



F24

**Advanced
Synthesis
Option
Studios**

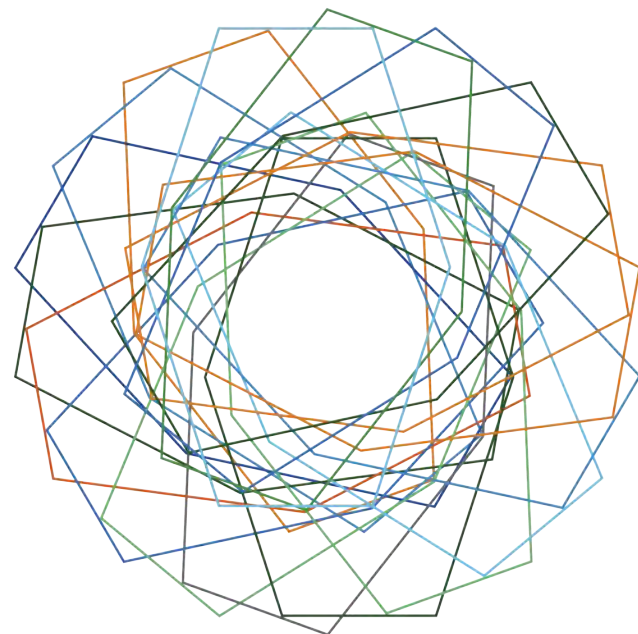
CARNEGIE
MELLON
—ARCHITECTURE

■ The descriptions for F24 Advanced Synthesis Option Studios, (ASOS) are listed in this catalogue. The ASOS selection process includes students' three preference ranking, and happens before each semester (in July for Fall and in November for Spring). At these points an expanded and updated catalogue is published. We send an invitation email to students from B.Arch, M.Arch and MAAD programs who complete a preference form.

■ ASOS studios will be engaged in and respond to the theme of the Public Programs workshops/lectures; Artificial and Other Intelligences

■ F24 Studio Rosters will be published on August 15th 2024

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COVER IMAGE
North Sea, North Norfolk, UK

MARY-LOU ARSCOTT + NICK LIADIS From City to Forest

From one body to a million



DARAGH BYRNE Waste Machines

Unmaking Intelligent Spaces



HAL HAYES Manhatta Interrotta/Manhattan Interrupted

Recontextualizing the grid for sustainable, equitable futures



TOMMY CHEEMOU YANG Compoundologies

Timber, folklore, and the community irrigation networks of Chiang Mai



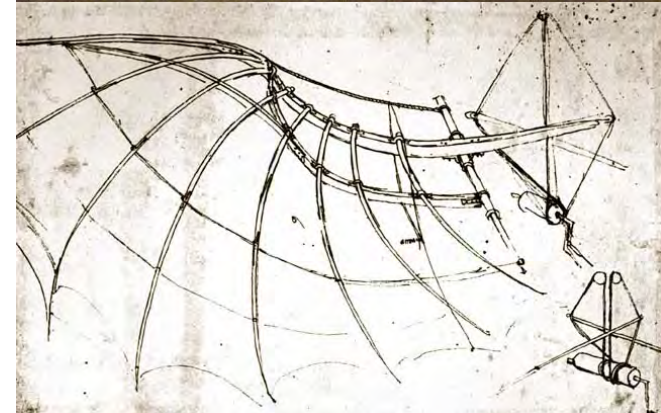
F24 ASOS

From City to Forest

from one body to a billion

Mary-Lou Arscott + Nick Liadis

“To think new thoughts, by implication, requires stepping out of the epistemic space of Western social theory and into the epistemic configurations associated with the multiple relation ontologies of worlds in struggle.” *Arturo Escobar, Design for the Pluriverse*



Top Skull of Barn swallow,
Middle Drawing by Leonardo Da Vinci, 1490
Bottom Xray of swallow

QUESTIONS

The cycles that drive change in the natural world are ones that architects are often asked to neutralize, suppress, ignore, and very often, destroy. **What rich opportunities for biodiversity and ecological balance are lost when we eliminate these systems within the places we inhabit?** Human-centered time and space remove the possibility for anything else to challenge how we exist in the world. **What does it mean to entwine our sense of self with the subtle or dramatic shifts that define ecosystems from a tiny mountain stream to the enormity of a continent?** Transparency, identity, and reflection. **How can architecture serve as the bridge between our individual and collective identities and the creatures whose lives we disrupt to maintain our comfort and convenience?** Human comfort as a driver of extinction. **By reconciling the tension between our desire for comfort as extinction looms for hundreds of species, in what ways does our human-centered perception of space and time disregard the life cycles and rhythms of non-human creatures, and how can architectural design address this disparity?** **Did you see or hear a bird today?** Probably. We exist everywhere. **How can we limit our impact in a given location and remove our ubiquity, giving up the ability to visit a place that we may have conceived?**

PROMPT

Measuring reality without the usual metrics of familiarity and comfort involves sensitivity to systems we ordinarily ignore. These systems have evolved over millennia, and we have very little understanding of them beyond empirical measurement and simple detection. On any given night in September, millions of songbirds pass over your head, and you have no idea. A large percentage of those feathered bodies get tricked by reflections in glass and die trying to reach a place that doesn't exist. Patterns of seasonal movement can be described in a range of ways, from the empirical to the experiential. How can we detect these patterns and allow our architecture to relate to them in productive ways? How can those patterns be set on a course to evolve and change without our greed and exploitation? You're a bird with the incredible gift of flight. One of billions of feathered bodies embarking on a remarkable journey from your breeding grounds across North America to places as far as South America. Across borders and over oceans and continents, you need to migrate to survive. Evolution has pushed birds to develop extraordinary abilities to overcome distances at the global scale, crossing continents and oceans, connecting their breeding grounds to their wintering grounds. An Ovenbird foraging in Schenley Park during the day might travel hundreds of miles overnight to complete one leg in this immense journey.

