ARCHITECTURE LIVE PROJECTS PEDAGOGY SYMPOSIUM OXFORD 2012

SYMPOSIUM ABSTRACTS COMPENDIUM

Critical reflections on Live Projects with a view to co-creating a pedagogic best practice framework

OXFORD BROOKES
School of Architecture
Thursday 24th - Saturday 26th May 2012

PREFACE

The ARCHITECTURE 'LIVE PROJECTS' PEDAGOGY INTERNATIONAL SYMPOSIUM 2012 took place over three days as a symposium established by and for live project educators, live-project community participants, live project students, practice architects involved in community co-design, University management involved in community partnership projects, and live project practitioners and participants from associated fields and disciplines.

The symposium themes covered; problem-based learning, community-engaged scholarship, co-design, peer-based learning, tacit knowledge, threshold concepts, practice-ready skills, professionalism and ethics, diversity, critical citizenship, education futures, deep and surface learning, live project methodologies and paradigms, architecture curriculum, assessment and validation.

PARALLEL SESSIONS SCHEDULE

Room:	BG 10	BG 11	BG 01
SESSION 01	**CRITICAL CITIZENSHIP** Chair: Lynnette Widder, RSD, USA	**COMMUNITY ENGAGED SCHOLARSHIP** Chair: Chris Rust, OCSLD, Oxford Brookes, UK	
9:30am	Jane Anderson 'Developing a Live Projects Network and Flexible Methodology for Live Projects'. Oxford Brookes University, UK.	Chris Livingston 'In People's Interest'. Montana State University, USA.	
9:45am	Megan Clark 'Engage at CCA'. CCA, USA.	Tonia Carless 'Open School'. Oxford Brookes, UK.	
10:00am	Kishnaphol Wattanawanyoo 'Learning from Informal Communities in Bangkok'. KMUTT, Thailand.	Umair Hyder 'Shelter for Community'. University of East London, UK.	
10:15am	Elizabeth Danze 'Building as Hope'. The University of Texas, USA.	Dr Sigrun Prahl 'Community Engaged Learning & Designing in New Orleans'. University of the Arts Berlin, Germany.	
10:30am	Yatmo Yando 'Understanding the Structure of Community and the Nature of Intervention'. University of Indonesia.	Alan Chandler 'Building is also a verb'. University of East London, UK.	
10:45am	concluding comments	concluding comments	

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SESSION 02	**METHODOLOGIES & PARADIGMS** Chair: Jane Anderson, Oxford Brookes University, UK.	**PRACTICE READY CAPABILITIES** Chair: Mike Martin, UC Berkeley, USA.	**STUDENT PERSPECTIVES** Chair: Helen Walkington, Oxford Brookes, UK.
11:15am	Lynnette Widder 'What Belongs to Architecture: Teaching the Interplay of Labour and Material as Value'. RSD, USA.	Bruno Silvestre 'Reality as Inspiration'. Oxford Brookes University, UK.	Charlie Fisher & Natasha Lofthouse 'Fiction and Nonfiction: Writing the Scalable Brief'. Oxford Brookes University, UK.
11:30am	Shibboleth Shechter 'Co-designing Speakers Corner'. University of the Arts London, UK.	Anna Grichting 'The Fredrick Douglas Peace Garden'. Qatar University, UAE.	Gareth Leech 'Professional Readiness and Live Projects'. Oxford Brookes University, UK.
11:45am	Kristina Koltov 'LT Ranch Project Space'. University of the Creative Arts Canterbury, UK.	Sebastian Messer 'The Northern Architecture Grad Program'. Northumbria University, UK.	Ben Powell 'Whose Experience Counts?'. Oxford Brookes University, UK.
12:00pm	Beverly Sandalack 'The Urban Lab'. University of Calgary, Canada.	Bruce Wrightsman 'Hyalite Pavilion'. Montana State University, USA.	Sophie Morley 'PLA Live'. Oxford Brookes University, UK.
12:15pm	Michael Hughes 'Cross-disciplinary pedagogy'. American University of Sharjah, UAE.	Christian Volkmann 'How to Define Yourself as a Competent Architect'. CCNY, USA.	Sofia Davies 'Revisiting Communities after the Tsunami'. Oxford Brookes University, UK.
12:30pm	concluding comments	concluding comments	concluding comments

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Room:	BG 10	BG 11	BG 01
SESSION 03	**SITUATED KNOWLEDGES** Chair: Ruth Morrow, Queens University Belfast, Ireland	**LIVE PRACTICE** Chair: Suzi Winstanley, Penoyre & Prasad Architects, UK.	**ENGAGEMENT NARRATIVES** Chair: Susan Piedmont-Palladino, Virginia Tech, USA.
1:45pm	James Brown *'Situated Knowledges'*. Queens University Belfast, Ireland	Vincent Lacovara *'Me and Croydon'*. AOC, UK.	Mike Martin *'Building Stories'*. UC Berkeley, USA.
2:00pm	Frank Mruk *'NYIT LAB'*. NYIT, USA.	Christina Monteiro *'Live in Venice'*. MUF, UK.	Dr Yung-Teen *'Who's 29?'*. National Taiwan University of Education, China.
2:15pm	Richard Klopp *'Community as Classroom'*. Vanier College Montreal, Canada.	Jamie Wakeford *'Voluntary Design & Build'*, *'Romania'*. vD&B, UK.	Paramita Atmodiwirjo *'Working with Children: Building Vocabulary for Architectural Practice'*. University of Indonesia.
2:30pm	Alex Megelas *'Autonomous Learning: DIY Communities of Practice in Montreal's South West'*. Concordia University of Montreal, Canada.		Suruchi Ranadive & Geetanjali Patil *'Traditional Wisdom'*. Pune University, Indial.
2:45pm	Barnaby Bennett *'Spatial Crises & Pedagogical Opportunity in Christchurch'*. UTS Sydney, Australia.		Barbara Brown-Wilson *'Building Stories'*. University of Texas, USA.
3:00pm	concluding comments	concluding comments	concluding comments

////////////// 3:15pm BREAK //////////////

SESSION 04	**VALIDATION & ACCREDITATION** Chair: David Gloster, Director of Education RIBA,UK.	
3:30pm	Andrew Brown *'Interdisciplinary Live Project Studio'*. Robert Gordon University, Scotland.	
3:45pm	Sandra Denicke-Polcher & Torange Khonsari *'Architecture of Multiple Authorship'*. London Metropolitan University, UK.	
4:00pm	David Owen *'Embedding Public Engagement in the Curriculum'*. NCCPE UK.	
4:15pm	Simon Warren *'The Fareshare Project'*. Leeds Met, UK.	
4:30pm	Alex Maclaren *'Teambuild: New Formats for Delivery of Learning & Construction'*. University of Edinburgh, Scotland.	
4:45pm	Anne Markey *'RIBA Part I & II Experience'*. London Metropolitan University, UK.	
5:00pm	concluding comments	
5:15pm	ALL: Saturday Charter briefing	

6:00pm
ARCHITECTURE SCHOOL
PRIVATE VIEW
in the Abercrombie Building
& PLAY PING PONG AT THE
PLAYFUL PAVILION!

////////////// 5:30pm CLOSE //////////////

1. Launch night   2. Introduction to
Keynote speakers   3. Q&A
4. International delegates   5. Parallel sessions
6. Charter workshop   7. Live Project Charter Co-design
Session   8. Symposium volunteers

WEB: http://architecture.brookes.ac.uk/research/symposia/liveprojects2012

OVERVIEW: WHY DO WE NEED CRITICAL LIVE ARCHITECTURE PROJECT PEDAGOGY?

Benefits to clients

The recent economic downturn and ongoing restructuring of both the professional training and design practice management, signifies a tipping point in the way we currently teach and practice architecture. As a profession, architects are by definition tasked with serving the interests of the public. Yet many architects would argue that delivering upon this requirement is not without difficulty given the constraints of a sector focused triptych that prioritises time, quality and cost over human factors.

Benefits to the profession

Architecture practices have often voiced concerns that schools of architecture do not provide students with the right set of skills needed in practice. Schools often defend their teaching by emphasising the role of Universities in developing creative and aesthetic capabilities that will produce good designers and ultimately good buildings and spaces. This kind of teaching is usually delivered within a studio environment that presents students with fictional rather than 'real time' challenges considered to be more likely to produce visionary and creative design output.

Benefits to students

The majority of UK architecture students have no contact with clients or with the consultation process until after they graduate. 'Live studio' projects not only address this but they also enable students to gain practice-ready professional experience such as job running, as well as develop a sense of civic social engagement and gain an education that is aimed at nurturing tomorrow's citizens for lives of consequence.

Benefits to Universities

As well as Universities, public sector organisations and charities are facing financial pressure upon their ability to deliver to their clients effectively. Although this presents huge challenges in terms of resources, this is also an opportunity to establish partnerships that provide enduring benefits by mobilising students, faculty, and neighbourhood organizations to work together to solve urban problems that revitalize the economy, generate jobs, and rebuild communities. In the USA, these partnerships are far more prevalent than in the UK. Known as Community University Partnerships, these 'resource units' that are often located on and off campus, provide effective, community-engaged scholarship for students from a range of disciplines. Based upon the success rate of these kinds of learning environments, UK Universities clearly have some catching up to do.

The knowledge gap

The principle aim of this symposium is to critically examine the learning value of live projects to students of architecture and to consider how they are attained and what their value is, particularly in terms of the students professional development and to the shaping of the profession as a whole.

During the symposium, live project 'best practice' will be critically defined in the interests of educators, students and schools alike. Subsequently, delegates will co-author a Live Project Pedagogy Charter, aimed at enabling Live Projects to be validated, academically accredited and formally integrated into mainstream architecture curriculum.

Harriet Harriss

May 2012

WITH THANKS TO OUR KEYNOTE SPEAKERS

Professor
Jeremy Till
University of Westminster
UK

Professor
Ruth Morrow
SPACE, Queens University Belfast
Ireland

Assistant Professor
Mel Dodd
Royal Melbourne Institute of Technology
Australia

Senior Lecturer
Prue Chiles
Sheffield University
UK

WITH THANKS TO OUR SESSION CHAIRS

CRITICAL CITIZENSHIP
Lynnette Widder, RSD, USA

COMMUNITY ENGAGED SCHOLARSHIP
Chris Rust, OCSLD, Oxford Brookes, UK.

