The Citizen Architect Studio

Sherman Park and Washington Park Neighborhoods, Milwaukee

Arijit Sen, Department of Architecture, UWM, in partnership with Quorum Architects, Office of Undergraduate Research, UWM, UWM Golda Meir Libraries, Amaranth Café, Sherman Park Community Association, 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). 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.

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

Objectives

The Citizen Architect Studio is part of a consortium of multiple upper level performative arts and architectural design studios that explore how multi-disciplinary design practices can engage various stakeholders. We work with professionals, academics and local community members during the semester. In Fall 2017, we will engage residents and community institutions from Washington Park and Sherman Park, two racially, economically and culturally diverse neighborhoods known for sustainable urban food systems, artist communities, and progressive neighborhood activism.

1. This is a research based studio and you will not be able to perform at your best capacity if you don’t display a sense of curiosity, a commitment to reading, willingness to deal with the unexpected and unplanned, and an ability to be flexible with your design ideas. This studio is based on theories of performative and embodied placemaking that borrows from recent scholarship in architecture, neurology, cognitive science, and dance. Students will read written works of Sarah Goldhagen, Sophie Wolfrum, Arijit Sen, Setha Low, Nabeel Hamdi, James Corner, and Erin Manning, examine the work of choreographer William Forsythe and landscape architect Lawrence Halprin, and draw from design theories describing tactical urbanism, public interest design. Additional inspirations come from...
the experiential aesthetics described by scholars such as John Dewey, 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 scholars and theories proposed by them, 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. Your contributions in class discussions will also help demonstrate this ability. Your actions will demonstrate your ability to address unexpected challenges, unplanned changes, or confounding learning moments.

2. This studio works around engagement. The quality of engagement will be evaluated by your ability to be flexible, to communicate clearly, to listen, and to respond in a timely manner. Your ability to organize engagements with community members, to identify at least 3 different groups of stakeholders and then organizing meetings and events with them will be evaluated. Quality of these engagements matter too. 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.

3. Your designs will be evaluated by its quality and potential. Mindlessly providing what community members ask for, without carefully analyzing and identifying root causes is unacceptable. Instead a good design is one that carefully addresses the unidentified, often cultural, political, economic and social reasons behind a problem. Another sign of a good design its catalytic potential. In order to prove your design’s efficacy, you will have to prove that it will work. Often, designing, erecting and testing a prototype helps prove your design’s success.

4. Your work will be evaluated by how clearly you describe your design methods, goals, and evidence of success. This will be achieved by your drawings, models and other representations. 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?

5. Your evaluations will also examine how your work habits and design solutions display a sense of ethics and contribute to social, economic, architectural, and cultural capacity. New ethical challenges confront architectural scholars and practitioners in the 21st Century. In the context of increasing social and economic inequities, declining urban communities, and crumbling built infrastructure, cities like Milwaukee (also called legacy cities)1 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. Third, your design should promote “accessibility.” This concept borrows from the “social model of disability.” This model argues that access (or the lack of it) is a social construct. This theory argues that designers should address social, political, cultural, and economic factors that reproduce disability and assist personal and collective responses that ameliorate conditions of disability.

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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
The above criteria are based on the following NAAB goals:

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.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.

Evaluation
In order to be successful, it is necessary to be flexible, self-critical and always 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:
1. Your sense of curiosity, commitment to reading, and willingness to be deal with the unexpected. These qualities will be evaluated by your actions, writing, and speech.
2. Quality of engagement demonstrated by your ability to be flexible, to communicate clearly, to listen, and to respond in a timely manner. Your ability to organize engagements with community members, to identify at least 3 different groups of stakeholders and then organizing meetings and events with them will be evaluated.
Quality of engagements matter too.
3. Demonstrate evidence of quality and success of your design solutions through designing, erecting and testing prototypes.
4. Clarity of your design methods, goals, and evidence of success as demonstrated by your models, drawings, written narratives and other forms of representation.
5. How well your design practices and products display a sense of ethics and how you build social, economic, architectural, and cultural capacity.

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.

Attendance
Attendance during scheduled class time is required. More than three unexcused absences will result in a letter grade reduction of your overall grade. Failure to work in studio during regular class hours with undivided attention, any lack of punctuality, leaving early, non-participation, socializing, or goofing around will count as an absence.

An unexcused absence from an exam/presentation shall result in an ‘F’ for the course Late projects will not be accepted.

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. More realistically, a studio would require at least 24 hours of work outside class per week.

This class gives you service-learning credits. You are required to ensure at 50 hours of service engagement with the local community. These hours should be documented. This requirement includes a minimum of documented engagement hours.

