ARCHDES 702 | ADVANCED DESIGN 2 | TOPIC OUTLINE | SEM 2 2019

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

Professor DORITA HANNAH

Dr Hannah operates at the intersections of architecture, performance, art and design. She specializes in planning cultural environments as well as curating live events, creating ephemeral installations and devising performative exhibitions. Her *Critical Practice* focuses on the dynamics of public space, intermediality and spatial politics. She has contributed to advancing theories of design performativity through international practice and publications on *Event-Space* and *Performance Design.*

PERFORMATIVE URBANISM & EVENT ARCHITECTURE

GENERAL COURSE INFORMATION

Course :	Advanced Design 2 ARCHDES701
Points Value:	30 points
Course Director:	Andrew Douglas andrew.douglas@auckland.ac.nz
Course Co-ordinator:	Uwe Rieger u.rieger@auckland.ac.nz
Studio Teacher:	Dorita Hannah
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Location:	TBC
Hours:	Tuesday and Friday 1:00-5:00pm

For all further general course information see the ARCHDES701 COURSE OUTLINE in the FILES folder on CANVAS.

*'To approach the problem of "the new" … one must
redefine the traditional concept of the object;
reintroduce and radicalize the theory of time;
conceive of "movement" as a first principle; and embed these later three within an
all-encompassing theory and politics of the "event." '*

(Sanford Kwinter, *Architectures of Time*)

PERFORMATIVE URBANISM & EVENT ARCHITECTURE

This studio invites students to propose an urban development as interventions that emerge from a specific event. It focuses on the 'performative' in architecture, which specifically concerns what the built environment actively *does* as a spatiotemporal experience rather than what it describes as a static object. Such architectural *doing* can either reinforce or challenge socially prescribed performances in public space; as well as critically address the city as both myth and reality.

The EVENT – both virtual and actual – is central to how urban patterns are shaped and experienced across diverse scales: demonstrated in projects such as Haussmann's renovation of Paris (1853-1870), with its wide axial boulevards designed to control and prevent spontaneous and uncontainable revolutionary uprisings; Archigram's post-apocalyptic *Walking City* (1964); and Diller, Scofidio + Renfro's recent projects surrounding New York City's *High-Line* (2009-19).

Preparing students for their self-driven MArch theses, the studio offers wide scope to develop a unique and specific design brief. It also provides opportunities to work with both the fictional and the real by drawing on how the theatrical, scenographic and dramatic can infuse

our daily lives; especially in a 'post-truth' environment. Architecture is therefore considered 'slow performance': interacting with the fluctuating temporalities and activities of human inhabitation; becoming most lively during, and as, an 'event'. But the event itself – either planned or unforeseen – like space, is multiple and variable; operating on a range of dimensions and through varying forces.

Students will investigate how the city can become more dynamic by selecting and focusing on a specific cultural, mythical, cataclysmic or political event (public festival, diurnal celebration, periodic practice, historic occasion, climatic or catastrophic episode) in order to propose, develop and detail a scheme that draw on urban performativity as 'spatial scripting'. Concentrating on the active nature of public environments, the aim is to reimagine the city through 'performance space' (sites of action) & 'spatial performativity' (site as action).

The course begins by collectively exploring and sharing information around key terms, essential readings and historic/contemporary exemplars, in order to then independently shape your own approach to the city by adopting an experiential rather than tectonic approach to architecture on a collective scale. Utilizing the event to develop, change and infuse (sub)urban site(s), students are encouraged to work through improvisation, spontaneity, collaboration and delight with an emphasis on interdisciplinary design thinking and experimental modes of representation, presentation and re-presentation that integrate 2-D, 3-D and the 4th-dimension of time to effectively communicate spatiotemporal time experiences.

TOPIC STRUCTURE AND CONTENT

The studio has several stages: -

Wks #1-2   Collaborative researching/sharing, through imaginative presentation of key terms, readings and exemplars

Wks #3-4   Selection and multi-media exploration of a particular event: its spatial reach and ramifications. Development of an intermedial visual briefing 'document'

Wks #5-6   Application of event to specific (sub)urban sites in Auckland and/or elsewhere at macro/micro-scale utilising varying 2/3/4-D media. Initial proposal presented and reviewed

Wk #7-11   Design development, material detailing and spatiotemporal mapping of the proposed intervention within the publication format.

