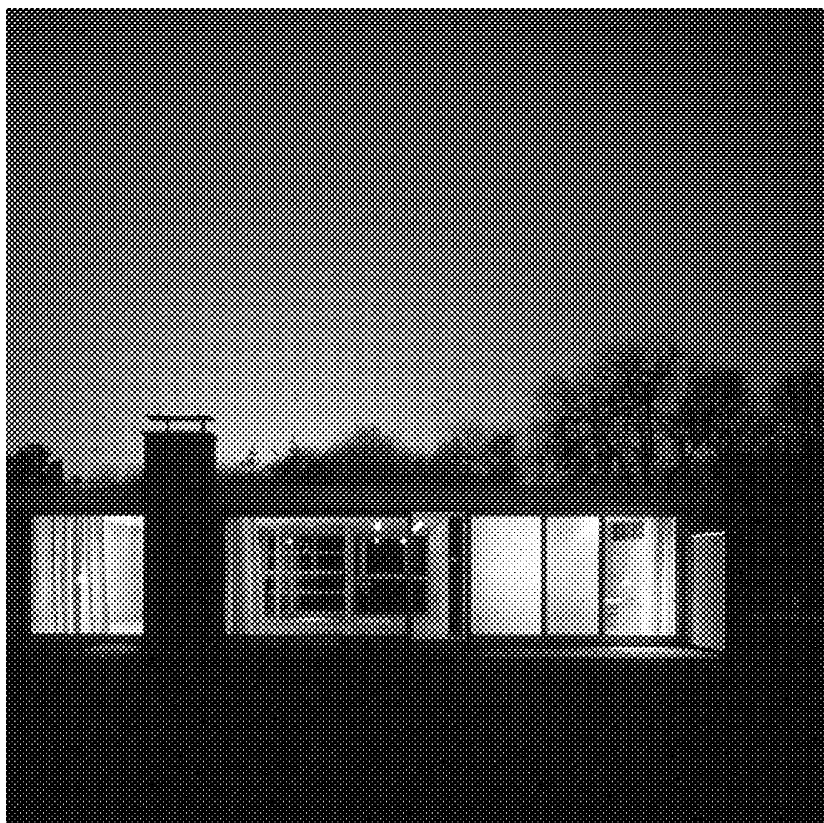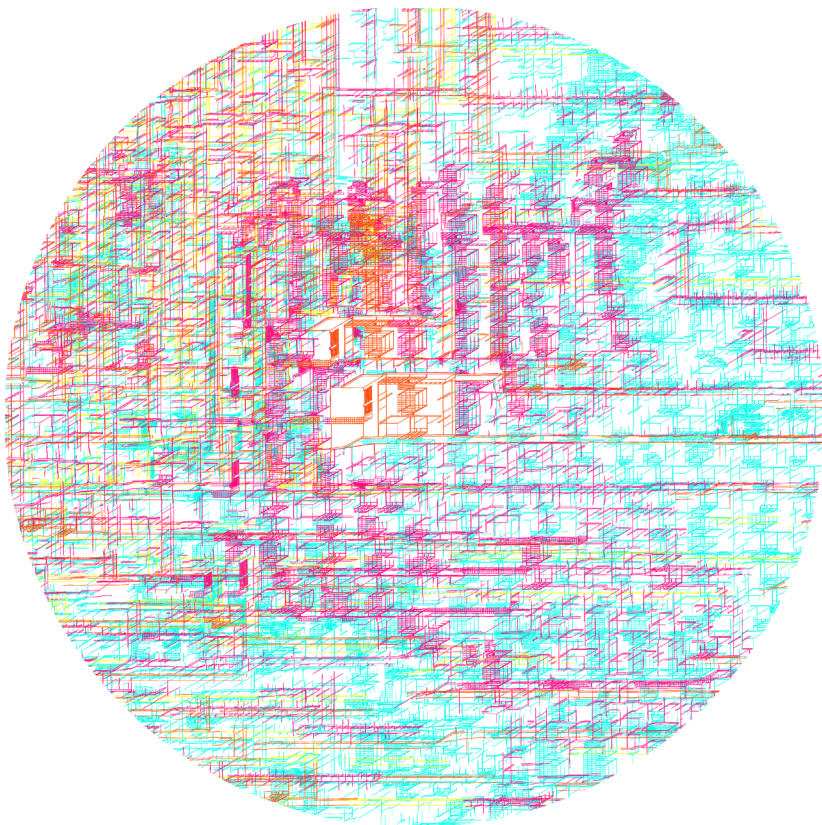# Office

Is directed by Andrew Santa Lucia (assitant Professor of Practice at Portland State University's School of Architecture), a Portland, OR based architect, activist, critic, and educator working at the intersection of interior architectures, representation/simulation, political activism and vernacular exchanges between people, buildings and cities. Office Andorus was co-founded with Miami natives (and best friends) Nathalie Guedes and David M. de Cespedes. Office Andorus connects design, pedagogy and criticism through the creation of plastic propositions for lifestyle - drawn, written, performed and/or built - to change the way our audiences receive and experience our architecture. In addition, Office Andorus aligns itself with several progressive social causes and attempts to create new relationships between aesthetics and ethics in a hope to reinvigorate architecture's contemporary potential.

Andorus

CIRCULAR DRAWINGS

OMA,
Patio Villa, 1984-88

Office Andorus,
Circular drawings, 2018

The nature of this drawing is unclear. Descriptively, it is a a cavalier projection of OMA's 1988 Patio Villa, otherwise known as the Dutch Section or Two Patio Villa's. Koolhaas used this modest project and others like it (Villa Dall'ava) to interject his work into a historical discourse via references (Mies and Le Corbusier.) Conversely, the work is also a built form of architectural criticism in that it engages architecture as an instrument of culture and a product of a discipline.

At its center, the drawing is not a drawing in that I did not actually draw lines to create it. Instead, it is an image of a drawing, a representation of a plausible act of drawing. Starting with the original cavalier projection by Koolhaas, I centered in on a Photoshop page and began using a computer vision clone tool called "Content Aware Fill," to produce three distinct layers of architectural drawing that used the original Patio Villa as an impetus. The Villa is kept in a red line color. Each subsequent layer is represented using pink, yellow, and turquoise line colors to show how the three operations created different, but eerily similar AI drawings of Patio Villa. The resultant drawing shows how architecture can organize the world around itself in cavalier projection. If New York inspired the interior urbanism of the Captive Globe, then Patio Villa marks an interior with urban ambitions, one that does not need the old world grid to reproduce itself into neat blocks. Instead, the emergent Villas (the most prominent repetitive element in this drawing and the original), replicate at an alarming rate, densifying a form of interior sprawl.

This drawing (which is not a drawing) frames an architectural ambition (interiors that organize the world at the scale of the city) that is rooted in an origin (whether primitive hut or .png file) and makes a case for new disciplinary tools (computer vision and AI already helps us through BIM, so why can't it serve architectural theory) in the production of an architecture for today.