Occupying Spatial Dimensions in Media

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Comma

Exclamation

Comma

An expression via punctuation: “Just because you’re excited about something, doesn’t mean you have to end the sentence.”
I contend that in a context in which the protester is awarded the honor title of Time Magazine’s Person of the Year, multi-agent production of news media outnumbers the institutionalized, and unemployment among educated youth soars, architecture must be capable of fusing the shared appetites between a freshly ambitious urban demographic.

By superimposing a human-scale City of the Captive Globe across a network between the institutions which currently produce formal news media, individuals can explore their active ambitions through the manipulation of temporary architecture as a media, in which the medium is the message. Instead of recording the day’s zeitgeist in 2d virtual formats, it can be a signage to itself while participating in its own creation through the physical event-based manifestation inside the threshold between public life and the private spaces which attempt to record it.
An inventive, inhabitable threshold must be created between the people’s street space and the institution’s private space in order to empower both parties beyond their current two dimensional mediums of action. In order to enable the capabilities of individual enterprise to unfold the crisis facing the news institution, a multi agent system of transient archi-characters can be injected into the urban infrastructure that supports both.

The project that is to test this contention is the redesign of a media institution which produces privatized content for multi-agent distribution, while physically isolating itself from having a public identity -- The Associated Press. The design and programmatic specification of this project will primarily be driven by its ability to both be a headquarters for global media production, and a headquarters for the architectural translation of independent messages into a spatial medium by both public and in-house participants.

The architecture thesis project must be examined in three dimensions:

2D // Horizontal Overlay
Recommissioning the Grid

2D // Vertical Overlay
Pull-ups: Elevated Emancipation

3D // Space
The Architecture of Occupyable Thresholds
Zeitgeist
the spirit of the day
The late 1960’s and the early 1970’s were a period of unforgettable public unrest, or so it seems from its depiction in the media. Young people around the world were standing up for their beliefs, from racial freedoms, to educational freedoms, to political rights, and to regular cliché love and peace. This was a time when the economy was not providing adequate careers for educated youth, and their creative outlets were fulfilled instead with activism and public activity.
In 2011, we have seen a year so ridden with the word of the masses that it can only rightfully rival a time like 1968. Today, however, these outcries for public justice, economic reform, and adequate opportunities for young people have grown to a global scale, from the Arab Spring, to Occupy Wall St, and to Moscow. Instead of the capabilities of the World Wide Web today removing the stripping the protests of their physical qualities, it has only strengthened the movements across the world and enabled fast reporting on the circumstances and varying opinions on the matter. The web allowed for voices to be heard around the world.
This era saw students and young architects projecting their design energy and political creativity into their own directions and under their own dictations in the only way they knew how: on paper. The birth of paper architecture and a rise in student publications boomed as a result of a lack of jobs for fresh graduates. What resulted are hundreds of unbuilt project that are more memorable than those built due to those very fantastical and hopeful qualities that ensured their unbuildability.
Today, even in a context in which jobs are hard to come by and many career moves come loaded with baggage of labelled varieties of taboo, architects have gotten extremely creative with their means of succeeding. Instead of allowing scores of well designed projects to disappear into the D-I-Y publication capabilities of the Web, some have resorted to more temporary and event-based attempts at making a difference. Today, an image or a sentence is not enough to be notice with competition from millions of other online. Today, instead, the physical presence and physical activity of hard work and production is a growing method of genuine promise in design to ensuring relevance. Today, what you did is more valuable than what you said you would do.
2. The Medium, The Message, and the Action

Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned.

The zeitgeist of our day is recorded in the medium of communication utilized by populations for storing and reacting to happenings. The media storehouse of the 19th C is in printed material, the 20th C in moving images, and the 21st C in digital interfaces. These media continue to evolve, representing the speed at which society values change and how immediately we wish to come into contact with it. In some ways, the digital age is merely based on doubt, thus fuelling our desire to interact more directly with our media, to the point that we create, and eventually, become it.

Book: tangible evidence.
Film: Time-based evidence.
Internet: participatory evidence.

The constant forms of physical communication that have reined supreme throughout time take from in public protest and face to face conversations which inhabit public space; they retain relevance through participatory evidence. The streetscape is the location at which the action being communicated about occurs. This asphalt carpet is the point of contact to communication, consumption, entry to all programs. Simultaneous to this action, the digital interface for production of messages exists within the hands of every willing individual.
“Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned.”

In order to create an architecture which responds to the zeitgeist in such a way, it is necessary to characterize it appropriately. Because the desires of the young public have never been as accepting of change as they are today, physical planning and production must be reconsidered. As the information Age, we are a communication based society, in which at the touch of our fingertips we can send an image or message to go viral seconds after it is created in real time, in real space. The actions being produced in real time by the public formulate this zeitgeist immediately, no longer requiring us to wait for morning headlines or published articles. The medium is the massage reigns true today more than ever, and even must become more directly a revamping of the tried and true McLuhan statement. Not only is the medium the massage, but now the action is the medium.

Action
Our actions and encounters in city streets embody the spirit of the day. We are Actively forming the zeitgeist.

Message
These actions are communicated by news media in order to record the cumulative zeitgeist.

Medium
“As news media and other information providers jump into one media platform after another, the Web is emerging as their operational core. From blogs to open-source journalism to free newspapers, a wave of unpaid information is sweeping paid information off the media beach. As content loses value, expert editing and customer-driven bundling are becoming the tools for building audience. And audience -- not content -- is the news industry’s value proposition.”
Bob Benz and Mike Phillips

MEDIUM

(is the)

MESSAGE

(is the)

ACTION

(is the)

NEWS
User
The information age that we have entered into has altered the global society’s method for changing the world. A massive community of media users is reclaiming the ability to produce social content from the few leaders who governed all activity previously. Despite 1% of the population possessing 40% of the wealth, and the 99% crying out for a chance to play the game, the OWS movement, if anything, has proven just how audibly that game can be played and how drastically it is capable of changing. In order for the user of the project to be the 99%, the average citizen, it must prioritize its placement in street level activity at the joint between building and street.

Program
The Information Age bears us all witness to a global prioritization of access to media, capable of representing the whole by never making its gestalt known as it changes faster than a click-send-tweet. Amidst the changing ‘medium of the message,’ the spatial source for creation of content for said message has remained unchanged: the active city street. To take a fresh step back from the medium as the message, we return ever still to the source of the message: the action is the medium.

