



1964 New York World's Fair. Under the title: Peace through Understanding

FOR YOUR ENTERTAINMENT

Architecture has been witness to many types of entertainment and it has functioned as the frame for entertainment itself. From gladiators fighting in Roman arenas over amphitheaters and operas, through world expos to pavilions of museums or festivals of the likes of PS1 and Coachella, we will use entertainment as the driver of this studio.

This studio will look into and at architecture that was created as a first glimpse for an activity of leisure. We will study how leisure has changed through time against what happens when architecture is put on display, and what being on display means for architecture. We will explore the possibility of objects

being able to engage with the current politics, by looking into the past for reference and imagining how we can engage with it today.

Today, we carry a source of entertainment everywhere. We can be amused with one swipe. But how do new devices affect the material world and our interaction with it? Technology is an important pillar of architecture and it has been showcased in many fairs and exhibitions. How can we use it? How does it alter the way we look at architecture today? How has this transformed our spatial understanding and former hierarchies of a discrete spatial segregation of private and public? Through technology

Architecture has been used as a means of propaganda. Fairs have been the display of capitalist progress (see kitchen debates). What better way to show off progress than by placing an architectural object that challenges and defies anything done previously, whether it be a washing machine, a drone or the lanterns in the World's Columbian Exposition in Chicago, that propelled street lighting and created the Ferris Wheel, providing a new way look at the city from a birds eye view and change the experience of the night. Or the New York World's fair that assumed the challenge in taking on the title of Peace Through Understanding.

We will question the ways that architecture expresses itself beyond the everyday functional building. We will create architecture that chooses to impose itself on the viewer, that wants to be seen, that has something to say. An architecture that rejects the idea of the flaneur, one that wants to catch the attention of the spectator.

You will visit 6 sites in New York that will serve you as case studies: Flushing Meadows Corona Park and the Queens Museum, Coney Island, Hudson Yards, Moma PS1 and Governors Island. The point is to engage them, understand them through their history and the objects they present in a contemporary context; think about it as the beginning of a conversation. After visiting the sites you will have to respond with a design that talks specifically to a gesture you identified and that you want to relate to about that site. Keep in mind, we are not looking for the obvious but the silent actors that accompany each of these projects.

The studio will not be linearly divided into a period of research and a design response. Both will happen parallel to each other. You will have to create architectural gestures that accompany your line of research. This in order to engage with form, texture and color in tandem with the socio-political ramifications you will uncover about each site and each program.

You will start working in groups and then eventually end with an individual or pair project. The whole studio has to create a master plan where each of your architectural objects will be presented. The site for your proposal will be Franklin D. Roosevelt Four Freedoms Park, where the memorial of President Franklin D. Roosevelt currently stands. You can choose to use as much terrain as necessary. Your project is to create the new Coney Island, the new

World Expo, a place for looking at architecture. What does that look like now? What are the urgent topics you will choose to engage and display, keep in mind your means is to entertain.

Schedule:

Monday will be reserved for pinups and presentations

WEEK 1: June 3 | Site studies

M 3 - Lottery

W 5 - First Studio Meeting - Introduction and overview of the studio. How do you understand leisure? Create an object that best describes it.

TH 6 - Out in NYC: Visit Flushing Meadows and the Queens Museum. We will all first meet at the MOMA PS1

Readings: Delirious NY

WEEK 2: June 10 | Developing the amusement

M 10 - Site + object presentation @MOMA PS1

W 12 - Understanding entertainment through architecture: choose a reference and redraw it

TH 13 - Desk Crits

Readings: On camp

WEEK 3: June 17 | Reference, program, material

M 17 - Reference presentation with a view towards your project @MOMA PS1

W 19 - Program development: each programmatic decision should be accompanied by a material. Your project needs to engage with a current socio-political or environmental matter of our times.

TH 20 - Desk Crits

WEEK 4: June 24 | Defining you project: what does it want to become?

M 24 - Presentation Narrative: how is your program engaging your chosen matter. What materials do you want to use and why. First glimpse at project @MOMA PS1

W 25 - Desk Crits; MM

TH 26 - Desk Crits; P&J

WEEK 5: July 1 | Making a narrative

M 1 - Desk Crits; MM

W 3 - MIDTERM: You must have a clear idea of what matter your project is engaging, how is it choosing to be critically fun. What is the program and the major components of your project. Midterm is the

testing ground for your ideas, use it to propel your project forward, test if you can get the jury engaged through the object you present to them.

TH 4 - HOLIDAY

WEEK 6: July 8 | Project development

M 8 - Desk Crits; P&J

W 10 - Group discussion

TH 11 - Desk Crits; MM

WEEK 7: July 15 | Project twiking

M 15 - Pinup

W 17 - Desk Crits; P&J

TH 18 - Desk Crits; MM

WEEK 8: July 22 | The architectural object presents itself

M 15 - Pinup/presentation

W 17 - Desk Crits; P&J

TH 18 - Desk Crits; P&J

WEEK 9: July 29

FINAL REVIEW WEEK, exact date TBD

Readings:

- Koolhaas Rem. *Delirious New York*. Oxford University Press, 1978
- Sontag Susan. *Against interpretation, Notes On Camp*. Ocatgon Books, 1978, pp. 275-292
- Colomina Beatriz. *Enclosed Images*, Grey Room 02, MIT Press, Winter 2001, pp.6-29
- Venturi, Robert, Brown D. Scott, and Steven Izenour. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. MIT Press, 1977
- Archizoom associati. *The town as assembly-line of the social*. Casabella, Per Un Design Non Oppressivo, 1970, 350-351
- <https://www.stylepark.com/en/news/propaganda-and-change>
- <https://www.theatlantic.com/photo/2013/11/the-1939-new-york-worlds-fair/100620/>

Listen/watch:

- The kitchen Debates: <https://www.ny-times.com/1984/07/25/us/remembrances-of-the-great-kitchen-debate.html>
- <https://www.queensmuseum.org/wp-content/uploads/2017/08/Panorama-Audio-Tour.mp4>