

LIFE I

EDUC II
ATION

CERE III

MONY

LOVE IV

DEATH V

FUNDA
MENTAL
ACTS

The *Fundamental Acts* propose a collective reformulation of five great themes of human existence — *Life, Education, Ceremony, Love* and *Death* — based on a palimpsest provided by Superstudio in 1972.

The *Fundamental Acts* were conceived as a series of films centered on the relationship between architecture and the acts of human life.

The films were sketched out in storyboard format and later published as a series of documents in the magazine *Casabella*. The first — *Life: Super-surface* — was shown at MoMA in the exhibition *Italy: The New Domestic Landscape*.

The *Fundamental Acts* contain the possibility of reintroducing a discourse on the relationship between architecture and ritual. They explore the spatiality of rituals and their structure, focusing on architecture as technology at the service of memory. They fight against the impossibility of producing a truly monumental contemporary architecture. They imagine an

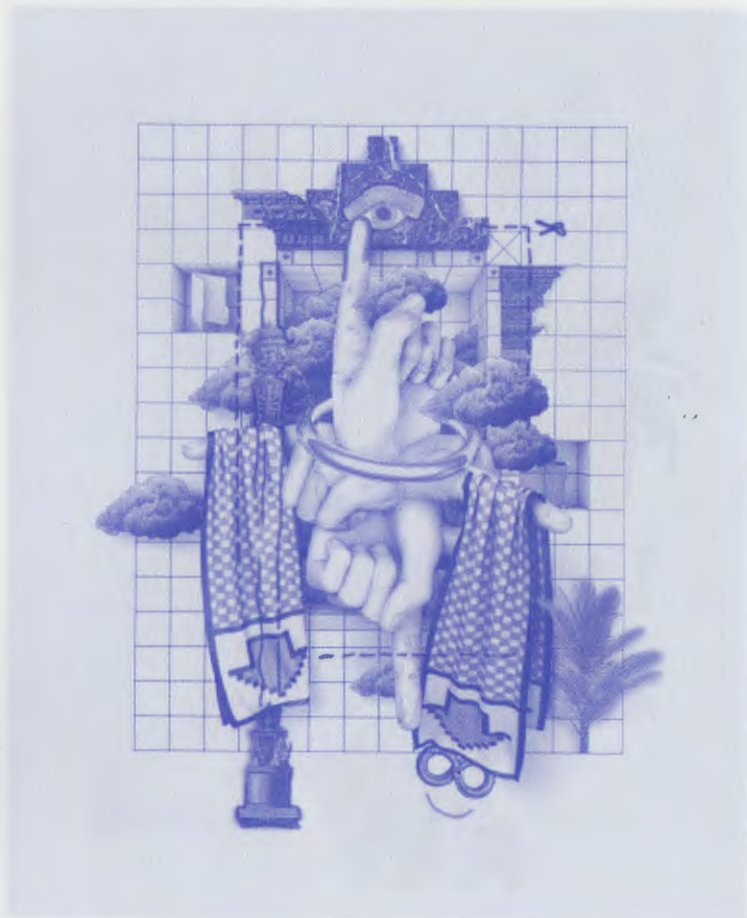
architecture that is capable of expressing complexity that goes beyond — and is inaccessible to — ingenuous functionalism. They consider architecture not so much the activity of providing shelter, as the act of constructing something that will oblige us, our sons, the sons of our sons, to remember. They recognize the sweet and enigmatic beauty of many architectures for unknown ceremonies.

The *Fundamental Acts* have been (re)produced by a group of international contributors. Each contributor submitted a document that investigates a specific act.

Every document contains material produced in different formats. It can include text, drawings, a catalogue of images, an architectural project, a storyboard, photos of models, photos documenting a performance... The number of pages in the document is open. The documents have been collected in the five chapters of this book.

The book has been edited in Milan, designed in Venice and exhibited in Mexico City.

In the Afternet, the moment content becomes endless, it is no longer content; rather, I must imagine that were I to spend the rest of my life scrolling down on www.facebook.com, that in my final instant I might arrive at a newsfeed post describing the Big Bang.



