

Sarajevo – Metropolitan Transitions



Photos: Philippe Revault

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Class Schedule

Studio: Mon / Thurs 12:00 – 4:50
Seminar: Wed 1:00 – 2:50

Catalog Description

ARCH917/916 STUDIO VII: SPECIAL TOPICS (TS / FC) 0-12-6: This studio addresses topics relevant to the concentration in Tectonic Studies / Form and Culture. Students integrate the major architectural issues emphasized in the previous studios in a single design project. Prerequisite: M-Arch status in Tectonic Studies or Form and Culture concentration, ARCH667/656 Studio VI: Community Design (TS / FC); Co-requisite: ARCH926 Thesis Preparation I and ARCH936 Thesis Preparation II. Day Course.

Please refer to the Academic Catalog for the Design Studio Grade Requirement: for all studio courses from the sophomore year onward, the “final grade must be ‘C’ or better if the final grade in the previous design studio is less than a ‘C’ ”. Also note the section on Academic Standing – Master of Architecture: **Students in the M. Arch. program must maintain a minimum GPA of 3.0 to be in good academic standing and to be considered for graduation.**

About this studio

This graduate level design studio presents a process-oriented approach to urbanism that unites architectural and social approaches to the city and its regeneration.

As a graduate course, this studio has a focus on design methodology. In undergraduate studios students are presented with new ideas and new design skills, and are expected to apply these new ideas and skills on a design problem imposed by the instructors. In this graduate studio, students will formulate their own design problems in consultation with their instructors, and will develop and apply appropriate design theories and methods to their design problems. In other words, students are in this studio not only to learn, but they are here to learn how to learn.

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This studio has an emphasis on Program as a crucial design tool. Students will not be given a program, but instead will develop a programmatic approach to a self-identified design problem as a crucial component of their semester's work. We will approach all our work with the expectation that the architect is a citizen, and takes his/her role as citizen very seriously. We in the studio will also take as our mantra that architecture has a social role, that architecture is emotional, and that acts of design have social and cultural ramifications.

The studio has the following organization:

1. Training: In Phase one, we will expand our knowledge to develop a collective studio language. We will engage in urban analysis, explore the issues involved in the urban questions we formulate, and we will develop a "kit-of-tools" that we will apply in phase two.

2. Workshop: In the other phases we will organize the studio to develop design action for vulnerable urban situations in our Boston site, with case studies of similar sites in the US and in a place of Professor Revault's expertise. This studio/workshop will be conducted in cooperation with local professionals and citizens.

Sarajevo is the capital of Bosnia and Herzegovina, in the Dinaric Alps of southern Europe. Post-war Sarajevo, like other vulnerable cities such as Beirut and Belfast, is awaiting promising urban projects that suggest possible futures for the city. The goal of this studio is to come to understand Sarajevo as a city in transition, a place with a long history of cultural convergence and conflict, and to develop architectural tools and methods that allow us, as architects, to suggest ideas for physical and cultural transition.

Sarajevo is a European capital famous for its religious diversity, its population including followers of Catholicism, Orthodoxy, Islam, and Judaism. For much of the 20th century the city was part of Yugoslavia, a communist satellite of the Soviet Union. Today it is the capital of Bosnia and Herzegovina, a country formed following the Balkans war of the 1990s. These transitions, from socialist to liberal, from war-zone to European capital, from a Balkan identity to a European identity, are the theme for this semester. While Sarajevo is a city emerging from crisis, it is also a major center of culture and of economic development. "Lonely Planet" travel guides list Sarajevo as one of its top 10 cities to visit in 2010. The guide praises the city saying "Displaying its cultural riches with insouciance, Sarajevo moves to the rhythm of an Austrian waltz with a Slavic lilt and a Turkish flourish; in its architecture, thriving arts scene and temperament it betrays evidence of all three." (*quoted from Lonely Planet*).

Studio Method

This is an urban design studio combining the disciplines of architecture, urban planning, and landscape design. Our work in this studio will grow from a deep respect for culture and cultural expression, and our projects will emerge from our study of these topics. Students in this studio will explore Sarajevo as a case study for the larger problem of how urban projects can be part of urban transition. We will explore the theories and methods of the European urban design movement called "Urban Project," apply these theories and methods to our work in Sarajevo, and speculate on how the ideas of this movement could influence urban design theory and practice in America.

