

COLUMBIA
GSAPP



Advanced Architecture Studio

SPATIAL AND PROGRAMMATIC ANOMALIES
BARRANQUILLA A DUAL CITY: PUBLIC INFRASTRUCTURE AS A STRATEGY

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1. THE STUDIO:

ARCHITECTURE THAT ACTS: A GAME FOR SOCIAL ARCHITECTURE



Mon Oncle: Jacques Tati, 1958

1.1.DESCRPTION:

The core of this studio is to challenge the status quo of the architect and architecture as creative entities by questioning their roles in today's society. Going beyond recognizing the designer as a technician, we want to explore his/her value as an agent of change and transformation. It is proposed to study concepts such as **THE ACT OF PLAY**, **THE LUDIC AND THE ANOMALY** as opportunities for understanding new ways of inhabiting and creating space. For this purpose it is essential to explore spaces and architectural programs that are abnormal, divergent, heterotypic and opposed to traditional understandings, exposing in this way, new mechanisms to perceive, relate and create architecture. The goal is to establish discourses aiming – fundamentally – to develop new events and intrapersonal relations in space.

This research overpasses the classic functionalist concept of modern ideals -based on the concern of producing efficient architecture, getting closer to the experience of being spatially risky, dynamic and diverse.

We define toys as mechanisms capable of triggering new behaviors, promote innovation and challenge knowledge, their value does not reside on their physical and material properties but on the effects they produce. We seek to explore architectures that operate as toys, whose main purpose is to transform the social realm by generating new performances and events in the city.

This research studio is a meeting place where playing, ludic and anomaly encounter as designing processes. It's an invitation to expand the boundaries of studying architecture moving away from good practices on construction, function or aesthetic, to focus on methodologies capable of exploring new forms of use and new types of spaces.

The studio's goal is to set up an exchange platform where students can learn to anticipate and predefine social behaviors within the public realm and through public buildings. By exploring buildings as communal and public entities deeply attached to its user's daily life, we will be able to expand the value of design beyond its material nature.

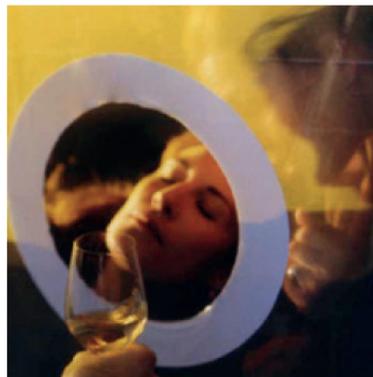
We will study how architecture, when placed in specific urban contexts, is able to improve life quality, empower people and help them reach their dreams, ideal and desires. Under those conditions architecture becomes a living lab where social gatherings, festivities, friskiness and the unexpected can be explored and reclaims the rare and the ludic as catalyst of social interactions. We aim to distance ourselves from modernity and its obsession with functionalism and productivity to investigate an architecture capable to engage with the public.



El Equipo Mazzanti: Milano Triennale - 2016
THE WALL: From static to elastic

**AS WELL AS A TOY, ARCHITECTURE AND A DESIGN
GREAT VALUES ARE THE ONES THAT GO BEYOND THEIR PHYSICAL
NATURE - AS OBJECTS - AND AFFECT THE SOCIAL REALM.**

IN THIS TERMS ARCHITECTURE IS SEEN AS A LIVING LAB WHERE SOCIAL GATHERING, FESTIVITIES, FRISKINESS AND THE UNEXPECTED CAN BE EXPLORED. DIFFERENT SCOPES WILL BE SET SO TO UNDERSTAND THIS, FROM INDUSTRIAL ARCHITECTURE SHAPED BY ITS PRODUCTIVE ACTIVITY UP TO TODAY'S ARCHITECTURE RECLAIMING THE RARE AND LUDIC AS A CATALYST OF SOCIAL INTERACTIONS.





We will study interventions (inside and outside Colombia) that have proven to be effective or relevant for their vision or design processes. These cases studies will be good examples to show how practices focused on the articulating community groups, empowering individuals and discovering new social and pedagogical dynamics.

The chosen scenario for this exploration will be: **BARRANQUILLA**, one of Colombia's most important emergent cities. Historically it has been the northern entrance to the country as it is located next to **THE MAGDALENA RIVER** (Colombia's biggest river) and the Caribbean Sea. Like New Orleans, Barranquilla gain prominence in the XX th century as an industrial hub, rapidly attracting a vast and culturally diverse migration and becoming one of Colombia's main cultural centers hosting the **CARNIVAL** - one of the biggest in the world.

The projects in this studio will have a serious compromise on weaving the socio-cultural dynamics with the public policies set in Barranquilla. The outcome has to face realities through architecture, urbanism and landscape projects.

1.2. KEY-CONCEPTS:

LEARNING: Curiosity towards the unknown is at the core of the learning experience. Education is bounded to the risk involved in exploring and discovering.

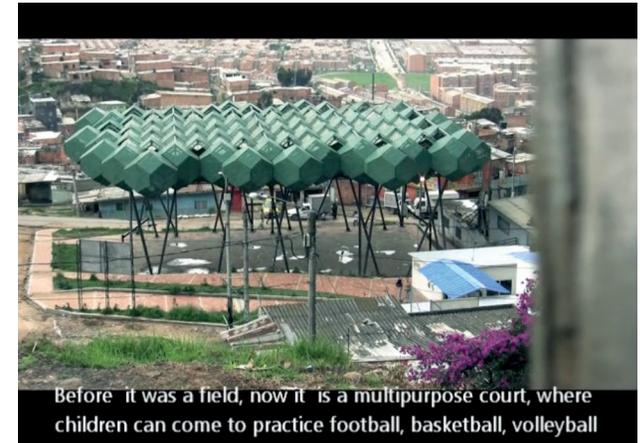
TO PLAY: It is defined by systems of operations and rules. But as a social phenomenon, it paradoxically has the ability to reshape cityscapes and to transform the self-regulated human relations. Therefore, the real value of the act of playing is found in its capacity to alter the social contracts, as it becomes an educational tool that has the power to promote change.

COUNTER-SPACE AND ANOMALIES: They are spaces that deny the traditional ideas of efficacy and usefulness; therefore allow different human relations closer to ludic and playful actions related with the act of playing. Reality in places like these can be seen as an adjacent one. These places are free and open to multiplicity, diversity and are fundamentally against the idea of a unique space defined by control, surveillance and highly efficiency.

