

Advanced Studio VI – S17

Image Cities Circus



FIDAK – Foire Internationale de Dakar, by Jean Francois Lamoureux & Jean-Louis Marin, 1974, Photo by Iwan Baan



Youssef Limoud, Maqam, installation view, Dakar Biennale 2016, courtesy of the artist

The studio project is the design of a circus. Site: Dakar, Senegal

The circus is an unusual topic for architectural considerations. The history of the modern circus dates to the 18th century and the early circus included extraordinary displays of power over nature such as trick horse riding, displays of wild animals such as lions and elephants, and other types of performances intended for amusement and distraction during the Industrial Revolution in England and Belle Epoque in Paris (1871 – 1914). While the early circus was set in an amphitheatre and then later a permanent building within the city such as the London Hippodrome, the modern circus later developed as a series of itinerant events and performances that include the fanciful as well as the phatasmagoric.

In 1965 Henri Lefebvre's *La Proclamation de la Commune* analogized the relationships between the Paris Commune 1781 and the carnival tradition. Lefebvre argued that the carnival like the Commune shatter the institutional framework within which they are traditionally contained. While the carnival and the circus are not necessarily synonymous we might consider the following.

- *Fun Palace*, Cedric Price's (1964)
- *Ideas Circus*, Archigram (1969)
- *Instant City*, Archigram (1970)
- *Centre Pompidou*, Piano and Rogers (1971 – 1979)
- *Oase No. 7*, Haus-Rucker (1972)
- *New Babylon*, Constant Nieuwenhuys (1959 – 1974)
- *Le Fresnoy*, Bernard Tschumi (1991 – 1997)

However, while these architectural circuses were born of revolt against a certain kind of hegemony, the circus is often a site of paradoxical juxtapositions of diversion, aesthetics, beauty, and seduction.

Advanced Studio VI – S17

Site and Program

The studio will explore the idea of the circus and relationships among paradoxical situations, contexts, and events. The physical context for the circus will be in Dakar Senegal. The program for the circus will include a permanent intervention as well as temporal event-spaces.

Prompt #1 → “*Athènes de l’Afrique subsaharienne*”

Prompt #2 --→ Dak’Art (Dakar Art Biennale)

Travel

The studio will travel to Dakar, Senegal during the Kinne Travel Week.

Dates

January 18, 2017	Studio Lottery
February 20-24	Mid-term Review
March 6–10	Kinne Week
March 13-17	Spring Break
May 1-3	Final Review

Steven Holl and Dimitra Tsachrelia

ARCHITECTONICS OF MUSIC: Time - Scale

Art, and, above all, music, has a fundamental function [...] to draw [one] towards a total exaltation in which the individual mingles, losing his consciousness in a truth immediate, rare, enormous, and perfect. If a work of art succeeds in this undertaking, even for a single moment, it attains its goal.
Iannis Xenakis, Formalized Music

The fusion of structure and light in Gothic architecture left us with genuine constructions of spirit and spatial energy. With music at the heart of its spaces, sculpture and painting were integral to the art of architecture. In an ultramodern way we could aim today for the fusion of structure and light. Architecture of inspired rhythm, counterpoint and scale analogous to certain works of modern music could strive for a synthesis of the arts. As music has an interior concept but no facades, we focus on the interior space, the quality of the spatial overlap, the potential of genuine structure fused with the power of natural daylight.

In this studio we will experiment with ideas of how canonical scales and the concept of time can be rethought, like composer Iannis Xenakis* constructed new and elaborate scales for his music. Some Architecture/Music aspects to consider:

- 1) Frequency, duration, interval
- 2) Time/ Movement sequence
- 3) Instrument / Technique
- 4) Material resonance/ resistance
- 5) Human scale/ macroscale
- 6) Light/ Shadow, Solid/ Void

Part 1. Music /Architecture

The initial studies of our studio will be in models of materials aimed at capturing spatial energy of daylight merged with structure. In this 6 week exercise, until Midterm, students are challenged to make a 16"x16"x32" physical model according to a piece of music by composer Iannis Xenakis. Each fragment of music serves as the experimental conceptual departure for a linear field. Working in teams of two (2) the aim is a proposal consisting of six (6) compositions sprung along the new Patras waterfront promenade.

Part 2. Patras, Greece

We focus this studio in Patras, Greece at a time when the country of the origin of Democracy has economic suffering as well as international migration stress. Patra, the third largest city in Greece, is located on the northern side of Peloponnese and its port is considered the gateway of Greece to Europe.

The hypothesis for the project is a patron, like the Stavros Niarchos foundation, intends to build a cultural complex focused on music and art along the waterfront of Patras. Our imagined patron pledges €650 million to activate the Patra's waterfront with a series of cultural buildings positioned between the marina and the harbor-side, including a 800seat concert hall, a 500seat experimental music hall and a 1200seat amphitheater which can accommodate opera, Greek tragic drama, full orchestral concerts etc. With the sea as backdrop along this waterfront promenade will also be located galleries for contemporary art (2 @500m²) and spaces for sculpture (1000m²) as well as cafes and restaurants (3 @500m²).

The students will visit the site during the Kinne trip in Greece. The final review presentation will include a two minute video showing the interrelations between music, space & movement in time.

*Iannis Xenakis (1922-2001) was an engineer by training, working as an architect for Le Corbusier from 1947-1959. He rejected conventional techniques of composition, inventing and constructing according to the laws of physical sciences.

Reading list

- 1) Stravinsky, Igor. *Poetics of Music, in the Form of Six Lessons*. Cambridge, Massachusetts and London, England: Harvard University Press, fourteenth printing, 2000.
- 2) Treib, Marc. *Space Calculated in Seconds*. Princeton University Press, 1996.
- 3) Griffiths, Paul. *Modern Music: The Avant Garde Since 1945*. George Braziller, 1981.
- 4) Griffiths, Paul. *Modern Music: A Concise History*. Thames & Hudson, 1994.
- 5) Toshiko, Mori. *Immaterial/Ultramaterial*. George Braziller, 2002.
- 6) Books in any edition by Merleau Ponty a) *Phenomenology of Perception* b) *The Visible and the Invisible* c) *The Eye and the Mind*. (These should all be available via Northwestern University Press).
- 7) Holl, Steven. *Parallax*, Princeton Architectural Press, 2000.
- 8) Holl, Steven. *Scale*, Lars Miller, 2011.
- 9) Safont-tria, Jordi; Kwinter, Sanford; Holl, Steven. *Steven Holl - Color, Light, Time*. Lars Miller, 2012.
- 10) Xenakis, Iannis. *Formalized Music: Thought and Mathematics in Composition* (Harmonologia Series, No 6). Pendragon Press, 1992.
- 11) Xenakis, Iannis. *Music and Architecture*, trans. by Kanach, Sharon. New York: Pendragon Press, 2008.
- 12) Cage, John. *Silence*. Wesleyan, 1st edition, 1961.

All architecture is teamwork. Students will work in teams of 2.

Desk crits on Mondays; Studio pin ups on Thursdays 1:30 – 6:30pm

Midterm review: Thursday, March 2 2017 - Final review: Monday, May 1 2017

Collecting Architecture Territories

ARCH A4106

Advanced Studio VI

Spring 2017

Critic: Mark Wasiuta

TA: Eduardo Tazon Maigre

This studio is a continuation of the evolving research project, *Collecting Architecture Territories*. At the heart of the project is a hypothesis that collecting is a term, practice, or condition that allows us to glimpse something of the emerging cultural logic of the early 21st century. The project targets one of the most significant developments reshaping the intersection of art and architectural practice over the last three decades: the veritable explosion of institutions and foundations that have emerged out of private art collections. *Collecting Architecture Territories* proposes that the historical institution of the museum is undergoing a transformation that requires new forms of spatial, cultural examination and design interrogation.

The studio expands the problem posed by the transformation of the museum to ask what new conditions of collection and organization beyond its walls the mutation of the contemporary museum signals. The studio relies on the notion of territory to help understand how collection, and its sister terms asset and value, circulate among new cultural institutions as well as the zones, cities, nations and regions in which they are lodged. It suggests that collecting processes draw together cultural artifacts, finances, resources, bodies, military controls, and new technologies within active spaces of accumulation and exchange, which we describe as territories of collection.

The studio considers architecture both as an agent that organizes, supports, and informs a range of contemporary collecting practices, but also increasingly as an object of collection in its own right. With this double role in mind, the studio will probe various collecting systems to speculate on architecture's relationship to the infrastructures of movement, the networks of investment, the technologies of protection, as well as the strategies of viewership, exposure and circulation implicated in the territories of collection. Recent versions of the studio have examined collection as a critical operation for cities, regions, and zones of conflict, from Greece to Lebanon. This year the studio will focus on Cambodia and Vietnam, will examine their current collecting economies, and will consider how collecting registers spatially, architecturally, and through various media effects, traces of these nations' histories of conflict.

Students will have the option of working alone or in pairs. Wasiuta and Tazon Maigre will be in studio all days. A full syllabus will be posted on Canvas prior to the studio lottery.

Advanced Design Studio VI

Art as Social Infrastructure

Spring 2017

Graduate School of Architecture Planning and Preservation

Columbia University

Galia Solomonoff, critic

TBD, T.A.

Galia Solomonoff, AIA

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Local Trip to: City of Beacon, New York, Trip Date: March 2, 2017

Kinne Trip to: Bilbao and Santander, Spain, Trip Dates: March 6 to 10th, 2017

Summary

Following a seminar format for the first 4 weeks of the semester, the studio will investigate the emergence and growth of Art institutions that have transformed the cities and regions around them. Our premise is that as cities around the world seek to nurture twenty-first century industries, lively urban centers, and harmonious communities—while simultaneously adapting to a whirlwind of social, technological, and environmental changes, all under severe budgetary constraints—it is beneficial to understand the ways in which a city expresses its values, enhances its identity, and quantify its growth.

Method

The studio shall be divided into 2 segments;

- Research (04 weeks – Jan 18 to Feb 17)
- Design (10 weeks – Feb 17 to Apr 28)

Research

Drawing from an array of contemporary and historical examples, the research will examine the efforts and successes of private cultural institutions, as well as governments operating at city, regional, and national scales, some examples are:

- Guggenheim Museum, (Gehry) in Bilbao, Spain
- Art Basel Miami Beach, (Arquitectonica), Art Fair in Miami, US
- Documenta, Art Show (Multiple Architects), Kassel, Germany
- Serpentine, Art Pavilions, (Multiple Architects), London, England
- Whitney Museum, (Piano), New York, New York
- Dia:Beacon, (OpenOffice/Solomonoff), Beacon, New York
- Prada Foundation, (OMA/Koolhaas), Milano, Italy

Questions

- How can art be used as driver of lasting community development and economic growth?
- What is the global phenomena behind the steady influx of capital into the Art World?
- Why does money go to Art more now than ever before?
- How does Architecture participate in the spatialization of Art?
- How can Architecture gain more from this exchange?

- What do cities like Bilbao, Miami, London, New York gain from Art centric development?
- How can cities gain more?
- How can Art give more public-ness and create more public space?

Design, Site and Program:

After the initial phase of research, the studio will turn its focus to the design of an Art Venue on a specific site. With the aim to transform a given site into an evolving urban *colony* for art growth/exchange and in consultation with the critic, each student/participant will determine their own proposal for program in a site in the City of Beacon, New York.

The studio will critically examine the apparent contradiction that artists choose to be artists to avoid the constraints and norms of society, and gain freedom as outsiders, yet they very often end up constrained by critics' judgement and their own career choices. The studio will also look at the potential for architecture and society to gain from this exchange. How can we create more dynamic and public spaces for upward social mobility using Art venues and investment?

The building or buildings to be designed will feature extensive exhibition spaces, storage, security and entertainment areas. The studio will look at recent Museums – including the Whitney and Guggenheim(s); Art Complexes like Prada Foundation, Milano; and Art Campuses, such as Inhotim in Brazil, in order to identify the best circumstances to deploy an Art venue, optimize the conditions to show art, create dynamic public spaces, and urban exchange sites. How can the location of a prestigious Art Venue affect a local, underserved neighborhood?

The studio will study the Art Venues as growing forms of urbanism, ready to exploit any and all opportunities for cities and public-ness, and to find and use potentials for the communities around them. The studio will investigate the emergence of Art Banks, a high-end form of accessible storage for one-of-a-kind art items.

The studio will explore the idea of the *colony*, as it pertains to the gathering of artists in cooperative art colonies, or communes with shared interest, but also as it relates to the emergence of a colonial tendency to occupy, subjugate and control the sites where Art Venues are established.

The studio will travel to Bilbao and Santander Spain. There the studio will explore the transformative effect the Guggenheim Museum in Bilbao has had since its inauguration in 1998. Eighteen years after the opening of the Guggenheim Bilbao, our case study will compare and contrast the regional transformation of these city, track the results of different approaches, document the successes and any difficulties and speculate on its future potentialities.

The Studio will also travel to Santander, Spain and visit the newly opened Botin Center in Santander to study the efforts and motivations of a philanthropic foundation (Botin Foundation) and a city's government to build a new arts-education center, designed by Renzo Piano, on a water-front site at the heart of Santander, a port-city on the Atlantic coast in northern Spain.

Site

The student/participant shall site his/her intervention(s) or venue in the City of Beacon, NY.

Beacon

Beacon is a [city](#) located in [Dutchess County, New York](#) with a population at 15,541. Dia:Beacon, is a museum dedicated to Minimal Art (designed by OpenOffice/Solomonoff with partners Rice, Taalman and Koch and artist Robert Irwin) Since it opened in 2003, Dia has had a transformative effect in the small Hudson Valley City. One of the issues the city desires it to improve its

walkability, and allow its residents to connect on foot, the town, Museum, Waterfront and Transit as one.

While the distances between key Beacon landmarks and amenities are very close to each other—about 10 to 20 minutes walking—the current pathways, signage, lighting, and other pedestrian infrastructure, make these distances 'feel' longer and less walkable than they truly are.

