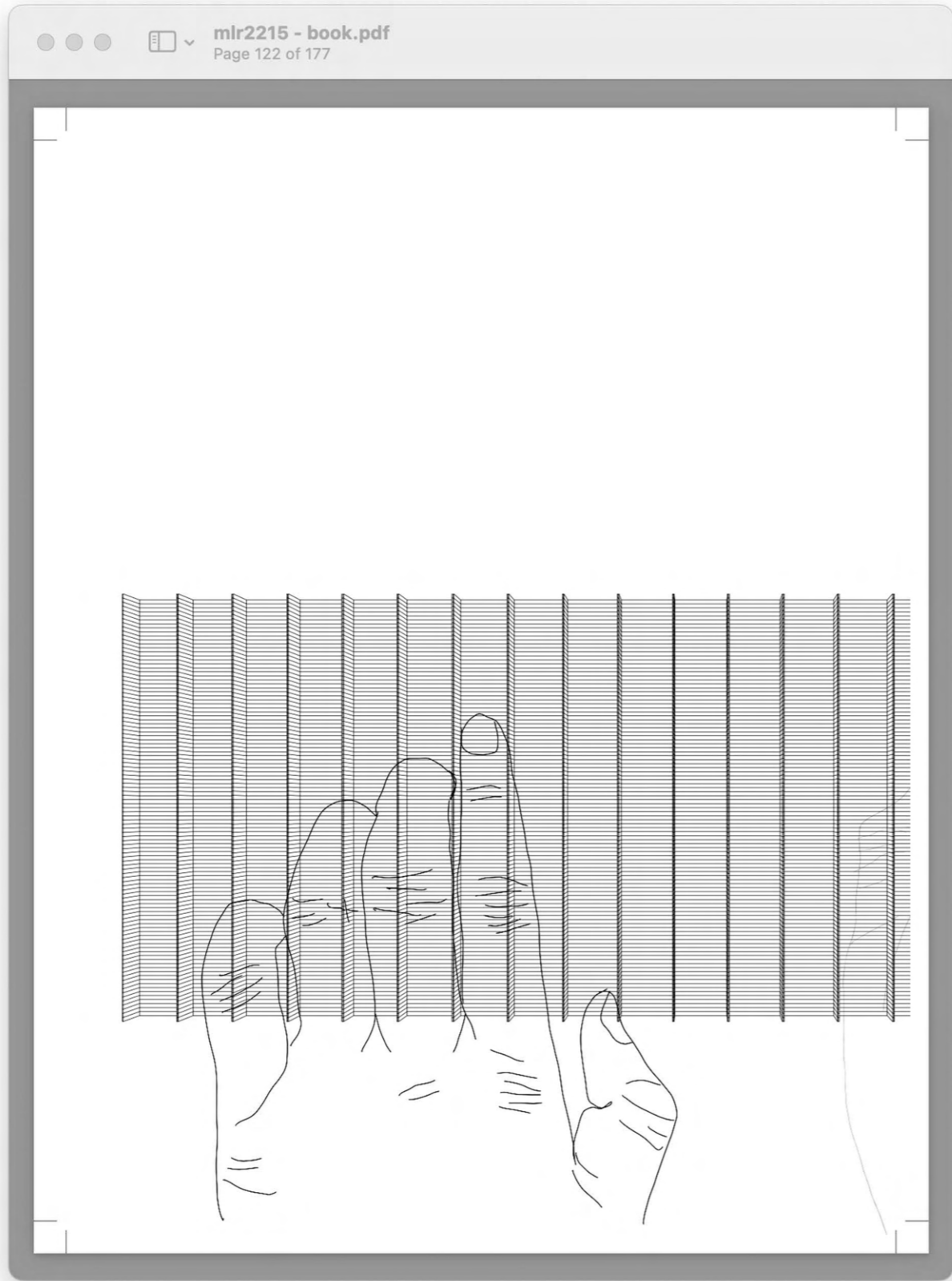
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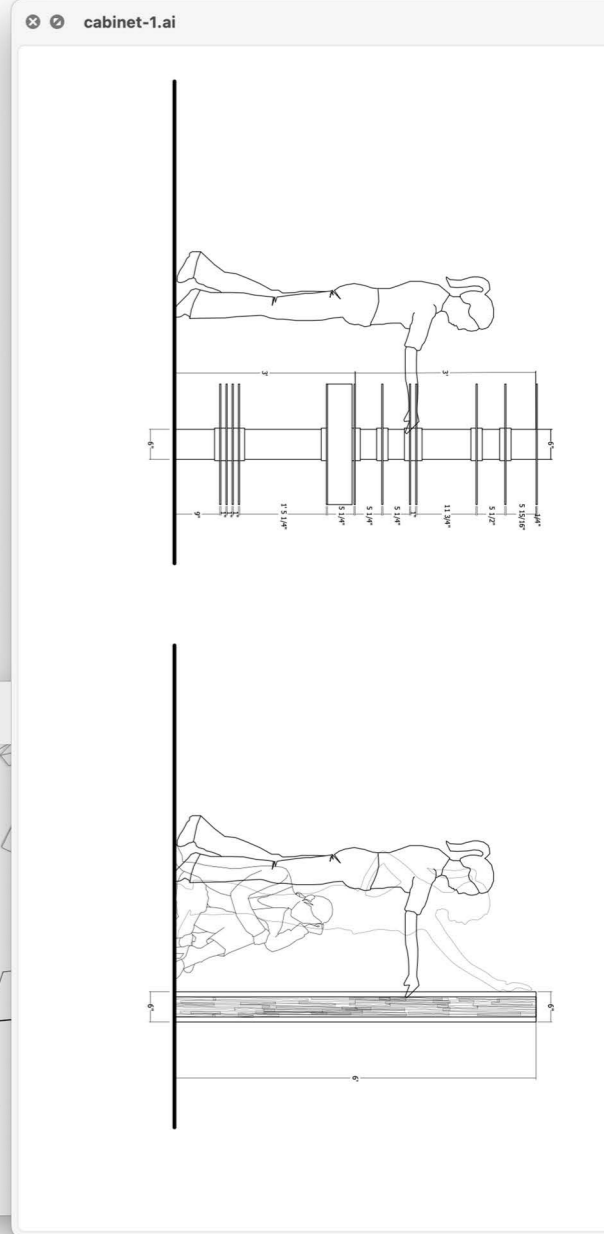
