ARCH 420 Contemporary Architecture

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Assignment

3b

ARCH 420 Contemporary Architecture

Rémi Richard Bourque

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CONTENTS

Unit 4: Pluralism of Thought: The 1980s

- Do Modernism and Critical Regionalism have anything in common? Explain.

As stated by Francis Mallgrave in *An Introduction to Architectural Theory 1968 to the Present* the idea of a modernism that responds to the region it's applied in is as old as Modernism itself. (Harry Francis Mallgrave D. G., 2011)(p.97)

In the guise of a Modernism that is regional it, by default, will have to be critical. Critical Regionalism allows for exterior influence, such as Modernism, using some of its principles in its own regional ideas.

Two examples that illustrate how Modernism was interpreted regionaly are the Case Study Houses in California and their contemporaries in Cape Cod, Massachusetts. Both cases present a clear penchant for Modernist ideas yet each house is a unique expression of it's region.

In Massachusetts Peter McMahon describes the Mid Century phenomenon in that area:

"Modernism is fundamentally essentialism: a quest to find the inherent qualities and possiblilities of spaces, materials, colors, and light, and use them to design elegant solutions without historical reference or quotations. Building on the revolutionary Bauhaus philosophy, which married those essentials to skilled craftsmanship and affordable modes of production, the modern movement in architecture blended two seemingly disparate strands. One embraced mass production, new materials, and new construction technologies, and aimed to dazzle with previously impossible feats of engineering - to express the spirit of a new machnie age. The other celebrated authentic, preindustrial, handmade goods and methods. What eh two have in common is functionality without bourgeois pretense." (Peter McMahon, 2014)(p.17)

The result are a myriad of interpretation with common threads of Modernist and regional ideas - the simple Cape Cod House blended with Modern engineering ideas and asymetrical and rationalist building forms.

Breuer House (1949): Regional in its wood design and choise of spaces (shown here a screened porch), and Modern in its daring cantilever and muted historicism.

Photograph by: Ben Schawinsky

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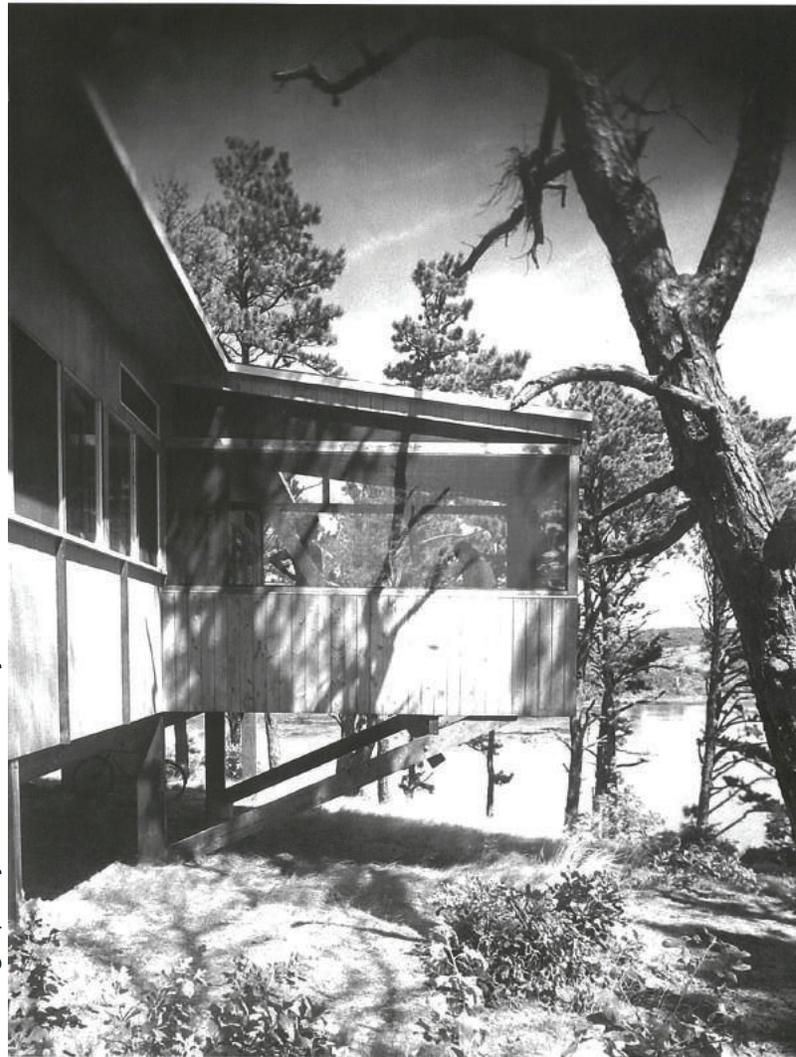
In California the regional interpretation adapted itself to another climate - where the simple cozy designs of a historic Cap Cod would be completely out of place. The result is an opening of the home to a regional climate that allows it. This regional climate and the technological advancements that Modernism affords brings a palate of materials and structures that allow for the homes to 'open up'.

"...these [Case Study Houses] approximate most closely the spirit of International Style modernism in their rigorous application of industrial construction methods and materials to residential architecture." (Smith, 2006)(p.7)

Thus the local interpretation of Modernism in California was not like the smaller wooden offering in Massachusetts, they were quite often larger steel framed structures with large expanses of glass - afforded by new technologies and materials - which could open to the regional climate.

- What are the pros and cons of New Urbanism?

S/Q

Case Study House # 21 (1958):
The iconic house by Koenig
Regional in it's openness to
the warm climate and cultural
attitudes, Modern in its materials
(concrete, metal, glass), muted
historicism and its technical
daring.

Photography: Julius Shulman

New Urbanism: Duany and Plater-Zyberk schooled under a Frampton (phenomenology) and Graves (the 'Whites', the later the 'Grays) tutelage and later Duany worked under Stern (Grays) while Plater-Zyberk apprenticed in the office of Venturi (Grays) imparting a lineage of the 'first post-modern generation of architects'. (Harry Francis Mallgrave D. G., 2011)(p.52)(p.116)

They, along with Robert-Davis explored the regional characteristics of traditional wood-framed housing and the sptatial character of small towns which culminated in a bold decision t create not a typical Floridian development [with Seaside] but rather a "community," one that would re-create both the flavor of a small Southern town and its typical architectural features (porches, sloping oerhanging roofs, numerous windows, and cross-ventilation). (Harry Francis Mallgrave D. G., 2011)(p.116)

Seaside: New Urbanism planning with its public parks, landmarks, esplanades, and pedestrian friendly scale.

Image: DPZ

Paris: Old world Urbanism planning and adaptations over time.

Image: Google Maps

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New Urbanism Pros: A more densely packed neighborhood with emphasis on community (whitch the sub-urbs could lack) and a downplay of the use of automobiles by making the neighborhood more walkable. There was an array of architectural features allowed in the Seaside ordinances including building arcades, picket fences, cupolas, small towers, porches, sloping overhanging roofs, etc... offering architects and clients more variety.

This kind of Urbanism offered more community identity as described here with a few different sources:

"the special appeal of Seaside... was not only the "old-fashioned, down-home style of its houses," but also its quaint civic character: porches, picket fences, beach pavilions, and public space, but most espe-cially its allegiance to the pedestrian at thte expense of the automobile and the resulting "quiet" that resluts." (Harry Francis Mallgrave D. G., 2011)(p.118)

"...the built environemnt must be dicerse in use and population; it must be scaled for the pedestrian yet capable of accommodating the automobile and mass transit; and must have a well de-fined public realm supported by an architecture that reflects the ecology and culture of the region." (DPZ, 2016)

Another pro was New Urbanism's connection with the social and environmental movements of the 1960s and 1970s. (Harry Francis Mallgrave D. G., 2011)(p.119)

Also worth a mention is the seemingly intentional mimicing of 'old world' urbanism. Images (previous page) show a commonality in landmarks and monuments connected axially via pedestrian walkways and public parks. In both cases the automobile is last to be adapted.

New Urbanism Cons: Attitudes have to change, from the first <u>suburban</u> dream (detached house with big yards) to something more compact and city like, something resembling New Urbanism. People would have to give up on the illusion that Modern suburbs brought them close to nature - when in fact all it afforded was more space for peticured lawn gardens - rather far from 'natural'.

The de-emphasising of the automobile could have been a barrier to many who have grown accustomed to needing a vehicle wherever they went. The idea of walking could have been seen as impractical - which of course it would have been in a suburb!

- What characterizes Post-Structural architecture and who are its most ardent proponents?

Post-Structuralism:

"...in Europe ppostmodernism and poststructuralism werre generaly (but not always) two faces of the same coin, whereas in Britain and North America postmodernims preceded the influence of poststructural theory and the latter, once it arrived, was often viewed as a critique of the former." (Harry Francis Mallgrave D. G., 2011)(p.129)

Post-structural thought is used to critique post-moderinsm. (Harry Francis Mallgrave D. G., 2011)(p.129)

Proponents of post-structural thought in architecture are:
- Fean-Francois Lyotard (phylosopher)
- Andreas Huyssen, insisting that post-structuralism differs from post-modernism. He even describeds post-structuralism as the "revenant of modernism in the guise of theory". Huyssen, following Adorno, calls for the combination of post-structuralism and post-modernism in a "postmodernism of resistance." (Harry Francis Mallgrave D. G., 2011)(p.129)
- Daniel Libeskind, "An orientation such as this [post-structural] admits in its methods and testifies in its ententions to the intensity of experience, to its 'opaque transparency', and by its dereed expections continually calls its own presuppositions into question." (Libeskind, 2008)(p.465)
- Jurgen Habermass, using post-structural theory to critique post-modernism and claiming modernism hadn't been fully realized yet. (Harry Francis Mallgrave C. C., 2008)(p.466)
- Peter Eisenman, rejecting the structural classicism of the past for the post-structural rejection of such unified theories. (Harry Francis Mallgrave C. C., 2008)(p.471)
- Ignasi De Sola-Morales, "...architecture has been stripped of any referential framework." (Harry Francis Mallgrave C. C., 2008)(p.476)

- In the 1980s, sustainability was still not current as a term or as a practice. Which architects are beginning to move in from the fringe

80s Eisenman: The Wexner Center for the Arts with its multiple meta-narratives.

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with sustainable design practices and what are they doing?

New urbanism in its own way played a part in the idea of sustainable design (and thinking) on an urban level.

Van der Ryn, influenced by the grandfather of sustainable design - Buckminster Fuller, founded the Farallones Institute, exploring ecological and recycling issues. In 1975 he helped to devise the new envergy efficiency standards for state office buildings and in 1977 he designed the much publicized Bateson Buidling, whose solar courtyard relied entirely on passive climate control. (Harry Francis Mallgrave D. G., 2011)(p.119)

Van der Ryn allong with Peter Calthorpe were instrumental in instigating an important bebate on sustainable urban planning on the West coast. (Harry Francis Mallgrave D. G., 2011)(p.119)

THe Westerbeke Ranch conference of 1986 birthed the idea of Sustainable Communities. Van der Ryn and Clathorpe stressed the need for denser neighborhoods, less dependence on the automobile and for a greater use of mass transit as well as for employing passive and active energy strategies. (Harry Francis Mallgrave D. G., 2011)

One of the things Van der Ryn was doing was to create "pedestrian pockets", a concentration of compact suburban developments along rail and other mass transportation leading into cities. The concept of pedestrian pockets would later morph into "Transit-Oriented Developments". (Harry Francis Mallgrave D. G., 2011) (p.420)

Looking ahead I can see that sustainability and the Green movement will enter the scene formally in the 90s.

- What do you think of Peter Zumthor's main entrance to the shelter for Roman ruins?

TOD: Developed for people first with a strong subtext of sustainability.

