_SCHOOL FOR OUTSIDERS

A school is more than just students and teachers and textbooks; the school building itself is also an essential resource in a child's education and personal growth. Loris Malaguzzi, who founded the Reggio-Emilia teaching philosophy in the early twentieth century, called the environment the 'third teacher,' together with a student's parents and teachers. In its full manifestation, the multi-dimensional school environment inspires and nurtures children by activating all their senses.

Yet increasingly the American public school system is unable to adjust and account for the **societal, cultural and socio-economic pressures applied to its student bodies**. The result of which is that there are many groups that fall outside of the conventional curriculum and structures of public schools.

These are students underserved by current curricula and protocols of their local school. Students without formal housing. Students with physical, mental and developmental disabilities. Students with gender identities outside of heteronormiative expressions. Students who have missed important milestones in education and wish to complete their education. Students with transient families.

In a word **outsiders.**

To be clear, **the use of this word and the intention of our studio is not to entrench the division between these groups and the general public, but to instead use the collective effort and imagination of our studio to envision new routines and places for these populations.** These are students for whom the 'third teacher' can, and should be, an active participant in not only education but also expanding the inclusivity of schools and access to learning. This requires **careful consideration** and **diligent research** into the daily lives and educational needs of the concerned party and the challenges they face. Additionally **we will equally explore alternative and emergent methods of teaching and their spatial implications** as we conceptualize the architecture of a school for outsiders.

Studio participants will be encouraged to identify and advocate for peoples or persons in their project.

A preliminary list of such populations might include but is not limited to:
>Homeless and/or at risk Youth
>Students/Youth with disabilities
>Hyper gifted children
>New arrivals and/or refugees
>LGBTQI+ Youth
>Orphans or emancipated minors

This process will serve to not only develop and refine the design skills of each participant, but is an exciting opportunity **to focus on challenging yet wholly meaningful design questions** requiring the meeting of **architecture and advocacy.**

Outsider (n)
/aʊtˈsʌɪdə/

out·sid·er | (plural outsiders)

Etymology
< outside + -er

1. a person who **does not belong** to a particular organization or profession.

2. a competitor, applicant, etc. **thought to have little chance of success.**

Synonyms

> Stranger, visitor, **non-member**, odd man out, foreigner, **alien**, outlander, immigrant, emigrant, émigré, incomer, **newcomer**, interloper, intruder, gatecrasher, outcast, misfit, **nonconformist**, free spirit, unorthodox person, **original**, eccentric, maverick, rebel, **dissident**, pariah, drifter, **transient**, wanderer, recluse, **refugee**.
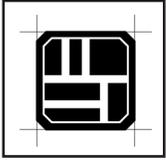
PROGRAM

APPROACH
>

As **both a literal school** and t**he manifestation of an intention to better address the needs of outsiders** each of our projects will be anchored to an approach, or School of thought, as to **how the school will meaningfully improve and enrich the experience of students**.

Schools of thought are often characterized by their currency, and thus classified into "new" and "old" schools, often aligned as either 'classic' or 'modern'. Within this dichotomy, **a School for Outsiders is to contribute towards a paradigm shift from the old towards something new; a more inclusive and transformative educational environment**.

The articulation of this advocacy is perhaps best expressed **via the rhetoric title** each studio member will construct:

A School for Outsiders is the School of ...

Some randomly generated iterations on this include:
A School for Outsiders is **the School of Accessibility.**
A School for Outsiders is **the School of Dignity.**
A School for Outsiders is **the School of Healing.**
A School for Outsiders is **the School of Cultural Exchange.**
A School for Outsiders is **the School of Self Expression.**

In the conception of the title for each project, we will **craft a narrative** as to t**he functioning, character and inventory of architecture techniques** present in the building and how they serve the mission of educating and empowering.

Educational reformer Johann Heinrich Pestalozzi.
fineartamerica.com

PROGRAMMING
>

In conjunction with this work, we will also have to envision and integrate the architectural elements necessary to adapt the curriculum and spatial logics of the school.

Some examples are:
> Accessibility
> Before and after hours care
> Material and spatial techniques for dealing with trauma
> Counselling
> Security and safety
> Vocational training

Each work should also incorporate a component of public space and programming of the studio members' choosing. By folding the public into our projects, there will appear the opportunity to devise a productive interchange between the school constituents and the community.

Accordingly the school for outsiders should act not only as a safe haven but also the prompt to invent new scenarios for maximizing building usage on a 24-hour cycle.

