



Senior Research Studio in Architecture EVDA 782.2 B01

6 units; F(0-16)
WINTER 2018

Instructor Catherine Hamel chamel@ucalgary.ca
PFA 4186 hours by appointment

Senior Research Studio in Architecture is a research design studio in which students collaborate with design faculty in exploring projects that engage contemporary issues defining the built and natural environments. Students choose topics outlined by faculty research expertise.

INVERSE ARCHEOLOGY: BUILDING ACTIVISM_ The Architect (*architecture*) as Facilitator

I speak of the city, new today and tomorrow a ruin, buried and resurrected. O.Paz

CONDITIONS IN CITY EVOLUTION

The agency of design is rooted in the environmental, social and economic transformations that affect the negotiations between the various scales of architecture and its impact as a discipline. Change in process (technological and discursive) allows for renewed interrogation of the potential role of the architect. The focus of this section is framed by exploring the claims staked by the discipline and the spaces of transformation that arise as opportunity. The system itself is never stable – it's equilibrium is ideal, abstract and never reached. If architecture is not considered as a set of stable and unquestionable assumptions, it can be taken askew, cross wise, and many of the usual distinctions of its purpose, production and use explored.

SPACES OF OPPORTUNITY

The social is entangled with interaction, selection, and power in the intersection of different models between the imposed space of the perceived prominent order and the persistence of processes that do not fit within its parameters. An underlying theme of this studio is anchored in the potential of architecture as a catalyst for social change. (*ref. Opportunity Space Competition*) The social in architecture is not to be reduced, as is often the case, to an institutional program or the realm of the private in a discipline that responds to the public. The term social refers to the interaction of organisms and their collective co-existence, irrespective of whether they are aware of it or not, and irrespective of whether the interaction is voluntary or not. Social relations direct attention to, and take up analytically, how what people are doing and experiencing in a given local site is hooked into sequences of action implicating and coordinating multiple local sites where others are active. A social relation is not a think to be looked for in carrying out research, rather it is what is used to do the looking. It is a commitment to exploring society from within

people's experience of it rather than objectifying them from a stand point in the ruling relations, with the important restriction not to reduce the social to properties of individuals. (*Writing the Social*)

The aim is to investigate emerging ecotones. An ecotone is a transitional area between two or more distinct ecological communities. It is where two communities meet and integrate. Ecotones can be analyzed through their effects on who and what occupies them, through their relations with the spaces beyond them, through the transformative processes they induce in the social, the structural, and the formal opportunities. The social and its parameters in architecture will be explored from a range of angles, including impact and time frame of the existence of a structure. Building typologies and the ability to expand on the habitual predetermined programs and expectations will occur through re-systematizing space, as new programs are being introduced at intervals. Intersections offer a productive attitude from subsequent emergence of form as a response to existing patterns.

INVERSE ARCHEOLOGY

Inverse archeology is used to structure a framework for the studio. Why archeology? Archeology because it's a context in which they find a portion and imagine a world! Archeology because they excavate with care and expose parts. Archeology because they curate these partial discoveries to allow the viewer to extrapolate a realm. Discoveries are analyzed and subsequent cultures build upon the objects learning from their form, matter, and use.

The field work will be carried in the West Mall Bowness area. A site with history, dormant with a community eager to awaken its potential. Within private ownership (16 proprietors) 4 defined sites owned by the city will be the stage for exploration and development. Working within a larger base for dialogue, the architect as facilitator can investigate architectural communication – beyond visualization – to invite the idea of listening as a political act, a pedagogical process and a protocol for engagement. [*Now What: Collaboration and Collectivity Symposium*]

The proposed student structures, injected within the larger context become incubators, places of gestation to nurture growth. They become a kind of design that is used as a tool to create not only things but ideas. A means of speculating about how things could be – to imagine possible futures. This is not the usual predicting or forecasting, spotting trends or extrapolating. What if...? Are the questions posed with the intention to open debate and discussion about things people want...or not... [*Speculative Everything: Design, Fiction and Social Dreaming*]

Inverse archeology for a new development does not claim more than it can offer. It is a proposal of a few parts of carefully suggested architecture to generate directions for future growth.

OBJECTIVES

Specific objectives will be provided with project outlines/ project lectures etc....

- To gain an understanding of the theoretical concerns of architectural design by exploring the integration of those concerns into the design process and solutions.
- To gain an awareness of the relationship between human behavior and the physical environment, including the diversity of needs, values and social patterns characteristic of a range of groups.
- To learn about and develop the ability to explore the inter-relationships between design, architecture and context.
- To Envision potential in the encounter of spaces of transformation [in particular creating mixed-use space that can guide future development]

- To prioritize the section over stackable plans to celebrate the third dimension in Urban space.
- To develop a broad definition of architectural communication to include listening to voices outside the discipline and the ability to communicate effectively through appropriate graphics & models to organize a complete and coherent design process and presentation of a building scheme.

TEACHING APPROACH

The Studio will be conducted utilizing guest resources, (desk) reviews, as well as formal and informal reviews. More detailed assignments will be delivered prior to each phase. Studio development will be based on the application of research, observations and exploratory technics. Students are expected to produce new work prior to each class for discussion and to present all deliverables for all reviews.

