ARC w561R / ARC w696
Advanced Architectural Design
Summer 2020 (whole session)
Instructors: Igor Siddiqui (first session); Piergianna Mazzocca (second session)

Aldo Rossi, Theater of the World (1979)

ARCHITECTURE & THE FUTURE OF LIVE PERFORMANCE

> *Just off Columbus Avenue, a self-appointed DJ pulled up to an extra-wide sidewalk and greeted the weekend by blasting salsa from his car stereo. A small crowd gathered to dance at a distance, bringing some safety-rated joy to the neighborhood. It wasn't a packed club or a raucous street party, like the kind that birthed salsa decades ago, but it felt like a sign, an early crocus announcing the rebirth of live entertainment.*

> Justin Davidson, New York Magazine, May 14, 2020

This studio considers the future of architecture through the lens of live performance. As an inclusive term, live performance brings together diverse art forms, rituals, and practices that unfold in space and time, engaging a range of participants, authors, actors, and audiences. The global pandemic of 2020 has had a profound effect on what it means to perform live. Perhaps more than ever, we accept mediated experiences not as shadows of things that we used to do in-person, but as events unto themselves; plugging into the endless digital stream of 'live' events is at the moment not a matter of choice for some,

but is rather an essential mode of living for most. Meanwhile, most conditions for live performance as a prompt for public gathering are in question: packed bodies on the dance floor, congested entries and exits, and densely spaced seats in theaters, recital halls, and auditoriums are all potential public-health hazards; how air circulates through spaces of public assembly, which way waste flows, and how different materials mitigate the presence of contaminants are all matters of public hygiene. In this way, architecture – from the scale of details and furniture to buildings, building systems, and beyond – plays a crucial role in the future of live performance. Live performance, likewise, serves as a prompt for interrogating how architecture might perform in new and innovative ways as it re-considers what it means to enable living, life, and live activity in the midst of unprecedented change. As a space of design research and speculation, the studio will as such focus on proposing the architectures of live performance and their capacity to shape how we may engage socially, interact publically, and create collectively in the future.

Both sessions will consider live performance in relation to architectural representation, structure and construction, and architecture's role in the city. While is session is taught independently by each of the two instructors, the aim is to have continuity, overlap, iteration, and dialogue shared across the two summer sessions. In this way, students can anticipate producing a comprehensive body of work both individually and collectively.

David Byrne, *American Utopia* (2019)

SESSION 1 (June 4 – July 9)

The first five-week session consists of design research and speculation with a focus on (1) architectural representation and live performance, (2) architectural tectonics and live performance, and (3) site-specific architecture and hybrid performance.

Part 1: Architectural Representation and Live Performance (1 week)

We begin the exploration of live performance by focusing on performance art as a contemporary practice. Perhaps more than any other form of performance, performance art blurs boundaries between disciplines, but also eschews clear distinctions between the art, the artist, and the audience, enabling us to consider performance in participatory, socially engaged, and interactive terms. We will try to enter the world of performance art through architectural representation.

How might we leverage what we know about representation not in service of describing an architectural object, but rather in order to abstractly visualize and analyze something far more fleeting and ephemeral? We will lean on our knowledge of architectural representation in order to encounter its limits, prompting us to innovate beyond the conventions of our discipline. We will map, diagram, and otherwise notate multiple elements of live performance, including movement, choreography, gesture, interaction, spectatorship, duration, rhythm, speech, sound, media, props, atmosphere.

