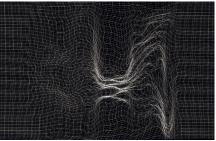
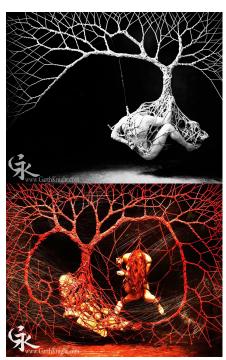


white paper, 251/4" × 42". (Collection, The Museum of Modern Art, New York. Gift of the architect).

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



Peter Eisenman, Biblitheque de L'Ihuei, Geneva



Garth Knight, from The Enchanted Forest, 2012.

SYLLABUS

Course Description/Overview

This studio is interested in the idea that urban issues in architecture are fundamentally not about the size of their forms or the programmatic specifics, i.e. being "big" does not equal "urban," and private development does not mean it is "not-urban". Instead, the studio takes the position that the city is fundamentally a problem about the density of its urban components, the dialogues between those components, and the comparison and analysis of their resulting urban effects. It is through a careful study of connectivity and its relationship to infrastructures and volumes that we will begin to understand how architecture engages problems of the city.

Inside-Out Urbanism

Architecture design studios often have the typical telltale signs of a so-called "urban" project. The walls are plastered with giant maps of the city, students have spent the first few weeks fighting over how to complete some overly ambitious site model, and there are drawings littered with massive arrows of imperceptible connections between urban destinations. While these approaches certainly have their place, we find that some of the more interesting investigations into the urban problem operate on multiple scales simultaneously, and in many cases, they begin by looking at the city from the inside out.

Cities are typically massive, amalgamous entities driven by various forces. And while a great number of these forces allow for the influence of the architect, that influence is often offset, diluted, and manipulated into a more palatable version of itself before becoming realized. We are interested in the development of urban strategies that recognize an architect's strengths, and that foreground the relationship of urban elements and the resulting urban effect over the clarity of their "urban organization."

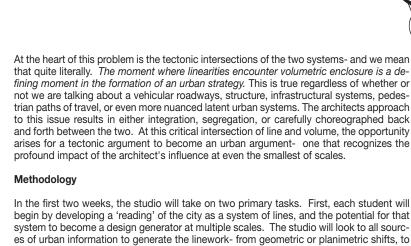
We are concerned with expanding the architect's influence by taking a more focused approach—one that can be controlled, tested, and more easily verified through the design of a project. In other words, we are interested in big urban projects born out of relatively focused architectural ideas. The approach assumes that architecture's greatest potential for affecting the city is in the formation of small-scale perceptual and tectonic ideas aimed at binding the work to a larger urban fabric. Developing more manageable, focused ways into the problem opens up the investigation to a wider range of designers, as the single bus stop, for example, acquires the same potential for urban influence as the central train station.

City as Line/City as Volume

Lines exist in nearly every form in the city. From the linear entanglement of the freeway systems, to the flows of infrastructure between sites, to the structural systems of individual buildings, there is an inescapable linearity to the urban environment. These lines, more often than not, are about connection and extension; continuity is essential to the way they operate. At the same time, much of our programmatic needs result in the seemingly contradictorily form of volumes. Unlike the line based systems, these volumes are typically about enclosure, separation, and containment.

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



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

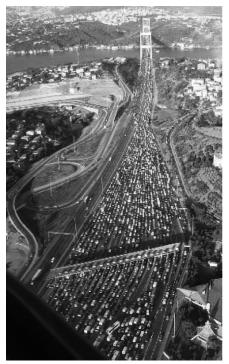
The site for the project will be located in Los Angeles, with Istanbul as our travel site. Both Los Angeles and Istanbul, while profoundly different in many ways, suffer dramatically from issues related to traffic congestion and a lack of efficient public transportation. And in both cases that problem 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.



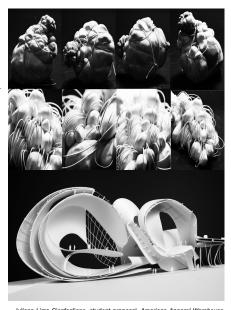
Bosphorus Bridge, Istanbul, completed 1973



Oyler Wu Collaborative, Infrastructural Trajectories







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



James Choe and Albert Chavez, student proposal, American Apparel Ware house 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.

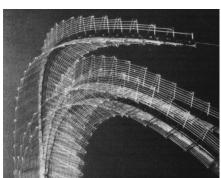
Team/Group work

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.





Poyao Shih, student proposal, Los Angeles, 2014



Frei Otto, Vertebrae Type Column, Research project, 1963.

Method of Evaluation and Grading

For this course, successful work will combine a demonstrated commitment to the course material; consistent effort to learn from the instructors, others, and yourself; and an exhibition of care (through craft, repeated efforts, and willingness to take risks) in the design process. The production of facile work, an unwillingness to experiment, or the presentation of a carefree attitude will be reflected in project grades. Incomplete work will not be

Attendance, Class Participation & Leadership,	
Contribution to the overall class	20%
Consistency of Daily development and production	20%
Midterm Presentation	20%
Final Presentation	40%

Contact Information

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