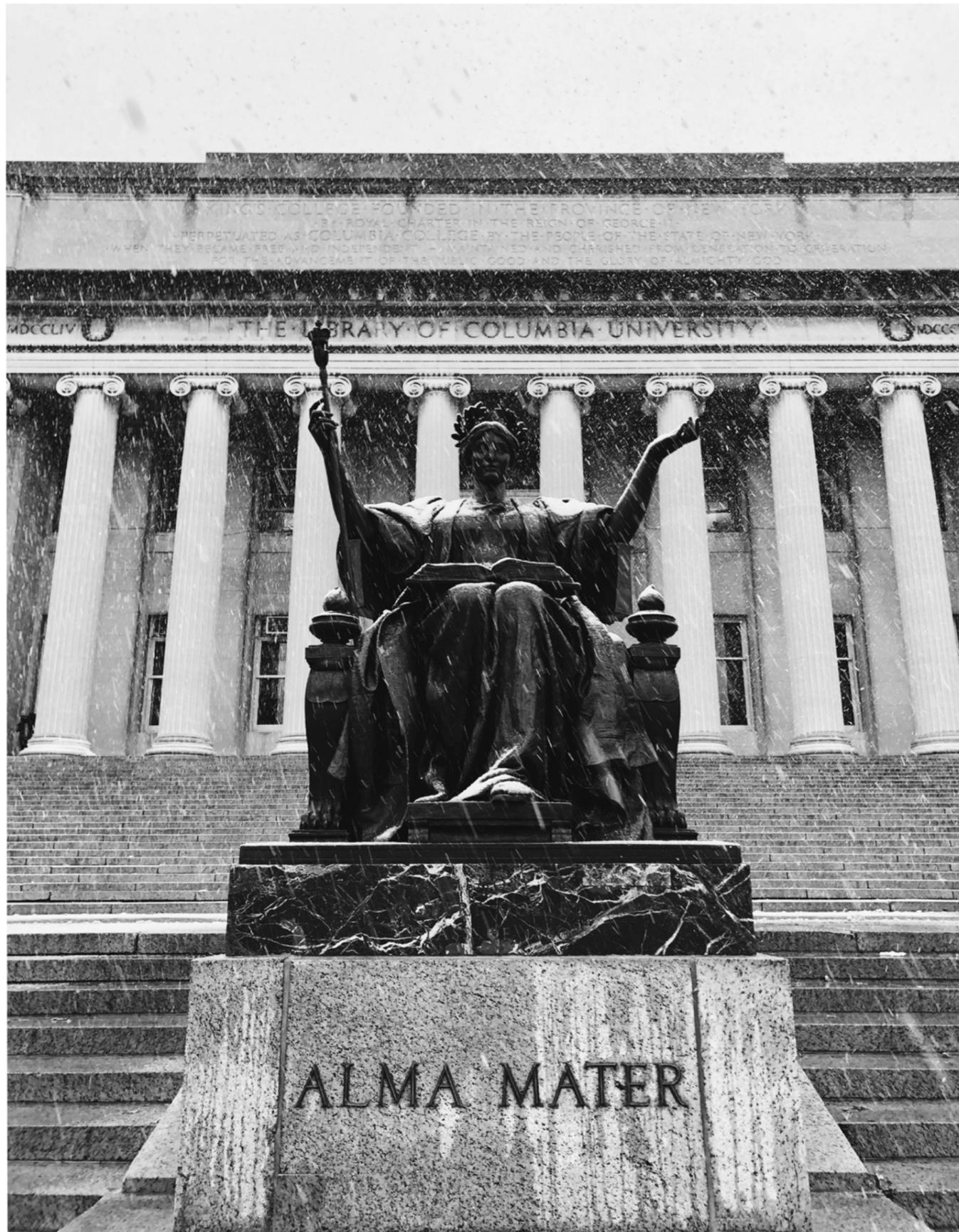


PORTFOLIO | HONGYI CHEN



This portfolio contains all my works in GSAPP to commemorate all the old days in Columbia University.

A Museum with only Galleries

The Museum Stripped Bare By (or To) Its Galleries

Columbia University GSAPP Summer Studio, 2019

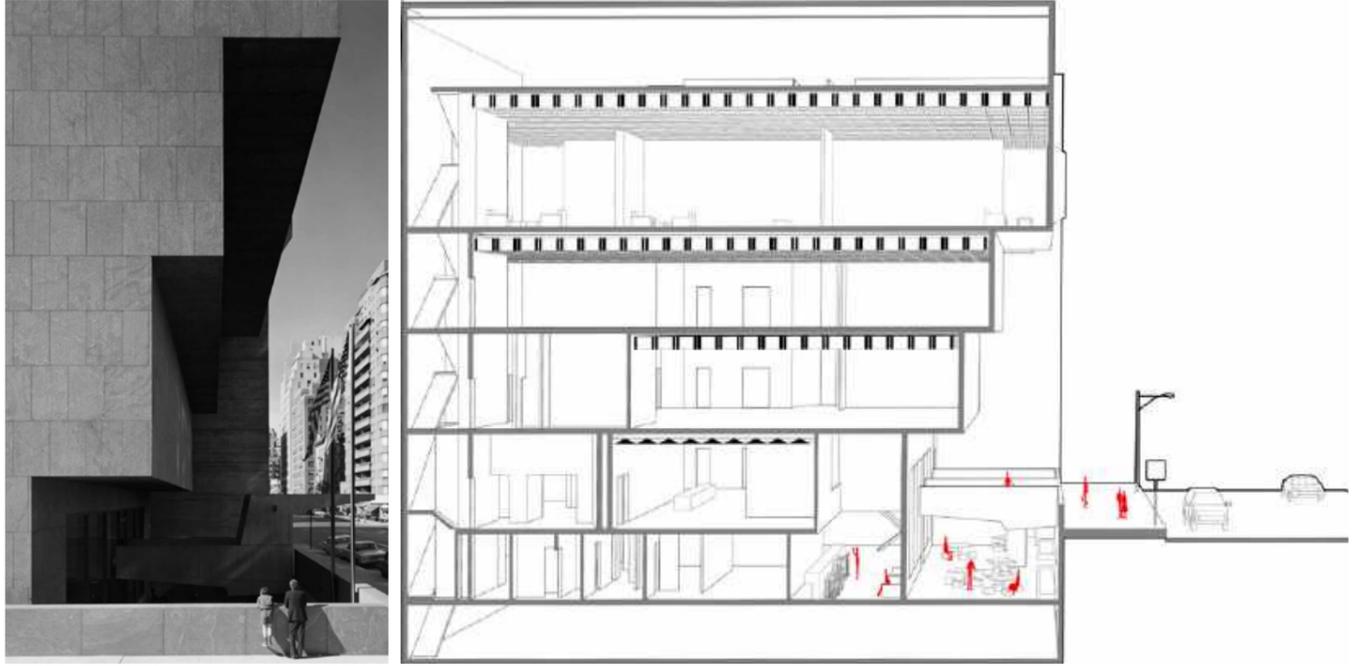
Instructor: Mimi Hoang & Eric Bunge

Collaborate with Jiacheng Wang

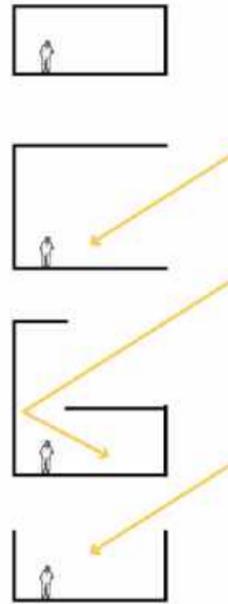
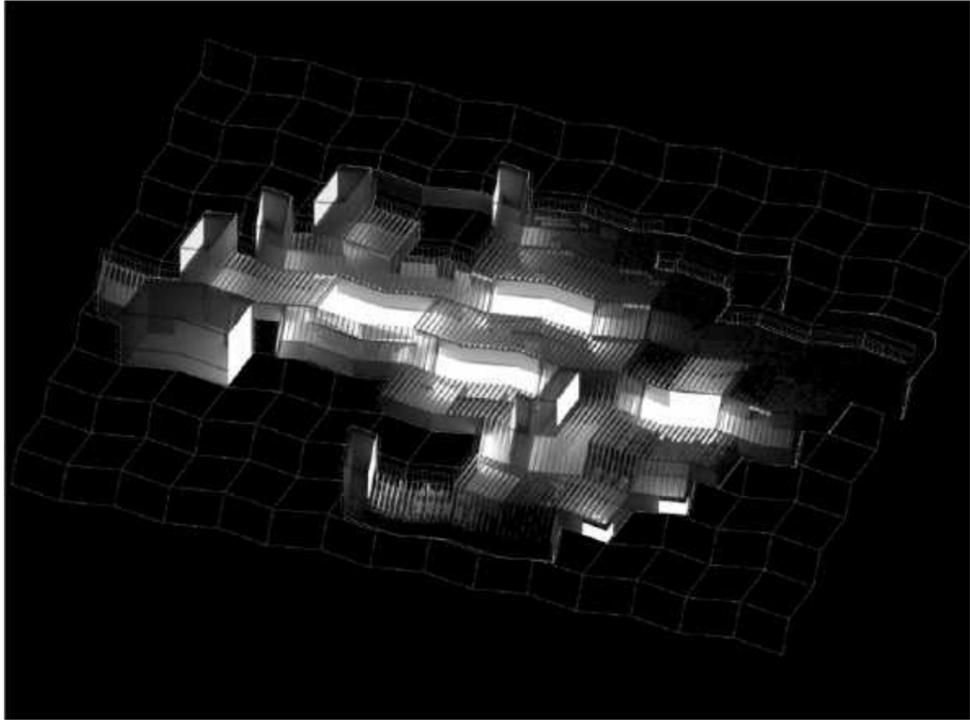
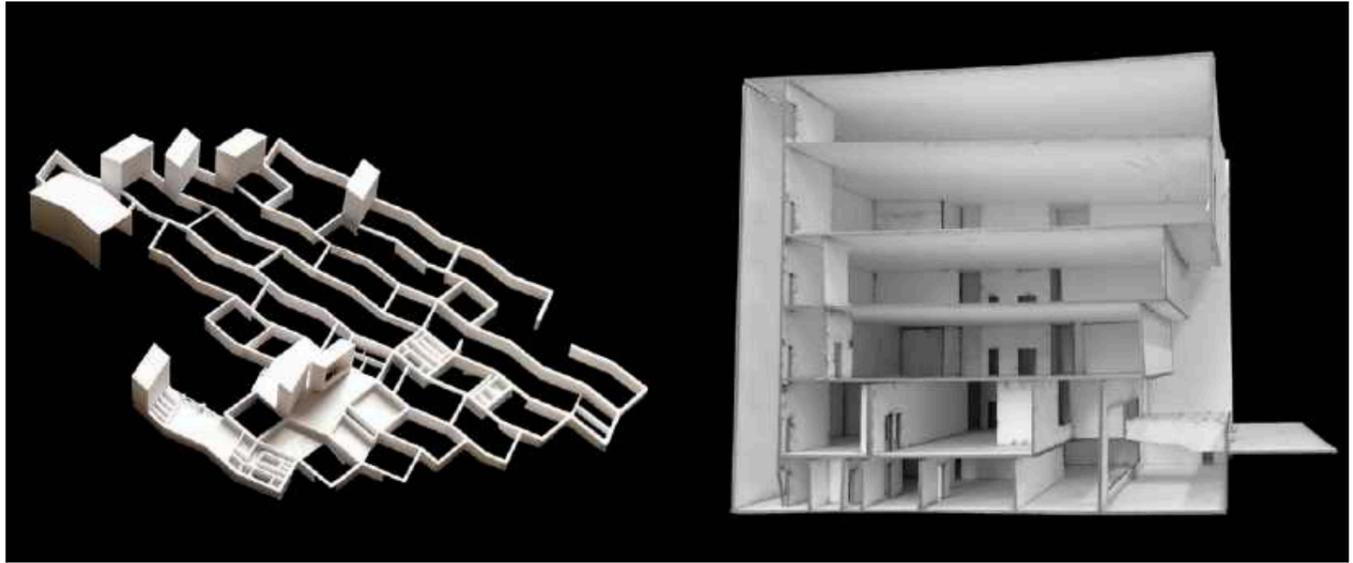


Museum as Iceberg.

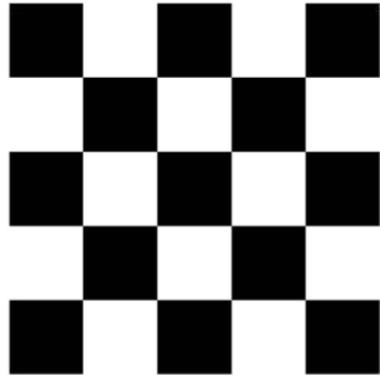
The evolution of the museum from private collection to tourist mecca parallels a spatial evolution from room to larger frameworks. Museums have become more complex. This design questioned has the museum as a building type grown too complex? Or should we, as architects, embrace this increasing complexity? I choose reject it.



Staggered relationship between gallery space and non-gallery space in the Met Breuer.



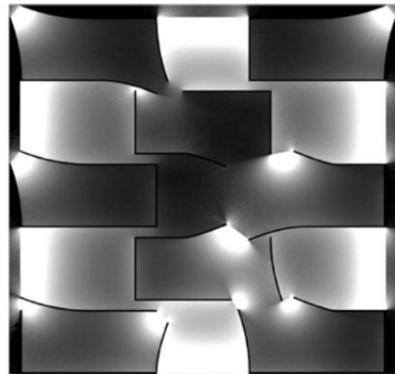
How the natural lights affect the quality of spaces in MUSAC.



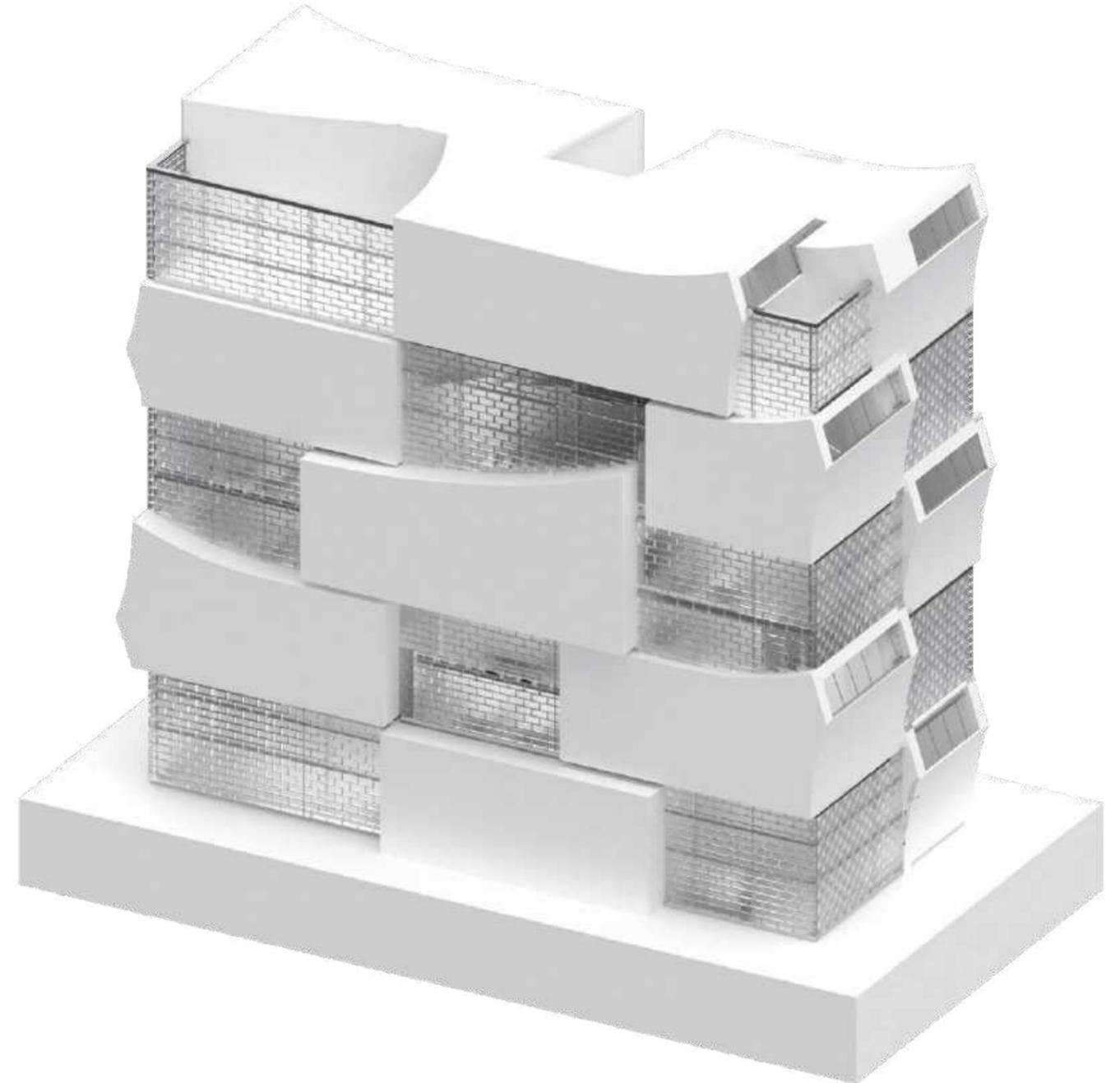
Checkerboard represent the relationship between gallery space and non-gallery space in the museum.



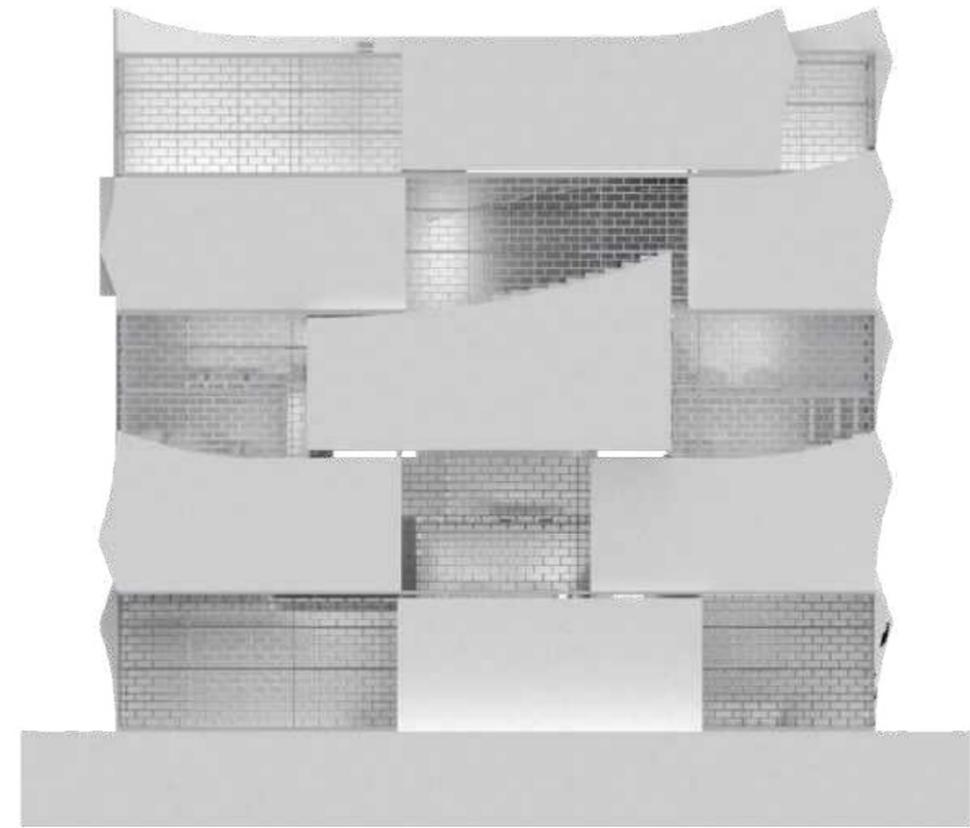
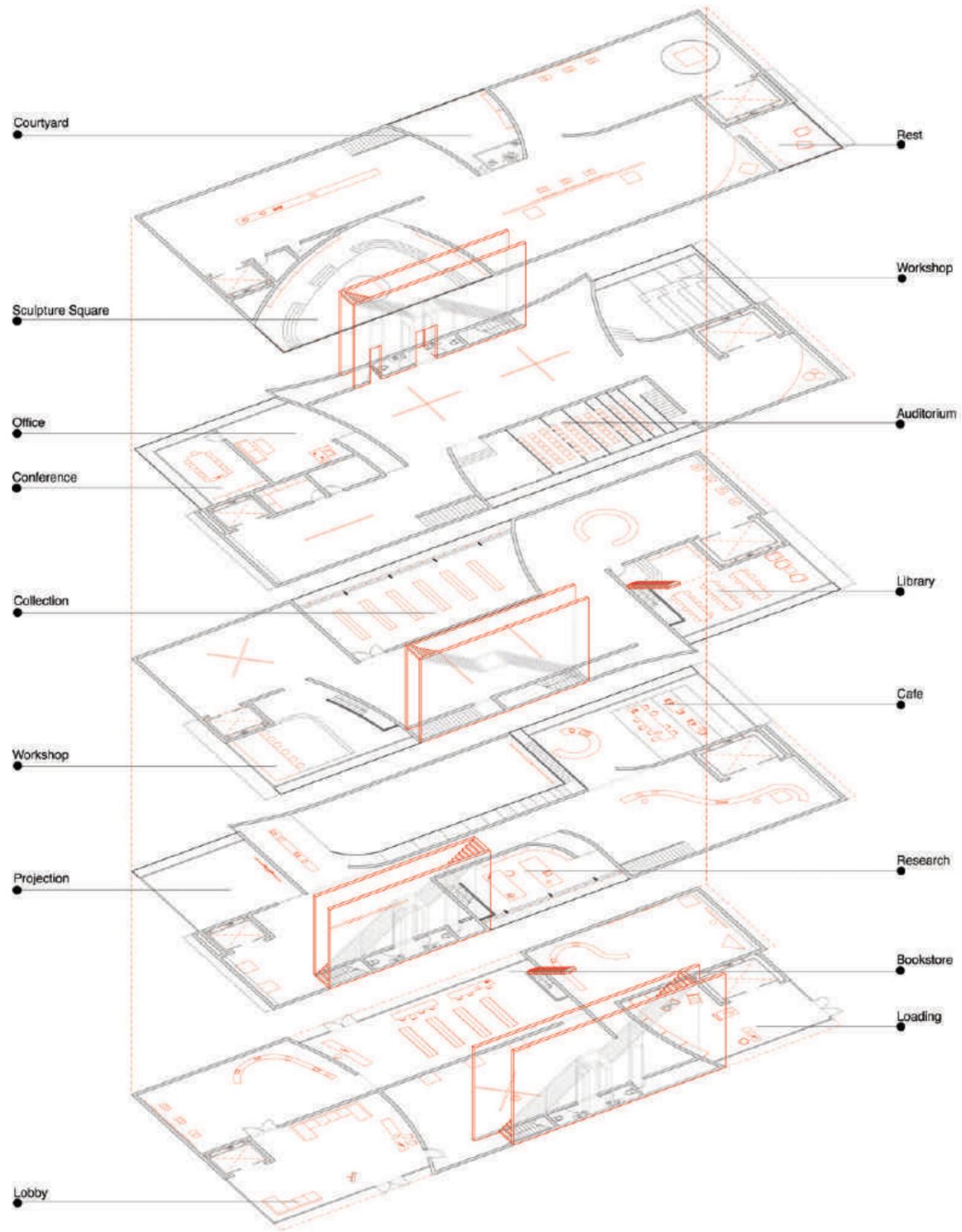
Peel surface to let natural lights come in.



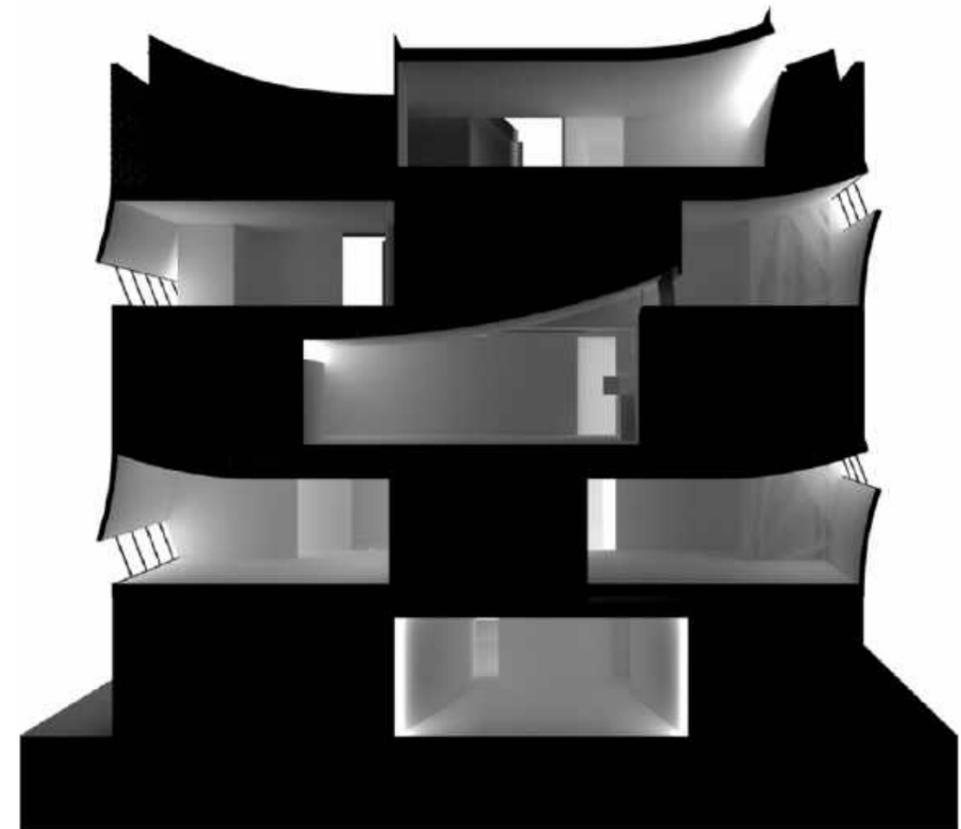
Combined with the function and transform from section perspective.