BENEFITS OF TRANSIT ORIENTED DEVELOPMENT

Americans believe transit oriented development provides an array of benefits ranging from lifestyle to environmental to economic.
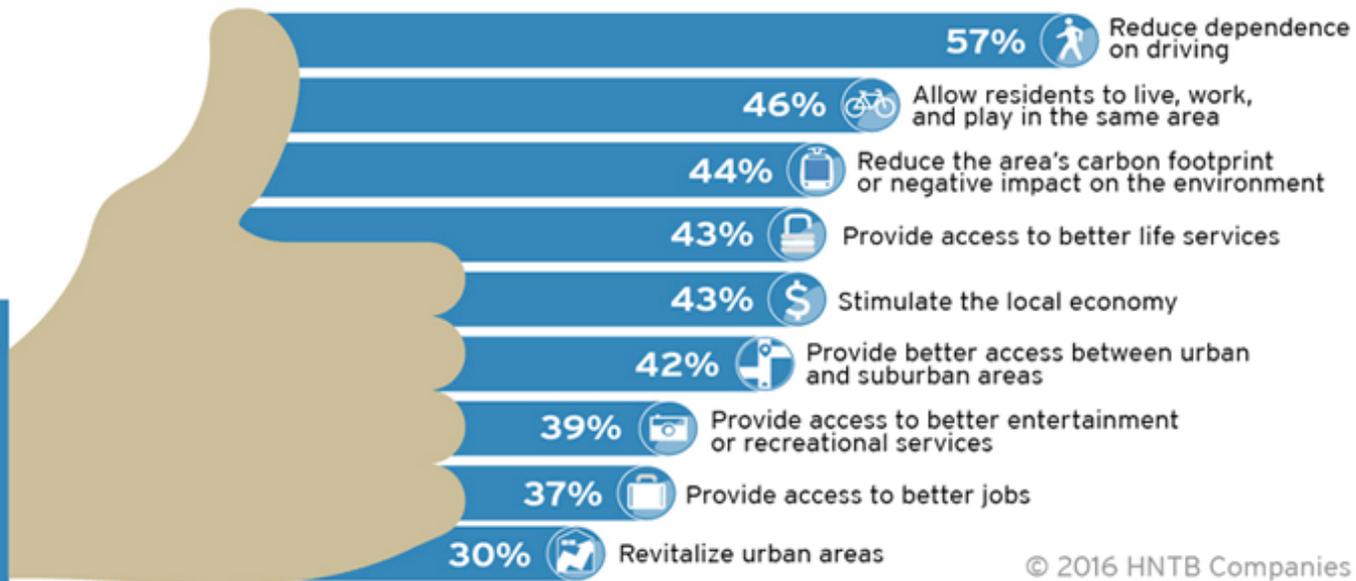
- 57% Reduce dependence on driving
- 46% Allow residents to live, work, and play in the same area
- 44% Reduce the area's carbon footprint or negative impact on the environment
- 43% Provide access to better life services
- 43% Stimulate the local economy
- 42% Provide better access between urban and suburban areas
- 39% Provide access to better entertainment or recreational services
- 37% Provide access to better jobs
- 30% Revitalize urban areas

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The Entrance: with its sequence of steel and leather membrane evokes an ability to 'strech out' so as to meet you. I liken it to the boarding aparatus that stretches out to connect passangers to airplanes. With this entrnace I could imagine a metaphor for 'travelling' back in time.

The form makes an obvious impression but the materials play a role as well. The majority of the building's exterior is of a louvered wood assembly. The entrance is a boxy opaque steel, sharp, cold, and precise. It arrests and compresses the person approaching it, forcing us to the door. From a video I've watched and the photos I've observed the entrance is an experiential threshold that breaks from the usual way we enter a building.

It seems to work nicely in arresting our senses, encouraging us to think, and at the very least serve as a clear break from our daily lives and what we are used to experiencing upon entering a building. I would infer that the reason for this arresting transition is to help us transition back in time. We begin firmly rooted in the present, pass through the time portal, and enter a space that is from another time.

I think its great although I would have to admit I don't like it. It seems to cold and forceful. But perhaps that was the purpose. I also prefer the wood elements of the building to the thick steel of the entrance - could Zumpthor have achieved his desired effect without the steel?

Regardless of my personal tastes I must admit I believe it is important in that it challenges convention, it challenges us. I asks the question - what if we re-thought the entrance to the building? What if we brought a particular importance to this entrance? What if the entrance could transition our perception of place and time?

The entire project is phenomenological - it begs to be touched, it slows our senses once inside, it dims the light, it touches our periferal senses creating what Pallasmaa calls 'atmosphere'. The entrance may be especially phenomenal, albeit not a soft one, weither in its form or its materials it doesn't leave us without a strong feeling or physical experience.
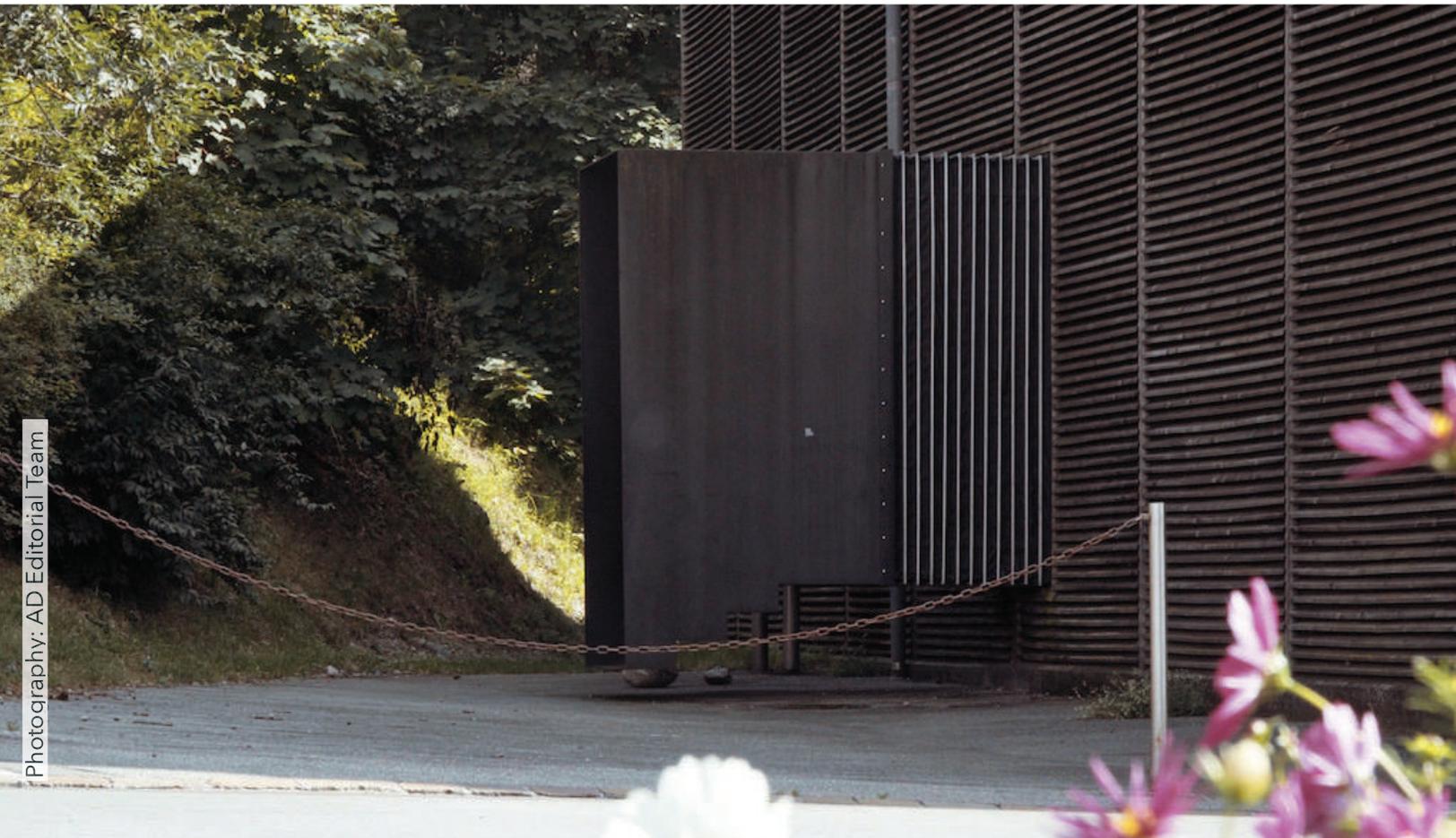
Photography: AD Editorial Team

Unit 5: Millennial Excursions: The 1990s and Beyond

- The notion of a "base" in a building has been completely effaced with the merging of ground and roof in some buildings. Is this a good thing?

In the 1990s a series of European projects would aim at fusing the building and site, in an attempt to blur the lines between the disciplines of architecture and landscape architecture (Mallgrave & Goodman, An Introduction to Architectural Theory 1968 to the present, 2011, p. 171)

Firms like FOA would further explore this idea by creating what they called "new grounds" - platforms which are thought of as being artificial, hollow, diagonally structured, constituting neither foreground nor background, and inseparable from the operatoin we carry out on them (Mallgrave & Goodman, An Introdution to Architectural Theory 1968 to the present, 2011, p. 173).

Zaha Hadid, in a more neo-Suprematist way, tracing sinuously curved lines and walls into the landscape (Mallgrave & Goodman, An Introdution to Architectural Theory 1968 to the present, 2011, p. 174).

FOA's Yokohama Port Terminal

Photography: Saturo Mashima

Heydar Aliyev Center, Baku 2012

Image: The Telegraph

S/Q

My humble opinion

The good:

In some cases the merging of ground to roof is literal with a continuous greenscape running it's length. From an environmentalist standpoint this continuation of the greescape is favorable to the alternative - a roof bare, devoid of vegetation.

There are even regional, traditional, and vernacular architectures that have done this already.

The questionable:

In the case where the ground plane and building walls/roof become combined, like some of the designs of Zaha Hadid, the lines between building and landscape are blurred. This type of design is vey contemporary and avant-gard, evoking imagery of a supple building, not bound by any classical structure. They are rather sculptural in nature. All of this plays into the "building as an icon" immage common with avant-garde architecture and 'big capital' (Dunham-Jones, 2014)

From an environmental standpoint this avant-garde approach does little in terms of sustainable site development.

Why or Why not?

There are worthy reasons to continue the ground plane onto a roof. For both the avant-garde and the environmentalists connecting the ground and roof provides stricking visuals that serve well as propaganda for their respective causes. In the infrequent cases where they actually sovle a technical problem, such as the Iceland Keldur earth covered homes, propaganda is replaced with a deep understanding of site and climate.

In my opinion this gesture is rarely warranted and is more in line with avant-garde, iconoclasm, and icon

Espace Bienvenue / Jean-Philippe Pargade

Photo: Sergio Grazia

Turf Homes in Iceland

Image: Chris 73

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- **What do the architectural styles and practices of Zaha Hadid, Daniel Libeskind, and Coop Himmelblau have in common?**

They are an avant-garde class of architects that are very sculptural and experimental. Many of their designs evoke a tectonic language of skin & armature.

- **Is there a relation between tectonics in architecture and the skin of architecture?**

Frampton turns our attention from semiotics to a "material base" in which architecture most be embodied in structure and constructional from (in Mallgrave, 2008, p. 537)

"Structure takes on a different role, that of infrastructure... The result is more of an assembly than a singular form" (Ots, 2011, p.197)

This assembly Ots speaks of includes the building's "skin" as the fist line of defense (Ots, 2008, p.197). Thinking of the building's surface in tectonic terms takes us away from "static Platonic shape" and into a realm of components, each with their own role and expert (Ots, 2008, p.197).

Describing the surface of the building as "skin" and structure as "skeletal" implies thinking in biological terms. Using biology as a metaphor for design opens up new possibilities for architecture.

Interestingly I was recently introduced to the work of Gottfired Semper by a one of my design instructors. It seems Semper's thoughts on the tectonics of architecture in the 1850s were influenced by anthropology (Wikipedia, 2020). He believed that walls had their origins in weaving, just as fences and pens were woven sticks, the most basic form of a spatial divider... the fabric screen. (Wikipedia, 2020).

