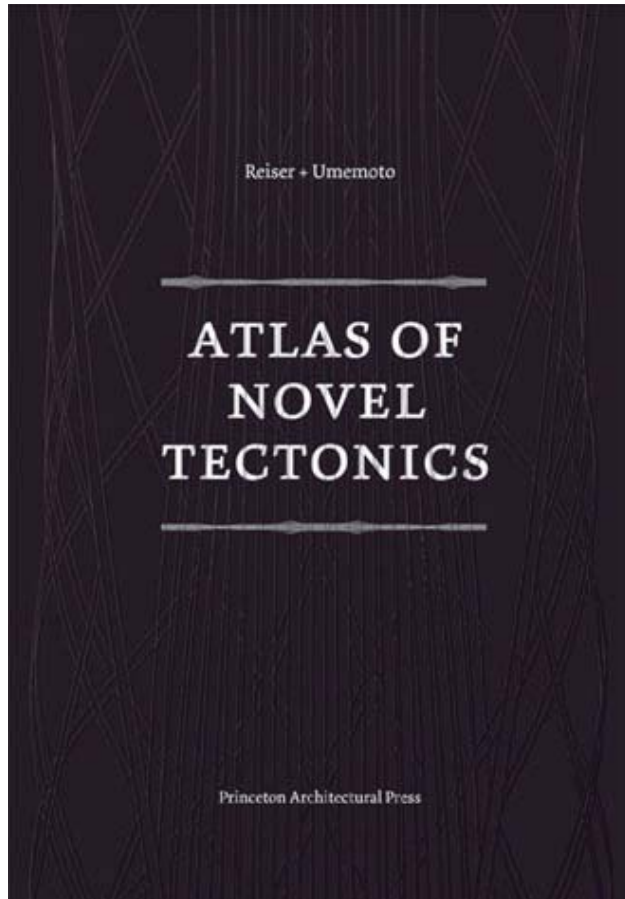


Understanding / Interpreting R&U



Question to Reiser & Umemoto:

Are your results different from the modernism that you set out to depart from?

Concepts

Architecture makes a new history; history doesn't make a new architecture - p20

Material practice is the shift from asking "what does this mean" to "what does this do" - p23

*The big shift, in which our work participates is the removal of the fixed background, or ordinates and coordinates, in favor of a notion of **space and matter as being one.**" - p24*

*...each element has no stable meaning outside its **contextual relationship.** - p40*

*emergent organizations become legible not as parts to a whole but as **whole-whole relationships** - p50*

*...**difference** is not fundamentally **a property of** particular units but of a **transformation**, or set of transformations, to the group... - p52*

*From structure, to program, to effects, we seek to **proliferate this relationship between matter and force** across all elements of a building. - p90*

*...it has become possible to conceive of the space frame's potential within a **new paradigm of continuous variation** - p158*

*... the **use of the asignifying sign** doesn't immediately fix the process in terms of a definition but rather leaves it open. - p173*

***architecture that displays certain qualities but does not mean any one thing.** - p174*

*...interested in force delay, detour, and propagation – in short, an **architectural elaboration of the force field** - p175*

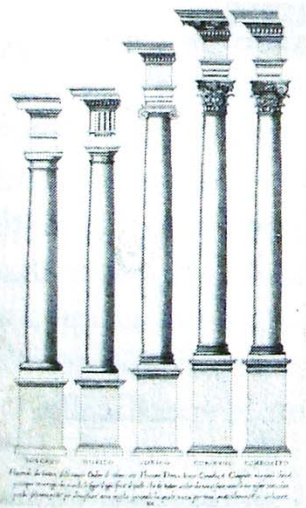
***Multiple influences approaching equilibrium** instead of a single influence... - p176*

*Material processes and unfolding express an **impersonal style** through the interaction of their inherent resistances and tendencies.*

*We pursue a **management of this territory of material expression** rather than a style linked only to personal expression of the psyche. - p190*

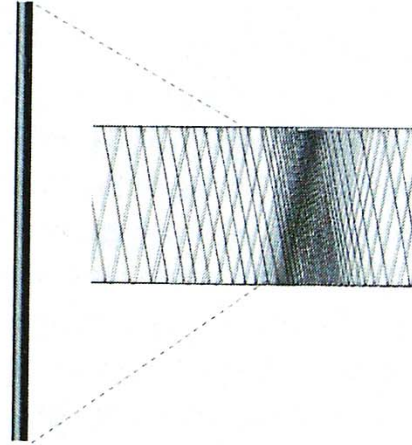
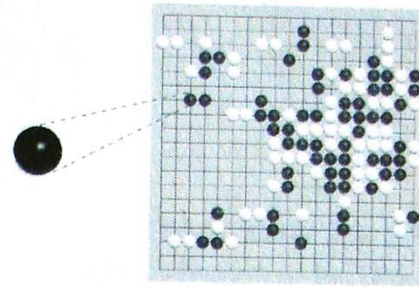
"...how does one produce multiplicities in formal arrangements? How does one produce multiplicity in structure? How does one produce multiplicity in function? This is the content of this book" - p28

