“A detective without a lead” - H.M. Crickenberger

“Empathy is the nature of the intoxication to which the flaneur abandons himself in the crowd. He…enjoys the privilege of being himself and someone else as he sees fit. Like a roving soul in search of a body, he enters another person whenever he wishes.” – W.

“Uncertain places...are situated between two speeds of transit, acting as brakes against acceleration or penetration” - P. Virilio

“Taking a walk is a haeccity…fog, glare. A haeccity has neither beginning nor end, origin nor destination; it is always in the middle. It is not made of points, only lines. It is a rhizome.”
- H.M. Crickenberger
Introduction

To understand the city and the condition of urban life itself, we must understand the nature of spaces that are outside, on the edge, or in-between those of normative city life. These places -and the states of being they engender and may come represent- will be examined in the form of the bridge through the sensibility of the contemporary flaneur, the alert but detached stroller or rider who randomly samples and savors the city as a series of disjunctive fragments.

"Inspiration is no more than the kinship of things…that meet inside one's head." - R. Musil
Project

Design a ‘bridging’ or ‘embridgement’ for an urban intersection in the city of Chicago. The project will accommodate:

- the movement of pedestrians, cyclists, and vehicles.
- a 10,000 square foot green or ungreen urban space for a purpose of your choice.
- 40 dwellings/workshops of approximately 800 square ft each. These may be multipurpose and combined into large units.
- parking for twenty cars
- a transit stop

The student may appropriate up to 20,000 square feet of adjacent land.

Expression

Each of these components may be unitary or sequential, integrated or separate, adjacent or fused. Open space and the dwellings may be suspended or embedded, on land or spanning a void.

Expression of any or all components may be of function, ceremony, structure or of local or regional cultural significance.

Points of View

The sensibilities and' points of view’ of all urban constituents should be addressed, including: the stroller, the boatman, the driver, the passenger, the cyclist, the boatman, the bridge dweller or operator. The student may choose to premiate one or several of these points of view.

Environmental Engineering

The project needs to respond to movement and changes in level of water and the ecology of the site. Water harvesting and the use of alternative forms of energy, including the movement and heat of vehicles, are encouraged.

In undertaking this project, bear in mind the following:
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In undertaking this project, bear in mind the following:
1. The bridge, space and dwellings may be considered:
   - A threshold of geographical or historical significance
   - An entity dedicated to a specific activity.
   - A seamless connector/ extension of adjacent fabric or urban system.
   - A fragment of an imaginary system
   - The suspension of an urban system.
   - A disruption or eruption of movement or awareness.
   - An acceleration or deceleration of movement or awareness.
   - A monument
   - Non stationary or stationary

2. The space may be:
   - Unitary or sequential, integrated into other components.
   - Green or ungreen
   - For a particular or general purpose
   - For groups of individuals or the city as a whole

Sites

(to be announced and posted)
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Objectives

The polis depends on connections, both physical and social and our knowledge of each other. How we interact is therefore as important as interaction itself. How do we as individuals, retain the sense of the human condition, the unfiltered sense of others?

To examine and create a guideline for contemporary urbanity the project will investigate the interdependence of individual and the urban environment. Like the coral which builds and is, in turn, formed by the coral reef, we must read the city as the mold within which life is cast.

The studio intends to question the fundamental concept of specialized single use urban components in general and the bridge as a specialized transit conduit in particular as well as the current preoccupation with technological communities and physical isolation of individuals. To do so, we focus on the essential condition of the embankment and the potential “embridgement” of urban culture as well as fabric.

"We are all bridge-and-tunnel people." - R. Koolhaas
The sensibility of the flaneur was first identified by Baudelaire in the mid 19th century and re-defined by Walter Benjamin in the early 20th. A “Botanist of the Street”, the flaneur immerses himself in flickering haphazard encounters with the city. He is both alert and detached. He views himself as a connoisseur of these experiences; he uses the city as a way of refining his sensibility and confirming his identity. Roaming the urban environment, he is deliberately aimless; he deploys leisure to satisfy a desire for effects. He samples as he wanders, regarding all he encounters as picturesque: stimulating contrasts that enhance his sensibilities. He takes pleasure in shifts in textures of sound, smell, fashion, time of day and extrapolates narratives of entire lives of those who with whom he shares a glance. All is taken out of context, for the Flaneur is the context. He hovers, beguiled but not engaged; He entertains infinite possibility but takes no action. He hovers, beguiled but not engaged, suspended in a state of heighten awareness: a netherworld within which the real and imaginary, the sensual and the analytical, blur and merge.