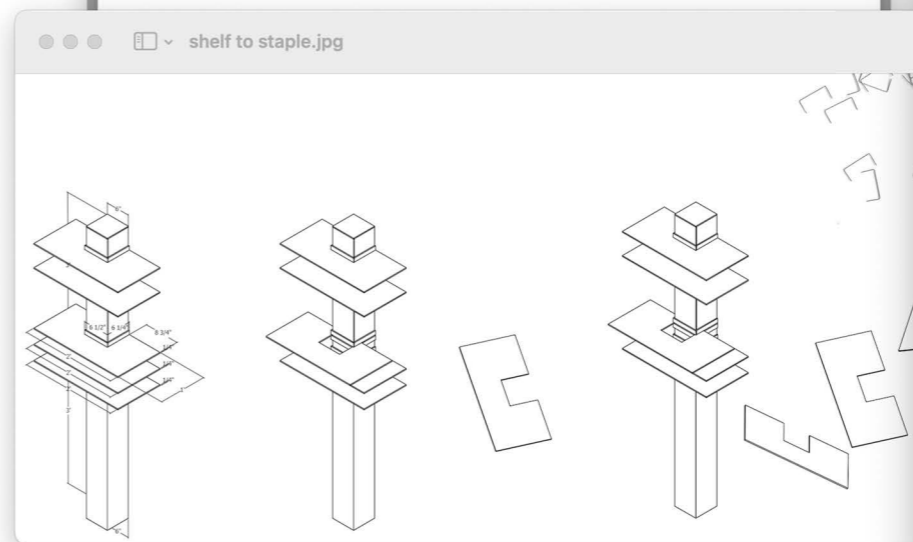
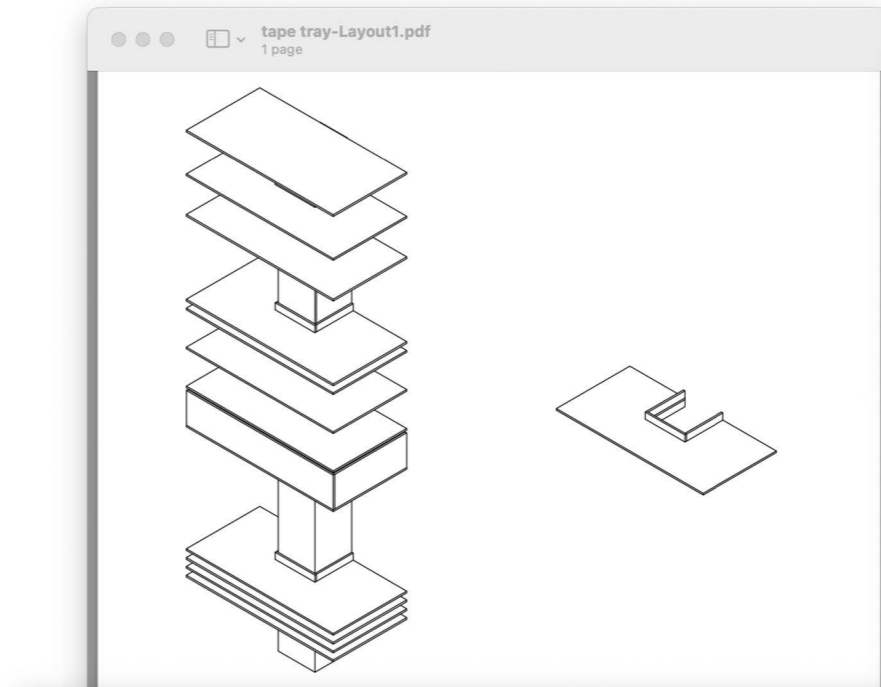
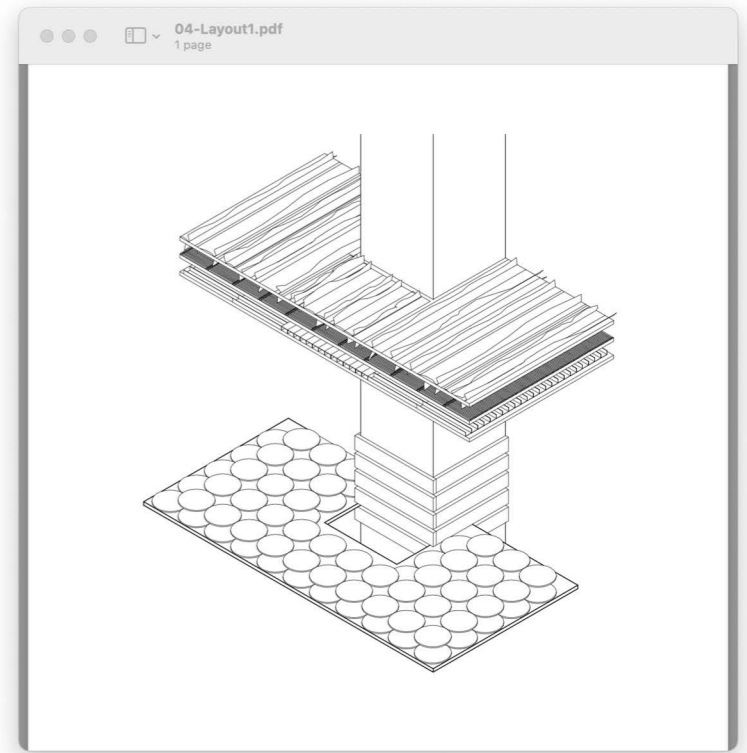
