

Columbia GSAPP Adv VI Taught by: Jing Liu (liu@so-il.org), Co-Instructor: Kevin Lamyuktseung (lam@so-il.org)

Logistics: Class meets every Monday and Thursdays

Travel: March 11-15, Location:

Assignment:

Studio will proceed along the dual-track of Research and Design, with Research assignment being carried out on Mondays while Design on Thursdays. Research project will collect analytical and empirical information, produce graphic representation and printed matters. Design project will produce physical models of subject being investigated.

Evaluation:

Students are graded using the standard GSAPP metric:

HP (high pass) = a superior level of work
P (pass) = an acceptable level of work
LP (low pass) = work that meets minimal standards
F (fail) = work that is unsatisfactory

Grading Rubric:

- 40% Design assignment - 40% Research assignment - 20% Participation and development
The evaluation of the work will consider the levels of inventiveness, preparation, resolution, effort and engagement, and graphic and verbal presentation.

Attendance Policy:

Students are expected to attend all classes for the entire scheduled meeting time and are responsible for completing assignments and for knowing the material covered in class. Students are allowed one absence without a final course grade reduction for all seminar courses and two absences for all studio courses. After the allowed absence a student's final course grade will be reduced one-half level for each additional absence.

House III

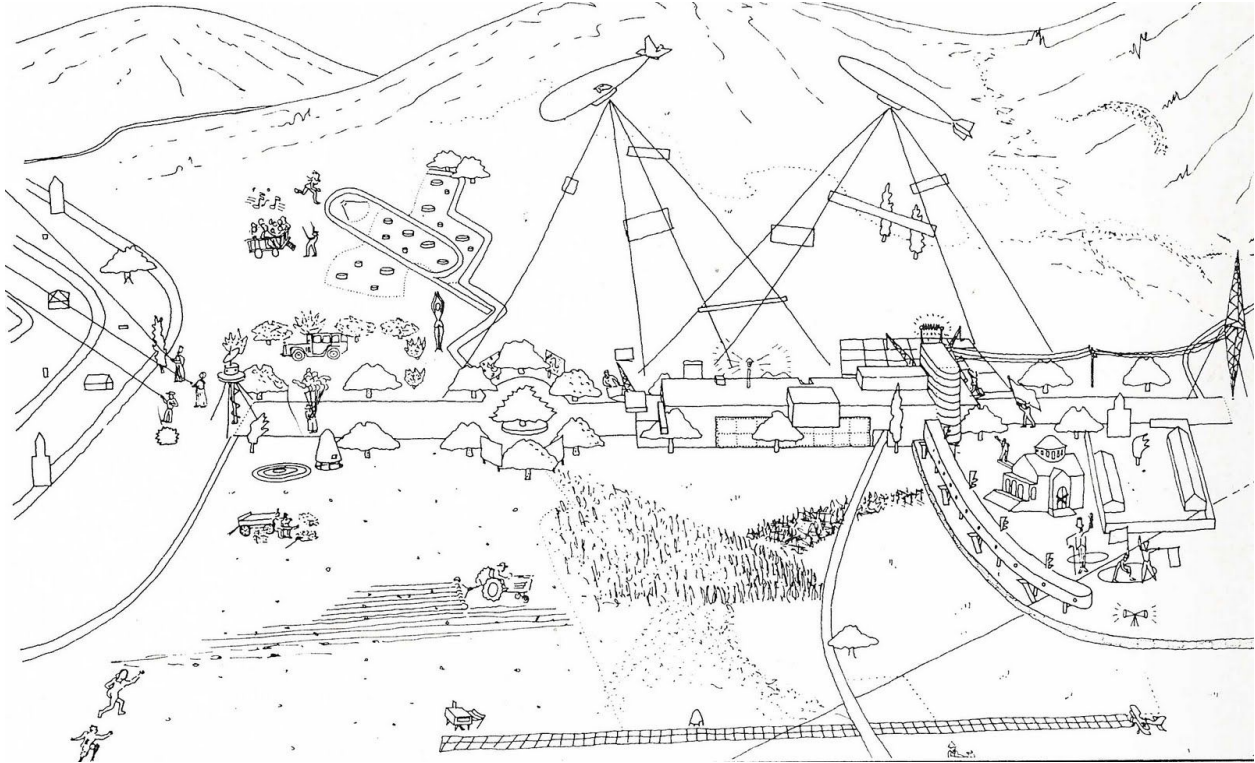
This studio continues an ongoing exploration into the future of the House. The House today is conceptually destabilized under the increasing stresses of contemporary society – pressures of economy, identity, belonging, convenience. The challenge to imagine the domestic space of the future, is the challenge to reposition the house in relation to these outside forces. Where previously we investigated the House as a negotiation between an individual's privacy and their community, this iteration will look to the house and its relationship with the realm of production.



Live-Work

Freed of the boundaries of the office, work and productivity have entered into the realm of the home - the inhabitant has transformed from dweller to dweller/ nomadic worker. This change has largely come from developments in the nature of work. Fluid communication platforms, in social media garb, make correspondances outside the office easy and natural. Standard hours of work are continually loosened, blurring the 9-5 containment of work activities. The subtly different qualities of an intimacy in one's social life and the value of an inter-personal dexterity in one's work life have converged into a new all-facing personability. This multi-directional expansion of the realm of work has inevitably made its way into the realm of domesticity. Within this context - there is simultaneously a desire to protect the domicile from production, and an opposing desire to merge the two, achieving economy and independence. The competing desires result in an architectural uncertainty, in which two different spatial organizations awkwardly mimic one another. More commonly live-work simply means adding a loft bed to a studio space.

