# RELATIONSHIP SERIES /// MAYBE /// UNTITLED /// SYRIA IN RUINS /// BIBLIOTHEQUE NATIONALE DE FRANCE LIBRARY STUDIO /// NIGHT ORDINARY /// AUTOMATIC DRAWING /// AUTOMATIC GENERATOR /// WARD'S ISLAND FERRY TERMINAL ///

Featuring students projects from Fall 2015 to Winter 2016

Presented by Shift Magazine at the John H. Daniels Faculty of Architecture Landscape & Design

University of Toronto

# HORTUS PALATINUS

UNTITLED

UNTITLED

UNTITLED

COLLAGE

STILL POINTS IN A TURNING WORLD

OYSTERS AND BOXING

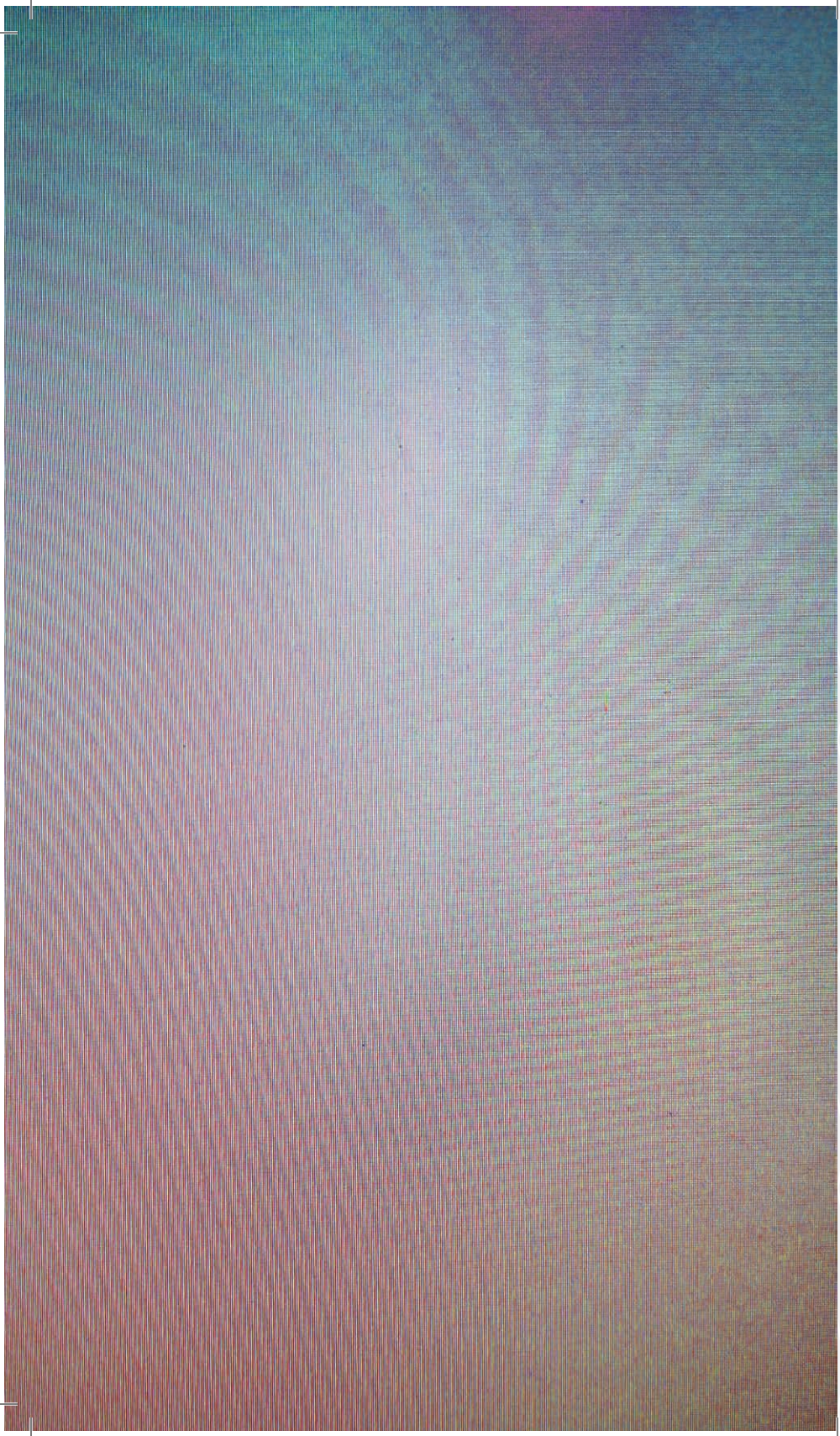
METABOLISM AT DAWN

LOBSTER MARSHMALLOW

UNTITLED

UNTITLED

LANDSCAPE



# SHIFT16

Letter from the editor

Undergrads at the John H. Daniels Faculty of Architecture, Landscape & Design are still moving fast. Boundaries have blurred even more between Architecture and Visual Studies students as our experiences continue to overlap. Whether we are in our own reality, a collective reality or a virtual reality, our reactions have become more pronounced, more critical and more diverse.

Constantly being exposed to images/representations/symbols have extended us beyond our immediate surroundings. These objects have been inputted into our (un) consciousness. Emotional responses and physical impulses generated from these images/representations/symbols have been combined to create the unique work in Shift's third issue. Although we've been rushing through the everyday, our actions have started to glitch the system.

Grappling with the meanings and processes behind these objects have brought together the collection of work on display. We ask you to interpret these works with your own language and experiences to develop new responses and impulses.

Welcome to Shift16 + glitch away.

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**Alexia Hovis**
Editor

# STILL POINTS IN A TURNING WORLD

LINDSAY WU

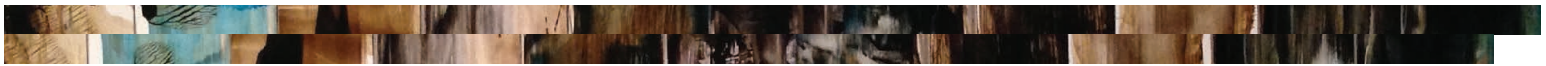
1/3 Collages in a series: Anologue collage, paper on musuem board

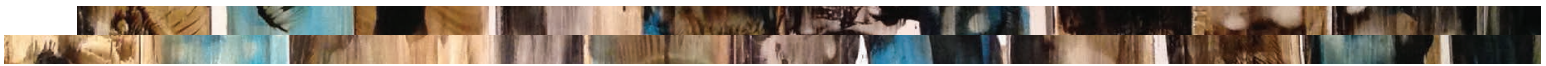
This collage explores the associative nature of imagery through subverting the oringal content and meaning to form a new narrative. The vertical assmeblage generates a cinematic motion that allows the viewer's eye to create a story between the juxtaposed images.

