

## Senior Interdisciplinary Studio: **Urban Tokyo | Urban Typologies | Urban Design**



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### Instructor:

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### Preamble

**DESIGN:**  
*To create, fashion, execute, or construct according to a plan.  
To conceive and plan out in the mind; to have as a purpose; to devise for a specific function or end.  
To indicate with a distinctive mark, sign or name.  
To make a drawing, pattern or sketch.*  
Merriam-Webster's Collegiate Dictionary (10<sup>th</sup> Edition)

*"Major cities around the world today are caught up in intense and complex competition.  
The stakes in these processes of global inter-city interaction are extremely high."*  
Global Power City Index 2015, Institute for Urban Strategies - Mori Memorial Foundation

Architecture, Planning and Urban Design are powerful and limitless vehicles for realizing positive change in our world. The disciplines of Environmental Design (e.g., Architecture, Planning, Landscape Architecture, Urban Design, Interior Design, Industrial Design, etc.) are increasingly focusing attention on the capacity and capability afforded through interdisciplinary practice and integrated design processes. Without question architecture, planning and urban design are potent forces that need to be understood, developed and deployed in our efforts to heighten the quality of life in our communities.

The world is now more urban than rural, with significant implications for the design disciplines. Coupled to growing urban realms is our increasing awareness of climate change and its many implications. Cities and buildings stand as major contributors to such phenomenon. However, they also loom as tremendous instruments to change directions. Architecture, Planning and Urban Design hold fundamental places in our society. Architects, Planners and Urbanists have real obligations and opportunities at the present juncture. "Urban Tokyo | Urban Typologies | Urban Design" presents us with a lens through which pressing dilemmas can be critically considered and meaningfully explored. Political dialogue, social change, intercultural sharing and 'seeing through the eyes of the other' all present rich possibilities for contemporary development, professional advancement and international harmony. A major objective of the present studio is to explore urban conditions, analyze urban dimensions and synthesize urban responses that, while proving professionally competent and viable, also push our understanding concerning the potential of architecture, urban design & planning to make a difference to a world in need. The studio project presents a unique opportunity to explore how planning, urban design and

architecture can serve as potent vehicles to acknowledge, reflect and celebrate the identity and culture of place while concurrently providing opportunities for understanding more universal concepts and constructs.

The interdisciplinary studio, based in Asia, will intertwine cultural, spiritual, social and design experiences in the field with more time-honoured studio-type learning. Each week the class will be walking around the Tokyo metropolitan region, visiting projects, participating in events, working with local environmental design professionals, and critically considering the city, its districts and its buildings. A key goal is to take advantage of the 'city as laboratory' and to critically consider many aspects of architecture, urban design and planning to contribute to Tokyo's premier position as one of the planet's most intriguing, dynamic, pioneering, walk-able and liveable urban centers.

Studio projects will be conducted in small interdisciplinary teams. The studio will focus on a single project over our time in Tokyo and Hong Kong – namely "Urban Tokyo | Urban Typologies | Urban Design". In our six weeks in Asia we will move from an open exploration of city and region, to a critical analysis of space delineation & utilization, through to the conceptual development and delineation of urban responses (that encompass the street, the landscape, the site, and the building).

## Defining and Delineating "Urban Tokyo | Urban Typologies | Urban Design"

### **TYOLOGY**

*noun: typology; plural noun: typologies*

*\* a classification according to general type, especially in archaeology, psychology, or the social sciences.*

*\* study or analysis using typology.*

*\* the study and interpretation of types and symbols*

*"Appropriate solutions to some of our most daunting problems will arise through the concerted efforts, open dialogue, and collective wisdom of the wide array of stakeholders, professionals, politicians, decision makers, and citizens (both engaged and disenfranchised) who have the will and wherewithal to make a difference and to make the world safer, healthier, and better. It seems vital for us to critically examine, and question, our belief systems and their connections to the ways we define, refine, and realize progress". Sinclair, 2015, Cybernetics + Systems*

