

커먼 어카운츠

COMMON ACCOUNTS

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Common Accounts is a conceptual design office. We channel broad cultural, technological, and historiographic material that passes under the radar of global design discourse into radical architectural propositions in construction and intellectual inquiry. Each of our projects emerges from a re-organization and re-imagination of the situations uncovered in our research.

Common Accounts About

> Design-Research Office Bragado & Gertler: Common Accounts Ltd., Toronto

Directors:

Miles Gertler (M.Arch, B.AS) miles@commonaccounts.online **Igor Bragado** (M.Arch, B.Arch, Registered Architect Spain) igor@commonaccounts.online



About Common Accounts

Miles Gertler (b. 1990, Canada) and Igor Bragado (b. 1985, Spain) founded Common Accounts in 2015. Ours is a conceptual design office that channels broad cultural, technological, and historiographic material that typically passes under the radar of global design discourse into radical architectural propositions in construction and academia. Each of our projects emerges from a re-organization and re-concentration of the techno-political situations uncovered in our research.

Our work has appeared in design institutions and press across the world. We are recipients of the Suzanne Kolarik Underwood Prize from Princeton University and have lectured in New York, Dubai, among the country's most influential practices. Ithaca, Toronto, Beijing, Seoul, and Istanbul.

Recent clients and collaborators include Moet Hennessy Louis Vuitton (LVMH) and Sephora, the National Museum of Modern and Contemporary Art of Korea (MMCA Seoul), Sackville & Co., The Cube Design Museum (Kerkrade, NL), the Seoul Bienniale of Architecture and Urbanism, Corkin Gallery (Toronto), and the Istanbul Design Biennial.

We are deeply involved in advancing the discipline and have written for and published work in the Avery Review, 032c, Anyone Corporation, and El Pais. Their work has been further featured in PIN-UP, e-flux, Dezeen, and T: The New York Times Style Magazine, Spain, where we were named



Clients and Collaborators

2016-2019







du Canada

Conseil des arts Canada Council

for the Arts



National Museum of

Modern and Contemporary Art, Korea















Team Bio

Common Accounts Curriculum Vitae

DEGREES

Miles Gertler

M.Arch, Princeton University School of Architecture

B.AS, University of Waterloo School of Architecture 2016

Igor Bragado

M.Arch, Princeton University School of Architecture

B.Arch, M.Arch, ETSABarcelona 2010

TEACHING

Miles Gertler and Igor Bragado: Visiting Lecturers

Cornell University AAP, New York City Studio 2018

Miles Gertler: Sessional Lecturer

Daniels Faculty, University of Toronto 2018-Present

Miles Gertler: Lecturer

University of Waterloo School of Architecture 2017

Miles Gertler: Assistant in Instruction

Undergraduate Foundation Studio with Paul Lewis Princeton University School of Architecture Fall 2016

Igor Bragado: Instructor Adjunct

Cooper Union Irwin S. Chanin School of Architecture 2017-2019

Igor Bragado: Coordinator of Lecture Series

Cooper Union Irwin S. Chanin School of Architecture Spring 2018

Igor Bragado: Assistant in Instruction

Graduate Studio with Hayley Eber Princeton University School of Architecture Spring 2016

AWARDS + GRANTS

Canada Council for the Arts Travel Grant

Miles Gertler Toronto, Canada October 2017

Design History Writing Prize 2017

Igor Bragado

Design History Society, London, England October 2017

Suzanne Kolarik Underwood Prize

Miles Gertler and Igor Bragado

Princeton University June 2016

Henry Adams A.I.A. Certificate

Miles Gertler

Princeton University June 2016

Paul Katz Fellowship Honourable Mention

Miles Gertler and Igor Bragado

KPF Foundation

SELECTED PUBLICATIONS

Oblique White Lines

The Avery Review March, 2019

Going Fluid

Article, e-Flux, Architecture Journal

February, 2018

Superhumanity: Post Labor, Psychopathology, Plasticity

MMCA, Actar Publishers, 2018

Superhumanity: Design of the Self

Edited by Beatriz Colomina, Mark Wigley, and E-flux Architecture University of Minnesota Press, 2017

Imminent Commons: The Expanded City

Edited by Alejandro Zaera-Polo, Jeffrey S. Anderson Actar Publishers, 2017

Playback Forever: An Account of the Body-Conscious City

Room One Thousand, UC Berkeley, 2017

The Watergate Scandal as an Architectural Event

Igor Bragado for El Pais, Babelia, 2017

Out of the Bush Garden: Contemporary Artists from Central-Eastern Canada

Edited by Francesca Valente Imago Mundi, Fabrica, 2017

Bracket 3.0: At Extremes

Edited by Lola Sheppard, Maya Przybylski

Actar Publishers, 2016

To the Internet, Your Body

Pidgin Magazine 20: Ageism

Princeton University School of Architecture, 2015

LECTURES

Max Out, vol. 2.

Al Serkal Avenue, Dubai Design Week

November 2018

Max Out, vol. 1.

Harvard Graduate School of Design,

November 2018

Digesting Materiality: A Disorderly Colloquium

Princeton University School of Architecture,

May 2018

Dead Bodies in the Living Room

Cornell University AAP, Ithaca, New York,

February 2018

Gangnam, Muscle, and Death: Ritualistic Protocols for Online Urbanism

Superhumanity: Post-Labor, Psychopathology, Plasticity

International Symposium Organized by e-flux architecture and the MMCA

National Museum of Modern and Contemporary Art, Seoul, Korea

October 2017

Common Accounts: Remote Operations

Visual Communication M.Arch Course, Daniels Faculty, University of Toronto

October 2017

Closer Each Day: The Architecture of Everyday Death

Columbia GSAPP Goberna Studio, New York

January 2017 Going Fluid

Soho House Istanbul, Turkey

October 2016

SELECTED PRESS

Frame Magazine

"The Future of Communal Living," November 2018

"Common Accounts is a Practice Without a Centre," July 2018 (link)

Metalocus Magazine

"Three Ordinary Funerals," August 2017 (link)

Format Magazine

"Miles Gertler's Sculptures of Palm Trees, Pill Boxes, and Pyramids," April 2017 (link)

"Seven Shocking Sights at the Istanbul Design Biennial 2016" Published in Dezeen Magazine, Oct 2016 (link)

"Top 10 Design Stories at the 3rd Istanbul Design Biennial"

Published in World Architecture Community Magazine, Oct 2016

(link)

"Common Accounts Opens the Installation Going Fluid" Published in Metalocus Magazine, Oct 2016 (link)

"Istanbul's Design Biennial is all About the Body"

Daily Sabah Newspaper, Oct 2016 (link)

EXHIBITIONS

Aging World

Seoul Museum of Art, Seoul, Korea

August 2019

Documentos (Por Venir)

Bienal de Arquitectura Española, Santander, Spain July 2018

The Port and the Fall of Icarus

Extended program of Work, Body, Leisure, the Dutch National Pavilion at the 2018 Venice Architecture Biennale.

May 2018

Permanent Collection, National Museum of Contemporary Art of South Korea

Acquisition of "Three Ordinary Funerals"

February 2018

Three Ordinary Funerals

Seoul International Biennale on Architecture and Urbanism

Donuimun Museum Village, Seoul, Korea

August-November 2017

Going Fluid: The Cosmetic Protocols of Gangnam

Re-staging of Are We Human? Curated by Beatriz Colomina and Mark Wigley

Princeton University School of Architecture

November 2017

Instant Double

Miles Gertler solo exhibition, courtesy Corkin Gallery

Art Toronto

October 2017

Architecture, Architectural, & Architecture

Art + Design Museum Los Angeles

June 2017

Rare Item

Miles Gertler solo exhibition, Corkin Gallery

May 2017

Going Fluid: The Cosmetic Protocols of Gangnam

3rd Istanbul Design Biennial: Are We Human? Curated by Beatriz Colomina and Mark Wigley Greek Galata School

BUILDINGS

October 2016

Refresh, Renew Pavilion

Spanish Academy, Rome, Italy June 2019

Don't Let Me Be Lonely, Ontario, Canada

Under Construction 2017 - ongoing

Superset Blogger Platform, Sephora Flagship, Shanghai, China

Completed 2017 - 2018

Building

Residential Retail **Commercial Temporary Structure Cultural**

Consultation

Contemporary Urbanism Digital Media Deathcare and the Virtual Afterlife Architectural and Urban Design Programmatic and Strategic Planning Social Media Subcultures **Trend Forecasting Graphic Design and Art Direction Self-Design**