Difference in Kind



Chess/Orders:
Stable Meaning

clear and fixed identity

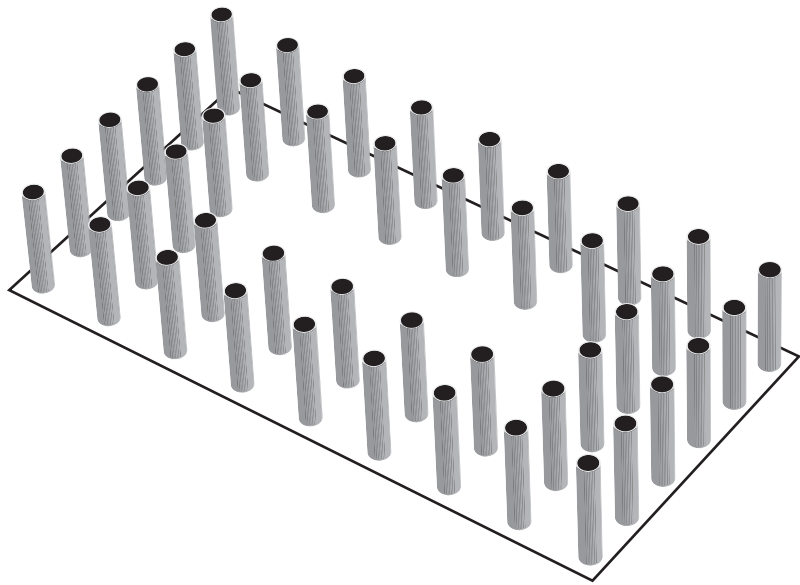


Go/Meshwork:
Contextual Relationships

No element is different from another

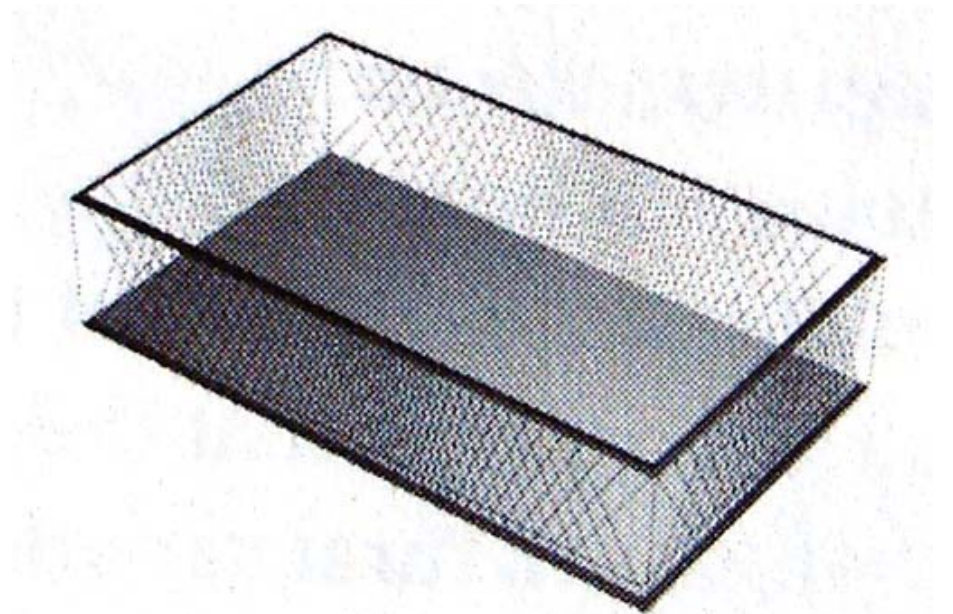
Difference in Degree

ill p41



own ill

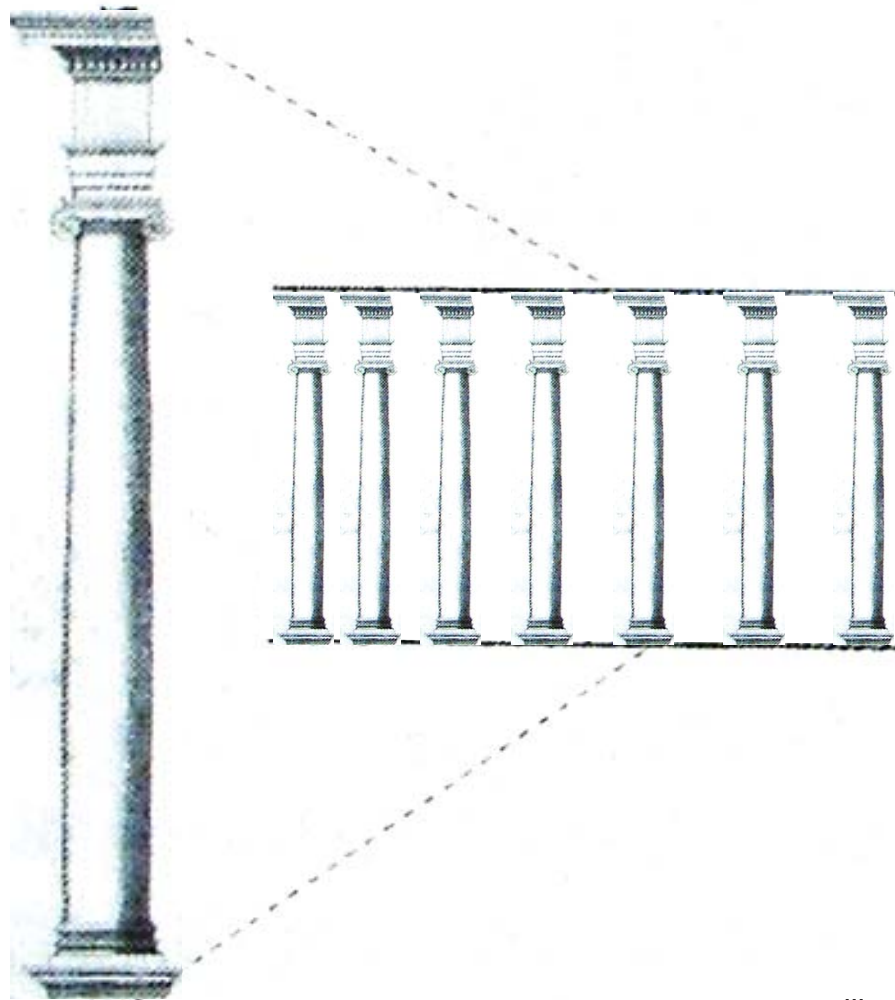
alternation of columns and intermediate spaces



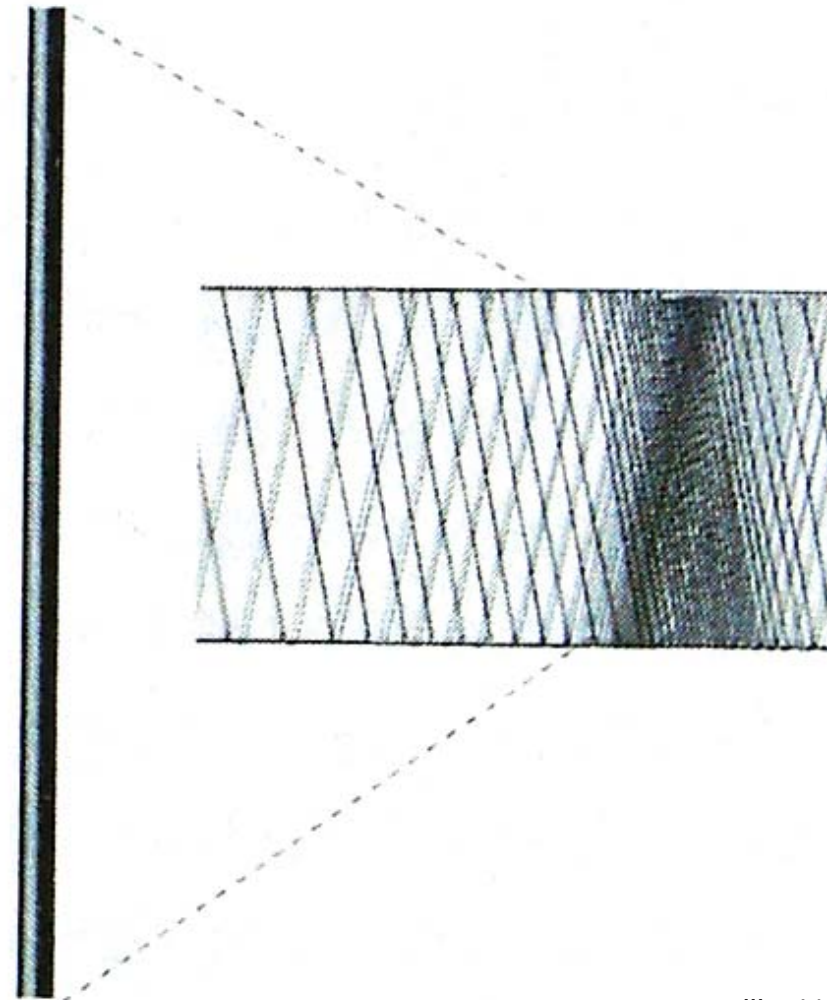
ill p97

continuous rod field with degrees of greater and lesser density

how can the columns be different just because of a different arrangement?

