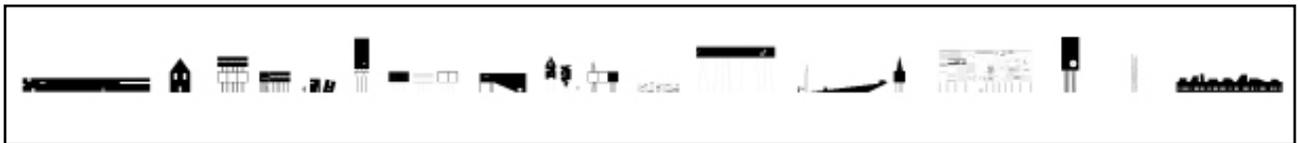


## [X]perience Mechanisms - Atmospherizing Architecture

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Architecture has moved away from experience. As the current discourse turns to the technologies of visualization, digital manufacturing, new materiality, and issues of surface there is little conversation about space. □ The architectural mechanisms project focuses on the programming of experience. By using fundamental experiential moments in architecture as the programmatic point of departure, these twenty-four pavilions scattered across a single landscape provide an opportunity to investigate architectural experience, the relationship of building to site, and their engagement through space and perception. Rene Magritte in his paintings: *The Human Condition* and *The Listening Room*; offers a depiction of perception as a composed yet artificial reframing of the natural condition, or the opportunity for the engagement of architecture [in this case through scale] to influence the drama of space to experience.

Architecture has the ability to affect people through the space they inhabit. The kind of space they inhabit determines the kind experience they will have from it and in it. Constructed space, architecture, has the power to construct an experience for its inhabitants. An architecture that is focused solely on experience allows for the occupant to become self aware of the immediacies of one's bodies and its relationship to its boundaries. Pichler's TV helmet as a portable living room establishes a controlled experiential boundary as a solitary engagement of the isolated viewer with

their perceptual abilities. This interface is the baseline for the experience mechanisms.

The essentialism of a powerful impact commutable across culture and age – the architectural composition is as timeless as the looming oculus of the Pantheon or the labyrinthine spaces of Piranesi. The architecture [whether paper or built] is effectual through the impact of its premise. The devout focus of design upon space and the choreographed power of its presence is the essence of architecture.

### Context Of Experience

The premise of experience as function positions architecture in the terrain of art. As Hockney states "you have to make the optical experiments to see it" these mechanisms sit between painting, building, and sculpture. As constructed objects and performative mechanisms they are about the space they generate and engagement with the occupant. They use light, color, materiality, and geometry to immerse viewers into an atmosphere of sensations is the primary palette. Founded in this legacy the premise is however not an abandonment of architecture, but rather an essentialism to the components that remain ubiquitous in every architectural composition but are so often taken for granted and as a result deployed callously. These moments become the beginning and the premise of this investigation. They are a completion of the landscape [as the drawn portion of Jan Dibbets' Saenredam-Zad-

kine III finishes the photographed cyclorama of the 360 degree experience.] Their engagement allows the space to be seen and the role of architectural perception to be investigated.

To design experience, one must start with perception. The eye does not work like a camera. When we visually engage our environment, we scan a scene, building up our view from those elements to which we give our attention. As we sequentially move through a scene we see objects from many points of view and attend more to those that are important to us. The painter and photographer David Hockney believes that many, perhaps most, or even all orthodox photographs are lifeless, and that ultimately they are less real than good paintings and drawings because: "A photograph fixes a single instant, so there is no sense of movement through time. An entire dimension of experience is lost." The attempt to bridge between the traditions of the still life and the cubist assemblage, between the sculpture that one circumnavigates and focuses upon and the building traversed frequently but rarely focused on, allows for the experience mechanisms to occupy a middle ground. Serving as object to watch, but also an object to engage, serving to allow for the collective view, but providing distinct and composed still views, the mechanism like the cubist paint require the assemblage of experience over time through their collective fragmentation of the local landscape within a single pavilion and the collective experience across the diverse pavilions.