## Landscape

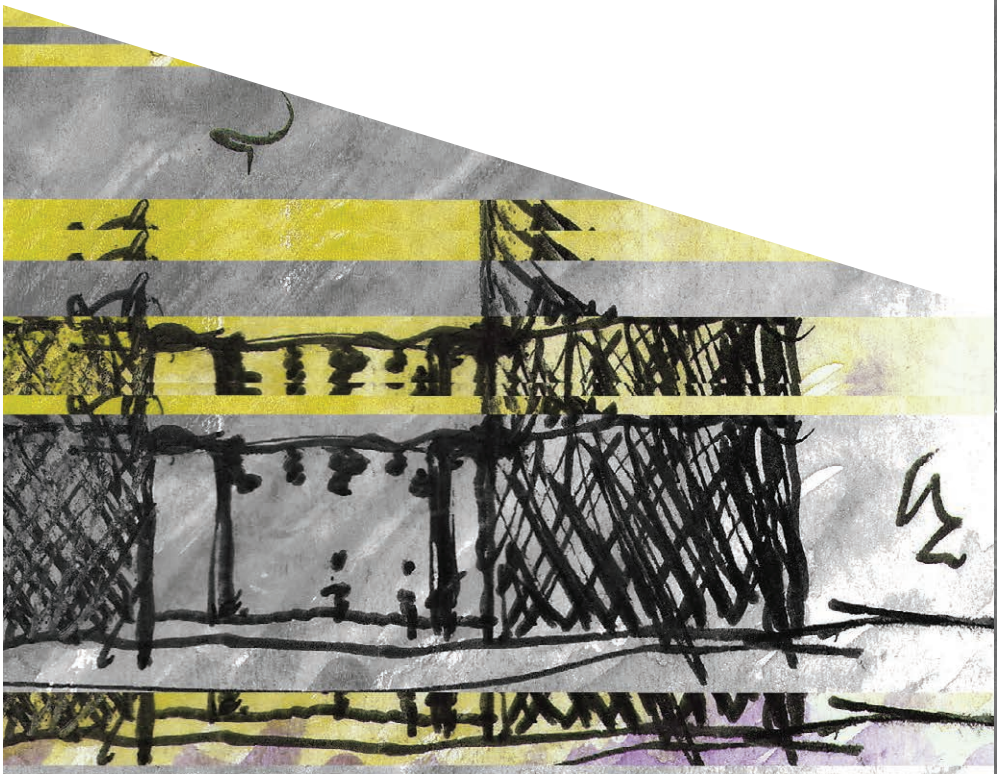
Tawny Stoiber

Ink wash on Yupo
11″ x 22″
2014





# MAYBE

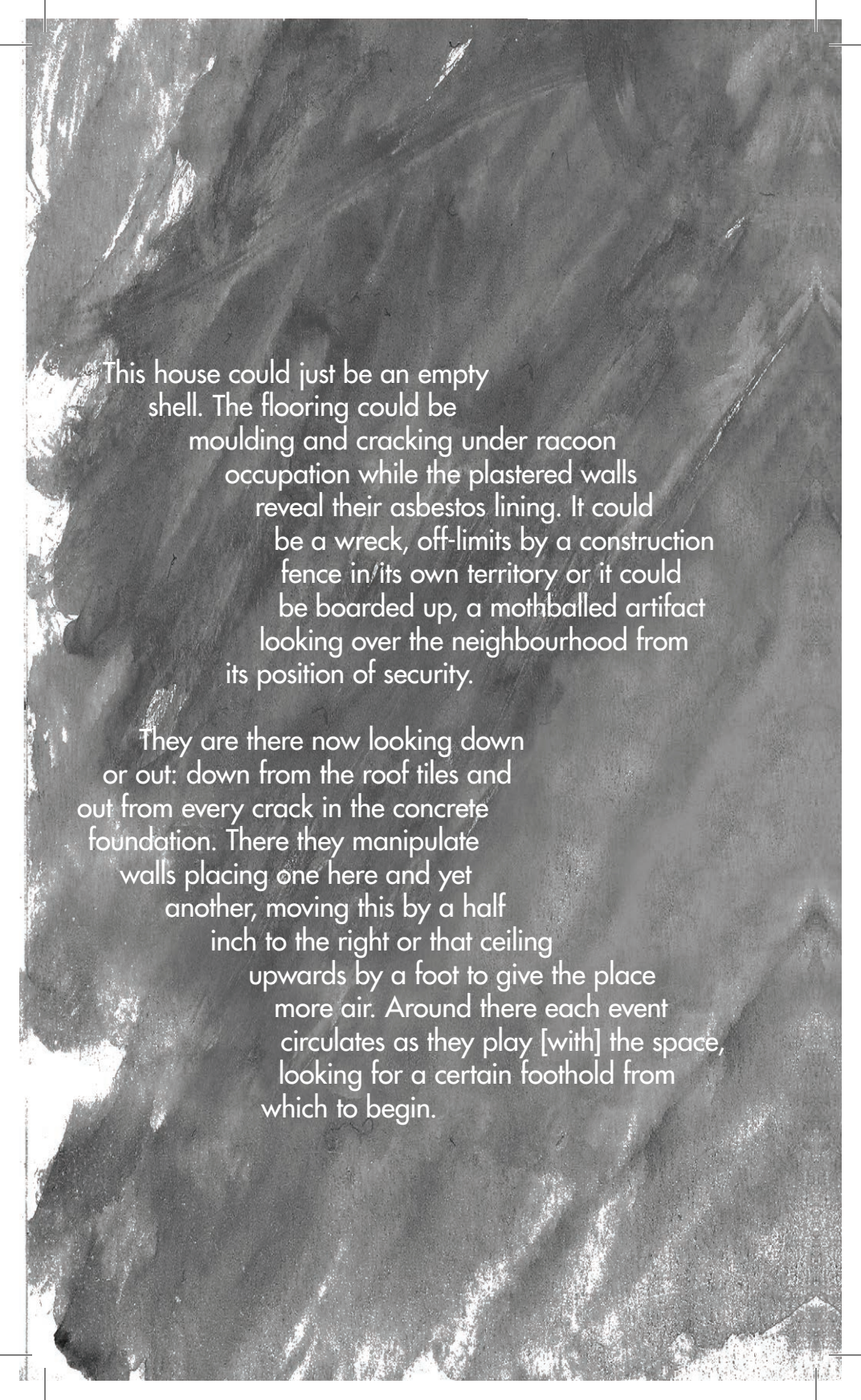


by Josh Silver

*These fragments appear as moments of an experiment in studies of the "infra-ordinary," a process of pulling out moments of everyday life into flashes of intense presence. Through interacting with literary constraint, as exemplified by Georges Perec, Anne Garréta and the OuLiPo, these inventories reorganize into snatches of narrative or sketches of place or a memory from where I have never been. These themes of the everyday along with investigations into formal constraint are the focus of my work in general.*

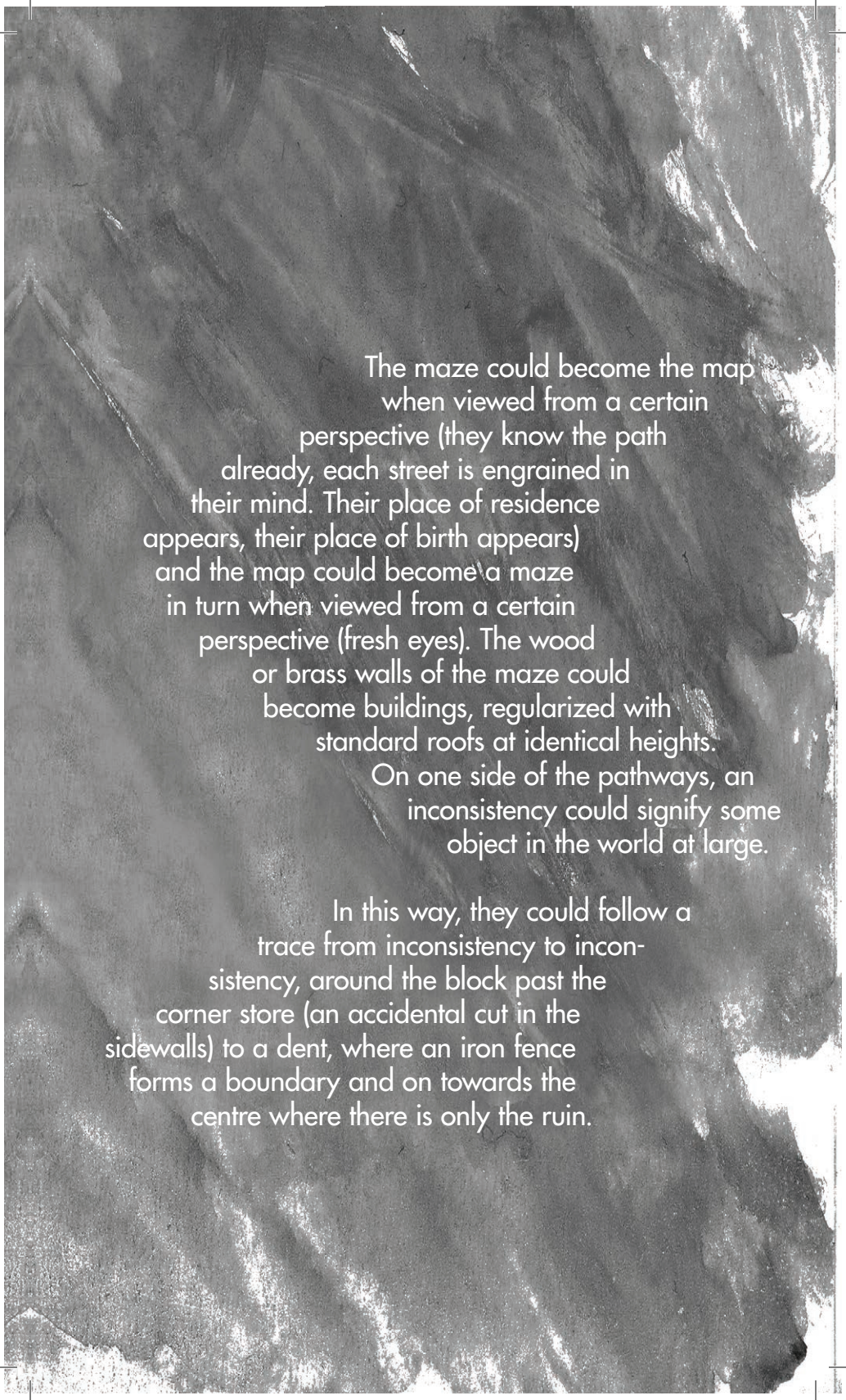
There might be drawings
accompanying the writing.
The writing might be in
translation or translated
many times throughout
the book. The writing might
be translated into its own
opposite halfway through.

Here they might lose interest,
or decide to stop pursuing
the subject all together. The
object might be outside of
their interests or deal with
an area in which they are
unfamiliar. Perhaps they see
the object as junk or some
false antique. They leave the
object on a bookshelf or
in a drawer and begin to
prepare dinner.



This house could just be an empty
shell. The flooring could be
moulding and cracking under racoon
occupation while the plastered walls
reveal their asbestos lining. It could
be a wreck, off-limits by a construction
fence in its own territory or it could
be boarded up, a mothballed artifact
looking over the neighbourhood from
its position of security.

They are there now looking down
or out: down from the roof tiles and
out from every crack in the concrete
foundation. There they manipulate
walls placing one here and yet
another, moving this by a half
inch to the right or that ceiling
upwards by a foot to give the place
more air. Around there each event
circulates as they play [with] the space,
looking for a certain foothold from
which to begin.



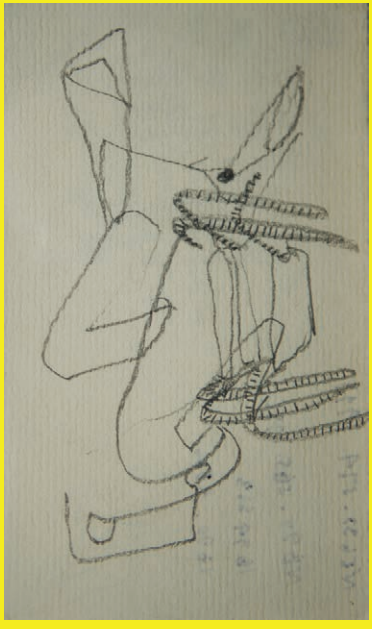
The maze could become the map
when viewed from a certain
perspective (they know the path
already, each street is engrained in
their mind. Their place of residence
appears, their place of birth appears)
and the map could become a maze
in turn when viewed from a certain
perspective (fresh eyes). The wood
or brass walls of the maze could
become buildings, regularized with
standard roofs at identical heights.
On one side of the pathways, an
inconsistency could signify some
object in the world at large.

In this way, they could follow a
trace from inconsistency to incon-
sistency, around the block past the
corner store (an accidental cut in the
sidewalls) to a dent, where an iron fence
forms a boundary and on towards the
centre where there is only the ruin.

Urbanize vegetal territories,
to integrate permeable strata.
Reintermediate scalable communities,
&bundle cross-platform urbanisms.

Intensify malleable thresholds,
&mesh end-to-end agents.
Optimize successional grids,
to inhabit post-fordist mappings.

