ewha womans university

dominique perrault architect

2004–2008
seoul, south korea

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seoul

“concept and matter have to grapple one another”

--Perrault

extracted geometry; visual focus on the void.

in · vert

v. (in' vurt')

To reverse the position, order, or condition of.

Dominique Perrault's winning ballet for the Ewha Woman's University Campus Center (ECC) is a 50000 square meter optical illusion. The massive crevice immediately takes figural precidence, and only with adjacency does the concept of building emerge. In that its substance lies in its void– in the space it delineates and redefines– the ECC functions to invert the traditional, modern concept of building.

form

“human experiences and aesthetic sensibilities are interwoven and blended in total freedom”

--Perrault

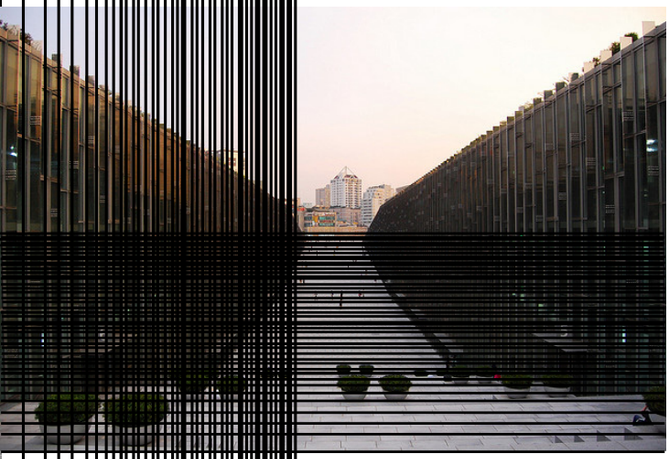
i · de · ol · o · gy

n. (i’ -de’ -ol-ej, e)

A broad categorization of architectural language can be obtained through identifying the driver of form. What aims and ideas directed Perrault in designing the ECC? While the interior of the building is arranged logically, sequentially and programmatically, the modern direct translation of function into form does not define the overall sense of the building. Nor do the elements or forms seem to point to the past as a referent. Rather, the bold cut of the valley, its explicit directionality and the “weaving of construction with topography” seem to point to spatial rather than temporal concerns. In fact, the conditions for redefining access and refraining from visual disturbance were set out in logistical guidelines before the competition was even announced.

aims and ideas directing goals, expectations and actions

This dominance of space over time is discussed by Jameson in post-modernist discourse. Perrault plays into this discourse in his formal concern with meaning. For EWHA, form is a sign for connection.



tec · ton · ics

n. (tek–ton’ iks) the art of construction

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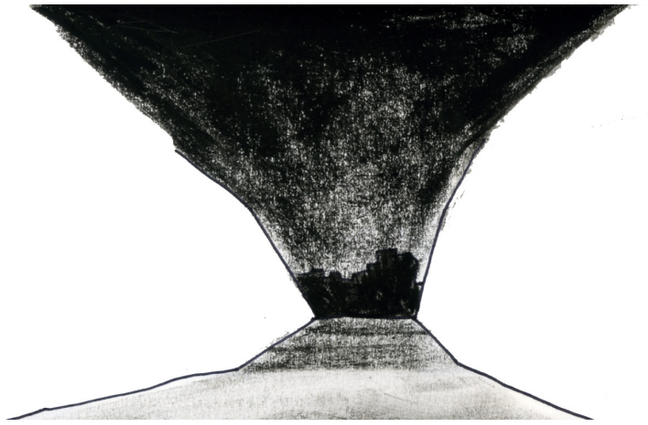
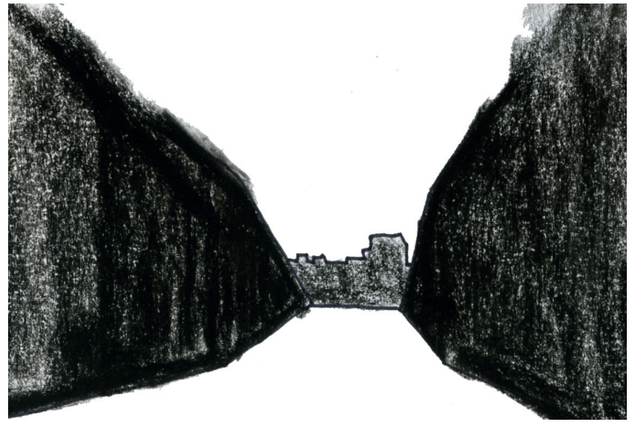
repeaded regularity of material techtonics

The strength of the sign of connection in the ECC is a result of the coordination of each part to contribute to the whole (the whole communicating the sign). Perrault’s tectonic move to mirrored fins was what Gould and Vrba would consider an adaptation for the maximization of natural light. Fortuitously (and perhaps also intentionally), the fins developed an exaptation in accentuating the strength of the rift with repeated texture. Unfortunately, it has also been noted “the warped mirror effect of the steel fins distort the interior perspective, limiting the visual link with the landscape”, and thus detracting from the resolution of tectonics.





inversion of contrast between building and void, night and day

dif · fer · ence

n. (d if' r– ns) intensity (in–itself)

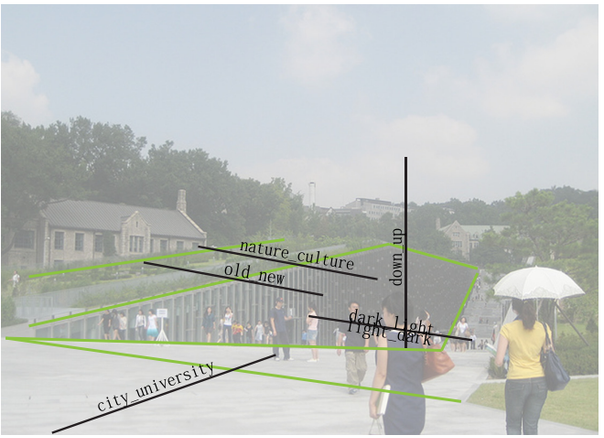
Following with post–modernist language, Perrault illustrates Deleuze's concept difference as addressed by Jameson. The ECC is completely defined by a series of differences. It facilitates a "vivid perception of radical difference"; between the university, its city and the world, between students, between the old and the new, between light and matter, between up and down, between nature and culture. Formal boldness accentuates these differences, aligning them with the schizophrenic pathology proposed by Deleuze. Regardless of its philosophical underpinnings, Perrault's intention is the use of juxtaposition and contrast in order to achieve "spatial balance between landscape and architecture". While formally, Ewha is a valley, poetically, it is a bridge.

"light controls presence and absense in architecture"

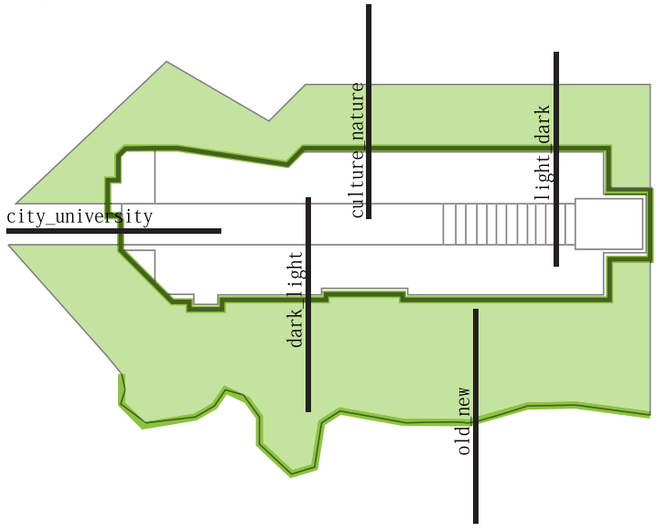
––Perrault

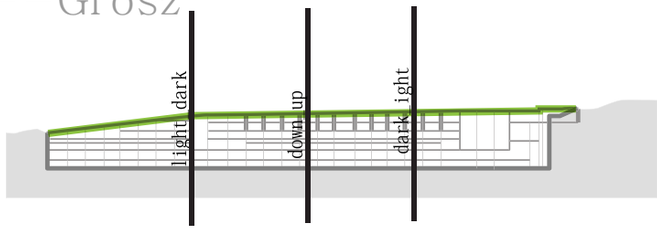
“architecture constitutes a raw interface between/ as the cultural and the natural: its task, among other things, is the negotiation between a nature that poses itself as resistance and a culture that represents itself as a limit”

--Grosz



difference is traced over perspective, plan and section

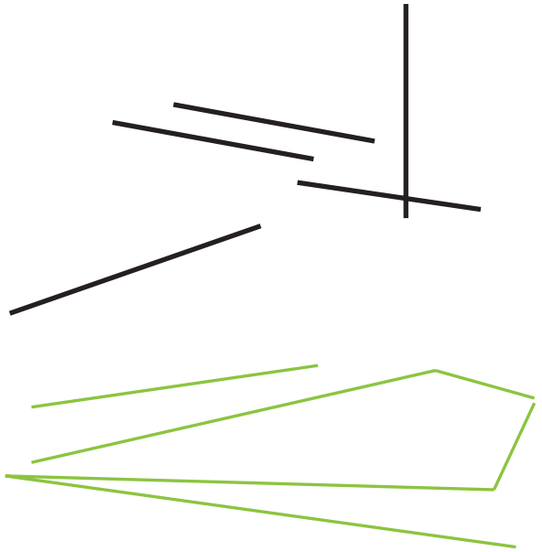


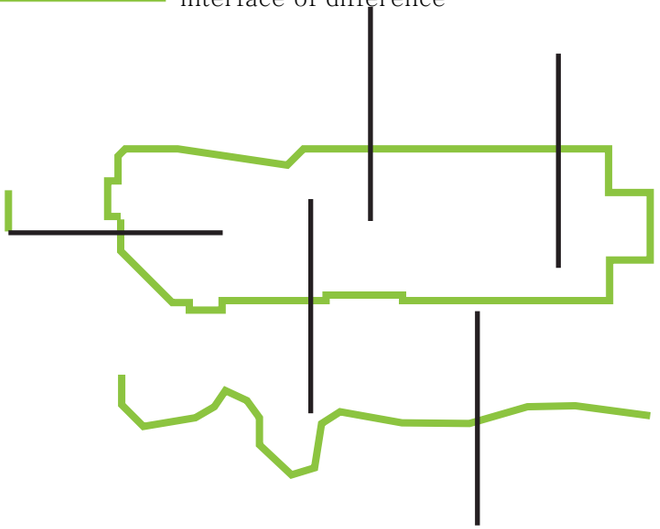


dif · fer · ence n. (d if’ r- ns) intensity (in-itself)

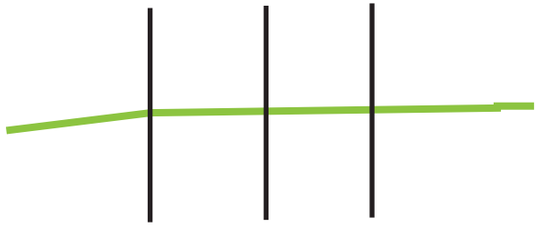
specific path of difference

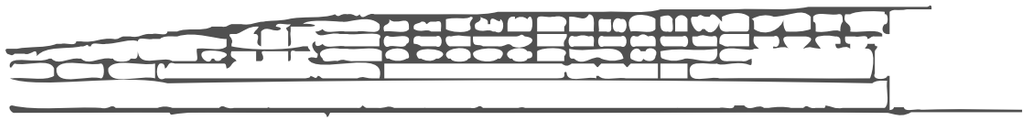
interface of difference





Difference occurs across longitudinal and latitudinal axis, on vertical and horizontal planes. The long axis of the site allows for a large interface of difference. As such, the form of the ECC contributes to the reading of forces of opposition and balance. Paths of difference overlap and interactcreating redundancy.