Issue

The information age empowers the willing population with the formation of the recorded zeitgeist though multi-agent media participation. Their ambitions in active enterprise, however, are limited by the rigid systems of formal institutions.

The institutionalized media producer is faced with an identity crisis. “Publishing has gone from something that is done by the specialty class to something that literally every connected citizen has access to. The authoritative tone with which the Times has always spoken is not just one of many voices in a marketplace.”

-Page One, The New York Times, Documentary

This state of action is positioning our global media organizations in an operational dilemma—how will it be best to proceed in order to establish a public platform which can change with the desires and actions of the public.

The spaces in which these contenders in media operate are physically separated by only one thing: architecture. Architecture by definition is a collection of walls, walls which in this case separate the open public street where the masses gather to establish the zeitgeist from the privately owned permanent headquarters of news media organizations.
Position
While grappling with a behavioural crisis, the formal media institutions of the day continue to operate behind architectural fortresses, further distancing themselves from the true beat of the city. As the voice of the people and that of institutionalized media become increasingly level in their ability to influence the public perception of given events, it becomes less and less appropriate for institutions to behave like fortresses of correct truths, and becomes more and more necessary for information to be treated as an open-sourced, evolving, co-created resource. This, instead of diminishing the role of the media institution and over-crediting the mobile technology user with authorship, is a call to action for both parties to become inventive in embracing the new task at hand. It is imperative that we begin to traverse the divide between publicly sourced media content and institutionally produced media content.

Manifestation
This divide is physically established as a programmatic and formal rift. I contend that in order to empower both parties, a permeable urban infrastructure must serve as an architectural threshold between the spaces the population and the institutions inhabit in the city. This infrastructure must have the ability to provide the media institution with the stage setting which could liberate its deliberate separation between the message created and the action which the message is about. While all mediums employed in the reporting of such content are 2 dimensional, and they range the spectrum of removed to involved production, they skip the production of a 3 dimensional medium with which to serve as a transition space before providing access to 4 dimensional public activity. This infrastructure established the platform for this 4 dimensional threshold as a space of action, shared by the public and the private.
US

ARCHITECTURE

THEM
Occupy Media:

Separation
Architecture is the Medium

Invasion

Occupation
Captivating Manhattan’s Many Globes

Manhattan is a unique landscape in today’s global field, in the sense that it was created as the epitome of independent multi-agent development, without a predetermined hierarchy to place zoning of different industries. A neutral grid was laid out and allowed to play itself out as per circumstantial convenience and relative self-produced proximities. Rem Koolhaas post-rationalized this development as a City of the Captive Globe, in which entire worlds can coexist in this grid, stacking enough life on one plot of land to justify it as its own world, completely independent of the next one over. Development can soar in a new, vertical dimension as per the emancipation of horizontal space as a direct beneficiary of the elevator. With the perfect mixture of capitalism and ambition, Manhattan birthed the skyscraper and accumulated a collection so thorough that the skyline has become an unmistakable icon of modern society. Today, as resources and development capability falls further into the hands of the already able and further out of the reach of individuals with small beginnings, in a time of economic instability but hopeful young ambition, the scale of development must be broken down and reformatted to fill the voids which can accept it in the amount of time which can embrace it. The city of the captive globe must shrink and take new form. Occupation must occur in three dimensions.
The Urban Infusion
The urban grid has been set up as a utopian device for enabling
the simultaneous existence of unlimited sites on one site. The
skyscraper emancipates horizontal space. Between the vertical
planes which constitute the envelopes of built skyscrapers and
the artificial ground plane upon which they sit, the sidewalk
and urban storefront serve as the set for vital urban life. (Rem
Koolhaas and Jane Jacobs)

When New York City was planned, the potentials of its grid, even
in the context of capitalism, was not yet understood. The city was
to develop its own system as it went along within the parameters,
as the parameters were established in response to that very
development. Hierarchy was developed based on market
capacity and need as per developer and the available resources
and demands the saw fit for receiving those resources. Now, on
top of the heterotopia of Manhattan, an additionally overlaid grid
is to be established for an overlaid realm of competition between
autonomous architectural key players in the intersections
between those same city owned key spaces and the privately
owned developed spaces. The threshold between these entities
is established by the curb/parking space relationship and the
architectural wall which distinguishes the sidewalk from the
interior space. The potentials of such use is yet unknown, but
its accessibility to the proximity of already established realms of
urban use guarantees its vitality in its unavoidable exposure.
In a day where you can take your office anywhere, why not
grab a group of your friends to use a parking space for the day
instead of a coffee shop. Why not rent one out for your market
stall on a day when the farmers market does not happen. Maybe
eventually the farmers market rents 50 of these units for 6
hours every Tuesday. Maybe DJ Tiesto rents out 40 of these on
New Years a block from Times square in order to temporarily
capitalize on the proximity to the ball drop. Maybe Macy’s rents
out 800 of them during the Macy’s day parade to utilize as the
current fence marries as instead on occupyable threshold.
Re-commissioning the Grid

The framework which launched Manhattan into a bicentennial period of successful development must become available at a human scale—a scale which we have become more directly accustomed to owning and occupying as individuals: the scale of the private vehicle. Parking spaces at 10x20' line the streets of Manhattan in a superimposed grid system on top of the commissioners grid, providing on-street car parking to drivers, despite the dense urban area’s proven superior mode of transportation being mass and public in the form of trains, subways, buses, and taxicabs. First, the liberation of development must be applied in the planar dimension, in direct contact with pedestrians, forming a threshold between the existing speeds of action in the streets. Instead of parking vehicles, we begin to park architecture. The city of the captive globe scaled down to .01% its original size and adapts to the tumultuous ever-changing state of the street activity. People can choose to develop a plot in the new city of the captive globe for hours, days, or weeks at a time, pending their relevance.

Vernacular
We linger in human scale space and pass by monumental space. Action is immediate, and there is only so much space to inhabit in the moment. The private vehicle is at a scale that is understandable to the average American. They operate in the city as a series of permits by the hour and place them in zones that help further oppress public space as a built construct.

