INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600
THROUGH INSIDE: STATIC DISTORTERS OF THE 24 HOUR CYCLE.
AN ECONOMIC LIVING TOY, 1 THESIS IN 6 PIECES

by
Kimberly Shoemake

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIRED FOR THE DEGREE
OF MASTER OF ARCHITECTURE

APPROVED. THESIS COMMITTEE:

Mark Wamble. Thesis Director
Assistant Professor. School of Architecture

Keith Krumwiede. Thesis Reader
Caudill Visiting Lecturer. School of Architecture

Albert Pope. Thesis Reader
Gus Sessions Wortham Professor. School of Architecture

Houston, Texas
April. 1998
Abstract

Through the actuation of the performative, a context is formed which exuberantly embraces the potential spectacle of everyday life. This potential suggests that a willingness to accommodate flexibility is vital. Flexibility inherently deals with issues of both physical and temporal scales. If an arrangement could respond to events synchronously its flexibility would not be conditional, but integral. It is through the kinesthetic experience of space, visual cross connection and the mutable nature of the liner that we project an interior that addresses issues of theatre, art and life, but the aim is to make such categories and role definitions obsolete. If urbanism is found in the generation of relationships, spectacle, desires irrespective of a hierarchy of location, this instance may consider/form/project the interior, not to replace exterior urbanity, but to say here, too, we construct the city.
Table of Contents

Introduction notes:
  House of Pies                      i
  Precedents                         ii
  Multi-Program                     iii
  Liner                             iv
  Cityfelt/Building Searching       v
  2420 Louisiana                    vi

Project notes                      vii

Prelude: the Prompting Box         xi

Piece One: House of Pies           1

Piece Two: Precedents              13

Piece Three: Multi-Program         24

Piece Four: Liner                  42

Piece Five: Building Searching     56

Piece Six: 2420 Louisiana           66

Bibliography                      109
through inside: static distorters of the 24 hour cycle, an economic living toy, 1 thesis in 6 pieces
This document and the project from which it grew is the work of the partnership of Luke Bulman and myself.

Robert Mangurian and Mary Ann Ray - thank you for helping us to develop our partnership

In addition to general thanks to our committee:
Mark Wamble - thank you for your de jure and de facto advisement of this project, your eloquence and tact were invaluable
Albert Pope - thank you for your insistence on clear thought
Keith Krumwiede - thank you for your honest criticism and companionship

I am indebted to Mary Springer, Lee Moreau, Lucia Cheung and Ali Majouri. Thank you all for your hands, heads and enthusiasm in the assemblage of the final presentation. Your help made the project.

Ana Miljacki, for your inspirational intellect and friendship.

“We have been aided, inspired, multiplied”

Luke Bulman, your sensibilities, your passions, your being in the world have dissolved the thin layer of skin over my eyes. I dedicate this project to you.
Introduction notes: The House of Pies

The basis of our project was a mutual interest in the House of Pies, a 24 hour restaurant here in Houston. It displays a constellation of interests that we have: pan-optic, materiality and the urban interior.

pan-optic

The conception of the pan-optic is in reference to Foucault's familiar concept, but here we see the potential of an optical promiscuity that is engendered through the tactical use of mirrors for the purpose of multiplying the potential range and depth of vision that an individual may have in the space of the House of Pies. This phenomenon resonates into an activity of gaming and theatricality.

24 hour urban constituency

The layering of demographic groups is made more acute in the House of Pies by the fact that it has a shifting constituency based on the hours of operation. Ranging from septuagenarians arriving for morning coffee before church on Sunday to the post-bar closing crowds of late nights to the lunching business agents, the House of Pies is able to traverse a wide range of groups. All these groups at many times may inhabit the House of Pies simultaneously. The impact of the 24 hour program indicates that even in a city as flattened as Houston, it is still possible to generate an effective social condenser.

materiality and the everyday

Mirrors and booths at the House of Pies are the pivotal elements of the interior design. In these materials, we find the indication that the range of substances that may be considered effective could possibly be extended. The affective quality of naugahyde, mirrored surface, neon, though pedestrian on some level, may reach a sublimity when combined into a single responsive environment.
Introduction notes: precedents

Works by the following individuals have been influential to the development of this project. We would like to openly recognize these influences in order that we can begin to consciously incorporate and modify the conceptions, materiality, perceptions of the work that is sometimes considered outside of the parlance of architecture. There are many ways in which these influences can be seen to affect this project, or our work in general. Here, we hope to identify the activities of others that have relevancy to the issues of form, materiality, flexibility, event, operations, method.