ARCHITECTURE IS ACTION: This studio focuses on what results from the architecture, what it produces. Actions, happenings and relations are what the studio wants to induce in the proposed architecture. What results is an architecture that provokes various behaviors and promotes new uses and shapes.

**ARCHITECTURE'S VALUE LIES IN
WHAT IT PRODUCES NOT ONLY IN
ITS BUILT NATURE**

**IN ITS ABILITY TO PERFORM RATHER
THAN ITS IMAGE.**



1.3. ACTIONS TO WORK WITH: TO “OPERATE”

The studio aims to reflect upon and critically analyze certain phenomena associated with the practice of architecture and urbanism in emerging and conflictive urban contexts; in particular the role of the architect and urban designer nowadays and their potential to transform the material world through the design of processes that construct collective spaces and their public meaning.

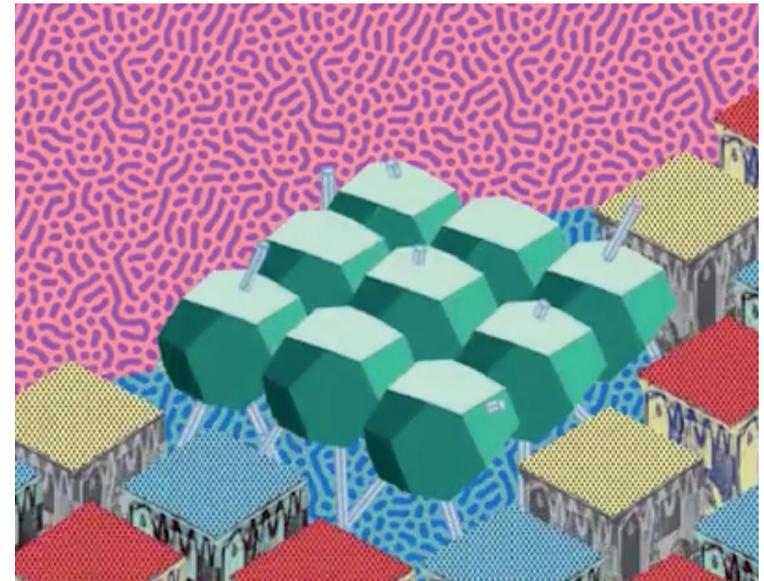
This reflection is framed by a concrete practice that aims to push the disciplinary boundaries by studying actions and strategies capable of creating an adaptive, open, unstable and always shifting architecture that responds the global conditions of fragility and uncertainty. The studio explores forms of material and spatial organization by studying concepts like repetition, indeterminacy, incom-

plete, anomaly, instability, contradiction, strategies and protocols of use. It also investigates the value of systems of organization that are open, intelligent able to grow and adapt with time.

In this manner architecture becomes a participatory strategy rather than a finished building authored by a single person. It is an exercise that allows the design of a dynamic, participatory method and configuration, not merely representative ones, based on the idea of developing an open architecture positively disposed to change.

The goal of the studio is to discover and familiarize students with different manners of organizing materials such as: pieces,

modules, patterns, mobile and shifting elements, protocols or actions of use and appropriation that will allow us to intelligently design systems with their own rules and pacts. We will study the value of these open and adaptive structures and their potential for developing configurations that closely mirror botanical, animal and human organizational forms. We will look at the way they function and their cultural relations on the basis of what we call formal intelligence; in this way we can define patterns of organization, structures of order, and dynamic active processes in the material organizations to be developed.



INSIDE THE IDEA OF “OPERATE” WE WILL EXPLORE:

•**SPATIAL AND FORMAL ANOMALY:** By its rupturing condition and the way in which it induces unpredictable and unimaginable behaviors, space is transformed into an unstable mechanism of improvisation by breaking routines, creating new behaviors and affecting each user.

•**EMPTY SPACE WITHOUT A SPECIFIC USE:** is defined as the place for the unpredictable, open to appropriation and change.

•**MATERIAL INTERCHANGEABILITY (MOVABLE DEVICES):** encourages the choices to change use or conditions, multiplying the actions and human relations; the space is defined by groups of users.

•**UNFINISHED SPACE:** it allows the user to be the one that finishes or transforms it; is an open structure that can be adapted through time.

•**UNSTABLE SPACE:** It allows change and adaptation, what was initially provided can be changed, the coming generations can adapt it to their needs and changes.



diller scofidio + renfro: Blur Building
Exposition Pavillion: Swiss expo, 2002

These strategies can be adapted to a diverse range of situations, whether these be topographical, urban or programmatic, they will facilitate the design of buildings with the potential to grow, change and interconnect according to particular circumstances, as well as procedures and configurations that are open to change, understood more in terms of a process rather than permanence.

We will ask ourselves how projects can behave as an instrument that produces spatial, social and environmental exchanges – a practice capable of operating in and between the world of animate and inanimate objects to formulate a new natural and social contract.

We will explore how new behaviors and relations can be shaped by means of this architecture. And how architecture can promote dialects and new ways of learning as a base to establish new ways of relating.

This instrumentality bets to find a middle point in-between projects and today's complexity. We will define settings that stimulate or facilitate new, different and contradictory activities at the same time and space. The resulting architecture should multiply and intensify the existing complexity and contradiction.

TO “PRODUCE”

