

THE TALENTED MR. BARRY

FA2010 - SP2013
BOOK OF MODELS
THE KUMPUCH STUDIO

COLUMBIA UNIVERSITY GSAPP

SYNTHETIC ANALOGUE

[illegible][illegible]

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BOOK OF MODELS
FA2010 - SP2013

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[]THEMATIC LOG
SYNTHETIC ANALOGUE[illegible]

THEOCHARIS DAVID

BUILT IDEAS
ΔΟΜΗΜΕΝΕΣ
ΙΔΕΕΣ

BY
H. L. KIMMEL

1969—



Embracing the reality of cities—and the infrastructural, economic, and societal challenges that they face—has inspired a distinctive genre of new work from Steven Holl Architects. Over the past decade the office has taken on work of increasing complexity and scale in China gathered together here for the first time.

The projects featured in this book play a serious game with scale and the dynamic between micro and macro. There is no in-between, no easy hybridity, but a study of contrasting and nested scales that acknowledge the fact that the city dweller's perception across a given day morphs from micro to macro in cycles.

Hope in Chinese means both "scarcity" and "expectation." Despite its scarcity, hope is an indispensable prerequisite to approaching this broad and inclusive project. Inserted into the urban scale, hope becomes collective and feverish. Taken as a legitimate architectural agenda, hope is a catalyst for change.

In content and format the book reflects such juxtaposition, featuring images and graphic documentation of Steven Holl's recent works realized in China alongside critiques and analyses by a new generation of theorists. Its pages are considered sites capable of handling plurality, contradiction, and excess. It reads like the passing views from a commuter train and looks like a rough script for a new notion of urbanism.



URBAN HOPES

MADE IN CHINA BY STEVEN HOLL

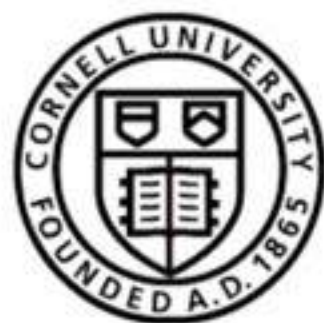
URBAN HOPES

MADE IN CHINA
BY STEVEN HOLL

CHRISTOPH a. KUMPUSCH (Ed.)

LARS MÜLLER PUBLISHERS





CHANGING LANGUAGES

CORNELL UNIVERSITY DEPARTMENT OF ARCHITECTURE 10

Summer Spectacular

summary of works
AAP NYC Studio

mona Dagmar Richter / Mark Morris / Christoph v. Kumpusch

A RADICAL. CRITICAL. AVANT-GARDE. DIALECTIC. ETC. MANIFESTO.

Knowledge is produced.
Why would we do anything else?
The past is abused.
Who cares, they're dead already anyways.

Our project attacks the Architype—violating it, manipulating it, and laughing at it to reveal it to have been nothing more than a stereotype. We do so at two nodes: function and image. The two are not mutually exclusive.

Concrete and glass are cast and cut to the shape of that very Horse. Trojan undid Troy. We intend to do the same. Our strategic attacks are constructed from within.

Images and functions are reproduced but manipulated just so. The loving maneuver is enough that it creeps beyond its parts to unravel the sum of its whole. And it is here, at this moment, we begin to construct anew.

HARRISON RADCLIFF-BUSH
Studio KUMPUSCH Spring 2014

CRITICAL
MASSES

A Christoph a. KumpuschStudio Book

Edited by
Andras Balla + Ryan Day

GSAPP

Fall 2013 - Spring 2014

LEBBEUS WOODS. SYSTEM WIEN

Lebbeus Woods with and Christoph a. Kumpusch

This publication – published for the exhibition of the same name in the MAK Vienna – documents the various works comprising the System Wien project. It develops an idea that the making of architecture can be understood as the organization of energy. The project explores how energy relations in public and private city spaces might be represented tectonically in the form of drawings and installations; how existing energy relations in the city can be changed by the input of new energy in the form of highly temporary spatial interventions; and how the future of the city need not depend for creative energy input on the development of building projects requiring large capital investments and institutional approval, but rather on the redistribution of energy at the human scale of the street and the room.

Diese Publikation – erschienen anlässlich der gleichnamigen Ausstellung im MAK Wien – dokumentiert verschiedene Arbeiten, aus denen das Projekt System Wien sich zusammensetzt. Dann wird die Idee entwickelt, dass die Schaffung von Architektur als Organisation von Energie verstanden werden kann. Das Projekt geht der Frage nach, wie Energieverhältnisse im öffentlichen und privaten Raum der Stadt sich in Form von Zeichnungen und Installationen tektonisch darstellen lassen; wie sich bestehende Energieverhältnisse in der Stadt durch die Zufuhr neuer Energie in Form höchst temporärer räumlicher Interventionen verändern lassen; und wie die Zukunft der Stadt zur Zufuhr kreativer Energie nicht mehr von der Entwicklung von Bauprojekten, die große Kapitalinvestitionen und behördliche Genehmigungen erfordern, abhängen könnte, sondern vielmehr von der Umverteilung von Energie im menschlichen Maßstab von Straße und Raum.

With contributions by Mit Beiträgen von

Manuel Delanda, Peter Noever, Anthony Vidler and and Lebbeus Woods.



LEBBEUS WOODS. SYSTEM WIEN

CHRISTOPH a. KUMPUSCH

with contributions by MANUEL DELANDA and ANTHONY VIDLER



MAK Hatje Cantz

Schindler Lab

Edited by Anthony Carfello, Sara Daleiden, and Kimberli Meyer



[HTTP://WWW.IDEAUTOPSY.INFO](http://www.ideaautopsy.info)

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*Thesis Projects 09-10
Pratt Institute School of Architecture.*

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a.KUMPUSCH / EREL
DEGREE PROJECT STUDIO
FA2009 - SP2010

PRATT
INSTITUTE
SCHOOL OF
ARCHITECTURE



IDEA
(UTOPSY)

SYSTEMS

CSAPP STUDIO KUMPUSCH
CORE I FALL 2014

CURRENTS

SYSTEMS OF CURRENTS

SYSTEMS

EDITORS:
BECCA BOOK
MIKE NICKERSON
JULIE PEDTKE
STINE PEDERSEN

CURRENCIES

SYSTEMS OF CURRENCIES

SYSTEMS

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CURRENCIES

CSAPP STUDIO KUMPUSCH
CORE II SPRING 2015

SYSTEMS

CURRENCIES

The first built project and final creative work of artist and architect Lebbeus Woods (1940–2012), the Light Pavilion is transcendent architecture, a project that exemplifies the preoccupations of the world's last great draftsman. Nestled within a mixed-use complex in Chengdu, China, this daring construction is an emancipated drawing, a light and shadow machine, a chromatic calendar, a fugue of steel, a dance of space and form. Filled with drawings, detail specifications, and construction documentation, this book also features breathtaking photography by Iwan Baan; commentary by Zaha Hadid, Steven Holl, Thom Mayne, Neil Denari, and Eric Owen Moss; historical analysis by Mark Morris; and a touching epilogue by friend and project collaborator Christoph a. Kumpusch. A visionary design made intensely real, the pavilion offers a glimpse of the future as well as a catalogue of architecture's past.

ISBN 978-3-03776-309-2



THE LIGHT PAVILION BY LEBBEUS WOODS AND CHRISTOPH a. KUMPUSCH

LARS MÜLLER PUBLISHERS

THE LIGHT PAVILION BY LEBBEUS WOODS AND CHRISTOPH a. KUMPUSCH FOR THE SLICED POROSITY BLOCK IN CHENGDU, CHINA 2007–2012 PUBLISHED BY LARS MÜLLER

Corner

Openings &
Closings

Joints &
Discrepancies

Thresholds,
Transformations &
Transitions

Chassis
Geometry

R
Horizon

Merge &
Submerge

Lines
in Space

Material

Sustainable
Detail

Foreword by

V — Therme Vals

M — Musterhaus

Z — Zollverein

A — AFAP Open School

K — Kunsthaus Graz

G — Guangzhou Opera

H — High Line 23

S — Surtelair Tower

T — Torre Cete

C — Cooper Union

B — The Broad

AS — Sliced Perosity Block

AL — Light Pavilion

Ana e Andraos

Peter Zumthor

Raimund Aarabara

SANAA / Kazuyo Sejima

LOT-EK

Peter Cook

Zaha Hadid

Nell M. Denari

Eric Owen Moss

Carne Pires

Morphosis

Diller S

Steven Holl

Lebbeus Woods &

Christoph a. Kumpusch

de- tail — kultur

The detail has ~~fallen~~ into a cyclical
misunderstanding within the conceptual and
technical spectrum known as architecture.

Detail Kultur is here to settle this mistake
through an investigative matrix of case
studies, scaled drawings, interviews, and
analytical texts, claiming yet again the
fundamental importance of the detail.

