... Today we tend to exhibit one or two key specimens, surrounded by an odd mixture of extraneous glitz and useful explanation, all in an effort to teach (if the intent be maximally honorable) or simply to dazzle (nothing wrong with that either). The Victorians, who viewed their museums as microcosms for national goals of territorial expansion and faith in progress fueled by increasing knowledge, tried to stuff every last specimen into their gloriously crowded cabinets — in order to show the full range of global diversity. ... You can put one beetle in a cabinet (usually an enlarged model, and not a real specimen), surround it with fancy computer graphics and pushbutton whatsits, and then state that no other group maintains such diversity. Or you can fill the same cabinet with real beetles from each of a thousand different species — all of differing colors, shapes, and sizes — and then state that you have tried to display each kind in the country.¹

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 urgency of recycling large structures, 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 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 now becomes generic, and where redundant patterns will be actualized under specific programs, urban performances and visual and formal agencies from the present day.

One of the most relevant political phenomena from our era has been the notion of generic as active agents. Generic become defined by their intelligence and capacity for action, they are political action and their design is a performative act.

The question about architecture and globalization goes beyond the entrepreneurial conditions and about the impact on traditional practices. It is a question that opens opportunities for the expansion of the discipline. Modern international architecture addressed universal values and standards as a working structure that pretended to become instrumental for colonizing pre-modern territories, a tool for converting to new canonical principles and aesthetics. In the era of globalization the situation has changed radically. The structures of knowledge do no work only based on particular centers from where to distribute enclosed packages, but rather they have a complex dynamic of development, with multiple poles where attributes gets intensified in iterative processes of iteration, tests and feedbacks, actualizing the diverse multiplicities of the original diagrams. Closed postulates prove incapable to react and to articulate local realities, and they become suspicious of imposing restrictive branding conditions. The politics of globalized practices cannot be such of distribution and imposition but rather have to be articulated around a discipline based on actualization and feedback that reacts to ecological, economic and cultural differentiation. From a linear thought based on cause-effect we should move to circular directional feedback logics.

Contemporary architectural practice is a relational exercise. In our increasingly complex global environment, we need to develop 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. Architecture should be interpreted on the basis of its rules, its working protocols and its conceptual structure. However, it should also strive to form intense environments in which others can update their own projections. Formal and material organizations configure the basic conditions for deploying the intensities in a non-pre-designated 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 this condition will be the focus of our investigation. We will embrace the notion of interiority 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 articulation 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 will posit 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 to 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.
RESEARCH STRUCTURE

Research will be divided in two parts.

1. **Fall 2015: Design of Proto Urban Interiors**
   
   During the first part we will design prototypes of Urban Interiors and we will edit an atlas that documents its protocols of organization. We will research case studies and speculate with its potentials and basic attributes and we will design Proto Urban Interior Types based on their potential performance.

2. **Spring 2016: Actualizing prototypes.**
   **Two cases: Chicago and Buenos Aires.**
   
   During the second part of the research the group will work actualizing the generic condition in two cases studies, one in Chicago and one in Buenos Aires. This second part will be coordinated with another group from Torcuato Di Tella University in Buenos Aires that will do the same exercise based on the Atlas developed during Fall Semester by students from IIT. We will conduct two workshops of intensive exchange. For the first one, students from IIT will travel to Buenos Aires and for the second one, students from Buenos Aires will come to Chicago. During all that semester online critical sessions will happen regularly.
ATLAS OF URBAN INTERIORS

THE DESIGN OF A PROTO INTERIOR

FALL 2015
In every process of systematization we find a design of the protocols that structure its performance. In this first exercise, we will be working by rearticulating historic disciplinary material that exemplifies interior qualities. We will focus on very basic architectural cases that organize interiors based on very simple formal 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 basic library for the whole group to work with.

The library should not be understood as an accumulation of documents to check 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.

This first exercise will start from given case studies organized by two basic formal primitives: vaults (operating surfaces) and domes (operating spheres) and three interior urban types: passages (streets), lobbies (plazas) and atria (three dimensional voids).

Students will be working in groups of two. Each group will choose two samples—one of each type—and will model them producing two diagrams. The models should operate based on the design of the protocol of constraints that differentiates the interior.

### Interior Cases (Open List)

1. Vaults
   - Cathedral of Reims, France
   - Cathedral of Lisbon, Portugal
   - Cathedral of Gloucester, UK
   - Kings College Chapelpe, Cambridge UK
   - Santa Barbara Church, Check Republic

2. Domes (Open List)
   - Sultan Ahmed Mosque, Istanbul, Turkey
   - Sant’ Ivo alla Sapienza, Rome, Italy
   - SS. Sindones Chapel, Turin, Italy
   - Alhamberrajes, Alhambra de Granada, Spain
   - Palazzeto dello sport, Rome, Italy
   - Biosphere for Montreal, Canada
   - Sydney Opera House

### Urban Interior Cases (Open List)

- Passages couvertes
- Bran Bazar Istanbul
- Markets, London, Barcelona
- River City Chicago
- Milan Gallery
- Illa diagonal, Barcelona
- Walden 7, Barcelona
- Ford Foundation, NY
- Tenerife Hotel, Canary Islands

### Steps to follow and deliverables:

1. Documentation of the 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.

* This Atlas will be part of the Cloud Studio Report to be completed at the end of the academic year with the rest of the work.
STAGE TWO

In this stage we will design proto interior systems based on the simplest logics. Similar to the Victorian Beasts, the design of the new system will be based on the assemblage of sub-systems. The logic of the assemblage will require local operations of continuities that extend beyond mechanical integrity, providing the resulting design with zones of recognition and autonomy as well as zones of hybridity, interpolation, and morphing. The performance and hierarchies of the Victorian Beast are based on proportion and negotiation, on the adjustment and refinement of its perpetual in-between condition. Similarly, our new proto-interiors will be operating in a precise relationship of qualities and intensities that requires constant levels of actualization by cultural charging, based on operatives of qualification and recognition.