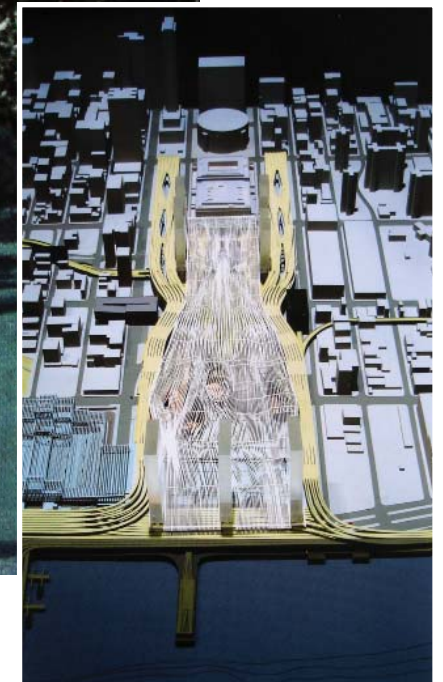
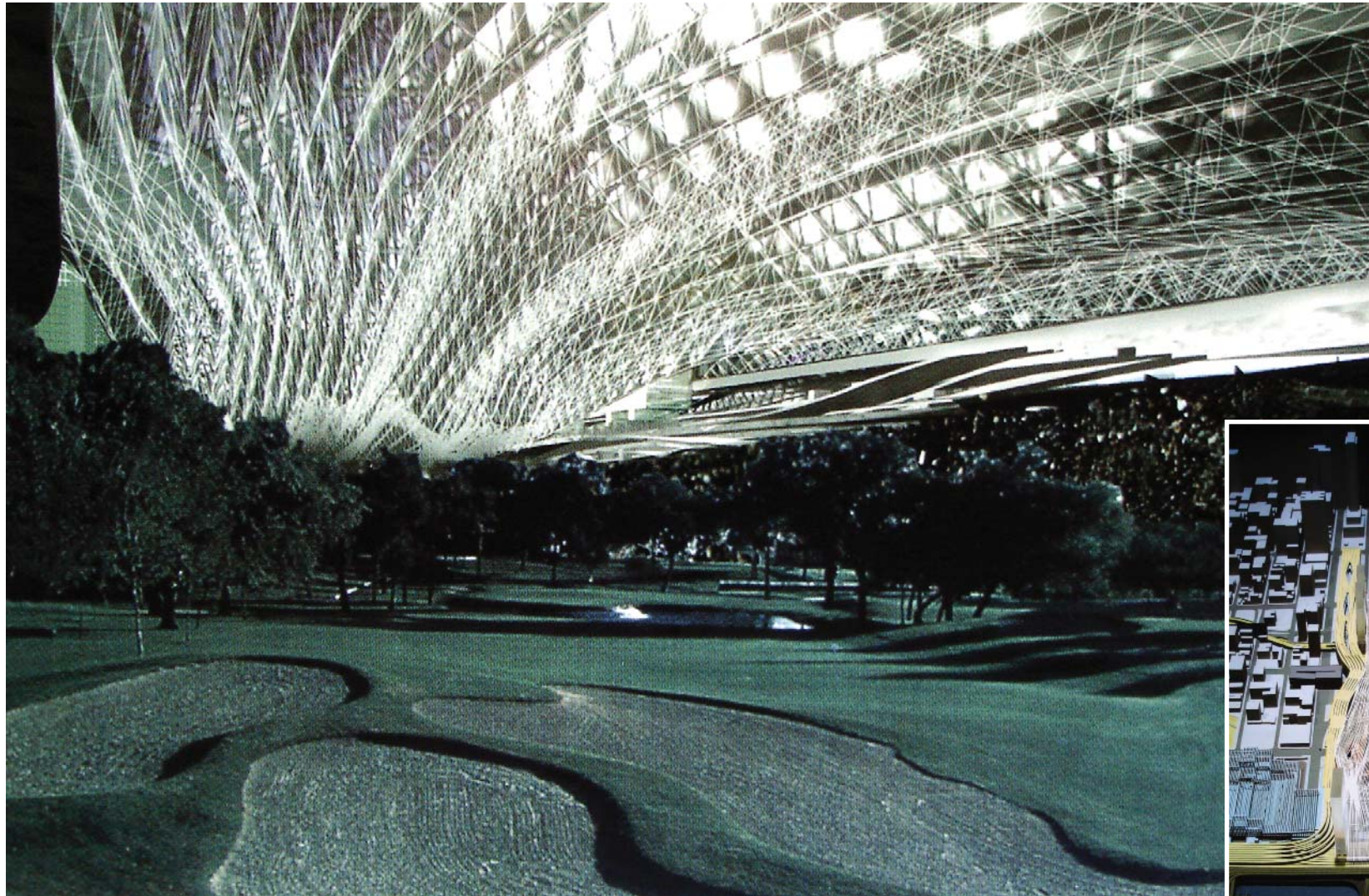


own ill



ill p41

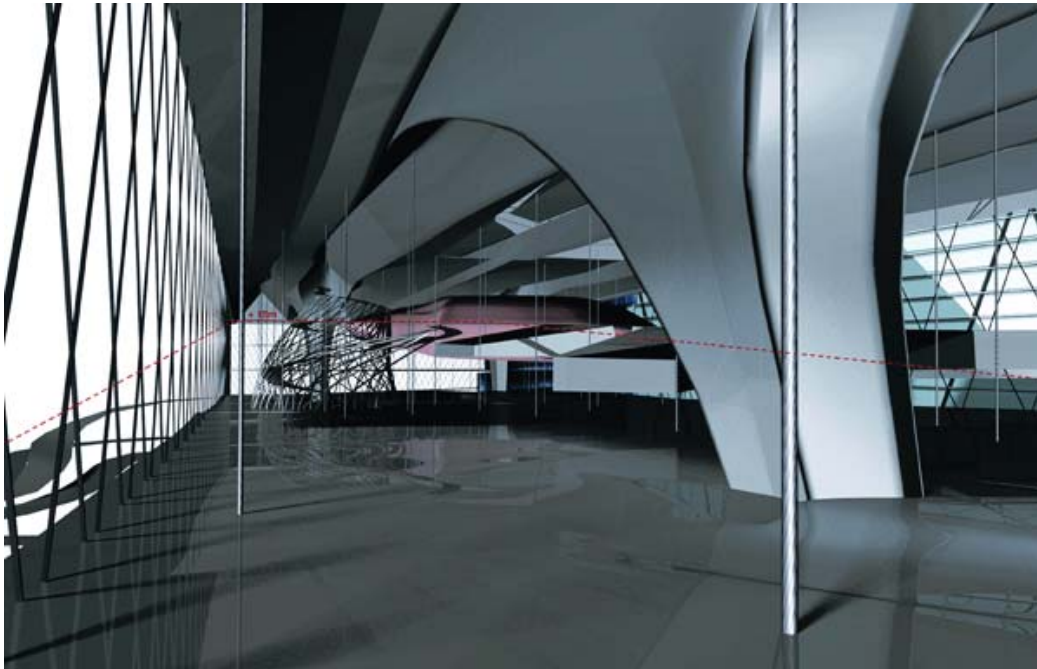
Will this space not become dull and homogeneous because of the continuous repetition of elements, with no real differences but only repetition?



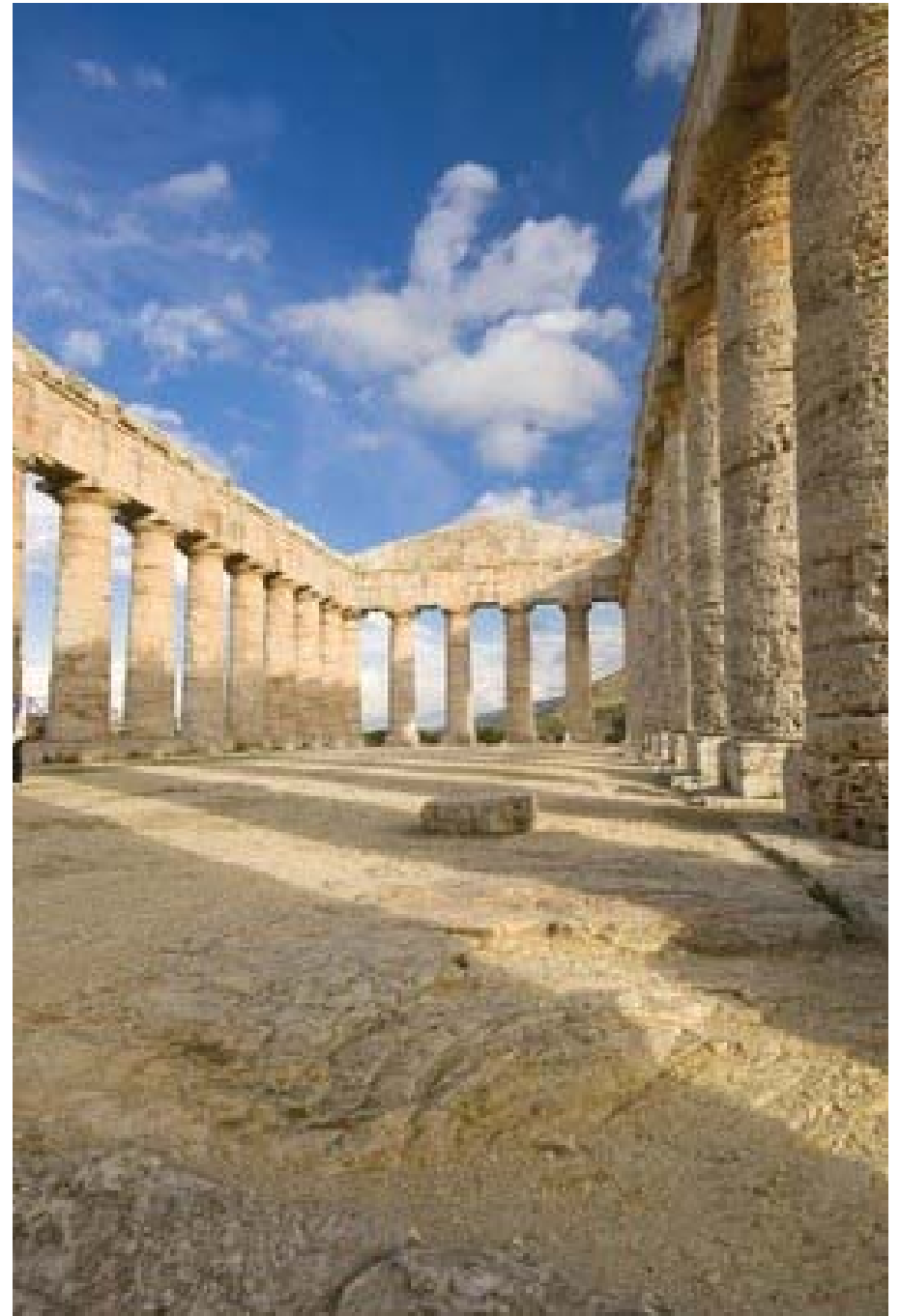
*West Side Convergence Competition Entry
New York, 1999*

argument for fusing structure and ornament/effects into one is to create ambiguity and changing effects depending on your position in space.

how is that different from the classical temple?

