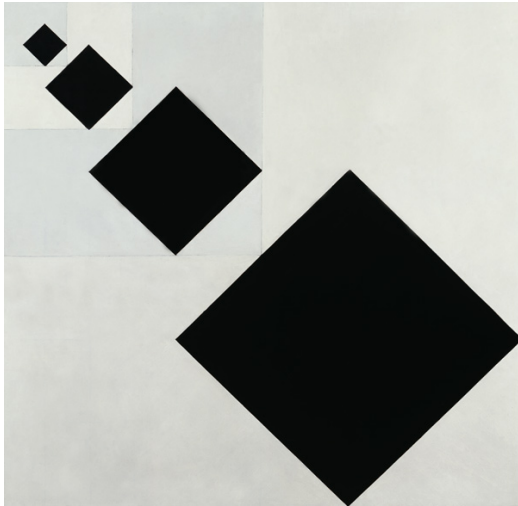


## FRAMEWORKS

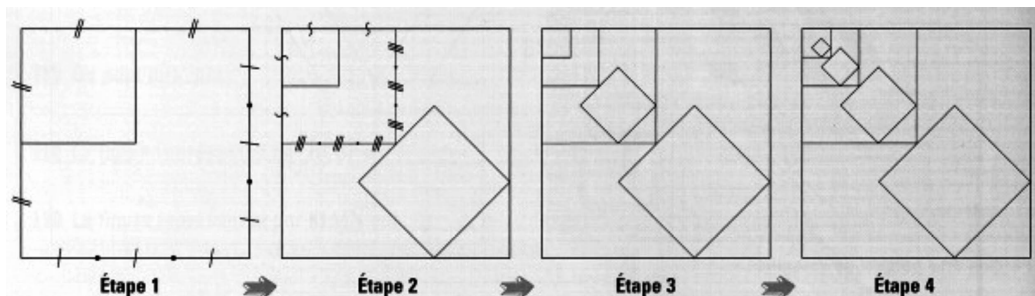
TRD1 Studio Arch 692 2019



Theo van Doesburg, *Arithmetical composition* 1930—In 1930, architect Theo van Doesburg, composed *Arithmetical composition*, a work somewhat similar to the abstraction of Kazimir Malevich. Van Doesburg conceived the work as a systemic work and wrote a short manifesto on its mode of composition – describing his method as universal, conceptual, and emphasizing its clarity. [1]

David Byrne speculated about ‘creation in reverse,’ with what he called an ‘insight [...] that context largely determines what is written, painted, sculpted, sung, or performed.’ [2] —here one might add, —and designed. This TRD1 studio addresses the subject of place and location as key aspects of the design process. In the initial phase of the studio, we will look at recent discussions in the field of urbanism and landscape, centering on the notion of generative design, knowledge production, and cities of knowledge and culture. This accompanies the process of defining sites and programmes of a traditional architecture studio. Students will be able to introduce and refine their individual selections of site and programme into this context. A translation of Christian Devillers' lecture entitled *The Urban Project*, and a recent book by transit-hub urbanist Kees Christiaanse, *Textbook*, are samples of course readings.

Students may propose to direct a seminar about the influence of their reading on the thesis topic. The studio will address ideas about generative (not necessarily digital) and knowledge production as a part of the design process- the work of Olafur Eliasson, who works within a large team including designers and scientists, is cited as an example of a generative art in a geo-political framework, that proposes collective discussion leading to environmental responses.





cartoons by Seth  
restaurant, Montreal



corner mural Patati-Patata corner

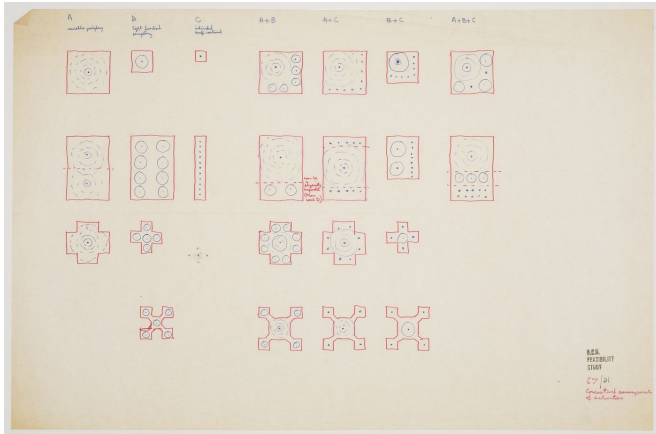
### Street life in a metropolis — cities, towns, urban blocks and neighbourhoods

Daylight slants like a razor cutting the buildings in half.

