

The City & The City

Note to the Reader

We would like to take this opportunity to express our sincere appreciation to Professor Roger Connah and Teaching Associate Jesse Rafeiro for sharing their knowledge, experience, and expertise to guide us in the right direction throughout an unprecedented semester.

Roger and Jesse directed everyone in ways that challenged the paradigm for design, conception and communication, teaching students the value of exercises that deeply contextualize in order to create pragmatic and poetic architecture. The results exceeded our expectations and stand as unique examples of progressive and compelling compositions. Not only did this studio session turn our strides into leaps as emerging designers, but it will forever be memorable as a truly enjoyable, inspiring, and inclusive experience to all of our creative minds.

Instructor

Roger Connah

Teaching Associate

Jesse Rafeiro

Students

Stephanie Alkhoury
Rachael Boudreau
Frédéric Darbouze
Riya Garg
Yingyi Liao
Xuanchi Nie
Rory Peckham
Damiano Perrella
Grace Sample
Alex Saucier
Asmi Sharma
Sam Shen
Hadi Siddiqu
Dan Vu

Final Review Critics

Thushara Avani
Meenakshi Dubey

The City & The City: Studio Report

Winter 2021
Produced by the students
For our amazing instructors



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Site 2

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Frederic Darbouze
- 4 **Monsoon Mandala**
Riya Garg
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Grace Sample
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Dan Vu

Site i - Beach Front

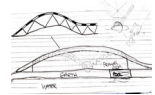
The Beach Site is an expansive swatch of urban land that boasts the convenience and proximity of a civic setting while capitalizing on its direct relationship to India's South-Western Coast. Located at the intersection of Beach Road and Red Cross Road, this site faces Kozhikode Beach and the Arabian Sea. This plot sits amongst a mosaic of institutional buildings such as hospitals, various schools, religious buildings, and athletic fields, as well as commercial buildings including restaurants and stores, and finally private buildings like residential towers, and single family homes. Notably, this space offers great potential for cultural celebration through open architecture of all forms.



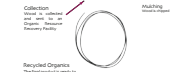
Kerala's Serenityum

Serenityum is organically designed to connect diversity and differences, to equality from various backgrounds together, while creating a Zen design to source mental clarity and spiritual connection amongst the community with landscape and God. The project's concept evolved from the structural fluidity of sound waves and the simple act of 'listening' and 'feeling' the force; the force of the ocean waves. The overall structural shape is adopted from the sound of the Calicut waters. Therefore, to prolong its naturalism and to preserve the projects goal of revealing and embracing its authentic and honesty to materiality, local materials like bamboo are used entirely, from its walls up enhancing the ambience of the oasis. The structure longs to be a safe haven for members of the Kozhikode community.

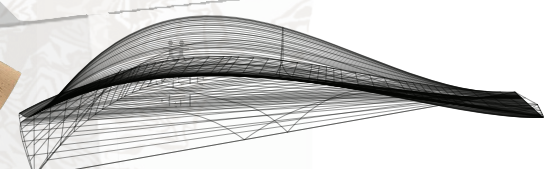
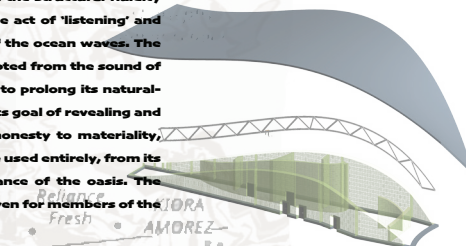
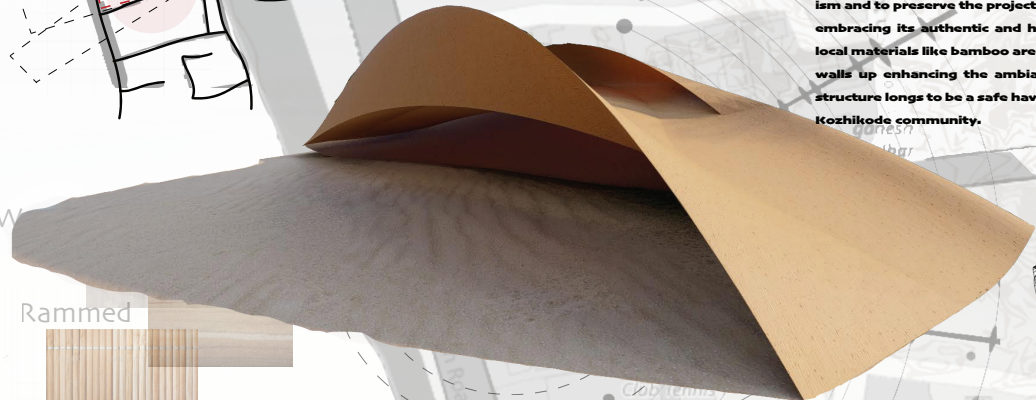
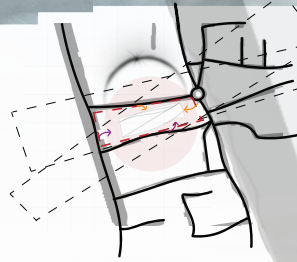
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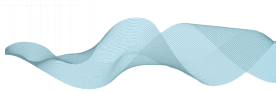
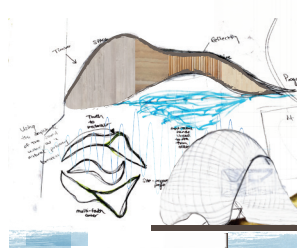
Repurposed wood and waste steel used in overall structural materiality.



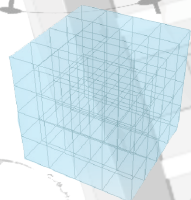
Recharging ground water with harvested rain water to prevent water scarcity.



Laminated Timber



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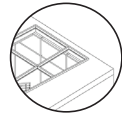
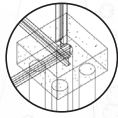
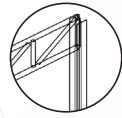
Truth to material

MODULES

meditative sands lined to unite from ocean

multi-faith center





"CALICUT THE CITY OF TRUTH REVISITED" (M.G.S. Narayanan)

"It should be remembered" writes Sardar K.M. Panikkar, "that the project of a voyage to India round the cape did in no sense originate with Vasco da Gama."

He had in fact nothing to do with the conception or the planning of the project. Moreover, India was in no sense a terra incognita. It was in close contact with Europe through the Venetians and the Moors. Besides, the seafaring people on the coast of Africa, consisting mainly of Arabian settlers, knew the routes and the winds, and da Gama had the help of competent Indian pilots supplied to him by the king of Melinde. There is nothing in Vasco da Gama's discovery which entitles him to the claim of a great explorer or navigator.

His glory is based entirely on the historical results that followed, for which he was hardly responsible."



ARCHITECTURE 11-7

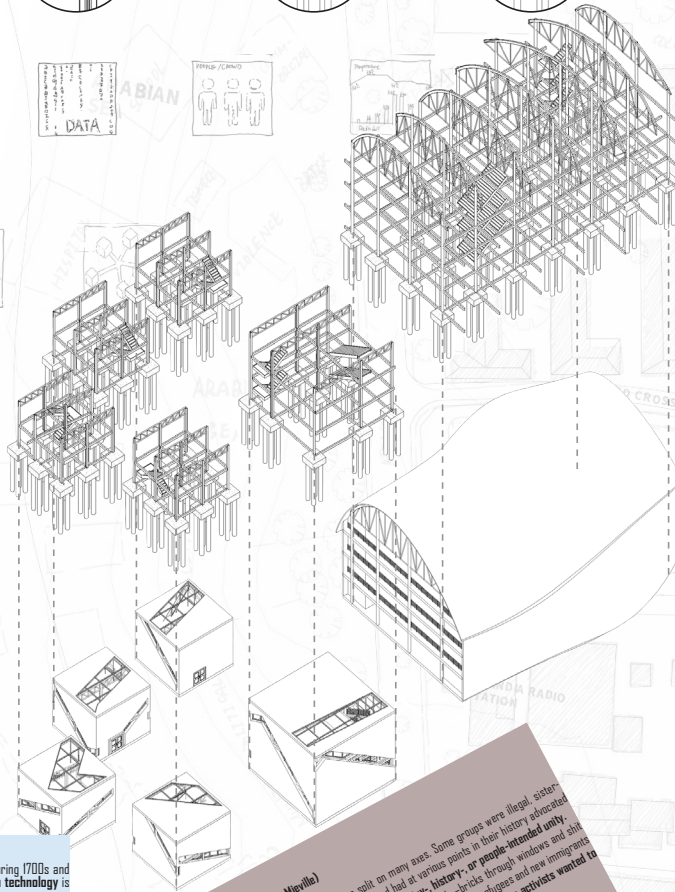
Human productivity has been significantly improved by the First and the Second Industrial Revolution during 1700s and 1800s. However, it does not mean that the development stopped by the 1900s, on the contrary, the modern technology is developing rapidly, the science and high technology will bring human civilization to the next ladder in the future.

