



School of Architecture
Academy of Art University

ARH 250

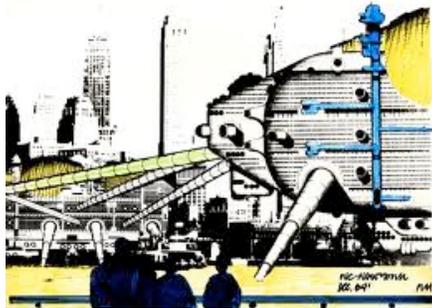
Site, Culture and Aggregate Massing

Monday and Wednesday 8:30 am – 2:50 pm

Fall 2012

Ephemeral Architecture in a moving society

Temporary as the new permanent



“In every serious philosophical question uncertainty extends to the very root of the problem. We must always be prepared to learn something totally new.”

Ludwig Wittgenstein

“The lack of resources is no longer an excuse not to act. The idea that action should only be taken after all the answers and the resources have been found is a sure recipe for paralysis. The planning of a city is a process that allows for corrections; it is supremely arrogant to believe that planning can be done only after every possible variable has been controlled.”

Jaime Lerner

“The timeless task of architecture is to create embodied existential metaphors that concretize and structure man’s being in the world. Buildings and towns enable us to structure, understand, and remember the shapeless flow of reality and, ultimately, to recognize who we are. Architecture enables us to place ourselves in the continuum of culture.”

Juhani Pallasmaa

Course Description



Cultures across the globe have been rapidly shifting to an urban-centric model of inhabitation. The developing nations are at the forefront of this mass exodus from the rural lands. The tipping point has occurred and this highly paced trajectory is certainly not going to slow down. The youth are gravitating to these urban environments in search of higher wages and a faster, more connective pace of life while our aging generations have realized that the city represents a more convenient, independent and accessible lifestyle. While this critical path will force many rural zones back into the arms of nature, our metropolises will become denser agglomerations, forcing an architectural evolution of both vertical and horizontal momentum. Clusters of cities around the world are already witnessing this dramatic overlap and the 21st century megalopolis has become a reality. There is no true blueprint for emergent societies of this unprecedented scale. Each city will have its own contextual parameters to navigate and integrate. Our known models for all building typologies will have to evolve to reflect these ephemeral shifts in our urban fabric. As space increases in value, a flexible, adaptable architecture will be required to behave as a canvas for a multitude of functions. There is no question that our perceptions of space will change dramatically.

However, the 20th century does showcase lessons in the growth of seedling metropolises and this future society has certainly been envisaged through art, film and literature. Such visions have typically shown our future cityscape through a controlled machinist lens for efficiently sheltering the masses. The modernist master planned city was functionally zoned and ultimately led to separation and alienation. The post-modern ideology rejected these clinical notions and wished us to revert back to the cities of the past. Following this evolution in urban theory, a New Urbanism grasped that connectedness, community and character define the city fabric as we know it. Rather than erase our urban heritage, we witness the powerful message in rehabilitation, reuse and restoration. A new paradigm in the 21st century now speaks of hybridity, porosity, convergence, authenticity and flow. Communities are now taking the lead in this Tactical Urbanism. The ultimate objective is to achieve a sense of place and belonging in our urban environments.

So will architectural systems decentralize to adapt to this pace or will the urban core grow in depth? As these cities shift with population and socio-economic forces, how will architecture accommodate these moving patterns? Will the sprawling urban cores swallow suburbia in the process? Is there a need for a dynamic, ephemeral architecture that reflects this ebb and flow of fluctuating humanity? Can it espouse a sustainable mechanism? Yet what is the role of technology in this architectural typology? Has both government and community the ability to share in this responsibility of transformation? How will temporary actions yield long term changes within these cores? Can we question both the sanctioned and unsanctioned methodologies for urban intervention? Will a rogue cultural hybrid emerge? These are the very questions that our course will aim to address.



Site

We shall begin the course with a thorough analysis of San Francisco's urban cores, identifying the history, topography, culture and urban systems that align to its very orientation. Each group will then select a neighborhood within the selected urban core and begin the process of a detailed site investigation. This research will act as a foundation for the forthcoming design process.

Divided into groups, the students will investigate a specific core of San Francisco. We will then ask each student to select an appropriate site in one of the potential sites zones listed below.

Potential Site Zones:

Sunset
Richmond
Mission
Downtown
South of Market

Program

Governmental, religious and cultural buildings are no longer the core of the modern city and they are being quickly pushed away by ubiquitous shopping centers that have endeavored to become a complete consumer experience by integrating food courts, cinemas and conference spaces. However, these environments have frequently lacked vitality and dynamism as they have bred predictability, superficiality and conventionality within their operative mechanism. They have become isolated, internalized giants, completely disconnected to their context and the relevant culture they seek. A new generation of innovative retailers now envisage the temporary 'pop-up' store as the next evolutionary step in the consumer retail experience. More often unsanctioned and rogue, these temporary environments offer an unexpected and spontaneous connection to their context, offering a transparent dialogue to the street.

