

INTERIOR SCAPES

Temporal Inhabitations

IIT College of Architecture – Cloud Studio, Fall 2017/Spring 2018
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In coordination with Universidad Torcuato di Tella Buenos Aires



The opposition between the striated and the smooth is not simply that of the global and the local. For in one case, the global is still relative, whereas in the other the local is already absolute. Where there is close vision, space is not visual, or rather the eye itself has a haptic, nonoptical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective nor limit nor outline or form nor center; there is no intermediary distance, or all distance is intermediary.

...

There exists a nomadic absolute, as a local integration moving from part to part and constituting smooth space in an infinite succession of linkages and changes in direction. It is an absolute that is one with becoming itself, with process. It is the absolute of passage, which in nomad art merges with its manifestation. Here the absolute is local, precisely because place is not delimited.

Giles Deleuze and Felix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*
The Smooth and the Striated. Pp 494. U. of Minnesota Press 1987

INTERIOR SCAPES

The idea of home has been traditionally related to belonging and stability. The hyper accelerated mobility of current modes of living of new generations is challenging those notions. Large portions of young population are moving and resettling on a regular basis, within a time span that varies from hours to years. This nomadic condition is impacting current metropolises and requires rethinking the regular approaches to the design of housing and the discussion about communities. Conventional notions of public and private, locals and foreigners are, more than ever, under stress. The young nomadism is not homogeneous. It includes differentiated profiles: tourists of diverse types, travelers, professionals, temporary family- and education-related displacements, refugees, consumers of urban facilities and so on. That social and programmatic complexity is expanding the architectural types that deal with habitation. Conventional hotels and motels, housing and houses are complemented with temporary shared spaces, subletting all or part of properties, micro temporary renting spaces, temporary cities, moving megastructures and so on. This expanded range of temporary inhabitation posits questions of conventions and traditions related to privacy and private property, but it also opens up opportunities for architectural speculation and typological innovation. If a certain stability of the urban fabric is necessary for its economic, social, ecological and political viability, it seems clear that the metropolis needs to incorporate more differentiation to allocate the diverse inhabitation modes that current society has shaped.

In many contemporary cities, there are growing conflicts created by the mismatch between the speed of change in inhabitation modes and the slow condition of a housing fabric that is incapable of dealing with those modes. Local authorities are still operating with policies and housing infrastructure that are mainly capable of dealing with slow changes. In the meantime, fast and short-term modes of inhabitation are left in the hands of private operators. That gap generates processes of gentrification, economic stress and social conflict. Immediate reactions from public authorities try to preserve existing social and urban fabrics, gaining time to rethink new planning strategies to mediate the new nomadism with urban plans that redirect it into a more sustainable urban force.

In our studio, we will develop a proto-city that deals with an interiorized urban context hosting a mix of inhabiting infrastructure and common spaces: housing, hotels, motels, shared inhabiting infrastructure, short-term inhabiting support, conventional housing, and public facilities. The hotel type unfolds from a highly constrained set of efficiencies and introduces interiorized landscapes and urbanscapes. The traditional list of hotel types – Downtown Hotels, Suburban Hotels and Motels, Resorts, Convention Hotels, Conference Centers, Residential and Condominium Hotels, Suite Hotels, Super-Luxury Hotels, Mega Hotels, Mixed-Use Hotels, Casino Hotels – will be analyzed and complemented with other modes of inhabitation that expand its performance both in shorter term modes of stability and towards more stable forms of community. This new city will be developed as a prototype that responds to a double condition of evaluation: on the one hand, it will need to declare its efficiencies and limitations; and on the other, it will need to unfold an urban collective landscape that supports the cultural complexity of the new society.

Since the theorization of junk space, there has been an increased acceptance of giving up on the architecture of the interior and working on the envelope as an isolated system for developing architecture. However, the increased interior nature of our built environment and the activation of preservation policies are forcing the discipline to question this retreat. Reclaiming the interior cannot be a naive movement; rather it opens up an understanding of interiority as a new territory for experimentation and for unfolding the techniques and arguments developed during the last decade. In our studio, so-called generic space will be replaced by a highly differentiated space, trading roles with the exterior that becomes generic, where redundant patterns are actualized based on specific programs, urban performances and visual and formal agencies from the present day.

