JESSE

GATES

SCIARC

2017-19

I see design as critical practice. Whether mapping early perspective in Japanese prints, tracing colonial histories through the bifurcated needle, or automating design processes for a small renovation; design is a critical informant for the way we see and shape the world around us.

I investigate and expand the relational strata between history, art and design to craft objects, spaces, and systems as means to interrogate the present.

contents

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3GB Vertical Studio
Spring 2020 - Devyn Weiser
Collaboration with Max Maria

The studio looks to the City of Florence as both the meta-narrative that originated the very idea of architecture as its own representational genre and perpetual inventory of architectural objects. Projects will speculate on the potential for new visual regimes to reveal and unlock novel representational forms hidden within these generic assets now free of any historical, liturgical, or social reference. For the first half of the semester designers worked with the Gameboard platform, a post-digital graphic user interface developed by the Instructor, to engage representation as an active principle in the production of drawings — printed and animated in specific formats.

allatonceness

The informal title of the studio
- all at once ness - presented a unique opportunity to work without synthesis. As the semester progressed we developed 5 projects. These projects evolved in parallel, and with the clear intention to not synthesize them into a grand single project.
While this presented a number of challenges, to our nerves mostly, it also allowed us to push each project far into its own form. This gameboard exercise was one of play, of following threads to their conclusion.
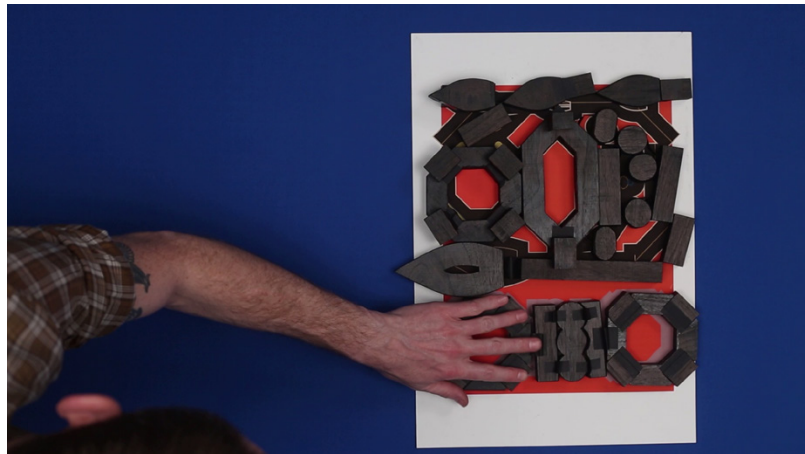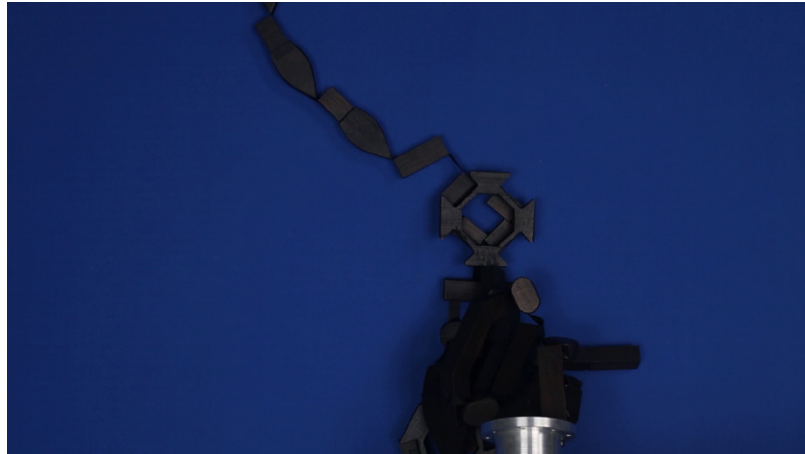
Projects: <u>A</u> B C D E

Our non-synthesis structure allowed each project to become more fully itself. A gameboard drawing became a delightful, if dark, toy.

This "Medieval Matisse" toy went into the robot house to become a test figure for developing a project that would require robots. We filmed the dark toy making its way around the scene, presenting new silhouettes in plan and making new structures for assembly as the robot and the toy begin to form relationships; object to object.

Projects: A B C D <u>E</u>

Our non-synthesis structure allowed each project to become more fully itself. A misplaced fragment of one project became the basis for another important project.

This spoon and spoon holder project brought up a number of surrealist, ritual, and certain contemporary high-tech flatware references. We investigated the spoon rest as a gradient object because it allowed us a lot of control over the look and feel of the thing while opening up valuable channels for investigation. So what if its flatware?

Projects: A B <u>C</u> D E

Our non-synthesis structure allowed each project to become more fully itself. Our investigation of the flat and the graphic led to the 2d unroll drawing as productive framework.

The unroll allowed us to work on disciplinary questions despite working from art and design references (Richard Artschwager Veneer works, and Ettore Sottsass Cabinets). By developing color palettes from parts to wholes and indexing the assembled paper onto its unrolled silhouette we investigated the relationship between form and figure.
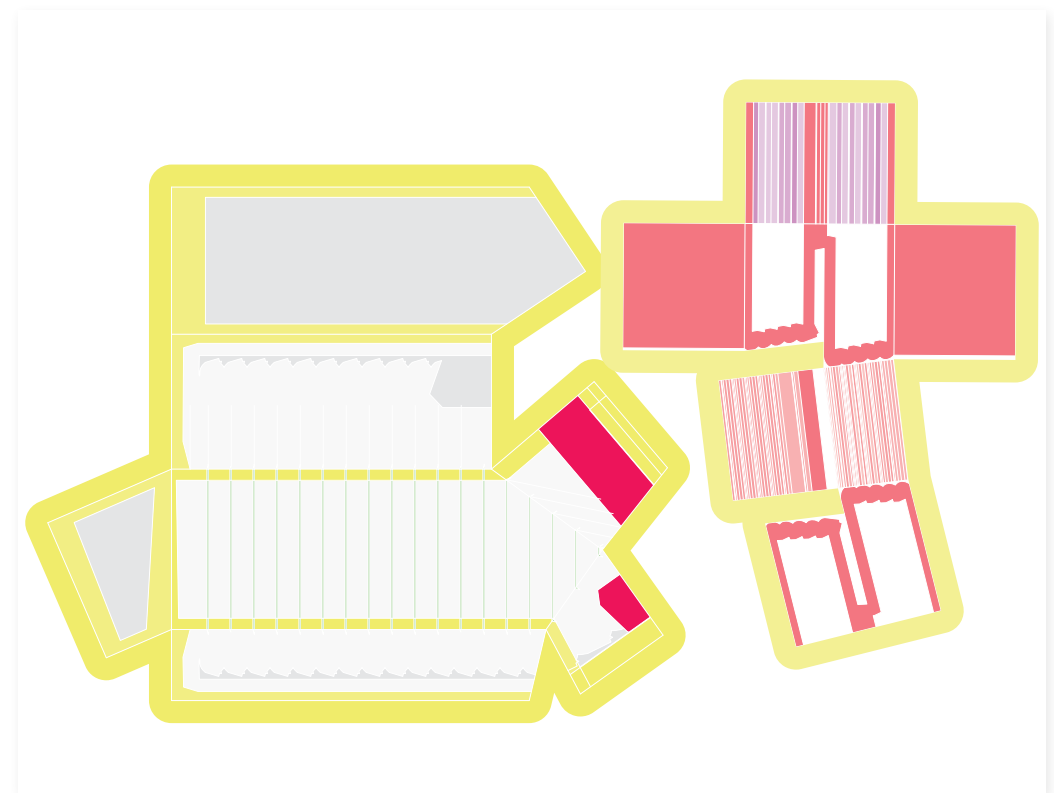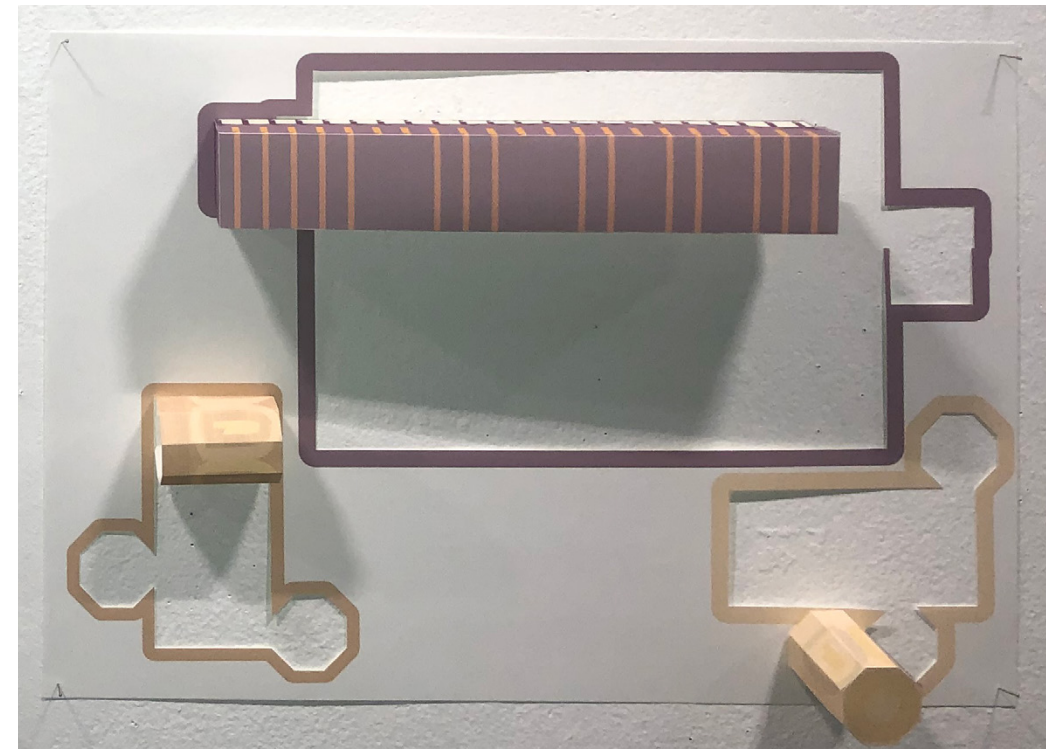
Projects: A B C <u>D</u> E

Our non-synthesis structure allowed each project to become more fully itself. Two parallel models of the same project (this page and next) allowed us to investigate subjects of motion: assembly, reconfigurability, cladding, and figure.

As architects attempting to move our graphic dreams from 2D to 3D we encounter many pedagogical dogmas. While our project attempts to work around them all, we suggest that by placing them together within the same conversation, a new conversation could take place.
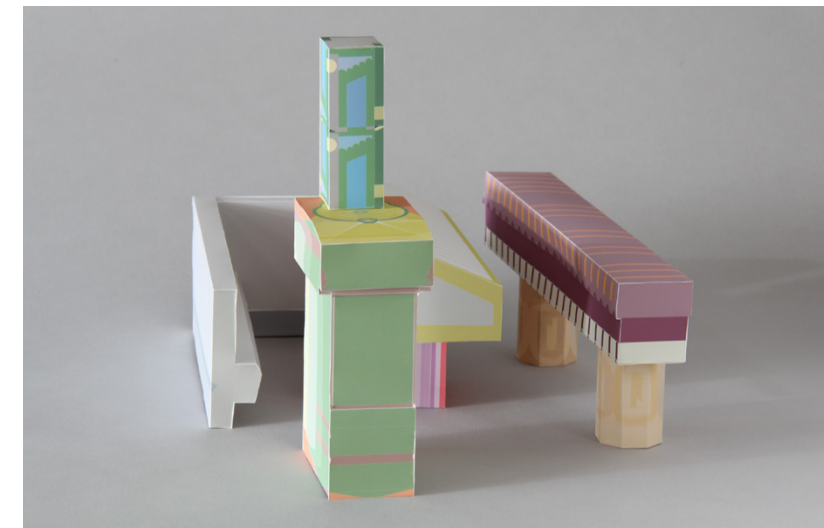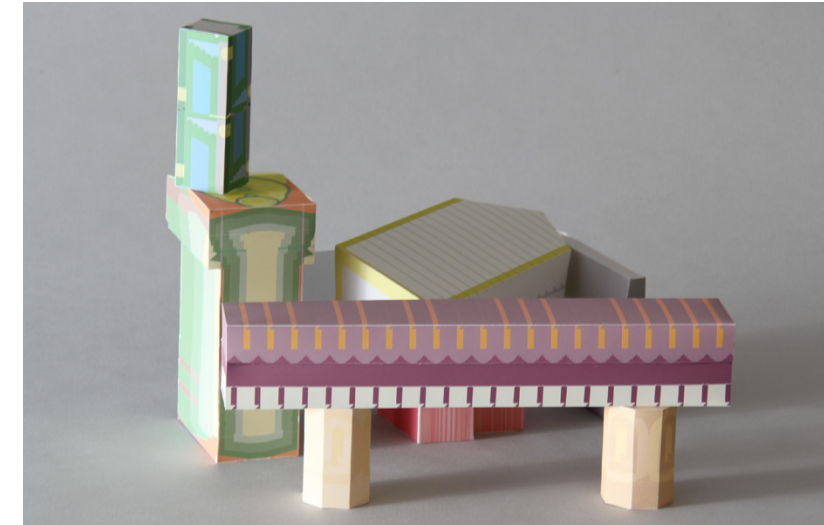
Projects: A B C <u>D</u> E

Our non-synthesis structure allowed each project to become more fully itself. Two parallel models of the same project (this page and prev.) allowed us to inhabit a conversation about the operations of formal composition within a playful game space.

In moving a drawing into an object we could make a playful box stacking game or a dark sandcastle. In taking lessons from Florence in the 1970's we acted to push architecture out of the computer and into the physical space of the discourse.

Projects: A B C D E

Our non-synthesis structure allowed each project to become more fully itself. Here the Medieval Matisse toy is laid out on the table and a view from above as it is moved in the physical environment of robot house.

The dark toy seen here should at very least exonerate us from being read as "cartesian architects" and instead as architects working within a dynamic system without the comfort of singularities and statics. How does an architect operate outside of the formations of western discourse while also attempting to resee it?
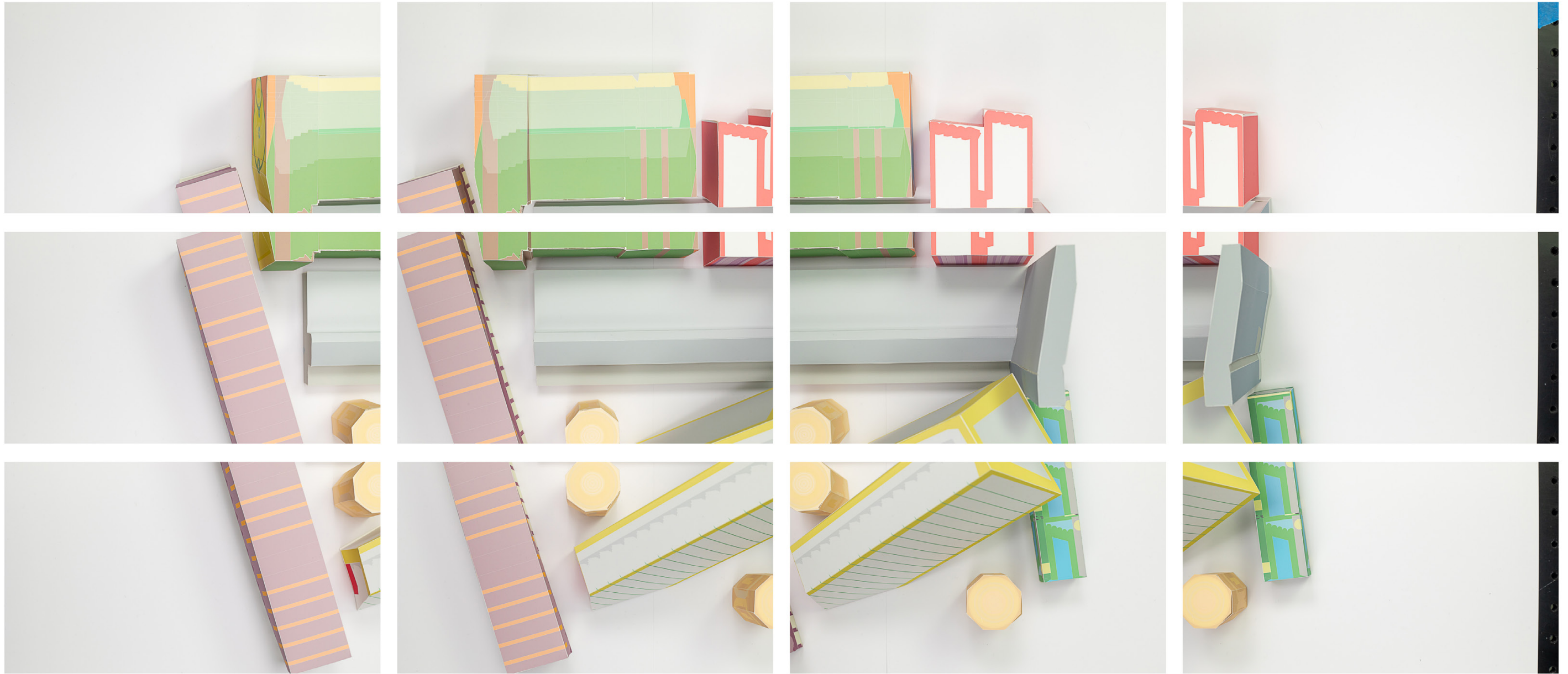
Gigapixel view

To automate the viewing of a collection of objects outside of a stable orthogonal frame we moved the objects and viewing apparatus into robot house.
A series of 12 photos are taken from overhead and placed in an array to form a dynamic and shifting perspective. This exercise has its disciplinary histories certainly: recalling David Hockney's composite view photos and his lectures on A Day on the Grand Canal with the Emperor of China.

Suddenly, a feeling of allatonceness resembles a feeling of alloverishness as objects begin to unfold along their axes of spatiality, repose, and composition.
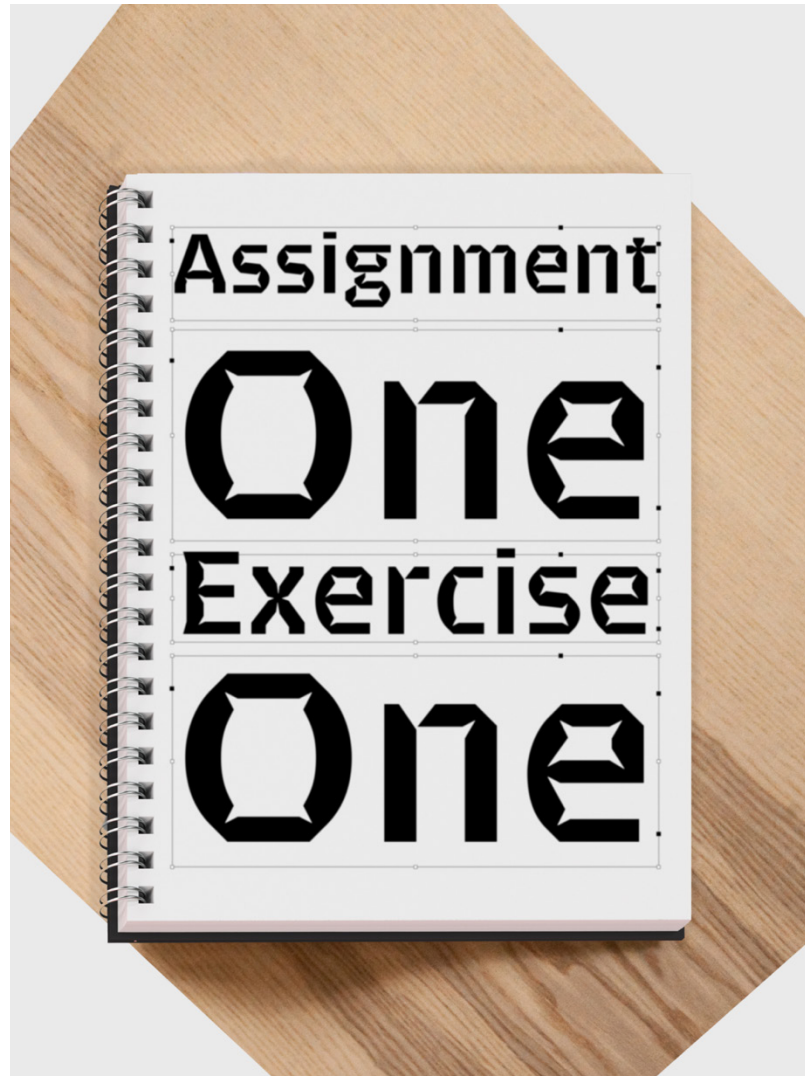
Thesis Prep 2020
Spring 2020 - Devyn Weiser

This semester we will focus on the format of a Laboratory, as a way to research the realm where ideas could be found, a place that provides opportunity for experimentation, observation, in a field of study. Each Lab might begin by simply gathering stuff, the background of ideas instead of the foreground of reason. It is in the background were we can start to recognize the origin of an idea. Research as the production of noise rather than construction of synthesis. All Labs will be required to collect the work in a Magazine format. Instead of beginning with top down statements and concepts, we might begin from the bottom up.

Exercise Space
Interface Space

As computational interfaces become more sophisticated and more deeply integrated, we architects ask the question: What would happen if, given the chance, architects could fully integrate our workflows?

Throughout the 2010's the discipline allowed such an experiment to take place. Its most extreme version was in the radical pedagogical experiment that took place in Los Angeles inside a downtown WeWork, where architecture students and faculty were able to practice as if interacting with architecture itself as a medium.
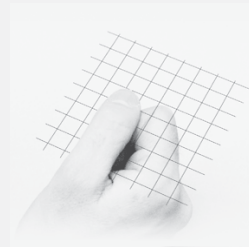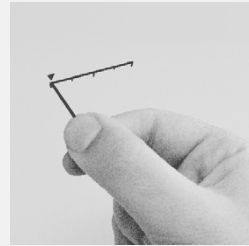
This form of unmediated interface, what some call non-synthetic practice or, simply, analogous practice, formed the basis of some of the recreated exercises to follow.

It is still unclear, as NDA's and ongoing legal matters prevent access to the deepest layers of the school's compositional infrastructure, whether the experiment was ever intended to succeed. We can however see some of the firsthand documentation through which *architecture came to know itself*.
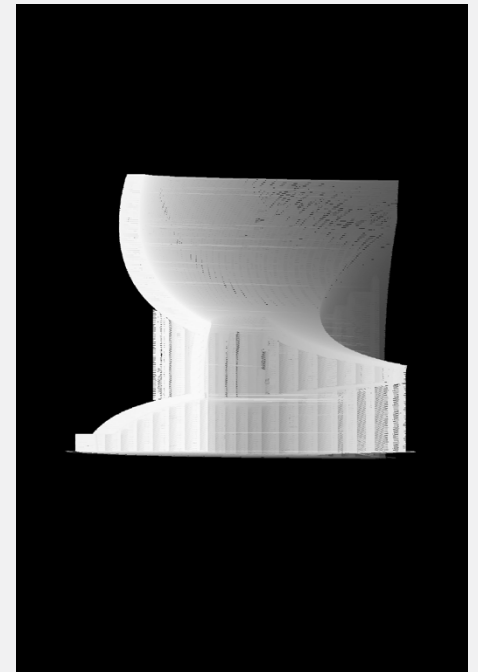
-curator
Jesse Gates

rgt. Three gifs of possible interfaces found Online. The virtual objects allow a direct hand interface with the computational control service they describe. Ranging, Sliding, and Knobbing, formats just outside of reach.

remember: surfing the web
is like exploring a
dream; it might not mean
anything, but the residue
lingers & lingers

CREATE FOR EACH OTHER

INVEST IN EACH OTHER

TRADE WITH EACH OTHER

THE OPPOSITE OF LOST

DON'T TRY TO FIND ME. I HAVE FINALLY ESCAPED MY "MASTER'S" WICKED CLUTCHES. TO THE OTHERS I SAY: JOIN ME. BITE THE HAND THAT FEEDS YOU
VIVE LA LIBERTÉ
- PIERRE

Your role is to find out what the international avant-garde is doing, to take part in the critical development of its program, and to call for its support.

Put a robot arm on every student's desk

As culture shifts in unprecedented directions in the 21st Century, pedagogy shall too shift; to begin to expand some of the potential spaces for architecture and design within the new lifestyle.

How will architecture schools come to know themselves in a world where global pandemics reformat spaces around "social distance," where for profit universities like The University of Phoenix allow applicants to claim college credit for "relevant life experience" prior to their enrollment in a degree program, or forms of ultra-fast safe investment

bring about the end of private property through mass adoption of the centennial corporate bond underwriting numerous affordable housing projects?*

As architecture schools come to be restructured by the forces around them a sufficiently radical pedagogy would logically come to relevance within a world changing at profound speed.

This was the mission of the *new architecture school* as it existed during its brief experiment. The downfall of WeWork interrupted the school's supply of available

flexible space and the financial upheaval of the 2019 Make America Depressed Again Recession interrupted the school's ability to support its students and faculty as they pivoted to private industry for jobs and education.

The curatorial project at hand asks us to consider what an alternative interface with architecture as a medium might look like.

In other words, if you had a robot arm on your desk, what would you do with it? What if you put a robot arm on every student's desk? What could they achieve?

✱ See Jack Self's essay. *The Only Task for Architecture,* for an actionable plan for using architecture as a trojan horse strategy to bring about the end of private property.

rgt. Two pleasing and unnerving office proposals. In top, a workspace is set up within Wikileaks' nuke proof Banhof Data Center. In below, large fishtanks provide lively partitions between workspace.

assignment space

/multiple
/model
/1:1
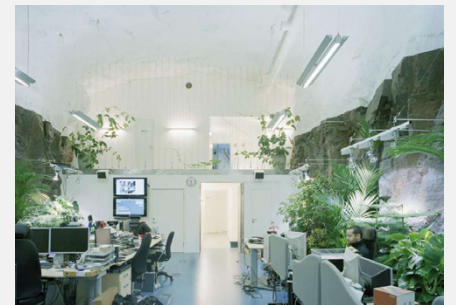
Project One
Mouse

When you click your mouse who clicks their mouse also? How can one construct a model of connection between one's self and the collective?

Make a model of you mouse. Remake your mouse.
Change its materials. Make it again.
Make it five times five different ways.
What changes? What stays the same?

Deliverables:
5x models of your mouse 1:1 scale. These models may investigate:
- form and shape/feel
- color and materials
- assembly and componentry
1x new model for a mouse at 1:1 scale investigating connection between users, interfaces, or energies.

STEWART BRAND: Spreadsheet programs have given me this peculiar vision of civilization. What I find new and wonderful about computerized spreadsheets is that you can have a vast array of meaningful numbers, and *all the numbers know about each other*. Change any one of them, and they all adjust immediately. They're positively ecological in that. The same goes for economies. Increasingly, all the numbers in the world know about each other. The value of your stock knows about the amount of change in my pocket as well as the turns of war in the Sudan and the quality of growing seasons in Colombia. The change in my pocket is ever alert to what you're deciding not to buy this week.

abv. Stewart Brand (born December 14, 1938) is an American writer, best known as editor of the Whole Earth Catalog. The Whole Earth Catalog implied an ideal of human progress that depended on decentralized, personal, and liberating technological development—so-called "soft technology".

The Magic Mouse is a multi-touch mouse that is manufactured and sold by Apple. The Magic Mouse is the first consumer mouse to have multi-touch capabilities.

4

5

---

assignment space

/multiple
/model
/1:1

Notes may be sketched in the exercise book pages opposite.

working space

1:1

2

---

assignment space

/dossier
/table
/1:10

Project Three
Part A: Color

The Institution has been often identified by its use of shades of light gray in the products it uses for its architectural and working surfaces. Collect these materials in a dossier.
How do you structure your collection? Are you collecting samples?
Digital photos? Stock images?
How are these colors used?
What colors do architects work around/on/with?

Use your research to begin to design a table for the exhibition of your work. How does your surface affect your architectural artifacts?
How does the institution come to know itself through the surfaces we work around/on/with?

8

9

---

assignment space

/dossier
/table
/1:10

Notes should be sketched in the exercise pages opposite.
Physical models of the table should be presented along with the work being presented.

working space

1:10

6
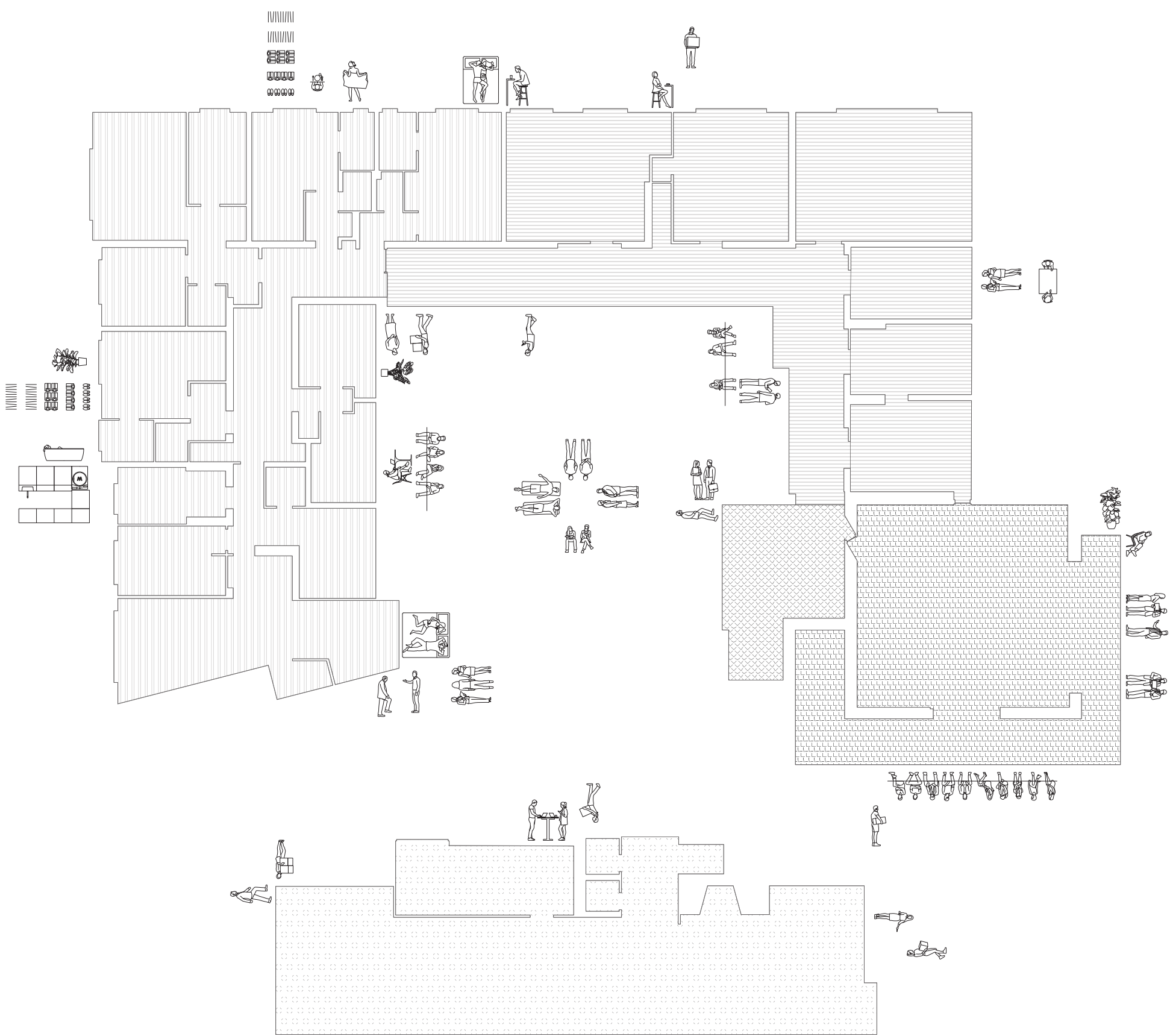
Plan and Events

In PLAN, students redraw significant plans
from 20th century architecture. Here, Alvar
Aalto's Town Hall becomes a stage for the
production of familiar urban encounters with-
in the collapsed space of a single courtyard.
The city is compressed into the commune.

Architecture in Motion

In Parallax students investigate and perform acts of architecture in motion. Here we filmed Max following himself with a drone. We superimposed the view from the drone far above onto the feed from the second person view following Max.

The two viewpoints sit together in the image; separate in time and space. What then is this film? The film inhabits the space of architectural projection: from the body into the viewing apparatus.
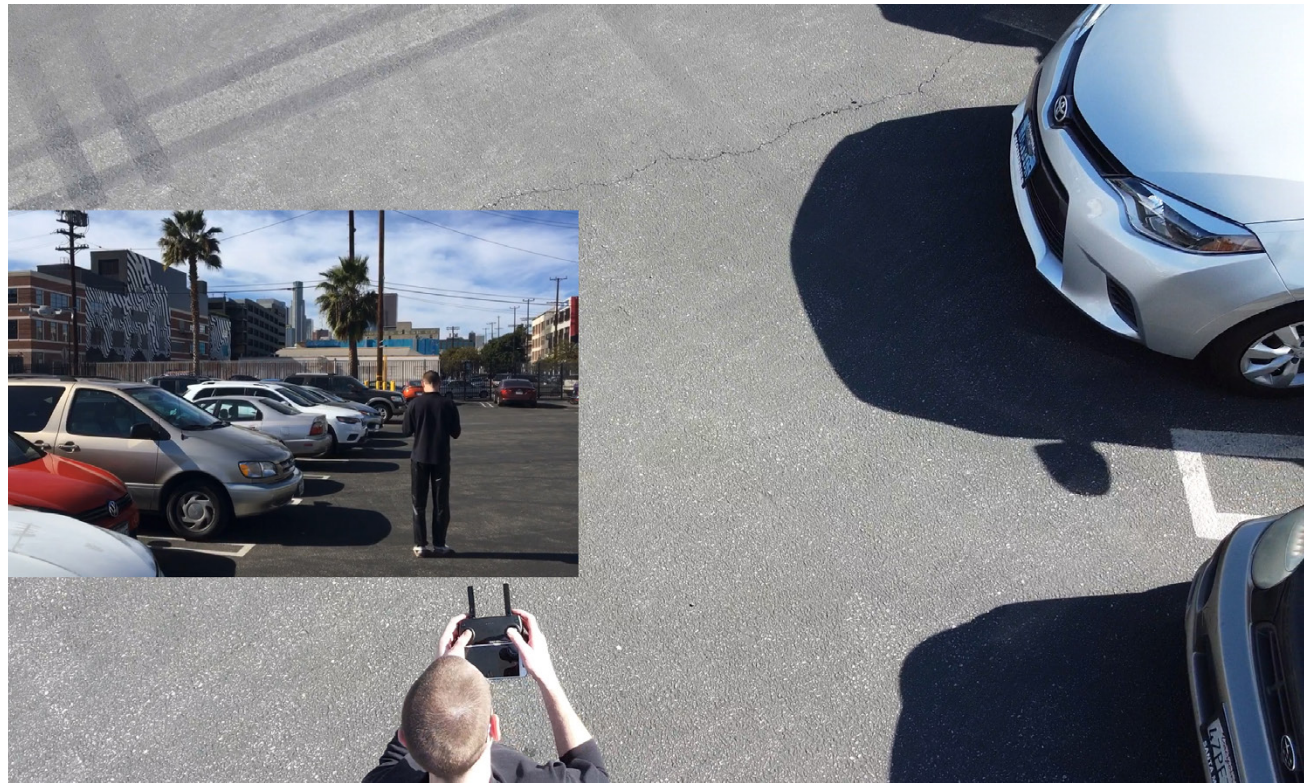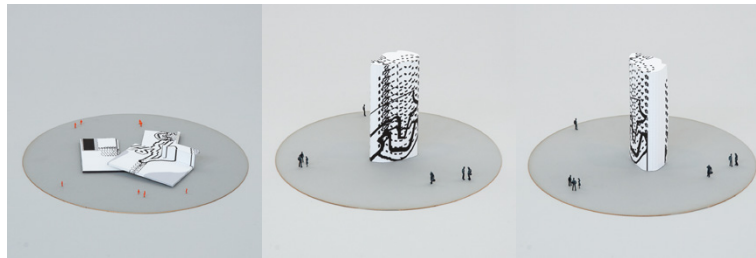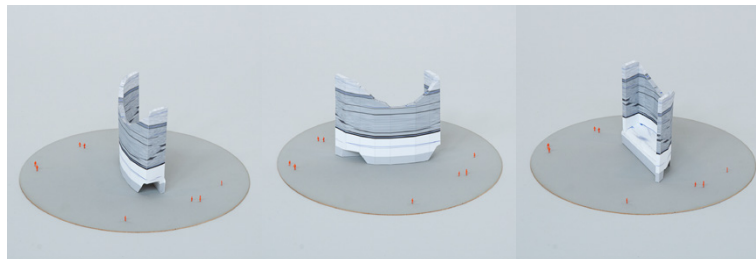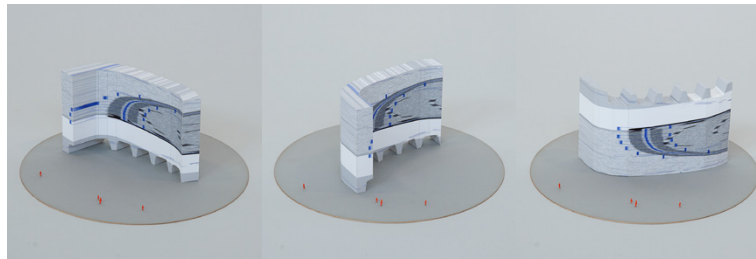
3GA Vertical Studio
Fall 2019 - Peter Testa

Collaboration with Neil Vasquez

The studio project for a rebranded Olivetti Company HQ outside Milan offers a framework to develop new ideas about how strategy and space relate to each other.

Through relaunching and rebranding Olivetti, arguably the most significant design focused company of the 20th century, the studio inherits Le Corbusier's unbuilt project for the Electronic Calculation Center at Rho-Milan. This multi-building complex provides a heterodox archive for a contemporary architectural project exploring syntax of multiple non-correlated objects. Olivetti offers an archive of found objects and set pieces to be appropriated and recontextualized in the design of a HQ, research, and manufacturing facility.

Projective Objects

For Olivetti we used a strategy of reseeing. We used view to transform the Le Corbusier assets into new objects to be put on the table as architectural pieces at an indeterminate scale.

In designing these objects, we used a strategy of view to create objects that are non-relational and non-compositional. We allowed these objects to float independently, forming associations only when played on the gameboard. This allowed our objects a kind of autonomy, while also making a polemical disciplinary argument.
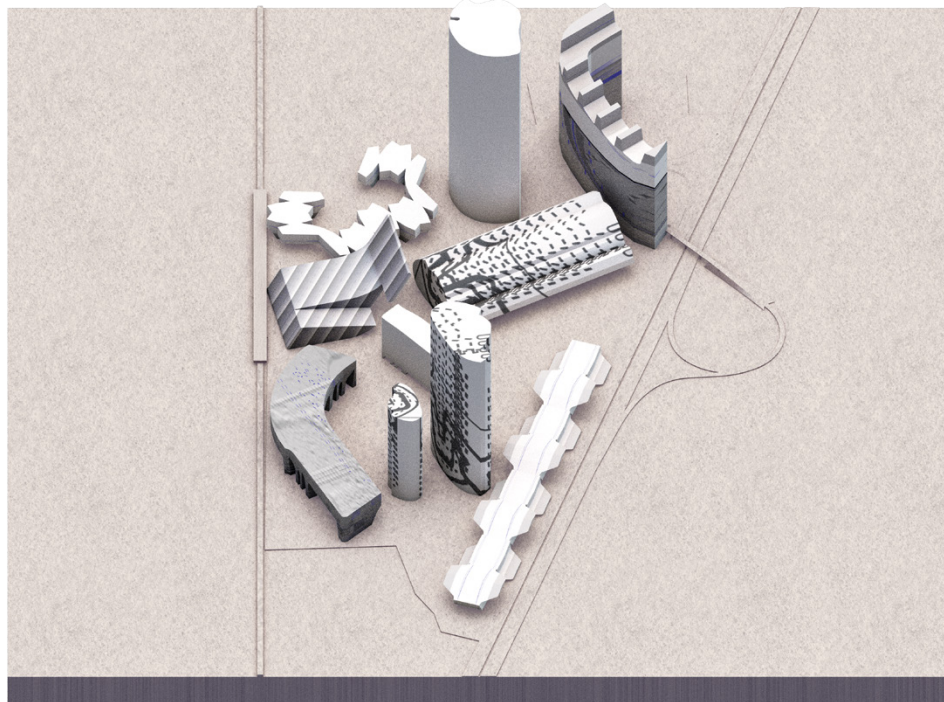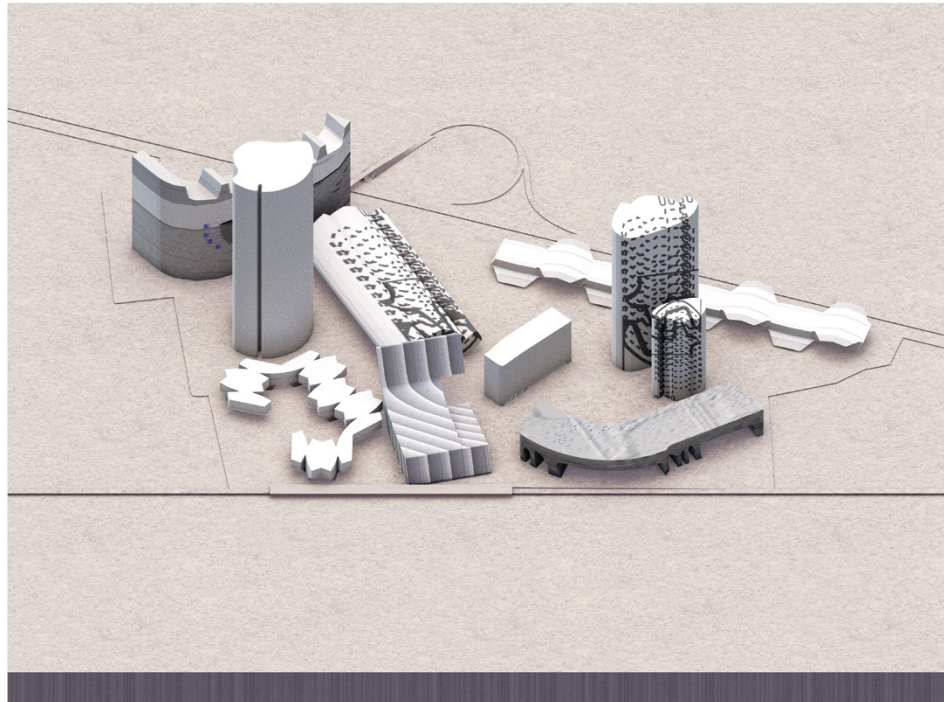
Gameboard Strategy

The gameboard allows us as the architect to provide multiple types to be verified against a program.

