

RICE UNIVERSITY
EVENT PROPOSED IN THE FORM

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ABSTRACT

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In *After the City*, Lars writes about the “function of the tourist behavior” where all neglect to “use the building—they photograph, read about it, and listen to tour guides...they don’t look at it.”¹ This passive ‘lack of interaction’ makes me wonder as to what architecture is or where its potential lies. Is it merely the background upon which scenes take place, like the set to a play? I think architecture has more potential than that. It is possible for it to be the place of interaction; or rather it can create a moment of interaction. I propose that through making or interaction this tourist behavior is not present...architecture is.

The following thesis explores the moment between dweller and dwelling, the point where the potentiality of making or becoming occurs. My pursuit of architecture lies in this ‘making of potentiality’.

¹ Lars Lerup, *After the City*, (Cambridge, MIT Press, 2000), p. 34

Acknowledgements

Thanks to John Biln for constantly challenging me in my pursuit of a *professional* degree.

Thanks to my models – Frank and Joanne White, Aidan Chopra, Naseema Asif, Cemre Durosoy, Jessica Young, David DaPonte, Alex K. O'Briant, and Scott Allen- without whom there would be no event.

Thanks to David at Marlin Products for his relentless pursuit in the manufacture of *Rocking Chair TWO*, and *Leaning Table*.

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INTRODUCTION

In "Behind the Mask", Jeffrey Ochsner writes, "...an instructor cannot really enter a dialogue with a student until the student has generated an initial response to the problem, creating a basis for the dialogue to begin."² This dialog is analogous to the interaction occurring through the objects that I have created. The objects have some indication of performance that the user, like an instructor, can respond to. This stimulus/response leads to the creation or the actualization of architecture.

Architecture is more than just building; it is that moment between you and the building. Examining the makings of *architecture* from an etymological standpoint: architecture is, according the OED, the art or science of building or constructing edifices of any kind for human use. Contained in the word edifice is *ædis* (house) and *-ficium* (making). The notion of making entails "the potentiality of becoming"; the search for completion through the interaction of *someone* and *something*. In *After the City*, Lars Lerup states that "furniture stands at the threshold between dweller and dwelling"³ Here Lars is claiming that the interaction point-*furniture*-makes 'dweller and dwelling', without one you do not have the other. The "dweller is the agent of action"⁴

² Jeffrey Karl Ochsner, "Behind the Mask: A Psychoanalytic Perspective on Interaction in the Design Studio", *Journal of Architectural Education*, (MIT Press, Cambridge, MA, May 2000), p 195

³ Lars Lerup, *After the City*, (Cambridge, MIT Press, 2000), p. 143

⁴ Ibid., p.143

To create the interaction that can help architecture produce a subject, a project must initiate a dialog with the user or act as an agent of stimulus, however subtly or aggressively. Perhaps at first what you see are dumb objects; but upon further inspection these are objects that create events. During the event there is confusion, the uneasiness of the unknown, or the almost known, the doubt associated with it, as we are unsure of our interpretation, and finally perhaps resolution. Pelkonen has said, "Suspense is based on potentiality, which is marked by a certain lack of inherent image."⁵ Through our interpretation 'event'/architecture happens. These projects address the idea of potentiality, the possibilities that are created through suggestion and incompleteness.

Architecture can engage you at many different scales; the most direct is the scale of the touch. Nina Rappaport has said, "Scale is primarily addressed as a relationship of the body to the built object."⁶ These means of proportions are brought to light most directly in two basic objects we encounter daily: the chair and table. Although everything we engage speaks to the proportion of our body, nothing relies on it so fully as the chair and table.

Jean Prouve said, "There is no difference between the construction of an item of furniture and that of a house"⁷ The difference does not necessarily lie in the construction, but in the final use of the object, and the potential impact this object can

⁵ Eeva Liisa Pelkonen, *Achtung Architektur!!*, (MIT Press, Cambridge, 1996), p 22

⁶ *Young Architects: Scale*, (Princeton Architectural Press, 2000) p. xi

have. This idea of scale and human relationship to objects explains why these projects have been constructed at the scale of the household furniture.

As Pelkonen has said, "...rather than being a source of passive experience and contemplation, [architecture] mandates engagement."⁸ The following objects are designed to engage...

⁷ Jan van Geest, *Jean Prouve Furniture*, (Taschen, Bonn, 1991), p. 15

⁸ Eeva Liisa Pelkonen, *Achtung Architektur!!*, (MIT Press, Cambridge, 1996), p.16

PROJECTS

growth of a books case

This project consists of three planks of wood 3'x1', and an assortment of books of various sizes and shapes. The books and planks are stacked together like a dry stonewall. Each half of the walls' materials relies on the other to exist in the state as a wall.

This integral interaction between the two is a sort of jumping point into the investigation of reliant relationships. Here I began trying to get at the point between two objects. Beginning with books and a planks...and ending with a bookshelf. At a certain point there is the 'eureka' moment, when the thing will stand by itself. This moment occurs in the forming done by the stacker of the books/planks.

Books encounter planks of wood becoming a 'books'helf of sorts. One sees the planks of wood interact with the books. A question arises as to at what point does a bookshelf become so. Through the interaction a transformation occurs, the books become more than books, in a way they support themselves. Here the books are using the shelves as well as the shelves using the books.

