

Performance

Christopher Dell and Dominique Peck, 2017

COLUMN A

A round table on the methods, tools and theories of urban design addressed the 'costs of performance' (Breckner et al 2019). While these are not part of the HOAI (*Honorarordnung für Architekten und Ingenieure*) and the AHO guidelines (*Ausschuss der Verbände und Kammern der Ingenieure und Architekten für die Honorarordnung e.V.*), they practically play out in urban design processes. Performance-oriented perspectives allow describing more holistically what the realization of projects is actually about. Knowledge about one's own and others' performance, just as knowledge gained through performance usually remains implicit and thus cannot be made operational easily for actors involved in the co-production of a project. But what does performance mean and how does project management understand and work with it?

ABOUT COLUMN A

Performance assembles three characteristics or dimensions of practice:

- a. Mediality
- b. Modality
- c. Materiality and temporality

- a. Mediality

<https://vimeo.com/76187273>

Vortrag von Dieter Mersch im Plenum I zu Relationalem

Raum//Wahrnehmung//Vergegenwärtigung im Rahmen des Symposiums

Performative Urbanism - generating and designing urban space am Samstag, 20.

Juli 2013, in der Schaustelle der Pinakothek der Moderne.)

Action depends on execution. Although this is a banal statement to make, it serves to unfold the complex and contingent aspects of performance. It also powerfully reveals that action relies on media(tion). Furthermore, action takes place through an actor as referent and this actor's faculties (embodied skills) and normative forces (social expectations). Both, media(tion) and actors need to perform an action for it to become real – a manifestation or intervention in the world. Dieter Mersch (2013, 40) argues that 'the action is the praxis and performance is its coming into the world'.

b. Modality

<https://www.youtube.com/watch?v=pm1eYaP7JIM>

Artist Milo Rau and philosopher Juliane Rebentisch discuss the term 'enactment' and 're-enactment' as artistic practice and its political capacities.

Performance speaks of the how of the enactment, the performance of an action, the way an action is acted out. There is no performance without its enactment. Following this assertion, we propose to identify an existing vector in action(s) that sets into motion an action by producing modes of actions and revealing different modes of realizing – giving form to or designing processes.

c. Materiality and temporality

<https://vimeo.com/20285681>

Documentation of a discussion held at Thomas Dane Gallery in conjunction with the exhibition 'New York to London and Back - The Medium of Contingency'

The e-learning arrangement Basics: Project Management in Urban Design focused on the doingness (practice) aspects of project management. Consequently, in its sequels we focus on materiality and temporality of project management's modes of realizing. How do we (playfully) introduce modes of realizing to contingency?

What is of interest for this project is the notion that all actions are related to situative contingencies. The normative forces of actions require their enactment; however, every enactment is an iteration, and thus includes the possibility to fail. This renders visible two aspects: 1. the basic provisionality of actions, and 2. the embeddedness of actions within social contexts (the social as in Latour's 2007 *Re-Assembling the Social* who excludes the actual work that has to be done; so we focus on labor (Wark 2017). This ultimately reveals the transformative forces of actions. Walking the talk entails the promise of liberating actions from the countless possibilities and shifting our attention to the actually potential structures ahead of us.

REFERENCES

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