These ideas bring the notion of skin and armature full circle, today many contemporary designs evoke the appearance of light structures on which we drape 'skins'.

Which architects work with these notions?

As mentioned above, Zaha Hadid, Daniel Libeskind, and Coop Himmelbau use the notion of tectonics of skin and armature in their designs.

Architects such as Santiago Calatrava clearly seeks inspiration from biology and the natural world.

Frank Gehry with his very sculptural style is a good example of the tectonics of skin and armature.

Frank Gehry / Louis Vuton model
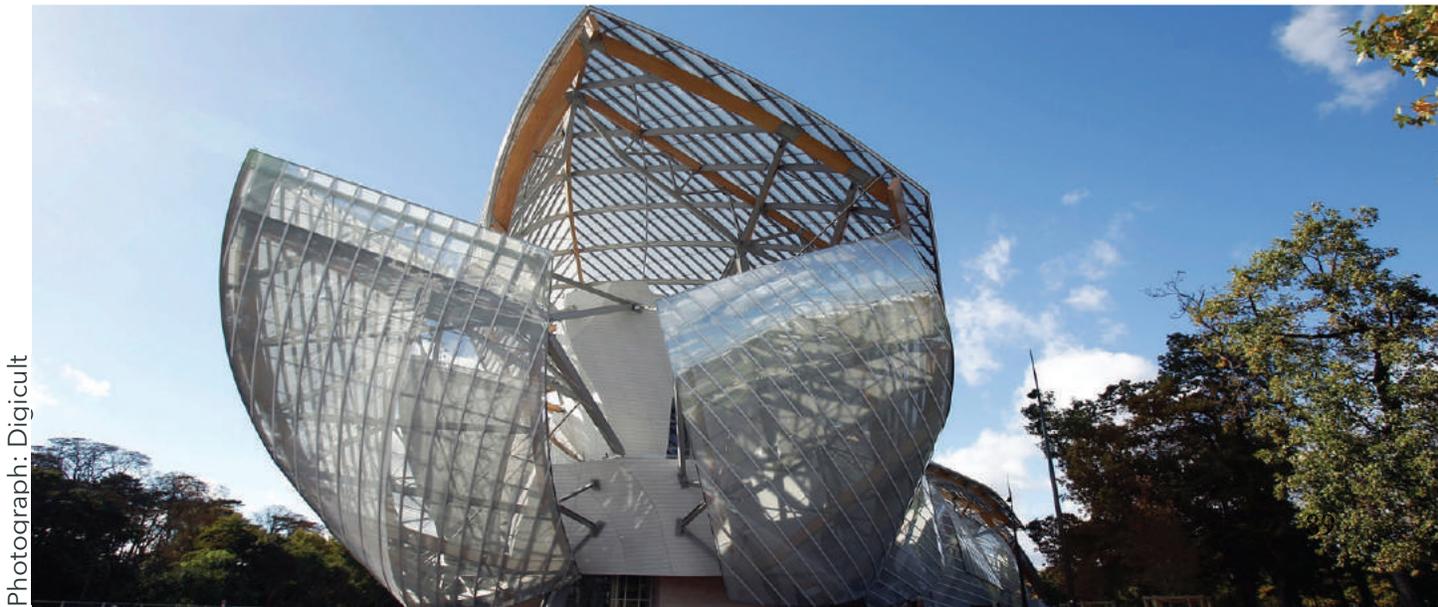
Activity 4

Explore on YouTube:

GlennMurcuttdesignswithgreatsensitivitytositeandlocalconditions,andwithasparingbuteffectiveuseofmaterials.Howwouldyoucategorizehis practice?

Glenn Murcutt: "Masterclass"

Glen Murcutt's architecture, to me, is site responsive, environmentally sensitive, and of a deceptive simplicity. *"His buildings, which are principally residential, are a harmonious blend of modernist sensibility, local crafts-maship, indigenous structures, and respect for nature. They are both unusual in character, and yet curiously familiar."* (Pritzkerprize, 2019)

L/A

Photography: ABCPicture

I'll admit that I've been introduced to Murcutt before but for some reason have simply forgotten about him when it came time for me to think/find like minded architects. I would definetly include Glen Murcutt in my list, somewhere between Studio Mumbai and Brillhart Architecture. The integrity of his approach to building and design resonate with me deeply.

> *"He points out that human beings adjust their clothing in response to the weather and he believes that buildings should do the same."* (Davies C. , 2006)(p.188)

Murcutt's practice includes education as well which I think is terrific.

In this video you'll find a presentation of New Urbanisms as exemplified in Kentlands, Maryland, and Seaside, Florida. Do you think New Urbanism is fake or simply retro-vernacular?

I don't believe New Urbanism (NU) is fake or retro-vernacular. Even though NU could give off an air of retro-vernacular the principles behind NU are different than the historic ones. For one, NU deals with the automobile the verncular did not. NU also promotes new sustainable technology, this wasn't a thing prior to the 20th century.

If New Urbanism is viewed as fake it could only be at the surface. In the end any aesthetic response could represent NU, provided it responds to the climatic and cultural demands of the municipality.

It would only make sense to incorporate vernacular designs when appropriate given that the vernacular approach was usually a sound, no-nonesense response to a specific region. The NU of any given region should be inspired by its vernacular escpecially if it is already well represented and/or documented. The porches, sloping overhanging roofs, numerous windows, and cross-ventilation of the Seaside region's vernacular are still relevant and an elegant solution, even today. It isn't fake if it is useful, even if it is reminiscent of the past.

In contrast to the adherents of Post-Structuralism, Deconstruction, and Postmodernism, Juhani Pallasmaa speaks of the sensuous phenomenological approach to experiencing architecture. Can this work well with sustainable design practices that are more technical in character?

Juhani Pallasmaa: "Twelve Themes"

Why not? The architecture that we experience on a daily has little to bear in terms of technical systainable requirements.

When we think about it, what we experience are the surfaces of the building - the tip of the iceberg. The interior and exterior finishes, the handles, gardrails, handrails, ceilings, and floors are the major tactile and visual features of a building. In phenomenological terms a lot happens here. Increasing an exterior wall assebly for example doesn't have to impact how we experience it in phenomenological terms, it is the treatment at the surface that matters.

Phenomenology also has us consider the formal qualities of a space. Again, technical sustainable requirements such as solarpanels, or ground source heat pumps have little implications in this aspect. We can design grand or intimate spaces that mesh with new techniques and technologies.

Of course it is far more poetic when a phenomenological approach is taken to its furthest - think Zumpthor's shelter to the Roman Ruins, but it doesn't have to be applied thru and thru... generally society today is already ambivalent to what goes into a wall - all they see and relate to are the surfaces and the resulting spaces. It stands to reason that if we were to design a state of the art "Green building" with a phenomenological mandate it would be achievable.

In reaction to post-colonial theory and to the desire to respond to housing needs beyond first-world countries, architects such as Cameron Sinclair advocate a socially responsible open-source design that is not imposed on people but rather helps promote their own agency in the face of difficult circumstances.

Cameron Sinclair: "A Call for Open-Source Architecture"

L/A

Activity 5

L/A

Norman Foster shares what he sees as economical designs through comparissons with the past and other times sometimes with the natural world. Through graphs and sketches he presents the results of large quantities of data which he uses to inform his designs. He advocates looking to the past in order to attempt to predict the future.

This data driven approach for an economy of means is akin to the Dutch school's data crunching of world ecnomomic trends, Rienier de Graaf writes about this in *Four Walls and a Roof*, (Reinier, 2015). This casts the architect in a role of analist and interpreter of data.

Photograph: David Crawford
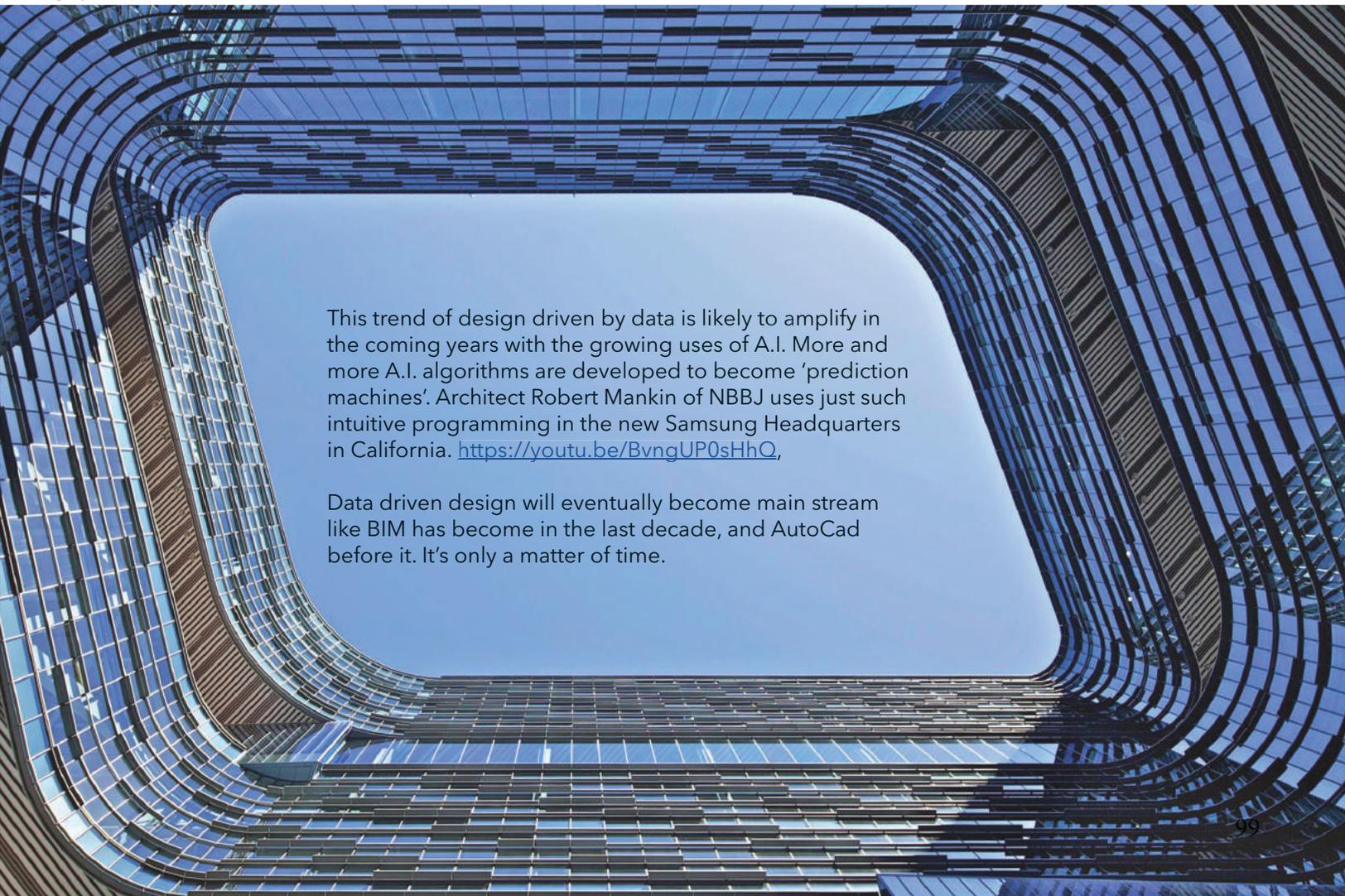
This trend of design driven by data is likely to amplify in the coming years with the growing uses of A.I. More and more A.I. algorithms are developed to become 'prediction machines'. Architect Robert Mankin of NBBJ uses just such intuitive programming in the new Samsung Headquarters in California. https://youtu.be/BvngUP0sHhQ,

Data driven design will eventually become main stream like BIM has become in the last decade, and AutoCad before it. It's only a matter of time.