To begin with you have two inanimate objects of a sort. Along comes a user who brings with them certain expectations and hope of creating. A set of building blocks that together creates-each object is 'part mortar part brick'. This is building in a

basic/fundamental way. This investigation probes the lines of interaction between objects and their newfound co-dependence.

anniversary table

This table is made from recycled antique yellow pine.

Joanne saw it sitting in the back of the closet. Is it time yet?

The top surface showed evidence of use and abuse.

The year has come and gone already. What do we have to show for it? A lot of labor - without much result? Working together for so many years, perhaps it is too much. Perhaps this work is taking its toll.

The natural aging that has occurred to the wood has lent it a natural yellowing which is accentuated by the application of a hand rubbed oil finish. This finish actually cause the wood to appear to glow a little.

Tonight is the night...grab the glasses, and plates, and load it up.

Holding the two white plates to the surface are two circles, which have been carved specifically for the plates. There are also two holes cut through the top. The two holes hold the wine glasses of the participants and keep them from spilling when the anniversarians may shift in their seats.

Joanne loads the table with the same meal every year...and their favorite wine. Red wine.

The table is twelve inches by forty inches, which allows for the interacting couple to sit a prescribed distance apart.

After burdening the table with the meal, she took her seat. Joanne likes to wait for Frank to lift the table. Although the table remains the same size, it seems like it gains a

bit of weight each year. Perhaps the stains of use have caused the table to gain more and more substance.

The underside of the table has two pads upholstered in a soft, richly colored velour. Each pad is shaped to accommodate two people sitting opposite each other. Yet the dimensions of the table, 12" x 40", allow the couple to sit next to each other at the same time.

Frank lifted the table and simultaneously sat himself and the table on their laps. Sitting this close to her, yet encumbered with the balancing of the table, *for a moment Frank felt the full meaning of desire.*

Here the integral interaction is between an object and two users or rather a couple and a top. Together they create a celebratory moment in time. The top on its' own is incomplete...wanting. Introducing a couple or pair allows the top to function as a table, and the human legs to act as table legs thereby supporting a 'momentary conjunction of circumstances that affords an opportunity'⁹.

This opportunity or interaction/time of eating and kissing becomes a specialized event through the interaction of the table. As time marches on technology pushes forward simplifying events. As relationships over time move forward and evolve small parts of their makeup lose significance...like the first kiss. An analogous thing is technology as we push forward with our technological leaps we often forget (take for

⁹ OED 2nd ed.

granted) the importance of the event. The MP3 has taken the event out of listening to music. Every now and then the listening or the act of listening to a vinyl record helps to acknowledge the music. By creating this anniversary table the kiss of the first time can possibly be relived or perhaps the daily kiss re-examined.

negotiating table

This tabletop is composed of laminated strips of cypress and cedar connecting one end to the other. It is in a specific state of balance, untouched...

Naseema and Aidan entered and were not sure what to do. The table seemed to be sitting rather precariously on its tiny feet. The slightest bump might send it over. "Well, let's have at it..."Naseema volunteered. "Wait, I'm not ready...", Aidan shrieked back.

Two rather spindly legs hang from the top. Their feet delicately touch the ground, holding the balance of the table momentarily.

Trying to determine which way or how to sit at the table, Aidan pointed out the two thin strips of aromatic cedar running the length of the table. They figured to sit on opposite ends.

The table reacts as quickly as a bi-metal thermostatic strip.

Immediately the table began to wobble. They wrestled back and forth - with each other or the table it was unclear. *For a moment they abandoned hope of resolving the situation. Perhaps they needed to put this to rest some other way.* Magically they resolved their plight.

The table returns to a state of balance, negotiation over.

Before their arrival, the table sits calmly, waiting in a state of equilibrium. Each takes a place on either end and the negotiation begins. The table courses back and forth, searching for that instant of agreement between those applying for resolution. As

balance is once again achieved...the two depart. Here the table's purpose comes to life upon the interaction of the users; the only physical alteration being manifested in the wobbling or wavering of the top.

Upon approach the table is an unknown entity familiar in a way that any table could be, yet the proportion, the markings in the surface and spindly legs give pause. Is there an intended use? The imbalance and subsequent balancing become the table's *raison d'être*. Like Thomas Sheraton's conversation chairs whose ultimate use extends beyond their initial appearance, this table's interaction with the users causes a rethinking of approach, encounter, and departure.

in the balance

The top is made from laminated pieces of plywood. Each piece has been steam molded into a complex curve to accommodate the human form.

The object was lying on the ground as Cemre entered the scene. What is this on the ground?

The wood is cut into a pure form. Reduced to a form that allows for the greater of interpretations by the subject.

Cemre toured around the object at first unsure as to what she had found. Perhaps there is a grab point...

The wood has been polished to an ultra soft finish with triple naught steel wool, and coated with a sanding sealer to fill the grain of the wood. Almost masking one of its' material qualities.

She picked up the object at the edge and.... perhaps this could be a seat. A little balance from me, and a little support from the object...*in the moment a chair has been discovered.*

The metal has been stripped down, ground smooth, filled, and finished. Then a rubber strip was applied to act as a bumper between the metal and the surrounding offenses.

Looking at the roly-stool one can see a transformation that occurs in the interaction between a user and the stool. At the first stage the stool is somewhat unrecognizable

lacking context. A transformation occurs upon interaction, each gains from the activity...the transformation is mutually beneficial. It could be termed an integral interaction. The user gains a place to sit, and the stool reaches its potential- 'stool'ness. Without one the other does not exist.

