CORE I STUDIO
Fall 2018
Coordinator: Anna Puigjaner
Critics: Amina Blacksher, Benjamin Cadena,
Christoph Kumpusch, Stephanie Lin,
Lindy Roy, Josh Uhl, Emmett Zeifman
Studio Assistant:
Alexander Haddad

The Grand Interior

Peter Fischli and David Weiss, Der Lauf Der Dinge, 1987

FOREWORD

Architecture as a System

Despite its timeless condition, Architecture is always rooted in the contemporary. It is precisely in this double agency, where the new and the old merge in a complex whole defined by a set of relations that go beyond the physical.

Nowadays, digital technology is undeniably modifying some assumptions of what Architecture and, specifically, a home is supposed to be. Nevertheless, what has radically changed, rather than the physical domestic spaces themselves, is how we use them and how they relate to each other and to the city: digital platforms are expanding the limits of the house, connecting domestic spaces with the urban environment. Thanks to this new digital landscape, Architecture is becoming networked, and the home as well, inviting thus architects to rethink fundamental disciplinary notions such as limit, typology or program.

Due to the actual transient social patterns, the classic dichotomies between public-private, collective-individual, night-day spaces… -or the division of the city between areas of living from areas of leisure and production- that characterized a great part of the architectural discourse of the twentieth century, have lost their connotation and do not respond anymore to how we use and think of Architecture.

In our cities, uses and functions merge more and more, both in the urban and the domestic sphere. Houses and workplaces have become increasingly closer to one another. The number of people working from home is rising along with the number of citizens that use their homes as productive spaces thanks to digital technologies. Current digital sharing economy platforms allow people not only to work from home, but also to market their houses and domestic services online with ease, turning the private, public and accessible.

Under this context, our perception of the city and its Architecture differs, more and more, from the paradigms of the last decades. While milestones such as 1978's Delirious New York, shows a city defined by a set of big envelope buildings on a grid, each enclosing a world in

themselves.[1] Today Architecture cannot be understood detached from an interconnected reality, where buildings, more than isolated entities, are part of a larger system of common spaces and services that link the micro with the macro, having consequences on the political, the economical and the environmental at large.

This increasing mix among interiors and exteriors, public and private spheres, allows us to think of the world as a continuous interior or following Sloterdijk's image as a 'grand interior', an endless domestic landscape defined by spaces, objects and technologies,[2] where the public space is being redefined, moving from the archetype of the street -as the paradigm of the common- to a more complex situation where public and private merge all along the city -from the exterior to its interiors- . In this scenario, the home is also becoming part of this public realm.

In Core I, we will approach the discipline from this contemporary context, understanding Architecture in its networked condition and the shift of public space. We will address the course looking to our actual and close reality, taking the everyday life of the city of New York as a starting point and base for an architectural proposal. We will look at buildings and their urban context, understanding the quotidian as a platform for a deeper research that will allow us to comprehend the complexity of the built realm, its actual functioning and requirements in relation to economic, climatic, environmental, social and political issues. And we will design Architectures that answer to those realities: transgressing, empowering, complementing, … existing networked spaces. We will produce Architecture from the urban towards the detail, from the drawing towards the construction, and during that path we will always foster graphical, formal and material experimentation as an intrinsic part of the design process.

TASKS

The course will be divided in three main exercises, each of them will be focused on a specific scale and will use a specific architectural representation technique. Those restraints will allow us to approach the complexity of our close reality and design on it in a simple manner. Each exercise will be analytical and at the same time critical and propositive.

1. Koolhaas, R. *Delirious New York: A Retroactive Manifesto for Manhattan.* Oxford University Press, 1978.

2. Sloterdijk, P. *In the World Interior of Capital: For a Philosophical Theory of Globalization.* Polity Press, 2013.

3. Crary, J. *24/7: Late Capitalism and the Ends of Sleep.* Verso Books, 2014

EXERCISE 1
'THE WAY THINGS GO'

Framework
In 1987 the Swiss artist duo, Peter Fischli and David Weiss presented at Documenta 8 in Kassel, Germany, an artwork titled 'The way things go'. The piece is a 29 min and 45 sec film that shows a chain of interconnected daily life objects displayed in a long warehouse, about 100 feet long. Tubes, a water boiler, tires, bottles, pots, a chair, a broom, bulbs, a lader, and other elements are placed strategically to perform a choreography. Each object is activated through an action that produces another one and inevitably generates the next. Fischli and Weiss' work shows a physical world formed by interconnected parts through translations and temporalities. An ordinary fragmented reality that at the same time is conglomerated through action, a metaphor of the contemporary reality defined by a nomadic and networked society, connected 24/7 through an invisible landscape of technological devices,[3] where each physical and nonphysical part is permanently related.

