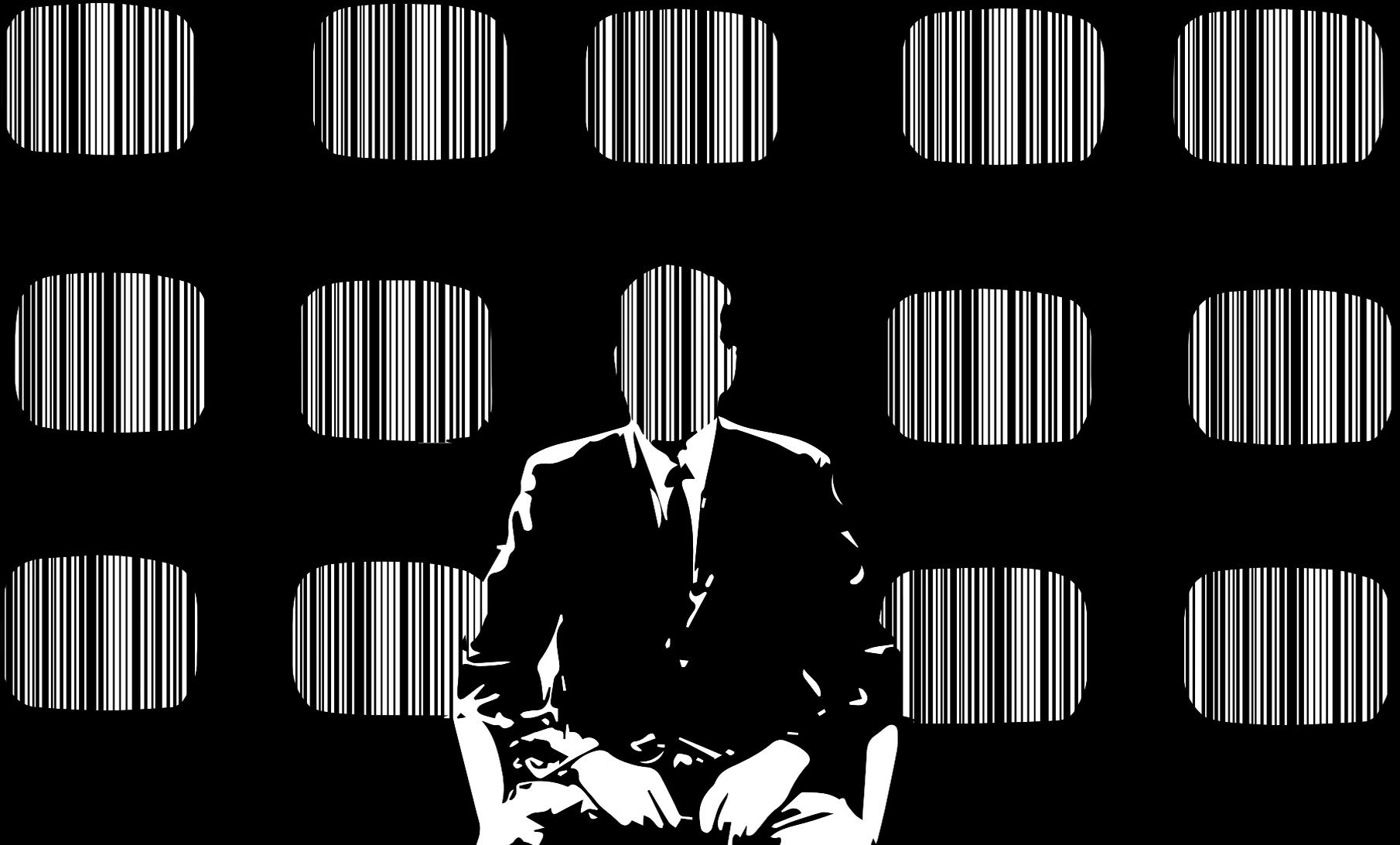


# REDEFINING THE CYBERNETIC BEING



# REDEFINING THE CYBERNETIC BEING: reconstructing the theatrical origins of the contemporary metropolis

A Design Thesis Submitted to the  
Department of Architecture of  
North Dakota State University

by

Samuel Patrick Goodman

In Partial Fulfillment of the Requirements  
for the degree of  
Master of Architecture

## North Dakota State University Libraries Addendum

To protect the privacy of individuals associated with the document, signatures have been removed from the digital version of this document.

May 2021  
Fargo, North Dakota

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Figure 02 | Chinnawat Ngamsom

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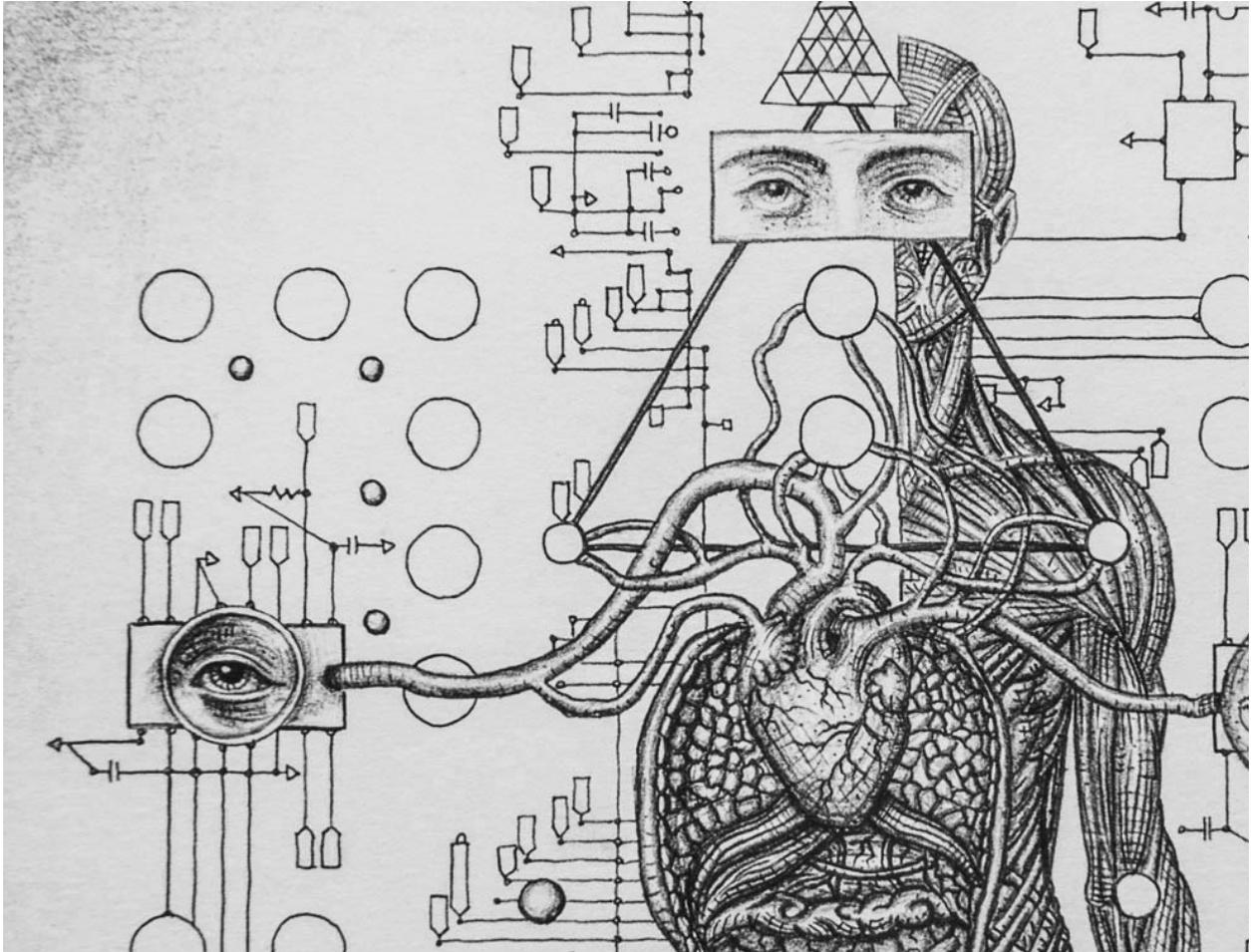


Figure 03 | Daniel Martin Diaz

## THESIS ABSTRACT

We live in the information age. This means that our collective existence lies within a global society supported by an economy that is almost entirely structured by information technology, the study or use of systems for storing, retrieving, and sending information. This has led to a modernization of global data into a rigid system of, inputs and outputs. We have all unknowingly become an array of transistors in a system based on efficiency and results. The introduction of developments in the field of Artificial Intelligence has resulted in an even more systemic process whose sole purpose is to see the individual as a piece of the machine and use them as a means to an end. We have all unknowingly become an array of transistors in a system based on efficiency and results.

This thesis research will explore the growing disconnect within the state of our society caused by the recent expansion and universal presence of emerging technology within our primary means of communication: the internet and furthermore, social media. Leaders at the helm of our rapid technocentric regression are lacking the collaboration and initiative necessary to establish a unified ethical means of changing our course to a positive future. Meanwhile, the public perception of

The architectural work of this thesis is meant to atypically record the city through a new interpretation of screens while unfolding into the public in two ways: firstly, through a ritualistically sequenced architecture, and secondly by rerouting messages to the individual through their personal devices. The intervention inspires our imagination to explore the space of the city and our technology differently using poetic mapping and discovery.

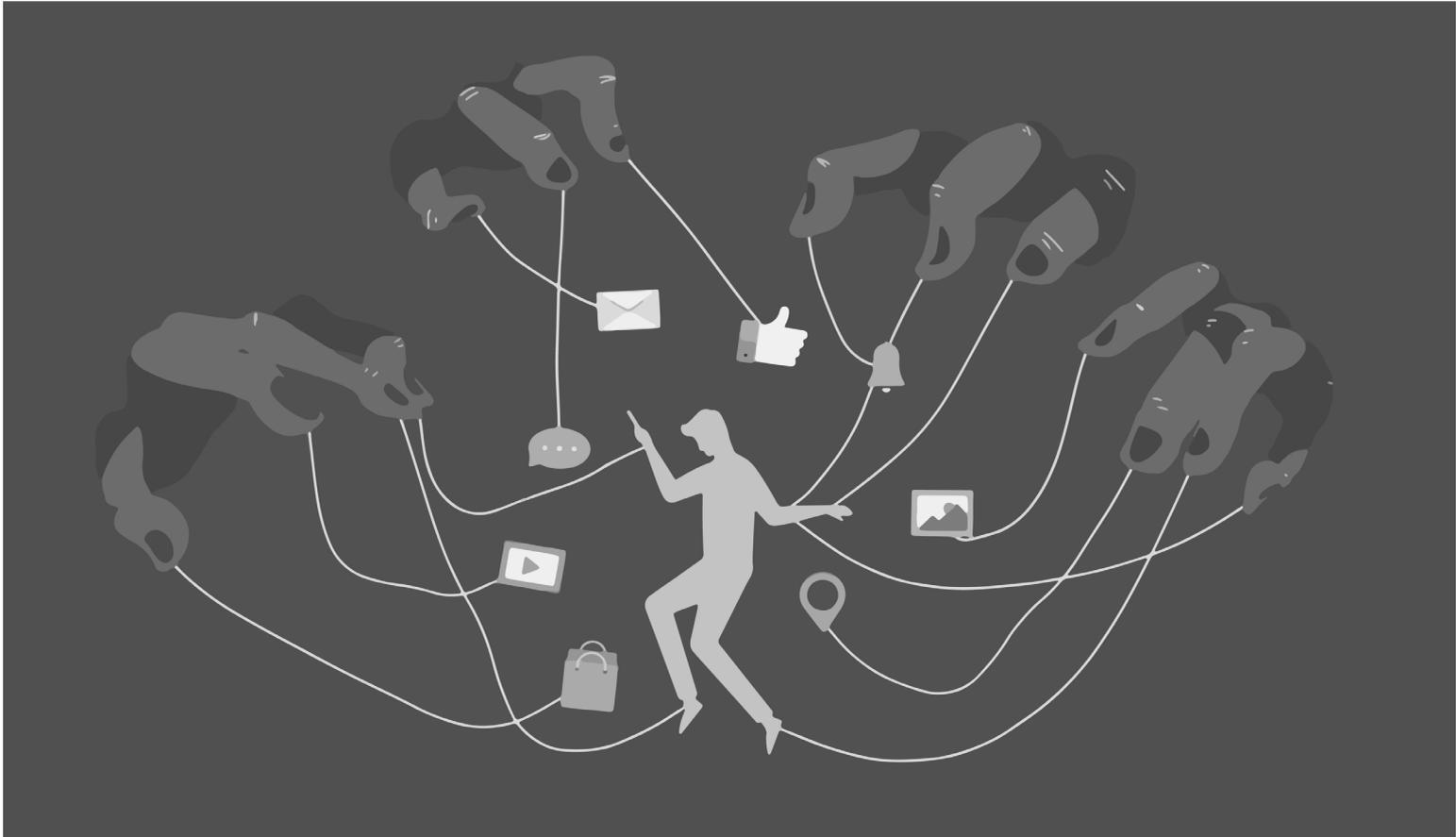


Figure 04 | *The Social Dilemma*

# THESIS NARRATIVE

Humans have always needed tools to progress as beings and shape the world around them. The tool became more essential to our societal and functional existence through its transformation into machines, and later modern technology as we know it. As the world began to globalize with this expansion in the early 20th century, we developed modern computers in their first form, and later into computers which could maintain their own consistent memory.

The invention of the transistor in the mid-20th century allowed for the seemingly limitless exploration of the digital realm coupled with increased functionality, efficiency, and accessibility. These early computers were initially used to facilitate mechanical processes, but after witnessing this success in automation, we began to ask if we could also mechanize thinking through decision-making.

The theory of computation came to light in the last century and deals with how efficiently problems can be solved on a strictly input/output basis using an algorithm. The modernist movement embraced this theory as it believed that most elements of the world, even design, and architecture, could be boiled down to such algorithms. The idea has even been adapted to the human brain with the computational theory of mind, relating the brain and its cognitive synapses to the direct function of a computer.

Our current global society is built on information technology. It has modernized the natural data and communication processes of humanity. Paired with the power of machine learning, individuals lose their individuality, and succumb to the processes in power.

The clearest examples of the implications in this paradigm shift can be found in many places but they are especially visible on the internet. It is arguable our most powerful resource, but it relies entirely on immediate visual responses to our momentary needs. Through its rapid development, it has carried with it several concerns.

The most immediate concern stems from the use of machine learning AI to reinforce automated marketing and information broadcasting efforts on a massive scale. This is conducted by a network of numerous companies dedicated to profiting themselves and their systems through computational messaging that preys on our shared ocular-centric world view. Since we have rapidly descended into a capitalist society of consumerism, this form of messaging/influencing has been accepted as commonplace and natural. We willingly acknowledge it as an inevitable presence in our daily lifestyles. It can be seen most apparently via ads on our news feeds, social profiles, and in our audio/visual media. Algorithms are used to profile us and determine our own tendencies. In a way, our technology knows us better than we know ourselves.

Belonging to part of such a system carries with it numerous risks. For one, societal mental health is at risk. A persuasive design like push notifications and the endless scroll create an infinite feedback loop that keeps people hooked to their devices. Open access to advertising via these mediums allows anyone the ability to reach large audiences with the possibility to fuel political divisions and unrest. Furthermore, the algorithms have the inherent capacity to amplify outrage and hate by reciprocating the biases that they are fed. Overall, this invisible force is actively shaping how the world gets its information and understands truth.

We created these systems to help us progress and connect; however, the opposite result is apparent, and we are being driven apart from one another as well as the natural world. Although the initial intent was for man to use this technology as a tool, the reality is that the technology itself has caused man to become the tool. And so, I would like to ask:

How can architecture support our symbiotic relationship with emerging technology yet shift our trajectory of social evolution towards a holistic future?

## THE PROJECT TYPOLOGY

The project will focus on creating a space to harbor an awareness of the possibilities and risks of integrating emerging technologies into our primary means of communication between the world and each other.

Typological precedents firstly include a forum or community/convention center. The project requires spaces for the public to meet and discuss their positions through various mediums such as presentations, conventions, and symposiums. The format of these events will transcend the immediacy of one architectural space and occur through multiple avenues of communication in multiple sites worldwide. Regardless of the scale of various events, there must be public access and presence in the discussions.

Another relevant typology is one that is similar to a museum. When considering the deeply technical history of the project's primary subject matter, it is necessary to provide proper documentation of its origin for visitors and participants, especially those who are not as immediately informed. The nature of the project should not be entirely like that of a conventional museum as the nature of emerging technology is always changing. Illuminating the dynamic history of the discussion is imperative.

In between these two typologies, the project also requires attributes of an observatory. All modern humans are directly linked to this means of communication so before any action can truly be taken, a personal awareness must be acknowledged by the participants of the space. One must observe their position amongst the world, technology, and each other.

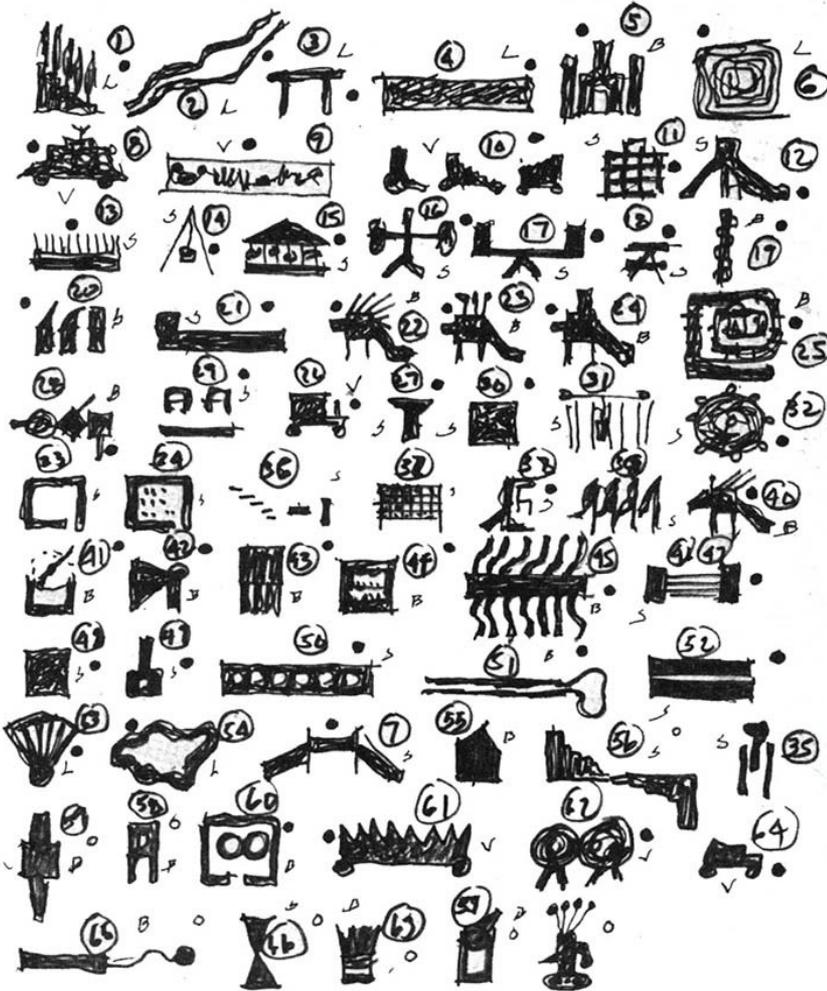


Figure 05 | Victims Sketches | John Hejduk

## PRECEDENT RESEARCH

When selecting the following case studies for precedent Architectural research, four major factors were given consideration:

1. Concept
2. Temporary Typology
3. Connectivity/Community
4. Programmatic Relationships

To obtain a well-rounded study of each of these factors, the following projects were given special consideration for precedent research:

Study 1: Instant City | Peter Cook & Archigram

Study 2: Swiss Sound Box | Peter Zumthor

Study 3: Victims | John Hejduk

Study 4: Experimenta Building | Sauerbruch Hutton

In addition to strictly Architectural studies, three other highly theoretical precedents were reviewed. They all act as a form of poetic representation relative to the topic of man's relationship with technological mechanization. They include the following:

Study 5: Pataphysical Machines | Alfred Jarry

Study 6: The Large Glass | Alexander Duchamp

Study 7: The Writing Machine | Daniel Libeskind



Figure 06 | Instant City | Archigram

# STUDY 1:

# INSTANT CITY

**Typology:** Urban Design, Temporary Architecture

**Location:** Anywhere

**Size:** N/A

**Completion Year:** 1968-1970 (Theoretical)

**Primary Designer:** Peter Cook (Archigram)

## Concept:

The Archigram project was a group of young architects active in the 1960s. They took pride in big ideas and questions associated with a philosophical quandary concerning concepts like nomadic architecture, and moving cities.

The Instant City project of Peter Cook developed into an idea of a "traveling metropolis" that had a goal of temporarily infiltrating an existing city and providing a memorable experience through architectural intervention. It was coined as a sort of "cultural circus" in which a temporary audiovisual environment would be projected onto screens suspended from the primary mothership of the project. Various tents and modular rooms would hang down from additional balloons almost abducting the public within the architecture.

A key aspect of the theoretical function of the Instant City is its dependence on mechanization in the form of cranes, refineries, and various robotics to both consume information and create a new city. Its overall goal is to form a network of information, education, leisure, and facilities. The idea of infiltration is typically assumed to be a negative influence, but on the contrary, the Instant City is a complementary addition to the communities it visits. It brings with it a sort of cultural awakening intent of deepening the global awareness of the target location.

