

A TRAVELLING FELLOWSHIP IN ARCHITECTURE

2013

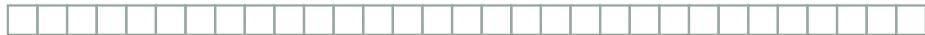
HERE AND NOW

LYC FEUN

CALL TO ACTION



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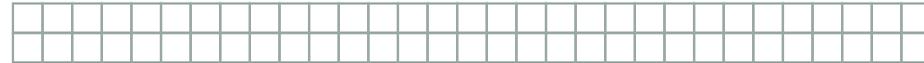
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ELIGIBILITY

The Lyceum Competition welcomes submissions from students attending one of the following schools. Lyceum travel awards are intended to enrich the academic experience. As such, all competitors are required to have at least one year of study remaining so that a travel award may be fulfilled prior to the completion of the current or an immediately subsequent architectural degree program. Students should work individually; submissions resulting from individual work completed in a design studio are encouraged.



PARTICIPATING SCHOOLS (14)

- Boston Architectural College
- The Cooper Union
- McGill University
- Miami University (Ohio)
- North Carolina State University
- Rensselaer Polytechnic Institute
- University of Arkansas
- University of Arizona
- University of Cincinnati
- University of Miami
- University of Nebraska, Lincoln
- University of Oregon
- Virginia Polytechnic Institute and State University
- Woodbury University



PRIZES

- First prize:
\$12,000 for 6 months travel abroad
- Second prize:
\$7,500 for 3 months travel abroad
- Third prize:
\$1,500 grant
- Alternate: Citation

Introduction

The Lyceum Fellowship was established in 1985 to advance development of the next generation of Architectural talent by creating a vehicle for stimulating perceptive reasoning and inspiring creative thought in our field. Through a unique structure of design competition and prize winning travel grants, it seeks to establish a dialog through design among selected schools of Architecture. The design programs are developed by leading Architects and judged by insightful jury members. The prize money is targeted for travel grants during the students' academic study years, thereby directly influencing their studies.

Lyceum Board of Directors

Jon McKee, AIA Chairman and Founder

Mark A. Hutker, AIA

Peter N. Vincent, AIA

Joseph Sziabowski, AIA

Mark A. Spaulding AIA, LEED AP BD+C

Jennifer A. Sweet

“I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion.”

— *Where I Lived and What I Lived For*, Henry David Thoreau



HERE AND NOW: A CALL TO ACTION

INTRODUCTION

While some of the design profession drifts towards media, commodity and fashion, another portion is trying to understand what we can contribute to substantive questions, and not merely through self-sacrificing “service” or clinical problem solving, condescension or pseudo-populism. Yet, how do we proceed? As architects, what are we supposed to do and how do we do it honestly? How can we be part of a critique of this modern way of life that is post-ideological and constructive? Architecture is not a way to distance ourselves from the arbitrary forces that shape the contemporary landscape, but a way to re-imagine and harness them.

Humanitarian design, design for social good, design for the other 90%: these are the imperatives of the young activist architect. The activist architect strives to be actively engaged in, not remotely estranged from, contemporary society at all levels, to reconcile its varied needs and competing desires. It is the role of architecture to continually question our accepted uses of space and material in order to create ever more innovative, ethical and progressive work, to evolve and invent contemporary operational methods that help us understand ourselves and overcome some of the destructive practices that underlie our modern way of life: in short, to forecast and seed change. By expanding the way architecture is conceived and worked on, we might lift the veils that cloud our insight, liberating our creativity and expanding our cultural contribution. The constant is certainly connection: the more deeply we are

connected to place and people, and the more invested we are as citizens, the more our work effectively responds and transforms. What is at stake is our cultural capacity, experiential agency and the training of our imaginations.

The charge is to initiate, rather than merely respond; to provide a platform to carry the work into the world. We call for local action, laced with a more global empathy for the connectedness of all things we face, and a personal investment that comes from first knowing what it is to be a citizen, and only then an effective architect. Passive observation and empathy at-arms-length are no longer acceptable means of practice. Instead, the activist architect is actively engaged with the world as cultivator and defender of culture and community.

Ultimately, we ask of you: Is there a way to combine a radical critique with a constructive program of action? One without the other is no longer sufficient.

