Columbia University. Graduate School of Architecture, Planning and Preservation. Master Science in Advanced Architectural Design.2024. Migration,New York City, and Returning Home.

Pietro Rosano

To Big John

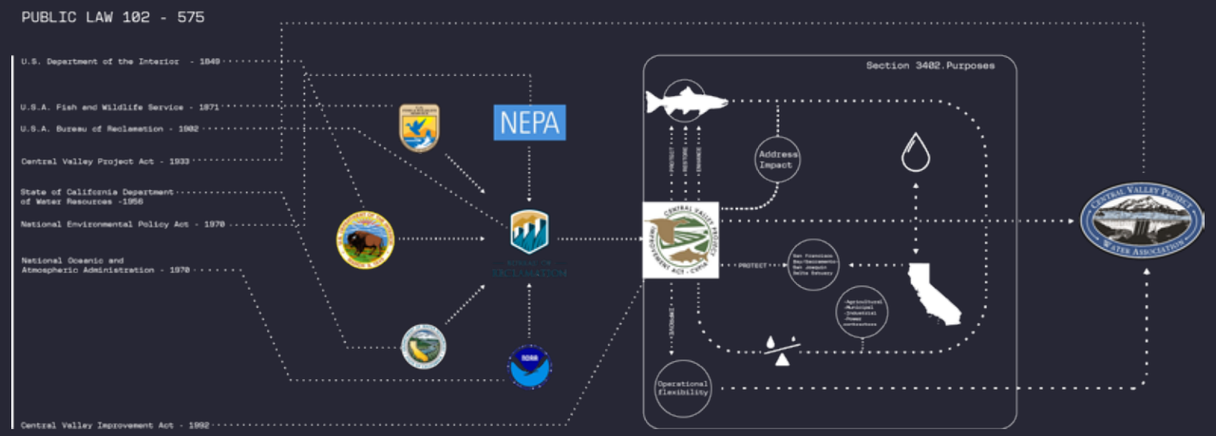
Contents

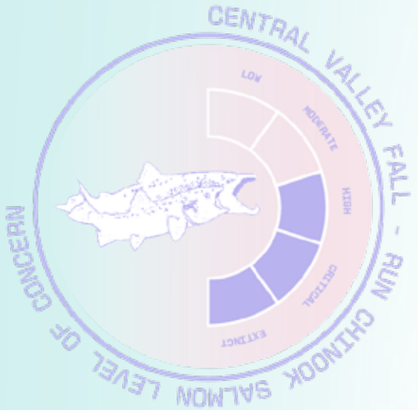
THERE'S NO SMELL LIKE HOME

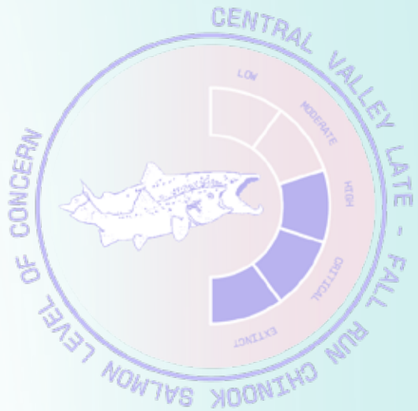
Advanced Architectural Design Studio - Summer Semester 2023

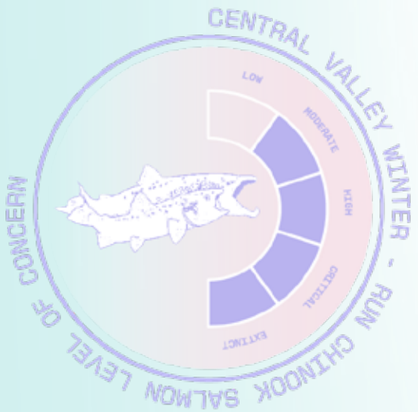
LEGISLATING NATURE led by Marco Ferrari and Elise Misao Hunchuck

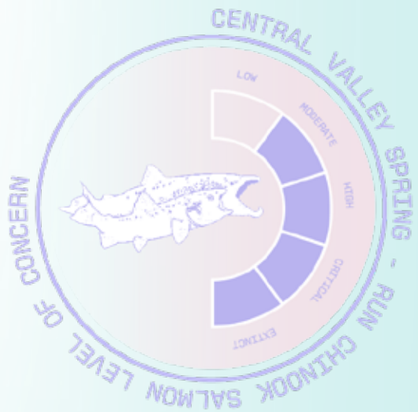
The Chinook Salmon (named after the Chinookan peoples) is native to the North Pacific Ocean as well as the river systems of western North America, though they have been introduced elsewhere. The salmon populations in the Central Valley of California have been suffering a long, slow decline: Section 3406 of the Central Valley Improvement Act (CVPIA) of 1992 mandated changes in the management of the Central Valley Project for the protection, restoration, and enhancement of fish and wildlife. These mandates have not been able to achieve their goal of restoring the salmon population: dams have blocked migratory routes of salmon and changed the physical structure and chemical composition of river beds. The ability for salmon populations to naturally spawn is directly tied to the distribution, quantity and quality of spawning gravel habitat. River basin gravel restoration, with other many anthropocentric structures like fish ladders, are the CVPIA's most common restoration interventions. It is the last part of a Chinook Salmon's life that is most crucial to the replenishment of the species as this is when they return to their origin rivers from the ocean to reproduce, lay eggs, and then, to die. As they start migrating to the ocean as young fish, they use their sense of smell (olfaction) to find their way back to their home stream, led by "a unique combination of rotting vegetation, insects, fish and dust released from local rocks and soils."1If they can't find the stream, they continue to search for the right one until they use all their energy and die. During their life and in death, salmon transfer energy and nutrients between the Pacific Ocean and freshwater and land habitats of California Central Valley.This project develops a strategy to improve Chinook Salmon spawning processes by monitoring the olfactory composition (smell) of spawning areas, reproducing it in order to estab- lishing new patterns for salmon's migration routes.












PACIFIC CHINOOK SALMON WINTER RUN
PACIFIC CHINOOK SALMON SPRING RUN
PACIFIC CHINOOK SALMON FALL RUN
PACIFIC CHINOOK SALMON LATE-FALL RUN
SPAWNING RANGE
REARING RANGE
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FEBRUARY
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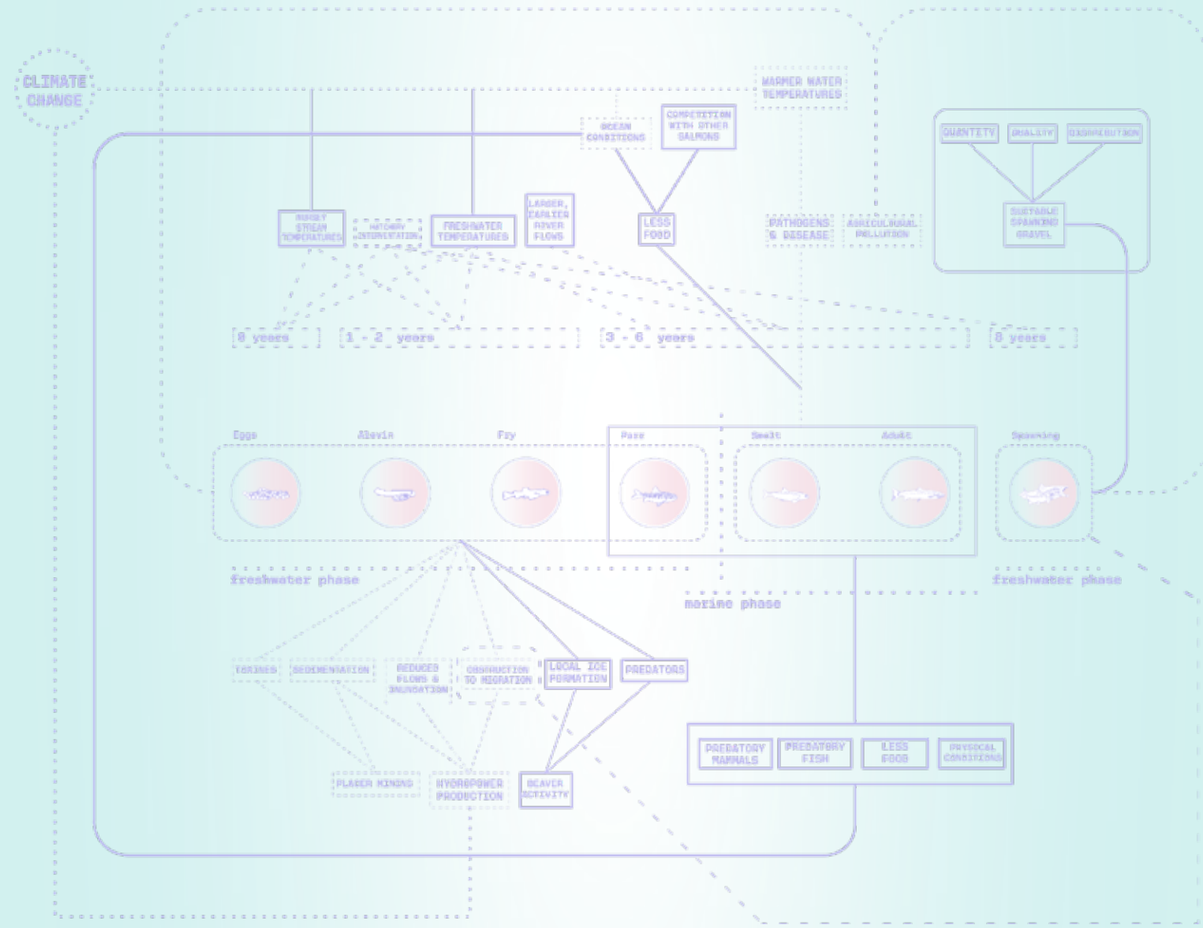
NOVEMBER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freshwater phase
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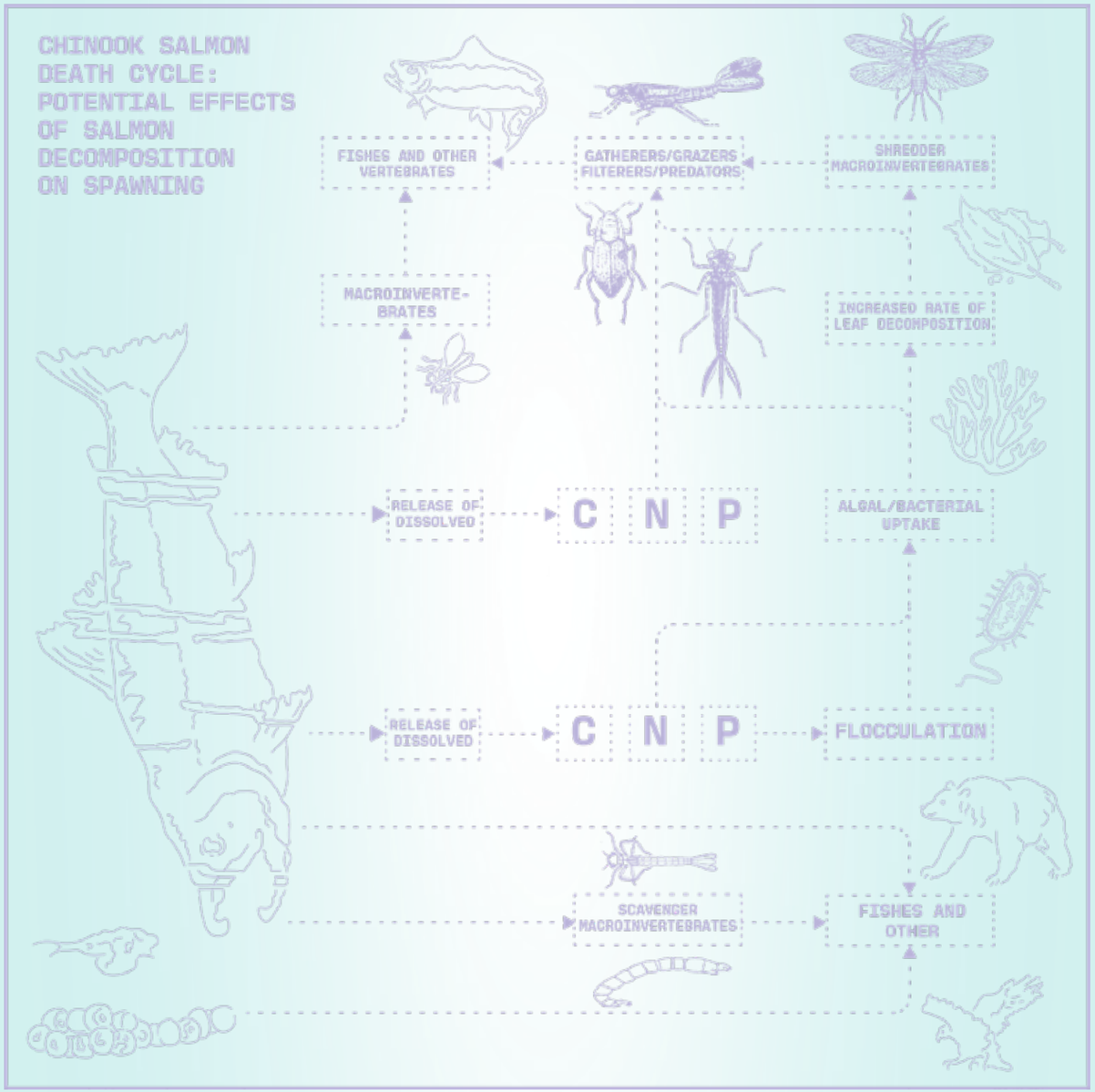
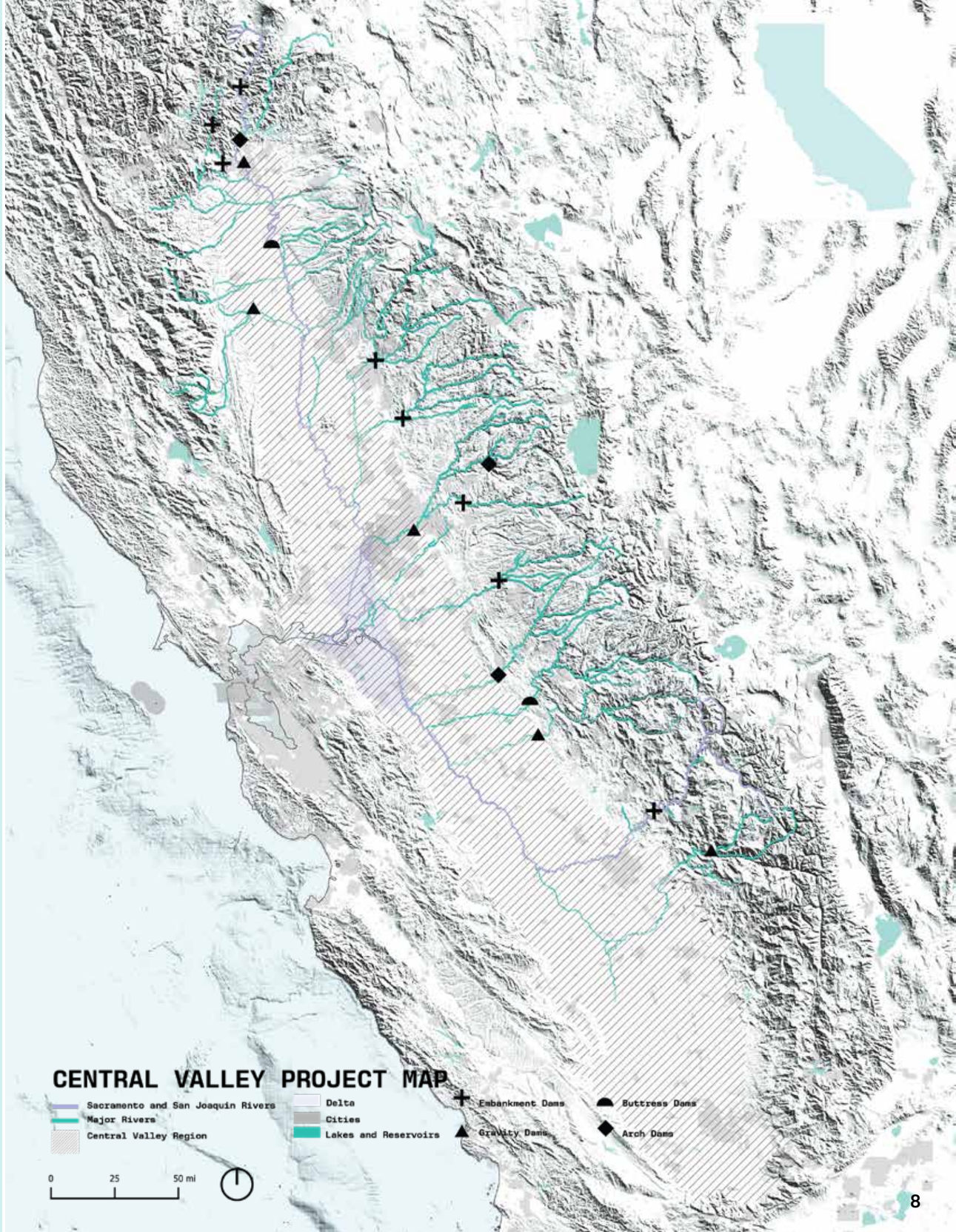
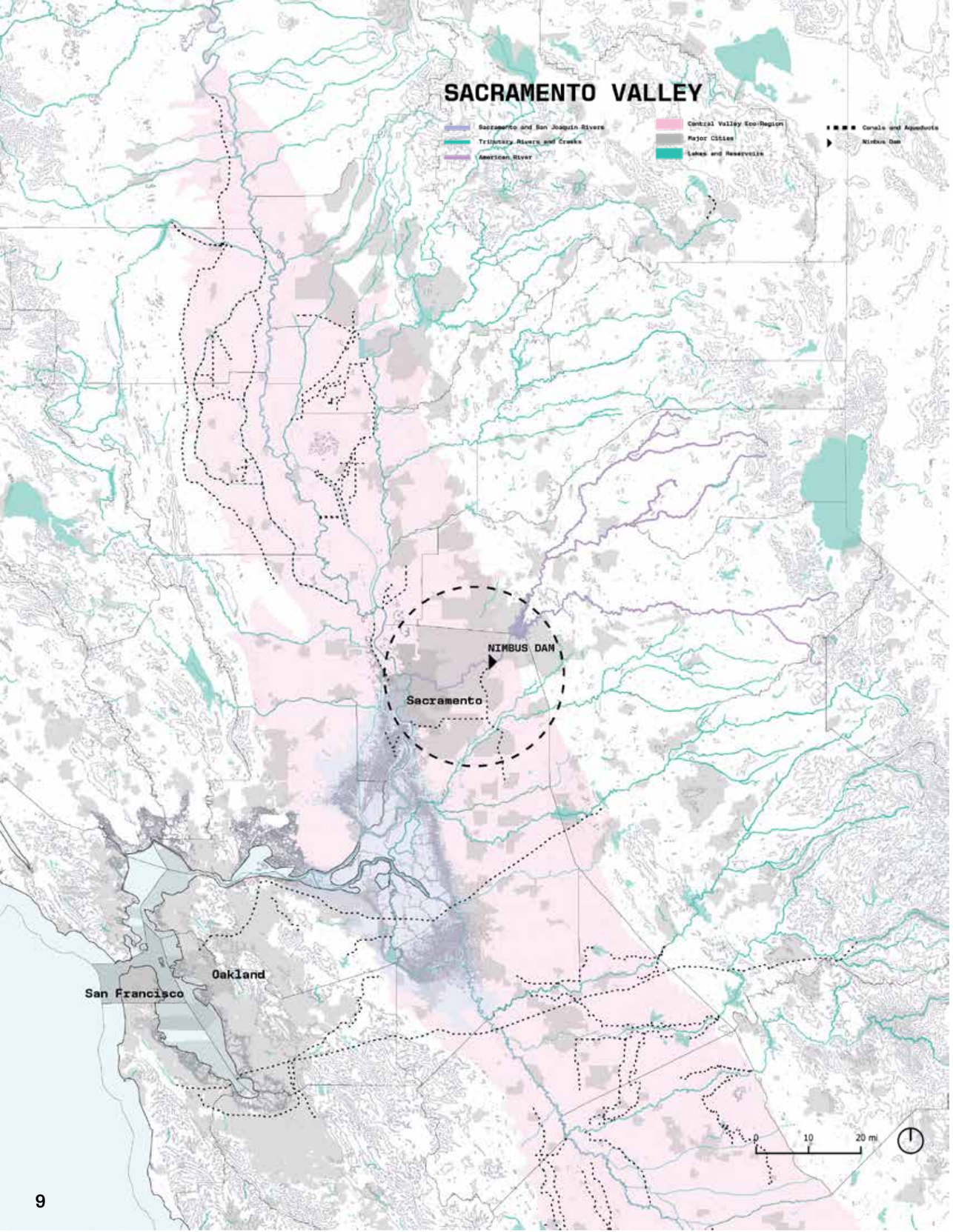
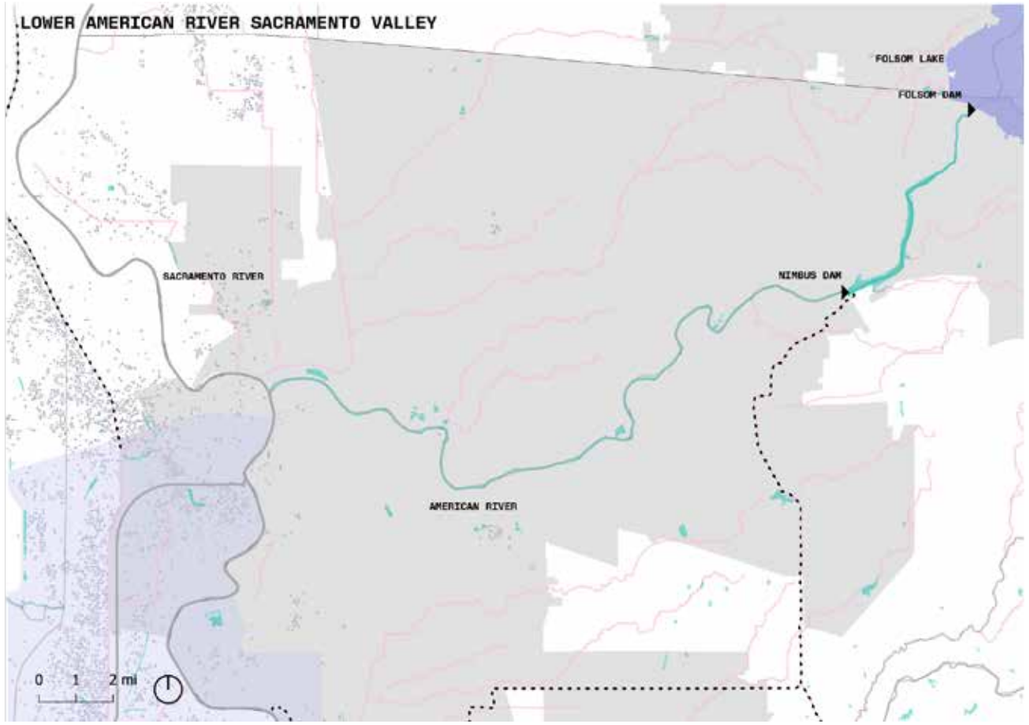
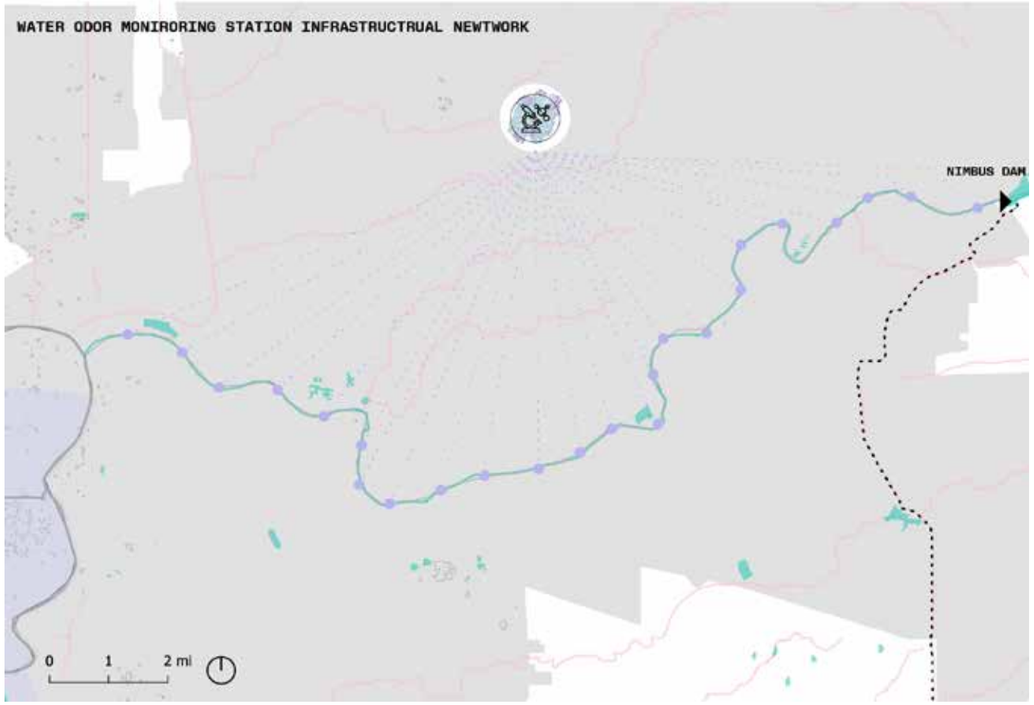
Chinook Salmon Death Cycle Diagram