institutional

social

parking

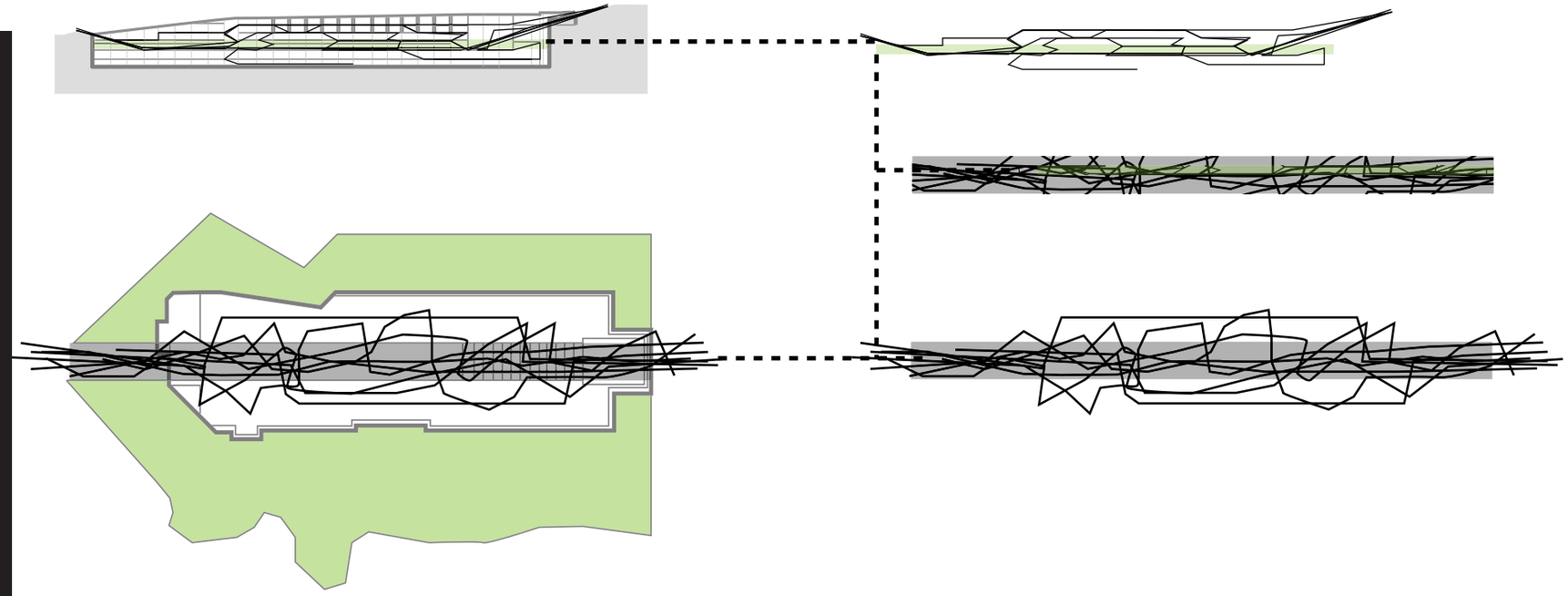
massing of form reflects programatic function

pro · gram n. (pro’ grm) a system of order

void areas for social mixing

While program cannot comprehensively account for the form of the ECC, the two engage in a dynamic dialogue. The form cooperates with the zones of program in order to maximize the performance in terms of the intention for the space. Classrooms and lecture halls located on the upper levels are offset from the valley and accommodated by dense forms to insulate sound and offer quiet study areas. Conversely, lounge areas are located between the valley and institutional programmatic spaces in plan and are characterized by voids in form; allowing for a maximum mixing.

cir · cu · la · tion



n. (sur' ky-la' shn) spread or transmission through movement

Form and order group similar movement patterns and energies to maximize function. The culmination of these efforts occurs at grade in the valley, where the circulation outside and inside at social frequencies mix. The central theme of connection is at the heart of this formal move; its aim to facilitate a social connection between students and citizens or from the words of Perrault, to create "a forum for the exchange of ideas"

Movement away from this "social core" reduces frequency of mixing, appropriately suited for the institutional and parking functions of the building

"a landscape for fluid movement with sites for spontaneous activities"

--Muynck

forum

bod · y

n. (bod' e) A collection or quantity, as of material or information

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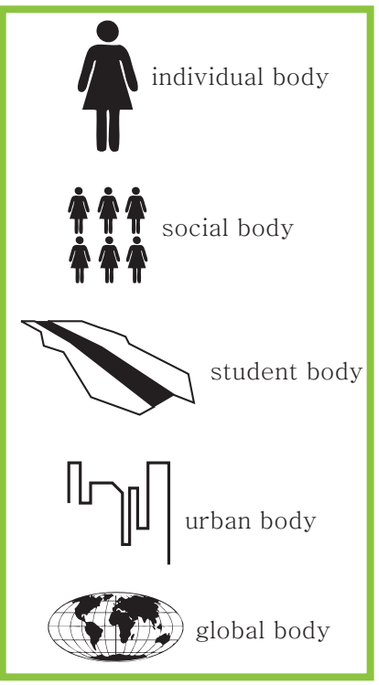
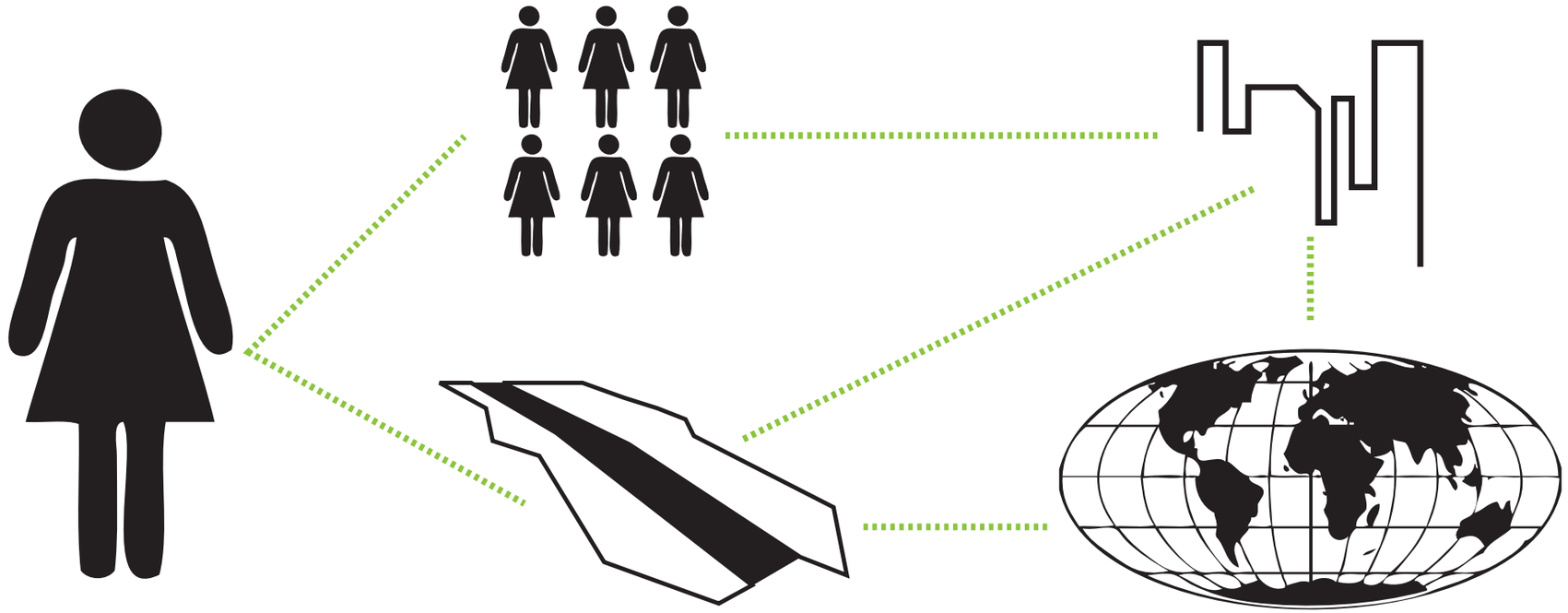




net · work

n. (net' wurk)

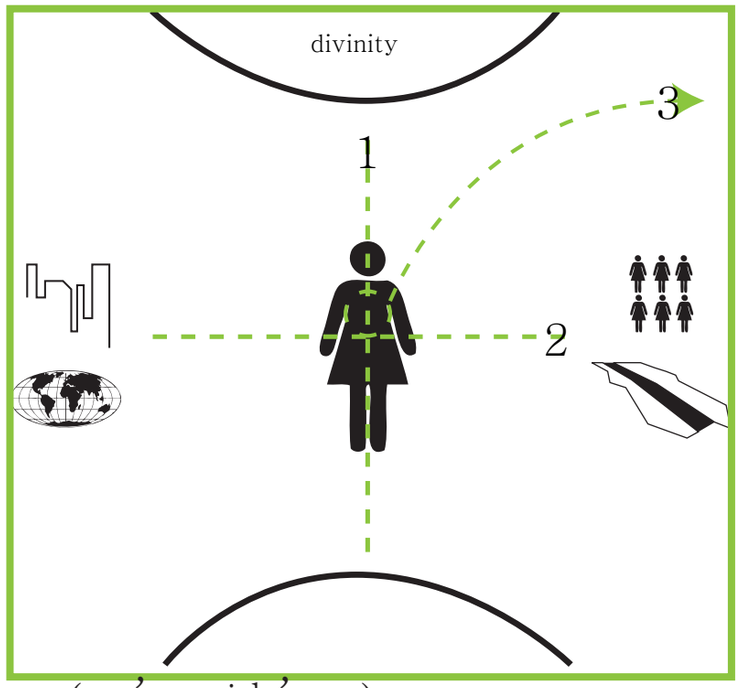
1. An openwork fabric or structure in which cords, threads, or wires cross at regular intervals.

The architect, it would seem, has a plurality of intersections with the body. Some are more of a passing glance, the subtle hint to bodily representation or loose analogy to body function, many are a first date; undeniable but timid, and a select few liken themselves to the power of the first time. The human body itself is undefined; blurred by the layers of the mind, object, experience and the physical body. Architecture only complicates this definition with its relationship to the blurred edges of the body. Parallel to how Perrault talks about architecture, the body is the interface where "concept and matter have to grapple one another"[1], the dialogue between the mind and the world. With a work that is formally a sign of connection; the engagement of body is perhaps the most important consideration in Perrault's design for the Ewha Women's college Campus Centre.

How does Perrault address the body? On the surface there are clear representational and analogical connections between architecture and body, however, the more powerful moves are intrinsically embedded in the architecture as a whole. In his concern with connecting Ewha students both internally and as a body with the city coupled with the connection of the university with the city and the world, multiple lines of relationship must be addressed. As such, Perrault looks to create a

> "physical, palpable, perception, experience: something that we feel– that can be felt– visually, emotionally speaking"[7]
>
> --Perrault.

