

ART HOUSE: COMMUNITY BUILDING

Columbia University Graduate School of Architecture FALL 2019

A4105-14 Advanced Studio V – vPPR: Tatiana von Preussen, Catherine Pease, Jessica Reynolds

INTRODUCTION



Andy Warhol, The Factory

New York has closed itself off to the young and the struggling. But there's always other cities. I don't know—Detroit, Poughkeepsie, Newark. You have to find the new place because New York City has been taken away from you. It's still a great city, but it has closed itself off from the poor and creative burgeoning society. So my advice is: Find a new city.

Patti Smith

<http://vanishingnewyork.blogspot.com/2010/05/find-new-city.html>

New York and Hudson Valley were fertile ground for ... artists' colonies. Abundant in natural beauty — no small factor for artistic inspiration — the region was also especially conducive to the stirrings of utopian ideals and communities. This was a phenomenon of the 19th century that extended up to the communes and alternative communities of the 1960s and 1970s.

Richard Klin

<http://www.hvmag.com/Hudson-Valley-Magazine/July-2018/Artful-Lodgers/>

Artists are known as one of the driving forces behind New York City's success as a global cultural capital. Their presence has brought the city a special allure and edginess that most places can only dream of. From Louise Bourgeois to Andy Warhol, the city has been home to some of the greatest known western artists and has acted as a bedrock for production and creativity. This was made possible because in the twentieth century artists were able to occupy cheap and spacious studios which more often than not doubled up as their home and a hub to for the artist community to gather.

However artists' success at occupying New York City can also be viewed as their downfall – they have created a city that is no longer affordable to their occupation. It is a city where the consumption of art has now overtaken its production, where gentrification is already encroaching on even the outermost suburbs. This year, the studio will look at the ongoing phenomena of the exodus of artists from New York City to upstate New York, in particular along the Hudson Valley. Referred to as the new Brooklyn or Williamsburg, towns such as Hudson and Beacon have for a number of years already been home to artists and creatives who can't afford to remain in the city or who may be seeking other opportunities such as more space or a change in pace of lifestyle, amongst other factors. We will focus on

the relatively untouched and historical village of Coxsackie, located on the Hudson river, just 8 miles north of the town of Hudson.

The Hudson valley has the advantage of remaining in close proximity and easy access via train to New York City, where the international art scene is firmly rooted, and yet offering significantly more space for substantially less rent. While the benefits to artists relocating here are abundant, they face new challenges: how to learn the lessons of New York City, resist fast-paced gentrification, and instead cultivate a new strong creative community – a counterpoint to NYC – that respects and integrates with the existing community, bringing a creative spirit that can be shared by all. In order to thrive, the new maker community requires a certain critical mass and level of operational activity that allows it to have an independent presence. In some instances, this happens in an adhoc, informal way; in this studio, we will propose a more structured approach and create an *intentional* community of artists with a coordinated masterplan on the edge of Coxsackie, consisting of a series of architectural mixed use proposals combining long term affordable housing, studios, display spaces and communal facilities shared by both the artists and local community. Through our designs, we will constantly negotiate between existing and new communities, and seek to create an architectural language that maximizes opportunities for collaboration. At an urban level, the projects will form part of a family of interventions that respond not only to the natural context of the site itself but also are in dialogue with each other.

Perhaps more than any other typology, artist housing experiments with the boundaries of living and working. While artist housing always contains residential spaces, it usually also integrates studio space and other related communal spaces. Artist housing is a fascinating typology for its layers of innovations: programmatic flexibility, expanding concepts of collective living beyond domestic space including overlapping zones for living, working, and exhibiting; formal innovation challenging building typologies with experimental configurations of double height spaces and the use of artistic material palettes; and infrastructural innovation, such as alternative financial models and new tenancy systems with civic engagement, new planning policies and designations, and cooperatives. We will be inventing new live-work typologies that explore variations of degrees of shared space versus private space, ranging from sharing only an external space to sharing every space in the proposal. The design will have an impact on the temporality of the residents, whether they live here for several years or decades. We will investigate how increasing degrees of shared space can tether communities together as well as how generous public facilities can strengthen the relationship of the new community to existing one. The unit will investigate new live work typologies at the scale of a single wall, a housing block and a masterplan.

Over the term we will interrogate communal living precedents through the ages including monasteries, 19th century communes, and 1970s utopias, in order to explore how these can typologies and forms of living can be reinvented for contemporary life. We will examine the architectural language of these projects to study how meaning vested in formal relationships reflects the intentions of specific communities. These will inform our proposals of how a new community might be built both in architectural and infrastructural terms. Surrounded by nature, our projects will consider both social and environmental sustainability, and how a new community can exist in harmony with the local ecosystem.