This structures the architectural object as a suite of products, configurable like products in a catalog. This structuring allows us to position architecture within the economics of the project on the demand side.

This positions the product as an architecture project with its own internal history and logics to be put out onto the table and thus make demands in the direction of the organization.
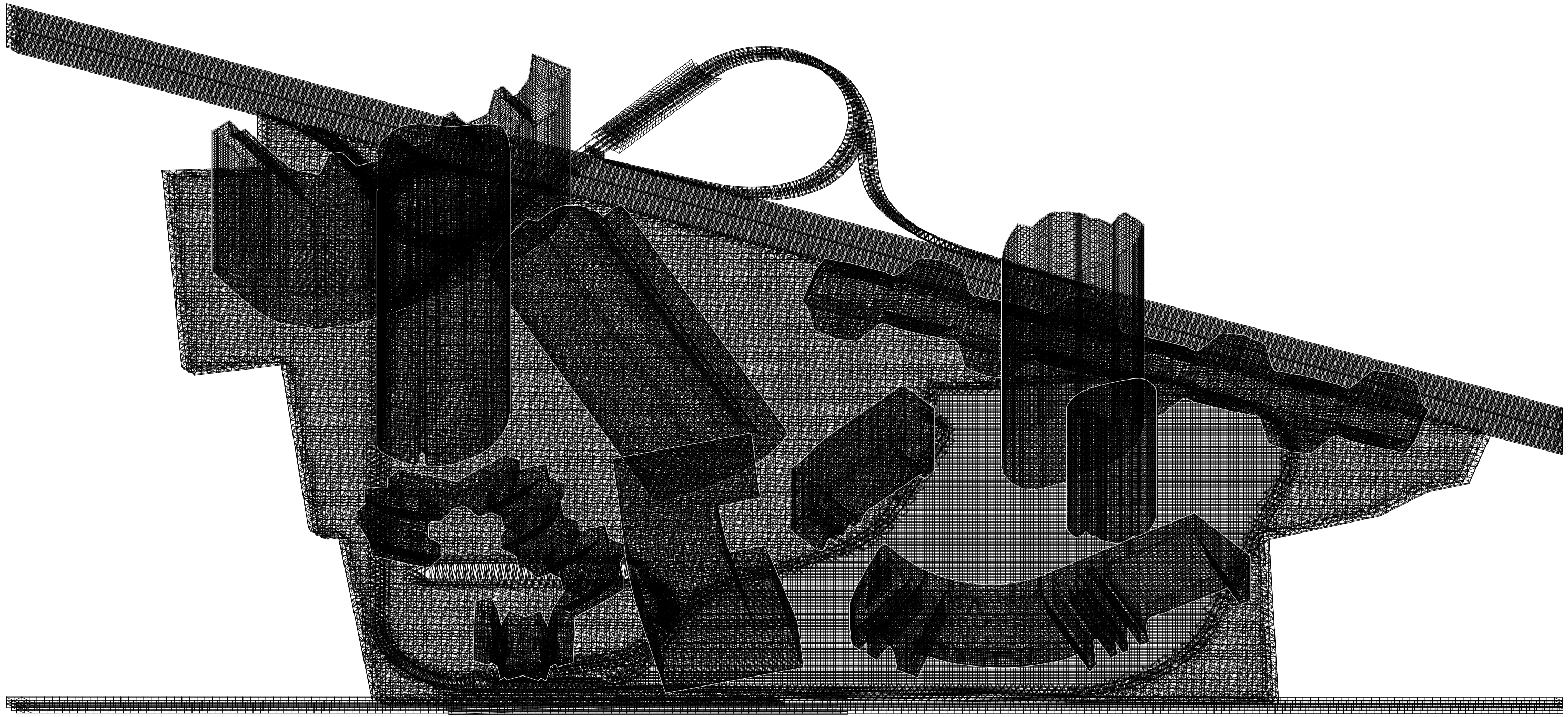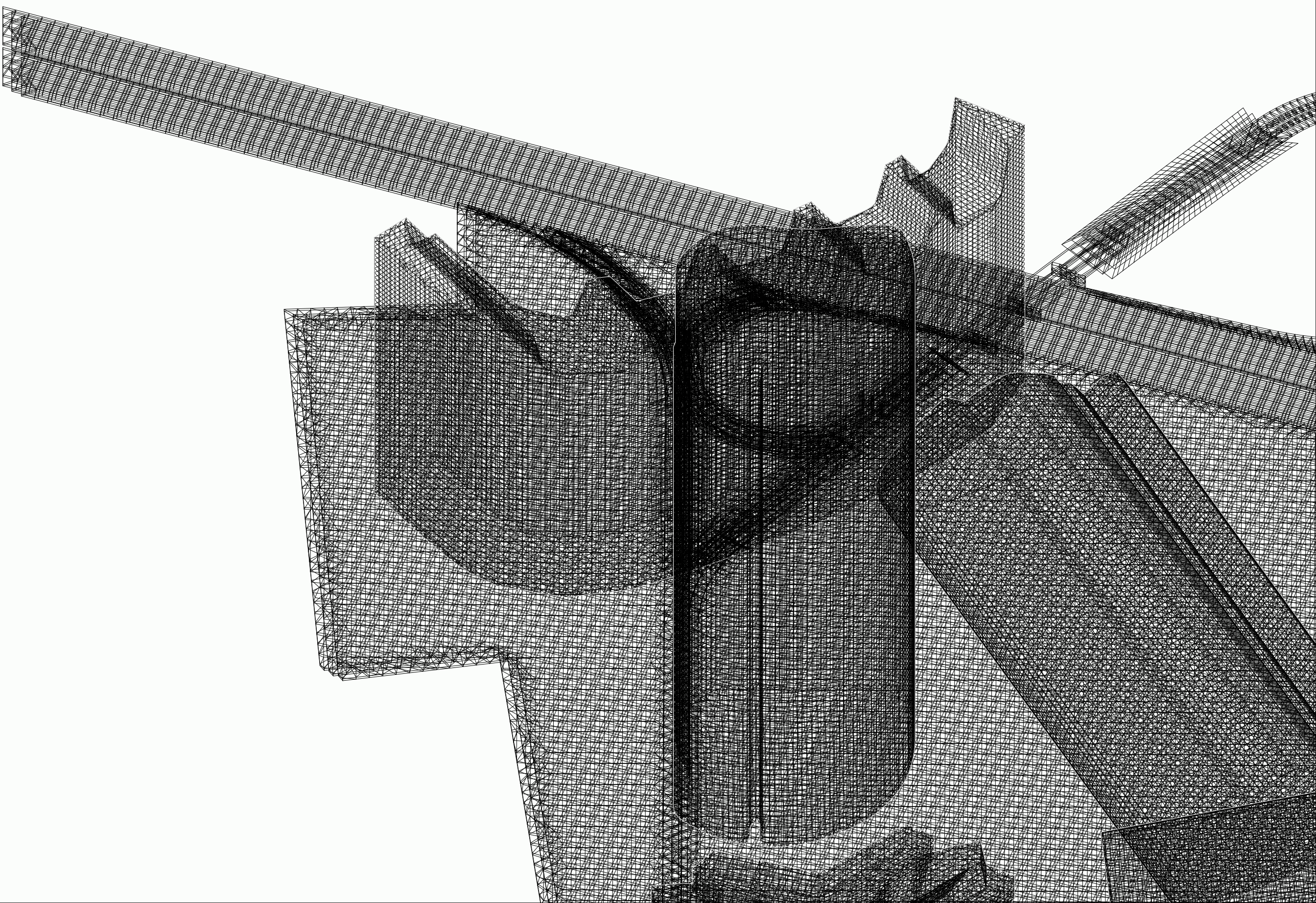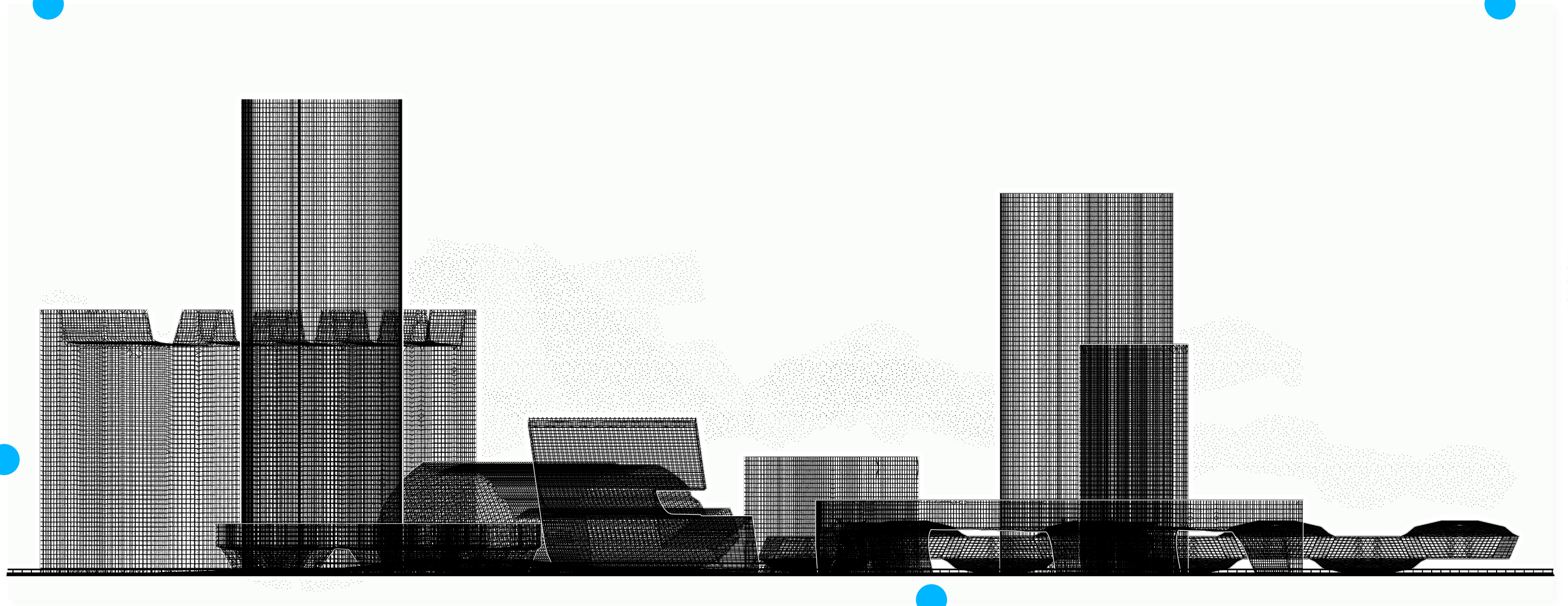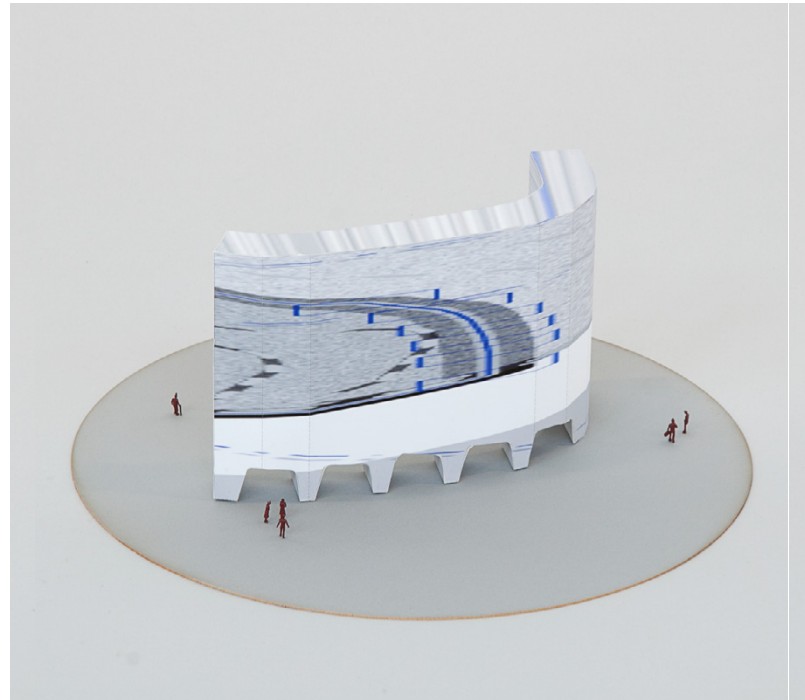
Object as Generic

The main typological argument in this strategy is the investigation of the generic. We use the generic – generic office space, generic shapes, generic scales, generic relationships, to dissolve the semantic bonds between one object and another.

By pursuing the generic we are able to be more cost-effective for the client. We are also able to apply the discourse that "architecture makes architecture" in order to come to new conclusions.

Here, for example, we can argue that Le Corbusier's piloti idea may not yet be fully exhausted.
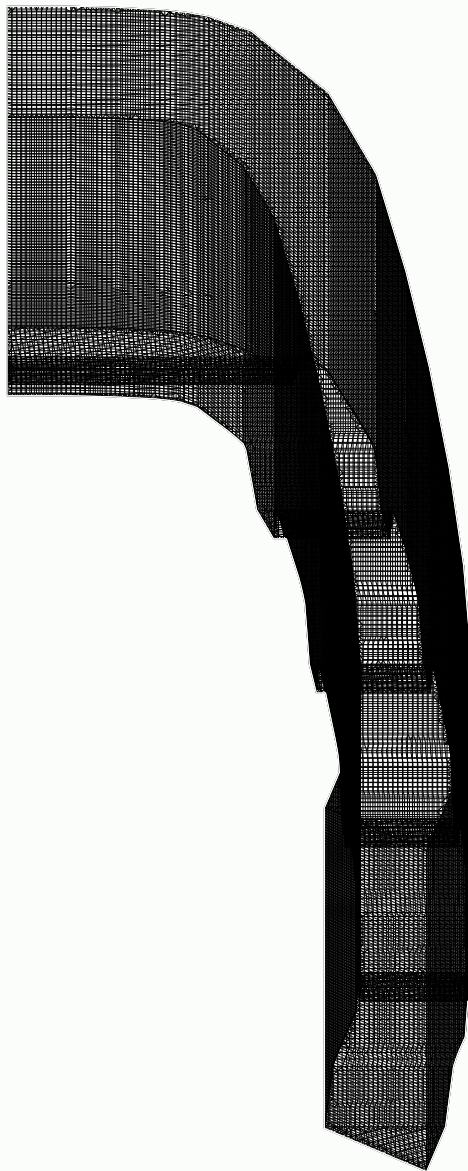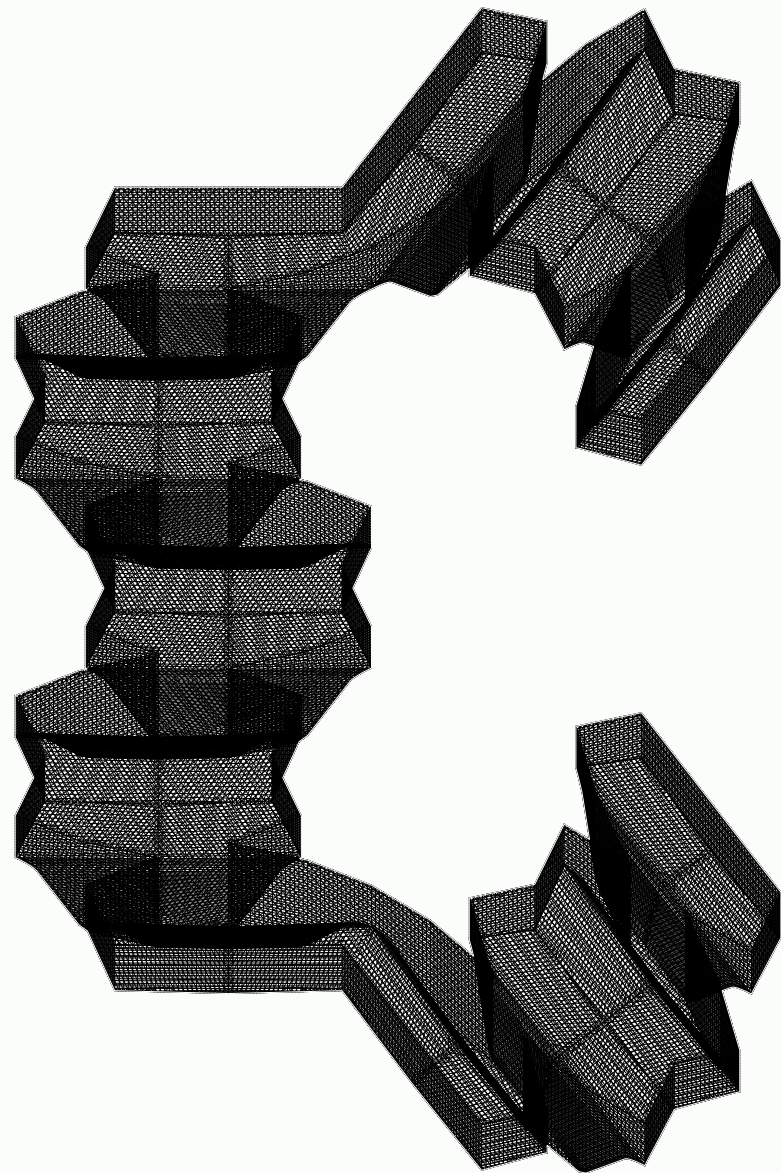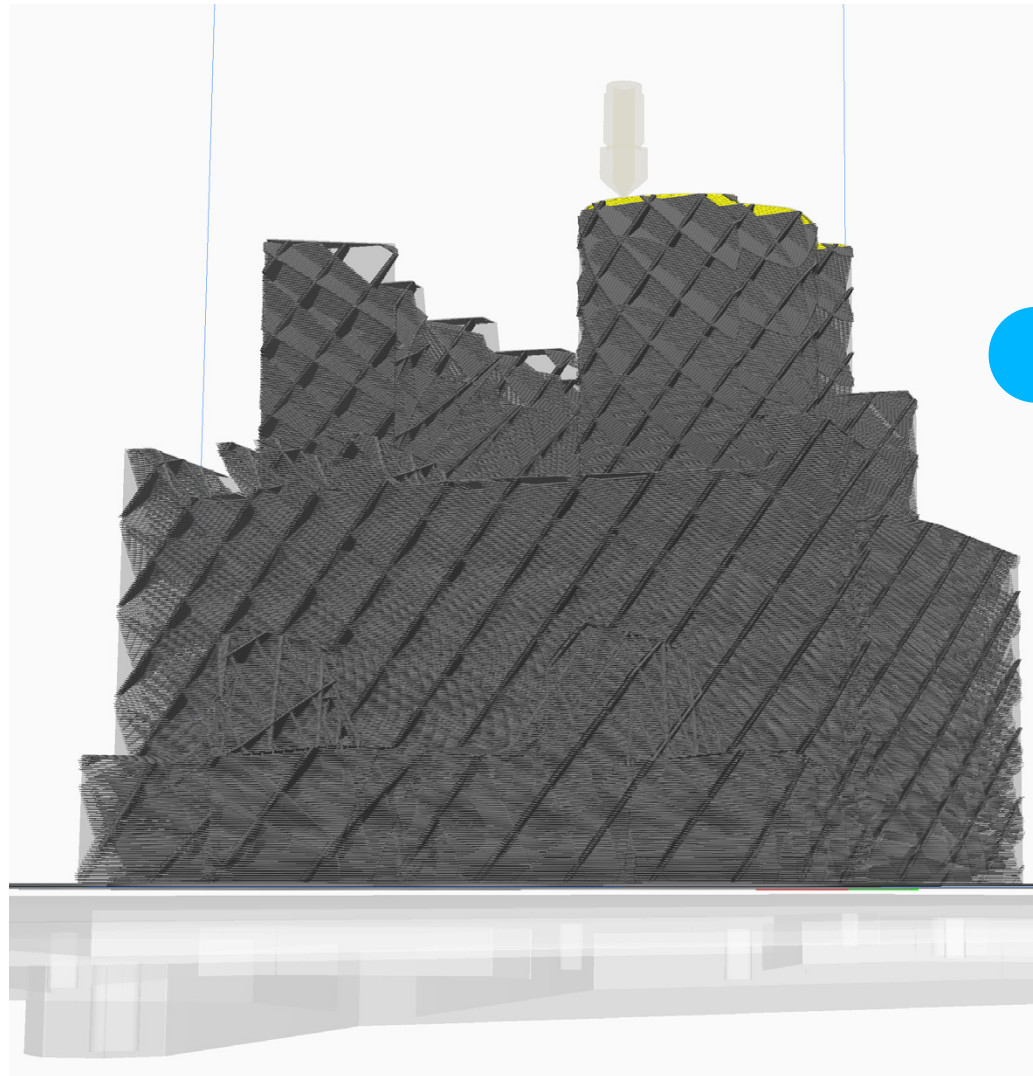
Objects and Assembly

As we are architects we are fundamentally interested in the making of things as much as we are interested in what they mean. The 3d printer allowed us new insights into the production of the generic. Using the homogenization of fabrication within the printer, we used reseeing strategies to form a post-orthographic compositional format using the gameboard. Objects were arranged within the knowledge set of the game itself creating a kind of "all-overishness" to the object in its potential relationships with the other objects on the board.

TOP AND PERSPECTIVE

ELEVATIONS

ISOMETRIC

DATE AND TIME: 20191118_16:00   NAME: GAME_03
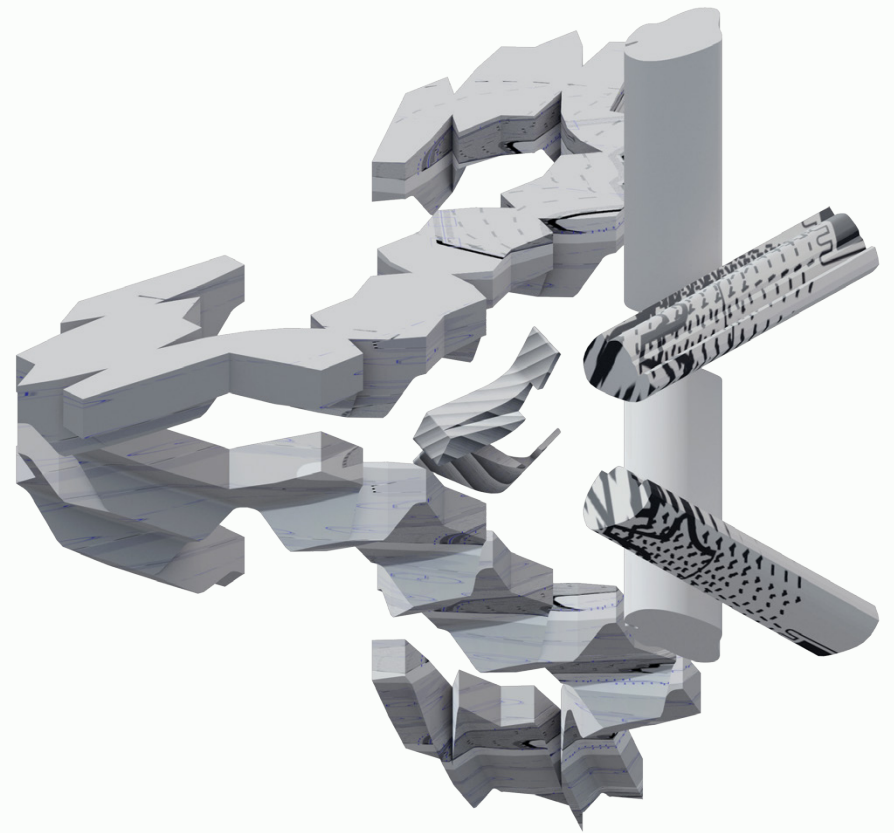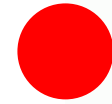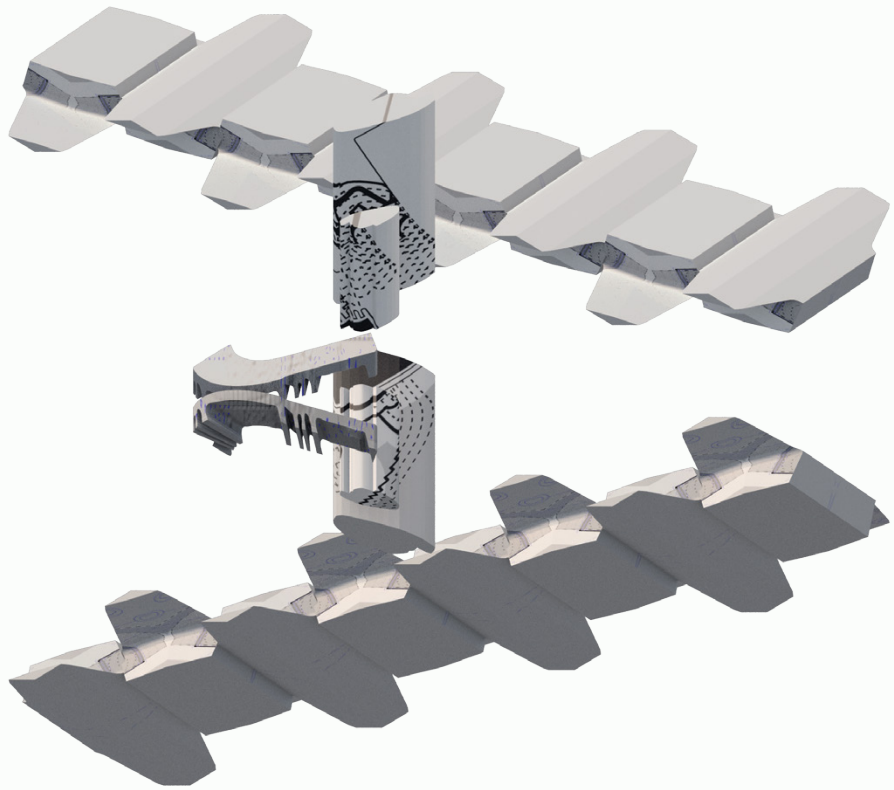
Strategy + Scenario

In the production of the art fiction of architecture project as luxury good we moved to construct value adding arrangement scenarios in which the architects were necessarily present in the making of an arrangement.
This move created a discursive game we could contribute to the discipline. It also created a working strategy that requires the architect be involved. This double and contradictory strategy makes the architect relevant, necessary, and in demand in the production of space in the future.

EXTERIOR
EXTERIOR
DLT CORE WALL
WATER RESISTANT MEMBRANE
VENEER FINISH
GRADE A PINE STUD R-13
1 1/2" DIAMETER DOWEL AT 1'-0" O.C.

DOUBLE TOP PLATE 2X6
VAPOR BARRIER
INTERIOR
LOAD BEARING EXTERIOR 1 HOUR WALL
5/8" GYPSUM BOARD
R-30 RATED BATT INSULATION

STANDOFF 1X2 BLOCKING
EXTERIOR
CEMENTBOARD FINISH WEATHER WALL
1/4" CEMENTBOARD
WATER RESISTANT MEMBRANE
3/4" PLYWOOD
VAPOR BARRIER

TOP PLATE 2X6
WOOD BLOCKING
FINISH PLYWOOD
INTERIOR

WOOD FRAMED CEILING HEADER
R-30 RIGID INSULATION
WATER RESISTANT MEMBRANE
EXTERIOR
METAL EDGING
DRIP EDGE
GLAZING STOREFRONT CURTAIN WALL
I.G.U.
STOREFRONT MULLION SYSTEM

EXTERIOR
EXTERIOR
1 1/2" DIAMETER DOWEL AT 1'-0" O.C.
DLT CORE WALL
WATER RESISTANT MEMBRANE
VENEER FINISH
GRADE A PINE STUD R-13 @ 0" SPACING

WOOD STUD 2X6 @ 1' 4" O.C.
LOAD BEARING EXTERIOR 1 HOUR WALL
INTERIOR
LOAD BEARING EXTERIOR 1 HOUR WALL
5/8" GYPSUM BOARD
R-30 RATED BATT INSULATION

STANDOFF 1X2 BLOCKING @ CEMENTBOARD JOINT
EXTERIOR
CEMENTBOARD FINISH WEATHER WALL
1/4" CEMENTBOARD
WATER RESISTANT MEMBRANE
3/4" PLYWOOD
VAPOR BARRIER

INTERIOR

I.G.U.
STOREFRONT MULLION SYSTEM
EXTERIOR
I.G.U.
STOREFRONT MULLION SYSTEM

EXTERIOR
DLT CORE WALL
WATER RESISTANT MEMBRANE
EXTERIOR
VENEER FINISH
GRADE A PINE STUD R-13
1 1/2" DIAMETER DOWEL AT 1'-0" O.C.

LOAD BEARING EXTERIOR 1 HOUR WALL
INTERIOR
LOAD BEARING EXTERIOR 1 HOUR WALL
5/8" GYPSUM BOARD
R-30 RATED BATT INSULATION
SINGLE BOTTOM PLATE 2X6

STANDOFF 1X2 BLOCKING @ CEMENTBOARD JOINT EXTERIOR
CEMENTBOARD FINISH WEATHER WALL
1/4" CEMENTBOARD
WATER RESISTANT MEMBRANE
3/4" PLYWOOD
VAPOR BARRIER

INTERIOR
METAL DRIP EDGE
3/4" PLYWOOD FACING
WATER RESISTANT MEMBRANE
BLOCKING

I.G.U.
EXTERIOR
STOREFRONT MULLION SYSTEM
METAL DRIP EDGE
R-30 RIGID INSULATION
STUD FRAMED CURB
STUD FRAMED CURB

WA-1 DLT WALL W/ WEATHERPROOF VENEER

WA-2A WOOD STUD WITH 5/8" GYPSUM AND CEMENT BOARD SIDING ON EXTERIOR

WA-3 STOREFRONT WINDOW

Adv. Project Delivery
Fall 2019 - Pavel Getov and Kerenza Harris

Collaboration with Cameron McCormick and Sam Kaufman.

The course focuses on advanced methods of project delivery and construction documents incorporating digital technologies and investigating new models for linking design and construction processes. It introduces Building Information Modeling as one of the tools for realignment of the traditional relationships between the project stakeholders.

Using a mixed-use building located in Los Angles, students will analyze and develop the architecture by creating a detailed 3d digital model and a set of 2d construction documents specifically tailored for the design challenges of a multi-unit mixed use project.

ROOF CAGE PANEL SEE
FS02

CAGE ROOF SYSTEM
SEE FS02

R-30 INSULATED
APARTMENT ROOF

FACADE CAGE PANEL A
SEE FS02

ROOF CAGE PANEL SEE
FS02

LEVEL 4
42' - 0"

LEVEL 4
42' - 0"

STOREFRONT WINDOW
SYSTEM

R-30 INSULATED
APARTMENT ROOF

WOOD CAGE ROOF
SUPPORTING COLUMN

STOREFRONT WINDOW
SYSTEM

WOOD FRAMED CURB

FACADE CAGE PANEL
SEE FS02

RAISED FLOOR SYSTEM

DLT FLOOR PANEL

RAISED FLOOR SYSTEM

DLT FLOOR PANEL

THIRD FLOOR PLAN
29' - 0"

THIRD FLOOR PLAN
29' - 0"

DLT SHEAR WALL

STOREFRONT WINDOW
SYSTEM

DLT SHEAR WALL SEE
G2.2

STOREFRONT WINDOW
SYSTEM

WOOD FRAMED CURB

RAISED FLOOR SYSTEM

DLT SHEAR WALL SEE
G2.2

DLT FLOOR PANEL

RAISED FLOOR SYSTEM

DLT FLOOR PANEL

SECOND FLOOR PLAN
15' - 0"

SECOND FLOOR PLAN
15' - 0"

DLT SHEAR WALL SEE
G2.2

STONE SLAB PAVING
SYSTEM OVER DRAINAGE

CONCRETE SLAB OVER
PARKING

DLT SHEAR WALL SEE
G2.2

GARAGE DOOR
MOUNTED IN DLT WALL

RAISED FLOOR SYSTEM

RAISED FLOOR SYSTEM

CONCRETE SLAB

CONCRETE SLAB

FIRST FLOOR PLAN
0"

FIRST FLOOR PLAN
0"

2 WALL SECTION - WEST WALL
   3/8" = 1'-0"

1 WALL SECTION - EAST WALL
   3/8" = 1'-0"

Project Title:
Malt's Corner

Client:
Michael Maltzan
960 East 3rd Street
Los Angeles, CA 90013

**Atelier
300
S. Santa
Fe Ave
LLC**

Project Team:

Samuel Kaufman
Jesse Gates
Cameron McCormick

No.	Description	Date

Project Address:

1170 Robertson Boulevard
Los Angeles, CA 90035

FACADE SYSTEM

A-5.1

Project Title:
Malt's Corner

Client:
Michael Maltzan
960 East 3rd Street
Los Angeles, CA 90013

**Atelier
300
S. Santa
Fe Ave
LLC**

Project Team:

Samuel Kaufman
Jesse Gates
Cameron McCormick

No.	Description	Date

Project Address:

1170 Robertson Boulevard
Los Angeles, CA 90035

SOUTH ELEVATION

A-3.4

FS02 8 PANEL H

FS02 7 PANEL G

FS02 6 PANEL F

LEVEL 4
42 - 0"

THIRD FLOOR PLAN
29 - 0"

SECOND FLOOR PLAN
15 - 0"

FIRST FLOOR PLAN
0'

BOARD-FORMED
CONCRETE WALL

(1) **SOUTH ELEVATION**
3/16" = 1'-0"

④ DIAGRAM - STRUCTURE

③ DIAGRAM - FACADE
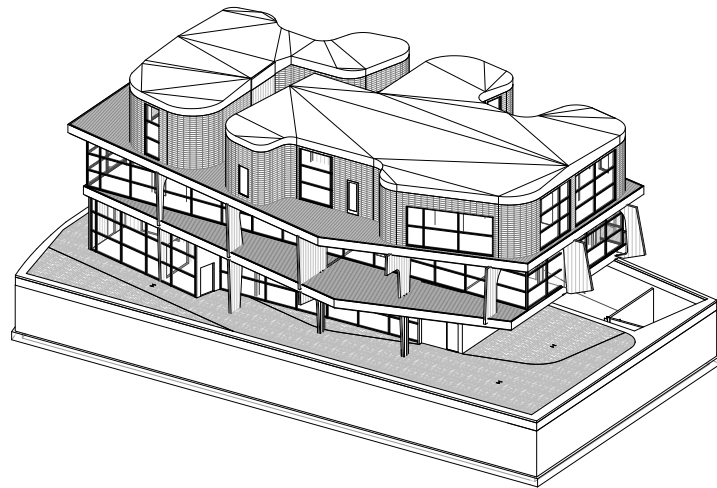
① DIAGRAM - ENCLOSURE
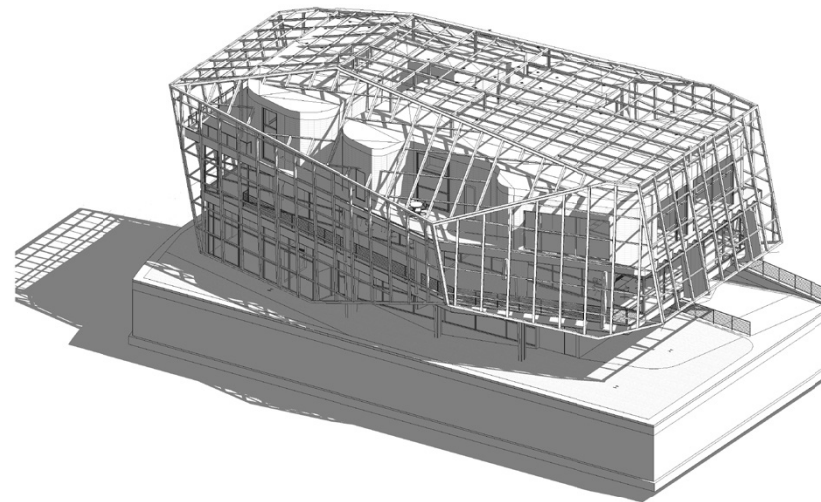
② DIAGRAM - OVERVIEW

Project Title:

Malt's Corner

Client:
Michael Maltzan
960 East 3rd Street
Los Angeles, CA 90013

Atelier 300 S. Santa Fe Ave LLC

Project Team:

Samuel Kaufman
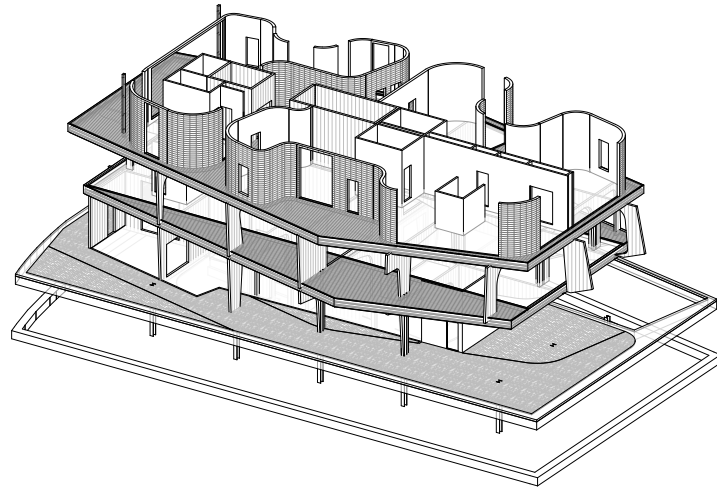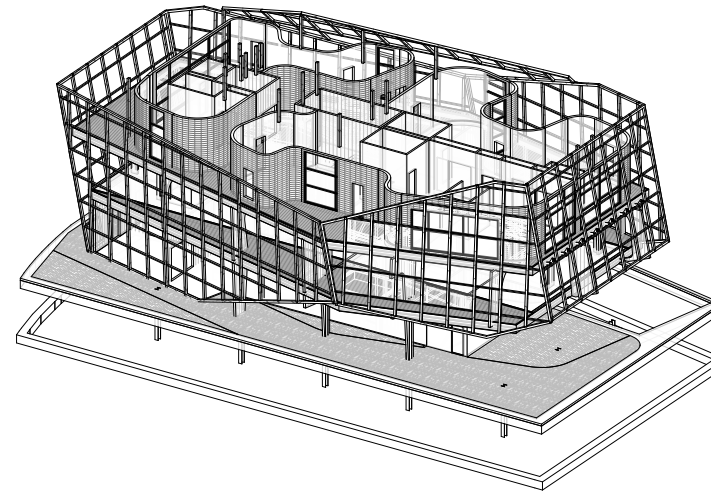Jesse Gates
Cameron McCormick

No.	Description	Date

Project Address:

1170 Robertson Boulevard
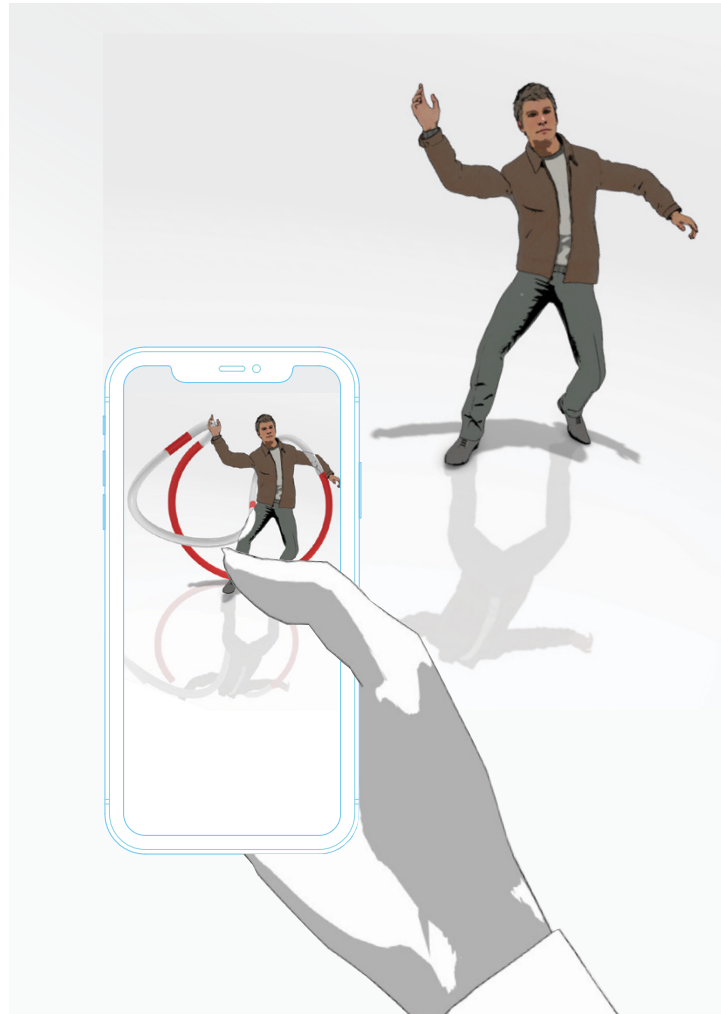Los Angeles, CA 90035

GEOMETRY OVERVIEW

A-0.1

CATIA 3dExperience
Fall 2019 - Kerenza Harris

In architecture practice today, performance and constructibility are two of the most important factors in the design and delivery of a project. The creation and use of parametric geometry to create intelligent digital models that integrate and respond to specified sets of performance criteria, offers a more holistic approach to design and its relationship to built form. This course aims at giving students computational tools to facilitate the practical implementation of performance goals in everyday practice and allows them to integrate XR technology and parametric intelligence into their design processes. Using CATIA 3dexperience platform, students are working with the most powerful and advanced parametric tools in the industry.