METHODOLOGIES & PARADIGMS
Jane Anderson, Oxford Brookes University, UK

PRACTICE READY CAPABILITIES
Mike Martin, UC Berkeley, USA.

STUDENT PERSPECTIVES
Helen Walkington, Oxford Brookes, UK.

SITUATED KNOWLEDGES
Ruth Morrow, Queens University Belfast, Ireland

LIVE PRACTICE
Suzi Winstanley, Penoyre & Prasad Architects, UK.

ENGAGEMENT NARRATIVES
Susan Piedmont-Palladino, Virginia Tech, USA.

VALIDATION & ACCREDITATION
David Gloster, Director of Education RIBA, UK

SPECIAL THANKS

Architecture Students:

Yuting Cheng, Alison Lloyd, Sean Payne & Sophie Morley

Staff:

Matt Gaskin

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ABSTRACTS

Cherie Miot Abbanat
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POST-DISASTER LABORATORY PROJECTS IN NEW ORLEANS AND HAITI

Keywords: disaster, earthquake, hurricane, Katrina, Haiti, New Orleans, MIT, live project

Since Hurricane Katrina in 2006, MIT's Department of Urban Studies and Planning (DUSP) faculty and students have been heavily involved in Gulf Coast recovery efforts. Faculty have offered technical assistance to local organizations, raised awareness of key issues in the area by serving on symposia panels, and have taught courses where students partnered with community groups to work on challenges ranging from economic development to housing to environmental justice. Several students have written theses focused on New Orleans and have pursued independent service and projects. In addition, several students have relocated permanently to New Orleans after graduation and our alumni network continues to grow.

To solidify MIT and DUSP's relationship and commitment to New Orleans over the next four years, DUSP has created a new post-Katrina undergraduate post-disaster planning laboratory. Using a laboratory approach, DUSP jumps undergraduates into the complexity of planning in New Orleans post-disaster. Students learn about people, planning processes, politics and policy and how a disaster forces change, rethinking and reprioritizing. Once grounded in the history of New Orleans and the specifics of Katrina (and Rita), students work on projects that are connected to the ongoing work of our faculty, graduate students and our alumni/ae. Specifically, students in the Laboratory will respond to work requests by neighborhood groups, city and agency officials seeking to move redevelopment projects forward. This laboratory will be living and changing, and as such student projects will grow and transform accordingly. As a follow on to the New Orleans Laboratory Class, a Haiti Post-Disaster Lab class is in development phases. Specifically, this class will work with Haitian Students and Faculty from universities in Haiti to respond to on-the-ground planning challenges in post-earthquake Haiti. The first pilot of the class will run January 2012.

Jane Anderson
School of Architecture, Oxford Brookes, UK

DEVELOPING A LIVE PROJECTS NETWORK AND FLEXIBLE METHODOLOGY FOR LIVE PROJECTS

This paper describes the establishment of an online Live Projects Network and a Flexible Methodology for live projects that is currently being developed and tested by the authors. Building on existing and emerging relationships with other institutional live project contexts, the online resource will become a critical point of reference to connect students, educators, clients, practitioners and researchers to promote the use and best practice of live projects in architectural education and also contribute to the establishment of a theoretical basis for the study of live projects.

From their experience of running OB1 LIVE, a programme of live projects for community based clients and conceived for year one students of architecture and interior architecture at Oxford Brookes University, the authors describe their work to explore beyond the boundary of live projects as "live build" only. The paper discusses notions of learning via "legitimate peripheral participation" as defined by Lave and Wenger, exploring Live Projects as a means to engage students in a nexus of "sociocultural practices of a community". The authors propose an inclusive definition of the ingredients that make a project "live" as well as a Flexible Methodology that they have established to expand the life of live projects across a school of architecture, starting from day one of year one. The Flexible Methodology also extends the employment of live projects throughout the life of the project itself, from pre-occupancy studies to construction and beyond. Through these experiments, the paper will describe the ways in which live projects can be used to teach skills normally taught within the design studio such as conceptual thinking and also to enable involvement of students with project stages such as occupation that are not normally covered by design studio briefs.

Paramita Atmodiwirjo
School of Architecture, Universitas Indonesia, Indonesia

WORKING WITH CHILDREN: BUILDING VOCABULARY FOR ARCHITECTURAL PRACTICE

Keywords: community-engaged scholarship, education futures, live project methodologies and paradigms

The experiences of architecture students in working with children involve many challenges. These involve the challenges to reconcile different perspectives, to create open dialogs and to invent creative ways of collaboration. This paper provides an overview of our experiences in involving undergraduate architecture students to work with groups of children and to develop intervention programmes for the children's environments. During the recent years, we have developed a series of community projects with children, working with various different environmental contexts (home, school, library and urban environment). In these projects, the students were involved in various roles: initiating dialog with the children, educating children on various environmental issues, encouraging the children to express their ideas and aspiration for their environment, facilitating the children to contribute to space design and space improvement, and promoting the children as active agents of change for their own environment. Throughout these different roles, the students were continuously challenged to invent various approaches in such a way that the projects would become meaningful for the children as well as for the environment.

There are challenges to promote children's creativity without imposing certain ideas, and to create space for children's engagement within the whole process. There are also challenges to manage relationships with groups of children with different characteristics, abilities and attitudes. In this way, promoting children's creativity and active involvement becomes a creative challenge for architecture students. The students gain opportunities to exercise their knowledge and skills to develop various strategies that would eventually form a rich vocabulary for their architectural practice.

Barnaby Bennett
University of Technology Sydney, Australia

SPATIAL CRISES & PEDAGOGICAL OPPORTUNITY IN CHRISTCHURCH

Keywords: earthquake, Christchurch, crises, design, temporary architecture, community, education, public

This paper will examine a handful of temporary architecture projects that have recently occurred in Christchurch, New Zealand, and will begin to sketch out an understanding of how these projects can be read as a response to the conditions of a city in crises.

There are two aspects of the recent events in Christchurch that make its crises unique. The first is this situation is not in response to a single event, between September 2010 and December 2011 Christchurch has experienced 5 major earthquakes and over 10,000 smaller events. The second is that the magnitude of the February earthquake and the unique soil conditions of the area have lead to focused damage on the central business district (CBD) where three quarters, or around 1800 buildings are, or have being, demolished. While New Zealand is a relatively rich country, its remote location and small population makes the task of reconstructing 1800 large buildings in small time frame almost impossible.

Between the immediate response of emergency rescue which is measured in hours and days, and the much slower and more politically contested acts of recovery and rebuild, which is measured in years and decades, is an extended transitional period that is often overlooked.

This paper will examine 4 projects that have occurred this year in Christchurch that situate themselves in response in to the notion of the transitional city: a small temporary and re-locatable office (Gapfiller Office), a temporary outdoor cinema (Tati Night Club), and an public outdoor dance space (Dance-o-mat). A closer study will made of a temporary outdoor exhibition space (Infogap) that was created by 12 students from UTS (University of

Technology, Sydney) as part of a masters design studio called Doubt, Delight and Change.

These case studies will be used to frame a short theoretical exploration that will discuss Mark Wigley's recent writing on Crises in Architecture, Tony Fry's notion of ontological design, and use Heidegger's concept of being-in-the-world to further understand how communities respond to spaces of crises.

Andrew Brown

School of Architecture, Robert Gordon University, Aberdeen, UK

DESIGN. CRAFT. INTEGRATE. INTER-DISCIPLINARY LIVE BUILD STUDIO

Keywords: making, learning by doing, multi-disciplinary skills, practical output, practice-ready skills

"the important thing is to actually make architecture with your hands" Shigeru Ban

"Learning by Doing"formed an integral part of the workshops taught by Johannes Itten and Josef Albers at the Bauhaus from 1919-1922 and still resonates in the pedagogy of practical learning today (Carpenter, 2010). Experiential learning, defined by Borzak (1981:9) as a "direct encounter with the phenomena being studied rather than simply thinking about it" cannot be underestimated. Utilising this model for cross-disciplinary learning allows students to develop their professional persona against other professions and the wider context of industry and society, with traditional forms of studio taught architectural projects offering a "placebo effect" of mono-disciplinary working (Harriss, 2011). This paper discusses a model for collaborative teaching and learning which utilises multi-disciplinary student skills. "93% of alumni felt they left school „well-prepared as lifelong learners, only half as many, 46%, felt their school did a good job fostering their ability to work cooperatively in interdisciplinary teams." (Boyer, E and Mitgang, L, 1996 cited in Carpenter, 2010, p.30) It is unusual for students of design to have the opportunity to physically realise their academic output. This problem is further exacerbated by the segregation of these students from related disciplines throughout university education. Inter-disciplinary live/build projects have the potential to connect students with "the art of making"and allow inter-dependent learning within and across student disciplines through synergetic working. Workshops designed to allow collaborative knowledge building (Hawkins, Singh and Whymark, 2007) also aid the development of weaker students and observation has shown that the removal of individuals from their peer-groups results in increased student engagement with the added responsibility of representing their particular discipline.

Live Build Studio is an inter-disciplinary teaching unit, founded within the Aberdeen School with the intention of creating a framework for students to contextualise their skills whilst developing an additional genre seldom explored in traditional studio teaching – that of cross- disciplinary cooperation. This paper describes the development of the Live Build Studio learning framework, designed to capitalise on the blend of multi-disciplinary skills present within the School, and examines the challenges that emerged, in particular the management of a varied group dynamic throughout the realisation of a practical output.

References:
BORZAK, L. (1981) (ed) Field study: A source book for experiential learning. Beverly Hills; Sage
CARPENTER, W (2010). Design Build Studio. www.lulu.com
HARRISS, H. (2011). Learning Architecture Through Live Projects. [ONLINE] Available at: http://www.wcmt.org.uk/reports/927_1.pdf [Accessed 26 November 2011].
HAWKINS, L, SINGH, G and WHYMARK, G (2007). An Integrated Model of Collaborative Knowledge Building, Interdisciplinary Journal of Knowledge and Learning objects. Volume 3, pp85-105.