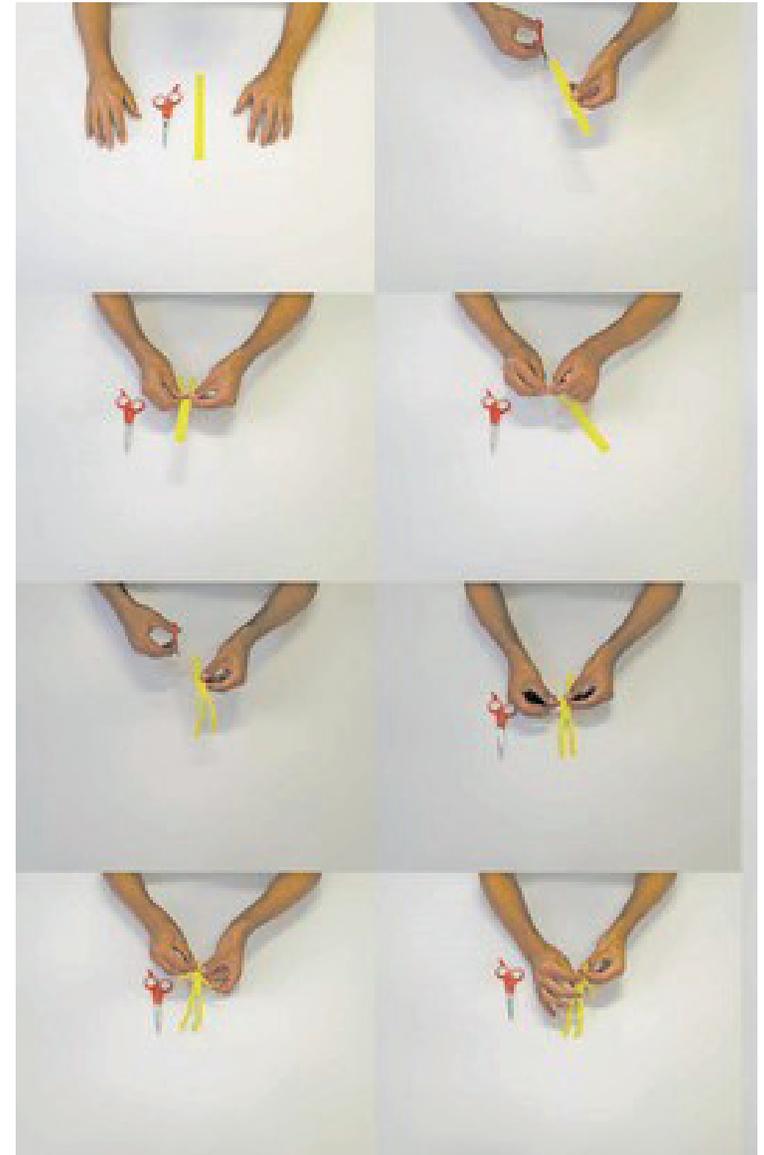
We shall attempt to anticipate and pre-define actions and urban social behaviors generated through architecture, urban design and landscapes. We will seek to test the thesis according to which architecture does not have a value by itself but as it is capable of generating or encouraging human or non-human actions and behaviors, and according to what it can stimulate and produce among its users within the specific societies they inhabit.

From the urban realm we will question and challenge the boundary between city form and urban policies; that is to say, we aim to design both the processes as political strategies and social decisions, along with the forms, materials and types of space in a holistic way, thereby guaranteeing that policies and spaces for social infrastructure can be produced simultaneously. From a theoretical as well as a practical perspective such a focus leads to the affirmation that the means of achieving this objective is the project and that this must be based on performative capacities in terms of material and action; moreover, in representative terms it must be a point of social reference.

We will look for architectural programs that are contradictory in nature that set together repelling dynamics, therefore letting new community behaviors, relations and events burgeon, empowering the dialogue, the learning and the leisure.

The idea is to build anomalous programs where we mix contradictory uses or situations where these infiltrations allow multiplying and expanding relations and events in a building. This approach presupposes the introduction of an experimental foreign program that is not the usual one for the type of building, so to produce new types of relations and behaviors in the users.

The functional program is based on the idea of efficiency and productive utility, the event can be based on anomalous conditions that allows other behaviors such as the play and the ludic, the program is in an element of control and the event is one of freedom that invites the unexpected.



“ THE FUTURE OF ARCHITECTURE IS IN THE CONSTRUCTION OF EVENTS”

BERNARD TSCHUMI.

We would try to criticize the hygienist concept of modern architecture that only serves the production and the efficiency as it happens in a factory or at the modern office, these go against the needs of whom really has to use or live in it as a homo Ludus rather than as a homo Faber. The question is how to introduce other options such as the play and the anomaly among what we call function that allow to overlap and open the relations between the productive inhabitants and their ludic condition.

Questions as this are the ones that we expect: How can an academic space can be a teaching environment rather than a teaching tool?

What is the real value of a scholar environment? How can it promote experiencing and learning activities closer to the learning process of daily life? That allows to question the idea that the function works only as a system based on efficiency, meanwhile this idea of function can be understood in other realms through the lens of the game and the ludic; adding other views and ways of thinking spaces and real events. In this process of thinking, the classroom space is not only the important one but also is the empty space and what happens in it.



2. THE CHALLENGING SCENARIO: BARRANQUILLA AS A DUAL CITY.

By learning about everyday life experiences and the actor's networks that define a burgeoning Latin-American city, we will set up methodologies that help us understanding how through design we can promote spatial interventions that mediate between policies, private initiatives and the community's daily life; simultaneously generating side effects like improving the quality of life for citizens by focusing not only in the need but also in the desire as a enhancer of urban appropriation.

To do so, our tool will be the building and the public space, understanding them as an opportunity for social inclusion, equity, economic competitiveness and cultural preservation in an unbalanced and unstable context as the Colombian. We will design urban infrastructures capable to be progressive and with the capacity to multiply and change as a response to the social relations and dynamics that are established among the actors whom define the contemporary city.

Our context will be Barranquilla: historically known as the first cosmopolitan metropolis that was developed in Colombia after Colonial times. Settled as a welcoming port to the different interpretations and cultural manifestations spread among its local and territorial scale. By being established on the banks of the Magdalena River, the natural articulator and axis of the country, it became the gateway to the Caribbean and the channel for most of the economic and cultural development of the country. But paradoxically the city expanded by giving its back - almost ignoring - this important water body.

Most of the daily life and Barranquilla's cultural legacy revolves around the Carnival, the largest cultural celebration in Colombia. Its preparation is monumental, involving the whole city and turning it into a creative industry fully dedicated to the production of masks, costumes, floats, dance shows, theatre, music, etc.

On the other hand Barranquilla is also a city that has been strongly affected by the armed conflict since the early 60s, generating a situation where a large number of people from nearby towns have been “displaced” to the city, increasing exponentially its population and creating an internal division.

This condition has raised a dramatic effect in Barranquilla by incrementing the lack of opportunities and resources for its citizens. Low-income neighborhoods such as El Cerezo, La Paz, La Esperanza, Las Flores have increased their size and their urban and social issues. Such reshaped the geo-political limits of the traditional city, and today Barranquilla and even the carnival relies on this greater city.

In the mid-1980s the city had to face internal political conflicts, which detoured all the administrative interests into them rather than addressing the lack of infrastructure, the deficit of public services, the poor quality of public space, low educational standards and vulnerability to environmental risks (streams, erosion and landslides).

