

**Chapter 1 : The Role of Architecture in Humanity's Story - Thought Economics**

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The question then becomes: What form will these dwellings take? Most occupants of these new structures will not have the money to finance a house as we generally know it, or even an apartment in a high-rise. According to UN Habitat, million city dwellers already live in critically overcrowded accommodations, especially in South Asia and India, where over a third of the urban population lives in spaces occupied by more than three people. In New York, as of this writing, twenty-two thousand children live on the street—the highest number since the Great Depression of the s. Seventy-two percent of the population of sub-Saharan Africa lives in slums; in Southeast Asia the number is 59 percent. The problem is exacerbated by the adoption of Western forms of urban sprawl in Asia. Traffic jams in major Chinese cities have taken on apocalyptic dimensions, even though population density in large cities in China and India is still relatively low. According to statistics compiled by the German Federal Agency for Civic Education, only 3 percent of the urban population of China lives in Shanghai, whereas 42 percent of the Japanese urban population lives in the metropolitan area of Tokyo. The issue then is how to provide residents, within the smallest area and for as little money as possible, space for privacy, shelter, and the exchange of information, as well as communal spaces that transcend familiar building typologies—and how to convert and repopulate buildings estates, factories, administration buildings that have been abandoned in huge numbers in thinned-out peripheries and areas beset by population loss. The Case of Argentina According to UN Habitat, in the next two decades over 30 percent of all urban residents will likely to live in slums. A society that still stands by the idea of living in dignified and safe conditions must begin here, in the political and architectural dimension; working conditions must be defined according to an income that supports a dignified life. There are primary schools but no secondary schools in these neighborhoods, which contributes to the low standard of education; social advancement is virtually impossible, or possible only through illegal means. El gran Aula, a project by studio A77, brings workshops, exhibitions, and cultural resources to Parue Patricios through the use of mobile structures, made from recycled elements. In Brazil, favelas have by now become barely distinguishable from growing neighborhoods. Today, over one hundred thousand people live there; the muddy slopes have been paved and are now official streets. The favela Rio das Pedras in eastern Rio de Janeiro has developed into a city center. Even in the slums, gentrification occurs: In the s, railway workers and migrant workers from South American countries initially settled in Villa The plan failed; today, some forty-five thousand people live in the Villas 21 to At the same time, since the population of the slum district Villa 31, near the upscale residential neighborhood of Retiro, has more than doubled. There were attempts to evacuate this neighborhood under the military dictatorship. In , Carlos Mugica, a local priest and social worker, was assassinated by right-wing anti-communist paramilitaries. Still, with rental costs increasing across the city, the neighborhood grew rapidly beginning in the mids. Since the inauguration of conservative mayor Mauricio Macri, the city government of Buenos Aires has tried to force the relocation of the entire slum to the outskirts of Buenos Aires. The national government, however, established a plan to convert the informal settlement into a legal district. Improving living standards in such neighborhoods is mainly a matter of infrastructure: Architects must commit not just to creating sculptural building objects within this system, but to constructing social statuaries. Edificio Uniao," the addition of a collective power grid and security grates converted a squatted high-rise into a residential structure. The Argentinian architects Gustavo Dieguez and Lucas Gilardi, who operate the architecture firm A77, define their role as architects differently. They often attend to their building—mostly through infrastructural interventions—over long periods of time. They always return to the building process to discuss improvements with the dwellers before rebuilding or adding to the structures. Their projects pursue infrastructural innovation and operate on open-platform principles that encourage the free dissemination of complex structural knowledge. The concrete skeleton stood empty until the s, when homeless families occupied the building, setting up self-constructed sanitary systems and open power lines. Despite this

