

4.152 CORE 2 S16

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PLATFORMS FOR EXCHANGE: MULTITUDE, MEDIA AND MATERIAL

This will kill that. The book will kill the building. That is to say, printing will kill architecture.

- Victor Hugo

The idea of accumulating everything...of creating a sort of universal archive, the desire to enclose all times, all eras, forms, and styles within a single place, the concept of making all times into one place, and yet a place that is outside time, inaccessible to the wear and tear of the years, according to a plan of almost perpetual and unlimited accumulations within an irremovable place, all this belongs entirely to our modern outlook. Museums and libraries are heterotopias typical of nineteenth-century Western Culture.

- Michel Foucault

STUDIO STRUCTURE:

The Second Core studio poses three challenges for the semester: Who (and how) we envision as our architecture's subject today? What use might a disappearing institution have for its architecture? And finally, how do we understand and manage disciplinary lineages in an anachronistic time like ours? Each of these issues is meant to prompt different modes of contextualizing and to enable definitions of criteria for a design of a synthetic architectural proposition. The semester is structured in terms of two longer problems that dove tail together, without requiring the students to carry all the lessons of the first shorter exercise into the second longer design problem. The site (an active public transportation node) remains the same for both design problems ensuring that the students' understanding of the urban context (cultural and formal) builds up over the course of the semester. The first problem requires roofing over the transportation node with particular performative and egress rules. The second problem engages the program of a medium sized library that brings its own series of constraints to an already complex site. Together these exercises introduce disciplinary issues that range from siting, through inhabitation, sectional and spatial proposition of the building, to the performance of the outer envelope. And insofar as

they are understood as disciplinary, these issues will also orient us towards the vast archives of architectural knowledge. Throughout the semester the emphasis is placed on the clarity of intentions (on each of the above listed registers), and by extension, on the choice of the appropriate architectural and representational solutions. However, the emphasis on clarity does not also require pre-meditation of every design move, this semester is highly iterative, and the clarity of design intentions is expected to result from an intelligent and diligent pursuit of ideas through constant testing and reworking.

STUDIO ISSUES:

We have been told repeatedly that the public is a phantom, that the masses operate through a kind of silence, that they have been networked, assembled and globalized. In fact, "masses" as such no longer exist. The subject of the era of globalized capitalism - the multitude - constitutes itself as a public only occasionally through shared concerns, or a collection of personal turn-ons. It makes itself visible more often on twitter than in types of architecturally defined public space. This is not to say that architecture does not have a role to play in the constitution of the multitude, but rather that the relationship between public space and the type of public that assembles from the networked multitudes has yet to be properly conceptualized. We will take on this issue of defining the contemporary subject of architecture in the studio as we re-examine and re-engage two sites that have been traditionally seen as the locations in which a public makes its appearance de facto: a public transportation interchange and a public library.

Victor Hugo's prognosis of the book replacing architecture in its efficacy as a cultural product has haunted architecture for a century. In a certain sense he was right, books were faster than architecture at disseminating both knowledge and cultural effects of various kind, but the internet and digital technologies have made the dissemination of knowledge via physical books equally laughable in return. And it is precisely at this moment when the garbage filled internet, self-publishing industries and other even more atomized types of content production render old classifications of knowledge into piles of miscellaneous bits, that the physical building - because of its slowness and physical organization - might become effective anew. Library for the multitude will still be charged with archiving knowledge and controlling access to it, as well as facilitating and representing its historically new user: the multitude.

The baths of the Roman Empire and the science halls in North Africa and the Middle East in the 9th century were arguably the first literary collections open to the public, but the first truly public lending libraries came of age in Europe and America in the 19th century. In *The Tribes and The States*, William Sidis claims that the Public Library was a distinctly American invention with the first public library established in Boston, Massachusetts in 1636. The Boston Public Library, a separate institution founded in 1848, was also the first free large municipal library in the United States. In the latter half of the 19th century, the Boston Public Library expanded both its collection and its access, its offshoot (and the first Branch Library in the United States) was opened in East Boston with twenty-one more branches established in various diverse communities throughout Boston between 1872 and 1900. The McKim Meade and White building, referred to by the architect as a "palace for the people," along with the Johnson building of the Boston Public Library, holds the research collection, the circulating general collection, and serves as headquarters for the Boston Public Library's 26 branch libraries. The Cambridge Public Library was established just five years after the Boston one, and it is today constituted out of six branches. The main branch was initially designed by Van Brunt and Howe, and the extension for it just opened in 2009, signaling a reinvestment in this institution just at a time when the general wisdom is that readership is declining and circulation of books plummeting. These statistics coincide with library's increasingly activist role, as a space of inclusion, daycare, and the last frontier for the expanding list of books censored for

their content. The studio will take this, perhaps paradoxical, reinvestment in library architecture as a grounding hypothesis of sorts - that the library and its expanded content are here to stay for a foreseeable future (even as the library opens its twitter and facebook accounts, and includes “espresso book” printers on its grounds).

