The Citizen Architect Studio

Washington Park and Martin Drive East Neighborhoods, Milwaukee

Arijit Sen, Department of Architecture, UWM, in partnership with Quorum Architects, Office of Undergraduate Research, UWM, UWM Golda Meir Libraries, Amaranth Café, ACTS Housing, AWE Inc., MKEPlays, City of Milwaukee, the Buildings-Landscapes-Cultures field school, neighborhood residents and business owners, and students. We thank the students from previous studios and the BLC summer field school for their prior research and work. This project is sponsored by the City Development Studio Grant provided by the David and Julia Uihlein Charitable Trust and the Wisconsin Preservation Trust. Collaborating courses include DANCE 490 - Repertory/Student Choreographer (Simone Ferro, instructor), ART 595 - Colloquium in Print and Narrative Forms (Jessica Meuninck-Ganger, instructor) and URB STD 150 - Multicultural America (Jamie Harris, instructor).

Instructor: Arijit Sen, AUP 320, Email: senA@uwm.edu
Office Hours: By Appointment
Studio meets at: AUP 369, Tuesdays, Thursdays, and Fridays 1:30 PM – 5:20 PM

Course Objectives

The Citizen Architect Studio is part of a consortium of three upper level art, architecture, dance and design studios that explore how multidisciplinary design practice can engage professionals, academics and local cultures and communities. Our collaborators and participants are listed above. The Fall 2016 Citizen Architect Studio focuses on Washington Park and Martin Drive East neighborhoods. These are two racially, economically and culturally diverse neighborhoods known for artist communities and active neighborhood groups.

This studio is based on theories of performative and embodied placemaking explained in the writings and academic works of John Dewey, Sophie Wolfrum, Pierre Bourdieu, Arijit Sen, Setha Low, and Erin Manning. We will examine the work of choreographer William Forsythe and landscape architect Lawrence Halprin. In addition, we will draw from design theories describing tactical urbanism and study the writings of Nabeel Hamdi and James Corner. We will also draw inspirations of experiential aesthetics from scholars such as Jacques Rancière, Juhani Pallasmaa, Junichiro Tanizaki and Mikkel Bille. In order to understand the political dimension of citizenship we will read Chantal Mouffe’s work. You are required to familiarize yourself with these ideas and theories as you proceed with your studio project. Your assignments should draw from these theoretical works and you are expected to employ terms and ideas suggested by these authors to describe and explain your work.
According to American Institute of Architects, a “Citizen Architect uses his/her insights, talents, training, and experience to contribute meaningfully, beyond self, to the improvement of the community and human condition. ... The Citizen Architect advocates for higher living standards, the creation of a sustainable environment, quality of life, and the greater good.” This studio examines methods and traditions to train a civic-minded architecture student to communicate, hear, listen and work with local partners at the Washington Park neighborhood of Milwaukee.

The Citizen Architect Studio is sponsored and supported by Quorum Architects, a leading proponent of civic practice in the city of Milwaukee. The firm’s philosophy “begins with an understanding that our clients possess a comprehensive knowledge of how their facility operates. We listen. We care.” This ability to listen has influenced their engaged-practice and is central to the core values of this studio. Quorum Architects staff will serve as mentors for students and commit to attend design reviews. Design projects will be defined and generated together with Quorum Architects staff members.

Our learning goals are:

1. **Clarify Methods and Evidence:** Traditionally design studios produce “ideas” in the form of design proposals, development ideas and drawings. This is not adequate. In this studio we hope to articulate the “design methods” and research information that underpin design responses. We ask: How and why is design a social act? Who do we design for and how do we design? What are the rules, moves, processes that constitute the language of design practice?

2. **Identify Ethics/building capacity:** Along with our design explorations we hope to consider ethical values and practices that guide our work. New ethical challenges confront architectural scholars and practitioners in the 21st Century. First is the issue of equitable engagement in which design addresses the myriad needs and expectations of end-users. In the context of increasing social and economic inequities, declining urban communities, and crumbling built infrastructure, cities like Milwaukee (also called legacy cities) serve as examples or case studies where architects and designers can find innovative and resurgent solutions. Second, the course will examine the important issue of producing architecture that is resilient and adaptable. If we are to survive economic, climatic, and social disasters in ways that are sustainable then we need to design buildings that accommodate and adapt to change and diversity, a quality that N J Habraken calls building capacity.