(20% of the grade)
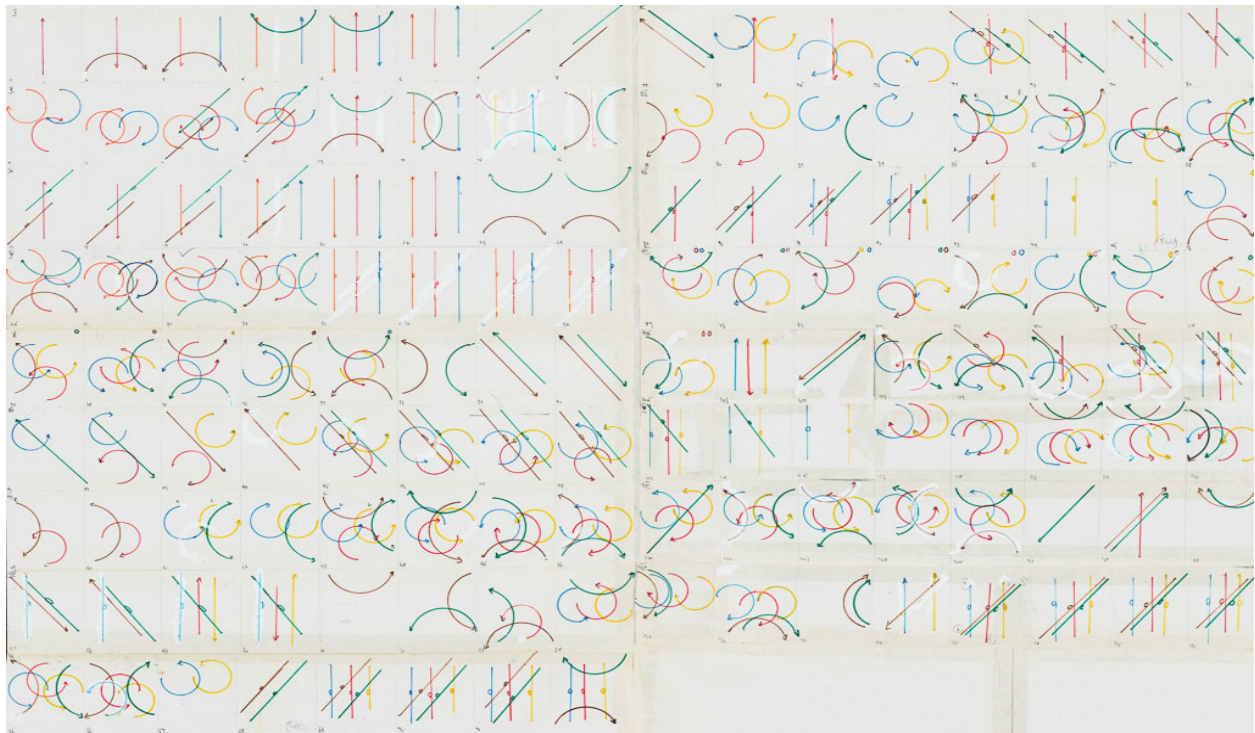
Lucinda Childs, *Melody Excerpt* (score)

Part 2: Architectural Tectonics and Live Performance (1 week)

Imagine an architectural device that is inspired by, enables, contains, makes available for viewing, or otherwise supports the previously studied work of performance art (from Part 1). The device is to capture not only the essential requirements for the performance to take place, but is also a venue for exploring any architectural desires that the designer might have. It is a device and a mechanism as much as it is a manifestation of imagination. It can be at the scale of furniture, a building, or a larger urban condition. Imagine – through precise drawings and models – the device with a particular building system in mind, whether it be conventional or experimental or both. The device must be adaptable to function at different densities of occupation.

(20% of the grade)

Atelier Bow Wow, BMW Guggenheim Lab (2011)

Part 3: Site-specific Architecture and Hybrid Performance (3 weeks)

Select a site within the City of Austin for the site-specific implementation of the architectural device (from Part 2). Develop a site-specific proposal based on the project's existing DNA (tectonic and conceptual), but supplement the program with a specific use or multiple uses that are possible when the object doesn't enable scheduled performances. The aim is to envision performance venues of the future, capable of serving the public in new ways and under evolving social and environmental conditions.

(60% of the grade)

Course Format

This is an online course delivered synchronously via Zoom as well as through asynchronous participation on Canvas.

CANVAS: https://utexas.instructure.com/courses/1281540

ZOOM: https://utexas.zoom.us/j/93065282579

Studio Etiquette

Etiquette is a code of conduct. It is a method for dealing with how people interact with one another, which is based upon mutual respect and accepted norms of behavior. This studio in many ways is a simulation of a real world design studio. Below are tips for proper studio etiquette, which will set the tone for a professional atmosphere and foster good workplace habits.

- Arrive to studio on time –this means logging into Zoom meetings on time.
- Turn off your cell phone – this applies during Zoom meetings.
- Close down your email and social media sites – to the extent that it is reasonable given that you are already on your computer.
- Contribute to studio discussion when appropriate – more important than ever.
- Avoid side conversations and other distractions – know that we all understand that working from home can be distracting; let's all be patient with each other as we learn this new way of being in studio.
- Address the instructor and any other reviewers or guests professionally.
- Be attentive in studio – we know this is an unusual and for some a difficult time; let's understand each other and be patient even if our focus diminishes at times.
- Stay for the entire studio – or let the instructor know if you have serious conflicts with meeting times.
- Contact the instructor directly when you have to miss.
- Be prepared for desk crits – only students with new work for the day generally receive new feedback.

