

Seminar
Columbia GSAPP / Fall 2015
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ARCHA6457 001 2015 3:
ARCHITECTURE VIS-A-VIS NEW IDEOLOGIES:
DICTATORSHIPS



above: *World & Travel / Destination North Korea*, by Tahee Joan Kim, Architecture vis-a-vis New Ideologies seminar, Columbia GSAPP, Fall 2014

location in Avery Hall, room 505, on campus
Seminar sessions: Mondays, 11am - 1pm, office hours Mondays 1-2 pm
first session is on September 14th

This seminar will explore roles of architecture and political practices vis-a-vis autocratic power in imagining and designing inhabitations for the humanity.

The output of this seminar will be a comic book based on spatial desires of autocrats and dictators imagined or built. We will examine their power, stylistic trappings and exposed desires towards space and territory they possess. We will investigate autocracy via political tools that call in design as an ideological solution to maintaining power. Students from all GSAPP departments are welcome as well as graduates from Columbia Art and International Affairs to join this seminar.

Previous sample of the book can be found here: http://issuu.com/joungtaekyi/docs/architecture_vis-a-vis_ideologies_0_36715a4a5159ec

This seminar is designed to align investigation as a spatial practice such as architecture, art and activism vis-a-vis coopted aspects of traditional ideologies that we find in dictatorships. The meaning of new ideologies is thus positioned as a conceptual twin to autocracy and as enabler for spatial and visual practices in the face of contested political situations, systems and above all dictators. How do we create documentation, an archive of knowledge about global spaces of autocracy, how they are orchestrated, “tailored” to solitary power, mediated and finally experienced?

The trigger for this seminar lies in the expanding practice opposing autocratic powers whether economical or political. Urban occupation of the Zuccotti park in down-town New York orchestrated by the Occupy movement is one of them. This extraordinary display of public dissent is seen as a node in a network of global upturns such as the Arab Spring in North Africa against a number of dictators and uprisings in Istanbul. Both protests are deeply connected to the public spaces of a city. The world new little about Tahrir square in Cairo before the anti-dictatorship uprising. The Turkish dissent started small led by students of architecture and urban design, as a protest around loosing an urban park in order to build a shopping center. Shortly, a dissent over a very little known space became a massive uprising against the dictator Erdogan and a symbol of a global phenomenon involving almost everyone from economists, human rights activists, academics to architects, artists and philosophers who gave it a conceptual spin.

The philosopher Slavoj Žižek addressing the protesters at the Occupy Wall Street said: “rather than to congratulate ourselves” as to something that “we did as we were young and had a good party” let us look at emerging spatial practices engaging with power by finding its cracks.

A number of emerging (and some established) practices of architecture, often working with art practices, find the mediation of the eroding ideological situation in the array of architecture of biennials and triennials, such as the most recent edition of Venice Architecture Biennial entitled The Elements by Rem Koolhaas. Other events include Lisbon Architecture Biennial entitled Design for Protest as well as Shenzhen-Hong Kong Biennial for Architecture and Urbanism with the topic of Urban Borders. Architectural practices such as Decolonizing Art and Architecture Residence (DAAR)

based in Palestine research and analyze the use of city squares in Cairo and other North African capitals which witness radical changes in political power in North Africa. Other more interdisciplinary groups such as the School of Missing Studies look at the city as continuously generating subjects of knowledge that are lost and waiting for to be rediscovered. This investigative seminar will discuss approaches that merge architecture with art such as the ongoing Flint Public Art Project in Michigan. This initiative is using art, design and architecture to revitalize and bring forward lost industrial plants to the new public use. Similarly recent New York's MoMA architecture exhibit entitled 9+1 Ways of Being Political curated by curator Pedro Gadanho will be looked in retrospect of its elastic relationship of architecture to politics or ideology. One of the highlights of the seminar will be the study of contemporary dissident culture exemplified in the art and architecture of Ai Weiwei.

We will also look at the design projects and strategies that large and established offices like Herzog & de Meuron Architects, OMA, Zaha Hadid and BIG pursue to continue working globally by bypassing autocracy. Clearly the role of an architect in those examples are multiple and contested. This may be so because architecture is practice that is susceptible to delivery of design that surpasses politics and ideology.