Tasks
Through the observation of the film, produce a set of drawings using black lines that express the spatiality and materiality of the piece. The drawings have to capture the objects and the space where the performance takes place as well as other unphysical elements that are essential to the artwork. The outcome has to offer enough graphical information to be able to do a reenactment. All the elements that are not perceivable in the film but essential to the artwork, have to be speculated and designed accordingly. Look, draw and design:

-enclosure where the performance takes place –walls, doors, windows, partitions…-
-light
-color
-form of objects
-materiality and construction of those objects
-distances between them and exact positions
-types of actions and movements
-elements that engine those actions
-timings and sequences
-rhythm
-more…

Expectations
The student is expected to understand a physical reality speculating about the visible and the invisible, and is expected to design it and translate it into an architectural language. The work has to show a control of classical architectural representation techniques: plan, elevation, section and axonometry. The type of representation must be chosen according to the information that has to be communicated. Drawings have to be properly composed and show an adequate use of line weights, line types, type of hatches and other graphical tools. Design speculation and drawing experimentation is encouraged. The drawings have to be as simple as possible and at the same time have to express as much information as possible. The student is expected to be able to sum up in few drawings the whole complexity of the artwork.
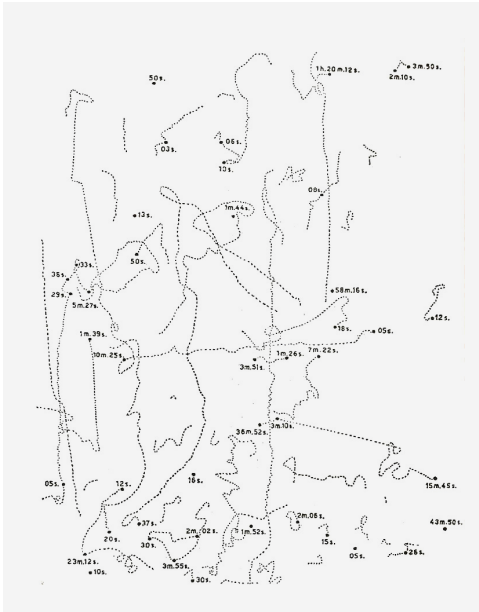
Deliverables
A set of black and white line drawings composed in 5 vertical ANSI D. The set of drawings has to be printed on Heavyweight Bond white paper.
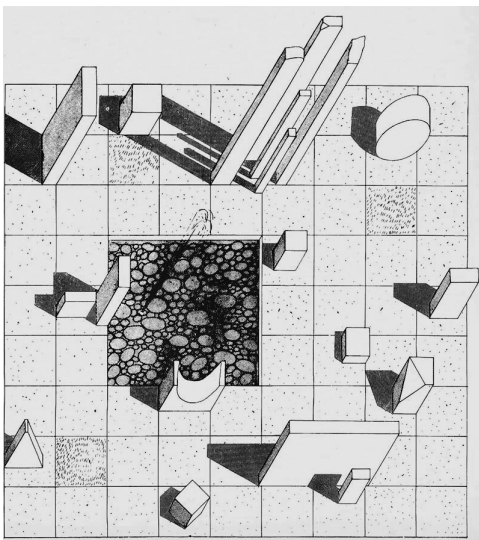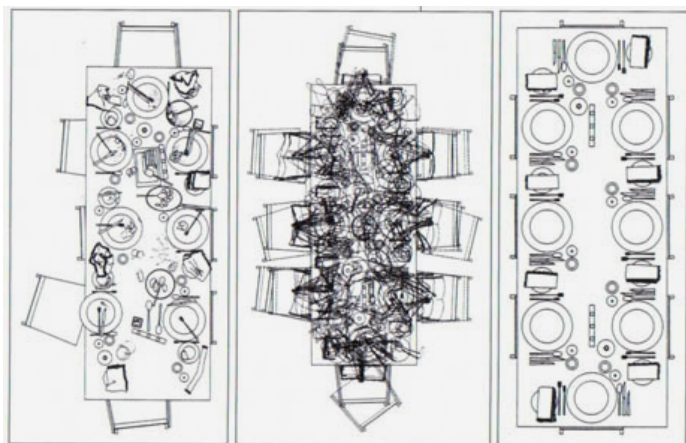
Timeframe
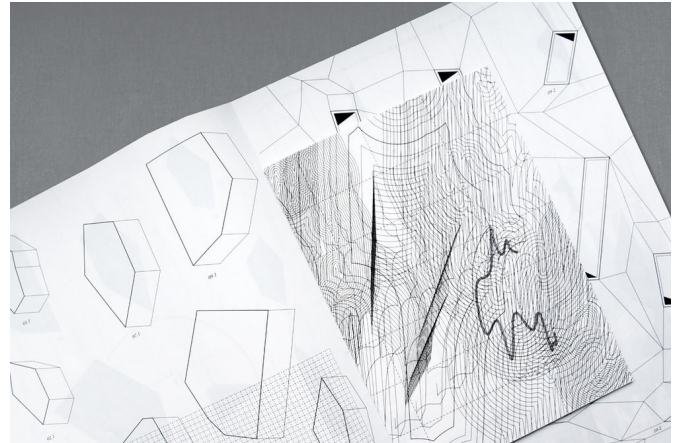September 7th – September 19th