There is potential for design intervention(s) that could result in—amongst other beneficial outcomes—improved connections between Main Street, Dia:Beacon, the Metro-North Train Station, and the Hudson Waterfront. Such improvements could generate tangible economic benefits, as well as quality-of-life benefits for Beacon residents.

- *How would Beacon benefit from a more connected urban plan?*
- *What new Art Venues/buildings are more likely to benefit its residents?*
- *How could Art Venues support Beacon's established communities, ensuring they benefit as new communities settle and embrace Beacon?*
- *What does a vision for a public transit-oriented future look like for the City of Beacon?*

Studio output would include basic cost/benefit analysis, planning data, GIS mapping and analysis, physical models, and visualizations of architectural proposals. The Studio output will be collected in a book and display in an exhibition.

Schedule:

- The Spring Semester has 28 scheduled studio meetings.
- It meets Monday and Thursday from January 18 to April 28, 2017 from 1.30 to 6 pm.
- There will be no meeting on President's Day, February 20th
- Midterm Review is on February 27 at 1.30 PM
- The studio will visit the City of Beacon on March 2 at 1.30 pm
- Kinne Trip to Bilbao and Santander, Spain is from March 6-10th, 2017
- (Mandatory meetings w/GSolomonoff in Spain are scheduled for March 6-10th.
- Spring Break is March 13 to 20th, 2017
- Final Review is on April 27th at 1.30 PM

Jing Lui
ARCHA4106_006

How can architecture survive 2016?

Inspired by the sequence of events that followed the AIA president's corroborating response to Donald Trump's proposal of the half trillion infrastructure projects, this studio intends to envision a series of part architectural part infrastructural projects under the assumption that many of these "crumbling" infrastructure might become obsolete in the near future. Think of the high line of the future, and more.

To put the site and program in a more specific context, in the techno/digital utopia, we will have much less "under-utilized" mobility resources. Less parked cars on the streets, less parking garages, or even some rarely visited roads will cease to exist. If increased efficiency in mobility can release our cities from the scarcity of space in these unlikely places, even just for a little bit, what can we do with them?

In the process of re-appropriating them for new social and economical circumstances, we will also inevitably confront with the questions of who owns these infrastructure, who do they serve, who is the benefactor of maintaining them versus the active de(con)struction. Rather than avoiding the discussion, we would embrace the inherent political dimension in a utopian project.

But of course, we should have fun as architects. Since the project is not an adaptive reuse project per se, and any version of the future needs a form (however subtle), we will also investigate pure formal strategies that can define and express the properties of your version. We will look into the ancient past for clues for the near future – traveling to Istanbul and study the many layers of civic structures.

Students will work in groups of 3-4 - each group working under one scenario with focus on one mobility mode. Each student will then develop their own project within the group framework. The format of presentation will be multi-media with one movie, one group model and free-style for individual projects. The work should consist of a lot of dialogue, a lot of exploratory readings, and a lot of fun.



Jane's Carousel during Hurricane Sandy

What if...

FLOATING New York

Post Assembly Fabrication for Expanding an Over-expanded City

What if there could be “new ground” in New York City?

If so, would this new ground be sited, anchored or moving?

If anchored, then where?

If not anchored - why not - and what or why would it move?

What will this over-expanded city look like?

How will it grow, accumulate and expand?

How will it be made?

What will it be made of?

How will it sustain itself? Is it tethered to the City, is it self-sustaining?

What if Zone B is the new water's edge?

What will this change or affect?

How will cultural life be integrated at this new edge?

How is public space considered within this new edge condition?

Studio Process

This studio will privilege the architectural model in the process of research and production. The models will be developed using all available types of modeling; including handmade, 3D printed, laser, CNC milling, and 3D printing machines available at the GSAPP.

The studio will involve an initial phase of team research. Concurrent with the research students will work individually to develop programs and projects, site strategies and a fabrication/material technique to formulate their proposed architectural project.

Iterative Modeling - use the tools of 3D digital fabrication to create iterative experiments between drawing/computational drawing and physical modeling.

Adaptation/Reactions – to speculate and make assumptions and propose scenarios on the future edge conditions of New York City.

Post-Assembly Fabrication – to develop strategies for urban growth on water and to interrogate the new edge's potential to host floating architecture.

Program - to propose through the architectural project; new prototype for the six given cultural programs: Terminal, Museum, Recreation, Library, Assembly, Clinic and demonstrating how this new life (i.e. program) would be scripted on and at the water.

Site/Context

Site, distribute and strategize in any or all of the bodies of water adjacent to New York City.

What if...

FLOATING New York

Post Assembly Fabrication for Expanding an Over-expanded City

Studio Format

The studio will include field trips to, and discussions with, a number of shops and facilities that are innovators in fabrication and new materials technology relevant to this studio.

Travel

The studio will include a trip to **Venice and Rotterdam**. The purpose of this trip will be to see firsthand two cities that have lived next to and on water for centuries. During this trip we will tour Venice and then to Rotterdam to the campus of RDM and meet with experts in the field of urbanization of coastal and river delta areas.

Energy and Sustainability

Energy and sustainability are given concerns to be addressed in the studio projects since the specific siting of the projects enables potential energy sources and resources such as water, wind and tide not typically available to most NYC projects.

Techniques and Materials

The potential of rapid prototyping techniques to develop viable full-scale architecture constantly changes the ways in which architects and designers think about standardization and construction. This is an old story now since many digitally driven fabrication techniques have short-circuited traditional production systems. Architects often have the ability to completely integrate processes from the design idea through fabrication and installation. Therefore a focus of this studio is to research and explore emerging and current fabrication techniques together with new materials and apply them to new architectural form. Materials cannot be separated from their physical properties and performance, while fabrication methods always have inherent limitations such as economics or environmental impact. New technologies are often born out of the combination or hybridization of two or more existing materials or processes. Students are asked to propose and develop proposals for an architectural project with potential prototyping capabilities using specific products and processes.

Project Development

Students will work towards models, large scale mock-ups and drawings and the production of a fabrication scenario – utilizing a technique and material relationship – positioned within the architectural project for the final. Each student or team will present the context – or scenario – for their Floating New York project.

At midterm, each student/or team will select a specific site or sites to test their proposed strategy. This selected area of study will be developed as a detailed architectural proposal.

For the Final Review, students will present their site strategy, the production of a scenario, and the detailed development of their test site at an architectural scale using drawings, models, mock-ups, and large-scale sections.

GSAPP COLUMBIA UNIVERSITY Advanced Design Studio Spring 2017

What If...

FLOATING New York

Post Assembly Fabrication for Expanding an Over-expanded City

Bibliography

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Dutch Dialogues, New Orleans, Netherlands: Common Challenges in Urbanized Deltas. Ed. Han Meyer, Dale Morris, David Waggoner, Amsterdam 2009: Uitgeverij SUN Architecture

Rutger de Graaf. Adaptive Urban Development. Rotterdam University Press, Rotterdam University 2012

Mapping New York, Ed. Duncan McCorquodale London, Black Dog Publishing (October 20, 2009)

Gastil, Raymond W. Beyond the Edge: New York's New Waterfront. Princeton, NJ.: Princeton Architectural Press, 2002.

Well, Alex. "Programming the Urban Surface." Recovering Landscape. Ed. James Corner. New York, NY: Princeton Architectural Press, 1999.

Ecological Urbanism. Ed. Moshen Mostafavi and Gareth Doherty 2010 Harvard University, Graduate School of Design: Lars Muller Publishers

Light-ness, Adrian Beukers and Ed van Hinte
Beukers, Adrian; van Hinte, Ed. (1998), Light-ness. Rotterdam: 010 Publishers

Kate Ascher, The Works: Anatomy of a City. (2005). The Works: Anatomy of a City. London: Penguin Books

Sanderson, Eric W., Markley Boyer. Mannahatta. New York, NY: Abrams, 2009.

Articles

"New York Is Lagging as Seas and Risks Rise Critics Warn", NY Times, Mireya Navarro, Sept. 10, 2012

<http://www.nytimes.com/2012/09/11/nyregion/new-york-faces-rising-seas-and-slow-city-action.html?pagewanted=all& r=0>

"Adaptation", Klaus Jacob, The New Yorker, January 13th, 2013 pgs. 32-37

http://www.newyorker.com/reporting/2013/01/07/130107fa_fact_klinenberg

"How High Could the Tide Go?" NY Times, Science Times, January 21st, 2013, Justin Gillis

<http://www.nytimes.com/2013/01/22/science/earth/seeking-clues-about-sea-level-from-fossil-beaches.html? r=0>

THE BOOK OF SINS

LUST

Barcelona's Barrio Xino: The Architectures of Illicit Love

Critic: Cristina Goberna Pesudo

THE BOOK OF SINS

LUST

Barcelona's Barrio Xino: The Architectures of Illicit Love

Columbia University GSAPP
M.S of Advanced Architectural Design, Master of Architecture
Spring 2017, Mondays and Thursdays 1:30-6:30 pm, Fridays 3:00-5:00 pm
Critic: Cristina Goberna Pesudo, cg2322@columbia.edu
Teacher Assistant: Wade Cotton, twc2115@columbia.edu

Imaginaries are historical constructions defined by the interactions of subjects in society...and the set of values, institutions, laws and symbols that are common to a particular social group.¹

Jean-Paul Sartre

The Book of Sins: LUST

The Book of Sins is a design investigation that explores spaces related to what are commonly understood as immoral acts and therefore, architectural typologies that are often forbidden, forgotten, hidden, not publically revealed or insufficiently explored by the discipline. Past instalments of this studio has been GREED (Sydney's Gambling Scene), SLOTH (Barcelona's Party Scene) and ANGER (Medellin's post-narco war urbanism). This instalment of the Book of Sins we will explore the architectures related to sexuality in Barcelona's Barrio Xino o Raval, the city's historical red district, in the verge of a potential prostitution regulation change.

Architectural Agonism. The Construction of Urban Imaginaries

The concept of *The Imaginary* has been studied by authors like Jean-Paul Sartre, Michel Foucault, Cornelius Castoriadis or Charles Taylor, who defines Modern Social Imaginaries as "the ways people imagine their social existence, how they fit together with each other, how things go on between them and their fellows, the expectations that are normally met, and the deeper normative notions and images that underline these expectations"². Yet if we talk about *Urban Imaginaries* we could say that they are the construction of the desired idea of cities that their inhabitants consciously produce, a system conformed by social relations, architectural operations, urban policies and the ideology behind them.

The Urban Imaginary Project studies the construction of the desired idea of a city that its inhabitants consciously produce—through their urban configuration, policies, disciplinary discourse and certain architectural typologies—before and after relevant events in history such as revolutions, wars, the opening to specific markets, political revolts, economic crashes, changes in regulations etc. It vindicates the role of the architect as a *Public Intellectual*, that is, a designer that participates in the public debate that shape the city, risking his or her own position by questioning institutions, received ideas and the general status quo.

¹ Sartre, Jean-Paul, *L'Imaginaire: Psychologie Phénoménologique de l'Imagination*, Paris: Gallimard, 1940.

² Taylor, Charles, *Modern Social Imaginaries*, Duke University Press, Durham, 2004

This studio is part of a collection of courses that explore the potential of *Agonism* to opening unexpected paths for the identification, confrontation and discussion of current polemics in architecture. It takes architecture as a *Semi-Autonomous* field, studying not only its disciplinary advances but also their reverberation in society at large.

Modus Operandi: Workshop in Barcelona, an International Consulting Agency of Infiltrated Agents

This studio will operate as an international urban consulting agency, that is, as a group of experts or independent observers able to deliver a current diagnosis and potential future for the city of Barcelona in the form of an *Urban Imaginary* based in urban configurations, programmatic strategies and architectural typological operations. We will travel to Barcelona during the first week of February in order to participate in a program of visits and talks hosted in different architectural offices, cultural centres and academic institutions. Once in location we will study the past, recent history and current challenges of the city; interview the main local actors that have been involved in the creation of the current urban imaginary (politicians, architects, urban designers, artists, magazines, curators, neighbour associations etc.); we will tour in different speeds and means of transportation; study its geographical, urban and social fabric and we will work in conclusions. We will, in other words, work as a group of infiltrated agents that ultimately, will design together a potential future *Urban Imaginary for Barcelona*, unveiling in doing so, issues that require public discussion inside and outside the architectural discipline.

Critical Pedagogy. Competition versus Collaboration

This studio will work with a methodology based in *Critical Pedagogy* and in the idea of less competition and more collaboration between its participants. The students will be trained to develop independent critical skills that they will apply agonistically, that is, taking strong positions and learning to defend them graphically, orally and in the general construction of strong and well-studied arguments. The class will celebrate experimental pedagogical sessions with talks, debates, acting workshops and time constrained games/exercises in order to advance in the students' critical skills, analysis and proposals. From the Midterm on, the class will work together in the completion of a single urban imaginary for Barcelona's illicit love life, in the construction of a collection of *Architectural Typological Sex Machines* and in the design of a *Final Review* event that could incorporate a professional exhibition, a theatre play or other non-traditional formats.

****The students that are interested in this studio should quickly investigate if they require a visa in order to travel to Spain, and in that case, if it is possible for them to acquire it in approximately one week time.***

****PLEASE NOTICE THAT THE STUDENTS ENROLLED IN THIS COURSE WILL BE EXPOSED TO EXPLICIT MATERIAL.**

24

Abstract
Technology

For the 24th incarnation of Architecture without content, we arrive in Brooklyn over Japan and California. If our journey over the past years was often driven by an obsession with everything big, including its consequences and the places these big boxes inhabit, it is the latest episodes at our Laboratory for Architecture as Form that inspired for a radical scale shift, in an attempt to find an architecture of the shared in the smallest of acupunctural interventions.