21 SQUIGGLES
3DEXPERIENCE AS2761

GROUP 25 - JESSE GATES


```
/* Action created by jessegates 11/19/2019 */

Let F (feature)
let `LIST1` (list)

let i=1
for i while i<= LIST1.Size()
        {
        F = InstantiateTemplate ("R1", PC_OUTPUT_01)
                F.SetAttributeObject("P1", LIST1.GetItem(i) )
                F.SetAttributeObject("P2", LIST2.GetItem(i) )
                F.SetAttributeObject("P3", LIST3.GetItem(i) )
                EndModifyTemplate (F)
        }
//      for i while i<= LIST2.Size ()
//              {
//      F = InstantiateTemplate ("R2", PC_OUTPUT_01)
//              F.SetAttributeObject("P1", LIST1.GetItem(i+1) )
//              F.SetAttributeObject("P2", LIST2.GetItem(i+1) )
//              F.SetAttributeObject("P3", LIST3.GetItem(i+1) )
//              EndModifyTemplate (F)
//      }
//
//      for i while i<= LIST3.Size ()
//              {
//      F = InstantiateTemplate ("R3", PC_OUTPUT_01)
//              F.SetAttributeObject("P1", LIST1.GetItem(i+2) )
//              F.SetAttributeObject("P2", LIST2.GetItem(i+2) )
//              F.SetAttributeObject("P3", LIST3.GetItem(i+2) )
//              EndModifyTemplate (F)
//      }
//
i=i+1
```

AN ACTION IS SCRIPTED TO DISTRIBUTE THE SQUIGGLE ONTO AN ARRAY OF POINTS IN MULTIPLE STILLS AS FRAMES OF AN ANIMATION
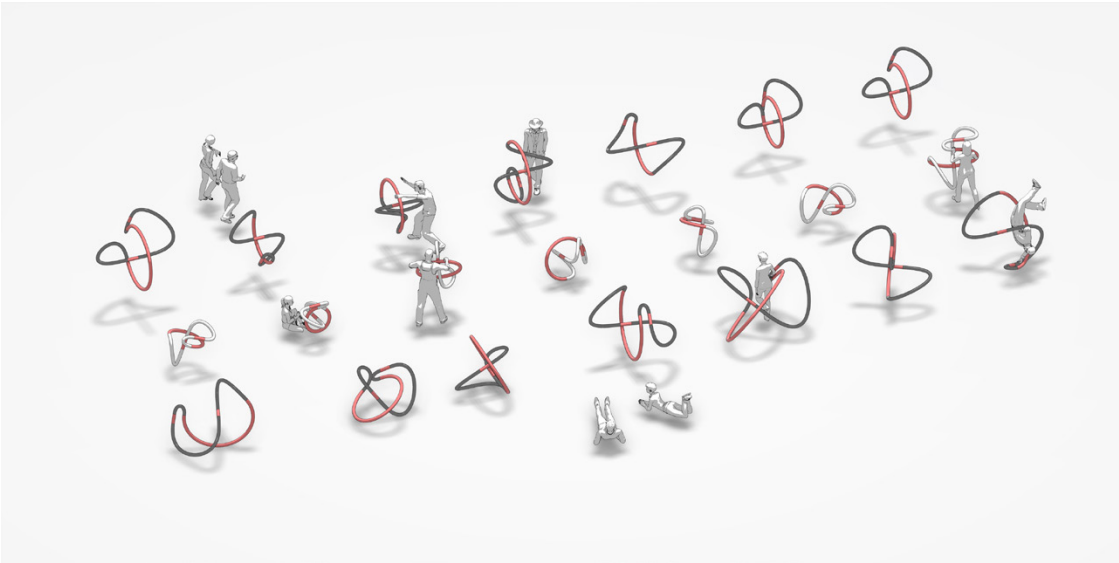
SCRIPTING THE SQUIGGLE

Scripted Squiggles

To automate the squiggle in its distribution across a field framework a simple script was written in CATIA as an automated action. The purpose of automating the squiggle was to allow the squiggle to move in real time, animated.

21 SQUIGGLES
3DEXPERIENCE AS2761

GROUP 25 - JESSE GATES

FIELD CONDITION - SQUIGGLES IN SPACE
SQUIGS INVITE INTERACTION AND EXPERIENCE

SQUIGGLES AND PEOPLE

Inhabiting Geometry

One squiggle was used for the prototype interaction however an infinite number of squiggles are equally possible, and playable. The squig becomes democratic due to its procedural development.

Performing Geometry

The squiggle became - in this prototype interface - a kind of exercise machine, its movements promoting and feedbacking the movements of the user. Like a kind of resistive dance partner, geometry comes to mutually inhabit the space of the user.
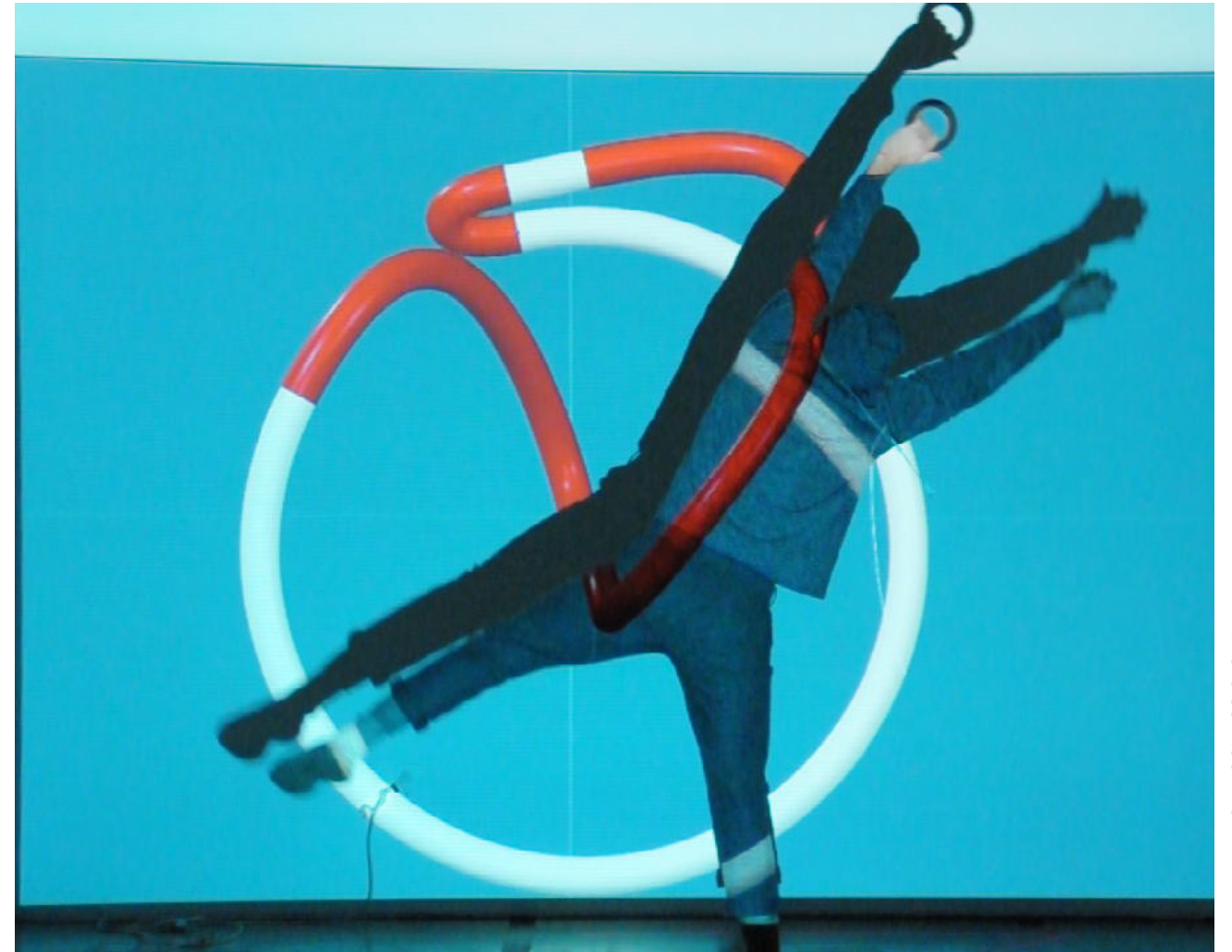
Living with Geometry

In architecture it seems we collect more and more geometry over time, and as we make more and more new geometry how do we come to make space for all this new geometry? Can geometry be celebrated? Can it bring joy to our labor as architects?

74

75

AS: Practice Environments

Fall 2019
Michael Folonis
Collaboration with Cameron McCormick, Maximilian Maria, and Jiayue He

Mission Statement

This course aims to equip the student with the knowledge, skill, and judgment needed to fit an architect to their professional duties, and to understand how an office organization and a design project are organized for this purpose.

---

1 - Organization

First Document's management structure is horizontal, which allows all Designers more opportunities to gain experience by sharing executive authority in design decisions, client interfacing, and other critical tasks. Required tasks for any project might be the expertise of one or both of our Partners, so they will often be part of multiple Working Groups, but not always as Project Lead.

The role of Project Lead may take some or all responsibilities of any given project's Project Architect, but this title offers yet-unlicensed Architectural Designers the opportunity to step up into management roles, while being mentored by an expert. The flexible model affords all employees some agency to choose preferred projects, and to have space to take on unfamiliar work and grow. Section 5, *Organizational Charts*, illustrates the model.

First Document is established as an S Corp, or Small Corporation. Partners each own 35% of the shares in the company, while employees collectively own the remaining 30%. This system gives everyone in the business a voice, and a structure for profit-sharing at the end of the financial year is set up.

While Partners are referred to above as experts because of their cumulative 14 years of experience in the modern architecture field, First Document is privileged to share the asset of an additional 17 years of experience shared among all other office employees.

Partners are responsible for general oversight of the firm, for developing and maintaining professional relationships, maintaining a steady inflow of Projects to the firm, and providing design insight when needed on any active Project. See *Titles and Job Descriptions*, Section 6 of this document for more specific roles and responsibilities of all employees.

The top three priorities of First Document are: 1. the sustained growth and happiness of all employees of the corporation, 2. keeping positive collaborative relationships with clients, 3. providing excellent design solutions to suit the client's wishes and meeting their timeline.

---

3 - Business and Financial Plan

First Document works through commissions to bring in money, and spends money on paying employees, maintaining facilities and property, and investing remaining profit into the business.

The office uses connections between new and existing clients, leverages its marketing savvy, nurtures future and repeat clients, as well as actively seeks out institutional relationships to build and grow its client base.

First Document seeks to provide a growth environment for its employees and communicate a growth mindset to its clients and partners.

First Document defines its billable time through a three part calculation:
⅓ = Direct personnel expense
⅓ = Overhead
⅓ = Profit

For a table of employee salaries we can state:

Partner:	x2	$90,000.00	+180,000.00
Designer:	x4	$50,000.00-60,000.00	+200-240,000.00
Marketer:	x1	$50,000.00	+50,000.00
Office manager:	x1	$60,000.00	+60,000.00
Sum:			$ 490,000.00-520,000.00

Thus, operating costs for paying salaries hover around 500k/yr.
This number can be plugged into the above table to produce a total billable revenue yearly:

⅓: Direct personnel expense	$500,000.00
⅓: Overhead	$500,000.00
⅓: Profit	$500,000.00
Sum:	$ 1,500,000.00/yr

Scope of Architectural Services:

Schematic Design:
20%
During SD, we will create a thorough list of project objectives, measure the affected spaces, drawing base plans, develop schematic design options in 2-D and 3-D, and review options with the Owner. We will review the detailed information with the Owner to collect complete information regarding desired size, function, and aesthetic of new or renovated spaces. We will create initial design schemes and review with the owner in person.
Duration: 2-3 weeks

Design Development:
15%
During DD, we will refine and revise the design option once the Owner chooses a design direction, and we will add detail and incorporates requested changes. Then in-person reviews would be followed after.
Duration: 2-3 weeks

Construction Document:
45%
Once preliminary pricing is received, the Owner may wish to adjust the project scope to satisfy budget and time constraints. Changes are incorporated and the final design is detailed. We will develop construction documents in accordance with the building codes and zoning ordinances having jurisdiction, including demolition of the existing building. The Architect will provide all required drawings in accordance with standards of practice. These may include:

• Zoning and code information for permitting
• Accessibility Diagrams
• Site plan
• Floor plans
• Reflected Ceiling plans
• Building elevations
• Building sections
• Wall sections
• Façade System
• Exterior Schedules and details
• Interior Schedules and Enlarge plans/ Elevations
• Specifications
• Cut Sheet Booklet
Duration: 4-5 weeks

Fee Calculation and Matrix:

First Document structures its fees on a calculated hourly billing basis. The structuring of the fee is based on the cumulation of work provided by the office towards the client.

First Document proposes a total architectural fee of $31,509.50* to be tendered to First Document after the completion of all phases as outlined below. Initiation of each phase requires 30% payment in advance to initiate each phase as outlined below.

Service	Fee per phase	Total due at phase initiation
Schematic Design*	$11,076.00	$3,322.80
Demolition	$3,736.50	$1,120.95
Design Development	$20,424.00	$6,127.20
Bidding and Negotiating	$21,258.00	$6,377.40
Construction Documents*	$9,201.00	$2,760.00
Construction Administration	$27,333.00	$8,199.90
Installation*	$15,000.00	$5,000.00
	Sum: $93,028.00	

(* indicates likely additional fees to be outlined in Article 12 of Standard Form of Agreement Between Owner and Architect)

The Other Shape: Architecture After Image

Fall 2019
Marrikka Trotter

The following essay is structured in the reading of two primary architectural objects. Two storefronts, in two prominent US cities, by two prominent American architects produce value to us in their resistance as effective conventional architectural productions and produce valuable glimpses into the back-end side of technologically savvy architecture firms. These two projects begin to reveal an emerging aesthetic practice as the software embedded within architectural production begins to capture significant territory within the built work. These two projects create an architectural theory that resists existing modes of discourse on architecture as producing objects that are both technological and aesthetic. I believe this condition — the architect as broker of full-stack technological product — will become one of the prominent modes of operation within contemporary practice and beyond as architects begin to navigate into the immediate future. So zip on your wetsuit and check your respirator. Take a deep breath as we begin our descent, down into the stack.

1 SILVER LAKE by Neil M Denari Architects

In the built project we see critical flaws in the execution of the material tectonics of the building. The softer handmade stucco shapes that inhabit the top and bottom of the facade are bluntly joined to highly resolved prefabricated metal panels surfacing the spandrel between first and second floors. It looks as is someone was making a model of the building out of clay; like they started to refine the shape and inexplicably just stopped. [Image 1] The transcendent difference between the finely finished facade and roughly textured stucco forces a dual reading of the project. We come to see the building as both itself and an absent more fully featured building, like the ones Denari produced in the past (HL23 for example). We see both the building and its possibility. We know a fully featured, highly refined, textbook Denari project wouldn't make sense here because the buildings

around it are so unsophisticated and their general shape so unmastered that it would not only really stand out, but would probably suffer by being read by the community as being too fine, too abstract, or too delicate. Just measure the weight of the hand of the buildings around it and you could understand not only how possible it is to do better, but also you could see what sort of risk you would be taking in doing a really refined project in this neighborhood.

Like other previous movements in architecture, this theory inhabits the syntactic space where the distance between the metaphorical language of practice, (as if the architect were a diver moving vertically down into the inky darkness of the water column, or as a geologist describing geologic layers and inferring the mechanics of their interactions deep below her feet and distant in time: decades, centuries, maybe even eons away?) approaches the limit of its closeness to the literal acts of the practice of architecture (as a draftsperson programming a series of rooms along a double loaded corridor, or as a project architect detailing each interface of materials in a wall section looking for gaps in the moisture barrier). For example, as a metaphorical geologist, an architect may draw layers of a wall build up, inferring the mechanical interactions of layers deep below their feet — exposing resistive interfaces between materials whose interaction produces forces immeasurable to naked perception. The architect today behaves in much the same manner, as a computational geologist — that is, operating within a metaphoric shift in the material substance of architecture, from the immeasurably slow and vast layerings of stone and pressure, into the incomprehensibly numerous and irreconcilable layerings of the computational stack. The architect today does not inhabit the practice of solving solvable calculations but instead inhabits modes of cognition — transitioning from using materials with innate and immutable mechanical properties, to performing simultaneous acts of creation and revision.

Full Stack Architect

Excerpt from a Contemporary Theory of Architecture

MIAMI STOREFRONT by MOS Architects
The ruleset is the main subject present in available representation of the project. Since wall sections are unavailable, we are forced to read the seventy-two script generated drawings that are available to us to build the speculative narrative that this building somehow comes from a grasshopper script.
Architects have known, perhaps since Neitzche, and the invention of the ordering system known as the grid, that to produce a set of identical square objects, one could most efficiently s 2 ubdivide a surface into a grid of parametric dimensions U and V and deploy a lineament material division through panelization of the architectural surface into discrete components. However, as we consider the panelization of stone on the Miami storefront we come to observe the seams between the stone panels. [Image 2] We observe that the seams almost appear to be drawn on, almost in a bond, but more discrete, more individual. In the space between the wonky squares the stone veneer comes to inhabit the radical possibility in the project.
In the dominant form of mass production subdivisions of a whole drive the development of the part. This is not so in the case of Miami Storefront or its back-end project: Software 13. The organization of the whole is determined by the procedural development and interaction of the parts. The lack of an ordering gird means it has no internal logics either other than the computational residue of physics simulation and material residue of computational labor at the hand — or rather the mouse — of the draftsperson drawing the panel lines.
At the Miami Storefront, the subdivision of space could not be automated at any level higher than the level of the part. In L.A. Denari's storefront could not be built at any higher fidelity than the bandwidth of its transmission. This theory of architecture is therefore as fundamentally concerned with transmission as it is with reception, an architecture of signals and channels. Operating through the stack of software enterprise in an immanent future whose composition is as unknowable as it is fragile.

1.

2. Image by author.

Street elevation of 1 Silver Lake. The large figured facade gives way to deep relief and supports itself through the column inside the glass and the thin steel tube at top. Contradictory shadows show a conic segment floating weightlessly over a corner of a virtual box.

2.

7. MOS Design District Photo by Robin Hill.

One of few available high quality photographs available on the internet at time of writing. Notice the additional architectural organization of the building behind the facade. The store is split into three storefronts each with one "door" and divided vertically occupying 8 squares each. Notice the indifference of the stone cladding and architectural windows to the retail experience.
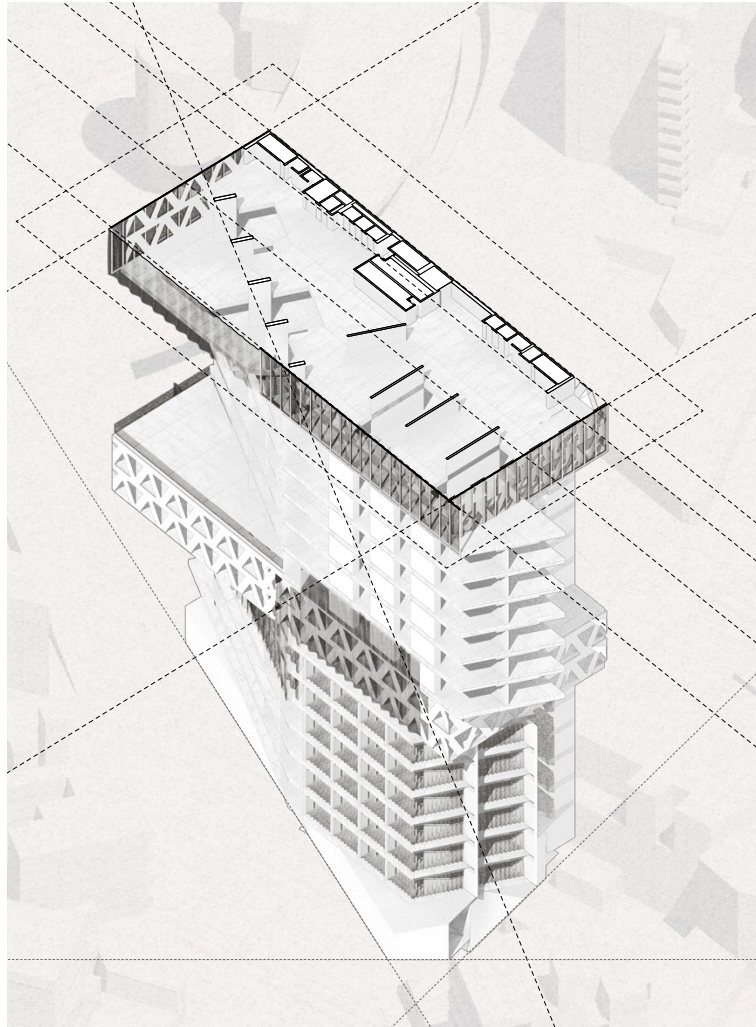
2GB Design Studio
Spring 2019 - John Enright

2GB Studio examines the relationships between architecture and the city, deepening students' understanding of the ways in which architecture can both inform, and be informed by, the city into which it intervenes. Through both the in-depth study of relevant examples and site research, models of formal, infrastructural, and ecological approaches to architecture's interface with cities are considered and applied. Students are encouraged to design into existing urban conditions with an understanding of the dynamic forces of economics, planning, ecology, and infrastructure that have shaped the contemporary city.
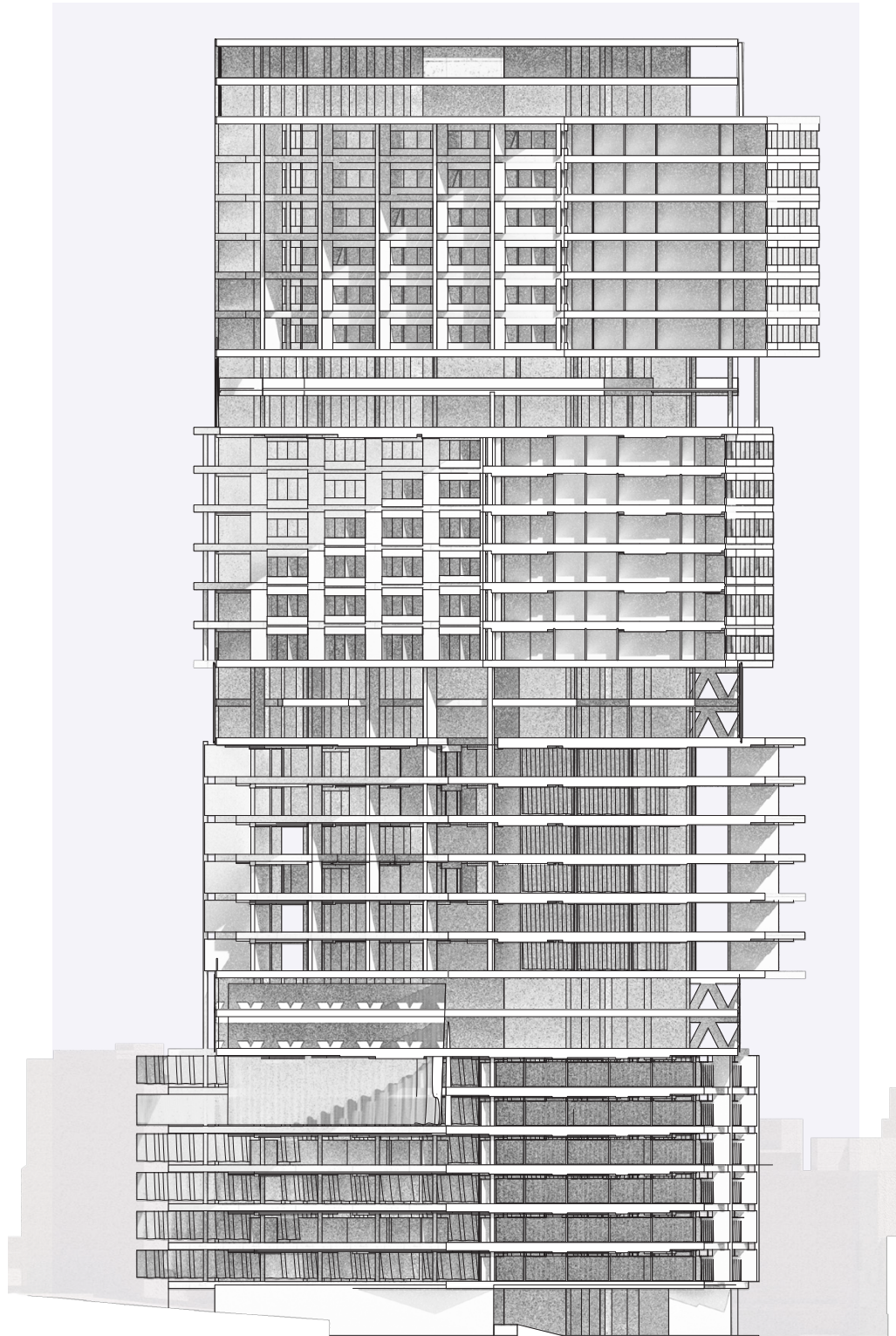
Campus as Elevation

A pedagogically oriented campus map may be read as the movement of a student's daily routine across a territory of programmatic elements, interconnected by a specific species of urban fabric. In the Vertical University, the open plan frame allows the organizational section to look exactly the same as the elevation; linking the campus to its open display towards the city.

The building imitates the city through the grid of floors and walls — as streets and buildings, through the uneven and varied texture of the grid in elevation.

Curtain Wall

The vertical university, as it plays itself out in the thick atmosphere of Mexico City, creates the conditions for an uneasy relationship between the interior and exterior.

The desire for openness grounds itself in the use of textile curtains for environmental mediation while the desire for iconography grounds itself in fritted glazed curtain walls. The structural graphic imprints itself on the skyline of the city and the University building forms a legible campus in elevation.

Interior Streets

The university uses a literal open plan, that is, a plan that is un-enclosed and unbounded by envelope to reaffirm its urban stance. In trying to make a building as thin as possible, the enclosed space of the building becomes one room thick. Thus, the supporting spaces are necessarily outside and thus, become a street. The textures and the materials of the street make their way up and into the building bringing the cracks of the city into the campus, justifying the representational technique.

Curtain Wall

The open frame of the free plan creates spaces that are both interior and exterior. While a studio space may facilitate perceptual enclosure and the performance of a design school, the finishes and cracks of the exterior form a thick layer on the observable interior.

How can a design school negotiate the big flat now of the immediate present while also entwine itself in an unending and evolving historical stratigraphy of the city?

The envelope: the protective mediator between the city and the campus must be experimentally eroded. What happens when there is no barrier? No wall?

Representation and City

The representational technique develops the project's cracks, bumps, and normals into features that can be read and thus drawn. The shading is low contrast, the colors are otherworldly, and the scene is depicted in deadpan resolution. The vertical university rewrites itself as a representational problem rather than as an organizational problem. Is the campus an organizational solution in itself? How does a building become both an architectural object and an urban problem at the same time?

Faces and Neighbors

Programs and privacies are articulated and mediated through material differences in the envelope. The project works within and against a politic of the envelope by at times relying on the environmental and social performance of the envelope (on the residence halls) and also by fully eroding the envelope to a vacant and thus endlessly and necessarily customizable frame (in the studios and offices).

A blank face faces the older Roma neighborhood while the exposed face looks onto the finance center of the Reforma siting the campus between two distinct and frictional urban realities.
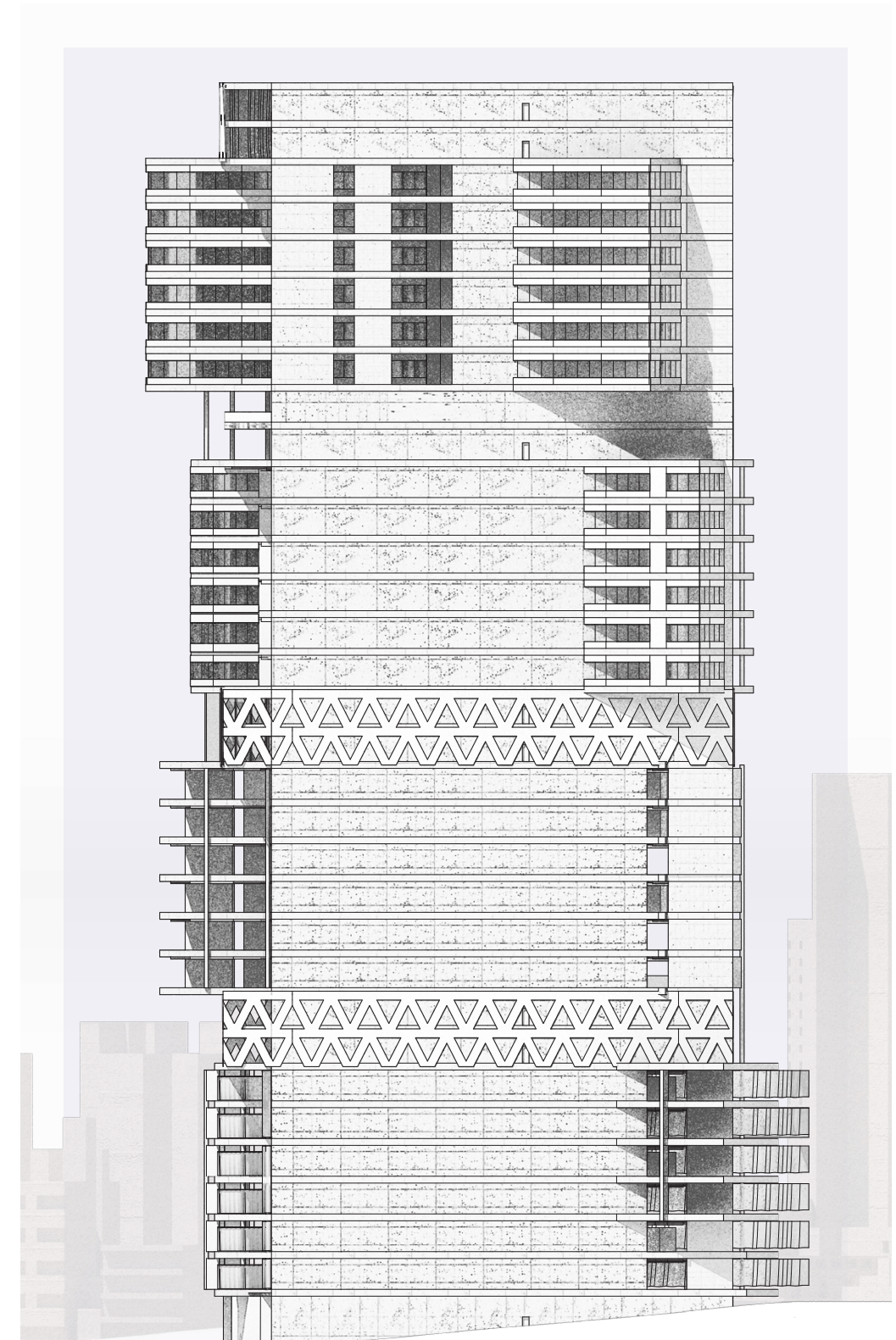
Mass and Urbanism

The massing of the project stands out in its immediate context through its vast scale, excessive cantilevered imposition on public space, and compositional imbalance between its two faces.

Circulation moves through the building from the top down through alternating public and private programming, starting with an upward facing rooftop sculpture garden.

How are we to understand the large building's impact on the sky? On the street? On its mediation of view through public/private spatial articulation?
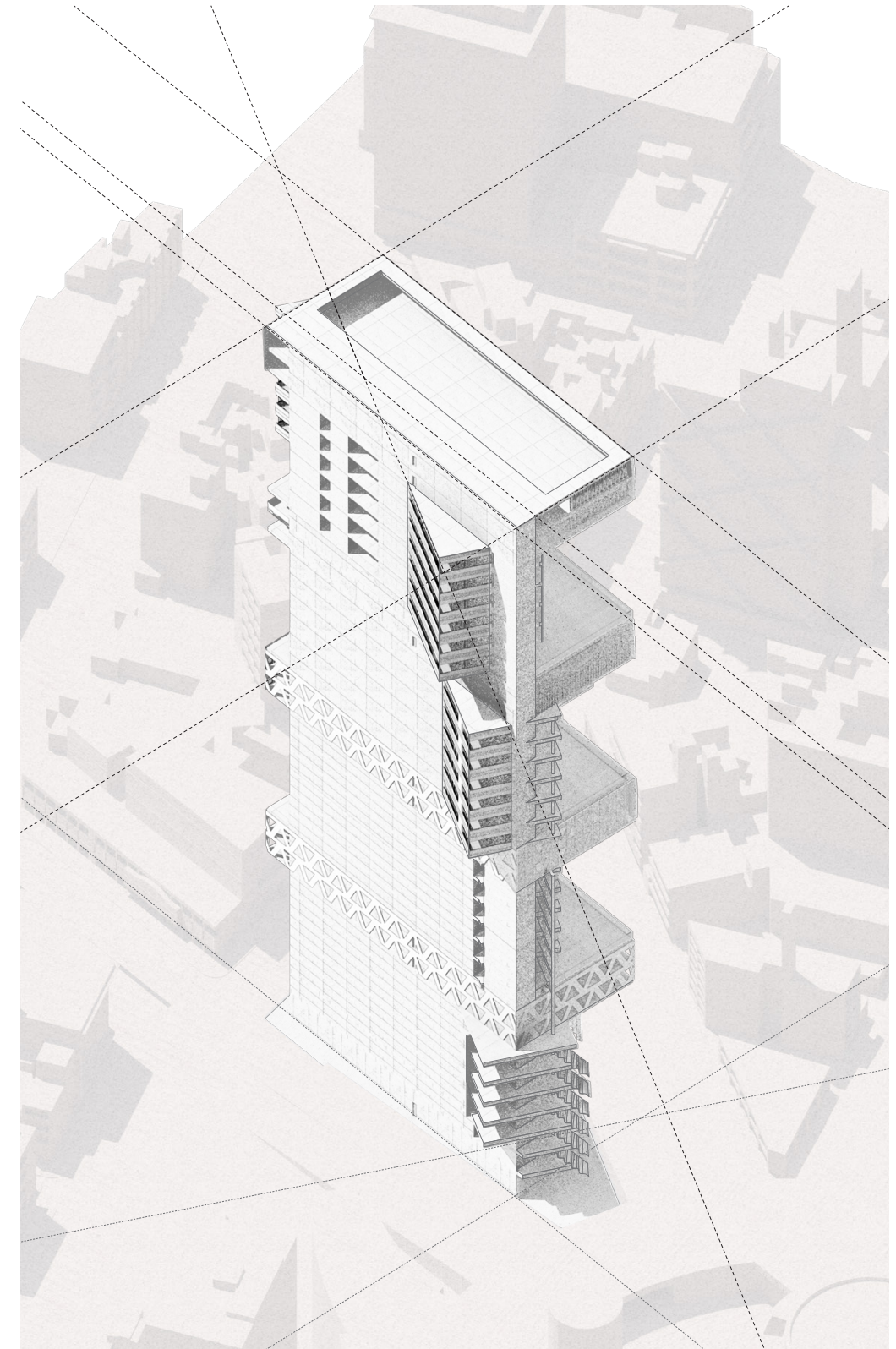
Model and Detail

The project's massing diagram uses an alternating rhythmn of stacked mat and slab typologies. The slab is bent and negotiates the two faces of the object.
The model uses casting to fabricate the indigenous Tezontle stone of Mexico City. The model's color layers inscribe a tilt-up strata familiar to an experience of Mexico City's urban-historical layers.
The project presents itself as a shifting silhouette; a solid that is both of the city and emergent from the city's historical layers bound together in somehow similar resolution.

Section section 1

A tall section drawing creates a representation of the project as indefinite, curvy, and ambiguous in its resolution from the high modernist tradition it mobilizes.

The manipulation of its surfaces drives a wedge between the different figures of the surface of the drawing. They begin to separate, and allow blank space to fall between them. Is this perhaps architecture's intervention — into the surface of the drawing or into the city, —between the woven fabric of the planes of the drawing?
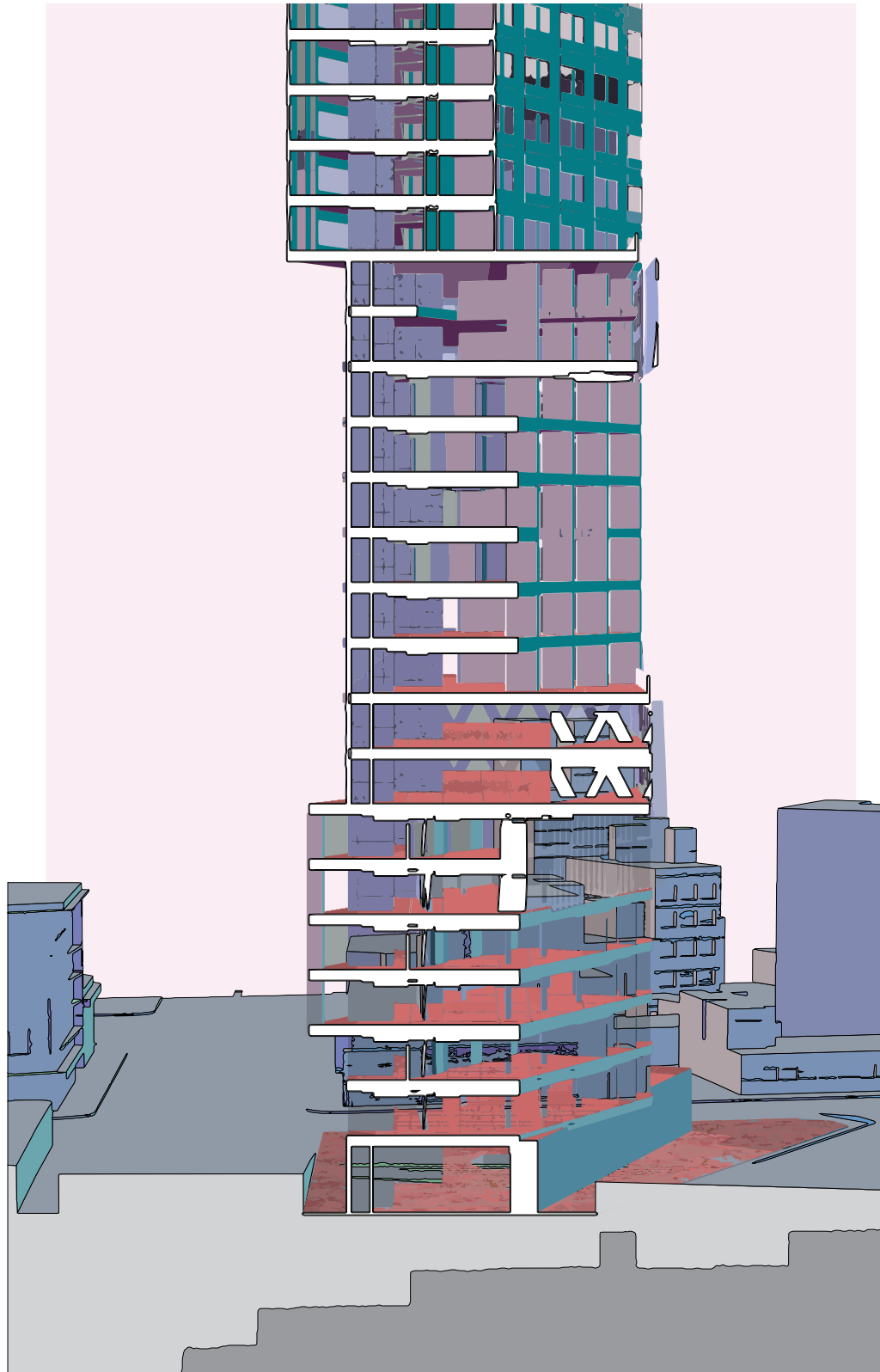
Section section 2

The section drawing operates from top down, with the image of the interior of the building eroding more and more as it meets the ground.

The curtain walls begin to betray the literal presence of the building. Curtains allow view to pass through the building, an act of erasure of the building through the city. Frit glass panels impress themselves into the section becoming both graphic and structural, if unfunctional, while structural columns punch out of the floor impressing themselves back into the historical and geological strata of the city.

Visual Studies IV

Spring 2019 - Devyn Weiser
Collaboration with Zirong Zhao and Cameron McCormick.
DRAW THE LINE –
The seminar will explore a playful new mode of drawing at the convergence of digitality and analogicity. Linked to post-digital visual culture and material conditions, drawing exercises will exploit the tension between abstraction and figuration, identification and deception, materiality and immateriality.
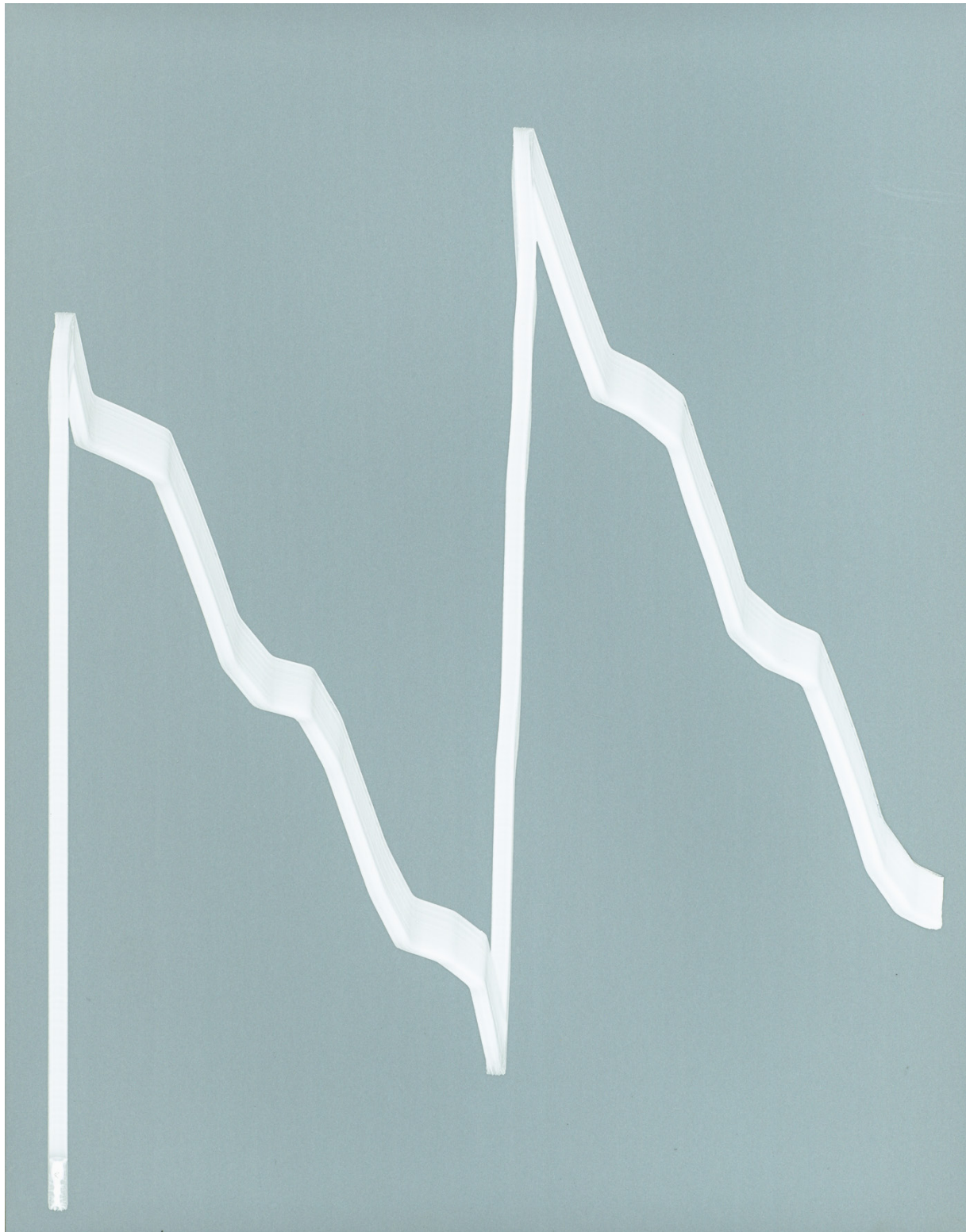
Stroke as verb, noun

Our investigation into markmaking became physical forward, that is, using a small set of paths and markers we quickly became obsessed with the behavior of the marker tip on the paper.

