

Knowlton School of Architecture  
Vertical Studio Spring 2013  
Studio Instructor: Kochar  
M, W, F 1:50-5:30

## **The Cunning of Lies and how they shape the world**

*The premise of this studio will be based on Fyodor Dostoyevski's statement of "Why do we have a mind if not to get our way?"*

In the twenty first century, population, information, and technological explosions are changing the nature of power shifting it from nationalism to resource-ism and consumption-ism. As demands are responding to rising power houses, the gaze is shifting expediently from the West to the East, especially to Asia as the eye of the storm. Architecture is emerging as pop-ups, changing the iconic image maps of the region. Asia can be treated as grounds for experimentation, inventing and testing new ways of making architecture. The current tendency in the architectural practice is to export ideas from the west to the east: projects conceived here in the US or Europe are taking shape elsewhere. If this is the trajectory in the next coming years, it would be best to fabricate a manifesto, a manifesto that scripts architecture as this excessive compulsion to build the quixotic based on a series of lies construed on opportunistic moves. This manifesto will record a scripting of lies as a thematic plot, developing episodes and scenes, refabricating the original set of lies through diagrams that would serve as an architectural gene/meme, ready for imprinting in lands known and unknown.

The goal of the manifesto is to critically evaluate Kantian's doctrine of schematism and Emmanuel Levinas's: the notion of alterity. Kant's concepts of schema associated with the mental image of an object will be recorded as imagination produced in time and the manifesto will also critically evaluate the ability of the architecture gene to subsist/ or to become autonomous without the reality of the whole. Emmanuel Levinas's: the notion of alterity will be questioned through on and off positions arguing for the possibility of simultaneity rather than alterity.

The validity of this manifesto will be tested through the speculation of a project.

The end goal is to have a manifesto/book that would take on characteristics of an architectural graphic standard that can be the run to book if designing in the outsourced world.

This semester, the studio will unfold the generative possibilities of lying through three successive exercises.

### **1) Manifesto of Lies: 3 weeks**

Working as a collective, the studio will produce a catalogue of lies based on unfulfilled megalomaniacal dreams and preconceived notions of typologies in architecture pursuing it for a total of 3 weeks. Each team will define rule sets that operate and define these unfulfilled desires. Students will look at Koolhaas and the universal patent ideas. Starting off with a known environment, for the first week students will be given a list of spatial territorial relationships and students are required to research, document and diagram these qualities using the city of Columbus as an ideal. Following this the second week exercise will focus on listing, researching and diagramming qualities that are lacking / missing in Columbus. Questions such as Columbus is flat, is spread and sparse, less dense makes it seem like a space that contends as something that is not ideal. We will

understand these notion of lacking or the generic in depth and relive the notions of unfulfilled desires through stipulation of what is lacking in Columbus. Output diagrams will alter the conditions based on contrary and simultaneous scenarios. (Ex: Flat vs Terrain/crater, Flat+terrain+crater). In the last week of this phase, the students will identify politically incorrect statements avoiding sex and race but related to spatial conditions such as slim is beautiful, fat is ugly, architecture is cooler than landscape etc., thus capturing a status of the in-between: reality and half-truth and half lies. These statements will direct the precedent choices from a list that is provided. This catalog will be an media repository for the intermediate and final design process.

## **2) Fabrication of lies in a utopian setting: 5 weeks**

Architects are always in contention with reality and are desperate to situate their projects in idealistic utopian settings. Students will be required to envision their sites in utopian settings, extricating them from context and they will produce a series of design ideas based on being half-precedents, half-fiction. The goal is to create a hyper building that consists of museums, theatres, libraries and a cultural center.

## **3) Extraction + exporting of cunningness of lies in a difficult setting: 6 weeks**

The reality of the situation hits hard. Students will be asked to re-insert this utopian ideal in a setting in India. Students will be forced to negotiate with an actual site. Site strategies such as urbicides (design by destruction), a co-existence of the old and new, part-erasure + part spoilt must be considered. The final goal is to create a hyper building that will respond to existing hyper conditions in India.

## **PROGRAM**

The program is to create a hyper building that is a combination of museums, theatres, libraries and a cultural center. Details will be given in phase II.