Wk #12   Final presentation through an online publication of each proposal with its dramaturgical/theoretical underpinnings in 500-600 words with still and moving images.

Week	Date	Event
Week 1	Mon 22.7	12:00 All architecture meeting, Rm 311
		3:00 AD2 staff presentations and studio ballot
	Tue 23.6	AD2 Studio classes commence: First Studio Meeting
	Fri 26.7	Initial Research: Sharing **key terms**: 'performativity', 'scenography', 'dramaturgy', 'event', 'spacing'
Week 2	Tue 30.7	Readings: Unpacking/Sharing **key texts**
		Digi-Workshop #1
	Fri 2.8	Precedents: Sharing **key projects/representation**
Week 3	Tue 6.8	Present **Selected EVENT**: What_When_Why_Who_How?
	Fri 9.8	Studio development/tutorials
Week 4	Tue 13.8	**Visual Brief:** Initial Event Presentation (assessment)
	Fri 16.8	**Selected Site(s):** Presentation
Week 5	Tue 20.8	Studio development/tutorials: 2/3/4-D explorations
		Digi-Workshop #2
	Fri 23.8	Initial interventions: macro/micro temporal operation
Week 6	Tue 27.8	Studio development/tutorials
	Fri 30.8	Develop Intermedial Briefing Document
		integrating proposed Design Interventions for feedback
		Mid-semester Crit (1-5pm: Exhibition Space)
		MID-SEMESTER BREAK
		Develop EVENT & SITE: responding to critical feedback
		Deepen research and advance visual 2/3/4-D skills
Week 7	Tue 17.9	Present developed work
	Fri 20.9	EVENT DRAMATURGY
		Studio development/tutorials
Week 8	Tue 24.9	Studio development/tutorials
	Fri 27.9	**Cross-Crit** (Exhibition Space)
Week 9	Tue 1.10	Studio development/tutorials
		Digi-Workshop #3: finalise web architecture together
	Fri 4.10	Studio development/tutorials
Week 10	Tue 8.10	Studio development/tutorials
		Upload initial online text, video and images
	Fri 11.10	Sharing Developed Design through online presentation
Week 11	Tue 15.10	Texts and Videos for feedback
	Fri 18.10	Studio development/tutorials
Week 12	Tue 22.10	Studio development/tutorials
		Upload Final Presentations: pinup 5-6pm.
	Wed 23.10	**AD2 Final Studio Reviews**: 9am-5pm (tbc)

BIG Architects: *Parkour*

SALTO Architects: *Fast Track*

Street Demonstration

RESOURCES: OML Digi-Workshops (Thurs 11am-1pm or 1pm-3pm tbc) Further to reading, students are encouraged to engage with films, events, installations and design projects as 'texts' to be 'read'.

TEXTS TO BE COLLABORATIVELY DISUSSED IN CLASS (Tuesday 30/07)

Guy Debord: *The Society of the Spectacle* (Detroit, Black & Red) 1983

Sergei Eisenstein: "The Montage of Attractions," 1923. In *Twentieth-Century Theatre: A Sourcebook*, edited by Richard Drain, 87–94. (NY: Routledge), 1995.

Michel Foucault: "Of Other Spaces: Utopias and Heterotopias" in Leach, Neil, ed. *Rethinking Architecture.* London and New York: Routledge Press, 1997

Dorita Hannah: "City as Event-Space: Defying all Calculation" in *Back to the City: Strategies for Informal Urban Interventions.* ed., S Lehmann (Berlin: Hatje Cantz) 2008

Jon McKenzie: "Global Feeling" in *Performance Design.* Edited by Dorita Hannah & Olav Harslof (Copenhagen: Museum Tusculanum Press) 2008

Dorita Hannah: "Event-Space: Performance Space and Spatial Performativity" in *Performance Perspectives*: (Palgrave Press) 2011

Bernard Tschumi: "Spaces & Events" in *Architecture & Disjunction:* MIT Press, 1998.

OTHER CRITICAL TEXTS

Peter Eisenmann: "Unfolding Events." In *Incorporations*. New York: Zone, 1992.

Gilles Deleuze: "The Event" in *The Fold: Leibniz and the Baroque*. Trans by Tom Conley (Minneapolis: University of Minnesota Press), 1993.

