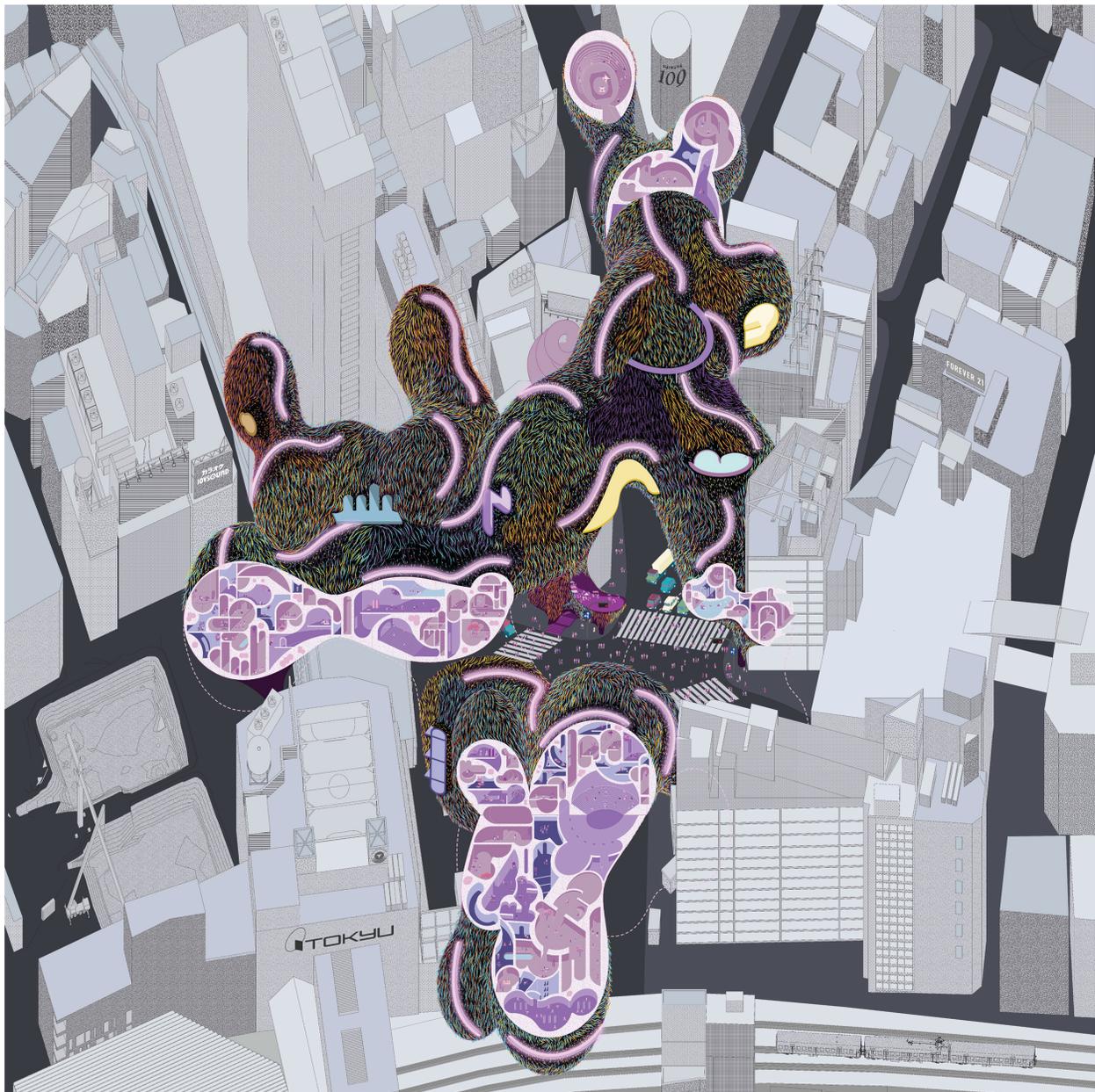


GSAPP Spring 2020 | Advanced Studio VI
Studio Critic: Sarah Dunn (dunn@urbanlab.com, sed3@columbia.edu)
and Martin Felsen (felsen@urbanlab.com)
with George Louras (georgios.louras@gmail.com, gpl2117@columbia.edu)

What if...? Then...

Urban-scaled Architectural Speculation in Tokyo



Can we invent an urban-scaled architecture that is both formally compelling and ecologically sound?

