

TIME LAPSE

ADVANCED
ARCHITECTURAL
DESIGN

05/30
medium

04/09
manner

01/16
matter

timelapse 2023

un-learning practice | 01

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process

un-learning practice MEDIUM

un-learning practice | 01

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Un-learning practice was the first step towards changing the perspective and viewing architecture, anthropocene, agnotology or the othered materialities from a lens that changed the way I perceive a leaf or a puddle today.

Experimenting and research with the un- explored theories, changing the medium of designing and drawing. Working with materials that are not known to us was so liberating and enhanced the thinking capabilities that make me believe more regarding various possibilities of design.



01_ Invading the Invasive Perforating the landscape to drown the invasion

studio critic

Nerea Calvillo (C+ arquitectas), Simran Raswant

critic(s)

Uriel Fogué, Ignacio González Galán, David Gissen, Isabelle C.

Kirkham-Lewitt, Iván L. Munuera, Fuminoril Nousaku, Mio Tsuneyama, Paula Vilaplana

Collaborator(s)

Phoebe Lee & Siraphob Khuptiphongkun

Othered natures, recompositions and geographies of breath. How is nature adapting to climate change? And to conditions of pervasive toxic pollution? What are **“othered” natures capable** of? Who decides which natures should (re)grow and how? We are seeing the rise of ecological rewilding, repair and restoration projects. They are often marketed as **“a new fresh start”**. Where nature is expected to solve the mess that others have created. Where nature knows what to do - and that it will do **“it”**. As if starting (fresh) or going back to a **pristine state** was at all possible. As if enabling **“new”** growths didn't require the killing (material or symbolical) of peoples, living entities or ecologies. Thus, if **fresh(ness) kills**, are not other forms of intervention with/in nature needed? To explore this question, we will focus on **natures that do not fit neatly with (desirable) nature stereotypes (clean, beautiful, productive...)** which are, for that reason, dismissed, neglected, cleaned or repaired. In sum, othered natures.



Which forms of imperialist histories are they sustaining or are material traces of?

How can they be recomposed to configure anti-imperialist geographies of breath?

Throughout the history of Staten Island, water was used as a medium for segregation and oppression. In the present day, New Springville and Heartland Village are new neighborhoods that began to form in the 1980s, following the construction of Staten Island Mall.

These neighborhoods and the mall sit along a steep slope high above sea level and redirects their street floodings to older neighborhoods along the northern edge of Staten Island, whose locations within the FEMA's flood zone already cost them higher insurance rates

We identified these newly constructed areas as an invasive landscape due to the harm they caused. To recompose this invasive landscape and its relationship with other neighborhoods, we utilize phragmites australis, an invasive plant species on Staten Island, and its ability to break down hard surfaces when harvested, due to its expansive root structure.

Through our intervention, we redirect and control the spread of phragmites throughout this invasive landscape. New Springville, Heartland Village, and the mall areas will be transformed over time and their increased water retention on quality will mitigate downhill street floodings in the neighborhoods along the northern edge of Staten Island and reduce their dependence on frequent flood insurance.



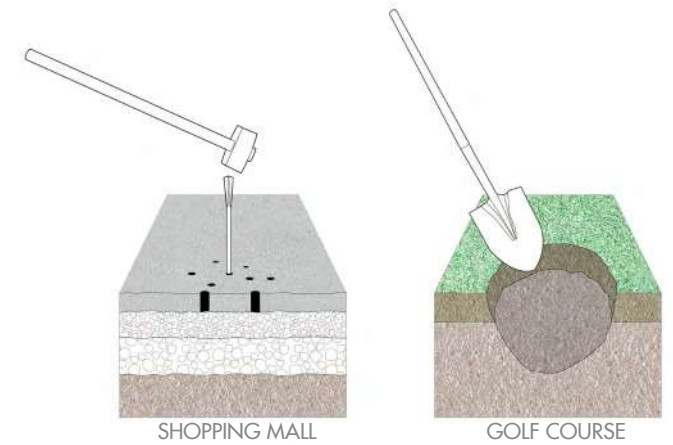
-  Puncture
-  Brackish water
(Tides in Gradient)
-  Fresh Water
(Tides in Gradient)
-  Rainwater
-  Heavy Rainwater

Working with/in natures requires engaging with cultural, social and political issues. In fact, it needs to place environmental justice at the centre.

Strategy -
For Northern edge community, reducing the water flow and flood risk



PERFORATING THE INVASIVE LANDSCAPES



RE - BREATHING & RE - CONNECTION OF HISTORY



-  Puncture
-  Brackish water
(Tides in Gradient)
-  Fresh Water
(Tides in Gradient)
-  Rainwater
-  Heavy Rainwater

Who are the real invasives?
The narrow definition of invasive species refers to the species which are both non-native and causing harm

PHRAGMITES AUSTRALIS (Reed Grass) found in wetlands. Despite their ecological benefits, considered UNWANTED / OTHERED



GROWTH OF PHRAGMITES



INVADING THE INVASIVE WITH INVASIVES

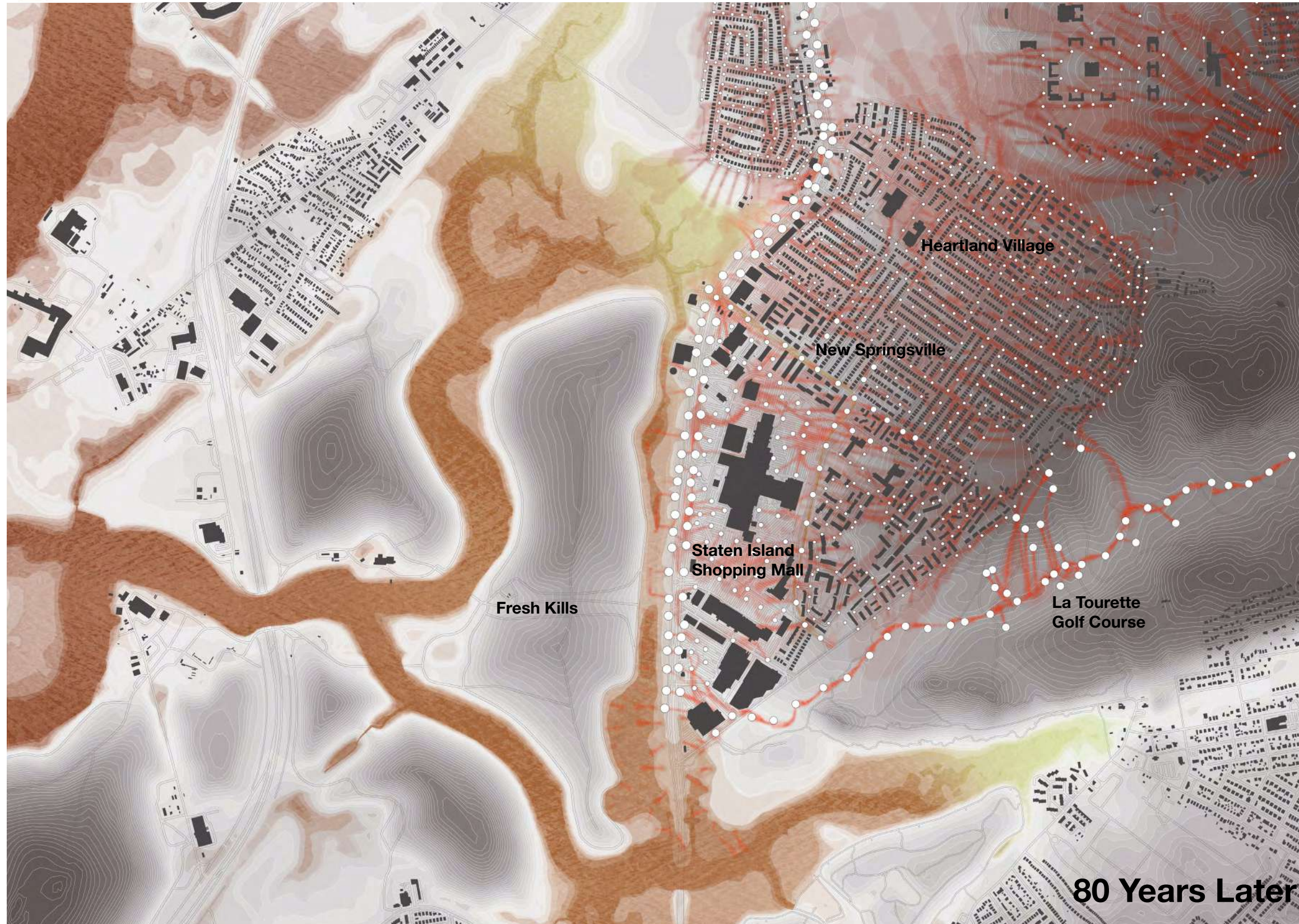


PERIODIC HARVESTING TO BREAK THE INVASIVE LAYER DOWN

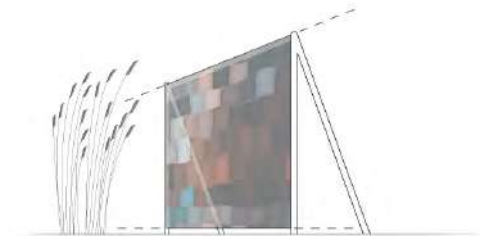
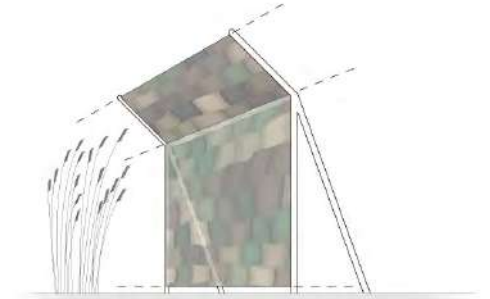


-  Puncture
-  Brackish water
(Tides in Gradient)
-  Fresh Water
(Tides in Gradient)
-  Rainwater
-  Heavy Rainwater

Designing with/in natures as a tool to expand our ways of thinking about how the environment and nature are not passive entities but are constructed and therefore also the realm of architecture.



FABRIC BARRIERS FOR CONTROLLING THE AGGRESSIVE GROWTH OF PHRAGMITES



Golf Course



Fresh Kills

othered natures, recompositions & geographies of breath

Heartland Village and New Springville, neighborhoods built in the 1980s around Staten Island Mall, to the east side of Fresh Kills. These neighborhoods sit on a hill and outside of FEMA's flood zone. Instead, the older neighborhoods along the water on the North Shore are one of the most densely populated and diverse areas where population is 60% minority and approximately 20% of residents below the Federal Poverty Line. Northern edges of Staten Island are within FEMA's tidal flooding zone; old houses cost them more insurance fees according to FEMA's new risk rating model.

fresh kills, staten island

These older neighborhoods will likely be driven out in the near future either from the increasing insurance rate or constant flooding, as a result of downhill rainwater from higher neighborhoods like New Springville. On steep slopes and mostly hard surfaces whose location redirects street flooding to lower areas. These older communities are physically and economically drowning: unable to get out of the vicious cycle of flood destroying their houses and health.



Phase 1 | Freshkills Creek | 2025

othered natures, recompositions & geographies of breath

The perforation process starts on Latourette Golf Course with the help of the Greenbelt Conservancy. The first set of fabric barriers will be set up following the paths created by these holes. This can be arranged as community activities conducted by DIY workshops all across Staten Island, such as the Hammer & Stain workshop in Great Kills, another area which suffered from a landfill project by Robert Moses. Similar perforation and barrier installation will be done along the small channel of water between Fresh Kills and New Springville.

fresh kills, staten island

With repeated growth and harvest of phragmites, this small channel will gradually widen it into a creek. We will flood and break the surfaces of New Springville and Heartland village, making them into spongy surfaces that will absorb the floods before reaching the northern edge. Different types of water flow will aid the flooding, in nearby Freshkills, tides and sea level rise would be the main factor, and for water to flow down the hill and accelerate, rainwater will also play a key role. This subversion of undrowning is also the subversion of the invasion.



Phase 1 | Water Invasion | 2025

Shopping centers and golf courses to the east of Freshkills, can be considered invasive landscapes, as they are both non native and cause ecological harm. So, with hammers, star drills, and shovels, we will perforate these invasive layers. And finally let the existing soil previous to the invasives reveal, and reconnect with the air again. Unlike the invasive layers that would not absorb water, the soil underneath would absorb them, later alleviating the floods of the northern edge. Floating seeds of phragmites will also arrive, take root and grow.

They, along with periodical floodings, will accelerate the corrosion of the invasive layers. Also by periodical harvesting, their tough roots are pulled out from the ground, these invasive layers will crumble even more. Finally, to control some extent of the invasion, we are building fabric barriers, taller than maximal height of their seed dispersion. In six months to a year, the holes will be created mainly in La Tourette Golf Courses and on nearby hills, creating waterways down the hills that will be directed towards the parking lot. The holes in the freshkills will be made, flooding the highway.



In 10 years, the holes will be created in shopping mall parking lots, flooding the mall.
In 80 years, the holes will be created in residential areas, New Springville, and Heartland Village. For these dynamic changes, we are cooperating with the National Park Foundation, who tries to include Freshkills to the National Parks.

Also, the Business & Human Rights Resource Centre, that has investigated shopping mall chains regarding their labor abuse. Finally local labor unions, local thrift stores and hand workshops, celebrating handcraft and labor.



Phase 2 | Water Invasion | 2075

othered natures, recompositions & geographies of breath

In the year 2100, parts of Fresh Kills will already be submerged by the rising sea level, but the fabric barriers we set up years prior will prevent phragmites from taking over the new water edges. On the full moon night of September, when the water reaches its highest level through an overlap of moon and season cycle, a harvest festival will be held at Fresh Kills. During this event, phragmites will be harvested before they can wither and clog up waterways. With the phragmites harvested, the fabric barriers will be let loose for the night among the festivities.

fresh kills, staten island

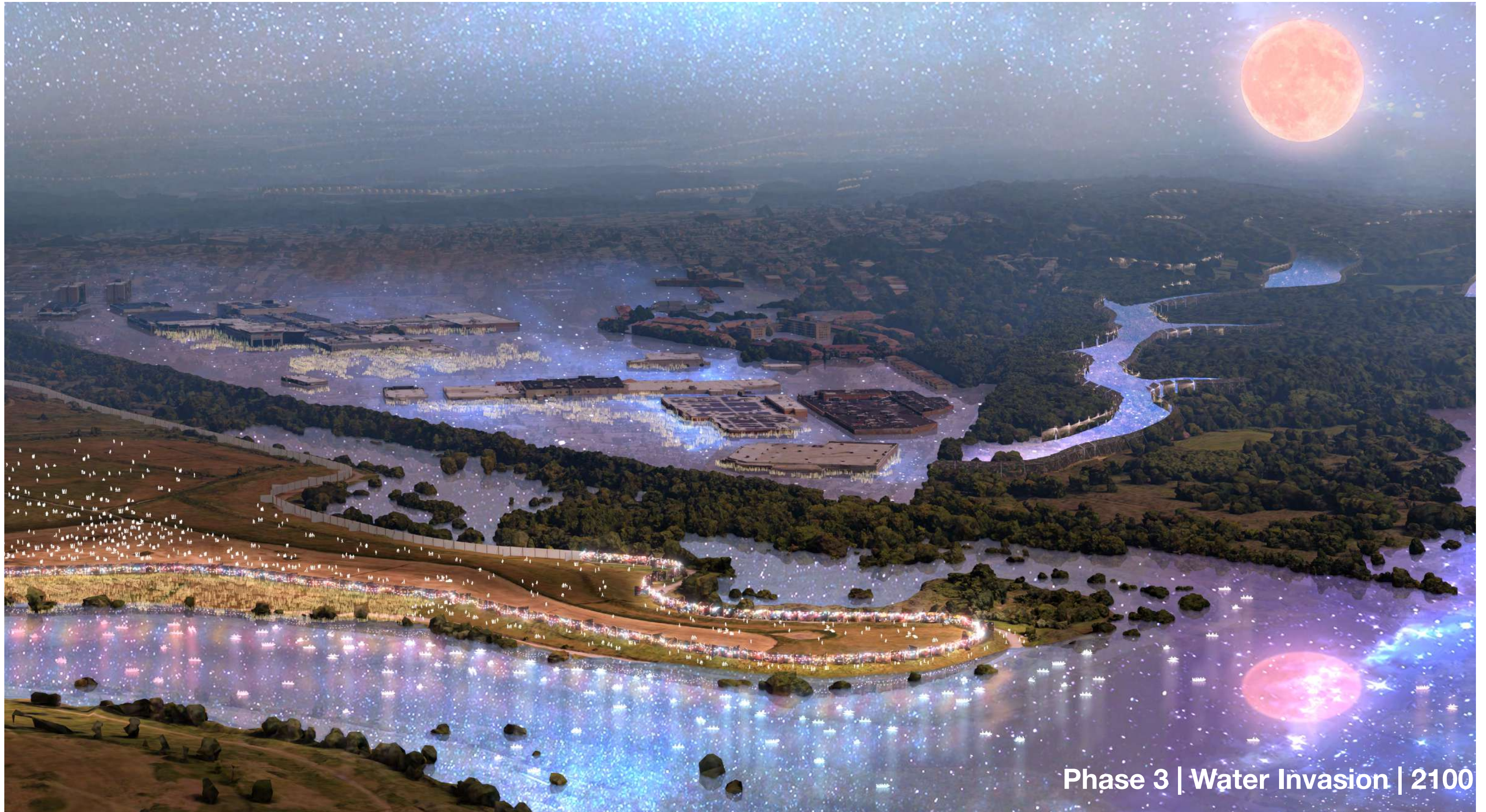
A short distance away, the abandoned shopping mall reflected on the water surface will show the drowning of invasive consumerism. The fabric barriers will expand past New Springville and Heartland Village, toward the north. The transformed landscape's water retention quality will mitigate street flooding in communities on the northern edge of Staten Island and reduce their reliance on frequent flood insurance.



Phase 3 | Shopping Mall | 2100

Reviving Wetland Ecology destroyed by the invasion of land and Native American Lenape. Subverting the existing situations of drowning. By flooding and breaking the surfaces of New Springsville and Heartland Village that will create spongy surfaces and absorb the floods (excess rainwater) before reaching the Northern edge due to the natural topography of the landscape.

“This Subversion of UNDROWNING is also Subversion of INVASIVE”
By allowing the soil to breathe through phragmites as an invasive breathing machine, we undrowning flood-prone neighborhoods of Staten Island by drowning invasive landscapes with invasive species.



Phase 3 | Water Invasion | 2100



02_ “Re-Defining Anthropocene” Architecture Exploring the Co-Existence of Living Species

studio critic

Gordon Kipping, Steven Lin

critic(s)

Matthew Bremer, Erica Goetz, Mar Granados, Kelly Koh,
Carlos Madrid, Dan Silver, James Slade

material innovation & research

Oyster shell waste & Coral reef restoration (Seacrete)

The Maison Studio addresses the climate crisis by exploiting emerging building technologies to propose solutions for building more sustainably. The climate crisis has challenged us to change how we build and what we build in an effort to reverse the climate disaster we are facing.

In the United States, buildings account for almost 40% of carbon dioxide emissions and use about 40% of the country’s energy for operations. It is estimated that the manufacture, transport and assembly of buildings account for another 8% of energy use while 30% of the electricity buildings use is generated from coal-burning power plants which release greenhouse gases causing climate change.

In other words, buildings represent a significant part of the problem of climate change and hence can be a significant part of the solution. The Maison Studio will exploit emerging building technologies to propose solutions for building more sustainably to address this crisis.

“New York City alone produces 14 million tons of waste each year, though thankfully a great deal of that is recycled. Nonetheless any new, development - if it is going to be sustainable - must address the combined imperative of slashing greenhouse gas emissions and converting waste to power.”

- *Tafline Laylin*



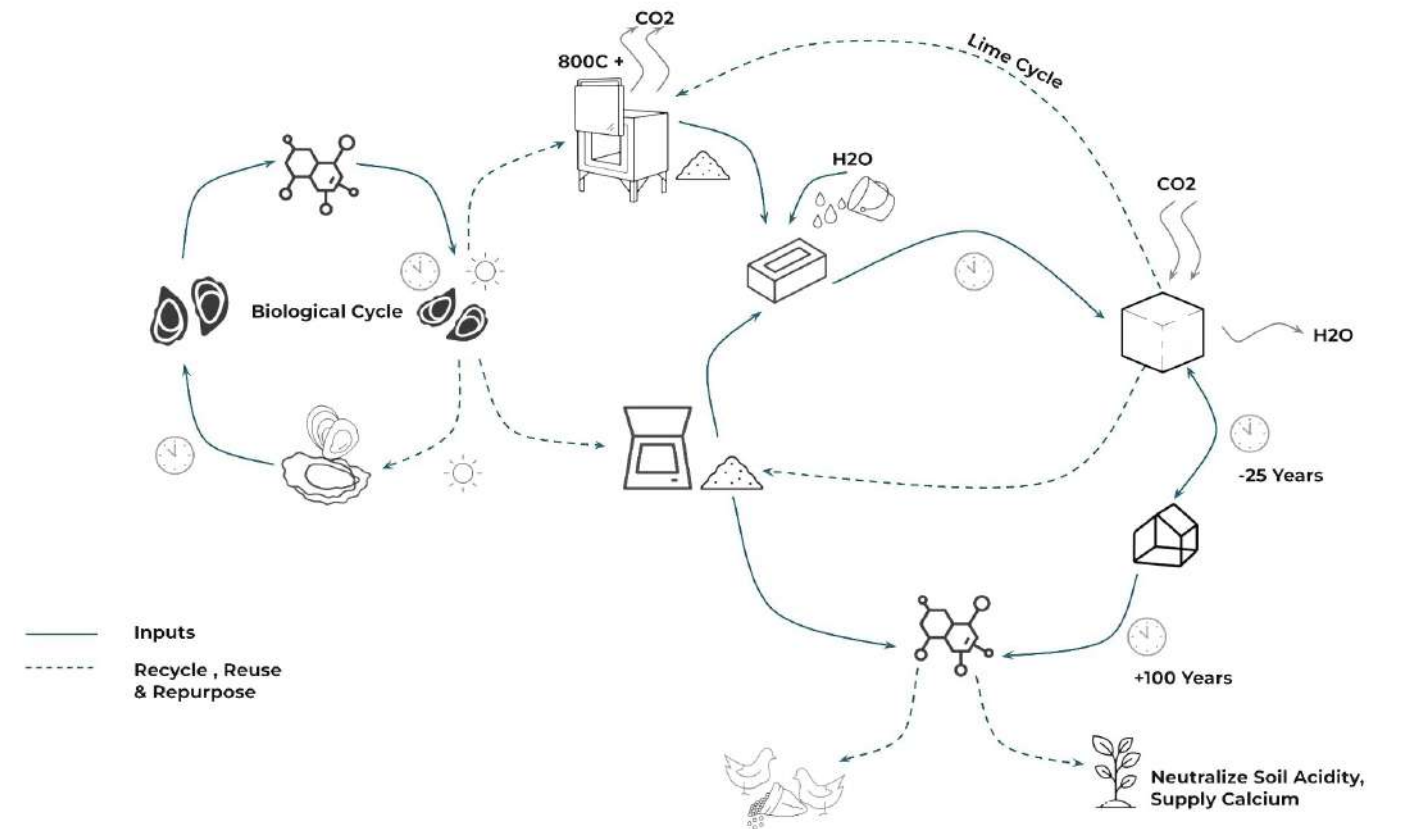
re-defining anthropocene

60 -70 restaurants (Brooklyn & Manhattan) are tossing their oyster shells not into the trash or composting pile, but into the city’s eroded harbor. It’s all part of Billion Oyster Project restaurant shell-collection program.