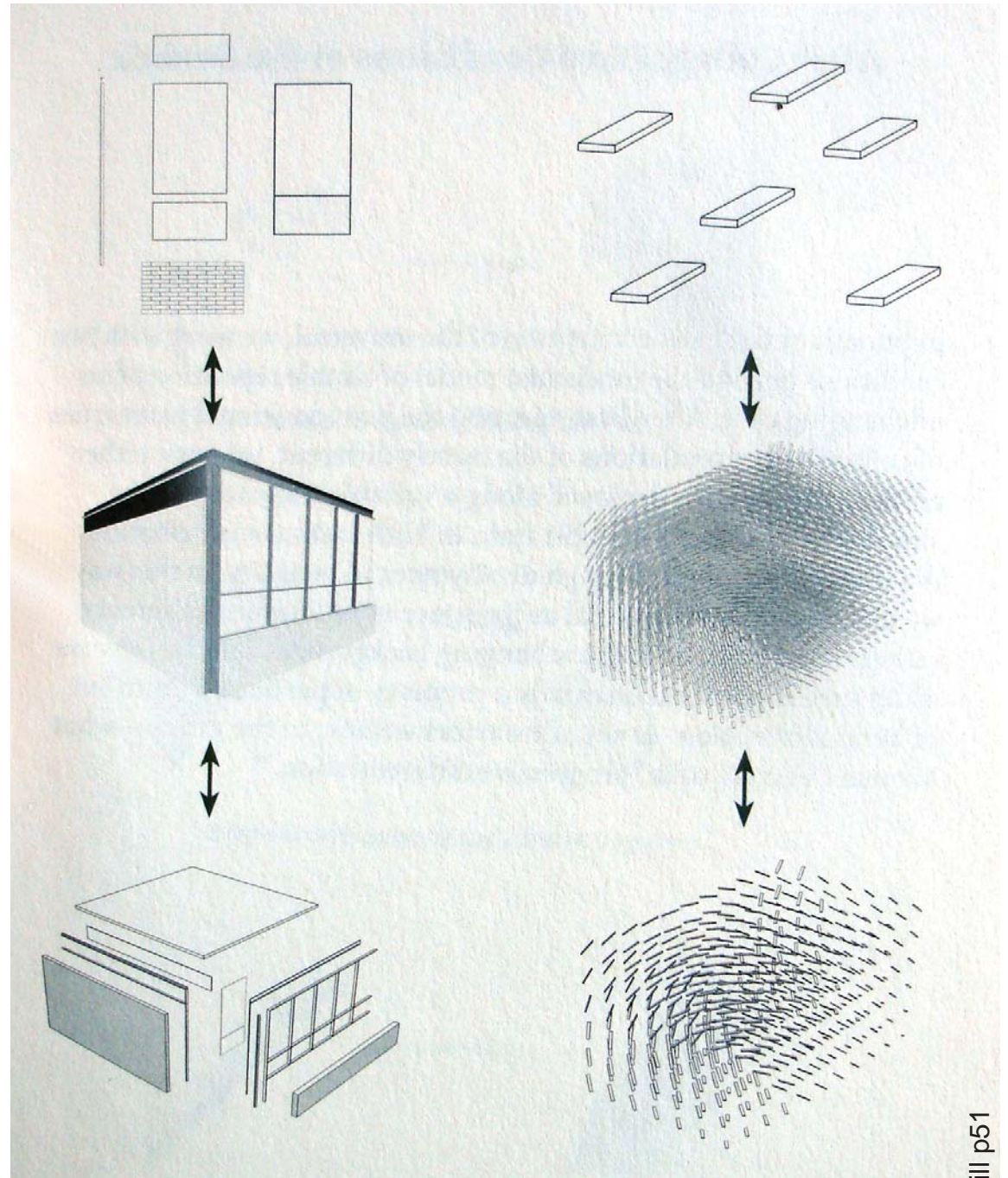


*National Diet Library Competition Entry
Kansai, Japan, 1996*



as you begin to assemble parts into wholes,
the whole becomes greater than the sum
of the parts.

Otherwise there is no reason to talk about
the notion of the whole.



Continuous vs. repetition

Modernism

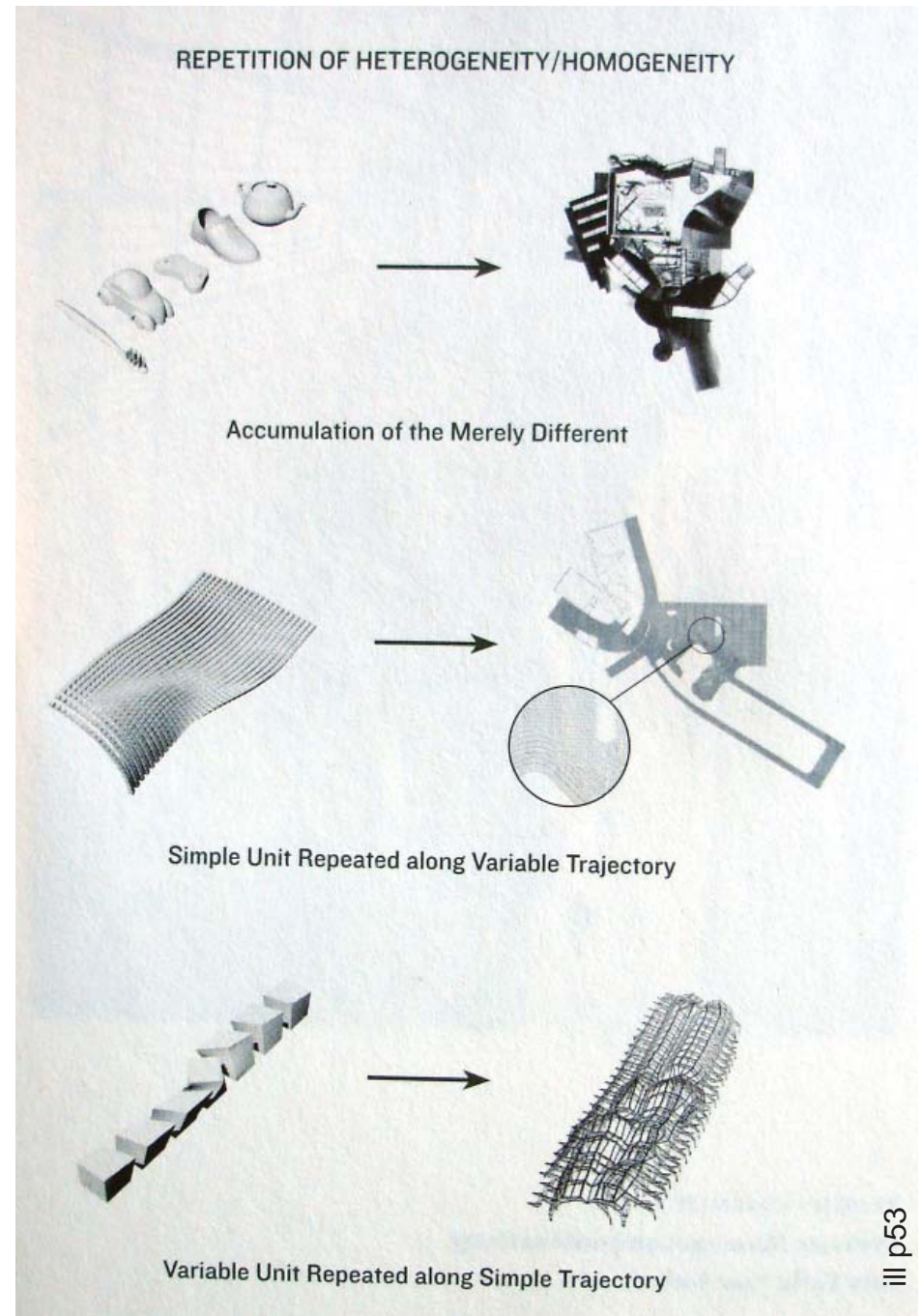
difference as a the property of a particular unit

