PIONEERING AN OPEN ACCESS TO THE CITY



ARCH 3308 ARCHITECTURAL THEORY — THURSDAY 1.00-4.00 PM — CORNELL AAP NYC CLASSROOM — INSTRUCTOR MARIA F. CARRASCAL

CLOSING SESSION AND PRESENTATION OF "OTHER URBAN LANDSCAPES"

1-4 PM DIC 6

Using as reference the project "New Urban Landscape", which was a series of publications in single sheet newspaper format created by the Institute for Art and Urban Resources during the 1970s to communicate the artists' alternative and genuine perception of the changeable cityscape of Downtown Manhattan, a team of future architects will present their own publication "Other Urban Landscapes", on their critical understanding of the city-culture binomial in present-day New York.

GUEST CRITICS:

PAUL FABOZZI — VISUAL ARTIST, PROFESSOR OF FINE ARTS ST. JOHN'S UNIVERSITY

MARGARITA CALERO — SENIOR LEAD ARCHITECT PXWE WEWORK, PH D CANDIDATE ETSAS, PHOTOGRAPHER

SERGIO PARDO — ASSOCIATE DIRECTOR NYC DEPARTMENT OF CULTURAL AFFAIRS-PERCENT FOR ART PROGRAM

SPECIAL GUEST:

ALANNA HEISS — DIRECTOR OF CLOCKTOWER PRODUCTIONS, FOUNDER OF MOMA PS1 AND THE INSTITUTE FOR ART AND URBAN RESOURCES





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Pioneering an open access to the city situates us in a time when the dialogue between city and art was very much alive, exploring new and innovative fields. A lesser-known part of New York history constitutes an important source of knowledge for current theories and practices on creative city regeneration. During the 1970s, set against a dramatic backdrop of economic crisis, artists found a way to recycle their valuable urban environments and expand the confines of the public and cultural experience. They pioneered advanced research on the growing inactive/obsolete spaces of the city, and developed advanced methods to appropriate them for their purposes. New artistic platforms emerged from which the symbolic production was locally reformulated and the sites invaded were reactivated. Additionally, pioneer bottom-up and top-down procedures, actions and policies for expanding access to the city were then first tested.

In 1971, the brochure for the artistic event from which the *Institute for Art and Urban Resources* was born stated that "by allowing its artistic community involvement in urban landscape, disused and abandoned areas can be meaningful space." This perception was embraced by other artistic organizations such as *City Walls*, the *Public Art Fund*, the *Municipal Art Society*, *Creative time Inc.*, or the *Athena Foundation*, which, in their early years, would start an extraordinary recycling and reactivation of the social and urban decaying fabrics of New York City, while forging its **public and cultural identity** and its sophisticated conception of **urban heritage**. From the artistic invasion of SoHo to these experimental performances in the broader obsolete cityscape, this course covers a period around the 1970s revealing a city that would become more "alternative", "public", "temporary" and "cultural" than ever before.

Pioneering an open access to the city ultimately articulates a debate on the relevant role of creative communities in the development of contemporary cities, equally applicable today. It connects the iconic 1970s with the present context of **creative city-making**, where the micro scale, low-tech, low-cost practices and the engagement with culture and society have again re-emerged.

// The course combines lectures, bi-weekly readings and debates on current theories of creative city-making, and visits to pertinent sites in Manhattan, Brooklyn or Queens. Coursework includes research presentations on selected topics, and a photo-essay for an expected course exhibition using the strategies of pamphlet art –an updated version of the "New Urban Landscape" newspaper by the Institute for Art and Urban Resources (1975-1977).





December 10, 2018

Re: Dr. Maria F. Carrascal Pérez Escuela Técnica Superior de Arquitectura Universidad de Sevilla Av. Reina Mercedes, 2 41012 -Sevilla, Spain

To Whom It May Concern:

As the Gensler Family Sesquicentennial Executive Director of AAP NYC, I was pleased to welcome visiting professor María Carrascal to Cornell University's New York City center (AAP NYC) for the College of Architecture, Art, and Planning this fall '18 semester. Professor Carrascal was invited to Cornell University expressly to teach on her research topic, which focuses on creative urban practices in New York City during the 1970s. Appointed Visiting Lecturer in the Department of Architecture for the period of August 16th through December 31st, Professor Carrascal taught an advanced seminar entitled "Pioneering an Open Spaces to the City: City and Art Cross-dialogues on Space from the New York of the 1970s." The course was an offering in ARCH 3308: Special Topics in the Theory of Architecture.