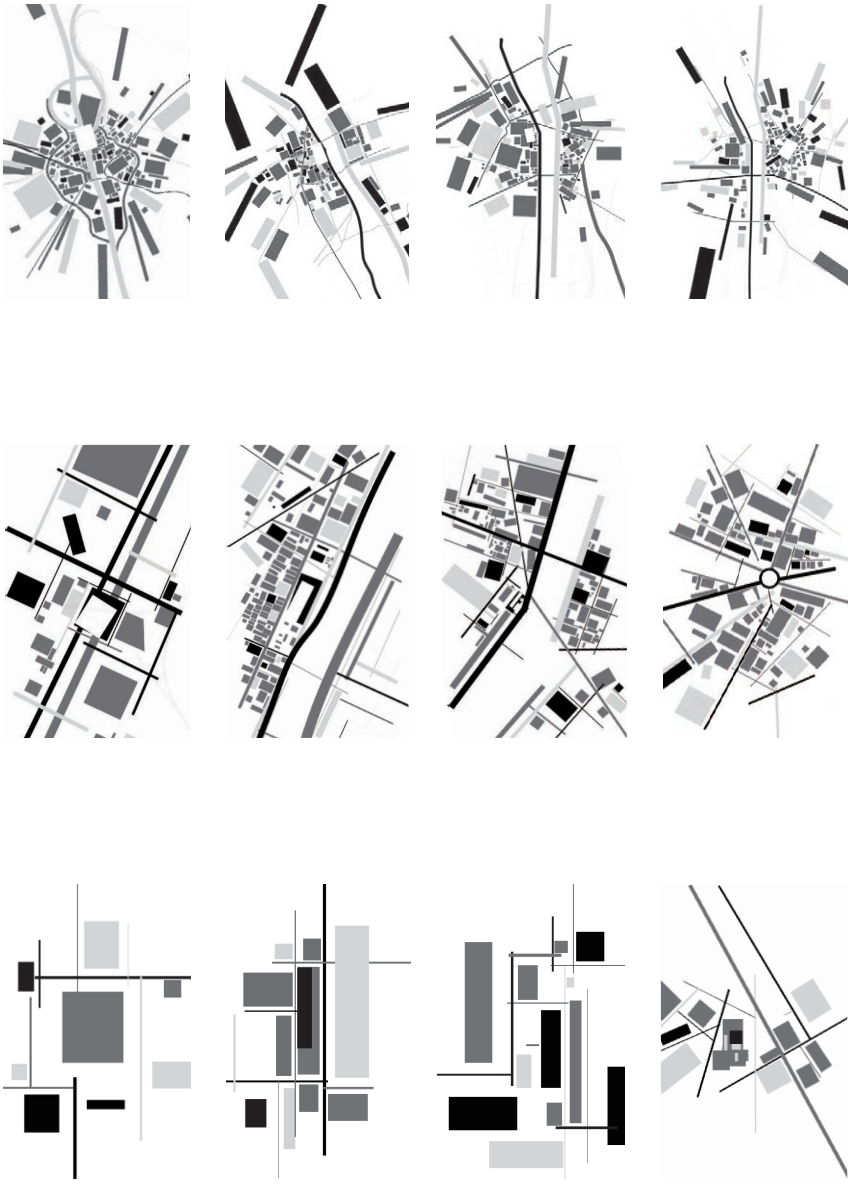
Design invasive peripheries.
Strategize visionary applications.



Automatic Drawings
By: Rupa Morzaria

Generated Poem
By: Valerie Marshall

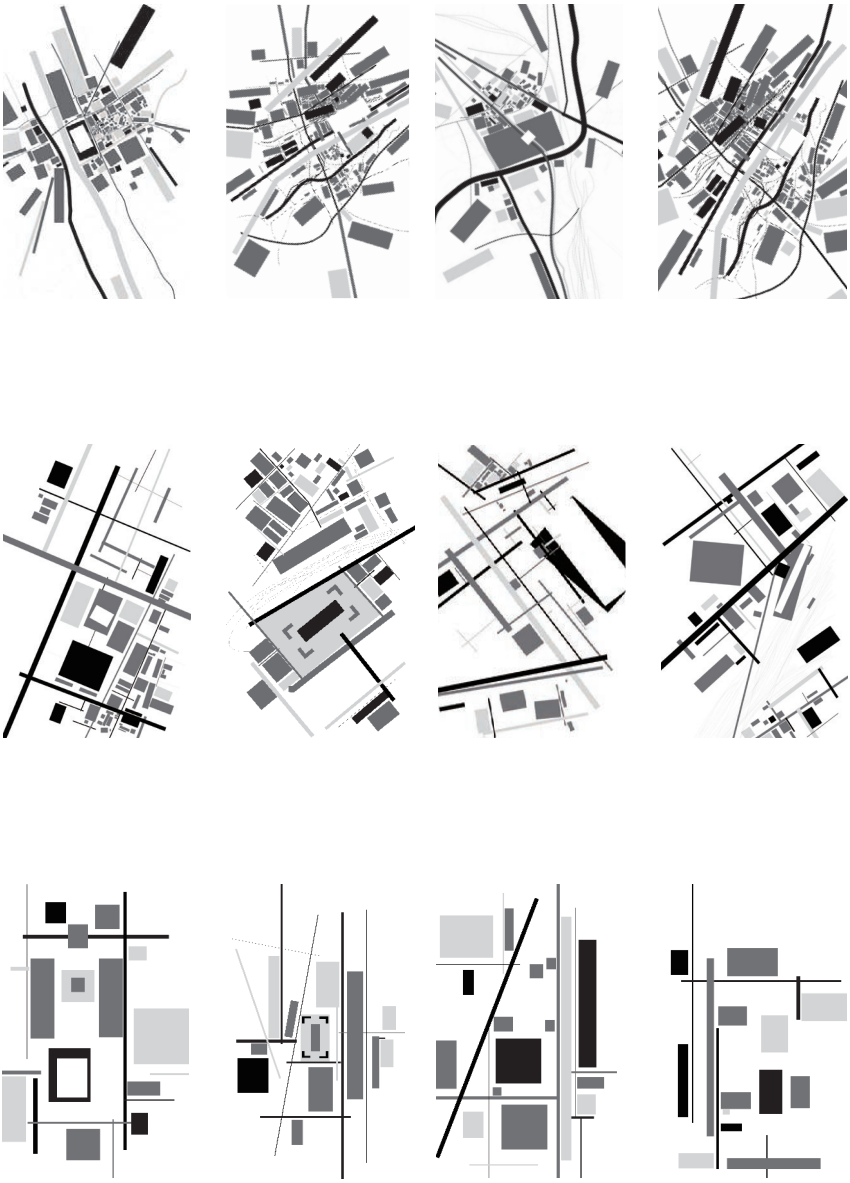
# BIBLIOTHÈQUE
## DOMINIQUE PERRAULT

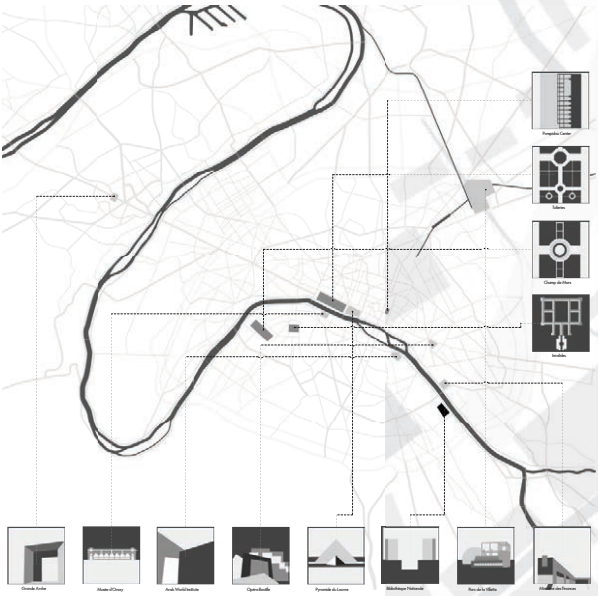


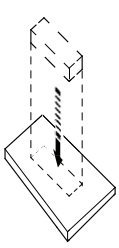
SHIFT16

# NATIONALE DE FRANCE
## CASE STUDY

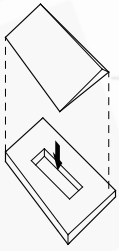
BY: ABBY YU & BO ZHANG & KATHY ZHONG & DANNI ZHANG