Benedict James Brown with Ruth Morrow & Keith McAllister
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SITUATED KNOWLEDGES – ARCHITECTURAL EDUCATORS AND THE LIVE PROJECT

Keywords: community-engaged scholarship, co-design, tacit knowledge, professionalism and ethics, critical citizenship, architecture curriculum, assessment and validation

In a series of twenty-one interviews with architectural educators at sixteen British and Irish schools of architecture in the autumn of 2010, the most commonly cited precedent of a live project was an American design-and-build studio.[1] Yet despite this, fewer than ten percent of the respondents regarded construction as essential component of a live project. Nineteen respondents chose instead to define the live project in terms of its relationship to a client outside the academy. This would support recent definitions in the literature that define the live project as an one that engages students with clients outside the academy, and for whom the students produce work of value. [2] Notwithstanding the fact that students can and do learn in places other than the design studio[3], the principle learning relationship in normative architectural education (against which this paper considers the live project) is a binary one between student and teacher. In the live project, a third party - the client - joins this relationship to form a triumvirate. It is this triumvirate with which this paper is concerned.

Accepting that live projects are inherently situated in the learning environments in which they are conceived, this paper will explore a grounded theory of live projects developed from the aforementioned research, examining architectural educators' own perceptions of how i) students, ii) teachers, and iii) clients relate to one another and the live project. The paper emerges from a theoretical position that considers live projects as examples of critical pedagogies that equate "learning with the creation of critical rather than merely good citizens."[4] The paper asks how and to what extent the student, teacher and client may all become critical citizens.

References:
[1] The Rural Studio of Auburn University in Alabama
[2] SARA, R., 2006. CEBE Briefing Guide Series, No.8: Live Project Good Practice: A Guide for theImplementation of Live Projects. Plymouth: University of Plymouth; WATT, K. and COTTRELL, D., 2006. Grounding the curriculum: learning from live projects in architectural education. International Journal of Learning, 13, pp. 97-104; MORROW, R., BROWN, J. B., 2011a (in press). 'Live Projects as Critical Pedagogies' in CHARLESWORTH, E., DODD, M., HARRISON, F. (eds), Designing with People. Melbourne: RMIT; CHARLESWORTH, E.; DODD, M; HARRISON, F. (2011, in press) Live Projects: Designing With People. Melbourne: RMIT.
[3] WEBSTER, H., 2008. Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond. Journal for Education in the Built Environment, 3(2), pp. 63-74.
[4] GIROUX, H., 2006. The Giroux Reader. Boulder, CO: Paradigm, p. 50.

Abstracts Compendium, Architecture Live Projects Symposium, Oxford Brookes University, May 24th-26th 2012

Tonia Carless

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OPEN SCHOOL – A CREATIVE APPROACH TO PEDAGOGY

Keywords: teaching, learning action-research school, spatial production,
social action, user-led architecture

'Open school' offers a contemporary application and development of the theories of the Anarchist Architect Colin Ward. Ward and Fyson (1973:) proposed a 'school without walls', where children would roam the city streets, using them as an educational resource. This paper will describe analysis of this theory through spatial practice, it will look at proposals for an 'invisible' school and at spatial practices that might relocate school children into a city centre, both physically and virtually as producers rather than consumers of space. The open or invisible school developed the idea that undesignated space can often hold the most significance, interest, pleasure and ultimately the greatest opportunity for education. Spatial constructions from children are placed as interventions in the city, with links to a web site and the real space of a school. While this was a proposed architectural education it was also undertaken as live action research with children and a primary school on the edge of the city. The project took architecture students into a local primary school to develop user lead design workshops and similarly invited children and teachers into the studio as guest critics.

The proposal for 'Open school' was further extended into the realm of the architectural school, where the physical studio space was replaced with the expanded field of the city. The studio was reinvested with the real space of the city and the studio itself became subject to a physical and social permeability.

The project was part of an innovative program that focused upon the users of architecture and 'real' people and clients who create space through social action. The projects analyzed are also active and promote an immediate engagement with the act of making space, whether through exhibition or collaboration with the users of space.

Reference:
Ward, C. and Fyson, A. (1973) Streetwork. The Exploding School. London: Routledge and Kegan Paul Books

Alan Chandler
School of Architecture, University of East London, UK

BUILDING IS ALSO A VERB

The term 'Building' is a noun/verb duality - as a noun it is objective, at one remove, a distancing device by which we classify structures with walls and roofs. As a verb, 'Building' is the actual act of construction, the making of the reality of an enclosure. The thing itself. Architecture is about building, but what do we mean by 'building' and what 'building' do we mean? Architecture is an academic enterprise, we don't "learn on the job" any more, and the RIBA Criteria defines and is defined by this academicisation, using terms such as 'understanding of','Knowledge of' and 'conceptualisation'. Words that imply the head, not the hand, prescribe our validity, and the definition of attributes rather than means has two effects on learning about 'Building':

1.   Architectural education prioritises the intellectual construction of words that name and fix our intentions, rather than physical construction that demonstrates our intentions materially. Maintaining intellectual control is an academic necessity, yet such attenuation of variety (Stafford Beer 1974) empties 'Building' of its inherent complexity (use, cost, technique, performance, teamwork), emphasising building as 'noun'.

2.   Pedagogic pluralism is embraced, but with contemporary academia operating a dirty compromise between ideology and funding, plurality becomes the RIBA's safety-net that accommodates schools under pressure to teach cheap. 'Building' (as verb) requires the time, organisation, participation, intuition and risk that schools seemingly cannot afford (Christopher Alexander 1985).

If we are to go beyond the variety attenuation of 'academic' teaching we need to articulate ways to do this. Two case studies from the University of East London construction programme 2011 illustrate the process of building (verb) within an academic setting, focussing on how a tactical use of control and variety can redefine institutional limitations, and demonstrate that the reality of building can only be experienced by building reality.

Megan Clark
California College of the Arts, USA

ENGAGE AT CCA: A MODEL FOR COMMUNITY ENGAGEMENT PEDAGOGY AND PARTNERSHIP

Keywords: problem-based learning, community-engaged scholarship, practice-ready skills, professionalism and ethics, critical citizenship, live project methodologies and paradigms

Coordinated by the Center for Art and Public Life at California College of the Arts, ENGAGE at CCA is an innovative curricular initiative combining the CCA Community Arts Program's successful model of community engagement with the project-based learning approach of the architecture and design disciplines. Activated across 27 academic programs, ENGAGE at CCA connects interested faculty and students with community partners and relevant outside experts through semester-long projects.

Relationship building serves as the foundation for successful ENGAGE partnerships. Shared interests and face-to-face conversations result in custom fit partnerships whose scope, timeline, and explicit, tangible outcomes meet the needs of all partners. Integral to this process is identifying partner organizations that share the Center's commitment to addressing pressing needs, and likewise CCA faculty with a commitment to expanding their pedagogy well past the walls of the institution and into the world of diverse and complex communities.

By facilitating project-based learning and critical engagement with a community partner, ENGAGE seeks to avoid many of the perils seen with institutional service learning initiatives. The initiative has been actively addressing the challenges of introducing collaborative project-based learning into mainstream curriculum, providing students with tangible, real-world experience directly integrated with, and invaluable to, their future practice, and doing so with the support, expertise, and commitment of partners who are personally invested in the project and its outcome. For students, the ENGAGE pedagogical model is a way of making real-world meaning while still in school. For faculty, ENGAGE partnerships are a way of activating their own passion and practice within the

framework of a course. For partners, ENGAGE projects are a way of tapping into the creative and critical acumen of talented faculty and students focused on a specific need defined and/or developed collaboratively with all partners.

Elizabeth A. Danze

School of Architecture, University of Texas at Austin, USA

BUILDING AS HOPE:
ARCHITECTURE AND THE IDEAL SELF

Keywords: community-engaged scholarship, critical citizenship, professionalism and ethics, architecture curriculum

Strickland, then a 16-year-old black kid, was bored by school and hemmed in by life in a decaying Pittsburgh neighborhood. Looking through an open classroom door, Strickland saw something he'd never seen before: a rotating mound of clay being shaped into a vessel by a man absorbed in his work.
"I saw a radiant and hopeful image of how the world ought to be. It was night and day - literally. I saw a line and I thought: This is dark, and this is light. And I need to go where the light is." - Fast Company

The primary project in this advanced design studio was the creation, through partnering with Manchester Craftsmen's Guild, of a multi-disciplinary arts and learning center that fosters a sense of belonging, interconnectedness, and hope within the urban community. The project directly involved Bill Strickland, president and CEO as client and colleague. Strickland, recently appointed by President Obama to his White House Council for Community Solutions utilizes an approach that integrates art, architecture, and psychology using a simple philosophy: The environment shapes people's lives. By constructing an empowering atmosphere and guided by staff that strive to realize the genius in everyone, the program enables its students to become productive contributors to society.

Co-taught by an architecture professor and a psychoanalyst, this studio utilized psychoanalytic developmental sensibilities in examining and connecting the realms of architecture and psychology. Students designed a prototype, investigated the client-architect relationship, and identified potential sites for implementation. A goal of the studio was to help students recognize how a community-engaged studio promotes growth in the designer,

even as it creates an environment that encourages growth in the users of a new building.

As we look forward we ask: What is architecture's future role in the dialogue between individual and society, and how does a 'live project' studio facilitate the way that buildings manifest and nurture our ideal selves?

Sofia Davis

School of Architecture, Oxford Brookes University, UK

REVISITING COMMUNITIES AFTER THE 2004 TSUNAMI, PARTICIPATORY RAPID APPRAISAL NAGAPATTINAM, TAMIL NADU, INDIA

Keywords: participatory rapid appraisal, India, tsunami, peer-based learning
live project methodologies

This report is the culmination of a community assessment carried out by students from the Centre for Development and Emergency Practice (CENDEP) at Oxford Brookes University and the University of Georgia in collaboration with the local non governmental organsiation RCPDS and rural communities in Nagapattinam, Tamil Nadu, India. The focus of our workwas the response and recovery following the December 2004 Indian Ocean Tsunami. Nagapattinam was the worst affected region in India, accounting for 76% of deaths within Tamil Nadu. 6065 people lost their lives and approximately 40,000 houses were destroyed. Assessments were undertyaken in two affected villages, Gramathu Medu, an agricultural village, and Vizhuntha Muvadi, a fishing village.

