

**Architecture
at Chicago**

**2019 Spring Semester
Graduate Studios**

First-Year Graduate Studio:

One rusty iron heart: Chicago, Industry, Architecture

Arch 552, Spring 2019

Instructor: Francesco Marullo

**One rusty iron heart
Chicago, Industry, Architecture**



Panel from Diego Rivera's mural at Unity House, depicting class struggle and labor conflict in industry, 1950 ca.

*Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler,
Stormy, husky, brawling,
City of the Big Shoulders.*

– Carl Sandburg

At the apogee of the great depression, between July 1932 and March 1933, the Mexican artist Diego Rivera completes the *Detroit Industry* mural in the court of the Detroit Institute of the Arts. Juxtaposing cosmological themes to machinery, a primordial fetus to crystals and raw minerals, ancestral divinities to electric power plants and steam pumps, Rivera celebrates the collective nature of labor and the emancipative alliance of heavy industry, science, and technology when at the service of the many rather than for the profit of the few.

After having studied for months the Ford works in Detroit and Dearborn, Rivera understands the factory as the most ambitious monument ever created by men: the tangible expression of the ingenuity and industriousness proper of the human species that defining its endless becoming. Such a generic capacity to produce reverberates through the frantic movements and the actions each worker. Industriousness propagates as undulatory energy across the 27 panels of the composition, as singular material expressions of the same collective labor-power connecting biological implantations to planetary explorations, agricultural tools to pharmaceutical laboratories, furnaces and steel machines to military equipment.

At the onset of the 20th century, the assembly line transformed the factory into a system of relations extending beyond the spatial limitation of its walls and machinery. It defines a new way of rationally organize the world and make use of its resources or, as Heidegger would say, of *enframing*: from the extraction to the transportation of raw materials, from the assemblage to the distribution of final products, from an extensive infrastructure to the microscopic orchestration of single actions across the manufacturing floor.

Thus, the factory becomes a logistic system tying together bodies and machines, lands and resources, measured gestures, cities and forms of life but also behaviors and social constructions, images, and subjectivities. It is no longer a building but a territorial concatenation of multiple activities: an index of the productive forces of a whole territory.

Inherited from the meat-processing in Cincinnati and Chicago, and even before from the standardization of firearms, the assembly line was first tested at the Ford Highland Park Plant in Detroit between 1912 and 1914 and ultimately refined at the River Rouge Plant in Dearborn, where Henry Ford and Albert Kahn devised the broadest industrial complex of the time: a whole self-sustaining assembly-line-city.



History of the Packing House Worker, William Walker, 1974

Moving from Diego Rivera's mural, the studio investigates the long glorious evolution of industrial architecture in Chicago, developed in the shadow of the glamorous skyscrapers of the Loop and often considered as its monotonous yet indispensable counterpart.

Chicago would not have been Chicago without its grain elevators and railway networks, its lumberyards and warehouses, its stockyards and steelyards, its tools and furniture makers, its printing rows and textile manufactures, its electronic and pharmaceutical labs, its wholesale stores and merchandise marts, its elevated trains and logistic underbelly. The studio will map this entrepreneurial energy tracing back the economic accelerations and arresting points of Chicago's history of production through a selection of paradigmatic industrial buildings, creating an atlas of forms and typologies useful for conjecturing future interventions.

Considering the current effort to reinvigorate the "industrial commons" at a national scale, the projects would have to devise strategies for strengthening and support the vital manufacturing sector of Chicago, especially in relation with the boosting high-tech, electronic, robotic, chemical and pharmaceutical research and development industries. At the same time, the studio will tackle the critical local debate about the conversion of the industrial corridors (PMD) into innovation and creative districts – as occurring for Goose Island, Lincoln Yards, or Fulton Market – meditating on the political role of architecture in valorizing the general intellect, the labor force, the spirit of the city and the collective resources of the whole metropolitan area.

The first phase of the studio will survey some of the past and future tendencies of the Chicago manufacturing sector, trying to understand the spaces, activities, and infrastructures that transformed a remote frontier outpost into the bursting driving force of the whole Midwest. Learning from the collective nature and the pedagogical intentions of Rivera's work in Detroit, the first part of the studio will culminate in the construction of a collective wall-drawing representing the various aspects of the Chicago Industry, correlating architecture, socio-political events, and contextual conditions into a unique, stratified image: a mural.