Axonometric



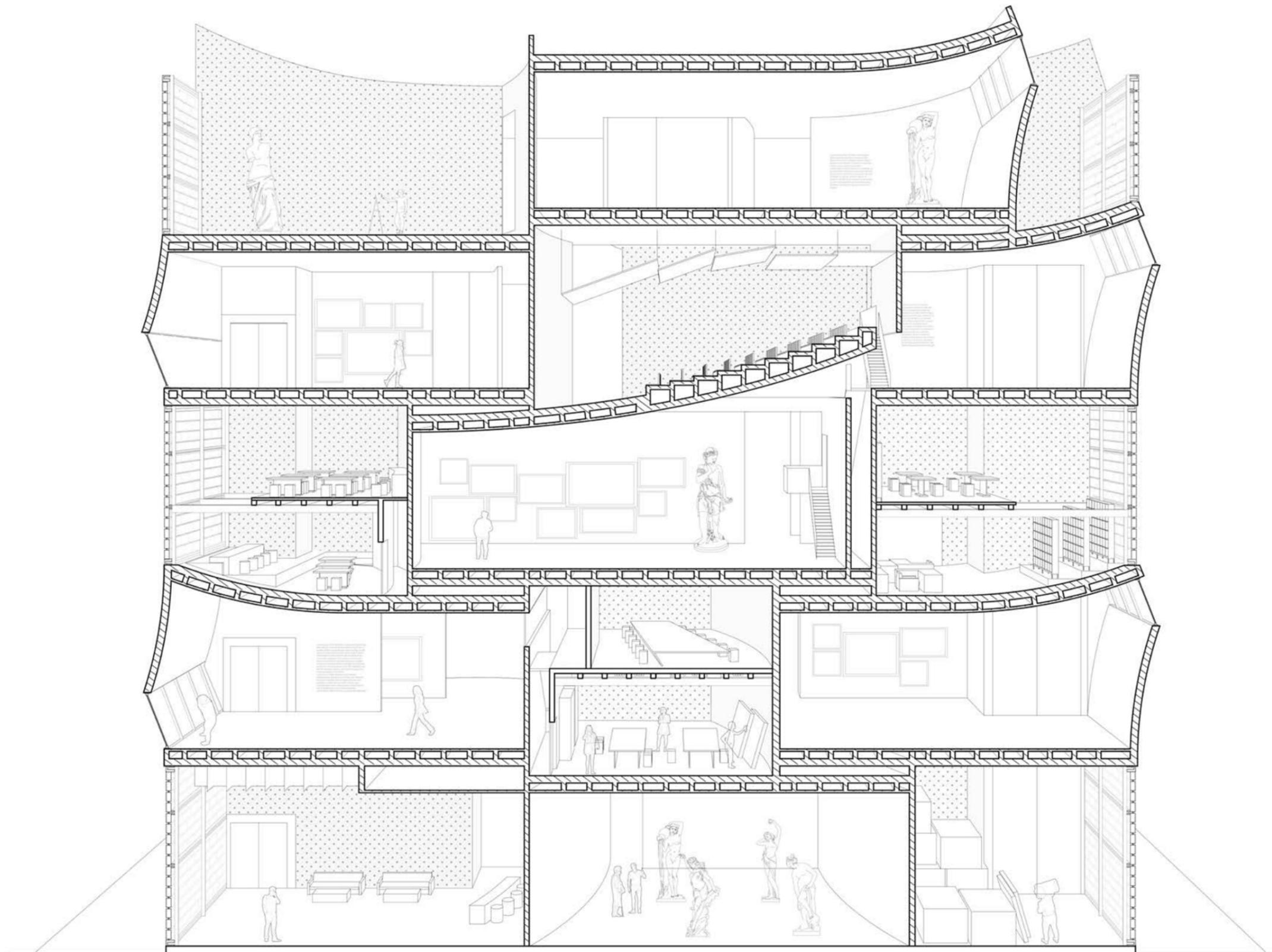
Elevation



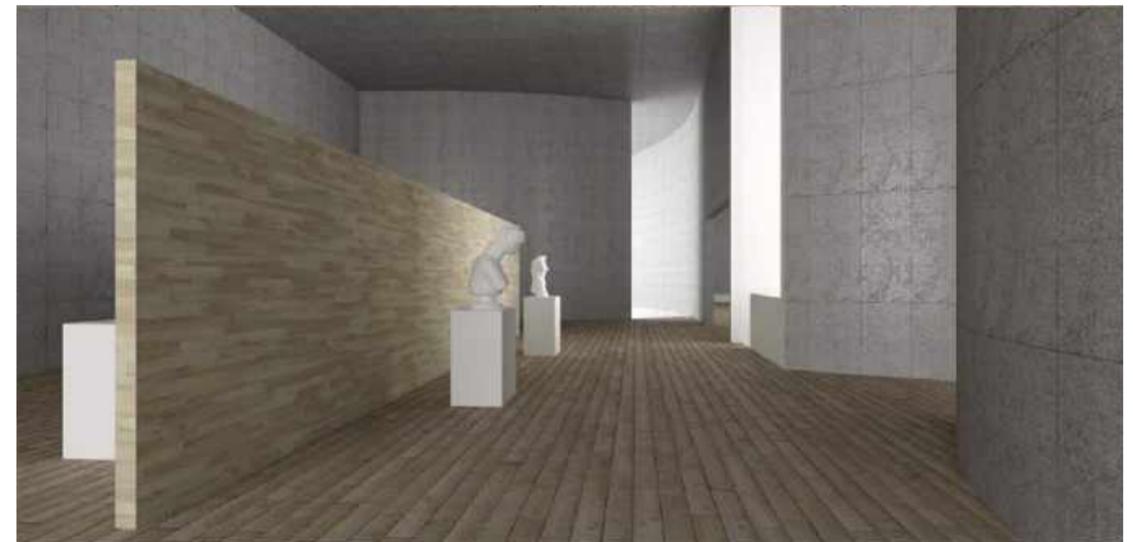
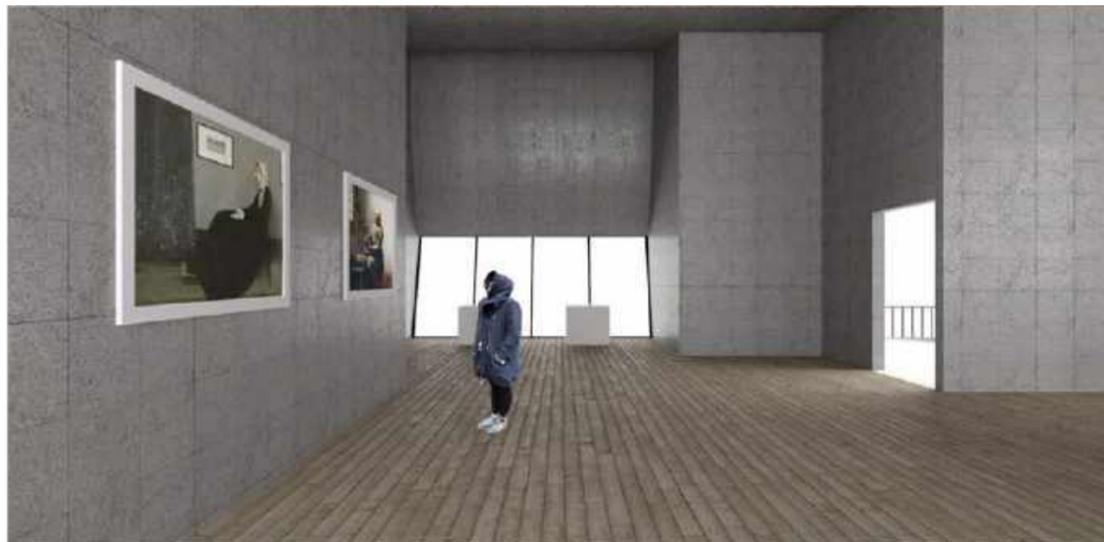
Light quality in gallery spaces

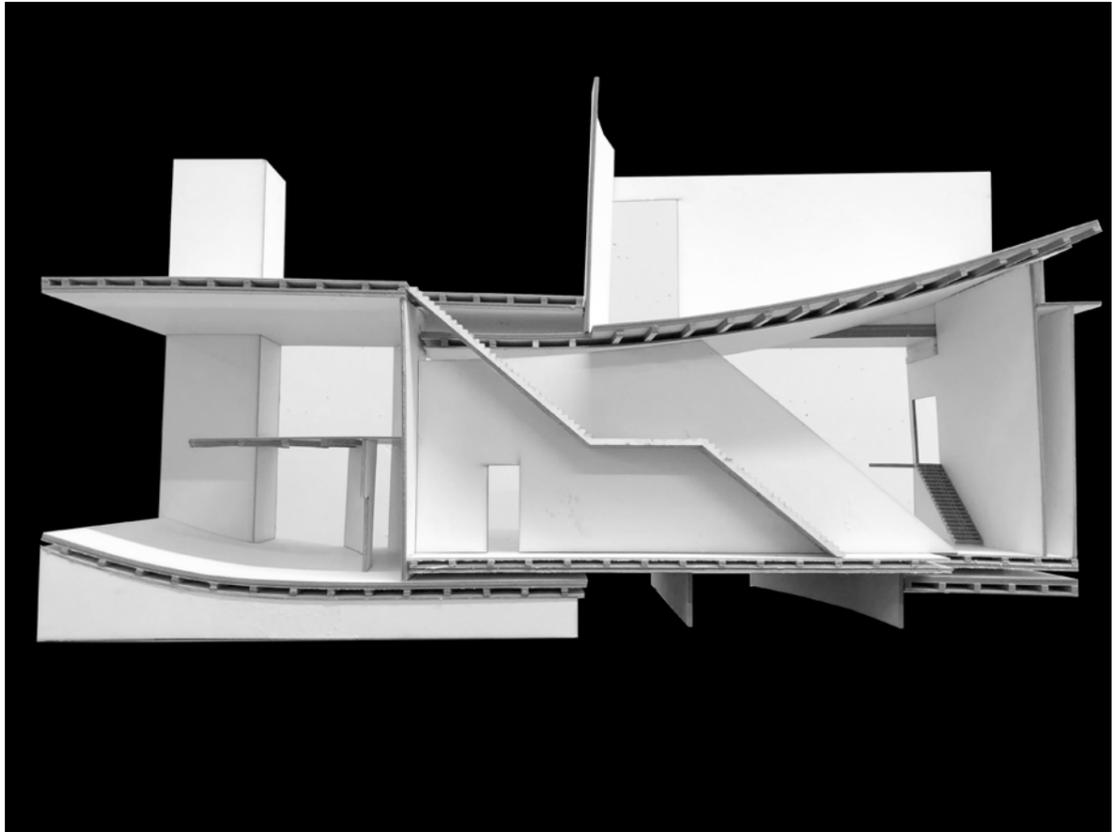
Galleries in museum are like iceberg, all the invisible back of house occupy most space of the museum in an independent and opposite way. In this design, the gallery and the non-gallery spaces are reframed within the same spatial logic, the non-gallery space becomes part of the whole spatial sequence. In this case, we hope that all different non-gallery spaces like laboratories, storages, lectures, workshops, and tea breaks can all be part of the experience. When visitors are viewing the exhibitions in the gallery, all kinds of back of house are interspersed in the gallery spaces, providing them with a new experience. It is a museum with only gallery.

Natural light enters the interior through the curved walls and floor panels, which also guide the streamlines. This is a museum with only gallery against the trend towards complexity.

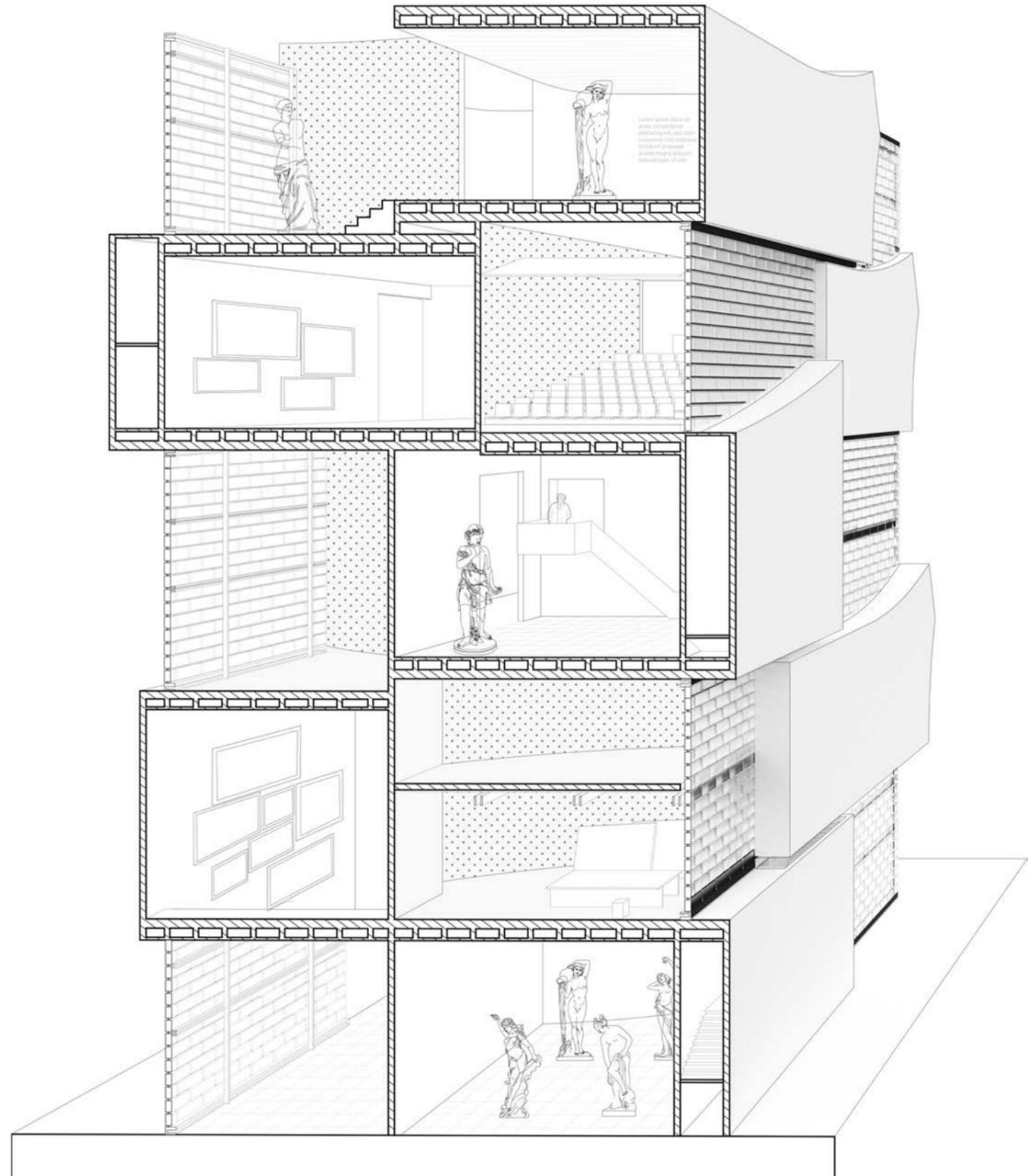


Section

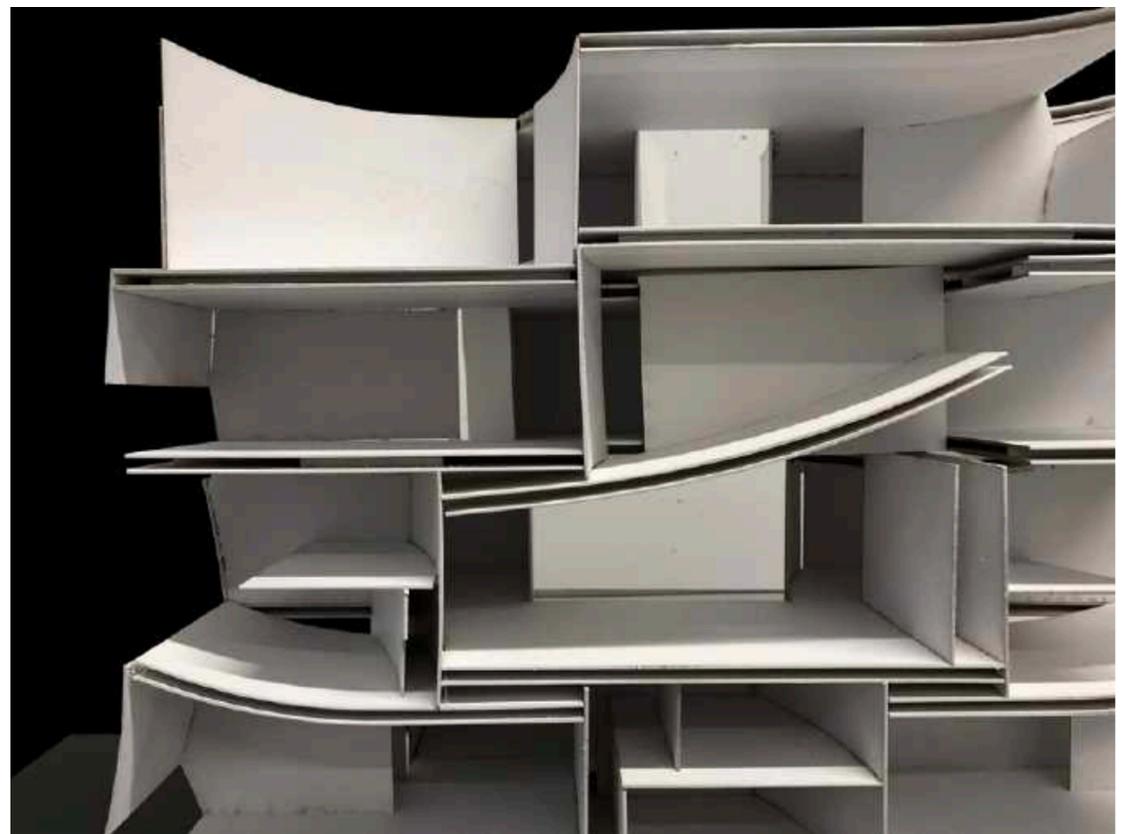
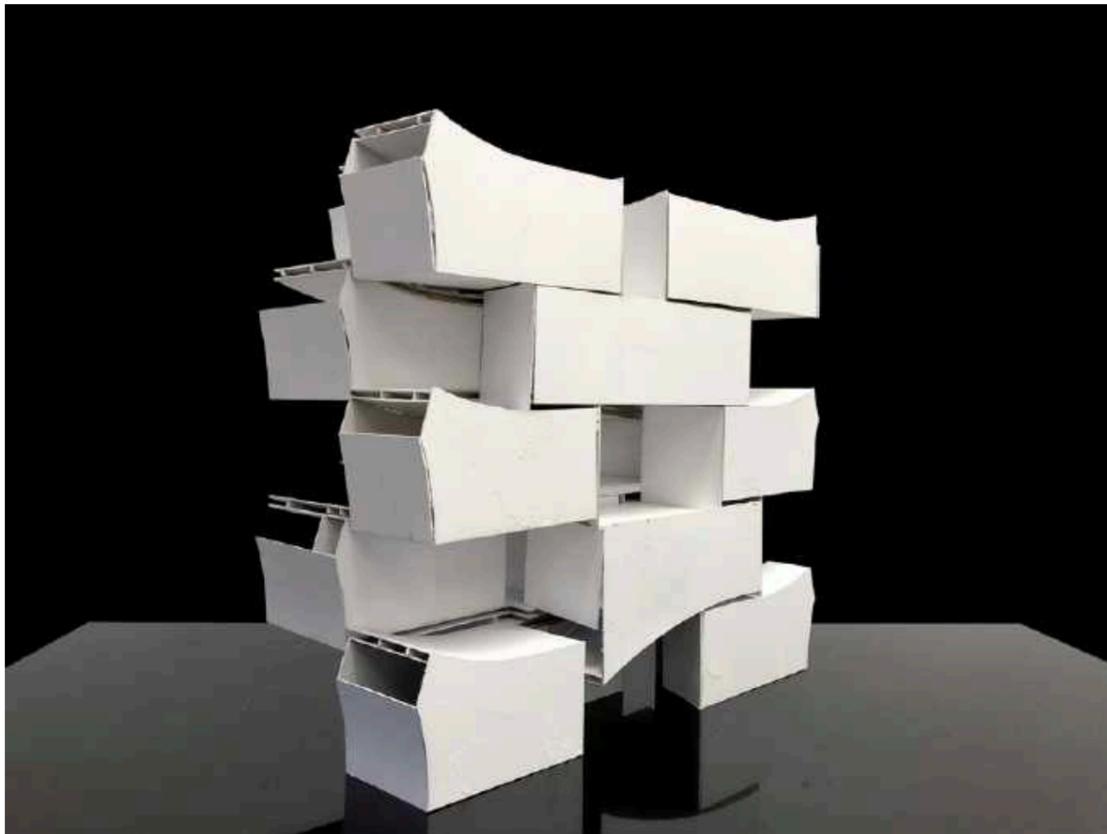
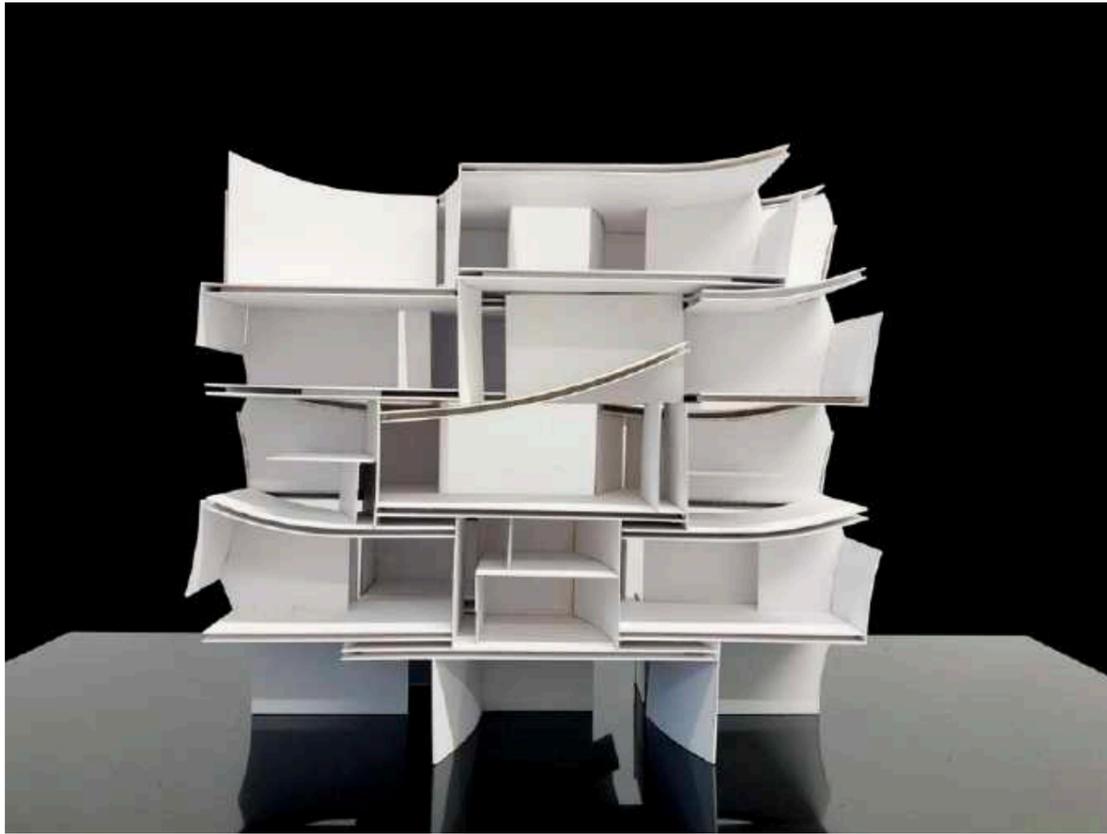


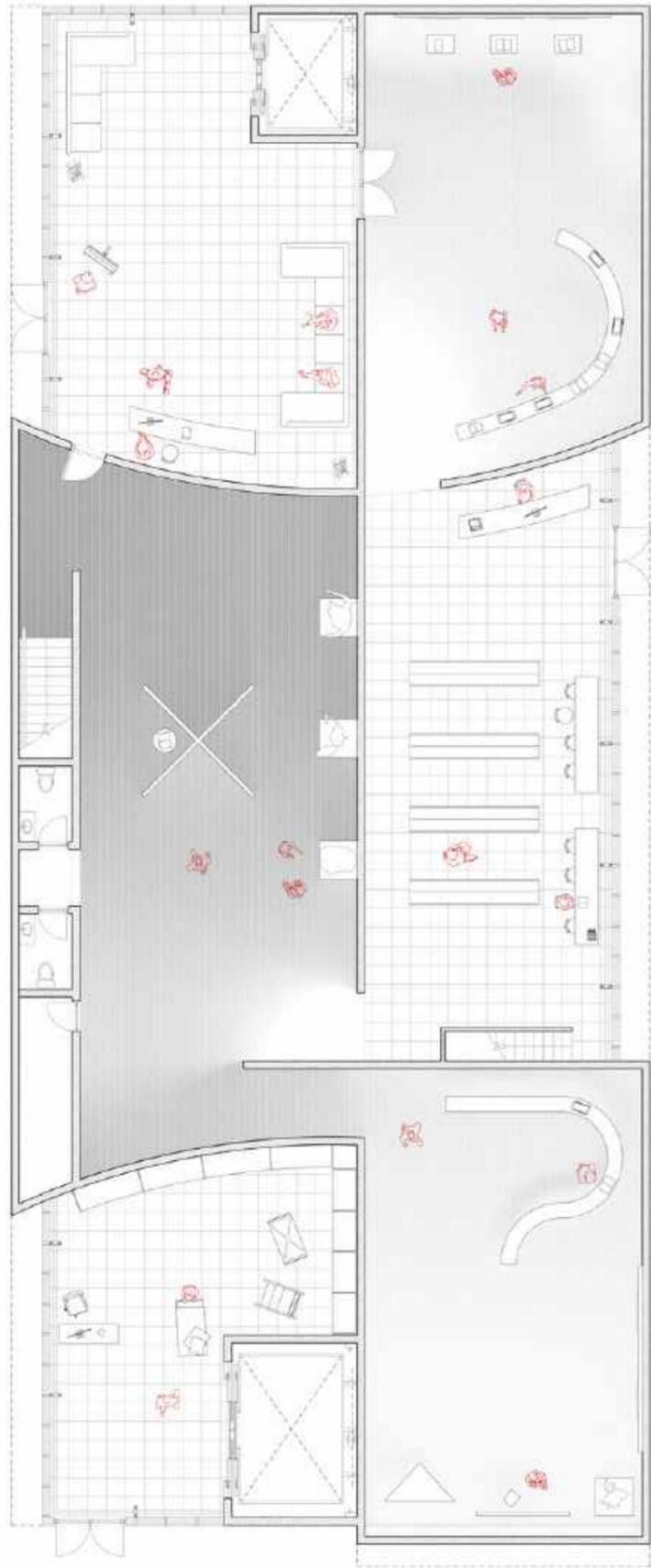


Structure model

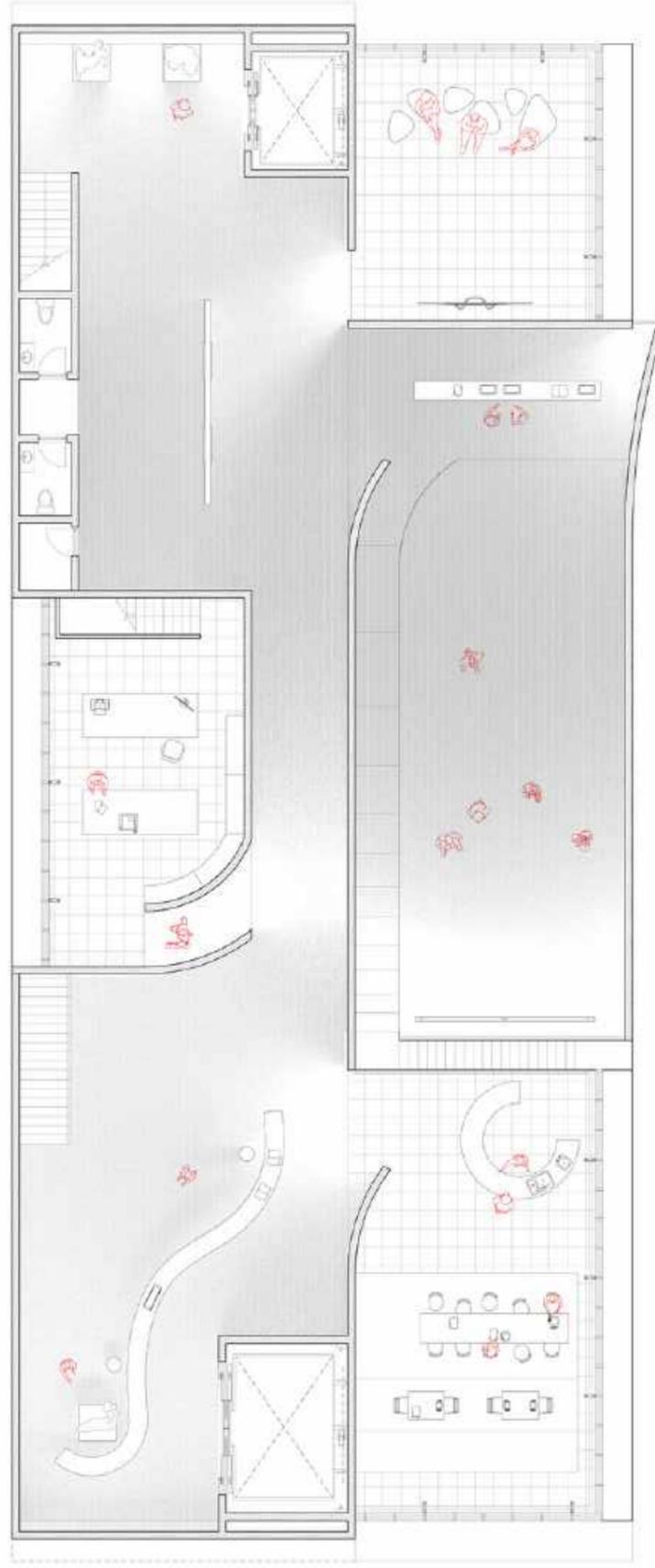


Section

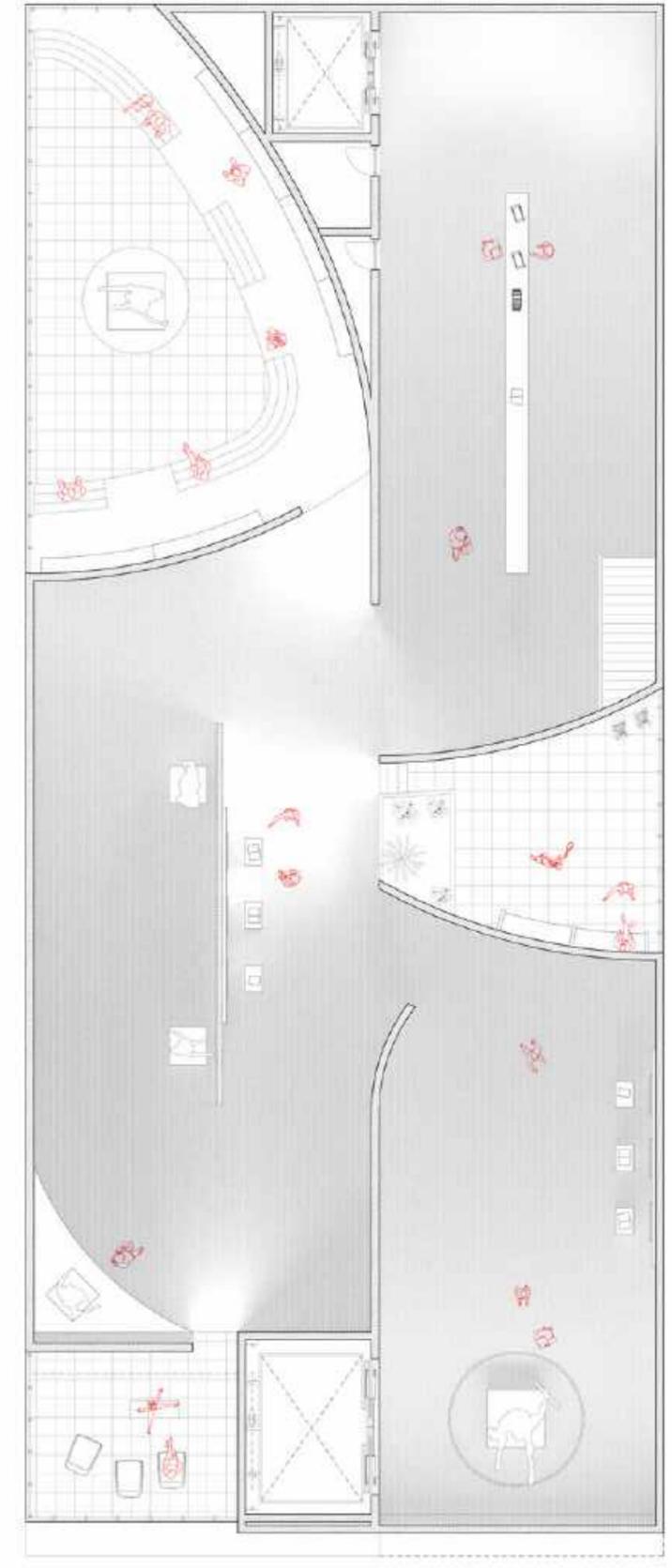




1st Floor Plan



2nd Floor Plan



5th Floor Plan



Studio field trip in Met Breuer. 06/19/2019



Summer studio final. 08/01/2019



Break in the mid-night in front of Avery. 07/28/2019



Cheers after final. 08/01/2019

Redesign Seoul Express Bus Terminal

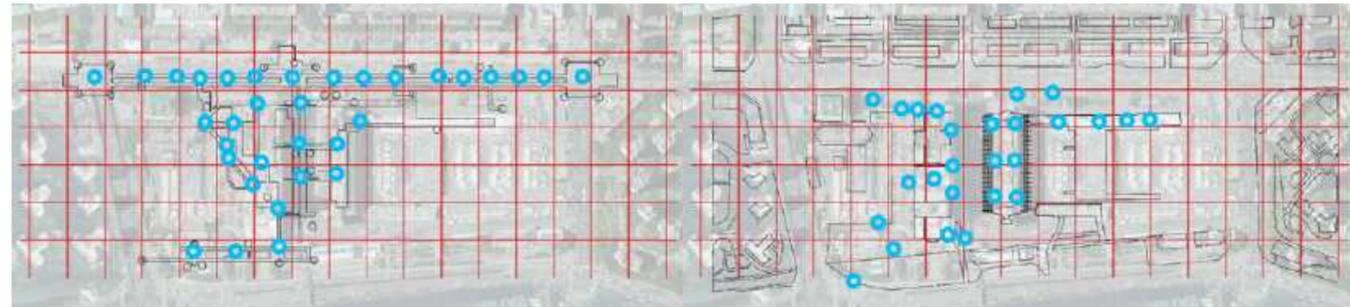
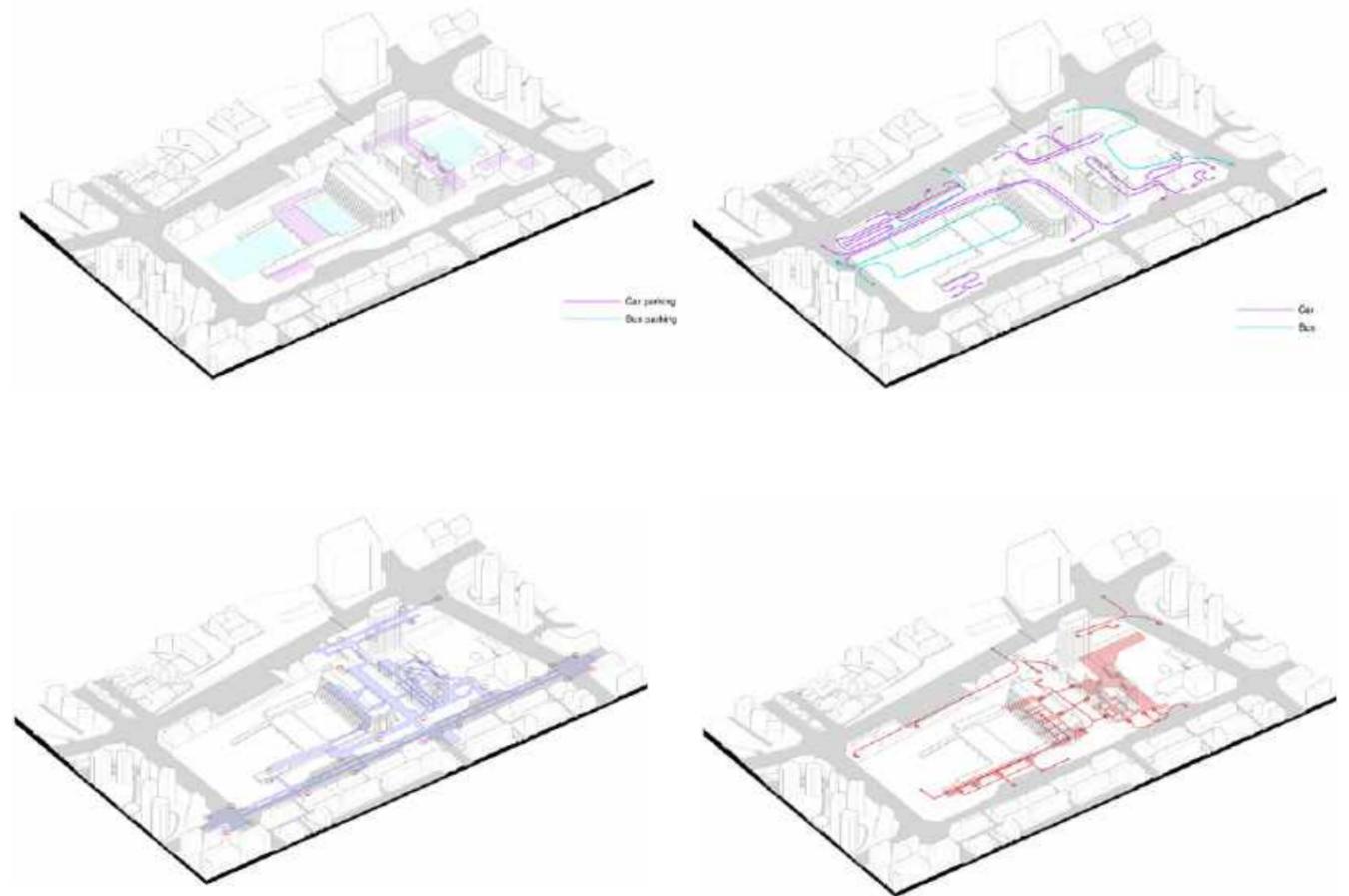
Walkability Office Design on an Urban Scale

