steel
steel

U.S. Steel
South Works Steel Mill
1881-1986
steel

Crown Hall
Mies van der Rohe
1956
steel
hybrid

Minerva and the Centaur
Botticelli
1483
hybrid

Change is.....
hybrid

smartphone
Apple iPhone
2007
hybrid
hy·brid
/ˈhɪˌbrid/
hybrid

hybrid
hy·brid
/ˈhīˌbrid/

Noun
A thing made by combining two different elements; a mixture.
hybrid
hybrid
hybrid

“A great building must begin with the immeasurable, must go through measureable means when it is being designed, and in the end must be un-measurable.”

Louis I. Kahn

Professors
Monica Chada, Jill Danly, Michael Glynn, Martin Klaschen, Carlo Parente, Jennifer Park, Andy Tinucci (Curator), and Amanda Williams

Objectives
The third year will continue the escalation of scale within the Metropolis, as well as the continued part to whole investigation of the instruments of the city. We will Rethink the Metropolis through the investigation of the Hybrid and Neighborhood, and we will measure our place between the body and the Metropolis through our research. We will focus on the measurable, on abstraction and on the consequence of our design actions as we begin to design larger buildings. Just as our new curriculum requires collaboration and communication between the years and strands, we will teach collaboratively, and we will promote community.
2nd year
2nd year

4th year
2nd year
3rd year
4th year
study respect
design
Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles.
What is good design?
What is good design?
What is good design?
How do we achieve good design?
The design process is the series of steps taken to develop the multi-faceted qualities of objects, processes, services, etc.
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- STRATEGY → TACTICS
WHY?
- Interpretation + Definition of the Problem
- Description of the Significance of Possible Response (Benefit)

WHAT?
- Systems that are candidates for making responses manifest in form and material

HOW?
- Ways, processes, techniques for:
  1. Studying systems in model
  2. Implications for the systems in a proposal

Define Criteria → Develop Positions → Establish Tactics

Strategy → Tactics
test.refine.repeat.
produce.present.refine.reproduce
But in the architecture of today we are trying to rediscover the original values, in direct response to the physical and spiritual needs of men, without being subject to prejudices which have restrained us for centuries, and of which the style of buildings (here) is the outcome.

Antonin Raymond
Letter to Phillipe B. St. Hilaire
1935

…so what we need to do is to stitch back creation and execution. And we need to start authoring processes again, instead of authoring objects.

Joshua Prince-Ramus
TEDxSMU: Building a theater that remakes itself.
2009
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Joshua Prince-Ramus
TEDxSMU: Building a theater that remakes itself.
2009
The Mandolin
Pablo Picasso
1910
Homage to the Square
Josef Albers
1965
Studies_Homage to the Square
Josef Albers
1945-65
Life Between Buildings
Jan Gehl
2011
The Art of Measure with Compass and Ruler
Albrecht Durer
1525
The Art of Measure with Compass and Ruler
Albrecht Durer
1525
Re-Discovery of Linear Perspective
Re-Discovery of Linear Perspective
Filippo Brunelleschi
1420
assignment_1

INFRA-ordinary

from *L'Infra-ordinaire* (1983)

*L'Infra-ordinaire* “Approaches to What”
Georges Perec
1973
INFRA-ordinary

infra
in·fra
/ˈɪnfrə/

Adverb
(in a written document) Below; further on: "see note, infra".

Synonyms
below - underneath - under - beneath - downstairs - down
“In our haste to measure the historic, significant and revelatory, let’s not leave aside the essential: the truly intolerable, the truly inadmissible. What is scandalous isn’t the pit explosion, it’s working in coalmines. ‘Social problems’ aren’t ‘a matter of concern’ when there’s a strike, they are intolerable twenty-four hours out of twenty-four, three hundred and sixty-five days a year.”

“It matters little to me that these questions should be fragmentary, barely indicative of a method, at most of a project. It matters a lot to me that they should seem trivial and futile that’s exactly what makes them just as essential, if not more so, as all the other questions by which we’ve tried in vain to lay hold on our truth.”

