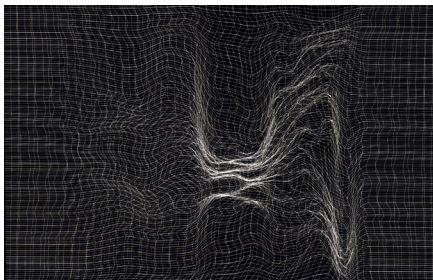


Louis Kahn, Traffic Studies, Center City, Philadelphia, 1952.



Peter Eisenman, *Bibliothèque de L'Ilhœi*, Geneva



Garth Knight, from *The Enchanted Forest*, 2012

The studio accepts this duality, recognizes the virtues of both, and seeks to find a dialogue between the two. This studio is specifically interested in the intersection (literally and figuratively) of those two systems as a way of suggesting a different way of operating on the city. This approach is aimed at promoting the design of infrastructural systems and volumetric enclosures that have a similar set of ambitions. The ambition is that, through this dialogue, there is an activation of the social separation created between the two. We're in search of a more integral approach to the making of the linear systems and volumetric enclosures that typically operate with opposing objectives- one seeking to connect, the other to separate.

Infrastructures and Interfaces

Instructors: Dwayne Oyler & Jenny Wu

SCHEIDT
Spring 2015
SCHEIDT



Bosphorus Bridge, Istanbul, completed 1973



Oyler Wu Collaborative, Infrastructural Trajectories

At the heart of this problem is the tectonic intersections of the two systems- and we mean that quite literally. *The moment where linearities encounter volumetric enclosure is a defining moment in the formation of an urban strategy.* This is true regardless of whether or not we are talking about a vehicular roadways, structure, infrastructural systems, pedestrian paths of travel, or even more nuanced latent urban systems. The architects approach to this issue results in either integration, segregation, or carefully choreographed back and forth between the two. At this critical intersection of line and volume, the opportunity arises for a tectonic argument to become an urban argument- one that recognizes the profound impact of the architect's influence at even the smallest of scales.

Methodology

In the first two weeks, the studio will take on two primary tasks. First, each student will begin by developing a 'reading' of the city as a system of lines, and the potential for that system to become a design generator at multiple scales. The studio will look to all sources of urban information to generate the linework- from geometric or planimetric shifts, to topographic contouring, to movement mapping, and diagrammatic overlays. These qualities are meant to be extracted by looking at a wide range of factors. While they may start with more conventional characteristics, such as geographic formations, each student will be expected to invent methods of interpreting the linear characteristics of the site.

Using that line exercise, each student will then use that linear system as a way of placing pressure on a set of proposed volumes. Beginning with a simple volumetric idea (a blob, a balloon, a block, etc.), Each student should impose a line based "pressure" on the volumes. The line should result in a material behavior/reaction of the volume- such as a projection, a protrusion, a compression, an inflection, etc.

These approaches are intended to broaden the definition of site specificity, offering new possibilities for the way we have come to think about what defines a set of urban relationships. In many of these projects, the work is a kind of microcosm of the city moving back and forth between what we know about the urban condition, what we know about buildings, and how we might build a more fruitful exchange of ideas between the two.

Istanbul/Los Angeles

The site for the project will be located in Los Angeles, with Istanbul as our travel site. Both Los Angeles and Istanbul, while profoundly different in many ways, suffer dramatically from issues related to traffic congestion and a lack of efficient public transportation. And in both cases that problem arises from a complex mix of political and economic issues, combined with unique geographic difficulties. We have chosen a program aimed at providing new opportunities for a hybrid infrastructural and cultural program that will begin to connect the public with LA's public transportation.

The Program

The program for the studio will involve two primary elements located in Los Angeles, CA;

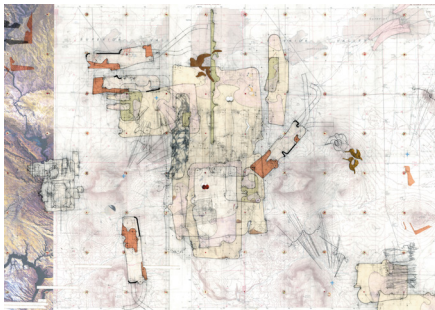
- 1) The redesign of the Chinatown Metro Station
- 2) The design of a 30,000 square foot Art Center

The program will use the existing Los Angeles Inner City Arts buildings in Downtown Los Angeles as the basis for the program.

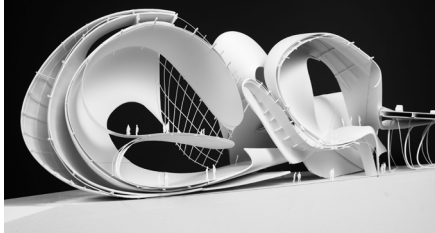
Infrastructures and Interfaces

Instructors: Dwayne Oyler & Jenny Wu

SCHEIDT & SCHIMMEL
Spring 2015



Perry Kulper, Site Plan Drawing



Juliana Lima Cianfaglione, student proposal, American Apparel Warehouse Proposal, 2013



James Choe and Albert Chavez, student proposal, American Apparel Warehouse Proposal, 2013

Course Requirements/Policies

Student responsibilities for successful completion of the course include: completion of all assignments, as well as preparation for and participation in all class discussions. Students are to demonstrate their knowledge of completed assignments both verbally and through visual demonstrations to the class. Nevertheless, it is expected that the work speak for itself; it should convey a sense of development, obsession and precision that comes only through an intense dedication to its making. Therefore, drawings, diagrams, models and other methods of visual communication should be impeccably done – this point will be repeated throughout the course. In that sense the iterative process becomes both a conceptual and a practical tool for learning.

Attendance for all studio sessions is mandatory when the instructor is at the GSAPP. If you do not present your work you will not receive credit for the studio. Students are required to work in studio and to have all required work at their desk during studio time (not at another location). You are not to work on other classes during studio hours. Students are not to use studio time to leave school to procure materials, run errands, etc. All activities that require one to be away should be scheduled to occur outside of studio hours. Leaving in the middle of or prior to the end of regularly scheduled studio times will result in an absence. Grades will be determined upon the quality of work produced, improvement over the course of the semester, completion of project requirements, quality of participation, and attendance.

Course Documentation

At the end of the semester, you will be required to provide digital copies of your work. Formatting requirements will be provided.

Attendance

Attendance for this class is mandatory for all sessions when the instructor is at the GSAPP. If you are unavoidably absent, it is your responsibility to contact the instructor PRIOR to the class period. It should be expected that repeated absences will result in a failing grade, and that no warning or reminder of this policy is necessary. Late work will not be accepted. Anyone arriving to class more than 10 minutes late will be counted absent for that period.

Team/Group work

Work will be conducted by groups of two students. Grades, however, will take into account both the finished team project as well as the individual contribution of each student. It obviously goes without saying that the expected production level for each project will be based on twice that of a single student.

A black and white photograph showing a close-up, low-angle view of a massive, curved structure. The structure is composed of numerous parallel, curved ribs or girders that form a large, arched opening at the bottom. The ribs are densely packed and curve upwards and outwards, creating a sense of depth and scale. The lighting is dramatic, with the upper parts of the structure appearing bright against a dark background, while the interior of the arch is in deep shadow. The overall impression is one of industrial strength and architectural grandeur.

Dwayne Oyler
do@oylerwu.com
Jenny Wu
jw@oylerwu.com