REFERENCES EXERCICE 1

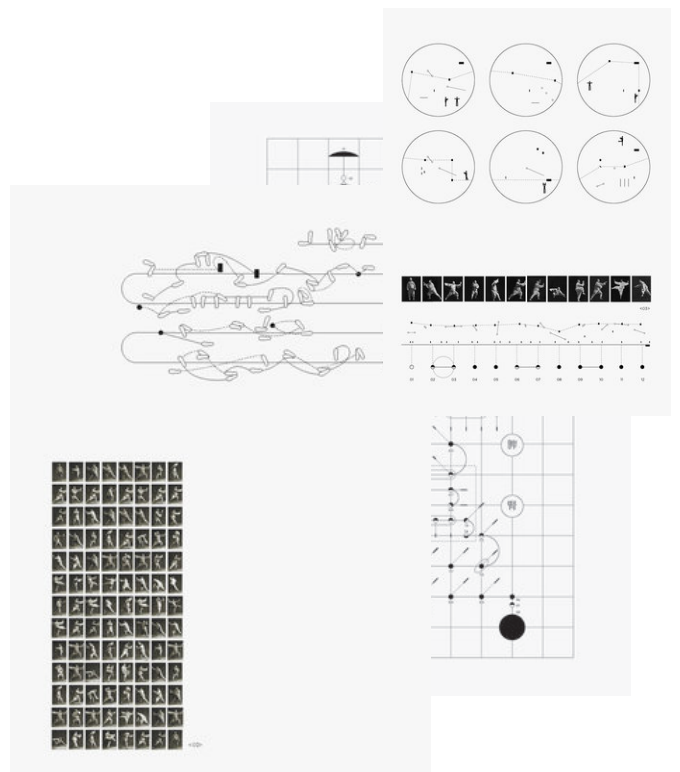Walter Marchetti - Observation of the
Movements of a Fly, 1968

Ruohong Wu - Chinese Games

Herbert Bayer and Fritz Benedict - Green
Mound and Marble Garden (1954-1955)

Ruohong Wu - Chinese Games

Sarah Wigglesworth and Jeremy Till - Increasing disorder in a
dining table

Pedro Pitarch - Archipielago

REFERENCES EXERCICE 1

Enric Miralles - Inestable
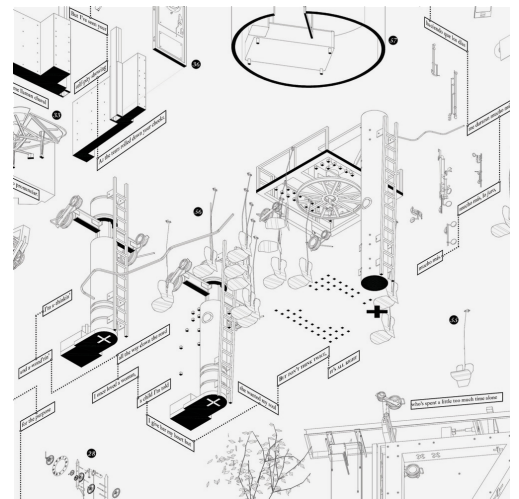
James Stirling - Competition design for a museum for the
Northrhine-Westphalia art collection
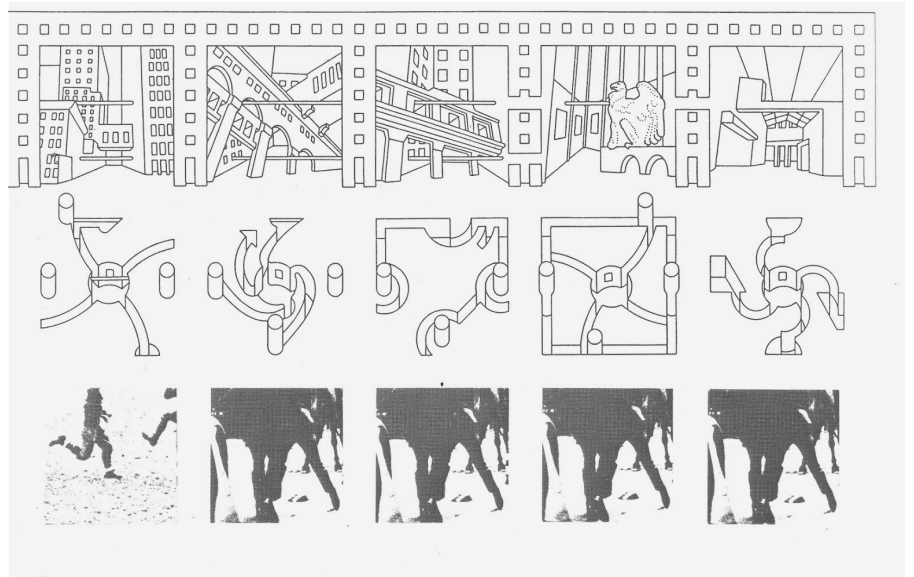
Bernard Tschumi - The Manhattan Transcripts

EXERCISE 2
'BROADWAY STORIES I'

Framework
Understanding Architecture in its networked condition means to understand the city as a complex whole, where the public space is more than the space between buildings (recalling the famous description of the street by Aldo Van Eyck), but also part of buildings, a part of the built realm. Architecture as a system means understanding streets, buildings and infraestructures as a single entity, where the public space goes beyond the idea of the street.