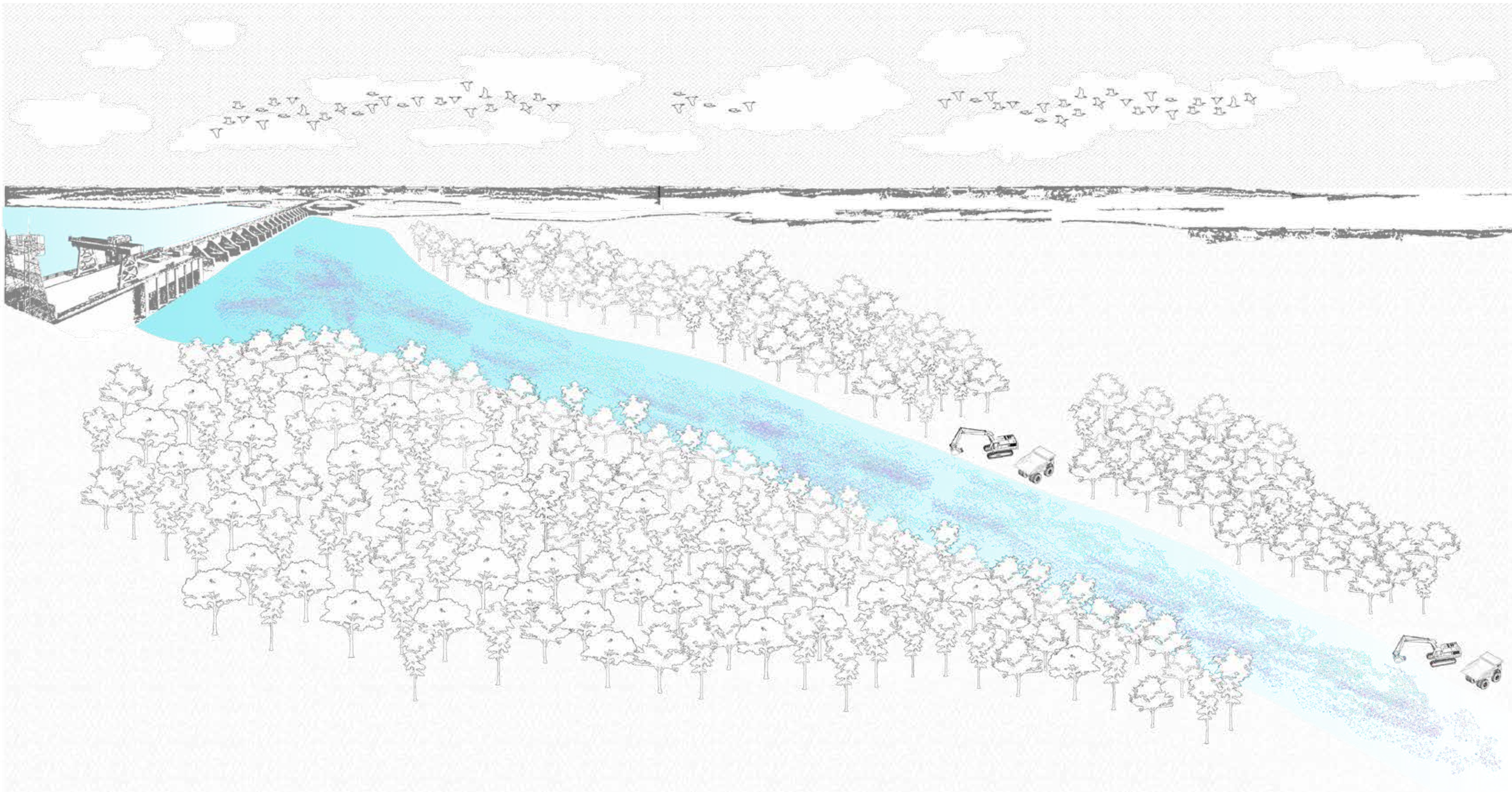


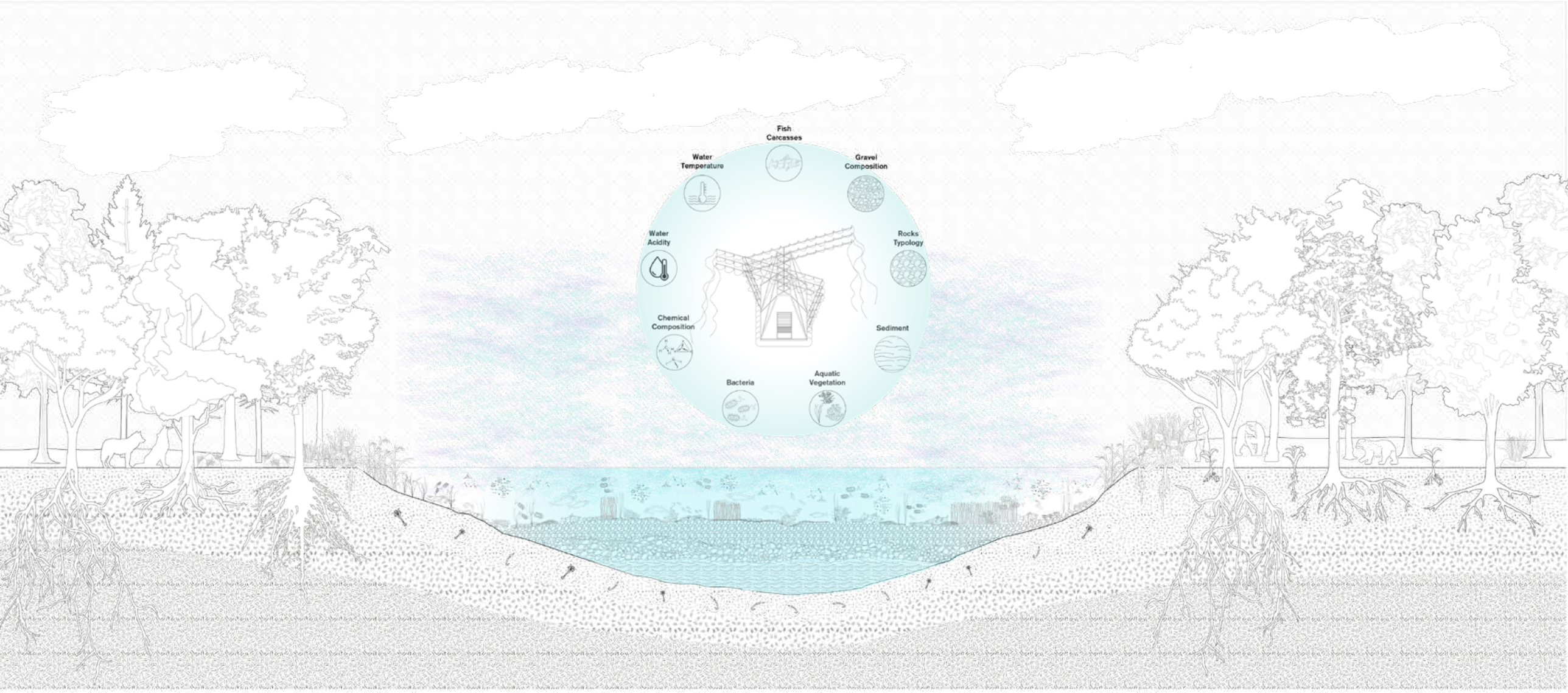



SACRAMENTO VALLEY
Sacramento and San Joaquin Rivers
Tributary Rivers and Creeks
American River
Central Valley Eco-Region
Major Cities
Lakes and Reservoirs
Canals and Aqueducts
Nimbus Dam
NIMBUS DAM
Sacramento
Oakland
San Francisco
0 10 20 mi