If buildings
had DNA:
Case Studies
of Mutations

THE COMPLEX BEHAVIOR
OF COLLECTIVE DETAIL

10 LENSES,
12+1 PROJECTS

Christoph a. Kumpusch

This is a remarkably elegant orthographic work which is at the same time the result of a unique program of meticulous research into the technical constitution and construction of thirteen outstanding modern buildings realized in seven countries over the past fifteen years. What is audaciously effective is the way in which the author synthesizes on the same page, precise analytical drawings of the detailed construction involved with a photographic image of the result, compelling the reader to come to terms with the unavoidable gap between the technical complexity of the means and the often dynamic simplicity of the final form. All of which makes this into a uniquely didactic study which should prove to be equally useful for students and practitioners alike.

Kenneth Frampton; Columbia University - GSAPP, Ware Professor

Where a design concept meets material construction, the detail emerges – its importance parallel to its aspiration. This book is a source of inspiration, for students, architects, engineers, when asked both "why" and "how."

Julie Jarrett; Buro Happold; Sustainability and High Performance Design leader

In this spirited and original tome, Christoph Kumpusch analyzes architecture by drawing new kinds of sections, ones that deconstruct and re-order comparative typologies, and examine the intimacy of the detail in relation to the epistemology of the concept.

Kimberly Meyer; MAK-Center for Art and Architecture at the Schindler House L.A., Director

Three challenges...

Architectural details are typically communicated through technical drawings. A photograph or model might convey details in context or the ultimate visual effect generated by a detail, but the drawing remains its standard referent and it is from drawings that details are archived, revised and appropriated.

One challenge of Detail Kultur is: How do we come to understand the relevance of details through their drawings? How are drawings handled as more than illustrations for text? Can text serve the drawings and suggest new ways of looking at these drawings?

Another challenge involves opening up details as typological elements with their own histories and cultural associations. A door, for example, is a physical thing and a metaphysical construct – and details get implicated in both directions of door-ness. Is it fair game to recollect all the implications of a door or threshold when also studying their handling by select architects for specific construction?

Lastly, how can one reformat a book to treat a subject that is not best served by a classical progression of arguments? Multiple case studies, many details, a profusion of drawings are a part of the story and their organization as a cross-referencing index is central to this investigation. In this way it is a compendium, but also a trigger for new work and research.

... three opportunities

Interviews with Zahra Hadid, Kazuyo Sejima, Eric Owen Moss, Lebbeus Woods, Carmé Pinós, Peter Cook, Thom Mayne, Peter Zumthor, Neil M. Denari, Charles Renfro, Steven Hall, Giuseppe Ligano and Ada Tolia.

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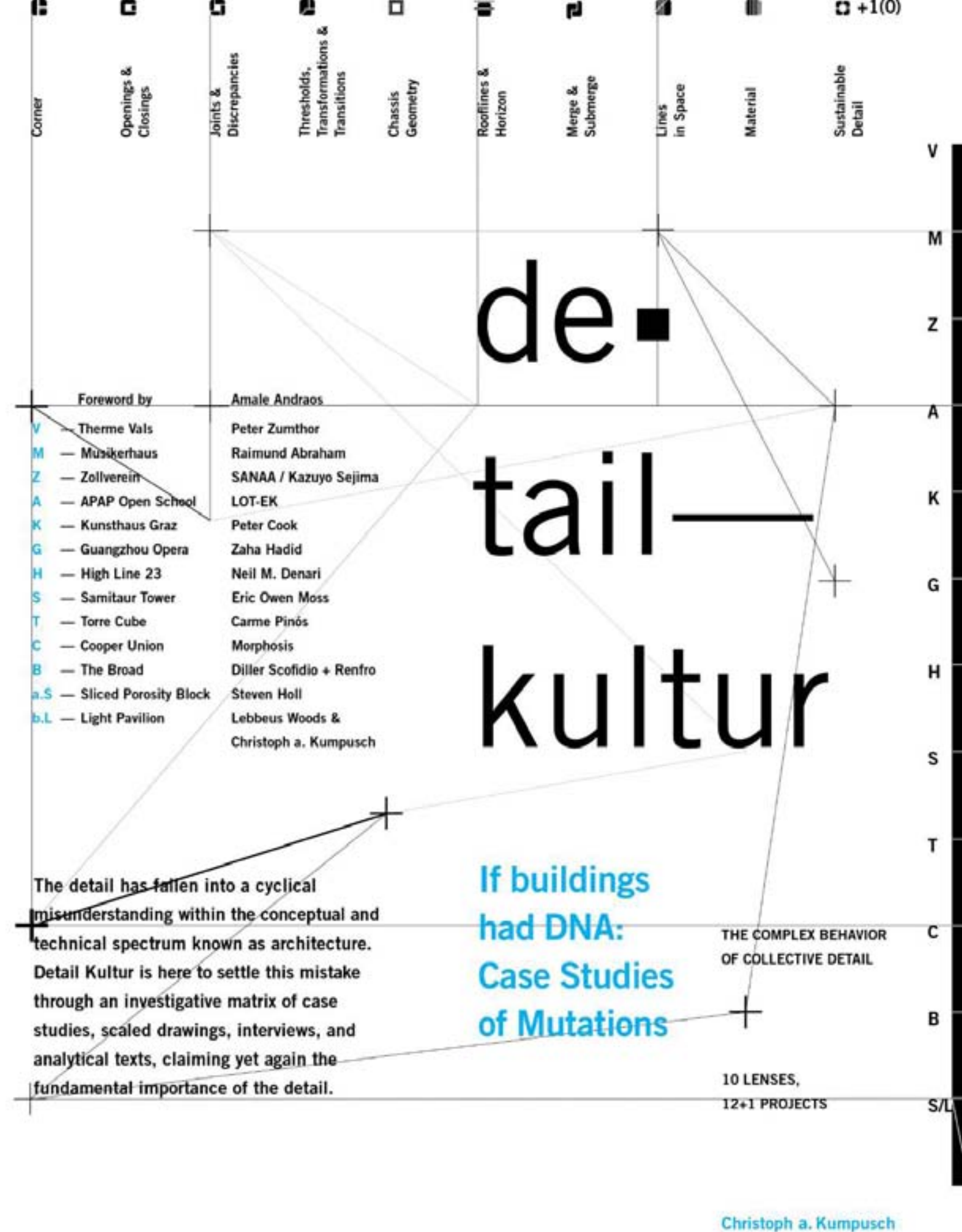
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这是本相当优雅而立意正面的著作。本书源自对过去十五年间跨越七个国家的十三座卓越现代建筑技术构成和建造一丝不苟的独特研究。尤其无畏有效的是作者在同一页面上综合了细部建造的精确分析图以及建造完成的照片，强制读者接受建造方法的技术复杂性和往往简单却富有活力的建成形态之间无法避免的距离。这些让本书得以成为一个充满教育意义的研究，学生与实践者们都会从中受用。

肯尼斯·弗兰姆普敦；哥伦比亚大学建筑规划与文物保护研究生院，威尔讲座教授

当设计概念与实质的建造相遇时，细部得以彰显——它的重要性和抱负相平行。本书对于被问及“为什么”还有“如何”的学生、建筑师以及工程师们来说都是一个灵感的来源。

朱莉·雅尼斯基；Buro Happold 永续性和分析主任

在这本充满活力的原创巨作中，匡孔明通过绘制新型的剖面来分析建筑，这些剖面对建筑元素类型进行解构并且重新编排比较，同时审视细部和概念的认识论之间的亲密关系。

金柏莉·迈耶；MAK - 应用艺术博物馆，洛杉矶辛德勒住宅艺术与建筑中心主任

三项挑战……

建筑细部通常用工程图纸表达。照片与模型虽常用于表述细部与其所构成部位的关系或其最终视觉效果，但对细部的归档、修改以及引用，始终以技术制图为标准模式。

细部文化 的一项挑战为：如何通过图示理解建筑细部的关联性？图纸含义是如何超越其仅作为文字插图地位的？文字可否为图示服务，并提供新的解读方式？

另一个挑战，是将细部自身的历史及其文化联系开辟成类型学元素。以一扇门为例：作为一个客观物体的同时也是一个形而上学的构想。‘门’的双向概念中都牵涉到细部。那么研究一些建筑师在特定建造上的细部处理的同时，重新审视‘门’或者‘门槛’的一切含意，是否有其意义？