Participatory Rapid Appraisal (PRA) method was used for this project. This enabled a community-focused, bottom-up approach to our research which as a result the data collected endeavoured to be representative of those directly affected by these issues. The findings were then relayed back to the communities to ensure our interpretation was accurate. Our findings led to six key recommendations, which encompassed the communities' priorities and were refined and endorsed at
a half day meeting with NGOs and government.

They are:
1. Strengthen local civil society groups to enable participation in government and NGO assessment planning and preparedness to ensure long term sustainability.
2. Efficient and accessible local Early Warning Systems.

3. Continual preventative mental and physical healthcare and evaluations.

4. Fair and rapid compensation for losses in livelihoods, assets and incomes ensuring less visibly damaged areas are recognised.

5. Ensure resilience within new infrastructure as the community expands.

6. Improved skills and training provided for disaster response and preparedness.

The work highlighted some of the ongoing concerns and needs being experienced by these communities. Despite all that has been done, seven years since the Tsunami there are still issues needing to be addressed in terms of long term recovery and disaster preparedness.

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THE OXFORD ACADEMY – LEARNING THROUGH MAKING

In our view as final year architecture students, who have learned in both a live project and design studio context, inter-disciplinary communication is the single most valuable skill that students must develop in university and the most effective way to do this is through realistic and socially engaged design tasks. The worsening public perception of the architectural profession suggests there is a real need for architects to focus more on people rather than just buildings. Too many university programs focus on the end product rather than a thoughtful and socially-aware process and it is the responsibility of schools of architecture to bridge the gap between education and practice creating capable graduates with valid experience of real projects.

Communication features under it's own heading in the RIBA Part 2 Criteria for Validation, to which students must demonstrate an understanding of 'the contribution of other professionals in the design process showing an appropriate use of team working skills'. This paper draws on our own experience of the standard stages of architectural education, through years of design as fantasy exploration and our introduction to a strategy driven model in the diploma unit of Oxford Brookes University. Focusing on infrastructure, social issues, economics, business and other related fields, we were able to achieve a project that, alongside the benefit derived for ourselves, also helps to build a local community network.

Throughout this paper we will be referring to a live project that we have lead over the last two years. Throughout the design and construction process we have seen the importance of practical projects in developing first-hand knowledge of professional relationships. Due to a complete lack of funding for the project our primary design motivation came from materials sourced from local businesses and imaginative funding opportunities. Through interviewing all parties involved with different stages of the live project we are able to gain an impartial record of

how our skillset has broadened throughout.

This paper concludes that whilst there is a definite importance to the teaching of creativity in undergraduate there must be a move to a more realistic approach to taught projects in later years fostering a seamless gap between graduation and employment. Further detailed analysis of the Oxford Academy project, as it continues, may offer us insight into how beneficial this model is.

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CONSTRUCTING A CROSS-DISCIPLINARY PEDAGOGY AT FULL-SCALE

Keywords: problem-based learning, community engaged scholarship, peer-based learning, practice ready skills, education futures, live project methodologies, architecture curriculum

Full-scale education presents a significant opportunity to construct a cross-disciplinary approach to architecture that integrates design with technology, history, landscape, urbanism, and social justice. Beyond the scale of details and joinery, teaching at full-scale introduces students to a complex and realistic realm of inter-personal and inter-professional dependence. Live projects share issues of site, typology, precedent, budget, consultants, and client/constituency that demand expertise beyond the scope of work typically associated with the individual architect/student designing in the studio environment.

Through this cross-disciplinary approach students are confronted with the potential of an indeterminate scope to their architectural endeavor that expands the potential field of operation beyond conventional academic limits. This discourse offers an alternative to the fragmentary nature of traditional architectural education in which site and building, as well as drawing and making, are too often seen as separate, codified realms of isolated expertise. Implicit to this approach is the primary assumption that the interplay between site and building is fundamental to any act of making architecture. The resulting emphasis on engaging an integrated, collaborative model for practice provides the basis for a wide range of intellectual and pragmatic discussions that resist easy classification.

Lessons learned from three completed projects, (TrailerWrap, LR Prefab, and The Outdoor Classroom), will serve as case studies to illustrate the potential benefits and hazards related to full-scale, cross-disciplinary pedagogy. Throughout these projects students were encouraged to seek the specialized knowledge and skills of local crafts people working in associated trades. Students encounter a new type of learning curriculum where knowledge

acquisition demands initiative, curiosity, humility, and new types of interpersonal communication skills. They learn to negotiate sizing options with the structural engineer in order to balance costs estimates from the steel supplier while planning the steel erection with the fabricator. Pushing students to learn beyond the walls of the University imparts important practical lessons that are difficult to convey through traditional methods and the experience often result in lasting student-mentor relationships.

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SHELTER FOR THE COMMUNITY

Keywords: Catalan vaulting, engineering, teamwork, knowledge transfer, planning, logistics, procurement, community engagement

Our brief was to construct a domed shelter for a community garden in Newham, East London using catalan vaulting techniques, that would help to create a greater sense of community and encourage social interaction.

Throughout the project we had numerous dealings with the client and local residents which allowed them to understand what we would be doing on site and how they could utilise the structure for community events after completion. The dialogue we had with them gave us, as a team, a greater insight as to what they were working towards as a community. Once we had this understanding we were able to incorporate their needs into the project. The community participation throughout the process of the project was key to its success.

The nature of the design of the structure meant that an understanding of engineering and engineering principles was required, at times this lead to confusion and frustration on site as further calculations were needed thus holding up the build.

As a group we had to work well together to ensure the smooth running of the project because of the method of construction, whereby we worked in smaller teams constructing the dome out from each 'corner'. One of the benefits of having a diverse team from different backgrounds, was that some people came to the project with experience of both working on site and construction methods which was duly passed on to other members of the team.

Over the course of the project we encountered numerous problems and difficulties during construction, that at times required ingenious problem solving, which we were able to overcome as a group. The exchange of

information and experiences enhanced the learning experience of this project and allowed a real sense of achievement from conception to completion.

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COMMUNITY AS CLASSROOM: A LIVE PROJECT CASE STUDY FROM MONTREAL, CANADA

Keywords: problem-based learning, community-engaged scholarship, co-design, peer-based learning, diversity, live project methodologies and paradigms, architecture curriculum

Live projects can engage participants in meaningful, collaborative, and constructive learning activities. They can also activate and empower communities to positively transform their physical environment. This case study offers a detailed account of four interrelated community projects, each creating the context for the next project to unfold. The projects involve the revitalisation of two dilapidated urban schoolyards in Montreal, Canada. Nearly 100 architecture students, 50 primary school children, and a mix of building professionals, teachers, school administrators, industry representatives, tradespersons and volunteer parents participated in the design and construction processes. It was a community-building exercise in both the social and physical sense of the term. It was also an educational experiment that invited participants to step outside the silos that typically isolate academia, industry, professions, culture and community.

The case study takes the form of a play with a running commentary of reflection and insights provided in the margins.

ACT I describes a parent-initiated schoolyard revitalisation project and the fundraising activities that generated the initial social cohesion and motivation among volunteers. It highlights the value of process as an end in itself, especially in volunteer initiatives where funding sources and commitments are uncertain.

ACT II recounts a design-build competition for urban furniture involving teams of architecture students. It offers valuable insights into the setting up of successful learning-centred partnerships and the balancing of stakeholder interests and commitments that this entails.

ACT III gives an account of the co-design and production of a large mosaic involving the participation of school children. It reveals the importance of leadership and drawing on local expertise to generate unique live project opportunities.

Finally, an EPILOGUE describes a sequel project at another school involving many of the original project partners. It demonstrates the transferability of the project and its learning objectives to a new context.

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LT RANCH PROJECT SPACE; THE DISTANCE BETWEEN THE USER & MAKER DIMINISHES

Keywords: live project pedagogy

LT Ranch Project Space is located in a remote rural area in NE Lithuania. Several events have occurred in recent years, most recently; Summer School 2011. 10 students (from 5 countries) contributed from: UALChelsea MA ISD and UCA-CSA BA. Since 2005, this Space and its infrequent inhabitation has begun to shape the landscape, localness and mischief through inventions of making and stuttering discourse. The clients are students, artists, friends, myself (translator and contextualizer). Duration: between 5-7 days. This is a self-sustained environment and collaborative place. Well water, a barn-hotel/house, cooking prep: indoors/cooking on the fire at the dining area, WC without a flush handle. There is phone reception but no internet, a lake 15 min walk away in case the well runs dry or the Soviet electrical infrastructure of the hamlet fails. Problem solving within the everyday rural condition plays a part of the tacit learning. Participants become quickly aware of the fragility of these relationships.

Those who choose to travel there are the primary creators of various projects, encouraging the imaginary, testing ideas, filling in a 'lack' (playground, swing, robots etc)1, dining area2.Dialogues occur in several languages, gestures and dialects. The validity of ideas, individual experiences brought to the Space are profoundly relevant and encourages peer-based learning. These ideas evolve by the end of the first day, providing a taxonomy of materials and processes the project requires, assessment, improvisation, budgeting and sourcing, implementation, siting, celebration (not always in that order). The dissemination of these events is within an on-line archive of images, films, texts, storytelling. Each years plans evolve from the year before, conversations from the meanwhile and feedback from participants. This case study will attempt a dialogue of why this Project Space may be successful through failure and the meanwhile of creating place.

Nico Larco
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THE SUSTAINABLE CITIES INITIATIVE: UNIVERSITIES AS CATALYSTS FOR SUSTAINABILITY

Keywords: problem-based learning, community-engaged scholarship, critical citizenship, education futures, live project methodologies and paradigms, architecture curriculum

Many communities and cities are desperately interested in moving toward a sustainability and livability context. Simultaneously, there is a tremendous amount of energy and investigation about such issues embedded within Universities, from faculty research to courses across disciplines that address some aspect of the built environment. Thus, there is great potential to match the community need with University resources, and even though there are many applied courses and other engaged applications, the connections between town and gown are often quite weak and isolated by discipline.