—Toni Morrison, *Jazz* [3]

Urban issues influence all aspects of contemporary architecture and art, including the graphic novel. Cartoonists' refined drawings depict contemporary cities with the advantage of portraying the thoughts of characters as they experience daily urban life with— even to the self-reflexive invention of a comic strip out of a regular, repetitive urban walk. Unpretentious hybrid urban neighborhoods in Ontario were fondly documented in the graphic novels of the cartoonist Seth, (the pen name of Gregory Gallant). Specific places in central Toronto are recognizable, for example, in his curiously titled graphic novel, *It's a Good Life, If You Don't Weaken*. His own Guelph home office is the subject of a comic strip, and he illustrated the regular walks that fuel his imagination. Montréal-based publisher *Drawn & Quarterly* published a remarkable series of graphic novels that document the architecture and urban form of traditional city centres and towns. Cartoonists such as Julie Doucet and Michel Rabagliato catalogue the streetscapes, stores and apartments of central Montréal, and New York in the case of Doucet, as backgrounds to their narratives. Seth's imagery of a town leads into the topic of the analysis of existing urban form – of a neighbourhood, of a town – that captures the imagination, in a time when cities should be destined to encourage livable, walkable, sustainable places. Chicago-based Chris Ware has tackled the destruction of high quality architecture, replaced by newer, lower quality built form. The most efficient way to recycle — reuse of existing urban form, happens according to self-organizing principles in a manner described in economic detail by Jane Jacobs, in texts such as *The Death and Life of American Cities* and *The Nature of Economies*. The ideal principles are simple: Jacobs favors a porous, small-sized block. Guidelines to workable cities are embedded in city and town centres. How can designers use the existing, continuously reused patterns — blocks, sidewalks, streets, alleys — built form of traditional towns and city neighborhoods as the dictionaries of urban form that provide methods for contemporary urban design?

One source can be drawn from main street architecture on small-scale urban retail axes in Central Toronto, Bloor Street West and Queen Street West. Urbanist Kees Christiaanse, a juror on the 1990 Main Streets competition, claimed there were similarities then between Toronto's Queens Street West and Greenwich Village. Another source is the urban form of what is known as the student ghetto, such as the McGill Ghetto in Montréal and adjacent 'Milton Parc' (as referred to in French). These districts provide methods for combining disparate building types, amalgamated in contemporary urban form that blends programmes, integrating dwelling, leisure, commerce, daily working and night life. In an exercise parallel to Seth's abstraction of the town of Guelph, depicting with humour the narrative of the graphic novel of *Dominion City*, so in an abstracting process, the material components of a successful neighborhood depicted with urban drawing, documentation and photography, contribute to the maintenance of existing and formulation of new urban quarters. Analysis of a series of examples of unassuming, middle density, mixed use building types and their urban contexts can set out some basic urban qualities, adding to the formulation of useful, effective, applicable town design principles.



Cedric Price, plan-diagrams, photo-elevation: possible configurations of an 'Information Hive,' Oxford Corner House, London, 1966. CCA