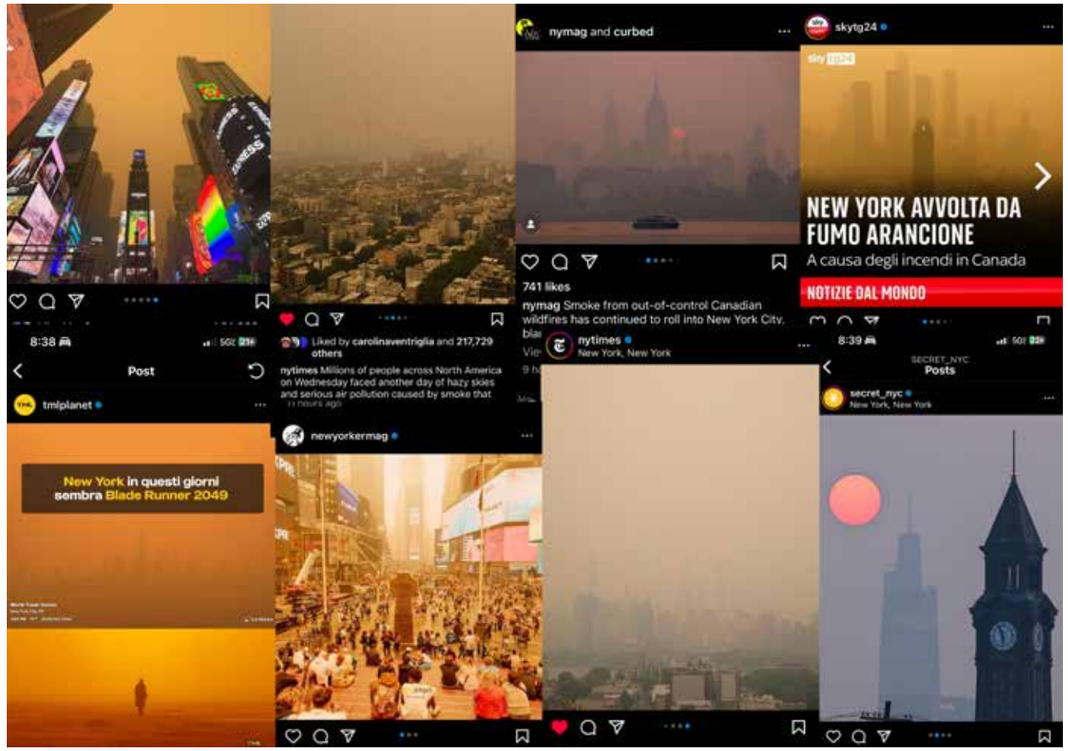

LOWER AMERICAN RIVER SACRAMENTO VALLEY
FOLSOM LAKE
FOLSOM DAM
SACRAMENTO RIVER
NIMBUS DAM
AMERICAN RIVER
0 1 2 mi


WATER ODOR MONIRORING STATION INFRASTRUCTRUAL NEWTWORK
NIMBUS DAM
0 1 2 mi




Fish Carcasses
Water Temperature
Gravel Composition
Water Acidity
Rocks Typology
Chemical Composition
Sediment
Bacteria
Aquatic Vegetation

Pietro Rosano
Summer '23
Course: Transscalarities: Arenas of Design
Professor: Bart - Jan Polman



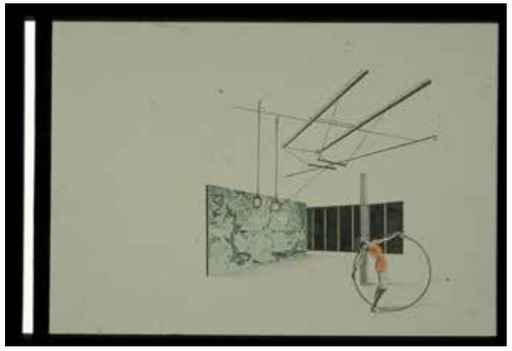
In an early June morning, the epicenter of global capitalism, wakes up shrouded in wildfire smoke from Canada, the AQI reaches unprecedented levels of toxicity, for New York City yet another record, it is the most polluted place in the world. Ironically in those same days I started researching and writing about 'XHOLOBENI YARDS. Titanium and the Planetary Making of SHININESS / DUSTINESS'. Presented at the ongoing 18th Venice Architecture Biennale, this work is not just an art installation, but a research project as well as a collective effort that involved various figures, including activists, Xholobeni community members, seismograph and transduction experts from Poland, researchers, sound editors, prop makers, and the Office for Political Innovation led by Andrés Jaque. The installation investigates the consequences of the looting of material resources and exploitation of indigenous lands perpetuated by the hegemonies of financial and neo-colonialist turbo-capitalism, and the consequences these have on a transnational and transterritorial scale. This work aims to mobilize "the capacity of architecture to allow human bodies to feel the violence that other bodies perceive through human extractivism and to provide material and social contexts for mutual care and resistance to extractivism," in the words of its organizers. How can something that happens at one point on the globe have direct consequences on a point placed almost at the antipodes?

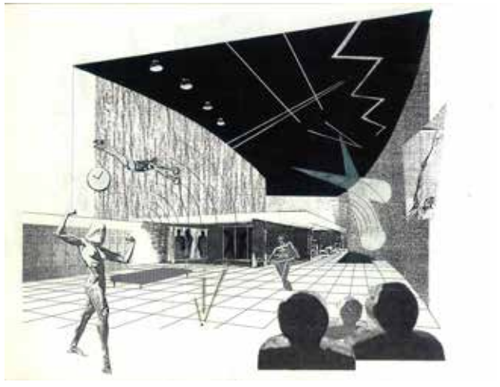
How is it that the environmental cost of SHININESS of the Hudson Yards towers, the ultra-luxury redevelopment plan on Manhattan's West Side, is paid 8,265 miles away?
The result of this research addresses how the architectural language of brightness that unfolds in our centers of power is anchored in the lackluster situation of the African continent, in this case in the Wild Coast region of South Africa. The SHININESS of the facades of the Hudson Yards skyscraper, is achieved through the use of materials for outer coatings and the self-cleaning glass of the facades that contain titanium. In order to extract this element from its deposits, it is necessary to collect and filter the sand from the ground, which is then returned metal-free to its place of origin. As a result of this process, the soil becomes lighter and prone to being suspended in the form of dust at the whim of the winds, making farming impossible and forcing local communities to migrate. The Xholobeni people resist extraction by celebrating their connection to the land and nature by meeting periodically in a house to sing, where they create a protest architecture. Therefore, the South African government has created laws that protect this right and prevent the exploitation of Xholobeni lands. But why are developers obsessed with brightness and transparency? Because corporate hegemonies understood that one of the best places to realize surplus value is real estate, which is architecture. According to the logic of accumulation, buildings must be perceived as something that is not going to lose value. But what value can property ever have in a city where air is unbreathable and that looks like a Ridley Scott movie set? In Canada, more than 11.6 million acres of land are burning due to climate change, the Hudson Yards did not experience the DUSTINESS of Xholobeni, but had the "chance to really test" his SHININESS.

Images courtesy of officeforpoliticalinnovation.com

Pietro Rosano
Summer ‘23
Course: Transscalarities: Arenas of Design
Professor: Bart - Jan Polman

It is 1986, and to cross the threshold of the “La Casa Palestra” is to take a step toward hypermodernity, at least according to Rem Koolhaas; OMA invited along with 18 other architects to The Domestic Space section of the 17th Milan Triennale, develops its own version of a “Gymnasium-House”. “The accusations increasingly leveled at modern architecture today are that it is lifeless, puritanical, empty and uninhabitable. We have always suspected that modern architecture is actually a hedonistic movement and that its severity, abstraction and rigor are only the plot on which the most provocative scenarios are built for that expressiveness that is modern life.”1 Koolhaas’ installation seek to ‘desecrate’ modern architecture by attacking one of its symbols, Mies van der Rohe’s Barcelona Pavilion for the 1929 International Exhibition, that in its abstraction of the reality was considered by the architect “both a house without inhabitants and as a temple without God”.2 The desecration starts by bending the layout of the pavilion into the shape of the site, the curved exedra of the Triennale Building, and continues by adding cheap, temporary and low-quality materials, in contrast to the green Tinian and the red Onyx marble and the travertine stones carefully selected by Mies, Koolhaas uses OSB panels, aluminum and Plexiglas. “La Casa Palestra” is filled with “programmatic intensity”: carefully orchestrated elements of contemporary culture push the boundaries of this uncontaminated space to the limit; the sensory experience of the new pavilion now involves also the senses of smell and hearing. The sacredness of the interior spaces and the “Suprematist - Elementarist composition” 3 of the pavilion is contaminated by Doric columns and gymnasium equipment, by air conditioning machines





projections and broadcast televisions, by speakers playing exercise and sexual noises, by steam and smell diffusers; fragments of red curtains are scattered on the marble slabs, reflection panels, neon lights and laser beams make the interiors pulsate by electrifying the senses, igniting the desire to explore the space: “all sorts of technologies that intensify the delirium of the metropolis”.4
The installation presented with the performance of people doing exercise around the pavilion, shows its relation to human occupancy in a tangible physical world, modern architecture from lifeless space now becomes space because of the bodies. The symbolism of the pavilion instead is altered through the suppression of Georg Kolbe’s sculpture, Der Morgen is replaced with the image of a naked female bodybuilder, a human body artificially manipulated – like architecture, according to Koolhaas – by market economy ‘steroids treatment’. As irreverent and ironic as this choice may seem, it crystallizes Koolhaas’ attempt to sanitize and sterilize modern architecture. Kolbe’s sculpture, commissioned by the German National Socialist Party, has an important political meaning, to purge the Barcelona Pavilion of its presence, means to erase Mies’ cohabitation with the Nazi Party. It is 1986, and while Cristian Circi, Fernando Ramos and Ignasi de Solà-Morales were starting to render ‘the real’ Barcelona Pavilion, was perhaps Rem Koolhaas trying to render, through Mies’ masterpiece, the ‘neoliberal post-industrial capitalist’ society?

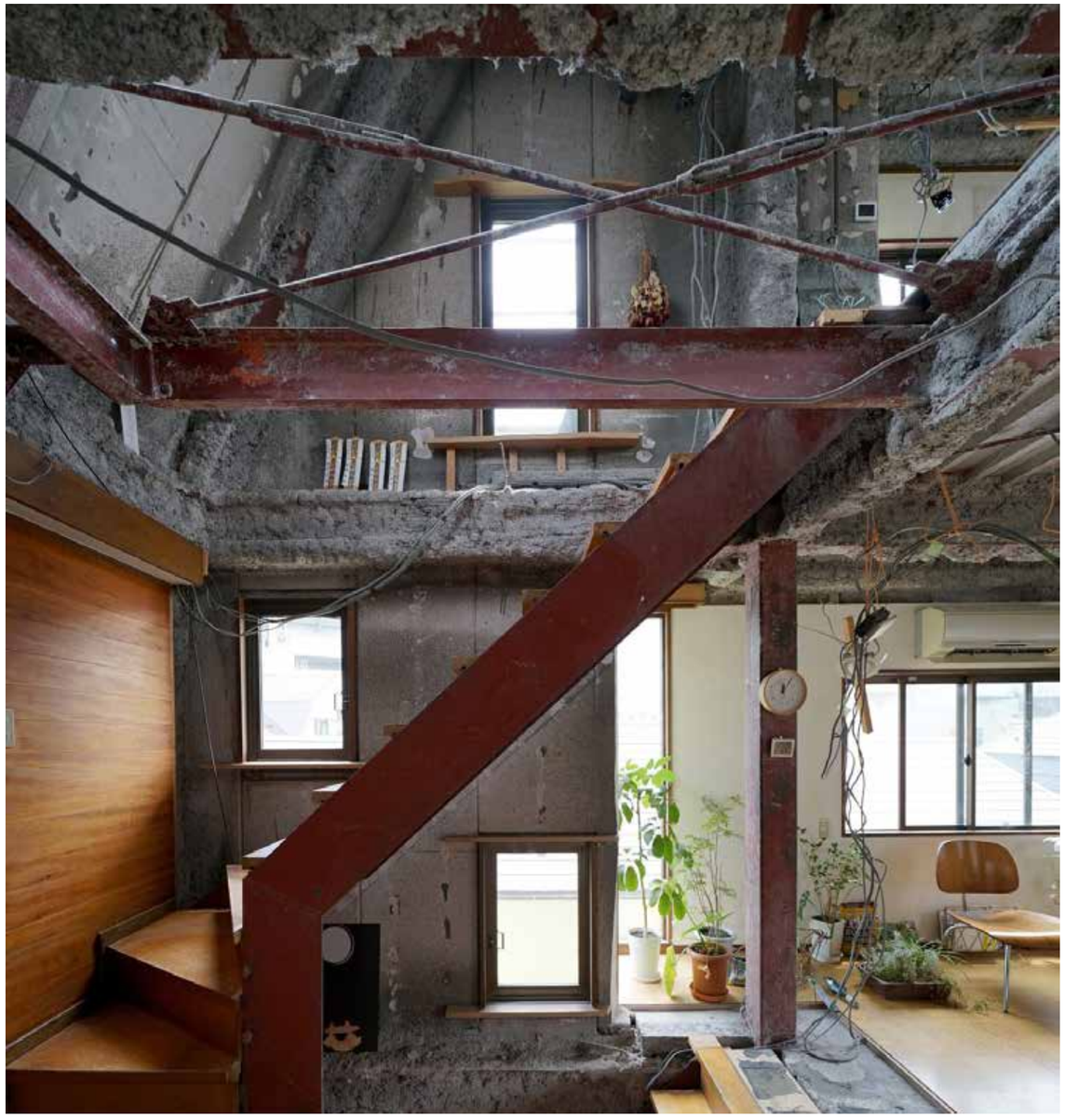
1. XVII Triennale di Milano, Il Progetto Domestico – La casa dell’uomo: archetipi e prototipi, Vol.2 – Progetti, 52-53. Electa – Mondatori, Milano – Italia, 1986.
2 .Luis Castillo Villegas (2015), Modernism on Steroid, Casa Palestra, The Domestic Project. MA. The First Decade, OASE, (94), 79–81.
3. Kenneth Frampton, Modern Architecture: A Critical History, Mies van der Rohe and the significance of the fact 1921-1933, 164. Thames & Hudson, London – UK,2007.
4. Urtzi Grau, The Replications of the German Pavilion, Quaderns no. 263 (2011), 62.

