

# Workshop of the Wondrous Whoop-de-doo

What do we mean by civilization of the spectacle?  
The civilization of a world in which pride of place, in terms of a scale of values, is given to entertainment, and where having a good time, escaping boredom, is the universal passion.<sup>1</sup>



Fig 1. *The Bear*, Hulu / FX

**Production & Spectacle** — We live in the era of late-stage social media. To the seasoned cultural consumers of this era, singular, finished products no longer inspire awe. If we consider 'spectacle' as an unusual event that attracts attention, interest, or disapproval,<sup>2</sup> rather than as the Debordian notion of lived experience recessing into mere representation,<sup>3</sup> the challenge of the contemporary spectacle-maker reveals itself. This studio posits that for the chronic doomscroller, the authentic and unpolished process of production offers the most gripping spectacle of all. It is the transparency of the 'how-to' that grabs our attention. The pass-through window looking into the chaotic kitchen of the fictional restaurant, *The Bear*, from its dining room, singlehandedly drives the central plotline of the most anticipated season of television in 2024 (see fig. 1).

**Multihyphenate Program** — Working in pairs, the students will develop six new programs characterized as "theater slashies": theaters combined with six programs of service and production. These multihyphenate programs draw on Gene Leiterman's definition of theater as a place "for the preparation and presentation of live performing arts," while posing the questions: What if the act of production *is* the performing art? Can the back-of-house of a manufacturing plant, a surgical suite, a tattoo parlor, or a restaurant serve as the spectacle? What constitutes the stage, the house (audience seating), and the control room? Who are the actors and who is the audience? What does the spectacle reveal about the act of production and the nature of work?

**Industrial Site** —The site is an industrial lot in Richmond, BC. Currently occupied by the custom furniture manufacturing facility of WallyWool,<sup>4</sup> a total design company owned and operated by the studio instructor, the site is an equalizer across program and type. Each project will be 10,000 sqft in area with a flexible floor area ratio.

<sup>1</sup> Vargas Llosa, Mario. *Notes on the Death of Culture: Essays on Spectacle and Society*. 2012.

<sup>2</sup> *Cambridge Dictionary*. Cambridge University Press, 2022.

<sup>3</sup> Debord, Guy. *The Society of Spectacle*. 1973.

<sup>4</sup> "WallyWool." *WallyWool Total Design Inc.*, WallyWool.com.

# Schedule + Exercises

## 1

Exercise **1A**    **Precedent Study**  
Exercise **1B**    **Site Transfer**

Readings:

Moussavi, Farshid. "Viewing a Performance". *The Function of Style*. 2014.

Leitermann, Gene. *Theater Planning: Facilities for Performing Arts*. 2017.

## 2

Exercise **2A**    **Program Primer**  
Exercise **2B**    **The Workshop**

Readings:

WORKac. "Program Primer." *PRAXIS*, Issue 8, 2006, pp. 111–122.

McMorrough, John. "Notes on the Adaptive Reuse of Program." *PRAXIS*, Issue 8, 2006, pp. 102–111.

## 3

Exercise **3A**    **The Wondrous**  
Exercise **3B**    **The Whoop-de-doo**

Readings:

Allen, Stan. "Mapping the Unmappable: On Notation". *Practice: Architecture, Technique and Representation*. 2009.

Parker, Priya. *The Art of Gathering: How We Meet and Why It Matters*. 2021.

The studio is organized into 3 exercises. The detailed schedule below is intended to support students in their planning for the semester. Please adhere to it closely, and be aware that attendance is mandatory, especially for reviews, pinups, and lectures.

F Sep 6	Lecture + Exercise Launch	<b>1A</b>
T Sep 10	Deskcrits	
F Sep 13	<b>Site Visit</b>	
T Sep 17	Deskcrits + Exercise Launch (Zoom)	<b>1B</b>
F Sep 20	Deskcrits + Group Meeting	
T Sep 24	Deskcrits	
F Sep 27	Pinup	<b>1A + 1B</b>

In Exercise **1A**, teams will analyze assigned theater buildings and create a Spectacle Schematic: a drawing documenting instructions from a real performance in the precedent building. In Exercise **1B**, teams will apply the analysis to WallyWool's existing manufacturing space on the site via a tool-specific production spectacle.

T Oct 1	Lecture + Exercise Launch	<b>2A</b>
F Oct 4	Deskcrits	
T Oct 8	Deskcrits	
F Oct 11	Pinup (Zoom)	<b>2A</b>
T Oct 15	Lecture + Exercise Launch	<b>2B</b>
F Oct 18	Deskcrits	
T Oct 22	Deskcrits	
F Oct 25	Deskcrits + Group Meeting	
T Oct 29	Deskcrits	
F Nov 1	Midreview	<b>2B</b>

In Exercise **2A**, teams will choose a production-based program from the assigned list and transform it using the techniques outlined in the reading "Program Primer". In Exercise **2B**, teams will make the first draft of their final 10,000-sqft building with the multihyphenate program, heretofore called The Workshop.

T Nov 5	Deskcrits + Exercise Launch (Zoom)	<b>3A</b>
F Nov 8	Deskcrits (Zoom)	
F Nov 15	Deskcrits + Group Meeting	
T Nov 19	Lecture + Exercise Launch	<b>3B</b>
F Nov 22	Deskcrits	
T Nov 26	Deskcrits	
F Nov 29	Deskcrits + Group Meeting	
T Dec 3	Deskcrits	
F Dec 6	Final Review	<b>3A + 3B</b>

In Exercise **3A**, teams will design the spectacle of their building, a live reenactment of which they will perform at the final review. In Exercise **3B**, teams will add devices for deploying the spectacle (thresholds, perimeters, ushering) to the drawings and model of the building, thus finalizing The Workshop of the Wondrous Whoop-de-doo.