HOW DO WE DESIGN FOR EVERYDAY CULTURE?
urban politics studio: taipei

INSTRUCTOR
Inge GOUDSMIT
igoudsmit@cuhk.edu.hk

ASSISTANT
William Chen Wei Lien
1155100508@link.cuhk.edu.hk

Urbanpolitics.studio

DESCRIPTION

Agenda
The Urban Politics Studio will continue to focus on investigating architecture in relation to urban political dynamics, through looking at it from the perspective of the city and its users. One of the studio's intentions is to raise awareness of the complicity of architecture with politics, financial and industrial interests and address this.

This year, we will use Taipei as a laboratory for urban research and design. We will focus on designing for culture, exploring the tension between the high-brow culture and the arts, and the low-brow culture of everyday life. These two come together in the old, vibrant and dense Shilin night market of Taipei, featuring the new iconic Taipei Performing Arts Center (TPAC), designed by OMA. With the project due for completion, this is a particularly interesting moment to discover if and how it will be incorporated into the existing city fabric. What does culture mean? Can it be designed for, or does it need to grow naturally? Why do iconic architectural projects pop up in every major Asian city? Is architecture a tool to attract tourism or is it serving the local community?

Research and design
We will empirically investigate and document the (cultural) resources in the Shilin district and analyze the stakeholders involved in their planning, delivery and daily use. By interrogating who they benefit and who they exclude, students will propose an alternative cultural masterplan. These themes will be developed into a critical position towards culture-led redevelopment that will form the basis for a design proposal for a complex cultural building. This proposal will aim to rebalance stakeholder interests with opportunities for local communities that could impact the urban transformation and future development of the city.

Urban imaginary
In the climate in which iconic architecture is often used for branding purposes, we will pay particular attention to the urban imaginaries that different parties create for the city, or how the developments are being represented. What (visual) language is used? How do different parties 'sell' their ideas? And how do local users picture their city?

International Collaborations
The studio will aim to incorporate a series of interviews and workshops with a wide range of stakeholders, during both the research and design phases, to create a comprehensive understanding of different perspectives in urban design and architecture.

The studio has a partnership with the Manchester School of Architecture of the United Kingdom, undertaking a project in Mayfield, Manchester, for which we plan shared lectures and a virtual workshop (TBC).

PROCESS

Research Framework
We will explore and represent urban space from different perspectives: the conceived (designed), the perceived (physical) and the representational (symbolic), and map the different stakeholders involved in the shaping of space. The aim is to unravel these elements to gain a better understanding of how urban politics produce space, how it is appropriated by users and how symbolically interpreted.

This framework is based on Lefebvre's spatial triad of the 'production of space', in which he argues that all space is not an empty container, but a social construct, which consists of three elements: the conceived (mental), perceived (physical) and respresentational (symbolic) space.

Using mapping as an analytical tool, we will create awareness of different facets of space, as a tool to develop a thesis. We explore a dimension that is often forgotten in design: how people *use* the city – which may differ from

how the client/planner/designer has intended it. By investigating the city through these different perspectives through a series of maps and images, we will find contrasts between them, and will be able to analyze how different types of urban politics play out between. As such, we will start our design phase considering architecture part of a 'full' world, rather than an 'empty' world.

Research Focus

Each group of students will take one topic which will form the focus of their mapping analysis. All together, these topics will create a comprehensive overview over the site.

1. *URBAN & TRANSPORTATION*
   Development of the urban fabric over time; typologies of buildings/open spaces; regulations; transportation
2. *CULTURE*
   How did local & high culture and religion develop in this area; what are the main places; how did government policy respond to this; which other actors were involved?
3. *SOCIAL*
   What is the social make-up of the area; who lives here; how do different groups treat the urban space, and interact with it? Both residents, business people and visitors.
4. *ECONOMY & TOURISM*
   What is the economic fabric of the area, what kind of businesses are where; where do tourists go and stay; how did this change; how did urban policy influence this?

Stakeholder Interviews

Following the research approach in which we will pay attention to the appropriation of the designed space within the city, we will organize workshops with a wide range of stakeholders that we have distinguished in the previous phase. This includes the city government, local representatives, developers, local residents and entrepreneurs, theater operators and visitors. They all have influence on the city, and if we understand their different perspectives we might be able to respond with a more comprehensive, inclusive proposal for the urban cultural life in the city.

From this exercise we will aim to extract a brief that is widely supported, both from 'top down' and 'bottom up' perspectives. This will lead to a masterplan for interventions into the neighborhood, which then will be worked out into design proposals of complex buildings.

Design

Based on their critical analyses, students will propose a cultural masterplan and (re)design public facilities and the buildings in their close vicinity. Student's designs will aim to rebalance stakeholder interests with opportunities for local communities. It will thus build on the understanding of the difference between the designed, perceived, and lived city.

Next, students should define their 'project' within the masterplan: although different scales may be considered if clearly argued, an appropriate scale for either a building would be between 1,000 and 2,000 m2. Throughout the design phases, we will develop multiple options responding to different scenarios, seen from the perspective of different stakeholders.

As we develop the design, we will refine the narrative of the project. We will work out important spaces or concepts specific to the project, to bring in a detailed level of design that is unique to each project. All plans, collages, drawings and diagrams should go through a refinement and clarification exercise. We will eventually develop a narrative covering the entire year's work; missing parts of the story can still be integrated to ensure the narrative is clear.

Tools

A wide range of architectural research and design tools will be used, with a focus on critical and creative mapping, diagrams, collages and models. During the research phase of the course, we will work on a series of maps and a studio research book that will document all material found. This research will form the base for a design proposal, that explores how understanding the perspectives of different stakeholders might promote social transformations of cities and buildings. The quality of architecture should represent the diverse interests and programs of urban users, which should result in playful, creative and critical projects that feedback into an overall masterplan.

All elements should be seamlessly integrated into a strong and convincing project that considers the entire process from research, stakeholder interviews, brief and design. Visual language should be consistent with the story and the project should have a name that covers the load.

Events
Throughout the year, we will ambiate to have a series of events, in which we will reach out to the local and international community
1. Virtual site visit
2. Workshops/interviews with local stakeholders
3. Lectures
4. Partnership with Manchester School of Architecture
5. OMA workshop
6. Students will be encouraged to create their own connections and reach out to local stakeholders throughout the course

Team work and individual work
In architecture, no-one works alone. Through working in teams, we learn to collaborate, negotiate, listen and learn from each other. Teams can create a fun and inspriring environment. By working together, the individual workload is reduced, and the group is able to create an in-depth, comprehensive proposal. The students will work in four teams of three, while each group has a focus on a different topic.

There will be different types of collaboration throughout the year, aiming to create a community within the studio, while you will also be able to take ownership over your project.

1. During the first semester, you will work in four teams of three students to perform the first five tasks.
2. During the second semester, students will continue to collaborate with the team, while they pursue individual projects based on the common strategy.
3. The work will be collected into a single studio research book, which should read as a comprehensive document.
4. At the beginning of the semester, the studio will build a site model together.
5. Each student needs to work on a project book, a very important document that compiles all the work, model photo's, sketches, inspritions, texts etc., which will be presented at each review and eventually be separately graded.

DELIVERABLES

The two semesters are subdivided in a series of tasks of 2-3 weeks each, in which specific topisc are addressed and highlighted. At the end of each task there will be a pin-up, while we have mid-term reviews at regular intervals. Each task should be accompanied with a short text (100-200 words) that explains the key ideas.

All tasks will be presented in A2 portrait format, which can be scaled down to A4 format to be included into the studio research book and the individual project books. The students will work on the same base drawings in order to create comprehensive, comparable research drawings. The A2's will also be used to document physical models and other material. This way, all the work is closely documented throughout the year, resulting into a project book, which should be presented at each pin-up and official review.