How much time should you schedule outside studio?
1. Site visits and on-site prep work: 8 hours per week.
2. Social engagement with community groups and residents: 50+ hours for 3-5 events (5 hours per event + 5 hours prep before event).
3. Actual on-site project construction: 22-40 hours total
4. Design work and preparatory tasks: 24 hours per week.

Course organization, projects, and assignments
Course assignments are organized around three major project sites. Individual students choose to work in one site. These sites are 1) Amaranth Café and the intersection of Lisbon and 34th, 2) Finney Library and the intersection of Sherman and North, 3) Center Peace neighborhood located between Mienecke and Center, 38th and Grant.
In each site students will work with residents and community organizations to 1) organize public events, 2) build a catalytic installation, and 3) envision a design program and a development plan.

The design process involves three interconnected and iterative steps developed as part of this studio: Encounter, engagement, enactment. Each step deals with ways you interact with the site and situation 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.

This is a community engaged project and you will be required to organize, schedule, and attend a minimum of three events outside studio hours. Generally, weekends work best to get good resident participation. You may choose to team up with other students in order to organize these events. However, grades will be given individually. Grading criteria is listed in the assignments section below. Kindly organize your schedule so that you may attend the following events outside class hours.

Community event 1: Schedule before September 20, 2017
Community event 2: Schedule before September 30, 2017
Community event 3: Schedule before October 20, 2017
Community event 4: You may decide to organize a fourth event for extra credits.

In addition, you are expected to attend other events:
  Exhibit and review of site installations: October 31, 2017
  Final exhibit and community presentation: December 14, 2017
Other collaborative engagements planned during class hours include meetings with dance students, introductions with community members and site visits. These dates are mentioned in the schedule.
Bibliography


Required Texts

Theory

Performativethelacemaking
Contemporary Dance Terms’ handout
Setha Low, Spatializing Culture: The Ethnography of Space and Place, (New York: Routledge, 2016).

Urban Design readings

Public Interest Design

Milwaukee histories

Social Justice


**Websites:**
http://www.williamforsythe.de
http://synchronousobjects.osu.edu
http://www.placemakingandperformance.com/#placemakingperformance
https://www.ted.com/talks/janette_sadik_khan_new_york_s_streets_not_so_mean_any_more?language=en
http://www.ted.com/talks/natalie_jeremijenko_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
http://porturbanism.com/work/

**Drawing and representation books available in the Resource Center.**

*Small scale: creative solutions for better city living.* SB472.7.M655 2010

*This is not architecture,* NA2584.T48 2001

*Old buildings, new forms: new directions in architectural transformations.* TH3411.B644 2013

*New forms: plans and details for contemporary architects.* NA687.N68 2009

*Maps in Minds : Reflections on Cognitive Mapping.* G71.5.D68


*SANAA Kazuyo Sejima, Ryue Nishizawa – 2011-2015: continuity systems* (El Croquis no. 180)

CT274.S273 E180 2015


*SANAA Kazuyo Sejima, Ryue Nishizawa – 2008-2011: inorganic architecture* (El Croquis no. 155)

CT274.S273 E155 2011


CT274.H314 E35 2001


*Herzog and de Meuron 2005-2010 : programme, monument, landscape* (El Croquis no. 152/153)

CT274.H48 E5152 2010


*Caruso St. John 1993-2013: form and resistance* (El Croquis no. 166), CT274.C378 C166 2013

*David Chipperfield : 2010-2014 – figure and abstraction* (El Croquis no. 174/175), CT274.C45 E175 2014