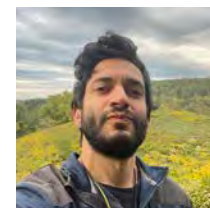
CONTEXT

The proliferation of cities and human-altered landscapes has significantly impeded birds' safe passage during migration—habitat degradation, light pollution, and glass buildings are a few of the spatial alterations that have caused dozens of species to need urgent conservation care. Inside to outside and across a range of scales, the studio will be collecting data—empirically, experientially, and theoretically—to generate propositions for guiding billions of birds safely around cities and buildings. Through an understanding of complex systems, designs will be data-driven, and will explore how humans could adapt to live within the natural world without conflict. Studio work will include regular outdoor data gathering and engaging with Bird Lab's study sites across the Pittsburgh region; there will be a series of discussions with invited guests on radical ecologies as well. We will critically consider ideological frameworks of environmental justice, decolonial geographies, and queering science with reference to the writings of: Ahmed, Escobar, Tsing, Yusoff and Wehiyle, plus bird and habitat-focused texts by Kimmerer, Weidensaul, and Klem. The phenomena of bird migration extends our understanding of relationality across geographies, connects architects to strategies of interrelated ecosystems and challenges the society producing pervasively hostile environments.

Readings will include sections from;

- Ahmed, Sara, *Queer Phenomenology*, Duke UP, 2006
- Escobar, Arturo, *Designs for the Pluriverse*, Duke UP, 2019
- Kimmerer, Robin Wall, *Democracy of Species*, Penguin, 2021
- Klem, Daniel, *Solid Air : Invisible Killer: Saving Billions of Birds from Windows*, Hancock House, 2021
- Tsing, Anna, *Friction: An Ethnography of Global Connection*, Princeton, 2024
- Yusoff, Kathryn, *Geologic Life*, Duke UP, 2024
- Wehiyle, Alexander, *Habeus Viscus*, Duke UP, 2014
- Weidensaul, Scott, *A World on the Wing*, Norton+Co, 2021

Wing of Red-bellied Woodpecker



Nick Liadis, and Mary-Lou Arscott

PROGRAM



The studio will feature a comprehensive, long-term project that will span the entire duration of the course. This project will involve rigorous data collection and the innovative translation of this data into a form that allows it to convey meanings and insights beyond its raw numbers. Students will learn to harness data to tell compelling stories, reveal hidden patterns, and drive actionable insights that can influence architectural and ecological practices. This sustained endeavor will emphasize the integration of scientific rigor with creative interpretation, aiming to produce outcomes that are both informative and transformative. There will also be three shorter, equally rigorous projects, each designed to explore different scales of interaction between architecture and avian ecology. These projects will vary in scope from the micro to the macro, ensuring that complexity and depth are maintained across all levels. Each project will challenge students to think critically about the impact of design decisions on bird populations and to develop innovative solutions that promote coexistence and sustainability. Through these varied exercises, students will refine their ability to navigate and manipulate complex systems, fostering a holistic understanding of the interconnectedness between human habitats and the natural world.

LEARNING OUTCOMES

On successful completion of this studio you should be able to;

- to generate design propositions based on a critical understanding of the relationships between ideology and forms of representation.
- to demonstrate a familiarity with the issues around species hierarchies ecological thinking.
- to use ideas of systems intervention to pose multiple outcomes for change.
- to understand and apply theoretical positions from studio readings as keys to generate discussion and new insight.
- to articulate the ironies, contradictions and counter positions embedded in design propositions.

“Nature is often hidden, sometimes overcome, seldom extinguished.”
-Annie Dillard

Top Northern Saw-whet Owl
Middle Twin Stuppas, Butler County
Right Moss

SPECIAL EVENTS

*In person seminar workshop with Nina-Marie Lister of ECO/LOGICAL DESIGN LAB Toronto, 9/6, 2-4pm

*Site visit to the BirdLab's rural banding location at Twin Stuppas, Butler County, will be made all morning on Saturday 9/7

*In late October, when the evenings draw in, we will join and observe a dark OWL banding session, date TBD





Precious Plastic. Recycling Machines Image Credit: <https://preciousplastic.com/>

WASTE MACHINES

48500, 48650: Unmaking Intelligent Spaces

18 Units. Fall 2024. T/Th 1-4.50pm. Daragh Byrne



Calculating Empires: A Genealogy of Technology and Power Since 1500. Kate Crawford and Vladan Joler. 2024

ABOUT THIS STUDIO

More and more technology has shorter and shorter lifespans. Discontinued devices, designed obsolescence, junk products, and abandoned IoTs all litter the landscape of technology innovation and production. Companies design products that are deliberately difficult to repair, upgrade or sustain. When they break, become defunct, are abandoned, or upgraded by their owner, this outdated technology is dumped, dismantled, and often disposed of after only a few years of use. This perpetual cycle of consumption and waste has resulted in mountains of discarded electronics. *What alternatives can we imagine?*

This studio examines how we might { break down; undo; rethink; dismantle; discard } the { visions; systems; objects; infrastructures; landscapes; junk; detritus } of { smart; connected; intelligent } technology.

Using a design research approach, we'll examine and unpack the wasteful, material and resource intensive, cycles of innovation found within modern technology. We'll start this process by inventorying and drawing together disparate examples, perspectives, and projects from across disciplinary lines of art, design, architecture, human-computer interaction, and media theory. This will be coupled with design-driven, human-centered inquiries where we will trace and map our cultures of technology abandonment. These explorations will help us understand the systems of obsolescence and collaboratively develop resources from which we can generate possibilities, insights, and opportunities. Finally, we'll imagine and materialize these possibilities as new speculative forms and landscapes for dialog, debate, and discussion with wider audiences.