Columbia University GSAPP Fall Studio, 2019
Instructor: Richard Plunz & Hyon Woo Scott Chung
Collaborate with Qingkai Luo
Site: Seoul, Korea

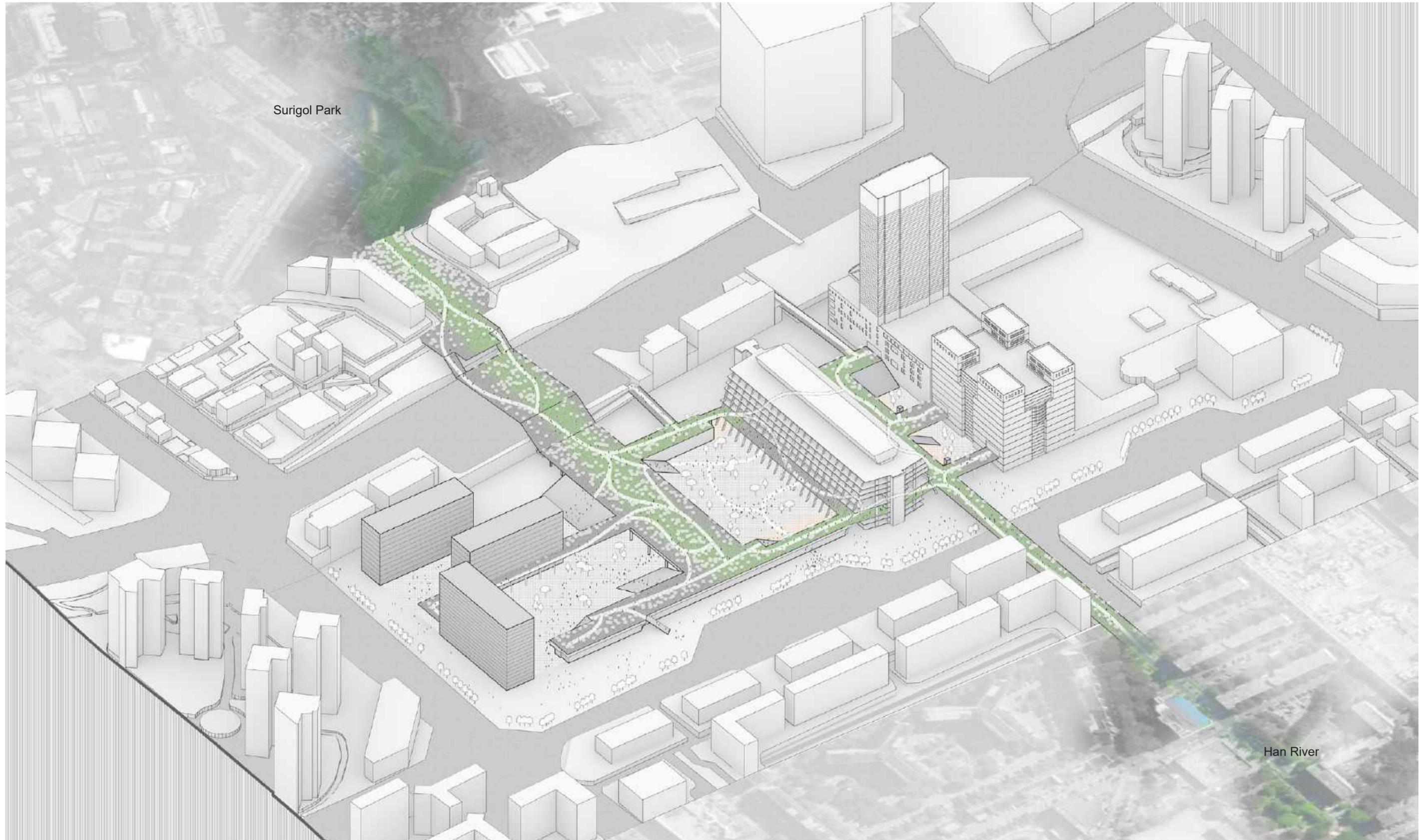


Seoul Express Bus Terminal.

This proposal focusses on the 72,000 square meters area adjacent to the Express bus terminal that is currently used as a bus parking lot. This area will be transformed the closed space into a dynamic high-density community that includes office, urban park, shopping mall, green path, sky corridor, together with a redesigned bus station.



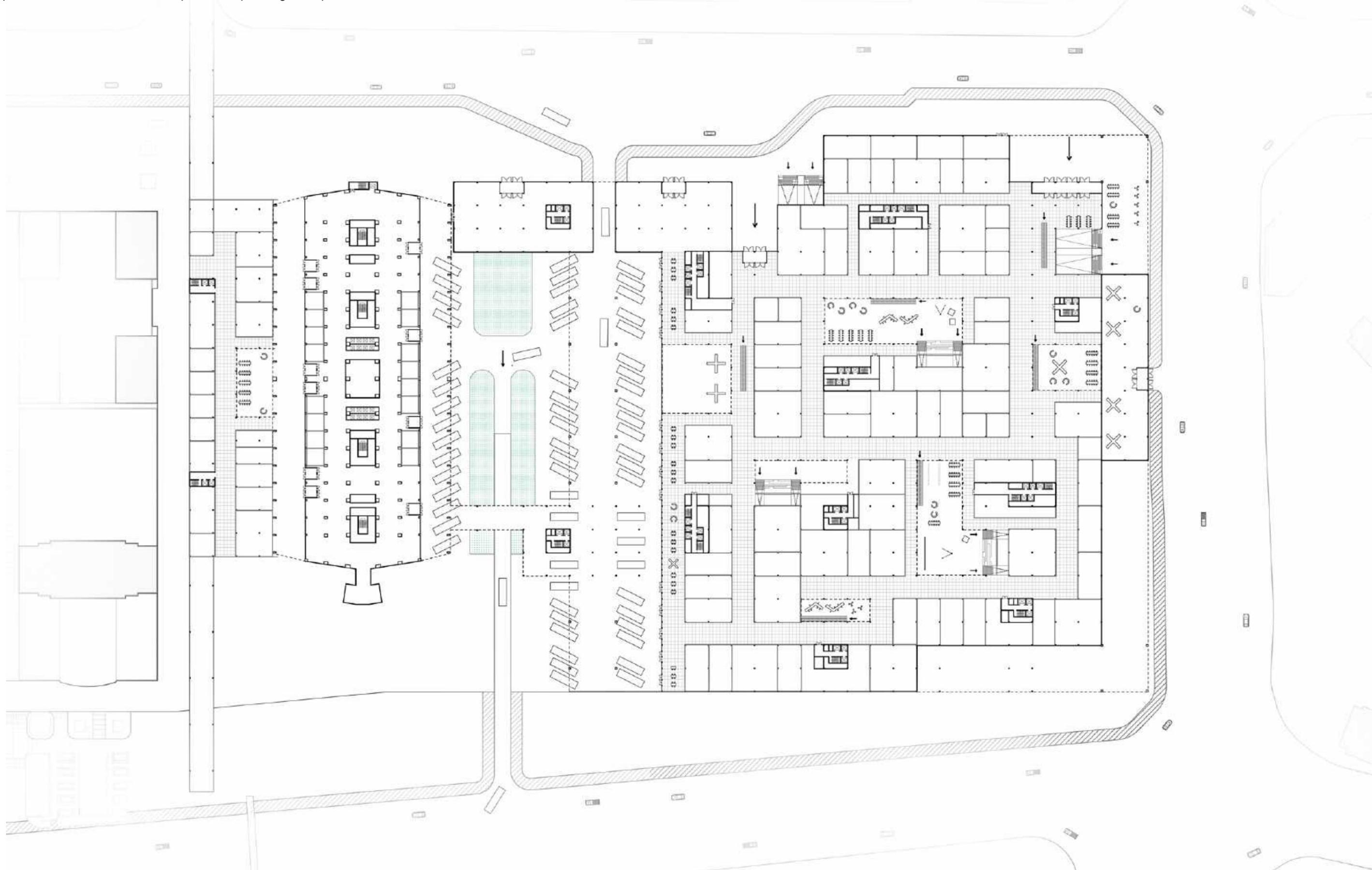
Urban Strategy:
 The site is located between the Han River and the Surigol Park, it has the potential to complete an urban green corridor to connect them, analogous to the New York High Line park. The urban corridor crosses the site, increasing public access to the site.



Site Proposal:

Under the strategy of connecting the urban landscape of north and south, after analysis of the existing site, we carried out a basic framework for the site, including how the green corridor goes through the site, how it connects to the old bus terminal and how the site is activated. Further architectural design will be based on the framework.

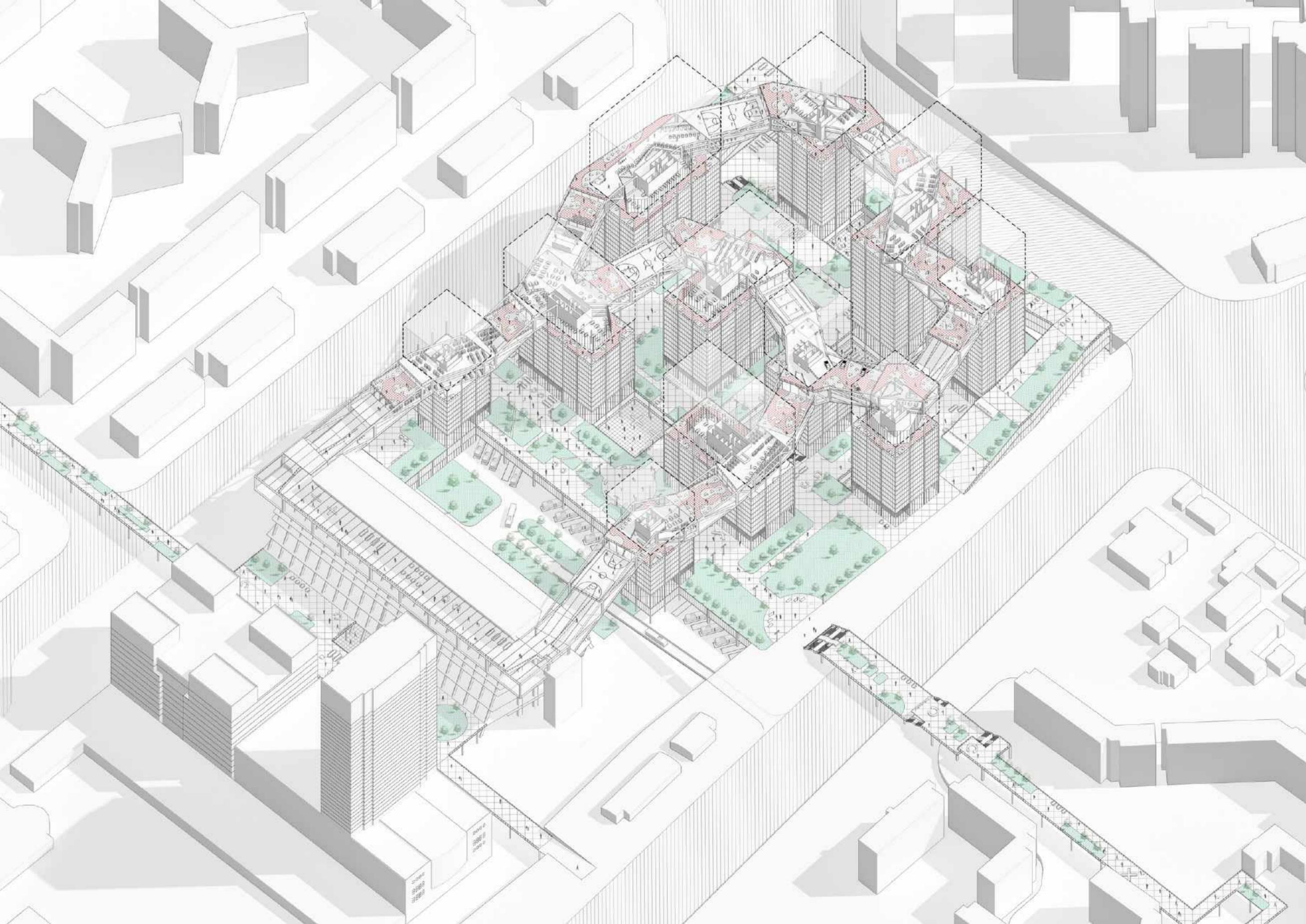
It is an urban scale design that benefits as many aspects as possible. For the SSG group who owns this site, our high-density office building and attached new commercial are could bring them huge profits. For the citizens of Seoul, the urban green corridor that connects Han river and the Surigol park provide them walkability public space, just as the High Line park in the city of New York. For the Seoul Express bus station, the reorganized bus station relieves the traffic pressure of the old station and improves the passenger's experience.



Ground Plan



Master Plan





Public floor for the office building on the air.



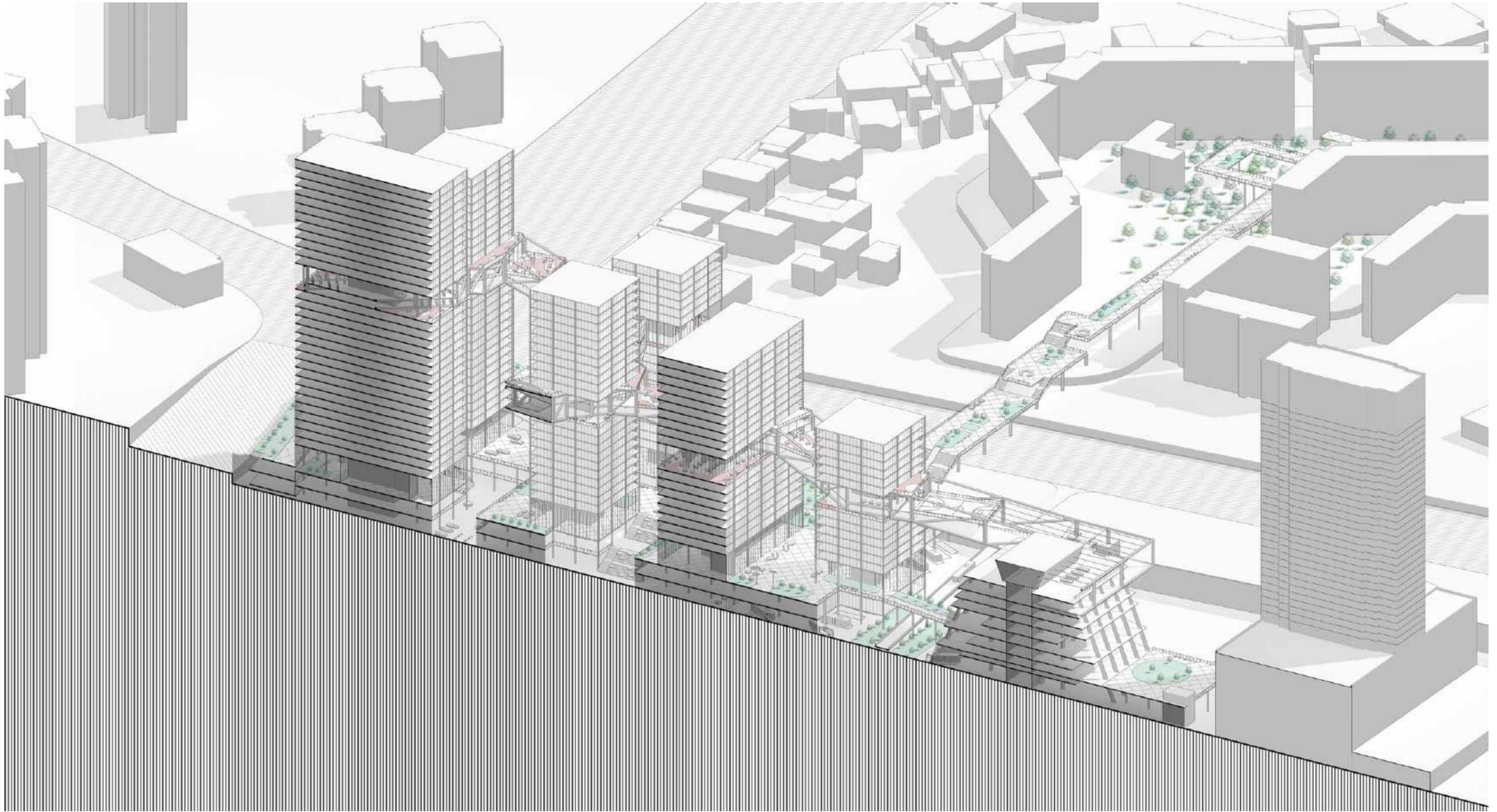
View from the main city green corridor.

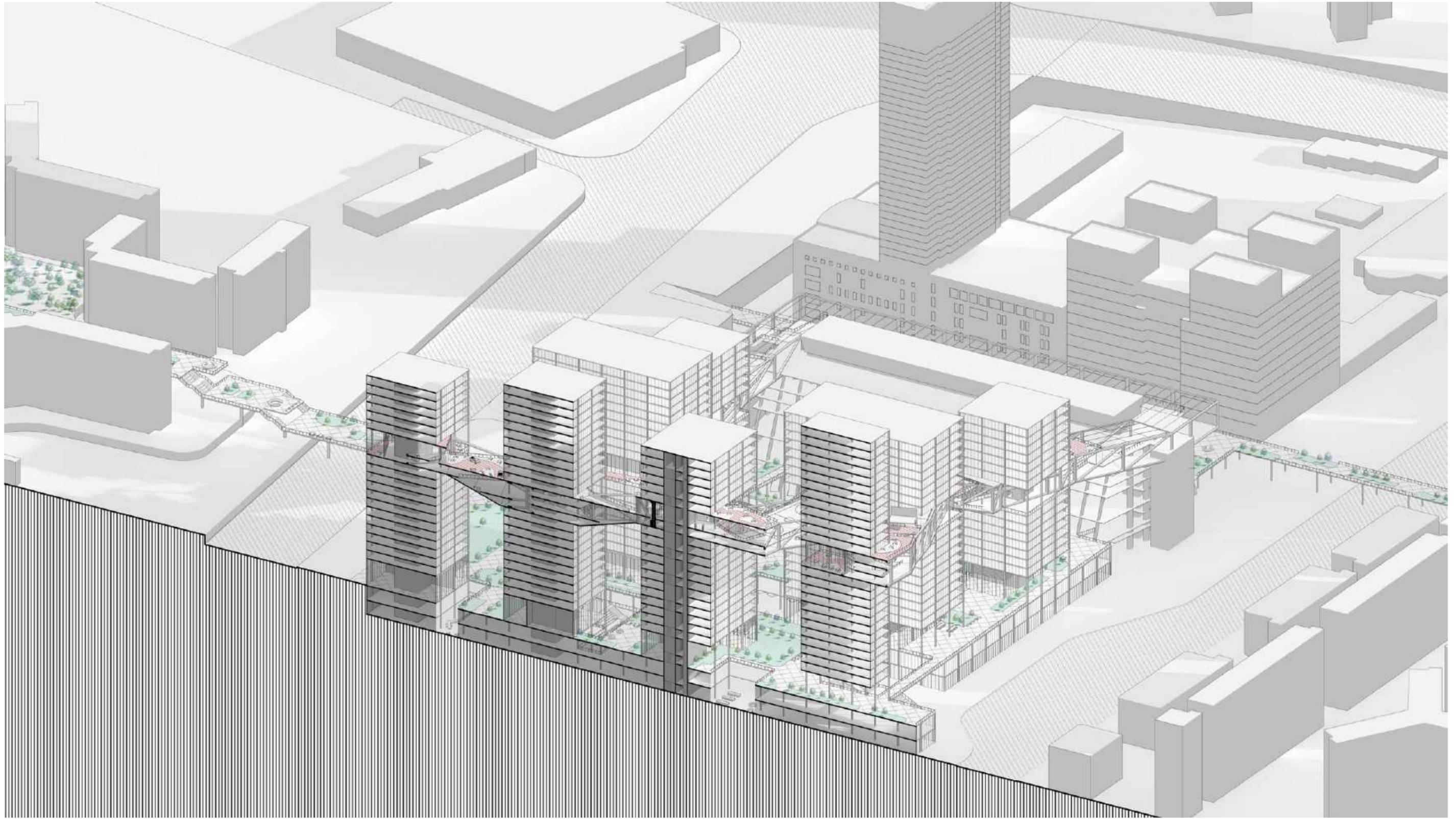


Public space for the office building on the air.



New bus departure terminal connect with ground commercial area.









Presentation in the meeting room of SSG group, Seoul, South Korea. 10/06/2019



Group tourist on the Seoul Tower, Seoul. 10/11/2019



haenglimarchitects
행림건축 Haenglim Architects



10次赞

haenglimarchitects with Korea University, Columbia
GSAPP

Field trip visiting the office of Haelim
Architects, Seoul. 10/08/2019



Fall studio final. 12/09/2019

Amazonia After Fitzcarraldo

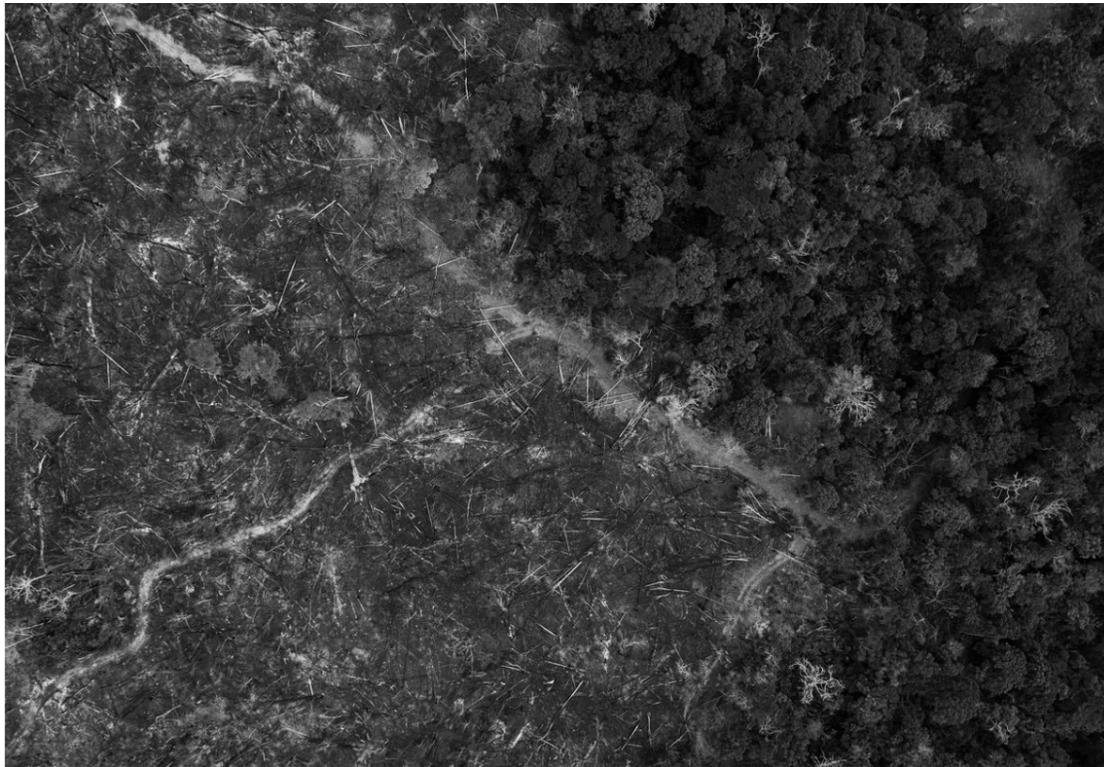
Co-Market Design in Manaus, Brazil

Columbia University GSAPP Spring Studio, 2020

Instructor: Pedro Rivera & Khoi Nguyen

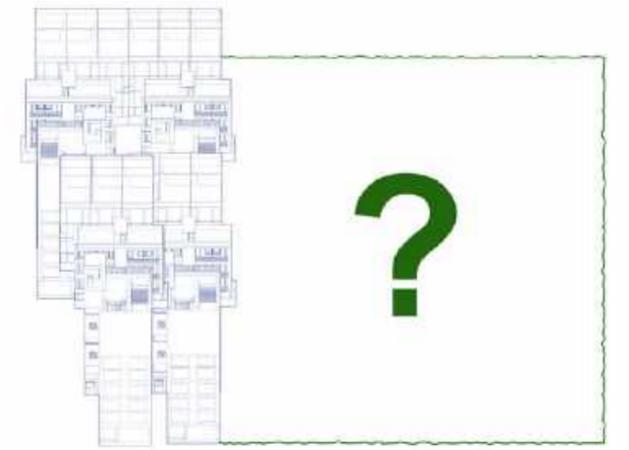
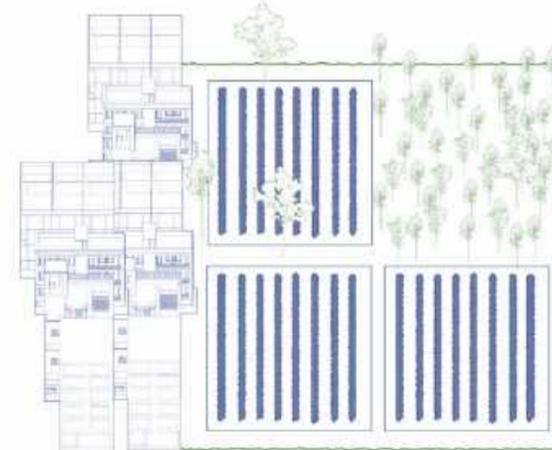
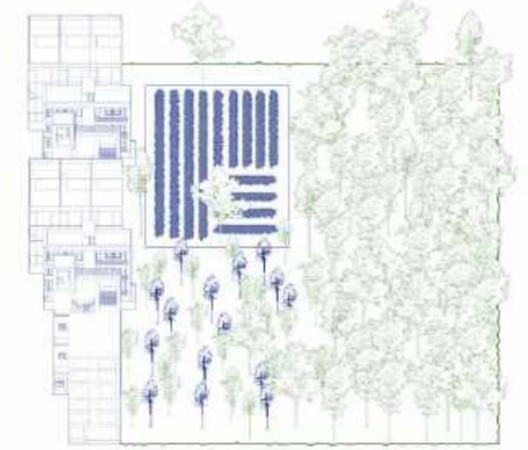
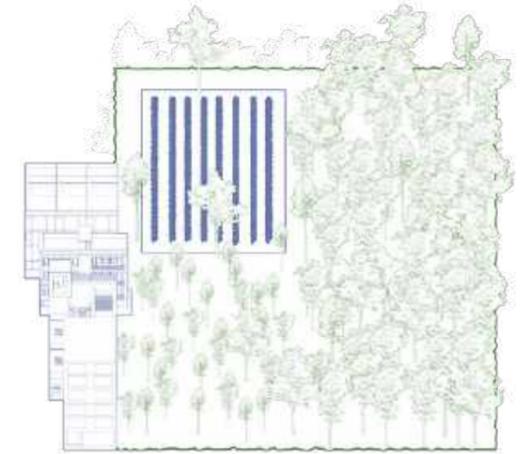
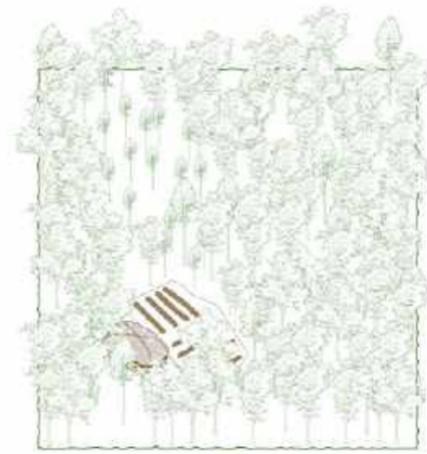
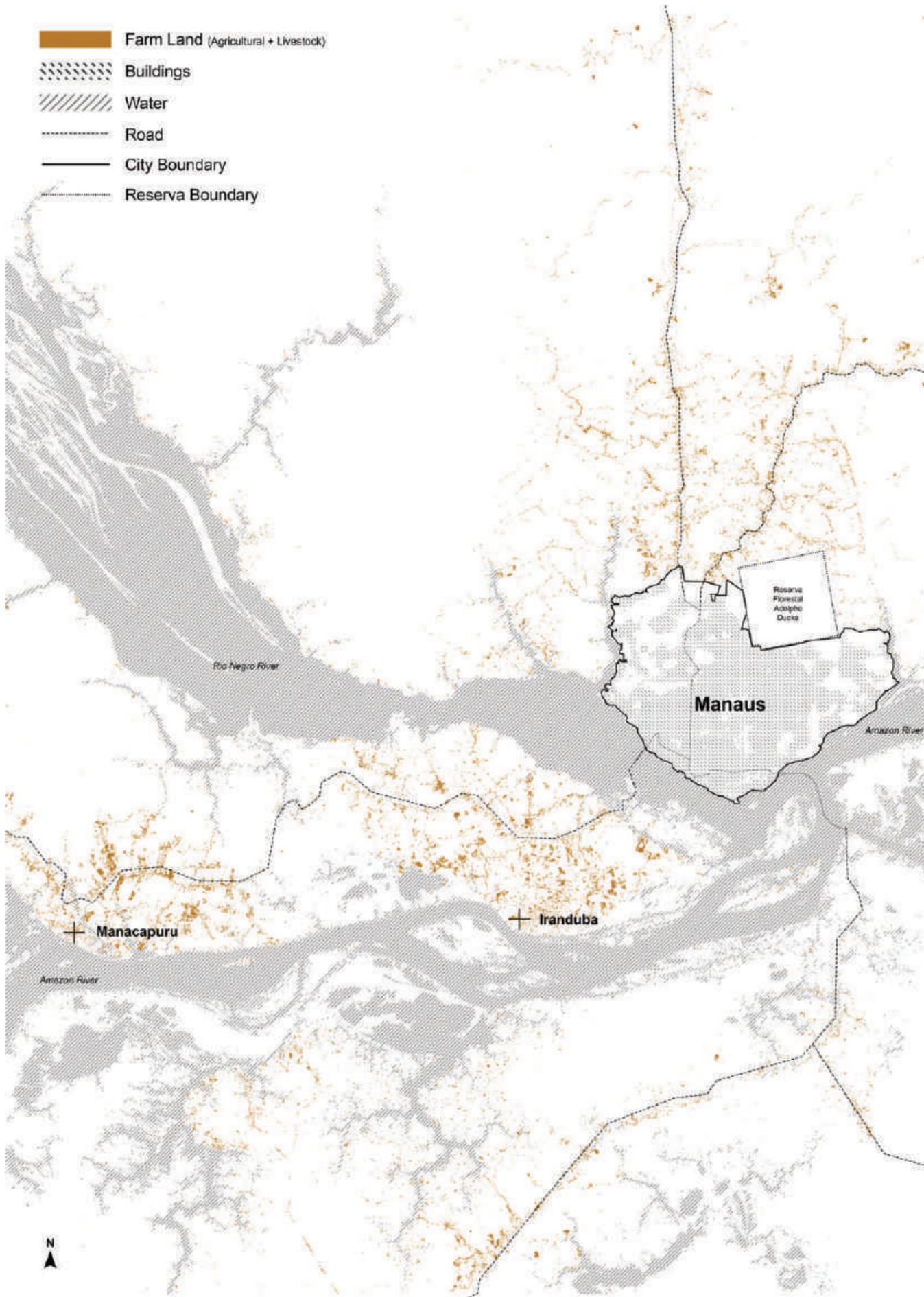
Collaborate with Xinyi Zhang