The final review for the course was held on December 7th with a successful exhibition at AAP NYC: "Other Urban Landscapes". It included the participation of special guests: Alanna Heiss (founder of MoMA PS1 and the Institute for Art and Urban Resources), Paul Fabozzi (Acknowledged Visual Artist and Professor of Fine Arts), Margarita Calero (Senior Lead Architect at Wework, PxWe, NYC) and Sergio Pardo (Associate Director of the NYC Department of Cultural Affairs Percent for Art Program). Professor Carrascal was engaged in a number of related activities during her teaching, including field research, documentation, and organization of visits to pertinent cultural and institutional agencies. She also participated in academic events programmed at AAP NYC.

We have benefitted greatly from Professor Carrascal's intellectual and academic contributions this semester. Thank you for making her participation at Cornell University possible.

Should you have any questions, please contact me via e-mail at rwb43@cornell.edu or at my New York City office, 212-497-7597.

Sincerely,

Robert W. Balder

Gensler Family Sesquicentennial Executive Director

Bull

Cornell University

26 Broadway, 20th Floor New York, NY 10004

E-mail: rwb43@cornell.edu



"Other Urban Landscapes" Project. AAP NYC Cornell University. Final Presentation, Dicember 2018.

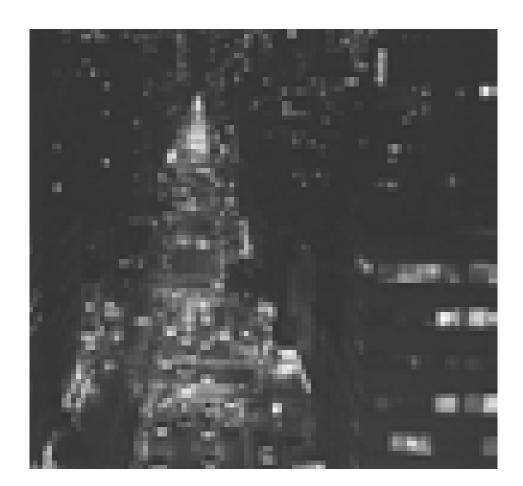


"Other Urban Landscapes" Project. AAP NYC Cornell University. Final Presentation, Dicember 2018.



With Alanna Heiss (MoMA PS1 Founder), and Sergio Pardo (NYC Percent for Art Program). "Other Urban Landscapes" Project. AAP NYC Cornell University. Final Presentation, Dicember 2018.





-NIGHT VISION-

Night Vision explores the contemporary urban landscape in the context of its night. New York City at night presents new urban conditions where time, ephemerality, rhythm, and experience become abstracted, distorted, and perceptually changed by effect of the dark of the night in battle with the light of streets, buildings, and technological artifacts. Night Vision aims to catalogue these new experiences through the technique of long term exposure photography, an experimental practice formed by Étienne-Jules Marey and Georges Demeny originally for scientific study of movement and rhythm that continued with light painting by artists in the 70s and in contemporary photography.

This photographic approach that these artists and scientists took towards understanding movement and rhythm are appropriated in Night Vision to reveal patterns and the "rhythm of the night" of New York City, describing different experiences such as the stillness of otherwise busy streets, moments of intense gathering, horizontality versus verticality, and overall uncover the phenomenology of otherwise intangible perceptions. Through these methods Night Vision's objective is to investigate the city at night as characterized by a different energy and spirit inherent and unique to Manhattan. Documenting the dynamic relationship between people, architecture, space, and the night through an appropriately abstract and sensory method builds an argument about how people behave, wayfind, see, hear, and make choices differently in New York City at night versus during the day.

Through the lens of Night Vision, the city begins to break itself into several distinct experiences that redefine behaviors and actions. By extrapolating these experiences into different compositions within the project, an understanding of the city at night is read through its vision as all a new city, an anticapitalist city, a still city, but a city still.

A NEW CITY

"At night... the streets become rhythmical perspectives of glowing dotted lines, reflections hung upon them in the streets as the wistaria hangs its violet racemes on its trellis. The buildings are shimmering verticality, a gossamer veil, a festive scene-prop hanging there against the black sky to dazzle, entertain, amaze."