In the late 70s, Frank Gehry developed an architectonic language that was both simple and sophisticated and perfectly fit for a casual expression of 'some things public' in the laid-back sea of suburban California. Gehry's early buildings are cheap and unpretentious, simple boxes made casually complex through sudden collisions, fragmentary additions and bursts of surprising honesty. If his later work somewhat overshadowed this complex minimalism, we feel it is in these bizarre formal essays that we find a certain technological

abstraction. If more recent incarnations seem rather megalomaniac abstract expressionisms, it was his much earlier work that beholds a more fertile track, for an architecture of a radically formalist economy of means.

A decade later, the ideal circumstances of the Kumamoto prefecture allowed Toyo Ito a very particular formal experiment.

A loose technological language, smoothly developed in parallel with Sakamoto in small Tokyo constructions, could be adapted for a family of buildings to house and represent the shared. Each of the buildings developed architecture like a tent, as if to stretch the notion of shelter so it could house close to anything. These tent-like structures of only roof and that what it protects seem today precursors of the architecture of almost nothing developed in the late nineties by the french ideologists Lacaton and Vassal, albeit with a more formalist obsession, unafraid of naive expressions of beauty and faux formal poetry. Is it that this ultimately saves each

of the buildings of too little architecture?

It certainly gives the projects a *raison-d'être* beyond the needs of sheer accommodation.

The Dutch artist Daan van Golden escaped the prison of abstract expressionism after a two year trip to Japan in the 1960's. His art, he realised, did not have to appear *ex-nihilo*, as an eruption of personal expression, but could rather reside in the careful copy and appropriation of formal gestures he found. This 'pop' abstraction became the red thread of a careful and slow oeuvre that investigated the boundaries of paint, figure, abstraction, copy and technology.

In many ways one could interpret this simple yet sophisticated approach to the making of art as a possible guide to building making. Van Golden's art is extremely accessible, superficially easy to understand and not devoid of the big gesture at the same time. The silent abstraction—almost zen-like—makes each of the works fundamentally undecipherable.

As tropes of another world they do not need to speak.

In this semester we will start with Gehry and Ito and we will copy what we need, in order to develop a set of small public schools in the area East of Brooklyn (Greenpoint, Ridgewood, Bushwick, Glendale, Woodhaven, ...). There are many reasons why today in the United States of America attention needs to be given—again—to small public infrastructures. Public schools are but one of the many terribly dated pieces of the shared building bulk. It seems fundamental that each of these buildings are many things in all their smallness, and house and shelter more than just kids. As veritable points of ideas they should encompass/behold the world we know, and all the ones we can imagine, without prejudice but confident, undecipherable: the public building is a tent.

Presentation



Piero della Francesca,
Polyptych of the Misericordia, 1445–1462,
Sansepolcro

US Letter

US Legal

All perspectives, 10km to 1m, all drawings, 1/10.000 to 1/10, panels will be enlarged to fit A0

Ancestors



Daan van Golden, 1964,
Naiqua Gallery Tokyo, *Patterns*,
Installation view



Daan van Golden, 2002,
Study H.M., oil on canvas, 135x85 cm



Daan van Golden, 2006, *Study Pollock*, 195x140 cm

Ancestors



Frank Gehry, 1979, San Pedro, California, Cabrillo Marine Museum

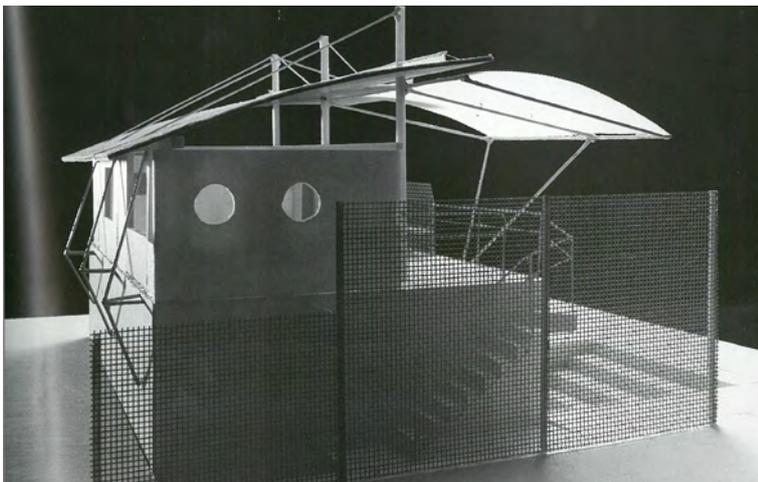


Frank Gehry, 1981, Los Angeles, California, Loyola Law School

Ancestors



Toyo Ito, 1988, Kumamoto, Japan, Yatsushiro Municipal Museum



Toyo Ito, 1992, Sakurashinmachi, Japan, Project for a studio in Sakurashinmachi

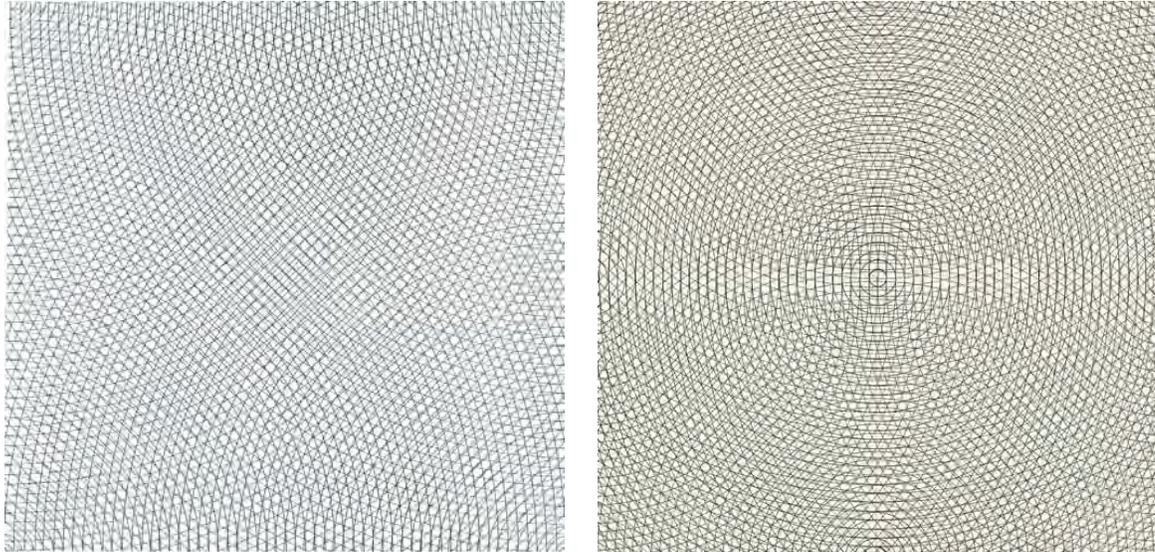


Toyo Ito, 1992, Yatsushiro, Japan, Elderly people's home

2017

Architecture
Without
Content

“Pass through Copula Hall and she or he might leave Beszel, and at the end of the hall come back to exactly (corporeally) where they had just been, but in another country, a tourist, a marveling visitor, to a street that shared the latitude-longitude of their own address, a street they had never visited before, whose architecture they had always unseen.” -- China Mieville, *The City and The City*



Sol LeWitt, Arcs, Circles & Grids 1972

context: Two oppositional city states partially occupy the same geographic territory. Citizens of both nations coexist side-by-side in an interwoven *crosshatch* of overlapping borders, yet are forbidden to acknowledge one another’s existence due to deep cultural strife. These irreconcilable conditions yield an encrypted urban fabric, a conflicted, yet coincident overlay of opposing architectural languages -- ancient and modernist, east and west -- that conveys the rigid set of behavioral codes and protocols required to maintain the tenuous political conditions of the city/cities.

These impossible architectural, cultural, and geographic circumstances are the setting for China Mieville’s noire police procedural novel *The City and The City*, which will serve as the site, program, and universe of the studio. Intensively detailed within the action of the novel, the carefully-constructed fictional world is also a provocation. The *crosshatch* premise may be interpreted as a singular organism that is cleaved into two; as two individual but interlaced systems; or as an amalgamation of two that in fact produces a third. We will occupy each, both, and neither place(s), and assume that each tectonically-improbable urban figure from the text presents an equally conceivable parable of abiding cultural, economic, habitual, social, racial and/or ethnic disagreement and/or discord in our everyday tangible realities.

program: “Copula Hall, like the waist of an hourglass, the point of ingress and egress, the navel between the cities, the whole edifice a funnel, letting visitors from one city into the other, and the other into the one.”

Beginning with a close and rigorous reading, analysis, deconstruction, and re-composition of the text through analytic drawings/models, each student will enter and re-construct the implied geographies, styles, and site conditions on your own terms and in your own visual language. We will progress from this projective cartography into the iterative exploration and design of a three-dimensional formal language that enables the novels’ inhabitants to negotiate these two opposing and intertwined cities. Each student will intensively test and expand their *crosshatch* technique, effects, and systems in development of the final project: design for a Copula Hall, the key architectural protagonist of *The City and The City*. Copula Hall is a singular building that houses two interwoven seats of governance and their respective bureaucracies, and serves as both boundary and portal between the two worlds.

conjecture: Architecture frames complex cultural and social relationships which are often impossible to solve – from the scale of a house and to the scale of a city. Taking on any architectural project means becoming expert in its program and the particularities, values, absurdities, tensions, and impossibilities of that particular family, organization, institution, or municipality. In order to do this well, an architect must become an anthropologist to worlds that, prior to the start of each project, you never knew existed even though they often coincide in space and time with your own. The best works of architecture are born out of this expertise, and leverage deep research to generate a project that not only strengthens but also transforms (and at time subverts) the inherent methodologies of the user. As much as the studio premise is imaginary, it equally stands for any, and every, critical architectural project.

evaluation: This is an intensive studio with an emphasis on experimentation and production, in which students will work with rigor and intent to develop spectacular, unexpected architectural speculations. You are expected to overlay your individual motivations onto the work and define the formal and political terms of your project as your work explores the visual, social, political, tectonic, programmatic and/or ornamental notions of *crosshatch*. There is no pre-determined or expected solution to the problem; the best projects will be those that delve deep into the text, think through high levels of experimental production, and take calibrated risks to produce new and extraordinary outcomes.

travel: A traveling studio presents a privilege and a hazard for students of architecture; the opportunity to visit, experience and study unfamiliar and important landmarks, geographies and cultures can radically expand/shift/reposition design thinking and awareness. At the same time, the mistaken idea that a singular visit would enable even the most experienced architect to understand -- let alone to solve -- a local problem is antithetical to a sophisticated design process. To wrestle with

this conundrum, which directly relates to the studio problem and the question of mastering an architectural problem, we will be taking two trips in the studio that raise a series of overlapping and at times oppositional questions: The first trip will be an intellectual journey into the world of the novel, which will be re-presented in your own visual language over the first part of the semester. The second trip will take us to see two seminal works of state-building architecture: Le Corbusier's Parliament Building in Chandigarh, India and Louis Kahn's Assembly Building complex in Dhaka, Bangladesh.

Both buildings were built with idealized forms and architectural language as a tabula rasa for new nations. The histories of those nations and the boundaries signified by the structures are not straightforward and reveal overlapping and slipped conditions, not unlike the text. At the same time, they both represent the imposition of a western understanding of these new governments and the cultures that they serve. Some questions raised include: a) Seminal works of architecture that are about creating an image for a nation, that students might never have the chance to see otherwise that we think will be, in terms of design, amazing. b) Problematic works of architecture that reflect an outsider's interpretation of another culture's values c) as far as (b) goes, perhaps a lesson for the hazards of being an architect -- how can you not be a know-it-all colonialist even as you seek to serve another culture? d) In a way the opposite of the premise of Copula Hall, in that Copula Hall is an outgrowth of the inherent qualities of place (transcending monumental tropes while serving as a symbol) and Chandigarh and Dhaka are from-the-outside superimpositions of a vision onto a place.

SCHEDULE

1	TH 1/19	Intro
2	M 1/23 TH 1/26	PINUP Desk Crits
3	M 1/30 TH 2/2	PINUP Desk Crits
4	M 2/6 TH 2/9	Review Desk Crits
5	M 2/13 TH 2/16	Desk Crits Desk Crits
6	M 2/20 – 2/24	Mid-Review Week
7	M 2/27 TH 2/30	Desk Crits Desk Crits
8	M 3/6	Travel week
9	M 3/13	Spring break
10	M 3/20 TH 3/23	Intro Problem 3 desk crits
11	M 3/27 TH 3/30	PINUP Desk Crits
12	M 4/3 TH 4/6	Desk Crits Desk Crits
13	M 4/10 TH 4/13	Mid-review Desk Crits
14	M 4/17 TH 4/20	Desk Crits Desk Crits
15	M 4/24 TH 4/27	Desk Crits Desk Crits
16	5/1 - 5/4	Final Review Week

01.

The Monograph Studio generates (and documents to a standard book format) a very large volume of work, rapidly, and then ruthlessly studies, edits, and transforms this work." We say: Eat it up, throw it up, clean it up... The first half of this process requires instinct, the reliance on habit, and a high-stakes/low stakes dynamic in which each assignment is very hard, but the time span is so fast, you just have to jump and commit quickly--one way of revealing yourself to yourself.

02.

The Monograph Studio asserts that there are 5 useful weeks before the break and 5 weeks after. There is no warm up, no fake research, no mind-reading of instructors, no false progress, no anticlimactic midterm, no right answers right away, no exit, and no time to lose.

03.

The Monograph Studio will invite you in the first 5 weeks to design 5 buildings on a single midtown Manhattan block. We estimate that in your educational career you have already designed 5 major buildings. These are the next 5. You will be designing your city within the city - polemic, utopic, and synthetic.

04.

The Monograph Studio likes paper. The monograph studio likes dirt. The monograph studio likes books, and believes architects should buy them, own them, make them, and sometimes read them. The monograph will not look over your shoulder at unfinished rhino models on your screen. Your work will be presented each week in a standard book format: 20 pages, 10 spreads, with requirements for each. You will have 10 chapters ready before the midterm. The midterm will be unexpected.