In 8 years restored about 120 million oysters, the project works towards a target of installing 100 million oysters per year starting in 2024.



Oyster Shell Waste | Billion Oyster Project | Material Recycle & Repurpose



adv studio V



MATERIAL	LOW VOLTAGE	HIGH VOLTAGE
Water temperature	25-31 degree C.	3-24 degree C.
Voltage	2-5 V.	400,000 V.
Water Depth	12 M.	35 M.
Time	3 Months	12 Months
Growth Rate	0.8 cm/year	5.5 cm/year

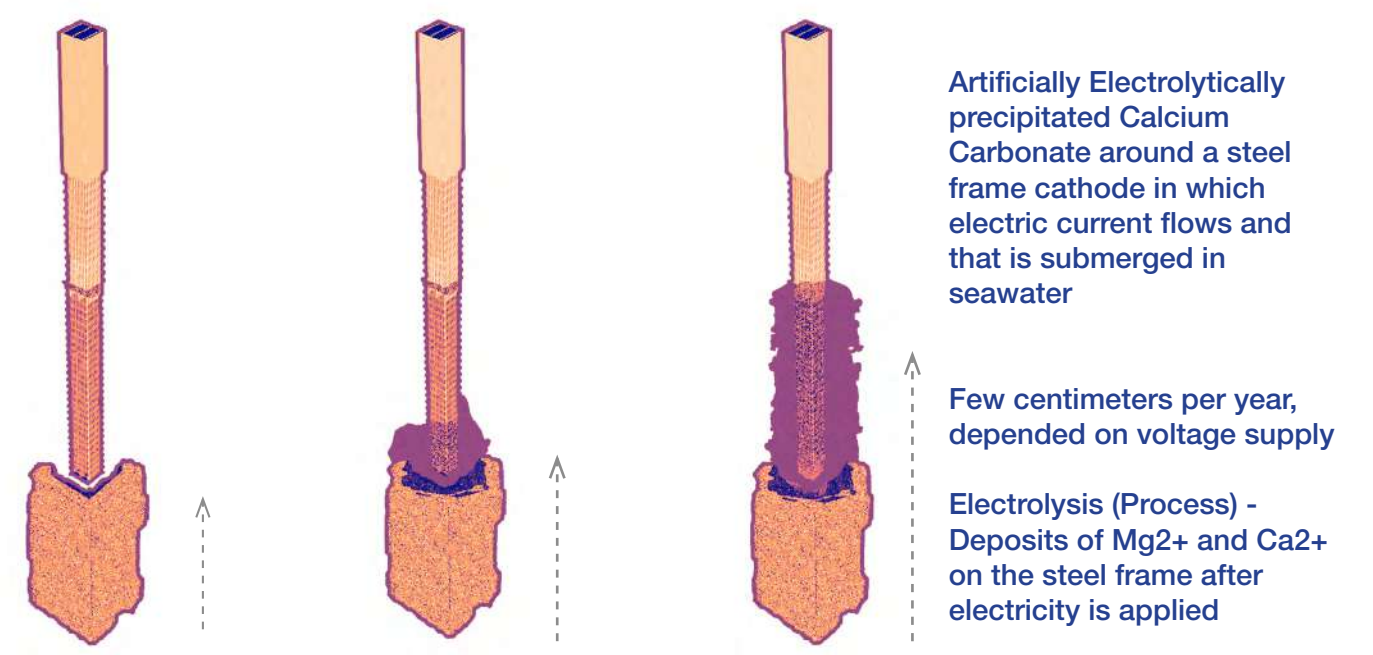
Steel structure in seawater submerged in the sea as a cathode

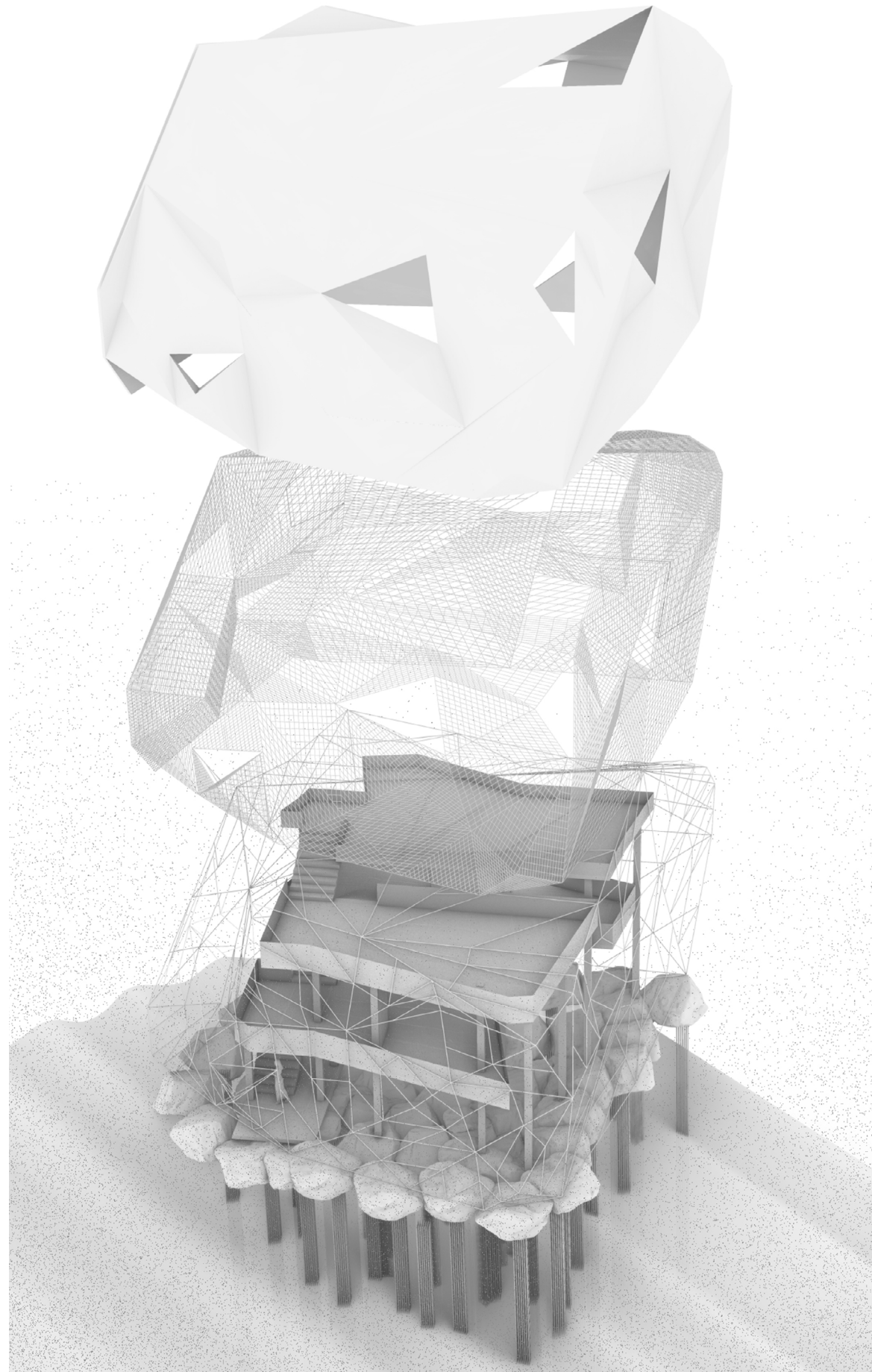
Steady electric current through structure | electrolysis of seawater around the cathode releases a chemical reaction

Accretion of calcium carbonate | after the seacrete has been formed, on site finishing of the elements

Steel structure as a catalyst for coral growth | cement like calcium carbonate coating acts as a substrate for coral reef growth

Seacrete | Material Formation | Technology





Seacrete Facade
Faceted framework

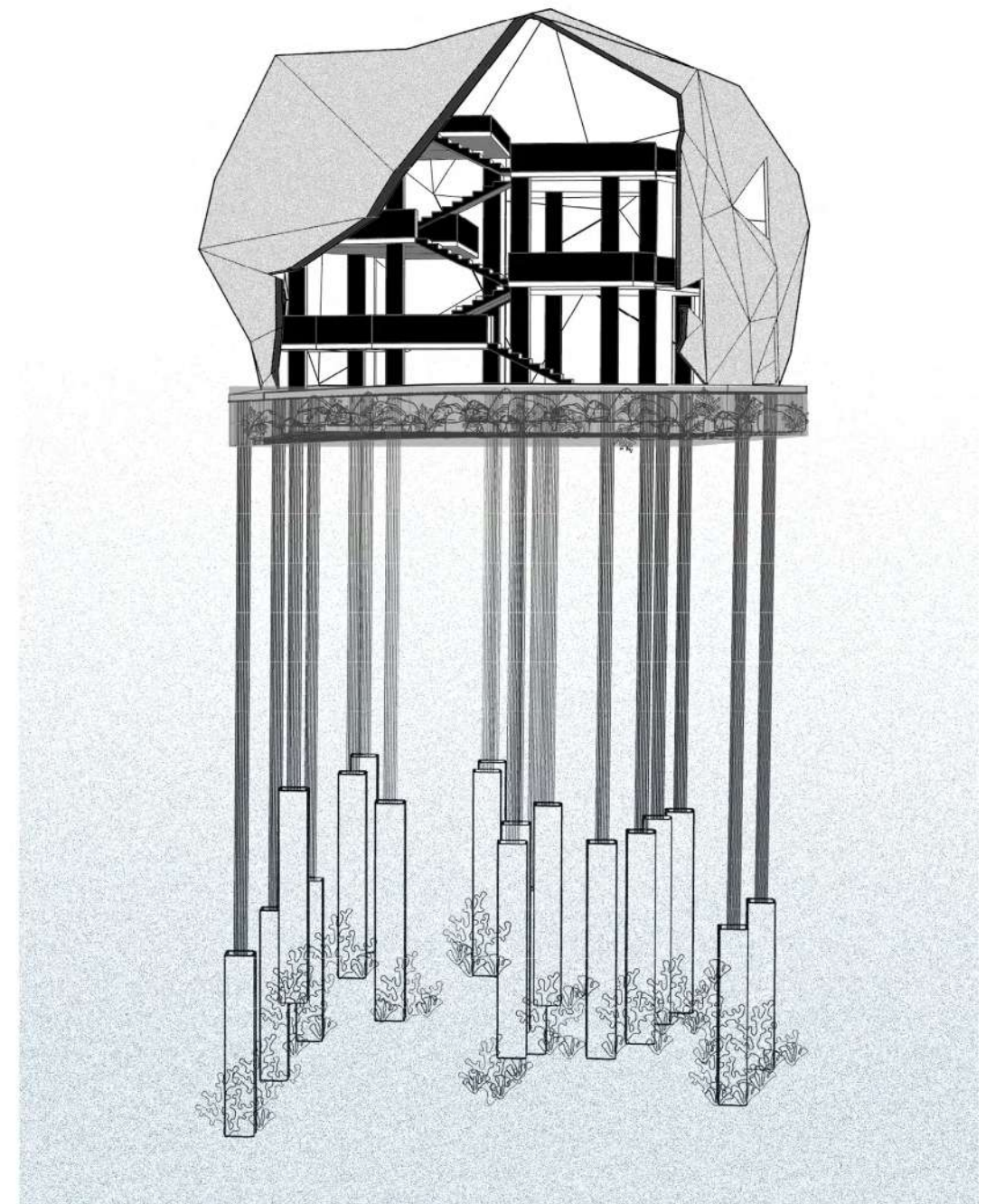
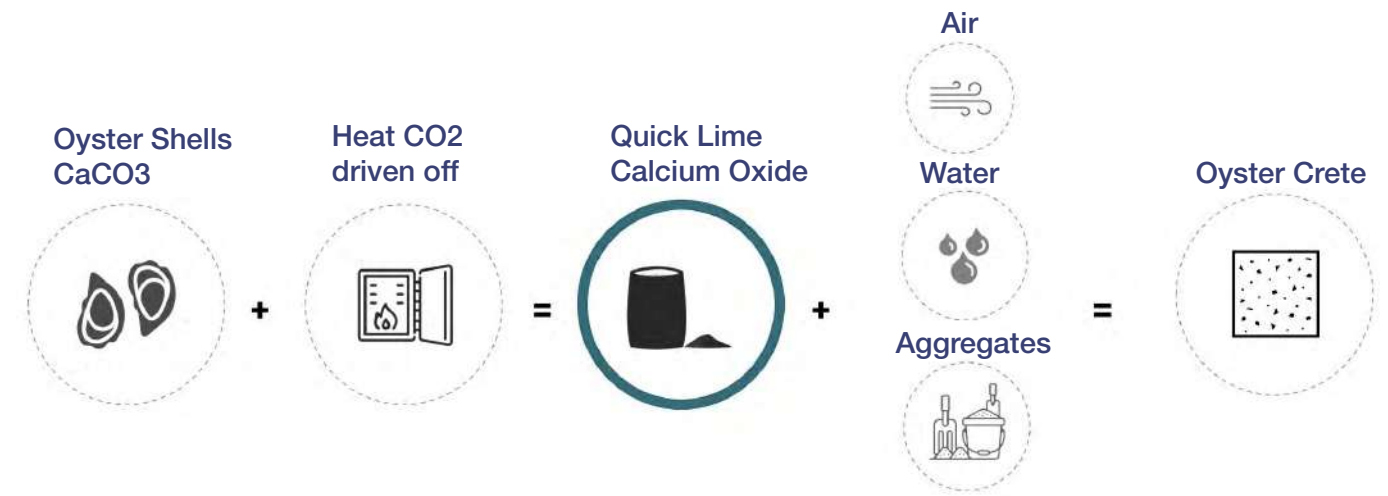
Recycled steel rebar
Faceted framework
under sea water
with electric current

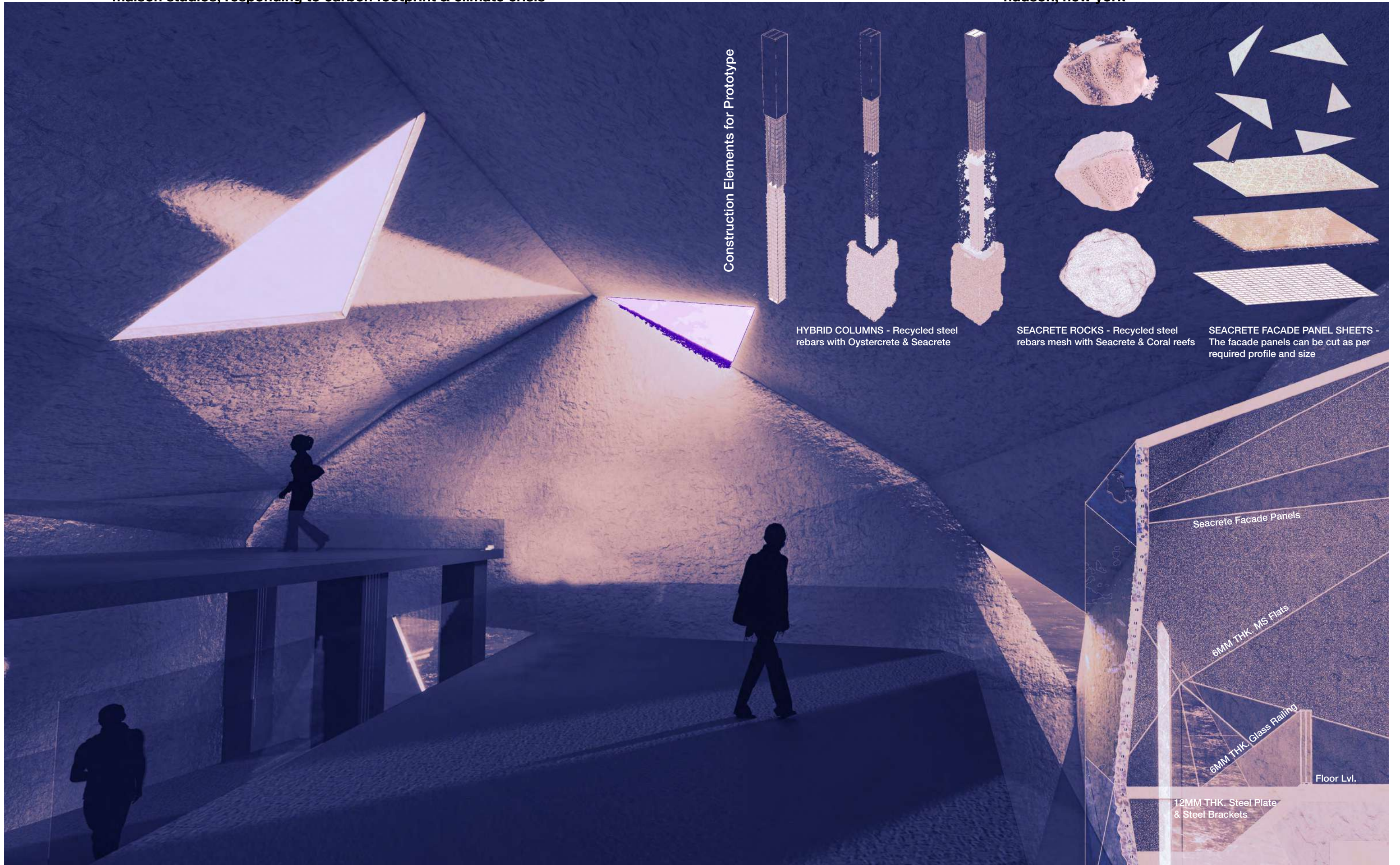
Steel Scaffolding
framework for
construction of
the prototype

Internal Oystercrete
structure casted
on site

Seacrete wireframe
rocks transition
between above water
and under water
structure

Exposed recycled
steel rebar structural
columns for
foundations under
water





Construction Elements for Prototype

HYBRID COLUMNS - Recycled steel rebars with Oystercrete & Seacrete

SEACRETE ROCKS - Recycled steel rebars mesh with Seacrete & Coral reefs

SEACRETE FACADE PANEL SHEETS - The facade panels can be cut as per required profile and size

Seacrete Facade Panels

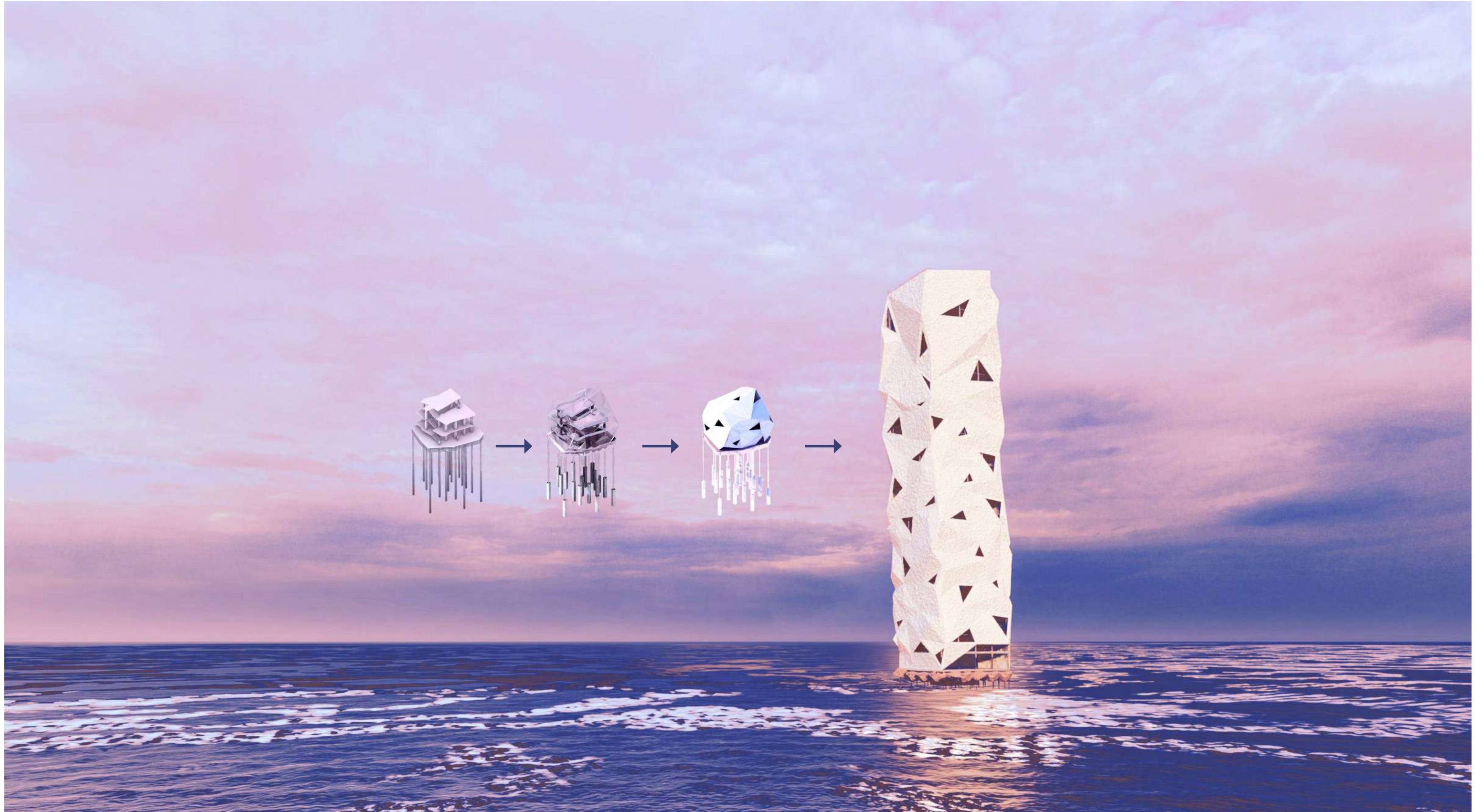
6MM THK. MS Flats

6MM THK. Glass Railing

Floor Lvl.