The Sustainable Cities Initiative (SCI) at the University of Oregon is an effort to radically alter the function of the public university to serve the public good by catalyzing community change specifically related to the emerging livability and sustainability agenda. SCI is cross-disciplinary, bringing together students and faculty in architecture, landscape architecture, urban design, planning, public policy, business, law, and journalism, to work together and to work directly with communities to help accelerate changes toward livability that the nation so desperately needs.

One of the central programs of SCI is the Sustainable City Year Program (SCYP). This is a program that asked a simple question: "what would happen if existing courses across a University that had some connection to livability and the built environment all worked with the same city over an entire academic year?" The result of the SCYP 2010-2011 program was that 27+ professors from ten disciplines dedicated 30+ courses to work with the City of Salem, Oregon on a variety of urban design, architecture, transportation and other livability projects. In all, it is estimated that nearly 80,000 hours of student and faculty time were given to this city, which has been significantly

impacted through the diversity and depth of work and ideas. Projects ranged in topics from streetscape design, light rail and public transit planning, urban ecology, and economic development. Five cities in the state applied to be the focus for the 2010-11 academic year, clearly illustrating the urgent demand and need for ideas and expertise in this topic area.

SCI represents an original and fairly radical re-conceptualization of the research university as catalyst for sustainable community change. The truly multi-disciplinary, applied learning, and engaged community orientation makes SCI a potential model for Universities interested in collaborative, multidisciplinary, and applied service learning as a key component of their curriculum.

This proposal is for a 90-minute workshop session where we will describe how SCYP works and how this model might be applied to the programs of workshop participants.

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DOES THE UNIVERSITY SYSTEM OF 'DESIGN LED TEACHING' THOROUGHLY PREPARE ARCHITECTURE STUDENTS TOWARDS THEIR PROFESSIONAL CAREER?

Keywords: education, architecture, year placement, live project

The purpose of the paper will be to identify several arguments that create opportunity and hinder the education of a student in the current educational system. Several aspects will include:

- Shortfalls in University teaching
- RIBA structure/plan of works - inappropriate for University education - difficult to relate to projects
- Live projects allow students to experience the complete process.
- Limited liability to student as all internal - testing ground
- Good to test the University's infrastructure and challenge the regulations/processes - red tape

Through a recent (and current) case study of a Live Project, difficulties arise and become understandable in a lack through a lack of knowledge and understanding that has not been taught during university education.

In identifying the opportunistic scenarios (such as the Live Projects) students become more aware of the areas that are rarely (if at all) covered through university education.

The system seems to expect that employers teach the 'gaps'; the employers require that the students already have an understanding of these 'gaps'. Which one is to blame is to be investigated.

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'IN THE PEOPLE'S INTEREST?' - DESIGN/BUILD AND THE SHIFTING LANDSCAPE OF PUBLIC EDUCATION

Keywords: design/build, building information modelling, architectural education

The widespread deployment of Building Information Modeling [BIM] programs, including Revit, in architecture continues to alter the educational landscape of our students. Requiring specific construction knowledge for even the most basic drawing operations, these programs have disrupted established forms of mentorship as students are no longer afforded the time to assimilate construction practices during the required post-academic internship. The stakes of our educational system continue to escalate with complete building proficiency as the goal.

Within this shifting educational landscape, it may be of value to consider curricular changes, including design/build opportunities, as a means to addressing these technologic changes. Distinct from traditional architectural education, design/build projects offer students a 'real world' experience outside of the typical design studio environment, working with actual clients, constructing with real materials and negotiating all of the issues that accompany working within the built environment. But while design/build offers distinct advantages to students, many public institutions prohibit any substantial building by students on campuses through state statutes and other legal regulations. One could argue that this is antithetical to the education of architects and to current developments within practice.

This paper investigates the history of design/build on a public land-grant university in the western United States over the past 60 years and the diminished opportunities for students within the school of architecture. Ranging from highly publicized opportunities at mid-century to the gradual decline by state statutes and other legal regulations to more recent 'attempts' on campus this paper discusses 'the good, the bad and the ugly' of design/build opportunities in public education.

The purpose of this paper is to investigate the history of design/build projects on public universities to uncover the reasons for diminished opportunities and speculate on possible trajectories for design/build opportunities in light of the increased ramifications of BIM technologies.

Abstracts Compendium, Architecture Live Projects Symposium, Oxford Brookes University, May 24th-26th 2012

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TEAMBUILD: NEW FORMATS FOR DELIVERY OF LEARNING IN CONSTRUCTION

Keywords: cross-disciplinary learning, education futures, architecture curriculum, project organisation methodologies

'Teambuild UK' has been running annual training competitions for multi-disciplinary teams of young construction professionals for 20 years. I began by involvement in 2005 and am now a Trustee of the charity.

I present this competition is a test case for new forms of delivery of learning in construction. The annual brief for Teambuild is built around a real 'live project' with real data and real problems, and the resulting competition judged by active construction professionals and the real clients of the site. This is a cross- industry venture requiring diverse groups of young graduates to work together outside of their comfort zone. This structure is increasingly relevant as the delivery of real-world projects move further towards cross-functional teams. Feedback on the competition from participants and industry sponsors is overwhelmingly positive. We run a loose-fit structure, and pride ourselves in the transformative nature of our product, working with a rolling exec team of recent past-participants, developing the practical delivery, ensuring we maintain relevance to the participant core every year. The competition is recognised CPD and receives funding from construction Institutions and national bodies.

The practice of architecture is changing, and so must our methods of teaching architecture become less insular, more engaging, more ambiguous. The funding framework is changing, as is student investment and expectation. I believe an inclusive horizontal approach to teaching, learning and research, increased professional integration, which engages and benefits industry, government and academia, will develop to meet these changing needs.

I will present the current competition format as a case study, and refer to recognised critical and creative pedagogic methods in anaylsing the potential benefits of this approach. I will propose the benefits of this format to industry, academia and the student, and relate the delivery of the competition to the new RIBA criteria.

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PROVIDING RIBA STAGE STAGE I AND III PRACTICAL EXPERIENCE WITHIN THE CONTEXT OF A SUPPORTIVE ACADEMIC ENVIRONMENT

The Faculty of Architecture and Spatial Design at London Metropolitan University places socially engaged forms of practice at the core of its teaching. To support this approach the ASD Projects office, a RIBA Chartered Practice, was established in 2004 to enable and encourage students and staff to undertake consultancy and research projects within the support of a professional practice environment.

The working methodology of ASD Projects combines practice and design based investigations with educational exchanges and academic research. This approach towards an alternative form of learning allows students to pursue self-initiated projects of their own within the framework of a more rigorous real-practice setting. The offer of ASD Projects intends to support students who are seeking to work in alternative ways to conventional systems, whereby they have the opportunity to pursue projects that are self-driven and motivated by personal passion. Projects carried out within ASD Projects are – regardless of their scale - ambitious in their scope and intention. Recent projects demonstrate the desire that exists amongst many students studying architecture today to explore and respond to social, sustainable and political challenges through live, hands-on projects.

Examples of projects carried out by ASD graduates that were also eligible for Stage I and III practical experience will be discussed and illustrated, including school projects in Hackney and Sierra Leone, sanitation infrastructure projects in India and a Centre for Sustainable Return in Bosnia. The projects include actual commissions and self-initiated projects.

The presentation will focus on the particular support that an academic environment can provide for the graduate seeking practical experience outside of conventional practice. This enabling of a graduate to become the clear author of his or her own "year out" project may not be possible for all HEIs but when it can it provides a viable alternative exit from the academy.

Mike Martin
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KNOWLEDGE PRODUCTION IN THE ACTUAL WILD: AN ATTEMPT TO UNLOCK THE KNOWLEDGE CAPITAL OF ARCHITECTURE PRACTICE

Since architects deal with unique projects, their knowledge is largely experience based, tacit, and embedded within the design and construction process. Few consistent and systematic mechanisms exist that try to establish and maintain access to the profession's knowledge. Effectively capturing this knowledge thus seems as pressing a challenge as producing more knowledge. Building Stories, an experimental course at UC Berkeley started with a carte blanche opportunity and generous support from leading architecture firms in the San Francisco Bay Area, to try and unlock the knowledge capital of architectural practice through storytelling. Five years later, we can now look back on how Building Stories has evolved into an inventive methodology for catalyzing knowledge exchange: between projects; between individual and generations of architects; between architecture firms; and, finally, between practice and academia. After briefly recalling the underlying ideas of Building Stories and their implementation as an operational methodology, I will report on its recent in-depth evaluation involving former participants in various contexts — young and seasoned professionals in practice, students and researchers in academia. Besides providing valuable feedback on Building Stories as such, this assessment also provided more general insights regarding current ideas and practices of knowledge production and exchange in architecture.

Alex Megelas
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AUTONOMOUS LEARNING: DIY COMMUNITIES OF PRACTICE IN MONTREAL'S SOUTH WEST

In response to an increasingly regimented and hierarchic world, we find ourselves isolated from each other. As commercialized spaces slowly replace the commons, we are required to build new forms of citizen engagement.

For some, this takes the form of autonomous communities of practice: safe spaces that allow their participants to learn together and experience unity. In terms of proposing social alternatives, these communities are significant for the extent to which they present a radical departure from more traditional community organizing models. These communities are often unrecognized by the state and do not incorporate service-provision models. By and large, they are communities built for and by their members. Montreal's South West comprises the neighborhoods of Griffintown, St Henri, Pointe-St Charles and Verdun. It is an area that has experienced significant gentrification over the past ten years. As Montreal has gone through a housing boom, these neighbourhoods have been developed, significantly shifting their makeups.

The South-West has also been home to small for-and-by communities of practice such as the Foulab Hackerspace, the Friendship Cove, the St-Emily Skillshare, the Squallor, the Death Church and the Centre Social Autogéré. All of these spaces are or were vibrant and important social hubs, incorporating diverse activities such as music, arts-and-crafts and political action. This presentation will provide an overview of the South-West neighbourhood amd of the developments which it has undergone. It will present an overview of the structures of these communities and the sorts of activities which they hold and the social pressures they have faced.

In an attempt to connect the significance of these communities to our practice as educators and researchers, the workshop will also allow participants to take part in a general discussion about their experiences of autonomous spaces in their respective communities.

