

process is the pollywog

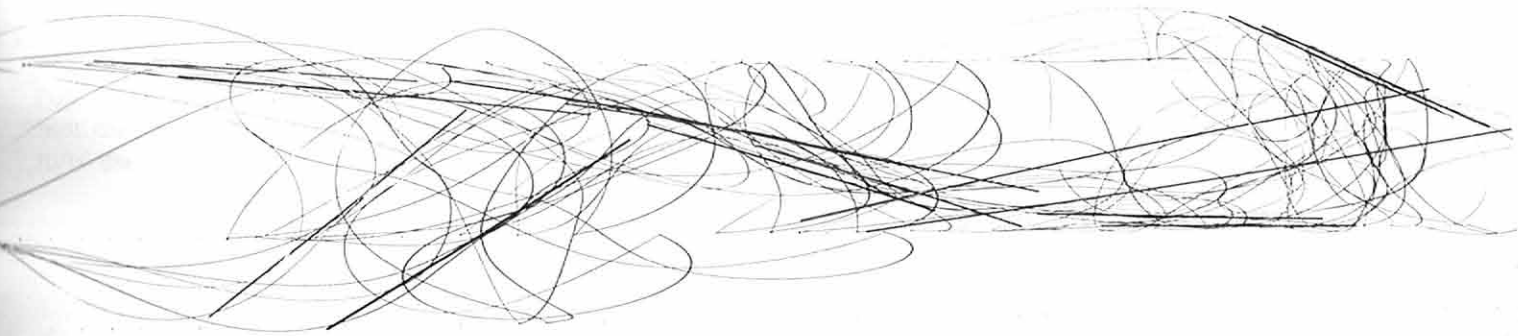
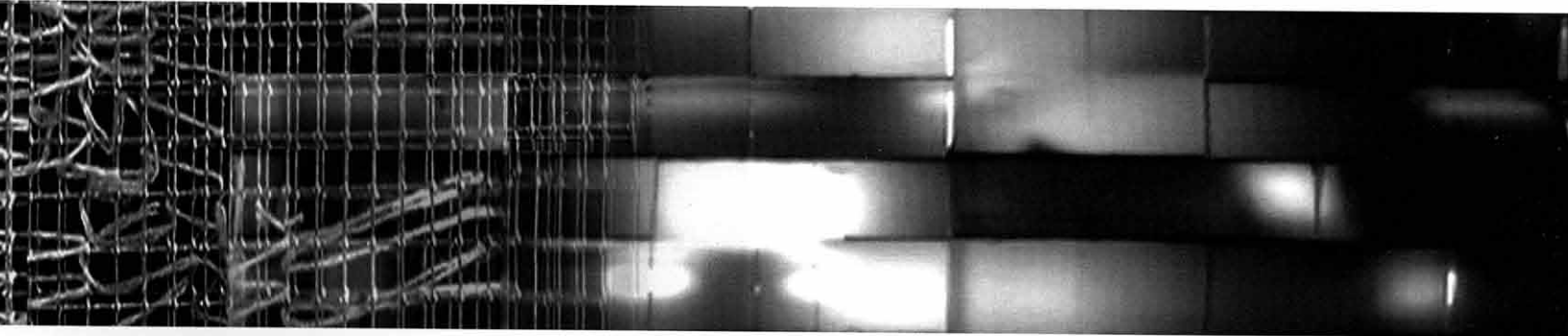


Karla Maria Rothstein Studio Works 11

process is the pollywog

Karla Maria Rothstein Studio Works 11

produced at Columbia University Graduate School of Architecture, Planning and Preservation
through the office of the Dean, Bernard Tschumi, 402 Avery Hall, New York, NY 10027



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with sincere thanks to my colleagues: Michael Bell, Kenneth Frampton, Ed Keller, Andrew MacNair, Gregg Pasquarelli,
Salvatore Perry, Richard Plunz, Joel Towers, and SR+T Architects;
to Bernard Tschumi for consistent support of my teaching and the publication of this work;
and to all of my GSAPP students since 1997, for their dedication, rigor, and tireless idealism.

DomesticScapes and MemoryScapes

The works included in this volume emerge from a common socio-spatial situation; that of an intimate body located within implicit collectives. Projects are grouped by assertions of conceptual and structural themes, crosscut by discursive motifs bridging both temporal affiliations and programmatic foci. The organizational strategy of this book intends to underscore these theoretical frameworks and a synthetic nonlinear evolution through process to proposition and back again.

Indeterminate and liminal conditions of both memory mechanisms and quotidian rituals are the point of departure for these and ongoing explorations probing New York City's resilience to, and production of, social adjustment and spatial provocation. The discrete tactics deployed in these projects aim to convey the metamorphic and operational potential of theoretical architectural propositions; revealing openings toward new sequences and structures of simultaneity in civic and intimate territory.

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Bernard Tschumi

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Forward

Each semester, studio critics and students work together to investigate a site, a program, or an area of research in order to contribute to current discussions in architecture. These investigations take different forms, since the multiplicity of interests of the critics and faculty members at Columbia aim at producing a rich array of diverse proposals. Over the past few years, Karla Rothstein's studio has produced projects exploring a range of different territories. Words like negotiation, striation, calibration, and transformation, among others, qualify this quest. But it is the resulting spaces that catch our attention. Both imaginative and precisely focused, they form a welcome contribution to Columbia's architectural culture.

