FALL 2020_ARCH_393

POOL: Towards a Tactile Tactical Urbanism

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River. https://uwaterloo.ca/engineering/about/territorial-acknowledgement

Herzog & de Meuron *Naturbad Riehen.* Riehen, Switzerland 2014. Outdoor showers. Photograph C Pearson.

"In our living condition we are constituted by the effects of forces, with their diverse and mutable relationships that stir the vital flows of a world. These forces traverse all the bodies that compose the world, making them one sole body in continuous variation, whether or not we are conscious of it. … We usually call "intuition" the extra cognitive mode of decoding that is proper to affect's power of assessment. However, this is a word so worn out in our culture … that I propose to replace it with "body-

knowing" or "life-knowing," an eco-ethological Knowing."[1]

In this studio we will explore adaptive reuse and architectural tactility through the program of the public bath. Our methodology will alternate between analytic and expressive modes of architectural investigation. A series of grounding material investigations at the scale of the body will dialogue with the history of ergonomics, highly tactile artistic practices, and the space in which we live. We will investigate architecture's capacity to intimately weave together ecologies, bodies, and cultures while adapting to change through a study of contemporary public bathing spaces from around the world. Bringing tactility and tactical urbanism to the scale of the city we will create new architectures for community rooted in Rolnik's *body-knowing* at the site of an under-utilized public pool, expanding its use for a year-round *architecture of enjoyment*:

> *"What it weights upon is weightless, but crushes what it rests upon: the body, the everyday, usage and wear, symbols of depression, femininity. Bound to pleasure and the body, humiliated like them, overwhelmed, exploited, reduced by the many strategems of false praise …. That there is no architecture, or to put it in simpler terms, that there exists no morphology of enjoyment, that it is barely conceivable and almost unimaginable, is terrifying."[2]*

Today we are at home; alone, yet electronically connected. We take a moment to sift through architecture's value, and its promises and failures in bringing us together. What of the past is ready to be abandoned? What is worth building upon? What kinds of community are possible today? In this studio we will engage a range of their implications in the act of renovation, from the immediate tactile to the scale of the global city. We enter the public pool or the sauna with a heightened awareness of our own bodies and those of others. Bathing environments emphasize the senses, literally bringing us closer to materials than we are in other spaces particularly through tactility:

> *"…drawing by hand or building a model puts the designer in skin-contact with the object or space. In our imagination we touch the designed object or space from the inside outwards, as it were. More precisely, in imagination the object is simultaneously held in the palm of the hand and inside the brain: we are inside and outside of the object at the same time. Ultimately the object becomes an extension and part of the designer's body."[3]*

[1] Suely Rolnik, "The Spheres of Insurrection: Suggestions for Combating the Pimping of Life", *E-flux*, no 86 (2017).
[2] See Henri Lefebvre *Toward an Architecture of Enjoyment* trans. Robert Bononno (Minneapolis: University of Minnesota Press 2014)
[3] Juhani Pallasmaa "Tactility of Drawing" in *The Thinking Hand* (Chichester: John Wiley and Sons Ltd 2009)

The setting and atmosphere are always charged with the potential for transformation, however quotidian, and the physical world is here entwined with the social. Gently loosening structured performances of identity, divisions between public and private, sacred and profane, purity and impurity, male and female, bathing spaces continue to provide societies with space for testing behavior and ideas, and exploring new ways of being together. More than merely articulating or critiquing existing regimes of power, they offer theaters for the reimagining of power dynamics embedded in building use and form, an activity crucial in 2020.

Together this term we will critically evaluate and creatively re-imagine both private and public bathing environments for our time. The bath belongs to histories and practices of the commons as a locus of cultural ritual, architectural form, and natural environment[4]. Its history is in the many global forms of the public bath that make arts of living out of everyday life[5]. International cultures of the public bath reveal a wealth of overlapping concerns and unique architectural expressions.

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[4] See Mikkel Aaland *Sweat* (Santa Barbara: Capra Press 1978)
[5] See Thomas A.P. van Leeuwen *The Springboard in the Pond* (Cambridge: MIT Press, 1999)

Learning Objectives

By the end of the course, students will be able to:

- explore and discuss intersections between artistic and architectural material practices
- evaluate contemporary building case studies against the concept of typology
- critique ergonomic, inclusive, and other body-conscious approaches to design against their own experience
- pursue their design concerns, observations and ideas at the scale of the individual through to a large-scale public building
- integrate adaptive re-use into their architectural lexicon and understanding of how buildings work

Required Texts

A collection of short readings along with links to online resources and texts will be provided in the course LEARN folder in connection with each assignment. Familiarity with these readings and resources are required for class discussion and evaluation.

Books you may find useful include:

Aaland, Mikkel *Sweat.* Santa Barbara: Capra Press, 1978.

Sweat has been made available free online by the author at https://www.mikkelaaland.com/sweat.html

Cranz, Galen *The Chair: Rethinking Culture, Body and Design*. New York: W.W.Norton & Company,1998.

Heschong, Lisa *Thermal Delight in Architecture.* Cambridge: MIT Press, 1979.

Kira, Alexander *The Bathroom.* New York: Viking Press, 1976.

Koren, Leonard *Undesigning the Bath.* Berkeley: Stone Ridge Press, 1996.

Penner, Barbara *Bathroom*. London: Reaktion Books, 2013.

van Leeuwen, Thomas A. P. *The Springboard in the Pond*. Cambridge: MIT Press, 1999.