Travel to Sarajevo will be offered to students in early October. Before the trip students will become familiar with the city, its history and urban development, and the ideas of "Urban Project." While in Sarajevo students will work in teams with faculty and students at the architecture school there, and with them will propose urban projects that will then be developed (collaboratively) for the remainder of the semester. While it is desirable for all students to travel to Sarajevo, students who are not able to travel but who have an interest in this topic are welcome. Students who do not travel will also work with Sarajevo students via the internet.

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PLEASE see the schedule at the end of the syllabus for specifics on the 5 phases.

Departmental Learning Objectives

- **Project Preparation:** Students learn how to gather the information necessary to execute a design. This includes reviewing all pertinent literature, visiting several similar projects in the Boston area, and gathering all necessary site, zoning and building code data, as well as program-specific planning and design data.
- **Sophisticated Project Development:** Students learn how to sequentially develop a design problem and how to thoughtfully integrate the requirements of engineering disciplines. Final designs will show far more than simple schematic presentations of ideas.
- **Experiential Architecture:** Students are expected to develop their awareness of the role of human experience in the design and understanding of built form.
- **Interpretation of Typology:** Students will grapple with issues of interpretation and reinterpretation of an existing building typology through a review of relevant history, theory and precedents. They will develop personal positions on the way in which the typology should be viewed today.
- **Technical Development:** Students must demonstrate an understanding of primary building systems—structure, HVAC, lighting and life safety—and fully integrate these issues in their design proposals. Projects must indicate compliance with all applicable zoning, building and accessibility codes.
- **Tectonic Language:** Projects must reflect a detailed understanding of building materials, systems and constructional techniques. Design thinking must extend to the material presence and impact of the building proposal.
- **Reflective Practice:** Students will be encouraged to work 'reflectively', probing their tacit understandings of design. They will be expected to develop their own analytical skills with regard to the import of their design work, and to be able to critique/defend the architectural and social relevance of their proposals.
- **Sustainable Design:** All design proposals shall reflect an appropriate response to environmental issues related to site, climate, building technology and systems, and non-renewable resources.

National Architectural Accreditation Board (NAAB) Student Performance Criteria

The National Architectural Accreditation Board (NAAB) has described 34 specific Student Performance Criteria that each architecture program is measured against as a prerequisite for professional accreditation. The Department of Architecture has identified specific Student Performance Criteria (SPC) directly related to the pedagogical objectives of the studio, as listed below.

NAAB criteria:

Satisfactory work in this course must demonstrate accomplishment in the following NAAB SPC:
A.2 – Design Thinking Skills (formerly 02 – Critical Thinking)

Evaluation and Grading

Projects will be evaluated according to the following general criteria:

- The complexity and clarity of the conceptual ideas formulated, and the degree to which the design proposal responds to the full range of issues presented in the project statement.
- The project's level of development, including the ability of the student to translate his/her concepts into detailed material form.
- The degree to which the project demonstrates a synthesis of design and building techniques, as well as a mastery of code, structural, mechanical and environmental issues.
- Demonstration of the architectural, cultural and social relevance of the proposal.
- Demonstration of the student's professionalism and craftsmanship. This includes the level of intensity and involvement in the project, as well as skills mastered, such as drafting, model making and technical knowledge.

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Assignments and pin-ups throughout the semester will be grading according to the energy and thoroughness of the student's effort, and in the final result, in about equal measure. This studio highlights design method and process, so students are expected to complete and then archive each Phase of the studio. Students will receive a midterm grade, and students are encouraged to discuss their progress in the studio with their instructor at any time.

All work is due at the beginning of class on the scheduled due date. Late submissions will be subject to grade reduction: one-third grade per day (for example, B → B-).

The studio grade will ultimately hinge on the project presentations. However, the grade is not derived solely on this basis; rather, it is the aggregate of work throughout the semester. The quality of work presented at scheduled pin-ups throughout the semester, the student's work process and preparation for desk crits, and the level of participation in the research component will be factored into the final grade. The midterm grade will provide students with a mid-semester evaluation of their progress and performance to date.

Design work should be developed in sketch, drawing, and model form throughout the terms. Keep the bulk of your work in studio for reference purposes. On all days scheduled for individual review, substantial amounts of new material must be prepared for discussion. Your working process will be considered carefully in grading. Computer-generated materials must be printed out for in-class review. Tabloid-sized prints are acceptable for daily desk crits. Computer drawings must be conceptually rich and graphically elegant.

Readings

All articles or book excerpts assigned as required reading will be made available for review and download either via the class website on Banner or handed out in class. Students are encouraged to make extensive independent use of bibliographic resources to support their project research.