The studio will engage and explore the formal and programmatic possibilities of invented large-scale architecture in the city. In a back-and-forth process with key historic projects we will develop a series of design-based scenarios that leverage specific qualities of the city, and will seek to mine these scenarios for their formal possibilities. Formal and spatial invention will be our goal. Sites will be chosen for their latent possibilities. Ecological, economic, and political justifications will be employed as necessary. Programs will be pushed beyond their logical extremes.

First we will speculate on what might have been. To look back at projects of the past and interrogate them for what they might have been. Through a process of collage and montage (old fashioned, but dependable), we will speculate on how the introduction of difference might have changed these projects. The studio will operate in a “slack space” to allow us freedom from the historical and theoretical significance of the key historic projects. For example, we will ask questions such as: What if Superstudio’s Continuous Monument had an interior? And, what if Yona Friedman lived in Tokyo (instead of Paris)?

Our speculations will not be supported by any hard evidence, nor will they be able to be proven. They will be imaginary and factually questionable. But we will create coherent and precise (graphic) arguments for our speculations. We will develop a formal language. We will pursue multiple possible scenarios, compiling a catalog of speculations.

Although we will look carefully at megastructure projects of the recent past, our references will also include the Tower of Babel and the Ponte Vecchio. We will appropriate and hybridize. We will play with megabuilding types like mat buildings, wall buildings, and mound buildings.

The studio’s site is within the megalopolis of Tokyo, both famous and infamous for its density. A reconsideration of the megastructure seems appropriate in the city that gave us Kenzo Tange’s Tokyo Bay project as well as Kisho Kurokawa’s Nakagin Capsule Tower — the city is the perfect site for macro and micro architectural experimentation. The speculative projects we develop will be both tiny and enormous. We will anticipate and design scenarios for both scales.

With the addition of program, we will imagine new forms of collective associations as promised by Modernism. But, whereas Modernism proposed rationality and singularities to deal with the problems and potentials of the city, we will play with irrationality and multiplicities. We will engage density directly. But heeding the predicted future of the “Generic City” in which cities becomes indistinct from one another, this studio will begin with a contrary hypothesis: we will view globalization as reinforcing differences in patterns of localized urban behavior, formal uniqueness and infrastructural specificity.

With the addition of infrastructure, we will posit that architecture can be both/and — it can be both about growth and about the environment — through the manipulation of form and the tactical deployment of ecologically based systems.

Travel

We will travel to Tokyo for our Kinne trip to conduct lifestyle, formal, programmatic, infrastructural, and site research.

Individual studio project

You will work individually on your own studio project.

Two exercises of one week each will be conducted in small groups: several weeks devoted to Lifestyles, Programs and Infrastructures in which you will conduct research together for greater efficiency; and the week of our Kinne travel to Tokyo, during which you will explore and document Tokyo in small teams. During both of these exercises you will continue to work on your own individual project.

Teaching Schedule

Sarah will be in studio every Thursday of the semester. Martin will be in studio the majority of the Mondays of the semester. George will be in studio every Monday of the semester and most Thursdays. On each Sunday evening you will upload your work progress to our studio Google drive, and Sarah and Martin will review it and provide feedback for you to discuss on Monday with George. Sarah, Martin, and George are always available by email for any questions you may have throughout the semester.

Protocol

Part 1

Scenarios

3 weeks

In this phase we will develop a set of formal attitudes to the urban-scaled building or megastructure. Starting with historical, unbuilt, projects we will endeavor to invent difference in the megastructure through collage and montage. The following list is just a start — other projects are possible. You will do at least three complete collage series. Projects to interrogate include the following (and you are encouraged to do your own research for other historic urban-scaled architecture projects that could be interrogated):

Wall Buildings

Algiers Obus Plan, Le Corbusier, 1931

Continuous Monument, Superstudio, late 1960s-70s

Wall City, Kisho Kurokawa, 1960s

Plug-in-City, Archigram, 1964

Exodus of the Voluntary Prisoners of Architecture, Koolhaas & Zenghelis, 1972

Holiday Machine, Superstudio, 1967

New Babylon, Constant Nieuwenhuys, 1959-74

Mat Buildings

Agricultural City, Kisho Kurokawa, 1960

Venice Hospital, Le Corbusier, 1966

Instant City, Archigram, 1968-70

No-Stop City, Archizoom, 1970

Ville Spatiale, Yona Friedman, 1960s

Mound Buildings

Aircraft Carrier Project, Hans Hollein, 1964

Walking City, Archigram, 1964

Palmtree Island, Haus-Rucker-Co, 1971

Lump and Secret Garden, Peter Cook/Archigram, 1973

Mountains in the City, Haus-Rucker-Co, 1974

Intrapolis, Walter Jonas, 1962

(more on following page)