The Toaster Project. Thomas Thwaites. <https://www.thomasthwaites.com/the-toaster-project/>



Precious Plastic 2020

Precious Plastic Originals

The Diamond

"Plastic is made from fossil fuel or crude oil that took thousands of years to be created.

Yet, we trash plastic in a matter of minutes.

Once we burn it, is gone. Forever.

Oil is running out and plastic with it. It is time to treat this scarce material as a valuable, scarce and finite resource."



UNMAKING E-WASTE: PROMPT+APPROACH

While often discarded, e-waste is often reusable (either whole devices are still operational but have been discarded; alternatively, electromechanical parts remain operational - motors, screens and other components can be extracted and up-cycled into new devices) or reconfigurable (e.g. the materials — plastics, pcbs, glass from screens, etc. — of the discarded technologies can be creatively recycled to produce new opportunities for use.)

In 2024, the studio will explore **DIY and experimental e-waste processing**. Drawing inspiration from a rich and emerging canon of work that has aimed to democratize and distribute recycling, fabrication, and materials processing (e.g. Precious Plastic, Solar Sinter, etc.), students will examine the material opportunities of e-waste. We'll then reform e-waste to materialize concerns around AI's wasteful, extractive, but all too often, hidden concerns.

In Weeks 1-7 (Unmaking e-waste: *Making Waste Machines*):

Students will prepare machines made with e-waste to recapture e-waste materials (plastics, electronic components, and PCBs). This will begin with students engaging in *urban mining* — a process that recognizes that the majority of natural resources are no longer below ground — to recover reusable material from relevant e-waste. *Unmaking* these objects, we will recover motors, structures, and other parts to prepare e-waste processing machines adapted from existing open-source designs, for example to chip plastic device enclosures, and explore how materials can be recovered and reused.

In Weeks 8-14 (Unmaking e-waste: *Making with Waste Machines*):

students will use their waste machines to reform and reshape recovered waste materials. They will fabricate tangible representations that embody the operation, issues, and ecological harms of technology and AI.) Using the machines, we will remake recovered materials by engaging in *data physicalization* — creating tangible representations of complex information — and *discursive design* — representing important ideas through artifacts to allow audiences to examine and reflect upon them. Students will experiment with material deposition, decay, wear, and unmaking as ways to make apparent hidden costs and wastes (energy consumption, materially extractive practices, etc.) often veiled in AI and intelligent technologies.

"Unmaking is found in decay, breakdown, obsolescence, disaster, and ruin just as in smashing, dismantling, shattering, deleting, smashing, cancelling, discontinuing, burning down, letting-go, and many others..."

"...The power of unmaking is not in a naive view of reckless destruction but in the poetic way in which a designer creates and layers the unmaking experience within an object."



Plugged In, Thrown Out. Anthony Wu (ASO Data Dump, Fall 2023)

"For my project, I chose to use CD / DVD drives as my discarded device and attempt to repurpose it as a 3D printer. I intend to show people that this process is indeed possible and can be replicated by themselves."

- Sabie et al, 2022

QUESTIONS WE'LL EXPLORE

- How can we think of (electronic) waste? How do we recognize that treating 'electronic discards as waste is a 'worlding'?"¹
- How should designers engage with broken world thinking, as well as the end-of-life and end-of-use of things?
- What are the worlds — situations, contexts, material flows, lifespans — of discard, abandonment and waste that we should critically examine?
- What are the dominant narratives of re-use and repair in technology, in materials, and in the world? What should we question? What should we reframe?
- When are dismantling, decay, ruin, and destruction a resource for design?
 - *How can and why should objects, waste, and technology be unmade:* What does it materially and physically afford for (re)use, (re)composition, (re)work, and (un)making?
 - What aspects — material, conceptual, technical, social, economic, etc. — and issues of e-waste do you want to reckon with? What do you want to draw our collective attention or our collective imagination to notice, understand, and reflect upon? What are our individual and collective material ethics?

LEARNING OBJECTIVES

Within this studio, we'll engage emerging practices and methods in design research and critical speculation — namely **unmaking** — to materialize and explore possibilities for e-waste. We'll work to find new relationships by un-making, un-crafting, un-designing existing e-waste — considering the collateral of technology abandonment to counter, resist, and rethink how design can respond. Our goal will be to engage creatively with these materials, reconfiguring waste into artifacts that build conversation, debate, and dialogue about material ethics..

On successful completion of this studio you should be able to

- Define why and enumerate ways in which e-waste and technology abandonment are relevant to design and architecture, specifically how they relate to material economies, infrastructure, the environment, sustainability, and geographic place..
- Appraise course materials (readings, cases, etc.) and identify supplementary materials of relevance and personal interest to generate discussion and insight.
- Evaluate sources to bring to light matters of concern and recognize the differing voices, disciplines, and perspectives in discourse on waste and technology.
- Understand unmaking and discursive design as a form of design research inquiry.
- Identify and explain the methods and approaches for design and speculation around technology waste and abandonment.
- Identify relevant design factors, issues, and considerations and articulate opportunities for creative response.
- Demonstrate familiarity with how electronic devices work.
- Be able to take apart and rework electronic devices.
- Have used and experimented with using e-waste as materials for unmaking and making.
- Be able to articulate the ecological impact of waste in emerging technologies such as AI..

¹ Lepawsky, J. (2018). Reassembling rubbish: Worlding electronic waste. MIT Press.



EXAMPLES & PRECEDENTS

Refunct Media. Benjamin Gaulon <https://www.recyclism.com/info.html>
 "A series of multimedia sculptures that (re)uses numerous "obsolete" electronic devices (digital and analogue media players and receivers). Those devices are hacked, misused and combined into a complex chain of elements. To use an ecological analogy they "interact" in different symbiotic relationships such as mutualism, parasitism and commensalism.