When you begin to sit down your focus is shifted almost entirely towards the achievement of balance. You are 'caught in a fragment of time cut off from both the past and the future wrenched from the continuity of time'. Upon grounding your mind is freed to chase other ideas, yet it processes in the background that simple act of balance.

This project investigates that moment of interaction between object and user...here the two together produce something that is not apparent before the interaction. That which becomes apparent is a sticky place of encounter – you have become one with the seat. Architecture has become an intervention that engages. The standing user picks up the lying object. Through interacting the user becomes seated (aka 'a sitter') and the object becomes a resting point (aka 'a chair'). Their body engaging a piece molded for the human form, designed for the human scale.

In Mike Cadwell's *House-Tunnel* the building is intended to relate to winter's hibernation. It is buried in the hillside like a slumbering bear. In reality, the heavy solid base contradicts and reinforces the light winged top, which appears to be attempting to lift or fly out of the base. This suggestion of flight was taken quite literally by some local kids who have used it to catapult themselves, from the "diving board" down the mountainside. Perhaps the buildings form subconsciously inspires this interaction.

Here the building or architecture comes into being through the interfacing of the children, without them it is merely an object buried in the hillside. The children help to actualize the idea of flight designed into the roof.

birth of a light pole

There is a silver box 10" x 13" x 3 1/2" on the ground. A black cord snakes out of it and into an oblong white mesh wand. Connecting the two is a soft-grip black tube.

Perhaps I have this figured out, Jessica thought to herself. She leaned over and grabbed the black tube for it looked like a handle. She then stepped on the silver plated box.

The silver box was laid rather haphazardly on the ground. The only connection is in gravity's' pull to the earth.

She lifted the wand, then looked down its' shaft, intent on finding or wondering what it was it held. Somewhat in the dark as to what was expected of her, she suddenly tugged up and the wand glowed softly. In the moment of light she understood the intent, or use.

Inside the silver box is a momentary connection, which is activated upon pulling the cord. This sends power from the internal battery to the 12 volt lamp enclosed in the wire and nylon mesh.

You approach, pick up the wand at the end of a cord, full of confusion...the search for an answer begins.

On a much larger scale, Christo completed a project of creation through interaction at Rifle Gap. Through the installation of *Valley Curtain*-Christo creates Rifle Gap. He has marked the space, like a bridge marks the banks of a river. It is this

interaction/installation that creates. In a certain sense the valley and the bridge are there but it takes the interaction of something for them to become apparent.

Similarly another interaction through which something becomes apparent is that between a user and a light source. Here the users' interaction with the object allows the object to achieve or to give off energy and to become a lamp. The person in this scenario becomes part of the lamp, more than just an on/off switch, the person is integral to the lamp ability to give off light. Without the users stepping on the base and picking up the lamp the light does not exist.

The *Gucklhupf* project through transformation allows the manipulator to become cognizant of the construction methods and their personal environment. In this birth of a light pole, the user becomes aware of their ability to allow for transference of power, to be part of a lamp. At the point between 'on/off' of the lamp the cord puller transforms from a bystander into an interlocutor.

place shelf

This object is made from a couple pieces of MDF connected along their length by a steel piano hinge. One of MDF pieces has four holes cut out of it.

I had the glass in my hands, but did not know what to do with it. Yet comparing the feel of the glass, to the look of the size of the hole in the MDF, I thought it might fit.

The object on the wall is rather incomplete; it needs something else to become more.

Placing the glass through the hole in the MDF pushed the MDF off the wall, and created a place for my glass. For the moment the glass with the aid of the MDF provided its own support; at the same time the MDF became a shelf with the aid and support of that which it was supporting.

The object is the glass in your hand, once empty and sometimes full. To what place does the glass go when finished, and where does that place go when I am using the glass. Here the place appears upon the glass' arrival. Without the glass the place lacks selfness.

Similar to the 'books' case this situation involves two objects and a person. The engagement begins with the shadows seen on the wall. The shape seen in the shadow triggers the feel of the shape absorbed in the palm. Transference of edges occurs through the release of the glass from the hand into the hole. A *place shelf* is born.

In Diller and Scofidio's *The Bridge*, the architects have designed a place for bridging to occur...a gap...between two counter levered beams that is closed upon the actors crossing the gap. This interaction is one of creation or completion. The player's action of crossing the gap creates a momentary connection. Diller and Scofidio have designed the place of interaction, the place where a joint or connection appears and disappears over time, interactively dependent. Although connection is never constant here, the idea of the psychological joining is ever present.

together chair

These two chairs are made from three pieces of plywood.

David and Alex saw the wood, zigzag like on the ground. One could probably lean them against the wall, and maybe use it as a chair. Or if the two of them went together...

Each chair has a hole cut in the ends so that they may be grabbed rather easily.

Alex tried to put them together, and let them sit there. They were self supporting in a way.

Each piece of plywood is jointed to the other with fourteen fingers. The jointing of each piece is reliant on the other. The edge of the joints lock the pieces at a ninety degree angle.

He wondered if they could also support David and himself. Together they sat down a little wobbly at first. Eventually they reached *the moment of balance*, each comprehending the reliance on the other.