Wang Shu, 2012 Pritzker Prize–winner, discusses his firm's effort to counterbalance the "delirious wave of development" in China. The firm designs site-specific buildings inspired by traditional methods of construction, and respectful of local Chinese culture. Examine the master plan for his Xiangshan Campus (of the China Academy of Art in Hangzhou) and the images of his campus; do you think he was successful in creating a respectful, site-specific construction?

In listening to Wang Shu it is clear that he is passionate about Hangzhou, China. He speaks of the landscape and how, to him, Hangzhou is the 'real China' in contrast to Shanghai.

I can relate with an equal passion towards my region and the people living here.

Wang Shu bemoans the rapid change happening in China and how the Chinese people are more interrested in business and the Americanism of China.

Again, I can relate with him in that the changes I observe in my locale are similar - heavy influences of neoliberal capitalist thinking permeates the region.\

According to Wang Shu Chinese architects of old were artist. Gardens for example were"designed" and represented in a painting - a work of art - not a set of plans & documents (Shu, 2011).

WangShu presents historic Chinese paintings and relates them to architecture & design. These paintings are beautifull depictions of natural scenes which often serves as staging for the scholars that are depicted. (Chu, 2011)

To Shu citites are "temporary life - not imporant," and holds a "low position" in scociety's mind. According to him the "real meaning" of life is in the country side (Shu, 2011).

To Shu the architecture of the city was/is/should be 1/2city and 1/2nature (Shu, Cities Should Learn From Villages, 2016).

L/A

Painting: Huang Gongwang

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Wang Shu's Master Plan for Hangzhou

Photography: Tatjana Prenzel, Stylepark

L/A

I believe Shu is extremetly successful at creating site-specific arhcitecture. His hard work against the grain of the rapid development in China and the rapid destruction of entire villages is not for the faint of heart.

His choice of material and form in Hangzhou shows his commitement to his ideas of local reinterpretation of architecture heavily inspired by history and site. It is quite clear that a different approach was taken for the Hangzhou campus, starting with Shu's use of landscape painting language in design, cave-valeys-mountains-water, which even appear in his plans.

The painstaking use of salvaged materials evokes memory and emotion in the design. Rooflines evoking the beauty of the mountains beyond.

Hangzhou campus and it's context

Photography: Iwan Baan

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The Jewish Museum, Berlin. Go to Google Earth or Bing maps and examine the context of the museum. The site and the project's relation to the existing building and the city all contribute to the creation of meaning and memory, elements of critical importance in the chosen architectural expression. Libeskind has used a similar architectural expression for the addition to the Royal Ontario Museum. Check it out on Google Street View.

Do you think it is successful in its Ontario context?

Define success...

I visited Libeskind's ROM in Toronto my first year in architectural technology. I remember walking to it and stoping dead in my tracks when I first saw it. Ironically I was looking for the Art Gallery of Ontario by Frank Gehry but stubled upon the ROM instead.

Although I couldn't articulate any criticism, or opinion for that mater, on the design it left an imporant impression on me - I wasn't left ambivalent. To me that is a good measure of success.

If you ask me today I would say it succeeds at being iconic thanks to its daring avant garde design but it fails to mesh with the existing context, least of all the existing building.

The design speaks little to its context and the people living there. It doesn't even 'read' as a museum.

L/A

The ROM, old and new

Elizabeth Diller proposes a giant bubble as the best means to create new space for the Modernist Hirshhorn Museum situated on the Mall in Washington, DC.

Is this an appropriate and imaginative Minimalist solution?

To me it is probably as inappropriate as it is imaginative. While the conclusion that the only space available for development was the courtyard it is also what makes the building special.

While the blob is imaginative it imparts little function. Everything about it from it's shape to it's color screams for attention yet it itself pays little attention to what is going on around and inside of it.

To Elizabeth Diller the intervention had to be iconic. To Diller the intervention had to be light as air composed of fabric - "it had to be free" (Diller, 2012)

Insidentally the bubble doesn't create any new space at all, it simply encloses the courtyard which is already clearly defined as a space.

If a 'po-up' type architecture was an acceptable solution I believe it could have been handled very, very differently. Something with actual floor space, even multiple floors and stairs. The shelter provided by the courtyard has immense potential, beyond filling it with forced air.

There is also something unsettling about the material - who want's to sit in a plastic looking blue bubble for any length of time?

The Hirschhorn's courtyard

L/A

Photography: Ted Eytan, Flickr

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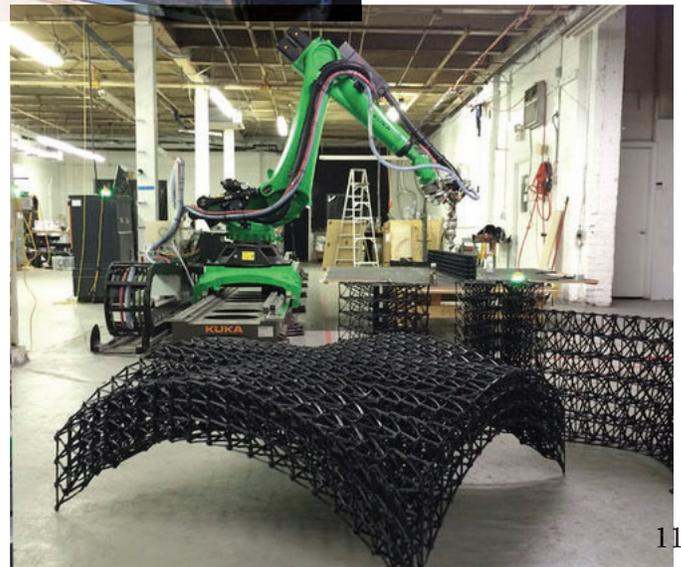
4. Image: Mediated matter group

5. Image: Mediated matter group

Mediated Matter Group designs robotically fabricated Aguahoja I structure

https://www.dezeen.com/tag/mit-media-lab/

6. Image: Mediated matter group

Mediated Matter Group designs robotically fabricated Aguahoja I structure

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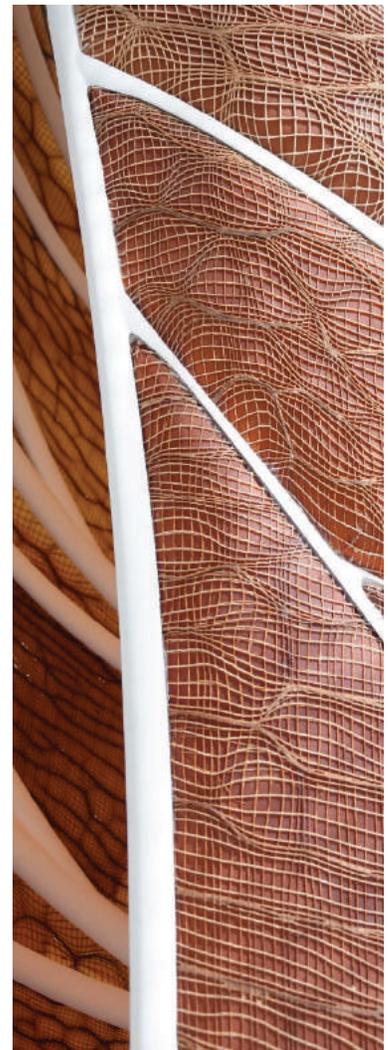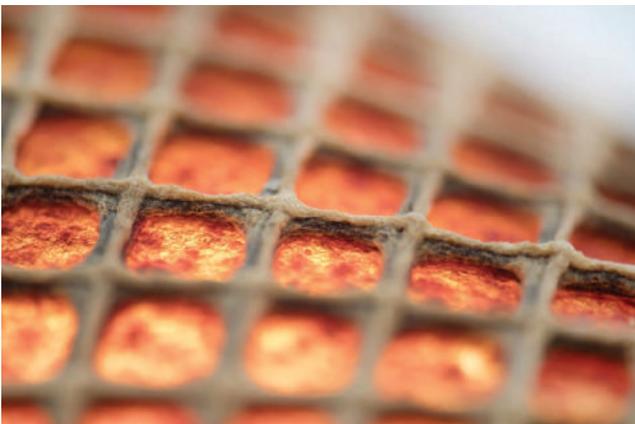
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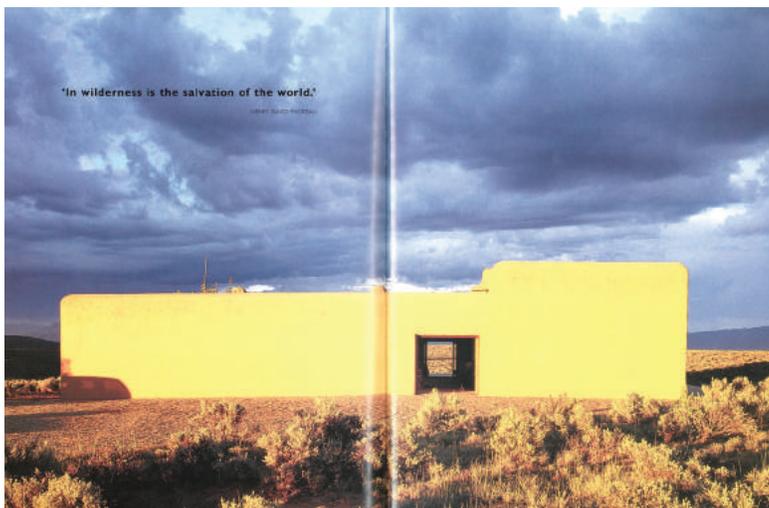
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8-9. Work by Studio Mumbai

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10   Brillhart House Kit of parts

2012 Jacob Brillhart Architect, P.A.

MATERIAL ASSEMBLIES/INNOVATIONS: KIT OF PARTS
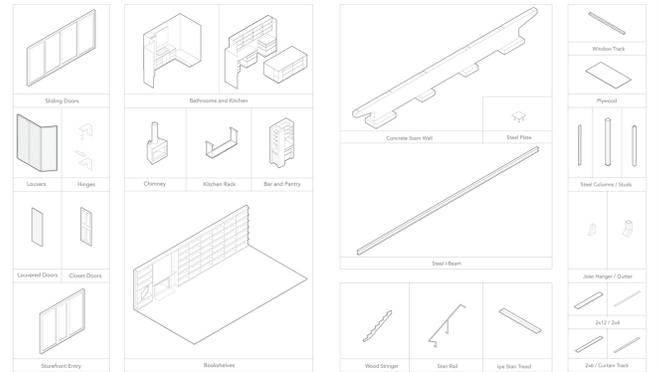
© 2012 Jacob Brillhart Architect, PA.

11   Brillhart House

Photograph by Brillhart Architecture

12   The Umubano Primary School | MASS Design Group

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Photograph by Iwan Baan

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13   Enneal Lab Toolkit

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14   Case Study House #20

J. Paul Getty Trust. Julius Shulman Photog-
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15   Richard Meier's Douglas House
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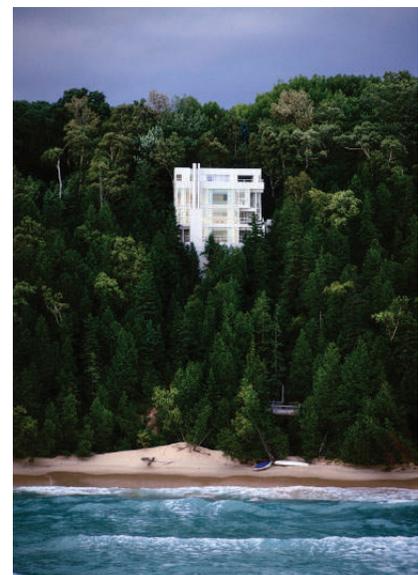
16   VVenturi House Highsmith 1989

Public Domain

18   Terminal Center Moncton 1962

Photo by John Leroux in 'Building New Brunswick An Architectural History'

19   Michael Graves Architecture | Architectural Digest

https://www.architecturaldigest.com/gallery/michael-graves-architecture

Photograph by: George Rose

20   Michael Graves Architecture | Architectural Digest

Photograph by: Daria Scagliola

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21   Walling's Halprin House, Wellfleet
Photograph by: Raimund Koch

Peter McMahon, C. C. (2014). Cape Cod
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22   Case Study House #8 Eames House
Chautauqua Boulevard, Pacific Palisades

J. Paul Getty Trust. Julius Shulman Photography
   Architeve, Research Library at the Getty Re-
   search Institute.

23   Breuer House, Wellfleet
Photograph by: Ben Schawinsky

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24 Case Study House #21 Pierre Koenig, Wonderland Park Avenue, West Hollywood,

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25 CGallery of Explore Peter Zumthor's 1986 Shelter for Roman Ruins in Quiet Solitude - 2

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Photography: AD Editorial Team

25 Seaside Florida

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26   Levittown, the proto-typical American suburb – a history of cities in 50 buildings, day 25 | Cities | The Guardian

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Photography: Bettmann/Corbis

27   Early housing development, Levittown, N.Y.

https://www.britannica.com/place/Levittown-New-York

Photography: Hulton Archive/ Getty Images

BENEFITS OF TRANSIT ORIENTED DEVELOPMENT

Americans believe transit oriented development provides an array of benefits ranging from lifestyle to environmental to economic.

