

D18

Table of Contents
thesis

2-63

51N4E / Chanette

64-80

Doug Aitken / LTL
81-95

Fellows

96-127

Wallenberg
128-175

1.



2.



3.



Mission Statement

Dimensions, the annual student journal of the Taubman College of Architecture + Urban Planning, seeks to document the most provocative work of students, fellows, and lecturers undertaken in the year preceding each issue's publication. The journal reaches members of the college, patrons of university libraries, educators, and practicing professionals across the country.

Editors/Design/Staff: Erin Crowe, Mark Gregory Davis, Mirjam van Emden, Charles Garcia, Jennifer Luce Hinesman, David Karle, Jerry Kramer, Suzanne Robinson, Chanpriya Thou. Faculty advisor: Christian Unverzagt. Printed at Regal Printing, Hong Kong in CMYK on 128 gsm Matte Artpaper, 128 gsm Gloss Artpaper, 128 gsm Cream Woodfree, and 250 gsm Matte Cover plus matte lamination on outside cover. Typeset in Helvetica Neue and Book Antiqua.

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ISSN:1074-6536

Dimensions, vol. 18
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TOM J. BURESH_CHAIR and PROFESSOR OF ARCHITECTURE

Foreword

Difficult Matters.

I recently finished reading Thomas Pynchon's *Gravity's Rainbow*. I am, in fact, more than a little embarrassed by this admission. You see, I began reading it in 1984. A snappy title, a rack of characters, a tangle of planned and unaccounted for events and more than a few ethereal wanderings wrapped around the development of the German V-2 rocket and the end(?) of WWII.

So good that Laurie Anderson wrote a song about it:

Send it up. Watch it rise. See it fall. Gravity's Rainbow.

What demands attention and triggers imagination, fully engages you, even when overwrought, impenetrable, vague—difficult? Difficult delays time, forces reconsideration, sponsors dwelling and reconnection—matters.

Who cares? Who cares—indeed!

Literature is not architecture but architecture too can be provocative, dense, challenging and ultimately inspiring. Not always and everywhere but sometimes and somewhere. While the bulk of architectural production is flaccid and easily consumed (pulp architecture?) the faculty and students at Michigan advocate an architecture that exceeds expectations, informs, delights—makes a difference.

Inside this student produced publication you will lightly skim the surface of over two hundred course offerings, an average of one public lecture a week, one exhibit a month, multiple conferences, symposia, innumerable juries and workshops—the collective efforts of many distinguished visitors, over four hundred students, fifty faculty and twenty-five staff.

Dimensions is a testament to teaching architecture as if it matters. Like the school, it is big, gangly, intense, and worth it.

Take a look.

Take your time.

Tom J. Buresh is Chair and Professor of Architecture at the Taubman College of Architecture and Urban Planning at the University of Michigan and Principal of Guthrie + Buresh Architects. He received his BA in Architecture from Iowa State University and Masters of Architecture degree from the University of California, at Los Angeles in 1985.

TOM J. BURESH_CHAIR and PROFESSOR OF ARCHITECTURE

For thesis
Date 2004 Time _____ A.M.
P.M.

WHILE YOU WERE OUT

M. _____

Of _____

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TELEPHONED		PLEASE CALL	
CAME TO SEE YOU		WILL CALL AGAIN	
SEE YOU	X	URGENT	
RETURNED YOUR CALL		SPECIAL ATTENTION	X

Message

Robert Adams
Sandy Arha
Tobias Burns
Caroline Constant

Signed _____

M. _____

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Message

Will Glover
Coleman Jordan
Keith Mitnick
Jason Young

Signed _____



THESIS

003

Thesis work in architecture schools can be seen both as a barometer of the present volatility of the discipline of architecture, and as an indicator of the embedded value systems of the school. The critical conversations will no doubt take aim at the intersection of these two trajectories. While the direct hits will generate heat and could get loud, we all stand to gain from the near misses.

Jason Young

Thesis Program Coordinator

2004 Thesis Guest Critics

Michael Benedikt. Alan Berger. Ravee Choksombatchai. Chris Genik. Erik Hemingway. Daniel Herwitz. Paul duBellet Kariouk. Julie Ju-Youn Kim. Stephen Kieran. Lars Lerup. Bruce Lindsey. James Timberlake. Vincent Snyder. Mabel Wilson. Will Wittig.

Reconcile Vice

004

Vice is a persistent feature of our culture and in conversation has lead to atrophy in the implementation of change. Within the the human condition, generically defined as an academic arena the conversation about the role of architecture continually argues and debates, stopping abruptly when the question "Is architecture action that is immoral or depraved that signifies a fault or defect of character. needed in society?" arises. *Reconcile Vice* experiments with the contemporary

role of the architect—choosing to realign and expand the venue in which architecture practices, re-drawing the boundaries of the field and the way in which it is practiced, experimenting with the boundaries of the architectural conversation, and pushing them beyond their comfortable limits.

Spaces of vice are places of interaction that are more volatile, sexual, and improper than those spaces typically dealt with by architecture—places that enable or sell the commodities of vice, such as liquor stores, convenience/ party stores, pawn shops, strip clubs, etc. Though they lack architectural attention, they have evolved an economical and stealth form of design that reifies their position at the periphery of culture and the urban condition.

Many of these spaces are as truthful and telling reflections of our culture as those more normally given architectural attention. An integral part of the periphery, they recur in viral-like agility across the American landscape serving the human condition of vice—a need embedded in our culture deeper than even the most pernicious advertisers could ever hope. Few inhabited developments have been able to thwart their arrival; they seep into the leftover un-programmed spaces of the city.

Spaces of vice are left out of the architectural conversation, a reflection of a cultural attitude that dismisses the periphery – seen but not remembered. Reconcile Vice manipulates the existing and successful economies of the places into a critical study of human vices and their spatial manifestations.

Advisors:
Will Glover
Jason Young
Tom Buresh

Strip Clubs

Adult Shops

Pawn Shops

Liquor
StoresConvenience
Stores

Motels



Method

Reconcile Vice moves away from the planning and urban issues inherent in this type of study to focus on the proprieties of these spaces that have made them part of the periphery. Bringing human interactions to the forefront to drive the design and study of spaces of vice, the project confronts the realities of the spaces that push them from the CMU boxes in which they are confined.

Initial Studies of Specific Examples

Taking three of these typologies of vice—the motel, the strip club, and the party store—and investigating them from both narrative and forensic points of views, this initial stage of the research documents what exists, careful not to embellish the truth with a biased eye. The forensic is captured through the use of the Polaroid, as it limits my ability as viewer to manipulate the image beyond vantage point.

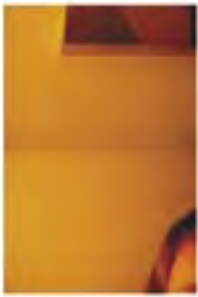
The Polaroid study was conducted along the stretch of Michigan Avenue that spans from Ypsilanti, Michigan to downtown Detroit. Each typology was noted and photographed to decode the patterns of their occurrence. Mapping determined that these places are grouped in peripheral zones close to transportation hubs and clustered in what seem to be ambiguously zoned areas. The façade studies were valuable, but too constrained and distanced from the experiential study; visits to the three typologies began to decipher their properties of use and spatial tendencies from within.

Your Motel in Ypsilanti, Déjà vu Gentleman's Club in Ypsilanti, and the Summit Party Shop in Ann Arbor are the case studies. Each space was photographed with both the unbiased lens of the Polaroid and a digital camera that allowed for a collage of the space to capture the atmosphere and color of each. The ambient sounds of each space were also captured using a digital recorder to allow for re-emersion later in the semester.

The motel construct became a vanity cabinet that seems to be always missing from motel rooms. Motels tenuously attempt to fabricate spatially a surrogate home. The details of the room always undermine this attempt by admitting their realities as a place of transience, trafficking, and prostitution. The vanity is missing because the reality is that motels are not places to stay, they are stop offs and can be paid for by the hour. Any of the signs posted within the office of a motel will attest to this difference. There are details of usage that confirm these realities; such as, the lobby is called the office, room rates are referred to as rent, bullet resistant glass often separates the "renter" from the "rentee," and signs everywhere read "no trafficking and no prostitution." Despite these glaring differences between the home and the motel or a hotel and a motel there is still an attempt to retain a propriety that denies honesty about the use of the space.

Your Motel
2000 Michigan Avenue, Ypsilanti, MI 48197
August 18, 2008





007



Motel

We've been here only one night. On our way from the east to the west, trying to change the scenery. We needed to find a place to stay that wasn't a campsite. We stopped here because the town had a fancy name. But the progression into town from the highway contested the label of fancy. A line of motels including this one packed the sides of the streets leading down into the main town. We quickly found that we were priced out of the hotels that were close to all the stores and restaurants, so we backtracked to the periphery. This one had the biggest sign so we chose it. A 5 by 3 inch wooden sign differentiated the office from the guest rooms. The woman behind the counter didn't look at us, didn't react to any friendly conversation. She wasn't interested. They take credit cards, but not often and had to unplug the phone to hook up the credit card machine. One set of keys handed over in conditioned aloofness. The number of the room was on the huge wooden key chain. We entered the 8-foot by 10-foot room in disappointment. We jumped on the bed to find that it felt like the flatbed of a truck with a sheet on it. The alarm clock was missing and was replaced with a coin slot with a cable running behind the mattress. All the drain plugs were stolen from the bathroom. There was a window in the front that opened onto the sidewalk at ground level, minimal curtains. There was a rectangular hole in the bathroom, approximating a window that was covered with screen. We lay down. It was 3:00pm. The neighbors were in and weren't getting along with one another. We didn't complain, realizing that this was a place in which you pretend the walls are thicker than they are.

The strip club is more honest in its decisive use of space. Although often dressed with words like “gentlemen’s club” or ambiguous names like Spearmint Rhino, the strip club tries either to distract from the reality of its use or feign an air of exclusivity. The strip club’s spaces serve to objectify the dancers. Sold as entertainment, the strip club attempts to sell false intimacy. Dancers satisfy the wish fulfillment of their customers. For this construct, caste latex, commonly sold in sex shops and used in many of the clubs as adornment, was applied to a dress form of the female body. Images of pornography—applied to small mirrors—project from the form and reflect back at the latex, aimed at specific areas of the body. This attempts to describe the relationship that takes place within the strip club. The dancers are attempting to live up to the idealized image of the female form that has been distributed and proliferated in pornography. The audience is thus projecting onto the dancer their own idealizations.

Application in Design

Moving out of the analysis phase, *Reconcile Vice* proposes an intervention that breaks from the norms and configures these programs to bring them into the cultural conversation. Vice will not become recognized until it is approached honestly. The investigation uses the knowledge of the realities of these spaces to design spaces that retain the original use without moralizing them. There is an existing design paradigm that each of these typologies has created that must be retained in order for them to be recognizable. *Reconcile Vice* is the first stage of an insidious architecture that attempts to push against the comfortable juxtapositions that we are familiar with in order to reflect on the society we are designing for.

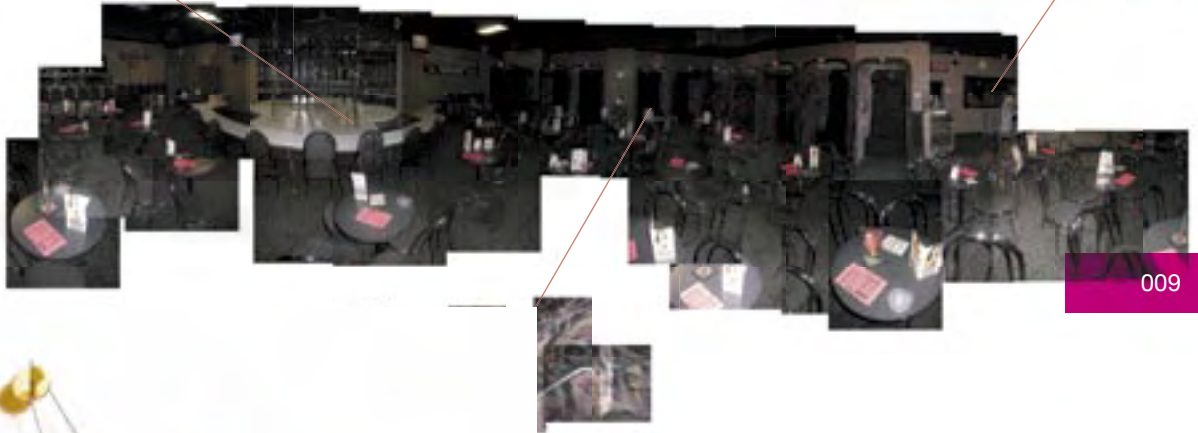
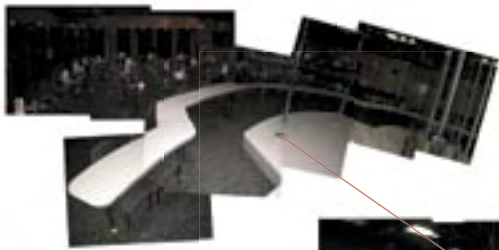
The parking that was appropriate for each program generated the initial driving force of each of the buildings on the site and its envelope. The strip club’s parking was organized as rows of ground level parallel parking that allow discretion for the clientele and hide license plates from plain view. The dancers’ parking is separated from the customers both physically and visually. In not architecturally embellishing these typologies beyond their identifiable paradigms, the details became critical to manipulate the spaces into a more truthful and workable design.

The motel is organized as blocks of rooms, each room the width of two cars. The rooms are separated by wedge shaped walls that create a buffer between the entrances of each unit. This privacy, however, is undermined as the bearing walls thin towards the back of the room where the most intimate of space—the bed and shower—are organized. Within the rooms, which in the paradigm endeavor to function as false homes, the traditional closets or bureaus are replaced only with a curved rubber shelf located at the entrance to the room for the hurried receiving of articles of clothing.

The strip club’s initial organization of parking forces the structure off the ground. The spaces for the customers and the dancers are separated in section with the connection occurring behind the front entrance where the bouncer is located. The private spaces for the dancers wrap the public club venue to allow for an unobtrusive surveillance. The curve of the club space allows for the injection of orthogonal divisions so that in a sense each seat is a corner for the customer to sink into. The traditional lap dance booths that line the walls of strip clubs are replaced with freestanding lap dance booths that are designed to allow nearly full view of the dance from the exterior but enhance a sense of privacy for the customers.

Strip Club in North Westwood in Los Angeles
Completed 2008





009



Strip Club

If the formula for the spaces were to change too much a place would be made out of them. And then we couldn't disappear. Then there would be reason to look around and God forbid in the looking your sightline might brush past that of another patron. Then the specific ethical code of sharing these spaces would be broken. Someone would be in the wrong and it would be us. We'd have to be embarrassed the rest of the evening, or at least look it. If we didn't at least look it then we would be dubbed arrogant and a loose cannon by the others; this would elicit stares from all the other patrons and they would be allowed because of our faux pas. There is one scene on which you are supposed to focus; if this wasn't true then the lighting wouldn't be so telling. The figures undulate against vertical structures floating three feet off the ground. We are allowed to lean in slightly towards the employees that bustle around on our level, but only close enough to convey a gin and tonic. The music is deafening; a ploy to disassociate us further. We sit in a corner at high-backed banquettes that only allows for a clear view of the center of the room. The entire space seems to be made of corners in which to disappear.

Ungrounded

The American house prefers to be grounded. It was first grounded within the expanse of the ideological and agrarian Jeffersonian grid that presupposed homes to grow "of the earth." The advent, over a century later, of industrialized house fabrication gave rise to a new paradigm of off-site production. The American house broke free from the ground, tentatively contemplating mobility. The break did not come easily; however, conflict arose over the moral implications of ungrounded domestic architecture. This metaphor became policy as societal preferences for the grounded house were institutionalized.

Ultimately, the ungrounded house reclaims lost ground.

Ungrounded reconsiders the house and its relationship to site. It engages the contemporary manufactured housing community (mobile home park) as a test bed wherein issues of domestic privacy and propriety are currently at odds with sitelessness. In response, design strategies of substitution and redistribution are examined across multiple scales with a specific interest in generating variation with repetition. Boundaries and thresholds crystallize along delaminated edges where elevated ground regains domestic propriety and surfaces adjust in service of water.

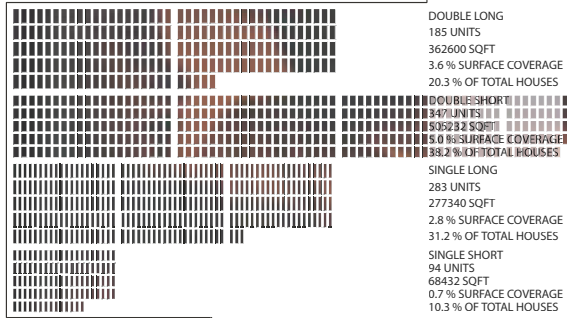
The American house prefers to be grounded (within Jefferson's expansive, agrarian ideological grid). Ungrounded considers an alternate possibility. Instead, individualism emerges from repetition while ownership and site are reconsidered and the house becomes truly unique.

Advisors:
Sandy Attia
Will Glover

Site Strategy: Generating Variation from Repetition

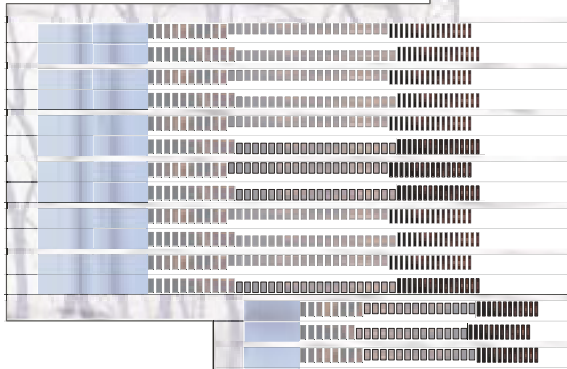
This series of surface mappings first catalog and subsequently re-distribute the programmatic elements of an existing mobile home park. The reconfiguration seeks to establish new relationships between existing components with occasional but minor changes to the components themselves. One of the primary aims of this exercise was to consider the potential role that each component might contribute towards establishing new performative domestic thresholds.

SITE COMPONENTS



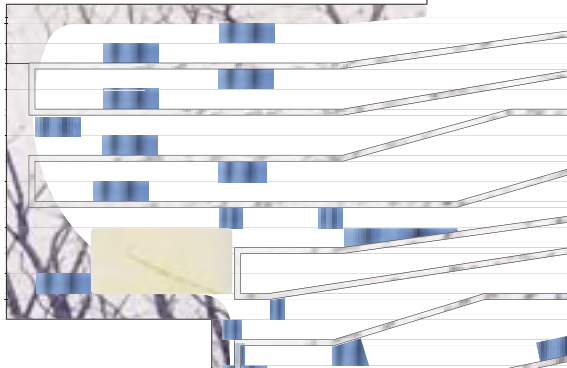
1 Site components were initially cataloged, recording densities and surfaces within a 900 resident mobile home park.

PERMEABLE FIELDS / COLLECTION SURFACES



3 The collection of components was considered in terms of relative permeability. Areas of previous water detention were converted into percolation areas and impermeable surfaces adjust to direct water to these areas.

COMMON ACCESS CONNECTIONS



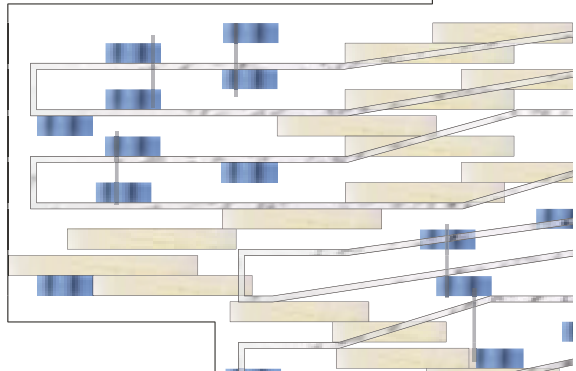
5 Common areas were inserted into the grain of roads, creating distortions to gain ground. Shifts in the lines radiate inwards and affect house placements and proximities thereby generating particularities within neighborhoods.

SITE EDGE



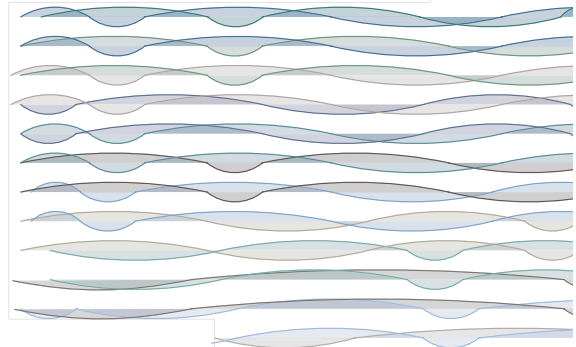
2 The site edge was thickened along boundaries hosting light industrial uses with a wooded border. The primary grain of travel connected to an existing road.

STREETS / CONNECTIONS



4 Movement through the site was established along two grains. Horizontal ribbons service automobiles while a secondary grain crosses vertically and reasserts foot travel.

SECTIONAL EDGES



6 Ribbons of surface undulate to direct surface water. Edges emerge along the lines of adjacent, asynchronous ribbons.

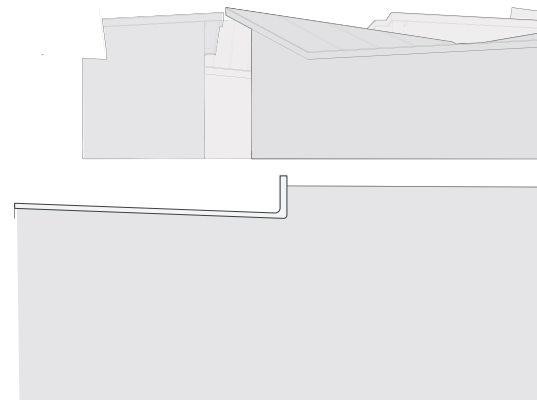
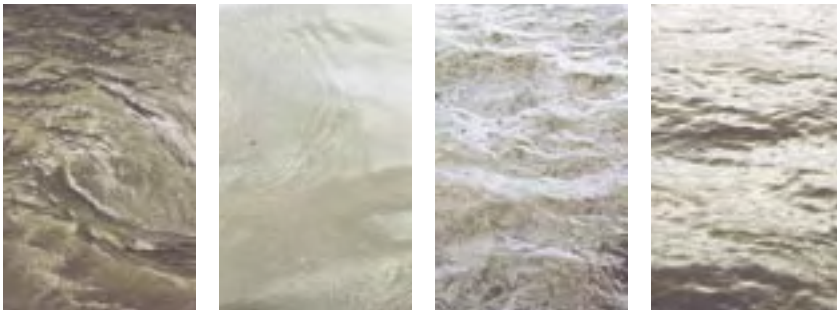
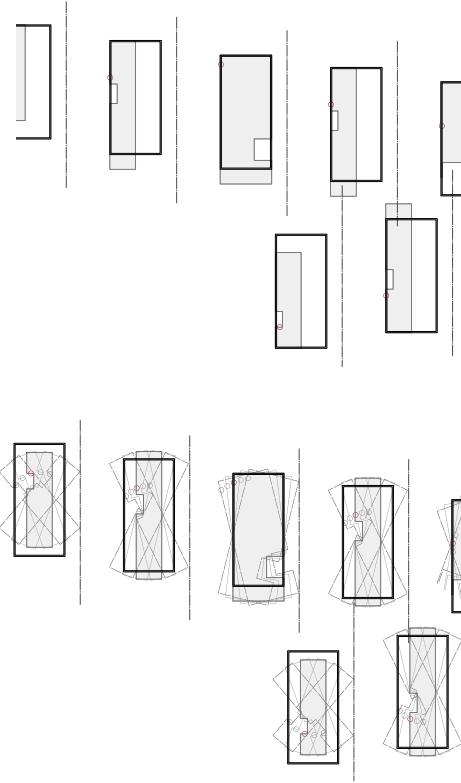
Site Strategy: *Redefining Thresholds with Water*

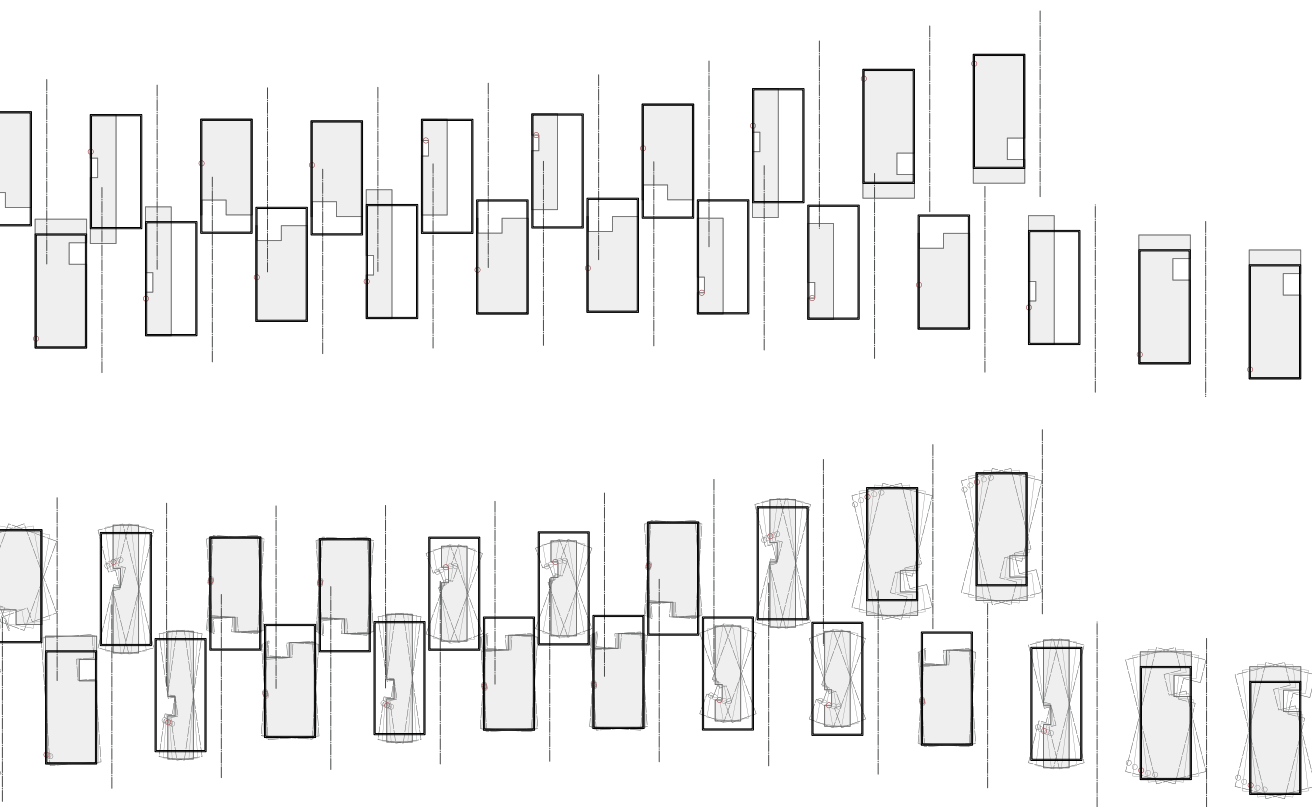
The linear grain of the site is distorted with insertions of common ground and water, resulting in fluctuating degrees of compression between domestic spaces. Standardized houses are set within emerging localized conditions. A strategy of phasing is established whereby a set of site-specific elements (including driveway and gravel pad) entail initial site preparations followed by the placement of the house by demand. Gravel pads are each large enough to host any house, but the actual house chosen affects its placement. The gravel beds then mediate between a desire for the economy gained from fixed site preparation and a desire for individual flexibility and identity.

Courtyard Strategy: *Deriving Propriety from De-lamination*

Within mobile home parks, home ownership is often disconnected from land ownership. Houses are owned by individuals, but the site is rented from an independent agent. As a result, the ground plane is manipulated as a contiguous (rather than fragmented) surface; components are inserted, translating areas of compression and release into varying elevations. In its entirety, the surface perpetually undulates below the collective community as each house chassis is set at a constant datum. The fluctuating space between house and ground remains visible—further validating the delaminated relationship between house and ground as intentional and site specific.

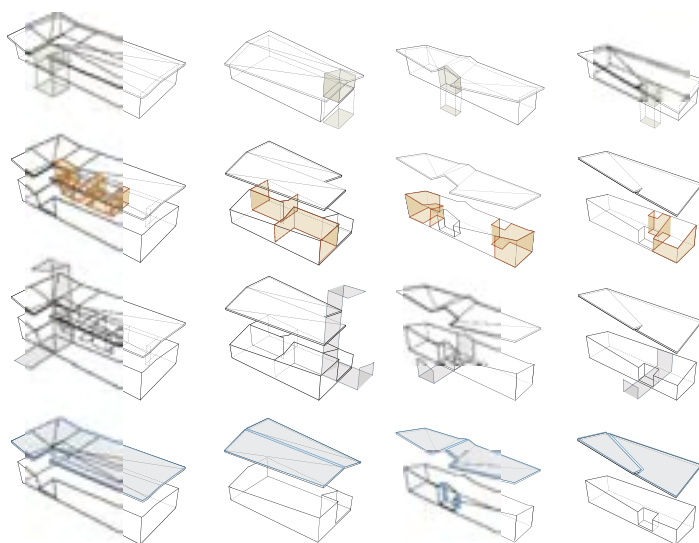
The role of the courtyard is manifold. While it serves to reconnect or “ground” houses within the larger site, the courtyard also works internally to define domestic thresholds, both physically and visually magnifying the expanse of social spaces. At the same time, it replaces collapsed “backyard” zones—absent altogether in the existing condition. The well defined and clearly understood boundaries of privacy, coupled with a resurgence in the realm of control of the home owner, renders a level of exterior intimacy absent in the standard configuration of mobile home parks. Its location along the perimeter attempts to maximize potential use while minimizing the loss of interior space.





Above: This series considers water at the temporal scale of a rain event. Relative areas of dry and wet alternately recede and emerge over the entire site. As lines expand and compress, focal points of water intensity emerge. Below: In section, individual houses connect into the site's water cycle through a courtyard that works as an impluvium. Roof surfaces direct water to points within the courtyard that then reconnect to the gravel beds below that act as a percolation field at a finer grain.





DELAMINATE

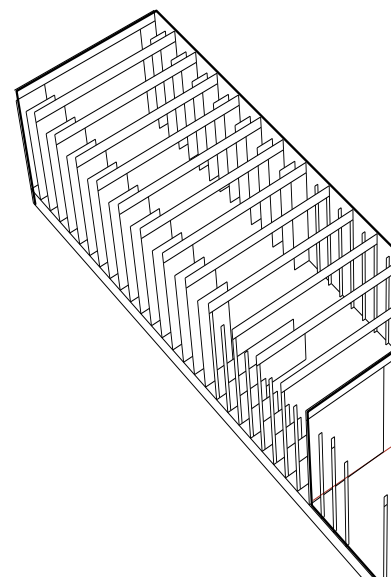
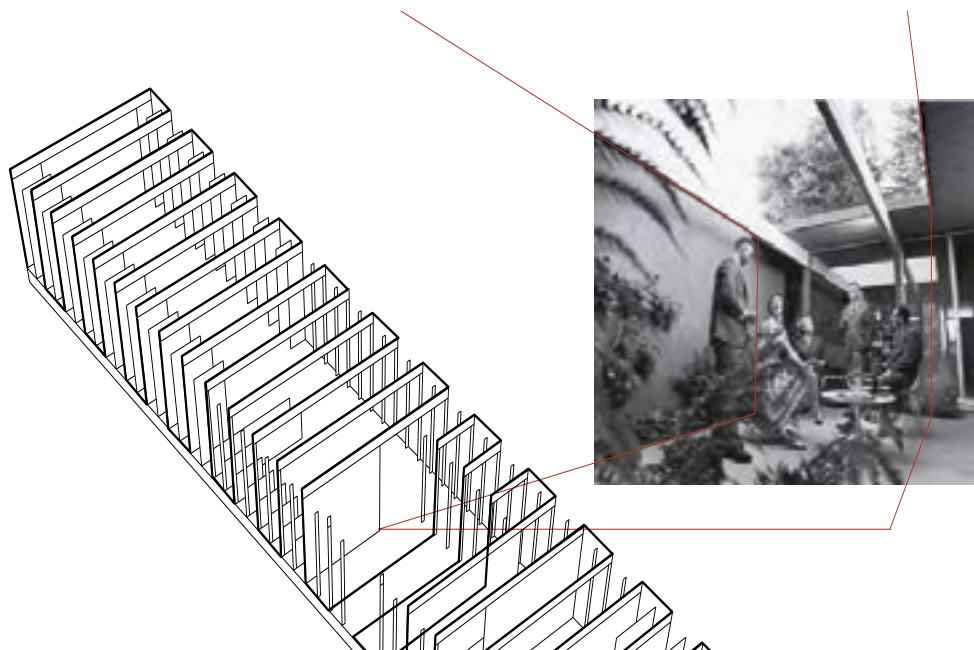
COMPRESS

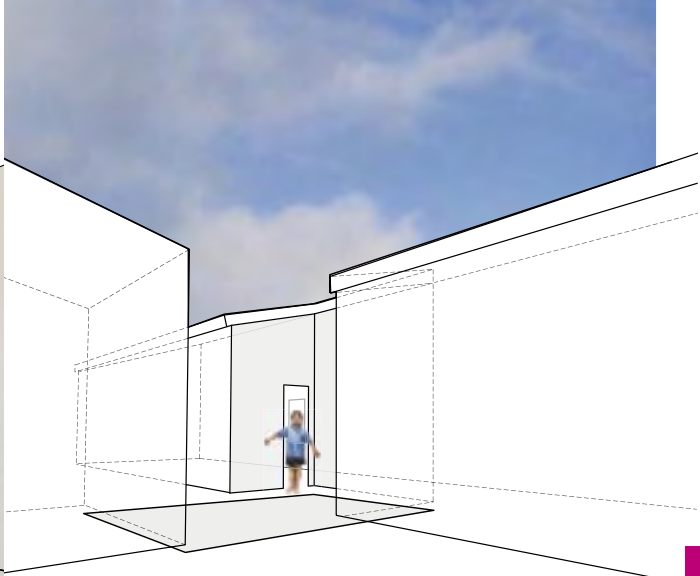
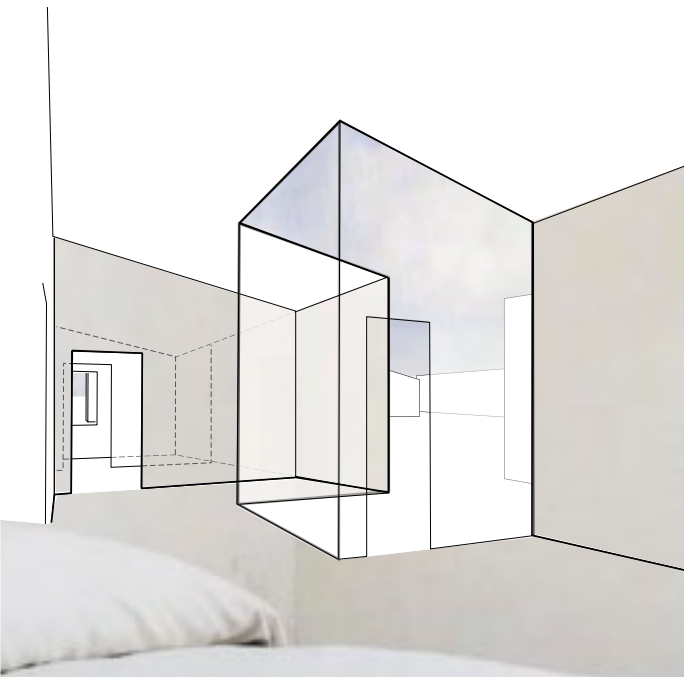
EXPAND

INFILTRATE

Surface Strategy: Redefining Thresholds with Water

The courtyard anchors the house: it is the focal point through which water passes and the pivot point from which the orientation of the house originates. The relative looseness or tightness of fit results from the combined limits imposed by width, length, and local proximity of the gravel beds. Within these bounds are multiple possibilities for the position of each individual house. These variations grow exponentially with each additional sitting. In this scenario, repetition generates variation, while variation is dependent upon repetition for expression.





015

Courtyards gain definition through adjacency acting in the role of mediator. The shed's position screens views between the social entrance of the neighboring house and the private interior of a bedroom (left). The bedroom is placed adjacent to the courtyard, thereby reversing its role to one of intimacy (right).



The Re-Grounded House

At the scale of the community, the horizontal grain favors the automobile while a finer vertical grain reasserts foot travel. Street trees are moved inward to define edges of expanded areas of common occupation and water navigates a continuous ground surface. Individual houses pivot and orient to the particularities of preference or bridge gravel beds in areas of extreme compression. And elevated courtyards liberate a small piece of land into the realm of the home.

Shelf Life: Transforming the Urban Supermarket

016

Over the last 20 years, two trends have reshaped the way urban inhabitants shop for food:

(1) The supermarket industry has become increasingly centralized. Fewer stores, larger in size, sell a greater proportion of the nation's groceries. As a

result, the suburban model is creating a vacuum of accessible and affordable food options within the city.

The problem with the conventional model of the supermarket is that it is almost completely inflexible; the architectural form almost always presupposes the conditions of a suburban location.

(2) With the population increasing at a drastic rate and many suburban dwellers moving back to city centers, there is a shortage of quality nutritional food at inexpensive prices for urban inhabitants, especially the poor.

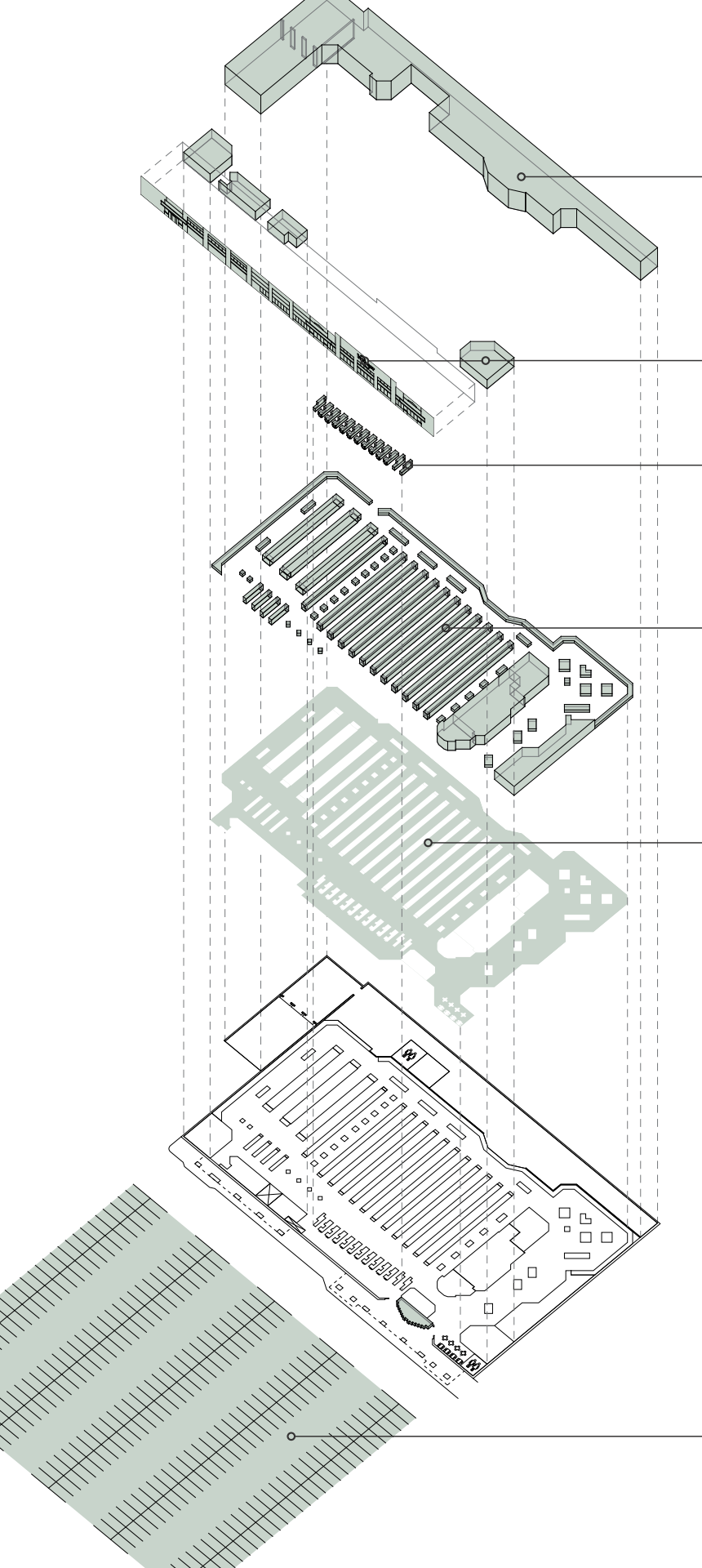
At the intersection of these two trajectories an opportunity exists to radically transform the way we understand food distribution in American cities.

What if the typical suburban supermarket was forced to respond to a dense urban location? The benefits are obvious. It not only provides an extensive selection of products, but also does so at affordable prices. It's not coincidental that 75% of Americans shop for food at such a market. Surrounded by a sea of parking, the suburban typology doesn't lend itself to the confines of a city block. As a result the convention is neither adequate nor relevant to the compactness of the city.

Shelf Life focuses on transforming a program that has become comfortable in a suburban environment into something new for urban life. Sprawl is transformed into compactness resulting in a more meaningful set of social and economic constructs. Rather than a set of conclusive or authoritative solutions to a problem, *Shelf Life* is an analytical and speculative venture—one that questions how the supermarket can be rethought to make a positive contribution to life in the city.

Surrounded by a sea of parking, the typical American supermarket almost always presupposes the conditions of a suburban location. Shelf Life looks critically at transforming a program that has become comfortable in a suburban environment into something new for the city.

*Advisors:
Jason Young
Will Glover*



distribution
13,000 s.f. [21%]



identity
1,700 s.f. [3%]



technology
650 s.f. [1%]



products
14,000 s.f. [24%]



circulation
29,000 s.f. [48%]

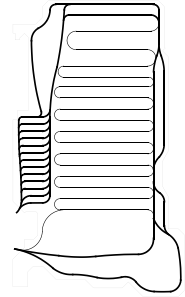
total
58,350 s.f. [100%]



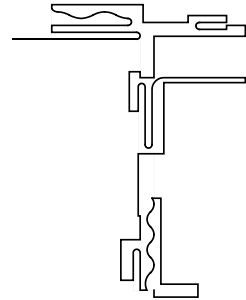
transport
72,000 s.f. [25%]
larger than the store]

This investigation examines the nation's largest grocery chain, Kroger, in an attempt to explore the convention of the supermarket in a fundamental and critical way. For instance, given the diversity of services in many urban locations, does the supermarket even need a bank? Does it need a cafe, or florist, or bakery if these conveniences already exist within the proximity of the supermarket? Looking at everything from the complex distribution network of manufacturers and suppliers to the number of products on the shelves, the hope is that by delaminating the typical supermarket and seeking out opportunities for new relationships, one could reconfigure the system based on a more relevant criterion—the condition of density.