This chair requires an agreement of the participants...the zigged wood is laying on the ground. The plywood, a material of possibility, beckons interaction. What would happen if they were raised and balanced against the wall or against each other, could they act as chairs...can they support? The communal bond is created in the interaction of the sitters and the wood. With two participants the together chairs are born.

The constancy of balancing creates a new type of awareness in the sitting by the occupant(s). This raised awareness adds another player to the interactive situation. In this event the players must communicate with their own sense of balance as well as their neighbors.

surfing chair ONE

I found this chair in the search of sitting. It is an old chair that is not very comfortable to sit on. In investigating the act of sitting, I was wondering about the interaction between sitter and seat, and how to bring them closer together-towards an integral interaction. By removing the front two legs of the chair, the two legs of the sitter become essential. In this simple act of removal, the chair actually gains in other ways. For a moment the sitter becomes one with the chair., and the object regains "chairness".

The loss of the legs allows the chair to rock and give to the user's shift in weight. There is also a transformation on behalf of the sitting person; who in the act of sitting actually becomes part of the chair. The integral interaction between object and user creates a moment quite like surfing. Carol Burns has said in reference to housing [and architecture by default] that it is generally viewed or perceived of as a stable and secure environment or place¹⁰. This 'chair' puts into question this idea or push and pull of what stability is and by extension could be applied to architecture. It proposes the instability of architecture that becomes present upon human interaction.

¹⁰ Carol Burns, "Home on the Highway", *Ex-Urbia Lecture Series*, June 27, 2000, Catholic University of America

rocking chair TWO

Scott saw the object, as a turtle stranded on its' back. It appeared to need assistance of some kind.

This rocking chair is comprised of five ribs of $\frac{1}{2}$ inch Baltic birch, wrapped in one sheet of curved aircraft plywood, and four pieces of Baltic birch.

Scott grabbed it and began turning it over in his hands...searching for something to come out.

Two ends of the rocking chair are rock hard oak, one of which has had its two edges rolled over.

When he felt the oak in his hands, and tried it against the floor, again...perhaps the curve of a chair, a seat a back....in this configuration he could possibly be discovering something. Now he had to get involved...almost there.

The ribs of the chair have been perforated with handgrips of various sizes, which also reduce the weight of the chair.

Finally in the rocking of the chair Scott reached a point of equilibrium.

The form could suggest much but requires more. Perhaps you see the curve of a chair. What remains when you remove two legs of a chair? Can you replace them with your own? Could the chair actually become more by losing some? You lift the object full of hope and doubt...how does this work? There is an expectation of 'chairness', that full of doubt is hopeful at the same time. Without this hope, the object does not

have the expected completion. Through the interaction the object becomes a type of rocking chair and the user is transformed through emotions ranging from confusion, doubt, hope, realization and perhaps finally relaxation.

Gucklhupf is a play on the word Guglhupf the name of the hill it is on and gugelhupf which is a type of Austrian candy. According to Guzeyda Plakolm Akoren, a long time Austrian resident, “[Gugelhupf] is a kind of cake, an Austrian specialty. It may be wrapped (as present etc.) Gugelhupf has many variations: one color (basis version), two colors (+ cacao), with or w/o raisin, with or w/o nuts...depending on the fantasy”

The *Gucklhupf* project is one that unfolds slowly before your eyes. The way it unfolds is up to the ‘fantasy’ of the interactant. You enter the box and inside you see reflections, cranks, cables, ladders, and rollers, all suggestive of movement, opening or pathway. Here you become part of the entire machine. In a similar manner *the rocking chair II* has a slow transformation-changing from an object to a chair in the interaction. The participant also becomes part of the chair at the same time. This object similar to *in the balance* and *Gucklhupf* becomes something through interaction.

leaning table

This object like the rocking chair is comprised of 5 ribs of $\frac{1}{2}$ inch Baltic birch. The ribs are wrapped in Baltic birch.

Jon saw the object lying on the ground, unsure of its ultimate purpose...whether it was a piece of sculpture or if it had some underlying purpose (type of functional object).

This three pronged object can exist on its' own, although it appears to be missing some part.

Presented with the object again, this time leaning against a chair, something clicked. Perhaps if I got between the chair and the object, I could help balance the object as well as use the object to support something.

The three ends of the leaning table are capped in hard oak. The edges of the oak have been rolled over, to allow the table to roll on any of its three ends.

For the moment rocking the object back and forth to accommodate my book, it made sense. Together we could make.

Resting on the sitter, the object can become a table, but it does not give itself up completely, unlike most tables which you may lean on without giving anything of yourself, here you need to work with the table and be part of the table...becoming the missing part.

What happens when your lap becomes a resting point for a table... a pair of manufactured legs is replaced with a pair of grown legs? This table's unbalanced design looks to lean itself upon something, perhaps in the lap against the wall. Who is providing the service to whom? Like a closet turning on its user, the table (generally a utilitarian object, that you use to keep things off the ground) uses you to keep itself off the ground.

In the designing of *Household Vehicles*, Lars' sketches indicate an aggressive tendency of his objects. From the *T-chair* that appears to fall on Tom, Dick and Harry, to the *Lean-To Closet* that looks as if it kicks the unsuspecting user of the closet.