precarious housing situation, the building was popular, as there were plenty of job opportunities, schools, and other social institutions nearby. Further measures included rebuilding the flat roof into a shared roof terrace and turning the dreary entrance into a dignified foyer where people could sit together with visitors—a kind of public living room for the building. The result is a diminished quality of life—in the open spaces that serve both as playgrounds and as meeting spaces, and in the narrow streets where people meet. Everything that was afforded by the fragmentation of the favela is being abolished. The residents are being robbed of the last form of capital they have: A New Role for the Architect It is possible for planners to reimagine the chaotic, informal city in better terms. His constructions can accommodate the stacking of additional layers when housing is needed. This kind of open urbanism only works if other conditions are established. This kind of state governance has nothing to do with the welfare state paternalism some liberals complain about. It is rather a sensible investment, not only economically, but also ethically and socially. Transforming favelas into thriving microeconomies can help avoid the enormous social costs that accompany urban decay and widespread impoverishment. Hungarian-French architect Antti Lovag built the experimental utopian commune where he lived among fifty coworkers until his death this past year. Underlying both of these approaches is an entirely different conception of living. An open framework is established which gets filled in over the years—rebuilt, redefined, and transformed without any control on the part of the architects. The architect becomes the initiator of social processes, but not necessarily on the side of power and capital; then the architect repeatedly returns to the setting of his or her construction to adjust it to its surrounding metamorphoses. The Hungarian-French architect Antti Lovag, who passed away in at the age of 94, was a radical utopian pioneer of this definition of the architect: He built an experimental commune in Tourrettes-sur-Loup near Nice and Cannes and, from , lived there with up to fifty people, who together worked on a square-meter biosphere until This space was surrounded by countless intimate spherical rooms lit by the sun. Lovag was given the contract to build this four-hundred-meter-long utopian sphere in by a man named Antoine Gaudet, a powerful figure in the Parisian stock market. Lovag was already in his late forties and had led a life rich enough to serve as the basis of a great adventure novel. Born in to a Jewish engineer who built movie theaters, Lovag grew up in Turkey, Hungary, and Scandinavia. What happened next in his life is hotly debated by the few connoisseurs of his work; Lovag, who was not only a great inventor of forms, but also of stories, always gave different accounts to different people. Here, Lovag first tested his spherical construction technology on a small structure that initially stayed vacant, but Lovag eventually moved into this sphere and used what he had learned to design an enormous house next door. At some point Gaudet lost interest in the project. Lovag, to whom he had given the lifetime right to live on the property, stopped getting commissions and the biosphere started to decay—the front was still a construction site even as the back had already turned to ruins. Lovag lived in his sphere for thirty years without commissions and died in , the only architect who had lived on his own construction site and in the model of his own building. This acts as a form of self-help: This deviates significantly from the stacking of often high-margin, medium-sized apartments in functional buildings. These can host festivals, exhibitions, and large communal meals. Although the apartments tend to be small—around fifty square meters—residents have access to square meters of communal space, including a rooftop terrace, laundry facilities, and a living room the size of a restaurant. The key to keeping the units affordable is the externalization of many functions that do not necessarily have to happen in the private realm. Crucial to all cooperative building projects of this type is the elimination of profit. The German building cooperative is very different from building associations whose members rent or sell their apartments when they are completed. The cooperative as a legal form wants to make affordable living space available to its members, who are co-owners and owner-users, and who pay a user fee to the cooperative; speculation on the residential property is legally forbidden. Ideally, a stable group of residents lives together over a longer period of time. During preparations for the exhibition, the idea was proposed to erect a temporary building in the courtyard of PS1 where participating artists could work and live. The initial plan was to erect a simple wooden structure, a kind of scaffolding with three floors. Small, simple living quarters would be built on the two upper floors. A dense belt of plants would serve as a community garden, and would also provide a measure of privacy for the residents. The threshold would be a labyrinth that provided a sense