Alan Kaprow’s Happenings - (late 50s-60s through later writings) the performative atmosphere incites the interior to create relationships of communication and spectacle

Adolf Loos - the kinaesthetic, the sensorial, the interior a locus of activity - materiality this will allude to a building component called liner

Marcel Duchamp - 11 Rue de Larrey that object may be defined by its use and one must consciously affect the object to inform its identity

Bruce Nauman a link between Kaprow’s Happenings and the object - the object may engender performative atmosphere
Introduction notes: multi-program

“A man decides to walk one hundred steps in one direction, then one hundred steps in another direction, and so on, one hundred times. If his steps take him to a blank wall or into the path of an oncoming car, he has to make another decision.” Alan Kaprow, The Meaning of Life. 1990.

an architecture of use and multiplicities: Through a reading of the catalytic potential of the performative, we generate 6 points of a multiple program:

4. diversion
1. intensity/density
6. action/event
5. blur
2. convergence/intersection
3. pan-optic

Through the actuation of these qualities a context is formed which exuberantly embraces the potential spectacle of everyday life. This potential insists that in order to respond to these six characteristics that a disposition towards flexibility is vital.

From the House of Pies we developed a set of issues that we wanted to explore in a different context. We consider the House of Pies to point towards theatre as having the capacity to infuse into everyday life. These issues became a set of conditions that we towards. Each of them as concepts apply towards a multiple program and each of the concepts have different meanings depending upon the program that they apply to: diversion, convergence/intersection, action/event, blur, density, intensity, pan-optic.

Bobindotrcn puppet theatre: describe who they are, a puppet theatre whose content is political and social commentary. The scale of the puppet shows, from miniature (finger puppets in a prosenium made of a piece of paper to the multi person manipulated puppet) Portability, because of the scale and type of the puppets and settings, the actions of the puppet theatre are not limited to one fixed location. Materials, (king puppet) trophy cup. Duration of puppet show: the amount of time it takes for a puppeteers arm to grow tired (about 12 minutes)

4. diversion- a theatre that houses and releases political and social commentary with irony
6. action/event- spectacle generator
5. blur- the lines between become the lines among
1. intensity/density- a variable density, a reactive intensity
7. convergence/intersection- to mingle and traverse

Verbal Bar. Nigel Coates refers to bars a ‘protagonists of current urban intensity’.

4. diversion- The verbal bar acts as an invitation to extend the stay, it takes little commitment to get a drink.
5. blur- verbal bar is the osmotic layer of the interior encouraging crossover from other programs
6. Pan-optic- unexpected views intensity the performative aspects of the other programs

CopyCat is a 24/7/365 copy center

3. pan-optic- vision is set into a cross reference between interior and exterior
5. blur - workers and customers work on a flattened field towards a goal
6. action/event - a place of direct intention and effect; the time it takes to make a single xerox copy is approx. 2.4 seconds.

Then to think would always be to construct, to build a free plan in which to move, invent concepts without a name. Making a philosophy would become a matter of architecture in the way a novel, a painting or a piece of music is, where the plan of construction must be already built know since it is not given in advance through a preset system or underlying rules. Philosophies would become emergent systems constructed superimposed on another like streets in a city. For once the architecture is assembled up, the twin questions that we find in all philosophy—how to construct a work, how to construct a life—a life capable of change. The constructed work becomes less organic, the constructed life less perfect, and the characters in the resulting drama more flexible, without unavowed rules, working through provisional alliances, broken and reconstituted. They then start to investigate possibilities unseen in the present, to experiment with what may yet happen. And construction of philosophy becomes an art of necessity, temporary inquiry into what at a given time and place we might yet think in our thought, see or do in our visions or actions— an exercise in building new spaces for thought in the midst of things.

John Raebnak. Constructions. 1995
Flexibility inherently deals with issues of both physical and temporal scales. If an arrangement could respond to events synchronously its flexibility would not be conditional, but integral. Spatial and programmatic linkages can be made through the flow of material. With a simple malleability, fabric structures respond to the flow of programmatic shift; the liner is such a structure. The liner is the mediator between architecture and event, encouraging and adapting to programmatic and physical mutability of boundaries and connections.

The liner is a soft machine of programmatic change.

The liner engages.
Introduction notes: cityfelt/building searching

Cityfelt

Like blankets (perhaps made of felt) that cover a bed, experience permeates the city. Experience constitutes what we begin to think of as identity, uniqueness, ‘flava’.

In this analogy there is no distinction between the loci of the experiences, just a mapping of intensities. Consider the sheer quantity of experience generated. ‘Location’ of an urbanism is found in the generation of relationships, spectacle, desires irrespective of a hierarchy of location. This instance considers/forms/projects the interior, not to replace exterior urbanity, but to say here, too, we construct(s) the city. The lines drawn on the interior connect participants in the metropolis, across space and time.

We project an interior, a public interior. One that generates involvement. Physical involvement. Spectacle generator. A theatre of humors. In the end, this story has 4,000,000 cities.

Ed Ruscha - the books
Some Los Angeles Apartments, Nine Swimming Pools, 34 Parking Lots
For this project we quote the 1967 Real Estate Opportunities, describes the conditions and potentials within the city: rendering the everyday visible

A similar proposal is made here with the exception that what is sought out is an existing framework in which to formulate an interior proposal. We searched with the interests of: visibility, palimpsest, access, height, openness, and a typical plan
The area searched through was South of the Central Business District between I-45 and Hwy 59. Most buildings are commercial in nature. The building which we selected was 2420 Louisiana, a commercial laundry now for sale after the evacuation of the company to the periphery of Houston. It displays the following traits: large window area, large parking are, good adjacency (Spec’s Liquor nearby and Louisiana is an access corridor from 59 to the cbp)
The idea of Interior

Think of an interior. Already this statement evokes one of the central observations of the interior; that it is best remembered/conceived inwardly, in the mind's eye. To construct interior is to construct experience.

