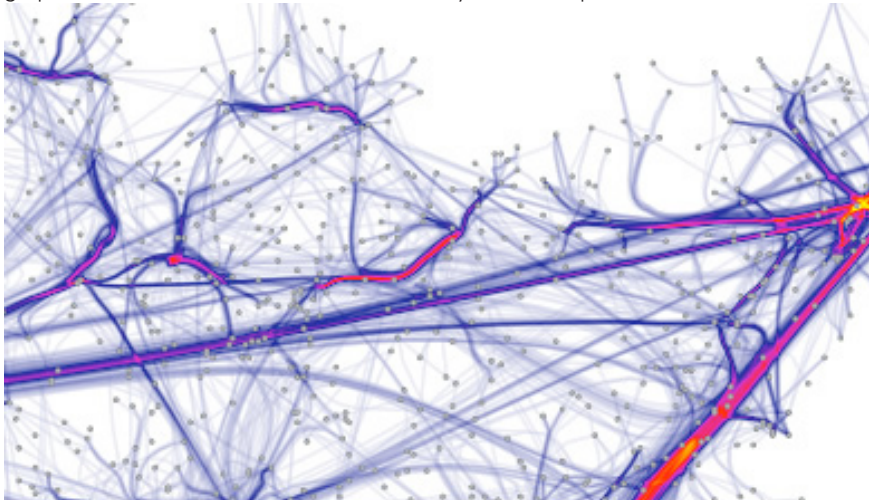


01. SHIFTING FIELDS

(Out)line

This project explores drift. Between locations, regimes of representation, sites of meaning. Its theoretical beginnings are in the Situationist Dérive and Bourriaud's relational aesthetics. It seeks to open up the rigorous chasm between systems of recording, while promulgating a punctual synthesis of these orphaned fragments as a notational/sonic dyad: an exploration of location, time, fixity and motion.

We understand the visual gamut available to the architect as codified in the hard-line drawing as a site of prolepsis - of future action anticipated through graphical codification. This exercise



demands an inversion - a turning-inside-out of the drawing to produce a mapping of the space of your journey: a detourment of familiar protocols, in the service of a modest piece of research: when the retinal is decentered with respect to the sonic and textual, does graphical notation contain within itself the possibility for reanimation of the event in ways which resonate with or relate to the collapsing into representation which we routinely negotiate as designers, seemingly without issue or recourse to doubt?

Form and (dis)content

The quintessence of architectural production is the vector line. Mathematical certainty inscribed on the isotropic tabula rasa of the representational field: it is the nexus of legal, conceptual and economic practice. Its progeny - the arrow, the spline, the locating point, the notational fieldthese and their fellow travellers are not innocent: they embody formations of ideation and practice which must be critiqued: make no mistake - this is the always-immanent site of production. Your task is to adopt, adapt and improve this ancient and mendacious system in order to uncover new opportunities for your future practice.

The Task

These requirements are absolute and non-negotiable. Deviation will result in penalty.

Praxis: recipe for synchronic recording

- 1: Teams will be of 4 or 5 people. You choose by 18.00 Friday or we will.
- 2: Each team will decide on a journey.
- 3: Prior to taking the journey teams will agree recording protocols: these protocols will be documented.
- 4: On the journey take 20 sound samples each of duration 10 seconds or less.

5: Input those samples into Audacity or similar sound editing package for tutorial review on Friday.

6: Choose 20 sentences which arise out of or are related to the journey.

7: Note the duration, direction, average, minimum and peak velocity of the journey in graphic form.

8: Calibrate the journey again graphically with respect to interest/boredom or engagement/distraction.

9: Choose any other pairs of assessment metrics, record graphically.

This material must be recorded in real time - In order to do this you will need to devise a strategy. Consider pre-printed graphs or charts, direct input to laptops, voice or other recorder. Slate, wax tablets anything...you choose. The important aspect of this is that you are clear as to how the notational system will be deployed: Aleatoric, linear, rhythmic, aperiodic, but always synchronous

Discourse: recipe for asynchronous presentation

The outputs of the project are:

1: One vector drawing to contain line, fill and notation only.

NOTE:

NO GRADIENT FILLS> NO BACKGROUND IMAGES> NO BORDERS>NO DRAWING TITLE>SOLID COLOUR OR BLACK AND WHITE ONLY.

This drawing is the synthetic mapping of your journey.

Size 1200 x 600 horizontal (landscape) format, dry mounted onto 9mm MDF.

2: A stereo soundscape. This soundscape is the synthetic mapping of your journey.

1 minute duration 16 bit stereo aif.

3: A boxed collection of your research and documentation

Points of engagement.

From Theory of the Dérive

Guy Debord, 1958

One of the basic situationist practices is the dérive, a technique of rapid passage through varied ambiances. Dérives involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll. In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. Chance is a less important factor in this activity than one might think: from a dérive point of view cities have psychogeographical contours, with

action of centers of attraction, must be utilized and completed by psychogeographical methods. The objective passionate terrain of the dérive must be defined in accordance both with its own logic and with its relations with social morphology.