Contemporary architectural practice is a relational exercise. In our increasingly complex global environment, we need transformative and operative capabilities in order to design projects that integrate political, economic, social, and energy aspects and, above all, mediate their actions in cultural terms. Formal and material organizations configure the basic conditions for deploying the intensities in a non-predesignated way. We can move beyond the analytical comprehension of the modern subject and the cynicism of the postmodern subject toward an environment where the architect is a designer of systems that activate new deployments.

The architectural opportunities opened up by these conditions will be the focus of our investigation. We will embrace the notion of interior nomadic scapes and we will experiment within a conceptual framework that situates itself in a proto-representational framework of performativity. The design of the processes of differentiation and of interior qualities will be directional, but open to feedback loops with the potential to constantly redefine its targets through the recognition of new opportunities. These moments of recognition, based on an explicit charge of meaning, will serve as disruptions that rearticulate the autonomy of the system.

Our research posits the digital realm as a change in direction that is shaping a particular state of mind and sensibility, where cybernetics are reappearing to provide the tools, the terminology and the condition of an artifice for intuitions that might appear, naturalizing the sensible. We will explore historic disciplinary material to abstract operative diagrams of the creation of voids, we will design our protocols for the assemblage of second-order systems, and we will experiment by carving existing large structures in order to introduce new notions of urban interiority. The notion of urban interior will be approached as an alternative to collage cities and the accumulation of programs by designing voids that exhaust the differentiation of specific categories.

The prototype will be developed from hybridizing hotel types with landscapes models in an extreme situation of interiority. This interiorized condition will force each proposal to define its urban qualification clearly, through operations of differentiation. For grounding our proposals, we will analyze and diagram historic and contemporary hotel types. During the first semester we will work in the Garraf Quarries, an industrial site that will close its production in five years, located inside a natural park 12 miles from downtown Barcelona. During the second semester we will test our thesis in a Chicago site: Goose Island. Both sites will allow the students to develop their about Interior Scapes Thesis.

GENERAL STRUCTURE OF WORK AND TIMELINE

Students will work in groups of two or maximum three people.

During Fall Semester each group will focus on developing an interior scape prototype based on two subsystems. The first one will deal with one type of hotel with all its variations. This will allow the group to become specialized in the modes of efficiency and to develop a model of urban interior that launches a particular vision and organization of the collective. The group will travel to Barcelona to visit the Garraf Quarries. During the second part of this semester we will develop interior scape proposals hybridizing the inhabitation model with morphological structures that build interiors based on a particular sites and landscape models.

The project will be based on precise and intentional diagrams of existing types of both inhabitation organizations and urbanscapes and landscapes.

During Spring Semester, Students will develop a new proposal for site in Chicago -Goose Island- that actualizes the architectural potential of the prototypes developed during the first semester. We will design a hybrid that actualizes and develop the first semester thesis. During this semester, similar research will be conducted by a group of students at Torcuato Di Tella University in Buenos Aires, Argentina. Regular online exchange and reviews will be held between the groups.

Students are highly encouraged to enroll in the studio for both semesters.

**ATLAS OF URBAN
INTERIORS
GARRAF QUARRIES**

**THE DESIGN OF A
GROTTO**

FALL 2017



DIAGRAMS OF URBAN INTERIORITY

STAGE ONE

In every process of systematization, we find a design of the protocol that structures its performance. In this first exercise, we will be working by studying, modeling and rearticulating typological material that exemplifies temporary inhabitation. We will focus on very basic architectural cases that organize interiors based on simple efficient systems and on interior urban types.

Each observation will be motivated by a particular interest; we will be scripting the basic rules of organization and growth.

This systematic documentation and scripting of models will become a library for the whole group to work with. The library should not be understood as an accumulation of documents to refer to once in a while, but rather as a design tool. Similar to scripting libraries, each of the modes should have its own efficiency but, at the same time, it should be capable of being integrated into more complex systems based on subsystems.

Students will be working in groups of two or three. Each group will choose one case from the list that will be provided the first day of class or an approved alternative. The models should operate based on the design of the protocol of constraints that differentiates the interior.

Steps to follow and deliverables:

1. Documentation of the type model to study.
2. For each system, definition and identification of the main criteria that drives it.
3. Design of the protocol.
4. Test of possible growth and proliferation.
5. Edition of Atlas, Part I.



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STAGE TWO

In this stage, we will design proto-interiors integrating the protourban models developed in stage one with models of morphologies based on the Garraf Quarries. Our new proto-interiors will operate in a precise relationship of qualities and intensities, which requires constant levels of actualization by cultural charging based on operatives of qualification and recognition.

