

# ARCHI PEDAGOGY

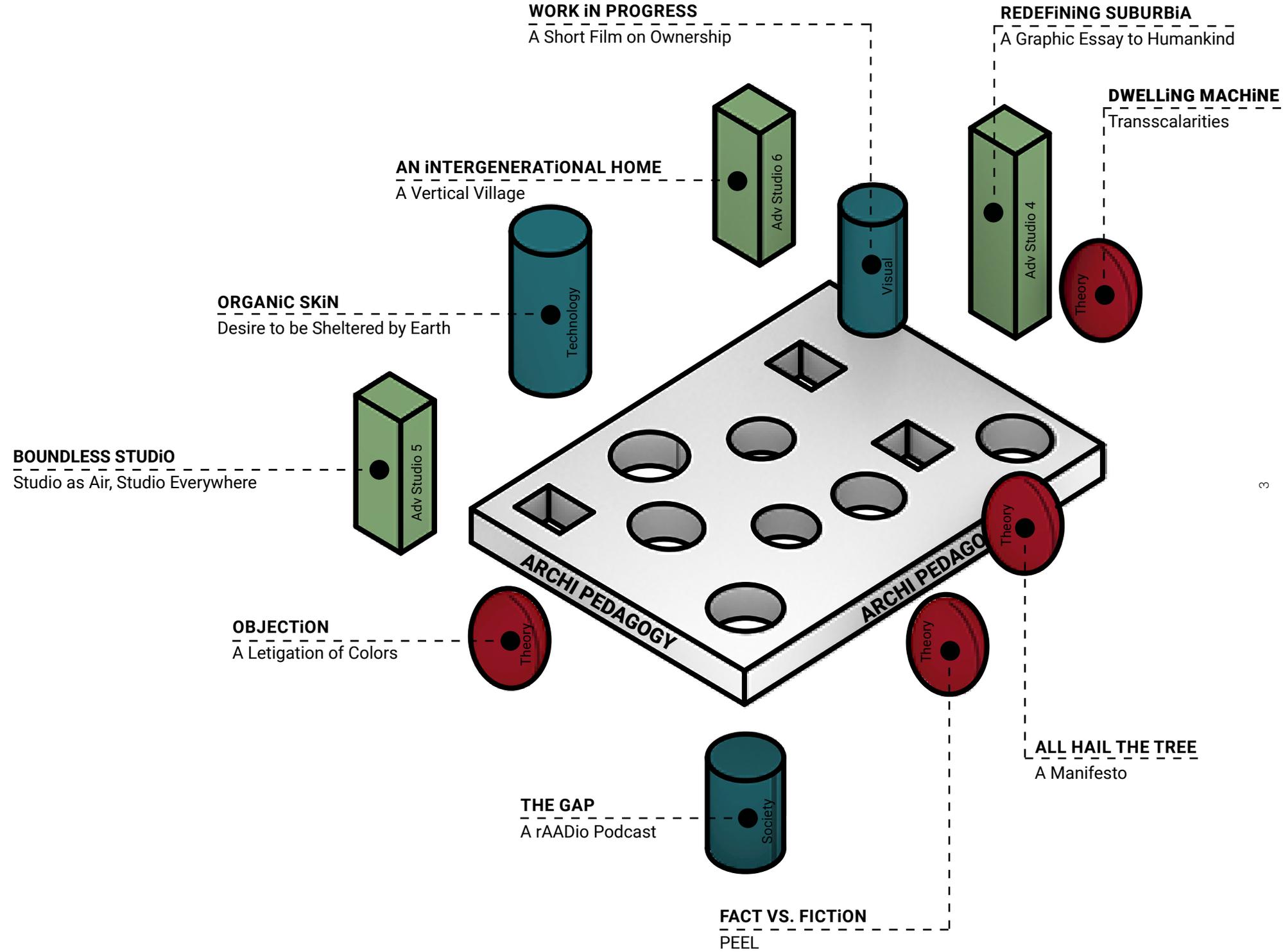
**ARCHI PEDAGOGY** dives into the fundamental nature of architecture, exploring how it is defined and what it encompasses. While architecture is typically associated with the built environment, it ultimately stems from the core principles of problem-solving and a constant interrogation of what is and what could be. By examining these underlying principles, ARCHI PEDAGOGY seeks to uncover the essence of architecture and unlock its full potential.

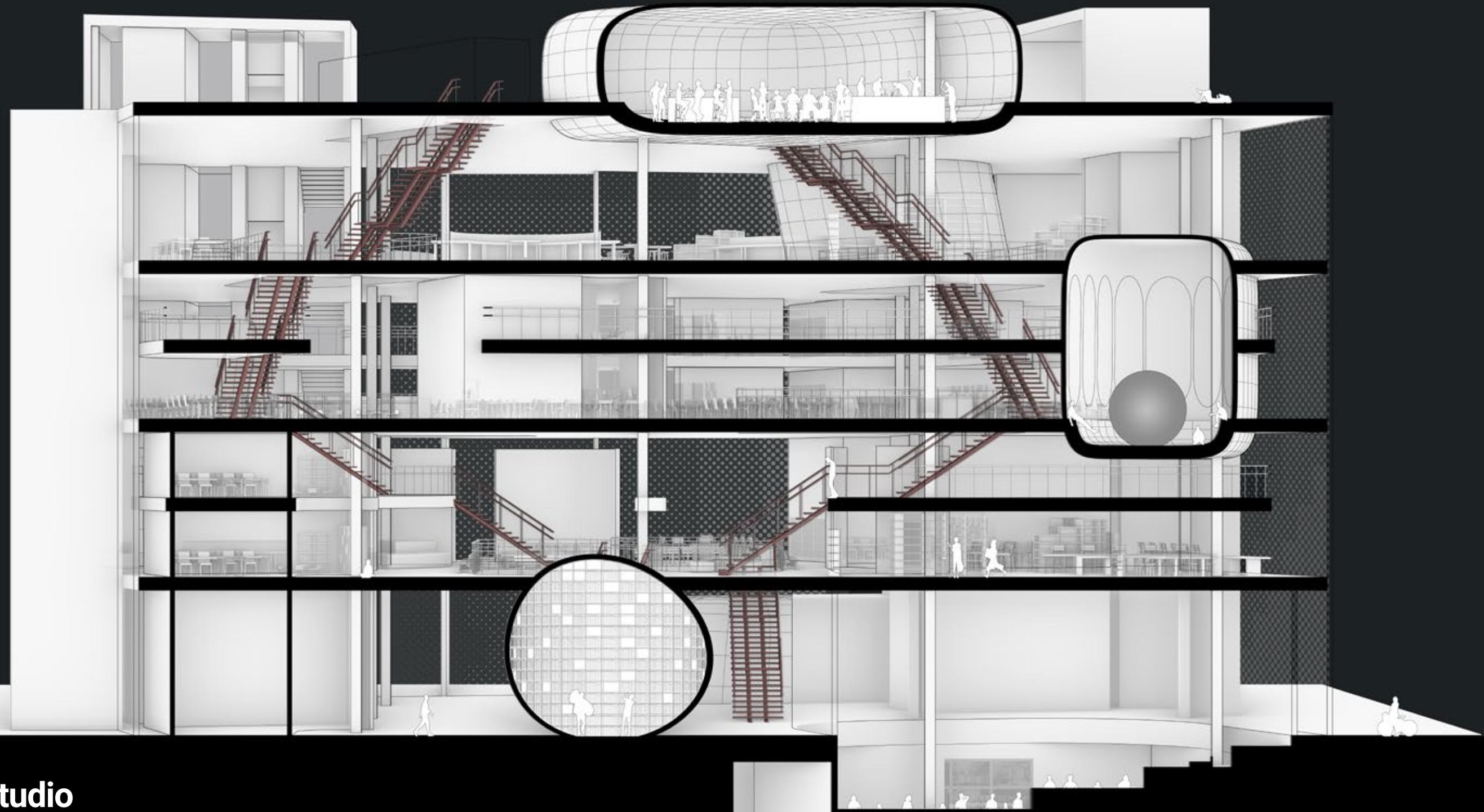
Taking a break from the practice of architecture after three years in the field gave me a whole new perspective on architecture. I came to realize that the potential of architecture extends far beyond just designing buildings. Consider the work of a film director as in **Work in Progress** of narration through moving image. Many aspects of film-making, such as visualizing space and organizing scenes, are similar to the work of an architect. In projects such as **Organic Skin**, the focus isn't just on the finished product, but on exploring innovative ways to use earth-based materials instead of harmful ones. This kind of experimentation represents a critical aspect of architecture pedagogy, and it's exciting to see how it could lead to a more sustainable and Eco-friendly future. This future needs to be discussed openly to dissect what is lacking in the now on **The GAP**, rAADio, asking **To Be or Not to Be**.

The experience of studying under different studio perspectives had a profound impact on my personal frame of mind. In **Redefining Suburbia**, a graphic essay towards mankind, reminds us of the natural world that surrounds our built environment. Other projects delved deeper into the classical fundamental principles of architecture, exploring topics like the hierarchy of space vs. activity in **Boundless Studio**. On the other hand, **An Intergenerational Home**, a joint studio class with the real estate program focusing on community alongside ecology of systems between the users within a structure that is call a vertical village.

Much of architecture is not just about creating functional spaces or aesthetically pleasing designs. It's also an inherently argumentative theory as the case in **Objection**, with every element carefully chosen to convey a deeper meaning behind the built environment. Whether it's the use of specific materials, the arrangement of spaces, or even the placement of a window, each decision is made with a purpose in mind. This kind of intentionality is what sets great architecture apart, elevating it beyond mere function and into the realm of art and philosophy. **All Hail the Tree**, a Manifesto is just a mere example of how deep the theory and practice are interconnected and one cannot exist without the other. In further discussions of debate questioning motives of initial design as in the case with **Dwelling Machine**. Lastly a PEELing away at fundamental, typical vocabulary of basis, in other words, **Fact vs Fiction**.

As architecture continues to evolve, it is crucial to engage in open discussions and dissect the shortcomings of the present to envision a more sustainable and innovative future. **ARCHI PEDAGOGY** sheds light on the boundless possibilities within the field, encouraging architects to push boundaries, embrace experimentation, and redefine the role of architecture in shaping our world.





# Boundless Studio

## STUDIO AS AIR, STUDIO EVERYWHERE

Collaborators: Jae Sung Lee, Thomas Lee  
Professor: Bernard Tschumi  
Assistant Professor: Valeria Paez Cala



# Reimagining a School of Architecture

Activity > Space

ADV Studio 5  
 Professor Bernard Tschumi  
 Assistant Professor Valeria  
 Collaborators: Jae Sung Lee, Thomas Lee

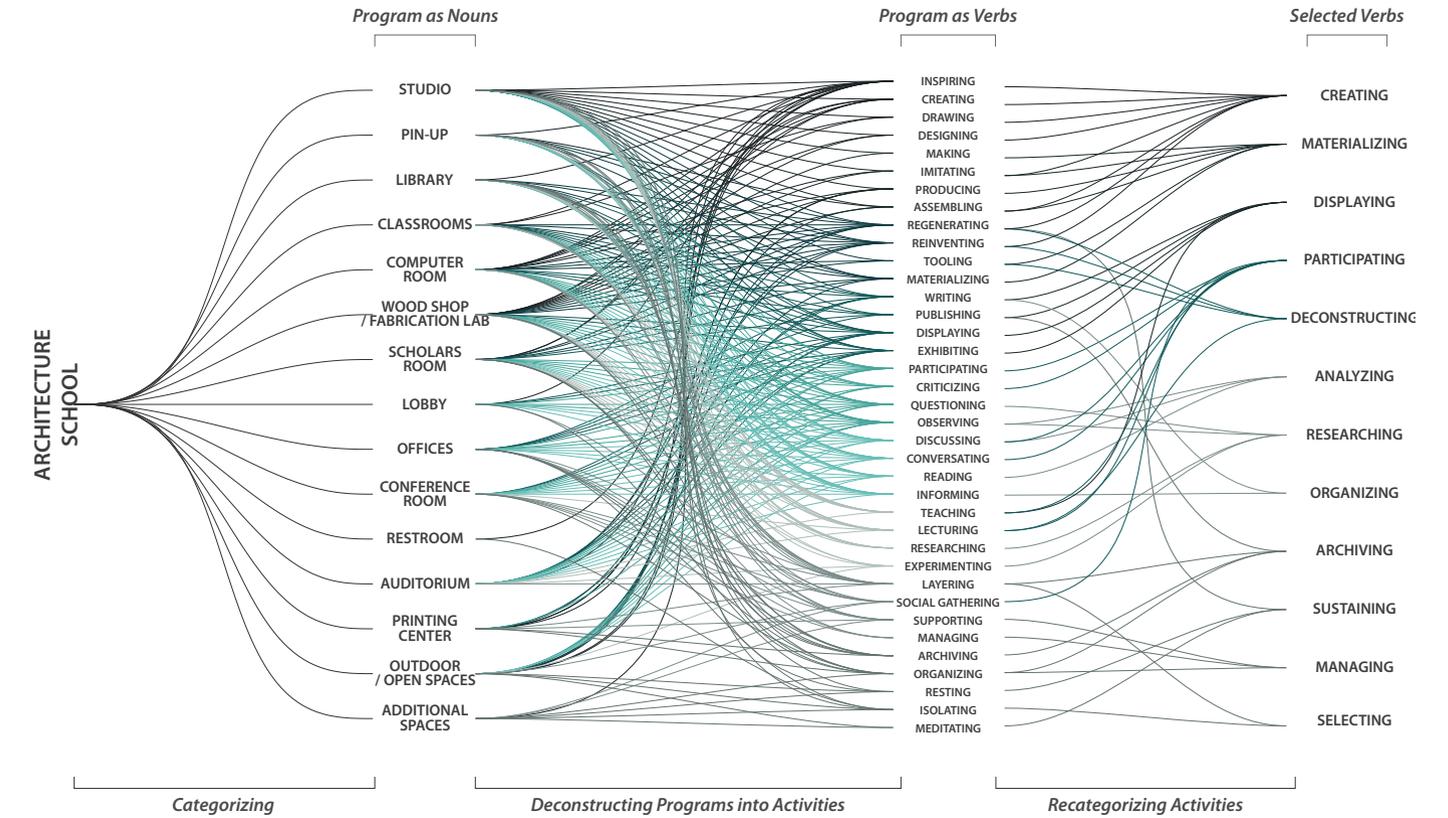
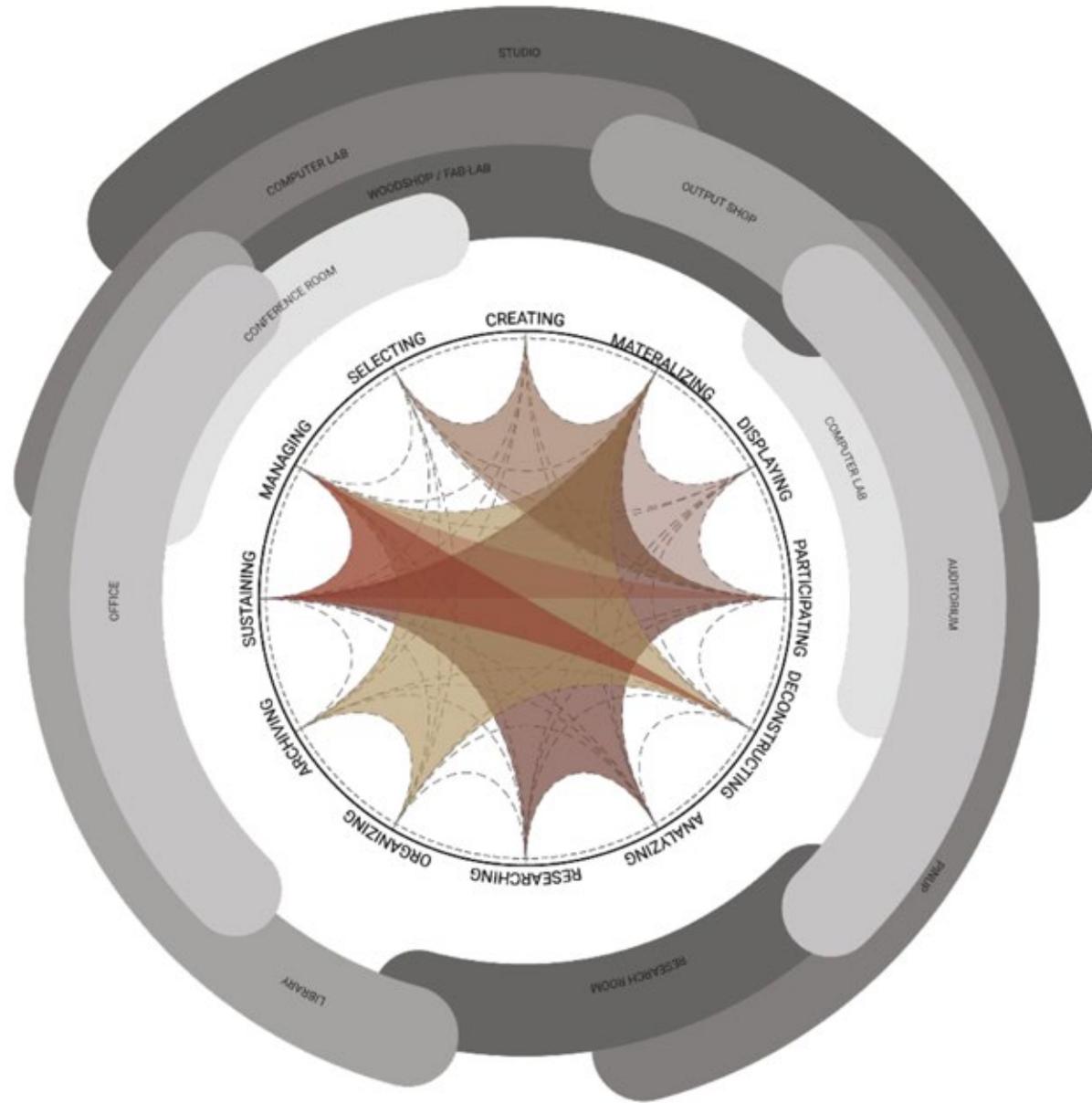


## A harmony of player and program

By staying away from the **preconception** of defined **space**, we explore the possibility of **redefining** the space through **activity**. Proposing a school where activities can **harmonize** in many ways to stimulate their collusion through transparent programs where players are encouraged to be placed in **unpredictable interactions**.

