

Theory | equals | Design | equals | Theory

DRAFT COURSE SYLLABUS

Faculty

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Riot police stand guard near the Greek Parliament, 12 Feb 2012 *photo: Aris Messinis*

Design Research is a phrase relatively new to the discipline of architecture that, to quote Etienne Turpin, “suggests the productive possibility of design as a method of inquiry; that is to say, theory might unfold and flourish through the careful consideration of the processes and practices of design, and, simultaneously, processes and practices of design could be amplified and emboldened through the precise articulation of theoretical commitments.”

This research seminar asserts that theory is a form of design, and complementarily, design is a form of theory; practice is praxis. As theory is thought through design, an opening is created for a thesis to be articulated convincingly through visual and oral means. The work will be sited in the present moment and will use history and theory as means of articulating the design of the present condition.

A selection of modern and contemporary theorists that will be engaged in this research seminar may include Benjamin, Adorno, Kracauer, Brecht. Miriam Bratu Hansen. Peter Sloterdijk. DeLanda, Deleuze, Foucault, Barthes. Eyal Weisman, Pier Vittorio Aureli. The readings may vary to suit the class dynamic.

The structure of the course will be as follows: each week there will be primary readings that will be researched and presented by one student and responded to by another; group discussion will follow. There will be a weekly one page submission by each student of a quote from the primary readings that will be illustrated with a researched image. These theoretical texts will then be turned into collective picture books. Periodic short writing assignments will be the thesis statements of the students’ own studio work, filtered through this process of design research.

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1.0 READINGS

- Sep 20 Kracauer, Siegfried. "Photography," *Theory of Film: the Redemption of Physical Reality*. New York: Oxford University Press, 1960.
- Benjamin, Walter. "Short History of Photography," *Classic Essays on Photography*. New Haven: Leete's Island Books, 1980.
- Sep 27 Deleuze, Gilles and Felix Guattari. "Introduction: Rhizome." *A Thousand Plateaus*, translated by Brian Massumi. Minneapolis: University of Minnesota Press, 1980.
- Delanda, Manuel. "Nonorganic Life," *Zone 6, Incorporations*, edited by Jonathan Crary and Sanford Kwinter. New York: Zone Books, 1992.
- Oct 4 Deleuze, Gilles and Felix Guattari. "1227: Treatise on Nomadology: The War Machine." *A Thousand Plateaus*, trans by Brian Massumi. Minneapolis: University of Minnesota Press, 1980.
- Delanda, Manuel. "Emergence in History." *Philosophy and Simulation, the Emergence of Synthetic Reason*. New York and London: Continuum, 2011.
- Oct 18 Benjamin, Walter. "Theses on the Philosophy of History," *Illuminations*. Edited, with an introduction by Hannah Arendt. New York: Schocken Books, 1969.
- Thompson, AK, "Matter's Most Modern Configurations: Rivera, Picasso, and Benjamin's Dialectical Image," *Scapegoat: Architecture Landscape Political Economy* Vol 02, 2011.
- Oct 25 Rossi, Aldo, *The Architecture of the City*, trans by Diane Ghirardo. Cambridge: MIT Press, 1982.
- Payne, Andrew, "Sustainability and Pleasure." *Harvard Design Magazine* 30. 2009
- Nov 1 Weizman, Eyal. "Political Plastic," *Collapse Volume VI*. Falmouth UK: Urbanomic, 2011.
- Aureli, Pier Vittorio. "Toward the Archipelago: Defining the Political and the Formal in Architecture," *The Possibility of an Absolute Architecture*. Cambridge: MIT Press, 2011.
- Nov 8 Benjamin, Walter. "Paris, Capital of the Nineteenth Century (1939)," *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin. Cambridge: Harvard University Press, 2002.
- Koolhaas, Rem. "Exodus (1972)," *S,M,L,XL*. New York: Monacelli Press, 1995.
- Nov 15 Sloterdijk, Peter. *Terror From the Air*, trans Amy Patton and Steve Corcoran. Los Angeles: Semiotext(e), 2010.
- Ranciere, Jacques. "The Distribution of the Sensible," *Politics and Aesthetics*. New York and London: Continuum, 2004.
- Nov 22 Benjamin, Walter. "One Way Street," *One Way Street and Other Writings*, New York: Verso, 1997.
- Mertins, Detlef, "Walter Benjamin and the Tectonic Unconscious," *Walter Benjamin and Art*, edited by Andrew Benjamin. New York and London: Continuum, 2005.
- Nov 29 Benjamin, Walter. *The work of Art in the Age of its Technological Reproducibility*. Cambridge, Mass.: Belknap Press of Harvard University Press, 2008.
- Kracauer, Siegfried. "Mass Ornament," *Mass Ornament: Weimar Essays*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1995..

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2.0 PROJECT OUTLINE AND SCHEDULE

The term will consist of one cumulative project, divided into six sub-projects, each graded individually. The date of the final thesis review is to be determined.

Project 0	Introduction, Expectations, Goals and Desires (September 13)	<i>5% of Final Grade</i>
Project 1	Symptomatic Reading Text (October 4)	<i>25% of Final Grade</i>
Project X	New York City or A Large Slow River Text (October 18)	<i>5% of Final Grade</i>
Project 2	Historical Materialism Text (November 1)	<i>25% of Final Grade</i>
Project Y	MX Reviews — Agonism Text (November 8)	<i>5% of Final Grade</i>
Project 3	Forensic Architecture Text (November 29)	<i>35% of Final Grade</i>

3.0 Resource Materials

Resource materials, relevant site data, lecture pdf's and all course handouts will be available digitally on the course folder on UW-ACE.