Images courtesy of OMA.com

Mio Tsuneyama & Fuminori Nousaku: Urban Wild Ecology

Arguments - Summer Semester 2023

led by Xiaoxi Chen - Gregory Cartelli



In the book ‘Architecture and Utopia: Design and Capitalist Development’, Manfredo Tafuri addresses the inability of modern architecture of becoming the promised tool of social transformation, but rather becoming an integral part of the capitalist project. The main architectural tool - the project - has become useless in this regard and therefore the only possibility to present a valid point of view in architecture lies in the work of critics, whose foundations are in architectural theory.
Fifty years later, despite Tafuri’s cynical and pessimistic view in analyzing architectural projects, his position becomes, in my opinion, “relevant” again.
Not solely because architecture and all its practical attempts to change and/or destabilize a given system are mostly useless, but because I believe that his point of view can also be useful in circumscribing and contextualizing the fields of action in which designers move.
During the Arguments course at GSAPP, I have often found my questions to be very critical of the reality of the architectural practices debated, either to further stress their theoretical discourse or to try to unearth the veiled hypocrisy and the inconsistencies that very often characterizes design practices.
Reflecting on the lecturers, I can attest that they all humbly explained themselves as constantly evolving professionals who have developed their ideals through the many years of work and that to be coherent in designing is, perhaps, almost impossible; and maybe unnecessary.
Considering design as a structure, and theory as a superstructure, I believe that it is safe to argue that, Mio Tsuneyama & Fuminori Nousaki’s seems to be one of the most consistent (and courageous) works presented during this summer semester, certainly among those that fall within the spectrum of architecture that is actually built; their work seems to be an attempt where practice and theory are both apparently addressed and converging.
On the operational level, therefore, I think the work presented during this conference is crucial in a pedagogical ecosystem such as the AAD program, because theory and practice are both unfolded into the form of politics and mobilized through built projects; their methodology is a concept enacted through design rather than spoken or just in a written form. It is well known that Japan’s population, like many other developed countries, after the post-World War 2 Great Acceleration, is now falling into decline after reaching its peak form in 2014, and by consequence the number of vacant houses and stores are increasing nationwide. As a strategy, Mio Tsuneyama & Fuminori Nousaki rather than fueling the engine of capitalism of the economic growth of Tokyo, which consists of the development of new projects such as office buildings, high-rise apartment towers and commercial facilities, are focusing on the re-use and the re-design of existing vacant houses in the decaying and exhausted peripheral areas of the city. I consider their projects to be extremely interesting and outstanding, along with the technical and technological solutions adopted and the way materials are used. Their approach to design seems to be understood as a strategy that can mitigate the impact on the environment of the construction processes.
Even though we are referring to built projects, it is clear that thier design methodology is more about un-building, removing and dismantling architecture. In some ways, it reminds me of Gordon Matta Clark’s Anarchitecture, developed however, from an ecological perspective. During the lecture, the Japanese architects stated that they were influenced by the work of Lacaton & Vassal, in particular by the Place Léon Aucoc project in Bordeaux of 1996. The work of the French architects is also characterized by the dismantling and simultaneously implementing buildings, like many of Mio Tsuneyama & Fuminori Nousaki’s projects, including the Steel House, the Takaoka House, and especially the House in Nishinoi (Holes in the House). Though the project for the square in Bordeaux that was specifically mentioned differs from the others, since it is an intervention strategy, rather than a design intervention in the canonical sense of the term.
In my opinion, the strategy of doing little or nothing at all is among the best for mitigating pollution from the construction industry, which accounts for 39% of carbon dioxide emissions dispersed into the environment.
Place Léon Aucoc in Bordeaux by Lacaton & Vassal directs me to another urban-scale project on the West Side of Manhattan by Cedric Price, the IFCCA Prize Competition for the Design of Cities of 1999.
Ironically but cleverly, Cedric Price proposed, unlike the other architects invited to the competition, Peter Eisenman, Tom Maine and Raiser + Umamoto, to do nothing and to not build any new structures. The design strategy, which included the reuse of existing buildings and the demolishing of many others standing on the 18 acres lots of the site plan, was developed to implement the natural ventilation from the Hudson River to the Manhattan urban fabric. If Japan is going through a demographic decline that is difficult to reverse, shouldn’t we architects, in addition to intervening on existing buildings, avoid building at all? Can the “radical” and strategical un-building be a “real” possibility to address the issues related to climate change? Should architects consider, among many options, not to build at all and to demolish architecture as well?
By this I do not mean a reductive and simplistic tabula rasa or not wanting to build out of an arbitrary position, rather, I am referring to the development of design strategies that are based on analyses and objective data collecting, that leads to scenarios where the demolition and the liberation of the soils are among possible solutions and alternatives, likewise construction of new structures.
Do Lacaton & Vassal examples constitute only technical and technological and/or perhaps formal references to Mio Tsuneyama & Fuminori Nousaki’s design practice?
Are they considering their strategic approach into their design process and methodology?
Is the concept of “weak autonomy” that has been introduced in the book, a way to justify and to validate thier work and to frame it in a certain ideological network?
According to Tafuri the architectural design, unlike architectural theory, is never autonomous, and can the un-building strategy perhaps, be the way in which architectural practice truly becomes autonomous?

References

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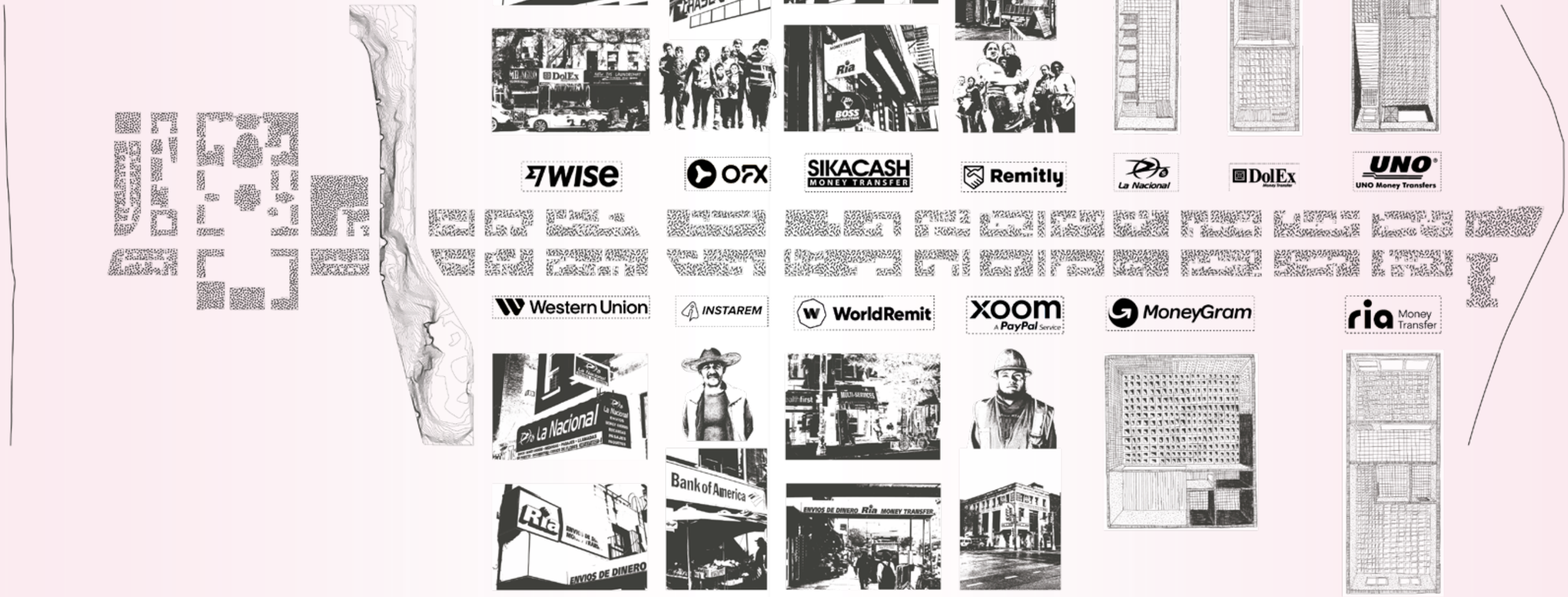
Re: CP Cedric Price, Hans Ulrich Obrist. Birkhäuser – Publisher for Architecture, Basel - Switzerland, 2003.
Contemporary Architect’s Concept Series 29, Fuminori Nousaku: Edifice of the Wild. LIX II Publishing, Tokyo - Japan, 2021.

Casa CDMX

Advanced Studio V - Fall Semester 2023

NYCDMX led by Rozana Montiel and Thomas De Monchaux

East Harlem has always been a place of displacement and diaspora, having hosted since its origins in the second half of the nineteen century many immigrant communities. What is known nowadays as Spanish Harlem, was once Italian Harlem, and previous to that was home of Irish, German, Swedish, Norwegian and Jewish immigrants. East Harlem today has one of the largest Hispanic communities in New York City, mostly Puerto Ricans, Dominicans, Cubans and Mexicans. Mexican immigrants began settling in this neighborhood in the early 1990s, and to date they represent one of the largest ethnic groups in East Harlem. 116th Street represents the heart of this neighborhood, and the section of this street between 3rd and 1st Avenue – EL BARRIO, as it is commonly referred to - represents the center of the Mexican community. This section of 116th street is home to many businesses that serve Mexican immigrants, such as cafes and restaurants, hair salons and barbershops, laundromats and grocery stores, lawyers and doctor offices, as well as money transfer stores. The presence of these types of businesses is crucial to the Mexican community, as it is through them that they are able to send the money they have earned in the USA back to their families in Mexico. The remittance corridor between USA and Mexico, worth 55 billion dollars in 2023, is the third largest in the world and is one of the most important economic resources for many Mexican families. 40% of this money is spent in the construction sector. Mexican immigrants cross the border moving north, with the hope of being able to build their dream home in their home town. Absorbed by American culture, like many others immigrant groups, they become a hybrid, and in a hybrid way they build their dream houses: typical Mexicans construction technique merge with the revivalist style of the American suburban houses, reshaping the building environment of Mexico. The project of Casa CDMX is therefore an attempt to give logistical support to these communities that migrate to continue supporting their country's economy. Acting as a social condenser, it hosts programs that are crucial for displaced communities such as English class, ecc.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CHASE
AV COMPUTERS
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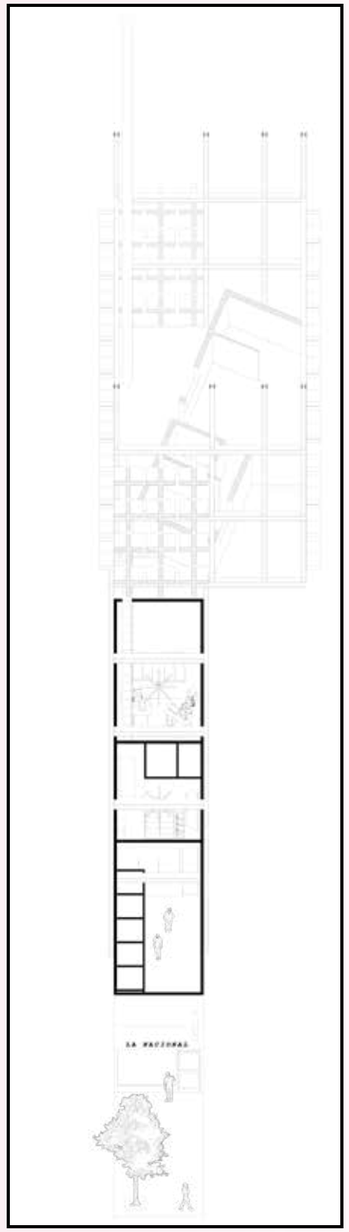
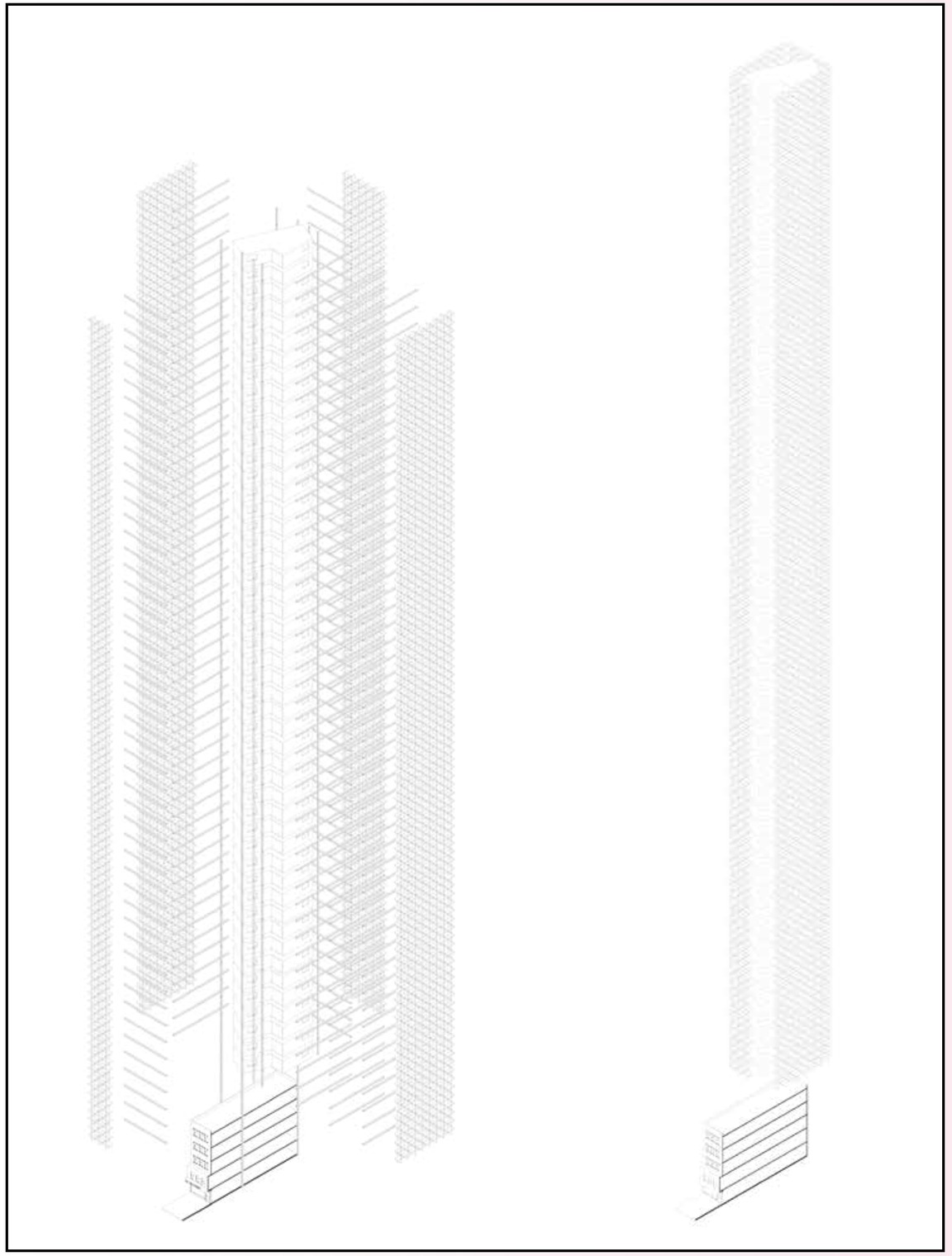
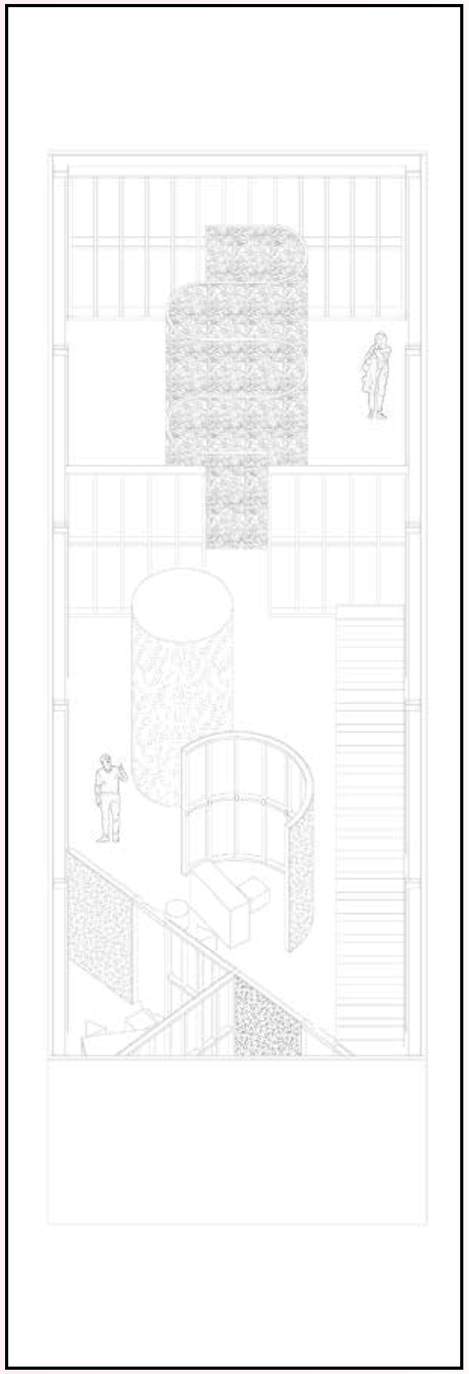
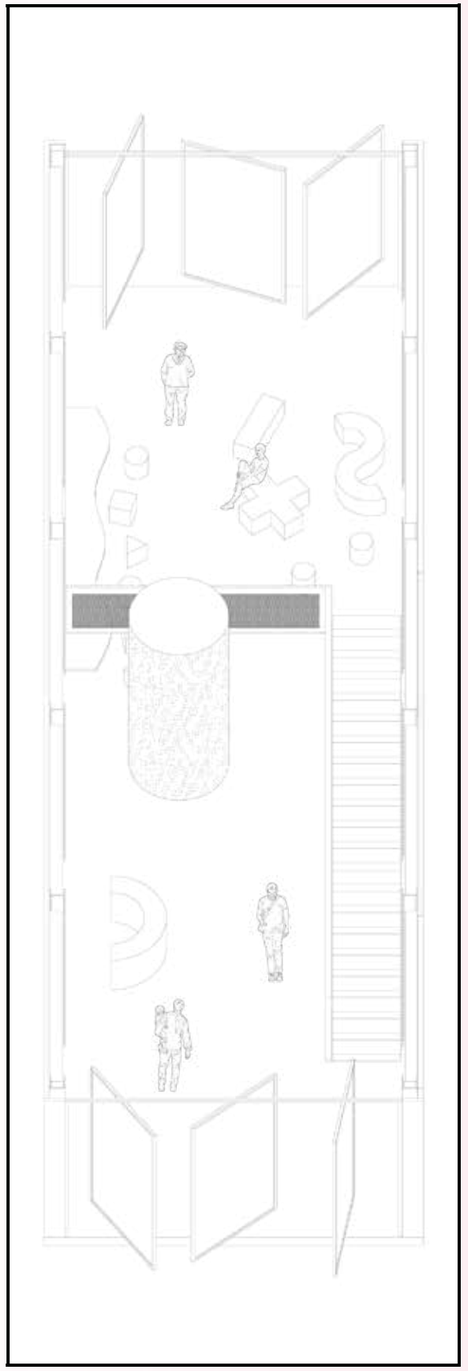
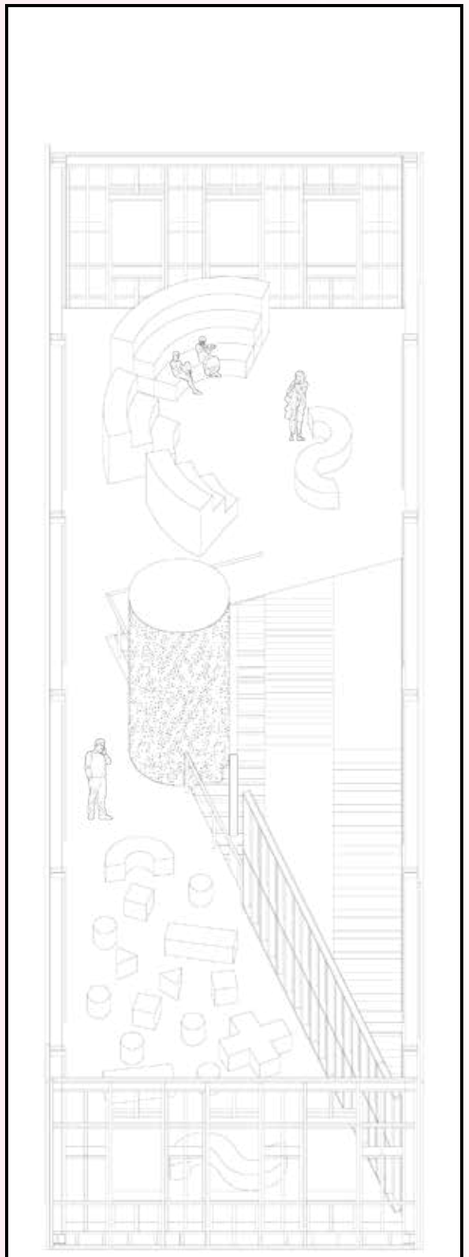
116th Street Impossible Building - Isometric Plan and Axonometric View (next page)