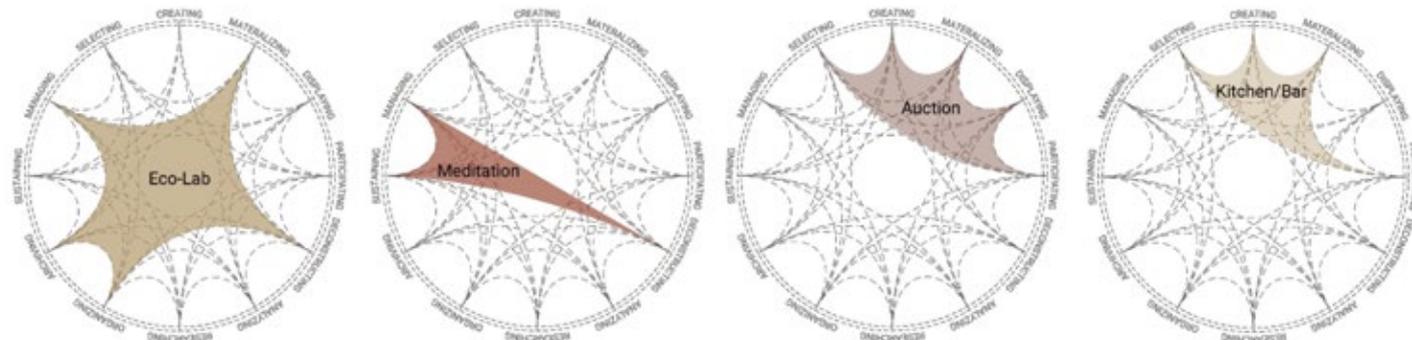
A **school** is like a **city** where pedestrians are pulled towards various monuments; **curious and banal**. The environment created by this **collusion** is shared by all types of **pedestrians**.

Following on this strategy, this school creates a **community** where traditional spaces complement the **non traditional** and create a shared space to be occupied by **actor** and **actant** alike. Hence; enhancing the learning experience by the **shared environment**.



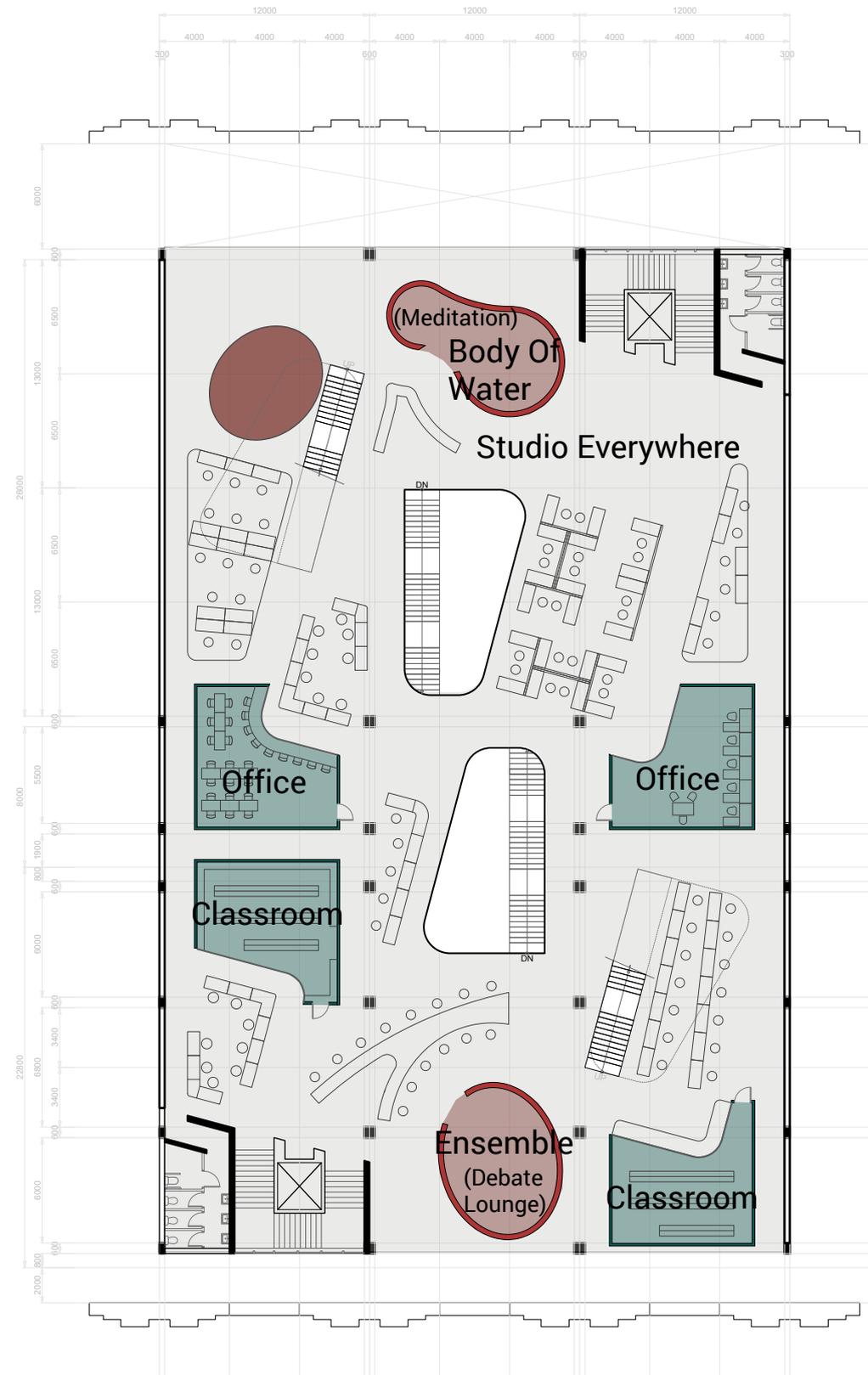
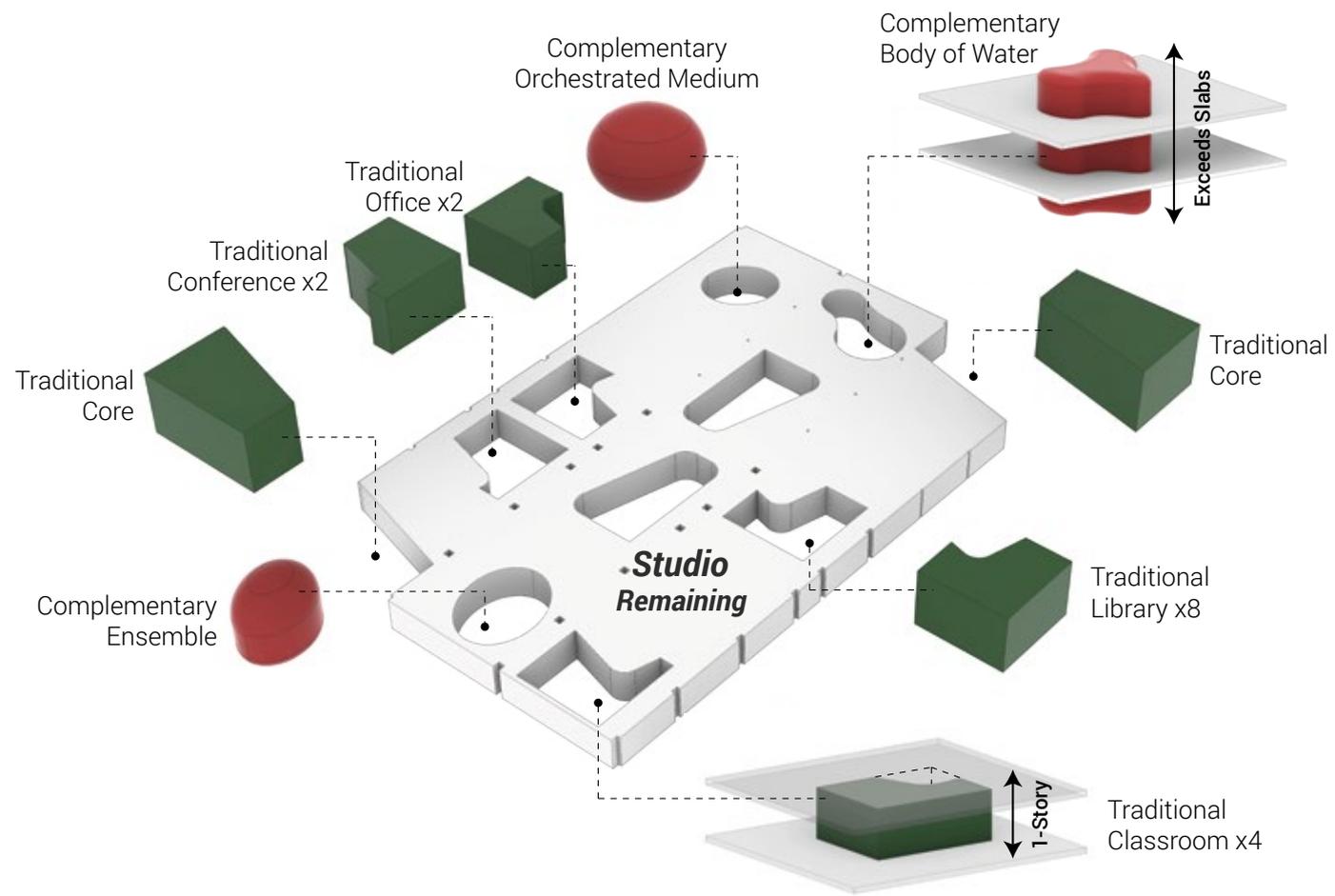
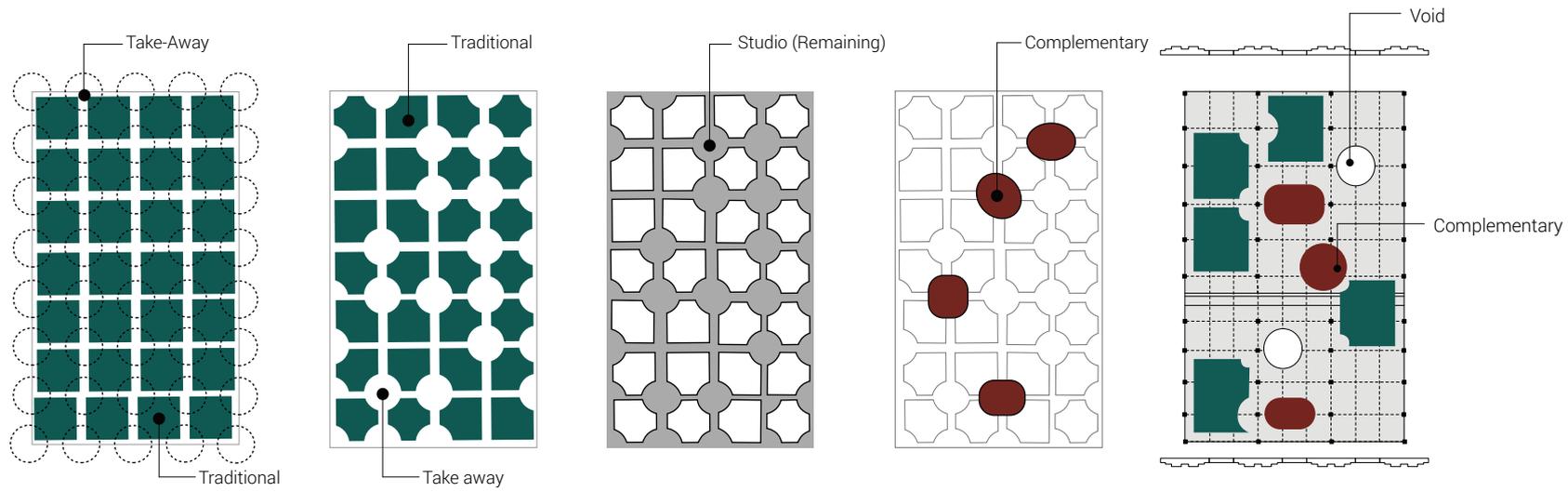
### Rearranging Activity > Space

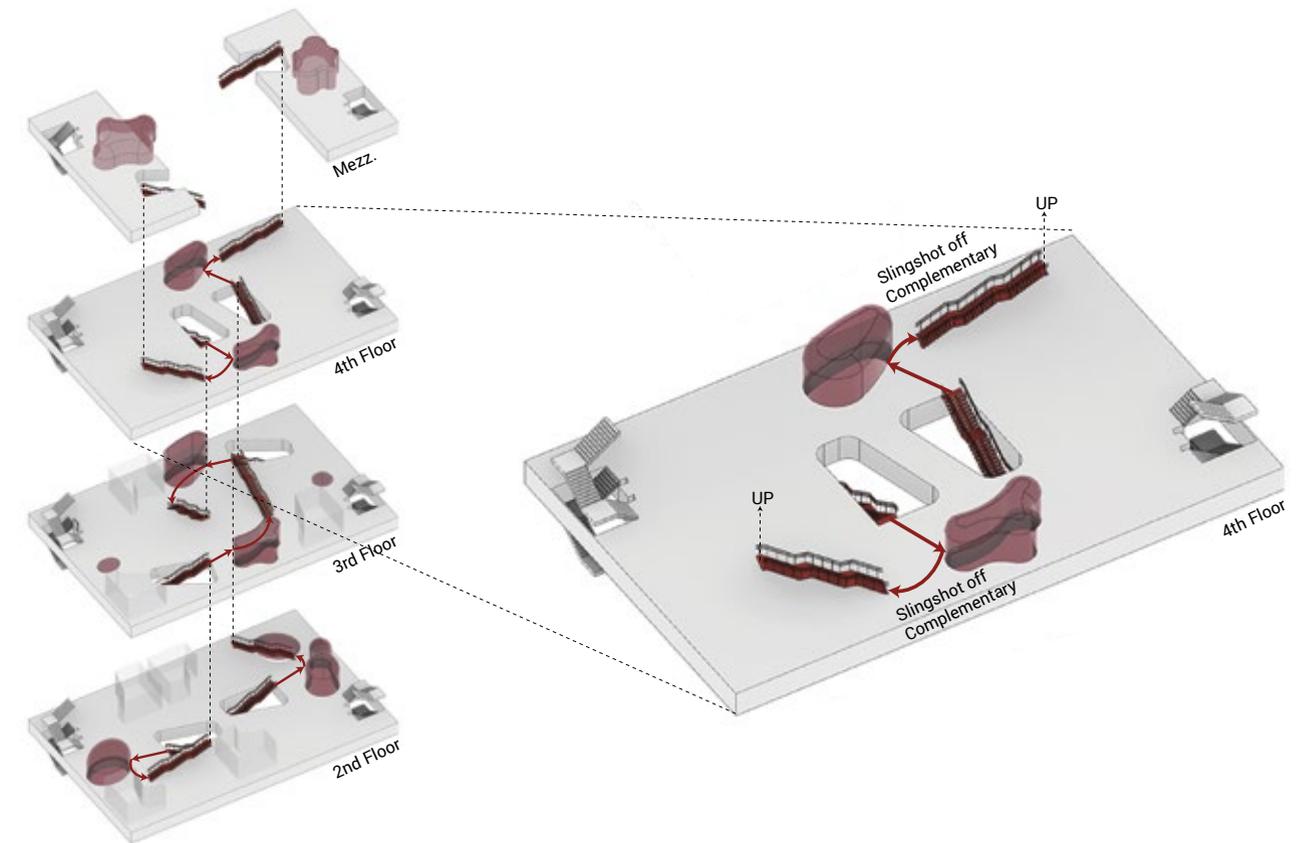
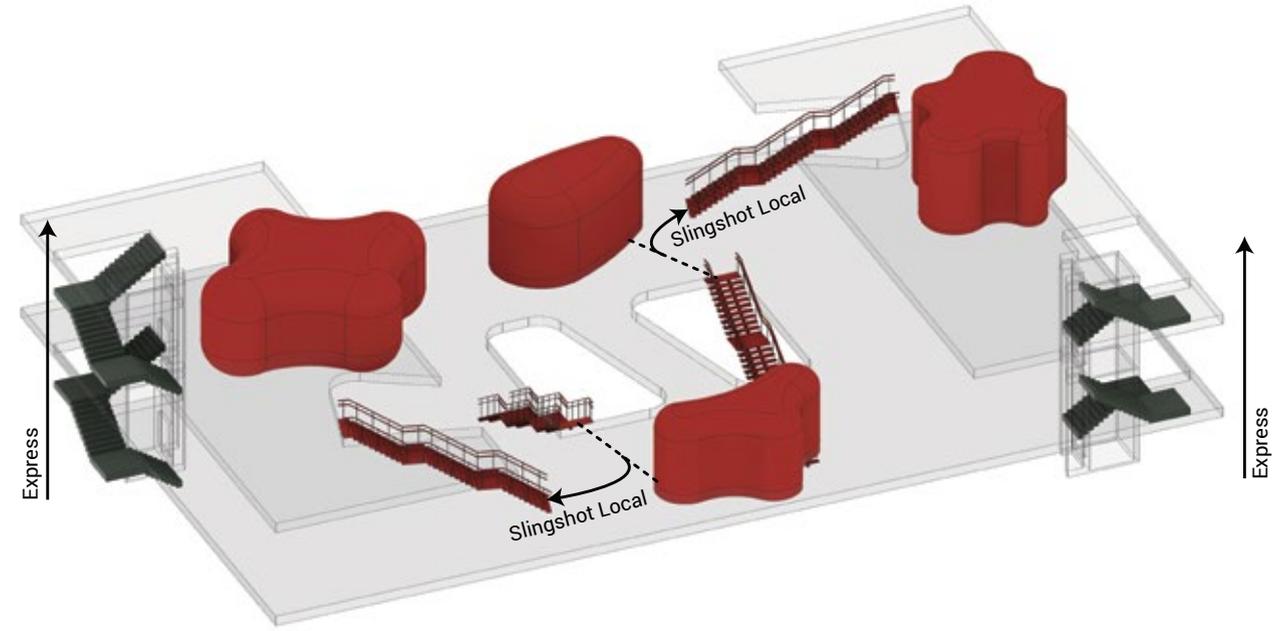
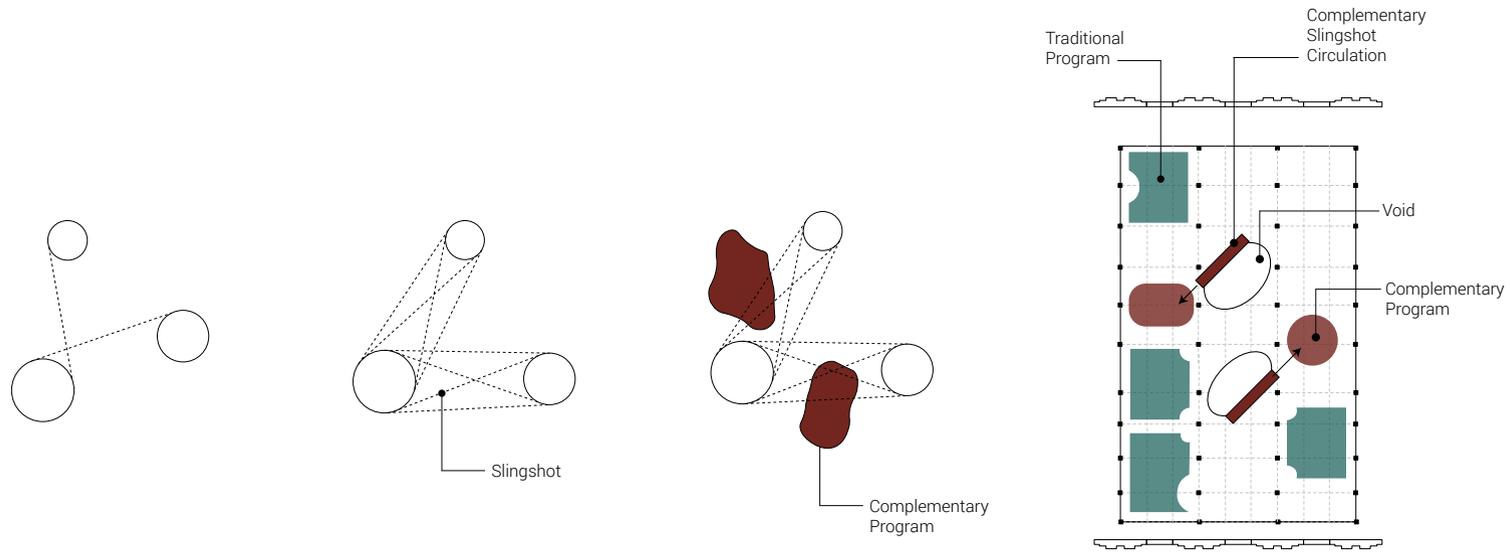
**Architecture** education does not take place inside a **studio** space. It occurs within the relative actions played by actors and actants. By staying away from the preconception of defined space, we insist on redefining **space** through **activity**. A school is like a city, where pedestrians encounter various moments; curious and banal. This environment creates infinite collisions where pedestrians share knowledge and experience. Ultimately creating a community where **traditional** spaces **complement** the non traditional and create a shared space to be occupied by actor and actant alike; hence, enhancing the learning experience.



