

CONSTRUCTION_engendered*

***cause, induce, produce, incite, create, develop, breed, excite, generate, originate and procreate** *definition Miriam Webster*

Mary-Lou Arscott

QUESTIONS

Concepts of gender are constructed and intertwined with injustices in racial, social and cultural space. How does construction labor become race/gender excluding and exclusive? Consider the building site and the race/gender stereotypes across contrasting economies and cultures. What is the connecting rationale in history of race and gender roles? How might a challenge to ideas of property/capital open up alternative economies, material use and design practices?

PROMPT

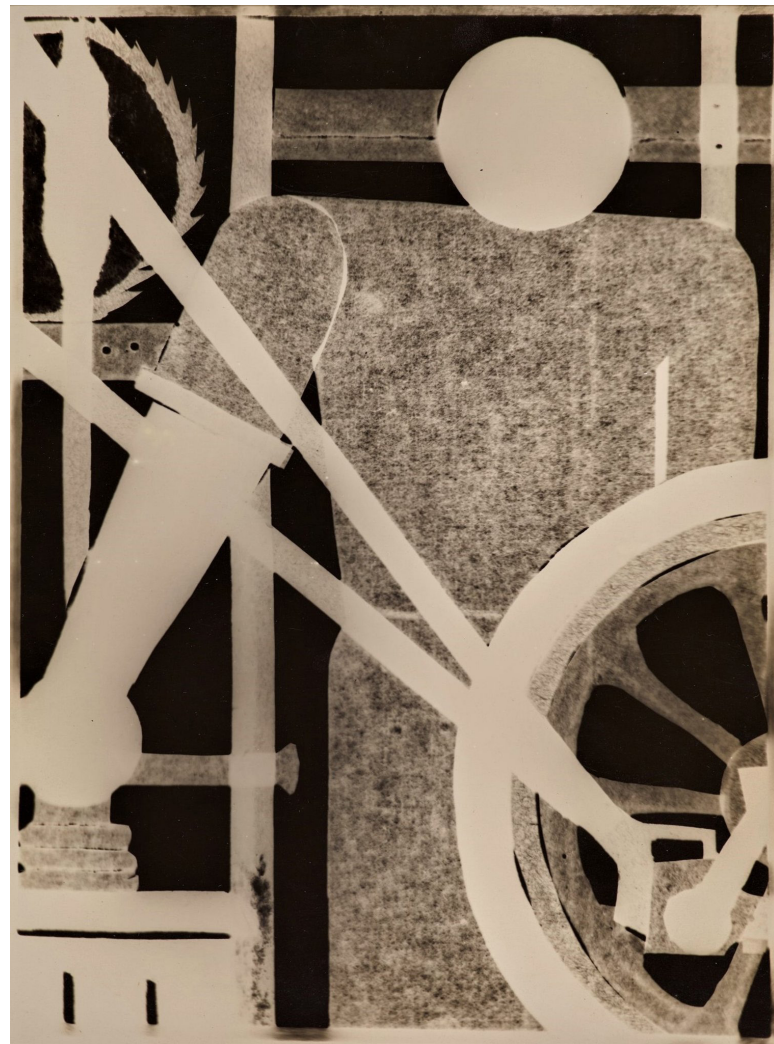
This studio will take conventional stereotypical construction scenarios and design a progressive series of upsets to it, using and creating disruptive contexts. Narratives will operate 'to make one think harder, feel more, and be turned inside out'.(Laura Cumming) Reference will be made to artists including the mischievous, surprising and wildly ambiguous, imaginative work from;

Paula Rego
Jes Fan (see Paradox_Body in the Age of AI, Miller ICA)
Carrie Mae Weems
Louise Bourgeois
Doris Salcedo
Jonathan Lyndon Chase

CONTEXT

Studio readings and discussion will include;

Sylvia Wynter_Unsettling the Coloniality of Being, 2003
Judith Butler_The Force of NonViolence, 2020
Swarnabh Ghosh_Criquet of Labor in Construction, 2021
Charlotte Malterre-Barthes_The Devil is in the Details, 2021
Who Builds Your Architecture? A Critical Field Guide. 2017
Assymetric Labors 2016, architecturelobby.org
Harun Farocki, In Comparison, film, 2009
dapcollective_Design as Protest,
blackwomenbuild.org



Alice Lex Nerlinger *The Machinist* 1929 photograph



Jes Fan *Systems II*, 2018

PROGRAM

The studio will overturn the contemporary principles of cheapest method, easiest path of exploitation and rewrite the script for a newly engendered construction sequence. It will be a 'what if' process of analysis. The studio will consider the impact of each part that could generate radical societal, spatial and material consequences for the built environment. Collectively the project will range across scales, from insitutional (e.g. imagining a new trade school) to cellular (e.g. what is a world without contestation of racialized or gendered identities), considering timescales from epochal + generational to daily + momentary, and encompass spatial registers from global to intimate.

The outcome of the studio will be an installation of individual or paired projects and a collaborative public discussion as final review. The studio will speculate using processes of drawing, modeling and animating to project both the potentials and development of the evolving ideas.

The theme of Materiality and Aesthetics will be the lens for questioning as the semester proceeds, where the SoA public programs will be key influences for the unfolding conversation.

The scope of the critical inquiry will be far ranging and challenging. The research will include dialogue with labor organizations and people who are currently engaged in activism in construction and trade training.

LEARNING OUTCOMES

On successful completion of this studio you should be able;

1. to generate design propositions based on a critical understanding of the relationships between ideology and forms of representation.
2. to construct visual-verbal narratives to describe ethical argument and ideas for societal speculation.
3. to use ideas of systems intervention to pose multiple outcomes for change.
4. to understand and apply theoretical positions from studio readings as keys to generate discussion and new insight.
5. to describe the counter positions embedded in their own design propositions.
6. to demonstrate a familiarity with systems of material extraction+supply and reproduction of labor in contemporary construction industry.

At the beginning of the semester we will together establish a community agreement for the studio. The material that we're covering in this class can be challenging. While we expect there to be rigorous class discussion and even disagreement, you should engage with care and empathy for the other members in the studio. Have the courage to face the uncomfortable and we will work together to establish a classroom environment that is supportive of taking these intellectual and emotional risks. The studio is committed to drawing at least 50% BIPOC and female writers, artists architects and thinkers.



Mary-Lou Arscott, AADip RIBA