Tower of Babel

First Collage Series, due Thursday, January 30

Second Collage Series, due Thursday, February 6

Third Collage Series, due Thursday, February 13

The following are for reference only:

Tokyo Bay, Kenzo Tange, 1960

Clusters in Air, Arata Isozaki, 1960-62

Ocean City, Kiyonori Kikutake, 1960s

Artic City, Frei Otto & Kenzo Tange, 1971

The following are possible only with special consideration:

Walking City, Archigram, 1964

Dolphin Embassy, Ant Farm, 1974

Big Piano, Haus-Rucker Co, 1972 (cloud only)

The Planet as Festival, Ettore Sottsass, 1972

Take one image of an unbuilt project from the list above (or an approved alternate) and analyze it. This is the only information about the project that you have. For example if you have the following Superstudio Continuous Monument image, this is the entire extent of your knowledge of it. You will invent what you cannot see in the image.



A good way to start is: Ask yourself a series of “What if” questions. For example: What if this Continuous Monument had a section?

Then, invent a section for the Continuous Monument “leg” near the village on the left. Invent a section for the Continuous Monument “leg” that lands in the water on the right. Invent the other two leg sections. Each one can be different, especially as each one has a different relationship with the site. Invent several sections for different parts of the “X” that spans the lake. Think about what might happen under the water line.

As you work, think sectionally. Embed reference forms — like other architectures (embed small buildings from the little village on the left) or other architects. Try really figural shapes. Try programs with extravagant sectional requirements like a scuba diving tank or a theater or a climbing wall. Throw in some “generic” section for some visual relief. Keep going!

Do not try to “make the section work”. It is not a plan. By design, we are working through section to liberate ourselves from having to figure everything out at once. This drawing is an exploration and as such is not required “to work.”

Do not include longitudinally draw transportation infrastructure of any kind, from hallways to train lines. Focus instead on the possible lifestyles that might occur within the volume of the section you are drawing.

Your drawing should be 36" x 24" or 36" x 36". Plot for review.

Part 2

Lifestyles, Programs & Infrastructures

3 weeks (overlaps with Part 1)

In “Scenarios” you started to develop a formal language for yourself — you needed a certain amount of freedom before you get tied down to infrastructure, program, and site. Now, however, you will start to fold in ideas of infrastructure, program, and site. Even so, collage and montage work should still continue on the side.

Research existing lifestyles in Tokyo. Build a catalog of programs that you can imagine might support these lifestyles. Add programs to the catalog that might be leveraged to create new possible lifestyles. This research will be done individually, but the work will be collected into a studio book (6” x 9”, InDesign file to be provided).

Look into typical urban conditions in Tokyo and its environs. Initial site research is necessary in order to develop and test your concept. Look to the neighborhoods. Look for farmland, parks and natural preserves. Look at Tokyo Bay. Start to think about what your initial Scenario work could do in each of these conditions?

Research potential infrastructures that can be leveraged: water, transportation. What are the requirements for the infrastructure that you research? Start to think about what your initial Scenario work could do with water infrastructure? With transportation infrastructure? With other infrastructures?

Incorporate your week 1 research into your Second Collage Series, due Thursday, February 6.

Incorporate your week 2 research into your Third Collage Series, due Thursday, February 13.

Collect your research into chapters using the provided InDesign file. Print. Collate with your classmates to create a physical book.

due Thursday, February 13

Part 3

Concept: What if...? Then...

1 week

Pulling together your scenarios and your infrastructures and programs research, create a conceptual framework for your project. Formulate your own “What if...? Then...”

Your goal is to hybridize architecture, infrastructure, and landscape.

Initial “What if...? Then...” due Monday, February 17, individual desk crits with Martin and George

“What if...? Then...” Development due Thursday, February 20, individual desk crits with Sarah

Part 4

Project Development / Mid Review

1 week

Continue to develop your concept, scenarios, site, infrastructure and program.

Deliverables (minimum, drawings to be added as necessary):

Three Scenario Collages

Plot three at full scale (36" x 24" or 36" x 36") and hang the three vertically in a column.

Lifestyles Book

Research three lifestyles. Collect facts including photos into the given 6"x9" book InDesign template. Develop research into three chapters to be combined with your classmates' chapters and printed as a single book.