of privacy without being completely walled off from the outside world. In conventional apartment buildings, private space is maximized at the expense of communal space. In the colony at PS1, however, private living space was to be kept small—just enough to accommodate a bed, a small table, a kitchenette, a shower, and a toilet—so that ample communal space was available. The areas between the living quarters could be used by the residents any way they wished—to hang hammocks, plant vegetables, set up chairs, and so forth. The ground floor would house a collective kitchen with a long table open to guests. Readings, film screenings, and workshops would be held here. The construction contract for the colony was given to A They erected the scaffolding, but the living quarters were replaced by camping trailers and tents. Communal showers and restrooms had to be built for budgetary reasons. However, the open space on the ground floor worked. Guests came almost every day for lectures and performances. Visitors mingled with the residents and everyone was allowed to watch and participate in discussions. The colony was a laboratory for a new architecture of hospitality, a pilot project that questioned how much privacy people really need and what spaces are conducive to building community. It worked more like a sponge that absorbed the outside world. Open structures that produce through the concept of infrastructure rather than the concept of architectural, form-oriented building have more than a mere technical, supply-oriented, or network-related interest in understanding the concept of infrastructure. Indeed, they offer a new framework for social infrastructure. What exactly does that mean? The colony attempted to create a countermodel to conventional apartment living by promoting permeability. It provided the spatial infrastructure for a situational definition of multiple uses precisely because it omitted classical architectural elements such as doors, walls, and thresholds. This is infrastructure without architecture. Private space—the capsule into which one withdraws—was not rigidly separated from the common space. In our era of rampant privatization and increasingly hermetic city spaces such as shopping malls and residential complexes, this model of socially oriented infrastructure could have far-reaching consequences. Dunlop Lecturer of Housing and Urbanization at Harvard.

**Chapter 2 : The World's Best Design Cities - Metropolis**

*Cities of Dispersal (Architectural Design) Wiley | | ISBN: | pages | File type: PDF | 18 mb Questioning the traditional boundaries between cities, suburbs, countryside and wilderness, this issue of AD explores emergent types of public space in low-density environments.*

We discuss the very nature of architecture itself, how it relates to culture and topics ranging from the nature of cities, how buildings influence our lives and the future of architecture itself. Humanity leaves immortal echoes through its history using the media of language, art, knowledge and architecture. These echoes are not simply viewed in retrospect; they are primary to our time and define our civilisation at any given moment, justifying our very sense of being human. This justification is important. Humanity exists in a near-perpetual war for existence. We are mortal, but we wish to become eternal and culture is our success in this battle. Light comes from behind them, and they cannot see things directly. All they can see are shadows on the wall of a cave. They learn when various shadows coincide or follow each other, and they know what kinds of noises accompany certain shadows. They take these to be the noises of the shadows, and they take the shadows for reality. We may use language to communicate and knowledge to exchange, but it is only when we look at the story of language, the body and origins of knowledge, that we can contextualise them, and understand their role as elements of culture. Throughout time, architecture has persisted as one of the most profoundly important reflections of culture. Whether we consider monumental structures such as the Roman Coliseum , Notre Dame and Taj Mahal or modern icons such as the Empire State Building , Sydney Opera House or Guggenheim Museum , we see each building reflecting the story of the time, and how that iteration of culture wished to project itself to the future. Architecture also persists through our infrastructure from bridges to public spaces and even the very layout of our cities themselves. In this sense, one could consider architects as being the arbiters of our future history. There are so many Architecture companies nowadays, how do you choose architecture services in Michigan that will create an iconic design that will reflect the story, history and future of your business? How did architecture become so central to our experience of being human? We discuss the very nature of architecture itself, how it relates to culture and topics ranging from the nature of cities, how buildings influence our lives and the future of architecture itself. In recent years, Ms. Thorne has also led the architecture selection process for various public institutions, such as the Barnes Foundation of Philadelphia and Columbia College-Chicago , among others. Additionally she has written numerous articles for architectural journals and encyclopaedias. She undertook additional studies at the London School of Economics. Most recently, in he was made a Member of the Order of the Companions of Honour. The practice has worked " or is currently working " on a wide range of projects including: The practice is also participating in the Greater Paris project , which looks at the future of the city as a more integrated metropolitan region as it faces the social and environmental challenges of the 21st century. Mohsen Mostafavi, an architect and educator, is the Dean of the Harvard Graduate School of Design and the Alexander and Victoria Wiley Professor of Design. Wiesenerger Professor in Architecture. He is a consultant on a number of international architectural and urban projects. He studied architecture at the AA, and undertook research on counter-reformation urban history at the Universities of Essex and Cambridge. What is the fundamental purpose of architecture? Architecture exists to create the physical environment in which people live. What is the built environment? Mohsen Mostafavi] Architecture should fulfil multiple criteria. One of its purposes is to itself. A lot of people believe to some degree, in the autonomy of architecture as a discipline which means that part of the purpose of architecture is to construct new forms of knowledge that relate to the enhancement and advancement of the discipline itself. In a way, this is inseparable from the performance or performativity of architecture in terms of its responsibilities to engage with the society at large. There is, in a sense, a purposive dimension to architecture which really provides the symbolic ideas of habitation and- broadly-serving the humankind. To what extent is architecture art or science? This is a discipline which draws on psychology, sociology, economics, politics and so many more areas. I am reminded of my time working at the Art Institute of Chicago. Architecture in that sense was a curatorial department in a major art museum. Within