### Activations and Insertions

Despite intense new construction in city centres in recent years, numerous urban vacant lots persist. The phenomenon of empty lots, blocks, and precincts that remain unbuilt constitute a puzzle of contemporary urban development: why surface parking lots stay that way, when the possibilities for building are obvious, while functioning and occupied built form that constitutes the character of a neighbourhood is demolished for bland new building. Another mystery of urban inefficiency is the long-term vacancy of scattered, intact but deteriorating existing buildings. Mapping of un-built, under-occupied areas that could easily accommodate new construction or renovation pinpoints the potential for intensification, prompting consideration of the range of heights that would be appropriate, and questioning the trend of hyper-tall and hyper-dense construction. The question of how much and how many tall buildings should a densely built fabric sustain deserves additional study. Some of the nineteenth-century insertions reach twelve storeys without intruding on the character of the neighborhood. Even the thirty-storey stepped tower ensemble of La Cité in Montreal is reasonably well integrated. Successfully integrated towers include tall point towers with small building footprints such as La Colisée lining Sherbrooke Street. Typically this kind of taller tower is located at the peripheries of the neighborhood. Dwellings that are in the four to eight storey range have a major advantage if the residents are willing to make regular use of the staircases. A principle of urban substitution proposed by urbanist Christian Devillers, consists of judicious accumulating, replacing and adding to the urban block in a regular manner, and considers the importance of maintaining the character of small lot divisions, and the average height of surrounding building, a working hypothesis is that new construction of smaller scale, and of less than ten-storey height might be preferable in an era of energy scarcity and facing the known and unknown consequences of climate change: elevators seized in electricity blackouts, basements flooding, etc. Another area of interest is the emphasis on walking, transit and cycling—creating the possibility of transit hubs in city centres that provide parking for bicycles, scooters, motorcycles. A further related area of interest is the recent surge in rent and property prices, described by analysts such as Saskia Sassen as a new economic model driven by the finance industry to extract value from property and housing.

Over the course of the studio the aim is to produce several significant components contributing to the overall course of thesis study, that is, for example, a draft document, abstract, outline, data bank of images, base drawings, parti sketches, design documents, maps, etc., and a preliminary design of a built form that indicates the design approach and direction that would be taken in the later development of the thesis. Student may use competitions (check due dates ) as a springboard for design development.

The studio will use online material posted on UW Learn site, such as articles and excerpts, such as an unpublished translation of an influential text by architect and urbanist, Christian Devillers: *The Urban Project*, available from files, and articles by Kees Christiaanse, from *Textbook*, 2018.

David Byrne related an interesting take on copying and collaboration when he worked with Québécoise choreographer Noémie La France. Her exercise was the following:

1. Improvise moving to the music and come up with an eight-count phrase.( In dance, a phrase is a short series of moves that can be repeated.)
2. When you find a phrase you like, loop (repeat) it.
3. When you see someone else with a stronger phrase, copy it.
4. When everyone is doing the same phrase the exercise is over. [5]







Japanese calligraphy Shodo Tomoko Kawao <https://vimeo.com/226541019>

Kengo Kuma, Driving Forces Behind Architecture of Smallness [https://www.youtube.com/watch?v=73MyT\\_uqOik](https://www.youtube.com/watch?v=73MyT_uqOik)

#### General references

Monoskop <https://monoskop.org/Monoskop>

Canadian Centre for Architecture, CCA <http://www.cca.qc.ca/>

CCA exhibition web archive 'Some Ideas on Living in London and Tokyo, Stephen Taylor and Ryue Nishizawa'. summer 2008 series

McGill Architecture <http://www.mcgill.ca/architecture/links/>



bike bridge : RheinRing located at the Rhine Carée, one of most significant public urban spaces in Cologne

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The nineteenth century philosopher Friedrich Nietzsche wrote of 'standing at the threshold of the present.' [5]

Pierre Bourdieu, *La Distinction: critique sociale du jugement* Paris: Éditions de Minuit, 1979.

David Byrne, *Bicycle Diaries*. London: Penguin 2009.

\_\_\_\_\_, *How Music Works*, San Francisco: McSweeney's Books 2012.

Kees Christiaanse, *Textbook – collected texts on the built environment* Rotterdam: NAI 2018.