Cut and paste shrine to your favorite scrollbar

Second Hypothesis: On Pedagogy

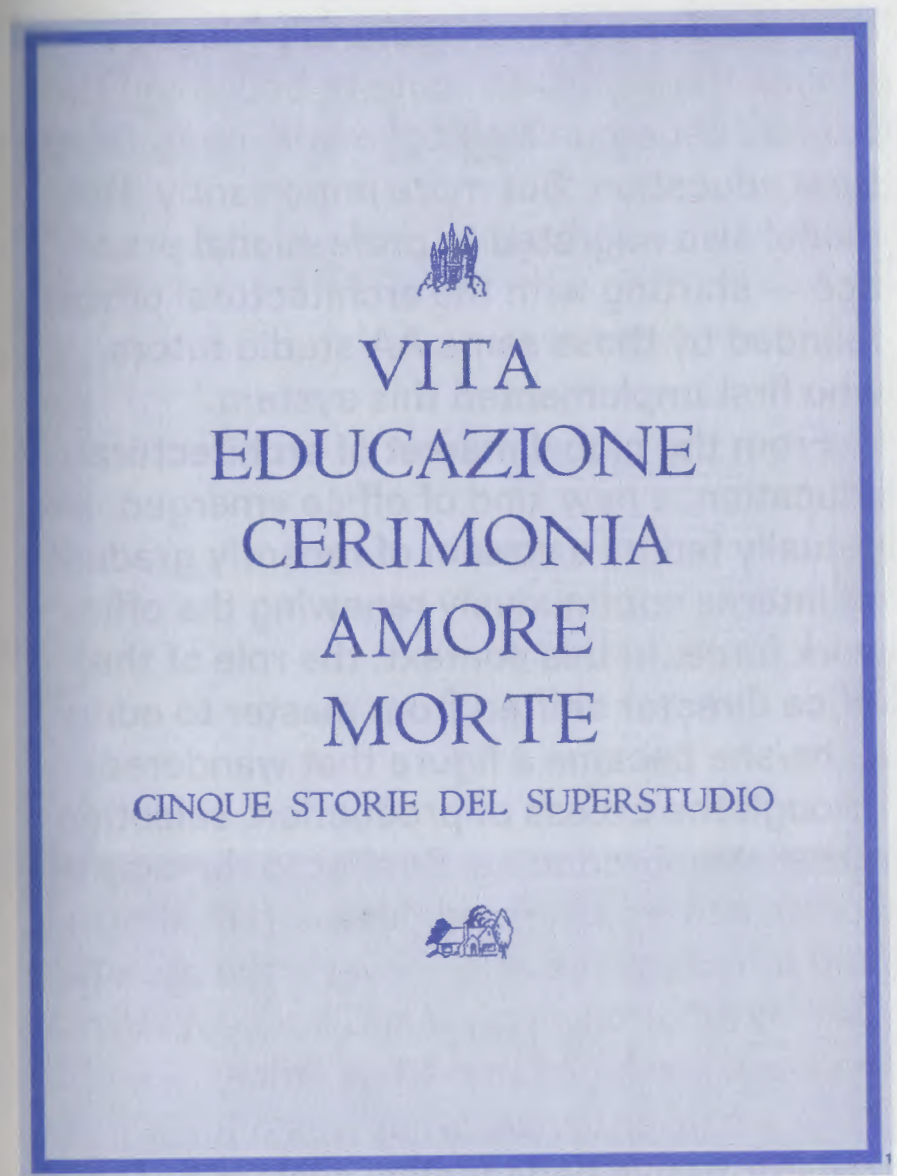
In 1967, Guy Debord published *The Society of the Spectacle*, a work that pointed out how society needed the industrial production of spectacle in order to instill in its consumers the fantasy of a fulfilling life outside of their jobs. Taking for granted that nobody is interested in consuming the same thing they did yesterday, spectacle required a permanent flow of fresh product. The object of consumption needed to be new and it needed to be original. As time demonstrated, this principle would eventually come to guide both architectural education and architectural production.

Only a few years later, in 1971, Alvin Boyarsky was appointed chairman of the Architectural Association (AA) in London. Once there, following the model tested in the Summer Sessions of the International Institute of Design, he reorganized AA's pedagogical structure, initiating a highly competitive system of studio units. Tutors, whose one-year

contract renewal was linked to the popularity of their studios, pitched their strong agendas to the student body.