Tetris, Michael Johansson.
michaeljohansson.com
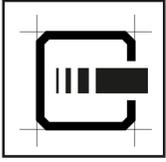
OUTPUT

Beyond the deliverables outlined in the CORE II syllabus, participants in **Studio Kumpusch will additionally work on three projects** to **accelerate and energize our work.**

THESIS
>

Each member of the studio should devise and refine a thesis in increasing detail and sophistication articulating the origin and intention of the scheme presented. The thesis is a statement or theory that each participant will put forward as a premise to be challenged and proven; via which we will **speculate on the role of the educational environment, how it be can a participant in the process of learning and empowerment** and **its relationship to the city.**

The thesis is anchored to a belief and observation that is to be explored with research and design iteration, with the resulting architecture as proof of concept. This should include the **implications of the materiality and construction of the design** and **the possibility this architecture presents as a prototypical form of learning environment and civic infrastructure**.

BROADCASTING
>

Work from the studio will be **periodically broadcasted** on social media, and/or via other channels to be determined as a group. This serves to promote the work of the studio and **catalogue the ideas, experimentation and conclusions of the group** as we progress throughout the semester.

This could take the form of scheduled instagram posts (using hastags #SchoolforOutsiders #GSAPPCoreII), a shared blog or website. These transmissions will be comprised not only of the studio's output, but also **showcasing the research undertaken, transcripts of interviews, observations from field trips** and **reflections** on exploring a School for Outsiders.

Pour Elca, Gneborg.
schweizerkulturpreise.ch

PUBLICATION
>

During the semester, **the studio's work** from reviews and broadcasting will be **edited and collated to be exhibited at the end of year show**. This document will be provided to each student as the culmination of the semester's theses and shared learning outcomes.

Conventionally this could be a book to be printed and published for studio participants and/or the general public, **alternatively the studio may decide to work within another form of media** to celebrate our collective work.

SITE + CONTEXT

**PROJECT
SITE
>**

The site for the studio is the currently unused building of the once Public School 64 in the East Village. It was built between 1904-06 at 605 East 9th Street between Avenues B and C. The **building was designed by the architect CBJ Snyder** and **exemplifies his innovative H-plan**.

The neighborhood went through vast changes in the 1970's, and together with stricter immigrant laws and financial changes, the school was shuttered in 1977. It went on to become a cultural center for two decades but was then bought by a private developer. Since that time, t**here has been an ongoing political, historical and cultural battle over the property that has involved three mayors, the landmarks commission, the community and the owner**.

In the early 19th century, the East Village was home to many New York City's most opulent estates until the middle of the century, at which time it grew to include a large immigrant population and the character of the area changed. **From the late 1960s onwards the are, many artists, musicians, students and all stripes of citizens of counter-culture began to move into the area** at which point the East Village was given its own identity. Since at least the 2000s, gentrification has one again changed the nature of the area.

The project site and neighbourhood themselves **have storied pasts that should inform the projects' relationship to the immediate neighbours of the school and its impact of the local community.**

**EXISTING
CONDITIONS
>**

Within the overall CORE II **endeavour to design structures that are ecologically thoughtful**, members of our studio are **prompted to carefully contemplate the fate of the existing building on site**.

Studio Kumpusch could **challenge the assumption of its demolition** considering the resulting generation of construction and demolition waste and/or the embodied energy of new construction.

This may mean **making use of the building as is** and **engaging with a project of renovation and revitalization of the existing building**; where the School for Outsiders aims to preserve the existing and return it to its original condition.

Others may explore the possibility of **strategic adaptive reuse** of the existing where some features and structures of the building are **maintained and enhanced with selective new construction**.

Finally, **while the building itself may be razed**, studio participants are **encouraged to think about the recycling of the building** in its parts to be reused as elements of the new architecture in an attempt to **retain the spirit and elemental composition of the original construct**.

Mousse, Etienne Gros
picgra.com

Agora School, Roermond, Netherlands.
medium.com
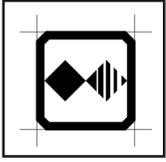
STUDIO SEQUENCE

MILESTONES
>

Double Diamond is the name of a design process model, adapted from the divergence-convergence model proposed in 1996 by Bela Banathy.

This phasing will inform the development of our studio's work and will be used to define milestones within the progress of the semester and give studio members a sense of the work expected of them.