05.

The Monograph Studio so far will have interested, inspired, bored, and burned you. You will be ready for a seemingly empty page. You will be ready for a trip to a pre-and-post-architectural landscape; you will be ready to empty yourself of thought and suffering; you will be ready for a place of cyclic accumulation and erasure; you will be ready for a critique of scholastic and urban density; you will be ready for a trip to the desert. We will be traveling to South Africa, Johannesburg and the desert.

06.

The Monograph Studio embraces and advances a working method of iterative prototyping in search of a cluster of optimum results. We seek to develop a more complex, cloudy, dynamic, and dusty definition of the parameters with which such optimization is located. We seek to develop this practice of repetition and variation beyond the artifacts of software into a robust and surprising method of discourse, design, and material practice. And to therefore drag it relentlessly back into the past. We believe in strategies of repetition, variation, hesitation, anticipation, recollection, sampling, mash-up and re-mix. These strategies reward and require the book format, in which there is a seemingly unavoidable narrative and tangible sequence, embedded in the logic of the physical object.

07.

The Monograph Studio believes in retroactive continuity and reverse engineering. You will parallel process an evaluation and documentation of your entire career so far, destroying the evidence and establishing a

new prehistory for your work. Projects will be produced to continuously interfere with and affect each other; to make you a better narcissist and a better altruist.

08.

The Monograph Studio is not a portfolio studio.

A portfolio is comprehensive; a monograph is compromised.

A portfolio is objective; a monograph is subjective.

A portfolio is universal; a monograph is personal.

A portfolio explains; a monograph mystifies.

A portfolio hastens; a monograph hesitates.

A portfolio is slick; a monograph is slippery.

A portfolio is honest. A monograph is deceptive.

A portfolio is graphic. A monograph is therapeutic.

A portfolio is defensive. A monograph is adaptive.

09.

The Monograph Studio is a dirty, papery studio.

10.

The Monograph Studio reminds you of the words of Samuel Becket, who in 1983 wrote:

All of old.

Nothing else ever.

Ever tried.

Ever failed.

No matter.

Try again.

Fail again. Fail better.

FROM THE INDUSTRIAL ESTATE TO THE ADVANCED NEIGHBOURHOOD

typological corrections and occupation practices

WHAT DEFINES THE PRESENT? OR, TO PUT THIS IN ANOTHER WAY, WHAT ASPECTS OF TODAY'S COORDINATES ARE OF INTEREST TO ARCHITECTURE AND WHERE MAY OR MUST IT PLAY A MORE PROMINENT ROLE IN THE CONSTRUCTION OF THE FUTURE? THE INSTRUMENT MOST INHERENT TO THE PRACTICE OF ARCHITECTURE IS THE PROJECT. THE TERM 'PROJECT' ITSELF DENOTES AN ELEMENT OF EXPLORING THE UNKNOWN, MOTIVATED BY EXPERIENCE, INTUITION AND OUR INTELLECTUAL AND CREATIVE QUESTS ARCHITECTS TRANSFORM EVERYTHING WE DO INTO A PROJECT THE CRISIS WE ARE CURRENTLY UNDERGOING IS NOT ONLY AN ECONOMIC ONE. IT ALSO EMBRACES MODELS AND CHALLENGES EVERYTHING WE HOLD TRUE CHANGE, ENERGY AND INFORMATION ARE THE RAW MATERIALS INHERENT TO THE CITY, THAT UTOPIA IN PERMANENT RECONSTRUCTION BESET BY THE WORST AMBITIONS, BY SAVAGE PROCESSES OF GENTRIFICATION, BY DESTRUCTION OF IDENTITIES, BY THE RISE IN INEQUALITY AND BY THE CONSTRUCTION OF FALSE SCENARIOS FOR IRRESPONSIBLE CONSUMERISM, ALL FAMILIAR PROCESSES THAT SEEM TO HAVE NO LIMIT WE ARE OVERPOWERED BY THEIR DIMENSIONS AND YET WE ARE OBLIGED TO NURTURE A CERTAIN DEGREE OF OPTIMISM, OF CONFIDENCE IN THE NOTION THAT ARCHITECTURE HAS SOMETHING TO SAY AND A LOT TO DO IN THIS SETTING.

THE COURSE WILL FOCUS ON THE TYPE OF SITES THAT NOBODY WOULD EVER REGARD AS THE TARGET OF COVETOUSNESS ON THE PART OF THOSE WHO SET THE PROCESSES MENTIONED ABOVE IN MOTION. NONETHELESS, THEIR TRANSFORMATION HAS ALREADY BEGUN. WE REFER TO THE APPARENTLY CHARACTERLESS OUTLYING INDUSTRIAL DISTRICTS, WITH THEIR HUMDRUM BUILDINGS IN WHICH THOUSANDS OF ANONYMOUS PEOPLE TOIL CHANGES IN SYSTEMS OF PRODUCTION AND THEIR STRATEGIC LOCATION ON THE EDGE OF THE CITY, NEAR FAST THOROUGHFARES AND ON NON-Classified LAND, HAVE CONVERTED THESE SITES INTO THE NEXT TARGET FOR REAL-ESTATE SPECULATION, WHICH HAS SET PROCESSES IN MOTION OF TERTIARY AND RESIDENTIAL OCCUPATION IN WHAT WILL MOST CERTAINLY BECOME A NEW GENERATION OF URBAN DISTRICTS WHAT SEEMED TO BE VALUELESS FRAGMENTS ARE NOW CLAIMING THEIR SHARE OF ARCHITECTURE IN ORDER TO FACE THEIR FUTURE.

IN THIS CONTEXT OUR STUDIO WILL DEVELOP THREE THEMES CRUCIAL TO CURRENT CIRCUMSTANCES: RECYCLING THE EXISTING CITY—TYPOLOGICAL CORRECTIONS—, NEW WAYS OF LIVING—RE-OCCUPATIONS— AND THE NEED TO DEVISE NEW DESIGN METHODS—EMERGING PRACTICES.

PROJECT

Our work plan takes the form of research into reconfiguring the density, the materiality, the programmes and models of city associated with a generic industrial estate on the outskirts of Madrid. It takes into account the fact that what exists has value and, despite such architecture's subordination to an original programme, it has the potential to burgeon into a hitherto undiscovered city when submitted to new programmes. Operations of extension, cutting, infilling, perforation, heaping and so on will be the instruments of a project that sets out to work according to different scales.

Working on the assumption that the chosen case study has a substantial load capacity, which will make the emergence of a newly-built fragment of city possible, our intention is to try out hybrid typologies that might provide new forms of socialisation, consumption, leisure and commercial and cultural practices.

FROM THE PERIPHERY TO THE CENTRE

The emergence of the post-industrial city during the seventies coincided with a drop in the residential functions of urban centres, now subjected to growing specialisation in tertiary and commercial activities, and the displacement to the peripheral belts of productive and logistical activities. In the third ring of this urban growth emerged the new housing paradigm founded on the promise of an anti-urban suburban life inspired by false contact with nature and a supposed image of social rise the price for which was paid over decades of congestion and disconnection of urban culture. Nonetheless, in recent years we have witnessed the advent of a new urban consciousness and a redefinition of the parameters of quality of life which have recovered the centre as a desirable area in which to live. In this process, the districts that touch on the edges of the centre, and among these the productive rings in regression, emerge as the perfect space in which to develop new forms of occupation and centrality.



The introduction of increased flexibility in production processes has altered the size of factories and workshops, which have become reduced and atomised to the point where many of them do not even need to occupy their own building; warehouses are tending to disappear, since they constitute an onerous liability that production in real time no longer needs; and the emergence of models such as the business park and technological and logistical complexes based on hybrid programmes associated with a new generation of clean industries compatible with residence are eroding the boundaries between housing and work, industry and university, the office and the factory. All these factors serve twenty-first-century architecture with a new work theme—the tertiarisation and ‘residentialisation’ of obsolete industrial estates—which has highly interesting economic, social, infrastructural, landscape and cultural implications.

The aim of this course is precisely to understand that these invisible islands, well connected and in contact with nature and agriculture, which have developed with their back to the city, given their dimensions and complexity and given their peripheral and infrastructural character—the city continues to survive day after day thanks to their presence—call upon us to assume responsibility for resolving the urban estrangement they generate and, at the same time, for developing the experimental potential they offer by virtue precisely of their non-classified nature, far removed from any form of conventionality.

A HYBRID TISSUE: RE-OCCUPATION RITUALS, PLEASURES AND POLICIES

We live in the era of knowledge networks and shared talent. The propagation of values such as cooperation versus competition is making a crucial contribution to what we refer to as the sharing economy. And the spread of such values has major repercussions on the physical characteristics of production areas, of work spaces and of forms of consumption. Proportionally, collective concerns such as growing environmental awareness and the value of free time are generating constant transformations in models of production. In the midst of these equations we find a sensitive, well-informed contemporary subject, someone unprejudiced and prepared to experiment with new ways to live in the city. This subject calls for urban models that would offer a hybrid, naturalised condition easy to re-configure, while at the same time rejecting the borderlines between work, the home and leisure time that an obsolete system of urban zonification would attempt to impose.



The theories and practices of post-occupation account for a significant portion of current architectural activity. Countries like Germany and the United States claim that over 50% of their projects focus on recycling existing architecture, while in Finland the figure rises to 70%. Such practice is revolutionising building and structural systems, energy equations, regulations hitherto blind to changing conditions and, above all, the relationship between programmes and what we call architectural typology. This is perhaps the most important work field in present-day architecture, since it challenges the myth of the ideal commission as that which produces buildings from scratch, freestanding, mono-functional and designed to last over unaltered time.

ATTITUDE

From the initial decision to the final review, our slogan will be *everything is project*. The project is conceived at first as an exercise on ways of reading, analysing, interpreting and describing existing conditions so that new opportunities may be generated in terms of ways to inhabit and use the city. On the basis of these opportunities we shall develop highly ambitious projects of great experimental value.

We understand that the experimental attitude is today the most competitive and most highly valued vis-à-vis those that focus on professional and compositional skills. For this reason, we understand that the pedagogical mission of the programme's last semester is for each student to find his/her own way to draw up projects, which involves acquiring specific skills as regards the chosen lines of work. To this end, we shall work simultaneously immersed in three dimensions: large-scale transformation of the city, typological reflection as correction of existing elements and the establishment of material, constructive and spatial systems associated with deliberate choice of systems of representation.

The studio pursues the construction of a strong collective, participative spirit of confrontation with the intention of developing a critical consciousness, a capacity for argument and a constructive sense of conversation.

STUDIO TRAVEL AND COINCIDENCE

The Studio Travel will be to Spain. We shall stay in Madrid the entire week, visiting the site and the city's architectural landmarks. Every other day, we shall take a high-speed train round trip to visit one different city every time guided by a prominent architect who will devote the whole trip to us, taking in his/her buildings, other favourite examples of the city's architecture and his/her favourite culinary experience.

The students of the Madrid School of Architecture (ETSAM) Master Class are carrying out the same programme. During the trip we shall conduct a joint review with the people responsible for Madrid's territorial policies and a one-on-one pin-up with the idea of establishing alliances in order to share information during the second part of the semester.

Redesigning the Actor Network in Fukushima | Atelier Bow-wow

Spring 2017 Advanced Studio IV, Columbia GSAPP (A4106-14)

Professor: Momoyo Kaijima + Yoshiharu Tsukamoto

Assistant Professor: Tamotsu Ito

Class time: Monday / Thursday: 1:30 pm - 6:30 pm, Friday: 3 pm – 5 pm

In the 20th century, the development of industries led by the value of optimum efficiency hugely changed the world's structure. It happened not only in cities but also in rural areas. Traditionally in rural areas, various layers of social common capitals, which have been established by people's management of collective resources such as forest, water, soils, ocean, etc., have nurtured and sustained the vibrant livelihood and landscape. Local people have worked to improve and maintain the qualities of such layers, which we can understand as one sustained shape of the Actor Network (B. Latour). However, the network and the people sustaining it were not always robust enough in this competitive global market. As the primary industry have been specialized and industrialized, 'unproductive' activities such as hunting, cropping wild plants, and managing forests, have declined. Moreover, Japan's economical growth from 60's has attracted many young people from rural areas to get a job in cities. Today, rural areas in Japan are confronting the shrinking and aging population, the lack of breadwinners working for the primary industry, and the deteriorated villages' landscape. These issues are threatening the existing Actor Network in rural areas.



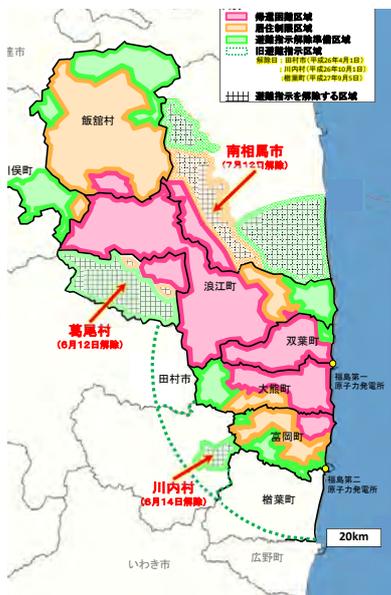
photo. Odaka, Minamisoma 2012.11

The area this studio focuses on, Odaka Ward in Fukushima, has had similar issues with other rural villages. Besides, the nuclear power plant accident in 2011 made its condition much more complex and difficult.

Students are asked to investigate the ecology of rural livelihood by applying the method of the Actor Network, and to map it with their graphic representations. Then, students are asked to propose an intervention into the Actor Network in order to open a better future of the area, as well as exploring the potential architectural language in such rural context.