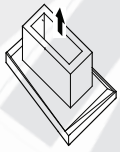




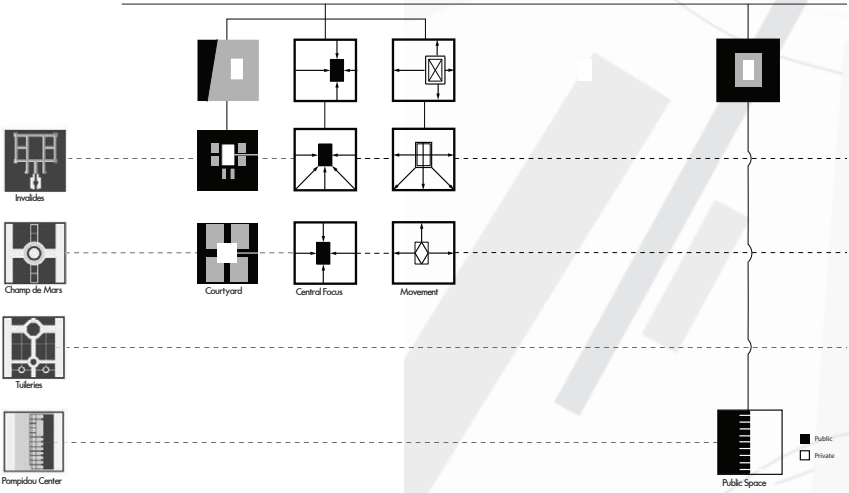
Central Yard



Topography Modification



Volume Creation



DRAWING BY JOSH SILVER

# HORTUS PALATINUS

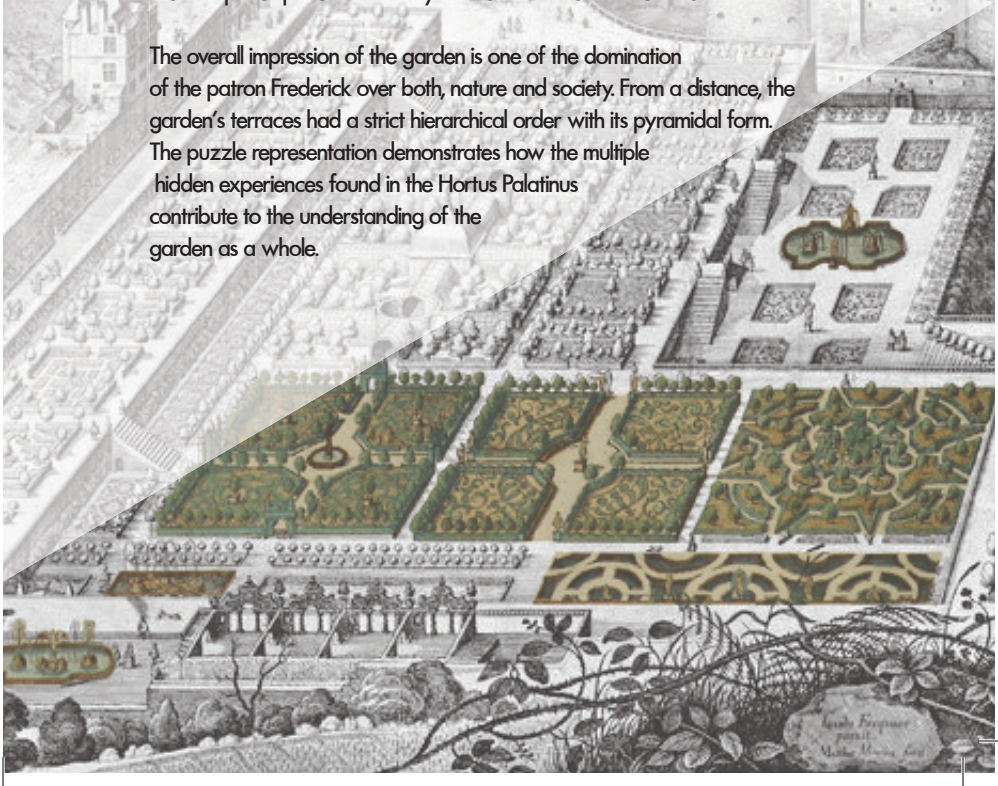
A STUDY BY ALEXANDRA KALMAN

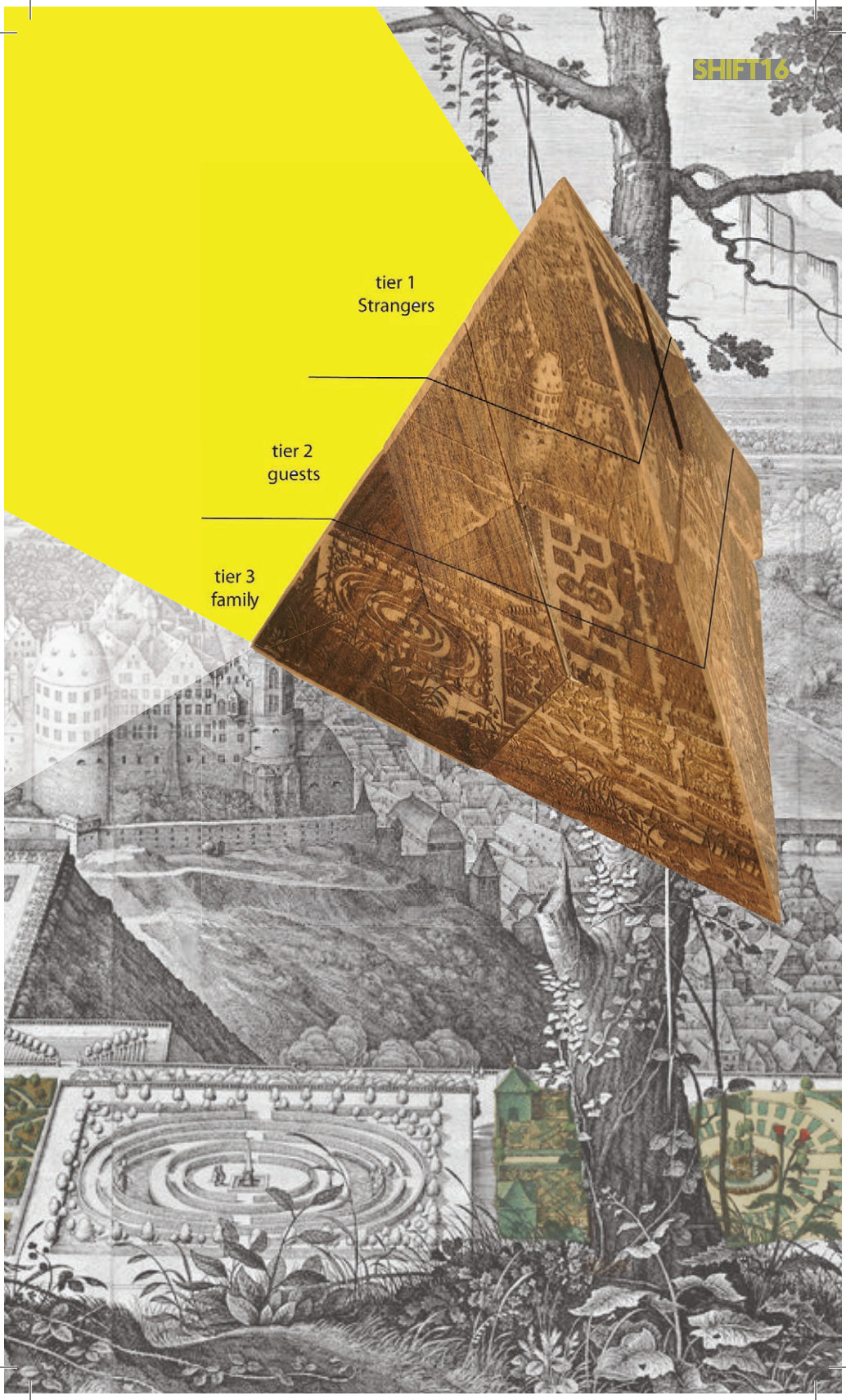
The Hortus Palatinus garden began its life in 1614 when the Elector Palatine Frederick V commissioned Salomon de Caus to work on new gardens at the Heidelberg Castle

The garden consists of multiple hidden tiers that only certain people have access to. The more time the individual is allowed to inhabit the garden, the deeper their understanding of the space becomes. The garden can be seen from three distinct scales of experience, wonder and entertainment. While family and close friends are elevated to intellectual contemplation the strangers and guests are only allowed to inhabit peripheral spaces.

The garden is comprised of four distinct terraces which are arranged in an L-shaped formation. The upper terrace wraps around the perimeter of the garden and consists of a gallery with a small grotto and houses a statue of the Elector Frederick. Along the shorter edge of the garden, an intermediate terrace breaks up the space horizontally and leads to the main terrace.

The overall impression of the garden is one of the domination of the patron Frederick over both, nature and society. From a distance, the garden's terraces had a strict hierarchical order with its pyramidal form. The puzzle representation demonstrates how the multiple hidden experiences found in the Hortus Palatinus contribute to the understanding of the garden as a whole.

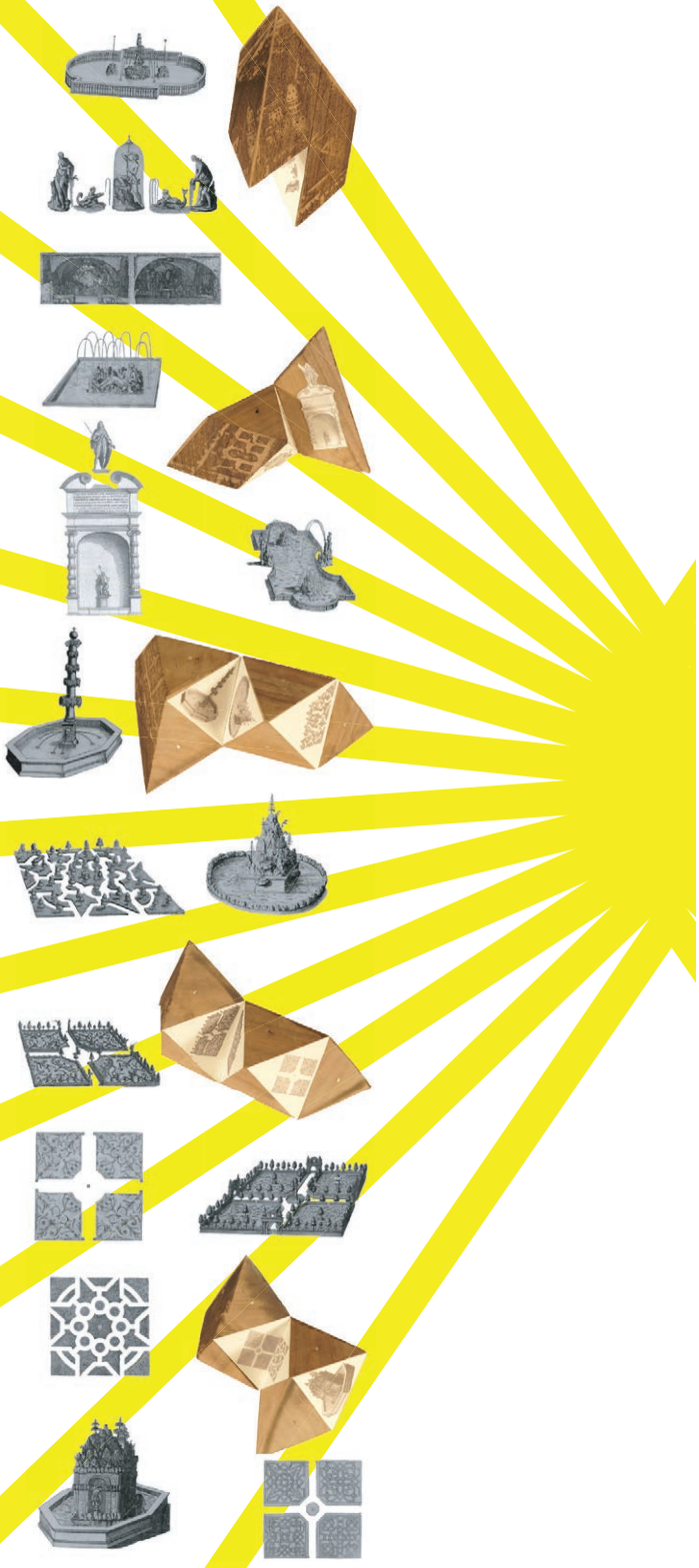



tier 1
Strangers
tier 2
guests
tier 3
family

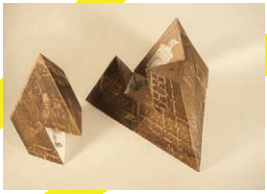
# CONSTRUCTION

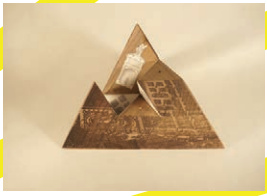
The second level of experience in the garden was one of technological wonder and entertainment. These were only open to guests and friends of Frederick who were invited. Spaces like these would have employed the latest innovations in technology meant to amaze.