German designer [Markus Kayser](#) has built a 3D-printing machine that uses sunlight and sand to make glass objects in the desert. Called The Solar Sinter, the device uses a large Fresnel lens to focus a beam of sunlight, creating temperatures between 1400 and 1600 degrees Celsius.



DIY Perks demonstrates building a 4K projector from scrap materials. The core of the projector is a small 4K LCD panel, which is from a recovered, disassembled and modified Sony An old 135 mm large format camera lens acts as a projection lens. The components are sourced from ebay.



The "Common Sands" project by Studio Plastique is an ongoing investigation into sand and sand-based product production, utilization, and disposal. The project "Forite" tiles focuses on repurposing E-waste glass from microwaves, addressing recycling challenges, and uncovering its untapped value to prevent it from entering landfills.



Ilan Mandel and Wendy Ju's *Garbatrage* (2023) is exploring the economies of creative reuse by recovering abandoned devices, hoverboards, and repurposing them towards garbage robots



Marta Torrent Boix uses practice of unmaking with e-waste to develop a pottery studio that "combining old craft techniques with new and wasted technology to create unique ceramic pieces. it began with the disassembly of a washing machine to recover motors, belts and other parts to use in the development of a potters wheel.



Lenovo. kinetic Wabi Sabi ring made of recovered platinum from end-of-life hardware through [Lenovo's Asset Recovery Services \(ARS\) https://www.csrwire.com/press_releases/763616-lenovo-precious-metals-breathing-new-life-old-technology](https://www.csrwire.com/press_releases/763616-lenovo-precious-metals-breathing-new-life-old-technology)



The City of the Captive Globe, *Delirious New York* (Rem Koolhaas)

Manahatta Interrotta | Manhattan Interrupted

48500, 48650: Recontextualizing the grid for sustainable, equitable futures
 Fall 2024. 18 Units. T/R 1-4.50pm, Hal Hayes

ABOUT THIS STUDIO

As growing populations and economies increasingly stress natural resources and ecosystems one thing has become clear; increasing development density within established urban environments is the most sustainable form of growth. Sites formerly considered too burdensome, such as railyards and brownfields, have now become among the most desirable development sites in the planets most vibrant megacities. Such development is needed to address and respond to major environmental and climatic changes which the building environment is affected by and in turn affects.

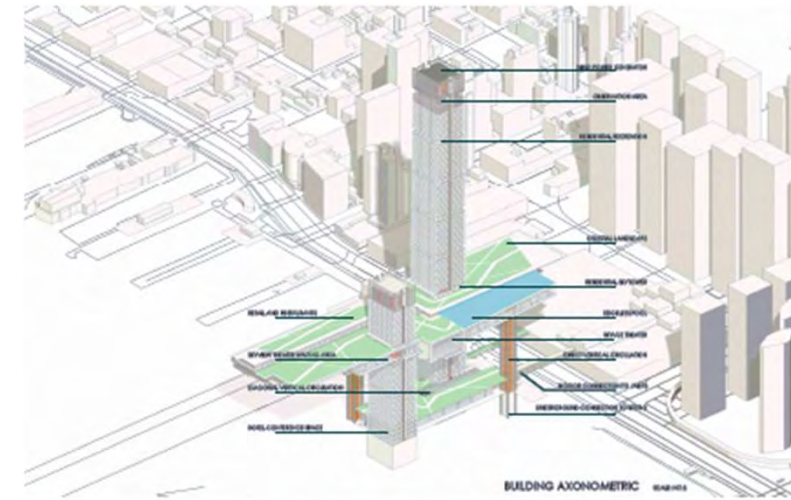


Rebuild By Design: The Big U (BIG)

APPROACH

This studio will challenge the student to address the full range of complex, interrelated urban, architectural and infrastructure design issues of a new major intermodal transportation terminal combined with large, dense mixed-use program. Students will explore structure, systems and building morphology on a grand scale, with major new program integrating with already vast existing buildings and systems. Studio discussion and design will primarily address

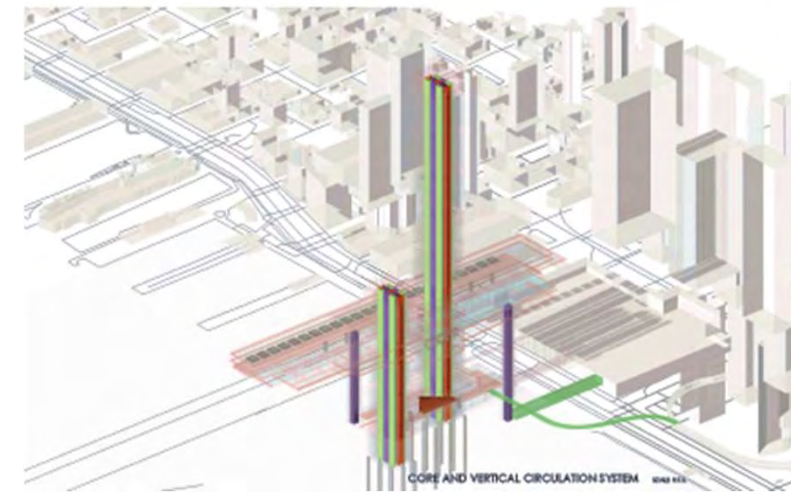
- **Density & Complexity;** design and context of megastructures, supertalls, groundscrapers, symbiotes and parasites etc.
- **Sustainable Systems Integration;** transportation, water conservation, power generation, district thermal, recycling, waste removal, etc.
- **Equitable Development** meeting the needs of underserved communities, reducing disparities while fostering places that are healthy, vibrant, and inclusive.



BUILDING AXONOMETRIC



STRUCTURAL SYSTEM



CORE AND VERTICAL CIRCULATION SYSTEM

D.K.Wang, CMU B.Arch 2019, Sustainable Megastructure, F18



Hal Hayes, Studio Professor

METHODOLOGY

This studio may be considered a guided thesis, with collaborative design research, programming and planning at an urban scale, combined with individual design at the site and building scale.