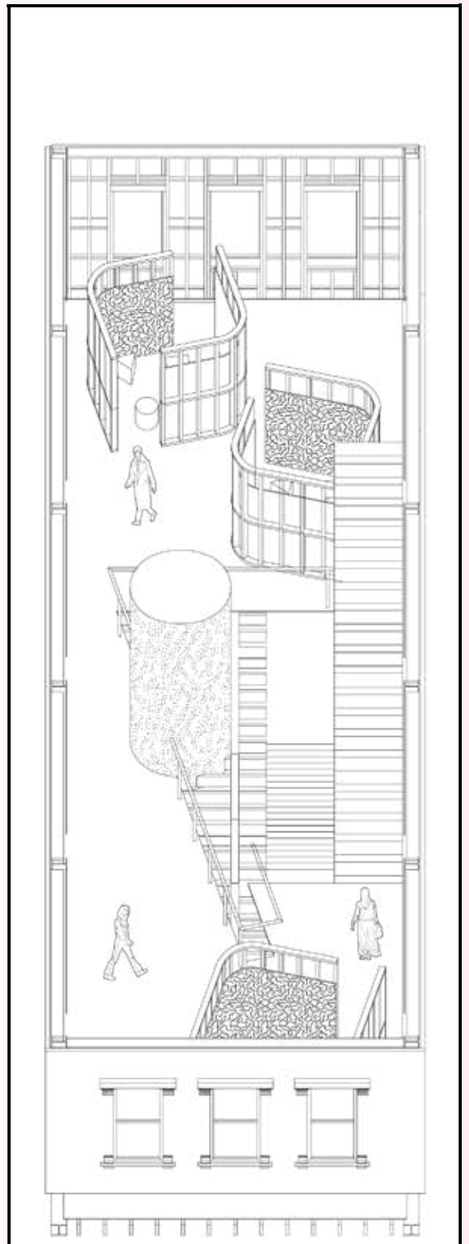


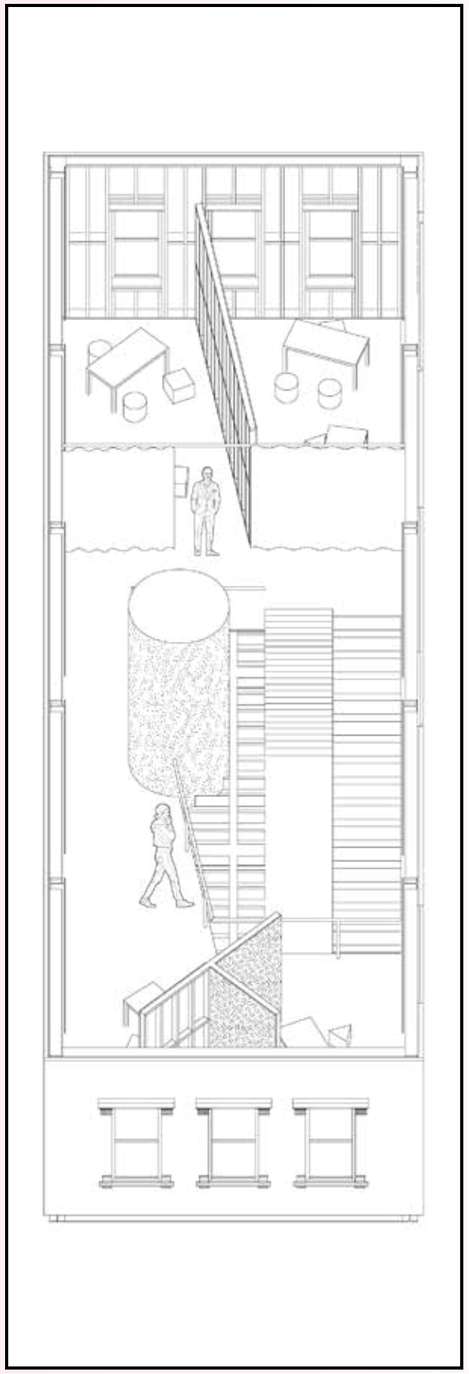


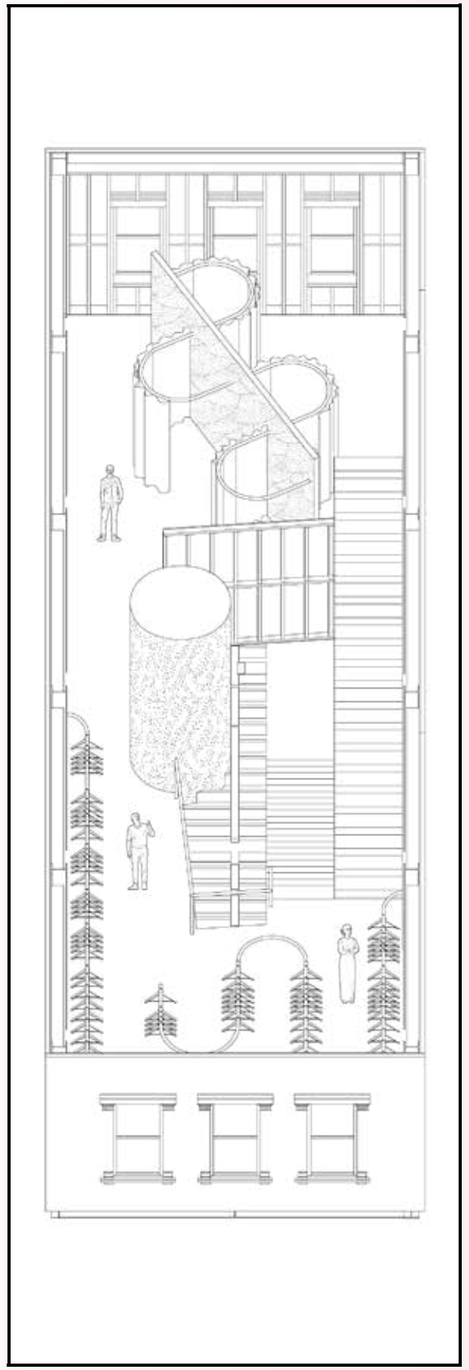


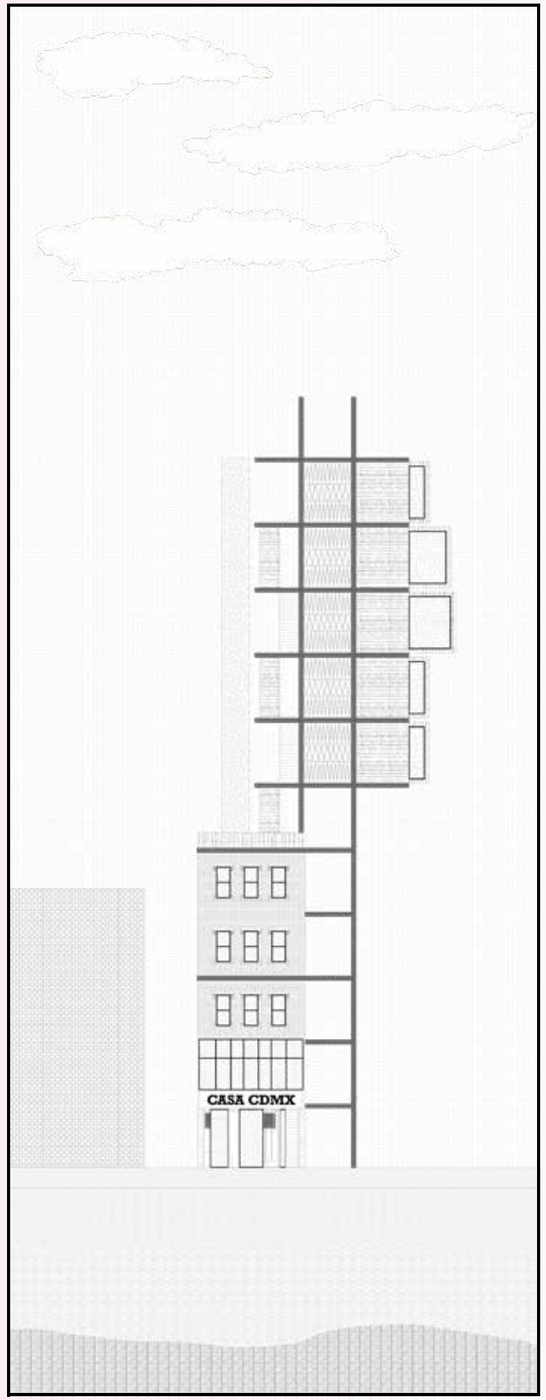








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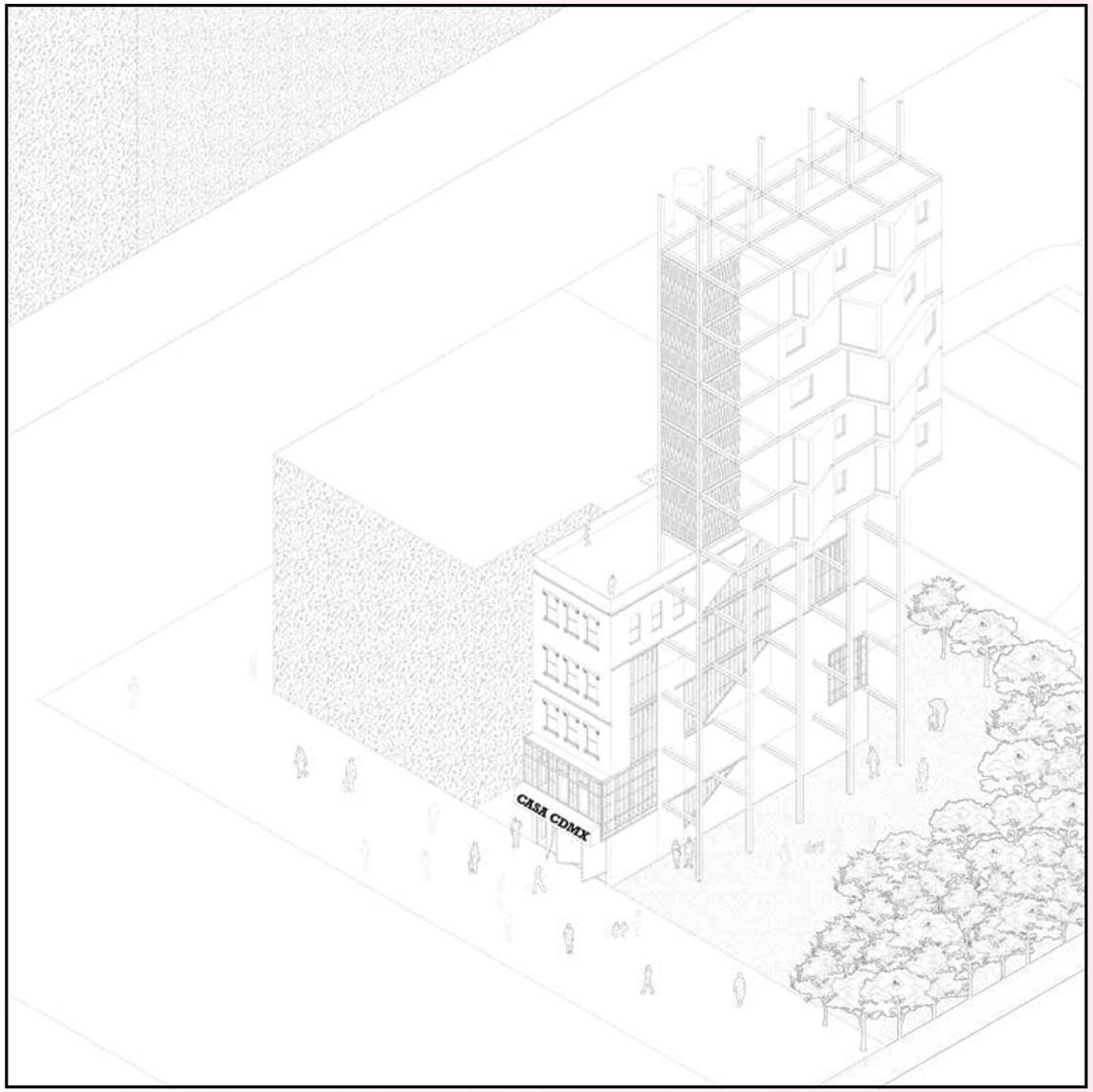
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From Discotecture to Radical Architecture: New York City as a testing ground