the museum itself, there is a hierarchy and with my colleagues we sometimes joked that the more useful art is- the more you can walk on it or sit in it- the less it was considered an art and the lower down the totem pole it was! Architecture on one hand is considered an art and is studied as such. It is strange in the sense that architecture is not truly the creation of an individual or collective for the purpose of research, contemplation or beauty but has the purpose of responding to functional needs. That takes it beyond the realms of art into other fields of human existence [Richard Rogers] It has to be both! How does architecture relate to wider culture? It is certainly part of how we see ourselves, and part of how we see the world. The unique aspect of architecture is that in its physical incarnation of buildings, it may last for hundreds and hundreds of years. Architecture is created by people! The concept of contemporary is one that is fully implicated in contemporary tradition, practices and ideas. There is therefore a symbolic dimension to architecture which leads it to become a manifestation of those themes. Therefore, as a form of art practice as a cultural production it is obviously the manifestation of the spaces within which we see practices and lives taking place. Does every piece of architecture accept these responsibilities? For me however, that responsibility is not in question. Whenever you collaborate on a project which involves multiple agencies and participants- like people playing jazz together- each player contributes to the tonality, sound and experience of the overall. In that sense, architecture as a cultural production has the responsibility to be of them time, but represent the time. We have to be aware of the responsibilities we have for architecture as a framework for social action. In that way, there is a reciprocity a connection.. What do you feel makes great architecture? It somehow touches the people who use it and live in it it somehow touches the human soul. I realise these phrases sound somewhat utopian, but truly good architecture has the ability to relate to individuals in a very profound way. That is a quality which cannot be deciphered into scientific terms or quantified- but is something we all know when we experience a quality building or a space that somehow goes beyond being functional and is- somehow- very special. It is- in some ways- monumental. When you enter that building however, you know that it was made for the people that visit it and work there. At one level, this could be something very simple even a wooden hut in your garden. It is an artistic practice to the extent that it involves new forms of creativity and creative thinking. At the same time, we are deeply conditioned by our knowledge of science. Science is not purely seen in a rationalistic sense, but also in the context of natural sciences. We cannot then see the worlds of art and science as so inseparable but rather as fields of available knowledge and practices that are open to us. I think the relationship of art to practice is very important. If we look at the act of drawing as a way of imaging as opposed to assuming you have a scientific knowledge of a field that you are replicating. What have been the most significant eras in architecture? If I had to say what the greatest change has been in my more than 50 years as an architect? It is sustainable ecology. It has made tremendous changes to architecture not enough but still impactful. If we go back through history to the beginning of the modern movement, the big change came in the form of the steel frame in Chicago, the lift and the telephone. [Mohsen Mostafavi] We are very aware of distinct periods. When we now reflect on the medieval period, the renaissance or the baroque. Many of the qualities that we find in baroque architecture are or at least should be of incredible relevance to what we do today. Surely the purpose of teaching history in context of architecture is to make that material alive, make it present and to be inspired and learn. Today we are more influenced by the tradition of enlightened thought- simply because there is a greater connection between the philosophies of that period and the notions and concepts of modernity and modernism. I think one of the most wonderful periods of architectural advancement was the baroque. How is architecture influenced by the political, economic and social zeitgeist? This often worries me. In recent years there has been too much misuse of architecture to create a narrative that is outside the built environment. Many times we see that politicians or other people seek to build a monument to something, or create a show of power. They are asking architecture to do things that go beyond what the true values of architecture are. An icon is something that evolves through popular acclaim or acceptance and develops over time or may be the result of a special event or a moment in history. To ask an architect to create an icon for a city, or an economic renaissance, is missing the point. The first purpose of architecture is to create habitat and to fulfil the needs of society or individuals for places to work and live. The purpose of architecture is not to create a monument to help someone get elected or to get them on a cover of a