Students were free to choose who they considered to possess the most attractive studio unit. This operation established a Darwinian system of survival and elimination. Originality, yet again, was a must for the successful studio in this scenario. Newness established difference, which became the key to effectively marketing the studio unit to an audience of student-consumers. Pedagogically speaking, these studios shifted the model of master-to-apprentice knowledge transfer that had historically defined architectural education. While the students were conceptualized as consumers, their studio tutors took on the role of editors, browsing among the class's abundant production for those works that strengthened their own personal projects. Yet the students' works not only reinforced the tutor's agenda, they also intensified the differences between studio units, fortifying the overall pedagogical structure.

This model, disruptive in its origins, rapidly expanded to other architecture schools



Superstudio [1972]

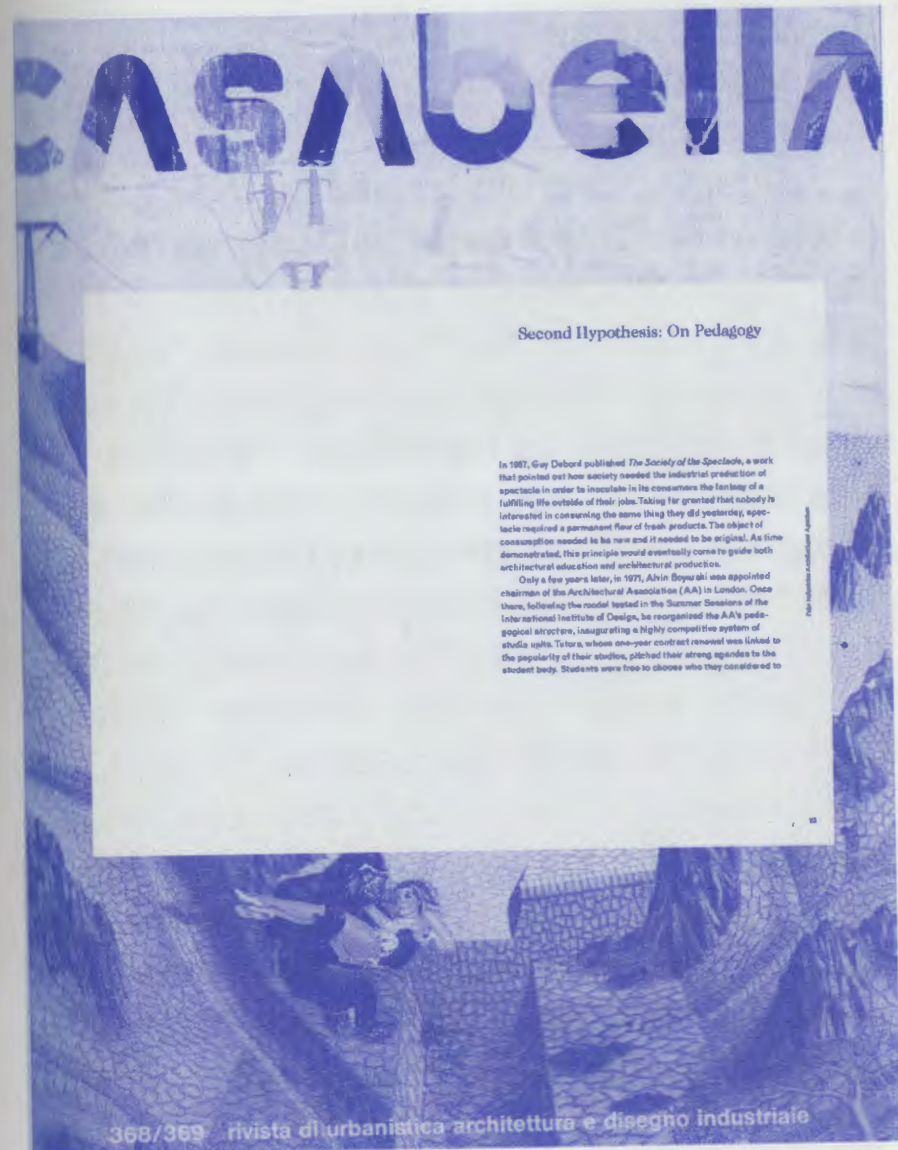
Vita, Educazione, Cerimonia, Amore, Morte:

Educazione in Casabella, 368-369

and transformed architectural pedagogy around the world, en route to becoming the current hegemonic global model of architectural education. But more importantly, this model also migrated to professional practice — starting with the architectural offices founded by those same AA studio tutors, who first implemented this system.