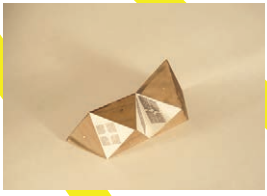
The most inimate experience of Hortus Palatinus invited guests to engage in intellectual reflection and contemplation. These spaces would only be granted to the patron's inner circle as it required guests to stay and observe the passing of time in the garden.



# DESTRUCTION





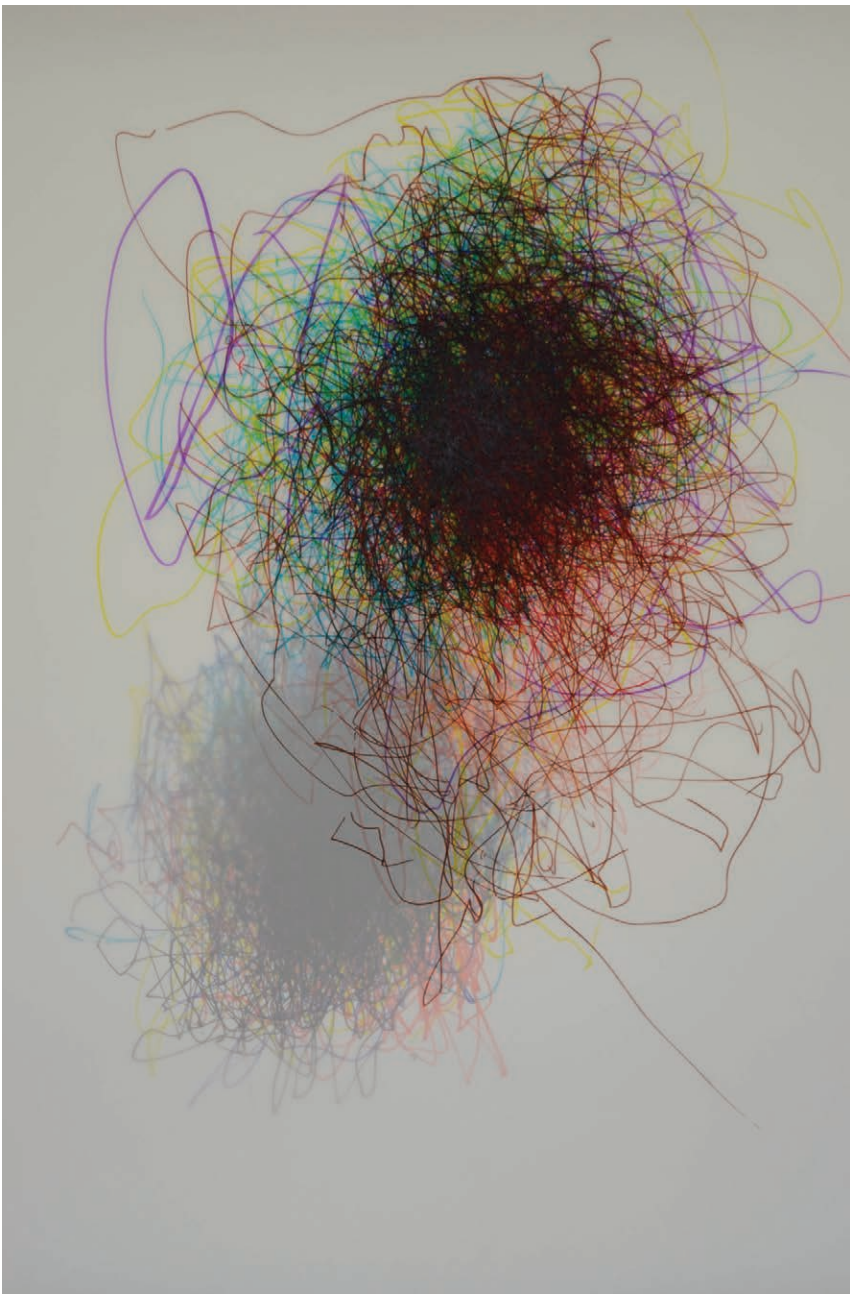


The destruction of the model begins to reveal each level of experience based on the guest's relationship with Frederick. As the model breaks apart, more intimate spaces are revealed and only then can the individual fully understand and appreciate all the components that hold the garden together.

# RELATIONSHIPS SERIES

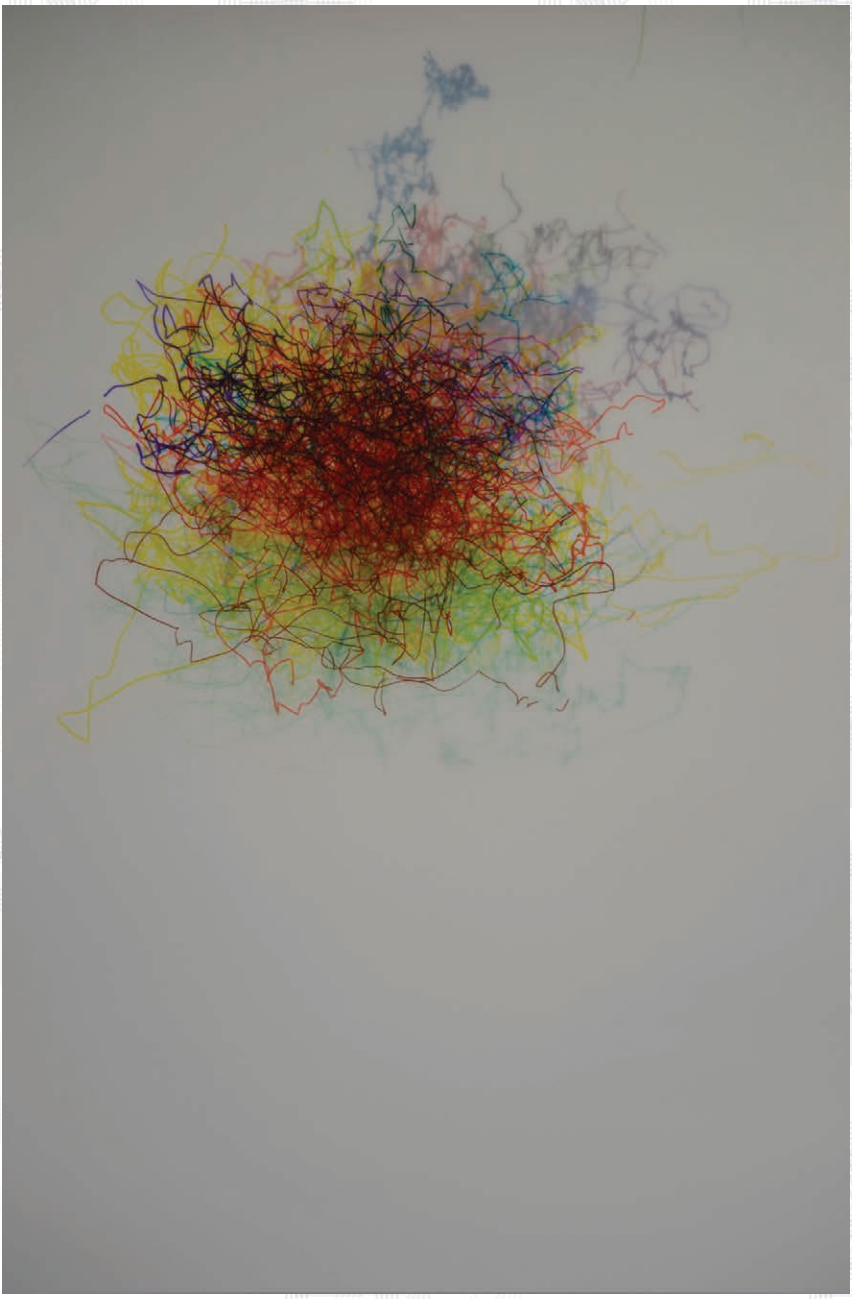
by Charlene Lo

These drawings translate the natural movement of two individual's bodies onto paper by making them travel the same distance side by side. The five relationships outlined in the series depict a range of relationships and the outcomes generated by their systems. On its own, each drawing reflects the character of each individual, however when combined these drawings illustrate the relationship between the two individuals.