Digital Documentation

You must turn in a PDF file on a labeled CD at the end of the term documenting the full semester's work, as well as 8 1/2"x11" hard copies. This should include sketches and model photos from the conceptual phases of your work as well as all drawings and models from your interim and final presentations. Additionally, originals of some work may be requested for accreditation or exhibit purposes. Final grades will be contingent upon receipt of this documentation.

Green Architecture

Studio projects shall be designed in a socially and environmentally responsible manner. All projects should demonstrate the manner by which they reduce dependencies on non-renewable resources.

Studio Culture

The studio environment is an essential component of learning to be an architect. Only through respect between faculty and students as well as students among themselves can a healthy studio culture be fostered. Our department's goal is to create a vibrant, inquisitive, safe, and respectful studio setting for students. All students are expected to uphold high standards of behavior and academic discipline when in the studio. See the full Studio Culture Guidelines for more information.

It is expected that students will take advantage of the studio environment by working in studio outside normal class hours. The studio environment offers an essential experience to students and brings many major benefits to architectural education in working with one another. Students are encouraged to make

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collegial connections with students in other years. Studio hours will be posted. Students must make themselves familiar with the policies outlined in the Studio Guidelines document that is distributed by the Department of Architecture.

Work in the design studio is advanced through independent investigation, discussions with instructors and colleagues, desk critiques, pin-ups, and formal reviews. Significant progress is expected between each class meeting. Progress since the last class meeting or review is expected to serve as the basis for each in-class discussion and desk crit. Any progress made on digital representations must be printed out before it can be discussed with your instructor. In the absence of significant progress since the prior desk crit or review, your time with the professor may be forfeited at your instructor's discretion.

Students' presence is required for the full duration of each scheduled class meeting. Failure to be present and focused on studio related work during class time may result in a partial or full absence being registered for that day. Work on other courses during the scheduled studio time is not permitted. Students are expected to refrain from phone conversations, email, or use of instant messaging during class times.

Class Attendance

Attendance at every studio session is a requirement of the course. Please make sure you are familiar with Wentworth's attendance policy and procedures, including attendance warnings and withdrawal, as stated in the Academic Catalog.

Any illness or emergency should be reported to your instructor by voicemail or email, preferably before the class you will be missing. Written documentation of the event (Doctor's note, etc.) is required and should be submitted to your instructor at the next class meeting. Extended absence due medical issues, family issues, etc. should be reported to the Dean of Students for appropriate documentation

Prior notification of anticipated absence may assist in managing strategies to make up for lost time but does not constitute an excused absence. Frequent lateness is also an attendance issue and can lead to a reduction of your grade.

Students who anticipate absence(s) due to religious observance or similar commitments should talk with their instructor at the start of the term to review all dates in question and develop a plan to meet all course requirements. With advance notification, such arrangements will not be deemed as absences.

The Institute guidelines on participation in sports related activities shall apply, with prior notification to your instructor.

Universal Pedagogy

If you have a learning disability that might benefit from some form of academic accommodation, please contact the Counseling Center as early as possible to discuss initiating appropriate arrangements.

Verbal Communication

Verbal communication, both in written work and during presentations, is a fundamental component and necessary complement to the visual communication skills required for successful completion of this studio course. As required by Institute policy: "All written work submitted for this course must meet the Standards for English 1. Poorly written papers will be returned to you, without a grade, for revision." Students are encouraged to utilize the Teaching & Learning Center facility for help refining their papers.

Discussion / Issues

Students are advised to meet with their instructors during studio time or during posted office hours. Substantive issues are best addressed in face-to-face discussion, not by email. Email use should be limited to setting up appointments. Standards of professionalism require that all communication be respectful.

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Should questions, grievances, or general concerns about coursework or the studio environment arise during the term, all students should be aware of the following protocols. Any issues concerning health, safety, or emergencies should be directed to the studio monitor and public safety (617-989-4444 for emergencies; 617-989-4400 for non-emergencies). Academic concerns should be directed to the student's studio instructor. If the studio instructor is unable to resolve concerns and the student has made a good-faith effort to discuss them, students may then direct questions to the studio coordinator (Beth Gibb for Tectonic Studies, Mark Klopfer for Form and Culture). If resolution cannot be achieved at the studio level, the student is advised to take the matter up with the fifth year curriculum leader, associate department head, John Ellis (617-989-4458). The department's administration (Department Chair Glenn Wiggins and Department Administrator Keeran Hariprasad) should be contacted only as a final resort, after discussing the matter with the instructors, course coordinators and curriculum leaders.

