



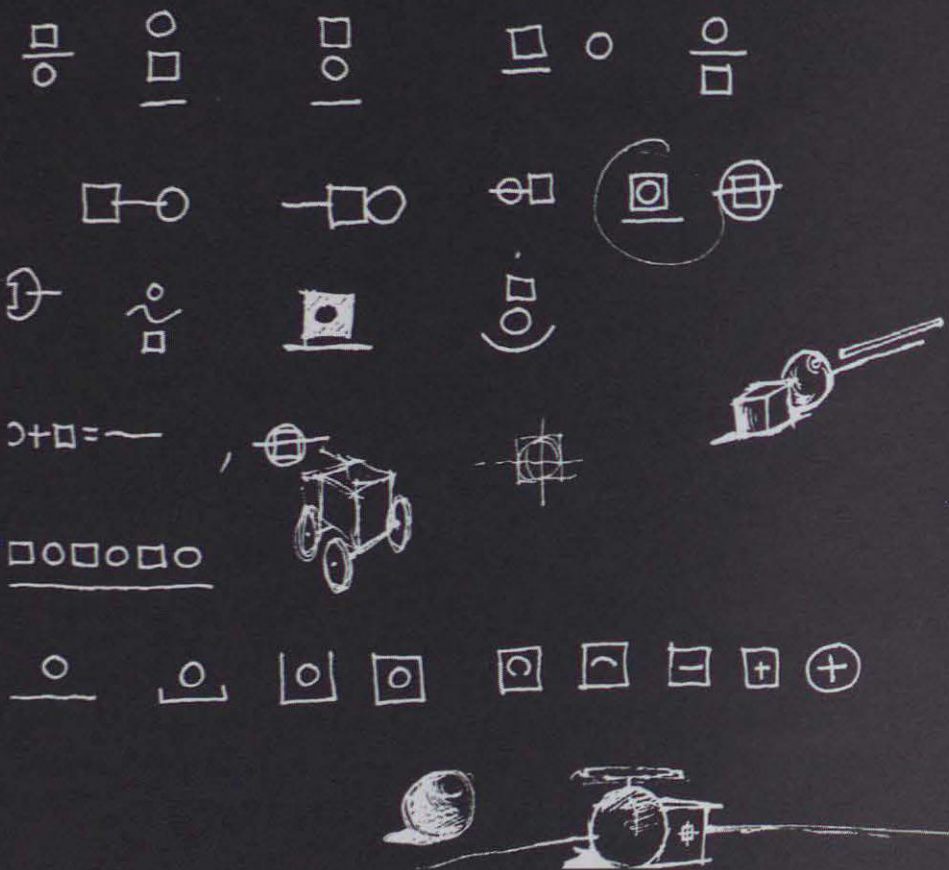
The tenet of "Making Place" is that the concept of "place" is stagnant. Overused, the word no longer means, and for this reason here at T.U.N.S. we have already seen its eclipse. Fresher constructs, words like "strategy" and "operational," have taken over our discussion. Outside of TUNS, too, authors like Benedikt in *Towards an Architecture of Reality* or Norberg-Schulz in *Genius Loci* have, through sheer repetition, promulgated "place" as jargon. The word's final death knell was surely rung by the "celebrated" American architect Robert A. M. Stern in his 1986 TV series, *Pride of Place*.

But the concept of place is an essential one nonetheless. "Sense of Place" names an existential necessity. And it has framed a large part of our discussions at TUNS over the years. The question is, how to revitalize it? How to reawaken its meaning?

One way is to continue to work from it as if it were untarnished. Write more essays citing Heidegger and the architecture of Louis Kahn, make more design projects about memory and beautiful rooms. This method will eventually yield results, because while "place" is overworked as a catchall noun, things like memory, meaning, and beauty will always be fertile starting points. The "places" that come into being through them will emanate meaning whether or not we speak the word "place."

Another way to approach reinvesting the word with meaning is to step outside it, and to consider what it has become. Such is our intent. We step outside the "Sense of Place," stand before it and sing of it. Thus we parody it ("parody" from the Latin *para*: "before" and *alerein*: to sing). We parody it not to ridicule it, but to show it to itself, through theatre. As Robert Jan van Pelt puts it in *Time, Types and Tectonics*, the theatre exists in a place simultaneously inside and out of society; its role is to reconcile people with the forces that form them.

FIELD — HOUSE □ BODY ○



In this project ACADEMY K/F attempts to address the subject of Place, specifically 'The Place of Work.' We approach it as a game. The game produces a series of algorithms derived from the three images produced in the first exploration of the subject. Having created the images, we annotated them. The annotation became the draft of a text, which was distilled to produce a sequence of formulas - the algorithms. Working the subject of 'The Place of Work' with a pseudo-empirical approach rather than an intuitive methodology, we hoped to derive insights ordinarily unavailable to the artist/architect.