

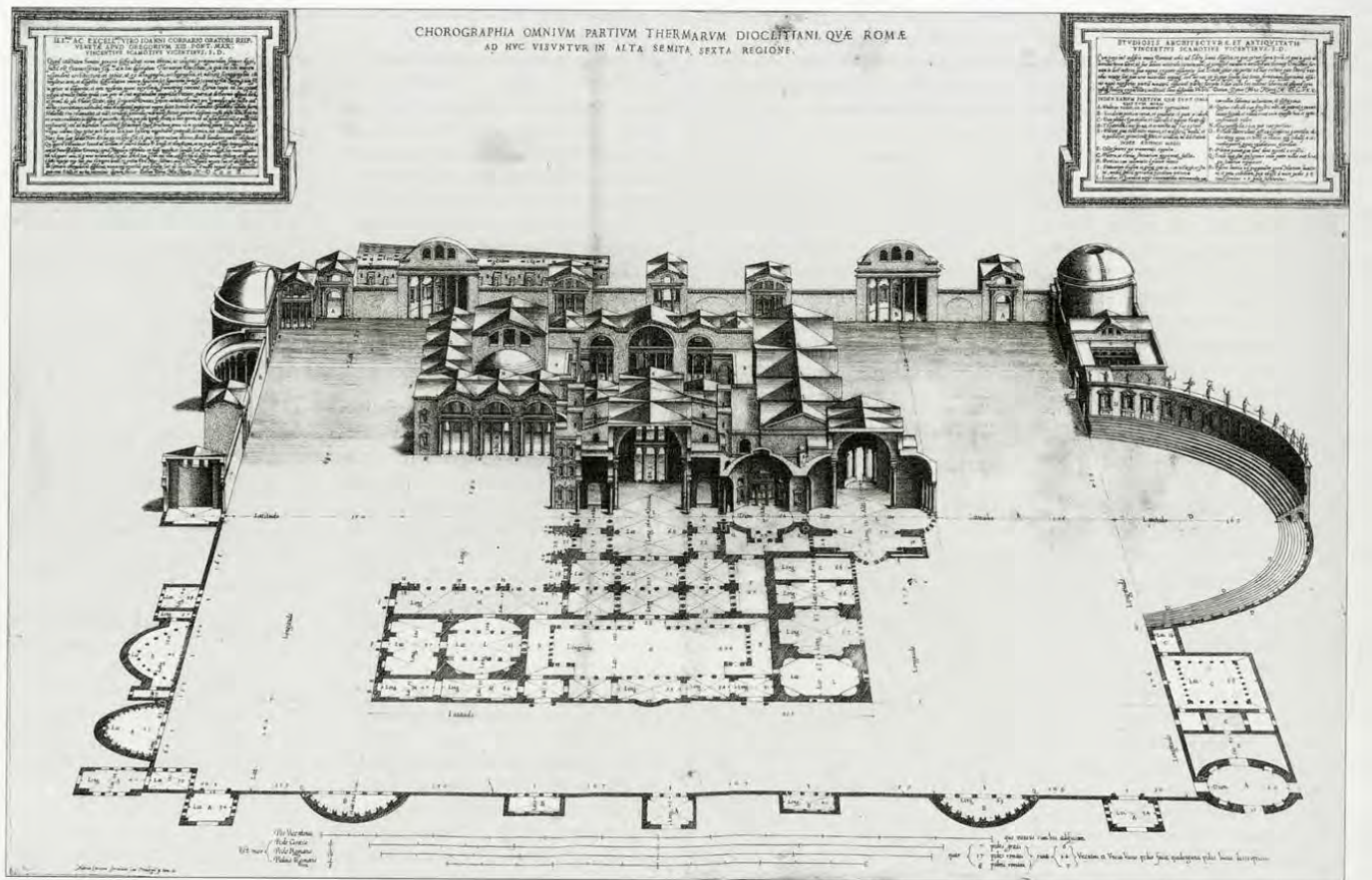
School of Architecture

Spring 2020

Graduate Studio

Descriptions

The Baths
Arch 552 Architectural Design II



Synopsis

The baths are places where people get together to cleanse, relax, and take care of themselves. Life gets easier once liberated of clothes, identities, and legal statues, leaving nothing more than naked bodies in space, soaked in water or wandering through heat, cold, steam, and light. Above all, their inherent architectural beauty converges in the *void* they contain: a climatically controlled concave space to be freely accessed, occupied, and experienced collectively, which stimulated the imagination of architects for centuries.