The proposals will be understood as a set of interiors that make up a larger system of interiority for contemporary nomads. In that sense, we will need to develop an exhaustive documentation of kinds and types. The model of closing optimizing logics is substituted by the model of proliferation of refinements, contributing to the construction of Interioronomy as a new subfield of Architecture.

Steps to follow and deliverables:

6. 3-D print models of the original device and the new model (sphere). These models should recognize as many iterations of the outcomes as necessary for the documentation of the interior qualities.
7. Selection of a second system (landscape scenario) and integration with the original model in a system of second order.
8. Test of possible growth and proliferation.
9. Diagrams, drawings and model.
10. Full documentation (portfolio) of the interior produced by the new device. It should define all the ranges and possible variations of the diagram. Edition of Atlas, Part II.



SCHEDULE

Week 1
August 21th: **Opening Conference**
August 23rd: Deskcrits Step 1
August 25th: Deskcrits Step 1

Week2
August 28th: Deskcrits Step 2
August 30th: Deskcrits Step 2
Sep 1st: Deskcrits Step 2

Week3
Sep 4th: **Labor Day. No Class**
Sep 6th: Deskcrits Step 2
Sep 8th: **Pinup Steps 1 and 2**

Week 4
Sep 11th: Deskcrits Step 3
Sep 13th: Deskcrits Step 3
Sep 15th: **Pinup Step 3**

Week 5
Sep 18th: **Trip to Barcelona**
Sep 20th: **Trip to Barcelona**
Sep 22nd: **Trip to Barcelona**

Week 6
Sep 25th: Deskcrits Step 4
Sep 27th: Deskcrits Step 4
Sep 29th: Deskcrits Step 4

Week 7
Oct 2nd: Deskcrits Step 5
Oct 4th: Deskcrits Step 5
Oct 6th: **Pinup Step 5**

Week 8
Oct 9th: **Fall Break Day. No Class**
Oct 11th: **Deskcrits pre-midterm**
Oct 13th: **MIDTERM**

Week 9.
Oct 16th: Deskcrits Step 6
Oct 18th: Deskcrits Step 6
Oct 20th: Deskcrits Step 6

Week 10
Oct 23th: Deskcrits Step 6
Oct 25th: **Pinup Step 6**
Oct 27th: Deskcrits Step 7

Week 11
Oct 30th: Deskcrits Step 7
Nov 1st: Deskcrits Step 7
Nov 3th: **Pinup Step 2**

Week 12
Nov 6th: Deskcrits Step 8
Nov 8th: Deskcrits Step 8
Nov 10th: Deskcrits Step 8

Week 13
Nov 13th: Deskcrits Steps 8
Nov 15th: **Pinup Step 8**
Nov 17st: Deskcrits Step 9

