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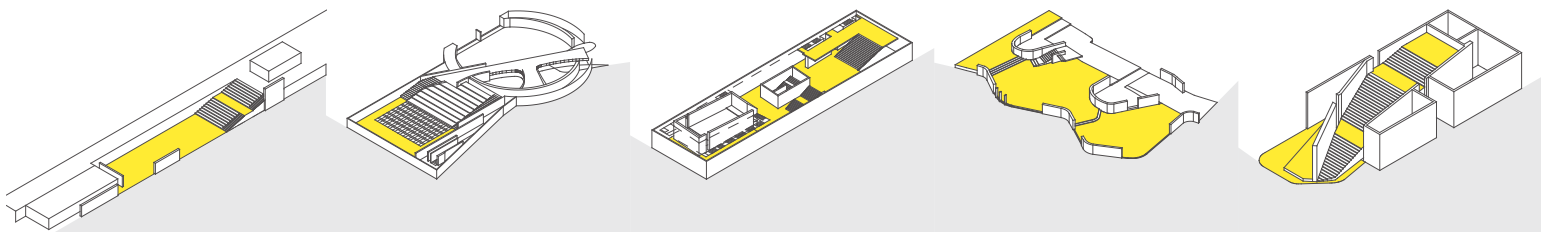


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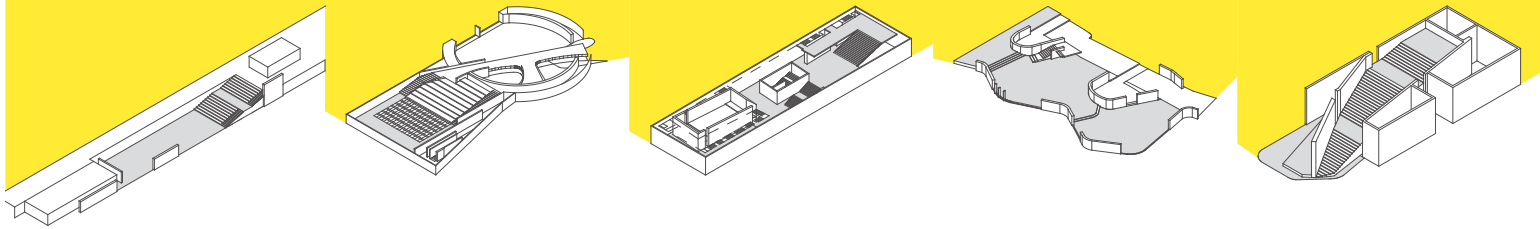
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PERFORMANCE PEDAGOGY
A RECONCEPTUALIZATION OF THE MODERN ATELIER



PERFORMANCE PEDAGOGY
A RECONCEPTUALIZATION OF THE MODERN ATELIER

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01 INTRODUCTION

01.1 Abstract

01.2 Givens

01.3 Critique

01.4 Timeline

01.1 ABSTRACT

Pedagogy, (n). the method or practice of teaching, as in an academic or theoretical subject.

Performance, (n). the act of presentation or display for means of entertainment.

Genius loci, (n). a mnemonic device aiding in memory storage and retrieval through the association of mental images with specific locations.



The evolution of the *genius loci* began with Cicero, a Greek orator, who recited memorized speeches based on the above mnemonic device. The method implements the use of association between objects and locations to store and retrieve memorized information, which is ascribed to the said objects¹. Traditionally, the orator would recite a text or speech utilizing this method and travel through the spaces in the sequence of the text, while mentally following the path onto which the objects to be memorized are ascribed².

Giulio Camillo developed a great interest in the art of oration, which provided the basis for the mnemonic concepts within his later theater. Frances Yates, in *The Art of Memory*, reconstructs Camillo's theatre as a Roman theatre, consisting of seven tiers (each a symbolic mythological reference), and seven aisles (each representing one of the seven classical planets). This seven by seven grid creates forty-nine unique information nodes in the theatre³.

Employing the method of loci, Camillo's Memory Theatre functioned very much like a memory machine. Composed as a single room in a Vitruvian-like amphitheatre, the visitor activates the space by performing as a scholar on the stage and looking onto the seven sections of the auditorium, each housing emblematic images and signs communicating universal knowledge⁴.

¹ McNeill, Jeff. Mnemonic Devices, Remembering, Learning. 1 Jan. 2009. Web. 10 Oct. 2014. <<http://jeffmcneill.com/mnemonic-devices/>>.

² Yates, Frances (1966). *The Art of Memory*. Chicago: The University of Chicago Press.

³ William Uricchio. A Palimpsest of Place and Past: Location-based digital technologies and the performance of urban space and memory. *Performance Research* 17(3), 45-49.

⁴ Ibid.,



The deterioration of performance-based learning in contemporary educational practices, fostering one-to-one teaching models, prompts a discussion of the implications of theatricality on design education and the role of performance pedagogy in the architectural discipline. The Montessori method of education is a child-centered educational approach, which views the child as eager and capable of initiating learning in a supportive and prepared learning environment⁵.

Unlike the structure of Camillo's Memory Theater, the Montessori classroom is shaped and informed by tactile activities and objects. Designed in order to encourage and support a child's natural desire to learn, the classroom dissolves the hierarchical relationships present within Camillo's Memory Theater through the provision of a leveled, horizontal surface for learning.

¹ Montessori, Maria. "The Montessori Method." *A Celebration of Women Writers*. New York: Frederick A. Stokes Company, 1912. Web. 10 Oct. 2014. <<http://digital.library.upenn.edu/women/montessori/method/method.html>>.



Emerging from the teaching of the French Académie Royale de Peinture et de Sculpture, the École des Beaux Arts promoted conservative classical arts and architectural design based on the antique principles of ancient Rome and Greece⁶. As in the Italian academies of the 16th century, all students at the École des Beaux Arts were obliged to perfect their drawing skills before progressing to figure drawing and eventually painting. The École remained the basic model for an art school until the foundation of the Bauhaus.

Within the complex of buildings that comprise the École Nationale Supérieure des Beaux Arts, the Palais des Études features elaborate frescoes, intricate wall finishes and a courtyard, which once held classical statuary⁷. The building also houses a semi-circular theater, the Hémicycle d'Honneur, where prizes are awarded to recipients of the Prix Nobel⁸.

⁶ "Ecole Des Beaux Arts." School of Fine Arts, Paris. Web. 17 Oct. 2014. <<http://www.visual-arts-cork.com/education/ecole-des-beaux-arts-paris.htm>>.

⁷ Ibid.,

⁸ Ibid.,



In comparison to the Beaux Arts model of education, the core objective of the Bauhaus model of education was radical: to reimagine the material world in reflection of the unification of the arts through craft⁹. The Bauhaus combined elements of both fine arts and design education. The curriculum contained preliminary courses that immersed students in the study of materials, color theory and formal relationships, after which they entered specialized workshops, which included metalworking, cabinetmaking, weaving, pottery, typography, and wall painting¹⁰.

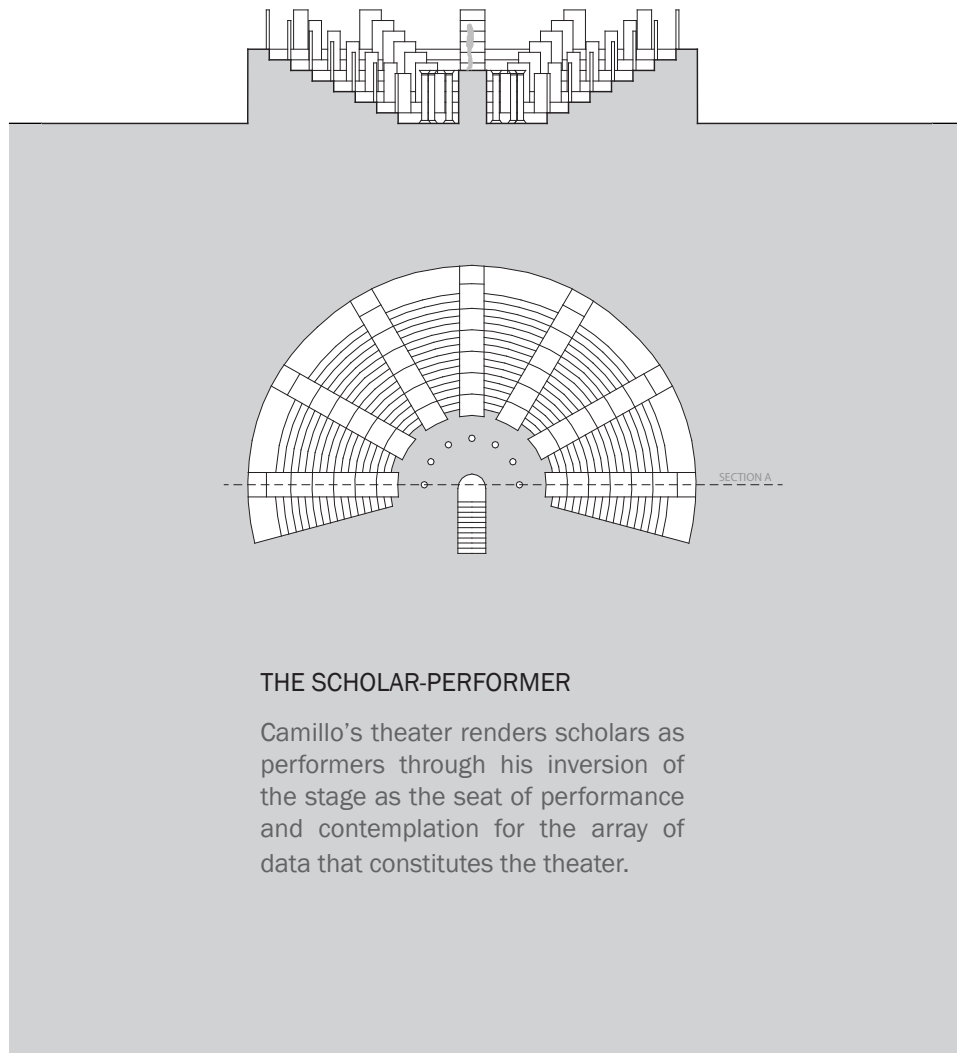
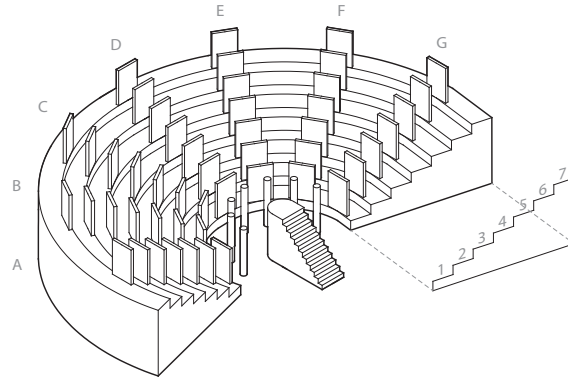
The facilities in the Bauhaus at Dessau include spaces for teaching, housing for students and faculty members, an auditorium and offices, fused together in a pinwheel configuration¹¹. The building is a reflection of the literal intersection of architecture, art, industrial design, typography, graphic design, and interior design.

⁹ Sveiven, Megan. "AD Classics: Dessau Bauhaus / Walter Gropius." ArchDaily (2010). Web. 17 Oct. 2014. <<http://www.archdaily.com/87728/ad-classics-dessau-bauhaus-walter-gropius/>>.

¹⁰ Ibid.,

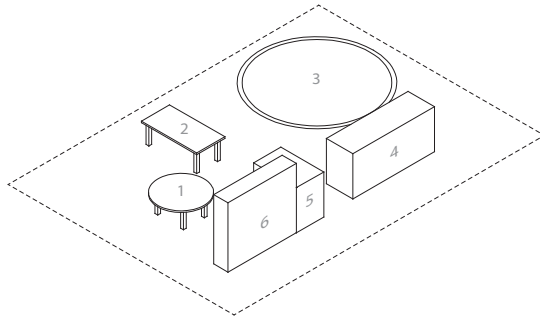
¹¹ Ibid.,

01.2 GIVENS



THE SCHOLAR-PERFORMER

Camillo's theater renders scholars as performers through his inversion of the stage as the seat of performance and contemplation for the array of data that constitutes the theater.