57% Reduce dependence on driving
46% Allow residents to live, work, and play in the same area
44% Reduce the area's carbon footprint or negative impact on the environment
43% Provide access to better life services
43% Stimulate the local economy
42% Provide better access between urban and suburban areas
39% Provide access to better entertainment or recreational services
37% Provide access to better jobs
30% Revitalize urban areas

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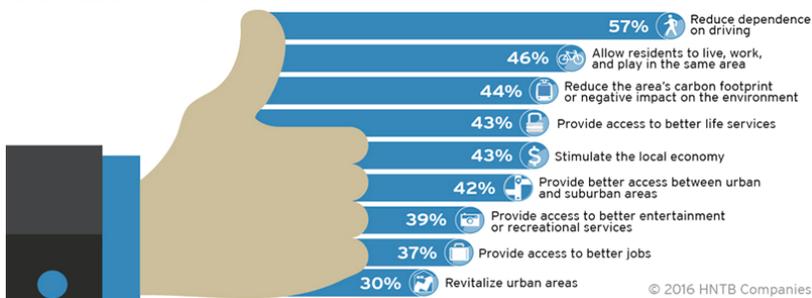
28   Transit Oriented Development

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Photography: 2016 HNTB Companies

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30	Gallery of AD Classics: Wexner Center for the Arts / Peter Eisenman - 5

https://www.archdaily.com/557986/ad-classics-wexner-center-for-the-arts-peter-eisenman/543372fd-c07a8024cc0000fb-ad-classics-wexner-center-for-the-arts-peter-eisenman-photo?next_project=no

Photography: Flickr user: joevare

31	Marie Short House, Kempsey, designed by Glenn Murcutt - By Design - ABC Radio National (Australian Broadcasting Corporation)

https://www.abc.net.au/radio-national/programs/archived/bydesign/marie-short-house-kempsey-designed-by-glenn-murcutt/3383498

Photography: ABCPicture

32	Iceland Keldur Earth covered homes.

This Wikipedia and Wikimedia Commons image is from the user Chris 73 and is freely available at //commons.wikimedia.org/wiki/File:Iceland_Keldur_Earth_covered_homes.JPG under the creative commons cc-by-sa 3.0 license.

Photography: Chris 73

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33 Heydar Aliyev Center, Baku
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34 FOAs Yokohama Port Termi-
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photo from Foreign Office
   Architects via RIAS in 2004:

35 Espace Bienvenue / Jean-
   Philippe Pargade

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Photography: Sergio Grazia

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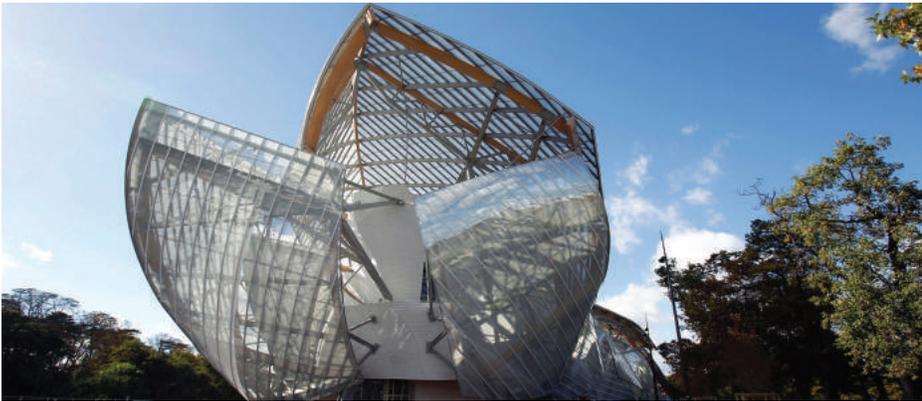
Photograph: Digicult

36 Frank Gehry's Louis Vuton building.

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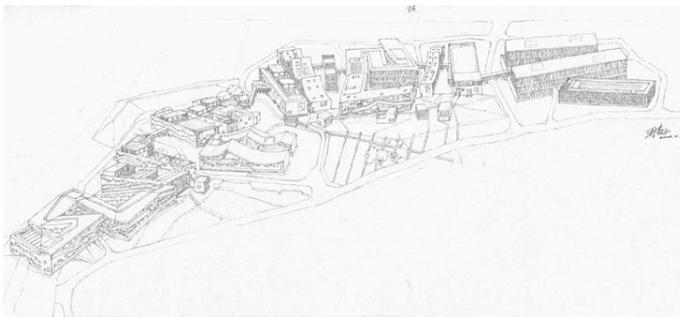
37 Wang Shu Hangzhou master plan

Photography: Tatjana Prenzel, Stylepark

38 Dwelling in the Fuchun Mountains

Painting by: Huang Gongwang (1271-1368)

40 Hangzhou campus and it's contect

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41 Hirshhorn Museum court-
yard

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42 The ROM, Toronto

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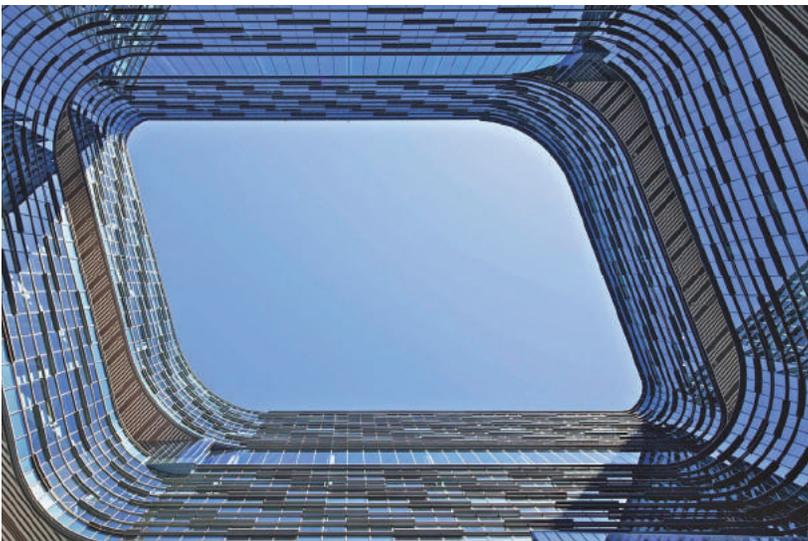
43 The Samsung Headquarters
California

https://www.dezeen.
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Photography: David Crawford

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Values Questionnaire:

Imaginethisscenario:Youareanarchitectinmid-careerandyouaregivenacommissiontodesignasignificantbuildingforyourcommunity.Itistobecomean important hub for users of all ages and the site provided by the city is highly visible and in a prime urban location.

Question #1
venture with an architect of international stature of your choice, who would you choose to work with? Why?

I would choose **Neri Oxman.**

Because of the work she is doing at MIT Media Lab. Her multidisciplinary approach combining new tech-nology, architecture, and notions of biology provides multiple new areas of exploration for architecture. My desire to help those in transience (refugees, disaster-stricken, homeless, etc...) pushes me to think be-yond the building industry and it's status quo. Designing and building for transient people is not business as usual, yet much of our thinking in our interventions with the transient utilizes mainstream concepts of design and building.

My opinion is that we need to either look far back into our past for better solutions for temporary shelters or we should look into the future for better solutions to possible what is a contemporary phenomenon a problem of transience. I tend towards the later and believe Neri's work could potentially bring kindling to these ideas of transience in architecture.

Question #2
Giventhatyouwillownanddirecttheproject,whatcontemporarybuildingwouldyouconsiderrepresentativeofyourstylisticinclinationsandthepersonal approach you hope to develop for the project?

My personal approach would be more akin to Studio Mumbai's. Studio Mumbai's m.o. is to mobilize them-selves to the building site first and begin experimenting with ad-hoc lines on the ground, light scaffolding, experimental mock-ups, etc... prior to putting pencil to paper.

Only after becoming intimate with the site and developing the main generating ideas for the building do they retreat to an office setting to create "construction drawings".

Since transience demands that I be in-situ the Studio Mumbai approach appeals to me greatly.

Stylistically I like to apply rigor to a design. I love to imbue as much meaning into the design as possible, regardless of how it may be read by the general public. Meaning should be deeply rooted in the design.

I like Modernist design principles applied to low-tech community built buildings.

Studio Mumbai's Palmyra House or Leti 360, or most of their projects for that matter.

More experimentally I would reference Neri Oxman's Aguahoja.

Question #3
What is it about the building cited in question 2 that you identify with, and why?

I identify with the community building aspect. Studio Mumbai employs craftsmen to make most of not all of the components of the build. They then employ the community to build or "assemble" the building made up of these parts. Women and children can become involved during assembly, sometimes carrying materials up to an elevated site.

I like this inclusiveness. Thanks to the formative rigor of the lead architect Bijoy Jain these designs are not only build-able by these means but also carry a modernist sensibility. Regardless of the workmanship, the buildings exude an air of sophistication and modern beauty.

The designers are in-situ, the craftsmen are local, the builders are local, the materials are local. Even manufacturing is local, in one case mud bricks are made a few yards from the site.

I identify with Aguahoja because of the development of the technology and materials. Intended to be a non-permanent structure Aguahoja will eventually be dissolved. Made up of a material derived from organic mater which was 3D printed, the pavilion will disintegrate once in contact with water.

I like the approach of the 3D printer because it can make a thing or object, in this case a building, constructing it's parts at a very small scale, growing the material in an additive manner (like a wasp building it's nest) out of non-toxic dis-solvable materials. Perfect for the concept of transient architecture.

Question #4
What three qualities of this new building would you consider essential and non-negotiable?

1. In-situ design development
2. Community involvement
3. Rigorous design ideals applied to basic range of materials and skill levels.

Question #5
What do you hope the building will mean to the community in general and to the users in particular?

In a word "shelter".
To be precise, appropriate shelter that responds to transient needs in-situ, free of the limiting social constructs of capitalism, colonialism, or any -isms... Instead let it be imbued with meaning for those using it and the community supporting it.
A building that can be equally read as present and temporary. A building that is here but will be one day be gone once its inhabitants transcended form one social state to the next.

Question #6
As a student taking this course, what topic or subject do you think would be interesting for you to develop as a project proposal?

Defining Transient architecture - a new phenomena resulting from the emergence and continued growth of refugees, the disaster-stricken and the homeless. I'd like to explore the idea that our social constructs and the status quo of the building industry don't lend themselves well to the phenomena of transience... What would a transient architecture set of ideals, theory, philosophy, construct, etc... look like? The problem in my opinion is equally a socio-cultural one as it is a technology-methodology one.
What social construct and technology would transient architecture entail

Unit Key Concepts:

Architectural theory: ... In the 1970s and 1980s, following the era of modern architecture, there was a relatively brief period of post-modern architecture, there was a relatively brief period of post-modern thought in architecture. During that time, theory came into its own as an academic discipline, particularly at America's northeastern ivy-league schools of architecture.

