

# urban production-urban performance

The premise of this terminal/thesis studio is that the city should be a place not only of consumption, but also of **visible production**: a place where things, ideas and artistic works are made and not only bought, used and thrown away; and where making and creation are a part of everyday life and culture. The project, to be determined individually within this theme, will involve the design of a building that combines **production and performance**—resulting in **visible production**, in which community members can themselves be involved in the process of making.

The studio theme is connected to the instructor's current book project about industry in the city: *Working Cities: Architecture, Place and Production*. But the possible projects go further than industry to include artistic works and the city itself.

Possible projects include the following, offered here only as possibilities and to help explain the theme. Actual projects will be determined by each student in a fall term seminar preceding the studio:

- **MAKING A SHOW.** a community theater or concert hall, combined with workshops for set design and construction, costume making, musical instrument making...
- **MAKING A THING.** a building containing workshops for design and production of high-precision prototypes, along with a museum of the history of machines...
- **MAKING A POEM.** studios and residences for visiting poets and writers, along with a library and performance hall for poetry and literary readings...
- **MAKING DINNER.** a food processing facility or commercial kitchen, along with restaurants, public market, and/ or a staging facility for community food program...
- **MAKING THE CITY.** workshops, studios and public spaces for community-based planning and building efforts, to support grassroots efforts at planning and renewal of local public spaces

These are only a start; there will be a variety of ideas in the studio dealing with the common theme of production and performance (with the idea of

“performance” treated very broadly). Experimentation is encouraged with the basic thesis idea as well as with the approach to design.

Portland site(s) will be picked once ideas about the projects have begun to gel. Sites will be in an industrial area of the city, in a place that can also reasonably accommodate other uses, or in places where existing buildings lend themselves to appropriate adaptive reuse. Students in the Portland graduate historic preservation program will help with the adaptive reuse component of the project, for those who are dealing with that issue.

In a fall seminar preceding the studio, students will develop their own theses and programs, investigate relevant precedents from typological and material points of view, choose sites, and produce a thesis document that may be modified at the end of the year to include the project itself. The preliminary work done in the seminar will allow design to begin immediately at the start of winter term.

The studio will encourage a variety of media for the vigorous development of conceptual ideas. There will be frequent pinups focusing on issues ranging from the urban context to the process of making in the building to typologies and architectural organization. It is expected that work will always incorporate the full range of issues up to that point. By the end of the term, designs will have reached schematic resolution.

The spring and final term will be devoted both to detailed building design, to the development of a particular issue of each student's choosing, and of course to the final presentation.

In these ways, the studio will combine the best aspects of a studio with a common program (allowing for a good deal of productive conversation among the members of the studio) with a thesis studio (allowing individuals to pursue their own interests and experimental approaches).