3.1 Books and Readings on Library Reserve:

Specific readings associated with each project will be placed on reserve in the Musagetes Library and will be identified in project handouts.

3.2 Faculty Lectures

The conception and design of collective space, community infrastructure and individual community buildings has a rich history, and has emerged as a central concern of architecture and urbanism within the modern period. A range of issues central to our discussions this term may be presented in lectures and case studies given by the studio faculty. Each student is expected to attend all faculty lectures, to take notes, to ask questions and to engage in the discussed material during your desk reviews.

4.0 Scheduling

ARCH 684 is scheduled as follows, however, seminar sessions may inevitably run beyond 1:00 on occasion.

Thursdays: 10:00 a.m. – 1:00 p.m.

4.1 Participation

One of the principles of the Seminar is that everyone be involved in a critical and speculative dialogue with regard to their own work and the work of others. The seminar will involve both attentive consideration and discussion of the work as well as intensive building and making during which participation in the evolving dialogue is essential to a student's success. Capacity as a critic of the work of others is a fundamental skill that will be further developed by each student over the course of this term. Presence and contribution to all aspects of the seminar discourse will be noted and evaluated by studio faculty during the course of the term (5%) *see 4.3*. Students *are required* to be in the seminar during the above scheduled hours and to attend and participate in all scheduled reviews and events. Chronic absence will be sufficient reason to request withdrawal from the seminar.

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4.2 Evaluation

Each assignment throughout the term will be assessed on the following basis:

- Ambition, clarity and appropriateness of the ideas manifest within the work.
- Architectural quality and technical resolution of the project.
- Precision and craft of thinking and writing produced.
- Integrity in the development of the project from initial to final phase.
- Consistency and coherence of theoretical ideas manifest in project execution.
- Graphic and verbal presentation of the work.
- Completeness of the work.

The specific details for the evaluation of each project will be identified in individual project handouts. Faculty will do their best to publish grades in a timely manner.

4.3 Grading

Students must complete *all* projects and assignments and obtain a passing average in order to receive credit for this course. *Failure to earn a passing grade in the final term design project will result in a failing grade for the term*, notwithstanding the cumulative mark from the preceding projects.

4.4 Deadlines and Extensions

ARCH 684 project deadlines can only be extended in the case of illness and incapacity. Requests for such extensions must be made before the project deadline, as soon as is possible, using the *request for extension* form available from the front office. Your request must be accompanied by a medical certificate when necessary, and must be submitted to the ARCH 684 coordinator directly, and in person during studio hours.

Late submissions without approved extensions will lose 10% of project value per day.

If you choose to produce computer drawings for any portion of a project's submission requirements, you must make early paper backups of your papers. Last minute printing problems, lost or corrupt files will not be accepted as an excuse for late submissions. All work in this course must be presented physically regardless of your preferred working methodology.

4.5 Submissions

All work must be presented as hardcopy papers during scheduled class deadlines. They will be formatted as physical layouts unless otherwise specified. Specific lists of the requirements of each project submission will be included with individual project handouts. In addition, digital submissions will be required as a means to archive the work of individual students throughout the term. Please provide all files in .pdf or .jpeg formats on CD or DVD labelled clearly for these submissions. Submissions will be collected by the professor on deadline dates identified on each individual project handout.

4.6 Discussions

Please note that discussions *are instructive and not evaluative*. It is therefore important for each individual to participate in both the review of their own work, and in the reviews of the work of fellow students. *Participation* in all Class Reviews, Seminars, Group meetings, is mandatory.

4.7 Avoidance of Academic Offences

Academic Integrity: To create and promote a culture of academic integrity, the behaviour of all members of the University of Waterloo is based on honesty, trust, fairness, respect and responsibility.

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, <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for his/her actions. A student who is unsure whether an

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action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, 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>

Appeals: A student may appeal the finding and/or penalty in a decision made under 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>

4.8 Communications with the Course Coordinator and Faculty

During the course of the term, faculty may need to send communications to ARCH 692 students. It is required that you confirm your current active email address with the studio professor. From time to time you will receive general communications regarding studio business. It is expected that you check your email address regularly. For official purposes, material sent to these addresses will be understood to be received by students at the time of its transmission. Copies of all official correspondence will be archived for future reference.

From time to time, you may receive less formal correspondence from individual faculty members regarding various issues pertaining to individual projects, review schedules etc. over the course of the term. We ask that students do not use email as a means of communicating with faculty members around specific studio project matters or personal issues. We expect that all discussions around projects or any other matter requiring direction, confirmation or advice from faculty will occur *during scheduled studio hours and individual desk reviews*.

Any official correspondence that must be addressed to the studio coordinator in an emergency situation (*such as those referred to in Section 4.4*) can be addressed to Scott Sørli at scott.sorli@gmail.com; other e-mail communications are discouraged and will likely not receive response. There are no scheduled office hours for consultation beyond the 16 hours of weekly scheduled class time for these courses.

4.9 Note for Students with Disabilities

The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, 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 the OPD at the beginning of each academic term. Once registered with OPD, please meet with the professor, in confidence, during my office hours to discuss your needs.

5.0 [end document]