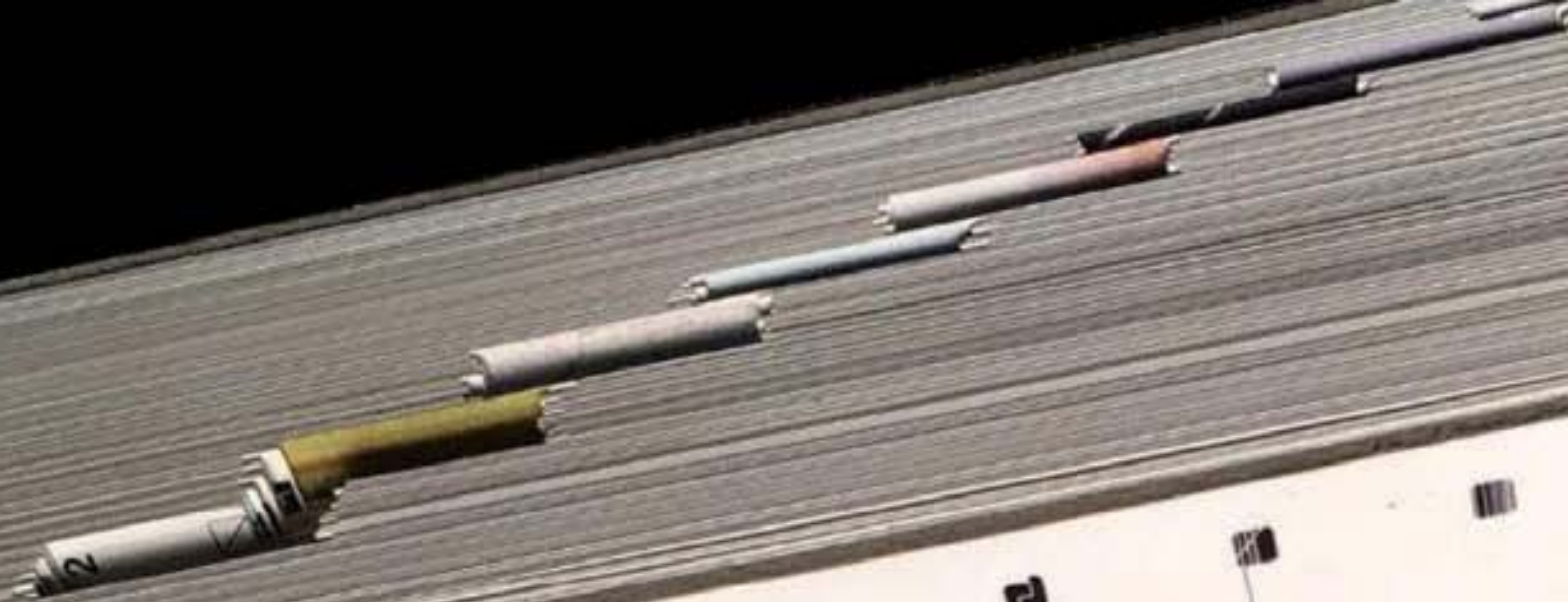
最后，我们如何将一本书再排版，使其表达这个非传统理论逻辑进程下的主题？多重案例研究，多种细节，丰富的图示，均是阐述故事的重要成分；其交叉引用目录式的组织方式是本研究的关键。本书既是份摘要，也是新的工作和研究的启动器。

……三个机遇

访谈：扎哈·哈迪德，妹岛和世，艾里克·欧文·莫斯，莱比斯·伍兹，卡尔梅·皮诺斯，彼得·库克，汤姆·梅恩，彼得·卒姆托，尼尔·笛纳里，查尔斯·伦夫洛，斯蒂文·霍尔，朱塞佩·利加诺和埃达·托拉



匡孔明 著
周士富、罗丹、
张恩婷、顾信嘉 编译
陈颖泽、吴介慎 校译



+1(0)

Sustainable
Detail

Material

Lines
in Space

Merge &
Submerge

Rooflines &
Horizon

Chassis
Geometry

Transitions
Transformations &
Thresholds

Discrepancies
Joints &

Openings &
Closures

Corner

de- tail— kultur

- Therme Vals
- Musikerhaus
- Zollverein
- APAP Open School
- Kunsthaus Graz
- Guangzhou Opera
- High Line 23
- Samitaur Tower
- Torre Cube
- Cooper Union
- The Broad
- Sliced Porosity Block
- Light Pavilion

- Peter Zumthor
- Raimund Abraham
- SAHAA / Kazuyo Sejima
- LOT-EX
- Peter Cook
- Zaha Hadid
- Neil M. Denari
- Eric Owen Moss
- Carne Ponds
- Morphosis
- Diller Scofidio + Renfro
- Steven Holl
- Leibers Woods &
- Christoph & Kumpusch

