

STATES OF IMBALANCE: SITUATION NORMAL



Global airline network, lx97.com

If there is to be a 'new urbanism', it will not be based on the twin fantasies of order and omnipotence; it will be the staging of uncertainty it will no longer be concerned with the arrangement of more or less permanent objects but the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystallized into definitive form; it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, but about discovering unnameable hybrids; it will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts and redistributions..."

Rem Koolhaas, 'Whatever Happened to Urbanism', SMLXL. 969

Much of the landscape surface left in the wake of rapid horizontal urbanization is not clearly defined, stable and fixed entity. It is between occupancies and uses, successional phases and (dis)investment cycles. The term in-between describes a state of liminality, something that lives in transition and eludes classification, something that resists new stability and reincorporation. The in-between landscapes of the horizontal city are luminal because they remain at the margins (or limen, which means 'threshold' in Latin), awaiting a societal desire to inscribe them with value and status.

Alan Berger, *Drosscape: Wasting Land in America*. 29

The stakes of this game are high – so high that the question of utopia must also be put back on the architectural table. But it must not be misread as a call for a perfect world, a world apart, an impossible totality that inevitably fades into totalitarianism. Utopia must be read literally, as the non-place written into its etymological origins that is 'nowhere' not because it is ideal and inaccessible, but because in perfect mirrored symmetry, it is also 'everywhere'...Utopian realism is critical...It is a style with no form. And it is utopian not because it dreams impossible dreams, but because it recognizes 'reality' itself as – precisely – an all-too real dream enforced by those who would prefer to accept things as they are.

R. Martin, K. Baxi, *The Multinational City: Architectural Itineraries*. 12

Studio Premise: Thesis as Provocation

As environmental issues come to the fore, as economic collapses spread, as nations shift political alliances, the notion of imbalance is perhaps our contemporary state of normalcy. States of Imbalance Studio seeks to ask: 'how might we capitalize on such conditions of imbalance, excess, scarcity' within the built, natural and manufactured landscapes, and use them to advantage? How might we see them as opportunities for invention rather than necessarily seek to redress their situation to a condition of normalcy? What new networks, new infrastructures, new urban models might emerge to accommodate increasingly fluctuating conditions? From Alan Berger's liminal drosscape, to Easterling's notion of political and spatial piracy, how do we define conditions of normalcy and imbalance in our built environment, and how do we evaluate or pass judgement on them?

Students will be asked to document – through research, text and visual representation - a condition of social, economic, technological, or ecological 'imbalance' somewhere in the globe, and chart the spatial, environmental and territorial implications of this 'imbalance'.

The underlying premise of the studio is that the globe's networked ecologies of *resources, energy, waste, water, and food* require new infrastructures and new forms of urbanism. These networks evolve and shift as resources are uncovered or depleted, as political and economic conditions change. The studio, positioned at the intersection of landscape, urbanism, and architecture, investigations will operate geographically from the territorial scale to the local condition, and spatially, across notions of *surfaces, containers, and conduits*.

At its most fundamental level, the intention of the M1 studio is aid students in formulating a clear, provocative thesis question. Rather than merely 'solving a problem', the intention of thesis is to move beyond a specific programmatic or site condition, to position a question within a larger architectural discourse. The studio encourages speculations, independent thinking, and the positioning of architecture and landscape within a broader social, cultural, political, and economic context.

Studio Structure

The studio will be organized around seminar discussions, student presentations, desk crits, and reviews. Tuesdays will be dedicated to desk crits and discussions, while Thursday morning will be centered around a **required seminar** which, through a series of readings and student-lead discussions, will serve to underpin and galvanize studio discussions. Thursday afternoon will be left open to sign-up desk-crits.

The studio is structured around 5 assignments, of approximately two weeks each. These assignments will form the basis for your final presentation and final thesis-prep book submission.