\_\_\_\_\_, 'Limited Access or the open city?', a London School of Economics Lecture, transcript of lecture-

[http://www.lse.ac.uk/assets/richmedia/channels/publicLecturesAndEvents/transcripts/20071120\\_CitiesProgramme\\_tr.pdf](http://www.lse.ac.uk/assets/richmedia/channels/publicLecturesAndEvents/transcripts/20071120_CitiesProgramme_tr.pdf)

\_\_\_\_\_, *City as Loft*

\_\_\_\_\_, *Campus to City - Urban Design for Universities*

Françoise Choay, 'De la démolition', in *Les Métamorphoses parisiennes*. Paris: Mardega 1996

James Corner, 'Not Unlike Life Itself - Landscape Strategy Now', *Harvard Design magazine* no.21 Fall 2004 winter

2005, <http://www.gsd.harvard.edu/research/publications/hdm/current/index.html>

Guy Debord, *The Society of the Spectacle*, Chapter 7 "The Organization of Territory, Guy-Ernest Debord at

<http://library.nothingness.org/articles/SI/en/display/24>

The complete text series at <http://library.nothingness.org/articles/SI/all/index.php3>

Christian Devillers, *Le Projet Urbain*, Paris: Pavillon de l'Arsenal 1994

Drawn and Quarterly, [www.drawnandquarterly.com](http://www.drawnandquarterly.com)

Umberto Eco 'How to write a Thesis', Eco, *Come si fa una tesi di Laurea* (excerpts) Milan:Tascabili Bompiani 1977.

Olafur Eliasson Tate Modern exhibition review

<https://www.theguardian.com/artanddesign/2019/jul/09/olafur-eliasson-review-tate-modern-london>

Jan Gehl, *Cities for People*. Island Press 2010.

Gustavo Giovannoni, *L'urbanisme face aux villes anciennes* Paris: Éditions du Seuil 1998

Anke Gleber, *The Art of taking a Walk*, Princeton : Princeton University Press 1999.

Jane Jacobs, *The Death and Life of American Cities*, New York: Random House 1961.

\_\_\_\_ *The Nature of Economies*, Toronto: Random House 2000 on self-organizing: p 177

Kees Christiaanse, *Textbook : collected texts on the built environment*. Rotterdam: NAI Publisher 2019

Alberto Magnaghi, *The Urban Village, a charter for democracy and local self-sustainable development*, London: Zed Books, 2005

Jean-Claude Marchand, *Montréal in Evolution*. Kingston: McGill-Queen's University Press, c1981

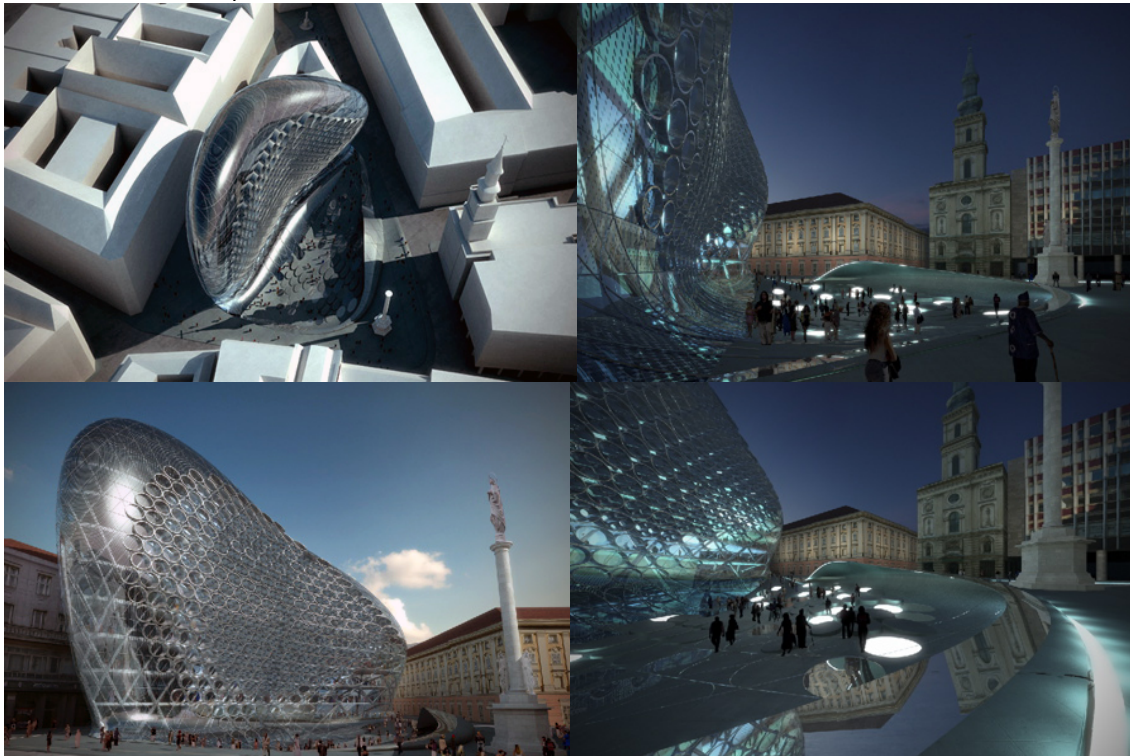
Seth [Gregory Gallant] *It's a Good Life, If You Don't Weaken*, Montréal: Drawn & Quarterly 2001