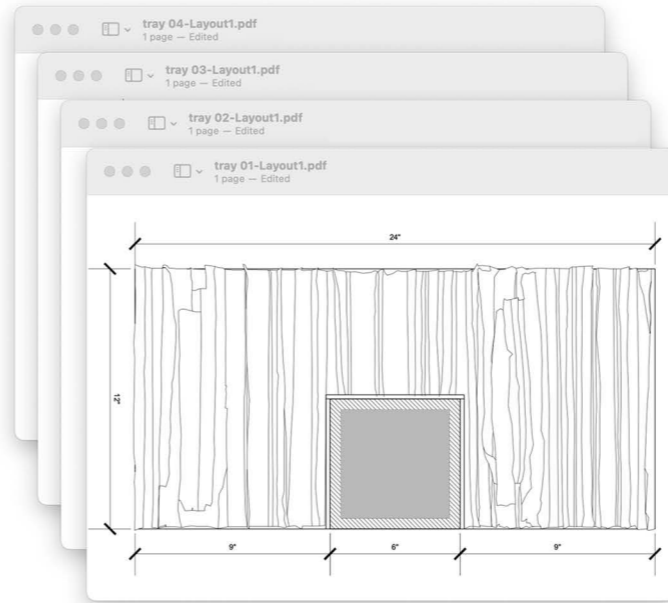
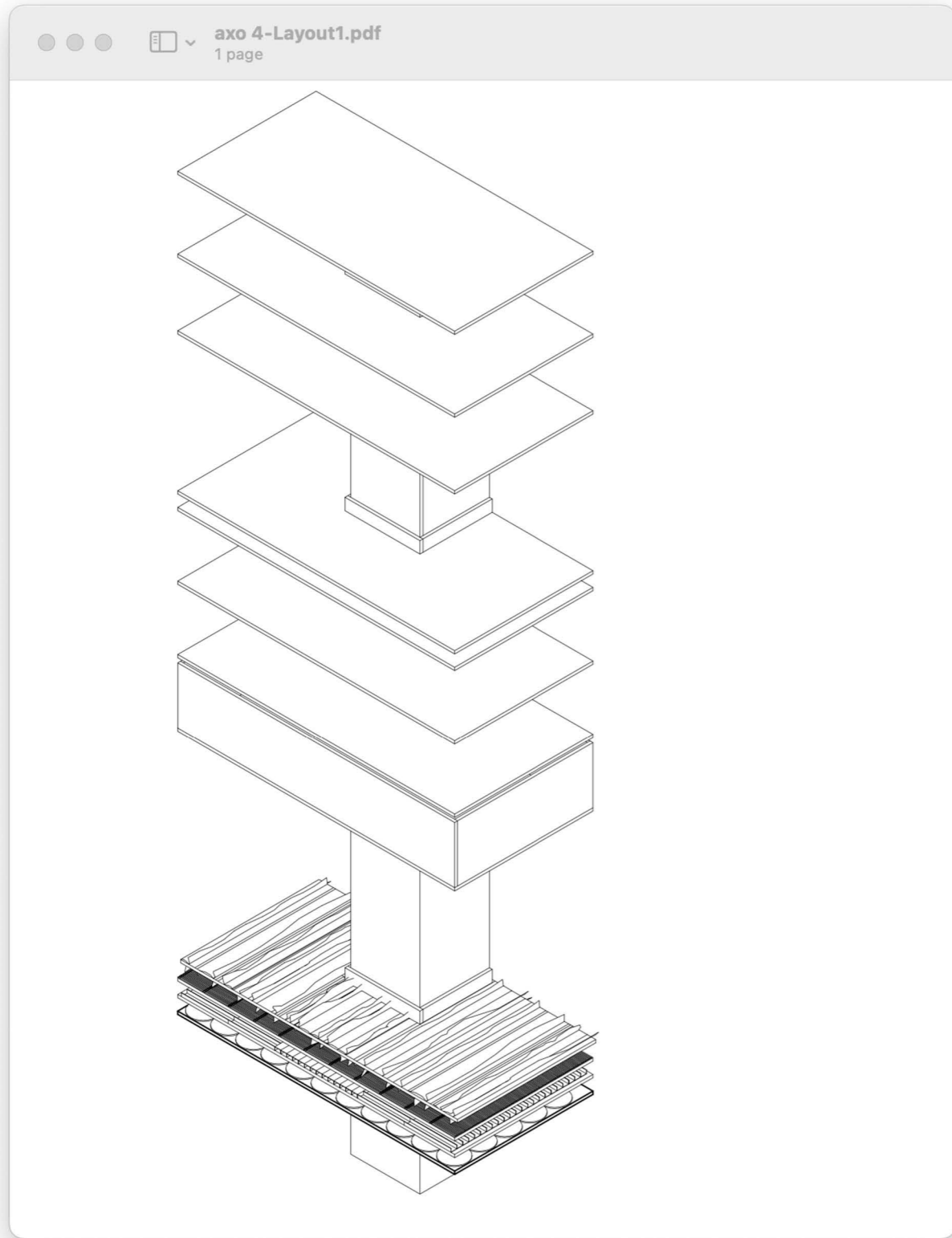


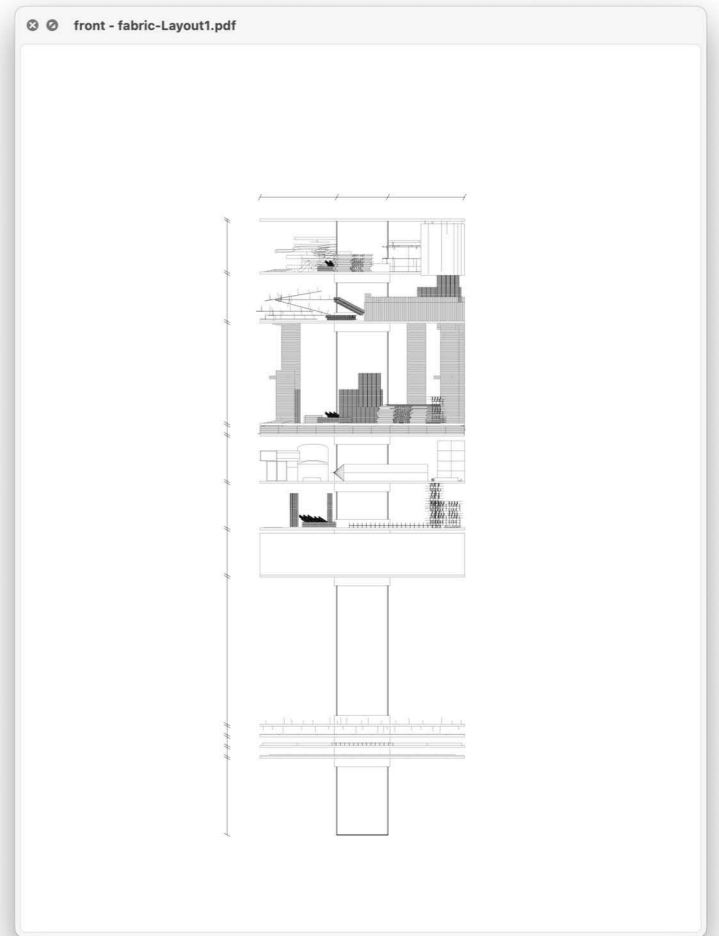
