

# Going up!

## Vertical Density / The Skyscraper Studio

Dan Wood

Maurizio Bianchi Mattioli

AAD - Summer Studio 2019

For more than a hundred years the skyscraper has been an object of fascination, derision, experimentation, self-delusion, objectification, contextualization, multiplication, expansion, reduction, construction and destruction. The skyscraper is both the emblem of a city's individual rise and its collective and generic demise. People love skyscrapers, people hate skyscrapers. There are ugly skyscrapers and beautiful skyscrapers, residential skyscrapers and commercial skyscrapers (although these days it's hard to tell the difference.) Suffice it to say that we are indeed still living in "the age of the skyscraper" despite the fact that it began here in New York and in Chicago more than a hundred years ago and has seemingly outlasted the age of Art Deco, the Age of Modernism, the Age of PostModernism and the Age of Post Post Modernism

So let's research, test, probe, imagine and design skyscrapers.

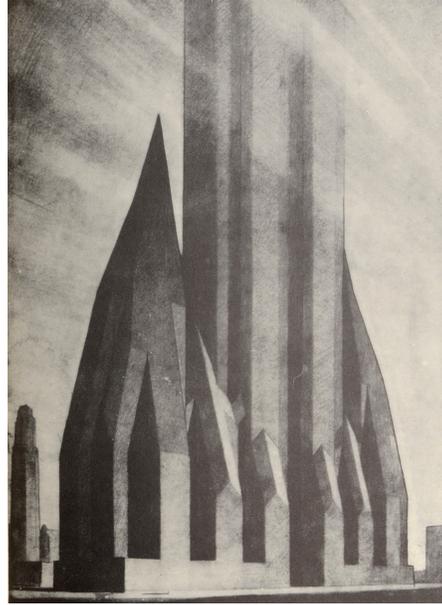


New York City Changing Skyline, The Skyscraper Museum.

Here's another thing about skyscrapers – they are endlessly quantified, with height being the most obsessed over statistic and height essentially standing in for bragging rights for the developer and privatized removal from the streets for its occupants. This studio, however, will use one metric above all others to create our skyscrapers: *performance*. Performance in terms of density, ecology, publicness, program, circulation, engagement with the street, quality – and equality - of life for its inhabitants, reduction of waste, maximization of solar exposure and wind resistance, etc.



Flagrant Délit, Madelon Vriesendorp's, 'Delirious New York.'



Hugh Ferriss, The Metropolis of Tomorrow, 1916

The fact is that with world population continually growing while at the same time under the threat of climate change and increased competition for land, we are simply going to need to occupy less square feet of the earth with more people. Cities will need to become more vertical, and skyscrapers can be an efficient way to multiply ground space. However, the way that skyscrapers are conceptualized now – as essentially “tall forms” – does little to suggest the future of urban dwelling and the fight against ecocide.

We will look at Asian cities to examine how public space and public experience can be verticalized. We will look at the ultra thin skyscrapers being built in midtown New York to see whether that structural ingenuity can be applied to less cravenly capitalistic and anti-urban ends. We will look at the history of the skyscraper – and the history of the visionary skyscraper, which are often two completely different histories. We will delve into new technologies in parametric design, waste handling systems and elevator innovations.

We will work together with some of the most innovative and experience skyscraper architects in the world, all based in New York. Firms are still to be confirmed, but may include KPF, SOM, SHoP and Gensler. We will also work with New York's Skyscraper Museum and their archives of material on the history of the skyscraper.

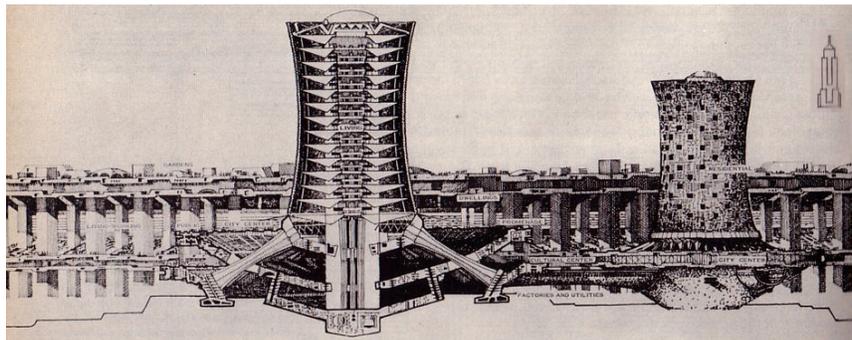
Our side will be – of course – Hudson Yards, New York’s newest something. It’s kind of a neighborhood, kind of a shopping mall, kind of a collection of very odd skyscrapers. They are planning a phase two and we will be showing them how to do it right!



Aerial View of Hudson Yards, New York

We will be designing together element by element: program, core, elevators, waste, water, façade, base, top, etc. The end result will, in some ways, be a “cadaver exquisite” created through the compilation of your best ideas for each aspect, compressed together to create a visionary structure. While projects will be individually designed, the studio will be very collaborative with different students researching different aspects of skyscraper design and sharing their findings with the group. I will be in studio at least two days per week and Maurizio will be here on off days. We will pin up on Wednesdays.

We will meet you on Tuesday, on the 99<sup>th</sup> floor.



Paolo Soleri, Arcosanti: The City in the Image of a Man, 1967

## SCHEDULE

Week 1 - June 3, 5, 6

June 3 - Studio Lottery

June 5 - Studio introduction

### **Assignment 1**

June 6, **Visit 1 Skyscraper Museum**

Week 2 June 10, 12, 13

June 10 – Deskcrit/PinUp

June 12, **Assignment 2**

June 13, **Visit 2 shOp Architects & KPF**

Week 3 - June 17, 19, 20

June 17 - Deskcrit/PinUp

June 19 – **Assignment 3**

June 20, **Visit 3 SOM & Studio Gang**

Week 4 - June 24, 26, 27

June 24 – Deskcrit/Pin Up

June 26,27 – Deskcrits

Week 5 - July 1, 3, 4

**June 1 - MIDTERM REVIEW**

July 3 – **Assignment 4**

July 4 – School Closed

Week 6 - July 8, 10, 11

**July 8** - Deskcrit/PinUp

July 10, 11 - Deskcrits

Week 7 - July 15, 17, 18

**July 15** - Deskcrit/PinUp

July 17, 18 - Deskcrits

Week 8 - July 22, 24, 25

**July 22**

July 24,25 Deskcrits

Week 9 - July 29, 31

**July 29 - Final Presentation Pin Up mockup**

July 31 – **FINAL REVIEW**

Dan Wood and Maurizio will lead the studio and one of us will be at every studio, for reviews and available via email.

Contact Info: Dan Wood: [dw314@columbia.edu](mailto:dw314@columbia.edu)

Maurizio Bianchi Mattioli: [wmb2117@columbia.edu](mailto:wmb2117@columbia.edu)

Cecilia Uribe: [cg3097@columbia.edu](mailto:cg3097@columbia.edu)

## READINGS & REFERENCES.

*Additional readings will be provided per assignment.*

Ferris, Hugh. The metropolis of Tomorrow. 1929

Koolhaas, Rem. Delirious New York: A Retroactive Manifesto for Manhattan. December,1997

Willis, Carol. Form Follows Finance: Skyscrapers and Skylines in New York and Chicago. 1995