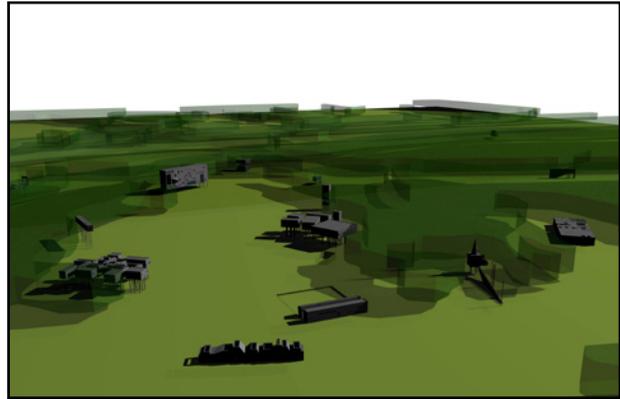
Like Hockney that developed multi-faceted photo-collages (which he calls "joiners") from hundreds of smaller photographic images, the mechanisms produce real time spatial joiners. They produce experienced, fragments across the pavilion and collections of fragments across the collection of pavilions. The sum total of these fragments is in fact the experience – the collection of idea and effect.

### Process

These mechanisms sit as a catalog and collection of rituals and architectural fragments. They are individuated and specifically investigated, but represent a collection of moments found in any building. Often not deployed, limited in being viewed as a necessity, or overwhelmed by functional requirements, the experience of these fragmented moments is often forgotten.

### Organization

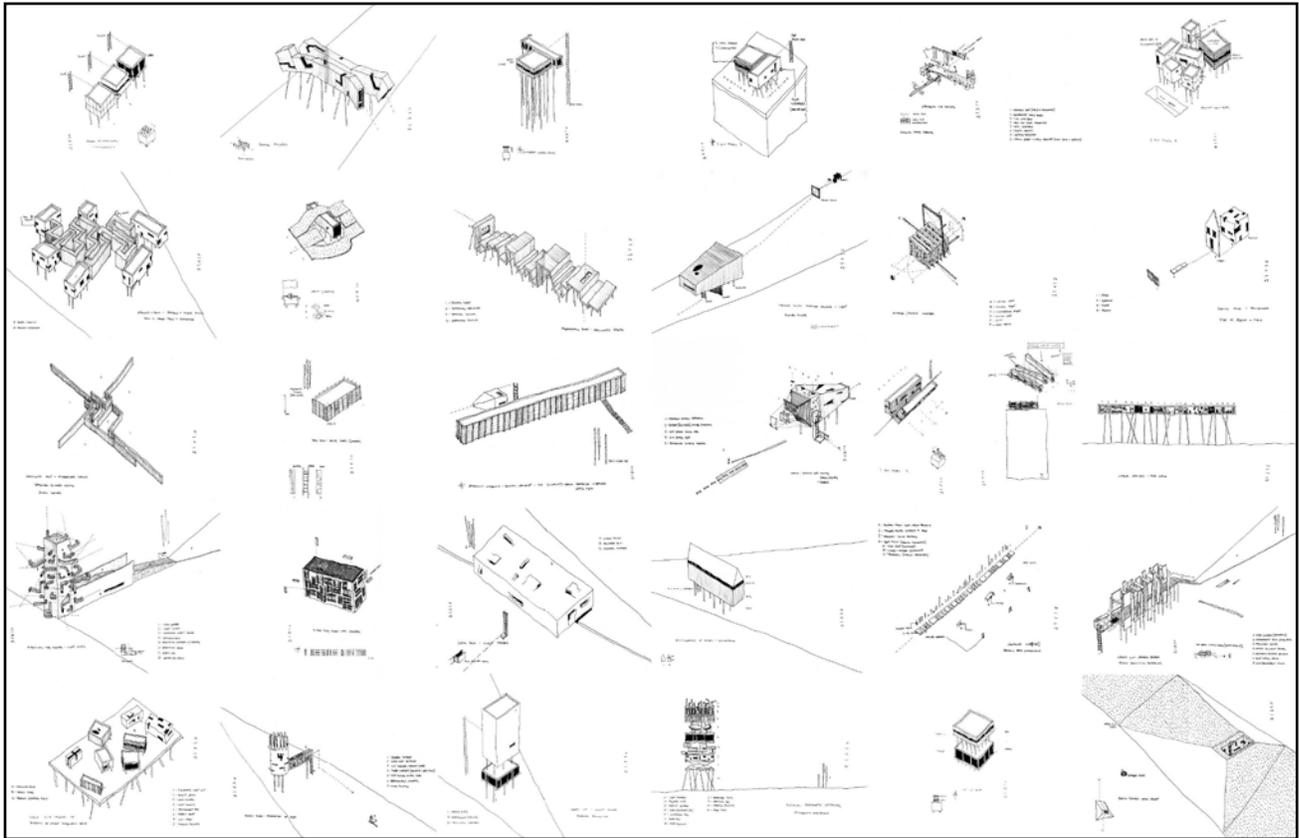
This investigation is organized in two scales: one the production of the site [mechanisms] – the second the production of ritual [spaceframes]. The mechanisms are comprised of twenty-four individual moments of a fragmented landscape examined through conventional drawings and models, while the spaceframes focus on eight daily rituals developed visually and atmospherically through a perceptual engagement of an emotive spatial experience through a full scale installation.