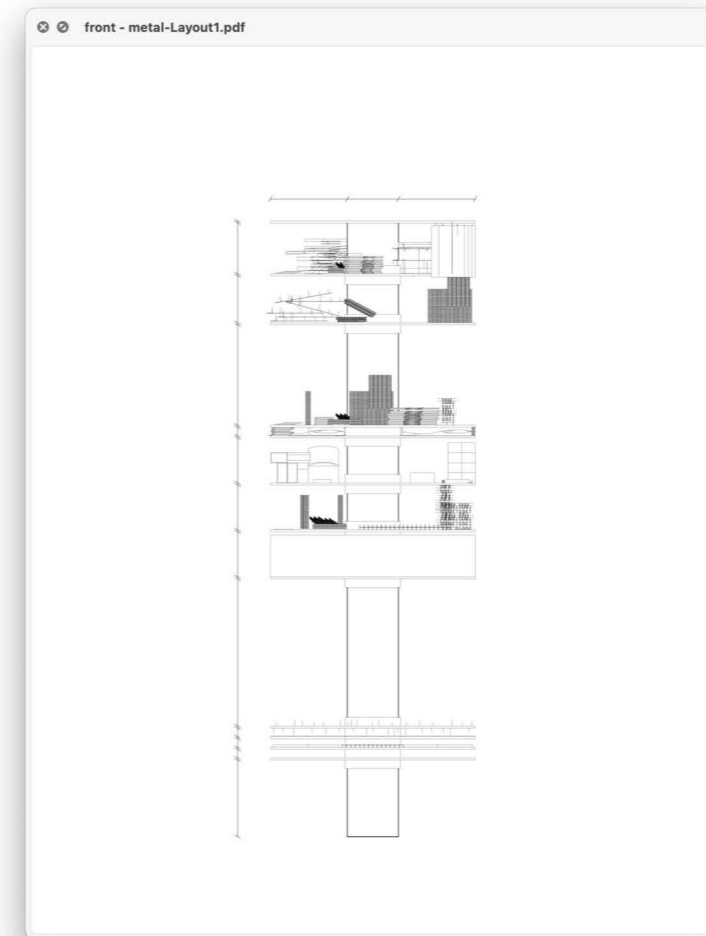
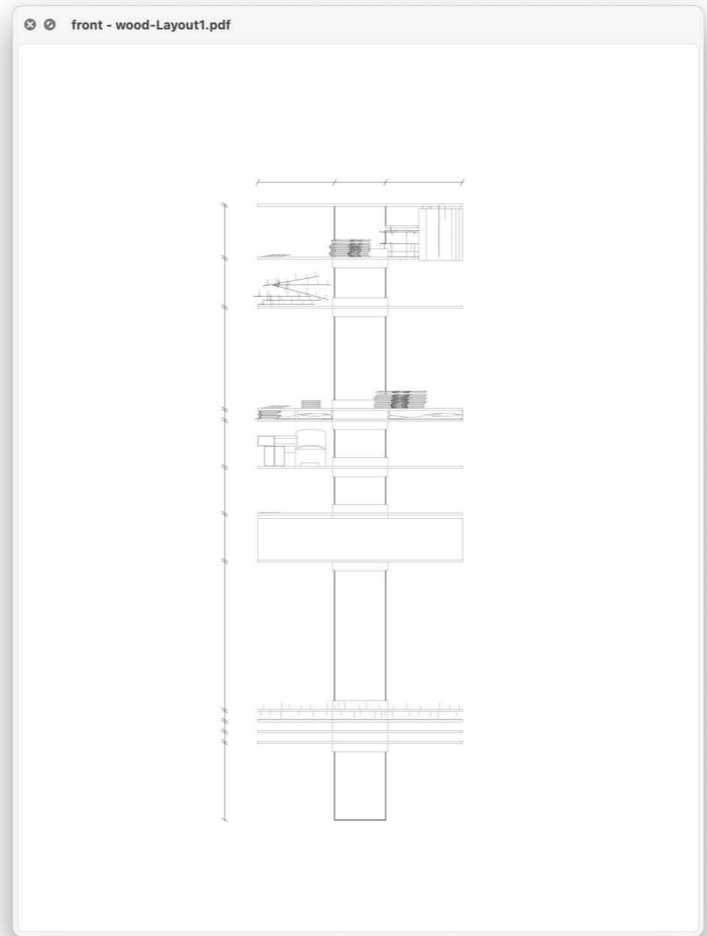
