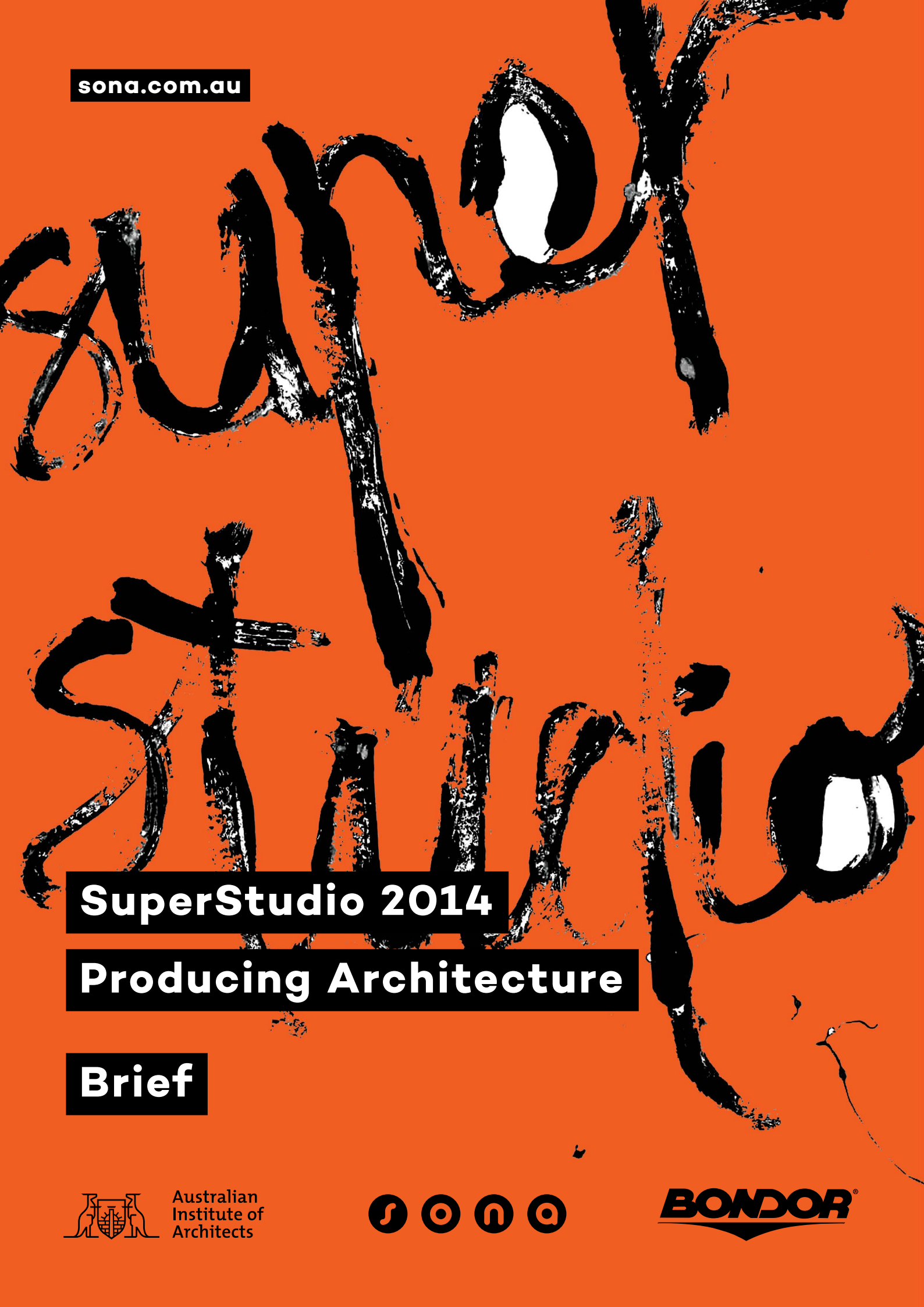


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**SuperStudio 2014**

**Producing Architecture**

**Brief**



Australian  
Institute of  
Architects



**Title –**

**‘Producing**

**Architecture’**

**Introduction:**

This project brief begins with an understanding that the occupation of space is a creative act of producing architecture. Occupation here can be understood to include any active engagement with space that could range from domestic rituals, events, performances, populating space with objects, furnishings and art or even deconstructing, rearranging or vandalising space.