From the global market of architectural education, a new kind of office emerged, perpetually fed by a stream of recently graduated interns continuously renewing the office's work force. In this context, the role of the office director shifted from master to editor, as he/she became a figure that wandered through the excess of production, selecting rather than producing. Similar to the way the Surrealists transformed flea-market shopping into a voyage of discovery, the architectural director now *found* and conceptualized the work produced in his/her office.

As a consequence, what was once a transformative pedagogical system became a well-established *modus operandi*, both in academia and professional practice, which now appeared to mimic each other. In fact,



the architecture offices emerging from different schools start to function more and more similarly.

Students are often trained by their studio tutors to become a potential labor force for the tutor's offices. The bigger the reputation of the tutor's firm, the more popular his/her studio, since it increases the chance to be hired on the spot to reproduce the strategies and techniques tested in the studio environment. At the same time, the student's interests in specific practices tend to define the architecture school's curriculum, which brings the topics and interest of the offices back into the space of academia.

The lack of differentiation between the knowledge produced in the profession and the university — a model opposed to the Enlightenment idea of education — eventually plays against architecture schools. The assessment models used in professional practices — clients, budget, regulations, production costs, structural models, etc. — cannot be reproduced in the academic environment. Competing with architectural offices along these lines weakens the architecture schools'

EDUCAZIONE (OVVERO DELL'IMMAGINE PUBBLICA DELLA SCIENZA E LIBERTÀ). 1

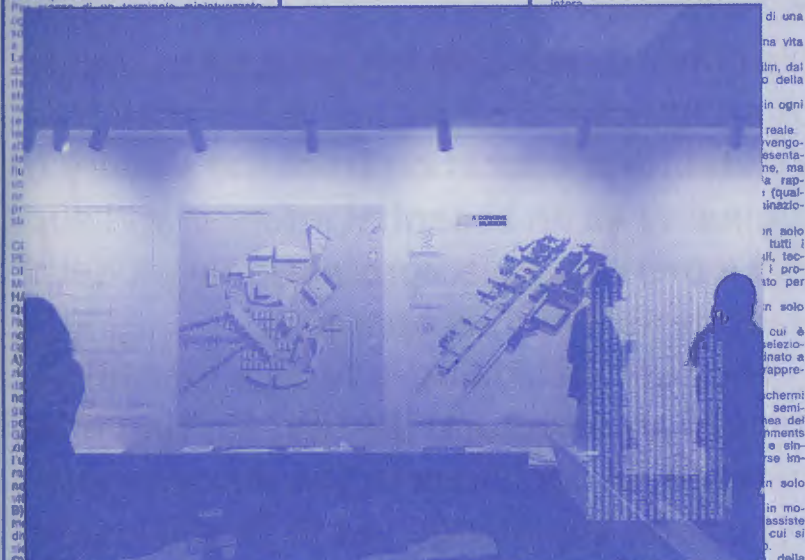
Un progetto per un sistema universale di scambio d'informazioni. Immaginiamo cinque complessi continenti, ognuno composto da un computer centrale, un'unità di feed-back, le relative banche di memorie ausiliarie e un concentratore. Questi complessi raccolgono tutte le possibili informazioni e sono collegati ad un posto complesso, situato sulla luna, formato di apparati ricestrasmittenti. Quattro stazioni di rimando orbitali coprono il intero pianeta con loro con di trasmissione. In questo modo ogni punto della superficie della terra è collegato con la rete di computers.

VITA
EDUCAZIONE
CERIMONIA
AMORE
MORTE
CINQUE STORIE DEL SUPERSTUDIO

I pochi elaborati presentati costituiscono semplicemente alcuni esempi di un testo «Educazione ovvero scienza e libertà» a disposizione degli interessati presso il nostro studio.
Superstudio, 1971 - 15 giugno

EDUCAZIONE (OVVERO DELLA TRASMISSIBILITÀ DELL'ESPERIENZA). 2

UNA VITA INTERA (PROGETTO PER UN FILM)
Una vita intera spesa a filmare una vita



movimento studentesco, incarichi nelle università ...) dell'Università come luogo chiuso di trasmissione delle strutture formali della società attraverso il "sapere".
D) Necessità della formazione di un modello alternativo di vita sul pianeta attraverso l'analisi di tutte le componenti. In questa prospettiva l'università si trasforma in un processo di trasmissione delle idee universali, l'apprendimento diventa un processo continuo e s'identifica dichiaratamente con la vita.
Parlatamente consci che le rigide alchimie di potere che regolano questo concorso hanno già definito il vincitore del primo premio, del secondo e del terzo e consci del fatto che anche i premi minori e i rimborsi spese devono costituire ricompense per i "valori costituiti" e le alleanze patuite, ci sembra inutile spendere tempo e denaro per presentare in "bella forma" il nostro lavoro.