For designing our prototypes, we will be using the library developed in Stage 1. Each student will choose one formal type model (dome, vault) and will merge it with one urban scenario diagram defining its ranges and limits within a given volume that is populated with a prototypical modern space field (Maison Domino).

The new proto-interior will be fully documented as a generic to be tested and deployed in two large existing buildings during Spring Semester.

Steps to follow and deliverables:

6. Selection of two models from our library (exercise 1) and integration with the prototypical modern space (Maison Domino).
7. Test of possible growth and proliferation.
8. 3d Print Models of the original device and the new beast. These models should recognize as much iteration of the outcomes as necessary for the documentation of the interior qualities.
9. Full documentation (portfolio) of the interior that the new device is producing. It should define all the ranges and possible variations of the diagram. Edition of Atlas.* Part II
10. One interior view (poster) of the most interesting iteration of the set.

* This Atlas will be part of the Cloud Studio Report to be completed at the end of the academic year with the rest of the work.

THE DESIGN OF THE BEAST: URBAN PROTOINTERIORS
**SCHEDULE**

**Week 1**
- August 24th: Presentation
- August 26th: Deskcrits Step 1
- August 28th: Deskcrits Step 1

**Week 2**
- August 31st: Deskcrits Step 2
- Sep 2nd: Deskcrits Step 2
- Sep 4th: Deskcrits Step 2

**Week 3**
- Sep 7th: Labor Day, No Class
- Sep 9th: Deskcrits Step 2
- Sep 11th: Pinup Steps 1 and 2

**Week 4**
- Sep 14th: Deskcrits Step 3 (Intro Tutorial to Grasshopper)
- Sep 16th: Deskcrits Step 3
- Sep 18th: Deskcrits Step 3

**Week 5**
- Sep 20th: Pinup Step 3
- Sep 22nd: Deskcrits Step 4
- Sep 24th: Deskcrits Step 4

**Week 6**
- Sep 28th: Deskcrits Step 4
- Sep 30th: Deskcrits Step 4
- Oct 2nd: Deskcrits Step 4

**Week 7**
- Oct 5th: Deskcrits Step 5
- Oct 7th: Deskcrits Step 6
- Oct 9th: Pinup Step 1, 2, 3, 4, 5
  *(With Ciro Najle, Dean and Professor from Universidad Torcuato di Tella and GSD)*

**Week 8**
- Oct 12th: Fall Break Day, No Class
- Oct 14th: Deskcrits pre-midterm
- Oct 16th: MIDTERM

**Week 9**
- Oct 19th: Deskcrits Step 6
- Oct 21nd: Deskcrits Step 6
- Oct 23th: Deskcrits Step 6

**Week 10**
- Oct 26th: Deskcrits Step 6
- Oct 28th: Pinup Step 6
- Oct 30th: Deskcrits Step 7

**Week 11**
- Nov 2nd: Deskcrits Step 7
- Nov 4th: Deskcrits Step 7
- Nov 6th: Pinup Step 2

**Week 12**
- Nov 9th: Deskcrits Step 8
- Nov 11th: Deskcrits Step 8
- Nov 13th: Deskcrits Step 8

**Week 13**
- Nov 16th: Deskcrits Steps 8
- Nov 18th: Pinup Step 8
- Nov 20st: Deskcrits Step 9

**Week 14**
- Nov 23th: Deskcrits Step 9
- Nov 25th: Thanks Giving Break
- Nov 27th: Thanks Giving Break

**Week 15**
- Nov 30th: Deskcrits Step 9
- Dec 2rd: Deskcrits Step 10
- Dec 4th: Last day of Class

**Week 16**
- Dec 7th: FINAL
STAGE THREE

The final stage of this research will test the Proto-Interiors in two case studies. This will allow us to unfold two iterations of the generic interior types developed during fall and documented in our Atlas.

We will develop an interior urban proposal for two existing large commercial buildings, one in Chicago and another in Buenos Aires. The proposals will be understood as set of interiors that make up a larger system of interiority. In that sense, we need to develop Digital Cabinets of Interiors, understood as 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.

The first case study will be the Merchandise Mart in Chicago and the second will be the Harrods Building in Buenos Aires. The double iteration will allow us to discuss not only the capability of the interior generic to be differentiated but also the tensions and paradoxes created by local specificity.

Steps to follow and deliverables:

1. Colonization of Merchandise Mart. Unfold your diagrams as drawings in Merchandise Mart through a series of operations that adjust and actualize your proposal in respect to the site, the program, in respect to a particular vision and understanding of your interior.
2. Working model. Test and design through your model a first iteration of the project.
3. Full documentation (Portfolio), final model, complete missing documents
4. Colonization of Harrods Building. Unfold your diagrams as drawings in Post Office Building through a series of operations that adjust and actualize your proposal in respect to the site, the program, in respect to a particular vision and understanding of your interior.
5. Working model. Test and design through your model a first iteration of the project.
6. Articulation of Interionomy.
7. Full documentation (Portfolio)*, final model, complete missing documents

* This Portfolio will be part of the Cloud Studio Report to be completed at the end of the academic year with the rest of the work.
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—, “The Politics of the Envelope”, Log #13|14, Fall 2008


—, Cybernetics: Or Control and Communication in the Animal and the Machine, Willey, New York, 1948


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.