(Atelier Bow-Wow)

Site: Odaka, Minamisoma City, Fukushima

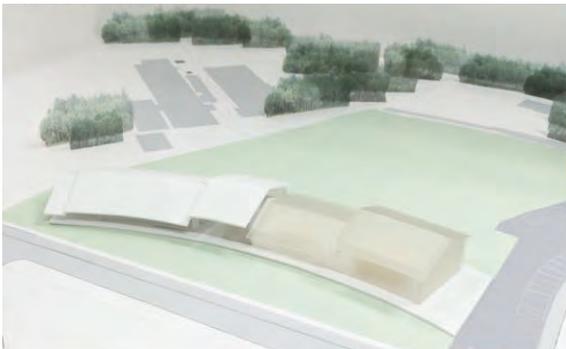


In 2011 the Great Eastern Earthquake and Tsunami attacked Japanese northeastern coast that has many fishery and agricultural villages with utilizing water resources from mountains. After 6 years we can see some recovery of them except Fukushima. In Fukushima there are several grades of the problem by Fukushima No.1 nuclear power plant accident. First grade is the radioactive contamination itself. Just after the accident, the contamination was not under control. Now it was monitored and inspected by the government. Second grade is the evacuation area for the accident. In 2011 April the government announced the 2 evacuation zone "emergency evacuation preparation zone" and "planned evacuation area"

according to the distance from the plant in 20 km. For the past 6 years, the zone was changed time by time in the condition and now there are 3 zone; "in preparation for the lifting of the evacuation order," "restricted residence area," and "difficult-to-return zone." Fundamentally the zone was defined by the condition of the contamination and it was not same zoning of the administrative ward. So in the discussion of the local government the decision making for the future planning is very hard. Third grade is the suffering from "Fuhyohigai" or Harmful Rumors. The ever-increasing economic damage from the Harmful Rumors hits a serious blow to the local area. Many farmers and fishermen were forced to abandon their businesses and evacuate in order to avoid being exposed to radiation. Fourth grade is the depopulation. The long evacuation turn has made the people to change their life including job and the school. The suffering of the

life after return 1/3 of the population decided not to return and 1/3 had returned and 1/3 is unable to make a decision. In this condition the demographic structure of this community would be changed into the aging population.

In this studio we focus on Odaka Ward in Minamisoma City, Fukushima. It had a beautiful natural landscape between the Pacific Ocean and Abukuma Mountains. There had been agriculture with rich water from Odaka river and fishery villages with mild weather. After 2011, Odaka Ward was under warning zone and in 2012 April, it was changed to "in preparation for the lifting of the evacuation order," "restricted residence area," and "difficult-to-return zone." In 2011 March the population in Minamisoma City was around 70 thousands and the one in Odaka was around 12.8 thousands. But today the population in Minamisoma City is around 56 thousands and the one in Odaka is around 1 thousand.



Odaka is, however, now in a new phase of its positive revitalization. In July 2016, the designation of “in preparation for the lifting of the evacuation order” and “restricted residence area,” was canceled, and local people started to come back to their homes little by little. Taking this situation as opportunities, there emerge new activities to create the life and business from inside and outside of Odaka. Since 2011, NPO *Tsunagappe Minamisoma* has been organizing salon events at the community centers at the temporary housing sites, in order to create the exchange population by accepting volunteer group from outside. Now they try to continue to support the life for the aging community. A young entrepreneur born in Odaka founded *Odaka Worker's Base Ltd.* in 2014 to support launching new local businesses such as a dining restaurant by housewife group and a supermarket in the town etc. Atelier Bow-wow supports a local group who proposed the city to make a museum for earthquake disaster. Now Atelier Bow-wow is designing houses for those who want to come back to Odaka in collaboration with local architects.

We travel and visit Odaka and meet local people to discuss the future vision.

Semester Schedule (K – Kaijima T- Tsukamoto I – Ito)

*Momoyo Kaijima meets students around once in two weeks. Yoshiharu Tsukamoto meets students in the first meeting, at the studio trip to Japan, and in the final review. Tamotsu Ito discusses regularly with students as well as helping necessary arrangements such as trip / review setting / etc.

Jan. 18.Wed.	Lottery Presentation (T + I)
①Jan. 19. Thu.	First meeting (T + I)
Jan. 23 Mon.	Meeting (I)
Jan. 26 Thu.	Desk Critic (I)
②Jan. 30. Mon.	Group research presentation (K + I)
Feb. 2. Thu.	Desk Critic (I)
③Feb. 6. Mon.	Actor's network scheme presentation + short critic (K + I)
Feb. 9 + 13 + 16.	Desk Critic (I)
④Feb.20.Mon	Mid Review, Actor's network scheme + proposal presentation (K + I)
Feb. 23. Thu.	Meeting per request (I)
Feb. 27. Mon.	Meeting + short critic (I)
Mar. 2. Thu.	No Meeting
<u>Mar. 4-12.</u>	<u>Japan Travel Presentation @ Odaka and Tokyo, Japan (K+T+I)</u>
Mar. 13-17.	Spring Break - No Meeting
Mar. 20. Mon.	Meeting + Desk Critic (I)
Mar. 23 + 27.	Desk Critic (I)
⑤Mar. 30. Thu.	Presentation (K+I)
⑥Apr. 3. Mon.	Desk Critic (K+I) + Evening Lecture (K)
Apr. 6 + 10	Desk Critic (I)
⑦Apr. 13. Thu.	Desk Critic (K+I)
⑧Apr. 17. Mon.	Desk Critic + Meeting (K+I)
Apr. 20. Thu.	Desk Critic (I)
Apr. 23 + 27.	Desk Critic per request (I)
⑨ <u>May 1. Mon.</u>	<u>Final review (K+T+I)</u>

Japan Research Travel

Mar 4 Sat.	Depart from NY
Mar 5 Sun	Arrive at Tokyo / Orientation / Stay @ Tokyo
Mar 6 Mon.	Visit Odaka / Stay @Odaka
Mar 7 Tue.	Odaka Research / Stay @ Odaka
Mar 8 Wed.	Visit Aizu / Meet Arch. Haganuma – Haryu Studio / Stay @ Aizu
Mar 9 Thr.	Depart from Aizu / Stay @ Tokyo
Mar 10 Fri.	Free time / Stay @ Tokyo
Mar 11 Sat.	Presentation @ ABW / Exhibition Opening @Mito Art Museum
Mar 12 Sun	Depart to NY

Reference

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Columbia University
Graduate School of Architecture, Planning and Preservation
ARCHA4106-15 Advanced Architectural Design, Spring 2017

Instructors: Hilary Sample, Associate Professor, hms2155@columbia.edu
600 Avery Hall, Monday and Thursdays, 1:30 p.m. – 6:30 p.m.; Fridays 3-5PM

Redrawing East Harlem



Redrawing East Harlem

Architecture Studio Description

In this design studio, students will examine four distinct building types: office, housing, cultural, and health, all of which have a direct design relationship to architecture, building, urban, preservation, development, and infrastructure. The studio begins by questioning typology and its relationship and representation to the contemporary city. For instance, housing and office buildings are, by their very nature, examples of generic building types. Some may argue that working within a particular typology produces boring buildings. However, it is precisely the thorough understanding of an individual type and by extension the potential for multiple typologies (think housing) that allows one to understand what has motivated the peculiarities of a particular building. The specificities of urban context, such as New York City's East Harlem, the baseline of this studio, produce unexpected moments that alter type's original form and program potential. With the East Harlem Neighborhood Plan's rezoning proposal put out in December 2016, this studio will examine types of buildings and life within this neighborhood. The studio literally asks student(s) to redraw all scales of East Harlem. The studio will emphasize drawing over other mediums. The studio also asks each student to think what it means to redraw.

The question of type, once a beginning and end for architecture, today, is less clear, and even less relevant in making architecture and an argument for the making of a city. At least the studio will question this idea. How does the city intervene in the design of a building? What constraints or alterations are reflected in the design of a project, and in its ultimate form and program? In Aldo Rossi's *The Architecture of the City*, he describes how "American architecture is above all 'the architecture of the city': primary elements, monuments, parts. Specifically, New York is a city of monuments such as I did not believe could exist." (Rossi, pg. 15). If there are monuments, how does it differ from type? Does an urban context make the difference between a type and a monument? If type is generic, or concerned with the general, and architecture is seen as having the quality of luxury, then how do these two things meet? We will examine the distinction between pure expressions of type, and cases in which a type is altered by the city. Through a series of lectures, reading and discussion, and site visits, this studio will focus on select types, looking at works of architecture, both iconic and mundane. Students will be asked to work across a variety of scales. This studio brief asks students to look at and work with type, but first there needs to be understanding of how type fits into the city, and this begins with understanding and identifying urban morphology, lots lines, property lines, and urban history. On the recent occasion of the 100th anniversary of the 1916 New York City Zoning Ordinance, the first zoning laws passed in the United States, students will learn about the importance of this act, but also questions its relevance today. And particularly look at this subject as part of the City's proposed rezoning and reworking of two neighborhoods in East Harlem that will be the site of the studio.

To begin, students will undertake a twofold process: first is to undertake design research, complete a site visit, and develop original drawings and representations of the studio site. The second is to design a quadrant of the city, in this case a neighborhood in the East Harlem. Located between East 96th Street and West 143rd Street on the south and north sides respectively, from 5th Avenue to the East River (FDR Drive) and Harlem River Drive. Within this area, existing types include a former school, warehouse, a community college, park, storage, subway station and platforms,

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gas station, car wash, etc... East Harlem is one of New York City's most important, yet underdeveloped and overdeveloped with NYCHA housing neighborhoods. The studio should look at the history of the East Harlem and its development. All of these will influence a reading of the city and its relationship to type, architecture, and design.

References and Readings: (See Schedule below for specific readings)

Types to be explored will include examples located in New York City, Philadelphia, São Paulo, Rio de Janeiro, and Mexico City, Berlin, among others. Architects to be included SANAA, Venturi Scott Brown, Alison and Peter Smithson, Lina Bo Bardi, Louis Kahn, Rem Koolhaas, O.M. Ungers, among others. Select readings will accompany studio work. Each week there will be a short discussion around certain readings. Students are expected to select one of the readings each week.



Social and Architectural Aggregates, MOS



Scale Figures, Selfie Curtain



Christian Kerez Jardim Colombo



ACCROCHAGE, Punta Della Dogana Museum exhibition

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Studio Project and Requirements



Social and Architectural Aggregates, MOS

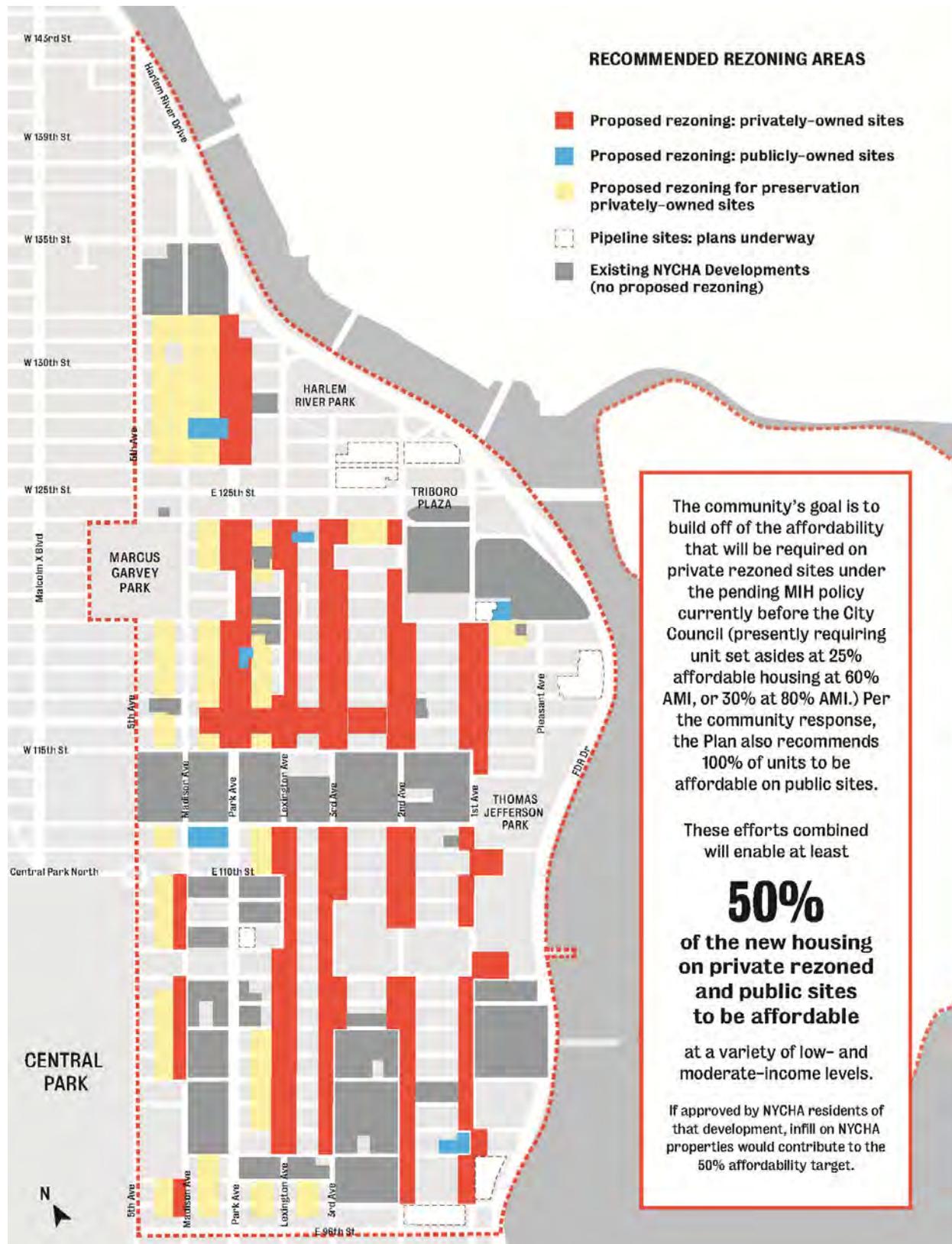


Neubau, Germany

The first week each student(s) will select one building to examine in detail and produce a series of diagrams and drawings that illustrate how type is changed by its context, with an emphasis on the city. In addition, each student(s) will select a series of scale figures to examine, and create your own scale figure that will be used to design your project around. The representation of the building is to be made through a detailed drawing that takes a position on what is the contemporary city and how can it be represented. The second assignment is to make a massing diagram drawing and model that proposes redevelopment of the site. The third part of the studio that begins in week 3 is to design one building in detail.