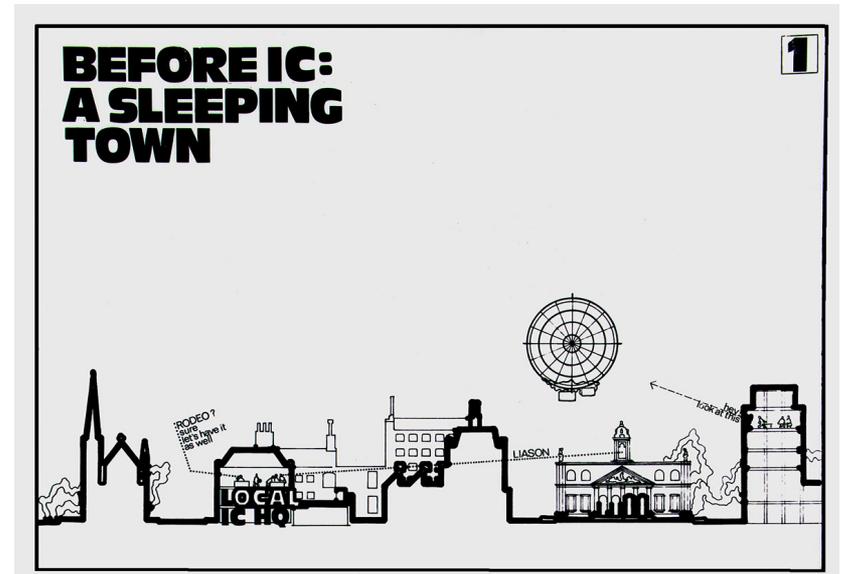
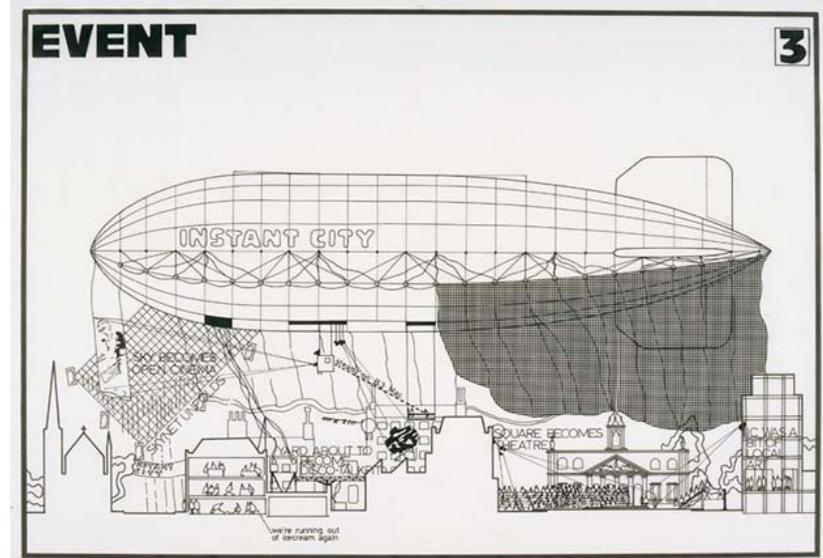
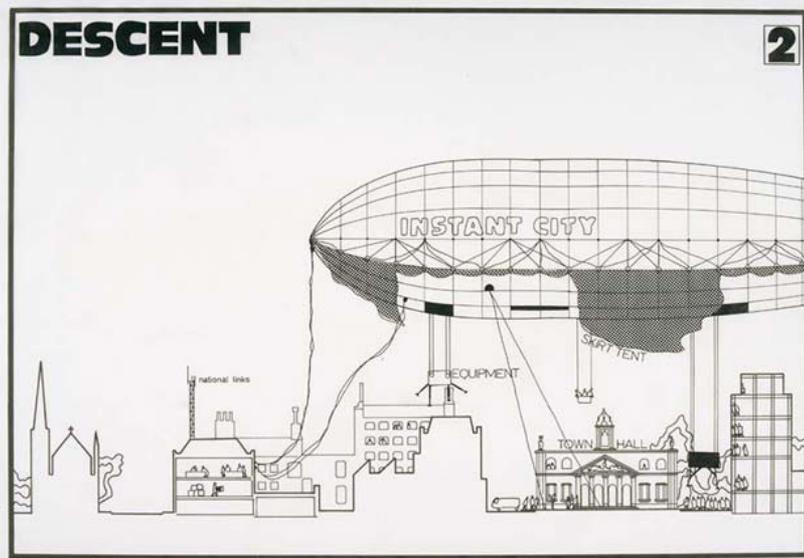


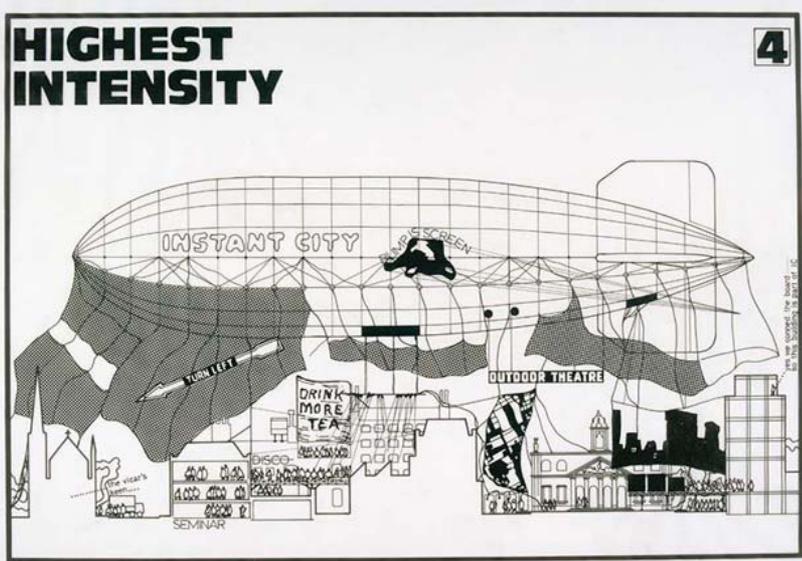
Figure 7 | Step 1 | Archigram



**Program Elements:**

- Existing City
- Aerial City/Airships
- Modules (Tents, pods, mobile homes, etc.)
- Screens, Projections, Theatrical Events
- Technological objects (Gantry cranes, refineries, robots, rigging, etc.)
- Vehicular Support (All-terrain and Helicopters)

[https://www.frac-centre.fr/\\_en/art-and-architecture-collection/cook-peter/instant-city-317](https://www.frac-centre.fr/_en/art-and-architecture-collection/cook-peter/instant-city-317)

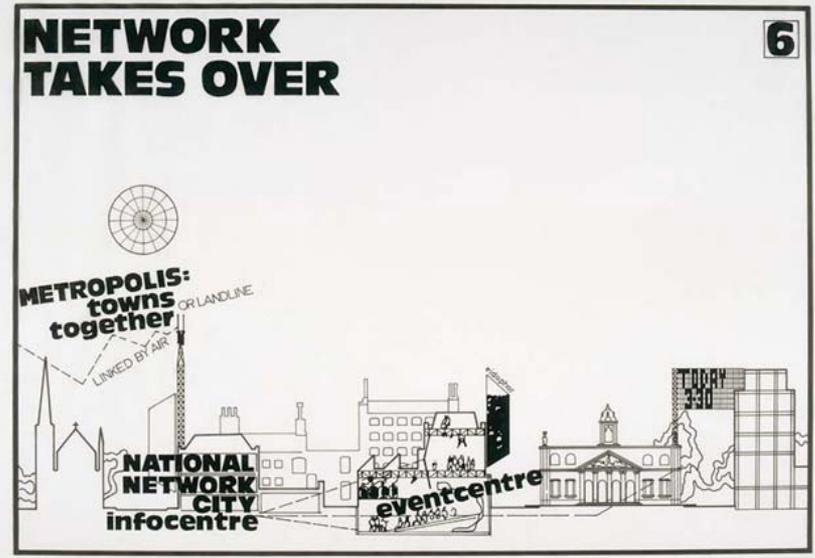
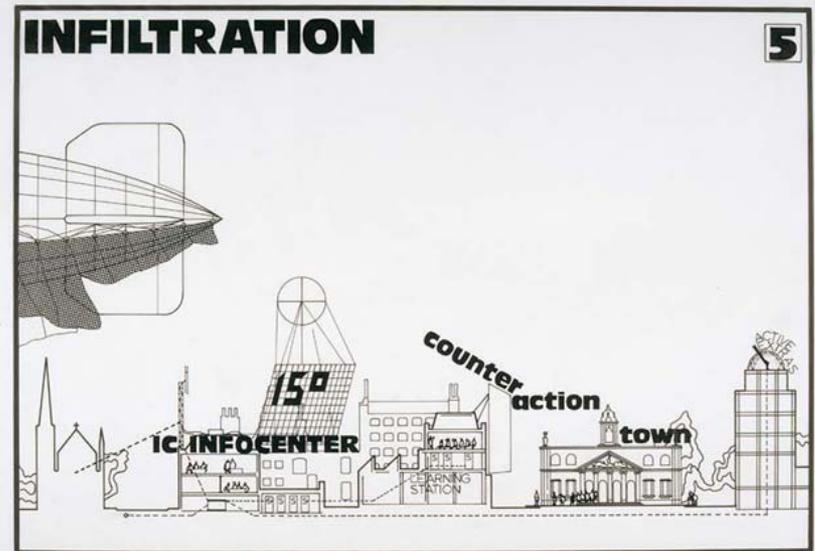


**Case Takeaways:**

The Instant City is particularly relevant to this thesis as it is one of the first examples of network architecture, despite its conception occurring 25 years before the birth of the internet; yet it still manages to bring together a dispersed collection of urban fragments through a consistent flow. Furthermore, it provokes a scenario in which the meaning is written and rewritten by its inhabitants, always changing. With this theoretical flexibility comes the challenge of representation as it does not maintain a permanent existence and just lives on as an instance.

It serves as a transformation of Architecture into a situation, into a reactive environment.

Figures 8-12 | Steps 2-6 | Archigram



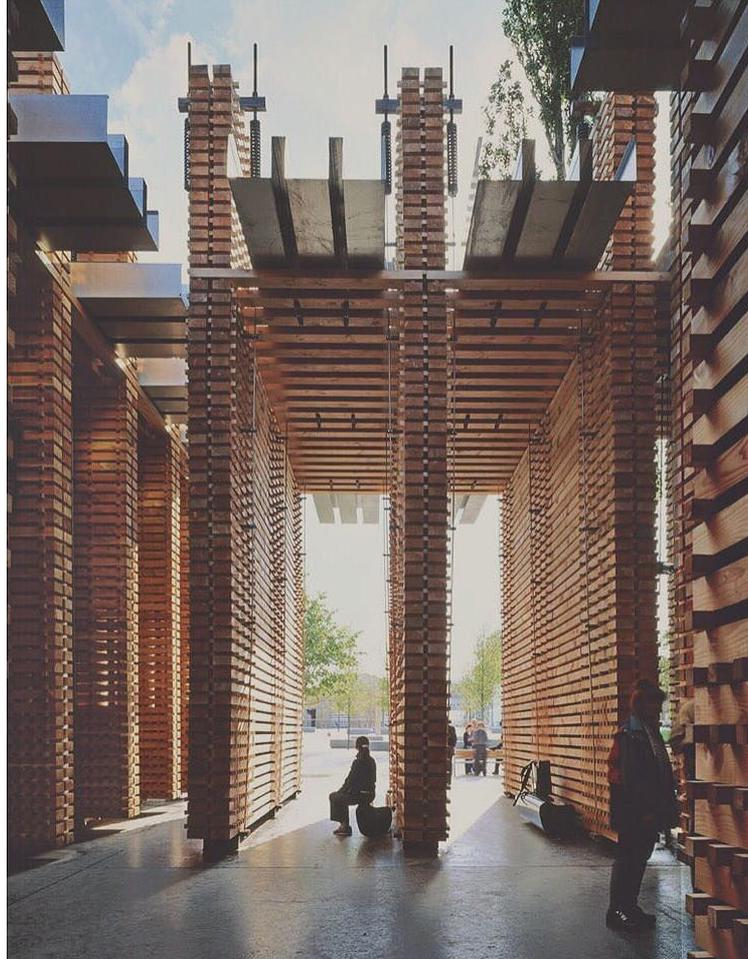


Figure 13 | Peter Zumthor

## STUDY 2:

## SWISS SOUND BOX

**Typology:** Pavillion, Temporary Architecture

**Location:** Hanover, Germany

**Size:** 27,000 sf

**Completion Year:** 2000

**Primary Designer:** Peter Zumthor

### Concept:

The Swiss Sound Box was specifically designed as the Swiss Pavillion for the World Expo in Hannover. Its design was therefore primarily oriented around exhibiting elements of Swiss culture. For the entirety of the exhibition, the pavilion involved various performances including music, food, lighting, and costumes all relating to Switzerland. The activities differed each day providing a highly diverse and temporal experience to the project.

In addition to the structure, visitors were also provided with a small book that explained over 900 keywords and their relevance to the project including names, biographies, materials, construction, ideas, literary sources, and more. Although it seems like a very thorough and intentional experience, the project's primary function was intended as a place of refuge for visitors otherwise overstimulated by the rest of the expo. It accomplished this by acting as a humble location of rest, hospitality, and worship.

Peter Zumthor designs space by experience and does so by developing an architecture for the senses. This directly reflects the name of the project as a "sound box", or "essence box" due to its permeable nature and ability to trigger a different experience for each visitor through a dynamic atmosphere. This focus on phenomenology brings a certain subjective richness to the project that is often absent in many other examples of modern architecture. These sensory factors solidify a place in the memories of its occupants.



Figure 14 | Peter Zumthor

### Program Elements:

- Labyrinth-like form and spatial organization
- Interconnected corridors
- Interior courtyards
- Various different open, flexible rooms
- Permeable walls
- Musical presence and acoustic response
- Passive and active spaces



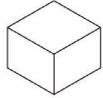
Figure 15 | Peter Zumthor



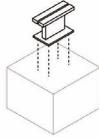
Figure 16 | Peter Zumthor

### Case Takeaways:

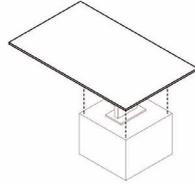
The Swiss Sound Box is a successful example of meaningful temporary architecture. It carries with it endless stories that reflect its culture but also leaves plenty of room for participation by any passerby. Its acoustic properties and emphasis on other phenomenological aspects add even more depth to its intended meaning as a place of cultural interaction. The construction type is also highly interesting. For sure a large development, it is composed of a simple yet efficient method of assembly allowing for easy construction and possible future modifications. The material is also representative of many themes while remaining workable.



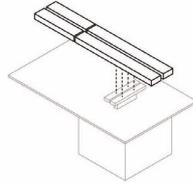
**1: Concrete Footing**



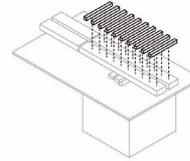
**2: Steel Base Plate**  
Anchored to the top of each concrete footing.



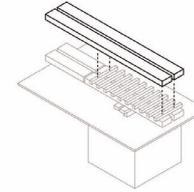
**3: Asphalt Tarmac**  
The tarmac provides the finished ground surface of the Sound Box.



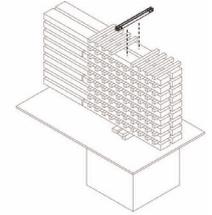
**4: Stacked Wood I**  
The primary timbers are supported by the steel elements below.



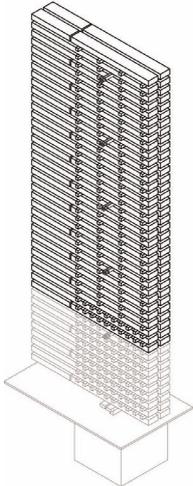
**5: Wood Blocks**  
Smaller wood elements running perpendicular to the primary stacked lumber create spaces between the timbers.



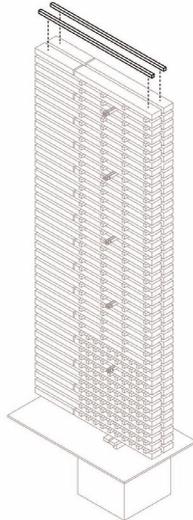
**6: Stacked Wood II**  
The next layer of timbers is then laid directly over the blocks.



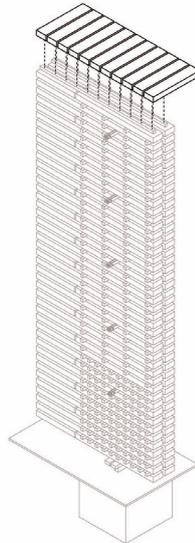
**7: Rod supports**  
At each main tension support, guides are placed in the spacer system that the tension rods feed through.



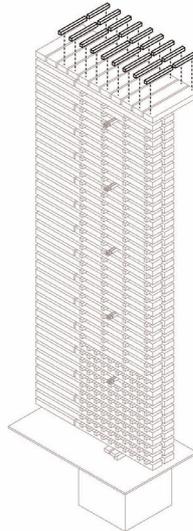
**8: Lower Wall**  
This system of stacking is utilized to build the wall up to the roof level.



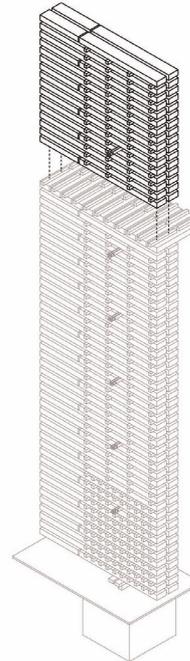
**9: Parallel spacers**  
At the roof level, spacers are placed parallel to the wall to receive the roof structure.



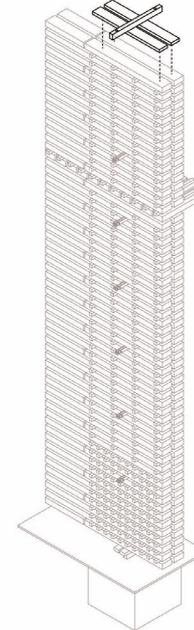
**10: Roof Structure**  
The same timbers are used to create the roof structure that spans from wall to wall.



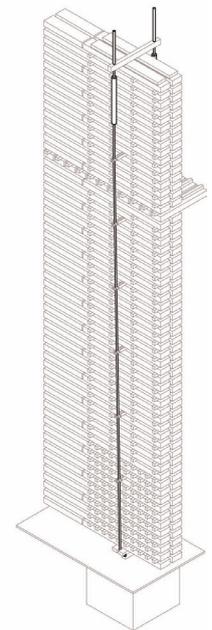
**11: Roof Spacers**  
Blocks are placed on top of the roof construction to receive the upper portion of the wall.



**12: Upper Wall**  
Above the roof, the wall construction continues.



**13: Tension Cap**  
At the top of the wall, a special construction is inserted to receive the tension structure.



**14: Tension Rods**  
Steel rods and spring systems are utilized to clamp the wall construction together and ensure its continued stability.

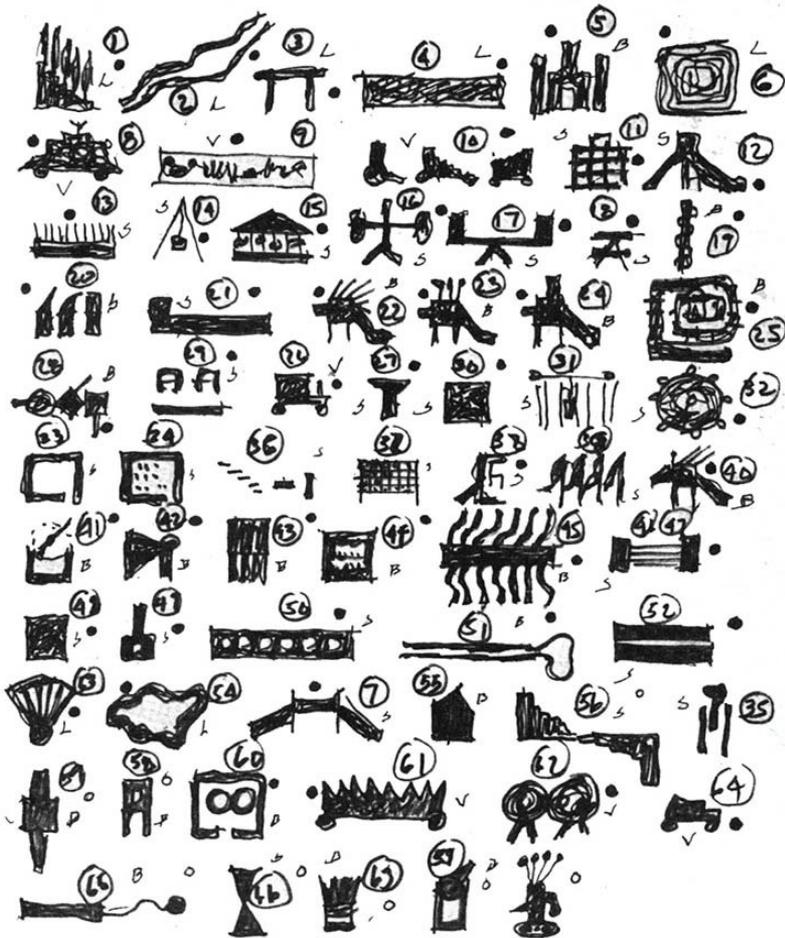


Figure 18 | Sketches | John Hejduk



Figure 19 | 3D Interpretation | Adrienne Ngam

## STUDY 3:

## VICTIMS

**Typology:** Community Development, Renovation

**Location:** Berlin, Germany

**Size:** N/A

**Completion Year:** 1984 (Never Built)

**Primary Designer:** John Hejduk

### Concept:

The Victims project by John Hejduk was a competition proposal for a site in Berlin which was a former Gestapo headquarter adjoining the Berlin Wall and a torture chamber during World War II. The project includes several of Hejduk's Masques, interventionary elements of architecture intended to be stitched into the fabric of the city of Berlin. Each of his structures, such as the ones pictured embody a particular character, defined more-so by the relationships to each other rather than maintaining their intrinsic qualities. The overall goal of the project was to revive the figures that inhabited a place by putting them adjacent to current citizens and projecting the site towards the future.

