

A Building Depository: New Temporal Accumulation of Subject Matter, Material and Memory.

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William Kinne Fellows Traveling Prize

Columbia University
Graduate School of Architecture Planning and Preservation

Abstract

I have identified a property located at 3975 NY-22 in Wassaic, New York. It is an old vernacular building, in a state of disrepair, and as a result, with a low financial value (\$30,000). I seek to acquire the building and care for it throughout the duration of my life (hopefully 60+ years.) I will wash its surfaces, replace its plumbing, document its changing face, look at the costs, travel to and from it. Sometimes I will sleep in it, work in it, think about it, be reminded of it. Over time I will make physical, architectural changes to the structure which support and enhance it. Within this building I seek to establish an evolving depository of analytical and compositional material which permanently resides within the building and is also about the building and site. I will produce books, drawings, architectural and financial models, photographs, schematics for architectural constructions, and sonic manipulations and recordings. This depository will be a place where subject matter and material are confused. This is not an investment in a property, and there is no financial return. This practice is not commissioned, as there is no client. I seek out purposeful, meaningful effort, in the pursuit of developing an alternative form of architecture practice that can listen to the forgotten, the remaining, and the quiet.

For this project I request the maximum sum allowable of \$2,500.00 USD. If I receive the *William Kinne Fellows Traveling Prize* through the *Columbia University Graduate School of Architecture Planning and Preservation* the total granted sum would be contributed to an escrow account for use towards the development of this project.

I seek funding from the *William Kinne Fellows Traveling Prize* for frequent travel to and from the site.

The traditional architectural practice works through a process of commission. A client decides that a structure is necessary in a certain place and an architect is hired through a contract to survey, conceptualize, and orchestrate the building of a structure. As a result, particulars such as fee, schedule, material, spatial quality, and organization often follow from this relationship. Many compelling projects have been realized through this structure—it is a structure that has been proven to work within the existing, dominant system for organizing capital, resources, and people. Architecturally exciting projects have also been demonstrated through what can be described as paper architecture. These works can exist beyond the constraints that typically define a transactional relationship, and as a result demonstrate a capacity to explore themes and ideas that may not be requested by a client in a commission-based practice. This proposal seeks to explore the potential for an evolution of both of these models for architectural practice. Through a hybridization of selected methodologies typically found in either paper or commissioned forms architecture practice and the incorporation of otherwise non-included elements of working with buildings, I believe it is possible to discover a unique context in which compelling works can be produced.

I believe that this form of practice should manifest as a site-specific depository of works which are realized on a rolling basis over a long duration of time, in-situ: thousands of models, drawings, photographs, books, or other materials produced over 50 or more years whose subject matter is a single site. This allows for two important aesthetic criteria to be met. The first is in the long-period tethering of work, and its production, to a single place. Through this action the life and psyche of the location and the practitioner begin to evolve together. Of particular interest to this project is that the artefacts which are produced will embody the intermingling of the past, present, and future of both structure and practitioner. An evolving but specific subject matter is declared up front as a center point in all subsequent works, such as in a long exposure portrait. The second aesthetic criteria which the depository model of practice allows is for a fundamentally different method for displaying and depicting works of art and architecture. The materials produced *about* the structure and its evolving life are stored *within* the structure. Typical means of presentation invariably orchestrate a duality between viewer and author and in so doing declare a boundary which separates work from non-work. Allowing materials to be displayed within their subject matter questions this boundary, and suggests instead that the edge between art and life is porous.

This proposal for a method of practicing architecture absorbs into its domain elements of both traditional commission-based and paper-based architectural practices. It also absorbs and activates elements of building maintenance which have not traditionally been a part of *either* form of practice. Cleaning, repairing, organizing, or documenting costs, expenses, bills are activated and collected as a both subject matter and material of the work. It also considers travel to and from the site, and the uprooting of the practitioner in the pursuit of visits to the site, to be a critical and evolving aspect of the project. This method of practice allows the intimate past of the building to be coincident with the intimate past of the practitioner. An interweaving of voices, tendencies, and responses to time passing, allowing a deep seeing of a place.

Described here are examples of tasks and outcomes which are plausible over the life-span of this project. However, the intention of the project is that these evolve over time and as a result could change.

Year 1.