Graham Shane, 'The Emergence of Landscape Urbanism, Reflections on Stalking Detroit', *Harvard Design Magazine* no. 19, Fall 2003-Winter 2004

Transmaterial Research [http://archinect.com/features/article.php?id=10348\\_0\\_23\\_0\\_M](http://archinect.com/features/article.php?id=10348_0_23_0_M)

Blaine Brownell, product of the week electronic journal developed at [nbbj.www.transstudio.com](http://nbbj.www.transstudio.com)

Edward Tufte <http://www.edwardtufte.com/tufte/> books: *Visual Display of Quantitative Information*, *Envisioning Information*, *Visual Explanations* etc.



Zaha Hadid, Proposal for Szervita Square, Budapest. Orco Property Group ca. 2007. Zaha Hadid derived her architectural method from the abstraction of Kazimir Malevich. Her oeuvre grafted with digital drawing techniques developed in a direction away from the rectilinear mode of Malevich yet still retained the dynamism of suprematism.

<http://zahahadidblog.com/interviews/2007/06/04/interview-with-woody-yao>

<http://www.dezeen.com/2007/03/05/zaha-hadid-in-budapest/>

In assembling built form outlines, a bicycle hub or a brief from a competition may be useful:

Competitions <http://bustler.net> or <http://www.thearchitectureroom.com/Links.html>

<http://www.concretecentre.com> (dates for 2020)

<https://archpaper.com/calendar/category/competitions/>

Shinkenchiku Design Competition, <https://www.c3diz.net/shinkenchiku-residential-design-competition-2019>

Central Glass Competition 2019 english <http://www.cgc-jp.com/kyougi/theme/> —Architecture that Generates New

Sakariba - Examples include the Shinjuku Kabukichō in Tokyo, Nanjing Road East in Shanghai, Myeong-dong in Seoul, Times Square in New York, Piccadilly Circus in London, Montmartre in Paris, and Istiklal Avenue in Istanbul.

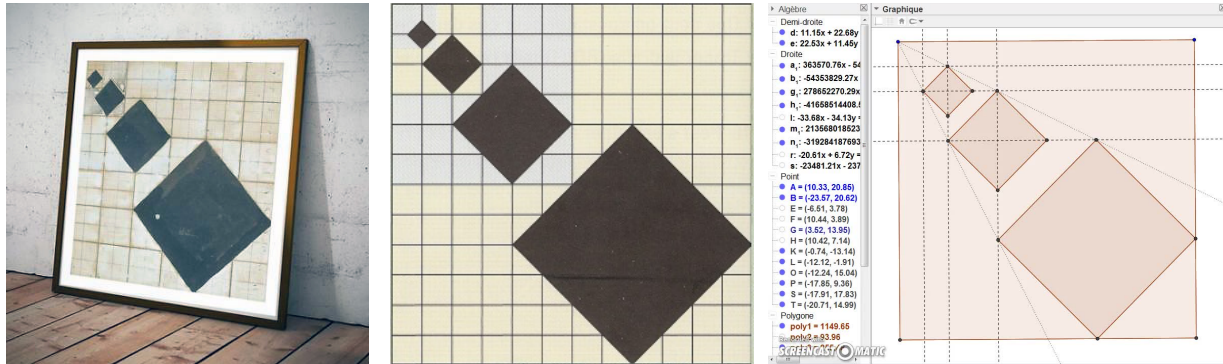
Results - <http://www.cgc-jp.com/kyougi/archive/53rd/>