Sebastian Messer
Northumbria University, UK

1. THE ARCHITECT AS PROGENITOR: PREPARING FOR A PARADIGM SHIFT IN ARCHITECTURAL PRACTICE
2. THE NORTHERN ARCHITECTURE G.R.A.D. PROGRAMME: AN ALTERNATIVE FORM OF PRACTICE

Keywords: 1. peer learning, community engaged scholarship, threshold concepts, practice-ready skills, professionalism and ethics, live project methodologies and paradigms, architecture curriculum
2. problem-based learning, peer learning, practice-ready skills, professionalism and ethics, architecture curriculum

1. The first year of the Master of Architecture at Northumbria University takes as its starting point the premise that, rather than merely becoming the lucky recipient of a client's brief, the Architect should becomes a collaborator, or even the progenitor, of new projects. Ostensibly, the design module in the first semester is an urban analysis and design project undertaken by the whole cohort. The students organise themselves into interest groups to investigate thematic areas, identifying potential projects, which they then research to find possible technical, social or design solutions to those formative project briefs. Each student is a member of a number of interest groups, encouraging them to develop a better understanding of the interdependence of the thematic areas. Each student also belongs to a meta-group, with either responsibility for managing the interaction between the interest groups or for an aspect of the presentation of the cohorts' work. The culmination of the work is to present it to the community, thus testing the students' propositions through a dialogue. The students design and manage these events and contribute to the cost of their staging through fundraising activities. Examples have included an exhibition on a stall at a farmer's market and another in the aisle of a local church. Presentations have also been made to community project representatives and local councillors as well as interested parties within the university.

2. The Graduate Retention And Development (G.R.A.D.) Programme was a response to the difficulty which many

architecture graduates were having in securing relevant work. It was conceived as a means to: - help unemployed architecture graduates, and graduates from other built environment disciplines, into work, benefit the region by identifying problems that might have design-based solution,
 apply the skills and enthusiasm of the participants (known as GRADs) to speculative and real projects, and develop opportunities leading to funded work for either the GRADs or for local practitioners.

The GRADs are able to work with real clients, gaining relevant experience and knowledge, so improving their portfolios and CVs. The GRADs can commit to the Programme the time they chose and can leave at any point should an employment opportunity arise. Anecdotally, GRADs attending job interviews often express the view that more interest is shown in the work undertaken for the Programme than in their degree portfolio. "Live projects" provide GRADs with experiences typically they might not have until post-Part II, including; meeting with clients, developing and understanding the project brief, communicating effectively with clients and reporting on the work undertaken, managing a team of people, understanding their motivation and group dynamics.
Twenty hours per week certified time spent working for the Programme has been recognised as contributing up to 3 months of the participants' Professional Experience and Development Record (PEDR) by Northumbria, Newcastle, Leeds Metropolitan and Huddersfield Universities.

This paper will describe some of the challenges faced by the Programme since starting in January 2010. These include the changing relationship of the Programme to local practices and the schools of architecture; managing the participants involvement, their motivation, expectations and pastoral needs; finding and managing the workload and maintaining a professional output with voluntary, part-time and inexperienced participants.

Sophie Morley

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PLA:LIVE (PULLENS LANE ALLOTMENTS LIVE)

In the summer of 2010 a number of allotment holders representing the Pullens Lane Allotments (PLA) committee approached students from Oxford Architecture Society to enquire if they would be interested in helping to address their needs for a number of new communal facilities. PLA:Live was born. The project is based on the premise of 'learning in action' an opportunity for students to gain valuable hands on practical experience in participatory techniques as well as devising innovative design and construction processes. All grounded in the reality of an actual client as well as strict financial, time and resource constraints.

During the academic year 2010/2011 a core group of students worked with the allotment holders through a series of organised participatory meetings and informal exchanges. It was agreed that a composting toilet was a priority and given the limited resources available at the time would be a realistic proposal. The toilet was completed in June 2011; the design and construction process was conceived through a series of workshops promoting peer-based learning, many of which were open to the whole school and wider allotment community. A commitment to sustainability expressed by the allotment holders and students is reflected in the materials, mostly locally sourced or reclaimed.

Throughout the process a number of challenges arose that require critical reflection. Two are identified here to add to the wider debate on live project pedagogy. 1. Framing the interaction; what environment, language and medium was relevant as facilitating a participatory design process is not an easy task especially when decisions have to be made and materials ordered. 2. Assessment; this project did not hold any direct academic credit which was sometimes a point of contention but gave the team more freedom, this raises the question how live group projects can tick the rigid boxes of 'specific learning outcomes'?

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NYIT SLAB (STUDENT LED ARCHITECTURE BUILD)

Keywords: Co-Creation, Dynamic Capabilities, Interdisciplinary, Design Build, Problem-based Learning, Community-engaged Scholarship, Co-design

In 2009 the NYIT School of Architecture and Design initiated it's sLAB (Student Led Architecture Build) program. sLAB evolved out of our successful 2005 and 2007 Solar Decathlon projects and our community design studio which brought new operational capabilities to the School. sLAB projects are positioned as student led projects which are embedded in community. These projects are initially developed outside the curriculum. A problem is defined and students self organize into teams. Faculty are provided as coaches or in some cases co-collaborators. The teams work with the real world clients to re-define the problem and to conceptualize design solutions. A competition is held and the selected solution(s) are then brought into the curriculum to execute the design development phase. Students actively participate in the fund raising and marketing of the project. Students, faculty and the community work together to bring required resources to the project. In many instances, students participate in the actual construction of the project. These projects bring tangible "Dynamic Capabilities" to the school, from the new operational capabilities developed come new strategic capabilities (both for the students and the school) which has had an tremendous impact on the curriculum, on the community, and on the real world capabilities of the student to implement change in the world. Projects include: PAL Boxing Facility in Freeport, NY (a training facility for disadvantaged youth), an interpretive learning center for the NY's "Intrepid Air and Space Museum", the "Hostos Dream project" (an innovative new school for disadvantaged youth in the Dominican Republic) and a new community recycling center in Costa Rica.

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National Co-ordinating Centre for Public Engagement
University of Bristol and UWE, UK

ASSESSING STUDENT LEARNING FROM PUBLIC ENGAGEMENT

Many UK Higher Education Institutions have developed courses which utilise 'real world' learning as a conduit for developing better partnerships with the world outside the university, and helping students develop their knowledge, skills, and civic and social awareness. 'Live projects' in architecture are one such example. This paper builds on the attributes framework for public engagement to present a framework for assessment of student learning from public engagement. It is intended as a tool to developing existing curricular in order to ensure that students are supported through their experiences, and the learning opportunities from engagement are maximised. The paper identifies five key areas where student learning may emerge and can be assessed as part of a degree course, these are: knowledge co-creation, managing engagement, awareness of self and others, communication and reflective practice. The paper suggests that some or parts of this framework may be used to enrich existing modules which have a public engagement element or to develop new modules. It suggests that by doing so, courses will help develop students who are more effective engagers, and better connect their experiences with the content of their degree.

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ARCHITECTURE OF MULTIPLE AUTHORSHIP

Undergraduate Studio 3 provides 1:1 Live Projects with a commitment to social engagement and a physical outcome towards community development. The projects are delivered with 2nd and 3rd year undergraduate students. They are all self-initiated and funding for construction is usually very limited. The clients are community groups, often in deprived areas and projects are of public nature.

The concept of using found objects and re-using locally sourced discarded is at the heart of the studio's agenda. This keeps the projects "super local" and practically overcomes the problem of limited funds. This method of material use and collection also changes the way we design as architects and whilst contemporary it also presents a playful quirkiness which reflects the local context.

Until now, state funded education meant that public money would flow back to the public domain. In this sense, Studio 3's projects come rather as a "Gift" to the communities and projects have the benefit that they can be very experimental and open-ended in regards to the result as there is no money and no commissioner. Just local collaborators and partners make these projects happen with Studio 3. Will this change with the new university fee system?

Within this "Gift" economy projects must be delivered and concluded within the academic year and the content must comply to given learning outcomes. This in itself poses a restriction to the scale and nature of projects, which Studio 3 can deliver. Often, a project started within the academic year develops as a community project that needs to be delivered the following academic year. This poses questions about how to structure projects, which go beyond the academic year so they do NOT fall into a normative architectural commission that reverts our roles back to the conventional one of architect and client when operating within a community context. We know by now

that the presence of the architect as the expert is the main reason why a lot of community projects fail. With the help of with 5 project examples of different scales Studio 3 wants to discuss how projects, which offer "Gifted" projects, can be delivered and how some may extend beyond the academic year.

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WHOSE EXPERIENCE COUNTS?

Keywords: workshops as a catalyst for development

A follow up to the Local Vs Global ASF-UK International Workshop that took place in Ghana, September 2011, this paper reflects on the outcomes of the workshop and poses the question, Whose Experiences Counts?

Whilst much literature exists surrounding the importance of participatory methodologies and the benefits that forms of field based 'hands-on' learning can bring, little has been written about the complexities of establishing such events.

Using the Local Vs Global Workshop as a case study, this paper examines how the process of organisation and the multiplicity of decisions that are taken during this, ultimately defines the experiences of various actors (participants, local community, Partner NGO, international sponsor etc) and subsequently effects the success of outcomes that are produced.

As well as giving an insight into the complexities of running a live project, it is hoped that this paper will offer some guidance to anyone trying to arrange such activities in the future.

Dr. Sigrun Prahl
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COMMUNITY-ENGAGED LEARNING AND DESIGNING: NEW ORLEANS LOWER NINTH WARD

Many areas along the Gulf Coast of the US were devastated by Hurricanes Katrina and Rita in August and September 2005. Following this disaster many other issues became apparent, issues like environmental injustice, race and class struggles, and the incapability of political leaders to handle this situation appropriately.
In September 2005, the Association of Community Organizers of Reform Now (ACORN) contacted several universities and asked for assistance in helping members of their organization from New Orleans' 9th Ward to formulate a redevelopment strategy. By mobilizing architecture and planning faculty and students, ACORN could use their skills to create a strategy that might convince local, state, and federal officials to invest in this area. The areas of focus were the St. Claude and Bywater neighbourhoods of the city. Prior to the hurricanes 11,000 people lived in this area in 4,000 single-family homes. Most were built between 1900 and 1920 as "shot-gun bungalows" or craftsman homes. Homeowners comprised forty five percent of the neighborhood. Ninety percent of the area was African American. Thirty five percent of the families lived below the poverty area.