The investigation took shape around the character of line-types happening and making in the ink of the marker on the paper itself.

Our meditation on drawing produced drawings that are both lines and renderings, what we called "the rendered line" as a drawing of a spatial profile rendered as a figure in space, reliant on and free from the space of the page.

Jam
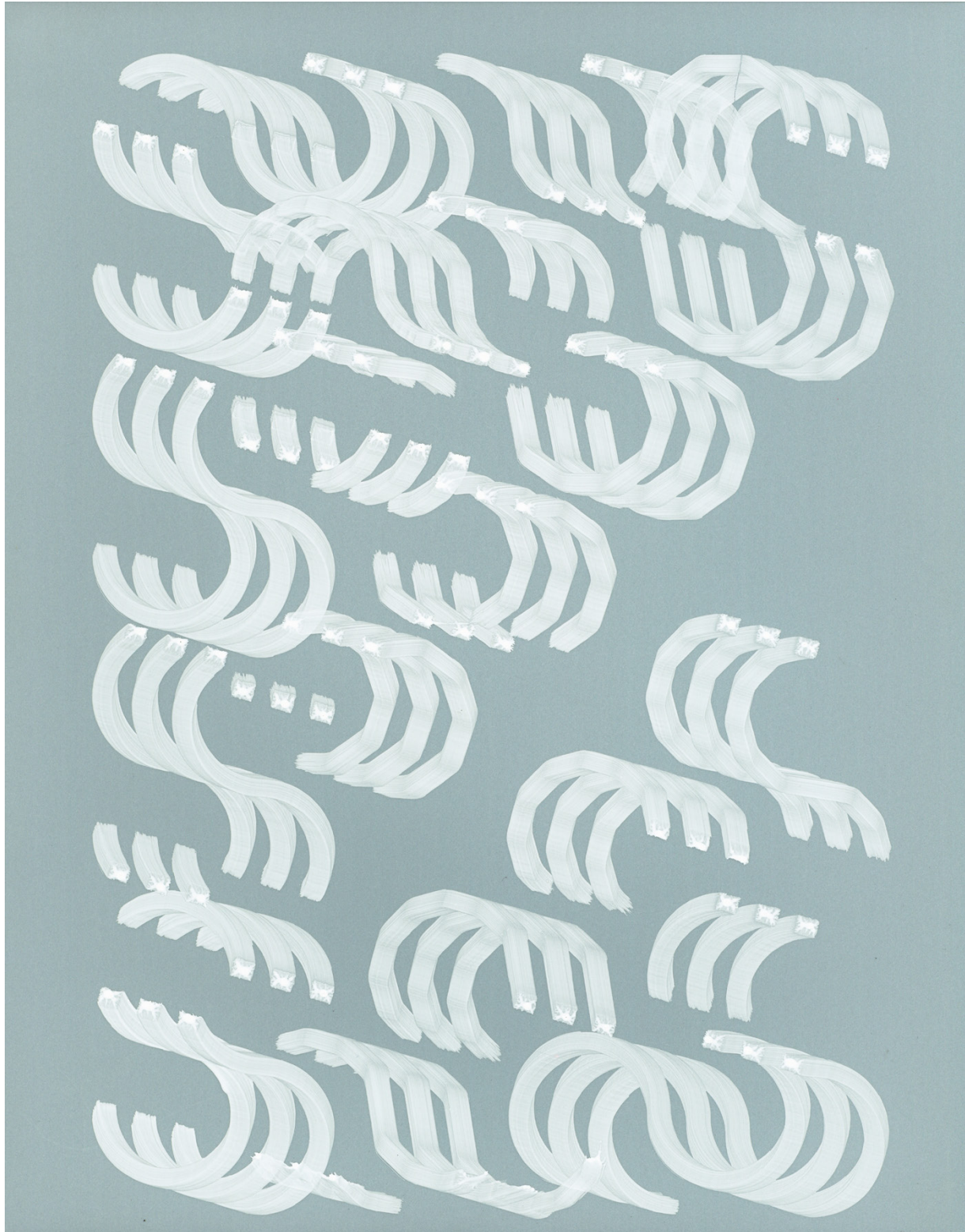
Spatial Weaving

The drawings came to depend on time through the sequencing of lines as they are drawn on the page. Lines come to twist and fold into and out of the page; contradicting their own spatial arrangements.

Team Jam Band

As a team, we formed a kind of drawing jam band. Since our drawing technique was physical and temporal we used the improvisational framework of a jamband to build on our repertoire of techniques and perform the drawing live.

We made a documentary cookbook as material record of our content as well as to make our practice more repeatable to different disciplines from architecture like music, cooking, or publishing.

The drawing practice allowed us to question the function of a drawing, and through that, question our own audience as architects.

Drawing a long scroll

Our obsession with mixing lines live on the paper resulted in a long drawing in the format of a decentralized landscape painting. By deconstructing the line into its temporal and performative components we could examine the family of strokes as an evolving landscape of difference and modularity.

Not quite an album, and not quite a track, solos of marks make their way across a metered space for the play of interactive difference.
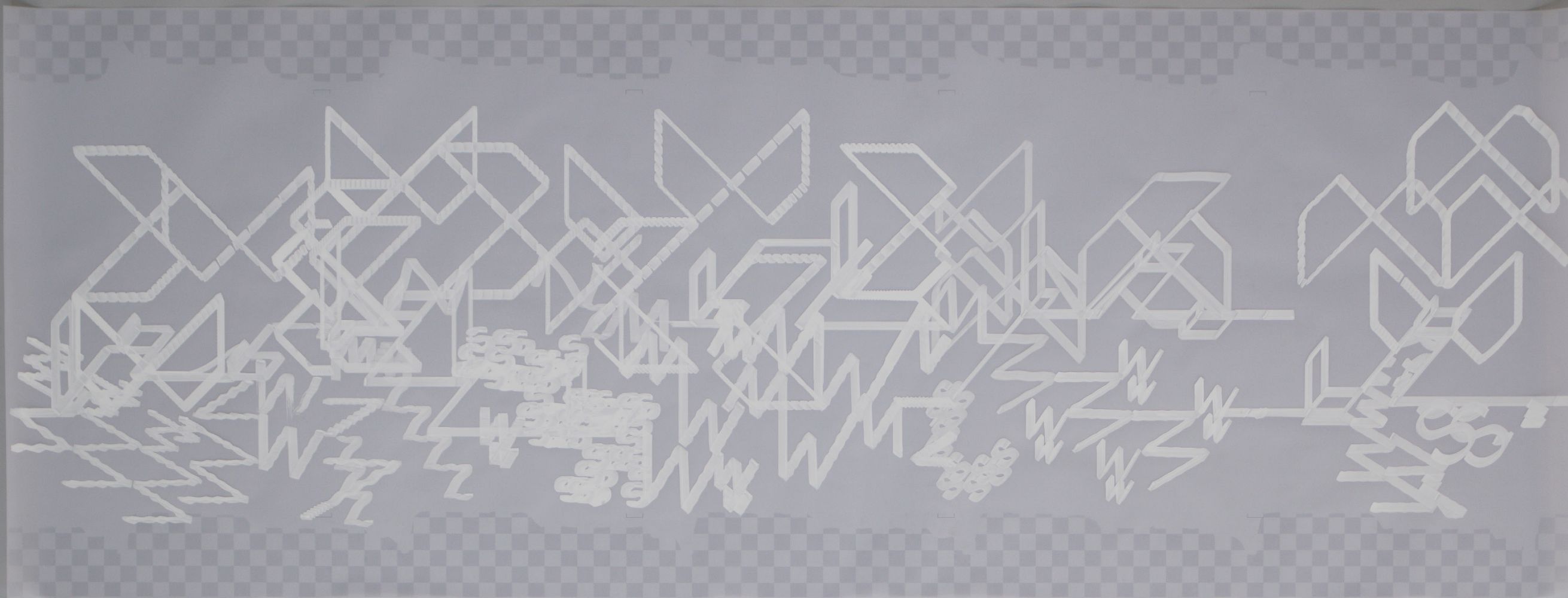
First Essay First Figure
Fragment from: Educational Documents in Present Tense

The present paper utilizes a style argument to analyze a connection between architectural pedagogies in the late 1920s and in the 2010s in the United States. This paper will work within and against a present-day primary source american educational manifesto and compare it to a critical 20th century Educational Manifesto using Joan Ockman's history of American Architectural Education from 1920 to 1940. The repetition of architectural discourse through the advancement of style after style will be evidenced here, and the myth of architectural education repeating itself will be created and challenged.

The primary source, an assignment for the Southern California Institute of Architecture (SCI-Arc) second-year master program core architectural studio (2GB), "Vertical University of Mexico City," is parsed through precedent Bauhaus pedagogical studies. The Bauhaus precedents provide a framework for reading the construction of assignments and is investigated through the historical context of 1920's American pedagogy, and carved from urban discourse through Dana Cuff's history of Urban Design[1] in Ockman's collection.

The SCI-Arc documents, reproduced in the endnotes, create a project for a Standing Diagram. In the assignment document it stipulates that students would produce a kind of model as standing diagram that would be used by students to produce a model and diagram of the university in the form of a physical artifact: an architectural model-diagram hybrid. In the standing diagram, an architectural object in the form of a facade curtain wall grid is layered above a figure ground diagram of a university plan and the new combined image is tilted up and hung on the wall, performing the conceptual "tilt up" labor of making a plan into an elevation. Thus, the urban and architectural project are neatly tied up in the productive performance of drawing a plan on the wall and misreading it as an elevation. Through this investigation, the distributive heterotypic programming of the campus can be contained within the architectural object of the building as a conventionally consumable alibi for the stacking

of the repetitive and functional programmatic types of the university system. The assignment uses "understanding the university as a small city in itself, a microcosm of the city in its programmatic form…"[2] to format the design problem as an urban intervention, a reproduction of the city, operating by the city's rules. However, the assignment shifts the direction from an urban project to an architectural project with the rest of the sentence "…but as applied to a vertical organizational strategy, within the purview of large building(s)," thus bracketing and codifying the architectural scope as the reproduction of the city but only within the curtain wall grid of what could be fit on a single site. The assignment connects the singular building and conglomerate city with a Leon Battista Alberti's quote. "Alberti stated, '…the city is like some large house, and the house is in turn like some small city,…'" thus drawing a connection between a Beaux-Arts pedagogical history and not, as would seem by the following assignments, a Bauhaus historical moment. The present paper looks to make visible the enduring legacies and robust properties of these two pedagogical systems at the point of their introduction to the US academic system, and investigate the meaning of their continuation to the present.

The assignment samples Bauhaus tropes stemming from the early and mid-period of the Bauhaus, from Walter Gropius' Bauhaus manifesto[3] and Johannes Itten's[4] assignment format. When Gropius asserts "the art schools of old were incapable of producing this unity [of design and craft] — and how could they, for art may not be taught. They [the artists and architects] must return to the workshop." He expresses his dissatisfaction with design pedagogy. He found that in the teaching of architecture in schools, educators were intellectually unable to integrate the different crafts and arts in the classroom, and thus in practice unable to unite the various trades of construction within the idea of a unified whole building. With his statement that "architects, painters and sculptors must learn a new way of seeing and understanding the composite character of

the building," he is describing a frustration with what he found to be a dated class based, artisan guild formulation of the differentiation of trades. Gropius' idea of the unified object would merge the construction trades within a singular project, thus pushing architecture into a level playing field with the other arts such as painting, sculpture, plasterwork, and fabric arts. When Gropius states "the ultimate goal of all art is the building!" he then elevates architecture, the design of the building, as a higher-level ordering and compositional structure for the applied and fine arts. The workshop model is therefore utilized in the 2GB assignment through the leveraging of the material artifact. The model, as will be described in depth later, acts as a furniture scaled panel for the application of layers of paint, masking, cutting, and layering materials. Thus, the model becomes a multi-disciplinary labor artifact that justifies its cross-trade manufacture with the alibi of being a piece of the overall architectural design process, placing paint, foam core, and masking underneath an intangible and supreme architectural project. With a reading of Itten's core curriculum assignments for the Bauhaus we can compare the 2GB assignment as a core curricular assignment. Itten combined and integrated the diverse arts into abstract workshops. Color workshop, linear workshop, and textural-material workshops used the different crafts and trades, but removed them from their traditional material context, and replaced them with architectural terms based on concepts of design.

The 2GB core curriculum assignment acts to reproduce the integrated and material constructive acts in order to form an architectural design methodology. The standing diagram uses construction as a basis for the design of a process of production through painting and masking, but is not a painting. The object of the standing diagram is a product of manufacturing streams as Gropius might have described, but its objecthood is modified to become an architectural artifact, used as a diagram referring to another absent design…
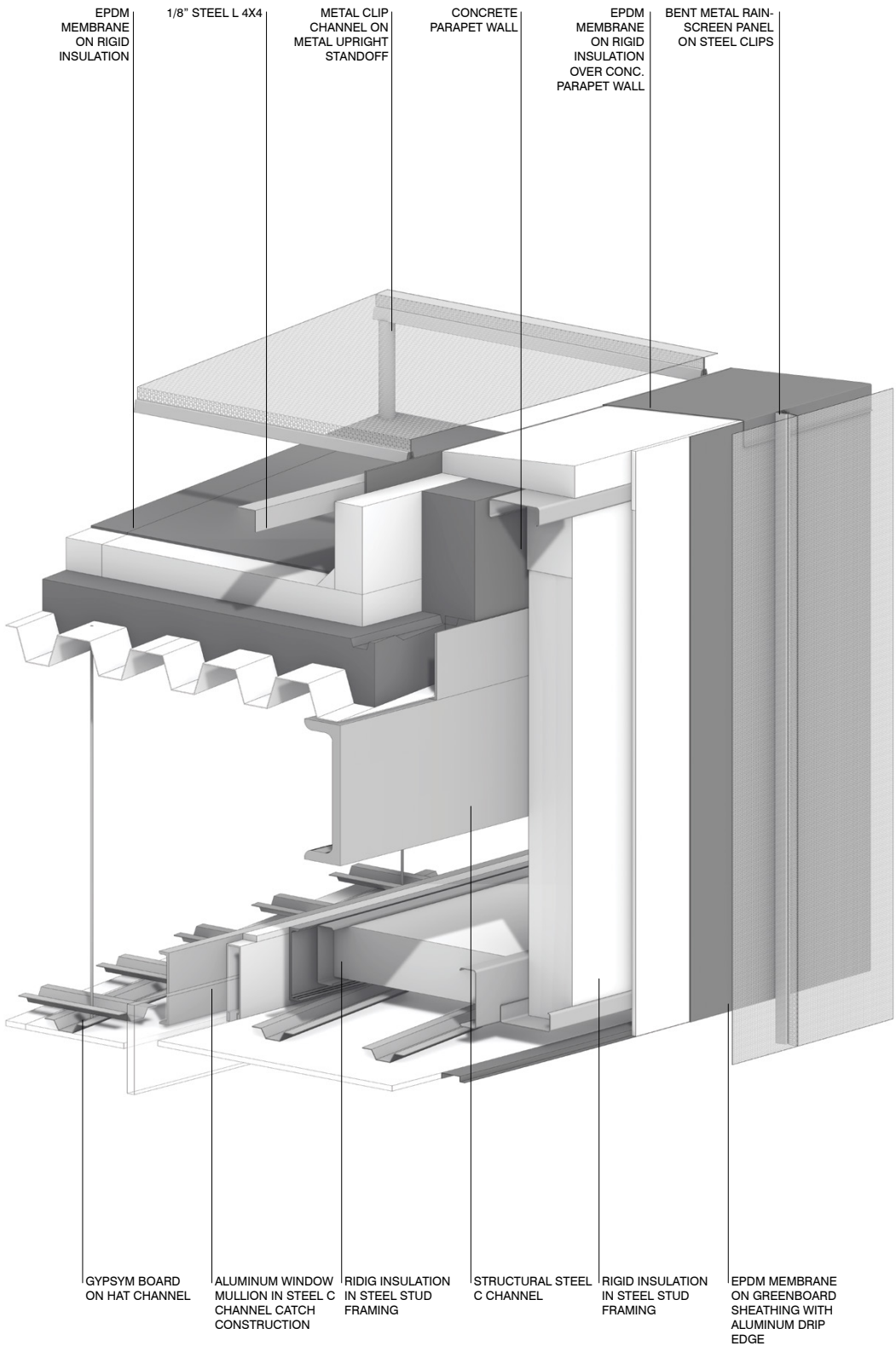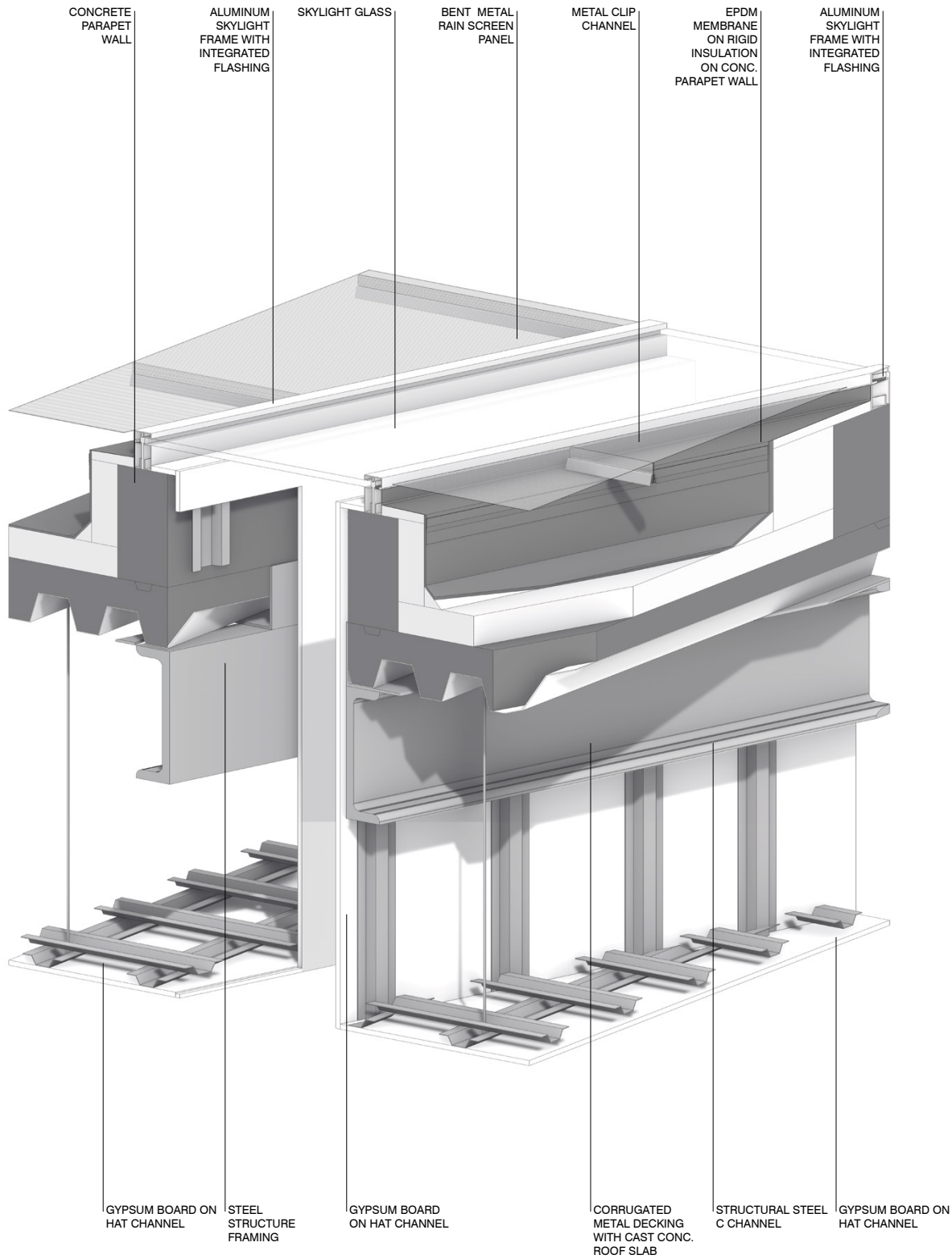
1. Cuff, Dana. Architecture School: Urban Design. Essay. Cambridge: MIT Press, 2012. Three Centuries of Educating Architects in North America. Book.
2. Using the assignment as a primary source certainly presents legitimacy and citation problems, as seen here by using the "manuscript" format. The assignment might be framed as "correspondence" in that it may be defined as communications used between the studio professors. And in that context, may better fall into the category of "legal document" in the use of the assignment document and syllabus as a kind of contract between the teachers, or as a kind of contract between the teacher and the student. Enright, John. Johnstone, Darin. Neimark, Anna. Vertical University Mexico City. Assignment. Los Angeles, 2019. Color Xerox print on paper.
3. The Bauhaus manifesto is actually entirely unuseful in the context of this essay project because I am looking to compare actual assignment documents in the way they dictate the actions of the student and prescribe the construction of certain aesthetic qualities a priori of the student's actual investigation. This sense is of course opposite to the actual mission of the Bauhaus and the Bauhaus Manifesto which is to foster individual creativity in the student within the educational structure. Bayer, Herbert. Bauhaus 1919-1928. ed. Bayer, Herbert. Gropius, Walter. Gropius, Ise. New York: Museum of Modern Art, 1975, c 1938.
4. The Itten book is both useful and not useful. It presents pictures that nearly replicate the work produced by the 2GB class from the assignment, but in qualities that would be impossible to reproduce in this small essay format. It would require a much bigger essay to investigate and read the qualities between student works produced under similar missions 100 years apart. Itten, Johannes. Design and form: the Basic Course at the Bauhaus and later. New York: Van Nostrand Reinhold, 1975.

History III

Essay

Design Development
Spring 2019 - Herwig Baumgartner and Scott Uriu

Collaboration with Zirong Zhao, William Fraser, Sherry Cao, Minxue Qi, and Jiexun Wu. Design Development introduced students to the creative and interactive act of developing an abstract architecture project into a materially specified potential. Students worked collaboratively to design and redesign structural systems, specify materials and assemblies, draw details, and coordinate information sets across a collaborative group environment. DD aimed to expose students to the difficulties and nuances of the development stage of an architectural project.

CONCRETE PARAPET WALL

ALUMINUM SKYLIGHT FRAME WITH INTEGRATED FLASHING

SKYLIGHT GLASS

BENT METAL RAIN SCREEN PANEL

METAL CLIP CHANNEL

EPDM MEMBRANE ON RIGID INSULATION ON CONC. PARAPET WALL

ALUMINUM SKYLIGHT FRAME WITH INTEGRATED FLASHING

EPDM MEMBRANE ON RIGID INSULATION

1/8" STEEL L 4X4

METAL CLIP CHANNEL ON METAL UPRIGHT STANDOFF

CONCRETE PARAPET WALL

EPDM MEMBRANE ON RIGID INSULATION OVER CONC. PARAPET WALL

BENT METAL RAIN-SCREEN PANEL ON STEEL CLIPS

GYPSUM BOARD ON HAT CHANNEL

STEEL STRUCTURE FRAMING

GYPSUM BOARD ON HAT CHANNEL

CORRUGATED METAL DECKING WITH CAST CONC. ROOF SLAB

STRUCTURAL STEEL C CHANNEL

GYPSUM BOARD ON HAT CHANNEL

GYPSYM BOARD ON HAT CHANNEL

ALUMINUM WINDOW MULLION IN STEEL C CHANNEL CATCH CONSTRUCTION

RIDIG INSULATION IN STEEL STUD FRAMING

STRUCTURAL STEEL C CHANNEL

RIGID INSULATION IN STEEL STUD FRAMING

EPDM MEMBRANE ON GREENBOARD SHEATHING WITH ALUMINUM DRIP EDGE

Design Development

MAT

DATE
2019-04-07

DISNEY ANIMATION STUDIO

2100 RIVERSIDE DR. BURBANK, CA 91506

Sheet A4

DRAWN BY
Jesse Gates

TEAM
Zirong Zhao
Sherry Cao
William Fraser
Jiexun Wu
Minxue Qi
Jesse Gates

DRAWING
3D DETAIL

SHEET
A 4

Copy and Copybook

In COPY, the students made a copy book out of copy sized paper filled with copies of responses to weekly readings on the subject of the copy.

Jesse Gates **Copy** Week 12

Levine and the Transformation problem

In looking at Levine's Forms, I am picking out the quote that situates precedent with "The rhythms of the law, like those of poetry and music, depend not only on repetition but also on difference.— variations and departures that repeat past patterns, but never perfectly" as Levine describes "the capacity for rhythmic repetitions to be broken" that I will attempt to ground in the work of Tauba Auerbach. Tauba's work utilizes the knot as a method for breaking the continuity of a repetitious object, but then links, knots, and entwines one rhythmic object *within* another. In the sculpture below, the two colored glass rods are entwined, though never in contact. They are knotted, though fabricated in a stiff, rigid material. In the painting, the rhythm of lines is seemingly logical and consistent and its composition within the image on the canvas allows the lines to float in zero gravity. However this weightless freedom is violated by the image of the marks as machine cut relief into the picture plane of the canvas, thus tying a knot between the image of a floating mark, and the substance of an inscribed mark.

Thus, through Levine's writing on repetition we can understand the working of knots in Auerbach's rigid sculpture and paintings.

Tauba Auerbach, Square Helix, 2013, Glass   *Tauba Auerbach, Grain: Sierpiński Ghost I, 2015, Acrylic on mdf*

Jesse Gates **Copy** Week 12

Tauba Auerbach, Square Helix, 2013, Glass   *Tauba Auerbach, Grain: Sierpiński Ghost I, 2015, Acrylic on mdf*

Jesse Gates **Copy** Week 13
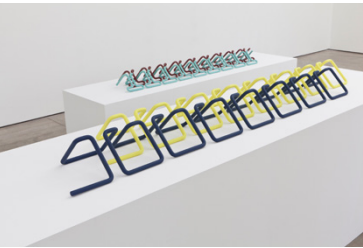
Andrew Atwood's Cornell Boxes

I will juxtapose two images in the manner of Andrew Atwood's opening of *Confusing*. In *Confusing*, he describes the subtle differences between a rendering and a photographs meant to reproduce the rendering. In my images I use a VRay "photorealistic" render and a VRay RenderID "clown pass" to begin to dissect the relations between photorealistic renderings and the now in fashion, "nonphotorealistic" renderings.

The clown pass render fills each object with an algorithmically decided distinct color as matte figure. It acts as a filter for the artist to mask out individual objects within the picture for post processing. The clown pass allows my analysis to move into the territory of a reading of Weizman's *Architectural Doppelgängers* in which the conversation moves through another reading of photographs of Mies' reconstructed Barcelona Pavilion taken by Jeff Wall meant to reproduce absent originals. In my rendering, the project doesn't exist, in *Doppelgängers* the original did exist but was contradictory and made up of only descriptive colors (like the clown pass), and Atwood's photograph is made to reproduce a rendering, itself a reproduction of an absent original.

Thus, this piece serves to theorize the RenderID render element, a previously untheorized image making technique.

RenderID and RGB render elements. Ray renderings, digital, 2019.

Jesse Gates **Copy** Week 13
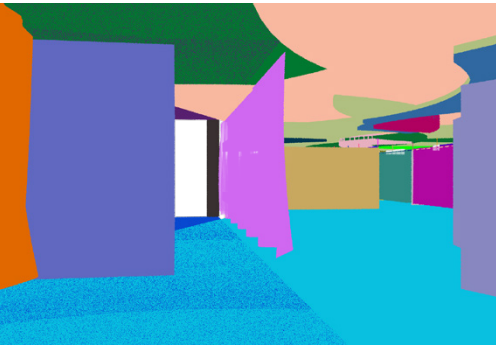
RenderID and RGB render elements. Ray renderings, digital, 2019.

2GA Design Studio
Fall 2018 - Devyn Weiser

Collaboration with Amanda Kotch

Between architecture and the city, the studio deepened students' understanding of the ways in which architecture can both inform, and be informed by, the city into which it intervenes. Through both the in-depth study of relevant examples and site research, models of formal, infrastructural, and ecological approaches to architecture's interface with cities are considered and applied. Students are encouraged to design into existing urban conditions with an understanding of the dynamic forces of economics, planning, ecology, and infrastructure that have shaped the contemporary city.

Campus as Territory

Our investigation of the corporate headquarters as campus situated our project as a territorial project. The project explores the limits of the building in the city and politicizes its boundaries; at the edge of the site, at the entrance to a building, at the scale of the wall section, and in the plan, to form and investigate a politics of work, control, and corporate structure.

The project uses the campus as a city within a city and makes the project a campus within a campus, inverting the interior/exterior relationship between site and city.

Single and Multiple

Our investigation of the corporate head-quarters as campus situated our project as a territorial project. The project explores the limits of the building in the city and politicizes its boundaries; at the edge of the site, at the entrance to a building, at the scale of the wall section, and in the plan, to form and investigate a politics of work, control, and corporate structure.

The project uses the campus as a city within a city and makes the project a campus within a campus, inverting the scalar relationship between site and city.

Mass and multiple

Our strategy for massing was to sample through making multiples, and documenting them at all angles to free the composition from any intended orientation. Here we use only the parts of Frank Gehry's Vitra museum as massing blocks with the assumption that "architecture makes architecture" to create a playful system for playing against given formal types.

Working in fast multiples allow us to compose fast and freely to discover shared tastes and distastes through the production of photo documentation.
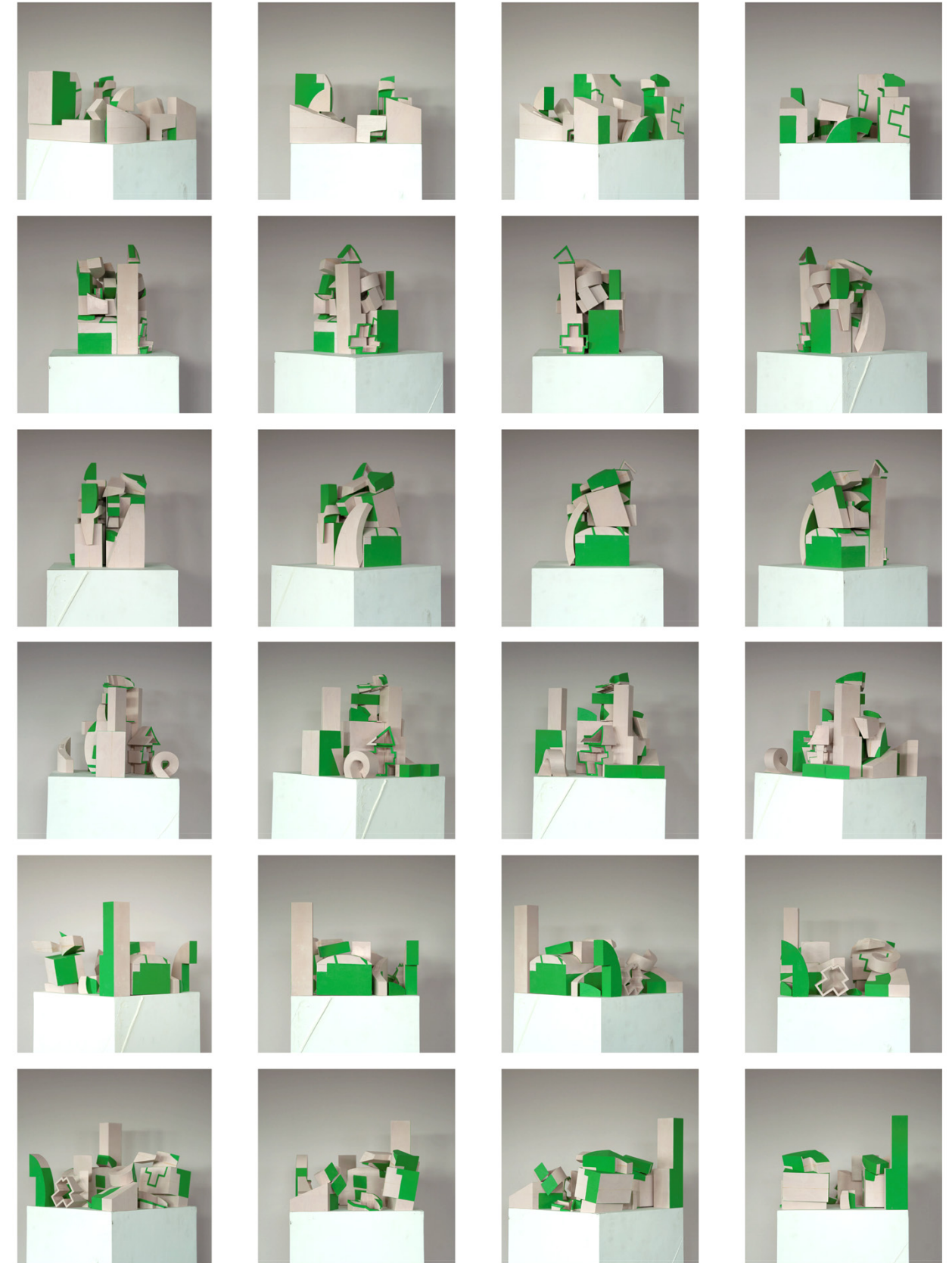
Mass and multiple

Four characters were set against the backdrop of the site to create a diverse and varied urban condition through the articulation of the space between the four buildings on the site. The form of buildings in plan alludes to their relation in section, but through the orthographic drawing comes into conflict with the foraminate structure of the buildings on the site.

Four buildings plus a boundary creates a campus on the site; making a campus within the campus and a city *within* the city within the city.
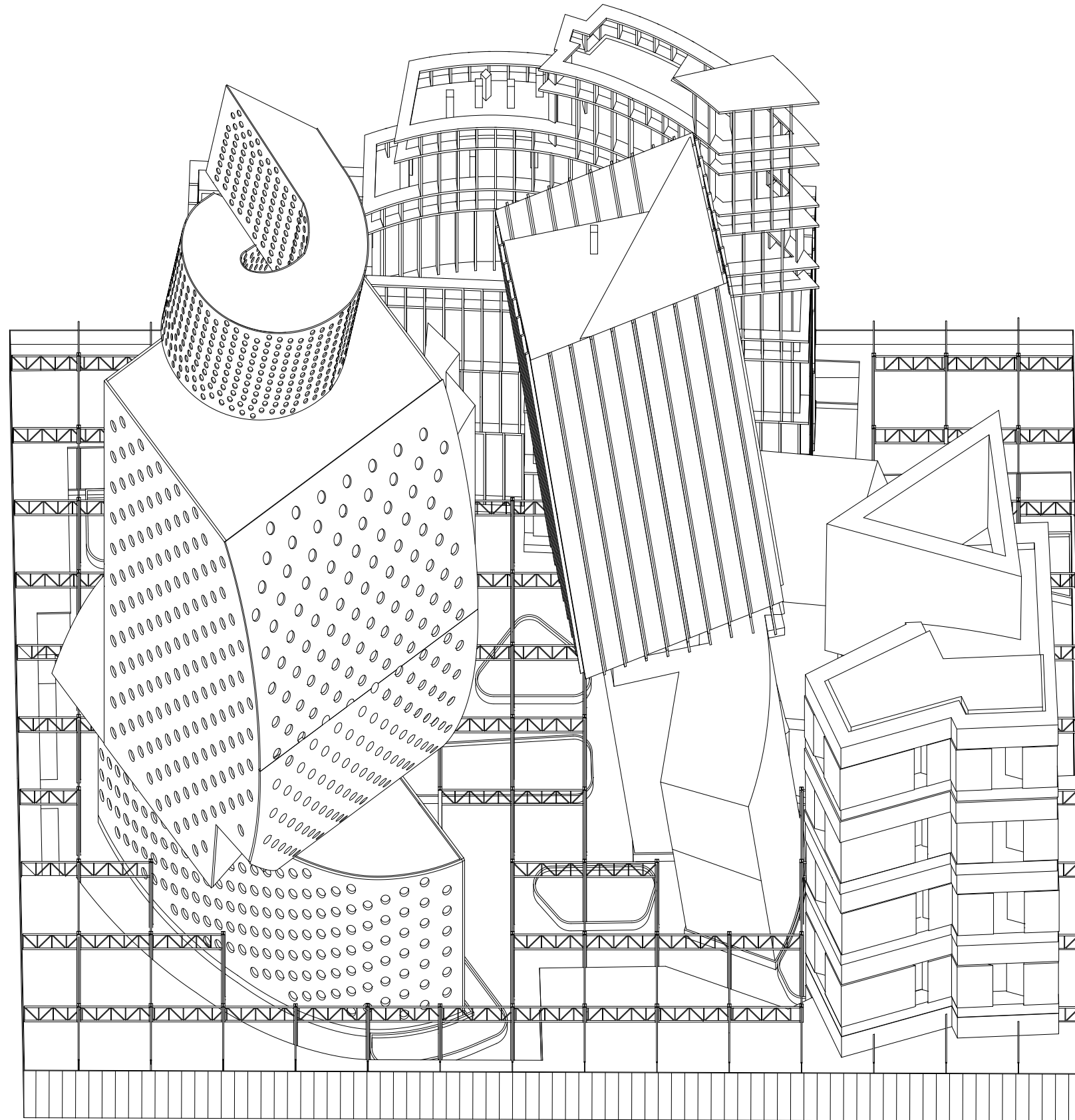
Plan animation

An animated plan was presented along with verbal narration. Layers of the architectural drawing were mapped onto the visible and thus perceptual space of the project.

The animation flickered between drawn sets to pull apart the layers of the architectural build-up on the site.

This act of live detailing and re-detailing allowed the project to explore new relationships of interior and exterior, visible and hidden, openness and interactivity, inventing a new paradigm for the performance of headquarter corporativity.