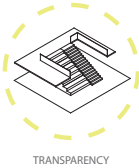
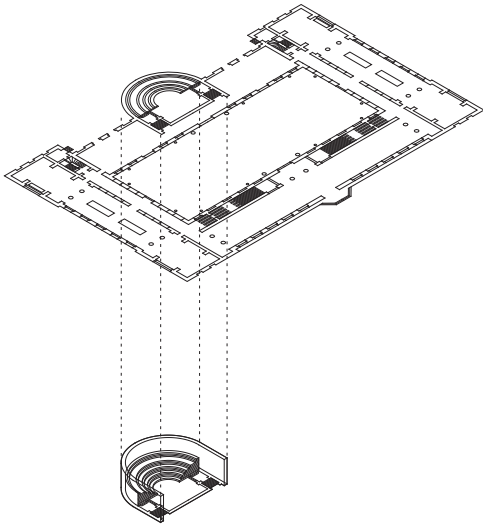


A floor plan diagram of a rectangular room. The room contains several elements: a large circle on the right side, a smaller circle with four small squares inside it on the left side, a dashed rectangular outline in the upper middle, and a long horizontal rectangle at the bottom. A dashed horizontal line labeled "SECTION A" passes through the bottom of the room, intersecting the long horizontal rectangle.

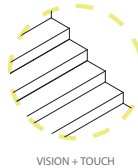
THE SCHOLAR-SPECTATOR

The montessori classroom renders student scholars as active spectators through its implimentation of objects as vessels of learning in a self-learning environment.

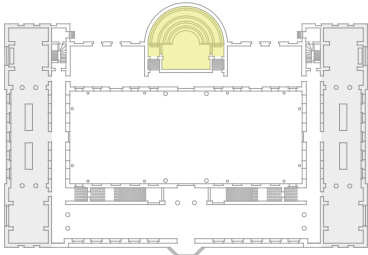
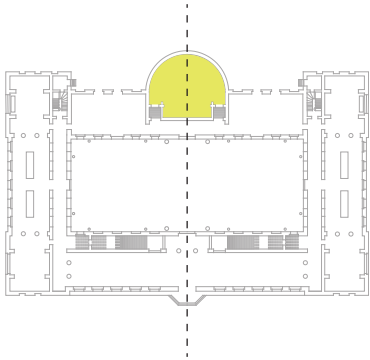
01.3 CRITIQUE

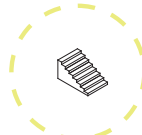
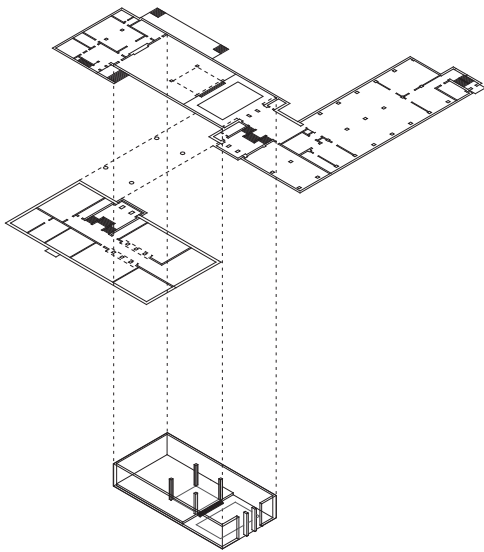


TRANSPARENCY

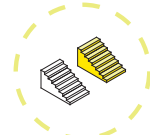


VISION + TOUCH

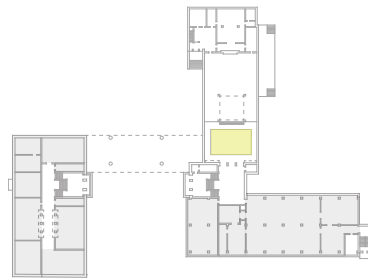
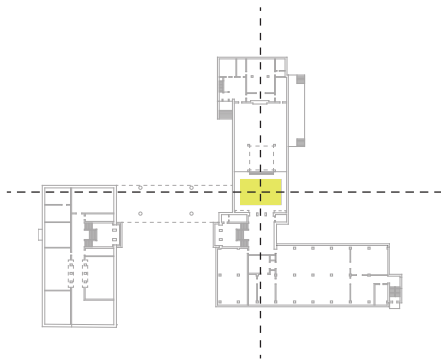




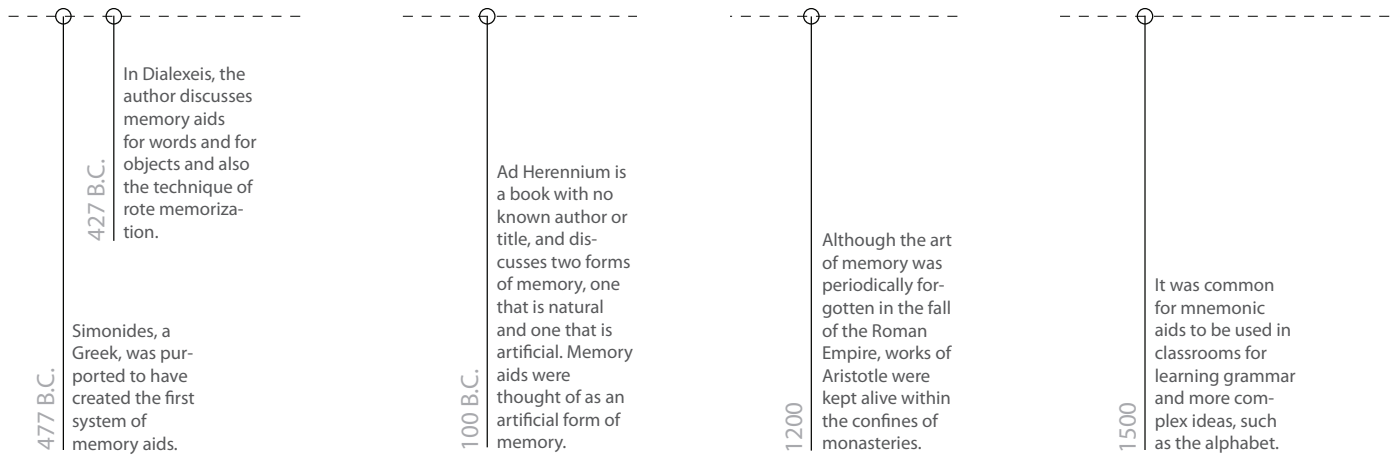
THE OBJECT



VON RESTORFF EFFECT



01.4 TIMELINE



1600

The peg system was introduced, where a given set of images are associated with serial numbers; these images serve as the pegs.

1648

Founding of the École des Beaux-Arts in France. Architecture taught in the master architect's studio with supplementary lectures.

1700

Until the 18th century, Western architects were trained primarily through apprenticeship.

1794

Founding of the École Polytechnique in France. Architecture was taught through mathematics and drawing, while apprenticeship was oriented towards construction science.

1919

Founding of the Bauhaus school in Weimar, Germany. Architectural education shifts loci from the office studio to the school by merging craft with theory.

1925

Founding of the Bauhaus school in Dessau. Architecture was taught through a two-part curriculum of theory and practical building.

1975

Most of the research on mnemonics, despite its rich history, is mostly from the past 60 years. It was another 20 years before the study of mnemonic research began to be seriously applied to education.

Apprenticeship supplemented by formal education

Formal education supplemented by apprenticeship



Gutenberg's invention of the printing press made the need for memorization obsolete.



The reformation prompted a shift from rote memorization to internal reflection.

PERFORMANCE

MNEMONICS

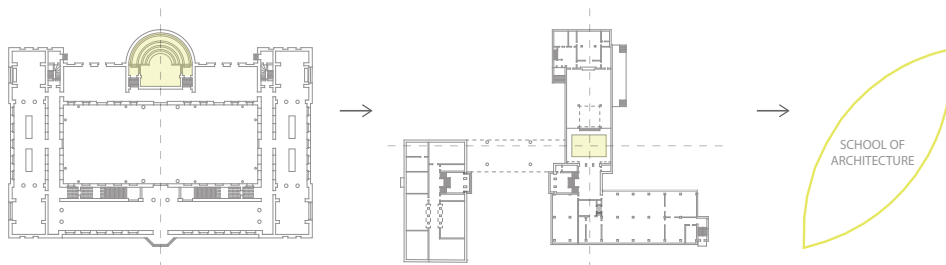
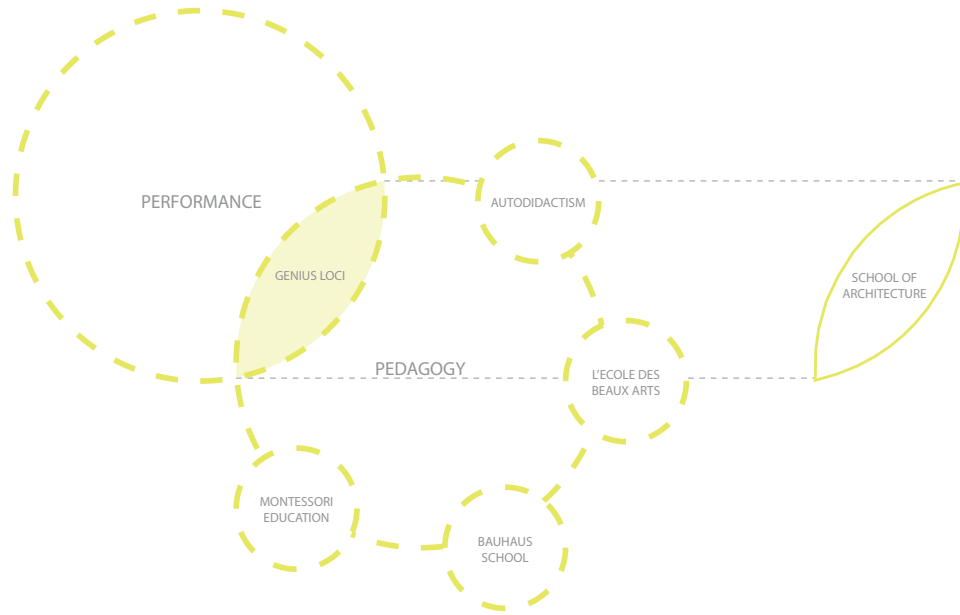
02 METHODOLOGY

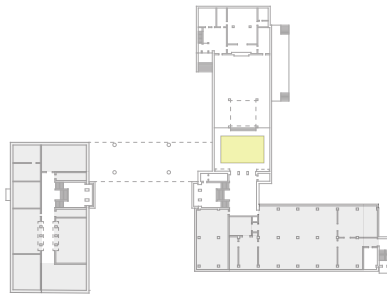
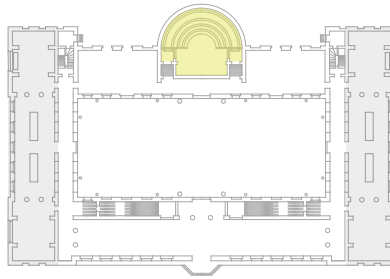
02.1 Strategy

02.2 Tactic

02.3 Precedents

02.1 STRATEGY



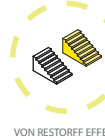


The curriculum of the school is divided into **conservative** classical arts and architectural design based on the antique canons formulated in ancient Rome and Greece. As in the Italian academies of the 16th century, all students at the Ecole des Beaux Arts were obliged to perfect their drawing skills before progressing to figure drawing and eventually painting. The conservative model of teaching implemented in the Beaux Arts established a **teacher-centered** delivery of **instruction** to classes of students who are the receivers of information. Traditional education models stress the **imitation** of educational practices and **mastery** of academic learning.