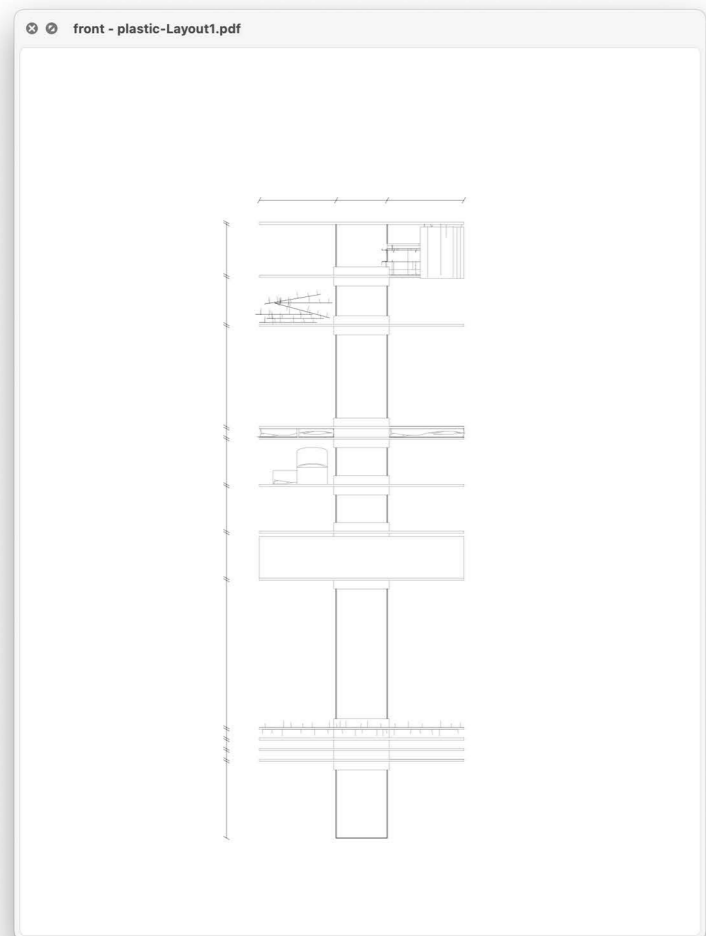
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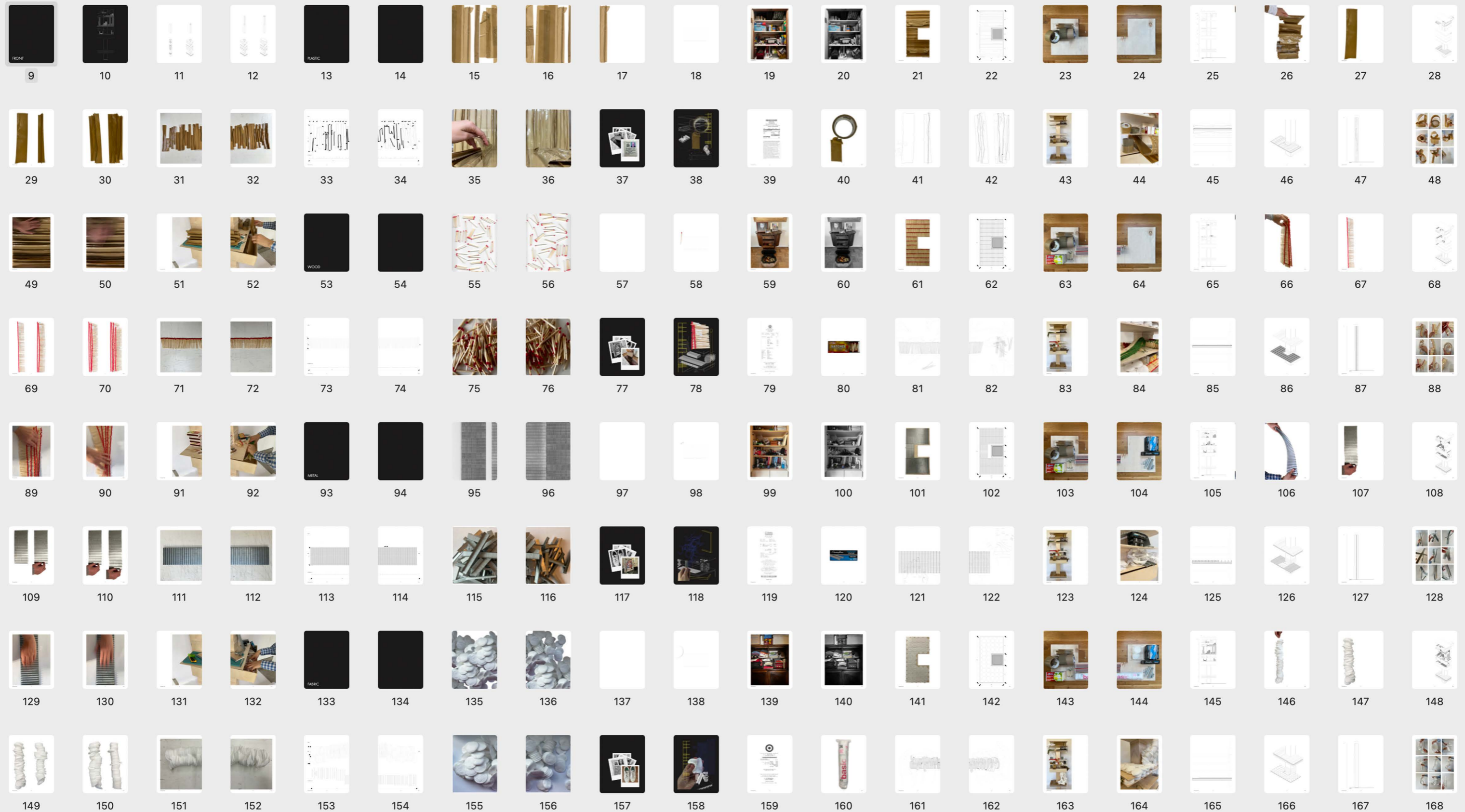