Hybrid Vernacular:
The most permanent fixture of the city, the street, serves as backdrop the public urban vitality after individual programmatic
A. Re-commissioning the Grid
ambitions in the form for architectural development are constructed, leaving behind constrained space—space that oppresses its inhabitants into proximity to one another and encourages face to face encounters. These architectural structures are categorized by a presence of built walls, designed to keep the public of the street out and the belonging of arrival at destination in. Once in, urban architecture is animated by its ability to recreate and retrofit to specific uses, infinitely re-customizable, within the support and confines of the over-arching architectural structure. Architecture has become a construct of the “in between.” We pass through it on our way from space to space. We inhabit the public space of the street, and cross the threshold directly into private destination spaces, without actually managing to inhabit the architecture.

The contended opportunity established here is found in the façade and its capacity for occupyable poche and the cruxes at which the buildings meet the ground plane, the entry vestibules and street lining transition spaces. A give and take relationship is proposed. In order to produce action as a medium, the celebrated qualities of active space must find new ways to seamlessly erupt into unexplored territory. Instead of a dichotomy between public space and private space, constructed by architecture, architecture can weave a continuous realm of possible actions, undulating between private space and public space without notice.

On the other side of the walkway, we traverse glass clad thresholds when invited for activities of commerce and consumption. We linger in the slower spaces, and pass by the served spaces of activity. If the architecture lining both sides of the street becomes space, new actions can evolve and emerge. If furthermore, these architectural characters can traverse territory of the interior architecture, then the blurred line between space and architecture becomes the inhabitable threshold, a place to wonder how to behave all over again.
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Pull-ups: Elevated Emancipation

This superimposed framework can then be applied from the street up through the physical threshold of the façade of media organizations as an extension of this grid. The city of the captive globe is reconsidered as a thick scrim which is pulled out of the street and up the facades of media organizations as an external threshold. A scaffold-like structure hosts a limited number of temporarily developable spaces which formulate a new vertical threshold between the structures which may welcome them. IMAGE: The City of the Captive Globe folds up a façade and presents the individual activities as a signage to their own existence. The CotCG makes direct contact with the media institution, and gives equal access to the institution and to the street occupants. The Port Authority continues to own the structure, allowing the institution occupants to rent space inside it under the same terms which the public may do so.
Inside building facades, this simply multiplies a massive stack of streetscapes, delivering the marketability of a storefront as a rentable outlet for each company that chooses to inhabit that unit permanently on a per year lease. A dance company is suddenly able to rent out bleacher units during an in-studio performance. An artist is able to house open studios week with a display space in direct proximity to his permanent space of work. Vogue’s office borrows 40 units that crawl up Conde Nast’s façade to stage 4 fashion shows during fashion week. Apartment buildings develop a permit system for renting out balconies during the 2 months of spring and 2 months of fall which would utilize them most. During periods of un-use, they sit as the infrastructure in pure bare form, open to use by anyone. The more programmed ones close themselves inward, the more shell-like ones remain open for spontaneous occupation.

These thresholds no longer become surfaces of signage to signify that which permanently inhabits them; they are given a neutral public language that serves as a pinup board for customization per use. The activity inside is its own signage to its presence, and when it is gone, all that is left if the media it left behind – how many people +1’d it on Google plus, how many articles were written about it in the NYT, how many photos of it are now on flickr.

This project gives individuals the opportunity to develop archi-characters for uses as minor as a location in which to wait for their airplane out of town to a longer duration of a bank’s atm machine with an occupyable space. This is a medium between actions of the people and the content produced by private institutions.
The threshold between the public streetscape and the privately owned building manifests itself in the form of streetfront lobbies and public amenities. This prime real estate places amenities and spaces of action into direct contact with the urban flaneurists and the destination-hoppers alike. These vitrines form the threshold to the city programmes which matter to us, as the tall masses which constitute the volume of the city are seldom infiltrated by the city-stomping public.

With the advantageous birth of the elevator, horizontal space was emancipated, relieving pedestrian restriction of occupiable urban heights. The elevator enabled the skyscraper’s ability to stack the site infinitely on top of itself. This device for spatial liberation, however, has yet to succeed in elevating the conditions of the storefront, as its departure from the ground plane cannot be restitched without contact. Additional spatial inventions must come into play in order to loosen the boundary between public and private.
The parking space is the pedestrian’s most readily accessible public threshold, separating the zones for designated transportation means and velocities. Nearly every street in Manhattan is already partitioned into a smaller grid system for the temporary occupation of privately owned vehicles. Twenty foot long lots are rented by the hour and utilized for the static and useless storage of a glass and metal clad container, fortifying the pedestrian walkway with an impenetrable facade.

These spaces must be reconfigured and reimagined as programmatic, architectural, and financial opportunities which rival those of existing storefronts at ground level in dense urban areas. These are spaces have a tragically unfulfilled potential to be used as an extension of the public space of the street and the prime real estate which comes into contact with it. The storefront and the parking space must be redefined as similarly conditioned urban thresholds.
Using the urban kit of parts we are already familiar with, a mechanism for softening the edge between private institutions and public streetscapes can emerge. Architectural enclosures and apertures have the power to redirect our perception and use of sectional space. The occupyable thresholds of buildings are not limited to the ground plane; architecture can enable this movement. Instead of behaving like accurate containers for the designation of private and public spaces, they can begin to spill out into one another though the symbiotic relationship they form with the new urban threshold. Private spaces can convert portions into publicly accessible programmes, while public spaces in the street can turn over on themselves to create exclusivity.
The invention of this vertical urban arena is intended to deploy a new responsibility on the role of architecture. Instead of being a singular wall to be traversed between indoor and outdoor, public and private, it becomes an inhabitable, welcoming system. It serves as an agent of activity for both parties. The building then becomes a signage to its own flourishing success, or lack thereof. Instead of a facade with closed blinds, it is a space of opportunity.

By making these conditions temporary, occupied only when needed and programmed only when directed, the new threshold becomes an animated, living thing. Its contents will rarely repeat themselves, as modifications to its spatial definition are the very conditions which define its own character.
The Commissioners Grid was laid out across Manhattan in 1811. Born out of its inherent permanence, the plan of the street is the most definitively inanimate fixture in the city. To compensate for this, human activities animate the static asphalt plane in.

