

EXQUISITE CORB

ARCH 672_011
PROPOSITIONS STUDIO
FALL 2015
TUES + FRI 1-6PM

Anya Sirota
assistant professor
sirota@akoaki.com
401.837.5281

office hours
M,T,F 11-1



ANCIENNE MENUISERIE SYLVA

PREMISE

The option studio will develop a cultural intervention for Saint-Dié-des-Vosges in France.

Following the fire-bombing of Saint-Dié in 1945, the industrialist Jean-Jacques Duval convinces his preferred architect Le Corbusier to design two parallel projects: a garment factory for the Societé Claude et Duval to replace one destroyed by the Germans, and a master plan for the redevelopment of the city. The Manufacture Duval is completed in 1951 – an expression of humanist aspiration and a structural precursor to the Unité d’Habitation. The urban plan, in contrast, though touted by Sigfried Giedion and Josep Lluís Sert as a civic masterwork, is unanimously rejected by Saint-Dié’s political constituencies. After a span of public banter and name calling, Le Corbusier leaves town appalled by what he’s observes as a case of terminal ‘petit bourgeois conservatism’. That much is known.

Few historians and architects, however, are aware of a third, more playful, and tentative project that Le Corbusier contributes to during his stay in Saint-Dié: a vernacular house cum architectural laboratory so outwardly banal that it remains virtually invisible for more than a half century. Donated to the architect by Duval, the house serves as an informal workshop where Le Corbusier, accompanied by his good friend Jean Prouvé, produces a heterogeneous accumulation of domestic mock-ups. Here, over the span of several years, Le Corbusier and Prouvé, with decadent

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inconspicuousness, sporadically make things: big things, like staircases, and small things like door handles. The collection of things is disparate, incongruent, and above all virtuous in its nonchalance and unscriptedness.

This unnamed house, previously undocumented and unpublished, will serve as the material and conceptual framework for the studio. Working in collaboration with the École nationale supérieure d'art et de design de Nancy, we will investigate design strategies for the activation of the site at multiple scales. Privileging irregularity, chance, graphic exuberance, and idiosyncrasy, we will build one-to-one and experiment with the one-off as we test architecture's material and discursive capacities to produce something larger, perhaps even transcendental in its experience.

COURSE OBJECTIVES & STRATEGY

This propositions studio requires students to develop original work and scholarship that challenges received conventions and advances architectural thinking through a rigorous process of research, experimentation, and making. Selecting an area of design research or an opportunity to critically explore the discipline through the process of collaborative material experimentation, students will be asked to consider the promiscuous line between the vernacular and the architectural, the contextual and the universal, the idiosyncratic part and the disjointed whole. The aspiration of this course is to arrive through the process of making at an in-progress result untethered from both formalist and shape-bound conventions.

The semester will proceed in two parts: a collaborative design project at the scale of a domestic fragment and a subsequent proposal for an urban intervention in Saint-Die-des-Voges. The process will culminating in a material hypothesis related to both the small scale inhabitable object and the urban context developed through a series of prompts as a point of reference for individual team inquiries. This research trajectory may or may not amount to

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a conclusive architectural solution, rather in the investigation of an architectural problem, we will accept the design process as an imperfect but provocative “work in progress”.

WORKSHOP

An intensive on site workshop in collaboration with the Ecole Supérieure d’Art de Nancy will mark the midpoint of the studio’s trajectory.

SITE

The “ancienne menuiserie SYLVA” is located on Rue Pierre Bérégovoy, 88100 Saint-Dié-Des-Vosges (Quartier Kellermann). Detached single family homes border the north and south limits of the site; the Toits Vosgiens apartments are situated to the west; and the property’s grounds are fenced in to the east on rue Marcel Rogé. Until the late 1960’s the société DUVAL used the site as a woodworking facility. Later the workshops were demolished, and the remaining home was transformed into a family residency.

In close proximity to the site, Saint-Dié-Des-Vosges has launched a cultural initiative: La Nef. Located at 64, rue des Quatre-Frères-Mougeotte, the project converts a defunct textile factory into an experimental cultural center with emphasis on music programming. The center is part of the Stage+ project in collaboration with the Georges Sadoul Area (EGS) and the Music School Conservatory Olivier-DOUCHAIN (CEMOD). The city’s cultural administrators have expressed interest in converting the ancienne menuiserie SYLVA into a residency for musicians and artists working at La Nef.

The site is walking distance from Le Corbusier’s famed Usine Claude et Duval, located at 1, avenue de Robache. Constructed between 1946 and 1951, this early experiment in industrial humanism predates Le Corbusier’s first Unité d’Habitation.

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TRAVEL

The studio will meet in France October 24 – 31, 2015. The cost of air travel will be covered by Taubman College of Architecture + Urban Planning; lodging in Saint-Dié-des-Vosges sponsored by the Office of the French Ministry of Wasteland Culture.

COLLABORATION

The studio is committed to collaborative experiential, project-based learning as a means to amplify the cross-pollination of ideas as well as to subvert the dominant concept of the architect as an individual hero entrenched in progressive and functionalist paradigms. Collaboration is a key strategy in the production of smart and vibrant architectural proposals, and your success in studio is contingent upon your capacity to work through a series of team driven design problems at a range of scales and velocities.