To help recreate these fictional moments of interaction, and create new ones, Lars incorporates some simple devices quite cleverly into his designs. The *Flatbed* has a couple notches cut into one end opposite two wheels with aggressive looking circles. This thing wants to move. The notches call for your hand to grasp them, and your tendency is to move with the device. The *Racer*, with the handholds placed perfectly for the scoot forward, attempts to re-create the special private discussion. You can imagine this in front of a sofa, and upon the edge of a secret, the chair sitter-leans forward-with the intent (now possible with the *Racer*) to move closer to the teller of the tale. Like Sheraton's conversation chairs which pair with a sofa to create a certain adulating audience, the *Racer* could be called the secret chair, and be used to share tid-bits of private information; or as the title suggests perhaps it is not what it is until you sit, grab and race around the room.

INSTALLATION PLATES

The following pages are reproductions of the boards hung during the installation.

**The following interactions are a (re)discovering of
potential**

or

Event proposed in the form

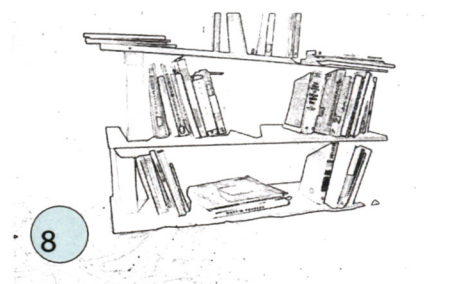
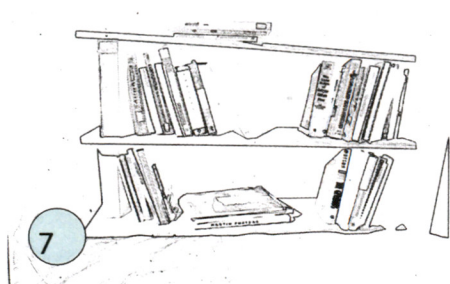
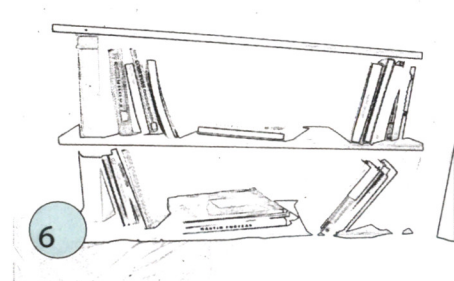
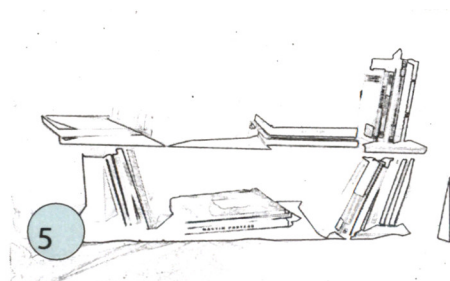
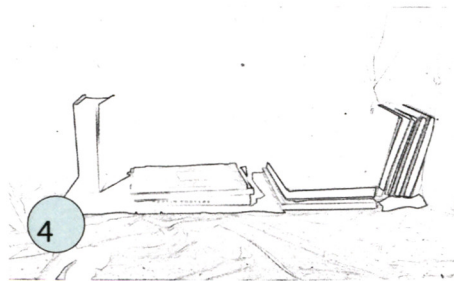
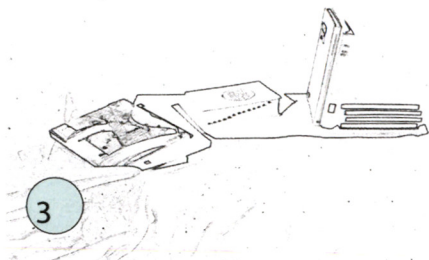
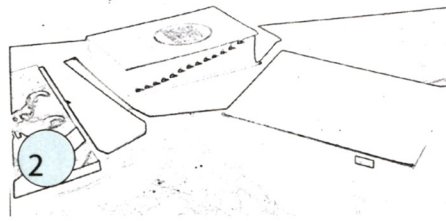
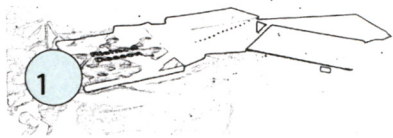
or

motions and negotiations

Raw shapes bring forth and release intentions, past experiences and interactions. These shapes are reminiscent of objects encountered in the past and come to bear on our memories, demanding action for completion.

During the event there is the uneasiness of the unknown, or the almost known. This "suspense is based on potentiality, which is marked by a certain lack of inherent image."¹ We are perhaps...unsure of our interpretation.

Interactivity
prospering
in a state of
ambiguity.