12MM THK. Steel Plate & Steel Brackets

“In my beginning is my end. In succession Houses rise and fall, crumble,
are extended, are removed, destroyed, restored, or in their place.
Is an open field, or a factory, or a bypass, Old stone to new building,
old timber to new fires, Old fires to ashes, and ashes to the earth...” - T.S Eliot (Four Quartets)





03_ CATALISADOR // catalyst for CATADORES // waste pickers (addressing the disparities in the city)

studio critic

Galia Solomonoff, Maria Candelaria Ryberg

critic(s)

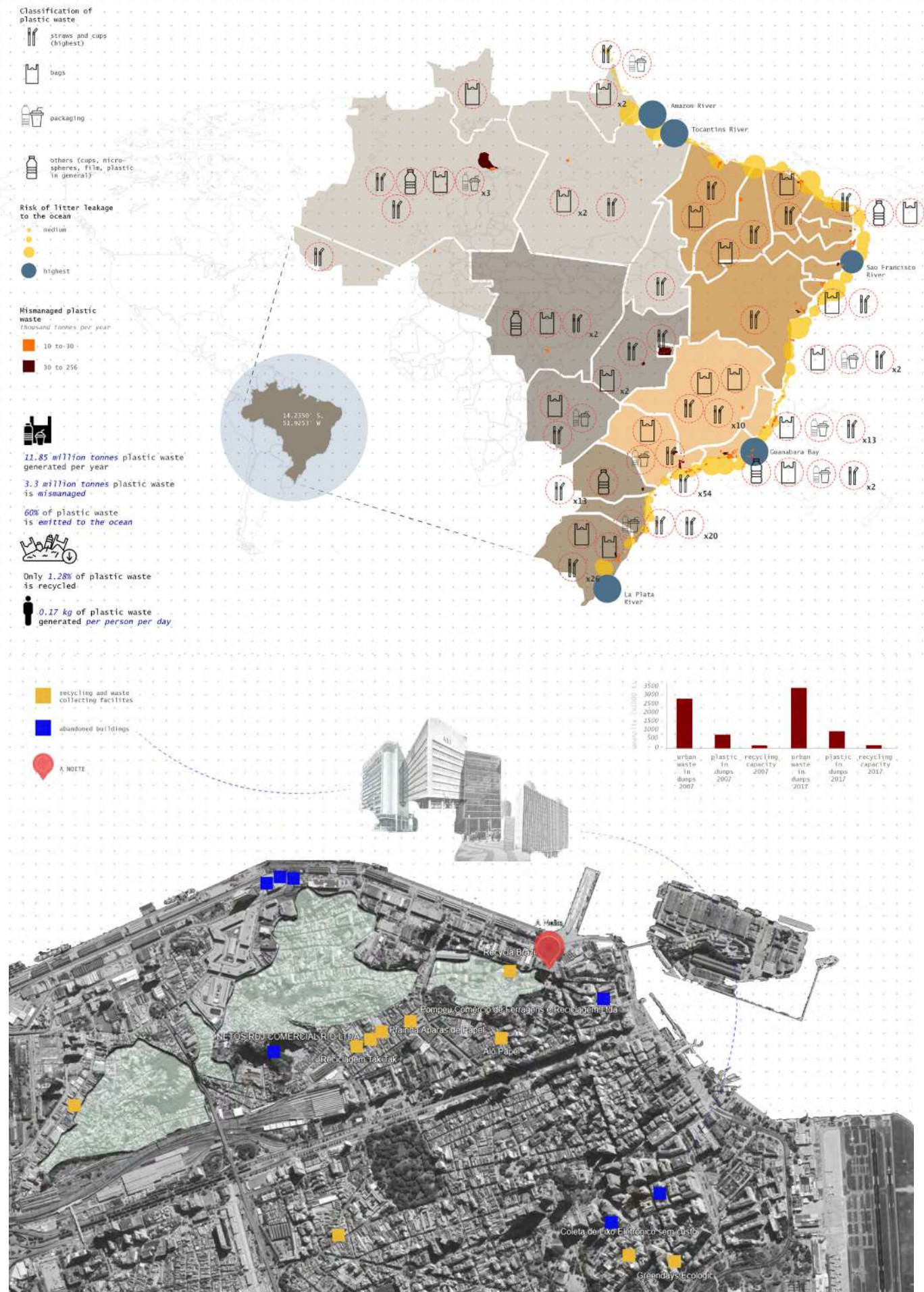
Juan Herreros, Abraham Murrell, Sean Gallagher, Alvaro Garcia Resta, Leslie Gill, Emiliano Espasandin, Ana Luiza Padilha Addor, Morris Adjmi, Gregg Pasquarelli

collaborator(s)

Aashka Ajmera

Tropical Promenade through a Plastic Recycling facility in the center of the city- From the highway this site has a direct visual permeability but who knew it is a void in the urban fabric that is currently un-used and abandoned. Rio has a system of recycling waste and catadores are a vital part of that system. Most of the unseen/ignored heroes on the streets of Rio are not even registered in the system. What happens to them, where do they come from, who knows? An attempt to educate the locals about the issues related to waste in the city and explore the smart ways to recycle/ reuse it, while incorporating it in the building itself as a system and material. In an effort to democratize architectural knowledge, the Recycling Institute is equipped to process of plastic to produce construction materials such as facade panels, and other architectural components. In conjunction with the recycling facility, the tropical vertical walkway allows the public to integrate with the functioning system.

layered urbanism, adaptive re-use



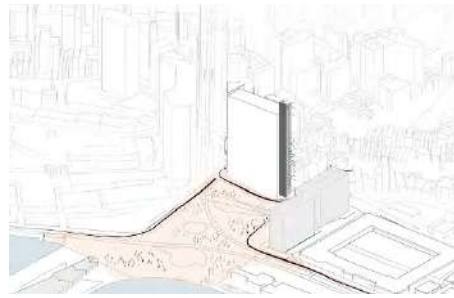
catalisdor // catadores

praca maua, rio de janeiro

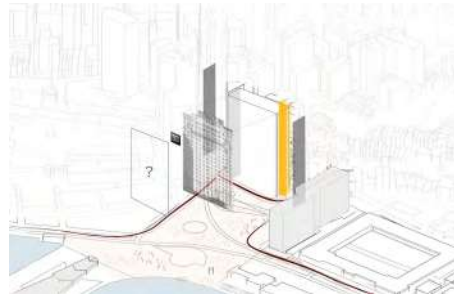


adv studio VI

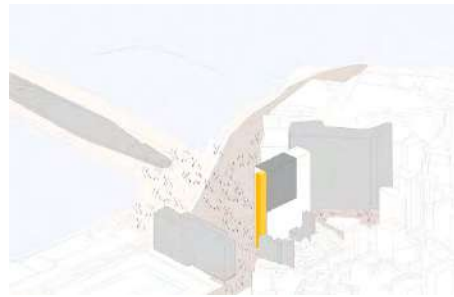
layered urbanism, adaptive re-use



Site response
Utilizing the public plaza
as part of the building



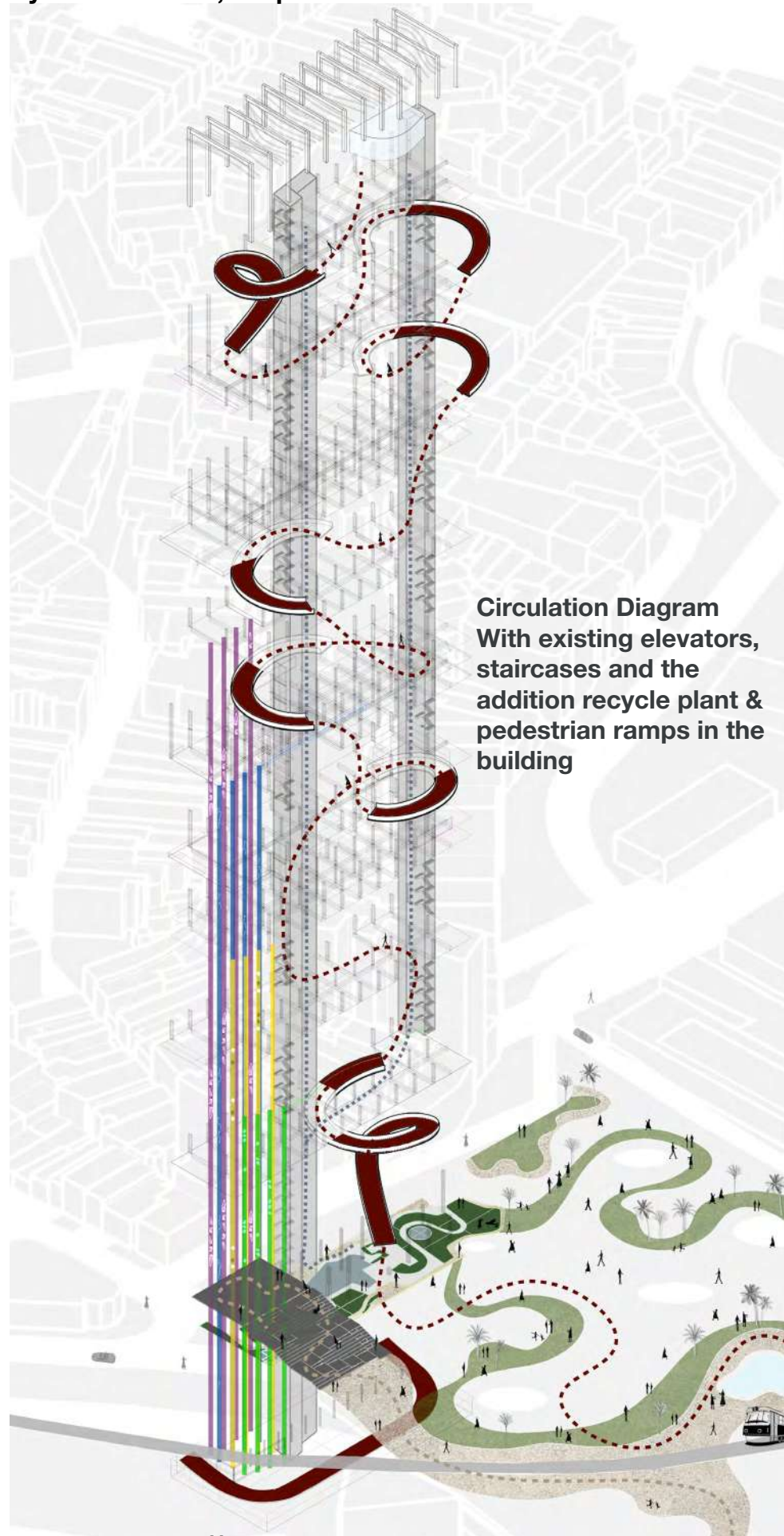
Site response
Facade, integrate with the
internal structure



Site response
Demolition of the built-
mass



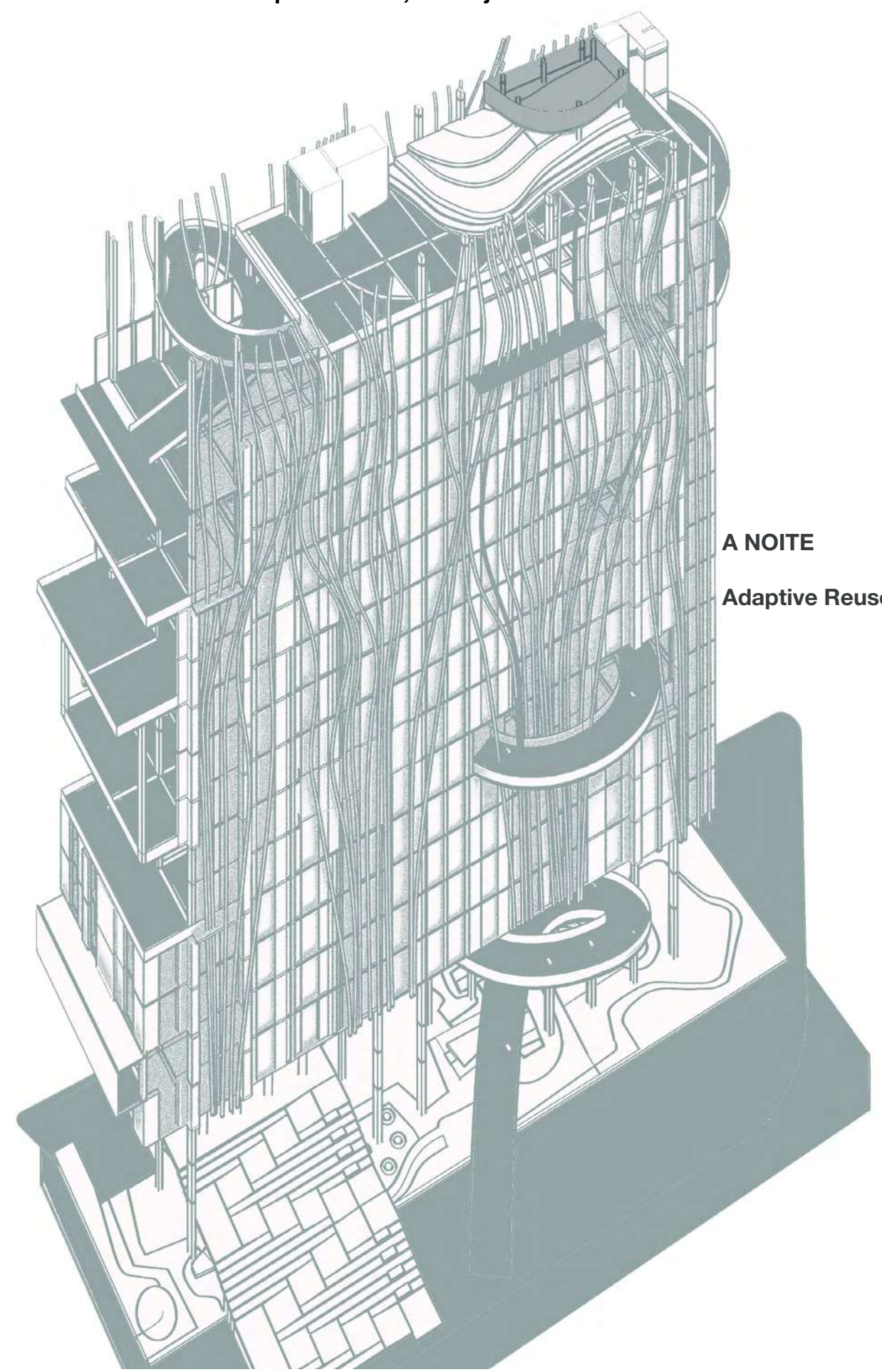
Site response
Demolition of the built-
mass



Circulation Diagram
With existing elevators,
staircases and the
addition recycle plant &
pedestrian ramps in the
building

catalisdor // catadores

praca maua, rio de janeiro



A NOITE
Adaptive Reuse

adv studio VI

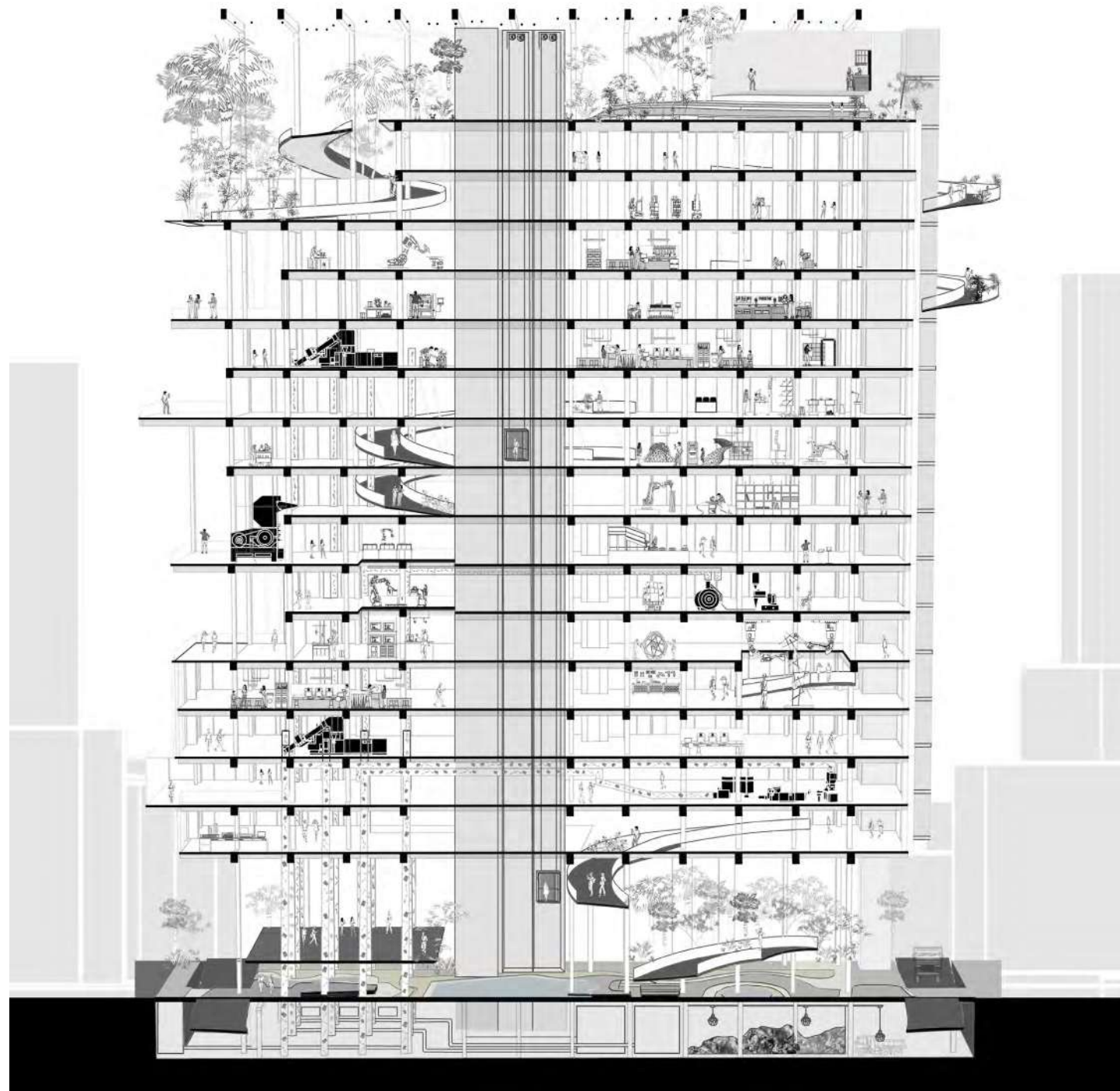
layered urbanism, adaptive re-use

Recycling Facility amidst a tropical promenade

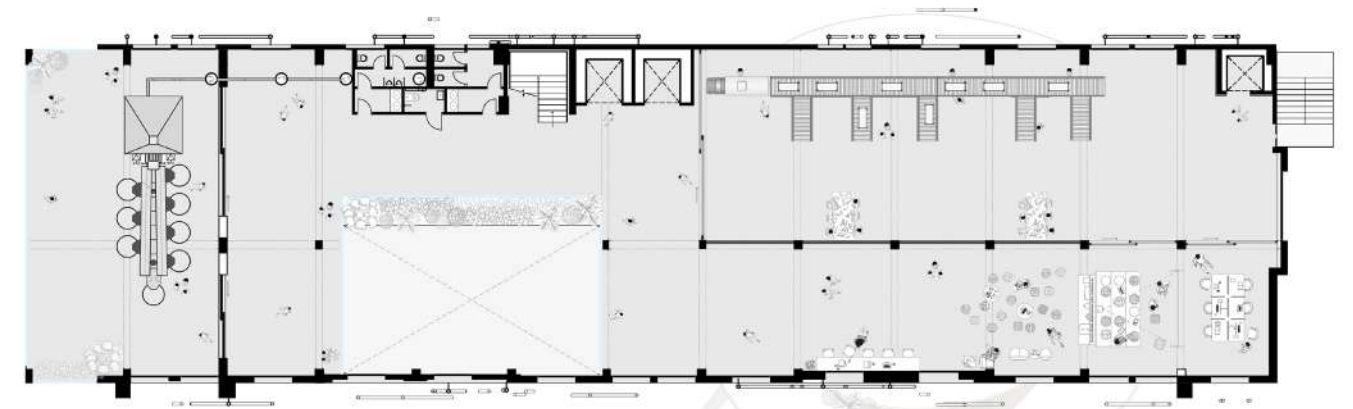
The facility makes the material made out of shredded plastic.

The pneumatic tubes, act as a transferring system and allows for people to follow the waste as they move around the building.