Design Seminar - Fall Semester 2023

Speculative City: Crisis, Turmoil, and Projections in Architecture led by David Eugin Moon

Can crises, whether social, political, or economic, delineate and foment changes in architectural discourse and practice? Can these particular conditions, intrinsic to society structured according to capitalist logic, open up new scenarios? New York City in the mid-1970s was in profound crisis, as the US economic stagnation caused by the energy crisis that arose at the beginning of the decade halted the economic and financial heart of the country. The crisis was greatly amplified by a major shift of middle-class residents to the suburbs, which helped drain the city's tax revenues. Therefore, in February 1975, the city of New York entered a serious fiscal crisis: the city, administered at the time by Mayor Abraham Beame, had run out of funds to pay normal operating expenses, was unable to borrow more money, and faced the prospect of defaulting on its obligations and declaring bankruptcy. There were numerous reasons for the crisis, including overly optimistic revenue forecasts, underfunding of pensions, use of appropriations and capital reserves for operating costs, and poor budgeting and accounting practices. In addition to the OPEC Crisis of 1973 and public mismanagement, the crisis that hit the city was also caused by the starting of the deindustrialization. Like other American cities, New York City was witnessing the early stages of deindustrialization, a process that contributed substantially to the loss of corporate businesses, jobs and residents. Between 1969 and 1976 New York City lost an average of 1000 industrial firms a year, translated to a whopping decline of 500,000 manufacturing jobs from the city in that same period, pushing unemployment to ten percent and halving industrial employment in the city from its post-war high of just over one million. With the loss of jobs and firms came the loss of residents, as New Yorkers fled the city by the thousands. In aggregate New York lost 11,000 housing units between 1970 and 1975 due to abandonment and demolition; by the end of the decade the city would lose close to one million residents. "FORD TO THE CITY: DROP DEAD," this was the headline on the cover of the Daily News of October 30, 1975, phrase attributed to then-Republican president Gerald Ford, who had declared that he would veto any bill that provided for "a federal bailout of New York City," supporting instead legislation that would make it easier for the city to file for bankruptcy. Despite this, On December 5, 1975, Ford signed the New York City Seasonal Financing Act of 1975, a congressional bill that extended $2.3 billion worth of federal loans to the city for three years. In return, Congress ordered the city to increase charges for city services, to cancel a wage increase for city employees and to drastically reduce the number of people in its workforce. The city was thus rescued, at great cost, from bankruptcy, but nevertheless the "die was cast." The city rescued from the abyss was opening up to a new season, that found fertile ground in the very crisis that had brought it to its knees, the same one that contributed decisively not only to one of the most prolific seasons in its history, but also to making it the cultural capital of the world. Indeed, the crisis that had gripped the city also had unexpected and surprising effects.

It allowed the "creation" of spaces where music, architecture, design and art found fertile ground for experimentation. Urban decay and impoverishment caused rental costs to drop dramatically, giving a new generation of artists the opportunity to occupy the large empty spaces of Lower Manhattan. By the late 1970s, New York City became what David Harvey described as "the epicenter of Postmodern cultural and intellectual experimentation." (A Brief History of Neoliberalism,1947, p.43) Manhattan's Urban Environment below 14th Street, particularly the neighborhoods of SOHO, Tribeca and Alphabet City, were transformed into an open-air stage. Deindustrialization, which began in the late 1960s, had left huge empty spaces, which were converted in addition to exhibition spaces, galleries, studios and theaters into a new kind of performance architecture: disco clubs. House Music is a music genre derived from Disco Music, influenced by elements of funk, soul, jazz, electro, synth-pop, Hi-N-RG, dub and boogie. In its most typical form, the genre is characterized by repetitive 4/4 rhythms including bass drums, off-beat hi-hats, snare drums, claps, and/or snaps at a tempo of between 120 and 130 beats per minute; synthesizer riffs, deep basslines and often by sung, spoken or sampled vocals. In house music, the bass drum is usually sounded on beats one, two, three, and four, and the snare drum, claps, or other higher-pitched percussion on beats two and four. The drum beats in house music are almost always provided by an electronic drum machine, often a Roland TR-808, TR-909 or a TR-707. Claps, shakers, snare drum, or hi-hat sounds are used to add syncopation.

Congas and bongos may be added for an African sound, or metallic percussion for a Latin feel. House music parties were attended by groups marginalized by society and considered outsiders, mostly African Americans, Italian Americans, Latinos, and members of the gay community. The House Music dance scene was one of the most integrated and progressive space in the 1980s; the black and the gay populations of New York City, as well as other minority groups, were able to dance together in a positive environment: House Music DJs aimed to create a dream environment with their music. House Music parties were settled to glue communities togetherbycreatingatrancelike-effectondancers,throughoutthe "incessantbeat"andtheuseofclub drugs, which can create a trance like effect on dancers. The Loft exerted a profound influence on New York City's music and party scene, drawing inspiration from Mancuso's venue, many clubs opened in Lower Manhattan, helping to form one of the most influential underground scenes of those years. The first to emulate the idea of The Loft was the Tenth Floor, a club that catered mostly to a white, gay, middle-class clientele. Likewise, the Gallery, a club in which DJ sets became more extroverted than those offered by Mancuso and the lighting system became more elaborate. Instead, the Flamingo, aimed at a white, gay audience, was inaugurated as the first gymnasium-style club, these clubs along with the SoHo Palace, Read Street and12 West, became the places where the first experiments in DJ sets, crowd expressivity, musical taste took place in the first half of the 1970s. Mancuso's experiment saw its expanded version in the Paradise Garage, whose venue was an old King Street Garage. It was opened in 1978 by Richard Long, among the top-rated engineers in New York City, in collaboration with Larry Levan, a frequenter of Mancuso's parties and among the most influential figures in House Music. The Paradise Garage was conceived as an evolving workshop of sound and technology in continuous experimentation, where an egalitarian atmosphere reigned. In 1980 instead, The Saint opened at 105 Second Avenue in the East Village, whose sound system did not reach the performance characteristics of the Paradise Garage, but surpassed it in terms of capacity and size, and especially in terms of visual effects, thanks to its planetarium roof. Aimed at a white, gay audience, its interior featured hard materials, shiny surfaces and futuristic design elements. The circular floor, perimeter seating and balcony space on the second-floor evoked Piranesi's Colosseum drawings. In parallel with the spread of private party venues, public discos also began to spread, including the Sanctuary, which was the first such public venue to allow a gay clientele. Likewise, Le Jardin, a venue where DJ sets, dancing, public status, and a large celebrity presence were combined. In 1977 Ian Schrager opened Studio 54 in old abandoned theater at 245 West 54th Street; this club became a place of entertainment not only for the subcultures of the time but also for celebrities who became regulars at its parties. More importantly, he revolutionized the concept of clubs by beginning to apply highly selective door policies. Other venues contributing to the party, musical and underground scene of those years include The Electric Circus (1967), Flamingo (1974), New York New York (1977), Danceteria (1979), Crisco Disco (1980), The Palladium (1985) among many others.

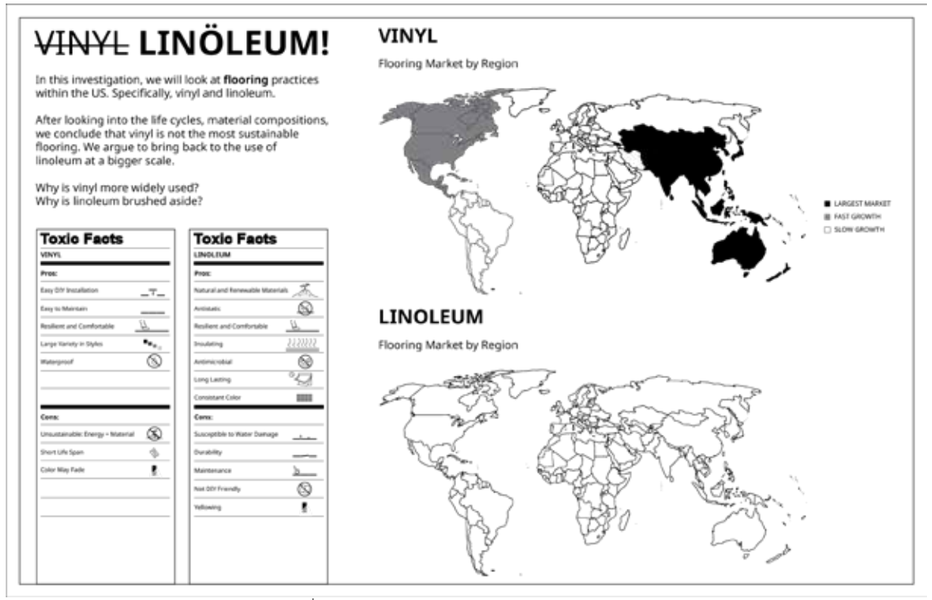
But what role and what meaning did these spaces, created at a time of profound economic, political, and social crisis, have for architecture? How were these clubs, ephemeral performance spaces, decisive for architectural discourse and practice? According to Ivan L. Munuera in his essay "Discotecture: The Bodily Regime of Archi-Social Exploration", thanks to the particular relationship between the sound and the lighting system that was established, these spaces contributed to the creation of a new type of architecture such as The Discotecture. This new typology of space, can precisely be traced back to the late 1960s and early 1970s, when The Electric Circus opened its doors. Located at 19-25 St. Marks Place in Manhattan, the building was formerly used by the Polish National Home, turned into the DOM Restaurant, and then in 1966 after being sublet to Andy Warhol and Paul Morrissey. The two artists had the idea of turning the location into a nightclub, the DOM, that would host performances of Warhol's Exploding Plastic Inevitable. After Warhol's experiment, the Electric Circus became the laboratory for "discotecture". Redesigned by Chermayeff & Geismar & Haviv, the space was transformed into a multisensory place, where light and sound performances created a "semi-solid environment." The Electric Circus was crucial for the developing of radical architecture, a series of Italian architects and designers, such as Fabrizio Fiumi, Pietro Derossi, Alessandro Poli and other members of Superstudio and Archizoom, traveled to Manhattan in the early 1960s. Having arrived in the United States with the idea of studying Frank Lloyd Wright and American organism, after visiting Coney Island and the Electric Circus nightclub, as well as the industrial component stores of the Bowery and Canal Street, they changed their minds and decided to devote their thesis study at the University of Florence to disco. The architectures of Superstudio and Archizoom were definitely influenced by disoctecture, the use of technology, and the body in the making of the space were crucial in developing their utopian visions. Discotecture is the place of creativity, freedom and political action. Architecture in fact for radical architects was not only the built, but also a gesture, a performance, an action.

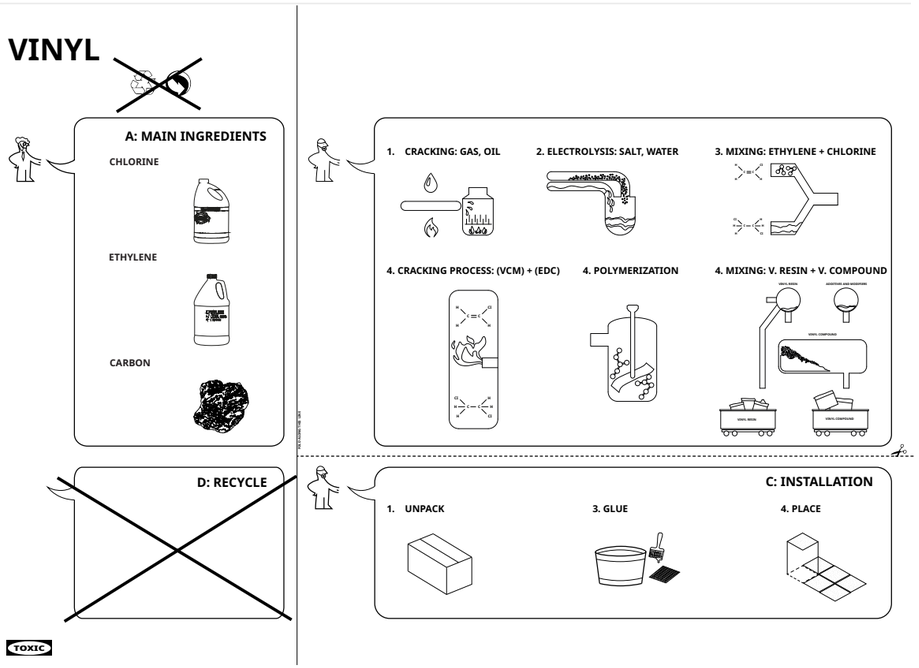
The New York City Club Culture “Palimpsest”