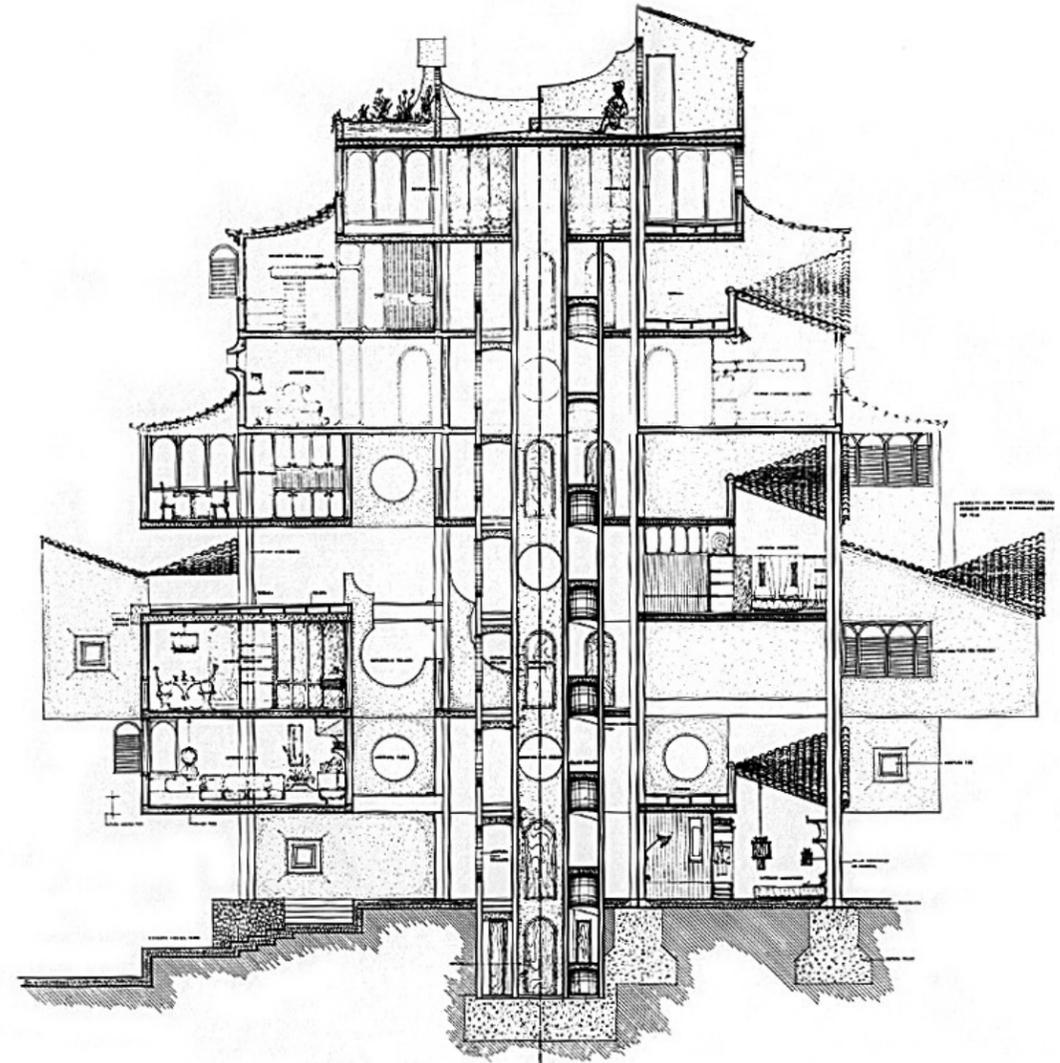
Week 14
Nov 20th: **Thanks Giving Break**
Nov 22th: **Thanks Giving Break**
Nov 24th: **Thanks Giving Break**

Week 15
Nov 27th: Deskcrits Step 9, 10
Nov 29th: Deskcrits Step 10
Dec 1st: **FINAL**