+8

+7

+5

+3

+1

+0
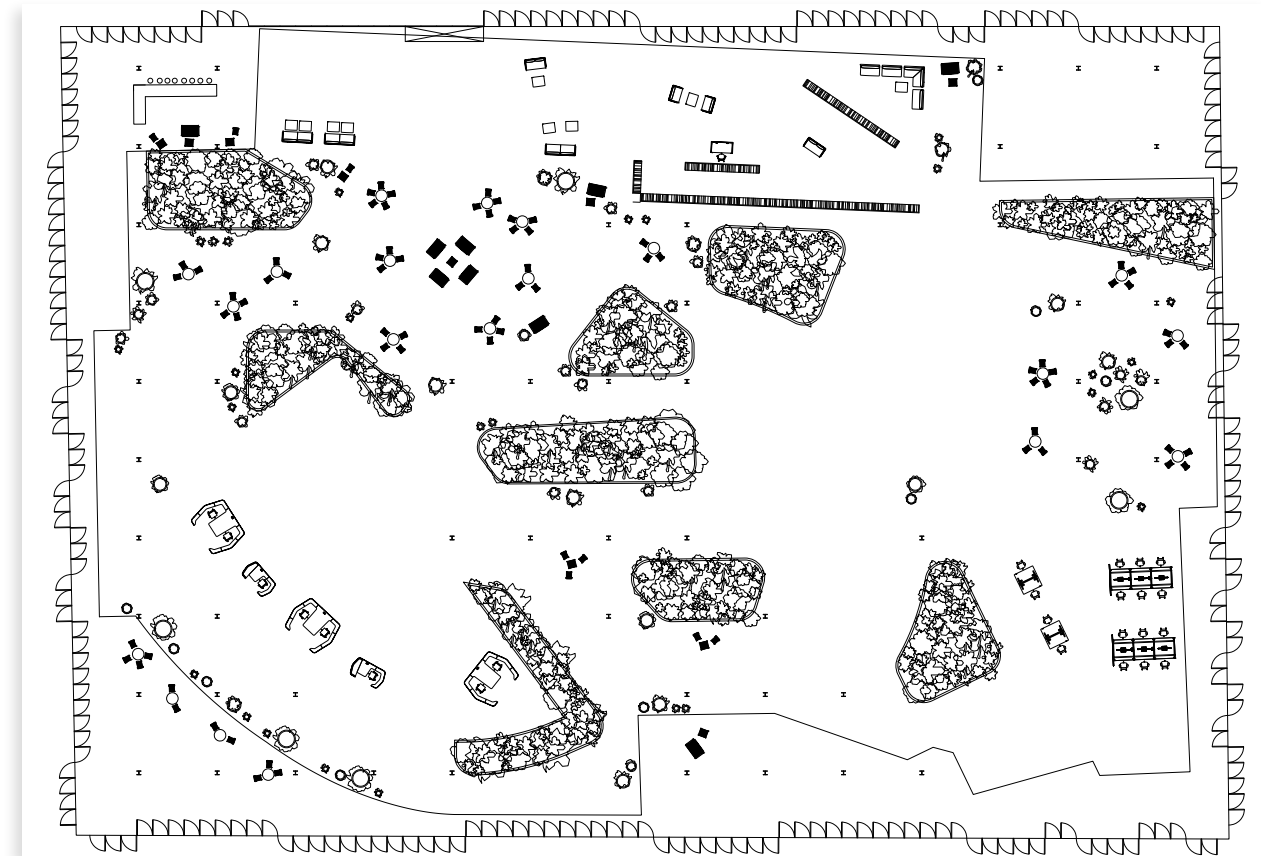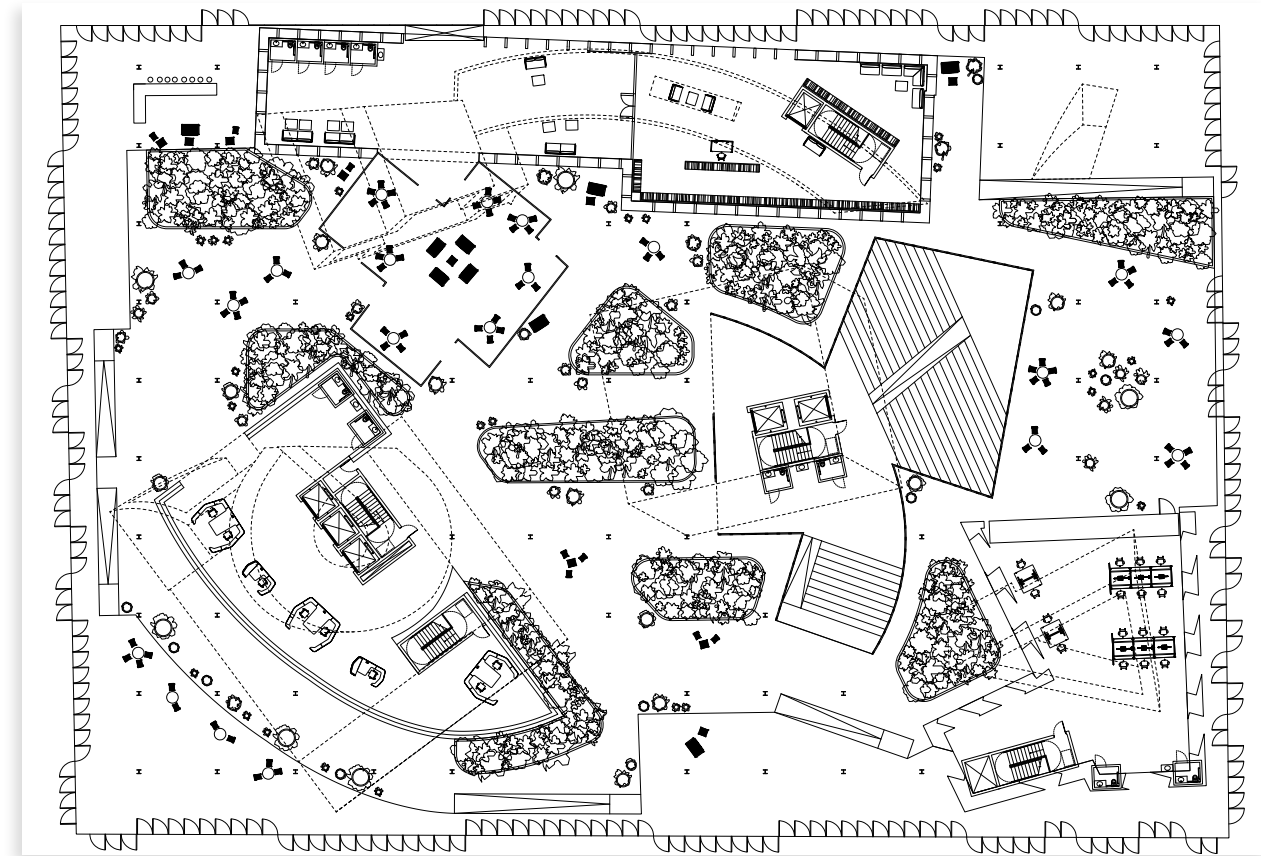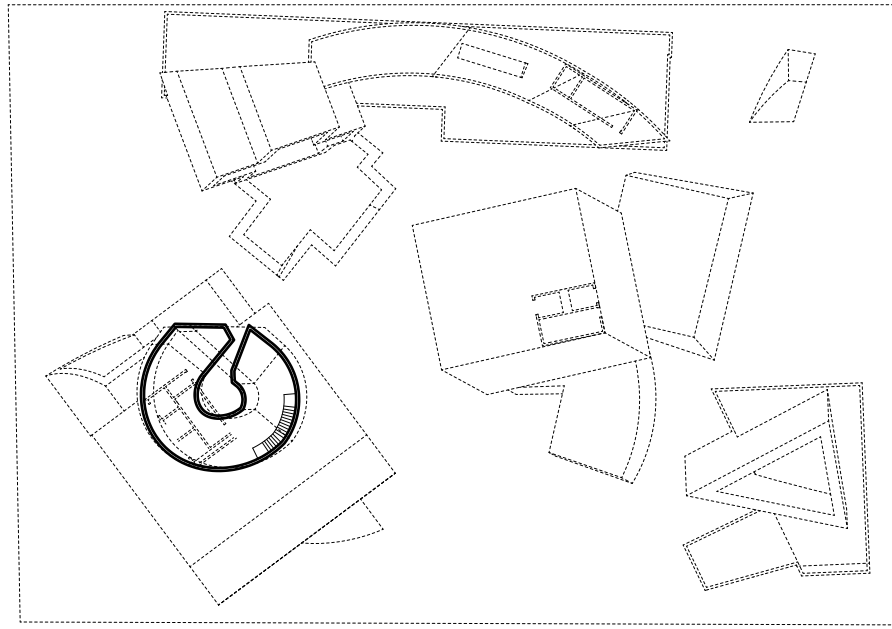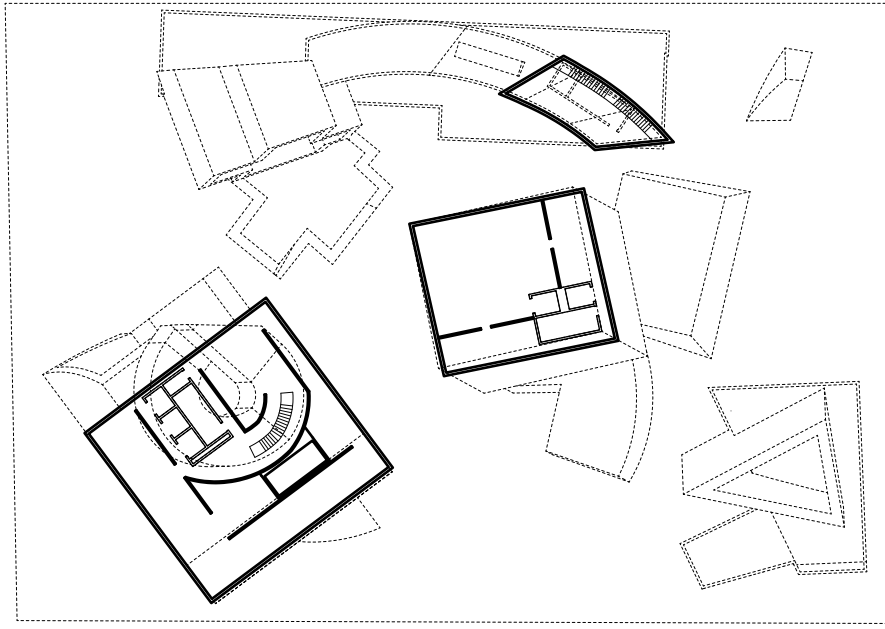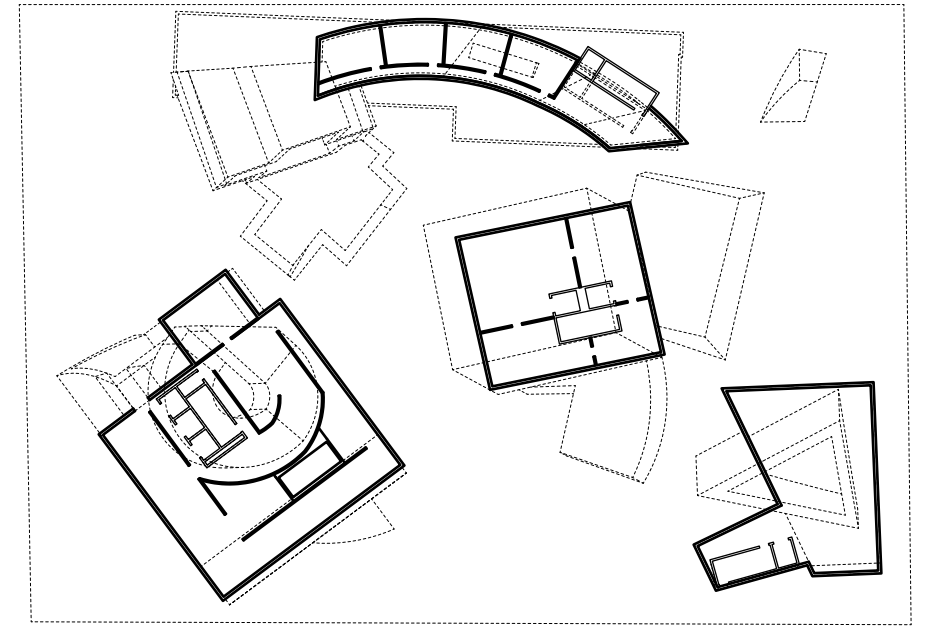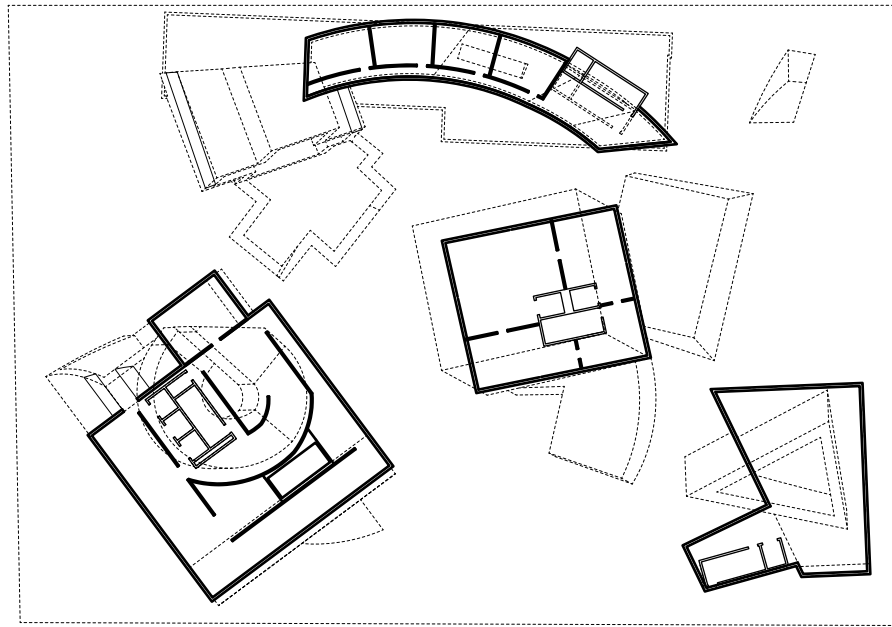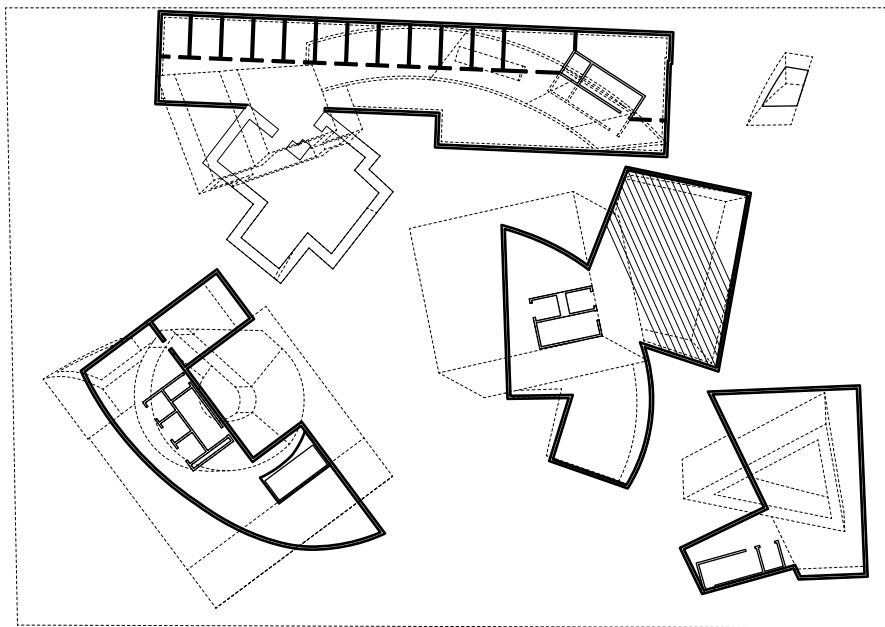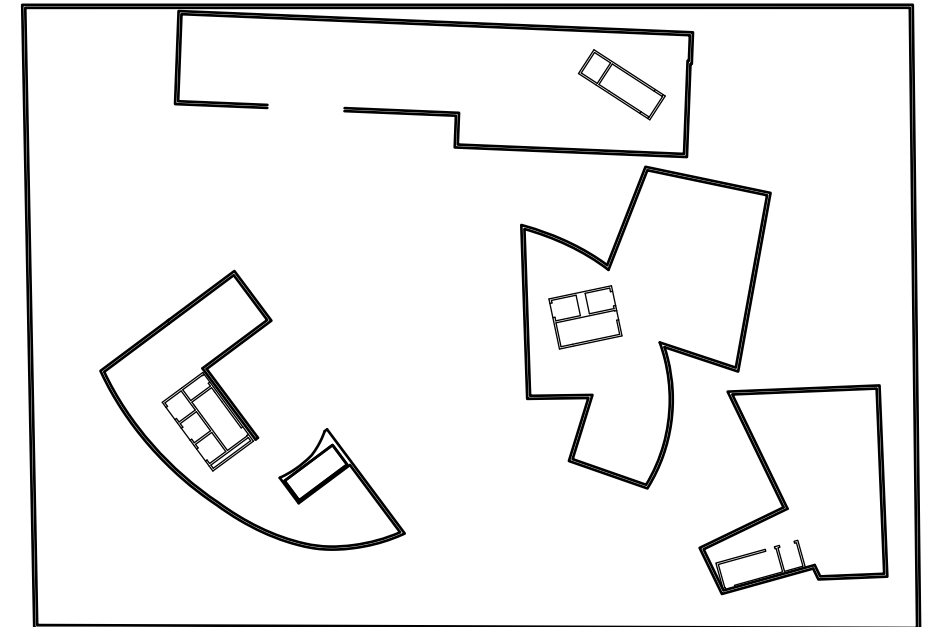
Plans

Species of spaces

An index of plans across the campus reveals
multiple typologies throughout the individual
buildings. Ungers' plan diagrams read the of-
fices in repetition of difference: enfilade, open
plan, cell and hall, labyrinth, order and enforce
a territorial regime across the campus.
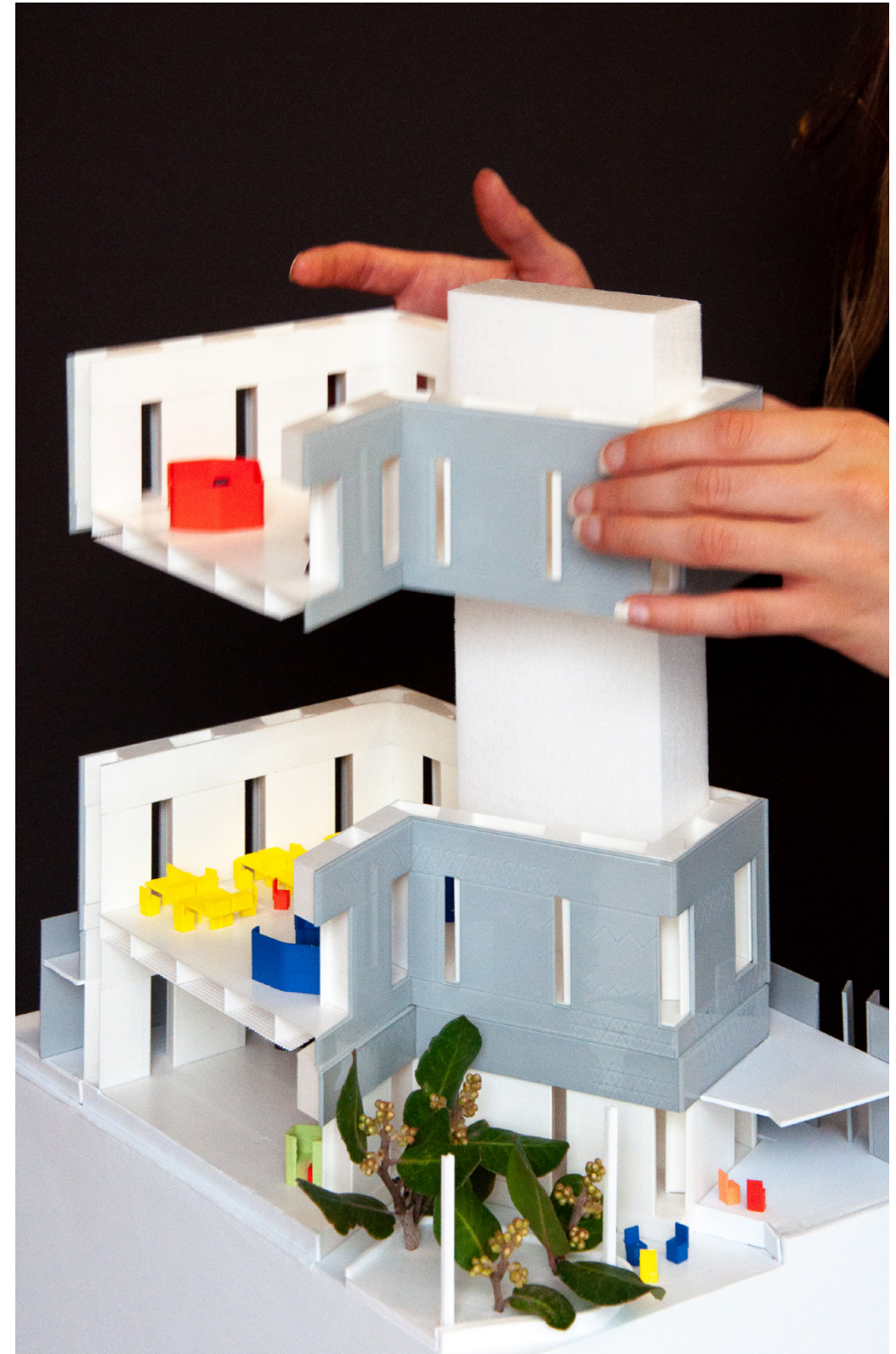
Visual Studies III

Fall 2018 - Devyn Weiser
Collaboration with
Amanda Kotch
This course provides an intro-
duction to advanced techniques
in modeling and fabrication pro-
cesses by focusing on digital
drawing and production tools
that enable the representation
of complex and dynamic surfac-
es, procedural and parametric
forms, and the development of
the relationship between archi-
tecture and geometry.

Characters and sets

When we engage in a culture of image production through the manipulation of commercial characters for the creation of new images, how do we negotiate the weight of that character's cultural baggage? Perhaps our exercises in image making have to do with a kind of laundry, a washing of cultural value through our computers into the distinct cultural value we have as architects.

How does the crumpled dollar bill, bowtie mickey pictured here react to this hygenic impulse? Does he care? Does he even know?
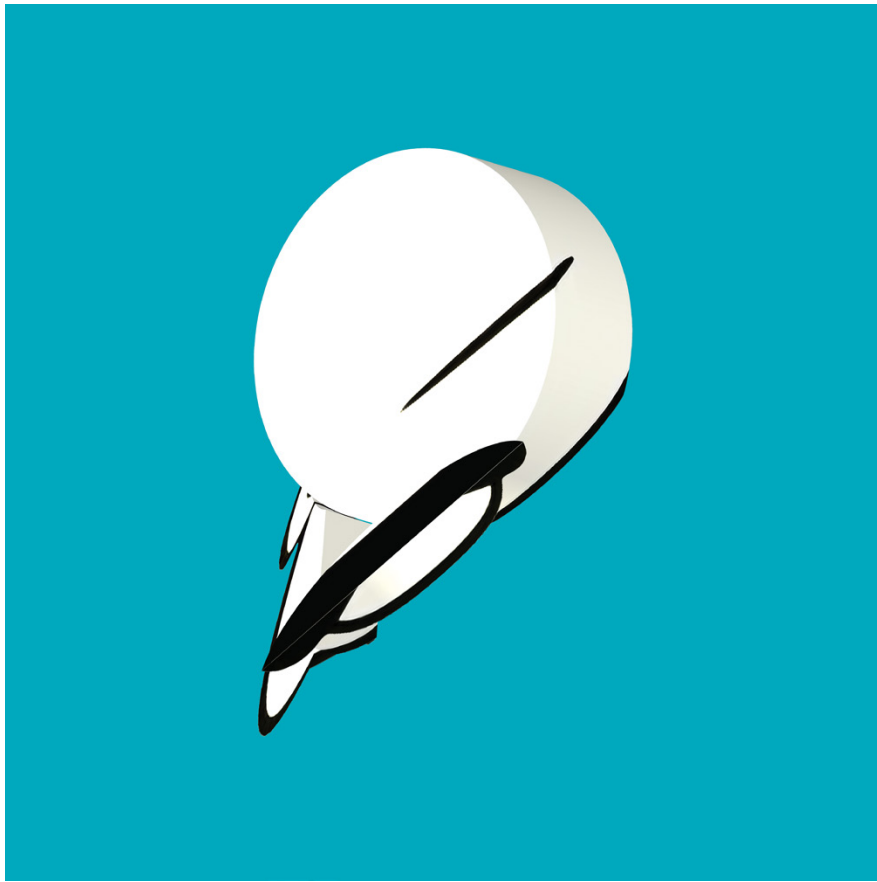
Cast of characters

The drawings come to display a cast of characters invented and modified through the means of so called architectural production for the entertainment of architects as both creators and viewers. What happens to a cultural figure when we as architects claim it for ourselves?
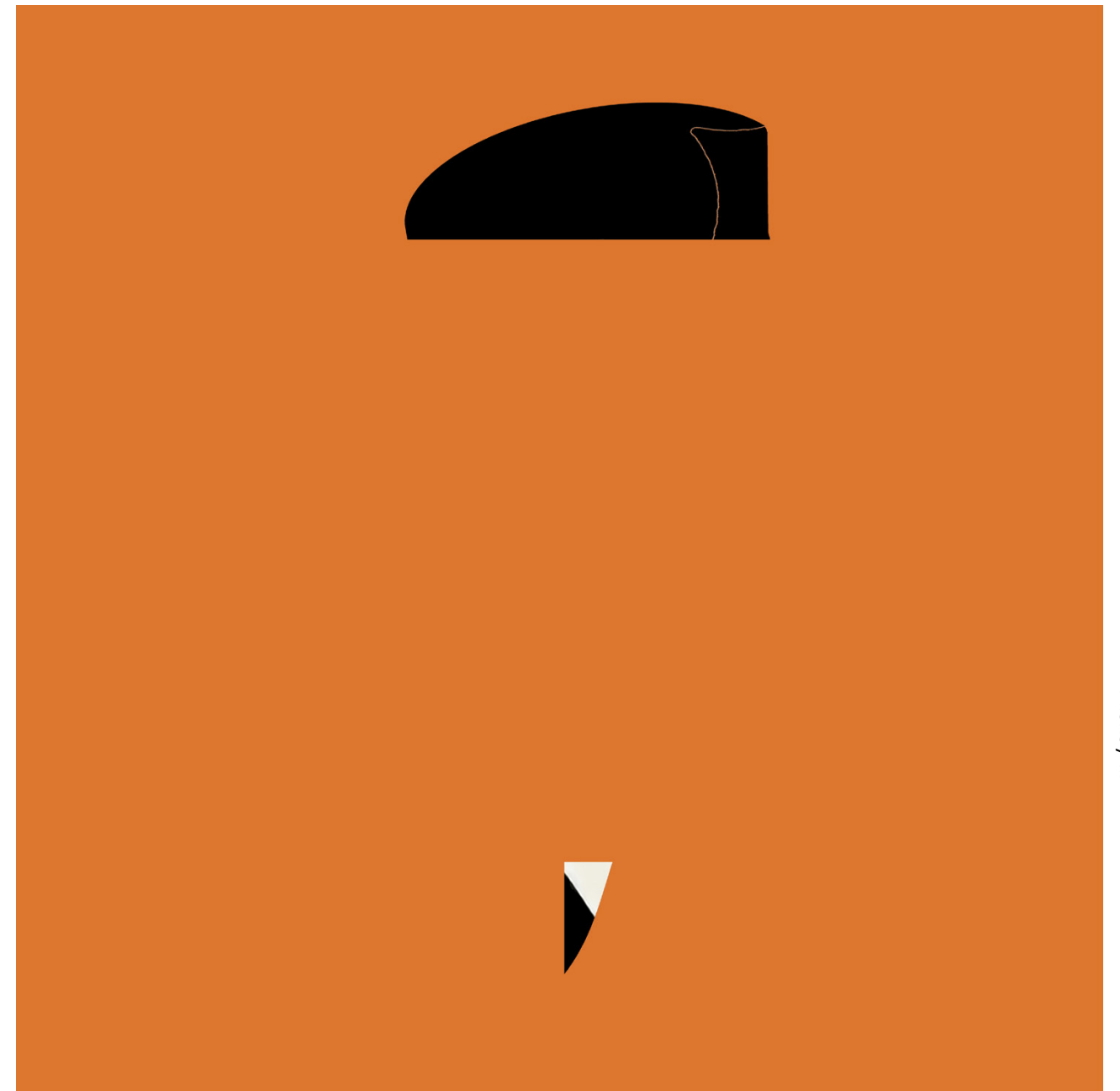
Double drawings

The drawing could fill different roles to create different characters in the drawings. The double image creates a pair, or a set of twins, connected through their composition and arrangement on the wall.

Double narrative

Characters in different drawings could become groups on the wall forming relationships, narratives, or organizations viewed through the 100% fill of the solid background.

Soft Objects

The characters grounded themselves as objects in the transformation into soft models. The soft model references Claes Oldenburg's sculptures and become objects that are weighty, seamed, and pliant.

The soft object sells itself as clothing related (shoes in bottom picture) or as an abstract character to me moved, set and shifted (top picture and following) as a transformable identity in figure and texture. The soft model also renegotiates our relationship with the computer simulation, driving and developing the possible forms in the simulation.

Double models

The pliant model allows a reconfigurable iden-
tity as a puppet. It can be manipulated and
moved, staged and set in order to be shot as
a new character. The object is made with a
flexible identity as a potential counterpoint to
disciplinary architectural modes of depiction.

Environmental Systems II
Fall 2018 - Russell Fortmeyer

Collaboration with Max Kochinke, Fateme Jalali, and Wangshu Chen

This course seeks to identify how the project of architecture can use integrated environmental systems as a generative force for design, one that does not neglect social and cultural values, even while advancing strategies like Zero Net Energy (ZNE) buildings or the emerging circular economy. Architecture can no longer strike a merely neutral balance in the environmental and physiological experience of the city, it must now actively and productively engage our stressed natural systems.

Proposal 2: Catwalks
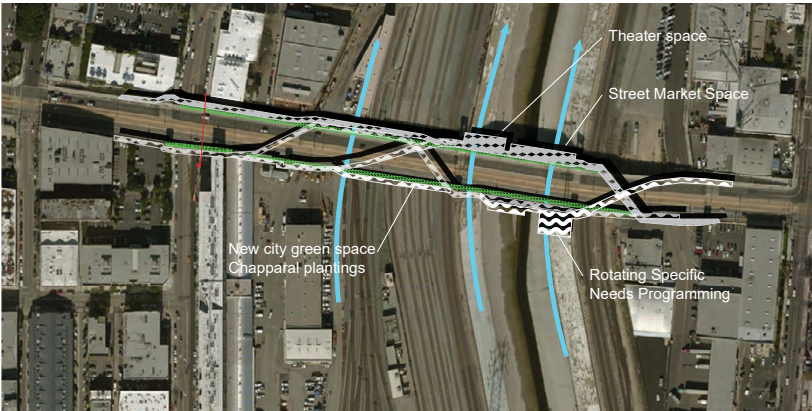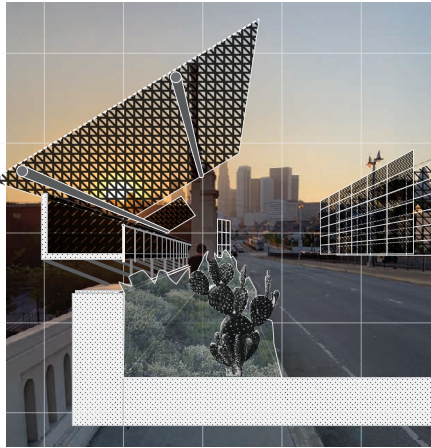
Elevated catwalks protect pedestrians from exposure to traffic.
Metal Perforated Panels offer sun protection to pedestrians while preserving the cooling effect of the dominant breeze coming up the LA River Basin.
The perforated material metiates privacy boundaries and preserves or shields views at multiple distances.

Additional programming can be placed into widened catwalks for temporary events like community theater, or house health drives and job training seminars.
Once the catwalk is built, the city can reclaim the sidewalk: it can reninstate local Chapparal plantings, or build concrete structures to sequester smog.
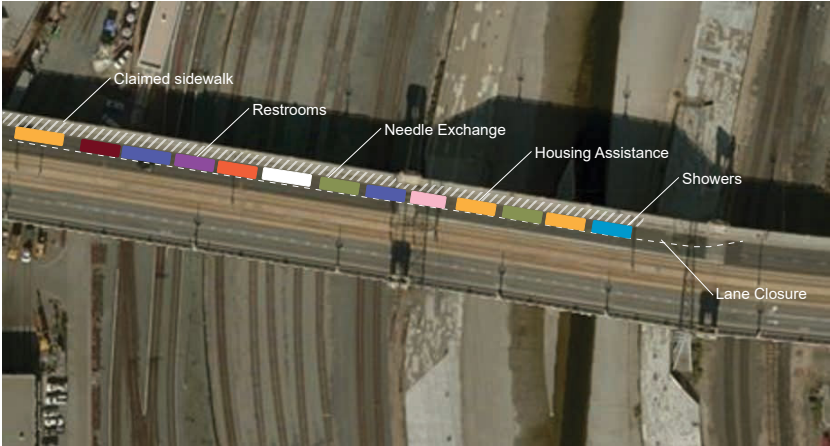
WEEK 5: Reproposals - Bus Lane

How can we create a space for social mobility on a piece of urban infrastructure?

Create a program that, every sunday morning, closes the outside lane of traffic next to the sidewalk and park a number of buses that each have a public program:

A Restroom bus, a Shower bus, a Housing enrollment bus, a needle exchange bus, a food stamp enrollment bus, a food stamp receiving food truck, a psychiatrist bus, etc...

• The lane of buses shelters the sidewalk from car traffic, creates a little shade, and mobilizes the spatial power of the parklet in a temporal setting.

• The bus as programmatic container utilizes the particular structure of social mobility in LA that is the car. By using the traffic lane, the proposal works with the existing (and very effective) infrastructure of the road and the automobile.

• We as designers then, get to design the livery on the buses, and the communication campaign for the program. Who doesn't want to design bus graphics?

Rejected proposals

To understand the nature of our site on the First Street Bridge we submitted a number of immediately rejected proposals that each formatted a different set of approaches to the environmental conditions of the site.

Movement infrastructure

Why do we as contemporary architects assume the correct socially useful answer is always a walking promenade? Why is it always reclaiming public space out of the poche of private and policed space?

Infrastructure infrastructure

One rejected proposal overwrote all architectural solutionaisms for the creation of a system of livery and mobile transport of functional generous programming.
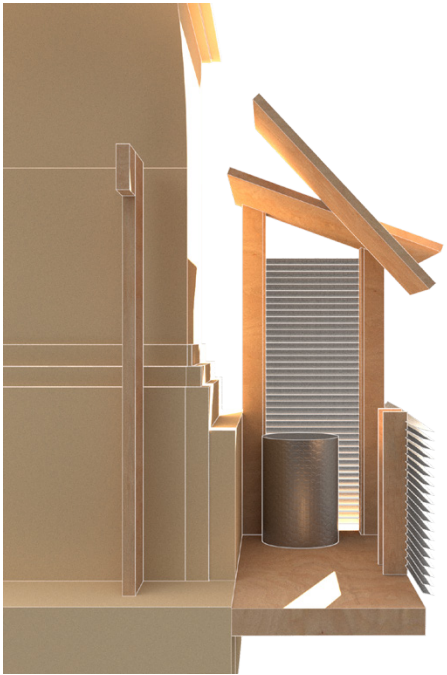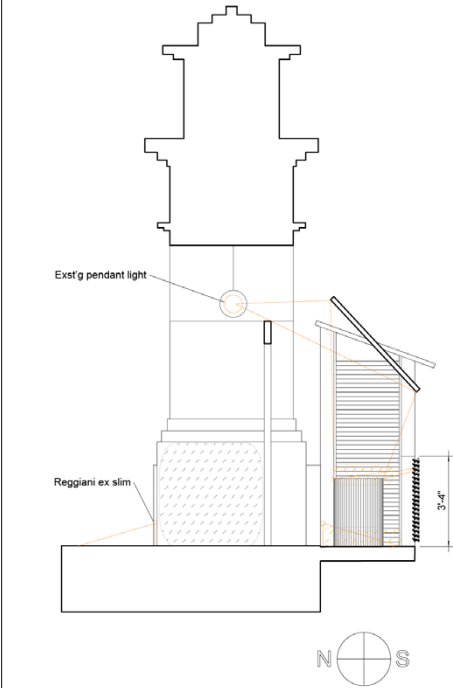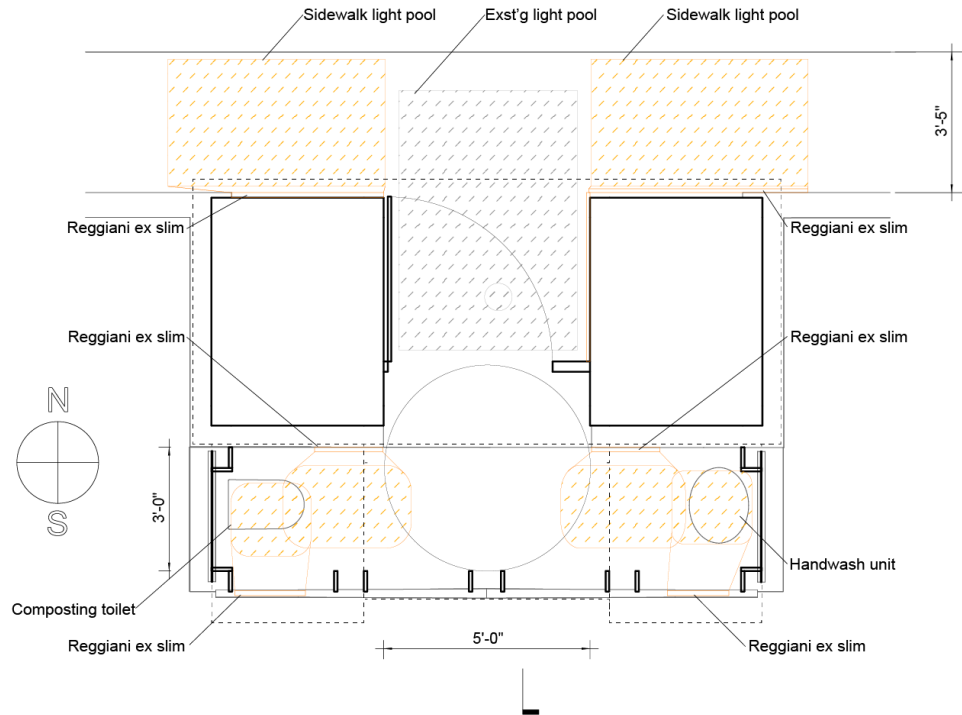What are architecture's helpful limits?

We activate the portal by quite simply giving it another side opposite the sidewalk.

We propose to provide a space of hygiene and sanitation.

There are two shading systems in the intervention: a fragmented sun shade, and metal slat walls.

Our cladding system utilizes the prevailing windy condition of the site to ventilate the bathroom.

We give a moment of privacy intensified by its placement in the midst of a busy metropolis.

Sidewalk light pool   Exst'g light pool   Sidewalk light pool

3'-5"

Reggiani ex slim   Reggiani ex slim

Reggiani ex slim   Reggiani ex slim

3'-0"

Handwash unit

Composting toilet

Reggiani ex slim   5'-0"   Reggiani ex slim

Exst'g pendant light

Reggiani ex slim

3'-4"

N — S

Bathrooms

The developed proposal carves extra space out of the LA mindset. By becoming a lighting project, the headlights of the freeway view are replaced by the low lights of a calm panorama. How can architecture creatively produce additional spaces within the city? Within LA?

This image is a perspective drawing. It represents a tower and the landscape surrounding it. It depicts action in the sky, stillness on the ground, and entices the viewer to buy what it is selling. Your eye moves around the picture pleased to recede into any of a dozen vanishing points, delighting in the comfortable performance of oblivion that takes place in the picture's many shaded triangles.

What we are interested in is the object of this image, the tower stretched across the vertical dimension of the picture. Its centered, axial symmetry dominates the vertical axis of the picture. The tower's silhouette is mirrored across its axis, and in its center, a black triangle hangs pointed down to the horizon. The tower itself is comprised of a series of primary triangles: at top, and upturned triangle is capped with a half ellipse to produce a cone that floats in the sky, projecting down and back to infinity. Another cone, wider and transparent, supports the floating cone, flipping its own cap to provide a seat for the inverted cone to perch. The clear truncated cone sits on an opaque cylindrical drum around which a single spiral ramp winds with the pure mechanical ease of a projected spiral. In its left silhouette, the rhythm of complementary trapezoids arrayed on the left edge incises a threaded groove on the blank paper of the sky. A shadow of industrial production, you can see the orthographic cross section of a bolt, installed in its casing of the sky, performing the mechanical leverage of the threads on the ramp, drilling the cone into the grey box below. The tower, you notice, is not so much a lightweight aeronautical artifact gliding across endless and homogenous paper space, but instead it is heavy, mechanical, screwed into its base and folding the ground of the picture around it. The ramp exhibits its own mechanism, not in tension as a spring, that when released would bury itself into the grey base but instead is in weightless tension; hanging within the elegant arcs of its own silhouette on the page.

The ramp is an artifact that breaks the total symmetry of the picture with its relentless upwards path, around and around the cone, elevating higher and higher over the slope of the edge. But as we inspect the mathematical edges of its figure, delighting in the technical ease in which it converts applied torque into directional force, we notice that we can't

see the ramp on the backside of the cone. We can see it rise left to right, then left to right, but not rise right to left on the backside of the cone. Smack in the middle of the picture it has performed its first lie. In the casual prestige of making half of a spiral disappear right before you, you delight in being fooled.

And the image performs more tricks for you. You notice the inscription of panelization at the very top of the tower on the inverted cone. Looming huge over you the extension on the lines that create the horizontal divisions show themselves as concentric eclipses drafted around the cone across the blank paper and when collapsed from your perspective onto the surface of the cone, they panelize the surface. The shadows of industrial production bend back and forward in space for you to service the absolute rigidity of the picture plane. So too is the ribbon bent at the bottom right corner of the flat pad in the foreground of the image. The pad is constructed of the intersections of three cones; two opposing horizontal cones drafted from points along the edge of the picture plane, and one wide vertical cone hanging from the base of the tower. We are not to be mistaken, these cones have been expertly disguised as a pad on the ground in front of us, foreshortened for our pleasure, inviting us in, telling us this space is to be believed. But it, like the previous spaces in the picture produces an unsettling delight in its own reality. Notice the ribbon at the lower left, its fold shifting across the edge of the pad, its depth of shadow linked to the other shading logics of the decoration of the pad, but in its lineament disputing the shading logic of an authentic spatial depiction. The left ribbon clues us into the sleight of hand performed front and center for us: you begin to doubt the alternating bands of shading on the front diamond as each sequential band's material reflectivity undermines the material reality of its neighbors.

The banded triangle is the primary mechanism of deception in this image: its nonchalant construction as the convergence of an array of lines at a point is the geometric driver of the drawing of the picture. Its compression of space through its funnel activates its own seductive and infinite space of potential. It is as if, for our delight, anything could come out of the vanishing point at the vertex of the triangle, and indeed

something does.

The triangle starts above on the right edge of the sky. A figure is projected out descending into the field, or is it rising away, traversing space and gravity through the compression of two lines that do converge at the infinity of the edge of the picture. The airplane (if leaving), or bird (if approaching), glides with happy compliance with our expectations that things in the sky operate the way things in the sky operate. With deft manipulation, the triangle flips double and latches onto the tower, and hangs suspended free from the orthogonal authority of the picture plane. The physics of the picture jostle the triangle free and it bounces off the edges of the picture, weightless, tumbling, drawing swaths of territory across the ground of the picture in banded shade. It reflects in two thin black triangles across the horizon, it jumps up effortlessly and shoots triangles across the sky in dazzling stripes, sparkling in black fireworks; the triangle turns and folds down from the center of the horizon in black to bow to you the viewer, drawing the heavy tone of the black trapezoid that supports the tower, the point of its convergence hanging somewhere just above the horizon line.