In contemporary "critical" and "green" discourse, architectural theory is becoming clarified and redefined as "intelligencing" [Michael Speaks].

Criticism: ...[The] popularization of amateur criticism has led to a broad, shallow, and generally ill-informed public discourse about the arts, including architecture... thus, critical discourse has been devalued to the level of the uninformed, unwashed masses. The din from the hordes drowns out the few brave souls who are actually qualified to provide a critique.

... More and more of the criticism by the professional community is now self-generated and thus self-serving. ... Professional criticism is becoming a lost art, as public opinion polling has removed the need for critical analysis and reflection.

Semiotics: "Is the science that studies the different systems of signs that allow communication between individuals. Their modes of reception and functioning, in this way we can say that the semiotics of Architecture studies the symbols and the architectural language that buildings manifest of want to transmit." (Arquinétpolis)

Rationalism: "Is the metaphysical view that everything in reality is logically consistent with everything else in reality, and that this logical consistency can be grasped by the human mind because the human mind reflects the logical structure of reality." (Ots, 2011)

Neoliberalism: A modified form of liberalism tending to favor free-market capitalism. (Oxford,2019)

Modernist Theory: Modernist theory was Utopian and positivist in orientation: it pledged a better world environmentally and socially, through rational thihnking and the new-found tools of its technologically advanced age... Man was conceived of as an abstract, universslaized entity, for whom a universal pan-cultural language of forms could be developed. The particular, the eccentric, the unique was to be excluded from architectural expression in pursuit of more urgentneeds and goals. *(Harvard Architecture, 2008) (p.483)*

Post-Structuralism: "...rejects any suchnotion of a supreme "metanarrative" or unitary knowledge. Hence all knowledge is fragmentary and localized at best. Translated into architecture poststructuralism rejects such unified models toward a new and better world. (Harry Francis Mallgrave C. C., 2008)(p.460)

D/M

Thoughts: Finding my subject

It's alarming how quickly I seem to flip flop between research topics...

On the one hand I would love to do something humanitarian. While my heart may be in the right place, how effective is a 'reactionary' architecture? Solving the refugee problem has to happen at the source, any advancements made to refugee camps is by its very nature a reaction, a response. Architecture here is for survival, the damage has been done. Not to say it isn't worthy but I have yet to come to terms with this the fact that the cause is a worthy one, the architecture is and always will be an after thought... can I live with that?

On the other hand there is what is current and set in the near (I hope) future, 3D printing. Where my humanitarian side can easily fuel my fire in my first option, this option is more of a personal curiosity. 3D printing opens up so many possibilities! It is avant guard and forward thinking and could potentially solve many issues with architecture. Issues of labor force, issues with materials, issues with design, issues of cost... One problem for me is that it is still seems so experimental. I don't want to write a paper on what 3D printing could be, I want to test a hypothesis by making it! I run into issues of accessing a 3D printer, and issues of software & computation. There is a learning curve here... and in the end what I envision may not even be possible... I mean, I can't find anyone else doing it...

Another area of interest/contention is with Capitalism. In my day to day the effects of Capitalism on our architecture is profound. But Capitalism doesn't respond well to refugee camps, or any type of meaningful architecture. From my journal:

> *Capitalism strives for economy. In Architecture striving for economy is meant to bring more value to the people using the architecture. But with capitalism the strive for economy is to create capital – thus the aim here is to provide as little value as possible to the end user while being able to convince them they received what they needed. What-ever value an architect creates in this arena rarely favors the end user. The value added from architects under a capitalist system goes to the venture capitalist (developer or contractor) because we all understand that they have to create capital – our society accepts this model.*

> *But unless the client is the venture capitalist he/she will rarely see the value added designs of hard working architects. These clients will be sold the lowest possible version that seems to suit their needs while the venture capitalist will try to hold the selling price as high as possible to achieve the largest profit margin (capital) possible.*
> *Capitalism is not suited to bringing good design and value added designs to building projects because capitalism does not seek to create value for the sake of humanity, it seeks to create economy for the growth of capital.*

> *The worst part is that the general public cannot afford architects, but venture capitalists do… Therefore the architects or designers who by nature seek out economy will inevitably diminish the value ultimately handed over to a client while, through good design, create opportunity for more capital gains by the venture capitalist.*

> *In a capitalist system architects are instruments of evil.*

At some point I have to choose... I have to commit. But it just doesn't seem like I'll have time to mature an idea by then. Is it because I have to finish this course? I imagine I must have to reach to front line, to the very edge of architectural theory. I have to be current, up to speed, with not only architecture's problems but the world as well. Am I stuck looking for meaning when I should really be looking for opportunity?

Might I have to focus on architecture and it's problems, not necessarily on the people affected by my architecture? Is my aim to end up in the next Architectural Theory? Is the aim for me to bring something to architectural theory with my thesis?

From my research in the UNHCR I intuit issues in the social realm, capitalism especially seems to pose a problem. Not only is it a problem in the case of refugee camps and disaster relief, it seems to be a problem at large.

In a desire for my thesis to be current - rooted in the realities of the moment - I think I should research capitalism and its effects on culture and especially architecture.

Lately questions surface, such as: what is capitalist architecture? Is capitalism good for the architectural profession? Is capitalism good for architecture? Is a capitalist building stock going to age well? If not capitalism then what? What would non-profit architecture look like? Are there non-profit architecture firms?

Thoughts: Capitalism

CAPITALISM WON!

If we listen to Marx, capitalism should have provided us with ample opportunity to pursue leisure. By his account a capitalist society, assisted by the industrial age, should find themselves with more time on their hands than they could know what to do with. This idea only came true for those who pursed capitalism, those who pursued otherwise fell into the capitalist trap.

Flashing forward to today and it's clear to see that those who pursue capital and become good at it don't simply amass enough to access the leisure Marx spoke of, they amassed more, much much more. Driven by competitive gain the rich get richer, pushing each other out, forming an elite 1% class who have more capital than anyone could have imagined while the rest of the population is left to scratch their heads.

Capitalism applied to economics for the accumulation of wealth is one thing, but a capitalist society is another. A capitalist society is anxious, competitive, and accepting capitalist rules - that is to say they (we) accept that not only everyone has the right to profit but they have the right to profit as much as possible, often to the expense of others.

Upcoming generations are becoming disenfranchised. As discussed in his article "If not Capitalism then What?" Jonathan Aberman writes:

> "A generation that grew up during the ascendancy of capitalism doesn't have an alternative in mind. They merely express discomfort with what we have, rather than expressing whet they prefer. This lack of preference is not a generation of slackers or lazy people. It's deeper than that... We need to reinvent the narrative and provide a definition for capitalism that can work for all people." (Aberman, 2016)

In the absence of a viable alternative capitalism wins!

Why is this important? Because to me there are profound problems with capitalism in architecture. As I've mentioned before in this diary, capitalism strips away the value added aspects of hiring an architect. If the goal is profit it stands to reason every entity involved in the realization of a building will not only seek to pay themselves a salary, they will seek to profit as much as they can to create as much capital for their individual enterprises as possible. The result: a client with a compromised result, a building that was skimmed of its fat at every stage - starting with design. And even as clients accept this, as I've said before we are a capitalist society, the end result, the building, is a sorry sight to see.

I look around at my ten years in the industry and can concur, capitalism has won. The buildings reflect this in every aspect including the facaded which just reflect back to the public the overarching capitalist attitudes. Capitalist buildings conceived as generators of capital are subject to the most strict and disciplined restraint as these buildings are designed to build capital and can't be seen as wasteful. I'm not talking about industrial buildings who by nature are no-frills building of utility (although historically industrial buildings were of far better humanistic qualities) I'm talking about the commercial buildings of the past decades and the commercially driven multi family residential blocks. Buildings with uses that should have nothing to do with contemporary capitalist aspirations are being designed and built in a matching trend.

And those few buildings who are not capitalist in any way, schools, hospitals, community centers, etc, are subject to capitalist designs by extension. Even though the entity charged with such projects may be non-capitalist institutions, they are subject to the capitalist culture, there is no escape. In this way schools, hospitals and community center type buildings are often of the leanest bare-bones character you could imagine. But such public places need much more than skin and bone!

Thoughts:Modernis/Postmodernism

Modernism was supposed to advance us as a civilization. As enlightened beings we would free ourselves from a history of mysticism, replacing it with rational thought and science. The atomic bomb marks the beginning of the end for modernist thought as it begged the questions: how could an enlightened civilizations, ruled by science and reason, create and use such a weapon?

Postmodern thought drops the idea of a unified meta narrative, rationalism & science, religion before it, mysticism before that, and instead admits we may not be able to be sure about anything. The door is open for multiple narratives - as many as there are individuals, a pseudo philosophical relativism.

Thoughts:My ideas of parrallels between architcture and music

Graves uses the analogy of literature, and it's double potential of everyday use and disruptor, in describing the double potential of pragmatic functional space and the more figurative, anthropomorphic, attitudes of a culture. (Graves, 2008)

A building can (or must!) be both useful and beautiful.

In this spirit I can speak of this 'double meaning' in architecture in musical terms. Music may have evolved from a very specific need - a need for communication - and later enter the everyday life of people using music - as other than communication or even subliminal communication. Music can carry powerful messages, and it can carry no message at all. Music can be read, or interpreted, in intended or non-intended ways. It can be understood and misunderstood. It can be background or foreground. It can be interpreted a myriad of ways. It can be created to specific ends - and be more or less successful in its quest. Regardless of all this, music is music nonetheless. Music, in all its forms, is beautiful or useful to someone.

So too is architecture. Born of necessity, slowly getting entangled in our cultures and our lives. Architecture does more than simply shelter us, just like music does much more than tickle our ears. Architecture can carry the same amounts of complexity as music, and probably occupies a comparable place in our society. Architecture is both background and foreground and it can be explicit or subliminal. It can be useful or nuicance, obscure or celebrated. Architects can be the 'fiddler next door' or the 'Pop Star'.

It may well be that architecture and music reflect our societal attitudes. The way that we use, or ignore, both music and architecture in similar ways is telling, and profoundly interresting.

Thoughts: Eureka!

Reinier de Graaf! I've found a contemporary thinker and writter! Reinier's essay mirrors so many of my thoughts about the state of architecture and its loosing battle with capitalism. Reinier touches on personal strugles I have at work, every day! Finally someone seems to see what I've been seing for years now - my observations awakening around the time his essay was published!

His words resonate with meet deeply - his observations are practically my own.

Sadly, other than describing the enemy Reinier offers little in how to combat it... I think I need to do more reading of his work and check out his projects. In hopes that his observations leads to possble solutions - perhaps a re-read of his essay may give clues...

I'm just so jazzed that someone out there, and an architect at that, has articulated my current dillema with architecture, the things I hate about it - much of it our capitalist attitudes!

I bought his book, *Four Walls and a Roof*, and have read many of the essays, some of which will be useful in my thesis proposal.

PREFACE:

Summary section from this journal for assignment 3a:

Note I'm proposing this framework for the responses to the questions in assignment 3 which is included in the following pages.

Note that the body of the work for assignment 3a can be found in the journal in their respective sections, for convenience I've given references and page numbers for each question below and I've added supplemental information as required.

From the course syllabus: "As well as the various sections suggested in Assignment 1...."

You have already reviewed Unit 1, which can be re-reviewed after the 3a tabs.

From the course syllabus: "...you should also begin to record your ideas relative to the readings and the learning activities."

My ideas relative to the readings are incorporated into the summaries prepared for assignments 2 & 4, and my current progress can be reviewed under the N/S tabs and are supplemented as follows:

I've tried my best to record my opinions for every reading. I highlighted in yellow the ones that resonated with me the most. From these I've noticed a few strings of ideas that I seem to cling to:

1. As I've progressed through the readings I'm finding myself attracted to essays dealing with urbanism, especially those calling for a consideration of the past. Many of the wittings on urbanism that grabbed me went beyond 'rational' or 'functional' architecture into the realm of sociology, or cultural identity, and that intangible richness a well designed building or urban plan brings.