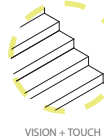
The Bauhaus School, based first in Weimar and then in Dessau, **revolutionized** architectural and aesthetic concepts and practices. The building at Dessau is representative of the **progressive architectural concepts** through the design of the foyer-hall-auditorium space, which imparts a grandiose spatial coalescence to the above sequence. The Bauhaus was, above all, a new form of art education: a **radically innovative** and progressive school for artists and designers.

The Umeå School of Architecture offers a 300 credit, five year architectural program, culminating in a Master of Architecture degree. The education is largely based on project assignments and aims to **integrate theoretical and scientific knowledge with artistic process and research**. Throughout the Bachelor's program, basic courses in Architectural history, Architectural theory, Technology, Urban planning and Architectural synthesis are offered. The focus lies on providing students with the necessary **practical tools** and implements for **analysis, conceptual sketch and composition skills**, and a wide range of technical knowledge. The two final years of study offer students the opportunity to choose a **subject orientation** in order to develop their professional identities and form the basis for future research and practice.

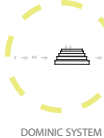
02.2 TACTIC



VON RESTORFF EFFECT



VISION + TOUCH



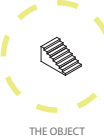
DOMINIC SYSTEM



DISPLAY



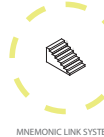
SPECTATOR



THE OBJECT



SERIAL ORDER EFFECT



MNEMONIC LINK SYSTEM



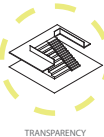
METHOD OF LOCI



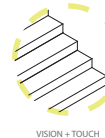
PERFORMER



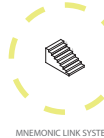
SPECTATOR



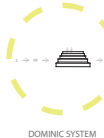
TRANSPARENCY



VISION + TOUCH



MNEMONIC LINK SYSTEM



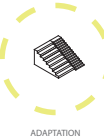
DOMINIC SYSTEM



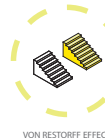
PERFORMER



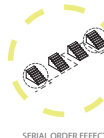
SPECTATOR



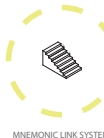
ADAPTATION



VON RESTORFF EFFECT



SERIAL ORDER EFFECT



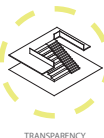
MNEMONIC LINK SYSTEM



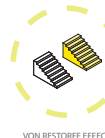
PERFORMER



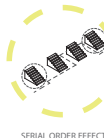
SPECTATOR



TRANSPARENCY



VON RESTORFF EFFECT



SERIAL ORDER EFFECT



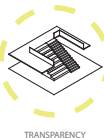
METHOD OF LOCI



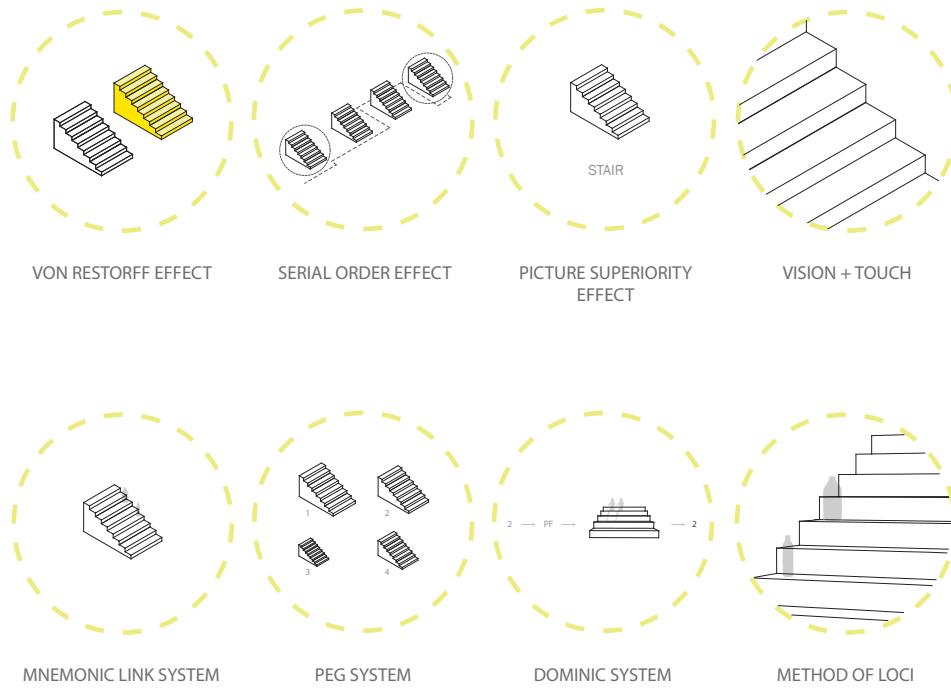
DISPLAY



PERFORMER



TRANSPARENCY



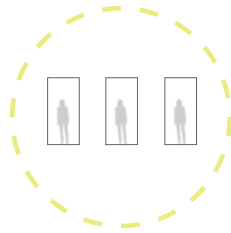
MNEMONIC DEVICES AND TECHNIQUES

Unrelated yet connected things are more easily remembered.

Numbers associated with imagery are more easily remembered in a given order.

Human interactions associated with pairs of letters and numbers are more likely to be remembered.

Imagery associated with visual spaces are more easily remembered.



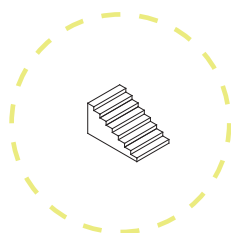
DISPLAY



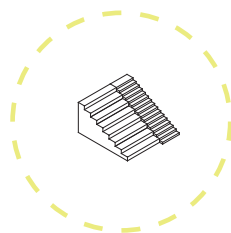
PERFORMER



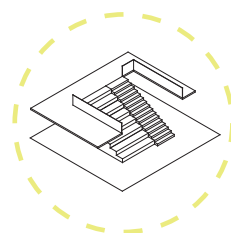
SPECTATOR



THE OBJECT



ADAPTATION



TRANSPARENCY

MECHANISMS OF PERFORMANCE IN SCHOOLS OF ARCHITECTURE

Objects as isolated elements become spectacle.

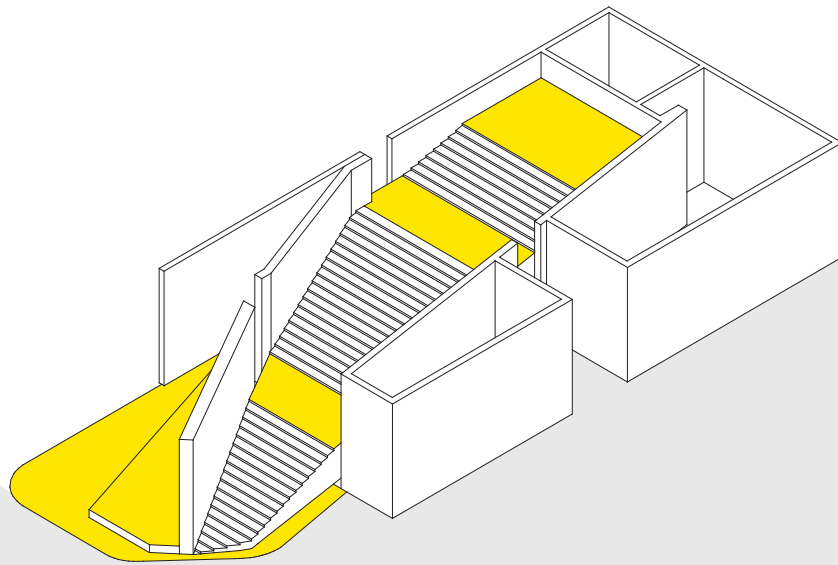
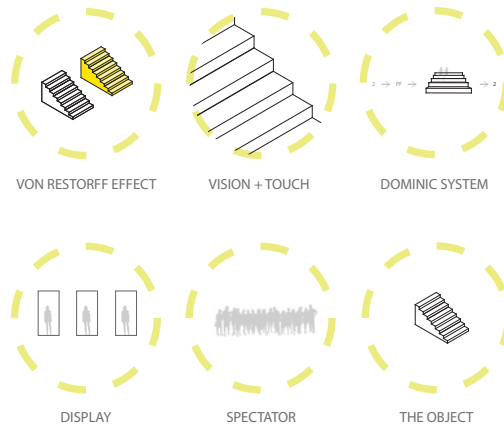
Objects facilitating varying uses engage in spectacle.

Objects that allow for varying modes of viewing enhance performance.

02.3 PRECEDENTS

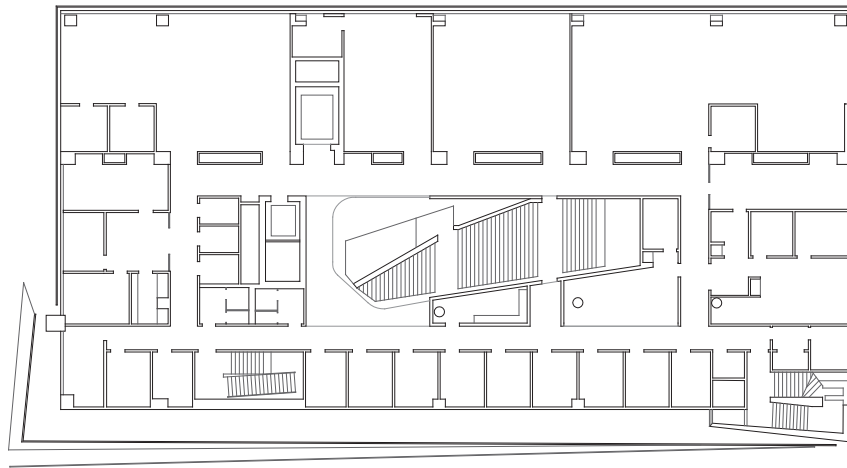
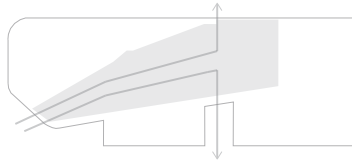


THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE
MORPHOSIS



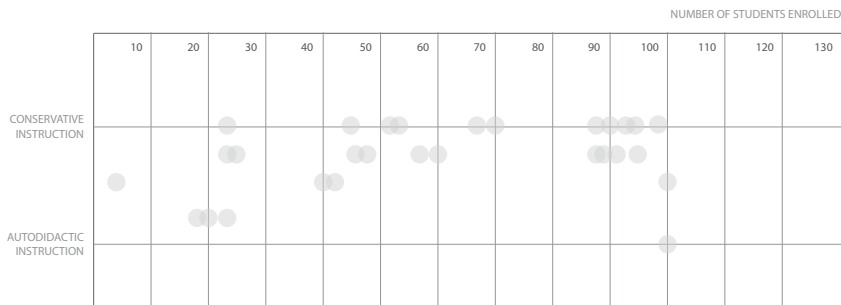
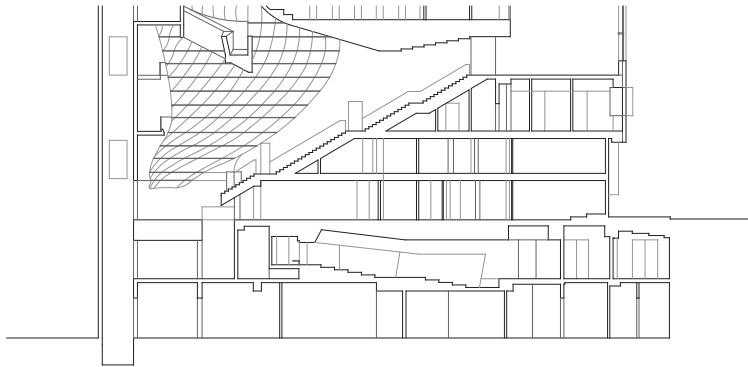
THE MONUMENTAL STAIR

Within the Irwin S. Chanin School of Architecture, a grand stair ascends four stories, forming a central space for informal gatherings, impromptu meetings, lectures and intellectual exchange. However, in this model, the opportunities for a performative environment are limited, given the nature of the static stair.