Today the condition has changed as Colombia is living openness through a progressive economic stability, as well as the decline of the armed conflict. Barranquilla has reached a moment of prosperity –a situation never seen in the last 40 years. The new flourishing business climate is reflected in the guilds reports, the industrial balance, the constant activity of its maritime port and river, the creation of new companies, the improvement of its public services and public spaces, and above all, in the feeling of prosperity embraced by all the barranquilleros.

After years of urban decline, where architecture, urban design and landscape architecture were at the mercy of the needs that came with urban segregation, shopping malls, in-city gated communities and urban plans composed of towers and large avenues, today Barranquilla is open to the opportunity for urban and social change. It is becoming the center of discussions about the formal and informal practices of urban development in Colombia. It is being used as a perfect laboratory to study the diffuse limits between “formal” and “informal” urban practices as recognized city planning tools.

HOW CAN ARCHITECTURE, URBAN DESIGN AND LANDSCAPING BE DISCIPLINES THAT DO NOT STRENGTHEN THE CONFLICTS AND SOCIAL DISCREPANCIES, BUT ON THE CONTRARY CAN DRAW A REAL NEW PANORAMA URBAN- SUSTAINABLE PANORAMA BASED ON THEM LOCAL VIRTUES?





Traditional Marimondas



Dance Congo Tigre De Galapa

IT IS AT THE END A COMPLEX AND PRO- BLEMATIC CONTEXT FILLED WITH OPPOR- TUNITIES SUCH AS:

- The Magdalena River as entry gate to the Caribbean and the county, and as the country's main natural and economical connecting system.
- The carnival as a brake of reality, filled with equity and cultural dynamics waiting to be explored and preserved.
- And several urban developments that beyond their rigid infrastructural nature are encountering places for tolerance and diversity.

THE REAL CHALLENGE IS TO BE ABLE TO USE PEOPLE'S DESIRES AND WILLS THROUGH A HETEROTYPIC APPROACH, AS A METHOD TO UNBALANCE THE INERTIA OF THE LOCAL DEVELOPMENT, AND AT THE SAME TIME, TO CREATE A HETEROGENEOUS NARRATIVE FOR THE CITY THAT CAN WORK AS A COMMON ELEMENT TO STRUCTURE THE FUTURE OF BARRANQUILLAS URBAN FABRIC.



3. THE PROJECT:

THE COUNTER-CITY, SPATIAL AND PROGRAMMATIC ANOMALIES

“Among the parties involved in any art project, the exchange of services and objects is evident. Yet, a true intermediation also involves an exchange of ideas and a structure of support, always from the experimental, always from the laboratory. To me, art can only take place if backed by a structure (institutions, media i.e.)—one that facilitates the creation of meeting points and environments of dialogue in both ways. There are always imbalances, and we work to find alternative ways of doing things that respond to different levels of awareness regarding the different levels of balance.”

RADICAL LEARNING, Nicolás Paris.



1.2. OBJECTIVES:

1.1. METHODOLOGY:

WE ARE LOOKING TO PRODUCE MORE THAN JUST A WELL-DEFINED BUILDING: WE ALSO WANT TO GENERATE KNOWLEDGE AND OBSERVATIONS THROUGH IT.

The studio aims to achieve not only projects that reach a level of advanced technical and architectural development, but alongside it wants to extend two more components:

- An analytical component that wants to give a solid conceptual structure to the project, based on understanding the proposed strategy.
- And a theoretical component that emphasizes the conceptual background of the projects, and support the abstract and formal positions that each student reaches into their proposals.

IT IS ORGANIZED IN 2 SESSIONS PER WEEK ALONG 15 WEEKS. THESE SESSIONS ARE DIVIDED INTO:

- Workshops where the designs are going to be developed.
- Lectures given by guest and teachers nourishing the projects with knowledge, learning concepts, ideas and relevant examples.

- Learn to read the city from a critical point of view by recognizing the variety of actors, forces and agendas involved in the production of urban space, both from a local perspective and a global one.

- Develop a clear position within the public sphere where architecture can articulate both the city's needs and the individual wishes—a position that strengthens urban appropriation and increases the understanding of communal and individual civic life.

- Understand the main problems that a contemporary Latin-American city faces by analyzing the socio-political relations at stake and the effects these have on the everyday life of citizens.

- Rethink the connection between concepts such as play, ludic and anomaly with the role of public infrastructure and communal spaces in the construction of today's world.

- To explore the design of architectural programs in conflict by facing dynamics, which usually repel or oppose, leading architecture to be a space that can propitiate new human relation. To examine the communal space as an empowering environment that promotes dialogue and learning, not only among the users of the academia, but also between the neighbors by experiencing this architecture.

THE PROJECT CONSISTS OF 2 EXERCISES:

The first one is divided into 2 phases (NYC and Barranquilla) and challenges students to develop a tool able to collect useful data by interacting with Barranquilla and its citizens. The outcome of this phase is both a developed prototype and an analysis that will work as the basis for the next exercise: 1 submittal.

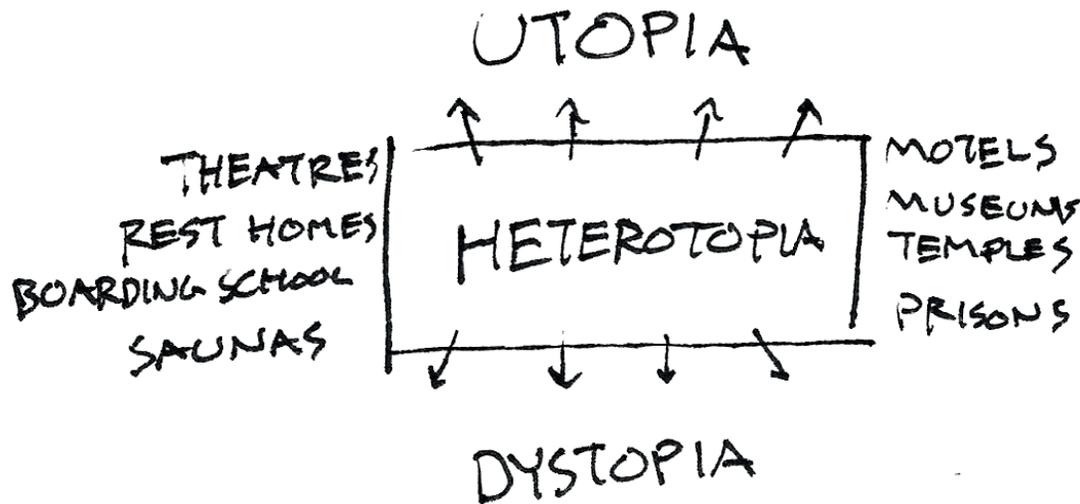


In the second exercise students will develop a public building that serves the entire city. The exercise is divided in 4 phases and, accordingly there are 4 submittals and 1 final submittal that will evaluate the overall process.