magazine. What is the relationship to the function of a space to its design and aesthetic? If a building is well-designed, it of course functions well! The materials used are appropriate – it works with nature in terms of energy, light and use of resources – it creates spaces that somehow go beyond just functioning well. It has to do with the structure, materials, purpose, context and function of a building. If someone were to ask me what design was? I would start with the assertion that design begins by knowing what question to ask – reformulating a question. When an architect is asked to design a certain building or space, the first thing should be to ask what is needed? This leads to a process of introspection which asks much broader questions – do we really need an airport? Design is first asking a question, and then creatively find the best answer. That answer is often not the most obvious or the most commonly used, and may involve pushing the envelope and thinking a different way.

## Chapter 3 : The Building | MIT Architecture

*Questioning the traditional boundaries between cities, suburbs, countryside and wilderness, this issue of AD explores emergent types of public space in low-density.*

Meeting the Ground[ edit ] Meeting the Ground Bacon argues that this second element is where built mass meets the ground to act as a pedestal for built form. This pedestal allows the involved to scale buildings and relate their size to one another. Bacon points to buildings that utilized staircases as pedestals in the Renaissance period, and notes that many of these were placed at the focal point of cities, such as city squares and town commons. He argues great places have prominent points in space that are identifiable work to interplay with other elements. Recession Planes[ edit ] Recession Planes Recession planes are used in urban form to heighten dramatic power of structures. This is done by allowing the involved viewer to have a reference to scale, frame and position relative to the viewer. Design in Depth[ edit ] Design in Depth Relating two arches to one another allows the involved viewer to understand the depth of buildings, provide scale for that depth, and identify egress areas. Designing in depth creates urban movement, that allows space to be understood from multiple perspectives. It also lends further credence to the determination and coherence of scale. Ascent and Descent[ edit ] Ascent and Descent By varying levels of floor, designers have the ability to toy with emotions of the involved viewer. Upward movement has can symbolize power, achievement, or anticipation. Downward movement can symbolize the depth and grandeur of space. Bacon argues that as citizens change levels, new aspects of the urban form reveal themselves and as mechanical design elements work to replicate sequences of urban form. Furthermore, these two aspects of the same element exist in duality and also aid in creating spatial tension. Convexity and Concavity[ edit ] Convexity and Concavity Much like ascent and descent, these mirrored aspects of the same element heavily rely on one another. Working with the depth of built form, convexity and concavity act as connector and divider of urban space. They inform the volume of urban form and can be taken advantage of to make urban form more dramatic. Bacon argues that our urban built form should be reflective of our human scale and aid in establishing a connection between built environment and man. If this is done artfully, buildings and their relationship to man benefit urban form. Ed Bacon Foundation[ edit ] The Ed Bacon Foundation [3] was established in to advance and preserve his vision and legacy as set forth in this book. The New York Times.

**Chapter 4 : Travel Channel United Kingdom**

*Cities of Dispersal (Architectural Design) Author: Date: 16 May , Views: It describes this new form of urbanism: decentralised, in a constant process of expansion and contraction, not homogenous or necessarily low-rise, nor guided by one mode of development, typology or pattern.*