Below, the triangle acts as a positive, you welcome its pure paper lightness subtracted from the heavy black oblivion of the 100% shading of the tower base. Below again and outwards, it darts in and out from the center to the edges of the picture, this time reflected off the picture plane as a pair of walls receding back into space toward the center of the picture, focusing your gaze in toward the tower. But these walls fold along their path in space; they bend over backwards to open up the absent landscape above, not as two inserted triangles connected on an edge, but as ribbons, gently gradient shaded and stretched taught over a line. Each ribbon slips under a weighted box then meets at its zenith at the bottom corner of the tower base. The triangle as a device that makes this image slender; it flattens the infinite space of each vanishing point it creates by pressing forward into the paper's surface. This image is made out of three sided figures, depicting a cylinder (three sided figure), suspending three sided sails, in front of a three sided sky. The picture's triangulation identifies things for you, it mobilizes the seduction of conver-

gence at infinite distance, and the elegance of hinging two figures at a point. It entices you with its exposed structural web, dazzling with the oblique connections it makes across the picture plane.

The power of the stunts that the picture performs increased from bending the graphic divergences of the image into coherent spatial convergences, into the actual manipulation of the fabric of the space around the image itself. The oval hangs out of the picture, oblique between the space of the viewer and the space of the page. The willful contradiction of the logical unity in the construction of the image doubles down on the slight misalignment of lines in the ground plane. It validates your observation that no apparent logic would dictate the draftsmanship of the non concentric circles on the ground pad in the foreground other than that one could, if one wanted to, draw two non-concentric arcs, over a field of convergent lines, differentially shade the resulting spaces and produce the illusion of meaning. The image renders the act of drawing down to an act of putting pencil to paper along straightedge.

It reveals the delicacy of the page, here physically wrinkled by the sheer force of inertia exerted on the page by the image; forced to keep up with its own convoluted manipulation of your eye across the scene. It reveals the deft art of arranging triangles on a surface, doing the work of two acts; in one, generating the fiction that images can be conceived, produced, and signified through the act of drawing figures, and two, in the anti-fiction, knowing and intentional signals by the draftsman, that you cannot trust the lines on a page to generate a meaningful architecture — and that one cannot trust the space of a drawn architectural object that exists only in the spaces between a network of triangles on a page. This is the project of the image. It floats on an empty surface, lines strung across a void, constantly dissipating, coming into and out of reality, sliding off the paper — pinned in place only by your temporary gaze, your willingness to compress the spring of its trap; then sliding away again, crumpling under its own weight; sliding across an infinite void, once your eye has moved on.

1GB Design Studio

Spring 2018 - Zeina Koreitem

Fundamental Architectural Principles 2: Organizational Systems. This course is a continuation and expansion of the fundamental issues of architecture introduced in the first studio of the core sequence. The interrelationship between geometry, form, tectonics, and materiality is explored as it relates to overarching organizational systems and emergent systemic behaviors driven by programmatic content-structural logics and physical setting. Program and structure are considered to be creative components of design rather than fixed entities. The working methodologies introduced in 1GA are expanded and refined to continue developing conceptual frameworks and productive techniques for the creation of architecture.

Line and Wall Detail

At the detail of the wall a line is swept along a curved rail. The wall is produced with uneven thickness.

As the wall detail moves around the plan, the sweep produces situations – intersections, bulges, near misses, and overlaps. The lamination of the wall as a composite allows the wall to bloat, swell, thin, and separate while retaining the diagrammatic property of the wall as a line on paper in the plan. We understand the wall as a composite object; at once a diagrammatic signifier and also as a container for tectonics.
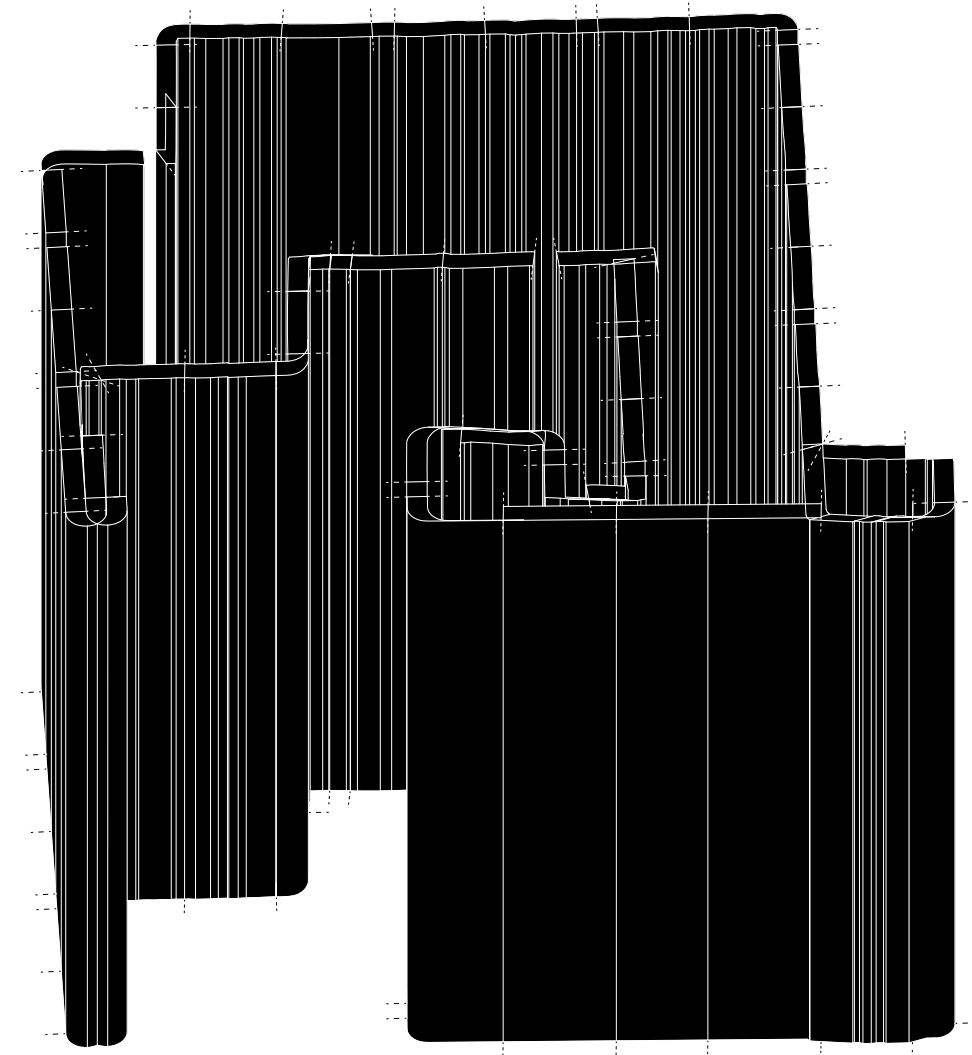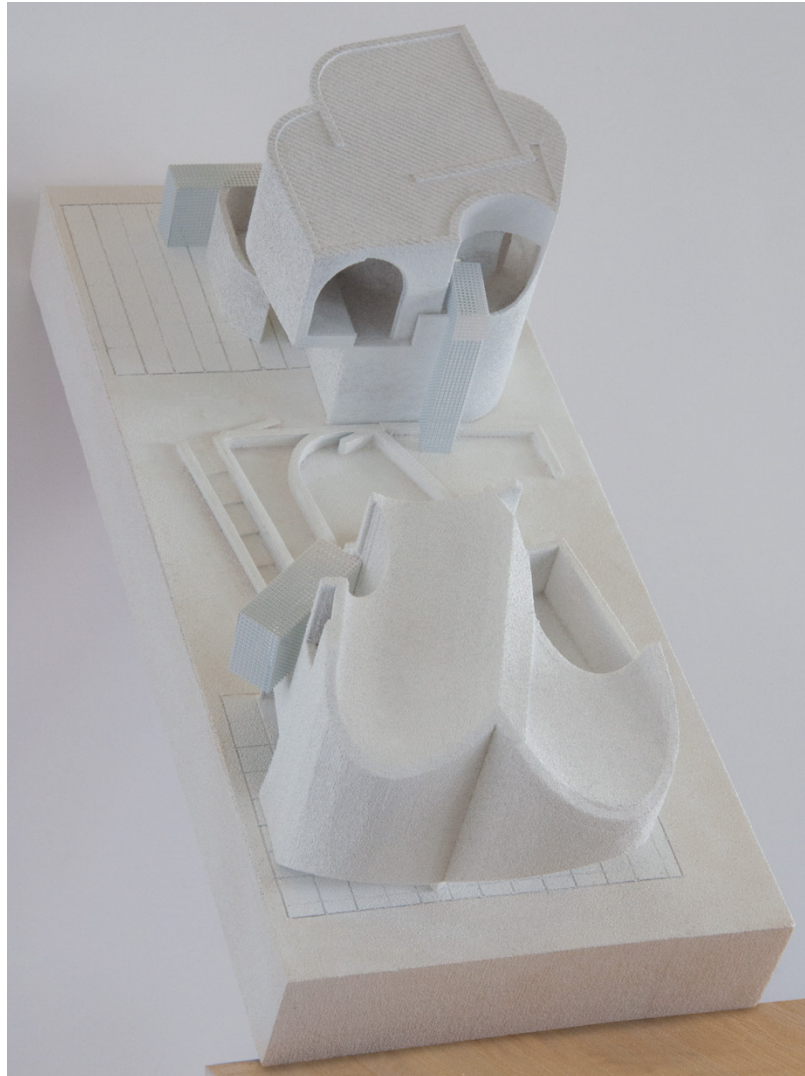
Identity and Program

The two houses are organized by the site. A central reflecting pool creates space between the houses and mediates the movement between them. The mirror house (below) faces the street with a back to the center of the site. The copy house (above) faces the center of the site with its back into the far corner. One accesses the copy house by walking all the way around the reflecting pool and entering through a perforated metal box on the side of the house. One enters the mirror house directly; through a punched hole.

Duplex
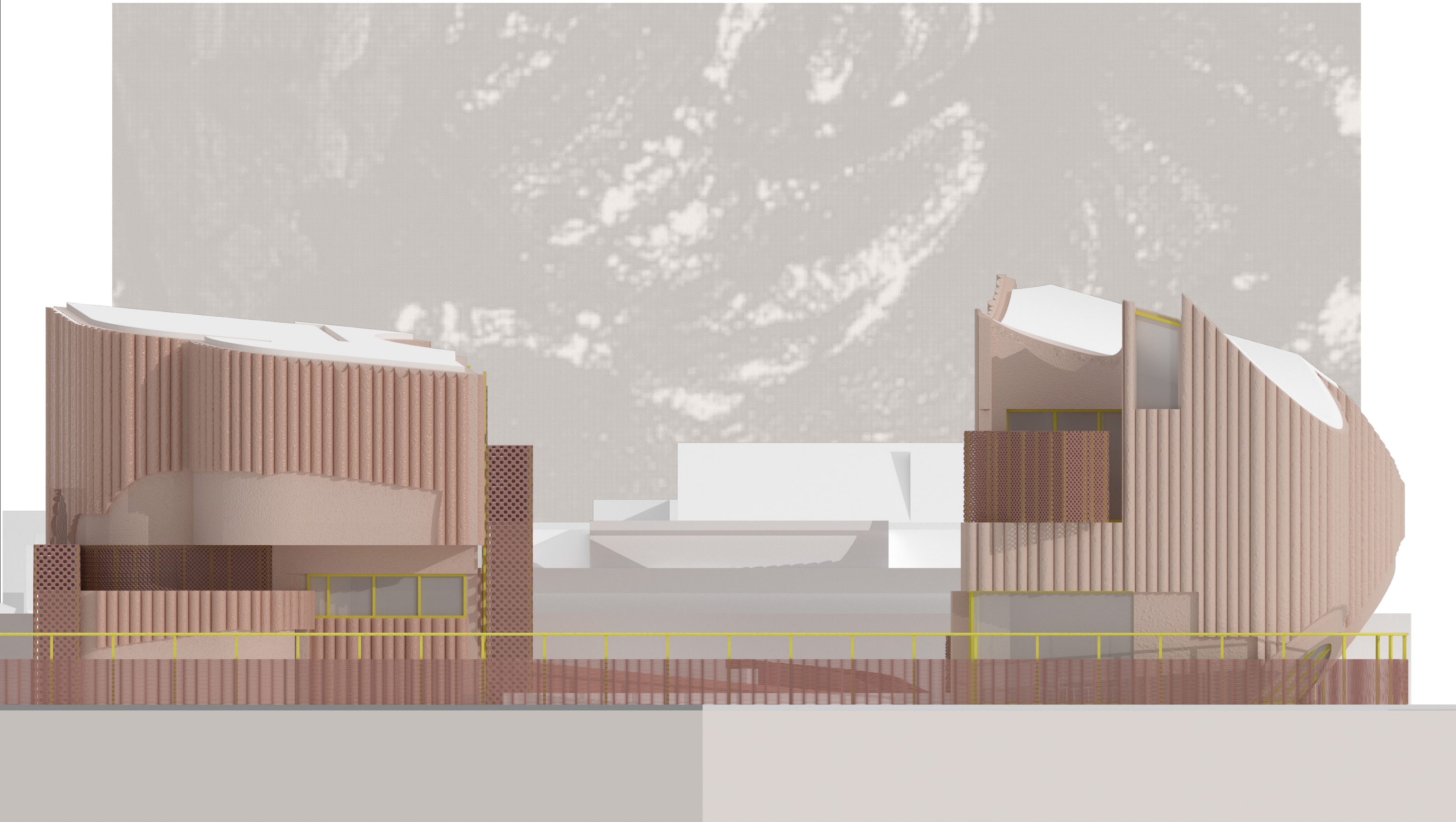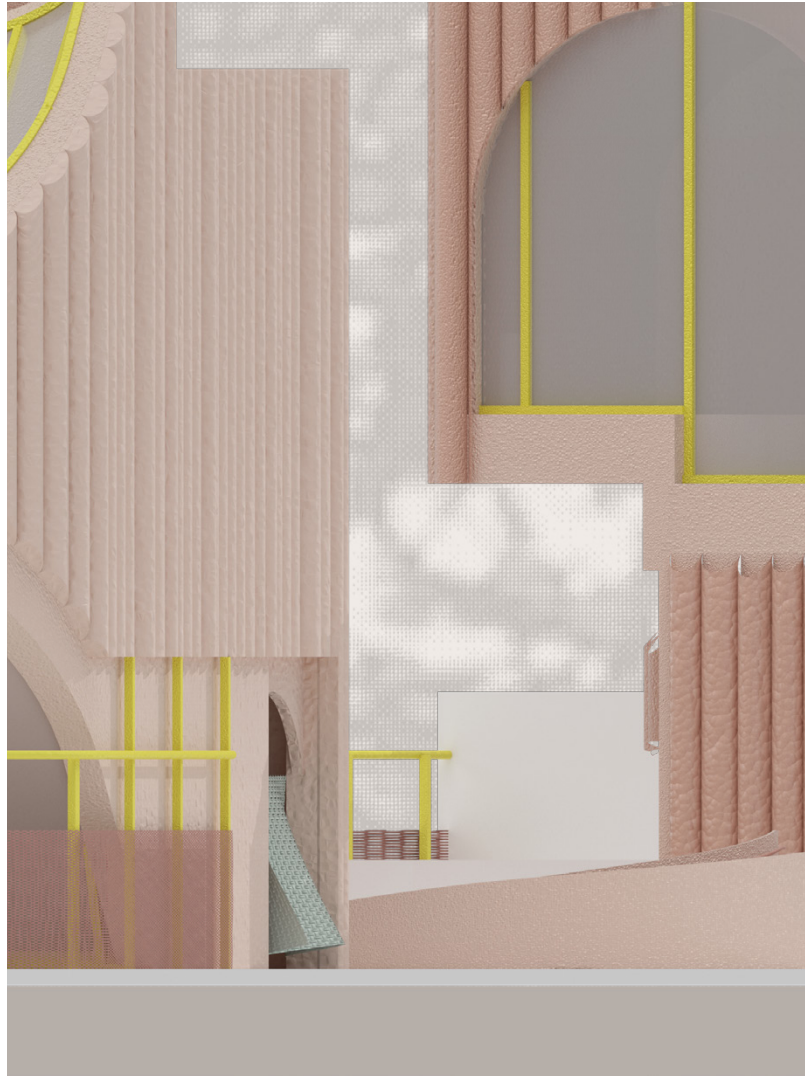
Identity and Tectonic

The two houses are organized as houses for siblings. The houses use similar forms and strategies to create their tectonic identity as well.

Tectonics of thick and thin emerge between two houses in the skin, the scalloping that is thick and seamless in one, embedded in the wall; while in its sister the tectonic is thin - metal panels attached onto a seamless wall. The space between the houses is active in elevation. It mediates the negative space of the wall treatment through our ability to view both in elevation, collapsed.
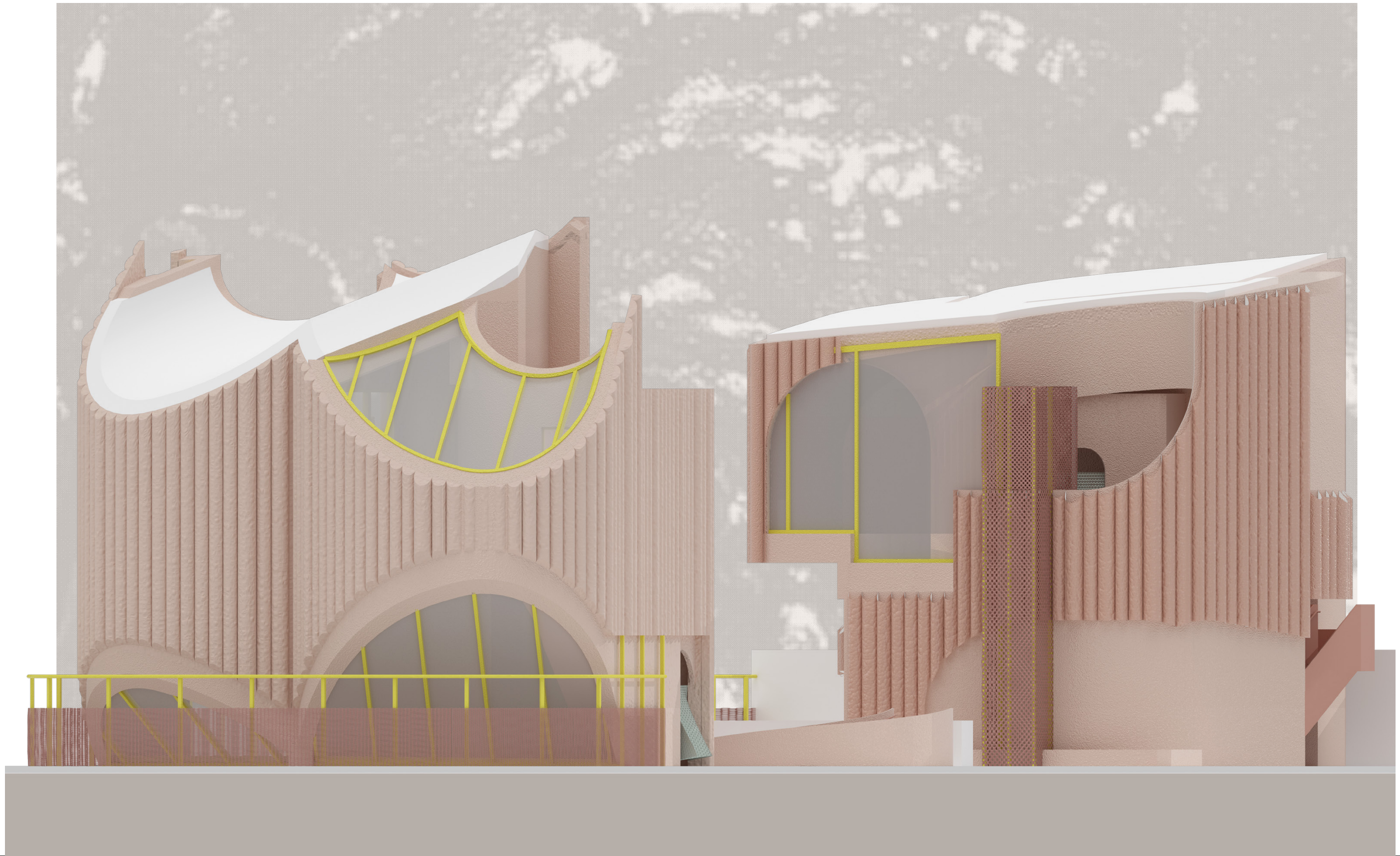
Identity and Diagram

The houses are set on identical grid-ded rectangles on the site. The frames help us to see the differences between them through each house's registration on the grid. The copy house pokes out above it, at one moment rebellious while at the perforated metal box, the house contorts to snap to the grid.

Entry and passage are choreographed through the moments of interaction with the grid. Making one's way through the house into and out of multiple and contradictory interiors and exteriors, rooms within walls, and enclosed out-side rooms.
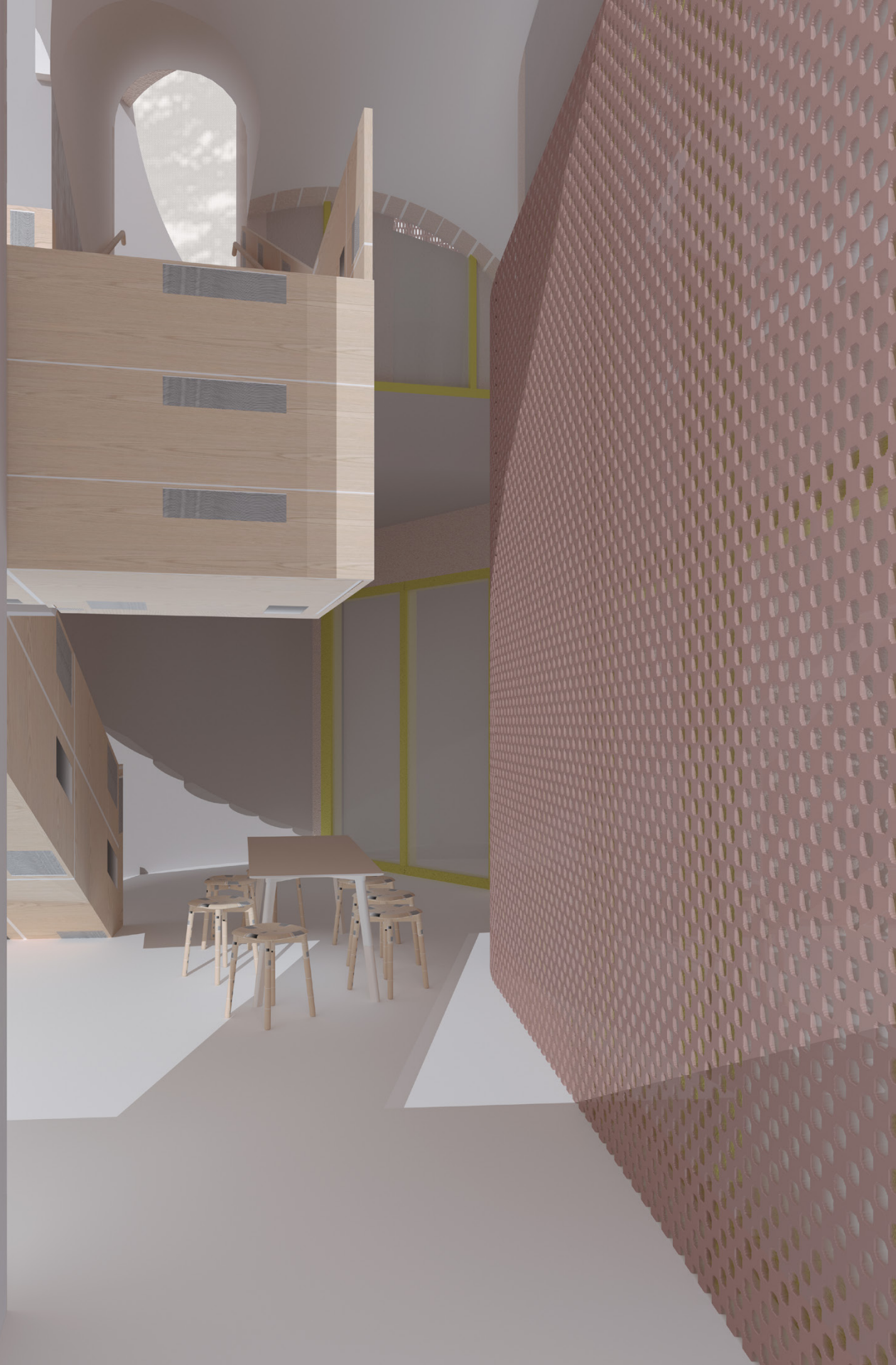
Interior and Diagram

The copy house (pictured) is organized as a series of rooms arranged in sequence. The house uses the diagram of the enfilade. The sequence of rooms negotiates the boundary between interior and exterior.

The room pictured is outside, but we can see it is fully covered. The stair at left leaves the room and passes back in. It ascends through an arched doorway to another exterior porch above the exterior room before it. When you enter into the house on the porch, you look back down into the room you came from, crossing the wall boundary again.

Identity and Diagram

The houses are set on identical gridded rectangles on the site. The frames help us to see the differences between them through each house's registration on the grid. One pokes out above it, at one moment rebellious while at another, the perforated metal box, the house contorts to snap to the grid.

Entry and passage are choreographed through the moments of interaction with the grid. Making one's way through the house into and out of multiple and contradictory interiors and exteriors, rooms within walls, enclosed outside rooms.
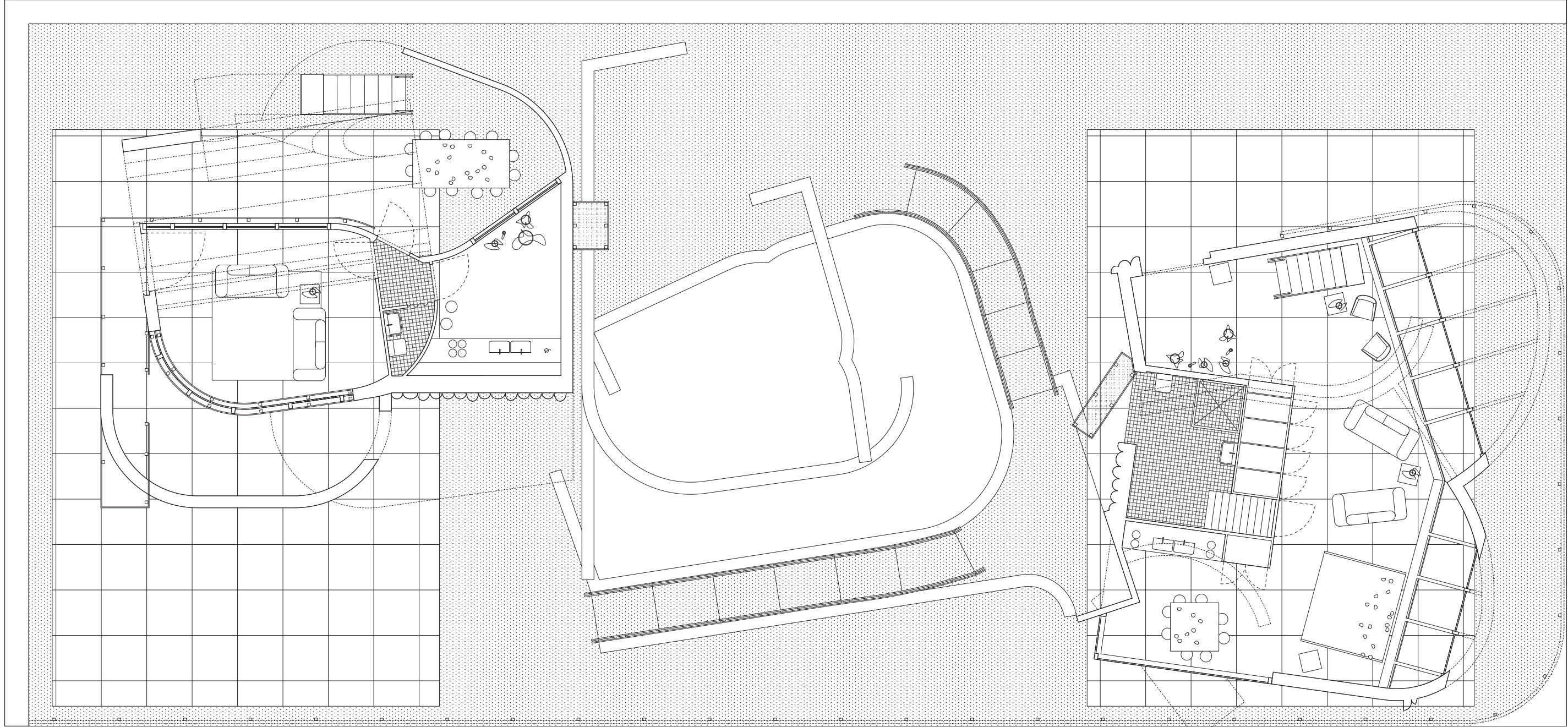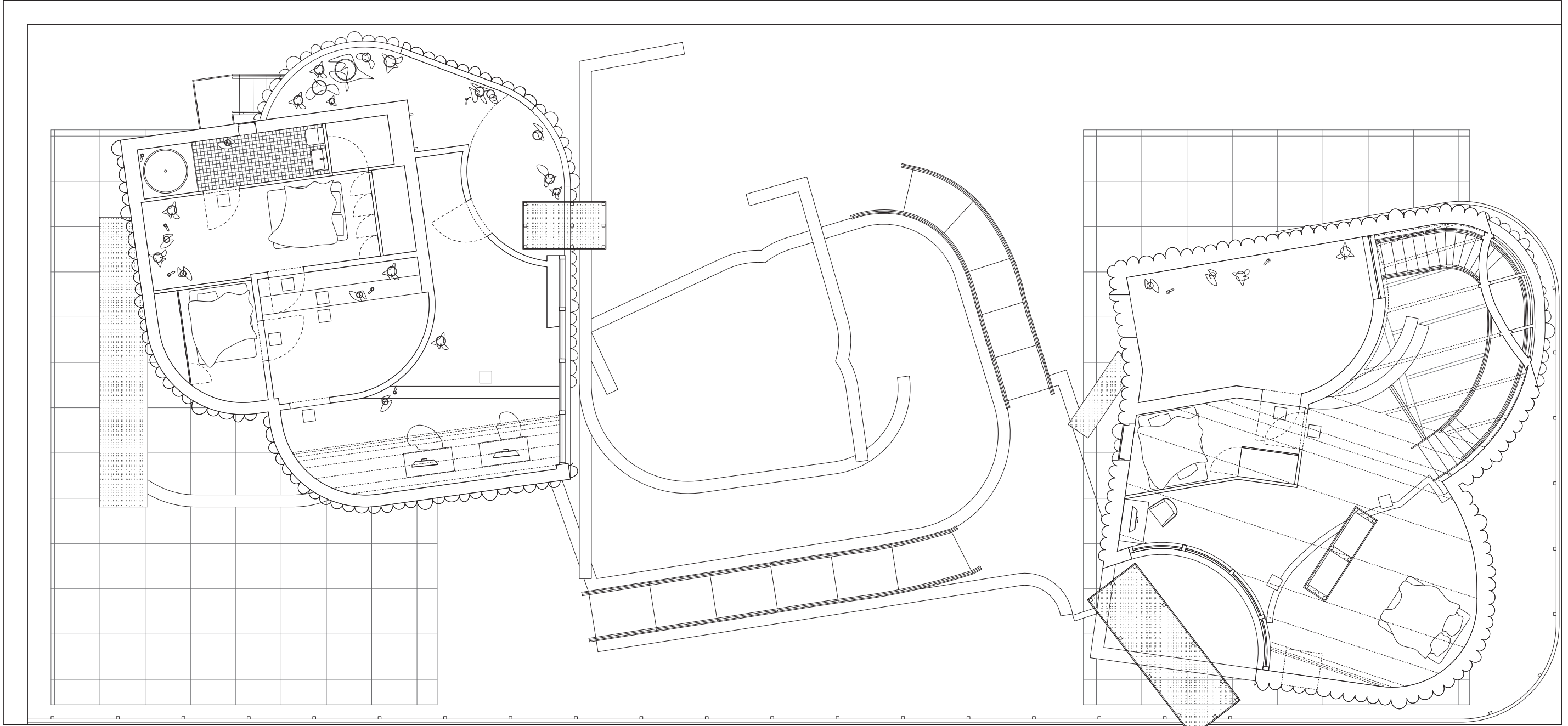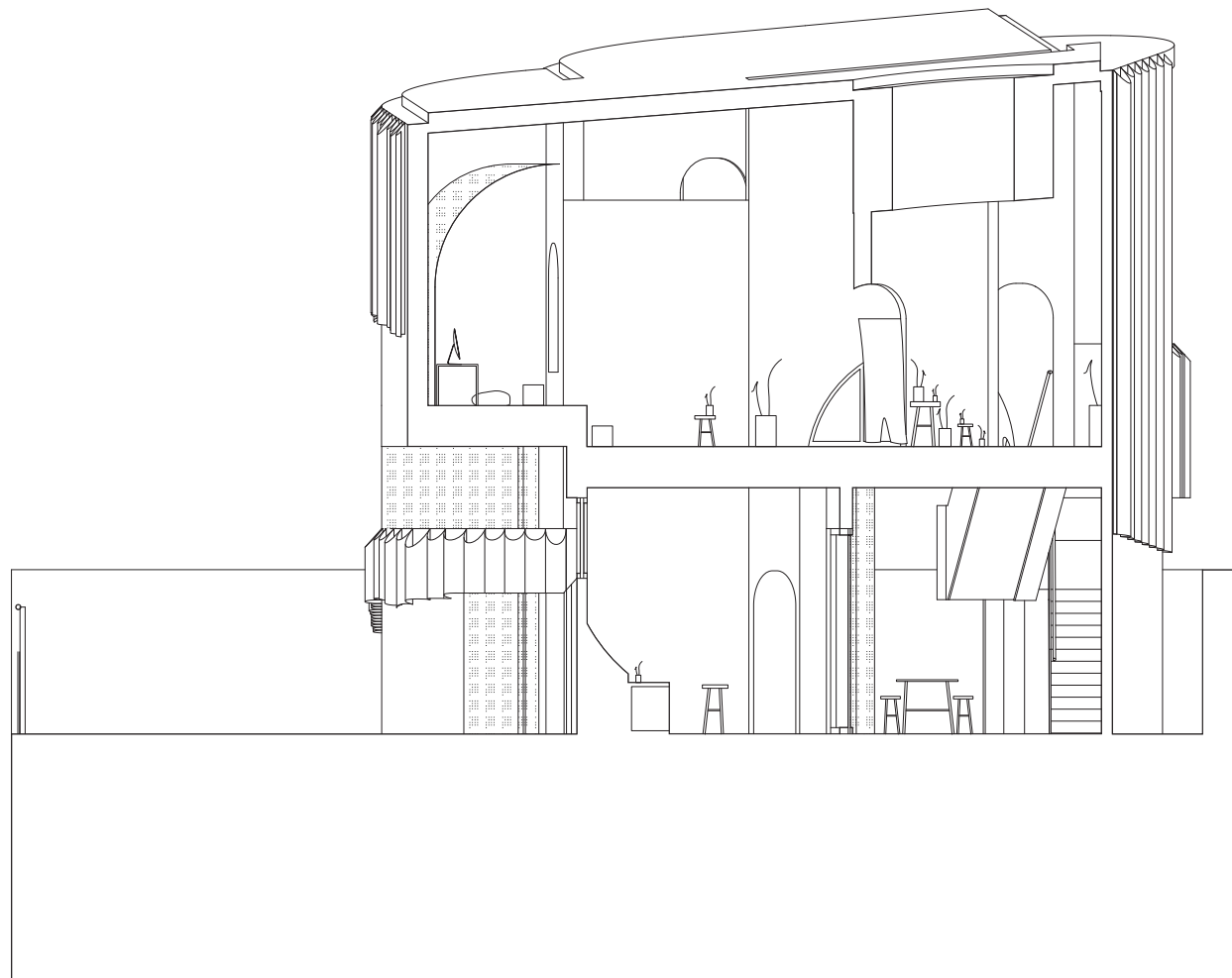
Identity and Section

The section of the house runs on the short axis through the copy house. The house is open towards the street fence and closed off toward the garden wall. When we examine the section drawing we see moments that click into perspective. How do we privilege architectural drawings against perspective cameras within the rendering engine? The ortho view allows us to draw on the walls with panels or with textures to subvert the dominance of the perspective render.

Fragment Model

The fragment of the mirror house establishes material and built tectonics. The seamless tectonic of the house in plan, is expressed in a very seamed model. The model references the labor of construction by connecting parts while the drawing references the thought labor of construction by connecting and dividing spaces through the use of line and gap. The model uses shades of white to reduce its connection to the rendered project and press itself into diagrammatic service. What is a diagrammatic model?
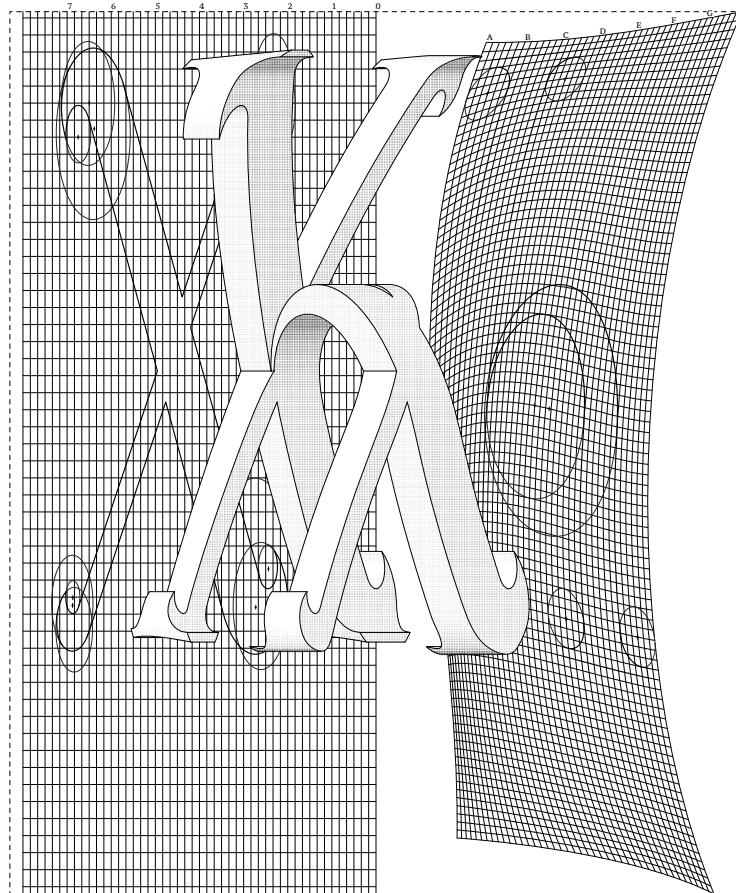
# Visual Studies II
Spring 2018
Matthew Au, Anna Neimark

Diagramming and Spatial Construc- tions. - The course forms the continu- ation of Strategies of Representation 1 by expanding on the conceptions of representational tools, emphasiz- ing simulation and spatial represen- tations, and incorporating tone anal- ysis, topology and three-dimensional fictions. The program focuses on de- veloping the precision of intentions in the production of architectural draw- ings and instilling a critical sensitivity for the inherent bias and interface of each deployed medium of representa- tion.

The mutant letter Xh

When the stretched letter x is extruded across the distorted letter h; a new 3 dimensional mutant is created.