“Heterotopias are usually transition places, an exchanging space between utopia and dystopia. Foucault talks about a heterotypic crisis as an instance or space of exchange.”

OF OTHER SPACES, Michael Foucault



OTHER SPACES, Chad F.

1.1. DESCRIPTION:

The counter-spaces or heterotopias are relations that have grown and are expressed as shapers of the urban context where they take place. The nature of heterotopias is to affect the urban life by promoting its capacity to live in isolation, crisis, deviation and transformation in a constant mixture of concepts as closeness and openness or illusions and realities.

In this context the heterotopia becomes an effective institution, given that it is a scenario that carries out a gradual, but profound change in and from the individual. Therefore the counter – spaces are capable of structuring some parallel ethical-political dynamics. Paradoxically this fact may be negative for some moral or legal codes, which at the same time are responsible for creating the urban realities unfavorable to “the others”. This situation detonates the creation of such heterotypical spaces. In a society there are some relationships that are needed from the individual to conquer the material realm so to produce “spaces for others” and to fulfill their very survival.

However, if we understand that part of the crisis that takes place in Latin American cities is based on the individuals’ distrust on the possibility to satisfy their own desires and needs.



THE PROBLEM IS THAT THE INDIVIDUAL'S DESIRE IS REDUCED TO THE POTENTIAL FOR ITS REALIZATION. THEREFORE IF THIS LONGING IS NOT MATERIALIZED, THE INDIVIDUAL LOSES THE CAPACITY TO UNDERSTAND ITSELF AS PART OF THE PUBLIC REALM. FACT THAT IS CRUCIAL TO REACH A CITIZEN STATUS.

There is an evident need to shape and define citizens' dreams, to be able to achieve a greater impact in the perception created about the city and the individual itself.

WHAT WOULD HAPPEN IF THE HETEROTOPIA BECOMES IN "A NEW INSTITUTION", A DIALECTIC TOOL THAT RELATES WITH THE URBAN POLICY SYSTEMS TO EMPOWER THEM. MAKE THEM GROW AND MAKE THEM INCLUSIVE AND DEMOCRATIC?

COULD THIS BE AN EFFECTIVE TACTIC THAT HELPS TO CONQUER ECONOMICAL DEVELOPMENT AND SOCIAL JUSTICE FOR THE CITIZEN AND ITS COMMUNITY?

If we recognize the city as a catalyst of complex collective and cultural dynamics grounded in social practices such as physical exchanges, recognition of standards, networking, collective creation of memory, symbolism and negotiations of shared sense or another number of experiences, we could easily visualize the impact that the every day experiences has over the urban realm. So these practices should be recognized as elements that build space. The possibility here is that by acknowledging the individuals and their daily routines, we could shorten the social distance from the dreams of the citizens.

We want to find successful meeting places in the city, may they be real or imagined or hidden behind common sites that are usually reflecting different interactions but that somehow can actually be able to accommodate different users within the city. They could be the sites where diverse range of social happenings – from sex to social gathering – can take place. Examples of these sites are bazaars, saunas, shopping malls, jails, hospital, clandestine alleys, striptease clubs, gay bars, pop up stores, theatres; these are places where its users feel that they belong to a community and where at the end they can express themselves easily and safely.



WE WILL ASK OURSELVES HOW CAN WE CREATE PROJECTS THAT:

We believe that from those heterotopic places, often dropped to the side or surrounded by a mystic aura, fetishism or misunderstanding, we can obtain tactics that have the ability to keep alive the desire and anxiety of those who are seeking to escape and take a break from the social pressure. This capacity can be used to trigger architectural designs that impact in the public and communal level. It is important to think about redefining the public, and take it to another level where its elements let diversify its dynamics and thus structure a logic that embodies the ideal of citizenship the built landscape.

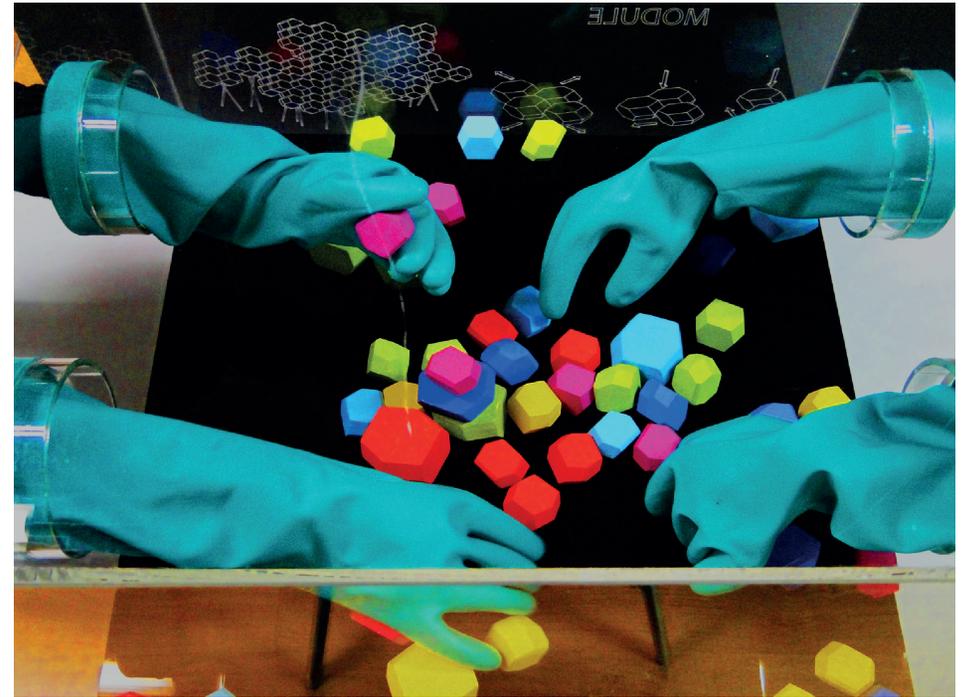
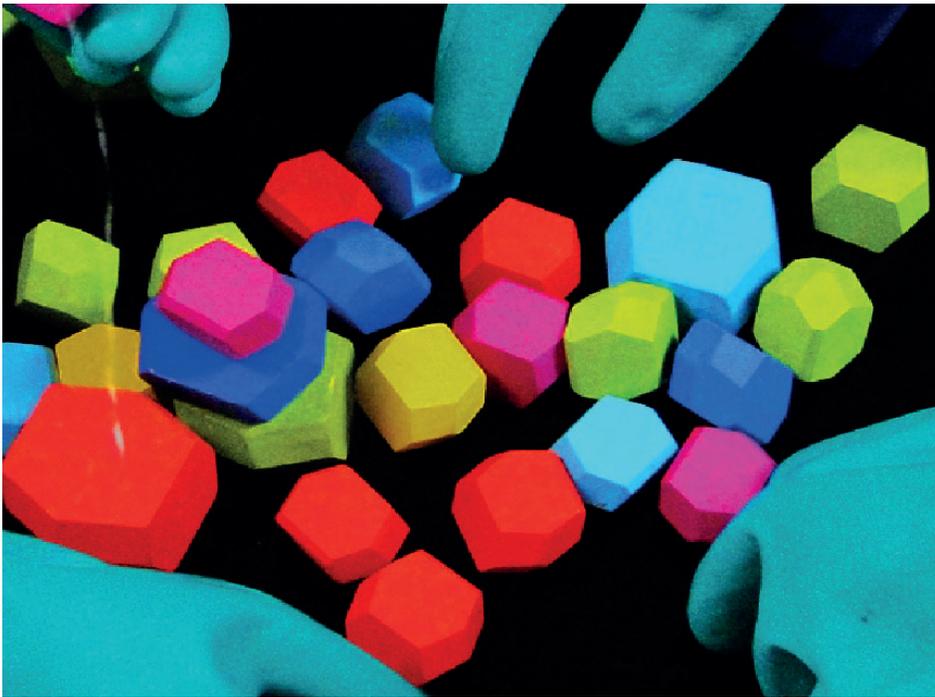
We look for open spaces that welcome desires among daily actions, but that when overlapped, the outcome expresses the variety of its users and new behavioral rules. The main purpose is to build social transitions and to push to the limit the activity or architectural program related to the traditional public building that we know.