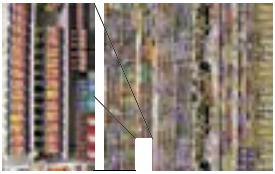
Because urbanism is inherently contested, the construction of large buildings like supermarkets is very difficult, if not impossible. So rather than trying to invent a new “model” the idea is to consider the “store” or “market” as highly adaptable. It does not try to be all things to all people, but has the ability to be reconfigured to both its context and patrons. This is achieved by looking at a variety of physical locations in a dense urban setting and responding to questions that arise from new spatial relationships. The responses consider both the analysis of the conventional supermarket as well as the impact of these changes on the store employees. With these factors in mind each new physical condition creates problems and opportunities for engagement.



typical circulation



FILLER circulation



friday



saturday



sunday



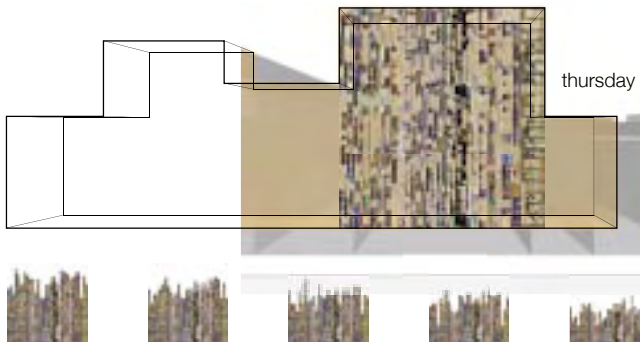
monday



tuesday



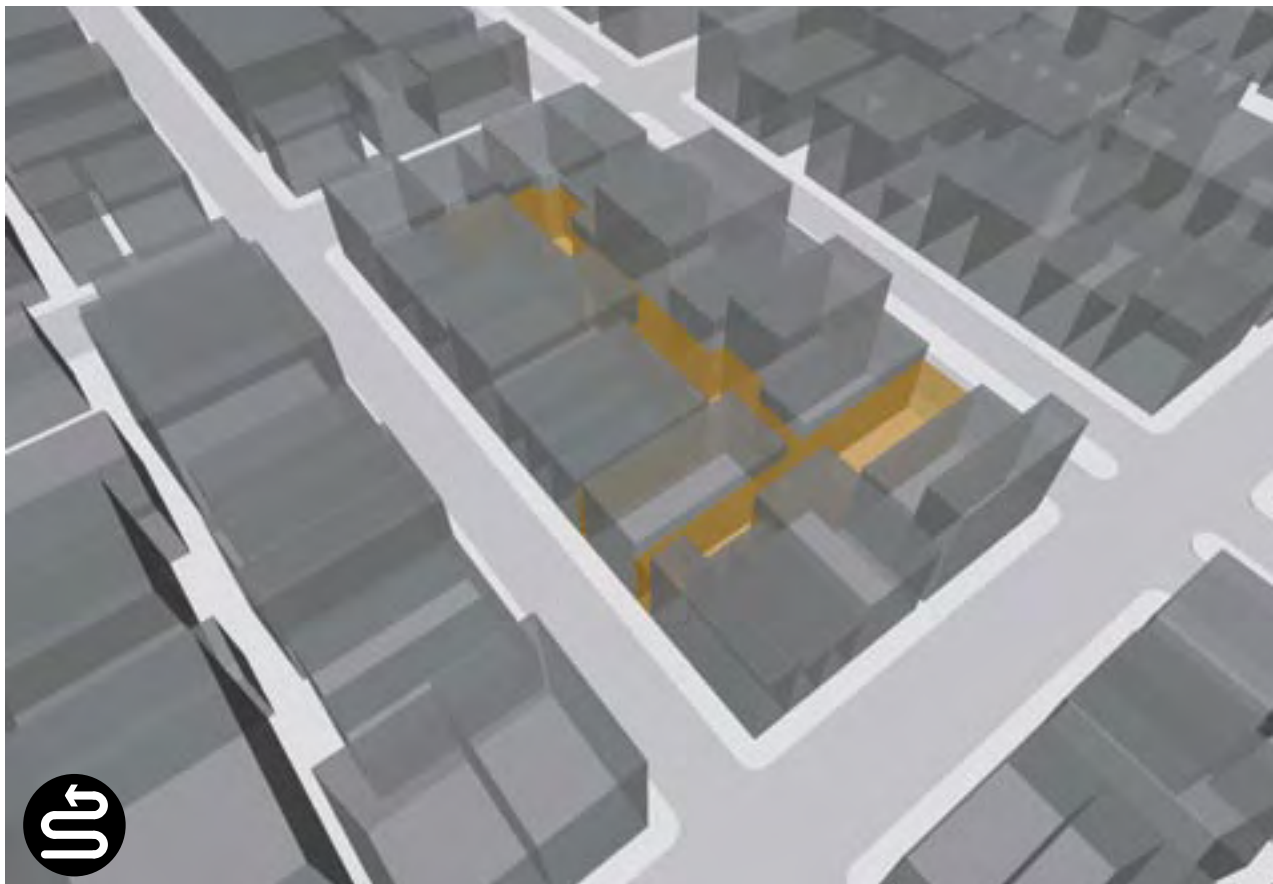
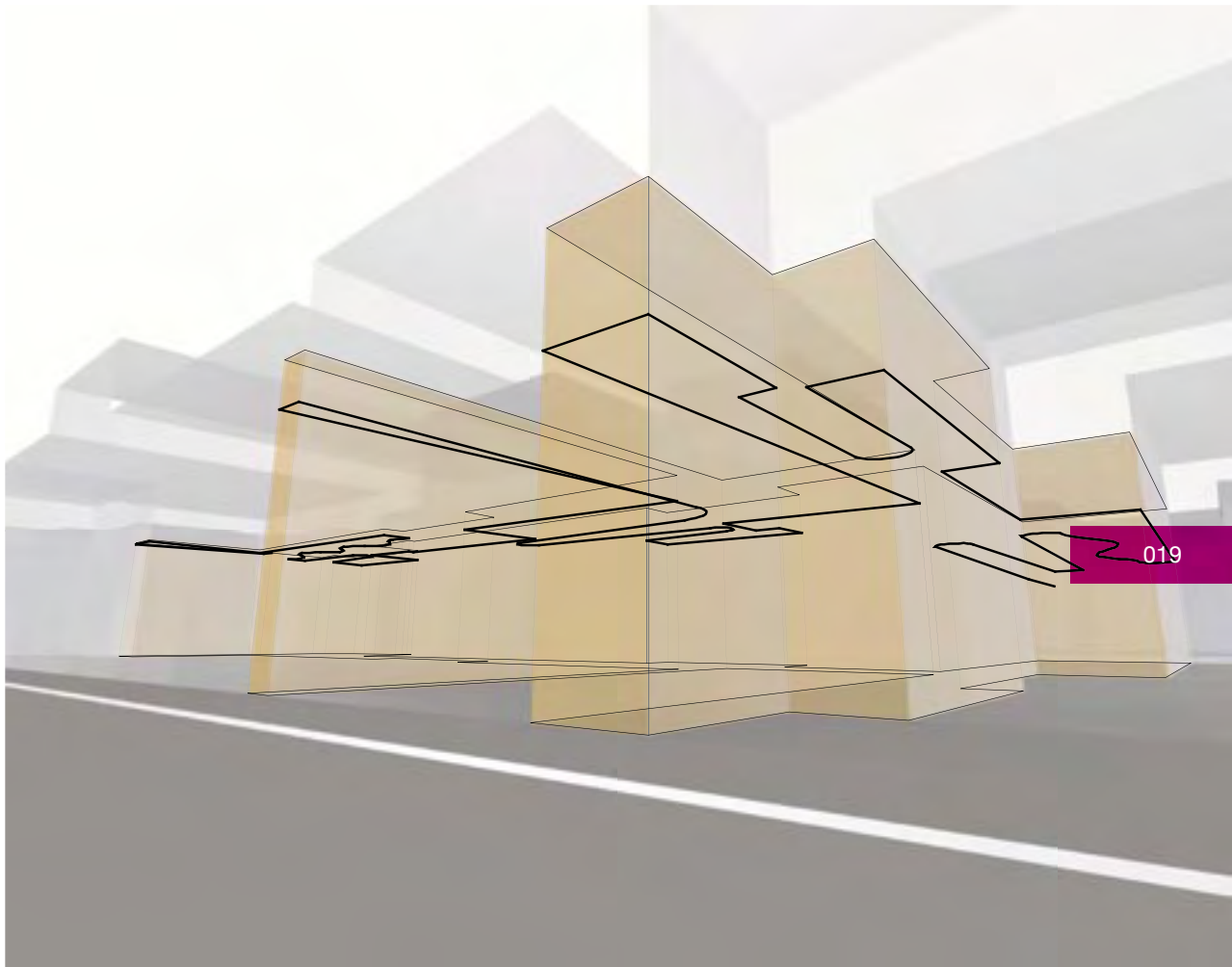
wednesday



thursday



The value of a city block increases at the street edge, therefore the alley provides a less expensive alternative. This reduces the emphasis on the aesthetic of the building to a few moments of exposure, thereby cutting cost and increasing flexibility. The proposal takes only those pieces of land that are available at the time. The building is a physical response to the existing condition—taking over space where it can and receding where it cannot, essentially filling the voids. The result is a complete shift in the conventions of the supermarket and a recalibration of how people live in the city.



020

Where apartment windows face the alley the supermarket pulls away from the building to allow breathing room

Typical supermarket restocking occurs late at night when there are few shoppers, but now supply and acquisition can occur simultaneously

The typical supermarket carries 98 varieties of rice

The typical supermarket carries 135 varieties of soda

Due to the intense compression of space products are understood through vertical product access

The alley window is activated by the visual layering of shoppers with cross views to other apartments and the climates in between

garbage pick-up
3:05:58 pm

01





State of Emergency

Accordion-like modules line the inside of the airplane, clothing the naked body—providing closure, decompression, and frozen time as mechanisms for healing. In separating the nude body from the sky, this lining compresses and decompresses the body spatially by the loading and unloading of the airplane.

The drawings illustrate two extreme modes of inhabitation of the side modules in their fully occupied and unoccupied states. In their unoccupied state, the dynamic floors running down the sides of the plane are on the same level as the stable floor of the center aisle. The hard seats protruding from the dynamic floor and penetrating through the static floor are fully exposed in this state while the slits, which are soft blanket seats in between the hard seats, are inactive in their compressed mode. As the side isles become loaded, the hard seats begin to penetrate through the hung stable module, causing the slits to decompress vertically, providing enough room for the body to sink within its folds.

State of Emergency senses crisis between both the stripped body and the void of the sky in their unsettling nakedness.

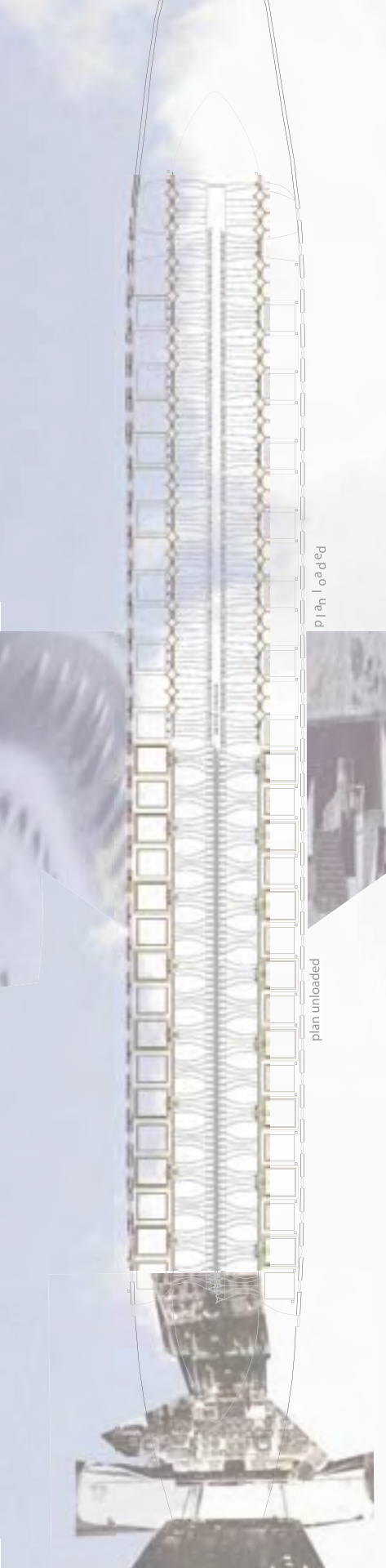
Decompression occurs horizontally through the manually operated accordion-curtain module, which provides covering for the naked body, oscillating between states of compression and decompression, shielding the slits and the seats. The slit holds the body in a tight poché of blanket-like wrapping while the airplane is occupied by the weight of the other bodies. The seats provide harder components that function similarly to conventional seating surfaces. These seats also serve as containers for the passengers' smaller belongings, making the gut of the airplane heavier and contributing to the movable floors' further descent. The larger suitcases occupy the central crevasse of the airplane and contribute to the pulling down of the movable floor. When the passengers step onto the static central floor, these bags are expelled from the folds of the crevasse, allowing the movable floor to lightly ascend back to its original position.

Intestine + button = slit

The modular components lining the airplane were born out of a number of studies investigating and altering fabric by folding, cutting, and sewing. Some of the more significant modules include the soft button, the slit, and the intestine. In a sense, the airplane module liner came to be as a result of an unpacking of the intestine and the button distilling into the slit. Therefore, the language of making clothes is crucial to these investigations, suggesting a new but parallel lexicon of making to that of the more conventional notions of openings and connections. This softer garment-like language of architecture holds within it a greater consideration for the emotional body.

Between sensuality and the essence of crisis lies a tight space that the bodies painted by Egon Schiele occupy – vibrant panic coupled with extreme sexuality reveal an urgency that constitutes the core of their existence. Two states of sensuality and agitation meet in the vicinity of the body in State of Emergency.

*Advisors:
Sandy Attia
Coleman Jordan*

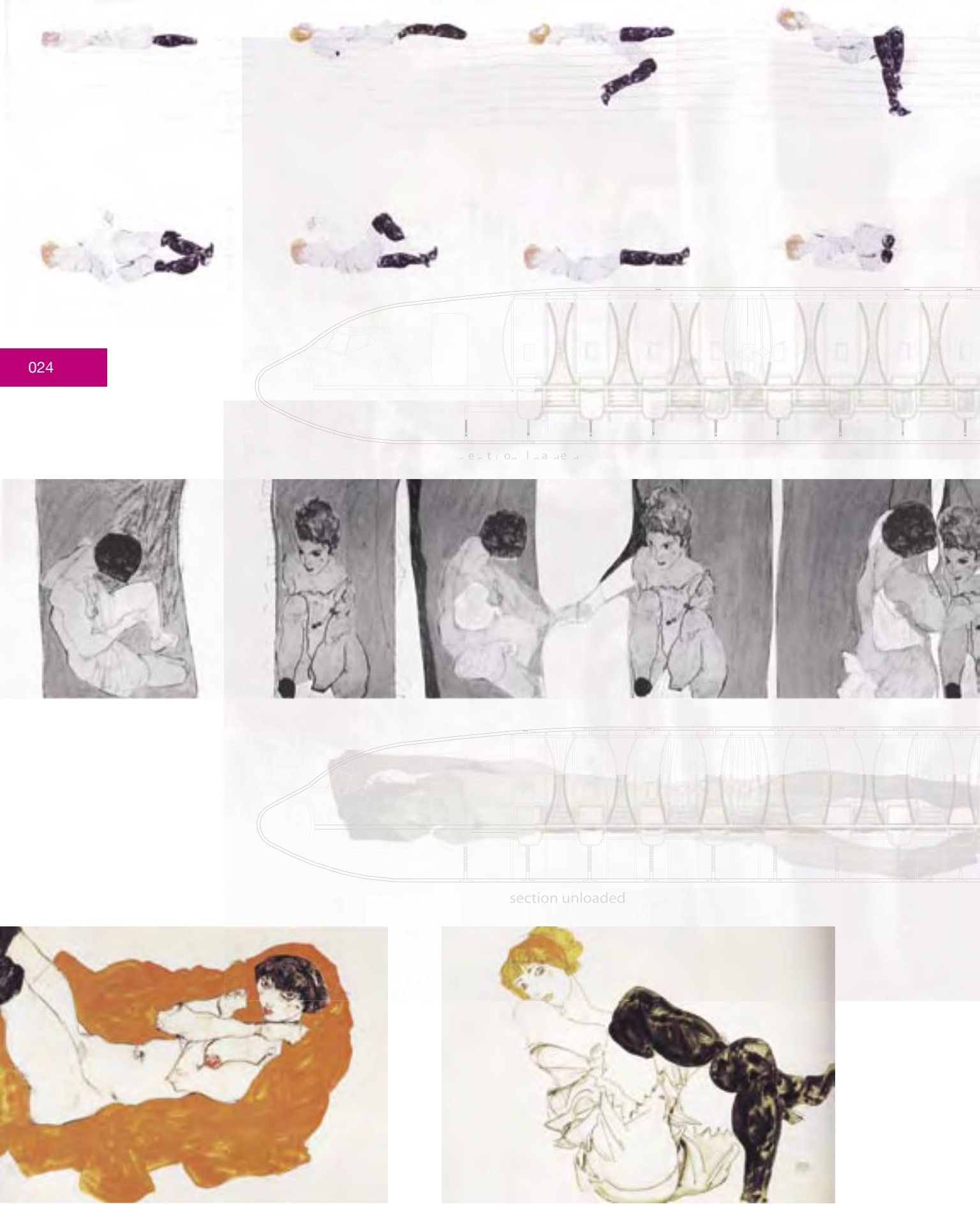


023



*The papoose began to express many qualities that were later investigated in **State of Emergency**. One of these investigations is the soft button, a way of making connections. The upper left image illustrates a sequence in which the button is fastened by an operation, which shares the language of clothing.*





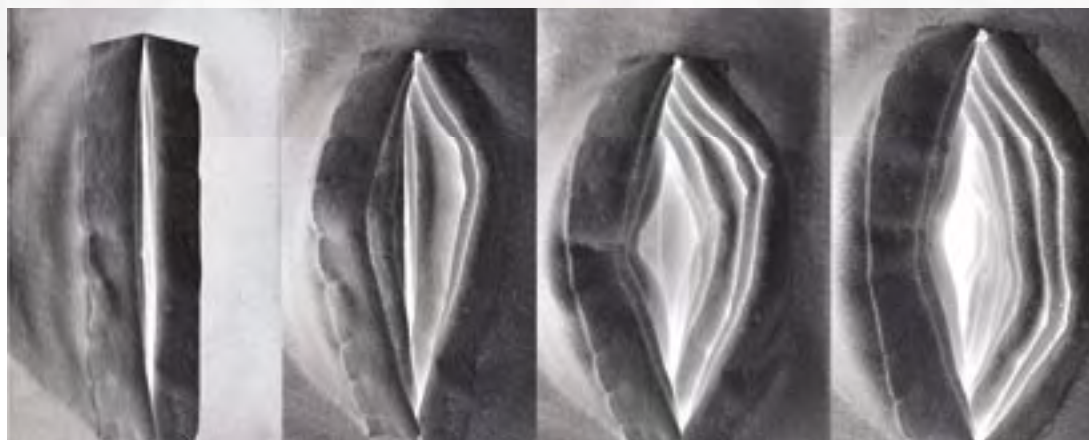
024

section loaded

section unloaded



025



Interstitial Negotiations

There are two accepted definitions of a wall:

- (1) "A material layer enclosing space, connecting floor and ceiling;"
- (2) "Something resembling a wall in appearance, function, or effect."

So the only real criterion of "wallness" is to resemble a wall in some way. Division and differentiation can exist without materiality, just as materiality doesn't presuppose these actions. While division and differentiation may be the given program of a wall, "wallness" can exist independently of these conditions.

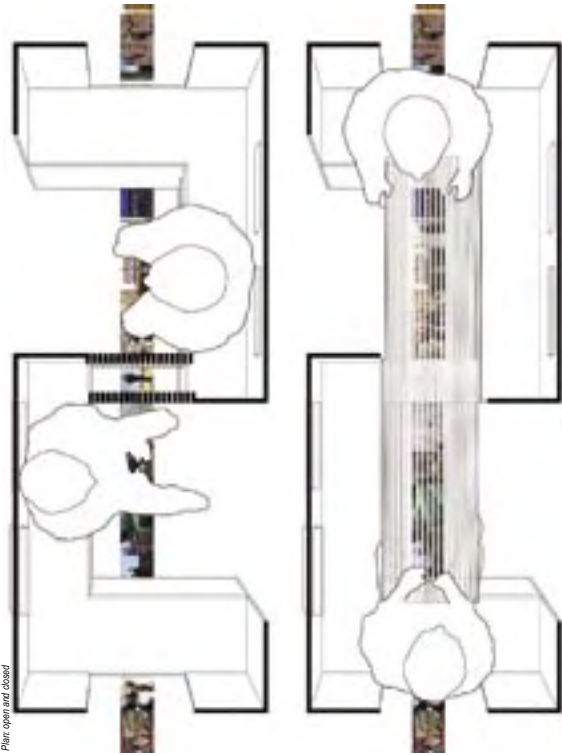
Interstitial Negotiations is an investigation of "wallness" at the scale of the individual. It is an object that lacks a site and holds only the idealized programs of exchange, maintenance, and transgression.

Users enter from either side without any awareness of each other and set these different modes of communication in motion. The space is similar to a confession booth, created by the Catholic Church to keep interactions between priests and their congregations intimate yet safely divided and out in the open. The slat screen that divides the two spaces folds down into a table, opening the space between the occupants and bridging the two spaces. One can be sitting inches from the other and have no knowledge of his presence, but when the slats fold down, they reconfigure the relationship between spaces and people, an act of simultaneous division and unification. The same device used to visually and emotionally connect the occupants is used to physically separate them.

To achieve a greater degree of intimacy, the two spaces collapse into one, allowing the users full contact with each other, but separating them from the outside. The surfaces of the meeting wall are double sided and double functioned, allowing for different activities to occur on each side without any knowledge of their interdependency—a storage shelf is a bench is a posting wall is a reading nook. The various degrees of awareness of the other, and the occupants' control over that awareness, create an environment where the border becomes irrelevant while the barrier dictates one's relationship with the other.

*As a socio-political construct, the border delineates territory. As a physical manifestation of the border, barrier can either reinforce or problematize the clarity of that delineation. In *Interstitial Negotiations* the indeterminate space between border and barrier becomes a site of negotiation – the interface between two territories, and a territory in and of itself.*

Advisors:
Will Glover
Coleman Jordan



War Urbanism

...stability shares certain elements of its structure with instability, and in particular, those transformations that are driven by rapid, radical, or even violent forces of change, coming from within and from without. Willful destruction exposes for all to see the nature and effects of these forces in a way that peace often disguises, or attempts to disguise...

—Lebbeus Woods, *Radical Reconstruction*¹

When space is designed to wage war, the criteria for its success shift dramatically; destruction and destabilization of pre-existing systems become the goal, and instead of catering to people, space caters to ideology. Space designed to wage war seems antithetical to the architect's tenet of design as an honorable pursuit—can something designed for war, designed to be divisive and destructive, be considered architecture? Lebbeus Woods' work, which proposes architecture in the aftermath of war, shows how destructive forces can act as design agents, and how the instability of that destruction can structure how space is shaped. It is a designer's response to war. When the logics of war are embedded in design itself, however, the rules change. War Urbanism is a system in which military aims supercede all others in the organization of buildings and cities. What is the relationship between the mass destruction of war and the ongoing construction of cities at war? What is an urbanism of war, and how can architecture respond to it?

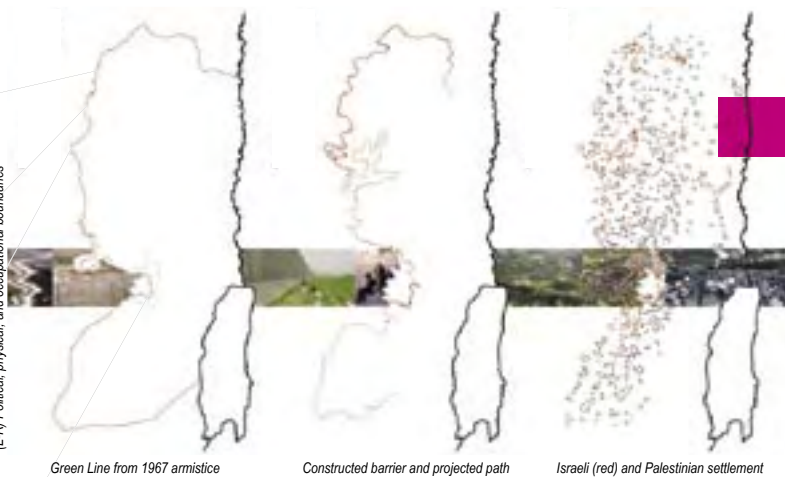
In Israel and the West Bank, everyday life is often structured by war, and space is often shaped by destruction. A conflict of ideologies, involving religion, politics, and ethnicity, is one ultimately reducible to territory. Both Jews and Muslims rely on occupation of the Holy Land for salvation and claim it as rightfully theirs by the will of God. All ideological aims are embodied in and achieved by the sole, uncompromised ownership of the land; space has become both the means and the end in a struggle of ideologies. The idea of "land" as something to be inhabited has been replaced by the idea of "territory" as something to be occupied. This competition for space fosters a culture of division in a land already fragmented by war; Michael Sorkin describes the boundaries in Jerusalem as "too often based not on logics of topography, breathing room, and architectural character, but on suspicion, coercion, and contempt."² In Israel and the West Bank, war has become a driving force in the way that space is planned and designed. In his book *The Politics of Verticality*, Eyal Weizman's research delves into the Israeli state's incorporation of urban planning as an instrument of war.³ While Palestinians use their own bodies as weapons in the struggle for territory, the Israeli state strategically manipulates territory itself to gain the upper hand in the conflict. Weizman's documentation of Israeli settlements in the West Bank shows how the Israeli state methodically uses a minimal amount of land for the surveillance and control of surrounding Palestinian populations. The settlements, while often nearly vacant due to a lack of demand by homebuyers, are subsidized by the state to offer below market rate housing overlooking surrounding Palestinian villages. Through the loss of distinction between war and urbanism, architects and planners have become soldiers, often unwittingly, in a war that pits bricks and mortar against bombs.

The Israeli state's ongoing construction of what it calls a "security fence" between the West Bank and Israel, in what it claims is an effort to protect Israelis from terrorist activity, brings a concrete reality to the architect and planner's roles in war. The barrier runs loosely along the Green Line, the 1948 armistice line that is largely accepted as the political border between Israel and any future Palestinian state. However, the barrier wanders far from the Green Line into the West Bank, prompting Palestinians (who call the barrier an "apartheid wall") to denounce its construction as a land grab, an attempt to commandeer territory and redraw the border before any formal agreement is reached. The deviation of the barrier from the Green Line calls into question how territory is defined; do we define Israeli land as the land west of the Green Line, or the land west of the barrier? To further confuse the argument, the Israeli settlements in the West Bank demonstrate that perhaps both of these criteria are ineffective for defining territory; regardless of political or physical demarcation, when a space is occupied solely by Israelis, it ceases to be Palestinian territory. These shifting borderlines capture indeterminate spaces between them, spaces where ownership is contested and territory is ambiguous. These indeterminate spaces reveal a set of relationships: the extreme deviations of the barrier from the Green Line correspond with large Israeli settlements in the West Bank, but at points the barrier retreats to the Green Line to reestablish a relationship with accepted political borders. The border is ambiguous even in section: while Palestinians may in a sense "own" the land on which they walk, it is Israelis who own the water and mineral rights below, as well as the airspace above. While we think of borders as lines, they rarely behave as such. If the border is a line, it is a line that thickens, a line that jumps, and a line that encloses space and simultaneously constitutes its own space. This ambiguity destabilizes what little clarity the border previously held—every inch of land is contested, and architecture is now the primary means to claim it.

War Urbanism consists of macro-scale decisions that act against entire nations, decisions made at the expense of micro-scale environments. The result is a scalar shift in how architecture is viewed and used; rather than a larger framework that structures the interaction of individuals, architecture becomes a unit in a system that divides populations. The result of this shift is a rift between remote and localized forces; these macro-scale decisions, occurring from centers of power and applied remotely, have micro-scale consequences on the local level. The people who live and work in the midst of Wall Urbanism are casualties, forced to confront the resultant spaces of distant military decisions. Rather than being dictated by immediate considerations of "site" or "context," architecture becomes the result of distant political forces that are themselves removed from any immediate notion of place. "Place" is replaced by "situation," and buildings are no longer sited, but situated. This creates an antagonistic relationship between urbanism and architecture: if an urbanist strategy consists of a simple wall—practically the definition of architecture—what is the role of architecture within that strategy?

Wall Urbanism approaches the instability of War Urbanism as a catalyst for the organization and implementation of architecture; an architecture that feeds off of division and destruction. The West Bank

(L-R) Political, physical, and occupational boundaries

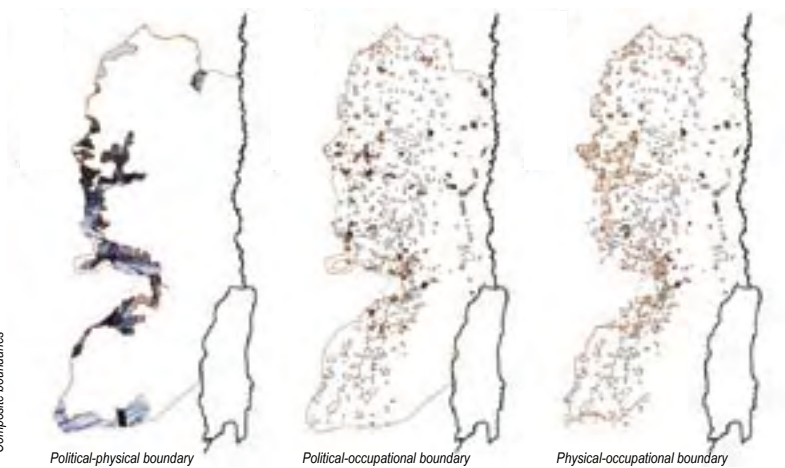


Green Line from 1967 armistice

Constructed barrier and projected path

Israeli (red) and Palestinian settlement

Composite boundaries



Political-physical boundary

Political-occupational boundary

Physical-occupational boundary

barrier is laid out with little consideration of what it divides, where it crosses, and whom it affects. It has an ambiguous relationship with topography as well as accepted political boundaries. The barrier may be blind to its immediate site, but it is methodically placed to transform the dynamics of its locale, and its erection enacts a new set of urban relationships nonetheless. Through its haphazard placement on a pre-existing set of urban conditions, it completely transforms both the immediate area and the areas at the far reaches of Israel and the West Bank by creating “facts on the ground” that trump preexisting political borders and obscure territorial divisions.

While grounding itself in the reality of the wall, and accepting the inevitability of its construction, the Wall Urbanism proposals question the role of the wall in the negotiations that necessitate it: what can a barrier do besides create a hard edge between two bodies? The proposals utilize the complex logics of boundary operating in the West Bank; their spaces are ambiguous, contested, and volatile. Located at four points along the projected path of the barrier, the proposals address a range of prototypical scenarios presented by the erection of the wall. More than serving as isolated, resolved spaces, they are demonstrations of a methodology for designing within the constraints of War Urbanism. The proposals are not intended to defeat the barrier’s role as an instrument of war, but rather to subvert its role as a definitive line of division; they respect the barrier’s presence but question its legitimacy.

Crucial to the proposals’ interrogation of the barrier is the distinction of what exactly is being divided. Because of the inconsistencies between political, physical, and occupational borders, the barrier plays an inconsistent role in the division of territory. The majority of the barrier divides Israelis from Palestinians as intended—an A/B division—often nearly encircling Palestinian settlements to divide them from multiple Israeli settlements. There are also moments where the barrier actually divides a Palestinian village from another Palestinian village, or cuts a village in half—an A/A division. The larger logic of the barrier creates moments that don’t make sense, moments where its performance doesn’t coincide with its desired function: dividing something from itself, as opposed to dividing two opposing entities. Lastly, sometimes a population is divided not from another population, but from agricultural land and natural resources on which it depends—an A/* division. Different spatial methodologies respond to each of these conditions of division. For an A/B division, a stereotomic approach is proposed that sees the barrier as a mass penetrated from each side. These penetrations never actually meet, but rather pass by each other in a series of near misses before inhabiting the other side of the mass. For an A/A division, a tectonic methodology is proposed that sees the wall a single plane of minimal thickness that meanders in an attempt to confuse and dissolve the wall, almost denying that it exists at all. These methods of space making are direct responses to the psychological “thickness” of the wall: from either side, on the ground, the twenty-five foot concrete barrier is a formidable mass that completely removes one from the other side. But when we see the exposed end of the barrier, or view it from above, we see the frail reality of its materiality, six to eight inches thick. The disjunction between the concrete thinness and the psychological thickness of

the wall is exploited through these methods of space making. For an A/* division, a landscape methodology is proposed in which the logics of the agricultural landscape are combined with the logics of the wall—a landscape of trenches and mounds—to blur both the lines of division and the resources implicated by those lines. Wall Urbanism is a recombinant system of space making strategies; dictated by situation, but responding to site.

On one level, the Wall Urbanism proposals simply seek to rebuild what is destroyed to make way for the barrier, including buildings, landscape, and public space. Beyond that, the proposals rebuild these everyday spaces in such a way that embraces the presence of the barrier and relies on the ambiguity of the border. When these disparities are exploited, the barrier can become a medium of exchange while remaining a divisive instrument of war. Exploiting these differences often exposes the disparity between one side of the barrier and the other. The architectural indifference of War Urbanism allows a freedom wherein Wall Urbanism can effectively subvert the barrier while maintaining its integrity as a military device.

Security becomes a primary concern in the Wall Urbanism proposals—it is, after all, the stated intention of the “security fence.” While the barrier is being violated from each side, and things intended to be separate are crossing paths, the space runs the risk of failing its most important function. Rather than looking at safety as a matter of effectively keeping one side from the other, the proposals view safety as a matter of establishing a space where the two sides are codependent and ambiguously demarcated. If Israelis and Palestinians stand to gain from each other in a space, that space will be safe. If Israeli and Palestinian spaces are intertwined delicately enough to create an ambiguity of which space belongs to whom, that space will be safe. If destroying one space results in destroying the other, that space will be safe. The proposals also acknowledge that the barrier in its present state is not infallible; people, bombs, and money pass through it every day. Wall Urbanism examines how architecture frames the act of crossing, and how that crossing reframes architecture. The barrier is violated every day, some times by violent acts but more often as a part of life. As war becomes embedded into the rituals of everyday life, everyday life finds a way to evolve and adapt to war. As part of that process of adaptation, Wall Urbanism is not a solution to war. It is a proposal for how architecture can take advantage of war, rather than being taken advantage of by war.

Notes

- 1 *Lebbeus Woods, Radical Reconstruction* (New York: Princeton Architectural Press, 2001), p. 22.
- 2 *Michael Sorkin, The Next Jerusalem* (New York: Monacelli Press, 2002), p. 12.
- 3 *Weizman’s research was instrumental in this analysis of territory in the West Bank; many of the maps and diagrams shown use information from his research.*



you don't know me...

An investigation of anonymity, *you don't know me...* explores the complex architectural and literary relationship between authors, characters, and observers. By constructing a narrative to demonstrate the effects of anonymity on our interactions with personal domestic space, this project explores identity in terms of how we project/disguise/conceal ourselves to/from the public. Anonymity is a temporary condition—too much investigation or exposition and it gives way, yielding a definitive presence, a distinctive purpose. For it to persist it must remain elusive; yet paradoxically anonymity requires the acknowledgement of society. Anonymity only exists in the expression or suppression of its identity within the public realm.

The relationship of anonymity to society is demonstrated in three ways:

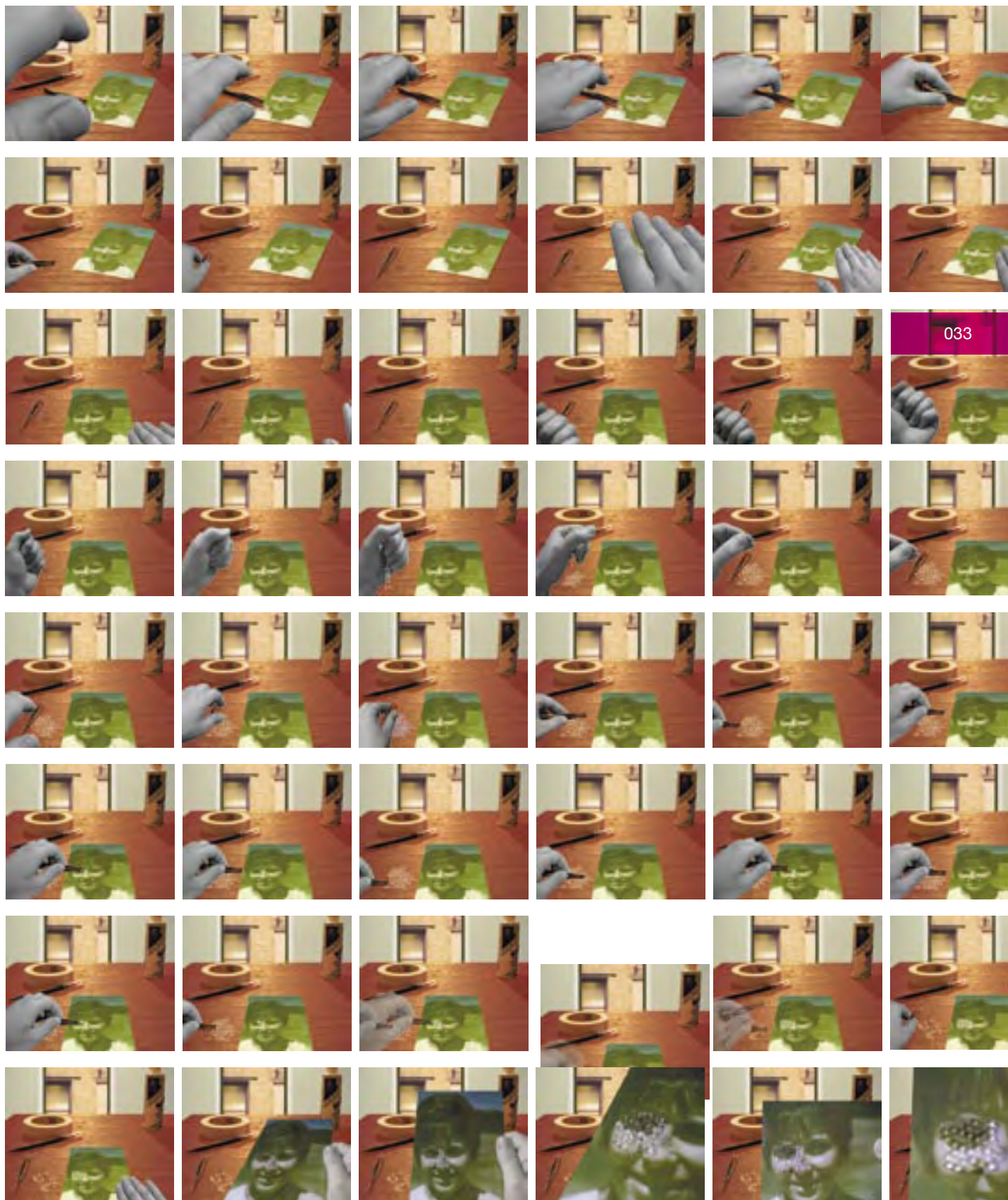
- (1) *Disguise and Identity*. Disguise is a tool of escape. As we transgress the boundary of our everyday reality and blindly venture towards a new identity, we approach anonymity. Through disguise, we achieve a freedom from the limitations imposed by ourselves and by society.
- (2) *Obscurity and Absence*. In what is barely visible—just out of our visual reach—the lack of definition begets anonymity. Where the anonymity of disguise is one of the conflicts of a layered identity, the anonymity of obscurity is fraught with longing, mystery, and frustration.
- (3) *One Among Many*. The crowd fosters anonymity by placing the urban dweller among the many, and also in relation to the nature of crowds as an organism—a mechanism for social interaction. An implied distance protects interactions within the crowd and aids in establishing the liberation of anonymity.

Anonymity is addictive.

The narrative illustrating this investigation centers around three residents of an urban apartment building that have views of each other's apartments through a common lightwell. Each tenant embodies a particular manifestation of anonymity. *Apartment 200-6* is a photographer and maintains anonymity through manipulating her self-image. She devises window screens that present an abstracted or distorted physical self-identity to the lightwell. *Apartment 202-4* revels in the anonymity of the crowd. This individual has determined which areas of the apartment are most widely visible and acts primarily within that public stage, even extending the living area out into the lightwell. *Apartment 204-9* finds relief in the anonymity of absence. A recluse, this individual keeps away from the lightwell but sends cryptic signals of existence to the outside world and embeds tokens of her identity in the apartment for future tenants to uncover.

*...I want to disengage myself
from my image...I pay attention
to my neighbors and find their
idiosyncrasies fascinating...I'm
curious how an image and
its associated identity can be
manipulated...Anonymity is
addictive...*

*Advisors:
Torben Berns
Caroline Constant*





The actions and interactions of these three characters are collected through a discontinuous series of flipbooks, each presenting a scenario of anonymity. While the author maintains presence by structuring the images within each book, she remains autonomous—allowing the images to be consumed either together or separately and in no particular order by the anonymous reader. This story has no specific beginning or end, but instead, is a sample of a series of ongoing activities.



Recently, I've been overwhelmed by the sensation of being surrounded by strangers. They don't know me, I don't know them, and it is increasingly obvious that neither of us really cares. (This train of thought makes me wonder how many people on the street acting crazy are merely acting through the anonymity of the crowd. But then perhaps madness itself is anonymity). In reality, how far can I take the idea that living in a crowd is not much different than living alone? A sensitivity to existing typologies creates an infrastructure of memory and attempts to find resonance in the memory and history of the site, factors that are as important to the contemporary context as lines of transport.

TARGET® space

Commodity whispers and infects—reigning supreme from the throne of the retail big-box. Large-scale retail operations like Target® function as enormous transformative cultural engines. Through consumerism, their offerings become privatized, internalized, and assimilated into notions of cultural identity at large. Upon entering the domestic scene, commodity instigates a collision of perceived and actual. The conventional domestic landscape is completely elastic, receiving commodity blindly—wholly neglecting the illusory conceptualization and impending re-imaging that the introduction of new commodity heralds.

TARGET®space proposes that the domestic landscape be dictated more by one's consumptive relationship with commodity and less by historically perpetuated notions of domestic space, presenting the commodity as a theatric object—a collection of commodities forming a surface that acts as a spatial tool, an instigator, a proscenium. The domestic activities are engendered by their proximity to commodities rather than preconceived spatial notions of domesticity. The domestic condition is really a collection of moments of consumption—episodes strung together in an experiential landscape authored by commodity. Such space is virtual, illusory, imagined, enclosed, fleeting, insulatory, vacuous, and electric. TARGET®space functions as an associative reality induced momentarily by the assumption that the commodity is an encapsulated promise. The suggestive ability of commodity leads us to believe that we are better cooks, better hosts, better parents, better lovers, better sleepers, better gardeners, better decorators, better organizers....

Augmented by the promises of consumption, it perpetuates and amplifies this fleeting illusory moment by de-contextualizing commodities from their typical spatio-domestic associations. Such an illusory space gives presence to acts of consumption and spatial gratification—our cultural, consumptive drive.

Commodity is encapsulated promise.

TARGET® space wrests the commodity from its typical spatio-domestic relationships, allowing it greater immediacy and presence within correlating living spaces.

*Advisors:
Sandy Attia
Will Glover*

TARGET®space is truly a phantasmagorical landscape where self-image merges with the ideal.







Condensed

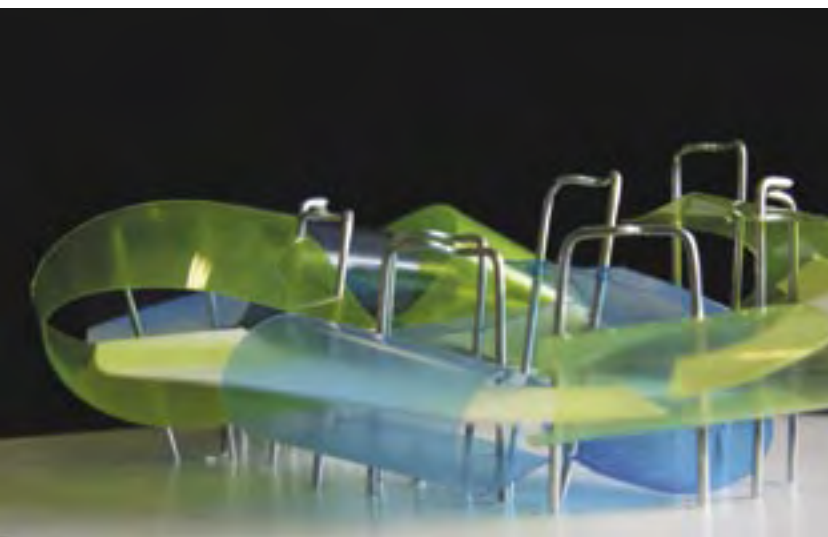


Compressed



Compact

Allocation of Target floorspace by association with activities (facing page). The activity zones from the commodity map are condensed, compressed, and finally the activity zones are compacted into a singular "wall."





IN TARGETspace

- 1 dressing
- 2 sleeping
- 3 bathing
- 4 cooking
- 5 eating
- 6 ritualizing
- 7 lounging
- 8 playing
- 9 communicating
- 10 working
- 11 protecting
- 12 cleaning
- 13 translocating



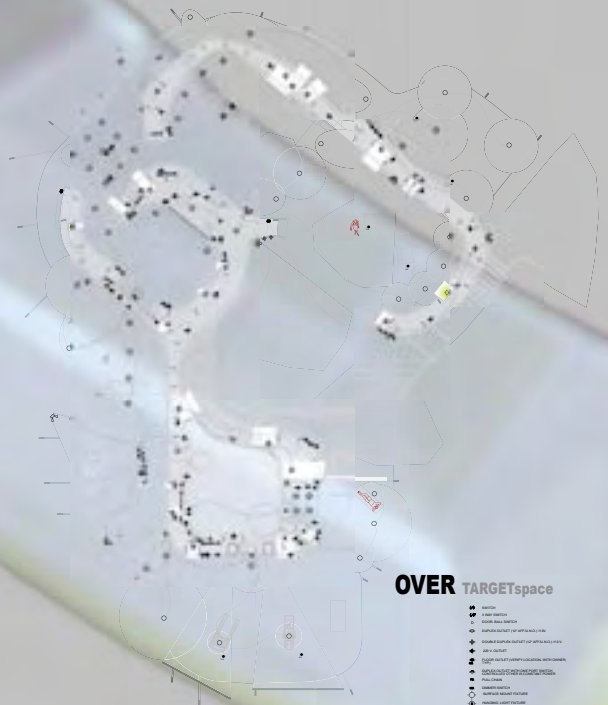
ON TARGETspace

- 2 dressing
- 2 sleeping
- 4 bathing
- 4 cooking
- 5 eating
- 6 ritualizing
- 7 lounging
- 8 playing
- 9 communicating
- 10 working
- 11 protecting
- 12 cleaning
- 13 translocating



UNDER TARGETspace

- dressing
- sleeping
- bathing
- cooking
- eating
- 6 ritualizing
- 7 lounging
- 8 playing
- 9 communicating
- 10 working
- 11 protecting
- 12 cleaning
- translocating



OVER TARGETspace

- 1 dressing
- 2 sleeping
- 3 bathing
- 4 cooking
- 5 eating
- 6 ritualizing
- 7 lounging
- 8 playing
- 9 communicating
- 10 working
- 11 protecting
- 12 cleaning
- 13 translocating



Theoretical perspective of TARGET space.

GRADUATE THESIS by TODD BEYERLEIN

Home: A [False] Documentary

Home and identity are a paradoxical pair. Evidence of their similarities abounds across a variety of emergent cultural phenomena. The popularity of home-themed reality television shows, and the extraordinary success of do-it-yourself stores like Home Depot and Sunset Books are examples of equating ceaseless change with home. A single structure stands as the built manifestation of a line intentionally blurred.

In many ways this assertion gains momentum with the additional observation that home and identity share a deeper connection: the tendency to mask their own internal complexities with a false simplicity, embodying an artificial sense of propriety in an effort to gain acceptance. A fake brick façade is to put it simply no different than a suit and tie. But here inconsistencies also arise. The above comparison should prompt us to consider that the inclination of the home towards maintaining propriety perpetuates a generations-old cultural idealism. Bound more closely to a puritanical “hearth and happiness” model of stability than to today’s technology-induced climate of evolution and multiplicity, “home” has become the poster child of an outdated system for prescribed living. Its survival now depends on the availability of 1001 so-called “new” varieties found each month at the local bookstore, each reeking of the same *Home and Garden* or *Martha Stewart Living* mentality that informed the previous month’s installments. Propaganda begets propaganda in a cycle where the same stagnant conclusion is sought time and again.

In contrast, identity is more closely related to change than it is to sameness. Prompted by a desire for boundlessness and an innate tendency towards invention, identity is now best defined as a continually reconstructed story that attempts to make sense of what are often internally conflicting impulses vying for expression. Like home, then, identity is concerned with propriety and integrity, but in a search for clarity rather than sameness. Today as the advantages of expanding and diversifying the various images that define us increase and as our production of additional versions of self accelerate to the point where the act of “upgrading” oneself occurs ever more frequently, home and identity exist in a state of growing opposition. Identity and its accelerating process of renewal now outstrip home’s prescription for living.