3. **Improve Assess:** We want to move beyond the one-day charrette as a mode of engagement with communities and explore deeper forms of interactions such as being involved in the community. We are interested in developing measures to evaluate success. That is, how do we demonstrate that we have been listening?

You are expected to accomplish the above goals in the following ways. Note that in each case you are asked to set benchmarks and measurable goals so that the success of your design may be evaluated and clearly articulated.

1. **Clarify and enumerate your design objectives and demonstrate that you achieve these identified goals.** In order to achieve this objective please make sure that your design goals are measurable and clear. Identify the design principles, thematic elements and spatial grammar in your project.

2. **Show evidence of how we engage with community and measure success of such engagements.** Demonstrate how you have integrated community needs and knowledge in your design. Enumerate and evaluate our strategies and practices of civic engagement, list who you engaged with, what you learnt from your collaborators and what your collaborators’ expectations were.

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1 This term was coined by the 110th American Assembly held in Detroit in 2011. The Lincoln Land Institute Policy Report was an outgrowth of the Assembly. One of the authors is a senior fellow at the CCP a co-sponsor of that Assembly. [http://americanassembly.org/project/reinventing-america-s-legacy-cities](http://americanassembly.org/project/reinventing-america-s-legacy-cities)
3. Demonstrate how your design builds capacity. Document, analyze, diagram and explain best practices within the context of Washington Park and Martin Drive neighborhoods.

4. In addition, your projects will be judged using the following NAAB criteria
   A.1 PROFESSIONAL COMMUNICATION SKILLS
   Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public
   A.2 DESIGN THINKING SKILLS Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
   A.3 INVESTIGATIVE SKILLS Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.
   A.4 ARCHITECTURAL DESIGN SKILLS Ability to effectively use basic formal, organizational, and environmental principles and the capacity of each to inform two- and three-dimensional design.
   A.5 ORDERING SYSTEMS Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.
   A.6 USE OF PRECEDENTS Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.
   A.7 HISTORY AND GLOBAL CULTURE Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.
   A.8 CULTURAL DIVERSITY AND SOCIAL EQUITY
   Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.
   B.1 PRE-DESIGN Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
   B.2 SITE DESIGN Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.
   C.1 RESEARCH Understanding of the theoretical and applied research methodologies and practices used during the design process.
   D.1 STAKEHOLDER ROLES IN ARCHITECTURE
   Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect’s role to reconcile stakeholder needs.

Format, Important dates, Assignments, Schedule
This class gives you service-learning credits. You are required to ensure at 50 hours of service engagement with the local community. This requirement includes a minimum of documented engagement hours:
1. Site visits and on-site prep work: 8 hours
2. Social engagement with community groups and residents: 20 hours
3. Actual on-site project construction: 22 hours
The studio is organized around 3 site-based assignments. The sites (described below) include the ACTS housing campus, Amaranth Café public space, and Foundation Park. In each site you will work with local residents and community organizations to 1) organize a public event, 2) build a catalytic installation, and 3) envision a development plan.

The design process involves three interconnected and iterative steps. Each step deals with ways you interact with the site — we will call it the scene — to order the architectural, social, and experiential conditions of the site. You will first enter and encounter the scene. During this phase you engage with local residents, interview stakeholders, refer to previously researched ethnographic data, collect new data and information, and map information visually and analytically. Step 2 is to engage with local stakeholders to get their opinion, advise and directions. This will be achieved by designing one or more public events around place-based installations that generate instant community feedback. Step 3 is to act on the knowledge you gained about this neighborhood and suggest long-term solutions and interventions. Studio assignments are organized around these three steps: encounter, engage, enact.

Being a community engaged project you will be required to attend events scheduled outside studio hours. These hours will depend on your engagement with the community, however some dates are already planned. Kindly organize your schedule so that you may attend the following events outside class hours:
- Community event 1
- Community event 2
- Community event 3
- Exhibit and review of site installations
- Final exhibit and community presentation

**Grading**

In order to be successful it is necessary to be flexible, self-critical and be ready to evaluate and value alternative perspectives, intentions, and positions than your own. This course encourages you to develop intellectual curiosity, take intellectual risks, and suspend disbelief while trying out ideas that are different and alien.