The size of its partitions was one of the few decisions made for the urban city planning of New York--The remainder of the design behind the iconic skyline of Manhattan was left to the ambitions of individual developers. The city is a multi-agent system.
Building envelopes behave as fortresses to the territories within them, separating private interior life from public exterior life.

The Urban Lobotomy, the schism between the solid-void relationship of buildings in the urban environment, creates a thriving city atmosphere by oppressing the city’s occupants into the remaining available space -- the sidewalk.
“The City is permanent with the infrastructure of both the streets and the exteriors of buildings, while inside, this vertical schism accommodates all possible change, with life in a continuous state of frenzy. (Koolhaas177)"

We can see this activity, but we can only participate where the schism does not exist: under the skirt of the ground level facade.
The degree to which we inject the private spaces of our choosing with evidence of our existence is our choosing as a form of signage. Occupants project revelations about the lives to the urban screen, signifying their presence or lack thereof. Inhabitants signal the outside world to their ability to traverse the threshold below.
At the crux between the fortified masses and the free-roaming population are thresholds in the form of storefronts and lobbies. These are the crucial joints between our public and private lives. They serve as the oppressors of public space in both inclusive and non-inclusive ways.

Entering the skyscraper as heterotopia consist of passing through thresholds in “a system of opening and closing that isolates them and makes them penetrable at one and the same time.” In order to traverse the great lobotomy.
The facades lining our buildings present themselves as an opportunity for becoming occupiable spaces between the public and private spaces of the city.
The Architecture of Occupyable Thresholds

The final step in reinforcing the city with this new architectural media threshold system takes the form of entire buildings which are designed to be the ultimate host to this temporally oriented system of development.

An inventive, inhabitable threshold must be created between the people’s street space and the institution’s private space in order to empower both parties beyond their current two dimensional mediums of action. In order to enable the capabilities of individual enterprise to unfold the crisis facing the news institution, a multi agent system of transient archicharacters can be injected into the urban infrastructure that supports both.

The project that is to test this contention is the redesign of a media institution which produces privatized content for multi-agent distribution, while physically isolating itself from having a public identity -- The Associated Press. The design and programmatic specification of this project will primarily be driven by its ability to both be a headquarters for global media production, and a headquarters for the architectural translation of independent messages into a spatial medium by both public and in-house participants.
Sperrone Westwater Galler, Foster + Partners
The red threshold of the elevator occupies the facade, becoming an extended space of either of the gallery floors based on need of extension.
Kiev, Ukraine // Social Housing
Customized suspended balconies
Architecture is animated. Spatial thresholds in which individuals can temporarily transform their surroundings becomes a multi-agent ever-evolving space.
A sectional departure, in which the public street, the urban fortress, and the architectural threshold which forever binds them ceases to have finitude and begins to breach the limits of dimensional gravity. The 2d, 3d, and 4d are stitched ceaselessly together.
Several options for individual rentable pods to be configured by the public
We are in fact accustomed to sharing the public space of the street with a number of private and public programmatic infrastructures. Newspaper vendors, mail boxes, garbage cans, public toilets, garbage cans, phone booths, billboards, bus stops, subway entrances, street lights, traffic signs all shape the space we move around. These amenities function for public communication in slower forms that those that we have adopted as more immediate in the information age. Cell phone booths are no longer in use as the population accumulated mounds of cell phone e-waste per year. Newspapers can be read on mobile phones without paying the machine. Bus stop arrival times can be streamed to mobile web interfaces. Billboards bombard us on those very devices at our own will. The street craves additional programming for stimulating its daily events beyond their own autonomous automated desires. The space of the street now has fewer distractions and reasons to physically stop or slow down for an opportunity to engage in your surroundings. It instead has physical commodity amenities and services, private vehicles, architectural barriers which must be traversed on the way to private destinations. It is like the world’s fair every day, created by anyone and everyone. One architecture unites a communal effort, but is only programmed as far as the society’s ambitions will take it.
C. The Architecture of Occupyable Thresholds
C. The Architecture of Occupyable Thresholds
<table>
<thead>
<tr>
<th>Typology Unit</th>
<th>Connection</th>
<th>Aggregation</th>
<th># Cells</th>
</tr>
</thead>
<tbody>
<tr>
<td>One to a Bent Elbow</td>
<td>Corner:Corner</td>
<td>V</td>
<td>6</td>
</tr>
<tr>
<td>Three to a Bent Elbow</td>
<td>Corner:Corner</td>
<td>X</td>
<td>3</td>
</tr>
<tr>
<td>Five Pupils in Eye</td>
<td>Corner:Corner</td>
<td>X</td>
<td>5</td>
</tr>
<tr>
<td>Floating Cyclopses</td>
<td>Corner:Corner</td>
<td>V</td>
<td>7</td>
</tr>
<tr>
<td>Framed Cyclopses</td>
<td>Corner:Corner</td>
<td>X</td>
<td>9</td>
</tr>
<tr>
<td>Uniform</td>
<td>Corner:Corner</td>
<td>V</td>
<td>#</td>
</tr>
<tr>
<td>Stem and Growth</td>
<td>Corner:Corner</td>
<td>V</td>
<td>#</td>
</tr>
<tr>
<td>Introverted Quartet</td>
<td>Corner:Corner</td>
<td>V</td>
<td>4</td>
</tr>
<tr>
<td>Peripheral tangents</td>
<td>Parallel Bones</td>
<td>X</td>
<td>9</td>
</tr>
<tr>
<td>Flipping 8's</td>
<td>Parallel Bones</td>
<td>X</td>
<td>#</td>
</tr>
<tr>
<td>Extroverted Quartet</td>
<td>Parallel Bones</td>
<td>V</td>
<td>4</td>
</tr>
<tr>
<td>Left Eye</td>
<td>Shifted Bones</td>
<td>V</td>
<td>4</td>
</tr>
<tr>
<td>Folded Pinwheel</td>
<td>Shifted Bones</td>
<td>V</td>
<td>5</td>
</tr>
<tr>
<td>Vertical 8</td>
<td>Offset Pivot</td>
<td>V</td>
<td>3</td>
</tr>
<tr>
<td>Vertical 88</td>
<td>Offset Pivot</td>
<td>V</td>
<td>3</td>
</tr>
<tr>
<td>Vertical 8x8</td>
<td>Offset Pivot</td>
<td>V</td>
<td>7</td>
</tr>
<tr>
<td>Worming Intersection</td>
<td>Belly-up</td>
<td>V</td>
<td>6</td>
</tr>
<tr>
<td>V-Space</td>
<td>Belly-up</td>
<td>V</td>
<td>6</td>
</tr>
<tr>
<td>Served on a Plate</td>
<td>Belly-up</td>
<td>V</td>
<td>17</td>
</tr>
<tr>
<td>Front Teeth</td>
<td>Hex-o</td>
<td>X</td>
<td>8</td>
</tr>
<tr>
<td>Horizontal 88</td>
<td>Hex-o</td>
<td>X</td>
<td>8</td>
</tr>
<tr>
<td>Central Knot</td>
<td>Hex-o</td>
<td>X</td>
<td>8</td>
</tr>
<tr>
<td>Bisected Loops</td>
<td>Hex-o</td>
<td>X</td>
<td>8</td>
</tr>
<tr>
<td>Framed Eye</td>
<td>Hex-o</td>
<td>X</td>
<td>5</td>
</tr>
</tbody>
</table>