I will produce drawings, models, photographs, books, or other documentations to survey the plot and its structures. I explore potential changes to the structure which allow for the further production of materials in-situ, clean the existing spaces, organize or dispose of waste. A digital portal is produced through which to view all documentations of the site. Interested individuals can book a time to come and view the materials in person. A catalog is produced at the end of the year serving as a status update.

Year 2.

I continue to produce drawings, models, and other documentations of the space. I observe and experience changes to environment after a year has passed. The digital portal is maintained, interested individuals can continue to book time to view further accumulating material, another catalog is produced.

Year 3.

Continued documentations, continued observations. The digital portal is further maintained, interested individuals can continue to book time to view the materials, and another catalog is produced.

Year 4.

All of the above is continued. A catalog is produced again. If financially possible, an improvement is made or architectural element is replaced.

Year 5.

All of the above is continued.

Year 10.

A number of improvements or small architectural changes have been made. Documentations of these. A catalog. Interested individuals continue to visit, their stay may occur over a number of days now—as improvements and architectural changes to the original structure have allowed.

Year 15.

The space overflows with materials. Many models, drawings, books, artefacts of all kinds have been produced. They find a temporally determined way to accumulate within all areas of the structure. Perhaps multiple incarnations of the depository mode of practice exist across the United States.

Year 20-50.

Perpetual and unrelenting production of materials about this structure. Tall and heavy stacks of paper, shelves and shelves of models, 50 photo books reside within the building. The long exposure portrait begins to take form.

Additionally a high level budget has been attached which describes in quantitative terms the duration of the project-life, the initial upfront costs associated with this project, and further typical maintenance costs associated with the project. Not included are budgetary requirements regarding improvements to the structure, or otherwise architectural changes. These will seek financing from other sources, such as personal funds, other grant contributions, or other parties. Shown alongside the cash flow overview are the *William Kinne Fellows Traveling Prize* contributions and draws. Travel costs, a critical aspect of this project, will be covered for just over 4 years throughout this project. These dollars will be applied at the beginning of this project where funds are less available and the uncertainty of the project is higher. As a result, the contribution would significantly de-risk the project and provide a return that benefits the project in a way outsized to its financial amount.

This proposal earnestly seeks judgement based on its merit as a forecast for the acquisition of a raw material, a building, with great potential to inspire artistic works over a long period of time. It is an atypical proposal as the boundary of the potential output is not easily classifiable by time or numerical tally. Additionally, it is important to emphasize the seriousness with which this proposal is written. The project is a durational work—and describes a sincere hope for a future context in which to produce material of artistic merit. Furthermore, it should be noted that while the projected costs of this project far exceed the maximum possible sum (\$2,500.00 USD) for this fellowship, a key additional value of an awarded fellowship to this project would be validation and support—allowing future grants to be pursued with greater credibility and legitimacy.

Please find attached a small bibliography of influential works, site reference, and cost projections.

Thank you for your consideration,

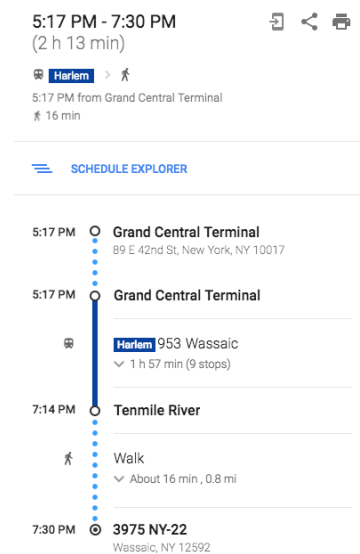
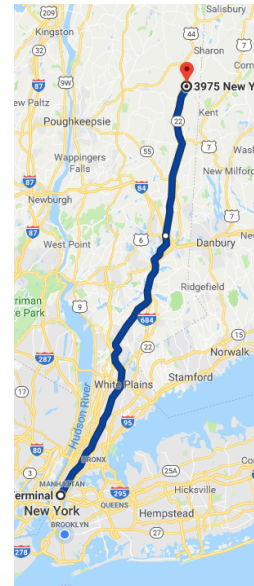
Taylor Zanke

M. Arch 2018
M.S. RED 2018

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4. Reser, Anna. *My Working Will be The Work: Maintenance Art and Technologies of Change*. The New Inquiry (2017). https://thenewinquiry.com/blog/my-working-will-be-the-work-maintenance-art-and-technologies-of-change/?utm_content=bufferabdf5&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer
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Site Reference