DESIGN PROBLEM / TASKS / DELIVERABLES

Our intent for this year's proposal is to summon the engaged acts of young architectural citizens. With this in mind, we ask that in no more than six weeks, you flesh out a program of action— not a fully developed architectural solution, but rather a framework for ongoing architectural investigation that may pave the way for your travel and the work on which you will embark

upon your return. We ascribe to the school of thought that “design is never done,” and particularly with socially oriented projects, we hope that your problem-finding and program-framing will serve as a valuable design exercise for longer-term engagement. The submission should bear social, economic, environmental, and humanistic sensitivity and ambition, with the goal of empowering people in smart and sustainable ways without merely enforcing power structures. In short: we ask you to identify an important local issue, to be a citizen both at home and abroad, and to use this proposal to continue work on a project of contextual social relevance.

Task 1: Research and Problematize: Engage locally and take a stance. Identify a social topic that is urgent, exciting, divisive, or provocative to you and a city/town/community: *Education, Healthcare, Accessibility, Local Public Policy, Housing, Transportation, Equality, Environment, Food, etc.* The list is long and your focus is in your hands; we encourage you to begin with what is personal to you and within your geographical and social accessibility. Some good places to start: pick up a local newspaper, attend a town hall or school board meeting, make observations in your own neighborhood, talk to your neighbors, research organizations working to create positive change in your area. Do not conduct these tasks in isolation: come to an understanding of the problem by experience. Take time and space to research and problematize: this phase should not consist of a mere Google search.

Deliverable: *State the problem and your relationship to it in 50 words or less, including a compelling Title.* Take a stance; posit a thesis. Be clear and concise. Describe only the problem, do not begin to propose solutions. Use your words wisely: this will define the jury's first impression of your submission. Spelling and grammatical errors will reflect poorly on the overall quality of the submission materials.

Task 2: Dissect and Program: Develop an architectural program that works to define and defend the principles you have established through exhaustive research. You will now be well informed about your topic and locality, and thus the program should demonstrate an acknowledgment of the research you have done and a structure by which you plan to proceed.

Deliverable: *In 250 words, write a program statement that connects the problem you are addressing to a proposed architectural intervention.* What do you hope to achieve, using architecture that will be of long-lasting community benefit? Who are your key strategic partners (or opponents) in this process? What are the short and long-term goals of the community with regards to this topic? How might architecture be particularly appropriate as a medium for change?

Task 3: Locate and Map: Identify a geographic epicenter for your program. The site may be anything at an appropriate scale: a vacant city lot, an existing industrial structure, an intersection of thoroughfares, a space of historical importance, a gentrified block, a vibrant stretch of downtown. Regardless of the topic of discussion, you must do the appropriate site analysis necessary to frame your subsequent proposal. At a minimum, spend time there and know it by experience. Photograph and sketch the site and its context, talk to neighbors, discover its history. Uncover unexpected sources of visual, oral, physical, and geographic data.

Deliverable: *Craft a map—Using quantitative/qualitative, graphic/geographic data, map the context of your program.* Your map or series of maps should weave together multiple strings of information (not necessarily solely geographic) so as to demonstrate a full understanding of the social, economic, physical, and other pressures and presences on your site. Your map(s) should not merely be a tool for way-finding or geographic representation, but visual prose to both tell the story of the place and guide your cartographic “process of looking” at the site and as you travel. Your personal mapping technique should be unique, thorough, and engaging. You are required to include projective gestures and sketches of possible architectural interventions overlaid on your mapped information. The map may be of any appropriate scale and be contained to one sheet made up of no more than two 11x17's that may be tiled (fold out) horizontally @ 11x34 or vertically @ 22x17—this is up to you. Your sheet may contain multiple maps in any layout appropriate. The submissions are to be bound on the left hand side of the 11x17 format. (See entry “Format” instructions on page 5) Transparency overlays are also possible in the hardcopy submission. For examples and references on

visual mapping: <http://www.brainpickings.org/index.php/tag/maps/>

Task 4: Expand and Explore: Now that you have investigated, articulated, and represented the program in your own locale, expand upon that knowledge and think beyond borders. Where might you like to travel and why? How does your initial research inform and dictate further explorations in new places? How might your travel help you to answer questions about your local interventions in a different light? And most importantly, how might your travel help you to realize your program upon your return?

