

DRAFT Subject to change

Provocations:

Modern Architecture's history lingers in contemporary debates concerning the universality of architectural, spatial and constructive strategies applicable to a diversity of sites, versus local, indigenous approaches, harnessing available material and skill resources in response to climate and landscape. In their most generic definitions these approaches produce machine versus organic architectures, those placed upon versus emerging from the landscape. One could argue that contemporary practices attempt to reconcile these historic oppositions through the linking of local and global or glocal approaches while continuing to grapple with the tug of war between building as object or sculptural form versus infrastructural or landscape extension.

Considering the lineage of the urban re-imagination, one can argue that these strategies have morphed from the surgical to the prescriptive, to the prosthetic to perhaps the implanted, homeopathic or genetically manipulated. These approaches have formal as well as social-political and performative outcomes. Looking beyond form are questions of performance, implying architecture and urban space as verb instead of noun, something in which **form is both informed and performs**.

The interest of this studio will be to go beyond the form debate and question the performance of space, as social and ecological as well as spatial, material, and atmospheric, as physical entity and as activity. We will interrogate our activity as practitioners as well as the activity that animates what we create. Thus the question will not originate with "WHAT is it?" but "HOW does it perform?" in response to "WHY?" Thus a motive, a motivation, must underlay architectural research, intention and proposition.

Traditional notions of a local or regional architecture makes use of the materials and crafts that have developed hand in hand in a place. It would not be surprising for an indigenous architecture to be lost in the fabric of its city or landscape. Critical contemporary practices are turning this traditional definition on its head, redefining what is native to the discipline of architecture, what are the expected performances of architecture, and what is indigenous to the site/culture/place/program or other spatial variable.

Diller Scofidio + Renfro have spoken of their work in terms of the indigenous: an installation in a theater explored with the proscenium arch and viewing; the renovation of the Lincoln Center plaza addressed performativity and surface; the Blur Building was constructed of its site: water. Similarly Francois Roche in "Lost in Paris" proposed a radically redefined indigenous architecture. These are just a few ways of rethinking where we are, what we do, how we perform and why. A few ways of interrogating the radical indigenous.

Brief Summary

The design studio will meet on Fridays and include weekly seminars touching on the role of **research** in the making of a critical practice; designing for **performance**; **performative space** as social and **ecological**; the importance of the **feedback** loop and the **prototype**.

Taking the body of greater Paris, the studio projects will interrogate the matter and substance, spaces, terrains, networks and infrastructures that connect urban dwellers, giving new performances to "underperforming" organs and circuits of the city ecosystem. This will be in relation to the notion of a radical indigenous architectural and urban methodology, ecosystemic approaches, and engaging in a playful feedback loop between research and design explorations in small teams of 2-3 students.

Expectations:

Essential to success in the studio, each student individually /in teams will engage the topic through:

- shared, clearly communicated and graphically well organized broad as well as focused research.
- an iterative design - research feedback loop: research informs design informs research [repeat].
- physical / digital prototypes and diagrams to test hypotheses.
- situated research as well as propositions.
- drawn /constructed artifacts as a means of preparation and participation. If it cannot be seen it cannot be discussed.

Additionally all students will be on time and participate in group meetings and for individual appointments. Work will be complete and presented / digitally submitted on time.

Some class sessions will require full participation for the entirety of the time and working in studio; thus for each session come prepared with sketch paper, laptops (+ power cords!) will be necessary.

Schedule + Structure:

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|-------------|---------------|---|
| Fri | 8:30 – 10 | Breakfast Seminar (everyone) |
| | 10:30- 1:30 | Group / Indiv critique / work meetings |
| | 2 – 8 | Group / Indiv critique / work meetings |
| Sat | | Except where indicated: No Meeting; but digital submittal / exchange of info |
| Wk 1 | Nov 2 | Seminar 1: proposed topic: practice topics, methods + research initiation |
| | | Group work sessions + research critiques |
| | Nov 3 | submit digital presentations of first findings to shared pool of research |
| Wk 2 | Nov 9 | Seminar 2: proposed topic: ecosystem research “speed dating” presentations + individual propositions |
| | | Group critiques: present complete research, motives + means: WHY |
| | Nov 10 | submit research; submit updated proposals by re-formulated group |
| Wk 3 | Nov 16 | Seminar Rescheduled to Saturday morning due to conference Group critiques: present 1 st diagrammatic iteration of group project scenario based on clearly define motive and the vision (WHY?). contextualize the HOW? via research. How does it perform? |
| | Nov 17 | Seminar 3: proposed topic: performance Submit: graphic / analytic / research substantiating the WHY (proposal) Submit + PIN UP in studio before seminar: 1st iterations presented in critiques + proposal of how individual group members will develop separate tracks + weave those into the larger proposal |
| | Nov 23 | No Studio: Independent project development with models + diagrams |
| Wk 4 | Nov 30 | Seminar: proposed topic: DIY Group critiques of indiv parts: WHAT is it? developed project scenario, prototypes by individuals, and attempts at integration of different scale ideas. |
| | Dec 1 | Submit work presented in critique with your own mark ups |
| Wk 5 | Dec 7 | Final Review Day Breakfast time installations Performative Presentations to guest critics and colleagues |
| Wk 6 | Dec 14 | Submittals: digitally and physically revised and formatted documentation Adjust / Install studio exhibition Event |