The Tokyo component of the Senior Interdisciplinary Studio in Fall 2016 considers the rich, complex and multifarious urban realm of Tokyo – the planet's largest urban settlement. Students, working in small interdisciplinary teams will be engaged in observation and study of the city's fabric, with an initial goal of gaining some familiarity and comfort with space and place. Following from this base overview, teams will be conducting more detailed analyses of selected areas of the metropolitan region, with a particular emphasis on districts and sites in proximity to major water ways and bodies (river, canal, lake, sea, etc.). Critical analyses, coupled with study of international precedents, will reveal some common features and design dimensions that characterize 'typologies'. Some typologies may reflect commonly accepted space/place types (e.g., streets, squares, parks, etc.) while others will chart new ground. The objective of this analytical component of the studio is to gain, as a broader cohort comprising all teams, a deeper understanding of approaches to urban design and development in the greater Tokyo area. Building from this shared understanding, individual teams will consider one or more interventions into the urban fabric, with a goal to synthesize, propose and delineate a conceptual urban design response. The intervention will not be the design of a building nor the shaping of a plan, but rather demands a more holistic, creative, comprehensive and integrated urban design proposal that considers figure and ground, solid & void, streets, landscapes + buildings, and space & place at an preliminary conceptual levels. The urban design responses should find a healthy balance of people + place, process + product, creativity + innovation, context + culture, integration + provocation, and, critically, viability + sustainability.

## Objectives

*"Emptiness does not merely imply simplicity of form, logical sophistication, and the like. Rather emptiness provides a space within which our imaginations can run free, vastly enriching our powers of perception and mutual comprehension."*  
Kenya Hara, 2008 (Shiro)

The emphasis of the Tokyo Studio is especially on the cultural, social and environmental (i.e. sustainability) potential of explorations and interventions of and in the urban fabric. The studio will explore the relationships between the public realm, architectural form, compelling landscapes, cultural identity and sense of place. The basic curricular objectives incorporate a deep and meaningful exploration and analysis of the complex fabric of

Tokyo as well as taking steps to develop one or more interventions that prove challenging, effectual, meaningful and appropriate. Consideration will be given to user needs and human dimensions, including environmental perception, symbolism and meaning, ergonomics and adaptability, cultural sensitivity and place-making.

This studio addresses planning, urban design and architectural aspirations and requirements in a spirit of interdisciplinary education and practice. Projects will be conducted in teams with all teams focused on similar problems, scales, processes and deliverables. The work of the studio will be contextualized within the greater goals of study abroad and professional education, with the balance of field/classroom activities front of mind.

## Requirements

The studio carefully considers pedagogical aims for both architecture and planning students. As such the deliverables for each phase of studio, and the associated reviews, will strike a necessary and valuable balance between disciplinary means, methods, processes and products. Teams will be working and learning together in a spirit of sharing, cooperation and common growth. The studio intentionally investigates the multifaceted and meaningful ethos of urban design that lies between planning and architecture yet proves critical to both. Specific objectives and deliverables will be given, at a later date, for each of the three phases of studio.

## Grading

Reviews will occur at the end of each assignment and grades will be given at each of those milestones. Grades will be cumulative through the semester, and will count according to time allotment for each assignment. Students are expected to meet all requirements for each assignment to receive a passing grade. In general grades will be based on the following (depending on the topic and the assignment): development (process) 30%, conclusion (product) 30%, presentation 30%, attendance and participation 10%.

## Grading Scale

Final grades will be reported as letter grades, with the final grade calculated according to the 4-point range.

Grade	Grade Point Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter
A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

## Notes:

Passing grades must be achieved on all assignments weighted over 30% of the total course assessment. A student who receives a "C<sup>+</sup>" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript.

## Schedule F.2016

### Weeks 1 – 2 Urban Tokyo: Exploration, Observation, Understanding & Inventory (studio based in Tokyo)

Week of September 12<sup>th</sup> | Friday September 16<sup>th</sup> – Urban Tokyo Review 1 (25% of the final grade Asia)

### Weeks 2 – 4 Urban Typologies: Research, Analyses, Definition & Delineation of Typologies (studio based in Tokyo)

Week of September 19<sup>th</sup> - Silver Week (National Holiday Period)

Week of September 26<sup>th</sup> | Friday September 30<sup>th</sup> – Urban Typologies Review (35% of the final grade Asia)

### Weeks 4 - 6 Urban Design: Intervention, Synthesis, Development & Communication (studio in Tokyo and Hong Kong)

Week of Oct 3-7 – Walk 21 Conference

Week of October 10<sup>th</sup> | Friday October 14<sup>th</sup> – Urban Design Review (40% of the final grade Asia)

*Notes: \*The studio phases intentionally + assertively overlap. The schedule is subject to change. All review dates are tentative.*

## Required Textbook:

LeGates, Richard T. + Stout, Frederic (Editors). (2016) *The City Reader*. (6th Edition). Urban Reader Series. Routledge: London, UK.