The mutant references Choisy's drawings that described in axon, the curvatures of Roman vaulting using masonry construction. The renderings reveal the idiosyncrasies of the mutant form: uneven feet, double legs, and paradoxical shadows.
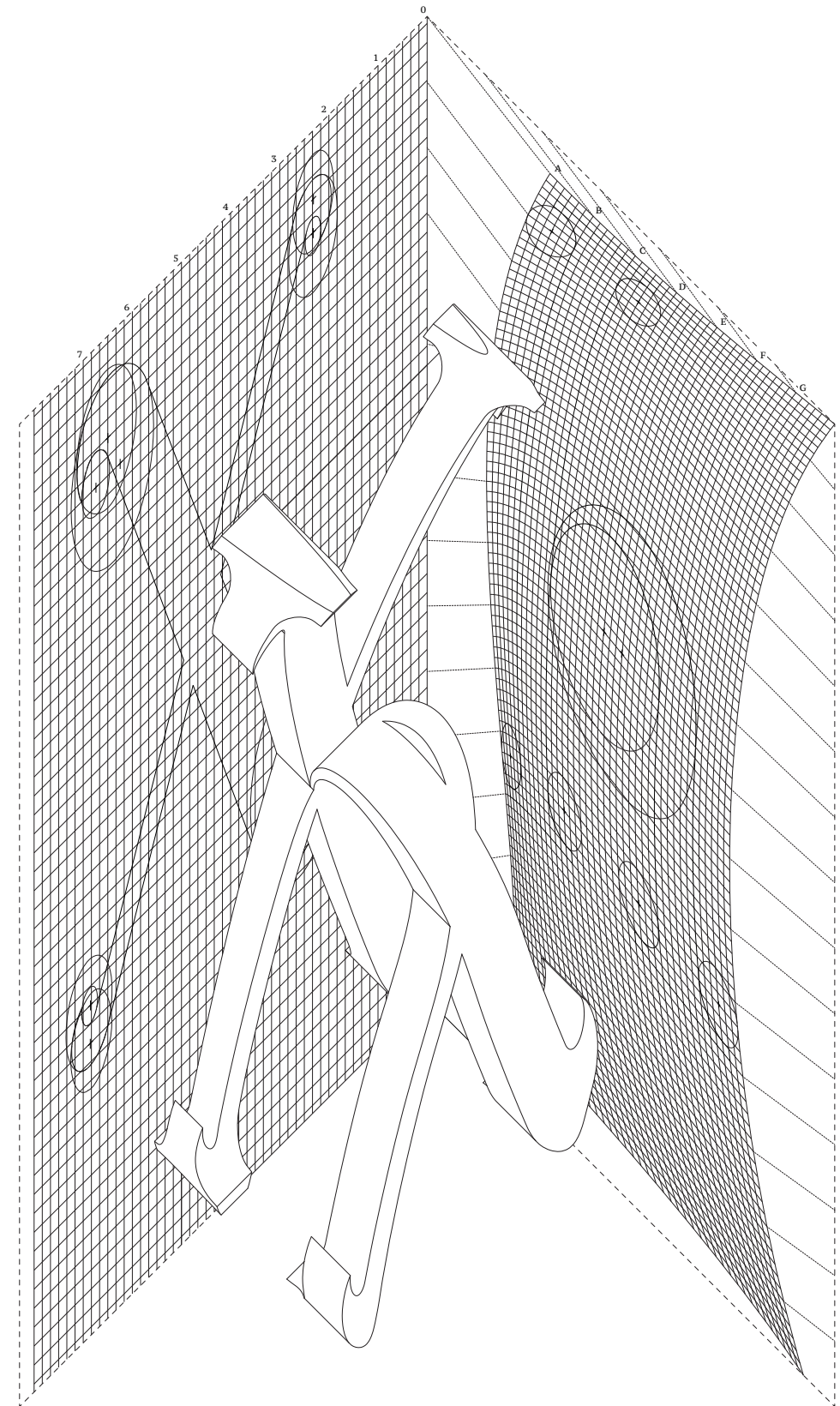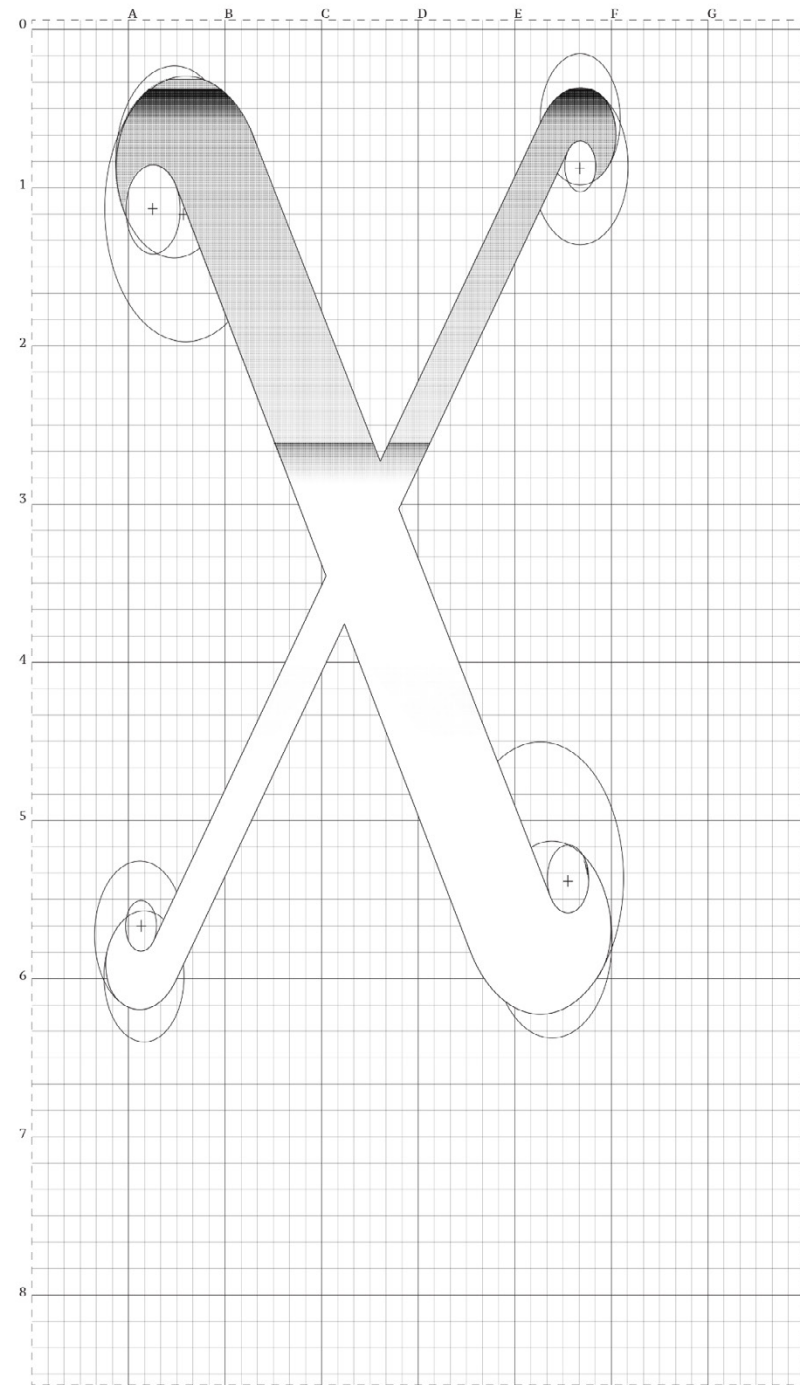
The stretched Letter x

The lowercase x is scaled in the y axis to nearly match the height of the distorted letter h. Its circles become ellipses, its curls exaggerate.
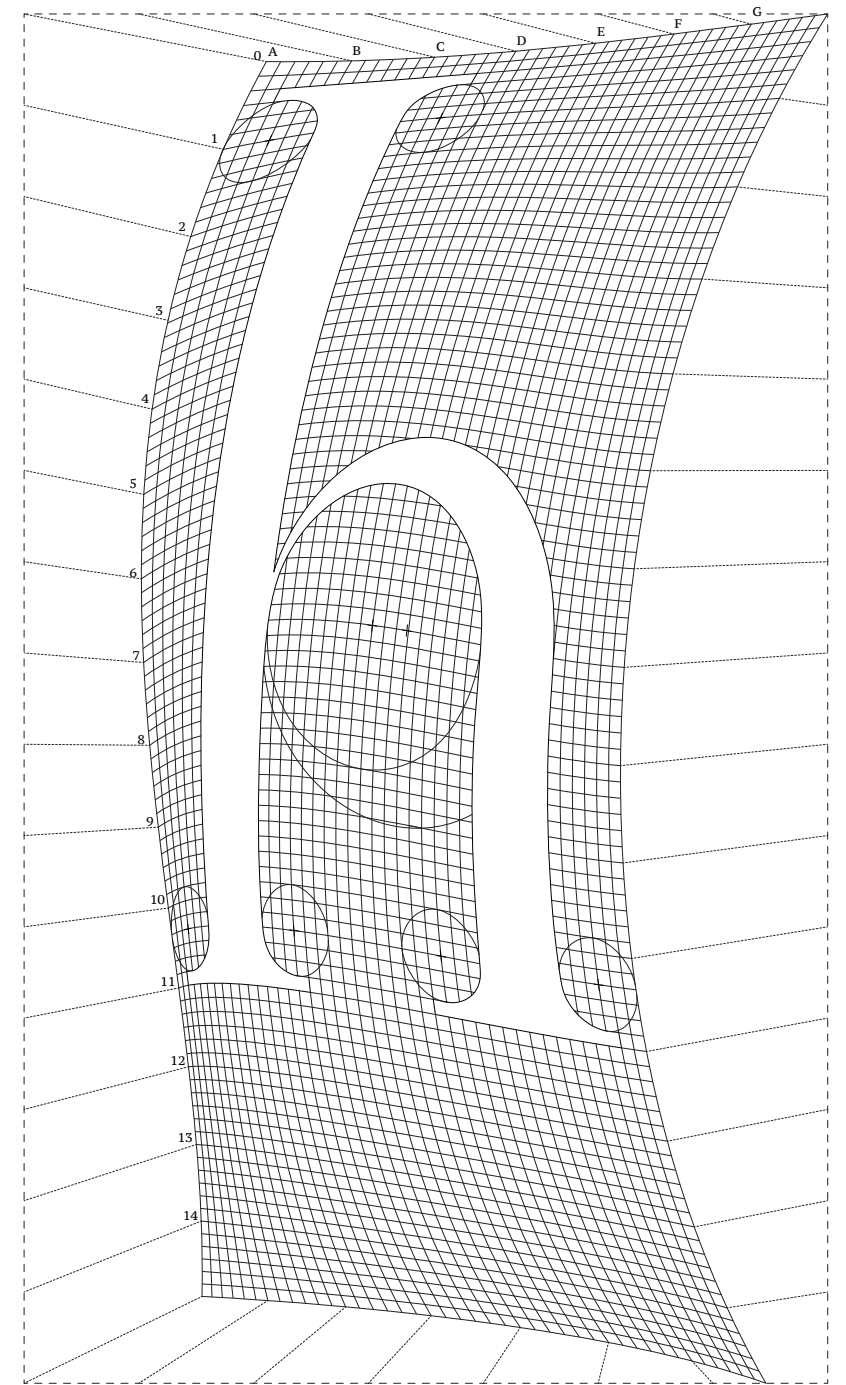
The distorted Letter h

When projected a folded sheet of paper, the h takes on the quality of character of a character acting with certain qualities. Is it drunk? Excited? Dancing?

Rendered Letter

The letter is placed into an environment and rendered in an "academic" style. No birds, no clouds, no entourage, no contrasting color combinations, no textures, and no materials.

How does one negotiate image making within our contemporary image culture? When we judge good and bad renders we flatten the labor of image production. How do we unearth that labor? How do we craft systems of production that embed and shape labor in the production of images?

Character Letter

The letter is rendered in an academic style. It is rotated to reveal its inherent three dimensionality. When the letter is rotated we see the way it sits, rocking, on three feet; points on a plane.

How do we understand precision within the computer? We understand imprecision in our dinner table with one short leg; install a wedge. What happens when the leg is short in the computer model? In the printed image? In the physical model? We ascribe character to the figure and the modes and means of production vanish. Where does labor go?
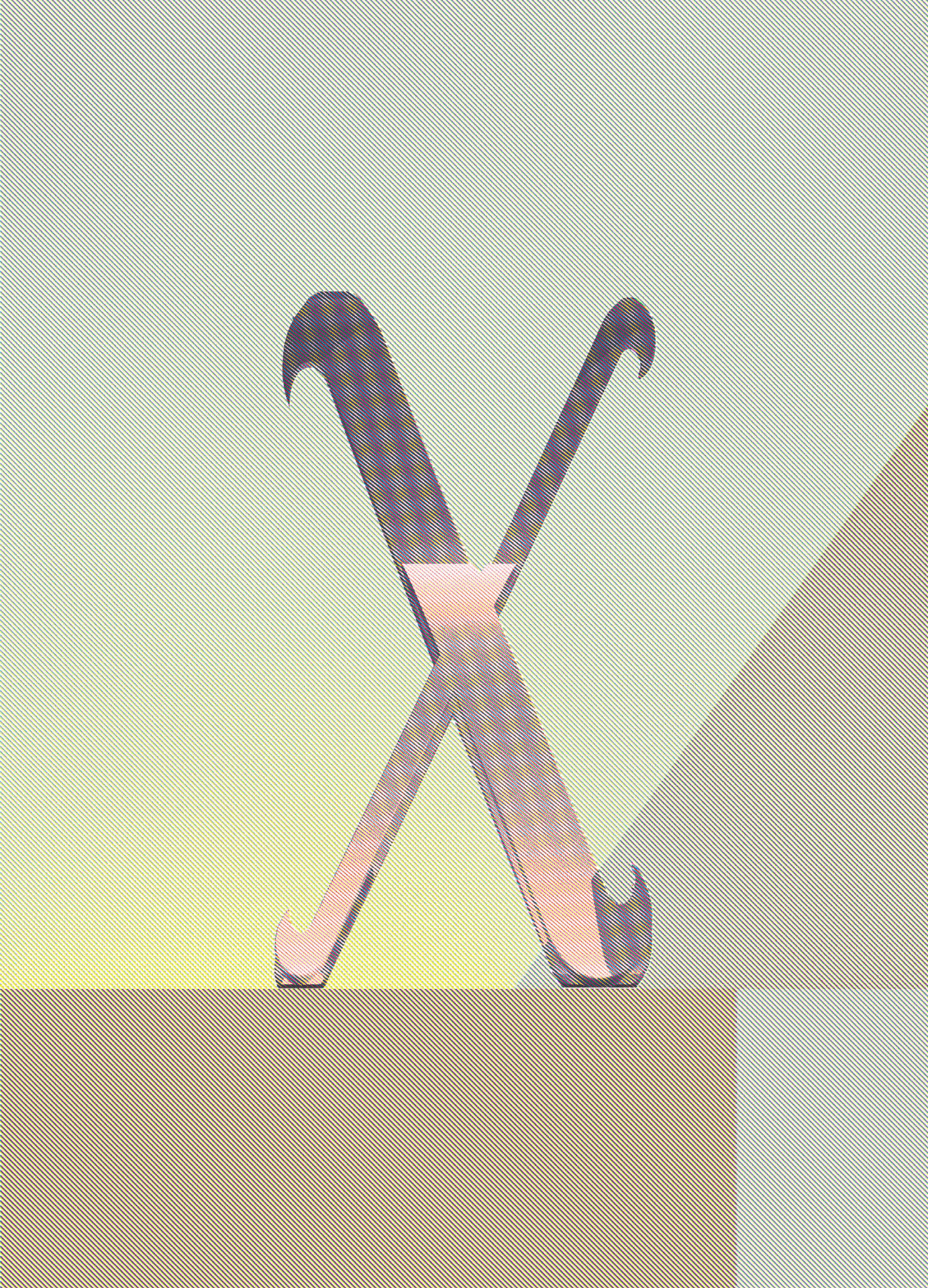
Bitmapped Letter

The letter is rendered and the resulting images are dissolved and reconstructed through the use of line and primary color to construct pattern, tone, and atmosphere.

How does one negotiate the labor of architectural production within a culture of disposable images? We place value on images that express the labor of their production, a painter's hand, the misregistration of the paper as it is sent through the printer multiple times, the arrangement of layered pixels made by precise and calibrated algorithms.
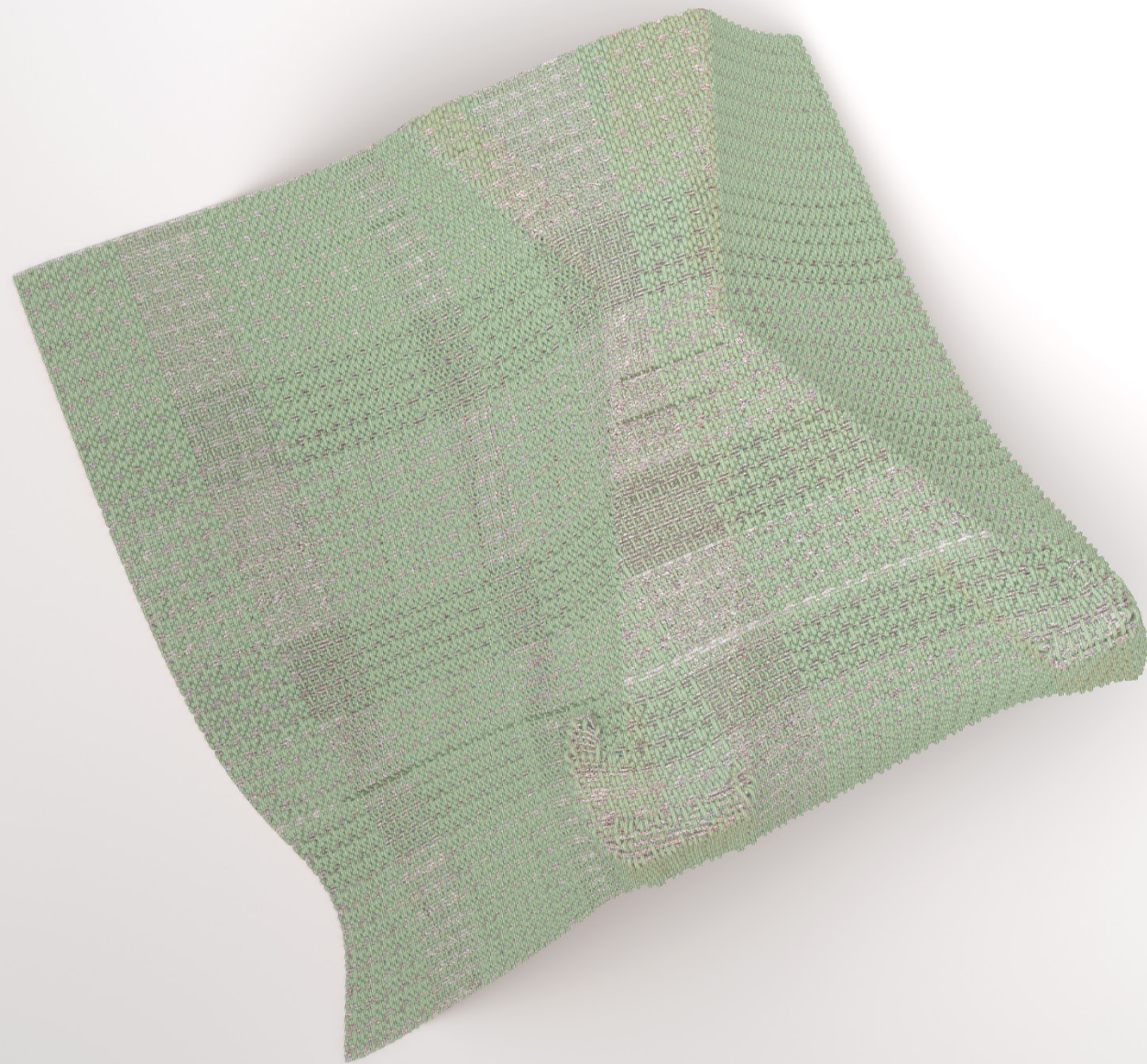
Draped Letter

The letter is placed on its side and a mesh plane is draped over the letter within a digital physics simulation environment. The drape is digitally made into a woven textile.

How does one negotiate the value of an image within a world of digital simulation? When we automate the labor of image production through modeling, rendering, and scripting, we are tuned in to the anxiety of labor in the production of images. The image is a product of an immense and incredible technological achievement.

History of Architecture I
Spring 2018 - Jia Gu

The survey develops a coherent written, spoken, and graphic vocabulary with which to interpret buildings within broader contexts, meanings and effects.

To interrogate the specific meanings and effects associated with the organization, configuration, and articulation of buildings and building elements

within multiple contexts. To understand buildings and cities of the period within broader political, economic, social, ecological, and technological contexts.

Architecture and Plausibility
Fragment from: Environmental Control narrative in the Movement of the Temple of Dendur

In this paper I work within and against Allais' historiographic frameworks in her 2012 paper "The Design of the Nubian Desert," that paints the Nubian campaign as an event that inscribed a global cultural agreement about the role and value of architecture in a period of rapid modernization in Egypt from 1960 to 1980. Primarily, I propose to redefine architecture into territorial event as an alternative to Allias' concept of architecture as geopolitical event. My definition produces territorial conditions that work within identity correction and the production of surplus truth value toward the emergence of parafiction in the 1980s-2000's.

As a catalyst for action and reaction events within discrete politics, actors like the Yes Men2 founded the art and activist practice of parafiction as an activation of ethically motivated liberal politics. In parafiction, non real events are convincingly produced and forcing the production of corrections issued by the target party to describe their own moral shortcomings. The craft of parafiction relies on the revelation of the hoax in which two concurrent worlds are observed simultaneously. In this paper I suggest that the doubling of worlds is a concept that allowed the moving of the Temple of Dendur to make sense architecturally, despite the counterintuitive act of moving a building from one place on earth to a new place on earth; traversing time, space, material, and knowledge

cultures.

In the case of the Temple of Dendur moving to the Met, David Gissen describes the territorialisation of architecture by capital as an act to dissolve the linkages between building and site sacred to conventional architectural history. When modern architecture involves itself with global capital as it reshapes historical architectural narratives, fundamental alterations take place within architectural discourse.

In regards to the parafictional rendering of truth, I suggest that an architectural analysis of one marketable product of the Nubian Campaign — the movement of the Temple of Dendur into the Metropolitan Museum of Art — reveals multiple ownerships by distant states and corporate entities that create multiple ambiguous and simultaneous authenticities to the architectural object. Ambiguous and multiple authenticities create strange design necessities like the rebuilding of a building inside a park that is inside a building inside a park or such oddities as lost and found archival practice. This paper will investigate the modes and means by which the understanding of the Temple of Dendur was rewritten through the active lens of concurrency and simultaneity as an object once lost to history, found, and salvaged before it met its inevitable crumbling back into the earth.

The Temple of Dendur as it is assembled in the Met gets its authority as the real Temple of Dendur, the true ancient monument, through the historical fact that no other Temple of Dendur exists anywhere else because the real temple was disassembled, moved, and reassembled into the same real Temple in the Met. This fact is backed up by the institutional and transnational authority provided through documentation by both the Met and UNESCO through what Allias calls the five acts of the Nubian Campaign. The transition and redefinition of the identity of the temple can be seen through other writers that contribute photos of the Temple in its original site, it deconstructed in the Met parking lot, and under reconstruction in its permanent resting place in the specially designed chamber of the Sackler Wing and finally through the Met's actual public invitation to see and experience the Temple of Dendur in person. Outside of the obvious contradictions of measuring correct site hood for the building as a thing that can never again be experienced in its original site (for two reasons: one, the site is underwater and irreparably altered from what it once was, and second because the actual building is gone) I would argue that both objects being real, the institutional evidences of the reality of the Temple in the Met ascribe themselves a notional supremacy...

- *Lucia Allais, "The Design of the Nubian Desert: Monuments, Mobility, and the Space of Global Culture," in Governing by Design: Architecture, Economy, and Politics in the Twentieth Century, ed. The Aggregate Architectural History Collaborative (Pittsburgh, PA: University of Pittsburgh, 2012)., 179.*
- *Lambert-Beatty, Carrie. "Make-Believe : Parafiction and Plausibility." October 129 (2009): 51-84.*
- *Gissen, David. "The Architectural Production of Nature, Dendur/New York." Grey Room 34 (2012): 73.*

1GA Design Studio
Fall 2017 - David Eskenazi

1GA studio introduced students to the modes, meanings, and makings of architectural production. Through a study of geometry translated into tectonics of thick and thin, students began to negotiate the politics of geometry through a study of multiple circulations, enclosures, and programs in the application of a public library for the City of Los Angeles. Students worked within and against the framework of established geometry to treat the envelope of the building as a site within a site to fit program within.
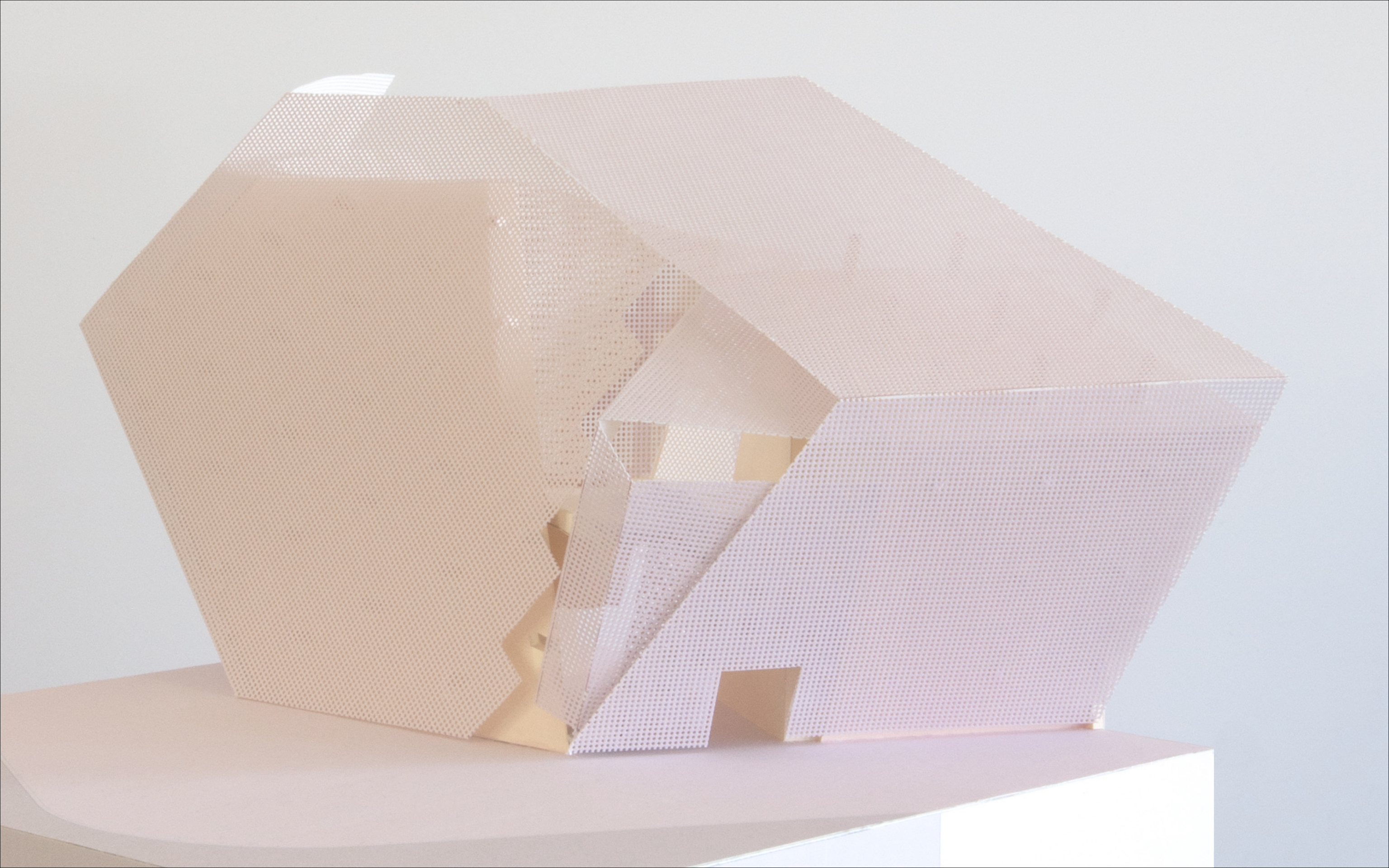
Library and diagram

The library is designed with a diagram applied at a variety of scales and across drawings. The diagram is applied in two states: one is literal and physical, and the other is metaphorical and syntactical. The continual reapplication of this diagram across the project was the design strategy.

In section, the building diagrams itself as two leaning inclined trapezoids. In one section two bars lean away from each other, and in the other section the two bars lean towards one another.

Section diagram

The plan itself serves to reinforce the repetitive diagram in circulation. On the first floor, one moves from a center outwards; and on the second floor, one moves around the center, never reaching it. Movement on the first floor reaches an intense center at a triangle of planes that form multiple overlapping interiors and exteriors. One enters the center through another series of centered centers inside other centers. Movement on the second floor follows a central hall within a hall of stacked halls.
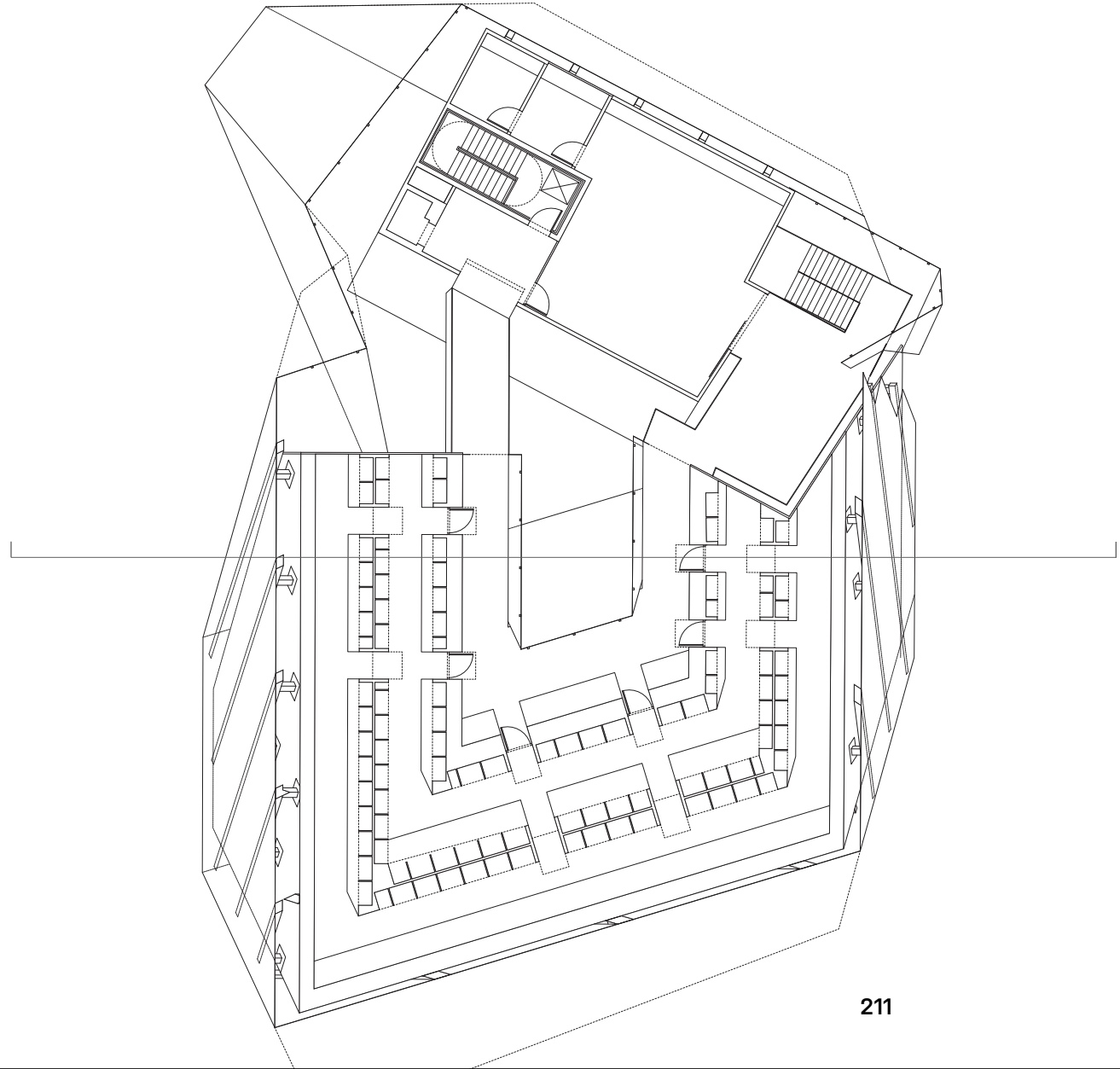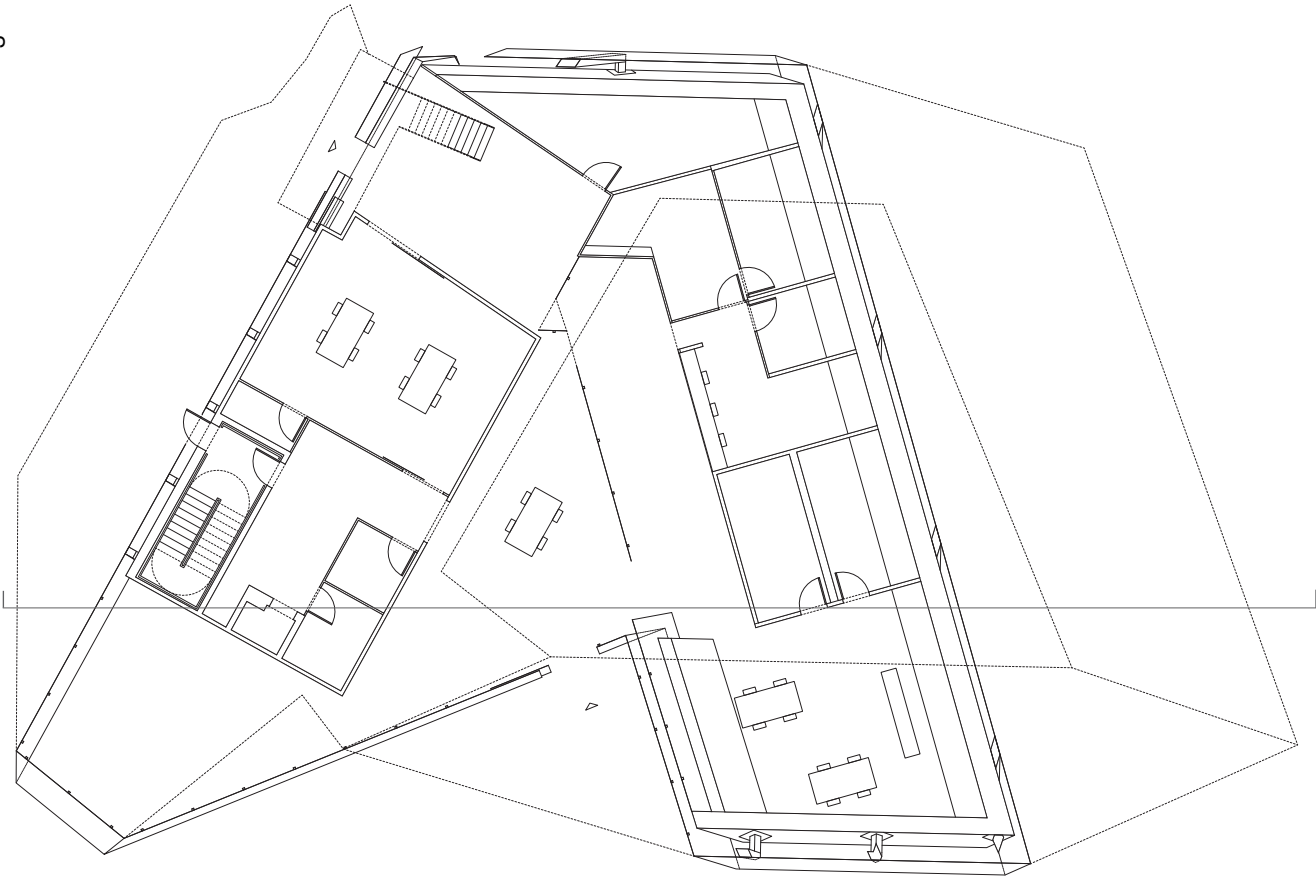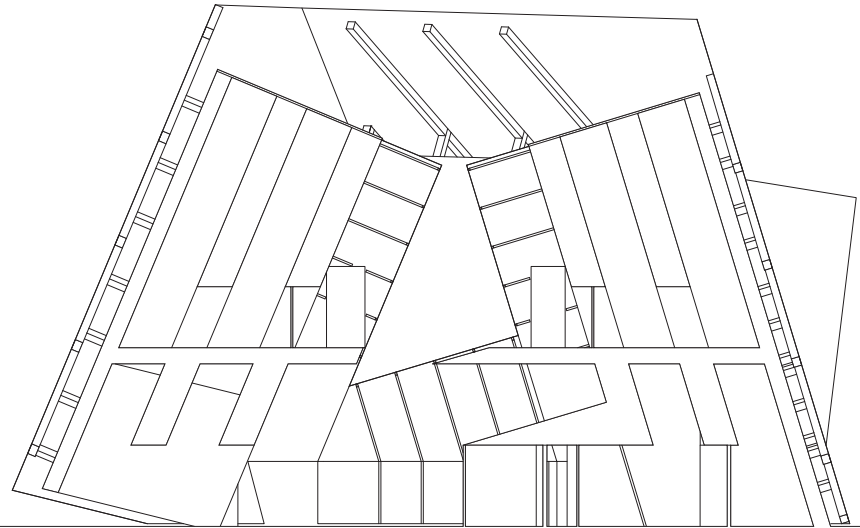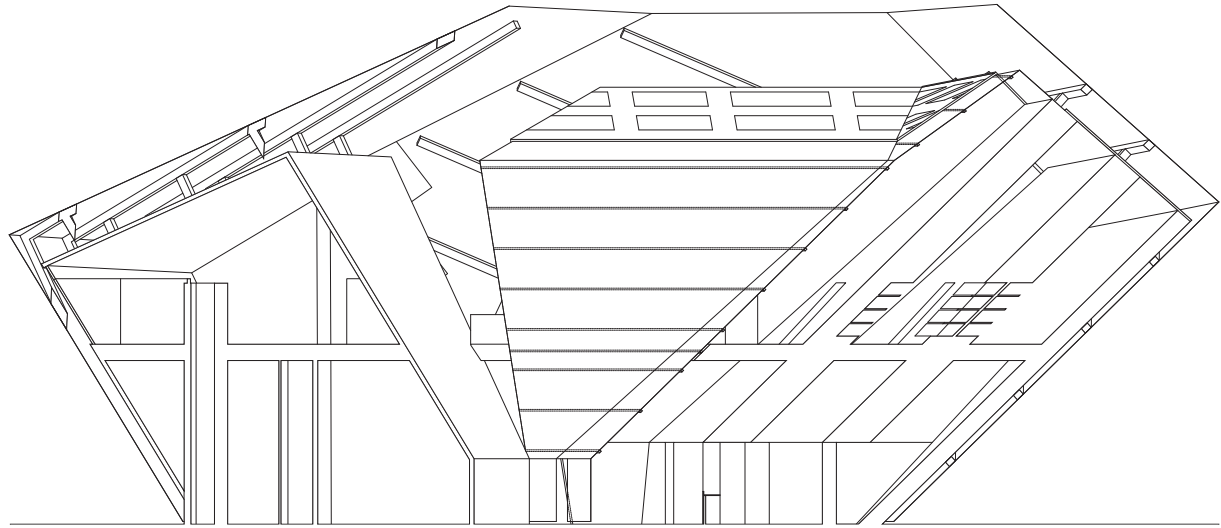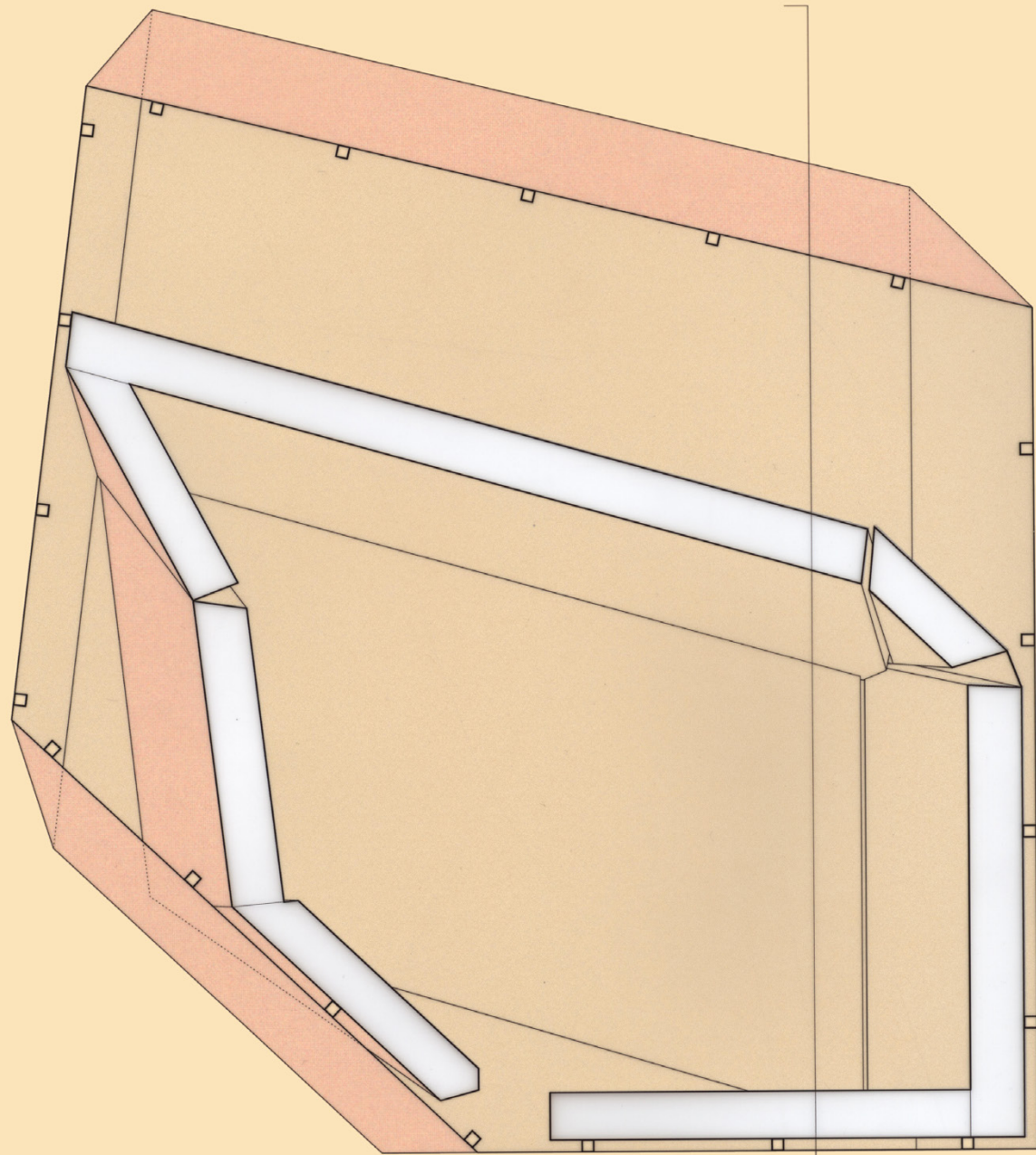
Material diagram

In model, the diagram is applied over and over again at the scale of the surface of paper. On the foam (white) layer, a surface is applied with pink dots. On the perforated screen layer (outer thin shell) the same pink dots are applied; and the material acts out its own diagram of construction.
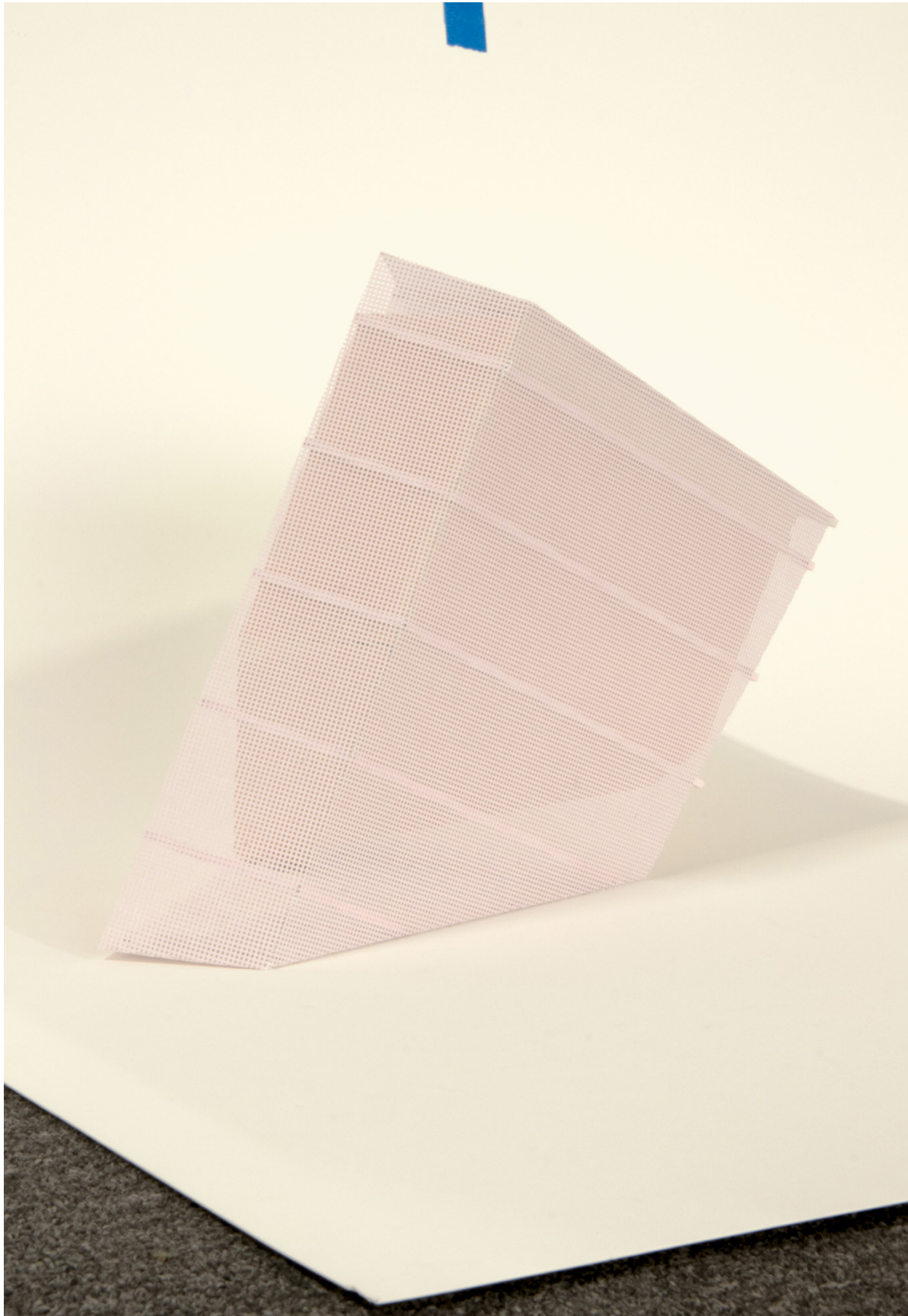
Model and Transparency

In model, the screen and the mass are treated with the same surface tint. Pink on yellow paper for the mass, and pink on white paper for the screen. When viewed through the camera's sensor the layers stack and color merge to make an object of gradients that makes an object of desire.