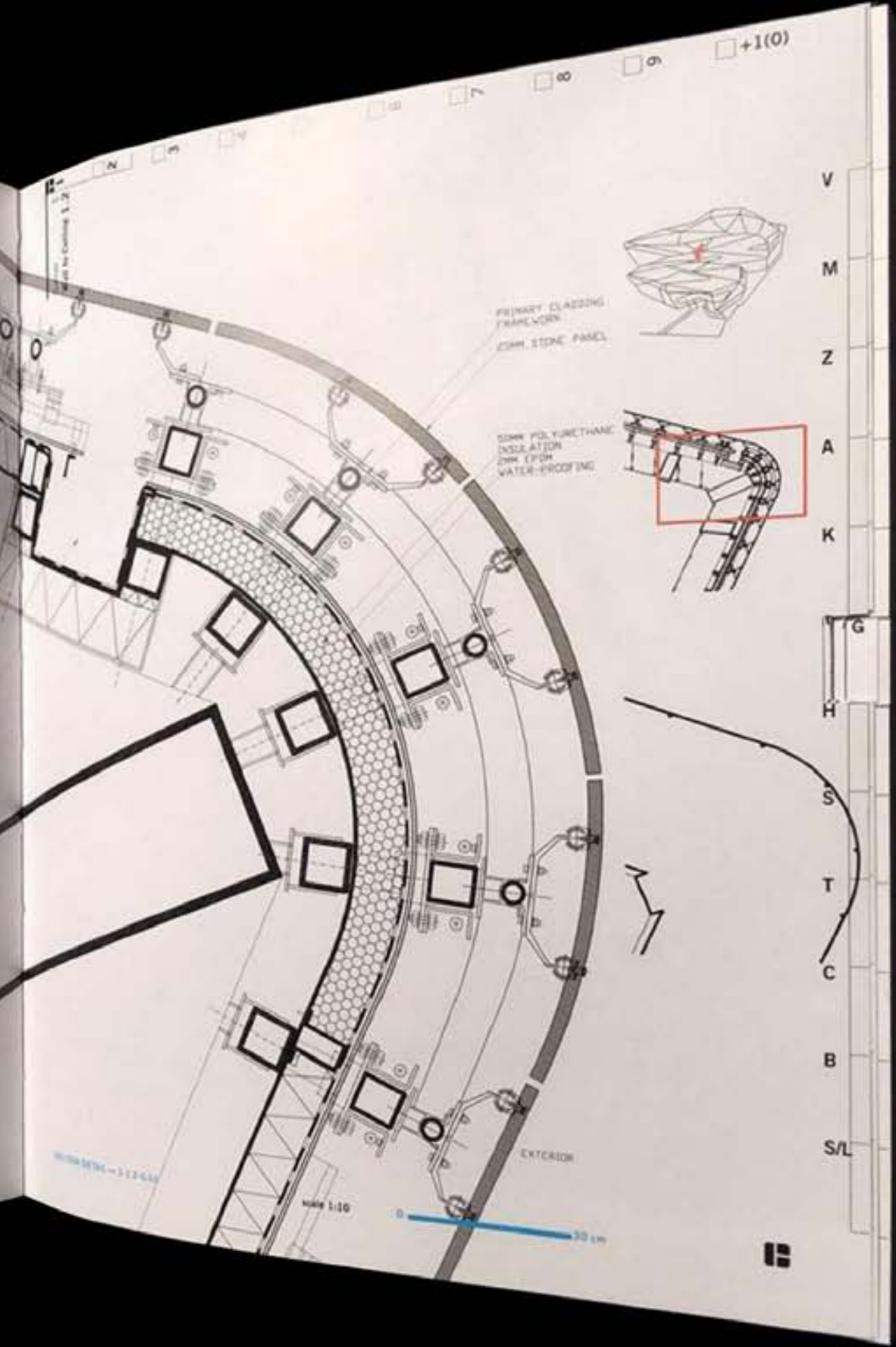
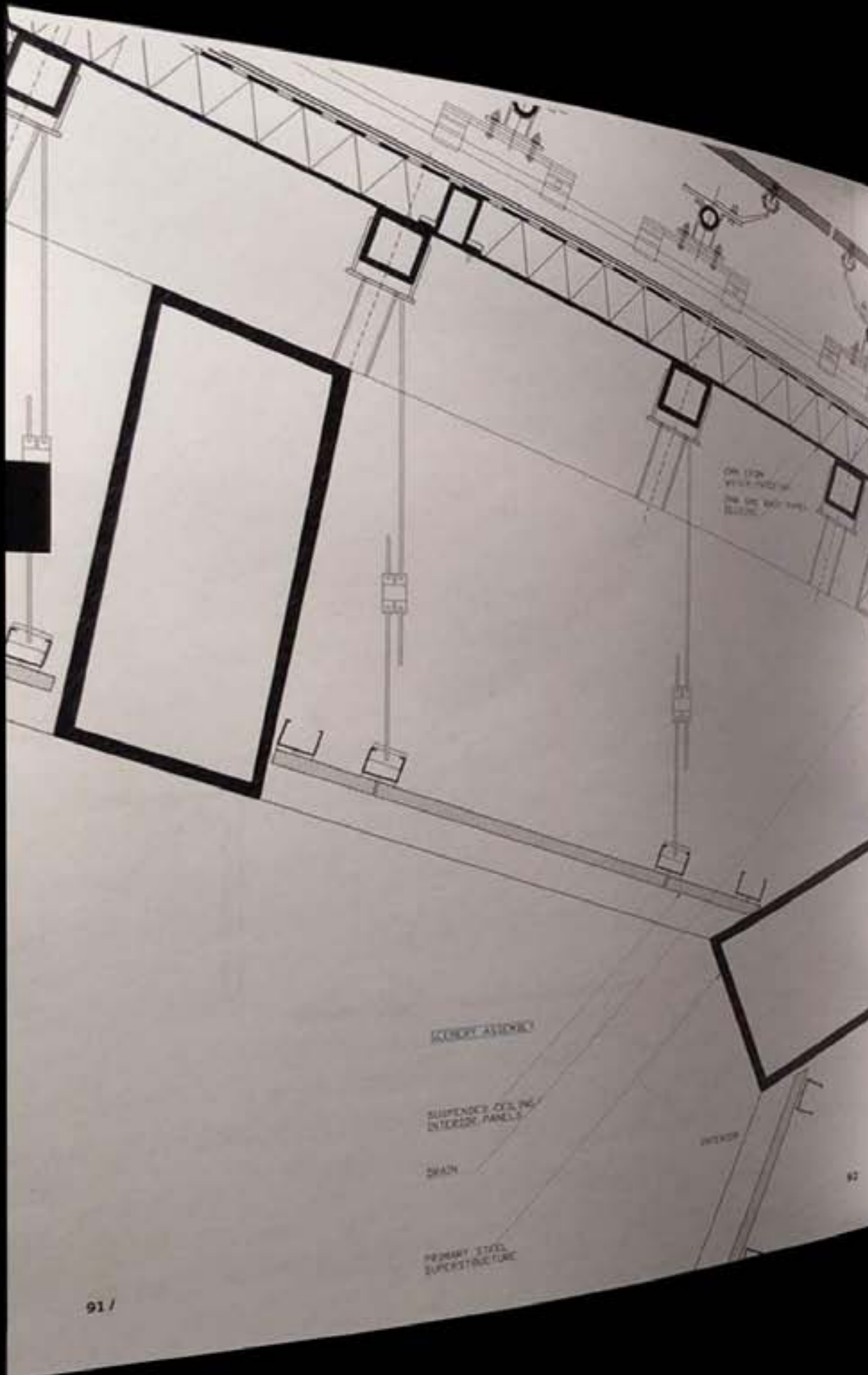
The detail has fallen into a cyclical
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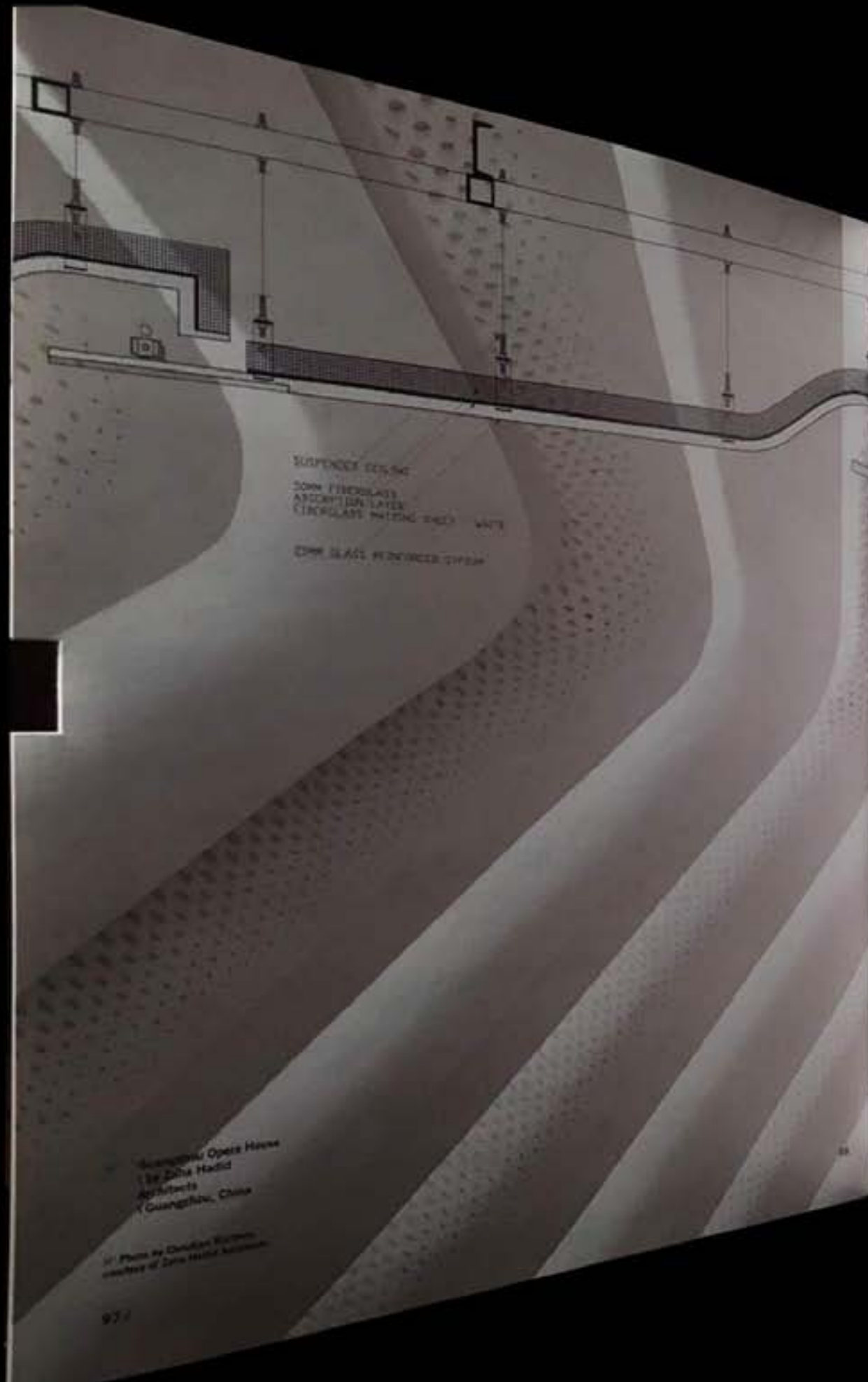
If buildings
had DNA:
Case Studies
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THE COMPLEX BEHAVIOR
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10 LENSES,
127 PROJECTS

