

DAVID EUGIN MOON STUDIO

SPECULATIVE CITY

PROJECTIONS ON THE 7 LINE



Meeting Time: M, W, TH 2:00pm - 6:00pm EST

Location: Avery Hall

Office Hours: By Appointment

Email: dem2177@columbia.edu

The studio engages changes in the discourse and practice of architecture following the seminal events of 2020 and their influences on speculative architecture and urbanism. The years leading up to 2020 were compounded by disrupted economies, contested political grounds, and increasing realizations of climate change that culminated in a social and political reckoning- prompted in part by a global pandemic and continually deepening racial injustices. As a point of inflection, the studio will explore architecture in the wake of these seminal moments for transformation in the typical processes in architecture and urbanism and will question equity in public and shared realms, top-down and bottom-up hierarchies, and other norms. The studio will study the current practices of the architecture of crisis and disruption while referencing the historical significance of previous post-traumatic yet productive periods such as the post-war era in the U.S., the nadir in New

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York in the late 70s, the Metabolists after the bombing in Japan, and other seminal moments that projected and shaped the modern environment.



The now-demolished Tylon and Perisphere on the former World's Fair Site (left), and immigrant shops in Willets Point (right), both in Queens.

The 7 Line

As a part of the ongoing research and studio series, the studio will seek the possibility of an architecture that actively challenges the construct of pure utility, through a thorough morphological and programmatic investigation of the existing and transformed conditions, engaging the 7 subway line and its surroundings in New York as a testing ground and a site of projection. The first subway line in Queens and once called the “Corona” line, the 7 Line is in some ways what made Queens possible - as a flourishing and diverse extension of Manhattan. The 7 Line supports and controls the diverse forms of New York, from the vertically dense Hudson Yards and Times Square to the collective spaces of Grand Central or the United Nations. In Queens, the 7 line continues on to connect to a rich network of diverse neighborhoods including the site of the former 1939 and 1964 World Fairs, and the immigrant neighborhoods in Corona and Flushing. Its controversial recent extension that completed the hyper-speculative real estate development of Hudson Yards highlights the storied history and the social-political power that infrastructure exerts upon the city.

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A view of Hudson Yards and the controversial 7 line extension and Vessel.

The hardbound island of Manhattan, where the western end of the 7 lies, has been the most potent paradigmatic site for architectural and urban explorations for the past centuries¹. The city of the consummate grid and the muse to the *Manhattan Transcripts*, the *City of the Captive Globe* is where infinite environments are constructed, and their ideals are maintained. Through allegorical urban blocks of the *Gotham City*, the metaphors and metamorphosis of the city are conceptualized.² Manhattan obsessively “more interested in becoming than being” is also full of “unforeseen potential for conceiving a quite different notion of city.”³ However in Queens, the expansive and varied terrain contrasts with the tightly gridded island of Manhattan - freed from the logics of maximum efficiency and density, seeming to embrace all dreams and visions in a loose yet interconnected assemblage. Home to the first low-income public co-op in New York in Forest Hills and a more realistic

¹ See the discussion of Manhattan and Venice as paradigm islands, in Stoppani, Teresa, *Paradigm Islands: Manhattan and Venice. Discourses on Architecture and the City*, Abingdon, Oxford: Routledge, 2010

² O.M. Ungers, Werner Goehner, Hans F. Kollhoff, and Arthur A. Ovaska, *The Urban Block and Gotham City: Metaphors & Metamorphosis: Two Concurrent Projects*, Cornell Summer Session in Ithaca NY, (1976)

³ Emilio Ambasz, “Manhattan: Capital of the 20th Century.” In *The Universitas Project: Solutions for a Post-Technological Society*, edited by Emilio Ambasz. The Museum of Modern Art, 2006.

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version of the Garden City in Rego Park, Queens is a catalog of typologies for living. As the temporary headquarters for the United Nations at the Queens Museum, and where the utopian proposal for Democracy was presented at the World's Fair, Queens is both local and global. With as many as 800 languages spoken in the borough, Queens is a vibrantly diverse landscape of cultures.

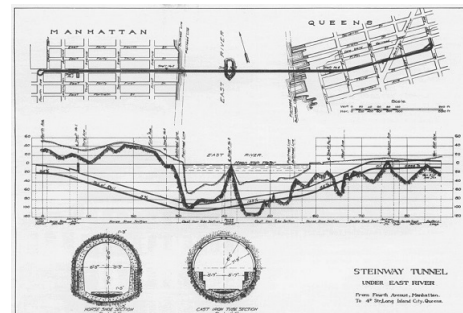
Utilizing the 7 Line as a transect that cuts through New York's most rooted mechanisms and familiar manifestations as well as its hidden and connected geographies, time frames, and potential transformations, the work aims to explore diverse notions of the common and the collective and their critical implications in the contemporary city in the context of social, economic, and political inequity. The goal of the studio is to suggest the possibility of bringing forward an alternative architecture, and thus, behavior of the city.



Belmont Island (foreground) is a small artificial island constructed to provide shafts to the 7 Line tunnels under the East River.



69th General Assembly at the UN Headquarters.



Section drawing through Steinway Tunnel and Belmont Island.

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Approaches

As an advanced studio, the emphasis of the course is on the production of rigorously articulated research and architectural propositions that each engages the critical inquiry of the studio topics with a distinctive thesis and position. The course is structured as a series of interconnected research, analysis, and design assignments. While the semester can be summarized as follows, all works are considered reciprocally informed and simultaneously developed as much as possible.