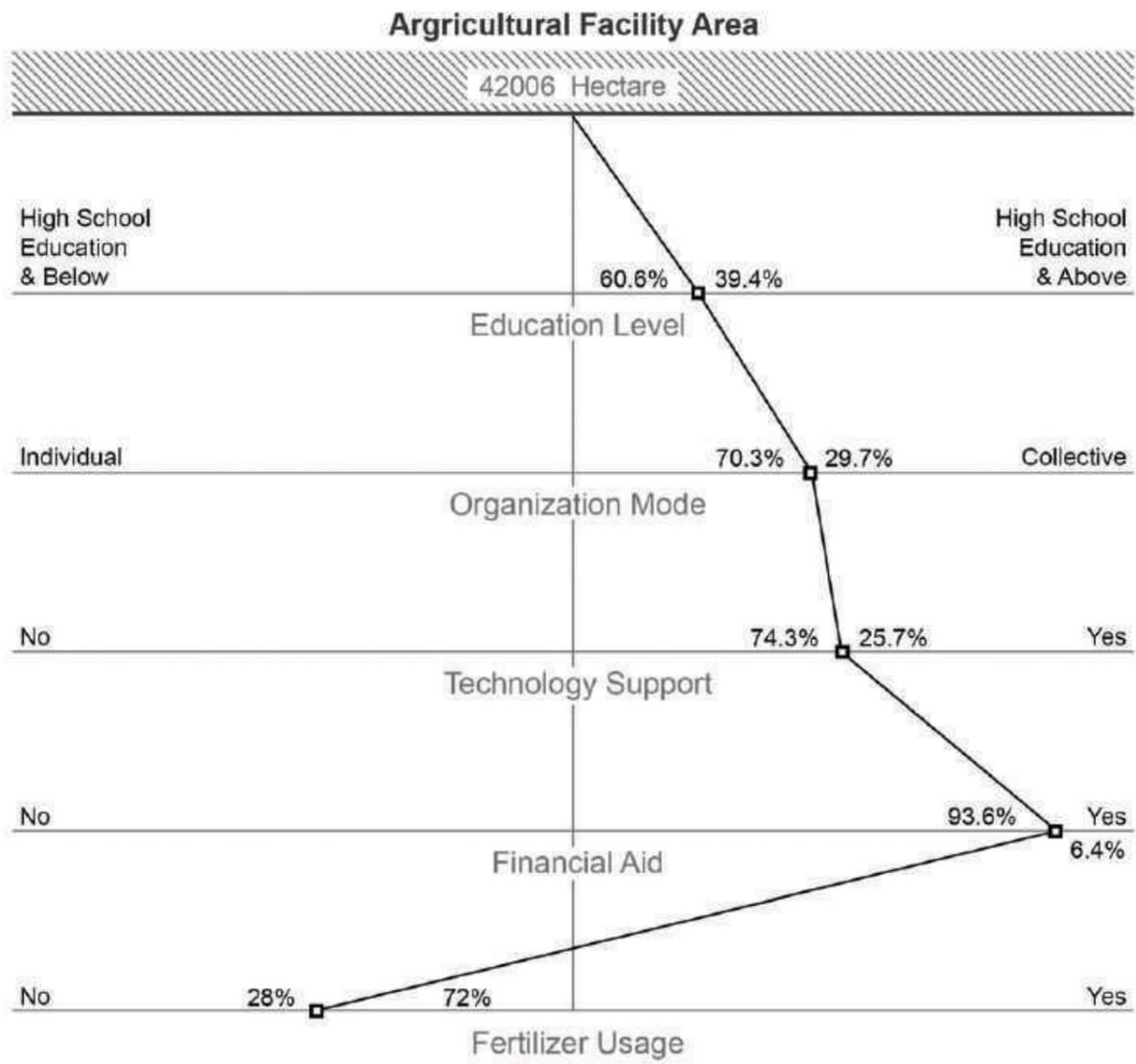
Site: Manaus, Brazil



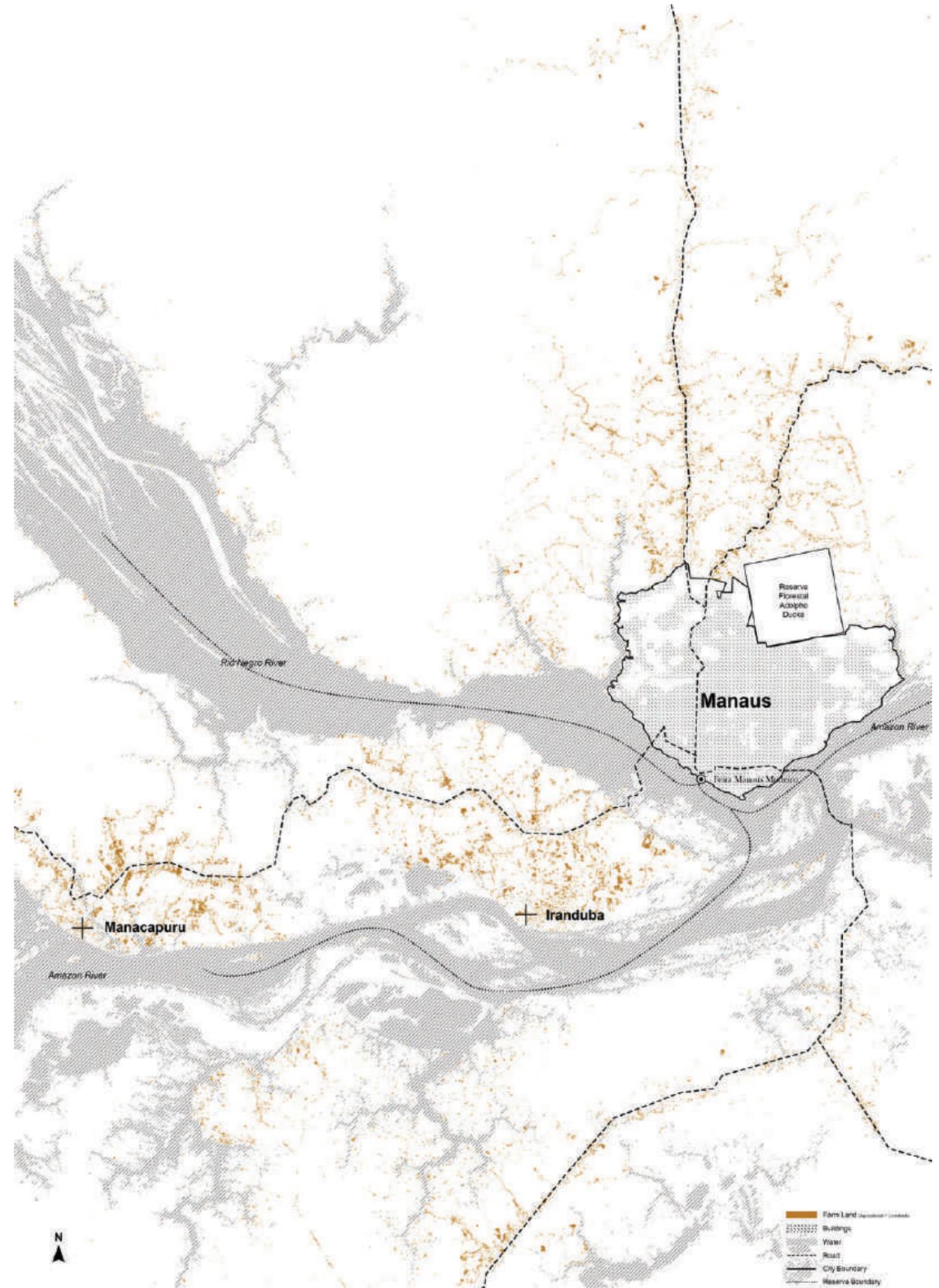
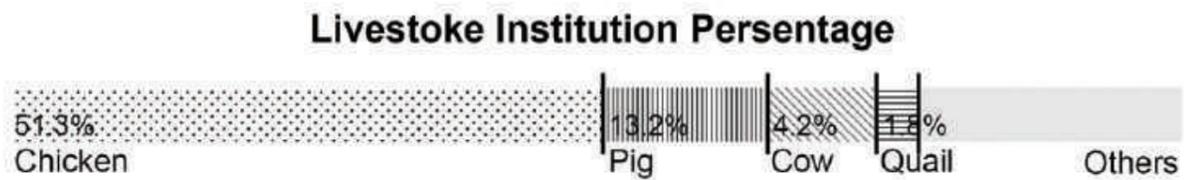
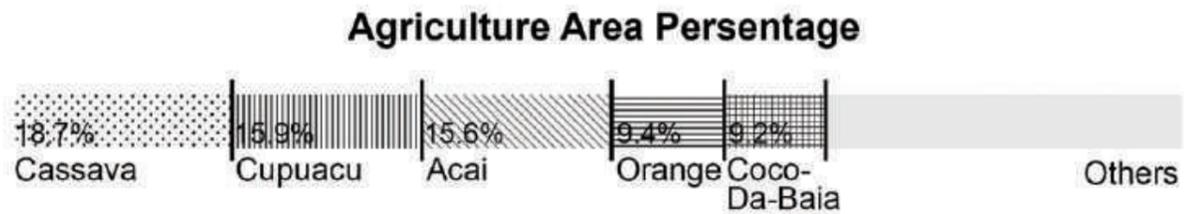
Deforestation in Amazonia.

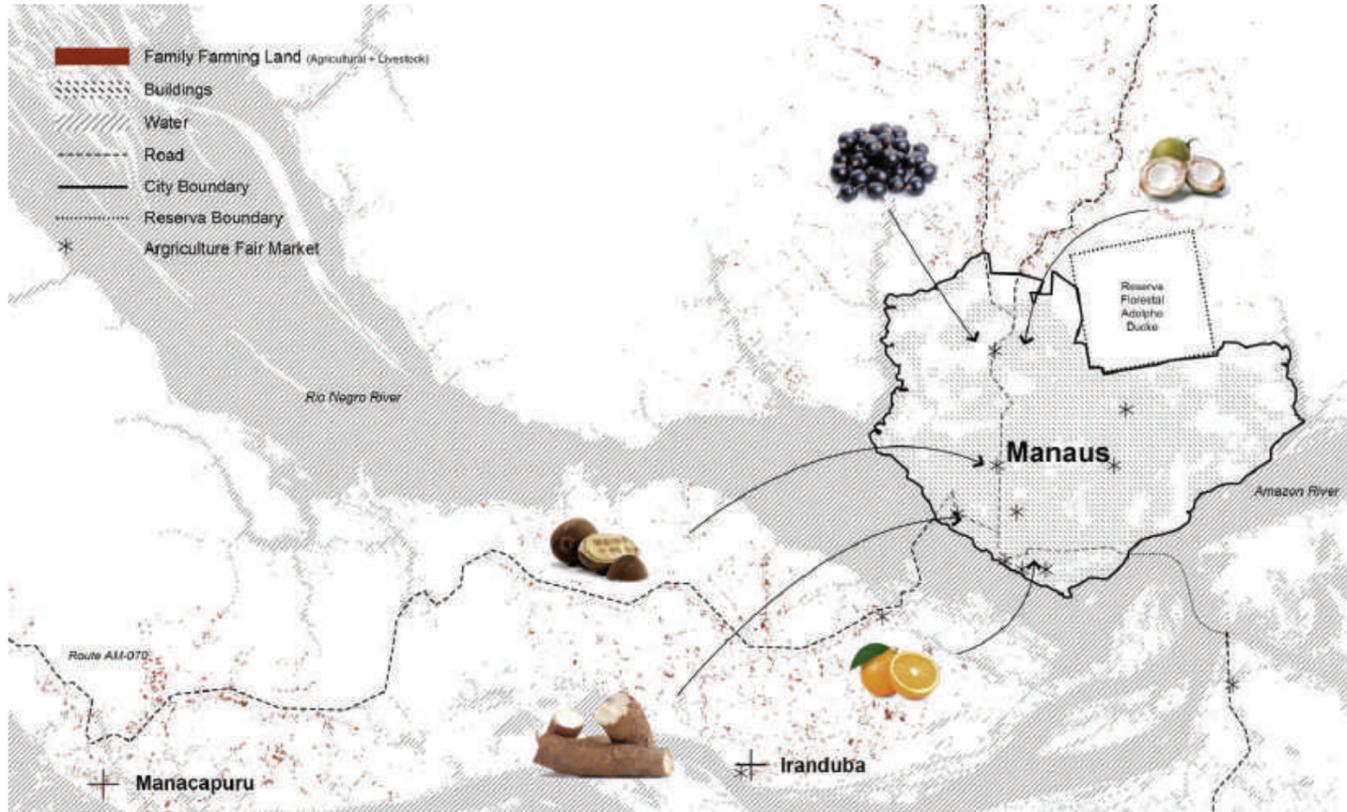
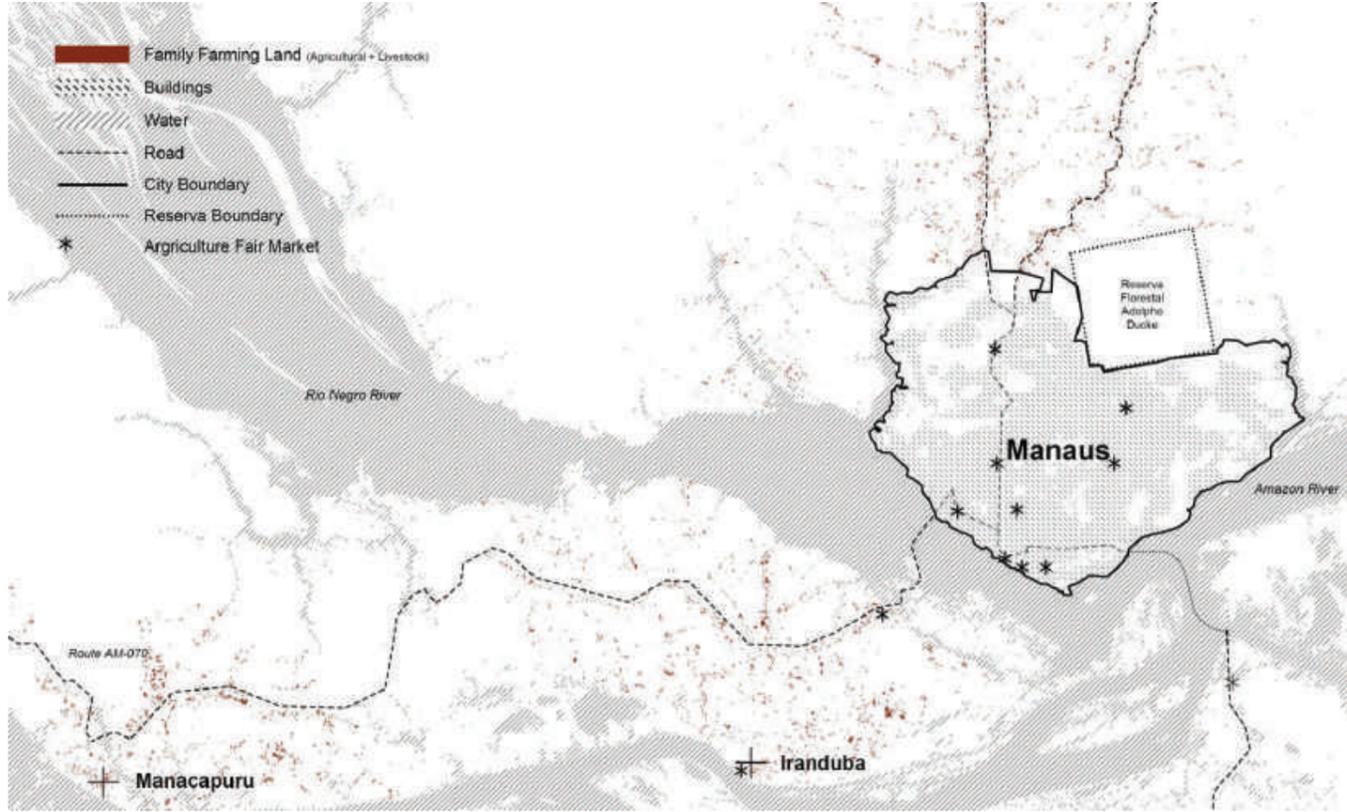
Our proposal is to redesign the largest market in Manaus and also makes it a connection point between city and rural area. Since market is the place where the farmers will gather and bring their products to the city. In addition to the space for providing farmers with financial and technical support, the original market environment will also be improved, and at the same time, an important public space will be created for the citizens of Manaus. The redesigned market will become a landmark in the city of Manaus.