No more than two unexcused absences are permitted. Grades are based on participation (20%) and drawings, models, with statement (80%). A draft of the final drawings will be presented on the last day of class with a guest reviewer(s). A final review will be held in the first week of August, date to be confirmed, and a final PDF should be submitted at the time of the review. Students should produce a series of drawings no larger than 18" x 24" with a total of 9. Drawings should be scaled and include observations of the buildings in their site, climate, structure, and diagrams about type, along with a written statement in the form of long captions. Models should also be considered as part of the presentation and photographed with illustrations. Please see above images for reference of scale of work to be created.

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Studio Site, East Harlem Existing NYCHA projects

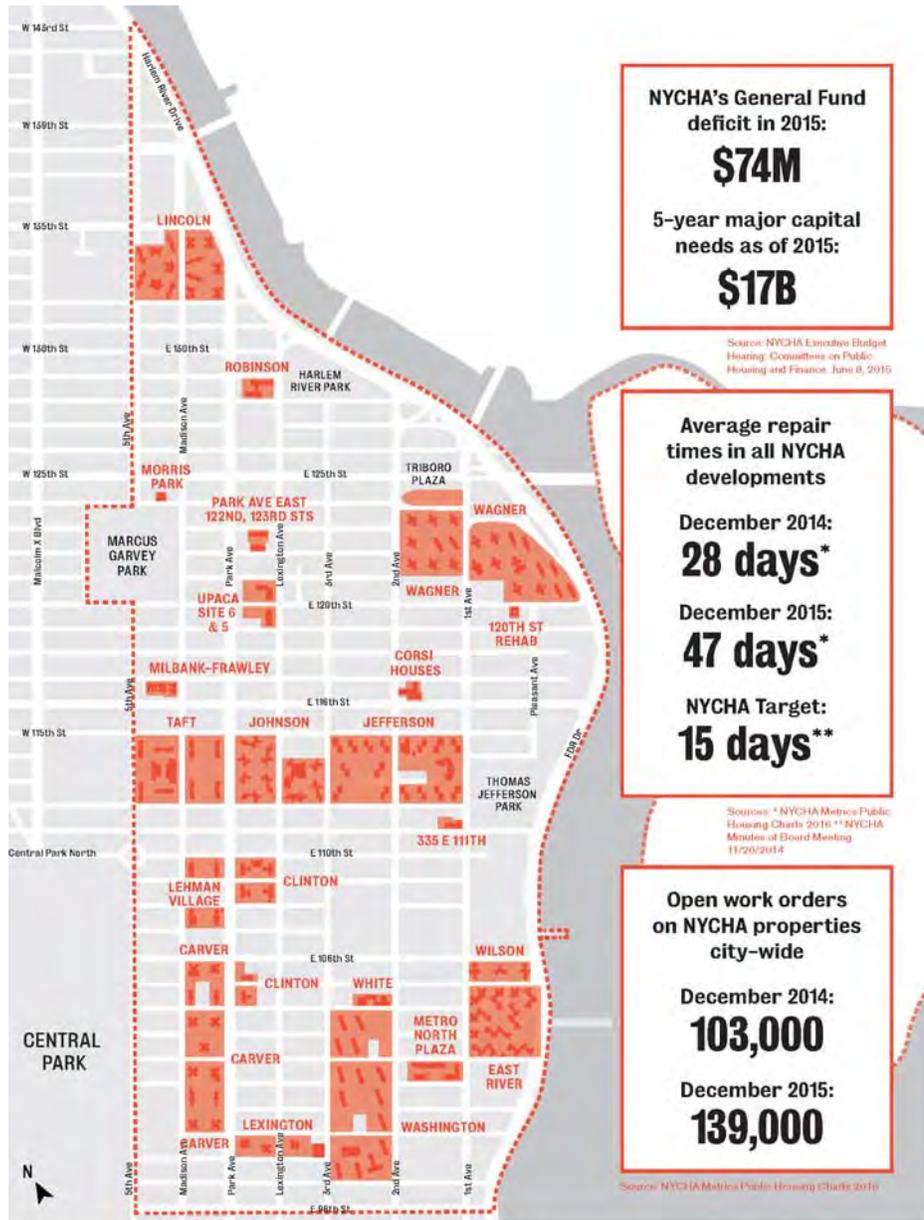


Image from the East Harlem Neighborhood Plan

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Schedule

- Week 1: Jan. 12, Thursday First Studio meeting Conversation
Housing Types: Social / Alison and Peter Smithson / Robin Hood Gardens London, UK
Readings:
Mark Jarzombek "Corridor Spaces" in *Critical Theory* vol 36, no. 4, (Chicago: University of Chicago Press, Summer 2010), 728-770.
Kenneth Frampton. "The Evolution of Housing Concepts: 1870-1970," *Another Chance for Housing: Low-Rise Alternatives.* (New York: The Museum of Modern Art, 1973).
Gwendolyn Wright. "Americanization and Ethnicity in Urban Tenements," *Building the Dream: A Social History of Housing in America.* (Toronto: Random House, 1981). pp.114-134.
Alison and Peter Smithson. *Urban Structuring*
Alison Smithson, *Byelaws of Mental Health*
- Week 2: Jan. 16, Monday Studio Desk Crits
Type and the City
Readings:
Rafael Moneo. "On Typology," *Oppositions.* (Cambridge, Massachusetts and London: The MIT Press, 1978).
Alan Colquhoun. "Typology and Design Method," *Perspecta*, Vol.12. (Cambridge: The MIT Press, 1969).
Theodor Adorno and Max Horkheimer, *Dialectic of Enlightenment*, translated by John Cumming (London, Allen Lane; first edition 1947).
Manfredo Tafuri, "Order and Disorder, the Dialectic of Modern Architecture," *Architecture and Urbanism (A+U)*, October 1976, pp. 97-120.
MOS, *cataLog, The Architectural Imagination*, "A Situation Made from Loose and Overlapping Social and Architectural Aggregates", pp.148-159.
Rem Koolhaas, *Delirious New York; Generic City*
- Jan. 19, Thursday Studio Desk Crits
- Week 3: Jan. 23, Monday Pin Up
- Jan. 26, Thursday Studio Desk Crits
Housing Types: Social / Affonso Eduardo Reidy / Pedregulho Housing, Rio de Janeiro, 1958
Readings:
Ulrich Beck, *Risk Society, Towards a New Modernity*, SAGE Publications Ltd, 1992.
Srdjan Jovanovic Weiss and Sabine von Fischer, "How to Read Two Monoliths", *Issue 6 Horticulture Cabinet*, Spring 2002
Justin McGuirk, "Rio de Janeiro: The Favela Is the City", *Radical Cities Across Latin America in Search of a New Architecture.* Verso, 2014.
Editorial Blau, Instituto Lina Bo e P.M. Bardi, "Pedregulho Housing Development", Affonso Eduardo Reidy, p.83-113.

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Week 4: Jan. 30, Monday Pin Up

Feb. 2, Thursday Desk Crits

Office Types: Corporate Headquarters: Lever House, Union Carbide, Pepsi-co and Seagrams

Readings:

Reyner Banham, "Unwarranted Apology" in *The Architecture Of The Well-Tempered Environment*. (Chicago:University of Chicago Press, 1969),11-18

Anson Rabinbach, "Fatigue and Productivity," *The Human Motor. Energy, Fatigue, and the Origins of Modernity*, (Los Angeles and Berkeley: University of California Press, 1992), 219-220.

Reinhold Martin, "Resurfacing Modernism", *Perspecta* (Cambridge, Mass. and London: The MIT Press), 66-75

Mark Rakatansky, "Envelope Please" in *Architectural Words 9: Tectonic Acts of Desire and Doubt*. (London: Architectural Association London, 2012). 72-76

Hilary Sample, "Natalie de Blois", *Office US Agenda, 1914-2014*, Lars Muller Publishers, 2014, p. 64-79.

Week 5: Feb. 6, Monday Pin Up

Feb. 9, Thursday Desk Crits

Healthy Urban Infrastructures: Roosevelt Island from Ungers to Koolhaas

Readings:

Rem Koolhaas *Urbanism after Innocence: Four Projects: The Reinvention of Geometry Assemblage*, No. 18 (Aug., 1992), pp. 82-113

Rem Koolhaas in *ZONE 1/2, The Contemporary City*, ed. Michel Feher and Sanford

Kwinter [New York: Zone Books, 1986]

Rem Koolhaas & Hans-Ulrich Obrist, *An Interview with O.M. Ungers*, *Log 16*, Spring/Summer 2009.

Lara Schrijver, "OMA as tribute to OMA: exploring resonances in the work of Koolhaas and Ungers," *The Journal of Architecture*, Vol. 13, Iss. 3, 2008.

Pier Vittorio Aureli, "The Possibility of an Absolute Architecture," *The City within The City*, 2011. pp. 177

Kenneth Frampton, "O.M. Ungers and the Architecture of Coincidence," *IAUS Catalogue No. 6*.

Week 6: Feb. 13, Monday Pin Up

Feb. 16, Thursday Desk Crits

Cultural Types: Leisure / Lina Bo Bardi SESC Pompeia Leisure Center, São Paulo, 1977–86

Readings:

"A Bowl of Soup for the People," *Lina Bo Bardi*, Zeuler R. M. de A. Lima (Author), Barry Bergdoll (Foreword) (New Haven: Yale University Press, 2013)

Lina Bo Bardi: 100: Brazil's Alternative Path to Modernism

Lina Bo Bardi: The Theory of Architectural Practice Paperback Cathrine Veikos

Week 7: Feb. 20, Monday Pin Up

Feb. 23, Thursday Mid-Review

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Week 8: Feb. 27, Monday, Desk Crits
Housing Types: Aging / Venturi Scott Brown / Guild House, Philadelphia, USA
Readings:
Sylvia Lavin, cataLog, The Architectural Imagination, "Oh My Aching Antenna: The Fall and Rise of Postmodern Creativity", pp.214-228.

March 2, Thursday Desk Crits

Week 9: March 6, Monday Desk Crits
Office Types: Institutional / Dinkeloo Roche / Ford Foundation New York City
Readings:
David Gissen, Manhattan Atmospheres. Architecture, the Interior Environment, and Urban Crisis.
"Growth: Corporate Atriums and the Cultivation of Urban Nature", University of Minnesota Press, 2013. p.
Alex Lehnerer, "Codes, Conventions and Maxims: Official and Informal Regimes, Rules of Place in 196-s New York", Grand Urban Rules. (Rotterdam: 010 Publishers, 2009). pp. 165-188
Belmont Freeman, "Kevin Roche: Architecture as Environment," Places Journal, May 2011.
Ada Louise Huxtable, "The Ford Foundation Flies High," New York Times, October 26, 1967.

March 9-11, Thursday -Saturday Possible Travel Dates to Montreal (Alternative March 16-18)

Week 10: March 13, Monday Spring Break

Week 11: March 20, Monday Pin Up

March 23, Thursday Desk Crits
Housing Types: Social / Sanna / Gifu Kitagata Apartment, Gifu, Japan + Women's Dormitory
Readings:
Assemblage_Kazuyo Sejima Stan Allen.pdf

Week 12: March 27, Monday Pin Up

March 30, Thursday Desk Crits

Week 13: April 3, Monday Pin Up

April 6, Thursday Studio Desk Crits + Walking Tour
Housing Types: Luxury / Chelsea
Readings:
Neil Denari, HL23, Log 29, In Pursuit of Architecture, Log Journal

Columbia University
Graduate School of Architecture, Planning and Preservation
ARCHA4106-15 Advanced Architectural Design, Spring 2017

Instructors: Hilary Sample, Associate Professor, hms2155@columbia.edu
600 Avery Hall, Monday and Thursdays, 1:30 p.m. – 6:30 p.m.; Fridays 3-5PM

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Week 14: April 10, Monday Pin Up

April 13, Thursday Desk Crits

Week 15: April 17, Monday Pin Up

April 20, Thursday Desk Crits

Week 16: April 24, 27 No Studio

Week 17: May 2, Tuesday Final reviews + Final PDF due;

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Review Requirements

These requirements represent the minimum documentation required.

Drawings

At a scale of $1/32"=1'-0"$: Site Plan with context.

At a scale of $1/16"=1'-0"$ and $1/8"=1'-0"$: Plans with Ground Plan.

At a scale of $1/16"=1'-0"$: Sections and Elevations.

At a scale of $1/4"=1'-0"$: Full Building Section with detail.

Models

At a minimum scale of $1/64"=1'-0"$: Massing Model within urban context.

At a scale of $1/16"=1'-0"$: Building Model with immediate site.

At a scale of $1/2"=1'-0"$: Detail Model of your selection.

Perspectives

Minimum of two [2] views of a day in the life of the building, illustrating both interior and exterior. One [1] perspective should be of a unit.

Conceptual Structural Diagrams

Produce one [1] key structural diagram that reflects your structural concept and system. In addition, produce a series of diagrams that illustrate the structural strategy and its relationship to other qualities of the design, from materials to light and form.

Conceptual Daylighting Studies

Produce one [1] unit that is presented through either digital or physical modeling to illustrate daylighting effects on June 21 and Dec. 21st at sunrise, noon, and sunset.

Post-Medium Specificity

Produce one [1] drawing, model or 30 seconds of video that captures the essence of your project. This work shall be created to expand upon a theme or narrative of your project.

Additional Work

Other work is also acceptable, and should further elaborate on your design concept. Wherever possible, do not repeat information. Please discuss with your individual critic.