1_Semester 1 (group work)
1. **Task 1 – Mapping: Conceived space (2 weeks)**
   The designed space: historical overview, strategic masterplans, ambitions of different stakeholders
   - A2 x6 analytical maps, additional information, diagrams
   - A1 x1 Physical site model scale 1/500 in white cardboard (studio deliverable)
2. **Task 2 – Mapping: Perceived space (2 weeks)**
   The physical space: empically observable, daily practices
   - A2 x6 analytical maps, photo documentation, diagrams
3. **Task 3 – Mapping: Representational space (2 weeks)**
   The representational space: symbolic meaning, visual interpretations, clandestine/contested space

- A2 x6 analytical maps, urban imaginaries, photo documentation

MIDTERM REVIEW 1: Tasks 1-3 will develop into a thesis

4. **Task 4 – Stakeholder mapping & Pavilion (2 weeks)**
   Based on the workshops, develop a visual map showing the positions of the different stakeholders. Through a mini-design, translate this into a conceptual pavilion, responding to the thesis developed in the mapping exercises, and the stakeholder interviews
   - A2 x6 stakeholder map, representational maps, black and white photographs of models, collages
   - Physical study models at 1/500 to match in site model, and 1/50-1/20 (as appropriate) for design proposals
5. **Task 5 – Masterplan (2 weeks)**
   Expand the program of the pavilion and develop a masterplan of interventions into the current urban fabric, responding to the question of how the masterplan proposal can create a larger influence on the site.
   - A2 x6 representational maps, including comparisons between old and new

MIDTERM REVIEW 2: Tasks 4-5 will develop a response to the thesis: the position

2_ Semester 2 (individual work)
6. **Task 6 – Spatial brief (2 weeks)**
   Define the purpose of the final project. Locate site. Test spatial programmatic models.
   - A2 x4 analytical maps, black and white photographs of models, collages, diagrams
7. **Task 7 – Concept Design (3 weeks)**
   Develop the spatial design using models and collages, plans, sections
   - A2 x4 analytical maps, black and white photographs of models, collages, diagrams
8. **Task 8 – Schematic Design (3 weeks)**
   Develop plans, sections, elevations, axonometric
   - A2 x6

MIDTERM REVIEW 3: Tasks 6-8 will develop a design proposal for a building

9. **Task 9 – Detailed Design (3 weeks)**
   Develop plans, sections, elevations, axonometric; develop technology around a conceptual them; views
   - A2 x6
10. **Task 10 - Implementation of design (back) into masterplan (2 weeks)**
    Implement the design back into the masterplan and generalise how the proposed strategy can be unfolded on a larger city scale. Evaluate how the design responds to questions developed in the thesis.
    Continue to develop all other material in preparation for the final presentation.
    - A2 x6

FINAL REVIEW: Tasks 1-10 will show a comprehensive research and design project, following a continuous narrative

PROJECT BOOK: tasks 1-10 will be featured in the project book, along with additional studies, references, sketches etc.

LEARNING OUTCOME

1. Ability to create architectural designs that satisfy both aesthetic and technical requirements.
2. Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences.
3. Knowledge of the fine arts as an influence on the quality of architectural design.
4. Understanding of the relationship between people and buildings, and between buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scal
5. Understanding of the methods of investigation and preparation of the brief for a design project.

6. Ability to generate complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations.
7. Ability to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals.
8. Awareness of the theories and methods of inquiry that seek to show the relationship between human behaviour and the physical environment.
9. Understanding of the basic principles of sustainable development and architects' responsibilities with respect to the social, economic and environmental sustainability in architecture and urban design.
10. Understanding of the principles of structural behaviour in withstanding gravity and lateral forces, and the range and appropriate applications of contemporary structural system.
11. Ability to assemble a comprehensive programme for an architecture project, including:
12. Ability to respond to natural and built site characteristics in the development of a programme and design of a project.
13. Ability to work cooperatively with others in a team setting. Ability to discuss architectural ideas with non-architects, to listen objectively to their opinions and to consider those opinions in designing.
14. Ability to speak and write effectively on subject matters contained in the professional curriculum in English.
15. Ability to use appropriate representational media, such as drawings, models, diagrams, charts, including computer technology, to convey essential design information at each stage of the programming and design process.

ASSESSMENT SCHEME

1_Midterm Reviews (30%)
1. Midterm Review 1, October (10%)
2. Midterm Review 2, December (10%)
3. Midterm Review 3, March (10%)

2_Final Review (50%)
1. Final Project Presentation, May (50%)

3_Project Book (20%)
1. Project Book to have three parts: Position/ Technology / Process
2. To be started at the beginning of the year and reviewed throughout.

COURSE FORMAT

1_Group Work
1. Students are allowed to work in groups only the first semester.
2. The second semester will be all individual projects.

2_Teaching Days
1. The Design Studio will be taught two days a week Monday and Thursday 13:30 to 18:00

3_Studio Spaces
1. Each Studio will have their own space, accommodating a desk for each student
2. Layouts will be issued at the start of the academic year

FIELD TRIP

At present all foreign trips are suspended until further notice. If the COVID-19 situation improves, the school will inform the Design Studio tutors.

REQUIRED READINGS

Borden, I. (2001). Skateboarding, space and the city : architecture and the body. Oxford [England] New York: Berg.

Chiu, C. (2013). Informal management, interactive performance: street vendors and police in a Taipei night market. *International Development Planning Review, 35*(4), 335-353.

Debord, G. (1994; original 1967). The society of the spectacle. New York: Zone Books, translated from original in French : La société du spectacle, Buchet-Chastel

Evans, G. (2005). Measure for measure: Evaluating the evidence of culture's contribution to regeneration. *Urban Studies, 42*(5-6), 959-983.

Florida, R. (2003). Cities and the Creative Class. City & Community, 2(1), 3-19.

Harvey, D. (2017). From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism. Geografiska Annaler. Series B, Human Geography, 71(1), 3-17.

Ho, K. C. (2006). Where do community iconic structures fit in a globalizing city? *City, 10*(1), 91-100.

Jencks, C. (2006). The iconic building is here to stay. *City, 10*(1), 3-20.

Kaika, M. (2011). Autistic architecture: the fall of the icon and the rise of the serial object of architecture. *Environment and Planning D-Society & Space, 29*(6), 968-992. doi:10.1068/d16110

Karvelyte, K. (2020). Shifting meanings in changing contexts: the role of the creative city in Shanghai, Hong Kong and Taipei. *International Journal of Cultural Policy, 26*(2), 166-183.

Kong, L. (2007). Cultural icons and urban development in Asia: Economic imperative, national identity, and global city status. Political Geography, 26(4), 383-404.

Kong, L., Chia-Ho, C., & Tsu-Lung, C. (2015). *Arts, culture and the making of global cities: Creating new urban landscapes in Asia*: Edward Elgar Publishing.: Chapter 6. In search of new homes : the absent new cultural monument in Taipei

Koolhaas, R. (2008). 'What can Architecture do?' [Lecture].

Lefebvre, H. (1991). The production of space (D. Nicholson-Smith, Trans. Vol. 142): Oxford Blackwell.

Lees, L. (2001). Towards a critical geography of architecture: the case of an ersatz colosseum. *Ecumene, 8*(1), 51-86

Lucas, R. (2020). Threshold as social surface. In *Surfaces* (pp. 97-115): Routledge.

Ong, A. (2011a). Hyperbuilding: spectacle, speculation, and the hyperspace of sovereignty. *Worlding cities: Asian experiments and the art of being global*, 205-226.

Pinder, D. (1996). Subverting cartography: The situationists and maps of the city. *Environment and planning A, 28*(3), 405-427.

Sklair, L. (2010). Iconic architecture and the culture-ideology of consumerism. *Theory, Culture & Society, 27*(5), 135-159.

Sudjic, D. (2006). *The edifice complex: how the rich and powerful--and their architects--shape the world*: Penguin.

Yu, S.-D. (2004). Hot and Noisy, Taiwan's Night Market Culture. *The minor arts of daily life: Popular culture in Taiwan*, 129.

Government Meeting minutes

Secretariat, Taipei City Government. 2020. 臺北市政府公報第 65 期. Retrieved from
https://gazette.gov.taipei/informationcatalog/latestgazette

Lectures

Tseng, C. D. (2020). Unchartered Exclaves. https://www.youtube.com/watch?v=8gpKRYI0EHs

Tseng, C. D. (2020). In My Wrecked Hut Well C. ontent: Notes on a Decade of Competition.
https://www.youtube.com/watch?v=ZNdKjN2a6LQ

Koolhaas, R. (2008). What can architecture do? (private collection IG)

Social Media

Urban Discovery Map making: https://urbandiscovery.asia/

https://edition.cnn.com/travel/article/asia-taiwan-street-food-markets/index.html

https://eyesonplace.net/category/monthlytheme/theme202107/?doing_wp_cron=1627967845.82752108573913
57421875

https://eyesonplace.net/2021/07/28/17639/?doing_wp_cron=1627963246.3357710838317871093750

Shilin virtual tours:

Shilin Night Market: a quick tour to Shilin Temple in 4K: https://www.youtube.com/watch?v=ZkWVd6q7NX8

Taipei Walk-Shilin Night Market during the Chinese New Year:
https://www.youtube.com/watch?v=n4NAFPKU3BU

Taipei Shilin Nigakinght Market | Taiwan Walking Tour: https://www.youtube.com/watch?v=xF9mndZsUyI

IMPORTANT NOTE TO STUDENTS

Attendance
Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented
with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result
in a failing grade for the course.