CONTENT

Themes

Programmatic Governance: Rules of Change

Collaborative Consumption: Performance Based Land Use through Sectional Splicing

Structural Form Work: Dissolving the Grid

Deployed Adaptation: Synthesis

PROJECT WEIGHTING 2108 *subject to be revised*

PHASE ONE	[Jan 09 – JAN 17]	10 %
BUILDING ACTIVISM: THE ARCHITECT AS FACILITATOR		
PAHSE TWO	[Jan 19 – Feb 09] + mar 13 + Apr 13	25 %
FIELD NOTES: MAPPING TERRITORIES OF IDENTITY		
PHASE THREE	[Feb 09 – April 13] <i>with interim review TBD</i>	40 %
DESIGN : RE_SYSTEMATIZING SPACE AT INTERVALS		
PHASE FOUR	[March 14 – April 04] + April 20 TBC	15 %
COMMUNICATION – MITIGATING ACTIONS <i>(within teams and community)</i> A Curated Cabinet of Curiosity: A sampler to Extrude From		
PHASE FIVE	[TBD final]]	10%
DOCUMENTATION: STUDIO MONOGRAPH		

READINGS

Required and suggested readings will be assigned with each phase of the project.

Speculative Everything: Design, Fiction and Social Dreaming. A. Dunne & F. Raby

Now What? The Politics Of Listening. A. Barlow eds.

The Parasite: Spaces of Transformation. M. Serres

Species of Space and Other Pieces. G. Perce

Systemic Architecture: Operating Manual For the Self Organizing City. M. Poletto & C. Pasquero

Hope in the Dark: Untold Histories, Wild Possibilities. R. Solnit.

CACB Student Performance:

The following CACB Student Performance Criteria will be covered in this course

primary level: B1 Design Skills; A3 Graphic Skills A1.Critical Thinking Skills
secondary level: A6. Human Behavior; A2. Research Skills;

EVALUATION

Students are expected to complete all required work by the established deadlines and to be present for all desk reviews, lectures, field trips and group presentations. Penalties will be assessed for work that is submitted late. Specific objectives and review dates will be provided with each project handout. In addition to responding to the design challenge, there will be emphasis on individual progress & craftsmanship.

GRADING SCALE

The EVDS standard grading scale will be used in all evaluations for this course.

A+ (95.0-100.0); **A** (90.0-94.99); **A-** (85-89.99); **B+** (80.0-84.99); **B** (75.0-79.99); **B-** (70.0-74.99); **C+** (65.0-69.99); **C** (60.0-64.99); **C-** (55.0-59.99); **D+** (50.0-55.99); **D** (45.0-49.99); **F** (0-44.99).

Final grades will be reported as letter grades, with the final grade calculated according to the 4-point range." All project phases will be evaluated by percentage grades, with their letter grade equivalents as shown.

NOTES A

- A student who receives a "C+" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript.
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- Students are expected to complete all course assignments on time. There will be no final exam. Students must obtain an overall passing grade to pass this course, however, if a student fails any phase of the course worth 30% or more they will fail the course. A student who feels that a piece of graded term work (term paper, essay, test, etc.) has been unfairly graded may request to have the paper re-graded. The student shall discuss the work with the instructor within **fifteen days** of being notified of the mark or of the item's return to the class. More information can be found in the Graduate Calendar: <http://www.ucalgary.ca/pubs/calendar/grad/current/gs-o.html>

SPECIAL BUDGETARY REQUIREMENTS

EVDA 782 - Senior Arch. Studio (all sections) \$150.00

Notes B

Notes:

1. Written work, term assignments and other course related work may only be submitted by e-mail if prior permission to do so has been obtained from the course instructor. Submissions must come from an official University of Calgary (ucalgary) email account.
2. Academic Accommodations. Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a protected ground other than disability, should communicate this need, preferably in writing, to their Instructor or the designated contact person in EVDS, Jennifer Taillefer (jtaillef@ucalgary.ca). Students who require an accommodation unrelated to their coursework or the requirements for a graduate degree,

based on a protected ground other than disability, should communicate this need, preferably in writing, to the Vice-Provost (Student Experience). For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/

3. Plagiarism - Plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),(b) parts of the work are taken from another source without reference to the original author,(c) the whole work (e.g., an essay) is copied from another source, and/or,(d) a student submits or presents work in one course which has also been submitted in another course(although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. It is recognized that clause (d) does not prevent a graduate student incorporating work previously done by him or her in a thesis. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.
4. Information regarding the Freedom of Information and Protection of Privacy Act (<http://www.ucalgary.ca/secretariat/privacy>) and how this impacts the receipt and delivery of course material
5. Emergency Evacuation/Assembly Points (<http://www.ucalgary.ca/emergencyplan/assemblypoints>)
6. Safewalk information (<http://www.ucalgary.ca/security/safewalk>)
7. Contact Info for: Student Union (<https://www.su.ucalgary.ca/contact/>); Graduate Student representative(<http://www.ucalgary.ca/gsa/>) and Student Ombudsman's Office (<http://www.ucalgary.ca/ombuds/>).