

Senior Research Studio in Architecture
EVDA 782 B01

6 units; F(0-16)
WINTER 2019

Instructor Catherine Hamel
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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.

MEASURE TWICE: Once for inclusion, Once exclusion.

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. 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 propose and investigate emerging ecotones. An ecotone is a transitional area between two or more distinct ecological communities. It is where 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.

FRAME WORK

Inverse archeology is used to structure a framework for the studio. The approach is to build experiments and create insights into the public and user aspects of problems and solutions. 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 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.

CONTENT

INGREDIENTS

IN THE FIELD – fieldtrips

The field work will start with dialogues in the front lines with engagements with sites and social institutions.

[John Rook, The Seed]

AFTER THE FIELD – Visual Interface for Content Creation

Each student will begin by identifying a set of circumstances, a site context and a series of programs — not merely its physical setting, but also in social context — with the goal of designing spaces that frame a condition, shift an attention, and provide a deliberate transformation.

MATERIAL CASTING

A mini workshop in casting will be held. The cast is a negotiation between what appears a rigid material and a mixed malleable one. It is an introduction to what is taken for granted and what can be explored through the mixing into, and the consequences. [Precedent: Green Cakes Gaza and NEST Unit Urban Mining & Recycling (UMAR)]

[Sumer Singh, Mtharu Fabrication]

PROJECT WEIGHTING 2019 *subject to be revised*

The structure will not be a linear set of phases but parameters set working towards a final outcome with intervals of exploration [setting intent, form and material explorations, front line lectures etc..]

1.FIELD NOTES_ MAPPING TERRITORIES OF IDENTITY	
a. Jan 11_b. Feb 04 _ c. March 04 _ d. April 01	20 %
2. THE POLITICS OF INTENTION	
Jan 16 – 28	10 %
3. THE CAST_MATERIALS THAT MUTUALLY FIND THEIR OWN GEOMETRIES	
Jan 30 – Feb 08	15 %
4. RE_SYSTEMATIZING SPACE IN INTERVALS	
[Feb 08 – April 12 <i>with interim reviews TBD</i>	40 %
5.COMMUNICATION – MITIGATING ACTIONS	
A Curated Cabinet of Curiosity [YES]	
+ DOCUMENTATION: STUDIO MONOGRAPH	15 %

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 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.

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. Perec

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

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.

SPECIAL BUDGETARY REQUIREMENTS

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

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). 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. Appeals: If a student has a concern about the course, academic matter, or a grade that they have been assigned, they must first communicate this concern with the instructor. If the concern cannot be resolved with the instructor, the student can proceed with an academic appeal, which normally begins with the Faculty: <http://www.ucalgary.ca/provost/students/ombuds/appeals>
5. Information regarding the Freedom of Information and Protection of Privacy Act (<https://www.ucalgary.ca/legalservices/foip>)
6. Emergency Evacuation/Assembly Points (<http://www.ucalgary.ca/emergencyplan/assemblypoints>)
7. Safewalk information (<http://www.ucalgary.ca/security/safewalk>)
8. Contact Info for: Student Union (<https://www.su.ucalgary.ca/contact/>); Graduate Student representative (<https://gsa.ucalgary.ca/about-the-gsa/gsa-executive-board/>) Student Union Wellness Centre: <https://www.ucalgary.ca/wellnesscentre/>; Library Resources: <http://library.ucalgary.ca/> and Student Ombudsman's Office (<http://www.ucalgary.ca/ombuds/>).