The design studio aimed to initiate a renewed sense of community by creating a more walkable, mixed-use community that was anchored around the existing cultural institutions like churches, schools, and recreational spaces. A cluster of mixed uses would offer added value to the immediate surroundings, and would foster untapped synergies. The immediate goal was to develop a comprehensive redevelopment plan which local residents could use in trying to leverage public and private investment in their area's redevelopment. Community-engaged, problem-based and practical life projects are an important academic opportunity for students and provide valuable support for residents.

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SETTLEMENT STUDY – INTEGRATING TRADITIONAL WISDOM WITH DESIGN PEDAGOGY

Keywords: design pedagogy, rural architectural traditions, environmental coherence, analysis, traditional wisdom, adaptability

Design pedagogy or design education may be defined as the set of practices and systems for the training in the field of design, the ways and methods of teaching in order to practice the design profession. The modern day architectural education challenges an architect's ability to understand and design for various cultures.

India is one of the oldest civilizations in the world with kaleidoscopic variety and rich cultural heritage. Faith in the idea of growth and change remains the driving force of modern India. It becomes then necessary for architectural school to accommodate the Indian context and concern for the integration of built form and landscape.

To achieve this, the interface between students and the actual site is essential. The material evidence of architecture inevitably becomes the principal source for understanding the historical and cultural context of these settlements. Appropriate methods are then proposed in order to account for these architectural traditions. This paper intends to contribute to the discipline of architectural design education with its attempt to understand design, building, planning and materials with rural architectural traditions. From this viewpoint, the basic argument of this paper is that the traditional rural settlements are integral structures exhibiting an environmental coherence between nature and culture. In other words, all spheres of local culture, including the architectural traditional wisdom are congruent with the environment. Then, the architectural elements of this environmental coherence should be identified and explained. The historical settlements of Maheshwar, Pragpur and Yeola (India) are taken as a live example for presenting an alternative approach to the study of rural architectural traditions. Firstly a conceptual framework is set up to account for the integrity of architecture and environment, interwoven with the traditional art of the region which is woven into the residents' sensibilities. Then a design problem is set

for the interpretation of the architectural study which is the basis of environmental coherence of the traditional rural settlements.

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THE URBAN LAB: AN ON-GOING EXPERIMENT IN EDUCATION, RESEARCH AND OUTREACH

The Urban Lab in the Faculty of Environmental Design at the University of Calgary is a research group dealing with urban design, planning and development issues. Established in 2000 as a means of providing intellectual direction to the emerging Urban Design Program, the Urban Lab continues as an ongoing experiment in education, research and outreach.

The Urban Lab is managed by a professor and a research associate (both with professional experience and credentials) and takes on live projects as a way of providing meaningful, practical and 'real life' education for students through part-time or full-time employment, and as a way of contributing through professional practice to the dialogue about environmental design. The Urban Lab works with community associations, town and city councils, neighbourhood committees and other civic groups to advance knowledge and practice related to urban design, planning and development, and it also conducts more conventional funded research. The Urban Lab has evolved several approaches and methods that it uses for projects, and that are ultimately integrated into the teaching curriculum of various programs; a website publishes lectures, conference presentations and project information as a further learning and promotion tool.

So far, more than forty graduate students have held research assistantships, three alumni have been research associates, nine projects have received local, national or international awards (most from professional planning or landscape architecture associations), and five books and numerous academic journal and newspaper articles have been published.

The Urban Lab is a highly unconventional research group within the university, and we constantly strive to justify our approach. The Urban Lab exists essentially through perseverance and commitment to this kind of education, practice, and research. The presentation will draw from the approach, methods and projects, and will outline the lessons learned, as well as the benefits and disadvantages of this approach to education.

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DESIGNING SPEAKERS' CORNER

Keywords: Speakers' Corner, co-design, community-engaged scholarship, practice-ready skills, diversity, critical citizenship, live project methodologies and paradigms

"What might a twenty-first century Speakers' Corner look like and how should the design process ensure that local people can contribute?1"

The paper considers this question through describing a three year collaboration between MA Creative Practice for Narrative Environments (MACPfNE) at CSM, and the Speakers' Corner Trust (SCT). SCT is a charity promoting public debate and active citizenship to revitalise civil society in the UK. It pursues its aims by forming local Committees which 'own' and steer the establishment of Speakers' Corners as platforms for public engagement. MACPfNE is an innovative course that encourages multidisciplinary collaboration and the use of narrative as a tool to develop user focused environments. Working closely with SCT, MACPfNE staff and students, developed a methodology whereby communities co-create their own physical manifestation of Speakers' Corner to suit needs and environment. The methodology and its theoretical foundation were developed through a series of live projects, including: a generic mobile Speakers' Corner prototype, tested at the Global Forum for Freedom of Expression in Oslo; the co-design with local school children, followed by implementation of London's second Speakers' Corner in a community park in North London; and a pilot project to co-design Speakers' Corner in every school playground.

References:
Speakers Corner Trust (2010) Designing Speakers' Corners [Online] Speakers Corner Trust Available from: http://www.speakerscornertrust.org/speakers-corner-projects/special-initiatives/designing-speakers-corners/ [Accessed: 2011, October 13]

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REALITY AS INSTRUMENT

Keywords: catalysing community projects through creative thinking and responsible architectural debate

This year Oxford School of Architecture BA Unit F developed a project for a temporary architectural intervention in collaboration with (and for) Assemble Studio CIC in Stratford. The purpose of the project is to set up design strategies to extend – in time, use and space – the existing programme Assemble have set out for the site, an abandoned industrial space, transforming Sugarhouse Lane into the collective's home and a cultural resource open to the local public. This project has given Unit F students the opportunity to develop a sense of double responsibility – responsibility for the architectural design and responsibility for its immediate impact and consequences in the given condition.

The transient nature of the project – and the fact that it can be built – did not prevent unit F from intensifying the debate on the key interests of the Unit. The issues of urban topography and temporality were approached from an angle of the material reality, pragmatic tectonics and realistic construction methods, through a process of learning-to-seeing the given condition as the basis and inspiration for the architectural response. As a result of the liveliness of the project, the outcomes range from thoughtful ways of elaborating playful architecture to playful ways of elaborating thoughtful interventions.

From an educational point of view, the legacy of this project is the demonstration of how students can benefit from interacting with the established reality of a specific client. Likewise, community projects like this, functioning as a catalyst for community development, can benefit significantly from innovative, ambitious and creative thinking from architectural academia. Does it mean that the fundamentals of Architecture as a discipline, such as issues of topography, time, history and all that gives architecture its role as a form of cultural expression can be debated in a more profound way, once the sense of pragmatism of the live project comes into play?

Christian Volkmann

Spitzer School of Architecture, City College of New York, USA

HOW TO DEFINE YOURSELF (IN YOUR ENVIRONMENT, YOUR SOCIO-CULTURAL CONTEXT, AND YOUR FUTURE PROFESSION) AND BECOME A COMPETENT AND SATISFIED ARCHITECT?

Keywords: problem-based learning, co-design, threshold concepts, practice-ready skills, professionalism and ethics, critical citizenship, education futures

Architectural education is conventionally rather based on abstract knowledge, which only can be applied in a limited manner to the activities needed in the professional field.

How can you be successful in "materializing" buildings –the passion which motivated most of us to study architecture in the first place– if you have never been trained concretely to put things together? Sense of beauty and first-hand crafts knowledge have to develop.

Our school applied to, and was accepted for the "2011 Solar Decathlon", a competition organized by the Department of Energy, in which 20 college teams, after an exhausting selection process, are awarded $100,000 to design, build and exhibit 'Net-Zero-Energy' Houses on the National Mall. As the program director, I shaped the topic addressed in our house in a way that it could relate to our students' probable future field of professional activities.

Our school is the only public college in New York City with an architecture program. In its mission statement, it proudly calls itself "the school of the urban environment." Thus, we tried to thematize the applications of sustainable strategies in our own specific urban context. We invented the "Solar Roofpod", which takes advantage of the only rarely utilized roofscape of our city, which, at the same time, has the highest environ-mental loads and is desirable prime 'real estate'.

The students researched 'ectoscopic' factors, such as urban energy distribution, density, zoning, heat island effect, storm water management, vegetation loss, waste management as well as 'endoscopic' factors: modular construction, customization, multifunctional configurations, structural transition and energy efficient building. From these, they distilled a conceptual approach by improving their understanding of these factors. Design became a complex field of investigation and response.

Since we were contractually obliged to constructing the house, there was a period of about 12 months for the negotiation between conceptual goals and realistic targets, informed by real world requirements, code compliance and financial constraints and performance criteria. We were able to complete and present the 'Model T' of our conceptual idea on time for the event in Washington this past fall.

The project was built by an interdisciplinary team of 50 students (architecture and engineering), with the help of professionals within a timeframe of six months. It has changed the students' understanding of their future professions completely. Their responses to certain central questions of how to manage an architectural project have evolved dramatically.

These changes are paramount to influencing critical thinking and improving the productivity level of transforming our built environment, interdisciplinary skills and social engagement.

Simon Warren

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THE FARESHARE PROJECT

Keywords: problem-based learning, co-design, practice-ready skills, education futures, live project methodologies

The Leeds School of Architecture introduced a Live Project programme in 2009. The projects undertaken include a small self-build intervention, an overseas design project and a city region mapping project.

This paper will consider the pedagogic outcomes of The Fareshare Project.

Students designed, project managed and constructed an office and staffroom structure within a food distribution warehouse for the food charity Fareshare (West Yorkshire). The project was achieved through donations eventually amounting to £1500. Students built the project over a ten week period. Using the project timeline (ideas, production, and construction) as narrative, the paper reveals particular pedagogical outcomes for the student cohort. It begins with the ideas phase and the engagement of students with the stakeholders. Students realised that they had to approach the design in a completely different way to their usual studio projects during the production phase. The paper comments upon some essential architectural skills that are rarely exhibited in design studio and remain dormant, usually until the student is in architectural practice.