In that sense, La Nuova Topografia di Roma (1748) by Giambattista Nolli, a plan where enclosed public spaces were represented as open civic spaces -ground-floors- in continuity with the street, can be seen from the present as an early attempt to represent the complexity of the city beyond the dichotomy street-building.

Here the term 'public' refers to its Latin origin 'populus', meaning people, for or from the people. A public space emerges when a space is opened to the people, no matter if it is privately or publicly owned, indoors or outdoors, overground or underground,... It is a shared space that can be appropriated temporarily for the individual or the collective benefit.

New York has an old tradition of these types of spaces. At the end of the XIX century the city was filled with open spaces that used to occupy roof tops. With the inclusion of the elevator in buildings and the consequent increase of their height, suddenly the views and the easy accessibility that was offered by these new infrastructures, made the last floor an attractive place to be. Theaters, ice skate rinks, restaurants, gardens and other leisure spaces used to occupy these high floors turning the roof tops in urban spaces, compensating the lack of comfort in the streets and the lack of squares in Manhattan. At that time, the public was not reduced to ground zero.

Nowadays, with the emergence of digital technologies, even previously private spaces can be easily offered to citizens through online platforms. Cases, such as the popular Coachsurfing or Airbnb, allow us to see the rise of these new accessible architectures. From people offering their cupboards as shared storage spaces, to people opening their living rooms as temporary restaurants, we have a contemporary landscape of public spaces that go beyond the street and the traditional city services, entering the domestic sphere. The urban and the domestic are merging through this new systemic tendency, defining a city built from fragments that can be occupied and used on demand. In front of the actual reality, a lot of questions emerge: What happens when the idea of public/shared/collective space is rapidly merging with commercial enterprises? Can it still be considered a space for the people and from the people at large? Which should be the role of the Government? How to avoid exclusion? How could this collective networked spatial reality operate for the commonwealth (from an economical, environmental, political or social perspective)?

Tasks
We will take Broadway and its surrounding buildings as our area of study. Broadway is the oldest street that runs north-south on the island of Manhattan, connecting the bottom to the top, with a length of 13 miles. Each group will be assigned to a fragment of that street, in order to analyze it and detect those spaces that can be classified as public.

Start researching, look at:
 -visible accessible spaces as stores, theaters, restaurant, subway…
-invisible accessible spaces as rooms offered through the internet, secret restaurants, hidden clubs, …
-nonphysical accessible spaces as internet, water supply, urban drainage, etc…

Based on your findings, design an architectural system, unveiling a set of public spaces that can operate together as part of a network. Select those spaces accurately and establish a critical relation. They can be linked through different types of relations: similarity, opposition, complementary, operability, … Build a paper model of the void of those spaces, rendering visible the interiority of the system and its form. Produce a set of color mass drawings to express the narrative that defines your system, describing the relation –physical, economical, political,…- between those spaces and the city at large.

Expectations
The student is expected to be able to analyze the city and its contemporary reality, and to raise a critical position in relation to the actual condition of public/common/collective space through the design of a spatial system. The set of paper models must show precision and delicacy, executing in a detailed and accurate manner the interior -the void- of each space that composes the system. Through the color drawings, the student is expected to show in an adequate way the narrative and critical position behind the system. The type of representation (plan, section, detail, axonometric,…) must be chosen according to the information that has to be communicated. Drawings have to be properly composed and show an adequate use of color masses. Design speculation and drawing experimentation is encouraged. The drawings have to be as simple as possible and at the same time have to express as much information as possible. The student is expected to be able to sum up in few drawings the whole complexity of the project.

Deliverables
A collective model of Broadway built with blue foam in scale (scale to be determined), each group has to deliver its own fragment. In addition to the collective model, each student has to submit a set of white paper models of all the public spaces showing the designed architectural system, scale (scale to be determined). Alongside the models, students are to submit a set of 5 vertical ANSI D drawings using masses of color, no line is allowed. The set of drawings has to be printed on Heavyweight Bond white paper.

