


Columbia University
Graduate School of Architecture, Planning and Preservation
Advanced Architectural Design, Spring 2018
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Assistant Instructor: Brendan Muha, Red Associates b.i.muha@gmail.com
600 Avery Hall, Monday and Thursdays, 1:30 p.m. – 6:30 p.m.



 **Christopher Clarey**
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IOC releases guidelines on uniforms for Russian athletes & officials at the Winter Olympics their team is supposed to be banned from. Reads like a parody. The essential remains unchanged: Letting teams & individuals wear "Olympic Athlete from Russia" defeats much of the point



Us Person: Other Borders, Other Edges

Tactics are more and more frequently going off their tracks. Cut loose from the traditional communities that circumscribed their functioning, they have begun to wander everywhere in a space which is becoming at once more homogeneous and more extensive. Consumers are transformed into immigrants. -Michel de Certeau

FINGERPRINT

In the past 18 months, discussions have focused on issues of borders— U.S. / Mexico, Pakistan / India, Spain / Catalonia—and immigration— who gets to go where, who gets to stay. The discourse has been dominated by notions about building of physical walls and validity of individual status relative to national sovereignty. A national border, by definition, is a line that separates two countries but it is also a spatial environment or a zone formed by of a series of architectural components such as kiosks or fences, tools, accessories, systems of graphic information, and importantly the performance of identity by those who occupy and move through these spaces. The prevalence of this conversation focusing on borders and immigration posits questions about how edges function, who trespasses and how, and the sanctioned and unsanctioned systems of design that compose them.

If we examine our everyday lives inside the border we might find a multiplicity of other smaller-scale but no less political borders that we engage, obey or disobey, and cross all the time. And it is these *other borders* that this course casts its architectural gaze on. We cross demarcations constantly between public and private spaces such as passing from the street through a doorman attended apartment lobby, between private and other private spaces, and between divided zones of commerce, such as one hot dog vendor's territory versus another's. An edge or border is a space of everyday performance of identity and ritual and a scaled system of architecture and design.

It is the scaled system of design from environment to object to action that is of primary interest to *Us Person: Other Borders, Other Edges*. We will use the staging of the edge, ritual and performance and the attendant objects and spaces that make it possible to examine culture, and architecture and design's role producing it, reinforcing, reordering, and remaking it.

PASSPORT

In this studio, the term border is used broadly in the beginning— suggesting everything from the militarized line between two sovereign nations to the small interior boundaries and edges we traverse everyday at once; this is to allow for the development of our own definition and design. We will consider the elements or parts that make up the material system of a border from spatial relationships to communication devices to the movement of the body itself. In a system, each element is contingent upon the next, thus creating a micro world of experience. We might ask: What parts make up a border? What is the bare minimum? Must we define a space? Do we need a wall? A line? What actions define a border space? Can the gestures or rituals be separated from the objects? Are gestures and rituals designed? What elements are provisional or stage the potentials for use or ritual? And finally, what is the edge of Architecture?

CROSSING

Our “border” will be 1:1. The studio group will operate as a collective while producing individual design projects that will contribute to the total environment. Our first collective task will be to design the cultural conditions of our “border” and a list of design tenets. What, if anything, do we separate? Who can pass? Who can work there? How is this passage facilitated?

The research component of the studio work will be guided by the deeply linked acts of seeing something (anew) and making something (new). Given that this studio is dedicated to the production of culture, learning to see culture – in a rich and structured way – is a key part of its remit. We will therefore conduct original research, using and adapting methodologies drawn from a variety of historical and contemporary sources within the disciplines of observation and description to study and document the human and material expressions of culture. This research will serve as the starting point of our design exercises, and will continue in parallel with our design work throughout the semester.

The studio work will include the production of two small individual design projects, (1) a portable border kit and (2) a designed expository object (signage, uniforms, documents, gestures, etc.); contribution to a joint studio research book, and a collectively designed and built (by the studio) border environment.

The ambition of the studio is to oscillate between quantitative and qualitative research modes. Before embarking straight into the creation of our border, the

studio group will close read a selection of precedents that range from theories of practice, architectural thinking about the interior, art practices that engage with the everyday and performance, and history and theories about border spaces. We will also go on field trips. Using these as models, students will set up the cultural conditions of our border and move into a qualitative mode and interpret individual directives. Students will work at multiple scales (graphics, object, clothing, furniture, buildings) and in multiple mediums (rhino, physical models, drawings, film, wood, etc.) and use myriad techniques to produce representations and 1:1 objects that transform the border from idea to artifact, space, and experience.

THE OTHER SIDE

Because ritual and action are such key elements of identity at the border, it is impossible to imagine the creation of this space without them. As such, by mid-semester the border crossing will be “performed” during studio time around GSAPP once per week as new design elements are added. This will culminate in a final public performance as part of the end-of-the-year show opening event that will include all the designed ephemera, objects, and the environment itself.

Project One: Portable Border Kit and Research Pamphlet

Project Two: Expository Object

Project Three: Kinne Week: The Border of Disneyland and other hinter borders in and around Los Angeles.