With all this knowledge we will investigate elements and effects of autocratic power produced and solidified as space, architectural, urban, artistic or infrastructural. Each student or a group will choose a dictator and a pet project they have or had to present in a comic book format.

The seminar atmosphere will be made as collaborative as possible, with outside visits, active student participation, presentations, relevant literature, workshops and discussion based atmosphere in the classroom. The readings are made to bring forward and instigate the brief history of ideology and its binds to the creation of totalitarian spaces. Workshops, software and templates for creating comic books will be provided. No previous skills are necessary.

The final product of the seminar is the book, graphic novel with all students' contributions, designed, self-published and disseminated.

Schedule of Sessions

1. September 14 / 505 Avery Hall

Introduction

What is the role of an architect vis-a-vis elusive, if not evasive, contemporary meanings of ideology? What is an architecture entangled with ideology? What is spatial practice? What is meant by the vanishing act and the re-appearance of an ideological architecture in other unexpected ways? What is meant by the end of ideology? What is global about it? What is

the aftermath of the disappearance of ideology in architecture? What is the forensic aspect of the disappearance of ideology? What is meant by geometry of ideology and geometry of dissent? How is contemporary spatial practice affected, or potentially recharged?

Occupy Wall Street New York and global perspectives.

_____ Slavoj Žižek, The Politics of Batman / <http://www.newstatesman.com/culture/culture/2012/08/slavoj-žizek-politics-batman>

_____ Slavoj Žižek, On Architecture and Aesthetics, <https://www.youtube.com/watch?v=xdbiN3YcuEI>

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2. September 21 / 505 Avery Hall

Built ideology / Brief history of entanglement

How did architecture ever entangle with ideology? What geometries, forms, associations, reductions, expansions are prone to be ideological? Outside over inside. Inside over outside.

Constructivist architecture / Stalinist architecture / relations to US

Nazi Architecture / Haus der Kunst, Munich / relations to US

Third Way / Socialist Yugoslav architecture for the Non Aligned Movement of countries

_____ Chernikhov Iakov, *Architectural Fantasies: 101 Composition*. [Moscow]: Iakov Chernikhov International Foundation, 2002. Print

_____ Cooke, Catherine. "Soviet Architectural Competitions." *Soviet Architectural Competitions: 1920s - 1930s*. Ed. Catherine Cooke and Igor Kazus. London: Phaidon, 1992. 6-17. Print.

_____ Gadanho, Pedro. "Fictional Futures and Untold Plans." *Shrapnel Contemporary*. Pedro Gadanho's Blog, 2009. Web. 03 Sept. 2012. <<http://shrapnelcontemporary.wordpress.com/archive-texts/fictional-futures-and-untold-plans/>>.

_____ Tarkhanov, Alexei, and Sergei Kavtaradze. "Introduction & The Style Is Found." *Stalinist Architecture*. [London]: Laurence King, 1992. 10-79. Print.

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3. September 28 / 505 Avery Hall

_____ Built Ideology: *Haus der Kunst*, conversation between Jacques Herzog and Rem Koolhaas, moderated by Mark Wigley / <http://032c.com/2008/built-ideology-haus-der-kunst/>

_____ Timeline of Change / Unpublished timeline study of Haus der Kunst by Herzog & de Meuron and OMA/AMO / PDF will be provided at or before session-2.

_____ a. Follow up video discussion between Rem Koolhaas and Jacques Herzog on Haus der Kunst in Munich, 11 am - 12 pm

_____ b. Discussion and Observation of students projects, 12 pm - 1 pm

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4. October 5 / 505 Avery Hall

Monument For An Idea

Nostalgia for the (idea of) the future (from the past). Monument to the Victory of the Cold War. What is a monument to an idea? Ilya Kabakov art and architecture projects

____ Grois, Boris. *Ilya Kabakov: The Man Who Flew into Space from His Apartment*. London: Afterall, 2006. Print.

____ Boym, Svetlana. *The Future of Nostalgia*. New York: Basic, 2001. Print. / http://books.google.com/books/about/The_Future_of_Nostalgia.html?id=7BbTJ6qVPMcC

____ Buck-Morss, Susan. "Hypertext: Cold War Enemies." *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West*. Cambridge, MA: MIT, 2000. 2-9. Print.