This condition can be seen as parasitic narcissism or a plausible mechanism for negotiating his relationship with the metropolis-for asserting the importance of the individual in the face of overwhelming and seemingly meaningless activity.

The modern flaneur is mobile, enhanced by the prosthetics of the bicycle, the bus and the car.
So too, the bridge can be a rupture or release from the typical complexity of the city that engenders a moment of heightened sense of wonder or detachment. It can be experienced as a sustained threshold or moment of entry, as a liminal space that negotiates the conditions of adjacent urban communities, as a simple link or a symbol of the community or city as a whole. It reveals the city to be surface, as one strata among many and engenders other archetypal edge conditions like the embankment or waterfront, experienced as a shadowy underworld of danger and social disintegration or, alternatively, as a tranquil place for leisure and romance.

The bridge can be seen as the by product of a systematic re-ordering of the city into a place of commerce that premiates the road over other types of conduits, like the river. An early specialization of function in urban design, the modern bridge dispenses with multiple functions of the city to resolve a conflict or a perceived break in the continuity of the metropolis. In this way the bridge forms the basis of notions of zoning and functionalism that underpins Modernism.
Readings

“If we see the city as a puzzle or a set of riddles, we believe ourselves closer to its heart when lost, of going nowhere in particular.” R. Harbison.

FICTION

Bierce, Ambrose  “Occurrence at Owl Creek Bridge”
Borges, Jorge Luis  “The Circular Ruins”, “The Immortals”  Labyrinths
Carver, Raymond  “A Small Good Thing”
Calvino, Italo  “Cities and Memory 3”, Cities and Eyes 1” Invisible Cities
Bowen, Elizabeth  “The Demon Lover”
Buzzati, Dino  “The Landslide” Catastrophe and other Stories
Musil, Robert  A Man Without Qualities
O’Connor, Flannery  “A Good Man is Hard to Find”
Poe, Edgar Allen  “The Man in a Crowd”
Pessoa, Fernando  “A Factless Autobiography” excerpt from The Book of Disquiet
Robbe-Grillet, Alain  “The Shore” from Snapshots
Susskind, Patrick  excerpt from Perfume
NON-FICTION

Benjamin, Walter, “On Some Motifs in Baudelaire” Illuminations

Benjamin, Walter “The Flaneur” The Arcades Project

Crickenberger, Heather Marcelle “The Arcades Project or the Rhetoric of Hypertext”

Simmel, Georg The Metropolis and Mental Life

Taleb, Nassim Nicholas “Why I Do All This Walking” excerpt from The Black Swan

Virilio, Paul Speed and Politics

Reference

Benjamin, Walter The Arcades Project

Baudelaire, Charles Les Fleurs du Mal “Une Passante”

Harbison, Robert Eccentric Spaces

Koolhas, Rem Generic City


UK Flood Risk Assessment for Surrey, “Guidance on Site Specific Flood Risk Assessment”

Nafus, Chale “Celluloid Connections” www.historicbridgefoundation.com/film

Robbe-Grillet, Alain The Erasers

Sitte, Camillo Der Stadttebau, (The City Designed According to Artistic Principles)

Didde, Rene, Interview: Chris Zevenbergen, Urban Design. See also “Competition For Dordrecht, Urban Flood Management. www.hollandtrade.com

Zucker, Paul Town and Square
**Film**

L'Atlantide (Feyder, 1921)

The Bridge (Steel, 2006) Documentary

Brief Encounter (Lean, 1945)

Bridge of San Luis Rey (McGuckian 2004)

Girl on the Bridge (LeConte, 1999)

The Lovers on the Bridge (Carax, 1991)

The Passenger (Antonioni, 1975)

The Tenant (Polanski, 1976)

Vertigo (Hitchcock, 1958)

Wings of Desire (Wenders, 1987)

**Exhibitions**

Mark Bradford, Museum of Contemporary Art, (through September 18th)
Role
Mr. Florian is responsible for architectural and interior design. Together with the client and project architects, he develops the program, concept and final form of all projects. He was recently made a Fellow of the American Institute of Architects and has received numerous awards including a National AIA Honor Award for the adaptive reuse of the historic Hyde Park Bank. His work has been published and exhibited in Europe, the United States and Japan.

Education
Paul Florian holds a Bachelor of Liberal Arts degree from Washington University in St. Louis (1973), a Diploma Degree from the Architectural Association School of Architecture, London (1978), and a Master of Architecture degree from the University of Illinois at Chicago (1982).

