

## Senior Research Studio In Architecture EVDA 782.03 B02

6 units; F(0-8)  
WINTER 2017

Instructor     Catherine Hamel     [chamel@ucalgary.ca](mailto: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.

### DISOBEDIENT STRUCTURES IN HACKABLE BUILDINGS

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

#### CONDITIONS IN CITY EVOLUTION

The focus of this section is framed by the adaptive re-use of perceived obsolescence of buildings in cities. Calgary has a rise of mature and under-utilized building stock in response to economic shifts. Like many city cores, this high supply and low demand of extra space is created by disruption of the growth model and mobility of the work force provided by technology. Spaces of transformation arise from this abundance as an opportunity when the status quo no longer serves its purpose. 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 are altered.

#### REVERSE OF VOLUME

Abandoned building are often ignored en-route to becoming a ruin or alternatively repurposed with vengeance, erased and replaced through demolition. Presumed purposeless, a ruin is that which remains as resistance when everything superfluous is taken away. The defiance is an opportunity that does not merely reject existing values but uses the remains offered in a productive transformative practice. It is a means to rework a past into a productive future. In addition to the material deterioration, there is material persistence and opportunity – a potential to build upon rather than erase, trash, and land fill. The context that will be used is not the political ruins that emerge from violence rather, they are the economic vestiges whose geometries have not yet been disheveled. The economic ruin, where the system being altered is determined by monetary value, becomes composition and program that will determine spatial value.

#### 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 survival of those who 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*) This potential 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 with the conventional floor plates - adjusting, rather than erasing - offer a productive attitude from subsequent emergence of form as a response to existing patterns.

## HACKABLE BUILDINGS

Hacking into form allows a certain freedom as structure is adjusted, not always directive as a primal force. To hack is to appropriate to a new need by undermining an authority, a habit, or an ownership. It is a mode that makes use of existing often proprietary features by adding new attributes to them. The aim is to investigate emerging ecotones produced through architecture. 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.

## 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 develop the ability to communicate effectively through appropriate graphics & models to organize a complete and coherent design process and presentation of a building scheme.
- 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 re-using existing structures, and in particular creating mixed-use space.
- Prioritizing the section over stackable plans to celebrate the third dimension in Urban space.

## TEACHING APPROACH

The Studio will be conducted utilizing guest resources, desk crits ,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

PHASE ONE [Jan 10 – JAN 17] 10 %

**FIELD NOTES: MAPPING TERRITORIES OF IDENTITY**

PHASE TWO [Jan 17 – Feb 07] + Feb 17 20 %

**CONTEXT: THE POLITICS OF INTENTION**

PHASE THREE [ Feb 07 – March 14] 20 %

**STRUCTURAL CASTING MATERIALS THAT MUTUALLY FIND THEIR OWN GEOMETRIES**

PHASE FOUR [March 14 – April 04] + April 20 TBC 40 %

**DESIGN : RE\_SYSTEMATIZING SPACE AT INTERVALS**

PHASE FIVE [April 21] 10%

**DOCUMENTATION: STUDIO MONOGRAPH**

## 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.

## NOTE

- 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.
- If a student receives a grade less than B- for any assignment worth 30% or more, the student will receive an F grade for the course.

## READINGS

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

Michel Serres	The Parasite: Spaces of Transformation
Marco Birahi	Project Of Crisis: Manfredo Tafuri and Contemporary Architecture
George Perec	Species of Space and Other Pieces
Mark Foster Gage	Disheveled Geometries: Ruins and Ruination
Lebbeus Woods	War and Architecture: Radical Reconstruction
Gordon Matta Clark	Conical Intersections
T.Swanson & L. Bofill	Abandoned Cities: Chicago Central Station
Marc West	The Fabric Form Work Book: Methods in building new architectural and structural forms in concrete.

## SPECIAL BUDGETARY REQUIREMENTS

EVDA 782 - Senior Arch. Studio (all sections) \$100.00

## 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 Behaviour; A2. Research Skills; B7: Structural Systems;

## 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 fulfil 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](mailto: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/](http://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/>).