“ Architecture is not simply about space and form, but also about event, action, and what happens in space. ”

- Bernard Tschumi





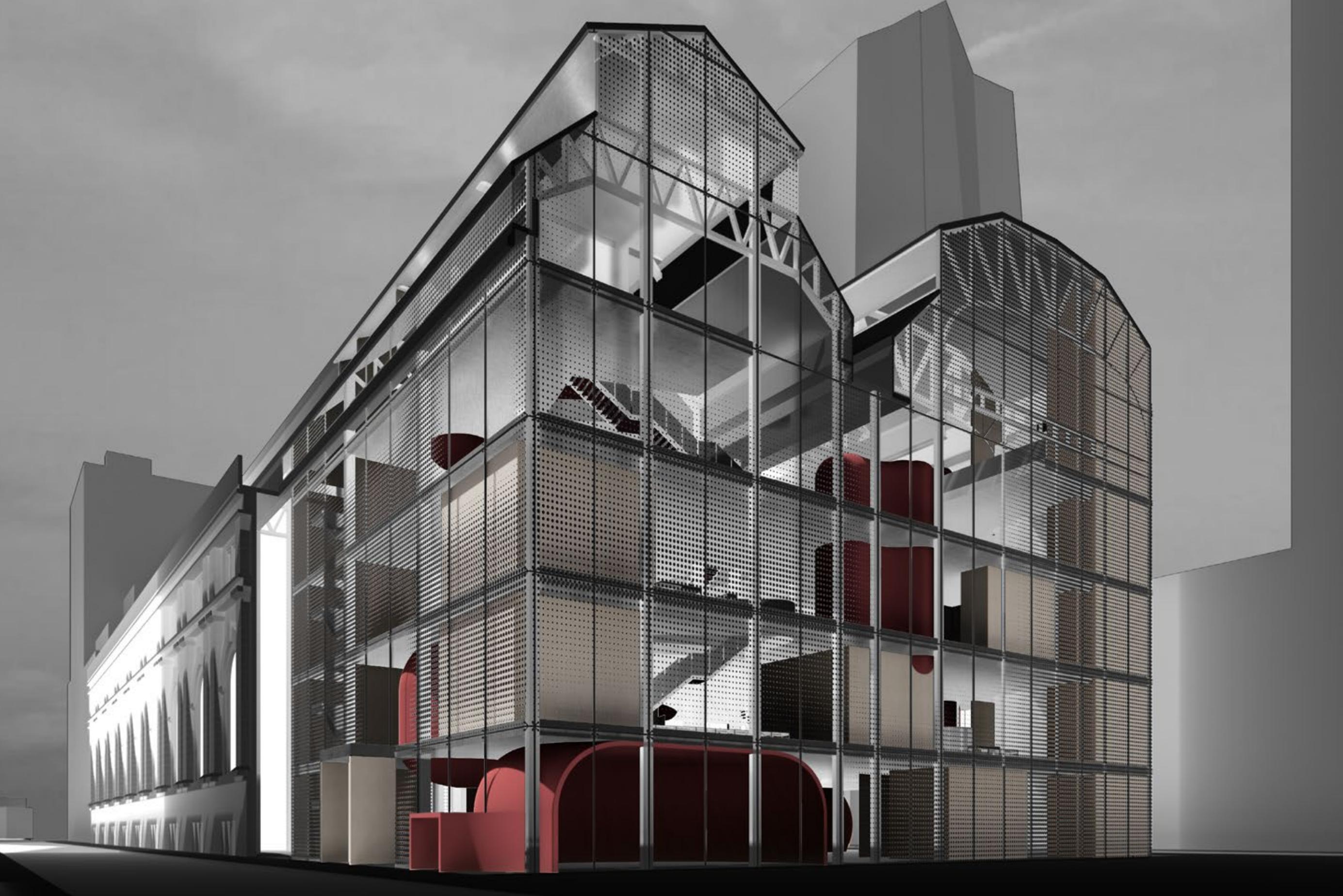
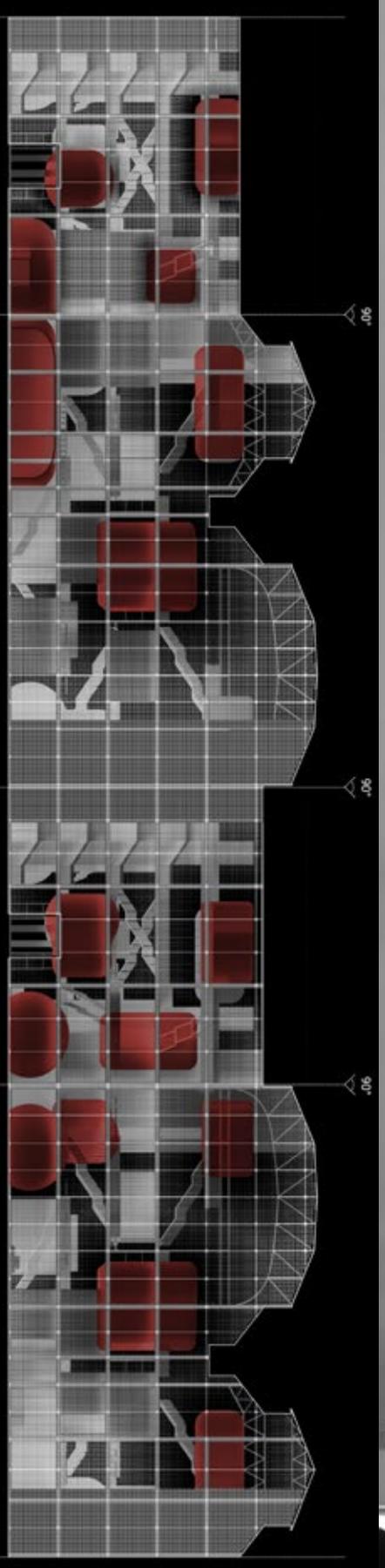


SOUTH ELEVATION

EAST ELEVATION

NORTH ELEVATION

WEST ELEVATION





# Redefining Suburbia

A GRAPHIC ESSAY TO MANKIND

Collaborators: Sue Kim, Yichang Zhang  
Professor: Nerea Calvillo

# Horseweed, The "Bad" Plant

The American Obsession with Lawns

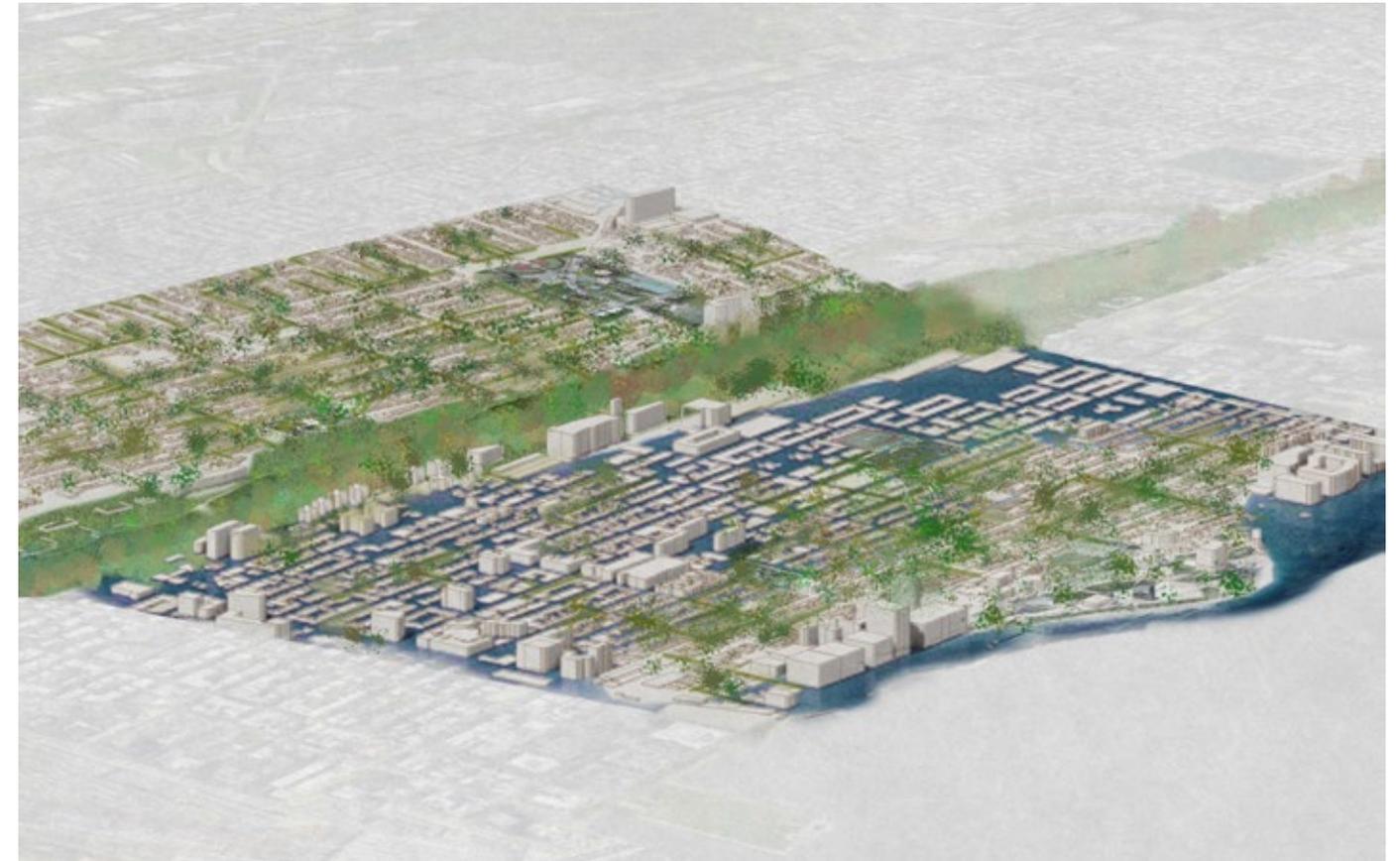
ADV Studio 4  
Professor Nerea Calvillo  
Collaborators: Sue Kim, Yichang Zhang



## Lawn & Ladies

This passage highlights the unfortunate reality of **climate change** and its effects on our planet, including global warming and rising sea levels. Despite these pressing issues, **homeowners** in the United States continue to spend billions on outdoor **lawn** home improvements. However, grass lawns are harmful to the environment and were not originally part of American home culture.

Exploring the **Native** American approach to the land, where there was no distinction between "**good**" or "**bad**" nature. Native Americans respected and nurtured the land, **cohabiting** with it and using **controlled fires** to promote **growth**. **Horseweed**, a common weed in suburban lawns, was once valued by the Zuni Natives. The passage delves into the history and characteristics of horseweed, which has become stigmatized as an invasive plant due to its height.



## REDEFINING SUBURBIA

Introducing a new **ecology** to the suburbs of New Jersey that is Native to America and is not an imported culture as were the English flat **lawns**. **Redefining suburbia** with minimal human intervention with the distribution of **seed and fire** just as the natives did. This collective participation will increase lawn ecologies and transfer them into green corridors for the community while **erasing the property line** within 80 years. Slowly pruning the **toxic individuality** of American lawns.

Sharing sheep between households to create a collective community and lowering taxes and costs of maintenance. Inspired by **Horseweed's** (declared an **invasive** plant) history and controversies, we will reintroduce a community that celebrates the land every 4 years by controlled fire and removes the pavements for natural growth. Letting wild species of plants to do what they do best, to simply be without the constant control via herbicides. Ultimately **redefining suburbia to climate change** by **embracing the land** and not controlling it.

“ We have to create architecture that reflects the nature of our environment and that contributes to the preservation of it.

- Tadao Ando



### Too Tall = invasive

In the past, the **Zuni** Natives revered **horseweed**, considering it **beloved** and using controlled fire to nurture the land and promote plant growth. Horseweed, also known as **Conyza canadensis**, is a **resilient** plant that can spread its seeds over long distances, up to 300 miles, with just a gentle breeze. It requires little water and thrives in sunny conditions, making it suitable for **growth** in various locations around the world. Horseweed is often perceived as invasive, primarily due to its tall **height**. However, this raises the question of whether height alone is a sufficient reason to label a plant as **invasive**.



## A Fire Celebration

The **controlled fire** approach is suggested as a means to **rejuvenate** lawns and restore **ecological balance**. By periodically conducting controlled burns in **suburban** areas, the community aims to clean and **erase the property lines**, symbolically unifying the community in their **collective** efforts. These fires would not only serve as a practical measure to manage vegetation but also as a celebration of the new collective community that is actively engaged in reshaping their environment.



## Erasing the Property Line

Proposing a change in **public** perception and lawn **culture** to address the unsustainability and **environmental** impact of traditional lawns. They suggest removing pavements, allowing for continuity and soil preparation for new growth. The idea is to **merge property lines**, embrace **collective management**, and reintroduce native plants like horseweed. This approach includes controlled fires and the participation of the community, including the use of **sheep** for lawn maintenance and beavers for **seed** dispersal.

©Cactuskm 2013

©Cactuskm 2013



80

81



32

33





36

37



38

39



# An intergenerational Home

A VERTICAL VILLAGE

Collaborators: Nicolai Politano  
Professors: Patrice Derrington, Christoph Kumpusch

# Bridging Generations

A Cyclical Approach to Communal Living



## Artists + Seniors + Children

The proposed vertical village aims to create a thriving community by bringing together three main generations of **artists, seniors, and children**. The **intergenerational home** fosters a sense of **community** bonding and collaboration among these **diverse** groups. Artists living in the facility contribute their creativity, inspiration, and ideas, while also serving as **mentors** to the children. Seniors, with their wisdom and life experiences, engage with the younger generation, creating a nurturing environment that encourages hope and intergenerational **connections**.