### MECHANISMS: SITE

The proposition for a boutique hotel in rural Virginia on an untouched 100 acre parcel located on the James River presents a raw site of natural and historical beauty. Diffusing the program into twenty-four individual pavilions allows for their individuated and delicate positioning in the landscape. Their linkage is defined by the assemblage of the diverse moments of experience. They watch one another from across the field and through the forest. Each composition assumes an iconography of individual identity with a placement relative to the specifics of local landscape, adjacent pavilions, and the viewer themselves. The experience of the landscape is orchestrated through the field and the object [the fragment and their collection]: representing and defining a way of seeing and engaging the surrounding context.

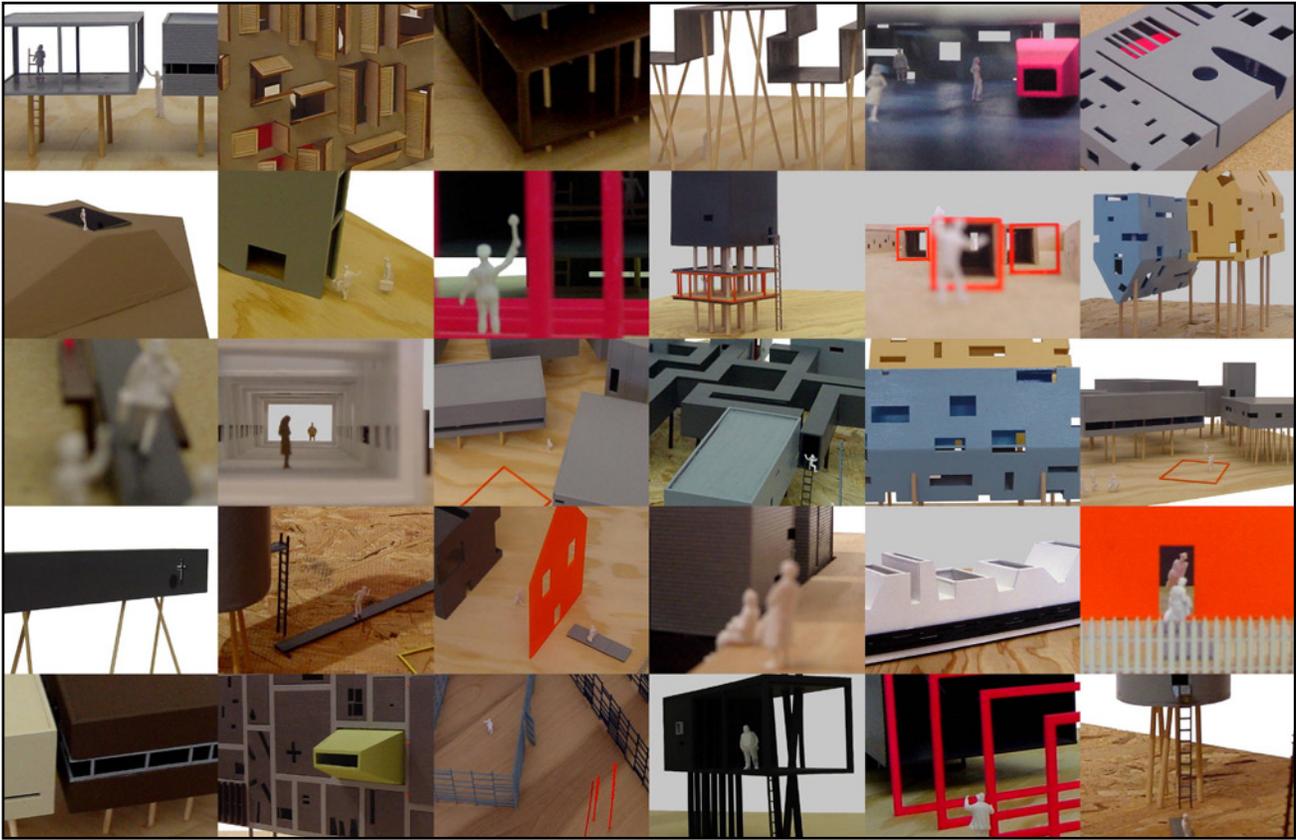
The existing site is enhanced by a choreographed experience paralleling daily rituals. Moving through the landscape the experience mechanisms serve as facilitators: provoking awareness through visual and spatial moments. They allow distinct moments of a fragmented landscape to be seen as a whole. Each pavilion emerges from a single and specific experiential fragment.



### Experiential Contents

How a threshold [1- threshold to path] announces arrival and directs a visitor's trajectory, priming them for their experience and cleansing them from their previous experience to provide a break and an announcement; how the image [2- icon image] of architecture establish an iconography and meaning; the discourse between two forms and activities [3- dialogue box]; the form of land [4- land form] and the mood of landscape immersion; the role of repetition [5- shutter box] and the variable filtering of light; how the identity of form [6- up down house] affects