____ Miessen, Markus. "Eastern promises: Markus Miessen on OMA/AMO at the Hermitage." *Artforum International* 47.2 (2008): 179+. *General OneFile*. Web. 3 Sep. 2012. <http://www.questia.com/library/1G1-187505536/eastern-promises-markus-miessen-on-oma-amo-at-the>

____ Bogdanović, Bogdan. Ed. Joanna Labon. *Balkan Blues: Writing out of Yugoslavia*. Evanston (Ill.): Northwestern UP, 1995. 37-74. Print.

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5. October 12 / 505 Avery Hall

Deconstructing Ideology / Brief History of Disentanglement

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Lessons from art and philosophy. Theories of dynamic individualism. Forms "beyond" representations of ethics. Relational aesthetics. Relational geometry. Artificial Hells. Aesthetic regimes. Project 'Unite' Le Corbusier. Pierre Burdieu / Bruno Latour / Marina Abramovic / Anselm Franke / Animism

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____ Bishop, Claire. *Artificial Hells: Participatory Art & the Politics of Spectatorship*. London: Verso, 2012. 26-30 & 195-206. Print.

____ Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard UP, 1984. Print.

____ Deleuze, Gilles. "Intuition as Method." *Bergsonism*. New York: Zone, 1988. 13-36. Print.

____ Slavoj Žižek, "Cynicism as a Form of Ideology." *The Sublime Object of Ideology*. London, New York: Verso, 1989. 28-30. Print. / <http://www.egs.edu/faculty/slavoj-zizek/articles/cynicism-as-a-form-of-ideology/>

____ On Marina Abramović re-entanglement with architecture / <http://artsbeat.blogs.nytimes.com/2012/05/06/special-chairs-and-lots-of-time-marina-abramovic-plans-her-new-center/> / <http://www.nytimes.com/2010/03/04/garden/04location.html?pagewanted=all>

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6. October 19 / 505 Avery Hall / SKYPE!

Elastic ideology

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United States (New York) perception of ideology. What is the process of an "ending" of an ideology? How does this end occur, what is its timeline, and who are its actors. What is future for an ideology. Role in art and architecture in conceptualizing recent futures instead of permanent futures. Late Capitalism and Late Socialism. Empire and fragmentation if it? What Was Socialism and What Comes Next? What is Soft Socialism? (No) Future of Socialism. Harvard view of ideology?

____ Hardt, Michael, and Antonio Negri. "The Multitude Against Empire." *Empire*. Cambridge, MA: Harvard UP, 2000. 393-413. Print.

____ Verdery, Katherine. "The Elasticity of Land: Problems of Property Restitution in Transilvania." *What Was Socialism, and What Comes Next?* Princeton, NJ: Princeton UP, 1996. 133-67. Print.

____ Kagan, Elena. "To The Final Conflict: Socialism In New York City, 1900-1933." Diss. Princeton University, 1981. *To The Final Conflict: Socialism In New York City, 1900-1933*. Princeton University. Web. <<http://dailycaller.com/wp-content/uploads/Kagan-princeton-thesis.pdf>>.

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7. October 26 / 505 Avery Hall

Elastic Ideology II / Shenzhen

Observation 2

Student projects and draft presentations

____ Craciun, Mihai. "Ideology: Shenzen." *Great Leap Forward: Harvard Design School Project on the City*. Ed. Rem Koolhaas and Et Al. Köln: Taschen, 2001. 46-89. Print.

____ **Guest: Kenneth Frampton / 11 am-1 pm**

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8. November 2 / 505 Avery Hall

Romancing Power

Autocratic space, apparel of dictators and other trappings.

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9. November 9 / 505 Avery Hall

Workshop

Student projects and draft presentations

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10. November 16 / 505 Avery Hall

Workshop / Book-production

Book layout and production

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11. November 23 / 505 Avery Hall

a. Workshop / Book-production

Book layout and production

b. Visit by Aaron Levy, Director of Slought Foundation, Philadelphia

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12. November 30 / 505 Avery Hall

Workshop / Book-production

Book layout and production

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13. December 14 / 505 Avery Hall

Book-launch

Book layout and launch

Presentation + Reception

Projects presented and disseminated

Final projects in the book format to be submitted by this date.

Party.

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