Though form may be a matter of matter, perception shifts form into a condition of differentiation.

What generates perception? Event, the modulus of perception.

The most succinct way to demonstrate an event is to have it unfold in real-time.

A building that is 100% interior.

1. curtain goes down for performance, the space of theatre is created by the lowering of curtain space at beginning of performance, performance changes focus from copy parlor and bar to a puppet show.

2. twenty-four hour a day copy parlor acts as concierge, potential for access points to all other parts of building through copy parlor.

3. bar as living room, efficiency apartments have no living room, the bar has living room like qualities (private comfy space and links to other parts of the world)

4. public surface turned up, one point of access to efficiency apartments is straight up the facade on a one way escalator.

5. the building has no zoning inside.

6. theater enclosed by way of shutter.

7. sports bar has access to other locations around the world.

8. copy parlor. workers on both sides of the counter, machines on both sides of the counter: the employee is the worker, the customer is the worker, the employee is trained by the customer/worker, customer is performer, customer is trained by the employee to be a worker.

9. theatre has transient stage.

10. bar has make out booths.

11. the entire bar can be washed down.

12. the floor of the puppet theatre workspace can be rollerskated upon.

13. Duchamp door. theatre workspace can have either the copy parlor or the bar open to them.

14. theatre and theatre workspace overlap.

15. work tables for theatre pull down from ceiling.

16. efficiency apartments have visual access to street and one other thing – choice of resident.

17. the copy parlor produces much static friction.

18. 18 stages in all.
“Foucault’s hypothesis was that there exists a sort of ‘positive unconscious’ of vision which determines not what is seen, but what can be seen. His idea is that not all ways of visualizing or rendering the visible are possible at once. A period only lets some things be seen and not others. It ‘illuminates’ some things and so casts others in the shade. There is much more regularity, much more constraint, in what we can see than we suppose. To see is always to think, since what is seeable is part of what ‘structures thought in advance.’ And conversely to think is always to see.”


A way of seeing:

To see what can be seen, to understand what one sees, to understand the seeable to be a self-evidence, to be able to see the constraints of what we see is to see the unseen.

visibilité. Foucault’s histories are of what could be seen, not what was seen. This visualization of these histories, or a “scheme through which things are given to be seen”, is part of the “positivity” of power and knowledge belonging to a time and place. They are grounded in a singular way of doing things.

evidence. Self-evidence is the translation of evidence. Deleuze uses this word to describe Foucault’s visual idiom for what is seen, becoming the self-evidence that makes things acceptable or tolerable to us as a practice. Foucault attempts to find the “events” behind self-evident continuities and entities so as to “event-alize” his histories. To see through the events through which things become self-evident is to be able to see in what ways they may become intolerable or unacceptable

“In short, visibility is a matter of a positive, material, anonymous body of practice. Its existence shows that we are much less free in what we see than we think, for we do not see the constraints of thought in what we can see. But it also shows that we are much more free than we think, since the element of visibility is also something that opens seeing to historical change or transformation”


Spatial paradigms, or spatial grammars such as the single loaded corridor; double loaded corridor, free plan, enfilade and ram plan constitute standard spatial practice. However, when one associates a particular use (program) with a spatial temporal structure, the practice of this space accounts for a social condition—a spatial ready-made.

“Foucault’s analysis of ‘spaces of constructed visibility’ brings out how they serve to ‘constitute the subject,’ the way they serve to construct the spatialization of the subject or his ‘being in space.’ The art of light and the visible,” which such spaces are designed to deploy, is one which makes certain kinds of properties of ourselves stand out as self-evident.”


Our project, the project of the window and the puppet theater, in the way it will be presented is very much a problem of seeing, in the same manner that Rajchman presents Foucault’s work as “the art of seeing”. I think it is OK to use seeing in a positive way as long as the unseen is also made visible. The spatialization of the presentation allows the project of the puppet theater to become visible. The windows act as the positively
seen while the event of untolding the walls in time and space acts as the unseen or the hidden disruptions in the positive of seeing.

For Foucault, the question of the building and space were the interrelationships and overlaps introduced when the physicality of a building reproduced social hierarchies.

