WHAT IS PLACE X?

'In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating or sleeping he would be taking part in some kind of communal recreation: to do anything that suggested a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: *Ownlife* it was called, meaning individualism and eccentricity. But this evening as he came out of the ministry the balminess of the April air had tempted him. The sky was a warmer blue than he had seen it that year, and suddenly the long, noisy evening at the centre, the boring, exhausting games, the lectures, the creaking camaraderie oiled by gin, had seemed intolerable. On impulse he had turned away from the bus-stop and wandered off into the labyrinth of London, first south, then east, then north again, losing himself among unknown streets and hardly bothering in which direction he was going.'

GEORGE ORWELL- *Nineteen Eighty-Four* (1949)

Contemporary research in leisure has taken a decidedly serious tone. Important psychological, social and economic consequences depend on what individuals do with their leisure. Play as form of leisure is seen to be a mode or manner of behavior that is determined by a mind-set, rather than a specific activity (as experienced by Winston Smith in the 1984 passage above). This is to be activities that are free and spontaneous and that are pursued for their own sake (Leisure and Human Behaviour). The importance of play is not supported in our urban spaces and has eroded in many individuals' day-to-day doings. Play as constrained by time and space seems to rarely be consciously integrated with other necessary city functions. This is Place X.

WHERE IS PLACE X?

Studies in the field of psychology that have focused on visual attentional capture (when an unattended stimulus draws attention, leading to an awareness of its presence) have found that salient (distinctive) stimuli, including the appearance of new objects, might not always capture attention in the real world. Applying this to the urban environment, observers transitioning between the urban and suburban environments as a matter of routine can ignore something they expect, but know to be irrelevant, the invisible Place X.

These studies have found that we do not realize the degree to which we are blind to unattended and unexpected stimuli and we mistakenly believe that important events will automatically draw our attention away from our current task or goals. Although such events might implicitly (subconsciously) capture attention, thereby affecting the performance of our current task, they might not explicitly (consciously causing awareness) capture attention.

The opposite of play is defined by disinterestedness and the proposal should avoid causing 'inattentional blindness' (where unexpected objects fail to capture attention).

As individuals blinded to this invisible space, a sound bite has been provided to acquaint students with Place X. The sound bite contains a variation on active noise, peripheral sound, fleeting ambient sounds, spatial resonance, sounds beyond human perception and extreme quiet.

"The importance of sound to the nature of ambience is the fact that many people are more attuned to objects, or to human presence, than they are to sound. Sounds tend to connect to memories and ideals."

(David Toop)

(SOUND BITE SOULD BE PLAYED AND LISTENED TO)

Please refer to national website for sound bite:
http://superstudio10.wetpaint.com/

FINDING X

Make an invisible space become a place through play. The proposal should consider a chosen demographic and a function of play.

Finding Place X is to walk out of your city. The fringe area where by the language of the city its grain, setbacks and landmarks meet the landmark structure of the celebrated single-family detached dwelling, the suburban home with grass all around. This space in-between the suburban and urban environment holds languages of barriers, integration, voids, intersections, nodes, axis' where place X is waiting to be seen.

The methodology of translating the sound bite, to the journey of finding Place X and activating this space through play.

'Inventions rather than solutions, they struggle to defy the prevailing homogeneity of cities, especially at the periphery where sprawling development has an eerie sameness. '

(Steven Holl)

DEFINITIONS
Fringe City Environment: *the edge between the urban and suburban environment.*
Play: *is a voluntary activity, never a physical necessity or a moral duty. It is not only a matter of leisure and free time, it is freedom (Leisure theory and Practice).*
Invisible Space: *The absence of detection implies the absence of attention for these yet to be seen and discovered spaces. (This does not necessarily mean that these invisible spaces are by their nature; EMPTY)*

Demographics:
Young families
Teenagers
Students
Young professionals
Retirees

Functions of Play:
-**Explore**
-**Learn**
-**Discover**
-**Understand**

Characteristics of Play:
- Active participation, mental and/or physical
- Freedom, independence, spontaneity
- Order/ rules of participation
- Temporal (worlds can be created within and marked off from the ordinary world)
- Participation is voluntary
-Intrinsically rewarding

PERFORMANCE STANDARDS OF THE DESIGN OUTCOME (X REIMAGINED)

Students are to form groups (with a maximum of three participants) to find Place X in the fringe environment of their cities. The process of finding place X is based on a sensory understanding and experience of Place X through the sound bite. This process is to be intuitive and may be undertaken in conjunction with other groups.

