

# WILDERNESS URBANISMS 4

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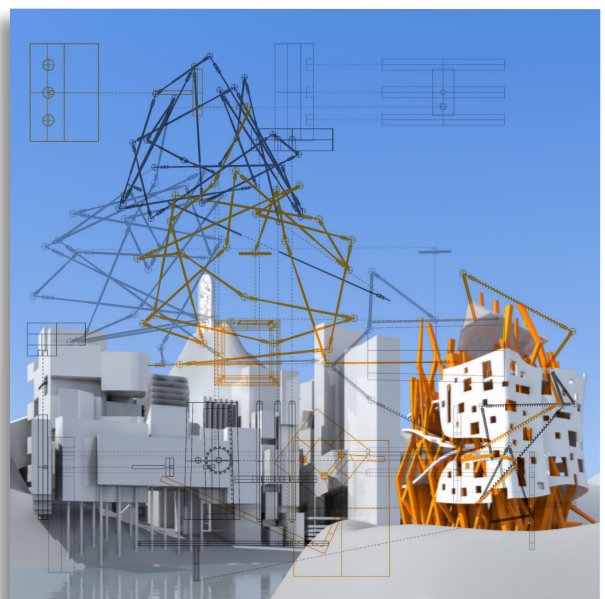


“The second and third generation of settlers had somehow lost their nerve. Things were not going well. These children were in ‘grave doubt’ about what the great errand had been... a divinely inspired social solidarity in the face of great adversity, the ‘possession of land without being possessed by it.’”  
Catherine Ingraham

How do memories of architectural fabric emerge through found material in a disorienting context? How do we recreate the familiar with fragments and imperfect material to find order in a wildered-state?

Wilderness Urbanisms fosters the design of a comprehensive architectural project for a synthetic new world condition. This advanced design studio incorporates a critical urbanist ideology into a collaborative, mixed-media design methodology, allowing new models to emerge organically. Exemplifying design-as-research, the assignments are designed to meditate upon the interdependence of individuality and community. The course assumes these Wild-Urbs methodologies to be pedagogically timeless yet transformative, ancient yet also contemporary.

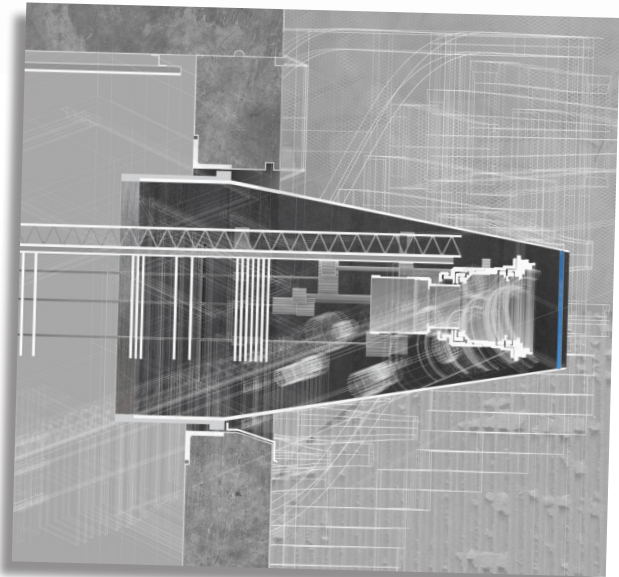
The Wild-Urbs timeline is divided into four parts: city, building, detail, and integration. The course begins by proposing the city as a complex political organism that exposes the inherent ingenuity of citizenship: of ephemera and routines interwoven throughout an architectural enclave. As such, Wild-Urbs considers morphological, phenomenological, environmental, and infrastructural aspects of the city. Urban analysis and form-making enable students to engage with a specific urban site by distilling and complicating their accustomed views of “order” in the city. This urban-research phase explores accessibility in a literal and conceptual sense by encouraging students to capture and reorient the city relative to their own diverse perceptual faculties.



“... disciplinary practice should be redefined [by] the intellectual [as] a savage practice—a wild practice... une Pratique Sauvage.”  
 Gayatri Spivak

We begin as a team, rifling through existing urban, architectural, and detail fragments, literally cutting and gluing them together to assemble A rich, fictional “sacred original.” Then, each member takes this artifact into the wilderness of their imagination to find something wild. The student combines analytic discoveries with their advancing ingenuity to generate a comprehensive architectural project, replete with structural, mechanical, and material systems; bound intimately to an urban site. The expectation is that each student will articulate a sensibility for detailed enclosure by way of tectonic, experiential, and auratic posturing. The implication is that “world-making” is possible even at the scale of the fastener. Students will develop skills to read generic urban qualities and thereby operate in a global context with a heightened sensitivity to accessibility and environmental constraints.

“...Wildness has no goal, no point of liberation that beckons off in the distance, no shape that must be assumed, no outcome that must be desired. Wildness, instead, disorders desire and desires disorder. Beyond the human, wildness spins narratives of vegetal growth, viral multiplication, dynamic systems of nonhuman exchange.”  
 Jack Halberstam



**SCHEDULE**

**Q1 - BROKEN CITY**

URBAN DESIGN  
 8/29 - 9/19

**Q2 - VACANT HOUSE**

BUILDING DESIGN  
 9/21 - 10/12

**Q3 - STITCHED SKIN**

DETAIL DESIGN  
 10/17 - 11/4

**Q4 - CULTIVATION OF PERCEPT**

COMPREHENSIVE DESIGN  
 11/7 - 12/6

1":256" XRAY PLAN / SECTION	1/64" XRAY PLAN / SECTION	1/64" MODEL
1/16" SITE SECTION / PLAN	1/4" XRAY SECTION / ELEVATION	1/4" MODEL
1 1/2" XRAY PLAN / SECTION AT GROUND	3D XRAY DETAIL DRAWING	1 1/2" MODEL