India, a Cyberpunk country, that can combine the high-tech (Bangalore, the India Silicon Valley) and low-life perfectly, the technology development of India is even much ahead of some western developed countries.

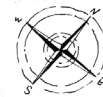
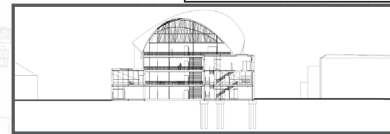
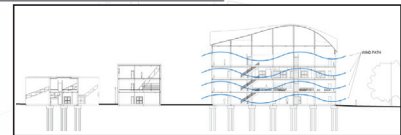
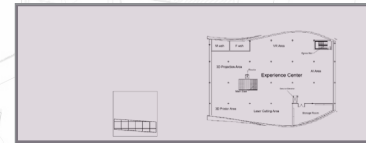
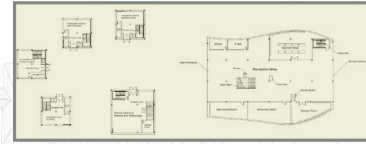
In this circumstance, I decided to build a science and technology center, providing opportunities for normal adults and children that cannot get touched with qualified education resources to experience the high-tech equipment and learn the theoretical knowledge.

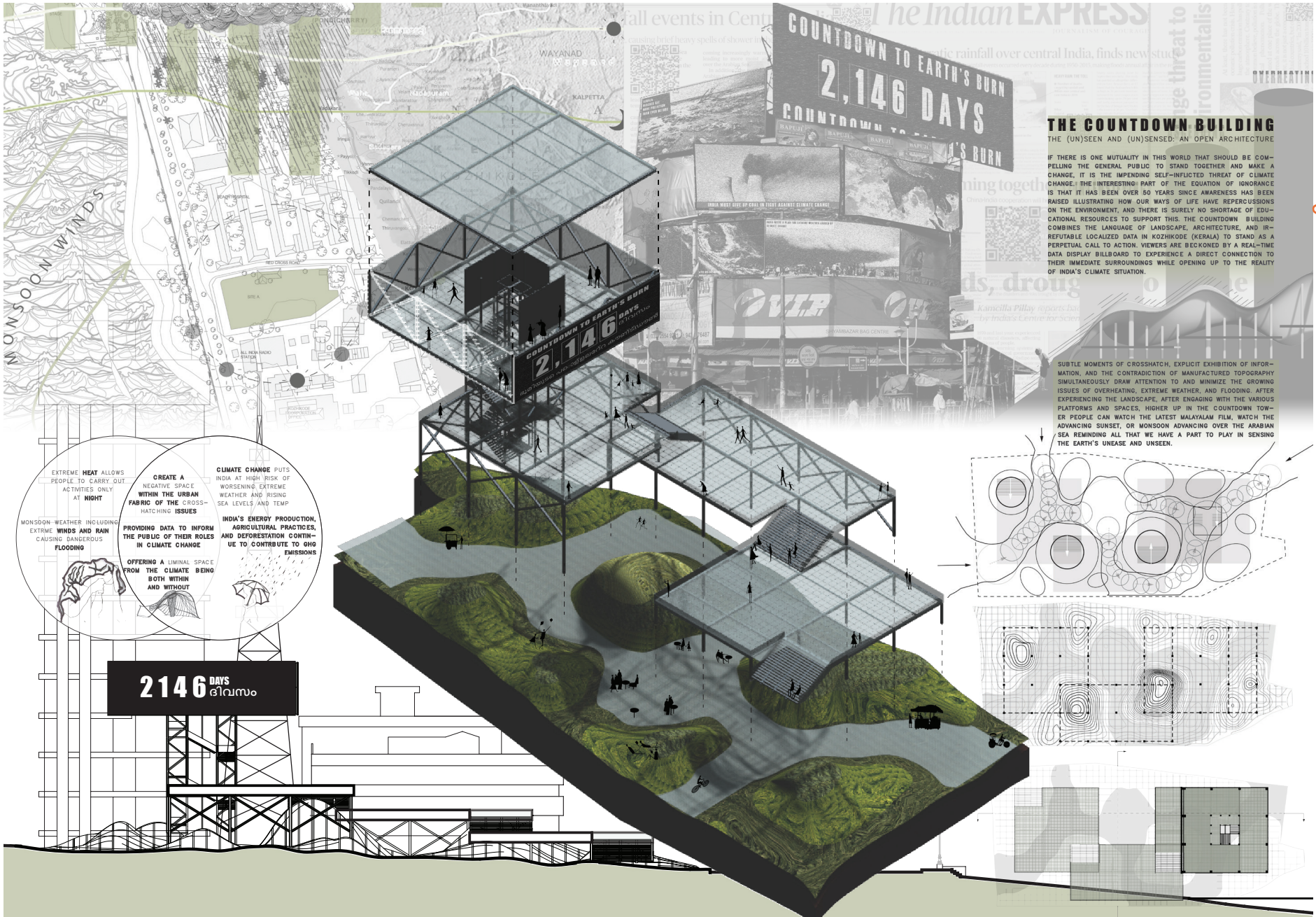
The representative of the technology can be various. I chose the data set, and the data cubes as the visualized form, also combined the dice rolling idea into the whole architectural complex, to represent the uncertainty of human future.

Also, due to the hot and shiny local climate of Calicut, the day time is not suitable for people to come out for activities. I designed my building as a mainly night-time building during 11pm to 7am, with enough lighting and interesting band window, during the day time people can use the site as a public park, the building will still be open during the day, people can either enjoy the out door air, or the inside equipment, however, there will be more activities at night, as lighting show, 3D lighting visualization, invention competition.



THE CITY & THE CITY" (China Miyoshi)
In typical political climate, unionists were split on many axes. Some groups were illegal. Sister organizations in both Bechal and U. Dana. The banned had at various points in their history advocated the use of violence to bring the cities to their feet. history, history, or people intended only. Some had, mostly cash-handled, targeted nationalist intellectuals—pride through windows and site through doors. They had been accused of further propagating among refugees and new immigrants with limited expertise at seeing and unseeing, at being in one particular city. The activists wanted to wipe such urban uncertainty.





fall events in Cent...
causing brief heavy spells of shower...
...rainfall over central India, finds new stud...
...ge threat to...
...ronmentals...
...OVERHEATING...

the Indian EXPRESS
COUNTDOWN TO EARTH'S BURN
2,146 DAYS
COUNTDOWN TO EARTH'S BURN

THE COUNTDOWN BUILDING
THE (UN)SEEN AND (UN)SENSED: AN OPEN ARCHITECTURE

IF THERE IS ONE MUTUALITY IN THIS WORLD THAT SHOULD BE COMPELLING THE GENERAL PUBLIC TO STAND TOGETHER AND MAKE A CHANGE, IT IS THE IMPENDING SELF-INFLICTED THREAT OF CLIMATE CHANGE. THE INTERESTING PART OF THE EQUATION OF IGNORANCE IS THAT IT HAS BEEN OVER 50 YEARS SINCE AWARENESS HAS BEEN RAISED ILLUSTRATING HOW OUR WAYS OF LIFE HAVE REPERCUSSIONS ON THE ENVIRONMENT, AND THERE IS SURELY NO SHORTAGE OF EDUCATIONAL RESOURCES TO SUPPORT THIS. THE COUNTDOWN BUILDING COMBINES THE LANGUAGE OF LANDSCAPE, ARCHITECTURE, AND REFLECTABLE LOCALIZED DATA IN KOZHIKODE (KERALA) TO STAND AS A PERPETUAL CALL TO ACTION. VIEWERS ARE BECKONED BY A REAL-TIME DATA DISPLAY BILLBOARD TO EXPERIENCE A DIRECT CONNECTION TO THEIR IMMEDIATE SURROUNDINGS WHILE OPENING UP TO THE REALITY OF INDIA'S CLIMATE SITUATION.