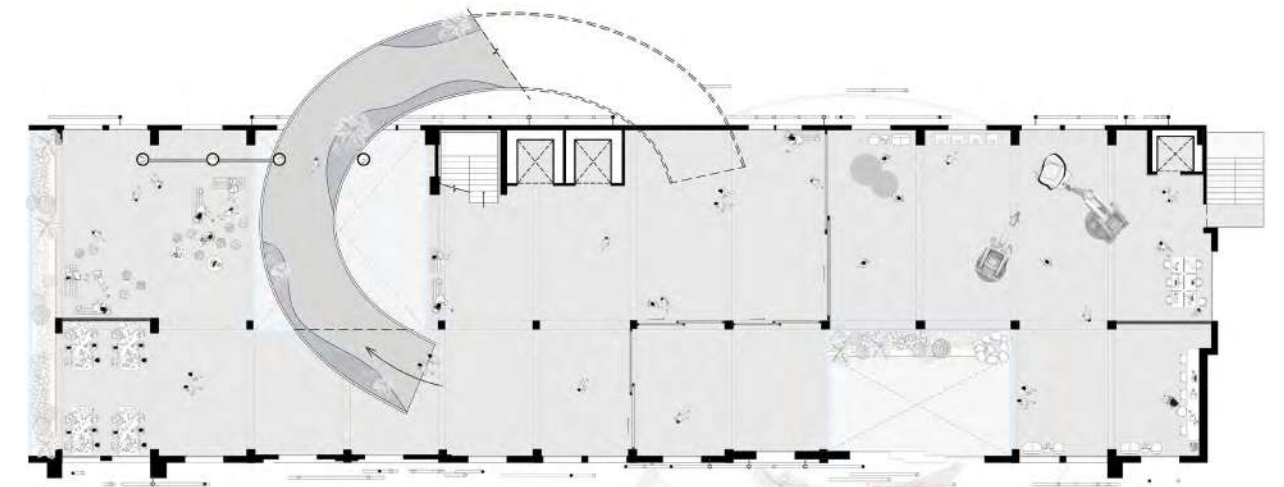
The pipes are visible from all floors and the elevators making it like the Charlie and the chocolate factory. There re facilities to 3D-print and use robotic arms to make products out of plastic waste for carnival. The material allows for a flexibility in the product as and when required. That can be strenghtened with the glass fibres for structural strength and makes it load bearing.



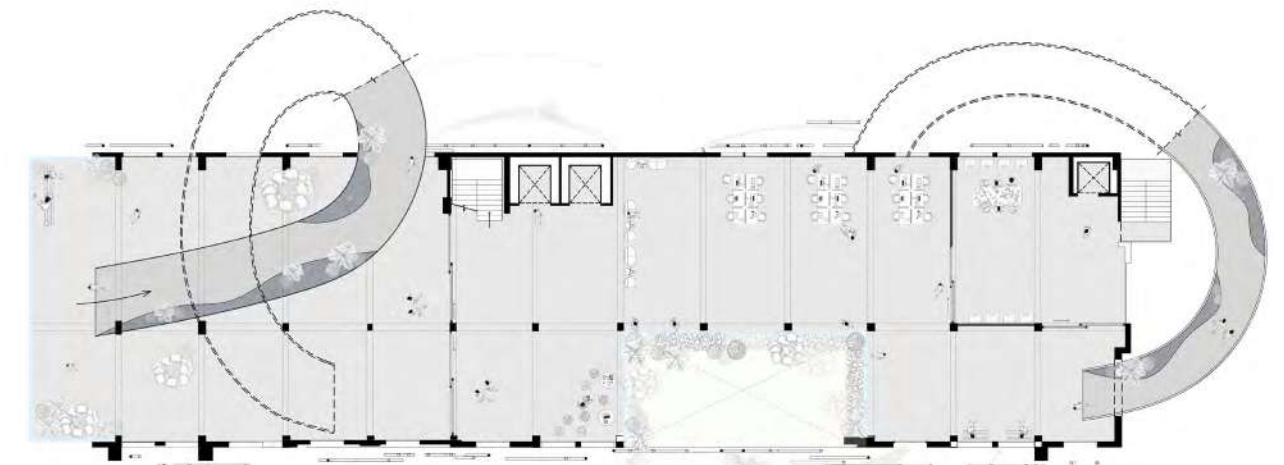
praca maua, rio de janeiro



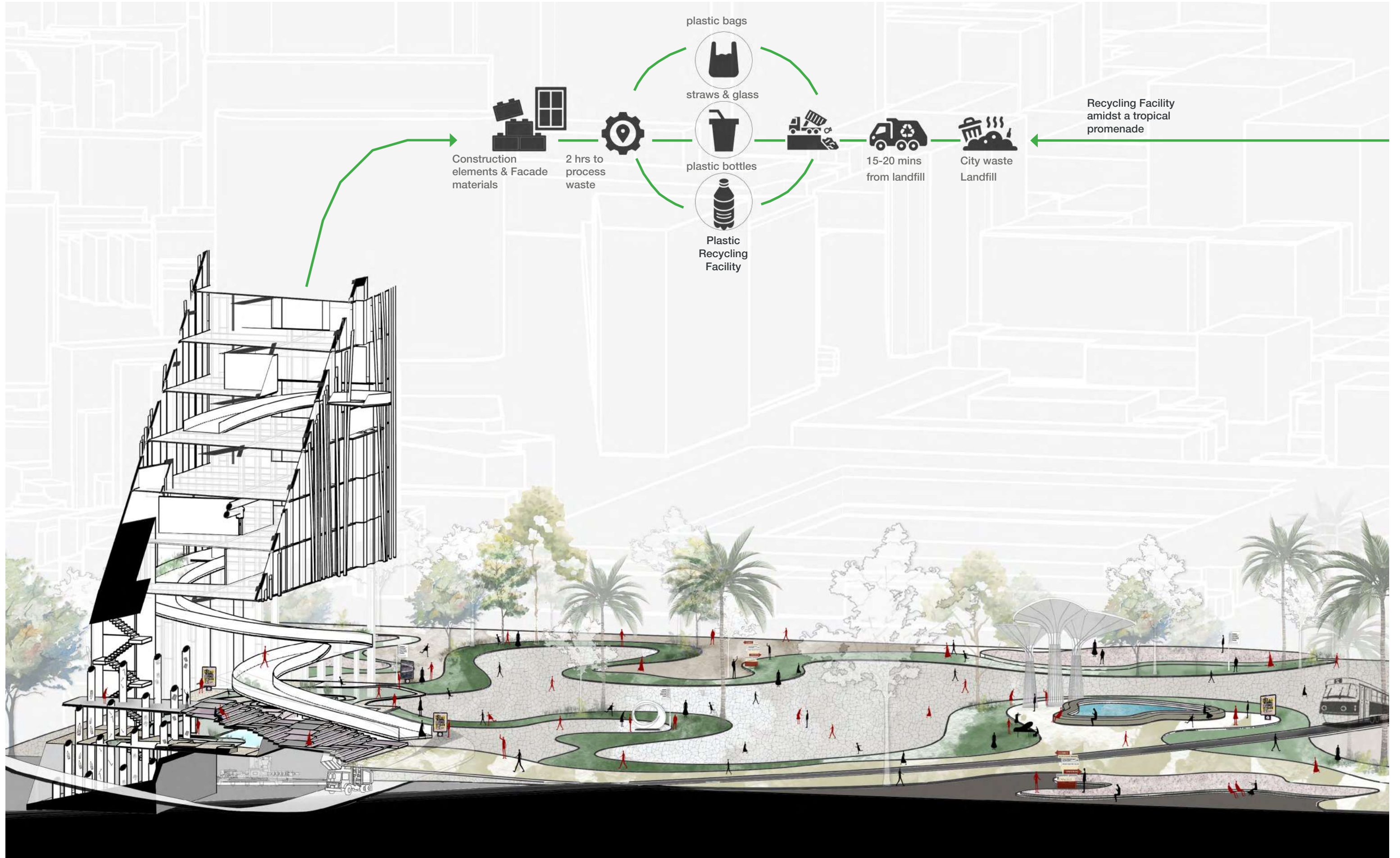
Plan @ 25.8 M LVL.
7th Floor



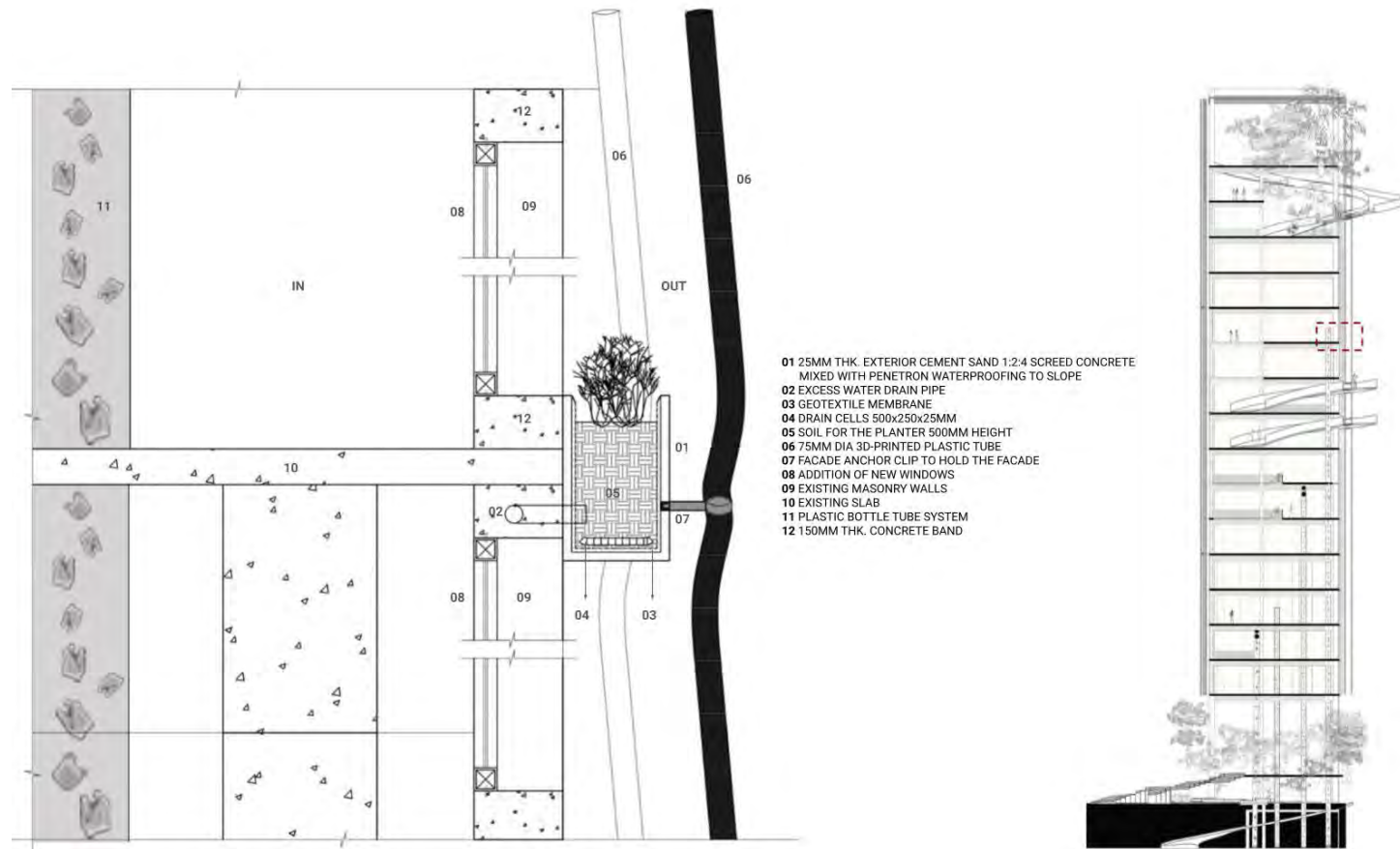
Plan @ 48.0 M LVL.
9th Floor



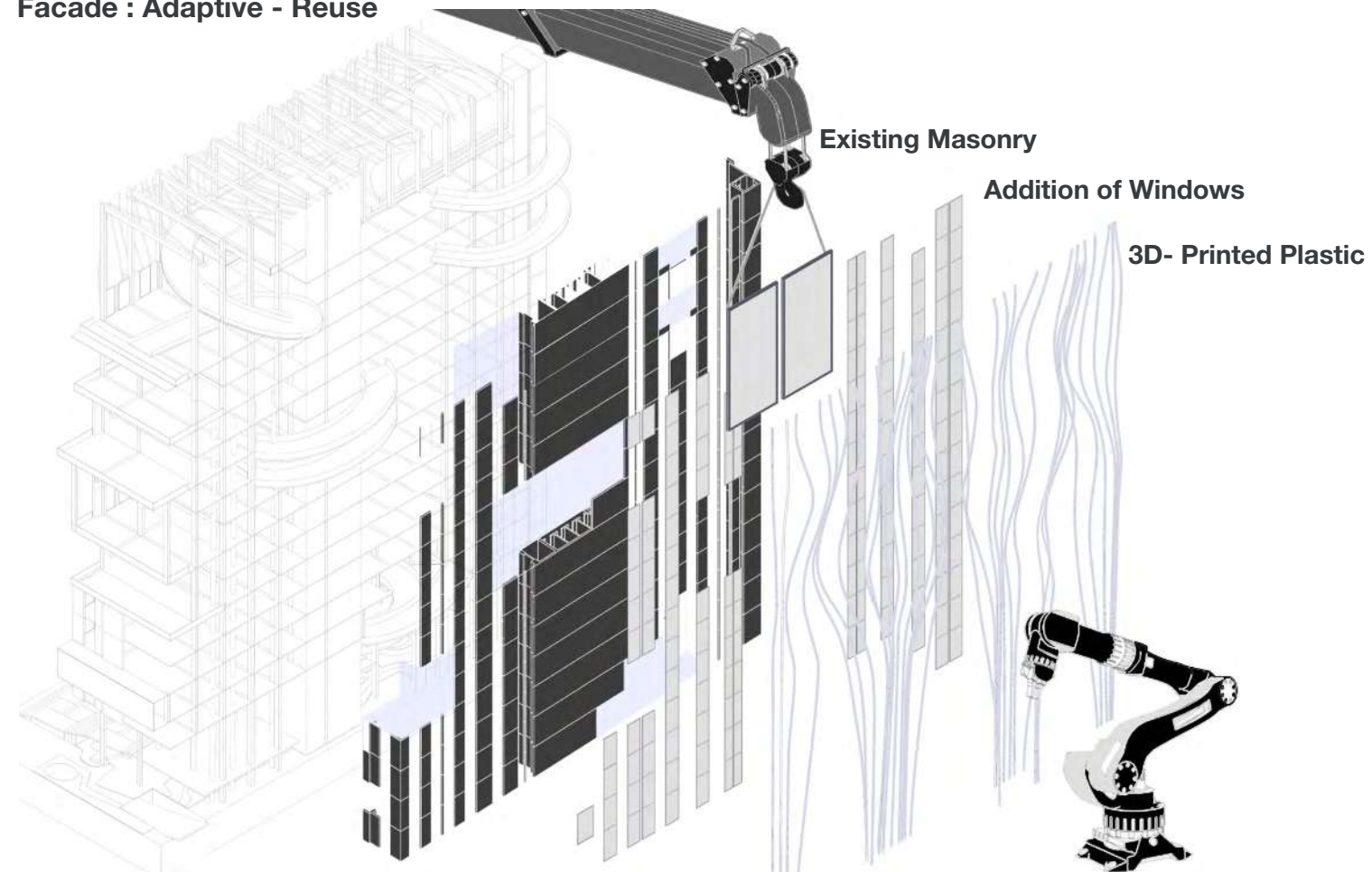
Plan @ 69.4 M LVL.
14th Floor



layered urbanism, adaptive re-use

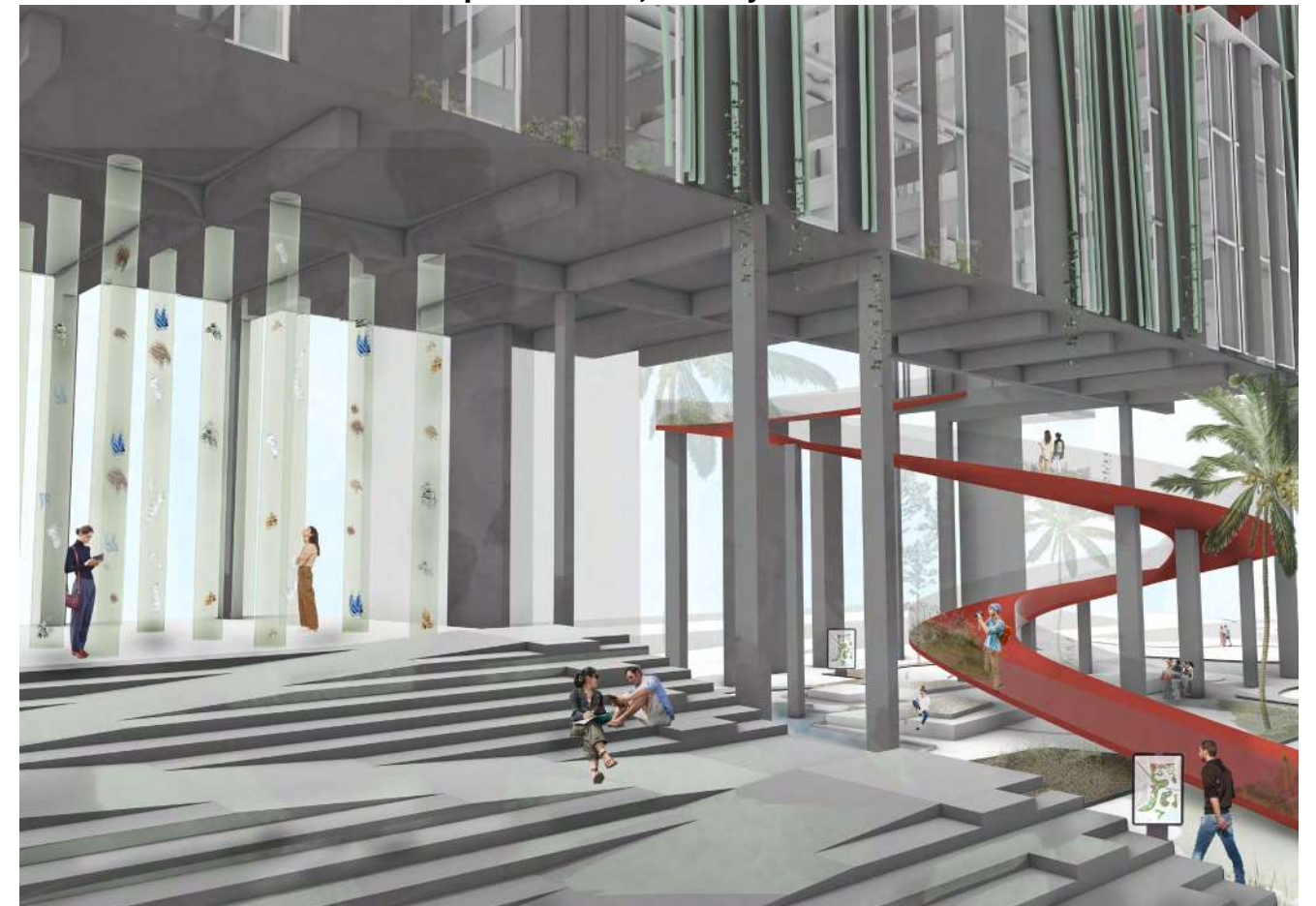


Facade : Adaptive - Reuse



catalisdor // catadores

praca maua, rio de janeiro



View from the road



View on the 14th Floor

adv studio VI

un-learning theory MANNER

un-learning theory | 04

WHAT IF CAVES CAN CURE CANCER? : Page 54 - 59

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VALUES, RIFTS & EXCHANGES : Page 80 - 85

In the journey of questing and learning, un-learning of theory was the important part of how i would think and visualize concepts, understand the ways of reading architecture. Through these complexities as we confront the uncertainties of the future, one thing remains clear -to navigate through this era of mass extinction, we must reimagine our systems to harmonize with the Earth's limits. With the exploration that has led us to examine past, present, and future strategies for sustaining human civilization within ecological boundaries.

Through hands-on experiences in designing and constructing, delved into the practicalities of project management and the importance of material choices for human health and environmental well-being. Addressing an architectural education, one that acknowledges the interconnectedness of human and non-human actors in the Anthropocene.



Unfolding potential - "Uncovering realities, previously unseen or unimagined even across seemingly exhausted grounds."

Unfolding potential - "After having been first matter, and then energy, nature is today becoming an interactive subject"

Unfolding potential - "western land being reclaimed, it continues to spawn ideas of exploration, expansion and discovery technological domination & transformation."