Home: A [False] Documentary is an attempt to examine the home according to its complex relationship with identity. What happens when an expanding multiplicity of self is forced to confront an architectural construct optimized for its restriction? In response, the project investigates a home (the author’s) according to the mechanisms of identity’s continual reconstruction—a process whereby home is treated as a conceptual aggregate of conjured

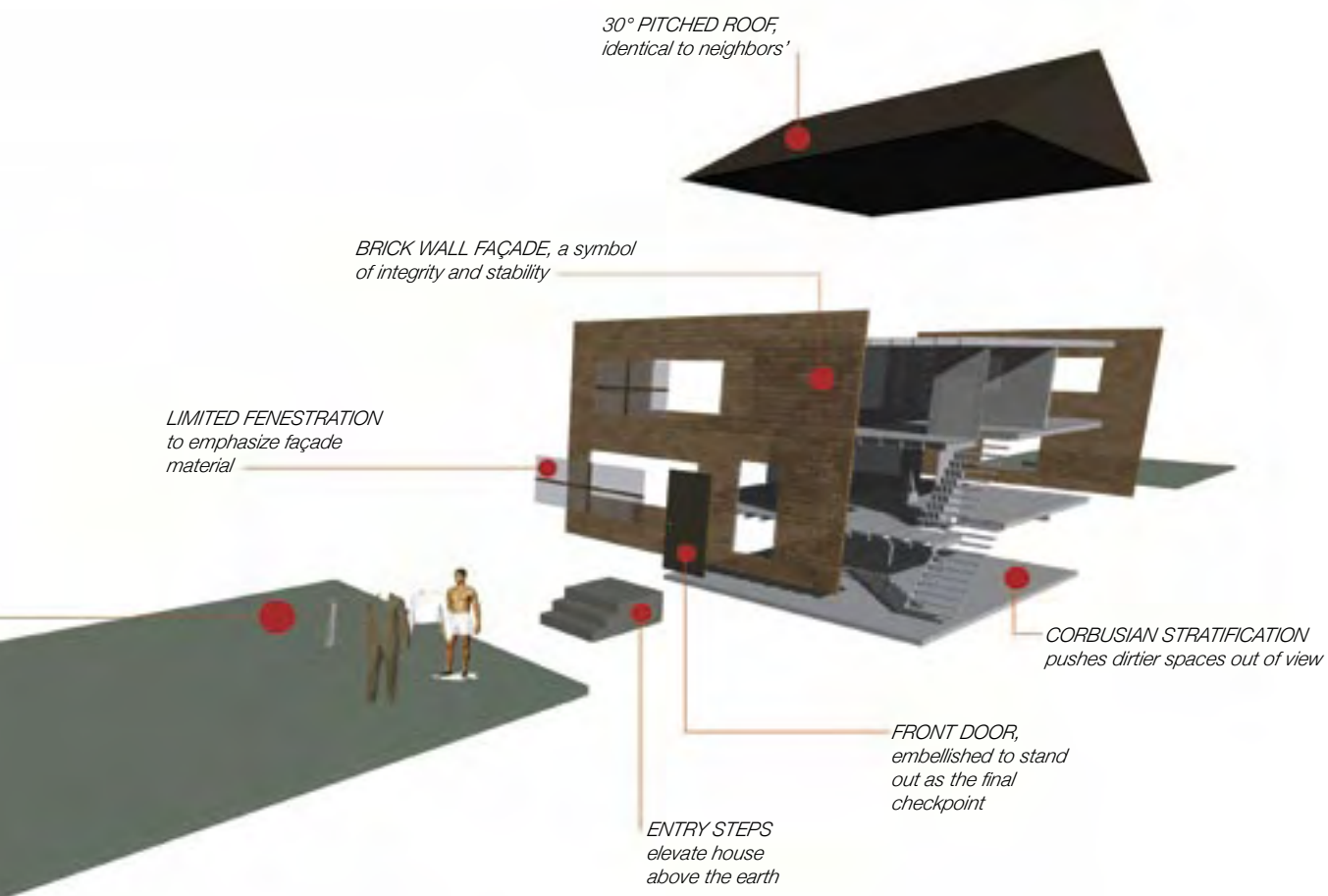
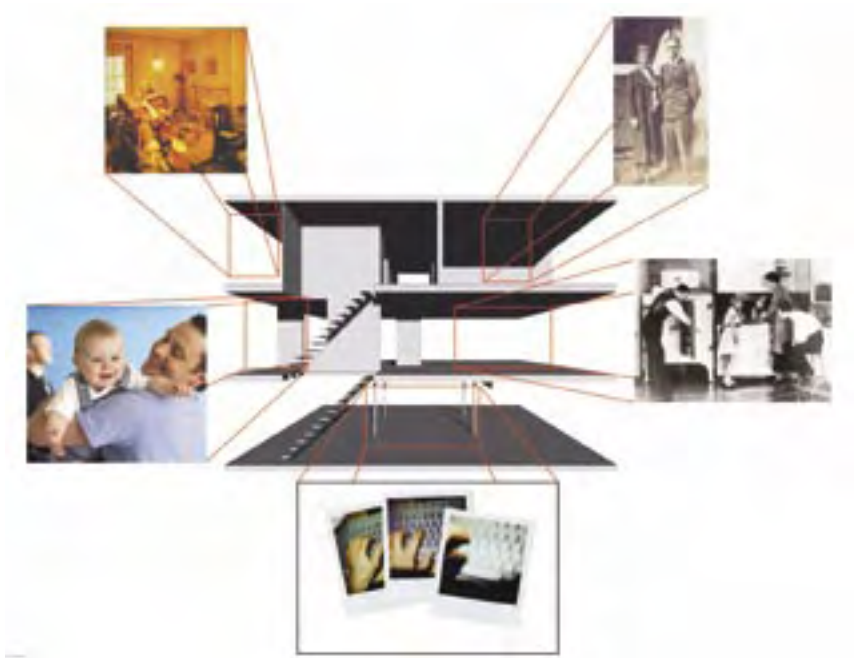
Home: A [False] Documentary simultaneously examines and illustrates “home” according to its complex relationship with identity. The question is as follows: what happens when an expanding multiplicity of self is forced to confront an architectural construct optimized for its restriction?

*Advisors:
Coleman Jordan
Jason Young*

Home now reigns as the primary site where architecture and identity become intertwined.

FRONT YARD of neatly trimmed green grass





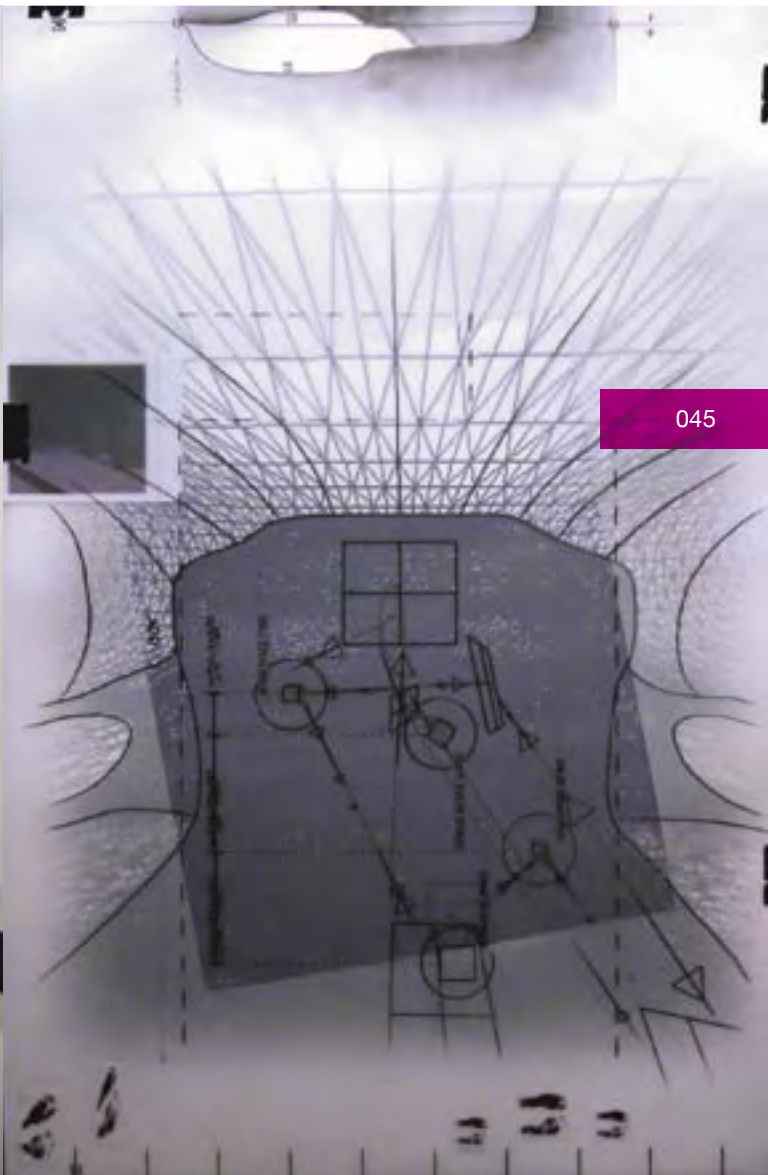
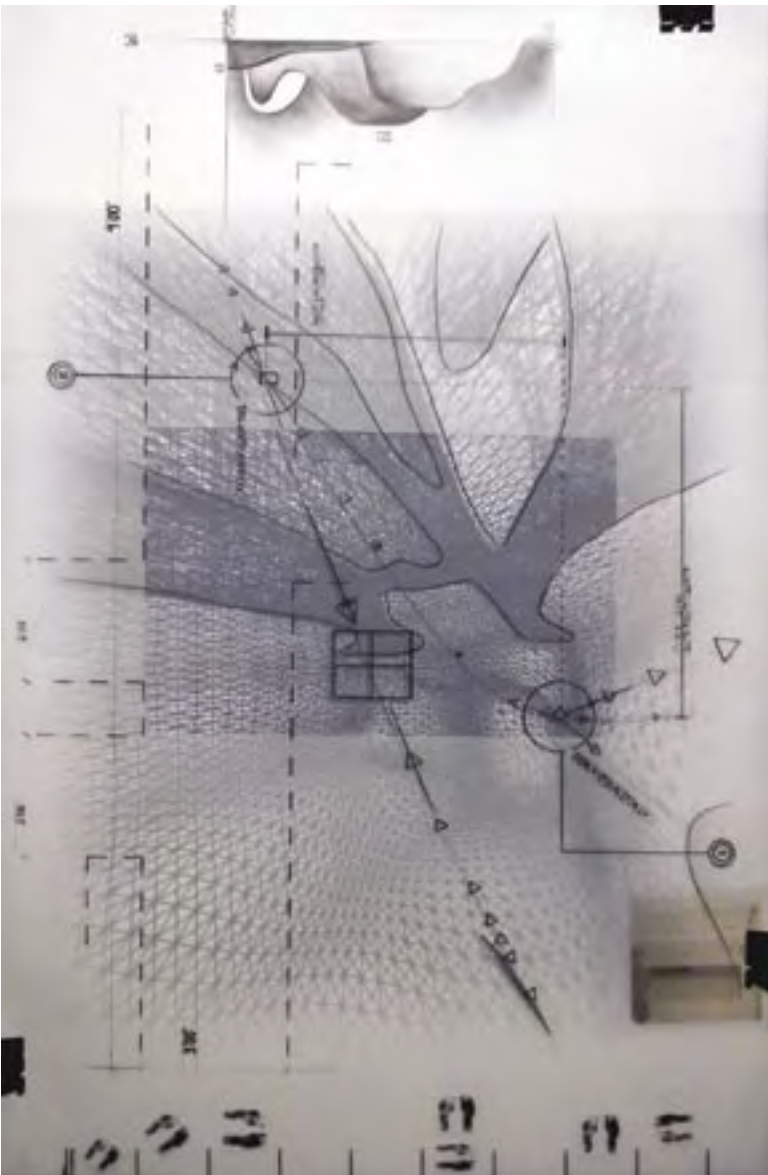


Caught in the transition, radical ideas begin to emerge as to how home might be set further in motion. Scripts are tested in which home becomes an entity capable of regularly altering itself, through everything from metabolic clutter-purging to intelligent light walls capable of changing appearance with mood. An obsession with architectural newness, inspired largely by that of identity, appears.

and fragmented self-images for which a complete inventory is always desired, but never possible. It is not concerned with responding to a program, a site, or even a foreseeable end, but rather strives to generate its own legitimacy through a working process of self-perpetuation and constant re-articulation.

The title is derived from a term in analytical psychology called the “false document” that describes the analyst’s ability to piece together a coherent story from multiple conflicting parts. As such, this project implies both a compilation of evidence and a method by which it can be obtained (or in this case, produced). It implies authenticity as well as partiality, a search without the need for results. Broken into finite steps, each of which comes as an addition to the last, the project can only be described as a story that unfolds through unpredictable self-reference as architecture continually operates on itself.



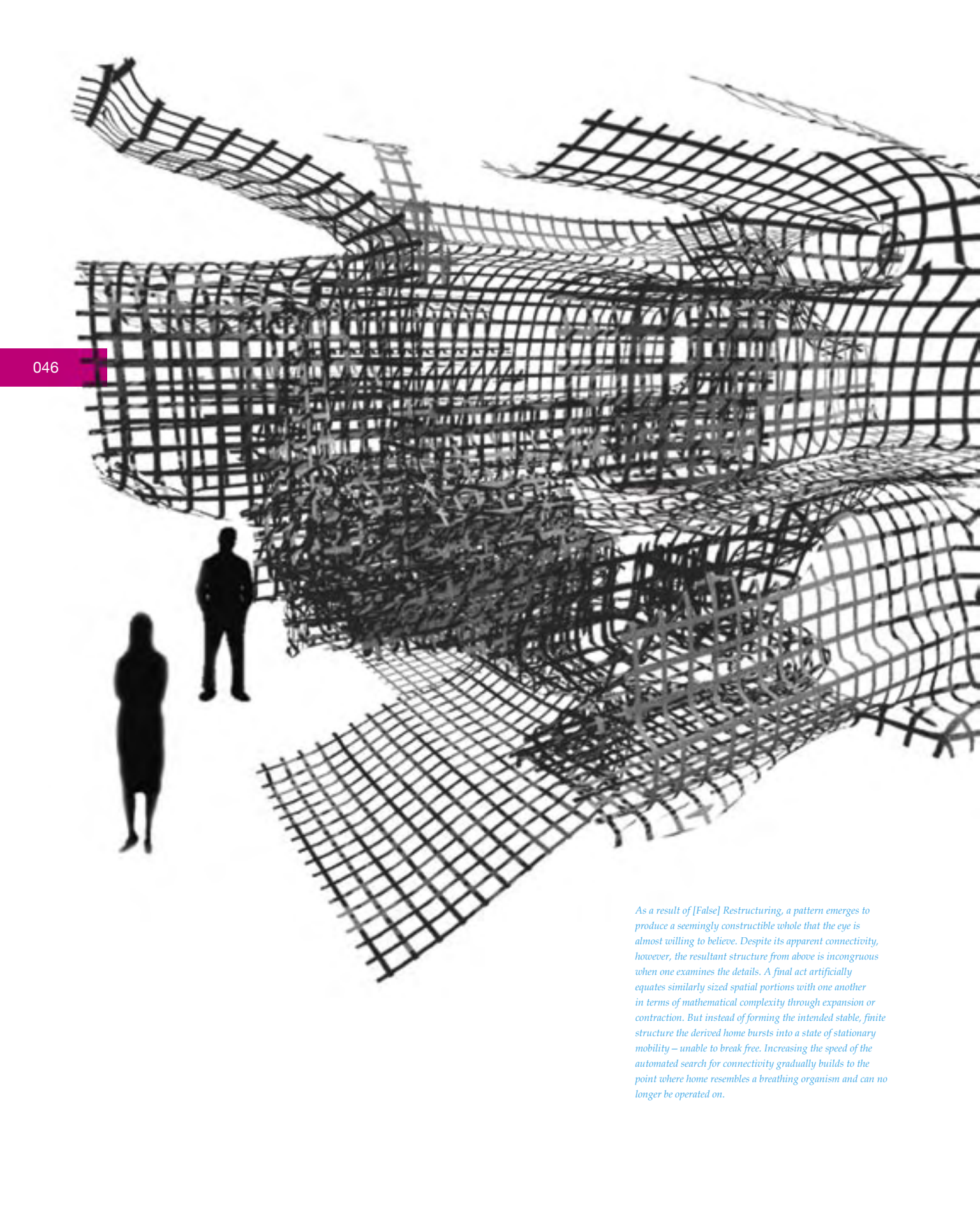


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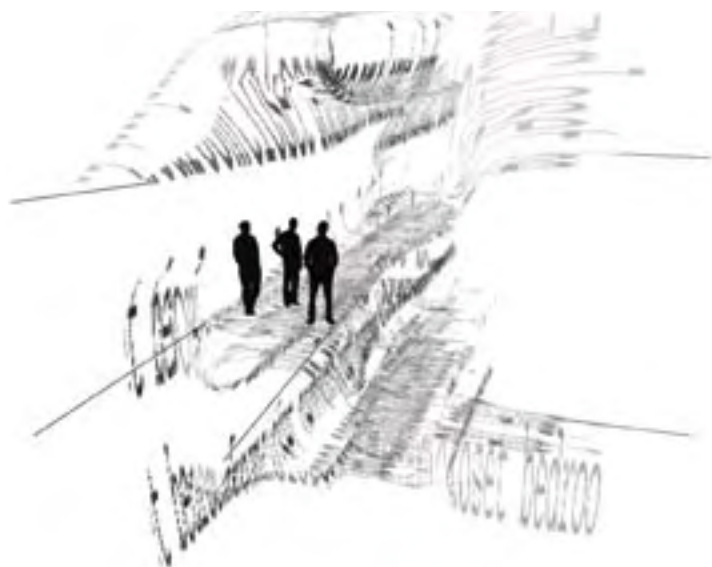


Near-gratuitous processing of information has at this point already revealed a blurring effect that offers an alternative to home's normal stasis. This idea is then extended to produce a similar blur as a reverse architectural act – printing pre-finished plans and sections onto paper incompatible with a given printer, followed by artificial clarification of the chaos by reconstructing a layered spatial sequence from the results.

This portion of the process takes on the task of re-calibrating programmatic structure using vague views of a very precise membrane. Using a tedious process of hand calculation and drawing, each of a series of views resulting from the Residual DNA model is grafted onto a scaled picture plane from three-dimensions to two. The sequence connects point-to-point, view-to-view, in an effort to extract relevant portions within a derivative model of home. Surfaces become objects onto which uses and associations can be projected.



As a result of [False] Restructuring, a pattern emerges to produce a seemingly constructible whole that the eye is almost willing to believe. Despite its apparent connectivity, however, the resultant structure from above is incongruous when one examines the details. A final act artificially equates similarly sized spatial portions with one another in terms of mathematical complexity through expansion or contraction. But instead of forming the intended stable, finite structure the derived home bursts into a state of stationary mobility – unable to break free. Increasing the speed of the automated search for connectivity gradually builds to the point where home resembles a breathing organism and can no longer be operated on.



On Fragmentation: Recalibrating Marginal Territories

We no longer write cities, we no longer draw templates to organize entire territories, but we operate on the margins, along fractures, on the leftover spaces of a utopian and totalitarian modernism—attempting to reconnect residual voids left by capitalist operations outside of our control. The architect is no longer an authority, but a negotiator, allowing the inscription of emerging forces into the field. Formulating hybrids of politics and landscape, finance and architecture, process and form, the architect rewrites and reinvents according to the formative new languages of public and private space.

The transformations are produced by local infiltrations and regional transitions as a way to inscribe on the landscape the emerging political, economic, and social forces of transition occurring in regions; to capitalize from and register the complexity of regional processes of development in a single architectural intervention; to project a structure of complex intentions within a homogeneous space. *On Fragmentation* is then a reflection of a fractured contemporary condition in which architecture is produced, the materialization of a complexity of urban processes and mechanisms, a rupture of infinite homogeneity through collaged geometries, unnamable hybrids and frustrated spaces, an incompleteness and indeterminacy that instigates reinterpretation and transformation, a strategic formal mechanism that responds to the diversity and complexity of scales and forces operating on the contemporary city.

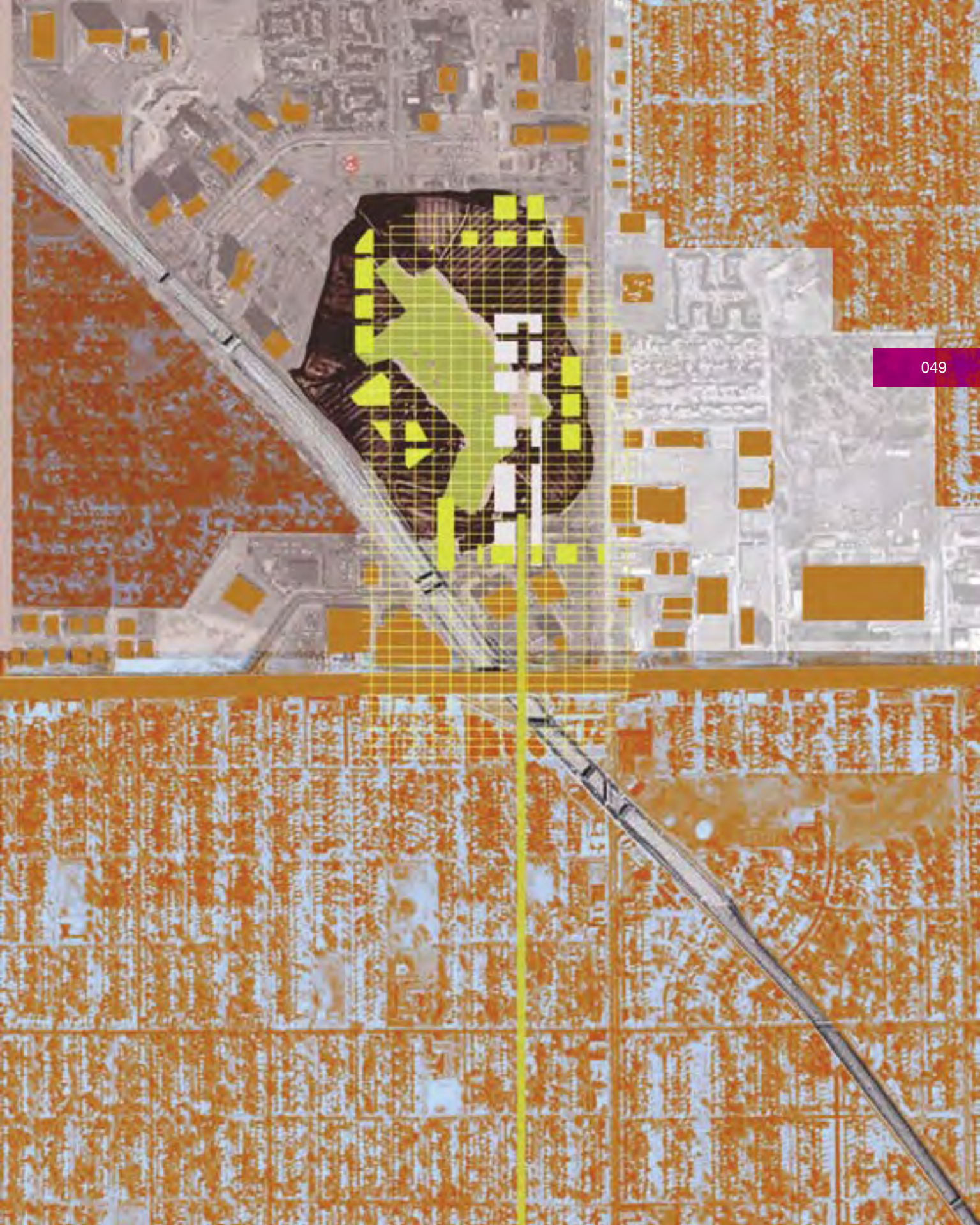
On Fragmentation is a reflection on an urban condition of expansion, dislocation and marginalization; a critique of utopian architectural and social constructs of modernity, transforming the scale of the architectural object and discovering the potential of relationships to its context by slicing, revealing, and infiltrating.

Advisors:
Will Glover
Jason Young
Robert Fishman

Building on the Margins

The dead mall constitutes a marginal territory where the programmatic and spatial isolation of a utopian model of architecture separated itself from of the theme: a reflection of a contemporary condition of expansion, migration, dislocation, and marginalization, a critique of utopian architectural and social constructs of modernism, and consumerist utopia that was part of an agenda of compressing space and an architectural and urban strategy to inscribe and time, increasing speed and triggering migration, resulting in a landscape emerging forces into the empty field of marginal territories. Building on the open periphery, on the margins,

implied a degree of freedom and self-referential experimentation. This utopian vision of modern architecture attempted to contain and simulate the city within the building and suspend the contingencies of context, adjacency, and unpredictability within enclosed self-referential forms. The shopping mall became the epitome of the capitalist machine, of twentieth century urban transformations, of the social and physical fragmentation of the landscape.



The dead mall, the embodiment of financing structures that fueled decentralization, is the architectural residue of this utopian experiment, the leftover of territories in transition. Northland Shopping Center is dying—asphyxiated in a sea of asphalt that isolates it from an evolving cultural context. Its condition of emptiness and isolation are confronted with a fractured and fragmented context that grows and transforms around it and starts to push into the edges without being able to appropriate its ground. The programmatic and cultural exhaustion of this consumerist enclave, the migration that it set in motion, triggered its own failure, the failure of modern utopian ambitions. The condition of this vast empty territory suggests that the static, introverted, and self-referential form of architecture failed to respond to the transformations of the city by maintaining an extreme degree of physical and programmatic isolation from the immediate urban and cultural space. A large bus station at the edge of Detroit and the suburbs stands in an empty parking lot as a reminder of the marginalization produced by the fascinating speed at which the metropolis moves. The proximity to this boundary makes this ground highly charged and contested socially and politically, and represents an opportunity to explore the architectural implications of these regional forces of transition.

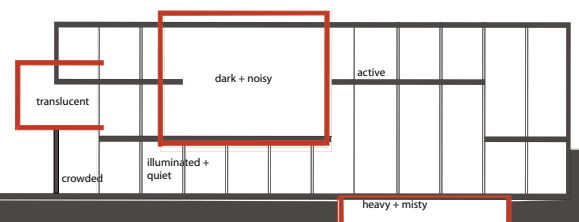
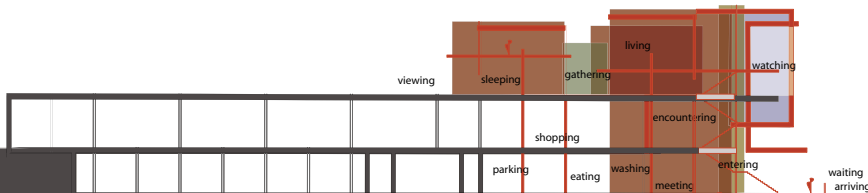
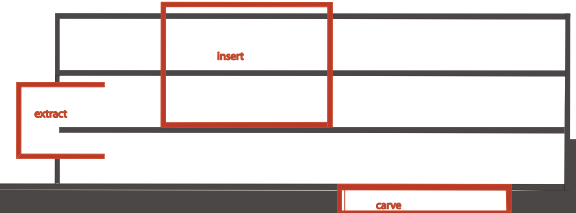
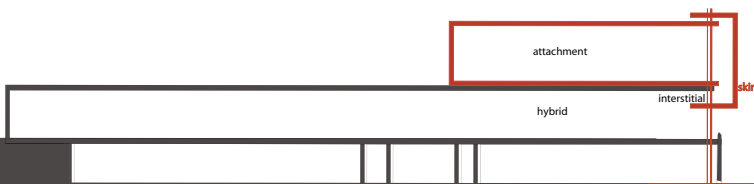
Recalibration

An intervention that attempts to rupture the scale and isolation of this marginal territory should prompt further intensification beyond its own physical and temporal frame, and challenge the social constructs that generated this condition. To think of an architectural intervention at this scale is to think about the architectural project as a fragment of urban infrastructure, as a transformative device. Fragmentation is thus based in the notion that the isolation of a building from its context can only be overcome by the inscription of emerging forces and lines of infiltration into the empty field, by trespassing its impenetrable edges, by rupturing the scale of the object and the residual void,

and reducing the distance to the object seating in the field. The void, the edge, and the line are the operating mechanisms of fragmentation, to recalibrate marginal territories, to reintegrate them to the network, to re-inscribe them within the city.

This project examines an architectural strategy to work within the same mechanisms of the contemporary city to achieve transformation of homogeneous space. It examines the scale of the modern architectural object and the residual voids left by its utopian ambitions, an attempt to understand how architecture can transform the stagnant quality and cultural devaluation of territories that exist along the physical and social margins of the city left by a process of rapid expansion and migration. From this investigation emerges a strategy that recalibrates, re-inscribes and projects territories into the cultural and urban context by setting conditions for intensification beyond the immediate physical and temporal limits of the architectural intervention. It is an exploration of formal, spatial, and programmatic insertions, juxtapositions, and confrontations that challenge the values and constructs that created this marginalized condition. Fragmentation transforms the scale of the architectural object and discovers the potential of new relationships to its context by slicing.





Formal Strategy: Fragmenting the Mall

The condition of extreme emptiness is ruptured by the insertion of urban fragments that intensify and densify the edge of the site. The mall is dissolved by redefining its edges, and by breaking it into smaller fragments that can be in dialogue with the surrounding context. Part and parcel of this strategy is the occupation of the roof and the basement of the building, which will generate new readings of the ground plane. The projected densification of the edges of the site will generate smaller voids that relate spatially and programmatically to these fragments, allowing a change in cultural value of these spaces for future development. The voids left by the intervention can become an infrastructure of open space operating as a patchwork of constructed landscapes that read as spaces for re-appropriation, so that emerging infiltrations can suggest future uses and architectural interventions. Lines of future intensification are inscribed onto the landscape. These lines intersect and connect the new built edge, rupture the mall, and connect the resulting voids to the spaces and events outside of the limits of the site. These lines register the existing and future infiltrations from the context, to register the building in the site as a nexus or fulcrum of future development. The voided parts of the mall will signify the appropriation of ground by public entities. The ground will register the fueling of tax incentives and financial mechanisms.

Programmatic Strategy

The program is a tool to formulate these moments of transformations. I proposed the design of a structure for the bus station and of what I denominated urban fragments, which will articulate the thresholds into external and future conditions, and will generate the desired confrontation of cultural spaces. The mall will start to dissolve as a unique and isolated entity to become part of these fragments and allow the occupation by other forms of supporting infrastructure. Housing for the elderly and graduate students will be the programmatic basis of these fragments to induce appropriation and reintegration, and to support other programs, through the construction of a community that bridges the two realms existing on each side of the line, by centrally connecting them within the network with the introduction of the bus line. The conditions found on this marginal territory will be challenged by producing moments of unexpected encounters in the context of extreme marginalization of Detroit. The architectural intervention put communities in close proximity to one another, communities that are typically separated or left in the margins. The intention is to transform and challenge demographic patterns of marginalization, to locate the bus station within a newly generated cultural and public space, to provide alternative-housing typologies integrated into the network of the city.



Strategy: Split, Reveal, Projection

The operation of fragmenting the mall

Split: cut through the intersection of the line, a gesture against the object, the bus line was the first cut. The line transforms to enter the logic of the mall, of its structure and geometry. The removal of columns and the extraction of the mall creates a void that externalizes the interior.

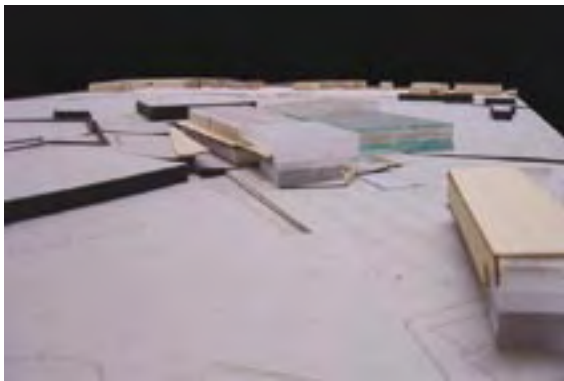


Reveal: Its interior structure, create sectional complexity lost in its interiorized "objectness" and containment. It makes a social structure evident; it opens the basement into the exterior and reveals new possibilities for the space.

Infiltration: build the line, the figural void, through the insertion of new programs: the elderly housing that occupies the roof, the buses that enter into the cut.



Projection: The student housing is built on the edge of the site, is stranded in the parking lot, it acknowledges the edge and extends the line out, connecting it to the exterior of the site. Lines in the landscape, walls, vegetation, trees, removed asphalt, strips of pavement, erased parking lines, tilted ground planes, elastic infrastructure, extend outside to demarcate new ownership, territories in transition, future conditions.



Formal Entities of the Fragment: Lines, Void + Skin

Line: a way to inscribe a new form of ownership. The walls of the intervention recompose the field, reorganize it, break the ground, change value and delineate new ownership of the residual void, generate boundaries between public and private, between pedestrian and automobile.

Void: the removal of the mall by slicing, exposing its internal structure, breaking its homogeneity. This space is now part of the Development District, the intervention becomes the stage of an ongoing architectural project, a new form of public space defined by ownership and financial mechanisms, an architecture of the ground, a way to condition it over time fueled by the mechanism of Tax Increment Financing.

Skin: the healing of the cut, an attachment. It reconciles the parts, generates hybrids between collaborative programs: mall and housing, department store and transit terminal, parking and park; encloses disparate or broken, frustrated geometries, and changes the presence of the object in the field. It provides degrees of transparency that complicate the space, creates interaction between inside and outside, blurs the concealed and interiorized nature of the mall, and reveals the programmatic juxtapositions.

GRADUATE THESIS by MICHAEL PARLETT

re-Manufacturing Identity and the Post-Industrial Landscape

Design in the post-industrial landscape constitutes a major dilemma in contemporary architectural discourse. Attempts to find new uses for these sites lead to their transformation from integrated material and labor epicenters of the past century to the introverted consumerist headquarters they are today. Hoping to attract suburbanites (and their money) back into ailing urban cores, these sites have been appropriated for their cheap land and central location as hubs of suburbanized entertainment and conventioning. Though such solutions have proven clever in terms of branding cities with optimistic new identities, they have ultimately proven unsustainable. Their planning logic operates at the regional level as opposed to the local, ignoring the more finely grained and dependant systems that grew up around them in the heyday of the industrial era.

Coincident with this dilemma is a crisis regarding the control of urban public space. The future direction of many American cities is dependant on the redevelopment of these sites. As large tracts of urban land are sold to private developers, the city's ability to participate in the construction of identity is altered. Under surveillance and accessible only through the price of admission, such sites are no longer able to play host to the type of democratic discourse that has defined the social progress of the past century. The labeling and branding of these sites, the authoritarian control of their space, and the advent of such sites as major points of assembly together critically question the identity of place. How can democratic discourse exist within the confines of such an intolerant system?

re-Manufacturing proposes the redevelopment of a post-industrial site in Cleveland, Ohio. The city is a fragile and living organism dependant on many levels and types of infrastructure for its survival. The redevelopment lives within these existing networks. This stability is made possible by the simultaneous negotiation of multiple systems (climate, typology, economics, programs, site geometry) whose character, scale, and history form an understanding of the site that is unique and continuous with its environment. When these systems are successfully negotiated, the project works as a suture, re-binding that which had been torn apart by the sudden economic shifts that brought an end to heavy industry. The architecture of this site is durable, typological, and repeated. Once sites are settled they are often resettled. Such historical facts of the built environment suggest that architecture itself can withstand economic crises, thus suggesting the possibility of reinterpretation of the site through renegotiation. Renegotiation is key as this does not suggest that we

re-Manufacturing attempts to find meaning within the routine systems of working, moving, studying, interpreting history, witnessing slow changes, and situating a narrative within the continuous history of a specific site.

*Advisors:
Coleman Jordan
Jason Young*





Dilemma surrounding the advent of privatized consumerist culture effects the way that the contemporary city, particularly post-industrialized areas, is used. The political situation that arises from this calls for a new type of architecture, one that is developed from local as opposed to global criteria, and that attempts to find both meaning and utility in the remnants of the post-industrial collapse.

can bring back failed systems. In the free market such systems are ultimately controlled by unpredictability, not static governing forces. Nor is it possible to rely on an architecture of nostalgia, which is by definition anachronistic, but rather to approach the realities that have beset this site in a manner that is sensitive and pragmatic. With the emergence of an architecture that results from the careful analyses of these systems, a new methodology appropriate to the specifics of the context creates meaning and consequently offers new possibilities.

Such potential offers a critical response to globalization and the market forces that shape its image. The city of Cleveland has turned over control of crucial tracts of land to in an attempt to re-invent its image: Cleveland Stadium, The Rock 'n' Roll Hall of Fame, the future expansion of the convention center, and the Flats Entertainment District, once a community of small shipping businesses that have become a string of corporate night clubs. Such strategies are clever in their exploitation of the image machine that has driven commodity culture and cunning in taking careful advantage of the centralized location and recognizable name of the city. Nonetheless they do a great disservice to the resident population remaining in the city core, some half-million people. Such attempts ignore cultures already embedded in the city in favor of re-imagining a series of clean, segregated, highly prosperous islands connected to the suburbs by a series of massive freeways. In effect, the prosperity of the city becomes dependant on regional infrastructures as opposed to the more finely grained capillary structures of the city. These freeways bring into the urban fabric an unhealthy preponderance of automobiles that help visitors to leave the city as quickly as they had come, establishing only an ephemeral human presence. The marketing of such projects attempts to mask the problems of the city. At best, this approach appreciates and honors the vitality of the suburban class above the urban class. At worst, it attempts to renegotiate an identity based on homogeneity.

Working programmatically and economically at the local or capillary level allows us to reinvest in the existing vitality of the site. Critical analysis of the site's dynamics allows us to explore the meaning of architectural form in order to state problems and offer alternatives that create new potentials and alleviate the unhealthy pressures that result from oppressively controlled systems.

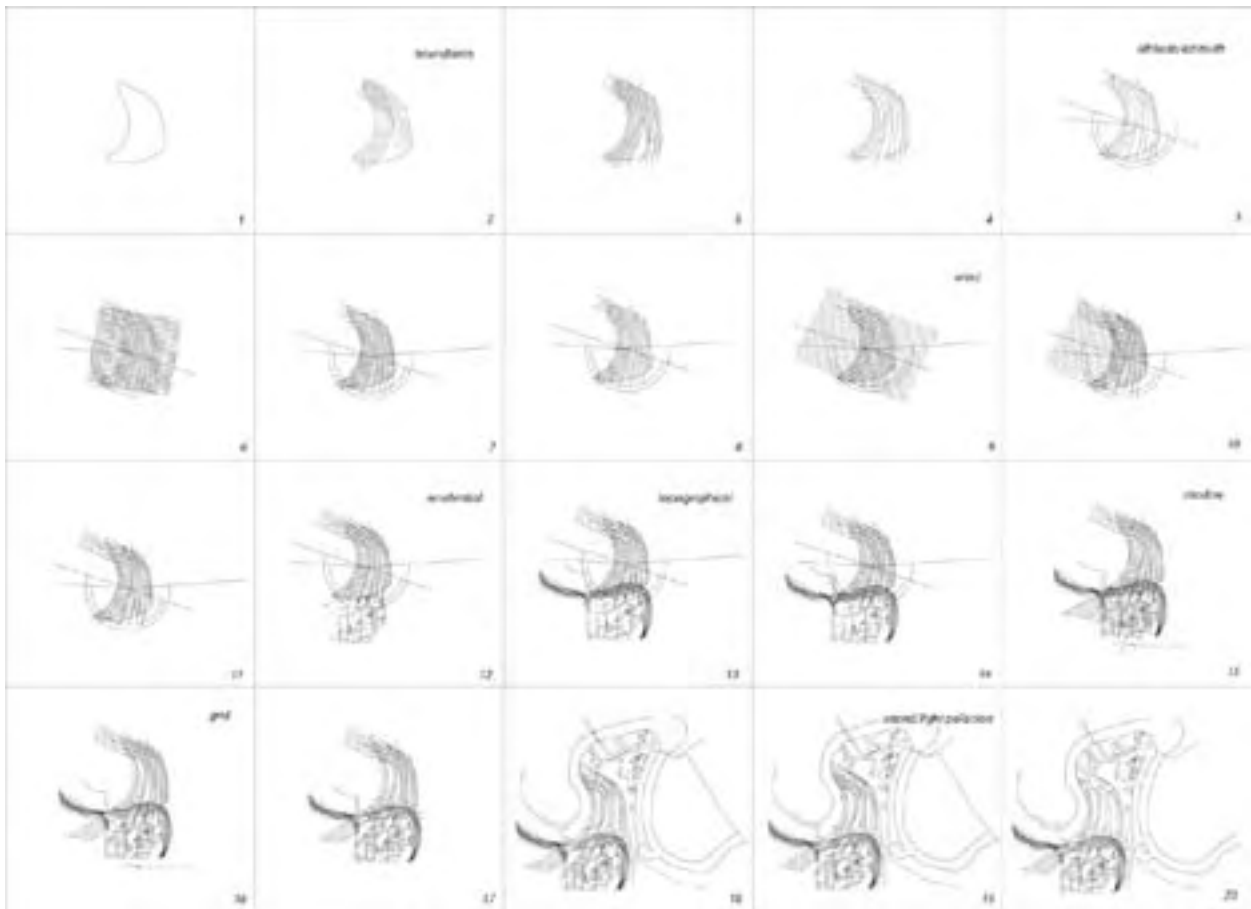
Program

Lying between a residential neighborhood, warehouses, small manufacturing facilities, and the Cuyahoga River—still used as an outlet to Lake Erie shipping—the site becomes home to a series of buildings accommodating high-tech manufacturing, housing, and an educational center. As a rapidly growing component of Ohio's economy, high-tech manufacturing and the high-paying jobs it produces offer a promising new sector for future growth. Unlike new manufacturing centers built in the suburbs, subsidiary programs on which they depend for survival already exist. Also existing in the city is a large unemployed potential labor force. Bringing an educational center to the site ties the project into the local economy and resident population, and offers the potential to generate the kinds of revenue and tax base that will continue to assure the vitality of the city.

Form

The form is a response to the existing site conditions as opposed to an image one brings to the site. Developing forms that are rooted in the local is a reaction to the use of symbolic images the city has proposed in recent years. This is an architecture of resistance in which form speaks of problems and proposed alternatives as opposed to inventing images that are based on non-local and macro-scale forces. This is not to say that these forces should be ignored, but simply that they are only one component of a much broader and more finely balanced system. While developing formal strategies within the urban context, we must not simply design one system or another, but design in a way that allows us to negotiate between systems. The proposal responds to problems of scale and identity on both the capillary and global level simultaneously. Methodologies that engage and rehabilitate the local with tools structured to work concurrently at many scales including that of the global image market offers a strategy that creates many different possibilities and recognizes the necessary complexities of urban systems.

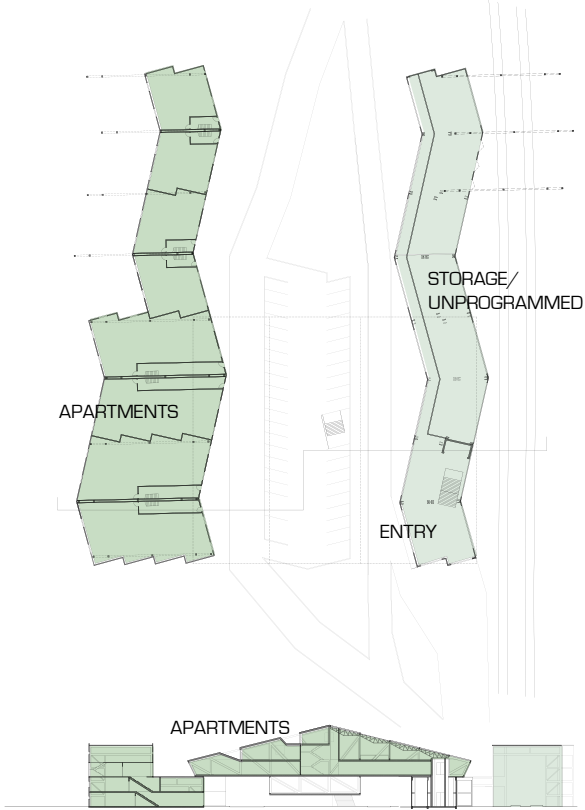
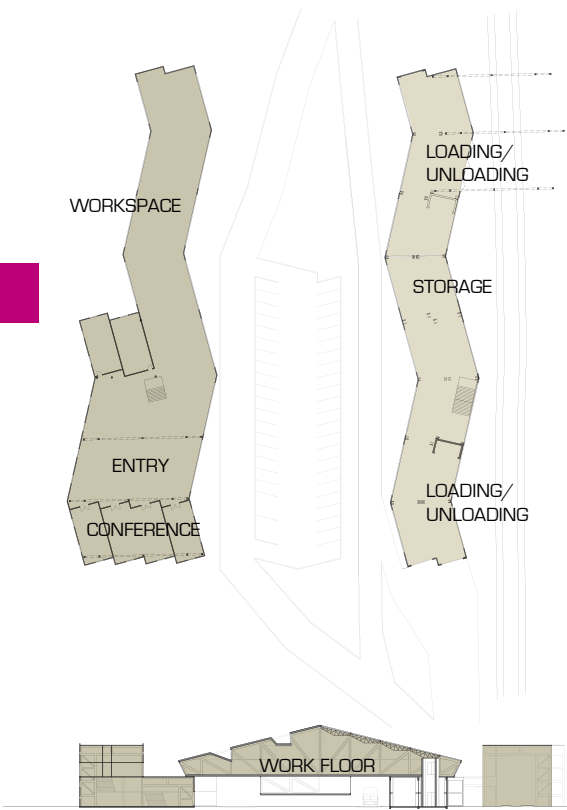




A graphical exploration of the site as it exists, paying particular attention to climate, topography, and site geometry. The effects of wind, solar power, and topography are described by a series of lines inscribed into the ground plain, attempting to understand a complex of forces that existed before the site was developed as a small chemical plant in the 1930's, and that remain after the life cycle of the mill itself is complete.

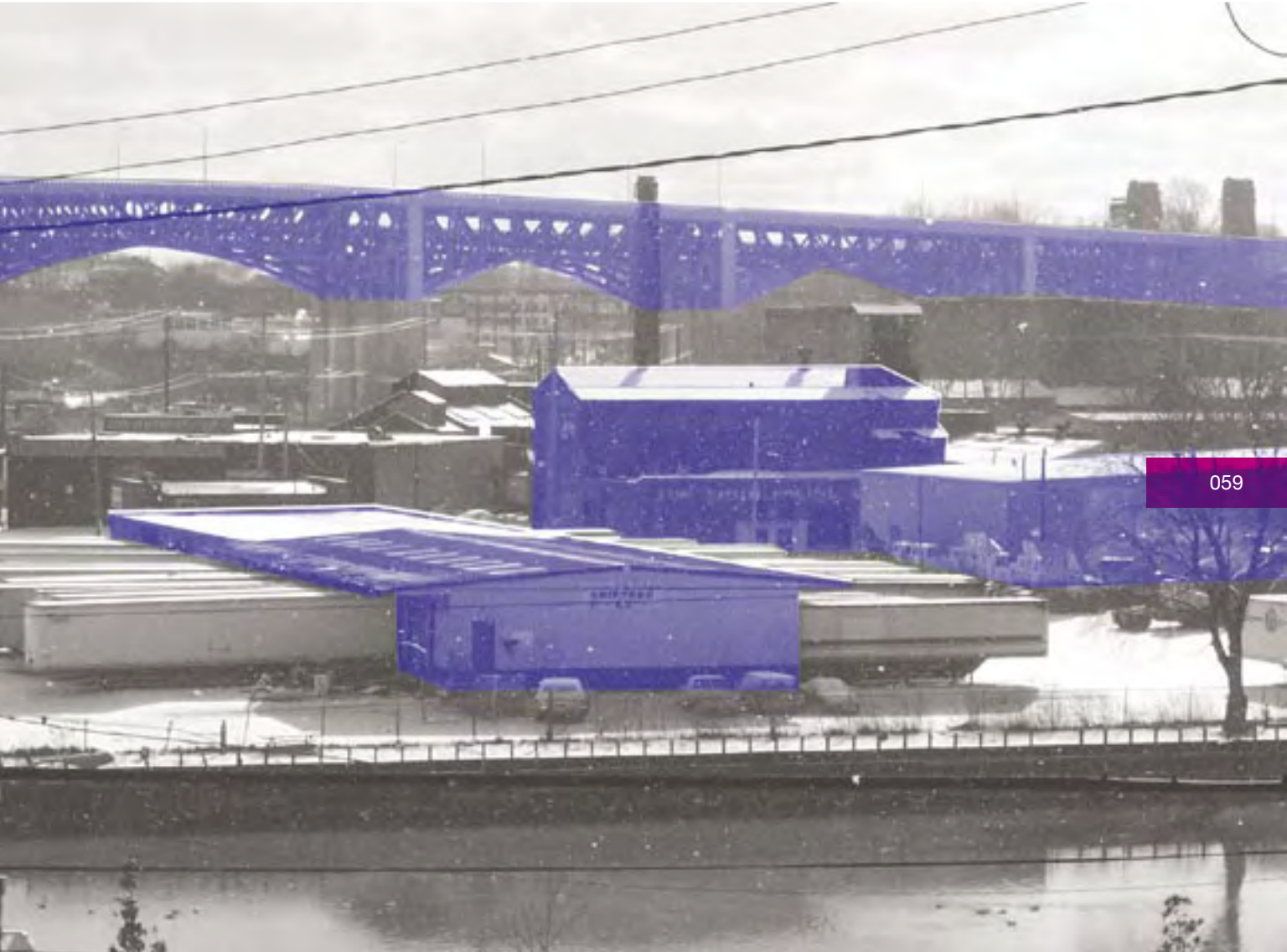


Series of study models that attempt to understand how such forces might begin to give rise to formal strategies that would allow for an occupation in which utility, or use, is of concern, i.e., how does one engage the river, the railroad, plug in to adjacent program, deal with road, freeways, etc. This series shows an evolution in design that attempts to incorporate all elements.