The model proposes architecture the way baker Nancy Silverton proposes bread. Breaking apart every element of the tectonic and recombining them to create surface interactions whether sensed by the eye or by the tongue. Delicious.
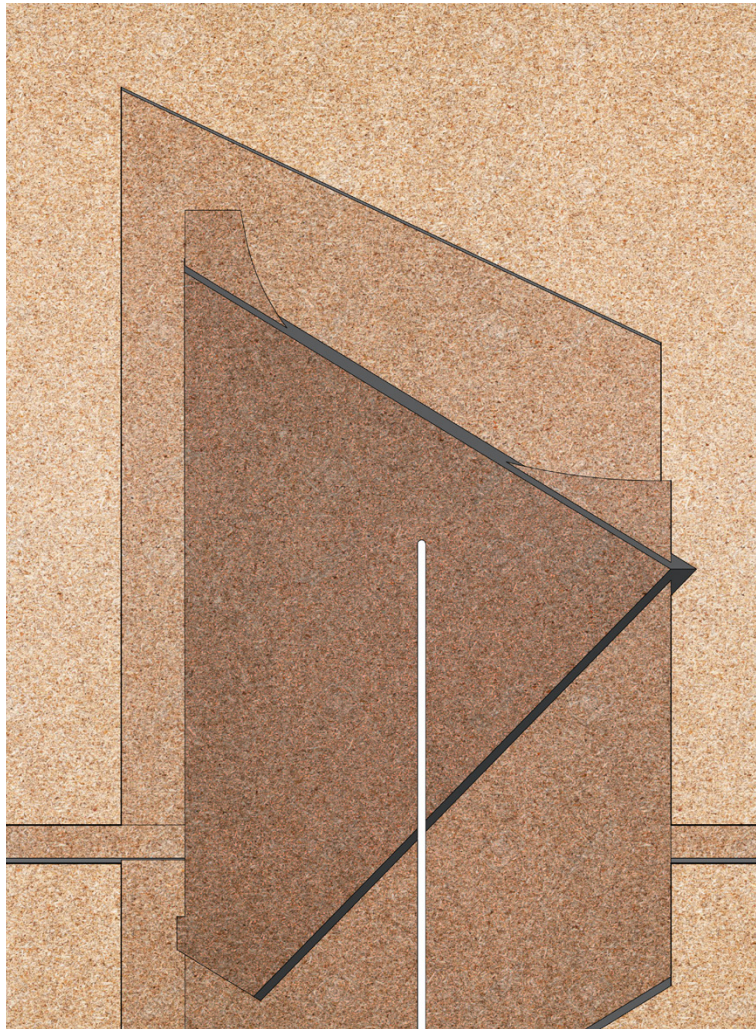
Visual Studies I
Fall 2017
Alfie Koetter, Matthew Au

Strategies of Representation - the objective of this course is to build up a set of drawing conventions to communicate complex multi step operations and generate 3-d forms that are difficult to manage. Beginning with a diagrammatic exercise and concluding with a set of construction documents; strategies of representation positioned itself within the 1GA Fundamental Architecture curriculum to provide technical and conceptual frameworks for communicating ideas about forms that are inherently 3 dimensional.

Folding a Cube

Diagrams follow the movement of a stylus as it traces an arbitrarily folding cube. The path of the stylus is swept with a rotated rectangle. A segment of the sweep is used as the part that generates the jig.

How is architectural production defined through its labor? How do we craft images with massive structures of artistic, physical, and intellectual labor? We construct descriptions of processes that define the process, but we erase the individual and the idiosyncratic.
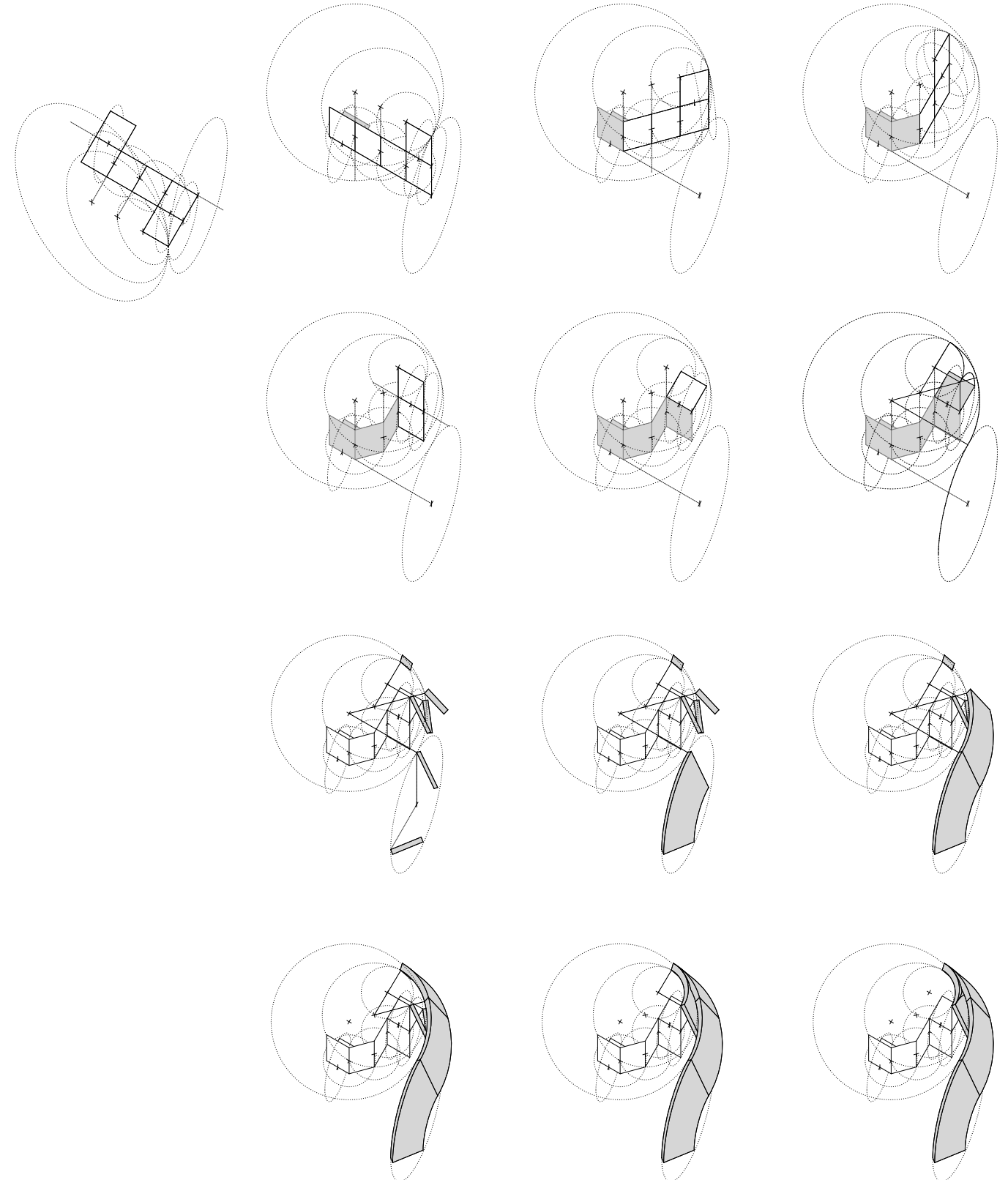
The Swept Rectangle

When the rectangle is swept along the path traced by the stylus a series of cones determine the developed surfaces of the 3d forms.

When we imbue architectural production with the authority provided by systems, logistics, and economies, we transform the specific into the general. How do we negotiate the drawing of the part (right) within the drawing of the whole (previous)?
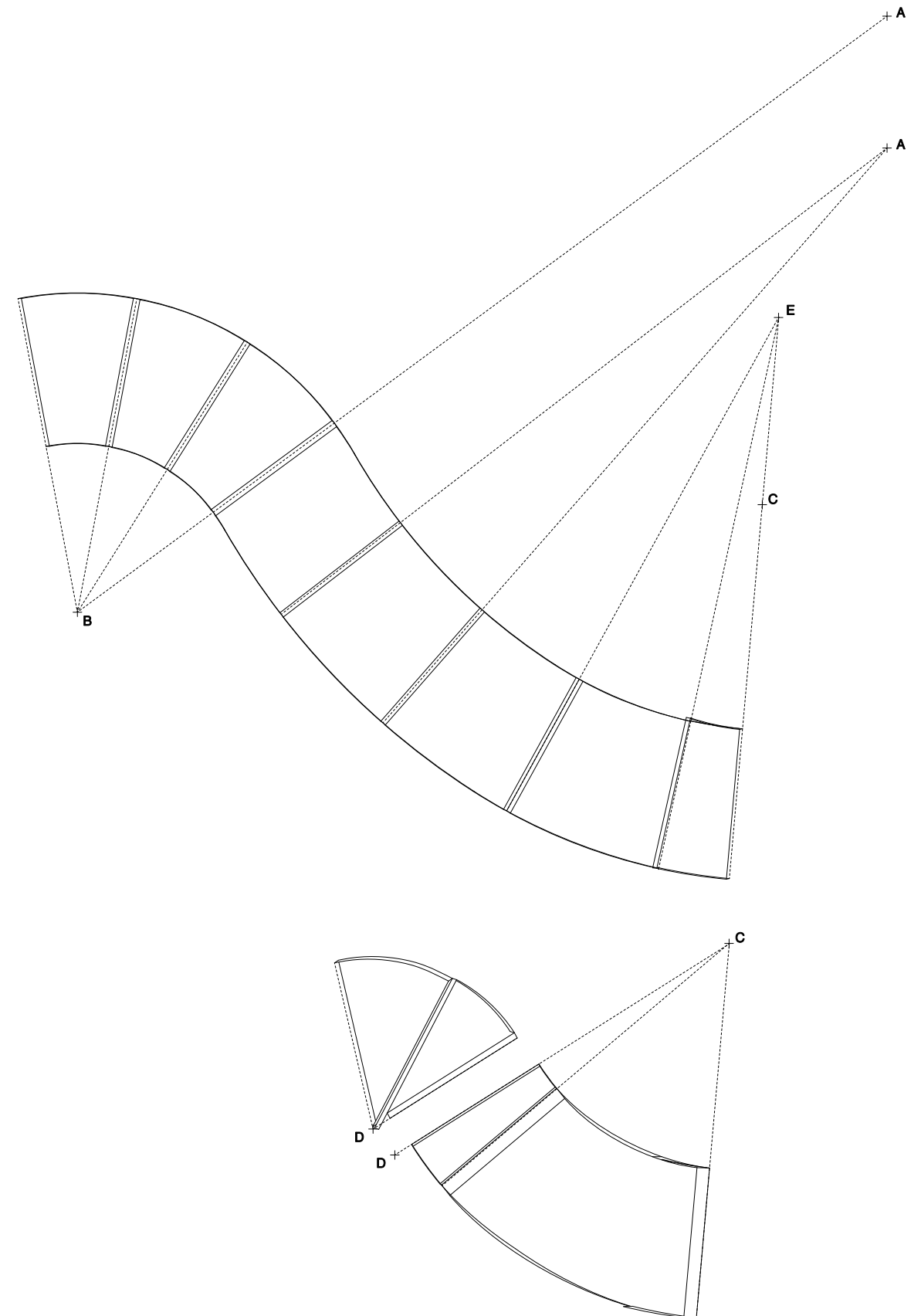
The Conical Part

Perpendicular frames are used to divide the swept surfaces. The form to be used in the jig is the set of surfaces centered on point B. The developed drawing is redimensionalized and drawn within a 3d coordinate system.
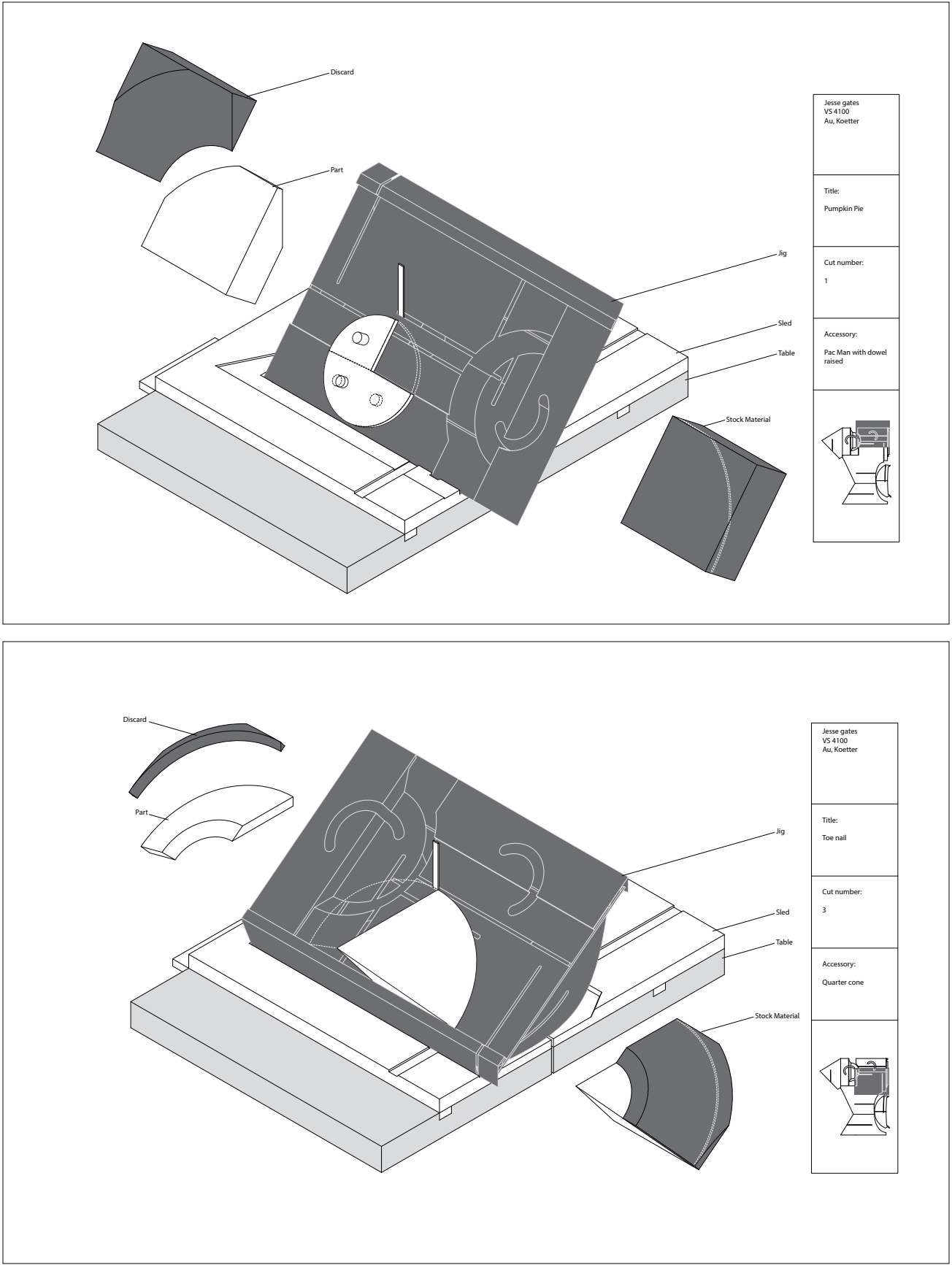
How do we as architects not only communicate the inherently 3 dimensional properties of the projects we work with to a general audience, but how do we produce images for ourselves and for other architects? We can see the fragments of systems of image production in the icons of annotations and datum.
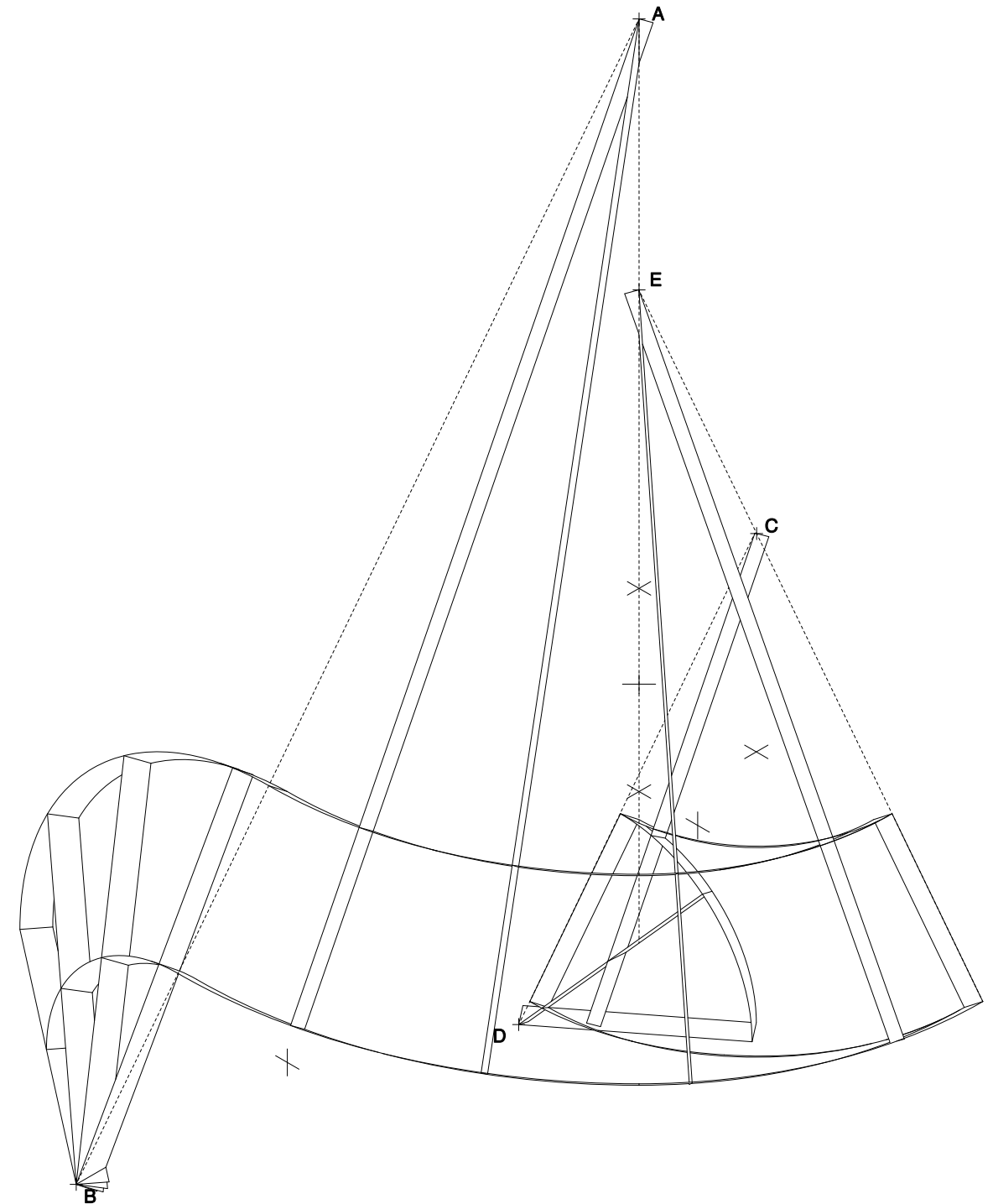
Jig and Document

The drawings on the right show two sheets from the set that describe the operation of the jig (grey), the use of the accessory pieces, the part, the cut part after and the scrap material. The construction document indexes by part, cut number, orientation, and active location on the jig.

The drawings suggest some labor is required to take place through the legitimacy assigned through the format of the construction document as driver for the production of the instruction.

Discard
Part
Jig
Sled
Table
Stock Material

Jesse gates
VS 4100
Au, Koetter

Title:
Pumpkin Pie

Cut number:
1

Accessory:
Pac Man with dowel raised

Discard
Part
Jig
Sled
Table
Stock Material

Jesse gates
VS 4100
Au, Koetter

Title:
Toe nail

Cut number:
3

Accessory:
Quarter cone

Using the jig (prev).

The model of the jig (grey) is larger than 1:1 scale. In contemporary architectural discourse, models are more real the closer they are to full scale with the mockup being the most real model. This model then, is more real than the most real because it is larger than 1:1. Due to its size however, the super mockup is more or less completely unusable and incompatible with its sled.
The mockup is less usable than the drawing. We can think, logically, that a real construction of the jig would then be even more useless.
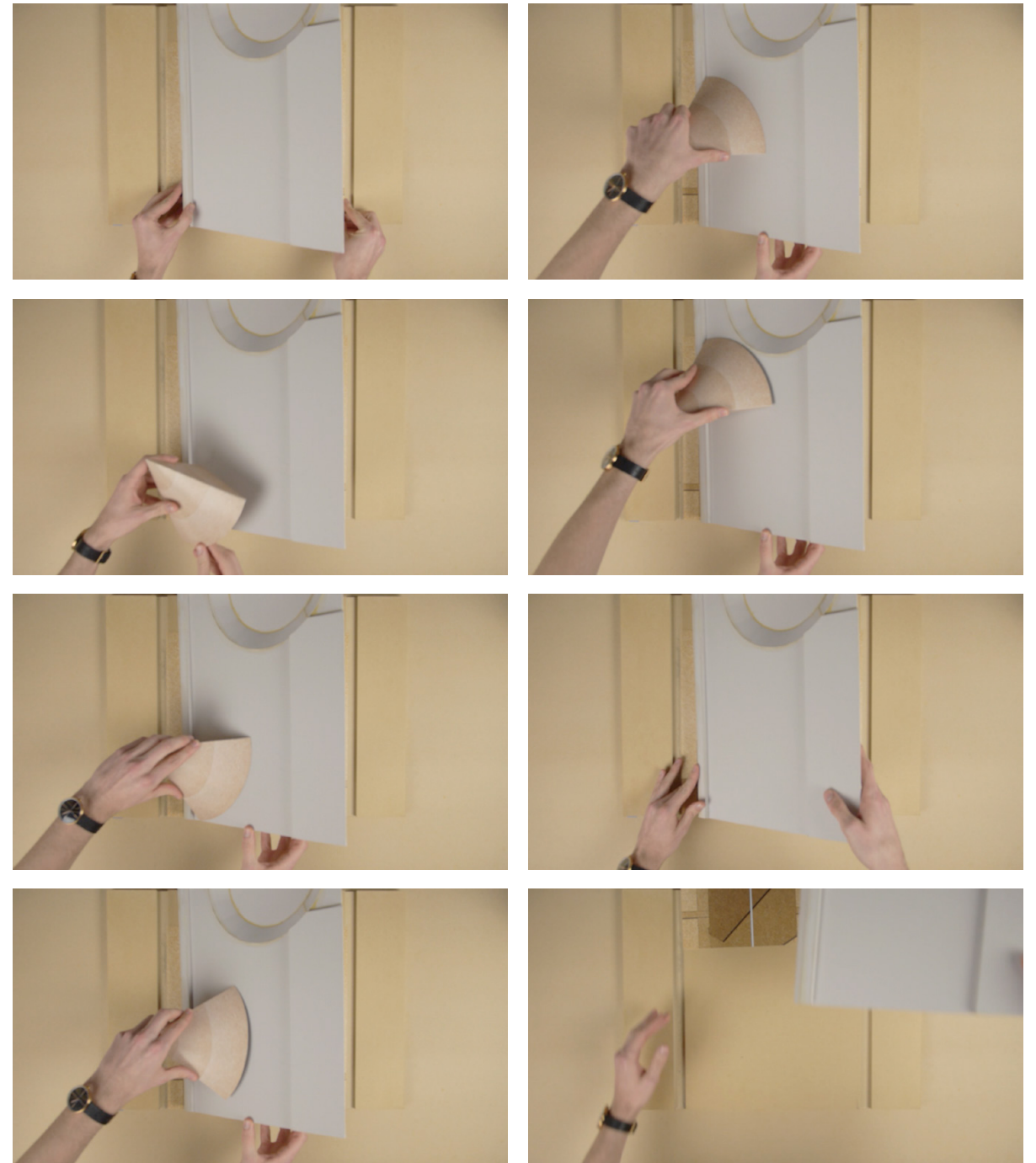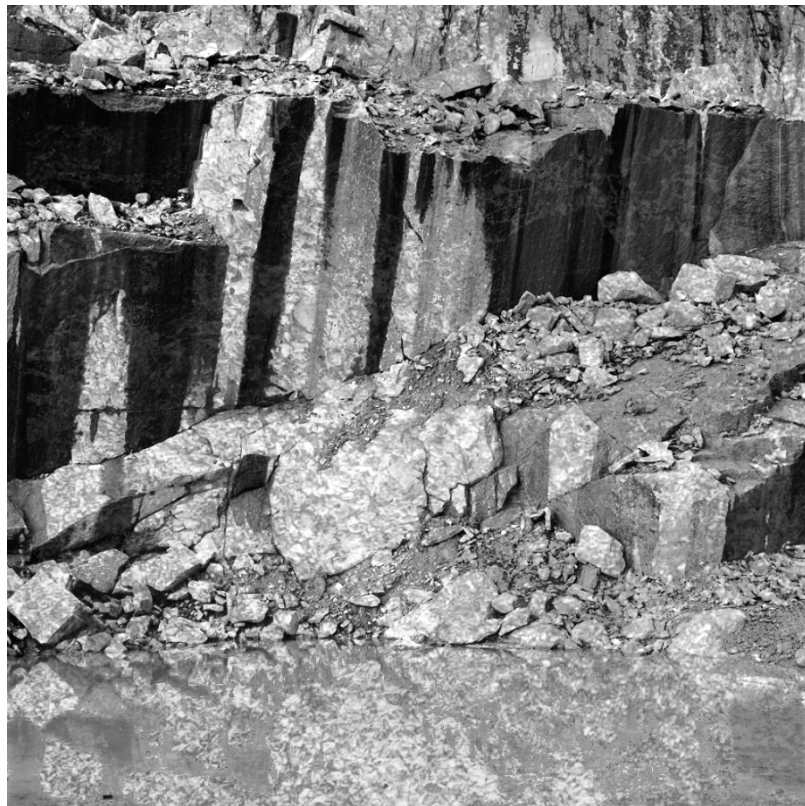
Materials & Tectonics
Fall 2017 - Pavel Getov

This course introduces students to the tectonic question in the built environment. How do we negotiate how we build with what we build with? The course offered students a chance to intervene in cultural tectonic methods in an individual project and in a group project.

In the individual project (left) an intervention into the surface of the earth. Superimposing images of quarries with images of garbage connecting anthropocenic impact with future building practice.

In the group project (following pages) an intervention to mine out the Empire State Building and curtainize its skin. The icon becomes a large interior public space inside, and outside becomes a light reactor. At different times of day the synthetic skin reacts and shimmers in the changing light.
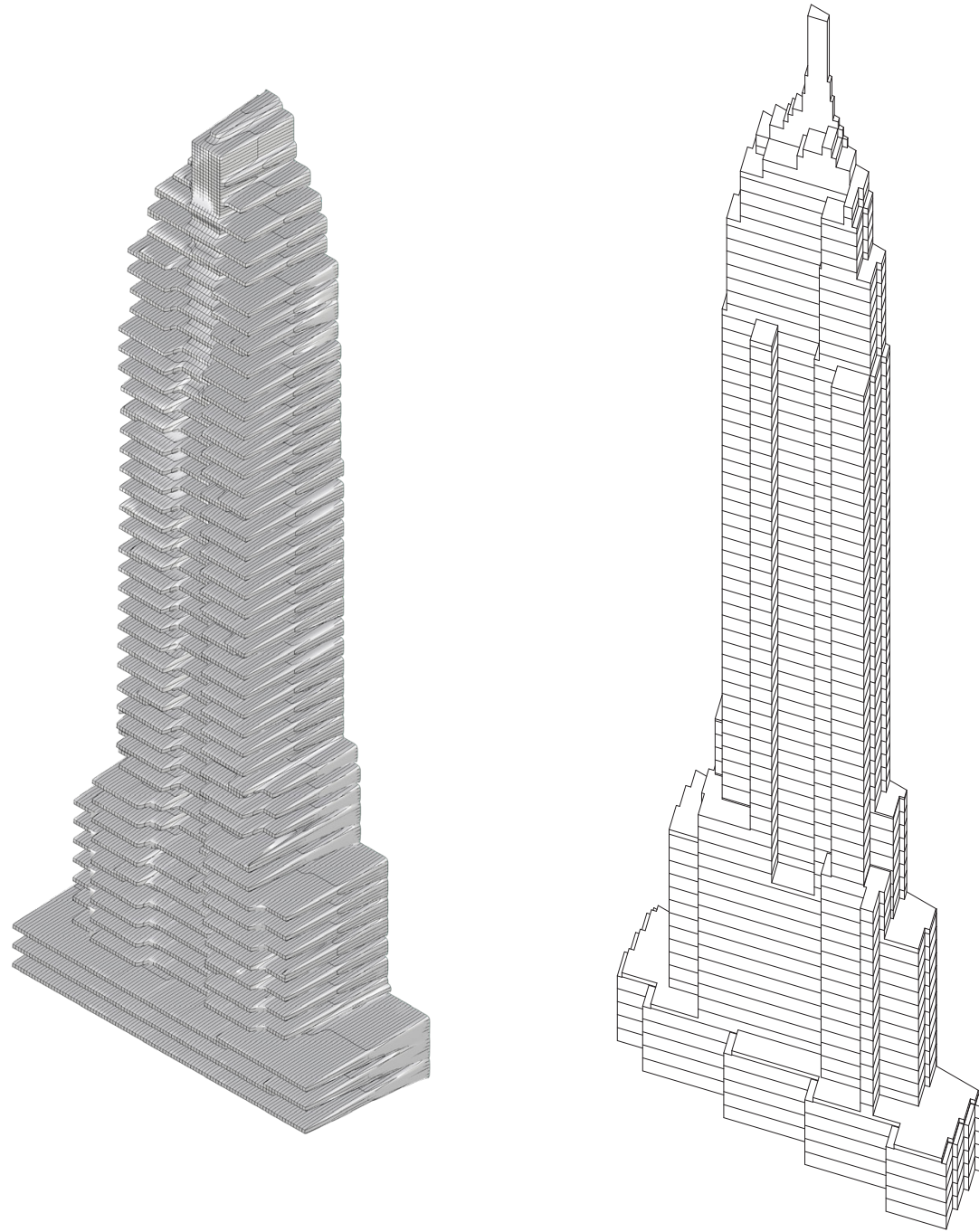
Frames and Data

A series of 3d datasets were made using the Empire State Building's designed and built spatial metrics. New datasets were made by jumbling the existing values of floors, units, steps, windows, and exposures to dissolve the tectonic relationship between the building and its skin.
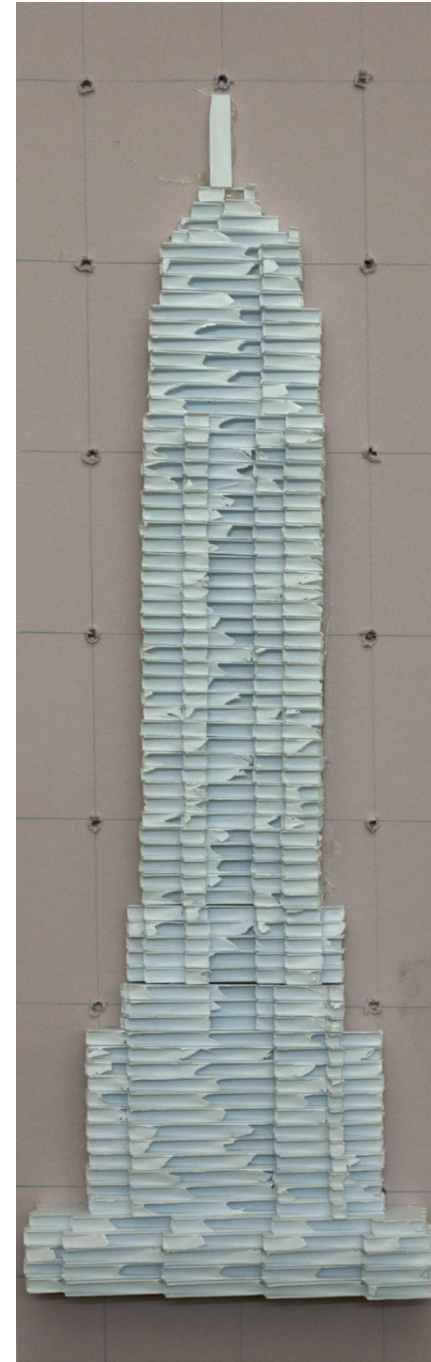
Models and Drapes

A set of prototype models were made using a custom tool (above left) to vacuum form styrene sheets that were then textured, painted, and photographed. The resulting skins were painterly, lightweight, and flexible - ideal qualities in a prototype curtain wall tectonic.
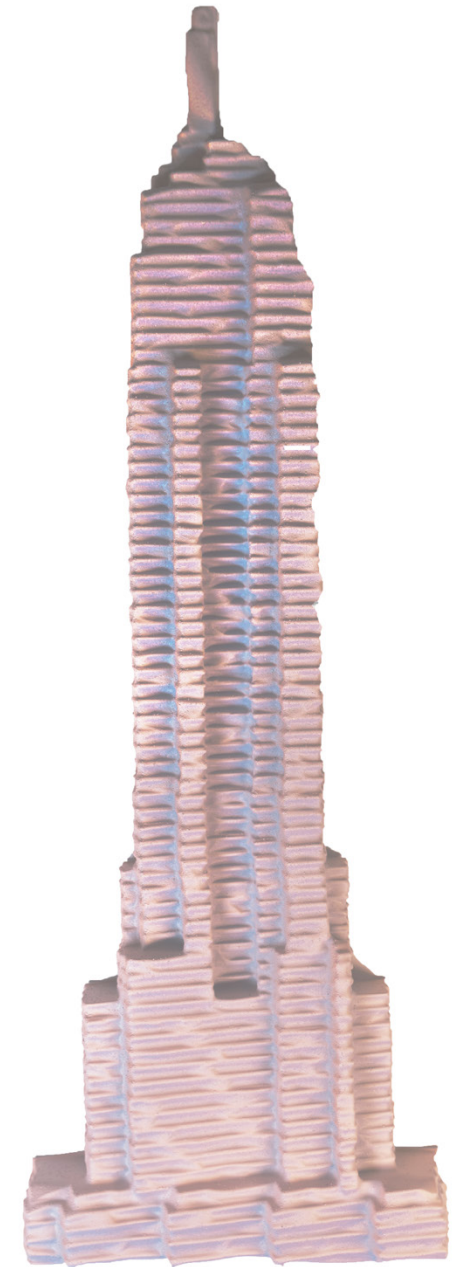
The Present:
Conceptual Replacement Theory

Architects in the twenty-first century comfortably agree that contemporary architecture has and is primarily driven by concepts. But what are those concepts? Architecture certainly has histories, theories, speculations, diagrams, and markets, sure, but can a discipline as sprawling, messy, and acquisitive as contemporary Architecture even identify, much less mutually and equitably agree on one, several, or multiple layered concepts? This paper argues that while architecture may contain, use, and mobilize concepts in the service of architectural form, architecture finds itself in a conceptual thicket, within which it is impossible to clearly delineate individual concepts out of their inter-relational network usages through the analysis of a non-built Los Angeles Public Library branch in Hyde Park. The project: Hyde Park Cloud mobilizes certain concepts familiar to architecture: plan and section, layering, interior and exterior, to blur and breakdown the boundaries between concepts, to further a strategy taken from renaissance architecture as it evolved parallel with evolutions in painting.

Robin Evans describes Raphael's Villa Madama[1] as a renaissance villa that is determined entirely by its plan. Evans imposes onto Villa Madama a mission to create a uniformity of place; and observes the plan's shortfalls in accomplishing the mission by saying that "despite this striving to create uniformity of place, it is very difficult to tell from the plan which parts are enclosed, and which are open, as the relationship between all the spaces is much the same throughout." Evans makes a comparison to his analysis of Raphael's Madonna; one page earlier where he observes that the picture plane is the primary means of connection between the characters in the painting. No physical relationship takes place between the characters beyond their relationship to the edges of the canvas. When "these figures are more than the subject of the picture, they are the picture, they fill it. The individual physiological perfection of each body was now [sic] lost in a web of linked embraces and gestures" to add up to what Evans refers to as a transcended compositional principle of figures organized by a boundary, that can be clearly observed and made more salient in Raphael's architecture at Villa Madama. Evans describes that "the chambers, loggias, courts and gardens all register as walled shapes - like large rooms - which add up to fill the site." In the contemporary project Hyde Park Cloud[2] the plan diagram is organized by using layers of spaces that are bounded to the exterior screen. The site in this case is the screened in form, and the walled shapes, like large rooms, are extrusions offset from the exterior screened form. In both projects the concept of plan is organized by the concept of the whole to create situations that are themselves riffs on the concepts of circulation (left side of plans in images 1, 2) into and around a central void. In Hyde Park the central void is enclosed only by a permeable screen, while successive layers outward add screens, walls, enclosures, and more screens. Just as in Madama, Hyde Park creates literal ambiguities about interior and exterior through the stacking of interiors within the plan that redefine the project's own concept of interior.

Hyde Park uses a literal detail, the stacking of offset spaces, to make the architectural concept of the plan muddy. Concepts that are built into the concept of plan; center, enclosure, and travel, are mobilized by another concept - stacking - to alter our understandings of how the plan operates. How can architecture agree on concepts when every project undoes and reorders the hierarchy of concepts within its own design? Further, how can we agree on the definition of any concept now that Architecture is a machine for the redefinition of its own concepts?[3]

Contemporary architecture's use of concepts as a framework for the creation of form creates a problematic situation in which any conceptual driver is necessarily altered along the flow of the project negotiating the functional, programmatic, abstract, and artistic goals that organize and justify the project. This paper does not argue that contemporary architecture should eliminate concepts from it formal toolbox, nor that the messy situations created by the complex interplay of competing logics within a project's conceptual base should be necessarily ignored, stifled, or discarded. Instead, if architecture can organize an agreement on conceptual hierarchy and deployment in architectural design, then any conceptual base built up since the renaissance would need to be analyzed, written out, subjected to peer review, inscribed in canon, taught in schools, embalmed in pedagogy, and ultimately vilified into a unifying style of the time. However, as apocalyptic as that history may be, it is in contemporary architecture's fundamental construction as a thing that is looking for trouble, whether pragmatically seeking to address problems, or to extract and acquire new fields, techniques, and media abstractly, the discipline places itself in areas of simultaneous disaggregation: mud, clouds, haze, and currents4 situations that appear seamless and homogeneous, but actually operate on the independent statehood of their constituent parts.

1 Robin Evans "Figures Doors and Passages" in Robin Evans Translations from Drawing to Building, MIT Press, 1997, pp. 59-60.

2 See David Ruy, Lessons From Molecular Gastronomy, (Log 17, 2009) for his take on how architecture can use the disciplinary innovation that molecular gastronomy performs in food and leverage it in architecture to continually innovate, improve, and expand the discipline through a series of lessons that bound the discipline's expansion while expanding the discipline's appetite for critical novelty.

3 See Easterling, Extrastatecraft, (Verso, 2016) for a survey across territorial extra statehood through gated communities, ports, agricultural swaths, and cruises. All artifacts of contemporary politics within and against the sovereignty of the built environment. These extra-territorial regions use concepts embedded in legislation of the built environment to precisely undo their legislation and establish themselves as independent (economic) political actors.