04_ what if CAVES CAN CURE CANCER?

studio critic
Sean Gallagher

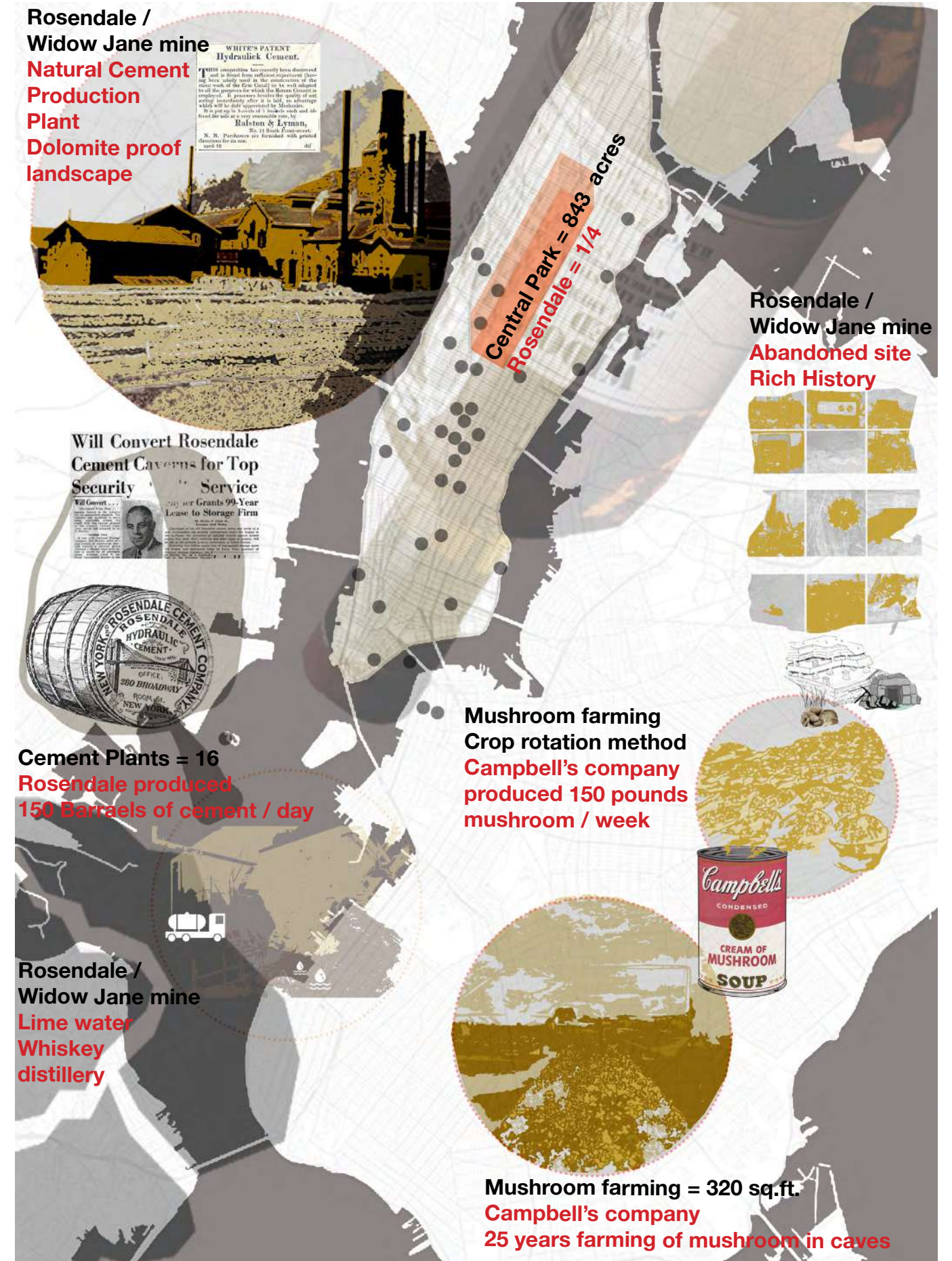
brief
Post industrial revolution

studio
Emerging Optimism



Industrialism changed **human civilization** and the surface of the Earth in unimaginable ways. While it has exponentially increased human awareness and prosperity, its has initiated the Earth's **6th Great Extinction Era**. It's both promising and terrifying. **So what is next? That is unclear.** But one thing is for certain, a transformed industrial ecosystem will need to be at the center of any solution where human civilization as we understand it today survives this mass extinction event.

In light of this reality, we examined **past, present and future strategies of meeting the growing resources and infrastructural demands of human civilization.** The goal is to use the **Fourth Industrial Revolution** and emerging relationships between people, industry, and ecology that have the potential to define how human civilization can thrive globally within the **planet's biospheric constraints.**



BIG OYSTER TO BIG MUSHROOM
larger strategy towards the growth
(present scenario)

Potential : Mushroom farming in New York
\$931 million | 32% increase
US Dept. Agriculture

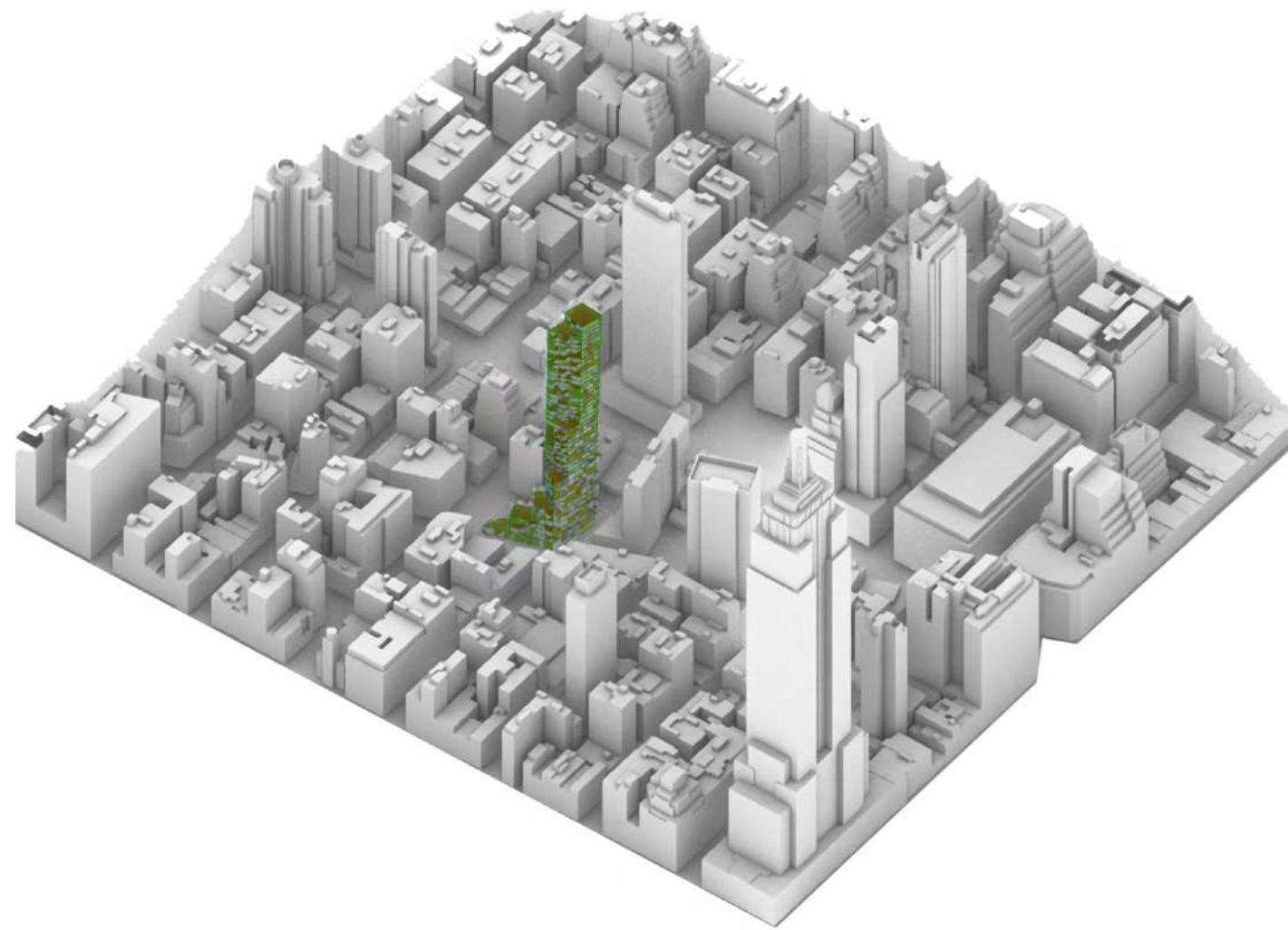


It is believed that microorganisms from pristine environments, which have not been explored or have relatively negligible anthropogenic activities, are likely to be novel microbes that producing biological compounds.

PHARMACEUTICAL COMPANIES
Pfizer, Mark & Co. etc.
Potential stakeholders



The unique characteristics of cave environments, such as complete darkness, high humidity, constant low temperature, and lack of nutrients, may promote the production of antimicrobial, antibiotics, antifungal, antiviral and anticancer compounds.



05_ FACADE PARAMETRICS

studio critic

[Joe Brennan](#)

collaborator(s)

[Aashka Ajmera, Pallavi Jain & Stacey](#)

studio

Re-thinking BIM

SITE AREA
29,900 sqft.

M1-6 FAR : 10.0
29,900 sqft.

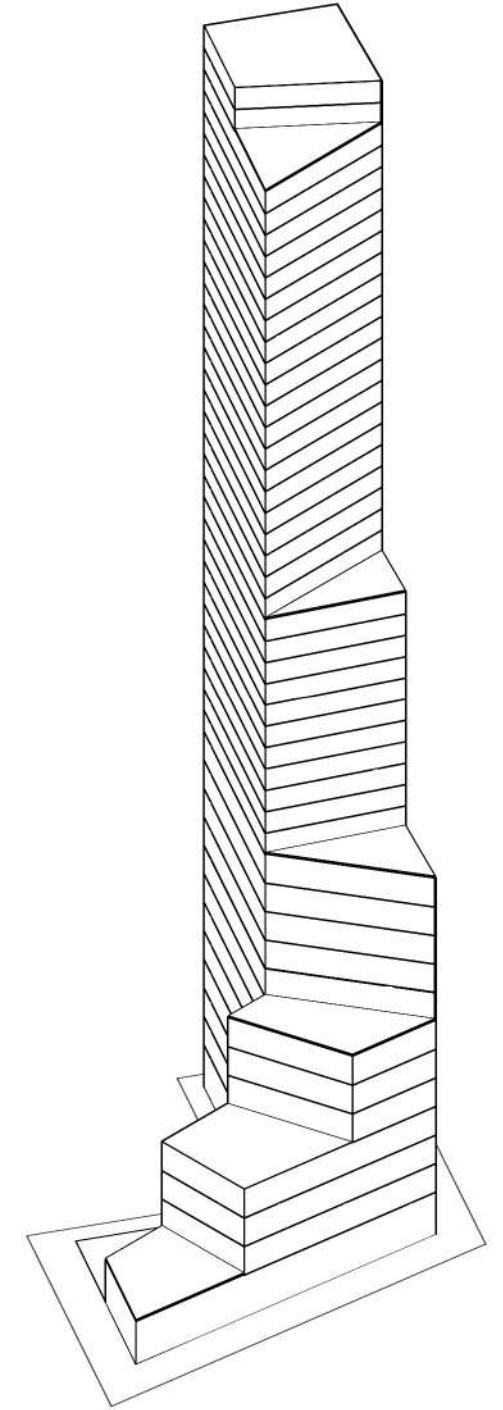
M1-6 FAR with Public Plaza bonus
12.0 = 358,800 sqft.

SKY EXPOSURE
ZR 43-45

Tower footprint max. 40% of lot area :
11,960 sqft

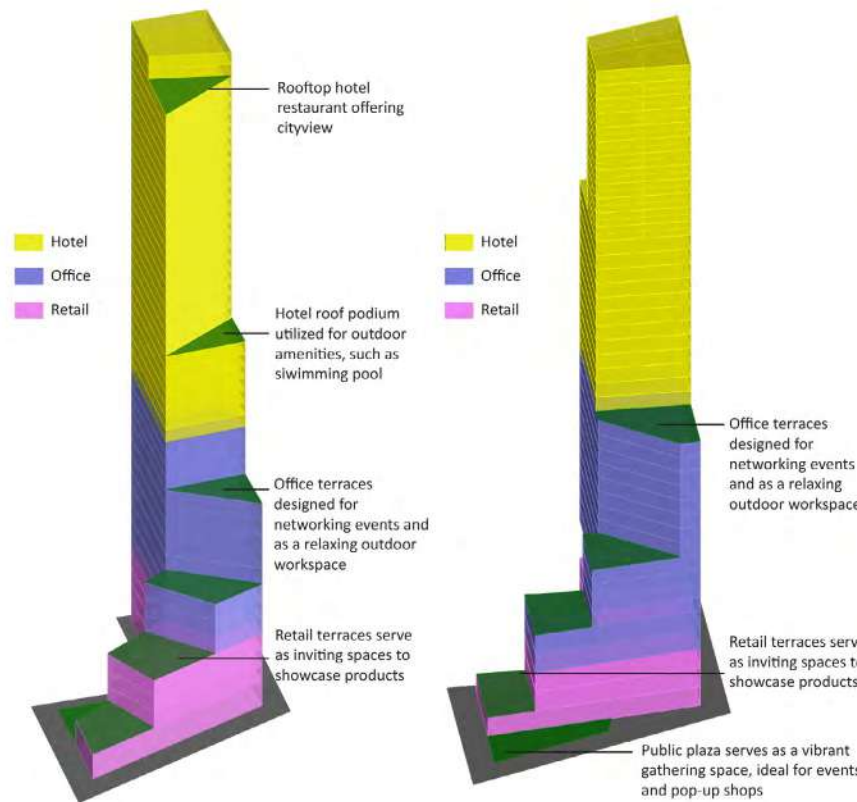
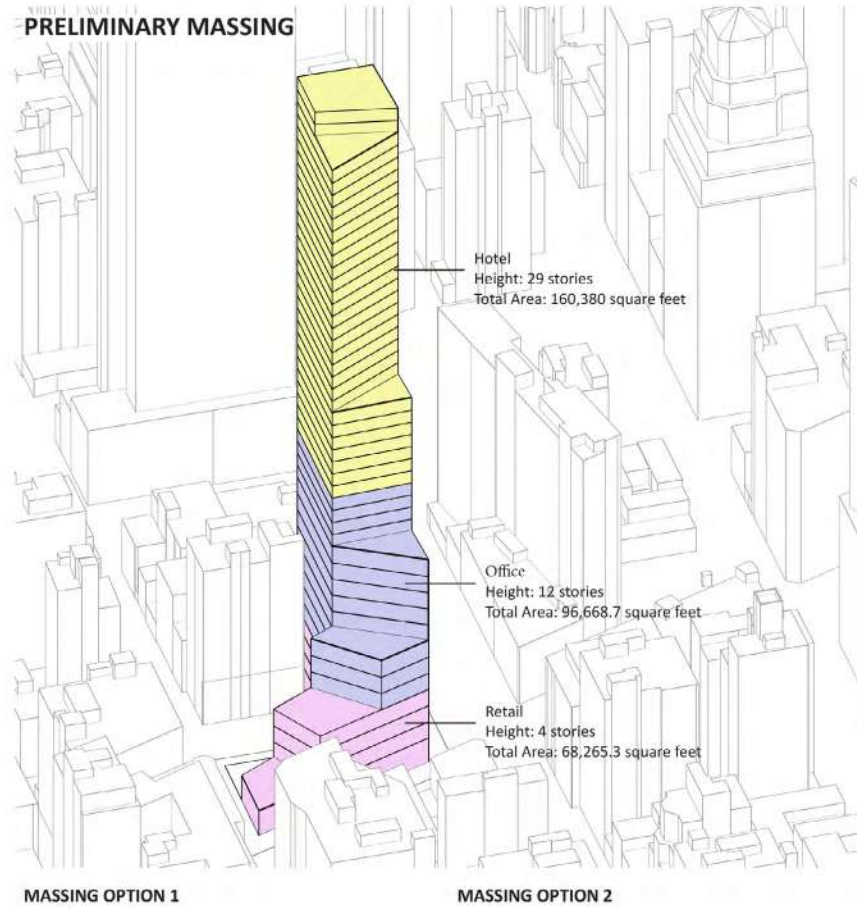
15 feet from narrow street
10 feet minimum from wide street

