



Cedric Price - Potteries Thinkbelt Project, Staffordshire, England 1964-1966

trace

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UG4 | Wallenberg Studio
Arch 442

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This studio positions tracing as a process of selective specificity and concise subtraction from which to add upon or speculate. Opposing modes of endless growth, tabula-rasa or new construction, trace highlights the importance of using “the existing”¹. Working with what exists does not mean maintaining what is there; instead, it establishes “the existing” as a datum or baseline to build new layers on top of.

Tracing is introduced as a technique to peel back layers and reveal nuanced observations or hidden narratives, and recontextualize or overlay those with alternative propositions.

Participants will systematically deconstruct spaces into traces, methodically organizing and curating distinct spatial patterns and relationships. This is not an act of erasure; rather it is a means to grasp the interdependence between what exists and what is to come - a canvas for ingenuity². These processes set the stage to instigate alternative unfolding sequences, arrangements and scenarios. Whether building upon traces, or tracing upon buildings, resulting proposals respond to a sense of continuity while transitioning to possible futures.

As a tool for reinterpreting spaces, this studio prioritizes the representation of traces as a lens through which to navigate the intricacies of our built environment. The studio will be about designing and recording traces of journeys, memories, trajectories, activities, materials, or resources associated with a site as much as it will be about crafting a dialogue for its foreseeable future. These propositions aim to bridge past and potential futures, projecting spaces as dynamic narratives of time, memory, and design.

1. Fernandez Galiano, Luis. *Palimpsests. Arquitectura Viva*. 2014 &
2. Easterling, Keller. *Subtraction*. Sternberg Press. 2014