growth of a 'books'case

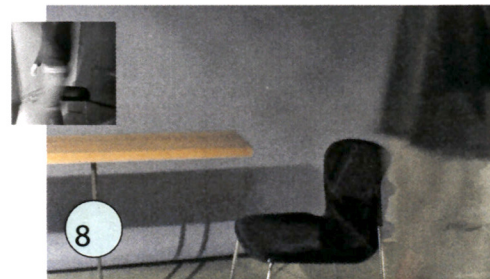
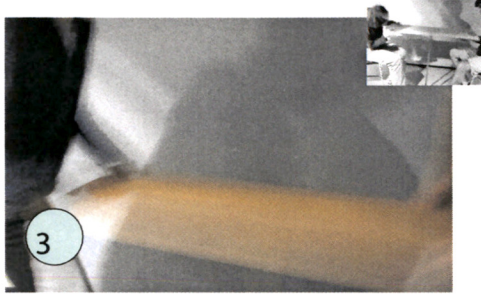
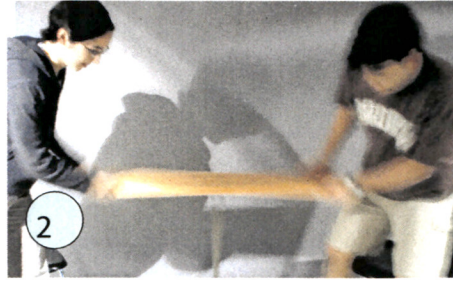
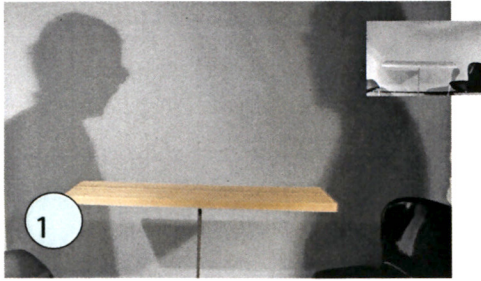
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anniversary table

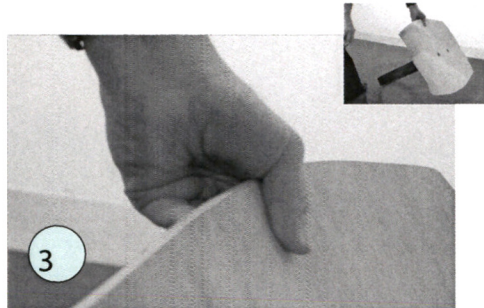
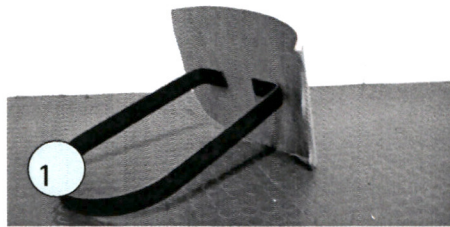
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¹-OED 2nd ed. 1989



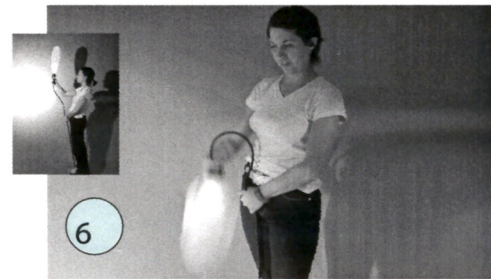
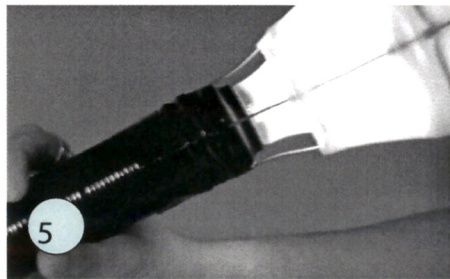
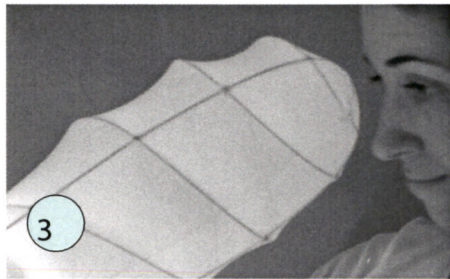
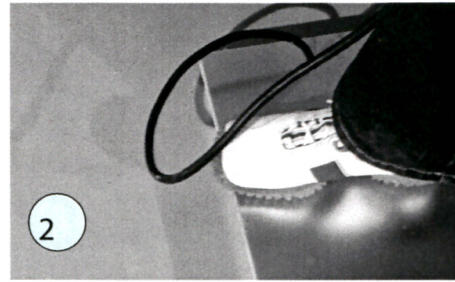
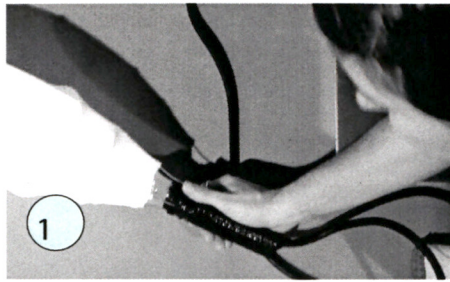
negotiating table

Before their arrival, the table sits calmly, waiting in a state of equilibrium. Each takes a place on either end and the negotiation begins. The table courses back and forth searching for that instant of agreement between those applying for resolution. As balance is once again achieved...the two depart. Here the table's purpose comes to life upon the interaction of the users.



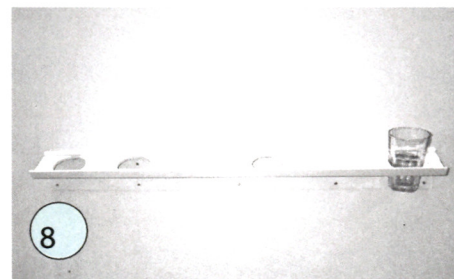
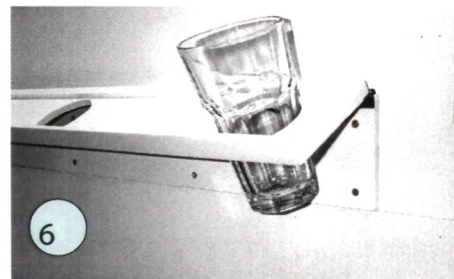
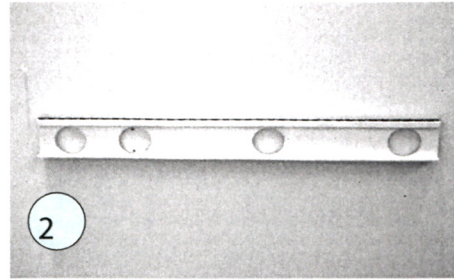
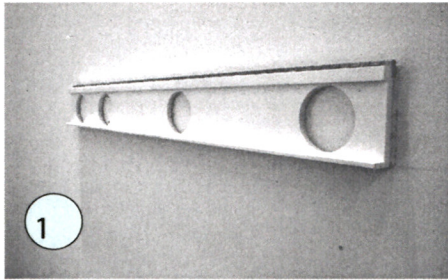
in the balance