Andrea Palladio, for example, was particularly obsessed with the Roman Imperial Thermae and their inner spatial articulation, whose sequence of rooms, halls, pools, courts, and arcades he compulsively measured and redrew for a book he never managed to finish. The concatenations of indoor and outdoor spaces with different atmospheres and climatic environments would resonate in his projects for villas and palaces, conceived as proportioned doses of voids.

Rem Koolhaas and Elia Zenghelis, instead, were attracted by the hedonist nature of the Roman baths and the programmatic potential of their voids. More than just a public place to get clean, the Thermae were social condensers, equipped with libraries and exercise rooms, banquet halls and sports facilities, physician offices and temples, theaters for sacred ceremonies, and obscenities. An architecture of both control and excess, exhibitionism, and spectatorship. In their 1972 Exodus project, the baths had the function to flaunt the most hidden desires and passions of the "voluntary prisoners," testing and possibly introducing new forms of behavior.

The studio will explore both the spatial and programmatic complexity of the baths through the construction of the void. To design a hollow space is to reverse the traditional design process inside-out, thinking emptiness as a solid mass and the building as a formwork that contains it. In this sense, architecture will be considered as the control and modulation of the vacuum it generates: the limiting and ordering structure of its emptiness.

Drawing from 1952 Luigi Moretti's *Structure and Sequence of Space*, the studio will analyze a series of historical case-studies from different cultural traditions, modeling their interior space as an object with its form, dimension, density, and pressure. The study of precedents will run in parallel to a series of seminar sessions, consolidating into the final design of twelve Municipal Chicago Bathhouses.

Built between 1894 and 1918 by the Municipal Order League — a predominantly women's welfare organization dedicated to improving the sanitary condition of the city in its unhealthiest neighborhoods — the Chicago Bathhouses were simple and utilitarian washing facilities, which the studio will rediscover and reinvent as an active public institution.

SPRING 2020
Second-Year Graduate Studio
Instructor: Paul Preissner

the Market.



Introduction

In late 13th-century Bruges, there was a rumored gathering of commodity traders within the house of a man called Van der Beurze. In 1409 this informal meeting was formalized as the "Brugse Beurse," establishing the original institution of the market exchange; in this case brokers of agricultural commodities. The still-debated reality might be that the family Van der Beurze owned a building in Antwerp that was used for the purposes of these gatherings. However, in 1531 this market received its first purpose-built building in the Bourse of Antwerp; the first public