Building upon the investigations of last year, we will create an artistic ecosystem combining spaces for art production and display, affordable housing for artists and shared community spaces. We will use the interface of art as an experimental tool to test out the myriad of dichotomies between program and form, culture and commerce, ethics and aesthetics, art and architecture, life and art, interior and exterior, privacy and publicity, real and unreal. In doing so we will propose new types of living, new types of creating, new types of sharing and perhaps new types of art.

SITE & BRIEF

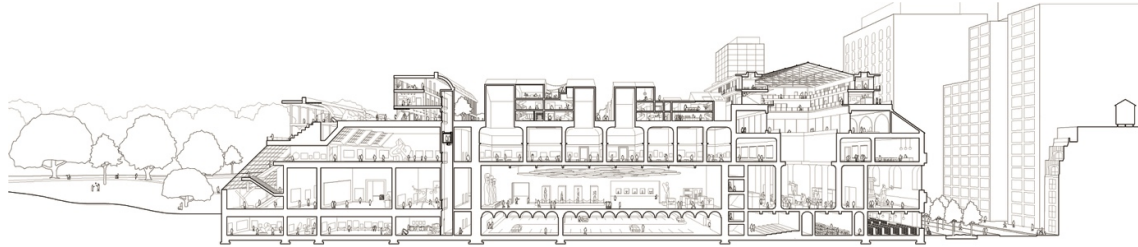


We will propose a new community of artists on the edge the relatively untouched and historical town of Cossackie. Located on the Hudson river, a 20 minute car ride from the town of Hudson, it was once a booming municipality. Whilst there are signs of gentrification with the arrival of a small influx from NYC including some artists, parts of the town are derelict and abandoned, including an old opera house known as the Dolan Building. This building, the riverfront and several other deserted buildings will become part of our site. We will look at the potential for the occupation, re-configuration and re-invention of these existing structures as well as inserting new architectural spaces that can activate and unify the proposed artists community and the existing community of Cossackie.

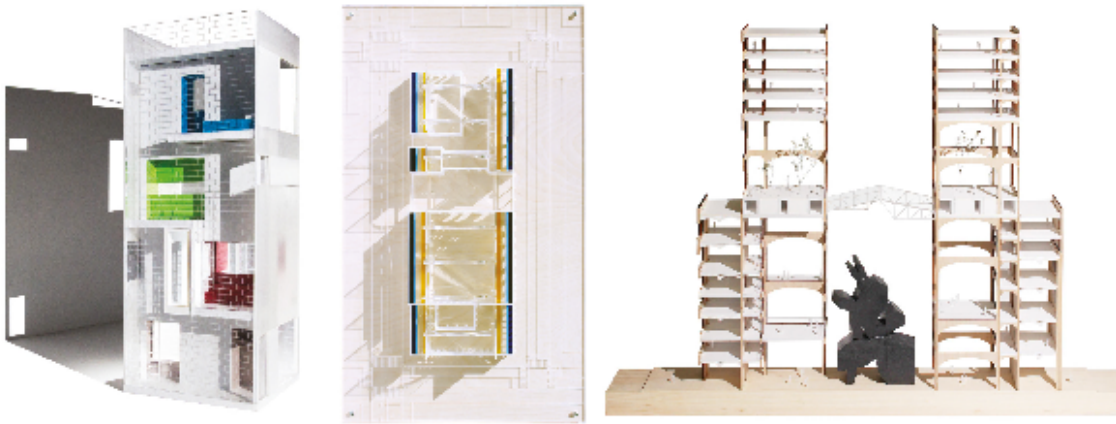
Students will develop a conceptual vision and masterplan for Cossackie, and propose a series of new buildings across the site. Each proposal is to have a combination of live/ work space with a minimum of twelve bedrooms, for example three four-bedroom units, or twelve one-bedroom units. We would like a variety of unit mixes, some may be family blocks, others for solitary artists and some for short term stays or residencies. Designs will explore how the units can share facilities between themselves from display spaces and studios to living areas and gardens. Each block will also host a shared community facility which is accessible not only to the artistic community but also the residents of Cossackie: this might be a workshop, a gallery, a communal dining area and more. Each site will need to be in dialogue with the neighboring proposals as well as the larger town. In addition, financial strategies, sustainability and construction methods should also be considered as part of the overall concept.

The studio will invite a number of curators, exhibition designers, artists and local developers to participate in guest crits and site visits. Their input will provide a valuable insight into the realities of the issues that are being dealt with, whether conflicts, aspirations or, as is often the case with this type of brief, contradictions.

APPROACHES & BRIEF



Artists' Housing on the roof of the Metropolitan Museum, Clifford Champion, GSAPP Fall 2017



Model Studies for Artists' Housing, Andrew Grant, GSAPP Fall 2018

The studio will examine the relationship between the creation of architecture and the creation of an artistic community. We will interrogate the meaning of an *intentional* community through precedent studies, and we will scrutinize the gap that is invariably formed between the intentions of the architect and the unscripted act of living. In doing so we will develop concepts and tools that can be deployed to design spaces that can allow individuals and communities to flourish on their own terms, and accommodate collective and individual needs through a gradient of public to private space.