Presentation and Time

Part of studio culture includes balancing your studio work with other classes, both inside and outside of the School. Since this term is dedicated to work as part of a team, please be considerate of your teammate's time in addition to your own. Reviews are meant to be productive, useful, and critical of your work, providing insight and thus helping you move your project forward. Reviews are limited in time and therefore require that each student arrives on time and presents in a concise manner. All digital work should present a visually clear description of your project. Pin-ups are an opportunity for students to test their project with varying audiences. Mock up your presentation before any review.

TEACHING

THE FORM OF DENSITY

*Columbia GSAPP Spring 2017
Advanced Studio VI
Syllabus*

Columbia GSAPP
1172 Amsterdam Ave,
New York, NY 10027, USA

Umberto Napolitano
Adjunct Assistant Professor

Yan Roche
Teaching Assistant

L A N

THE FORM OF DENSITY



1. THE FORM OF DENSITY

Paris is the densest city in Europe, and one of the five densest in the world. Yet, for being such a highly built-up landscape, Parisian density is far from unbearable or unlivable. In fact, it is even viewed positively. Density is an endogenous trait of Haussmann's Paris, which covers 75% of the capital city.

The urban fabric of Paris provides us with an answer to the question, "How do we create positive density?" through all levels of its formal singularity. There is so much we can learn today from the history of the city's layout, blocks, and buildings.

At a time when the issue of demographic growth reveals the true extent of human, land, and financial needs that arise from the the grouping of urban and suburban elements into greater metropolitan complexes, it is more important than ever that we develop the tools to be used in the creation of this dense urban factory.

This studio class will investigate the relationship between urban form and density on the basis of the

experiences students will garner from two current projects in Paris.

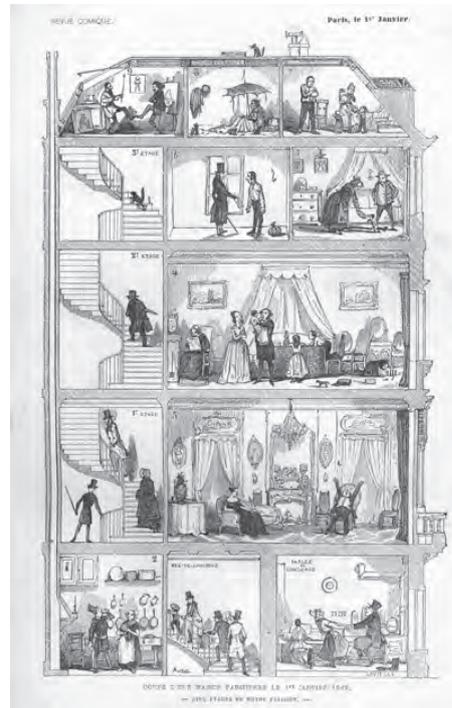
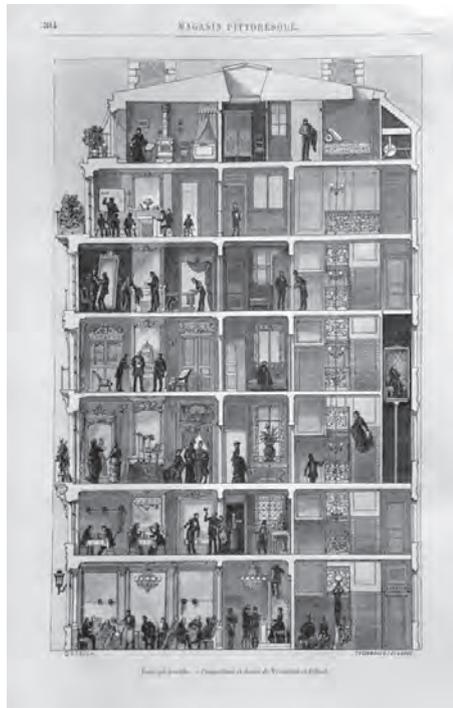
The goal is to establish a reciprocal link between the architecture and the city, and to thereby consider the architectural project as part of a larger composition where each piece expresses the values of the whole.

This is not an urban planning class, or a dogmatic exercise in the notion of context. Throughout this semester, we will erase the limits between the different scales and disciplines to place the architectural project once again at the center of urban challenges and opportunities.

"We realize that architecture only constitutes one aspect of a more complex reality, or a particular structure. At the same time, for being the most recent verifiable data of this reality, it represents the most concrete perspective possible for dealing with this challenge."

A Rossi, *The Architecture of the City*, trans. L. Venuti, Opposition Books, Cambridge, 1984. p. 29

METHOD: THE ARCHEOLOGY OF THE FUTURE



2. THE ARCHEOLOGY OF THE FUTURE

Archeology is the scientific study of past cultures and ways of living through an analysis of their material vestiges. It is a science that ranges from art history to anthropology, ethnology, paleontology, geology, ecology, the physical sciences, and beyond.

Archeologists work at the intersection of all these disciplines. They must understand their essential nature to interpret the results yielded by objects.

With the same acuity, architects dig through the layers of the present, looking for the traces of questions that will give birth to the future. They search for visions of the future that they will design in function of their sensibilities.

The term “*project*” which etymologically means “*throwing something forward*” contains the entire ambitions of our profession.

The key to a project’s success resides in the lucidity of its vision, or more precisely, “*in the basis for the question that engenders this vision.*”

All students will participate in this process of “*archaeological research.*” Students will be asked to put forth a series of questions that, based on the contemporary debate around the concepts of resilience, frugality, identity, beauty, appropriation, and connectivity, will demarcate the intellectual territory that legitimizes their projects.

LEARNING OBJECTIVES AND STUDIO



3. LEARNING OBJECTIVES

The goal of this studio class is to develop a critical perspective that will help students to assume a clear, subjective posture in their design process. The underlying notion is to consider an architectural project not simply as a response to a need, a function, or a program, rather as a tool for civic and political engagement.

The class will alternate between theory and practice.

The theoretical segments will explore three avenues:

- the architecture of the city;
- the autonomy of form;
- narrative development.

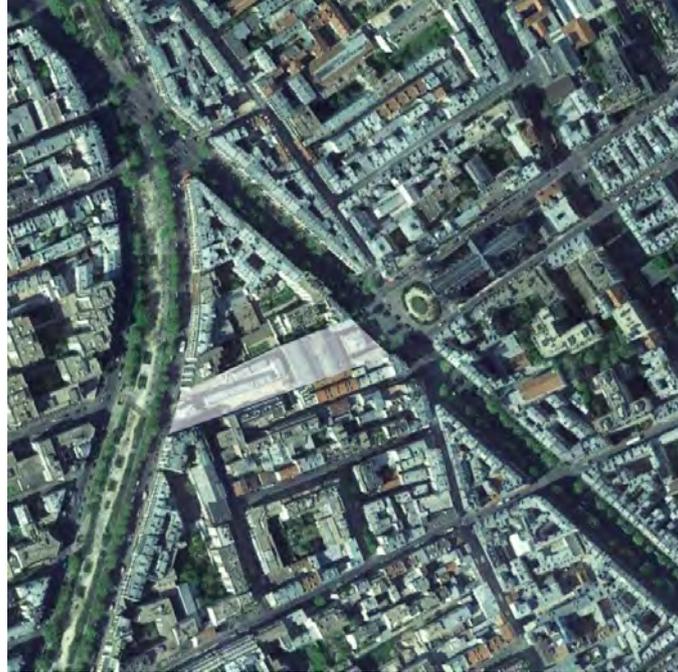
4. THE STUDIO

In practical terms, the project will be applied to two Parisian projects using an extremely realistic approach. Students will be provided with precise programs, urban planning regulations, accessibility requirements, and fire safety regulations for the sites. Students will start with “*a real framework*” to learn to step outside it, to find their own freedom within this very constrained system.

The elements that students will have to submit will be the same as for an architectural competition:

- analysis of the main issues and challenges, and the conclusions
- model of the project in its site
- images of insertions
- site plan at 1:500
- plan for the ground and intermediate floors and facades at 1:100
- technical details at 1:20

SITE 01 – LA FRICHE TRUILLOT



5. SITE 01 – LA FRICHE TRUILLOT

66 boulevard Richard-Lenoir
75011 Paris, FR
Size: 5,600m²

The first project will be developed until March. It involves designing an ensemble of housing units, offices, and commercial spaces on a currently empty parcel in Paris' 11th arrondissement.

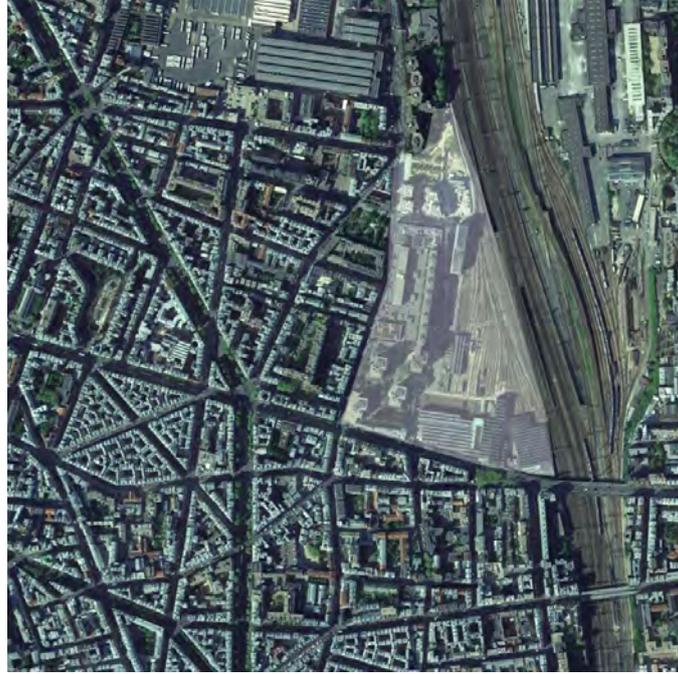
Following the dismantling of an industrial site, in 2015 the city of Paris freed up an area of 5,600m² deeply embedded within the Haussmann fabric, between the boulevards Richard-Lenoir and Voltaire.

The scale of this exercise will familiarize students with Paris' urban fabric and context. Its location in the city will echo the theoretical segments of the class, especially with regard to its formal singularity at all levels (the layouts, blocks, and buildings).

Organization of the studio class

Students will split up into two groups to analyze the project, and then they will build a site model at a 1:500 scale together. Then, each student will provide an individual response, based on his/her project group's analysis.

SITE 02 – ORDENER POISSONNIERS



6. SITE 02 – ORDENER POISSONNIERS

Dépôt Chapelle, rue Ordener
75018 Paris, FR
Size : 50 000m²

The second project is more complex and takes place at the edge of the city. The scale is larger for this mixed usage program of housing, offices, and various social and commercial activities.

The former *La Chapelle* train depot closed in 2013, freeing up 50,000m² in ground to be repurposed. The main challenge is to open up this ex-industrial site and connect it to its surrounding urban context, which is both Haussmann and modern. The site also presents a significant difference in height between the level of the tracks and that of the adjoining streets.

The Kinne Travel will allow students to visit the site and collect important information for their analysis.

Organization of the studio

Students will split up into two groups to analyze the project, and then they will build a site model at a 1:500 scale together. Students will split up further into 3-4 groups to create projects on the basis of the analysis made by their project group.

SITE 01 – LA FRICHE TRUILLOT



SITE 02 – ORDENER POISSONNIERS



SCHEDULE

7. SCHEDULE

Jan 20 Studio Introduction

Jan 23 - Feb 20 Site 01
Analysis
Theoretical Lessons
Exercices and Project

Feb 23 - Feb 24 Mid Review - Site 01

Feb 27 - Mar 2 Introduction Site 02
Analysis preparation

Mar 06 - Mar 17 Kinne Travel and Spring Break

Mar 20 - Apr 24 Site 02
Analysis
Theoretical Lessons
Exercices and project

Apr 27 - Apr 28 Final Review

8. KINNE TRAVEL

The Kinne Travel will take the students to Paris. It will serve as both the conclusion of the study of the first site (visit and comparison with what is really there), and as an introduction to the second project on rue Ordener. The visit to the second site will provide students with the opportunity for in-depth analysis (through pictures, layouts, environmental drawings) so that they can begin working on the project when they return.

Several on-site visits will also be organized to clarify the theoretical segments of the class at the beginning of the year by using actual examples of Haussmann and contemporary Parisian urban development.

REFERENCES

09. SELECTED REFERENCES

Readings :

Pier Vittorio Aureli, The Project of Autonomy : Politics and Architecture Within and Against Capitalism, 2012

Alessandro Baricco, The Barbarians: An Essay On the Mutation of Culture, 2014

Francoise Choay, The Modern City: Planning in the 19th Century, 1996

LAN, Catalogue of the Hausmann exhibition at “Pavillon de l’Arsenal”
To be released in January 2017

LAN, Traces, 2013

Jacques Lucan, Composition, Non-Composition : Architecture and Theory in the Nineteenth and Twentieth Centuries, 2012

Aldo Rossi, The Architecture of the City, 1982

Ivor Samuels, Philippe Panerai, Jean Castex, Urban Forms, The Death and Life of the Urban Block, 2016

Camillo Sitte, the Birth of Modern City Planning, 2006

Films :

Claude Lelouch, C’était un rendez vous, 1976

Stan Neumann, Paris, Roman d’une ville, 1991

Settling the Nomads: Support Structures



Waste Collection Prototype, Rural Urban Framework, Ulaanbaatar, 2015

Ulaanbaatar, Mongolia is a city transitioning from a nomadic to sedentary lifestyle. The country evolved from a period of economic hardship immediately following Soviet withdrawal in 1989, to a democratic electoral system and free-market economy. The discovery of vast reserves of coal, gold, and copper, together with the promise of development projects made the capital city – Ulaanbaatar – the focus of rural migration. The ensuing optimism following predicted GDP growth rates of 17% in 2011, led nomadic herdsman to sell their livestock and move to the city in search of a better life. When they arrive each claims a plot of land, builds a fence around it and erects a traditional felt tent or *ger*. A policy from 2002 that allowed each Mongolian the right to claim a 700m² parcel of land expedited this process resulting in the formation of vast settlement areas known as *ger districts*. As a result, the population of the city has doubled since 1989 and the city's territory has expanded from 130km² to 4700 km².