Grades are based on the following categories:
- 20% In class participation; regular timely attendance; completing assigned readings and assignments in time, and leading discussions and sharing ideas
- 60% Projects, reviews and workshops (see above for criteria for evaluating designs)
- 20% Final Documentation (see above for criteria for evaluating designs)

The “A” (4 points) grade indicates work of sustained excellence – work that demonstrates a high degree of technical quality, creativity and critical inquiry.
The “B” (3 points) grade indicates work of significantly better than competent quality – work than demonstrates above average technical skills, creativity and critical engagement.
The “C” (2 points) grade indicates satisfactory work – work that demonstrates technical, creative and critical competence. It reflects regular attendance, continuing improvement and successful accomplishment of course objectives.
The “D” (1 point) grade indicates marginal competence in most or all areas of course study.
Instructor may also award the “D” grade to students who demonstrate minor academic deficiencies. The “D” grade is not a substitute for the “F” grade and will be awarded only to students whose work indicates that they are prepared to advance to the next level of course work.
The “F” (0 point) grade indicates unsatisfactory quality and/or quantity of work.
**Late work and/or missed classes:** There will be an automatic one full grade reduction per class on late assignment unless a written doctors excuse or the equivalent is presented. Each unexcused studio absence will reduce your grade by ¼ grade point.
Readings

All required texts are on 2-days reserve in the UWM libraries

Course Texts:
Chantal Mouffe, Agnostics: Thinking the World Politically, (New York: Verso, 2013)
Arijit Sen and Lisa Silverman, Making Place: Space and Embodiment in the City, (Bloomington: Indiana University Press, 2014),

Articles and chapters:
Junichiro Tanizaki, In Praise of Shadows, Thomas Harper and Edward Seidensticker (translators), (Stony Creek: Leete’s Island Books, 1977)


“Contemporary Dance Terms” handout

**Websites:**

http://www.williamforsythe.de
http://synchronousobjects.osu.edu
http://www.placemakingandperformance.com/ #placemakingperformance
http://www.ted.com/talks/ama...public_spaces_make_cities_work?language=en
https://www.ted.com/talks/janette_sadik_khan_new_york_s_streets_not_so_mean_any_more?languag...=en
http://www.ted.com/talks/natalie...the_art_of_the_eco_mindshift
http://www.knightfoundation.org/features/livable-cities/
http://unpleasant.pravi.me
http://www.asla-ncc.org/everyday-placemaking/
http://www.williamcronon.net/researching/index.htm

**Additional Readings:** (please note: additional readings may be assigned as necessary)


PDF available at [http://www.eki.ee/km/place/koht_5.htm](http://www.eki.ee/km/place/koht_5.htm)

Figure: Leon Ferrari, Pen and Ink

Schedule
<table>
<thead>
<tr>
<th>Wk</th>
<th>Date and Location</th>
<th>Scheduled tasks + Readings</th>
<th>Notes</th>
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</thead>
</table>
| 1  | Read before first day of classes:  
Read for discussion on Friday.  
Reading discussion, movies and introductions  
Key pickup in front of AUP 150 at 3:00 PM | |
|    | **Thursday September 8, 2016** MIT 254  
Site visit and discussion of goals | All Collaborative classes meet at MIT 395  
At 1:30 PM  
Project 1 handed out | |
|    | **Friday September 9, 2016** On Site  
Reading discussions | Architecture class site visit | |
| 2  | **Tu September 13, 2016** SARUP  
Reading discussions and in-class charrette  
Class discussions and reading analysis | **Tu September 15, 2016** On site  
Research and data collection  
All classes from the collaborative visit site  
Meet at ACTS Housing at 1:30 PM sharp.  
2414 W Vliet St, Milwaukee, WI 53205 | |
|    | **F September 16, 2016** On Site  
Attend Lisbon Avenue Arts Fair  
Lisbon Avenue Arts Fail  
Meet at Amaranth Café. 3329 W Lisbon Ave, Milwaukee, WI 53208 at 1:30 PM | **Th September 22, 2016** SARUP  
In class work desk crits, on site work as per student needs  
Work on Project 1 | |

