

SYNERGISTIC CIVIC SANCTUARY

The library is a space of research and reflection, inspiration and discovery. **A library in New York City is both an archive and a refuge.** With seemingly infinite information in our pockets, we seek spaces that facilitate sorting, prioritizing, and purposeful thinking, focused exploration of ideas and meaning, community and imagination. Perhaps now more than ever, the city needs sanctuaries, havens for thought and exploration, vibrant places of civic life, spaces where beautiful ideas are synthesized with complex human realities, and where the most intimate space of contemplation can be curated within a truly public domain of social communion.

A seemingly irregular fit induces critical negotiation and invention. Libraries in our section will be spaces engaging both the past and the future. The space of inquiry for tomorrow's world will contend with the complex balance of solitude and evolving interconnectedness. Conversations among synergistic programs, constituents, and the studio body will be formative. Whether holding a book, a tablet, or the gaze of a stranger... **the landscape will be an opportunity through which to reimagine urban possibility.**

Design is a generative and regenerative endeavor. Public buildings can contribute to and shape societal change. This engagement will require robust analysis and requalification of the library program and its organization. Your library, as Civic Sanctuary, will celebrate public, intimate, and social functions within both the building and the site, ensuring a sacred space of focus and enabling immersion in a global community that aggregates across time. Specific interpretations of *sanctuary* will be defined and translated by each student. Like the Studio, the *library* should be active 24/7.

ETHOS

Studio culture is immeasurable. **The design studio is a space of curiosity, creativity, ingenuity and generosity.** The context in which we think affects what we think. The character of the studio, therefore, frames our relationship to opportunity, reflects what we value, and influences how passionately we learn and grow.

Architecture is about choice and consequence. Design requires focus and experimentation, analysis and calibration, imagination and vision. Spatial and material innovation develop in dialogue with the political, environmental, and shared complexities our time. The library you **design will engage an intricate and multi-scalar world, a diverse urban community, and the intimacy of the solitary individual.**

PROCESS

Design, as a practice, requires discipline and grace, curiosity and tenacity. Our studio is an intellectual space of intensely iterative exploration and inquiry. You will think, make and draw in equal measure, ideally simultaneously, and with open-ended determination.

Constraints facilitate productivity. We will explore matrices comprised of catalytic variables, iteratively negotiating ideas, aspirations, material, craft, structure, and cultural relevance – producing sometimes circuitous, but always-useful work. We will explore how systems of relationships inform structures of space and social interaction, how **complex phenomena emerge out of precise organizations**, and how strategic rules function to promote exploration and surpass perceived limits.

Conceptual and spatial relationships will be mapped and scrutinized to inform your design. Projects will resolve parameters of boundaries and organization, while engaging fluid public space and framing extraordinary experience. **The semester will be framed through a series of overlapping exercises**—analytical, abstract, theoretical, and spatial – rapid, episodic searches delineated by a critical and conceptual scaffold of your making, and toward the development of exceptional, and viscerally compelling space.

DISCOURSE

We take critical dialogue seriously. Our studio is a crucible of intense exploration and exchange. You will serve as both supporter and critic of your colleagues: broadening your mind with curiosity and productive contamination by the best of your peers, building more intelligence into your ideas, and supporting one another to **always be brave**.

Pin-ups will be frequent and lively, start on time, free of distracting devices, and be exuberantly engaged by all. Desk-crits will focus on tangible drawings and models produced. The Studio is courageous, self-motivated, and enjoys the challenge and satisfaction of the sometimes-difficult work that cultivates excellent design.

EXPECTATION

Architecture is precise. Our studio presumes a level of expertise—the possession, within each individual, of both technical capacities and unique abilities which can be exploited to awaken architectural innovation. Here, ‘freedom’ is understood as careful engagement with the contexts that inform your work, commitment to critical experimentation, and **rising to the highest fulfillment of potential**. Students are expected to work with rigor, dedication, productivity and respect: respect for radical ideas, innovative substance, prolific collaboration, and **exquisite creation**.

Emergent logics will guide diagnostic explorations. **Assertions will be supported by evidence within your work.** Effective proof will take compelling and relevant forms, and may require methods we have never before seen. Relationships between concept, theory and idea, and the physical exploration, production and performance of a project will be meticulously crafted. Arguments will be lucid. And like all decisions, color should be used with intention.