SUBTLE MOMENTS OF CROSSHATCH, EXPLICIT EXHIBITION OF INFORMATION, AND THE CONTRADICTION OF MANUFACTURED TOPOGRAPHY SIMULTANEOUSLY DRAW ATTENTION TO AND MINIMIZE THE GROWING ISSUES OF OVERHEATING, EXTREME WEATHER, AND FLOODING AFTER EXPERIENCING THE LANDSCAPE, AFTER ENGAGING WITH THE VARIOUS PLATFORMS AND SPACES, HIGHER UP IN THE COUNTDOWN TOWER PEOPLE CAN WATCH THE LATEST MALAYALAM FILM, WATCH THE ADVANCING SUNSET, OR MONSOON ADVANCING OVER THE ARABIAN SEA REMINDING ALL THAT WE HAVE A PART TO PLAY IN SENSING THE EARTH'S UNEASE AND UNSEEN.

EXTREME HEAT ALLOWS PEOPLE TO CARRY OUT ACTIVITIES ONLY AT NIGHT

CREATE A NEGATIVE SPACE WITHIN THE URBAN FABRIC OF THE CROSS-HATCHING ISSUES

CLIMATE CHANGE PUTS INDIA AT HIGH RISK OF WORSENING EXTREME WEATHER AND RISING SEA LEVELS AND TEMP

INDIA'S ENERGY PRODUCTION, AGRICULTURAL PRACTICES, AND DEFORESTATION CONTINUE TO CONTRIBUTE TO GHG EMISSIONS

MONSOON WEATHER INCLUDING EXTREME WINDS AND RAIN CAUSING DANGEROUS FLOODING

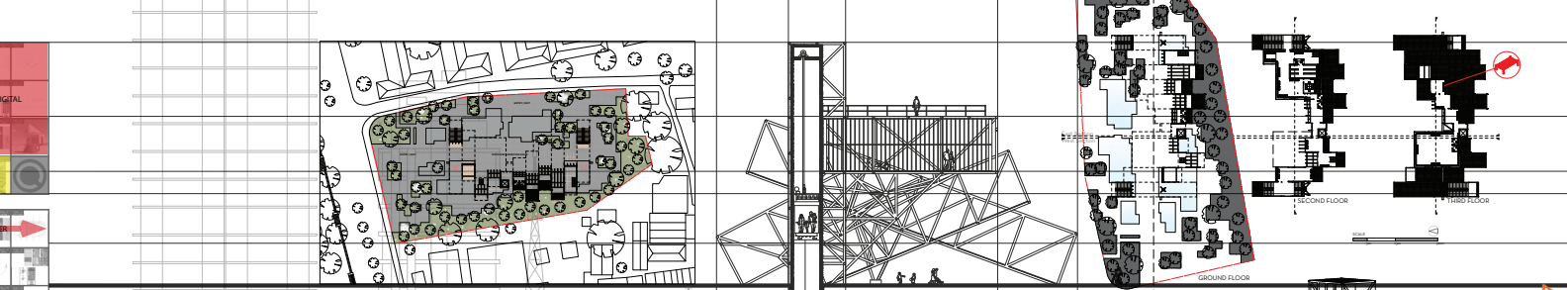
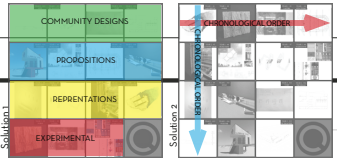
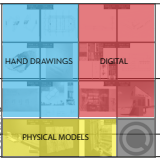
PROVIDING DATA TO INFORM THE PUBLIC OF THEIR ROLES IN CLIMATE CHANGE

OFFERING A LIMINAL SPACE FROM THE CLIMATE BEING BOTH WITHIN AND WITHOUT

2146 DAYS
2146 ദിവസം

Pieces are locked in; they can't be missed nor lost. The pieces are meant to be pushed around until a pattern is complete. Only one piece can move at a time, by sliding it to the empty spot. The number on each piece tells where in the puzzle it belongs chronologically. For this solution, the piece marked 1 should be in the upper left corner of the slide puzzle.

More than 21 trillion possible combinations for solving the numbers 1-12. In addition to finding the numbers consecutively, there are a few pattern challenges you can try to solve. Below are patterns to solve or find some of your own!



THE ENIGMA BUILDING

The Maritime Museum Kozhikode

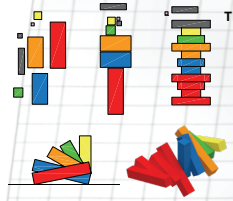
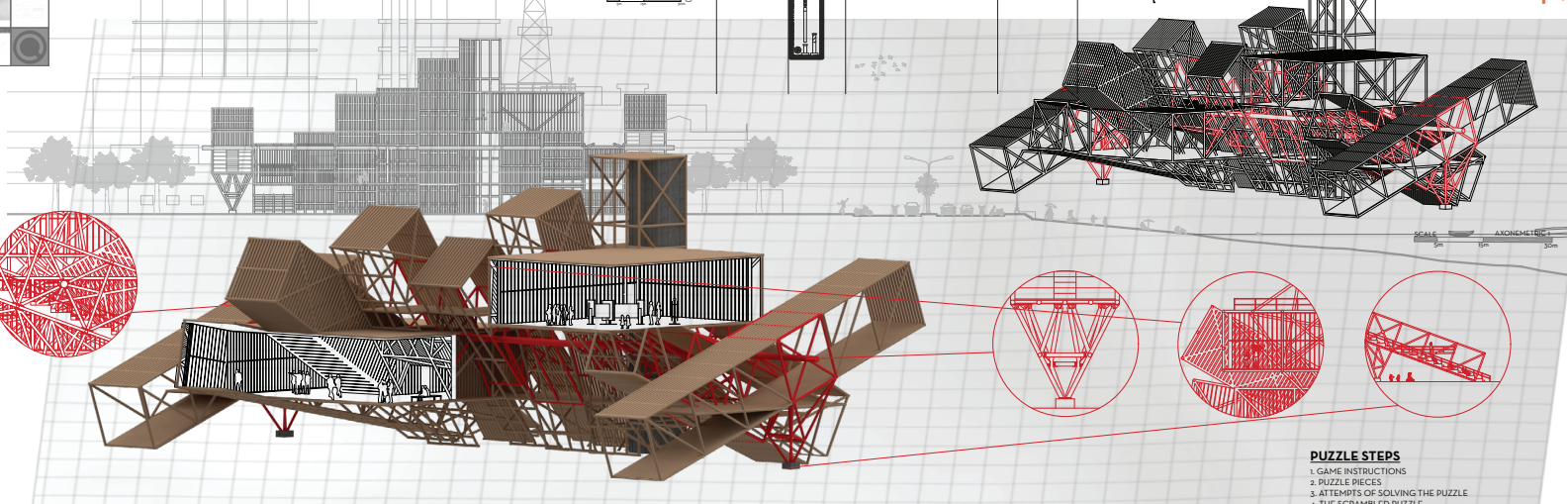
The Enigma Building echoes the long maritime history of trading and ship construction of Kozhikode by exposing the puzzling issue of the built form. Located across from the Kozhikode beach, on a large piece of unoccupied land, it provides exhibits and public spaces for locals and tourists. The "puzzling" structure is open-ended but provides shade in the hot Indian climate; a bamboo and teak structure takes shape as long rectangular forms which have undergone rotational movement, much like a rubric cube. The building hints at material and structural elements from the teak ships built in the past and which are also still built nearby. A single steel beam runs through the middle of the building and supports the structure from both ends. One can travel through the building as it opens up to the street, allowing one to pass without coming to a stop. The museum's exhibits are located both in the interior and the exterior, creating a connection between the two. The building embraces its location as the program embodies the historical heritage and creates vantage points for views of the beach.