Following on from previous years, we will be mindful of the rich history of the relationship between art and dwelling, including: the display of art in domestic settings; the home as subject in the artwork; the house itself constituting the artwork; and artists residing inside the museum. As our starting point, we will research the practice and biographies of a cohort of contemporary artists, including painters, sculptors, installation and digital makers. Inspired by their work, we will draw out geometries and materialities to invent new architectural languages appropriate for the creation of a new type of artistic community. We are interested in architecture that is designed through the careful alignment of two distinct sets of constraints: the abstract ordering device of a geometry and materiality inspired from an artist's practice, and the specific local requirements of the project such as the mixed use program and context of Coxsackie. In this iterative process negotiating between the two, geometry provides an ordering mechanism, while the local constraints inform material and atmospheric choices. We will explore this ambiguous territory between authorship – one's own decision making powers – and mathematical abstraction – a set of rules to be adhered to. In this rigorously applied dialectic we will seek tensions, surprise and order.

We propose to make these intensive investigations through sectional compositions (both as physical models, perspectival and 2-D sections), employed rigorously, even obsessively, at each scale of a detail, a building, and a masterplan, as a tool to discover new typologies: generating gradients of community and individual; producing connections between artists and locals; creating unexpected relationships between nature and culture; generating distinct identities; and bringing to light hidden opportunities afforded by the site.

COURSE STRUCTURE SUMMARY



Marina Abramovic Institute planned on Hudson's Columbia Street, OMA

The studio will be structured in the following parts. Research should be considered on-going with additional findings informing the complexity of the project. The final studio session of each section will take place in the form of pin-ups when students will have an opportunity to review and to share their outputs. Sectional models and sectional perspectives will be the primary mode of representation. Selected readings will be discussed in parallel to studio work. Despite being a visiting studio, either Tatiana, Jessica and Catherine will be present at every tutorial. There will be opportunities for knowledge exchange between local artists, designers and developers based in Coxsackie.

Part 1: ART WALL (5-12 September)

Students will design an 'operable wall' that simultaneously connects and divides a living space and a studio for a specific artist. The design will be experimental, interactive, surprising, playful, and will negotiate between public and private space. The proposals will reflect the materiality and geometry of the artist's work.

Outputs: 1) formatted research on the biography and practice a selected artist; 2) 5+ sketch models of wall; 3) 1:10 final model of wall; 4) sectional axo of the wall in at least two different states; 5) five point manifesto of the operable wall, defining its rules.

Part 2: INTENTIONAL COMMUNITIES PRECEDENT STUDY (16 September- 26 September)

Students will study communal living precedents from different ages and cultures to learn from the relationship between social and formal order.

Outputs: 1) formatted research on the precedent; 2) sectional perspective of the precedent based on a rhino model; 3) sectional perspective of modified precedent, integrating a verions of the operable wall; 4) five point manifesto updated

SITE VISIT TO COXSACKIE

(Saturday 20 September) TBC

QUARTER REVIEW

(Thursday 26 September)

Part 3: COXSACKIE MASTERPLAN

(30 September – 21 October)

A: Site Study

Students will be divided into groups to carry out an analysis of our site: Reed's Landing in Coxsackie.

Group outputs will include:

- 1:1000/ 1:500 model tbc of the site, sections and drawings
- an urban and social history of the site and the larger context

- a study of artists moving out of New York including the reasons behind this phenomena (restricted space, economics etc.). Students should also consider what they leave behind in moving away from New York City.

B: Masterplan & Initial Concepts for Permanent Interventions

Students will develop a conceptual vision and masterplan for a new artists community within Coxsackie, and propose a series of new buildings across the site.

Outputs:

- Concept models, Concept Collages and Diagrams

MID TERM REVIEW

(21 October)

Part 4: **COXSACKIE INTENTIONAL COMMUNITY** (21 October – 18 November)

Permanent intervention, architectural proposal: Urban designs will be resolved at an architectural scale, through an iterative model-making process. The intention is to create a sustainable artist community that is fully integrated into the local community and natural context.

Outputs: 1:50 sectional model, 1:100/1:200 plans and sections, renders, diagrams

THREE QUARTER REVIEW

(18 November)

Part 5: **BEDDING DOWN**

(19 November–11 December)

Final presentation of concepts and detailed drawings

Outputs: Refinement of 1:50 sectional model, 1:100/1:200 plans and sections, renders, diagrams

FINAL REVIEW

(10 December)

SELECTED BIBLIOGRAPHY

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ART AND ARCHITECTURE

- Emma Barker, *Contemporary Cultures of Display* (Yale University Press, 1999)
Lina Bo Bardi "Houses or Museums (1958)" and "The Invasion (1958)"
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FURTHER READING

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