

## ONE | TWO TO TOO | MANY

### ARCHITECTURES OF IMMERSION AND BEWILDERMENT

MARIANA IBAÑEZ

GSAPP | AAD STUDIO | SUMMER 2017  
KAVYASHRI CHERALA (TA)



This is the second advanced studio in a series that investigates the relationship between architecture and technology. Last year, the studio focused on New York as a cultural center in the world, with the development of a Performing Art Center in Riverside Park.

The summer of 2017 studio continues to investigate the central polemics of the IMMERSION AND BEWILDERMENT brief: the production of new ideas of context and architecture through the weave of culture, art and architecture with advanced technologies. We will develop architectural machines that operate within the contemporary paradigm of technology that has filtered into and transformed communications, social interactions, mobility, work practices, consumption, dwelling, learning, and play, just to name a few.

This type of technological ecology is not based on purist or technocratic engineering; the studio is most concerned with proposing and developing a project where humans, non-humans, nature and artifice - the total collection of physical objects and their augmentation are all interconnected within an open response system.

**ONE | TWO TO TOO | MANY** proposes an architectural speculation embedded in a technological world that is non-linear, exists as a shared domain between human and non-human actors, and creates a complex entanglement of elements and relations. Very much like Tschumi's proposition in *The Manhattan Transcripts*, the studio will operate between reality and fantasy, in order to produce a systematic and rigorous description of space, context and environment, and simultaneously the tools and mechanisms for their transformation.

## AGENDA

*"Technology is the answer, but what was the question?"*

Cedric Price, 1966

We will address this challenge through the concept of Immersion and Bewilderment, a polemic where architecture and the city are understood as a collection of physical and non-physical phenomena. We will focus on how to generate a meaningful understanding of organization, space and tectonics that is based on the conditions of a dynamic medium, where design variables have to address issues like experience, time, growth, atmosphere, and exchange.

The materials and methods of the studio establish a **relationship among large scale interventions, architectural objects and active phenomena**. We will focus on the tension between the generic and a new form of specific that can accommodate change. We have been defined - in time- as the information-based society, how then do we use that information as architects to produce design specificity? Equally dynamic conditions can be found in our environment, from climate to mobility, from urban forces to social exchange. The architectural relevance of these conditions lead us to formulate questions such as: How do we produce design specificity within a context that is in flux? What is the relationship between phenomena and form? Between event and organization? What are the new programmatic conditions that emerge from our dynamic behaviors?



### On Immersive and Bewildering Architecture

*"Our love of speed, acceleration and immateriality confirms a contemporary world that is everything architecture historically is not."*