The scale and speed of settlers has disrupted and pressurized the limited city resources challenging employment, healthcare, education and other basic urban services. As this population has no prior experience of living amongst others – some state there is no word for “community” in Mongolian - or in situ, in one home on a single plot of land, it's a unique and urgent situation.

INSIDE-OUT URBANISM

In 2017, the ger districts exist as a sprawling suburbia of traditional felt tents intermingled with detached houses for those who can afford to build them. In each case, each plot lacks basic urban infrastructure such as running water, sewerage and district heating. There are few public resources, and the idea of the civic or communal is not intrinsic to the nomadic culture. In fact, the most public space is what we would assume to be the most private - the ger itself – used to welcome and entertain guests. These temporary structures, designed for mobility are now becoming fixed and permanent. As people become more sedentary they adapt their ger to add thresholds and additional storage and transform their plots to add kitchens, greenhouses and sometimes a house. The houses offer more space but not necessarily improvements to heating or sanitation.

These incremental improvements only occur at the level of the plot, based on the individual desires of each family. The challenge of the studio is to harness this natural process of incremental improvements but channel it towards fundamental improvements to the urban realm through infrastructure, programming and public spaces.

The ambition is to find a way that the vital role of the ger districts as a critical hinge between the rural and urban and as a space of assimilation, adaptation and exchange point between nomadic and settled forms of living, can drive a unique process of urbanization in Ulaanbaatar.

SUPPORT STRUCTURES



A support structure is a construction which allows the provision of dwellings which can be built, altered and taken down, independently of the others. ...

A support structure is built in the knowledge that we cannot predict what is going to happen to it. The more variety housing can assume in the support structure, the better...

John Habraken, *Supports: an alternative to mass housing*, Architectural Press London, 1972, Dutch edition. 1961

Ger Plug-in Prototype, 2016, Rural Urban Framework

Habraken wrote his manifesto against mass housing in the Netherlands in 1961. He argued for housing to be considered as an assembly of independent dwellings within a larger framework; “as a bookcase contains books”. He wanted each inhabitant to have a decisive role in how their dwellings were constructed, allowing the possibility for adaptation as their needs changed. The support structure acted as a structural and infrastructural network providing services and circulation. Rather than being fixed and permanent, the hope was that this too could act to enable and facilitate future variations of communal living. His thesis is intentionally open ended without definitive form.

Over the last 50 years his theories have reverberated through architectural practices as diverse as Archigram, (Plug-in-City), the Metabolists, and more recently with practitioners such as Alejandro Aravena’s half-house project (Elemental) and Gabriel Garcia Abril’s experiments with lightweight structures and his “urban shelve” research (Ensamble Studio). We will use the concept of the Support Structure as a framework to initiate our own design process.

BRIEF



The recent uncertainty and reduction of commodity prices has left Mongolia in a negative and vulnerable economic position. Although large infrastructural projects and development plans had been proposed, such top-down planning is simply ineffective as the government itself is near bankruptcy. Developer driven investments are also stagnant due to the lack of potential return given the current economic decline.

The position of the studio is to start with the basic unit of habitation itself – the ger – as it itself has been the basic unit of the urbanization process. We will navigate across three critical scales between the ger, the cluster and the district. Each strategy will demonstrate how it can evolve incrementally over time and instigate a

The studio will be organised in 3 phases:

PHASE 1: GER-PLUG IN / SUPPORT STRUCTURE

- Design a support structure for the Ger plot
- How does it improve the living conditions?
- How does it address the climate and infrastructural issues of water and heat?
- How does it evolve and adapt over time
- How is it constructed or prefabricated?

PHASE 2: GER-CLUSTER: FIELD TESTING (group)

We will conduct intensive fieldwork on site to gain more expertise on residents' lives, construction limitations and undertake a workshop with local residents to test our design ideas. We will use this knowledge to develop an incremental strategy describing how a cluster of ger plots can change over time. This will be presented using film and physical model animations

PHASE 3: GER- DISTRICT ARTICULATION

The final phase will involve the articulation of the incremental strategy at all three scales following the logic of the existing fabric. This will be articulated through a video animation made using physical models.

OUTPUT

- 3 drawings at 3 scales
- 3 models at 3 scales
- Video animation (1-2 mins)

PARTNERS/ FIELDTRIP

The studio will visit Ulaanbaatar in March, in double-digit, negative temperatures. We will partner with *Ger Hub* a local NGO run by Badruun Gardi and work with the Institute of Engineering and Technology (IET). We will conduct fieldwork and also undertake a workshop with local residents to test our design ideas and gain more in-depth knowledge of their everyday challenges. Our site will be Chingeltei 16, one of the *khoroos*'s (districts) that is facing the most rapid growth of new migrants and where the issues are most pronounced.

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SCHEDULE

WK 1	18 January	Studio presentations
	19 January	studio: Joshua Bolchover
WK 2	23 -26 January	studio: Joshua Bolchover
WK 3	30 January	studio: Joshua Bolchover
	2 February	REVIEW 1: Phase 1: Concept
WK4	6-9 February	studio: John Lin
WK5	13-16 February	studio skype: John Lin + Joshua Bolchover
WK6	20-23 February	MID-REVIEW: John Lin + (JB, TBC)
WK7	27 Feb-2 March	studio skype: John Lin + Joshua Bolchover
WK 8	3-11 March	Fieldtrip to Ulaanbaatar, Mongolia: Phase 2 <i>Research fieldwork</i> <i>Engagement with residents</i>
WK9	13-17 March	Spring break
WK10	20-23 March	studio: John Lin REVIEW 2: Phase 2: presentation of fieldwork + design development
WK11	27-30 March	studio skype: John Lin + Joshua Bolchover
WK12	3-6 April	studio: John Lin
WK13	10-13 April	studio: Joshua Bolchover REVIEW 3: Phase 3: Support Structure, urban strategy
WK14	17-20 April	studio: Joshua Bolchover
WK15	24-27 April	studio: Joshua Bolchover
WK16	1-3 May	FINAL REVIEW WEEK: Joshua Bolchover + John Lin



Land_Art_National_Park



"I would postulate actually that waste and enjoyment are in a sense coupled. There's a certain kind of pleasure principle that comes out of preoccupation with waste."

--Robert Smithson, "Essay on Entropy," 1973.

Fig. #1: Robert Smithson, Spiral Jetty, 1970, Great Salt Lake, Utah.



Today we are in the midst of a Land Art renaissance. Institutions ranging from Sculpture Center in New York to MOCA in Los Angeles have mounted major exhibitions on Land Art in recent years, and it is becoming an increasingly popular topic of scholarly study. At the same time, several staggeringly ambitious projects that were conceived during Land Art's heyday in the 1970s but long seemed impossible to realize due to their scale and complexity are finally nearing completion—most notably Michael Heizer's *City*, begun in a desert valley in Nevada in 1972, and James Turrell's *Roden Crater*, an enormous installation housed inside an extinct volcano northeast of Flagstaff, Arizona that was conceived in 1979.

It is not surprising that Land Art is so much in the public eye, given that landscape is the arena in which many of the most pressing ecological crises of our day are literally unfolding. The ongoing protest over the Dakota Access Pipeline is only one among a multitude of examples that remind us that many of the most urgent political issues of our time are themselves rooted in environmental problems. Ecological concerns are increasingly at the forefront in architecture, too, as evidenced not just by the spread of terms like landscape urbanism and landform building in recent years but by the fact that the role of landscape architects is expanding to include infrastructural and urban-scale projects that in an earlier era would have been considered the purview of city planners or regional planning officials.

We welcome this resurgence of landscape within the discipline of architecture, but we also argue that in order to most fully and most productively engage landscape as a means of addressing broader ecological concerns, architecture must recalibrate its relationship to both landscape and nature. The legacy of the picturesque runs strong in architecture, and encourages an idealized, image-based approach to the natural landscape—an approach that is all the more problematic given the accelerating pace of climate change and the increasingly precarious and disruptive state of the environment itself. Yet even as intellectuals both within and without the field have recently made efforts to reconceptualize nature to reflect this new reality—from philosopher Timothy Morton's *Ecology Without Nature* (2007) to architectural historian David Gissen's *Subnature* (2009)—mainstream design still operates under an idealized notion of a stable and predictable nature. As a result most architectural responses to environmental concerns have remained on the level of representation, broadcasting their concern for environmental responsibility through a set of all-too-familiar tropes—photovoltaics, elaborate louvers and frit patterns, the conspicuous placement of green walls and roofs, and the atoning use of recycled materials.

We believe that Land Art offers a rich model for designers seeking to rethink the relationship between building and landscape and architecture and environment. Just as many Land Artists were decades ahead of their time in terms of environmental thinking (Robert Smithson's interest in entropy led him to address questions of waste and reuse, to name just one example) they were pioneers in moving away from form toward process and material. Most fundamentally, they understood that landscape is not an image of nature but is fundamentally formless, in the sense articulated by the self-described "anti-philosopher" Georges Bataille. For Bataille, the formless was not a concept that could be defined but a process that could be deployed: in his famous description of the *informe*, he proposed that

"a dictionary would begin as of the moment when it no longer provided the meanings of words but their tasks."

Following Bataille, many Land Artists instrumentalized a wide range of ecological processes—decay, erosion, accumulation, settling, creeping—that have been excluded from architectural thought because they don't fit into our image of what the discipline should be, but that could prove to be extraordinarily productive for our field.

Renewed attention from architects may be coming just in time for Land Art, too—many major sites are currently being transformed from avant-guard outposts to luxury destinations for high-end cultural tourism. This shift is accompanied by an increasing emphasis on preservation and branding that runs counter to the fluid, process-and-material-based ethos that originally drove many of the projects. Accordingly, our studio will create a Land Art National Park, conceived as a laboratory for experimentation in the relationship between art, architecture, and landscape.



_Site_and_Program

 FIND

Broadly speaking, the studio's site is the entire region of the southwestern United States where land art installations have historically been concentrated. We will focus our attention on seven specific sites, each one occupying a canonical place in the history of land art:

- Spiral Jetty, Robert Smithson, 1970, Utah.
- Double Negative, Michael Heizer, 1970, Nevada.
- Sun Tunnels, Nancy Holt, 1976, Utah.
- Lightning Field, Walter De Maria, 1977, New Mexico.
- Marfa, Texas (focus on Donald Judd's outdoor installation of his monumental sculptures at Chinati Foundation).
- Roden Crater, James Turrell, begun 1979 and still under construction, Arizona.
- City, Michael Heizer, begun 1972 and still under construction, Nevada.

Our spring travel will follow a classic American mode of experiencing landscape: the road trip. We will visit as many of these sites as possible, as well as a variety of public lands and natural monuments throughout the region, with the goal of learning equally from our experience of both the land art and the natural landscape of the American West.

The studio brief will require students to two crucial architectural components of a hypothetical Land Art National Park: a visitor's center, on the one hand, and a sequence of pavilions or outposts, on the other. Working simultaneously on these different programs will force students to confront a range of fundamentally architectural problems (particularly scale and figure/ground relationships) and above to consider a range of different relationships between building and landscape (the visitor's center as object in the landscape, for example, versus the pavilions as field of interventions distributed across it). While the general focus of the visitors center will be on providing exhibition space and tourist amenities and the primary focus of the pavilions will be on interaction with land art and landscape, the students will have the freedom to interpret both programs in relation to their chosen site, which may be an individual land art site, some combination of sites, or any location within the broader territory of the Land Art National Park region. Students will not only seek to articulate a new relationship between architecture and landscape but to rigorously address the problems of tourism, transportation, preservation, ecology, and infrastructure that are posed by the idea of a Land Art National Park. Successful projects will use architecture to address both the mundane—parking or plumbing—and the sublime—vast vistas or monumental topographies.



_Methodology



The ultimate goal of the studio is nothing less than the creation of a new architectural methodology, allowing a fundamental shift from form to process and understanding design not as a means of producing a final solution but of initiating a dynamic, non-linear, and flexible series of actions and reactions. The basic method will include the following steps:

As Found:

A formless approach must be rooted in existing material and environmental conditions, so the initial phase will include research into site, process, and typology, exploring both the history and production of land art sites, their current use and cultural impact, and ongoing issues in their development and preservation.

Operational Experiments:

We will undertake a series of experiments to explore the interactions between matter, structure, site, and process. This is not a form-finding exercise but instead a way of finding the formless—of identifying the key processes that students wish to engage and of emphasizing iteration over the production of a single design configuration. The emphasis here will be on physical rather than digital simulation, designing exercises that allow us to exploit the embodied intelligence of materials themselves. Even the most advanced digital simulations today are unable to effectively address the scale and complexity of landscape; when collaborated with a material physicist on our design for the million-pound pile of sand in our project Tent Pile, he told us that his lab could not digitally simulate the behavior of much more than a teaspoon of sand and that we would have to rely on physical simulation for our modeling. The students in our studio will follow a similar method, performing and documenting a series of material experiments that will form the basis for their approach to design.

Representational Experiments:

Studio production will focus on the combination of and feedback between experimental representational techniques. In particular, video will be used to engage the temporal aspects of ecology, and large-scale models will be used to engage with the experiential and material dimensions of each project.

Discourse and Design:

Throughout the studio, there will also be an emphasis on research and dialogue, not as the starting point or foundation for design but as an integral part of the design process. Over the course of the semester, we will hold several informal seminar-style conversations with experts, ranging from ecologists to land artists to art historians to environmental engineers. Each student will be expected to articulate a clear argument not just about their project but with their project—just as the notion of a formless ecology suggests that there is no clear line between environment and building, there should be no division between thinking and design.