We look for open spaces that welcome desires among daily actions, but that when overlapped the outcome express the variety of its users and new behavioral rules. The main purpose is to build social transitions and to push to the limit the activity or architectural program related to the traditional public building that we know.

- *Generate open, unfinished, changing and adaptable structures.*
- *Recognize the wishes and abilities of users and their contexts.*
- *Multiply the uses and times of the buildings.*
- *Work with the collective knowledge or collective intelligences of the place.*
- *Promote the dialogue and learning.*
- *Maintain and multiply the contradictions of use and relationships in the places or build new relationships.*
- *Conducive places based on protocols for use and citizen participation.*
- *Promote the exchange of knowledge.*
- *Promote the emergence of new economic structures of production.*
- *Study and redefine them values of the Commons in today's life and its relationship between the public and the private.*

FIRST EXERCISE: 4 WEEKS

THE OTHER'S TOYS:



El Equipo Mazzanti: WE PLAY THEY PLAY EXHIBITION,
Pompidou - Paris

In this context heterotopias are justified because of their deliberate and innovative purpose that confers them new particular and dynamic conditions for social inclusion, trust and safety. They are a way to get to know and support the reinstitution of the citizen as a public institution. It empowers the ability to enjoy the urban goods and qualify the urban scenarios thinking on the diversity and the citizen's dreams.

This first exercise proposes to develop a mechanism to learn about Barranquilla and its inhabitants, but that uses the stranger or foreigner as an active catalyst.

Students will design an artifact that allows the exchange of information, knowledge, products, services, objects or any other option that enables the students to meet the individual or collective realities of Barranquilla; but that at the same time establishes a relation between the student and the locals. The proposed item should be, by itself, a medium to promote encounter and dialogue. The cultural and language differences that will probably exist between actors must be taken into account (students and Barranquilleros).

THIS IS A SPECULATIVE AND SYSTEMATIC EXERCISE. WHICH WILL BE INITIALLY STAGED IN NEW YORK CITY:

Here each student must identify any heterotypic dynamic or space of their interest, and turn it into an analytical instrument to be then used as design tool.

Learning systems are important, the students should define which methods will they apply, be them comparatives, deductive or inductive so to achieve their goal.

They must propose a design - an object to be dressed or a costume, a collective or individual toy (a table game or an impact one or digital one) a space or urban intervention of a small scale, (max. 6'5"X6'5"X6'5") - which has to be thought to be easily constructed during the visit.

THE SECOND PHASE WILL BE IN BARRANQUILLA DURING FIELD TRIP WEEK.

The main goal here is that by exposing or exchanging a desire with locals, students will be able to collect the required information for them to establish criteria and defining starting points for their next exercise.

They should set up a prototype or use the design itself in Barranquilla.

At the end the project should be used as an archive that transforms information into cartographies, so they could later be used in the design process. The aim is to identify behavioral, constructive and exchanging systems.

There must be a recognition that the changes and temporary juxtapositions in the urban life are defined by demographics, psychologies and geographies. **So it is very important to clearly state from the beginning that this design studio seeks to generate - human and/or animal, dense or compact, heterogeneous or homogeneous - crowds, that although unstable can conform and promote social interactions on different periods of the day.**

THIS IS AN ELEMENT THAT WILL DEAL WITH DIFFERENT LAYERS OF UNDERSTANDING TO BE A PLANNING TOOL.

- This device is intended to be an urban reader: to collect information and experiences.
- It must have the capacity to translate the information to a common language that serves as a design tool.
- Despite not having a precise scale, you should maintain a size and proportion between the situations that you want to address and the relationship of subjects, places or agents who would be highlighted and taken into account.
- It should be an element planned to meet a specific end.
- Regardless its scale, the design should likely be experienced on site: i.e. it must be a prototype, or depending on the complexity, at least you should be able to activate its primordial virtues to generate interaction with citizens.

We could say that **THE OTHER'S TOY** finds its main sense in the constant reprocessing of the definitions, that's why it recognizes the stranger or foreigner as a central axis that seeks to modify properties, times and conventional behaviors in the urban living spaces when the abnormal agent is set to act. It should be a temporary and mobile design in search to multiply itself and for it to be carried and/or be manipulated by the users and the inhabitants in different locations.

