

BUENOS AIRES STUDIO





The Buenos Aires Studio

Arch 201 Spring 2008

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When Le Corbusier sketched a proposal for Buenos Aires in 1929, he visualized a business center on an island in the Río de la Plata that would serve as an iconic presence for travelers arriving by boat. Although it was superficially similar to his orthogonal abstract proposal for the Ville Contemporaine (1922), Le Corbusier's scheme for Buenos Aires was as site-specific in its way as his curvilinear plan for the undulating hills of Rio de Janeiro: vertical towers that were a conceptual response to the meeting of the *pampas* and the river in a single line stretching across the horizon to infinity in both directions. The seemingly endless horizontal expanse of the *pampas* has an urban counterpart in the dense sprawl that is contemporary Buenos Aires. Located on the southern shore of the Río de la Plata, the third largest metropolis in South America, with a population of about 13 million, Buenos Aires is the capital of Argentina, a country that once had a bright future, but has seen its prospects dimmed by political and economic turmoil. Variousy described as the most cosmopolitan, most beautiful, most European city in Latin America, Buenos Aires is a proud but faded city plagued by poverty, pollution, and decaying infrastructure.

Study Area: Riachuelo

Continuing the investigation of the relationships between architecture, infrastructure and urban waterways previously explored in Xochimilco, Mexico and in the Tamanduatei River Basin in São Paulo, Brazil, the Buenos Aires Studio will concentrate on the floodplain of the Río Riachuelo, the river that defines the southern boundary of the Buenos Aires federal district as it flows from western Buenos Aires into the Río de la Plata estuary, through fourteen *barrios* that are home to 3.5 million people. Factories and open garbage dumps located on its banks pollute the Riachuelo, and numerous illegal sewage pipes discharge directly into it.

Site

The program site is located in the Barracas area of Buenos Aires, a district, in the southeast part of the city located between the Ferrocarril General Manuel Belgrano railroad and the Río Riachuelo. The name Barracas comes from the word *barraca*, which refers to a temporary construction of houses using rudimentary materials. The project site is bounded by Alvar Nunez to the east, Vespucio to the west, Daniel Cerri to the north and Rio Cuarto to the south. Two regional winds exert a great influence on the Río de la Plata and the climate of Buenos Aires: the *pampero*, a wind which blows from the south to southwest, and southeasterly storm winds called *sudestadas*. When it is most powerful, the *pampero* drives the water from the river onto the Uruguayan

coast, so that the water level drops on the Argentine side. During the Spring and Fall, the *sudestadas* prevent the waters of the Riachuelo from reaching the Río de la Plata, causing frequent floods in low-lying areas like La Boca and Barracas.

Program: Urban Water Strip

To reverse the southward direction of urban expansion, cleanse the waters of the Riachuelo and stimulate economic growth, the city of Buenos Aires intends to rehabilitate the river's edge

The establishment of a sports, working and recreation strip along the river, with an emphasis on water sports in particular, may help Buenos Aires launch a successful bid to become the first Latin American Olympic city. The city intends to locate its new water sports infrastructure along the Riachuelo in a park that will be both productive and recreational, venues for water sports located within a water farming and/or hydroponic park. The specific farming component might be related to energy production, fresh water vegetables, fish, or any combination of these and is meant to give work to the people inhabitant living in the informal settlements along the river.

You are asked to design facilities for the following water-sports:

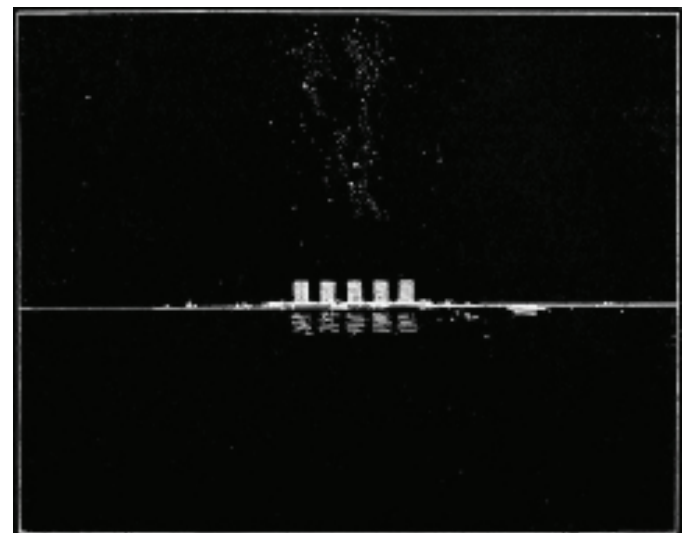
- swimming
- diving
- synchronized swimming
- water polo
- rowing
- kayaking
- sailing

A regulation Olympic swimming pool is 50 (164')meters long and 25(82') meters wide, with 10 lanes of 2.5(8'-2+7/16") meters each and a minimum depth of 2 meters.

