The Andy Warhol Foundation for the Visual Arts, Inc.
The Open Workshop, The Right of Way is the Right to the City, 2015. Toronto, Canada. In collaboration with SurfaceDesignInc. Courtesy The Open Workshop.

PUBLIC PROGRAMS

OPENING NIGHT RECEPTION
FRIDAY, MARCH 9, 2018, 6–9 PM
SCREENING ROOM & YOUTH ARTS LOUNGE
Free with gallery admission
Celebrate the opening of The Open Workshop: New Investigations in Collective Form. Join us at 6PM for a presentation on The Open Workshop with studio principal Neeraj Bhatia, followed by a conversation with Lucía Sanromán, Director of Visual Arts.

ENVIRONMENT AS POLITICS: A DRAWING WORKSHOP WITH THE OPEN WORKSHOP
TUESDAY, APRIL 3, 2018, 4–6 PM
THE ANNEX & GRAND LOBBY
Free
Using a scroll from their exhibition as a base, members of The Open Workshop invite the public to draw the spaces of collectivity that they have experienced in their own lives.

ARCHITECTURE, THE CITY, AND THE OPEN WORK: A TALK WITH FLORIAN IDENBURG AND NEERAJ BHATIA
THURSDAY, JULY 12, 6–8 PM
SCREENING ROOM
$10
Join Neeraj Bhatia of The Open Workshop and Florian Idenburg of the firm SO-IL for a presentation on Umberto Eco’s The Open Work, an influential text for both firms.

Yerba Buena Center for the Arts (YBCA) is one of the nation’s most innovative contemporary arts centers. Founded in 1993, YBCA’s mission is to generate culture that moves people. Through powerful art experiences, thoughtful and provocative content, and deep opportunities for participation, YBCA is committed to creating an inclusive culture thatawakens personal and societal transformation. YBCA presents a wide variety of programming year-round, including performing arts, visual arts, film, video and civic engagement. YBCA venues include the Forum, Screening Room, Galleries and the Yerba Buena Center for the Arts Theater. For tickets and information, call 415.978.ARTS (2787).

NEW INVESTIGATIONS IN COLLECTIVE FORM

The Open Workshop, New Investigations in Collective Form is part of The City Initiative, a series of case studies by architects, designers, planners, and artists creating provocative work in the urban environment. It is organized by Martin Strickland, Exhibitions Associate, and Lucía Sanromán, Director of Visual Arts.

YBCA Exhibitions are made possible, in part, by The Andy Warhol Foundation for the Visual Arts, Panta Rhea Foundation, American Council of Learned Societies Public Fellows, and Surfacedesign. YBCA Programs are made possible, in part, by The James Irvine Foundation, with additional funding by National Endowment for the Arts, Davenport, and members of Yerba Buena Center for the Arts. Yerba Buena Center for the Arts is grateful to the City of San Francisco for its ongoing support.

Cover image: Courtesy The Open Workshop.

MARCH 9–JULY 29, 2018
2ND FLOOR GALLERIES
YBCA.ORG
#THEOPENWORKSHOP

THE OPEN WORKSHOP

The Andy Warhol Foundation for the Visual Arts, Inc.
what makes our cities more than a grouping of people who live close together. There needs to be something that holds us together as inhabitants of a city and makes us more than the sum of its parts.

**LS:** Would you consider the office more theory based, or do you work more actively in the built environment?

**NB:** I think right now we're interested in the last fifty years between practices that are more theory based, or do you work more actively in the built environment? That's one of the things that can have an impact, in very concrete ways, and change people's lives. There has been a growth in artists who have been active in the last fifty years between practices that are more theory based, and practices that are more concerned with form and structure, and are more focused on the idea that architecture involves humans.