As a collection, the library needs to deal with both storage and distribution. These two missions are sometimes at odds. The library must archive and preserve and at the same time make accessible its collection to the greatest number of people, a process that results in the inevitable wear and tear of the artifacts that are being protected. The studio will focus on the intersection of media and material, with a special emphasis on the performative aspects of architecture. In addition to organizational and spatial strategies (the library program), we will look carefully at the mediation of traffic (below), light, sound, and the environment. The intent of this studio is to update the concept of the library and to call on architecture to play a new active role at the interface between the electronic, the physical, and the social.

The first three weeks of the semester will be dedicated to understanding and reconfiguring the ground of the Lechmere station, while producing a roof over it. The point of this minimal programmatic, but possibly substantial architectural intervention is to open up a number of the issues of the site through design and architectural thinking. The main design project for the semester will be a new and expanded East Cambridge branch library at Lechmere. Since information today exists in several different and coexisting forms of media, ranging from physical printed matter to digitalized text, from film reels to video disks, from LPs to MP3s - all successively less permanent and more easily disseminated media - the new East Cambridge branch will be charged with making room for this new reality of the library, producing a (re)new(ed) kind of civic structure within the contemporary city.

SITE:

Both the roof and the library are sited at Lechmere Station in Cambridge, a public bus and subway infrastructure node whose transportation branches extend to the greater Boston area. Lechmere is currently Green line’s terminus, but the line is expanding and moving across the street. On the urban level, Lechmere station is a moment of demographic transition in the city between the East Cambridge immigrant community, the new luxury housing finally finished across the Monsignor O’Brien highway, and the MBTA commuters to the Galleria and Kendall areas. It is a fitting site for exchanges, both infrastructural and informational. The roof will cover and reorganize the existing transportation node, while the new Library will occupy the same triangular site in the post green-line extension future.

STUDIO LOGISTICS:

Completion Requirements:

At the end of the course students should be able to translate spatial, material and programmatic ideas into a comprehensive architectural proposal and understand the intentions and consequences behind basic design decisions. Students should also be able to engage with an increasing level of design-research through iterative studies and move fluidly between different modes and scales of design. The student projects will demonstrate spatial clarity and basic tectonic thinking.

Evaluation Criteria and Grading

The following criteria will be used for the evaluation of your work, both in terms of helping your progress and in final grading:

- 1/ Thesis: How clearly are you articulating your conceptual intentions?
- 2/ Translation of Thesis: How well are you using your thesis to develop an architectural response to given problems?
- 3/ Representation Appropriateness: How well matched is your choice of representational means to your intentions?
- 4/ Representation Quality: To what degree do your representations convey what they ought to?
- 5/ Oral Presentation Skills: How clearly are you presenting your ideas orally, whether at your desk, or to a more formal jury?
- 6/ Participation in Discussions: How actively and how constructively are you involved in class discussions?
- 7/ Response to Criticism: How effectively do you take advantage of criticism from instructors, your classmates and outside jurors?
- 8/ Auto-Critical Skills: To what extent are you able to critique your own work regularly and effectively?

A: Excellent

Project surpasses expectations in terms of inventiveness, appropriateness, verbal and visual ability, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class.

B: Above Average

Project is thorough, well researched, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Project is complete on all levels and demonstrates potential for excellence.

C: Average

Project meets the minimum requirements. Suggestions made in class are not pursued with dedication or rigor. Project is incomplete in one or more areas.

D: Poor

Project is incomplete. Basic skills including graphic skills, model-making skills, verbal clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required design skill and knowledge base.

F: Failure

Project is unresolved. Minimum objectives are not met. Performance is not acceptable. This grade will be assigned when you have more than two unexcused absences.

Studio Culture and Absence Policy

Work in the studio will build sequentially. Therefore, your commitment to incremental development on a daily basis is of paramount importance. The demanding nature and pace of this studio course necessitates your regular attendance and requires that deadlines are consistently met. Attendance in studio and for the duration of all formal reviews is mandatory. Greater than two absences from studio without medical excuse supported by a doctor's note or verifiable personal emergency could result in a failing grade for the studio.

