

# SUPERSTUDIO2011

# WAKE UP!

**I CAN ASSURE YOU I MEAN YOU NO HARM.**

**WHO ARE YOU?**

**WHO? WHO IS BUT THE FORM FOLLOWING THE FUNCTION OF WHAT AND WHAT I AM IS A MAN IN A MASK.**

**WELL I CAN SEE THAT.**

**OF COURSE YOU CAN. I'M NOT QUESTIONING YOUR POWERS OF OBSERVATION; I'M MERELY REMARKING UPON THE PARADOX OF ASKING A MASKED MAN WHO HE IS.**

**OH. RIGHT.**

**BUT ON THIS MOST AUSPICIOUS OF NIGHTS, PERMIT ME THEN, IN LIEU OF THE MORE COMMONPLACE SOBRIQUET, TO SUGGEST THE CHARACTER OF THIS DRAMATIS PERSONA. VOILÀ! IN VIEW, A HUMBLE VAUDEVILLIAN VETERAN, CAST VICARIOUSLY AS BOTH VICTIM AND VILLAIN BY THE VICISSITUDES OF FATE. THIS VISAGE, NO MERE VENEER OF VANITY, IS A VESTIGE OF THE VOX POPULI, NOW VACANT, VANISHED. HOWEVER, THIS VALOROUS VISITATION OF A BY-GONE VEXATION, STANDS VIVIFIED AND HAS VOWED TO VANQUISH THESE VENAL AND VIRULENT VERMIN VANGUARDING VICE AND VOUCHSAFING THE VIOLENTLY VICIOUS AND VORACIOUS VIOLATION OF VOLITION. THE ONLY VERDICT IS VENGEANCE; A VENDETTA, HELD AS A VOTIVE, NOT IN VAIN, FOR THE VALUE AND VERACITY OF SUCH SHALL ONE DAY VINDICATE THE VIGILANT AND THE VIRTUOUS. VERILY, THIS VICHYSOISE OF VERBIAGE VEERS MOST VERBOSE, SO LET ME SIMPLY ADD THAT IT'S MY VERY GOOD HONOR TO MEET YOU AND YOU MAY CALL ME V.**

**ARE YOU, LIKE, A CRAZY PERSON?**

**I AM QUITE SURE THEY WILL SAY SO. BUT TO WHOM, MIGHT I ASK, AM I SPEAKING WITH?**

**I'M EVEY.**

**EVEY? E-V. OF COURSE YOU ARE.**

**WHAT DOES THAT MEAN?**

**IT MEANS THAT I, LIKE GOD, DO NOT PLAY WITH DICE AND I DON'T BELIEVE IN COINCIDENCES.**

**V TO EVEY, V FOR VENDETTA, WACHOWSKI BROTHERS, 2006**

**ALAN MOORE PROPOSED A SET OF PARALLELS TO REALITY THAT ECHO NOT ONLY WHO WE ARE AND WHAT WE ARE, BUT MORPHOLOGIES OF HUMAN ACTIVITY - SUCH AS ARCHITECTURE.**

**IN 1997 V DEFENDS EVEY FROM A SET OF ASSAILANTS IN A WORLD WHERE ARCHITECTURE, ART, MUSIC AND ALL OTHER FORMS OF EXPRESSION ARE RESTRAINED BY THE LEADER AFTER A CHEMICAL WAR. THE PLOT THEN LEADS TO V CAUSING A REVOLUTION. NEVER THE LESS; ARCHITECTURE AND URBANISM HAVE BECOME FORMALLY STALE, INNOVATION IS HELD BACK, CLASSICISM AND NEO-GEORGIAN ARCHITECTURE IS MAINTAINED, SECURITY BECOMES THE MOST PREVALANT FEATURE OF THE URBAN FABRIC.**

**THIS IS VERY DIFFERENT FROM THE 1997 OF REALITY. ALTHOUGH WHAT DOES BECOME CLEAR IS THAT ARCHITECTURE IS MUCH MORE THAN BUILDING. IT IS A CONSTANT BACKDROP TO A CONSTANT CHANGING SEQUENCE OF EVENTS. ARCHITECTURE DOES NOT ONLY SOLVE DESIGN PROBLEMS BUT ACTS AS A CONDUIT FOR HYPOTHETICAL SITUATIONS.**

**THIS LEAVES THE RELATIONSHIP BETWEEN ARCHITECTURE AND THE STORY AS A POWERFUL DYNAMIC TO SOLVE HYPOTHETICAL PROBLEMS.**

**CONSTANLY CONSIDER THE COMPETITION AS BOTH STORY AND ARCHITECTURE AS PARRALELLS AT ALL TIME.**

**FORM A GROUP OF 3 AND GOOD LUCK.**

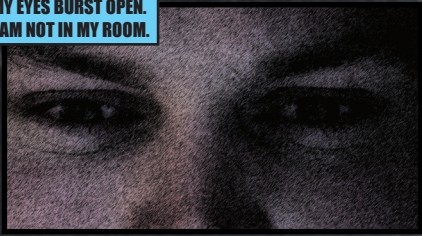
## YOU FALL ASLEEP...