**LS:** At YBCA you are creating an exhibition. What role does this project play in your work and practice?

**NB:** This exhibition marks a threshold moment for the office. We are reflecting on the last five years of projects and have been exploring five others—"Soft Architecture," "Green Architecture," "Water Architecture," "Light Architecture," and "Commoning." These forms are based on feedback, time, and program.

**LS:** As people move through the exhibition, what do you want them to hold on to?

**NB:** This exhibition is about understanding how to empower people and the natural environment to be more active in the space around them. As designers, we're trying to give people the tools to be more active in the space, to have more agency in the environment. This is a very important role in this emerging field of architecture.

**LS:** What do you play in it?

**NB:** In the last five years we've been exploring five others—"Soft Architecture," "Green Architecture," "Water Architecture," "Light Architecture," and "Commoning." These forms are based on feedback, time, and program.

**LS:** What role does this project play in your work and practice?

**NB:** I would say that there are two: the natural environment, and distinct sets of individuals who inhabit the environment. The architecture has typically attempted to control the physical environment and limit our options. This interactive field has both elements to it, as the installation involves those who engage with the field by customizing the objects, and themselves become an integral part of the experience. There's a nuanced interaction that can relate to their physical body. Then there is also a nature, which is represented through a series of plants selected for the show. The idea is that the dynamic properties of natural systems also can, and should, have a role in the design. So, architecture and water and grow over the course of the exhibition, their weights and positions change. It's something that's more passive than we'll see gradually, as opposed to active. We're trying to engage more actively in a shorter time period.

**LS:** Why is this exhibition titled New Investigations in Collective Form?

**NB:** Part of it is homage to a text by Fumihiko Maki, Investigations in Collective Form in which he describes giving up on the office. We couldn't resist, because YBCA's Gallery and Forum building was designed by Maki in the first place. In addition, we are exploring five others—"Soft Architecture," "Green Architecture," "Water Architecture," "Light Architecture," and "Commoning." These forms are based on feedback, time, and program.

**LS:** What role does this project play in your work and practice?

**NB:** In the last five years we've been exploring five others—"Soft Architecture," "Green Architecture," "Water Architecture," "Light Architecture," and "Commoning." These forms are based on feedback, time, and program.

**LS:** What role does this project play in your work and practice?

**NB:** I would say that there are two: the natural environment, and distinct sets of individuals who inhabit the environment. The architecture has typically attempted to control the physical environment and limit our options. This interactive field has both elements to it, as the installation involves those who engage with the field by customizing the objects, and themselves become an integral part of the experience. There's a nuanced interaction that can relate to their physical body. Then there is also a nature, which is represented through a series of plants selected for the show. The idea is that the dynamic properties of natural systems also can, and should, have a role in the design. So, architecture and water and grow over the course of the exhibition, their weights and positions change. It's something that's more passive than we'll see gradually, as opposed to active. We're trying to engage more actively in a shorter time period.

**LS:** Why is this exhibition titled New Investigations in Collective Form?

**NB:** Part of it is homage to a text by Fumihiko Maki, Investigations in Collective Form in which he describes giving up on the office. We couldn't resist, because YBCA's Gallery and Forum building was designed by Maki in the first place. In addition, we are exploring five others—"Soft Architecture," "Green Architecture," "Water Architecture," "Light Architecture," and "Commoning." These forms are based on feedback, time, and program.

**LS:** What role does this project play in your work and practice?

**NB:** I would say that there are two: the natural environment, and distinct sets of individuals who inhabit the environment. The architecture has typically attempted to control the physical environment and limit our options. This interactive field has both elements to it, as the installation involves those who engage with the field by customizing the objects, and themselves become an integral part of the experience. There's a nuanced interaction that can relate to their physical body. Then there is also a nature, which is represented through a series of plants selected for the show. The idea is that the dynamic properties of natural systems also can, and should, have a role in the design. So, architecture and water and grow over the course of the exhibition, their weights and positions change. It's something that's more passive than we'll see gradually, as opposed to active. We're trying to engage more actively in a shorter time period.