The final book should include:

- An abstract
- An Introduction outlining the *issues, territories and stakeholders*
- A discussion of the agency of architecture in the issues outlined in the thesis prep document
- A glossary of terms which will allow students to develop their own vocabulary
- A literature and precedent review
- A proposition for an initial interventionist strategy, which will include diagrams, maps and vignettes

By the end of the term, the intention is that students will have developed focused research on their thesis topic – identified the issues at stake, documented the territory and stakeholders of/ under influence, speculated on the spatial implications of the research, and begun to identify a set of tools or strategies (at a conceptual or programmatic level) for intervention.

Students will be asked to work through their research in written and graphic form through a series of cumulative exercises which should form the outline for a comprehensive thesis document that will lay the groundwork for either a design or research thesis. You will be asked to arrange a thesis supervisor during this term.

Schedule Outline / Deadlines *

W1:: Tuesday, September 14th	STUDIO INTRODUCTION	
W4:: Tuesday, October 5 th	IMBALANCES presentation:	P1: MANIFESTO
W6:: Tuesday, October 19th	CONTESTED SITES presentation:	P2: SCALAR TERRITORIES
W8:: Tuesday, November 2th	STAKEHOLDERS presentation :	P3: MID-REVIEW
W10:: Tuesday, November 16h	ALLIES presentation:	P4: PRECEDENTS +LIT. REVIEW
W12:: Tuesday, November 30h	STRATEGY presentation:	P5: NEW NETWORKS / NODES
W13:: Date TBC	AGENCY presentation:	FINAL REVIEWS
W14:: Date TBC	FINAL BOOK AND CD HAND-IN	

**Assignments are culmulative, and each phase of research should build upon (and sometimes deviate)from the preceeding week's assignments.*

***See schedule appended*

Studio runs Tuesdays and Thursdays: 10:00am-1:00pm, 2:00pm – 5:00pm

You are required to be in studio all day on studio days. If a student misses 3 or more desk-crits, reviews or lectures without a satisfactory explanation and documentation, this will provide grounds to request withdrawal.

Pedagogical Objectives

The intention of the M1 studio is to prepare students for the Master's thesis; to encourage students to engage in independent, critical thinking and to develop - through rigorous preliminary research - a specific site and program within the larger framework of the studio.

Students are expected:

- to pursue independent research
- to develop and articulate a critical position of the role of architecture relative to broader cultural, political and social issues
- to develop and articulate a critical position relative to site and program
- to develop research and design strategies for developing the thesis in subsequent phases
- to work through a range of representation modes: mapping, diagramming, photo essays, as appropriate for the thesis etc...

Evaluation

Students will be graded on the work performed during this course. Grading will be based on the degree to which submitted work satisfies the requirements and objectives of each assignment. In addition, grading will reflect student participation, commitment, effort and improvement over the 13 weeks of the course. The specific basis for the evaluation of each project will be identified in individual project handouts. The weighting of the projects throughout the term is as follows:

Projects 1-5:	40%
Final Review	30%
Final Book:	25%
Participation & CD:	5%
Total:	100%

4.1 Reviews

Reviews are not evaluations but rather the opportunity for a more public discussion of your work. It is important for each student to participate not only in the review of their own work, but in the reviews of the work of fellow students. Participation in class reviews and seminars is mandatory.

4.2 Hand-in and Digital Submissions

You are required to have hard copy print-out for all pin-ups and formal reviews. Last minute printing problems, lost or corrupt files will not be accepted as an excuse for late project submissions. All work in this course must be presented in hard copy form regardless of one's preferred working methodology.

You are required to hand in a CD at the end of the term, documenting ALL your studio work for the term. The CD should be clearly organized into research folders identifying the various phases of research/projects.

4.3 Late Work

All assignments are due in class at the specified time and date. Arch 692 project deadlines can be extended only in cases of illness or incapacity, or special circumstances. Requests for such extensions must be made before the project deadline to the studio coordinator, using the 'Request For Extension' form available from the front office, and be accompanied by a medical certificate when appropriate.

Work submitted after the hand in date and time without a confirmed extension will be subject to a penalty of 5% per day, and after four business days a mark of zero will be recorded.