- Frank Lloyd Wright, The Disappearing City 1932

When the profile of the buildings above merge and abstract themselves into series of glowing squares and rectangles; when those patterns of windows, lights, and streets are arranged in such a way distance becomes secondary; when the relentlessness of these patterns and rhythms visually begin to recompose themselves to conceive a city again: this is the city at night. While New York City during the daytime is often a commonly predictable visual experience, at night the city offers itself anew and reorients, or disorients, its inhabitants. The regular light of storefronts to one's immediate side, velocity of car headlights to the other, framed by the periodic streetlamp, backed by the "shimmering verticality" of the upper lights of unknown buildings in the distance. This is the visual landscape which Night Vision proposes is the kit of parts with which the city becomes redefined. The aural landscape mirrors these moments with consistent rumblings, inexplicable sounds, irregular hums and overheard conversation which in tandem to the visual aspects of Night Vision help complete a whole portrait of how a new night city is created.

The project follows new ways of thinking about the city through alternative visions such as Gordon Matta Clark's City Slivers (1976), which documents video of the city through manufactued thin frames. Through this technique, Matta Clark offers a new reading of New York through small slices of its experience, selectively presenting some aspects of the city while blocking and removing others. Night Vision documents the city towards a new reading in the same vein of reflection through moving image, a reimagining of the urban landscape under the influence of its night.

ARCHITECTURE, ART AND PLANNING NYC CORNELL
PUBLICATION FOR THE COURSE:
"PIONEERING AN OPEN ACCESS TO TEH CITY. CITY AND ART
CROSS-DIALOGUES ON SPACE . NEW YORK IN THE 1970S"

"New Urban Landscape" was originally a series of publications in single sheet newspaper format created by the Institute for Art and Urban Resources to communicate the artists' alternative and genuine perception of the changeable cityscape of Downtown Manhattan. Artists such as Klaus Rinke, Dan Graham, Peter Barton, Lucio Pozzi, Max Neuhaus and architect Bernard Tschumi were part in this project. They used conceptual photography, happenings, environmental art and other small site-based projects to express their ideas, which were finally captured in these publications.

In present-day New York, a group of architects of the future, aware of this publication and of the valuable source of knowledge that the 1970s would be for current creative practices, create their own "Other" Urban Landscape publication based on their critical observations of the city-culture binomial.

Instructor: M.F. Carrascal | ARCH 3308 ARCHITECTURAL THEORY ARCHITECTURE, ART AND PLANNING NYC CORNELL UNIVERSITY Director of AAP NYC: Robert W. Balder 26 Broadway, New York, NY 10004.

AN ANTICAPITALIST CITY

"I love New York, even though it isn't mine, the way something has to be, a tree or a street or a house, something, anyway, that belongs to me because I belong to

-Truman Capote, Breakfast at Tiffany's 1958

New York City revolves around money. As SoHo transformed over the past decades from a more open and accessible artists hub into a higher end luxury shopping destination, so has the one's proximity to the cores of the city been alchemized into a series of transactional opportunities. Yet night reexamines the capitalist agenda. What does it mean to move through the city when all the shops, stores, souvenir shops, tourist traps, and banks are closed? Who does the city belong to now? The city's proud identity as the trade and finance capital of the world becomes homeless alongside the ones who sleep on the streets and subways, while people picking through trash, hopping subway turnstiles, and moving uncaringly across empty avenues undermine the capitalist city of the day and give birth to an anticapitalist city of the night.

Night Visions inquires into this night landscape in a way parallel to 1962's The Wastelands of New York City, which acted an a preliminary investigation into the nature of commercial slum areas and their potential for redevelopment. Accordingly, the city at night presents itself as rather than a tangible and finite area of land in conversation with value but instead as a whole period of time and space open to flexible change and offering alternative futures.

A STILL CITY

"Cut off as I am, it is inevitable that I should sometimes feel like a shadow walking in a shadowy world. When this happens I ask to be taken to New York City. Always I return home weary but I have the comforting certainty that mankind is real flesh and I myself am not a dream."

- Helen Keller, Midstream: My Later Life 1929

The city barren of cars, closed parks, and empty squares is the expected condition of a city at night, yet these conditions often oppose the values and identity of the place. People at night behave differently due to this stillness and quiet, moving in tighter knit groups, beelining for destinations, ignoring daytime pedestrian standards, and largely abandoning a typical sense of surroundings.

While William H. Whyte's Social Life of Small Urban Spaces offers an analysis of how people behave and interact on sidewalks and plazas, how would his analysis differ if looked at through a dichotomy of day versus night? The social life of nighttime urban spaces as affected by its relentless stillness is explored through Night Vision where the urban fabric blends with time to give perspective into unexpected scenarios and lives of the night.