- Bernard Tschumi

Dean, Columbia University Graduate School of Architecture
Planning and Preservation

Strategy

Karla Maria Rothstein

The truth is that we all live by leaving behind

—Jorge Luis Borges, Funes, the Memorious

In recent years at the GSAPP, the studio themes I have offered probe shifting passions grounded in the life of New York City. Open ended interrogation of two venerable genres of architectural and social thought – where we dwell, and how we remember – has allowed spatial propositions to emerge through rich and sober consideration of fundamental aspects of urban life. Developed in response to individual student renditions of iterative studio methodologies, the work in this book presents layered manifestations of these constituent realms offering a potential barometer of our evolving culture and interpersonal urban dynamics.

Each Fall the studio pursued potential configurations of urban housing – ‘domesticscapes.’ In the Spring we contemplated and crafted ‘spaces for death,’ new terrains of remembrance embedded within the city body – architectural ‘memoryscapes,’ where what might on the surface be considered morbid is progressively understood as an analog celebration of life.



The counterbalance and shared ubiquity of these themes form the silhouette of this narrative volume revisiting a constellation of thoughts, processes and strategies, and the architectural propositions that emerged out of them.

Throughout the thematic oscillation of investigations, each project explores the simultaneity of an intimate individual immersed in a dense, often anonymous collective civic body. Both programmatic realms – housing and death – rely on memory to give unique meaning and substance to relationships with ‘family’ and symbol, to shape ritual occupations, and to contend with the indeterminacy of perception and human occupation.

Together the projects are a consideration and provocation of our cultural furniture, fetishes, and stubborn nostalgic residues. Edging up to and stretching the limits of what may be considered socially acceptable structures of organization, adjacency, and access, the intent is not a proposition of the perverse but rather a series of assertions of corporeal urban existence, alert to, yet pushing beyond prefabricated or maudlin socio-emotive preconception. Consistently, the studio aim has been to interweave these propositions into the New York

City fabric, thereby provoking transformative reverberations into the evolution of the everyday. The public guise is at times stealth, at times overt, but consistently formed by the bodies that inhabit it.

There is a weight to the responsibility of our profession that I find compelling, stabilizing, and inspiring. Listening to voices poignantly human, and sometimes raw, we strive to maintain a necessary skepticism toward the way things are, with a desire to better understand how they got to be this way; thus establishing a framework for reconceptualizing with vivid inventiveness. The evolving studio pedagogy critically situates the theoretical underpinnings of spatial proposition. Recognizing the risk that process-based work may remain so wedded to transitional states that it fails to take a position, it is essential that fluidity and interminable flux be periodically challenged by the tangibility of an architect’s desire and responsibility to make space.

I sustain a quiet polemic of abetting the ability to see, maintaining integrity, refusing conformity, and tapping subterranean maneuvers of memory. I hope the work included in this publication affirms these goals.



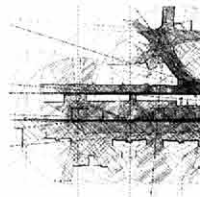
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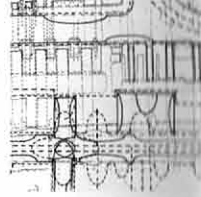
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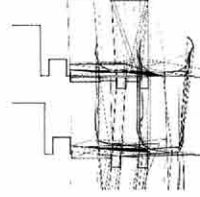
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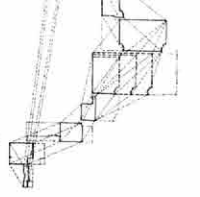
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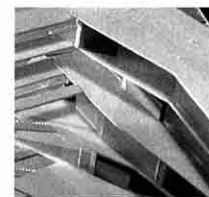
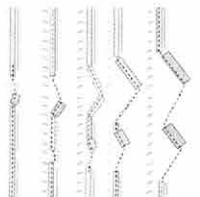
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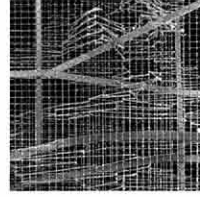
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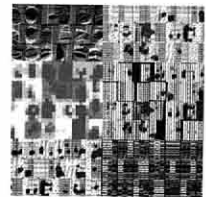


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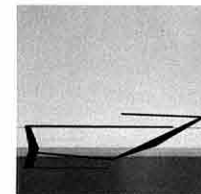
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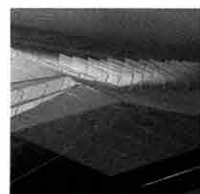
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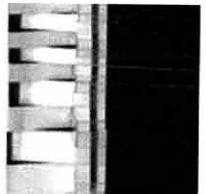
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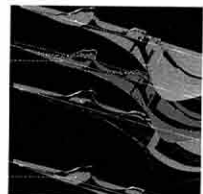
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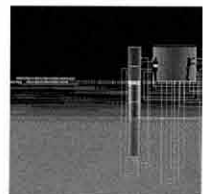
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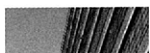










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