PODIUM LIMIT
85' or 6 stories

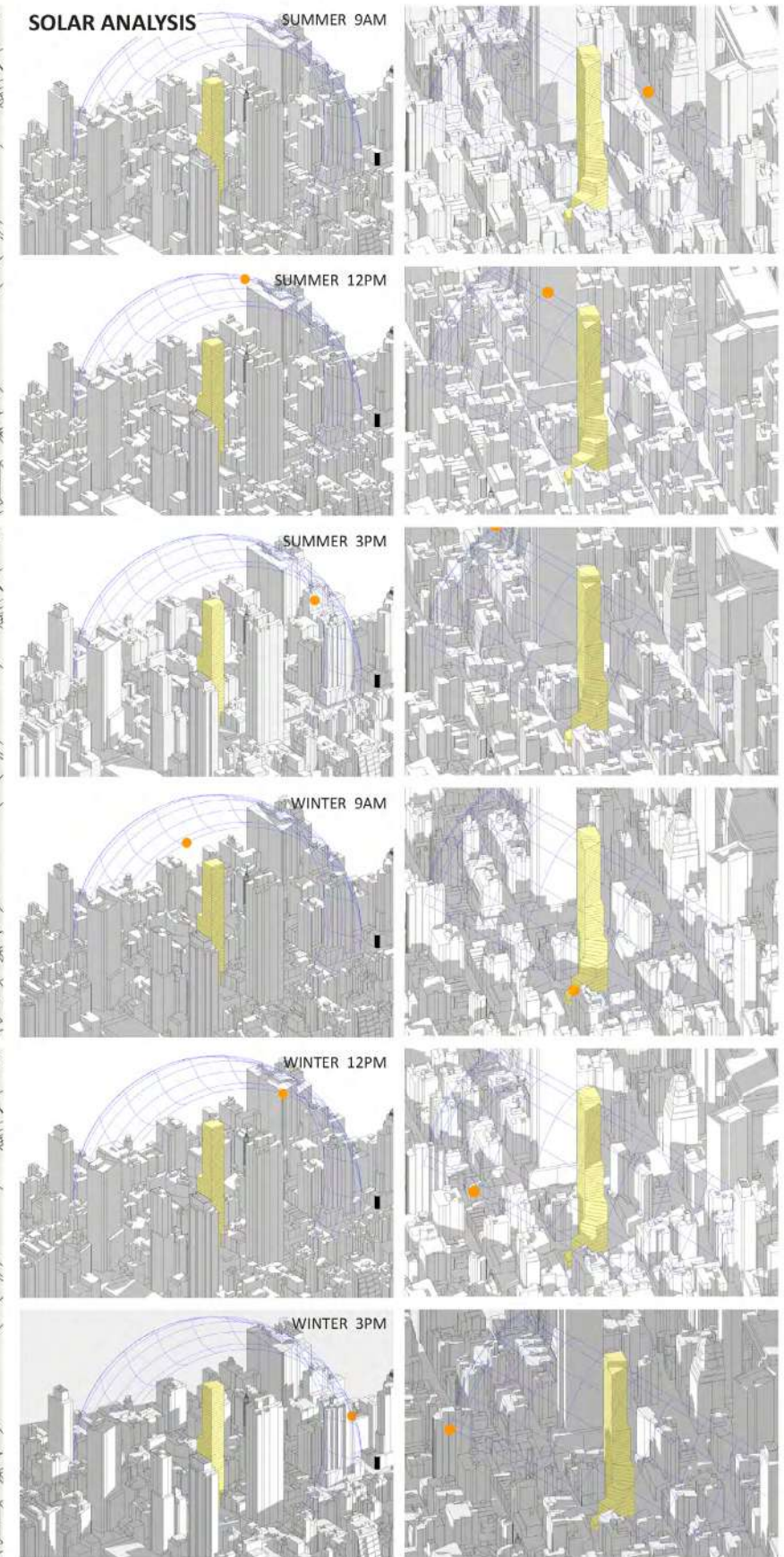


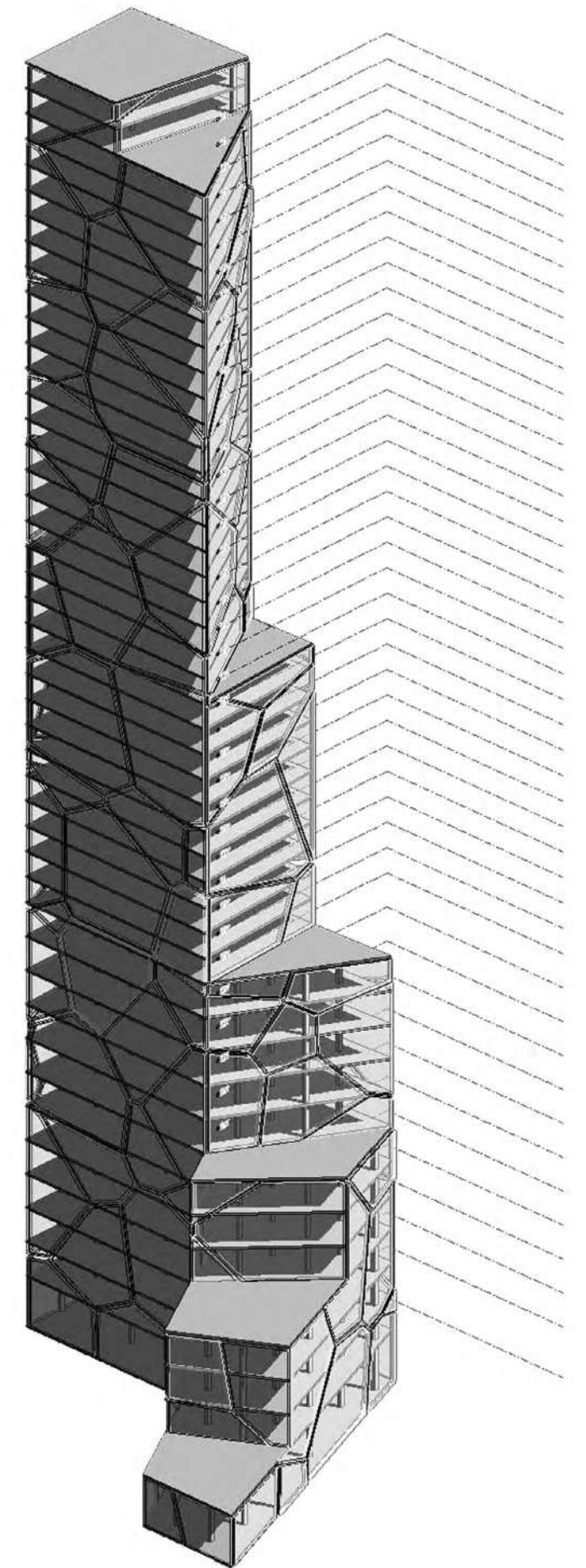
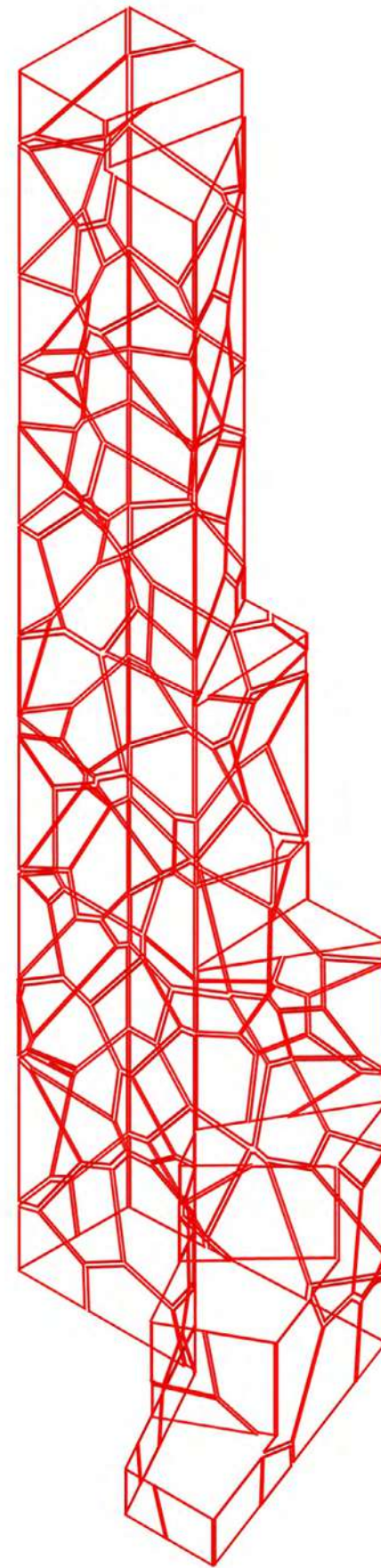
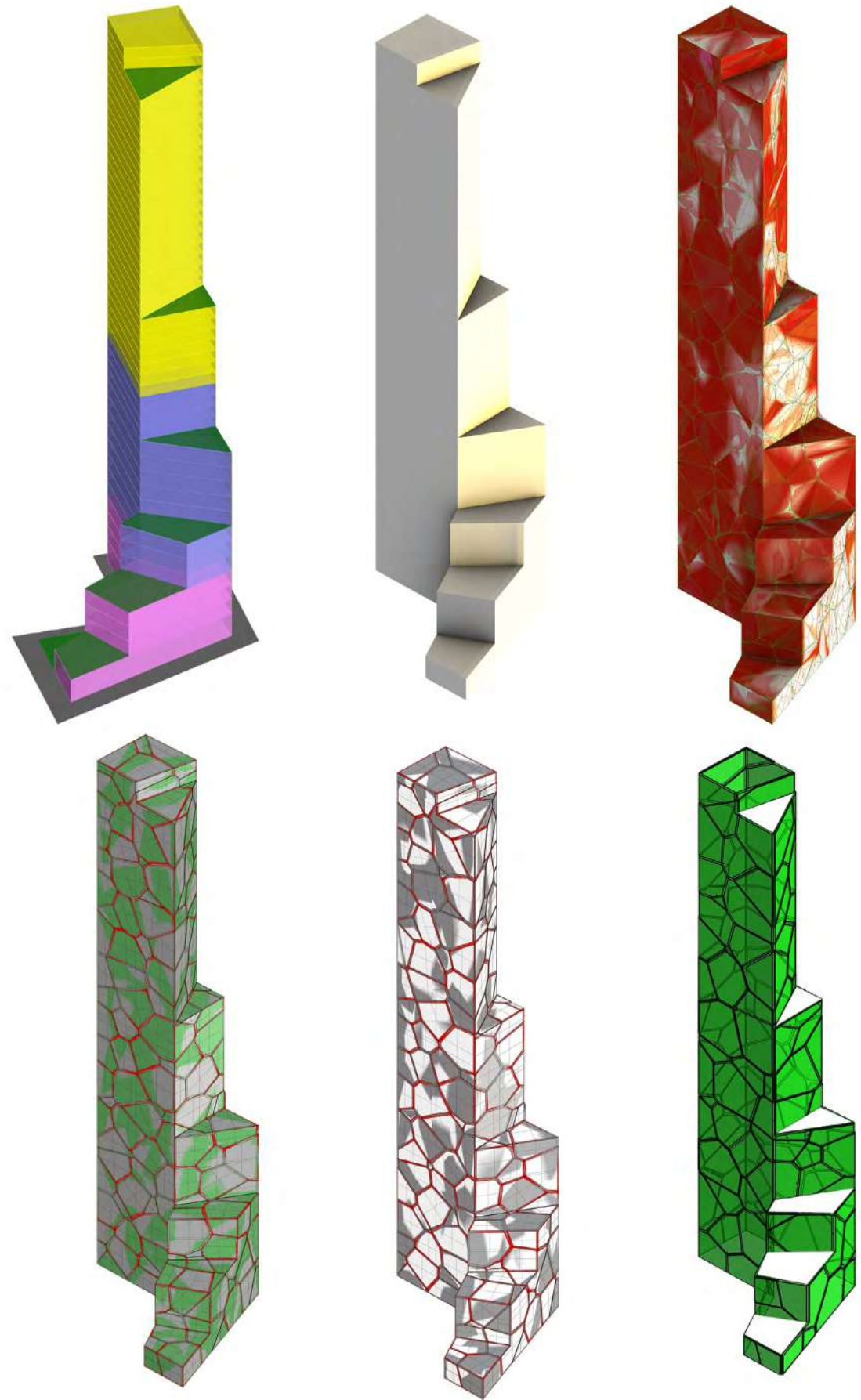
There are different interpretations of the term BIM, which stands for **Building Information Modeling**. Most people will tell you it equates to Revit. Others correlate it more closely with parametric design. Rethinking BIM will challenge us to explore different methods of leveraging BIM to enhance all processes within our industry. Concurrently, we developed processes to understand different priorities better and exchange information more seamlessly. We took inspiration from outside the industry from **tech and manufacturing**. Finally, leveraged drawing and diagramming to visualize and explain these collaborative processes. The projects and thinking functioned at both **urban and building scales**. The goal of the class was to leverage new BIM processes to drive **better-informed design**, so all projects must develop a process that leads to a concrete design idea.

un-learning theory



building technology







06_ EXHALE THE INFLATEABLE

studio critic(s)

Laurie Hawkinson, Galia Solomonoff & Haseeb Amjad

location

Graduation Pavilion (Avery Plaza)

studio

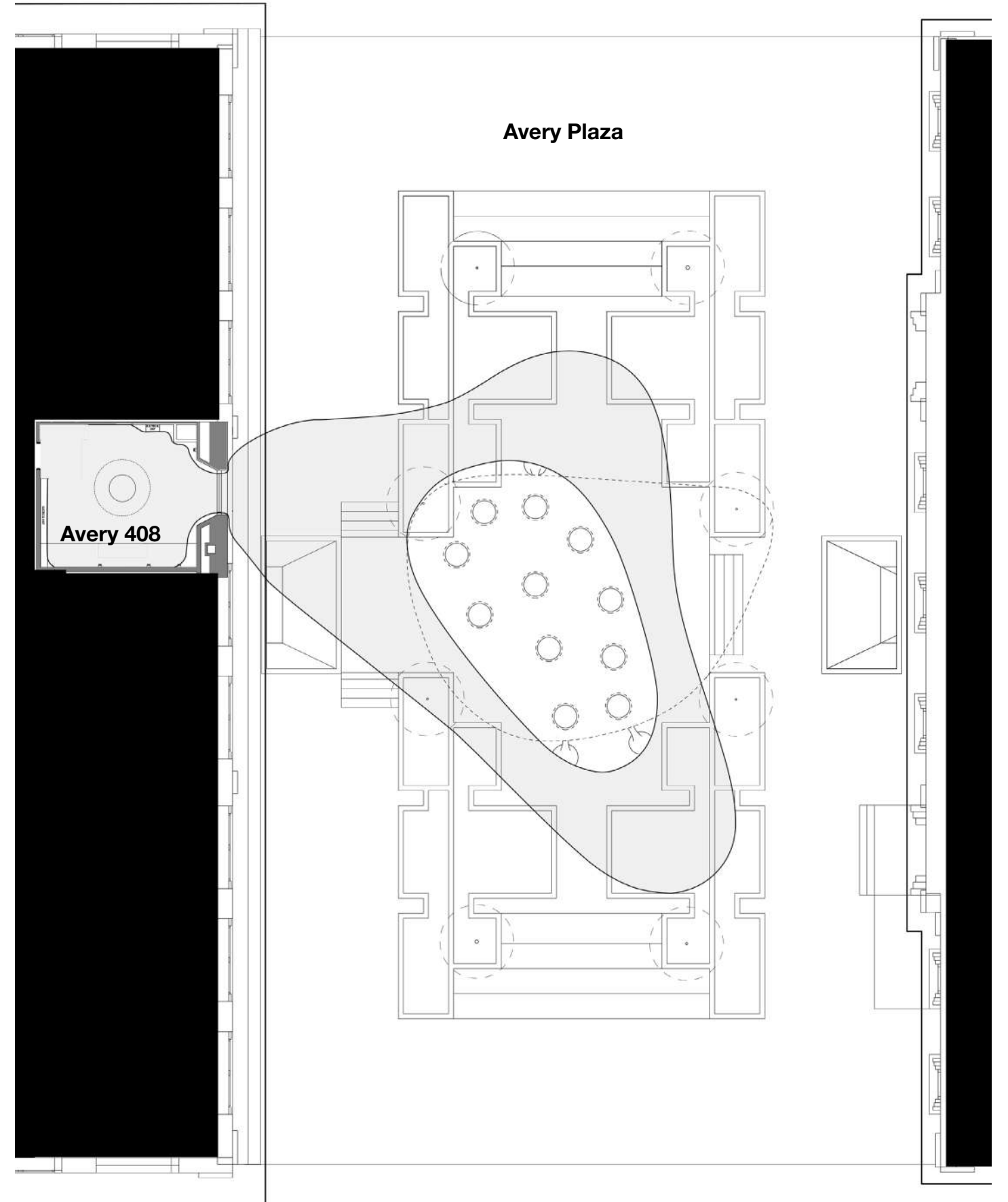
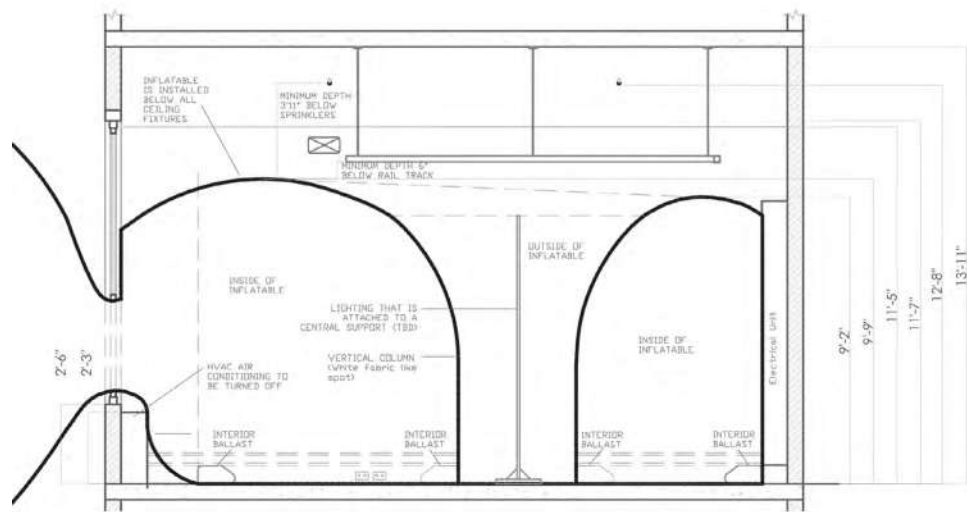
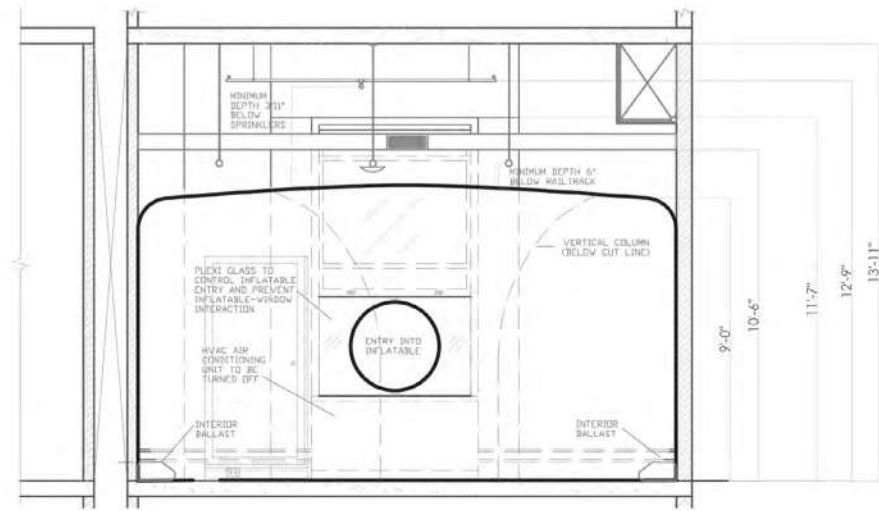
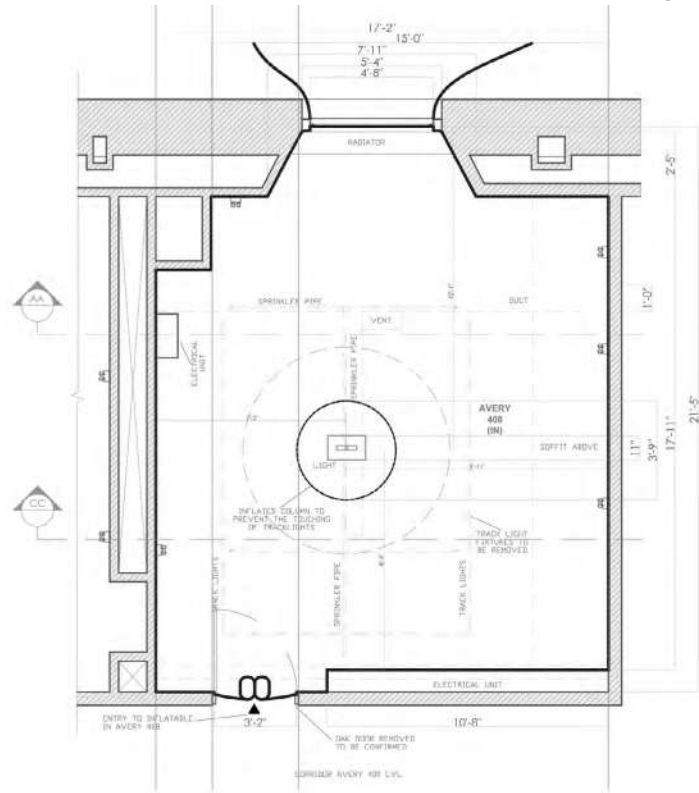
The Outside In Project

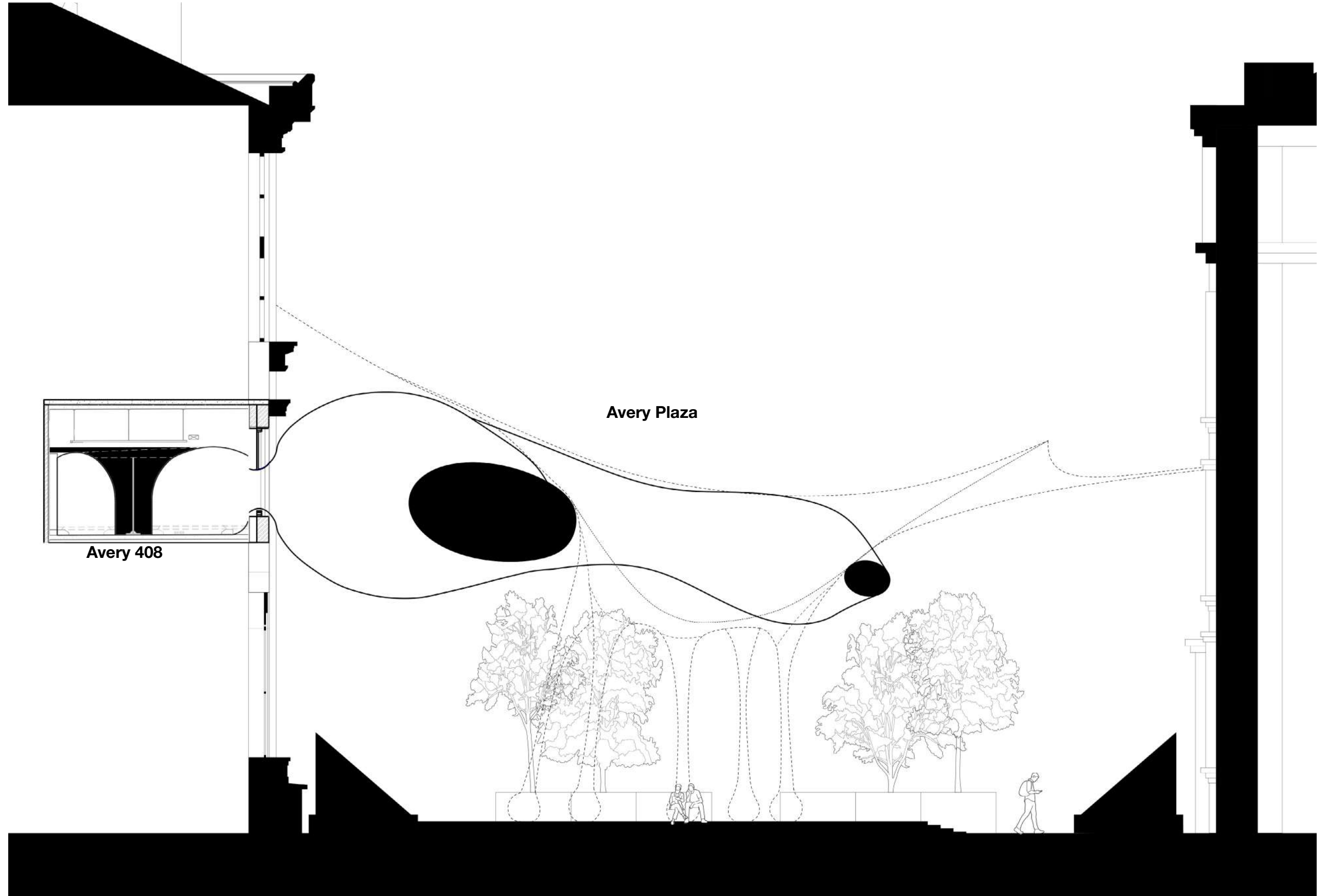
Exhale is a unique, student-driven creation that is the culmination of a semester-long seminar.

The seminar was a highly collaborative, cross-discipline endeavor where students experienced the hands-on process of designing, building, fabricating, and constructing a temporary pavilion structure within a short timeframe. Throughout the semester, engaged in project management, budgeting, and construction management of the final pavilion.

Exhale is a 2-part installation that plays with the viewer's perception of geometry and light, and invites a new element of activation and playfulness to Avery Plaza. The exterior portion is a 20.39 m long x 19.51 m wide x 7.84 m high inflatable donut powered by 4 blowers, suspended by 16 cables anchored to 4 steel beams in Avery and Fayerweather Halls, and tied to 9 points on the ground in Avery Plaza.

A net rests atop the inflatable donut, descending into the center with 8 tube-like appendages that serve as moveable, adjustable seating. The interior portion is a 6.36 m long x 5.13 m wide x 2.55 m highly interactive installation that extends from the exterior inflatable into Avery Hall, occupying the inside of classroom Avery 408. The materiality is inverted from the metallic exterior to one of darkness and discovery.







07_ WASTE ACOUSTIC PANELS

studio critic

Marta H. Wisniewska

collaborator(s)

Aashka Ajmera & Foteini Kallikouni

studio

Home is where toxics are

Hoping for answers to the origins and cures of human diseases, the Human Genome Project was initiated almost two decades ago. Surprisingly, it revealed that genetic information accounts for only 10% of human illnesses, while the remaining 90% are caused by what we eat, what we wear and most of all which environment we live in. Contrary to general beliefs, many conventional building materials today contain harmful substances, most of which actually comply with regulatory frameworks. Part of the problem might be that the selection of materials during the design process is often subsumed under the rubrics of aesthetics, performance and price. This seminar seeks to retrieve the inherent values of materials by specifically focusing on questions of health, ranging from the scale of the construction detail to broader social and political implications.

Textile | Taxonomy



Textile | Furniture | Material Break down



where are the Toxics?

