

shift

Issue 1: November 2006

Mission Statement

The new Bachelor of Arts Architectural Studies Society (BAASS) publication aims to promote informative and critical discourse within the undergraduate architectural studies community at the University of Toronto. SHIFT is a textual space dedicated to discussions about design issues, competitions, lectures, programs, exhibitions and projects, both local and international. Not limited to architecture, SHIFT believes in academic exchanges across a broad

spectrum of disciplines, from visual arts to photography to urban studies. Student opinions are the foundation of the publication, generating various perspectives to reconfigure the meaning of architecture.

Through regular contributions from the student body, SHIFT endeavors to become a truly liberating medium for students whose passion is design. We welcome writers of diverse backgrounds in an

effort to broaden the architectural perspective that BAASS represents. SHIFT calls for submissions ranging from critical analyses to photographic essays, and will be hosting PIXEL, an online monthly exhibition featuring outstanding student work. The publication aspires to stand at the frontier of architectural innovation, responding to lectures from visiting architects and designers, upcoming exhibitions and provocative projects.

Despite the freedom for radical ideas that paper architecture and visionary projects offer, SHIFT realizes the necessity for students to understand the relationship between design ideals and construction realities. It therefore strives to provide information about the current design and practice climate of North America, and career advice from design professionals.

Photo: Matthew Wong



ArchitORTURE: The Survival Guide

Compiled and Written by:
Candice Luck
Stephanie Cheng

This survival guide aims to serve as an amusing read after your night of toil. All of the should-pensate for the humiliating and degrading review you will receive in a couple of hours. Do not worry if your splintered, cut flesh and peeling skin signify nothing but failure. Just remember that the author of this guide went through much worse (public tears).

Presenting your project:

- Not absolutely crucial, but out of deference to your critics and your classmates, CRITIC before going to your critique. Before presenting your project to the class, rehearse your key points, perhaps jotting them down or rehearsing your tape to post your work on the wall. Do NOT use coloured markers. Spend \$1.99 and buy PINS. Discuss the process of how your concept or idea was realized. Mention people/places

SHIFT Article Submission Guidelines

SHIFT welcomes all art and design-related submissions. All text submissions must be in .doc format and only high quality images in black and white are accepted. The submissions deadline for the next issue is 12 January 2007. Please contact shift@baass.info for more information or to submit work.

PIXEL

The SHIFT Digital Gallery
Call For Submissions

PIXEL Submission Guidelines
We accept 2D or digital reproductions of student art and design works of any medium and style. All work will automatically be considered in the PIXEL Competition for the best project submitted, sponsored by Toose Art Enterprises Inc. (229 College St.). The winner will be determined by a panel of a&d professors and announced in May 2007. Please contact mahan@baass.info for more information or to submit work.

- Always place your ruler on top of the side that you do NOT want to mark or cut to protect it from any errors.
- Cutting plastic and plexiglass: score the material with your blade and carefully with against a straight-edged and plexiglass.
- Wood and foam-core often by snapping it off with pliers.
- Thick wooden dowels: to cut in a dowel-snapping clamp.
- Wood is not a problem as the latter may be sanded.
- Plexiglass or Mylar or Strathmore or... Please finish bleeding before touching your model and drawings. Blood stains will not earn you any pity marks.

- that (may) have influenced your work. These associations may help add some depth to your project.
- Bring visuals: rough sketches or sketch models may help in discussing your design process.
- Ask questions! Listen attentively to the critique of your work, as sleepy and hungry as you may be.
- Bring snacks to class.

Technique:

- Foam-core: cut at a 45-degree angle using the EDGE of the blade. Use a large portion of through in one swift motion. If you use the tip of the blade and make multiple scores, the foam is more likely to rip.
- Always apply pressure on your ruler evenly as you draw a line or make a cut, otherwise the ruler will pivot. A ruler with cork or other materials with traction on the underside is a must.

Recommended books:

- Sutherland, Martha. Modelmaking: a basic guide. New York: W. W. Norton, 1999. (ISBN 0 393 73042 5)
- Mills, Criss. Designing with Models: a studio guide to making and using architectural design models. Hoboken: John Wiley, 2005. (ISBN 0 471 64837 X)

"I am a soldier so my son can be a farmer so his son can be a poet". Only once you fix real problems can you go on and do all the spiritual things. I think this comes from my Communist background.