#### Endnotes

1. Theo van Doesburg, *Arithmetical composition*, 1930. *The Manifesto: The Basis of Concrete Painting*, cited in Serge Lemoine, *Mondrian and De Stijl*, New York: Universe Books 1987. pp 67-9 : 1. Art is universal. 2. The artwork must be entirely conceived and formed in the artist's mind before being executed. It must in no way draw on the formal givens of nature, on sensuality, or on sentimentality.. We want to exclude lyricism, dramaticism, symbolism, etc. 3. The



picture must be entirely constructed with purely plastic elements i.e. planes and colours. A pictorial element signifies nothing but "itself" consequently, a picture signifies nothing but "itself". 4. A picture and its elements must be constructed to form a simple, visual whole. 5. The technique must be mechanical, ei.e exact, anti-impressionistic. 6. An effort for absolute clearness. — Carlsrund, Doesburg, Héliion, Tutundjian Wantz.



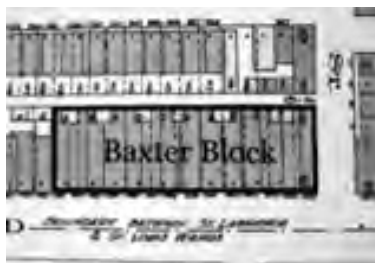
2. David Byrne, *How Music Works*, San Francisco: McSweeney's Books 2012. p 15.

3. Toni Morrison, *Jazz*. NY: Alfred A Knopf 1992 p7

4. Byrne. op. cit. p 73

5. Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*, 1874. From the passage: One who cannot set himself down on the threshold of the moment, forgetting all that is past, who cannot stand on one point like a goddess of victory, without giddiness [vertigo, dizziness] or fear, will never know what happiness is and, worse still, will never do anything that makes others happy. Friedrich Nietzsche. The longer passage: *Vom Nutzen und Nachteil der Historie für das Leben* or *On the Advantage and Disadvantage of History for Life*, 1874. -also translated as *On the Use and Abuse of History*. part of his second *Untimely Meditation*, Friedrich Nietzsche, *Vom Nutzen und Nachteil der Historie für das Leben* or *On the Advantage and Disadvantage of History for Life*,

In the smallest as in the greatest happiness, it is something that happiness is happiness: the ability to forget, or to put it in terms most learned, the ability to feel things, as long as happiness lasts, without any historical perspective. The man who is unable to sit on the threshold of the moment, forgetting all past events, which can not, without dizziness and fearless stand a moment while standing as a victory, will never what a happiness, and what is worse, it will never do anything to give happiness to others. Imagine an extreme example: a man who could not forget nothing and would be condemned to see everywhere a becoming, that one would not believe in his own existence, he would believe more in themselves, it would be all dissolve into an infinity of moving points and eventually get lost in the stream of becoming. Finally, a true disciple of Heraclitus, he would not dare even move a finger. Any action requires oblivion, like life organic beings requires not only light but also darkness. A man who wants to feel things like that historically we would force them to refrain from sleep or animal should live than ruminate and ruminate endlessly. Therefore, it is possible to live almost without remembering and live happy, as evidenced by the animal, but it is still impossible to live without forgetting. Or more simply, there is a degree of sleeplessness, rumination, sense, historic night of the living and eventually destroy it, be it a man, a people or a civilization.