**ATLAS OF URBAN
INTERIORS
GOOSE ISLAND**

**THE DESIGN OF A
MOUNTAIN**

SPRING 2018

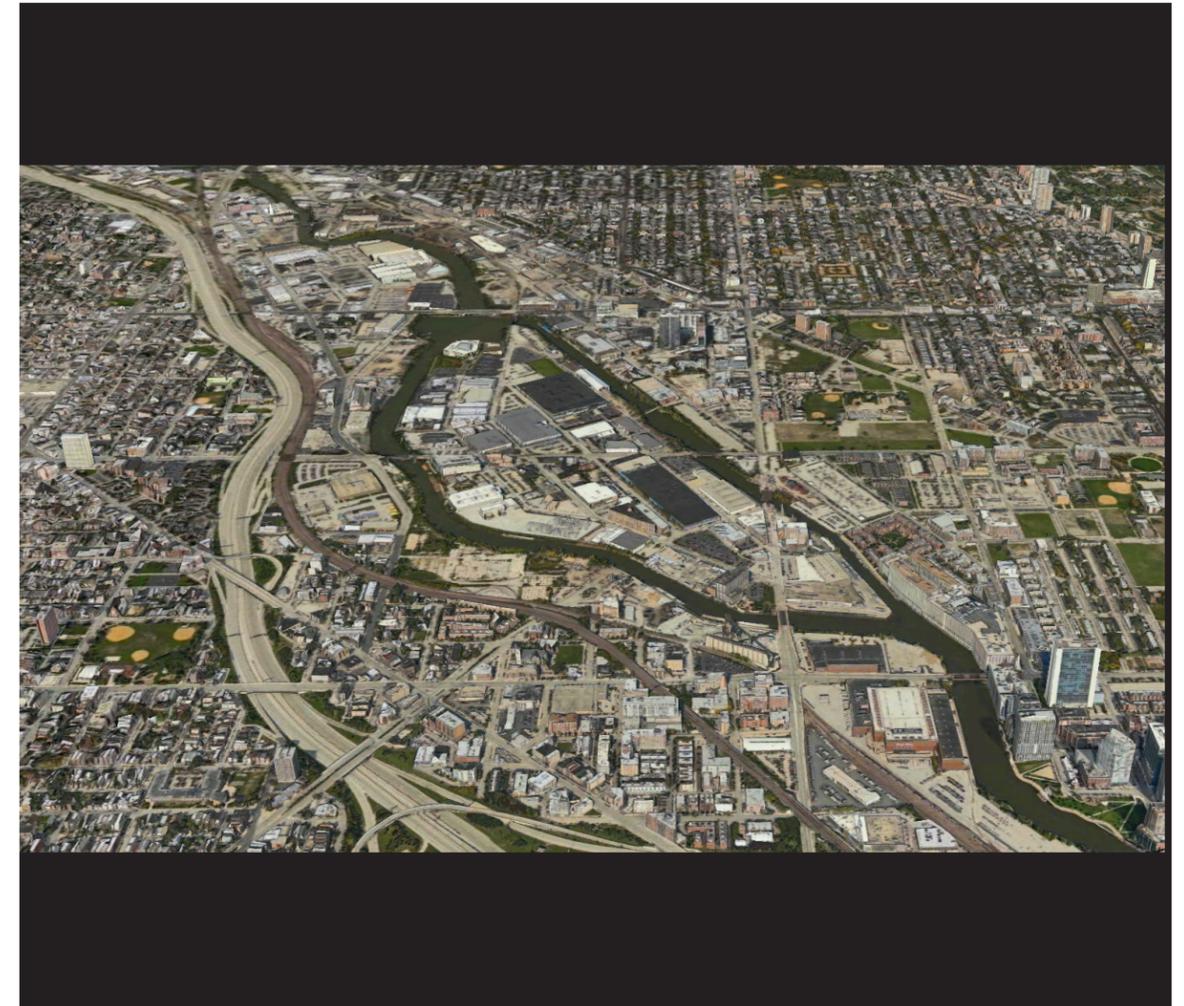


STAGE THREE

The final stage of our research will develop the second iteration of the urban interiors in a site in one post-infrastructure large site in Chicago: Goose Island. The proposals will be understood as a set of interiors that make up a larger system of interiority for contemporary nomads. In that sense, we will need to develop an exhaustive documentation of kinds and types. The model of closing optimizing logics is substituted by the model of proliferation of refinements, contributing to the construction of Interionomy as a new subfield of Architecture. During the second part of the semester we will engage in regular online presentations and debates with a group of architecture students from University Torcuato di Tella who will be doing parallel research on the same topic.

Steps to follow and deliverables:

1. Diagramming and modeling of infrastructure and proto-urban conditions in Goose Island
2. Working model. Test and design a first iteration of the project using your model.
3. Full documentation (portfolio), final model, complete remaining documents.
4. Articulation of Interionomy.



SCHEDULE

Week 1

Jan 08th: Presentation
Jan 10th: Deskcrits Step1
Jan 12th: Deskcrits Step1

Week2

Jan 15th: Martin Luther King. No classes
Jan 17th: Deskcrits Step 1
Jan 19th: Deskcrits Step 1

Week3

Jan 22nd: Deskcrits Step 1
Jan 24th: Deskcrits Step 1
Jan 26th: Deskcrits Step 1

Week 4

Jan 29th: Deskcrits Step 1
Jan 31st: Deskcrits Step 1
Feb 02nd: **Pinup Step 1**

Week 5

Feb 05th: Deskcrits Step 2
Feb 07th: Deskcrits Step 2
Feb 09th: Deskcrits Step 2

Week 6

Feb 12th: **Pinup Step 2**
Feb 14th: Deskcrits Step 2
Feb 16th: Deskcrits Step 2

Week 7

Feb 19th: Deskcrits Step 2
Feb 21th: Deskcrits Step 2
Feb 23rd: **MIDTERM**

Week 8

Feb 26th: Deskcrits Step 2
Feb 28th: Deskcrits Step 2
March 02nd: Deskcrits Step 2

Week 9

March 5th: Deskcrits Step 2
March 7th: Deskcrits Step 2
March 9th: **MIDTERM**

Week 10

March 12th: **Spring Break**
March 14th: **Spring Break**
March 16th: **Spring Break**

Week 11

March 19th: Deskcrits Step 3
March 21st: Deskcrits Step 3
March 23rd: Deskcrits Step 3

Week 11

March 26th: Deskcrits Step 3
March 28th: Deskcrits Step 3
March 30st: **Pinup Step 3**