What is interesting is interconnection [not towards resolution, but intensification] not the primacy of this over that, which never has any meaning. Michel Foucault

DEF: Experience n. 1. the apprehension of an object, thought or emotion through the senses or the mind 2a. Activity or practice through which knowledge or skill is gained 2b. knowledge or skill so derived 3a. an event or series of events undergone or lived through 3b. the totality or effect of such experiences

on the rim of memory, not remembered

every moment is extended

the public interior

• realm of social engagement (Foucault: the chimney: beginning of “relations” between individuals)

“For example, I know that there is a historian who is carrying out some interesting studies of the archaeology of the Middle Ages, in which he takes up the problem of architecture, of houses in the Middle Ages, in terms of the problem of the chimney. I think that he is in the process of showing that beginning at a certain moment it was possible to build a chimney inside the house—a chimney with a hearth, not simply an open room or a chimney outside the house: that at that moment all sorts of things changed and relations between individuals became possible.”


• compaction
• physical delimitation of social space

“...it is somewhat arbitrary to try to dissociate the effective practice of freedom by people, the practice of social relations, and the spatial distributions in which they spatialization-DEFINE find themselves. If they are separated, they become impossible to understand. Each can only be understood through the other.”


Spatialization is a process of continuous differentiation.

Though form may be a matter of matter, perception shifts form into a condition of differentiation.

What generates perception? Event, the modulus of perception.

The coding of perception depends upon a series of spatializations being recognized, not necessarily consciously way but nonetheless factored. This coding may be thought of a as a construction, a ready-made-a grammar. To understand a particular grammar the differential must be sent to the anatomist’s table, in this case, our project.

Notes. A Framework for a Project
Social relations are recognized as a differential. That differential is carried on the interior most efficaciously.

A differential intersects political, material, social, ethical

DEF: differential (adj.) of, showing, or constituting a difference.—n. 1. the amount of degree or difference between similar kinds or individuals 2. A differential gear

DEF: differentiate (v) 1. to constitute or perceive a distinction 2. to make or become different, distinct, or specialized

DEF: anatomist: n. 1. a student of anatomy esp. one skilled in dissection 2. one who analyzes minutely and critically

Location of a resistance/generation of differentiation – the glass, generative of both conditions, and invisible.

The glass “creates a layer that creates fantasy. It distorts it – minutely, but it distorts it. I think if you were to look at a display without glass, you would be disappointed.”

Robert Currie

“From the demands of the shop window, from the inevitable response to shop windows, my choice is determined.”

Marcel Duchamp

Diller+Scofidio

window project considers the larger issue of glass as a utopian project. As a Foucaultian power instrument. Vision and its extension, surveillance are assessed as political tools. By simulating the potential surveyor, Diller and Scofidio hope to expose “exposure”. To state the insidiousness of an environment exposed by glass. There is a palatable disdain for the building’s occupants.

“In rethinking glass, we wanted to objectify it, render it visible -- a surface to look at, not only through. Transparency is not invisible. Rather, it is a filter through which to view, a distorting filter, despite its clarity and fidelity. Glass can no longer be the neutral and invisible barrier that once hoped to seamlessly to connect private and public space. It can no longer be the menacing divider that defined the controller on one side and the controlled on the other. The pathologies have inverted: the fear of being watched was transformed to the fear that no one was watching. Thus, glass assumes the role of a representational surface onto which performance registers and from which it is read.”


The spatialization of the window wall.
The intent of the invitation to look, and thus be involved, appreciate the gallery is rendered moot by the “invisibility” of the windows. Our attenuation of the space of the window should bring a new awareness of the window. The widow box is a compacted interior acting as a provocation.
Duchamp's notes to himself regarding shop windows:

The question of shop windows.
To undergo the interrogation of show windows.
The exigency of the shop window.
The shop window proof of the existence of the outside world.
When one undergoes the examination of the shop window, one also
pronounces one's own sentence.
In fact one's choice is round-trip.
From the demands of the shop window, from the inevitable response to
shop windows, my choice is determined.
No Obstinacy, ad absurdum, of hiding the coition through a glass pane
with one or many objects of the shop window. The penalty consists in
cutting the pane and in feeling regret as soon as possession is
consummated.
Q.E.D.

The most succinct way to demonstrate an event is to have it unfold in real-time

DEF: event. n. 1. an occurrence or incident, esp. one of significance 2. a social gathering or
activity 3. A contest or an item in a sports program

The goals of the New Dance:
"Central to those considerations was the distinction between a time one might call synthetic
as against a time that is operational, the time of experience, of our actions in the world."

"To exchange illusionism for real-time"

proposition 1
The project of the window and the event, the static and the kinetic, speak about the same
thing in a different form. The window box is a readily understandable grammar of display.

the project must be self-possessed

Notes: A Framework for a Project
Prelude:
prompting box (rat trap)
for the promotion of intercourses and relations

A position is taken at either end of the prompting box (rat trap) by
2 or more individuals. Each end of the prompting box (rat trap)
indicates its potential action through either a pictographic or
physical prompt. One station point indicates the act of
observation (eye pictograph and viewport); the other indicates
actuation (quarter inch dowel with a finger grip). The actuating dowel is inserted into a 9 inch wide by
1/2" tall slot. The slot is faced on the inside of the prompting box
(rat trap) by a blue taffeta curtain featuring a brass grommet
through which the actuation of the trigger mechanism occurs.