Readings:  
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Activity</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>F September 23, 2016</td>
<td>Location TBA</td>
<td>Review</td>
<td>Project 2 handed out Students are expected to continue, edit, and finalize Assignment 1 for final review on September 29.</td>
</tr>
<tr>
<td>Tu September 27, 2016</td>
<td>SARUP</td>
<td>Work in class</td>
<td>Reading discussions and desk crits on Projects 1 and 2</td>
</tr>
<tr>
<td>Th September 29, 2016</td>
<td>SARUP Commons</td>
<td>Review</td>
<td>Project 1 Collaborative review All three studios present their work in the commons</td>
</tr>
<tr>
<td>F September 30, 2016</td>
<td>Amaranth Cafe</td>
<td>In class work desk crits, on site work as per student needs</td>
<td>Work on project 2 Project 2 is the design and implementation of community outreach.</td>
</tr>
<tr>
<td>Tu October 4, 2016</td>
<td>SARUP</td>
<td>Reading discussions</td>
<td>In class work desk crits, on site work as per student needs</td>
</tr>
<tr>
<td>Th October 6, 2016</td>
<td>SARUP</td>
<td>In class work desk crits, on site work as per student needs</td>
<td>Work on project 2</td>
</tr>
<tr>
<td>F October 7, 2016</td>
<td>WP</td>
<td>Students participate in Imagining America Conference</td>
<td>Imagining America Conference Arijit not in class</td>
</tr>
<tr>
<td>Tu October 11, 2016</td>
<td>SARUP/Site work</td>
<td>Reading discussions</td>
<td>In class work desk crits, on site work as per student needs</td>
</tr>
<tr>
<td>Th October 13, 2016</td>
<td>SARUP/Site work</td>
<td>Project 2 culmination</td>
<td>Community event designed and implemented by students All documentations and event planning to be completed by students</td>
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<tr>
<td>Date</td>
<td>Event Description</td>
<td>Notes</td>
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<tr>
<td>11 F October 14, 2016 WP</td>
<td>Project 2 culmination On site event Engagement with stakeholders</td>
<td>Community event designed and implemented by students All documentations and event planning to be completed by students Urban History Association Annual Meeting. Arijit out of town</td>
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<tr>
<td>12 Saturday October 15, 2016</td>
<td>Project 2 culmination On site event Engagement with stakeholders</td>
<td>Community event designed and implemented by students All documentations and event planning to be completed by students</td>
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<tr>
<td>13 Tu October 18, 2016 Amaranth Cafe</td>
<td>Engage/Enact: In class charrette</td>
<td>Project 2 review and Dance event on site</td>
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<tr>
<td>14 Th October 20, 2016 WP</td>
<td>Engage/Enact: Work</td>
<td>Project 2 Final review</td>
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<tr>
<td>15 F October 21, 2016 SARUP or Quorum TBA</td>
<td>Work</td>
<td>Project 2 Final review</td>
<td></td>
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<tr>
<td>16 Alt Dt. Saturday October 22, 2016 Alternate date if necessary</td>
<td>Project 2 culmination On site event Engagement with stakeholders</td>
<td>Community event designed and implemented by students All documentations and event planning to be completed by students</td>
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<tr>
<td>17 Tu October 25, 2016 TBD</td>
<td>Work</td>
<td>Project 3</td>
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<tr>
<td>18 Th October 27, 2016 TBD</td>
<td>Work</td>
<td>Project 3</td>
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<tr>
<td>19 F October 28, 2016 TBD</td>
<td>Work</td>
<td>Project 3</td>
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<tr>
<td>9 Readings: TBA if necessary</td>
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<tr>
<td>20 Tu November 1, 2016 SARUP</td>
<td>Work</td>
<td>Project 3</td>
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<tr>
<td>21 Th November 3, 2016 SARUP</td>
<td>Work</td>
<td>Project 3</td>
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<tr>
<td>22 F November 4, 2016 Quorum Architects</td>
<td>Project 3 review</td>
<td>Project 3 Review Project 4 handed out</td>
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<tr>
<td>Date</td>
<td>Activity Description</td>
<td>Location</td>
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<tr>
<td>Tu November 8, 2016</td>
<td>Readings</td>
<td>WP/Quorum</td>
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<tr>
<td>Th November 10, 2016</td>
<td>Project 4</td>
<td>SARUP</td>
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<tr>
<td>F November 11, 2016</td>
<td>Engagement with stakeholders</td>
<td>On Site</td>
<td>Project 4 National Humanities Alliance Conference Arijit out of town</td>
</tr>
<tr>
<td>Tu November 15, 2016</td>
<td>Work</td>
<td>SARUP</td>
<td>Project 4</td>
</tr>
<tr>
<td>Th November 17, 2016</td>
<td>Work</td>
<td>SARUP</td>
<td>Project 4</td>
</tr>
<tr>
<td>F November 18, 2016</td>
<td>In class review</td>
<td>SARUP</td>
<td>Project 4</td>
</tr>
<tr>
<td>Tu November 22, 2016</td>
<td>Midterm review</td>
<td>Quorum Architects</td>
<td>Midterm review</td>
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<tr>
<td>Th November 24, 2016</td>
<td>Break</td>
<td>BREAK</td>
<td>THANKSGIVING RECESS</td>
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<tr>
<td>F November 25, 2016</td>
<td>Break</td>
<td>BREAK</td>
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<tr>
<td>Tu November 29, 2016</td>
<td>Work</td>
<td>SARUP</td>
<td>Project 4</td>
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<tr>
<td>Th December 1, 2016</td>
<td>Production</td>
<td>SARUP</td>
<td>Project 4</td>
</tr>
<tr>
<td>F December 2, 2016</td>
<td>Production</td>
<td>SARUP</td>
<td>Project 4</td>
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<tr>
<td>Tu December 6, 2016</td>
<td>Production</td>
<td>SARUP</td>
<td>Project 4</td>
</tr>
<tr>
<td>Th December 8, 2016</td>
<td>Production</td>
<td>SARUP</td>
<td>Project 4</td>
</tr>
<tr>
<td>F December 9, 2016</td>
<td>Project 4</td>
<td>SARUP</td>
<td></td>
</tr>
<tr>
<td>Saturday December 10, 2016 AFTERNOON AND EVENING On Site, WP</td>
<td>Presentation and exhibit at Amaranth Café and Express Yourself Milwaukee premises</td>
<td>Final exhibit of boards We will celebrate before our review!</td>
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<tr>
<td>Tu December 13, 2016</td>
<td>Final Review</td>
<td>SARUP</td>
<td>Final class review</td>
</tr>
</tbody>
</table>
Project Description