perception and directionality of building, how skin defines surface and enclosure, illustrates weight and directionality, crops an image field; the focus of a sky eye and the contrast of light and view [7- ocular rotunda]; how light affects sequence [8- lighted corridor] and the variability of directional light choreographing mood; how form can embody motion [9- lean 2]; how surface and form responds to orientation and effect [10- four faces]; how a window [11- view chamber] defines a space, lets in light, determines occupancy, frames a view, allows for ventilation, choreographs activity, becomes a cockpit for watching; how collection, sequence and

connectivity produces promenade [12- corridor cluster]; how individuated aggregation occurs [13- cluster group]; the variability of form [14- 3 cube], and the reference of surface to effects of closure; the spirituality of a space [15- icon tube] and the iconography of cultural reference; how the weight [16- heavy light tower] of a volume effects the compression of space, how a voluminous inward looking space balances against a compact outward looking space; how a framed view collapses and composes a landscape [17- view funnel]; how a stair [18- stair viewer] ascends an occupant and frames a vertical motion arriving at a destination view corridor; how regular structure balances irregular composition, the impact of the tradition of the nine square brought to the section, balancing open against closed [19- 3 square]; the collection of surface [20- rack collection]; the elevation of the ground plane [21- folded plate] and the effect of being on, between and below a surface; the role of perceived weight [22- weight stack]; the operation on iconic formal references [23- house eye] and the role of focused vision; and the frame [24- cage frames] and its effect on composition.