2. Other essays I've enjoyed touched on commercialism and capitalism. I'm excited to discover some early thoughts/writings on the subject and some of the problems capitalism brings to architecture. It seems this has been going on for quite some time and that my disenfranchism isn't unique to my time in the industry! I feel I have a group of architects and architectural writers who came before me that I can align with and hopefully/maybe stand on their shoulders to add my own voice!

3. I also grabbed on to any writing dealing with how the general public 'views' architects and/or architecture. At this point in my studies it is fairly easy for me to have an opinion of buildings and architects. What is lost for me is how mysterious or hard to grasp architecture is for the non-initiated. It makes it hard to encourage people to care about architecture when the architectural world and the public at large struggle to have commensurable dialogue.

My ideas for the learning activities are included in the L/A tabs and supplemented as follows:

Activity 2: It was fun to dig into my city's history to uncover some modern buildings. I am lucky to have a resource in "Building New Brunswick" by John Leroux as well as easy access to most of the examples I provide.

Activity 3: As noted in the learning activity I wasn't to keen on Eisenman's theory behind his House VI. I oculd see it as a way to get 'unstuck' during design but not much more. While I can appreciate this theory I believe the building has to be useful and enjoyed, something that, to me, this theory misses.

I was happy to be introduced to Rem Koolhaas since I knew about him but had never been interrested in his built work. However I do like the tonge and cheekness of his "Delirious New York" presentation and I also appreciate the theory he brings forth in his Lecture "On OMA's Work". As I noted it's a shame I don't see the theory in his built projects, even when he speaks about them in the video, the connection between his theory and the built project seem tenuous or even post rationalization.

From the course syllabus: "...Identify some theoretical positions that align with your personal values and inclinations, based on the different approaches you have studied." & "Incorporate project names and images that could be of use as precedents for your area of interest..."

So far I have selected my favorite essays from assignment 2 for further development in assignment 4, see N/S tabs at the end of the notes section.

Further to my summaries I would say that the speed at which buildings are built, and subsequently cities, may be a good reason to develop theory in urban design. Whereas buildings and their effects on the pre-industrial city had enough time between them to let them settle in the people's minds. Now, post industrial revolution, and especially during the modern era, a great deal of planing and building was produced in record time. By the time such building and planing had time to be trialed and tested we had vast amounts of this building type (with more being designed and built) before there was a conscensus on their achivments or lack thereof!

I like the string of theory I've uncovered so far and am curious to see what more I'll uncover on the subject - where will it end up?

From the course syllabus: ".Identify major points stated in video lectures and describe them briefly in your Journal."

I have done this as part of the N/S section please reference N/S tabs. I do enjoy these video lectures, it opens me up to architects that I probably wouldn't have be exposed to.

From the course syllabus: "Note in your journal which theoretical position you relate to as well as which practitioner(s) and projects appeal to you."

So far my selections for the summaries in assignment 4 reflect positions I relate to, see N/S tabs in the summary section. See also my response the last Unit 3 question under the S/Q tabs.

Further to those I would say I find it hard to adopt or stand behind any one theory. I feel I have things to learn from them but none of them are a complete view in my eye... I will admit I have my own ideas and theories about architecture but I use those rather privately and am always aware that my ideas and theories are probably just my opinion. In the same way I wouldn't want to impose my ideals on someone else I remain very impervious to other's ideas and theories, especially when they hold on to them so tightly.

I usually find that I get super inspired by something someone does or says and I form my own ideas from there - I rarely try to mimic but instead I have a tendency to use the energy I get from being inspired and go do my own thing.

Perhaps I haven't been presented with the 'right' theory for me, perhaps there is no one 'right theory'... I'm not saying they aren't important or useful but that it's possible that the way I view and use theory is not the intended purpose?

In any case I agreed with many of the tenets of multiple theories - albeit not intirely with any in particular...

From the course syllabus: "In your Journal explore and document the architect(s) that appeal to you along with at least five projects that might serve as precedents for the type of project you would consider undertaking."

One of the problems I am considering are negative the effects of Capitalism on contemporary architecture.

Part of a response to Capitalist architecture, for me, would be projects that favor a kind of hyper-regionalism. I have been greatly inspired by the green buidling principle that seeks to limit the distance from which materials are sourced and manufactured. Wheither it's from the LEED rating system or the even more stringent Living Building Challenge (LBC) there are criteria that states that raw materials should not only be localy sourced but they should be locally processed, and locally distributed.

In taking this idea further I think it's clear that this approach reduces the impact on the environment by reductoin of greenhouse gases resulting from long distance travel of materials and products, but also:

1. The region doing the extracting of raw materials ultimately becomes the region using the product. Why is this important? Because it limits developing areas (countries) from extracting raw mataerials 'elsewhere' (underdeveloped countries) effectively ruining someone elses ecosystem. with hyper-regionalism the region extracting materials, and effectively stressing their environment, which means the public is faced with the consequences. It stand to reason a balance would have to be struck which would limit the quantity and type of raw materials being extracted. They could no longer depend on extracting elsewhere (out of sight, out of mind) to satisfy their needs at the expense of more fragile econo-political regions around the world. In short the region doing the extracting of materials do it of their own needs and have to deal with their deciscions.
2. If the building products/materials are hyper-regional it stands to reason the people doing the harvesting and processing of the materials will be local. This is good for the employment rates and the local economy.
3. If everything else about the building is hyper-local therefore it stands to reason that the people doing the building will be local as well.
4. There is also the chance that a hyper-local building would be of a simpler assembly/build. Since extracted materials would be of a hyper-regional character it stands to reason the available building components will be much simpler and invite a less skilled labour force to build. As we'll see with Studio Mumbai, and to some extent Brillheart House, this is not necessarily a bad thing.

The idea of a hyper-regional building solves many of my beefs with the building industry. It also offers an alternative to the type of heartless capitalism that seems to surround the buidling industry.

Hyper-regional forces us to take responsibility of our raw materials and ultimately our eco-system. It forces us to take ownership of the products we wish to make/use encouraging the creation of jobs for the region. It forces us to take responsibility for the development of the workforce doing the building.

I must digress... here are a few examples of who/what I mean falling outside of the course materials:

1. Studio Mumbai - Lead by architect Bijoy Jain. Studio Mumbai does a form of ad-hoc architecture unique to their own, often community built, often employing local workers and craftsmen. In some cases they even involve the general public to build with them, in many cases including women. The studio often mobilizes to the building site to create drawings, scaled models, mock-ups, and building components. In many cases the detailed drawings are made by the craftsmen fitted to an ever evolving construction site. Where Studio Mumbai's work distinguishes itself (from what could earily become a kind of 'cabin architecture') is in the way they achieve a Modern aesthetic even in the absence of contemporary building methods and workforce. They achieve a distinguished aesthetic reminescent of Modern architecture.

The best exampe of their work in this regards would be their Leti 360 Resort project in the Indian Himalayas.

Photograph: Hélène Binet, Studio Mumbai

"The design was influenced by the ingerent constraints of buildling in the region, concerns of environmental impact and cultural sensitivity, and careful observation of indigenous materials, climate, landscape and access to the site. The project was constructed over a period of seven months with the help of more than 70 village masons, carpenters, and craftsmen. They leased out the land and provided the labour, but they did impose one important ocndition: the work schedule had to respect the cycle of the seasons and the customs that this has always dictated. The farmer/builders halted the works for the two months preceding the arrval of the monsiins (in June) and winter (in Decem-

ber) to shelter their anumals and prepare theri homes for the incessant rain and snow. The project is a passive reqorking of the landscape through gathering, moving and condensing native materials into cohesive but temporary structures that do not attempt to challenge the transformative effects of time."
(Fernando Marquez Cecilia, 2013)

Photograph: Hélène Binet, Studio Mumbai

A Modern aesthetic: While the materials and construction techniques may be rustic, the design is obviously well thought thru and minimalistic - free of ornamentation or historicism, imparting a very 'Modern' look.

Studio Mumbai could possibly be the closest thing I've found to a hyper-regional model that I can follow. I especially love the rigor in which they design beautifully useful, community built buildings.

2. Brillhart House

In this example the architects, a couple in Miami, designed and assembled their own home. While some of the materials products are more sophisticated than Studio Mumbai, there is here too a spirit of do-it-yourself which brings a human scale to the project.

The architects created a set of drawings that would serve not only as construction documents but as instructions for assembly, which shows the thought process behind the design was to design something than they as 'builders' could handle.

Photograph: Brillhart Architecture

"As owners, architects and general contractors, we physically built most of the hose ourselves. Tectonics, materiality and the logic of construction became of primary interest. In a part of the country where concrete is the primary construction material, we opted for a more sustainable steel and glass spuerstructure, explored a combination of wood finishes, and made continued investigations into construction assemblies and innovations."

Here - as with Studio Mumbai - the design shows attention to detail. Regardless of the fact that it would be a DIY project it achieves a high level of design cleanliness and rigor.

"The design for our house relies on a back-to-the-basics approach - specifically studying old architecral models that care about good form but are also good for something. Each design decision was organized around four central questions that challenge the culture for building big: what is necessary; how can we minimize our impact on the earth; how do we respect the context of the neighborhood; and what can we really build?"
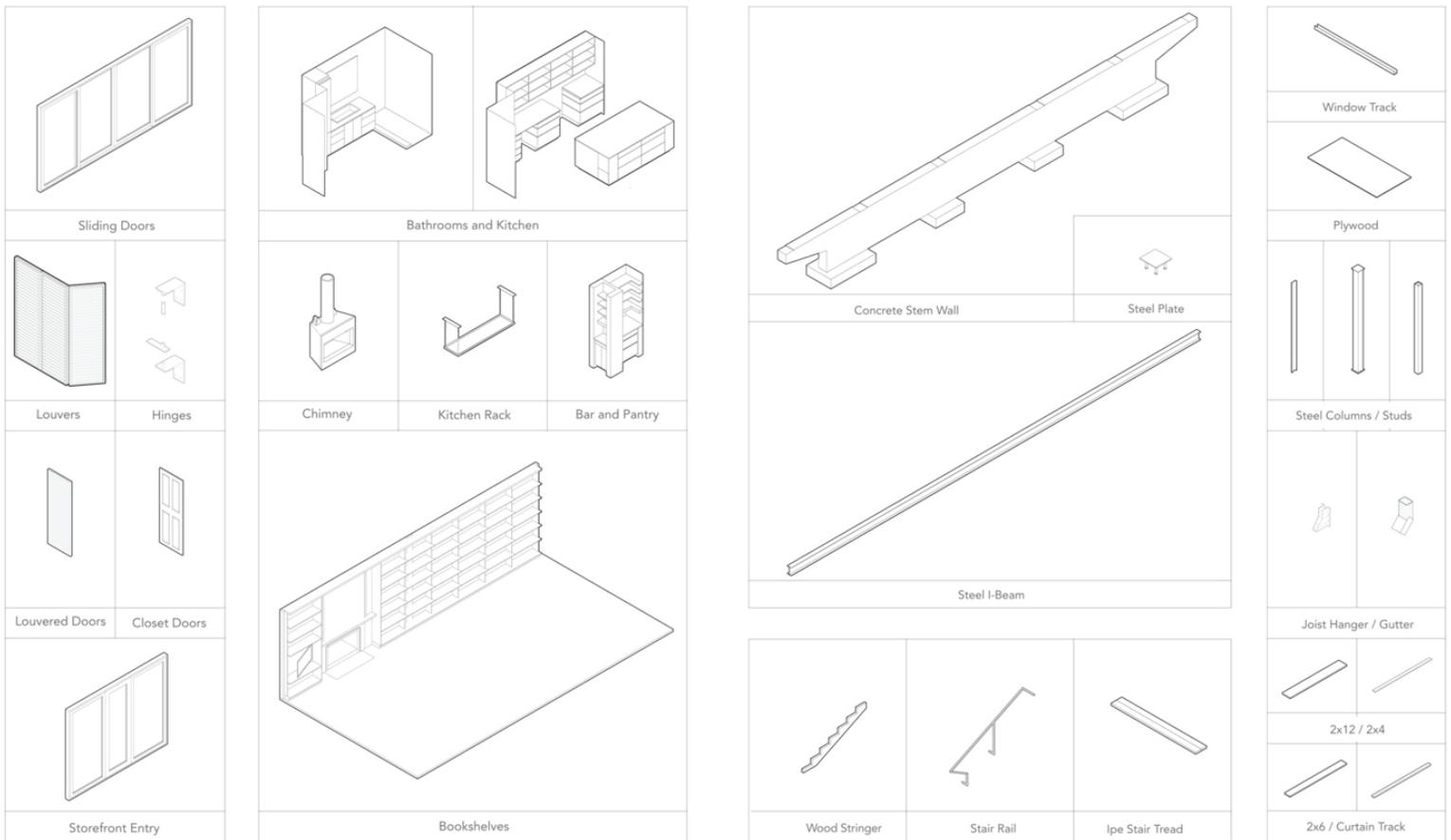
Sliding Doors	Bathrooms and Kitchen
Louvers / Hinges	Chimney / Kitchen Rack / Bar and Pantry
Louvered Doors / Closet Doors	Bookshelves
Storefront Entry	

Concrete Stem Wall / Steel Plate

Steel I-Beam

Wood Stringer / Stair Rail / Ipe Stair Tread

Window Track / Plywood / Steel Columns / Studs / Joist Hanger / Gutter / 2x12 / 2x4 / 2x6 / Curtain Track

A kit of parts: By keeping the production relatively simple 'parts' arriving on site are straight forward to assemble for the architectural couple.