Exhibition

& Experiences

A+D Museum, Los Angeles A+D Museum, Los Angeles
National Museum of Modern and Contemporary Art, S Lima Photo Art Fair, Lima

Istanbul Design Biennial, Istanbul

Seoul International Bienniale on Architecture and Urbay

Corkin Gallery, Toronto

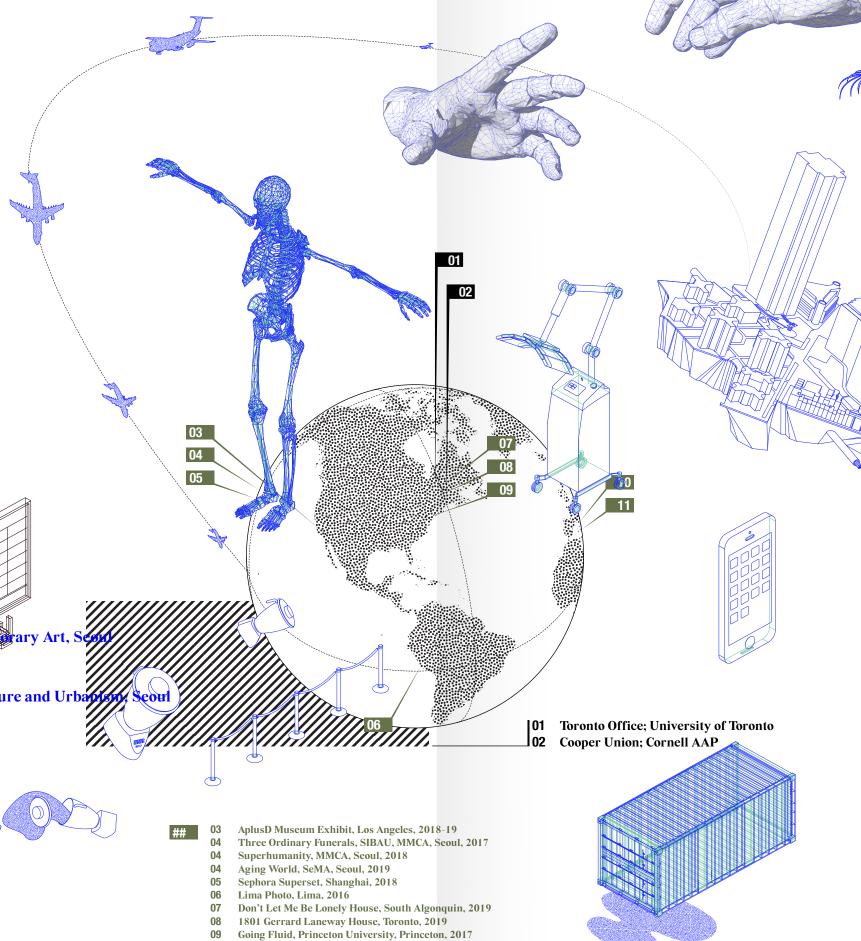
Research

& Academia

Cooper Union, New York University of Toronto, Toronto University of Waterloo, Waterloo **Cornell University, Ithaca**



- Spanish Academy, Rome, 2019
- Going Fluid, Istanbul Design Biennial, Istanbul, 2016



Three Ordinary Funerals

01.

Prototypical Funeral Home for the Virtual Afterlife

Seoul International Bienniale on Architecture and Urbanism, Seoul, Korea, 2017



Program: Funeral home and memorial gathering space for multi-day celebrations, virtual afterlife upload portal, alkaline hydrolysis human remains disposition system, fertilization system, memorial garden.

Budget: 32,000 USD

Project Description: "Three Ordinary Funerals" is a prototypical funeral home for today's city. It hosts new technologies to deal with the material business of death, asking, what is to be done with the bodies of the deceased? It allows cities to atomize deathcare to the scale of the neighborhood.

In response to recent innovations and the realities of daily life in the context of the internet, Three Ordinary Funerals proposes a tripartite memorial infrastructure:

(1) an alkaline hydrolysis human remains disposal system that dissolves bodies into a fertile fluid; (2) a virtual afterlife upload portal that encourages the consolidation and memorialization of the digital remains of lives lived both IRL* and online; (3) a ceremonial spaceframe that hovers above a traditional Korean courtyard house (the original site of Confucian funerals), that hosts a suspended garden fertilized by the fluid remains of the urban dead, making death, its memorial infrastructure, and its various productive outputs visible across the city.



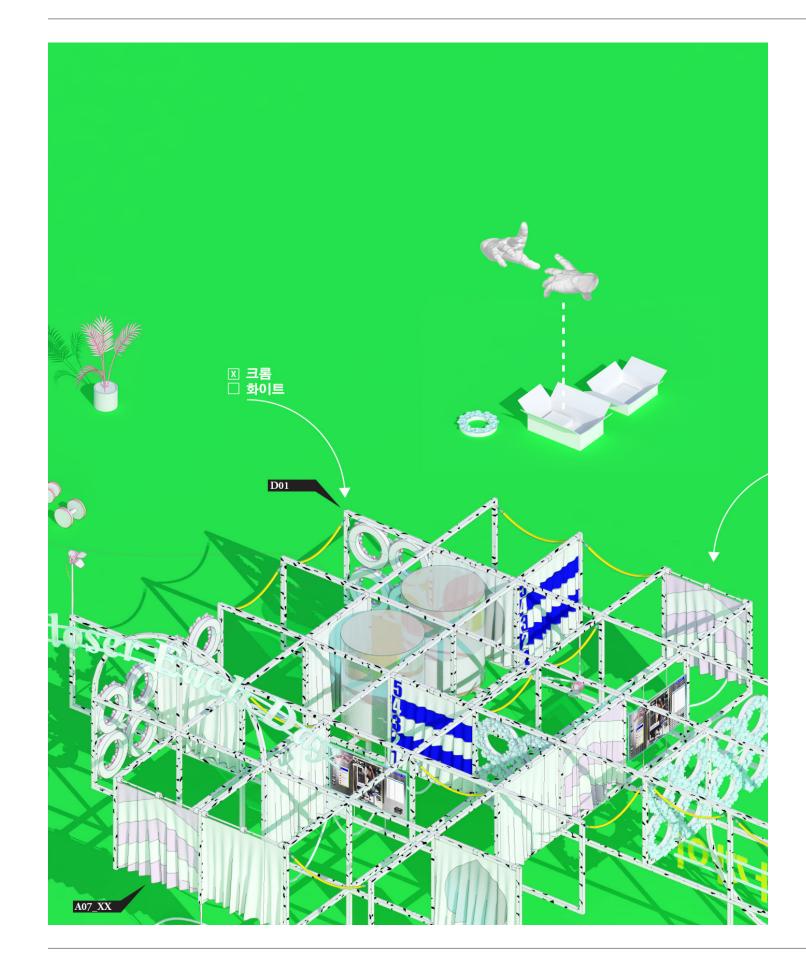
Above: A gold curtain encloses an alkaline hydrolysis system, hailed as an ecological alternative to cremation and burial that dissolves the human body into an amino rich, fertile solution.

This project recognizes that new technologies demand new traditions and aims to produce an architecture that resolves the way death is managed in the age of the internet. At its core, Three Ordinary Funerals is a prototype to help alleviate the shortage of death-care facilities that is becoming increasingly urgent in the world's megacities, where urban development has obviated land for cemeteries and where cremation is emissive and energy-inefficient.

*IRL: millenial web abbreviation for "In Real Life," meaning, in the physical, off-line realm of existence.

Acquired by the National Museum of Modern and Contemporary Art of Korea in 2018.









Above: Bilingual brochures available to each visitor convey the range of ceremonial and technological capacities hosted by the funeral home.

Above Right: A virtual afterlife upload portal consolidates digital memorial.

Left: Wreaths, tanks, tubing, and flags that register fluid levels adorn a ceremonial spaceframe, painted in floral motifs exhibiting flowers typically used in Korean funerary traditions. The project considers "soft" networks of social media, self-design, and memorialization that demonstrate death's expanded role as a cultural and political agent.