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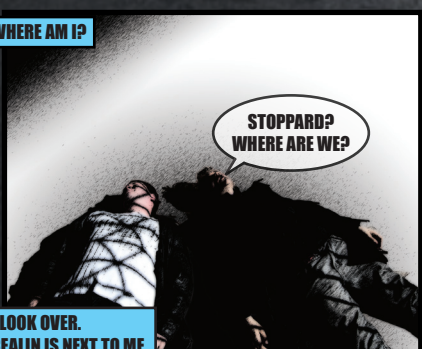
I WOKE UP. AT LEAST I THINK I DID. AT LEAST I HOPE I DIDN'T. MY EYES STILL SORE FROM THE NIGHT BEFORE. I MOVE MY ARM TO GRAB MY WATCH FROM THE DRESSER. THEY ARE ONLY MET BY THE COLD TOUCH OF CONCRETE.



MY EYES BURST OPEN. I AM NOT IN MY ROOM.



WHERE AM I?



STOPPARD? WHERE ARE WE?

I LOOK OVER. REALIN IS NEXT TO ME.

I DON'T KNOW WHERE WE ARE.



GUYS!!!

GUYS! YOU ARE NOT GOING TO BELIEVE THIS...WE ARE NOT...WE MUST HAVE...ER...UM...BACKWARDS...

WORMHOLE...OR MAYBE INTERDIMENSIONAL RIFT?

HE MUMBLES ON WHILE WE GET OFF THE COLD CONCRETE.

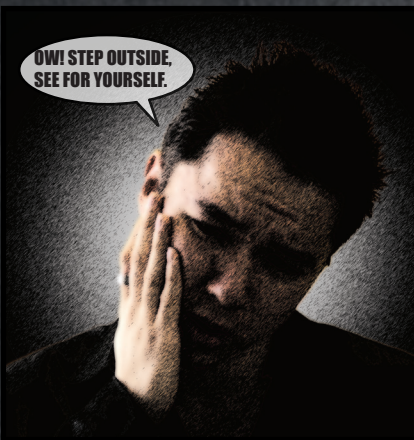


EMYRITH! YOU'RE HYSETRICAL! GET IT TOGETHER!

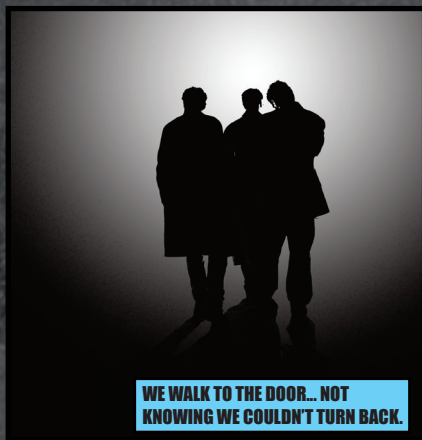
**SLAP!**



OW! STEP OUTSIDE, SEE FOR YOURSELF.



WE WALK TO THE DOOR... NOT KNOWING WE COULDN'T TURN BACK.



YOUR CITY HAS CHANGED DRASTICALLY. THE INTRODUCTION OR THE REMOVAL OF SOME ELEMENT HAS CHANGED THE WORLD IN A DRASTIC WAY.

YOUR TEAM HAS 3 HOURS TO FLESH OUT AND DESIGN A DRASTIC SCENARIO OF THE CITY.

BE READY TO PRESENT A SHORT PRESENTATION ABOUT THE NEXT PAGE OF THE STORY.



- LOLLIPOPS GROW LIKE WEEDS?
- ZOMBIES BATTER AT YOUR DOOR?
- THE SUN HAS SPLIT INTO 3?
- PIDGEON'S HAVE GROWN SUPER INTELLIGENT?
- THE MATRIX CRASHES?
- MUPPETS WALK THE EARTH!?

I'VE A FEELING WE'RE NOT IN KANSAS ANY MORE.

WIZARD OF OZ, NOEL LANGLEY

[1939]

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**11 YEARS HAVE PASSED.**

**YOU AND YOUR TEAM ARE 'ARCHITECTS' (IN SOME SENSE OF THE WORD), YOU ARE YOUR CITY'S LAST LINE OF DEFENCE TO HAVE IT ADAPT TO THE NEW WORLD.**

**SOLVE WHAT EVER ISSUES HAVE ARISEN VIA THE DRASTIC SHIFT YOU HAVE PROPOSED IN BRIEF 1.**

**YOUR TEAM HAS TILL 10AM TO FLESH OUT AND DESIGN THIS SOLUTION.**

**BE READY TO PRESENT A SHORT PRESENTATION ABOUT THE NEXT PAGE OF THE STORY.**

**THINK ABOUT HOW THE DRASTIC SHIFT WOULD EFFECT THE CITY AND THEN HOW YOU WOULD CONTROL THAT DRASTIC SHIFT**

# WHO WILL WATCH THE WATCHMEN?

**WATCHMEN, ALAN MOORE (1986-1987)**

**11 YEARS HAVE PASSED. IDEAS OF ORWELLIAN REALITIES ECHO IN YOUR HEAD.**

**NO SOLUTION IS PERFECT.**

**YOU AN YOUR TEAMS SOLUTION HAS BEEN APPLIED TO THE NEW STATE OF YOUR CITY.**

**HOW DOES YOUR STORY END?**

**POLISH THINGS UP AND TELL YOUR STORY (PROBLEM, SOLUTION, RESOLUTION.)**

**MAKE A MAXIMUM OF 10 SLIDES OR A MOVIE TO PRESENT IN 3 MINUTES AND 20 SECONDS. GOOD LUCK. SELL YOUR IDEA. SELL YOUR STORY. TIME WILL BE STRICTLY ENFORCED. FILES SHOULD BE A MAXIMUM OF 10MB AT 150DPI. THE FILE TYPE SHOULD BE A .PDF OR .MOV FORMAT**

**YOU HAVE TILL 7PM. GOOD LUCK**