ADV Studio 6  
Professors Patrice Derrington & Christoph Kumpusch  
Collaborators: Nicolai Politano

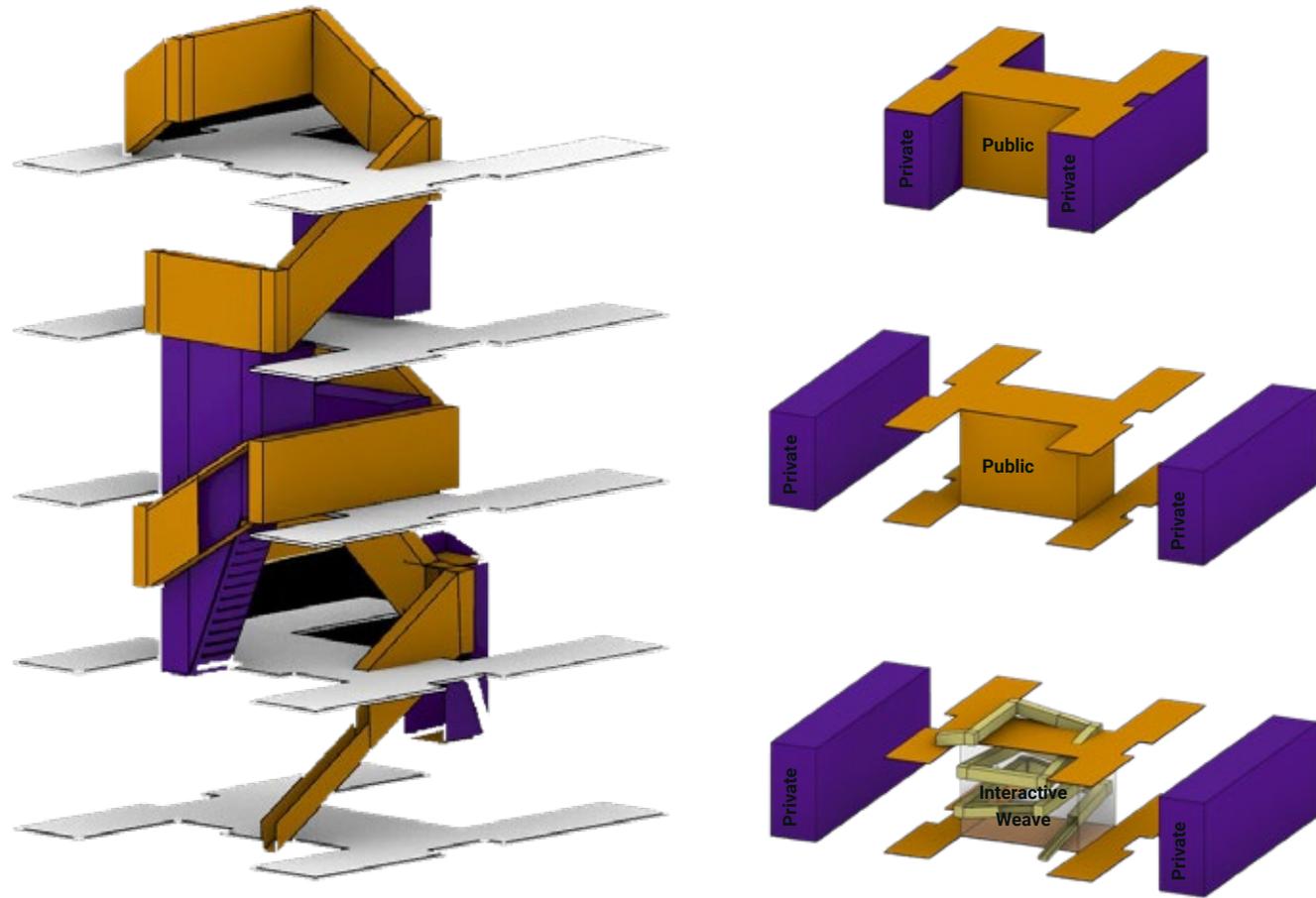


### Graffiti Weaving

The existing building's long **span** enables the implementation of an **interactive weaving** design that ensures full **accessibility** for individuals with **not-able bodies**, including **senior** residents. By manipulating the building's facade, additional **volumes** can be incorporated to optimize public space utilization. The interactive weave facilitates direct public **access** to the **community garden** located above, while the volumes created by the weaving design serve dual functions in public areas. This dynamic weave design offers visitors a **multi-dimensional** experience, with multiple access points within the building. The Intergenerational Home welcomes visitors with a public exhibition featuring **graffiti** curated by resident **artists**. Visitors can explore the grounds, enjoying art installations and ultimately reaching the community garden on the rooftop.

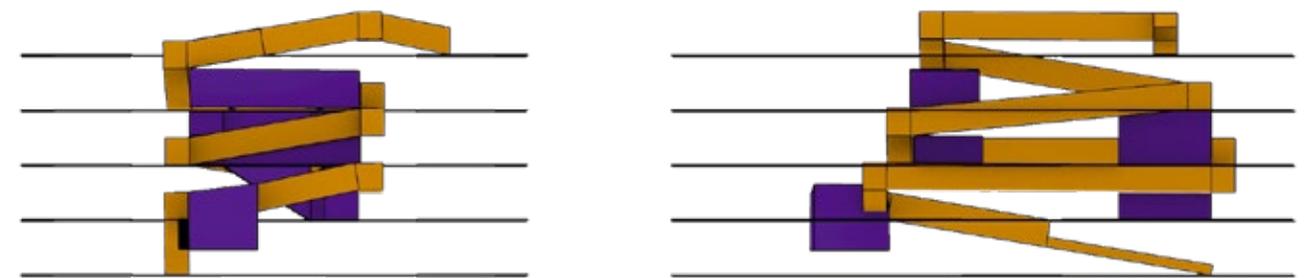
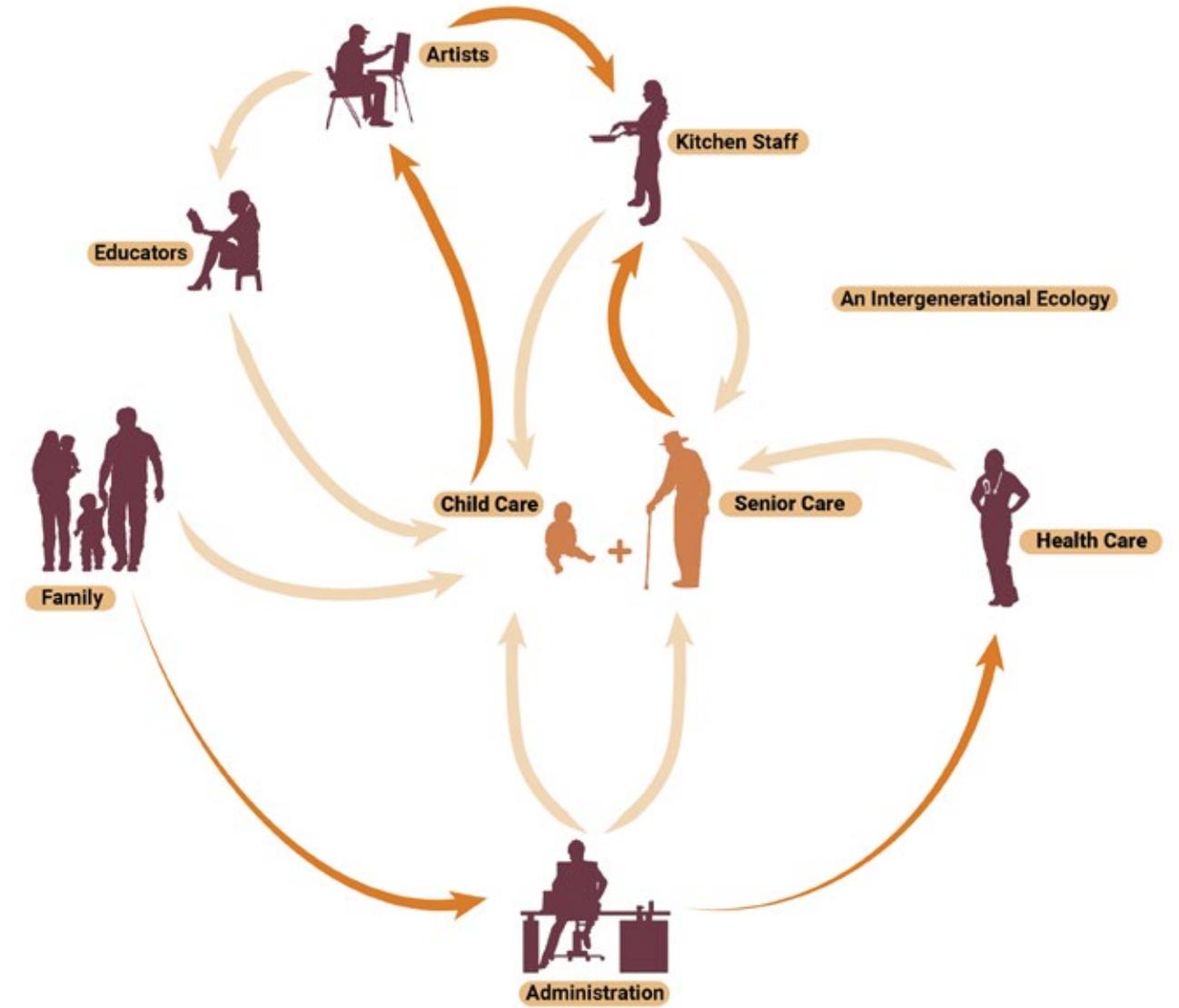
“ Architecture for me is to see an old man  
or a child with a full plate of food walking  
elegantly across our restaurant, looking for a  
place to sit at a communal table.

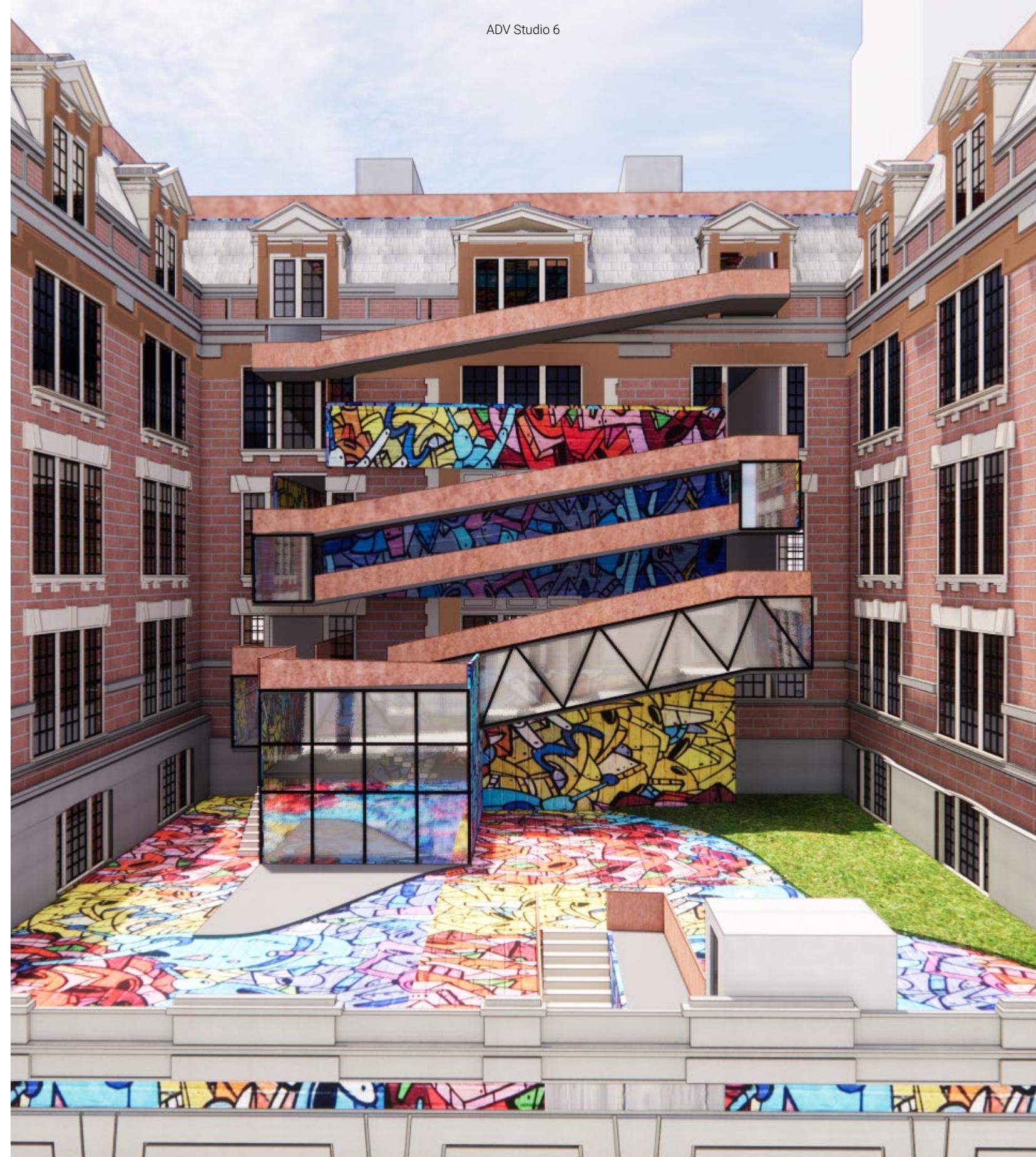
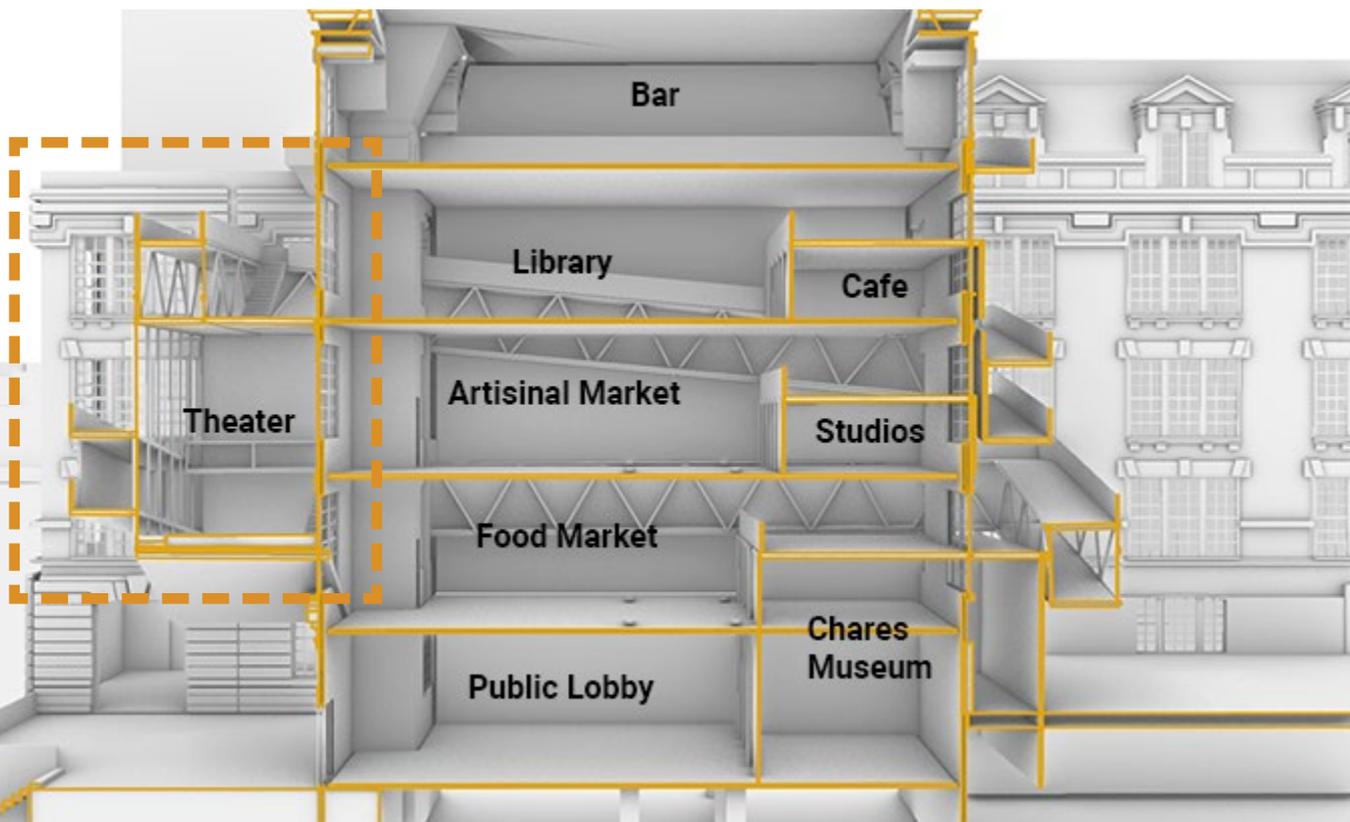
- Lina Bo Bardi

