

STUDIO

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BOOKS

GSAPP STUDIO KUMPUSCH
CORE I FALL 2014

WORK

BOOKS



INTRODUCTION

From an anthropologist's perspective, architecture would seem a curious collection of rituals. We come together in a bright white space, soon to be cluttered with the production of artifacts, and each adorn a tiny section with our special set of accompaniments; our pencils, photographs, heavy sighs, coffee mugs, beanies, conversation. Some nest with self-built shelves and personal computer mice, while others remain mysteriously minimal and carry their work home with them each weekend. The hum of activity comes in tides - quiet mornings shift into hectic afternoons, and panicked nights fade to silly dance parties.

Beyond the contrast produced between the collective space and the individual, our defining feature is the studio. Before long each studio takes on a flavor; a series of white museum board models spring up along one table, while another is overcome with research drawings and diagrams. Some meet loudly at the center of the room, while others recede to secret locations to strategize. It is easy to see when a collective plan is underway; we stand up, debate, walk out, walk back in, debate more. And then there are the times of intense individual focus, when the only thing that brings our faces up from our computer screens is a stranger walking into the room.

The studio lends us a sense of specific collectivism, and the most commonly shared emotion is an utter confusion, an inability to define or explain what it is that we are doing. Because defining something like architecture is impossible without describing our methods and experiences. There is no shared goal behind the ritual; aside from vague desires to better the world, it is in the process itself that we find common ground. Likewise, it is the process that delimits our impact, and shapes our products in ways we often forget.

In this volume we hope to uncover the bias of our process. Unlike a traditional portfolio made up of a curated selection of results, this volume has been formatted to include the people, events, conflicts, and progressions that determined our projects, and the insights we gained as a result.

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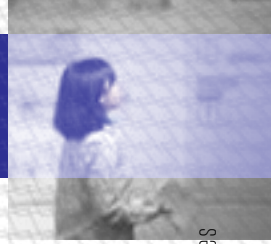
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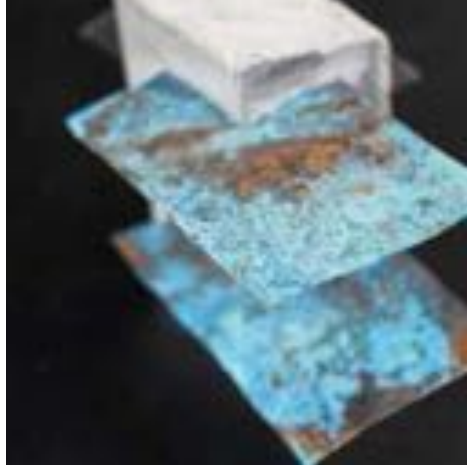