Timeframe
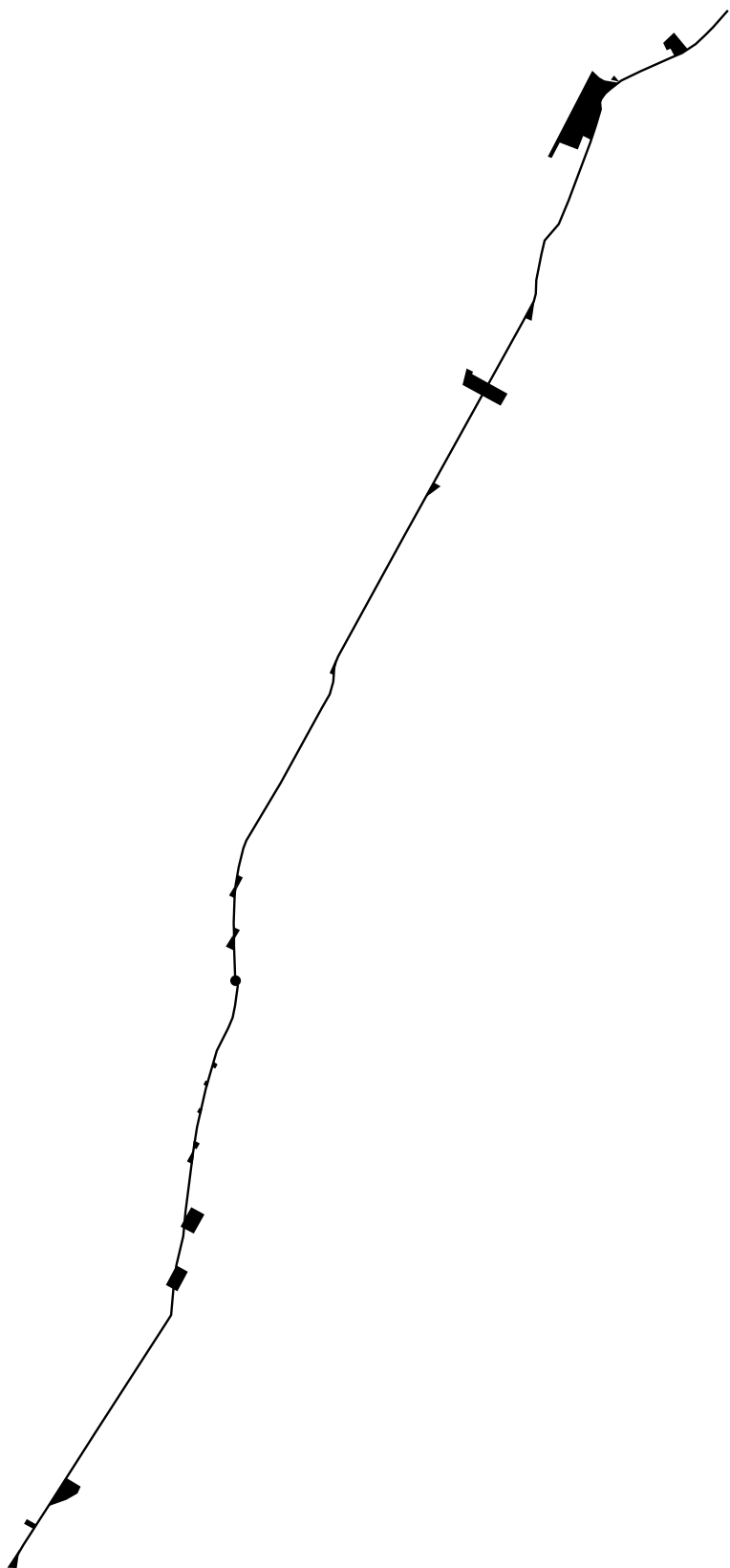September 19th – October 31st

BROADWAY STORIES
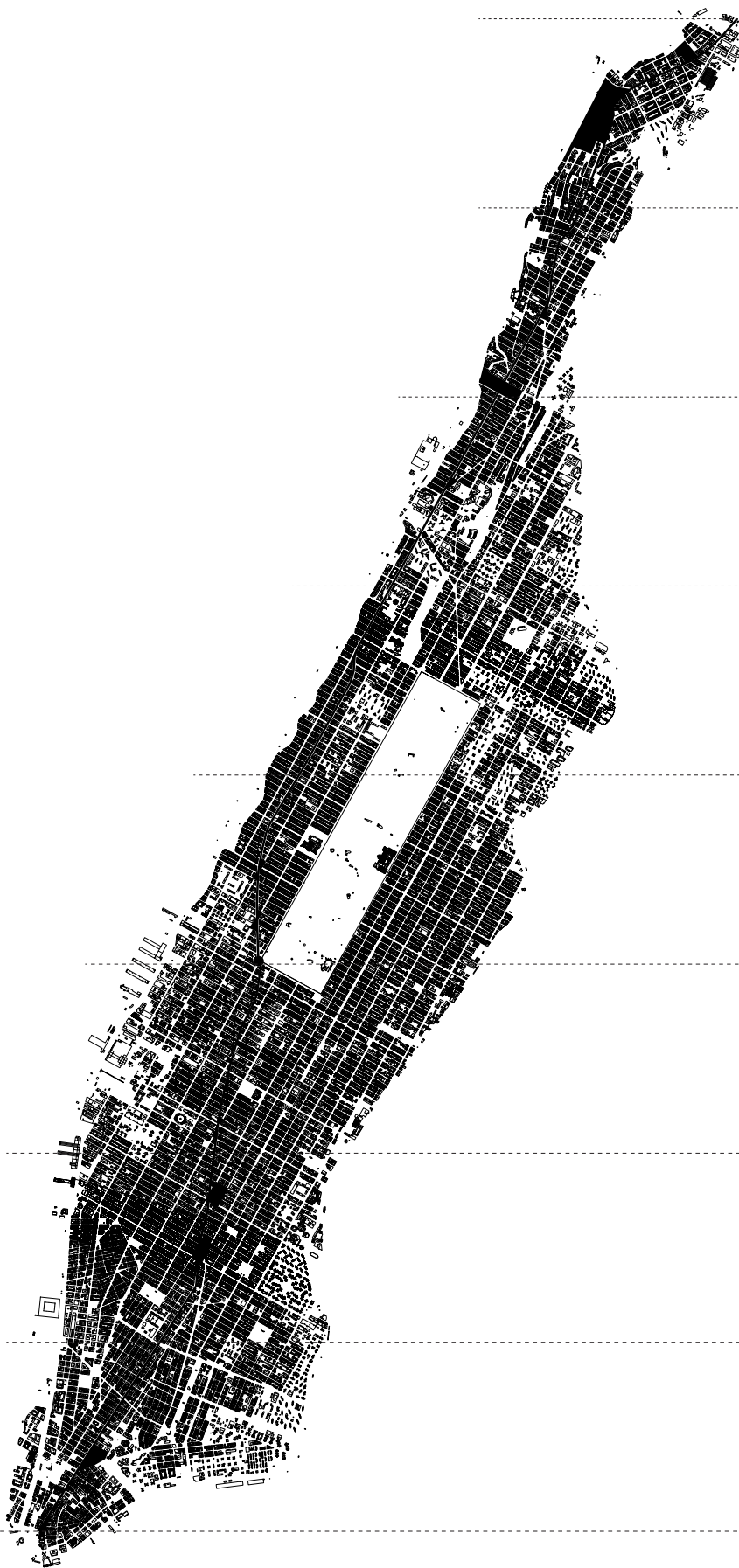
W184th

W152nd

W120th

W87th

Columbus Circle

W30th

Houston St.

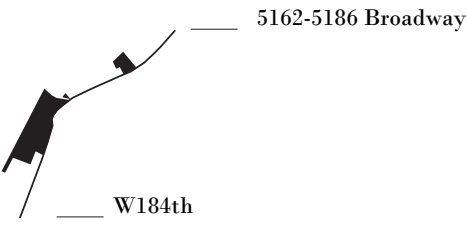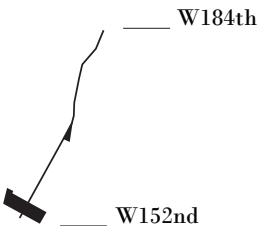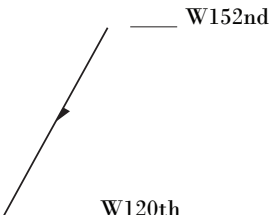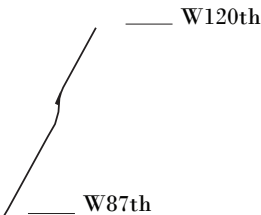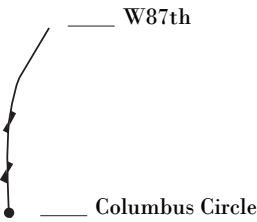_____

_____ W184th

_____ W152nd

_____ W120th

_____ W87th

_____ Columbus Circle

_____ W30th

_____ Houston St.

_____

Groups

_____ Houston St.

_____ 1 Broadway

_____ W30th

_____ Houston St.

_____ Columbus Circle

_____ W30th

_____ W87th

_____ Columbus Circle

_____ W120th

_____ W87th

_____ W152nd

_____ W120th

_____ W184th

_____ W152nd

_____ 5162-5186 Broadway

_____ W184th
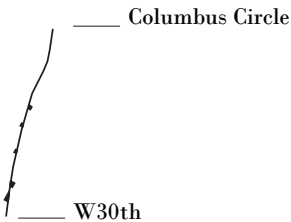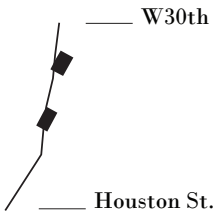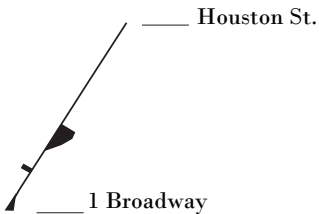
REFERENCES EXERCICE 2
(models)

Paisajes Emergentes – Heathrow Airplot

Thomas Demand - Model Studies
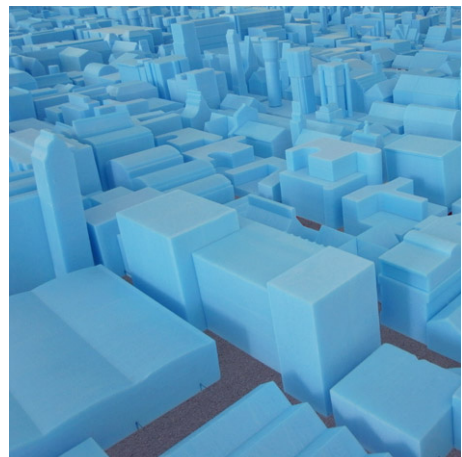
Vacant NL dutch pavilion - Venice Architecture Biennale 2010

REFERENCES EXERCICE 2
(models)

Rachel Whiteread – Ghost

Rita McBride – Machines

REFERENCES EXERCICE 2
(drawings)

Lina Bo Bardi - Casa al mare

54N4E & Piovene Fabi – Velodromo Maspes-Vigorelli

Bureau Spectacular – Exploded Programs

Piovene Fabi – Parckdesign

MOS – Corridor House

EXERCISE 3

'BROADWAY STORIES II'