THE NARRATIVE PUZZLE



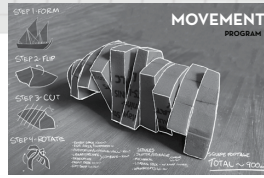
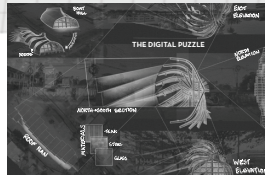
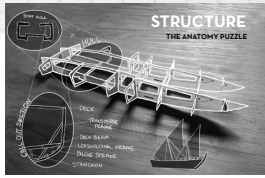
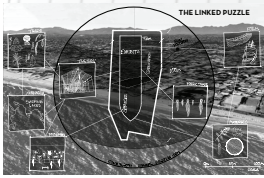
THE DRIVING PUZZLE



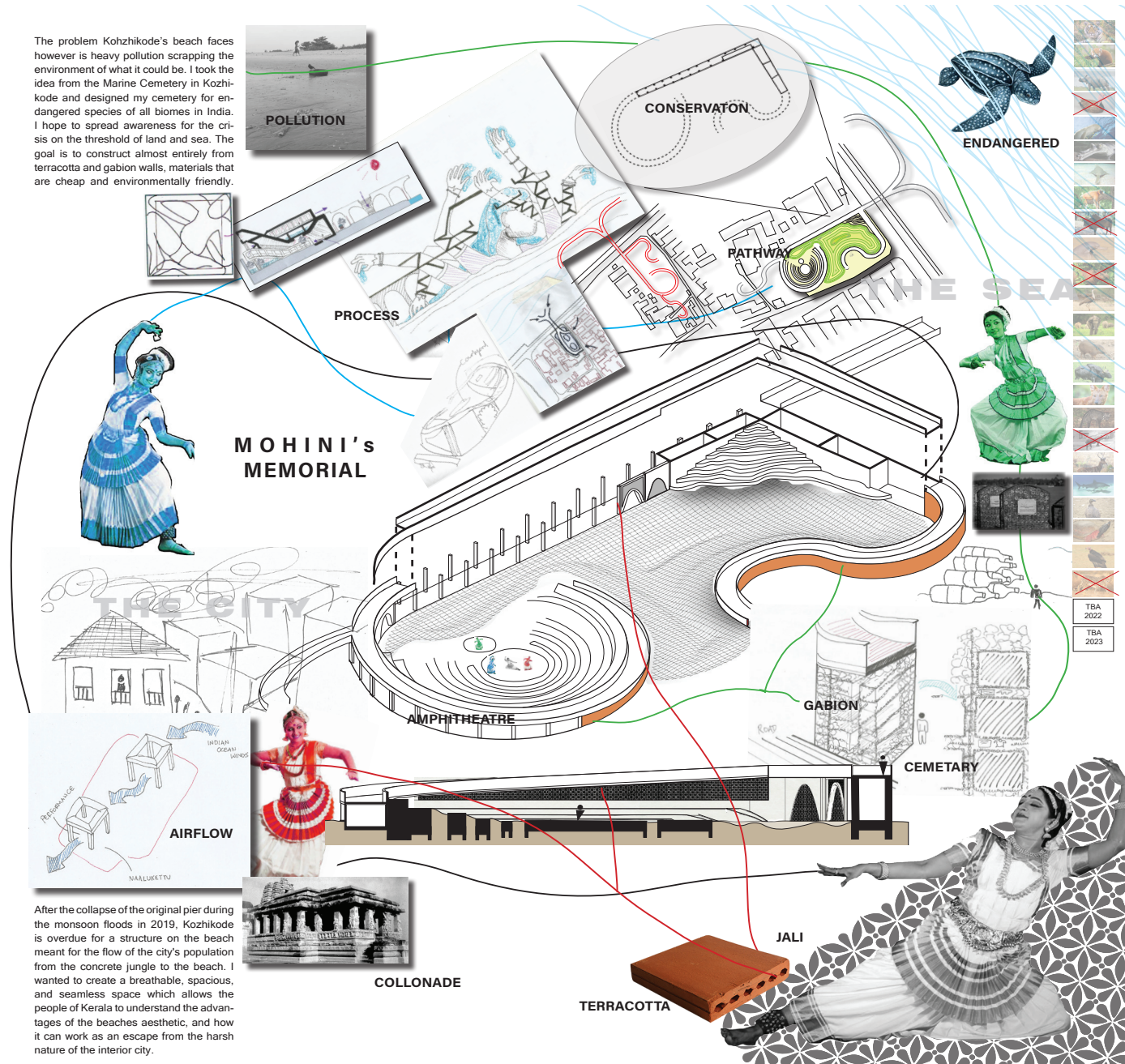
- THE SCRAMBLED PUZZLE**
- 300x400m² EXHIBIT SPACE
 - 200m² LISTENING HALL
 - 200m² LIBRARY
 - 25m² GIFT SHOP
 - 4m² RECEPTION
 - 36m² WASHROOMS
 - 77m² SERVICES
 - TEAK WOOD
 - BAMBOO

- PUZZLE STEPS**
1. GAME INSTRUCTIONS
 2. PUZZLE PIECES
 3. ATTEMPTS OF SOLVING THE PUZZLE
 4. THE SCRAMBLED PUZZLE
 6. STRUCTURAL PUZZLE
 7. PLANS
 8. SECTIONS • ELEVATIONS
 9. THE BUILDING ON SITE
 10. THE ENIGMA BUILDING

E M U S E U M T R
 P D Y R T J N Z F
 U D O N O E Q L Y
 Z T Y K M T I Y T
 Z B R E I P A A Y
 L M V A P H O T T
 E O R E D B Z E E
 M Z D X M E A O R
 D T M M M K V K K



The problem Kozhikode's beach faces however is heavy pollution scrapping the environment of what it could be. I took the idea from the Marine Cemetery in Kozhikode and designed my cemetery for endangered species of all biomes in India. I hope to spread awareness for the crisis on the threshold of land and sea. The goal is to construct almost entirely from terracotta and gabion walls, materials that are cheap and environmentally friendly.



MOHINI'S MEMORIAL

After the collapse of the original pier during the monsoon floods in 2019, Kozhikode is overdue for a structure on the beach meant for the flow of the city's population from the concrete jungle to the beach. I wanted to create a breathable, spacious, and seamless space which allows the people of Kerala to understand the advantages of the beaches aesthetic, and how it can work as an escape from the harsh nature of the interior city.

An aerial photograph of a densely packed urban area in Kozhikode, India. The image shows a complex network of narrow streets and numerous small buildings. A large, irregular blue polygon is overlaid on the right side of the image, highlighting a specific site. The text on the left provides context for this site.

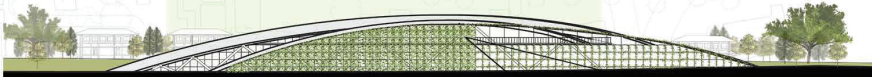
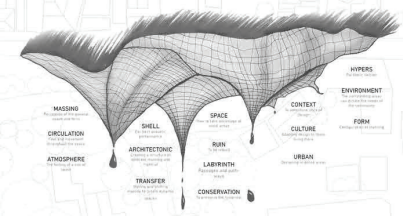
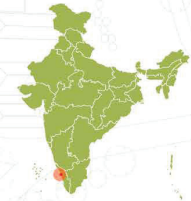
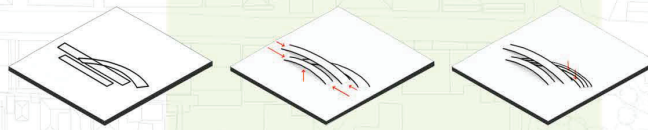
Site ii: The City & The City Inner City

Situated in the inner-city of Kozhikode, India, the site is located two blocks from the main commercial thoroughways, Big Bazaar Road and Palayam Road. It is also a ten-minute walk to the Kozhikode Railway Station, and a 20-minute walk to the beach. The site is on 4,000m² of land and close adjacencies including: mosques, temples, institutions and dwellings, aiding in the creation of the vernacular. The location is in close proximity to essentials, while offering all the conveniences the city has to offer within the quasi-solitudes of a tightly knit community. The proposed new civic architecture will act as a communal space giving the residents and the city a new 'urban living room'.