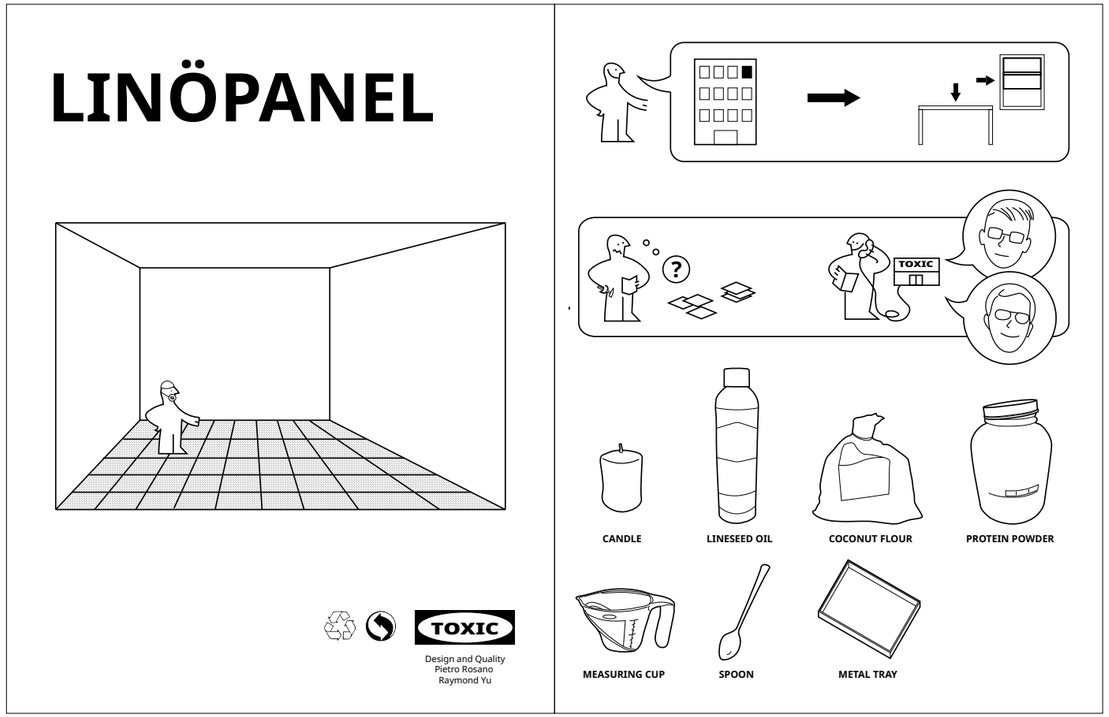
LINÖPANEL

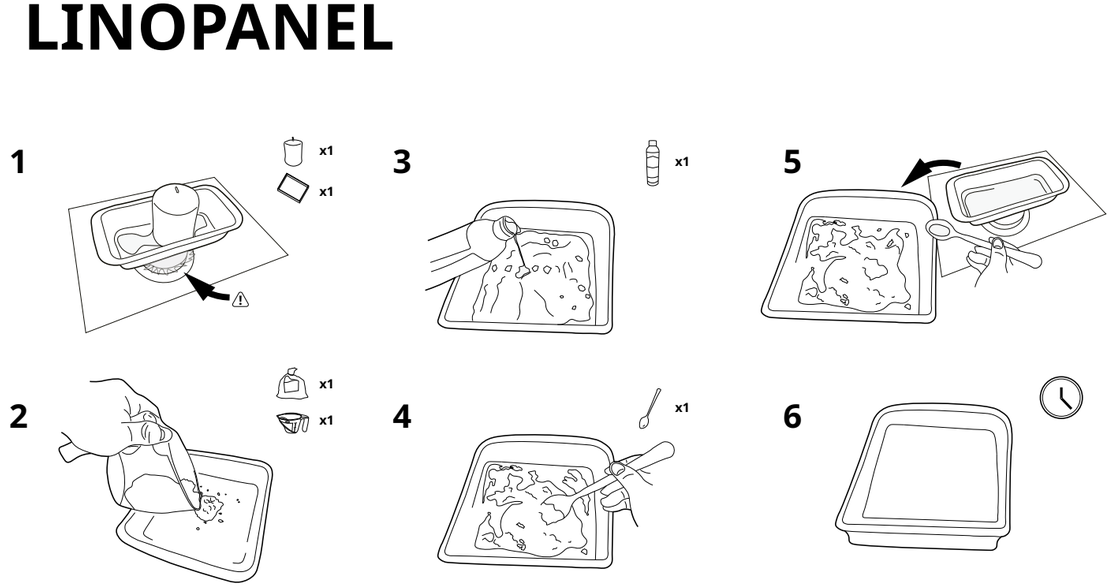
Building Science & Technology - Fall Semester 2023 | with Raymond Yu

Home is Where the Toxics Are led by Marta H. Wisniewska









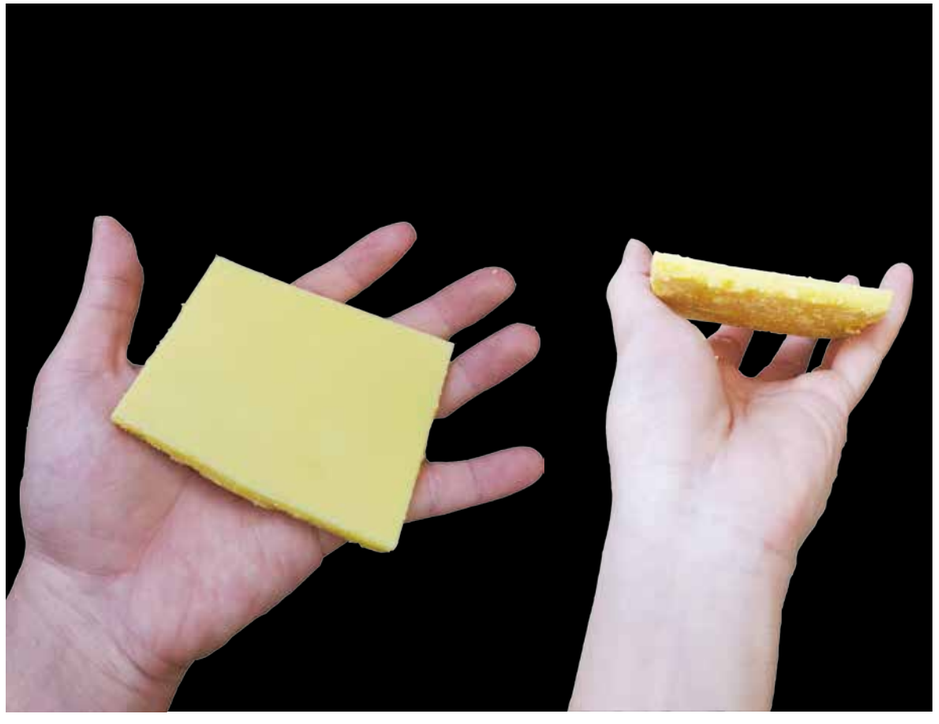
~~VINYL LINÖLEUM!~~

LINÖPANEL!

After comparing and seeing the benefits and downsides of both materials, we can conclude that linoleum as a material, is more sustainable. However, it is not the most economic and efficient material.

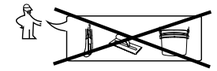
In order to make it more desirable, it needs to be more affordable, efficient which comes from the manufacturing process using more local and accesible ingredients. In addition, the application of the floorings needs to be more user friendly.

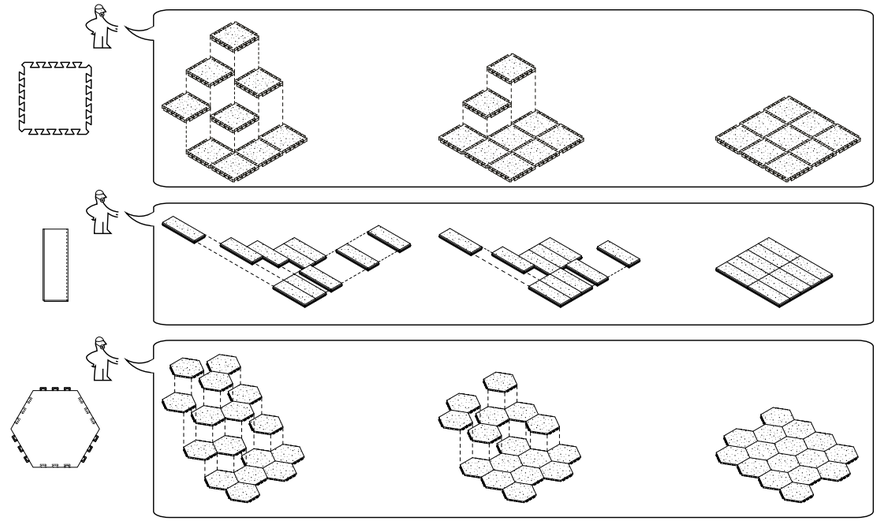
The following pages show the process of achieving a new and innovative version of the modern linoleum.



LINÖLEUM FOAM MATH

ASSEMBLY INSTRUCTIONS





TOXIC

Design and Quality
Pietro Rosano
Raymond Yu

LINÖPANEL IN USE

TOXIC

Design and Quality
Pietro Rosano
Raymond Yu

BONIFICA COLONIALE

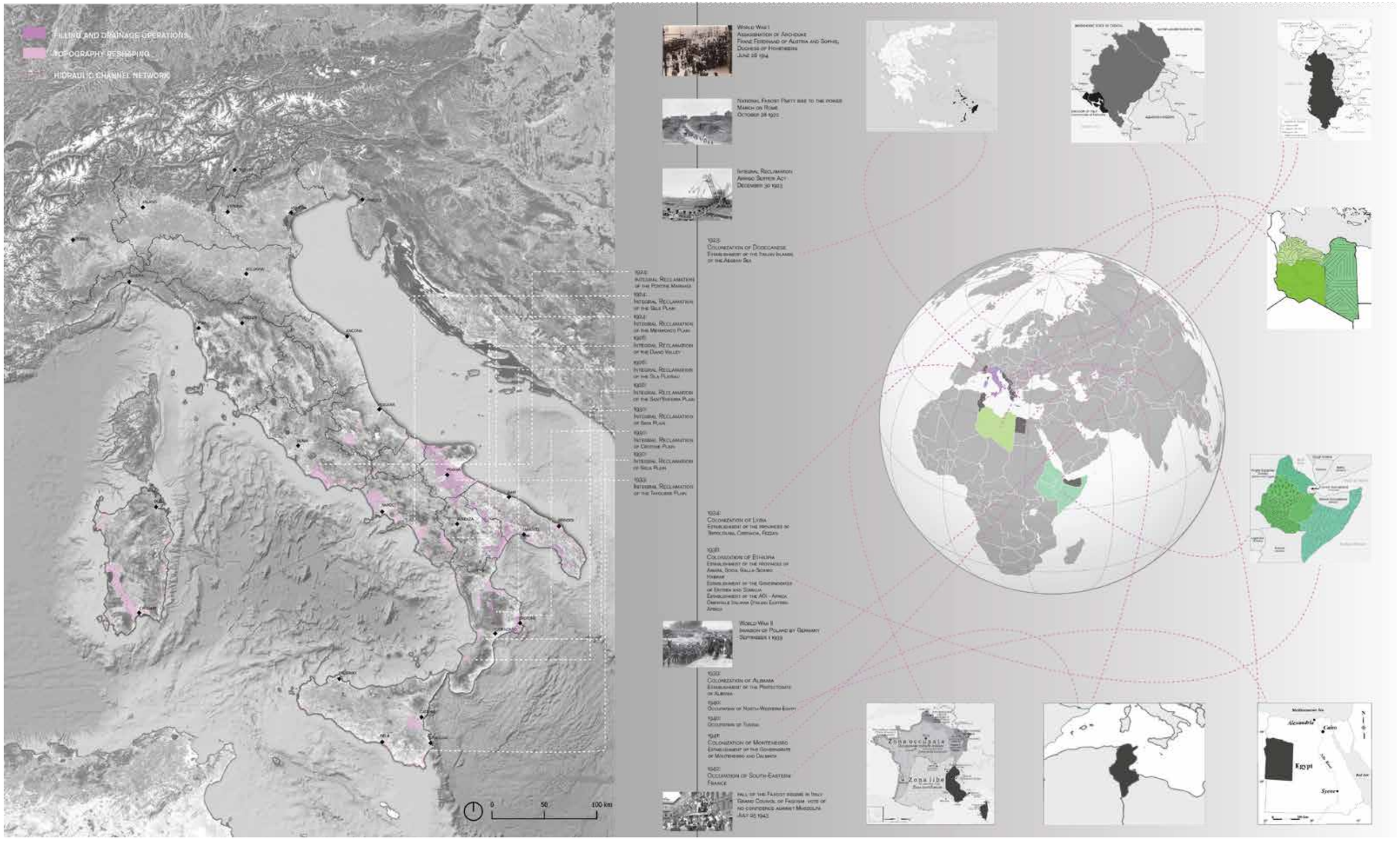
Southern Italy as Fascist Colonial laboratory

Advanced Studio VI - Spring Semester 2024

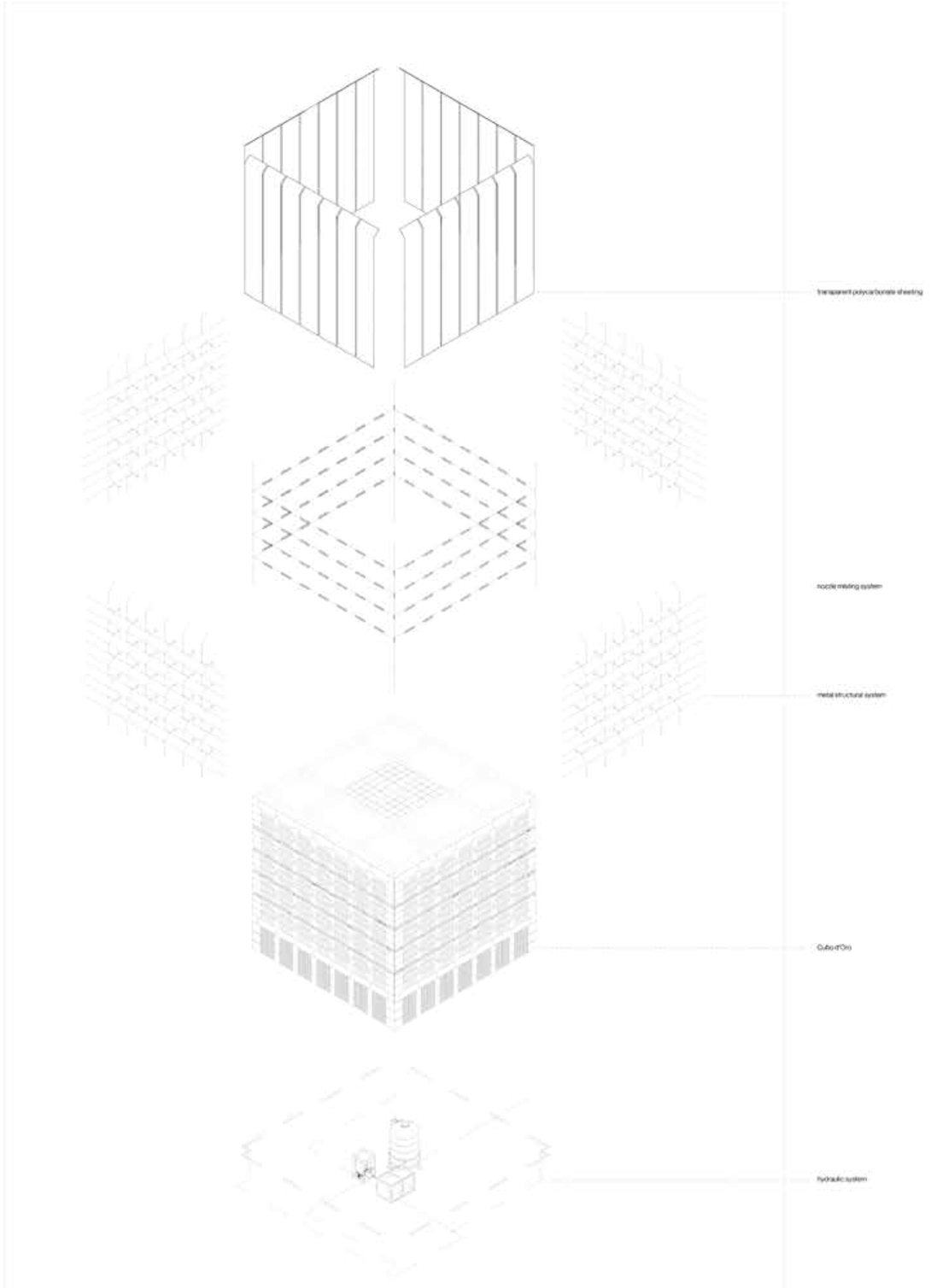
Reparation Architecture led by Paulo Tavares and Max Goldner