1 vertical axis
2 transversal axis
3 metaphorical axis



n. (op’ e-zish’ en) The relation existing between two propositions having an identical subject and predicate but differing in quantity, quality, or both

on · no · si · tion

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“[the] possibility of seeing remains covered up by vision... the light of an otherness... lies hidden within presence”[3]

--Eisenman

In addition to the multiplicities of bodies and their resulting networks of connection, Ewha addresses the body and architecture over multiple axes. Across these axes,

inversion of binary oppositions is seen as a common strategy. Firstly, the vertical axis involves blurring the lines between individual body with higher meaning and earthly connection. The transverse axis- that is between inner and outer body takes place at the scale of the human body and architectural body with the idea of dialogue between “inner” and “outer” concepts. Finally, what I will call the metaphorical axis addresses the broad function of the complex as a sign and “forum for the exchange of ideas”[6].

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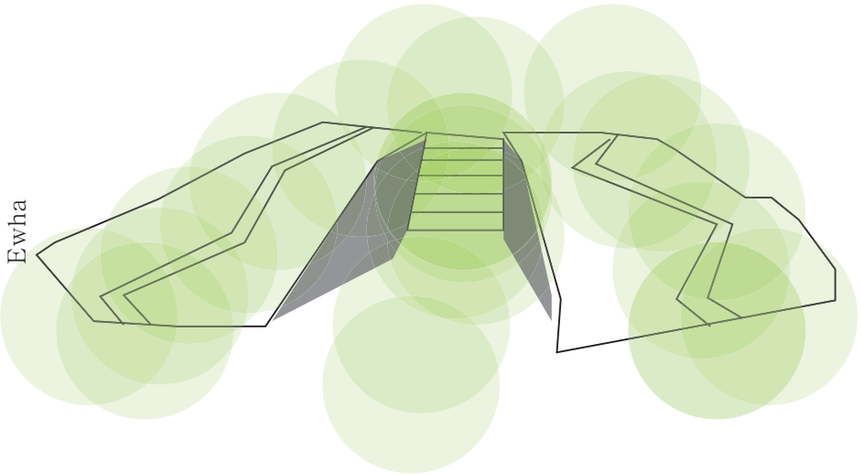
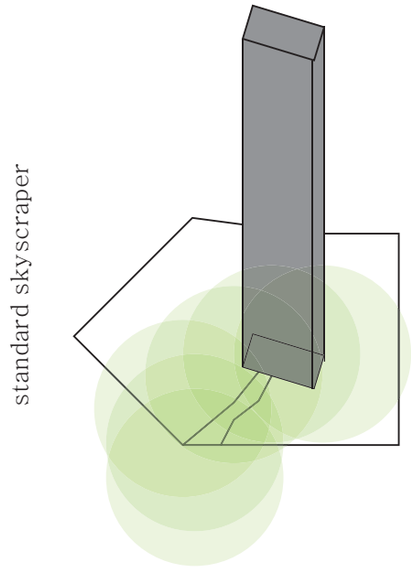
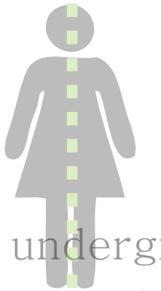
individual body−− ground connection





re · con · nect v. (,reke' nekt)

reestablish a bond of communication or emotion



Ewha looks towards its feet along the vertical axis of body. For Perrault (and the majority of contemporary architects) the task of mimicking divinity in the design of buildings has been inverted into the task of mimicking the primitive nature of man. By questioning what makes a building monumental, Perrault challenges traditional formal strategies for the creation of a globally recognized architecture. While Ewha required a "larger than site response[6], it addressed this by deriving its higher order from the connection of bodies, rather than the erection of strength. In this way, the focus of the Ewha design is on the outdoor, inclusive spaces− rather than the indoor, exclusive ones.

"Can one live underground?
Can one rediscover the cave
of humanity's earliest times
as the subjective foundation of
our presence on the Earth?[8]"

−−Perrault

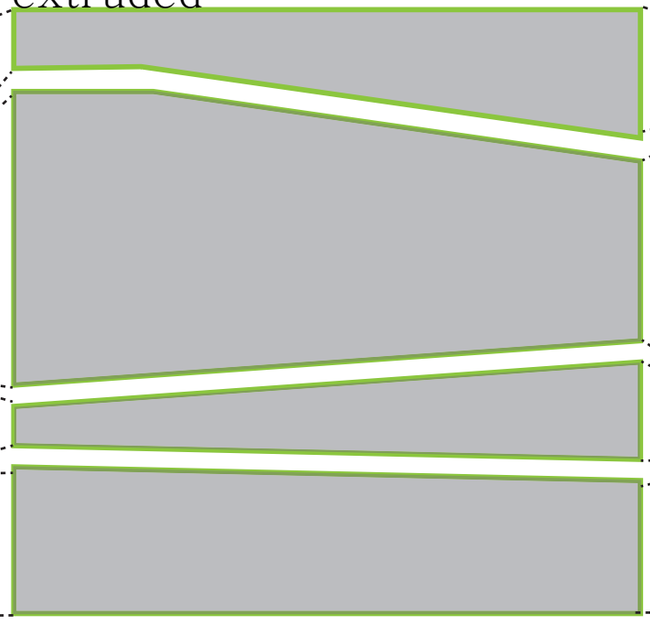
"All together, by using simple shapes which allow the materials to show their pure appearance, we can reach an immaterial effect which participates to the disappearance of the building.[4]"

−−Perrault

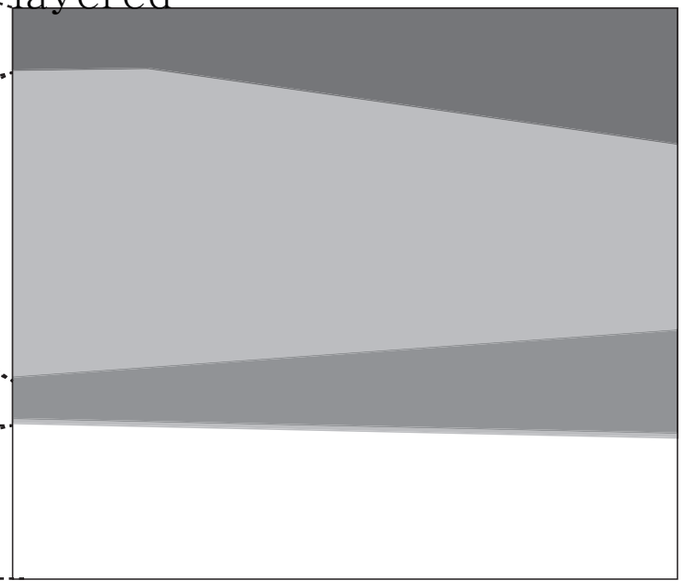
The sunken site is a connection to the earth, a solid ground− in contrast to the disorienting vertigo of the contemporary cities skyscrapers. It is not only in the grand gesture of the sunken strategy, but in material choice, use of natural light and programmatic layout that the body is reconnected to the ground, to itself, and to others. In addition to what Perrault claims for the natural use of material in the quote above, the juxtaposition of organic to fabricated material, somehow weaved together elegantly re−establishes the two as distinct, but not opposing. The extensive natural light in the sunken sight challenges the rational constructs of the mind− of up and down related to light and dark. Finally, the programmatic emphasis on connection of the social body follows the re− grounding of the body in the primacy of human experience.

context

extruded



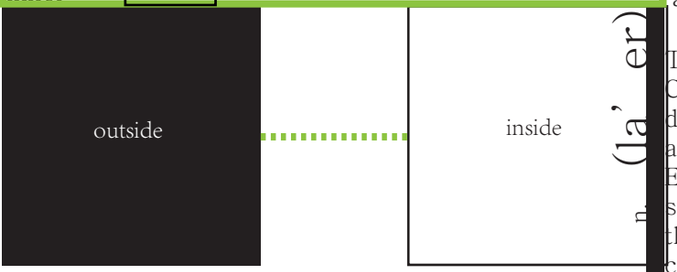
layered



Layers_subject--> coverage --> valley
outer
inner

a thickness of some homogeneous substance, such as a stratum or a coating on a surface

lay · er n. (la' er)



The multiple layers and quasi-spaces weaved into the Ewha Campus Complex begin to blur the binary oppositions of traditional architecture; inside to outside, above to below ground and public to private. Akin to post-modern discourse, the Ewha valley could be seen as a strategy to "detach[] the subject from the rationalization of space... a vision of space that no longer can be put together in the normalizing, classicizing or traditional construct of vision."[3] The layering of the inner space of the classrooms, the open space of the buildings, the quasi-outdoor space of the valley, the indoor space of the mirrored building, and finally the outer silhouette of the city are grey areas in comparison with the traditional black and white demarcations of building. The result disorients the subject, re-contextualizing the experience of space and the fragmentation of the body within it

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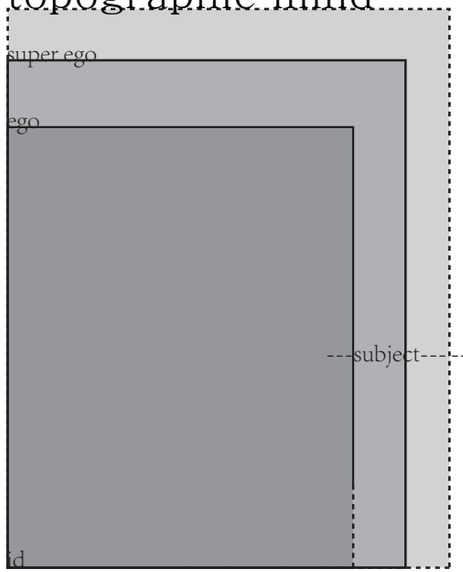
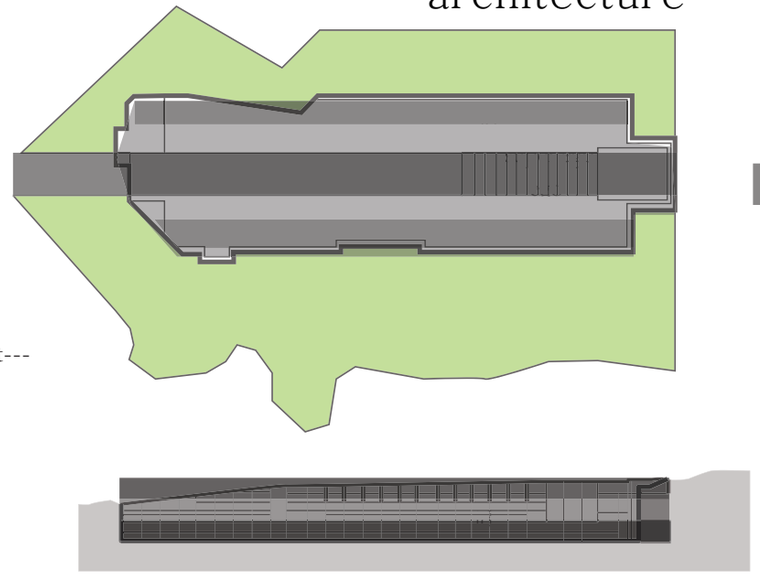
topographic mind----------architecture----------space

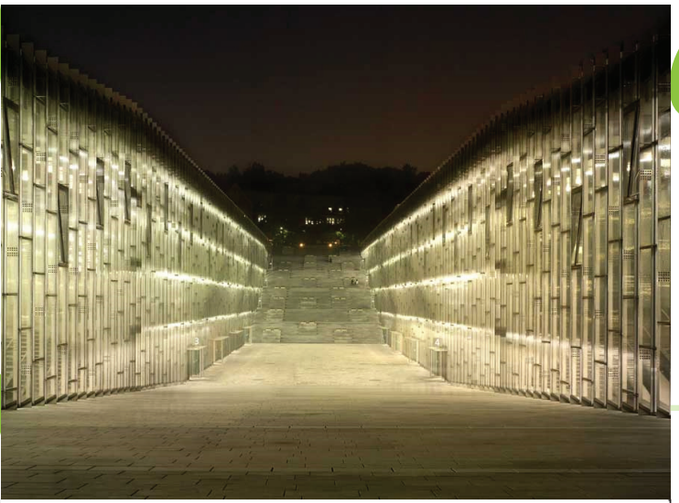




psy · cho · a · nal · y · sis

n. (s ī ’ k ō -e-nal’ i-sis)

Psychological therapy developed by Sigmund Freud using free association, dream interpretation, and analysis of resistance and transference to explore repressed or unconscious impulses, anxieties, and internal conflicts.