Why do people move to Hollywood? They want to be in movies. Why do they move to Wall Street? They want to be in finance. In the best cases, cities enable citizens to pursue their aspirations. Cities enable people to pursue their hopes and dreams, and they do it more effectively and efficiently—in terms of time, resources, and capital—than other alternatives. As the world urbanizes, significant debates arise as to what the future of cities should look like, how cities should be planned and organized, and how cities can help improve the quality of life for new residents. These discussions expand on and often challenge theories from the past century, a period that fostered significant changes in approaches to urban planning and the subsequent cities that emerged. People in the Middle East inhabit parts of cities that were founded over 2,000 years ago. People in Europe inhabit parts of cities that are around 1,000 years old, and people in older U.S. Living in a time-tested neighborhood, with all sorts of locational and functional advantages, more than compensates for the limitations of living in a centuries-old building. For the future of cities to thrive, people need to re-examine and evaluate the benefits of such advantages. In the 20th century, urban theorists were certain that the conditions of modern times—replete with telephones, cars, and other inventions—were dramatically different than anything that had come before. They rejected existing standards and practices, many of which had been honed through centuries of experience and trial-and-error. Instead of building mixed-used neighborhoods with houses close to shops, schools, civic centers, and workplaces, planners at the time used zoning to separate functions, which in turn increased traffic congestion. Technologies change quickly; people change more slowly. The things that attracted people to cities in Renaissance Italy, Reformation Holland, and Industrial England still tend to attract people today: In an era that seems to constantly strive for the new and the novel, cities remind society of certain fundamental aspects of humanity. If the 20th century was the age of the automobile, the 21st century will be the age of IT. If the car was an agent of dispersal, computer technology is even more ephemeral. Yet why are so many leaders of this technology—the Googles, the Twitters—moving into city centers? Because their employees want to live there, not in a hermetic spaceship somewhere in suburbia, not in the car for a two-hour commute, not in a remote location connected only by technology. People want to be together with easy access to family, friends, and companions; they want places to shop, places for recreation, places to eat and drink. The role of infrastructure, ultimately, is to help support the desires and aspirations of the people who live in a community. In the right plan, a bike lane or a sidewalk might be more than enough to meet their needs. This is what many cities, particularly in Europe and certain parts of the U.S. Mobility, in and of itself, only becomes a primary focus when the fundamental functions of everyday life are fragmented and spread apart, which was the 20th-century model. In the end, the integrated mixed-use city is simply more efficient than one where things are compartmentalized and spread out. Time spent driving can be spent on leisure activities. Energy used to move tons of steel and plastic to and from far-flung developments can be used to provide much-needed services. And money spent on highways can be spent on other ways of enriching the lives of residents. Key to achieving this goal are cities: Twentieth-century theories suggested that each new technological advance will have radical and significant impacts on the planning, design, and operation of cities, and each new generation will demand new and different city forms. History suggests the opposite. Time-tested, tried-and-true patterns and approaches have an amazing capacity to absorb new technologies and still address the fundamental reasons why people move to cities: They provide people with places to live, work, and play and the means to pursue their individual and collective goals.

**Chapter 5 : Rafi Segal | MIT Department of Urban Studies and Planning**

*Questioning the traditional boundaries between cities, suburbs, countryside and wilderness, this issue of AD explores emergent types of public space in low-density environments.*