In individual groups, students are to enliven and activate their 'found' Place X (an invisible space/ series of spaces) through the idea and functions of play to appeal to a chosen demographic/s.

The process of activation must acknowledge both social and environmental sustainability.

Superstudio is a 24 hour competition with the aim to intensify the studio atmosphere to produce more innovative and collaborative outcomes. In essence, Superstudio is a voluntary, ideas competition that is above all fun….. other by-products of the competition may include hard work, cross-pollination of ideas between students of different universities and year levels and the testing of untried processes and methodologies in architectural discourse.

PRESENTATION FORMAT/ SUBMISSION CRITERIA

Stage 1
Due: 4 hours after commencement.

- Finding of Place X, photographs and aerial map

  Presentation Mode:
  Casual pin-up exhibition of hard copy material.

Stage 2
Due: 24 hours after commencement- Saturday August 7.

- 10 slides documenting project (or equivalent 3min 20sec visuals). This can include computer or scanned images, diagrams, standard drawing conventions (plans, sections, elevations, perspectives, axonometrics), composite drawings, photographs (of site, models), movie clips etc
- 50 words clarifying (your found) Place X.
  100 words explaining your activation of the place.
  (Upload as one word document).

- OPTIONAL: Physical models or 3D representation.

Presentation mode:
10 slides timed to 20 seconds each. Teams will present (via projectors) to all students and juries at each competition venue.

The presentation will be made to local judges within 3 minutes and 20 seconds. Time will be strictly enforced.

TIMELINE

August 7th	-Finalist submissions due
August 20th	-Finalist and/or entrants to be exhibited on http://superstudio10.wetpaint.com/
October 4th	-Finalist distributed to National judges. Judging to be held over 5 days.
October 12th	-National Winners announced.

SPONSOR STATEMENT

BlueScope Steel is proud to support the 2010 Super Studio. BlueScope Steel is a long-standing supporter of excellence in Student architecture and it is particularly exciting to be supporting the profession this year, as it marks our 25th anniversary. In addition to this event, we are excited to support the Glenn Murcutt Student Prize and the COLORBOND® steel Student Biennale.

Our industry leading brands, COLORBOND®, ZINCALIME® and GALVASPAN® steel continue to play a key role in Australian architecture. The attributes that have built these brands, such as world class quality, durability, technical backup and support will continue to encourage innovation and inspire confidence by assisting to minimise risks in the construction process. BlueScope Steel values the continued support of architects as we take these brands into the future.

Super Studio looks to foster teamwork, networking skills, conceptual thinking, critique and analysis of important societal

issues. These are all important areas to develop as a student, to ensure successful interaction with the community, once practicing as an architect.

BlueScope Steel is committed to the promotion of good design, to assist in the appreciation and hence demand for good architecture. The future of good architecture lies with students, so BlueScope Steel believes the support of student architecture initiatives is a sound investment in the future of the profession.

Manu Siitonen

Market Manager – Residential

BlueScope Steel

SELECTION/ASSESSMENT CRITERIA

Projects must demonstrate rigorous thinking in their examination of the idea of 'play' through challenging or accepting the ideas presented. The methodology of the project should be clearly apparent and the proposal is to be innovative whilst also considering both the intended scope of the proposal and far reaching consequences.

REFERENCES

GEORGE ORWELL- *Nineteen Eighty-Four* (1949 ,Chapter VIII)

CHRISTIAN NORBERG-SCHULZ- *Genius Loci (1980)*

DANIEL J. SIMONS- *Attentional Capture and Inattentional Blindness* (2000)

DAVID TOOP- Background becoming Foreground (2004)

STEVEN HOLL- Pamphlet Architecture 13: Edge of a City (1991)