Email Policy

When writing the instructor an email, include 'Advanced Design' in the subject line along with the topic of your inquiry. Emails should address the instructor and be professional in tone. The instructor will endeavor to reply in a timely manner (please allow up to 48 hours for a response) or will address your question in class.

Grading Policy

Establishing grades for projects of a creative nature is a more complex matter than grading in other academic areas. While each project contains certain quantifiable

elements by which it may be evaluated, a significant portion of each grade is derived from qualitative considerations.

Grading for studio assignments is broken into three components for each given mark, each as 1/3 of a given grade:

GRASP
The ideas and understanding of the project at hand, combined with an appropriate process of inquiry;

PROCESS
The consistent and rigorous development and testing of ideas;

RESOLUTION
The demonstration of competence, completeness, and finesse through representation.

Active participation and a good attendance record are expected; deductions from the overall grade for excessive absences are outlined in the attendance policy below.

Completed assignments are to be posted on Canvas by no later than 12:00 PM (noon) the day that they are due.

Grade Descriptions

A/A- : excellent work
Project surpasses expectations in terms of inventiveness, appropriateness, verbal and visual ability, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class.

B+/B/B- : good work
Project is thorough, well researched, diligently pursued, and successfully executed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Demonstrates potential for excellence

C+/C/C- : required work
Project meets the minimum requirements. Suggestions made in class are not pursued with dedication or rigor. (Note: C- does not meet the minimum grade to be counted toward the student's degree.)

D+/D/D- : poor work
Basic skills including graphic skills, model-making skills, verbal clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required design skill and knowledge base.

F : unacceptable work

Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned with excessive unexcused absences.

X : excused incomplete
Given only for legitimate reasons of illness or family emergency. Incomplete assignments are not a cause for assigning this grade. An incomplete is assigned after consultation with the Associate Deans' offices. Incomplete coursework must be completed prior to the beginning of the following semester.

Attendance Policy

Attendance is mandatory. Participation is expected. You can have up to three (3) unexcused absences throughout the session without penalty. Attendance to all project reviews is expected. Each additional absence (for any reason) will lower your final course grade by a letter grade. Please contact the instructor prior to class if you expect to be late or miss class.

Religious holy days sometimes conflict with class and examination schedules. If you miss an examination, work assignment, or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. You must notify your instructor as far in advance as possible prior to the classes scheduled on dates you will be absent to observe a religious holy day.

Students with Disabilities

Students with disabilities who require special accommodations need to get a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). This letter should be presented to the instructor in each course at the beginning of the semester and accommodations needed should be discussed at that time. Five business days before an exam the student should remind the instructor of any testing accommodations that will be needed.

Title IX

Beginning January 1, 2020, Texas Senate Bill 212 requires all employees of Texas universities, including faculty, to report any information to the Title IX Office regarding sexual harassment, sexual assault, dating violence and stalking that is disclosed to them. Texas law requires that all employees who witness or receive any information of this type (including, but not limited to, writing assignments, class discussions, or one-on-one conversations) must be reported. If you would like to speak with someone who can provide support or remedies without making an official report to the university, please email advocate@austin.utexas.edu. For more information about reporting options and resources, visit http://www.titleix.utexas.edu/, contact the Title IX Office via email at titleix@austin.utexas.edu, or call 512-471-0419.Although graduate teaching and research assistants are not subject to Texas Senate Bill 212, they are still mandatory reporters

under Federal Title IX laws and are required to report a wide range of behaviors we refer to as sexual misconduct, including the types of sexual misconduct covered under Texas Senate Bill 212. The Title IX office has developed supportive ways to respond to a survivor and compiled campus resources to support survivors.

Behavior Concerns Advice Line (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit http://www.utexas.edu/safety/bcal.

Policy on Academic Integrity

Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information, visit the SJS website at http://deanofstudents.utexas.edu/sjs or call 471-2841.

