• Paper / Proposal Title:
Ambiguous Assemblage: Sublime Architectural Narratives

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• Abstract (300 words):
Hyperreal architectural assemblages are pervading our daily experience and progressively disrupting our spatial practices. Thought-provoking paradigms using VAM realities deeply transform our perception of space, ascribing new spatial qualities to architecture. Instantly activated digital spatial transduction juxtaposes, superimposes, permutates and blurs the elements of incompatible systems producing spatial assemblages with powerful emergent properties.

Much earlier than digital augmentations creative practices have widely experimented with these hyperspatialities. Numerous architects, artists and photographers have used representational means to produce spatial speculations in form of transductive ambiguous assemblages. Laurent Chéhére, Dionisio González, Noemie Goudal, to name
a few, have revolutionised reality by creating, manipulating spatial qualities that redefine the way we conceive and perceive space. These are hyperreal "follies" of imaginable futures that offer sublime translocalised deterritorialisations.

Using the most accurate art of reproduction, photography, as instrument to investigate the power of hyperreality this paper aims to shed light on the fundamental connections between analogue and digital creative experimental practice in the production of sublime architectural assemblages.

Sublime Follies can embody both the fabulous speculations and perhaps the awful reinterpretation/s of spatial qualities and within this paper are always manifest as the un-contextualise hyperreal building within the landscape. These sublime Follies being manifestly disembodied from their original context: sublime both providing 'beauty' (Burke 1757) and that of astonishment and mystery, albeit Kant (1790) believes in the 'idea' of the sublime rather than the 'object' manifestly representing beauty. Within the context/terms of hyperreal follies, both these positions can be supported and scrutinised by the investigation into the hyperreal's spatial qualities.

The method by which a dialectic two fold/ heterogeneous interpretation of assemblage will be used firstly of the terminology and meaning within the field of art theory synonymous with pastiche, montage and collage, and the urban cityscape. Assemblage draws insights and multiple readings/narratives dependant on the intent and the designated output for digital architectural representation. Digital architecture/ hyperreal follies have become pervasive and ubiquitous in the search for questing spatial properties, and it is anticipated that there will be commonalities across the 'case-studies' as well as a new narrative with which to investigate the significance of these investigations will be to understand further both the Deleuzian concept of 'assemblage' (agencement) DeLanda 2019, Legg 2011 within hyperreal follies and the expanding of understanding of spatial qualities.

Keyword: Assemblage, hyperreal architecture, follies,

• Author(s) Biography (200 words each):

Annabel Pretty is Discipline Leader for the Master of Architecture Professional and a Senior Lecturer. She supervises thesis students on the Master's programme and teaches architectural photography within the Bachelor of Architectural Studies, School of Architecture, Unitec New Zealand. Her research interests lie in social architecture and sublime follies: hyperreal representations of buildings. She has been a Cumulus Fellow since 2016 and Professional Member of DINZ (PDINZ) since 2012.
Dr Manfredo Manfredini is a Director and Associate Professor at The University of Auckland, New Zealand; Doctoral Professor at Shanghai University, China; and Honorary Professor at Hunan University, China. His leadership in his core area of expertise, comparative urbanism and advanced architectural design, has been internationally recognised. As educator, he taught courses at leading global schools (e.g. Tsinghua University Beijing and Milan Technical University) and lectured at leading global universities (e.g. University of Stuttgart and Chinese University of Hong Kong). As researcher, he produced a large number of publications (100+ papers), was invited major international events (e.g., Bi-City Biennale of Architecture and Urbanism in Shenzhen and Hong Kong and Rome Biennale of Public Space) and delivered presentations and keynote talks at premier international conferences (e.g., United Nations Habitat 3 Conference and 9th China Housing Congress). As designer, he worked on multiple scales and areas. He received major awards (e.g. first prize at the Biennale di Architecture in Venice) and worked for large public administrations, such as Lombardy housing Agency, and private organisation, such as LVMH, Christian Dior and Kenzo. Distinctive of his both academic and professional career is his cocreative approach, which included collaborations with prominent educators and designers, such as Colin Fournier (Archigram and The Bartlett, UCL), Andrea Branzi (Archizoom), Ulisse Staccioli (Brera Fine Arts College, Milan) and Bruno Munari.