Rowing lanes are 13.5 (44'-3+1/2")meters wide and 2000(6561' -8+3/16") meters long.

Diving pools are 100 feet long, 50 feet wide, 14 feet deep at the deep end and 3 feet deep at the shallow end.

Lockers for men and women approx. sqft 5600/
4 WC, 4 basins and undressing area of approx
1200 sqft Consult De Chiara and Callender *Time*



Saver Standards for Building Types, . New York: McGraw Hill Book Company, 1980.

Method

1) Urban Transfers

Latin America has been the site of human cultural transfers, absorptions and transformations, resulting in a hybrid world that is at the very essence of its identity. Working within this tradition, the Wind and Water Studio will develop two urban transfers defined as transformations of urban fabrics to be transferred, absorbed and redeployed on our site. Working in five groups of three students each, from Google Earth you will select an urbanized area of Buenos Aires the same size as our site and apply to the outline of our site using digital photo-collage, then locate the area in Buenos Aires from which the image was taken, analyze and survey it photographically, and research historic, economic and social information associated with it. The area selected should have an open space – a plaza, park or vacant lot - and one large building - institutional, commercial, cultural or industrial, if possible adjacent to major infrastructure such as highways, rivers, railroads, or any combination of these. You should select the transfer area with some conceptual idea about its future use: whether the site should remain industrial; become a , mixed-use or a high-rise zone, with more green space, or a larger grained urban texture.

You will not be required to retain your own transfer for the rest of the semester and may choose the urban texture of a different group for your design project, or from any other city - somewhere in the Bay Area, or the place where you may be spending your holidays, and apply it to the site. This will help to give you a better sense of the scale for both places and provide you with a second transfer option.

2) Survey

The area immediately adjacent to the Buenos



Aires site will be divided into sections to produce a photographic survey and a large digital model of the surrounding urban context. The pieces will be assembled to build a large digital model of the area surrounding the BA site.

3) Photography

You will record at least 10 individual photographs (frames) with the following themes:

- a) water
- b) sports and recreation
- c) farming ,

4) Architectural Research

To make an architectural guidebook for use by the studio while in Buenos Aires, four groups of three students each will research and locate significant buildings by the following architects, as well as buildings and sites of significance in the urban history of Buenos Aires:

- Clorindo Testa
- Wladimiro Acosta,
- Raúl Prebisch,
- Antonio Vilar
- Mario Roberto Alvarez
- Manteola, Sanchez Gomez, Santos and Solsona (MSGSS)
- Antonio Bonet, Juan Kurchan and Jorge Ferrari Hardoy(Grupo Austral)
- Sallaberry y Santos
- the Urban History of Buenos Aires

Divide the tasks to avoid any conflicts or duplication of effort and send me an e-mail with your specific assignments.(you may divide the group in general background information, locate specific Ns of buildings on the map. All information has to be placed on landscape-formatted 8.5x11 sheets in 10pt Arial font. Leave 2” clear on the left-hand side for binding. Completed guidebook sheets should be emailed to all of us by December 7th.

5) Urban Film Primer

The making of a film, like the creation of a work of architecture, involves knowledge of a new world divulged gradually over time. The relationship of the viewer with the work is established through a choreography of scenes and spaces which eventually reveal the completed whole.

Thematic Structure

When composing and editing a film, it is advisable to have a plan, to make rules about the film in advance and decide how you want it to look and unfold over time, and then stick to it. A strong conceptual structure will help you to select and organize the very rich material in the footage that you record

Time

Consider temporal distortions such as pacing, rhythm, chronology, juxtaposition, inversion, suspension, contraction and expansion, prolongation, freeze-passage and transitions, narrative overlaps, simultaneity, memory, nature and technology, linear, time: historic, cyclical, repetitive, ritualistic

Layers

Consider social and economic stratification, modernism and classicism, formalism, colors, affinities and contrasts, transparencies, boundaries, borders and frames, cropping, and close vs. far space, deep and flat space, active and passive, calm and frenetic. Consider space, depth of field, themes, motifs, density, time, place and placeless-ness, intricacy, transparencies, superimposition, landscape, ecology , water, power, cultural

landscapes, civic and historical structures, streets, light and shadow, narrative overlaps and simultaneity, multiple levels of understanding, degrees of complexity.