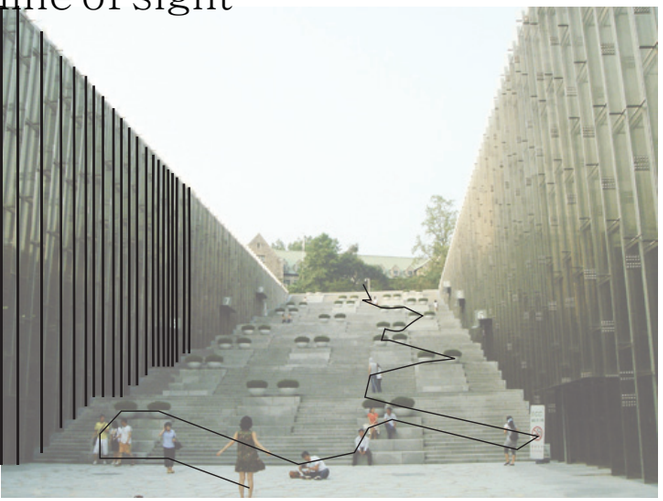


“In the middle of the valley, only remains become dreamlike immersion between two cascades of light.”[4]

--Perrault

Perrault’s vision of the valley and the play of light at night makes an explicit reference to the Freudian model of the mind. Ewha, above its quantifiable and programmatic qualities is arguably also an “an amplification rather than simple replication of bodily experience”[9], as posited by Vidler. Psychoanalysis of Ewha Campus Centre would aspire to uncover the repressed of the architecture. The identification of these recessed areas and concepts is telling of the aim of network connections, on the transversal and metaphorical axis- between bodies and their environments and between bodies and functions.

line of sight – – – – – – – – – – – – – – – – – logic of dominance – – – – – – – – – – – – inverted – – – – – – – – – – – – – –



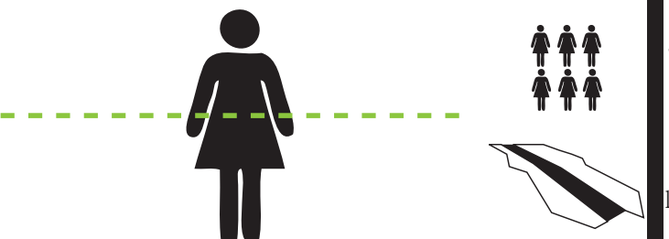
sub · mis · sion

n. [sub' mis' en]

To retract an opinion or take a less belligerent stand; to restrain one-self, to hold or pull back; to repress one's feelings of pride, righteousness, or pretension

"we are giving back this territories to the students and professors, we not only recreated fluidity of movement but generated new activities, inviting people to take possession of the place."

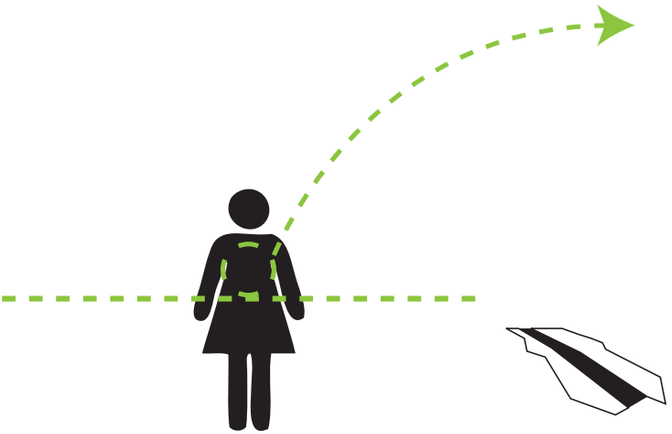
--Perrault

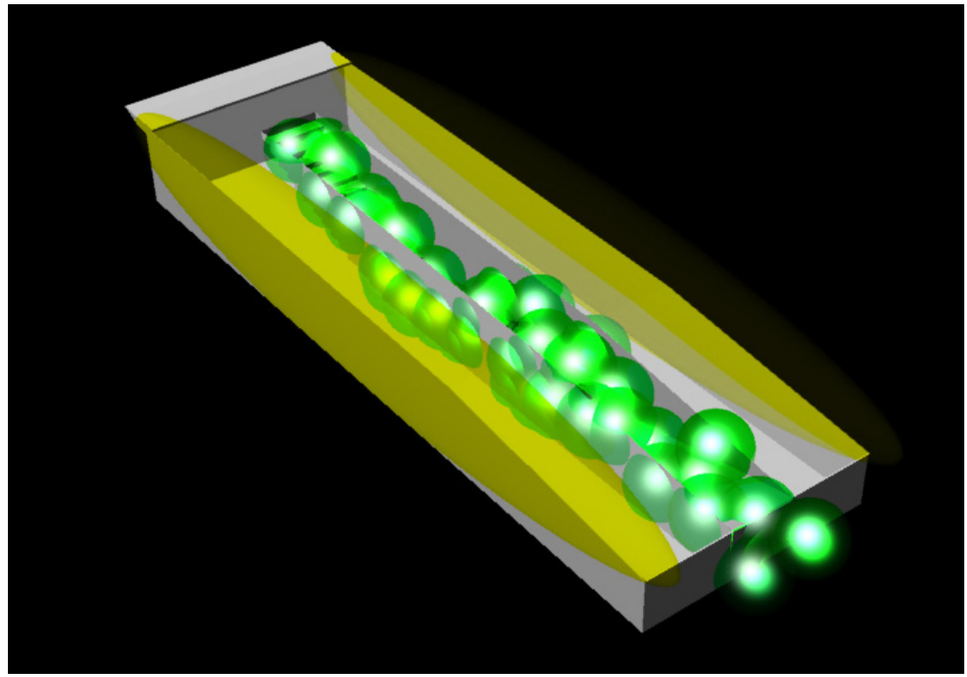


Formally, the Ewha building -in the literal sense- is repressed, the "disappearance of architecture" a dominant formal strategy. What could Perrault have meant to elicit with this move? Does the recessing of architecture coincide with the withdrawal of the architect's ego- his body- from priority? Or is this simply a sign of the resignation of architecture in favour of social connection, and simple, primitive nature? A combination of the two could be argued. As seen in the accompanying diagrams, within the valley, the uniform material palette and repetition of tectonics on the vertical facades textures the primary visual response to the dynamism of activity on the stairs. As such, it does seem that the ego of architecture gives way to the id of interaction; providing a platform for the spontaneous interactions between students and visitors.

spontaneous social mixing space

ordered educational space





bod · y n. (bod' e)

A collection or quantity, as of material or information

Programmatically, the layout in both section and plan reveals the repression or recession of the "traditional" concept of education (being lecture rooms and quiet study spaces). These areas are the furthest from the light (in plan) and furthest from the area of highest energy intensity (in section and plan). It could be inferred from this strategy that the dynamic "landscape" created not only inverts the concept of building, but also the concept of education. According to the planning committee, Ewha was "designed to offer a new sense of direction for higher education in the 21st century."[5] Judging by the design, the recession of classrooms and study rooms and introduction and concentration of social mixing areas is characterized by networks of information rather than individual knowledge. Perhaps this new sense of education is a body in itself, a complex, dynamic system, rather than just an aggregation of bodies.

"a landscape with fluid movements with sites for spontaneous activities"[2]

——Perrault

“All these terms are weighed down by historical distinctions, and don’t take into account how these places are now different and constantly changing situations, with different populations and relativity to each other”[8]

--Perrault

in · vert v. (in’ vurt’) To reverse the position, order, or condition of.

In the concept, design and execution of Ewha’s Campus Center, Dominique Perrault challenges normative language constructs. A manifestation of post-structuralism, Ewha questions the logic of dominance in multiple realms; building to void, inside to outside, above to below ground, education to social mixing, university to city, among others. The underlying strategy to this interrogation is the inversion or blurring of boundaries between the opposing terms. The process and result exists in the relationship between individual body, social body, student body, urban body and global body.

tech · nique

n (tek’ ni ː k’) a way of doing something, especially a systematic way; implies an orderly logical arrangement (usually in steps)

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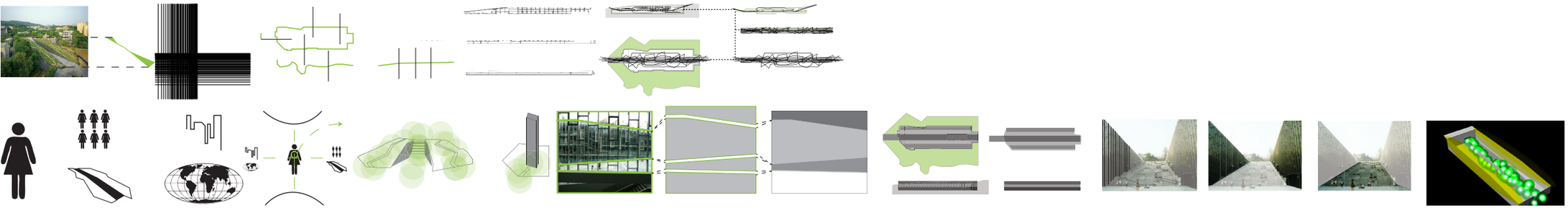


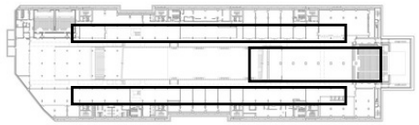
fo · rum n. (,fo · rum)

a medium for open discussion

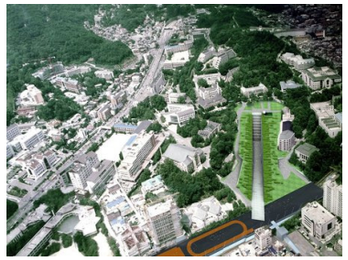
The intentions for the EWHA Campus center suggest that the technique employed by the architect Dominique Perrault was– at its most basic level– to provide needed classroom and lecture space. Much more than this, was the intention of connection: between students and their univeristy, students among themselves, between old and new university,university and city and city and the rest of the world. The consistent referal to the notion of the creation of a "forum for the exchange of ideas"[8] is a basis for the understanding and evaluation of technique. In light of this, what techniques were used by Perrault toward these ends? Were they successful?