1. **Perception:** Weeks 1-3. The first three weeks will be devoted to design research, exploration and understanding the context holistically. Four teams of three students each will explore the environment, history, built morphology, and sociology of Manhattan. Parallel individual design sketch problems will study precedents that have been realized, went unbuilt or are proposed locally and globally.
2. **Translation:** Weeks 4-6. Each student team will develop a design manifesto addressing alternative futures, specifying sites and interventions of sustainable systems and equitable development that increases density, diversity and complexity. Program and common conceptual frameworks will be identified from which students will identify individual design challenges.
3. **Provocation:** Week 7. Students will finalize individual or collaborative design proposals including goals, program, and site constraints & opportunities. These will be presented, reviewed and approved or modified in the midterm review.
4. **Exploration:** Week 10. A weekend field trip to New York is tentatively planned for November 1-3, including on-site exploration, field research and a visit to a major architecture firm's office.
5. **Inspiration:** Weeks 8-14. The second half of the semester will be devoted entirely to individual or collaborative student design projects as defined in their manifesto and design proposal. Collaborations and controversies with students designing on adjacent sites are encouraged.

LEARNING OUTCOMES

This studio will challenge the student to address the full range of complex, interrelated design issues of a dense mixed-use urban environment.

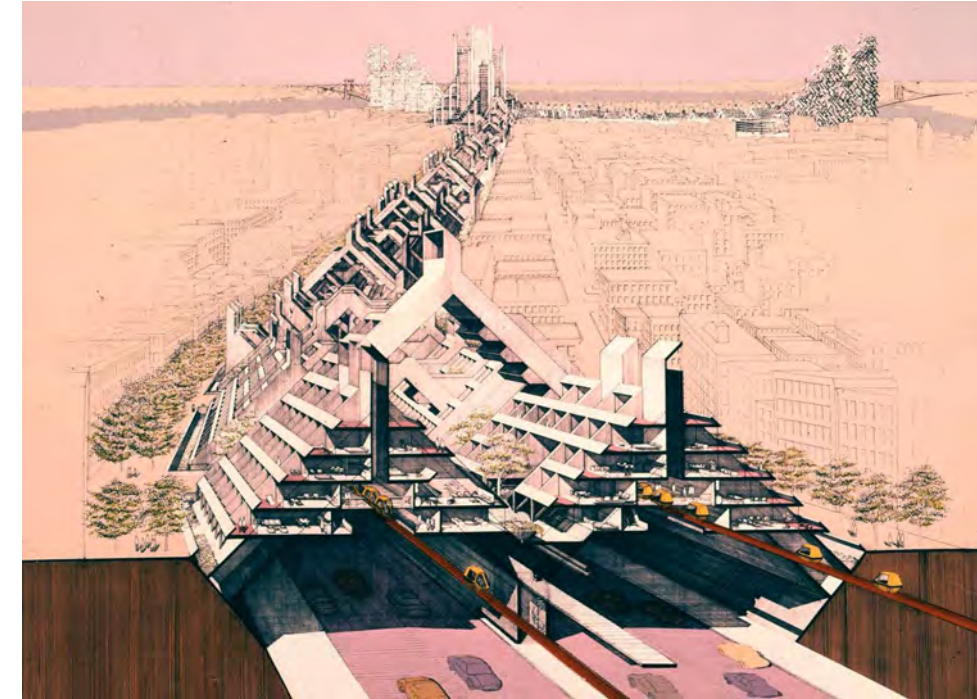
- Explore structure, infrastructure systems and building morphology on a grand scale, with major new program integrating with vast existing buildings and systems
- Design methodologies of contemporary and historic conceptual theory and development strategies, building a foundation of research into design speculations that may be utopian, visionary, practical and/or dystopian.
- Test and expand their conceptual and technical design skills in all key areas, with particular focus on exploring issues arising from architectural, structural, infrastructural and mechanical systems at very large scale and extreme complexity.
- Emphasize the use of hand sketching, physical models and iteration of design, research and analysis at varying scales and degrees of resolution. Students must also expand their mastery of digital and parametric tools for both analysis and conceptual/morphological design development.



R.Ju,Z.Lin,K.Zhang,CMU B.Arch 2018, Sustainable Megastructure

PRECEDENTS

Students will research and study historic precedents, from the optimized block morphologies of Hugh Ferriss, the unbuilt megastructures of Paul Rudolph and contemporary theories of Rem Koolhaas, Bernard Tschumi, BIG, Studio Libeskind, SOM, and others.