The second phase will produce a series of projects integrating, improving, and extending existing a series of abandoned industrial buildings in the city. Taking into account the formal repertoire of the past, while speculating on the present and future architecture of work, the studio will devise strategies for recovering and accelerating the industrial heritage of Chicago: a pounding "rusty iron heart" – as Algren once sang – "that holds both the hustler and the square."

Essential Bibliography

Algren, Nelson. *Chicago City on the Make*. Chicago: The University of Chicago Press, 1951

Arendt Hannah. *The Human Condition*. Chicago: University of Chicago Press, 1958

Banham, Reyner. *A Concrete Atlantis: U. S. Industrial Building and European Modern Architecture, 1900-1925*. Cambridge, MA: MIT Press, 1986

Banks Down, Linda. *Diego Rivera: The Detroit Industry Murals*. Detroit: W. W. Norton & Company, 1999

Biggs, Lindy. *The Rational Factory: architecture, technology, and work in America's age of mass production*. Baltimore: Johns Hopkins University Press, 1996

Branzi, Andrea. *Weak and Diffuse Modernity: The World of Projects at the beginning of the 21st Century*. Milan: Skira, 2006

Ciucci, Giorgio; Manieri Eli, Mario; Dal Co, Francesco; Tafuri, Manfredo. *The American City. From Civil War to New Deal*. Cambridge, MA: MIT Press, 1983

Condit, Carl W. *Chicago 1910-1970*, 2 vols. Chicago: The University of Chicago Press, 1973

Cronon, William. *Nature's Metropolis: Chicago and the Great West*, W. W. Norton, 1992

De Landa, Manuel. *A Thousand Years of Nonlinear History*. New York: Zone Books, 1997

Gandelsonas, Mario. *X-Urbanism: Architecture and the American City*. Princeton Architectural Press, 1999

Giedion, Sigfried. *Mechanization Takes Command: a contribution to anonymous history*. Oxford: Oxford University Press, 1948

Harvey, David. *The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change*. Oxford: Wiley-Blackwell, 1989

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Lazzarato, Maurizio. *The Making of the Indebted Man. An Essay on the Neoliberal Condition*. Los Angeles: Semiotext(e), 2012

Lewis, Robert. *Chicago Made. Factory Networks in the Industrial Metropolis*. Chicago & London: The University of Chicago Press, 1954

Marullo, Francesco. "Architecture and Revolution. Typical Plan as Index of the Generic", in *The City as a Project*, Pier Vittorio Aureli (Ed.). Berlin: RubyPress, 2014

Srnicek, Nick; Williams, Alex. *Inventing the Future: Post-capitalism and a World Without Work*. New York: Verso Books, 2015

Virno, Paolo. *A Grammar of the Multitude*. Cambridge, MA: MIT Press, 2001

Second-Year Graduate Studio:

High, Low, Local

Arch 554, Spring 2019

Instructor: Stewart Hicks



High, Low, Local

Late Entries to the Chicago Public Library Competition

Instructors

Stewart Hicks

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Schedule

M / W / F 2:00 pm - 6:00 pm

Abstract

When they go low, we go high, then we go low...then local.

Thomas Beeby describes his design for the Harold Washington Library in Chicago as part Bibliotheque Ste. Genevieve, part shopping mall, and part Monadnock Building. This studio will use the same formula of typological mashups (high, low, local) to produce different results as "Late Entries" to the Chicago Public Library Competition. The project will use the parameters for the original 1987 competition (program, site, etc.) as a starting point for exploring how different typologies might coexist within a single building. This quest for co-present types will offer new ways to consider the library as a civic urban entity.

Image:

Site of Chicago Public Library. Inland Architect, 1988.