FOURTH LEVEL PLAN

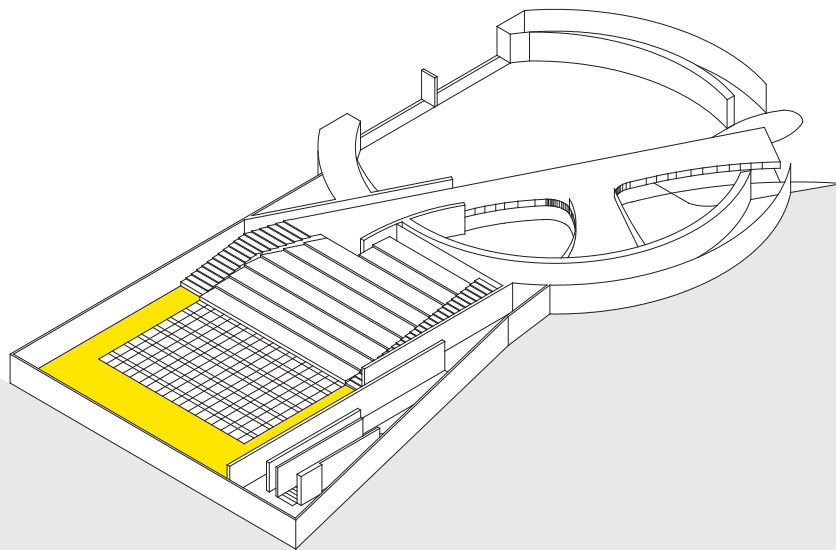
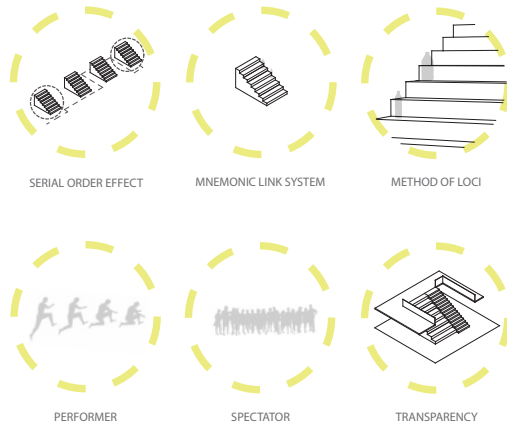
FIRST YR	SECOND YR	THIRD YR	FOURTH YR	FIFTH YR
ARC 111 ARCHITECTONICS ARC 114 FREEHAND DRAWING ARC 115 HISTORY OF ARCHITECTURE I ARC 118 COMPUTER APPLICATIONS AND DESCRIPTIVE GEOMETRY FA 100R INTRODUCTION TO TECHNIQUES MA 163-64 CALCULUS AND ANALYTICAL GEOMETRY HSS 1 FRESHMAN SEMINAR HSS 2 TEXTS AND CONTEXTS: OLD WORLDS AND NEW	ARC 121 DESIGN II ARC 122 STRUCTURES I ARC 125 HISTORY OF ARCHITECTURE II PH 165-66 CONCEPTS OF PHYSICS HSS 3 THE MAKING OF MODERN SOCIETY HSS 4 THE MODERN CONTEXT: FIGURES AND CONCEPTS	ARC 131 DESIGN III ARC 132 STRUCTURES II ARC 133 INTRODUCTION TO URBAN HISTORY AND THEORIES ARC 134 ENVIRONMENTAL TECHNOLOGIES ARC 135 BUILDING TECHNOLOGY ELECTIVES	ARC 141 DESIGN IV ARC 142 STRUCTURES III ARC 143 CONSTRUCTION MANAGEMENT ELECTIVES	ARC 151 THESIS ARC 152 STRUCTURES IV ARC 154 PROFESSIONAL PRACTICE ARC 205 ADVANCED CONCEPTS/ TOPICS ELECTIVES



FIRST YR	SECOND YR	THIRD YR
ARC 411 GRADUATE RESEARCH DESIGN STUDIO ARC 401 PROSEMINAR FA 100R INTRODUCTION TO TECHNIQUES SEMINAR IN CONCENTRATION SEMINAR OUT OF CONCENTRATION	ARC 412 GRADUATE RESEARCH DESIGN STUDIO II ARC 402 THESIS RESEARCH TUTORIAL FA 100R INTRODUCTION TO TECHNIQUES SEMINAR IN CONCENTRATION SEMINAR OUT OF CONCENTRATION	ARC 413 GRADUATE THESIS

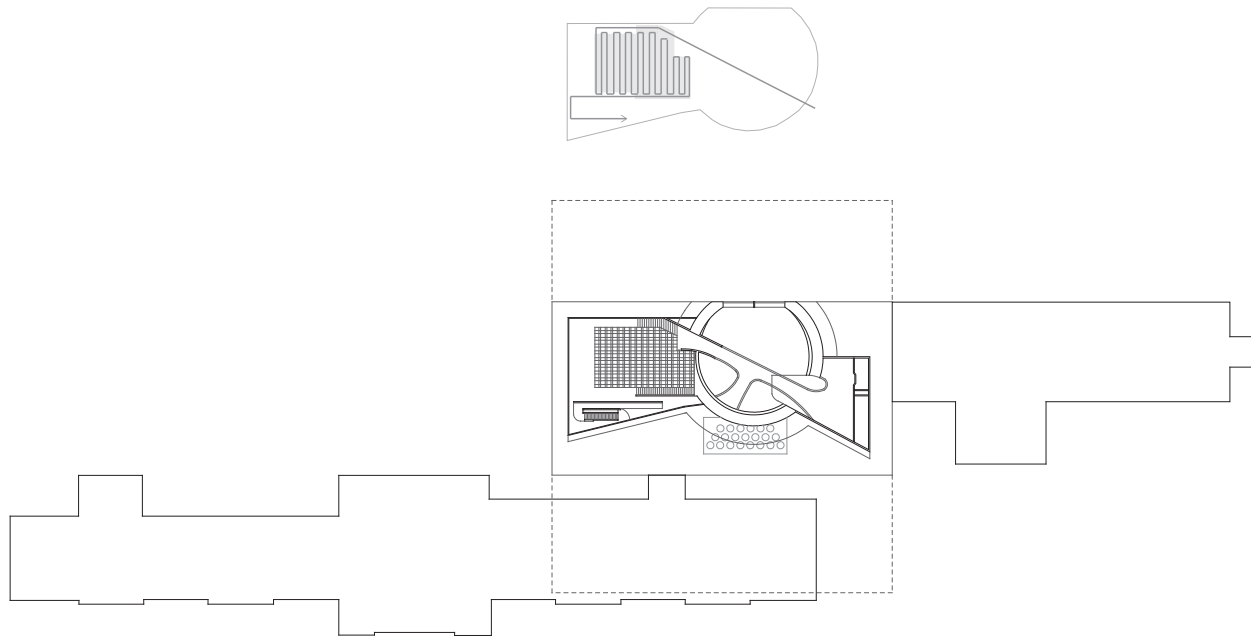


MILSTEIN HALL
OMA



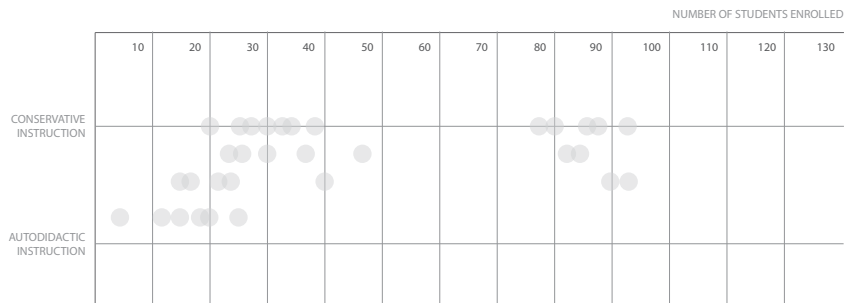
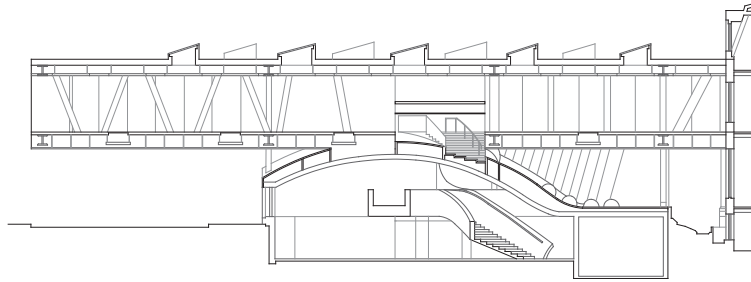
THE INTEGRAL THEATER

The auditorium within Milstein Hall provides both flexibility of program and function, and a permeable boundary between academic and public space. When not used in its full capacity, the seats in the lower portion of the auditorium may be transformed for exhibition or display, small meetings, and studio critiques.



FOURTH LEVEL PLAN

FIRST YR	SECOND YR	THIRD YR	FOURTH YR	FIFTH YR
ARC 1101 DESIGN I ARC 1501 REPRESENTATION I: FREEHAND ARCHITECTURAL DRAWING ARC 1611 ENVIRONMENTAL SYSTEMS I: SITE AND SUSTAINABILITY ARC 1801 HISTORY OF ARCHITECTURE FA 100R INTRODUCTION TO TECHNIQUES ELECTIVE ARC 1102 DESIGN II ARC 1502 REPRESENTATION II: MEDIA OF REPRESENTATION ARC 1612 STRUCTURAL CONCEPTS ARC 1802 HISTORY OF ARCHITECTURE II ELECTIVE	ARC 2102 DESIGN III ARC 2301 ARCHITECTURAL ANALYSIS I: BUILDINGS, DRAWINGS, AND TEXTS ARC 2613 STRUCTURAL SYSTEMS ARC 2614 BUILDING TECHNOLOGY I: MATERIALS AND METHODS ELECTIVE ARC 2102 DESIGN IV ARC 2615 BUILDING TECHNOLOGY II: STRUCTURAL ELEMENTS ARC 2616 ENVIRONMENTAL SYSTEMS II: BUILDING DYNAMICS ELECTIVE ELECTIVE	ARC 3101 DESIGN V ARC 3301 ARCHITECTURAL ANALYSIS II: ARCHITECTURE, THE CITY, AND LANDSCAPE ELECTIVE PROFESSIONAL ELECTIVE ARC 3102 DESIGN VI ELECTIVE ELECTIVE ELECTIVE ELECTIVE	ARC 4101 DESIGN VII PROFESSIONAL ELECTIVE PROFESSIONAL ELECTIVE ELECTIVE ELECTIVE ARC 4102 DESIGN VIII ARC 5201 PROFESSIONAL PRACTICE PROFESSIONAL ELECTIVE ELECTIVE ELECTIVE ELECTIVE	ARC 5101 DESIGN IX ELECTIVE PROFESSIONAL ELECTIVE PROFESSIONAL ELECTIVE ELECTIVE ARC 5902 DESIGN X THESIS PROFESSIONAL ELECTIVE PROFESSIONAL ELECTIVE ELECTIVE



FIRST YR

- ARC 5111 CORE DESIGN STUDIO I
- ARC 5301 THEORIES AND ANALYSES OF ARCHITECTURE I
- ARC 5511 CONSTRUCTED DRAWING I
- ARC 5611 ENVIRONMENTAL SYSTEMS I: SITE AND SUSTAINABILITY
- ARC 5801 HISTORY OF ARCHITECTURE I
- ARC 5112 CORE DESIGN STUDIO II
- ARC 5302 THEORIES AND ANALYSES OF ARCHITECTURE II
- ARC 5512 CONSTRUCTED DRAWING II
- ARC 5612 STRUCTURAL CONCEPTS
- ARC 5802 HISTORY OF ARCHITECTURE II