Deliverable: In 350 words, outline your possible travel itinerary and briefly explain the connections between your proposal and the places you intend to visit. How might this experience better equip you to realize your proposed intervention? Based on what you have learned locally, how and why will you look to these places? What gaps might they fill in your research? And, how would you use your learnings in order to fully complete the architectural program you have outlined upon your return?

JUDGING CRITERIA

Due to the social and place-based investigative nature of this year's competition, students will be evaluated based on their desire and ability to engage with the real-world and not merely on their production of work rendered in the vacuum of academia. Specifically, the jury will measure the success of each entry based on the following four categories and questions:

IDEA

- o Is the core concept strong, appropriate in its response to a context, and does it carry a unique voice and perspective?
- o Does this project address an urgent social, economic and environmental challenge within its context?
- o Is the identified problem truly a specific, place-based response that demonstrates understanding of the context and a unique perspective?
- o Is the 50 (or less) word summary a clear, concise, and cogent response to the stated call to action?
- o Does the project include, listen and respond to, and honor the goals and identity of the community?

IMPACT

- o Could the project have a realistic and substantive social, environmental, and economic, impact if realized?
- o How does the project plan to create short-term and long-term sustainable social, environmental, and economic impact?
- o How does it propose to measure such impact?
- o Does the project include the voice of community, and how might the community ensure the long-term success of the project?
- o Has the student made an effort to survey and identify appropriate partners?
- o Does the research demonstrate a true understanding of personal, experiential knowledge of the place (as opposed to purely analytical?).

FEASIBILITY

- o Is the project feasible and realistic?
- o Does it have potential as a future model for development within its stated topic of interest?
- o How well did the student articulate inquisitive itineraries that demonstrate some informed connection between the places to be visited and the proposed program?
- o How has the student articulated feasibility (financial, programmatic, long-term sustainability within the community, etc)?
- o What relationships have been established in the community that might further ensure the feasibility of the program?
- o What is the potential for growth and learning from travel?

PRESENTATION/PRODUCTION

- o Are the visual submissions consistent and adequate in conveying the ideas and thesis of the project?
- o Are the written components cohesive, complete, articulate, and effective in communicating the problem, program, and plans? Are they without grammar or spelling errors?
- o Does the presentation and production of submission materials demonstrate care, thought, and time put into every aspect of the project?



FORMAT

Entries must be presented in the form of an 11" x 17" booklet with horizontal orientation and spiral bound on left 11" side. Carefully edit your presentation to include only the essential content. The three written deliverable aspects of the submission are to be integrated into the 11x17 format. Including the map (which is limited to 2 pages) the overall submission may not exceed 8 pages. Students are reminded each submission should be arranged and presented to emphasize your concept including the required text set in appropriate font size and clarity.

To assist in archiving and publication of entries, you must also submit a copy of your presentation in electronic format (.jpg) on a compact disc. Each 11" x 17" page at 150 dpi (RGB preferred.)



SUBMISSION GUIDELINES

You must securely affix a 9 x 12 clasped envelope onto the back of the final page of your presentation and include in it the items noted below. Seal the envelope with clasp only. Upon receipt, Lyceum Committee organizers will open the envelope to obtain your Submission Form and application fee and then re-clasp the envelope. We will then assign your presentation an identifying number. All entries are blind-judged by the jury.



PLEASE INCLUDE IN THE ENVELOPE:

- Submission Form completed and signed by student and faculty
- Application Fee of \$10 payable to Lyceum Foundation, Inc.
- Digital (CD) copy of entry

DO NOT IDENTIFY YOURSELF OR YOUR SCHOOL ON YOUR ENVELOPE, ON YOUR PRESENTATION, WITHIN THE TEXT OF YOUR DESIGN SOLUTION SUMMARY, ON THE STATEMENT OF INTENT OR ON THE CD.

All entries are to be collected by the designated faculty member. The faculty member will compile a list of all student entries being submitted for judging and seal this list in an 8.5 x 11 envelope marked "Lyceum Committee Organizers." The faculty member should keep a copy of this list as a record.

All entries and the faculty list of entries should be shipped together to the Lyceum Foundation.