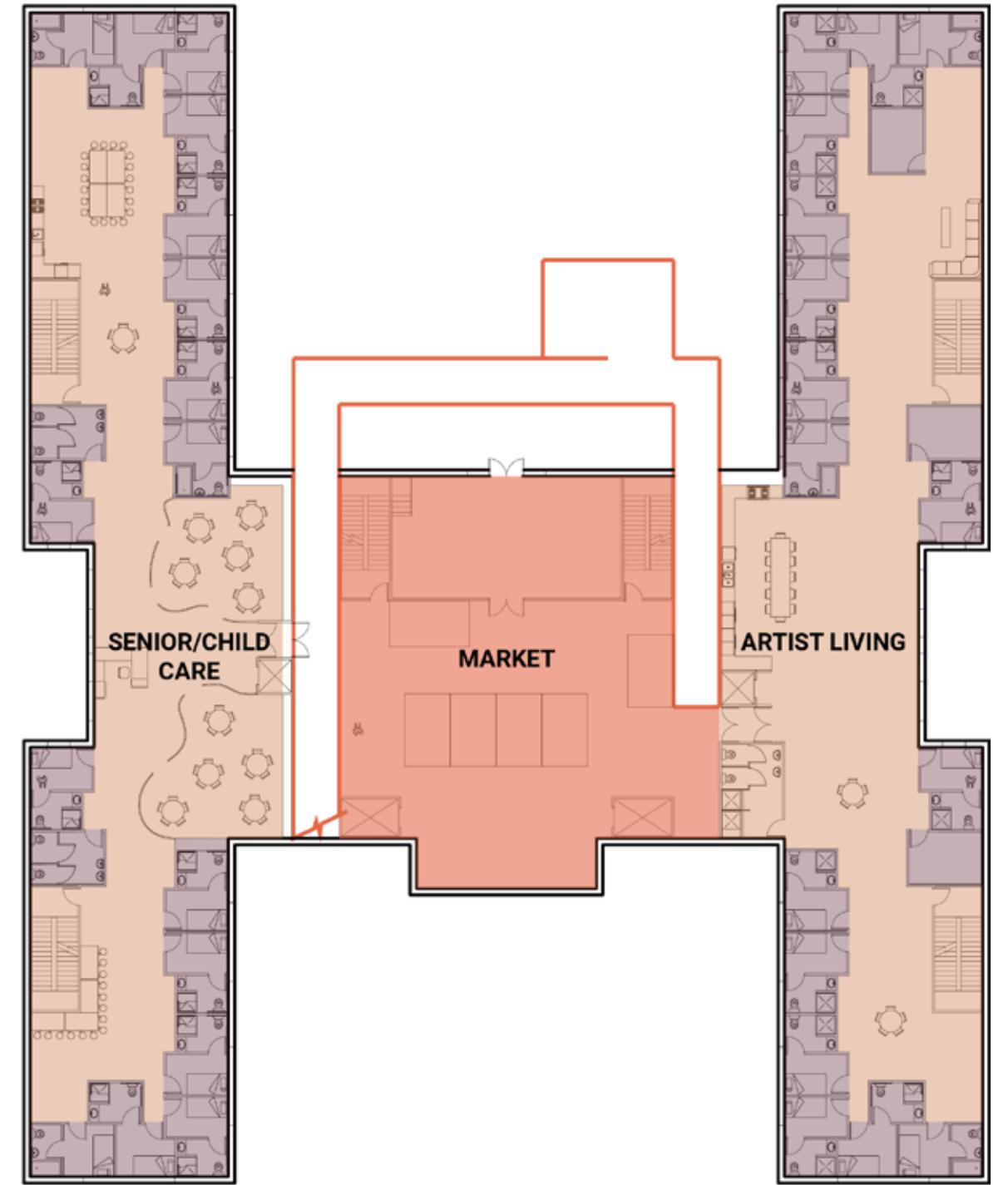
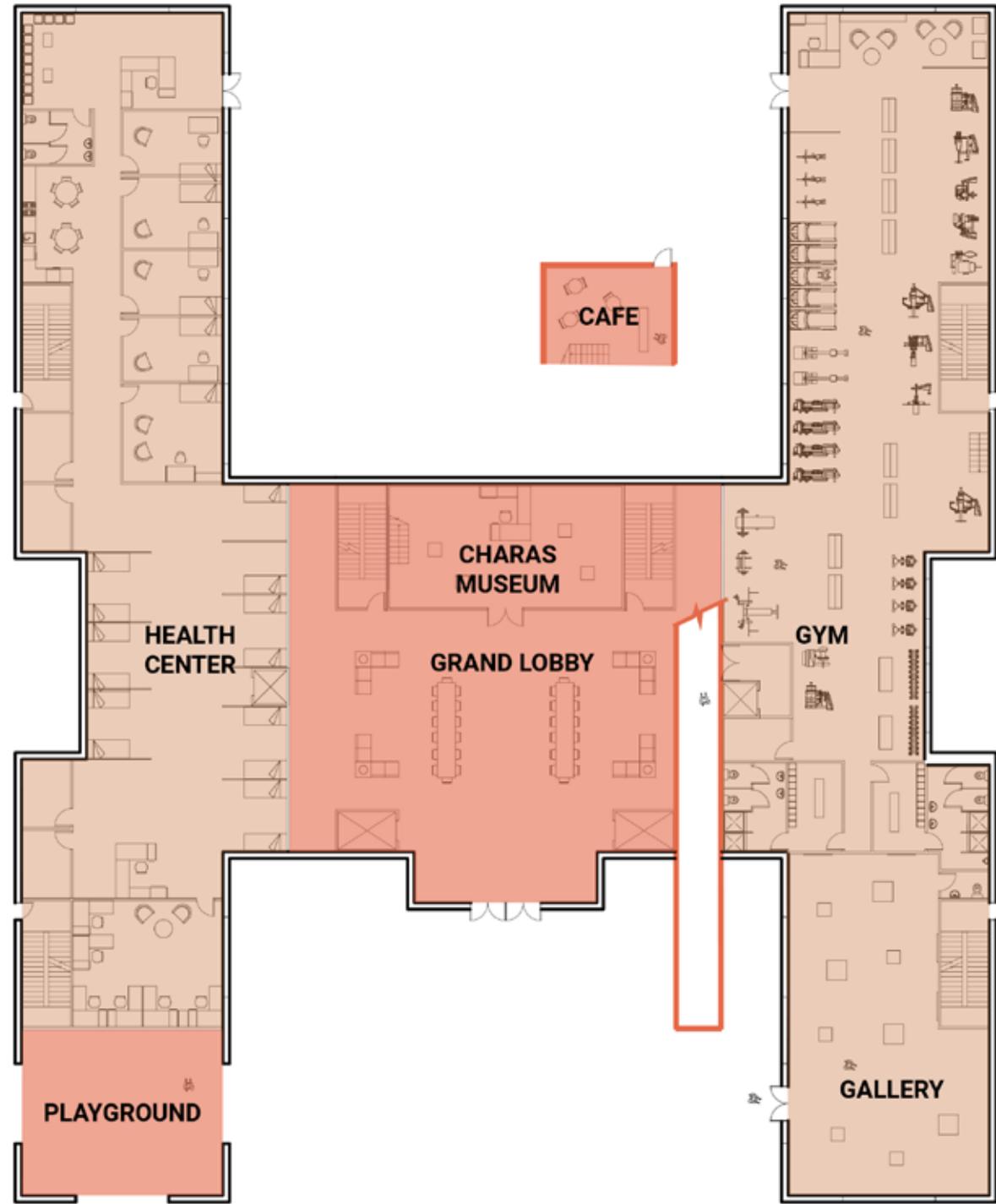


### Volume Weaving

By manipulating the building's facade, additional **volumes** can be incorporated to optimize public space utilization. This dynamic weave design offers visitors a **multi-dimensional** experience, with multiple access points within the building.







PUBLIC
  SEMI PUBLIC
  PRIVATE

PUBLIC
  SEMI PUBLIC
  PRIVATE



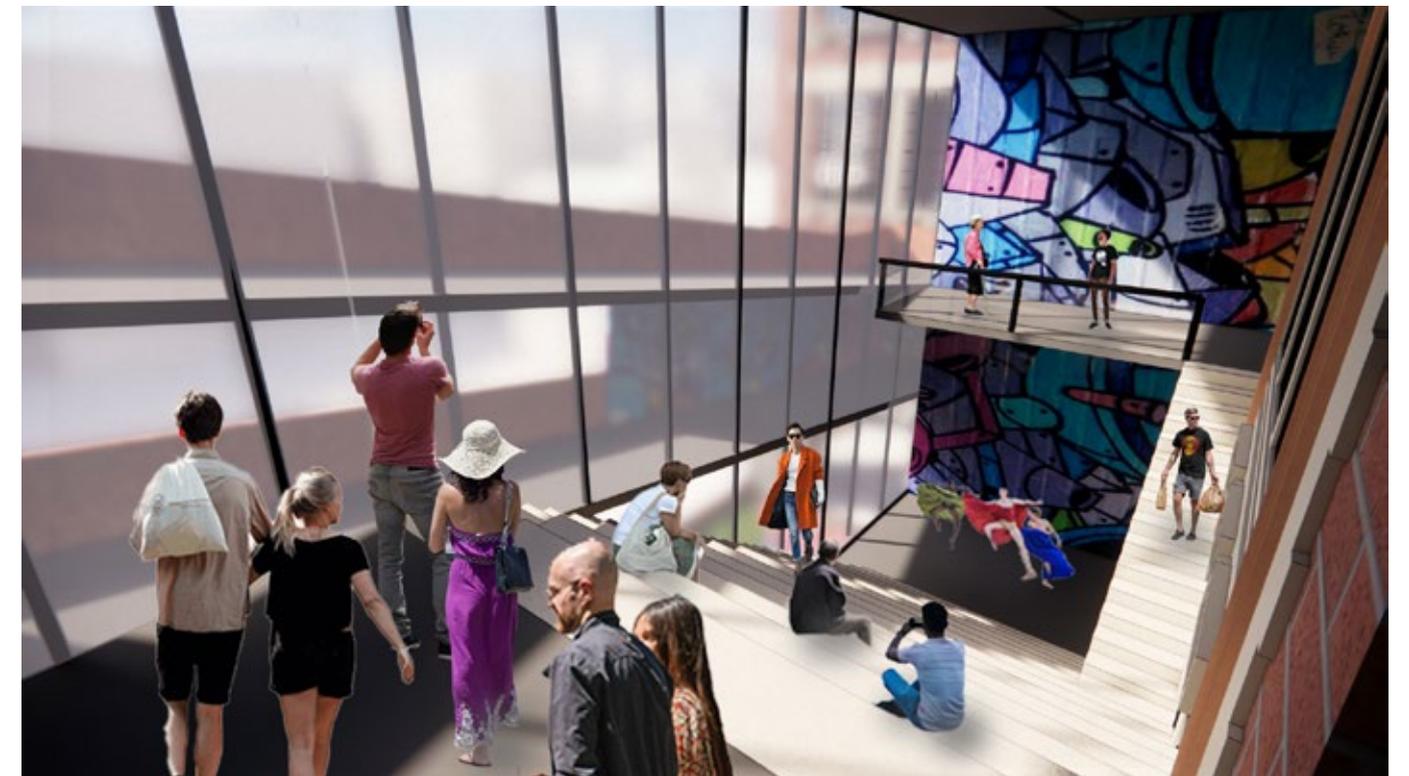
The ADA accessible weave around the shell inspires the seniors who live in facilities to take walk around, visit the market and interact with the public without having to travel far, creating a sense of belonging.



The very center of the building ties all uses back to the charas museum. As this home belongs to the public at its core



While within the weave it is hard to miss the sculptures around.



On the theater that spans multiple floors, the public enjoys artist performances.



### Senior/Child Care

While on the other wing seniors continue bonding with the next generation as they are encouraged to interact with the future and be more hopeful.

### Artist Living

The artist living at the interventional home have have a connective lifestyle with site. This is place where they live together, eat together, create together and inspire each other.



# The Art of Narration

## Through Moving Image

Visual  
Professor Christopher Kupski



### Film = Architecture

**Film** and **architecture** are intricately **intertwined**, as both disciplines require a keen sense of **visualization** and **design**. Just as **directors** meticulously craft each **frame** to convey a specific narrative and evoke emotions, architects shape spaces to create meaningful experiences and tell stories. Both film and architecture rely on **composition**, **rhythm**, and **spatial dynamics** to engage their audience. Both art forms are driven by a shared goal of **transporting** the **viewer** and eliciting a range of **emotions**. Ultimately, film and architecture are two sides of the **same coin**, employing the power of visualization and design to create compelling and transformative **experiences**.

“ Architecture is like a storyboard for a film; it sets the stage, creates the atmosphere, and provides the framework for the narrative to unfold.”

- Renzo Piano



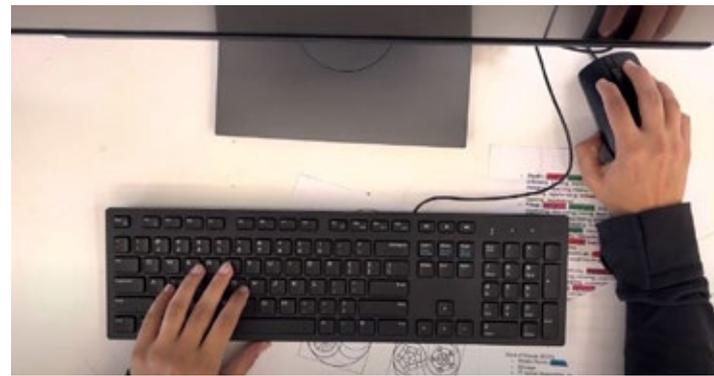
**“Procession Contrast”**

The subject’s simultaneous experience of two distinct locations leads them to a profound realization of the interconnectedness between these realms. The deliberate utilization of black and white further adds complexity to the perceived disparity between the locations.



**“Work in Progress...”**

The documentary explores the aspirations of a man longing to conquer the skies as an aspiring architect, delving into the challenges faced in obtaining air rights. The prominent presence of the orange-toned brick throughout the scenes adds visual depth and significance to the narrative.



**"Ambiguous Dilemma"**

The subject is confronted with two potential paths, one leading to an athletic career and the other to an academic pursuit. Towards the conclusion of the scene, she is seen donning professional attire, leading the audience to assume that she has chosen the academic path. Yet, in the final scene, it is revealed that she continues to wear running shoes, Leaving the choice to the viewer.

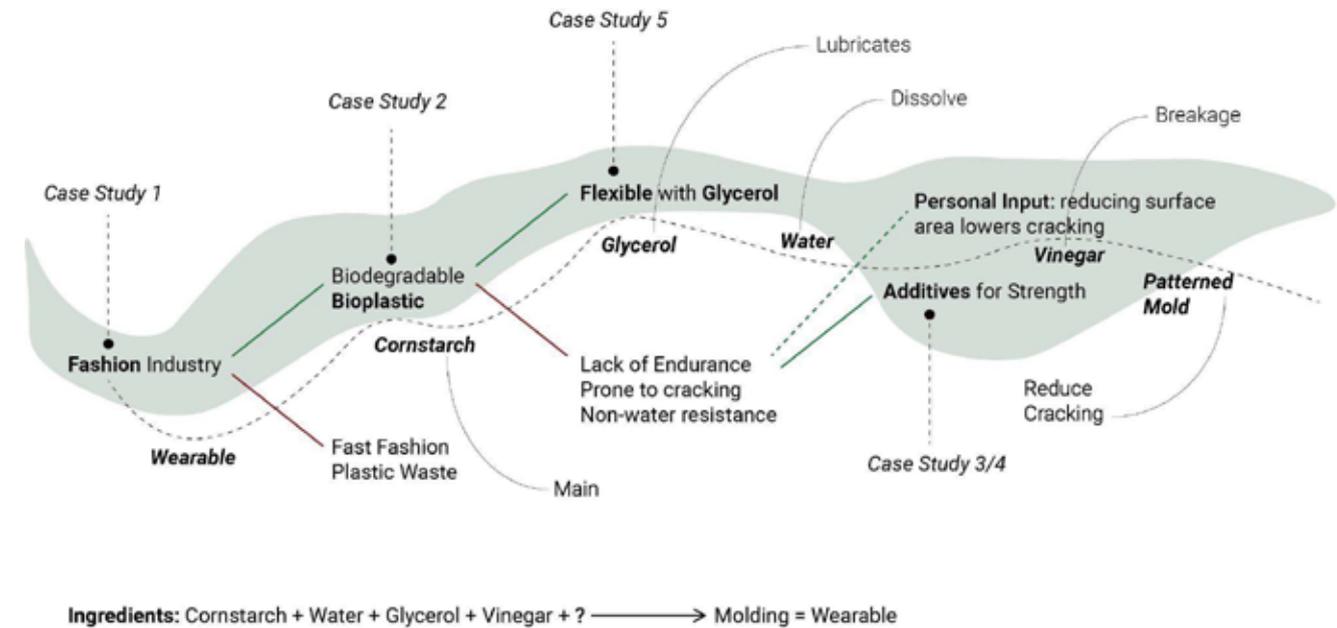
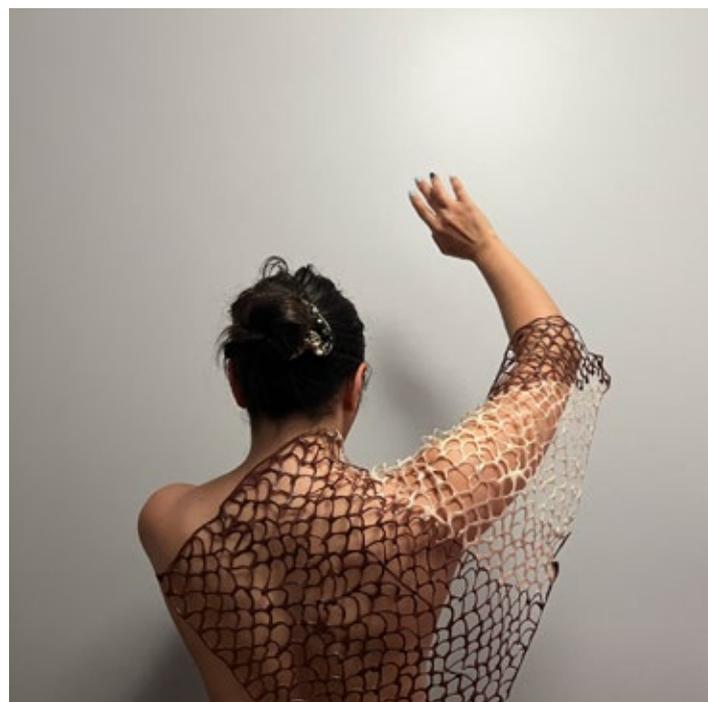
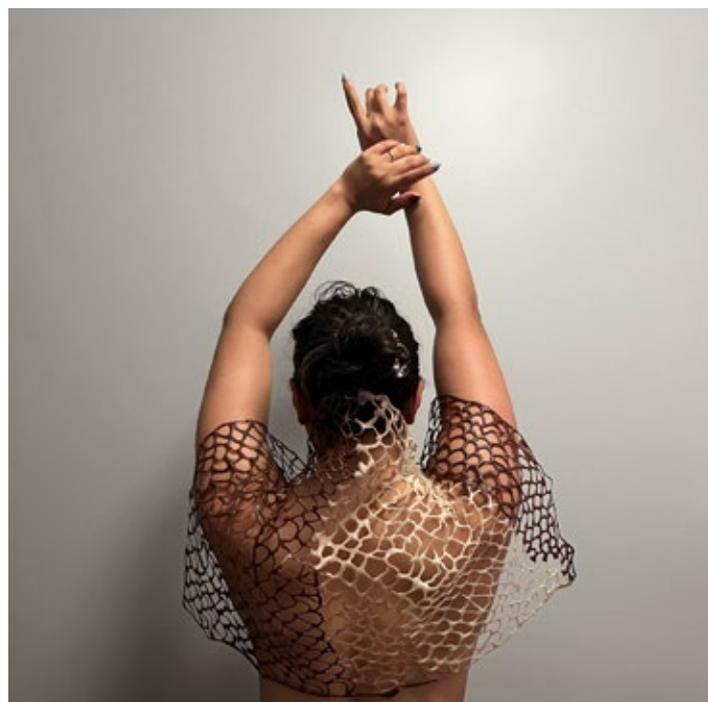
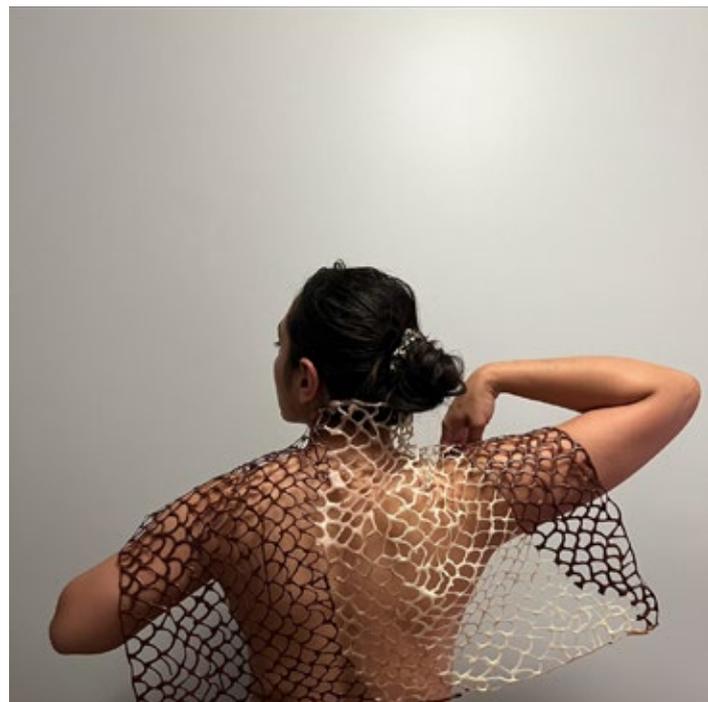
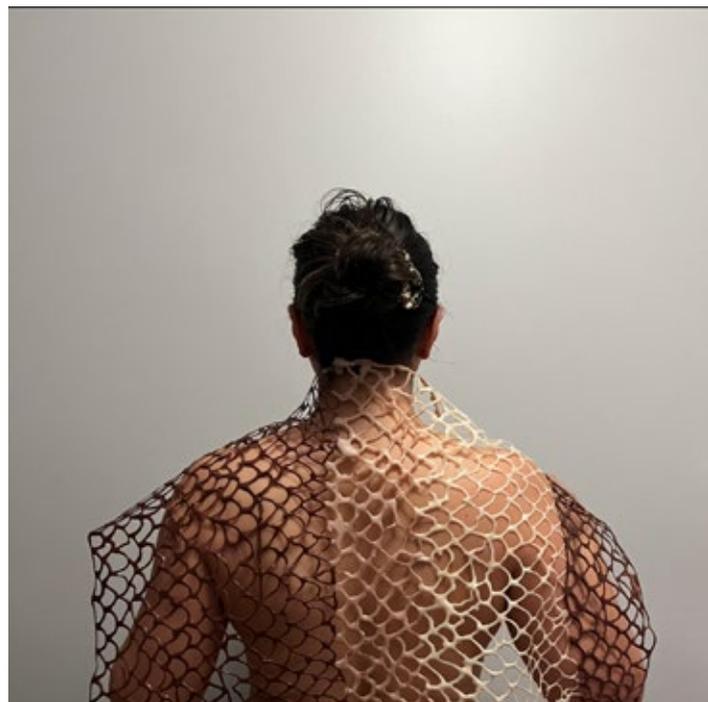
## Making with Earth