Dorita Hannah: *Event-Space: Theatre Architecture & the Historical Avant-Garde* (Routledge Press) 2018

Sanford Kwinter: *Architectures of Time: Toward a Theory of the Event in Modernist Culture* (Cambridge, MA: MIT Press), 2001.

Daniel Libeskind: "The End of Space" in *The Space of Encounter* (NY: Universe) 2000.

Manfredo Tafuri: "Virtual City" in *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*, MIT Press, 1990.

Cathy Turner: *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment* (Palgrave McMillan) 2015

Anthony Vidler: *Architecture Between Spectacle & Use* (Yale University Press) 2008

REQUIRED PRODUCTION
Online Presentation: Final design for evaluation and moderation
A **500-600 word description** of the project: selected event, context and site(s) it integrates; its theoretical underpinnings, material constructions, immaterial elements and spatiotemporal actions.
A **4-minute (max) video presentation** utilising image and sound that presents the project as written. Integrating site context, scale, detail and action; particularly its spatial dramaturgy.
A selection of **5 key images** that show the design in macro/micro-scale utilizing drawing and modelling techniques
Conceptual Presentation: mid-semester milestone
A **3-minute (max) time-based presentation** as intermedial briefing document for the event selected
Process: A portfolio of test images, drawings, models, actions and objects as evidence of the process

Context
Output requirements:
Experimental drawings and models at varying scales appropriate to the event sites and design.
Site Plans, Plans, Sections, Models, 3-D renders/collages (minimum)
An accompanying work book documenting design ideas/iterations.

DESIGN REPORT
Advanced Design 2 requires the preparation of a **Design Report**. In 2019 this will be prepared in a workshop as part of the core course taught con-currently with studio, *ARCHGEN 703 Design as Research*, where it will account for %40 of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted to your studio teacher in week 10 so that it can be circulated to the critics allowing them to prepare ahead of the final review.

ASSESSMENT & FEEDBACK
This course is assessed as 100% coursework. Conversational feedback is given throughout the semester. Written feedback, with indicative grading, is given at a date around the mid-point of the semester. All further information regarding assessment is available in the ARCHDES 701 Advanced Design 2 Course Outline (on Canvas).

SPECIAL NOTES:
Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

LEARNING OUTCOMES

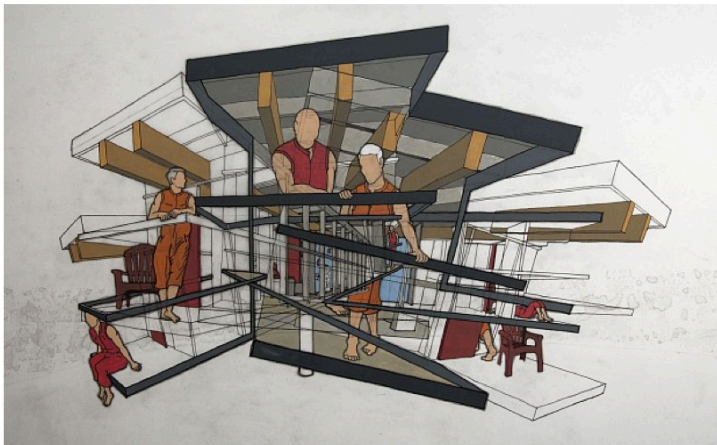**General Course Outcomes & Specific Outcomes for this Brief**
On successful completion of this course students should be able to:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
  Theory: This studio applies performance and critical theory to contemporary architecture: deploying theory as a tool for understanding the spatiotemporal and socio-political forces that regulate and shape the city. Students will work towards understanding their design as critical spatial practice.

- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
  Architectonics: Explore architectural performativity of materials, structure and detailing within an urban proposal.

- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
  Performance: Demonstrate an understanding of the technical, environmental and sociocultural performances of the design across a range of scales – especially with regard to exploring the event as integrating historical aesthetic and quotidian narratives.

- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
  Form and space: Show an understanding of how performative urbanism challenges and influences individual and communal urban experiences.

- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.

Media: Work with analogue and digital techniques to develop and effectively communicate a range of spatiotemporal experiences.

MILE-LONG OPERA: NYC High Line (Diller Scofidio + Renfro, 2018)

ReActor House (Schweder, 2016)