From Relational Aesthetics

Nicolas Bourriaud, 1998

Form and others' gaze

If, as Serge Daney writes, "all form is a face looking at us", what does a form become when it is plunged into the dimension of dialogue? What is a form that is essentially relational? It seems worth while to discuss this question by taking Daney's formula as a point of reference, precisely because of its ambivalence: as forms are looking at us, how are we to look at them? Form is most often defined as an outline contrasting with a content. But modernist aesthetics talks about

wild state, as it is our gaze that creates these, by cutting them out in the depth of the visible. Forms are developed, one from another. What was yesterday regarded as formless or "informal" is no longer these things today. When the aesthetic discussion evolves, the status of form evolves along with it, and through it.

DATA_SCAPE

Winy Maas, 2004

'The ambition for a wider scale requires a combination of idealism and pragmatism, of research and practice, of large and small scales. In this respect, relatively small projects can be seen as tests or positioned as experiments. Can architecture work on a city that, based on cosmopolitanism, tolerance and negotiation, creates a bridge between globalism and anti-globalism? Can it use the specific skills of the profession, namely visualisation and vision, to span that gap?'



constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones. But the dérive includes both this letting-go and its necessary contradiction: the domination of psychogeographical variations by the knowledge and calculation of their possibilities. In this latter regard, ecological science, despite the narrow social space to which it limits itself, provides psychogeography with abundant data. The ecological analysis of the absolute or relative character of fissures in the urban network, of the role of microclimates, of distinct neighborhoods with no relation to administrative boundaries, and above all of the dominating

"formal beauty" by referring to a sort of (con)fusion between style and content, and an inventive compatibility of the former with the latter. We judge a work through its plastic or visual form. The most common criticism to do with new artistic practices consists, moreover, in denying them any "formal effectiveness", or in singling out their shortcomings in the "formal resolution". In observing contemporary artistic practices, we ought to talk of "formations" rather than "forms". Unlike an object that is closed in on itself by the intervention of a style and a signature, present-day art shows that form only exists in the encounter and in the dynamic relationship enjoyed by an artistic proposition with other formations, artistic or otherwise. There are no forms in nature, in the

Toujours Marcel...

Duchamp in his 1960 essay 'Le Processus créatif' highlighted the idea that in the creative act, two elements exist in relation to one another – the unexpressed but intended, and the unintentionally expressed. He wrote:

'The creative act takes another aspect when the spectator experiences the phenomena of transmutation: through the change from inert matter into a work of art, an actual transubstantiation has taken place and the spectator is to determine the weight of the work on the aesthetic scale.'

Consider the large glass and the green box....

The small print.

Unit descriptor

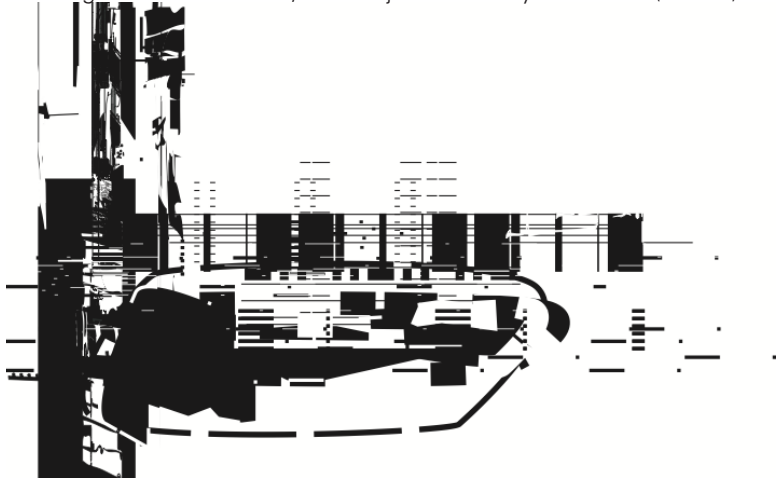
Unit Title Research + Design 1/ SHIFTING FIELDS Location Canterbury Level + Credit 15 credits (H) When Taught Stage 1; Semester 1; Weeks 1-5 Duration 5 weeks
Date first approved May 2007 Date of this version May 2007

Content and Syllabus

The course commences with 3 sequential Research and Design projects. These projects are related to each other thematically, and are intended to provide a structured introduction to a series of design methodologies.

SHIFTING FIELDS

Shifting Fields is the first of 3 related Research and Design projects. It understands these Shifting Fields as the contexts in which architectural production occurs. These will include processes of globalisation; urbanisation; climate change; human migration and the consequent growth and shrinkage of urban centres; etc. Project



briefs introduce intellectual approaches to design, involving the evaluation of relevant data and the construction through mapping of complex tools for understanding and transforming space.

Aims

Learning Hours 150

A1 To develop conceptual and strategic thinking about architectural and urban design

A2 To explore design research methodologies as a basis for architectural production

A3 To develop effective forms of communication for professional and lay

audiences A4 To build upon existing visual and verbal communication skills, and develop innovative representation tools.