SOME EXAMPLES:



1. PEDRO REYES: *Collective Hat*



2. NICOLÁS PARIS
*Herramientas para diálogos erráticos
o asociaciones por simpatía*



3. YONA FRIEDMAN:
Le Musée du Quotidien

SECOND EXERCISE: 11 WEEKS

THE PUBLIC BUILDING AS STRATEGY OF TRANSFORMATION:



El Equipo Mazzanti: EDUCATIVE PARK , Marinilla

The public building contains a varied range of elements that affect individuals as well as cultural, mental as physically environments: The activities are sport, culture, education, recreation, health, mixed or any institution whose perspective involves the meeting, production and/or learning as primary target. This exercise could be an opportunity to tackle the idea of contradiction, channeling the desires of possible new users or inhabitants. The programs can embodied the institutional ideals managed in the city looking for innovation taking the individual as its central axis.

A reflection is proposed looking into the meaning of the public building or space in a city like Barranquilla. Thus, raises the potential of architecture as a social driver that transforms dynamics and allows a degree of cultural sustainability, necessary for the development of this city.

We want to produce new activities and events by putting anomalous behaviors and contradictory situations working together. The objective of these buildings is to propose human relations closer to the ludic and the act of playing, constructing space that is more open and free of use.

Understanding that the interest here is to propose architecture that is based in the solution of spaces from the habit and the function, we ask ourselves:

- What would happen if the design is thought as a catalyst of environments where the architecture learns to be an event, where the architect learns to communicate and where the inhabitant learns to have the control and built themselves new dwelling forms?

The student should create forms of use in the architecture that give creative freedom and power to its user. By thinking more about the “other”, we could establish new heterotypic spaces as defined by Foucault: different spaces that allow the release and overlapping of dynamics. As for example “Skate in the library” as it is stated B. Tschumi to activate new social negotiations.

Barranquilla is a laboratory for recursive and spontaneous operations in the everyday life of those who inhabit it. We will look into which features are likely to be absorbed and redesigned a one larger scale, being able to generate solutions to the architectural and urban problems like the edges of the city, the riverbanks, the erosion of the mountain, the gaps in the topography and its water basin. All these issues represent potential projects and public actions capable of rethinking the physical dynamics of the city.

It is here where we can rethink the role of public and communal architecture; where we see the opportunity of heterotopia to act as a new hinge of civic institution and it is expressed through the material construction. On the basis that any intervention in a place generates exchanges of experiences and desires among communities, the private sector, and the public sector, the project must answer:

***HOW ARCHITECTURE, URBAN DESIGN, AND LANDSCAPE CAN TRIGGER, PROMOTE AND RELATE MULTIPLE AND CONTRADICTORY SITUATIONS THROUGH AGREEMENTS AND EXCHANGES OF DESIRES AND KNOWLEDGE CONFRONTED ACCORDINGLY TO THE PROJECT?**

***HOW CAN WE PUT IN CONTRADICTION PROGRAMS, EVENTS AND BUILDINGS TYPES?**



OLIVIER OTTEVAERE, JOHN LIN: The Pinch Library And Community Center

BASIC RULES:

**The exercise must be developed in couples
(2 people)**

Each couple will receive a municipal institution, and together with them, they must choose a program or programs to develop an architectural activity that meet their needs.

- A. SECRETARIAT OF CULTURE**
- B. SECRETARIAT OF RECREATION AND SPORT**
- C. SECRETARIAT OF PUBLIC FINANCES**
- D. SECRETARIAT OF EDUCATION**
- E. HYDRIC FORUM (PARKS AND WATER BODIES)**
- F. SECRETARIAT OF TOURISM AND PRESERVATION**

As a transversal concept to all the institutions there are two (2) basic elements that should be taken in, studied and claimed in the project:

A.THE CARNIVAL AS A COMMON HETEROTYPIC IN BARRANQUILLA: AS A CULTURAL INSTITUTION AND SOCIAL LOCAL PHENOMENON.

B.TO FACE THE MAGDALENA RIVER AND UNDERSTAND IT AS NATURAL CITY ARTICULATOR. IT SHOULD ALSO BE CONSIDER AS THE COUNTRY DOOR INTO THE CARIBBEAN

Based on the previous exercise (The Other's Toys) students must use what they learned in the dynamics of exchange made in Barranquilla, and produce a thinking structure involving the heterotypic and individual wishes as focal point for the project.

Meanwhile during the field trip we would work hand in hand with each of the secretariats so to understand their needs and programs.

EXERCISE STAGES

FIRST STAGE: 2 WEEKS

CLASSIFYING AND AMPLIFYING EVENTS AND USES. (AN ARCHITECTURE THAT ACTS)

In an area of Barranquilla defined by its cultural and environmental levels, the inherent dynamic of the day to day of the area must be identified. After recognizing them, they have to be put into a catalogue in which they are defined and expressed in such a way they are clearly understood.

Observations about the vulnerability situation in which the sector is found have to be made, and it has to be understood how do the inhabitants respond to that situation. Which are the elements that design or adopt with the intention of supplying necessities of commercial exchange or mobility. The idea is to understand which is the response to situations in which everyone can see itself involved, learn of the local intelligence and about its inhabitants. These learning processes should be put in a catalogue that can be afterwards used.

From there on, it should be clearly defined and organized into a series of actions or events magnifying them so that they conduct new relations between inhabitants, generating: learning, dialogue, leisure and production. In addition to the definition to these events, it will be necessary to infiltrate at least one activity or event that presents itself as contradictory to the place that allows multiplying the use or actions presupposed. This should allow programming the construction of events in the presupposed sites for the project or strategy.

The idea is to anticipate to predefine actions and behaviors that architecture produces in its users, trying to

test the thesis in which the value or architecture is not only found in itself, but it is found in what it is capable of producing or encouraging in material terms, actions and behaviors human and non-human.

In this point it should be already defined the programming of spatial events that we want to happen in the project as intentions.

Drawings, videos, testimonies, storyboard and other elements that allow understanding what happens in the place around physical conditions and usage events should be presented.

SECOND STAGE: 3 WEEKS

DESIGN OF AN OPEN AND EVOLVING OPERATIONAL STRATEGY. (THE DIAGRAM AS AN OPEN AND ADAPTIVE STRATEGY)

Once the situation of these learning processes becomes understood and known, the amplifying of the collective intelligences and the contradiction conditions, it can be though in new strategies of operative design. An approximation diagram will be posed for the proposal as a base for the final design. It captures the understanding of the sector and the learning resulting from the intelligences of design proper of culture. All of these offset and encouraged by systemic strategies to give the project a “DNA” structure, always thinking in operability as a base.