- repetition of an unchanging unit

Novel Tectonics

difference as a property of a transformation

- Unchanging unit deployed along a variable trajectory or
- Simple repetition of a variable unit



results in a continuous self similar structure with discrete elements that



Greyhound



Oxen



can be similar at the level of performance even though they look different



even though they look similar they can behave differently



Racehorse

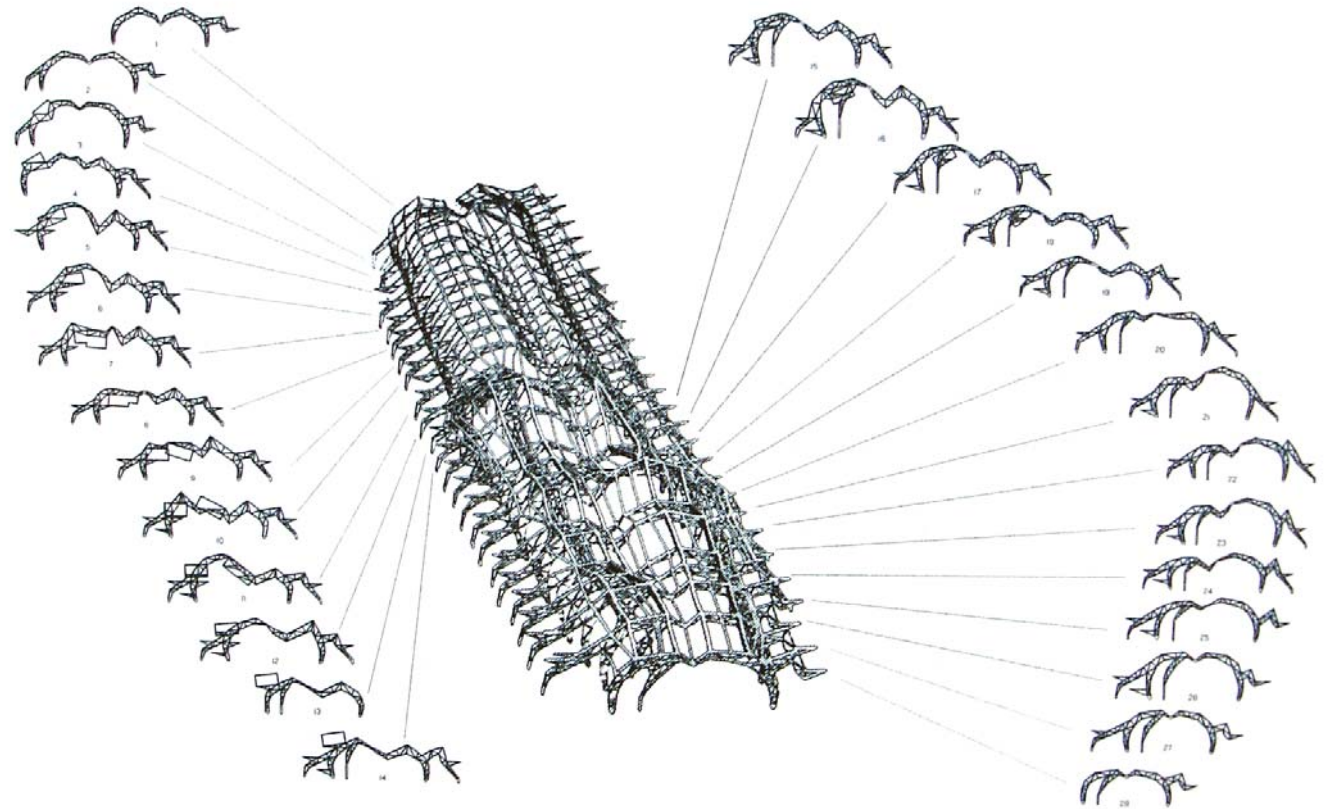


Drafthorse

how can continuous variation along a variable trajectory be different from repetition of an unchanging unit?

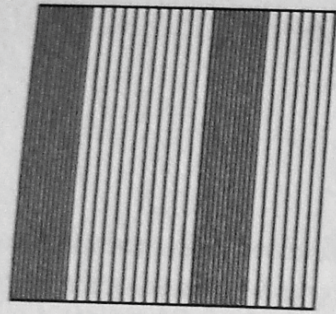


*Farum City Center Competition Entry
Jørn Utzon, Farum, Denmark, 1995*

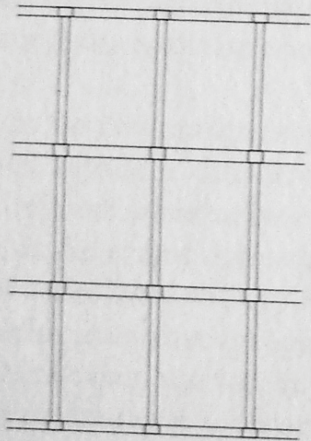


*Port Terminal Competition Entry
Yokohama, Japan, 1995*

Nested Hierarchy



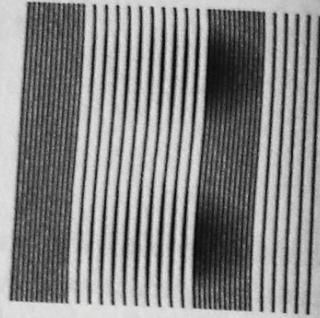
Uniformity within Each Region



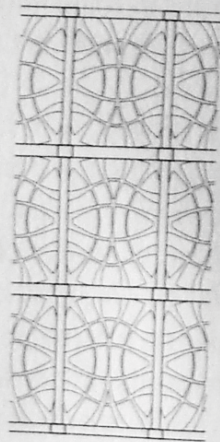
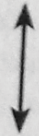
Post and Beam

**Orthodox:
Modernist**

Difference Expressed within a Defined Region



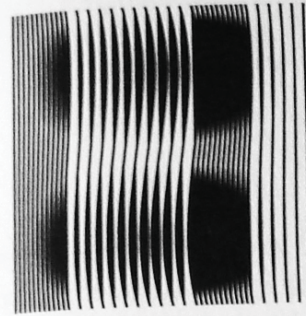
Initial Vibration Established



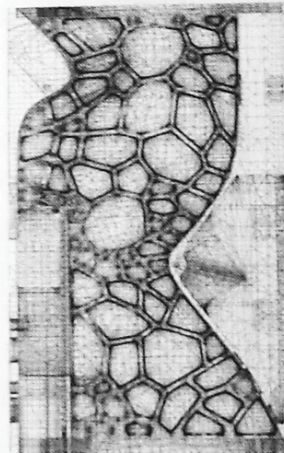
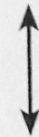
Isostatic Slab

**Heterodox:
Nascent Emergent**

Communication across Regions and Levels



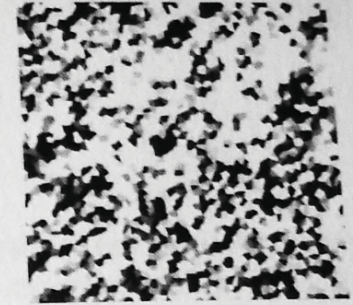
Vibration Generates Singularities



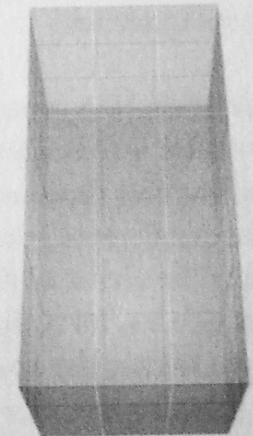
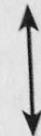
Voronoi Slab