3975 NY-22
Wassaic, NY 12592

https://www.zillow.com/homes/for_sale/150804604_zpid/41.832671,-73.492355,41.746149,-73.615952_rect/12_zm/1_fr/

Summary Inputs			
Purchase Price		\$	30,000.00
Existing Square Feet			1,664.00
Travel Expense			
Gas Cost (Per Mile)	\$		0.20
Train Ticket Cost (Round Trip)	\$		25.00
Distance From NYC (Miles)			100
Project Term (Years)			50
Trips To Site Per Year			24

Budget				
Hard Costs	\$ Amount	\$ PSF	% of Total	
Purchase Price	\$ 30,000.00	\$ 18.03	35%	
Property Taxes	\$ 600.00	\$ 0.36	1%	
Project Term Travel Expense				
By Car	\$ 24,000.00	\$ 14.42	28%	
By Train	\$ 30,000.00	\$ 18.03	35%	
Total Hard Cost	\$ 84,600.00	\$ 50.84	100%	
Annualized Hard Cost	\$ 1,692.00	\$ 1.02	2%	
Soft Costs	\$ Amount	\$ PSF	% of Total	
Closing Legal and Fees	\$ 1,664.00	\$ 1.00	1%	
Work Production Expense	\$ 144,000.00	\$ 86.54	99%	
Total Soft Cost	\$ 145,664.00	\$ 87.54	100%	
Annualized Soft Cost	\$ 2,913.28	\$ 1.75	2%	
Total Hard and Soft Cost	\$ 230,264.00	\$ 138.38	100%	

Financing (Over Entire Project Term)		
Grant Financing	\$ Amount	% of Total
Kinne Travel Fellows	\$ 2,500.00	1%
Other Grant Financing	\$ 57,566.00	25%
Other Sources		
Personal Funds	\$ 57,566.00	25%
Other Raised Funds	\$ 57,566.00	25%

Supplies Inventory	
Recurring Purchases	\$ Unit Cost
Standard Reams of Paper	\$ 8.00
35mm Photographic Film	\$ 30.00
120mm Photographic Film	\$ 40.00
Model Making Materials	
Cardboard	\$ 10.00
Paper	\$ 10.00
Chip Board	\$ 10.00
Knives, cutting materials	\$ 7.00
Glue, Tape, Adhesives	\$ 15.00
Book Making Materials	
Glue, Tape, Adhesives	\$ 15.00
Paper, composites	\$ 50.00
Binding Materials	\$ 50.00
Printing, ink	\$ 100.00
Cassette Tapes, Recording Material	\$ 50.00
Cables, routing material	\$ 50.00
Recurring Purchases Sum	\$ 445.00
Occasional Purchases	\$ Unit Cost
Printer	\$ 500.00
Camera	\$ 2,000.00
Monitors, audio mixing	\$ 1,000.00
Recurring Purchases Sum	\$ 3,500.00

Yearly Summary									
Year	0	1	2	3	4	5	25	50	
Costs									
Pre-Project									
Site Purchase	\$ 30,000.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
Closing and Legal Fees	\$ 1,664.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
Hard Cost									
Property Taxes	\$ -	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	
Travel Expense									
Car	\$ -	\$ 480.00	\$ 480.00	\$ 480.00	\$ 480.00	\$ 480.00	\$ 480.00	\$ 480.00	
Train	\$ -	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	\$ 600.00	
Blended	\$ -	\$ 540.00	\$ 540.00	\$ 540.00	\$ 540.00	\$ 540.00	\$ 540.00	\$ 540.00	
Soft Cost									
Work Production Expense	\$ -	\$ 2,880.00	\$ 2,880.00	\$ 2,880.00	\$ 2,880.00	\$ 2,880.00	\$ 2,880.00	\$ 2,880.00	
Total Costs	\$ 31,664.00	\$ 5,100.00	\$ 5,100.00	\$ 5,100.00	\$ 5,100.00	\$ 5,100.00	\$ 5,100.00	\$ 5,100.00	

Kinne Draw									
Available Sum	\$ 2,500.00	\$ 2,500.00	\$ 1,960.00	\$ 1,420.00	\$ 880.00	\$ 340.00	-	-	
Drawn Sum		\$ 540.00	\$ 540.00	\$ 540.00	\$ 540.00	\$ 540.00	-	-	
EOP Balance	\$ 2,500.00	\$ 1,960.00	\$ 1,420.00	\$ 880.00	\$ 340.00	\$ (200.00)	-	-	