grafica delle innumerevoli relazioni, dei congressi, conferenze, intrighi, viaggi, premiazioni...
C. Tutto il materiale viene diviso per formare diversi film.
Per esempio La Nascita, L'Educazione, L'Amore, La Cerimonia, La Morte... Il tempo naturale. Le esperienze si raggruppano a formare gruppi omogenei. La disazione e la ricomposizione del materiale in varie forme può anche dar luogo a diverse tipi a soggetto avventuroso, comico, documentario, patetico, eroico, politico... (Progettazione di un'industria cinematografica per la manipolazione di tale materiale).
D. Diversi film possono essere realizzati secondo cronologie.
Per esempio: il primo minuto di ogni nuovo anno, il primo giorno di ogni primavera, i cicli mensili (se il soggetto-attore è donna), il 15 aprile di ogni anno pari...

reason for existing. It also misses the point. The autonomy of the academic environment permits the production of specific knowledge that is — by definition — different, due to the very fact that it cannot be produced in a professional environment. That is its value. In this context, replicas become instrumental for architectural pedagogy since they free architectural education from the slavery of originality as an essential interest and support a market-driven professional model of practice as a *modus operandi*.

They undermine novelty as a measurement of architectural quality, shifting efforts from formal decisions to the discovery of architectural knowledge yet to be discovered. Such tutors imagine architectural education as a critical pedagogy that, instead of assuring jobs for their graduates, uses competition as a driving force to reinforce the students' critical and representational skills.



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Pedagogically speaking, these studios shifted the model of master-to-apprentice's transfer of knowledge that had historically defined architectural education. While the students were conceptualized as consumers, their studio tutors took on the role of editor, browsing among the class's abundant production for those works that strengthened their own personal projects. Yet the students' works not only reinforced the tutor's agenda, they also internalized the differences between studio units, fortifying the overall pedagogical structure. This model, disruptive in its origins, rapidly expanded to other architectural schools and transformed architectural pedagogy around the world, en route to becoming the current hegemonic global model of architectural education.

But more importantly, this model of an migrated to professional practice—starting with the architectural offices founded by these same AA studio tutors, who first implemented this system. From the global market of architectural education, a new kind of office emerged, perpetually fed by a stream of recently graduated interns continuously renewing the office's working forces. In this context, the role of the office director shifted from maker to editor, as he/she became a figure that wandered among the masses of production, selecting rather than producing. Similar to the way the Surrealists transformed free-market shopping into a voyage of discovery, the architectural director now found and conceptualized the work produced in his/her office.

As a consequence, what once was a transformative pedagogical system became a well-established media apparatus, both in academic and professional practice, which appear to mirror each other. In fact, different school's architectural offices have started to function more and more similarly. Students are often trained by their

The Replica Studio explores the potential of replicas to open unexpected paths for the identification, confrontation, and dissemination of current polemics in architecture, situating replicas — or agonistic copies, as we like to call them — both as literal reproductions of architectural works and, in a sense denoted by the Romance languages, as responses to previous statements.

Students are asked to design existing projects of architecture again, and in doing so they use the work of others to construct an argument that responds to the one raised by the original work. On the one hand, as mentioned in the text, to intentionally copy entails a reformulation of the architectural imagination: it allows for a radical renunciation of form making — since form is defined a priori — to focus on architectural knowledge yet-to-be discovered. On the other hand, often the responses are not only controversial, but also able to maintain a certain level of this conflict over time, by taking dissensus and friction as constructive tools of operation.

The Replica Studio was taught in the Masters of Advanced Architectural Design Pro-

EDUCAZIONE (OVVERO DELL'INFORMAZIONE EQUIVALENTE). 3

UNA CONFERENZA

Il signor... e signora, buonasera. Sono stato invitato qui a parlare del lavoro di... e delle esperienze professionali. Superstudio, il gruppo di architetti... ha fatto questo pezzo, e per prima cosa... ringraziare gli organizzatori di questa serie di conferenze per il loro invito. Ho sempre considerato una conferenza pubblica come una meravigliosa opportunità per riordinarmi le idee sul nostro lavoro.