**Heterodox:
Emergent**

White Noise

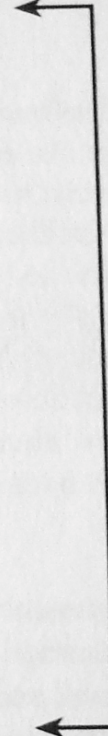
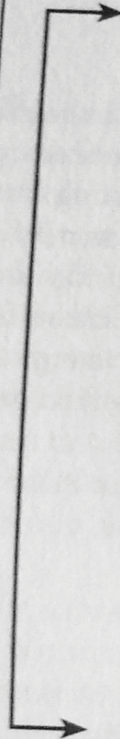


An Overabundance of Difference Produces Similarity



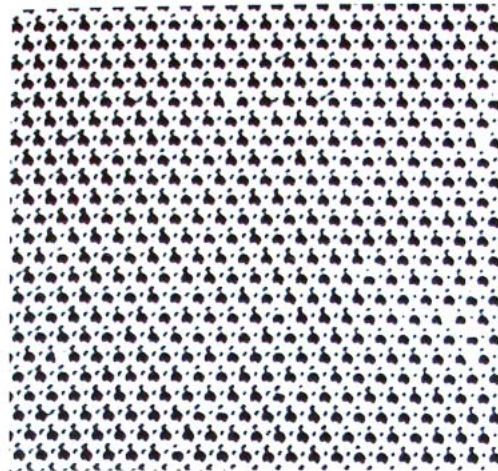
Structural Glass

**Orthodox:
Neo-modernist**

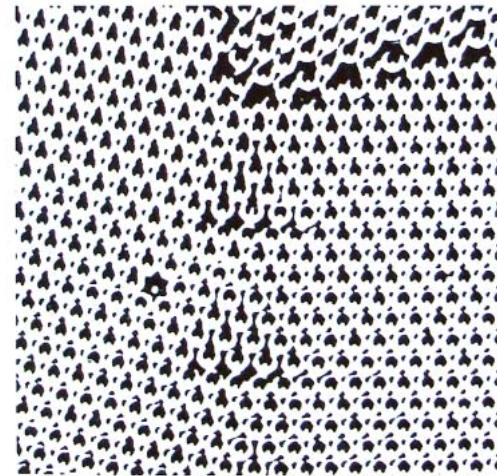


Are you not restricted to continuity by applying continuous variation?

Essentialist Diagram



Actual Crystal Lattices with Singularities

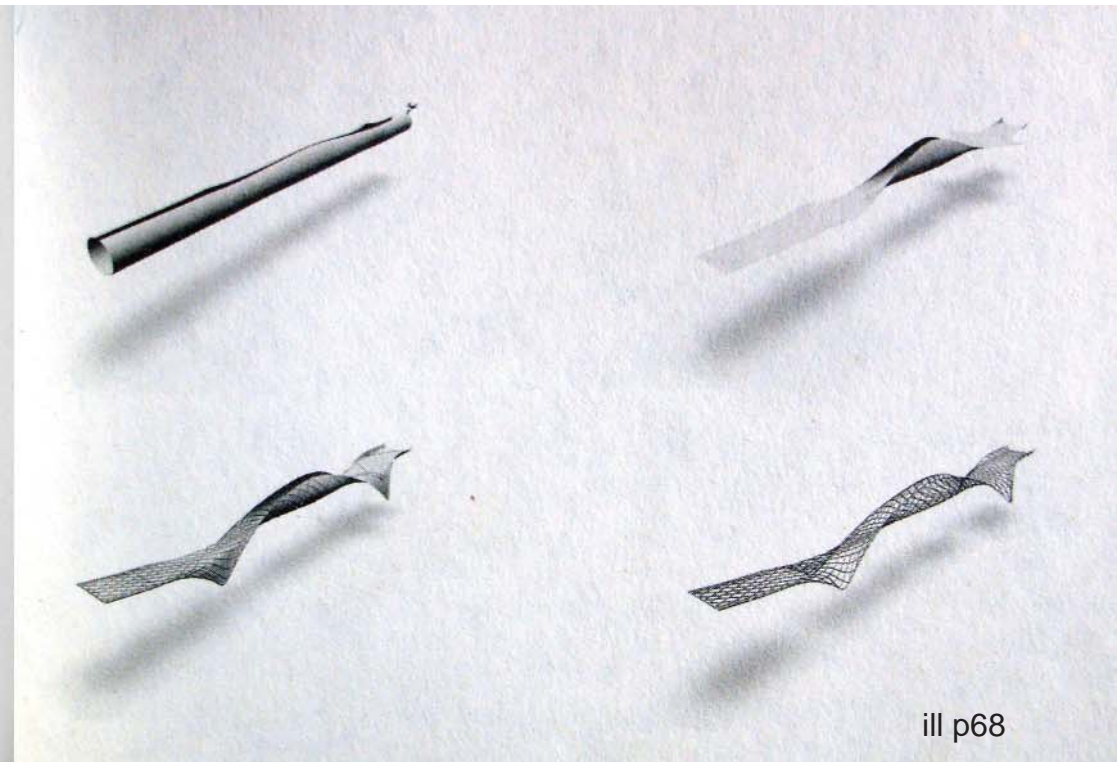
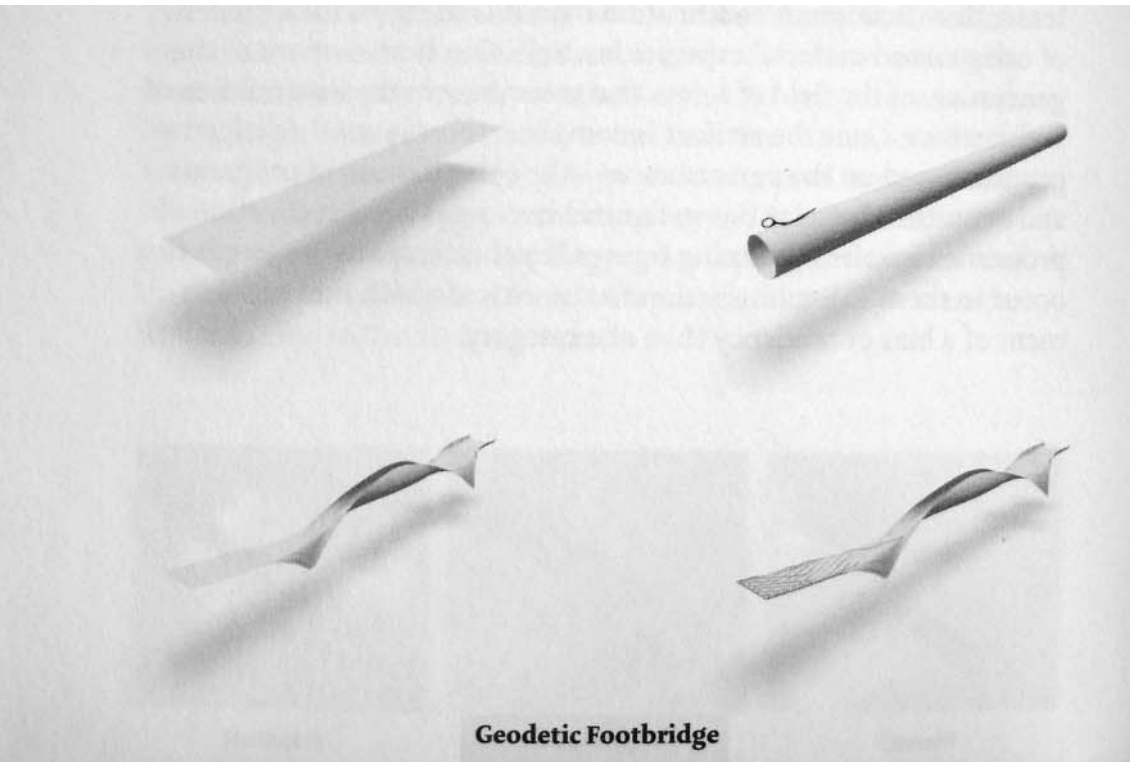


ill p137

“...pure form as an abstraction, or at best a special case within a range of variation.” p136