The experience mechanisms have the purpose of creating these compelling experiences by appealing to all senses. Employing elements like form, light, materials, color, and sequence the architecture's programmatic concern is the perceptual awareness of space. A selection are presented here.

### Individual Pavilions

The collection of pavilions scattered in the landscape serve as fragments focusing on the landscape and the perception of space. In the heritage of James Turrell's Roden Crater, Donald Judd's Chinati Foundation and Robert Smithson's Spiral Jetty - this landscape employs architectural mechanisms to mediate between the perceptive capabilities of our bodies and the beauty of the natural environments around us. As a collection of individual rooms and communal group spaces, each insertion focuses on a specific moment in the landscape and the architecture that heightens its perception.

#### 6- Up Down House [opposite page top left]

Two iconic images of home are perforated with diverse apertures and sectionally inverted relative to one another. Their form and skin provides for a redistribution of one's conventional perception.

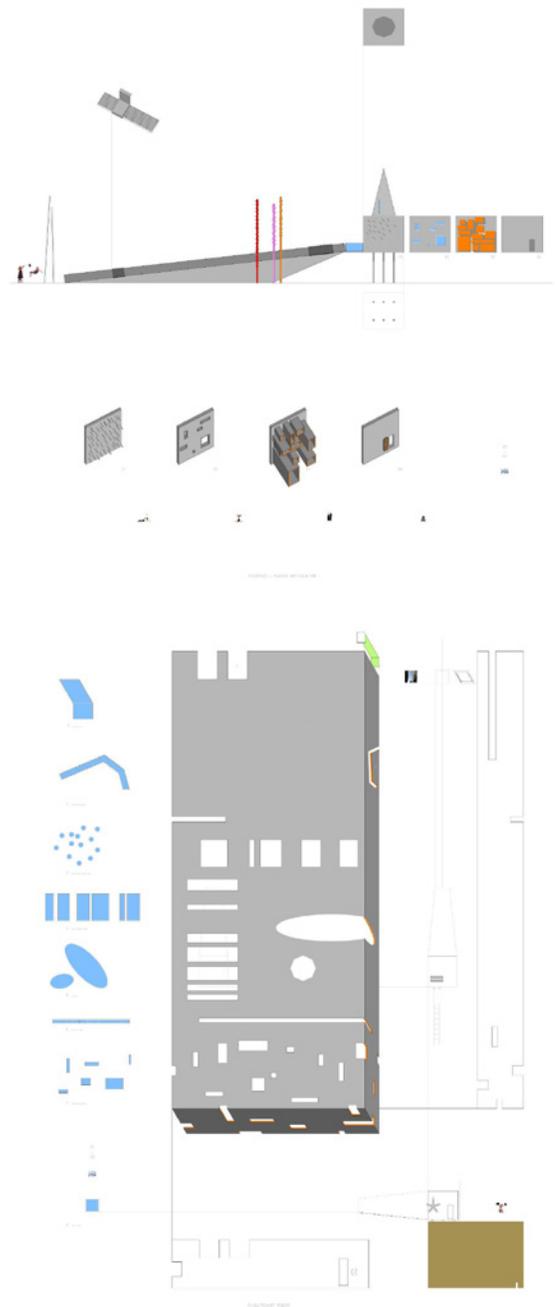
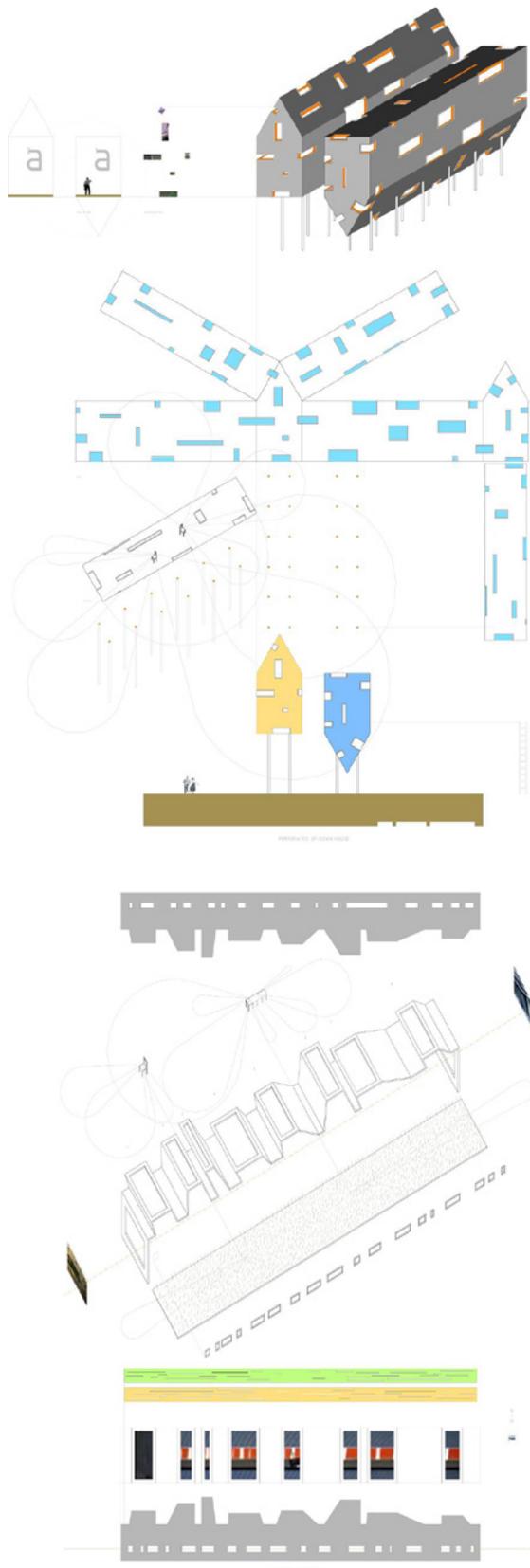
The proposition for the articulation of distinct experiences in individuated pavilions allows for their specific yet delicate positioning. Each composition assumes an iconography of individual identity relative to the viewer themselves. The experience is orchestrated through the interface with the object: representing and defining a way of seeing and engaging the self and the adjacent terrain. Individually articulated, the delicate pavilions are for watching, reclining, residing, entering, moving, and engaging place. Their dispersal across the landscape allows for an individuation and articulation of a an isolated moment within the larger system.