Hejduk's architectural representation transcends typical perspectival means via a combination of a variety of poetry and drawings. Each of the 67 structures was developed with small sketches, but have been arranged differently in each of their grouped representations. They embody this fluid representation throughout the project as they are not meant to adhere to a strict grid determined solely by the designer. Hejduk describes the project as "a construction of time" with many of the structures embodying the subject of passing time.

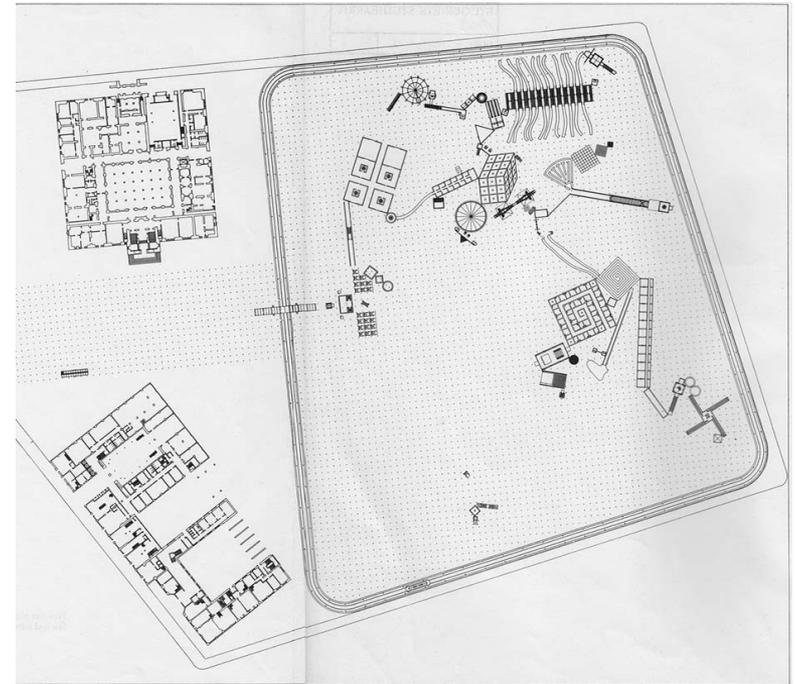


Figure 20 | Site Plan | John Hejduk

### Program Elements:

- Poetic language and drawings inform the project together
- Typologies and spaces specific to needs of the community
- Renovation to a historic site
- 67 unique proposed structures

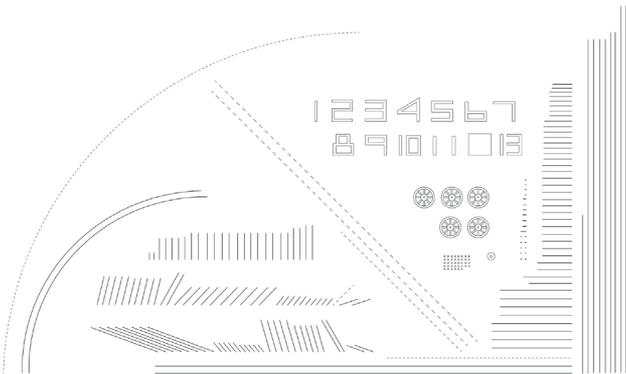
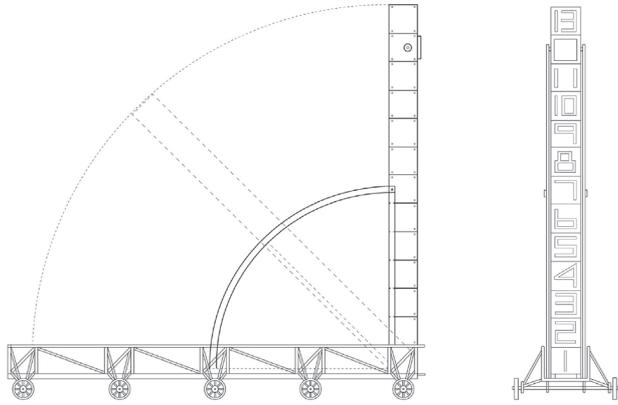


Figure 21 | Collapse of Time Drawings | John Hejduk



Figure 22 | Collapse of Time, Bedford Square, London | John Hejduk

### Case Takeaways:

John Hejduk's work provides another reference point as it constitutes a radical criticism of representational clichés and acts as "a medium for suggesting a "different" social order. His work "...challenges the machine and subjects it to obedience, but it is never historicist or nostalgic. It is a sounding of that which is at hand, our technological world." (Perez Gomez) His work is often finished and unfinished representing attunement between environment and task, action, and habit. Altogether it "encompasses the whole of a dematerialized thought" which is constantly growing upon previous propositions. For example, his work "The Collapse of Time" depends on the simultaneous construction and collapse of time by displaying a scene that is one and the same pre-industrial, industrial, and postindustrial. There is an interplay of almost interchangeable objects, neither is solely "the object" nor "the subject". Hejduk embodies the human equivalent of demiurgic creation and creates the modern daidala of Homer which enabled "inanimate matter to become magically alive" through techne-poiesis.

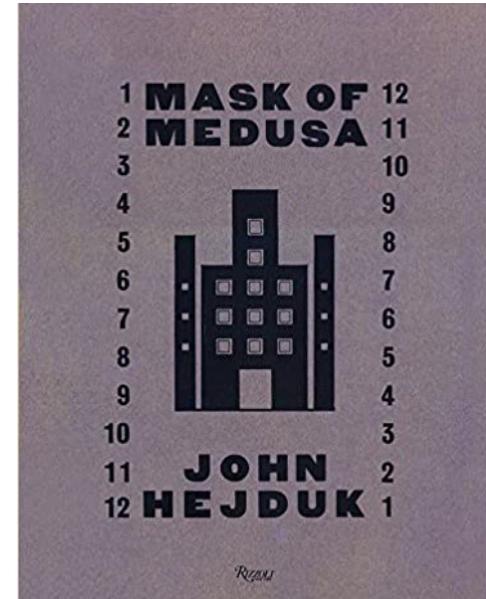


Figure 23 | Mask of Medusa | John Hejduk



Figure 24 | photo credit | Jan Bitter

## STUDY 4: EXPERIMENTA BUILDING

**Typology:** Exhibition Center / Science Center

**Location:** Heilbronn, Germany

**Size:** 191,000 sf

**Completion Year:** 2019

**Primary Designer:** Sauerbruch Hutton

### Concept:

The Experimenta building contains several attributes in its form and design. Its initial conception is that of a helical sequence of spaces that moves its users through a highly transparent experience between the building's interior and its surrounding island landscape. The project is built on top of a converted oilseed warehouse from the 1930s which acts as the entry for visitors entering the building. The new building is a dynamic structure of glass and steel focused on display and experience. The central "Space-Spiral" serves as an entrance, meeting place, and central core of circulation for the project.

The architecture guides its users along with four levels of themed exhibition spaces each focussing on different scientific and technological subjects. The exhibits come in a variety of forms but most commonly act as interactive media installations.

### Program Elements:

- Science Dome
- Observatory
- Experimental Theatre
- Interactive Exhibits
- Creative Studios
- Laboratories
- Expansive Foyer
- Landscaped Roof Terrace

### Case Takeaways:

One of the most notable elements of the project is its flow of circulation. The unique form and spatial arrangement guides visitors through a particular set of exhibits, however, it leaves a lot of the journey up to the choice of the user through interactive exhibits and meandering pathways. The central atrium serves as a rotational pivot and focal point for movement.

The project simultaneously presents views reaching out into the distance while also turning the focus inwards, as far as an observationally microscopic scale. All the while it moves its inhabitants through fluctuations of abstraction, perspective, concentration, and relaxation. It provides a good example of how a building can act as a vehicle for exhibition and experience.

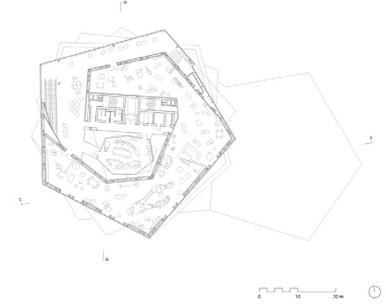
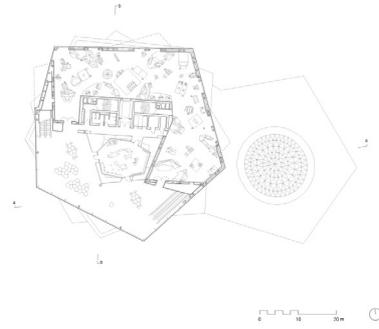
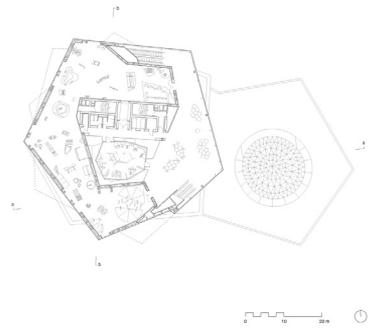
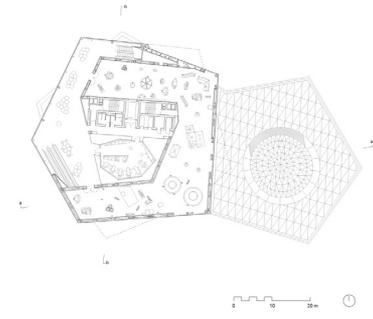
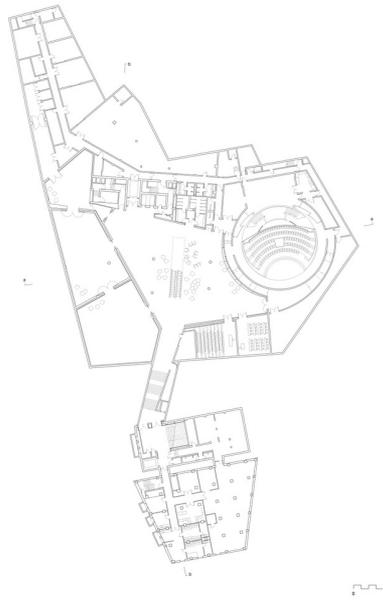


Figure 25 | Floor Plans | Saverbruch Hutton

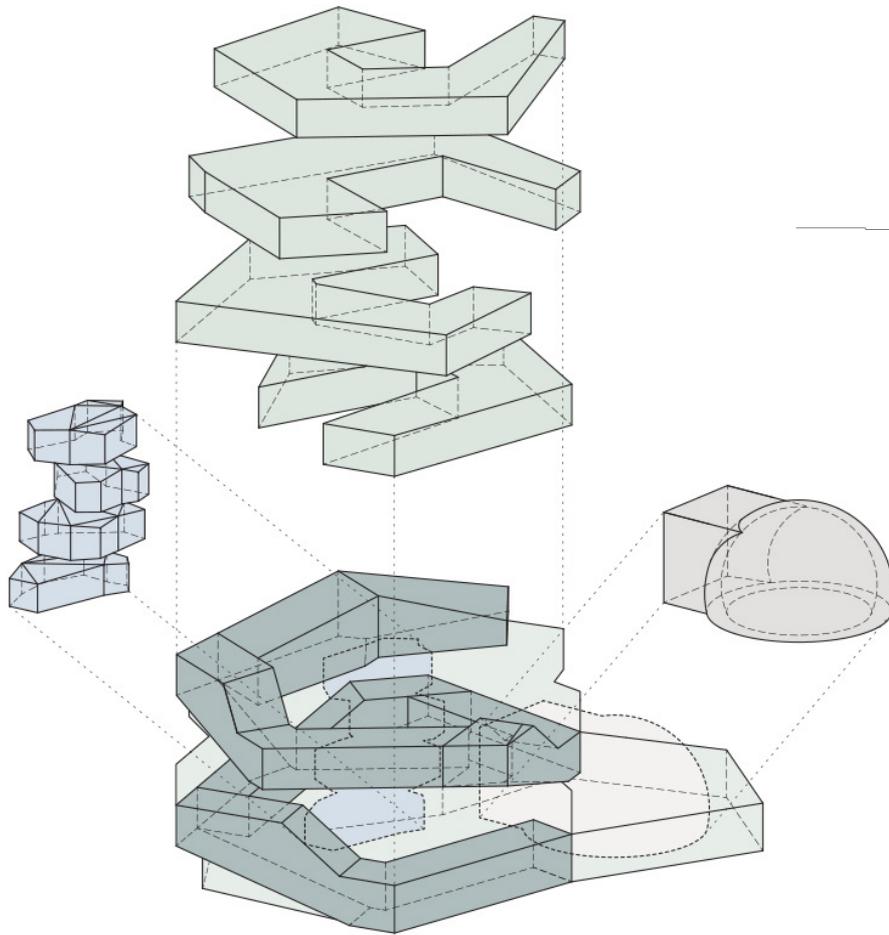


Figure 26 | Program Diagram | Saverbruch Hutton

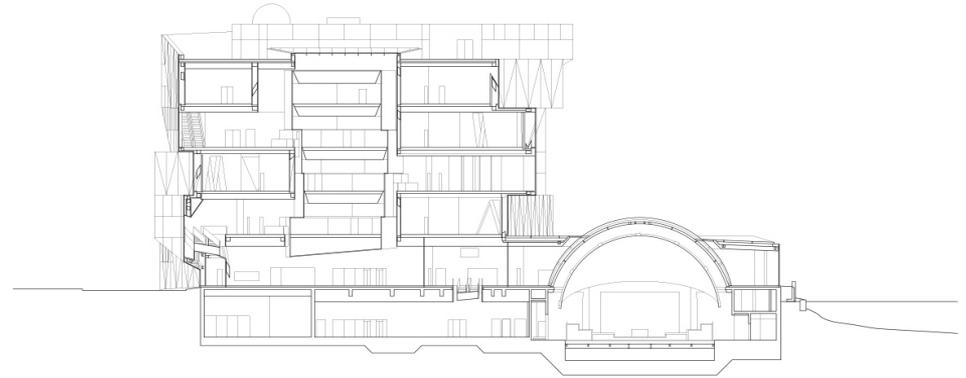


Figure 27 | Section | Saverbruch Hutton

### Additional Analysis:

The massing of the project is unique and composed in a rough helix shape that revolves around a central atrium spanning the full-height of the project. The spatial progression through each floor and exhibit is particularly interesting. It forms a spatial spiral that ascends the height of the project while carefully selecting particular glimpses of the surrounding urban landscape.

## CASE STUDY & TYPOLOGICAL RESEARCH SUMMARY

The discussed case studies were selected primarily due to their individual relevance and unique differences. Although they all have particular strengths and typologies, they all revolve around common themes of gathering, connection, and a shared awareness or discovery of a place. Every example is situated within a particular location of contextual cultural relevance and speaks to its own environment and objectives.

Archigram's Instant City is an imaginative translation of architecture into a network through a theoretical lens. Ahead of its time, the concept explores the possibility of nomadic architecture in addition to its potential as a virus. It plays with the idea of an instance that can systematically visit and infect a place with an idea and

The Swiss Sound Box carries with it endless stories that reflect its culture but also leaves plenty of room for participation by any passerby. Its emphasis on phenomenology adds depth to its intended meaning as a place of cultural interaction. The construction type and material considerations are representative of many aligning themes while remaining workable and effective.

John Hejduk's work is primarily focused on criticizing typical representational clichés and instead seeks to suggest a different representations and social order. By doing so, his work challenges the modern systemization of architecture and its goal to embrace a more fluid relationship with the built environment. By doing so, he explores ways to simultaneously construct and collapse time through adjacencies of pre-industrial, industrial, and postindustrial themes. There is an interplay of almost interchangeable objects, neither is solely "the object" nor "the subject". Hejduk embodies the human equivalent of demiurgic creation and creates the modern daidala of Homer which enabled "inanimate matter to become magically alive" through *techne-poiesis*.

The Experimenta Building evolved through a few different phases of construction from an existing building in the center of its respective city. One of the most important design elements is the connection between selective perspectives of the exterior environment and the central core of the building. The activity of the project exists in the balance between these two forces. By maintaining this relationship, the building acts as a dynamic place for visitors to learn and explore through interaction with its exhibits.

As mentioned, each of the discussed case studies holds its unique qualities, purposes, and typologies; however, they all seek to foster elements of connection, communication, and discovery. This can be argued based on the idea that each has a positive impact on its surrounding community and contributes a new way of perceiving the built environment as a piece of the whole. A key shared aspect is the simultaneous connection of the exterior environment to the central heart of the project and allowing discovery to occur in the space between.

# NOTABLE PROGRAM ELEMENTS

## **Forum / Auditoriums**

- Various meeting and presentation oriented spaces
- Dynamic and transformative to suit various mediums of communication
- Capacities to broadcast in various mediums

## **Flexible Exhibition space**

- Unobstructed, adaptable space used to exhibit industry developments and related art installations
- Capacity to hold larger groups of people at once

## **Exhibition of Origin (Museum)**

- Several exhibits/galleries housing artefacts relevant to the evolving chronology of information and communication technology
- Dynamic design capable of changing with time

## **Observatory**

- Withdrawn from the primary structure
- Focus on existing natural and built elements
- Structured around rediscovering the self and its position in the conversation

# THEORETICAL & HISTORICAL PRECEDENTS

## Overview & Summary:

Following the rampant systemization of processes following the industrial revolution, humanity began to lose touch with the foundational meaning and reason of mechanization present since ancient times. With this growing distance came the loss of a sense of wonder. In his essay, *Situating Pataphysical Machines: A History of Architectural Machinations*, Peter Olshavsky states, "In the ancient world, nonetheless, making was still steeped in ritual. Actions were not autonomous: one also had to curry the benevolence of the gods. Ancient machines belonged to a concept of nature as a living force with generative power. Consequently, the ancient technique was not reducible to instrumental operations imposed on dead matter." (Olshavsky)

Recently, there has come an awareness of this distance, and with it, a need to redefine what mechanization means to the world and how it can evoke wonder in those who use it. These theoretical considerations all open a space of participation in between the understood perception of mechanization and the unknown intent or goal of said participation. By providing fragments of contextual relevance and space to play, each of these works utilizes human input to change the energy into a poetic manifestation of the user. By combining these themes with the previously discussed programmatic themes of architectural studies, it should be possible to apply this knowledge towards finding a solution for this thesis.

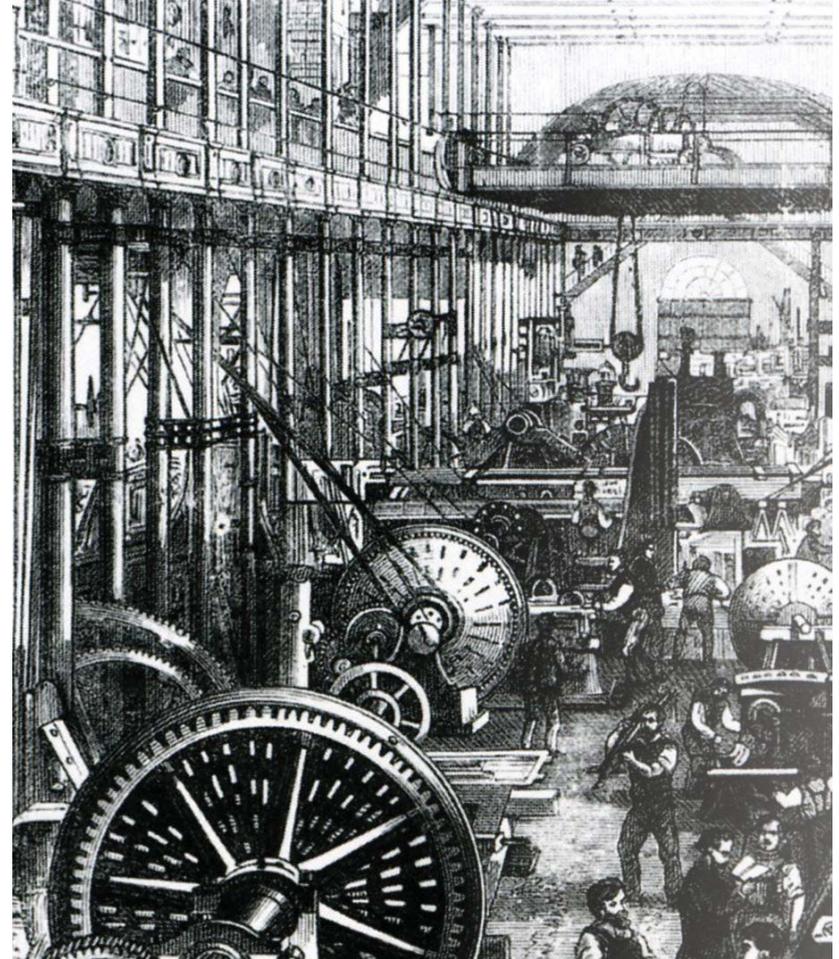


Figure 28 | Saxon Engineering Factory in Chemnitz Germany 1886

## STUDY 5:

## PATAPHYSICAL MACHINES

### Concept:

The 19th-century French Philosopher, Alfred Jarry coined the term "Pataphysics" when he attempted to bridge the growing disconnect of man and new technology through an investigation of "that which is superinduced upon metaphysics... and, above all, the science of the particular." His explorations developed the concept of pataphysical machines. His work was meant to contrast the typical understanding of the scientific will and to instead link it with the metaphysics of poetry. The image here is a skiff imagined by theorist Peter Olshavsky following Jarry's description of such a thing but made of oars, a sieve, and a bed. These seemingly absurd devices create a sense of play between the machine and the viewer through symbolic connections.