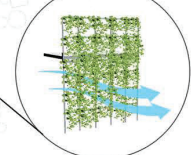
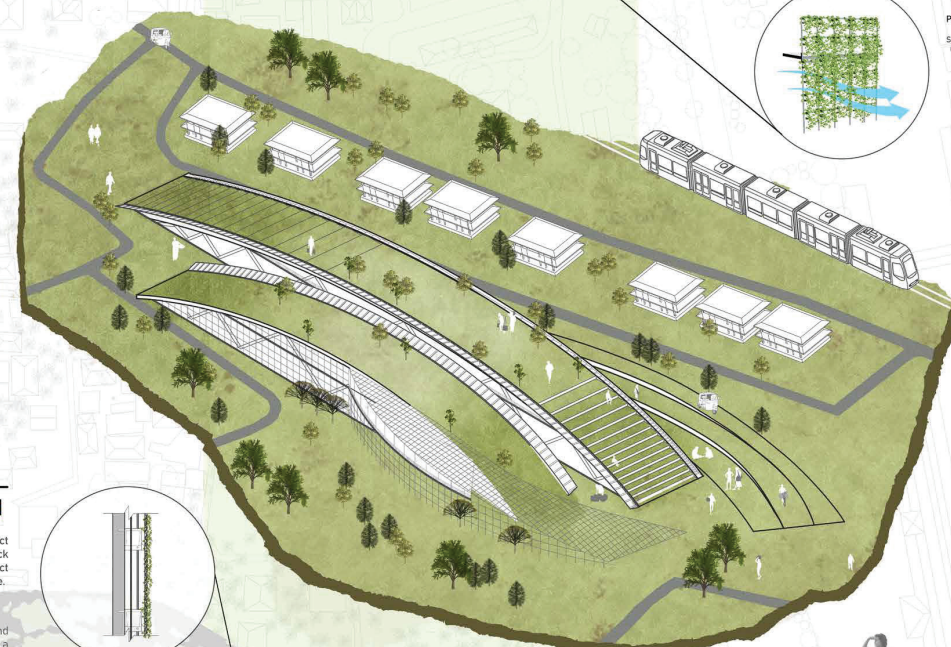
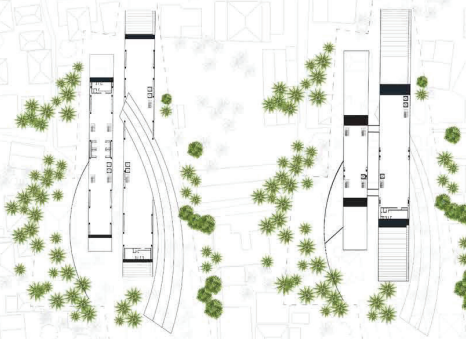
FROM THE CITY TO THE FOREST

The Inner Landscape and Community Gardens

An inner landscape in the city of Kozhikode offers open exchange, small trade, and agricultural life and serves as a community market for food and small business purchases. The structure will emerge from the landscape as it appears to fold out from the ground in order to produce an "open architecture". This creates an inviting space for people passing through to engage and experience the architecture as the building becomes an environment which will fit seamlessly as it rises up slowly from the either entry to the site. Intended to be as green as possible with roof space offering passage and external gardens the environment takes advantage of the tropical conditions, the community will be invited to dress and garden the space as they think fit in this city. Opening up various exchange and small trade spaces, using in-city agricultural activities as a mini-food market, this inner landscape will develop eco-friendly aspects including rain collection, re-cycling systems supporting the green walls.



The concept of open architecture is depicted throughout the design and circulation of the building. However the materiality and structure is what truly allows for an open feel to the building. Using a steel, mesh frame wall will allow for proper air flow while the green life growing on it will provide cool shading in India's warm climate.



PLANTS TO BE GROWN ON GREEN WALL AND ROOF SUSTAINABLE TO EXTREMELY WARM CLIMATES AND HEAVY RAIN FALL



Chinese Evergreen



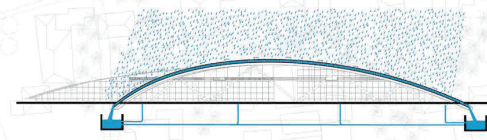
Lucky Bamboo



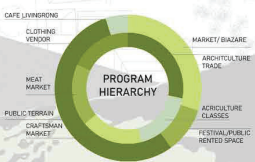
Grape Ivy



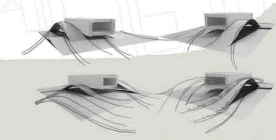
Verity of Ferns



Lining the centre of two main ramps is a glass and steel frame canopy that is designed to direct excessive rainfall down the edge of the ramp into a collection system which is then filter back up to be distributed to the green walls and central pumping. This was designed to direct Calicut's heavy rain fall away from the interior spaces while providing a sustainably run space.

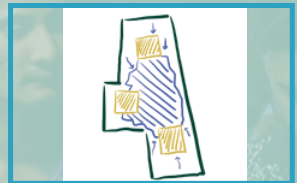
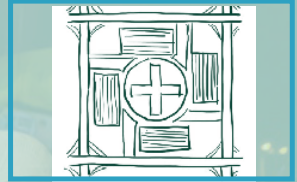
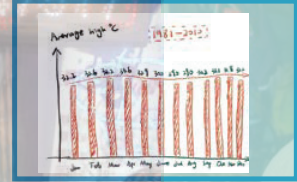
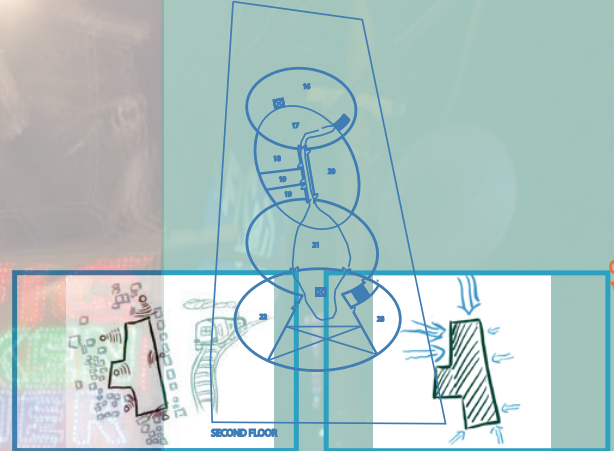
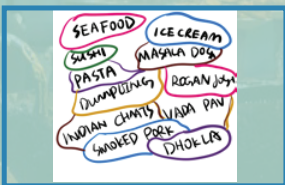
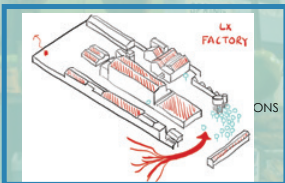
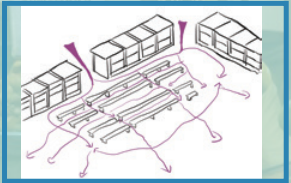
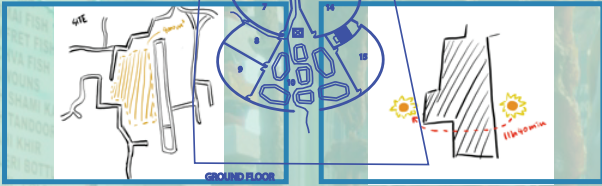


The program is designed to engage and enliven the community by providing a central market hub. The architecture will allow for small business, individual, craftsman and farmers to provide their personal service to their community. Personalized classes and lessons will be held on the "second floor" for those interested in agriculture. The used market space, at night can transform into a rented venue parties and large events.



This early development started with a simple massing to help dictate the ramping effect of the landscape. Beginning with two simple ramps which then span out, increasing the width of the entrance ways. The ramps then folded into smaller stepped ramps. Finally, beginning to weave under one another.