Physical actuation of the mechanism may not efficiently be
accomplished by hand-eye coordination, but can best be realized
through the coordination with the individual(s) at the observation port (the Observer) opposite the
individual at the actuation port (the Actuator). However, the design of the observation port does not
allow a simple guiding of the Actuator through a direct means
("go left," "go right," etc.) as the Observer may only view the
activities within the box through a mirror placed between the
view port and the rattrap (model 01-49: made in the United States
of America, the d-CON Company, Inc., Montvale, New Jersey) at a 45 degree angle.
Situationally, the Observer must accommodate the reversing of the angle generated by the mirror in
order to facilitate a successful triggering of the mechanism by
the Actuator. This is where the process becomes a negotiation
between the individuals. The Observer, though s/he can monitor(activity occurring, must direct the process with not only the
awareness of the inversion of angle generated by the mirror but
also by the fact that the Activator is facing the Observer and
therefore has a reversed sense of directionality as well.
Ironically, this situation of dual inversion actually allows the Observer and Actuator to share the same left-right frame of reference. Through this process, the triggering of the mechanism occurs causing a reflexive response by both parties. It seems that both actors then desire to exchange roles.

Prompting box (rat trap) describes a co-operative process of negotiating a spatial inversion. It also describes an approach to issues of representation as well. As a process, Prompting box (rat trap) is able to generate experience engendered through its form. It relies on semeiotic structures to give impetus to the experience, but once this impetus is established it is discarded to the process of communication and negotiation.
piece one
Observation serves the project in (at least) two ways:
Multi-modal observation (that which recognizes the manifold nature of experience) pulls architecture from the constraints of abstract conceptualization to recognize the complexities/contingencies of situation. Just as Burroughs found the Interzone in Tangiers, absorption of the particular generates readings and responses unique to a situation.
seeds for germination

“To juxtapose search and research is to remove the artificial boundary between theory and practice. The usually separated stages of design, such as observing, analyzing, producing, etc., can be overlapped into one. In such collapsed process, analysis can well be design, while alteration, a way to observe.”

Tung-Ho Chang Voyeurism Towards Architecture Concrete 1991
House of Pies: a 24 hour a day, 7 day a week 365 day a year restaurant

Hot coffee steaming-full. The man looks at the cup and pours cream in until the cup overflows. The man winces. The napkin underneath the coffee cup is saturated. He takes the napkin from beneath and folds it into thirds then places it beside the cup. The man’s cup is refilled along with the cream. Again the man pours the cream into the coffee but the cream cup was unexpectedly full. The cream overflowed the coffee again. So the man wiped the table with the folded, saturated napkin. Muzak has filled our environment.
Last booth to the left. A man with a bald spot is photographing two young girls eating. The girl on the right has long, blond hair, heavy, dark lipstick and black blue fingernails. She is the object of the photograph. The other girl, to the left, has long, dark hair with dark lipstick, as well as dark eye make-up and braces. There is a hole in the booth that the blond girl fills.
1. man smoking cigarette 2. table and contents: eggs over easy, four slices of bacon, stack of three pancakes 3. plate: everything half eaten but the eggs 4. coffee cup from top, the liquid ripples then stops 5. the man returns to the table (bumping the table and shaking the contents) 6. the man smokes another cigarette 7. liquid ripples 8. eggs over easy trembling 9. condiments on the table vibrate (salt, pepper, mustard, ketchup, sugar, cream, artificial sweetener cup)
10. gradual violence of table shaking
11. smoking man's face is alarmed
12. alarmed man looks around
13. other customers eat and talk, taking no notice of violently shaking table and alarmed man
14. top view of eggs over easy plate shaking
15. plate begins to blur (possibly swirl) until it is unrecognizable
16. man falls over into remaining space of booth (shot from under the table)
girl with amputated forearm. guy in red t-shirt with three missing fingers. red-black painted fingernails on waiter dancing while putting on an apron. everyone speaking on cell phones. Ricky Ricardo imitation.
setting: suburban house/House of Pies
Mary wears a maroon sweatsuit with tie-dyed shirt over the maroon sweatshirt. The tie-dye is orange, yellow, teal, blue, dark blue and purple.
1. Mary walks out of a screen door with eight tins of open cat food on a platter 2. hand scrapes cat food with a fork into individual dishes 3. cats eat 4. Mary sits in the back booth of the House of Pies 5. Mary lights a long, thin, white cigarette (shot with Mary’s reflection in the mirror) 6. Mary slowly inhales and exhales 7. hand pets cats 8. many other cats begin to bump against the hand petting the single cat; the cats become frenzied 9. Mary smiles, a bit self consciously, she looks around 10. another drag of cigarette
deep space
multiplied subject
performance
interiority
pan-programmatic
pan-optic
voyeuristic
butter
service
day/night
naugahyde
neon
knee-deep
Press, send, cut, fold, inscribe, spill, urge, pour, drain, roll, measure, squeak, drool, eat, squat.
piece two
precedents
Wrappers and liners...
the liner engages