Montreal block patterns include the Baxter block on boulevard Saint Laurent, individual properties subdivided and built by a single builder - developer

Kees Christiaanse, *Textbook- collected texts on the built environment 1990-2018*. Rotterdam: NAI 2018. Contents: 1 Creating Conditions for Freedom – 02. In Search of Lost Urbanity – 03. F— the Programme? – 04. Housing in Harbours in Holland – 05. A Green Archipelago – 06. The Open City and its Enemies – 07. A Smouldering Fire Gleaming in the Dark – 08. The European Urban Condition – Drawings – 09. Remote Control – 10. Traces of the City as Loft – 11. The Train and the Plane – 12. Urban Design (Because We Need a Vision) – Watercolours – 13. Scale – 14. Green Urbanism. Models of a Dense and Green Urban Context – 15. The Future of Logistics and Production in Dense Urban Areas – 16. Inverse Urban Design: Inversion and Subtraction in the Airport Region – 17. The Bike – 18. Porous or Porridge City? – 19. Global Feldis – 20. Lifestyle Exercise – 21. Living in the City: A Resident's Career – Sketches – 22. Interview.

Kees Christiaanse Textbook spans 30 years of urban design practice on cities, including large urban projects such as Hamburg HafenCity, Rotterdam waterfront revitalization and London Olympic Legacy Plan. The collected texts range from charting the influence of the bicycle on his thinking about future mobility to the examination of dominant concepts and projects in the contemporary built environment. Includes Christiaanse's sketches, personal notebook pages and watercolours. Kees Christiaanse authored several books and essays about architecture and urban planning, and was recently awarded 2016 RIBA International Fellowship

Academic Integrity: In order to maintain a culture of academic integrity, member of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. Refer to Academic Integrity website(<https://uwaterloo.ca/academic-integrity/>) for details.

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. 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 (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71>) Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties>).

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 (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70>) Student Petitions and Grievances, Section 4. When in doubt, please contact the department's administrative assistant who will provide further assistance.

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) [www.adm.uwaterloo.ca/infosec/Policies/policy72.htm](http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm).

Note for Students with Disabilities: AccessAbility Services (<http://uwaterloo.ca/disability-services/>), located in the new addition to 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 the office at the start of each academic term.

**Summary** University of Waterloo web sites - rules and regulations that pertain to this course outline. See: <http://www.grad.uwaterloo.ca/> Grievance Policy: <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.pdf> Discipline Policy: <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.pdf>

Brief Course (2019) description posted: <http://www.architecture.uwaterloo.ca>

Draft Schedule	Tuesday	Thursday
September		5 introduction meeting
	10 seminar	12 individual /small group meetings
	17 individual/small group meetings	19 condenser pin-up
	24 seminar	26 individual /small group meetings
October		
	1 seminar	3
	8 review	10
14 Thanksgiving	15 study days	17 study days
	22	24 design development pin-up
	29 seminar	31
November		
	5 seminar	7
11 Remembr	12	14 mock-up pin-up
	19	21
December		
		5
	9 plot 10	12 Final review



## Summary

Fall 2019 ARCH 692: TRD I Studio Description

ARCH 692 001

Title: Frameworks

Instructor: Marie-Paule Macdonald

This TRD1 studio addresses the subject of place and location as key aspects of the design process. Music performer David Byrne speculated about 'creation in reverse,' with what he called an 'insight [...] that context largely determines what is written, painted, sculpted, sung, or performed.' [1] —here one might add, —and designed. In the initial phase of the studio, we will look at recent discussions in the field of urbanism and landscape, centering on the notion of generative design, knowledge production, and cities of knowledge and culture. This would accompany the process of defining sites and programmes of a traditional architecture studio. Students will be able to introduce their individual selections of site and programme into this context. A translation of Christian Devillers' lecture entitled *The Urban Project*, and a recent book by urbanist Kees Christiaanse, *Textbook, collected texts on the built environment 1990-2018*, are samples of course readings. For example, Christiaanse developed some of the ideas that derive from the urban archipelago project for Berlin advanced by O.M Ungers and Rem Koolhaas in the late seventies.

As well as a reflection on abstraction, systematic thinking and language, design drawing and models and the brief and site for the architectural design will take place within the studio. Along with the drawn component, participants will develop sections of text: the abstract, outline, and introductory explanations of the thesis project.

1. David Byrne, *How Music Works*, San Francisco: McSweeney's Books 2012. p 15.