In his writing on Jarry's work, Peter Olshavsky explains, "By suspending the functional aim of mechanics...they present 'the semblance of the machinery of the kind seen in dreams...This allies them more closely with their earlier architectural heritage of wondrous and imaginative contrivances in search of meaning' (Olshavsky) It is a technology not of precision, but a suggestion and the pursuit of significance. The idea challenges our understanding of modern technology. Instead of attempting to secure control here and now, thus negating the future as the future, pataphysical machines operate in ways that counter this egocentric demand.

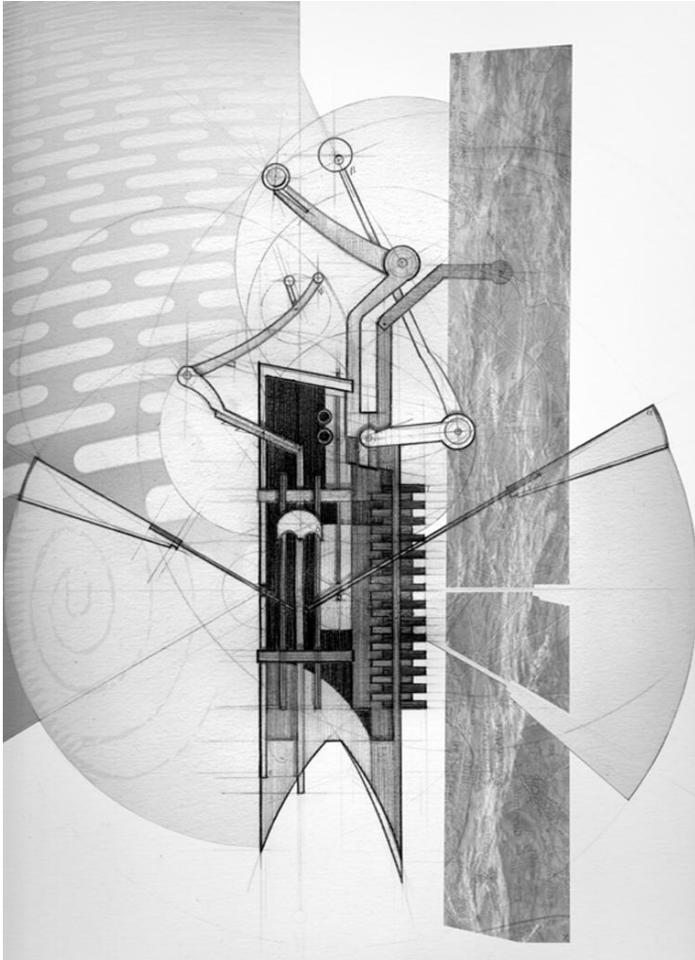


Figure 29 | Mixed Media Skiff | Peter Olshavsky

## STUDY 6:

## THE LARGE GLASS

### Concept:

Marcel Duchamp's masterpiece, 'The Large Glass', is a work highly dependent on both cultural and contextual elements immortalized in a built form. The work is referred to by the poet, Octavio Paz, as a symbol machine. It offers connections and propositions through relationships of images and forms rather than explicit references to humanity. Duchamp believed that "There is a 'beauty of precision' in the essence of indetermination: [in the form of] contradictory machines."

The work is meant to be understood via stated titles of individual components and the aid of language provided via curated notes in two places, the Green Box and the White Box. "The name of each part [including the title itself] also has a meaning -or rather, several meanings - and these complete the sense of the plastic composition...They are signs that orient and disorient us." (Paz)

The work's other title, *The Bride Stripped Bare by Her Bachelors*, refers to the bride figure in the upper left being objectified by the nine bachelor 'machines' in the secondary plane below. Paz explains the various other elements of the piece and their relationship to the overall theme, but reiterates that a lot of the actual meaning is left to interpretation by the viewer through their interaction with the work. For some, the final arrival at the cloudlike form at the top of the work represents an erotic sentiment for some. There is tension involved with both the gesturing and interpretation of the piece.



Figure 30 | The Large Glass | Alexander Duchamp

## STUDY 7: THE WRITING MACHINE

### Concept:

Daniel Libeskind's writing machine disrupts conventions to engage the user. The machine is an industrial exploration of mechanical reproduction and linguistic representation. The overarching intent was to create writing or books from otherwise nonsensical combinations of text relevant to art, science, and culture. It is a grid system that changes with the operation of many of its various levers. Each module has multiple faces that rotate and align with each other creating a new "language". The goal was to create a system of symbols to communicate with the reader via the machine. Through a machine that rationalizes unpredictable contextual elements, the user must engage their imagination and peer through the chaos. As Libeskind said, "The whole constitutes a 'destabilized technology' which would break up the mechanism instantly if the 'computerized controls' [participants] weren't there to keep it stable..."

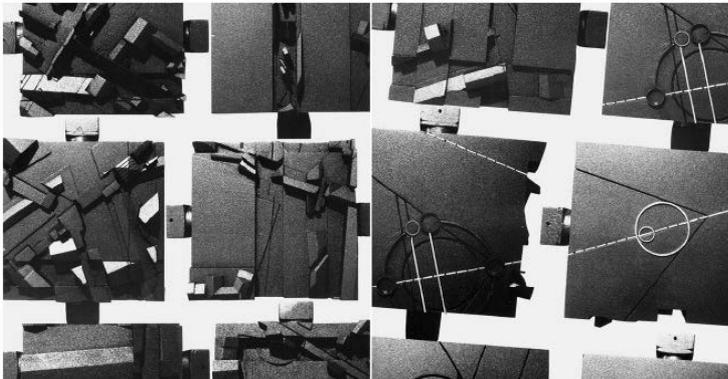
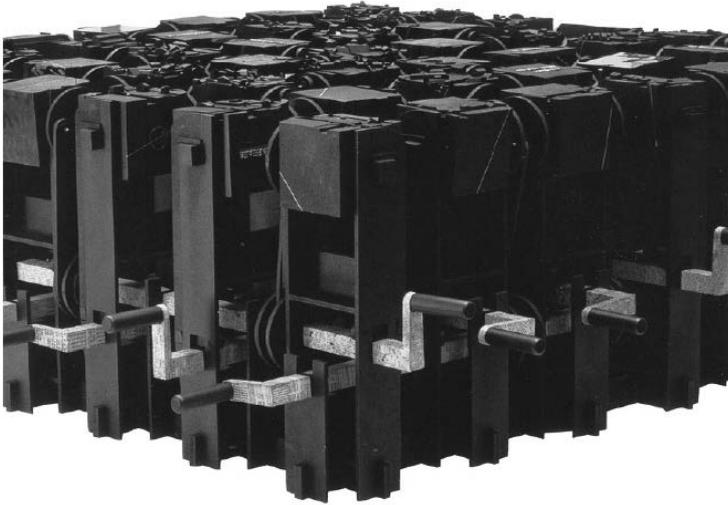


Figure 31 | Writing Machine | Daniel Libeskind



Figure 32 | photo credit | Antoine Geiger

## USER/CLIENT DESCRIPTION

### User Overview

The success of the project will require the shared efforts of numerous parties. The primary target users of the space are anyone and everyone directly bound to modern communication technologies.

The initial development of the project would likely be a shared cost between sponsoring companies and subsidies from the respective federal governments considering the global nature of the project. Ownership of the exhibition space and museum related sections of the project would likely be facilitated by a local or global nonprofit aligned to similar goals.

The operation of the forum and communication objectives of the project are best facilitated by another non-profit organization dedicated to the overarching objective. If not, the projects could easily be funded by the respective governments as a public works project similar to developments for a world expo.

### User Groups

- Political Figures, Local/National/Global
- Exhibiting Artists/Musicians/Actors
- Students/Future Tech Professionals
- Office Administrators/Employees
- Community Members/Patrons

### Considerations

- Forum/Auditoriums
  - Flexible Areas
  - Seating Storage
  - Adjustable Natural/Artificial Light
- Museum/Exhibition Space
  - Flexible displays
  - Gallery Spaces
  - Offices/Storage for admin.
- Observatory
  - Accessibility
  - Safety
  - Prevent overcrowding



Figure 33 | Graphic world map



Figure 34 | Times Square



Figure 35 | Red Square

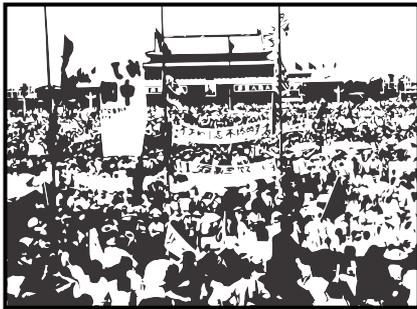


Figure 36 | Tiananmen Square

## THE PROSPECTIVE SITES

Since the subject matter of the project is not entirely grounded in the physical realm, the project location can and should be somewhat flexible. The key to success is accessibility for both the target individuals and the public. To resonate with the topic, it makes sense to locate the project in a location that acts as a significant crossroads of human activity. The idea focusses on connection, so the site should be in a place where multiple paths contradict and collide, similarly to the nature of our global mean of communication

For these reasons, I have selected three primary focus sites:

1. Times Square; New York City, United States
2. Red Square; Moscow, Russia
3. Tiananmen Square; Beijing, China

Beyond being crossroads in populated cities, these sites are important for a variety of reasons. Each of the respective countries presently exhibits progressing levels of digitally aided corruption respectively which will be extrapolated on further in the following research. The histories of each nation might differ politically and culturally, but all three are converging on a dystopian future dependent on absolute societal mechanization through digital means. Partnered with concerns of corruption due to similar means, the chosen sites embody the issues that require intervention.

## THE PROJECT EMPHASIS

*1. Harbor specific places for ethical conversations to occur concerning the powers that control the world's data and developments in emerging technology*

As mentioned previously, a certain few individuals are in control of the direction of our primary means of communication. The solution begins with bringing them together under a unified understanding of how to properly proceed into uncharted territory. The solution may come down to an introduction of democratic intervention by political powers to motivate change. The solution must be prepared to properly host these discussions.

*2. Raise public awareness concerning the dynamic history of the symbiotic relationship that exists between us and our technology along with its possibilities.*

When observing the big picture, the issue affects the global population equally. Both developed and developing countries are subject to the mass influence of the relative internet media. People need to know where this technology came from and how we have formed the tight bonds that we have with it today.

*3. Provide a public voice to the conversation*

The project will seek to generate a new dynamic standard of expectations for the primary information channels present on the internet. Establishing a clean and clear medium of communication between companies, people, and culture is imperative to maintaining a sustainable society moving forward.

## GOALS OF THE THESIS PROJECT

### Theoretical/Social

- Explore what it means to be simultaneously and universally connected and controlled
- Communicate an atmosphere of awareness of the social situation we are trapped in as an evolving society
- Provide a proper place for important discussions to occur as we move forward with our integration with emerging technology

### Academic

- Contribute something valuable to the architectural conversation
- Obtain a Master of Architecture Degree

### Personal

- Create something of my own that exemplifies my acquired knowledge and skills
- Achieve prestigious recognition of progress and presentation

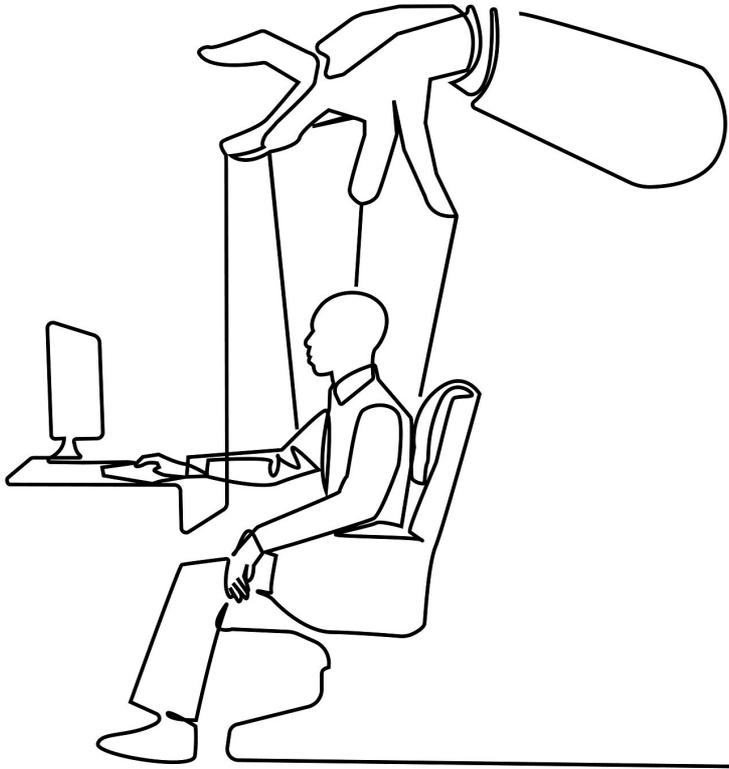


Figure 37 | image credit | Dodomo



Figure 38 | Alfred Jarry

## A PLAN FOR PROCEEDING

After completing the proposal and program phases of this thesis project, it will be important to expand upon the known content. A more complex investigation of the issues alongside a refined analysis and inventory of the program is imperative. To expand upon the proposal and further mature the project, increased research must be included for justification.

Moving into the next semester will begin the design phase including, but not limited to, spatial massing, site solutions, and overall environmental analysis following a site visit. With the necessary information acquired, I can begin to start hand-producing plans, elevations, and rough models of my architectural solution in tune with the desired program.

In addition to exploring solutions via hand drawing and modeling, I will also be using a variety of digital solutions. The software utilized will likely include AutoCAD and Rhinoceros 6 to develop conceptual masses and spatial diagramming. I plan to use these tools to rapidly fabricate and prototype design solutions between a physical and digital medium.

Each solution will build upon the previous iteration forming a logical chronology of progress. These designs can then be translated into more refined documents to further represent the strongest solutions. As the design develops, I plan to continue to research the appropriate subject matter and fill in the gaps accordingly.



Figure 39 | Fall of Icarus

# DEFINITION OF RESEARCH METHODOLOGY

1. Unifying Idea
2. Research topic and unifying idea through relevant historical and theoretical contexts
3. Apply and test new ideas to lead to a discovery of new ideas and tools necessary to answer the related questions
4. Formulation of your own design opinions
5. Formulate those opinions into a proposed intervention that accomplishes the predetermined goals of the project



Figure 40

# PROJECT JUSTIFICATION

The project I have defined is important to me because it confronts an immediately relevant social issue present in both my personal experience and our universal digital interface with the global environment. Growing up alongside the evolution of the internet and an economic society based on its facilitation of our communication has recently revealed a series of potential dangers.

The summative effect of the advancement of emerging technologies within our primary means of communication is a reductive dilution of human connection and perception. As we move forward as a networked global village, I believe we must explore caution and awareness when confronting our evolution as digital beings.

At this stage in my academic development, I need to attempt this project to explore a complex, universal question that affects multiple aspects of a population. As an architectural thesis, it is important to explore new fields and uncharted territory. Our futures will likely continue to be facilitated by information technology and its algorithms, so it feels important to commit to preserving the human element through an architectural lens.

When considering my professional development, this project is important as it is allowing me to explore what it means to think outside of the static economic framework that defines most projects. Depending on the results, there may be an opportunity to apply certain discoveries to future professional work. This project will add to my knowledge base by first learning to research and apply relevant precedents from artists, architects, and philosophers who have explored this territory before. Aside from retaining the subject matter, it will also add to my skillset through practicing new means and methods of architectural representation.

This project is important for the profession currently because it addresses an important topic that everyone experiences. While the implications might not directly influence the work produced by professional firms, they may help illuminate aspects of communication moving forward.

This project is important as an academic exercise because it is an exploration of a series of existing theoretical discussions concerning both architecture and man's chronological relationship with technological mechanizations. By finding parallels between these discussions and the immediate modern context, additional academic knowledge and relevance can be contributed. The economic implications of the project will not necessarily be immediately viable, as the intended design solution is oriented around an emergent public experience rather than a strictly for-profit development. The front-end funding for the project will be supported and justified by the intent to bring a cultural awakening to certain populations, countering the search for immediate systemized economic benefit.

The funding for the project would need to be composed of non-profit organizations aligned around an international objective of ethical action and representation regarding emerging technology. Governmental funding would likely need to be involved as well in a similar structure to that of a World Expo. These sources are justified by the intended cultural payoff and societal healing resulting from the implementation of the project. Although these returns on investment are not immediately tangible, the lasting positive impact on the surrounding communities justifies the initial investment.

## PERFORMANCE CRITERIA

In my design, the main aspects of performance that I plan on attempting to measure include space allocation, environmental performance, behavioral performance, and overall psychological impact. The spatial allocation of the program is important to its development because my project will have multiple sites that will all need to be interconnected through common qualities of space. Although they will have their commonalities, each site will be specific to its own urban, historic, and cultural context. Another important consideration is environmental performance. This is particularly relevant for my project as it will encompass multiple international sites with different climates and different design considerations accordingly. Each environment will be crucial to the poetic representation and individual meaning of each development.

These representations will be accomplished through environmental interventions specifically manipulation of light, acoustic properties, and interactive elements. Through these methods, the architecture can start to influence the behavioral aspects of its participating occupants. The overall goal of the project is to cause a behavioral shift in the perception, awareness, and practice of the public regarding their personal and communal relationship with emerging technology and digital communication. This shift will be best caused by a psychological impact of the design making it arguably the most important measure of performance. Understanding the project will be accomplished by transforming the mood of the participants and awakening them to the state of the current global condition.

The analysis of these performance measurements will be represented through many different drawings and models to properly evaluate the important instances of spatial allocation. The environmental aspects will be compiled and analyzed through data collection specific to each site and its respective solution and its unique geographical context. When discussing the shift in behavioral patterns, the creation, and integration of a meaningful artefact and

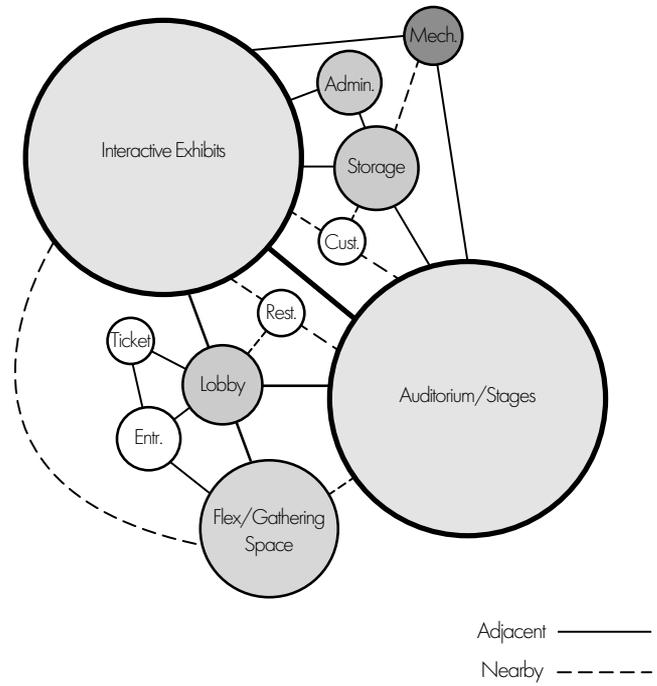
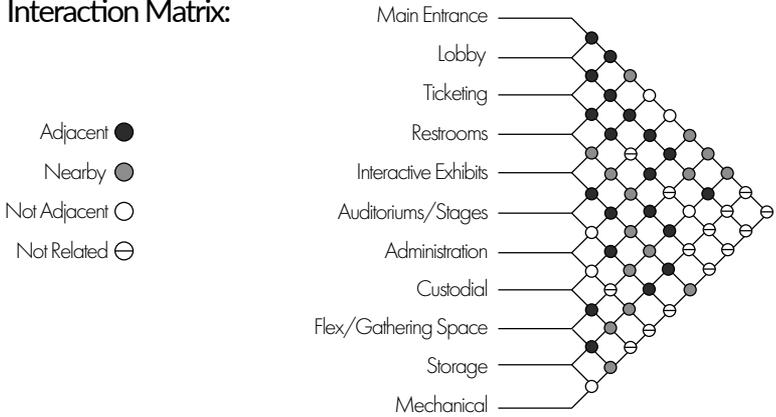
its relationship to the architecture are paramount to understanding. This appropriately fostered understanding will hopefully result in a net psychological impact on the visitors through direct participation with the spaces and language. By linking the sites through the development of narratives and themes, one can strive for a global interconnectedness separate from the primary means of digital communication present in the current global environment.

To properly achieve the established performance criteria, it will be necessary for me to execute each of the mentioned necessary processes. Unfortunately, some of these objectives cannot be based entirely on quantifiable data. Where data cannot be readily surveyed and acquired, specifically in the cases of behavioral and psychological impact, research might be furthered by testing modeled scenarios to sense the emotional and contextual impact of spaces through numerous trials.