It is therefore the intention of this course to imbed an ephemeral vessel of retail architecture on the selected site in an effort to fully engage the totality of layers that permeate the zone. It will be up to the student to take a critical stance in defining the image and purpose of this entity within the parameters of their chosen site. The program will be an opportunity for the student to embody their conceptual thinking into a form of architecture that addresses the typology of pop-up retail architecture. This entity may entail a hybrid of other functions dependant on the needs and requirements of the selected urban zone. It is our hope that this intervention will act as a catalyst for transformation and convergence within the community.



Methodology

A strong conceptual framework will be developed as the foundation of the project. We will encourage the students to germinate these ideas through the use of two and three-dimensional tools, as well as articulating written mission statements that anchor their own thought processes.

We will promote strong analytical thinking yet want the students to develop an intuitive mechanism in translating context and program. We will expect these processes to be traceable throughout their presentations.

Schedule

1. Students will work in groups and will create an in-depth analysis of the given urban zones, more specifically they will diagram the conditions particular to that intersection through the site, population and environment.
2. Remaining in small groups the students will conduct case studies of projects that deal with urban core conditions that exemplify intelligent and innovative urban convergences.
3. Students will decide on their individual program that will need to meet the studio requirements in terms of area and program complexity and will develop program diagrams that will be the first step towards the individual design
4. Students will spend the rest of the semester developing their own individual design. Extensive diagrams of the functionality will be required as well as the requisite floor plans, sections and models, both physical and digital.

A detailed schedule with studio milestones will be distributed at the onset of the semester.

Suggested Reading and Viewing

Books

Le Corbusier, 'Towards a New Architecture'
The Architectural Press, London. 1923

Rem Koolhaas and Hans Ulrich Obrist, 'Project Japan, Metabolism Talks'
Taschen, Paris. 2011

Peter Cook, 'Archigram'
Princeton Architectural Press. 1999

Steven Holl, 'Urbanisms, working with doubt'
Princeton Architectural Press. 2009

Ben van Berkel and Caroline Bos, 'Delinquent Visionaries'
Uitgeverij. 1993

Rem Koolhaas, 'Delirious New York'
The Monacelli Press. 1997



Bruce Mau, 'Massive Change'
Phaidon Press. 2004

Holl, Pallasmaa, Perez-Gomez, 'Questions of Perception – Phenomenology in Architecture'
William Stout. San Francisco. 2007

Scott and Soja, 'The City'
University of California. 1998

Harvard Design School Project on the City 2, 'The Harvard Design Guide to Shopping',
Taschen, 2002

Nan Ellin, 'Integral Urbanism',
Routledge, New York. 2006

Marilyn Hamilton, 'Integral City – Evolutionary Intelligences for the Human Hive'
New Society Publishers, 2008

Francois Schuiten, 'Les Cites Obscures'

Papers

Tactical urbanism 2

http://issuu.com/streetplanscollaborative/docs/tactical_urbanism_vol_2_final?mode=window&backgroundcolor=%23222222

Movies

Blade Runner
Ridley Scott, Warner Bros. 1982

1984
Michael Radford, Virgin Films. 1984

Metropolis
Fritz Lang, UFA. 1927

Fifth Element
Luc Besson, Gaumont. 1997

Inception
Christopher Nolan, Warner Bros. 2010

Dark City
Alex Proyas, New Line Cinema. 1998

Total Recall 2



Len Wiseman, Original Film. 2012

Star Wars Series
George Lucas

Tron Legacy
Joseph Kosinski, Walt Disney. 2010

Deliverables

Site model
Building model
Progress models

Site analysis
Prototype analysis
Concept diagrams
Program diagrams
Sketches

Site Plan
Figure Ground Plan
Floor Plans
Sections
Elevations
Perspectives or renderings

Archive booklet - 8 ½" x 11" color booklet containing:

- Completed and signed ARH Archive Checklist as page one
- Briefs for each project as provided by instructor
- Captioned photographs of models for each project
- Final boards for each project printed at 8 ½" x 11"
- Narratives for each project
- CD-ROM or DVD-ROM containing:
 - all booklet pages and/or images in pdf format
 - all booklet assignment briefs and project narratives

Physical submission including:

- Final models for each project, labeled on the bottom



Attendance.

Daily attendance is mandatory and is part of your grade. As in any visual art, practice is critical to performance and your success. Consider the class as a series of cumulative exercises which enable you to confront the next task. It is impossible to make-up a missed class. They are one time experiences where your response often guides discussion. Your work should be pinned up or on your desk at the beginning of class each day. We will make records of who has not completed an assignment on time. We offer only one warning at the commencement of the term; do not fall behind in the assignments.

Failure to attend classes, tardy arrivals and early departures will be reflected in final grades as follows:

- Four (4) late arrivals may drop the final grade by one letter grade – (“B” to “C”, “C” to “D”...)
- Three (3) unexcused absences may result in a final grade of “F”.
- Three (3) consecutive absences may result in a final grade of “F” or being dropped from the class.