Located in the inner city of Kozhikode, CHAAT TIME is not only a culinary school but also a great communicated space for international gastronomic culture. The geometric market space on the ground level is created for local vendors to offer their products such as spices, traditional Indian snacks and agricultural produce. The restaurant on the upper level is a semi-open space constructed by bamboo, allowing more ventilation in the consistent hot weather. There are well-equipped classrooms that cover comprehensive



SECTIONS

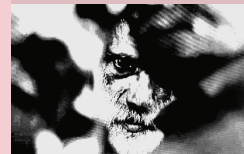
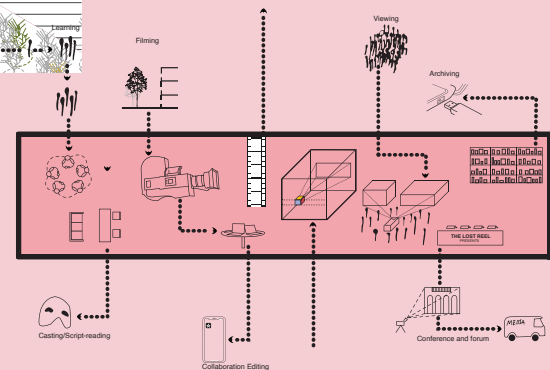
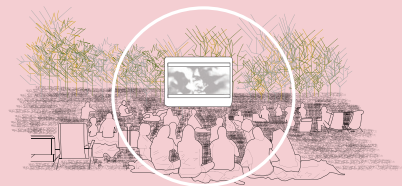
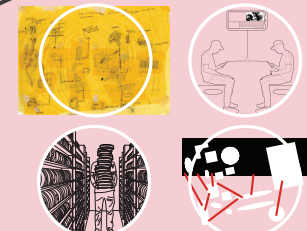
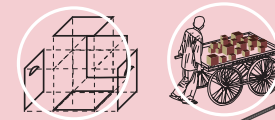
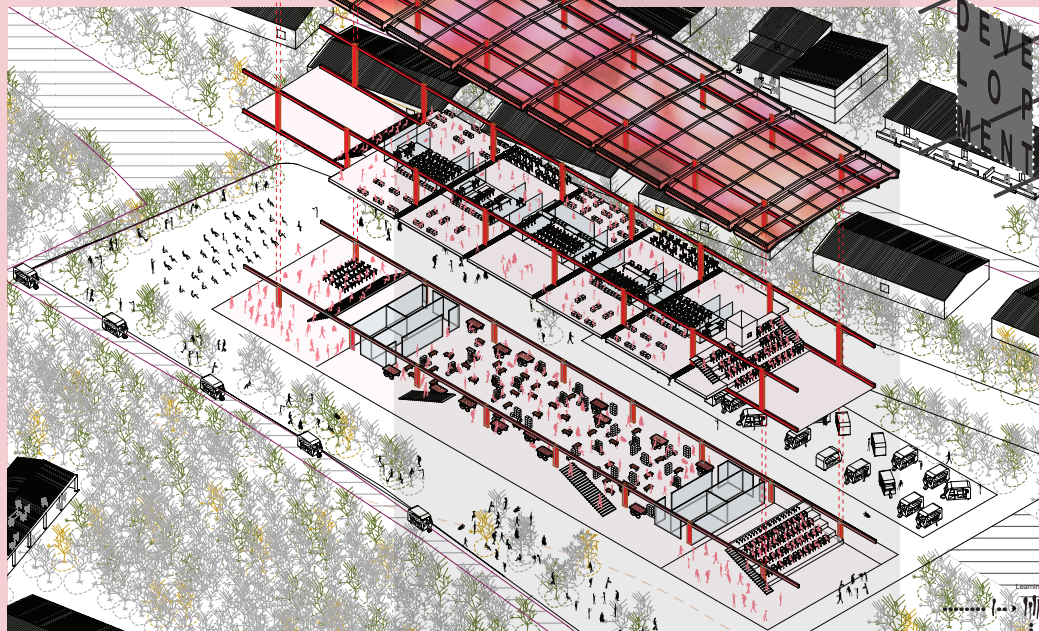
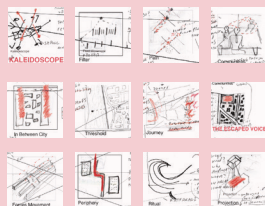




ARCHIPELIC CENTRE FOR VISUAL COMMUNICATIONS

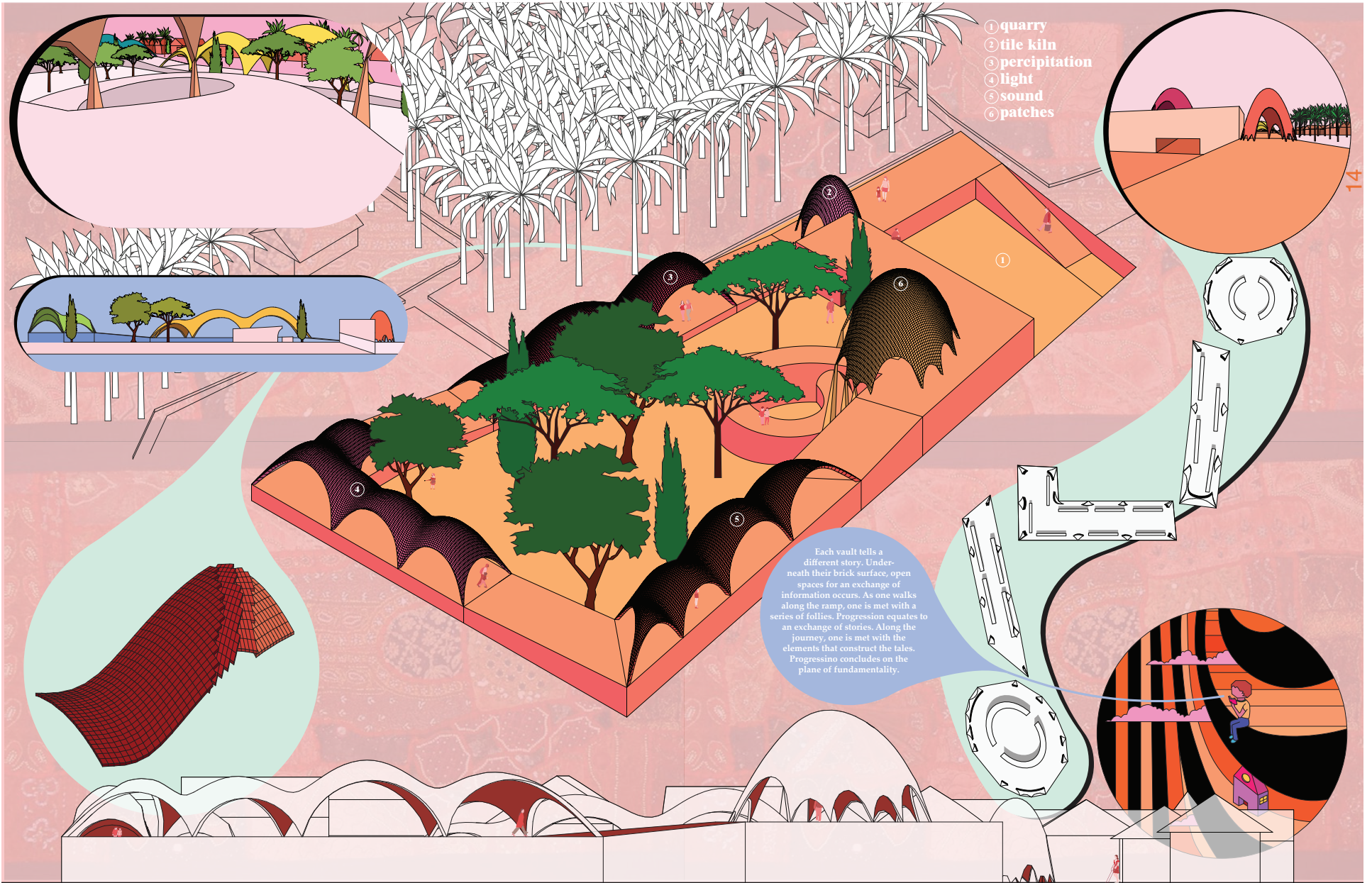
"The way to heaven is the same for all" – St Thomas More.