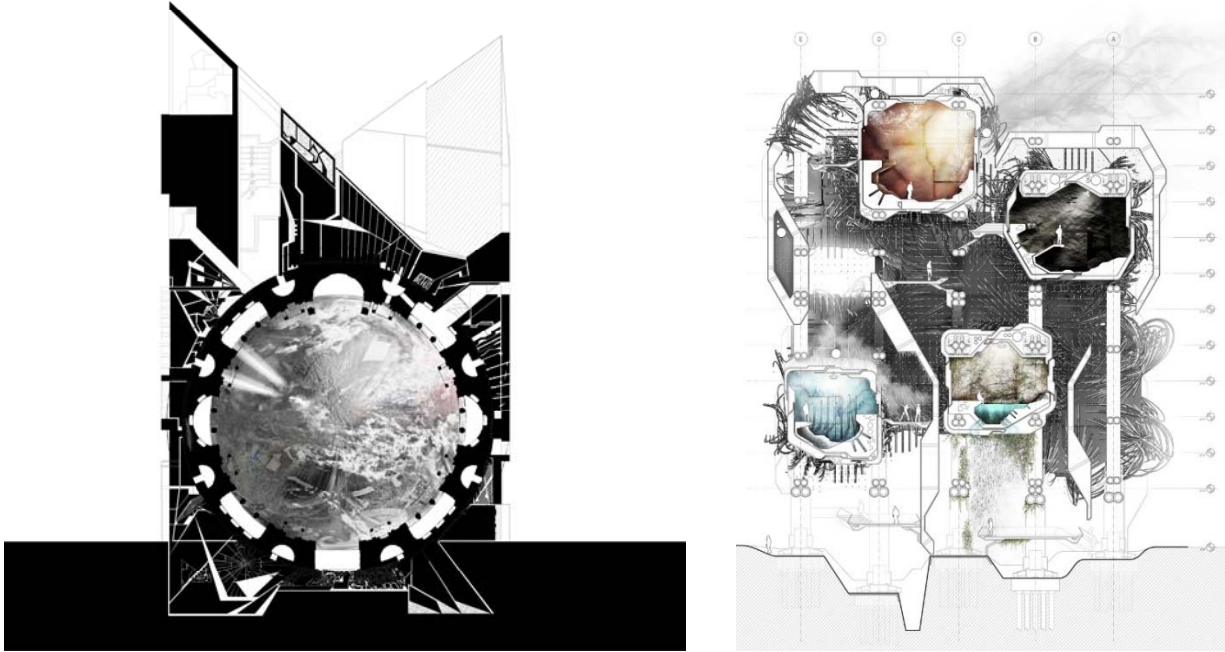
Brett Steele, 2005

Our discipline has dealt with Immersive Architecture for quite some time, denoted historically as Architecture Machines. We can trace the lineage of the Architecture Machines from the past century as the effects of the industrialized age spread to the atelier and industrialization reached the arts. Artists, writers, and architects have employed representations of machine processes as well as depictions of machines themselves in their work.

Cybernetics in Architecture emerged in the 70's with Cedric Price and Gordon Pask who championed emergent, non-repetitive agency in architecture that wasn't a simple respondent to its occupants. Exposed frames and structural systems replete with environmental-control mechanisms created indeterminate spaces.



But to Bewilder is a contemporary strategy. The prefix *be* – to cover on all sides, and *wilder* – or to lure into the wilds, suggests that architecture of such qualities is more valuable when pure affect or overwhelming of the senses is systematized. Not dissimilar to the aesthetic idea of sublimity, it works in logics of sensation and rapid deconstruction or estrangement of meaning in objects. We will focus on an architectural investigation of an active medium, into the sublime or unknown, so new territories can be found.



**PROGRAM + SITE**

Think of the program as a mix between a French Hotel and the Pleasure Gardens: we will investigate new forms of dwelling, working, and playing as technology both disrupts and provides new programmatic opportunities.

The site is the East-West axis determined by 79<sup>th</sup> street as it extends from the East River to the Hudson - a line that connects the rivers across multiple city structures. The exact studio site will be determined by each student in accordance to project ideas. The relationship between project and context is central to

the studio agenda, understood as a form of synthetic nature, the project we will not occupy a site, but will define it.



## METHODOLOGY

### DRAWING IN TIME: THE ANIMATED STILL



Questions of representation will be central to the studio's work. How do we draw dynamic conditions? How do we describe forms, figures and relationships that have the capacity to adapt? How do we introduce in our representations the variable of time?

The techniques we use to describe our artifacts, environments and events are key in developing a specific language through which precise notations and new ideas about architecture are produced. We will understand representation as speculative cartography, where various mediums will be tested and used as complimentary in order to address the complexities of the immersive and bewildered project.

## ONE, TWO, MANY | ONE TO MANY | ONE TOO MANY



**Phase I: the Research phase:** Context construction, learning to model and draw in Duration, agency, and behavior. Architectural vignettes of program, structures, systems, and effects.

As a strategy to approach the design process, we will think about organization, occupation, distribution, and density through three propositions. Each team will consider working in one, two, or all of them:

**ONE, TWO, MANY:** The first proposition looks at buildings as singularity, twining, or the accumulation of difference to produce a skyline. This project might produce a singular building, a pair or a collection of differentiated units.

**ONE TO MANY:** The second proposition looks at seriality as an alternative to repetition, here we consider the possibility of a gradient or related units that are deployed in the axis as a strategy for creating the skyline.

**ONE TOO MANY:** In the third proposition we investigate the limits of an organizational idea.

**Phase II: Design phase:** Programmatic experiments, radical materialism, and integration.

### SCHEDULE

May 31st: Studio Lottery

June 1st: First Studio Meeting and Walking Tour (weather permitting)

**Phase I:** June 1st to July 6th

Thursday June 15<sup>th</sup> Pinup

Monday June 26<sup>th</sup> Pinup

**July 6<sup>th</sup> Midterm Review**

**Phase II:** July 7<sup>th</sup> August 1<sup>st</sup>

Thursday July 20<sup>th</sup> Pinup

**August 1<sup>st</sup> Final Review**

During all other studio days we will meet for desk crits.

## **BIBLIOGRAPHY**

### **Intelligence**

J.G. Ballard (fiction), 1000 Dreams of Stellavista  
Nicholas Negroponte, The Architecture Machine  
Gordon Pask, The Architectural relevance of Cybernetics

### **Duration**

Henry Bergson, The Idea of Duration

### **Performance**

Reyner Banham, Theory and Design in the First Machine Age  
Sanford Kwinter, Soft Systems  
Mark Wigley, The Architecture of Atmosphere

### **Program**

Peter Eisenman, Post Functionalism  
Colin Rowe, Program vs Paradigm  
Anthony Vidler, Toward a Theory of the Architectural Program

### **Peripheral Readings**

Christopher Alexander, Pattern Language  
Gregory Bateson, An Ecology of Mind  
Keller Easterling, An Internet of Things