Figure: Architecture of Madness, Leon Ferrari
Design Process
performative and embodied placemaking

Contemporary Dance Terms handout
Junichiro Tanizaki, In Praise of Shadows, Thomas Harper and Edward Seidensticker, (Stony Creek: Leeete’s Island Books, 1977)

Form: In 2014, Claire Olson, who took this studio, suggested that one of the central strategies of building in this neighborhood was to rethink and creatively adapt existing infrastructure in order to serve diverse functions and needs of multiple local stakeholders. Olson’s project focused on an alley behind Amaranth Café. Some of the uses she suggested included those that these spaces were not originally design for. But how do we reconsider infrastructure in innovative ways? What tools, tricks and design strategies are available to the designer to help them in this process? Olson suggested a taxonomy of spatial “parts” that already existed in this neighborhood. She generated a library of spaces and forms— small, medium, large and extra-large spaces, planes and surfaces with definite textures, shapes and sizes, linear elements placed in rhythmic intervals and conditions of visibility and lighting created by the organization and arrangement of formal geometric architectural elements in this alley. (For more such examples see Taryn Singh’s work in 2015). In 2015 Jennifer Hohol furthered Olson’s work and came up with a comprehensive plan for this area. She called it a design for the Amaranth Arts Square. That year, Mitchell Branscombe and Taha Shawar designed a catalytic intervention, a shed that was meant to generate interest and help sustain activities in this space. You are expected to take these projects further, repair, edit, add to, and revise Branscombe and Shawar’s design and move the Amaranth Square idea forward.