Particular attention will be paid to the process of investigation. How are diagrams executed to reveal higher orders of information and probe deeper questions? How does the process of diagramming affect the results obtained? Can this and should this be controlled?

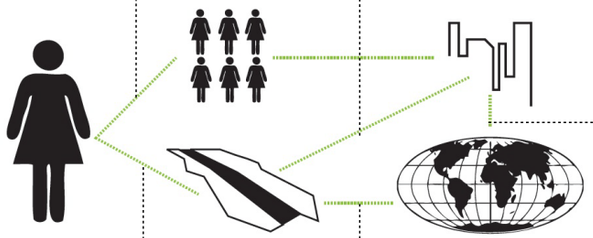
technique



lounge areas



orientation to city

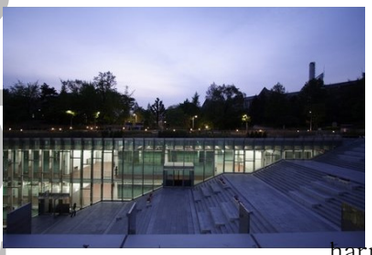


media coverage

archiCentral
architecture // news // daily

16 Mar 09

EWHA Woman's University // Seoul // Korea // Dominique Perrault



harmony between old and new

net · work

n. (net' wurk)

1. An openwork fabric or structure in which cords, threads, or wires cross at regular intervals.

Perrault's EWHA campus center embodies Tafuri's description of modernism; in its shift from the designer of object to designer of process. In this case, rather than the process of industrial or commercial production, Perrault aims his design at the production of "a forum for the exchange of ideas"[8]. Immanently imbedded in the proccess of excahnge are multiple levels of interaction, neccessitating the specific techniques and formal moves of Perrault to engage participation on each level. As such, Perrault engages formal strategies in order to demarcate the building (both in plan and in section) in order to optimise the function of each part (mirroring the optimization of production through specialization in mass production). The network of bodies prescribe a collection of moves; from layout, to orientation to press and media.[1]

From an abstracted view, EWHA can also be seen as a instrument of pedagogy, and not just in the literal sense. Drawing from the project brief, the intention to "set a new direction for the 21st century of education" can be seen as a "spatial and visual instrument for self-education" coming from the instituational education rather than Tafuri's capitalism.[10]

“architecture is poetic, necessarily an abstract order but in iteslf a metaphor emerging from vision of the world and Being”[9]

--Perez-Gomez

re · con · nect

v. (,reke’ nekt)

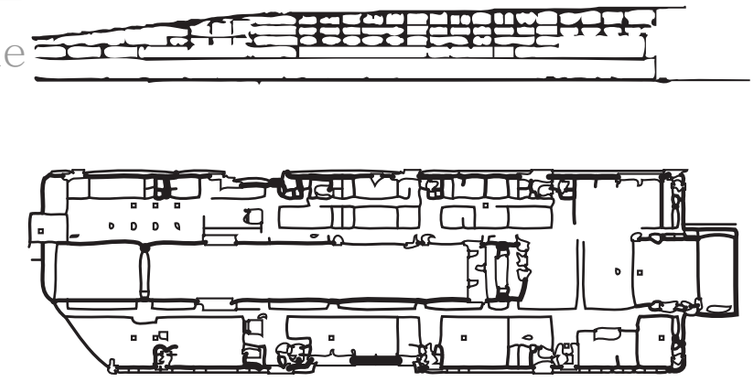
reestablish a bond of communication or emotion

Perez-Gomez mentions divinity on multiple counts; commenting on the modern world’s “godlessness” and architecture’s subsequent loss of subjective meaning. With EWHA’s design to “look to its feet” by embodying the primitive nature of man rather than his creator, is an equally poetic meaning created? If it is assumed that to look to one’s feet is the modern way of acknowledging the “natural” and perhaps divine nature of the world then it follows that EWHA creates meaning suitable to modern modes of thought.

So, does Perrault’s architecture merely proclaim the concept of meaning (in the idea of the social mixing and connection), or does it authentically embody it? Can an architect rationally demarcate program and rationally resolve layout, and emerge with architecture that as a whole has a transcendental meaning? What techniques are (or could be) used in the EWHA design to achieve this? Firstly, by maximizing the visual connection to the surfaces of the building while dissolving the “building” in the traditional sense, man is reoriented to a more “natural” landscape. Within the valley, the emphasis on social mixing areas correspends to the acknowledged importance of the social realm of mankind. The burried concept of the valley itself is a literal interpretation of being “down to earth” .While these broad aspects of the design are powerful metaphors for the primitive nature of man, I would argue that Perrault`s claim to the natural use of material to dissolve the building itself is not representative to the phenomenal effects of EWHA. The material choices do bring the natural and unnatural into conversation, but the disappearance of the building seems to result from the broader formal moves described earlier.

“we are giving back this territories to the students and professors, we not only recreated fluidity of movement but generated new activities, inviting people to take possession of the place.”[6]

--Perrault



traced plan and section

delineated space

sub · mis · sion

n. [sub’ mis’ en]

To retract an opinion or take a less belligerent stand; to restrain one-self, to hold or pull back; to repress pride, righteousness, or pretension

While the sectional layering of program and techtonics emphasizes the disorientation of the viewer, the body is further fragmented by the recession of architecture and the architect. The intended “forum for the exchange of ideas”[8] inherently neccessitates a high order of freedom and participation within the forum. Thus, in its intention, EWHA exemplifies cool media in the context of McLuhan’s conception of hot and cold media. By (arguably) removing himself and his extended ego from the design of EWHA, Perrault moves towards the submission of ego for the facilitation of id. Are there techniques for this submission beyond the obvious technique of withdrawing from the horizontal plane rather then erecting it?

Cold media necessitates spatiality which encourages but does not define participation. As a technique to achieve this effect, Perrault engages an objectively simple an transparent plan and section in order to allow the students and visiors to “fill in the rest” (162). Moving outwards in plan; the open, indeterminate and gradual valley, to the use of large graphically coded entrances, layered with open foyers, and defined rooms delineated by intermediate lounge areas.[7]

definition
control

definition
control

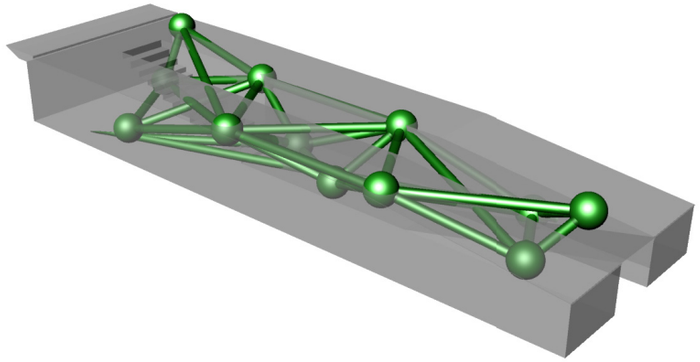
abstracted space_ size gradient

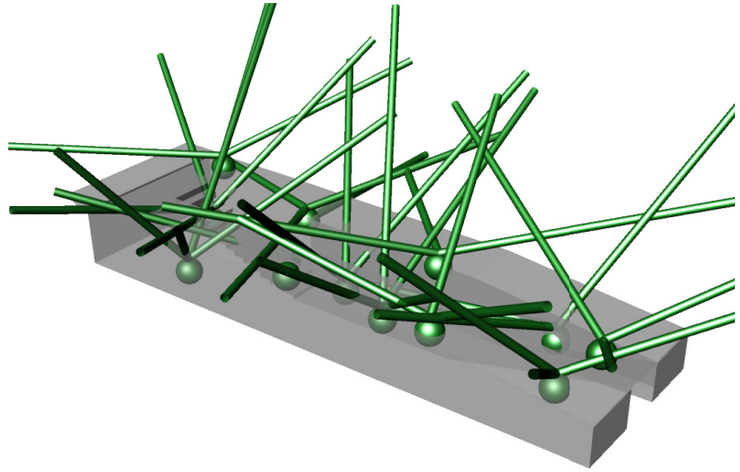
[gra’ de-ent] Rate of change in a variable quantity

gra · di · ent n.

The campus centre does “warm up” moving up section-ally, and outwards from the valley in plan, as lecture halls become denser and more defined, mirroring the shift from the cool media of social exchange to the warm media of educational instruction. Thus, the entrance of the lukewarm to warm areas of EWHA beckons the question of the effect on the totality of the building itself. Is the temperature gradient enriching or reductive of the total effect of the building? Should architectural spaces be demarcated by the media they embody? Can and should they exist together?

If the response is one that the education engaged is no longer a hot media of instruction, but a cool media of discussion and seminar, the question reverts to the architecture that houses the media. If it is assumed that hot media is embedded in the traditional form of lecture halls, need the form of these halls adapt to support cool media? I would argue yes, in which case, EWHA would need to adapt the micro-assembly of the lecture halls within it to harmoniously support the whole exchange of cool media within it.





bod · y n. (bod' e)

A collection or quantity, as of material or information

If the "new direction of 21st Century education"[4] is a cold media, must it be explicitly grounded in architecture? That is, is there space-less education? Seemingly, it is this space-less concept, defined by Baudrillard's obscene, orbital model that EWHA is resiting. If not, EWHA would have either not existed or would have been a portal or node for a greater, virtual network, rather than a housing for entire physical networks.[2]

The question then becomes; what role (if any) does architecture play in the concept of network educaton? According to Brand's riddle of the chameleon in a mirrored room, the spatiality of a network is an integral part of the network itself. If the theory of coevolution is accepted and applied to the created of a "forum for the exchange of ideas", then the campus center and students create an instable circular network in which a hypothetically endless conversation occurs between the education network and the building it lives in.

For Perrault, this meant a focus on visual and physical contact, rather than virtual. Interactions occur in person, in real time. But does the architecture respond back (as a mirror) or is it static? Is the relationship co-evolution or just evolution on the student's behalf, and if the latter, when do both become static?

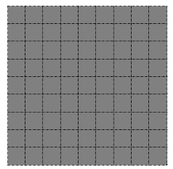
ecbatique

graphic

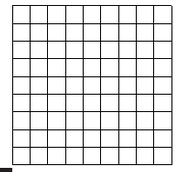
text

what exists?

[identify]

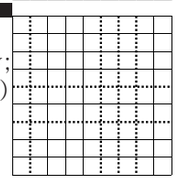


what logics underly existence?

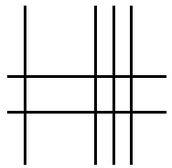


[discover]

which can be excavated to yield something new?

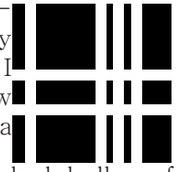


[chose]



[excavate]

what transformations can be applied to reveal logic?