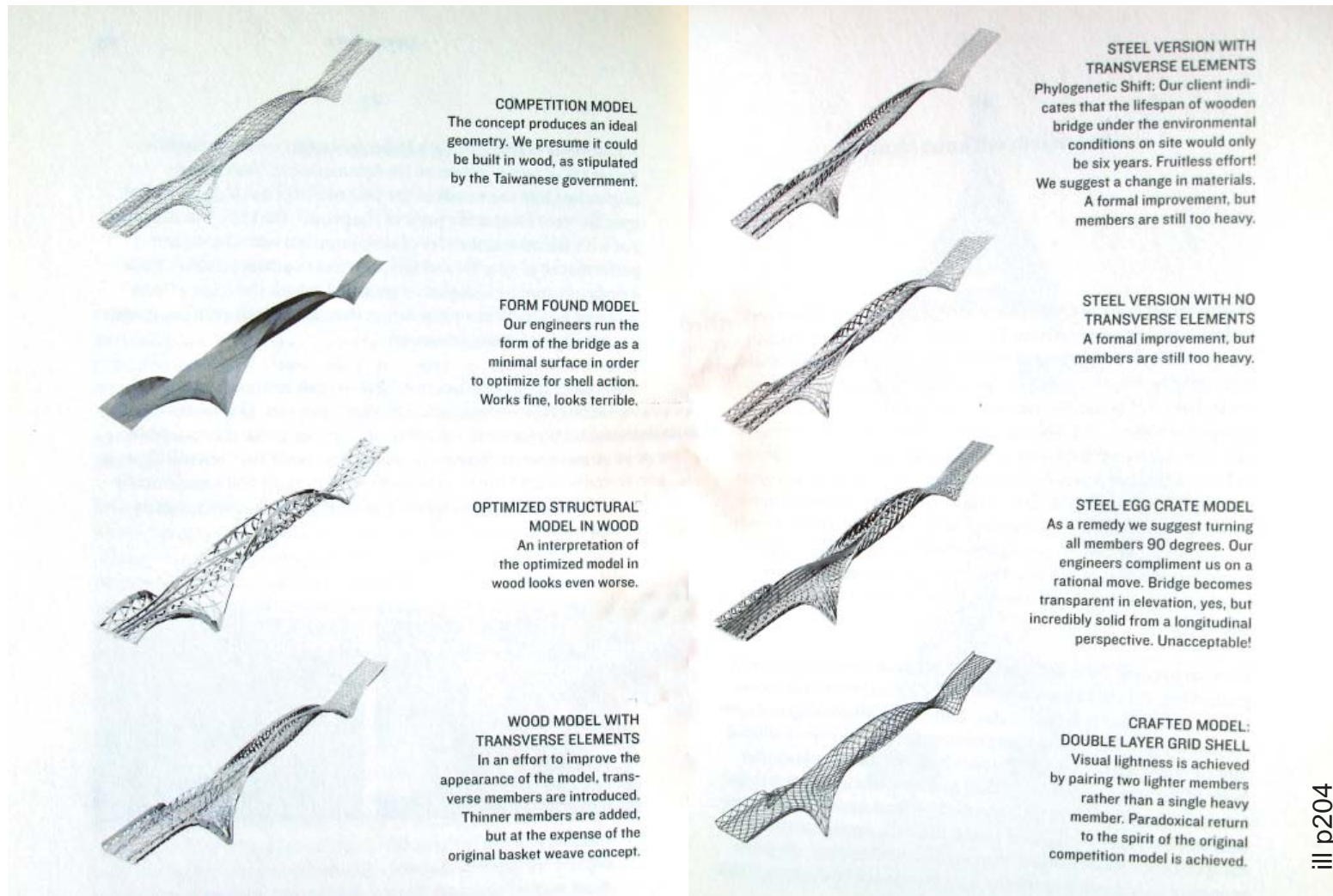
Matter, geometry and selection

“we assume that there is a threshold point at which scale and material become wed to geometry”
p68



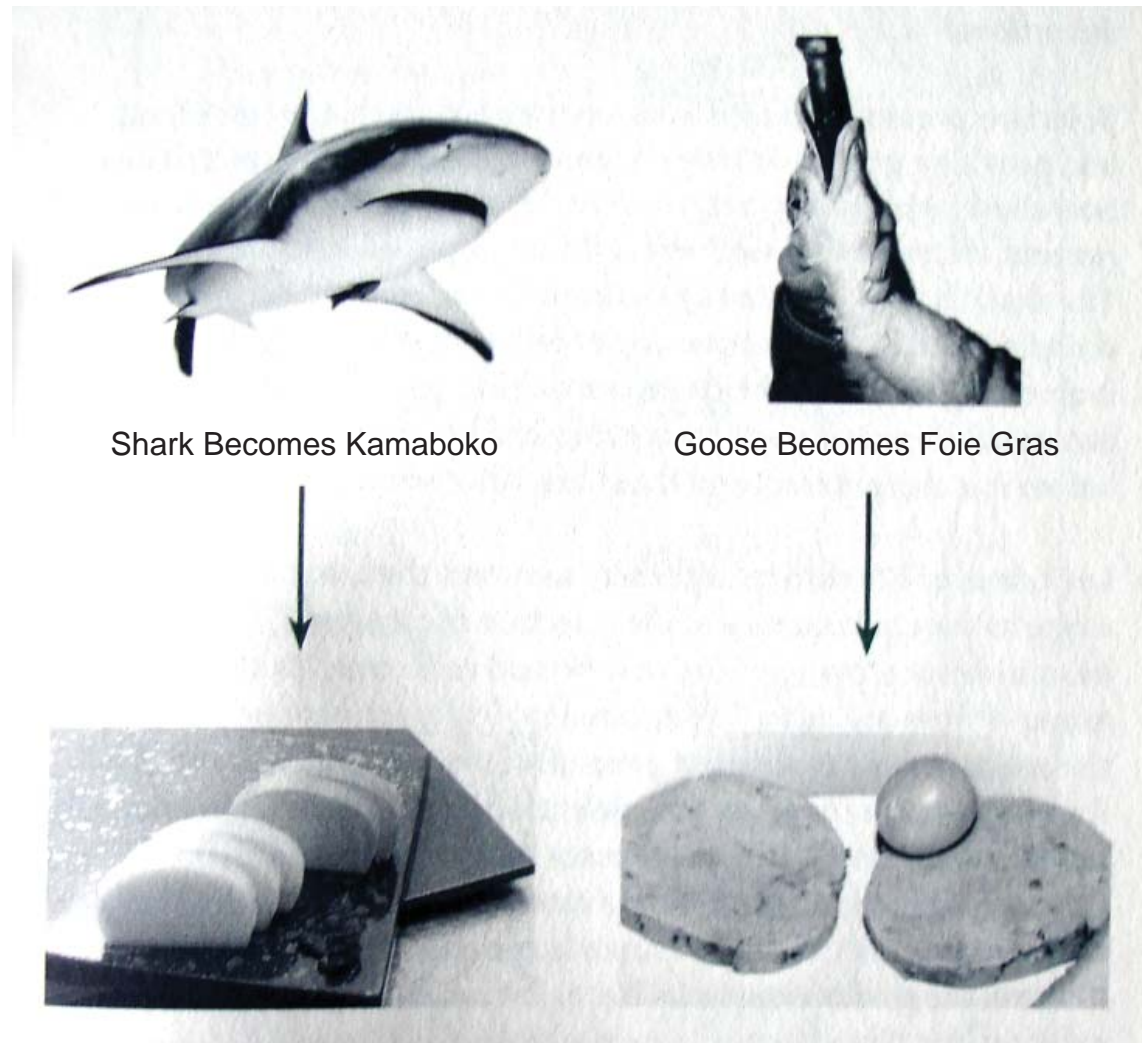
“embedded in the geometric primitive there exists other orders and levels of geometry that are necessary to a final material realization.” - p68

*selection from a range of material outcomes
is what they propose as creating multiplicity*