Tasks
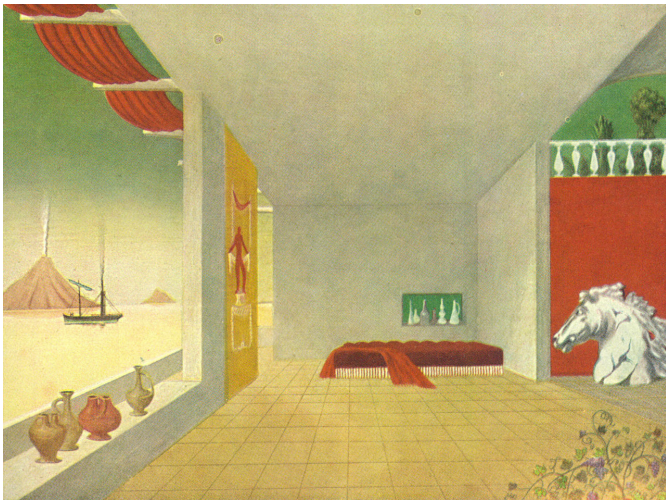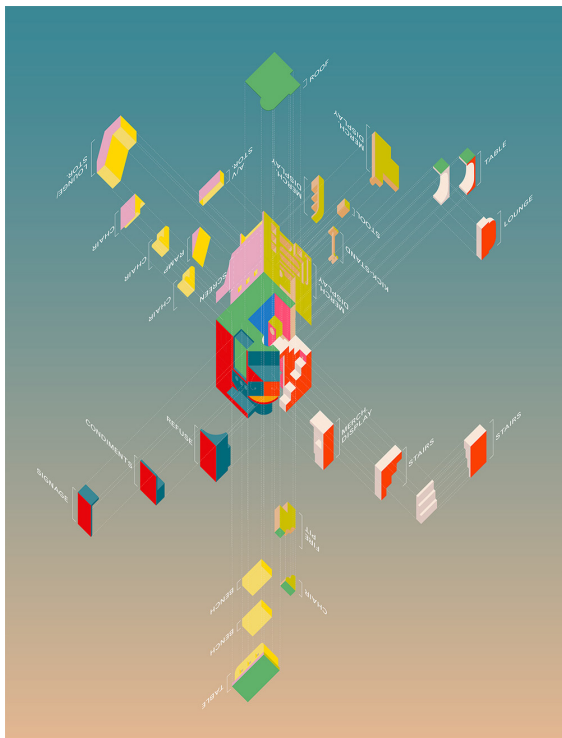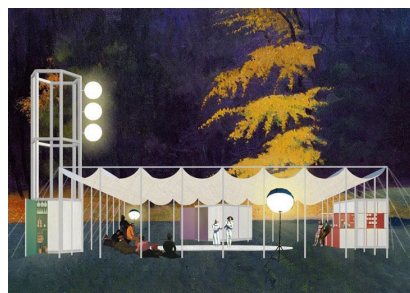Understanding the functioning of your spatial system, establish a critical position and design a new public space (or a set of them) able to redefine the preexistent. The new Architecture can empower, compete, transgress, compensate, erase,… the actual operability of those spatial fragments in the city. Build a model or set of models to be photographed, convert those images in an animated clip to explain your design. The scale and the materiality of those models have to be chosen in coherence with the project. Consider that those models are built to be photographed, they can be fragmented, as theatrical scenarios. Work with light, color, materiality,… in order to communicate the atmosphere of your space. Build in parallel 1:1 fragments of your design, experiment with materiality, color, form, construction systems... Build the void of the new space with light white paper and add it to your Exercise 2 paper model.

Expectations
The student is expected to be critical towards an existing reality and design a public space that answers to it. The spatial outcome has to be coherent with the initial argument. The student is expected to design, experiment and control space values as form, proportion, scale, light, color and materiality. The animated clip has to be properly produced, showing a correct selection of the scenario, the viewpoint, the perspective, the use of light and color. The student has to show his/her ability to sum up in few moving images the whole complexity of the design. Through the 1:1 construction, the student is expected to design and experiment with materiality and technical requirements. The outcome has to show experimentation and evolution.

Deliverables
A set of 5 animated clips capturing the proposal in different scenarios. Constructions 1:1 of fragments of the design. A white paper model of the void of the new public space, scale (scale to be determined). Collect in a vertical letter booklet all the relevant material produced during the project.

Timeframe
October 12th – December 3rd

REFERENCES EXERCICE 3
(models)
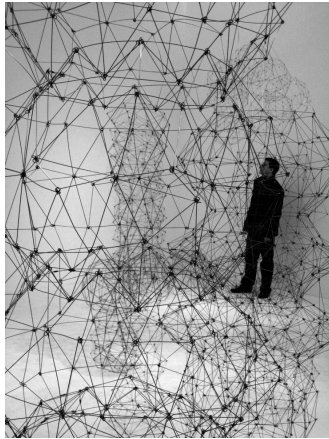
Anne Holtrop – Barbar/Batara

Gego - Reticulárea

Júlia Spínola - Mandarina rueda

Anne Holtrop – Barbar/Batara

Junya Ishigami – House and a restaurant

REFERENCES EXERCICE 3
(model picture)