Wiltse, Jeff *Contested Waters: A Social History of Swimming Pools in America.* Chapel Hill: University of North Carolina Press, 2007.

Course Requirements and Assessment

Project 1 *Individual: Tactical-tactile transformation*

1 lecture/discussion day + 4 studio work days + 1 presentation day. Value 25% of grade. Assigned Thursday September 10th. Deadline for submission on LEARN Monday September 28th at 9:30 am.

Project 2 *Group: Case studies of contemporary world bathing architectures*

1 lecture/discussion day + 4 studio work days + 1 presentation day. Value 25% of grade. Assigned Thursday October 1st. Deadline for submission on LEARN Monday October 26th at 9:30 am.

Project 3 *Individual: Design for a community bathing space*

2 lecture/discussion days + 9 studio work days + 2 presentation days. Value 50% of grade. Assigned Thursday October 29th. Deadline for submission LEARN Thursday December 10th at 5:30 pm.

A separate detailed project assignment will be provided for each project. All submissions are digital pdf submissions with a maximum size of 50MB per project. Each assignment you submit during the term will be assessed on the following basis:

1. Ambition and appropriateness in relation to the course material and assignments
2. Integrity and clarity in the development and presentation of your investigations
3. Breadth and depth of investigation framed by the course material and your interests
4. Craft and precision of the architectural expression
5. Completeness and communication in the documentation to express your intentions

Schedule

Studio hours are Mondays and Thursdays from 9:30am-12:30pm and 1:30pm–5:30pm EST on days as indicated on the schedule below. Students are required to be working and available for online video and audio sharing and discussion, attend and participate in all scheduled reviews, presentations, lectures and events that occur during these hours.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1 SEPTEMBER	2	3	4	5	6
WK1	7 *3B Option Studio Ranking Deadline*	8 *ALL SCHOOL LAUNCH / CHARETTE* *All school meeting*	9 *LAUNCH / CHARETTE*	10 *Course & P1 Introduction Lecture & discussion*	11	12	13
WK2	14 *Desk reviews*	15	16	17 *Desk reviews*	18	19	20
WK3	21 *Desk reviews*	22	23	24 *Desk reviews*	25	26	27
WK4	28 *P1 Presentations* *P1 Submission*	29	30	1 OCTOBER *P2 Introduction Lecture & discussion*	2	3	4
WK5	5 *Group work & reviews*	6	7	8 *Group work & reviews*	9	10	11
WK6	12 *READING WEEK*	13	14	15 *READING WEEK*	16	17	18
WK7	19 *Group work & reviews*	20	21	22 *Group work & reviews*	23	24	25
WK8	26 *P2 Presentations* *P2 Submission*	27	28	29 *P3 Introduction Lecture & discussion*	30	31	1
WK9	2 NOVEMBER *Desk reviews*	3 *Optional lecture*	4	5 *Desk reviews*	6	7	8
WK10	9 *Desk reviews*	10	11	12 *P3 Group activity & discussion*	13	14	15
WK11	16 *Desk reviews*	17	18	19 *Desk reviews*	20	21	22
WK12	23 *P3 Interrim Presentations*	24	25	26 *Desk reviews*	27	28	29
WK13	30 *Desk reviews*	1 DECEMBER	2	3 *Desk reviews*	4	5	6

WK14	7 Classes End	8	9	10 P3 Submission	11 3B Final Reviews	12	13

Remote Course Delivery Platforms & Communication

During remote learning, we will be using additional platforms to deliver, organize and share course content, learning and work. LEARN will be used for official communications, course documents, readings and assignments, work submission, grade recording and release. ZOOM will be used for class lectures and desk reviews for its simplicity in sharing and marking up drawings with the group. Participants in this course will be required to set up their own ZOOM meetings to work on their group assignment Project 2, and should familiarize themselves with the platform before the start of the course.

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From September 8 – October 24 2020 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from October 25 – December 31 2020, times are indicated in Eastern Standard Time (EST, UTC—5:00)

Fall 2020 COVID-19 Special Statement

Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (https://uwaterloo.ca/coronavirus/) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Student Notice of Recording

The course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

Individual desk critiques or meetings and small group meetings will not be recorded. Project introductions and lectures by the instructor may be recorded and uploaded to LEARN only for your future reference during the course of the term.

Late Work

Assignments that are handed in late will receive 0%. No late work will be accepted. Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator and accepted by the Undergraduate Office.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (https://uwaterloo.ca/coronavirus/academic-information#accommodations).

Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (https://uwaterloo.ca/campus-wellness/) and Counselling Services (https://uwaterloo.ca/campus-wellness/counselling-services).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (https://good2talk.ca/) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Equity, Diversity and Inclusion Commitment

At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act of discrimination, but also through practices and policies that must be rewritten. If you ever experience discrimination and need to report on instances of micro-aggressions and other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, please note that there are different pathways to report these instances:

A) if you feel comfortable bringing this up directly with the Faculty or person who has said or done something offensive, we invite you, or a friend, to speak directly with this person.

B) If you do not wish to bring this up with this person directly, you are invited to reach out to either the undergraduate (Donna Woolcott or Maya Przybylski) or graduate office (Nicole Guenther, Lola Sheppard, or Jane Hutton). If you contact any of these people in confidence, they are bound to preserve your anonymity and will be able to follow up on the report. Alternatively, you may always reach out to director Anne Bordeleau directly, and she will protect your identity and follow up on the report.

C) Finally, you may also choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office.

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

Note for students with disabilities: AccessAbility Services, located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.