Looking at the roly-stool one can see a transformation that occurs in the interaction between a user and the stool. At the first stage the stool is somewhat unrecognizable lacking context. A transformation occurs upon interaction, each gains from the activity...the transformation is mutually beneficial. It could be termed an integral interaction. The user gains a place to sit, and the stool reaches its potential- 'stool'ness. Without one the other does not exist.



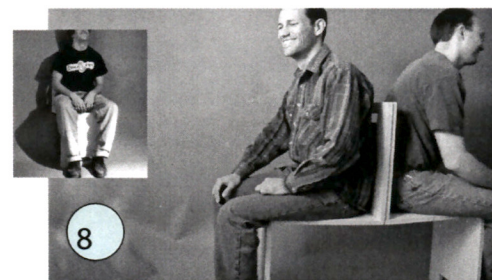
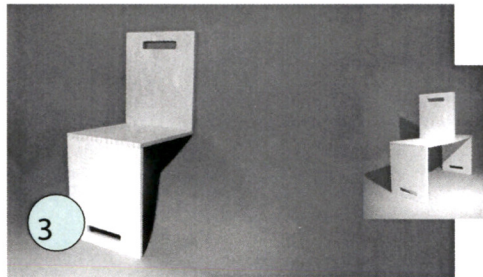
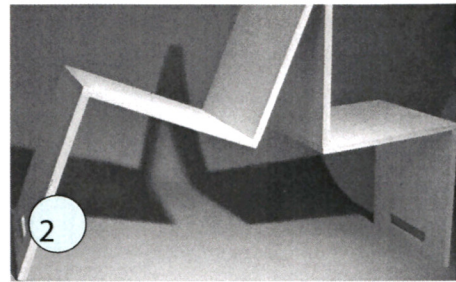
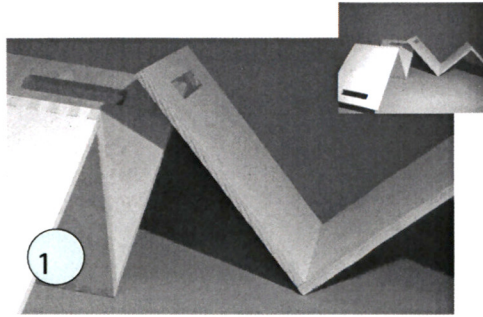
birth of a light pole

Another interaction is that between a user and a light source. Here the users' interaction with the object allows the object to achieve or to give off energy. The person in this scenario becomes part of the lamp, more than just an on/off switch the person is integral to the lamp ability to give off light. Without the users stepping on the base and picking up the lamp the light does not exist. In this birth of a light pole, the user becomes aware of their ability to allow for transference of power, to be part of a lamp. At the point between 'on/off' of the lamp the cord puller transforms from a bystander into an interlocutor.



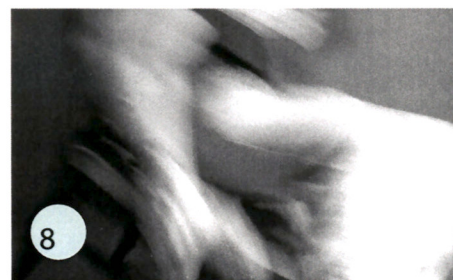
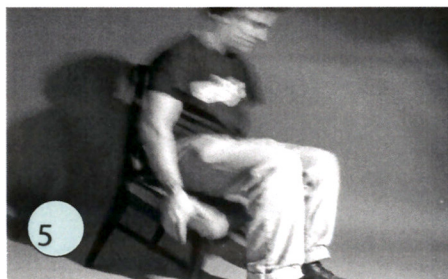
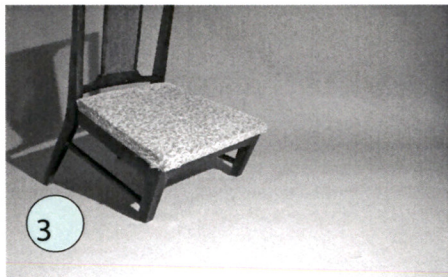
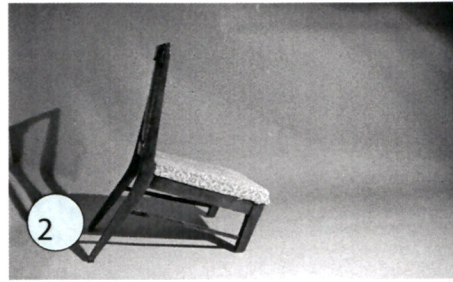
p l a c e s h e l f

The object is the glass in your hand, once empty and sometimes full. To what place does the glass go when I am finished, and where does that place go when I am using the glass. Here the place appears upon the glass' arrival. Without the glass the place lacks s[H]elfness.