**Cell Typology Inventory**
<table>
<thead>
<tr>
<th>Spatial Hierarchy</th>
<th>Accessories</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:01</td>
<td>Expansion Ramps</td>
<td>Three Cells Anchor to one Side</td>
</tr>
<tr>
<td>1:03</td>
<td>Bowtie Joints, Slices</td>
<td>One cell is framed by three</td>
</tr>
<tr>
<td>1:05</td>
<td>Bowtie Joints, Slices</td>
<td>5 cells converge views as one eye</td>
</tr>
<tr>
<td>1:01</td>
<td>Bowtie Joints, Slices</td>
<td>Pattern of protruding stages</td>
</tr>
<tr>
<td>1:09</td>
<td>Bowtie Joints, Slices</td>
<td>One recessed cell within groups of 9</td>
</tr>
<tr>
<td>1:01</td>
<td>Bowtie Joints, Slices</td>
<td>Continuous change in orientation</td>
</tr>
<tr>
<td>2:02</td>
<td>Triangle Platforms</td>
<td>Cells attach to Diagrid Corridors</td>
</tr>
<tr>
<td>4:01</td>
<td>Triangle Platforms</td>
<td>4 spaces angle out and hide behind a screen</td>
</tr>
<tr>
<td>4:01</td>
<td>Bowtie Joints, Slices</td>
<td>4 Cells Hover into a central space</td>
</tr>
<tr>
<td>2:02</td>
<td>Triangle Platforms</td>
<td>Sheared spaces Zig zag vertically, continuously</td>
</tr>
<tr>
<td>2:01</td>
<td>Triangle Platforms</td>
<td>2 Cells face out, connect to a double-height</td>
</tr>
<tr>
<td>2:04</td>
<td>Triangle Platforms</td>
<td>Uniform Orientation</td>
</tr>
<tr>
<td>4:01</td>
<td>Triangle Platforms</td>
<td>Views re-orient themselves in a repeating pattern</td>
</tr>
<tr>
<td>2:01</td>
<td>Triangle Platforms</td>
<td>Spaces link to the same vertical 9</td>
</tr>
<tr>
<td>3:01</td>
<td>Triangle Platforms</td>
<td>Spaces link to the same vertical 10</td>
</tr>
<tr>
<td>4:03</td>
<td>Triangle Platforms</td>
<td>A continuous looping of 8 shaped spaces</td>
</tr>
<tr>
<td>2:01</td>
<td>Wedges</td>
<td>Two tubes intersect an atrium</td>
</tr>
<tr>
<td>3:01</td>
<td>Wedges</td>
<td>3 stacked spaces carve an atrium</td>
</tr>
<tr>
<td>1:01</td>
<td>Wedges</td>
<td>One cell hovers in a recessed volume</td>
</tr>
<tr>
<td>1:08</td>
<td>Wedges</td>
<td>Double-width spaces</td>
</tr>
<tr>
<td>2:04</td>
<td>Wedges</td>
<td>Central Crossing framed on both sides</td>
</tr>
<tr>
<td>2:02</td>
<td>Wedges</td>
<td>Two Opposing extroverted spaces</td>
</tr>
<tr>
<td>1:02</td>
<td>Wedges</td>
<td>Two intersecting continuous wrappers, pierced</td>
</tr>
<tr>
<td>1:05</td>
<td>Wedges</td>
<td>Central Space</td>
</tr>
</tbody>
</table>
One to a Bent Elbow

Corner:Corner Connection  V-Aggregation 6 Cells 5:1 Space Ratio  Added Expansion Ramps  Three Cells Anchor to one Side
Three to a Bent Elbow

Corner:Corner X 3 1:03 Bowtie Joints Slices One cell is framed by three
Five Pupils in Eye
Corner:Corner X 5 1:05Bowtie Joints, Slices 5 cells converge views as one eye
Floating Cyclopes

Corner: Corner V 7 1:01 Bowtie Joints, Slices Pattern of protruding stages
Framed Cyclopes

Corner:Corner  V  #  1:01 Bowtie Joints, Slices  Continuous change in orientation
Uniform
Corner:Corner V # 1:01 Bowtie Joints, Slices Continuous change in orientation
Stem and Growth
Corner:Corner  V  #  2:02 Triangle Platforms  Cells attach to Diagrid Corridors
Introverted Quartet

Corner:Corner  V  4  4:01 Triangle Platforms  4 spaces angle out and hide behind a screen
Peripheral tangents
Parallel Bones X 9 4:01 Bowtie Joints, Slices 4 Cells Hover into a central space
Flipping 8's
Parallel Bones X  #  2:02  Triangle Platforms  Sheared spaces Zig zag vertically, continuously
Extroverted Quartet
Parallel Bones V  4  2:01  Triangle Platforms  2 Cells face out, connect to a double-height
Left Eye
Shifted Bones V 4 2:04 Triangle Platforms Uniform Orientation
Folded Pinwheel
Offset Pivot  V  3  2:01  Triangle Platforms  Spaces link to the same vertical 9
Vertical 8
Offset Pivot  V 3  2:01  Triangle Platforms  Spaces link to the same vertical 9
Vertical 88
Offset Pivot V 3 3:01 Triangle Platforms Spaces link to the same vertical
Vertical 8x8
Offset Pivot  V  7  4:03  Triangle Platforms  A continuous looping of 8 shaped spaces
Worming Intersection