The desire to be sheltered

Technology  
Professor Lola Ben Alon

# ORGANIC SKIN





### Materials

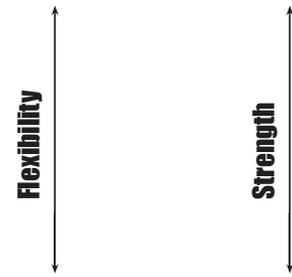
**Organic Skin** aimed to create a **biodegradable** and **flexible shelter** for the human **body**, inspired by existing **fish scales** in nature and using **tactile bioplastics** based on **cornstarch**. The project was designed to raise awareness about the importance of **sustainable** design practices and served as a thoughtful substitute to **fast fashion**. By inviting visitors to engage with the design and explore the intricate relationship between the human body and the **environment**, Organic Skin left a lasting impression on viewers as architecture first and foremost is to be a **shelter** for the human body.

“ All architecture is shelter, all great architecture is the design of space that contains, cuddles, exalts, or stimulates the persons in that space.

- Philip Johnson

Ingredients:

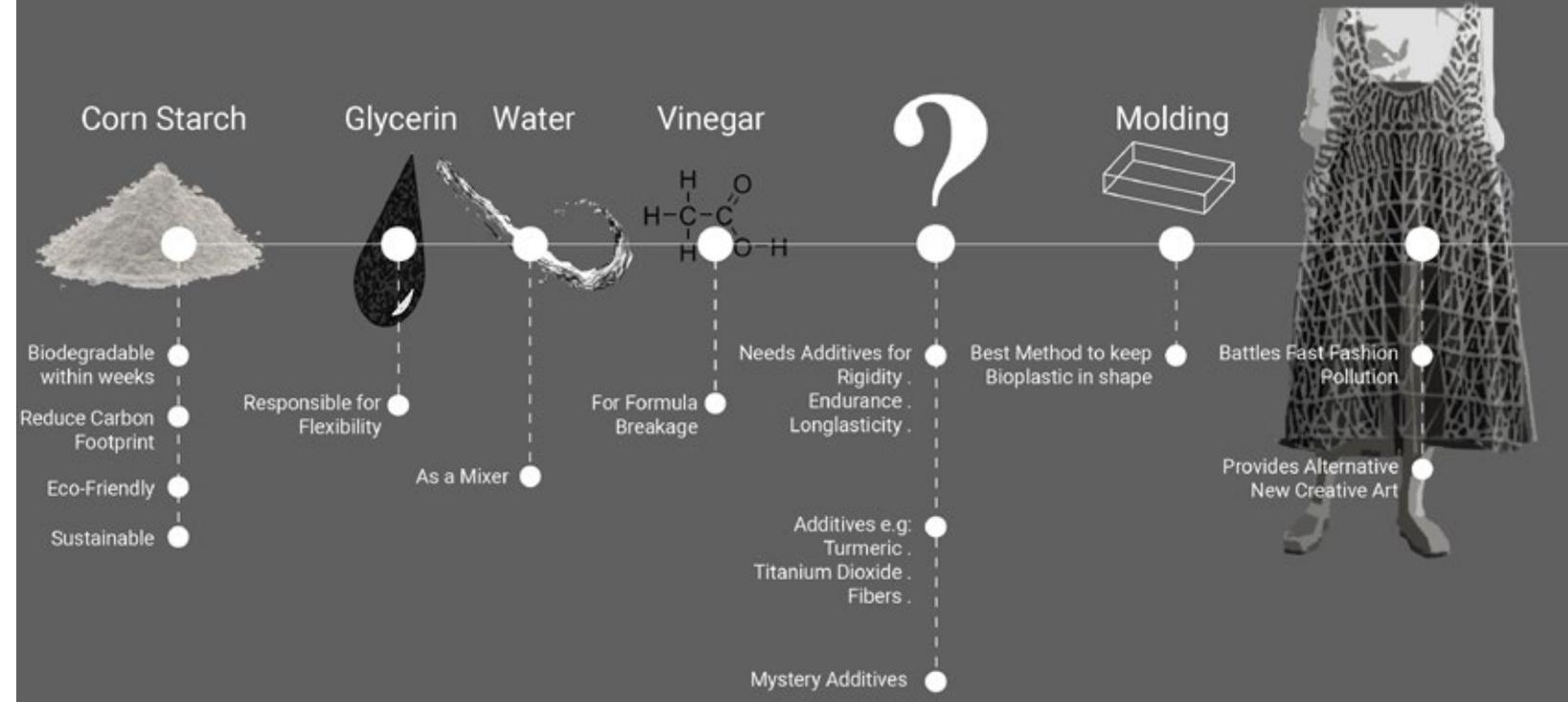
Methods	Cornstarch	Water	Glycerol	Vinegar	Additives	Heat	Result
1	1 TBS	6 TBS	1 ts	3 ts		5 mins	Flexible, Thin
2	15 gm	130 ml	5 g	15 ml	Seed Bombs Clay 5g	5 mins	Best overall
3	15 gm	130 ml	5 g	15 ml	White Clay 5g	5 mins	Flexible > Strenght
4	15 gm	130 ml	5 g	15 ml	Brown Clay 5g	5 mins	Flexible - Strenght
5	15 gm	130 ml	5 g	15 ml	Red Clay 5 g	5 mins	Flexible < Strenght
6	15 gm	130 ml	5 g	15 ml	Unfiltered Soil 5g	5 mins	Flexible < Strenght
7	15 gm	130 ml	5 g	15 ml	filtered Soil 5g	5 mins	Flexible > Strenght



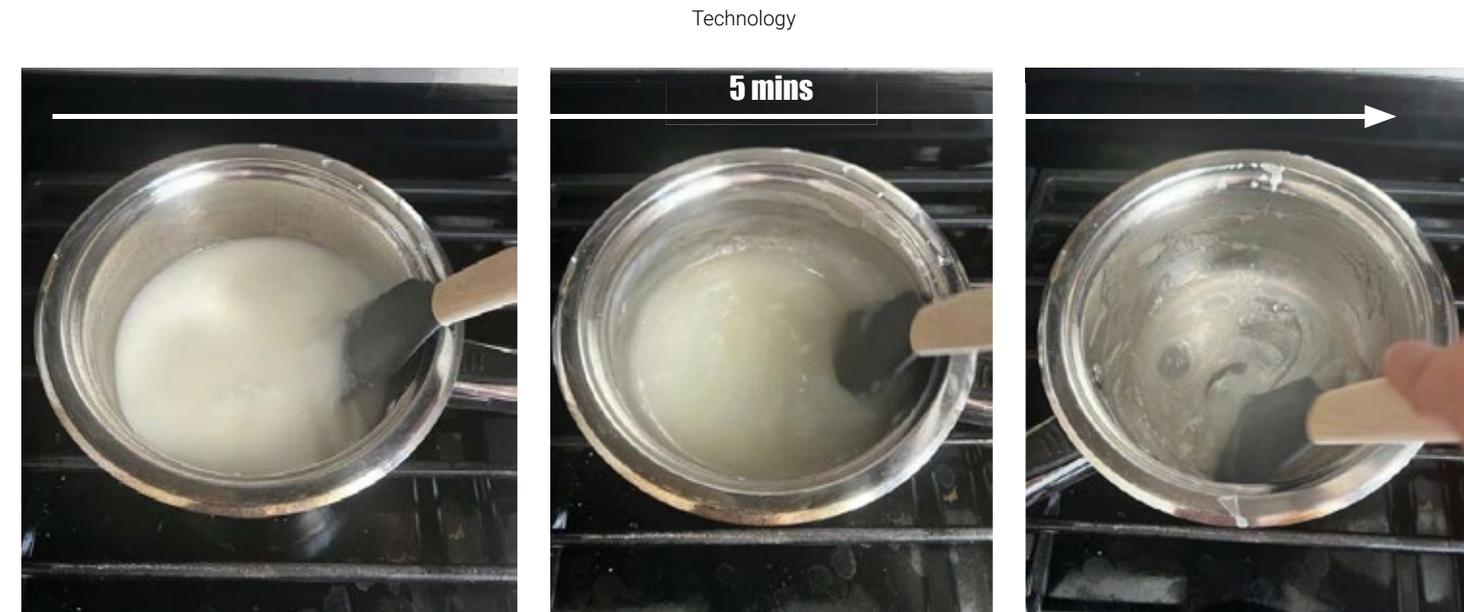
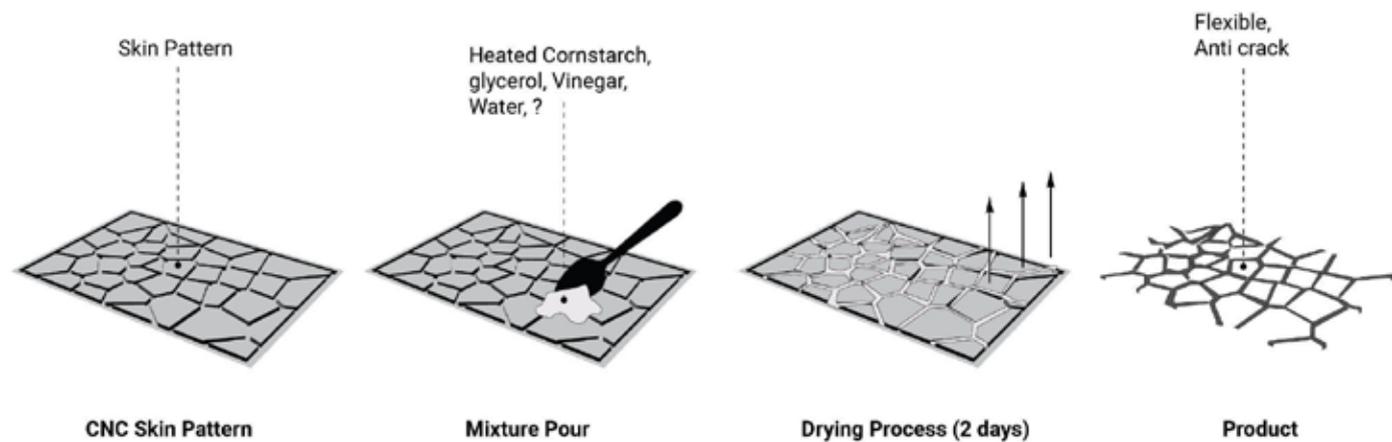
Ingredients	Responsibility	Fabrications	Surface Pour	Geometrics
Cornstarch Glycerol Water $\begin{array}{c} \text{H} & & \text{O} \\   & & // \\ \text{H}-\text{C}- & \text{C} & \\   & &   \\ \text{H} & & \text{O}-\text{H} \end{array}$ Vinegar Clay	<p><b>Biodegradable</b></p> <p><b>Flexibility</b></p> <p><b>Mixing</b></p> <p><b>Break down</b></p> <p><b>Strength</b></p>	Decoration bag (Manual 3D Printing) Mold (CNC/Manual Router) Laser Cutting Manual Cutout	Aluminum + oil Wax Paper Wood MDF Silicone Matt Plexi or Glass	Human Skin Pattern Fish Skin Pattern