Readings And Discussions

During the course of the studio, there will be assigned readings on various topics. These will be important and influential texts related to the primary disciplinary issues of the studio. Majority of the readings will be assigned at the beginning of the semester to establish a common knowledge base that will be built upon for the rest of the semester. However, it is important that students revisit these readings throughout. For each assigned reading, every student must follow the 'Critical Reading Guide' attached to this syllabus. For every scheduled discussion, everyone must come with a printed copy of the assigned readings as well as written notes. Included in these notes will be two questions on the text. There will be leaders assigned to guide each discussion and everyone must email the leaders their questions by 8pm the day before the discussion. Participation will be heavily weighted for grading and it is to your advantage to fully engage in studio discussions.

Lectures

Throughout the semester there will be a limited number of lectures. However, during lectures everyone is expected to pay close attention and take detailed notes. Lectures will be informal and interruptions for clarification and interjection are expected.

Desk Critiques

The primary mode of interaction and source of feedback will be the through desk critiques. At the beginning of studio, there will be a signup list to establish the order for the day. It is expected that everyone will be fully ready when it is his or her turn. This includes study models and printed drawings on the desk. Sketches and half-completed computer models will not be discussed. While others are receiving their critique, everyone else in the studio must be working. There can be no visitors to studio. Movies and headphones are accepted as long as the student is working. Conversations between studio participants is highly encouraged as means for fostering ideas and generating feedback during the design process.

Pinups/Reviews

Reviews are a privilege that comes at a great expense of time, energy and money. It is a rare opportunity to receive honest feedback on your designs and ideas. Therefore, it is expected that everyone be engaged for the duration of a pinup or review. During pinups, it is expected that all students participate in critiquing one another's work. However, during reviews, students should defer to the invited jurors with few interruptions unless instructed otherwise. While receiving feedback during a pinup or review, it is important that everyone ask one or two people to take notes. It is impossible for you to remember all the feedback and this will aid in its retention. Also, transferring the notes should prompt further conversations.

Rules

Attendance is required at all classes, reviews, pin-ups, lectures, and all required external events. More than one week's equivalent of unexcused

absences will result in a failing grade for the class (i.e. more than three absences from studio). If a student arrives late or leaves early, without the consent of the instructor, (s)he is considered absent for the entire class, resulting in an unexcused absence. Missing a review or pin-up is the equivalent of missing an exam, and will be graded accordingly. An absence may be excused for medical emergencies or family emergencies only. These emergencies must be supported by proper documentation, such as a doctor's note on letterhead or an obituary. The student is solely responsible for providing proper documentation for the absence to the instructor, and must do so prior to the end of the current semester. The student is also solely responsible for arranging for materials, etc. from a class (s)he has missed. Students who wish to observe their religious holidays shall notify the faculty member by the tenth day of the semester of the date when they will be absent unless the religious holiday is observed on or before the tenth day of the semester.

Working in studio is essential for a successful project. Providing for access to the facilities and opportunity to speak to your peers and faculty, it is crucial that you work in studio also outside of class time. Each session, students have the obligation to be prepared for the meeting and ready to present new work. The instructor will not critique a student who does not have new and complete work. It is required to be prepared on time for all class and reviews. Late work is not accepted except in cases of medical or family emergencies. Similarly, incompletes are granted only in cases of medical or family emergencies. Students must have proper documentation for the emergency, a written timeline for completion of the work, and permission from the instructor.

Academic misconduct will not be tolerated and dealt with accordingly. If you are being harassed, report it to an instructor immediately. If it is an emergency, and an instructor is not available, call the UIC Police at 996-HELP (4357). Respect other students' need to work at all times, including their workspace and equipment. No cell phones, music, movies or use of laptops for anything other than class work during class time.

Students who need special consideration because of any sort of disability should inform the instructor during the first week of class.