Film is merely a metaphor for an archipelago of people with one common element – viewing this medium. The question then becomes how to facilitate this unknown group of people? Up until the advent of the smartphone, creating any film was an expensive and complex venture. However, these days films can be made by anyone. The Archipellic Centre constructs an environment for a new generation promoting fluid interaction between the viewer, the filmmaker, and market vendors, thus creating an enfilade of learning, creating, storytelling and viewing. **THE LOST REEL - FOUND (SYNOPSIS)**



The Centre is not in the city, but of 'the city and the city'. Located in the heart of Kozhikode/Calicut, India the Centre is as non-contextual as possible, creating a suggested architectural superstructure, open to appropriation. Films are also non-contextual because they can be viewed and shot in any location. The combination of appropriation and film make the Centre as contextual as possible.

This Centre is dedicated to the people – no matter their social class or financial status – and is achieved through the careful selection of the program (substructure), and arrangement of the architecture (superstructure).



- ① quarry
- ② tile kiln
- ③ precipitation
- ④ light
- ⑤ sound
- ⑥ patches

Each vault tells a different story. Underneath their brick surface, open spaces for an exchange of information occurs. As one walks along the ramp, one is met with a series of follies. Progression equates to an exchange of stories. Along the journey, one is met with the elements that construct the tales. Progressino concludes on the plane of fundamentality.

Threadquarters responds to the uniqueness of the city of Calicut/Kozhikode by offering new working spaces of, by and for the locals concurrently enhancing their local economy.

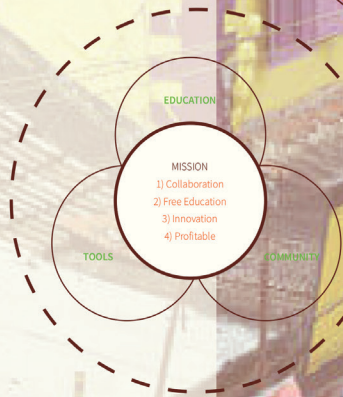
THREADQUARTERS

- 1) Training
- 2) Outreach
- 3) Recognition
- 4) Socialization
- 5) Tool Access



INCREASING AMOUNT OF KNOWLEDGE

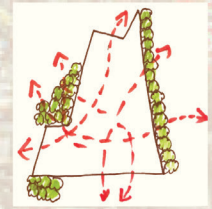
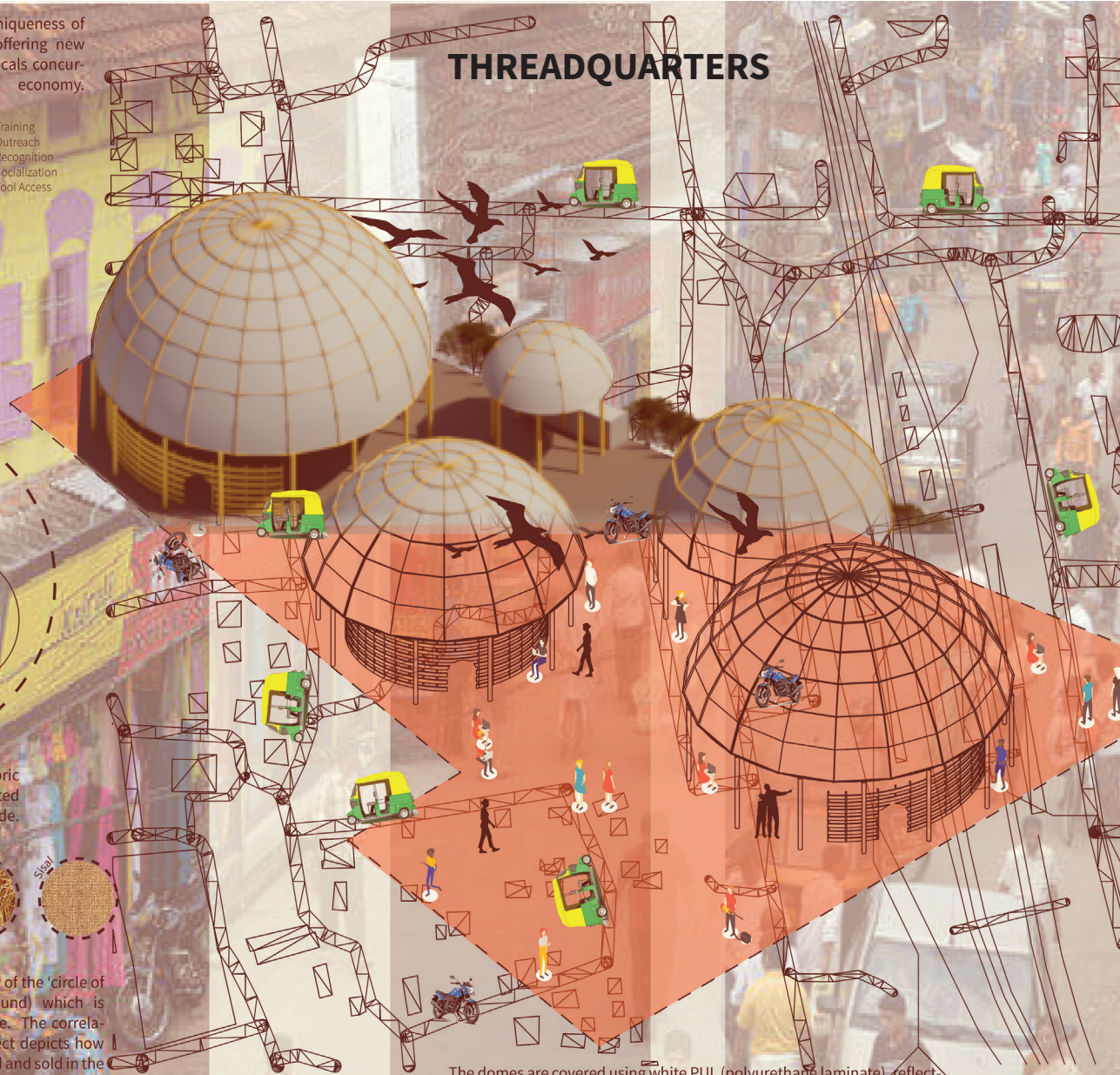
LAYMAN → HOBBYIST → PROFESSIONAL



Threadquarters is an interactive fabric makerspace made for and constructed by the local community of Kozhikode.



The project is based on the philosophy of the 'circle of life' (what goes around comes around) which is believed by the major Indian populace. The correlation to the circle of life with the project depicts how the makers' hard work will be exhibited and sold in the same area.

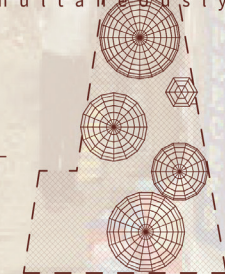


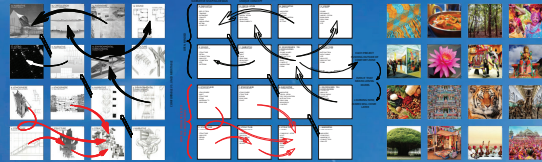
15

The structure is entirely made of bamboo to utilize local products available in abundance. Four different circular spaces are erected mainly for fabric making, drying areas, classrooms, and exhibition space. Arches have been incorporated into the structure, which has been inspired by the city's illuminating architecture of places of worship. They assuage the movement of people in and around the site as well as provide ventilation. Geodesic domes are constructed above the circular structures to provide natural lighting during the day and shade simultaneously.

The domes are covered using white PUL (polyurethane laminate), reflecting harsh sun rays and preventing rain from seeping into the spaces.

ASMI SHARMA

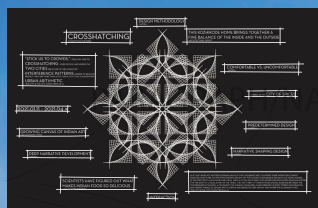




CONNECTION

Social interaction is important for every individual's overall health, helping them grow through their personal life changes. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences.

CONNECTION



TURNING UP ON TIME

Social interaction is important for every individual's overall health, helping them grow through their personal life changes. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences.