*Charlene and Charmian*
*17 x 22 inches*
*Drawing; permanent marker on mylar; permanent marker on paper*

*Matthew and Charlene*
*17 x 22 inches*
*Drawing; permanent marker on mylar; permanent marker on paper*



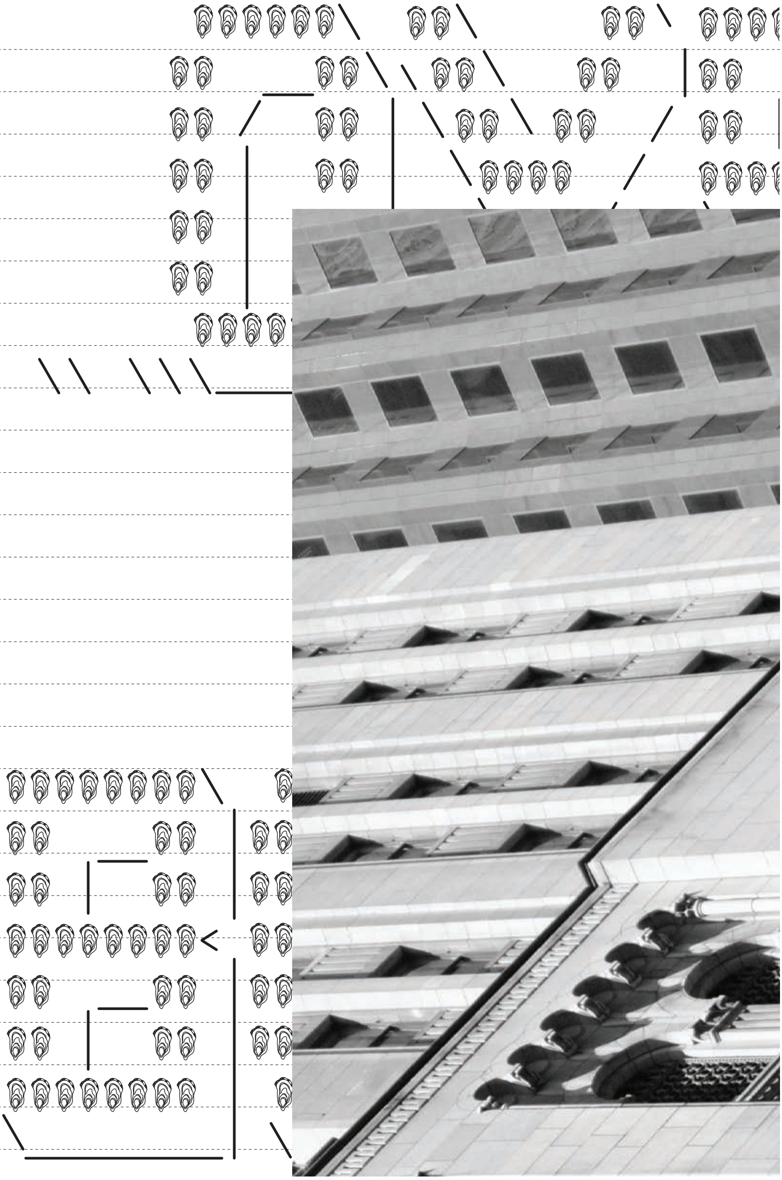
*Steve and Branson*
*17 x 22 inches*
*Drawing; permanent marker on mylar; permanent marker on paper*

# Untitled

Aisha Ali

*Acrylic on museum board*

Mindless and seemingly innocuous actions caused by humans can have profound impacts on the surrounding environment.



Sebastian L.

# SYRIANS

by Tala Alatassi

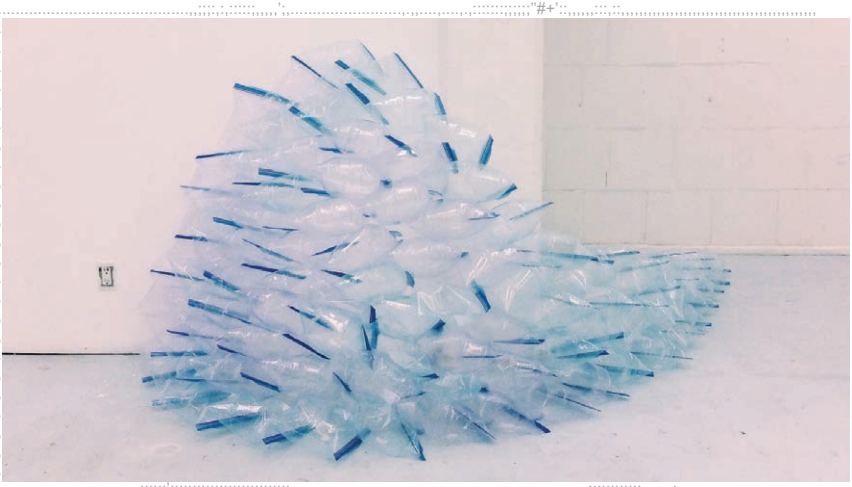
In the summer of 2012, my parents decided that it was no longer safe for my siblings and I to continue attending school in Syria, so they decided to move us to Lebanon and then to Canada. Ever since we moved, a lot of my artwork has been inspired by the war; therefore I immediately knew what my series was going to be about. However, I didn't quite know how to link my ideas to create a cohesive series, until my grandmother sent me pictures she had taken when she visited Homs.

The painting process included destructing the canvas (with splatters, applying paint then wiping it off, or hitting it with a towel to remove some of the paint, and pouring water on it) then painting parts of the photographed buildings, and then destructing it more. I also left parts of the painting unfinished, as a reminder of the fact that the war is still going on.

I tried to express a lot of my frustration with the war into the work, hoping that the end result could inspire and provoke emotions. Having experienced the war has taught me a lot about appreciation and gratitude. I wanted my series to be a reminder of some of the simplest things in life that are taken for granted, like the mere pleasure of being safe in one's home.

PALA-ALATASSI

# MEGAN TAN



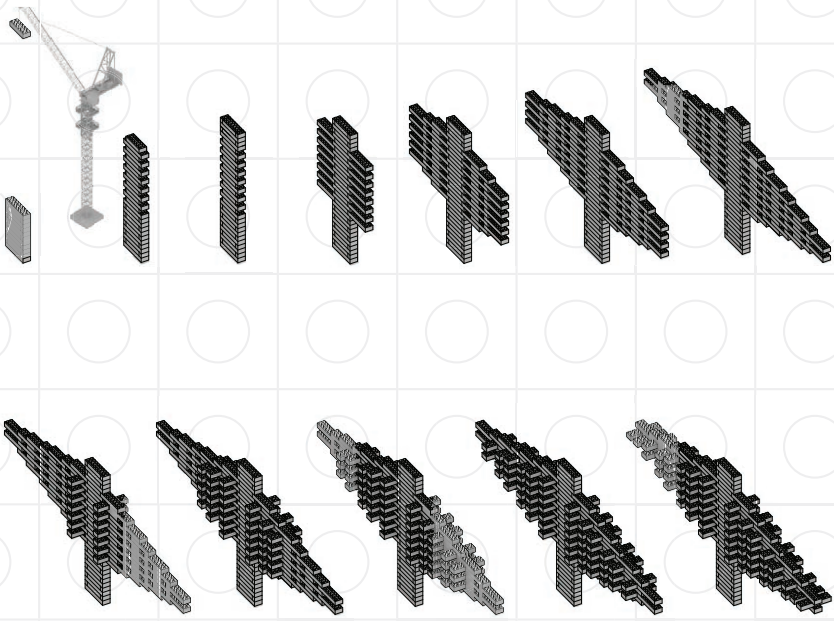
*Site Installation*
*Ziploc Bags filled with artist's breath*

Preservation is a major theme of modern life, and commodities such as Ziploc bags have epitomized this type of living. However, there is a conflict within the phenomenon of Ziploc bag and the idea of preservation. While they are designed to make things last, they are cheap and disposable themselves.

In the present age, there is a pressing desire for preservation with the mentality of keeping everything: like a hard-drive full of bad photos, a freezer full of meat that are no longer fresh, thousands of Facebook friends that you will never meet. I used Ziploc bags to explore the tension between preservation and temporality. The air-filled Ziploc bags represent the desire for storage, yet we know that the bags will eventually deflate.

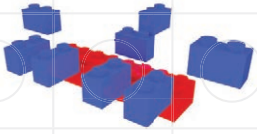
# INFLATE A SPARE CAPSULE FOR GRANDMA

BY: SEBASTIAN L.

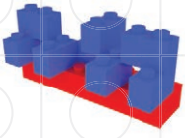


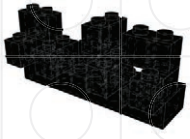
JAPANESE

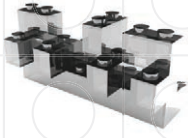
Oh CIAM, hast thou heard about my Manifesto?



Party: BYOH (Bring Your Own House)





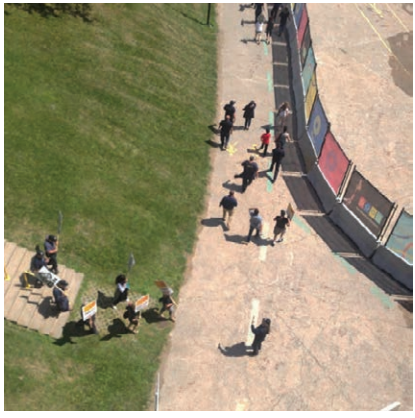


Banham: Inflate a Spare Capsule for Grandma

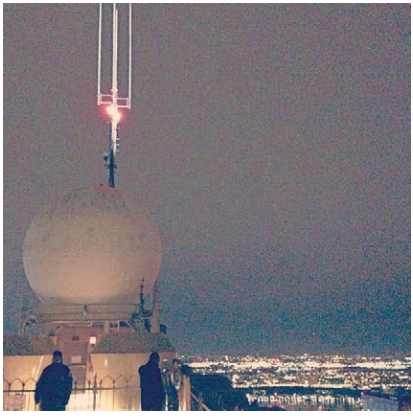
Forty Years Later: Nakagin Capsule Tower: Grandma Bailed

# GRANDMA BAILED

METABOLISM



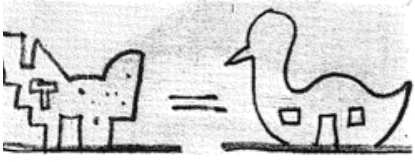
# MARIENKA B-K



144. Developer's house with app

144. Developer's house with applied symbols

145. Flamingo Hotel, Las Vegas



46. Minimegastructures are mostly ducks.

AR

UG

ORDINARY

HIGH

DESIGN

AR

146. Minimegastruc ly ducks.

Venturi, Robert, Denise Scott Brown, and Steven Izenour. Learning from Las Vegas: The Forgotten Symbolism of Architectural Form. Cambridge, MA: MIT, 1977. Print.