Right: Slogans and phrases borrowed from the deathcare industry give the funeral home a public face in its neighbourhood.



Refresh, Renew

02.

Catafalque for the Digital Remains

Royal Spanish Academy in Rome, Italy, 2019



Program: Catafalque for the simultaneous construction of bodies and a database of images and data of them as part of their instant and future memorialization.

Budget: 24,000 EURO

Project Description: Installed in San Pietro in Montorio square, Refresh, Renew proposes alternatives to the current funerary protocols for the channelling of ceremony both online and IRL. It manages the digital remains of a life lived online, matching the current multiplication of bodily images as they navigate online and persist after biological expiration.

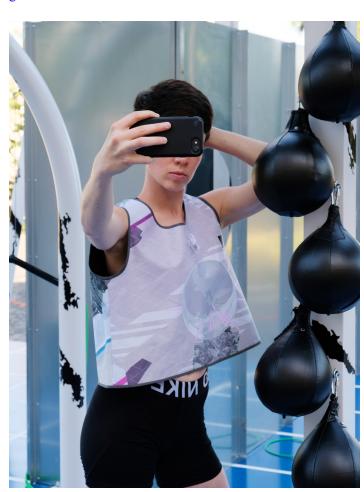
Common Accounts' Refresh, Renew continues their line of research on the subject of architecture's role in the intersection of death and daily-life. If the cemetery and the mausoleum are no longer the exclusive spaces for the funeral ever since the arrival of social media a little over a decade ago, this alteration the funerary social spheres has multiplied the spaces through which ceremony is channelled.

By rearticulating gym traditions and technologies, Refresh, Renew focuses on the increasing production and circulation of bodies and bodily images in contemporary cultures and capitalizes on their capacity to construct vast personal archives as a project of eternalization. Recent cases of online funeral memorialization through the practice of fitness have brought to the surface

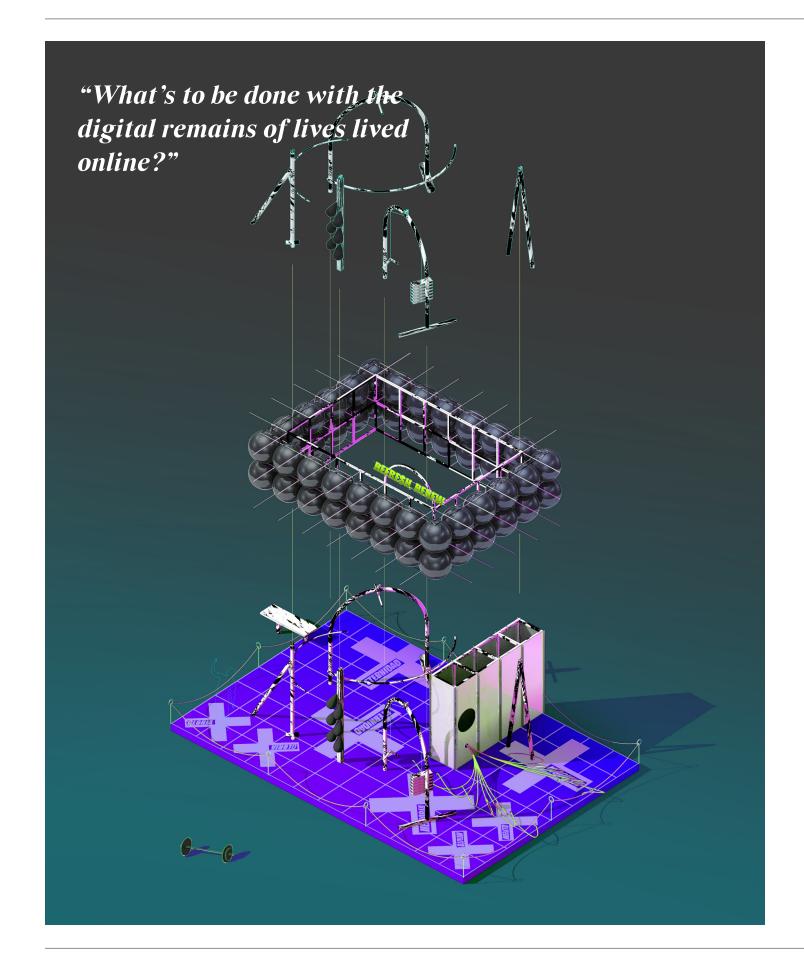


Above: Ceremonial yoga balls and a fitness slogan in bright yellow announce the presence of the catafalque.

Below: A performance enacts the simultaneous building of body and an archive of images and data. The performer works out, takes videos, photos, and uploads them to the digital gravestone for its future remembrance.









Above: Frontal view of *Refresh*, *Renew*. The gym equipment on site is to be prescribed with additional ceremonial fitness regimes for maximum impact and memory.

Left: Isometric view of an exploded *Refresh*, *Renew* pavilion.

Right: Funeral Athleisure Apparel designed by Common Accounts and produced by cloth designer Armiche Rodriguez.

a long historical lineage of the relationship between body-culture and death that span from the practice of athletics on Etruscan funerals to the development of contemporary mass fitness by the North American military apparatus. In this context, Facebook's first significant encounters with death --prompted by a fitness coach claiming access to the digital file of his dead son-- shows the displacement of spaces of mourning to areas like the comments section of a YouTube channel, a home-gym, or muscle itself.



Alkaline Pools

03.

A Spa in the Landscape

Speculative Study, 2020

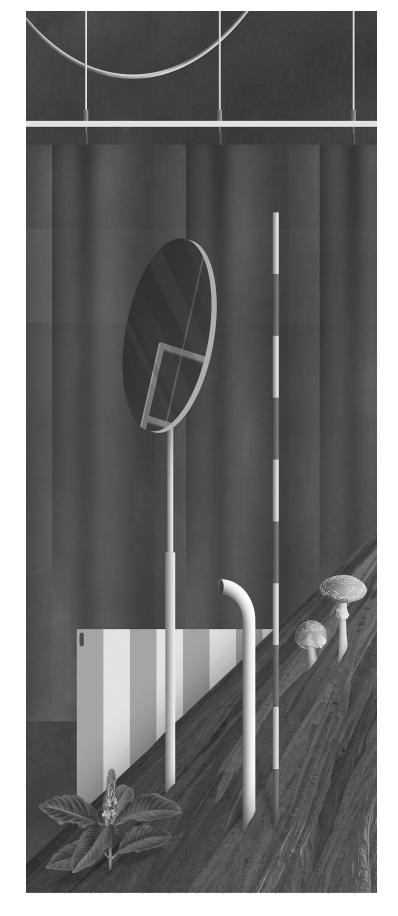


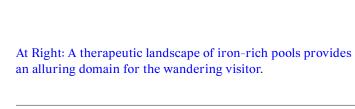
Program: A lush, hot clay pool spa terrain.

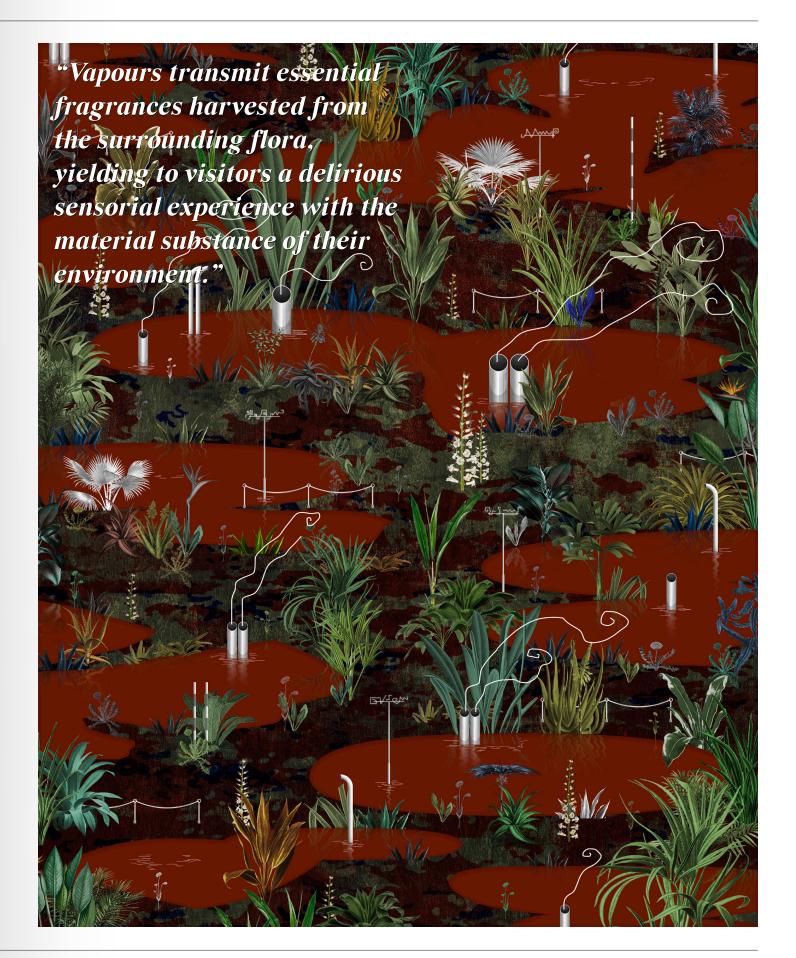
Project Description: Alkaline Pools proposes an otherwordly, verdant landscape of hot clay pools for personal enjoyment.