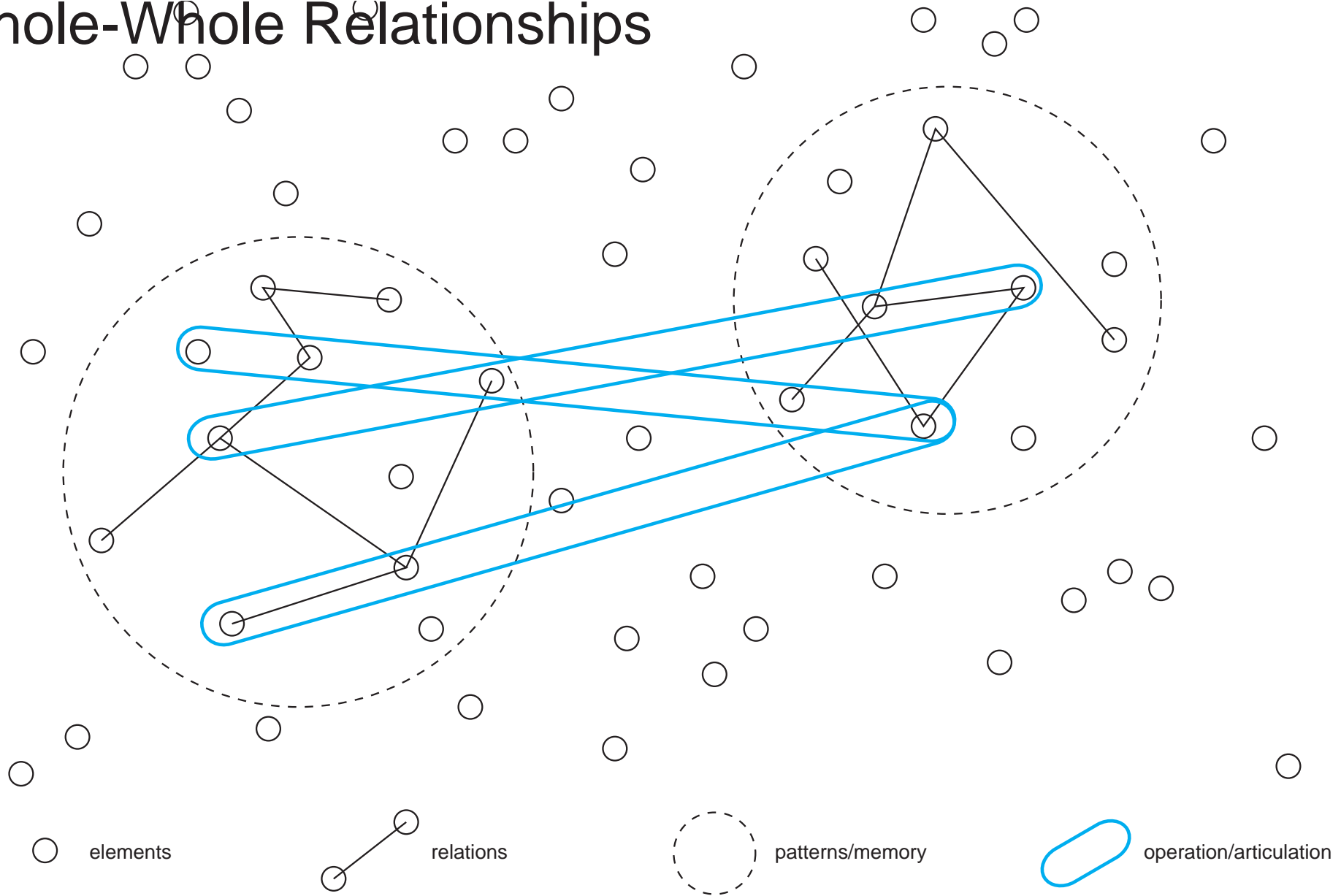
*Then multiplicity is only of concern in the process of design,
and not when left to the public to interpret.*

then the process of design becomes a justification for the result



“Our relationship to architecture is less that of a driver to a vehicle than of a consumer to a meal. The consumer is concerned not with the evolutionary process and pressures that lead an animal to take a certain form but with what tastes and textures result from that process” p196

Whole-Whole Relationships

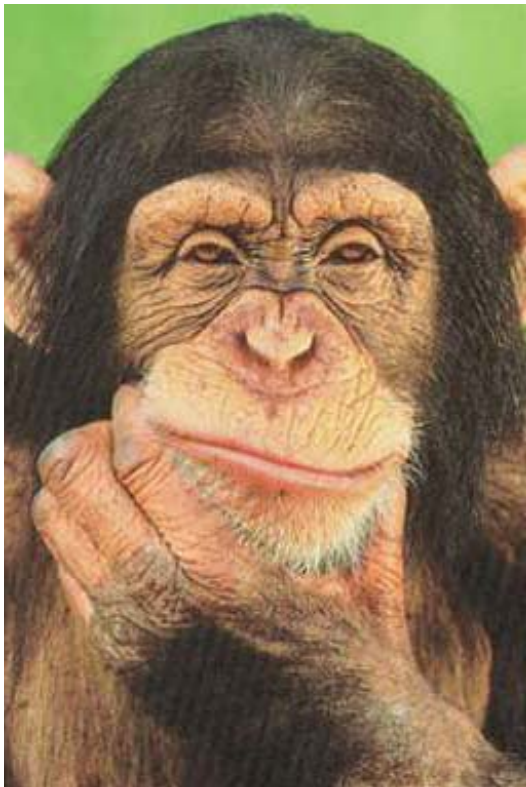


an alignment of multiple points in a way that allow them to communicate

Questions going forward

What to believe - in a world where there is no necessity?

If there's nothing to believe, as it's just a matter of interpretation, how can we prevent it from becoming a justification for a new expressionism?



"The Scream" Edvard Munch, 1893

As we cannot predict what the users will do, and he can do almost anything anywhere, how can we then be able to assist him with architecture?

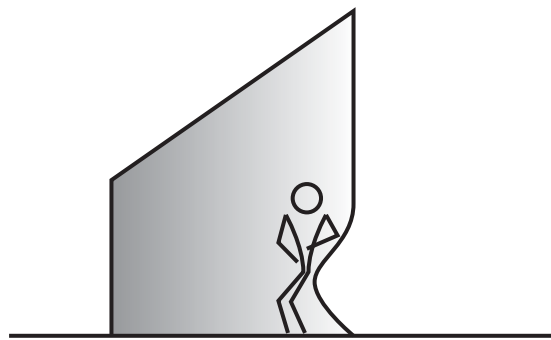
possible interactions with a surface



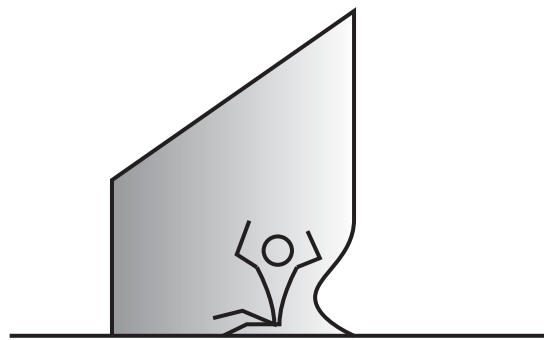
“If there is a precise fit, it is between certain programs and building systems such as plumbing, electricity, and gas. You don’t always eat at a table, but you always cook at the stove” p166

So how can one distinguish a shape that gives you the ability for taking a seat from one that only allows you to lean against it?

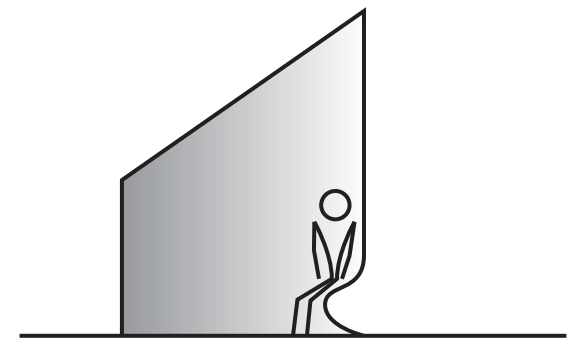
When seated, how can you then trust that you can rest in this surface of adaptability without failing to the ground?



leaning against



slipping off



sitting on

Or should you not trust anything at all, leaving it open for your interpretation?

thank you

Literature

Reiser, Jesse + Umemoto, Nanako - Atlas of Novel Tectonics, Princeton Architectural Press 2006, New York

Frampton, Kenneth - Studies in a Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture, MIT Press 1996, Cambridge Massachusetts

Semper, Gotfried - The Four Elements of Architecture and other writings (translated by Harry Francis Mallgrave & Wolfgang Herrmann), Cambridge University Press 1989, Cambridge New York