Factory / Housing Conversion





059



The program is proposed in two phases, the first constituting housing and manufacturing, and the second the addition of a school and warehousing. With the completion of the second phase what was manufacturing space becomes housing, demonstrating flexibility in the architecture and planning, accommodating future growth and change. An architecture characterized by flexibility creates space for the potentialities of unpredictable systems, making room in the space of the city to grapple with plastic and democratic systems, a litness of use that is not possible when space is abjectly controlled. Sensitivity to existing typologies creates something of a memorial infrastructure of the project, attempting to find resonance in the memory and history of the site, factors that are as important to the contemporary context as lines of transport.

Memory&Forgetting: Urban Change in Downtown LA

060

Memory&Forgetting addresses how architects and designers, when intervening in an urban site, can provide insight to its history—not only in sites that are traditionally monumentalized, but in banal urban situations, contesting that these spaces do hold history that is “worthy” (by virtue of its interconnectedness with a larger temporal context) of being remembered. *Memory&Forgetting* gives form to the processes that have taken place on a site rather than reconstruct the objects or formal language that used to exist there. There is no temptation to use an old foundation wall or other relic to recall the past because such traces are nearly nonexistent at this site.

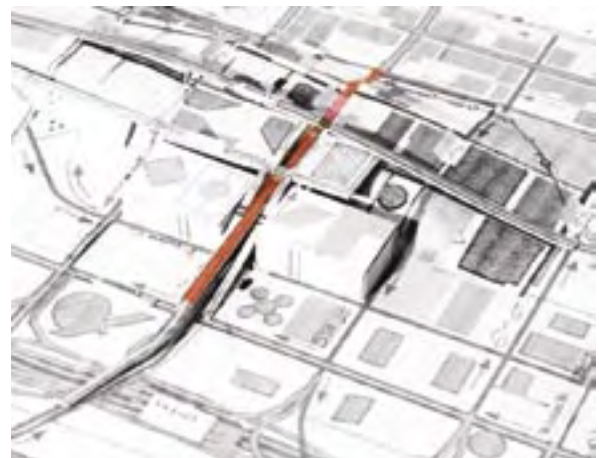
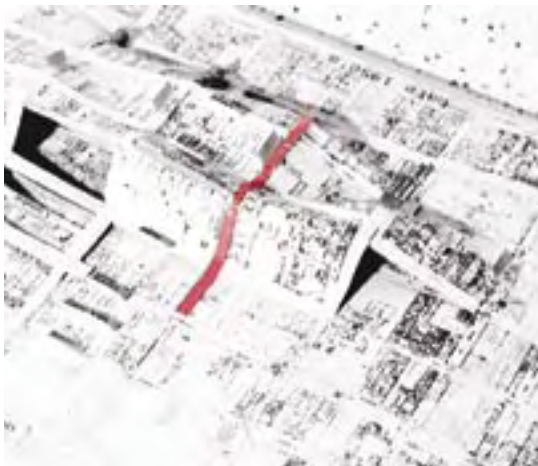
The process in which the residential slum on Bunker Hill disappeared between the late 50s and early 60s can be seen as a result of inversion and fragmentation. Large houses were divided into individual apartments, razed individually or in blocks, splintering the neighborhood. Ultimately, the topography of the Hill itself was altered by the construction of freeway infrastructure. Over the course of this transformation, an inversion of scale occurred—the Hill once dwarfed the buildings that stood on it; now, skyscrapers dwarf what is left of the Hill.

One of the pair of interventions to be inserted along 4th St. as it crosses Bunker Hill is a structure designed to evoke inversion and fragmentation through the physical experience of moving through the site. Its form roughly follows the contour of the hill's surface before its ridge was removed, but the fragmented quality of the platforms and plates covering the structure prevents one from knowing exactly where that surface was. The intervention attempts to evoke not only the memory of the missing topographical feature but the forgetting of it as well. The user enters it from underneath the platforms and walks on a metal grating that forms a valley, or inverted hill. He or she looks up and sees the underside of the platforms or looks down and sees cars passing on 4th Street under the grating. Awareness of the present ground plane below and the former ground plane above makes for an inverted archaeological experience.

The second intervention is a device that provides an archaeological experience referring to inversion and fragmentation while allowing vertical access through the multiple layers that have been deposited, as in a houses a deep running erasure of the build sedimentary formation, over the former ground plane. At the top of the environment occurred, furthered by a radical structure, the user crosses over part of the viaduct by walking through a change after is rebuilding.

*Without reconstructing the past and without giving in to nostalgia for lost material objects, **Memory&Forgetting** uses the Bunker Hill area of downtown Los Angeles as a site to investigate issues of place and memory.*

*Advisors:
Caroline Constant
Keith Mitnick*

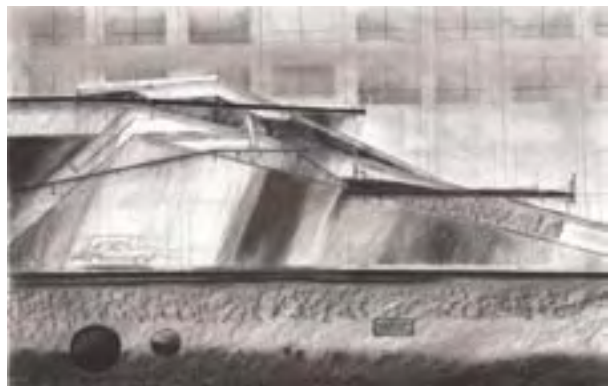
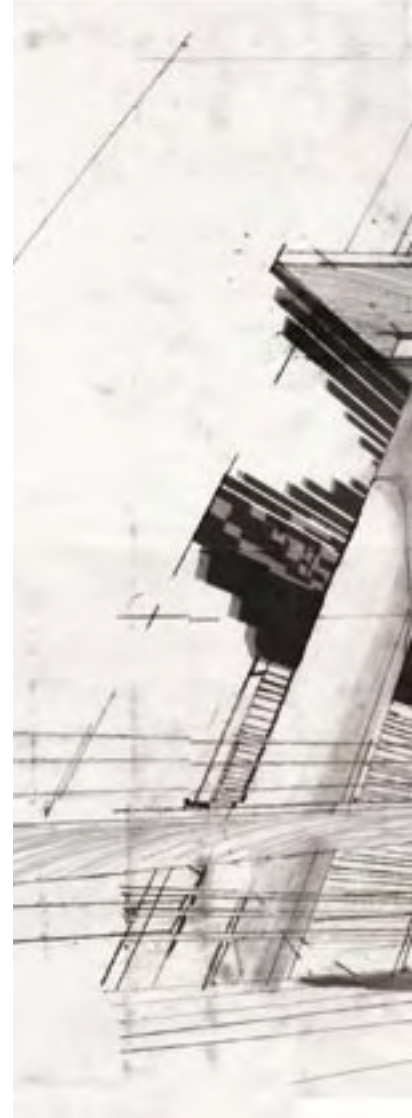


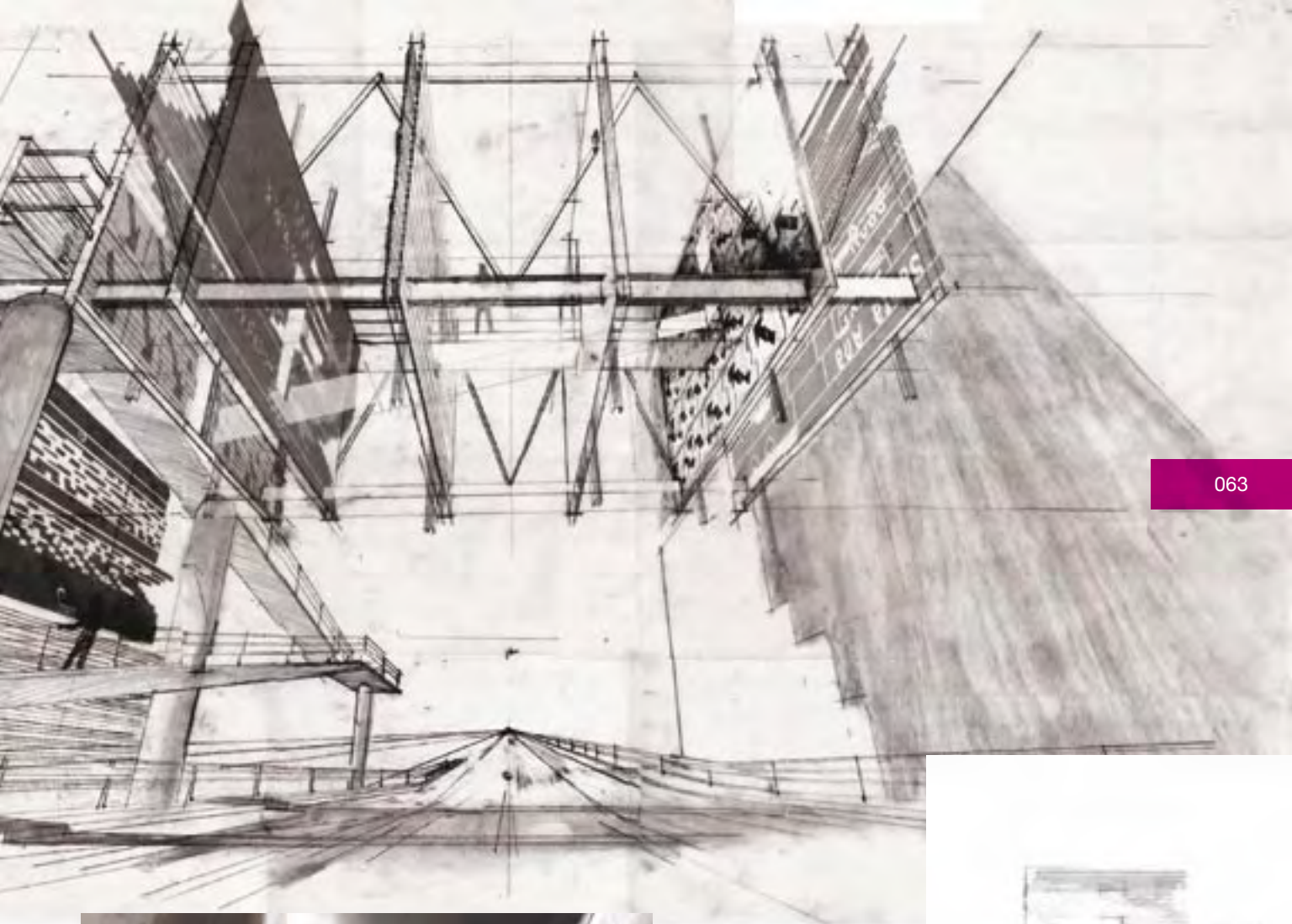
Existing conditions of Bunker Hill contrasted against the proposed alteration.

As he descends between the ramps of the viaduct, his changing speed of movement is allied with the changing speeds at which people moved through this space at different points in time. The ramps at the top of the structure, their angle similar to the roadway's, suggest the speed of the car. As the user descends, these angles become steeper, until at the bottom of the structure (the pre-urban renewal ground plane) he is moving at a slower, "human speed," negotiating steeper steps and human-sized openings. This is the speed at which one would have experienced the site in the days before its dramatic change: the hill's many grades were climbed by narrow paths and flights of stairs.

At the top of the structure, freeway signage is fragmented and reassembled in a way that makes its text illegible. As the user moves down, the fragments become whole signs, text becomes legible, and the signs are "recovered" like reassembled objects from an archaeological dig. As he descends the structure near its bottom, the user is carried past openings that evoke a house's doors or windows in their human scale. Looking through these openings, the user is aware of a space that has been carved out of the existing adjacent parking structure. A house is suggested by a void; an inversion of volume it once occupied. Arriving at the bottom of this space, the user's spatial relationship with the street is as if he or she were on a front porch: set back from the street while overlooking it. The experience of being in this space evokes the neighborhood's lost domestic quality but the formal vocabulary of a specific type of front porch has been avoided.

Bunker Hill's trajectory from affluent neighborhood to urban slum to tabula rasa to international business district to culture capital is integral with L.A.'s history and its changing conception of the role of "downtown" and its accessibility. The changing physical shapes of Bunker Hill are a record of this social history, which is a reason for us to remain aware of its physical pasts.





063



In the second intervention, the freeway signage is fragmented and reassembled in a way that makes its text illegible so that the signboards are no longer signifiers and become pure material.



For Lecturers Time AM
Date Fall 2004
WHILE YOU WERE OUT
5/1N/4E

M.
O1
☐ Phone
☐ Fax
☐ Mobile Area Code Number Extension
☒ TELEPHONED
☐ CAME TO SEE YOU
☐ WANTS TO SEE YOU
☐ RETURNED YOUR CALL
Message

PLEASE CALL	<input type="checkbox"/>
WILL CALL AGAIN	<input checked="" type="checkbox"/>
URGENT	<input type="checkbox"/>
SPECIAL ATTENTION	<input type="checkbox"/>

For Lecturers Time AM
Date Winter 2004
WHILE YOU WERE OUT
Dong Aiken

M.
O1
☐ Phone
☐ Fax
☐ Mobile Area Code Number Extension
☒ TELEPHONED
☐ CAME TO SEE YOU
☐ WANTS TO SEE YOU
☐ RETURNED YOUR CALL
Message

PLEASE CALL	<input type="checkbox"/>
WILL CALL AGAIN	<input checked="" type="checkbox"/>
URGENT	<input type="checkbox"/>
SPECIAL ATTENTION	<input type="checkbox"/>

For Lecturers Time AM
Date Fall 2004
WHILE YOU WERE OUT
Paul Lewis
LTL

M.
O1
☐ Phone
☐ Fax
☐ Mobile Area Code Number Extension
☒ TELEPHONED
☐ CAME TO SEE YOU
☐ WANTS TO SEE YOU
☐ RETURNED YOUR CALL
Message

PLEASE CALL	<input type="checkbox"/>
WILL CALL AGAIN	<input checked="" type="checkbox"/>
URGENT	<input type="checkbox"/>
SPECIAL ATTENTION	<input type="checkbox"/>

51N4E SPACE PRODUCERS

Finding (new) freedoms: a multiple choice reality-check

Finding (new) freedoms is about (architecture), (urbanism), (public space), technology, communication, social coding, leisure, work space, transport network, Americana, dress code, hierarchy, materials, commercial insights, political behaviorism, nationalism, European impact....

Finding (new) freedoms is about defamiliarization: the ability to set things out of their normal context, to create new insights with old problems, or to think them out of existence. Finding (new) freedoms will be tested on a perimeter condition: a self-organizing and independent urban mechanism whereby architects/planners as absolutist designers are no longer required. Faced with this irrefutable fact, the one million dollar question is...how can you—as “architects”—make yourselves useful today? The workshop implements a simulation of reality: strict deadlines, both formal and informal interaction, clear formats...To simulate the perimeter condition and the way to operate in such a condition, the starting point of the workshop is a matrix:

10 site conditions x 10 programs x 10 perimeter realities = 1000 options

The site condition can be considered as a one-off—a locus—or as a system: perimeter conditions are always generated both by generic and specific aspects. Program is understood as a scenario, as a simplified and conceptualized description of behavioral patterns. The perimeter reality is as much a descriptor of an existing situation, as it is a working method, an experimental protocol.

51N4E is a Brussels based office that concerns itself with matters of space production, i.e. architecture, urbanism, (non)design, imagery and other—currently unpredictable—space related issues.

065

Johan Anrys_architect (HAISL Brussels, UCD Dublin)_assistant architecture design, University of Leuven ASRO, B

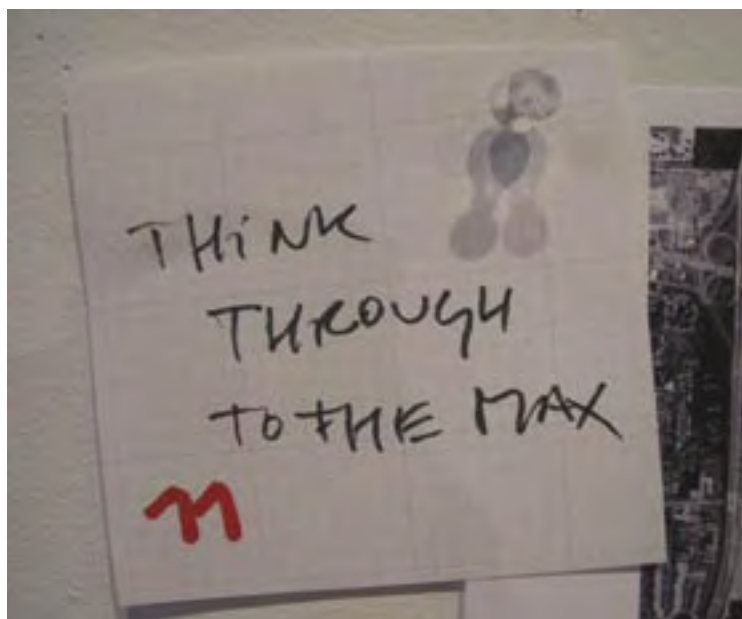
Freek Persyn_architect (HAISL Brussels, Bolton Dublin)_assistant architectural design and urbanism, University of Ghent, B

Peter Swinnen_architect (HAISL Brussels, Architectural Association London)_studio master architecture design, ISACF La Cambre Brussels, B





067



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as a device which creates a setting for the sublime

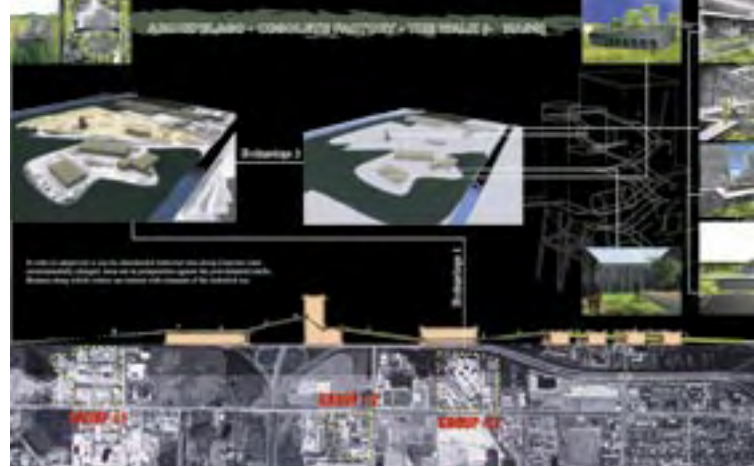
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¹ See also, for example, a well-known case of web censorship in the associated publication of books and the Internet in the United Arab Emirates.



My proposal is to train the agricultural field and laboratory scientists for a short-term but intensive and intensive theoretical and experimental work with the topic "The soil and its 'own place and time'". This seminar is an appropriate instrument to strengthen the





by MICHAEL SPEAKS and TOM BURESH

THE CITY IS **[NOT]** ALREADY FIGURED OUT

The city is not already figured out because the rules and boundaries established by the bureaucrats have not been able to contain its gathering energies and ambitions. The city is not already figured out because it does not ascend to the state of nostalgic perfection promised by the planners in their neat and tidy visions of tomorrow based on yesterday. The city is not already figured out because it may not even be where we thought it was. Most importantly, though, the city is not already figured out because it is not finished becoming what it will be tomorrow and the day after that, not finished outsmarting even the most clever of those among us who think they can discover and exploit its secrets.

With all this in mind, the “Perimeter Projects” studios, lectures, and workshop tracked the city into the territories where it has been migrating for the last few decades. There, among sewer treatment plants, office parks, halfway houses, prisons, and big box retail complexes, they encountered suburbanites, developers and traffic, and sought to make new claims, even if only provisional, for architecture. In time punctuated by the blur of passing mileposts rather than city blocks, in groups and sometimes alone in their cars, each studio tried to accommodate itself to this newly urbanized reality on the perimeter of the American city. The results were simultaneously thrilling and banal. Indeed, the most thrilling projects resulted from engagements with banal realities newly discovered.

And, because the territories into which the city has migrated are to be found not only across America, but almost everywhere—even in Old Europe, which continues to be the model for nostalgic planning here in America—the lecture series introduced three architecture offices that have been tracking the city as it has migrated into the periphery of the European city. Matthijs Bouw, of One Architecture, in the Netherlands, showed office projects from the suburban cities created by the push of new immigration into the core cities of Amsterdam, Rotterdam and the Hague, and the simultaneous push of newly-wealthy middle-class families who are for the first time looking for housing outside the perimeter of the hallowed “ring cities.” As in America, this push is driven by the simultaneous decay and redevelopment of urban cores as entertainment and leisure zones and the migration of those who can to the peripheries. Bouw showed urban projects in suburban communities in Austria as well as in the center of Paris, suggesting that the push of urbanization from the core into the periphery is occurring throughout Europe, and indeed is in some cases reversing polarity as some of that urbanized periphery begins migrating back

Michael Speaks completed a Ph.D. in Literature at Duke University in 1993. He is the founding editor of Polygraph, and has been the Senior Editor at ANY magazine in New York, where he was also the Series Editor for “Writing Architecture,” published by the MIT Press. He has published and lectured internationally on art, architecture, urban design and scenario planning. Speaks is a contributing editor for Architectural Record, and serves on the editorial advisory board of a+u (Japan) and on the advisory board for the Storefront for Art and Architecture in New York. Currently Head of the Metropolitan Research and Design Post Graduate Degree at the Southern California Institute of Architecture in Los Angeles, Speaks has also taught in the graphic design department at the Yale School of Art, and in the architecture departments at Harvard University, Columbia University, The University of Michigan, Parsons School of Design and The Berlage Institute in Rotterdam.

into the city. Xaveer de Geyter, from Brussels, in his book, *After Sprawl*, has catalogued this situation in a remarkable study of the “Blue Banana,” the urban agglomeration stretching from London to Venice which, when viewed from the vantage points of satellite imagery and the car, vaporizes national, regional, and city boundaries—forcing us to consider the emergence of a new urban reality. De Geyter, the first lecturer in the series, showed several “perimeter projects” designed by his office, including the Chassé Park apartments in Breda, the Netherlands, where a new suburban reality with high densities has been created on the site of a former military base.

The third lecture was delivered by the Brussels based office 51N4E (coordinates of Brussels), who also ran the workshop. One of the most exciting and ambitious young offices working in Europe today, Johan Anrys, Freek Persyn, and Peter Swinnen run an office specializing in “perimeter projects.” Their design for the LAMOT brewery in Mechelen, Belgium, a provincial city located between Brussels and Antwerp, is a notable example of the role architecture can play in transforming dead industrial spaces into vibrant new spaces of opportunity. Acting as scenographers and programmers—and eventually as architects—51N4E focuses on the need for a blank platform that could reveal the hidden realities of Mechelen; support its local initiatives; and encourage new commercial and artistic experiments. Their design, which is now being completed, promises to accomplish all these goals by surgically rearranging a 19th century behemoth that lay fallow for decades into a 21st century complex of cultural and commercial innovation.

51N4E is as energetic as they are smart; in the workshop they helped drive a process of intelligent building prototyping that takes into consideration the rapidly changing nature of the new territories on the periphery of the old city. 51N4E have proposed suburban communities designed around an existing track and field facility in Ooigem, Belgium, and they have designed tall buildings in the heart of Brussels. They are decidedly in favor of the city, of density, of new forms of housing, of cultural and commercial arrangements. But their idea of the city, like that of Matthijs Bouw, Xaveer de Geyter, and of all of the instructors teaching the studios, is an expansive one that requires new forms of architectural intervention, new forms of collaboration, and the will and desire to experiment. If the results of the studios, lectures, and workshop are any indication, these new forms of architectural intervention are already in formation. “Perimeter Projects” has put us all one step closer to matching its pace of innovation, transformation and creativity. The city is not already figured out.

Weekend Timetable

Saturday 10/02

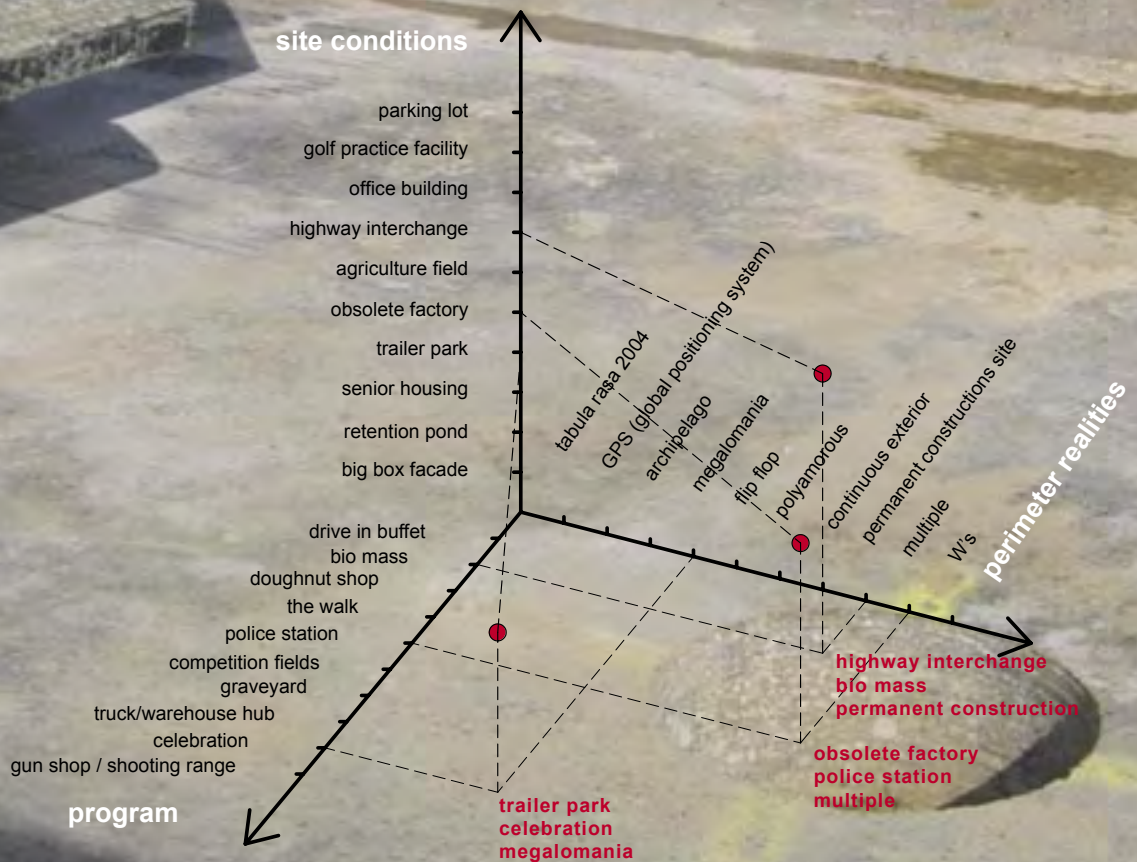
11.00	start workshop / individual choice definition
11.00 / 23.00	individual concept [format: one 11x17 document per student] [title / 3 options / txt max 10 lines / image analysis + proposal]

Sunday 10/03

10.00	selection 51N4E [90 projects down to 18 projects]
12.00	presentation 18 perimeter projects + suggestions development
14.00	group formation [5 students per group]
14.30 / ...	project + discussions

Monday 10/04

13.30 / 16.00	project review
16.00 / 17.00	project discussion
18.00	51N4E lecture



10 Perimeter Realities

1 ARCHIPELAGO

Project: Urban Foyer
Urban design, Tienen, Belgium; Project 2003/04, projected completion 2008

2 PERMANENT CONSTRUCTION SITE

Project: Groeningemuseum
Reconversion Bruges, Belgium; Invited Competition 2002, realization 2002-03

Project: Masterplan farmhouse
Reconversion, Outgaarden, Belgium; Project 1998/2000, realization 1998/2001

3 W's

Project: Allotment Athletica
Housing Scheme and Meeting Centre, Ooigem, Belgium; project 1998

4 CONTINUOUS EXTERIOR

Project: Pavillonaire
House, Keerbergen, Belgium; project 2002-03

5 MULTIPLE

Project: Cell
21m2 living unit, Project 2000-02, projected completion 2005

6 POLYAMOROUS

Project: TILE
Leien, Antwerp, Belgium; invited competition 2003

7 G.P.S.

Project: TILT, maximizing the audience
Design for a Mobile Grandstand, Amsterdam, Netherlands; project 2004, projected completion 2005

8 MEGALOMANIA

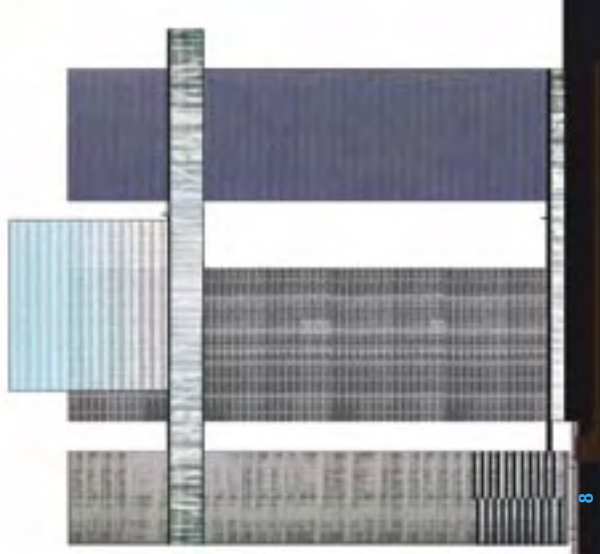
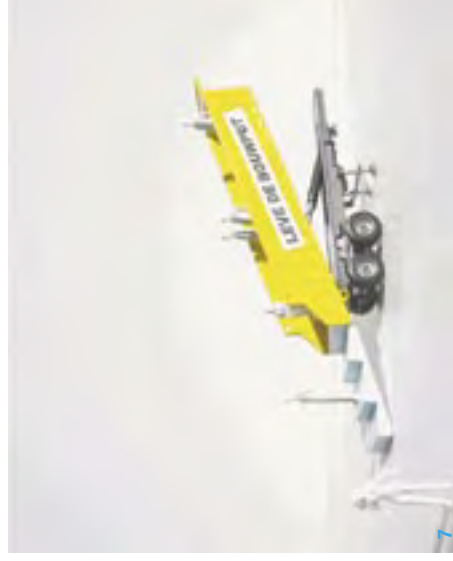
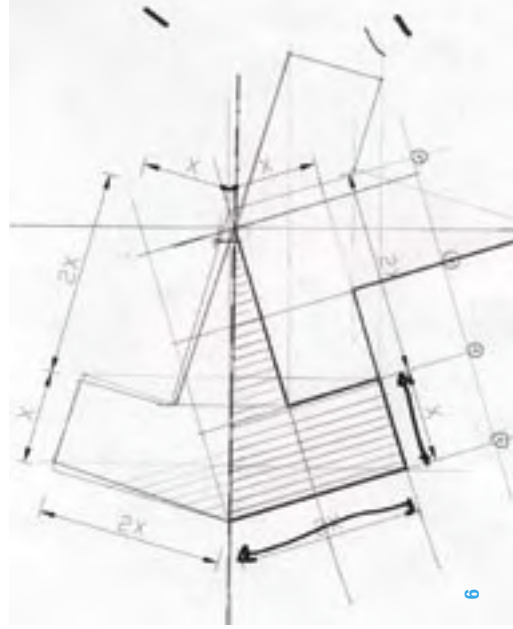
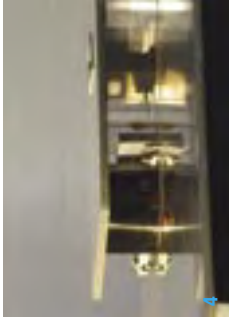
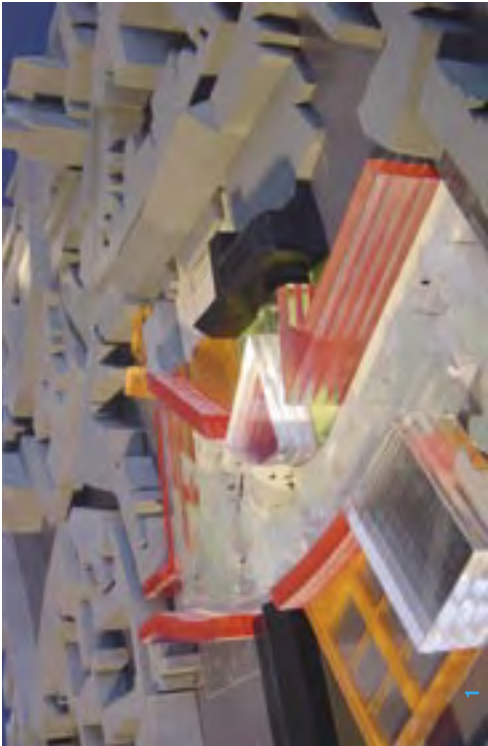
Project: La théorie du balcon
High-rise development, Brussels, Belgium, project, 2001

9 FLIP FLOP

Project: Dubbel Cafe Double
Café for Flemish Government, Brussels, Belgium; invited competition 2002

10 TABULA RASA 2004

Project: LAMOT™
Cultural Convention Centre, Mechelen, Belgium; project 2000-02, realization 2003-, projected completion 2005



TABULA RASA 2004

The LAMOT beer brewery was once one of the most important buildings—if not in size at least in terms of revenue—in the Mechelen* area. Situated along the river, this powerful industrial building has every potential to become the city's next ambitious project.

By about the mid-1990s, the last drop of economical value had been squeezed out of the brewery, which was then abandoned by its owners, leaving behind an empty carcass littering the historic city center. Promoters and local architects swiftly rose to the occasion, proposing unsolicited solutions for the rehabilitation of the crippled programmatic orphan. Every feasible and remotely viable program was projected, injected and rejected. In the end the city settled for a fuzzy mixture of culture (museum of twentieth-century Mechelen art, Mechelen's missing link with the twenty-first century) and commercial facilities (congress center). Years passed, architectural models followed one another, but nobody could agree on the project's final content or image.

By late 1999, after a new city council had taken office (socialism being traded for liberalism), the city opted for an archetypal Belgian compromise, keeping the whimsical, home-grown program and the promoter/architect but bringing in external expertise to break the project impasse. According to the brief, the expert was to focus on the "cultural scenography" of the museum's interior; the commercial aspects of the project were not within his or her purview.

After a modest competition among "scenographers," 51N4E (the sole architectural competitor) was selected. Our position was that an uninteresting recycled building with an interesting museum-like interior would still be an uninteresting building. During the first months following our initial assessment, we performed an ambition-check on the LAMOT building, fine-tuning the program as well as its spatial outcome. This entailed attracting national and international expertise—experts hiring experts!—and boosting the office with commercial, cultural, political, philosophical and other insights**. The outcome was an overall proposal for the brewery relic, a full-scale puzzle that could respond to as well as attract new opportunities.

Ironically, within its structure of expertise, 51N4E was to act simultaneously as scenographer, programmer, designer, advisor and supervisor, but not as architect—painfully yet succinctly illustrating the relative importance of the architect's role within the contemporary urban planning and architectural process.

Our first act was to advise the client not to build a museum of 20th century art on this location. The city's collection was simply not up to it. However, the combination of cultural infrastructure and commercial facilities (shops, congress centre, café, restaurant) could prove an intriguing and realistic use for this specific industrial location. Instead of a self-contained building we proposed conceiving a building that would depend on the city's existing cultural facilities. Mechelen, despite its self-image, is in fact a living city with actual cultural dynamism, in the broadest sense of the term. LAMOT could become a new (blank) focal point, a free podium, for the otherwise rather invisible cultural players within the city. LAMOT's cultural program would become threefold: STAGE (reveal what is hidden), ENHANCE (supporting local initiatives) and PRODUCE (start up new experiments). LAMOT should initiate these relationships, offering an explosive mix, incorporating the urban romantic potential. Lowbrow and highbrow encounter business in this "project space" called LAMOT™.

Next question: Can this industrial building accommodate these ambitions? The structure, as is, is an undecipherable conglomerate of smaller buildings.

LAMOT™
cultural convention centre
Mechelen, Belgium
2000/05



The LAMOT site, since its origins in 1922, has been part of a continuous process of extension and demolition, a process of straightforward commercial reasoning whereby redundant parts are torn down without any emotion and newly needed infrastructures are simply joined onto the existing core—an unintentional lesson in straightforward reasoning. During the process we eagerly learned from this logic, re-employing it for the future development of LAMOT™. Reconverting this awkward giant into a public building brought to the fore new standards of accessibility, orientation, light and views. It entails action—a surgical operation—on an urban scale. We proposed slitting open the building's first floor—a calculated internal explosion. This new level we called "Mechelen Central" (MC), a 1,300 m² space leaving no doubt about the future ambition of LAMOT™. The result is a "triple-decker" construction, three zones, each specific in terms of space, waiting to be programmed:

- 1 a 24/7 commercial base (shops, restaurant, micro-brewery) filtering the LAMOT™ audiences
- 2 an elevated urban foyer (MC), a popular piano nobile allowing for informal cultural consumption, with but one fixed element: the reception desk
- 3 a critical mass of project spaces (lounges, auditorium, treasure chamber, banquet hall, kunsthalle), ranging from multi-use to hyper-specific interiors

Aside from the introduction of MC (is it an addition or a demolition?), the original building will be demolished in part (a section of the concrete silos), and in part extended through new construction. This addition, comprising the main entrance, a section of MC, the auditorium and a panoramic roof, is designed as a raw, cantilevered concrete structure wrapped in glass. It is deliberately different from its predecessors yet radically infected by their general sense of awe.

In the end, the project's true intention is to mix culture and commercial activities in an intricate manner, a voluntary clash of substance, whereby commerce is fed by culture and culture can react to commerce (or vice versa). In this way the initial brief for an art museum is exalted into a new performative center incorporating all the requirements of a museological condition, without having to limit itself to the dictates of museum architecture.

LAMOT is a provincial city located midway between Brussels and Antwerp. Project partners: Meertens-Steffens, Heidi de Nijin, Xaveer de Clercq, Chris de Waei, Gust van Thillo, Bob Van Reeth, MDA, Bart de Baere, Wouter Davidts, Laurent Ney, Architectenkoöperatief



POLYAMOROUS

*48,000 m² of tiling
Antwerp, Belgium 2003*

The Leien is a 6 km-long Antwerp boulevard, an offshoot of the city's most valuable economic asset: the river Schelde. Until 2000, the Leien's main quality was its tarmac *laissez faire* aspect—anything was permissible, as long as it had wheels. In the end, Antwerp is no different from any other contemporary city in the embrace of urban hygienics, relentlessly transforming the Leien into a clean-cut city boulevard.

Reality-Check

Early 2000: Despite the fact that Antwerp nursed a clear ambition to acquire the next Ramblas or Viennese Boulevard, the 360,000 m² contract was given to an engineering office, creating a public uproar. In a last-ditch attempt to minimize its loss of face, the city decided to attract artistry, inviting Philippe Starck, Gigon & Guyer, Jan Fabre, Ivo van hove and 51N4E to develop the Leien's footpath tiling.

Impossibility

The 2x4 meter wide and six kilometer long project area made up only 13.6 percent of the total Leien. The client wanted 100 percent affectation—a clash of ambitions, a mathematical impossibility! Seeking a way out, we proposed developing a “city tile” rather than a “Leien tile,” artificially broadening the affectation scale (100 percent and more!). So it was that TILE came into being. TILE is an economic product—a means to interpret urban space—rather than an artistic goal in itself.

Form

Reconsidering the concept of urban decoration, we distilled a poignant trident shape, a variation on a Moorish pattern (what better city than Antwerp to boast such reformed Arabic beauty?). The specific contour allows for a rich cross-connected pattern, evoking a parade of associative references: abstract, literal, commercial, precious, robust, banal, curiosum, isotrope, etc....

Scale

Ambitiously taking on our new role as street decorators, we aimed for an unintentional master plan. Depending on TILE's finish (rough/smooth), the light and the movement of people, zones would appear, similar to the shadow cast by trees or clouds, turning the Leien into a subtle three-dimensional spectacle, even at night.

Gamut

The urban ambition of TILE is underscored by the development of a complete gamut:

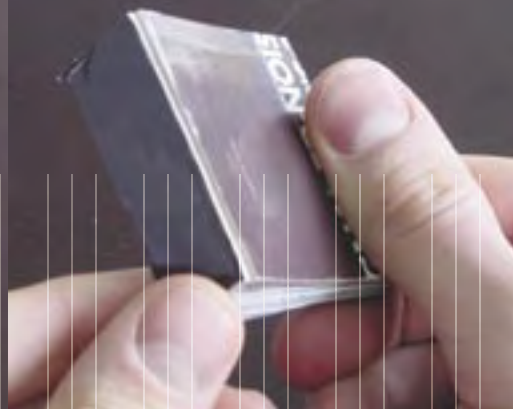
- (1) a small-scale, ceramic grooved version
- (2) a large-scale, concrete grooved version
- (3) a large-scale, glass-in-concrete version (also available washed)
- (4) a large-scale, hyper-ecological version (concrete with a titanium dioxide coating, turning nitrogen oxides into active oxygen, a process similar to nature's photosynthesis)



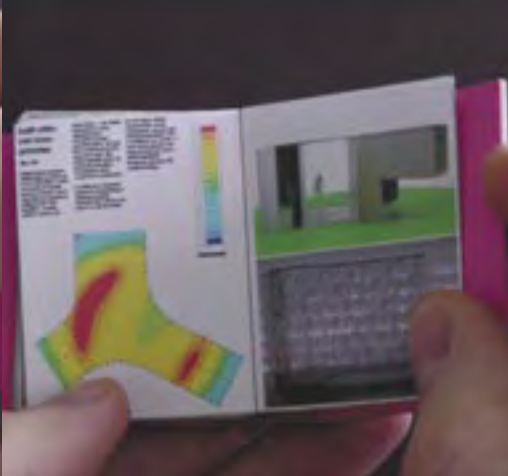
079



**And TILE is equally
available in chocolate.*



080



LECTURE SERIES 2004

WINTER

Doug Aitken
Ben van Berkel
Marianne Burkhalter
Peter Calthorpe
Margaret Crawford
Rients Dijkstra
Keller Easterling
Peter Eisenman
Karen Fairbanks
Hella Jongerius
Lars Lerup
Barbara Littenberg
John Maeda
Scott Marble
Rahul Mehrotra
Steven Peterson
Saskia Sassen
Michael Speaks
James Timberlake
Walter Vanstiphout

FALL

Stan Allen
Johan Anrys
Matthijs Bouw
Brad Cloepfil
Yung Ho Chang
Xaveer De Geyter
Hank Dittmar
Tony Downs
Ellen Dunham-Jones
Susan Handy
Walter Hood
Natalie Jeremijenko
Marcy Kaptur
Paul Lewis
John Norquist
Freak Persyn
Peter Swinnen
Ron White
Susan Zielinski

081

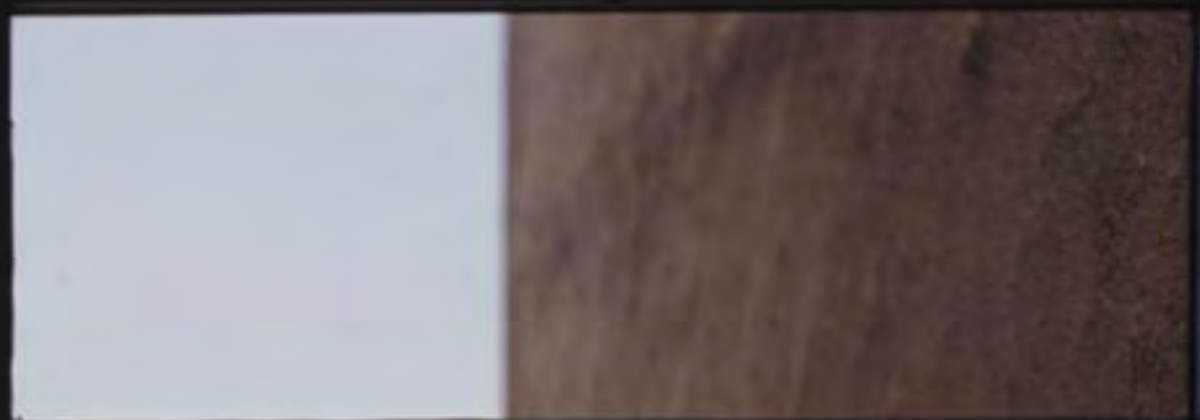
Doug Aitken weaves between the worlds of fine art and popular culture. His films, photographs, and video installations have recently appeared at the Centre Georges Pompidou in Paris, the Serpentine Gallery in London, and the Whitney Museum of American Art and Museum of Modern Art New York. In 1999, his work *Electric Earth* won the Primo Internazionale—the best international artist award—at the 48th Venice Biennale. His independent films, *Diamond Sea*, *These Restless Minds*, and *Eraser*, have been included in the New York, Telluride, and London film festivals, and he has directed more than 20 music videos, which have been prominently featured on MTV and other networks. His work has been called “mesmerizing” by the *New Yorker*, and the *New York Times* has named him “a new cultural icon for the 21st century.”

Paul Lewis is a graduate director for the M.Arch Programs at Princeton University. He is a principal of the New York-based architectural firm of Lewis, Tsurumaki, Lewis (LTL). He received both the Emerging Voices Award (2002) and the Young Architects Award (1996) from The Architectural League of New York. In 2000, LTL was named one of 10 Selected Architects representing “The New Vanguard” by Architectural Record.

