EXTREME ENVIRONMENTS, SOFT SYSTEMS
ARCH 4101 5101 7912

Fall Semester 2013; MWF 12:20-4:30pm

Instructors: Nataly Gattegno
Jason Kelly Johnson
Martin Miller

Office Hours: Tuesdays 12:30-2:30, or by appointment
Grading / Credit: Letter grades, 6 credit hours

“… a type of world emerges whose material, technical, and architectural manifestations – no longer simply objects, structures or “buildings” but indeed electro-material environments at all scales – manifest themselves in a soft, perhaps insidiously holographic, manner, a world where everything flows together in real time.” [Sanford Kwinter]

“… as we unleash living forces into our created machines, we lose control of them. They acquire wildness and some of the surprises that the wild entails. This, then, is the dilemma that all gods must accept: that they can no longer be completely sovereign over their finest creations.” [Kevin Kelly]

Photo taken during the construction of the west span of San Francisco Oakland Bay Bridge (1933-36)

I. RATIONALE:

Extreme ecologies. Extreme technologies. Extreme architectures. The studio will investigate the convergence of ecology, technology and architecture at the extreme. These latent disciplines will provide the experimental and methodological backdrop for the studio, and suggest potential avenues for design research and speculation.
ARCH 5401  Topical Studio (History + Theory)  6 credits  Mark Morris

Remix: noun, a variant made by rearranging or adding to the original.

This topical studio uses the recently digitized *Oeuvre Complete* of Le Corbusier as a pool of morphological material with which to construct new architectural assemblages. We will be developing dialectic, hybridized and synthesized forms; authoring the methods of assemblage but not the constituent parts.

Using a water jet cutter, the fabrication of models will focus on profiles, edges, folds and double-readings of surface versus void. This method will force an economy of material form in favor of visual complexity in shallow spaces.

The studio will visit and take inspiration from the comprehensive MoMA exhibition, *Le Corbusier: An Atlas of Modern Landscapes*. Mid- and final reviews will include architects and historians specializing in the work of Le Corbusier. The Fine Arts Library will provide the complete digitized archive.
STUDIO AIMS AND OBJECTIVES

This studio will focus on creating small-scale insertions into the spectacular natural landscapes and villages of Sogn & Fjordane, Norway. The student design proposals must add to the existing situation, fulfill a need, and/or assist in interpreting chosen sites in a new and revised manner.

The question the students will strive to answer is: can small-scale architectural interventions really instigate change to a place?

Students will explore how much, or rather how little, we need to do as architects in order to solve a problem that needs to be addressed. The antithesis is the onslaught of architects racing to build larger and larger buildings devoid of quality in the chase for quantity. Students in this studio will explore the alternative to this way of working and instead focus on smallness and deliberately considered material, site, and experiential qualities.

The projects developed in this studio will be relevant for those wishing to soon start practicing on their own. For young architects, first projects are frequently minute and some would call them irrelevant. In this studio we will explore the value of small architecture that solves large problems with very little means.

A simple gesture can be extremely powerful. Brevity in architecture can have parallels to strong concise text - as Winston Churchill cleverly said: “Sorry for the long letter, I didn’t have time to write a short one.”

METHODOLOGY & PROCESS

The final product is unknown.

Study Trip to Sogn & Fjordane, on the west coast of Norway. Analysis on site as well as prior to visiting Norway. Compilation of a list of opportunities in Sogn & Fjordane. Site Selection based on the intention of the student. Designing with physical sketch models to start, the projects will be resolved to a high degree of detail and strategically represented using various media.
The city is changing: no longer is it an aesthetic creation, nor purely an industrial powerhouse. It is becoming a living, breathing super-organism, with a myriad of multiple, competing functions enabling the city to dwell within its particular ecology. As a super-organism, the future city will be defined more by its metabolism, than purely its primary function or spatial form. These bio-spheric flows of energy and materials will drive the new city and create new synergies for living.

Fall 2013   Milstein Hall Studio   M, W, F 12:20-4:25pm

Prof. Greg Keeffe   Mr Morgan Grennan

The city is heading for a big stack, and we must dress accordingly: Climate Change, Resource Depletion; Global Economic Downturns, Virtualisation, Immigration, Global Trade, Cyber Warfare; Societal Change, Wellbeing and Worklessness, are biting into the very flesh and bones of the contemporary city, so we can’t carry on like this for ever. We need to adapt to the future, and make a new architecture that aids a transition to a new flexible way of living, that is more sustainable and synergistic: one that merges the biotic with the technological, in a seamless way.

This new carnation of the city will be a super-organism, and as such will be defined more by its metabolism, than purely its primary function or spatial form. These biospheric flows of energy, materials and information will drive the new city and create new synergies for living, and embody new lifestyles.