Vapours transmit essential fragrances harvested from the surrounding flora, yielding visitors a delirious sensorial experience with the material substance of their environment.

Fragrant tube emitters emerge from the ground and provide a sculptural and scented means of wayfinding for visitors exploring the richly planted surface.







Going Fluid

04.

The Cosmetic Protocols of Gangnam

3rd Istanbul Design Biennial, Istanbul, 2016



Program: Research exhibition on the urbanism of plastic surgery in the world's most active cosmetic clinic district.

Project Description: Who-or what-is designing the human body today? Seoul's Gangnam district arguably has the densest concentration of plastic surgery clinics in the world. According to the governmental agency for Gangnam Medical Tourism and South Korea's National Tax Service, 356 of Korea's 671 clinics were located in Gangnam by 2014. Nowadays the neighborhood's doctors attract no less than 55,000 annual foreign patients, and in a single year, half a million people can be rendered wrinkle-free with the amount of collagen imported. In Seoul, the will to redesign oneself is no longer a private affair. As the healing time for most operations has dwindled, the urbanism that serves the post-op patient has multiplied exponentially. Your new nose demands a protocol at both technological and urban scales: tubing, smoothies, neck pillows, automated beds, cushioned vans, hotel rooms, convenience stores, beauty salons, and shopping centers. The result is a built environment shaped by an expanded roster of urban "surgeons" previously unaccounted for in studies of medical tourism. This exhibition focuses a lens on these plastic agents, held up against a historical survey of the district's consolidation and Korean plastic surgery's invention and circulation, on- and offline.

Going Fluid was re-staged at Princeton University School of Architecture in 2017.



Above: An accompanying "digital exhibition" of Going Fluid appears in an instagram profile operated by Common Accounts. The exhibition considers the role of social media as a pragmatic channel for city building. Beauty bloggers in Indonesia, for instance, are producing material changes in the construction and operation of the Gangnam plastic surgery district, thousands of kilometers away. The "real" space of the exhibition in Istanbul (itself modeled as an urbanism of information "towers") necessitated a counterpart platform online.



Seoul Sephora Flagship

05.

Cosmetic Techno-Agora

Proposal, Sephora Flagship of the Future, 2018



Program: 1000 square foot concept for Sephora's first flagship store in Seoul, Korea for a site in a larger shopping centre.

Project Description: "The cosmetic is the new cosmic," said Rem Koolhaas in his 2002 essay Junkspace. Fifteen years later, that statement has taken on new, greater dimension, and certainly, the order that has radically expanded that firmament and its economic volume is, arguably, at its most robust in Seoul, Korea.

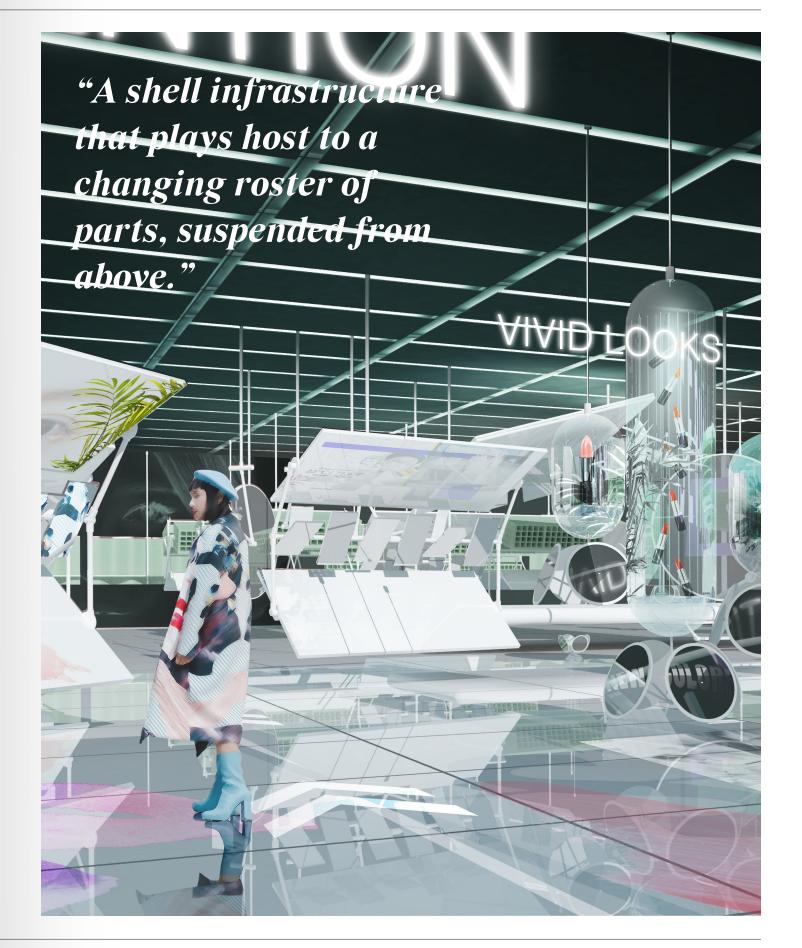
The cosmetic industry has grown at such a pace that brick and mortar stores struggle to keep pace with the changes in taste, trend, and the demands of displaying product that swaps out several times within the space of a season.

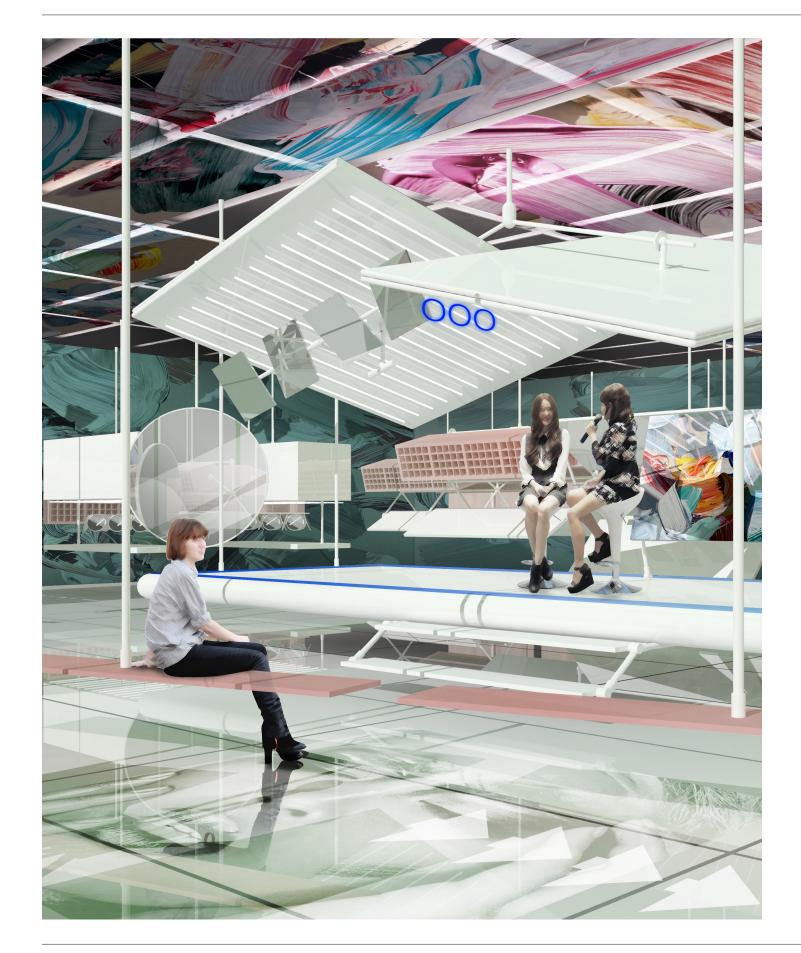
Our proposal: a shell infrastructure that plays host to a changing roster of parts. The ceiling is a grid of tracks to swap in and swap out lighting, new display cases, gondolas, mirrors, screens, points of sale, and pavilions for special events.