Belly-up  V  6  2:01  Wedges  Two tubes intersect an atrium
V-Space
Belly-up  V  6  3:01  Wedges  3 stacked spaces carve an atrium
Served on a Plate

Belly-up V 17 1:01 Wedges One cells hovers in a recessed volume
Front Teeth

Hex-o X 8 1:08 Wedges Double-width spaces
Central Knot

Hex-o X 8 2:02 Wedges  Two Opposing extroverted spaces
Bisected Loops

Hex-o X 8 1:02 Wedges Two intersecting continuous wrappers sliced by tilted views
Framed Eye
Hex-o X 5 1:05 Wedges Central Space
Invading the Associated Press

This thesis design problem is formulated on one case study with which to inject all three stages of the superimposition of this public infrastructure intervention. The media district of New York City is a prime testing ground for an injection of invading media-producing masses into the facades of media institutions. New York City is arguably the world’s first global city, a metropolitan area composed of enough density of global activity that it serves as an active landmark to the production of media to which over 50% of the world’s population comes into contact daily. Within an area of 20 x 4 blocks, over 40 media organizations position themselves in order to attempt to capture the world’s daily news.
It is no mistake that they would position themselves within such physical proximity of one another, despite modern technology’s attempts to establish a “global village” in which geographic location should pose no boundaries to media. The selection of the headquarters of the Associated Press on west 33rd St is a precise one based on its contextual proximity to other media organizations, its currently lifeless street presence, yet its physically powerful architectural presence (translation: the building is a loaded eyesore). The Associated Press produces institutionalized content for multi-agent distribution, allowing it to not only be viewed by half of the world’s population daily, but also allowing it to operate in the digital way that user-generated content currently does as well.
The media is no longer about an authoritative voice providing the masses with a summary of the zeitgeist that they have created with their actions. Today, we have formed the **Information Age**, in which the media institution has a multitude of multi-agent individual sources competing for domination of news content on the web. For this reason, a news institution which is able to hybridize the traditional methods of news production and the streamlined efforts of the information age must visibly be capable of performing as such a hybrid.

The Associated Press has been labelled as “**Napsterized News**.” It is the essential global news network. “On any given day, more than half the world’s population sees news from the AP.” This is an independent newsgathering and formulates its premise as the backbone of the world’s information system. 66% of its 3700 employees are “newsgatherers” in 300+ worldwide locations. It is an anomaly in operations as it is not privately owned not government funded –instead it is a non-profit news organization owned as a cooperative between American newspapers. As a global entity, it still has not elected to relocate its HQ out of New York over 150 years.

**Redesign**

The Associated Press currently is headquartered at 450 West 33rd St, New York NY. I aim to redesign the headquarters of the Associated Press on the existing site which it occupies. I contend that both the vernacular of the street and the vernacular of the media building require a fundamental redesign of the infrastructure which forms their connection. Instead, however, of treating the building as a floating object as the building currently does, I contend that it is necessary for a media company to prioritize its public street presence and engage the public directly.
THE BOARD DIRECTORS
COOPERATIVE OWNERSHIP
MULTI-AGENT NEWS GROUP

Invading the Associated Press
Invading the Associated Press
3700 ASSOCIATED PRESS EMPLOYEES WORLDWIDE

1221 // 34% JOURNALISTS

2479 // 66% NEWSFINDERS

300+ LOCATIONS WORLDWIDE

1 HEADQUARTERS MANHATTAN

122 // 10% MANAGEMENT

122 // 10% FINANCING

122 // 10% MARKETING

854 // 70% MEDIA
300 bureaus worldwide
3,700 employees

Invading the Associated Press
The Associated Press moved their HQ building from its iconic Rockefeller Center location in 2004. The building at 50 Rockefeller Center was designed for the AP as part of the master plan. This location segregated the departments of the AP by media, with TV production on one floor, photography on another, print media on another, and so forth. Their move to 450 W33rd St was fuelled by the realization that different forms of media can longer be segregated by medium, as they now rely so heavily on one another. For this reason, all production shares a large open floor plate, only found on this superblock site. Now, as the AP continues to expand with this hypothetical redirection of public programming, the design must adjust accordingly. In order to account for the increase not only in employees but also in public involvement, the allotted footage begins to near the capacity of the site. In order to keep intact the value of having one continuous news floor, it must reconfigure itself onto an undulating multisurface system which plugs into the threshold infrastructure.
1960
900
EMPLOYEES
(50 ROCK)

Stacked HQ
Segregated by Media

2010
1221
EMPLOYEES
(450 33rd)

Open HQ
Media Spread Across Content

2060
3221
EMPLOYEES
(450 33rd)

Folding Continuous HQ
Media Intersects Content
Media Unfolds for Action

5. Invading the Associated Press
The backbone of the project lies in designing a space which can house the temporary offices, publication spaces, display galleries, conference centers, libraries, and meeting rooms for the remaining 2479 Associated Press employees if they were to so choose. This influx of activity becomes visible as it occupies the architectural threshold between the street and the interior HQ. The spaces inside the threshold are inhabitable also by the general public on a parking space basis. As the activity inside the threshold increases, the vertical facade becomes a signage to its own activity.
In order to establish a building in which the action is the medium, I am confronting a program which boasts the message as the action. The Associated Press controls media in the opposite way the information age has evolved to – it institutionalizes the publicity of fashion and lifestyle, athletic activity, hobby, travel, and event. As a public headquarters for a media organization, the Associated Press, this project aims to establish a transitory typology between two that are already celebrating successful: the public street and the private interior. The Hudson Yards neighbourhood, however, currently offers neither an innovatively vibrant private interior neighbourhood, nor a vital public street presence to the whole of Manhattan. Instead, the site floats on a carved out moat, filled with train tracks rather than water. It deliberately hides its interior activity with the pyramidal angles turning away from the street.
I propose a headquarters of a news publication as an occupyable vertical event venue that absorbs the action of the public not by representation or reporting of activity, but by the physical influx of activity in direct contact with the publication of such.