SECOND YR

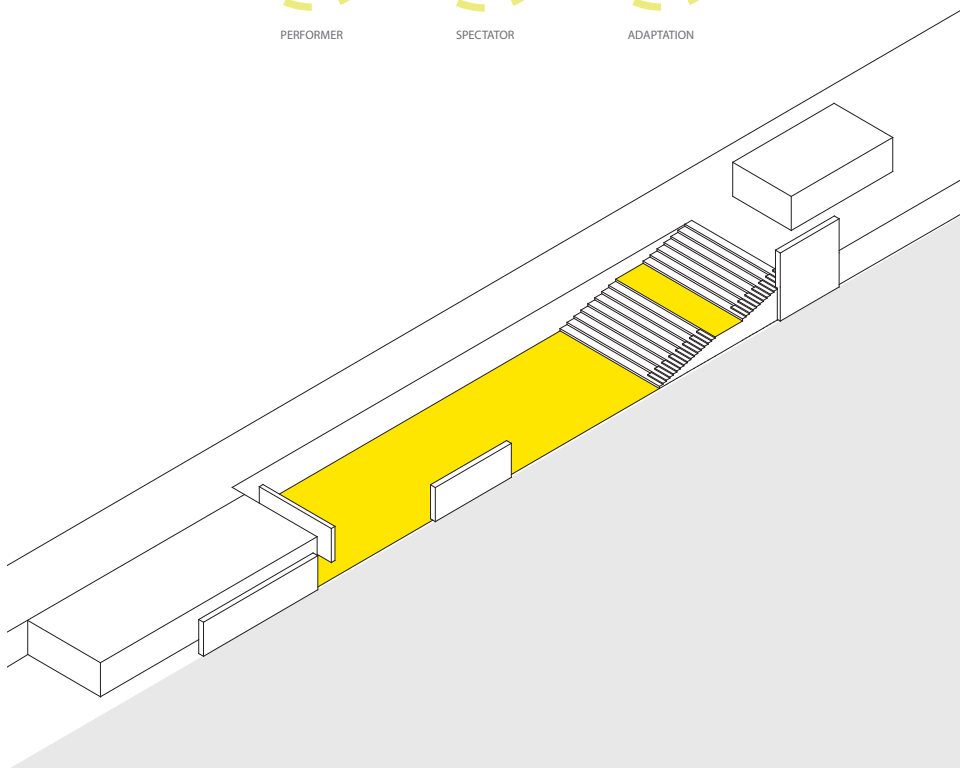
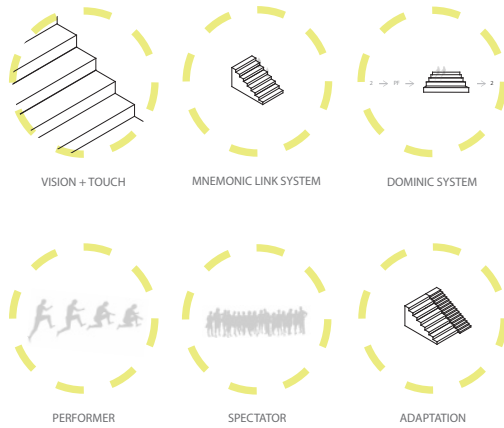
- ARC 5113 CORE DESIGN STUDIOS III: INTEGRATIVE DESIGN PRACTICES
- ARC 5613 STRUCTURAL SYSTEMS
- ARC 5614 BUILDING TECHNOLOGY I: MATERIALS AND METHODS
- HISTORY/ THEORY ELECTIVE
- REPRESENTATION ELECTIVE
- ARC 5114 CORE DESIGN STUDIOS IV: INTEGRATIVE DESIGN PRACTICES
- ARC 5201 PROFESSIONAL PRACTICE
- ARC 5615 BUILDING TECHNOLOGY II: STRUCTURAL ELEMENTS
- ARC 5616 ENVIRONMENTAL SYSTEMS II: BUILDING DYNAMICS
- ELECTIVE

THIRD YR

- ARC 5115 CORE DESIGN STUDIOS V: EXPANDED PRACTICES
- ARC 5402 ARCHITECTURE, CULTURE, AND SOCIETY
- REPRESENTATION ELECTIVE
- HISTORY/ THEORY/ REPRESENTATION ELECTIVE
- ARC 5116 VERTICAL DESIGN STUDIO
- ARC 8911 PROSEMINAR IN DESIGN RESEARCH
- ELECTIVE
- HISTORY/ THEORY/ REPRESENTATION ELECTIVE
- ARC 8912 INDEPENDANT DESIGN THESIS
- ELECTIVE

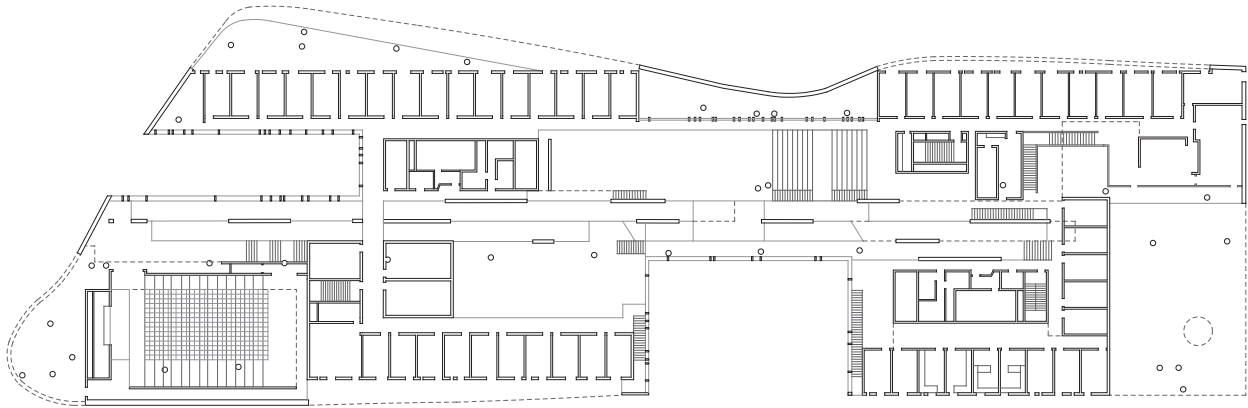


AUSTIN E. KNOWLTON SCHOOL OF ARCHITECTURE
MACK SCOGIN MERRILL ELAM ARCHITECTS



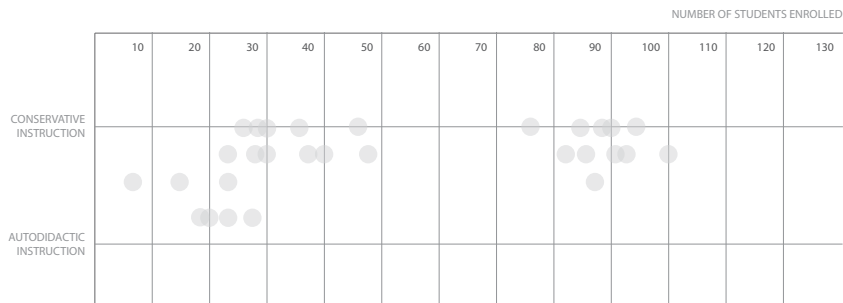
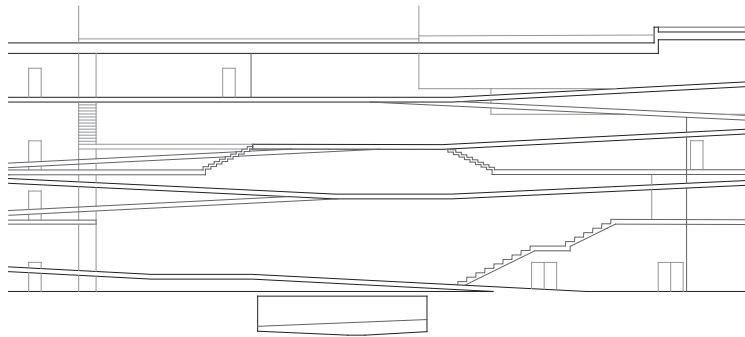
THE WITHDRAWN STAIR

The auditorium within the Austin E. Knowlton School of Architecture serves not only as one of six classrooms in the school, but also as a stage for the KSA lecture series. Despite its flexibility, the auditorium's ability to accommodate for multiple activities suggests a level of undesired ambiguity.



FOURTH LEVEL PLAN

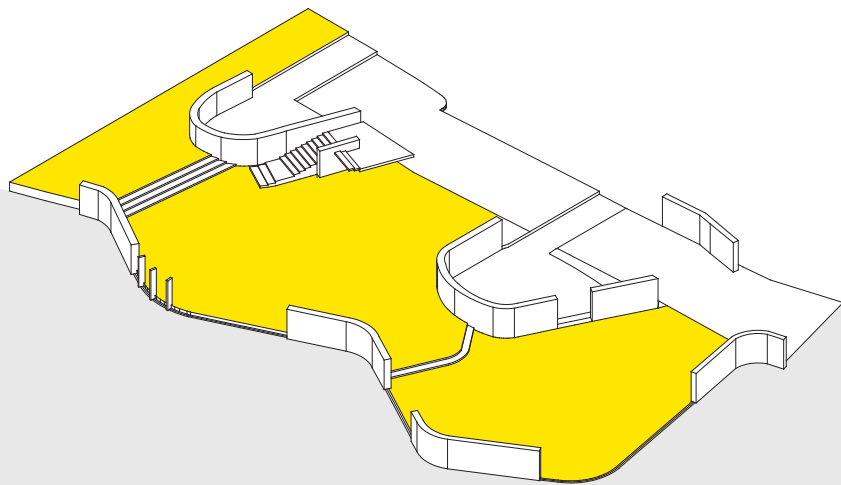
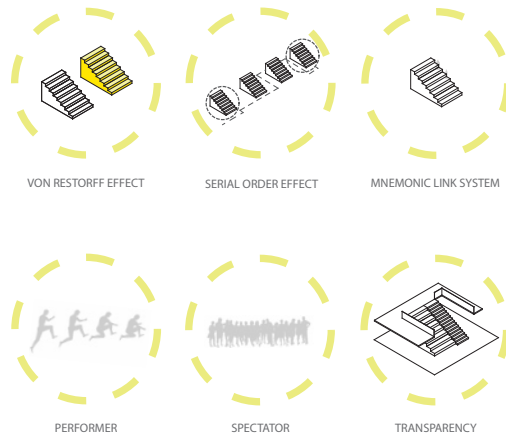
FIRST YR	SECOND YR	THIRD YR	FOURTH YR	FIFTH YR
ARC 1100 SURVEY ARC 2300 OUTLINES OF THE BUILT ENVIRONMENT ARC 2310 INTRODUCTION TO DESIGN MATH 1148 (DEPENDANT ON PLACEMENT) GE SOCIAL SCIENCES ENGLISH 1110 WRITING I GE MATH 1118 (DEPENDANT ON PLACEMENT) PHYSICS 1200 PHYSICAL SCIENCE GE	ARC 2410 ARCHITECTURAL DESIGN I ARC 5610 ARCHITECTURAL REPRESENTATION I ARC 5110 HISTORY OF ARCHITECTURE I GE WRITING II ARC 2420 ARCHITECTURAL DESIGN II ARC 5620 ARCHITECTURAL REPRESENTATION II ARC 5120 HISTORY OF ARCHITECTURE II GE LITERATURE	ARC 3410 ARCHITECTURAL DESIGN III ARC 5210 FORMS OF ARCHITECTURAL THEORY ARC 5710 STRUCTURES I ARC 5510 BUILDING CONSTRUCTION I ARC 3420 ARCHITECTURAL DESIGN IV ARC 5810 SYSTEMS I ARC 5520 BUILDING CONSTRUCTION II GE OPEN ELECTIVE GE OPEN ELECTIVE	ARC 4410 ARCHITECTURAL DESIGN V ARC ELECT ARCHITECTURAL ELECTIVE GE BIOLOGICAL SCIENCE GE OPEN ARC 4420 ARCHITECTURAL DESIGN VI ARC ELECT ARCHITECTURAL ELECTIVE GE OPEN GE OPEN	