Josef Schulz - Form #14

54N4E & Piovene Fabi – Velodromo Maspes-Vigorelli

Piovene Fabi – Le Ali Ritrovate dell'Hotel de Galliffet

Thomas Demand - Stove

SCHEDULE

Week 1
September 3rd – 9th
W. Course and exe 1 Introduction
F. Tutorials exe 1

Week 2
September 10th – 16th
M. Tutorials exe 1
W. Tutorials exe 1
F. Tutorials exe 1 + Pop-up collective review 1

Week 3
September 17th – 23rd
M. Tutorials exe 1
W. Submission exe 1 + Introduction exe 2
F. Tutorials exe 2

S 23th. Day trip along Broadway

Week 4
September 24th – 30th
M. Tutorials exe 2
W. Tutorials exe 2
F. Tutorials exe 2

Week 5
October 1st – 7th
M. Tutorials exe 2
W. Tutorials exe 2 + Lecture 1
F. Tutorials exe 2

Week 6
October 8th – 14th
M. Tutorials exe 2
W. Pop-up collective review 2 + Introduction exe 3
F. Tutorials exe 2 & 3

Week 7
October 15th – 21st
M. Tutorials exe 2 & 3 + Lecture 2
W. Tutorials exe 2 & 3
F. Tutorials exe 2 & 3

Week 8
October 22nd – 28th
M. Tutorials exe 2 & 3 + Open House
W. Tutorials exe 2 & 3
F. Tutorials exe 2 & 3

Week 9
October 29th – November 4th
M. Tutorials exe 2 & 3
W. MID REVIEW
F. MID REVIEW

Week 10
November 5th – November 11th
W. Tutorials exe 3
F. Tutorials exe 3 + Lecture 3

Week 11
November 12th – November 18th
M. Tutorials exe 3
W. Tutorials exe 3 + Pop-up collective review 3
F. Tutorials exe 3

Week 12
November 19th – November 25th
M. Tutorials exe 3

Week 13
November 26th – December 2nd
M. Tutorials exe 3
W. Tutorials exe 3
F. Tutorials exe 3

Week 14
December 3rd – December 9th
M. FINAL REVIEW
T. FINAL REVIEW

GRADING

The submission of all exercises is compulsory to pass the course. Class attendance is also mandatory. Any absence must be adequately justified. Any student nonattending to more than 3 classes won't be able to be graded.

Two assessments will be made during the course. After the mid-review, the student will receive an orientation assessment of the evolution done up to that moment. This intermediate grade must be considered a pro-visional assessment, a useful tool to understand the virtues and defects of the work carried out until then. It is a moment of reflection in order do know how to improve.

To assess the exercises, the coherence of the student's response to the demands of the exercise, the virtue and adequacy of the proposal made, the correction of its graphic and material representation will be taken into account. Exercises submitted after the delivery designated date, will not be evaluated.

Apart from the final outcome of each exercise, the final grade will assess the student's effort and evolution during the course as well as their critical attitude. Active attitude will also be valued, such as participation in classroom discussions, collaboration with classroom colleagues, expansion of the contents of the course with own research, attendance at conferences and alike.

In relation to grading, see more in the following link:
https://www.arch.columbia.edu/grades

READINGS

GENERAL READINGS

Aureli, P. V. 'The Common and the Production of Architecture: Early Hypotheses', *Common Ground: A Critical Reader.* La Biennale di Venezia, 2012.

Arendt, H. *The Human Condition.* University of Chicago Press, 1958.

Baudrillard, J. *Le Système des Objets.* Gallimard, 1968. Branzi, A. *No-stop city : Archizoom Associati.* HYX, 2012.

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ABOUT BROADWAY

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Stern, R. A. M.; Mellins, T.; Fishman, D. *New York 1930. Architecture and Urbanism Between the Two World Wars.* The Monacelli Press, 1987.

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SUPPLIES

Utrecht : 21 E 13th St
general art supply, canvas, plaster, paper, paint, brushes

Janoff's : 2870 Broadway
white board, paint, metal, piano wire, wood, foam core, cutting supplies

Compleat Sculptor : 90 Vandam St
plaster, resin, blackener, metal, rockite, blue foam, casting information, wax, clay

Canal Plastics : 345 Canal St
acrylic sheets, tubes, cubes, mylar, mirrored paper

Canal Rubber : 329 Canal St
rubber textures

Metalliferous : 34 West 46th Street, 3rd Floor
soldering / metal supplies

The Home Depot : 40 W 23rd St
tools, screws, nuts, bolts, lumber, rope, paint, screen

Space Surplus Metals: 325 Church St
aluminum, brass, copper, steel
McMaster-Carr Supply Company : 473 Ridge Rd

T&T Plastic Land : 315 Church Street

AJO Ace Home & Lumber Depot : 610 Columbus Ave
lumber

Metropolitan Lumber Midtown : 617 11th Avenue
tools, materials -open 7 days-

Prince Lumber Co. : 404 West 15th Street

Industrial Plastics : West Orange, NJ

Pearl River Mart : 477 Broadway
fabric, paper, boxes, random other materials

University Hardwares : 2905 Broadway
rockite, paint, screws, nuts, bolts, tools, rope

FABRICATION LAB

https://www.arch.columbia.edu/research/facilities/2-making-at-gsapp