*L’Infra-ordinaire “Approaches to What”*
Georges Perec
1973
assignment_1

INFRA-ordinary

(record / measure)

objective:
discover something new and compelling about a place through observation (record), abstraction, research (measure), and documentation.
Four Books on Human Proportion
Albrecht Durer
1528
As architects, we must be able to construct a process for understanding and modeling context and situation. We must be able to organize that process for ourselves, and for others, so that we may trace the implications of that context and understanding. Our approach allows us to discover the specificities of a place - its fullness, its focus, its strengths and weaknesses, its form and its associations, and we must then learn to re-deploy these specificities, or form operatives for abstracting them back into our work. The clarity and depth of our research will translate into the quality of experiences in our buildings.
assignment_1

INFRA-ordinary

part 1 (RECORD):
Read George Perec's ‘The Infra-Ordinary’ and 'Attempts at Exhausting a Place'. Read them both fully, and consider spaces in Chicago where a similar study could be performed. Produce a few ‘napkin sketch’ concepts for presenting this information in ways other than the way Perec presented ‘Attempts’. In class, discuss the readings, and as a group, select a dynamic public space in the city. Then go, many times, to this place and record, as Perec did, the Infra-Ordinary. Record, without prejudice, all the elements, objects, uses, sounds, smells, etc, that compose the place. Produce a document that organizes your observations, and in doing so, captures the situation. Present that document. Refine it. Reproduce it.
An Attempt at Exhausting a Place in Paris
GEORGES PEREC
TRANSLATED BY MARC LOWENTHAL

An Attempt at Exhausting a Place in Paris
George Perec
1975
They're preparing for the National Day for the Elderly. An 83-year-old woman came in, presented her collection box to the café owner, but left again without holding it out to us.

On the sidewalk, there is a man shaken, but not yet ravaged, by ties (movements of the shoulder as if he were experiencing a continual itching in the neck); he holds his cigarette the same way I do (between the middle finger and the ring finger): it's the first time I've come across someone else with this habit.

Paris-Vision: a double-decker bus, not very full. It is five after four. Weary eyes. Weary words.

An apple-green 2CV

(I'm cold; I order a brandy)

Across the street, at the tabac, the bridge players from the second floor are getting some air.

A motorcycle cop parks his motorcycle and enters the tabac; he comes back out almost immediately. I don't know what he bought (cigarettes? a ballpoint pen, a stamp, cachous, a packet of tissues?)

CITYrama bus
A motorcycle cop. An apple-green Citroën van.
The urgent sounds of a car horn are audible.
A granny pushing a baby carriage; she's wearing a cape.
A mailman with his satchel.
A racing bike attached to the back of a low car.
pocket sketch book
Increasing Disorder at a Dining Room Table
Diller Scofidio
Increasing Disorder at a Dining Room Table
Diller Scofidio
part2 (MEASURE):
Using one or more of the uses or elements or sounds or smells or colors that you recorded in Part 1, measure the space you documented. In this case, measure is the subjective variable. How you choose to measure, and how you choose to document the measurements are decisions that must be made. Produce a document that presents the space in a new light, form, context. Present that document. Refine it. Reproduce it.
An Anecdoted Topography of Chance
Daniel Spoerri
1995
5. Grains of salt spilled\(^a\) (as everybody does) by KICHK\(\text{A}\) while she salted her soft-boiled egg. [1, 1A, 2, 12]

a. “The mother of a very dear friend of mine who had invited me to dinner for the first time said to me before we went to the table: ‘I have read all your books, very lovely, but I didn’t understand a word.’ I felt sorry for her because of her son, and a few minutes later, at the table, she upset the salt and I felt sorry for her again because of superstition. Everybody knows\(^b\) that upsetting the salt brings bad luck,\(^c\) and that writers are the salt of the earth.’”


b. I less than most. In a short biographical sketch published on the occasion of the Festival der Neuen Kunst in Aachen, West Germany, July 20, 1964 (the twentieth anniversary of the plot to kill ADOLF HITLER), I pointed out: “Although I am married and have three children I live alone in a crumbling château in the heart of France’s sugar-beet country. Before we were married POLLY wrote me from Washington: ‘We need each other like meat needs salt.’ Since I don’t like salt, I misunderstood, as I always do with proverbs, even those literal ones scavenged and pasted and labelled and framed into works of art by my two closest friends, DANIEL SPOERRI and ROBERT FILLiou.” [See 31, c] (EW 1966)

c. I recall that JUDAS, in DA VINCI’S “Last Supper,” has just upset the salt. (EW 1966)
Case study 5

Analysis of Intersections in Paris
Jongyoun Jung
2012
http://iitcoa3rdyr.wordpress.com/

http://www.flickr.com/photos/iitcoa3rdyr/