FIRST YR	SECOND YR	THIRD YR
ARC 6410 ACCELERATED ARCH DESIGN I	ARC 7410 ADVANCED ARCH DESIGN I	ARC 8410 ADVANCED ARCH DESIGN III
ARC 5110 HISTORY OF ARCHITECTURE I	ARC 7210 ARCHITECTURAL THEORY I	ARC 8210 MASTER PRACTITIONER SEMINAR
ARC 5710 STRUCTURES I	ARC 6810 SYSTEMS II	ARC 7310 PRACTICE OF THE DESIGN PROFESSIONS
ARC 5510 CONSTRUCTION I	ARCH ELECT ARCHITECTURAL ELECTIVE	ARCH ELECT ARCHITECTURAL ELECTIVE
ARC 6420 ACCELERATED ARCH DESIGN II	ARC 7420 ADVANCED ARCH DESIGN II	ARC 8420 ADVANCED ARCH DESIGN IV
ARC 5120 HISTORY OF ARCHITECTURE II	ARC 7220 ARCHITECTURAL THEORY II	ARC 7220 ARCHITECTURAL THEORY I
ARC 5810 STRUCTURES II	ARC 6710 SYSTEMS II	ARC 8220 EXIT REVIEW SEMINAR
ARC 5520 CONSTRUCTION II	OPEN ELECT OPEN ELECTIVE	OPEN ELECT OPEN ELECTIVE

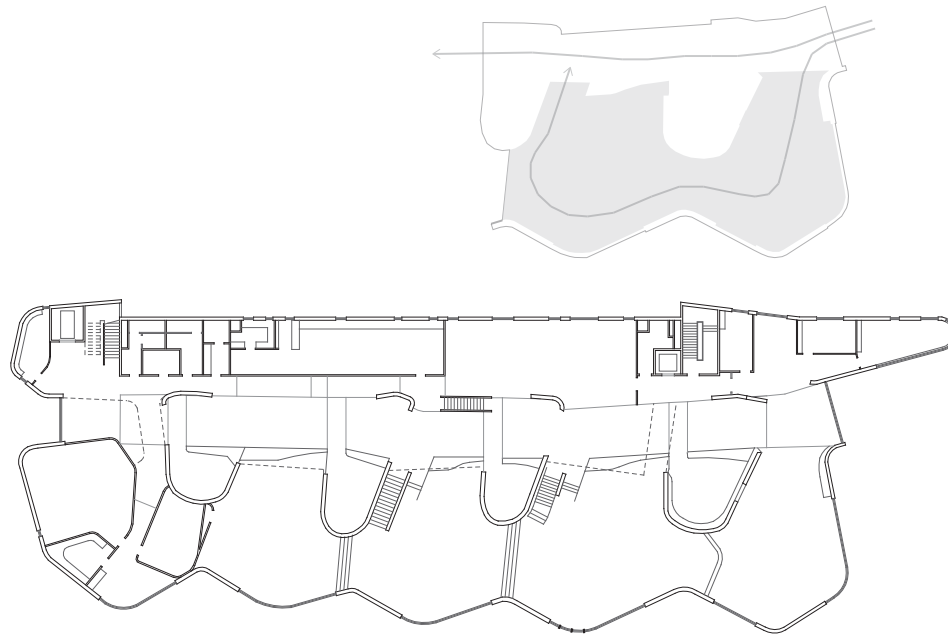


ABEDIAN SCHOOL OF ARCHITECTURE
CRAB STUDIO



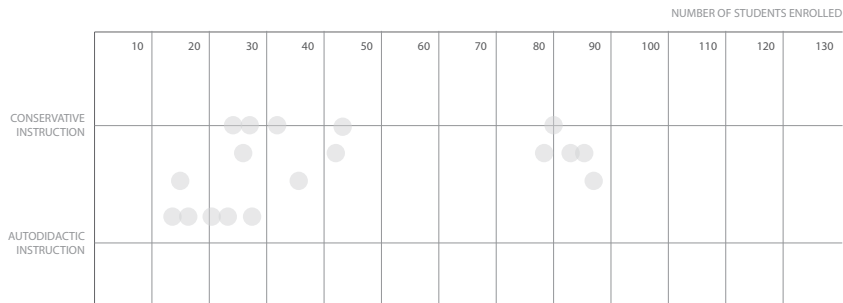
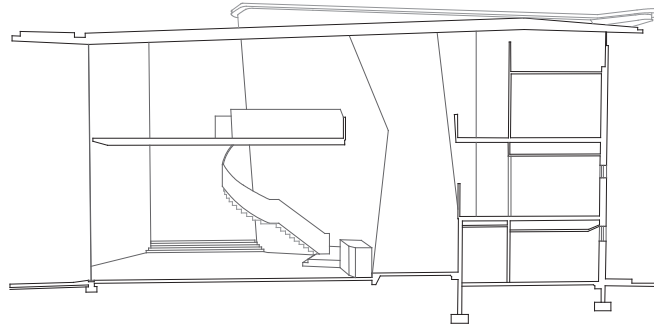
THE ELEVATED PLATFORM

Within the Abedian School of Architecture, the building's three levels are articulated through a series of figurative structure-defining enclosures that provide spaces for casual meetings and informal critiques. The sense of theater is apparent through the provision of flexible furniture for small congregations.



FOURTH LEVEL PLAN

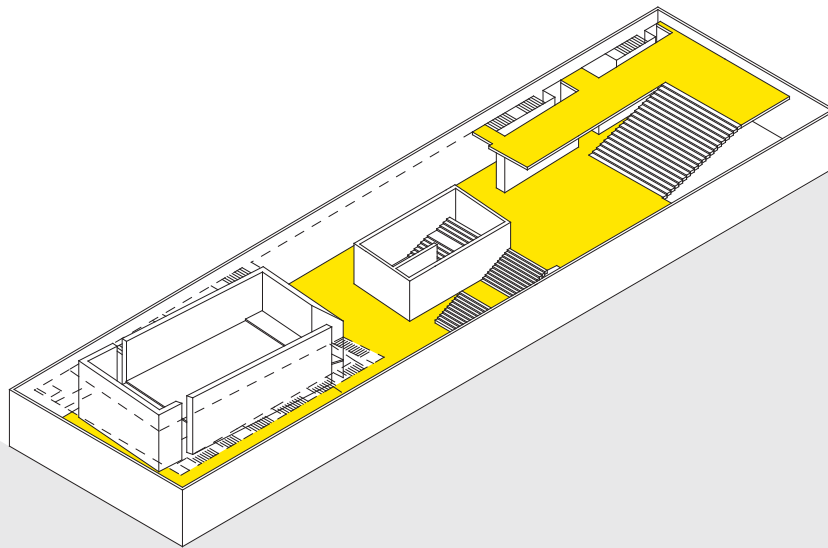
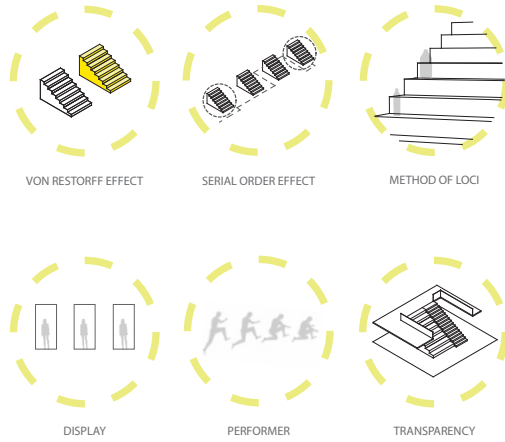
FIRST YR	SECOND YR	THIRD YR	FOURTH YR	FIFTH YR
<p>CORE11-001 CRITICAL THINKING & COMMUNICATION</p> <p>CORE11-002 LEADERSHIP & TEAM DYNAMICS</p> <p>ARCH11-111 ARCHITECTURAL DESIGN STUDIO I</p> <p>ARCH11-112 DESIGN COMMUNICATION: ARCHITECTURAL DRAWING</p> <p>ARCH11-212 ARCHITECTURAL DESIGN STUDIO II</p> <p>ARCH11-113 DESIGN COMMUNICATION: NURBS MODELLING</p> <p>ARCH11-114 HISTORY & THEORY: INDUSTRIAL REVOLUTION TO PRESENT</p>	<p>ARCH12-213 ARCHITECTURAL DESIGN STUDIO III</p> <p>ARCH12-115 DESIGN COMMUNICATIONS: BUILDING INFORMATION MODELLING</p> <p>ARCH12-117 HISTORY & THEORY: ANCIENT TO ENLIGHTENMENT</p> <p>ARCH12-214 ARCHITECTURAL DESIGN STUDIO IV</p> <p>ARCH12-116 DESIGN COMMUNICATION: PARAMETRIC MODELLING</p> <p>CORE11-003 ETHICAL THOUGHT & ACTION</p>	<p>ARCH13-215 ARCHITECTURAL DESIGN STUDIO V</p> <p>ARCH13-119 ARCHITECTURAL TECHNOLOGY: STRUCTURAL DESIGN ELECTIVE</p> <p>ARCH13-216 ARCHITECTURAL DESIGN STUDIO VI</p> <p>ARCH13-118 ARCHITECTURAL TECHNOLOGY: PRACTICE METHODS</p> <p>ARCH13-120 PHILOSOPHY OF DESIGN</p>		



FIRST YR	SECOND YR	THIRD YR
ARCH72-401 ARCHITECTURAL DESIGN STUDIO VII ARCH71-109 SUPERVISED INDEPENDENT STUDY ARCH71-110 SPECIAL TOPICS IN DESIGN COMMUNICATION ARCH72-402 ARCHITECTURAL DESIGN STUDIO VIII ARCH71-111 SPECIAL TOPICS IN DESIGN TECHNOLOGY ARCH71-112 COMPARARY ARCHITECTURAL THEORY	ARCH72-501 ARCHITECTURAL DESIGN STUDIO IX ARCH71-113 PROFESSIONAL PRACTICE I ARCH71-115 RESEARCH ANALYSIS & REPRESENTATION ARCH72-502 ARCHITECTURE MASTERS THESIS STUDIO ARCH71-114 PROFESSIONAL PRACTICE II PG FSD ELECTIVE	

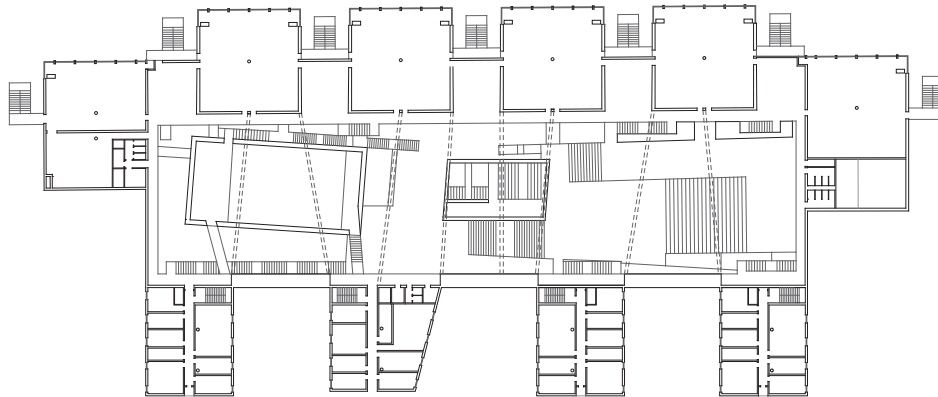
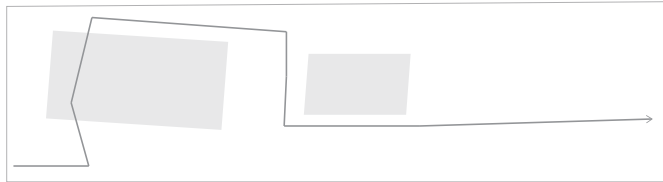