Schedule

TH	06/04	Studio Introduction; Part 1A Assigned
FR	06/05	Part 1B Assigned; Discussion; Work Day
MO	06/08	Desk Crits
TU	06/09	Desk Crits
WE	06/10	Work Day
TH	**06/11**	**Part 1 Due - Review; Part 2 Assigned**
FR	06/12	Discussion; Work Day
MO	06/15	Desk Crits
TU	06/16	Desk Crits
WE	06/17	Work Day
TH	**06/18**	**Part 2 Due - Review; Part 3 Assigned**
FR	06/19	Site Scouting
MO	06/22	Desk Crits
TU	06/23	Desk Crits
WE	06/24	Work Day

TH	06/25	Desk Crits
FR	06/26	Desk Crits
MO	06/29	Desk Crits
TU	06/30	Desk Crits
WE	07/01	Work Day
TH	07/02	Desk Crits
FR	07/03	Desk Crits
MO	07/06	Work Day
TU	07/07	Work Day
WE	**07/08**	**Final Review (Parts 1, 2, and 3) – First Session**
TH	07/09	Exit Interviews (First Session)

Schedule is for reference only and is subject to change.

Students are expected to be logged into the Zoom session, unless the work is to be explicitly conducted offline.

Online instruction is still a matter of improvisation and trial-and-error; we will collectively have to determine what works best for us as a group and which practices are more conducive to creative productivity.
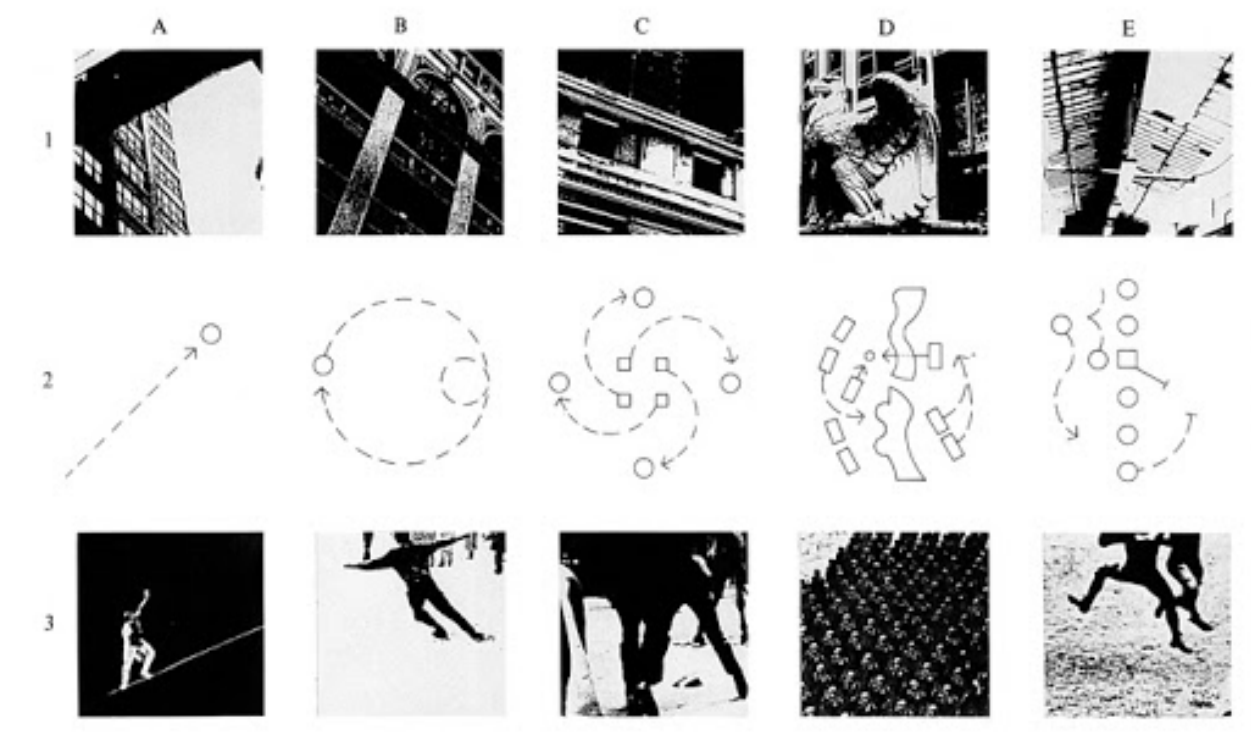
Bernard Tschumi, a plate from *Manhattan Transcripts* (1976-1981)