Week 12

Apr 3th: Deskcrits Step 3
Apr 5th: Deskcrits Step 3
Apr 7th : Deskcrits Step 3

Week 13

Apr 10th: Deskcrits Step 3
Apr 12th: Deskcrits Step 3
Apr 14th: **Pinup Step 3**

Week 14

Apr 17th: Deskcrits Step 4
Apr 19th: Deskcrits Step 4
Apr 21st: Deskcrits Step 4

Week 15

Apr 24th : Deskcrits Step 4
Apr 26nd : Deskcrits Step 4
Apr 28nd: **FINAL**

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Links

Students will get a list of Grasshopper tutorial links first day of class

EVALUATION CRITERIA

Only letter grades will be given and these will be based on a curve. Grades will be issued for each project and these will be based on the following criteria:

1. Conceptual sophistication and critical thinking
2. Sophistication and extent of project investigation and development
3. Sophistication and quality of presentation material (drawings and models)
4. Participation in class and critiques

A final letter grade will be compiled from all assignments

The School policy on grading is attached here:

- A Excellent work that is on time and complete
- B Above average work that is on time and complete
- C Average work that is on time and complete
- D Below average work, late work, or incomplete work
- F Unacceptable work

Please refer to Graduate Bulletin for official IIT university grading policies

It is expected that all students will put considerable time, thought, and effort into their work. However, those factors do not of themselves guarantee any particular grade. On time and complete work is needed for a grade of A, B, or C, but timeliness and completeness alone do not constitute or guarantee a passing grade. When the work is on time and complete, quality in both thought and production are the primary considerations for the grade:

Excellent work – Demonstrates an ability to identify and develop a unique line of inquiry derived from, yet extending, the basic proposition of the assignment or course. Exceeds the expectations of the faculty and the assignment in the quality of thought and production.

Above average work – Excels in understanding and development of work relative to assignment scope. Demonstrates an ability to assess feedback and respond thoughtfully in the further development of the assignment.

Average work – Meets the basic expectations and requirements in terms of assignment scope as outlined in assignments or stated by the instructor.

Below average work – Does not meet all of the basic expectations and requirements. Does not consistently demonstrate a basic understanding of primary course objectives and concerns and/or an ability to respond to feedback and guidance by the instructor. Is inconsistent in its production and development, and is frequently late and/or incomplete.

Unacceptable work – Does not meet the majority of basic expectations and requirements. Seldom demonstrates a basic understanding of primary course objectives and concerns and/or an ability to respond to feedback and guidance by the instructor. Is inconsistent in its production and development, and is consistently late and/or incomplete.

Americans with Disabilities Act (ADA) Policy Statement

Reasonable accommodations will be made for students with documented disabilities. In order to receive accommodations, students must go through the Center for Disability Resources office. The Center for Disability Resources (CDR) is located in Life Sciences Room 218, telephone 312 567.5744 or disabilities@iit.edu.

CV



Lluís Ortega is PHD Architect by the Barcelona School of Architecture (ETSAB), Universitat Politècnica de Catalunya (UPC), MA in Philosophy by the Universitat de Barcelona (UB) and obtained his Master of Science (AAD) degree from Columbia University. At present he is Associate Professor at IIT (Illinois Institute of Technology) and Visiting Professor at the Universidad Torcuato di Tella in Buenos Aires. Previously taught at UIC (University of Illinois at Chicago), the Universitat Politècnica de Catalunya, the Universidad de Alicante, Harvard University and at the Akademie der Bildenden Künste, Vienna.

He co-founded Sio2Arch (formely f451) in 2000 with Santiago Ibarra, Xavier Osarte and Esther Segura.

He has been responsible of several specialized publications: director of the architectural magazine *Quaderns d'Arquitectura i Urbanisme* (Barcelona, 2003-2005), and editor of the architectural magazine *2G* (Editorial Gustavo Gili, Barcelona, 2000-2001), Josep Llinàs's writings *Saques de Esquina* (Pre-Textos, Valencia, 2002; with Moisés Puente), Platform GSD 2008 (Actar/Harvard University, Barcelona/Cambridge, 2010) and the reader on digitalization in architecture *La digitalización toma el mando* (Editorial Gustavo Gili, Barcelona, 2009). In 2014 he was Adjunct Curator and main designer of the Spanish Pavillion at the Venice Architecture Biennale. His book *Atlas of Suprarural Architecture*, with Ciro Najle, a grantee project of the Graham Foundation, was published in May 2016 by Actar. In June 2017 he published *El Diseñador Total-Total Designer* with Puente Editores (Spanish Edition) and Actar Publishers (English Edition)