Lower Manhattan Expressway Megastructure, P. Rudolph



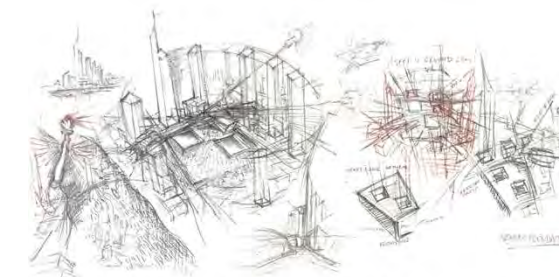
Manhattan Zoning Analysis, H. Ferriss



J.Liang, CMU B.Arch. 2021, Transformation of Waste



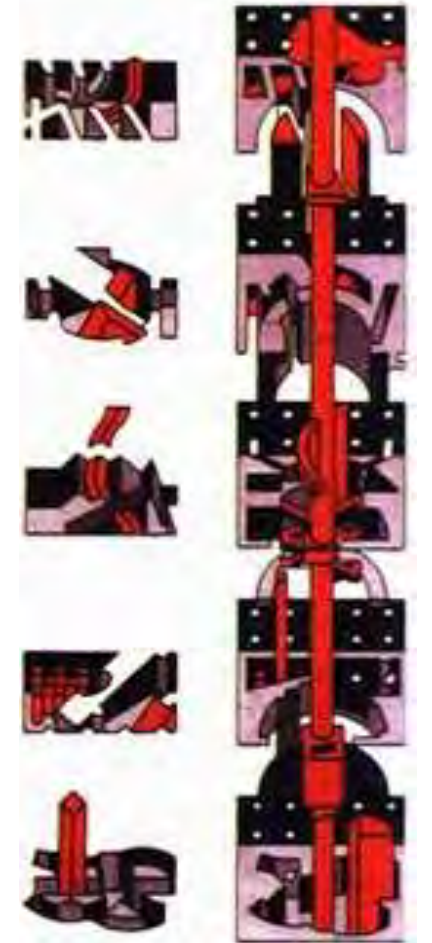
Central Park Flow Hierarchy, H. Hayes



World Trade Center Master Plan, D. Libeskind



Manhatta: A Natural History of New York, E. Sanderson



Manhattan Transcripts, B. Tschumi



Grandmother Boon Reaung photo taken by Graana Khan, 2023.

COMPOUNDOLOGIES

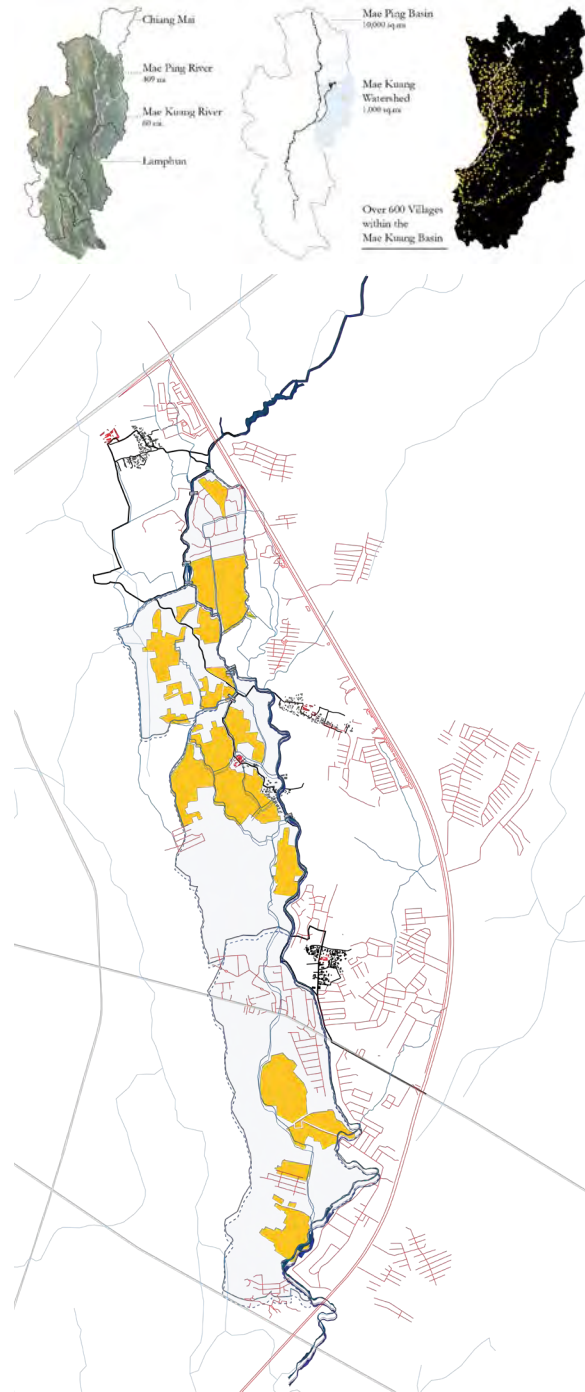
48500, 48650: timber, folklore, and the community irrigation networks of Chiang Mai
 18 Units. Fall 2024. T/Th 1-4.50pm. Tommy CheeMou Yang

THE JOURNEY

In the face of socio-ecological justice, how do learn from other intelligences to build knowledge in material economies, local sourcing, design detailing and the processes of architecture as community empowerment?

This studio fosters knowledge built off of years of relationship building in Chiang Mai, Thailand using fieldwork, toys, comics, film, and visual storytelling to explore citizen empowered design and the regenerative building practices of indigenous timber construction. Chiang Mai is the second-largest province by land area in Thailand (20,107 square kilometers) and the fifth-largest province by population (approximately 1.7 million people). It is located in the northern part of the country, approximately 685 kilometers from Bangkok, on the Mae Ping River basin at the valley between the Mountain Ranges of Lampang and Mae Hong Son. As a design family, we will situate contemporary design discourses around timber, the commons, canals and architecture into systemic socio-ecological processes that includes folklore, forests, land ritual, harvesting, building, repair and the geologic commons. Using field work in a string of villages 8 kilometers east of the center of the expanding city of Chiang Mai, we will explore how the collective wisdom of community stewards uses vernacular timber methods to re-imagine an architecture for and of their common. The studio sharpen techniques in urban-rural forensics, animation, detailed prototyping and typo-morphological research. At four different scales - geology, the city, the building and the construction detail - we will posit emergent narratives from the villages to establish a critical thinking position, a manifesto and redefine the notion of the city and its architecture to engage social, political and economic realities.

With a focus on locality, this studio believes that contemporary building practices can be recalibrated with the embodied knowledge of everyday stewards, ultimately transitioning object-based approaches to address systemic issues that frame contemporary architectural practice. The semester-long journey will nurture a comprehensive project that includes animations, detailed architectural illustrations, and scaled fabrications in the design of a village compound. A pilot exhibit will close the design studio, holding a larger conversation around community empowered architectural design, regenerative practices in architecture, storytelling



Compoundologies Book by Yang + McGrath, ongoing.