The project has to be strictly defined in the diagram. The idea is to think about architecture that we will name open and multi – vocational, that allows an adaptation to changes, that is unfinished, adaptive, against a finished and closed architecture. We will seek to plot the development of open and adaptive systems conformed by systems, modules, dispositions, configurations or patterns of association. The fundamental idea is that they are capable of adapting to the most diverse of situations; let it be topographic, urban or programmatic. These would generate buildings willing to grow and change and adapt according to the particular or temporal circumstances, a strategy that has to allow certain changes, accidents or interchangeabilities. Thought more as a method than s a permanent for and should only exist in virtue of its capability of changing.

THE DIAGRAM OF THE PROJECT:

With this affirmation, we intend to explain and demonstrate that the diagram summarizes all of the conditions for the project, in its origin and for the longer it is maintained and operated in a diagrammatic way, the more powerful it is in its way of being built. This approximation also denies the idea of composition and of formal development that generally sums unwanted conditions from the beginning in the projects construction. The idea is to widen and keep the operability of the diagram until we arrive to the constructive detail.

Diagrams, drawings, maps, models, stop-motions and other elements that allows an understanding of the operational and formal origin of the project must be presented.

THIRD STAGE: 3 WEEKS

STRATEGIES FOR SOCIAL AND ENVIRONMENTAL SUSTAINABILITY (INSTRUMENTALITY, SOCIAL INCLUSION AND COMMUNITY DEVELOPMENT)

There are many concepts that define a city. There is not a main or unique one, it is a series of complex dynamic relations: geographic, environmental, animal, vegetable, economic, social, politics etc. Nevertheless, given the enormous differences in race, climate, weather and location (among others), the project has to achieve agreements between all of these components human and non-human, propitiate new types of relations, being the projects capable of relating them to achieve inclusion and development. The idea is to develop projects that generate agreements between these diverse spheres of the world that are multipliers of agreements and situations in contradiction.

As a material practice the project has an evolution similar to the biologic process of ontogeny. “Ontogeny describes an organisms development, understands the changes that it suffers in its unit structure without this losing its essential organization. This structural change takes place in the element, in each moment, or as a change released by interactions coming from the environment where it is found or as a result of its internal dynamic”.

That way, the project adapts itself physically into a system capable of growing, diminishing, multiplying and transforming itself according to the agreements between the diverse city spheres.

The project becomes an instrument of physical and social change, it rethinks the term sustainable, going an extra step and understanding it not only from the physical field: energetic-ecologic, but also looking a cultural and social support, generating new conditions of productivity and economic change.

Architecture and its performative character becomes a method by which it is possible to accomplish the appropriation of a specific context, generating collective works and other types of common developments giving by these means an extra step towards a common feeling of progression. Based on contradictory and diverse activities, the project has to explore new forms and dynamics of generation of agreements between the landscape and those who inhabit it. Materializing by these means environments that educate, explaining the relations between every concept and component that make the city.

It has to be reached a program that involves every basic use that support the functionality of the building and all those contradictory activities proposed and interaction between spaces that contain them. It is reached a detail of an implantation based in protocols that impulse the agreements nature-human, that are structured by a systematic and modular conformation this is the place diagram.

The project has to show how it is including the concept of “sustainable”, exposing as formally as possible how equilibrium is reached and how the social, political, cultural, ecologic and economic progress obtained. All of these by using plants, sections, diagrams, models and a text of ... words that explains the discourse that generates the discussed architecture.

The student should produce an architectural program that includes all the basic applications that support the functionality of the building and all those proposed activities and interaction between spaces that contain them. It reaches the detail to an implementation based on protocols driven by agreements between nature - humans, they are structured by a systematic and modular configuration, this is the diagram in the place.

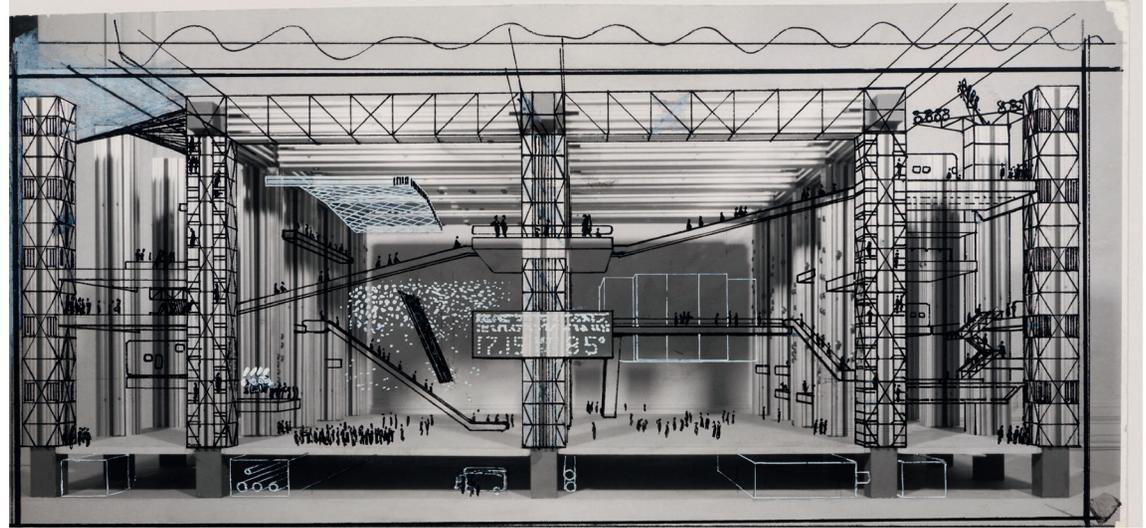
FOURTH STAGE: 4 WEEKS

A PROJECT OR A STRATEGY IS DEVELOPED. (A MATERIAL PRACTICE)

The consolidation of a material strategy, a project's detail, and its development is part of an architect's job. Not only essential comfort and architecture skills have to be shown, but also it should show every part of the previous discourse, being coherent with the preformative character that architecture has, suggesting the social changes and the activation of change which is intended to generate in the city.

From there it should be defined a series of drawings that explain the project or strategy in a very precise way (model, render, stages, etc.) to then make a storyboard of what architecture can reach and produce in that place and in users, all as an illustrated comic book, video or cartoon that tells what architecture generates in terms of events or what it produces in other instances, may them be productive, human or non-human.

CEDRIC PRICE: The Fun Palace



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