# SPACE ALLOCATION

Space	% of Project
Main Entrance(s)	2%
Lobby(s)	2%
Ticketing? (if needed for ROI)	2%
Restrooms	5%
Interactive Exhibits	35%
Auditoriums/ Stages	35%
Administration	5%
Custodial	1%
Additional Flex Space (Interior)	4%
Additional Flex Space (Exterior)	4%
Mechanical	5%
<b>Total</b>	<b>100%</b>

## Interaction Matrix:



The spaces involved in my design will be present in three particular sites. Each will have a series of characteristic spaces particular to its immediate cultural, historical, and modern contexts regarding the overarching idea, an architecturally theatrical intervention, and representation regarding the possible shift in emerging technology into emergent technology through Deus Ex Machinae. Despite having a notable difference, they will retain a central presence of certain necessary spaces.



# LITERATURE REVIEW

## The Question Concerning Technology

-Martin Heidegger

In Martin Heidegger's essay, *The Question Concerning Technology*, he establishes his own lexis relevant to his search in determining the true essence of modern technology through its practical and poetic presence in modern culture. In summary, he explains that technology itself has deep, poetic roots which have since been obscured by the evolution of modernism and its tendency to mechanize every aspect of the world. He believes that the solution to navigating this concern is to question and confront technology through its forgotten roots in the world of the arts.

Heidegger believes the issue at hand began with the rise of modernism and the industrial expansion of technology as we know it. He acknowledges the dependence we have on this progression when he states, "Everywhere we remain unfree and chained to technology, whether we passionately affirm or deny it." To begin justifying his belief, he breaks down technology into two parts: a means to an end, and a human activity because technology is the instrumentation for progress yet it cannot stand without the will to master it. Without one or the other, there cannot be an "uncovering" and the truth will not come to pass. He claims, "Wherever ends are pursued, and means are employed, wherever instrumentality reigns, there reigns causality." Aristotle divided causality into four key pieces. The material, the form, the end, and the effect. This now "fourfold" causality is responsible for bringing something into appearance, or what Heidegger refers to as "revealing".

To search for the essence of technology, Heidegger takes us back to its origin discussing *techné*, its root, meaning "bringing-forth to poesis: something poetic. [or meaningful]" Through this breakdown, he defines, "Technology is a mode of revealing. Technology comes to presence in the realm where revealing and unconcealment take place where *alétheia*, truth, happens." Though his interpretation of our standing with modern technology is not entirely positive, he believes it is still a means of "revealing" but in a different way dependent on the realm of modern physics. Instead of an

unfolding, like *poésis*, it is revealing by "challenging", by "setting upon", accelerating its energy by unlocking it. This has become the game that we play with the earth, a constant unearthing, storing, and juggling of natural resources. Heidegger defines energy as stored energy, whether it is raw or held in machine powered technology, as "standing reserve". In doing so, natural things start to develop new meaning. For example, he mentions that modernism has transformed the natural essence of the Rhine river into a mechanized power source, or "an object on call for inspection by a tour group ordered there by the vacation industry." Just as coal is standing reserve or an airplane waiting to take off is standing reserve, we as humans incorporated into this system are also standing reserve as "human resources".

After explaining our present situation, Heidegger explains that we as people are therefore challenged by modern technology to address nature "as an object of research" to embrace revealing. He defines this as "enframing". In a similar way, Plato used the word *eidos* (what became *idea*), to describe, "that which in everything and in each particular thing endures as present". In common Greek speech, *eidos*, represents only that which one sees. Instead, Plato completely reverses the word to instead stand for "what precisely is not and never will be perceivable with physical eyes. Enframing is the essence of modern technology, but it is nothing technological. Our understanding of modern physics has defined our understanding of modern technology but simultaneously concealed its essence. Heidegger explains, "This illusion can maintain itself precisely insofar as neither the essential provenance of modern science nor indeed the essence of modern technology is adequately sought in our questioning."

Heidegger believed that humans are challenged forth (or compelled) by enframing to reveal the real, poetic, nature of the world through an almost pre-determined existing set of causes, what he refers to as "destining". Technology does not necessarily play a directly parallel role in this fate of ours, as it charts an inevitable course of efficiency and absolute reduction. Instead, we are meant to "listen to that which is revealed" through the space that is destining. Heidegger explains that the standing reserve of

modern technology blocks us from the freedom of destining and therefore revealing. He describes this concealment of the real as "danger". reduction. Instead, we are meant to "listen to that which is revealed" through the space that is destining. Heidegger explains that the standing reserve of modern technology blocks us from the freedom of destining and therefore revealing. He describes this concealment of the real as "danger".

To Heidegger, this is dangerous due to the possibility of misinterpretation. A poetic worldview, or "Weltanschauung" allows us to retain an objective perspective, for "man in the midst of objectlessness is nothing but the orderer of the standing reserve." In this case, everything becomes a reflective illusion and prevents us from seeing past ourselves. Although Heidegger defines destining as an embodiment of freedom, with it also comes the danger of revealing itself. Due to this, despite it being both a challenging of perception and the essence of technology, enframing becomes the danger. As Heidegger said, "The rule of enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth."

In tandem with this danger is also a "saving power". Both are contained with the essence of technology. Heidegger approaches this dichotomy with the term "Die Wahlverwandschaftern" (congeniality), or as he explains both to endure and to grant. This means that although enframing is aligned with destining, and in turn, revealing the natural world, it also obstructs poésis. Heidegger states, "Only what is granted endures. That which endures primarily out of the earliest beginning is what grants...challenging is anything but a granting...(and later) thus the coming to presence of technology harbors in itself what we least suspect, the possibility of the saving power...So long as we represent technology as an instrument, we remain held fast in the will to master it. We press on past the essence of technology."

This may all seem relatively ambiguous, but Heidegger defines the essence of technology as such himself. It is within this ambiguity which we might find the truth which we seek. Although we can never directly counter the danger, "human reflection can ponder the fact that all saving power must be

of a higher essence than what is endangered, though at the same time kindred to it." Through this extrapolation of dangers and saving powers, we can find that the safekeeping of truth lies in the arts. "Essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it...such a realm is art."

# LITERATURE REVIEW

## Hermeneutics and Postmodernism

-Maurice Merleau-Ponty (Thomas W Busch & Shaun Gallagher)

Hermeneutics and Postmodernism opens new dimensions in the philosophical thought of French philosopher, Maurice Merleau-Ponty by addressing contemporary issues concerning interpretation theory and postmodernity. The editors and partial authors of the book, Thomas W. Busch and Shaun Gallagher, two accomplished professors of philosophy, have attempted to collect and interpret a series of Merleau-Ponty's essays and as well as other essays discussing his work. The book is divided into two parts, Hermeneutics and Postmodernism, respectively. Hermeneutics, in this discussion, refers to the methodology of interpretation concerned with problems that arise when dealing with meaningful human actions and the products of such actions, most importantly texts. This interpretation is a ubiquitous activity that unfolds whenever humans aspire to grasp whatever they deem significant. Postmodernism is a concept which developed in the late 20th century and represents a departure from modernism. At its core, it maintains a distrust of former broad theories and ideologies as well as a problematical relationship with the conventional understanding of "art".

In Part I, the authors employ the texts of Merleau-Ponty to challenge many assumptions that operate in the current field of hermeneutics. They find in Merleau-Ponty an outline of a hermeneutics of ambiguity that incorporates his accounts of the human body, language, and temporality in working out the concepts of interpretation, context, perspective, truth, and interpersonal transgression.

Merleau-Ponty did not set out to write an explicit hermeneutical theory; instead, his theory is oblique. This is for two primary reasons. Firstly, Merleau-Ponty's theory of interpretation is indirect because through the act of perception we find ourselves already immersed in meaning. Secondly, and more importantly, it skews from the developmental line of hermeneutical tradition which is the interpretation by the internal mental reading of an external autonomous text. Merleau-Ponty criticizes this notion and proposes a theory that identifies the embodied subject as the seat of interpretation.

His theory believes that the schema of the body both encodes and decodes the world as a meaningful structure. He stated, "[Meaning] is not first of all a meaning for the understanding, but a structure accessible to inspection by the body." At the same time, it is never unambiguous; it is always incomplete and imperfect. To understand these hermeneutics of ambiguity, it is important to focus on the concept of perspective. When perspective was initially introduced in the 18th century, logical and methodological procedures were seen as the means to guarantee truth; however, to discover "the origin of truth", Merleau-Ponty proposed two answers: language and temporality. Through this method, truth, or meaning, is not simply found but brought into being through experience.

Experience is composed of context and perspective. Shaun Gallagher states, "We have no perspective which is not constrained by a context; we have no context which is not defined by past and projected perspectives." Our previous perspectives constitute a contextual background for our present interpretations and our future perspectives towards our current situation. In this way, our expectations and projections define our present context; therefore, the nature of contexts is more so temporal rather than spatial and reflect hermeneutical and social dimensions accordingly. As described by Merleau-Ponty, "The explication of a context involves more than describing the lived space of perception; it requires an interpretation of why we perceive what we perceive."

Thomas Busch explores the idea that language comes to the aid of embodied perception by allowing for a transgression of our perspective by others, a belief accounted for by Merleau-Ponty himself. Furthermore, Hans-Georg Gadamer claimed that "to be in a conversation...means to be beyond oneself, to think with the other and to come back to oneself as if to another." This conversation can transcend immediate encounters through reading as a paradigm of appropriation and transcendence. If there is an ethical danger involved in failing to transcend our perspectives by opening ourselves to others, there is also a risk, as well as a responsibility involved in the attempt to do so. Although language allows for the possibility of truth, it is not a complete

or absolute truth as it does not guarantee a conversational convergence to 'the thing itself'. It involves uncertainty and the possibility of misunderstanding as our relations with others are always ambiguous. Since we are never in complete control, perspectives are always involved in a "transitional synthesis" where one perspective merges into another shifting the focus of experience from language to temporality. This shift makes reflection possible.

The working out of meaning is always retrograde as well as progressive. It is not simply that our past experiences condition our present perceptions and interpretations, but our present situations to reflective reinterpretations of our past perspectives. This impossibility of absolute transcendence of perspective sheds light on the power of ambiguity. In our efforts to transcend our perspectives by opening ourselves to others, there are also risks and responsibilities. In every instance, the perspectives that call for hermeneutical reflection are biased by prejudgments, authority-structures, and distorted communication practices. There is an ongoing philosophical debate concerning the possibility of escape such perspectives to obtain an objective consensus. Shaun Gallagher argues that for Merleau-Ponty, dialogue can never be completely unrestricted and therefore, consensus can never be perfect, and that critique is possible only from within the ambiguous framework of language and the inescapable process of tradition.

The imperfection of critique and the impossibility of perfect consensus are tied to the ambiguity of historical existence. We are all involuntarily tied to the ambiguity of historical existence and surrounded by language and historic circumstance that are not of our own making. Due to these ties, we cannot remove ourselves from the social process to achieve an objective and neutral perspective, and as mentioned we cannot achieve a uniform mutual perspectival consensus. As a result, we cannot expect definitive solutions to human problems; but instead, practice in continuous ambiguity.

Despite all of these discussions of perception, the authors believe Merleau-Ponty did not have a definitive theory of perception as his methods rejected the traditional concept. For him, perception is a process of interpretation which places the perceiver in the 'phenomenal field.' He

believed that because the nature of theory is to construct a determinate essence, there cannot be a theory of perception since perception itself is ambiguous and indeterminant. These insights into perception lead to what becomes post-structuralism or postmodernism.

Part II engages Merleau-Ponty with the many voices of postmodernism. The depth of his work is interpreted through a variety of readings, most of which discuss whether he can be construed as a postmodern thinker or instead as a critic of postmodernism. To put it concisely, he believed that postmodern thought must find its limits in the hermeneutical situation. Even postmodern thought is a human enterprise, though a radical one. For him, all thinking, traditional or postmodern, must find its limits within the hermeneutics of ambiguity. The writing explores how his concepts of flesh, reversibility, and *écart* (differentiation) can be made to function as deconstructive non-concepts.

In Merleau-Ponty's version of postmodernism, he never abandoned philosophy or humanism and did not believe in the 'death of man', or the human subject. Merleau-Ponty is particularly critical of attempts to find reason in an 'Absolute Mind' or a realist version of the world. He believes truth is produced, not found. This rejection of coincidence involves the question of distance, separation, and differentiation (*écart*) which all open a possibility of experience by adhering to the centrality of the mentioned bodily experience. This *écart* is expanded upon as "a natural negativity, a first institution, always already there..." Merleau-Ponty might share a common critique of transcendental foundations with classic postmodernism, but he diverges over a referentiality of language thus seeking grounding in the world rather than the abyss. This relation is present in his notion of 'reversibility', a phenomenon caused by the intertwining of perception and language which brings language out of itself.

# LITERATURE REVIEW

## Discourse on Method and Meditations

-Rene Descartes

Rene Descartes was a French Philosopher who lived in the first half of the 17th century. His philosophy has precedents in the teaching of Aristotle, but it introduced a new natural philosophy. Unlike other philosophers, he rejected dividing substance into matter and form and rejected any appeal to final ends in defining natural phenomena

His work, *Discourse on Method and Meditations* is a collection of writings based on establishing "the [six step] method for conducting one's reason well and for seeking the truth in the sciences" before leading the reader through six meditations necessary to understand Descartes's world view. This work could be seen as the beginning of Modern Philosophy due to its focus on reason, his removal of most prior philosophies, and his exhibition of his views through his own experience and methods. He begins by explaining that we all have common sense and the capacity to do something with it, it just depends on the method or the technique in which we can conduct our reasoning.

The first three steps are particularly autobiographical and describe his method of obtaining truth. There are parallels between Descartes's life and Socrates. They both felt as if they hadn't been given the truth through their education and strove to travel the world in order to find others who might help them find the truth. He structured his initial three methods on his own experiences of travel, being in the world, and encountering different people. After finding all were as ignorant of the truth as he was, Descartes decided to start from a clean slate and adjust his method to acquire this truth. It comprised of four rules: 1) do not accept anything as true unless definitively proved, 2) divide a problem into the greatest number of parts to render it easier to solve, 3) Begin with the simplest subjects and progress to more complex subjects, and 4) thoroughly review the divisions of subjects and progress made in the application of the method.

In part three, Descartes also realized that he needed to abide by a certain set of principles while rebuilding his method of achieving certain truth.

He approached this through an architectural lens: "...just as it is not enough, before beginning to rebuild the house where one is living, simply to pull it down, and to make provision for materials and architects or to train oneself in architecture, and also to have carefully drawn up the building plans for it; but it is also necessary to be provided with someplace else where one can live comfortably while working on it..." These principles contain three provisional laws: 1) obey the laws and customs of one's country, 2) be firm and resolute in one's actions, and 3) conquer one's self rather than fortune and accustom ones self to the belief that nothing is within one's power except from one's thoughts. The latter is a principle Stoic belief of ancient philosophers which Descartes identifies with strongly. Following this experience, Descartes removed his external opinions and turned his gaze inward towards himself.

In Part four, Descartes arrives at the aforementioned truth: "Cogito, ergo sum.", or "I think, therefore I am." He cannot doubt his own existence, for doubting in itself implies his existence. He also states that the "the I is the soul, not the body." He asserts this by explaining that he can imagine the soul without the body. This is what is known as Cartesian Dualism, the separation of the immaterial mind and the material body. In part five, Descartes establishes a metaphor of a tree to explain the possibility of growth from practical philosophy instead of strictly speculative philosophy. The foundation of this tree revolves around morals, mechanics, medicine, all tied together through metaphysics. In part 6, he explains the conflict between discovery of these facets and the dogmatic nature of the church, a conflict which caused others such as Galileo great trouble when postulating controversial theories such as the heliocentric model of the universe. Descartes states, "We can find a practical philosophy by which through understanding the force and actions of fire, air, water, stars, heavens, and all the other bodies which surround us; we could use them in the same way for all applications for which they are appropriate and thus make ourselves as it were the masters and possessors of all nature." He means that by first getting the philosophy right, we can approach technology and the world as a means to improve human life.

After concluding his six-step outline of the methods for conducting one's reason and will, Descartes moves to discuss the applications of his ideas

further through Meditations of First Philosophy. The content is divided into six meditations and provides additional clarity to the methods of discourse.

#### Meditation one: Concerning Those Things That Can Be Called into Doubt

Descartes focusses on building from his foundation of absolute certainty, "I think, therefore I am." He states that he must reject any believe if it is associated with any doubt. From his own experience, he knows that our senses sometimes deceive us. For example, if you see a square tower at a distance, it might look as though it is round. He goes on to explain that there are certain things that you cannot doubt, such as sitting in front of a fire, holding a piece of paper, and experiencing physical phenomena. He mentions how we all experience dreams as convincing as reality and questions how we don't know that we might be in a dream right now.

#### Meditation two: Concerning the Nature of the Human Mind: That It Is Better Known Than the Body

Descartes stated that any notions or ideas that he can conceive of clearly and distinctly, can be known as true. "It is of itself so evident, that it is me that doubts, understands, that desires...there is no need for anything else to explain it...It's also certainly in the power of imagining...nevertheless does this power of imagining not lack any reality in me." He explains the thought experiment known as the wax argument, the idea that an object's properties can all be sensibly perceived, yet they don't remain true when the wax is moved close to a fire. The only properties that remain are extension, changeability and movability. These properties are not perceived through the sense or imagination. Instead, to understand the essence of the wax, it must be done through pure reason. The idea of clear and distinct ideas plays an important role through all of the meditations. The human mind and physical types of thought, physical objects outside of the mind, and the apprehension that we have about those objects, both in sensory knowledge and our deeper understanding of them.

#### Mediation three: Concerning God, that he exists

Descartes recognizes three types of ideas: innate, adventitious, and produced. Innate ideas are always within us and are not explainable through our own discovery. Adventitious ideas arrive from the outside and come to us from sensing visible objects. The produced ideas are constructed within ourselves and develop from our own specific internal nature. They are used to make sense of the world and also make up the imagination and its capacity to create fiction. He then seeks to determine how we might tell these ideas apart. At first, he concludes that distinctions can be made through sensory and speculative perception, but then quickly questions this claim. He questions whether there even an external world is and whether everything is actually coming from himself. If this were true, he said he would be able to create and place everything in between himself and God. The idea of God, as opposed to the other ideas, cannot be something up for speculation here to Descartes due to his origin.

#### Meditation four: Concerning the Essence of Material Things, and again Concerning God

Descartes Meditations always revolve around determining whether things are true or false. The entire structure of Cartesian thought surrounds the idea that anything that can be doubted is false. "It is only in judgements that one can find true and formal falsity." He also talks about a material falsity that occurs when something is nothing (or different) and represented as something. It is a disconnect in what the idea is representing and whether there is anything like it in existence. "If we think about the thoughts that we have and where we can find truth and falsity...among my thoughts, some are like images of things. Those are what we should properly call ideas (people, objects, angels, even God). Of the others beyond this, they have different forms..(fear, will, denial, etc.)" These different forms, Descartes describes as ideas, affections & volitions, and judgements. Considered solely in ideas, without connecting to other material things, there is no falsity. As we have these ideas inside

# LITERATURE REVIEW

ourselves, they cannot be disproved by the external environment and are proved by thinking, therefore being. Without willing to connect things to the outside, He uses the ideas of heat and coldness. Relevant to his time, these ideas cannot map onto anything as they are confused within themselves. "The proceed and arise from nothingness. They are in me, because of an imperfection, this nothingness" is within me." He believes that this is why we get things wrong when we get them wrong. In this way, in our judgements is where the falsity lies. With our ability to know things, combined with God's benevolence can assure us regarding the truth of our knowledge and ability to explore reality.

Meditation five: Concerning the Essence of Material Things, and Again Concerning God, That he Exists

Descartes finds that the essence of material things is an extension and attempts to determine the role of God in his philosophy. He reflects on how he can discover truths by examining the essence of things, regardless of whether they exist. The content of God contains within it the notion of perfection and eternity and therefore it cannot not exist since non-existence is opposed to perfection and eternity. He relates mathematical proofs to this idea to solidify that God's existence is not doubtable as after discovered, a proof is not necessary to revisit. This meditation assures us that there is not an evil power attempting to fool our understanding about reality and we might therefore engage in the practice of science.

Meditation six: Concerning the Existence of Material Things, and the Real Distinction between Mind and Body

Descartes establishes a distinction between mind and body. He investigates their nature and concludes that he exists within a world of other things. He also observes that he has the capacity of imagination which creates ideas spatially, instead of the way of intellect, which does not. Imagination requires

a body. Descartes concludes that therefore imagination is not part of the essence of the mind. He explains the distinctness of the mind and body by being able to conceive of the two without each other.

# SUMMARY

## The Question Concerning Technology

To make this writing a bit more personally relevant, it might be easier to view Heidegger's ideas through the present phenomena of social media. It is a human activity, a means to an end, and an instrument. It implies causality, as defined by Aristotle. In social media, The *causa materialis* is raw data. The *causa formalis* is composed of the algorithms and connections. The *causa finalis* is the desire for human connection. Lastly, the *causa efficiens* is the creator of the platform, but also the user base, we all determine the shape that the final object takes. Heidegger would likely have the same concerns with today's technology as he did of early modern technology. These causes are all co-responsible in the process of creation, or revealing, *veritas*. Every bringing forth is found in revealing. In this way, technology is deeply connected with our psychology, through constructive and destructive means. In a way, our data and connections via the internet are "standing reserve". It's all connected, quantified, and organized. It is all "ordered" and therefore "enframed". Instead of collecting natural resources, we collect followers. Social media, in a sense, enframes our social interactions as a new status-quo. We live in a fear of missing out, and this is in part the danger that Heidegger predicted. He warned us to question things like "Do we need to stockpile and stand reserve? Who makes the decisions that enframe us? Who controls the algorithm or the order in which we see things?"