More 0 For our annual cities issue, we analyzed two years of Metropolis coverage to identify the urban centers where architecture and design are flourishing. We take a critical look at 15 cities, examining their achievements and challenges and highlighting the advocates who are moving forward. Go enjoy Ace of Base. The Los Angeles Times reports that the number of large projects under construction is the highest in nearly a century. This has fueled ravenous residential growth. Angelenos have taken notice: The 1,foot tower is now the tallest building west of the Mississippi River, and the first L. Even Gehry has had a change of heart: In he was selected to create the L. Courtesy OMA But while the brick and mortar thrives, the city finds itself in desperate need of more public parks. Another even more pressing problem is the fact that there is a growing population of close to 58, homeless people in L. County, several thousand of whom live downtown. And never the two shall meet. The City of Angels has taken giant steps forward and made quantifiable progress in addressing its most dire problems. As for Glover, downtown L. At almost every turn, Copenhagen embodies the best of Scandinavian design philosophy: From the majestic row of wind turbines on the horizon, to the harmony of neoclassical and modern architecture, to the efficient transportation system down to the thoughtfully executed municipal trash bins that benefit the homeless, the Danish capital is a living demonstration of what good design can bring to a city. Not all experiments are triumphs, of course, like the maligned Inner Harbor Bridge a. Copenhagen remains a vital testing ground for sustainable, citizen-centered design interventions and an example to the rest of the world. It occupies a former rail yard along the Chicago River and is oriented around a series of freight cranes that loom over the landscape like Japanese monster movie titans. The redbrick company town of Pullman, declared a national monument by President Obama, may be the next frontier for a history lesson etched in the land, as its redevelopment is being spearheaded by the National Park Service. More ambitious still are the redevelopment plans swirling around the acre former U. But is there enough will? Courtesy Trunk Hotel Tokyo may be famed for its hyperactive skyline. But one particular type of structure is having something of a moment: As the countdown to the Tokyo Olympic Games draws near, the Japanese capital is in the grip of a hotel gold rush. From boutique design hotels to cloud-brushing skyscrapers, a string of new establishments have recently opened or are in the pipeline. Experts estimate a shortage of 10, hotel rooms if 40 million visitors show up in , as has been predicted. Recent openings include Ascott Marunouchi, with contemporary serviced apartments in a story skyscraper near Tokyo Station. Architect Kengo Kuma has also designed a new hotel with Mori Trust to be built in Ginza while also working on the new National Stadium. But perhaps the most head-turning new arrival is Trunk Hotel in Shibuyaâ€” just off fashionable Cat Streetâ€”which opened in May, filling a large design hotel gap in the neighborhood. I think this kind of Eastern design is effective when we think of a fluid new urban life. London, a mercantile city turned financial boomtown, is at a crossroads. But things are changing: But it certainly feels that way. This year the Crossrail project will see a soft opening as the Underground is connected to an entirely new track: Aboveground, experiments of a different kind of urban mobility have been seeded. This spring, Citymapper, the go-to travel application for the major cities of the world, tested its innovative Smartbus route. The Triennale hardly helped matters, producing devotional homages to the maestri of midcentury design rather than celebrating new talents. Today, however, Milan is slowly being catalyzed as a design city through interdisciplinarity, a powerful force that was suppressed here and elsewhere through the professionalization of the industry. Design absorbs and bleeds into art, architecture, publishing, curation, and food, both ideologically and logisticallyâ€”at times borrowing the mechanisms of the gallery system, at times integrating into community spaces with pragmatic outcomes. The most visible evidence for this is the rise of flexible workspaces, studios, and exhibition spaces. In this intensely social city, design is being challenged as an isolated and elitist field, and is transforming into an open territory for exchange among experts, enthusiasts, and amateurs alike. In a U. San Francisco is defined by its residential neighborhoods; its hilly topography and