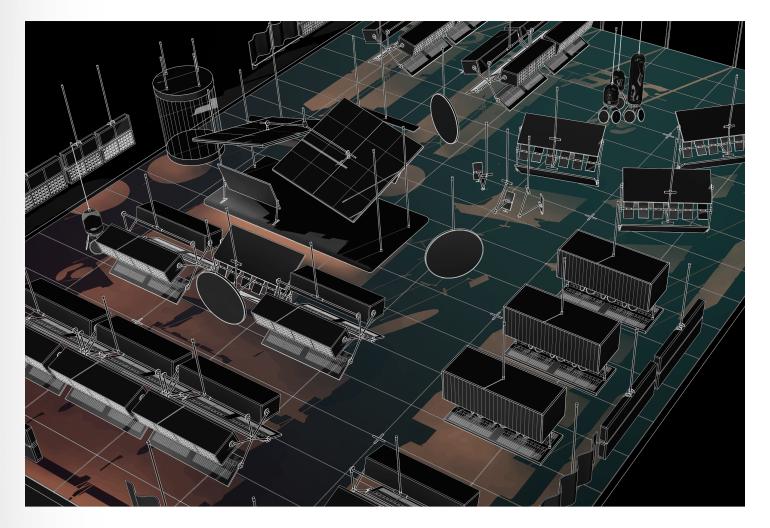
With everything else suspended, the floor is liberated. It forms a composite screen, charged with the power to serve as a painting, advertising, shopping guide, and people mover. New images, functions, and software can be uploaded and activated as quickly as it can be developed.







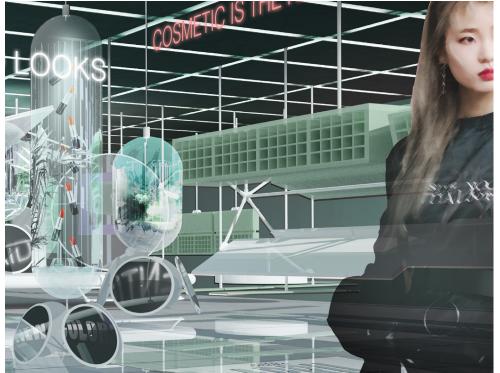




Above: An array of media technologies, display gondolas, and storage modules populate the volume of the Seoul Sephora flagship, hovering above the composite screen floor. The store is designed to accomodate regular updates which can be implemented wholesale or zone by zone.

Right: Display cases present shoppers with seasonal product. Multi-media displays illuminate brand slogans.

Left: Today, the cosmetic agora operates as much online as it does in stores. How then does the retail experience remain relevant? This proposal for a Sephora flagship is equipped with pavilions designed to charge the store with greater functionality. Cameras and lighting deployed from the ceiling grid capture live events and transmit them for immediate digital broadcast.



Sephora Superset

06.

Flagship Blogger Platform

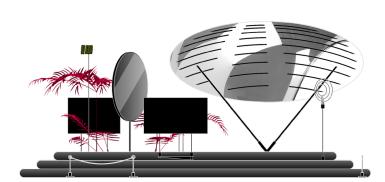
Sephora Flagship, Shanghai, 2018



Program: Research based bloggers' broadcasting platform at Shanghai's West Nanjing Road Flagship Store.

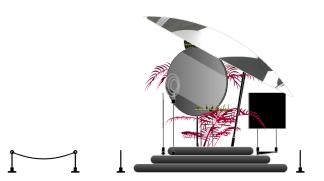
Project Description: The Superset for Sephora's Shanghai flagship store uses the retail environment as a hub to connect a broad audience of brand enthusiasts with the in-store population and activities. Self-design and the increasing rate at which images of the body circulate in social media have redirected the space of the industry's advertising to chat groups, YouTube, niche online fora, and social threads.

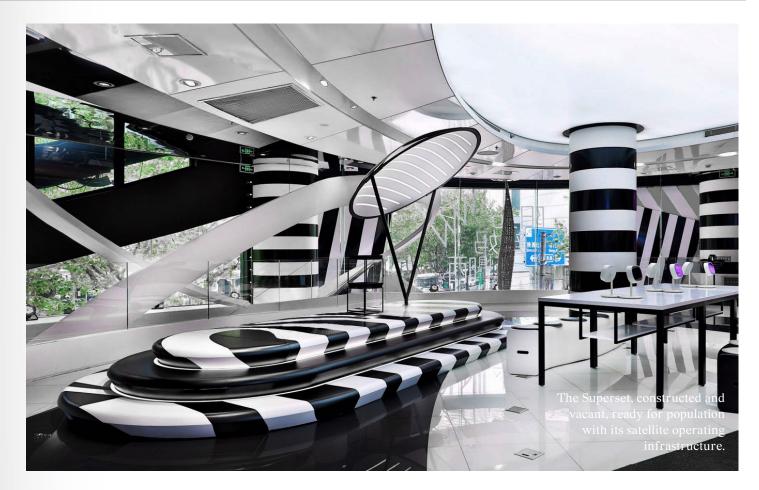
The Superset operates at the geographic centre of the store. It alternates between selfie photobooth and live show platform. Pivoting screens, illuminating ring lighitng, and reconfigurable satellite furniture comprise an arsenal of ajustable design technologies for an encounter with Sephora that resonates beyond the physical adjacency of West Nanjing Road.

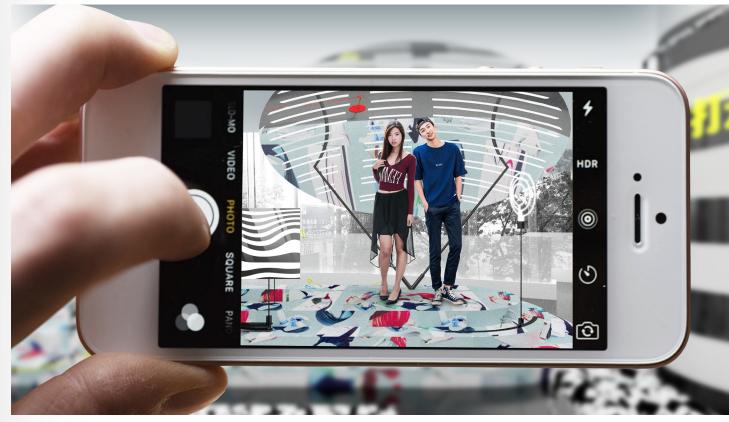














The Glow Up

Sephora Flagship VIP Room

Sephora Flagship, Shanghai, 2019



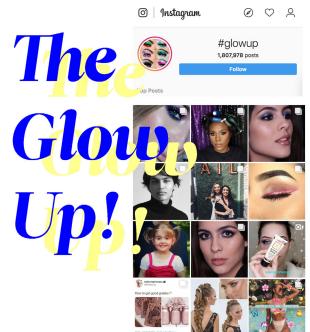
Program: VIP Rooms at the second floor of Shanghai's Sephora Flagship Store.