It is in the realm of the arts, therefore, that we can practice this questioning of technology in the hope of revealing the truth, which modern technology habitually conceals through the order it imposes on the world.

## Hermeneutics and Post Modernism

When further discussing Merleau-Ponty's facets of postmodernism, there is an exploration of this reversibility through its origin as the touching/touched in the body's 'self-reflection' to its ontological application as the notion of *Flesh*. The ontology of *Flesh* embodies and expresses the

Within the subject/natural world relation of *The Phenomenology of Perception*, there is a privileging or normalizing of the practical. Within this relationship is a working space of the body-subject, and within this space, Merleau-Ponty finds other derivative worlds and spaces; mythic, primitive, and erotic, all built from shared elements of each other. Each of these spaces reveals its structure and demands accordingly. When combined with the other elements of his exploration of postmodernism, Merleau-Ponty represents how a phenomenology of experience can be kept vital without being offset by traditional understanding of metaphysics.

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## Discourse on Method and Meditations

Descartes sees us as a composed union of mind and body. Our senses are correct in reporting an external world but we must be careful in judging whether they report the nature of things correctly. With the knowledge of mind, body, and God, Descartes and others could pursue true genuine discovery.

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## Conclusion

Martin Heidegger's writing on the concerns of our progressing technology is the most contextually relevant of the reviewed works. It outlines a particularly thorough breakdown of where the concerns come from, where they might point to, and where the solutions might be found. For this reason, his writings become more and more comparative with current modern solutions as the project progresses. The writings of Merleau-Ponty and Descartes contribute to the conversation in a different yet parallel way. Merleau-Ponty branches off of Heidegger's absolute technological focus and instead focuses on our perception and reversible relationship with our developing environment. It is Descartes work that initially set the ground work for these ideas of unified embodied perception when seeking truth and discovering meaning. By combining the two with the project's cultural context and Heidegger's initial foundations of technological symbiosis, it may be possible to orient an architectural experience around a public awakened awareness.

# HISTORICAL, SOCIAL, AND CULTURAL CONTEXT

## CONTEXTUAL NARRATIVE

The three countries involved in this project currently stand as three of the greatest global superpowers of the information age. This project and its three sites relate to a deep collection of history in relation to technological progression, global politics, and overall societal corruption of various degrees. The present cultural climate in each location revolves around a pivotal shift in the unified perception of wonder. The omnipresence of this wonder has become diluted from the Greek idea of Thaumata to the now highly systemitized, efficiency-oriented alternative that is all but invisible in our present global climate. As a collective, we have become numb to our presence as digital beings and our intertwined fate with the tools and media that dominate us. The solution to this cultural numbness and dissolution is heavily dependent on drawing true wonder from both shared and particular historical contexts and framing them through a present lens of architecture.

To the ancient Greeks, both machines and buildings were regarded as thaumata, built to produce wonder, and open a space to engage metaphysical curiosity and participation, rather than a sheer dominance of nature. The daidala of Homeric myth embody an early understanding of true thaumata as they enable matter and mechanisms to become magically alive: reproducing life rather than representing it through imagery. Vitruvius later explained that machines are moved by the revolutions of the universe as all machinery is generated by nature. "Ancient machines belonged to a concept of nature (physis) as a living force with generative power. Consequently, ancient technique was not reducible to instrumental operations imposed on dead matter" (Olshavsky) These early mechanizations transformed our understanding of our influence on the world. The machines instilled people with a sense of wonder through the potential to significantly change their own reality beyond their previously understood capacities.

In the Middle Ages, the purpose of machines shifted from understanding the cosmos to instead demonstrating the wonder of Nature and through it, God. However, towards the end of the sixteenth century and

the early seventeenth century, the fate of mechanization was bound to a shift in architectural thinking. There was a pivotal moment when descriptive geometry allowed us to project our three-dimensional world into a two-dimensional perspectival space resulting in the ability to reduce our universe into its absolute objective parts. This systemization was the key shift in building: seeking a clear method to achieve optimal efficiency instead of purity and harmony. Before this shift, the ancient, analogical method was more metaphysical than technical through its understanding and representation of movement in the created world. "Here, mechanization included changes in a way of life and human interests...the mechanization of worldmaking, part of which was architecture, was broader than the mechanization of the world picture." (Lefavre/Tzonis) Despite having a more advanced grasp on it in the present, we are not as confident as we once were about mechanization due to our steady removal of the human element from the process.

Towards the end of the sixteenth century and the early seventeenth century, the fate of mechanization was truly bound to a shift in architectural thinking. There was a pivotal moment when descriptive geometry allowed us to project our three-dimensional world into a two-dimensional perspectival space resulting in the reduction of our universe into its absolute objective parts. Our world view began a transmutation, so that lived experience could be described as abstract numbers over metaphysical explanation. When this shift occurred, the overall use of machines shifted with it. They were introduced into daily tasks and functions by inventors such as Leonardo da Vinci. Although there were efforts to concisely structure these systems into a modern science of engineering, the ancient ideas of Vitruvius and others still retained a hold on understanding the forces in play. It was not until Galileo Galilei's work in the middle of the seventeenth century that the meaning of mechanisation encountered a permanent change. The mathematical deconstruction of the geometry, and therefore, the universe effectively divorced the machine from the cosmos. Although this separation would quickly manifest in the industrial revolution, the relative worldview still revolved around aiding in the "understanding and representation of movement in the created world."

As a result of these new mechanical processes, the Western world launched into the industrial revolution. Mechanization began to overwhelm our everyday experience with the world around us. Every person, process, and culture became another cog of the vast global machine. Machines participated in the world so that we didn't have to. "The paradox of mechanization is that although it is itself the cause of maximal growth and change, the principle of mechanization excludes the very possibility of growth or the understanding of change." (McLuhan)

With the 20th century came the introduction of computation, and we began to see the world as a network of programmed algorithms. As we embraced these networks, we discovered the information age where we currently reside, rampantly approaching our apex as digital beings. Developments in the emerging technology have resulted in a systemic process whose sole purpose is to see the individual as a piece of the machine and use them as a means to an end.

Despite having a more advanced grasp on it in the present, we are not as confident as we once were about mechanization due to our steady removal of the human element from the process. The potential risk is a dystopia in which everyone is blind, masked from one another in a world that no longer needs them as humans, but cogs in a mechanism. Despite these risks, we cannot forgo technology and revert to the myths of ancient times. Instead we must accept our present and learn from the past in order to explore and determine the right foot forward.

## PROJECT SITES

The three project sites include Times Square, New York City, United States; The Red Square, Moscow, Russia; and Tiananmen Square, Beijing, China. These locations are all of particular relevance because of their current standing as three of the greatest global superpowers of the information age. Each has its own distinct historical path, but all of them have converged upon a similar trajectory in terms of social dissonance and technological corruption. These two effects have resulted from a manipulation of the omnipresence of emerging technology in humanity's primary mediums of communication.

When observing the big picture, the greatest concern is dehumanization as a result of digital societal mechanization. Society itself naturally walks the line between a mechanism and an organism. It is a system composed of countless parts or organs: people, places, cities, countries and even politics. Each of these focus locations have encountered a different degree of societal mechanization and with it different social distress. Although they differ historically, they all share a series of distinct progressing relationships with one another relevant to the aforementioned modern issue concerning emerging technologies.

On a smaller scale, each individual person exposed to contemporary technology also walks the line between a mechanism and an organism. Especially now with the added agency of a rampant progressing digital society, we must recognize our importance as emergent cybernetic beings in order to properly relate to our specific contexts through wonder.

# TIMES SQUARE

## NEW YORK CITY, UNITED STATES

### HISTORY

Times Square is one of the largest commercial intersections in the most populated city of the United States. It also serves as a major tourist destination and heart of the New York City Theater District. The surrounding buildings are constantly lit by billboards and advertisements for several blocks effectively acting as a collage of commercials, absolutely reflecting the modern consumerist lifestyle in a city that never sleeps.

The location on Manhattan Island was first established by the Dutch between a crossroads of important streams. It maintained relevance up and through the American Revolution as the surrounding city became an important center for the commerce of the growing nation. Rapid expansion towards the end of the 19th century began to centrally commercialize the city center with the growth of infrastructure and capitalist interests. Before the year 1900, the location was already set ablaze with electric lights and the activity of crowds of people.

The turn of the 20th century brought about the rapid expansion of the district, quickly elevating the surrounding environment in both the verticality of the built environment and the presence of its urban population. The end of World War I caused an even greater expanse and solidified the location into a cultural hub of theaters, music halls, and upscale hotels. The 1920s also brought the expanse of advertising from \$25 million to \$85 million a change that was met with mixed opinions by the community. Despite some resistance, the rapid expanse of advertising continued to increase through the preceding decades.

Leading up to the Great Depression, the area slowly devolved into a more dangerous and corrupt neighborhood. Crime rampantly moved through the area in the forms of gambling, prostitution, and violence. Many city residents left the area resulting in the closure of theaters which were subsequently replaced by saloons and brothels. Although its reputation had

suffered a major shift, some public perception and cultural nostalgia remained steadfast such as the annual celebration and ball drop of New Year's Eve.

The victory of World War II in 1945 drew the largest crowd in the history of Times Square to celebrate the final victory in the Pacific Theater of the war. Despite this temporary reactivation of the area, it would retain its seedy reputation through the coming decades due to the remaining presence of bars, sex shops, and adult theaters. This reputation further manifested itself into a dark and desperate place with increasing crime leading up to 1984 where an unprecedented 2,300 annual crimes occurred on a single block, 460 of which were serious felonies.

These problems would begin to resolve in the 1990s when several of the historic theaters were restored by the state of New York so they could be renovated for Broadway shows and modern commercial development. Further efforts were soon made by various organizations to clean the area and reinforce various operations of the surrounding businesses. Security was increased, pornographic theaters were closed, and gentrification pushed "undesirable" low-income residents from the area. This shift in population and infrastructure invited a large influx of corporations to open various attractions in the area from stores, movie theaters, restaurants in addition to large financial, publishing, and media firm headquarters.

This rapid commercialization was accompanied by a massive number of static neon billboards and animated LED signs. These signs are legally mandated by the New York City zoning ordinances of the district accompanied by a minimum limit for lighting rather than a maximum. Beginning in 2009, reconstruction of the square began through the rerouting of various streets to transform the area into a strictly pedestrian plaza. This several-year-long reconstruction is composed of plazas designed by Snohetta which have to lead to a variety of new pedestrian circulation, and cultural participation as a new stage for the spectacle of public life, at the heart of New York City.

## SOCIAL & CULTURAL CONTEXTS

The famous public intersection is sometimes referred to as “The Crossroads of the Worlds”, or “The Center of the Universe.” It acts as a major center in the world’s entertainment industry it draws over 50 million visitors each year, with over 300,000 pedestrians passing through daily. The forced cleaning and gentrification of the area in the 1990s have been met with controversial perceptions. Those in favor of the changes believed that the area was entirely improved through these changes while other believe the changes have instead homogenized the area. The changes were largely reinforced by capitalist giants such as The Walt Disney Company. The changes have more or less converted the space into a large embodied advertisement.

By changing the overall nature of the space and has drawn people in and become a notable center for human interaction. As stated by James Traub in *The Devil’s Playground: A Century of Pleasure and Profit in Times Square*, “Times Square quickly became New York’s agora, a place to gather to await great tidings and to celebrate them, whether a World Series or a presidential election.” (James Traub)

While the billboards, animations, and advertisements have been culturally embedded in the urban fabric of the city, they form accumulative commercialization and an expanded representation of consumerism at its core. While the space is efficient at drawing people into it and maintaining their presence, its primary purpose is to support and sustain the immediate capitalist mechanism of the surrounding environment and greater entity that is the country as a whole.

The United States has long been viewed as a face of democracy and freedom. The governmental structure since the initial foundation of the country has been aligned with public representation and participation in the political discussion at large. With the end of the French Revolution and the execution of King Louis XVI in 1793 came the industrial revolution and shift

towards a society based on production, efficiency, and overall systemization of processes. As the industry progressed rapidly, the position and power of the individual dwindled as one was slotted into the societal machine.

Following the historic reinforcement of the capitalistic characteristics of the United States, there have been particular shifts in the political and social workings of the country, specifically in the last few decades through the introduction of mass digital media. Large corporations control the masses through the representation of products, services, and ideas. The power structure has shifted almost entirely from the voices of the people to the voices of the financial standings of corporations. These new voices can be heard everywhere through advertisements, subliminally controlling the public and possibly providing misinformation. Although the primary medium of this messaging occurs digitally through the internet, spaces like Times Square in New York City act as a physical embodiment of such commercials. Coupled with our learned affinity with consumeristic tendencies at large, it makes an interesting site for a form of architectural intervention.

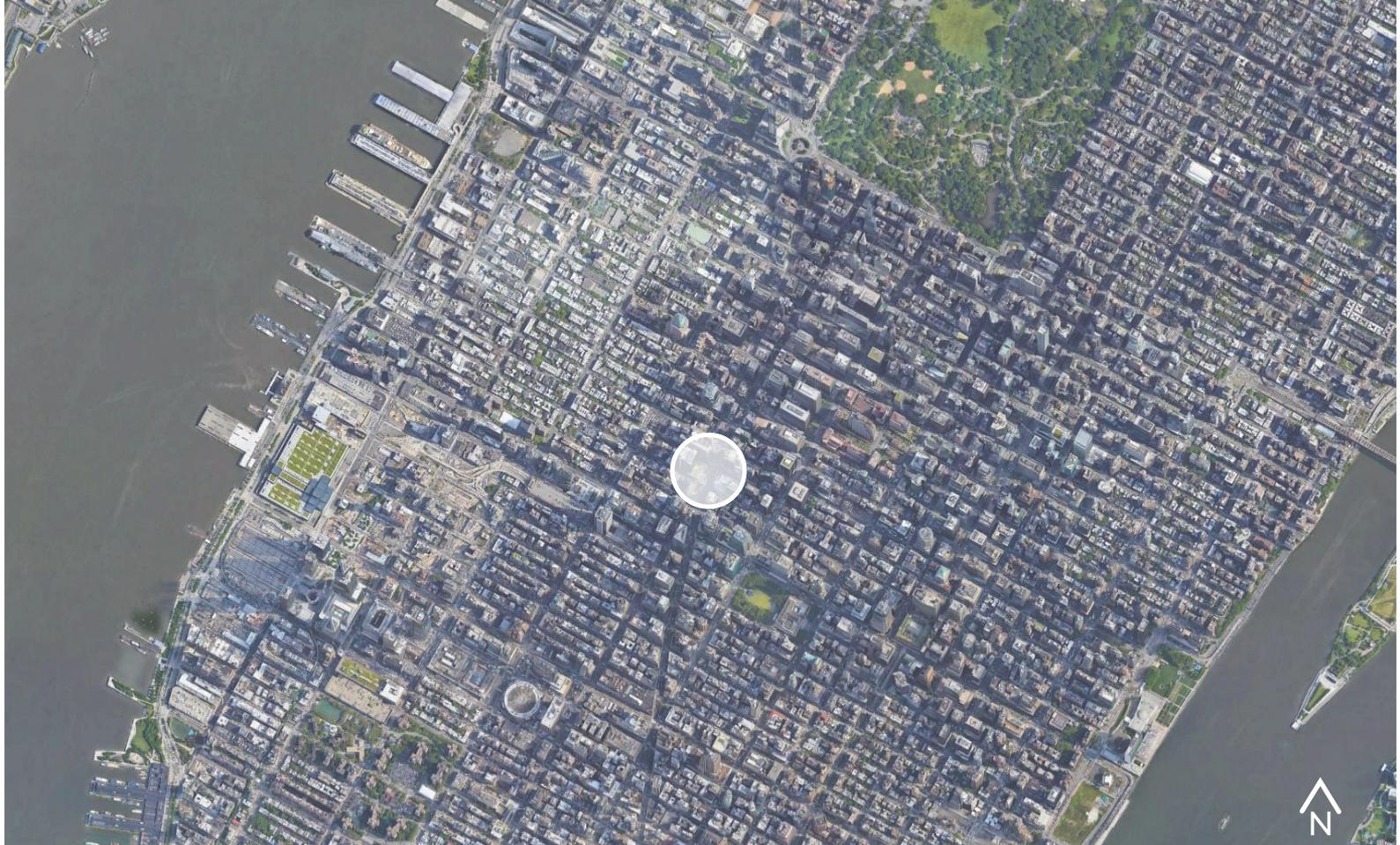


Figure 41 | New York City | Google Earth

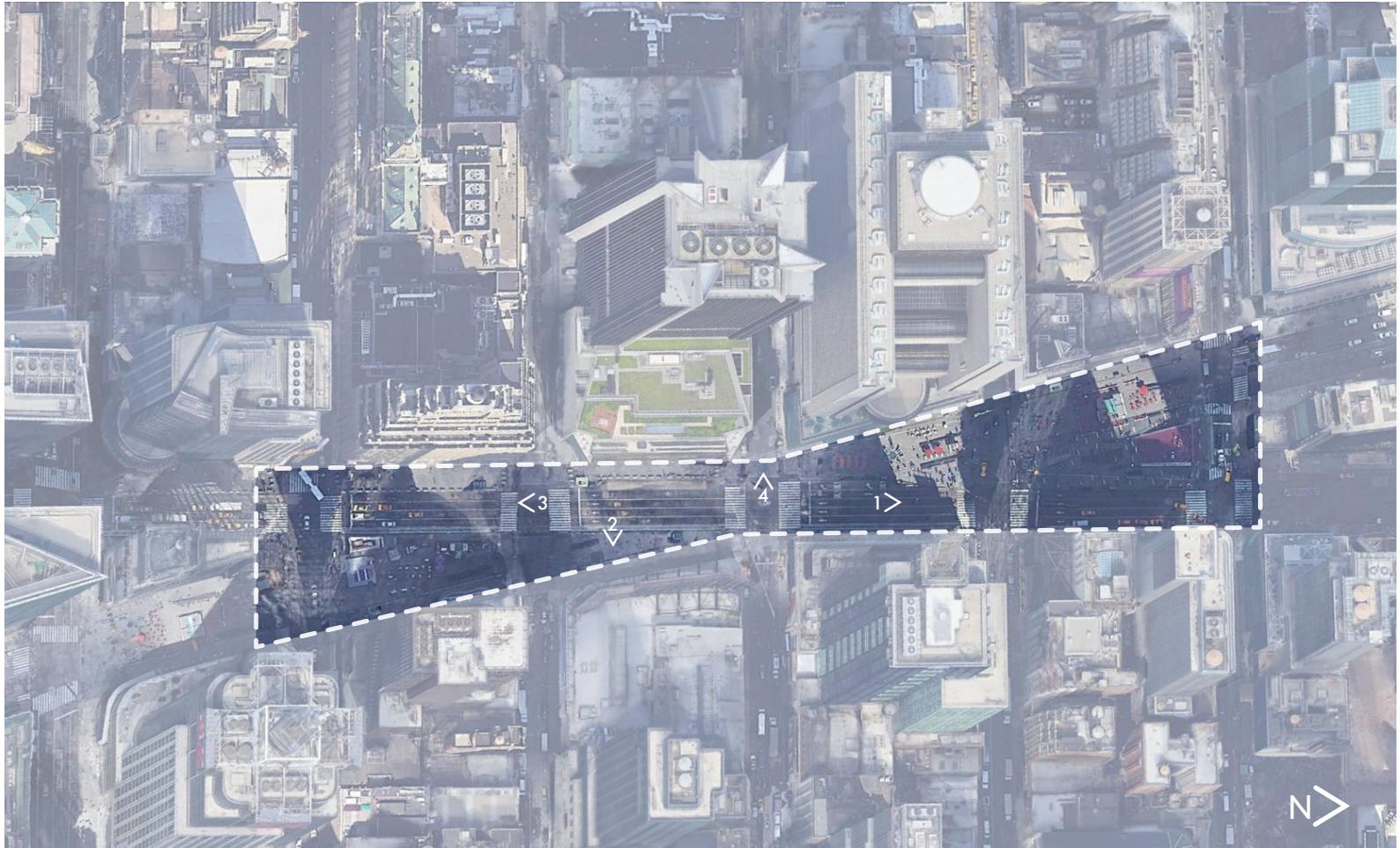


Figure 42 | Times Square | Google Earth

# VIEWS



1. NORTH



2. EAST



3. SOUTH



4. WEST

# SITE ANALYSIS



Figure 47 | *Figure Ground*



Figure 48 | *Site Conditions*

**Coordinates:** 40.7580° N, 73.9855° W

**Square Footage:** 200,000 sf

**Climate:** Humid Subtropical - Humid Continental

**Circulation:** Heavy pedestrian traffic (380,000 daily)  
Medium-heavy adjacent vehicular traffic  
Weaved crossing between multi-circulation