GROUND PROTOCOLS: A (LECHMERE) USER MANUAL

T 2/2 1.1 Issued
TH 2/4 Working Sessions (readings discussed)
F 2/5 Desk Crits

ROOF

T 2/9 Collective Pin-up and 1.2 issued
TH 2/10 Working Sessions: Conversation with Adjaye in Studio (@2pm) +
Future of the Library Symposium (@ 6pm)
F 2/11 Short Roof/Structures lecture + Desk Crits

T 2/15 Monday Schedule - No Class
TH 2/17 Working Sessions
F 2/18 Desk Crits

T 2/23 Studio Pin-up
TH 2/25 Working Sessions (Tricks TBC)
F 2/26 Desk Crits

T 3/1 **Review 1.2** (+ Updated 1.1)
TH 3/3 Field Trip (TBC)
F 3/4 Desk Crits

ON THE SHOULDERS OF...

T 3/8 2.1 Issued
TH 3/10 Working Sessions
F 3/11 Desk Crits

AN ANACHRONISTIC COMPETITION FOR THE LECHMERE LIBRARY

T 3/15 **2.1 Review** + 2.2 Issued
TH 3/17 Working Sessions (Boards + Storytelling + Rendering Workshop)
F 3/18 Desk Crits

[Spring Break]

T 3/29 Working Sessions (Adjaye lecture)
TH 3/30 Desk Crits
F 4/1 **Review 2.2** (Silent) + Celebration + 2.3 Launched (Program + Organization Discussion)

LIBRARY

T 4/5 Desk Crits
TH 4/7 Open house
F 4/8 Work sessions (Conceptual + Organizational + Massing Models)

T 4/12 Collective pin-up
TH 4/14 Working Sessions – speed crits
F 4/15 Desk Crits

T 4/19	Penultimate review with (friendly) guests
TH 4/21	Working Sessions (Drawings)
F 4/22	Desk Crits
T 4/26	Desk Crits
TH 4/28	Review with Adjaye
F 4/29	Working Sessions (Manifesto + Presentation)
T 5/3	Desk Crits
TH 5/5	Desk Crits
F 5/6	Desk Crits
T 5/10	Desk Crits
W 5/11	FINAL REVIEW
F 5/13	Studio documentation due + Celebration

LIBRARY PRECEDENTS

- 1571 Laurentian Library (Michelangelo)
- 1850 St Genevieve Library, Paris (Henri Labrouste)
- 1854 State Library Victoria, Melbourne (Joseph Reed)
- 1858 Library of Parliament, Ottawa (Thomas Fuller and Chilion Jones)
- 1866 The George Peabody Library, Baltimore (Edmund George Lind)
- 1890 Fisher Fine Arts Library, Philadelphia (Frank Furness)
- 1895 Boston Public Library (McKim, Mead and White)
- 1906 Morgan Library & Museum (McKim, Mead and White)
- 1911 New York Public Library (Carrère and Hastings)
- 1928 Stockholm Library (Gunnar Asplund)
- 1941 National and University Library of Slovenia, Ljubljana (Joze Plecnik)
- 1953 Unam Libraru, Mexico City (Juan O’Gorman)
- 1963 Beinecke Library (Gordon Bunshaft/SOM)
- 1965 Institute for Advanced Studies (IAS) Library, Princeton (Wallace Harrison)
- 1970 Geisel Library, San Diego (William Pereira)
- 1971 Exeter Library (Louis Kahn)
- 1978 Berlin State Library (Hans Scharoun)
- 1989 Tres Grande Bibliotheque (OMA)
- 1995 French National Library (Dominique Perault)
- 1998 Delft University Library (Mecanoo)
- 1999 Eberswalde LIBRARY (Herzog & de Meuron)
- 2000 Peckham Library, South London (Will Alsop and Jan Stormer)
- 2001 Sendai Mediatheque (Toyo Ito)
- 2001 Bibliotheca Alexandria (Snøhetta)
- 2004 Utrecht University Library (Wiel Arets)
- 2005 Idea Stores (David Adjaye)
- 2005 Cottbus University Library (Herzog deMeuron)
- 2005 Berlin Free University Library (Norman Foster)
- 2006 Villanueva Public Library (Meza, Pinol et co.)
- 2007 Palafolls Public Library (Enric Miralles)
- 2007 Municipal Library, Viana do Castelo (Alvaro Siza)
- 2007 Municipal Library in Nembro (Studio Archea)
- 2007 Tama Art University Library (Toyo Ito)
- 2007 Bibliotequa Praque Espana, Medellin (GianCarlo Mazzanti)
- 2008 Kanagawa Institue of Technology, Kanagawa JP (Junya Ishigami)
- 2009 National Technical Library in Prague (Projektil Architects)
- 2010 Musashino Art University Library (Sou Fujimoto)
- 2010 Rolex Learning Center (SANAA)
- 2012 Book Mountain, Spijkenisse (MVRDV)
- Ongoing Multimedia Vocational Regional Library, Cean FR (OMA)

SUGGESTED STUDIO READINGS:

* indicates a reading on Stellar

On Mapping and Manuals:

- *James Corner, "The Agency of Mapping," in (ed.) Denis Cosgrove, *Mappings* (Reaktion Books, 1999)
- James Corner, "Eidetic Operations and New Landscapes," *Recovering Landscape* (PAP, 1999)
- Deleuze, excerpt from *A Thousand Plateaus* (University of Minnesota Press, 1987).
- Stan Allen, "Field Conditions," *Points + Lines* (PAP, 1999).