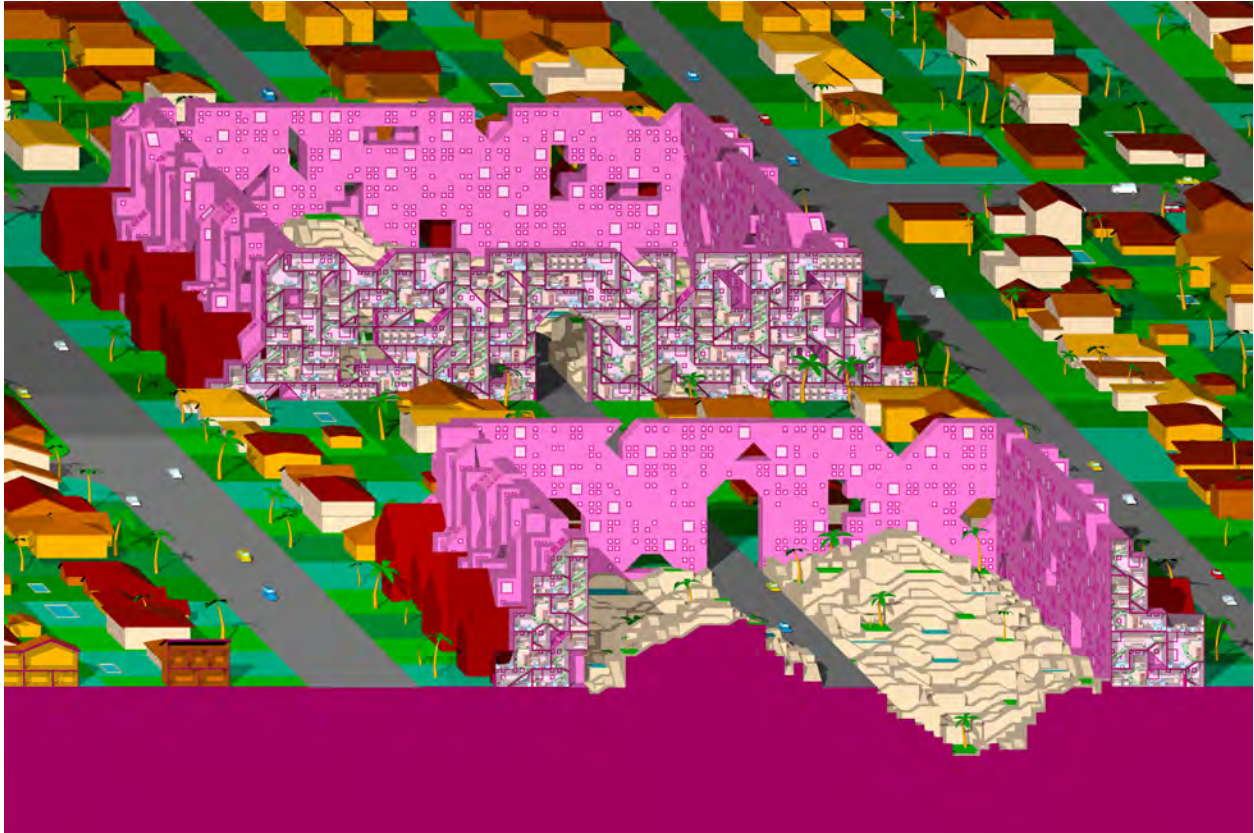
building used exclusively for financial and commodity trading, predating the first shares.

As the markets metaphorically run the world, architecture provides material reality to the volatile fluctuations of commercial speculation and imagination. While the focus of this studio will center around the origin and organization of the market (in the physical sense), the real project you will investigate in this studio is the two genealogies which has constituted the critical basis of architectural dialogue: Abstraction and Thingness. Abstraction refers to all aspects of the architectural project which exist within opinion, while Thingness is the reality which enables the architectural meaning.

These didactic terms will be investigated in their ability to organize the ephemeral and concrete, and will create a product of marginal structural framing and volatile programmatic habits. You are asked to work with multiple structural systems and configure them into a building that does not reference or represent anything, but enables everything; it's not an abstraction or a metaphor, but exists as a physical reality of imagined activities; it is it.

All of you will individually work along shared themes in order to develop a larger conversation surrounding the work and also to develop the ability to discern quality in the work. Each of your projects will be in conversation with all of your projects, and each project will both be some form of architectural proposition and design criticism.

Research Exercise 1: Chicago Board of Trade, New York Stock Exchange, Glasgow Stock Exchange, Amsterdam Stock Exchange, Chicago Stock Exchange, Huis ter Beurze, Bourse of Antwerp, The Royal Exchange, Tokyo Stock Exchange, Fondaco dei Tedeschi, Boston Flower Exchange, The Tsukiji Market, Frankfurt Stock Exchange



Tyler Ohnmeis 2018

what if...? then...

Urban-scaled Architectural Speculation in the American South

In an effort to engage the city productively, this seminar and studio sequence will explore the formal and programmatic possibilities of invented large-scale metropolitan architecture.

In a back-and-forth process with key historic projects we will develop a series of design-based scenarios that leverage specific qualities of the city, and will seek to mine these scenarios for their formal possibilities. Formal and spatial invention will be our goal.

With a catalog of formal possibilities, we will search for sites, choosing them for their latent possibilities. Next we will play out scenarios, and push programs beyond their logical extremes. Ecological, economic, and political justifications will be employed as necessary.