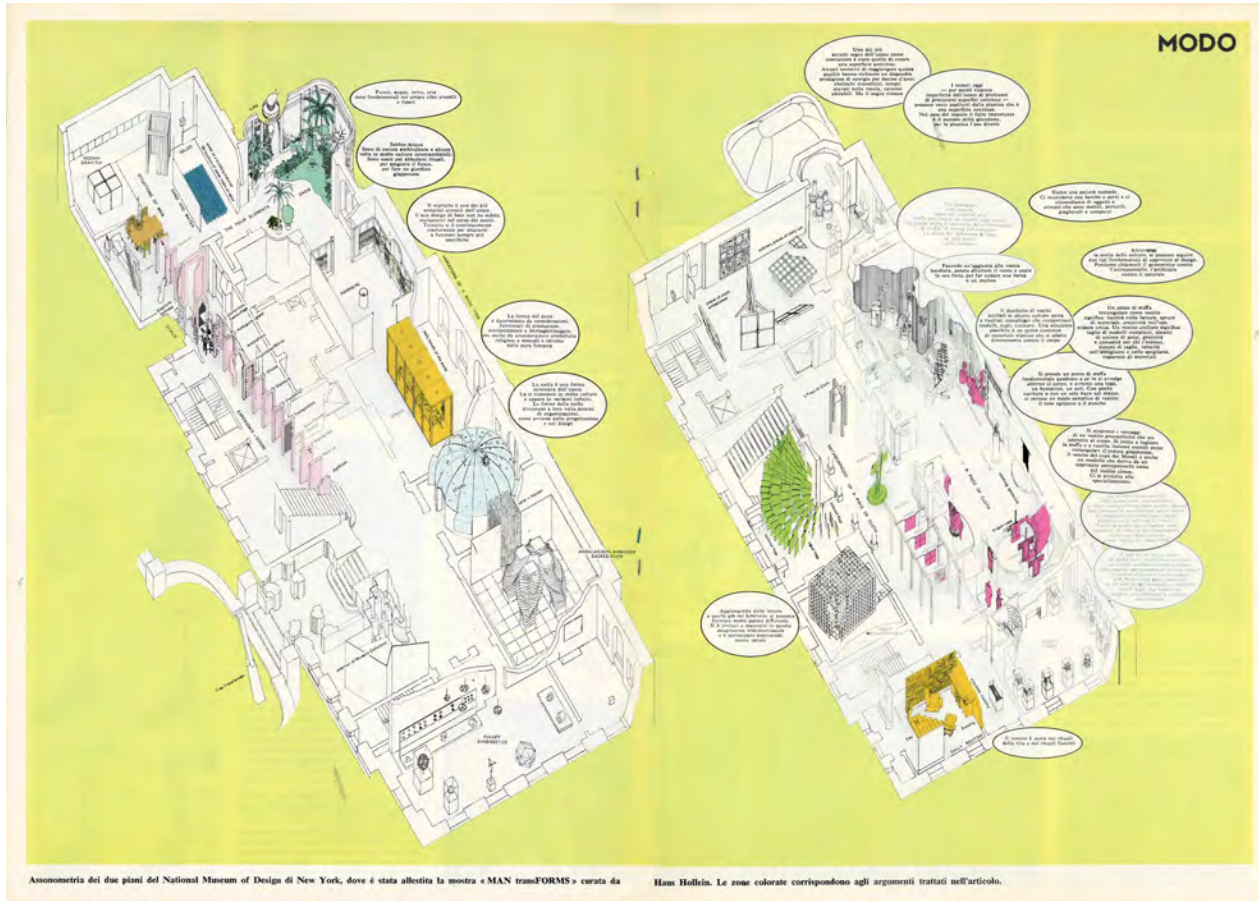
You will receive a grade for the mid-term and the final. The work will be evaluated on the basis of actual performance and not on potential.

Third-Year Research Studio:

Whatever Happened to the Future

Arch 567, Spring 2019

Instructor: Penelope Dean



Hans Hollein, *MAN transFORMS*, Cooper Hewitt, National Museum of Design, New York, 1976.

Whatever Happened to the Future?

In Spring, we will use our collective research as a starting point for the design of a hypothetical Chicago Architecture Biennial exhibition focused on interpretations of “the future.” With the understanding that exhibitions are one of many mediums of architectural design today—among books, buildings, images, and words—and with an understanding that the collective conception of “the future” is bleaker today than it has been in the past due to escalating environmental, financial, and demographic crises, our exhibition will address the question of not only how architecture might help reinvent a collective idea of the future, but also how it can communicate those ideas to a general public in ways that exceed conventional drawings, images, models, and words.