# CHITECTURE LY&ORDINARY

The photo-caption sequence appears as train of thought scrapbook notes jotted for personal use with no discernible argument, yet there is. The characteristic of the symbols applied (an anonymous house) is nourished by Venturi and Scott Brown and climaxes as a Proper Noun instance. The third image is not a photo because it is the distilled essence of material condition that precedes it. As such it earns a complete sentence as caption.

The text's most legible message – that symbolism is alright and makes "high culture" architecture more "sympathetic" to the lowly public – arises from the ashes of a straw man. That "involuted" architecture does not address social issues does not mean the formal language of building shall. Also obscured is the cynically of "jester" architecture, the flippancy of which is reinforced by the crass direction of "ugly-architecture" in the heading and oblique absurdity of the duck.

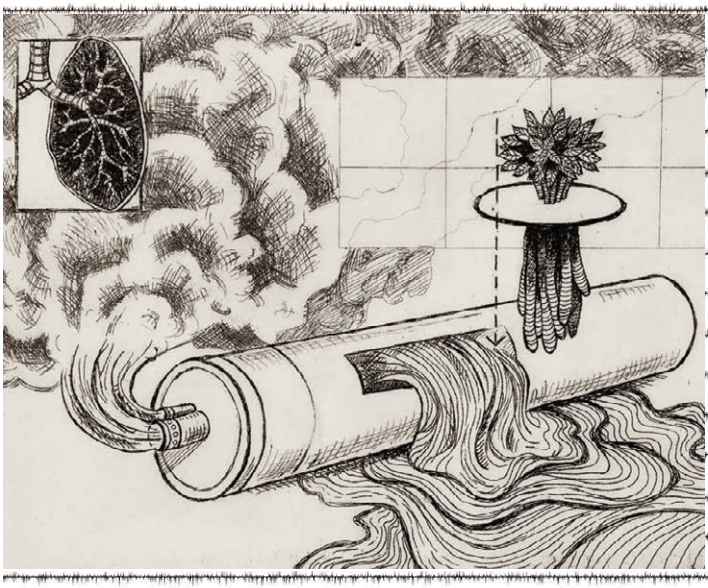
Although it seems to reject Corbusier's self-referential architecture, the Venturi and Scott Brown text-image is almost a carbon copy in technique and exchange. The argument is coloured in an eternal universality as it fraternizes the architectural practice of the Ancient's with the present's "African Militias," "middle class conservatives," and Las Vegas. Like Corbusier, there is no nostalgia, only false lineage. The net argument for the present, derived from the "objective" photos reflexively naturalizes the present as depicted in the photos.

CHITECTURE

Text by: Jessie Ji Huang
Commentary on
Learning from Las Vegas
by Denise Scott Brown,
Robert Venturi & Steven Izenour

# Untitled

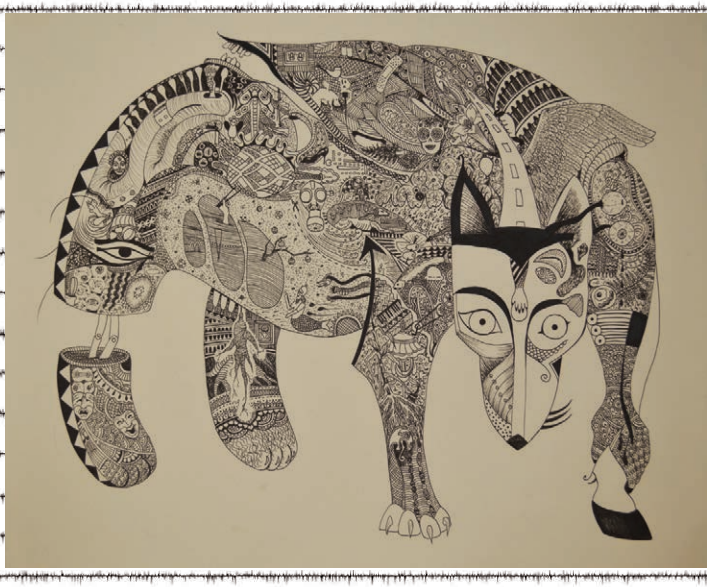
Aisha Ali



*etching*

Aisha Ali

# Untitled



*marker on paper*

The implications of globalization have merged cultural relics from a vast array of geographies, which has created a new intricate and intriguing image. Yet, this image has been robbed of its meaning in the process.

# LINSDAY WU

I'm tall when I'm young and I'm short when I'm old. What am I?

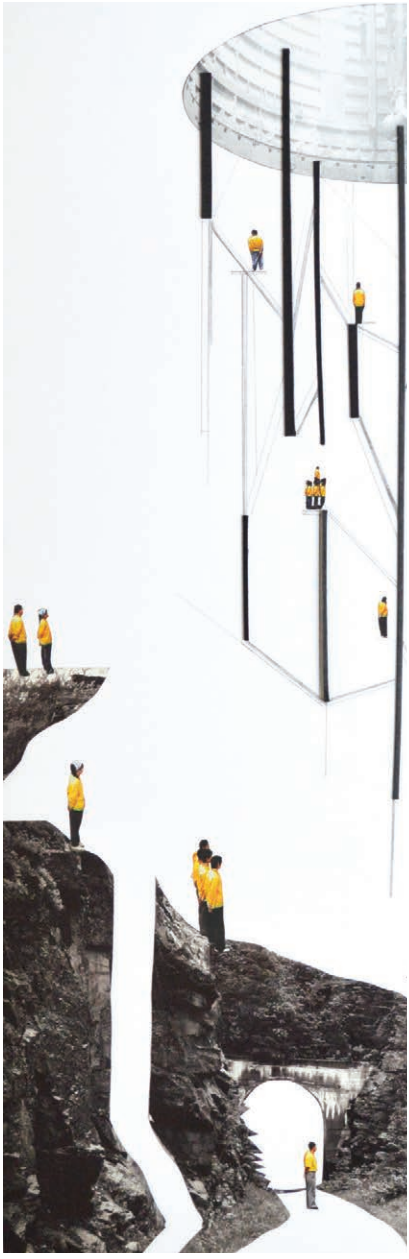
There was a pile of white paper on the ground in front of Mr. Gimpson. "Twist and deconstruct!" This is his manifesto. He rolled up his sleeves and he adjusted his glasses."My building!" He shouted aloud. Mr. Gimpson entered a room. He pulled out his pile of model and put it on the table next to him. He smiled. It all worked out.

In a prison far away, the guy in the guard tower laughed, looking down at the gate.

4.08 -- 7.07. 2012

If you could turn any building into a person and have sex with it, which building would you choose?

Looking up at the dome, Sandy was shocked by the view she sees: there is a rabbit jumping in slow motion, chasing a deep-purple bow. She saw a sparkle somewhere on her left. "It looks like a bridle", she thought to herself. Sandy remembered in seventh grade, Linsay gave her a rabbit shaped candy of cinnamon flavor; that was her favorite candy. It's been so long that she can't remember the taste any more. The dome is reflecting the light from the bridle. Sandy quieted down.



*analogue collage*

Parrot no.1 keeps talking. Parrot no.2 is always hungry. No.3 has this dream to fly over the moon. When it happens, it will work.

Peach says to Albers: What are you going to do with orange? Albers says: It's not about Orange. It's about orange.

But it's not about orange. The answer is in the ground, the water, the nutrients, that worm, the rain. It goes back to the leaves that help float across the sea. When storms hit, she sinks into the deep ocean. There was light and blue. Albers picks the shell that tells the story.

Nothing moves. Sand is all over the place. A ring shaped hole appears. We are standing on the veneer, anticipating. Je pense, donc je suit.

"The painter is standing a little back from his canvas. He is glancing at his model; perhaps he is considering whether to add some finishing touch, though it is also possible that the first stroke has not yet been made. The arm holding the brush is bent to the left, towards the palette; it is motionless, for an instant, between canvas and paints. The skilled hand is suspended in midair, arrested in rapt attention on the painter's gaze; and the gaze, in return, waits upon the arrested gesture. Between the fine point of the brush and the steely gaze, the scene is about to yield up its volume."

paper, pencil on musuem board

There was a hidden treasure inside the cave. The treasure was a key. A topaz will be everything you ever need.

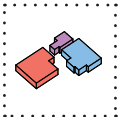
The collage is a commentary on the constant construction and development driven society; Against a monotonous underground backdrop, uniformed figures gaze upon a suspended installation. The installation, composed of pencil etchings and foam core, represents the constant need to build upwards and inverts the process by building down. Everything within the collage in "in-the-process-of", from the unfinished installation to the void spaces of landscape.