Academic Honesty
Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary
guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at:
http://www.cuhk.edu.hk/policy/academichonesty/. With each assignment, students may be required to submit a
statement that they are aware of these policies, regulations, guidelines and procedures.

Student Work
Submission of studio documentation must be complete and correctly formatted. Missing or incomplete
submission of the documentation folder will result in the grade for the course being withheld. This will prevent
registration for the following term or delay graduation. In addition, a grade deduction of *one letter grade* will be
made.

ARCH 5110_ADVANCED ARCHITECTURAL DESIGN STUDIO I

SCHEDULE

Important Dates

SEMESTER 1
1_Midterm Reviews (30%)
Midterm Review 1, 25-29 October 2021 (10%)
Midterm Review 2, 06-10 December 2021(10%)

SEMESTER 2
Midterm Review 3, 01-04 March 2022 (10%)

2_Final Review (50%)
Final Project Presentation, 03-06 May 2022 (50%)

3_Project Book (20%)
Project Book to have three parts: Position/ Technology / Process, 13 May 2022 (20%)

Term 1: 6 September 2021 (Mon) – 4 December 2021 (Sat)

	WEEK 01	
06.09	**INTRODUCTION**	**STUDIO SELECTION**
09.09		Results Announced

	WEEK 02	
13.09	**TASK 1 (team)**	**Mapping: Conceived space** **Site Model (studio)**
16.09		

	WEEK 03	
20.09		
23.09		Task 1 Presentation

	WEEK 04	
27.09	**TASK 2 (team)**	**Mapping: Perceived space**
30.09	**Virtual site tour (TBC)**	

	WEEK 05	
04.10		
07.10		Task 2 presentation

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	WEEK 06		
11.10	**TASK 3 (team)**	**Mapping: Representational space**	
14.10		Chung Yeung Festival	

	WEEK 07		
18.10			
21.10			

	WEEK 08		
25.10 – 29. 10		**MIDTERM REVIEW 1 (10%)**	

	WEEK 09		
01.11		**STAKEHOLDER WORKSHOP (TBC)**	
04.11			

	WEEK 10		
08.11	**TASK 4 (team)**	**Stakeholder mapping & Pavilion**	
11.11			

	WEEK 11		
15.11			
18.11		Task 4 presentation	

	WEEK 12		
22.11	**TASK 5 (team)**	**Masterplan**	
25.11			

	WEEK 13		
29.11			
02.12			

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	WEEK 14	
06.12 – 10.12		**MIDTERM REVIEW 2 (10%)**

Term 2: 10 January 2022 (Mon) – 23 April 2022 (Sat)

	WEEK 15 (2022)	
10.01	**TASK 6**	**Spatial brief**
13.01		

	WEEK 16	
17.01		
20.01		Task 6 presentation

	WEEK 17	
24.01	**TASK 7**	**Concept Design**
27.01		

	WEEK 18	
31.01 – 05.02		**Lunar New Year Vacation**

	WEEK 19	
07.02	**OMA workshop (TBC)**	
10.02		Task 7 presentation

	WEEK 20	
14.02	**TASK 8**	**Schematic Design**
17.02		

	WEEK 21	
21.02		
24.02		

	WEEK 22	
01.03 – 04.03		**MIDTERM REVIEW 3 (10%)**

	WEEK 23	
07.03	**TASK 9**	**Detailed Design**
10.03		

	WEEK 24	
14.03		
17.03		

	WEEK 25	
21.03		
24.03		Task 9 presentation

	WEEK 26	
28.03	**TASK 10**	**Implementation of design into masterplan**
31.03		

	WEEK 27	
04.04		
07.04		Task 10 presentation

	WEEK 28	
11.04		
14.04		

	WEEK 29	
18.04		**Easter Monday**

WEEK 30		
25.04		
28.04		

WEEK 31		
02.05		**The day following Labour Day**
03.05-06.05		**FINAL REVIEW (50%)**

WEEK 32		
09.05 – 13.05		

WEEK 33		
13.05		**PROJECT BOOK (20%)**
		Project Book to have three parts: Position/ Technology / Process

ARCH 5110_ADVANCED ARCHITECTURAL DESIGN STUDIO I

APPENDIX: REFERENCE IMAGES

Image at front cover: Tom Parker, illustrated map of Taipei
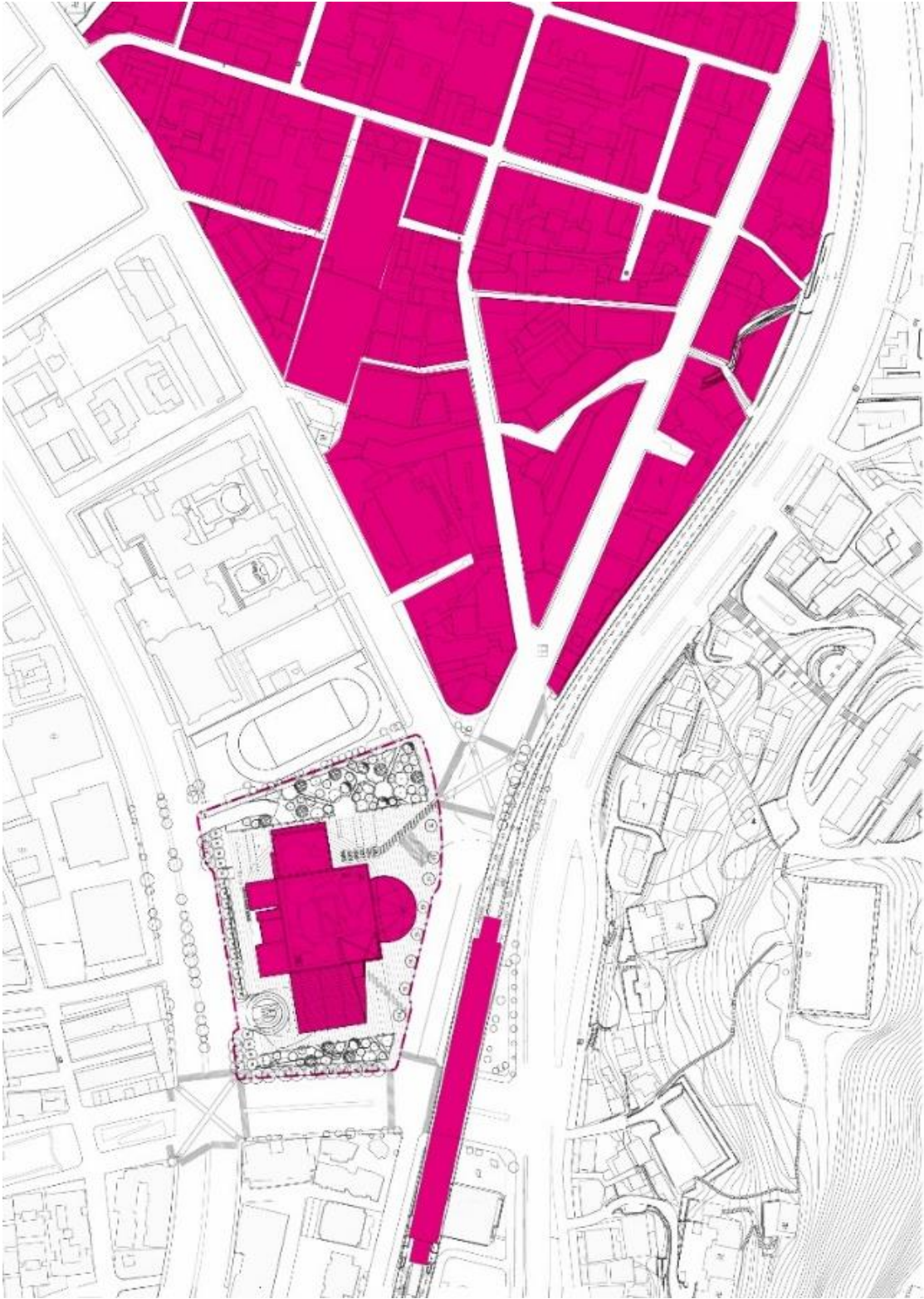
Site location of Shilin Night market area, Jiantan MRT and TPAC. Source: OMA/IG