4.4 Avoidance of Academic Offenses

To create and promote a culture of academic integrity, the behavior of all members of the University of Waterloo is based on honesty, trust, fairness, mutual respect and responsibility. 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. This process is defined in University of Waterloo Policy 70 - Student Petitions and Grievances, Section 4, <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>

A student is expected to have full knowledge of the policies regarding academic integrity, to avoid committing academic offenses, and to take responsibility for his/her actions. A student who is unsure as to whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about regulations regarding group work/collaboration should seek guidance from the course professor, Undergraduate Affairs Officer, Undergraduate Student Services Coordinator, or the Associate Dean, Undergraduate. When misconduct has been found to occur, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>

Students who believe that they have been wrongfully or unjustly penalized have the right to grieve. Refer to Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, <http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>

4.5 Plagiarism

Plagiarism is a complex issue in the field of architecture, as all architects are in some way influenced by the work of others. UW Policy 71 states: "Plagiarism, which is the act of presenting the ideas, words or other intellectual property of another as one's own. The use of other people's work must be properly acknowledged and referenced [...] The properly acknowledged use of sources is an accepted and important part of scholarship. Use of such material without complete and unambiguous acknowledgement, however, is an offence under this policy. "

In student projects, the assessment of the degree to which another design has been copied may create cause for concern. In all cases, it is the obligation of the student to declare their sources.

Studio Fees

There is a \$25.00 studio fee for this course. This fee must be paid in the front office within the first two weeks of classes. Failure to pay this fee will result in the withholding of grades.

Communication with Faculty

During the course of the term, I may need to send communications to ARCH 692 students. It is required that each student confirm their current active email address with the Graduate Student Service Coordinator during the first week of class. Any official correspondence that must be addressed to the studio instructor in an emergency situation can be addressed to lsheppar@uwaterloo.ca.

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
September						
week 01	13	14	15	16	17	18 / 19
		Studio Intro		seminar		
week 02	20	21	22	23	24	25 / 26
		desk crits		seminar		
week 03	27	28	29	30	1	2 / 3
		Imbalances ^{pr.}		seminar		
October						
week 04	4	5	6	7	8	9 / 10
		desk crits	Make-up seminar	Lola away- tbc		
week 05	11	12	13	15	16	
	Thanksgiving	Lola away		seminar		
week 06	18	19	21	22	23	24 / 25
		Contested Sites ^{pr.}		seminar		
week 07	25	26	27	28	29	30 / 31
		desk crits		seminar		
November						
week 08	1	2	3	4	5	6 / 7
		Stakeholders ^{pr.} Mid-review //		seminar		
week 09	8	9	10	11	12	13 / 14
		desk crits		seminar		
week 10	15	16	17	18	19	20 / 21
		Precedents ^{pr.}		seminar		
week 11	22	23	24	25	26	27 / 28
		desk crits		seminar		
December						
week 12	29	30	1	2	3	4 / 5
		Strategy ^{pr.}		seminar		
week 13	6	7	8	9	10	11 / 12
	last day of classes	Exam date TBC				

READINGS AND GENERAL REFERENCES

Note: See course syllabus for ARC 684-04 for weekly course readings.

Manifestos / Primers:

D'Hooge, Alexander., eds. Volume no.9: Suburbia after the Crash. New York: Columbia University GSAPP / Archis, 2007.

Doxiadis, Constantinos A. 'New Solutions for New Problems.' Architecture in Transition. New York: Oxford University Press, 1963: 87- 115.

Koolhaas, Rem.; Boeri, Stefano.; Kwinter, Sanford.; Tazi, Nadia.; Obrist, Hans-Ulrich.; Harvard Project on the City.; Mutations. Bordeaux : Arc en rêve centre d'architecture ; Barcelona : ACTAR 2001

Koolhaas, Rem. Delirious New York: A retroactive Manifesto for Manhattan. New York : Oxford University Press, 1978.