A CITY STILI

A Happening is an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace... The Happening is performed according to plan but without rehearsal, audience, or repetition. It is art but seems closer to life. "

— Allan Kaprow, Some Recent Happenings 1966

A new vision of New York City as defined by its night mode must acknowledge the landscape as remaining true to the character and qualities of a city. Some aspects endure from day into night: taxis still roam, stoplights and crosswalks still cycle, and most publicly, Times Square's flashing advertisements and lights flicker seamlessly from dusk till dawn no matter the audience. Through the filter of the technological artifacts which pervade contemporary city life, the everyday construction of perception is altered. Perhaps the phrase about New York as "the city that never sleeps" is really about its environment, buildings, and light.

Night Vision approaches this restless city looking for its identifying happenings, a term coined by Allan Kaprow to refer to public experiences with performance, encounters, and their evolutions. As a project and documentation, Night Vision embodies the essence of a happening, as a series of recorded spatial conditions and the bodies and things which inhabit and perform within the different scales of the city. Night Vision is a gesture which aims to present a new look at our contemporary city and its life, exposing its intangible atmospheres and attitudes to its urban realities and happenings.

-GREG KELLER, 2018



OTHER URBAN LANDSCAPES #6 GREG KELLER
-BASED ON THE 1975 PUBLICATION PROJECT "NEW URBAN LANDSCAPE" BY THE INSTITUTE FOR ART AND URBAN RESOURCESARCHITECTURE ART PLANNING NYC CORNELL



OTHER URBAN LANDSCAPES #3 CHARLY KRING
-BASED ON THE 1975 PUBLICATION PROJECT "NEW URBAN LANDSCAPE" BY THE INSTITUTE FOR ART AND URBAN RESOURCESARCHITECTURE ART PLANNING NYC CORNELL



OTHER URBAN LANDSCAPES #2

MARIA DING

-BASED ON THE 1975 PUBLICATION PROJECT "NEW URBAN LANDSCAPE" BY THE INSTITUTE FOR ART AND URBAN RESOURCES-

ARCHITECTURE ART PLANNING NYC CORNELL



-STREET AS A CANVAS, CITY AS A GALLERY-

Re-fabricated vandalism is lifting freedom of expression and creativeness in the neighborhood.

Murals are often a sign for a creative space, giving public the impression that the neighborhood is interactive and free. Current murals in New York City are unaccountable and becoming greatly popular for people who tries to find place to express themselves. Many of them concentrated in SoHo and Nolita district in Manhattan, forming an outdoor mural gallery to the neighborhood. There are several interesting differences that is worth to be observed between this 'mural gallery' and traditional gallery architecture such as MoMA and Chelsea Galleries. Murals on the street of SoHo and Nolita are not only serving viewers delivers their spontaneity and freedom into the neighborhood, creating a public sphere of expressions and creativeness.

Street as a Canvas

Contemporary street murals were influenced from graffiti, one of the hip-hop subcultures that thrived during 70s and 80s. Graffiti was a visual form of vandalism and illegal self-expressions. This illegality of these expressionism could not contribute any positive aspects to public as they refused to be treated as 'art'. A famous graffiti tagger, Katsu refers that graffiti is not an art, but a vandalism to promote crime. But founders of the mural culture including Keith Haring in 70s was seduced with the expressionism and spontaneity of such graffiti, transferring its spirit into their own form of art on the street. This reformation of the graffiti culture resulted in a new art field ultimately created new form of art gallery.

Keith Haring, when he came to New York in 1978, was particularly inspired by the beauty and spontaneity of the graffiti he saw in the subways. Graffiti spoke of a world that was hip and streetwise, creative and spontaneous and underground. He left numerous artworks remains on the New York street offering public a free access to his art pieces. "One day, riding the subway, I saw this empty black panel where an advertisement was supposed to go. I immediately realized that this was the perfect place to draw...I was learning, watching people's reactions and interactions with the drawings and with me and looking at it as a phenomenon". Keith Haring realized how he is free in his expression would transfer to public with bigger and diverse

The biggest reason for graffiti treated as a form of vandalism is that they were drawn on private owned properties. Though it is quite same as Keith Haring drawing on the street wall, he was fortunate to have a supporting curator and developer like Tony Goldman. They have become a fore founding example of how graffiti and mural can become a legal art form. "Meanwhile, graffiti has risen in prominence as a legitimate art form, beginning in the 1960s and most recently with the contributions of street artists such as Banksy and Shepard Fairey. Some property owners may find themselves fortuitous recipients of "graffiti" they deem art and want to preserve in spite of graffiti abatement ordinances and sign regulations requiring the work's removal." This is when graffiti and Mural became treated as one of the categories of art, successfully being exhibited in named galleries in MoMA.