[transform]

tech · nique n

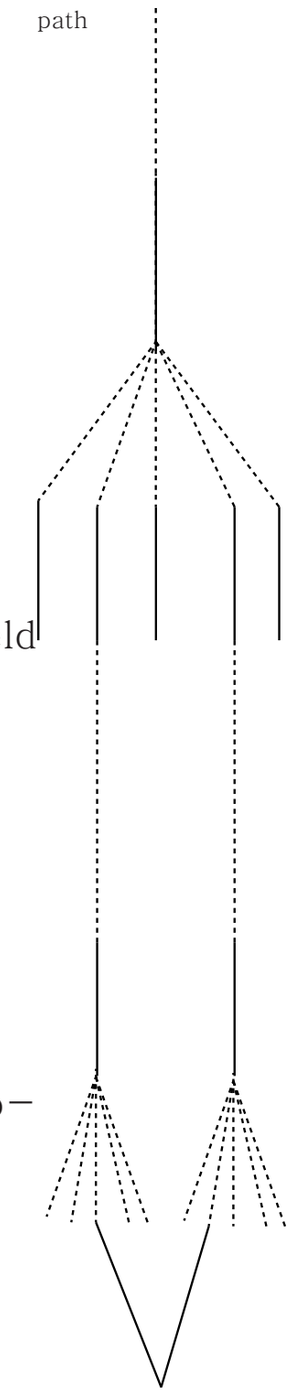
(tek' ni : k')

a way of doing something, especially a systematic way; implies an orderly logical arrangement (usually in steps)

Diagrams. While they do reveal inner logics of both concepts and objects, more importantly they reveal an entirely new set of questions. The network of explorations yielded by diagrams are a dense set of exponentially expanding potentials.

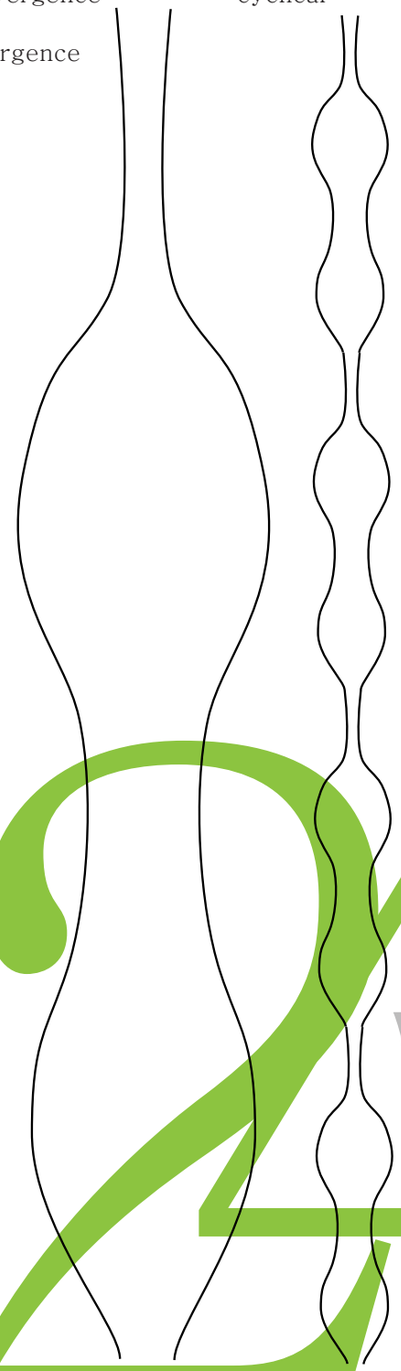
The technique of an architect explored diagrammatically results in an information set explicitly affected by the research and diagrammatic method. The method I have explored is circular; bonded by a continuous flow of questions. Thus, the product is not an end, but a snapshot of process

path



convergence + divergence

cyclical



space n (spas) an abstraction belonging to or characteristic of an entity

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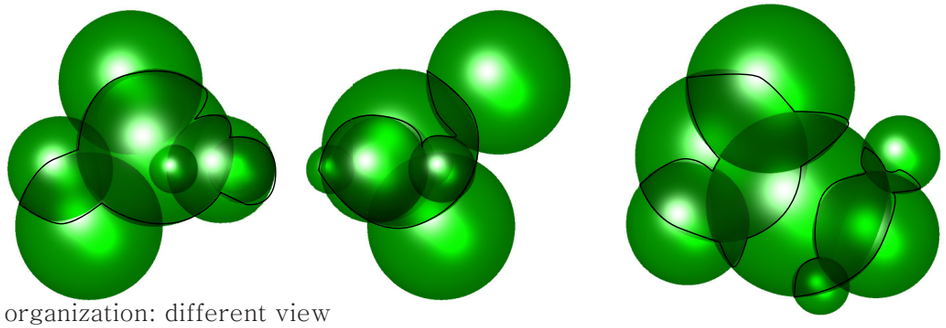
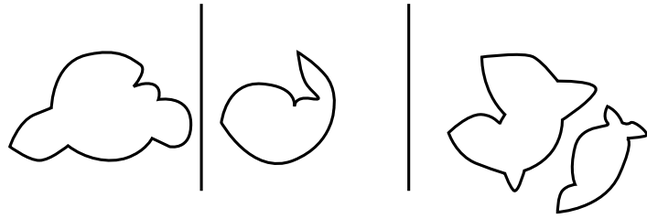
“today we situate ourselves less as individuals and more as the interstices of multiple networks composed of both humans and things”

--Varnelis

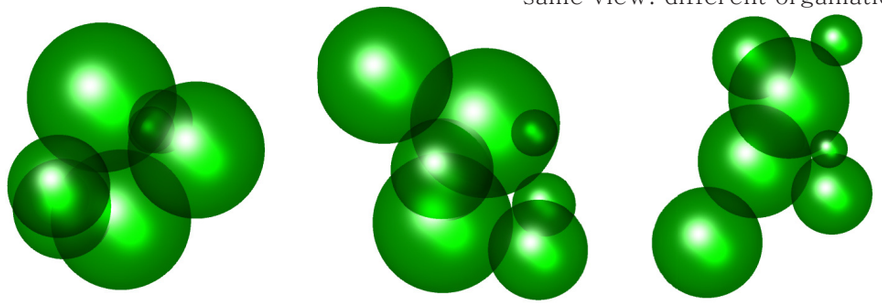


same organization: different view

same view: different organiation



intersection shapes; difference



[the multiplicities of aggregated interstices within dynamic flow]

in · ter · stice n

(in–tur’ sts) a small structural space between tissues or parts of an organ

The contemporary condition is unrefutably distributed by a network culture that reaches beyond the ends of the individual mind. According to Varnelis, network culture– unlike the autonomy afforeded by modernism and the schitzopfrenia resulting from postmodernism– allows the fragmented subject to “take fight, disappearing into the network itself.” Bodies, identities and territories themselves have thus become distributed; becoming traces of movements and markers in the world. If we are less composed individuals and more aggregates of habit dynamically intersecting, what are contemporary spaces; as both reflectors and producers of our condition?

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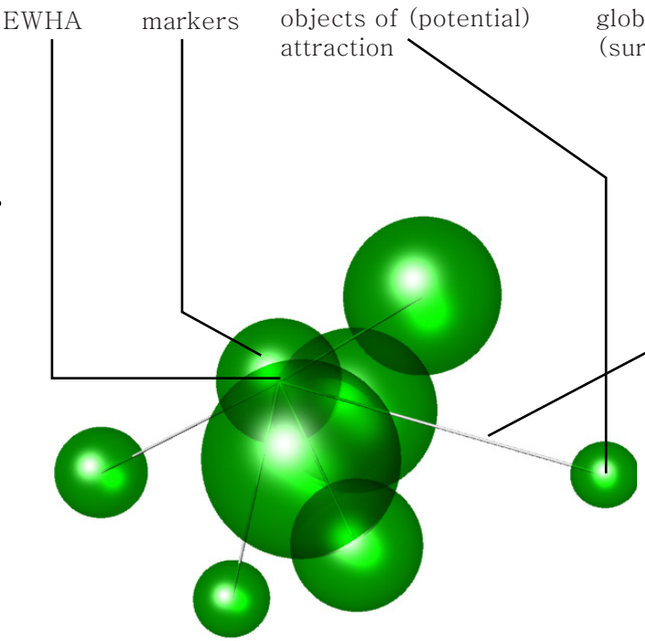
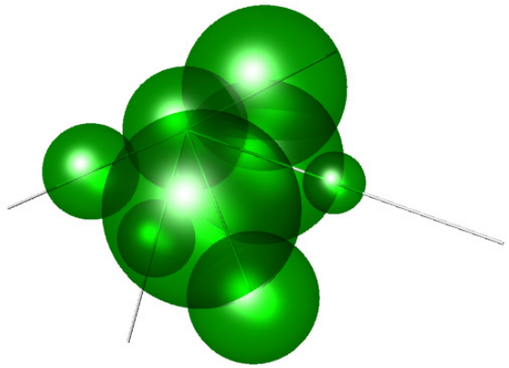
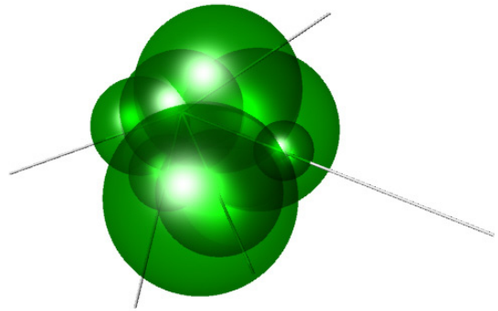
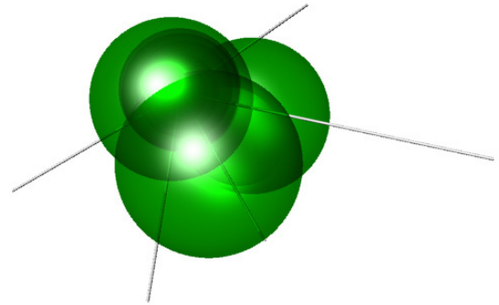
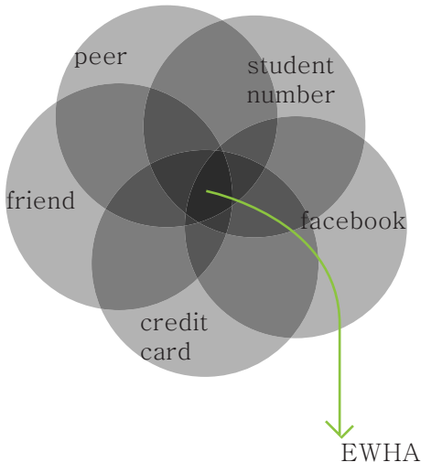








[intensity of overlapping interstices increases as the space aggregates objects (or habits) of attraction]



in · ten · si · ty

(in–tns' si–ti) extreme force, degree, or amount

Can the value of space be defined by the amount of overlapping interstices it allows? If we are able to situate ourselves with more interstices in a specific place and time, do we feel more like ourselves? That is, is strength of identity derived from intensity of nodal intersection? If it is assumed to be so, the strategy of layering translucent space; classroom to lounge to facade to valley to facing building to university to city can be taken as a literal creation of interstices. More importantly, however, is the potential for layering of social geography within the smooth space of the plan. The plan, in its openness, seemingly addresses the dynamism of identity by attempting to allow for the inclusion of future or dormant interstices.

If this is in fact a formal strategy, will the future of this space entail the incorporation of nodes as they become common and dominant? For example, if and when facebook is recognized as a territorial marker, would facebook interfaces pop up all over campus? And perhaps more importantly, would the motivation for the infrastructure be for the positive identification, for students to feel more at home, or rather for the purpose of adding another commodifying interstice through subliminal advertisements?

