

M seven



M choreographic architecture

seven

After investigating different positions in architectural theory in the last module, the third theory module looks at how to develop, differentiate, refine and maintain an own stance towards your work. The students will each choose one briefing for an open or past architectural competition of their interest, and work out an own model in answer to the briefing. This will serve as a test-field for working in. The students will refine their models continuously in terms of the architectonic qualities incorporated conceptually within the model. And they will learn to differentiate and work out possible stances each of these qualities entail, once you strive to integrate them into a theoretical position within which they can be valued.

From a methodical perspective, the question to be addressed in this module is: how to arrange, furnish and put in scene the point of view you want to arrange with the theoretical position taken in your model.

Throughout the module we will learn strategies and tools from different disciplines for choreographing the space of breeding your ideas. The students will get a comparative introduction into different methods, categories, systems and habits of notation for differentiating that space of inner vision. Martin Burr (Réalisateur, Imprimerie Basel) will accompany the course as a guest tutor. We will visit the atelier brückner in Stuttgart for a workshop about how to work with scores in the conception of narrative spaces. We will think about the relations between story, film, and history by relating Jean-Luc Godards *Histoire(s) du Cinema* to Peter Greenaways *Tulse Luper* project. We will hear the photographer Tom Fecht on Vilém Flusser's philosophy on gesture and on how to incorporate a stance for the positions you want to picture. We will relate this to Chris Marker's filmic photo novella *La Jetée*, and we will learn about the conceptual challenges in early electronic music by engaging with the work of Dick Raaijmakers. We will experience Aeschylus' stage play *Die Perser* by Johan Simons at the Kammerspiele in Munich, and we will investigate the capacities of notational systems for rendering what William Forsythe calls the "choreographic objects," an "alternative site for the understanding of potential instigation and organization of action to reside".

The introduction into a comparatistic way of engaging with conceptualizations of what it means to take a stance, especially in relation to the abundant potentialities within the electronic information age, will help the students to develop an own position and attitude as an architect.

In a final exercise, the students will present their refined models for the architectural composition of their interest to the CAAD group at ETH, as well as to a final guest critic.

Guests

Uwe Brückner: scenographer, *atelier brückner Stuttgart Germany*

Martin Burr: réalisateur, *Imprimerie Basel Switzerland*

Tom Fecht: photographer Basel and London, lecturer a.o. at *Royal College of Art London*

Pip Greasley: sonic artist, *De Montfort University Leicester UK* (invited)

Jean-Luc Godard: filmmaker, *Rolles Switzerland* (invited)

Dr. Bernd Schubring: historian of mathematics, *University of Bielefeld Germany*

Johan Simons: stage director, *Münchner Kammerspiele* (invited)

Monday May 2nd 2-4 pm	Recap Modules One and Four, Intro Module Seven (V.Bühlmann and L. Hovestadt) Task ONE: select an architectural competition (past or open) with which you will work throughout the module
Tuesday May 3rd 1-2 pm 2-4 pm	Final Presentation Module 5 Presentation and Discussion of the selected architectural competition
Wednesday May 4th 1-2 pm 2-5 pm	Introduction Martin Burr as the modules guest tutor electric music and composition I Dick Raaijmakers (1978): Die Kunst des Maschine Lesens (Reading and Lecture Martin Burr) Dick Raaijmakers (1991):Intona (Screening and Lecture Martin Burr)
Thursday May 5th 2-5 pm	electric music and composition II Dick Raaijmakers (1995): Volta (Screening and Lecture Martin Burr) Dick Raaijmakers (1995): Der Fall Musolini (Screening and Lecture Martin Burr)
Friday May 6st 1-3 pm 4-7 pm	Presentation and Discussion of the selected architectural competition and of your approaches to engage with them as a case study throughout the module Screening Jean-Luc Godard: Film socialisme (2010)
Monday May 9th 1-6 pm	Screening Jean-Luc Godard „Histoire(s) du cinema“ I & II & III & IV and Lecture (Martin Burr)
Tuesday May 10th 1-6 pm	Screening Jean-Luc Godard „Histoire(s) du cinema“ V & VI & VII & VIII and Lecture (Martin Burr)
Wednesday May 11th 2-5 pm	History and Cinema, discussion
Thursday May 12th 1-6 pm	Screening Peter Greenaway „Tulse Luper“ Web and I and discussion
Friday May 13th 3-5 pm	Screening Peter Greenaway „Tulse Luper“ II, III and discussion
Monday May 16th 3-6 pm	Guest Lecture Uwe Brückner: scenography
Tuesday May 17th 3-6 pm	Guest Lecture Tom Fecht: Vilém Flusser and photography
Wednesday May 18th 2-5 pm	Screening and Discussing: Chris Marker „La Jetée“ (1962)
Thursday May 19th all day	Refine your models
Friday May 20th all day	Refine your models

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Monday May 23rd

2-4 pm

Guest Lecture PD. Dr. Bernd Schubring: Conviction through visualization, not logics.
Graphic representation of complex numbers as a way to bring them into existence within mathematics

Tuesday May 24th

all day
2-4 pm

Refine your models
Presenting and discussing your models

Wednesday May 25th

all day
2-4 pm

Refine your models
Presenting and discussing your models

Thursday May 26th

all day
2-4 pm

Refine your models
Presenting and discussing your models

Friday May 27th

all day

Visit to Munich: Stage play „Die Perser“ & Discussion with the director Johan Simons

Saturday May 28th

all day

Workshop at atelier brückner in Stuttgart

Monday May 30th

all day
2-4 pm

Refine your models
Presenting and discussing your models

Tuesday May 31st

all day
2-4 pm

Refine your models
Presenting and discussing your models

Wednesday June 1st

all day
2-4 pm

Refine your models
Presenting and discussing your models

Thursday June 2nd

all day
2-4 pm

Refine your models
Presenting and discussing your models

Friday June 3rd

2-5 pm

Final Presentations