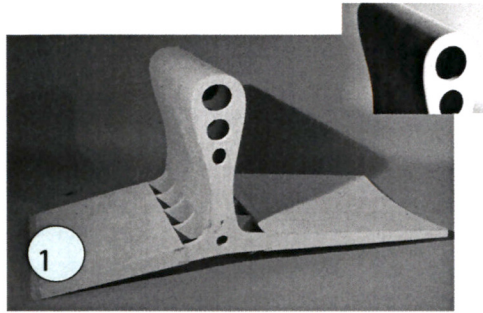
together chair

This chair requires an agreement of the participants...the zigged wood is laying on the ground. What would happen if they were raised and balanced against the wall or against each other, could they act as chairs...can they support? The communal bond is created in the interaction of the sitters and the wood. With two participants the **together chairs** are born.



surfing chair ONE

What happens when you remove the front legs of a chair? Can you replace them with your own? Could the chair actually become more by losing some? The loss of the legs allows the chair to rock and give to the user's shift in weight. There is also a transformation on behalf of the sitting person; who in the act of sitting actually becomes part of the chair. The integral interaction between object and user creates a moment quite like surfing.

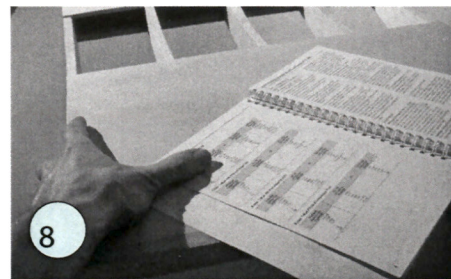
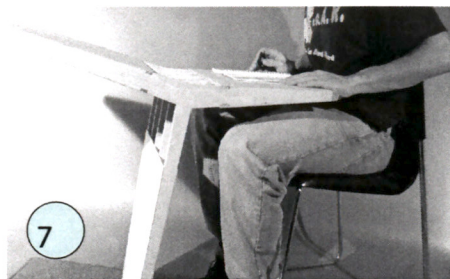
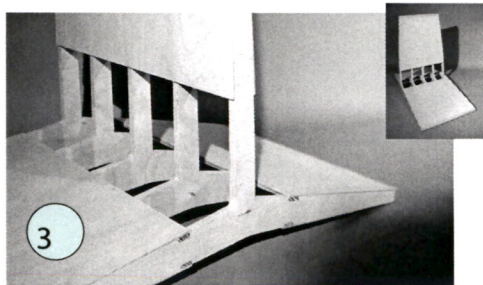
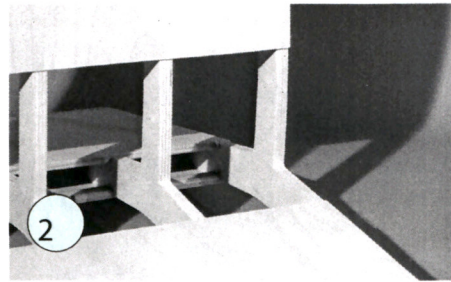
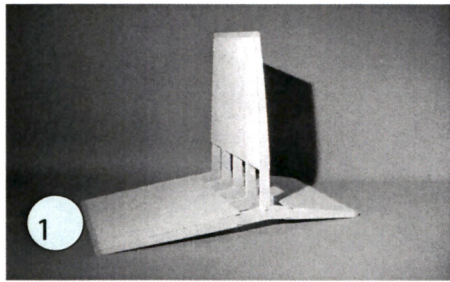


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rocking chair TWO

You lift the object full of hope and doubt...how does this work? There is an expectation of 'chairness', that full of doubt is hopeful at the same time. Without this hope, the object does not have the expected completion. Through the interaction the object becomes a type of rocking chair and the user is transformed through emotions ranging from confusion, doubt, hope, realization and perhaps finally relaxation.



l e a n i n g t a b l e

What happens when your lap becomes a resting point for a table... a pair of manufactured legs is replaced with a pair of grown legs? This table's unbalanced design looks to lean itself upon something, perhaps in the lap against the wall. Who is providing the service to whom? Like the closet turning on its user, the table (generally a utilitarian object, that you use to keep things off the ground) uses you to keep itself off the ground.

CONCLUSION

In retrospect I feel we need to think of architecture as an active thing, as an entity that can engage. The objects that I have created lead you through some possible modes of engagement, and or potential scenarios that can be introduced into design. This idea of engagement is something that needs to be addressed, and constantly thought of during the design process. Herman Hertzberger has written, "Architects should not merely demonstrate what is possible, they should also especially indicate the possibilities that are inherent in the design and within everyone's reach."¹¹ Architecture has this amazing ability to pique the senses through suggestions of possibility.

Pelkonen refers to "Antonin Artaud's manifesto 'Theatre of Cruelty'; he imagines a theater "that would possess the spectator totally; the spectator would lose control, indifference would turn into involvement"¹². Artaud's proposed theater is what architecture can be and has been demonstrated in the objects I have created. This involvement leads to a transformation of objects and users. The use

¹¹ Herman Hertzberger, *Lessons for Students in Architecture*, (010 Publishers, Rotterdam, 1991) p. 158

¹² Ibid., p.12

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