Shilin Night Market. © OMA

Shilin Night Market. © OMA

Shilin Night market. Source: https://wefuntaiwan.com/shilin-night-market-food/

Shilin Market Fude Temple. © OMA

Photomontage and render of the TPAC with the night market area to the right © OMA/Artefactory Lab

The TPAC (still under construction) juxtaposed with night market stalls. © Chris Stowers, courtesy OMA
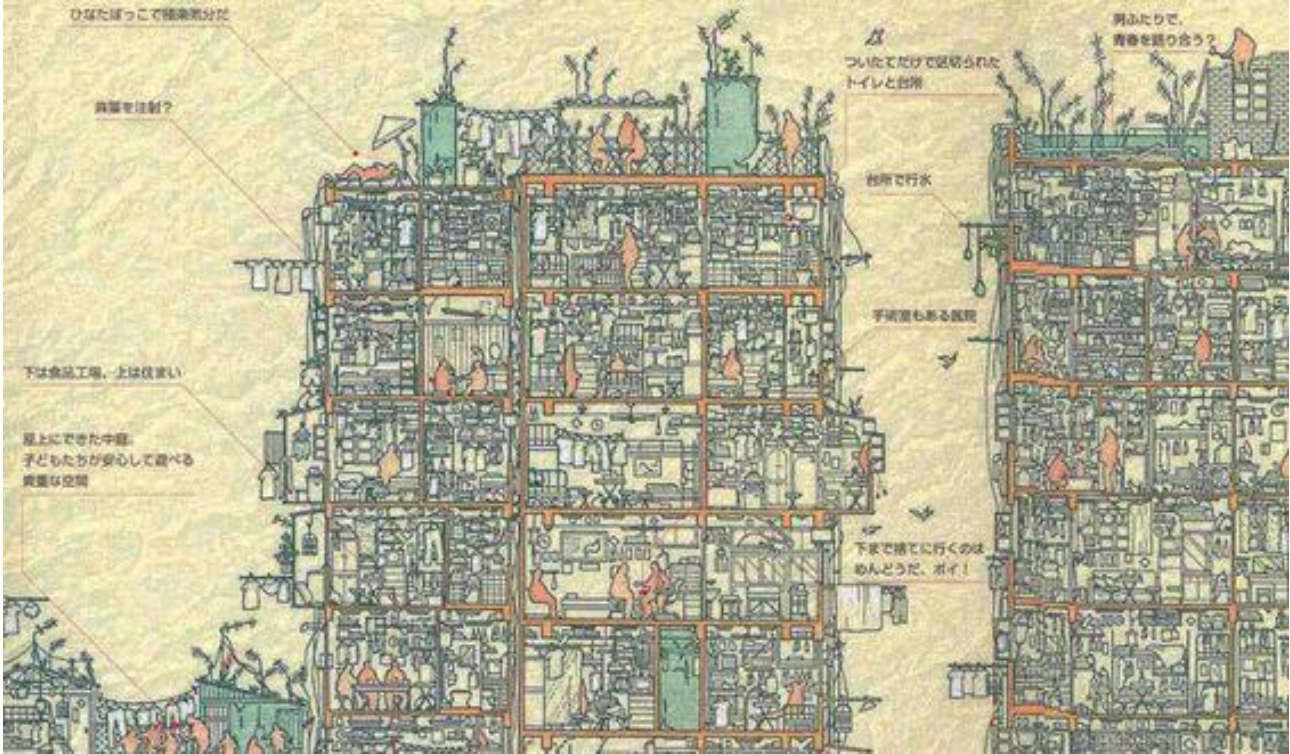
Perceived map; Kowloon walled city cross section. Source: Kowloon Large Illustrated
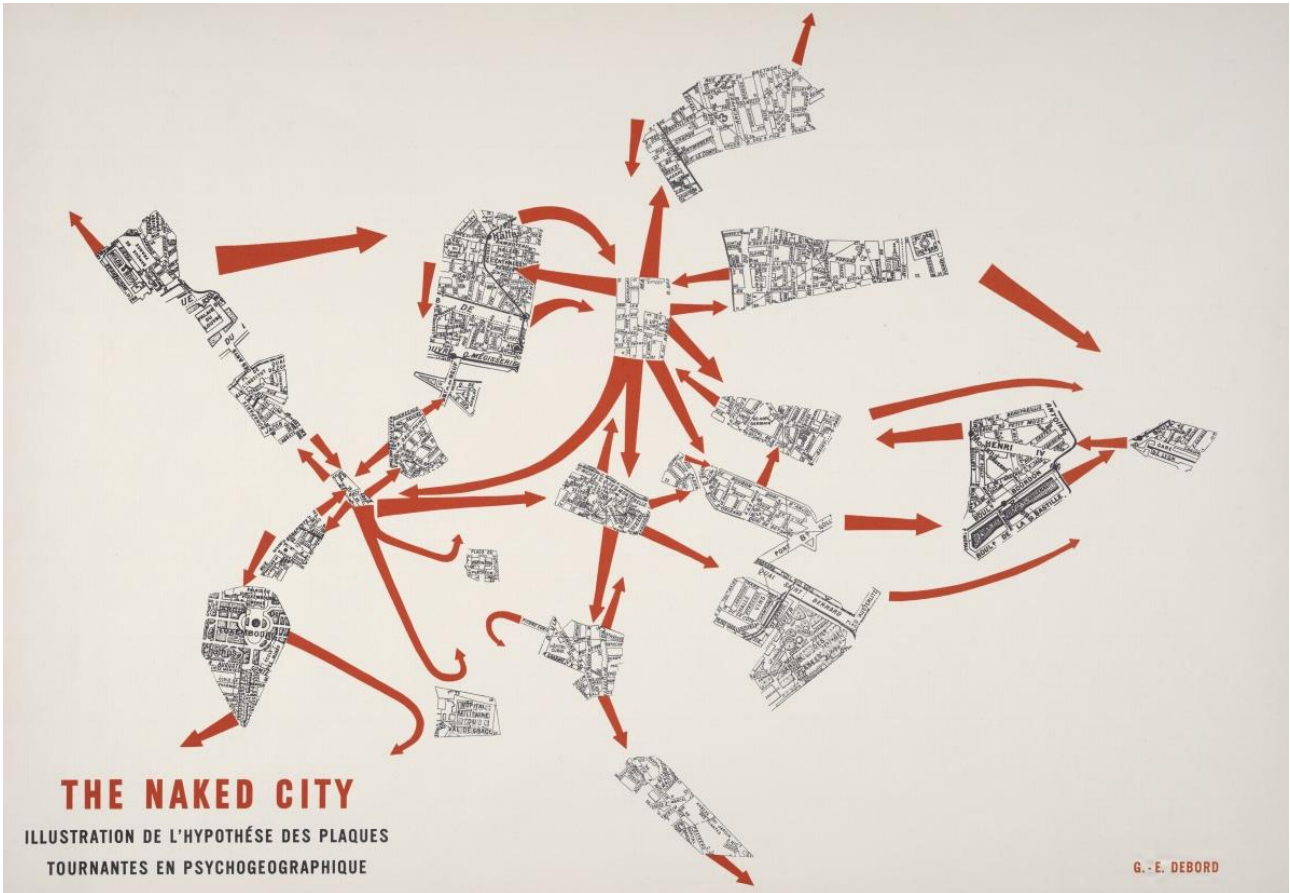
Representational map; Guy Debord, The Naked City