Christo and Jeanne-Claude transform spaces and objects through the use of fabric wrappings. Even as interior, such as this, a sense of exteriority, a distance, is maintained. Objects are appreciated as edifice but do not seek to engage beyond aesthetic appreciation. A liner, in contrast, encourages physical and programmatic mutability.
Integral flexibility

“The whole complex, in both the activity it enables and the resultant structure it provides, is in effect a short term toy to enable people, for once to use a building with the same degree of meaningful personal immediacy that they are forced normally to reserve for a limited range of traditional pleasures.”
-Cedric Price

Flexibility inherently deals with issues of both physical and temporal scale. If a system could respond to events synchronously its flexibility would not be conditional but integral.
Productive ambiguities

"Perhaps the purest example from Marcel Duchamp's artistic production to illustrate the reconciliation of contradictory or opposing tendencies is a work known simply as Door: 11 Rue de Larrey, a construction that was nothing more than a door he designed for the main room of a small apartment that he moved into in 1927 on the Rue de Larrey. This door was located in a corner of the main living area, positioned in such a way as to close the entrance either to the bedroom or to the bathroom, but not both at the same time."

"Marcel Duchamp: a Reconciliation of Opposites"
Francis Naumann, 1991

An inherent ambiguity in an object may lead to its maximal use.
A happening is fresh, while it lasts, for better or worse...

“What has been worked out is a form that is as open and fluid as the shapes of our everyday experience but does not simply imitate them. I believe that this form places a much greater responsibility on visitors than they had before. The “success” of a work depends as much on them as on the artist. If we admit that work that “succeeds” on some days fails on other days, we may seem to disregard the enduring and stable and to place an emphasis upon the fragile and impermanent. But one can insist, as many have, that only the changing is really enduring...”

Alan Kaprow

“Notes on the Creation of a Total Art”
1958

A performative atmosphere may engender the engagement of unexpected relationships across programmatic lines.
Should a bedroom be the only site of a soft architecture?

Through a modulation of material, an intensified bodily sensation is aroused.
The work was a twenty-foot-long, twenty-inch-wide corridor in which "a lot of strange things happened to anybody who walked into it."

This participatory work could define for the viewer similar constrained actions he himself had performed. An intent is established to generate a communication between the artist and the viewer through an object that has a bodily discourse as its medium. The action and the information that it relates is content related through a form.
Matter

Spatial linkages are made by the flow of material/material used in economy for maximum effect.
A visible flexing

With a simple malleability fabric structures respond to the flow of programmatic shift. The perimeter is consciously articulated to recognize interior/exterior transitions.
Prompting object

Generating situation through use and its social environment, the furbox encourages an interaction among users towards a discourse.
piece three
6 points of the multiple program

4. diversion

2. convergence/intersection

6. action/event

5. blur

3. pan-optic

1. density/intensity
4. diversion
6. action/event
5. blur
1. density/intensity
2. convergence/intersection

4. Bobbindoctrin is a theatre that houses, and a theatre that
releases; politically, socially, culturally

6. Bobbindoctrin is a spectacle, the disrupting ripples from
itself to be felt through 2420

5. the lines between lifestyle fuse, but the aim is to make
definition in itself obsolete

1. a variable density, a reactive intensity

2. to mingle and traverse with a dextrous and facile hand the
contours as they shift
Bobbindoctrin Puppet Theatre.

Bobbindoctrin is a professional puppet theater based in Houston. Decidedly adult in their approach to puppet theatre, their productions engage in the political, the satiric, the unexpected. Joel Orr, the director of Bobbindoctrin, states, "The best thing about puppet shows is that the audience has no idea what to expect. They're automatically off guard, and they're also less respectful."

Puppet theatre is unlike meat theatre. Scale of performance is more varied, from the articulate finger to the multi-person manipulated puppet. It equally embraces abstraction and crudeness through its use of the crafted actor. It is active in the realm of toys, sawdust and canvas.
“The Black Box”
A father dies in a plane crash. The inspector of the crash delivers the airplane’s black box into the hands of the widow. When she plays the recorded contents back, it reeks off the screams of her husband’s last moments. Her son starts pretending that the black box is his father, playing with it, searching for advice. He plays the tape over and over driving his mother into a murderous rage.

Materials:
levers/sparks/rods/pipes/GAK/
Papier-maché/fiberglass/cardboard boxes/cloth/toy amplifiers/bellowing voices/trippy backdrops/whistly little sound effects/tomatillo husks/
feathers/inner tubes/vaccum cleaners/plumbing/fake blood/
trophys/nozzles

duration:
12 minutes – the amount of time an average puppeteer can hold his/her arm up

modes:
from virtuosic veniullity where puppet and puppeteer interact to abstract visualizations
Marionettes – usually as hostages
Rod Puppets – the most flexible and expressive
Shadow puppets
Hand Puppets
Head and Shoulder puppets large body-sized puppets for larger audiences
"We are not concerned" he said, "with long-winded creations. with long-term beings. Our heroes will not be heroes of romances in many volumes. Their roles will be short, concise; their characters – without a background. Sometimes for one gesture, for one word alone, we shall make the effort to bring them to life. We openly admit: we shall not insist either on durability or solidity of workmanship; our creations will be temporary, to serve for a single occasion. If they be human beings, we shall give them, for example, only one profile, one hand, one leg, the one limb needed for their role. It would be pendent to bother about the other: unnecessary leg. Their backs can be made of canvas or simply whitewashed. We shall have this proud slogan as our aim: A different actor for each gesture. For each action, each word, we shall call to life a different human being. Such is our whim, and the world will be run according to our pleasure. The Demiurge was in love with consummate, superb, and complicated materials; we shall give priority to trash. We are simply entranced and enchanted by the cheapness, shabbiness and inferiority of material."