This studio is neither a rebuke of this dissolving separation of live and work, nor a full embrace of a new 'live-work' reality. Instead, we will look to other models of this simultaneity that existed before - other modes of production and creation, outside of the current 'open office' which have coincided with home. In doing so - we will seek out alternate prehistories of this modern development, and seek out other spatial, organizational, and aesthetic futures for its trajectory.



OMA, Le Parc de la Villette, 1989

Live and Work

The coincidence of working and living has lineage through other modes of production: farming, industry, craftsmanship - disciplines that have a more inseparable connection between the production and the domestic life. Further, these other modes of production introduce physical considerations - geographic constraints, responsiveness to the climate, seasons or hours of daylight, they assume a locality and ecology.

This studio will begin with a research phase investigating precedent projects, alternate narratives and realities of 'live-work'. The precedents are divided in three loose categories, all of which provide a physical or spatial resistance to the current accepted mix of living and working:

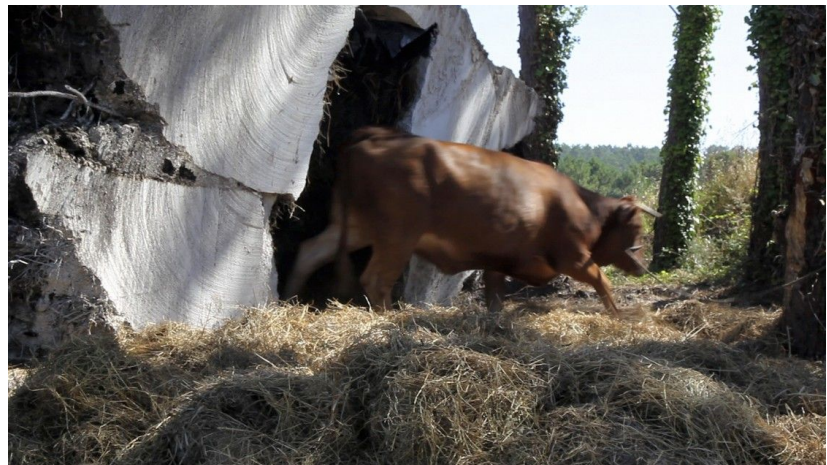
1. Farmer/Agronomist. Examples: Rirkrit Tiravanija's The Land Foundation, Patrick Geddes Valley section of occupations, OMA's Parc de la Villette drawings
2. Industrialist. Examples: Claude Nicolas Ledoux's Saline Royale, Benedictine vineyards, Ensemble's Truffle
3. Site-specific Researcher. Examples: Louis Khan's Salk Institute, IM Pei's Mesa Laboratory, McMurdo Station Antarctica

House for a Farmer

The studio will culminate in the design of a single family house for a farmer in rural China. The research phase will serve as a conceptual basis and feed into final programmatic conditions of the project.



Rirkrit Tiravanija, The Land Foundation, 1998



Ensamble, The Truffle, 2010



Michel Blazy, Installation at Grand Palais, 2009

Research Phase

This studio will operate in two phases – the first phase consists of a deep research and documentation of the precedent houses/proposals provided by the instructors. The precedents chosen reformulate the typical values of domestic space, introducing alternative narratives and realities. In addition to a thorough reading and documentation of the plans, sections, and spaces, students are to investigate the historical, cultural and technological contexts in which the works were formulated. From this research, students will explore the polemics at work and develop their own positions to be explored in the second phase. The first phase will conclude with a partial physical model of $3/4" = 1'-0"$ scale and a conceptual drawing. The models are to represent a tactility and construction logic, while the drawing is to represent the position put forth by the precedent work. Plans and sections are to be documented as support material.

The second phase of the studio is the production of a house, which develops the findings from the first phase. This phase will occupy the majority of the semester and the position of the student is to be developed throughout, culminating in a $1/2" = 1'-0"$ model of the house and a conceptual drawing that conveys the student's position.

Travel:

To southern and south-west China. Visit both agrarian, communist/socialist and contemporary examples of domestic/private space in which public, commercial production take place.

Course Schedule

Month	Week	Day	Event	Location
January		23	Lottery/DC	
	w1	24	Deskcrit	
	w2	28	PINUP	Avery 412
		31	Deskcrit	
February	w3	4	Deskcrit	
		7	Deskcrit	
	w4	11	PINUP	Avery 412
		14	Deskcrit	
		15	STUDIO EXCH.	
	w5	18	Deskcrit	
		21	PINUP/TENTAIVE	Avery 412
	w6	25	MIDTERM	
28		Deskcrit		
March	w7	4	Deskcrit	
		7	PINUP	
	w8	11	Travel	
		14	Travel	
	w9	18	SPRING BREAK	
		21	SPRING BREAK	
	w10	25	Deskcrit	
		28	PINUP	Avery 412
April	w11	1	Deskcrit	
		4	Deskcrit	
		8	Deskcrit	
	w12	11	PINUP	Avery 412
		12	TECH CONSULT	
	w13	15	Deskcrit	
		18	Deskcrit	
		19	SUPERCRIT	
	w14	22	Deskcrit	
		25	Deskcrit	
	29	Deskcrit		
May	w15	1	FINAL REVIEW	