microclimates accentuate the difference between Russian Hill and North Beach, the Mission and Noe Valley. In addition to the regulations, there is often a political minefield to navigate. The planning department has agreed to make the easiest reforms, suggested by a committee of the local chapter of the American Institute of Architects, to revise the design review process. Curbing the specter of discretionary review could embolden more projects. Courtesy Fletcher Studio But beyond process reform, what are some big moves that San Francisco could do to foster a design culture? Instead, it outsources most work to a prequalified list of 26 firms, which has included notables such as Studio Gang and BIG , as well as many microsize firms. Individual neighborhood groups have also organized to champion some high-profile public projects, generating discourse about what is good design. The design itself is being determined through an open competition managed by the local chapter of the American Institute of Architects. Art became a renewed concernâ€”as did architecture, design, and the protection thereofâ€”and a vast project for controllable floodgates, Modulo Sperimentale Elettromeccanico MOSE , was initiated. That was the s. Today, MOSE is almost operational, but the political ground has shifted significantly since work began. What might be less visible, however, is the homegrown resilience currently sprouting across the sestieri of the city. These enterprises, and others like them, attest to a renewed commitment to La Serenissima and a revival of her local creative community. Courtesy Creative Commons A near century-long process of dramatic, and sometimes traumatic, urban transformation has redefined and reinvented Berlin many times over. This gives the city a peculiar transienceâ€”everything is possible and always changingâ€”making it an incredible incubator for those in the creative industries. Tuition at these institutions, like most places of higher learning in Germany, is nominally freeâ€”even for international students. Berlin, New Tendency, Perret Schaad, Schindelhauer Bikes, and Michael Sontag are a mere sampling of the creative talents churned out by these programs. The scheme is open to many categories of workers from creative fields, architects and artists included. In an era of tightened bordersâ€”the U. Yet the city remains, for now, a landing place for those seeking a place to begin designing and creating. Situated along the High Line at 30th Street, the Shed boasts an eight-level base structure that holds two galleries totaling 25, square feet; a seat black-box theater that can be subdivided into intimate spaces; event and rehearsal space; and a creative lab for emerging local artists. Even as manufacturing has decreased, the city has risen as a major hub of nontraditional types of making: For creatives requiring a large studio space for physical works, that can be a setback that makes or breaks any entrepreneurial venture, and for the wider creative community it prevents socioeconomic diversity. In a statement about material culture today, works by 30 designers and artists from the city float above five tons of shredded plastic that will be recycled after the show. Courtesy Luis Young With its reinvigorated network of world-class museums, fairs, and galleries, Mexico City has in recent years branded itself as a prime cultural hot spot. But for its year as World Design Capital in , the metropolis of 22 million residents looks beyond the glamour to confront questions of social design, sustainability, and urban resilience. In , that was 40 percent lower than in China. One of his landmark projects, Pedro y Pablo, an experimental set of glass bowls blown into volcanic stone moldsâ€”which require 99 percent less energy to make than conventionally tooled moldsâ€”is now part of the permanent collection at the Cooper Hewitt, Smithsonian Design Museum. The Mexican Pavilion at the Venice Architecture Biennale sought to narrate the history of social participation in Mexican design. The structure was created by Tuux. However, working outside of large corporations and industries, these designers struggled to tap into economies of scale. The affordability of manual labor in Mexico has meant that these designers could gather teams of traditional craftsmen and artisans with few resources. But over time, it became obvious that some of these communities struggled to make ends meet, sparking social awareness among contemporary designers, who are starting to work toward fair redistribution of resources. This approach extends to architecture. Known for her innovative community engagement practices and untraditional use and reuse of materials, Montiel is part of a generation of Mexican architects who are looking at providing alternatives to the peripheral, low-quality housing around Mexico City built mostly in the s. Her project Common-Unity has become a celebrated example of public space rehabilitation. While a handful of practitioners in the city may reflect a positive shift toward social and sustainability awareness in their work, Godoy and Ballesteros agree that urgent change is needed at the educational level. And it looks like the private university Centro is paving the

way. In addition to an aesthetic traced by four centuries of history, Boston-based designers must also wrangle an uncommonly high level of urban density. Both are burden and birthright. It has helped promote adult literacy in Mali with a microfilm projector that uses a solar-charged motorcycle battery, and adapted discarded automobile headlights into an affordable infant incubator. MASS Design Group, across the street from Boston Public Garden, applies its expertise in architectural design, master planning, and landscape architecture to hospitals and other public facilities in over a dozen countries in Africa and the Americas. Courtesy Ben Gebo It is harder, although not impossible, for a designer to have an impact on the Boston skyline. Still, despite the density, there has been substantial development and building, particularly over the past three decades. Yet neither of these wildly successful—and aesthetically attractive—industry clusters has produced anything close to an original architectural idiom. The sleek glass facades and rectilinear residential towers—functional, attractive, and at times even decisive—speak with a neutral accent. Chanin School of Architecture at Cooper Union. As an architect, I thrive on constraints. But committees are not constraints. The city is blossoming with spaces where designers, engineers, and tinkerers meet. This is not just a place where design is happening. Courtesy Moonlighter Makerspace Miami is a city of surfaces, of flashy architecture and brag-worthy restaurant and hotel interiors. Its early reputation revolved around the adventuresome architectural work of Arquitectonica, the magnetic popularity of the Art Deco district, and the Technicolor lens of Miami Vice. Then came Philippe Starck, with his white-on-white lobby at the Delano, and developer Craig Robins, who began buying property in the Miami design district to lure in high-ticket home-design and fashion brands. But what about the other 51 weeks of the year?

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*To close the issue, guest-editors Rafi Segal and Els Verbakel curated a discussion with Stan Allen, Margaret Crawford, Marcel Smets and Sarah Whiting, and put some provocative questions to them: What constitutes public space in the contemporary city?*