## Bibliography:

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- Bacon, Edmund N. (1974) *Design of Cities*. Penguin Books:New York.
- Bentley, Ian et al (1985) *Responsive Environments: A Manual for Designers*. London: Architectural Press.
- Biswas, Ramesh Kumar. (Editor) (2000) *Metropolis Now! Urban Cultures in Global Cities*. SpringerWein: New York.
- Brenner, Neil and Keil, Roger. (Editors). (2006) *The Global Cities Reader*. Urban Reader Series. Routledge: London, UK.
- Bridge, Gary and Watson, Sophie (Editors). (2010) *The Blackwell City Reader (2<sup>nd</sup> Edition)*. Wiley-Blackwell Publishing: West Sussex, UK.
- Brownell, Blaine. (2011) *Matter in the Floating World: Conversations with Leading Japanese Architects and Designers*. Princeton Architectural Press: New York.
- Calthorpe, Peter (1993). *The Next American Metropolis: Ecology, Community, and the American Dream*. Princeton Architectural Press: New York.
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- Ching, Francis DK. (2009) *Architectural Graphics* (5th edition). John Wiley: New York.
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- Crewe, Katherine and Forsyth, Ann. LandSCAPES: A Typology of Approaches to Landscape Architecture. In: *Landscape Journal* 22:1-03. Pages 37-53. 2003.
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- Dan, Norihiko. (Editor). (2008). *Architecture and Urbanism of Tokyo*. Garden City Publishing: Taipei, Taiwan.
- Duany, Andres and Elizabeth Plater-Zyberk (1991) *Towns and Town-Making Principles*. Rizzoli: New York.
- Gehl, Jan (1987) *Life Between Buildings: Using Public Space*. Van Nostrand Reinhold: New York.
- Hamnett, Stephen & Forbes, Dean (Editors) (2013). *Planning Asian Cities: Risks + Resilience*. Routledge: London, UK.
- Hein, Carola, Diefendorf, Jeffrey M, and Ishida, Yorifusa (Ed). (2003) *Rebuilding Urban Japan After 1945*. Palgrave Macmillan: Hampshire UK.
- Hough, Michael (1994) *Cities and Natural Process*. Routledge: London, UK.

Howard, Ebenezer (1902, reprinted 1965 and others) *Garden Cities of Tomorrow*. Faber: London.

Isozaki, Arata. (2011). *Japan-ness in Architecture*. MIT Press: Cambridge, MA.

Jacobs, Alan B. (1993) *Great Streets*. MIT Press: Cambridge, MA.

Jacobs, Jane (1961) *The Death and Life of Great American Cities*. Random House: New York.

Jencks, Charles and Karl Kropf (eds.) (1997) *Theories/Manifestoes of Contemporary Architecture* Academy Editions

Jonas, Marieluise and Rahmann, Heike. (2014). *Tokyo Void: Possibilities in Absence*. Jovis: Berlin, DE.

Knox, Paul L. (2011) *Cities and Design: Critical Introductions to Urbanism and the City*. Routledge: New York.

Koolhaas, Rem and Obrist, Hans Ulrich. (2001) *Project Japan: Metabolism Talks*. Taschen: Koln.

Lahoud, Adrian, Rice, Charles and Burke, Anthony (Editors). "Post-Traumatic Urbanism". *Architectural Design*. September/October 2010. Profile No. 207. John Wiley & Sons: West Sussex, UK.

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Sandalack, Beverly A. and Uribe, Francisco G. Alaniz. Open Space Typology as a Framework for Design of the Public Realm. [http://www.ucalgary.ca/urbanlab/files/urbanlab/Typology%20of%20Public%20Space\\_Sandalack-Urbe.pdf](http://www.ucalgary.ca/urbanlab/files/urbanlab/Typology%20of%20Public%20Space_Sandalack-Urbe.pdf)

Sinclair, Brian R. Culture, Context, and the Pursuit of Sustainability: Contemplating Problems, Parameters, and Possibilities in an Increasingly Complex World. In: *Planning for Higher Education*, Ann Arbor: Oct.-Dec. 2009. 38-1, pp. 6-22.

