

SS2017 Master Project (12 ECTS) **“Design in Crisis: Coming to our senses”**

Dr. Tomás S. Criado – E-mail: tomas.criado@tum.de

Prof. Dr. Ignacio Farías

Weekly, Tuesdays

10-12, 13-15

Seminarraum Heizkraftwerk 1815, Faculty of Architecture

<https://portal.mytum.de/displayRoomMap?roomid=1815@0508>

Description of the course

In this project, students will collectively explore what happens to architectural practice when we ‘come to our senses’. During the semester, on a weekly basis students will (a) experiment with a multi-sensorial approach to urban environments that centre-stages bodily experiences beyond the gaze and that is supported by different sensing devices, (b) reflect upon how such an approach puts many of the tools, strategies, aims and goals of architectural design in crisis; and (c) reimagine how a multi-sensorial architectural practice could look like.

Accordingly, we will, first, undertake a collective exploration of sensory practices, in order to re-appreciate the city and the built environment in a different light. This exploration will involve site visits, perception experiments, documentation exercises, and collective readings and discussions. Second, using a case-scenario approach, we will learn from these critical experiences to collectively prototype a new architectural toolkit, that is, a set of devices, methods, and skills necessary to re-equip our practice and make us ‘come to our senses.’

Objective

Learning to develop sensory skills and capacities of designers beyond the use of the gaze, as well as learning to become affected by the multi-sensory aspect of the situations in which they design, and the people they design with.

Teaching methods

The course will operate on weekly workshops, including site visits, perception experiments, documentation exercises, collective readings and discussions, building and prototyping exercises. Attendance to all sessions will be compulsory to pass the course.

Throughout the course we will search to work with a particular metaphor in mind (“The blind leading the blind”): In a way, blindness could be a metaphor to address the conditions participatory situations impose on the designer, where the complexity of the demands and the needs of the people we work with might make us difficult to search for a way through, which might need all our inventiveness and creativity to go beyond the well-known path. That's why we would like to start from a positive reading of the term, since blindness might allow us to pay attention not only to a wider form of the architectural sensorium beyond the visual or the gaze, but also to the particular conditions and situations of the people we work with. Also, we believe that participatory design methods might benefit from this, since they require losing one's self to be able to find the appropriate way to frame problems, and how to work with people. For that purpose, blindness will be our method, and the particular

requirements for each next week will only be revealed a week in advance in this moodle.

* **WARNING:** No phones or computers will be allowed during Part I of the workshop during the sensory exploration sessions. We want your full attention. Thanks for your understanding.

Obligatory attendance to the following seminar

To be eligible to pass the course Students have to attend Laurie Waller and Mascha Gugganig's "Participation and Public Engagement" (3 ECTS, Modul "Citizen Participation and Technical Democracy").

URL: <http://www.iup.mcts.tum.de/index.php?id=81>

Evaluation and deliverables

Weekly deliverables (40%) + Final presentation (60%)

* All sessions will have deliverables (with the exception of the group discussion on 30.5). They should be sent to the lecturers the day before of the next session. Then they will be collectively stored for everyone to be able to check them.

Sessions calendar

25.4. Presentation of the course

PART I

- 2.5. Sensory exploration 1
- 9.5. Sensory exploration 2
- 16.5. Sensory exploration 3
- 23.5. Sensory exploration 4

30.5 Group discussion: 'But, how to make sense from all this?'

PART II

- 6.6. Collective design of an architectural toolkit 1
- 13.6. Collective design of an architectural toolkit 2
- 20.6. Collective design of an architectural toolkit 3
- 27.6. Collective design of an architectural toolkit 4
- 4.7. Collective design of an architectural toolkit 5
- 11.7. Collective design of an architectural toolkit 6

18.7. Final presentation and evaluation

References

These readings are not compulsory, but they might be inspirational.

PART I

- Bates, C., Imrie, R., & Kullman, K. (Eds.). (2017). *Care and Design: Bodies, Buildings, Cities*. Oxford: Wiley-Blackwell.
- Borch, C. (Ed.). (2014). *Architectural Atmospheres: On the Experience and Politics of Architecture*. Basel: Walter de Gruyter.

Pallasmaa, J. (2012). *The Eyes of the Skin: Architecture and the Senses* (2nd ed.). London: Wiley.

PART II

- Bjögvinsson, E., Ehn, P. and Hillgren, P.-A. (2012) Design Things and Design Thinking: Contemporary Participatory Design Challenges. *Design Issues* 28: 3, 101-116.
- Brandt, E., Binder, T. and Sanders, E.B.-N. (2014) Tools and techniques: ways to engage telling, making and enacting, in *Handbook of Participatory Design*. Routledge. (pp. 145-181).
- Bauch, N., & Scott, E. E. (2012). The Los Angeles Urban Rangers: Actualizing Geographic Thought. *Cultural Geographies*, 19(3), 401–409.
- Kanouse, S. (2011). A Post-Naturalist Field Kit: Tools For The Embodied Exploration Of Social Ecologies". In S. Caquard, L. Vaughan, and W. Cartwright (Eds.), *Mapping Environmental Issues in the City: Arts and Cartography Cross Perspectives* (pp. 160–177). Berlin: Springer.