In the construction phase students had the rare opportunity to build a project that they had designed. The paper looks at the multifarious pedagogic implications of this such as the realisation of how drawings translate into actual constructions. The paper considers the wider student experience of 'event based' learning; live projects have an inspiring and bonding effect on the student cohort with documented critical reflection from the student participants.

Kisnaphol Wattanawanyoo

King Mongkut's University of Technology, Bangkok, Thailand

ANOTHER PERPSECTIVE IN ARCHITECTURAL EDUCATION AND COMMUNITY ENGAGEMENT. LEARNING FROM INFORMAL COMMUNITIES IN BANGKOK WITHIN THE CROWN PROPERTY BUREAU LAND

Keywords: problem-based learning, community-engaged scholarship, education futures, critical citizenship, live project methodologies and paradigm

The paper focus in the two case studies of community engagement project within the land of The Crown Property Bureau (CPB), one area is in one of Bangkok historical area (Nanglerg Area) and the other is on the outskirt of Bangkok (Smaedum Area).

The first case study is the Community Development of Smaedum Area in western Bangkok which comprises of 4 sub-communities with about 735 family households. Over the last 50 years there were small settlements on this big plot of vacant land, whereas today a large number of informal settlements had increased. This makes the present living condition and environment of the communities within the area becoming more deteriorating. This community engagement project has started since 2006 under Housing Elective Course and gradually being realized in the recent years.

The second case study is the on-going work of the 3rd year Architectural Design Studio Project on Remaking the Nanglerg community meeting and learning place. Students are given an urban community in old historic part of inner Bangkok. The community has gone through changes over the past decades and begins to lose its character. Also with new mode of urban lifestyle, community people tend to lose their connectivity. So it is an important task to rethink and remake the community meeting place, so that once again people could come to meet, learn and share their values in life.

Community participation was the key factor in the development. New learning and experiences will be synthesized. The paper will also discuss the role of architect and academic institution towards a more complex society in the future, as architecture could be a powerful tool in building a more livable environment and people empowerment.

Lynnette Widder

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WHAT BELONGS TO ARCHITECTURE: TEACHING THE INTERPLAY OF LABOR AND MATERIALS AS VALUE

Keywords: practice-ready skills, professionalism and ethics, live project methodologies and paradigms, architecture curriculum

The teaching of building construction is a potentially powerful moment for an architecture curriculum, which leverages live projects. It often, however, defaults to abstract transmission of conventional practices. During my tenure as Head at the Rhode Island School of Design Department of Architecture (2006-11; Providence, USA), I supported the introduction of a significant number of live projects into the design studio curriculum. At the same time, my colleague Andrew Tower and I developed a new course in building construction and its relationship to architectural ideas. We set out to connect the two undertakings by basing our course on a series of exercises conceived to teach direct, visceral understandings of the choreography of labor, material and different skills in the erection of a building.

The students' powers of observation and common sense relative to architectural construction were honed by producing an 'Everyday Section', drawn through the houses in which they lived, typically 18th and 19th century timber and brick buildings. They were asked to use historical and contemporary research to track the sources of the materials, the trades through which the materials passed in the transformation from raw goods to building commodity. They were also asked to quantify the value added at each step. This analysis demystified the construction detail by developing it empirically, and fostered an appreciation for the refined building techniques of architecturally-ambitious construction.

In this course, visceral experience was analogical. An exercise entitled 'Architects Have to Eat' asked students to transcribe and annotate the orchestration of a communal meal to describe the planning, collection of materials, assembly of different skilled labor, energy inputs and coordination within spatial constraints that characterizes

both cooking and building construction. The communal meal became a microcosm of the job site, and the gratifying, if trying, experience of collaboration on a larger enterprise. The respect for such undertakings formed the ground for academic live work, and for the ethical practice of architecture.

Barbara Brown Wilson
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THE PUBLIC INTEREST DESIGN PRACTICUM: A CASE STUDY

Keywords: problem-based learning, community-engaged scholarship, co-design, tacit knowledge, professionalism and ethics, critical citizenship, education futures, live project methodologies and paradigms, assessment and validation

Few opportunities exist within the urban design professional curricula to work in interdisciplinary teams on applied, community-based research projects—much less those that involve the process of hands-on learning that results in the creation of a physical contribution to the built world. In response to what they saw to be a troublesome gap in architecture and planning education, the leadership at the U.S. nonprofit Public Architecture began arguing for a change in paradigm that reflected the growing interest/movement in public interest design, for something like a masters program that mirrors that of the public health field's relationship to the medical profession. Knowing that a masters program would take longer to set up than the movement could tolerate, a few faculty at the University of Texas at Austin School of Architecture (UTSoA) instead developed a summer course series in collaboration with Design Corps and Public Architecture that could be offered to students from a diverse set of backgrounds right away.

The first Public Interest Design (PID) summer course series connected advanced students interested in the built environment and public service with leading practitioners in public design, and equipped them with the tools needed to create beautiful, sustainable, and community-enhancing spaces. In this program, students develop skills to leverage the practical and ethical complications of public service as a means to heighten the quality of their work by seeking innovative design solutions that positively impact larger social problems. The first cohort of students included both graduate and undergraduate students from eight different Universities, three countries, nine related disciplines. This presentation will analyze the successes and failures of this project and outline how the UTSoA plans to build on this experience through new partnerships, invaluable feedback from student, professional, and community partners, and an expanded curriculum.

Bruce Wrightsman
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HYALITE PAVILION

Keywords: collaborative, design/build, community outreach

Hyalite pavilion is a collaborative, design/build/community outreach project that connected a team of faculty and design students with the National Forest Service and multiple community business partners in the design and construction of a public multi-use pavilion located along the Hyalite Reservoir in the Gallatin National Forest south of Bozeman, Montana.

The 1,000 square-foot pavilion structure was designed to facilitate winter and summer activities generated at the popular day-use recreational and social area. The site significantly influenced the design of the pavilion. The location of pavilion was pushed to the back potion of the site near a small inlet where the pavilion sits high above the grade on a stone plinth, opening views to the reservoir and sounds of the small stream. A tall stone fireplace anchors the entrance side with rusting corrugated metal roofing folding down protecting visitors from winter winds and reflecting the heat from the fireplace.   Steel columns at the front entrance are anchored into two large boulders reinforcing the pavilions strong connection to the natural ruggedness of the site. The stonework is pipestone granite quarried from the region. The wood structure is Douglas-fir with the wood guardrails milled from old spruce trees salvaged from a local construction project that were cut down and intended to be destroyed.

The Planning, design and building of the public pavilion incorporated host of local construction professionals including structural and geotechnical engineers, a general contractor and masonry contractor who worked on-site with design students teaching them the 'craft' of laying stone masonry.

The pavilion challenged traditional design strategies, yet remained true to the National Forest Service role as land stewards, and extended the architectural potential in highly sensitive national forest contexts.

Yandi Andri Yatmo
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UNDERSTANDING THE STRUCTURE OF COMMUNITY AND THE NATURE OF INTERVENTION: LESSONS LEARNED FROM COMMUNITY LIVE PROJECTS IN A DEVELOPING COUNTRY

Keywords: community-engaged scholarship, diversity, critical citizenship, live project methodologies and paradigms

This paper highlights some lessons learned from students' involvement in a series of community projects for underprivileged communities in Indonesia. The purpose of the projects was to enable the students to locate their architectural practice within the real contexts of the community problems and issues. The project consists of several stages, beginning with the students' engagement with the everyday life of the community as a way to uncover the existing issues and potentials, which later became the basis for facilitating the process of intervention. The projects have been implemented within different underprivileged groups in urban and rural areas, with various forms of intervention including the collaborative physical construction of communal space and the empowerment of the communities towards better living environment. The involvement of the students in these projects provides opportunities to build a comprehensive understanding of the community structure. The nature of the underprivileged communities requires a particular approach that could only be developed after a thorough inquiry into the everyday life of the communities. Therefore the nature of intervention could only be defined based on the comprehension of the sociocultural system that might work within a particular community.

Exploration of local resources also plays an important role in defining the methods and approaches of the intervention. Very often the appropriate forms of intervention do not depend on the role of architectural practice in offering direct spatial solution to a problem, but they reflect the needs for empowering and enabling the community to invent their own strategies to help themselves. In this way, the role of architectural practice becomes liquid, involving possibilities of ever-evolving ideas and forms, dialog and negotiation. The physical materialities of architecture became a manifestation of the whole process of community engagement, and this should be an important learning experience for the students.

Abstracts Compendium, Architecture Live Projects Symposium, Oxford Brookes University, May 24th-26th 2012

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WHO'S 29? A SEARCH OF A MISSING SCHOOL MEMORY AND MAKING IT HOME FOR STUDENTS

Keywords: tabular rasa, historical preservation, urban renewal, participatory design process, oral history, model making, building construction, self initiated learning, problem solving

This is an architectural design project as well as memory search project. It is also a project about future of student's space in the university. On an old teacher's dormitory at the university in Taiwan, which address is number 29, is facing tabular rasa kind of demolition, the summer workshop search to renovate the house which is run down and in depilated condition. By finding the recycled material, student learn to renovate the building and also finding the history of the dormitory in which the history of the space is missing and forgotten in the formal campus history. By collecting oral history of the neighborhood, recreating the landscape of the old time, the model of the past is build and reconstructed. On the other scale, a market activity is initiated so students will imagine a different images of the school entrance. The process, which happen in different architectural and urban scales, the studios learn to face the urban issue, and also the issue of space power. Students learn solve real life problem of space, by constructing it and making the space their home, in campus.

RESOURCES

Architecture Live Projects Pedagogy Symposium 2012 Event Archive
http://architecture.brookes.ac.uk/research/symposia/liveprojects2012

Symposium Speakers Schedule
http://architecture.brookes.ac.uk/research/symposia/liveprojects2012/documents/
ALPSymposiumSchedule2012.pdf

Architecture Live Projects, Oxford School of Architecture 2012 Booklet
http://architecture.brookes.ac.uk/media/resources/LiveProjectsv2.pdf

RIBA Journal, May 2012 - Live Projects Article
http://www.ribajournal.com/index.php/feature/article/its_the_real_thing

Live Projects Winston Churchill Fellowship 2011 Blog
http://liveprojectsarchitecture.wordpress.com

Oxford Brookes School of Architecture
http://architecture.brookes.ac.uk/about.html

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