Experience
Before forming Florian Architects, Mr. Florian was the President of Florian Wierzbowski Architecture, P.C. He worked for Holabird & Root in Chicago and as a Project Architect at Sir Robert Matthew, Johnson-Marshall & Partners in London.

Teaching
Mr. Florian has reviewed and taught design at Yale University, the University of Illinois and Illinois Institute of Technology.

Professional Affiliations
Fellow, American Institute of Architects
President, Old Masters Society, The Art Institute of Chicago
Board of Directors, Architecture and Design Society, The Art Institute of Chicago
Past Vice President Programs, Architecture and Design Society, The Art Institute of Chicago
Board of Directors, Alumni Association, University of Illinois School of Architecture and Urbanism
Member, Arts Club of Chicago
Member, Chicago Architecture Club

Registrations
Mr. Florian is a member of the National Council of Architectural Registration Boards (NCARB) and holds architectural registrations in the states of Illinois, Michigan, Ohio, Wisconsin and Indiana.
EXPERIENCE

**Project Architect** | Alt Architecture + Research | 2010-Current | Chicago, IL

Alt Architecture + Research Associates is a Chicago based Architectural firm specializing in Communal Healing Environments for the treatment of PTSD.

In the role of project architect I am responsible for design decisions and follow through. My work includes, among other things, client meetings and consultation, engineering coordination and management of architectural staff of three persons.

Projects Include: Renovation and Mitigation of the Veterans Memorial Hall, Cedar Rapids Iowa

**Partner, Architect** | BuroMOCT | 2009-Current | Chicago, IL

BuroMOCT is a design and research practice whose ambition is to conceive and develop quality spatial environments for people to inhabit. It looks to critically investigate these environments in architecture, urban design and landscape through research, writing and built work.

Publications include: BuroMoc 01 – Identity I Winter 2010, BuroMoc 02 – Memory I Winter 2011

**Architect** | Perkins + Will | 2006-2009 | Chicago, IL

Perkins + Will is a global architecture, design and planning practice.

Active in all phases of the architectural process. Along with design principals, I developed conceptual and schematic design on several projects, but was also responsible for exterior enclosure package and curtain wall coordination. Prepared bid and contract documents.

Projects include: Faculty Sports and Recreation Center, Princess Nora Bint Abdulrahman University for Women, Riyadh, Saudi Arabia – Cedar Ridge High School, Round Rock, Texas – VBF Condominiums, Chicago, IL.

**Architect** | Garofalo Architects | 2005-2006 | Chicago, IL

At Garofalo Architects my work focused on several speculative and planning projects addressing issues of expansion, suburban sprawl and building re-use.

Projects include: Big Picture Program, Palatine, IL – Harper Court Loft Housing, Chicago IL – Smart Museum of Art/Court Theater planning study, Chicago, IL.

**Architect** | Geoff Goldberg + Associates | 2002-2005 | Chicago, IL

Active from conceptual planning through permitting and contract administration. Developed house design through drawing and study models at the conceptual and schematic level. Developed the house during construction through on-site detail consultation with the contractor at least twice a week.

Projects include: Daiter Contemporary Gallery, Chicago, IL – House Dayton, Chicago, IL.

EDUCATION

**University of Illinois at Chicago** | School of Architecture | Chicago, IL

Master of Architecture | 2002

Graduate Teaching Assistantship, Full Scholarship

Rome Program Fall 2001

**University of Washington** | College of Architecture | Seattle, WA

Bachelor of Art in Architectural Studies | 1998

AFFILIATIONS

Licensed Architect, Illinois, USA | 2008

AWARDS AND HONORS

Citation of Merit, AIA Chicago, Divine Detail House Dayton, G. Goldberg + Assoc. | 2007

Citation of Merit, AIA Chicago, Interior Award House Dayton, G. Goldberg + Assoc. | 2007

Best in Show, Year End Show, UIC | 2002

James and Ann Nagle Fellowship in Architecture, UIC | 2002

Architecture Design and Scholarship Award, University of Washington | 1998

Department of Architecture General Scholarship, University of Washington | 1997

ACADEMIC

Guest Professor | ARCH 466 | Spring 2011 | University of Illinois at Chicago

Guest Critic | SITES Studio | Fall 2010 | School of the Art Institute of Chicago

Guest Critic | ARCH 359 | Fall 2010 | University of Illinois at Chicago

Guest Professor | ARCH 466 | Spring 2010 | University of Illinois at Chicago

Guest Critic | Thesis Review | Spring 2010 | School of the Art Institute of Chicago