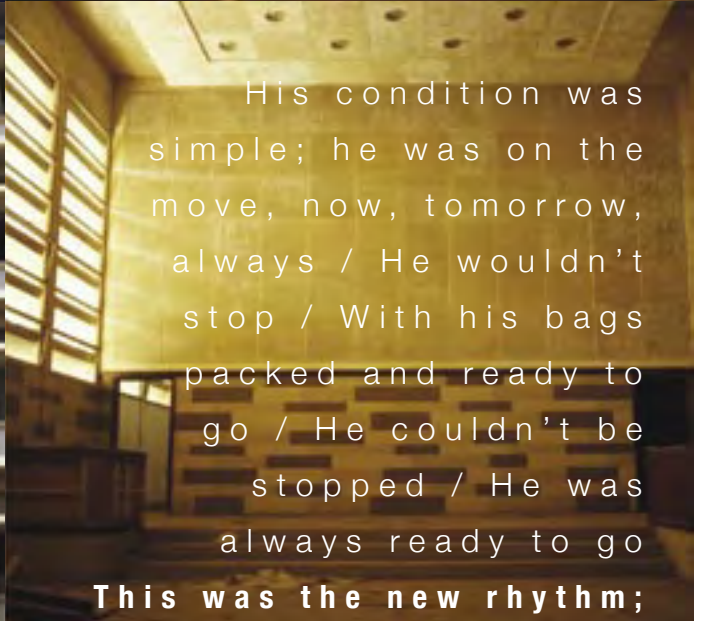








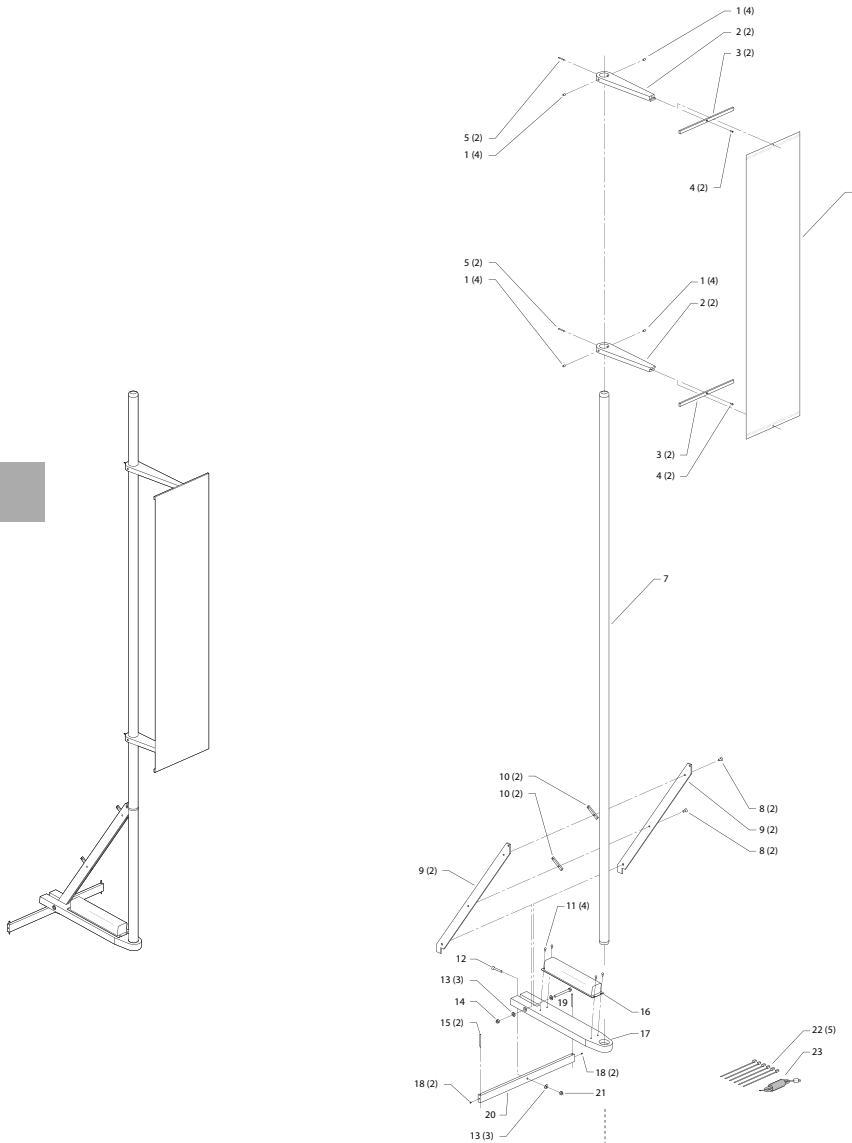




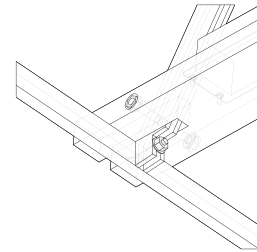
His condition was
simple; he was on the
move, now, tomorrow,
always / He wouldn't
stop / With his bags
packed and ready to
go / He couldn't be
stopped / He was
always ready to go
**This was the new rhythm;
it was his rhythm.**

Lewis.Tsurumaki.Lewis—Architectural Opportunism

088



1. 3/4" Nylon Set Screw (4)
2. 3/4" Stained Birch Plywood (2)
3. 1/2" x 1/4" Steel Bar (2)
4. #8 Stainless Steel Wood Screw (2)
5. 1/8" Diameter Carbon Steel Rod (2)
6. 48" x 12" Back-Lite Film
7. T12 Linear Fluorescent Bulb, Single-Pin Base
8. 1/4"-20 Stainless Steel Machine Screw (2)
9. 3/16" x 1-1/2" Cold Rolled Steel Bar (2)
10. 1/4" x 3/8" Cold Rolled Steel Bar (2)
11. #8 Black-Oxide Wood Screw (4)
12. 1/4"-20 Stainless Steel Socket Cap Screw
13. .688" Diameter Steel Washer (3)
14. 5/16"-24 Steel Hex Nut
15. 5/16" Carbon Steel Rod (2)
16. Rapid Start Fluorescent Ballast
17. 1-1/8" Stained Birch Plywood
18. 1/4"-20 Steel Set Screw (2)
19. 5/16"-24 Steel Hex Head Bolt
20. 1-1/4" x 1/2" Cold Rolled Steel Bar
21. 1/4"-20 Steel Hex Nut
22. 8" Black Nylon Cable Tie (5)
23. 18 GA Black Electrical Cord



Light Structures—University of Michigan Gallery Installation

What if the means of lighting an exhibition provided its very structure? What if the images in an exhibit were cantilevered from fluorescent tubes that serve as their only source of illumination? What if ballasts were used physically as well as electrically? What if an exhibition of flat images required no walls, and could be adjusted to fit into any gallery space?





What if two buildings were skinned as one? What if an exterior entry courtyard could be the heart of a building? To foster social exchanges, what if private study nooks could cantilever over the most public space? What if structural glass channels could form a screen that provided different degrees of transparency between building and campus?

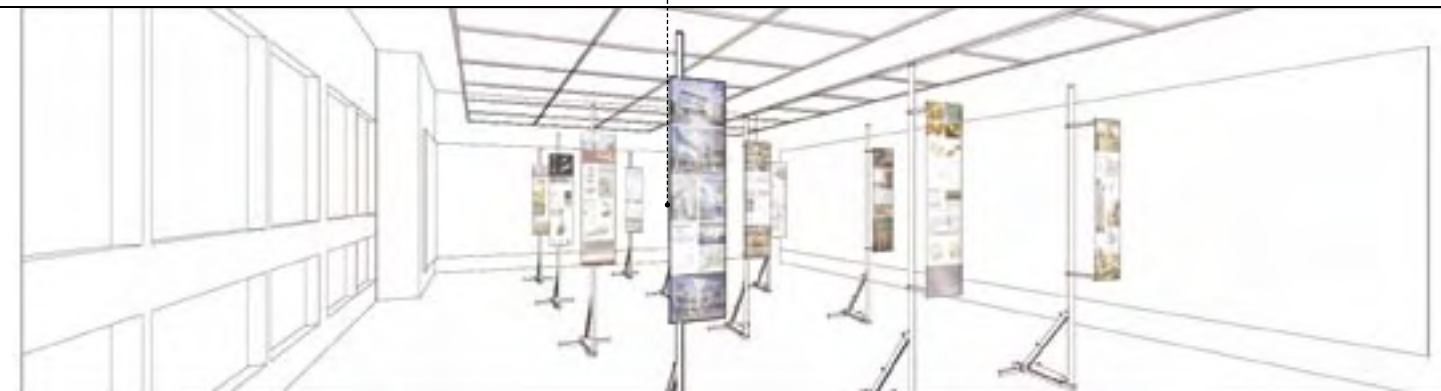
089



photography: Rudolph Jmu



Bornhuetter Hall — The College of Wooster, Ohio





photography: Michael Moran



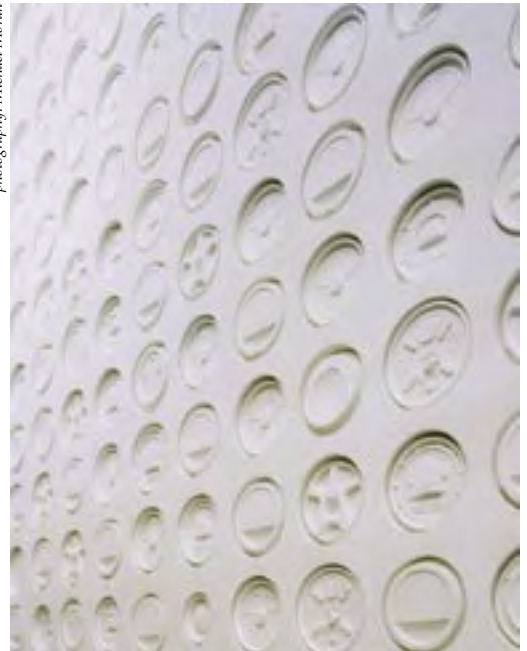
What if a banquette surface could produce a spatial envelope? What if banal materials could be excessively replicated to become an architectural membrane? What if $\frac{3}{4}$ " x $\frac{3}{4}$ " strips of felt and stained plywood could be stacked like masonry, generating diversity through ruthless repetition? Rather than being concealed or objectified, what if lights could form a branching matrix and meander across an entire space?

Fluff Bakery — New York City

What if a coffee shop was made from the very materials of a disposable coffee cup, with walls and ceiling built of stacked cardboard? Given the incredible variety of designs for coffee lids, what if a wall of cast plaster lids could serve as a taxonomic chart up close, and as a repetitive pattern from a distance? What if corrugated cardboard when stacked on edge could be transparent to sound and vision?



photography: Michael Moran



Ini Ani Coffee Shop — New York City





What if the entasis of a column could be stretched into a surface for display? What if vertical columns could be the structure for a horizontal cantilever? What if walls of images could withstand wind loads while built like a kite? In a city of no automobiles, what if a full scale car section could be imaged at the resolution of 2500 pine tree AirFreshners?

091

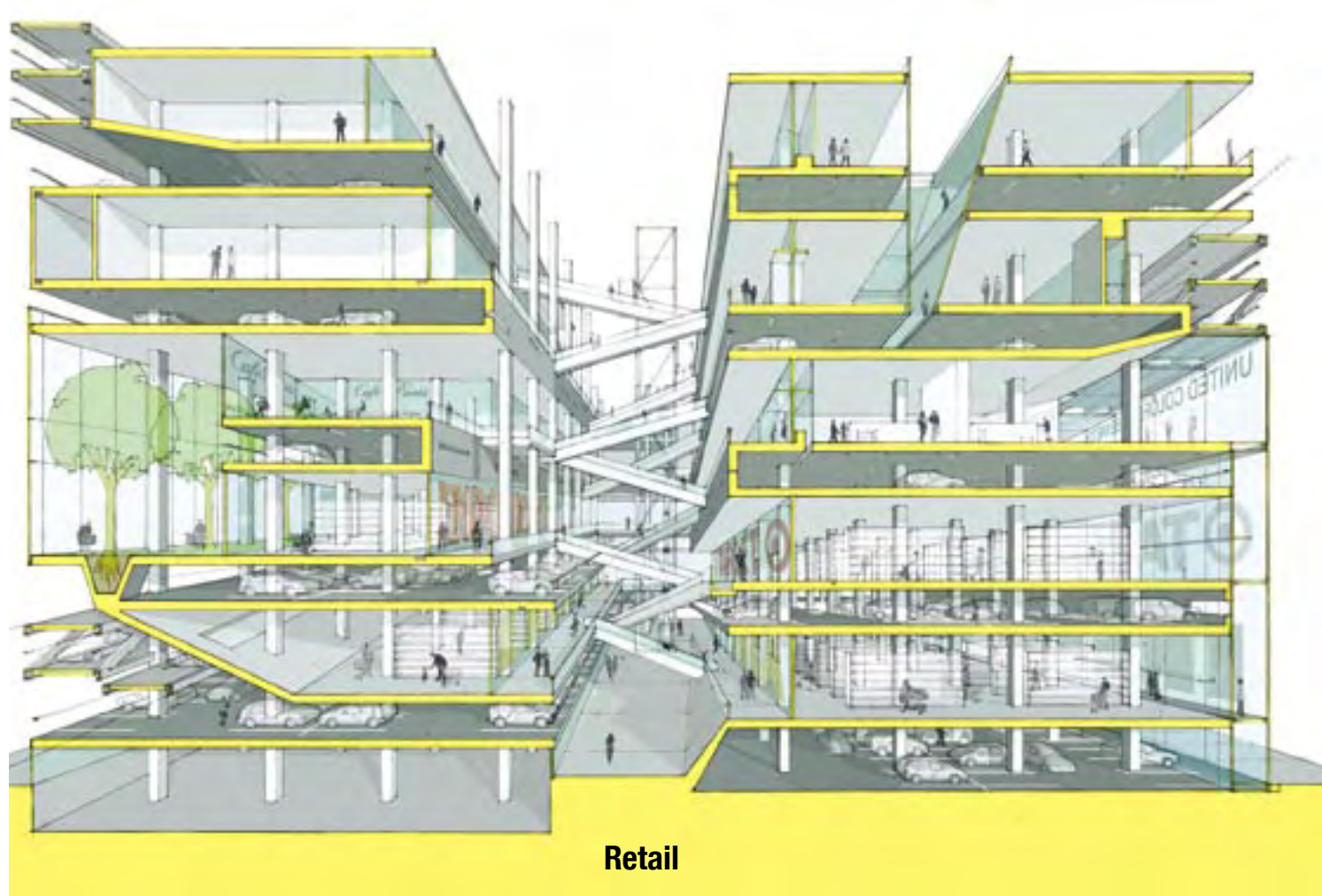


photography: Elliot Kaufman

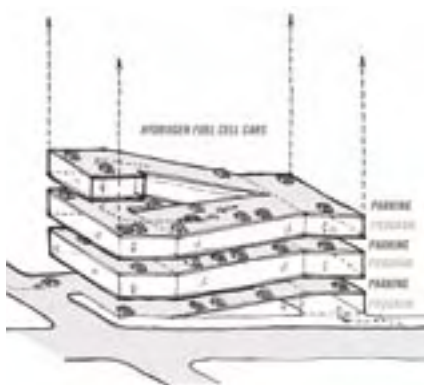


Parking Sections — US Pavilion 2004 Venice Architecture Biennale, Italy





Park Tower—US Pavilion 2004 Venice Architecture Biennale



What if the interdependence of spatial function and parking space becomes the catalyst for architectural invention? Instead of sequestering parking to subterranean levels, what if automobile parking is intertwined into every level of a building, changing in density and frequency to match the required parking allocations of divergent programs of a complex multi-use Park Tower?

Using the promised future of clean and quiet hydrogen fuel as a catalyst, Park Tower enables occupants to drive up the skyscraper without noxious fumes or excessive engine noise, transforming the time-consuming suburban commute into the seductive urban ascent, complete with panoramic views and urban garden stops. While employing a commonplace mix of programs—retail space on the ground level, hotel and office space in the middle, and residential on the top—Park Tower combines in the manner of a double helix a new intertwining of a continuous drive-through parking garage and a sandwich of occupiable architectural space. The sectional matings of each program's function and parking are maximized, using the specific ratio of parking-to-program type to establish the rules of exchange. To facilitate rapid ascent and descent, an additional speed-lane wraps up through the tower, allowing the penthouse owner to drive home in the manner of a trip to the top of Hollywood Hills, or the outdoor enthusiast to experience the roof-top SUV testing ground.





100 ft² residential
12 ft² parking

Residential



100 ft² office
60 ft² parking

Office



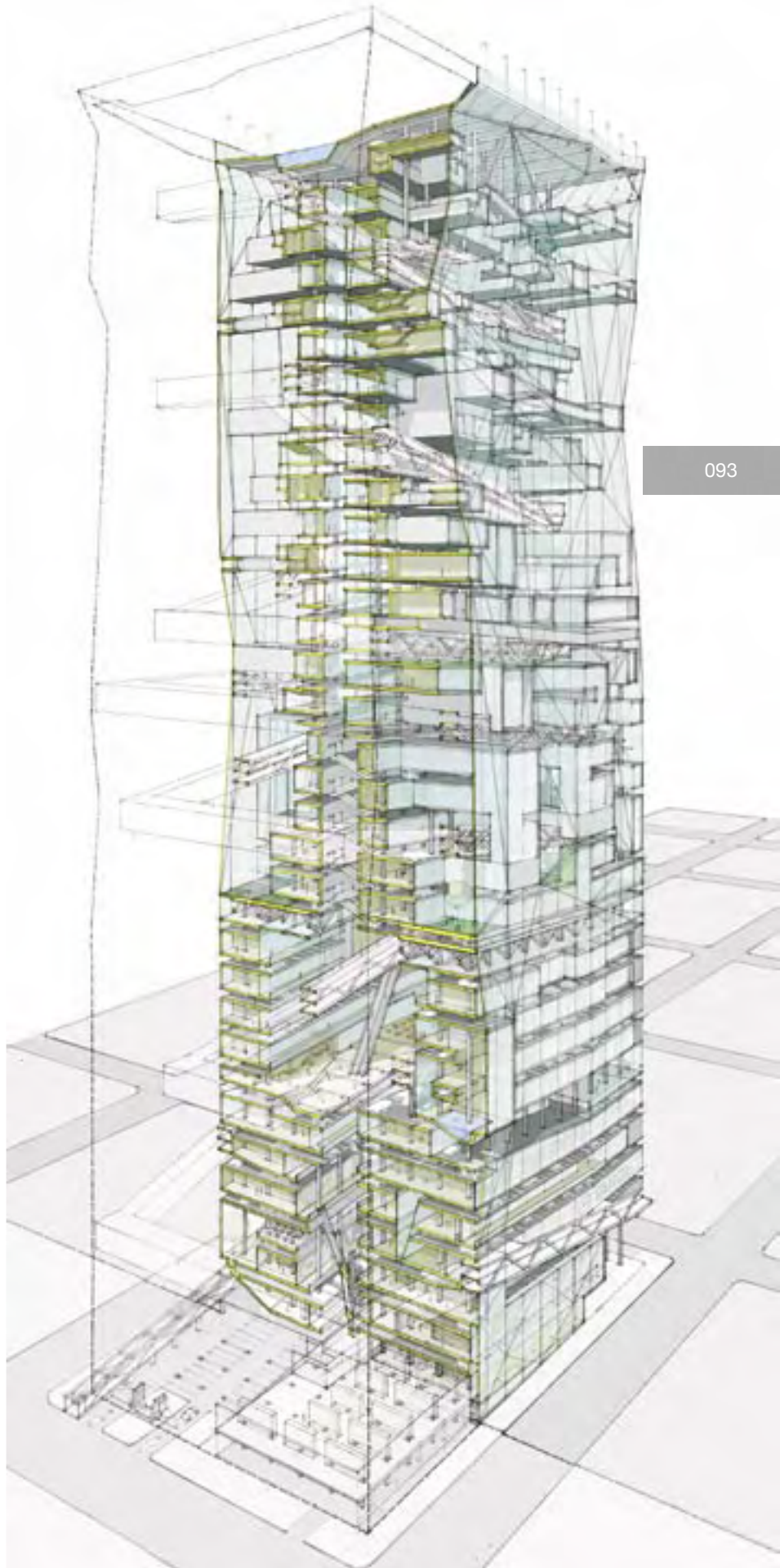
100 ft² hotel
80 ft² parking

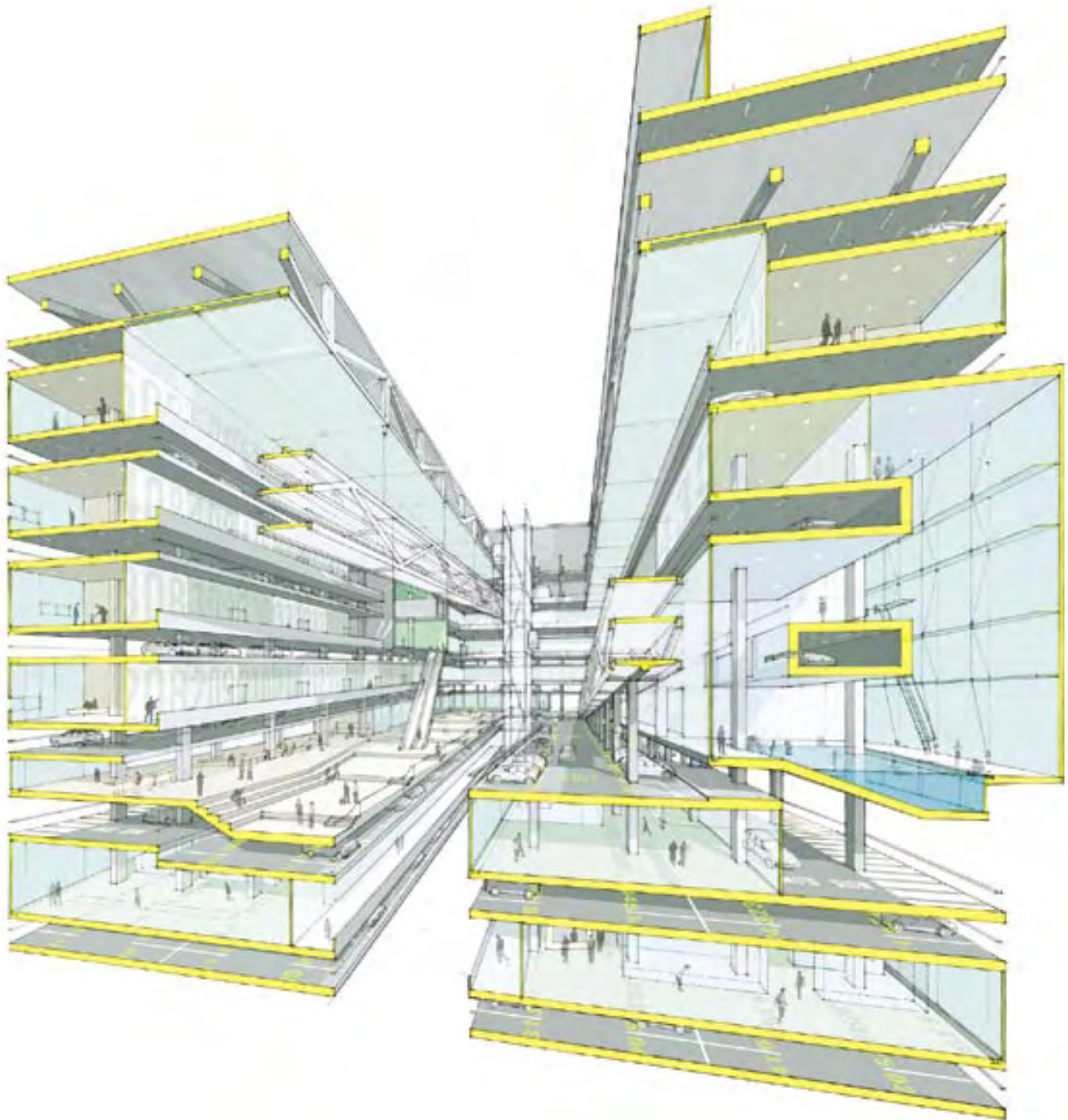
Hotel



100 ft² retail
135 ft² parking

Retail



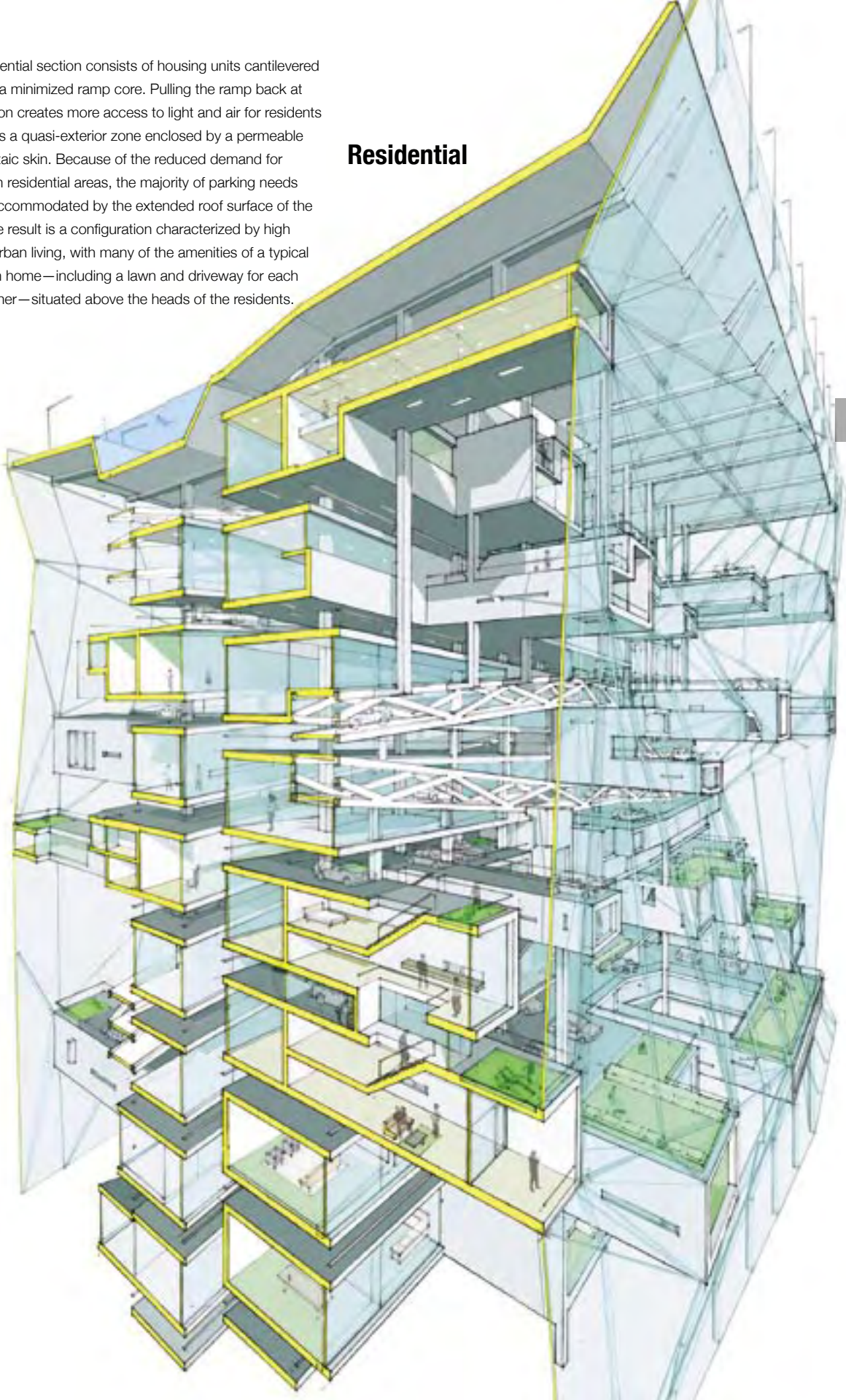


Hotel

The Tower's hotel is situated between the retail and office districts, placing business travelers in the center of their most common activities: shopping and work. This arrangement reduces traffic and parking demand in the building, allowing more freedom in the spatial organization of the hotel. Hybridizing the typological features of hotels and motels, a central atrium is wrapped by alternating spirals of rooms and parking. In this way direct automotive access is combined with the spectacle of a grand public space that accommodates check-ins, bars, lounges and dining. Pools and spas occupy voids carved through the mass of the encircling rooms providing visual connection to the exterior.

The residential section consists of housing units cantilevered out from a minimized ramp core. Pulling the ramp back at this section creates more access to light and air for residents and forms a quasi-exterior zone enclosed by a permeable photovoltaic skin. Because of the reduced demand for parking in residential areas, the majority of parking needs can be accommodated by the extended roof surface of the units. The result is a configuration characterized by high density urban living, with many of the amenities of a typical suburban home—including a lawn and driveway for each homeowner—situated above the heads of the residents.

Residential



04.JPG
05.JPG

22
28
37

096

For _____
Date _____ Time _____ AM
PM

WHILE YOU WERE OUT

M. Ruke Bulman

Or _____

☐ Phone _____

☐ Fax _____

☐ Mobile _____

Area Code

Number

Extension

TELEPHONED		PLEASE CALL	
CAME TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU	<input checked="" type="checkbox"/>	URGENT	
RETURNED YOUR CALL		SPECIAL ATTENTION	

Message _____

Anders Fellm

For Fellow's

Date 2003-04

Time _____

AM
PM

WHILE YOU WERE OUT

M. Reto Ueller

Or _____

☐ Phone _____

☐ Fax _____

☐ Mobile _____

Area Code

Number

Extension

TELEPHONED		PLEASE CALL	
CAME TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL		SPECIAL ATTENTION	<input checked="" type="checkbox"/>

Muschenbeim
Fellm

For _____
Date _____ Time _____ AM
PM

WHILE YOU WERE OUT

M. Steven Mankenck

Or _____

☐ Phone _____

☐ Fax _____

☐ Mobile _____

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TELEPHONED		PLEASE CALL	
CAME TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL		SPECIAL ATTENTION	<input checked="" type="checkbox"/>

Message _____

Oberdick Fellm

Signed _____

FELLOWSHIPS IN ARCHITECTURE

MUSCHENHEIM

The William Muschenheim fellowship supports and encourages individuals who show promise as design instructors and are at or near the beginning of their professional career.

OBERDICK

The Willard A. Oberdick fellowship supports and encourages individuals who show promise in building science, information technologies, and design. Candidates should be at or near the beginning of their professional or academic career.

SANDERS

The Walter B. Sanders fellowship supports and encourages experienced practitioners who are interested in architectural design and education and provides them the opportunity to pursue research or other creative activities.

Fellows spend one academic year at the University of Michigan. Appointed as Lecturers in Architecture, they are given teaching responsibilities and time to devote to other creative activities, scholarship, and design work. Fellows present the result of their activities to the College at the end of

Reto Geiser is a principal in the collaborative design practice, Research and Development, he holds a degree in architecture from the ETH Zurich. Most recently, while a researcher at the Contemporary City Institute in Basel, he examined the emerging urban conditions of Switzerland.

Steven Mankouche was born in Athens, Greece and grew up in Milan, Italy. He received his architectural training at Cornell University and the Architectural Association in London. His practice, Atelier Mankouche established in Aspen, Colorado in 1996, focuses on issues concerning residential design and the fabrication of domestic objects.

Luke Bulman received his M.Arch. at Rice in 1998 and a B.A. in Architecture from the University of New Mexico 1992. Luke is a principal in the independent design practice Thumb. Prior to his fellowship at Taubman College, Bulman held the position of director of publications for Rice School of Architecture.



Cul-de-Sac City

STEVEN MANKOUCHE
Oberdick Fellowship









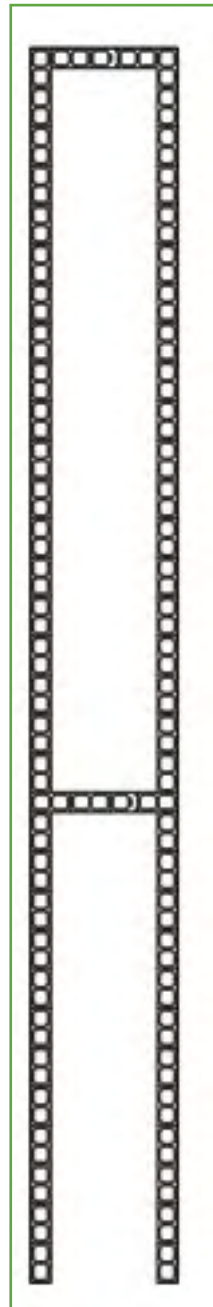
Experiencing a fragmented journey through this hyper suburban city, at times finding my self in the abandoned center of urban Detroit, I would ask myself, "Where did everyone go?" To that effect I decided to redraw Detroit by focusing on what was not linear or part of an earlier type of urban planning, focusing solely on the circuitous, the web of cul-de-sac that forms the perimeter of the city and which can be seen metastatically growing at its edge.

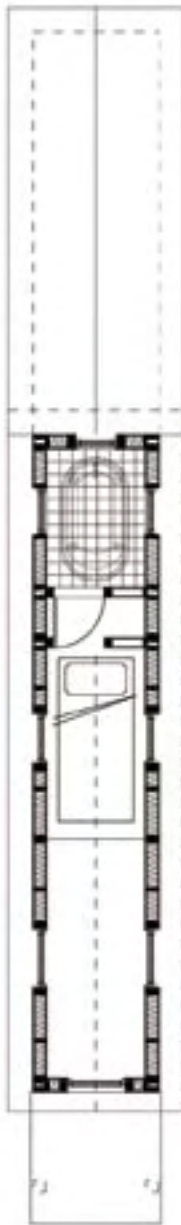
While collecting the USGS data to construct my new city I started noticing the names of the curly roads, predominantly innocent names ironically referencing the wilderness they destroyed. Names often used to brand automobiles. The collection of names are perhaps a more telling description of this second city, a product city, undeniably linked to the motor vehicle that enables circuitous navigation and its specific urban design.

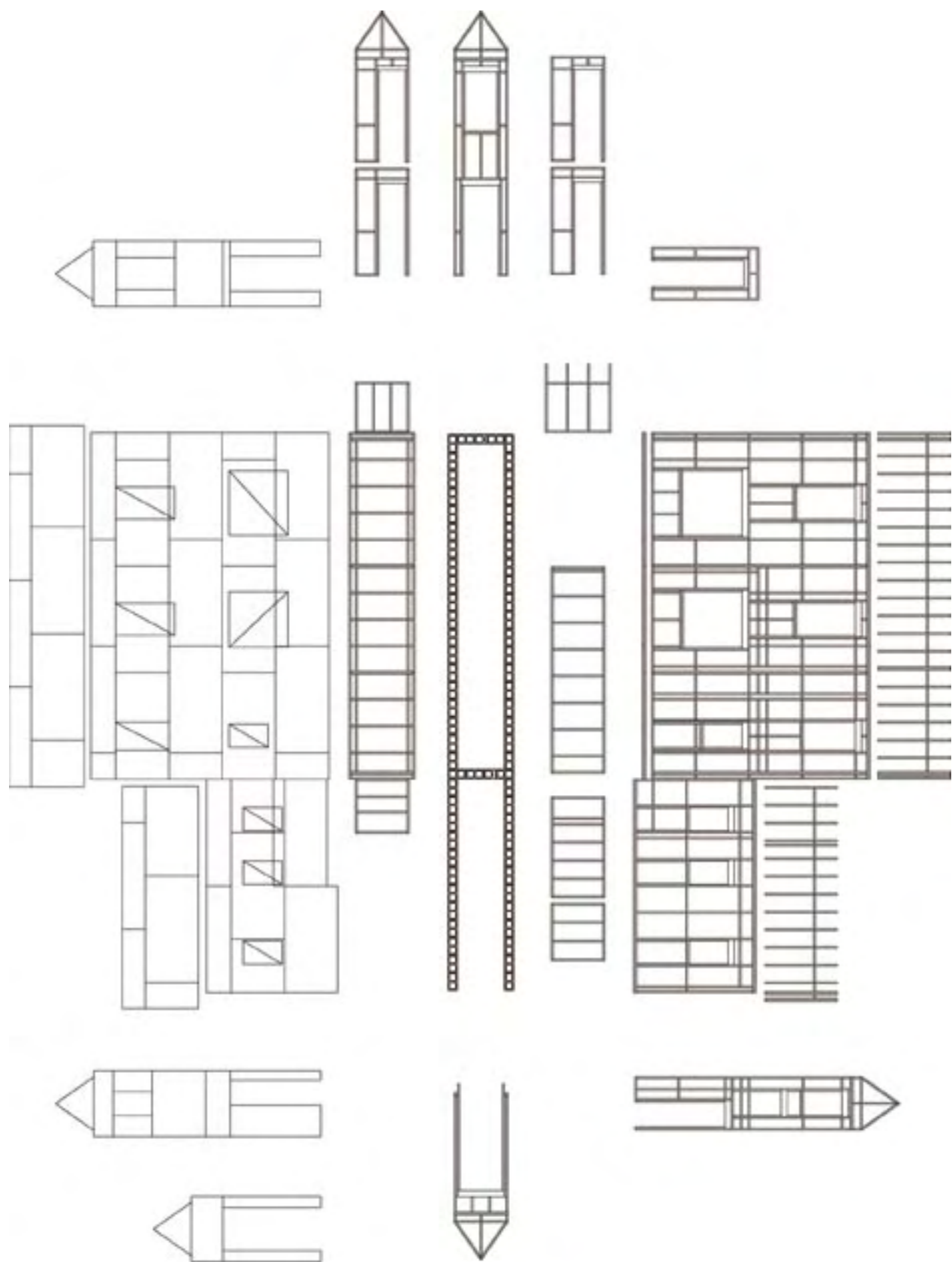
At the margin of this perimeter growth is the frontier. Just look at the rim of the newly sodded lawns to see the new homesteaders colonize the land. To critically operate in this extreme territory one must co-opt the same language of construction. In an absurd environment of supersized maximums

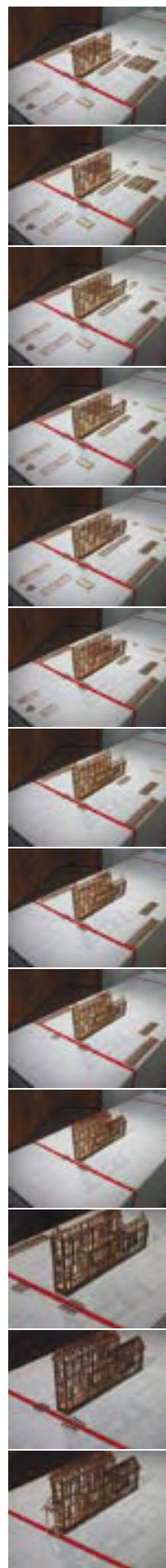
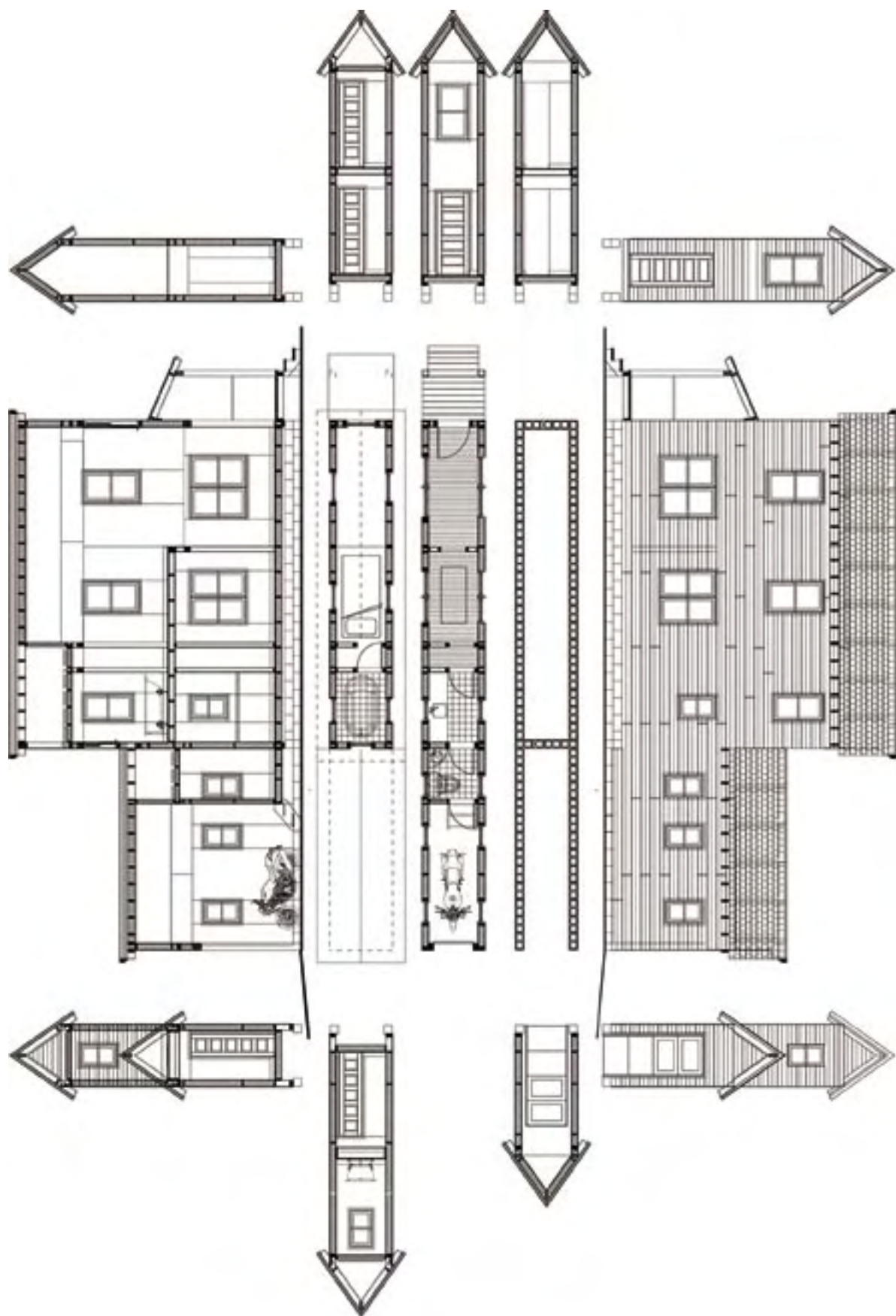
I wanted to propose the minimum. The minimum dwelling, a house for one person, for the odd single who is force to inhabit the perimeter due to employment and infrastructural logistics. When you looked at it one way, this house would look like any other home in the same subdivision, having many of the same amenities. On the other hand it would be absurdly minimum, approximately the width of a door or the width of its owner.

With a maximum interior width of four feet, mundanely built using a "track-housing" design language, the house could still functionally operate and have such conveniences as a one-motorcycle garage, a powder room and a master bathroom. The width of the house enhanced by the axial arrangement of anthropometric elements like a door, a bathtub, a bed or a motorcycle amplifies the singular nature of the inhabitant. The insulation foam pinkness ever present in this perimeter urban zone becomes the permanent finish exterior material for this little house. In its apparently unfinished appearance this little house marks its position as a homestead on the suburban frontier.













Reto Geiser
WILLIAM MUSCHENHEIM FELLOW

Luke Bulman
WALTER B. SANDERS FELLOW

BOOKS!

a conversation



ARCHITECTURE OR REVOLUTION: A PARTIAL COLLECTION OF THE BOOKS PUBLISHED BY LE CORBUSIER. DURING HIS LIFETIME LE CORBUSIER PUBLISHED MORE THAN FIFTY BOOKS THAT, IN ADDITION, PROPORTIONING SYSTEMS.

What are the roles of speed and scale in the making of a book?

LB: Every book is made of multiple speeds and scales. They are two of the central qualities that books use to modulate how and at what pace the reader receives a book's content. The book designer sets up an environment in which a series of events unfold. Edward Tufte calls these "thinking tasks." If too many of these tasks are released in a short number of pages the reader's attention can become fatigued, so the speed of their release is a central consideration. It seems to me that scale is an effect that speed can use to choreograph this transitioning.

Are you talking about the entire book or components within it?

LB: Both, but each finds a different way to affect the reader. The scale of the book, whether it can be put in a back pocket, held comfortably on a lap or must be read on a table is indicated by its speed. A book, like any object, has kinesthetic qualities that effect how quickly it can be accessed, so one of the first decisions a designer makes is what format to use. Training in architecture makes one particularly sensitive to this.

Books have changed the world, and architecture?

LB: I don't think books per se have changed the world as much as the spread of literacy has, but the developments in the technology of printing were instrumental in that. They are certainly intertwined, one supporting the other. The book was part of architecture's transition from an itinerant activity to a royal science, to put it in Deleuzian terms; books were part of architecture's legitimization as a profession. Alberti's *Ten Books of Architecture* was one such moment in architecture's evolution. Not only did it further consolidate the practice's techniques into a written form but also laid out the basis for a modern theory of its practice. This was in the fifteenth century, just when Gutenberg was revolutionizing the spread of information. So while the book was setting up architecture's claims to legitimacy it was also destabilizing its discursive role.

But communication technologies surpassed printing some time ago.

LB: Yes, electricity, telecommunications, all of that, changed the status of literacy and accelerated modes of perception. But print, like architecture, is not going to disappear, it is too special, it has capabilities that electronic media doesn't. It can move slowly.

Maybe the response to speed is cyclical?

RG: Possibly. No matter if it is fashion, food, design or architecture, we always strive for change and advancement. On the other hand, I would argue there is constancy. Some things have a quality and will maybe always have their place. Our efforts to invent new things have the positive impact that forces us to question things we are used to. So even if we get back to something, it won't be the same as before. This is also true for the role of books. The media and new communication technologies have not killed the book, but definitely changed its role.

But do you see this kind of relationship in the current market?

RG: In many ways, the inflation of book making in the 90's had quite an impact on architecture and its perception as well. When publishers like Benedikt Taschen started to commercialize architecture and art publications, information that was 'restricted' to a limited group of people (mainly due to astronomical prizes and accessibility) became available to a larger public. Suddenly anyone could own architecture books and form his or her own opinion. This was also when only a few years later, in 1995, *S,M,L,XL* was published by Rem Koolhaas and Bruce Mau. It was probably the first time that an architect and a graphic designer actively formed an alliance to conquer the world of architecture books; and they did manage to change the role of publications in architecture, for better or worse...

LB: Yes, the ante was raised considerably by that book. It is interesting that the project nearly bankrupt both studios, but it raised the profile of both offices considerably. It has been said of each of their practices today would not be where they are now without that risk being taken. Now it seems like anyone who has aspirations to circulate at that level of cultural impact has to attempt to produce a publication on that order.

So books have played a role in the development of the star system?

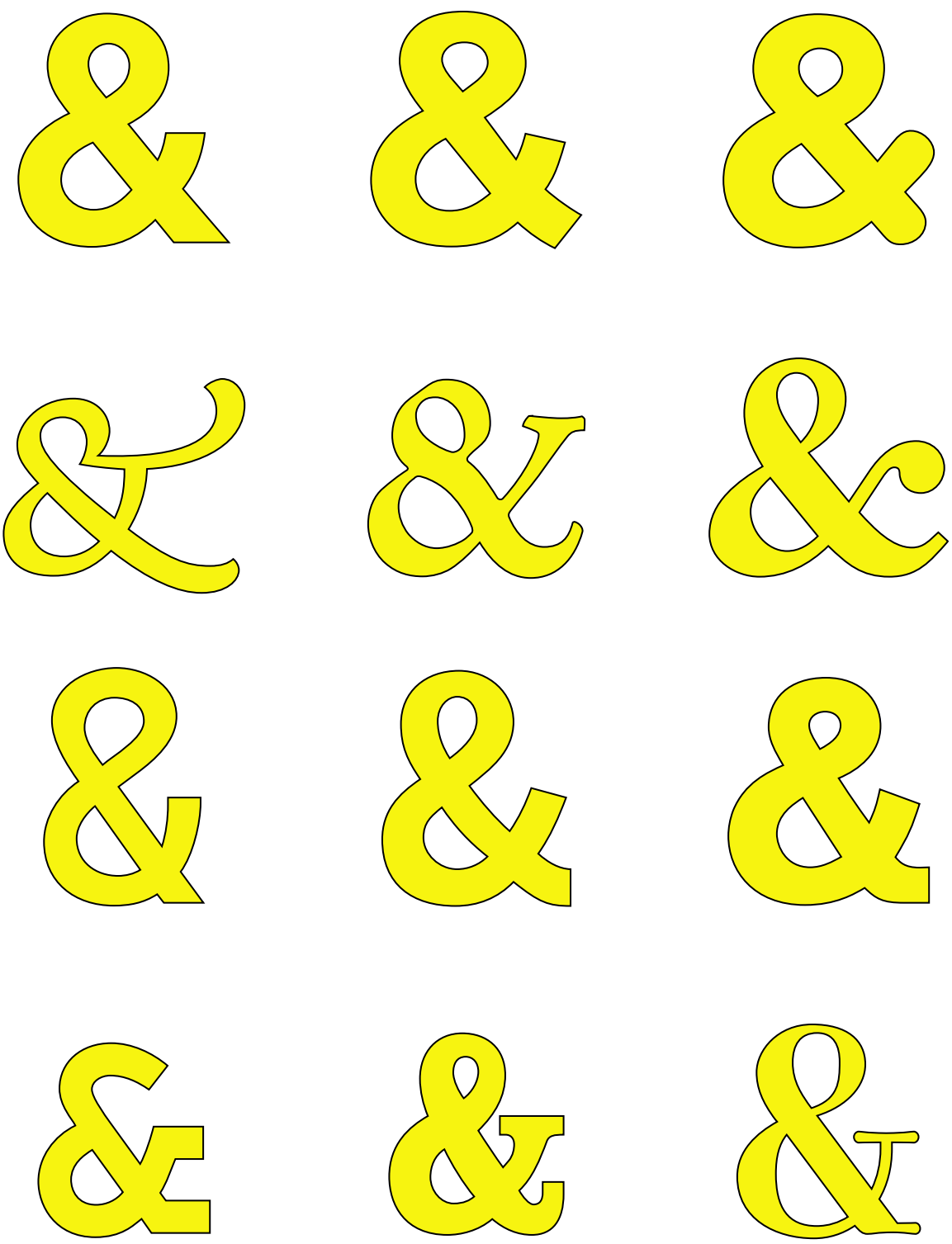
RG: Books were certainly an important factor, along with other media, in promoting the system of 'star architects', which has intensified over the past decade. It forced the profession to adapt to the situation. In any contemporary practice, dealing with the media has become an issue, almost as important as the daily business of designing and building. The dark side of this development is a drastic transformation of a majority of architecture books. The book has shifted from a medium to communicate information to a status symbol of the architectural practice. In this process, unfortunately, content has been jeopardized for the pure sake of publicity.