8L

- 1 Wall Paint | VOC's, Benzene, ethyl acetate | Asthmagen, Carcinogen, Endocrine Disruptors
- 2 Comforter | Formaldehyde | Asthmagen, Carcinogen
- 3 Wooden Furniture | VOC, Formaldehyde | Asthmagen, Carcinogen & Respiratory Issues
- 4 Blind | VOC, Lead, Vinyl | Asthmagen, Carcinogen
- 5 Flooring | Hard Wood, VOC, Turpentine, Formaldehyde, PU | Asthmagen, Carcinogen, Respiratory Issues
- 6 Floor Mat | Benzene based Adhesive, styrene, 4-PC | Neurotoxicants, Carcinogen, Respiratory Issues
- 7 Chair | Microplastic, SVOC | Reproductive- Developmental Toxicants, Endocrine disruptors
- 8 Slipper | Plastic, High density Polyethylene & BPA | Endocrine Disruptor
- 9 Cushions | SVOC, HFRs + BFRs, Benzene, Formaldehyde | Asthmagen, Carcinogen, Respiratory Issues, Neurotoxicants
- 10 Pipe | VOC, Leaching, Lead, Plastic | Asthmagen, Carcinogen, Respiratory Issues
- 11 Stove | VOC | Asthmagen, Carcinogen & Respiratory Issues
- 12 Utensil Basket | Lead based Cadmium | Asthmagen, Carcinogen, Gastrointestinal
- 13 Sink | Formaldehyde, DMDM | Carcinogen, Respiratory Issues, Skin absorbant
- 14 Refrigerator | Freons CFC's, HFC's, Xylene | Respiratory Issues, Skin Irritation
- 15 Trash Can | Plastic, Phthalates | Endocrine disruptors
- 16 Shower Curtain | VOC, Phthalates, Organofins, PVC | Nausea, Respiratory Issues, Neurotoxicants
- 17 Wall Tiles Grout | Mould, Acremonium, Bacteria | Skin Irritation, Endocrine disruptors
- 18 Shoes | Formaldehyde, Azo-dyes, Dimethylfumarate | Respiratory Issues, Neurotoxicant
- 19 Indoor Plant | Nitrogen, Lead Ammonium Sulphate, Arsenic | Asthmagen, Reproductive - Developmental, Neurotoxicants
- 20 Bath Tub | Bacteria, Methylene Chloride | Carcinogen, Skin Irritation, Gastroenteritis

435 West Laureate Hall | Amsterdam Avenue

WASTE ACOUSTIC
TEXTILE

People spend almost **\$282 Billion** on new clothes each year

We keep only **21% Billion** of clothes we buy

We throw away **70 Pounds** of clothes & other textiles per person annually

We recycle only about **15% - 20%**

85% of clothing goes to the landfills and occupies about **5%** according to textile recycling association

of the wearable, donated clothes, only about **15%** is resold

About **25,000** stores in the U.S. sell previously worn clothing

2 Billion pounds of clothing and textiles are thrown away each year.

The EPA estimates that the textile recycling industry recycles approx. **3.8 Billion pounds** of post-consumer textile waste each year

25% of clothes that can be recycled are sold and reused for carpet pads, mattresses

30% Cotton clothing is sold and cut up into industrial wiping rags

45% Wearable clothes is sold in bales and shipped overseas

2700 litres of water for one T-shirt

one & half of Empire state buildings everyday

550% increase of carbon emissions per item by reducing the longevity of a shirt from 1 year to 1 month

85% goes to the landfills and incineration*
*According to the environmental Agency's Office of Waste

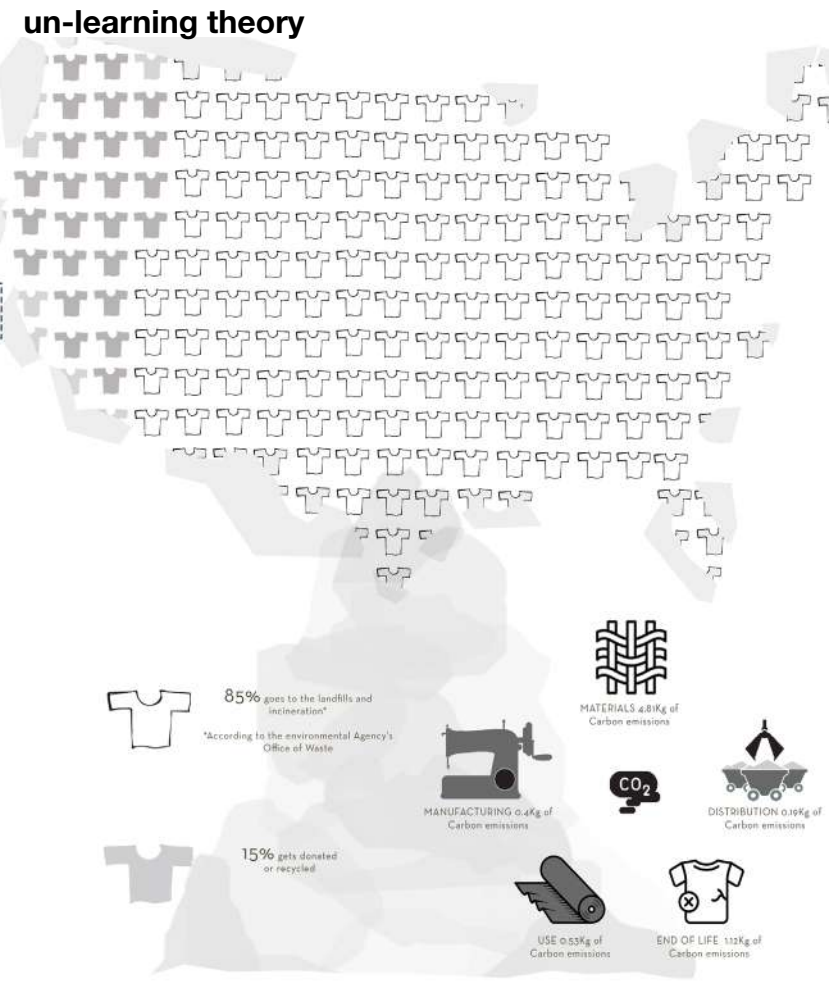
15% gets donated or recycled

MANUFACTURING 0.4kg of Carbon emissions

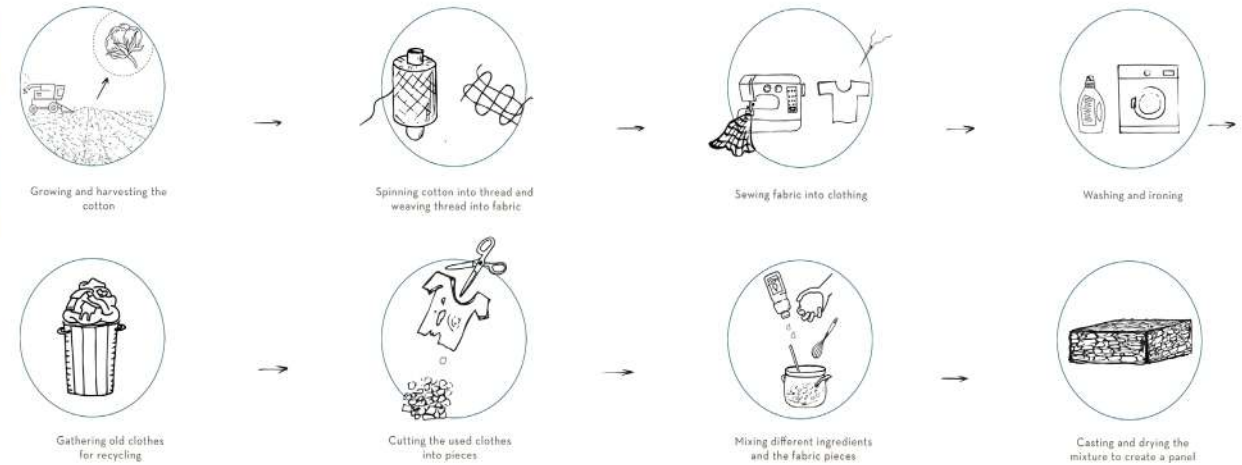
DISTRIBUTION 0.19kg of Carbon emissions

USE 0.53kg of Carbon emissions

END OF LIFE 112kg of Carbon emissions



CRADLE TO CRADLE
CRADLE

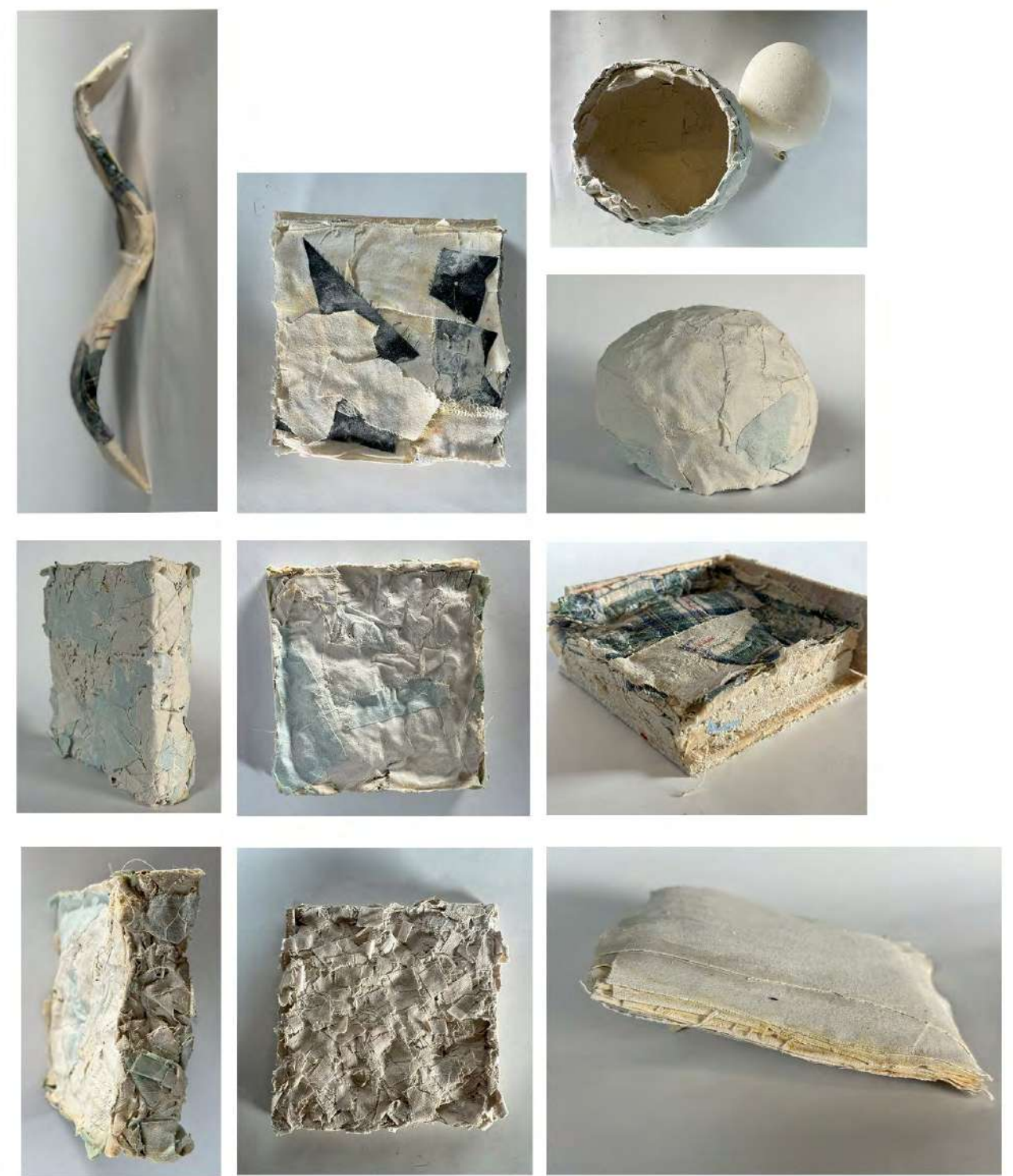


PRODUCTION
PROCESS



home is where toxics are

building technology



CONSTRUCTION MANUAL

Length: 45 mm (1.77") Diameter: Ø 4.2 mm (Ø 0.167")
Min. required screws: 6 per panel

option A- vertical option B- horizontal

1 install the wood battens

2 choose the direction of the fabric acoustic panels and start installing

3 using screws to fix the panels

25 mm (1.0") 25 mm (1.0") 25 mm (1.0")

- 100% Bio-Based
- 100% Biodegradable
- 100% Recyclable
- Sound Absorption
- Fire Retardant
- No Pollution & No waste
- Lightweight
- Water Repellent

INSTALLATION DETAIL

ACOUSTIC FABRIC PANELS WIREMESH BACKING MODULE PANEL ABSORBING TEXTILE FABRIC BACKING PLATE BASE MODULE WALL

CURVED FABRIC PANEL ACOUSTIC PROPERTIES

- 140% Acoustic surface
- 100% Acoustic surface
- 3d surface (off-axis wave bounces)
- flat surface (near wave bounces)

APPLIED PRODUCTS

- Acoustic Wall Panel
- Acoustic Desk Divider
- Acoustic Room Divider
- Acoustic Ceiling Panels
- Acoustic Wall Coverings
- Acoustic Wall with Coverings
- Suspended Room Divider
- Standing Ceiling Panels

Book Shelf Side Table Ceiling Panels Room Partitions Ceiling Panels Closet





08_ Values, Rifts & Exchanges

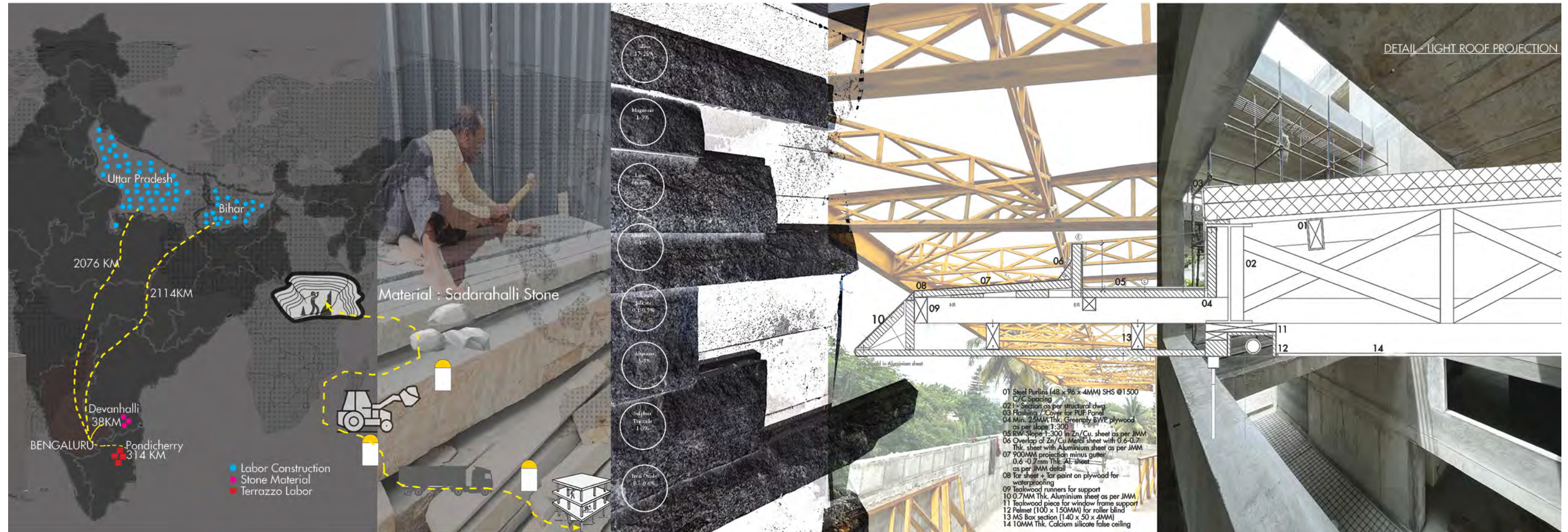
studio critic
Tommy Schaperkötter

brief
“Big histories are always best told through insistent, if humble, details.”- Anna Tsing
“A philosophy is never a house. It is a construction site.” - Georges Bataille

studio
Construction Ecologies in the Anthropocene

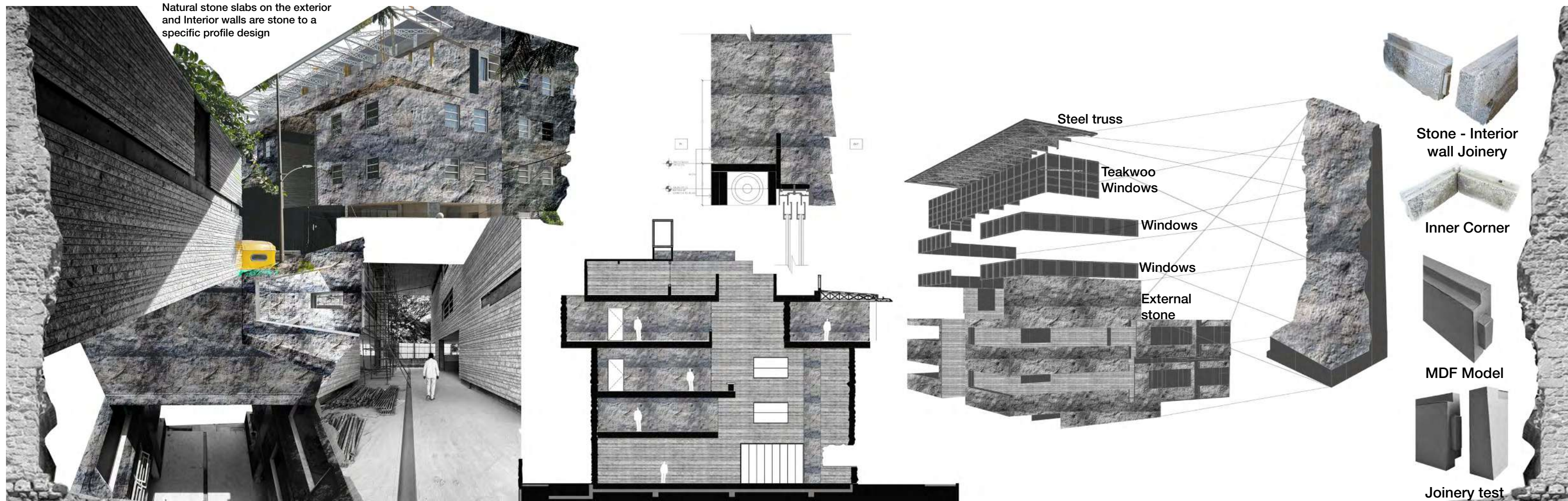
How should designers understand both their complicities and their capabilities in the complex and contested present? Is it possible to reconsider our disciplinary roles and remake our processes within a climatically relevant time frame? How might we envision a world worthy of the matter and energy borrowed from it? This course navigates histories, theories, technics, and ecologies of design and construction while seeking myriad opportunities for revitalized architectural enchantment commensurate with the existential narratives of the Anthropocene.

The course investigates diverse perceptions of the proposed Anthropocene, spanning geological, historical, and cultural dimensions of human causality with which the neologism is primarily concerned. As scholarship reveals, scientific attributions of this causality are invariably void of political or spatial neutrality; accordingly, debates abound as to whether an acknowledgment of anthropogenic provenance ultimately inspires human change and ecological reparations or merely embodies the latest epistemic and ontological illusion of human and non-human separation that the term itself only serves to entrench.



Contemporary architectural documentation of built environments amidst anthropogenic climate change is similarly entangled by rifts between human determination and technological determinism stemming from the scale and severity of the environmental harm caused by design professions, and concurrent appeals for sustainable transformation requested of them. This entanglement of practices and pedagogies is engendered by a prevailing perception of buildings as autonomous objects whose a priori form-making obscures their terrestrial substrates of matter, energy, and labor that acts of design and construction presuppose but seldom engage.

To challenge the illusion of architectural autonomy this course provokes acts of storytelling and image-making that unearth hidden narratives of historical and contemporary case studies through thematic inquiries of energy, emergy, matter, materials, carbon, capital, care, repair, labor, production, value, velocity, space, and time. Such narratives, inspired by the idea of geostory from Bruno Latour, elucidate the spatial and temporal boundaries of architectural practice and enable designers to question and perceive anew buildings and building as inherently open, socio-ecological processes. Ultimately, this course asks students to pose questions about how and why built environments appear and disappear from the world, which people and places touch and are touched by their construction practices, and how the lives of those people and the crust of the earth are changed in the process.



Replacing the gap between the exterior facade cladding and structural concrete walls
 The exterior will be carved out of a stone to the desired profile. And placed on the stone frame structure of the building. Though the building is designed with a concept of being transformed or divided into buildings the design stays in place. Keeping in tact the original thought behind the spatial planing of the building. Makes the maintenance and design intact.

MAINTAINENCE AND AGE IN THE BUILDING DESIGN

“If we are permanent, so are our buildings,” The building design with the change in material play, attempts at looking at the contemporary design with the idea of discarding the concept of revamping or maintaining the building every 10-15 years. It embraces the aging process, letting material transform with an everchanging material aesthetic.

MECHANICAL PROPERTIES OF STONE:

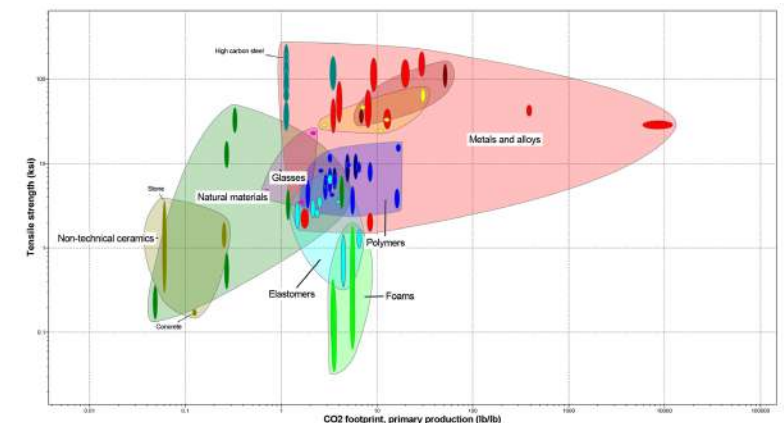
Tensile Strength - 0.29 - 3.63 ksi
 Fracture Toughness - 0.637 - 1.27 ksi

THERMAL PROPERTIES

Thermal Conductivity - 3.12 - 3.47 BTU

ECO PROPERTIES

Embodied energy, primary production - 430 - 451
 Carbon Dioxide footprint - 0.0571 - 0.063



un-learning narratives MATTER

un-learning narratives | 09

HISTORY OF ARCHITECTURE THEORY : Architecture emerges out of passionate and unending debate. Every design involves theory. Indeed, architects talk as much as they draw.

un-learning narratives | 10

TRANSSCALARITIES : that explores how the capacity for architecture to impact societies and ecosystems result in the way design operates ecologically across scales of space and time

un-learning narratives | 11

ARGUMENTS : explores contemporary theory in a unique combination of coordinated seminar sessions. All invited speakers are collectively engaging with transdisciplinary ways of addressing climate via situated, material, and social-economic and political means in the making of societies.

The diverse array of lectures I've attended during my time at GSAPP, whether they were part of studio sessions, debates, or the dean's lecture series, have profoundly influenced my exploration into engaging with the built environment through unconventional partnerships and multimedia approaches encompassing art, nature, and music. "Un-learning narratives" stands as the culmination of all the thought-provoking discussions with numerous scholars and practitioners whose insights have resonated deeply with me and made me think beyond that shaped the trajectory of my creative practice as I near the conclusion of the program.

critic

Mark Wigley

history of architecture theory

Robert Venturi & Denise Scott Brown : *Learning from Las Vegas*

Learning from Las Vegas first published in 1972, critiquing and one of the defining documents of 'Post-modern' Architecture or 'end of late Modernism' during the 20th century. As mentioned by the authors Robert Venturi and Denise Scott in the preface of the first edition of the book acknowledge the crew of the book. Virginia Gordan, Dan, and Carol Scully for advice and illustrations along with Steven Izenour (Co-worker and Co-author) considered "sine qua non" throughout the process. This book is an analysis of the tests, experiments, and documentation of the theory that is done in the form of spatial and photographic mediums. Demographic charts, handwritten notes, and mapping of the strip landscape including Nolli maps to study the physical attributes of the city, analysis of shops, signages, lighting, and their location concerning highways or how spaces like parking lots outside of hotels were of great importance. Sketches and student study notes at the end of the first edition, presented in a specific graphic style, seemed to add an interesting factor and comprehensive qualities to the understanding of the theory.