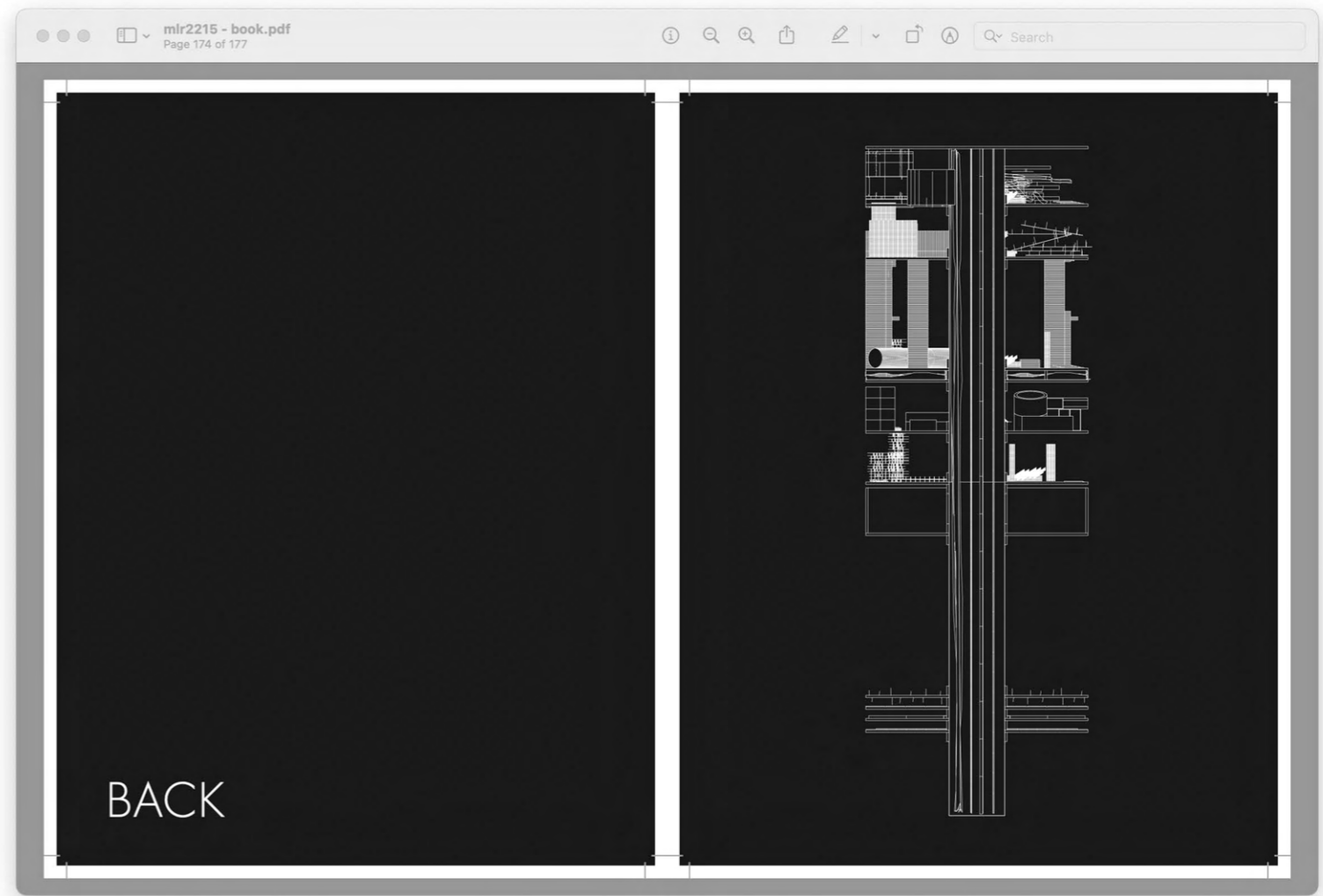
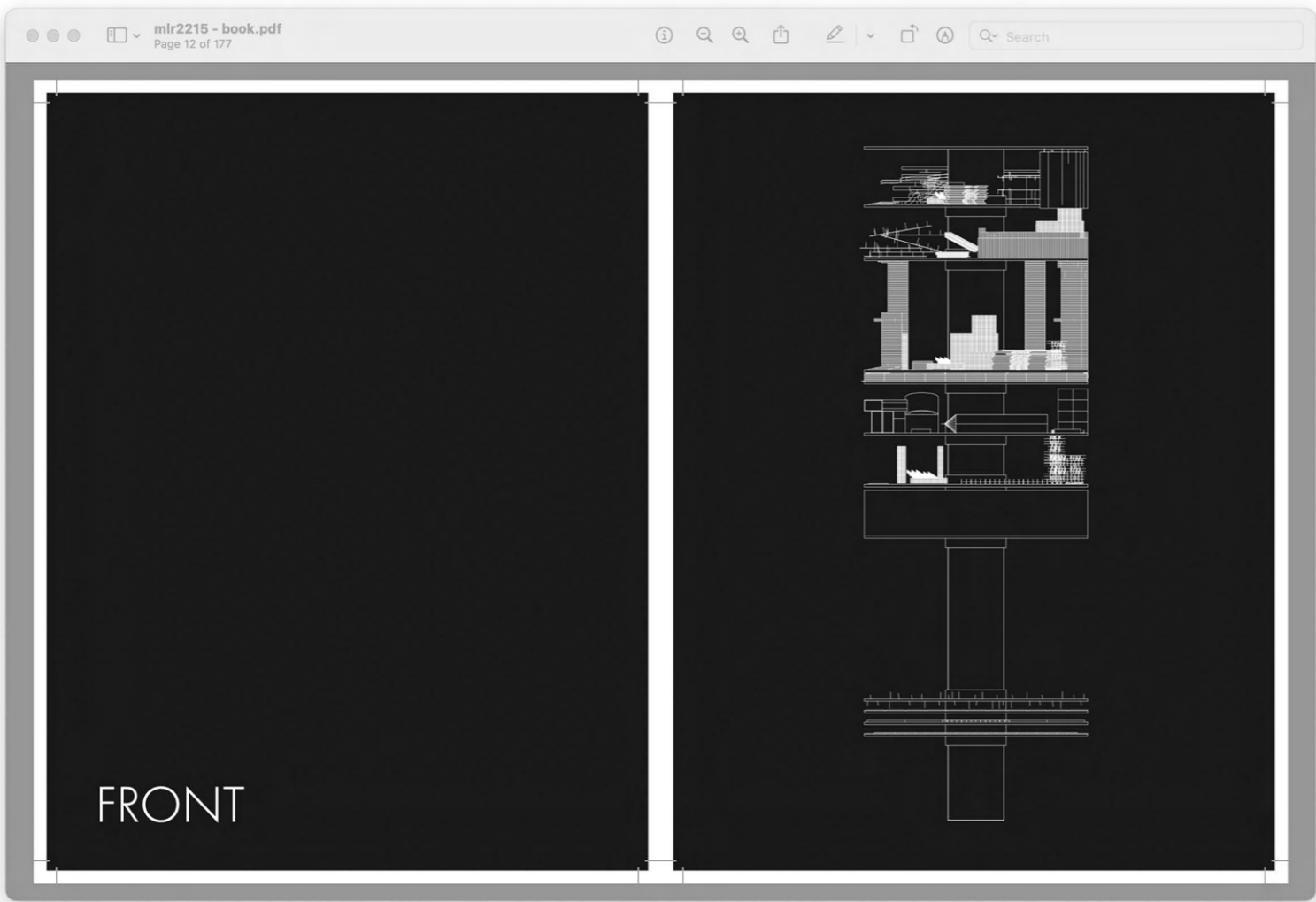






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May 8, 2022 at 2:00 PM

Note

Thank you to my family, friends, teachers, classmates and everyone involved in this process.

Thank you Columbia University and GSAPP.

Thank you New York.

Thank you.

Maria Lina Ramirez Buscema