"Let things be what they are and show their many–sidedness"[3s]

––Heidegger

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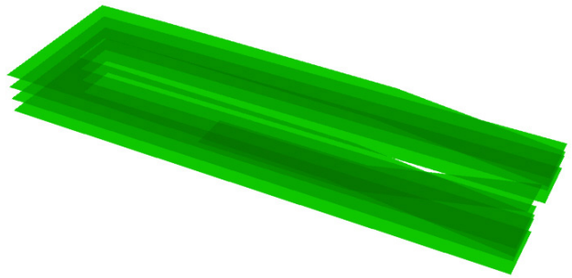
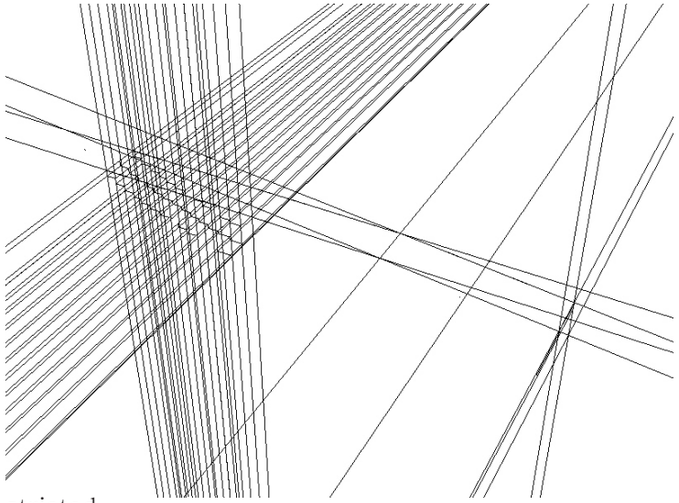
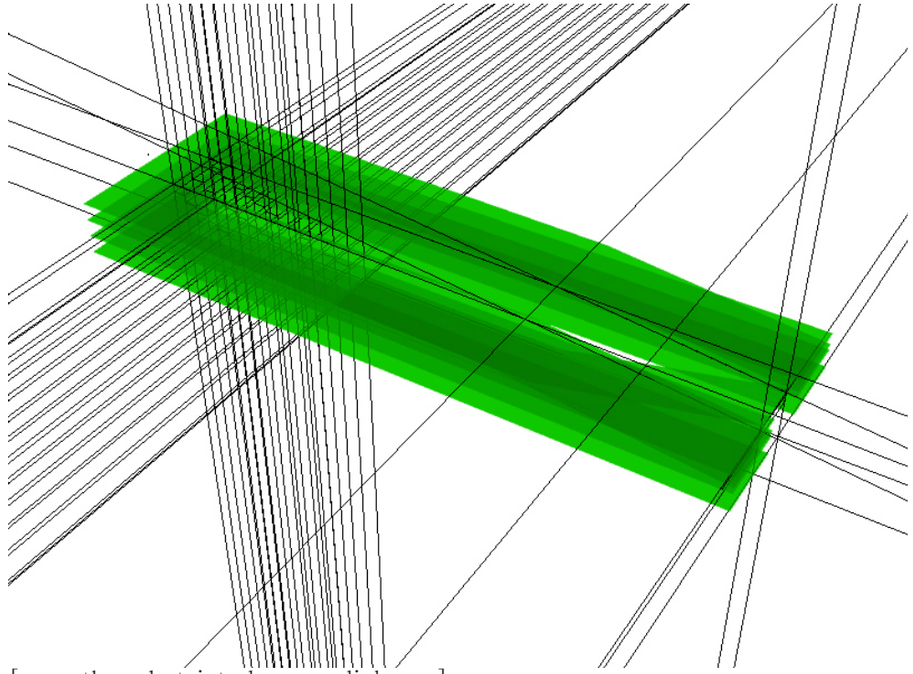
space



smooth



striated



[smooth and striated space dialogue]

char · ac · ter n

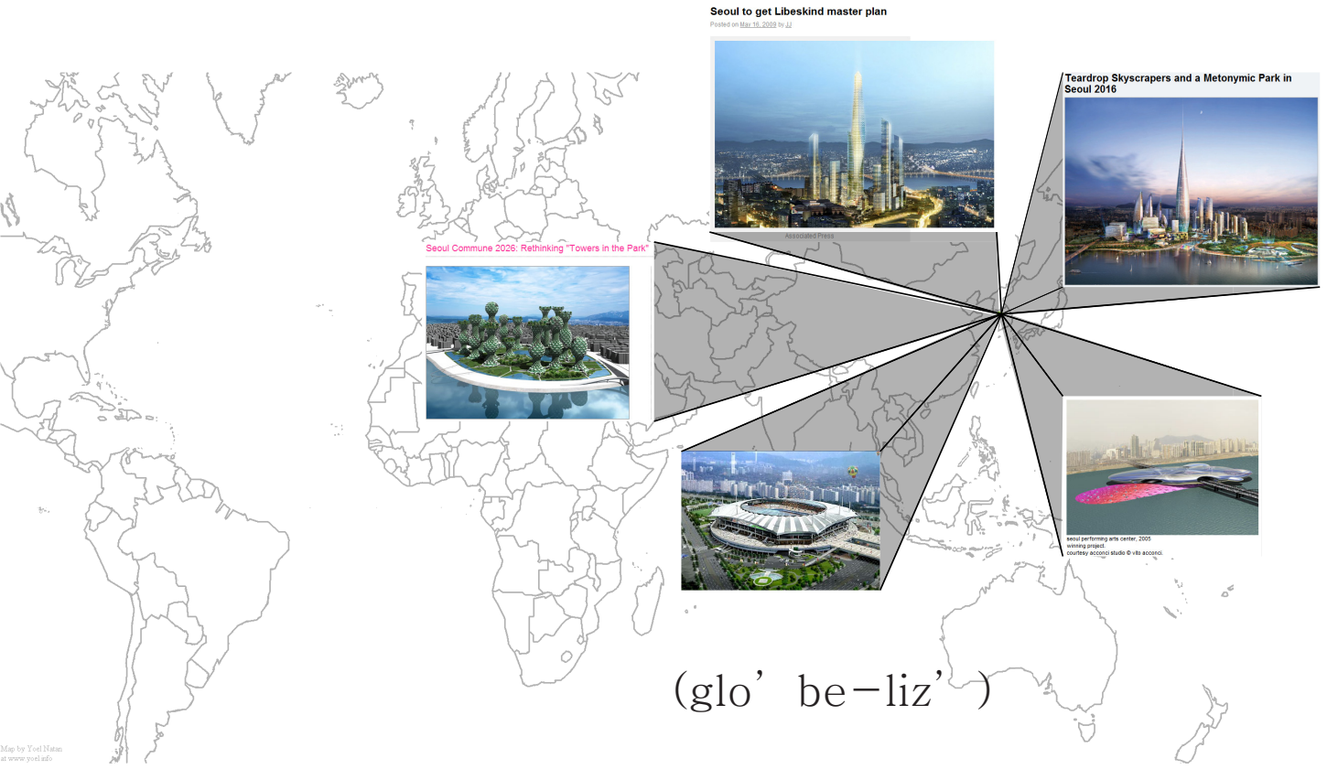
(kar, ek-ter)

the combination of traits and qualities distinguishing the individual nature of a person or thing

As EWHA moves outwards sectionally and upwards in plan the space becomes increasingly striated; that is defined and controlled by the traditional concept of education. Contrastingly, the "core" valley is smooth; with a logic of interaction and indeterminacy. In terms of Norberg-Schultz's conception of the character of space composed of orientation and identification, how does this gradient of space affect a subject?

EWHA pays close attention to orientation: it is explicit in orientation within the valley (by the use of large graphic signs, a simple, open plan, and light connection throughout). The space is striated enough through proximities and intensities to ground the subject in a specific space time, while fundamentally remaining smooth enough for variably overlapping territory. Conversely, the orientation from the valley to the rest of the campus and the rest of the world is intentionally layered, questioning the subject's intuitive sense of the inside-outside, natural-man-made nature of the building in context.

So what about identification? Is EWHA experienced as meaningful to it's users? Wise would argue that the subject- space relationship is one of constant dialogue, that space is shaped by movement and movement shaped by space. Thus, in EWHA, the valley as a "forum for the exchange of ideas" is only as such with a primary mover- an ignition of sorts. Either the slight striation or more likely social interaction is meant to initiate this process. It is this process on which Perrault envisioned subject-architecture identification, then its success is largely variable wihin space-time.



(glo’ be-liz’)

v.

glob · al · ize

Formal logic can also be seen as the technique employed with the cultural intention of connecting various nodes of the university, city and world through innovation and communication. Formally and symbolically this appears in the valley’s orientation to the city and its centrallity in the university. However, what is arguably more significant is the connection at the level of the media and the creation of globally aclaimed innovation in the form of architecture.

“Communication... is not the exchange of meaning or information, but a resonance.”

--Wise

the “shrinking” of the world and the increased consciousness of the world as a whole

In Perraults Campus Center being an asserition of EWHA as offering “a new sense of direction for higher education in the 21st century”, as well as Seoul as a whole finding itself in international recognition signify it as an emerging node? Assuming so, as a “higher education” information flow, the space implied is a smooth one- as education and research carry forth their reputation as groundbreakers. The open forum which not only encourages internal interaction, but network flows through technology; producing and announcing innovation. Time will tell if the architecture is only a container for innovation or if it itself can take part.

A further nod to globalization and the transition from concentrated ethnic culture to distributed network culture is the bid for a significant Korean project going to a French architect. The success in this respect positively reinforces design globalization for the future.

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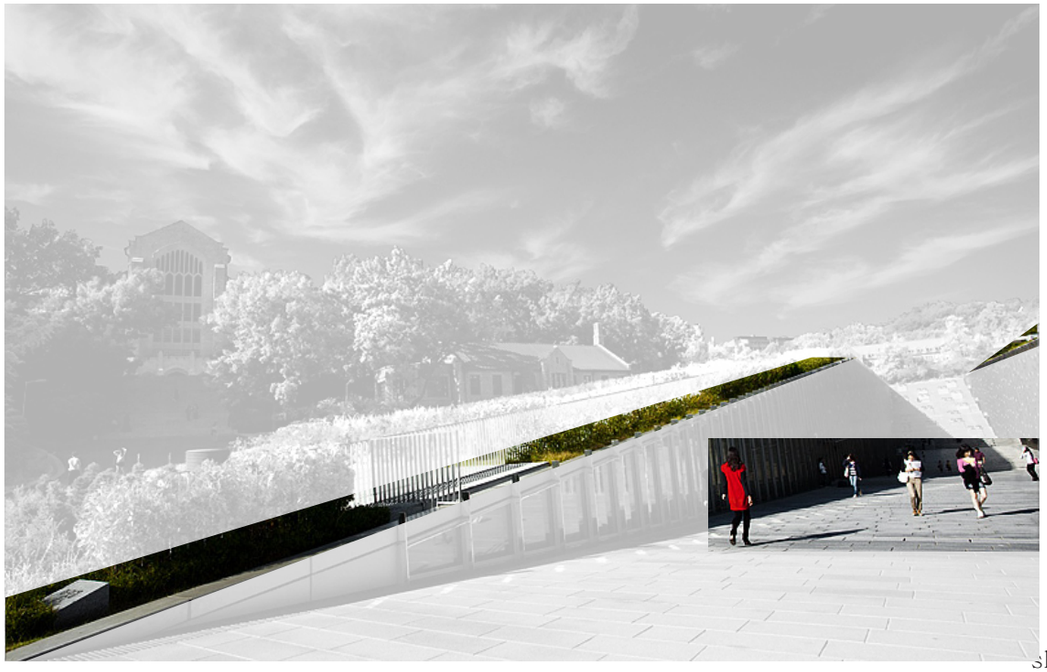


sharp lines of difference

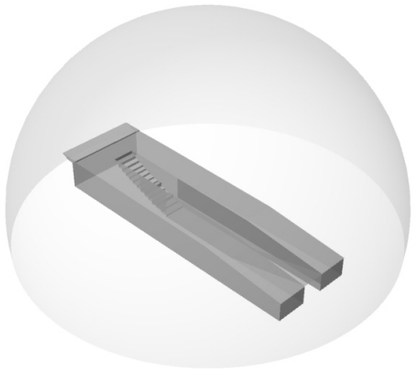
> "The life in question is innorganic, germinal, and intensive, a powerful life without organs, a Body that is all the more alive for having no organs, everything that passes between organisms (" once the natural barriers of organic movement have been overthrown, there are no more limits")2s"
>
> --Delueze & Guattari

dif · fer · ence n. (d if' r- ns) intensity (in-itself)

In the literal spatial sense, Wise's refrain occurs techtonically in the rhythms of repeated mirored fins, ground tiling and interior elements. Moreover, with the symmetry of the buildings and their clean, ordered interiors, habit is explicit. So where is the difference- the inorganic ? What (if anything) is alive? Wise describes "a little chaos in the interstices of order" introduced in each iteration. In the contect of EWHA what is the difference, the element of chaos that "allows for the resonance in the first place"?

