

Advanced Studio VI – S18

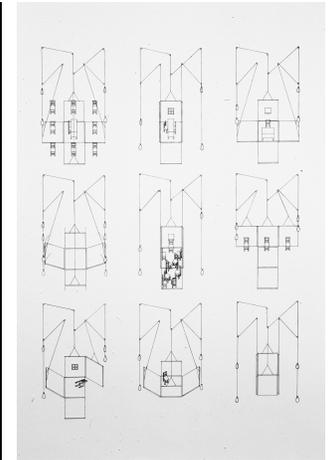
Architecture and Performance
Orfeu (Negro) at 12.9°



Hélio Oiticica, *P31 Parangolé*
Cape 24, Escrêbuto (P31
Parangolé Capa 24, Escrêbuto)
worn by Omar Salomão, 1972.



Liz Diller and Ricardo Scofidio. *The American Mystery Series*. In collaboration with Creation Production Company (Matthew Maguire), Vito Ricci, Brian Eno, Clodagh Simonds, and Glenn Branca. La Mama Theatre, 1984.



Item 1 (Performance)

Above all, Architecture is a spatial performance. While architecture can be described in terms of the performance of its building systems and technologies from the late modernist writings of Reynar Banham in *The Architecture of the Well-Tempered Environment* to the performance of its environmental components such as building envelopes, membranes, and energy management systems, above all, architecture performs the spatial relationships of its inhabitants ---- their bodies, movements, perceptions, and events. While modernism postulated these inhabitants as universal predicated upon the birth of the humanist subject from the Renaissance to the French Enlightenment to the 19th century treatises of philosophers such as Georg Wilhelm Friedrich Hegel, that subject was inherently male and European. However other subjectivities were always present if not always represented or assumed to have identity. The relationships among these subjectivities are intersectional and that intersectionality can be spatialized and performed in terms of hierarchies and power relations.

On the other hand, performance itself, the staging or presentation of a mode of cultural expression or production, can serve as a radical tool to rethink the discipline of architecture, and to allow architecture to intercede in critical present-day debates including feminist and queer theory, critical race theory, disabilities theory, and other modes of analysis. By confronting the built environment with human bodies, human activities, and human memories, the studio aims to offer a new, broader definition for architecture, extending beyond the architectural object into social and political life.

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Item 2 (Architecture)

The studio will be informed by the history of radical thinking about architecture in the 20th century. The Futurists championed movement as a means to activate the city, while the professors of the Bauhaus were pioneers of using performance to examine space such as Oskar Schlemmer’s Slat Dance. In the 1960s, Cedric Price and Archigram conceived of architecture based upon the architectural “event” rather than the static condition of program. In New York in the 1970s, the neo avant-garde architects and artists similarly eschewed the primacy of the architectural or art object in favor of institutional critique, challenging underlying aesthetic premises of object making, and opening up art and architecture to consider social, cultural, and political discourse. Such performance-based works include Trisha Brown’s *Man Walking Down the Side of a Building* (1970), Helio Oiticica’s *Parangolés* (1972), Gordon Matta-Clark’s seminal exhibition “anarchitecture” (1974), Liz Diller and Ric Scofidio performance experiments at La Mama Theater (1984 – 1987).

Item 3 (Concept + Event + Site)

Our spring 2018 studio will explore the idea of performance and relationships among paradoxical situations, contexts, and events. Each student will conduct preliminary research into the idea of performance within a contradictory set of conditions at the scales of the body, event, and city. Each student shall select one of two possible sites located in Salvador do Bahia Cidade Historico. Salvador is a site of colonial performance, Afro-Brazilian multiplicities, and intersectional resistances through art, theater, film, and music.

Each student will design a performance (movement + choreography + architecture / building) and produce a short film for the final project.

Travel

The studio will travel to Rio de Janeiro and Salvador de Bahia for site reconnaissance and research.

Dates

January 17, 2018	Studio Lottery
February 19	Mid-term Review
March 3–10	Kinne Travel Week
March 12-16	Spring Break
May 2	Final Review