2013 JURY

Program Authors and Jury Chairs:

Matthew Miller

Co-Founder and Instructor, Studio H
Design/Build Instructor, REALM Charter School

Emily Pilloton

Founder + Executive Director / Project H Design
Co-Founder + Instructor, Studio H
Director of Design, REALM Charter School

Thomas Gardner

Co-founder Housing Operative
Faculty, Rhode Island School of Design

Jury:

Michael Murphy

Founding Partner & Executive Director of MASS
Design Group

Veronika Scott

Founder of the Empowerment Plan

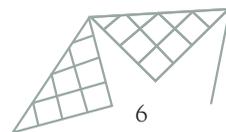
Mark A. Spaulding AIA, LEED AP BD+C

Principal Symmes, Maini & McKee Associates
Director, Lyceum Fellowship

STUDIO H
DESIGN. BUILD. TRANSFORM.

Studio H is a public high school curriculum that develops creativity, critical thinking and citizenship through the design and construction of full-scale projects for community benefit. Students apply core subjects and hands-on production skills to identify and implement socially transformative initiatives in their own backyards.

Studio H is a different kind of classroom. We tinker, experiment and play. We design, build and transform.



SCHEDULE

September 30, 2012

Program and Submission Form available for download at the Lyceum Fellowship Website. www.lyceum-fellowship.org.

September 30, 2012 to March 20, 2013

Entrants may work on the competition during any six-week period between September 30 and March 20, to be proctored by their faculty representative. All entries shall be received by the appropriate faculty representative at the end of each design period.

March 20, 2013

All entries received by:
The Lyceum Fellowship Committee
1000 Massachusetts Avenue, 4th Floor
Cambridge, MA 02138
c/o Mark Spaulding

March 23, 2013

Jury convenes
Boston, MA
followed by announcement of winners.

OWNERSHIP OF SUBMISSIONS

All entries will become the property of the Lyceum Fellowship Committee and will not be returned. The Lyceum Fellowship Committee reserves full publication rights to all entries and will give full credit upon publication to the authors.

Lyceum Fellowship Committee
1000 Massachusetts Avenue
Cambridge, MA 02138

For more information about the Lyceum, previous programs, and winners:
www.lyceum-fellowship.org

2013 Lyceum Fellowship Competition

Entry #

SUBMISSION FORM

Do not write in this box. Number will be assigned upon receipt by Committee organizers.

Student Name: _____ School: _____

Telephone: _____ Email: _____

Permanent/home address: _____

City: _____ State _____ Zip _____

Name of degree program: _____ Year of Study: _____

Other degrees or previous education: _____

Please tell us if and where you have traveled abroad: _____

SUBMISSION GUIDELINES You must securely affix a 9 x 12 clasped envelope onto the back of the final page of your entry. Seal envelope with clasp only. Please include in this envelope the following items:

The faculty member should keep a copy of this list as a record. All entries and the faculty list of entries should be shipped together to the Lyceum Foundation.

CERTIFICATION OF ELIGIBILITY

I CERTIFY THAT THIS ENTRY INCLUDES THE ITEMS NOTED ABOVE AND MEETS THE FOLLOWING REQUIREMENTS:

- SUBMISSION FORM completed and signed by student and faculty
- STATEMENT OF INTENT
- APPLICATION FEE of \$10 payable to Lyceum Foundation, Inc.
- DIGITAL (CD)copy of entry. All entries are to be collected by the designated faculty member. The faculty member will compile a list of all student entries being submitted for judging and seal this list in an 8.5 x 11 envelope marked "Lyceum Committee Organizer."

- The student is enrolled at a participating school
- The student has at least one year of study remaining in the current program or plans to attend an immediately subsequent architectural degree program so that a travel award may be fulfilled prior to the completion of all architectural studies.
- The entry represents the individual work of the student. (Individual work completed in a design studio is acceptable.)
- The student spent no more than 6 weeks on their entry.

Student Signature: _____ Date: _____

Faculty Signature: _____ Date: _____

Faculty print name: _____

Faculty phone and email: _____

All student submissions from this school should be delivered to the Lyceum Foudation in one shipment. If your shipment exceeds bulk requirements, please inform us that your submissions will arrive in two or more shipments.

The Lyceum Foundation, 1000 Massachusetts Avenue, 4th floor, Cambridge MA 02138 c/o Mark Spaulding