Sketches by Tommy cheeMou Yang, 2023.

Phase 01, Weeks 1-3, Socio-Ecological Methods Muang Fai Community Networks: Amplifying Everyday Narratives

Acknowledging the long history between geology, timber, folklore, and the city, we will respond to the problematic histories of urbanization and city planning by understanding the breadth and danger of Chiang Mai's Comprehensive Plan. Using the theories of "operative histories" we will create a series of maps and drawings to unpack lifeworlds of Chiang Mai, TH to provoke dialogue and inspire policy change. This accessible form of analysis and storytelling will interpret and communicate notions of the current lives of the Metropolitan Villagers' locality.

Phase 02, Weeks 4-7, Urban Jigsaws Narrating a Typo-morphological Proposition

Using visual narratives (drawings, maps, and models) we will develop a series of typo-morphological propositions to imagine new futures of how vernacular knowledge can help radicalize current architectural practices. As an extension of Phase 01, we will integrate "othered" ways of prototyping that juxtaposes analogue, digital, and phigital techniques.

Phase 03, Weeks 8-14, Agency and Adjacency Architecture, Toys, Comics, and Animations

Using storytelling and fiction as an affective practice around architecture, we will investigate the political, social, cultural, and environmental tensions through design. We will nurture an architecture imaginary in the development of a compound using methods learnt from toys, comics, and animation. The juxtapositions of imagery, sounds, videos, and sketches will be used to create an argument that would posit an architecture for and of the people into real-world settings of Chiang Mai, TH. By critically engaging through the discourse of community empowered narratives - we consider issues of gender, domestic objects, and everyday life integrating them into the discourse of socio-ecological justice.

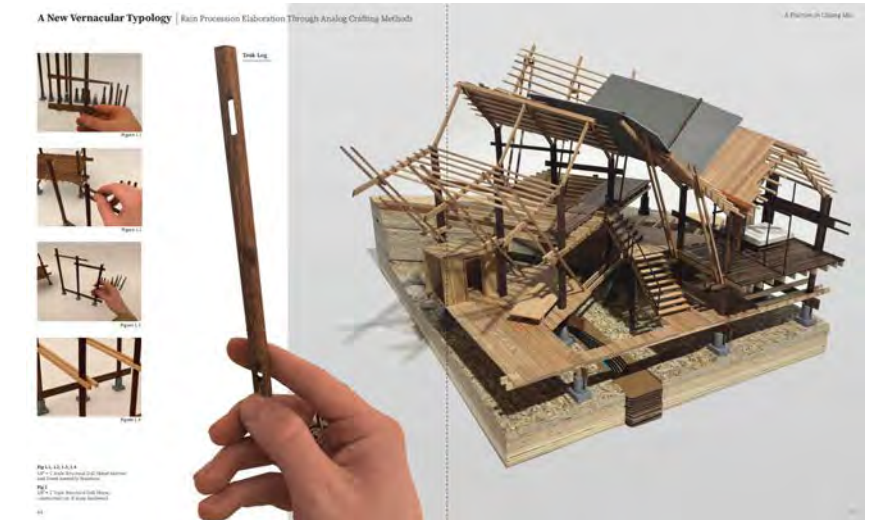
FALL 2024 QUESTS + APPROACH

In 2024, we will learn how everyday life consists of resistances inscribed in spatial terms - against planned, the intended, and the prescribed. Lived histories are spatial confrontations, powers, ideologies, ideas, and everyday existences.

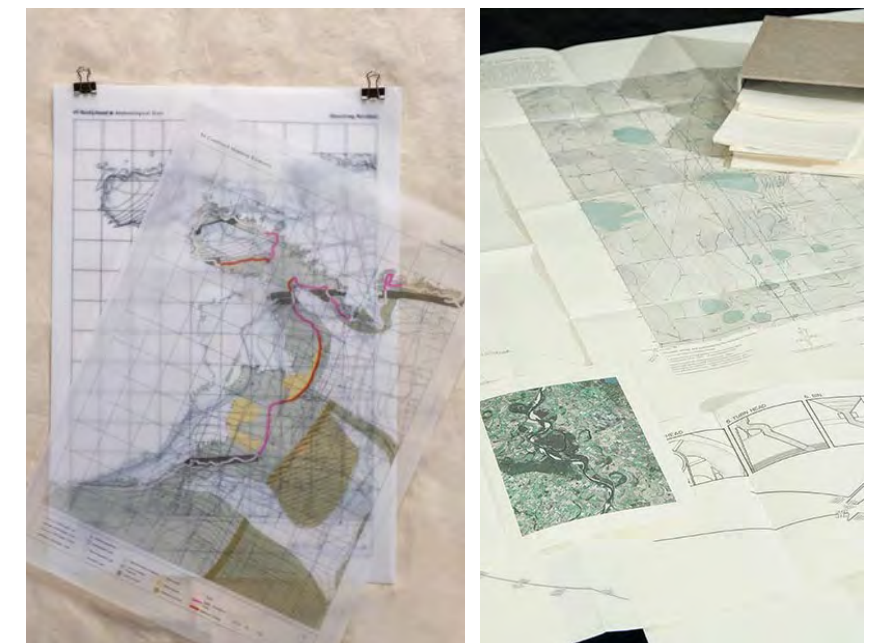
Through distant fact-finding, cinematography, procedural modeling, design, and fiction - we will construct a series of transcultural narratives to amplify the stories of the urban villagers we are working for.

Instead of examining works of individual architects, we will examine the every day and ordinary landscapes of Chiang Mai, TH as a starting point.

In this process, we will imagine and (re)discover forgotten values of resources through the lens of ethno-ecological and use research methods to find barriers and deficits and then challenge them in order to create better accessibilities to imagine new forms of architecture - wider systems of opportunities and spatial interventions of the environment.