Time: Another student Hillary Byrne, suggested that time — more specifically, change over time — was a design tool. According to her, temporality produced a particular rhythm along Lisbon Avenue, a syncopated world that changed during days, nights, seasons and uses. Time, as it changes, also brings in transforming conditions of light and color. This year we will intervene in this physical and social landscape in ways that transforms how people view and know this alley. Borrowing from Claire, Hillary, Mitchell, Taha and Jennifer’s research and designs, we will further our explorations of form and time as two design elements for embodied and performative placemaking.
For previously done projects see www.citizenarchitects.weebly.com

Process
The design process involves three interconnected and iterative steps. Each step deals with ways you interact with the site — we will call it the scene — to order the architectural, social, and experiential conditions of the site. Each scene is a studio assignment.
You will first enter and **encounter** the scene. For each step apply the “design-thinking” process discussed in the tactical urbanism reading. Step 2 is to **engage** with local stakeholders to get their opinion, advise and directions. Step 3 is to **enact**, or to act on the knowledge you gained about this neighborhood; to suggest solutions and interventions. Please remember that steps 1 and 2 do not define a linear process but are rather iteratively and recursive. That means that you should be moving back and forth between the three steps in order to inform each of them. You complete step 1, then work on step 2 and then return to step 1 to revise your argument and thesis, redo the steps again and so on, in order to fine tune your idea before you move into step 3.

**Step 1: Encounter**

The first process will require you to map the physical world in innovative ways to express your personal interpretations of the scene. During this initial mapping process, you will produce three (minimum) sets of drawings: first set will be analytic and diagrammatic representations of the architectural orders within the physical environments. In order to do that you will adapt traditional orthogonal projections. The second set of maps will be informational.

Here you will identify the various environmental and ecological elements (climate, elements, human, flora, fauna, and non-human objects) and document their movement, numbers, characteristics, density and behavior. Map the site as property. Are there empty/open lots, foreclosed and boarded up properties, parking lots along the alley? Create map overlays using demographic, climatic (wind, runoff, soil quality), topographical, physical (figure-ground variations, objects, buildings, gates, hardscapes and softscapes), transportation networks (bus-lines, streets, sidewalks) or assets.

The third set of maps will not even look like a map, but will be taxonomic drawings. Taxonomic drawings will serve as a conclusion for your observations. They will create a hierarchy of terms and ideas that help us see this site as you see it. They will organize the site according to the ways you perceive it. Please read the associated readings and refer to studio lectures for reproducing taxonomies.

Suggestion: You do not need to rediscover representational techniques. Go to the Resource Center and ask Sharadha for help. She is aware of your assignment and has books ready for your perusal. Ask students who took Professor Cornelius’ studio on representation. Check out the books by Nadia Amoroso.

**Correlate one or more of these variables to craft a visual narrative to define this site. Refer to the Corner reading for ideas.**


**Grading:** Your grades will depend on the 1) **clarify and depth of analysis**, 2) **innovative yet clear diagramming(drawing quality)**, 3) **iterations of analysis (i.e. the number of times you map and number of map experiments)** 4) **comprehensive understanding of the site, its constituent elements and conditions and 5) sophistication with which you understand and analyze the sense of place and the sense of time**.
Step 2: Engage
While your intellect, emotions and senses help you enter into the scene, a deeper understanding requires you to communicate with the many users and stakeholders of the site. Designing multiple forms of engagement is part of the design process. Engagement ranges from direct conversations, formal interviews, informal talking, observations, participant observation, participating in community and public events, newspaper and media analysis, archival and historical research.

Grading: Your grades will depend on the 1) number of times you engage with users, 2) the variation and diversity of users you engage with, 3) the innovative and rigorous methods of engagement, 4) quality of documentation and analysis of user interviews.

Suggestion: How do you find people to interview or collaborate?
Instead of depending on individuals or asking for appointments, go to a public place where there are people present—bus stops, children playing on the street, cafes, grocery stores and neighborhood stores and engage them with maps, drawings and questions. Take your studio to the street instead of waiting for people to turn up.

In 2014 Michael Babbitt and Hebah Abu Baker suggested catalytic intervention as a possible design reaction to the needs of this neighborhood. Such interventions may be small and DIY at the initial stage, but they have the potential to snowball further changes and engage multiple stakeholders.

Babbitt suggested that the best location for such interventions may be along the edges. By using the term “edges” he was referring to border zones, spaces that occupy a position between and betwixt multiple sites, social spaces and zones. Border zones are powerful spaces because they are domains where new ideas, hybrid forms and shared concepts are prevalent. Please read the article on border zones to understand how to find such a space. Using this theoretical concept as your point of departure you will carefully study a neighborhood at the edge of Washington Park, Martin Drive, Harley Davidson campus and Vliet Street as a site of catalytic interventions.