Artis « come il vincente). Pubblicazione di articoli storico-teorici... Sporca la figlia di un celebre ingegnere... Va in guerra e produce un taccuino di schizzi di straordinaria bellezza, completamente distrutto dall'umidità della trincea.

I progetti del dopoguerra... Entra all'Università di Roma per aderenze familiari... Ne esce (non ufficialmente) per lavorare alla ristrutturazione dell'uni... I grandi progetti... 1949-82 in Africa. Lo scritto fondamentale di AB, mai pubblicato per mancanza di fiducia da parte di editori (proposto alla Editrice d'architettura, Phaidon, Centro U, Studio Vista - 1988)... resta sotto forma di xero copia... Vorrei citare alcune pagine (12-46-187... 3037).

La grande opera realizzata... (schizzi... primo modello... disubvina... il esodi...)

stura (ritr... na ci...)

lando imp... ciale picato ipray

zione nziale all'income que) una basi round to o lenza come sp... tra on i azio-ntag-mento al-vesta a già re ar-crea-mento lire ai

zione duca- della sto, e

« È l'ora di finire con questa educazione », sono tutte parti equivalenti di questa educazione architettonica che oggi è già di fronte, sezionata con delicati o rudimentali strumenti.

L'opera di AB, più tutte le sue contemporanee derivazioni, le tensioni politiche e le contraddizioni esistenti, formano un corpus omogeneo su cui operare.

È da questo riconoscimento dell'equivalenza delle informazioni (e della loro irrilevanza finché contenute nell'ambito disciplinare) che inizia una nuova azione — tecnica forse ma sicuramente non più disponibile.

La nuova architettura attuale è solo la cerca di uno stato diverso che faccia finalmente a meno dell'architettura. Ho finito. Grazie.

gram (AAD) at the Graduate School of Architecture, Planning and Preservation (GSAPP) at Columbia University in the summers of 2011, 2012, and 2013.

The Urban Imaginary Project is a studio that explores the potential of agonism to open unexpected paths for the identification, confrontation, and discussion of current polemics in architecture. It investigates the construction of urban imaginaries through the vindication of the role of the architect as a public intellectual — that is, a designer who participates in public debates about the state of cities, risking his or her own position by questioning institutions, received ideas, and the general status quo.

The notion of the imaginary has long been explored by writers and thinkers — such as Jean-Paul Sartre, Michel Foucault, Cornelius Castoriadis or Charles Taylor — who define modern social imaginaries as, in Taylor's words, "the ways people imagine their social existence, how they fit together with each other, how things go on between them and their fellows, the expectations that are normally met, and the deeper normative notions



and images that underline these expectations." In the studio, the Urban Imaginary refers to the construction of the desired idea of cities that their inhabitants consciously produce; this system is confirmed by social relations, architectural operations, urban policies, and the ideology behind them.

The Urban Imaginary Project's methodology is based on critical pedagogy. The students are trained to develop their independent critical skills and apply them agonistically, that is, by taking radical positions and learning to defend them graphically, orally, and through the construction of strong arguments. Once a week, the class has pedagogical sessions with invited lecturers, debates, acting workshops, and a wide-range of time constrained games/exercises in order to advance in the students' skills, analyses, and proposals. The Urban Imaginary Project has been taught at the Masters of Advanced Architectural Design Program (AAD) at the Graduate School of Architecture, Planning and Preservation (GSAPP) at Columbia University since the Fall 2013.

**EDUCATION 1
(OR THE PUBLIC IMAGE OF SCIENCE AND LIBERTY)**

A project for a universal system of information exchange. Imagine five experimental complexes, each composed of a central computer, a feedback computer, relative auxiliary memory-banks and a concentrator. These complexes collect all possible information. They are connected together by a sixth complex, situated on the moon, equipped with receiving and transmitting apparatus. Four orbiting relay stations cover the whole planet with their system of transmission. In this way, every point on the earth's surface is connected up to the network of computers. My lesson of a miniaturized terminal, which single individuals can connect up to the network described above, and thus obtain access to

neted the winner of the first, second and third prizes, and aware of the fact that the minor prizes and the expense refunds will also go as rewards to "constituted values" with their agreed alliances, it seems useless to us to spend time and money on presenting our work in "good shape". Those few drawings we have presented simply constitute some example of a last entitled "Education, or science and liberty", at the disposal of all those interested at our office.