REFERENCES

In addition to the studio-wide Bibliography, some of the following suggested References / Resources may be useful to your research and the critical positioning of your work.

- Allen, Stan.** *Notations and diagrams: Mapping the Intangible in Practice: Architecture, Technique and Representation*, 2009
- Appiah, Kwame Anthony.** *The Honor Code: How Moral Revolutions Happen*, 2010
- Balmond, Cecil.** *Informal*, 2002
- Benjamin, Walter.** *The Task of the Translator*, 1923
- Burdett, Ricky and Deyan Sudjic, eds.** *The Endless City: The Urban Age Project by the London School of Economics and Deutsche Bank's Alfred Herrhausen Society*, 2008
- Cadwell, Michael.** *Strange Details*, 2007
- Colomina, Beatrice.** *Privacy and Publicity: Modern Architecture as Mass Media*, 1996
- Corner, James, ed.** *Recovering Landscape: Essays in Contemporary Architecture*, 1999
- Deleuze, Gilles.** *Francis Bacon: The Logic of Sensation*, 1981
- Derrida, Jacques.** *Archive Fever*, 1998
- Dickinson, Greg, et.al.** *Places of Public Memory: The Rhetoric of Museums and Memorials*, 2010
- Deutsche, Rosalyn.** *Evictions: Art and Spatial Politics*, 1998
- Foucault, Michel.** *Of Other Spaces (1967), Heterotopias.*
<http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>
- Harvey, David.** *Spaces of Hope*, 2000
- Johnson, Steven.** *Emergence: the Connected Lives of Ants, Brains, Cities, and Software*, 2001
- Klein, Naomi.** *This Changes Everything: Capitalism vs. The Climate*, 2014
- Kubler, George.** *The Shape of Time: Remarks on the History of Things*, 1962
- Reiser + Umemoto.** *Atlas of Novel Tectonics*, 2006
- Sorkin, Michael.** *Variations on a Theme Park: The New American City and the End of Public Space*, 1992
- Steedman, Carolyn.** *Dust: The Archive and Cultural History*, 2002
- Tanizaki, Jun'ichiro.** *In Praise of Shadows*, 1977
- Vidler, Anthony.** *The Architectural Uncanny: Essays in the Modern Unhomely*, 1994

Karla Rothstein is a practicing architect and adjunct Associate Professor teaching design studios at Columbia University's Graduate School of Architecture, Planning and Preservation. She is the founder and director of Columbia's trans-disciplinary DeathLAB and a member of the Columbia University *Seminar on Death*. Rothstein's areas of inquiry weave intimate spaces of urban life, death and memory with intersections of social justice, the environment, and civic infrastructure. She is also Design Director at LATENT Productions, the architecture, research, and development firm she co-founded with Salvatore Perry. In this role, she has gained a deep understanding of the political and practical aspects of realizing built work, and the importance of the societal and cultural levers that promote positive change within communities. In 2016, LATENT Productions and DeathLAB were awarded first place in the international "Future Cemetery" competition and DeathLAB's initiative was recognized as one of *New York Magazine's* 47 'Reasons to Love New York.' Among other international publications, Rothstein's first single-family house is included in *Kenneth Frampton's American Masterworks* 2nd edition, Rizzoli 2008. LATENT is currently re-vivifying a 240,000 SF former cotton spinning mill campus in the Berkshires, building 25 units of affordable housing for home ownership in Brownsville, Brooklyn, and a meandering private urban oasis behind a faceted façade in Carroll Gardens. Rothstein is known to write in the margins of her books – sometimes profusely and almost always in ink.

<http://www.latentnyc.com> <http://www.deathlab.org> [#gsappdeathlab](https://twitter.com/gsapdeathlab) <http://www.greylockworks.com> [#greylockworks](https://twitter.com/greylockworks)
<http://magazine.columbia.edu/features/spring-2016/making-light-death>, <http://www.npr.org/2014/12/13/370446879/avant-garde-afterlife-space-shortage-inspires-new-burial-ideas>, <http://inhabitat.com/heres-what-the-environmentally-friendly-cemetery-of-the-future-could-look-like/>, <http://nymag.com/daily/intelligencer/2016/12/reasons-to-love-new-york-2016.html#forty-three>