It was helpful to understand their contradictions and comparisons made from what was existing and an approach towards how to intervene in the specific landscape, a new direction of perceiving architecture. Which authors started with the larger list of architects and artists from different early modern architectural times that have been part of their intellectual underpinnings for this book as the reference for the to build their argument. Compared with other architectural theories, the theory in this book was written in a simple language for the reader to comprehend and make them understand the differences and comparisons between traditional and new architecture. As authors say "withholding judgment that may be used as a tool to make later judgments more sensitive." It was a focus on the new architecture of everyday life and a way forward in terms of accepting what is there, attempting to make the reader relate with their surroundings and acknowledge the basic objects or sign boards we see daily. The way theory is set in the preface of the book and how it unfolds further makes it clear as to the specific audience being targeted. It was an open-minded, adaptive approach towards architecture and accepting anti-utopianism for the upcoming evolution in the field of architecture. Speculatively, the audience was not expected to have a preset of the theory in the preface before diving into the book to understand it according to the lens of the author. The projection of a new direction in the field of architecture that was overlooked or rather not seen at the time. Therefore changing the way architects practice and study, is an effort by the authors towards recasting daily landscapes as objects to be analyzed instead of being a sidekick in the process of design.

For understanding and proving their theory practically the book was a culmination of their physical documentation and analysis of Las Vegas as a design studio project. Elaborately describing their approach at the beginning of the preface to set the structure of their analysis and why there was a difference in the second edition of the book. Where authors had carried out their theoretical analysis in two editions of the book, where the second edition was the revised version of the first edition. Design studio to test out their theory was conducted at the Yale School of Art and Architecture in 1968 as part of their studio in collaboration with three instructors, nine students of architecture, two from urban planning, and two graphics students in graduate programs. Studio began with a field study to observe the context and make an informed analysis. Therefore the studio was titled "Learning from Las Vegas, or Form Analysis as Design Research," which changed towards the end of the semester to "The Great Proletarian Cultural Locomotive." Authors were already setting the prologue for this book as before the studio visit authors had visited Vegas several times and written articles in the Architectural Forum, (March 1968) that formed the basis for the research program. The first part of the book was focused on the original article supplemented by the findings of the research project. However, part 2 was a generalization of symbolism in architecture and the iconography of urban sprawl from the findings of Part 1. the new architecture approach in the city of Las Vegas.

Therefore, to prove their approach towards bringing an open-minded approach in architecture study was supposed to be executed with the same mindset in a nonjudgmental investigative way to understand new forms and to evolve specific techniques for understanding the commercial strip and define the new architecture approach in the city of Las Vegas.

As stated by the student notes, documentation and analysis of the new physical form were done by architects and urbanists using medieval methods. By the author's assumptions, the outcome of the study was expected to help define a new type of urban form emerging in America and to know something different from what was known before. In the first edition, it is more for urban planners and architects to understand and describe the "urban sprawl" urbanism, which was specific to the context of the commercial strip.

The authors believed that "Learning from the existing landscapes in a way of being revolutionary for an architect" questioning "how we look at things around us." Looking at the study at an urban scale specific to the context of Las Vegas, the lens of modernism and defining how it was different from cities - the archetype of the commercial strip.

From the book "As an analysis of the structure of a Gothic Cathedral need not include a debate on the morality of medieval religion, so Las Vegas's values are not questioned here. The morality of commercial advertising, gambling interests, and the competitive instinct is not at issue here, although we believe it should be in the architect's broader, synthetic tasks of which an analysis such as this is but one aspect. The analysis of a drive-in church in this context would match that of a drive-in restaurant because this is a study of method, not content." It is very much understandable from the text why authors have defined the location of the study, as it was specific to a particular language of the landscape and it was a more suitable context to perform the study. Authors are analyzing the existing American urbanism, a socially desirable study to the extent it teaches architects to be more understanding and less authoritarian as the authors believe architects are living in their bubble because orthodox Modern architecture is progressive and utopian, if not revolutionary. Stating how "Modern architecture has been anything but permissive: Architects have preferred to change the existing environment rather than enhance what is there." They were following the ideology of taking insights from the existing just like "fine art and it often follows folk art." The author used the comparison of art to explain the idea of architecture and how every new theory has precedence or an issue to take the lead from.

It was understood by now that authors were trying to establish a new theory in a different landscape for which they used the comparison to show what they were for and what was not right to justify their theory for new architecture. It was a way of building their stand as it was a simple argument that took the reference from existing landscape and architectural practices. Therefore they compared and analyzed the Romantic architect's and Modern architects appropriated - an existing and conventional industrial vocabulary without much adaptation to prove their point of how and what is going wrong with the approach and how it should be seen. For instance, the text explains these ideas by architects, "Le Corbusier loved grain elevators and steamships; Bauhaus looked like a factory; Mies refined the details of American steel factories for concrete buildings. Modern architecture works through analogy, symbol, and image - although they have gone to lengths to disclaim almost all determinants of their forms except structural necessity and the program - and they derive insights, analogies, and stimulation from unexpected images." Authors are proposing a different perspective why not look downward and go upwards while considering all the factors necessary to design, that helps in making it a more sensitive judgment and a way of learning from everything around us to form a more coherent opinion towards design.

The theory is analyzed in various aspects to define architecture and symbolism where Las Vegas was a communication system for their theory to be tested in different dimensions of architecture - Questioning first the way of seeing a "Symbol in space before form in space", programmatically understanding the idea of symbolism concerning paintings, sculptures, and art from a historic and modern lens of early 18th century to 20th-century architects and their approaches. They were looking at the methods of analyzing commercial persuasion in Vegas and the skyline of signs or iconography to understand and serve the purpose of civic and cultural enhancement in the city, which is not entirely up to the architect and makes the study more interesting as it was attempting at something that has come up organically with similar typologies with the same aim of attracting the user.

The authors were trying to portray the idea of how as architects the space or a landscape has to be decoded. The study of Las Vegas was an acknowledgment of the commercial vernacular that architects often do not validate. It was a calling for architects to be more receptive to the taste and values of common people and less immodest in their erections of heroic understandings of "self-absorbed monuments." To explain it further the previous comparison continued in terms of how modern theorists like "Le Corbusier, architecture was focused on space as the essential ingredient that separated architecture from painting, sculpture, and literature."

The definition of space was emphasized in the singularity of the medium; although sculpture and paintings were sometimes allowed, spatial characteristics or pictorial architecture is unacceptable - because according to the earlier beliefs "Space is sacred." This was also an argument where comparison did not only define spatial sacredness but also how art and the idea of mixing different art styles or mediums from past and present brought explicit associations and romantic references from the past to express literary, "ecclesiastical, national, or programmatic symbolism." The theory also analyzed parallel to the mixed media, the phase where critics and historians who had documented the "decline of popular symbols" in art and who did not follow symbolism of form as an expression rather they were looking at it as a way of communication not by previously known forms; through the inherent characteristics of the form.

"Our point is that this content did not flow inevitably from the solving of functional problems but arose from Modern architect's iconographic preferences and was manifest through a language - several languages - of form, and the formal languages and associational systems are inevitable, and good, becoming tyrannies only when we are unconscious of them. Our other point is that the content of the unacknowledged symbolism of current Modern architecture is silly. We have been designing dead ducks." The authors have concluded this by saying the above, I agree with their comparisons and analysis between the different typologies and the transition from the first edition to the second edition. The fact proven and clear is that Modern architects had abandoned ornament on building facades, but they were unconsciously designing buildings that were ornamented in the name of promoting space and articulation over symbolism and ornament, which resulted in the whole building into a distorted duck.

The paper looked at the aspect of spatial design and the agnotology of our surroundings and brought about a change in the way architects and urbanists think about design. Authors have rightfully ended on the note of quoting "John Ruskin that architecture is the decoration of construction, but we should append the warning of Pugin: It is all right to decorate construction but never construct decoration." The end of the theory was also a reference from the past, clearly explaining the need of the authors to prove why they wanted to bring the change or how they wanted the industry to perceive what exists in our surroundings rather than just decorating the facades aimlessly to stand out.

critic

Benjamin Weisgall

transscalarities

EPCOT, Walt Disney



The 1966 journey from ‘Disneyland’ to ‘Disney World’ by Walt Disney was one of utopia. The goal was a ‘Sorrowless city’ and its name was EPCOT, or the ‘Experimental Prototype Community of Tomorrow.’ An entire city built from scratch: “The creation of a living blueprint for the future [unlike] anyplace else in the world”. The core concept of this closed world was a new lifestyle, engineered with an underground network of tunnels called utilidors, containing a series of systems to handle the various types of wastes that the park produced.

Echoing the rhetoric of American pioneers, Disney argued that an abundance of land was the key. In Florida’s Disney World, he would achieve all that was undone at his first theme park in California, opened in 1955 that had since been encroached upon by rapid suburban development.

EPCOT was his vision for a technologically-forward and green city in the USA. The experiment would synthesize Disney’s approach to urban planning, re-examining how American cities could develop in a controlled manner. He believed that the problems of cities were the most critical issues faced by society. As a result he wished to leave a legacy behind in the form of his urban planning methodologies at EPCOT. He worried that modern cities were in a state of decay, feeling they “were hectic, disorganized, dirty, and crime-ridden.”

In reaction to the era of car-mania and urban sprawl in the USA Disney eradicated the need for cars and proposed a mixed-use town center, increasing density through compact living. Utilidors were pre-designed to enable cars to arrive and park under the city without being seen, however a separate layer would accommodate trucks and service functions.

Initial planning models included Ebenezer Howard’s Garden City [c. 1890], the American City Beautiful movement (c. 1900) and Victor Gruen’s urban models [c. 1955]. Moreover, Disney envisioned EPCOT as a permanent World’s Fair, a destination where visitors could immerse themselves in the latest advancements and comfort. His proposal also imitated Gruen’s covered hubs to support pedestrians by extending the desirable walking range for Florida’s wet climate.

After Disney’s death the company shifted its focus to a theme park centered around entertainment and education. Even today EPCOT showcases various cultural pavilions, innovations, but it lacks the Disney dream of a self-contained, technologically advanced community. Despite facing criticism since its very inception, the theme park continues to provoke city planners and urban designers. Whether it was his movies or theme parks, Disney’s motive was always to bring joy. For him, animation and architecture were alternative paths to the same goal. For which, Walt Disney had an anthropocentric approach to both his animations and architecture, that allowed to comprehend societal needs. At EPCOT, he experimented with the new urban principles of walkability, connectivity, transportation, and sustainability.

The shuttle systems and other modern infrastructure was designed as a working model that was efficient and provided comfort for its residents. Experience of EPCOT can be called, being ‘Disneyfied’. It symbolizes the crafting and dissemination of a vision for happiness via efficiency, employment, an escape from everyday struggle that is sold to the world at EPCOT.

critic

Guillermo S. Arsuaga

arguments

8 speakers

01 RACHAPORN CHOOCHUEY

Question 1. Why was an abandoned parking lot more feasible rather than the abandoned hotel, which already had the spatial design to be adapted for a living. Or was it still not affordable/ accessible?

Question 2. The 'need' of fitting in a metropolitan city for better life meant, adapting to the "less space = less maintenance" lifestyle. Will it be a blessing for the environment?

Question 3. In comparison to the Asian context, there are countries where people have been living in a tent typology as they cannot afford a living due to lack of education and therefore not many opportunities to earn from. Whereas, for a working professional it is a similar situation. Does it indicate the cost of living is rising and lack of space or it says education and job are not enough to live in a metropolitan city?

02 LAWRENCE ABU HAMDAN

Question 1. As per the video Lebanon is under severe air violation, artwork in sky is a reflection of their lives and punctured homes on the ground for political and social realizations for the people of Lebanon as an invisible play of highlighting their pain through sound, hoping it would leak into the ear's for putting an end to this violation? With reference to other works of the artist, what does the artist aim for the future and aspect of creating awareness for such events ?

Question 2: On air violation data shown on the website by depicting the continuous violations of Israeli air forces into Lebanon's airspace, artist has represented in an architectural technique as is line drawings to communicate a complex issue. Can architectural techniques be mobilized as well, not only for representation but for reparation?" in the field of forensic architecture for cities under constant risk.

03 JUNYA ISHIGAMI

Question 1. Design brief for house and restaurant project describes the brief, "whose heaviness will increase with time." Architect designs an 'old' beautification of the design via underground digging of land, how does the architect visualize the aging of the building by blurring the threshold of human interactions with nature to meet the common grounds between past and present. Or is it limited to the process of construction and building?

Question 2: In context with 20th century architecture in Japan, most of the works of the architect are "specific to intimacy between human and nature" design for all the projects that seek for imagination, free forms and 'imitating nature'. Is this a push away from his own inheritance of Japanese architectural aspects of design towards a new era of innovation in responding to design?

04 SHANNON MATTERN

Question 1. Trees were the first signs of living creatures visible to humans, as it was a major part of survival. As mentioned in the writing by Shannon Matterns, it is evident that they have witnessed, are witnessing and will witness in the future, the historical, social and political chaos created by 'humans'. Architecturally, we try to re-orient trees, re-store some on site but sometimes they are removed due to human 'needs.' Does this mean over time that industrialization or colonialism has not even spared 'trees' in front of their greed? Are they only a mere 'symbol' of history, how are we utilizing technology apart from data collection for urban administration but for the 'benefit' of the trees in present day climate change and political land use policies of the government?

Question 2: How does the cultural history of forests in Western cultures vs Asian cultures distinguish between the understanding of arboreal epistemology of beliefs and the symbolic significance of forests as both places of disorientation and places of self-discovery? Can technological aspects and intangible aspects of trees be brought to a common ground for further research?

05 TROY VETTESE AND DREW PENDERGRASS

Question 1. page(52, paragraph 1) "Earth is a natural machine, both ancient and alien, whose operating system we will never fathom, and therefore it is wisest to let the ghost in the shell control the circuitry even if we do not always understand it ourselves." Does this mean how, it is not important to find 'full solutions' to everything while designing with nature and its elements rather finding a new relation of coexistence with it. Is architecture another way of 'capitalizing nature,' its resources for the human, who has always ignored and put it in danger causing epidemics and climate change?

Question 2: Chapter 3, it talks about "our own road of life," using mathematical equations, simulations and Ai for efficient urban planning. Does this scientific utopia help turn the present situation of the democratic countries like India, turn this "fantasy of capitalism being constrained within planetary boundaries" into a reality today if it wasn't feasible back then?

06 CHIP LORD (ANT FARM)

Question 1. "as culture chooses its own icons." Is it important to respond to the social cause in the public artwork and mark its temporality rather than letting the artwork be only specific to site and ecology take over time, marking the new icon for the over-time transformation in culture, and speak to the present urban scenario?

Question 2: I wonder how an artwork would work in the urban situation of densely populated cities? As most of the works discussed by the author are set in times and sites open in vast landscapes and envisioned as parks over time? Will that artwork be a depiction of the historic urban transformations in the past or will it embark the futuristic approach that will eventually reconstruct itself with time?

07 FUMINORI NOUSAKU AND MIO TSUNAYAMA

Question 1. The idea of designing decompositional buildings, where architects can become the decomposers in the metabolism of the technosphere. Does this mean designing buildings and cities in future should be decomposable with a defined expiry of the physical attributes of the city. Then depending on that, how can the political and social guidelines for the citizens be redefined for that city following the architecture practices as mentioned in Decompositional Architecture (Pg 94 - 95)?

Redefining epistemologies of Authoritative Architecture In an Urban context

Cruz Garcia & Nathalie Frankowski (week 5)

It is about one of the oldest European- founded cities in America, San Juan, the capital of Puerto Rico, a five-hundred-year-old colonial settlement. Old San Juan was built by Spanish people in 1521, making it the second-oldest European settlement in the USA.

What we know about 'space' has always been implicated with the idea of the 'public sphere', but the concept of space has been conceptualized and applied in various ways such as civic life, attempts to connect planning theories with academic perspectives of design, the idea of public interactions and its impact on urban planning; it is an indirect communication of movement in the larger context. Urban planning is the mix of social, economic, and physical attributes of an everyday environment through the streets and balconies of houses. What about the effects of these public spaces on the authorities facilitating the execution of urban layouts and planning?

In the case of a colonial city planned by former European powers, Old San Juan serves as a backdrop for a struggle where "the maze of streets in the old city center provided a vast array of circulation options for protestors as they found ways to avoid being corralled by the police. People on second and third-floor balconies are guiding the ones on the street to escape from the police. The old city center is the Spanish - colonial urban planning that seems to avoid control of the protesters". Does this mean urban planning can be a unison amongst citizens to break down the authority? Then how can urban planning for a diverse demographic in a metropolitan city function, especially when it is prone to similar protests and destruction?

Traditionally urban planning has been a top-down approach where central planning is to control mobs; such as in San Juan, it was for governing the protesters and the loudreaders propagation and educating the people about the injustice.

The renovation of Paris, by Haussmann, was as per the vision of Napoleon in the 19th century. The renovation led to the displacement of many lower-income residents, as old neighborhoods were demolished to make way for the new boulevards and buildings. While the rebuilding improved living conditions for some, it also marginalized some communities and contributed to social inequalities, displacement, and loss of historic neighborhoods. Therefore, the uniform authoritative architecture diminished the diverse character and charm of the city.

What are we designing for democratic forms or diverse demographics and what kind of history are we creating through authoritative city planning?

All the macro-level public design approaches are planned commissions by government officials where the role of architecture is to serve the solution for combating the situations of distress, curb social unrest, and act as a holistic communicator for the people and the city governance.

Curry Chandler (2017) Public space, the public sphere, and the urban as public realm, Curry Chandler. Available at: <https://curry-chandler.com/cool-medium/2017/2/6/public-space-the-public-sphere-and-the-urban-as-public-realm>.

Loudreading in Post-Colonial Landscapes(to the beat of Reggaeton), Cruz Garcia & Nathalie Frankowski (Page 4 - 5) Garcia, C. and Frankowski , N. (no date) Loudreading in Post - Colonial Landscapes (to the beat of Reggaeton). New York , New York: Avery Review .

Garcia, C. and Frankowski , N. (no date) Loudreading in Post - Colonial Landscapes (to the beat of Reggaeton). New York , New York: Avery Review .

From the lecture by Cruz and Nathalie Frankowski, 26/07/2023

Loudreading in Post - Colonial Landscapes, (Page 5-6) Garcia, C. and Frankowski , N. (no date) Loudreading in Post - Colonial Landscapes (to the beat of Reggaeton). New York , New York: Avery Review .

Overcoming the past depends on present scenarios: a former military building constructed in 1540 as part of an effort to reinforce the island's defensive architecture is debated by its people and states how these buildings, mere streets, and hierarchies are responsible for destruction, provoking the marginalized society, uneducated, etc, to come together and form their stand against the government. It is a constant relationship between the system of power and accessibility.

They cause destruction and distress for residents in affected neighborhoods. It is the initiation of violence in the air where some residents in the neighborhood relocate themselves to save their lives and family. They may also call attention to the deeper societal problems that are common and need to be addressed so that we can save the inhuman and injustice caused to people, their homes, and communities due to the negligence of authorities. Protests are started by some but they affect all, causing the destruction of peace and infrastructure therefore creating an urban void in the city. The riots take place due to political decisions, social and communal decisions in a society which calls for an immediate reaction and action in terms of providing adequate means of restoring life to the stillborn environment as a result of poor governance and planning. Through design transformations and the breaking of political rigidity, architecture can serve as a tool for anti-colonial planning. This approach challenges the notion that power should determine solutions that are generalized for all. Architecture cannot be seen through solely form, space, and order, theories of spatial design. It requires understanding at a grass-root level where laws and democracy need to break the ideas of colonialism. Architecture has the power to change these dynamics of destruction, where architects are the political agents of change, without being part of the immediate discussions.

It is simple when we think of our city: we remember the streets, the public parks, or plazas which have played a significant part in the experience of living in that city. It also generates a sense of belonging, memory, and family, constantly associating places and spaces with how they make us feel. Human emotion shapes our perception of that space which is not just a physical attribute. It is a part of our identity and the urban fabric we are a part of. The particular space can evoke emotions that trigger memories and unrest in the social fabric of the city.

Similarly, Loudreading provoked the authorities, as the exploited workers at the bottom of the capitalist machine producing tobacco (a highly addictive substance) started schooling themselves in an anticapitalist culture of liberation by reading out loud while working for the same authority they were criticizing. Therefore, architecture can create these spaces to revive the sense of realization, social injustices, learning, evolving, and strengthening the community to regrow themselves and their ability to transform power through landscapes. Today, many parts of the world are dealing with violence due to the design of that area or the building, which proves architecture is impacted by capitalism and the politics of the authoritarians. It is time to question if the top-down approach is the solution to the destruction of democratic society or if we should look at it in a way that is effective and holistic.

Reference from Thesis in Undergraduate, 2020, Reviving the Urban Void: stitching the gap. In the context of the capital city of India after CAA rights. Addressing the social urban chaos caused in an informal settlement due to the political negligence in the city.

Haussmann Planning for Paris - 19th century The Haussmann style of architecture, also known as Haussmannian, is the architecture that has defined modern-day Paris. In the 19th century, Baron Georges-Eugène Haussmann, a Parisian official with no architectural background, revamped the city at the request of Emperor Napoleon III. Haussmann assumed the role, Prefect of the Seine Department, and managed this vast project, which became known as the "Haussmann Renovation of Paris." This comprehensive urban renewal program spanned from 1853 to 1870, with the construction continuing through 1927. Haussmann eliminated many of the city's maze-like streets and removed more than 12,000 medieval structures during this dark time when Paris was filthy, overcrowded and infested with disease. Available at: <https://smarthistory.org/haussmann-the-demolisher-and-the-creation-of-modern-paris/> Haussmann architecture (2023) What is Haussmann architecture? | Mansion Global. Available at: <https://www.mansion-global.com/library/haussmann-architecture>.

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