BioPlastic Formula

Wearable



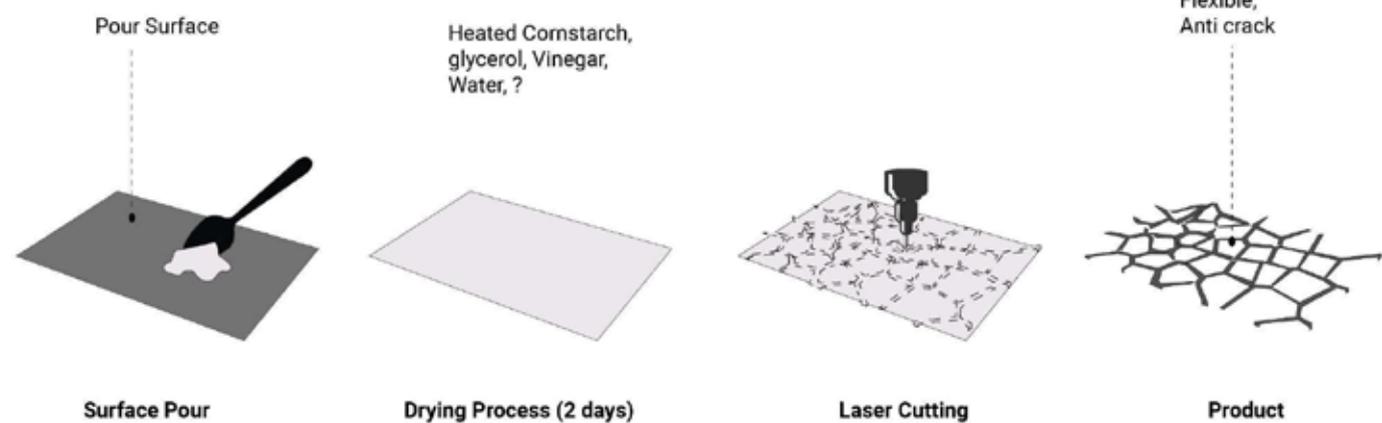
### Fabrication



Milky Mixed

Dewy Mixed

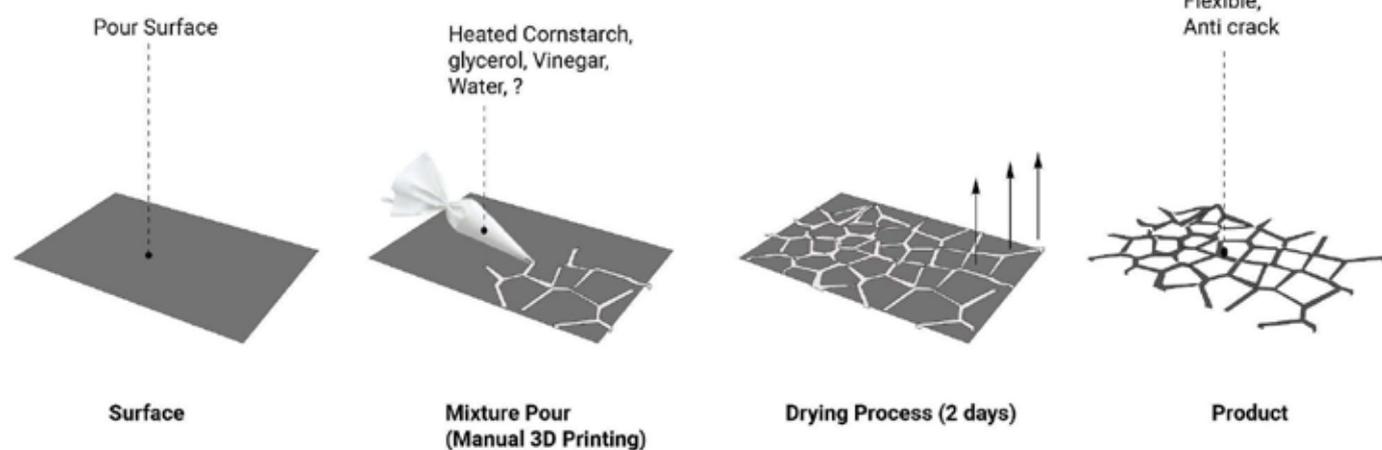
Clear Mixed



Colored Milky Mixed

Dewy Mixed

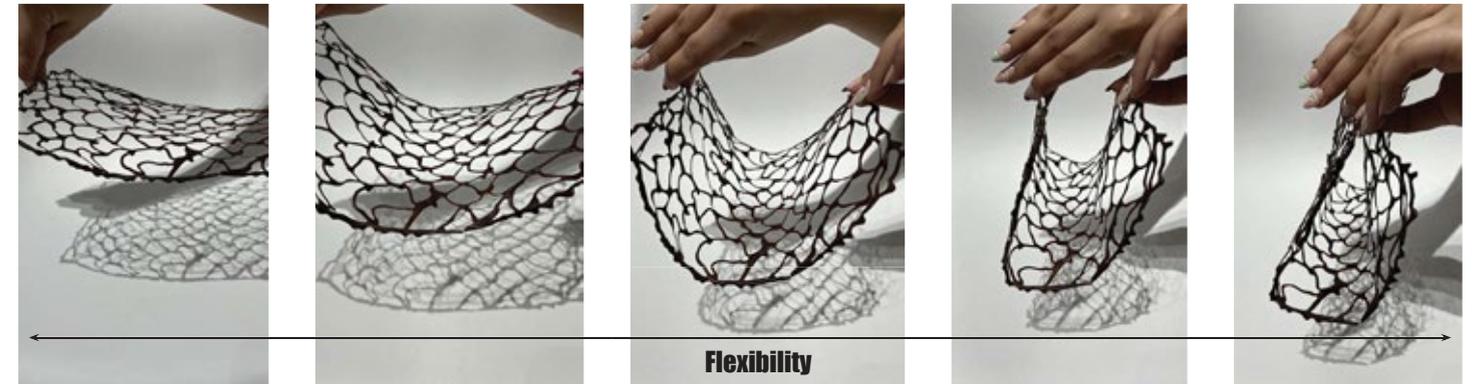
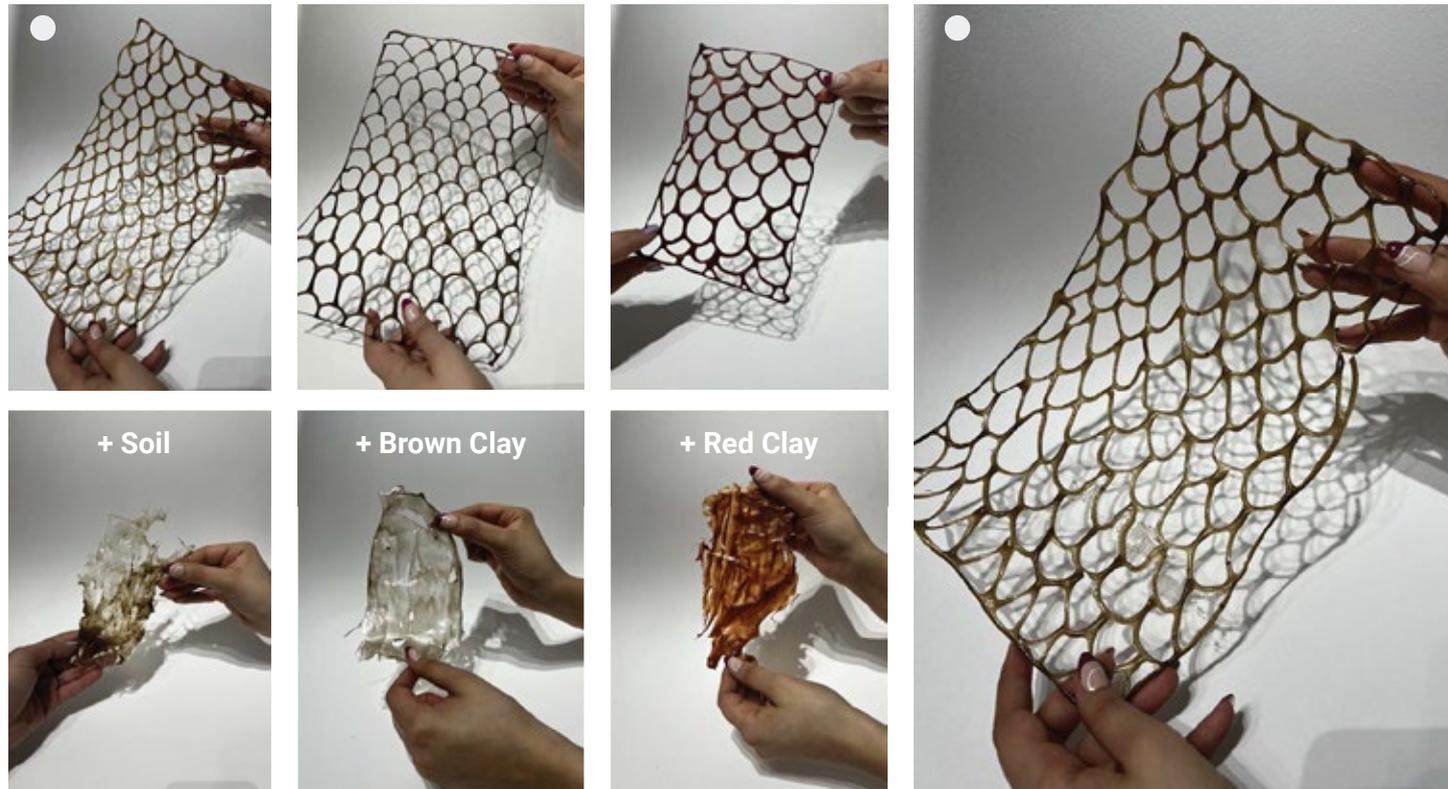
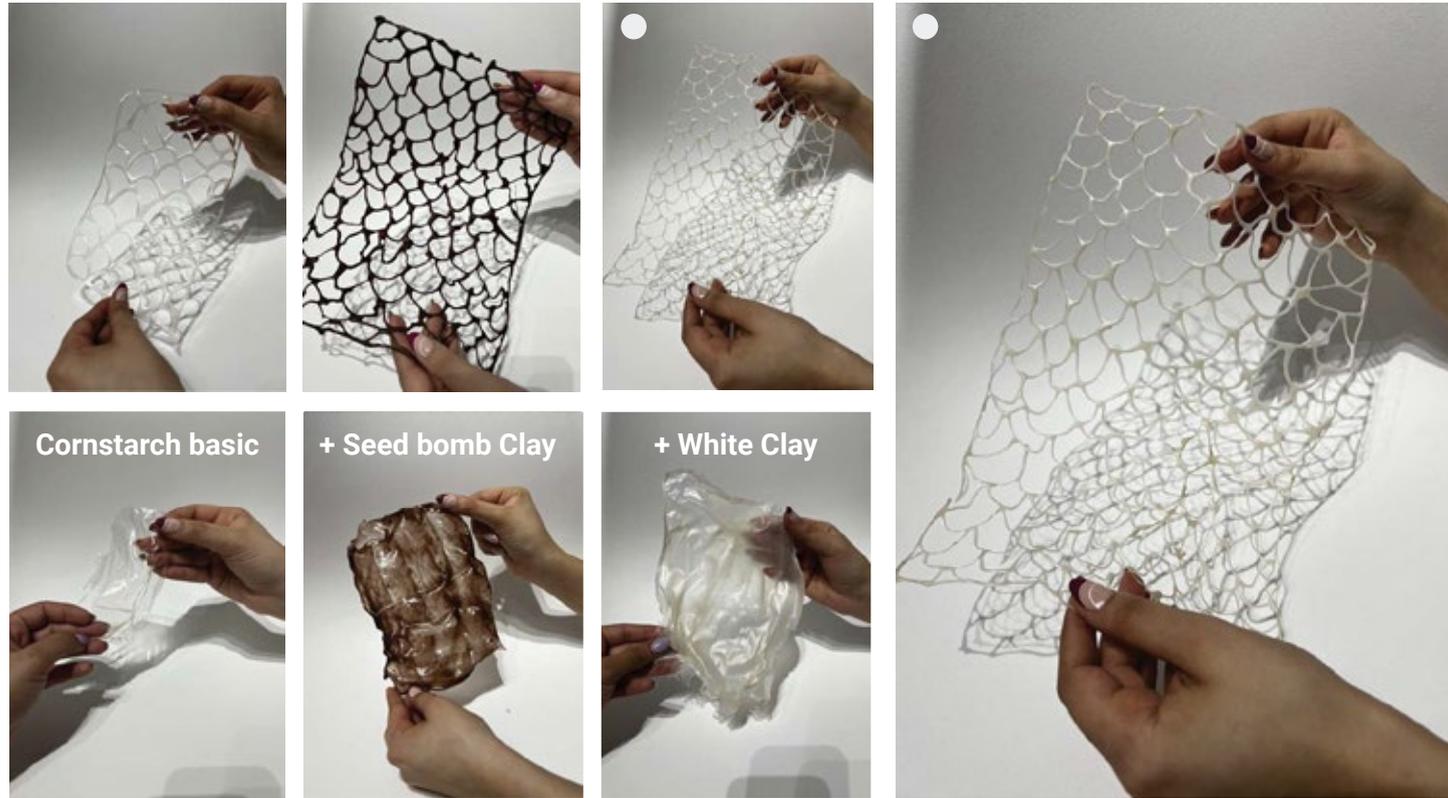
Bubbly Mixed



Mixture

Fabrication

Result







# rAADio

UnEthical Practices  
Are we Recording?

Society  
Cohosts: Maria Candelaria Ryberg, Alejandro Marin

## rAADio Mission

This is **rAADio**, an investigation by Advanced Architectural design students in the Graduate School of Architecture, Planning, and Preservation at **Columbia** University. As a **cohort** from a plurality of **diverse** backgrounds, we aim to observe the many **polycentric entanglements** of architecture. We explore the questions of how we expand the **traditional** role and associations of architecture between **assemblages, interrelationships, bodies, and technologies**; beyond simple **scalar translations**.

“ Every great architect is - necessarily - a great poet. He must be a great original interpreter of his time, his day, his age. ”

- Frank Lloyd Wright

## S3, E3

**The GAP**

*Armita Peirovani: Hi, This is rAADio, and this third season we are discussing Ethics in Architecture.*

*Maria Candelaria Ryberg : Today we are asking. "What is the ethical GAP between the academic world and practice? And is this gap the answer to solving the ethical dilemmas in architecture?"*

*Armita Peirovani: Join us as we deep dive into pivotal organizations such as AIA and NCARB.*

*Maria Candelaria Ryberg: And dissect this gap towards finding a middle ground.*

In this thought-provoking podcast conversation, the focus is on the divide between theoretical knowledge taught in academia and its practical application in the architectural profession. The conversation explores the emergence of this gap over time and the ethical implications it presents. It also touches upon the historical role of architects, the evolving nature of architectural practice, and the changing strategies employed in architecture education.

Key questions arise regarding the definition of an architect, the contrasting perspectives of academic theorists and practice boards, and the legal aspects surrounding licensure. The discussion argues that the distinction between theory and practice should not solely rest on possessing a license, but rather on an architect's thinking process and ability to navigate the complexities of design. Moreover, the conversation emphasizes the need to address wider ethical concerns in architecture, such as the environmental impact of sourcing materials.

Recognizing the significance of bridging the gap between academia and practice, the conversation underscores the promotion of responsible and ethical decision-making in architectural design. A holistic approach that combines theoretical knowledge with practical skills and ongoing reflection is deemed crucial. By narrowing this gap, architects can gain a deeper understanding of the social and environmental consequences of their designs and foster more effective collaboration with industry professionals.

## S3, E7

**To Be or Not to Be**

*Armita Peirovani: Hi, This is rAADio, and this third season we are discussing Ethics in Architecture.*

*Alejandro Marin: Today we are asking "What are the ethics around fair compensation, should we unionize and does size matter?"*

*Armita Peirovani: Did you see the post by the New York Times that "Architects are the Latest White-Collar Workers to Confront Bosses"?*

*Alejandro Marin: Yes, this is amazing, I am very glad this conversation is happening and people are starting to unionize across the practice. Even if it is in little steps like Berheimer Architect it benefits us all.*

In this podcast episode, the discussion revolves around the ongoing dilemma of whether to unionize or not in the professional world, specifically within the context of the architecture field. The focus is on the importance of openly discussing compensations, unions, and licensing to drive positive change. The episode highlights the challenges architects face in terms of receiving fair compensation, with the prevailing culture of paying based on experience often resulting in lower wages for entry-level architects. The argument put forth is that architects should be remunerated according to the value they bring to their employers.

Throughout the episode, historical instances of unions are cited to emphasize their power and significance. Further delving into the complexities associated with unionization. They point out that increased costs incurred by companies may be passed on to clients, ultimately affecting the entire industry. This, in turn, can make it challenging for businesses to remain competitive, potentially leading to relocation or outsourcing.

The podcast explores the lack of union systems in white-collar professions like architecture, contrasting them with the strong presence of unions in blue-collar industries. The hosts advocate for breaking down the outdated distinction between white and blue-collar jobs, asserting that both categories fall under the working class and deserve protection through unions. They argue that although white-collar jobs may not involve the same physical risks, they still entail labor-intensive work and require the safeguards provided by unionization.

# Objection!

The Whites vs. the Grays

Theory  
 Professor Bernard Tschumi  
 Collaborators: Valentina Jaramillo, Claire Koh



## A Clash of ideologies

Enter the **courtroom** of architectural **debate** in this captivating script that explores the **clash** between **architectural ideologies**. The **White's New York Five** Planning and Preservation Council versus **Robert Venturi** is a case that delves into the realm of fact and fiction in architecture. As the **jury**, your duty is to weigh the **evidence** presented and determine whether Venturi is guilty of heresy against architectural purity or if he is, in fact, the **savior** of it. Experience the heated exchanges between the **prosecution** and the **defense** as they passionately argue their **positions**. Delve into the **mind** of Robert Venturi himself as he defends his design choices, challenging the **conventional** notions of architecture. It's a battle of ideas, creativity, and the meaning of architectural **authenticity**. Are you ready to render your **verdict**?

“ I am not against new architecture, but I am ”  
 against wrong architecture.  
 - Robert Venturi

# Objection!

## The Whites vs. The Grays

*Judge: Please rise. The Court of the Planning and Preservation, Criminal Division, is now in session. Please raise your right hand. Do you solemnly swear or affirm that you will truly listen to this case and render a true verdict and a fair sentence as to this defendant? You may be seated.*

*Judge: Members of the jury, your duty today will be to determine whether the defendant is guilty or not guilty based only on facts and evidence provided in this case. The prosecution must prove that a crime was committed and that the defendant is the person who committed the crime. However, if you are not satisfied with the defendant's guilt to that extent, then reasonable doubt exists and the defendant must be found not guilty.*

Judge: The District Attorney, what is today's case?

DA: Your Honor, today's case is The **White's New York Five Planning and Preservation Council versus Robert Venturi**.

### Opening Statements

**Whites:** Your Honor, members of the jury, my co-council and I are representing The White's New York Five Planning and Preservation Council in this case. We intend to prove that in the years between 1962 and 1964 **Robert Venturi** committed 1st degree **heresy**. The dishonesty of the structure and form in his building design, making a mockery of the purity of architectural ideologies and denial of autonomy is proof of his guilt. Please find Robert Venturi guilty of heresy against White's Planning and Preservation. Thank you.

**Grays:** Your Honor, members of the jury, my co-counsel and I are representing Robert Venturi in this case. We intend to prove that Robert Venturi is not only **not guilty** of a crime against architectural purity but in fact he is the **savior** of it. Please find Robert Venturi not guilty of heresy. Thank you.

### Direct Examination (Prosecution)

Judge: Prosecution, you may call your first witness.

**Whites:** Thank you, your Honor. I call to the stand Robert Venturi.

Judge: Will the witness please stand to be sworn. Please raise your right hand. Do you swear to tell the truth, the whole truth, and nothing but the truth?

**Robert Venturi:** I do.

**Whites:** Please state your name for the court.

**Robert Venturi:** Robert Venturi.

**Whites:** Mr. Venturi. Is this your design?

**Robert Venturi:** Yes.

**Whites:** Isn't true you designed this house for your **mother**.

**Robert Venturi:** Yes.

**Whites:** Do you care for her wellbeing sir?

**Robert Venturi:** Very much.

**Whites:** So why would a son who cares about the well being of his mother design a sham of a house.

**Grays:** **OBJECTION!** Argumentative.

**Whites:** I'll rephrase your honor. Sir, is it true to say that the design of this house has no **personal agency** in **society** and is just another example of traditional architecture without a sense of **autonomy**. In a simpler form sir you denied your own mother, the residence of this house, the sense of **originality** and **individuality**.

**Grays:** **OBJECTION!** Argumentative and leading, your Honor.

**Robert Venturi:** I'll answer it. My mother wanted anything but the sterile, **oppressive, purity-obsessed** work of the Whites, who prioritize a forceful imposition of formal and **organizational** experiments under the name of Autonomy. She wanted bits of suburban architecture that could remind of her own home. She wanted peace and order, but at the same time she wanted **elements of surprise**, little quirkiness that would suit her living style.

**Whites:** So you are admitting to the **generality** of your work?

**Robert Venturi:** That's open to your interpretation. But have you ever thought about the fact that perhaps **traditional** ideologies should still be considered **relevant** today? As you desperately wish to convey, the whites follow traditional ideologies themselves without realization. How come they preach of being original when all of the buildings end up looking the **same copies** of Villa Savoye.

**Whites:** Mr. Venturi with all due respect I am not the one on trial, you are sir. Please stay relevant to my question sir.

**Robert Venturi:** If you really need to know, I would argue that the house itself is actually original, because it took a wide range of **references** from the past and from the present, **combined** them and set them in a new context and gave them a new role of representing the society that is sickened with the **bland** simplicity borne of the intense formal purification. And that's the true definition of originality; making a statement.

**Whites:** Then how would you then explain the traditional typical **symmetry** of your **facade** for example? Isn't that the basic rules of **traditionalism** almost like a **palladian rigidity**?

**Robert Venturi:** No. If you look closely, you can clearly see, as I mentioned before I took inspiration in choosing **symmetrical geometry** and yet I made the decision of breaking it with the use of **asymmetric opening** configurations. **"When circumstances defy order, order should bend or break: anomalies and uncertainties give validity to architecture."** These openings reflect the programs that are inside the house unlike traditional architecture facades that have no relation to the **interior**.

**Whites:** Seems like the intent of your design then is a mere **manipulation** of **historical** and **cultural** elements. No further questions. The prosecution rests the case, your honor.