Florence, 5.15.1971

* Gropius presented, 4 small sheets (16 x 10") of also-screened plastic material, with 4 small prints: a fifth sheet had a printed circuit on it: all the sheets carried the message "Superstudio" in obvious contrast with the rules of austerity governing the competition.

**EDUCATION 2
(OR CAN EXPERIENCE BE COM-**

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**EDUCATION 3
(OR EQUIVALENT INFORMATION)**

Lecture: a Good evening, ladies and gentlemen.

I have been invited here to speak on the theoretical work and professional experiences of Superstudio, the group of architects in which I am a partner, and first I would like to thank the organizers of this series of lectures for their invitation. I have always thought of a public lecture as a marvelous opportunity for putting order into my ideas on

Publication of historical-theoretical articles...
He marries the daughter of a lemons engineer...
He goes to war and produces a sketchbook of drawings of extraordinary beauty, then completely destroyed by the damp in the trenches...
The post-war works...
He enters the University of Rome through family connections...
He leaves (unofficially) to work on the re-structuring of the university...
His greatest works... 1948-52 in Africa...
The fundamental essay by AB, never published through lack of faith on the part of various editors (it had been proposed to Editions d'Architecture, Phaidon, Centro Di, Studio Vista - 1966)... remains in the form of a Xerox copy... I would like to quote a few pages... (12-48-187... 3057).
The great work (sketches - first working...
is - the...
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(work)...
work is...
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falling...
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he had...
the fol-...
"Archit-...
together)...
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tion of...
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one is...
his sen-...
cientifi-...
bases...
and the...
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tion...
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theory...
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tinuous...
politi-...
atro-...
e well-...
to for-...
get all...
this stuff...
about good...
education"...
are all...
equivalent...
parts of...
this archi-...
tectural...
eduction...
which is...
facing us...
today, dis-...
sected by...
delicate...
or rudi-...
mentary...
instru-
ments...
AB's work...
with all...
its con-...
tempo-
rary con-...
tradictions...
form a...
homoge-
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body on...
which to...
operate...
It is from...
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the equiva-
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informa-
tion (and...
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disci-
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techni-
cal par-...
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tion, but...
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not more...
usable...
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sent archi-
tecture...
is only...
the search...
for a dif-
ferent...
state...
which...
might...
finally...
do with-
out ar-
chitects...
That's...
all. Thank...
you."

Uncreative Architecture had a simple goal: not to produce any original architecture for the entire semester. The students spent three months copying a range of architectures, from a public toilet to the Princeton campus, and in the process, discovered untapped architectural knowledge.

Uncreative Architecture was an undergraduate independent studio taught at Princeton University's School of Architecture in Spring 2012.

V

1/13

The jargon of programmers,
stretching out the radius
of the inhabitant by expanded
alliances and opportunities
for agency

A project by
Salottobuono

Curated by
Matteo Ghidoni

With
Giorgio De Vecchi,
Nicolò Ornaghi,
Francesco Zorzi

Copy editing
Steve Piccolo

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Life
Andrea Balestrero,
Tatiana Bilbao,
Stefano Boeri,
Ciguë,
Nick Ross,
Point Supreme,
Giovanna Silva,
Alberto Sinigaglia,
Jean-Benoît Vétillard

Education
2A+P/A
and Davide Sacconi,
Aristide Antonas,
Fake Industries
Architectural
Agonism,
Joana Rafael,
Curtis Roth,
Sauter Von Moos

Ceremony
Matilde Cassani,
Louis De Belle
and Bethan Hughes,
Go Hasegawa,
Aaron Moulton
and Jason Metcalf,
Productora,
Renato Rizzi,

The Ship,
WAI Think Tank

Love
Laurent De Carniere,
June 14,
Lanza Atelier,
Miniatura,
Monadnock,
Roosmarjin Pallandt,
Stefano Zeni
and Ester Ghislieri

Death
Baukuh,
Giulia Cenci,
Ludovico Centis,
Michele Marchetti,
Marco Scapin,
Giancarlo Zampirolo,
Ganko,
Stefano Graziani,
Amedeo Martegani,
Thomas Raynaud,
Salottobuono

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