Travel

Students will depart for Buenos Aires by Monday, January 14, 2009 at the latest and return to Berkeley by Monday, January 21st. Instruction begins on Tuesday, January 22nd.

Budget

Departmental funds in the amount of \$500.00 per student will be available to subsidize travel expenses. At present, return airfare to Buenos Aires is approximately \$1100.00; food and lodging are relatively cheap by American standards. Hostel International Cards are available from STA for about \$10.00.

Entry/Exit Requirements

A valid passport is required for U.S. citizens to enter Argentina. U.S. citizens do not need a visa for visits of up to 90 days for tourism and business. U.S. citizens who arrive in Argentina with expired or damaged passports may be refused entry and returned to the United States at their own expense. The U.S. Embassy cannot provide guarantees on behalf of travelers in such situations, and therefore encourages U.S. citizens to ensure their travel documents are valid and in good condition prior to departure from the United States. Different rules apply to U.S. citizens who also have Argentine nationality, depending on their dates of U.S. naturalization. For more information, check the Argentine Ministry of the Interior web site at www.mininterior.gov.ar/migraciones/. Most dual nationals are permitted 60-day visits. Dual nationals who stay beyond their permitted time are required to depart on an Argentine passport.

http://travel.state.gov/travel/cis_pa_tw/cis/cis_1130.html

SCHEDULE SPRING 2009:

TRAVEL TO BUENOS AIRES JAN. 12-20th

Jan	w1	wed. 21	Introduction/
	w2	mon. 26 wed. 28	present elevations and 3d digital models of your area +food sequences diagrams of both existing conditions and site intentions.
Feb	w3	mon. 02	Internal pin-up of transfers/collages with section through Sao Paulo and site(including elevation) at 1/60" + diagrams& revised food sequences Present films at 5 0'clock
		wed. 04	Present (cannibalized) perspectives focusing on two scales: a person viewing the garden/farm and the pavilion in the landscape.
	w4	mon. 09 wed. 11	net over 3d transfer /collage & folded landscape over transfer /collage desk-crits
	w5	mon. 16 wed. 18	Revised Plans/3d schematic volumetric proposition desk-crits
	w6	mon. 23 wed. 25	Review /Invited guests plans+ sections ,1/ 30 perspectival sequences of people seeing the site from train and experiencing it at ground level. Present transfers, food sequences, diagrams, film stills Plans & sections of selected building area at 1/16
March	w7	mon. 02 wed. 04	present building systems , material , structural, code concepts. desk crits
	w8 w9	mon. 09 wed. 11	Plans & sections of selected building at 1/8" desk crits
	w9	mon. 16 wed. 18	Mid Review/ Invited guests desk crits
		mon. 23 wed. 25	Spring Recess Spring Recess
April	w 10	mon. 30 wed. 01	½" detail selection desk crits
	w11	mon. 06	¼" section through selected areas of the building

	wed. 08		desk crits
w12	mon. 13		Interim Review: ¼"=1'-0" sections (has to include reading area)
	wed. 15		1/8"=1'-0" plans + 1/8" model, 1"=30'-0" context model Alternatives to desk crits
w13	mon. 20		Start final model
	wed. 22		desk crits
w14	mon. 27		Presentation mock-ups
	wed. 29		desk crits
May	w15	mon. 04	desk crits
		wed. 06	Final Review/ Invited guests
	w16	mon. 11	Last day of Instruction

SELECTED FILMS

FILM TITLE: *BUENOS AIRES VICEVERSA*, YEAR: 1996

DIRECTOR: Alejandro AGRESTI Media Center DVD 6900

FILM TITLE: *EVITA* Evita (1997). Madonna stars as Eva Peron, who rose above childhood poverty and a scandalous past to achieve fortune and fame. (Video F2849.P37 E9 1997; DVD F2849.P37 E9 1998) Media center DVD 2675

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