Such an understanding of architecture, where the occupant is actively engaged in its production, is distinct from that of functionalist modernism - characterised by a deterministic relationship between the form of buildings and the behaviours they accommodate, rendering the occupant of the architecture as passive.

A further important distinction to be made is between the role of art as a decorative object in space, and art as an active agent in producing space. In this competition, you will be asked to engage with the latter.

In contemporary architecture, the pervasive forms of architectural representation, whether drawings, renders or photography of completed projects, largely serve to diminish the role of the user to creatively occupy architecture, and transform space and meaning. The eradication of representations of occupants, behaviours and actions other than those that are socially and politically agreeable with the architecture suggests a lack of address given to the user within architectural thinking. As Jonathan Hill writes in *Actions of Architecture: Architects and Creative Users*, “...the denial of the user, assumes that the building need not be occupied for it to be recognized as architecture.” (Hill, 2003 p.10).

With all of this in mind, your task will be to reassert the notion that architecture is inclusive of not only space, form and material, but also people, objects and events. What does this imply for the role of the architect? Is it possible to imagine an architecture that is more akin to a temporal piece of performance art, installation work or film, with the occupants as protagonists, and the architect as choreographer, director and set designer?



## The Task

### Overview:

Entrants are to propose a site specific, temporary, event based architectural intervention that should include proposals for a combination of physical architectures and acts of occupation. Consider carefully what might constitute an event – i.e. the actual making / construction and subsequent deconstruction of the architecture could in fact be the event itself. Furthermore, the interpretation of what constitutes a ‘temporary’ intervention is up to entrants to determine – i.e. are there any components of the intervention that are in fact permanent and remain subsequent to the event, and over what period of time do temporary components exist?

### 1. Selecting the site:

Entrants are to select an existing structure within which to perform their intervention. The selection of this site is in fact the first act of design – take care to adopt a setting that can act as an exciting framework upon which to stage an intervention. This site might be found within an existing building, whether occupied or disused or an urban space between buildings within the city. The site should be a space you can easily and safely access, or a space you are already familiar with as it will be critical to document and represent the details and idiosyncrasies of this space. You may even choose the studio space you are currently working in.

### 2. The intervention:

Entrants are asked to propose an installation, performance work or other temporal, experience-based event. Some aspects of your proposition should be permanent interventions within the framework of the physical space – i.e. adjusting the existing architecture with a view to making a setting for an event or for specific spatial effect. Other aspects of the proposition should be temporal, including the actions and movements of people and objects, or movement and transformation of space across the duration of the event. As students of architecture, your focus should be on the articulation of space and building fabric as a means to choreograph this movement and engagement of people and objects (i.e. you are not dance choreographers!). It is important however that entrants prescribe what the event is that takes place and document the occurrence of this event within the space.

### 3. Documentation:

The medium and mode of documentation is open for selection by the entrants. However, take care to select a method that allows the documentation of transformations that may occur across the duration of the event. This can be easily achieved with conventional architectural drawing or modelling methods, however other methods of documentation including film, sound or other digital or analogue mediums will be welcomed. The documentation of people and objects should be made with equal rigour as that of the ‘bricks and mortar’ architecture.

### Submission

The documentation should be collated onto 4 A3 sized landscape panels that will be submitted digitally via drop box as a single pdf. If physical models are produced, these should be documented through photography on the A3 panels. Additional to the panels, entrants may also choose to submit a multi-media file (i.e. animation or sound file), however this is not a mandatory requirement. Sound or animation files should be a maximum of 1 minute in length.

### Guide to file sizes;

Panels – single PDF file, 4 x A3 pages  
*40mb total maximum*

Animation @ 1 minute in length  
*500mb maximum*

### Submission Time - Saturday 2 August 2014

### 7.00PM - AEST

By this time all files will be submitted to the dropbox.

Please check locally at your SuperStudio host university for exact instructions on drop box submission details.

Please label the files you submit as follows:  
**State/Team Number/surname 1/surname 2/  
surname3/SS2014**

An example of this is:  
**Vic/7/Smith/Jones/Lee/SS2014.pdf**

## Presentations

The team will be required to present their panels to the local jury on Saturday evening. The time allowed for presentations will vary from location to location, please check at your SuperStudio host university for further details.