A Fracture in Chiang Mai by Brian Hartman (B.Arch '24) 2023

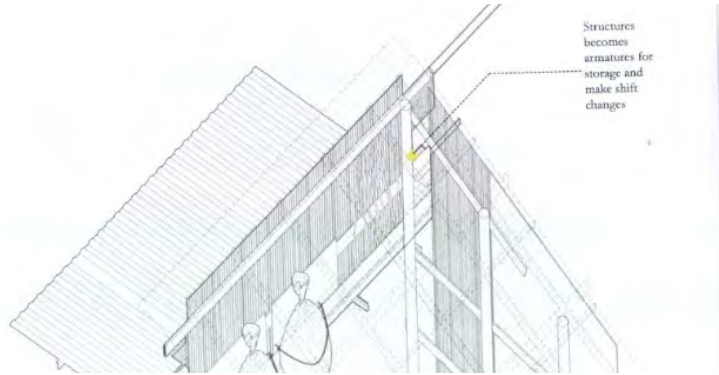


Orkney Mainland Geological Composition by Tom Birch Studio, 2023.

Cultivating the Map by Danny Wills, 2012.

embarking QUESTIONS

- How can histories and presentations of architecture be utilized to think, analyze, and provoke about the city and our societies?
- How do maps, film, buildings, and other artifacts reveal power relationships?
- What are dominant narratives in architecture? How do we verify, resist, countermap, counterdata, and counter visualize from the ground?
- How does the typo-morphological research of the village contest our contemporary notions of regeneration, repair, construction, and design?



Compoundologies Book by Yang + McGrath, ongoing.



LEVELING UP + exhibition

We will foster investigations - exploring and capturing the design process, how narrative and speculation can become a conduit of co-authoring knowledge and design.

On successful completion of this studio you should be able to:

- demonstrate the ability to make design decisions to cultivate a complex socio-ecological design research project
- nurture and sharpen skills in cartography to empower community narratives
- apply advance skills in After Effects and Photoshop to create animations
- use tools in visual storytelling (composition, color, form), and architectural detailing to create an architectural proposition
- appraise comic+toy making to disseminate design research
- analyze, reflect, and respond to readings and distant fact-finding that nurtures architectural and urban knowledge in shifting social and natural landscapes
- challenge advanced digital skills in procedural modeling, big-data mapping, and fabrication curate research, design, and fieldwork into a design monograph that integrates phygital technologies using Adobe Aero

The final of the studio will be a design proposition that will be shared to the mayors and village headmans of San Klang and San Pu Loei in Chiang Mai, TH.



Departure by Tom Haney, 2016.



Butterfly Machine by Keith Newstead, 2016.



A Place to Call Home by Jay&Jin, 2023.

PRECEDENTS + wisdom



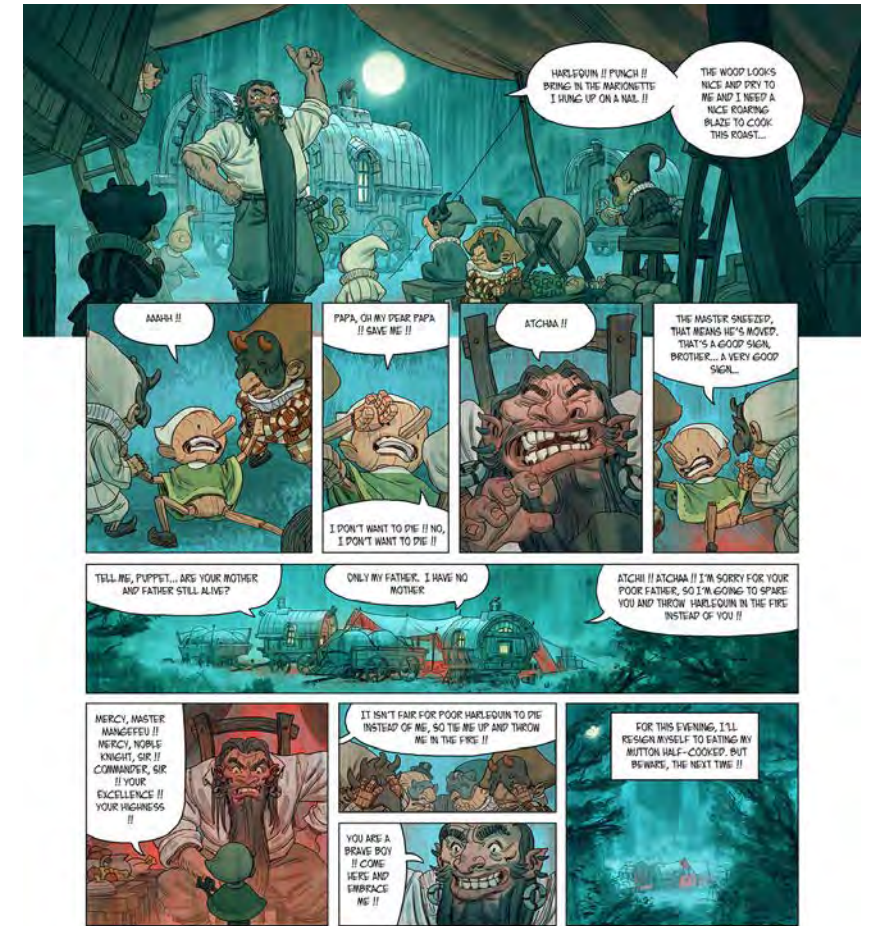
Renovation Toolbox by John C Lin, 2017.



Dusit Chumchon (local community) Bastards by Chat, 2023.



Ichihara Usagi Kindergarten by Atelier Bow Wow, 2023.



Pinocchio by David Chauvel comics by Tim McBernie, 2017.



Baan Tita by Yangnar Studio, 2021.



Jomthong Raintree House by Sher Maker, 2023.