## **SCHEDULE**

Week 1- Week 3: Manifesto production

Week 4-Week 8: Fabrication of lies in a Utopian setting

Week 9-Week 15: Extraction +Exporting

## **POLICIES**

**FORMAT:** Studio meetings will generally be of two types: collective pin-ups and smaller group discussions and individual desk. Students should be prepared to be in studio for the entirety of class time and must be ready to present at the beginning of class. Studios are based upon ongoing research. Successful completion of assignments and requirements are subject to the discoveries of previous work. All communication with the studio instructor should be carefully considered, as it will be critical to evolving directions and assignments. Students must check their university email daily.

**DEADLINES:** Students who miss deadlines due to valid extenuating circumstances may submit the required work at a date agreed upon with the instructor. University regulations limit such circumstances to serious personal illness and death in the immediate family, and both cases require written documentation: a doctor's note or a newspaper obituary. Unexcused late projects are not accepted, incomplete projects are evaluated in relation to their degree of completion, and a student is present

only if he or she presents sufficient work to the instructor. A student will be warned by email after the first unexcused absence; a student's grade will drop one letter grade after the second unexcused absence; and a student with three unexcused absences will be immediately dismissed and given an "F."

**DOCUMENTATION:** Students must provide hardcopy and digital reproductions of all final projects. Hardcopy reproductions will consist of images of all final models and 8.5" by 11" reproductions of all presentation drawings. Digital reproductions of both models (as jpegs) and drawings (as PDFs) will be stored on CD's, one CD per student. Students must place documentation in their instructor's KSA office mailboxes by 5 PM Thursday, December 8. Failure to meet this deadline will result in a grade of "incomplete."

**EVALUATION:** Studio work is both individual and collective. Criteria of evaluation include not only individual design excellence, but also a student's contributions to the studio through collective research, documentation and discussions. Grading is based on a comparison with other students in the course, with students who have taken the course previously, and with the instructors' expectations relative to the objectives of the course. Projects are reviewed by a jury including instructors from other courses, other academic institutions, and architectural firms. For an "A", the student must satisfy the course objectives excellently; for a "B", in an above average manner; for a "C" in an average manner; for a "D" in the lowest acceptable manner; and an "F" denotes that the student has not satisfied the course objectives.

**Sexual Harassment:** O.S.U.'s Sexual Harassment policy, which applies to all faculty, staff, and students, includes lewd remarks and inappropriate comments made in the studio environment, classroom, and computer labs as well as the "display of inappropriate sexually oriented materials in a location where others can see it." Students can file a complaint by contacting Student Judicial Affairs at 292-0748. Sanctions include reprimand, suspension, and dismissal from the University.

**Students with Disabilities:** If a student requires accommodation for a disability, he or she should immediately arrange an appointment with the professors and the Office for Disability Services. At the appointment, the professors, disability counselors, and student can discuss the course format, anticipate needs and decide upon accommodations. Professors rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies.

**Student Safety:** University escort service provides safe transportation 7:30AM-3AM. Call 292-3322.

**Studio Behavior:** Students must work in the studio, because of the collaborative nature of research and the shared development of techniques. Students are responsible for keeping their areas clean, their floors free from obstructions, and all studio furniture in good condition and original location. All presentation materials must be removed from review spaces following reviews and all studio materials must be removed from the building at the close of every quarter. Students may, however, store material in their credenzas over winter and spring breaks. Studios are inspected on the last day of final exams – negligent students are subject to grade withholding and maintenance costs. Also note:

- The following items are prohibited in Knowlton Hall: non-KSA furniture, liquor, weapons, bicycles, skateboards, rollerblades, and pets.
- The following tools are prohibited in Knowlton Hall: spray paints, foam cutter wands, welding devices, heat guns, and any flame or gaseous liquid device.

- The following safety compliances must be observed: electrical power cords cannot be connected in a series or extend over traffic areas; fire extinguishers must remain accessible and in full view; access to stairwells, corridors, and aisles must maintain a 44" clear width and handrails must be unobstructed.
- Building surfaces cannot be marked, anchored to, or penetrated.
- Installations may not occur in any part of the building except by permission of the KSA Building Coordinator.
- Power tools are restricted to the shop except when permission is granted by the KSA Building Coordinator.
- Loud noise is forbidden.
- Graffiti and vandalism are grounds for disciplinary action.