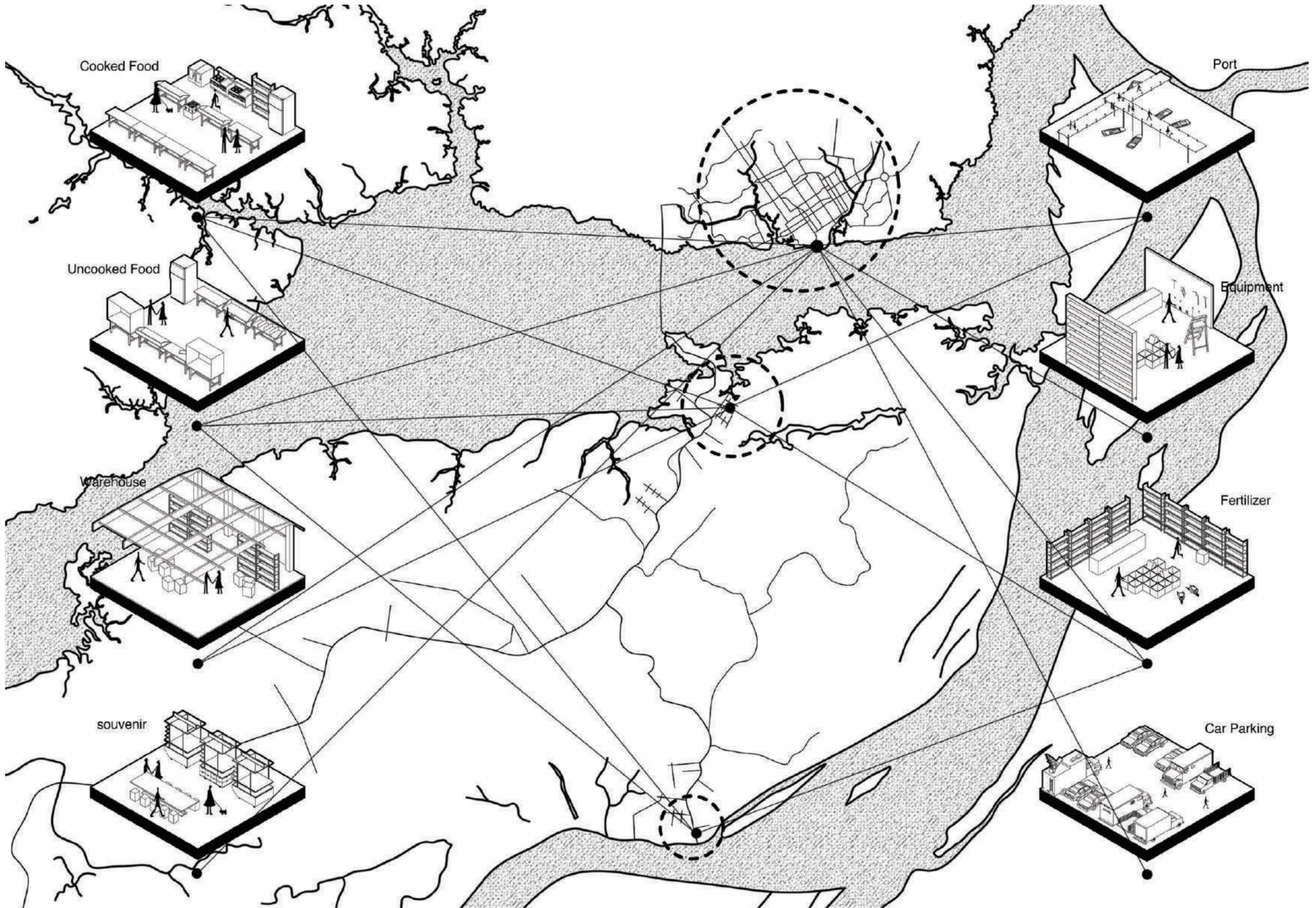




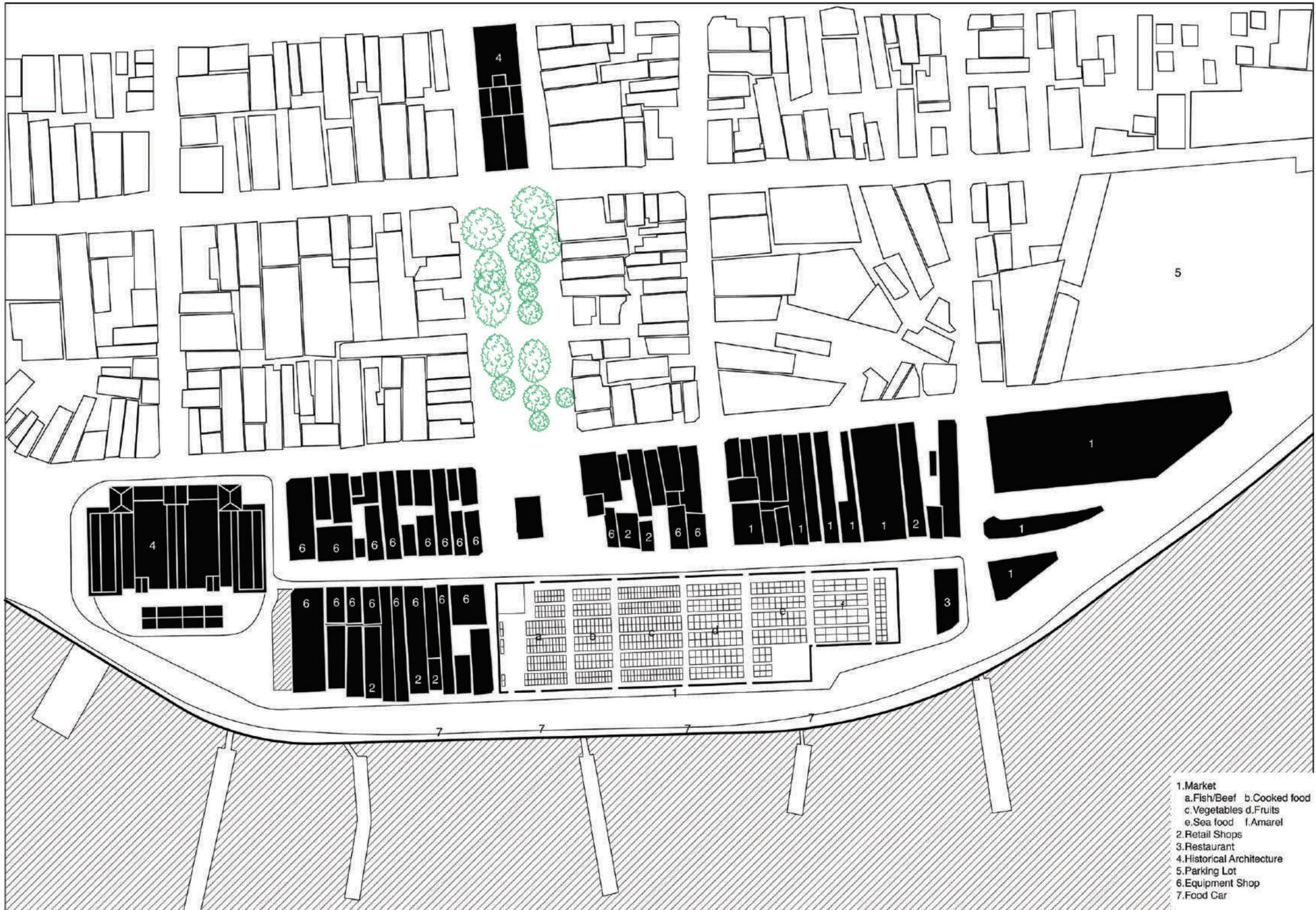
Overview of Argriculture Around Manaus



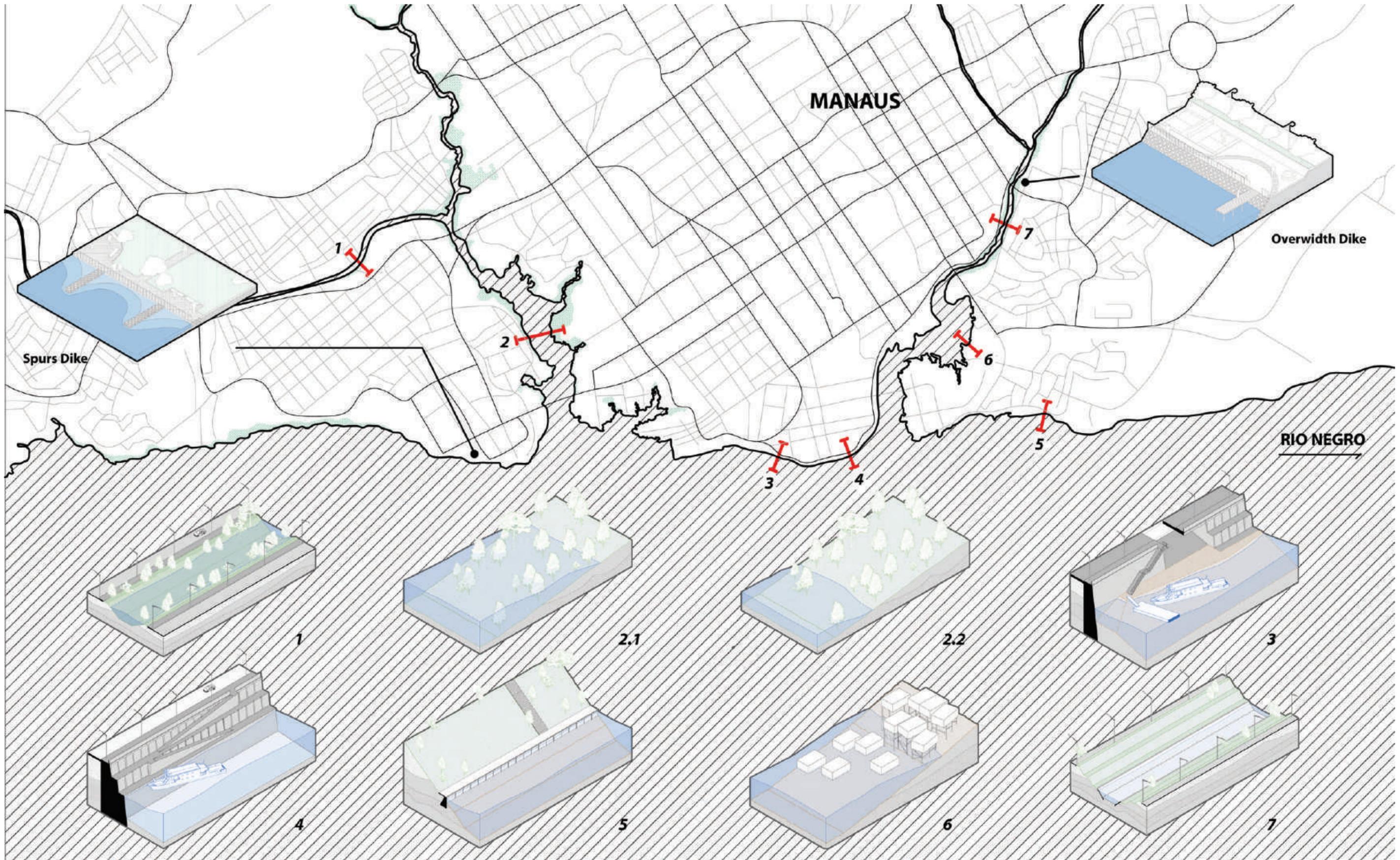


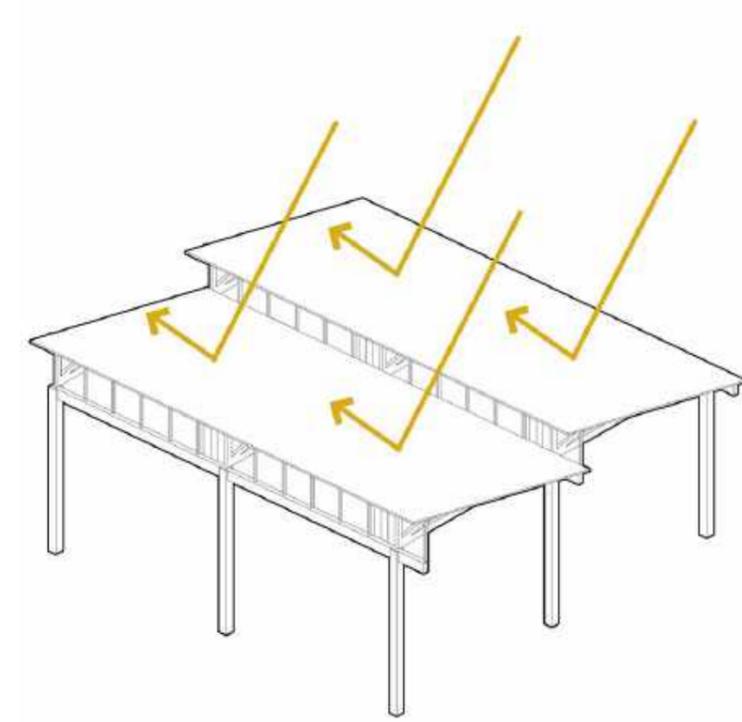
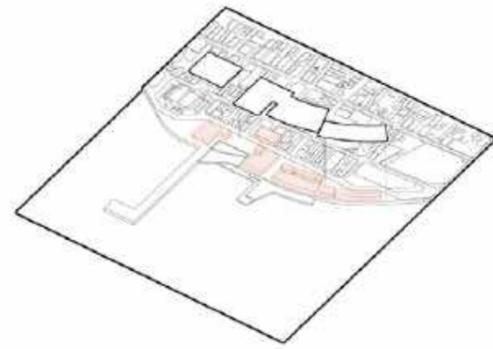
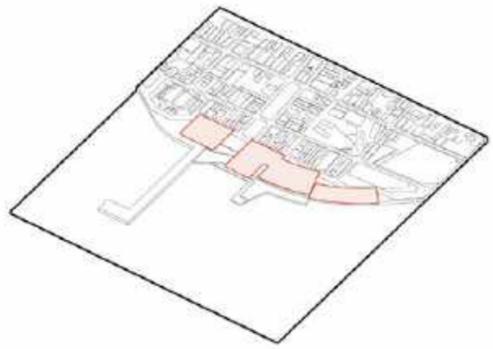
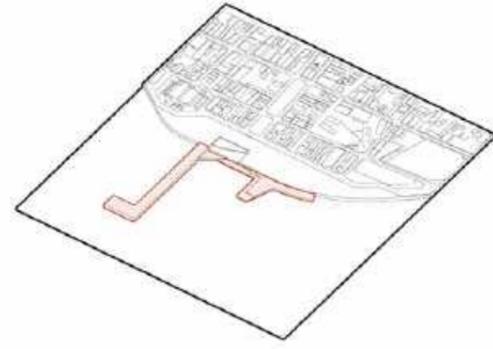
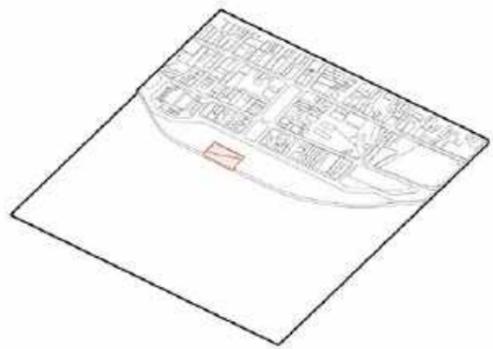
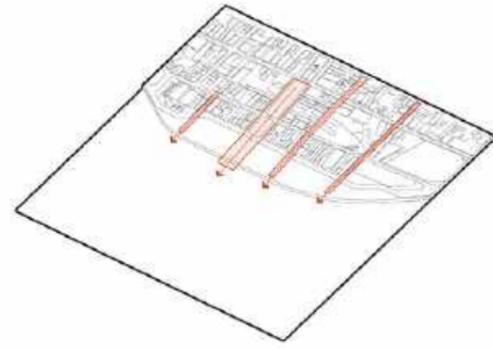
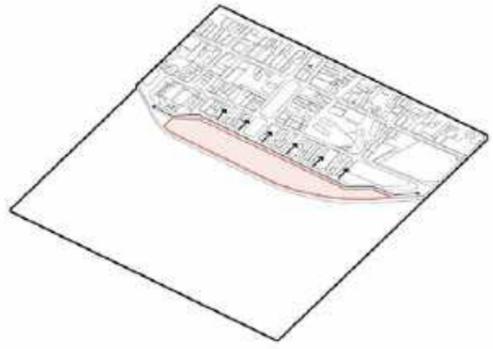
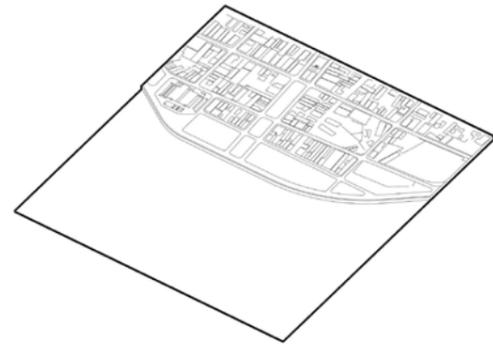
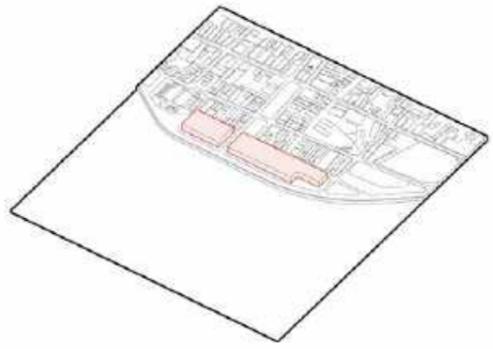




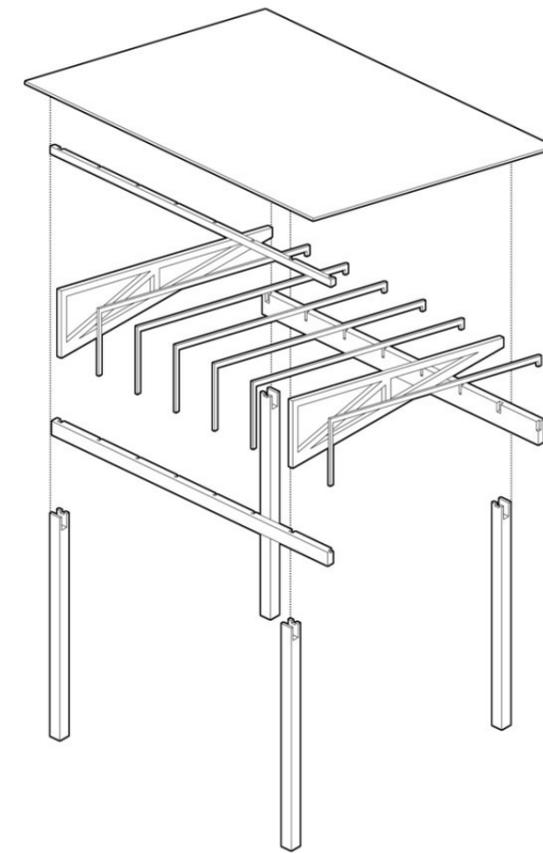


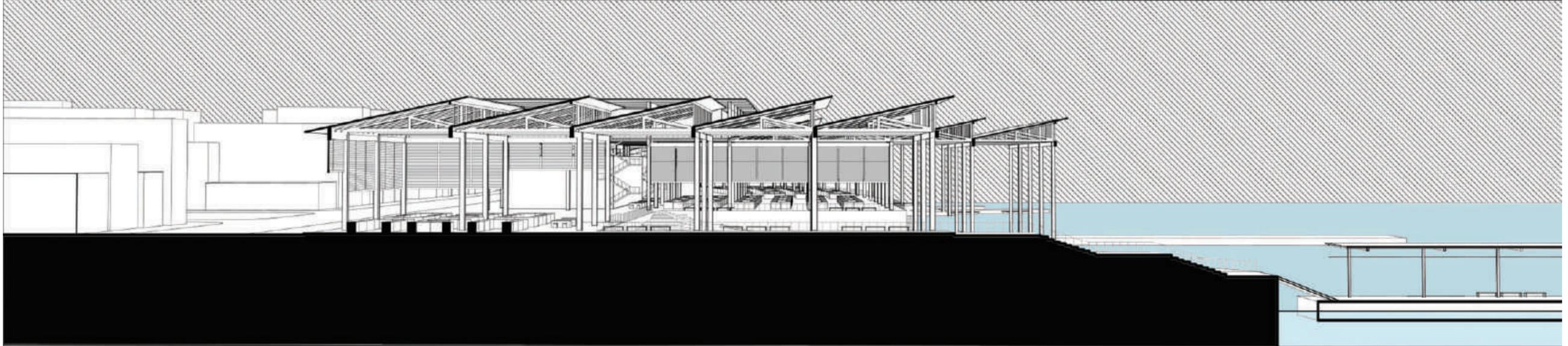
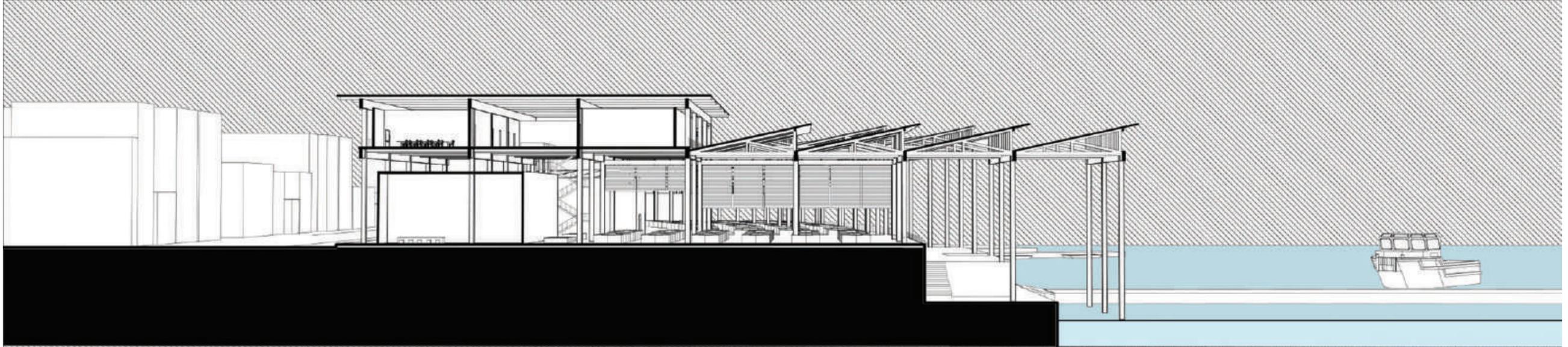
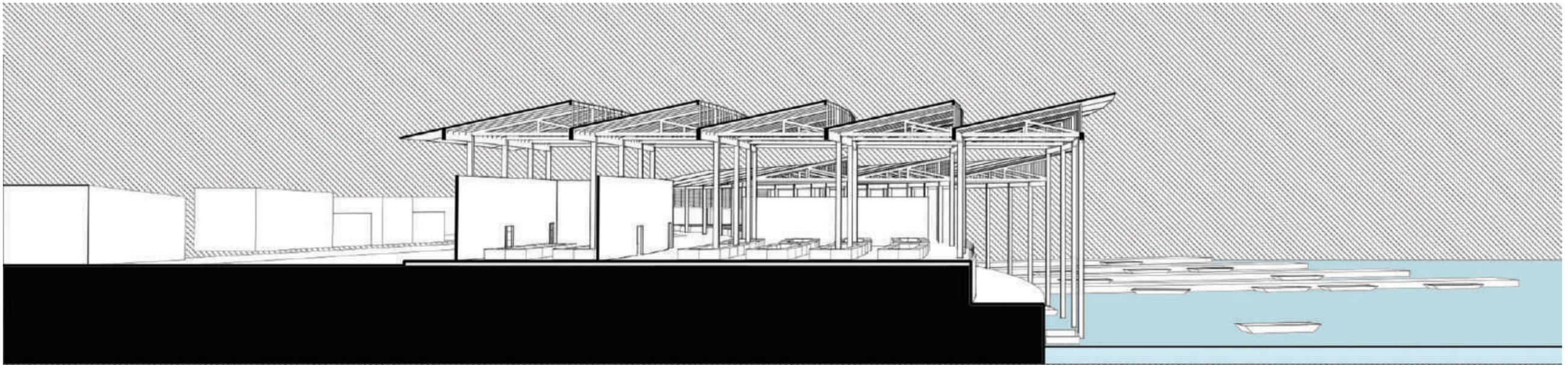
- 1. Market
 - a. Fish/Beef b. Cooked food
 - c. Vegetables d. Fruits
 - e. Sea food f. Amarel
- 2. Retail Shops
- 3. Restaurant
- 4. Historical Architecture
- 5. Parking Lot
- 6. Equipment Shop
- 7. Food Car

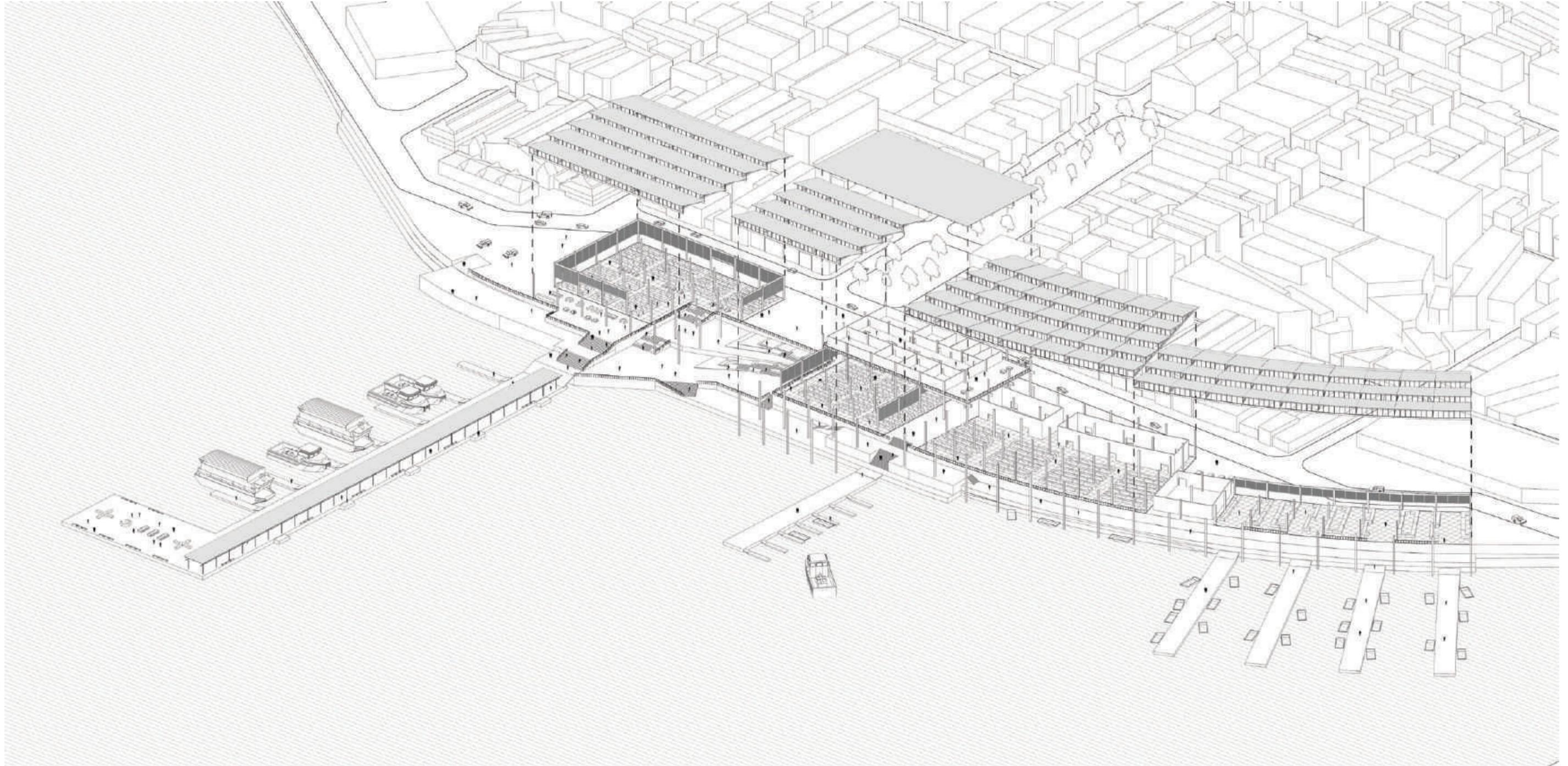




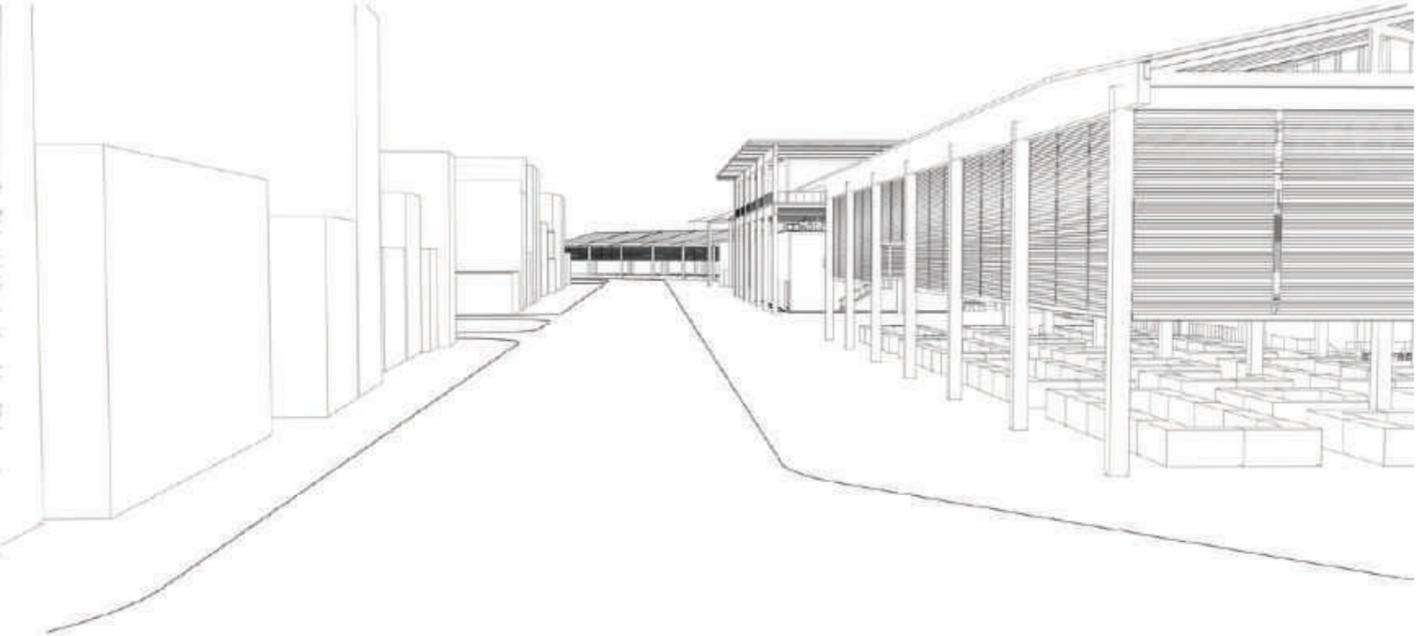
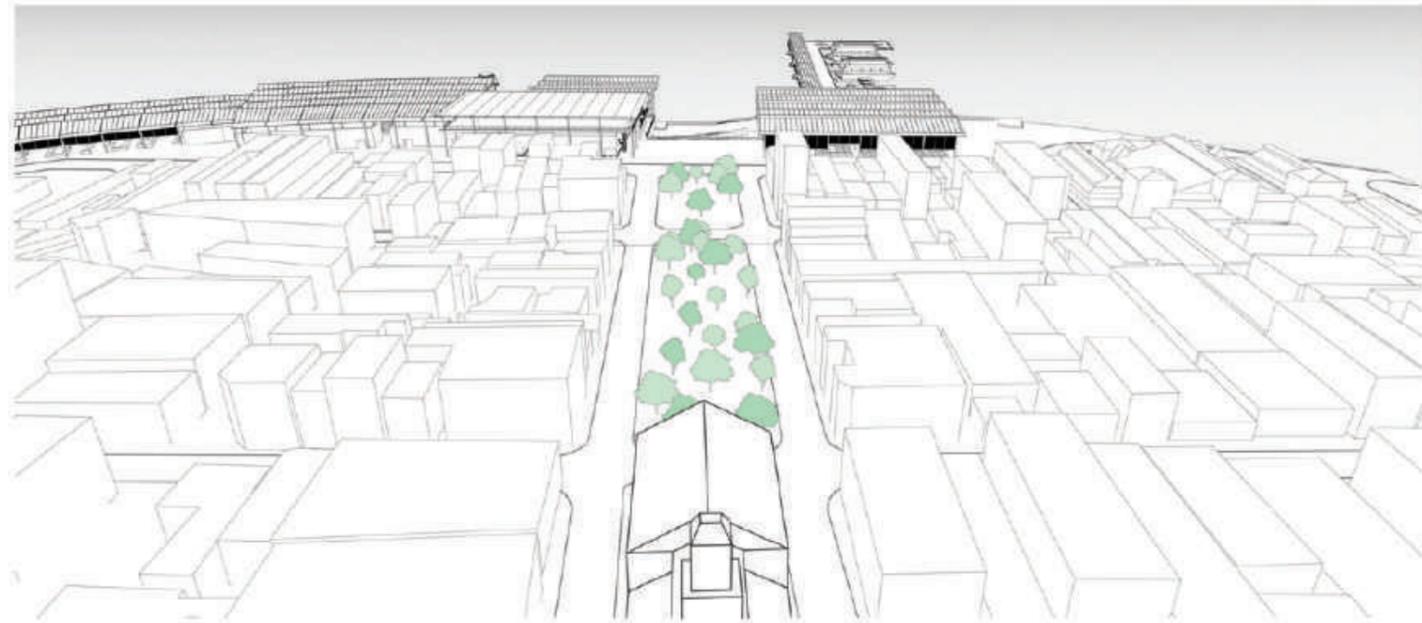
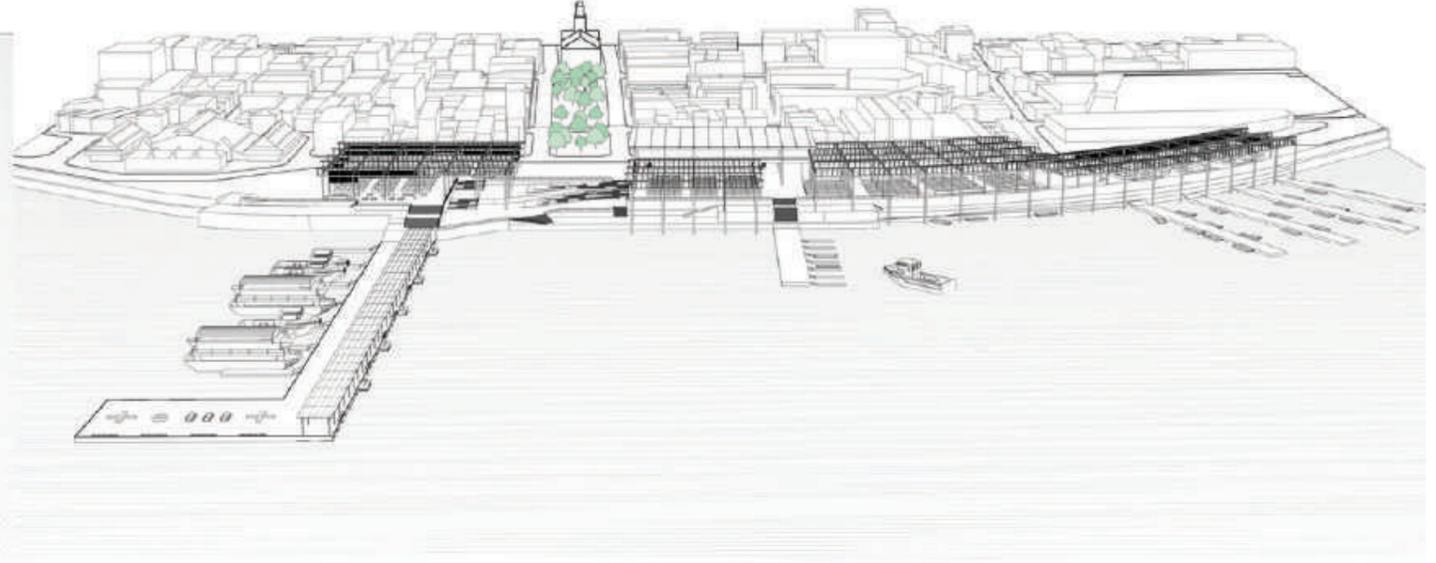
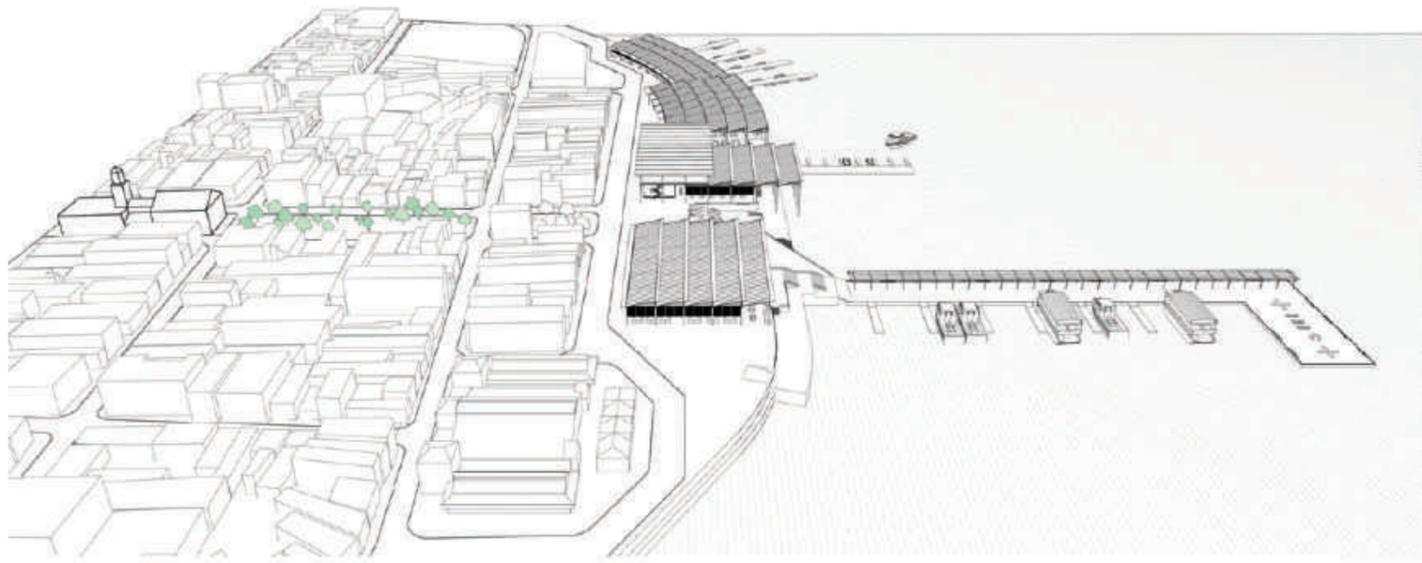
SUNSHINE