# DOCUMENTATION OF THE DESIGN PROCESS

## **Medium for design investigation:**

Hand Sketching  
Hand Modeling  
Computer Representation

## **Software for Investigation:**

Autodesk AutoCAD  
Google Earth  
Rhinoceros 6

## **Software for Representation:**

Adobe Photoshop  
Adobe Illustrator  
Adobe Indesign

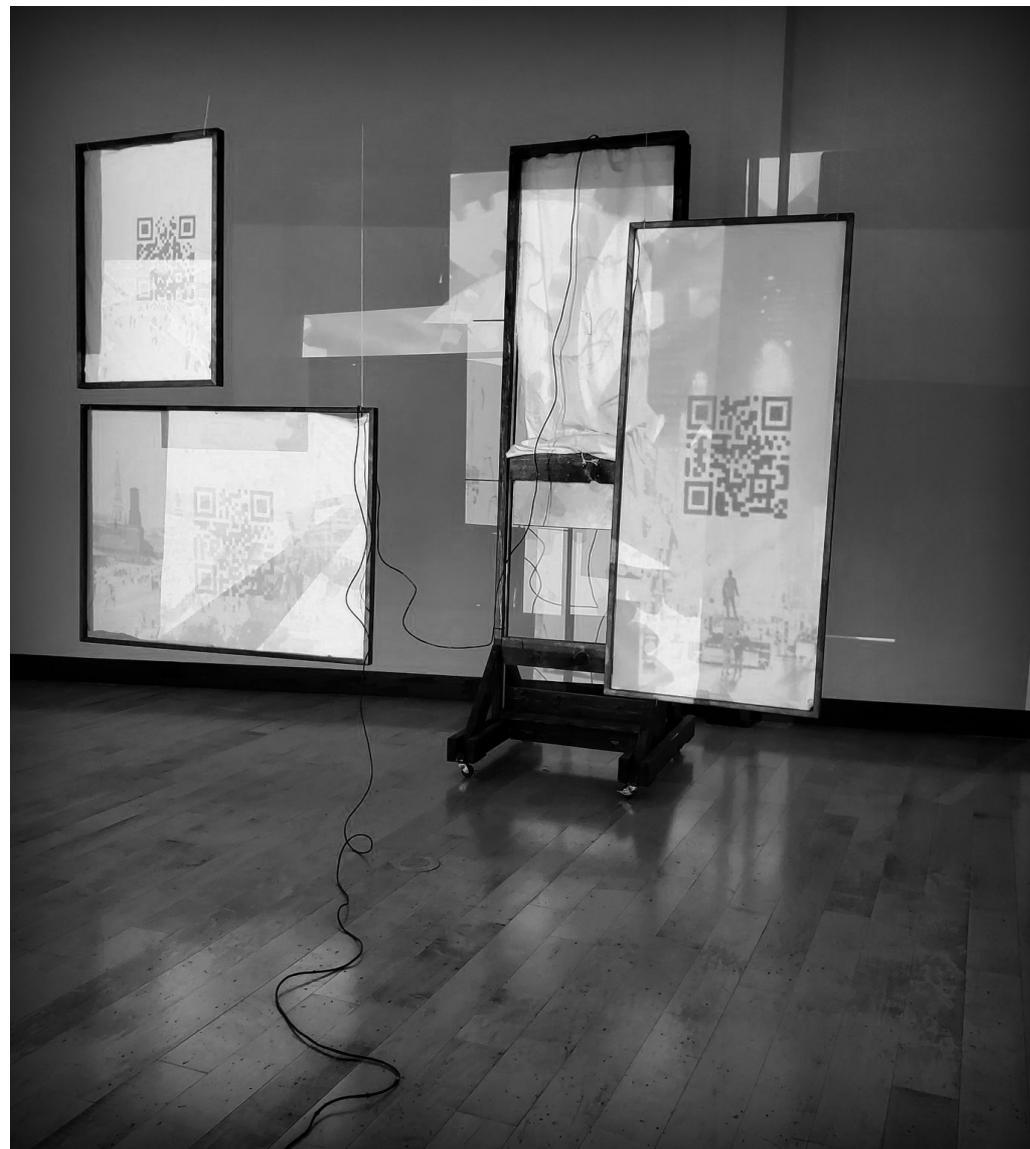
## **Design Preservation Methods:**

Creation/investigation of representation  
Feedback from advisor  
Research Material Documented  
Thesis book updated weekly as per schedule  
Drawings/diagrams created upon acquisition in references section

## **Publication of Material:**

Relevant Material will be recorded & credited in final thesis book available:

- NDSU Institutional Repository
- Hard Cover Book Format



## ARTEFACT

This thesis means to unlock the unseen potential for reconnection that is absent in our current networks of communication, particularly in its absolute use of commercialization in Times Square, New York. To approach this task, the development of an Artefact was necessary.

In the developed work, fragments of stories and spaces are brought together through the theatrical use and reinterpretations of screens that seek to unite rather than divide. Built upon the ancient mythos of the Greek fates, the piece and its performances reveal hidden fragments that are essential for the participant to construct their own story within the context of the project.

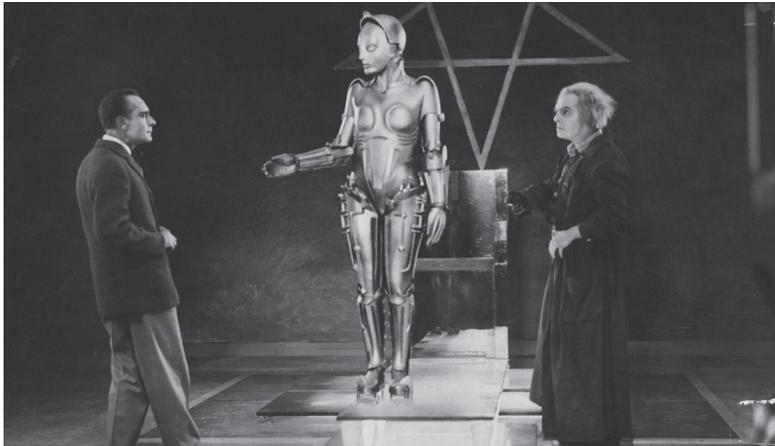
The montage seeks to reintroduce a new interpretation of Deus Ex Machina. It serves as a collage of different places and times, connected through an exploded but organized collection of screens. At its core is the captured mythos of the Greek fates, who halt for neither god nor man like our ever-progressing technology. Their image is superimposed upon a sort of guillotine. Though it is a familiar object that represents a pinnacle turning point in this chronology, it acts through a reversal by also bringing together pieces as it descends rather than simply severing connections.

When accompanied by the other screens, the ensemble becomes a fragmented story of our current circumstance. Upon scanning the codes present on the other screens, the next layer is revealed as the topic inhabits the viewer's own device, forming the ideal link between the human and the machine while opening a space for participation.



Metropolis, 1927

## METROPOLIS



Metropolis, 1927

A link that is paramount to the story of this thesis is Fritz Lang's Science Fiction film *Metropolis*. The 1927 expressionist film takes the viewer on a journey through a dystopian reality that explores the power struggles between man and machine, and political battles of a fictional city's populace.

It explores the American skyscraper as an emblem of unbridled individualism and commerce by framing a scenario in which each city revolves around a single colossal building at its center. The central structure of *Metropolis* is the New Tower of Babel, a cathedral-like icon to mechanical achievement and systemization. Outside of the tower, the rest of the city acts as a large machine in the form of a mechanical labyrinth feeding into the center. Though both the elements are essential to the system's purpose, the two are functionally distanced from one another separated literally and metaphorically by screens of different forms.

While the initial intent of the film can be interpreted as an understanding of mechanical reproduction and a loss of soul, the opposite can be inferred. The plot explores a reversibility between humans and machine pointing to an existence beyond the preconceived conditions of modernity. It suggests an undiminished yearning for what has been lost due to uniform systemization. In relation to Maurice Merleau-Ponty's philosophy, it creates the chiasm: or the gap that is spanned by our experience with the world rather than the otherwise comprehensible scope of Cartesian thought.



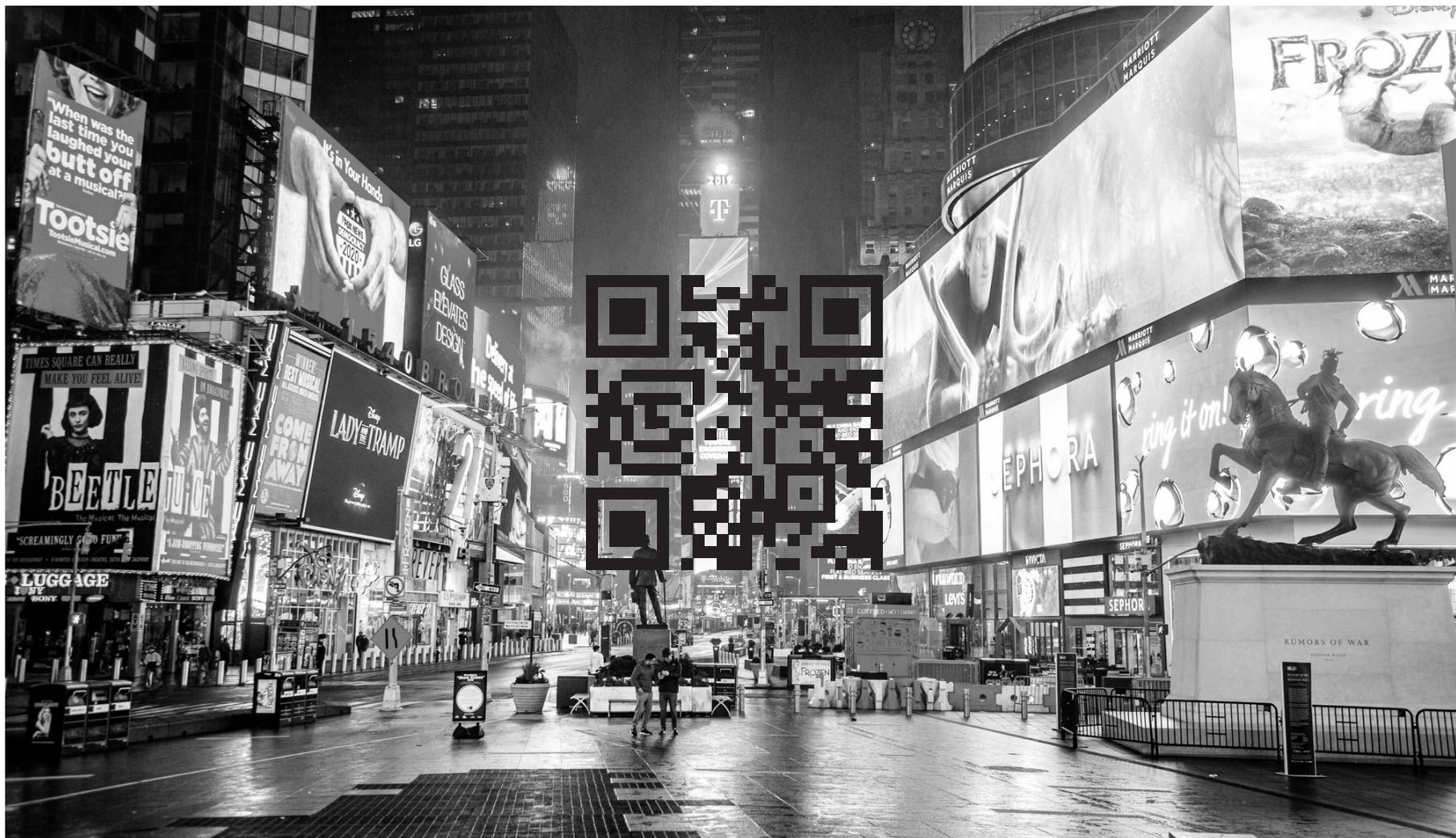
## ARCHITECTURAL REPRESENTATION

The architectural representation of this project works in a similar way to that of the artefact.

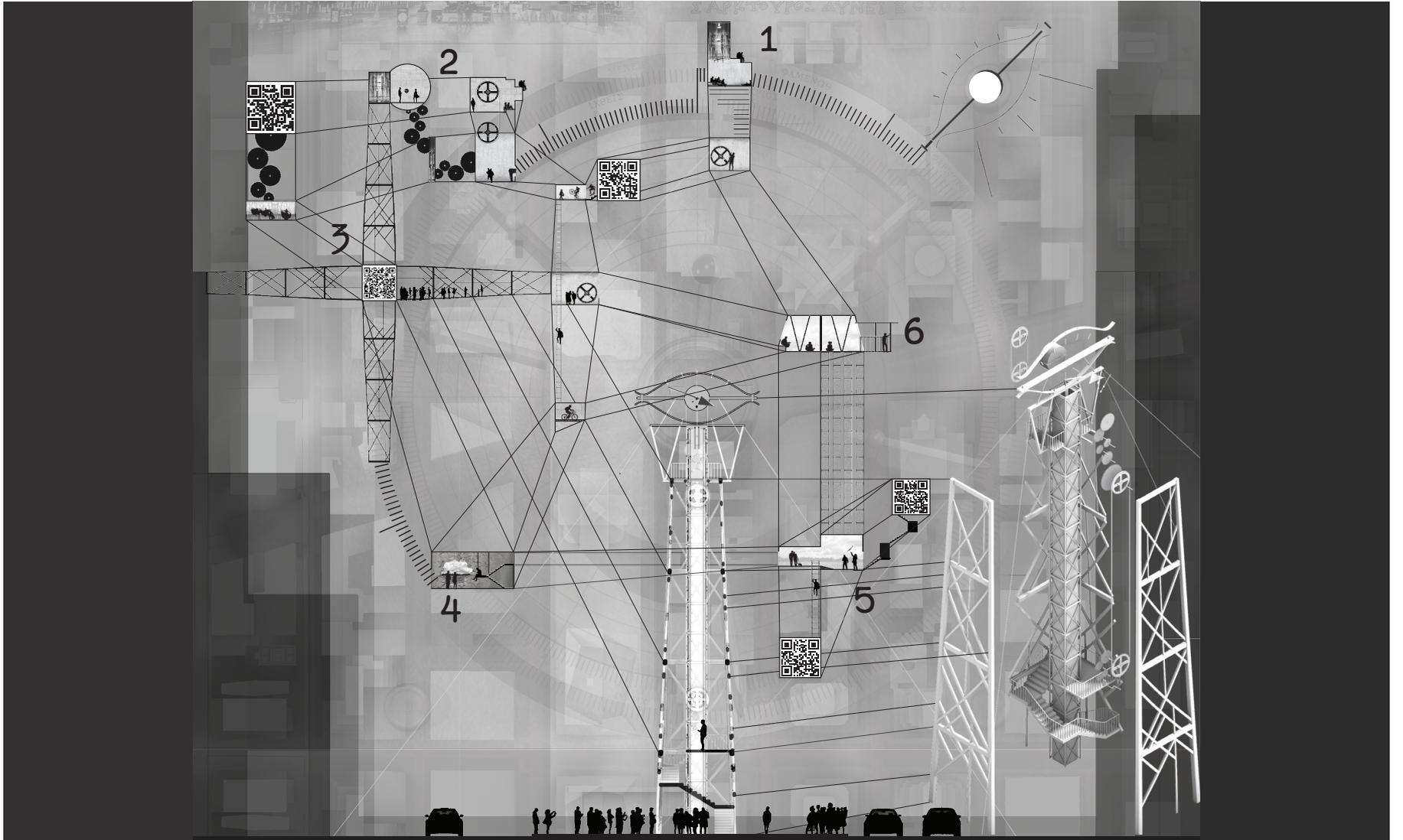
The work is meant to atypically record the city through a new interpretation of screens while unfolding into the public in two ways: firstly, through a ritualistically sequenced architecture, and secondly by rerouting messages to the individual through their personal devices, as you have just demonstrated. The intervention inspires our imagination to explore the space of the city and our technology differently using poetic mapping and discovery.

In this performance, the setting is 6 days in Times Square, during the Summer Solstice. To minimize shadows from the surrounding towers and optimize daylight hours for observation of the installment.

Times Square is not so dissimilar from Metropolis in many ways which we will soon discover. The area is a historic theater district built on a social practice of escaping the external stress of the city through portals of fantasies and entertainment, beyond the facades of such theaters. The map in your palm is tethered to the locations of 17 of these historic theaters in the vicinity. Whether currently in operation or not, each holds its own stories, and they collectively form an unseen algorithm or network of screens reflecting the life of the surrounding metropolis outward rather than only that of their historically introverted nature.

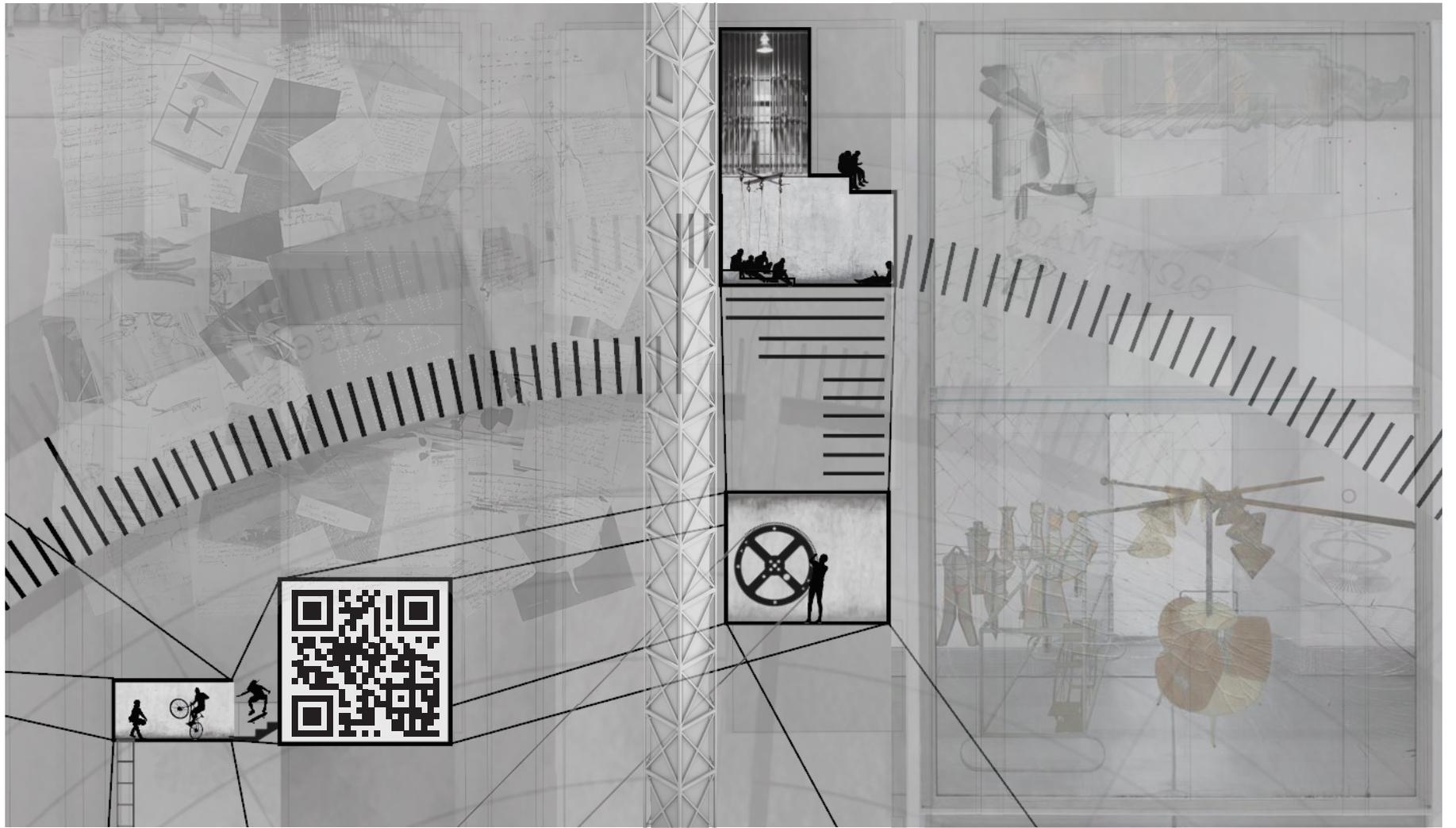






## PROJECT MAP

The image you see should be read like that of a clock, but counterclockwise. Its fundamental function is based upon that of the Antikythera mechanism, an ancient Greek orrery, or calculating model of the solar system used to predict both astronomical positions while also focusing on events of the earth such as the cycle of festivals like the Olympic games. Similarly, this site plan collates the theaters into a six-day festival in which the site's visitors and occupants can reinterpret their surroundings. Embedded within the discoveries are precedent works from other minds focused on New York, contradictory machines, and discovery. Through them, these new avenues of poetic discoveries enable the reinterpretation of the city and provoke an adaptable solution to alleviate social distress.