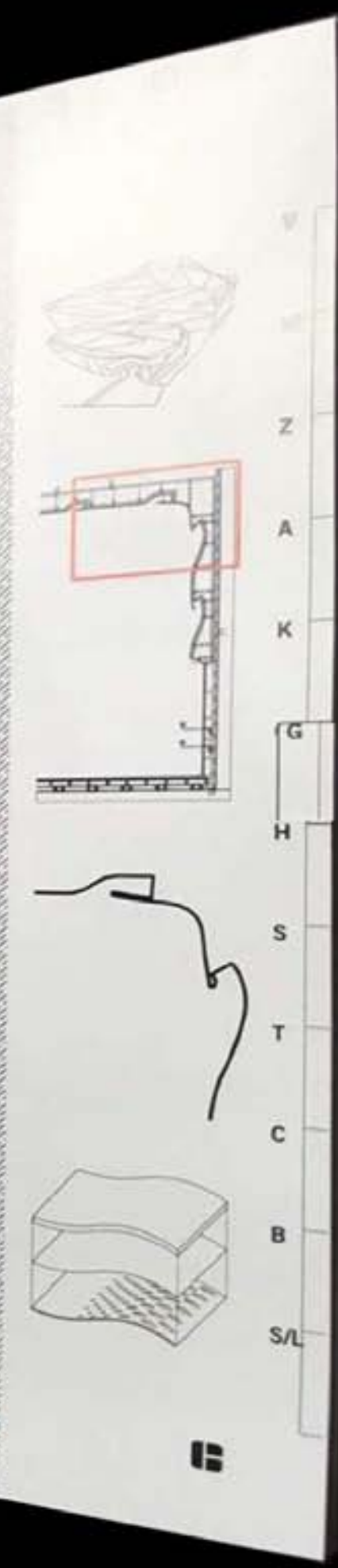
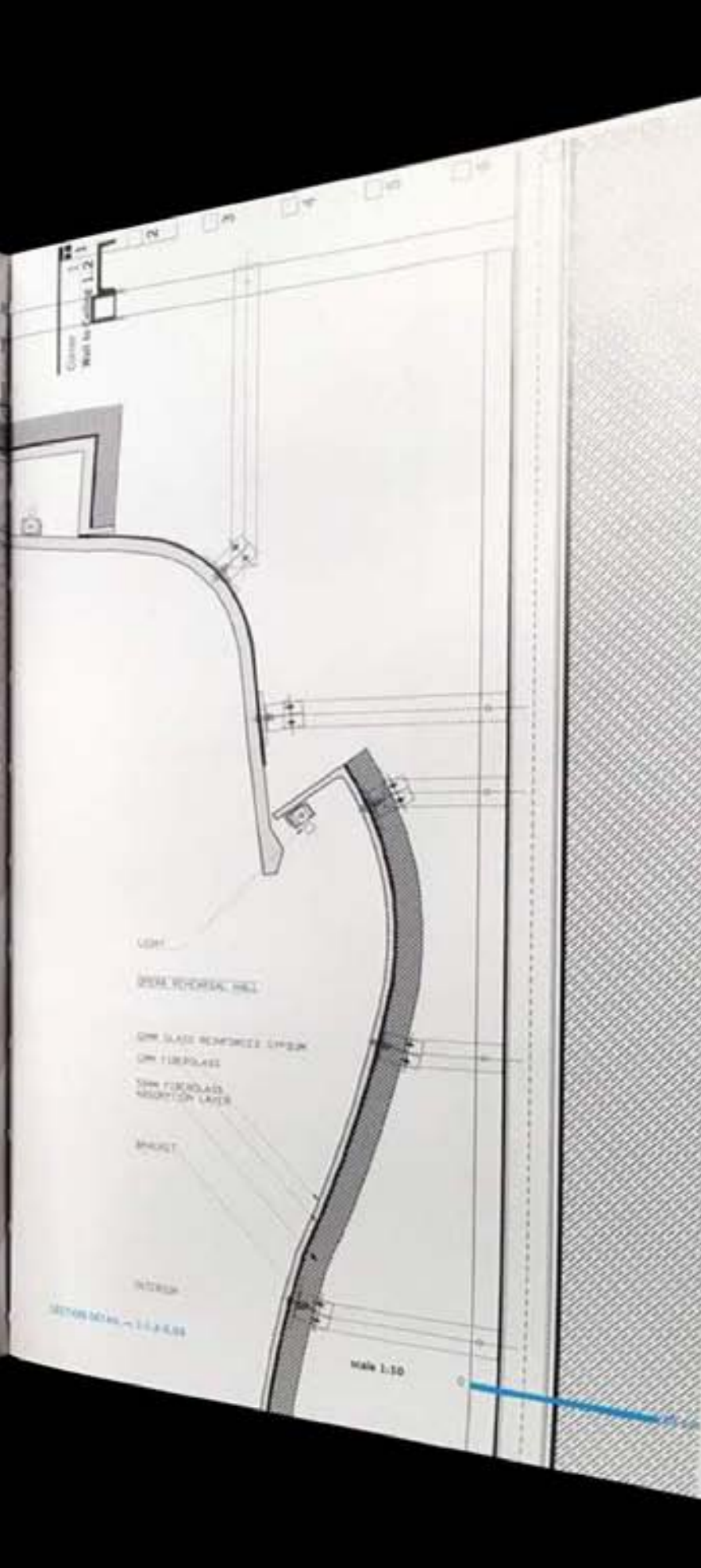
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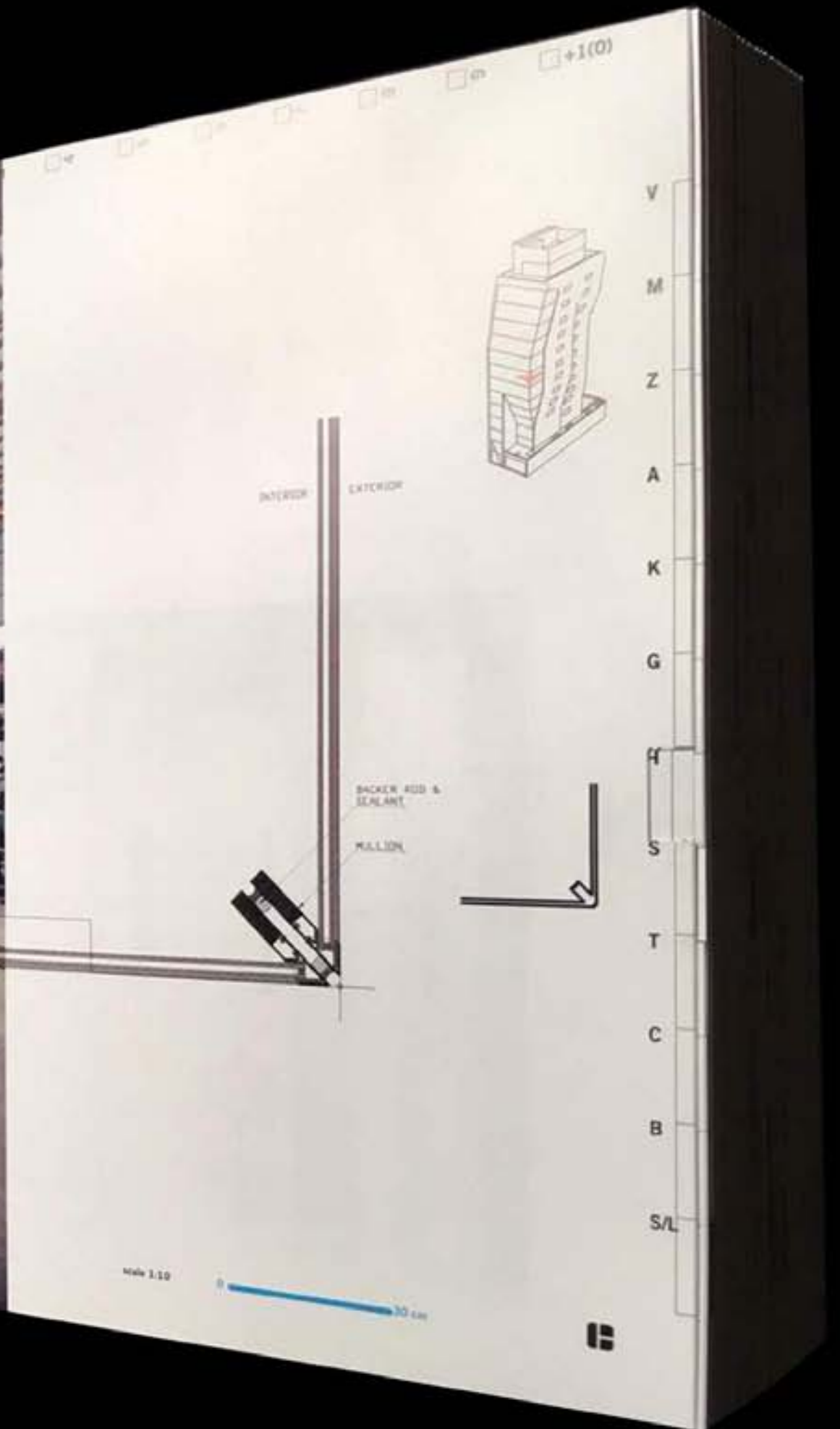
Guangzhou Opera House
by Zaha Hadid
Architects
Guangzhou, China

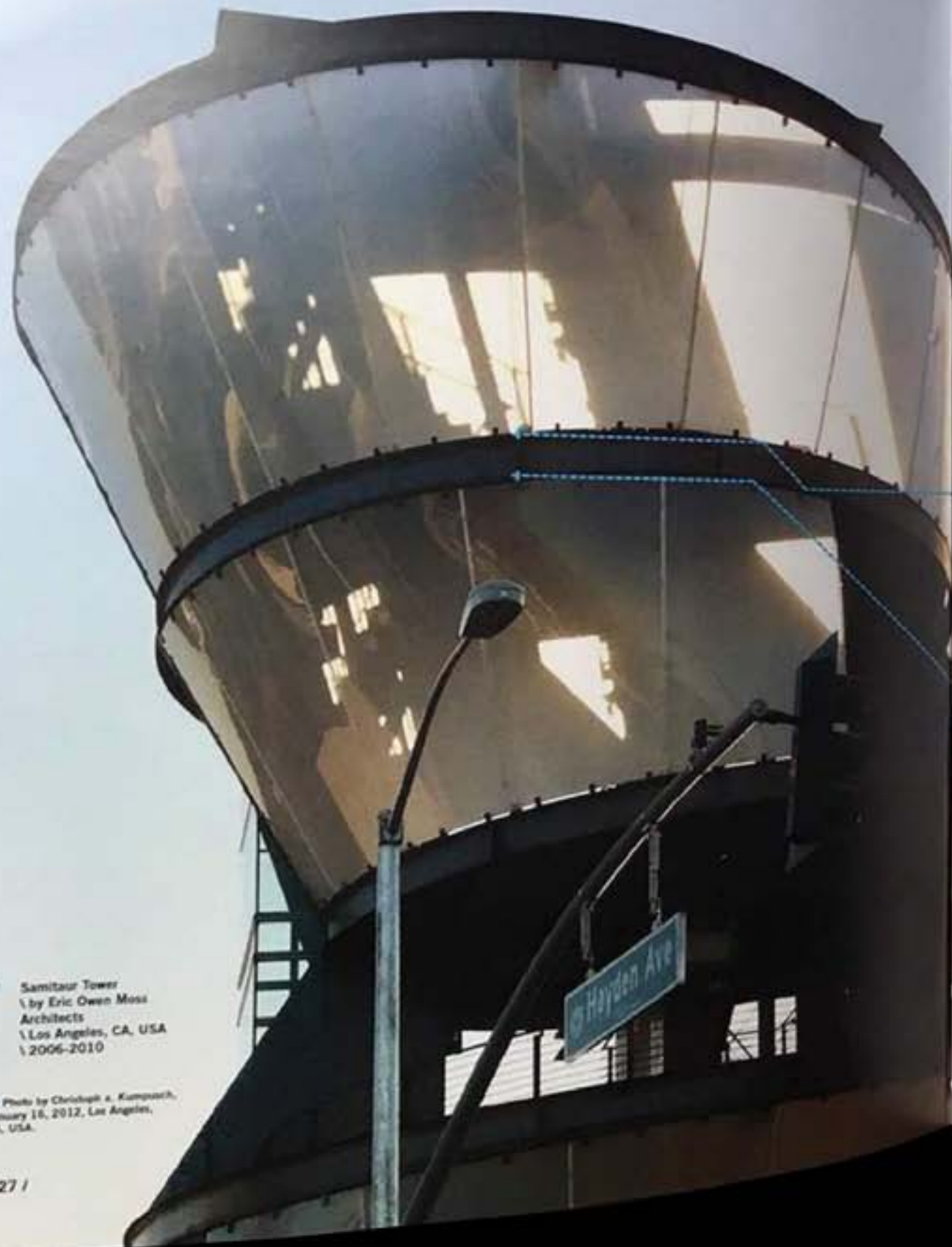
© Photo by Christian Bortone
courtesy of Zaha Hadid Architects