### Cross Examination (Defense)

Judge: The Defense may now cross-examine the witness.

**Grays:** Mr. Venturi, can you remind the jury how long it took you to finish this design?

**Robert Venturi:** About **6 years**.

**Grays:** So would you agree that this house has significant importance to you, hence the **length of analysis**, design and construction?

**Robert Venturi:** Absolutely! I mean I designed this house for my mother. Unlike what The Whites would like the jury to believe. I care a great deal for my mother and I wanted the best for her.

**Grays:** Mr. Venturi, in a few words could you tell the jury how you perceive the **role of architecture** is or should be.

**Robert Venturi:** **"As an architect, I try to be guided not by habit but by a conscious sense of the past-by precedent, thoughtfully considered...As an artist, I frankly write about what I like in architecture: complexity and contradiction. From what we find we like-what we are easily attracted to-we can learn much of what we really are."** To me architecture is being human. A good architect should design an element that can speak to the common person just like I did with my mother. I designed her a house she can **relate to**. This house reminds her of the cozyness feelings of a **traditional cottage** and yet keeps her open minded with the **unexpected twists and curves**. This is the **post-modernism** my non-architect mother can relate to. Unlike the White's stand point of designing a complete **stand alone artifact** that has a hard time connecting with the **common person**.

**Grays:** Thank you. Your Honor, no further questions.

### Closing Arguments

**Whites:** Thank you, your Honor. Members of the jury, today you have heard testimony of Robert Venturi regarding the Venturi house. I would like to remind you of some important information that you should consider in your decision. Mr. Venturi, claims to have created a better **postmodernist ideology** and yet he says he cares about the **traditional symbolisms** and believes its an important element to keep in order to make a **communication** and yet he produces a typical **non-proprietary flat facade** that is far from **symbolic**. Mr. Venturi claims his first priority is the comfort and communication for his clients and again he goes against this when he designs too extreme of **complex configurations** of space and movement for his older mother. A **"nowhere stair"** on the second floor also integrates itself into the core space. It rises up at an **awkward** angle, and its function on one level is completely **useless** due to its **steep slope**, while on the other level it serves as a ladder to clean the high window on the second level. One would argue that this creation is completely against what an **elderly woman** needs in her life. In a sense he completely **failed to communicate** with his own mother. If we can not trust him designing for his own mother, how can we trust him to build for strangers? Please find the defendant, Robert Venturi **guilty of heresy** against the field of architecture, and **against The White's New York Five Planning and Preservation Council**. Thank you.

**Grays:** Members of the jury, today you have heard my client's testimony. I would like to remind you of some important information that you should consider in your decision. Unlike the New York Five, Mr. Venturi's design is **original**. He doesn't preach purity because his design doesn't claim to be. Some members may even agree with him. Mr. Venturi is the **architect of the people**. He dismisses architecture as a space suggesting that attention be shifted to its **symbolic dimension**. The flat facade that the prosecutor is attacking is actually the signifier of the **relationship** between the **public** and the **private**. Mr. Venturi has never lied to you, he said that architecture for him is about **complexity** and **contradiction**, so experimented with scale. Inside the house certain elements are too big, like the size of the fireplace and the height of the mantel compared to the size of the room. He delivered what he **promised**. He is the man one should trust. And lastly, **"Modernism is about space. Postmodernism is about communication. You should do what turns you on."** Please acquit my clients of all charges. Thank you.

*Judge: Members of the jury, you have heard all of the testimony concerning this case. It is now up to you to determine the facts. You and you alone, are the judges of the fact. Once you decide what facts the evidence proves, you must then apply The Law as I give it to you to the facts as you find them.*

# A Manifesto

In the eyes of Lina Bo Bardi

Theory  
Professor Mark Wigley

## Nature's Takeover

This **manifesto** challenges the concept of control over nature, critiquing the creation of lawns as a symbol of human desire to **subjugate** the **colonizer**. This **desire to control** nature is fundamentally flawed, as it goes against our innate need for a higher power or **deity**. The value we place on natural materials and the luxury associated with them are seen as reflections of our reverence for the work of gods. With a touch of dark humor and a **provocative** tone, *All Hail the Tree* challenges **conventional** notions of human control over nature and calls for a **reevaluation** of our relationship with the natural world. It invites readers to question their assumptions and consider the implications of our dependency on and servitude to the natural forces that **sustain** us.

“ Architecture should be a celebration of nature,  
an expression of our deep connection with the  
earth and our desire to live harmoniously  
with it.

- Lina Bo Bardi

# All Hail the Tree;

## *Towards a Transspecies Architecture*

### 1. Humankind is owned by nature.

The natural takeover is not a theory. This fate will happen, the question is when. Time after time mankind has had a tendency to overpower gods as the first accounts in the city of Babylon. We find authority threatening to our lives; hence we try to conquer it. Through modernist times we have proven that plant lives are an authority figure for us by continuously trying to own and imprisoning them in small pots and build shelters and architectural masterpieces inspired by them. We acknowledge our admiration for nature and lose our false sense of design originalities because we are surrounded by them physically and metaphorically.

### 2. The god of nature is not one but many scales of species.

Nature is a general term that consists of a series of different scaled species. Giving us trans-clarities, trans-species hospitality. From the small insect in the corner of your room to the massive hill surrounded by trees that hosts your home's foundation, they all work as a unit.

### 3. The sun is the major most powerful hospitable element.

The maximizing in window sizes is the desire to own sunlight within a protective shell. As humans, the false sense of ownership over the natural authority that gives us life, feeds our ego. The floor to ceiling windows are not just for the view or the architectural modernist cliché of bringing the outside in. This is personal, and it is all about owning the most powerful authority figure which is the sun itself. Without it, the plants whether they reside inside or outside simply die, and if the plants die, we die. So the cycle of conquest continues.

### 4. The hill or the large-scale species is alive.

We only prove ourselves to the living species and not to the dead. The dead are considered gone and are not worth spending energy on. However, when we spend all this desire and design to peak the hill and build on top of, we are subconsciously proving that we categorize the hill as a living species. The obsession of wanting to climb and build over it implies that we believe we are less than the hill. If only when we ascend it, we are worth building above it.

### 5. The trees are our colonizers.

There is no equality between us and the trees of nature. It's the relationship between master and servant. We are bound to serve the trees because we need them. Without them, we die so we keep them by. As our desperate attempts of continuous subjugation show, we often try to switch the scenario by keeping the plants bound in a planter pedestal for a false sense of security as if we now own them. Nevertheless, we subconsciously believe plants are godly. If the act of wanting to own a piece of nature and displaying it in our daily routine is not symbolic of worship I don't know what is. Once we own a piece of them in our position, we are its slaves and forever bound to care for it until death do us part. It is a fallacy to think that we can control the force of nature by trapping it in an architecturally controlled bond as the vines will start to crack through the concrete.

### 6. The lawns or the manmade species don't exist in nature.

The creation of lawns alone explains the human desire to control their colonizer, we have been trying to break free for years to the point of innovation of a demigod. The lawn is the illusion of a nature that can be controlled. The concept of a lawn is the fallacy of a god that is dependent on its slave's care. Ironically, even in a scenario in which we own our god, the idea of a god is not ever erased. As humans, we are designed to worship and we will never obliterate the ideology of a god. We want the unachievable which is keeping the authority yet controlling the authority, the two words cannot coexist.

### 7. Nature is a luxury.

We assign values to goods. We have full control of its prices and yet we choose natural materials to be more expensive than the manmade ones, because we value the work of the gods far more valuable than the work of ours. The more natural elements used in the design, the cost of production becomes more expensive as if they are god's blessings.

### 8. Humans are searching for a utopia that is forever receding.

A utopia cannot be achieved if we are being colonized and dependent on nature. Hence; we would be happier if we finally accept this reality and stop trying to achieve a false utopia. Many dystopian films consist of mad vines taking over humanity and any human-made object. Isn't it interesting that both dystopian and utopian imagery consists of trees? Because they are ever green. As if they are eternal.

### 9. The relationship of society and nature makes a utopia.

In order to achieve a utopia, we should recognize the natural order's authority and make peace with it. The ultimate utopia itself is never achieved but the path to it is reachable. The constant pull and push relationship of man and nature is what makes a path to a utopia. The final fate is unknown, we only have control over the experience towards that fate.

### 10. Plants decide our fate.

The vines will slowly take over our sheltered façade and one day crack it open. We are doomed. Humans are not humble. The false sense of control feeds our ego. We pray to nature without realization so why don't we drop the act and truly perform it. So hail the leaf on the trees because it gives us life and we would die without it. After all, a god is a giving species that rewards true followers. May it have mercy on our souls. All Hail The Tree; Towards a Transspecies Architecture

# Transscalarities

## An Analogy

Theory  
 Professor Andres Jaque  
 Teaching Assistant Javairia Shahid

## Dymaxian

The **Dymaxion** House, a celebrated architectural design by Buckminster Fuller, emerged as a solution to the **post-war** housing shortage in the United States. While praised for its self-**sustainability** and **affordability**, a critical examination reveals that the Dymaxion House is not merely an **ecological** dwelling but a manifestation of the **war-machine legacy**. By exploring the **historical** context, **material** choices, and the societal dynamics surrounding its development, this text aims to unravel the **complex** relationship between Fuller's design and its roots in wartime **debris**, ultimately challenging the prevailing narrative of the Dymaxion House as a purely sustainable architectural solution.

“ Humanity is acquiring all the right ”  
 technology for all the wrong reasons.

- Buckminster Fuller

# Dwelling Machine

## *A Product of Good Timing*

While The **Dymaxion** House checks all the boxes of a self-sustaining and ecological home, the reality is that this design is just another war machine, one that is left over from world **war** number two. War creates physical wreckage, and this debris is the perfect base to make the next offspring of the war. To simply put, Fuller's design is an architecture invoked by war.

The year is 1945, the United States of America has just won the war and has established itself as the world's superpower. Sustainability or being environmentally friendly is the last thing on most people's minds. The goal is **growth**, at all costs, and preferably in a short time line. Fuller interestingly tries to address the public's main **demand** while designing with autonomy in mind which is already so advanced for the time. The **American** society craves advancement but it struggles in this case with the housing shortage. Evidently, Fuller's proposal seems to be the **solution**.

Dymaxion is a term coined by architect and inventor Buckminster Fuller. The word is a result of the mashing of multiple descriptive nouns: Dynamic, maximum, and tension, implying "**Maximum** gain of advantage from minimal energy input." Fuller originally conceived of his **transportable**, circular, metallic Dymaxion House in the mid to late 1920s. Not to anyone's surprise, the proposal did not have many enthusiasts as the values of the 1920s style of living were very different. To a 1920s American gentleman, the idea of living in a small **metallic** portable **hemisphere** sounded nothing less than insulting, until the post-war era of the housing **shortage**. Buckminster-Fuller, also known as Bucky, found a potential sponsor willing to fund prototypes of his design and the proposal began and was unsuccessful shortly after.

The Dymaxion house is made out of available cheap materials and it sustains itself; hence, it doesn't require up-keeping and it promises every American the **Homeowner** status which ultimately supports the American nationalism idea of the time. Interestingly enough, the cost of this house was set at \$6,000 which translates to approximately \$90,000 today. Making it qualified in the category of affordable housing even today.

Fuller may have had good intentions; as his concept was to use **technology** and resources to the maximum advantage, with minimal expending of **energy** and **material**. Coincidentally, right after the war, there were surplus amounts of aluminum and steel left over from industrial fabricators supplying the **military**. Both steel and aluminum then became the pioneers in the building industry.

So, was Bucky's design suggesting a **low-maintenance** material for efficiency, or was it simply leftover debris from the war? As appreciable as his ideas are, especially in today's time, it seems that Fuller was envisioning a sustainable **automobile** or a war machine rather than a sustainable living **house**. He was ultimately too slow in perfecting his designs and only the prototypes ever made it into production.

This environmentally friendly, **mass-produced** housing solution would be more respected today, perhaps with other materials. Fuller also quite successfully made the public believe in his designs but only after the housing **crisis**. He used the housing shortage to his advantage in order to push his ideas on the public quite successfully, practicing the definition of the social phenomenon of **supply** and **demand**.

# Fact vs. Fiction

Fact. From Latin, **factum**. Previously, from **facere**, meaning “do.” As understood today, in the sense of “truth,” the earliest recorded usage is from the late 15th century. Reading glasses have existed longer. Fact.

Fiction. From Old French *ficcoun*, in the 13th century, derived from Latin **fictionem**, **fictio** and **ingere**, “to shape, form.” Originally referring to “kneading, forming from clay.” **Fiction** is older than **fact**. Fact, or fiction?

Until recently, circa 2016, **fact** was still incumbent within the American apparatus. The year ended with “post-truth” as the Oxford Dictionary word of the year. **Fact** became, you know, just like your **opinion**, man.

Opinion. Early 14th century *opinioun*. From Latin **opinionem**, root **opinari**. “To think, judge, suppose.”

Definitions evolve. Spelling changes. History is written by the victor. But what is constant? Words matter. **Language** matters. The way in which we choose to communicate and commemorate about ourselves, amongst ourselves, about the world, about **fact** and **fiction**... matters.

Fact. All three words are **active**: to do, to **shape**, to **judge**; all require participation of the mind. Thinking is a sport, and you can only win by playing.

And now, for the **superlative**: who cares? Well, the answer to that one is quite simple. If you don’t, someone else will do it for you, and you may not like the result. Fact.

It is not the substance of a fact or fiction itself that is important, but rather, their existence at all. The significance of an opinion is in its conception, from the breath of your lips to the mind of your recipient.

Speech itself is life giving. At the very least, we try to speak of things that interest us. At worst, we lament the things we hate. We cannot speak of things that do not exist. We speak, and thoughts form.

Not all **life** is created equal. Fact **from** fiction. Opinion.

How to tell the two apart? I’ll answer a question with a question. Which one makes you more uncomfortable?

Theory  
PEEL  
Collaborator: Krystian Sidorski

## PEELing of ideas

**PEELing** can be intense and **transformative**-it can reveal fresh layers not usually allowed to breathe. It can scrape off potent thoughts and put them on display.

This is the ideology of PEEL- emerging within GSAPP’s methodology, we aim to expand the understanding of topics that can be engaged by architecture.

Through examining the notion of “building,” not as a **noun** but as a **verb**, we expand our understanding of building as a process rather than a static form and reveal a broadened scope of **trans scalar** examinations, social and political relationships, and ecological impacts.

As a generation inundated with social responsibility, we know that practice goes beyond mere aesthetics, program, and material catalogs - and as such we must **re-evaluate** the goals of our field in relation to the current global crisis. PEEL will render visible architecture’s pressing responsibilities.

“ Architecture is a fiction that becomes a fact through construction.

- Rem Koolhaas

## Project

Boundless Studio  
Redefining Suburbia  
An Intergenerational Home

## Adv Studio

Bernard Tschumi  
Valeria Paez Cala  
Nerea Calvillo  
Patrice Derrington  
Christoph Kumpusch

## Collab

Jae Sung Lee  
Thomas Lee  
Sue Kim  
Yichang Zhang  
Nicolai Politano

## Project

Working in Progress  
Organic Skin  
The Gap  
To be or Not to Be

## Visual/Tech

Christopher Kupski  
Lola Ben Alon  
rAADio

## Collab

●  
●  
Maria Candelaria Ryberg  
Alejandro Marin

## Project

Objection  
All Hail the Tree  
Dwelling Machine  
Fact vs. Fiction

## Theory

Bernard Tschumi  
Mark Wigley  
Andres Jaque  
Javairia Shahid  
PEEL Publication

## Collab

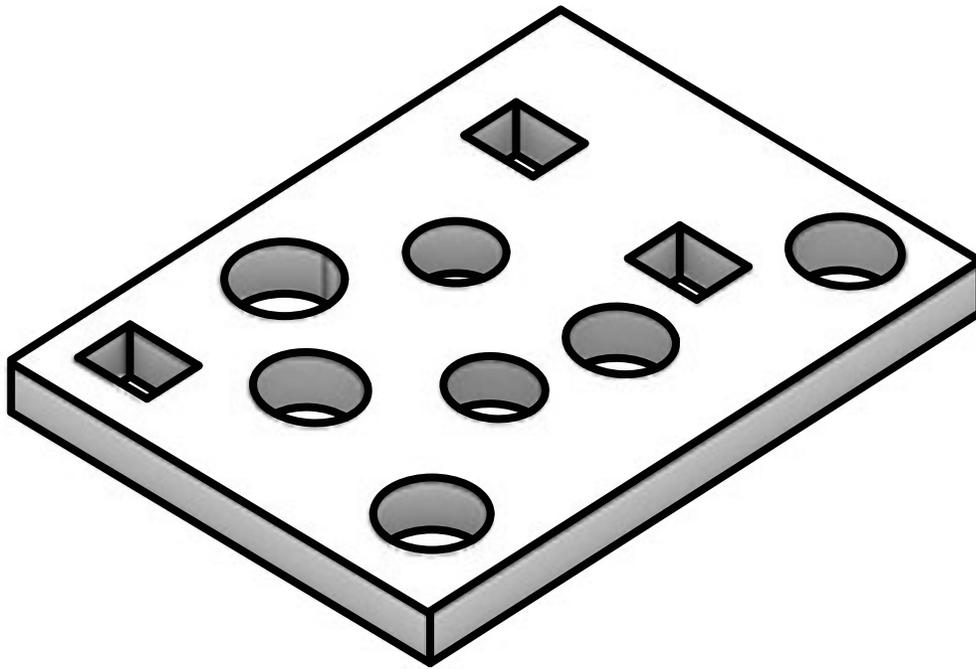
Valentina Jaramillo  
Claire Koh  
●  
●  
Krystian Sidorski

## A Thank you Note:

My Dear Professors, I just wanted to take a moment to express my heartfelt gratitude for everything you have done for me during our time together in the studio. Your dedication to teaching and sharing your knowledge has truly inspired me, and I cannot thank you enough for the wonderful opportunities you have opened up for me.

Your guidance and support have helped me grow both as an artist and as a person, and I feel incredibly fortunate to have had the chance to learn from you. I will always cherish the memories I have of our time together in the studio and will carry the lessons you have taught me with me throughout my career.

Thank you again for everything, and please know that your impact on my life will never be forgotten.



**“ And sometimes the best architecture is to  
build nothing. ”**

- ...