DISCOVER   DEFINE   DEVELOP   DELIVER
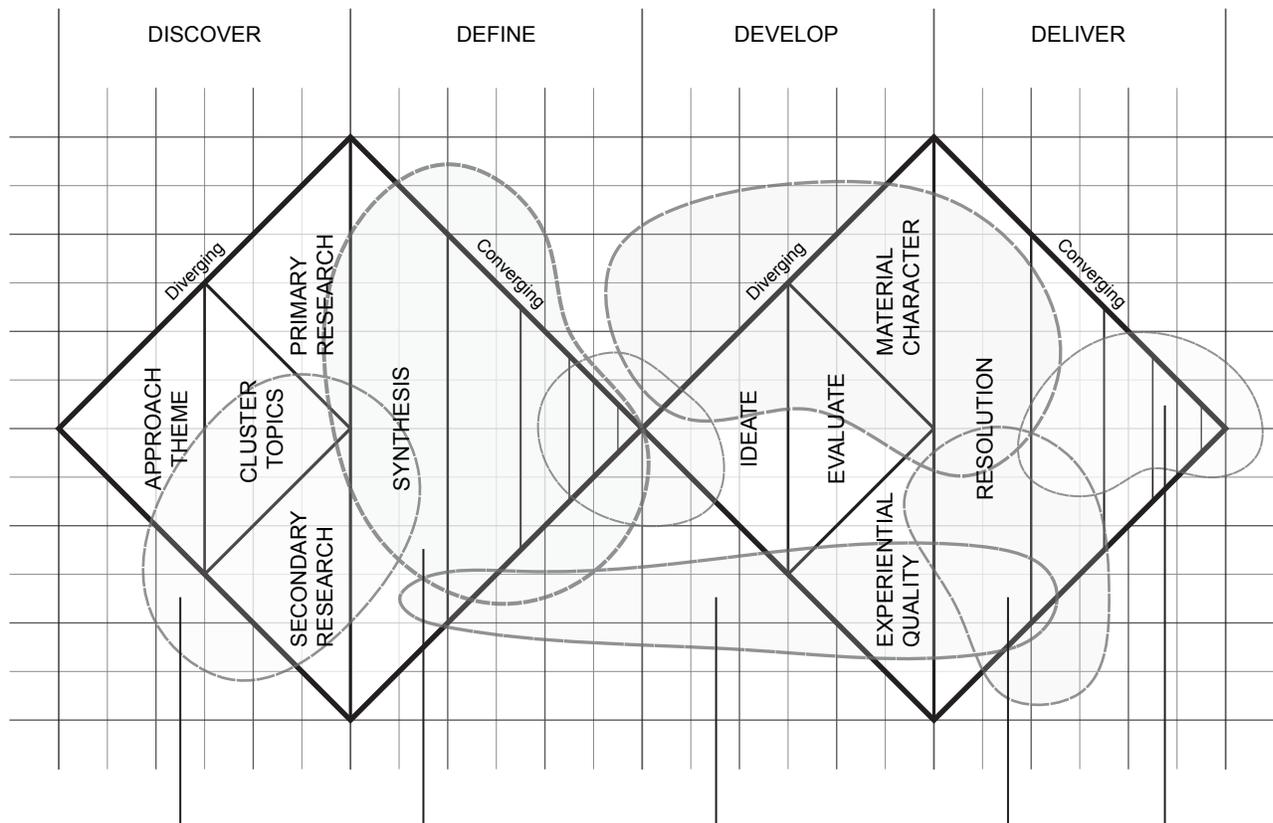
Research.

Studio participants should have identified and researched the group or groups they wish to design with respect to. This demands not only an understanding of their needs and aspirations of these peoples but should also be bolstered by dialogue with organizations or individuals similarly working with these communities.

Insights.

With the construction of a title for each project, we will endeavour to craft a compelling narrative as to the necessity and opportunity each school represents.

Technique.

As our projects are enriched with architectural detail and attentiveness to program we will work to design not only with a focus on structure and sustainability, but will equally specify the quality and character of the building through material and composition

Communication.

By this phase we will have considered the school for outsiders from evident and lateral approaches. Here we will work on concise and evocative visions of the project that make it legible to diverse stakeholders and capture the exciting new routines, places and moments our group devises.

Release.

We will work to create a unique, yet unified exhibition to share the studio's work with peers and the public. While a celebration of the work and exploration the semester represents, it is also an occasion to reflect on the meaning of the work achieved and a prompt to continue to expand on the interests and ideas uncovered during our time together.

The studio will be accompanied by
Julie Janiski (BuroHappold)
Henri Decrausaz (GSAPP)