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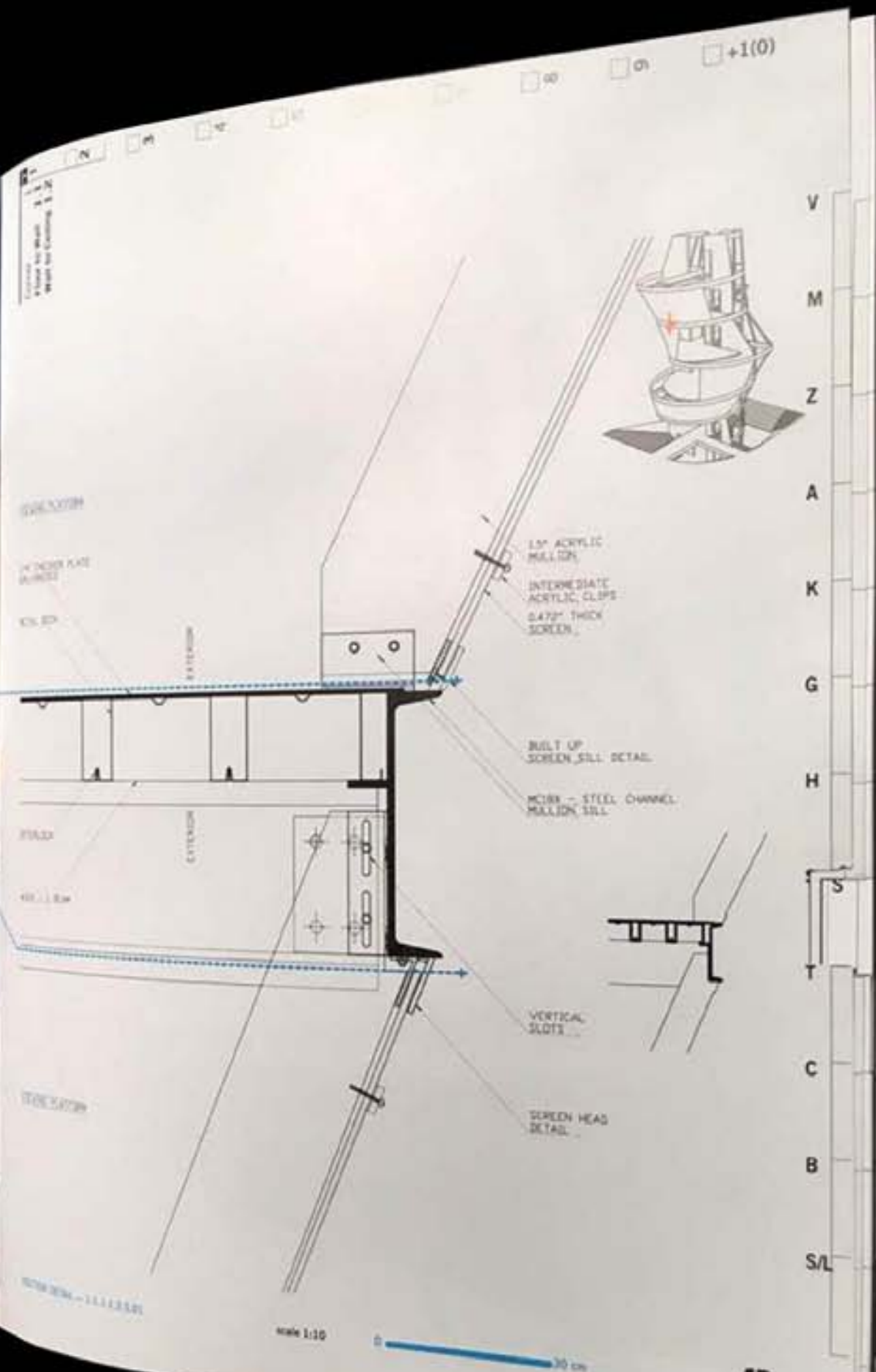