WORK SCHEDULE

WK1	Fri, Sept 11	introduction confessional workshop 01: Le Cabanon Redux_Shape Up exploration 01: It Was Like So Hush Hush
	read:	“Le Corbusier and the Reconstruction of Saint-Dié: the debate over Modernism in France”, Peter Clerecuzio. “Saint-Dié: ‘A Modern Space Conception’ for Postwar Reconstruction”, Mary McLeod
WK2	Sept 15	Le Cabanon Redux: selection and chop shop Le Cabanon Exterior assigned exploration 01 working session
	Sept 18	It Was Like So Hush Hush pin up
WK3	Sept 22	working session
	Sept 25	Exterior pin up Interior assigned

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WK4	Sept 29 Oct 2	working sessions/ desk crits monday evening Interior pin up Furnishings assigned
WK5	Oct 8 Oct 6,9	special working session furnishing, Thursday meetings TBD NO CLASS
WK6	Oct 13 Oct 16	Furnishing pin up Exquisit Corb reconfigured working session
WK7	Oct 20 Oct 23	FALL BREAK travel to France DTW>CDG
WK8	Oct 26-30	WORKSHOP SAINT DIE DES VOGES
WK9	Nov 3 Nov 6	research proposals pin up
WK10	Nov 10, 13	work session
WK11	Nov 17 Nov 20	work session MID REVIEW
WK12	Nov 24 Nov 27	work session THANKSGIVING BREAK
WK13	Dec 1 Dec 4	work session pin up
WK14	Dec 8,11	work sessions
WK15	Dec 17,18	GRADUATE FINAL REVIEWS

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GRADING

A (Excellent Work): Work must reflect outstanding achievement in both content and execution. Work must far surpass the given requirements.

B (Good Work): Work must reflect high achievement in both content and execution, and must excel beyond the given requirements.

C (Adequate Work): Work simply meets the given requirements.

D (Poor Work): Work is less than satisfactory and minimally fulfills requirements.

E (Inadequate Work): Work fulfills few if any of the requirements and the studio must be retaken.

I (Incomplete Work): This grade is **ONLY** available due to health reasons or other emergency circumstances.

CRITERIA: ATTENDANCE

Students are required to be in attendance during scheduled meeting times, and are expected to be working on their projects and engaged in group discussions / workshops.

Participation in all field trips and group discussions is required for successful completion of the course. Students must be in attendance for the class period each day. Excessive absences will result in a failing grade.

CRITERIA: PROCESS

- Ability to establish and maintain a conceptual framework.
- Ability to understand the spatial, formal, environmental and material implications of stated strategy.
- Commitment to a thorough investigation of design ideas through iterative research, drawings, and models.
- Commitment to achieving a refined expression of the concept through spatial, formal, and material means.
- Consistent investigation of the conceptual idea and strategy.
- Depth of research into ideas, including the initiative to independently pursue ideas.
- Ability to make connections, including connections between work and the idea.
- Ability to work independently and in coordination.
- Ability to take risks in the pursuit of a project that exceeds your expectations.

CRITERIA: RESOLUTION AND SYNTHESIS /

- Thoroughness and thoughtfulness of representation.
- Commitment and care toward fabrication and graphic presentation.

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- Resolution of final representation and product.
 - Thorough investigation of conceptual framework.
 - Critical evaluation of one's own work toward a resolution of a conceptual statement.
 - Efficacy, clarity, and creativity of translation and interpretation of ideas into graphic representations
 - Ability to communicate ideas effectively (verbal and visual).
- * The studio meets Tuesdays and Fridays 1-5 PM.
- * Students are encouraged to participate in the Pennsylvania over a weekend (see calendar)
- * Participation in all reviews is required for successful completion of the course.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you think you need an accommodation for a disability, please let me know at your earliest convenience. Some aspects of this course, the assignments, the in-class activities, and the way the course is usually taught may be modified to facilitate your participation and progress. As soon as you make me aware of your needs, we can work with the Services for Students with Disabilities (SSD) office to help us determine appropriate academic accommodations. SSD (734-763-3000; <http://ssd.umich.edu>) typically recommends accommodations through a Verified Individualize Services and Accommodations (VISA) form. Any information you provide is private and confidential and will be treated as such.

ACADEMIC POLICIES OF THE COLLEGE

The academic policies of the college can be reviewed at:

http://taubmancollege.umich.edu/students/academic_policies/general/

PLAGIARISM

Plagiarism is knowingly presenting another person's ideas, findings, images or written work as one's own by copying or reproducing without acknowledgement of the source. It is intellectual theft that violates basic academic standards. In order to uphold an equal evaluation for all work submitted, cases of plagiarism will be reviewed by the individual faculty member and/or the Program Chair. Punitive measures will range from failure of an assignment to expulsion from the University.

COURSE EVALUATIONS

Please remember to fill out evaluations at the end of the term. Your feedback is important, and considered carefully.