Talking with Di Yan

By: Sarah Rafson

SHIFT interviews Di Yan of Beijing, China, a fourth year Architectural Studies major with a concentration in design. He shares his views on Canadian architecture, Monumentality, his career, and the best of architectural literature.

What is it that interested you most about architecture?

I grew up playing with LEGO. And then when I came to school, I wanted to become more of an artist and work in advertising, you know, to do all of the flamboyant stuff that you just can't do when you have Asian parents...it was a compromise. I do a lot of things to please my mother.

Do you see yourself becoming an architect?

I'm working on my portfolio right now. So yes, I do. I'm interested in starting my own firm. I'm interested in high density housing, like all the Dutch social housing projects where everything you need is within 5 minutes, there's no need for cars and there's a real sense of community.

Do you see yourself staying in Toronto?

No. Canada's too big geographically to ever care about something like this. It's supply and demand, so I'm going to head back to China to make myself famous. Canadians are kind of lazy. We derive all our culture from America - I don't care what anyone says. There's nothing unique about it. We have too many resources and too much space. There's really no incentive for innovation.

Where do you see yourself on the continuum between sculptor and engineer?

Ideally I want to start off as an engineer because engineers fix problems. After a war, engineers rebuild first, and then come the poets. I have a really nice quote...I think George Washington said something like,

be proud of. They make it a point to make themselves beautiful. We don't we strive for the same? Dubai is where it's at. Sometimes you just have to spend the money on something completely luxurious and wasteful just so people know that you can. The CN Tower - they didn't build it because they wanted the world's tallest freestanding structure. They thought, "As long as we're going to build a television tower, we might as well capture the record". Dubai is building because they thought, "It would be nice". You can't put money on pride.

I mean, is anyone really proud of the CN Tower? No. Is anyone proud of Niagara Falls? We were just lucky by geography. We have the SkyDome, but then the SkyDome is quickly becoming antiquated. So what else is there in Canada? What else is there in the States? There's hardly anything there.

I think there should be larger buildings here. The North Koreans were building the world's largest hotel, the Ryugyong Hotel. It cost them nearly 2% of their national GDP every year. That's exactly the kind of thing I'm talking about.

What do you think about the plans for the World Trade Center site in New York?

For a country that spends billions of dollars on war, I wish they would spend more money building something great. There's no reason why America shouldn't have superstructures like they do in Dubai. Dubai is building the world's tallest tower. That's something to

You are employed in one of the most distinctive buildings on campus. What do you think of Roberts Library as an architecture student/enthusiast and as an employee of the library?

It was built at a time when Brutalism was in fashion, and obviously people are going to think it is a mistake now. But it's monumentally something distinctive. I like Brutalism but I don't like the concept of the peacock. It makes no sense to me.

As a worker who works in the renovated area, it's a nice place, but as a place to study, it's completely depressing. The corners of the triangle [the apexes] are great. They're very scenic. But they're much more therapeutic than they should be. It's the journey up to those places that makes you miserable.

What about the Thomas Fisher Rare Books Library?

That place is great. It's like a boxing arena for scholars. You can see people having some kind of book-off in there.

Have you had any especially memorable critique experiences?

The greatest model I ever built, which took well over 100 man-hours, was compared to Moby Dick eating a jelly donut.

What is your most prized piece of architectural literature?

A Frank Lloyd Wright pop-up book.

What do you think about Frank Lloyd Wright in five words or less?

I like him. Very gimmicky.

Sponsors:



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East Bayfront Condominium Design Competition

Location: Queen's Quay & Sherbourne Street, Toronto

Objective: As part of The Toronto Waterfront Revitalization Project, this competition aims to integrate the site into the public realm. The condominium will demonstrate forward urban design to initiate a sense of community.

Requirements:

- 600-unit condominium building(s) on a 7,180 m² site.
- Must incorporate residential, commercial, and public spaces.
- Units include bachelor, one and two bedroom, and loft/studio apartments.

Competition Coordinators: Abra Snider & Eunice Lam (qqcondo@gmail.com) www.qqcondo.com

Prizes:

- Trip for two
- Details to come

Deadlines:

- Contact Coordinators: Dec. 01/06
- Final Submission: Apr. 30/07

Additional Information:

- Parking must be considered within the site.
- Design must be compatible with the Toronto Waterfront Revitalization Corporation Zoning Bylaws.

Behind The Scenes: Team Credits

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