City as a gallery

Now gaining the title of a legal art form, the street murals are being organized and refined to become a new form of museum. The example can be Street Museum of Art (SMoA), where they state the form of traditional museum can be re-organized on to street, bringing the art to public with better accessibility and expecting vibrant reaction and interconnections. They states, "As

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the rest of the art world begins to accept this urban medium, it is only becoming more apparent that street art inevitably resists containment. The question then should not be how can this inherently public art movement be modified or replicated in order to fit within the confines of a museum, but rather how can the current model for contemporary art museums be reexamined to conform with the energy of street art?" . If series of street murals be a single organism of a museum, what would be so different from traditional museums? Apparent examples of art galleries could be the adjacent major gallery of MoMA or Chelsea

MoMA is consisted of multiple sectors starring diverse exhibitions. These divisions are secluded from each other, connected by an architectural membrane, forming a single art museum. Visitors can enter the museum through a single route and get access to these divisions. Chelsea Galleries are actively using outdoor circulation. Mostly concentrated between 20th to 27th street, each gallery is featuring different themes, exhibitions and artists. They are actively using NYC grid as their main circulation route, treating themselves as an individual section of a bigger gallery called Chelsea.

Street Murals in SoHo and Nolita is sparsely dispersed around the districts. The art works are exposed to the street, no interior container needed. There are no constraints except for wall ownership approval, literally using city as a canvas. One can eat in front of art works, touch it, play music and dance in front of it. The freedom and democracy of how these artworks display is influencing the viewers in a lot different way than the MoMA or Chelsea galleries are doing. The spontaneity and non-constraints of these artworks are delivering the viewers freedom as well. It also can be the anchor points to the neighborhood, really intruding into the daily life of the neighborhood.

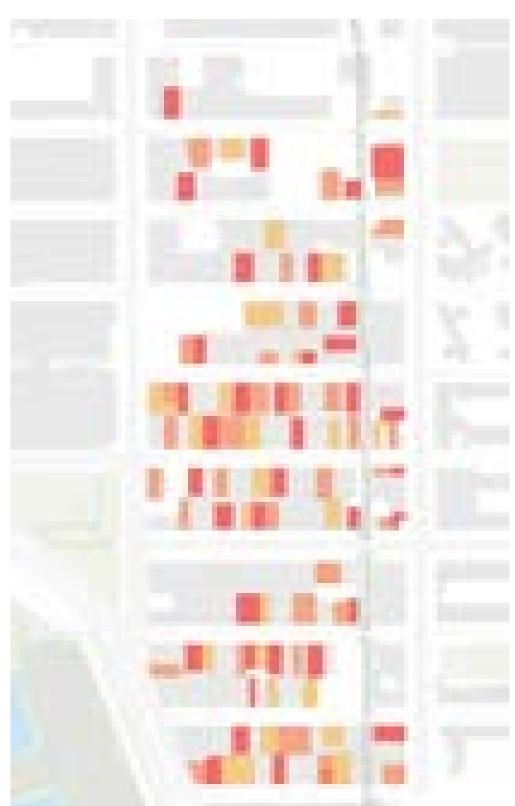
Creative Milieu

The mural gallery is re-fabricating the neighborhood into the "creative milieu." Cafes and restaurants are introduced along with famous mural points, making the neighborhood in demand for more creative industries corresponding to the murals. According to Maurizio Carta who wrote about 'Creative Cities' in 2007, Creative Milieu is a local system that attracts creative classes, capable of producing the region's own identity and culture. Murals are one of the identity of SoHo and Nolita by phisically displaying artistic works to the public on the wall. Tourists and artists come to these regions to see the murals and this creates economic demand for more creative industries which in this case, restaurants, galleries, shops and cafes. Furthurmore, these owners sponsor artists to draw more murals on their wall, creating the whole looping system between the mural and local

The very essence of the graffiti is on vandalism, far from publicfriendly art pieces. Spirit of the graffiti was reincarnated as a form of art which is a contemporary mural. The vandalism of graffiti has been reformed as a new category of art, successfully adjusting into one of the public art. The murals are now a "tag" of a creative milieu serving the public, instead of an individual. When graffiti was a sign of unlawfulness and disorder, mural is a sign of artistic freedom and democratic expressionism. The 'tag' of creativeness brings people to public sphere forming a creative milieu, as a new form of an art gallery that is more interactive with our daily life.