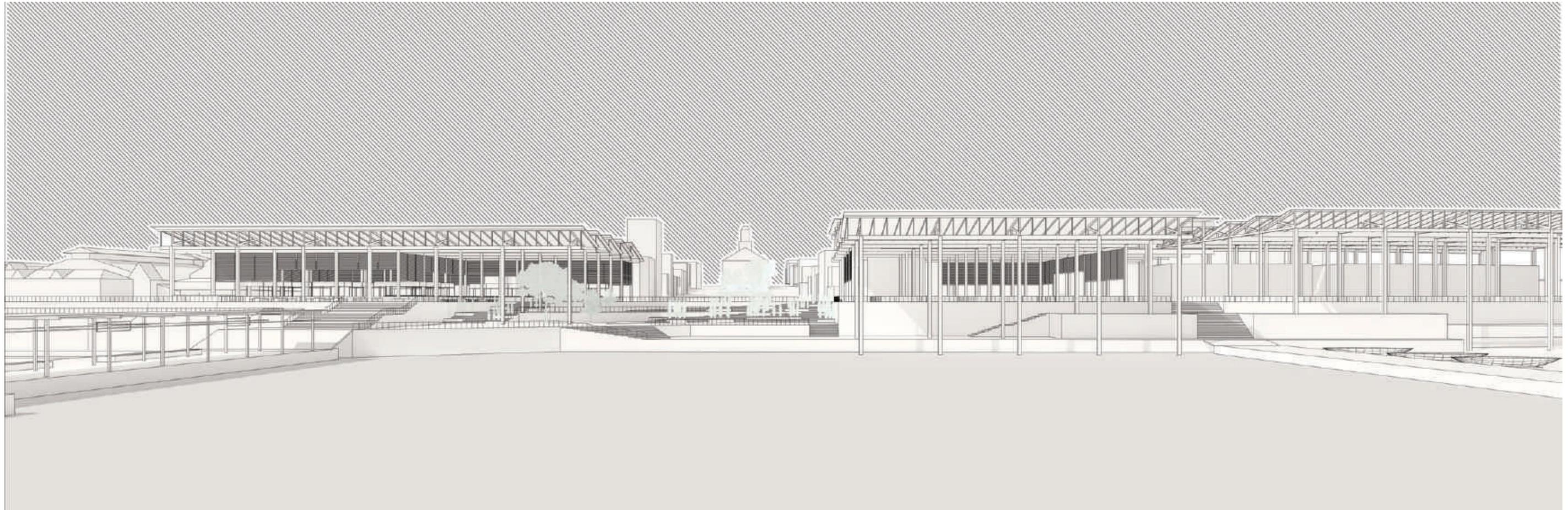


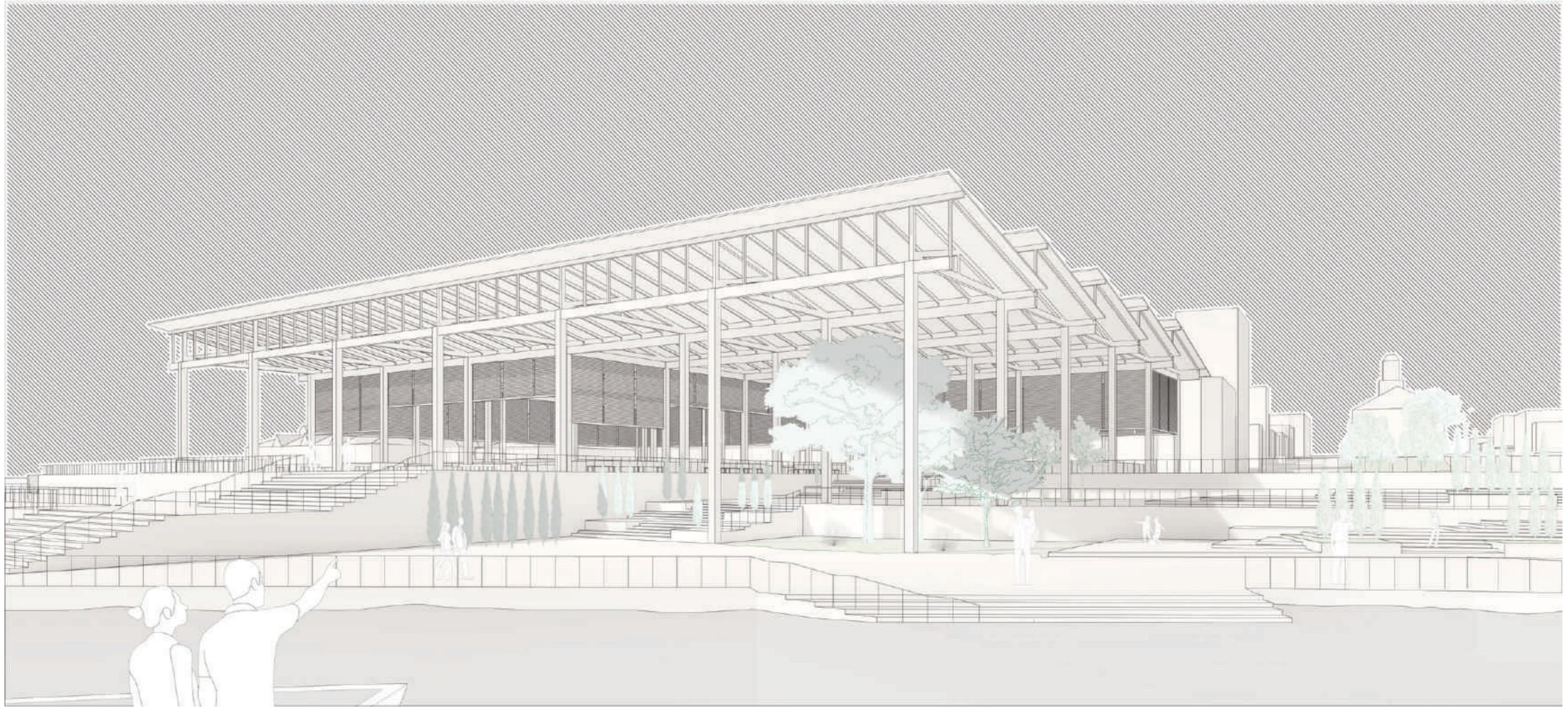






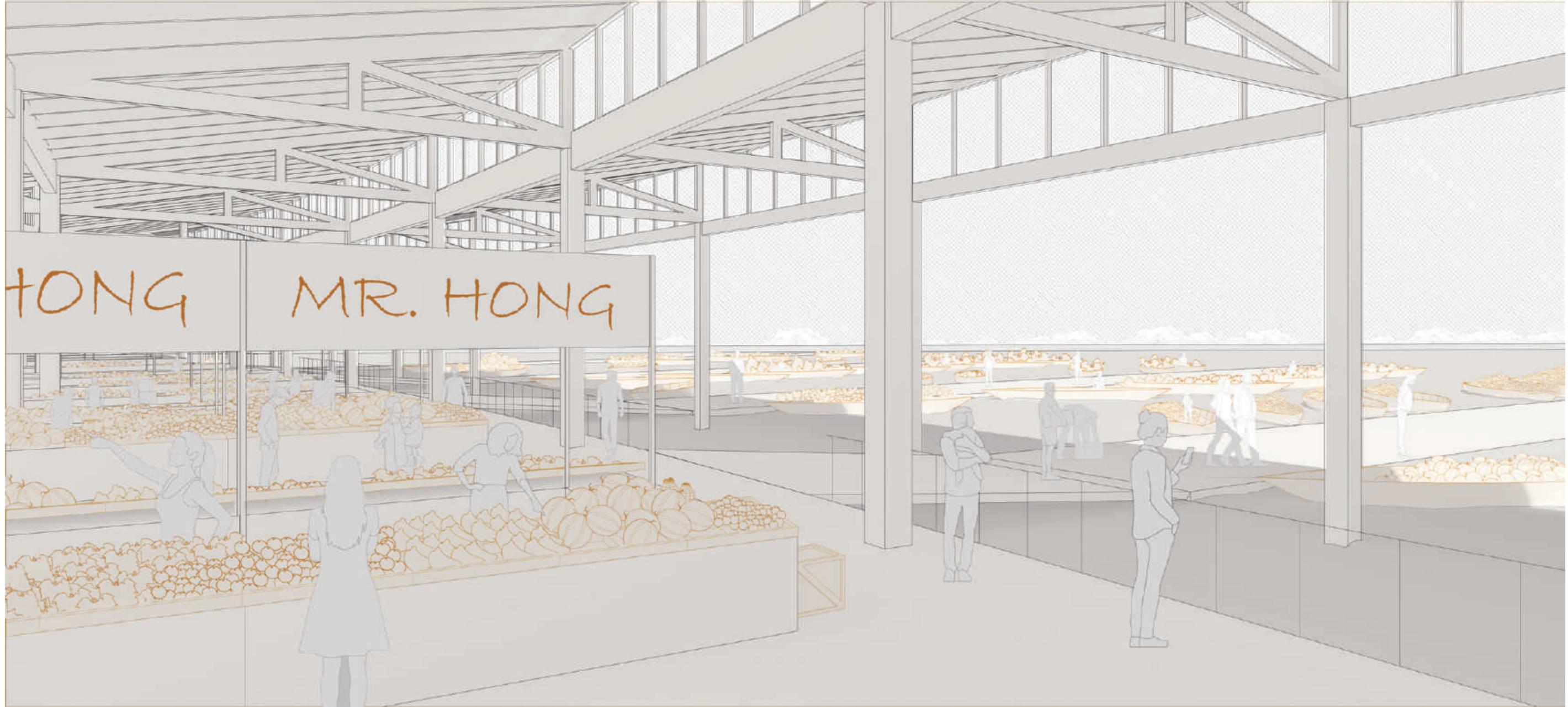






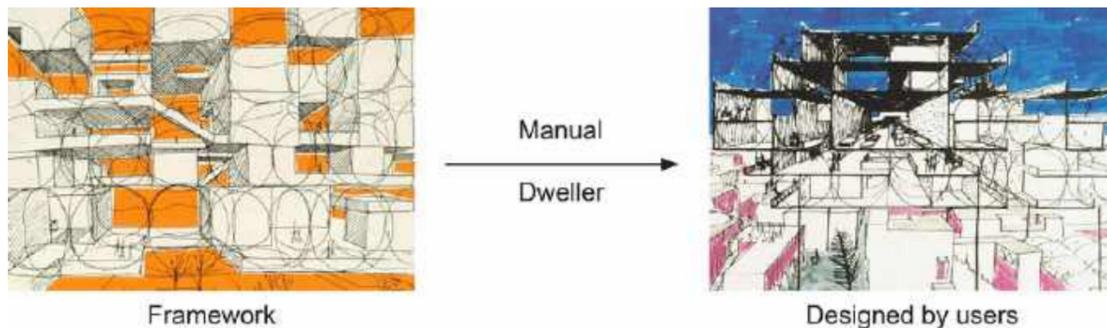




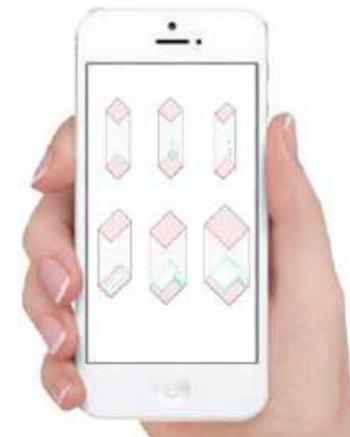


Rethinking Yona Friedman

Seoul Express Bus Terminal Redesign



Basic Modules:
Toilet
Basin
Shower
Bed
...



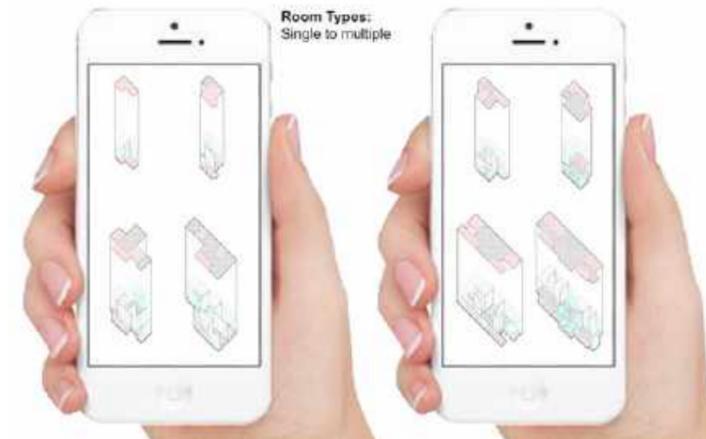
Seoul City Mobile Village

For nearly half of a century the Seoul Express Bus Terminal has been conducting thousands of buses per day. It provides convenient transportation for large people flows. Our project expands the function of the terminal, to provide differing options for sleeping accommodation for a wide variety of people, who can customize their rooms according to their individual situations, and assembled in a village for travelers.

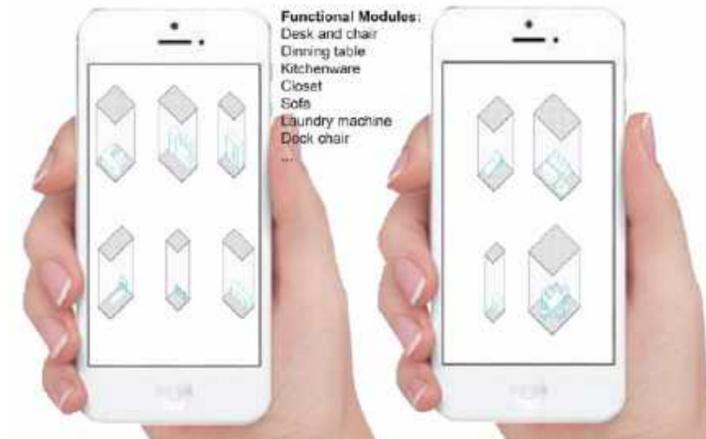
Our accommodation room is essentially defined by its furniture. We identify kinds of furnishing, and then a minimum modular volume called Furniture Plus that can be moved and combined within a spatial framework. We zone Furniture Plus into two categories according to the usage. First is the “basic” one, including toilet, single bed, queen size bed and bath, since it is essential for every room. Second is the “functional” one including office table, kitchen, storage, dining table, sofa, deck chair, washing machine. Arranged is according to the specific needs of the guests, and also it surely can improve the living standard. Before check in, guests can customize their own room through a phone app that is just as simple as ordering a salad. “Basic” menu is like the vegetable base which is necessary for ordering a salad. “Functional” menu is more like avocado, chicken and all kinds of sauces. You can choose as you like and you also can choose to add nothing.

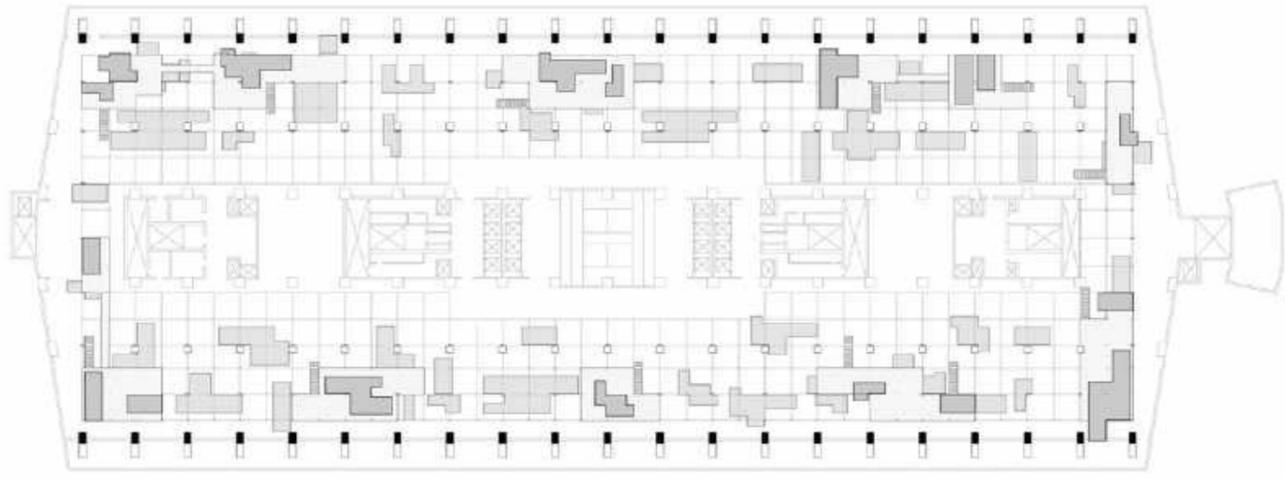
As a customized living village, we provide people with rich private and public spaces. Different people live here at different times, making the village become organic and in constant change. In addition to the room type, the remaining public spaces and even the road changes as the guests change. We offer a variety of additional public facilities in the warehouse for guests to choose from to enrich their public spaces around their rooms. For instance, some guests like plants, so there may be a variety of different species of plants next to their room. Some guests like to play badminton, the public spaces near their rooms may become suitable areas to play badminton. A dynamic living village is born.

Room Types:
Single to multiple

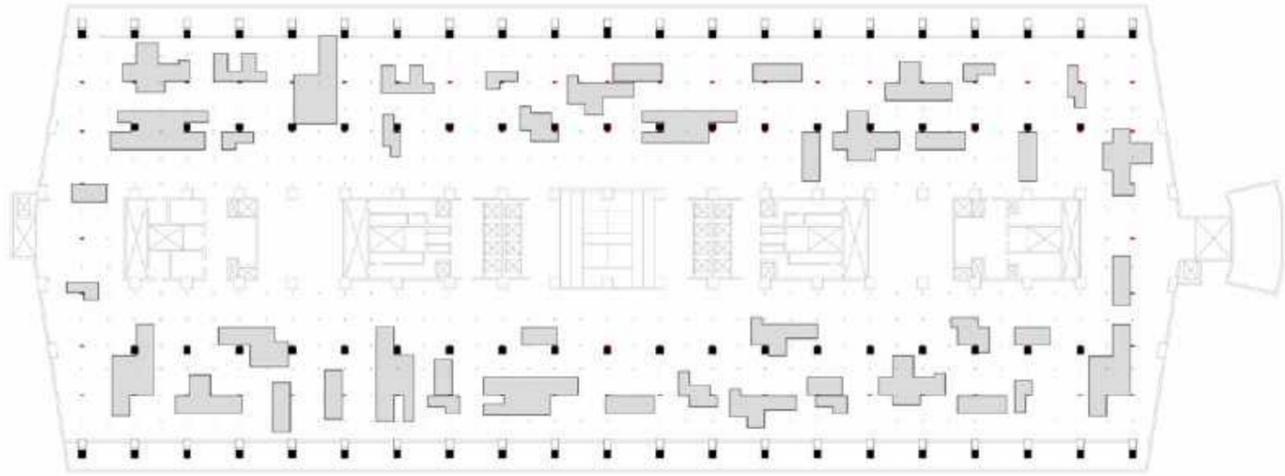


Functional Modules:
Desk and chair
Dining table
Kitchenware
Closet
Sofa
Laundry machine
Deck chair
...

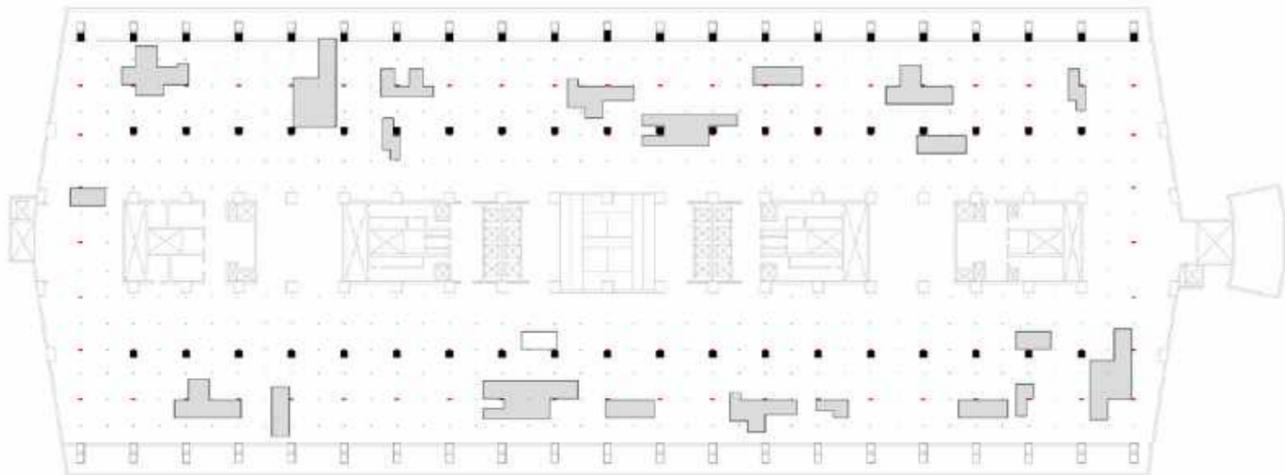




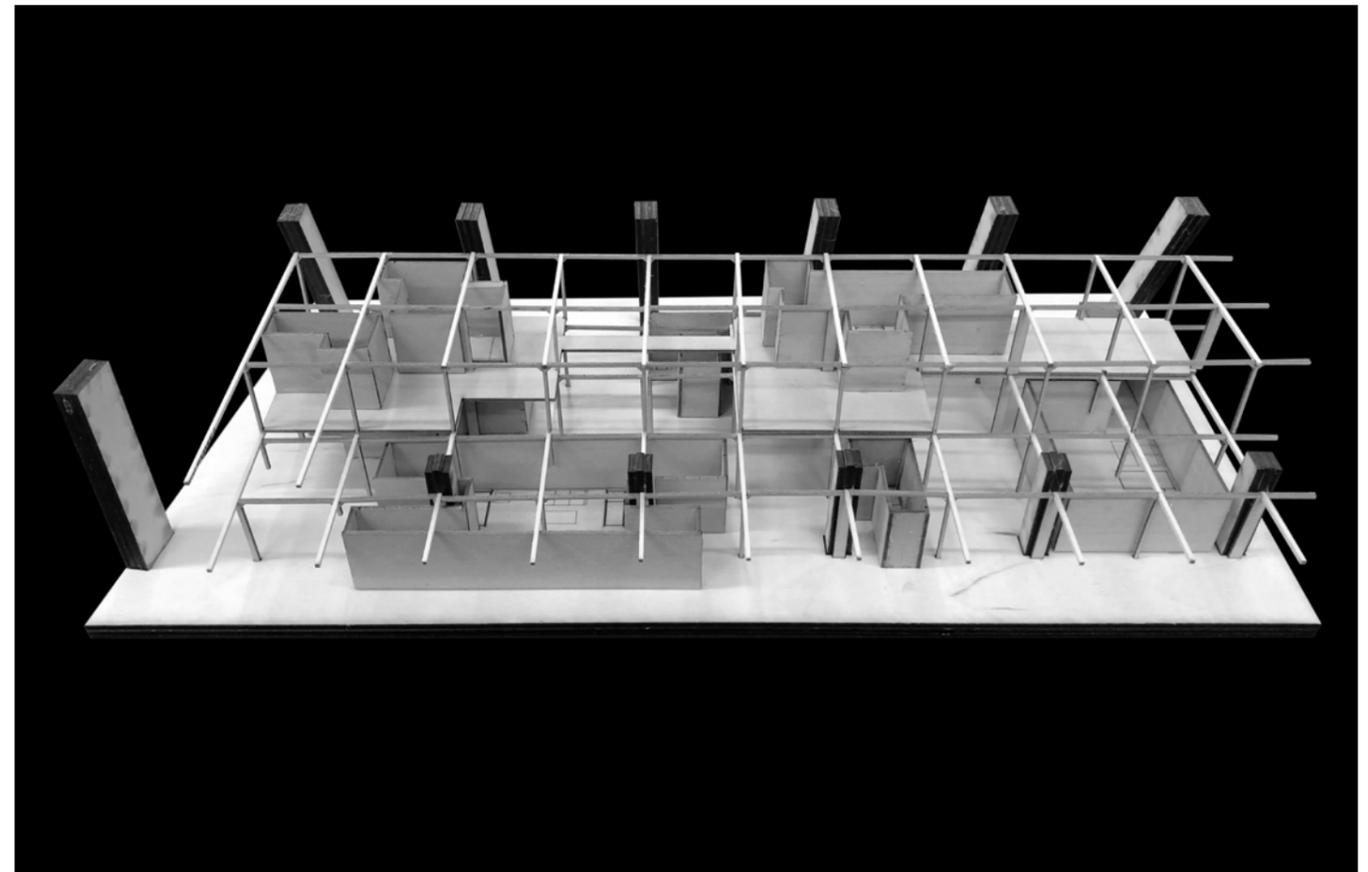
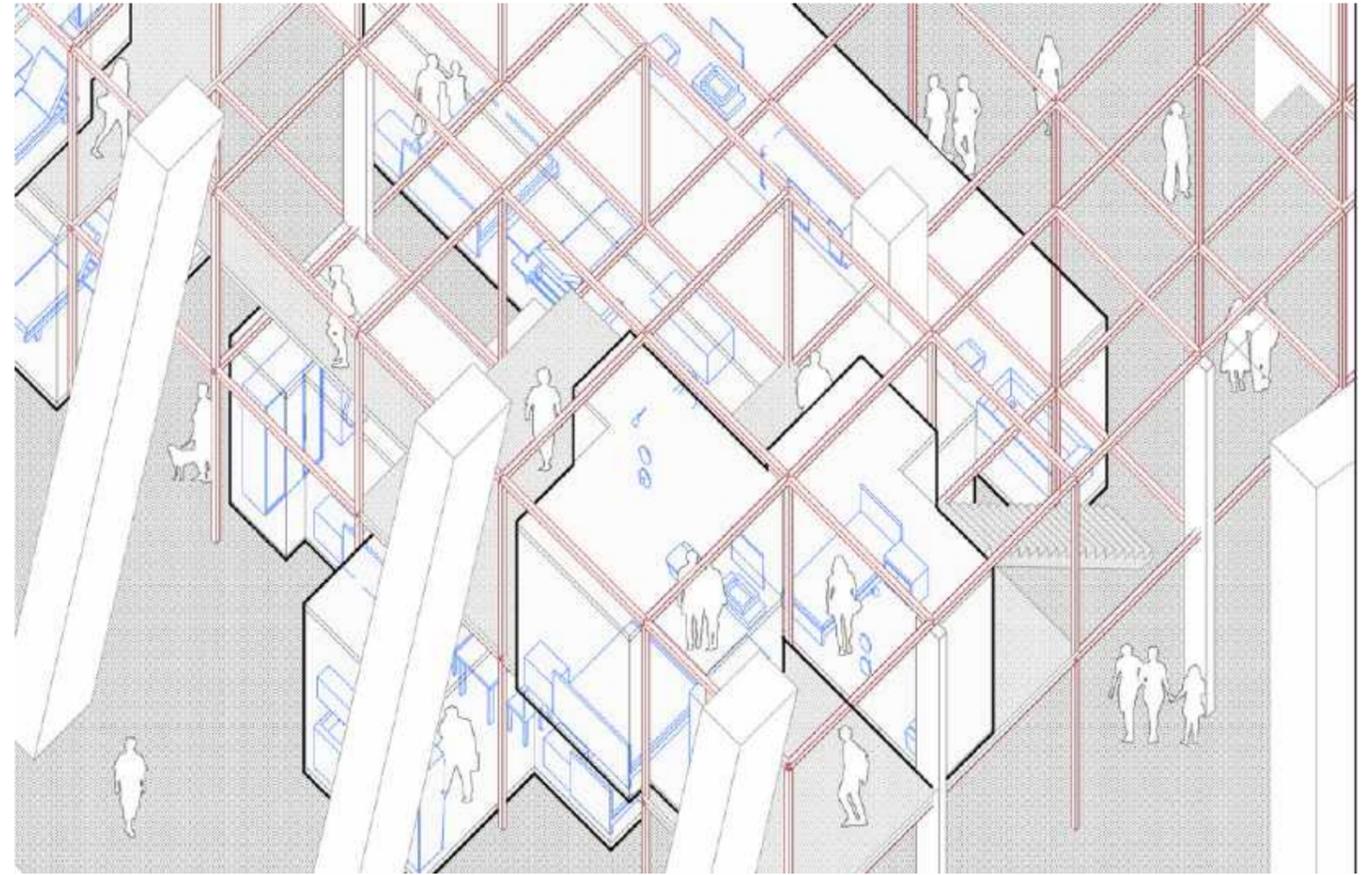
High-Density

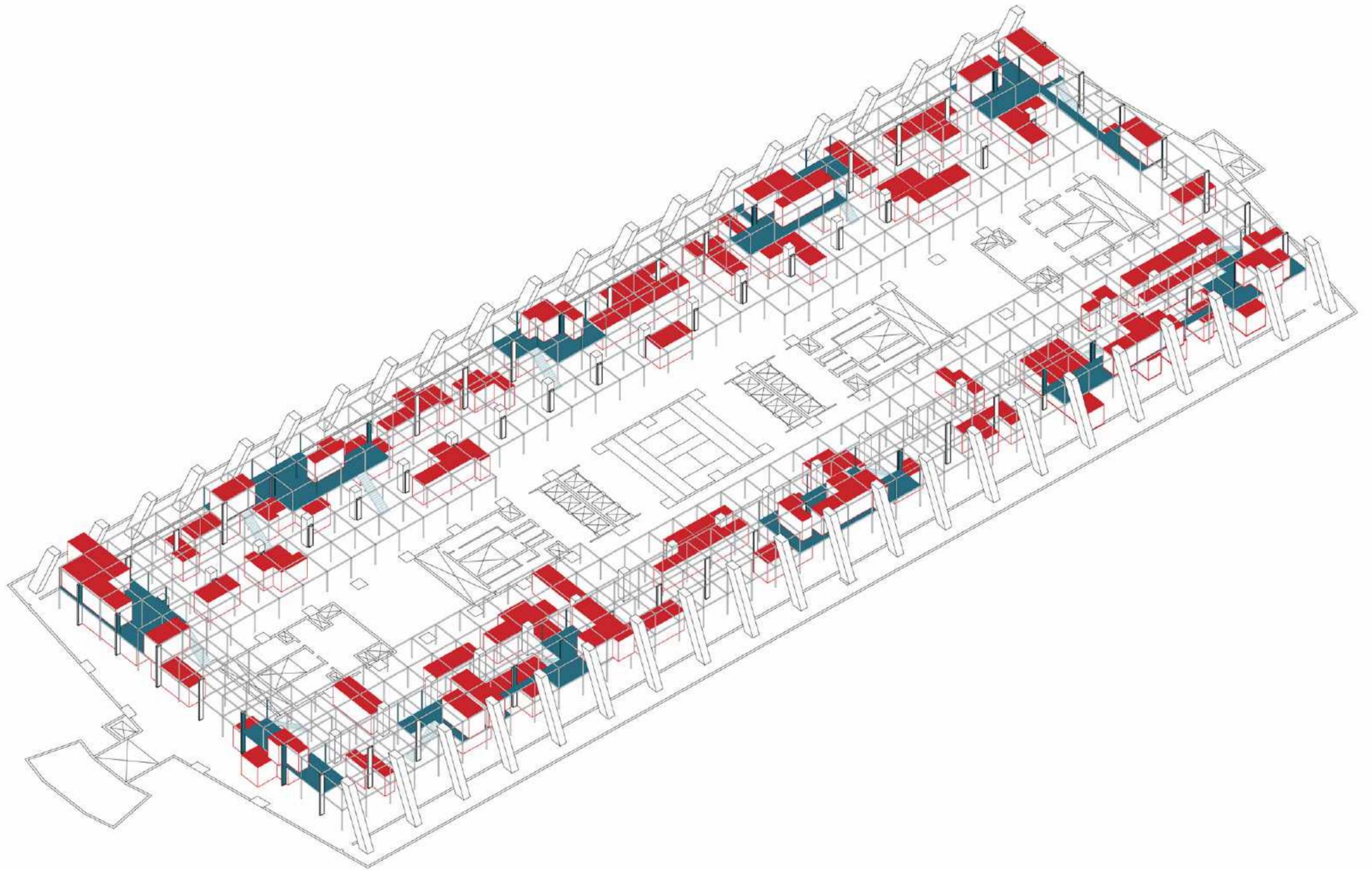


Medium-Density



High-Density







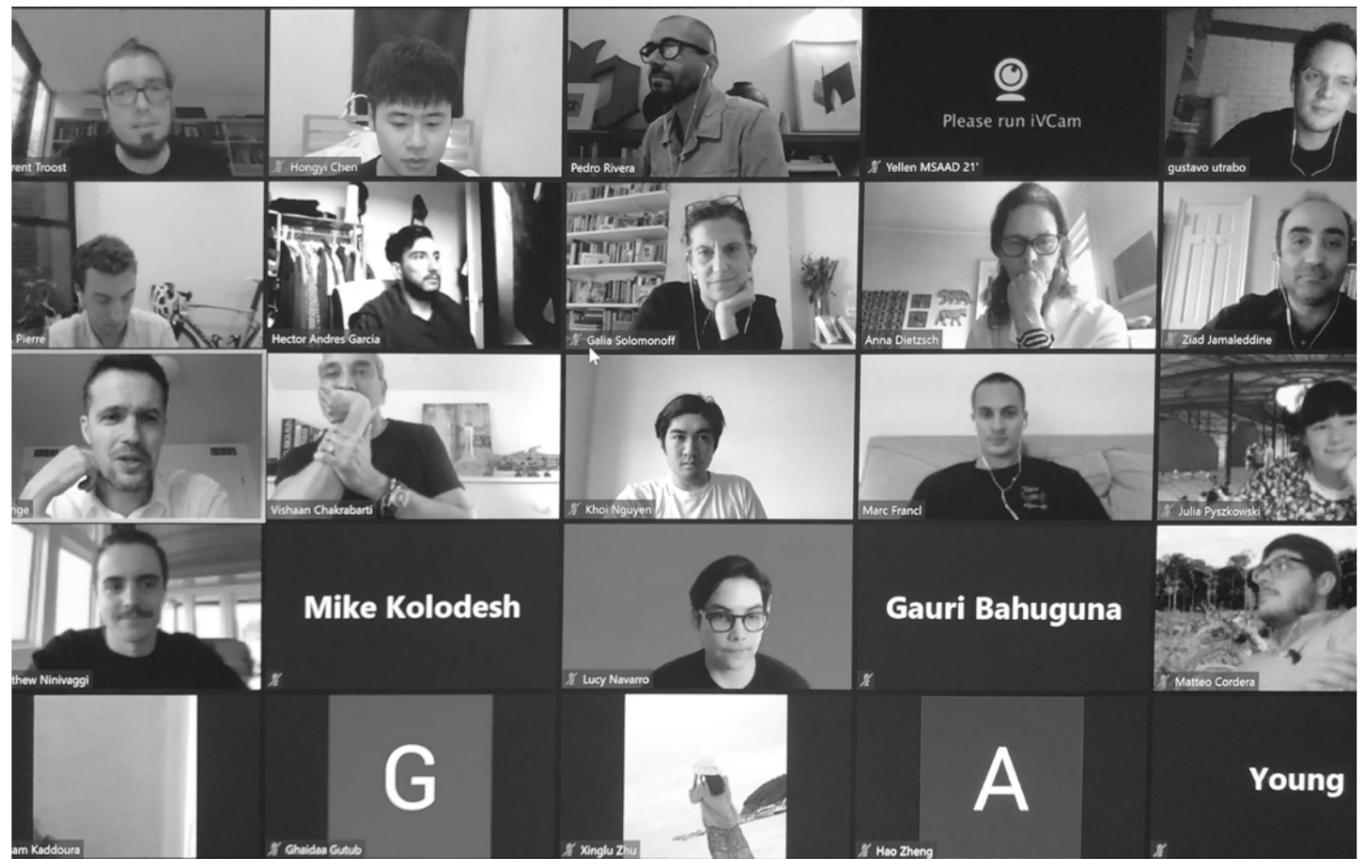
One of a few face to face desk critic at the beginning of this semester. 01/27/2020