Project Four: The Communal Border

BIOS

Laurel Consuelo Broughton

Laurel is a designer and educator who explores her interests in narrative, material culture, and style within architecture, design, and fashion through projects, publications, and collaborations at a multiplicity of scales. The object as form and cultural figure features broadly throughout all her work. She is director of WELCOMEPROJECTS and WELCOMECOMPANIONS in Los Angeles. Her design work has most recently been exhibited at the 2017 Chicago Architecture Biennial, Materials and Applications in Silverlake, A+D Architecture and Design Museum, Harvard Graduate School of Design, and galleries in Los Angeles and New York and most recently published in the *New York Times*, *Los Angeles Times*, *Art Papers*, *Attention*, *Pidgin*, *Paper Magazine*, *Metropolis*, *Offramp*, *Vogue.com* and *Surface*. She received her Bachelor of Arts from New York University (NYU) in Comparative Literature and Critical Theory and her Masters of Architecture from the Southern California Institute of Architecture (SCL_arc).

In the Spring of 2017, Laurel was the Howard A. Friedman Visiting Professor in the Practice of Architecture at University of California, Berkeley College of Environmental Design. In Los Angeles as an adjunct assistant professor at the University of Southern California, School of Architecture Laurel teaches advanced and core design studios as well as seminars on the history, theory, and culture of architecture and design.

www.welcomeprojects.com

www.welcomecompanions.com

Brendan Muha

Educated as an architect, Brendan is a Senior Manager at ReD Associates, a boutique strategy consulting firm based in Copenhagen and New York. ReD uses the tool and methods of social science to study human behavior, and the socio-cultural dynamics of markets, to advise some of today's biggest and most influential organizations on their long-term strategies.

Prior to working at ReD, he taught design, theory, and research seminars at UCLA and USC. He received a BA from Yale and an M.Arch with distinction from UCLA.

www.redassociates.com

SCHEDULE

WEEK ONE: January 15

W January 17: Lottery

TH January 18: First Studio Meeting LB/BM

Project One: Portable Border Kit Assigned/Due TBD

Readings

de Certeau, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1984, pp. 29-42. "Making Do" Uses and Tactics."

McCollum, Allen. "What One Loves about Life..." Books Inc. Ed. Allen Ruppertsberg. Limoges: FRAC Limousin, 1999, pp. 7-23.

Excerpts from Antonelli, Paola et al. "Items: Is Fashion Modern?" *The Museum of Modern Art*. New York. 2017. (010 – Bandanna; 017 – Breton shirt ; 064 – Miniskirt; 106 – White T-shirt

Mauss, Marcel. "The Gift: The Form and Reason for Exchange in Archaic Societies" Paris: Presses Universitaires de France, 1950.

"Introduction" and Chapter 1, "The Exchange of Gifts and the Obligation to Reciprocate (Polynesia)."

WEEK TWO: January 22

M January 22: LB

TH January 25 BM

Readings

Bourriaud, Nicolas. *Relational Aesthetics*. Paris: Le Presses du Reel, 2002, pp.11-40.

Friedman, Ken. "Freedom? Nothingness? Time? Fluxus and the Laboratory of Ideas, Theory, Culture and Society,"
"Volume: 29 Issue: 7-8, pp. 372-398.

Kaprow, Allan. *Essays on the Blurring of Art and Life*. Berkeley: University of California Press, 1993, pp. 1-9.

http://www.belgiumishappening.net/home/publications/1958-00-00_kaprow_lega_cypollock

Linder, Mark. "Disciplinarity: Redefining Architecture's Limits and Identity."

Geertz, Clifford. "The Interpretation of Cultures." New York: Basic Books, 1973.
Chapter 1. "Thick Description: Toward an Interpretive Theory of Culture."

WEEK THREE: January 29

M January 29 BM

T February 1 BM

Readings

Wigley, Mark. "Whatever Happened to Total Design?" Harvard Design Magazine, No. 5, Summer 1998.

<http://www.harvarddesignmagazine.org/issues/5/whatever-happened-to-total-design>

Meredith, Michael. "Whatever Happened to 'Whatever Happened to Total Design?'" Harvard Design Magazine, No. 29, 2008.

<http://www.harvarddesignmagazine.org/issues/29/whatever-happened-to-whatever-happened-to-total-Design-the-momentary-utopian-jouissance-of-the-bouroulléc-brothers>

WEEK FOUR: February 5

M February 5 LB

TH February 8 **Project One: Portable Border Kit Due** LB

WEEK FIVE: February 12

M February 12 BM

TH February 15 BM

WEEK SIX: February 19

M February 19 **MID REVIEW** LB/BM

TH February 22 LB

WEEK SEVEN: February 26

M February 26 BM

TH March 1 BM

WEEK EIGHT: March 5

KINNE WEEK: Los Angeles and the surrounds.

WEEK NINE: March 12

SPRING BREAK

WEEK TEN: March 19

M March 19 BM

W March 22 BM

WEEK ELEVEN: March 26

M March 26 LB

TH March 29 LB

WEEK TWELVE: April 2

M April 2 BM

TH April 5 BM

F April 6 Post-Modernism Symposium

WEEK THIRTEEN: April 9

M April 9 BM

TH April 12 LB

WEEK FOURTEEN: April 16

M April 16 LB

TH April 19 BM

WEEK FIFTEEN: April 23

M April 23 BM

TH April 26 LB

FINAL REVIEW 30th

WEEK SIXTEEN: April 30

END OF YEAR SHOW Exhibit Installation

May 12: END OF YEAR SHOW OPENING