In addition to open source public occupancy, the Associated Press produced departments which could benefit from temporary occupancy of a public platform. This matrix seeks to discover these intersections and collaborations and to discover the shared activity between the public and the institution.
Media Buildings

Hearst // 300 W 57th // 57th and 8th
Conde Nast // 4 Times Sq // Broadway and 42nd
NBC // 30 Rockefeller Plaza // 49th and 6th
MTV // 1515 Broadway // Broadway and 45th
Time Warner // 1 Time Warner Ctr // Broadway and W 59th
ABC // 47 w 66TH st // 66th and Columbus
Viacom // 1515 Broadway
CBS // 530 w57TH St // 57th and 10th
Reuters // 3 Times Sq // Broadway and 42nd
WNYC // 350 5TH Ave // 34th and 5th
Newsweek // 555 w18th St // 18th and 11th
New York Times // 620 8th Ave // 41st and 8th
Fox // 1211 6th Ave // 47th and 6th
Google // 76 9th Ave // 39th and 9th
Yahoo // 111 w40th St // 40th and 8th
Comedy Central // 1775 Broadway // 39th and 8th
News 12 // 530 5th Ave // 39th and 5th
The Associated Press is located one block north of the final stretch of the Highline Elevated Park, the most anticipated urban design project of the past ten years. The project has reinvented Chelsea as the hottest new art district, which conveniently then delivers visitors directly to the base of the AP HQ.
**Current Building**
The current headquarters is located in anomaly superblocks within Manhattan that operate differently from other blocks of NY. It is situated in a string between the superstructure of the Javits Convention Center, the Hudson Yards train storage, the monolithic and physically moated Farley Post Office, and Penn Station transit hub. The pure of scale of these objects guarantees their rejection of the architectural language of Manhattan infrastructure. In order to counterbalance this gargantuan scale, the site must be injected with drastically opposing human-scaled structures. This as an anomaly site is surrounded on both sides directly with flat open spaces which expose the façade entirely. This exposure positions the building as ripe for transformation into a news screen and the injection of archi-characters as a new threshold.

**Building Program**
4 Multi-tier media spaces 100,000sf of contiguous space
A plug-in structure forming the building envelope
A cavernous threshold infrastructure owned by the Port Authority
Numerous plug-in modules which host curated reconfigurable space
Superblock scale compared to typical Manhattan blocks
The site is volumetrically separated from the ground plane with massive depressions in the urban fabric surrounding the perimeter of the building. This sectional unfamiliarity renders the surroundings unwelcoming.
The volume of the urban development surrounding the site leaves hundreds of meters of open air on three sides of the site. This guarantees the strong visibility of the project.
Trains pass directly underneath the building through a visible tunnel.
Preservation is an instrument of memory

Figures of Static Order, totalizing gaze, decomposed image: City as a work of art | City as a panorama | City as a spectacle
Collective memory is patterned by ruptures and breaks
Manhattan: is the making of the city a large museum and of a museum a small city
The issue of post modernists: being against/not being for, no compassion for, consumed by numbness, disappearance of collectivity, somnambulists to the importance of the past


Dysfunctionality: ‘The concept of an empty or unused space as economic fallow land is the product of a logic of exploitation that defines it as unused capital. The principle behind it, however, is based on an idea of functionality that sees only uselessness in the dysfunctionality of the unused and empty.’ “Experience shows that many projects only became possible because they were temporary—and fell into crisis at the very moment that, as something temporary, were supposed to lead the way to something institutional.” Andreas Spiegl and Christian Teckert [102]

Freeing Spaces: It is not about indiscriminately weaving sites of interim use into a context but about making these gaps visible and activating them by means of freeing them. Barbara Holub and Raul Rajakovics
Master plans: Temporary use is the opposite of the master plan: it starts out from the context and the current condition, not from a distant goal; it seeks to use what already exists rather than inventing everything anew; it is concerned with small places and brief spans of time as well as the conditions at various points in time.
Stimulation: “... They provoke the question “Why not here too?” The knowledge something can be implemented mobilizes sleeping giants. - Michael Mellauner
Temporality: Usually, planning is for the long term and not for rapid changes in use. Yet this very temporality offers its own qualities, which can be interesting both for planning and the economy as well as for groups of users who usually have little to do with planning or economy on the large scale. We do not apply the word ‘temporality’ in its literal sense to spaces and uses but rather use it to refer to such special qualities of the temporary rather than the actual duration of use. “Alternative planning methods are in great demand... Among new methods are approaches like participation, cooperation between public and private actors, but also the use of temporary space especially in an urban context.”

“Today, working with doubt is unavoidable; the absolute is suspended by the relative and the interactive. Instead of stable systems we must work with dynamic systems.”

Contemporary critical scene=Openness | Architecture is conservative retardataire
Lim(n)IT:Notes on the Next Big Thing: “Architecture is claimed to be more than building….but it is less than. Stability is less than freedom, relevance is less than enduring, and priority is less than continuity. Architecture is less than possibility. Architecture’s secret is that it is limited. The ones that really matter are chosen, not imposed.” “It is through the repressed appreciation of the necessity of the limit that architecture generates its value as architecture.” “The reason to point this out is to assert architecture’s inherent interest and stake in the conscious espousal of what must appear, not, as non-cutting-edge possibility, as restraint, but which must soon enough become the general condition or the operation of value in an edgeless limitless universe of possibility.”

“The inevitable. The pictures of aging buildings are a dorian gray-like reminder of the inevitable persistence of everything. Any building is marked by the mortality of its material assemblege. It can go wrong at any time, and it might do so in public. Its like staring at your own expiry, and realizing there is nothing you can do to stop it.”
Patent Office - The half-life of architectures collective memory is now around six months. Ideas emerge, inspire, and are conveniently forgotten. Here, OMA stakes its claim for eternity
Universal modernization patent

“In spite of its physical solidity, the skyscraper is the great metropolitan destabilizer: it promises perpetual programmatic instability. (87)”
“Suppressing their irrational potential, the now become merely agents of banal changes such as improving illumination levels, temperature, humidity, communications, etc, all to facilitate the process of business.” “..provisional occupation that anticipates the skyscrapers conquest by other forms of culture, floor by floor, if necessary.”
“As Manhattan’s social center, this tangle of intersections is the theater where business is being repulsed and replaced by richer forms of activity.”
“They know instinctively that it would be suicide to solve Manhattan’s problems, that they exist by the grace of these problems, that it is their duty to make its problems, if anything, forever insurmountable, that the only solution for Manhattan is the extrapolation of its freakish history, that Manhattan is the city of perpetual flight forward.”(123)

“Architecture is a very old profession, possibly one of the oldest professions. Our theory is that architecture has changed more in the last 30 years than in the previous 3,000. The reason is that the market economy – whether we look at Europe, America, Russia or China – has fundamentally changed the role of the architect.”