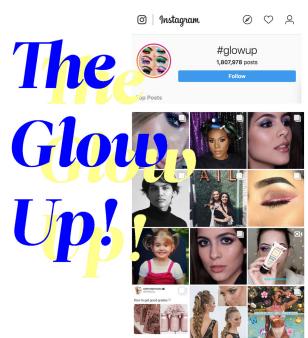
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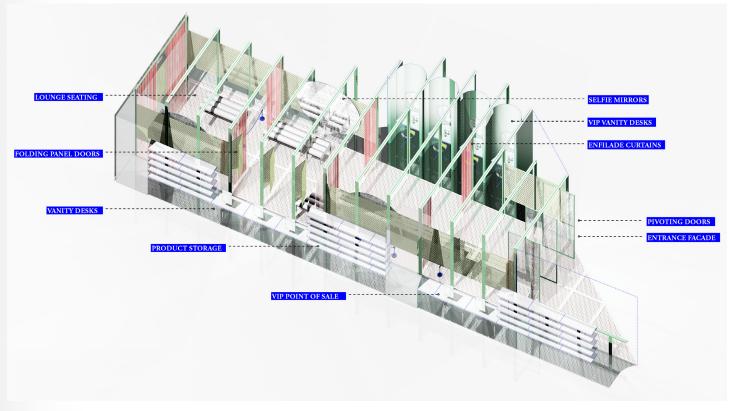












Above Right: Views inside the VIP space, presenting areas for groups and for individual makeup stations. Next page: The enfilade entrance to the lounge and isometric of the entire VIP area on the Shanghai Flagship's second floor.

After Life

08

2nd Place Proposal for the Canadian Pavilion at the 2020 Venice Biennale in Architecture

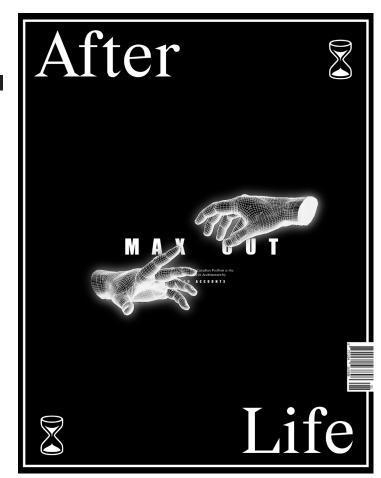
Canada Council for the Arts, Juried 2nd Place 2019



Program: Canada's national representation at the 2020 Venice Biennale in Architecture.

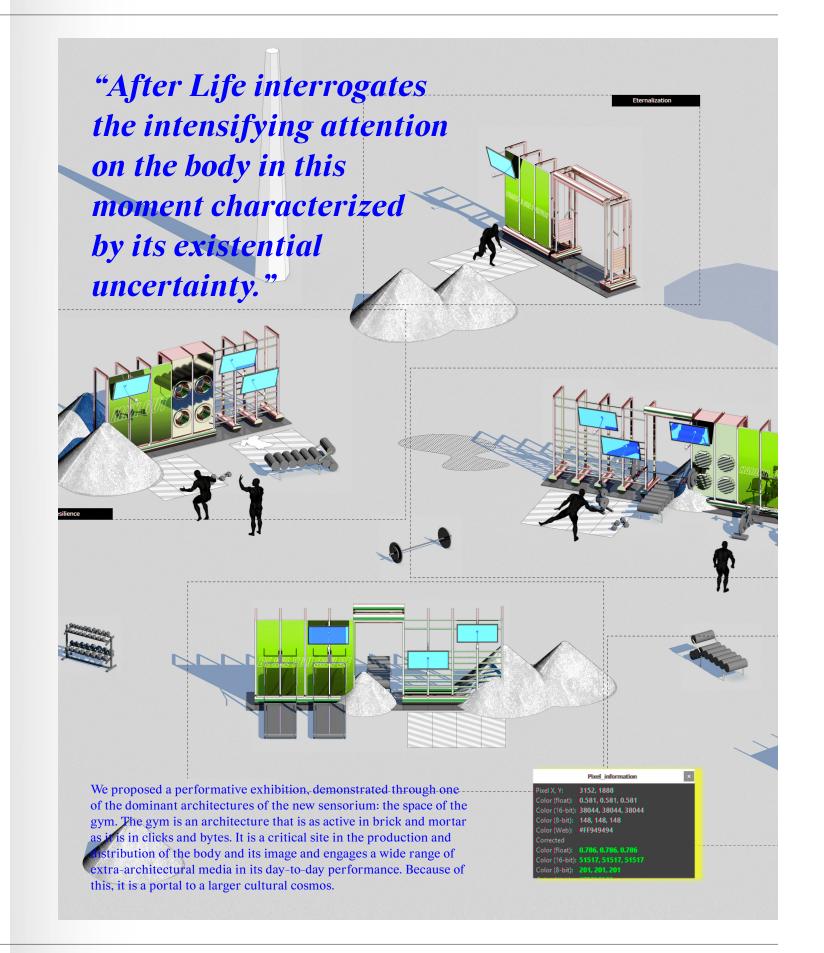
Project Description: "After Life" interrogates the intensifying attention on the body in this moment characterized by its existential uncertainty. With the prospect of humanity's demise at the planetary scale, the body is more present than everin architectural discourse, in social media, and in the popular imaginary. Paradoxically, there is no other time in history when the average human being has been as drawn to beautifying, hardening, and enhancing itself than now, confronted with the crisis of the body's ultimate disappearance. This is an exhibition that proposes not only to see the human anew, as a product of its own design, but one that identifies in it new sensorial categories for an architecture of the Anthropocene. A visitor to the Canadian Pavilion will come away with 3 key ideas which, equally, serve as provocations for the discipline. 1) The body is the ultimate frontier of the Anthropocene. The prospect of the demise of humanity is intensifying the attention on the human body through self-design. 2) This is producing a new kind of body; the emergent human sensorium reprograms how we construct daily life 3) As the body multiplies, it disappears.

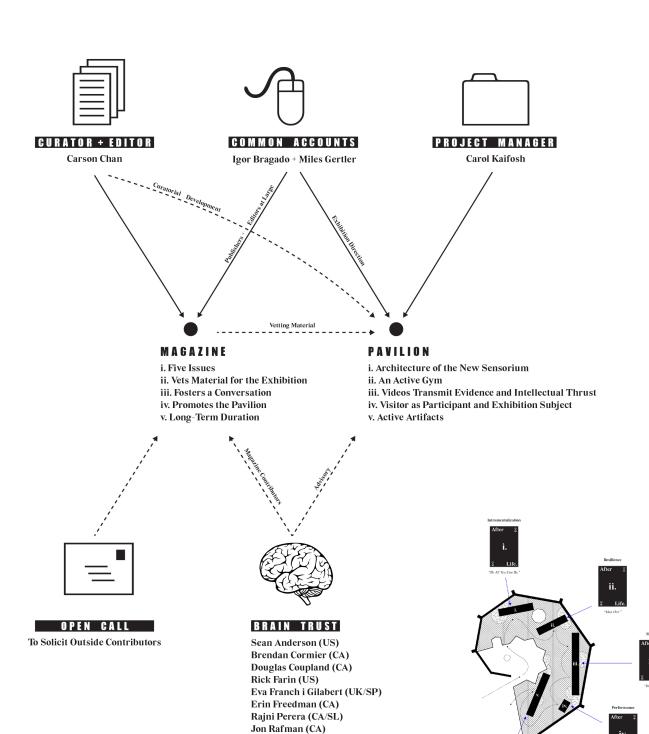
Every theory of architecture and the city has been accompanied by a theory of its constituent, and each has required a political and architectural paradigm to construct that body.



Our proposal comprised a twin exhibition of varying timespans. After Life Magazine, pictured above, was a publication in 5 issues, to foster a farther reaching conversation in advance of the Biennale's vernissage.

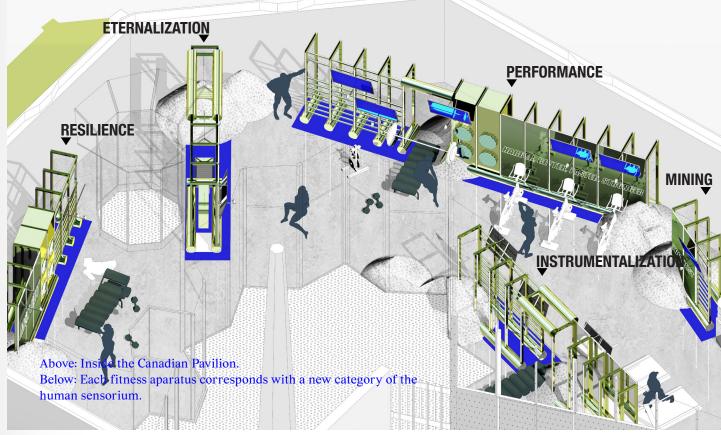
In order to reveal the emerging channels through which this is done now, we propose a twin exhibition: magazine and pavilion. Accordingly we formed a research and production network: Our office partnered with writer and historian Carson Chan to produce a limited run magazine of five issues. An advisory brain trust, a strategic group of predominantly Canadian critics, artists, designers, and researchers posted domestically and abroad, chosen for the resonance their own work brings to the topic, help foster a conversation around the pavilion, give feedback toward the enhancement of the exhibition, and serve as contributors to the magazine. This group will continue to expand to include contributions from climate science, geology, and political activism.

