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Instructor Information:

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LEGACY BANK : a temporal repository of future possibility

WHEN IT WILL HAVE BEEN

A bank is both a repository and a site of calibrated transformations. —a place of quantifiable collection and a space of sometimes enigmatic alchemy.

A Legacy Bank is a temporal repository of future possibility—an impermanent archive with a shelf life and a capacity to disappear...

Time regulates and is precisely measurable—it sequences events and structures our lives.

Time is also illusive and precious—oscillating across states of compression and expansion. Money, time and memory slip between material and immaterial significance—physical, worldly substances and ephemeral, even misleading, impressions.

This studio will explore intersections of banking, time and the legacies we leave behind, where the exactitude of accounting will be balanced with the imprecision of selective cognitive memory. Projects will navigate and re-shape the present with an awareness of remembered pasts and a persistent drive for anticipated futures. Memory alters time. Gaston Bachelard's concept of compressed time will here be understood as decidedly embedded in the public flux of urbanity.

In the theatre of the past that is constituted by memory... we think we know ourselves in time, when all we know is a sequence of fixations in the spaces of the being's stability – a being who does not want to melt away, and who, even in the past, wants time to 'suspend' its flight. In its countless alveoli space contains compressed time. That is what space is for.
- The Poetics of Space, 1958.

Time is measured locally, in classifications as small as the radioactive decay of atoms, and the slow progressions of our mortal finitude which connect us universally. But circadian rhythms are sometimes unsettled, and as we approach the speed of light, time dilates.

The theory of relativity intertwines space and time. It is within this four-dimensional universe of modern physics—where systems are qualified by context and experiences are individually out-of-sync—that we will intensively explore ideas and their spatial consequence.

Work will exhibit the capacity to contribute to, if not radically alter, the public landscape of the City—both collective and individualized, established and in flux. LEGACY is the impact of investment. It is what is left behind, and what enables the future. Lenses of duration and ARCHIVE will filter our work. We will explore the nature of accumulations and disbursements, and define the type and mechanisms of deposits, retrievals and transactions. We will debate what is worth keeping, why and how it is honored, and for how long.

The CELLULAR nature of the private vault and storage archive will be interrogated programmatically, materially and experientially. Spanning the scale of minute, individual deposit boxes to a robust urban forum, a dialog between intimate retreats and opportunities for collective urban EVENT will be informed by individual positions on the public and private nature of legacies. The grammatical tense of the archive is the future perfect—"when it will have been." Always operating in the present, our ambitions are aimed at the futures we may construct.

Precise thinking and articulation of CONCEPT are essential to the critical positioning of your work. RESEARCH is both abstract and scholarly in its discipline. It will include vigorously iterative, yet highly constrained, catalytic material experiments and exchanges, diverse critical analyses, and rigorous assessment of pertinent data. Meticulous, even obsessive, exploration across diverse media and territory is required and will be mined and translated toward tectonic specificity and environmental performance. Metrics of duration, scale, and capacity will be tested, analyzed and calibrated to hone precise innovation. Work will be intense whether in structuring a debate, detailing formwork for concrete experiments, or defining the variables of a grasshopper script.

Projects will explore visceral, territorial, urban manifestations of place and exchange. VALUE will be defined in a context of both finite and compounding resources, giving new agency to notions of leverage, profit, assets, and liabilities. Each student will explicitly define the REGULATORS of their bank's organizational systems, re-qualifying the studio program through individual conceptual and operational INTENT. Projects will understand, and where necessary, re-write zoning and public policy to support critical aspiration.

We have an obligation to the FUTURE. While intimate experience of space and perception will be palpable, projects will be decidedly metropolitan, global even, in their awareness of context and potential impact. The work of the studio will explore fluctuating boundaries—zones in which physiological and phenomenal effects are enabled—calibrating the intervals and margins which accommodate changing states, conditions, or actions.

Propositions will be CIVIC in nature, crafting a physical, social, and psychological terrain constituted by public sanctuary, accessible archive, and open-ended OASIS for spontaneous urban activity; choreographing the delicate intersection of private memory and public space. We will invent systems of transformation, imprinted by lives expired, and supporting a future of your making.

KARLA MARIA ROTHSTEIN, critic

Karla Rothstein has taught design studios at all levels in the GSAPP for the past 15 years. latentnyc.com/project_category/6/ She is a registered architect and the Design Director at Latent Productions, a design practice operating at the nexus of architecture, real estate, finance, and research. latentnyc.com/capacities/ In 2011, based on her professional and academic work related to spaces of death and memory, Karla was appointed as a member of the Columbia University Seminar on Death. She most recently presented at the seminar's 2012 Conference, addressing the contentious and evolving environment of death studies in the 21st century. She is currently completing a chapter for Praeger's 2013 publication, *The New Realities and Controversies of Dying in America, Vol. I: Trends in How and Where We Die and Grieve*. In addition to a bakery-bar-restaurant and apartments in Gowanus, and a carwash on Long Island, her firm is currently designing a 10,000 SF techno dance music venue in Williamsburg, Brooklyn. Rothstein's first single-family house is included in Kenneth Frampton's *American Masterworks* (2nd ed., Rizzoli 2008). latentnyc.com/projects/

JENNIFER PRESTON, ta

Jennifer Preston has taught with Professor Rothstein at GSAPP for five years. She is the Director of Sustainability at BKSK Architects, an architectural practice in New York City. In her professional work she leads the research, design and practical integration of high-performance building ecologies. Jennifer's ongoing research combines emergent science, simulation modeling and shared resource mapping to inspire future solutions in urban food production, global waste networks, micro remediation landscapes, comprehensive redlist development, and net positive architecture.

BIBLIOGRAPHY

In addition to the studio-wide Bibliography, the following suggested Reading / Reference / Resources may be useful to your research and the specific critical positioning of your work.

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