"Can you understand," asked my father, "the deep meaning of that weakness, that passion for colored tissue, papier mâché, for distemper, for oakum and sawdust? This is," he continued, "the love of our life, of our matter as such, for its fluffiness and porosity. The mystical consists in the Demiurge, that great master and artist, made matter invisible, made it disappear under the surface of life. We, on the contrary love its creaking, its resistance, its clumsiness. We like to see behind each gesture, behind each move, its inertia, its heavy effort, its bearlike awkwardness."
Copycat.

24/7/365. Copycat is a multi-service reproduction and computer rental service enterprise. As an around-the-clock operation, it encourages the last minute do-it-yourselfer to take advantage of its facilities as well as others offered at the location: the bar and the theatre. The relationship of the worker and the customer becomes blurred. The relationship of performer and observer is no longer distinct.

Busiest day: April 15.
4. diversion
5. blur
3. pan-optic

4. verbalbar is a device to encourage the dérive of the building, it requires little commitment to get a drink, have a smoke, soak up the atmosphere and go from there...

5. verbalbar is an osmotic layer, the facilitator of programmatic instability within 2420

3. unexpected views engage/encourage programmatic drift
   "curiosity may have killed the cat but satisfaction brought him back"
Verbalbar.

There are few places as urban as bars. Nigel Coates refers to them as ‘protagonists of current urban intensity’.

Three guys go into a bar...

Verbalbar acts as a catalyst as well as an attractor within the multi-function program. It may act as a point of departure, a prelude, to enter into other zones of influence. It is a noise generator, capable of escalating the intensity of the environment. It is a program of new currencies, performing a brief role.
Press Release

Press Release: Rooftop shuffle board contest. April 17 sponsored by 2420 Louisiana and Spec’s Liquor store.

All are invited to the first annual Rooftop Shuffleboard Contest to be sponsored by 2420 Louisiana and Spec's Liquor store. Come down and enter the competition or just come to watch the action. The shuffleboard courts are located on the roof of 2420 Louisiana. Just come into 2420 and come up to the roof where the fun is! Enjoy the spring sunshine and have some fun going for the $1000 grand prize. An entry fee to the competition will be $5.00. There will a sample of foods and beverages from around the world to go along with the shuffleboard contest.

Sponsored by 2420 Louisiana and Spec's Liquor Store.
continuing...

The man enters. Bright single light. Approaches the edge. IS SINGING? The quiet strains of some classic drop numbly from his lips. He begins to pace, chairs swivel to follow. He picks up his pace, the singing grows louder. Is that “Carry on Wayward Son” by Kansas? He’s running, bellowing now... HERE’LL BE PEACE WHEN YOU ARE DONE”. Exhaustion imminent. He’s falling down, getting up again... He’s down. Lying there the sound of his breath fills the space for long moments. He calms, stands. Walks laconically up the ramp to the bar for a drink.
Puppets

fit a specific role. These seem like

the loneliest puppets. I imagine

all of their friends don’t recognize

them after an overhaul, or

somehow they lose their memories, but still have this vague feeling that

they aren’t quite who they think they are.
Night of the Puppets

The show was supposed to start at 10 but

So we had a few more drinks. Finally, the

these two rooms across from the bar. We

were standing and others were sitting in

One of the members of Bobbindoctrin said

by splitting the audience in two halves and

syllable. “Pupp” says one side, the other

until it grew very loud, quite close to a fight.

Some of the parts (they’re about 12 or 14) the

puppeteers arms get tired

There were puppets with guns, giant mecha

Mr. T puppet. Some of them had guts they

stories almost every mistake gets compound

in someone’s bloodshed. Everybody remem-

times we went and the puppet show would

would start. Last time it was just Bobbin-

another drink and then we all got in our

Janet and Harvey stayed later; they don’t
Variations

As there were all kinds of objections to this way, we really
were very much impressed by the scale and the rolled
nature of the composition. Some of theE.
chapters, for instance, were
meant to be a kind of
humble tribute to the
impact of the man.