L'ECOLE D'ARCHITECTURE MARNE-LA-VALLEE
BERNARD TSCHUMI

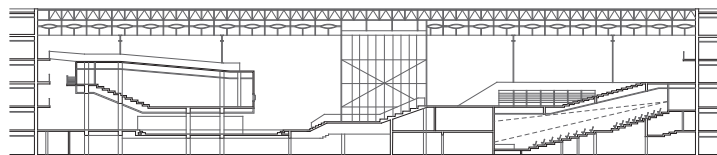


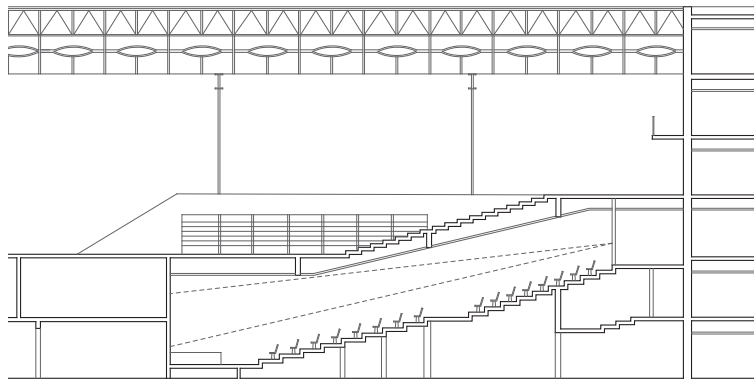
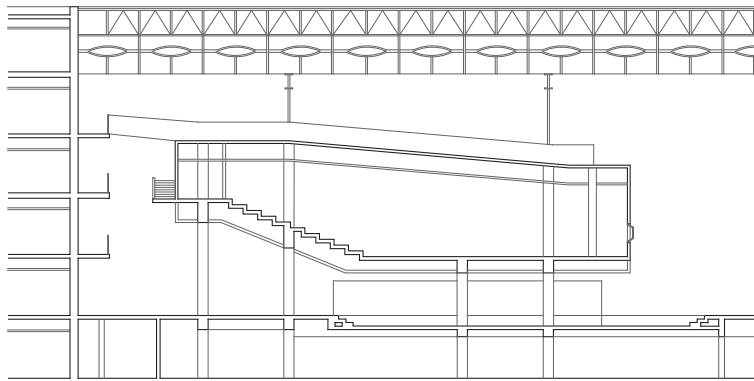
THE PERFORMANCE ARENA

Within the Ecole d'Architecture Marne-la-Vallée, the large central space is designed to accommodate for celebrations, balls, artists' installations and symposia. Here, the amphitheater serves as an object poised within the space, accessed through a promenade of stairs and walkways.



FOURTH LEVEL PLAN





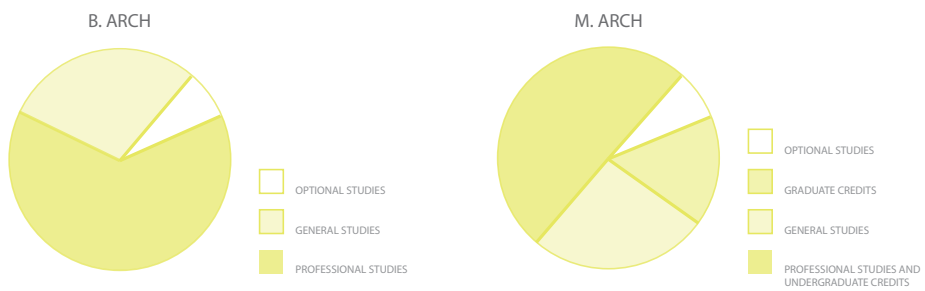
03 EXPERIMENT

03.1 Constants

03.2 Variables

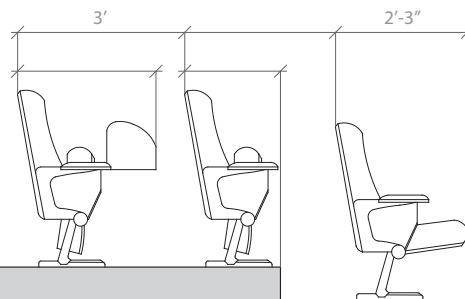
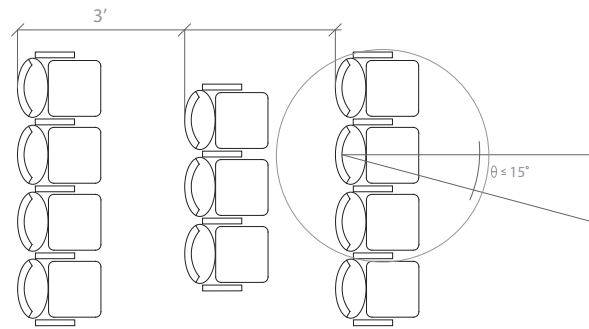
03.3 Observations

03.1 CONSTANTS



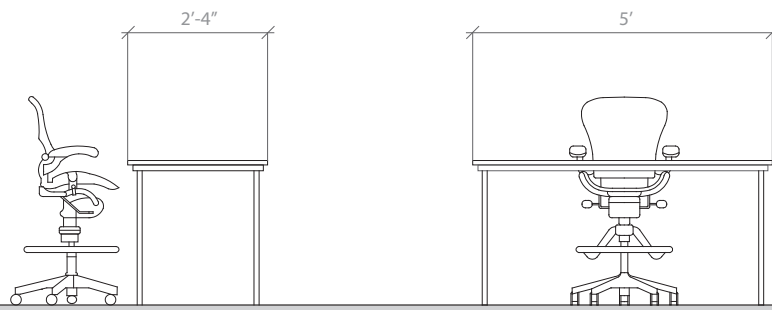
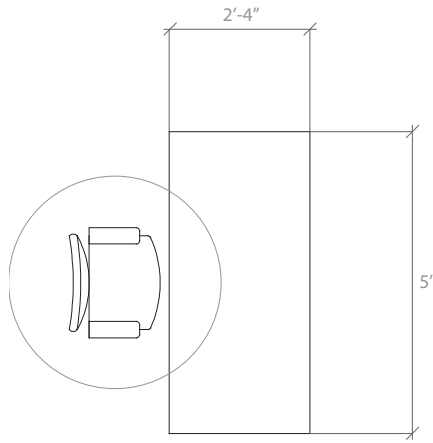
CRITICAL THINKING AND REPRESENTATION	BUILDING PRACTICE, TECHNICAL SKILLS AND KNOWLEDGE	INTEGRATED ARCHITECTURAL SOLUTIONS	PROFESSIONAL PRACTICE
PROFESSIONAL COMMUNICATION SKILLS DESIGN THINKING SKILLS INVESTIGATIVE SKILLS ARCHITECTURAL DESIGN SKILLS ORDERING SYSTEMS USE OF PRECEDENTS HISTORY AND GLOBAL CULTURE CULTURAL DIVERSITY AND SOCIAL EQUITY	SITE DESIGN CODES AND REGULATIONS TECHNICAL DOCUMENTATION STRUCTURAL SYSTEMS ENVIRONMENTAL SYSTEMS BUILDING ENVELOPE SYSTEMS AND ASSEMBLIES BUILDING MATERIALS AND ASSEMBLIES BUILDING SERVICE SYSTEMS FINANCIAL CONSIDERATIONS	RESEARCH INTEGRATED EVALUATIONS AND DECISION-MAKING PROCESS INTEGRATIVE DESIGN	STAKEHOLDER ROLES IN ARCHITECTURE PROJECT MANAGEMENT BUSINESS PRACTICES LEGAL RESPONSIBILITIES PROFESSIONAL CONDUCT

03.2 VARIABLES



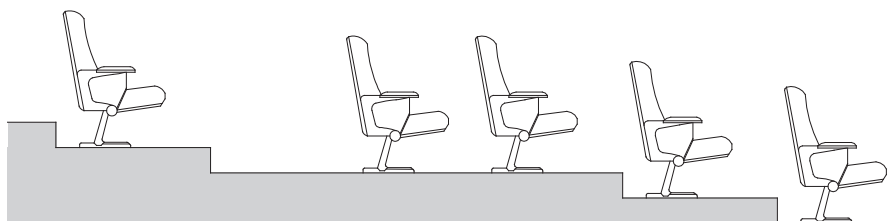
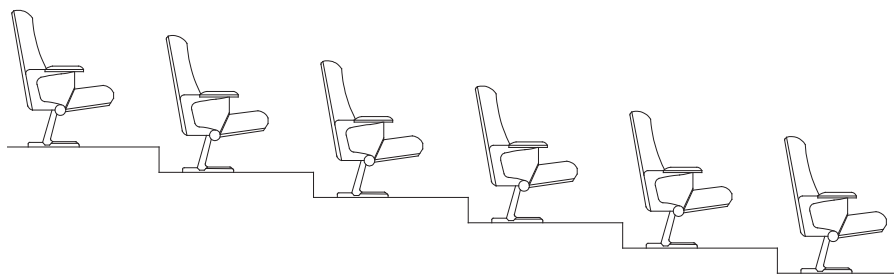
AUDITORIUM SEATING MODULE

In order to comprehend the scale of the auditorium seat in relationship to the larger theater space, the module of a seat is studied. The minimum required distances between each seat are accounted for as well as the angle of viewing for each spectator.



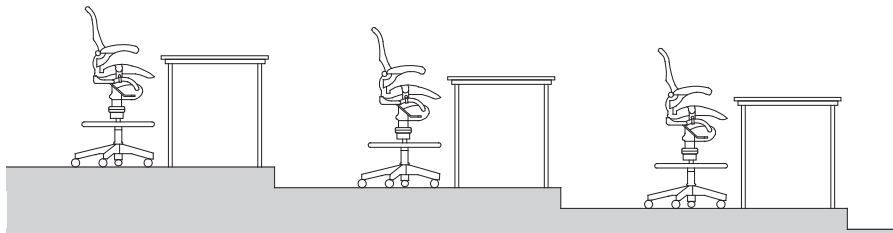
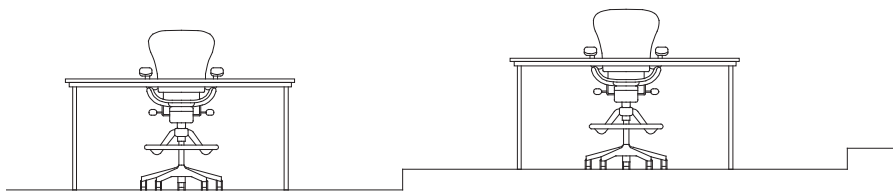
STUDIO DESK MODULE

In order to comprehend the scale of the studio desk in relationship to the larger studio classroom, the module of a desk is studied. The minimum dimensions of the desk as well as the working radius of a student are provided above.



INSTRUCTOR-CENTERED LEARNING

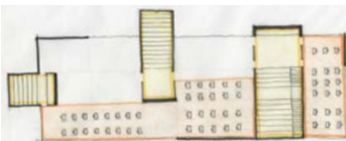
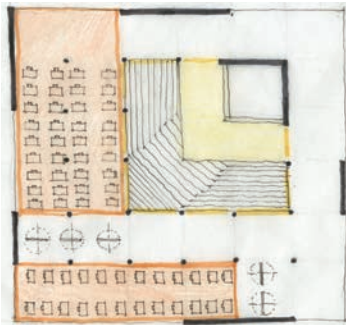
Utilizing the basic module of the auditorium seat, hybrid configurations for a performative theater are explored. The implementation of staggered seating may allow for smaller, more intimate gatherings of student led discussions, while still maintaining a collective working environment.