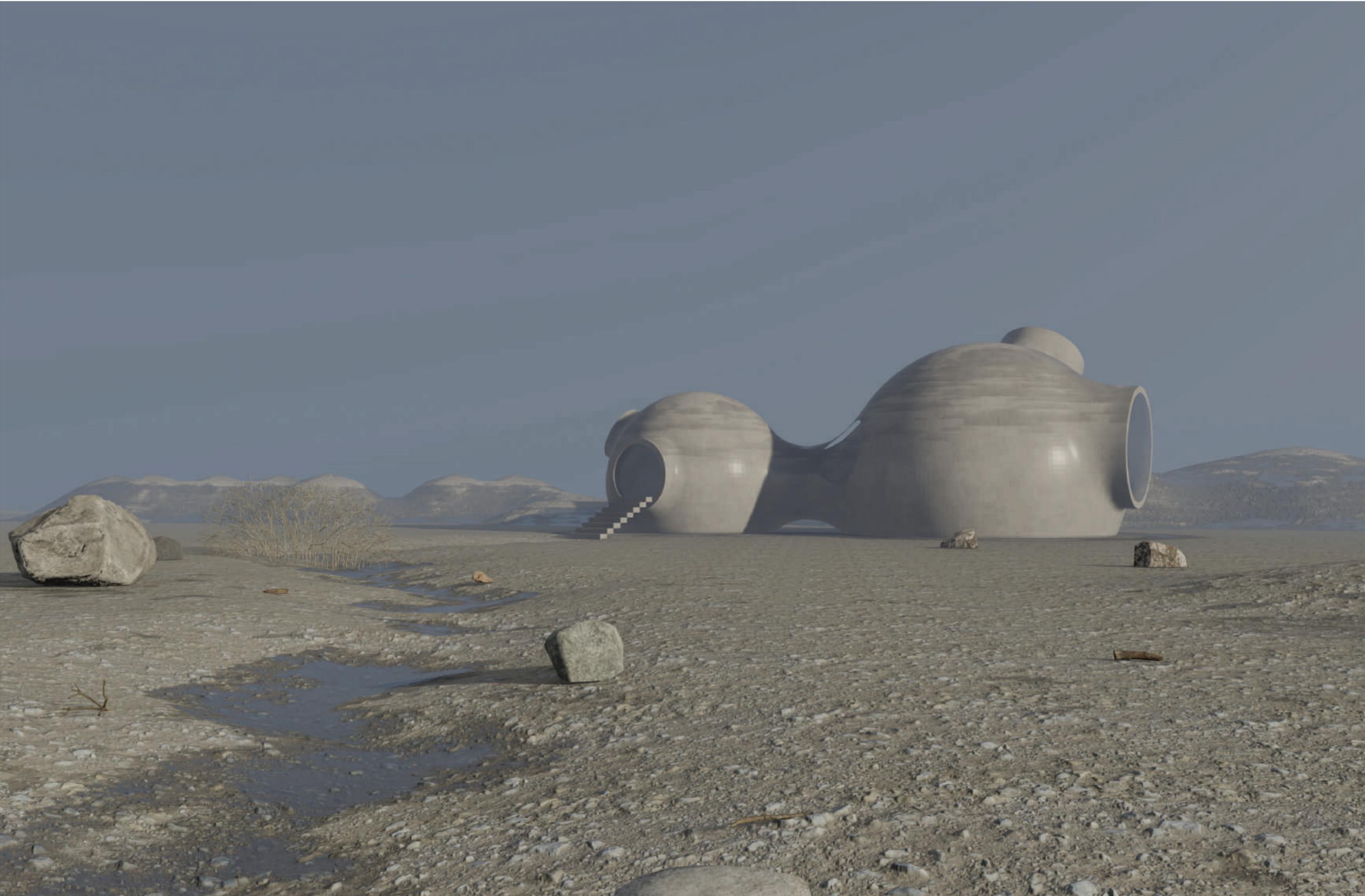
Moving computer out of Avery after the University's shutting down decision. 03/13/2020

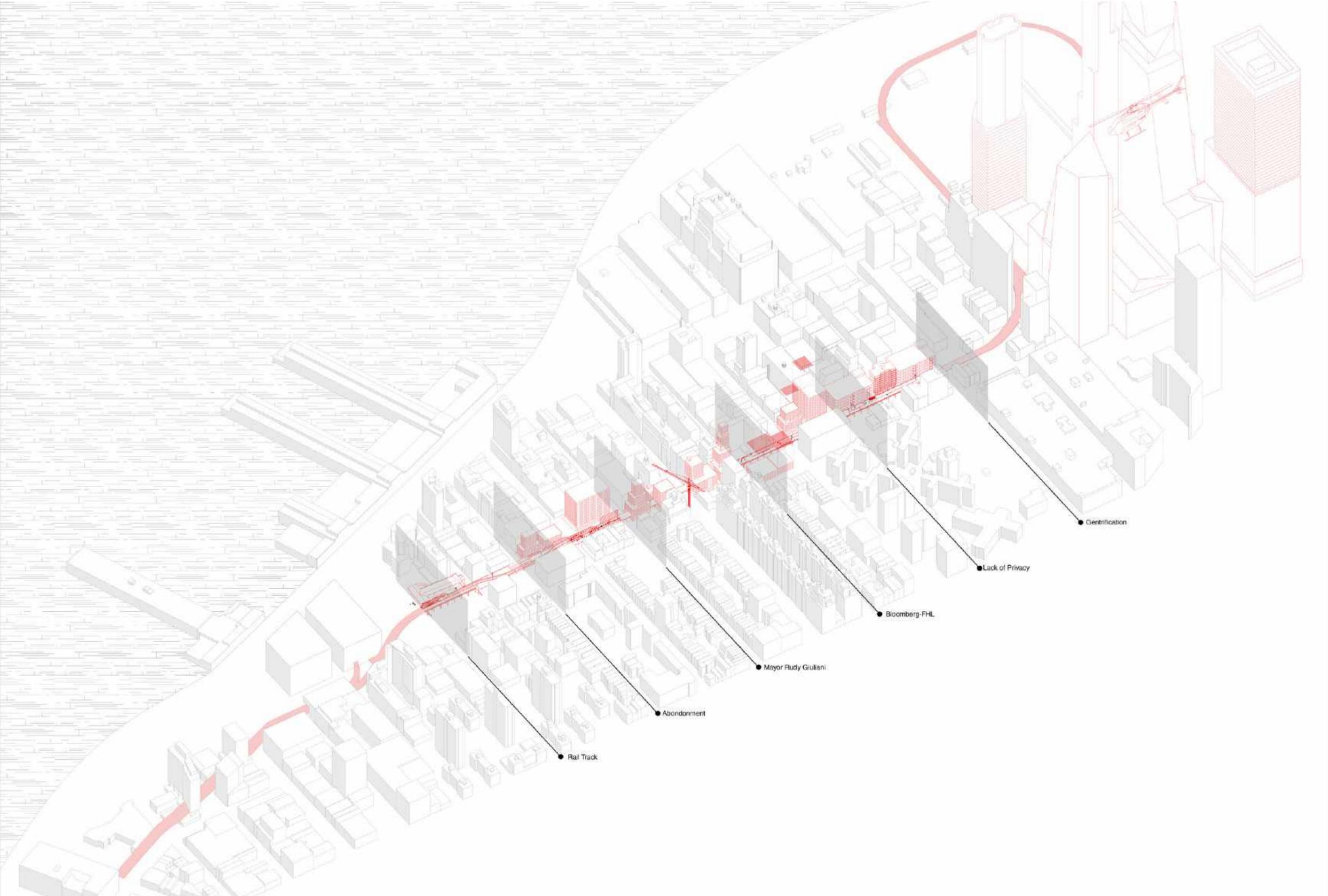


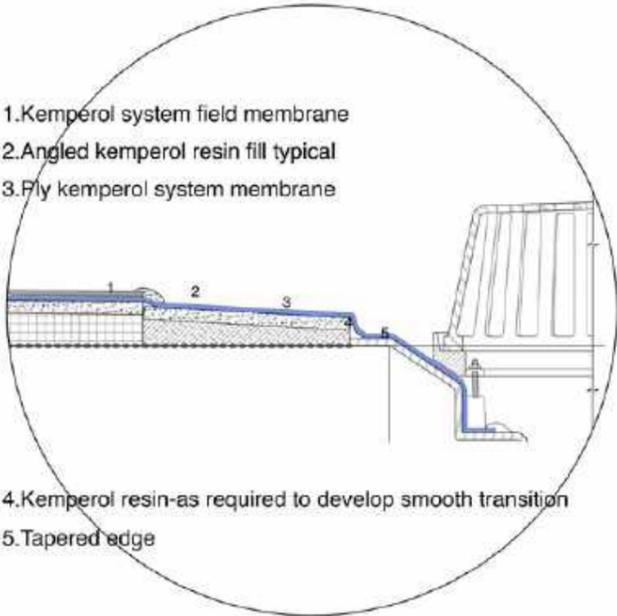
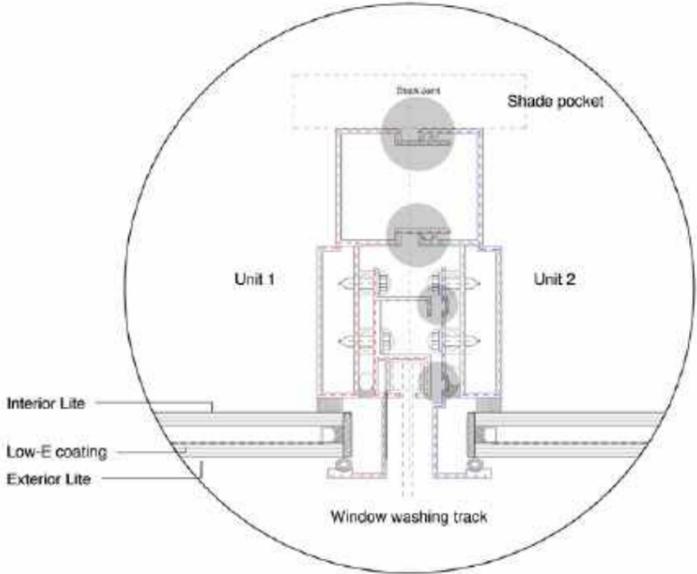
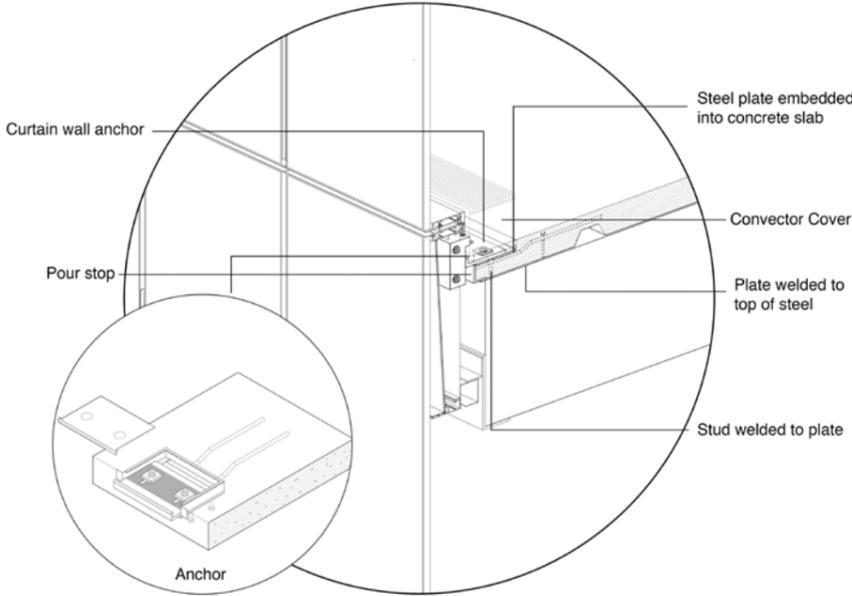
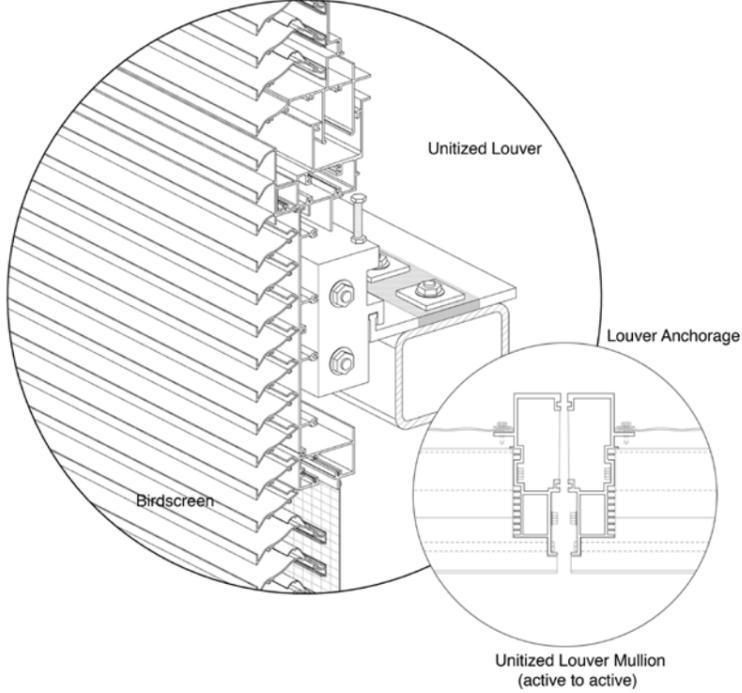
Studio picnic in the central park. 03/10/2020

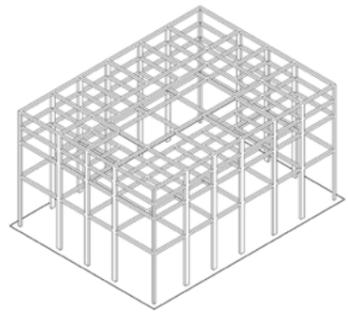


Studio Zoom final. 05/01/2020

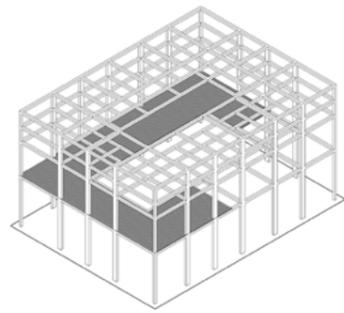




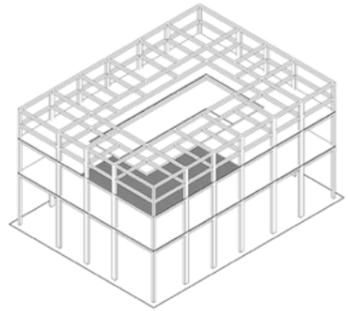




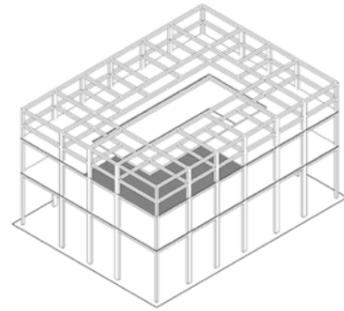
Steel Erection



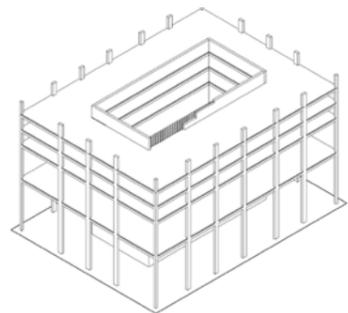
Metal Deck



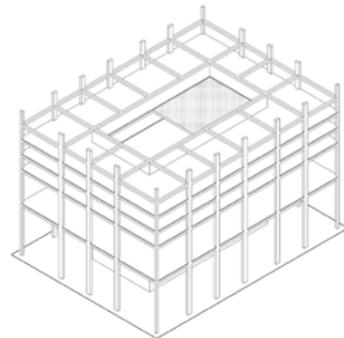
Concrete on Deck



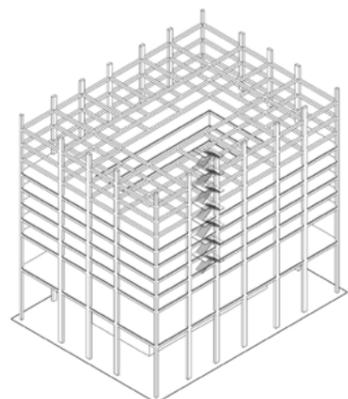
Concrete on Deck



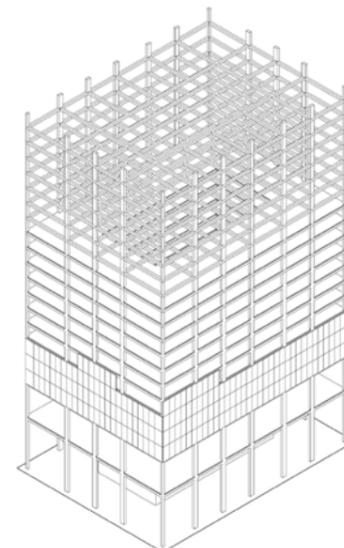
Concrete Shear Walls



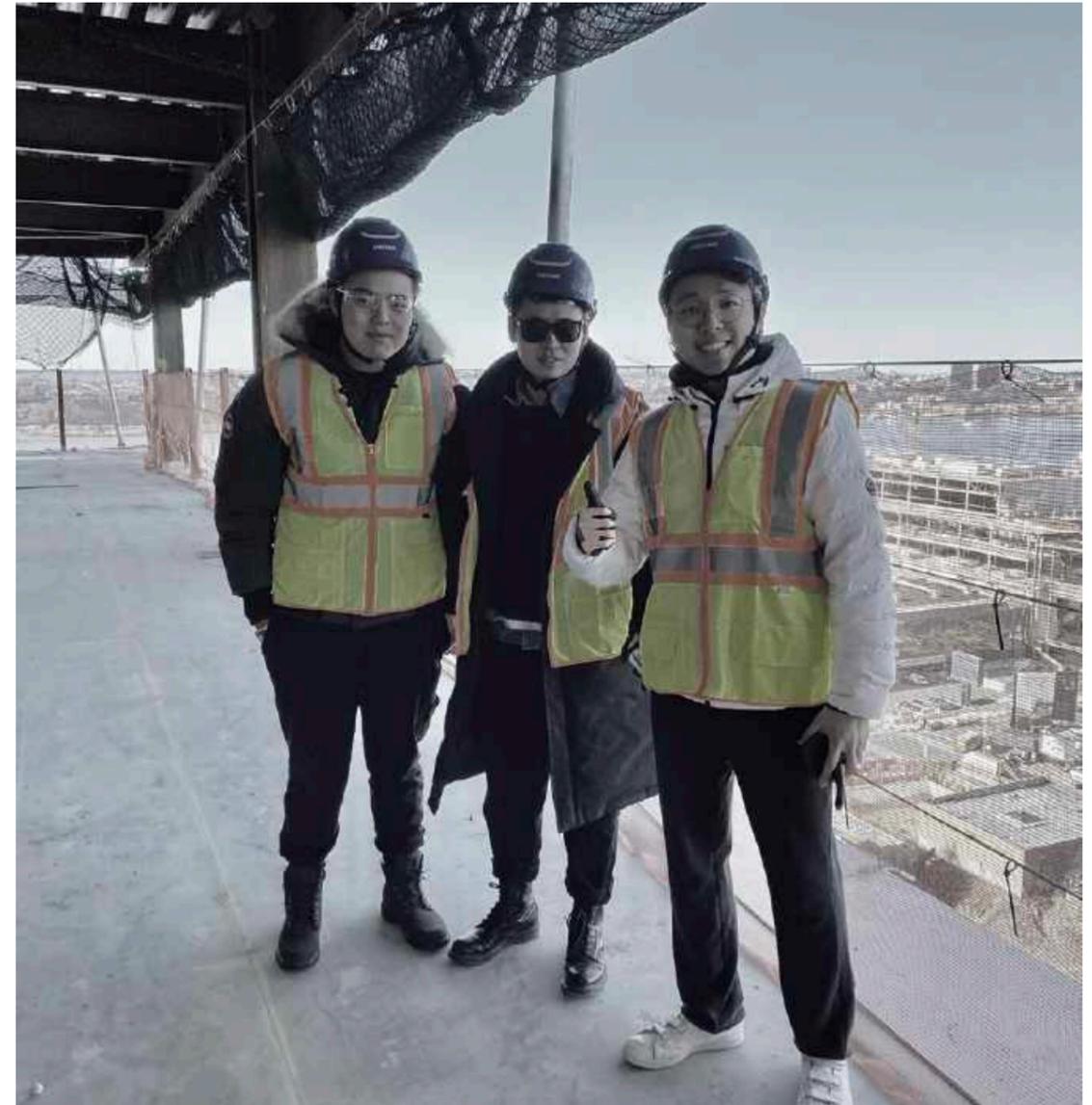
Concrete Core Slabs



Concrete Stairs



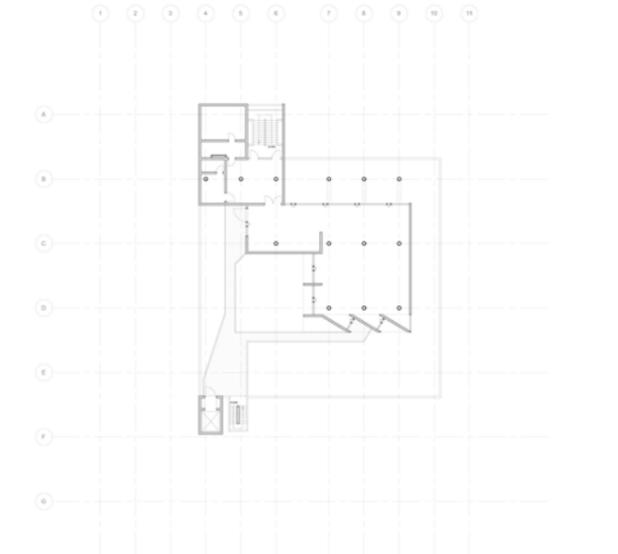
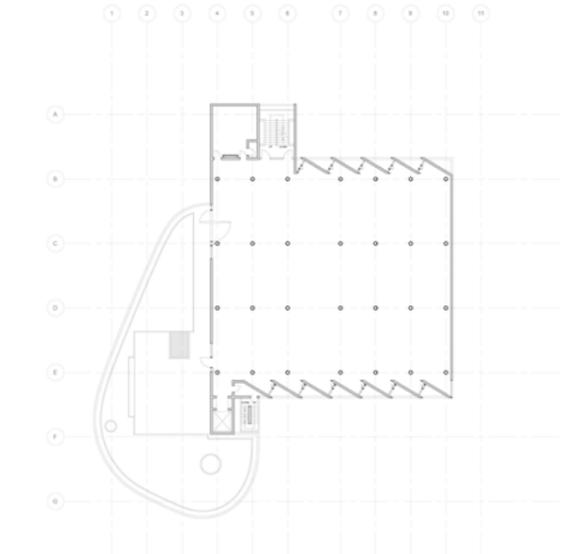
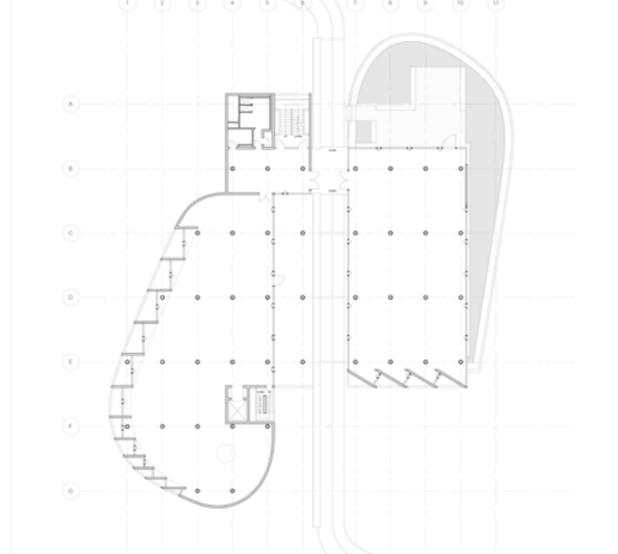
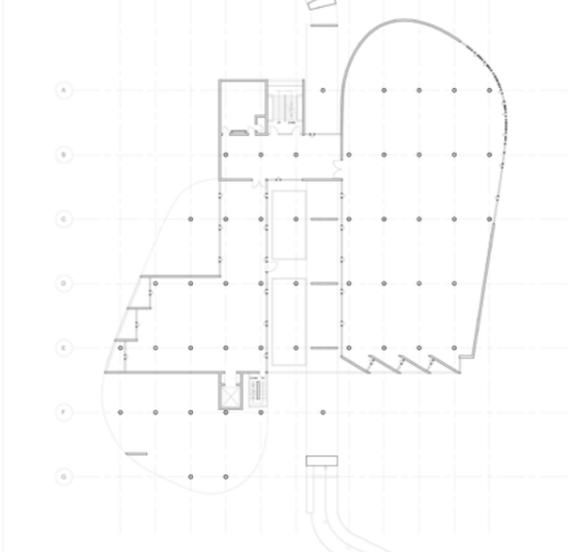
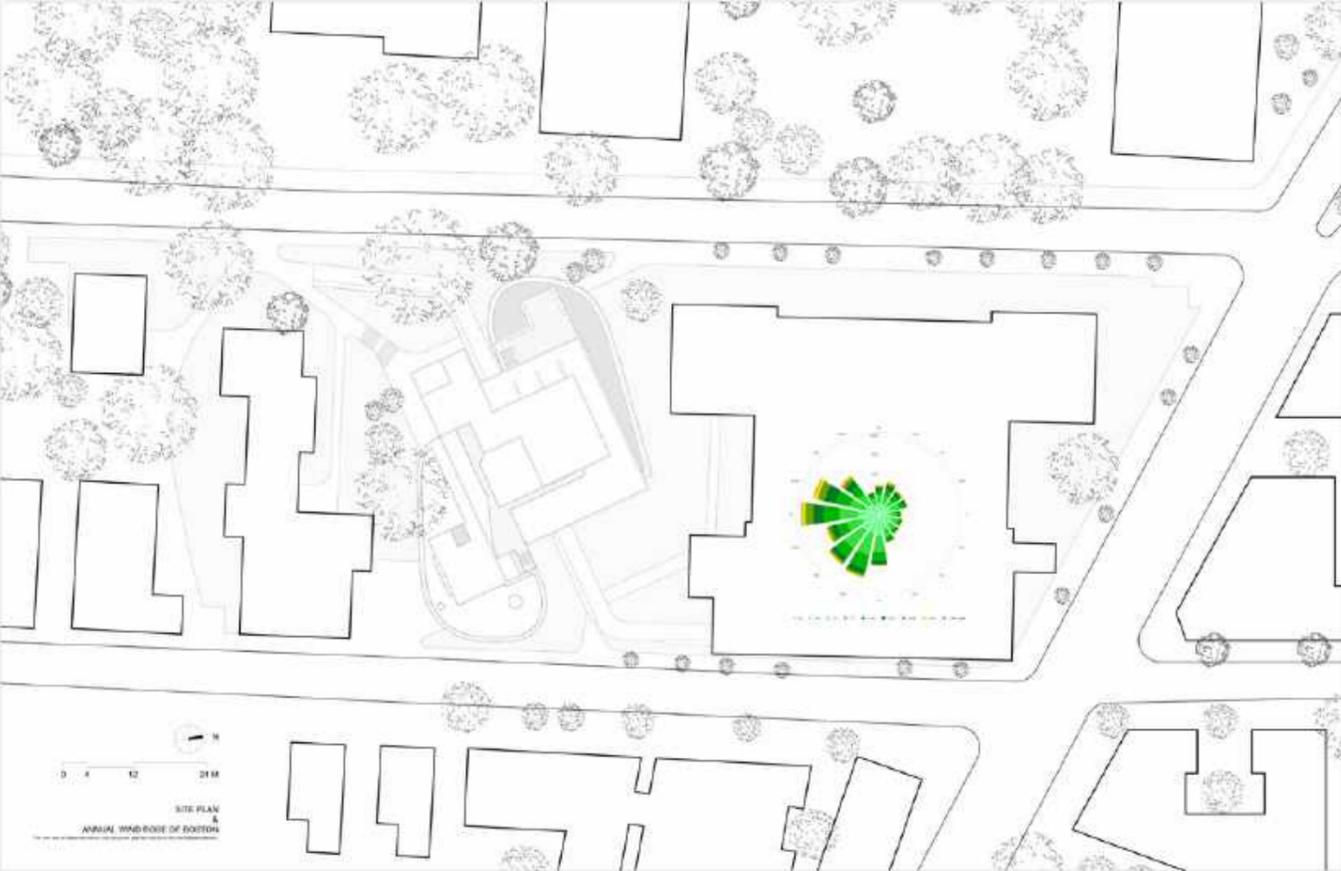
Curtain Wall Panels