OTHER URBAN LANDSCAPES #5 HAYDEN LEE -BASED ON THE 1975 PUBLICATION PROJECT "NEW URBAN LANDSCAPE" BY THE INSTITUTE FOR ART AND URBAN RESOURCES-ARCHITECTURE ART PLANNING NYC CORNELL



Chelsea Galleries



Locations of Murals in Nolita and SoHo

conventional art museum, art works are sorted by their themes and artists and displayed in different divisions connected by single architectural envelope. Chelsea Galleries, however, is dispersed in the urban grid of Manhattan, offering visitors distinctive themes and artists at different spaces that are connected by outdoor circulations. Between 20th street and 28th of Chelsea, more than 200 art galleries are acting as different divisions of a larger art museum. Whereas the themes in MoMA are seperated by walls and floors, themes in Chelsea Galleries are seperated by streets and buildings. The urban allocation of murals are similar to that of Chelsea Galleries, but even more exposed to outdoors.

Murals in SoHo and Nolita are dispersed in the urban grid as well. Visitors can have similar experience like the Chelsea galleries except the art work is exposed to the public facing the streets. More remarkable difference, However, is that the murals are selfreproducing. When major murals were created by famous mural artists sponsored by the owner of the wall, graffiti taggers or mural artists draw their work nearby to expose their work to larger public. This phenomenon results in creating a street corner full of murals whether they are official or unofficial, forming a similar spatial quality like the divisions of MoMA and single art gallery in Chelsea. Consequently, SoHo and Nolita has identical spatial program and circulation to that of MoMA and Chelsea Galleries, though they are more exposed to public even within the circulation between the art works.



The Gun Chronicles by GR x Time Bowery Mural



Thanks by Adafn and FillingGloba 73 East Houston Street



242 Mott Street



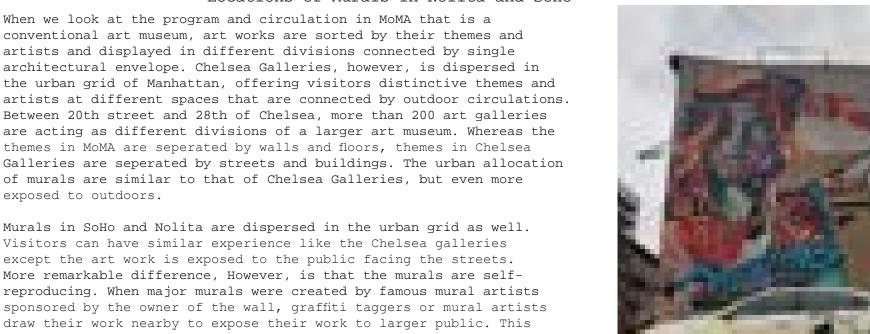
OBEY by anonymous artist 235 Mott Street



The Spring Lounge Shark by ZITO



Audrey Hapburn by Tristan Eaton



Gigi Hadid by Tristan Eaton 389 Broome Street

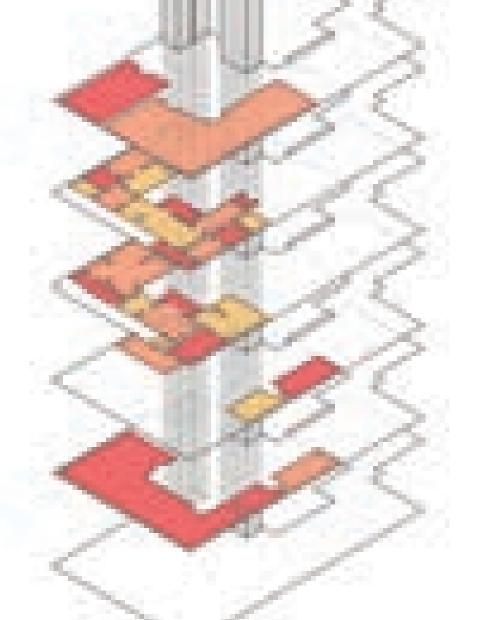
188 Lafayette Street



Project CAT by Sonny 389 Broome Street



Boom Box by Nick Walker 188 Lafayette Street





Skeleton by Gianni Lee 188 Lafayette Street



Comfort to Everything by CY 214 Lafayette Street