Graphic Argument

Present your What Ifs as a linear argument (pdf to project digitally on monitor). This may include your Scenario Collages, Lifestyle Research, Infrastructures & Programs Catalog, Concept diagram(s), Axonometric / Isometric, Site plans, Site sections, Other drawings that we determine are necessary to communicate your idea.

due Thursday, February 27

Part 5

Revision

1 week

Analyze your project for any weakness in argument or underdevelopment of the project. Adjust. Refine. Reconstruct as necessary the concept diagram series that you will use to present the project.

Continue to refine your Concept "What if...? Then..." statement and continue to research Infrastructures and Programs.

Plan your time in Tokyo to conduct lifestyle, formal, programmatic, infrastructural, and site research. Work with your classmates to devise an itinerary that includes documenting the lifestyles that you are interested in pursuing for your project. You should also plan at least one visit to your site.

Class discussion of Tokyo trip itinerary Monday, March 2

Recap due Thursday, March 5

Part 6

Kinne Trip / Site

2 weeks

We will travel to Tokyo and Kyoto for a week (or more as you are interested and able) to further develop your concept and research your site.

Research Tokyo and Kyoto lifestyles that you can absorb into your project. Working in teams, explore the day and nightlife of Tokyo, and the Kyoto, Document and present your findings daily. Incorporate this field research into your project.

Over Spring Break integrate lifestyle and site findings into your project.

Part 7

Project Development, (i, ii, iii)

3 weeks

Develop the form of your project so that it, in its figure, is highly specific to individual site conditions. We are interested in the project reading different ways at different scales: at the neighborhood scale, it is a figure; at a building scale, it could be a field; at the interior, there are figures embedded into the field.

Drill down to the interiors of your project in as many instances as possible. More is better. We are pushing for difference between the parts of the whole.

Trip Lifestyle Research Pin-up (Slide show presentation of travel research), Monday, March 23

Part i due Thursday, March 26

Part ii due Thursday, April 2

Part iii due Thursday, April 9

Part 8

Recapitulation and Presentation Preparation

1 week

Analyze your project for any weakness in argument or underdevelopment of the project. Adjust. Refine. Reconstruct as necessary the concept diagram series that you will use to present the project.

Begin (if you have not already done so) the large drawing that communicates the ambition and scope of the project. This will be an axonometric, isometric or section perspective. It should have a graphic style that you have developed over the semester. The style may be influenced

by such references as traditional Japanese landscape painting, etc. Complete initial composition (size, extents, graphic quality tests).

due Thursday, April 16

Part 9

Charette / Final Review

2 weeks

Deliverables (minimum, to be added to as your project develops):

Large Drawing (72" x 72" or larger, plot)

One large drawing that communicates the ambition and scope of the project. This will be an axonometric, isometric or section perspective. It should have a graphic style that you have developed over the semester. The style may be influenced by such references as traditional Japanese landscape painting, etc.

Graphic Argument (PDF, to be presented digitally)

Present your What Ifs as a linear argument (pdf to project digitally on monitor). This may include your Scenario Collages, Lifestyle Research, Infrastructures & Programs Catalog, Concept diagram(s), Axonometric / Isometric, Site plans, Site sections, Other drawings that we determine are necessary to communicate your idea.

Physical massing model of whole project

Present a massing model at a scale to be determined together with S/M/G. Consider 3-d printing.

Book Chapter (PDF)

This is a book version of your Graphic Argument. It includes the Large Drawing and zooms of the Large Drawing. Your project will be combined with your classmates' book chapters and printed for the End of Year Show and also for you to have.

due Thursday, April 30

Site

We will find our sites in Tokyo...



Schedule

Week 1: Intro

Wednesday, January 22 – Lottery

Thursday, January 23 – Discussion of “Scenarios;” Discussion of “Lifestyles, Programs & Infrastructures.” Please print (size = 11 x 17 / A3) and bring two drawings that you really like — one that you created, and one created by someone else — to studio to share with our group.

Week 2: Part 1, Scenarios; Part 2, Lifestyles, Programs & Infrastructures

Sunday, January 26 – Upload work by 8pm EST

Monday, January 27 – Desk crits; Work in studio

Thursday, January 30 – First “Scenarios” Pin-up; Discussion of “Lifestyles, Programs & Infrastructures;” Desk crits

Week 3: Part 1, Scenarios; Part 2, Lifestyles, Programs & Infrastructures

Sunday, February 2 – Upload work by 8pm EST

Monday, February 3 – Desk crits; Work in studio

Thursday, February 6 – Second “Scenarios” Pin-up; Discussion of “Lifestyles, Programs & Infrastructures;” Desk crits

Week 4: Part 1, Scenarios; Part 2, Lifestyles, Programs & Infrastructures

Sunday, February 9 – Upload work by 8pm EST

Monday, February 10 – Desk crits; Work in studio

Thursday, February 13 – Third “Scenarios” Pin-up; Review of “Lifestyles, Programs & Infrastructures;” Desk crits

Week 5: Part 3, Concept: What if...? Then...