Another response to Capitalist architecture could be architecture as a non-profit entity. What better way to counter an industry overrun by capitalism than by eliminating the very act of building capital? This would of course be a lead-by-example type of endeavor.

As there are few, and hard to find, firms offering this type of service much of my preliminary research here is, well, just that - preliminairy.

One gorup I've found, Inscape Publico, is a 501(c)(3) nonprofit architecture firm founded in 2010 by Gregory Kearly and Stefan Schwarzkopf. Their mission is to provide architectural services to other nonprofits and the people they serve.

Another organization I've come across is MASS Design Group. They too are sut up as a 501(c)(3) non-profit with the aim of creating a model of practice - or set the example - with offices in Boston, Kigali, Poughkeepsie and Santa Fe.

While the idea of a nonprofit to me is a promissing one, I have little to no experience in business, especially nonprofits. But the principle that an architectural firm as a business could limit capital gains and actually help fund meaningful projects is a stance I feel I could take, with passion.

Of course, as with my first idea of hyper-regionalism, I would need to fully understand the thing I've labeled as evil - capitalism - and what effects (outside of my experience with it) does it have on architecture and the people who are patrons of the architecture.

3. Kigali, Kicukiro District, Rwanda -

This is an example of MASS's nonprofit work. The project is in partnership with a charity for the building of a new school for the neighborhood of Kabeza. The school replaced the former facilities serving three hundred orphaned children.

Photograph: Iwan Baan

4. Ennead Lab ·

Ennead Lab is an organization that often works with non-profit organizations such as the UN-HCR, Heroic Food and the Audubon Society. While they seek to "collaborate on diverse research questions and impactful ro-active design projects"

Ennead seems to be comprised of a typical architectural firm or business, a .com, with the "lab" operating as a separate organization, a .org. While it's possible the business funds the lab it is also plausible that once the lab is up and running it could function as a separate entity - a nonprofit?

Regardless of Ennead's structure I do find myself attracted to the lab and their work for the UNHCR. One important project is the Toolkit they developed specifically for the UNHCR dealing with better settlement planning.

> *"This Toolkit is a systematic framework for integrating information, design, technical tools and the expertise of multiple disciplines and stakeholders to better plan settlements. This framework operates at three physical scales: macro, mezzo and micro, and three stages of camp evolution: contingency, durable and exit phases. The Toolkit will enable UNHCR to plan and design refugee settlements in a more holistic manner by improving the selection process for potential cmpa sites and by defining the means to link refugee and host communitities for their mutual benefit." (Lab, 2018)*


Image: Ennead Lab
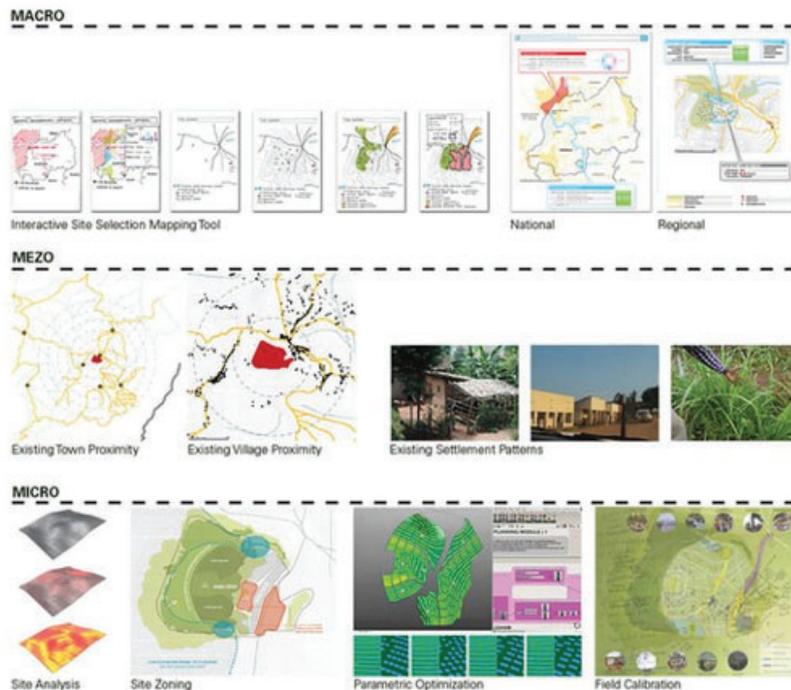
Perhaps there is a business model here for me. An architectural firm that denies itself capital by keeping everyone in the organization under salary and donating all profits to the firms sister nonprofit entity. The sister entity can self generate projects for their cause as well as undertake projects for other nonprofit organizations and members.

5. Neri Oxman –

On another topic I have Neri and the Mediated Matter Lab. One of their recent projects is the Aguahoja pavilion, a tall, honey skinned cocoon structure, composed of the most abundant biopolimers on the planet and 3D printed.

While the pavilion is modest it promisses so much for architecture. The idea that we could 3D print membranes like these out of abundant basic materials, cellulose, chitosan, and pectin, is profound. Instead of shipping materials and products around the globe we would simply need to provide a build site with a 3D printer. The printer is what travels, not tones and tones of materials.

Aguahoja: An architectural pavilion, meant to decompose. The 'skin' is 3D printed and fastened to a structural skeleton.
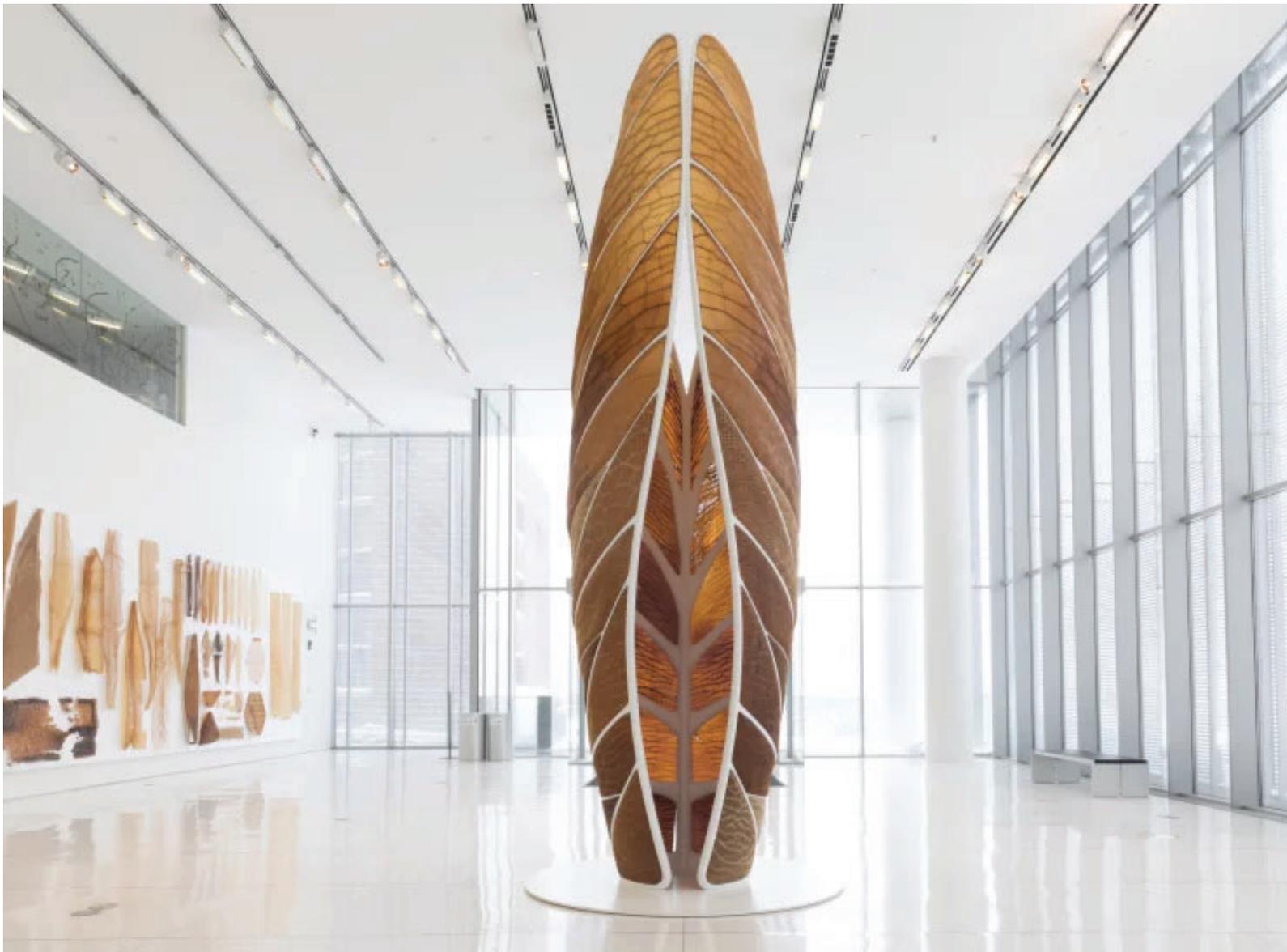
Unlike other 3D prospects for the building industry, Neri at the MIT lab doesn't seek to fashion a faximily of a building - yet. Instead she focuses on the materiality and functionality of simple building components. In this case a skin that provides basic shelter (think tent-like) but that dissolves after it's intended use.

With Aguahoja alone we could imagine an entire industry dedicated to "decomposable shelters". But what I'm interrested in especially with Aguahoja is the possibility of 3D printing large 'sheet goods' or in this case a weather barrier. Perhaps such a barrier replaces the UNHCR's tarpaulin, eliminating what in some cases is the only building import in a refugee camp.

And with a little tweaking, perhaps a denser 3D print with the same material, perhaps formed differently, could stand in for a structure. Imagine a 3D printer running 24/7 autonomously with little imput, manufacturing these materials ready for assembly.

The material and formal implications are immense, so too the potential impact on the building industry. One can quickly imagine a future where the labor force is displaced (hopefully upward mobility?), and all of a building's manufactured products are 'built' on site.

But before I get ahead of myself there is much to study in Aguahoja alone and much, much more to test using this technology and these techniques.

Aguahoja: Closeup of the pavilion's 'skin'.

Image: Mediated matter group