The studio will start with a research and analysis effort through a brief review of relevant discourse and an overview of both historic and contemporary conditions of the sites around the 7 Line. Following the initial overview, fact-based investigations with focused research and analytic documentation will instigate the individuated agendas of the design projects. Initiating the design phase, students will be asked to test and define project trajectories and potential strategies at specific zones along the 7 line, articulating the rationales and impact at multiple scales, geographies, and time frames. Utilizing selected sites and instances as subjects of investigation and testing grounds, the studio will explore the architectural possibilities in each unique circumstance as well as in their interconnected and expanded contexts and capacities.

Site Visits

Students will visit selected sites along the 7 Line throughout the semester to inform the research and design work (as permitted, itinerary TBD). Each project will work from a selected list of locations along or near the 7 Line, or a site may be proposed by the students with the approval of the instructor.



Photograph of Queens Boulevard and Rawson St. in 1917



A predominantly immigrant neighborhood street in Queens.

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Course Organization / Method of Instruction

The course will be taught through readings, discussions, individual desk critiques, group presentations, pinups, and reviews. This studio section will be offered during the specified studio hours on Tuesdays, Wednesdays, and Thursdays from 2:00pm to 6:00pm. The studio will be executed in the framework of the following groupings. All work should be continuously revised throughout the semester and detailed requirements will be distributed separately.

PART 1 **TEXT AND CONTEXTS**

Throughout the semester, review of selected literature and projects will establish the common ground for the critical inquiries of the studio, and provide an overview of the pertinent discourse.

PART 2 Research and Analysis Drawing **SURVEY AND INTERPRETATION**

- A. *The studio initiates the survey and documentation of the instances and references of historic and contemporary crises and responses to identify the resultant typological permutations, conceptual potentials, and the emerging patterns in the context of cities.*
- B. *The studio conducts in-depth research and analysis of the selected topics to set forth the project theses for the next phase resulting in an analysis drawing. This portion of work should function simultaneously as self-sufficient research and analysis of the existing, and an instigator for the forthcoming design effort.*

PART 3 Project Thesis, Preliminary Design, and Design Development **THE ARCHITECTURE OF CRISIS**

- A. *Hypothesis/Manifesto: Students are asked to engage in the critical inquiry and the research thus far in the form of project proposals through quick studies and draft project statements, outlining pertinent glossaries and projecting potential strategies.*
- B. *Design Development: This portion of work is the synthesis of all other parts of the studio work, and shall be explored and represented in all its necessary details and specificities.*

PART 4 Refinement/ Iteration / Representation **THE ARCHITECTURE OF CRISIS 2 / THE SPECULATIVE CITY**

The final periods of the studio focuses on the further development and clarification of the concepts, refining the articulation of the productive outcomes of each project in tight relationship to the initial charge of the studio. Final deliverables include plans, sections, elevations, axonometric drawings and experiential representations. Physical models are optional. All parts of the studio work will be revised through an iterative process, in response to the ongoing investigations and dialogue.

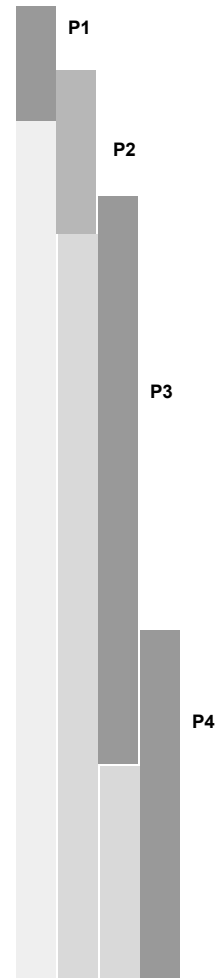
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Schedule (tent. 7/21/22)*

First Week of Classes	Wk 01	T 05/31 W 06/01 TH 06/02	LOTTERY FIRST STUDIO CLASS PRESENTATION/READING DISCUSSION
	Wk 02	M 06/06 W 06/08 TH 06/09	<i>Site visit (tent.)</i>
	Wk 03	M 06/13 W 06/15 TH 06/16	<i>Pin Up (analysis drawing)</i>
	Wk 04	M 06/20 W 06/22 TH 06/23	Juneteenth (No Studio) INTERIM REVIEW
	Wk 05	M 06/27 W 06/29 TH 06/30	 <u>MID REVIEW(P1, P2, P3)</u>
	Wk 06	M 07/04 W 07/06 TH 07/07	Independence Day (No Studio)
	Wk 07	M 07/11 W 07/13 TH 07/14	
	Wk 08	M 07/18 W 07/20 TH 07/21	 <u>PRE-FINAL REVIEW (P3, P4)</u>
	Wk 09	M 07/25 W 07/27 TH 07/28	 <i>Pin up</i>
Last Week of Classes	Wk 10	M 08/01 W 08/03 TH 08/04	 <i>Pens Down</i> <u>FINAL REVIEW Aug. 4th 1:00pm</u>



* Review, pin up, dates to be confirmed.

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Course Policies

The final evaluation for the course will be considered holistically after a review of all submitted materials and will take into consideration improvement, participation, the ability to productively respond to comments and criticism, and the successful completion of each assignment and required materials when they are due. Attendance is required for all sessions and repeated tardiness or absences will affect the final evaluation for the course. Any excused absences should be requested within the first two weeks of the class for approval.

Selected Reference / Bibliography

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Hughes, Jonathan, and Simon Sadler. *Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism*. Oxford; Boston: Routledge, 2000.

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