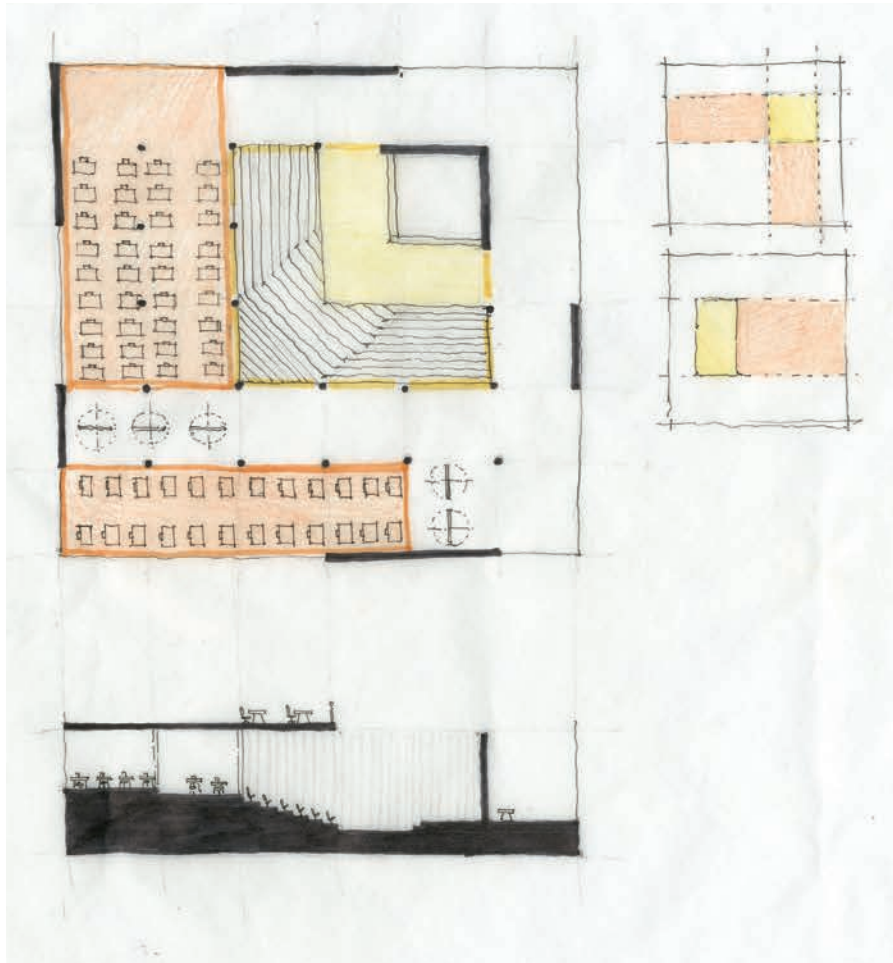


STUDENT-CENTERED LEARNING

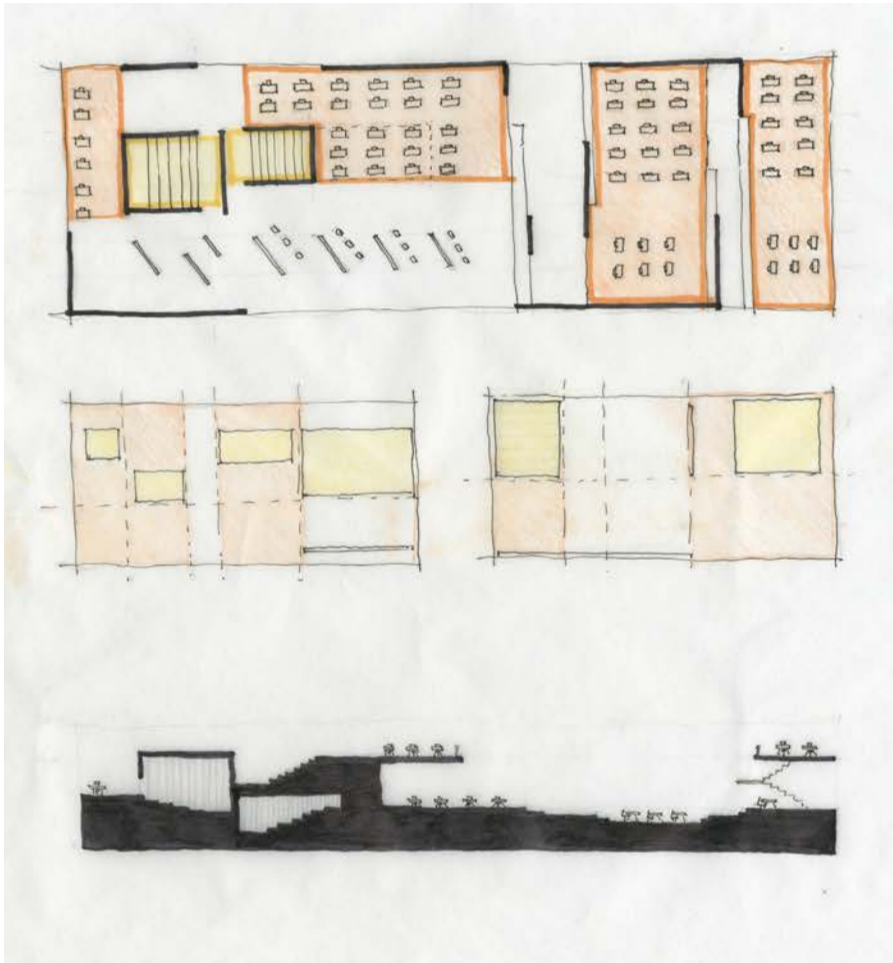
Utilizing the basic module of the studio desk, hybrid configurations for a performative studio classroom are explored. The implementation of tiered seating may allow for larger, instructor led discussions and critique spaces, while maintaining independent working environments.

03.3 EXPERIMENT

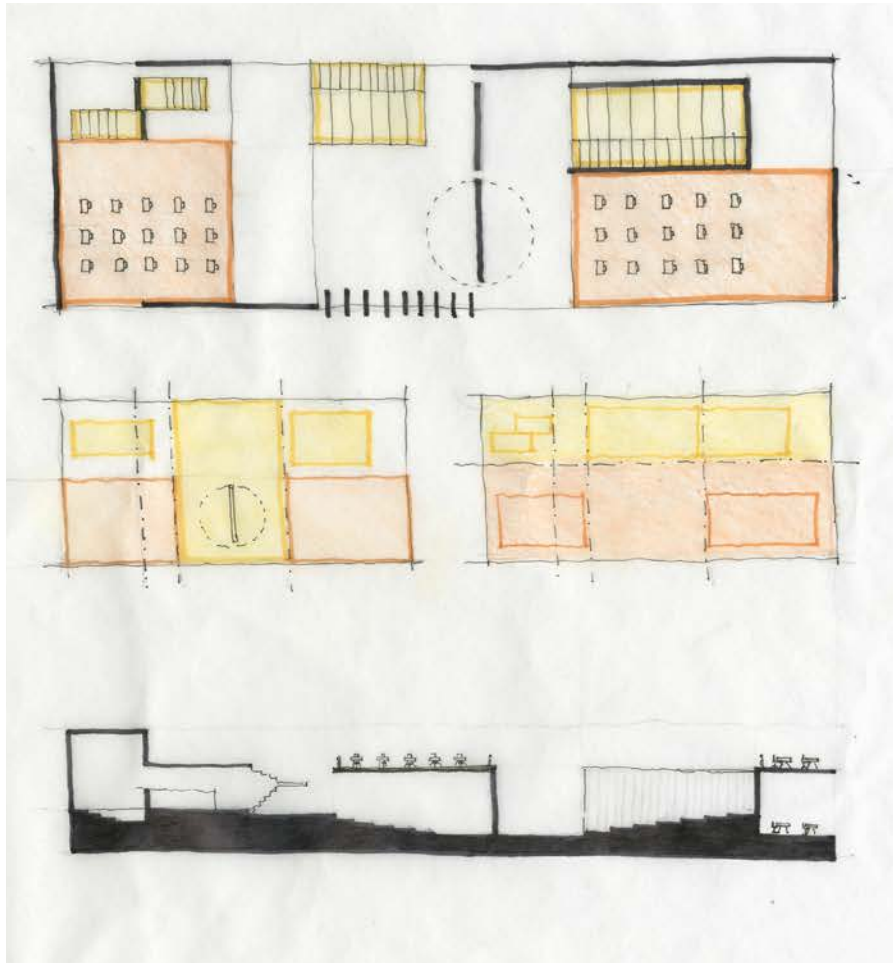




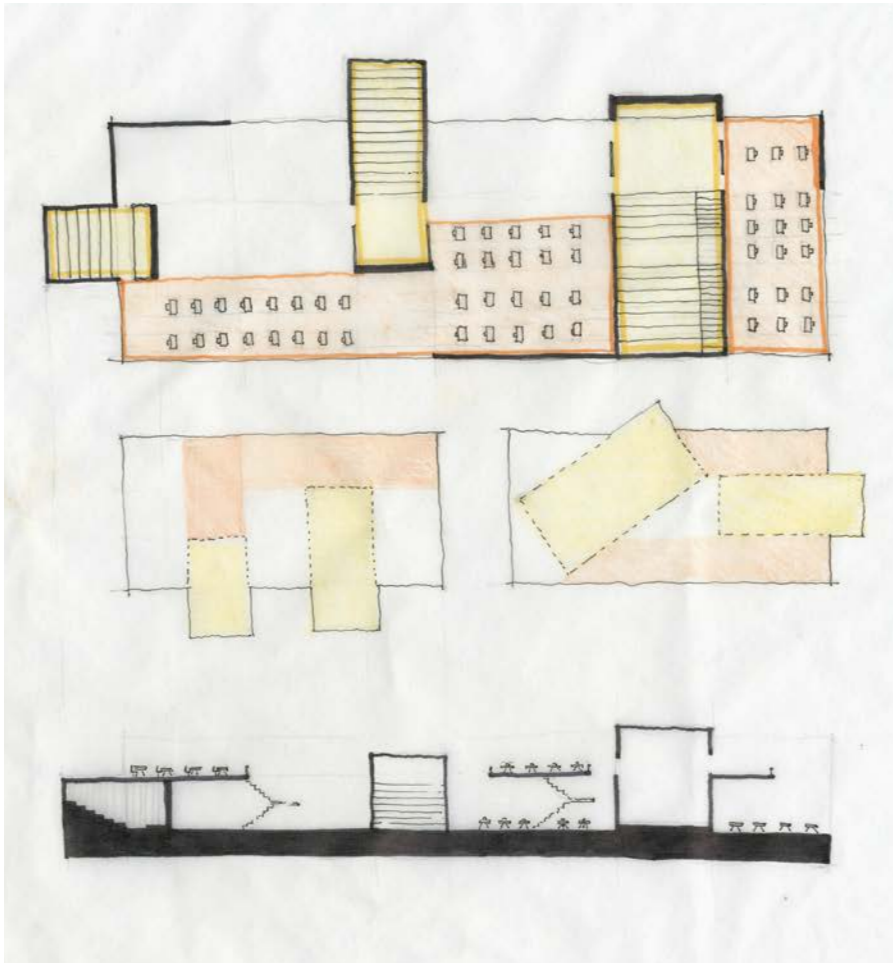
The flexible concept, illustrated to the left, positions the auditorium and the studio classroom spaces as separate entities within an open floor plan. The plan is subdivided according to a gridded layout consisting of columns and moveable partition walls. The open plan allows for varying modes of instruction and performance.



The hybrid separate concept, illustrated to the left, positions the auditorium and the studio classroom spaces as separate entities within a subdivided plan. In this model, two smaller auditoriums create an interstitial critique space, framed by studio classrooms. The stepped floor plan allows for varying modes of instruction and performance.



The hybrid integrated concept, illustrated to the left, positions the auditorium and the studio classroom spaces as integrated entities within a subdivided plan. In this model, two large auditoriums accommodate for both lecture-based and studio-based classes. The integration of the two programs allows for varying modes of instruction and performance.



The static concept, illustrated to the left, positions the auditorium and the studio classroom spaces as separate entities within a rigid and highly specified plan. In this model, three auditoriums, each varying in size and function, mediate between surrounding studio classrooms. The specialized theater spaces within the plan allow for varying modes of instruction and performance.

04 APPENDIX

04.1 Dictionary

04.2 Annotated Bibliography

04.1 DICTIONARY

Pedagogy, (n). the method or practice of teaching, as in an academic or theoretical subject.

Performance, (n). the act of presentation or display for means of entertainment.

Genius loci, (n). a mnemonic device aiding in memory storage and retrieval through the association of mental images with specific locations.

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