Sinclair, Brian R. Devising Design: Agility, Aptness, Equilibrium, Imperfection". Pp 41-58. In: *Building Dynamics: Exploring Architecture of Change* (Editors: B. Kolarevic + V. Parlac). Routledge: London, 2015.

Sinclair, Brian R. "Integration | Innovation | Inclusion: Values, Variables and the Design of Human Environments". *Cybernetics and Systems: An International Journal*, 46:6-7, pp 554-579, 2015.

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Turabian, Kate (1982) *A Manual for Writers of Term Papers, Theses, Dissertations*. Heinemann: London, UK.

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Waldheim, Charles (2006) *The Landscape Urbanism Reader*. Princeton Architectural Press: New York.

White, Edward T. (1983) *Site Analysis*. Architectural Media Ltd: Tucson, AZ.

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Zeisel, John (1984) *Inquiry by Design: Tools for Environment-Behaviour Research*. Cambridge University Press.

## Important Notes

1. Written work, term assignments and other course related work may only be submitted by e-mail if prior permission to do so has been obtained from the course instructor.
2. It is the student's responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodation and have not registered with the Disability Resource Centre, please contact their office at 220-8237. (<http://www.ucalgary.ca/drc/node/46>) Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. You are also required to discuss your needs with your instructor no later than fourteen (14) days after the start of this course.
3. Plagiarism - Plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's

own in an examination or test),(b) parts of the work are taken from another source without reference to the original author,(c) the whole work (e.g., an essay) is copied from another source, and/or,(d) a student submits or presents work in one course which has also been submitted in another course(although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. It is recognized that clause (d) does not prevent a graduate student incorporating work previously done by him or her in a thesis. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.

4. Information regarding the Freedom of Information and Protection of Privacy Act (<http://www.ucalgary.ca/secretariat/privacy>) and how this impacts the receipt and delivery of course material
5. Emergency Evacuation/Assembly Points (<http://www.ucalgary.ca/emergencyplan/assemblypoints>)
6. Safewalk information (<http://www.ucalgary.ca/security/safewalk>)
7. Contact Info for: Student Union (<http://www.su.ucalgary.ca/page/affordability-accessibility/su-structure/contact-info>); Graduate Student representative( <http://www.ucalgary.ca/gsa/>) and Student Ombudsman's Office (<http://www.su.ucalgary.ca/page/quality-education/academic-services/student-rights>).

**Special Budgetary Requirements – please include these in the course outline.**

Special budgetary requirements are limited to the optional purchase of course readings and, in specific courses, mandatory supplementary fees to cover certain expenditures, such as field trips. Mandatory supplementary fees must be approved by the University prior to implementation.

**Optional:**

For certain courses students may be given the option of purchasing course readings. In these cases the cost of the reading package should be stated in the course outline. When course readings are available for purchase, a minimum of two copies of the readings must be made available at the EVDS Reception.

**Mandatory:** The University has approved supplemental fees for the following courses:

**2015/2016 SUPPLEMENTARY COURSE FEES**

ARST 484/EVDA 580 - Studio I Design Thinking	\$100.00
ARST 444/EVDA 582 - Studio II in Architecture	\$100.00
EVDA 682.02 – Intermediate Studio	\$100.00
EVDA 682.04 - Comprehensive Arch. Studio	\$100.00
EVDA 782 - Senior Arch. Studio (all sections)	\$100.00
EVDS 623 – Regional Planning Studio	\$90.00
EVDS 626 – Landscape Planning and Ecological Design	\$100.00

**Contact & Office Information**

Dr. Brian R. Sinclair | [brian.sinclair@ucalgary.ca](mailto:brian.sinclair@ucalgary.ca) Please contact instructor with questions/concerns. Meetings by appointment.

*“At some point architecture lost its mission to change society. It is largely because architecture has become a tool of capital. But I believe that, limited as it may be, architecture still has a power to propose something to society, or has some role to play in society.” Toyo Ito, 2012 (Forces of Nature)*



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