Academic Honesty

Plagiarism is defined as "the submission or inclusion of someone else's words, drawings, ideas, or data (including materials from online sources) as one's own work without giving credit to the source." You are required to credit the authors of the ideas, words and creations you present, using standard citation format.

The theft, defacement or destruction of a fellow student's work is considered to be academic misconduct and will not be tolerated.

The consequences of plagiarism and/or academic misconduct are very serious, and may include a written report added to your permanent record, failing the course, suspension and/or expulsion. Please review the Academic Catalog for institute policies on these issues.

Contacting Instructors

Please contact the instructor by email

NOTE: Please let the instructor know in advance, preferably by email, if you will be absent or late for class for any reason.

Experiential Learning:

Travel to Sarajevo will be offered to students October 1-11. In September, before the trip, students will become familiar with the city, its history and urban development, and the ideas of "Urban Project." While in Sarajevo students will work in teams with faculty and students at the architecture school in Sarajevo, and with them will propose urban projects that will then be developed (collaboratively, via the internet) for the remainder of the semester. Instruction will be conducted in English. The website for the school of architecture in Sarajevo is: <http://www.af.unsa.ba/> We will be joined in Sarajevo by former Wentworth Fulbright Professor Philippe Revault, who will aid in the instruction provided to both the Sarajevo and Wentworth students.

PRELIMINARY PROGRAM for Sarajevo Trip:

October

01 Friday : departure **Boston** in the evening

02 Saturday : arrival **Sarajevo** around 5pm

transfer to hostels

09 :pm welcome party with Sarajevo 10 students/3 professors group.

03 Sunday : City bus Tour and Visit to main historic City.

05 :pm Meeting faculty members

07 :pm **Presentation** purposes and schedule workshop

04 Monday : 09 :am Team students organization with 10 teams of 2 students (1 FAS/1 WIT)

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11 :am On Site Investigation

03 :pm Studio work

06 :pm Sarajevo former studies **presentation** by FAS and WIT

05 Tuesday : 09 :am On Site Investigation

03 :pm Studio work

07 :pm **Talk** by prof.Vesna Herzegovac

06 Wednesday : 09 :am On Site Investigation

03 :pm Studio work

07 :pm Students(power point)**Presentation 1**

07 Thursday : 09 :am Bus trip to Mostar

03 :pm Studio work

07 :pm **Talk** by Gordana Memisevic, architect urbanist, Sarajevo city

08 Friday : 09 :am On Site Investigation

03 :pm Studio work

07 :pm **Talk** by prof. Philippe Revault

09 Saturday :09 :am On Site Investigation

03 :pm Studio work

06 :pm Students(power point) **Presentation 2**

10 Sunday : Departure Sarajevo WIT group

11 Monday : Arrival to Boston WIT group

PROGRAM COST: Paid in advance by each student.

Total: \$895

This cost includes: hostel accommodations, transportation to and from airport in Sarajevo, bus trip to Mostar, insurance required by Wentworth, educational materials, guide/lecturer costs, host dinner, and group misc. travel expenses. The program cost is based on the participation of 7 students. This cost decreases if more than 7 students participate. The Program Cost above does NOT include: airfare (see below), food, local bus and tram fees, museum entry fees, entertainment, optional personal excursions, student telephone expenses, shopping, and personal expenses.

AIRFARE: Paid by each student (students must travel as a group). est. Total: \$1100

Air travel, airport taxes and surcharges are estimated to be about \$1100 (this amount is based on options available in late April, 2010). Students will individually purchase airfare through a pre-arranged group travel agent for the available price at the time of purchase, which may or may not be the same as the estimated cost above. The goal for this trip to Sarajevo is to find the lowest-cost, safe, group airfare price. Students are responsible for their own passports. Visas are not required for US citizens. Non-US citizens should explore the Visa requirements for their country.

COURSE SCHEDULE:

The site of study and action for this studio is part of the city of Sarajevo, in Bosnia. (There may also be a site in Boston) The study area(s) will be further defined through class analysis.

The studio is organized in 5 phases:

Phase 1 is a succession of explorations of the study area, including:

- intuitive readings
- spacial analysis as a question of temporalities
- mathematical analysis, geometry, topology and values
- a summarization of the readings

[to September 30]

Phase 2 involves defining your orientation(s) of transformation

[October 1 to 15]

Phase 3 involves choosing priority actions to implement your chosen orientation

[October 1 to 30]

Phase 4 is experimenting at different scales, for example 1/2000 and 1/500 or 1/200, with plans, sections, elevations and models.

[November 01 to 22]

Phase 5 is the preparation of the final presentation on December 8th and 10th.

[November 22 to December 10]