

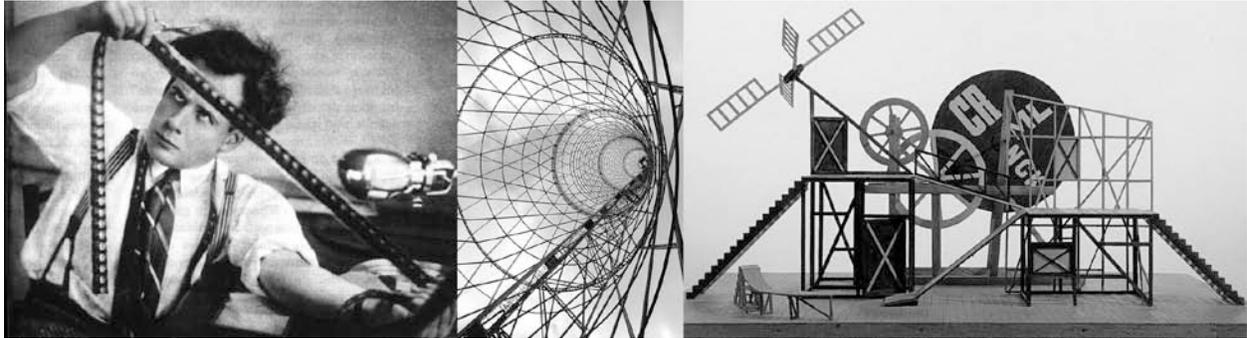
Columbia University GSAPP  
Fall 2017

**Bernard Tschumi**

Advanced Studio V

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## **CONCEPT AND PROJECT: Revisiting 1917**

### **Item 1 (Precedent)**

At a time when centennial celebrations are a staple of contemporary culture, one singular event is hardly remembered. In 2017, one hundred years prior to this year, the Russian Revolution completely transformed what the 20<sup>th</sup> Century would become; art, architecture, poetry, theater, and film would never be the same. The Russian Revolution was preceded by Futurism, just five years earlier, and followed by Dada and Surrealism, just five years later. What happened a hundred years ago, transformed Western society and its culture. Without Leonidov, Malevich, Lissitzky, Popova, Shostakovich, or Eisenstein, there would not have been modern painting, architecture, theater, music, or cinema as we know them.

### **Item 2 (Re-habilitating the “Project”)**

But it wasn't only a question of avant-garde images and aesthetics. What made the era and its actors important was that it had a “*project*,” *projet*, *projecto*, *progetto*, *projekt*, and so forth.

A project is not simply “a scheme,” “a specific plan or design,” “a government-supported undertaking,” “a task undertaken by groups of students,” or even a “public housing development.” It means something else: “A projection into the future,” a “project shaping an evolving world or society,” “a cause to move forward or outward,” in other words, “a social project.”

### **Item 3 (Concept + Project)**

The studios run by Bernard Tschumi over the past few years have taken their starting point from the idea of “Concept,” including concept and program, concept and movement, concept and site, concept and context. They have affirmed that there is no architecture without an organizing concept. This semester, we will examine “Concept and Project,” looking at how a concept affects a project or how a project affects a concept, and how a project can become an opportunity to extend outward or pro-ject rather than serving as a constraint.

### **Item 4 (The Site and the Program)**

The site will be a generic block in an area of Manhattan not yet subjected to extreme real-estate economic pressure, hence in a “neglected” neighborhood.

Six programs will be developed by six pairs of students: an art school, a music venue, a housing commune, a workers’ club, a cinema, a love hotel.

In 1917, these programs suggested the possibility of a new society and a new visual language. Various modes of notations will also be investigated. What are the new modes of representation in the 21<sup>st</sup> Century that are the tools of a new type of project?

In short, what are the new “pro-jects” for the 21<sup>st</sup> Century at the local scale of a New York City block?