## References

The following are suggested references that entrants may seek to become familiar with in order to prompt the development of ideas in relation to the project brief. These references are not mandatory but are rather a small selection of works and ideas that might serve as inspiration;

### **Bernard Tschumi - Architecture = Space + Event.**

The important notion here is that Tschumi understood architecture to be composed of more than just 'bricks and mortar', that it was defined by the events and actions that took place within it.

See publications by Tschumi;

*Architecture and Disjunction*  
1996  
The MIT Press

*Questions of Space*  
1990  
Architectural Association Publications

*Event-Cities*  
1994  
The MIT Press

### **Italian 1920s Futurist Theatre -**

Provocative performance works that actively engaged the viewers. (The work of F. T. Marinetti, Enrico Prampolini, Fillia)

Refer to the following publications;

Kirby, Michael. *Futurist Performance*. New York: PAJ Publications, 1971.

Russolo, Luigi. 'The Art of Noises Futurist Manifesto' in *The Art of Noises*. New York: Pendragon Press, 1986. 23-30.

Dixon, Steve. "Futurism e-visited." <http://people.brunel.ac.uk/bst/vol0302/stevedixon.html>

### **Gordon Matta-Clark -**

Artistic interventions into existing structures / buildings, usually through subtractive methods.

Relevant works by Gordon Matta-Clark;

*Conical Intersect*  
*Bronx Floors*  
*Cuttings*

### **Christo and Jean-Claude -**

Artistic, ephemeral interventions / sculptures, often engaging with existing spaces.

Work by Christo and Jean-Claude that is particularly relevant to the brief;

*Big Air Package 2010-2013:*  
<http://www.christojeanneclaude.net/projects/big-air-package#.U8NQsY2Sx90>

## Judging

The quality of the graphic presentation is not being assessed at the local events.

The aim of SuperStudio is a 24-hour ideas competition. By removing presentation quality from the local event, students across all year levels and universities have a level playing field based on ideas only. Assorted graphic techniques may be of advantage to explain a particular idea or concept but are not necessary. Because of this any communication technique- CAD, drawing, collage, and model etc. can be used- but students are encouraged to spend as much time as possible on the idea.

Each team chosen as a state finalist to be considered in the national round of competition will have a further ten days to work on the graphic presentation of their proposal. Graphic quality will be assessed as part of the National Jury criteria.

### **Judging Matrix**

<b>Creativity -</b> shown in the response to the brief	/20
<b>Considered Engagement -</b> with the brief	/20
<b>A Clearly Articulated Idea -</b> in response to the brief	/45
<b>The Tasks -</b> have been addressed; site, intervention and documentation	/10
<b>Format Requirements -</b> have been followed	/5
Total	/100

## Local Winners -

## National Round

The number of universities involved will determine the number of place getters who will move forward to the national round e.g. where two universities are participating, both first and second place local winners will go to national.

Local place getters will have 10 days, starting from Sunday 03 August, to finesse their presentation. SuperStudio is about ideas so this is the time to perfect the presentation of your idea so it is clearly articulated, easily understood and looks spectacular. National round work will be due on Tuesday 12 August by 5.00pm (AEST). Further submission details to be provided.

## The National Prize!

The local teams that go through to national will be in the running to win return flights to Venice and entry to the Venice Biennale in 2016! This prize is courtesy of our National Supporting Partner Bondor.

## National Sponsor -

The logo for BONDOR, featuring the word "BONDOR" in a bold, italicized, sans-serif font with a registered trademark symbol. Below the text is a stylized, dark, wing-like graphic element.

Bondor are proud to be involved for the first time as National Sponsor of SuperStudio 2014 - Producing Architecture!

Bondor would like to send their encouragement to all participants as they embark on answering this year's brief and are excited to sponsor the national prize of return flights to Venice, as well as entry to the Venice Biennale in 2016 for the winning team !

## Creative Directors

This year our Creative Directors were selected and briefed about SuperStudio by Morgan Kennedy, SONA Executive Vice President - Competitions.

Thank you to Zuzana Kovar and Nicholas Skepper of Zuzana & Nicholas Architects for accepting SONA's invitation to be Creative Directors, and creating the 2014 SuperStudio brief - Producing Architecture!

[www.zuzanaandnicholas.com](http://www.zuzanaandnicholas.com)