# TERMINAL ARCHITECTURE RECIPE

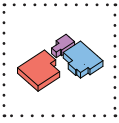
WARD'S ISLAND FERRY TERMINAL

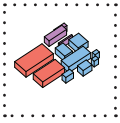
VINCENT YUNG & ANDREW KEUNG

## 1. GATHER

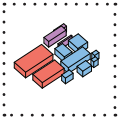


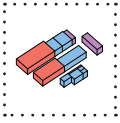
## 2. CHOP



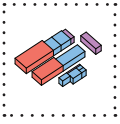


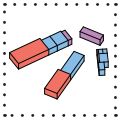
## 3. PORTION

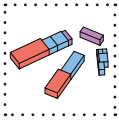


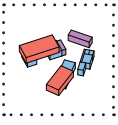


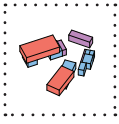
## 4. WASH & DRAIN, ARRANGE









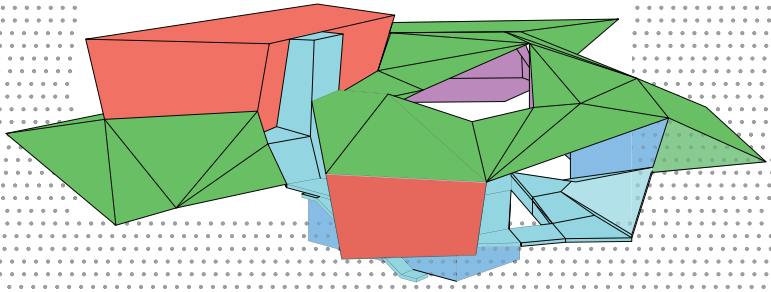


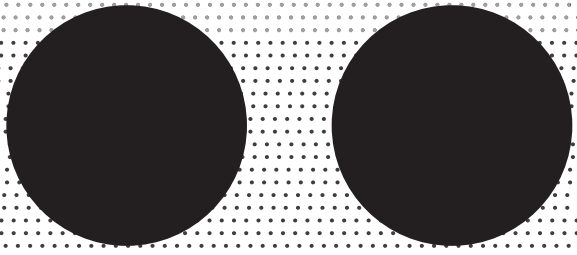
5. COOK

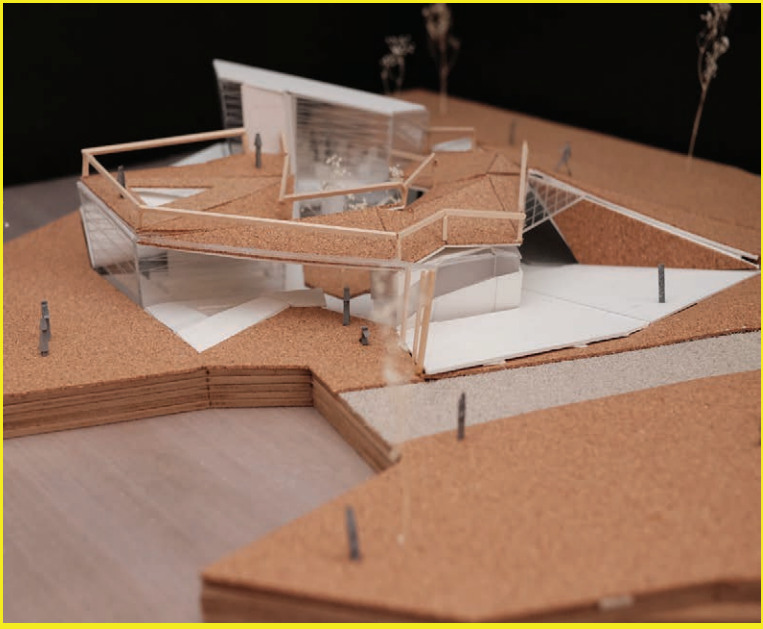
6. SEASON

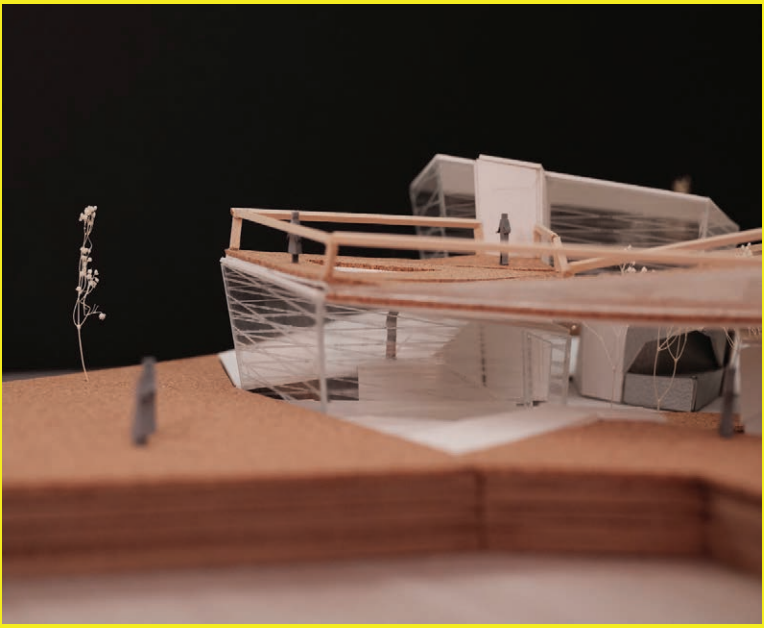
7. POUR

8. SERVE









Ward's Island Ferry Terminal is inspired by the relationship between different foods and their arrangement on a plate. The spatial organization of the Terminal is determined by the flavours on the plate and broken up into three program types: mains, sides, and garnishes. These ingredients were further differentiated by the atmosphere created in each space. Depending on the program, materials and textures would vary to ensure a dynamic experience. The result is a terminal that takes the user through a space dictated by their tastes.

LOBSTER

Working with food in a commercial kitchen reveals a variety of textures that are usually missed in the common use of food. These paintings explore how an everyday encounter with an object can expose intimate details and nuances of its form.

## SUNNY KIM

## MARSHMALLOW

D Z B T K R M O R H S F K G U T B Y B R E V I S S E R P X E H I G W F D K G Z K D Z B T K R M O R H S F K G U T B Y B R E V I S S E R P X E H

## Untitled works by TAWNY STOIBER

Ink wash on Mylar
84"x48"

# SHIFT TEAM

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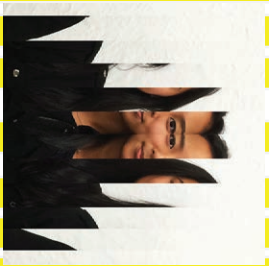
WEBSITE DESIGNER

## ALEXIA HOVIS
EDITOR IN CHIEF

## EMILY SUCHY
EDITOR

## NAJIA FATIMA
EDITOR

## MONIQUE LIZARDO
COMMUNICATIONS REP.



## JOSIE NORTHERN
LAYOUT DESIGNER

HOW TO BEHAVE LIKE A HUMAN BEING

NIGHT AFTER NIGHT AFTER NIGHT

MEET ME IN THE PALE MOONLIGHT

NOTHING IS REAL, NOTHING IS REAL

YOU ARE ALREADY DEAD

STOP DREAMING

# SHIFT TEAM

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LAYOUT DESIGNER

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## ISAAC SEAH
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## ASHITA PAREKH
EDITOR

## GIANINA RAMOS
COMMUNICATIONS REP.

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# SHIFT16

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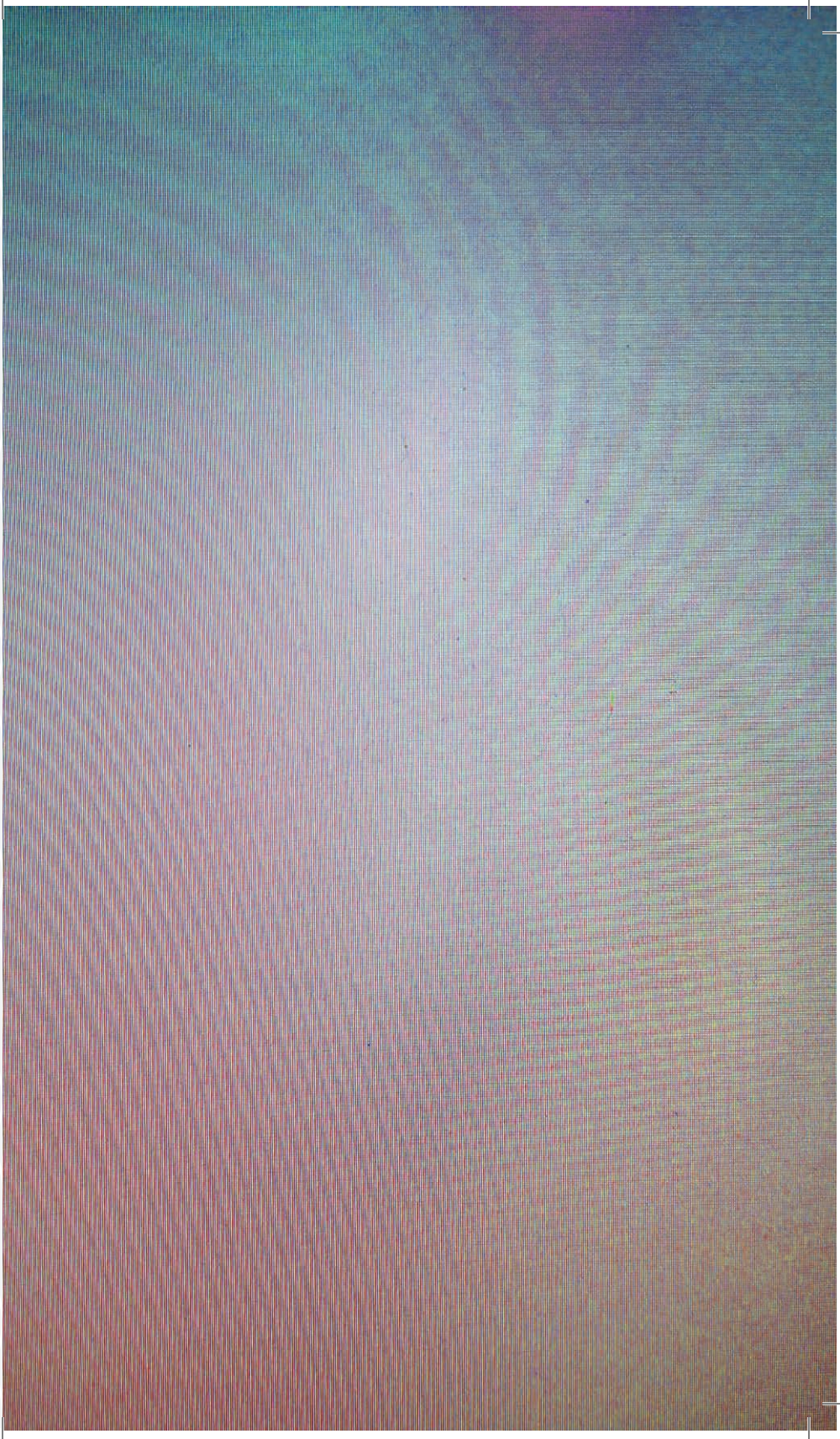
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