Sunday, February 16 – Upload work by 8pm EST

Monday, February 17 – Initial “What if...? Then...?” due; Desk crits; Work in studio

Thursday, February 20 – Review of “What if...? Then...? Concept;” Discussion of Mid Review; Desk crits

Week 6: Part 4, Project Development / Mid Review

Sunday, February 23 – Upload work by 8pm EST

Monday, February 24 – Review DRAFT of Mid Review presentation during desk crits; Work in studio

Thursday, February 27 – **MID REVIEW**

Week 7: Part 5, Revision

Sunday, March 1 – Upload work by 8pm EST

Monday, March 2 – **Class discussion to finalize Tokyo trip itinerary;** Desk crits; Work in studio

Thursday, March 5 – Review of “Revision;” Desk crits

Week 8: Part 6, Kinne Trip / Site

Monday, March 9 – Friday, March 13 – **TRAVEL TO TOKYO**

Week 9

Monday, March 16 – Friday, March 20 – **SPRING BREAK**

Week 10: Part 7, Project Development, i

Sunday, March 22 – Upload work by 8pm EST

Monday, March 23 – Slide show presentation of travel research; Work in studio

Thursday, March 26 – Pin up of “Project Development, i;” Desk crits; Work in studio

Week 11: Part 7, Project Development, ii

Sunday, March 29 – Upload work by 8pm EST

Monday, March 30 – Desk crits, work in studio

Thursday, April 2 – Pin up of “Project Development, ii;” Desk crits; Work in studio

Week 12: Part 7, Project Development, iii

Sunday, April 5 – Upload work by 8pm EST

Monday, April 6 – Desk crits; Work in studio

Thursday, April 9 – Pin up of “Project Development, iii” including draft of final drawing; Desk crits; Discussion of “Recapitulation and Presentation”

Week 13: Part 8, Recapitulation and Presentation Preparation

Sunday, April 12 – Upload work by 8pm EST

Monday, April 13 – Desk crits; Work in studio

Thursday, April 16 – Review of “Recapitulation and Presentation” with outside critics

Week 14: Charette / Final Review

Sunday, April 19 – Upload work by 8pm EST

Monday, April 20 – Desk crits; Work in studio

Thursday, April 23 – Desk crits; Pin-up draft of Final Review presentation

Week 15: Charette / Final Review

Sunday, April 26 – Upload work by 8pm EST

Monday, April 27 – Desk crits; Pin-up draft of Final Review presentation

Thursday, April 30 – **FINAL REVIEW**

Week 16

Sunday, May 3 – Upload Book Chapter for review

Monday, May 4 – Revise and finalize Book Chapter; Upload/send to printer; Collect work for archive

Friday, May 8 – **PROJECT ARCHIVE DUE**

Week 17

Wednesday, May 13 through Friday, May 15 – Work together as a studio to create End of Year Show exhibit

Saturday, May 16 – **END OF YEAR SHOW**

Readings

Reyner Banham, *Megastructures: Urban Futures of the Recent Past*

Martin van Schaik and Otakur Macel, *Exit Utopia: Architectural Provocations 1956-76*

Peter Lang and William Menking, *Superstudio: Life without Objects*

Hashim Sarkis, *Case: Le Corbusier's Venice Hospital*

Rem Koolhaas, *S,M,L,XL*. "Generic City" and "Bigness"

Rem Koolhaas, *Delirious New York*. "The Lives of a Block" and "Definitive Instability"

Stan Allen, *Points + Lines: Diagrams and Projects for the City*. "Infrastructural Urbanism"

Stan Allen, "The Thick 2-D: Mat-Building in the Contemporary City"

Stan Allen, "From the Biological to the Geological"

Dana Cuff and Roger Sherman, *Fast Forward Urbanism*

Mohsen Mostafavi et al., *Ecological Urbanism*

Sarah Dunn and Martin Felsen, *Bowling: Water, Architecture, Urbanism*

For graphic reference

Atelier Bow-Wow, *Made in Tokyo* and *Pet Architecture Guidebook*

Alex Lehnerer, *Western Town* and *Grand Urban Rules*