Requirements

1. Attendance

Students are expected to attend all studio sessions, participate in discussions, pin up on time, and be prepared to answer questions and contribute observations. As per UIC's SoA Graduate Handbook: "unexcused absences exceeding the equivalent of one week of class meetings [i.e. three absences for this class] will result in a failing grade for the class." Students who miss deadlines for valid reasons (serious personal illness or death in the immediate family) may submit work on a later date agreed upon with the instructor.

2. Readings

Please read assigned readings (listed pp. 7–9) prior to the relevant class session and be prepared to discuss them.

3. Assignments

I Precedents: Weeks 1–10

Please research, review, and present one exhibition precedent (listed p. 6) to the class. Presentation should be delivered in PPT and in print (folded US letter booklet), and minimally include a visual analysis of the exhibition concept, its layout principle, content (e.g., drawings, models, artifacts, films, text, etc.), and supports (e.g., tables, pavilions, ceilings, partitions, etc.).

II Exhibition Design

Please design an exhibition for a single room/space in the Chicago Cultural Center. Design entails two parallel activities: the development and communication of a *future* concept (what is being exhibited and why) and the development and representation of an *exhibition* concept (how is content being organized spatially—narrative, chronology etc.—and communicated. (Deliverables listed p.5)

III Exhibition Artifact

Design an artifact for your own or another room (e.g., image series, model, support, etc.).

IV Catalogue: Weeks 11–16

Please compile everything into a collective exhibition catalogue.

4. Grades and evaluation

Only letter grades will be given and these will be based on a curve. Grades will be determined by the following criteria:

1. Conceptual sophistication and critical thinking
2. Sophistication and extent of project investigation and development
3. Sophistication and quality of final presentation material (i.e. models and drawings)
4. Class participation

An incomplete grade will only be issued in instances of a student's serious personal illness or death in the immediate family.

Deliverables: Mid-review and Final

Throughout the semester, please develop the following drawings, models and images simultaneously:

For the Future

1. image of future (Photoshop)
2. diagram explaining concept of future
3. drawing/inventory cataloguing exhibition content (objects, images, models, projects, etc.)
4. drawings/model of your designed artifact(s)

For the Exhibition

1. lay out principle (diagram showing how material is organized: chronological, thematic, narrative, etc.)
2. small, working models of exhibition design
3. detailed axonometric drawing showing complete arrangement of exhibition content
4. single point perspective of exhibition room
5. image of face/body in relation to a designed artifact

Catalogue

1. Collective compilation of Fall research and Spring design proposals

Exhibition Precedents

At a minimum, precedent studies should consist of analytical plans, sections, axonometric drawings, and diagrams formatted on horizontal 8.5 x 11 sheets, folded and stapled in the center. Cover page to contain exhibition title, director, date of realization, and place.

1. Hans Hollein, *MAN transFORMS*, Cooper Hewitt, Smithsonian Design Museum, New York, October 7–February 6, 1977
2. Emilio Ambasz, *Italy: The New Domestic Landscape*, Museum of Modern Art, New York, May 26–September 11, 1972
3. Bryan Robertson, *This is Tomorrow*, White Chapel Art Gallery, London, August 9–September 9, 1956
4. Bruce Mau, *Massive Change*, Art Gallery of Ontario, Toronto, March 11–May 29, 2005
5. Paolo Portoghesi, *The 1st International Architecture Exhibition: "The presence of the Past,"* Venice Biennale of Architecture, 27 July–20 October, 1980
6. Mirko Zardini and Giovanna Borasi, *Sorry Out of Gas*, Canadian Centre for Architecture, Montreal, November 7, 2007–April 20, 2008
7. Charles and Ray Eames, *Mathematica: A World of Numbers... and Beyond*, California Museum of Science and Industry, Los Angeles, 1961
8. Rem Koolhaas, *The 14th International Architecture Exhibition: "Fundamentals,"* June 7–November 23, 2014
9. Herbert Bayer, *Bauhaus 1919-1928*, Museum of Modern Art, New York, December 7, 1938–January 30, 1939
10. JohnstonMarkLee, *Chicago Architecture Biennial: Make New History*, Chicago Cultural Center, September 16, 2017–January 7, 2018