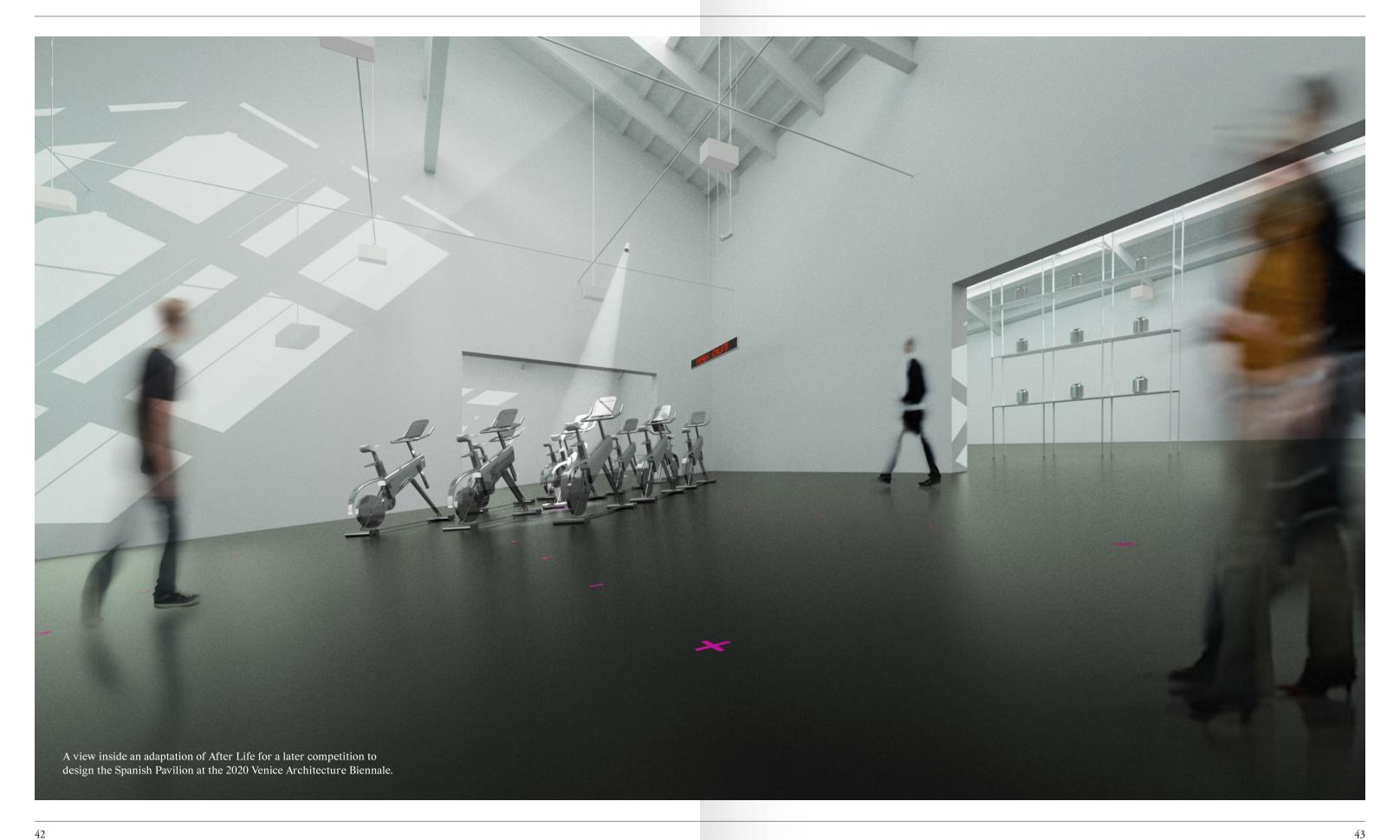




Beatriz Colomina (US/SP) Lola Sheppard (CA) Jeremy Shaw (CA) Hans Ulrich Obrist (SW) Mark Wasiuta (CA) Mason White (CA/US)







Don't Let Me Be Lonely

09.

Rural Lakeside Guest Cabin

Under Construction South Algonquin Township, Ontario, Canada



Program: Guest cabin on a forest hillside.

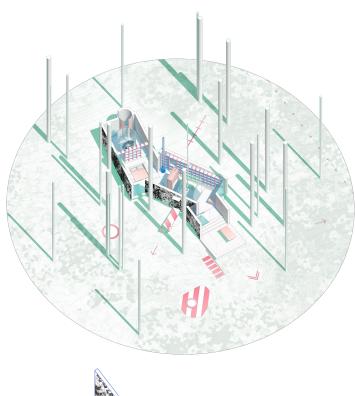
Project Description: Don't Let Me Be Lonely is named for a feeling. Tucked away in the woods, this cabin is in fact companion to one built six years prior and provides sleeping for two to three guests kept warm by wood stove and bodyheat.

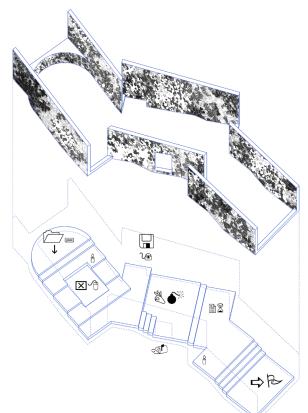
The cabin's form is directly informed by the slope on which it rests. All program is hosted on a stepped deck that approximates the topography below. The roof is a continuous plane that further reduces the building's trajectory to a single surface.

The cabin is a shoe box cut in two, with the remaining halves offset and pivoted relative to one another such that they partially intersect, revealing window openings where the open box ends move past the other.

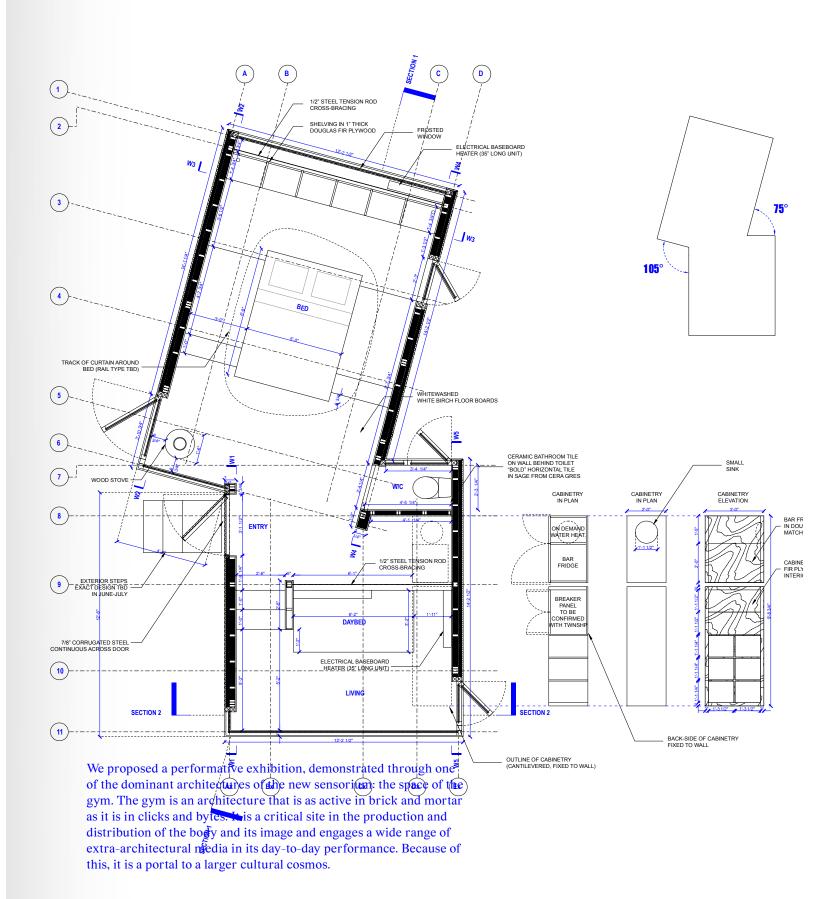
Two halves reconciled, one building neighbour to another.