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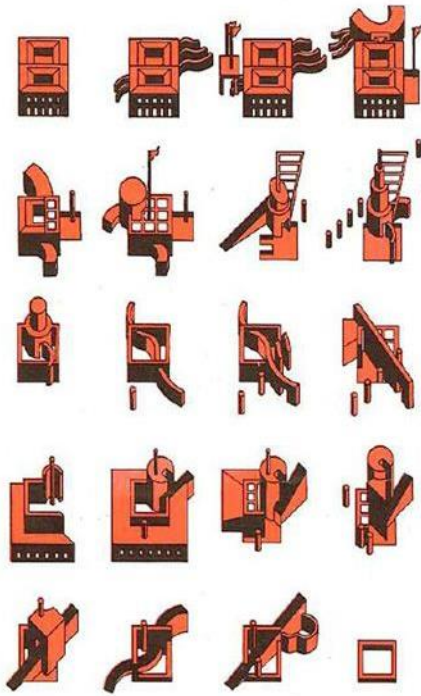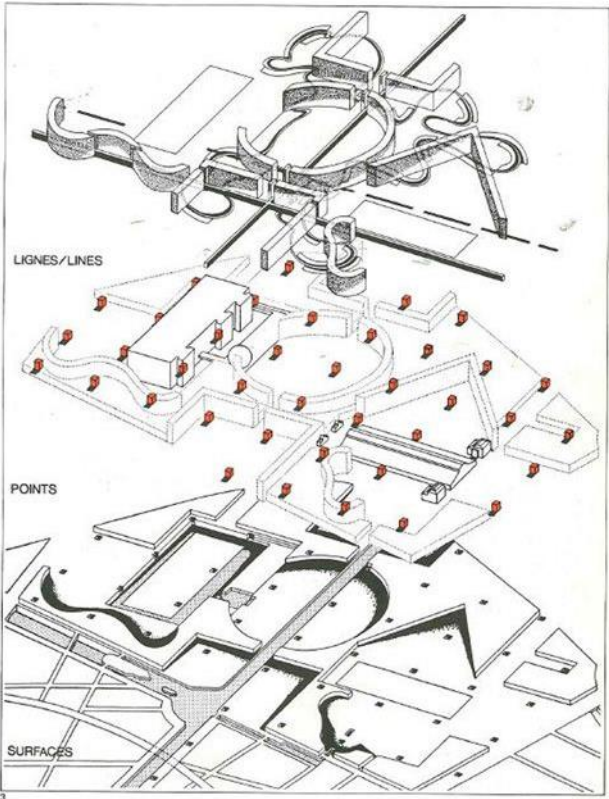
Point network; Bernhard Tschumi, Parc de la Villete
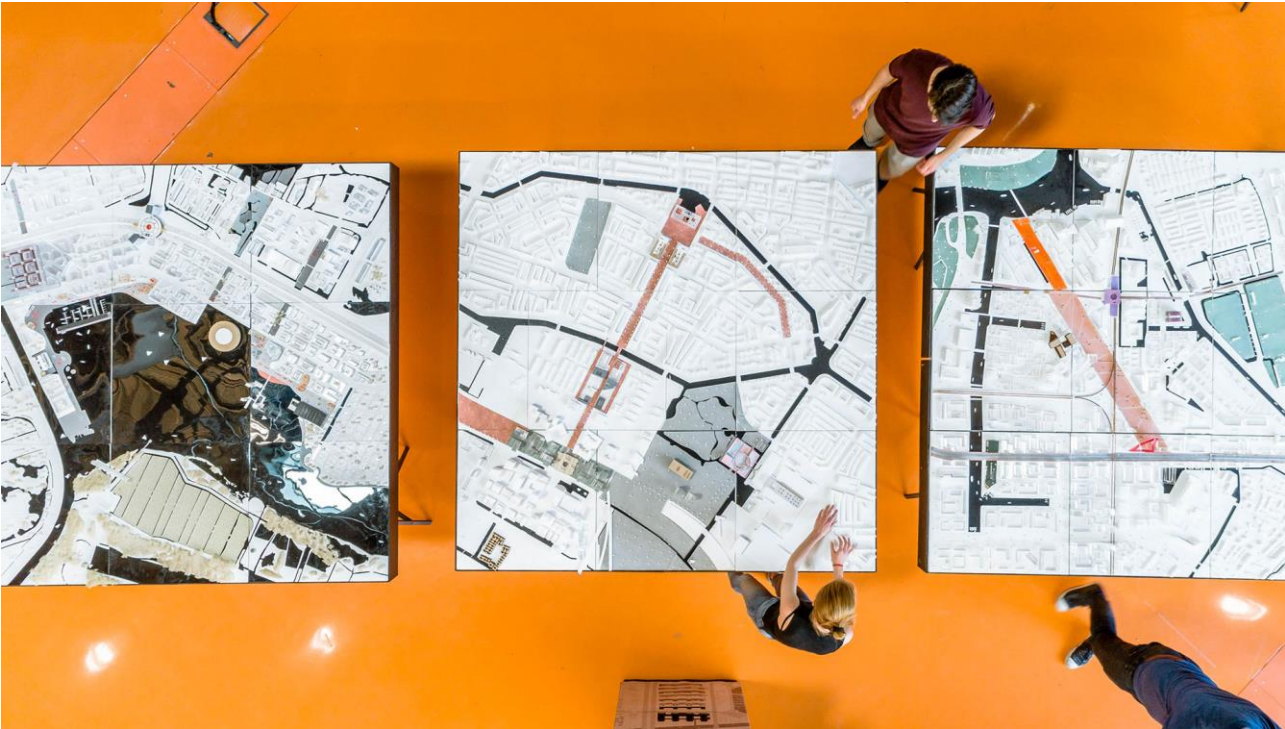
Urban interventions. Models; Source: Complex Projects TU Delft