You have been immersed in this neighborhood and its diverse social world since early this semester. This final set of projects ask you to design for the diversity of this neighborhood. Carefully research the use of the term “diversity.” It is not merely about race or ethnicity, diversity also refers to a multiplicity of class, gender, occupational, age, language, bodily ability, memories, and histories. In fact, designing for a single diversity-variable reproduces stereotypes—you should instead try for intersectional concepts that examine how multiple diversity-variables work in relation to each other. The best way to begin will be to think of a system of activities and a system of settings as suggested by Amos Rapoport. For each stakeholder (group or individual) you may consider a network of places and practices that define their everyday world.
Locations

Readings:

Suggestion: Design spaces in between buildings—streets, sidewalks, niches, backyards, alleys, rooftops, empty lots and open spaces. Any community is built on agreement and trust. Based on the four principles of integral urbanism (hybridity, porosity, vulnerability and authenticity) you may design spaces in between buildings (edges, sidewalks, yards, alleys). Consider multiple hierarchies of privacy as you design these spaces. Consider how the 5 ordering systems (dimensions, structure, access, privacy, assemblage/tectonics, form, and light) may help you design a system of outdoor settings in this neighborhood.

Location 1: Amaranth Alley (maximum 4 students, you may create groups of 2 or work alone)
Agnostic Public Space 1
End products: Site interventions, Site analysis documents and design documents (plans, sections, diagrams, analysis drawings, taxonomy, and site plan, policy/rules document explaining your concept and how to add/change your intervention one year later, landscape maps showing asset categories and GPS maps. Final pdf document + 3 final boards.

Location 2: Foundation Park
Agnostic Public Space 2
End Products: Goal statement, program strategy, cost-benefit analysis, principle/ethical statement. Plans, sections, site plans, and long term 5-20 years plan, Landscape design intervention documents, material and dimension systems diagrams, visual taxonomy of place-types, material and planting suggestions.

Location 3: ACTS Campus
Campus planning
End products: Building models, drawings, plans, sections, elevations, building type typology, detailed programs, cost-estimation.
Website: Project description 2-3 paragraphs, reflection and analysis, process documentation.
**pre- and post-test**

1. In the context of increasing social and economic inequities, declining urban communities, and crumbling built infrastructure, cities like Milwaukee (also called legacy cities) serve as examples or case studies where architects and designers can find innovative and resurgent solutions that address the needs of local residents. In this studio we will identify “design methods” and research information that underpin our design responses. We will ask: *How and why is design a social act?*

2. Your project needs to demonstrate equitable engagement with users and local residents, and your design should address the myriad needs and expectations of end-users. We want to move beyond the one-day charrette as a mode of engagement with communities and explore deeper forms of interactions such as being involved in the community. We are interested in developing measures to evaluate success. That is, *how do we demonstrate that we have been listening?*

3. Your design should produce architecture that is resilient and adaptable. If we are to survive economic, climatic, and social disasters in ways that are sustainable then we need to design buildings that accommodate and adapt to change and diversity, a quality that N J Habraken calls building capacity. *What are the rules, moves, processes that constitute the language of capacity building?*

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2 This term was coined by the 110th American Assembly held in Detroit in 2011. The Lincoln Land Institute Policy Report was an outgrowth of the Assembly. One of the authors is a senior fellow at the CCP a co-sponsor of that Assembly. [http://americanassembly.org/project/reinventing-americas-legacy-cities](http://americanassembly.org/project/reinventing-americas-legacy-cities)
Policies

Time Investment
Study leading to one semester credit represents an investment of time by the average student of not fewer than 48 hours for class contact in lectures, for laboratories, examinations, tutorials and recitations, and for preparation and study; or a demonstration by the student of learning equivalent to that established as the expected product of such a period of study. (UWM FD 2838)

This 1:48 ratio seems like the bare minimum of effort we would expect from our students. On a weekly basis, a 3 credit seminar or lecture works out to 3 hours in-class + 6 hours ex-class but for a 6 credit studio it works out to 12 hours in-class + 7 hours ex-class. I would imagine that studio would require at least 12 if not more like 24 hours ex-class per week.
Studio Culture Policy
Refer to the SARUP website: http://uwm.edu/sarup/live/policies/studio-culture/

Studio Cleanup
At the end of each semester, students should remove ALL personal items from the studio. Items not wanted should be placed into the appropriate receptacles and not left in the studio or in the hall. The studio should be broom-swept clean.