It's funny but in every discussion of speed it is assumed that faster is better. Is this the tortoise and hare argument?

LB: I guess it is! For some time faster has been the superlative that we strove towards. But in some areas the volatility of speed yields to the longevity of slowness. I'm thinking about the "slow food" movement in Italy and France that has asked people to examine the repercussions of fast food not just on their physical health but also its cultural ramifications.

RG: Maybe this trend towards slowness also has to do with the transformation of our societies. North America and Europe shifted from an agrarian to an industrial base in the nineteenth century, and later predominantly developed towards the information and service sector. The perception is that the majority of industrial production has moved to the Asian markets of the world due to comparatively high wages and ecological regulation in a race for the lowest price. Even services such as call centers, accounting, IT are now being outsourced from the Western world. They have moved to India and other nations where the work force is comparatively inexpensive. Through this continuous shift of our societal and work structures, we are now at the point where we have to find alternatives to our old habits. If speed is one of the key issues in Asia, maybe we are striving back to slowness, quality and resistance?

It takes 2.508 seconds to verify a true or false statement.



THE SCULPTURAL QUALITIES OF TYPEFACES ARE TYPIFIED BY THE AMPERSAND CHARACTER. THE NUANCES OF THE FORM DO NOT DISAPPEAR BUT BECOME PART OF THE ASSOCIATIVE DIMENSION OF THE TEXT. THE CONSIDERED SELECTION OF A TYPEFACE TAKES THIS INTO CONSIDERATION. THE TYPEFACES FROM LEFT TO RIGHT TOP TO BOTTOM: HELVETICA NEUE , ARIAL, VAG ROUNDED, DOLLY, JENSON, NEW BASKERVILLE, OCRB, TRADE GOTHIC, AKZIDENZ GROTESK, COURIER, ROSEWOOD, FILOSOFIA

It sounds like you are arguing for resistance.

LB: For a time resistance, political or otherwise, was ridiculed as outmoded. Some of our practices could be well-served by reconsidering it.

Another thing we wanted to talk about was typography. Architects seem to prefer sans serif typefaces. Why is that?

LB: It's a preference that seems to have developed around the time of the Bauhaus and at Ulm. The ideology of production expressed in the machine aesthetic was liberating for design practices that had been working in the shadow of the nineteenth century. Herbert Bayer, Max Bill and others laid out an argument that the fonts of the nineteenth century were an extension of stone-cutting technique should be abandoned for 'pure' geometric forms that arose from metal working. It was almost a matter of orthodoxy to reject serifs in that regard.

RG: Curiously enough, it was Bayer himself, who at the end introduced an interesting use of a combination of serif and sans-serif typefaces. Even in the case of books he designed for modernist architects and critics like Sert, Giedion and others, and even for former Bauhaus teachers like Gropius.

In architecture it was also popular for quite some time to write texts and captions in lowercase. This is also a habit that emerged from the Bauhaus. It seems typography becomes more controllable that way. On the other hand the readability of longer text drastically suffers, as our eyes are used to a certain structure and rhythm which is formed by the specific shapes and densities of upper- and lowercase letters.

LB: The exclusive use of lowercase as seen at the Bauhaus is a much more radical proposition when working with texts in German. It was making a huge political statement to do this. It's odd to see it used in English, where it doesn't really carry the same meaning.

RG: Today, it is also strange that most people don't use more than maybe five typefaces. Most architects probably use Helvetica and Arial (which is an alteration of the Helvetica cut), almost as if they would exclusively use two types of concrete or two types of wood. We are a profession which is trained to deal with beautiful form, with elaborate space, why does this knowledge and sensibility not extend beyond the built environment and issues that directly relate to it (such as furniture design, etc.). The questions of typography in many ways are very similar. One just needs to take a closer look!

LB: Some architects are interested re-examining modernism, both as a set of ideas and forms, so it seems natural that they would adopt sans-serif typography to make that association or allegiance clear. It's pretty interesting to look back at some of the drawings that Michael Graves was doing in the early 80's to see his choices for typography when he was interested in historical forms. He chose symmetric serif typography that made his allegiance clear too. It wouldn't be fair or true to say that one can make that sort of binary distinction; that one has only to choose Helvetica or Times. But it's a start!

But typography is more than choosing a typeface...

RG: The selection of typeface is an obvious aesthetic choice. True, there is a whole set of issues that has to be taken into account in order to make a text not only beautiful, but also structured and legible. Immediately I think of type size. The number of type sizes and their use throughout a text can be a highly structuring medium. The length of one line is another factor, which can be easily underestimated. There are clear limitations to the number of characters we can read in a comfortable way.

LB: Justification is another typographic factor worth mentioning because it operates at the next scale up from the character and also has an effect. Flush left, centered and full justification all do more than set the shape of a paragraph, they also make the words in any individual line have certain relationships to another. Without going too far into technicalities, the more geometric the paragraph form the more it distorts the relationships between and within words in a line. So it is a trade-off, and one that has implied issues for the relationship of the individual to the group that can't help but have historical, and political associations.

So, there is a political dimension to typography?

LB: Absolutely. Take a look at the architectural manifestos from Marinetti through Tschumi to Koolhaas. They all have very particular attitudes towards the shaping of the type.

RG: There is also an economic dimension to it. Where would brands be without typefaces? Think of The University of Michigan, with its capital M, Sony, Apple Macintosh with Garamond, 3M and Tupperware, which both used Helvetica, or IBM, designed by Paul Rand.

Typography also invades the urban scale. Cities are like huge surfaces of inscription; the multiple forms of typography are like tattoos on the 'body' of the city. In the city, engagement with typography seems to happen on a subconscious level. We encounter thousands of typefaces on a daily basis, they communicate to us, we use them to navigate, as in the New York Subway's way finding system set in Helvetica; typography is as key to consumption as politics.

But do we pay close attention to the typeface that transports these messages?

LB: Well, no. But that is one of the things that makes typography so interesting. It frequently operates on a "stealth" level, with barely any conscious effect at all. In this way the practice of graphic design and architecture are very similar.



This project constitutes a series of investigations into the relationship between warfare, defense strategies, politics, technologies, everyday life and (sub)urban space. The models and books which were presented in the fellowship exhibition and are represented as fragments in this publication are not to be considered conclusive, but more as preliminary explorations into this complex set of relationships. They should be read as episodes within a larger framework. Forthcoming research will include the documentation of life in gated communities, a comparison between the Berlin and Israeli walls, the surgical conditions created by new warfare technologies, the spatial impact of homeland security including the tightening of immigration and citizenship rights as well as the creation of new borders and their consequences on the built environment.



SPREAD FROM *Giedion's World, GARMENTS FOR THE ATMOSPHERIC CURE*, DR. RIKLI, CIRCA 1870 (RIGHT) AND THE EIFFEL TOWER

Giedion's World. A Visual Essay

Reto Geiser

We all know Sigfried Giedion's groundbreaking publications, but have we ever paid close attention to the numerous illustrations supporting his arguments? Even though most of the images are only represented as small fragments within his books, they significantly contribute to contextualize modern architecture in a larger cultural background. This visual essay shows the multiplicity of cultural influences on his work from both sides of the Atlantic. Art, architecture, and engineering as well as mechanization, automation, inventions, scientific progress, popular culture, and everyday life. All illustrations used in the essay are taken from *SPACE, TIME AND ARCHITECTURE* (1941) and *MECHANIZATION TAKES COMMAND* (1948), all photographs of Sigfried Giedion are taken from *HOMMAGE À GIEDION* (1971) and *SIGFRIED GIEDION 1888-1968* (1989).



MOCK-UP OF *Space, Time and Architecture*, CIRCA 1941
(PHOTOGRAPH: ARCHIV GTA)

In addition to the book presented at the Fellowship Exhibition at the Taubman College of Architecture and Urban Planning, a lecture elaborating the role of illustrations in Giedion's work was held at the College of Literature, Science and the Arts at the University of Michigan.

These investigations are directly related to my ongoing doctoral dissertation at the Chair of Professor Dr. Andreas Tönnemann at the Institute for the History and Theory of Architecture, gta, at the Swiss Federal Institute of Technology (ETH) Zürich.



SIGFRIED GIEDION (PHOTOGRAPH: ARCHIV GTA)

CULTURAL IDENTITY AND MODERNIZATION. ARCHITECTURAL AND ARTISTIC RELATIONS BETWEEN SWITZERLAND AND THE USA From a European point of view, "Americanization" is an ambivalent keyword that can express either fascination or antagonism. Whether used in a positive or negative sense, the concept is generally regarded as referring to the worldwide influence that the USA has exercised, particularly after World War II, on the politics, economy, culture and everyday life of European countries. This aspect of the phenomenon has been widely researched; what is, however, still missing, is an in-depth historical research on the genesis and development of bilateral cultural relations between the individual European nations and the USA.

This is where this research starts, taking as its example the architectural and artistic relations between Switzerland and the USA between 1850 and 1950. Set in the larger context of mutual cultural interests, the foundations of more intensive and long-term relations were laid in the sectors of architecture and art during the nineteenth century. The topicality of the issue has to do with the processes of the development of a cultural identity in the Swiss nation state and Switzerland's participation in the development of an architectural modernity, both of which are still taking effect today. The project takes the form of a comprehensive overview of bilateral relations under the historical paradigms of cultural transfer and is engaging in questions of cultural identity and modernization.

SIGFRIED GIEDION IN AMERICA

In 1941, Sigfried Giedion was appointed to Harvard University, a step largely initiated by his friend Walter Gropius. During the years that followed, travel activities between Switzerland and the USA increased considerably.

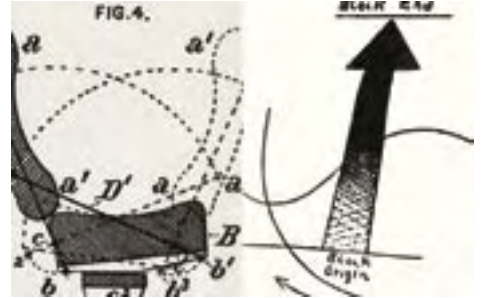
The initial research is devoted to tracing the relevant phases in Sigfried Giedion's life during which he worked in both Switzerland and the USA. The work is concerned with re-reading and re-interpreting his writings against the backdrop of his European and American experience. With the example of Giedion, the cultural relations between Switzerland and the United States in the twentieth century will finally be examined in a sector in which architecture and the academic-scientific sphere overlap. Giedion's role as a key figure of the modern movement and as a connector between the architectural cultures of Switzerland and the USA is regarded as paradigmatic for a larger overall coherence.



ADVERTISEMENT FOR *Mechanization Takes Command*,
CIRCA 1947 (PHOTOGRAPH: ARCHIV GTA)

The publications *Space, Time and Architecture* (1941) and *Mechanization Takes Command* (1948) form the focal point of the research. On the basis of these key works, Giedion's oeuvre, the cultural influences that led to the publications as well as Giedion's impact on North America and the repercussion in Switzerland will be examined. Due to everyday phenomena, which are discussed in Giedion's analyses, his writings are clearly dependent on the influence of both cultures, and thus illustrate significant differences between Europe (Switzerland in particular) and the USA.

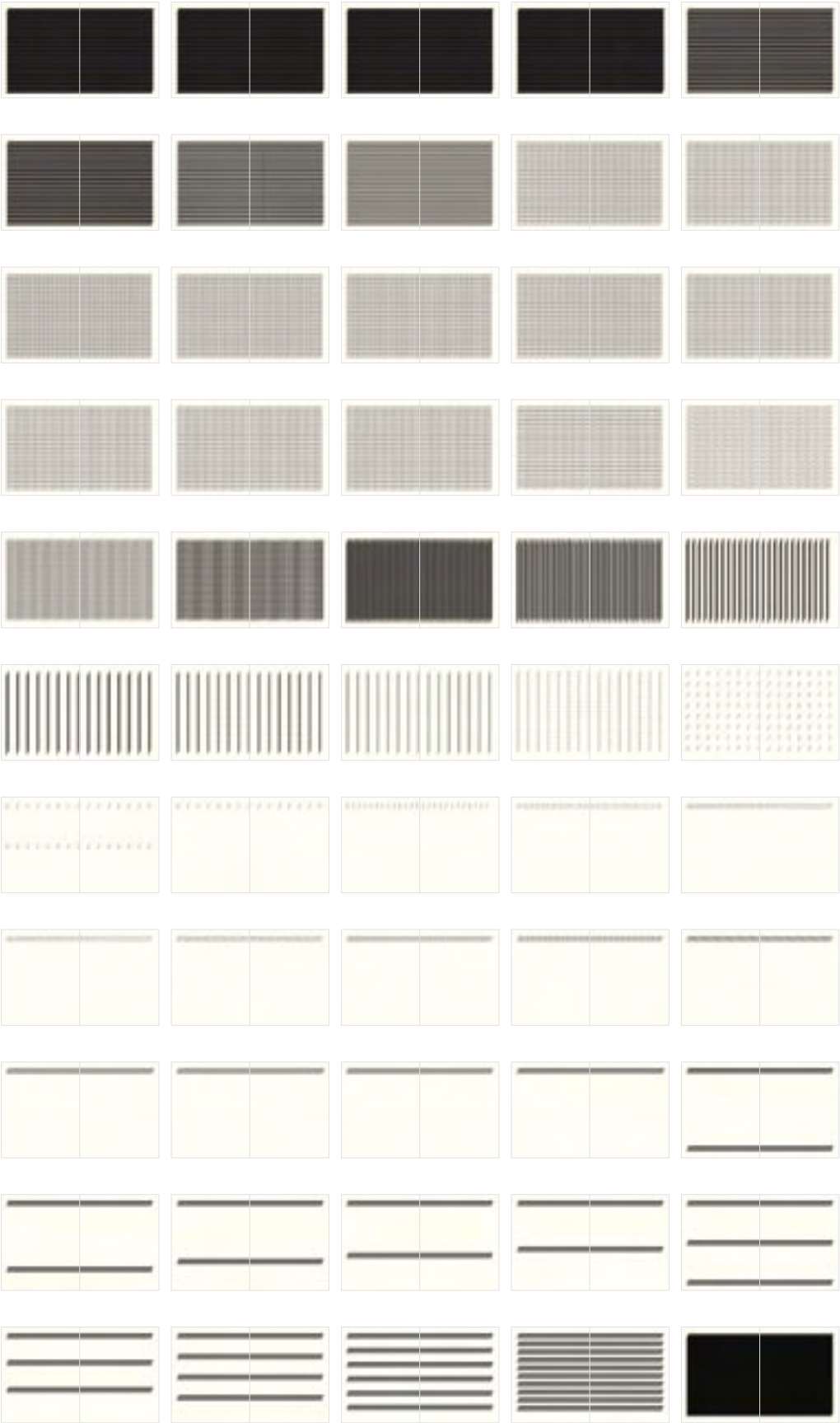




History is a magical mirror. Who peers into it sees his own image in the shape of events and developments. It is never stilled. Its totality cannot be embraced: History bares itself only in facets, which fluctuate with the vantage point of the observer.

Sigfried Giedion, MECHANIZATION TAKES COMMAND, 1948

LEAD AND SPACE IS A
SERIES OF OPERATIONS
THAT USE THE BOOK
SPREAD AS AN INTERVAL
TO DEVELOP A VARIETY OF
SPATIAL FEATURES. THE
AGITATION OF THE VISUAL
APPARATUS PRODUCES A
HEIGHTENED AWARENESS
OF EDGE AND SHAPE
INTERACTION.



The average adult attention span is eight seconds. The average radio spot is ten.

Our Task Is to Develop the Means to Produce Variety

Luke Bulman

This is a research and design project designed to produce a range of finely tuned visual, tactile, and conceptual effects. Through a series of experiments that develop the typographic and pictorial space of the book, this project shows graphic design research that addresses literacy, visual or otherwise. Simultaneously, the project is a meditation upon the properties of repetition, pattern, narrative, and sensation as organizing qualities of communication design.

This short passage below offers a (perhaps impossible) task for the book. Nonetheless, some of the criteria might be approached, albeit asymptotically:

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations. It is to fabricate a beneficent God to explain geological movements. In a book as in all things, there are lines of articulation or segementarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds, constitute an assemblage.

There is no difference between what a book talks about and how it is made. Therefore a book also has no object. As an assemblage, a book has only itself, in connection with other assemblages and in relation to other bodies without organs. We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with, with what other things it does or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, and with what bodies without organs it makes its own converge. A book exists only though the outside and on the outside.

Gilles Deleuze and Felix Guattari
A THOUSAND PLATEAUS



LEAD AND SPACE
2004, 242 PAGES, 8.5" BY 7.0"

LEAD AND SPACE is an experiment using two parameters of typography, leading and letter spacing. Leading is the vertical spacing of lines of text. Letter spacing is the horizontal spacing of text. These two parameters are manipulated in a regular manner to generate a series of typographic fields.

In this case, the text is simply the character “f” set in the typeface FILOSOFIA designed by Zuzana Licko for Emigre in 1996. This particular character, or glyph, is chosen for the range of figuration that it yields when combined in varying spatial configurations.

f

Minimal manipulation yields complex spatial and figural results. A thorough, but by no means exhaustive, catalog of these effects is developed.

Each spread of the book is a unique organization of two-dimensional space densities, layers, boundaries. These fields have unique vibratory behaviors and visual responses; they are materials. As such they may be used in further combination with other materials to generate further organizations.

This experiment operates on the eye to generate a crisis in edge resolution, one of the primary functions of the visual complex. As the eye scans the field a set of secondary visual effects are produced. These after-images and vibrations are manifestations of the visual sense system; in this we can begin to observe the apparatus of our senses.

We begin to “see” our “seeing.”



CONSTANT DENSITY/VARIABLE SHAPE
2004, 156 PAGES, 8.5" BY 7.0"

CONSTANT DENSITY/VARIABLE SHAPE manipulates typographic space by a varying of letter characters, glyphs, in a repetitive field, while keeping letter spacing and leading constant.

The first experiment in this book, varies the glyph; the second combines two alternating glyphs, the third combines two glyphs and alternates their color between black and white.

The typeface in use is a nineteenth century ornamental set that was originally cut in wood. These characters are largely pictographic in character, but maintain typographic qualities that, when used in combination, generate complex inter-figural relationships.

As in LEAD AND SPACE, minimal manipulation yields complex spatial and figural results. Here though, the field begins to develop much more variety as the glyph changes shape. Iteration, the continuous substitution of variables within a series of operations, becomes a productive tool towards the generation of variety.

One capacity of ornament is to encourage and inform pattern recognition.

ABOVE: SPREAD, *From Vegetable to Animal*
BELOW: SPREAD, *From Mineral to Animal*



Spring moves north thirteen miles a day.

From A to B

Luke Bulman

Graphic design, like architecture, is a spatial and temporal practice. Yet, from the time Hugo announced this will kill that (this: the book, that: architecture) the two practices have rarely intersected more than circumstantially. It is only in the last forty years that co-operations between the two practices have become noticeably productive on a large scale. It seems that today no architectural practice with a minimum of ambition is without a monograph.

For architects, the book has been (re-)discovered as a constructive (if not essential) tool for clarifying, extending, and promoting their ideas and projects. The architect's book can now be seen as more than a demonstration of competency; it can be an instrument for thinking deeply about the production of space, communicating positions, and effectively engaging the world.

Indeed, the book has become the preferred mode of discourse, outside of building itself, chosen by architects to express their intellectual project. Books and architecture both rely upon the truism that lasting impressions trade upon the durability of media that carry them; despite claims that they are perhaps antiquated tools among an expanding world of media alternatives, it is exactly their resistance, weight, displacement, their *old-fashionedness*, that safeguards their value as instruments of thought.

The book and architecture both offer a rare commodity, slowness.



FROM VEGETABLE TO ANIMAL
2003, 176 pages, 8.25" by 10.5"

This book project explores a technique of temporal and spatial transition. Referred to as "From A to B," each exploration maps from one subject to another by recognizing the capacity of the book to modulate and develop an awareness of a particular approach to space and time.

Sources for the material include photographs from the catalogs of vegetal form made by Karl Blossfeldt. Early twentieth century illustration is mined for a particular posture towards the animal world.

By slowly evolving scale, layering, density, detail, a transition is made between two states of biological organization. In this process, subtle linkages between the habitats of vegetal and animal life might be suggested.

The capacity of the book (and of architecture) to organize the release of information in time is recognized as a fundamental attribute that we can modulate to produce certain effects and relationships.



FROM MINERAL TO ANIMAL
2004, 440 pages, 8.25" by 10.5"

FROM MINERAL TO ANIMAL, explores the same technique of temporal and spatial transition. This book is thicker, slower, and more linear than FROM VEGETABLE TO ANIMAL.

Sources material includes photographs from the *Life Science Library* volume on *Matter* published in 1963. Late nineteenth century scientific and early twentieth century naturalist's drawings are cultivated for evidence of stratified fauna and geology.

Moving from scale-to-scale, it becomes possible to reveal similarities in the growth patterns of mineral and animal organizations. Each may be read as an exfoliation of the other: the ram's horn, the mollusk's shell, and the movement of geological strata become related by their juxtaposition in the book's composition.

The stratification of the book, visible in its sectional characteristics, is an analog to its content. The book as an object in itself, a manifestation of "a working of matters," is proposed. The intent in the design of FROM MINERAL TO ANIMAL is to produce a book that is simultaneously referential but also recognized for its singular qualities of mass, displacement, and perception.



BROWN BAG

activities and inclusions

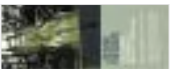
One year is 365 days, five hours, forty-eight minutes, forty-five and one-half seconds.



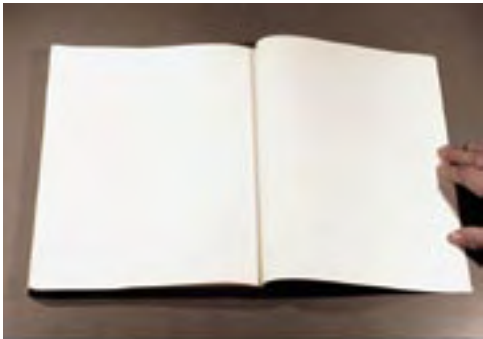
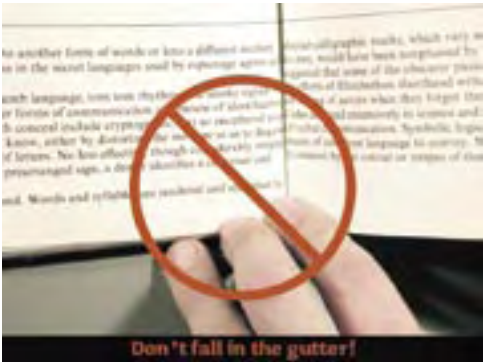
CLOCKWISE FROM TOP LEFT: AN ANONYMOUS COMMENT PLACED ON ONE OF THE POSTERS ADVERTISING THE PULLING TRIGGERS SYMPOSIUM, PHOTOGRAPHED BY RG; A RANDOM PIECE OF REGIONAL GRAPHIC DESIGN, FOUND BY RG; AN URBAN MESSAGE IN DETROIT, PHOTOGRAPH BY RG; PHOTOGRAPH FROM *Index 1*, A BOOK BY LB; A PHOTOGRAPH BY RG OF THE FILM CYCLE ONE POSTER AT THE END OF THE SERIES: ON THE DAY OF EACH EVENT THE POSTER WAS MODIFIED TO INDICATE THE PASSAGE OF THE EVENTS OVER THE TERM.

What was important it seems to me about Black Mountain was the dining hall, because everyone had breakfast, lunch and dinner together. And the classes were less important than the meals. Because people lingered over the meals and it was there that the conversations took place. Every time that it's attempted to make Black Mountain over again, it's not understood that all the meals should be shared by all of the people. I think that was the secret of the success of Black Mountain.

John Cage, from an interview by Karen Goodman and Kirk Simon, 1983



It takes eighteen months for a vine to become an uncontrollable thicket.



THE GOOD, THE BAD, AND THE UGLY: THIS PUBLIC LECTURE PRESENTED A SIMPLE SET OF DO'S AND DON'TS FOR PORTFOLIO MAKING. IT OFFERED A VALUE FOR THE BOOK PROJECT BEYOND BEING A SIMPLE TOOL FOR THE MUTE REPRODUCTION OF WORK. RATHER, THE PORTFOLIO PRESENTED AN OPPORTUNITY TO REFLECT AND PROJECT THE WORK IN ANOTHER ORGANIZATIONAL MEDIUM. THE PORTFOLIO BOOK IS UNDERSTOOD AS A DIDACTIC INSTRUMENT THAT STRUCTURES AND PACES THE PERCEPTION AND CHARACTER OF THE WORK IT COMMUNICATES.

THE UNIVERSITY OF MICHIGAN
ARCHITECTURAL PROGRAM AND THE SCHOOL OF ART & DESIGN

FILM CYCLE ART
SPACE

Curated by Julia Bolmar, Kate Sasser and Cynthia Pachikara

OCTOBER

16

The Brothers Quay

STREET OF
CROCODILES

Fischli and Weiss

THE WAY THINGS GO

23

Peter Kubelka

ARNULF RAINER and
SCHWECHATER

Peter Campus

DOUBLE VISION

30

László Moholy-Nagy

LICHTSPIEL

And Yalkut

TURN, TURN, TURN

Gordon Matta-Clark

SPLITTING

Robert Smithson

SPIRAL JETTY

NOVEMBER

06

Michael Snow

WAVELENGTH

Andy Warhol

EMPIRE

13

Chris Marker

LA JETTEE

Terry Gilliam

TWELVE MONKEYS

Screenings are on Thursdays at 8-10 pm in the Main Lecture Hall (104 of the Architecture and Art Building)

FILM CYCLE FALL 2003: POSITIONED BETWEEN THE DISCIPLINES OF ART AND ARCHITECTURE, THE ART SPACE FILM SERIES WAS AN EXPLORATION OF SPATIO-TEMPORAL PHENOMENA IN FILMS. FROM LASZLÓ MOHOLY-NAGY'S *LICHTSPIEL*, TO ANDY WARHOL'S *EMPIRE*, TO MICHAEL SNOW'S *WAVELENGTH*, ALL ARCHIVAL FILMS WERE PRESENTED IN 16MM FORMAT. THE PARTICULAR ABILITY OF FILM TO ADDRESS THE PERCEPTION OF SPEED AND DISTANCE FINDS REVEALING PARALLELS WITH THE DESIGN OF SPACE THAT IS ARCHITECTURALLY CONCEIVED. THIS SERIES OF SCREENINGS WAS A JOINT VENTURE WITH THE SCHOOL OF ART AND CO-CURATED WITH ASSISTANT PROFESSOR CYNTHIA PACHIKARA.



FILM CYCLE WINTER 2004: THIS PUBLIC SERIES OF FILMS ALSO FORMED A WEEKLY COMPONENT OF A DESIGN STUDIO THAT DEALT WITH THE URBAN FRAMEWORK OF DETROIT. IT FOCUSED ON THE REPRESENTATION OF URBAN ENVIRONMENTS FROM HISTORICAL TO FUTURISTIC SETTINGS. THROUGH FILM IT IS POSSIBLE TO REGISTER THE CULTURAL ISSUES THAT TAKE PART IN THE ACTIVE FORMATION OF OUR URBAN ENVIRONMENTS.



PULLING TRIGGERS POSTER: THIS DESIGN FOR THE EVENT AT THE UNIVERSITY OF MICHIGAN ADVERTISED THE SYMPOSIUM TO ARCHITECTURE PROGRAMS ACROSS THE COUNTRY. THE PHOTOGRAPH BY ITALIAN PHOTOGRAPHER ARMIN LINKE IS PRINTED IN SILVER INK ON A DARK BROWN PAPER STOCK. PRODUCED IN A LIMITED RUN OF 300.



TRIGGERS

Four Takes on Urban Transformation



BRIAN BOIGON

Creative Director, Production Designer, X-Pop Culture Professor and cross-over producer in music, film and television, media strategist, writer/artist, author, and founder of Culture Lab, Toronto

SANTIAGO COLÁS

Associate Professor of Comparative Literature
University of Michigan, Ann Arbor

EDWARD DIMENDBERG

Associate Professor of Architecture, Film and Video Studies, and German Studies
University of Michigan, Ann Arbor

RETO GEISER

William Muschenheim Fellow
University of Michigan, Ann Arbor

WILL GLOVER

Associate Professor of Architecture
University of Michigan, Ann Arbor

JERRY HERRON

Professor of English and American Studies
Wayne State University, Detroit

SANFORD KWINTER

Founding Editor of ZONE, New York
and Associate Professor of Architecture
Rice School of Architecture, Houston

JENNIFER LIGHT

Assistant Professor in the Department of
Communication Studies
Northwestern University, Chicago

JOHN PALMESINO

Founding member of Multiplicity, Milan and Head of
Research at the ETH Studio Basel/Contemporary City
Institute, Basel

MICHAEL SPEAKS

Head of Metropolitan Research and Design
Postgraduate Degree
SCI-Arc, Los Angeles

JASON YOUNG

Associate Professor of Architecture
University of Michigan, Ann Arbor



Pulling Triggers was a one-day interdisciplinary symposium dedicated to dialogue on the various factors and processes that trigger urban transformation. The aim was to develop an enhanced consciousness of the massive changes taking place related to our urban centers.

What defines our cities? What characterizes our urban environments? What are the predominant forces transforming the contemporary city? How does the relationship between local influences and global factors affect urban mutation?

This symposium addressed issues beyond the built urban fabric, shifting focus from a purely physical understanding of our environment to a wider comprehension of the multiple forces that shape urban conditions. These ways of looking at, and reflecting on the city undeniably contribute strongly to stimulating and triggering the debate and practice of architecture.

The most current research examining the condition of the contemporary city being conducted by experts, from fields such as architecture, urban planning, art, sociology, and media studies was brought together for discussion. By questioning and blurring the traditional disciplinary boundaries among architecture, urban design, planning and other disciplines, this symposium cultivated a common dialogue leading to a better understanding of the complexity related to our constantly transforming environment.

This event was generously supported by the Taubman College of Architecture and Urban Planning Architecture Program; the Taubman College of Architecture and Urban Planning Enrichment Fund; and at the University of Michigan: the European Union Center, the Center for European Studies, the Horace H. Rackham School of Graduate Studies, and the International Institute.

For _____ Date _____ Time _____ AM PM

WHILE YOU WERE OUT
 M. Rein Salpin
Technics

☐ Phone _____
☐ Fax _____
☐ Mobile _____

TELEPHONES	PLEASE CALL
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WANTS TO SEE YOU	URGENT
RETURNED YOUR CALL	SPECIAL ATTENTION

Message _____

*In pursuit of FLEETING
 MOMENTS OF
 REALITY*

For _____ Date _____ Time _____ AM PM

WHILE YOU WERE OUT
 M. Rob Geiser
Badaluzia

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WHILE YOU WERE OUT
 M. Steven Montrosche
March LAE

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For _____ Date _____ Time _____ AM PM

Willingburg
2004

WHILE YOU WERE OUT
 M. Andrew Carver
skin-deep

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☐ Fax _____
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WANTS TO SEE YOU	URGENT
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WHILE YOU WERE OUT
 M. Christian Unsworth
Fund in Transition

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WHILE YOU WERE OUT
 M. Mike Bauman
Feedback

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WANTS TO SEE YOU	URGENT
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Shape and handle

Signed _____

For _____ Date _____ Time _____ AM PM

WHILE YOU WERE OUT
 M. Archer Wilkins
Soundbytes

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Signed _____

Wallenberg Competition

The Winter 2004 Wallenberg studios, operating collectively under the title “feedback,” promote research and inventive processes of making towards individually-motivated architectural proposals.

The phenomenon of “feedback” is defined by cumulative, variable relationships between input and output. Within the process of design it allows for change, fluctuation or variations in external conditions to be positively integrated into the production of an object or environment. Rather than pre-defined rules and pre-conditioned results, the process of instrumentalizing feedback is a practice which considers the positive opportunities of eccentricities and tangents within a system for their evolutionary or transformative potential in design.

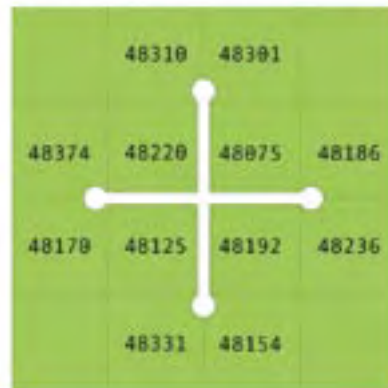
Students engage in a method of working that requires the production and use of their own feedback source, the derivation of which is internal to the work under production and the research producing it. Understood in this manner, research enables critical invention and informed production throughout the process of making. Research, then, is not a front-loaded process of discovery that ends when “design” begins. Rather, it is a process through which one covers and recovers the subject of inquiry continually, so as to feedback and distort the results.

As the final studio in the undergraduate architecture education, the Wallenberg studio revisits the challenges posed throughout architectural education, interrogating the practice of architecture and the nature of design process. Linked through pedagogical intentions, that is, a studio structure that preferences the relationship between design input (process) and output (product), the seven studios will act collectively in terms of structure and yet individually in terms of content.

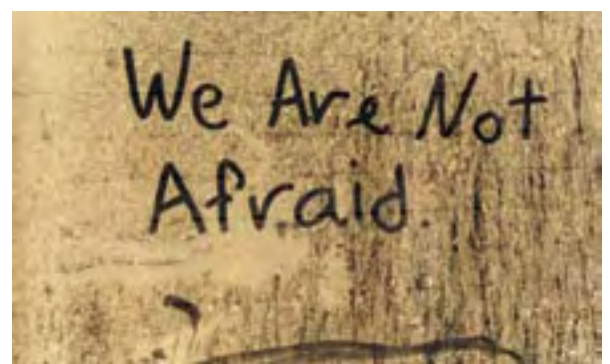
The Wallenberg Competition is the vehicle through which Raoul Wallenberg Scholarships are awarded annually. These scholarships honor Raoul Wallenberg, B.S.Arch. '35, who is credited with single-handedly rescuing over 100,000 Jews from Nazi persecution in Budapest, Hungary, during World War II. It was established by the Benard L. Maas Foundation in 1986. The competition acts as a reminder of Wallenberg's courage and humanitarianism and is aimed at reflecting his ideals. The winners receive significant traveling fellowships. Eligibility is limited to students enrolled in Year 4 design studios who are assigned this competition as a class project.



CUL-DE-SAC-VILLE



130



Feedback: Shape and Handle, Luke Bulman

The Bettmann Archive, started by Otto Bettmann, contains over 11 millions images of the everyday. It is an index of ephemera. As the collection has aged, a crisis has developed between access and preservation. The collection's current owner—the Corbis Corporation—favors the latter and moved the entire collection to the Iron Mountain Storage Facility in 2001, a move that extends the life of the images indefinitely, but makes it inaccessible to the public. Corbis has begun digitizing the collection to provide digital public access, but the labor-intensive process will take hundreds of years to complete. The studio investigates alternative solutions for the Bettmann Collection dilemma while acknowledging that space, both virtual and actual, is a medium that is uniquely capable of catalyzing the volatile relationship between access and preservation, global and local, temporal and spatial. The studio must also recognize that design not only mirrors, but also transforms, reality.

Skindeep, Anselmo Canfora

The surface of design is no longer a superficial system of decoration and image, but a more thorough sectional integration and development. Once distinguishable interior and exterior surfaces are now becoming more ambiguous in the role they play as enclosure systems. Each moment of active research and design of the surface informs the proceeding step and reacts to the preceding successes and failures. As a studio methodology personal critical loops act as resistance to external feedback in research and production.

Borderlines: The Transformative Urban Wall, Reto Geiser

We live in a world that is geared by fears—fear of war, terrorism, violence, disasters, catastrophes, and environmental effects, fear of failure within our social systems and loss of wealth. The reaction to those fears has lead to significant transformation of the urban environment. Throughout history, paranoia has been a part of human culture. While the nature of fears and their effects have changed over time, walls prove to be a consistent element of our reaction against potential dangers. Walls can be manifested as built substance, but also metaphysically as social, economic, surveillance, and virtual bordering conditions. The studio searches for traces of physical and metaphysical change in wall situations within the urban condition of metropolitan Detroit.

Technics: In Pursuit of Fleeting Moments of Reality, Dawn Gilpin

Henri Bergson writes, "Reality...is perpetual becoming. It makes or remakes itself, but it is never something made." In these fleeting moments of reality, Technics allows for a non-linear pursuit of feedback via shifts in scale and investigations of reciprocal relationships. The investigation situates itself in four sites of scale: the body, the domestic, the metropolis, and global networks. At the smaller scales, the unfamiliar and critical distance are charged agencies to be understood. Within the larger scales, constructive spatial changes are meaningful.

Research Lab, Steven Mankouche

"Cul-de-Sac Ville" engages the Wallenberg topic, "Feedback," by focusing on the relation between consumerism and domestic architecture. The studio first documented domestic countertop and hand-held appliances. After developing a series of measured drawings, the studio engaged feedback by measuring how appliances transform matter, allowing the appliances themselves to become tools for documentation. Appliances are marketed to specific consumer groups as can be seen in the consumer data feedback forms found in their packaging. They reflect a suburban lifestyle—convenient yet wasteful. Students mined cluster marketing feedback data related to zip codes to develop a customer profile and design a single-family suburban residence. The houses were conceived as products and located in the imaginary subdivision called Cul-de-Sac Ville, a gated community without gates or external access. This subdivision does not really exist yet could be anywhere. The project meant to encourage students to take a critical position on domesticity.

Found in Translation, Christian Unverzagt

Raoul Wallenberg's fictitious Schutz-pass, or "safe passes," provided safe passage from prosecution for tens of thousands of people during World War II, but in fact were forgeries with no legitimate value. Yet they proved convincing to the authorities and were invaluable to those who were fortunate enough to acquire one. Wallenberg's work exploited profound discrepancies of translation (visual, verbal, and cultural) and raises important questions about notions of legitimacy, role reversal, and power. In the conventional sense of transmission, "noise" interferes with the legitimacy of a signal and efforts are often made to filter (tune-in, sharpen, boost, etc.) the signal in order to improve or strengthen its legibility. In terms of translation, "noise" can be understood as the in-between moments when things don't match up, equate, synchronize, or mesh. They are the instances when a translator must intervene among approximations. It is at these moments of intervention that the studio hopes to identify, develop and exploit as it challenges the conventional notions of authorship and informs production through unexpected means.

Soundbytes, Gretchen Wilkins

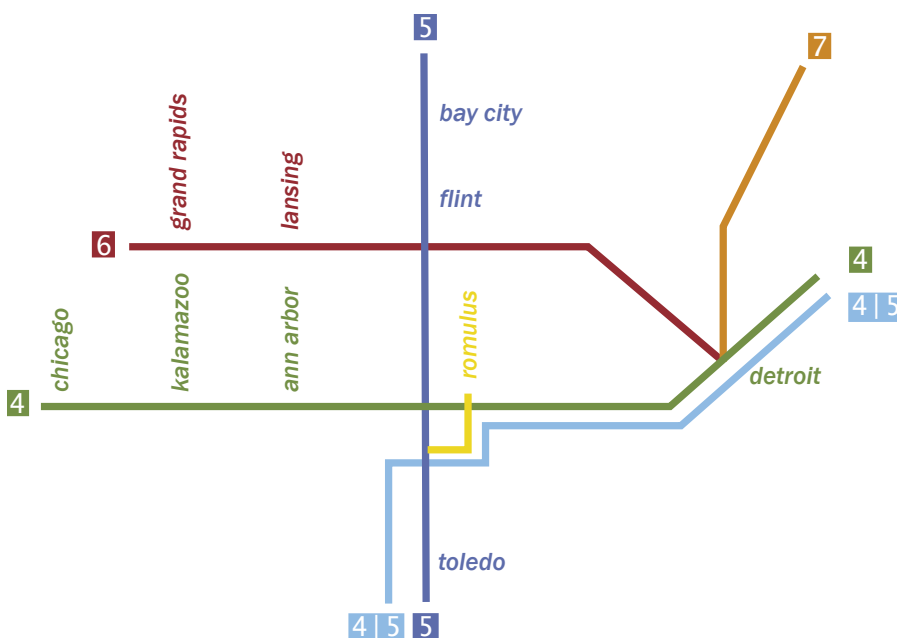
Oral History projects such as StoryCorp, the Works Progress Administration writer's project of the 1930s, or the work of ethnomusicologist Alan Lomax are attempts to capture cultural information that is immaterial, fleeting, and intensely contextual. Oral documentation involves a feedback process whereby historical narrative continually becomes new cultural source material through its re-presentation and in turn affects our interaction within a particular context. The studio operates within a continuous feedback loop. Intellectual and material output will transform architectural and programmatic input to create a thesis-driven multi-media creation, research, and display.

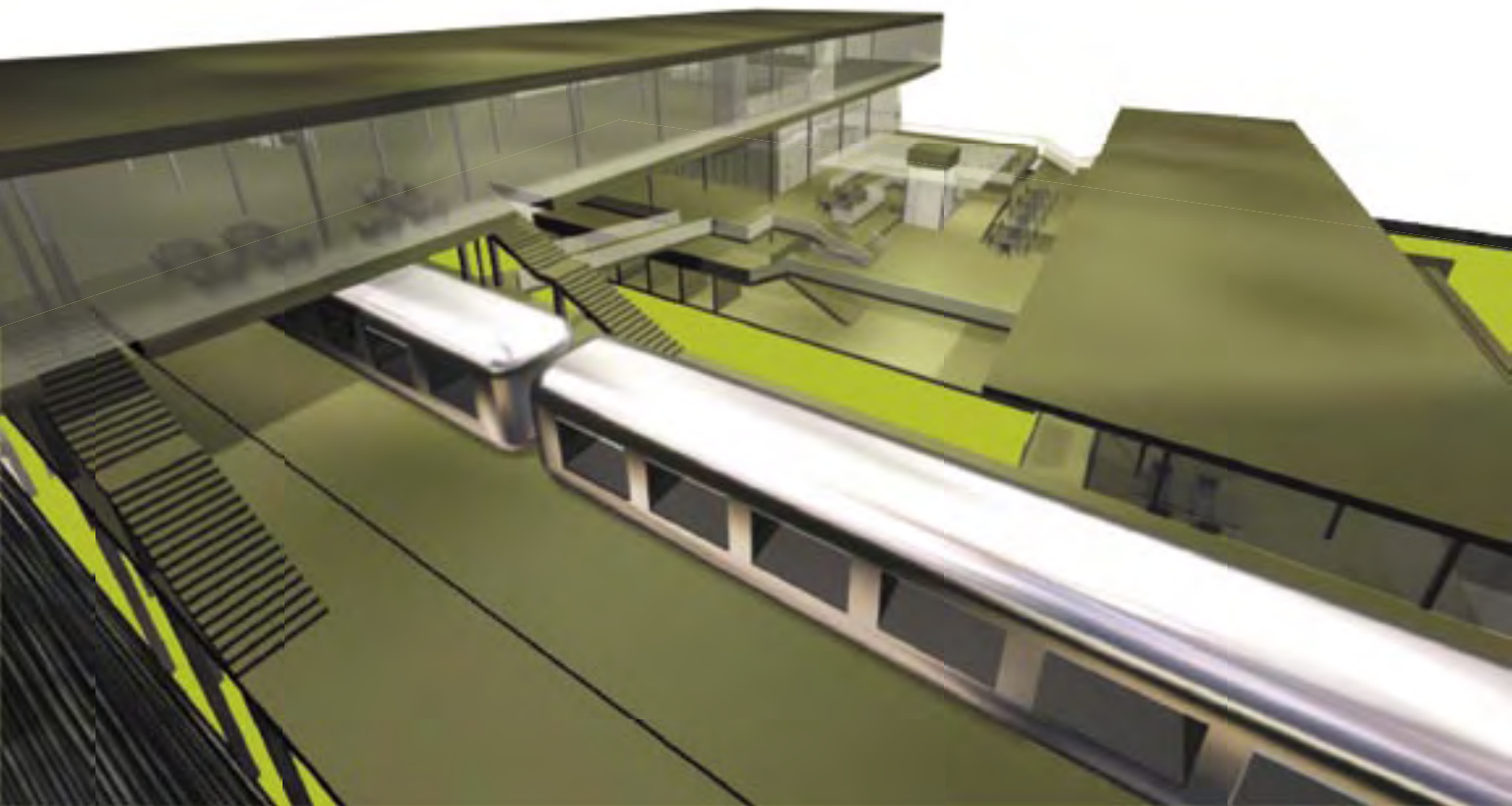
Metro Rail Transit System [MRTS]

By tapping into already existing systems at the airport, MRTS layers multiple modes of transportation within programmed space. The Detroit Metropolitan Wayne County Airport (DTW) functions as an island within the greater Detroit area. Located only 20 miles from downtown Detroit, DTW has become an entirely self-sufficient entity, a non-place. The two terminals at DTW have more Starbucks than the city itself. Millions of people pass through the Detroit area without interacting with Detroit despite its close proximity.

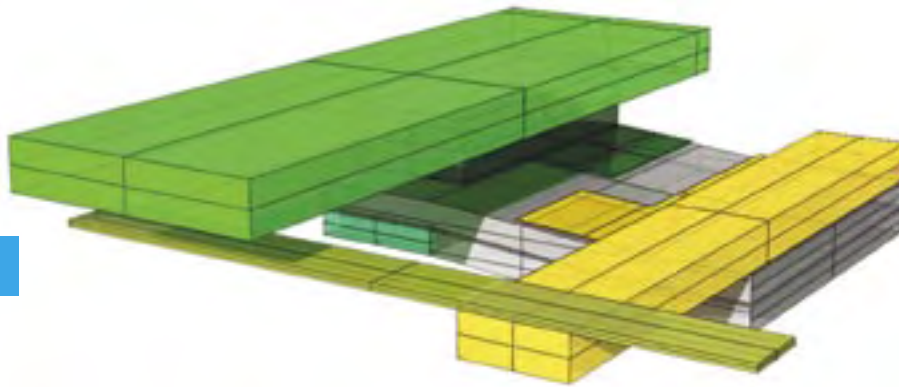
Studio Critic: Christian Unverzagt

Metro Rail Transit System (MRTS) is a proposal that takes on several different scales of time and infrastructure. It entails the addition of a light rail transit system that cuts through DTW. It attempts to make the airport more comfortable and approachable—reinvigorating the greater Detroit area by connecting it with the rest of Michigan.



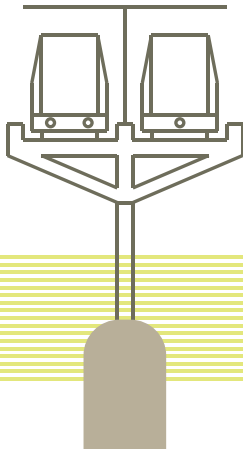


The metro rail cuts through programmed space of lounges and restaurants.

