

PHILLY REMIX*

GSAPP - Advanced Architecture Studio VI

Spring 2013

Studio Critic: Keith Kaseman (M&W, typ.)
Specialized Support: TBD

OVERVIEW

Specifically poised to incubate and project urban futures at a multitude of scales and resolutions, PHILLY REMIX is an operational regimen geared as a spatial think-tank. It provides an opportunity to critically imagine urban potentials in relation to architectural triggers (and *especially* vice-versa) through a mode of practice that utilizes design motivation and spatial exploration at every step along the way. Arsenals comprised of pre-qualified spatial explorations will be developed and rigorously utilized to think, imagine, work and push through the historically rich and complex fabric of Philadelphia, in order to develop polemically charged spatial forecasts and / or typologies at advanced levels of architectural resolution.

This studio will collectively navigate a vast cloud of questions and ideas, culminating in a diverse array of individually refined and physically communicated spatial projects. With the unique opportunity to exploit Philadelphia as an urban laboratory to think through, studio participants will each identify and extract particular site constructs for, from and with which final projects are to be determined and designed. Ultimately, the fundamental mission of this studio is to use Philadelphia as a synthesizer for new spatial typologies and potential urban projections yet to be imagined.

Keith Kaseman (BSD Architecture, Arizona State University 1995, MArch GSAPP 2001) founded KBAS with his partner, Julie Beckman, in 2003 upon having their entry for the Pentagon Memorial selected as the design to be realized and dedicated in 2008. Since then, KBAS has cultivated a diverse array of experimental work consistently pursuing elegant resolutions between space, geometry, material and structure. Prior to launching KBAS, Keith was a designer / project-manager at SHoP. Keith has been teaching at GSAPP since 2005, and has run a dozen Advanced Studios each geared towards the projection of potential spatial futures yet to be imagined.

***MODELS ONLY**

Physical / spatial constructs will serve as the prime (and most often only!) medium through which every desk-crit, group discussion, pin-up and review will be fueled. While digital tools will of course be exercised by all studio participants as appropriately required throughout the semester, all such efforts will be in relation to the production, broadcast communication and / or analysis of physical spatial models. All physical models to be constructed in this studio, whether rapidly produced by hand (scissors, paper and tape) or digitally facilitated (laser-cut, CNC milled or 3d-printed components), are to be spatial versus “conceptual”. To be clear, this studio will not pursue “conceptual models” insofar as this term invokes the analogical representation of an idea or system. Rather, all models are to be spatial constructs to the extent that space is the idea.

SCREEN-FREE STUDIO SESSIONS

With our primary thrust directed at amplified explorations through physical model production and analysis, at least one studio session per week will be “screen-free”. During such sessions, all video-capable screens (computer monitors, digital tablets, smartphones, video wristwatches, virtual-reality goggles, etc.) are to be deactivated**. In other words, you will be making models during these sessions...

** Yes, of course digital devices are allowed during such sessions for the purposes of playing music!

PHASE 1a: PRE-QUALIFICATIONS

(Weeks 1-4; Mid-review)

SPATIAL EXPLORATIONS: LOW-RES / HI-FI

Explorations will immediately launch through a 3-week burst of model making, operating under one overarching spatial theme per week (*Inhabitable Thicknesses, Spatial Inversions, Inside-Outside Manifolds*). While bounding dimensions, scales and base materials will be discussed in studio, each model built during this phase is to hold both multiple orientations (multiple upsides and downsides depending on how one holds or situates the model) and at least two simultaneous scales (MICRO to MEGA?). Studio participants can expect to unleash a wide array of production tools, working both rapidly and meticulously with a bias towards the lowest possible formal resolution (LOW-RES) that maintains the capacity to communicate specific qualities and integrities (HI-FI).