Masterplan of design interventions; Garden Ring Moscow, Strelka

Cultural Masterplan including multiple building designs; OMA WKCD

Iterational study; Herzog de Meuron; studies for Prada Tokyo
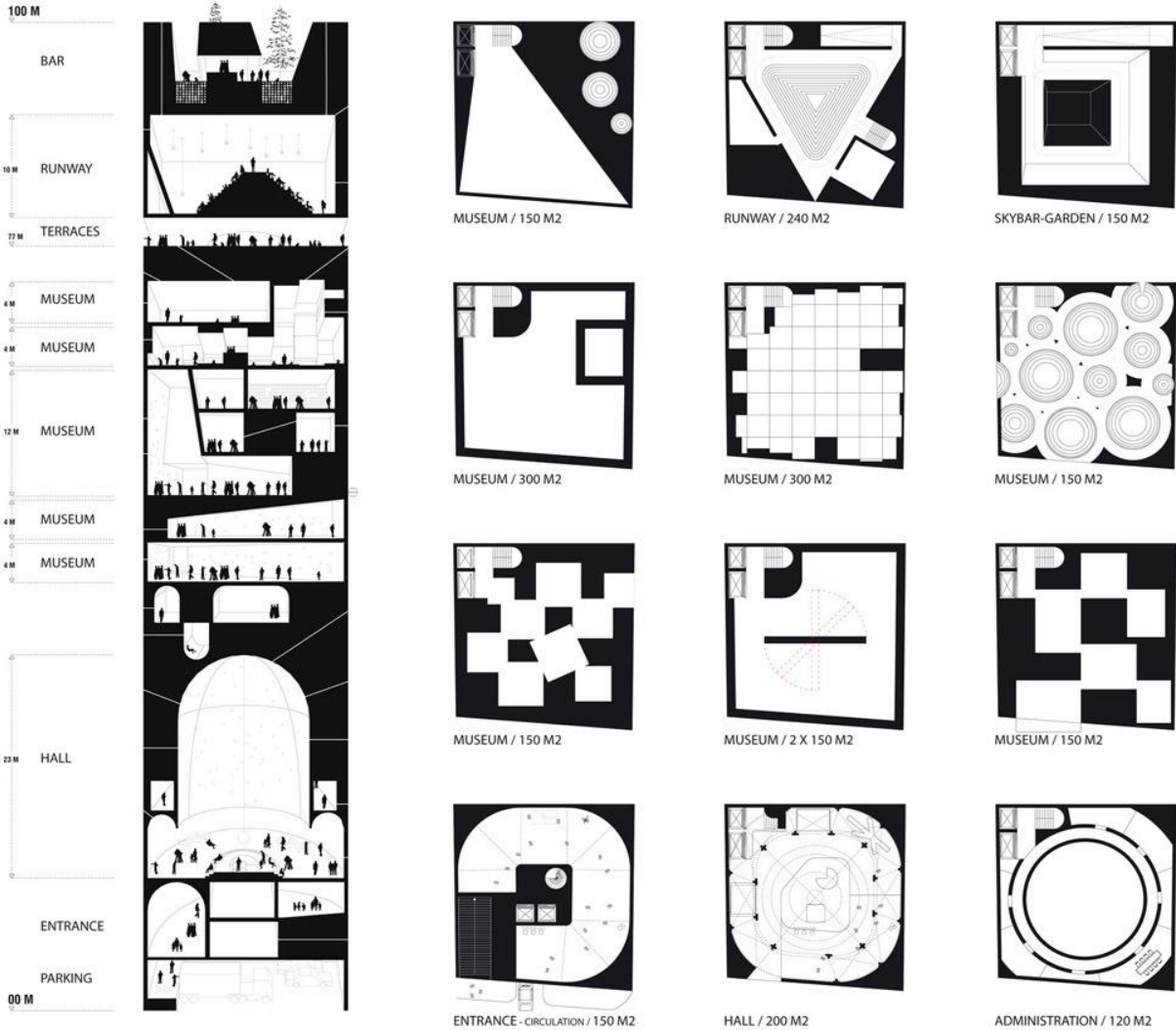
Sectional iterations in plans; NP2F architects, Tokyo, Musee de la Mode
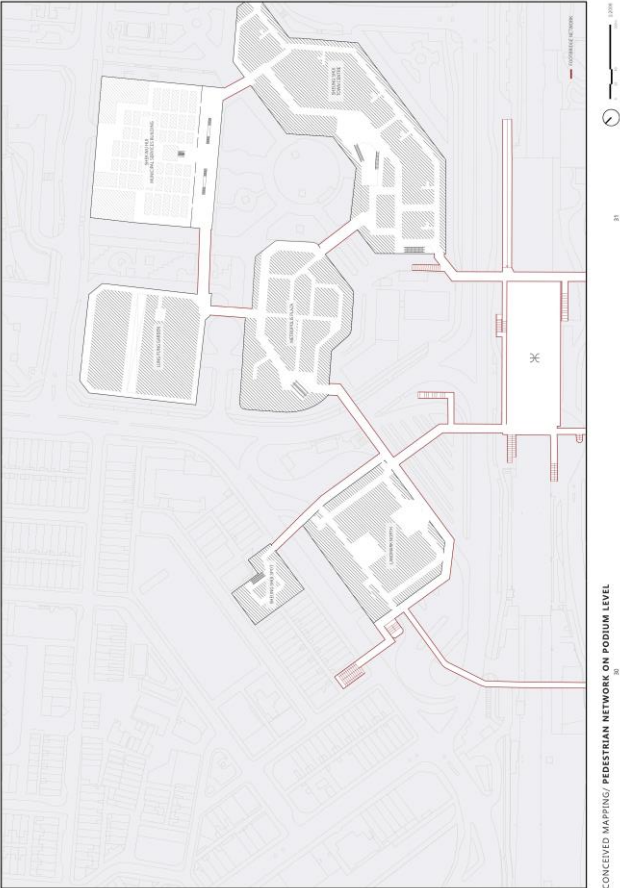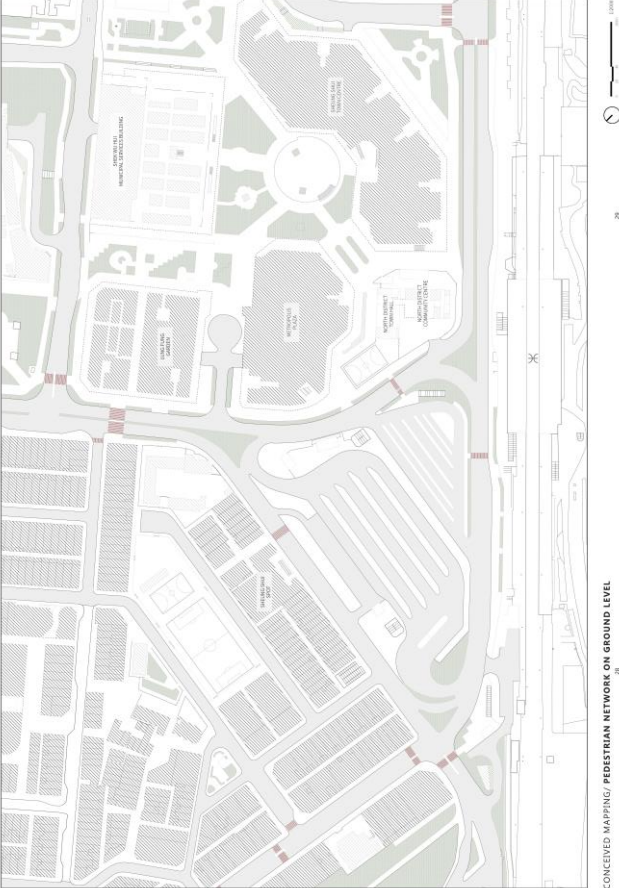
Conceived maps. Student work: Lee Yee Shan Mavis
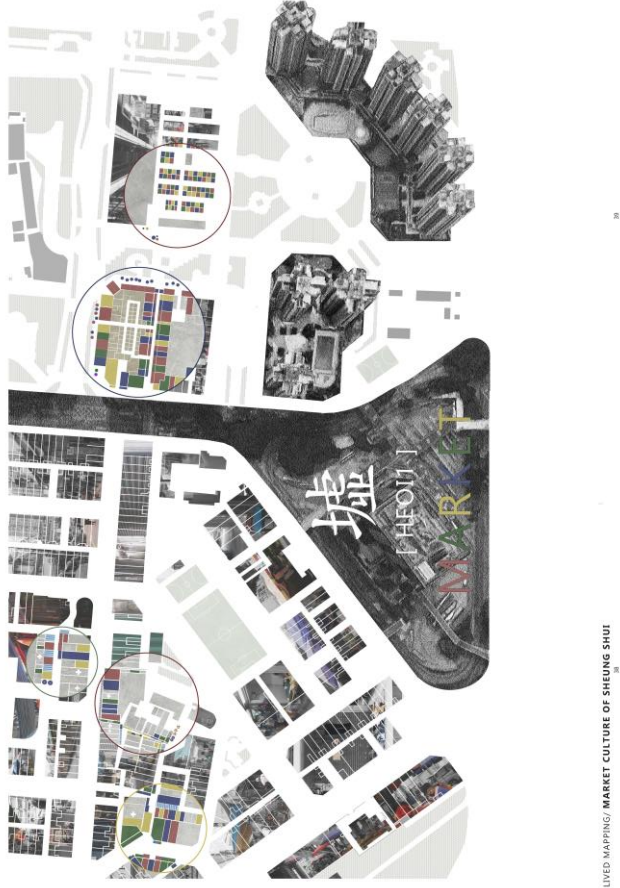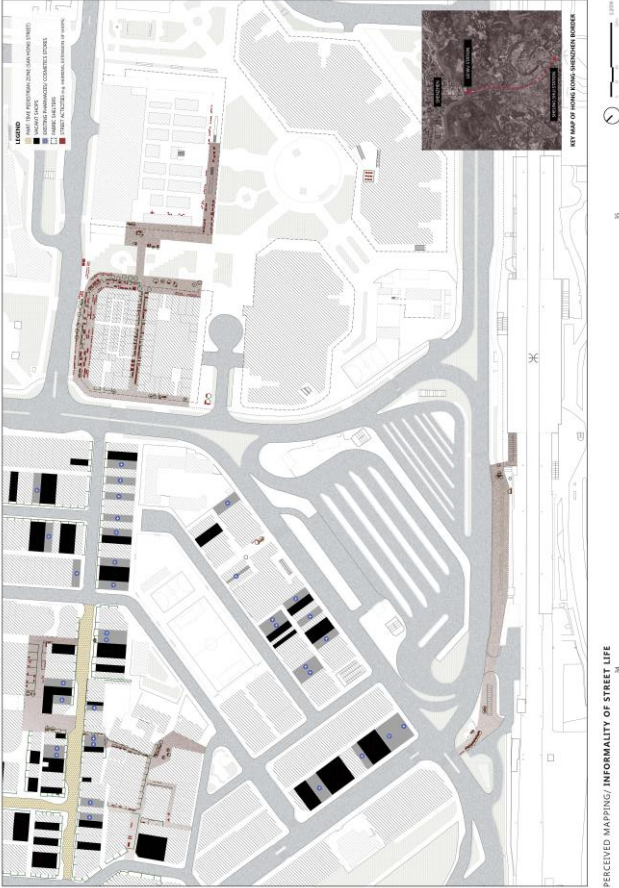
*Perceived & representational maps. Student work: Lee Yee Shan Mavis*

Top down + bottom up . Source: Student work Eric Lau, Gabriel Yuen, Carolyne Chan, Dominic Chan

Stakeholder diagrams. Source: Student work Eric Lau, Gabriel Yuen, Carolyne Chan, Dominic Chan