Elegy for the Vacant Lot (937)
This reminds us that the city is persistent in its successes as a city despite the flaws imposed upon it by inappropriate architecture
The permanence of even the most frivolous item of architecture and the instability of the metropolis are in compatible. In this conflict the metropolis is, by definition, the victor; in its pervasive reality architecture is reduced to the status of a plaything, tolerated as décor for the illusions of history and memory. In Manhattan this paradox is resolved in a brilliant way: through the development of mutant architecture that combines the aura of monumentality with the performance of instability. Its interiors accommodate
compositions of program and activity that change constantly and independently of each other without affecting what is called, with accidental profundity, the envelope. The genius of Manhattan is the simplicity of this divorce between appearance and performance— it keeps the illusion of architecture intact, while surrendering whole heartedly to the needs of the metropolis. This architecture relates to the forces of the Groszstadt like a surfer to the waves.

What Ever Happened to Urbanism?(961)
“Modernism’s alchemistic promise—to transform quantity into quality through abstraction and repetition—has been a failure, a hoax: magic that didn’t work. It’s ideas, aesthetics, strategies are finished.. What makes this experience disconcerting and for architects humiliating is the city’s defiant persistence and apparent vigor, in spite of the collective failure of all agencies that act on it or try to influence it—creatively, logistically, politically... The city constantly exhausts all ambitions of its own definition. Each disaster foretold is somehow absorbed under the infinite blanketing of the urban.”

“In the technical sense chaos is what happens when nothing happens”
If there is to be a new urbanism it will not be based on twin fantasies of order and omnipotence; it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that that accommodate processes that refuse to be crystallized into definitive form; .. it will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts, and redistributions. Urbanism will never again be about the “new”, only about the “more” and the “modified.” It will not be about the civilized, but about underdevelopment. We were making sandcastles. Now we swim in the sea that swept them away.”

“The certainty of failure has to be our oxygen. Since we are not responsible, we have to become irresponsible. In a landscape of increasing expediency and impermanence, urbanism no longer is or has to be the most solemn of our decisions; urbanism can lighten up, become a gay science—lite urbanism.”

“What if we simply declare that there is no crisis—redefines our relationship with the city not as its makers but as its mere subjects, as its supporters? More than ever, the city is all we have.”

Koolhaas, Rem. Future Anterior Volume 1 Number 2 Fall 2004 Preservation is overtaking us
“We then looked at the history of preservation in terms of what was being preserved, and it started logically enough with ancient monuments, then religious buildings, etc. Later, structures with more and more (and also less and less) sacred substance and more and more sociological substance were preserved, to the point that we now preserve concentration camps, department stores, factories and amusement rides.”

“Through selective memory to future becomes possible, a future that the past could not think and that the present alone dares not.” To vanish is not to erase, but rather to displace to another scale of action. Instead of disappearing, things change mode – they spore.
The portion of the dike from which its concrete presence has been withdrawn then becomes unstable, presenting a flood point to forces that have long awaited their moment to emerge.”

“Youth instinctively understands the present environment—the electric drama. It lives mythically and in depth. This is the reason for the great alienation between generations. Wars, revolutions, civil uprisings are interfaces within the new environments created by electronic informational media,(McLuhan 9)”
“Our time is a time for crossing barriers, for erasing old categories—for probing around. When two seemingly disparate elements are
imaginatively poised, put in apposition in new and unique ways, startling discoveries often result.”
“The Medium is the Massage is a look-around to see what’s happening. It is a collide-oscope of interfaced situations.”

“Inbuilt flexibility, or planned obsolescence, can be achieved only if the time factor is included as an absolute design factor in the total design process.”
“What do we have architecture for? It’s a way of imposing order or establishing a belief, and that is the cause of religion to some extent. Architecture doesn’t need those roles anymore; it doesn’t need mental imperialism; it’s too slow, its too heavy. Creating a continuous dialogue with each other is very interesting, it might be the only reason for architecture, that’s the point.” “The dialogue involves people with the future and with the intention, even if only for themselves, that the future might be a bit better than the present.” (57)

“The city must be studied and values as something constructed over time. Urban artifacts that withstand the passage of time
The city remembers its past through collective memory-- Memory via monuments, structure
Sentiment for the unsentimental, Nostalgia that resists emotion
“A set of images by which ordinary experience might resonate with the depth of permanence”
Buildings bound to the human form, human scale, human use, and human emotion
Floating Theater – a place where architecture ended and the world of the imagination or even the irrational began

Rybczynski, Witold. Makeshift Metropolis: Ideas about Cities. New York: Scribner, 2010. Print. The Demand-Side of Urbanism chapter talks about the concept of urban planning and its changing role based on previously implemented master plans and their failures to predict the social implications of their function. He also examines how Jane Jacobs’ The Death and Life of Great American Cities is suspicious of centralized planning and champions individual choice and free markets and reflects an active distrust of government. He addresses the reality that the results of city planning are often not was the planners anticipate.

“A machine that makes the land pay” Cass Gilbert 1900
New York is the capital of capitalism
“The claim that the skyscraper is an economic fallacy is without foundation. Given the high land values in the central business sections of our leading cities, the skyscraper is not only the most efficient, but the only economic utilization of certain strategic plots… True economic height is the resultant of a great many variable factors, of which the two most important are the size of the plot and the value of the land.”
“Erected by powerful corporations seeking to project an image of affluence and modernity, these elegant monoliths indulged in the luxury of empty space (141)”
“The corporate skyline” false that majority of skyscrapers were built for big business, rather were built for speculation, not corporate.
Speculative = erected by individuals or investors for rent
CBD: central business district – “must be understood as complex, competitive commercial markets where space is a commodity, and location and image count.(145)”
“floor plans had to follow market formulas and be generic and flexible”
As an evolving participatory architecture, this threshold is not yet finished and does not have the intention of ever being so.