Learning Outcomes

On successful completion of the unit you will be able to:

LO1 understand an appropriate philosophical approach which reveals an understanding of theory in a cultural context (ARB DESIGN)

LO2 demonstrate an understanding of the histories and theories of architecture and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies and its application in critical debate (ARB C/C, EU)

LO3 use visual, verbal and written communication methods and appropriate media (including sketching, modelling, digital and electronic techniques) to represent testing, analysis, appraisal of proposals to professional and lay audiences (ARB C).

LO4 use architectural representations having critically appraised the most appropriate techniques available (ARB C)
LO5 undertake in-depth project related research and analysis to inform design concepts and development.

LO6 present rational arguments which are consistent visually and verbally.

Teaching and Learning Methods

Design Studio Exercises, Group Tutorials, Reading, Seminars, Lectures, Field Research

Assessment Requirement

By project

Assessment Criteria
Knowledge of: Methodologies for handling, representing and appraising sources of data relevant to the con-

texts of architectural production (LO1, LO2, LO3, LO4, LO5) Contemporary forms of architectural representation (LO1, LO3, LO4)

Understanding through application of: The range of contextual data relevant to architectural design and research and its possible applications (LO3, LO4) The use of visual forms of communication and an appreciation of the suitability and problematics inherent within them (LO4, LO6)

Technical and applied skills through: Visual and verbal communication (LO3, LO4, LO6)

Reference Material

freeware sound editor: audacity
<http://audacity.sourceforge.net>

Essential

Laurel, Brenda (ed.) (2003) Design Research: Methods and Perspectives. Cambridge, Mass.: MIT Press. Abrams, Janet (ed) + Hall, Peter (ed.) (2006) Else/Where: Mapping - New Cartographies of Networks and Territories. Minneapolis, MN: University of Minnesota Design Institute
Cosgrove, Denis (ed) (1999). Mappings. London: Reaktion Books
Gleick, James (2000) Faster: The Acceleration of Just About Everything. London: Vintage
Mau, B (2004) Massive Change. London: Phaidon.

Recommended

MVRDV (2006). KM3: Excursions on Capacity. Barcelona: ACTAR
Smith, Dan (2003) Penguin State of the World Atlas. Harmondsworth: Penguin
Suroweicki, James (2004). The Wisdom of Crowds. London: Doubleday
Susteren, A. van.(2005). Metropolitan world atlas. Rotterdam: 010
Tufte, Edward R. (1990) Envisioning Information. Cheshire, Conn: Graphics Press.
Tufte, Edward R. (2006) Beautiful Evidence. Cheshire, Conn: Graphics Press.

Additional reference material will be available on MYUCA

**Key date: 23:10:09 final review
Herbert Read Gallery 10.00**

The mounted drawings are to be hung in the Herbert Read Gallery in time for the crit and exhibition opening. The box positioned appropriately. Locations tba. Sound will be reproduced through a supplied PA system.

Coda:

Some notes on the audio component of this project.

Auditory Space

Whilst most material in urban and architectural fields produced to represent spatial experience is limited to the visual, our experience of architecture, space and the city is multi-sensory. It is the architects main concern to trade in representation and this is often best pursued through the drawing, model or animation. To seriously consider the significance and potential of sound to our overall experience of a space, a visual representation alone seems to be inadequate. Since sound is of a transient quality it's key to work with the thing itself rather than with a visual representation.

Auditory boundaries

Sound travels from sources that are beyond visibility. It is far more difficult to remove ourselves from experiencing the soundscape we are immersed in than it is to turn away or shut our eyes from the immediate visual field. Whilst we can only see around 180 degrees of the spherical field at any given moment, 'auditory space has no point of favoured focus. It's a sphere without fixed boundaries, space made by the thing itself, not space containing the thing' (McLuhan)

By understanding and engaging with the various component parts that make up a soundscape in the built environment this may allow for the designer to begin the process of actively altering the auditory and recuperating key conceptual tactics in a multi-sensory manner.

Sound as representation

Representations of architecture, space and the city, whether conceptualizing new projects or re-reading existing spaces are usually conveyed through visual media alone. Since sound is more overtly reliant on time than the visual snapshot it can be utilised almost immediately to map / describe / represent VELOCITY. This project will focus on representing the multiple boundaries both auditory and visual of a high velocity event.

Active sound

Understanding and engaging the potential of sound in architectural production offers practitioners the possibility of actively transforming a key sensory element of spatial experience. Rather than a passive approach whereby sound is the accidental or residual outcome of a visually led practice, consideration might be given to the choreography of the auditory perception of space.

Sound-specific references

<http://www.stephenvitiello.com/>

(In particular the World Trade center piece)

<http://www.onelonepixel.org/sound-art.html>

(Sound Art links)

<http://www.cardiffmiller.com/artworks/walks/index.html>

(Janet Cardiff's sound walks)

<http://www.ubu.com/>

(Great resource for sound art related material)