On Users and Publics:

- *Reinhold Martin, "Public and Common(s)," *Places*, January 2013.
- *Michel Serres, "Quasi-Object," *The Parasite* (University of Minnesota Press, 2007, originally 1982)
- Michael Hardt and Antonio Negri, intro to *Multitude* (Penguin, 2005).
- *Michel Foucault, "Of Other Spaces, Heterotopias," (1967)
- *Chantal Mouffe, "Artistic Activism and Agonistic Spaces," *Art and Research*, Vol 1, n. 2, Summer, 2007.

On Books and Libraries

- *Victor Hugo, "This Will Kill That," *Notre Dame de Paris* (1831).
- *Umberto Eco, "Vegetal and Mineral Memory: The Future of Books," *Al-Ahram Weekly*, 2003
- *Jorge Luis Borges, *The Library of Babel*, *Labyrinths* (New Directions, 1964).
- *Walter Benjamin, "Unpacking my Library," *Illuminations* (Schocken Books, 1968).
- *Clare Graham, "Libraries in History," *Architectural Review* (1998, 4, pp. 72-76)
- *Carla Hesse, "The Future of the Book," *Books in Time* (UC Press, 1997).
- *Kristin Palm, "The Reader's Lament: how does a literate city function with a library that doesn't?" *Metropolis 23* (2004, 5, p 58).
- *Jean Preer, "Promoting Citizenship: How Librarians Helped Get Out the Vote in the 1952 Election," *Librarians and the Cultural Record* (2008, 43, 1, pp. 1-28).
- *Jonathan Ringen, "Connection: Two new projects demonstrate the necessary evolution of the library as a cultural institution." *Metropolis 23* (2004, 5, pp. 100-103).
- *Cynthia Ripley, "The Power of Libraries," *Urban Land* 62 (2003, 10, pp. 96-98).
- *Library Bill of Rights, ALA Bulletin
- Sven Birkerts, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* (Faber and Faber, 1996).
- Nicholson Baker, *Double Fold: Libraries and the Assault on Paper* (Vintage Books, 2002).
- Susanne Bieri and Walter Fuchs, *Bibliotheken Bauen - Building for Books* (Birkhauser, 2011).

On Program and Organization:

- *2Architects10Questions, Praxis Interview with Tschumi and Koolhaas, *Praxis 8: Re-Programming* (2006).
- John McMorrough, Adaptive Reuse, Praxis 8: Re-programming (2006).
- *Mark Jarzombek, "Corridor Spaces," *Critical Theory*, v. 36
- *Robin Evans, "Figures, Doors and Passages," *Translations from Drawing to Building*
- *Colin Rowe and Robert Slutzky, "Transparency, Literal and Phenomenal" *Mathematic of the Ideal Villa* (MIT Press, 1982).

On Form and Envelopes:

- * Pier Vittorio Aureli, "Architecture and Content: Who is afraid of the Form-Object?" LOG 3, Fall 2004.
- Alejandro Zaera-Polo, "The Politics of Envelope," Log 13, Fall 2008.
- Sylvia Lavin, "What you Surface is What you get," Log, Fall 2003.
- *Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," *Mathematic of the Ideal Villa* (MIT Press, 1982).

On Process and "Influence"

- *Editorial Introduction, *San Rocco #7: Indifference*,
- JG Ballard, "I Believe," *JG Ballard RE:Search*
- Jonathan Lethem, "The Ecstasy of Influence," Harper's Magazine (February 2007).
- Sanford Kwinter, "Radical Anamnesis," *Far From Equilibrium* (Actar, 2008).
- Andy Merrifield, "Magical Marxism," *Environment and Planning D: Society and Space* 27, 2009, pp. 381-386.

SUGGESTED (STRUCTURES) REFERENCE READINGS:

Heino Engel, *Structure Systems* (Hatje Cantz, 2007).

Andrea Deplazes and G. H. Söffker, *Constructing Architecture: Materials, Processes, Structures* (Birkhauser, 2005)