*Uneven growth: tactical urbanisms for expanding megacities.* HT151.U54 2014

Schedule
<table>
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<tr>
<th>Wk</th>
<th>Date and Location</th>
<th>Scheduled tasks + Readings</th>
<th>Notes</th>
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| 1  | Read before first day of classes:  
    Read before first day of classes:  
|    | Tuesday September 5, 2017  
    SARUP  
    Reading discussion, movies and introductions  
    Key pickup in front of AUP 150 at 3:00 PM  
    Assignment 1: Encounter handed out | |
|    | Thursday September 7, 2017  
    SARUP  
    Studio work | charrette |
|    | Friday September 8, 2017  
    On Site  
    Site visit and discussion of goals | Assignment 1: Encounter  
    Architecture site visit to Sherman Park and Washington Park |
| 2  | Readings:  
|    | Tu September 12, 2017  
    SARUP  
    Reading discussions, movie and in-class charrette | Assignment 1: Encounter  
    Urban Design principles |
|    | Th September 14, 2017  
    SARUP  
    Research and data collection | Assignment 1: Encounter  
    Library research on urban patterns |
|    | F September 15, 2017  
    On Site  
    Attend on site event | Assignment 1: Encounter |
| 3  | Readings:  
|    | Tu September 19, 2017  
    SARUP  
    Reading discussions, movie, in class charrette | Assignment 1: Encounter  
    Complete readings before class |
|    | Th September 21, 2017  
    TBD  
    In class work desk crits, on site work as per student needs | Work on Assignment 1: Encounter |
|    | F September 22, 2017  
    SARUP  
    In class work desk crits, on site work as per student needs | Assignment 1: Encounter  
    Final Review  
    Assignment 2 handed out |
| 4  | Readings:  
|    | Tu September 26, 2017  
    SARUP  
    Reading discussions, movie, in class charrette | Assignment 2: Engage  
    Complete readings before class |
|    | Th September 28, 2017  
    SARUP  
    In class work desk crits, on site | Assignment 1: Engage |
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<th>Date</th>
<th>Activity Description</th>
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<td>work as per student needs</td>
<td>Work in studio, desk crits</td>
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<td>F September 29, 2017</td>
<td>On site work, as per student needs</td>
<td>Assignment 1: Encounter On Site planning</td>
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<td>Tu October 3, 2017</td>
<td>Reading discussions</td>
<td>Work on Assignment 2: Engage</td>
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<td>SARUP</td>
<td>In class work, desk crits, and Pin Up</td>
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<td>Th October 5, 2017</td>
<td>In class work desk crits, on site work as per student needs</td>
<td>Work on Assignment 2: Engage</td>
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<td>F October 6, 2017</td>
<td>Mid term Review</td>
<td>Progress review Assignment 2: Engage</td>
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<tr>
<td>Saturday October 7, 2017</td>
<td>Project 2 culmination On site event Engagement with stakeholders</td>
<td>Assignment 2: Engage Community event designed and implemented by students All documentations and event planning to be completed by students</td>
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<td><strong>Readings:</strong></td>
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<td>Reading discussions</td>
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<td>Project 2 culmination On site event Engagement with stakeholders</td>
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<td><strong>Review:</strong></td>
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<tr>
<td>Tu October 17, 2017</td>
<td>REVIEW with invited reviewers from Quorum Architects, CBC, and SPCA</td>
<td>Final Review Assignment 2: Engage Assignment 3a: Enact handed out</td>
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<td>Th October 19, 2017</td>
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<td>Assignment 3a: Enact Work</td>
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<td>Engage/Enact: Work</td>
<td>Assignment 3a: Enact Work</td>
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<td>Tu October 24, 2017</td>
<td>Reading discussion</td>
<td>In class charrette</td>
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<td>Th December 7, 2017</td>
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<td>F December 8, 2017</td>
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<tr>
<td>Saturday December 9, 2017</td>
<td>Presentation and exhibit at</td>
<td>Final community exhibit of boards</td>
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<td>AFTERNOON AND EVENING</td>
<td>Finney Library</td>
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<td>16 Tu December 12, 2017</td>
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<td>Review and final changes</td>
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<td>Th December 14, 2017</td>
<td>Final Review</td>
<td>Final class review</td>
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Project Description
Design Process

Embodied placemaking and Architectural Design


What is Embodied Placemaking?

This semester your project challenges you to envision time, site, form, and the human body as three design variables to design for diversity. We will also use a very specific design process developed in this studio to engage communities and users—again to ensure diversity. Remember, the term “diversity” is not merely about race or ethnicity. Diversity 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. Please read the following instructions carefully to familiarize yourself with the studio design expectations.

Time: In 2014, SARUP M-Arch student Hillary Byrne, suggested that time — more specifically, change over time — was a design tool. According to her, temporality produced a 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. See www.citizenarchitects.weebly.com Scholars such as Levine, Wolfrum, Pallasmaa, and Bille will clarify this issue further.
Site: Scholar Amos Rapoport writes on systems of sites and systems of activities. His research urges us to think of architecture as part of a larger network, or system, of relationships. These relationships can be in the form of people, places and events. For more on this you may refer to Amos Rapoport, “Systems of activities and systems of settings,” in S. Kent (Ed.) Domestic Architecture and the Use of Space (Cambridge: Cambridge University Press, 1990), 9-20.

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 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” or a tool kit that could be employed to rethink and redesign. To produce that tool kit 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 that existed in the neighborhood.