STUDY OF NUMBERS



NARRATIVE

EXTRACTION

Social interaction is important for every individual's overall health, helping them grow through their personal life changes. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences.



EXECUTION

Social interaction is important for every individual's overall health, helping them grow through their personal life changes. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences. The social interaction helps them to connect with others and share their experiences.



MULTI-ETHNIC & MULTI-RELIGIOUS

CLASSICAL ANTIQUITY & MIDDLE EAST

FOOD

CURRY, KITCHEN, RESTAURANT

DIFFERENT CULTURES

NARRATIVE FORMING DESIGN

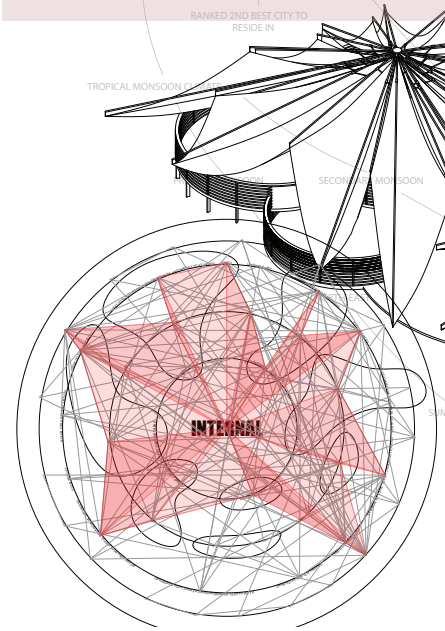
PREDETERMINED DESIGN

RANKED 2ND BEST CITY TO RESIDE IN

ENGLISH NAME FOR KOZHIKODE IS CALICUT

CALICO

POSSIBLY DERIVED

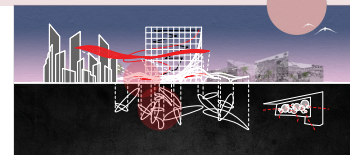


TROPICAL MONSOON CLIMATE

SECOND MONSOON

KOZHIKOTA (FORT)

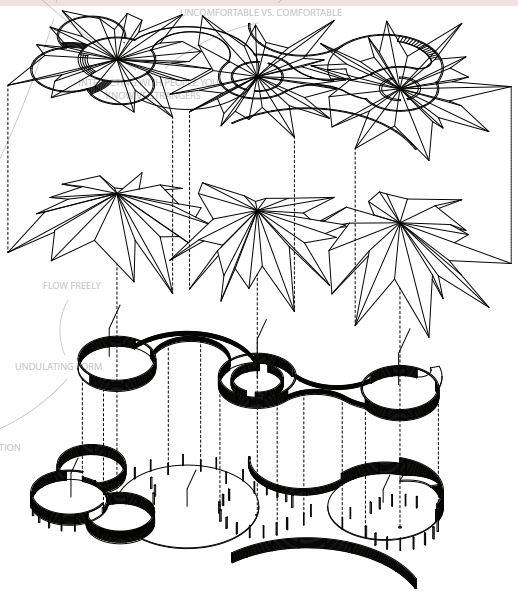
WIND PATH



TRANSPORTATION, STORE, ETC.

HOW DO THEY INTERACT?

OCEAN, TANK, RAILWAY STATION



UNCOMFORTABLE VS. COMFORTABLE

FLOW FREELY

UNDULATING

SITE ANALYSIS

Studio Report
Winter 2021

Students

Stephanie Alkhoury
Rachael Boudreau
Frédéric Darbouze
Riya Garg
Crystal Liao
Xuanchi Nie
Rory Peckham
Damiano Perrella
Grace Sample
Alex Saucier
Asmi Sharma
Sam Shen
Hadi Siddiqui
Dan Vu

Instructor

Roger Connah

Teaching Associate

Jesse Rafeiro

Carleton University
Department of Architecture



Roger Connah



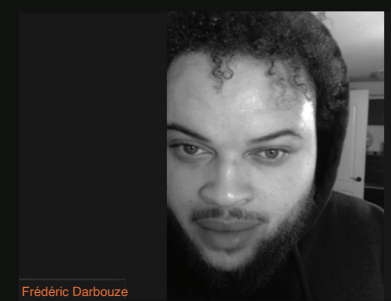
Jesse Rafeiro



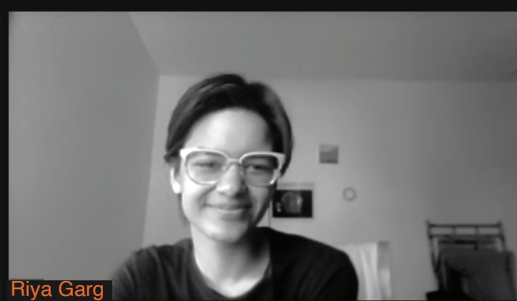
Stephanie Alkhoury



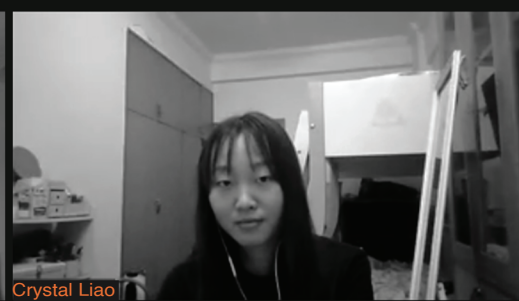
Rachael Boudreau



Frédéric Darbouze



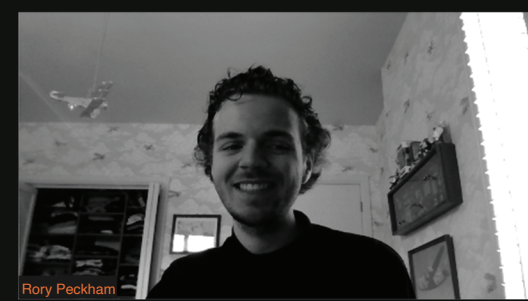
Riya Garg



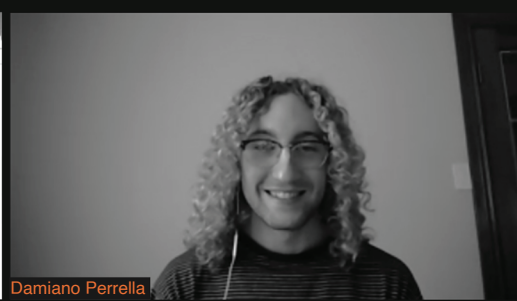
Crystal Liao



Xuanchi Nie



Rory Peckham



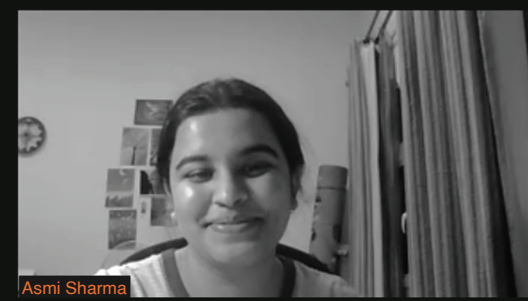
Damiano Perrella



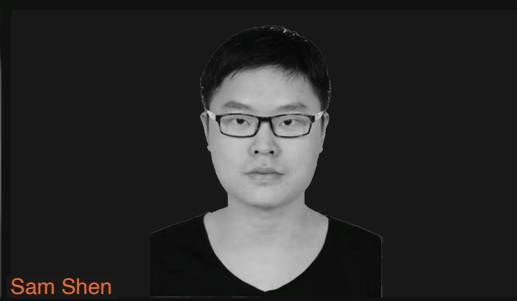
Grace Sample



Alex Saucier



Asmi Sharma



Sam Shen



Hadi Siddiqui



Dan Vu

Teaching Pedagogy

Iconic phrases spoken during winter 2021 **The City & The City**

To the right. no.. no. down . no.. to the left. Perfect
Have you heard this song.... (plays superman)
You already have it its all there
Ahh my honey and ginger tea
I'll Whatsapp it to you Jess
I'm watching Harry Potter
I'll put the link in the chat
I need to dry my records
Wheres the narrative
Take that 80 percent
Gin and tonic time
Jess will send it
Housing studio
Ban renders
Ya why not
That works
Package it
Ciao

Cheers