Tools and Materials
Students may use the following personally-owned output devices in SARUP studio rooms:
- tabletop inkjet and laserjet printers, tabletop FDM (fused deposition modeling) 3D printers – using PLA (polylactic acid) filament and not ABS (acrylonitrile butadiene styrene) filament, and tabletop die cutters with enclosure hoods. Laser cutters and CNC routers of any kind shall not be allowed in studio rooms.
- Students may use Studio Biofoam in SARUP studio rooms, as long as they do so in a manner respectful of others and the facilities, and in accordance with established safety protocols.
- Students shall not saw, carve or sand Studio Biofoam in studio rooms using power tools. Power tools may be applied to Studio Biofoam in the SARUP Shop using the dust collection system. The use of aerosol spray adhesives and paint is not allowed in the SARUP building or on SARUP grounds (such as the sidewalks). Use such products at home and only with proper ventilation.
- Use respiratory and eye protection as indicated on the label. Any material spilled on SARUP property should be cleaned immediately, before it dries.
- When using loose powder model-building material, such as Rockite, all loose powder should be removed from studio surfaces including tabletops and floors. Do NOT callow casting mediums such as Rockite or wax, etc to contact sink or toilet fixtures and pipes. Casting materials should never be washed down a drain even in small amounts. It will destroy the plumbing and you will be charged for expensive repairs. Dispose of extra casting materials in a container you can throw away such as a used 2-liter soda bottle. When disposing of materials in studio trashcans, give consideration to the weight of the trash. If a trashcan becomes too heavy, it will not be emptied by the custodians causing a trash backup in the studio. To avoid this, students shall take heavy debris and large scraps directly to the SARUP dumpsters themselves. Use of plaster is not allowed. Use an alternative medium such as Hydrocal, CementAll, or Rockite.
- Limited use of power tools in studios is permitted. Prior permission from instructor and notification of William Krueger and Matt Mabee is required. Use of flames (such as bunsen burners or blow torches) in studio is not allowed. Do this kind of work at home in a garage or outside. Use the sharps disposal containers in studio. Do NOT place used blades into the trash can.

Project Documentation

DAR needs to collect project examples for NAAB accreditation, Calibrations, the website, etc.

Students should back up all digital and manual work with continuous documentation throughout the semester. Don’t only use the local desktop drive, use OneDrive or a backup hard drive or something like DropBox. Files should be either PDF (for vector images) or JPG (for photos, renderings). Maximum file size is 10 MB. Please use the following naming format:

645_SP2016_Sen_Doe Jane_Project 01_Model 02.jpg
845_SP2016_Sen_Doe John Exercise 03A_Plan 13.pdf
Policies and Rules

1. Students with disabilities. Notice to these students should appear prominently in the syllabus so that special accommodations are provided in a timely manner.
http://www4.uwm.edu/secu

2. Religious observances. Accommodations for absences due to religious observance should be noted. http://www4.uwm.edu/secu/docs/other/S1.5.htm

3. Students called to active military duty. Accommodations for absences due to call-up of reserves to active military duty should be noted.
Students: http://www4.uwm.edu/current_students/military_call_up.cfm
Employees: http://www4.uwm.edu/secu/docs/other/S40.htm

4. Incompletes. A notation of “incomplete” may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student’s control, has been unable to take or complete the final examination or to complete some limited amount of term work.
https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf

5. Discriminatory conduct (such as sexual harassment). Discriminatory conduct will not be tolerated by the University. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff.
https://www4.uwm.edu/secu/docs/other/S_47_Discriminatory_Policy.pdf

6. Academic misconduct. Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/

7. Complaint procedures. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy.
https://www4.uwm.edu/secu/docs/other/S_47_Discriminatory_Policy.pdf

8. Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. http://www4.uwm.edu/secu/docs/other/S28.htm

9. The final exam requirement, the final exam date requirement, etc.
http://www4.uwm.edu/secu/docs/other/S22.htm