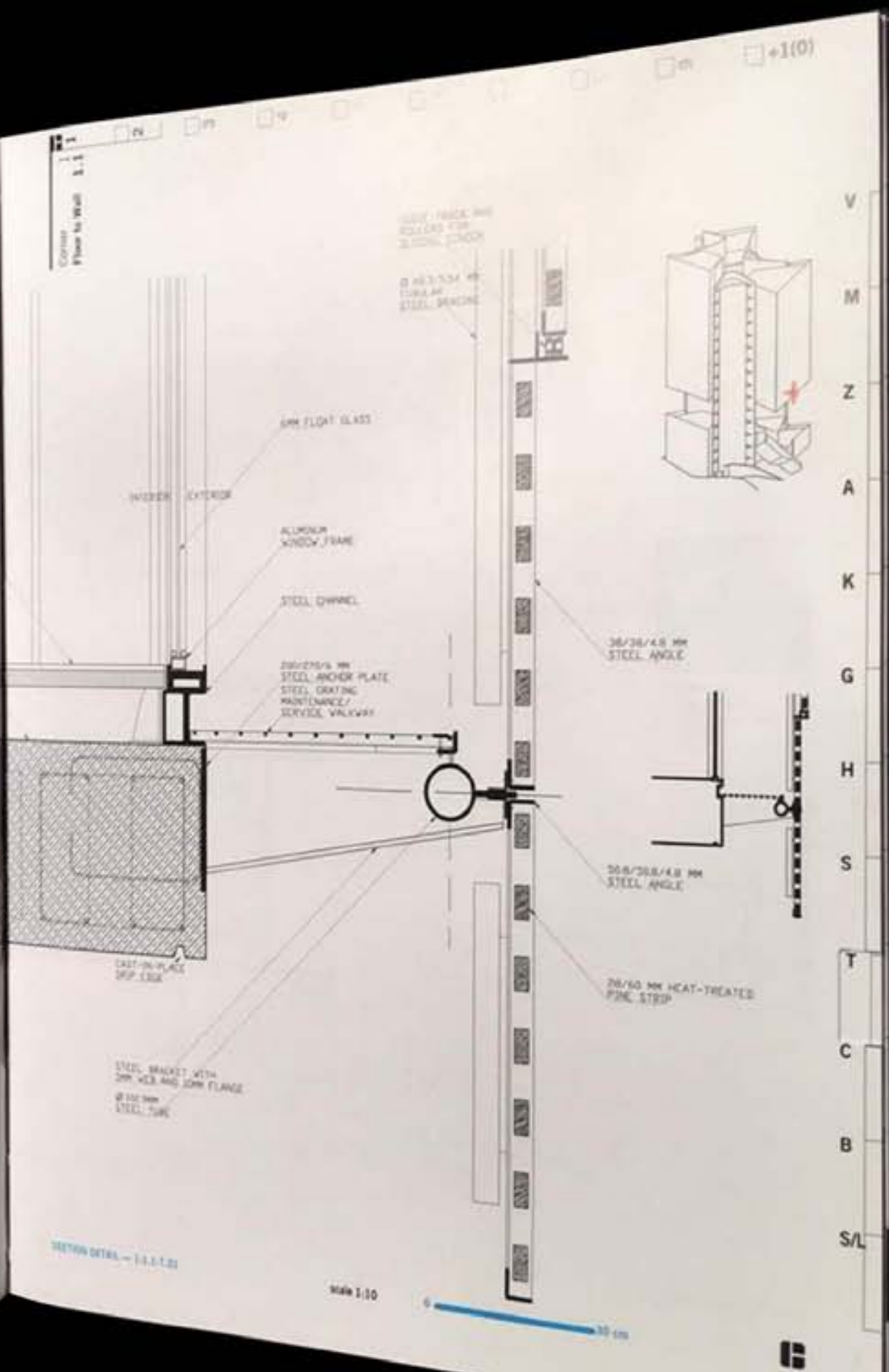




Samitaur Tower
by Eric Owen Moss
Architects
Los Angeles, CA, USA
2006-2010

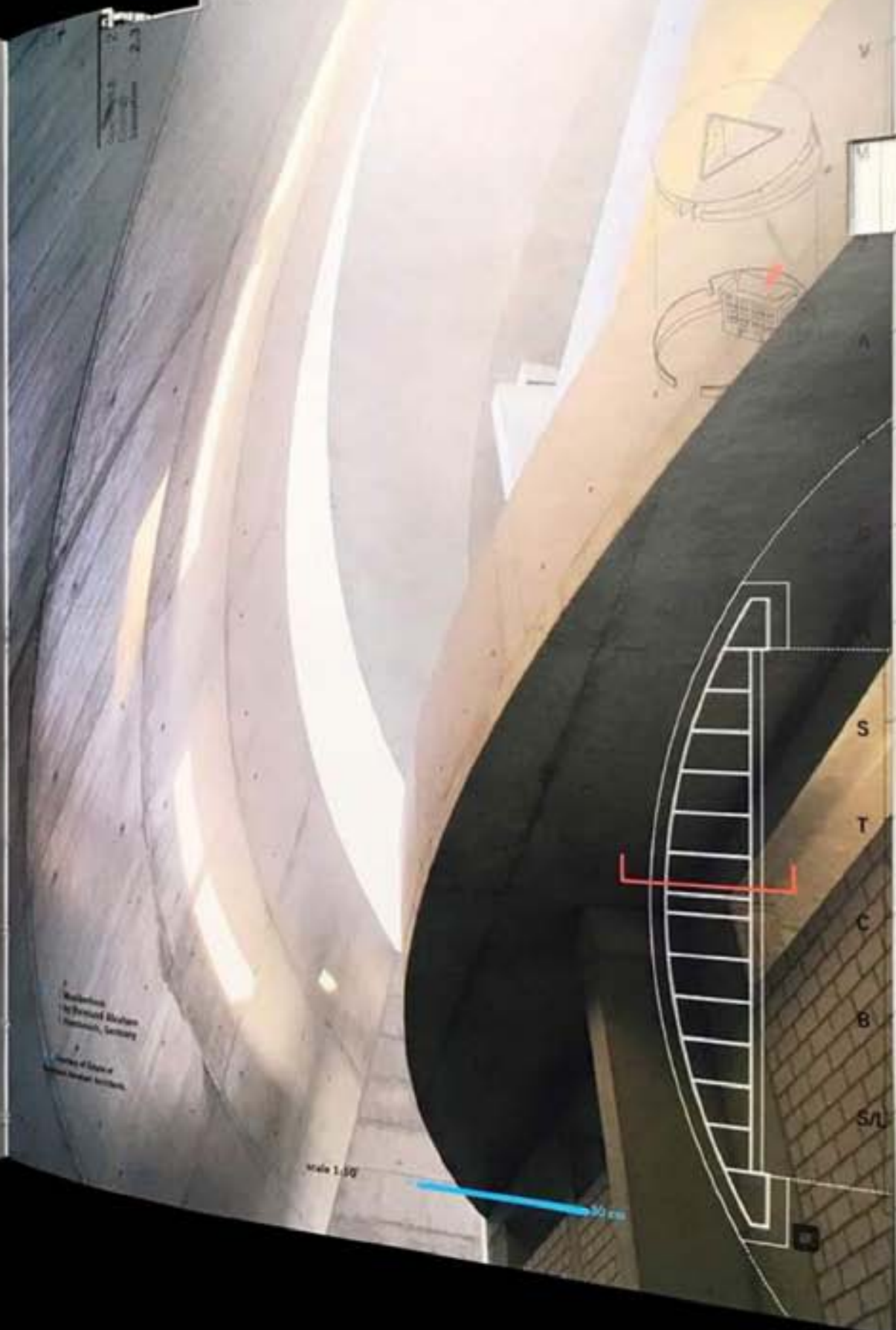
Dr. Photo by Christoph A. Kampwirth,
January 18, 2012, Los Angeles,
CA, USA.







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Musikerhaus
by Raimund Abraham
Hombroich, Germany