24/7 diagram of activities. Source: student work Azelia Yue, Lynna Zeng, Winnie Lo, Nelson Lam
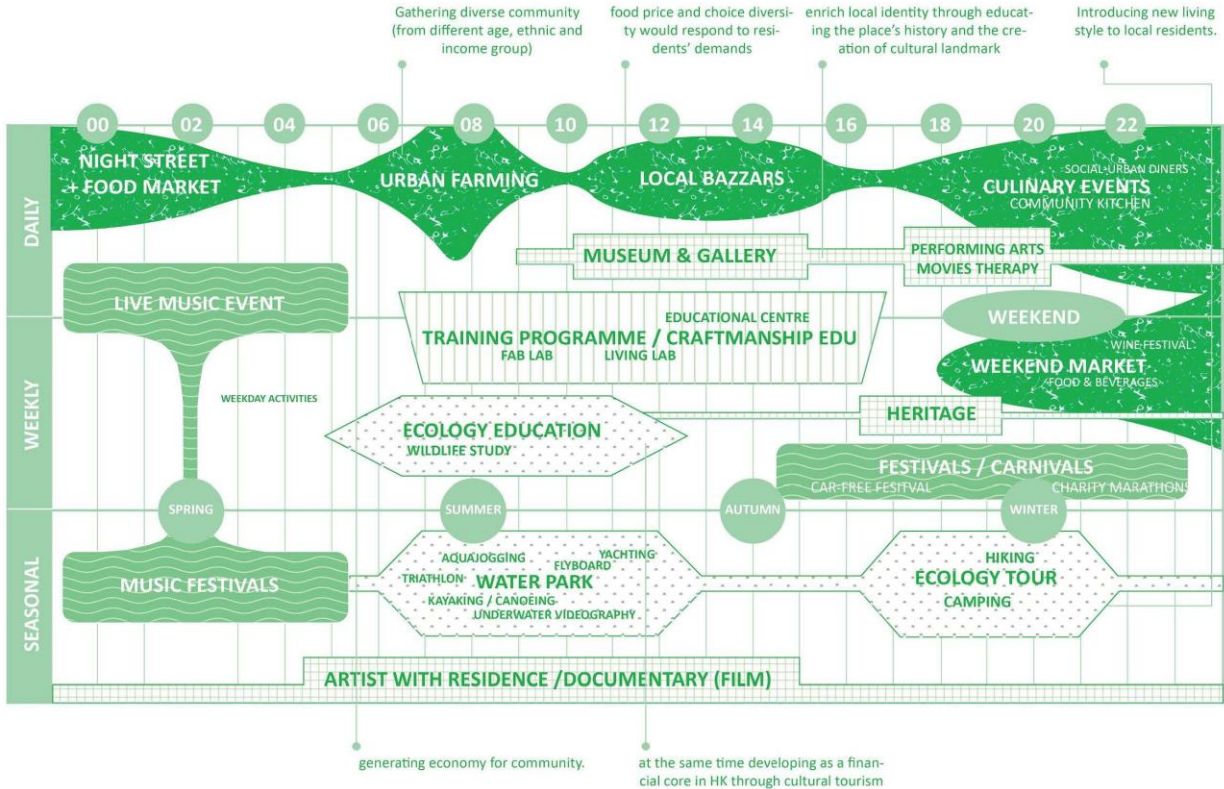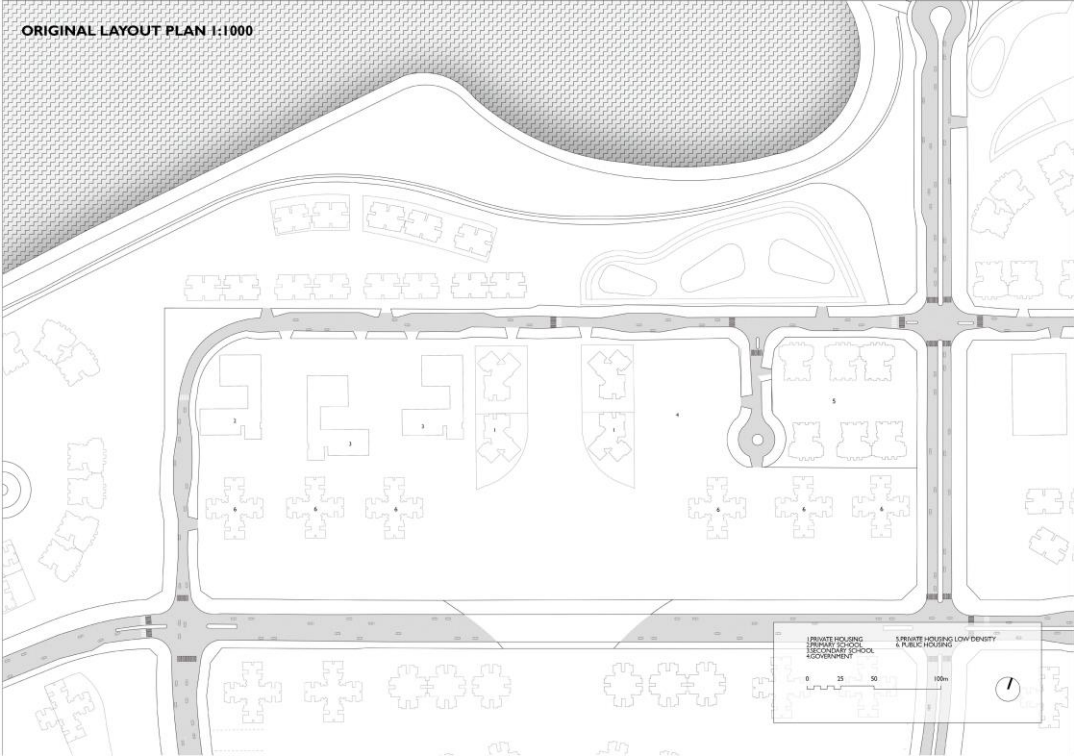

24/7 diagram of activities. Source: student work Azelia Yue, Lynna Zeng, Winnie Lo, Nelson Lam
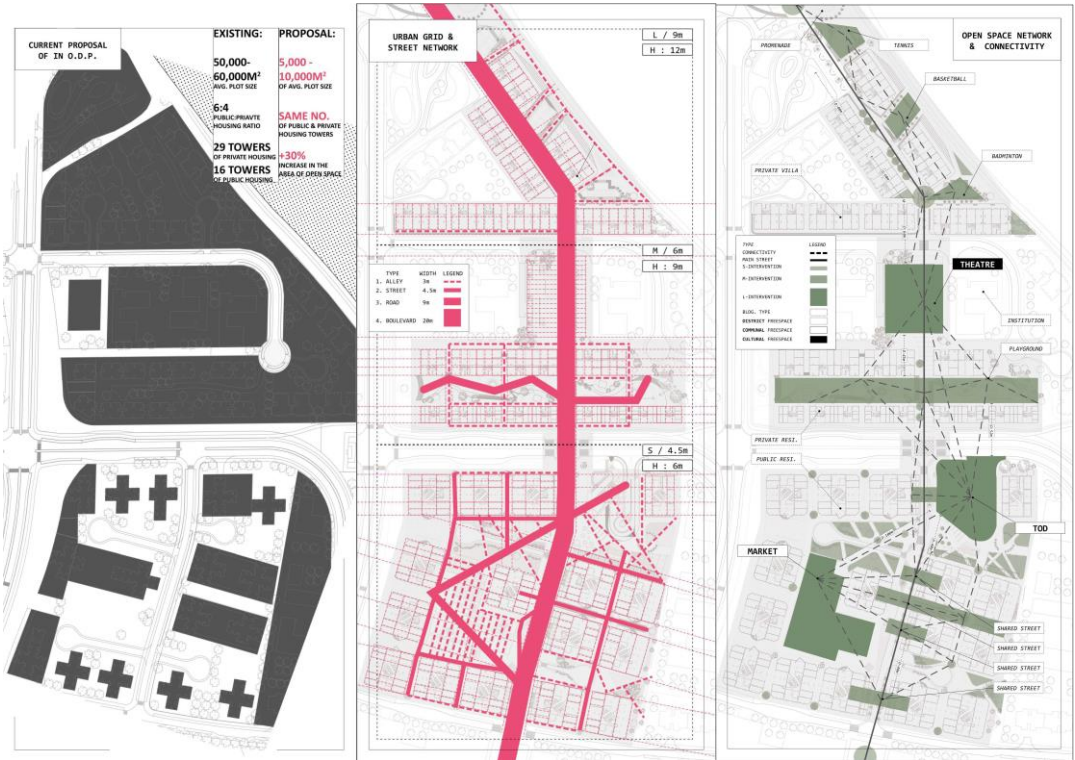
Original Masterplan / Network of streets / Network of Interventions. Source: Student work Martin Lau, Larissa Cheung, Karen Yeung, Marcus Ma