Mau, Bruce; Leonard, Jennifer; Institute without Boundaries. Massive Change. London ; New York : Phaidon 2004

McHarg, Ian, Design with Nature. New York: Doubleday, 1971.

McLuhan, Marshall; Quentin Fiore. The Medium is the Massage: An Inventory of Effects. New York: Bantam Books, 1967.

Smithson, Alison. Team 10 Primer. MIT Press, 1968

Positionings:

Allen, Stan. Points and Lines, 'Infrastructural Urbanism', New York : Princeton Architectural Press, 1999.

PLOT. 'SuperHarbor'. Youtube, October 12, 2007, accessed August 30, 2010, <http://www.youtube.com/watch?v=RXcM-0IXsdc>.

MVRDV, Farmax. Rotterdam: 010 publishers, 2006.

MVRDV, KM3. Barcelona: Actar, 2007.

Smout, Mark.; Allen, Laura. Augmented landscapes. New York : Princeton Architectural Press, 2007.

Surveys / Inventories:

Northern Experiments: The Barents Urban Survey 2009. Oslo: 0047, 2009.

Berger, A. Drosscape: Wasting Land in Urban America. New York : Princeton Architectural Press, 2006.

Hailey, Charlie. Camps: A Guide to 21st Century Space. Cambridge, MA.: MIT Press, 2009.

Kaijima, M., Kuroda, J., Tsukamoto, Y. Made in Tokyo. Tokyo: Kajima Publishing, 2001.

Weizman, Eyal, Hollow Land : Israel's Architecture of Occupation . London ; New York : Verso 2007.

Varnelis Kazys ed. The Infrastructural City: Networked Ecologies in Los Angeles. Barcelona: Actar, 2008.

Manuals:

Lehnerer, Alex. Grand Urban Rules. Rotterdam : 010 Publishers, 2009.

Michael Sorkin, Local Code: The Constitution of a City at 42 degrees North Latitude. New York: Princeton Architectural Press, 1996.

Mostafavi, M., Najle, C. eds. Landscape Urbanism: A Manual for the Machinic Landscape. London: Architecture Association, 2003.

Guides:

Chung, C.; Inaba, J.; Koolhaas, R.; Leong, T.eds. Harvard Design School Guide To Shopping. Köln: Taschen; Cambridge, Mass. : Harvard Design School, 2001.

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Abrams, Janet and Hall, Peter eds. Else/Where: Mapping New Cartographies of Networks and Territories. Minneapolis: University of Minnesota Design Institute, 2006.

Berger, Alan. Reclaiming the American West. New York: Princeton Architectural Press, 2002.

Corner, James, Maclean, Alex, eds. Taking Measure Across the American Landscape. New Haven: Yale University Press, 1996.

De Geyter, Xaveer (ed.) After-sprawl. Rotterdam: NAI Publishers and Antwerp, Belgium: deSingel International Arts Center, 2002). Pp. 32-155. (all images only) in:

Harmon, Katharine. The Map as Art. New York: Princeton Architectural Press, 2009

Harmon, Katharine. You Are Here. New York, N.Y.: Princeton Architectural Press, 2004.

Kaijima, M., Kuroda, J., Tsukamoto, Y. Made in Tokyo. Tokyo: Kajima Publishing, 2001.

McHarg, Ian, Design with Nature. New York: Doubleday, 1971.

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Mostafavi, M., Najle, C. eds. Landscape Urbanism: A Manual for the Machinic Landscape. London: Architecture Association, 2003.

Northern Experiments: The Barents Urban Survey 2009. Oslo: 0047, 2009.

Oswald, Franz. Netzstadt: Designing the Urban. Birkhäuser Basel (2003).

Penguin State of the World Atlas, Seventh or Eighth Edition, London: Penguin Books, 2003/2008.

Tufte Edward. Envisioning Information. Cheshire: Graphic Press, 1990.

Tufte Edward. The Visual Display of Quantitative Information. Cheshire: Graphic Press, 1983.