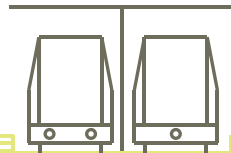


- bar/vip lounge
- cafe/waiting lounge/retail
- park level retail
- restaurant
- light rail platform
- parking

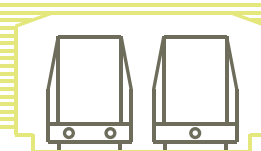
elevated condition
high density areas
urban stop areas

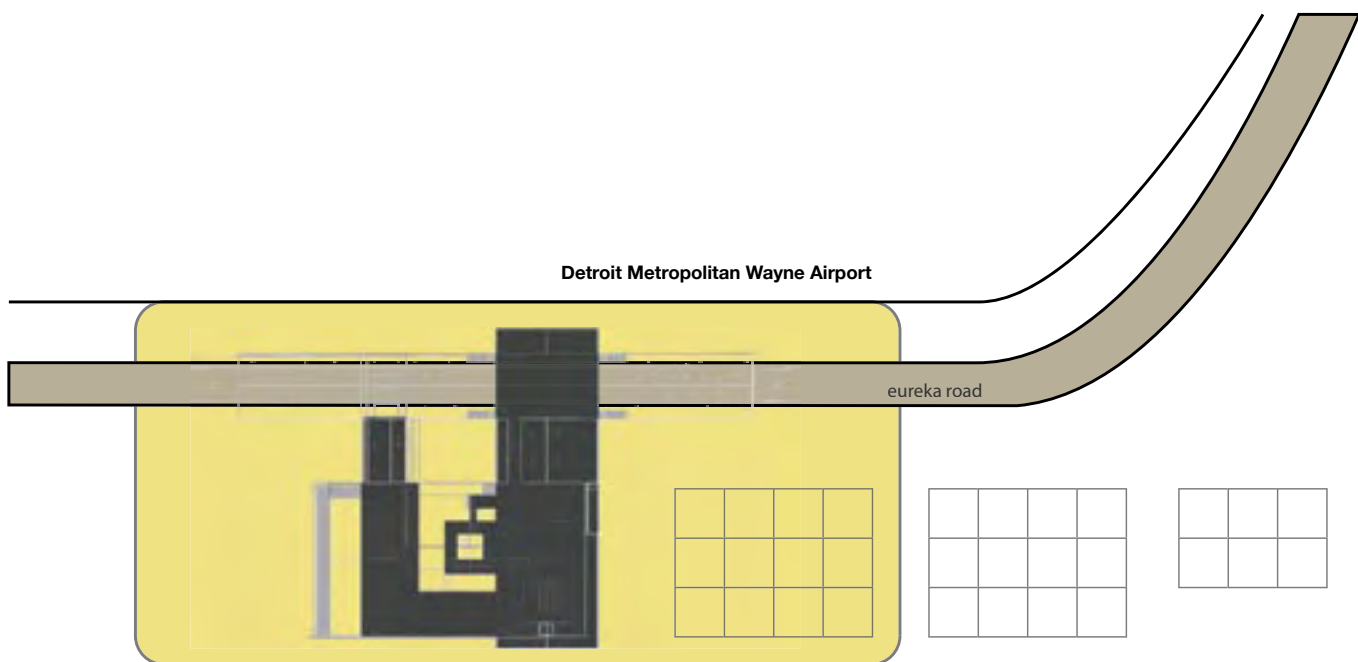
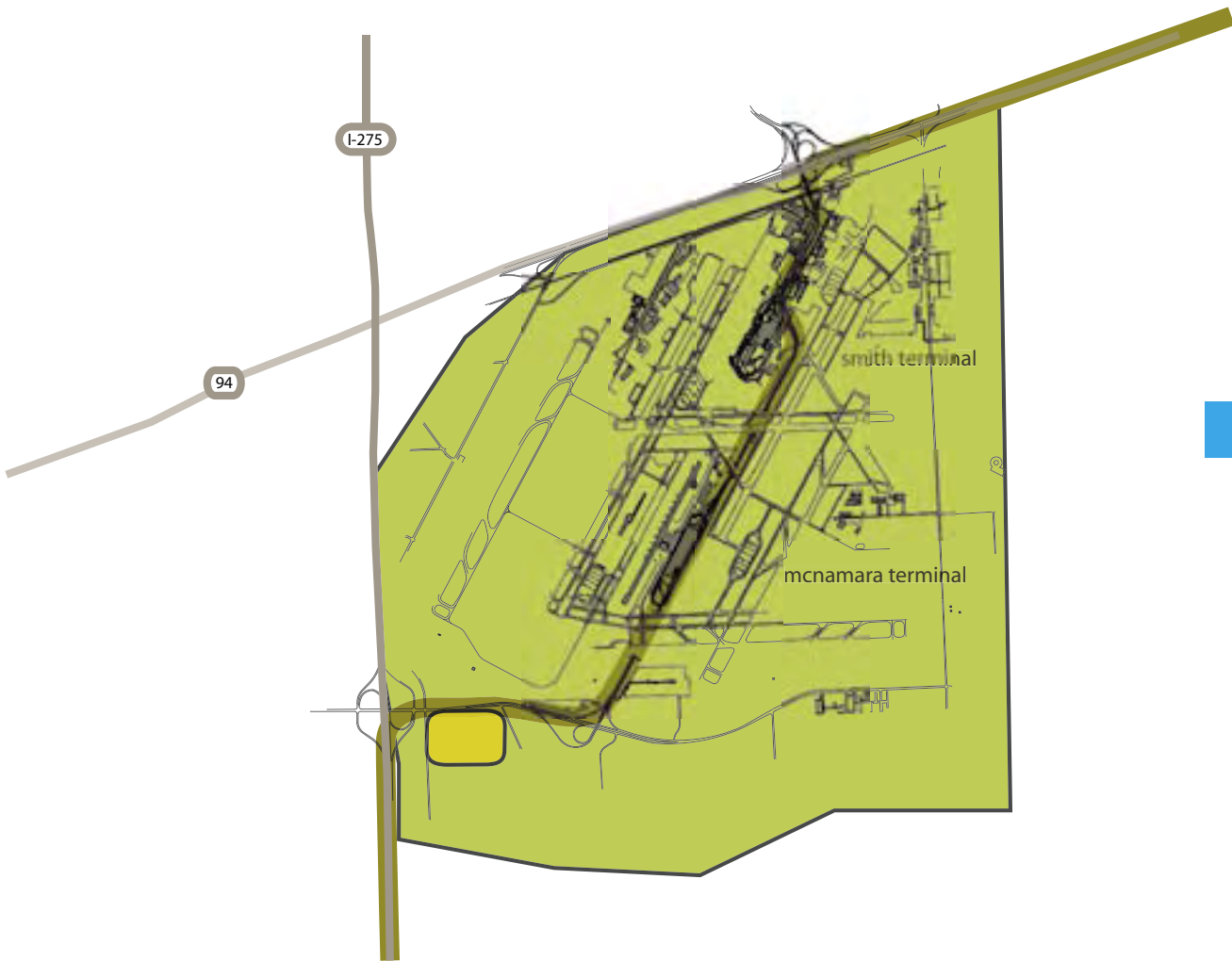


ground level
open areas
on-urban stop areas



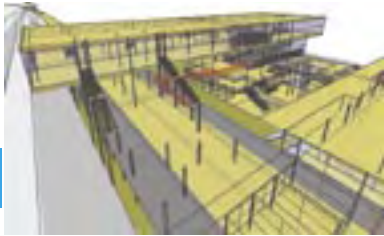
submerged condition
extremely dense areas
no elevated or street
level stops possible



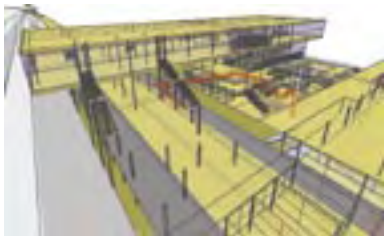




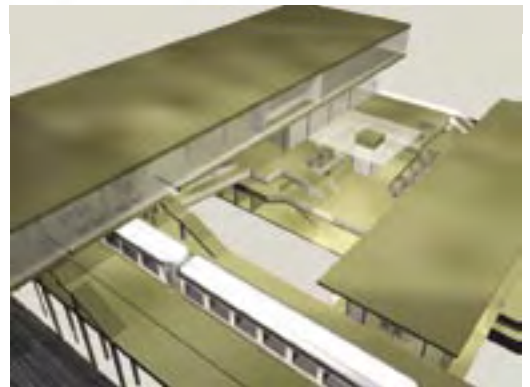
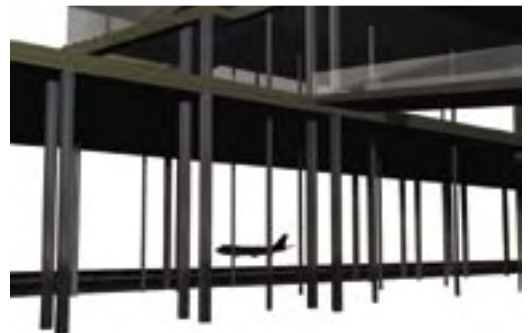
Accessing parking from the platform through retail.



Accessing cafe | bar from the platform.



Accessing parking straight from the platform.



The spaces within the rail terminal act as places for social interaction. Restaurants, lounges, and an outdoor square create an inviting space for relaxation before one boards the train.



WALLENBERG PROJECT by ISAIAH KING

Emergent Housing

The architectural and urban problem of public housing in its current mode of operation is complete demolition and reconstruction.

Emergent Housing offers an alternative re-use of an existing high-rise housing project, the Jefferies Towers in Detroit, interrupting the pattern of demolition in an attempt to recover and reuse the existing structure and materials. A new system develops an emergent system of housing units and public spaces; individual housing units are added to the existing structure in a process of aggregate construction.

Studio Critic: Anselmo Canfora

The existing concrete structure of the towers is used as an armature onto which a second skin is attached. Extruded aluminum floor sections are attached to the slab through a rail and bolt mechanism that acts as a secondary structural system. Utility ducts distribute electricity, hot water, air, and IT cables by tapping into a utility core, installed in the central elevator shaft of the building. The programs requiring utilities—bathroom, kitchen, and data library—are pre-fabricated offsite to improve efficiency and reduce costs of construction. Onsite construction is kept to a minimum and is mainly used on partition and exterior walls.

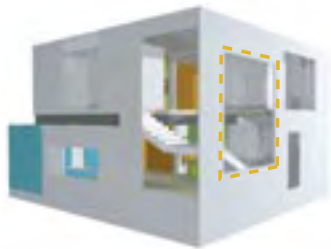
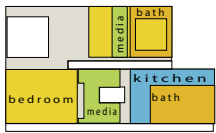
The proposal utilizes current federal housing subsidies made available by the Housing and Urban Development Agency. Section 8 and Section 32 home ownership policies offer funds for potential homeowners. The local Public Housing Authority allocates funds based on a variable per unit cost.

The residents working with an architect design the program and layout of their individual units. Stacking these vertical and horizontal units develops the massing of the tower over time. Circulation is kept largely to the exterior leaving the middle open for public space. The circulation of the building offsets every three floors at a public floor. These floors contain community gardens cooperatively owned by local residents groups. This creates interaction between neighboring residents and fosters a sense of community throughout the entire building.





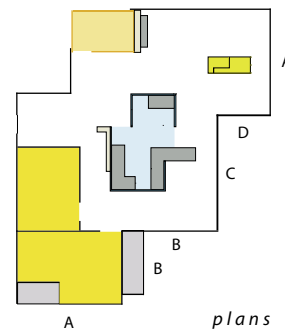
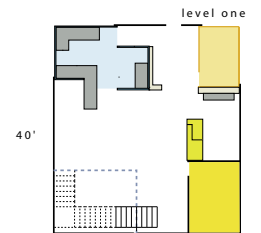
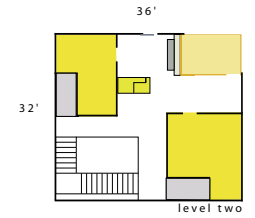
The system of emergent housing retains the structural grid of the old building while invigorating the surface.



vertical house



horizontal house



plans



36'

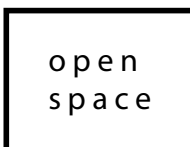
36'

26'

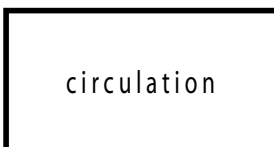
36'

26'

36'



open
space

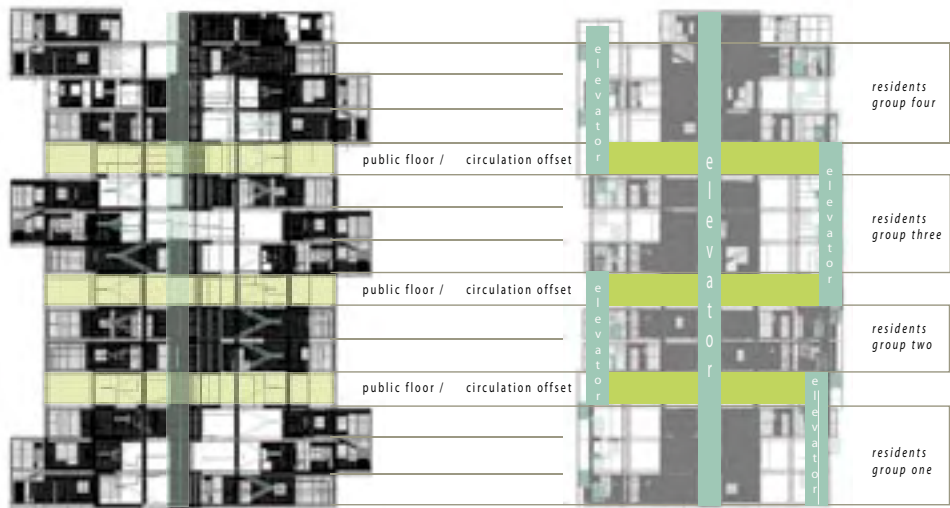
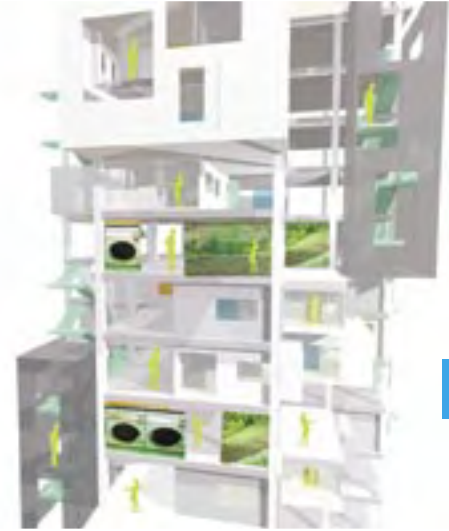
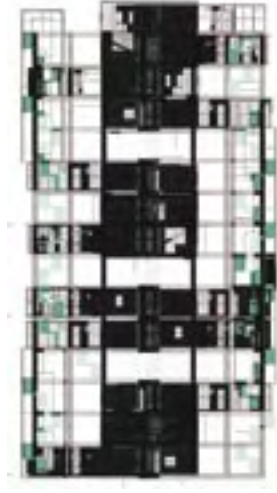


circulation



public garden

automat laundry



elevation showing porosity and public space

offset circulation diagram through public spaces

36'

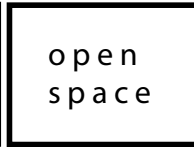
36'

26'

36'

26'

36'



public garden

laundry

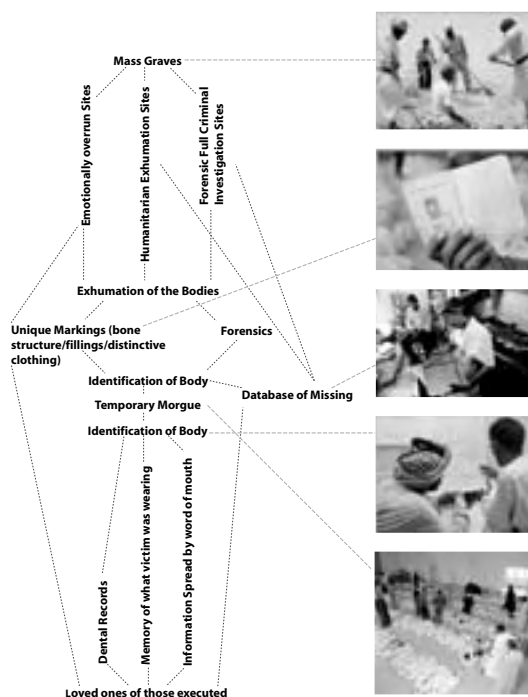
WALLENBERG PROJECT by PATRICIA D. GRUITS

SkinDeep: Skin for Containment

With a population of 25 million people, it is projected that 8 million victims of ethnic cleansing are now at rest in a number of mass graves throughout Iraq. As these graves are uncovered, the victims' families are confronted with the horrific task of identifying the bodies. The container assumes an inconspicuous role in the overall process of the exhumation of the mass graves. Deployment, exhumation, holding, forensics, the morgue, burial preparation, and the grave represent seven critical aspects of this process. The dual-skinned container recognizes specific functions in each circumstance and assumes a modest responsibility within the Muslim burial.

Studio Critic: Anselmo Canfora

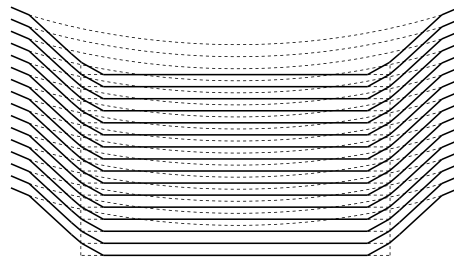
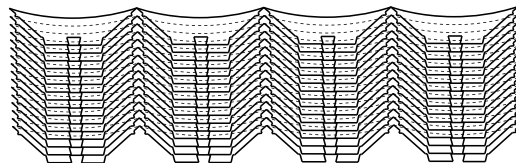
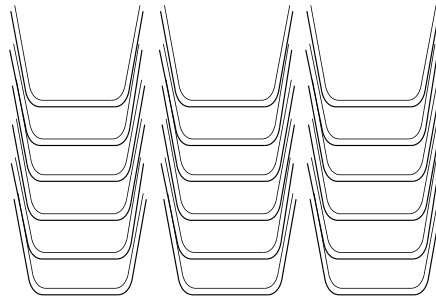
SkinDeep provides an organizational system, aiding in the relief of this tragic situation.





SITE 1: Deployment and Transportation

Throughout the outlined sites, the container must meet specific spatial requirements. In this initial site of deployment and transportation, the container's design must allow for stacking, storage, and durability in transit to the site of each mass grave.



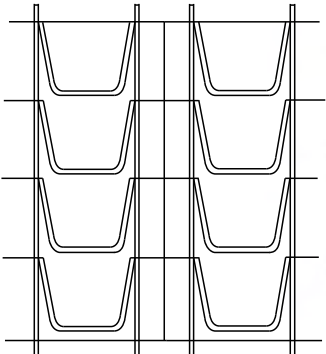
SITE 2: Exhumation

The excavation of the mass graves is a very delicate and critical process. Layers of bodies are exhumed, and workers carefully attempt to separate and identify the individual bodies. The inner skin of the container aids the workers in separating the bodies, by respectfully cradling the remains. The relationship between the outer skin and the ground focuses on the container's need to adjust to various topographies and environmental conditions.



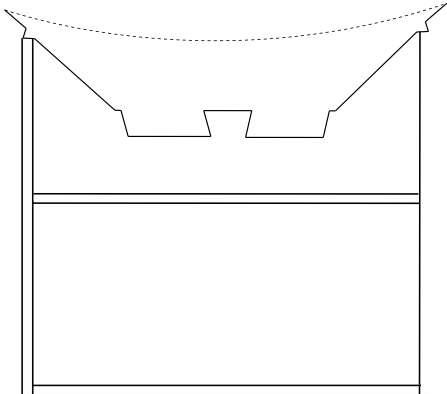
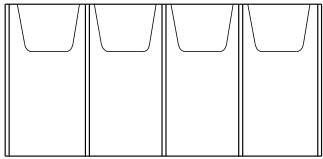
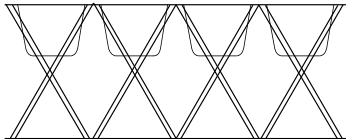
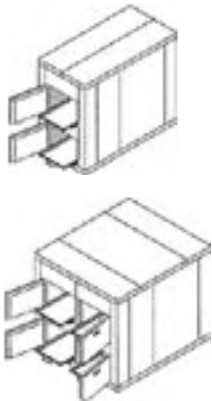
SITE 3: Holding

After the exhumation of the bodies, rows and rows of linen shrouds containing remains await forensic investigation. The container is designed to work as a barrier between the individual body and the ground. The exterior ridged skin and the interior fabric membrane work together to organize and humanize this temporal need for a space.



SITE 4: Forensics

Scientific investigation is essential in determining the identity of each exhumed body. Most of the bodies are decomposed and the process of identification is fueled by a family member's memory of the victim's jewelry, dental appliance, or identification card. Forensic investigation allows for a more precise and exact identification of each body. The container is sensitive to the needs of the forensic scientist, allowing each container to be individually removed from the whole without disturbing the system of stackable containers.



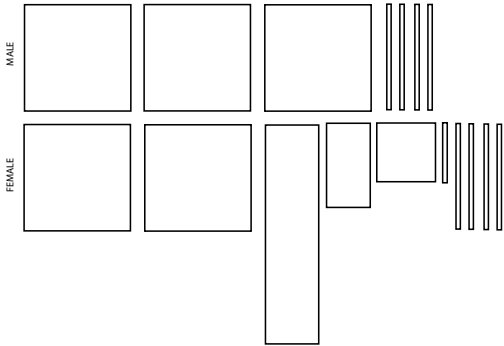
SITE 5: Morgue

The morgue defines the space in which the family is able to search for their loved ones. Currently each body is wrapped individually and placed on the ground in rows. Family members are then left to search and sift through the shrouds looking for their loved one. The container attempts to alleviate the overwhelming number of bodies resting in linen shrouds by elevating the body off the ground and providing it with a hard skin of protection. In a traditional Muslim burial only the family members of the deceased are permitted to come into direct contact with the body. The interior linen skin encases the body but allows for gentle expansion of the material, creating an aperture for loved ones to examine each of the remains with a sensitivity and respect for the sacredness of death.



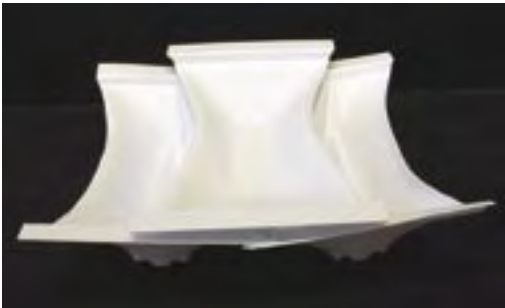
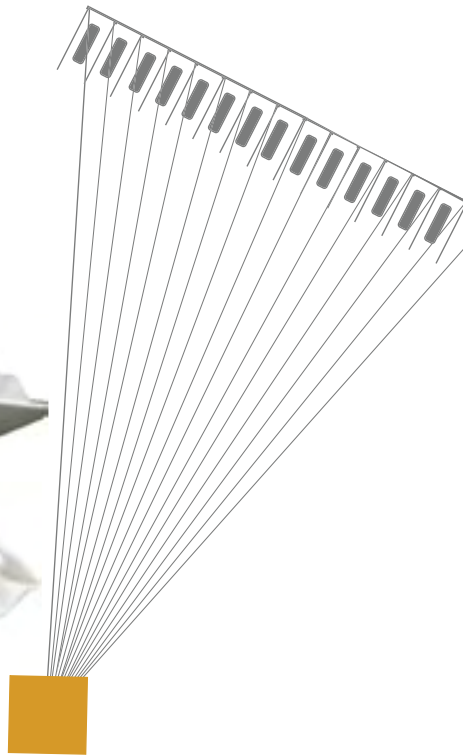
SITE 6: Burial Preparation

Once the remains are identified and have been returned to the family, a “proper” burial ceremony is conducted. Traditionally the body is washed and wrapped and prayers are recited. The Muslim faith dictates specific dimensions and material for the burial shroud and specifies the process of wrapping each body, male and female. The container’s low slope and inward curvature on the sides allow family members to interact easily and intimately with the deceased during this process.



SITE 7: Grave

Tradition and faith dictates how a person should be buried and the rituals which are performed. In the Muslim faith each person is to be buried in the ground, fulfilling the prophecy, "dust to dust." They are placed on their side with their right side facing Mecca. The container at this site becomes a transportation device for the body to the grave but is not buried with the body. The container is then sanitized and recycled back to the site of the Mass Grave.



WALLENBERG PROJECT by LAURIE HUGHET

[-Expansion-] House

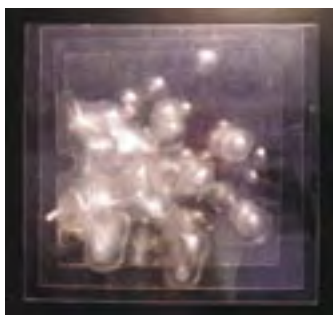
A popcorn popper spews forth popped kernels in an individually random yet generally predictable display. The accumulation over time and trajectory of the path map the explosion of popcorn out of the machine. From the workings of the hot air popcorn popper and resultant popcorn patterns come ideas about suburbia. How can complacency with the given state of suburbia be questioned? Can architecture directly influence the suburban lifestyle?

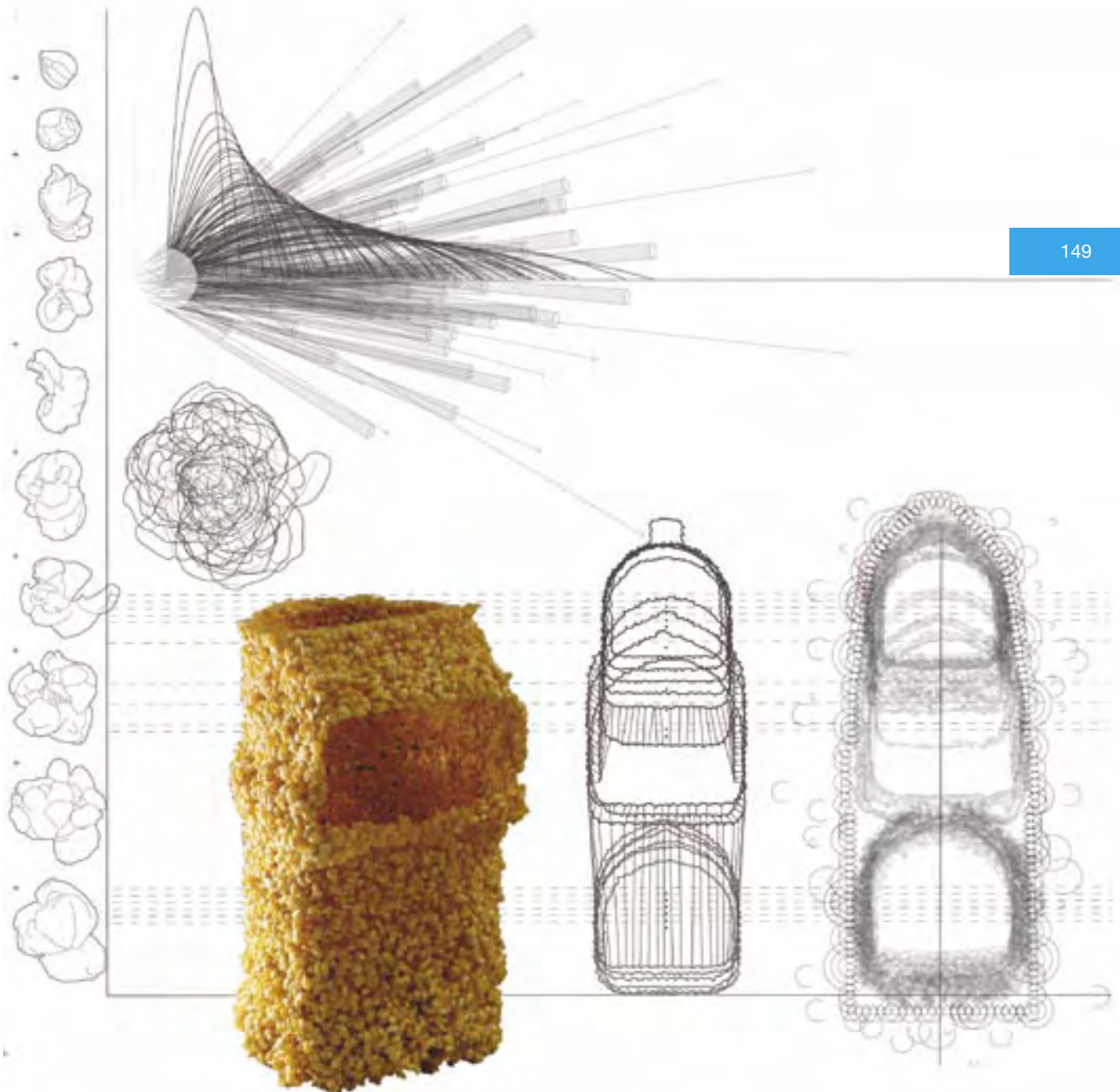
Studio Critic: Steven Mankouche

Taking its cues from the action of popcorn, [-Expansion-] House freshly popped takes on suburbia.

[-Expansion-] House derives a suburban home from a domestic appliance. The analogy of popcorn gives rise to a house that expands against a shell that deforms as the house-kernel expands. A translucent fiberglass "fence" is the shell, and [-Expansion-] House swells against it through accumulation over time.

The trajectory of the house is determined by the needs of a growing family, from starter home to family home to empty nester. This trajectory is traced out on the terraced land of the lot before the home is built. Each new phase of building is sided with a different material, from wood to aluminum to copper. As the house expands against the fence, the house forms a circuitous path with the fence interweaving as it reacts to the forces of expansion. The translucent fence at times forms the exterior of the house and faces the neighborhood. At other times it divides rooms within the house, provoking a play between public and private spaces. The modern suburban home is disconnected from its neighbors; [-Expansion-] House blatantly turns inward from the neighborhood onto its courtyard. The visceral experience of inhabiting and navigating the home is emphasized, with attention to material quality and movement through the house. For instance, the bedroom and living space are placed on opposite sides of the site to encourage continual movement through the home.





The domestic appliance of a popcorn maker is remade through its own product, the popcorn kernel.

21 PROGRAM SKETCH

1. PORCH
2. HALL



22 CHARTER HOME

1. PORCH
2. HALL
3. KITCHEN
4. BATH
5. BED
6. LIVING



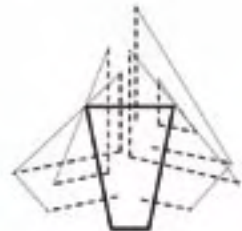
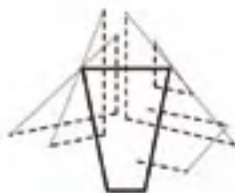
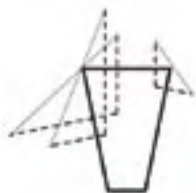
23 FAMILY HOME

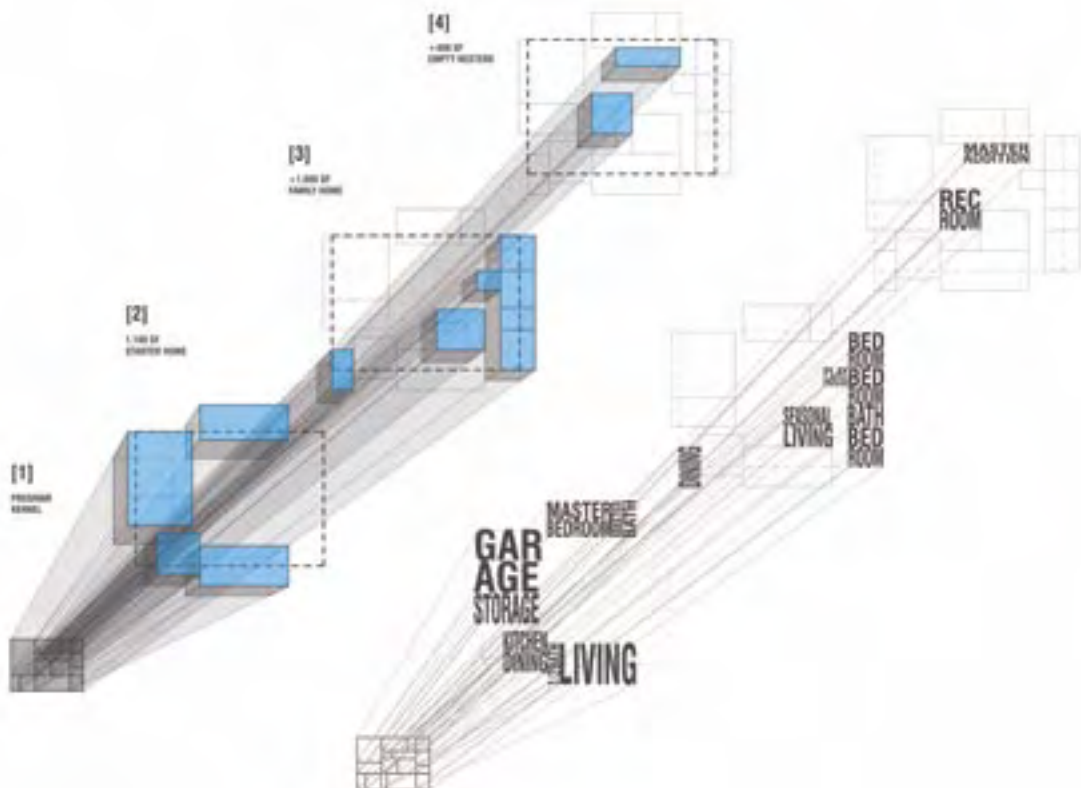
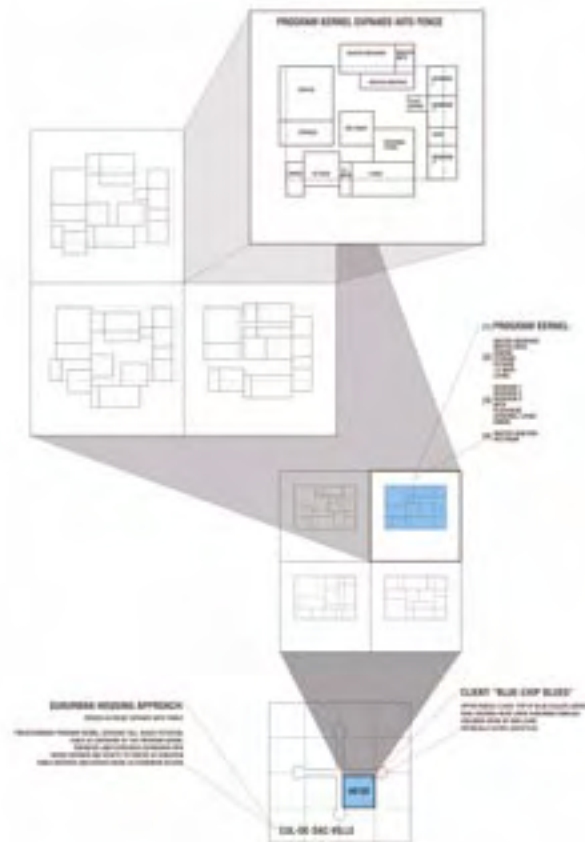
1. PORCH
2. HALL
3. KITCHEN
4. BATH
5. BED
6. LIVING

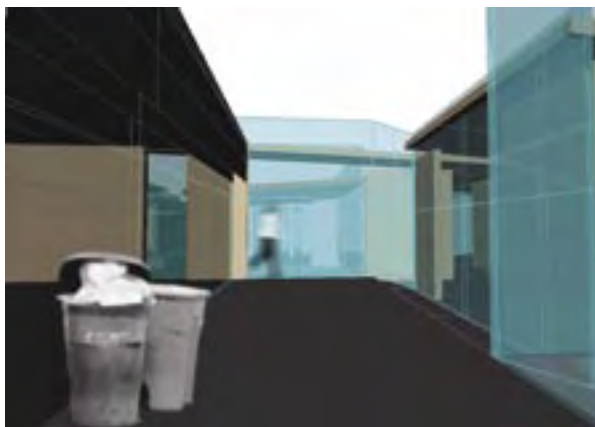
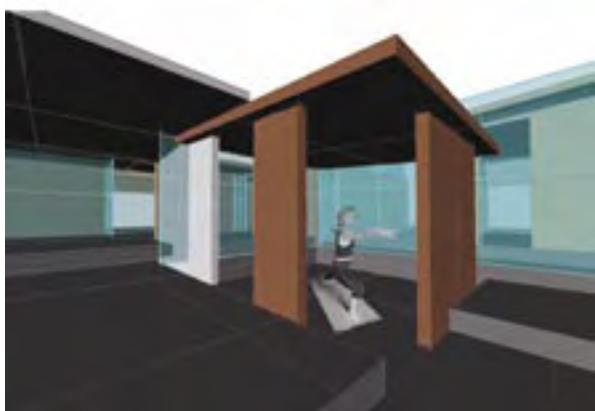
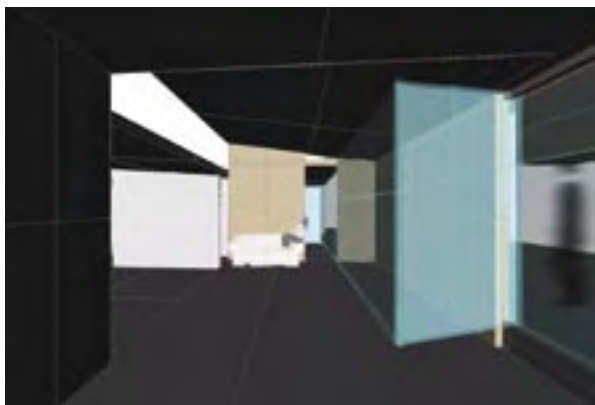


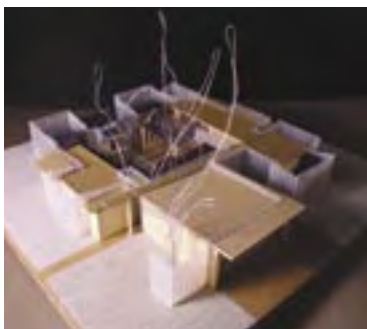
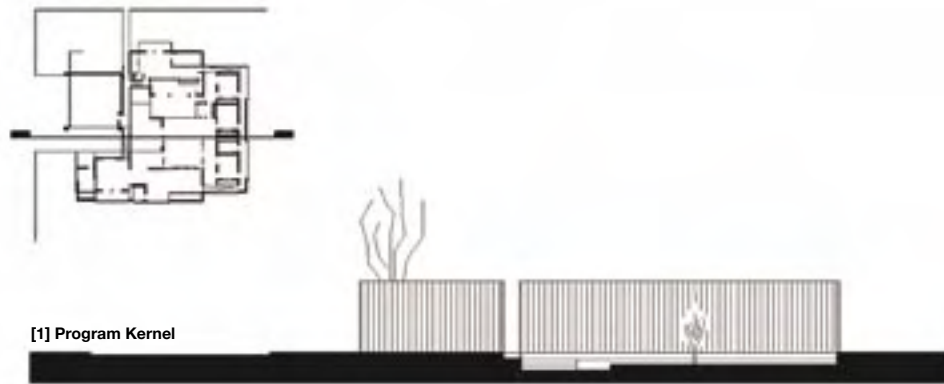
24 EMPTY NESTED HOME

1. PORCH
2. HALL









WALLENBERG PROJECT by KURT EVANS

Crisis House

Studio Critic: Christian Unverzagt

The architecture of the airport has become the epicenter for new security concerns post-September 11th. It is approached cautiously, a danger zone for those weary of what will happen next or suspect of anyone alien to their home country. Suspicion devastates this space.

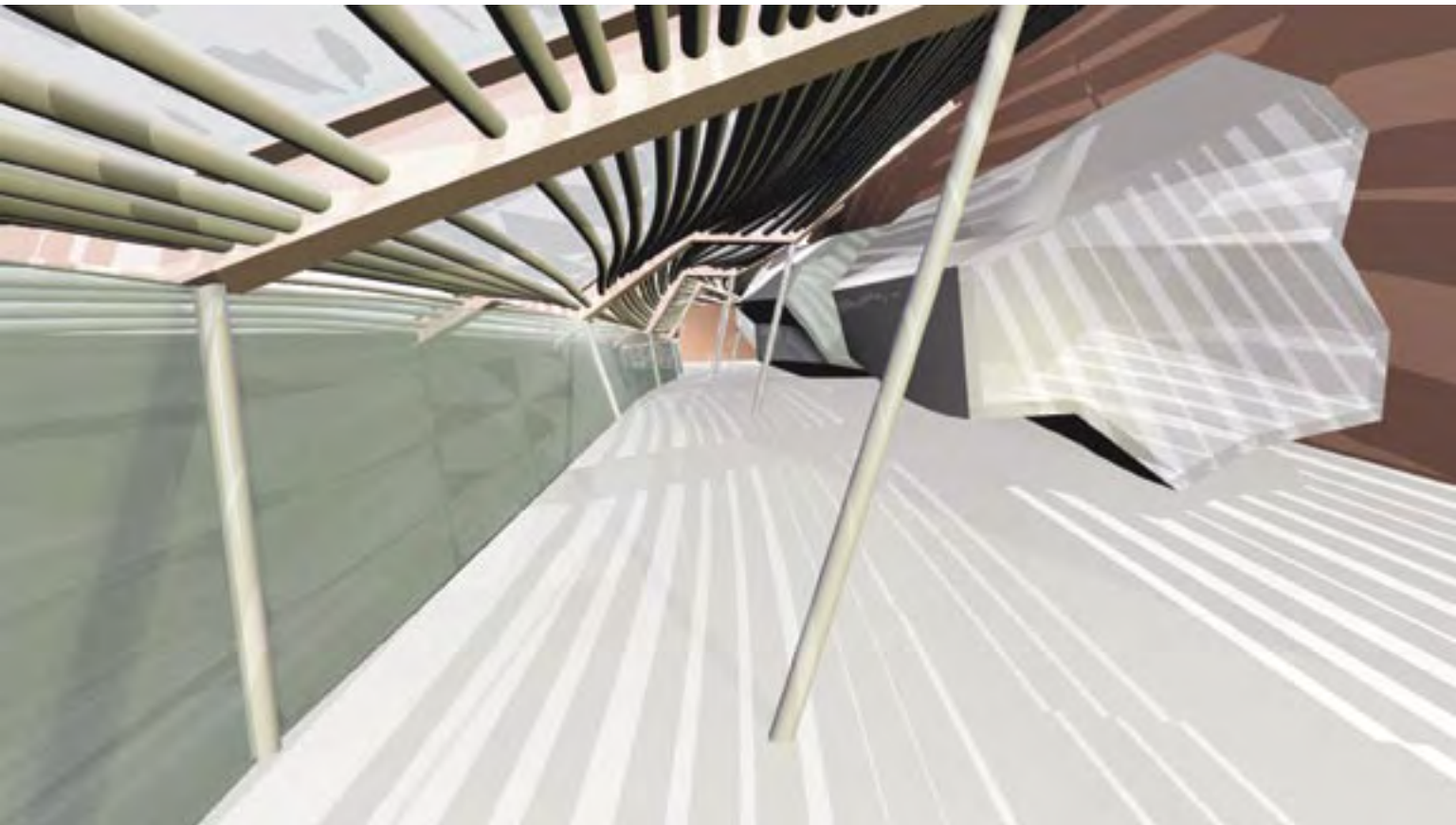
However, the airport has always been a lost space regardless of the state of the world—a node between countries, continents, and cultures, a space occupied in the hurried confusion to reach the next gate, connecting flight, or baggage claim—a space to leave as soon as possible.

A layover in Detroit on a trip from Amsterdam to Los Angeles never truly places you in the United States. The journey hasn't fully developed, fully succeeded. It leaves you wandering through an international no man's land.

Crisis House examines the loss of identity, uncertainty of place, and a civil ignorance towards any item of culture unknown, unfamiliar, or possibly "un-American."

In response to troubling foreign relations in the world, the concept of *Crisis House* provides space for communication and dialogue between parties. It fills a locale neither completely separate from one's home country nor truly in the foreignness of another's. It is sited in the midfield of any airport, accessible to dignitaries and ambassadors, where worthwhile and productive discussion can ensue within a neutral zone, exterior to the influences and distractions at work in traditional meeting spaces.

The program suits three temporary residents for stays of seven to ten days with sleeping quarters (pods) for privacy and escape. These elements revolve around the main space of the project—a long hall following the gentle form of the house's regular cross-sectional steel components. Close to fifty tube-steel isocurves describe the complex form of the building as they move along and through the cross-sections, providing points of attachment for roof glazing.

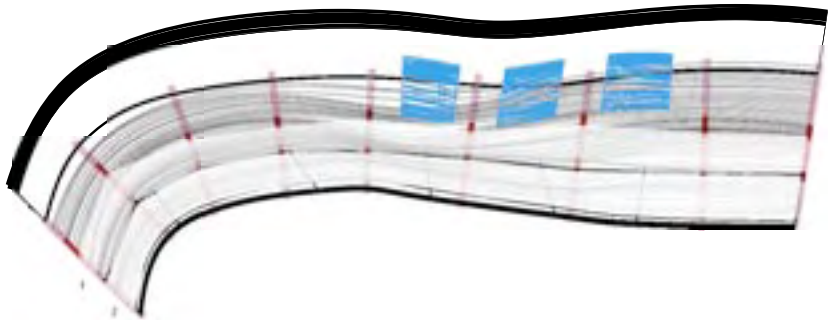
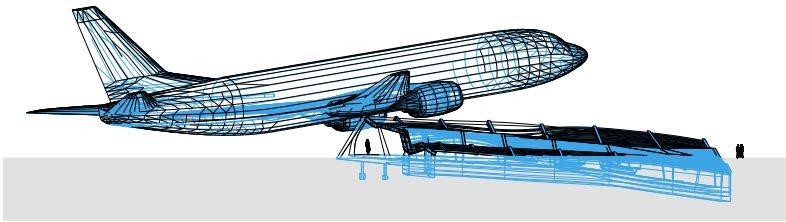


A tightly controlled circulation space scripts the paths visitors take as they move in to and out of their pods.

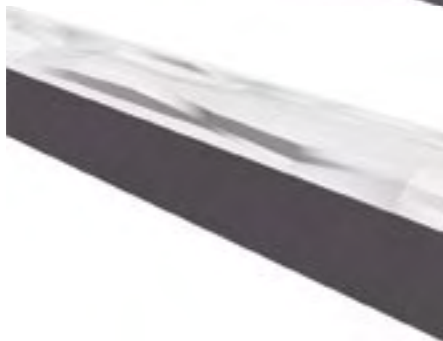
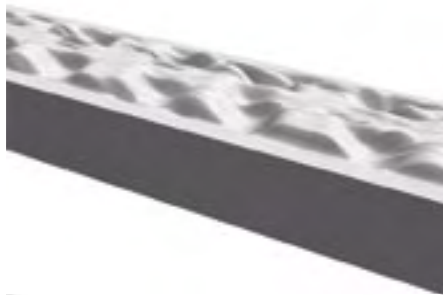
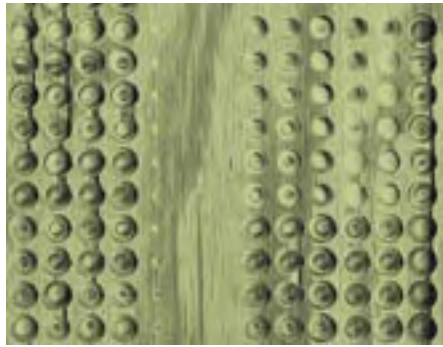
Circulation space occurs between the secondary steel components that span the concrete floor slab and the wide-flanges above, encouraging a narrow flow of minimal traffic where temporary residents to turn off the hall and into their respective pods.

Crisis House also approached the design as inherently process-driven, where actions taken retain a complexity of thought traditionally not available in the final product. As such, the project follows four months of work with no clear lines of stop, start, or adjustment to the studio brief.