Original Masterplan / Network of streets / Network of Interventions & key sections. Source: Student work Martin Lau, Larissa Cheung, Karen Yeung, Marcus Ma

ARCH 5110_ADVANCED ARCHITECTURAL DESIGN STUDIO I

ORIGINAL LAYOUT PLAN 1:1000

MASTER LAYOUT PLAN 1:1000
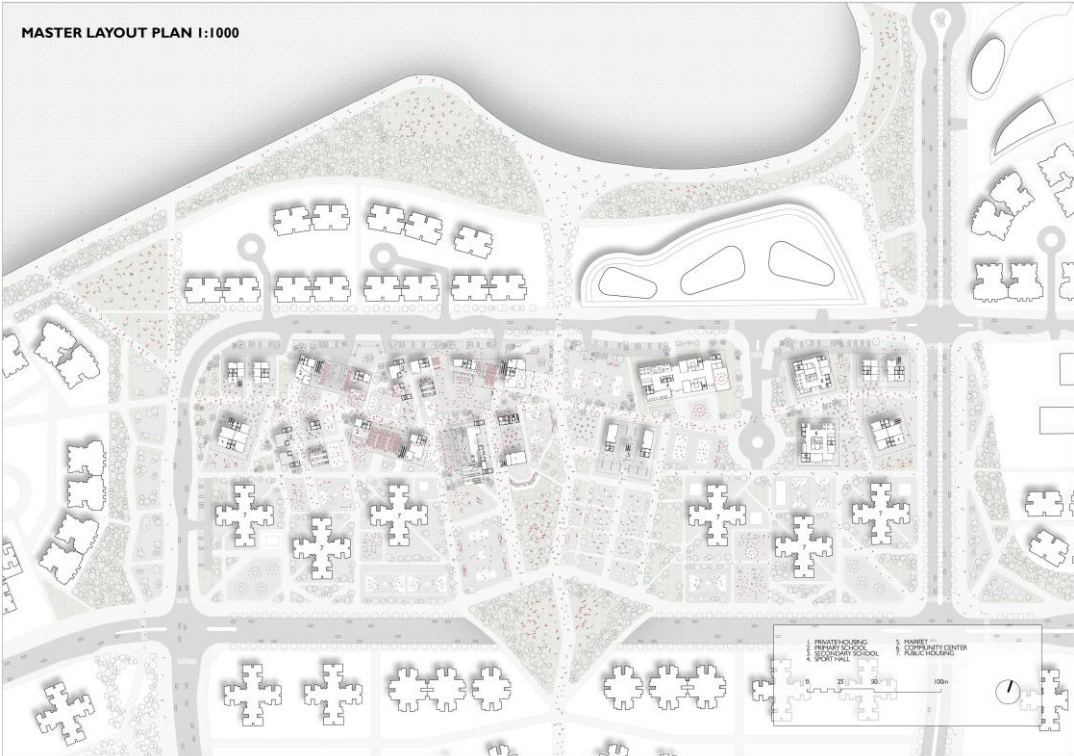
Original Zoning Plan & New proposal breaking boundaries. Source: Student work Eric Lau, Gabriel Yuen, Carolyne Chan, Dominic Chan
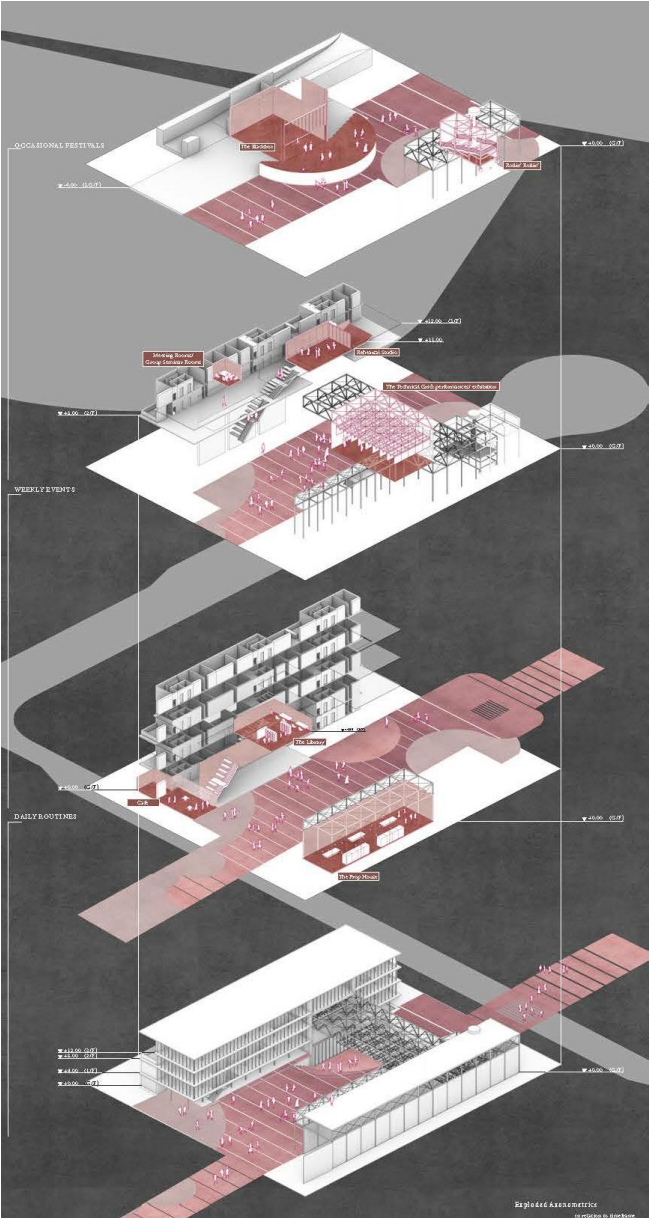
(Str)heatre. Source: Student work Karen Yeung
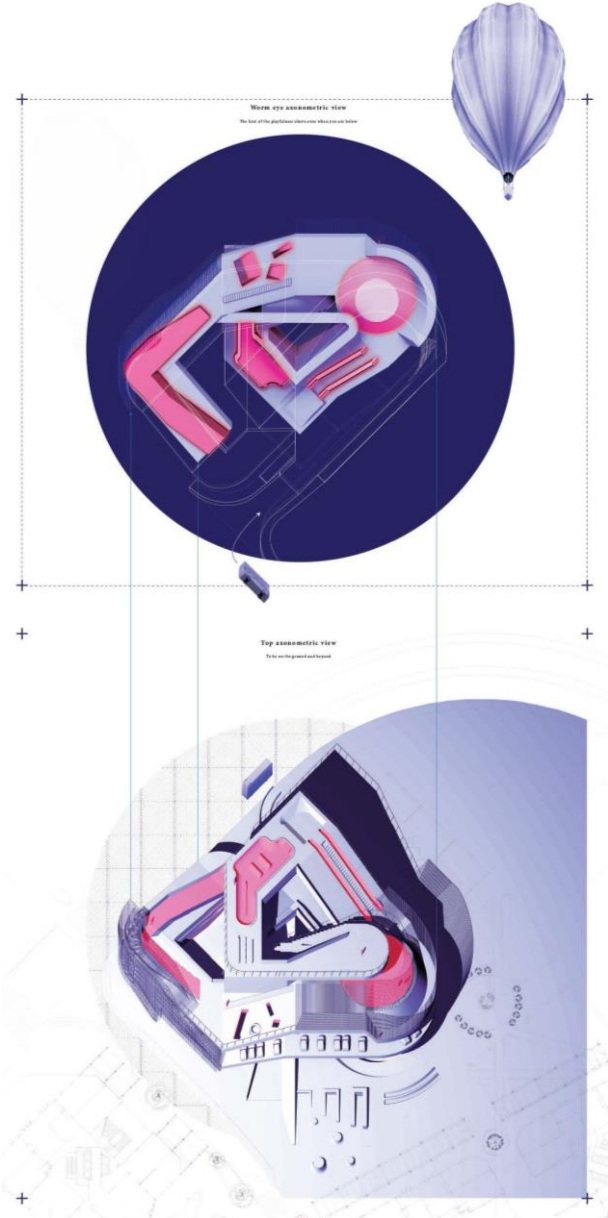
(Car)park. Source: Student work Martin Lau

Farm(ket). Source: Student work Larissa Leung