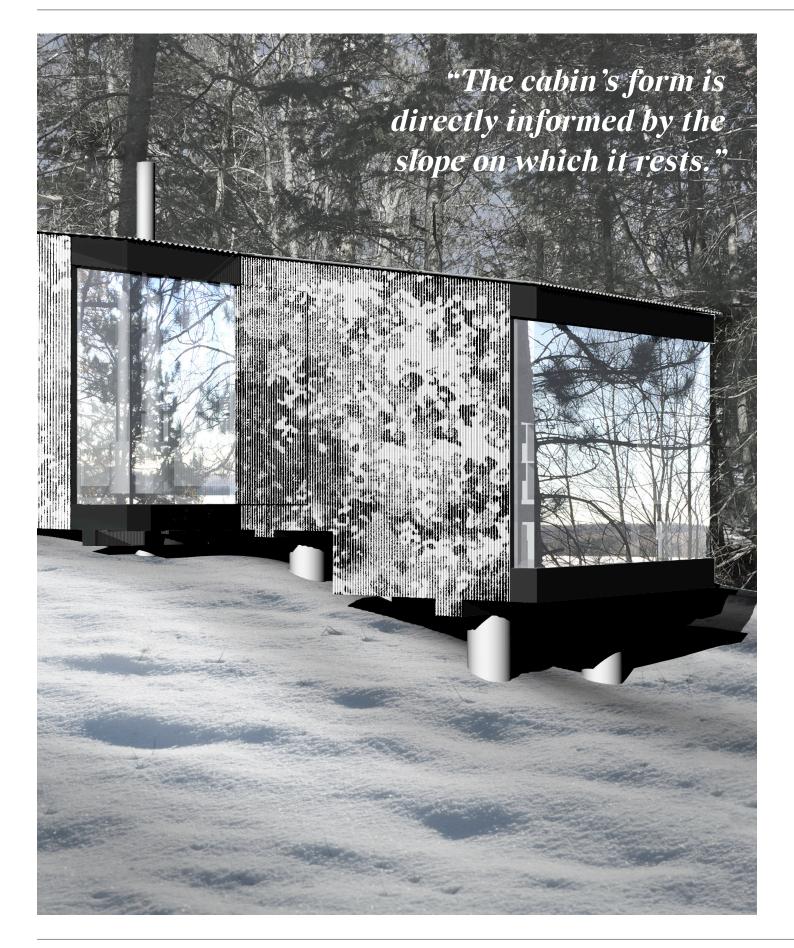
The small building of 35 square meters contains built-in shelving and cabinetry, a double bed, a twin daybed, a toilet, micro-kitchen, and wood stove. The exterior is clad in corrugated galvanized steel painted with a black gradient camouflage, while plywood panels house the interior. Permits have been issued and construction began in May 2019.

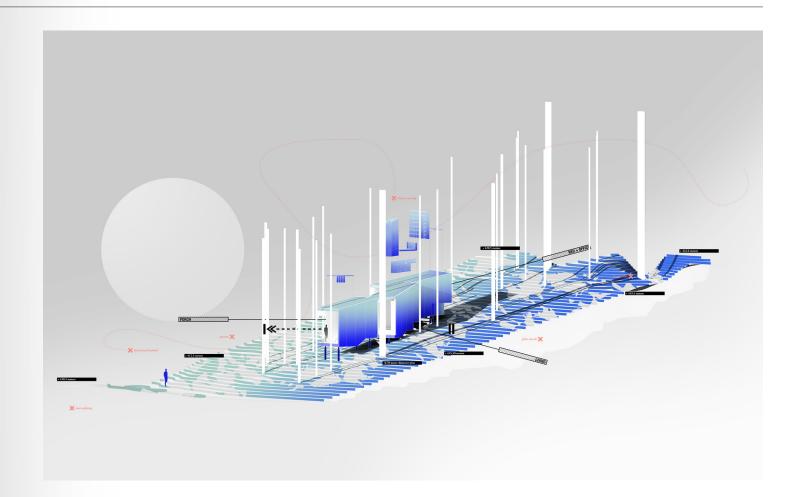


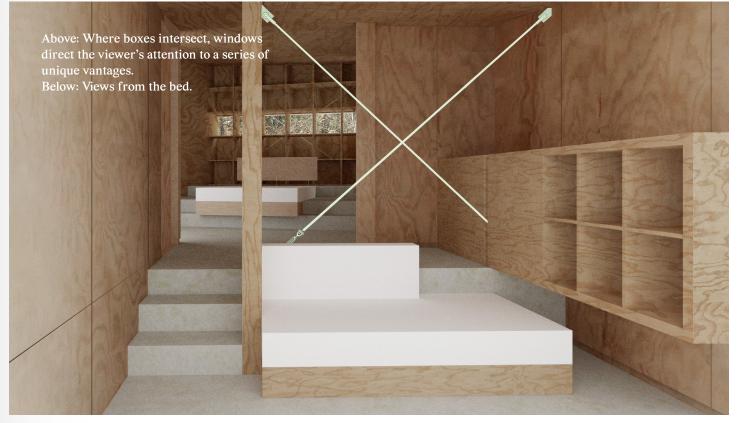


An early scheme for Don't Let Me Be Lonely guest cabin contained a third box which housed a screened porch. The final design, at right, forms a compact apartment with basic amenities for privacy from life in the main cabin.









Common Accounts

Product Design

Product Design

09.

Strategic Projects in Objects and Industrial Design

Ongoing



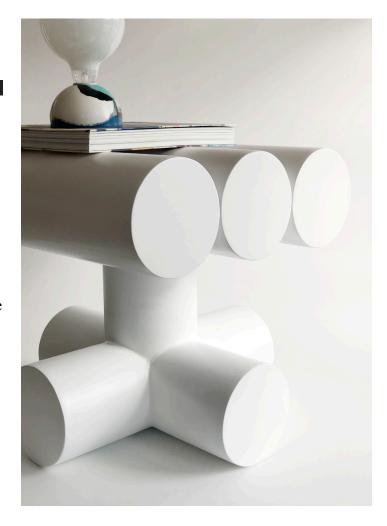
Project Description: Our interest in design spans scales and engages a growing range of material processes. We have produced chairs, objets, tables, sculpture, lamps, and hanging light fixtures. These projects have equipped us with knowledge in resin casting, polyester pigment mixing, welding, bending, and general steel fabrication, and display and exhibition at the scale of the object.

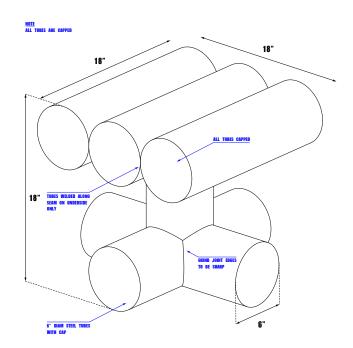
The Itaewon Chair, Common Account's first chair (or table, depending on how it's used) is a stool made from welded hollow tubes.

Its shape is informed by the paramilitary steel barricade structures littered around Seoul streets which are similarly welded from tube segments. We propose it as a stool for roadside gathering around a typically Korean barbecue table. In Itaewon and its neighbouring areas, sidewalks may blend seamlessly with the street, and tables and chairs often stay out in the public realm.

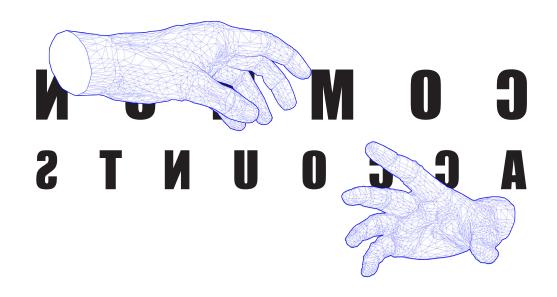
The weight of the Itaewon Chair deters theft, and its robust construction defends against the impact from cars, courriers, and passersby that are simply a part of the life of a (literally) roadside restaurant.

The model exhibited at right is a prototype completed in 2019. The grooves of its tubular seat support the open spread of a book, or with a hardcover tome placed atop, serves well as a coffee table.









커민 어카운츠

C O M M O N A C C O U N T S