## DAY 1: a sleeping city

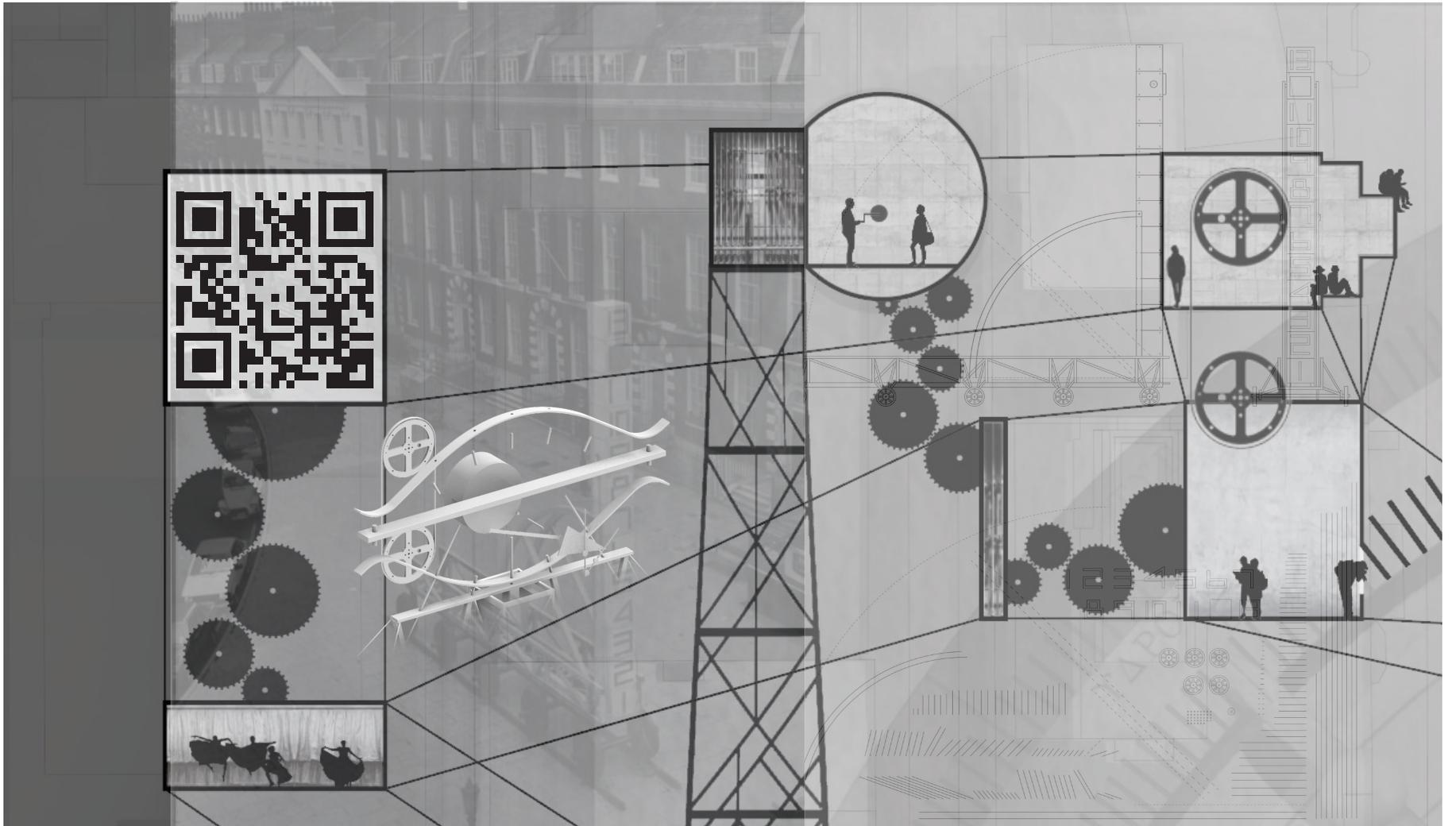
The first element of social participation is by helping raise the tower. The construction is large, but simple and easy to assemble for a trained construction crew with a simple kit of parts which can be found representationally scattered across the map. It is ultimately up to them to decide how to assemble the architectural locus of this festival. The interpretation works similarly to that of the partnership between Marcel Duchamp's Green Box and its direction towards interpreting the work of The Large Glass by providing as a series of components whose ultimate meaning is interpreted by the participant.

THE LARGE GLASS - MARCEL DUCHAMP -  
1915-1923



**A symbol machine: connecting  
relationships of images and fragments.**

**There is a 'beauty of precision' in the  
essence of indetermination in the form  
of contradictory machines.**



## DAY 2: awakening

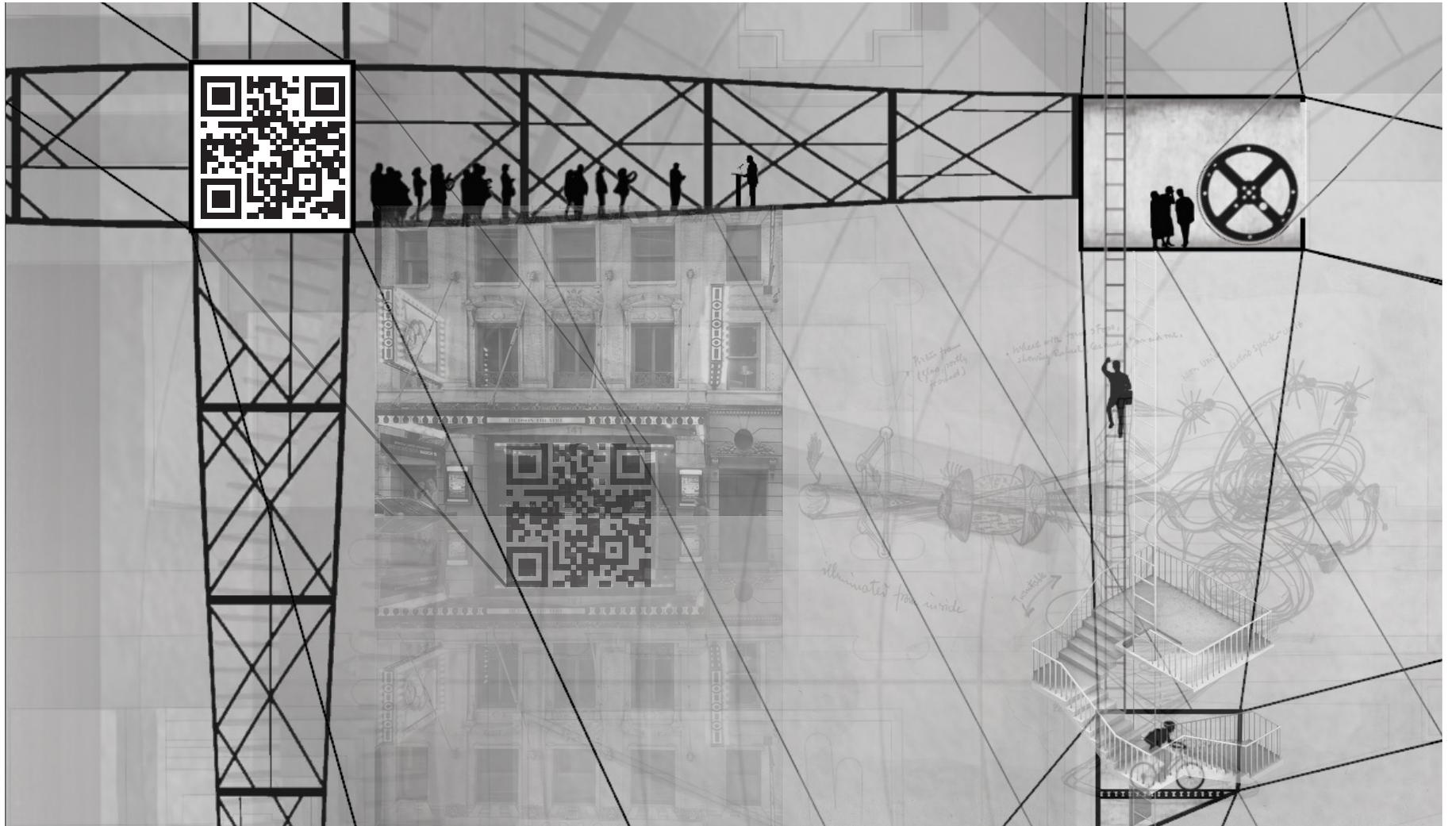
Similar to the Architect John Hejduk's collapse of time, the tower functions as a pataphysical clock that is simultaneously particular and ambiguous. Its pataphysical likeness functions atypically and with separate purpose. While two of the hands act as a typical clock tower keeping track of the standard time, the other geometric hands keep track of the days of the festival and time relative to its current position. The second function is performed by single participant via a crank accessible from a raised platform.

THE COLLAPSE OF TIME - JOHN HEJDUK - 1986

**Hejduk's work challenges the machine and subjects it to obedience, but it is never historicist or nostalgic.**

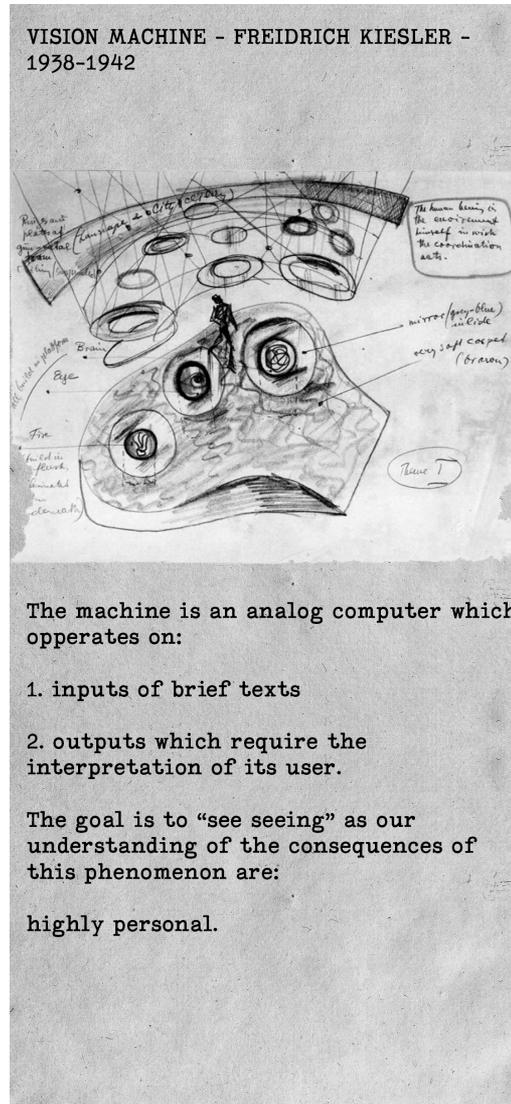


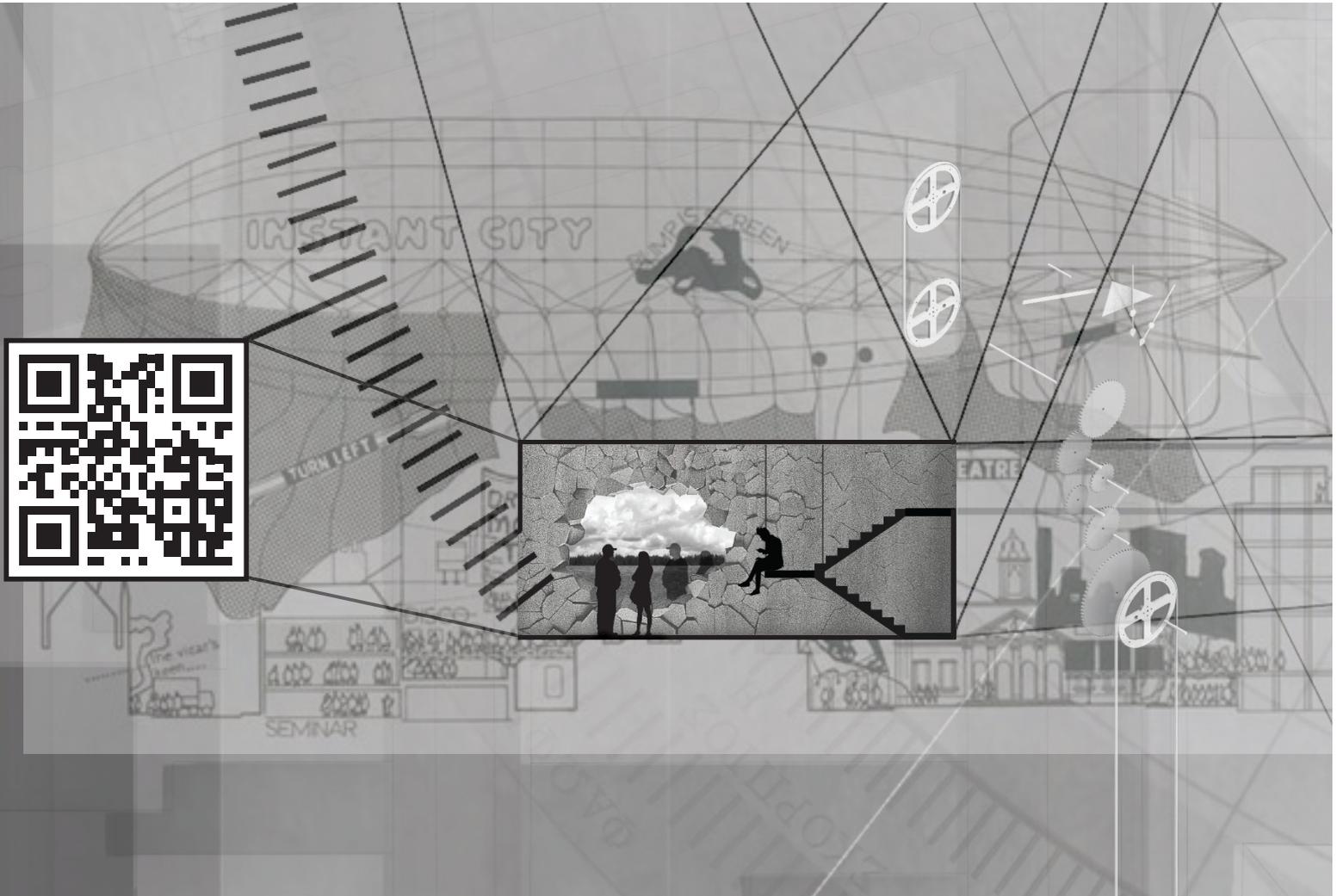
**It is a sounding of that which is at hand, out technological world.**



## DAY 3: inhabitation

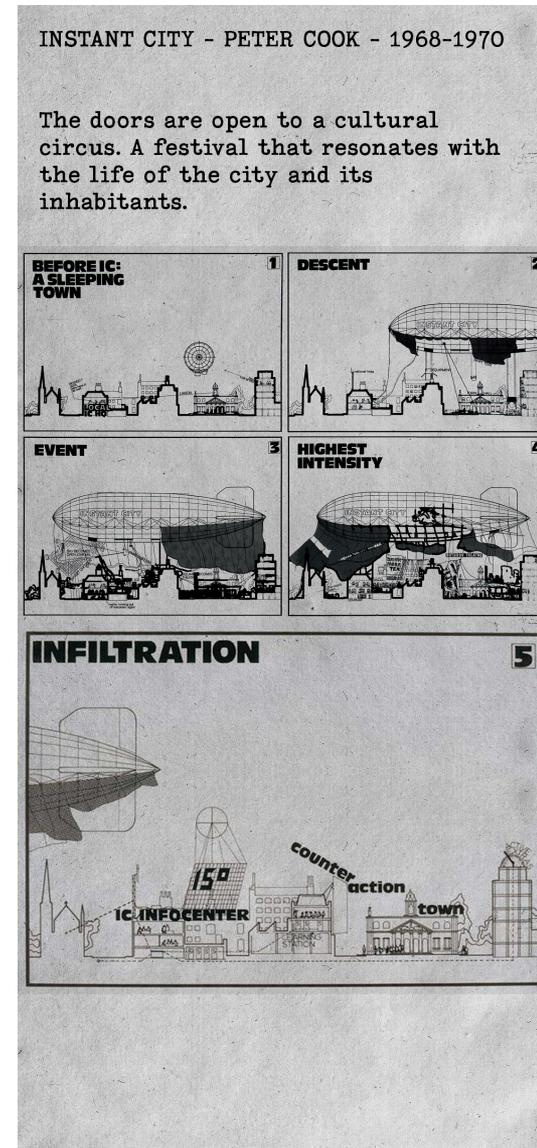
While we are all participating in the festival via our individual screens through QR codes via presentation, the actual installation would ideally spread the various QR codes among the theaters reinforcing their own interpretation as portals into another reality. Like Architect Frederick Kiesler's vision machine, this theater facades provide access to a new way of seeing, through the machine. They operate as a way for the human body to superimpose its own image on the object which it has seen, thus, a screen acts as the suspended receiver of the ejected picture. In this case, the observer sees themselves as a small part of the larger whole and the seemingly nonsensical yet fulfilling connections between each other.





## DAY 4: breakthrough

As stated, the goal of this thesis is to share an awareness toward our social numbness due to the machines and media that dominate us. By the 4th day, the intent is to have formed new connections between people through their shared discovery via a machine with the absence of an objective aligned with capitalist or power-gaining intentions. Like Peter Cook's instant city, the machine serves to form a sort of "cultural circus" by inhabiting a place shortly, serving as a focal point for festival, and leaving soon-after.





## DAY 5: expansion

As a pataphysical machine, the city itself works in tandem with the tower. It resembles machinations of a dreamworld in which they often do not act as expected and function via an architectural heritage of wondrous and imaginative contrivances in search of meaning. Daniel Libeskind's machines, especially his writing machine operates in a similar fashion to this new yet temporary Tower of Babel. In his words, "the whole represents a 'destabilized technology' which would break up the mechanism instantly if the 'computerized controls' (i.e. humans) weren't there to keep it stable'

WRITING MACHINE - DANIEL LIBESKIND -  
1985

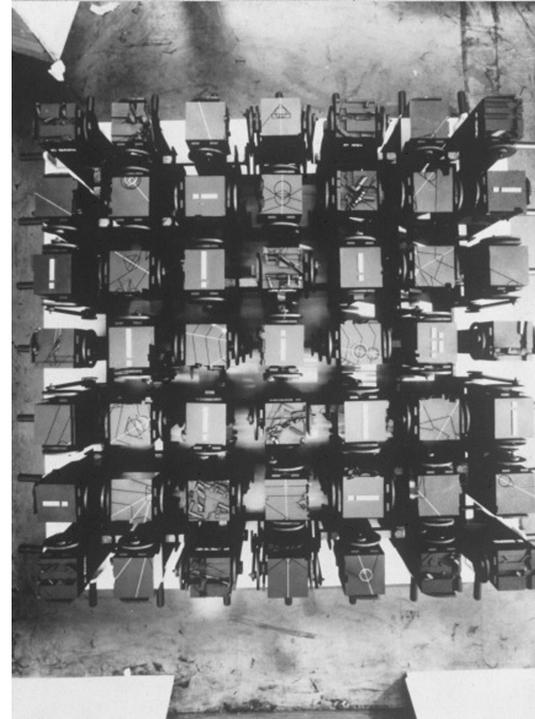
The whole represents a

'destabilized technology'

which would break up the mechanism  
instantly if the

'computerized controls'

weren't there to keep it stable.





## DAY 6: completion & collapse

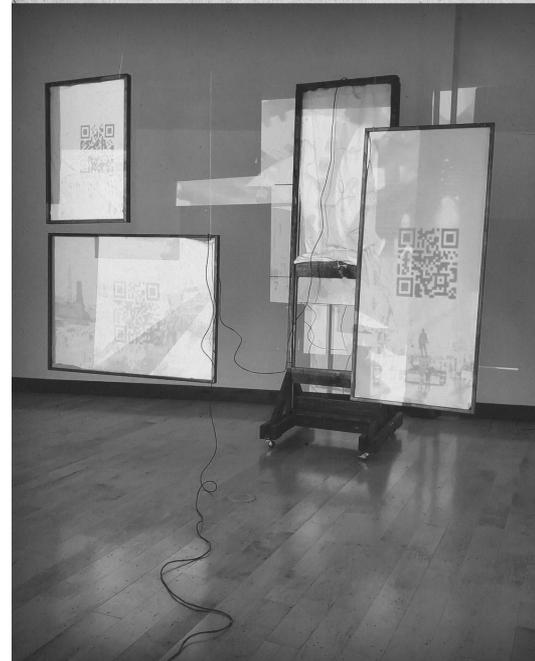
Through its totality, the experience of the architecture intends to operate as a modern, unexpected Deus Ex Machina. It relies on the local populace to both construct, interact with, and define its meaning relative to its immediate context. More-so, its import is to resonate with the life of its host and reflect the essence of the city at large. This is done by both recording the movements of people through a sequenced plan while also allowing them to determine their own journey to discover a city they may not know but that was always there.

In this way, the architecture challenges the nature of the machine and subjects it to obedience. It opens new doors of perception and participation to a place that exists between our embodied and ethereal presence. Furthermore, this intervention is not meant to be tied to one locale but maintains the possibility of adaption to the cities of other horizons.

CYBERNETIC MONTAGE - SAMUEL GOODMAN -  
2021

**Fragments of stories and space are brought together through the theatrical use and reinterpretation of screens that seek to unite rather than divide.**

**A new deus ex machinae takes place through the collage of fragmented times and places captured by a network of screens.**



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## PERSONAL IDENTIFICATION

Samuel Patrick Goodman

hometown | Grand Forks, ND



Figure 65 | Personal Identification, photo credit | Beau Norby

# PREVIOUS STUDIO EXPERIENCE

## 2ND YEAR

Fall: Milton Yergens  
Tea House | Moorhead, MN

Spring: Charlotte Greub  
M.T. Residence: Eco-Dwelling | Cripple Creek, CO  
Aperature: Mixed-use Development | Fargo, ND

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## 3RD YEAR

Fall: Regin Schwaen  
Oscar-Zero Visitor Center | Cooperstown, ND  
Viewpoint of the Fjords: Design Competition | Geirangerfjorden, Norway

Spring: Niloufar Alenjery  
Archives of the Drowned world: Design Competition | Shanghai, China  
Affinity: Native American Art Museum | Moorehead, MN  
*1st Place - Mary-Kay and Dennis Lanz Design Competition*

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## 4TH YEAR

Fall: David Crutchfield  
Solara: Miami High-rise Capstone | Miami, FL  
*JLG Capstone Finalist*

Spring: Amar Hussein  
4818, Marvin Windows House | Fargo, ND  
Gold-Line Transit Hub | Minneapolis, MN

## THESIS YEAR

Fall 2020 | Spring 2021: Stephen Wischer  
Thesis | Redefining the Cybernetic Being: reconstructing the theatrical origins of technology in the contemporary metropolis