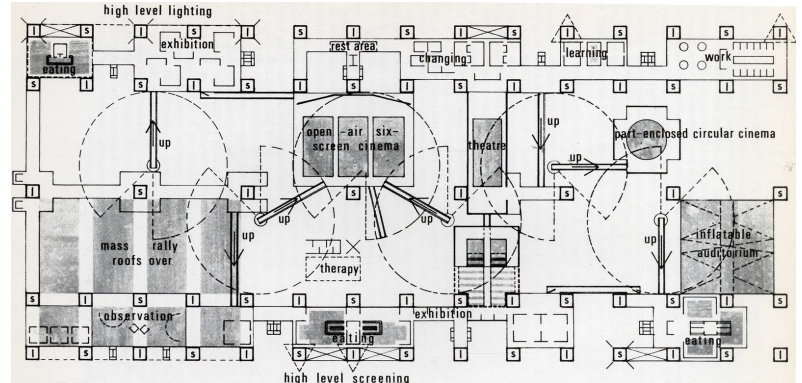


Image Cities Circus



l. *The Refusal of Time*, William Kentridge, DOCUMENTA (13), Kassel, 2012



r. Fun Palace, Cedric Price, 1959 - 64.

The history of the modern circus dates to the 18th century and the early circus included extraordinary displays of power over nature such as trick horse riding, displays of wild animals such as lions and elephants, and other types of performances intended for amusement and distraction during the Industrial Revolution in England and Belle Epoque in Paris (1871 – 1914). While the early circus was set in an amphitheatre and then later a permanent building within the city such as the London Hippodrome, the modern circus later developed as a series of itinerant events and performances that include the fanciful as well as the phantasmagoric. Shortly following the Russian revolution in 1917, Lenin nationalized the Russian circuses in order to become “the people’s art form” --- egalitarian regardless of class, education, language or race.

The circus is an unusual topic for architectural considerations. However in 1965, Henri Lefebvre’s *La Proclamation de la Commune* analogized the relationships between the Paris Commune 1781 and the carnival tradition. Lefebvre argued that the carnival like the Commune shatter the institutional framework within which they are traditionally contained. While the carnival and the circus are not necessarily synonymous there are a number of “circus” architecture precedents for our consideration:

- *Fun Palace*, Cedric Price’s (1964)
- *Ideas Circus*, Archigram (1969)
- *Instant City*, Archigram (1970)
- *Centre Pompidou*, Piano and Rogers (1971 – 1997)
- *Oase No. 7*, Haus-Rucker (1972)
- *New Babylon*, Constant Nieuwenhuys (1959 – 1974)

However, while these architectural circuses were born of revolt against a certain kind of hegemony, the circus is often a site of paradoxical juxtapositions of diversion, aesthetics, beauty, and seduction.

Advanced Studio VI – S16

Site and Program

Our spring 2016 studio will explore the idea of the circus and relationships among paradoxical situations, contexts, and events. Each student will conduct preliminary research into the idea of circus with a contradictory set of conditions. The physical context for the circus will be in Cape Town, South Africa. The circus will be situated at two sites --- Cape Town Station and Bellville Station. The program for the circus will include a permanent intervention into the existing building at either site as well as temporal programs that may travel between the two points --- one a node (Bellville) and the other a terminus (Cape Town Station).

Travel

The studio will travel to Cape Town and Johannesburg, South Africa during the Kinne Travel Week March 7 – 11, 2016.

Dates

January 20, 2016	Studio Lottery
February 26 (TBC)	Mid-term Review
March 7- March 11	Kinne Week
March 14-18	Spring Break
May 4 (TBC)	Final Review

Preliminary Reading List

- Debord, Guy. *The Society of the Spectacle*. Trans. by Donald Nicholson-Smith. New York: Zone Books. 1995.
- Foucault, Michel. "Of Other Spaces." *Diacritics*. (Spring) 1986.
- Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith. Cambridge: Blackwell, 1991.
- Murray, Noeleen, Nick Shepherd, ed. *Desire Lines: Space, Memory and Identity in the Post-Apartheid City*, London: Routledge 2008.
- Pieterse, Jan Nederveen. *White on Black: Images of African and Blacks in Western Popular Culture*. New Haven: Yale University Press, 1995.
- Tschumi, Bernard. "Architecture and Transgression." In *Oppositions Reader*, 355-65. New York: Princeton Architectural Press, 1998, org. pub. 1976.