PHASE 1b: SPATIAL SAMPLING

(Weeks 1-4; Mid-review)

Parallel to PHASE 1a, studio participants will be tasked to sample spatial configurations from their native cities. This global sampling will be focused on intriguing and observed programmatic, relational, urban and / or sequential conditions inherent to local fabrics far away from Philadelphia. Conditions identified as potential fuel for the ensuing remix will be documented according to drawing standards developed and / or distributed within the studio. This collective catalog of potentials will serve as fuel for front-loading spatial agendas throughout the semester.

PHASE 1c: REMOTE PHILLY RECON

(Weeks 1-4; Mid-review)

Each student will be tasked to identify and comprehensively document sites and dynamics from a pre-determined set of target zones (*Delaware River waterfront, North American Street, infrastructural armatures, etc.*) that may serve to spark, fuel and / or absorb ambitions for final projections. With our essential toolbox of spatial hunches and interests sharpened as filters to bias how we look at the city, we will scour Philadelphia's fabric for opportunities to project spatial potentials and urban imaginaries which would otherwise never be considered.

PHASE 2: PHILLY VISIT + PROJECT!

(Weeks 4-8; FINAL REVIEW)

Immediately following our mid-review, we will visit Philadelphia for a brief but action-packed reconnaissance mission. In addition to visiting our pre-selected targeted site-zones as developed through Upon our return from Philadelphia, we will jump right back into a **MODELS ONLY*** working regimen, though this time refined evidence (narrative montages, occupational forecasts, notations, x-rays, teasers, analyses and maps) will be developed simultaneously with the newly directed modeling thrusts.

Individual projects (positions / interests) will become immensely diverse from here on out. While some projects may prove to spark typological / prototypical propagation throughout Philadelphia, for example, others may be intensively surgical in terms of situational specificity. Ultimately, the goal for each studio participant is to take a stance from which highly resolved architectural triggers can be projected into the city such that forecasted implications can be critically considered and effectively broadcast as potentially operating at multiple scales.

TRAVEL COSTS

While it is yet to be officially determined to what extent GSAPP will contribute towards our renegade trip to Philadelphia, studio participants should plan on covering travel costs for our short trip to Philadelphia just to be safe. However, buses between Philly and New York are very affordable – MegaBus and Bolt Bus each have one-way tickets averaging \$12 to \$18. Ideally we would plan on an overnight stay minimum, with students sharing hotel rooms. Logistics will be discussed and finalized during the first week of studio.

MATERIAL COSTS

Participants should anticipate incurring material costs slightly greater than the typical costs associated with studio during a semester. Printing requirements will be minimal so that 95% of expenditures can be directed towards model-making materials (chip-board, museum-board, foam-core, wood, acrylic, piano wire, etc.), scale figures / vehicles, adhesives, decals, stickers, joinery, greenery, pre-made scaled components, production processes (laser-cutting, 3d-printing, CNC milling) and / or finishing applications. Additionally, standard but specialized model-making tools will be required: large cutting mats, high-quality cutting blades and rulers, various tweezers, “helping-hands”, etc.

OPERATIONS / TOOLS

Studio participants will flex all digital, physical, CNC, parametric, automation, animation, visualization, analytical, and low-tech tools currently in their arsenal, and the exploration of advanced techniques will be highly encouraged as appropriate or required. Hundreds of digital and physical constructs will be produced in this studio, in conjunction with a multitude of drawings, models, diagrams, maps, schedules, catalogs, images and other propaganda. Of course, all forms of exploration and communication are expected to be executed at the highest levels of resolution possible and / or appropriate for any particular task at hand. Each studio participant’s produced body of evidence will range from super-loose to ultra-tight, with a prime goal being that of agile mastery of spatial resolution and broadcast.

WORKING SCHEDULE

KICK-OFF:	June 7, 2pm (Room TBD)
MIDREVIEW:	July 8 (Buell 300N)
PHILLY RECON:	July 12-13 (Tentative)
PRE-FINAL REVIEW:	TBD
FINAL REVIEW:	August 5 (Buell 300N)