But first we will speculate on what might have been. We will look back at projects of the past and interrogate them for what they might have been. Through a process of collage and montage, we will speculate on how the introduction of difference might have changed these projects. The studio will operate in a “slack space” to allow us freedom from the historical and theoretical significance of the key historic projects. For example, we will ask questions such as: What if Superstudio’s Continuous Monument had an interior? And, what if Yona Friedman lived

in Houston (instead of Paris)? Although we will look carefully at megastructure projects of the recent past, our references will also include the Tower of Babel and the Ponte Vecchio. We will appropriate and hybridize. We will play with megabuilding types like mat buildings, wall buildings, and mound buildings.

Our speculations will not be supported by any hard evidence, nor will they be able to be proven. They will be imaginary and factually questionable. But we will create coherent and precise (graphic) arguments for our speculations. We will develop a formal language. We will pursue multiple possible scenarios, compiling a catalog of speculations.

With the addition of site, we will imagine new urban-scaled architectural figures. The studio's site is somewhere between Houston, Atlanta, and Miami. These cities are famous for many things, but density is not one of them (see Koolhaas's "Atlanta" essay in SMLXL). Rather it is the wide variety of lifestyles possible in the warm climate that has attracted millions to move there. These cities are therefore the perfect sites for macro and micro architectural experimentation.

With the addition of program, we will imagine new forms of collective associations as promised by Modernism. Whereas Modernism proposed rationality and singularities to deal with the problems and potentials of the city, we will play with irrationality and multiplicities. We will engage density directly. But heeding the predicted future of the "Generic City" in which cities become indistinct from one another, this studio will begin with a contrary hypothesis: we will view globalization as reinforcing differences in patterns of localized urban behavior, formal uniqueness and infrastructural specificity.

With the addition of infrastructure, we will posit that architecture can be both/and — it can be both about growth and about the environment — through the manipulation of form and the tactical deployment of ecologically based systems.

SPRING 2020
Third-Year Research Studio
Instructor: Andrew Zago



Phi Bonsecours

Quand l'histoire rencontre le contemporain pour faire naître un lieu de culture

This studio presents an opportunity to work with Phi, a major emerging arts organization in Montreal, Canada in their development of a new arts center. By their own description: “*the Phi ecosystem is now made up of the Phi Foundation for Contemporary Art, the Phi Center, Studio Phi as well as numerous partnerships with local and international cultural institutions. Phi imagines, produces, disseminates and offers world-class artistic experiences in several disciplines, including contemporary art, music, cinema, digital arts and new media.*” In order to expand their operations and public presence, Phi has acquired a significant group of buildings and open space in the center of Old Montreal which — with buildings dating to the 17th century — is one of the oldest urban areas in North America. In the near future, they will be undertaking a major architec-

tural intervention on this site. In preparation for that, and by way of expanding their range of imagined possibilities, Phi is inviting several architecture schools in Canada and internationally to conduct design studios on this topic. This is one of the studios.

This studio is receiving funding from Phi to cover a substantial portion of each student's travel cost for a visit to Montreal in February. It is coordinated with a parallel graduate studio at the Southern California Institute of Architecture (SCI-Arc) in Los Angeles which will travel to Montreal at the same time. It will also coincide with a visit from a Canadian university, creating an opportunity for students to interact with other institutions. While in Montreal, in addition to a site visit and meetings with Phi, we will tour the Canadian Centre for Architecture (CCA) one of the premier architectural archives in the world. Representatives from Phi will visit UIC at the end of the semester at which time the studio will make a formal presentation of our work. In the near future, at the conclusion of the studios' work, Phi intends to host an event and/or publication that collects and presents all of the work in a public forum.

Phi Bonsecours is a project in formation. While the studio will produce concrete building proposals, there is first a need to define the institutional and urban vision of the project. Accordingly, the first portion of the studio will be spent in intensive research of the context, and the current state of arts organizations. This first portion, done collaboratively with the SCI-Arc studio, will be to outline a number of viable avenues for the project including the relevant disciplinary approach. Under that rubric, building proposals will be developed either individually by each student or in small teams.