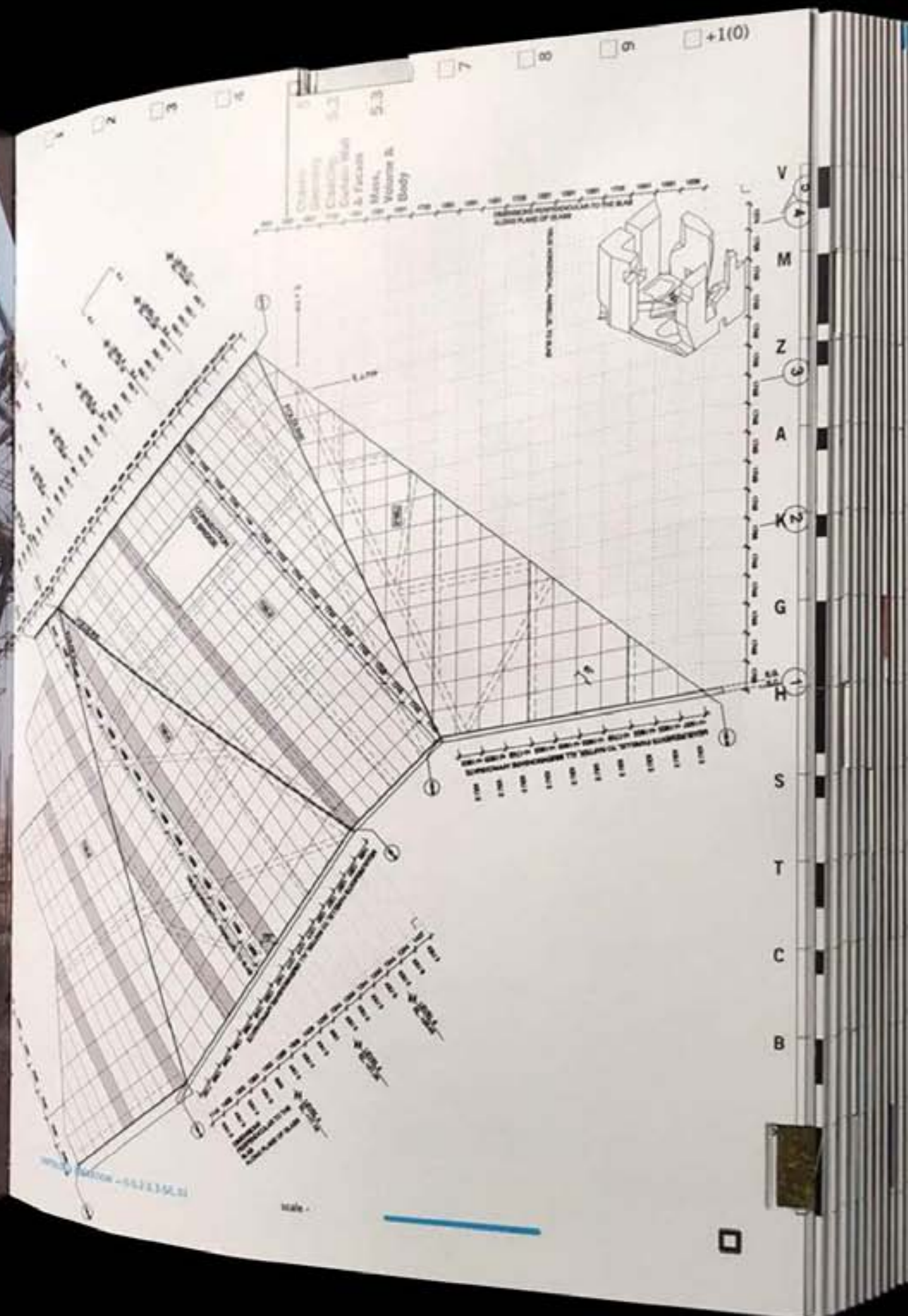


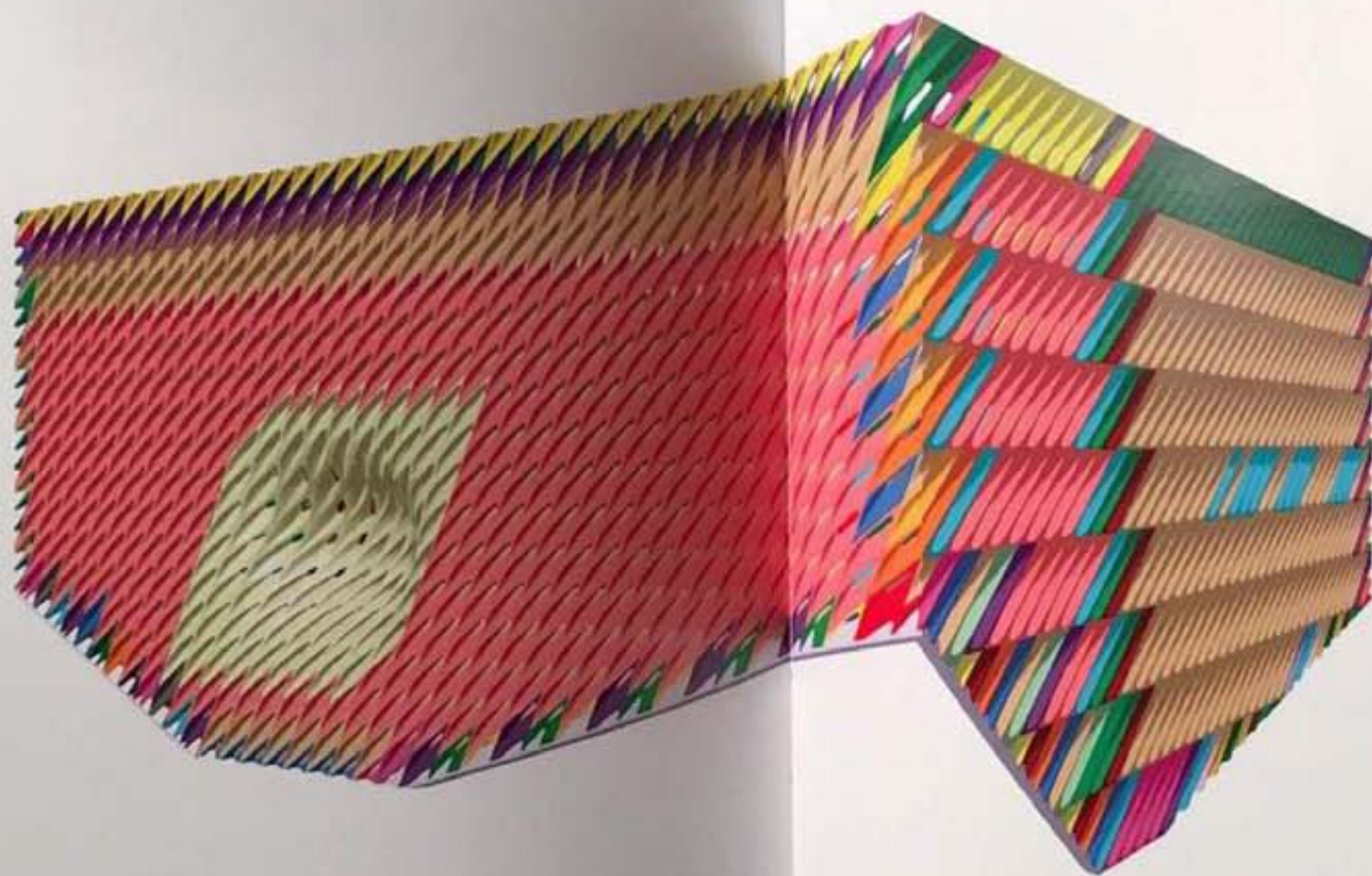


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LOS ANGELES, CA, USA

Scale

Details
Geometry
Mass
Volume &
Body
Substructure & S.A.
Programmatic



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Light Pavilion
by Ekkehard Woods and
Christoph A. Kumpusch
Chengdu, China

Photo by Martin Wittenmann
Courtesy of Studio H&M Architects



1 Corner Piece #2
by Sol Lewitt
1969

certain attitude about creativity in suspension, keeping things open and loose, almost physically rough. A rough line might be a line whose thickness and profile stop one from reading it as a clean vector—it would seem dirty or encrusted or unsure or merely emphatic. In *Lines in Space*¹, an installation by Jene Highstein, these kinds of lines are totemic and roughly hewn like an ink dash that may be sequential, but in and of itself, has all of these possible vectors and changes within it.

This contrasts from the incredibly organized lines in Sol Lewitt's *Corner Piece #2*. Roughness is a condition that can be categorized as something which Steven Holl has referred to as the "fuzzy line". This can also be applied as an urban or typological strategy. A line also defines territory, something that is on the inside or outside. The Great Wall of China² is one of those examples. It not only had the responsibility of keeping the enemy out, but it also demarcated a territory through defining a line. This demonstrates a possibility for multiple scales of borders or territories and how things might border from one field to the next.

Fineness, adj.

Pronunciation: /fayn/

Form: ME fin, fyn, ME -ys fyne, (ME) fin, ME - fine.

Etymology: < French fin = Provençal fin, Spanish fino, Portuguese fino, Italian fino (also Italian fine) < Common Romance fino (medieval Latin finis), probably a back-formation < finire (past participle finis) to FINISH. On the analogy of the many Romance verbs in -ire derived from adjs. (e.g. crescere to make thick, < grassy thick) the vb. finire seems to have been felt to presuppose an adj. fine. Similar back-formations (from adjectives of participial form) are Spanish cuerdo intelligent from Latin cordatus, Italian mameo gentle from Latin mansuetus. The Romance word has passed into all the Germanic languages: compare Old High German, Middle High German fin (modern German fein), Middle Dutch, Dutch fijn, Icelandic (19th cent.) finn, Swedish fin, Danish fin.

In French the word now chiefly expresses delicate and subtle perfection, as opposed to all that is gross or clumsy. In English the senses derived from this notion are still current, but the word came to be used as a general expression of admiring approbation, equivalent to the French beau, which it renders in many adopted locutions.

- Free from foreign or extraneous matter, having no dross or other impurity; clear, pure, refined.
- Delicate, subtle.
- Exquisitely fashioned; delicately beautiful.
- Delicate in structure or texture, delicately wrought; consisting of minute particles or slender threads or filaments. Opposed to COARSE adj.
- Very small in bulk or thickness; extremely thin or slender.

Revisiting Neil Denari's decision to graphically represent the structure on the façade of HL23, it is notionally "preserved" by keeping it visible. A cross-reference to this is OMA's Seattle Public library, where the lines in space and the polygonalization of the structure relate in different ways to its urban context. What Denari does here is make the structure visible for three stories, which becomes more than a direct imprint of what forces are in play, it is an introduction to a shift in scale. It allows for a visual compression of the building into a more graspable scale. These lines

1 Lewitt, Sol. *Modular Open Cube Piece* (19 x 9 x 9) Floor/Corner 2 (Corner Piece), 1979. Painted Wood, 125.4 cm x 125.4 cm x 125.4 cm. Detroit Institute of Art, Detroit, Michigan. <http://www.artforum.com> accessed on February 12, 2012.

register through the "memory effect" of the material, leaving the trace of a line within that particular level.

Within Zaha Hadid Architects' Guangzhou Opera House, there are two structural systems in place: the primary and the secondary systems that are utilized to define and sharpen spatial sequences. These lines set up a grid and a three-dimensional inhabitable mesh. Beams are smoothly integrated, permitted to merge or submerge across the roof-scape. Columns become part of the overall circulation as well as a railing pattern. Those particular lines are drawn across the entire project, in their fineness and roughness, along with their scale, which sometimes becomes thick, heavy, and strong as they define the main structural elements and sometimes are reduced in scale to what can be read as thin railings within the vertical circulation.

This primary structure is partially visible on the interior, but never again on the exterior once the moisture barrier, insulation, and cladding are applied. This partially exposed interior structure now becomes lines in space within the project. These lines are not visible in the same scale at the exterior, where a completely different modular system of components are introduced through the cladding. Lines in space run in both directions and at different scales, depending on whether it is an interior or exterior condition.

The triangular cladding stones are an important geometric configuration that operates on various levels to create a specific overall form. Every cladding triangle has 3 steel attachments at set angles that connect to an independent, secondary structure below the face of the façade. The layering of structure and surface throughout the building's wall section starts as a self-similar module at a larger scale on the interior, masking the load bearing structure. With little arms dividing and holding the surface discrepancies of the stone, each connector negotiates how a stone will need to turn in order to create the double curvature that appears in most of the elements.

"A building system is defined through the distinction of bounding and supporting elements. It therefore consists of primary and secondary parts, and has immediately a much more surface-structure than the massive system. The opening partitions in the system instead of being relatively accidental perforations. As the bounding surfaces are independent of the supporting members, the size and the form of the spaces may be treated with great freedom. This freedom also comprises the height and the covering of the building. Stones and frames of steel, or shells, corrugated slabs, and membranes are combined to create a variety of forms of a particular common aim." 18

The elements not only create lines in space, but also sequentially accumulate details built up as portions of pure structure. This project contains a performative aspect, within a project designed to house the spectacle of theatre, so that the structure itself is handled in a

1 Christian Norberg-Schulz, *Intention in Architecture*, (Cambridge, MA: M.I.T. Press, 1960), 164.

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X Sliced Porosity Block
 by Steven Hall
 Architects
 Chengdu, China

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