Indeed, because we didn't want to make
conclusions
on
matters

of
great
importance, we
gave
Due

|
April 15

Federal income tax due. It's Copycat's biggest day. Storage for Copycat takes up most of the year.
piece four
The architect's general task is to provide a warm and livable space. Carpets are warm and livable. He decides for this reason to spread one on the floor and to hang four up to form the four walls. But you cannot build a house out of carpets. Both the carpet on the floor and the tapestry on the wall require a structural frame to hold them in the correct place. To invent this frame is the architect's
The Make-up Case: differences between the interior and exterior are manifest

To enter a key is necessary. Unlock the latch, a spring triggered mechanism, revealing an interior, soft unlike the exterior. The door is designed ergonomically.

The exterior: a structure of plywood, gives rigidity, strength, displacement of a specific area. The plywood is covered in a plastic material with a simulated texture. What it simulates is unclear. All exterior edges are rounded to reduce the chance of wear from abrasion. Additionally, base edge perimeter and top edge perimeter, top and side edges meet at right angles, covered by a protective rubber molding, double stitched on sides, single stitched on the top face. Between the top row of the double stitching on the side face, the rubber has extra rubber ribbing for extra protection. The bottom face has face does not rest on the rubber ribbing.

to a ninety degree opening gree angle when open. The shaped mirror set in an edge of a liner which is throughout the in color. The floor, lined with uses reinforced stitching in a wave over another. The floor for resilience, stitched in on
...meaning. The flexibility of its material and deployment allows it to take on many uses, many forms. At once it may be in use as chair, as walls that divide, as ceilings, as blankets, as walls that connect, to make a warm floor to sit on, it may have use as a picnic cloth, a drop cloth. it may
conceal. It may frame, it can act acoustically, keeping sounds from leaking. It may keep the draft from coming under the door. It may act as a shade from
unexpectedly stay over after having a little too much to drink, it could be used as a screen for projection. it may sit in the corner and do nothing at all but be in
the way. The liner could also reflect light if it were shiny, it could make a schluffing sound as it was dragged across the floor. it may act as a pointer towards a
be nothing but in the way; but the next day someone may want to have a small talk at the same time as a big crowd comes in the bar. She unrolls the liner.
simultaneity of friction to stretch of man making hole in line

verbi eti selected and modified from Richard Serra Verb List 1967-68
piece five
18 Real Estate Opportunities in Houston, Texas

Ed Ruscha’s 1970 book Real Estate Opportunities dryly catalogs available properties for sale in the Los Angeles area. He deftly reveals that which normally is overlooked by recording these nondescript sites. These situations within the metropolis indicate its varying conditions and possibly its potentials. A similar proposal is made here, with the exception that what is sought out is an existing framework in which to formulate an interior proposal. Upon identifying an area (above) of general interest, qualities are sought: visibility, palimpsest, height, commercial feasibility, ease of access, flava...

"The physical form of the city should be able to respond to its changing needs and values, to its new currencies and processes. We need an architecture which can seize the opportunity, which can take up a brief role, which finds a space and is not afraid to 'advertise' itself."

Nigel Coates
"Ecstacity"
The difficulty of compartmentalized spaces
a vibrant history
malleability of character?
location has strong identity potential

same comments as 4420 South Main

same comments as 4420 South Main
palimpsest of former function as theatre
big box/big sign
monumentality?
visual accessibility
excessive footprint

openness?
adjacent to performance center
insufficient footprint
low funk quotient

openness?
ceiling height too low
proto-fascist office block?
bland, uncomfortable siting openness?

insufficient footprint relation to street confining

high profile one liner
3401 Fannin  
materials, massing rad  
good accessibility  
oppeness?  
Rem did this?  
insufficient footprint  
building purchased during course of project

3700 Fannin

2701 Travis

mega-structure  
sparkling columns  
great parking  
building purchased during course of project  
Big Box institutionality  
excessive footprint

potentially haunted  
oppeness?  
no parking
2220 Louisiana

large window area
large parking lot
good adjacency
along downtown access corridor from Hwy. 59
former industrial laundry
durable materials
sufficient footprint
structural problems
Elvis Presley played here in the '50s
sick building
openness?
insufficient footprint

2420 Louisiana

dumb box with streetfront applique
sufficient footprint
sufficient parking area
uninspired location
lack of daylighting

2711 South Main

single level with typical plan
direct, operable space
minimum limitations
a box with flair
former light armory for the city of Houston
dense masonry construction
the unbearable weight of military history
highly limited structural ramifications
good parking

one of two directly opposite the other on Fairview
two buildings with eyes for each other
residential building
only street parking
highly limited structural flexibility

same as 415 Fairview
piece six
The world is neither significant nor absurd. It is, quite simply. That, in any case, is
the most remarkable thing about it. And suddenly the obviousness of this strikes
with irresistible force. All at once the whole splendid construction collapses.
opening our eyes unexpectedly, we have experienced, once too often, the shock of
this stubborn reality we were pretending to have mastered. Around us, defying the
noisy pack of our animalistic or protective animal things are there. Their
surfaces are distinct and smooth, intact, neither suspiciously brilliant nor
transparent.

049 intensity plan
02 roof plan
053 section C
Int sections
Bibliography


_______, “Foucault’s Art of Seeing” Spring 1988, October 44, pp. 88-117.