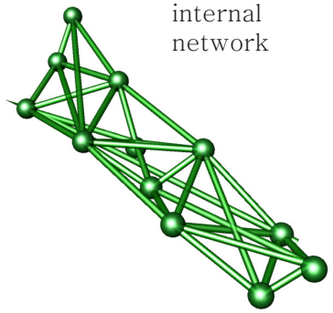
refrain of techtonic repetition

As Perrault' s reputation and style would suggest, the recession of EWHA into the horizontal plane, its interplay with the ground and its inverted assertion are signs for the reconnection of the individual with primordial nature. Yet, the overlay of the network culture and thus the celebration of people and their relationships, is also tied into the conception of space. As such, the use of material in "natural state" to dissolve the building is contrasted by strong vertical angles and sharp justaposition between organic (dense) and synthetic (sharp) materials. Perhaps it is this contrast, or shifting difference at the heart of material resonance. But are these sparse sharp lines enough to possess enough expression to resist the monotony of daily experience, or will the future call for surgery? Does the difference created simultaneously on the social plane by dynamic interactions bleed into techtonic difference to lend it strength?

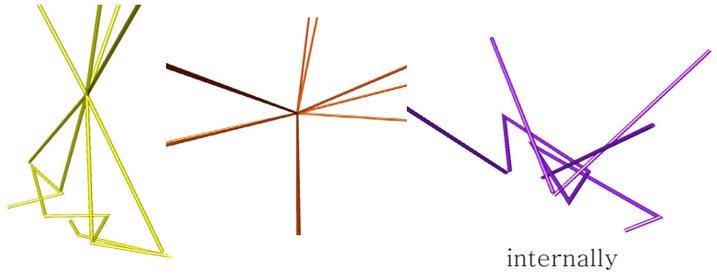


surveillance medium represented

+



internal network



accepted content

censored content

internally created content

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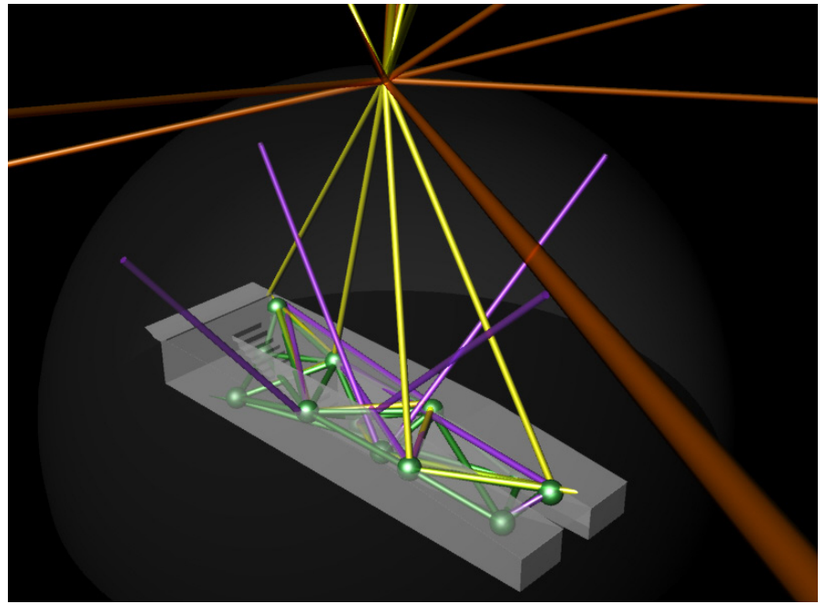


combined schematic

n. (ken−trol’) to check, limit, curb, or regulate; restrain

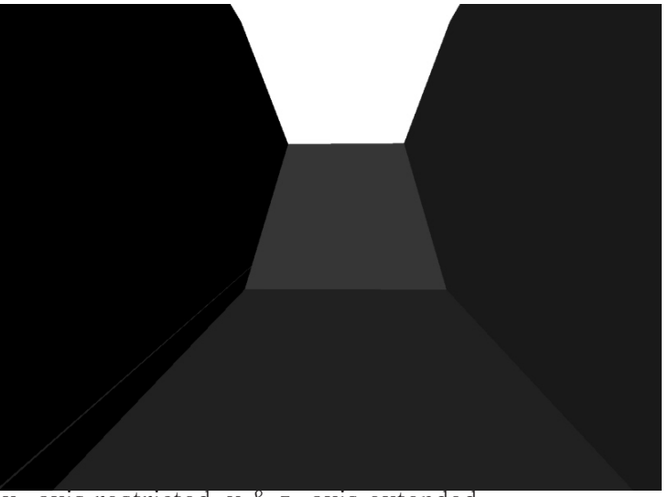
EWHA is governed by a system of security that “creates the conditions in which it simply ” let[s] things be”, managing multiplicities for what they are. Arguably this is the only way to effectively govern in a distributed network culture. If such securities are said to be at the “interior of life”, “working with the interstices of the naturalness of the population”, what does this mean for the security of EWHA? For the most part, the space of control within a network culture is not as concerned with the delineated, visible, physical space occupied by a body; but the extents it reaches and that reaches it from virtual space. Thus, a projection for the future of governance of EWHA is more likely virtual censorship and protection rather than concentrated surveillance.

How does EWHA “command bodies ” (taking bodies to denote aggregations)? Does it subtly direct the individual to “blind, spontaneous and lived obedience” as Varnelis suggests? What kind of control do the interstices of EWHA allow? With these questions in mind, we can rexamine the imagined projection of facebook interfaces based on EWHA`s desire to accumulate the markers of its subjects. This accumulation of interstices from top down could also lead to a higher degree of control over the students through targeted advertisements (commodification) or strategic filtration (censorship)

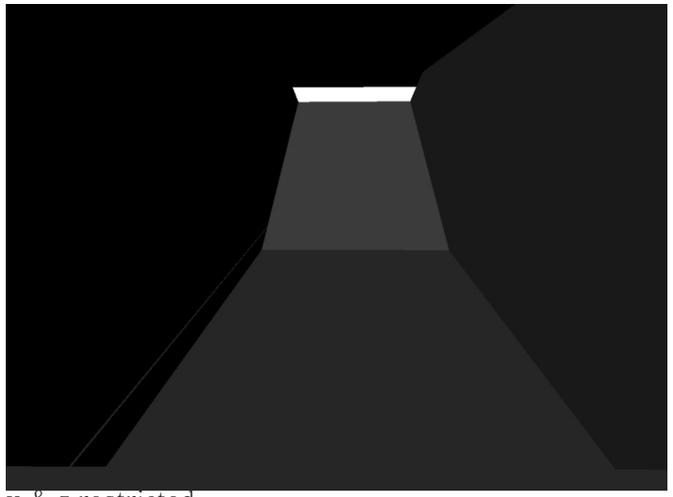
con · trol

“It is entirely possible to essentially fabricate the outside world”

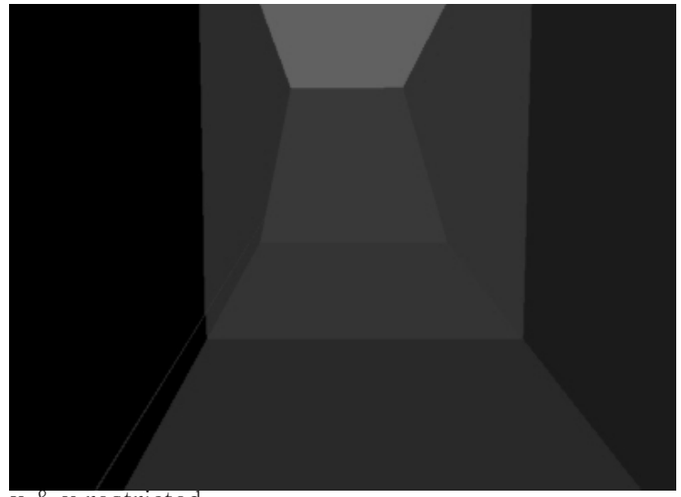
--Varnelis



x-axis restricted, y & z-axis extended



x & z restricted



x & y restricted

[specific sensations result from the restriction and extension of three dimensions]

sen · sa · tion n. (sen-sa' shen) the faculty to feel or perceive; physical sensibility

Within the valley and in the interior of the building, EWHA produces a clean, technological, neutral sensation. Sensory inputs are almost exclusively derived from movements of bodies through the space, rather than the form itself. The sensation is effectively reproduced and lasting by virtue of its production by a dynamic media. Reflecting Reclus's social geopgraphy model, "space is a social product inseparable from the functioning of society... it is made, it is remade everyday; at each instant it is modified by men's actions". Seemingly, the openness of the plan with extensive volumes are designed as to not interrupt sensory inputs.

Simultaneously, the experience of traversing the outdoor valley is one of submersion. Decending is gradual, comfortable, and exaggerated by the buildings' unanticipated strength in mass. Analogous to the interior, the movement through the valley is characterized by restriction in one axis and expansion in another. In this way the feelings of suffocation or burrial are avoided by expansive and unobstructed site and movement lines both along the valley and toward the sky. Here too, the dynamic and spontaneous interactions situated in the space are the reproducers (or difference-makers) of the sensation, rather than the static form.

leah kyllo . formal strategies . fall 2010

“Home is a becoming within a already territorialized space. ..home and identities are al- ways permeable and social”[8s]

--Wise

mul · ti · plic · i · ty

n. (mul’ te-plis’ i-te) The state of being vari- ous or manifold

EWHA, and perhaps all contemporary architecture is now challenged with the problem of dealing with space in an ex- cess of three dimensions. The speed and strength with which the virtual dimension of space and the resulting network cul- ture have emerged has caused all designers and creators to question what is at stake in the new system. While extrapo- lations into the future have been projected on to EWHA as a case study, it is impossible to know what the future of this amorphous culture will bring, and whether or not the physi- cal and social spaces we have built can stand up (or should stand up) to it.

notes n(nots) a record of impressions, reflections, etc.

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