Body: The human body as a design element allows you to rethink how you use scale. The scale at which our bodies operate differ from buildings. Buildings last for decades, buildings are larger than humans; humans experience life in more transient and sensory ways. How can we produce designs that cater to the physiological, psychological and neurological needs of human beings? Connerton and Goldhagen are two scholars who will really help you think through this issue.

Design Process
The design process involves three interconnected and iterative steps. For each step apply the “design-thinking” process discussed in the tactical urbanism reading by Lydon and Garcia. These steps work in iterative and recursive ways. 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. You will do secondary research and talk to residents and users to develop your maps. 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 tree-like in nature. They are called taxonomic drawings. They will create a hierarchy of terms and ideas that help us see this site in particular ways. They will organize the contents of the site as you perceive it. Please read the associated readings and refer to studio lectures for reproducing taxonomies.

Correlate one or more of these variables to craft a visual narrative to define this site. Refer to the Corner reading for ideas around mapping. James Corner, “The Agency of Mapping: Speculation, Critique and Invention.” Mappings, Denis Cosgrove, Ed., (London: Reaktion, 1999), 213-52.

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, time, site, and body.

**Step 2: Engage**

While your intellect, emotions and senses help you enter a 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. Three primary texts that will help you develop encounters are:


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.

**Step 3: Enact**

This is when you create a design intervention plan. However, even this process is recursive since once you create a sketch idea of what should happen, you need to re-engage with the stakeholders to evaluate and review your ideas. Step 3 requests you to build a catalytic installation and design a long-term development plan for your site.

Grading: Your grades will depend on the 1) number of times you engage with users in order to evaluate and review your design ideas, 2) the clarity and innovativeness of your design idea, 3) appropriateness and reliability of your idea, 4) quality of documentation and drawings.
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.

Program and Locations

Location 1: Center Peace Neighborhood (region between 38th St. and Grant Boulevard, Meinecke Avenue and Center Street).

The objective is to examine how an embodied experience of “moving perpendicular to the street” produces new forms of networks and systems of public spaces in a neighborhood. Practically this means that you will identify physical and social assets located in this neighborhood and link in ways that create a network perpendicular to the street infrastructure.

Expected design outcomes: SWOT analysis, site analysis, architectural design, urban design, and landscape design. Installations across the neighborhood that encourage connections and movements perpendicular to the streets.

Expected design outcomes: Innovative programming, cost-benefit analysis, architectural design with plans, sections, site plans, long term 5-20-year plan, landscape interventions, streetscape and urban design plans, material systems diagrams, and planting suggestions.

Location 2: Sherman and North Avenue intersection.

The objective of this project is to redesign the Finney Library, rehab interiors of the Community Baptist Church, redesign the current street and bus stop, and insert a catalytic building to promote long term development of this intersection as a hub for urban agriculture, food security, and sustainability.

Expected design outcomes: SWOT analysis, site analysis,
architectural design, urban design, and landscape design. Installations around Finney and bus-stop. Innovative programming, cost-benefit analysis, architectural design with plans, sections, site plans, long term 5-20-year plan, landscape interventions, streetscape and urban design plans, material systems diagrams, and planting suggestions.

Location 3: Amaranth Square at the intersection of Lisbon Avenue and 34th Street. The goal of this project is to build upon the previous design ideas to develop the back alley and green space next to Amaranth Café, consider new programs for the empty building next to the café, identify innovative programming to rehab vacant buildings, and suggest 1 new building design for neighboring empty lots.

Expected design outcomes: SWOT analysis, site analysis, architectural design, urban design, and landscape design. Installations across the neighborhood. Innovative programming, cost-benefit analysis, architectural design with plans, sections, site plans, long term 5-20-year plan, landscape interventions, streetscape and urban design plans, material systems diagrams, and planting suggestions.
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 residents. How can design become a social act that may address the above issues? Give examples.

2. Your project needs to demonstrate equitable engagement with users and 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. How do we demonstrate that we have been listening? Give examples.

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? Give examples.

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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
Policies
School of Architecture and Urban Planning Policies

Studio Culture Policy
Refer to the SARUP website: [http://uwm.edu/sarup/live/policies/studio-culture/](http://uwm.edu/sarup/live/policies/studio-culture/)

Studio Cleanup Policy
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 Policy
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
tolerated by the University. It poisons the work and learning environment of the University and
Discriminatory conduct (such as sexual harassment). Discriminatory conduct will not be
complete the final examination or to complete some limited amount of term work.
Incompletes. A notation of "incomplete" may be given in lieu of a final grade to a student who
unusual and
Students: http://www4.uwm.edu/current_students/military_call_up.cfm
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
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
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_Discrimination_Policy.pdf

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/

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_Discrimination_Policy.pdf

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

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