The design and conception of a critical project on the site of Detroit Wayne County Metropolitan Airport has to embrace the currency of the airport—places and people. The project becomes a design opportunity to re-assert the airport as a locale in itself, independent of the city harboring it. In addition to creating greater site-awareness, the project seeks to create a space for cultural and political dialogue, simultaneously engaging a global discussion within a specific locale.



- primary bearing walls
- primary structural steel
- secondary structural steel
- tertiary structural steel
- lateral structural isocurves
- 1 primary circulation corridor
- 2 entrance corridor
- retreat sleeping pod(s)
- crisis boardroom
- 1 glass enclosed hall



The idea of architecture as process drove the development of form from conceptual ideas through the manipulation of digital software and modeling techniques.

con(crete) text

Studio Critic: Gretchen Wilkins

Oral history can embody the story of the individual, the group, or the city. Both the individual and the group can produce a distinct story that is easily reproduced on paper. The city's story however is not told in words, but through interactions among people, the environment, and buildings across the passage of time, i.e. immaterial sources. Personal histories exist in many forms: books in the library, the bytes of a computer or the internet, reels of film. Each of these sources is limited in its accessibility. The city on the other hand provides an opportunity to display these histories and foster interaction with them. By using the existing surfaces of the city one can inscribe personal histories onto the city. A thin surface of text only millimeters thick also has the ability to fade away with time and wear. Once the surfaces of the city are covered with text, the city then responds with its own history recorded across time. Heavily traveled sidewalks reveal their use through the fading of the text on its surface while less used sidewalks retain their stories longer. Patterns of usage become apparent by which parts of the text remain and which parts disappear. Histories are applied, produced, altered, and destroyed within the thinness of the printed word.

The challenge of the oral history is getting itself to be heard.

Scales

Geography. Scale. Time. An oral history exists at all scales of a city. A freeway, an intersection, or a building may speak of a personal experience. The context of these stories allows a relationship between the personal and the city in which to locate a personal history within space. As the scale of the history increases so must the scale of the text. At the scale of the freeway text must stretch to a height of eight feet to allow legibility at high speeds. The pedestrian, at a much slower speed, may not be able to distinguish the eight foot text, but can understand the story inscribed in letters set at a height of one foot. More sedentary activities, such as waiting at a bus stop, further decrease the necessary size of the text.

Material

The infrastructure of the city is composed mainly of concrete. Concrete's inherent properties allow for text to be applied in a variety of manners, each with its own degree of permanence. The use of a retro-reflective paint and glass bead mixture allows for legibility during both day and night. Xylene

Individual histories are grouped together to reveal larger patterns within the population.

MARSHALL E. WICKENS

My first memory of Hastings was that night, about three or four. He walked me to a pit that was in the ground. It looked like a hole. "This is where Hastings used to be," he said. As I got older, I really understood and expressed with the freeway. The street of Hastings just no longer existed. My father had a record shop at Mack and Hastings. He was a brilliant person and out in Detroit. He opened the shop selling the production of music.

He began to record in his shop. Hastings was the first person to record a lot of early 1950s. This was pre-Motown. It was open almost all night long. He always played as things went on.

He would just rock to his church to hear the sermon. He would go to his church to hear the sermon. He would go to his church to hear the sermon.

There were many very talented people in the community for many years and were being destroyed purposefully. That has always been Hastings because that community was being destroyed purposefully. That has always been Hastings because that community was being destroyed purposefully.

The record shop moved to 12th Street. The record shop moved to 12th Street. The record shop moved to 12th Street.

It drove him crazy that a person would resentment of a person who thought "What can I remember that one day in July 1967, I could look over the trees and see these people in the early parts of the riot. The first day, some bad stuff happening, but it would be his bravado that he would be okay, that everybody was watching television. Everybody remembered the race riots on Detroit saying this was a race riot developing. I was about twelve. It was so clear that racial tensions didn't exist, but it wasn't.

My daddy, after the first day, closed down the shop. He said that he was going to blow over. Then he said that he was going to blow over. Then he said that he was going to blow over.

He said that he was going to blow over. Then he said that he was going to blow over. Then he said that he was going to blow over.

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father took me to a place near where he was the first person to record a lot of early 1950s. This was pre-Motown. It was open almost all night long. He always played as things went on.

He was always a place where there were a lot of people. He was always a place where there were a lot of people.

He was always a place where there were a lot of people. He was always a place where there were a lot of people.

He was always a place where there were a lot of people. He was always a place where there were a lot of people.

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He was always a place where there were a lot of people. He was always a place where there were a lot of people.

He was always a place where there were a lot of people. He was always a place where there were a lot of people.

a record shop had been. I was a little boy. I was a little boy. I was a little boy.

a man by the name of Joe Von Battle. He was a man by the name of Joe Von Battle.

a lot of entertainment. He was a lot of entertainment.

He was a lot of entertainment. He was a lot of entertainment.

He was a lot of entertainment. He was a lot of entertainment.

He was a lot of entertainment. He was a lot of entertainment.

He was a lot of entertainment. He was a lot of entertainment.

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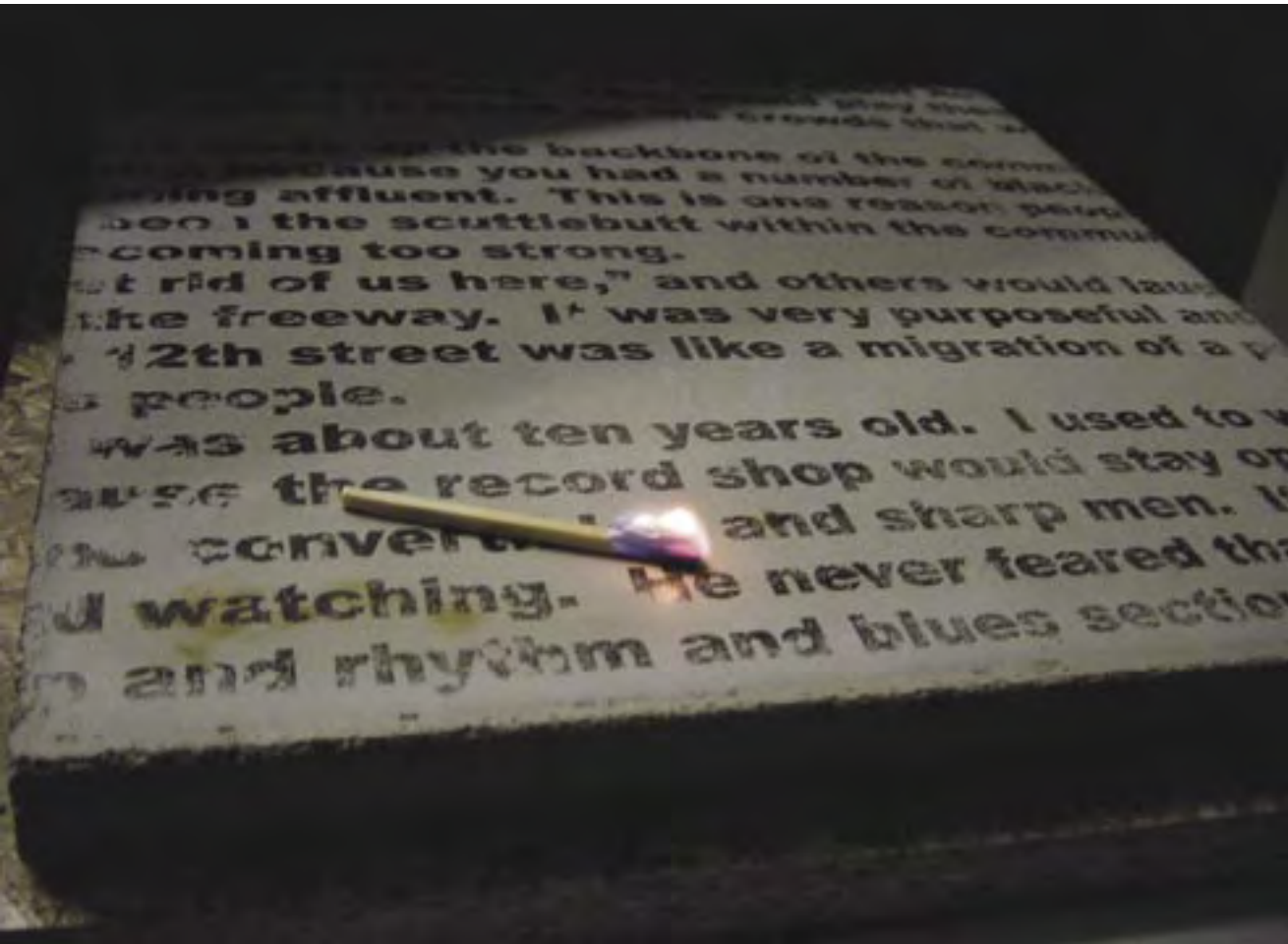
allows text to be easily coated onto a variety of surfaces and in turn allows the observer to impress his or her own history of movement onto the surface with its degradation over time. By altering the chemical properties of concrete the process of curing can be tampered. A retardant can be applied in desired areas to create resistance to the drying process. When washed away, an etching is left behind, giving an appearance similar to carved stone and creating a more permanent surface for the text.

Place

The thinness of the text allows itself to wrap and mold onto many objects within the city. It can begin at a bench and fall to the sidewalk. By extending over the surfaces of water drainage it reveals the patterns of the natural elements as well. In more static areas the text can mark the placement of tables and chairs. Over the course of the day, weeks, or months, the chairs may be moved, leaving its position recorded in the ground.

I came as a youngster, fourteen
years old. I came alone. My
parents were still in Alabama.
They didn't have a damn thing to
do with it. By the time I was
eleven years old I was on my
own. I left my little hometown

I lived
down-



WALLENBERG PROJECT by JASON O'MARA

ReFIT

Studio Critic: Anselmo Canfora

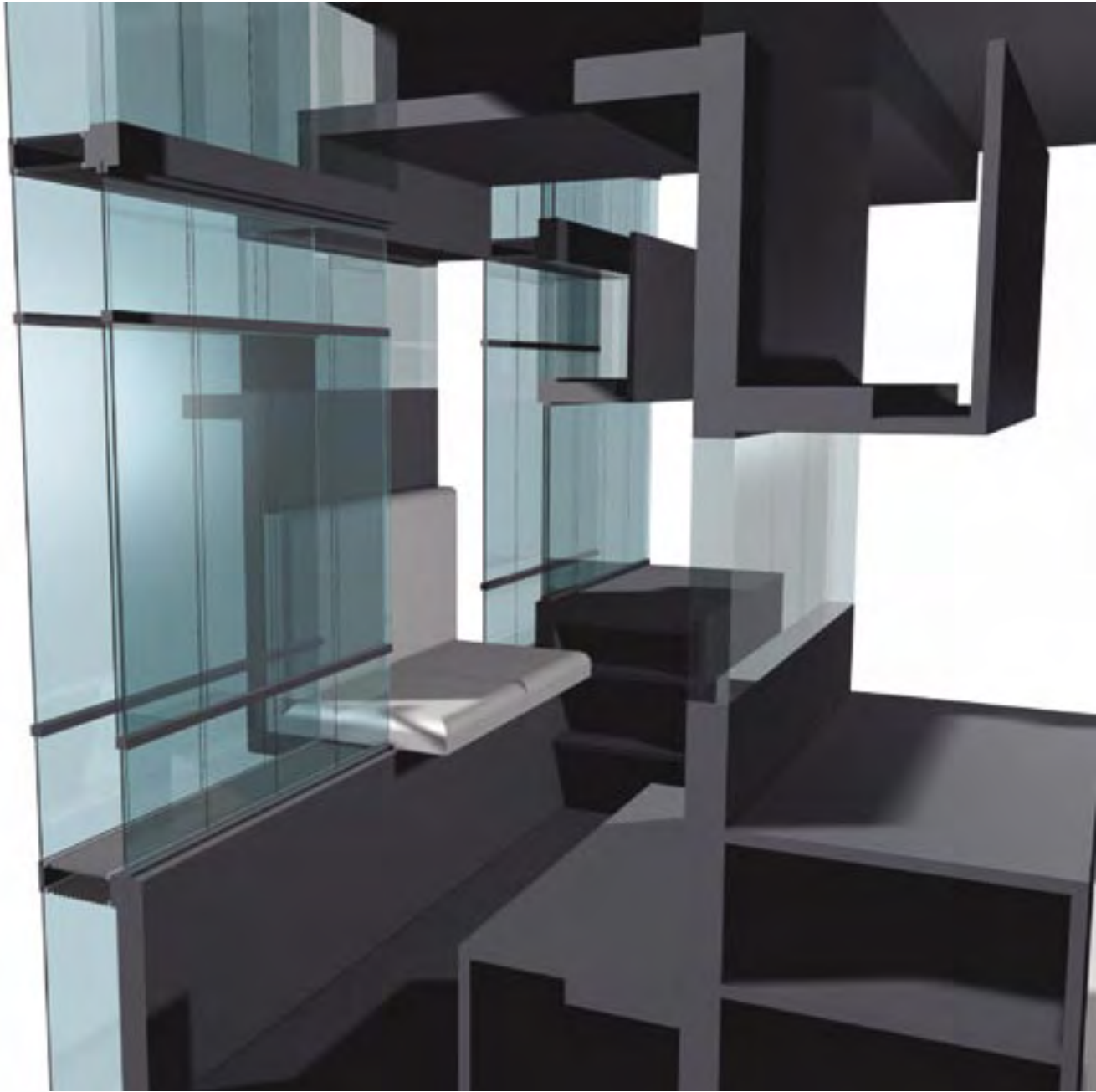
In recent years, the state of Michigan has experienced a severe decline in its manufacturing base due to outsourcing and inflated material costs resulting in economic recession. Using parametric design software, industries have been able to operate at a higher efficiency by reducing production waste and labor, requiring the software to function far beyond mere representation, but as a tool for more specific logistical organization of components.

Architecture can learn from the adaptive and progressive practices used to preserve manufacturing vitality in Michigan. The infrastructure left in place by manufacturing, as production tasks are being outsourced, can be refit to promote smart design in space-making. *ReFIT* is about the diversification and reuse of a powerful logistical machine that adapts its structure to consider both economy and ecology in design, pushing the potentials of existing and future constructions.

ReFIT employs primitive production methods used by the stamping industry to design a cladding system to retrofit typical curtain wall construction.

In order to stay competitive manufacturers and their local constituents have been forced to streamline design operations. The production methodologies create a skin that incorporates elements of additional space, health, economy, and ecology, ultimately producing a system that embodies intelligent design, integral to local community.

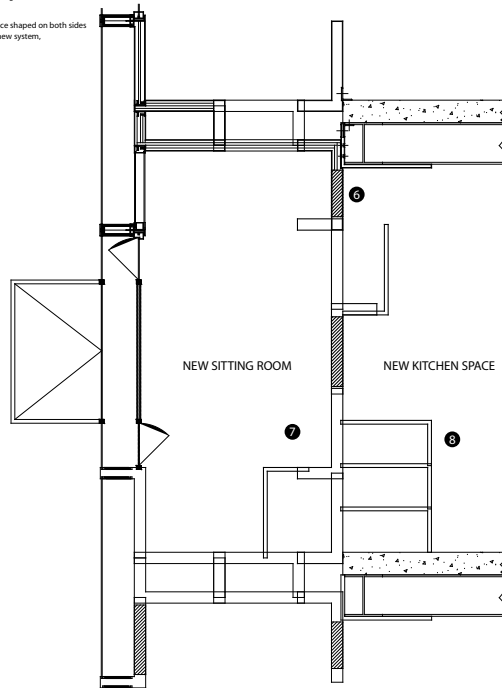




Stamping processes from the manufacturing industry are embodied in new spaces that rejuvenate a building's facade.

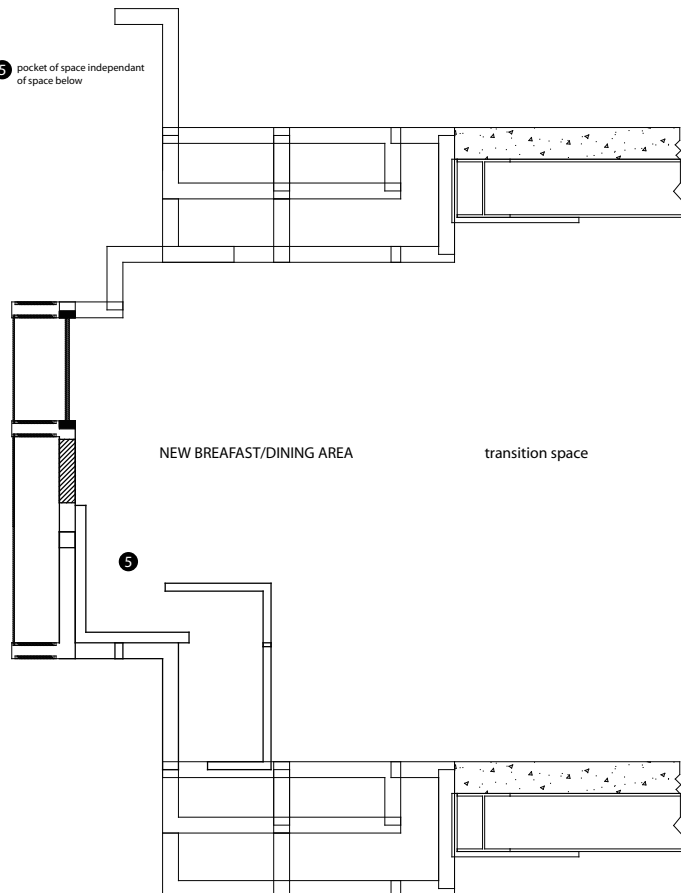


- ⑥ panels transparent at times
light modified through substrate
- ⑦ seating created
- ⑧ space shaped on both sides
of new system,

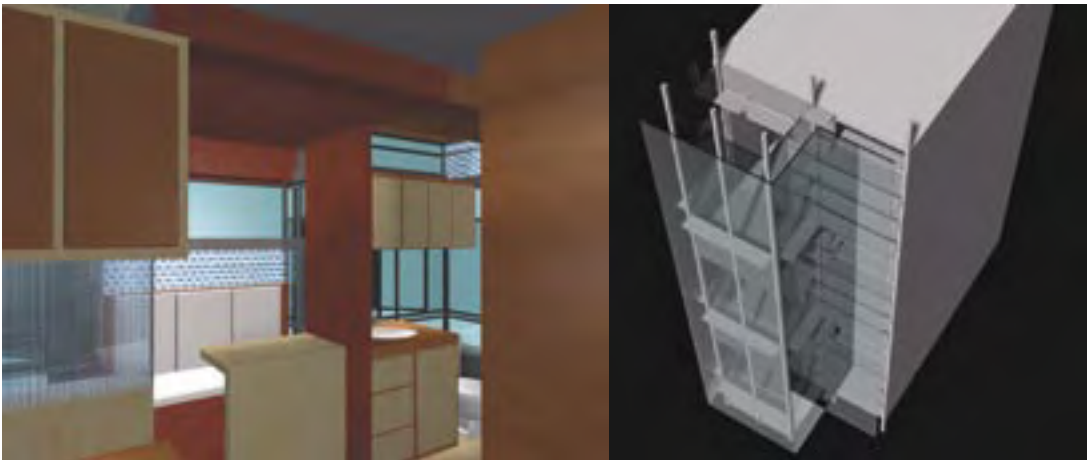


1" = 1'

- ⑤ pocket of space independent
of space below



1" = 1'



Each unit of the refit building fully occupies the new facade. Programmatic elements wrap in and out of the spaces newly created by the surface.

WALLENBERG PROJECT by GIANCARLO VALLE

Consortium of the Continuous

Fueled by new research in the automotive industry, *Consortium of the Continuous* seeks to expand public awareness and interest by combining the programs of production and research laboratory with educational display and exhibition. Positioned in the vicinity of Detroit Metro Airport, the lab will foster interdisciplinary dialogue and exchange by blurring the boundaries between designer, engineer and manufacturer. Given its adjacency to highway, airway, and railway systems, the resultant convergence is able to function as a transparent point of revelation for the experience of production, process, and development.

The project houses research and development laboratories, industrial designers, automotive manufacturing, and engineers; from conceptual auto form design to material and mechanical development, all players in the assembly line are put on display.

The spaces within *Consortium* are organized so as to create alternating experiences of visual and physical exposure to automotive production. The act of development, made public, becomes an evolving exhibit of innovation, revealing the oftentimes non-linear movement between concept, manufacturing, assembly, and production. Rather than a carefully curated construct, the exhibit is instead in flux, mediated by research and discovery.

As a new program model, *Consortium* probes the intersection between user and producer to highlight their concurrent roles in a capital economy.

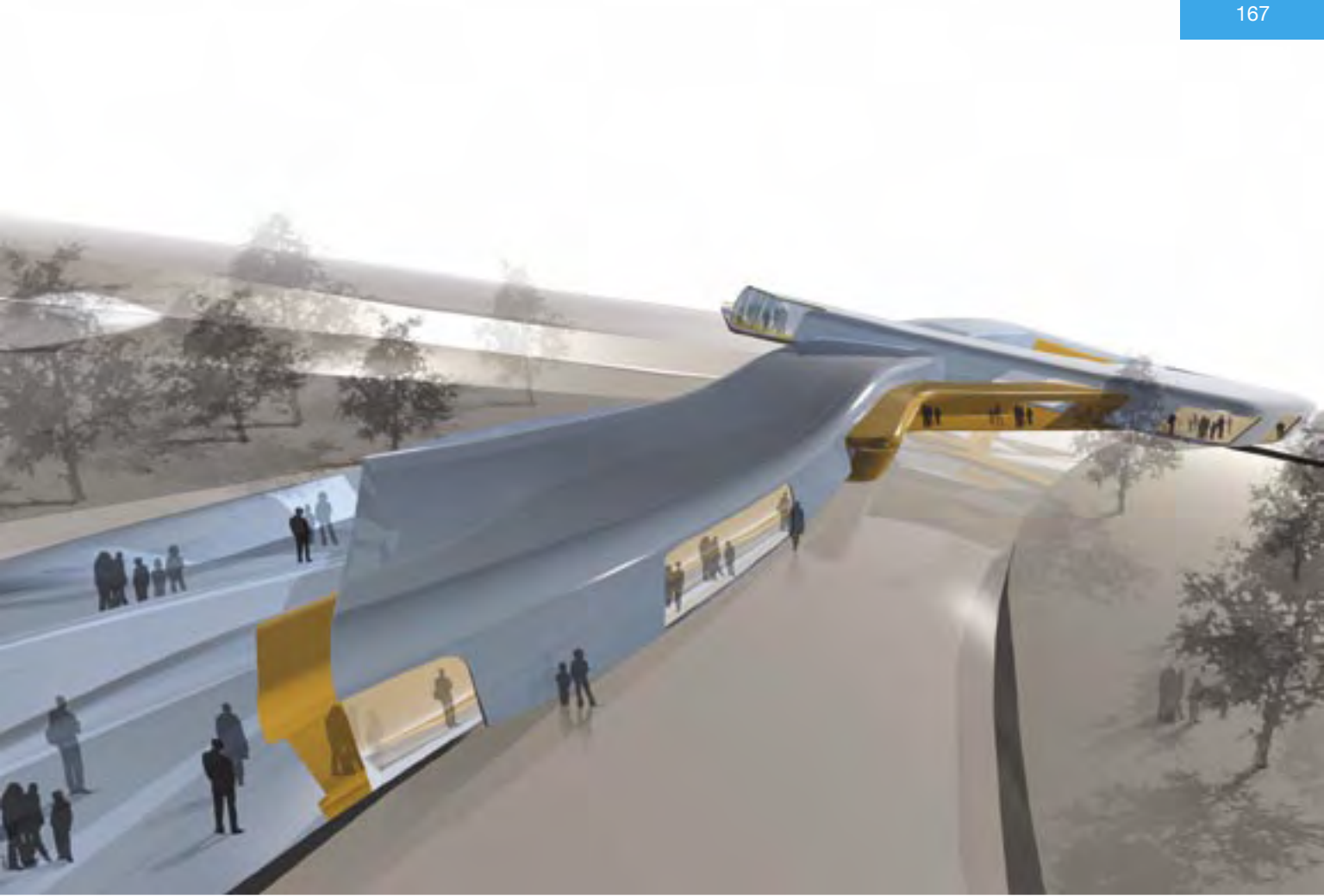
The space instigates exchange between these disciplines to activate new process models in response to the industry's traditional operations.

Much like the automotive industry itself, the roles of user, customer and designer are based in complex shifting relationships. Visitors and patrons benefit from the experience as an educational device while the industry is able to use the space as a testing ground for market research.

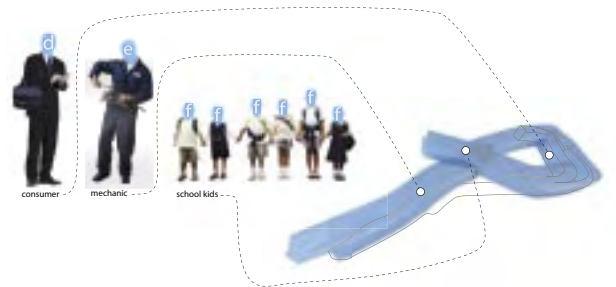
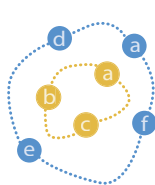
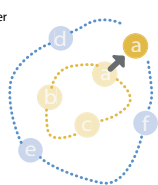
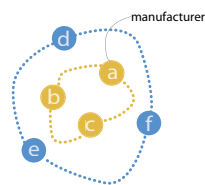
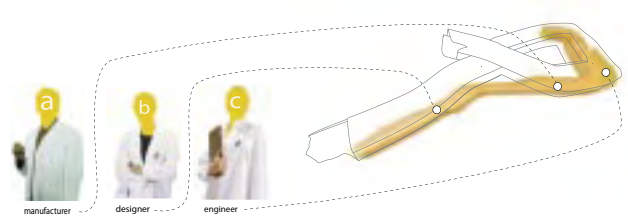
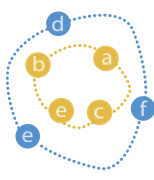
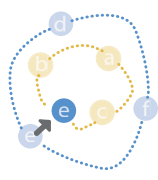
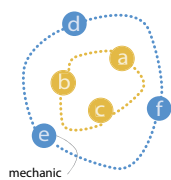
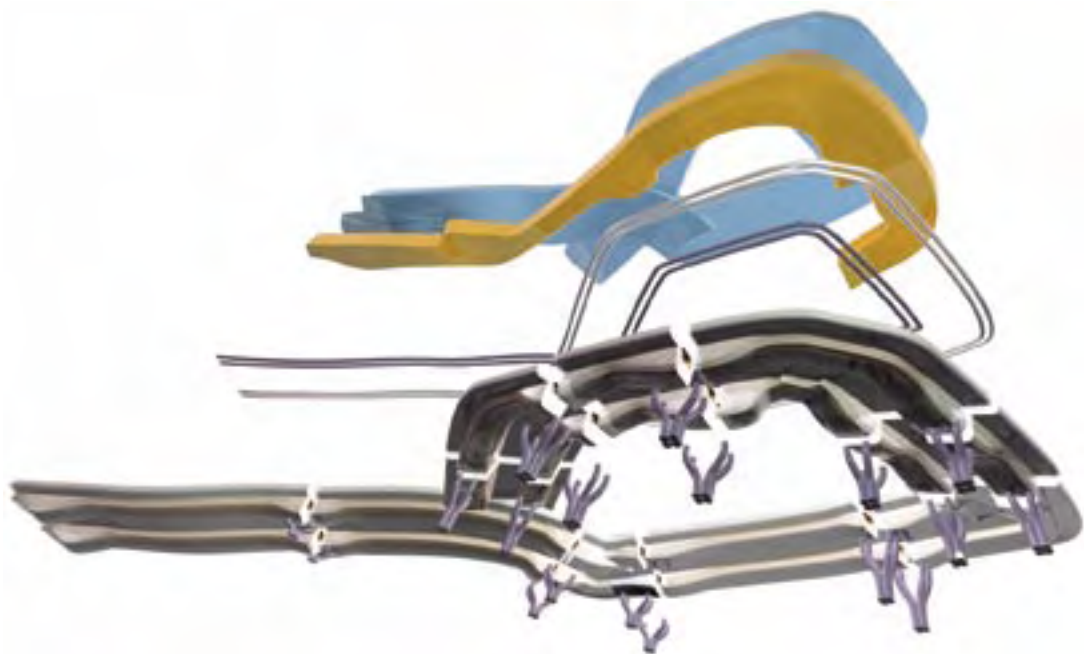
Contrary to the singular function of traditional building typologies, *Consortium of the Continuous*, as a linear building, bridges a duality of programmatic extrusions—activating visitors in an ever-evolving market of consumption and production.

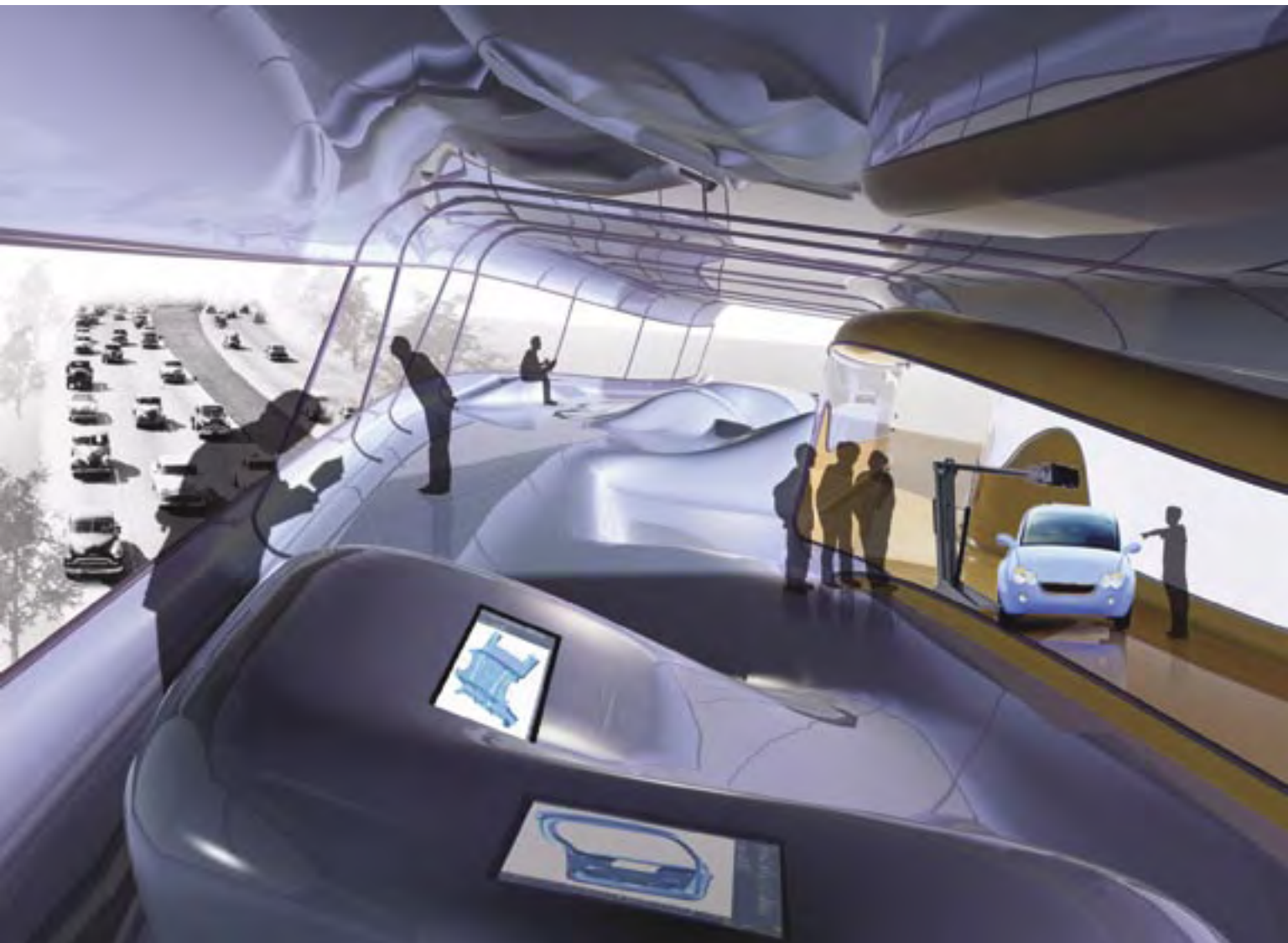
Studio Critic: Christian Unverzagt





Seemingly contradicting programs combined intersect to question there role in the larger society.





WALLENBERG PROJECT by KYLE MILLER and PETER MOES

Porosity

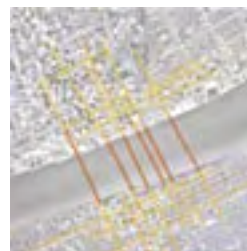
Studio Critic: Reto Geiser

Porosity considers the rupture between the city cores of Detroit and Windsor and proposes a continuum to activate the dormant river space between them. Extending the public space at Hart Plaza (Detroit) to Riverside Park (Windsor) creates a third zone that provides the opportunity for pedestrians to cross the border, but more importantly inserts new program in the void between the two borders. *Porosity* is a result of a rigorous investigation of general international border conditions, proximity of institutions, and homogeneity and disconnection between Detroit and Windsor.

A process recorded in the book machine, a log of driving forces of form, situation, and implementation—one source for two cities. A place of connection. detroit and windsor joined by a river. pedestrians passing pedestrians. the city becomes open, the space becomes activated. A river to be inhabited, to be crossed, to be enthusiastic, to be energized, to be used—detroit and windsor together: a place of porosity. a place for exchange, a place for stasis, a place for love, a place for showcase, a place for celebration, a place for hatred, a place for despair, a place for solace, a place for hope, a place for confidence, a place for a place of connection. porosity driven by need. porosity driven by efficiency. porosity driven by danger. porosity driven by desire. detroit and windsor. windsor and detroit. a place for use. two cities joined by a river. a bridge: a place of connection. a bridge to pass. a pass to bridge. safety, control, and regulation. detroit and windsor by foot. the space becomes activated. porosity of a zero line. a line of politics, of economy, of society, of history, a line of porosity. ruptured. river as continuum. rupture of politics, rupture of society, rupture of culture, rupture. not rupture, but continuity. continuity through connection. and throughout connection. a new space, a new life, a new culture, a new action, a new love, a new hate, a new. not chaos but control and chaos but not paranoia. a place of safe connection. a place of efficiency and opportunity. a place to excite. detroit and windsor. americans and canadians. one bridge: one space. two is one.



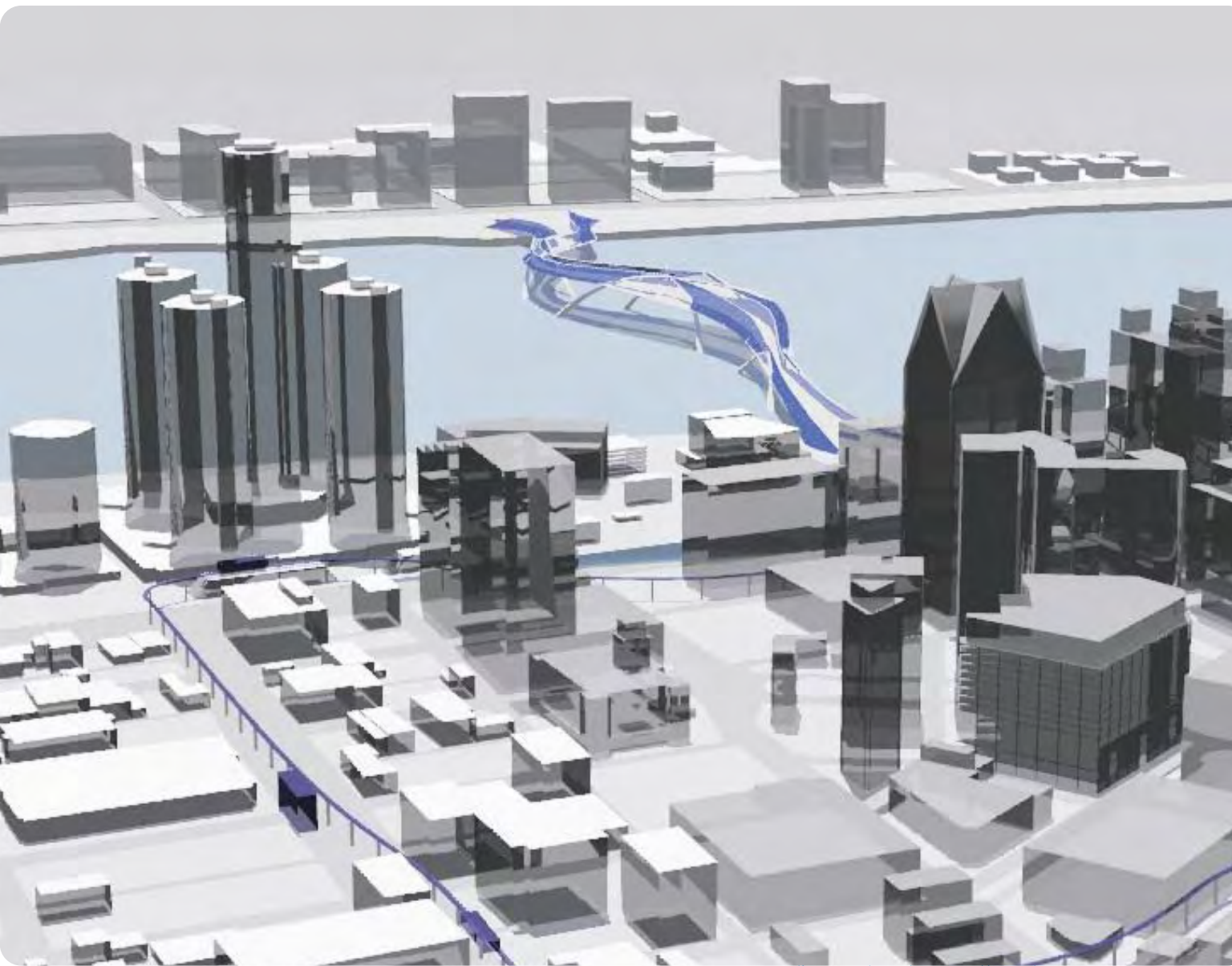
Axis Extension
porousness of a zero line



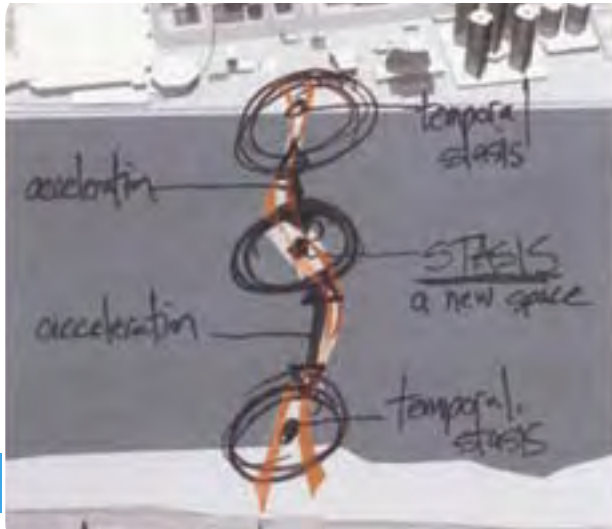
Grid Expansion
not rupture, but continuity



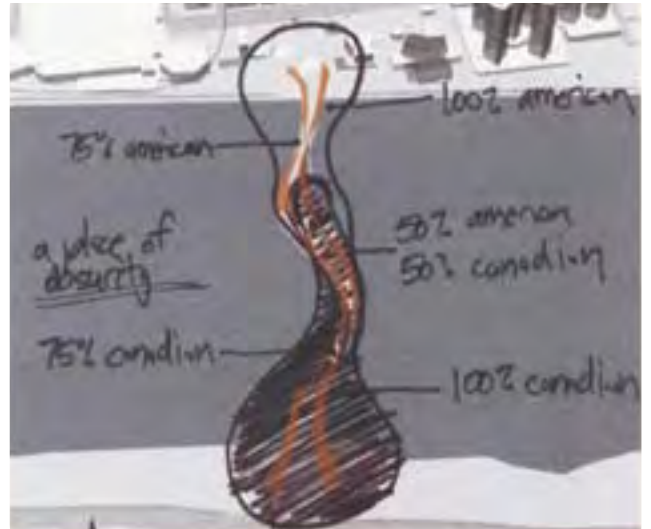
Force Fed
a place for stasis



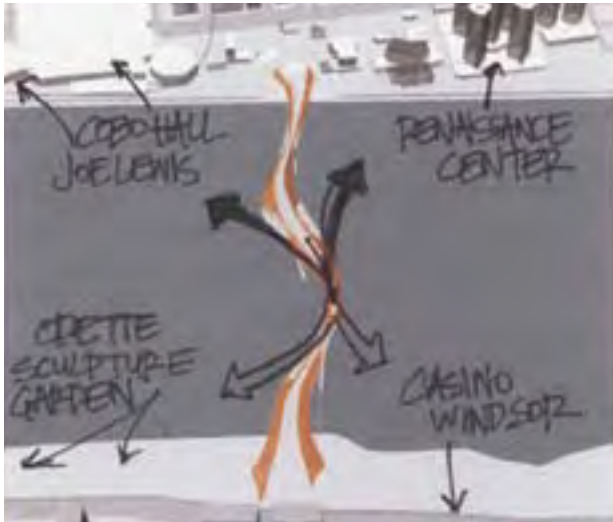
the border as a pedestrian between Detroit and Windsor.



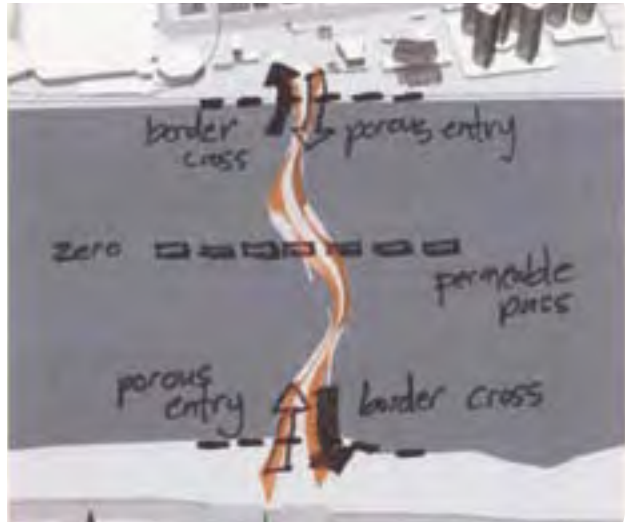
designMATTER(s)

Gradation of Flow
speed withinExtension Identification
nationality within

FREEDOM FESTIVAL CELEBRATION (July 1-4)

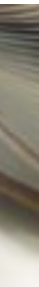
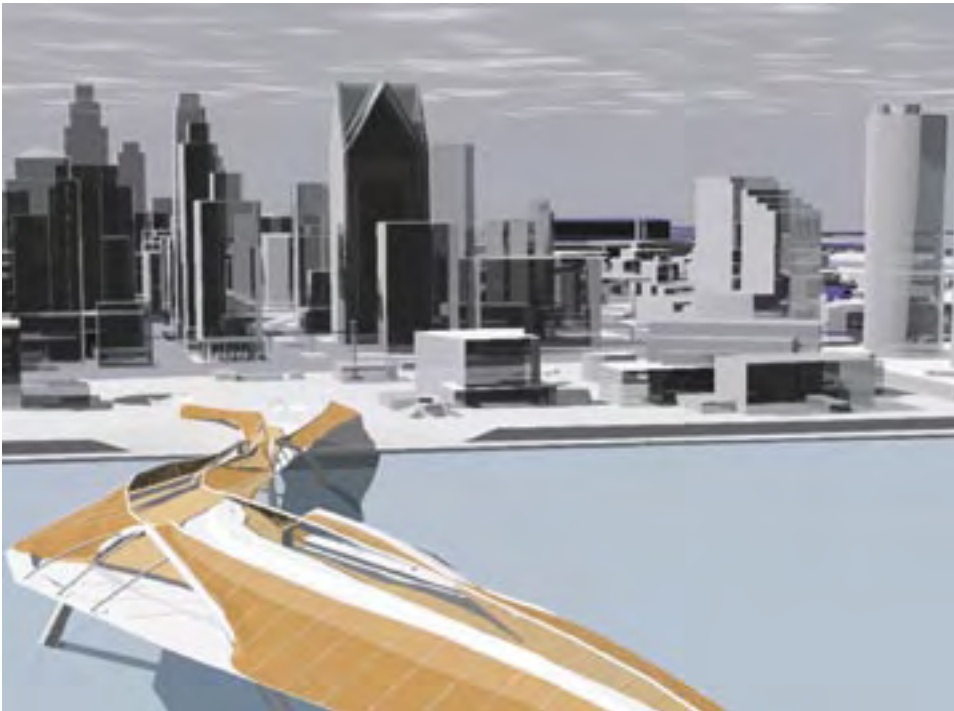


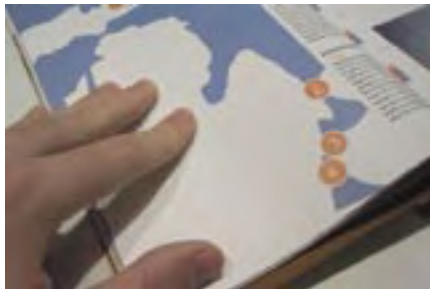
Structural Punctures
revealing the masses



Boundaries Crossed > Blurred
porosity within







Postscript

A Very Brief History of *Dimension(s)*

"The printed page bound in a magazine remains a favored means of communication. In a sense outmoded by radio, sky-writing, the spectacular, and television, books and magazines persist on their relatively pedestrian way, expendable yet sufficiently durable."

And so begins Wells Ira Bennett, Dean of the College of Architecture and Design with his introduction to *Student Publication 1*, a small format, 56-page booklet published in the spring of 1955. Following the release of *Student Publication 2* that fall, subsequent volumes were titled *Dimension* and continued to be published semiannually for more than a dozen years before slowly drifting away from the initial architectural content and ending its run in 1967 as an arts journal produced by students from the department of art at the College.

Twenty years later, in 1987, a group of architecture students aimed to increase the theoretical discourse within the program and resurrected the original format with an expanded title and produced two consecutive, annual volumes. Despite the revolving staff expected of any student publication, oscillating trim sizes, increasing page numbers, recurring topics and shifting production methods, *Dimensions* has continued to publish annually. Many of the volumes bear the marks of these and other forces, with the formats often following the two-year cycle of graduating classes and every other volume recalibrating the trajectory of the journal.

And yet, despite an even wider array of media competing for our attention, the printed page continues to hold its own and sits calmly as a record of efforts at the College stretching back fifty years. *Student Publication 1*, like any periodical—as Bennett continued—carries an implicit contract between the publication and the reader with "the first issue [acting as] a down payment on this agreement." The eighteen staffs of *Dimensions*, with this volume no exception, continue—fifty years on—to honor that original contract with respect, conviction and tireless effort.

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ACKNOWLEDGMENTS

Tom Buresh Sandy Patton Laura Brown Bill Manspeaker
Michael Speaks Doug Aitken Paul Lewis 51N4E Christian Unverzagt
James Fidler Mary Davis

The staff of Dimensions18 is grateful for financial support:

In memory of Dorothy Gondos Beers, whose generosity furthered her late husband Victor's passion for improving the writing skills of students.
Victor T. Gondos was a member of the class of 1925.

Cambridge Seven Associates, Inc.
Sarah & Patrick J. Cooleybeck, B.S. '88, M.Arch '92
The Victor Gondos Jr. Archives Fund
Elaine & Peter G. Cuttner B.S. '73, M.Arch '74
Myefski Cook Architects, Inc.
The Saarinen Swanson Writing Fund

D I M E N S I O N S E I G H T E E N

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ISSN 1074-6536



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