**PROJECT DESCRIPTION:**
Living and working sound like straightforward notions. However, we live in an era when both voluntary and involuntary resettlement are common. Entire cultural and ethnic populations have become dispossessed migrants, in some cases, in lands they formerly occupied. In the United States, class, economics, gender, and disaster factor into a rising population of homeless. Internationally, war and natural disaster play a large role. Climate change is expected to increase displaced peoples at an unprecedented scale.

This studio will explore the program and design of a resettlement community in the Pacific Northwest. A site has yet to be determined.

The resettlement community would provide a place for a variety of people and household types to live, work, craft, create, exchange, and socialize. The program and site will require an investigation of the fundamental ideas of an architectural response in relation to the temporal landscape.

In addition, there will be a formal focus on the study of topography and the nature of lines and depth, particularly in relation to ecological and spatial opportunities.

**PROPOSED METHODS**
The studio will begin with a number of 7-10 day design inquiry projects to investigate a number of examples of live-work architecture. Specifically, we will look at plans for medieval Swiss village, a Turkish urban caravanserai (han), and the New Deal Jersey Homesteads. These preliminary studies will establish a groundwork for the program and design of the primary studio project.

Students will promote and stimulate the growth and development of this project through reading, engaged studio participation, self-initiated inquiry, and the representation of ideas. Emphasis will be placed on the growth and development of design solutions that emerge from drawing and modeling processes, the clear articulation of design objectives, and an exploration of construction methods. The following will figure in the design process:
- in-class charrettes
- regular, structured assignments
- fieldtrip(s)
- interrogation at multiple scales
- use of color
- two mid-reviews and a final, pin-ups as needed

“Let me put the basic issue I address in the form of a question: under what conditions can a setting be viewed and appreciated as an image while also allowing that aspect to be overlooked because of dedication to practical activities, activities that have specific purposes or objects as their point of focus, not the settings themselves?”

*Topographical Stories*, David Leatherbarrow