”Bonifica Coloniale”: Southern Italy as a fascist colonial laboratory is a research project that re-narrates the spaces and the symbols of Italian internal colonialism and fascism, within a broad de-colonial perspective. It originated from a studio project under the guidance of Professors Paulo Tavares and Max Goldner studio’s Reparation Architecture, at GSAPP during Spring Semester 2024.
Reparation Architecture studio is a tentative concept, a quest for a committed architectural practice capable of responding to the political, social and ecological challenges of the contemporary.
My project proposal focused on developing forms of reparations of the modern fascist architectural heritage Italy has inherited from the Fascist regime. The first part of the project focused on the creation of an alternative archive, redacted in opposition to the Western canon, that would consciously change how historical knowledge is produced, communicated, and preserved. This de-colonized archive supported the thesis that Fascist regime completed the unification of Italy, which happened in 1861, by colonizing southern Italy through land reclamation and the building of new cities, in the same way they perpetuated their will of colonial expansion in the Mediterranean Sea and in Africa.
The second part of the project is focused on finding and intervening by repairing a building symbol of the Fascist colonial empire. By profaning the canon of a Fascist monument, the design strategy aims to contribute, to take a step forward to the unfinished process of ‘de-fascistization’ of Italy, and of its buildings and monuments. The William Kinne Fellows Traveling Prize 2024, represents a unique opportunity that would allow me to continue expanding a design research started at GSAPP. If awarded with the Kinne Prize, I will use this fund to travel to Sicily and physically visit the reclaimed lands and the rural towns designed and built by the fascists through the Entity of Colonization of Sicilian Latifundium / Ente di Colonizzazione del Latifondo Siciliano. This will allow me to further expand the ‘de-colonized’ archive of South Italy that I have started, and directly visit many of this villages, one of which will be chosen as an intervention site, where I will develop a real and feasable reparation strategy. The design phase of the project focused on finding and intervening by repairing a building, symbol and expression, of the Fascist power and colonial ambitions. The ‘situation site’ chosen for this purpose is the “Cubo d’Oro”, the former Pavilion of the Italian Eastern Africa, located in the “Mostra d’Oltremare” in Napoli in Italy. The “Mostra d’Oltremare” (formerly the “Mostra Triennale delle Terre Italiane d’Oltremare”), along with the “Fiera del Levante” in Bari and the “Mostra del Mediterraneo” in Palermo, is one of the three exposition spaces build during fascism - respectively in the three major cities of south Italy – for showing the colonial expansion achievements made by the regime. They can be considered both a colonial and propaganda infrastructures, built for manifesting the fascist colonial agenda. The “Cubo d’Oro”, designed by Mario Zanetti, Luigi Racheli e Paolo Zella Melillo in 1938, had the function of representing the largest of the colonial empire’s possessions, Eastern Africa that included Eritrea, Ethiopia and Somalia. The pavilion included the ‘Hall of Empire’ (“Salone dell’Impero”), seven smaller pavilions lost during World War II, the replica of an indigenous village, the Bath of Phasilis (“il Bagno di Fasilide”), a small church and other elements of a typical Abyssinian villages, including indigenous people working on handicrafts. The “Cubo d’Oro” is an architectural-sculptural block enclosing an almost cubic space decorated with frescoes by Giovanni Brancaccio depicting the exploits of the regime in East Africa; the interior floor is made of Carrara marble and in the center of the pavilion was housed a globe representing the Fascist Empire, which has now disappeared. The volume, is supported by pilasters clad with Vesuvian stones, the facades of the cube are clad with mosaic tiles, whose composition is inspired by the texture of the Obelisk of Axum, stolen by Italian soldiers after the victory of the Ethiopian War in 1936. In a state of semi-abandonment and in urgent need of restoration, the “Cubo d’Oro” represented a perfect ‘situation site’ to develop an act of reparation. My design proposal aims to challenge how fascist architecture in Italy has and it is being preserved, restored and reused. By profaning this monument, through the acceleration of the decay of the facades with a vaporizer machine structure surrounding the concrete cube that will fuel the growth of mold and moss, my proposal aims to challenge the canon and the way Fascist architecture is still perceived and conceived in Italy.

Integral Land Reclamation and Fascist Colonial Empire Map



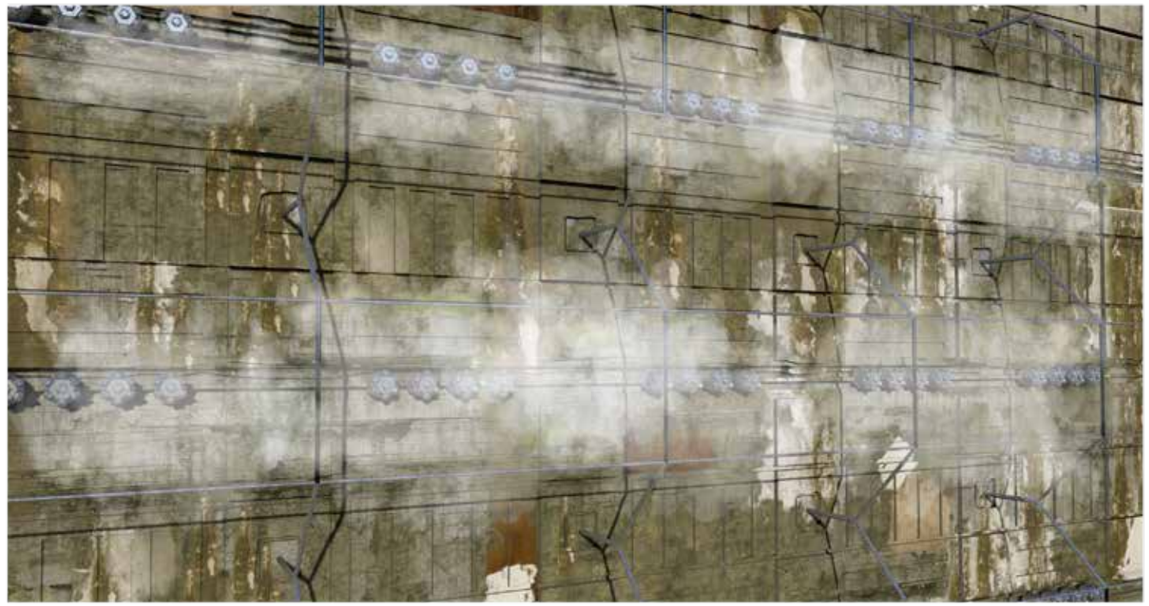

LABORATORIO
ANTIMALARICO
LA BONIFICA INTEGRALE


transparent polycarbonate sheeting
nozzle misting system
metal structural system
Cubo rlTOrio
hydraulic system

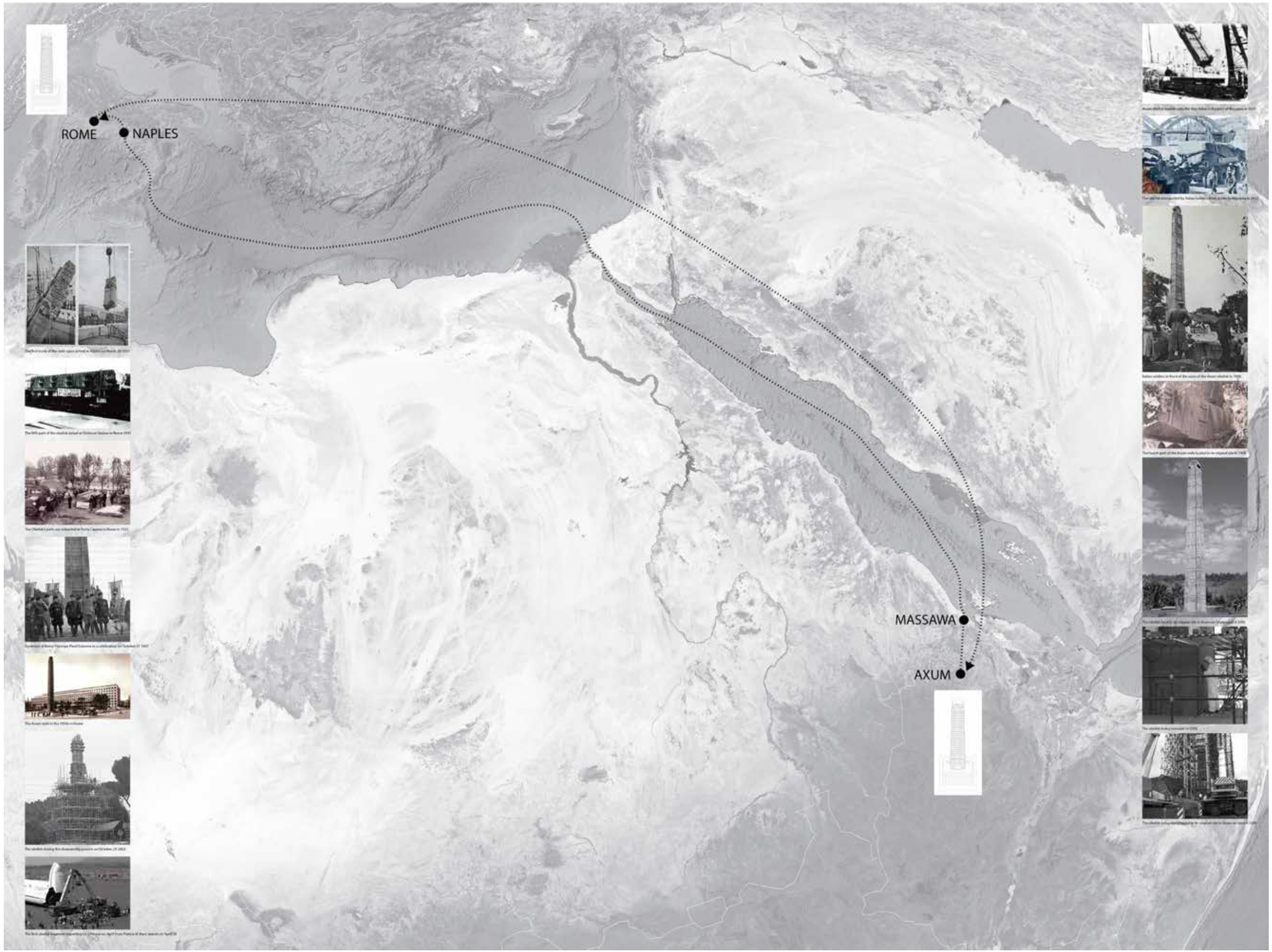
The “Cubo d’Oro” of the “Mostra d’Oltremare” undergoing the process of Profanation

Misting Device and “Cubo d’Oro” facade detail

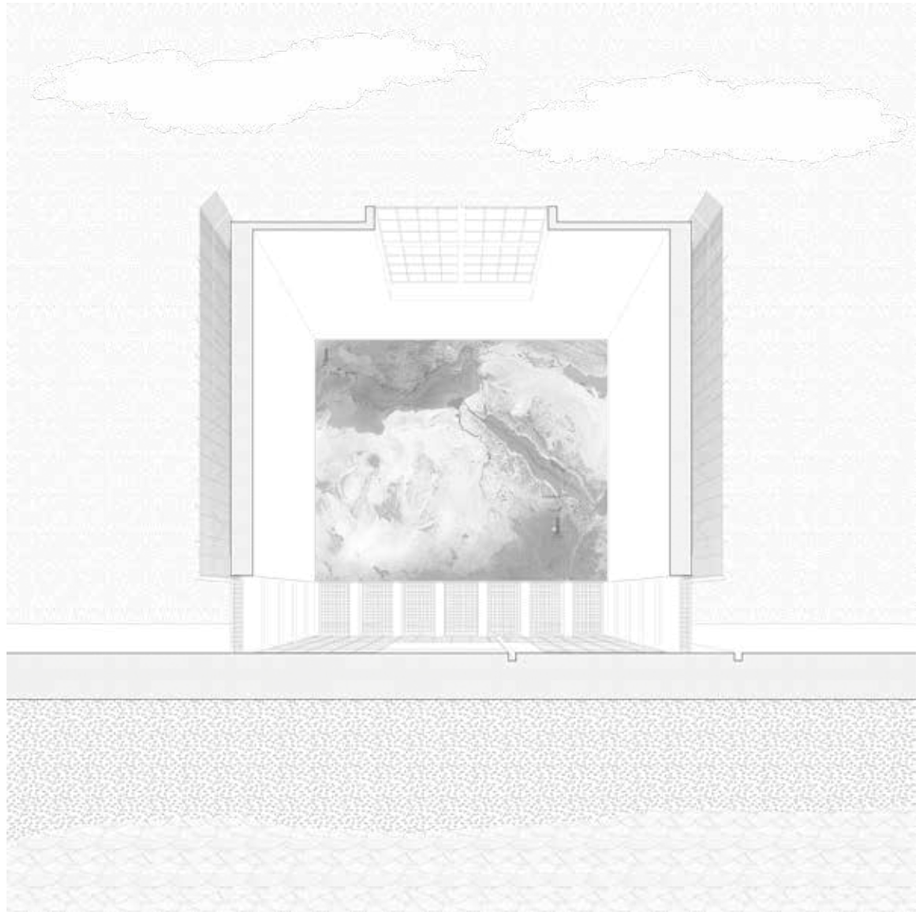
Misting Device and “Cubo d’Oro” facade detail



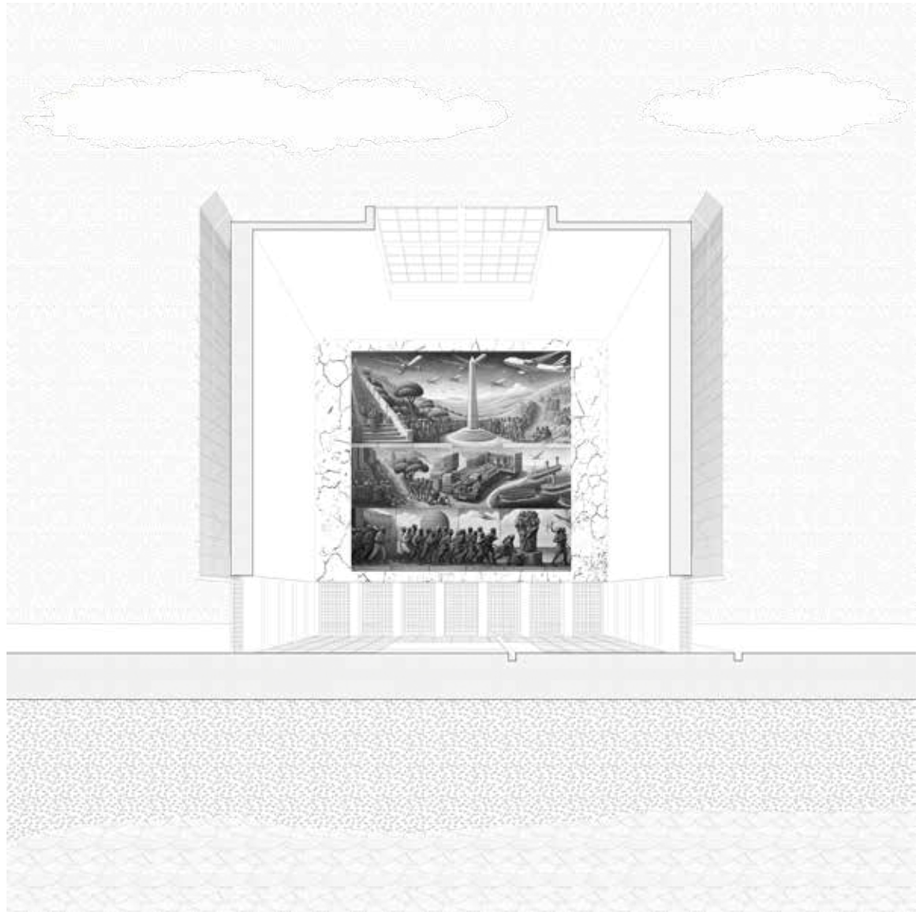
Obesilx of Axum Itinerary Map



Profanation of the [“Hall of the Empire”] -interior of the “Cubo d’Oro” - Section 1



Profanation of the [“Hall of the Empire”] -interior of the “Cubo d’Oro” - Section 2



Thanks to all the amazing People, Professors, Students, Administrators and Stuff I have met along this incredible journey at GSAPP. It was a life chainging expericnce!