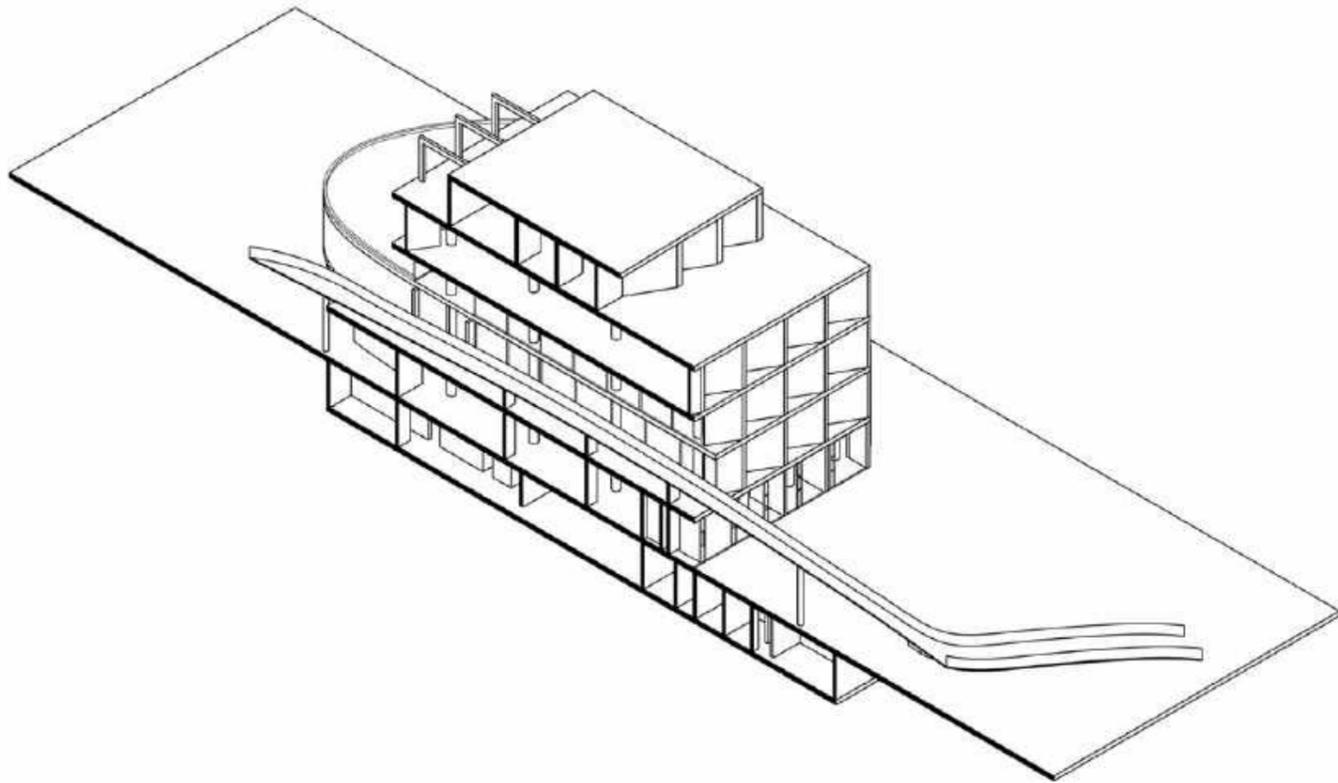
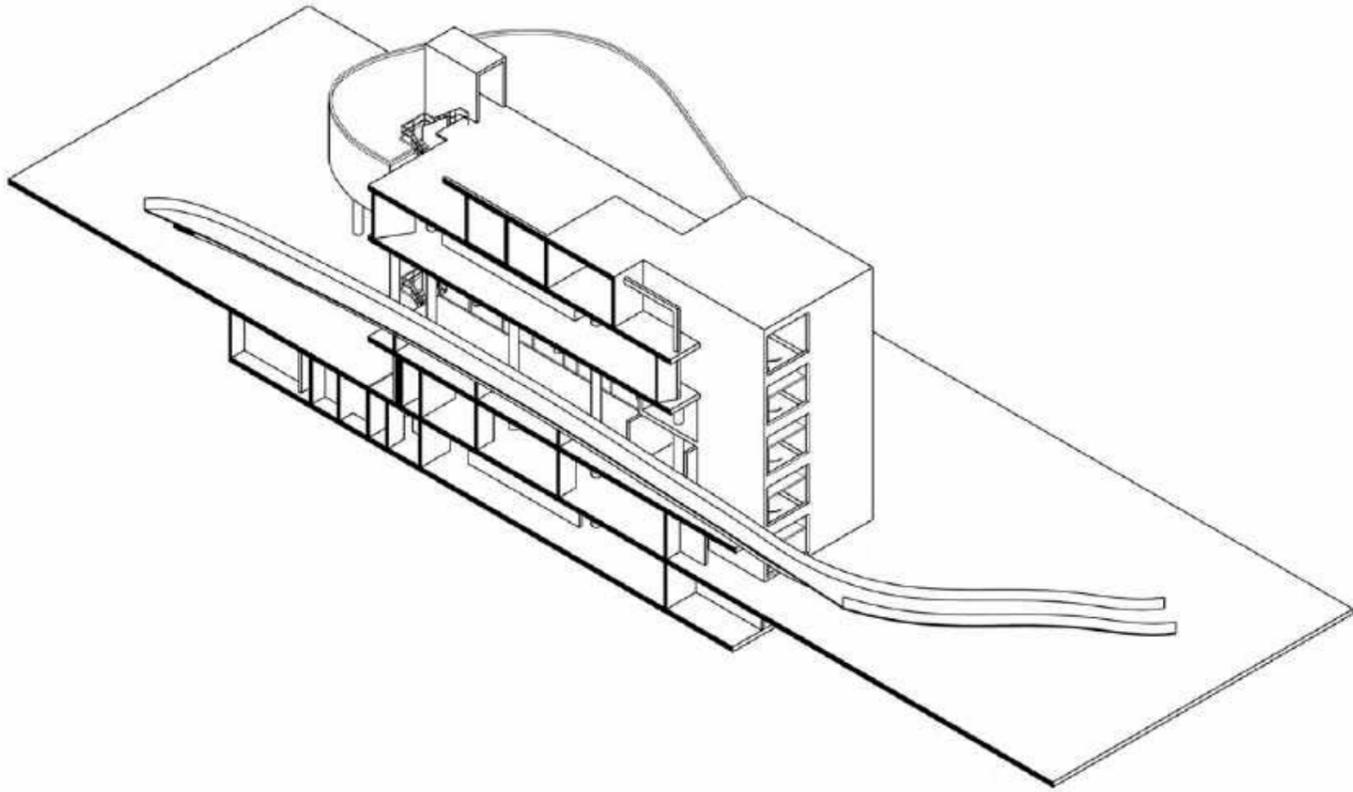


Supertall class field trip at Hudson yard. 02/21/2020



Carpenter Center - Le Corbusier





Course instructor Kenneth Frampton gave his last lecture for his whole life on Zoom. 04/25/2020

Rafael Moneo's architectural theory and its influence

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Preface:

"He is like an experienced chef. He does not use special techniques to cook creative dishes, nor does he have a prejudice against a certain kind of cuisine. What he is good at is knowing what is the most seasonal ingredients. He will use appropriate processing methods according to different ingredients, balance the ratio between raw materials and seasonings, and control the time and heat. The final dish is neither exquisite enough to be able to bear the chopsticks, nor does it seem to be lacking in intentions. The taste can withstand the picky of any eater, and it will not distract people from their conversations on the table. The role of the dish is just to make the time in front of the table better."

< Golden Age- Panorama of Spanish Architecture >

"As far as I am concerned, the most interesting thing in architecture is when a designer finds his design has the qualities that satisfy the real needs of society, producing the practical benefits. Then he can find how meaningful his work is."

-----Rafael Moneo

Rafael Moneo occupies a special position in contemporary architecture. As an architect, he opposes personal style, but his works are highly recognizable; he opposes theoretical dogmas, but he has great theoretical thinking; he is famous, but it is difficult to classify

him as a star architect. Moneo's design is based on the basic knowledge of architecture, including intuitive imagination and rational analysis in both form and construction.

Throughout Moneo's career, the formal language varies greatly: heavy volume in the 60s and 70s (Bankinter, 1977), unit repetition in the 1980s (Roman Art Museum, 1985), and transference after the 1990s. Transdermal volume (Kursaal, 1990). Taught by John Utzon, Moneo accepts the concept of "organic architecture". He has also been influenced by Alvar Aalto and Frank Lloyd Wright. His design is a critical inheritance of the first generation of modernist architects, and also proves the richness and diversity of modernist architecture as a formal system. Moneo's design is worth a long time reading. Behind its versatile formal language is a consistent architectural orientation: a humble attitude, an elegant proportion, a rigorous approach to space, and an honest expression of material and constructive logic.

In the contemporary era of advocating interdisciplinary, Moneo opposes regard architecture as science, philosophy, or art. He repeatedly reminded us to think about the essence of architecture: Is architecture a language game or a strategy for problem solving? Is architecture an artwork designed for connoisseurs or a house designed for the user? Moneo has always preferred the latter.

How does Moneo understand typology?

Both Moneo and Peter Eisenman value the form of architecture, but they represent two different values. Eisenmann regards formal composition and operation as an

autonomous architectural language: abstract, pure, independent of functional requirements, and without the need to express materials and construction; Moneo regards formal composition and operation as the strategy to solve formal and functional problems which is the essential skill of architects and has nothing to do with linguistics. Compared with Eschenman's abstract "architecture on the paper", Moneo emphasizes the materiality of architecture, so he pays more attention to the construction properties (material, structure, construction) of the architecture. Moneo's focus is not on proposing a formal language or a fixed model, but develops a series of ideas to solve specific problems in each project. Many architects fall into the trap of language but ignore the real problem. Moneo uses typology to connect the past of the architecture. Then according to the real conditions and needs, transforming the selected type of form as well as operating its space, structure and material. His design of the Spanish National Museum of Roman Art is a manifestation of this spirit and has won the Manuel de Falla Award.

As a typology architect, Aldo Rossi built his work on an abstract basis, using the simple geometric form to express a surrealistic idea of returning to nature, thinking that the ultimate type of architecture is the city. Therefore, many of Rossi's architecture are too commemorative and abstract. Moneo believes that Rossi's typology can only communicate with themselves and their own idealized environment. They are just idealized, perhaps some silent hints of the past that did not exist at all.

The concept of typology helps us understand the transformation of architecture: on the

one hand, it changes as time changes, each era has a unique form, on the other hand it has continuity and belongs to another bigger structure. Moneo thinks maybe we should discuss the type of action rather than those speeded-up typology. For example, in contemporary cities, traditional building types are difficult to apply directly, and various architectural trends are surging, rapidly changing the types of contemporary cities. But this is not mean that the concept of typology is completely inapplicable. For example, in Tokyo, the form of architecture is absolutely rich and varied. But we can still see the urban structure that is reflected behind the various forms. The wooden houses of the 1950s and 1960s have experienced demolition and reconstruction, but the structure of the original city can be identified through various factors: orientation, narrow site, etc. and also those isolated volume due to earthquake prevention guide. Those volume further strengthens the sense of rhythm in the original urban structure. Unlike European cities, Tokyo does not emphasize the visual regularity of the city, but emphasizes the instrumental and practical property of the city.

Moneo thinks that his design is consistent in material form. For example, in his recent works, they all have one common concern which called compactness. Moneo's focus on this concept began with the Bank of Spain in Jaén. From this project, Moneo made the space and volume of the building no longer follow a very rigorous geometric grid, and the rigorous geometry was dissolved into a state of utterance. The interior space of an architecture does not necessarily have to be under the same rule of exterior form. This is how compactness works, it looks closed from the outside, but it is greatly freed

inside. This kind of architecture is especially suitable for today's cities, it can refuse external interference in the turbulent urban city, keep very quiet. It has a unique personality and does not show off the richness of the interior space. It retreats behind the scenes, contrasting the foreground, showing his own attitude. This view of Moneo is contrary to the pursuit of many other architects. They are pursuing fragmentation—the operations based on addition and overlap which is overused today.

Moneo tested this compactness in the Museum of Fine Arts, Houston. Although the plan of the architecture is not symmetrical, it is a continuation of the Renaissance tradition, dating back to Scamozzi's design. The site of this museum is very regular, limited by four streets, and the architecture's volume is therefore very regular, but its rich and varied interior space reflects the complex functional requirements. Another experiment about compactness is the Museums of Art and Architecture in Stockholm.

The interesting thing about compactness lies in the relationship between its internal and external space. Moneo does not agree with the ambiguity and continuity of the inner and outer boundaries which is emphasized by Le Corbusier. Moneo thinks that architecture should be different between inside and outside, which is often a very realistic requirement. Architecture can be looked extremely intensive and regular from outside, while its interior space can be extremely free. Many Islamic architecture is like that. Although the Spanish bank project of Moneo has a tribute to Le Corbusier, it is closer to Adolf Loos's Raumplan than Corbusier's free plan. Moneo borrowed Corbusier's technique from the details of the entrance to the architecture, but the overall

structure was anti-Corbusier. This is the freedom that Moneo wants to pursue. He thinks that the choice of formal strategy has a lot to do with the type of project. For example, a residential project will inevitably have to repeat its form more or less. In the Museum of Roman Art, the repetition is mainly reflected in the continuous translation of the wall on the section, and the wall system is superimposed with a series of voids to organize the space. Repeating is often necessary in architecture and best matches the logic of the construction. It expresses coherence, especially when there is no need for variation.

The relationship between theory and practice:

When an architect puts his work in history, he has already used theory to think about architecture. Moneo is well aware that the formal problems in architecture are inevitable and have great subjective arbitrariness, although often disguised. This arbitrariness appears in his works, appears in the works of other architects, and also appears in history, and should be concerned by the study of contemporary architectural theory. Looking at the entire history of architecture, architectural theorists are always proving, or trying to convince us that what the architects do is an inevitable result. But no determinism can explain architecture. In fact, architects are always making arbitrary decisions about form in order to advance the design and actual construction.

There are many decisions we need to make when designing, but behind these decisions, we may have a general idea to guide our decision, which mean that it is not entirely arbitrary. Moneo thinks this is the dilemma of the architect: on the one hand, we are

fully aware of the arbitrariness of the form itself, and on the other hand, we also know that the more we can touch the essence of the problem, the more we can understand the work of the architect is not that arbitrary. What Moneo wants to emphasize is that we need to understand the architect's intentions: why do architects do this instead of doing that? We should analyze the architect's decision in a structured way, which is beyond fashion, time and style. Try to look at the problem with the architect's own eyes, rather than making a grand narrative of the historical context. Be as specific as possible in the analysis of the architecture. As far as Moneo is concerned, he is interested in how the form is produced. Although theorists now try to stay away from formal problems, although the form is considered irrelevant, for Moneo, architecture is all about form and how to construct it. It's just that some people focus on the aspects of research on this issue, while others focus on more abstract formal analysis. Each era also has an understanding of form in each era. This is the essence of architectural theory.

This view of Moneo is not fashionable now, and is even incompatible with mainstream views. But he firmly believes that the more people understand the cognitive style of architecture, the more they understand how architecture is produced, the more they would agree with him. Many theorists began to borrow theory from outside the architecture, but Moneo thinks that it is better we are as close as possible to architecture itself. He respects the theoretical attempts to relate architecture to other subjects, but he hopes that we will eventually return to the architecture itself. Moneo is not interested in the personal value orientation of an architectural critic, what he is interested in is

whether architects can really explain their works and whether they can explain the design thinking and ideological foundation behind the work from a deeper level. For architectural critic, architecture itself should be the most important reference frame, which is the responsibility of architectural critic. The architectural academic world should promote such views.

Theory allows us to discuss the work of others. Moneo does not believe that any theory can provide a framework for explaining all architectures. On the contrary, he believes that the history of theory is a history of repeated debates on some basic issues. Thinking about some of the more fundamental issues of architecture can help us understand what we are doing: What exactly are we borrowing from outside? What does it mean when we adopt a certain type? What are we thinking about when we think about the context of architecture? What do we really want to say when talk about the limitations of using features on architectures?

Moneo's course in Harvard University is about the analysis of contemporary architects, including Siza and Sterling. It aims to help students understand how the architecture is built. For Moneo, the theory is to learn how others construct architecture: at the area of thinking, technology, and language. In fact, research on the era has been reflected in architecture itself. In all kinds of human activities, architecture may best carry human discussions about society and the era. Human desires, expectations, and ideas are translated into architecture, and people can understand ourselves by understanding architecture. The analysis of architectures allows people to understand the era and also

allows people to understand the architecture of that era.

The Zeitgeist is inevitable. Moneo thinks that we are often limited by a specific framework of thinking which limits how to understand movies or fashion. It also certainly limits how we understand architecture. Architecture actually reflect this framework of thinking in particular, and therefore particularly reflect the specific architectural trends of an era. Therefore, architects can help people understand the era in which they live, which is a privilege.

Moneo thinks that the function is not so important from the perspective of architectural history, but when we want to build a house, it is very important. For example, if we adore an architect's design, it is because of its inherent quality, not because of its specific function, although its quality must be evaluated from a functional point of view more or less. When we construct an architecture, we cannot be generous enough to make the architecture only bear the commemorative meaning. And now many architects simply eliminate the commemoration. Moneo does not reject this phenomenon, and he believes that we really need a new commemoration, a commemorative that can enter life itself; and this commemorative realization can only be expressed by architecture. Moneo tried to create a commemorative or artistic quality in every architecture, of course, to meet its practical needs first.

Moneo thinks the design process is very important, he even continues to design from the start to the ending in a project. Moneo's projects generally start from a specific form – although it may seem very inaccurate at an early stage, it is often maintained until the

end of the project. For Moneo, this is the most interesting part of the design. For example, in the El Greco Congress Center of Toledo project. At the beginning, Moneo thought that the site was not suitable for any architecture at all, it should be a wall there, so that it can best reflect the history of the city and the influence from the terrain. The project has been going on for seven or eight years, but many things have not yet been determined. He constantly modifies the drawings and new features are added. But the original idea has been insisting. The initial ideas will run through all phases of the project, and the final architecture will present reflections and changes at all stages. The results of each phase and the initial ideas are important.

Moneo was not interested in the complexity of the form from the beginning, but it was sometimes necessary for the process. Some architects will take the initiative to design architecture in a simple, single form, and Moneo is very disgusted with this. He believes that this simple and straightforward way will damage the potential of the project itself. Recently many architects start to design with this simple logic. They hope to provide a simple and straightforward solution based on the initial judgment and try to apply this solution to all aspects of form and construction. In Moneo's view, this popular straightforward way does not mean self-consistent logical, but too simplistic.

The essence of architecture and Contemporary Architectural Education

Moneo 's architecture is always aimed at different specific problems. His thoughts and opinions have a strong consistency. For example, at Harvard University, he advocated

that architecture education and training should enable students to use familiar materials to solve specific problems, rather than teaching a specific architectural language; he believes that the history and the discipline of architecture should become the most fundamental source of inspiration and knowledge. Moneo's architectural thought can be summarized as a kind of pragmatism. It is precisely because of the demise of this pragmatism that the architect profession is no longer great. Pragmatism is the most essential value orientation of the discipline of architecture. Moneo is interested in what the discipline of architecture can do, not what we can borrow from other disciplines. We are becoming more and more fond of borrowing things from other disciplines, from philosophy to biology, such as deconstruction. Philosophers talked about the concept of folding, and then spawned a lot of architects to do the folding space, which shows that we overestimate these foreign concepts. Moneo believes that those who like to borrow concepts from the outside forget that architecture itself could have provided more subtle concepts. These foreign concepts try to replace architectural concepts based on historical experience. This can sometimes stimulate artistic creativity, but it should not be a paradigm for architectural education and practice. Just as architectural craftsmen and poets have a keen insight into the outside world, a fundamental task of architectural education is to teach construction. Moneo's understanding of form is also based on construction, which reflects the logic of construction, that is why he believes that the nature of architecture has nothing to do with idealism. Everyone wants to reach a higher spiritual realm through architecture, but few buildings can do it.

Being an architect in the past means you have mastered a whole set of construction skills, but now the ability of an architect is to understand our surroundings, which also includes understanding the surrounding physical environment, understanding how buildings are produced, and understanding how people want to build up. An essential difference between architecture and poetry and painting is that the interpretability of architecture is not based on different readers, but on different scales. For example, when Moneo designed The Diagonal in Barcelona, he first conceived it on an urban scale, and then thought about what people can feel when standing by a window. It's a completely different scale. Moneo believes that this is a fundamentally different thinking of our discipline from other disciplines. There is a lot to do here, and it is more interesting than borrowing concepts from the outside.

The architect can determine the form of construction, but the architect can also best feel the powerlessness of manipulating the construction process and the role of the various participants in the construction. Architect is a mediator. What needs to be mediate is the gap between "the way architecture looks like" and "the way architecture will actually look like". This gap between architect and architecture does not exist in poetry.

Those concepts that borrowed from biology and geology are nothing but flashy fireworks, which can attract our attention, but cannot help us understand the essence of architecture. For example, Moneo strongly discourages others from reading Eisenman's interpretation of his own work. Moneo believes that Eisenman is actually advancing along the line of classic Avant-gardes around World War I. Various new Avant-gardes,

including Eisenman and Richard Meyer, are continuing the formal avant-garde style. In the field of visual art, many people don't even recognize the idea of the New Avant-garde. Perhaps Moneo is defending himself, because architecture itself is an area where he excels. But he did not use mathematical concepts such as "soliton" to explain the organization of architectural space like Eisenman.

But at the same time Moneo does not think that the influence of foreign disciplines on architecture education must be removed, because a broader knowledge may inspire us to focus on some specific and minor problems in architecture. He believes that this analogy between disciplines has its own rationality, but that should not be what we purposely pursue. A discipline can never be autonomous, it is a body of knowledge that grows with the accumulation of new experience. The knowledge structure of this discipline cannot be completely systematic, although it can be roughly divided into these parts: structure, construction, function and type, modeling performance, history and theory.

When the architectural practice of a region is relatively isolated, you can clearly see its formal continuity; but today, the flow of geographical space makes it difficult for us to see the continuity of form. But we can still pursue a logical and spiritual consistency, which will better explain how forms are generated and how they are adapted to local conditions. We can also see architects from history who adopt different styles in different places. Even architects working in the same place often try different styles. A contemporary architect should have this ability to adapt to different places and master

different architectural languages. This is an objective need, which is good also bad. But Moneo does not believe that contemporary architects can simply export a set of design languages to different places. Meier always uses the same design language, because he always faces the same type of clients. Meier's European clients want to buy his American products, just like buying American cars or American clothing. Even for Frank Gehry, the formal language is the second, and the building elements are the first, but the client still wants to move Gehry's building to Barcelona instead of asking Gehry to design architecture for Barcelona.

Summary:

Moneo is a rare contemporary architect who has a keen insight into both history and the present. He cares about fashion and current things like many other architects, but he does not show any enthusiasm for any new technology or genre. Instead, he calms down and practice his architectural skills to perfection. He sticks to the core of architecture – design and construction for the purpose of solving formal and functional problems. He is not a revolutionist of architecture, but a watchman of architecture.

The contribution of Moneo is to let us re-examine the discipline of architecture. Moneo proved to us with his projects and theories that architecture is a self-sufficient discipline with enough tools - as long as architects can use these tools correctly according to specific problems. Especially after a series of technological changes and ideological revolutions, especially in the era of mass media, internet, digitalization, and

virtualization, Moneo inspired us to regain confidence in architecture and return to the world of reality, concrete, materials.

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THE HIGH LINE

By Ambra Gadda and Hongyi Chen

Since its first opening in 2009, the High Line has been one of the main attractions for tourists in the city, triggering luxury architectural development along its path. Before it became the well-known park we know today, the elevated railway track faced an important debate about its demolition since there was a huge interest for housing development in the area. New York City Mayor Rudy Giuliani and his administration were pushing to have the viaduct dismantled, and the commissioner of New York City Department of City Planning stated: *“that platform has no right to be there except for transportation, and that use is long gone...is has become the Vietnam of old railway trestles.”*¹ Giuliani, as one of his last action as Mayor signed the demolition of the viaduct, angering the Friends of High Line that filled a lawsuit against the City, winning it a couple of years later having the demolition order cancelled.

Robert Hammond and Joshua David, founder of Friend of High Line (FHL), were able sell to the Bloomberg administration the idea that the project would help generate \$200 million in new real estate taxes in 20 years, due to increased local real estate values, arguing that the park would attract about 400'000 tourists per year, transforming the park in a source of income for the city. As part of this push, the organization commissioned an economic feasibility study; it determined that the new tax revenues will exceed costs of construction. FHL delivered a series of researches to the Trust for Public Space commission, stating: *“Demolition may offer a benefit to owners of private property who purchased lots encumbered by the High Line’s easement and who now want to eliminate the restrictions of that easement to maximize profit from new construction. But to make that profit possible, 6.7 acres of future open space in the middle of Manhattan must be forfeited,”* and *“In addition, a walkway atop the High Line will cause values of adjacent private properties to rise, due to their proximity to a public open space.”*²

¹ “Reclaiming the High Line”, Design Trust For Public Spaces, access July 15, 2019, <http://designtrust.org/projects/reclaiming-high->

² Joshua David, *Reclaiming the High Line is a project of the Design Trust for Public Space, with Friends of the High Line*, Ivy Hill Corporation, 2002, P 75.

Born as a project to regenerate the neighborhood, it became a branding experiment, ending up becoming *“a catalyst for some of the most rapid gentrification in the city’s history.”*³ The High Line has generated billions dollar in terms of private investments and tax revenue, forcing longtime resident to move out because of rising housing rent prices. Yet the intention of Friends of High Line was to develop a project to serve the local community, preserving a historical landmark characterizing the City, whereas Bloomberg saw in the project the opportunity to bring investors to the neighborhood, especially after 11th September 2001.

Even though FHL and Bloomberg thus partially shared the same goal the reasons to do so were drastically different. Indeed, in 2005 Amanda Burden, head of the department of city planning, rezoned industrial West Chelsea for residential development with provisions allowing the transfer of air rights from properties next to (or under) the park. In this way developers could build taller than zoning allowed by paying into a fund to equip the park with stairways, elevators, and public restrooms, improving amenities serving the High Line. The landowners that lobbied for demolition continued opposing the rezoning of the area until the City Planning department proposed the solution of selling their air rights to developers, increasing the value of the land under the High Line.

Since 2005, the gentrification of the neighborhood forced 1374 units of housing and half a million square feet of commercial development to relocate or close.⁴ Even well established businesses had to close down due to rent increase and loss of neighborhood customers. Small family owned businesses -grocery stores, laundry shops- were replaced by restaurants and fashion boutiques. By preventing the demolition of the railway, FHL stopped Giuliani’s plan of redevelopment but eventually the High Line itself became a catalyst of housing development for the entire area, transforming the neighborhood into what Giuliani had wanted in the first place.

³ Jeremiah Moss, “In the Shadows of the High Line”, *The New York Times*, August 21, 2012.

⁴ “High Line’s Third and Final Section Completed”, City’s Economic Development Corp, access July 13, 2019, <https://www.nycedc.com/photo-gallery/high-lines-third-and-final-section-completed>.

In 2017 interview, Robert Hammond said that he “failed” the community because the High Line divided demographically the surrounding neighborhood, creating a chaotic and noisy canal of tourists, and depriving the resident of their privacy. Neighbors have complained about loud crowds, tourists snapping photos of their back yards and not being able to live in their houses without feeling observed all the times. The lower floors are perhaps the least private spaces in the whole Manhattan, especially if we consider that some of the most recent buildings are not designed considering inhabitants’ need of privacy, like the Zaha Hadid condominium, where massive windows characterize the building, showcasing people’s lives, indeed most of the apartments on lower floors are empty. Another example of this emptiness goes for 245 Tenth where “the west-facing apartment on the second floor, which may have the least-private private terrace in the city, is still on the market”⁵ because “it’s reality-TV living”.⁶ Inhabiting one of the lower floors facing the High Line is almost like living in a fishbowl, constantly watched and exposed to the constant noise of tourist and prying eyes. Most of the people living on lower floors since before the High Line was open had to take extreme measures to ensure their privacy if they did not want to move out, like glass bricks, in order to keep the light coming in and close peeking eyes out.

Another controversy characterizing the project is the choice of the plants by the landscape architect Piet Oudolf. He decided to use part of the plants that had grown wildly on the tracks during the years the railway was abandoned. Despite its wild appearance, the High Line plants are very much planned, and require a lot of effort by gardeners since the original ecosystem is kept intact with native seeds-bearing plants. This means that flowering time and seed set time is very much genetically controlled.

The High Line was undeniably a change for the local environment and for the City’s, yet the project had a big, unpredicted outcomes in terms of reconfiguring social values, changing people’s behavior and habits once they moved to this area. This is exemplified by the experience of Alexander Bank, a real estate agent that during an interview with The New York Times said he has become much tidier since he moved

in one of the apartment facing the High Line: “Whenever my blinds are open I make sure my apartment looks pristine”.⁷

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⁵ Steven Kurutz, “Close Quarters”, *The New York Times*, August 1, 2012.

⁶ Matthew Amico, “Close Quarters” interview by Steven Kurutz, *New York Times*, August 1, 2012.



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