#### 8- Lighted Corridor [opposite page bottom left]

A linear corridor of light is mediated by diverse roof apertures while the alternating horizontal view windows are masked by striped shields. The linear movement along its path moves through varied densities and views to orchestrate one's frame of reference.

#### 10- Four Faces [opposite page top right]

A gently ascending ramp reaches up to an elevated cube. Each of the four faces is varied based upon light and view. The skins articulation modulates



both the interior chambers light as well as the experience of the surrounding view corridors.

**11- View Chamber** [above]

An articulated shell focuses the potential of the aperture. The diversity of apertures on the exterior skin modulate light, view, and ventilation creating an ever fleeting effectual experience. The grand hall is flooded with the fragmented images of the surrounding landscape.

**20- Rack Collection** [left]

An elevated collection of rooms gathers. Each



room maintains an individual identity by varying the spatial proportions and the skin type. The same view is mediated by the architecture to heighten the individuality of the experience.

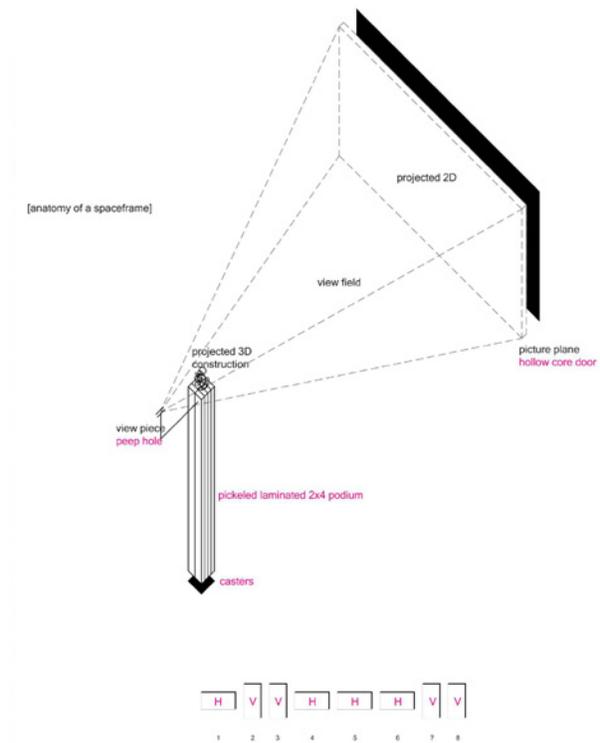
**SPACEFRAMES** [bottom left]

The eight spaceframes create experience. Employing architectural fragments: hollow core doors, laminated 2x4s, and door peep-holes each composition employs a choreographed view (orchestrated by the viewfinder) through a three-dimensional architectural fragment, arriving at the two-dimensional shallow projected composition.

Each of the eight spaceframes investigates a fragment the daily ritual of domestic life: entry, conversation, work, store, watch, eat, bathe, and sleep. Exploring the spatial and phenomenological aspects of these components each fabrication is not a representation of experience but the experience itself. A selection are presented here.

**Entry** [opposite page bottom right]

The threshold of entry collapses space from the massive line of the horizon to the microcosmic world of





a constructed interior. Mediated by a parking field, the view chamber siphons from the collective group to the individual. The figure is used to provide scale, but abandoned in all other spaceframes. Distance and dimension become relative to the composition requiring the projection of the viewer to determine scale. The view port layers the foreground against the background with a large wall. The planar separation allows multiple funnel views to fragments of sky, earth, horizon, and all three together.

**Work** [below top]

The suggestion of work is articulated through the

compaction of its surroundings. Two extended horizontal planes establish an expansive spatial slice. Bulges in their surface pinch the sandwiched zone between. Floating vertical walls subdivide and crop the panorama, while a series of layered receding frames establish a foreground, middle ground, and background through their telescoping alignment. A series of framed parallelepipeds oriented to the X,Y, and Z axis correlate to the three chambers and their associated three gradients of grey located on the horizon. Each frame serves as a table - a space for work.

**Bathe** [below bottom]

A cruciform shape provides a four branched room: one for entry, one for a toilet, one for a sink, and one for a bath. Each opening frames a varied cardinal view. The curvature of the lens causes the ceiling to present itself as a barrel vault. An outdoor cistern framed by a two dimensional projected portal aligned with the wall planes balances the interior plunge pool.

□Rafael Moneo, Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects, The MIT Press 2005

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	<p>The case as a container suggests something discreet and sacred on its interior. A clustered field of diverse cases balances a larger case. Highlighted from within the field, the larger case is represented in both two and three dimensions. Walls, varying in quantity, suggest an inner removal. The edge of the three dimensional case defines an edge to the ground plane in the two-dimensional field.</p>	
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	<p>The sleep space-forms take the typical three bedroom formula of the single family house and articulates each room as a discrete chamber. The unique forms of each cell define bridges, paths, or links upon a fluidly shifting corridor. They are each accessed through a ladder located on a common red or blue circle. A central core door [with tilted walls to encourage the perpendicular] contains a series of openings leading to each of the three room interiors. Framed at the end of the corridor is a fourth projected ladder for access to the subterranean. Three additional picture planes for observation suggest a "behind" to the picture plane: an alternative projection representing a diversity of real time or "dream worlds" found through slumber.</p>	