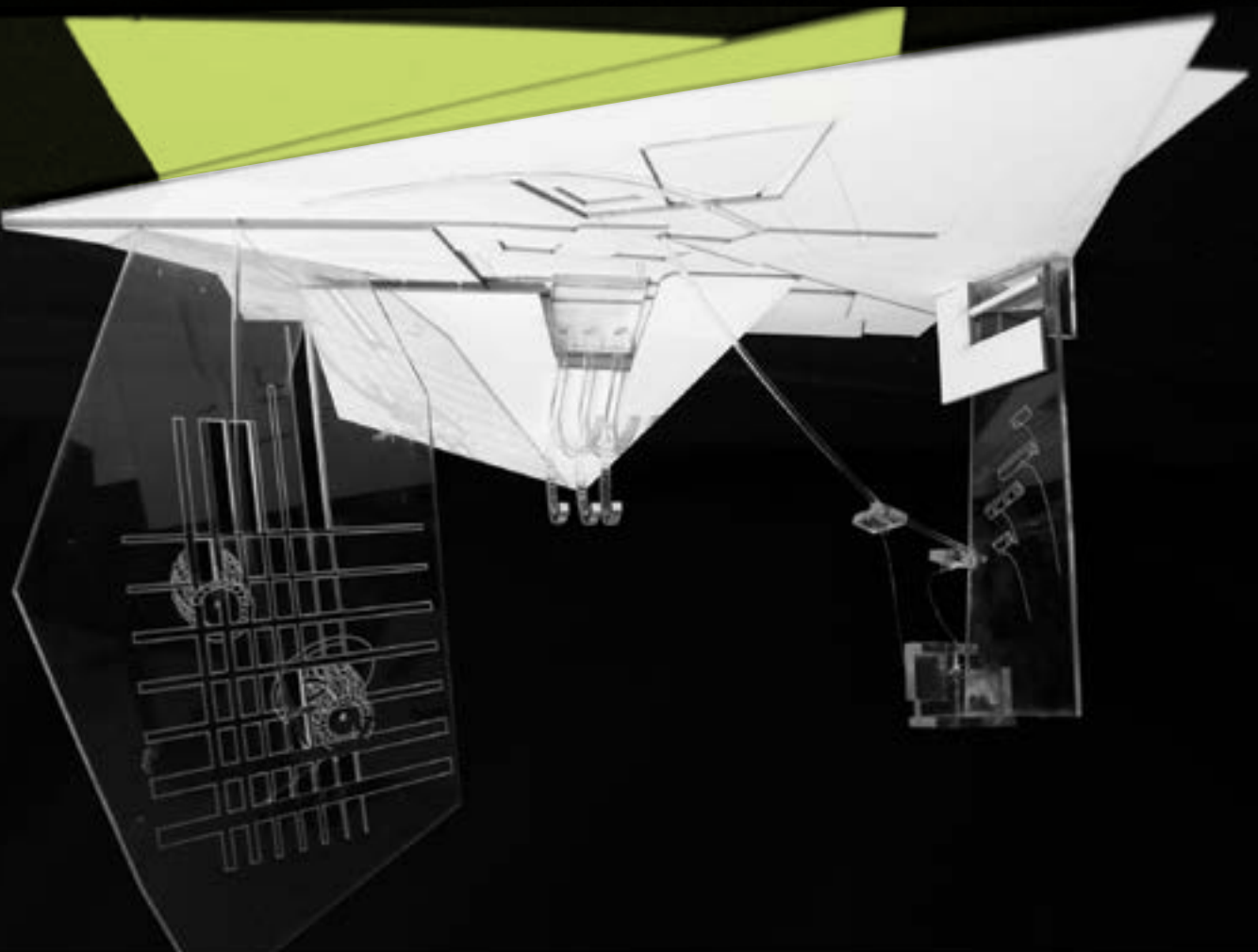
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NATATORIUM

Infinitely reprogrammable space is well suited to the program of a swimming pool, as a pool is a void. In conventional buildings, this negative space is the only area which users can inhabit, and only positive space can be designed or manipulated. The addition of water gives us the opportunity to reimagine the relationship between positive and negative space, and to design the void.







Conspiracy theorists of the world, believers in the hidden hands of the Rothschilds and the Masons and the Illuminati, we skeptics owe you an apology. You were right. The players may be a little different, but your basic premise is correct: The world is a rigged game. We found this out in recent months, when a series of related corruption stories spilled out of the financial sector, suggesting the world's largest banks may be fixing the prices of, well, just about everything.

The bank's unprecedented reach and power have enabled it to turn all of America (and Europe) into a giant pump-and-dump scam, manipulating whole economic sectors for years at a time, moving the dice game as this or that market collapses, and all the time gorging itself on the unseen costs that are breaking families everywhere—rising consumer credit rates, half-eaten pension funds, mass layoffs, future taxes to pay off bailouts. All that money that you're losing, it's going somewhere... Today Banks own oil tankers, run airports and control huge quantities of coal, natural gas, heating oil, electric power and precious metals. But banks aren't just buying stuff, they're buying whole industrial processes. They're buying oil that's still in the

ground, the tankers that move it across the sea, the refineries that turn it into fuel, and the pipelines that bring it to your home. Then, just for kicks, they're also betting on the timing and efficiency of these same industrial processes in the financial markets—buying and selling oil stocks on the stock exchange, oil futures on the futures market, swaps on the swaps market, in a sense, we have given the financial sector an open invitation to commit mass manipulation.

Value is less and less "visible" and ever more experience based. This goes from the currencies we are using – think goods and gold to Apple Pay – to an ever more shared economy. Space, if not architecture becomes ever more important as a place where we share those experiences. So many of today's values live not at the opposite ends of the spectrum—the physical space or cyber space, but the in-between. Spaces become places where we collect physical experiences – or receive them – rather than we do things. We want to look at the manufacturing end of both, space and place. The studio explored this physical space – a bank of experiences. The Physical of place and space, sound and light, ideas and ideals is what this studio's banks capitalize on.

They materialize ideas in form of space – Architecture as it's very own currency.

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CORE II SPRING 2015

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