

proto . thesis

proto . thesis

phase i of *php* ,
1/3 of 1/9 of
transtension

contents

foreword

40 ADA o4

r 40 r^{4*}

epilogue

acknowledgements

“‘Building or architecture’ is a polemic involving two realities. Of course it is also possible to translate each metaphor independently. Building for me means to build with words, lines, shadows, volume and rock. Each of these realities is autonomous. It is impossible to assume, however, that architecture can be built, architecture without an idea or a theoretical program being formulated a priori. Architecture is no profession. Architecture is a project of desire. It is an anticipation of material and construction which finds its expression in a text or a drawing – in a reality, that is, which is different from the one presented by professional architects as the only reality.”

Raimund Abraham , [UN]BUILT p.128 (1996)

foreword

what is there to say about ‘proto’ except that this is the thesis i would have done and been satisfied with at the end of undergrad. i can’t help but think back to halfway through my first semester of my junior year of undergrad when i was thinking about dropping architecture and only sticking with philosophy and having this conversation with Ken where he essentially assuaged my doubts and showed me Perry Kulper’s graphite renders from the 90s and Luke Douglas Erickson’s website and Lebbeus Woods’ manual renders and more or less assured me that I could continue on in architecture while staying true to my.self and my interests and my beliefs while still offering something greater than my.self.

I believe the exact quote that sticks with me to this day was, “Sometimes it’s okay to sacrifice clarity for expression.” and maybe i’ve taken that and ran with it to the extremes of excess but if there is one thing i am more or less certain about it is the fact that i would not be where i am today if i had not been introduced to this niche of architecture, which i hesitate to describe as visionary but which i do believe to be visionary, at least in a literal sense that the authors of these works are quite literally sharing their visions, of what i am not sure but i hope of what they believe is still possible in architecture. ‘proto’ is situated in this realm of hopeful possibilty.

preface

t . logan king

Git volut unt eatium quament.
Dolorem labo. Exerfereic tem labore
arunt et aut quist etur, senis
ex excepudam dersper chicaborro
dolorrovid esequē nosseque nulpa
quatus enime quoste prat hilitem
olorenimint quossitibus aute
laboreceaqui aut velit landis
veliciliquas dolorum isci blabo.
Ciendun delenda eatibus exceperes
sequi resto mi, sitasinum et et di
dolupie nducienet volorro et eat
estium voloriberum acea volupictur
seque re vit is prerum rehendunt in
re, consecu ptatis alitio. Beaqui in
recaeptat accus.
Erfero to cupta dolupiet quibus ut
harum fuga. Nam nonsequis soles eum
ant.
Nobis et, qui blaciis et esectur.

Et latur saernat latae omnis ipsanis
exersperchil iusaperita quam adis del
id et untisse rciassum, ut mod quas
et enihill icitate voluptas maximinti
accus sit, to deliqua tibusantis
aspid mod que eos eaque net vereribus
apit, aute occupta il idignimus pero
cone pore et ommolorio ma volenim
invent ute velloribusa aut odia necte
consendae eremporibus audae vent
facitiunt.
Ut re consern atecus, aboruptur? Quia
sint laturibus.
Ehenda il magnatus dit exceptur,
sumquo omnitibusant etur, tem qui tem
ni tem rectet fugit vidisciet arunt
premoluptio. Eheniendi adita net aut
eate cuptas quia pedia conesserunda
volestium es aut etustrum hil
magnihicat vollore dollatur.

proto.thesis as a narrative through the eyes of a fictitious architect who occupies the vacant unleased spaces in strip malls and office buildings and 5-over-1s and housing developments and creates space for the other by opening up his own doors and offering his privates to the the public - this rationalizes the (form)alities of the space via an unspoken contract (which is embodied by the architecture of the space) which implies the notion that visitors are willingly subjecting themselves to the experience of the space and the (inter; trans; sub).subjectivity that the space **REQUIRES** of its inhabitants . with that being said there will still be space for those that wish to be alone in public and alone in close spatial proximity to others that also want to be alone . in that same vein, the architect is left alone - you do not speak to him unless spoken to (hyperbolic) . you are free to make suggestions , as long as you understand that those suggestions , like rain against a pane , are not falling on deaf ears so much as only affecting your perception through the window , rather than the window itself . the architect , in this instance, is the window .

[13.3.25 , 22:27]

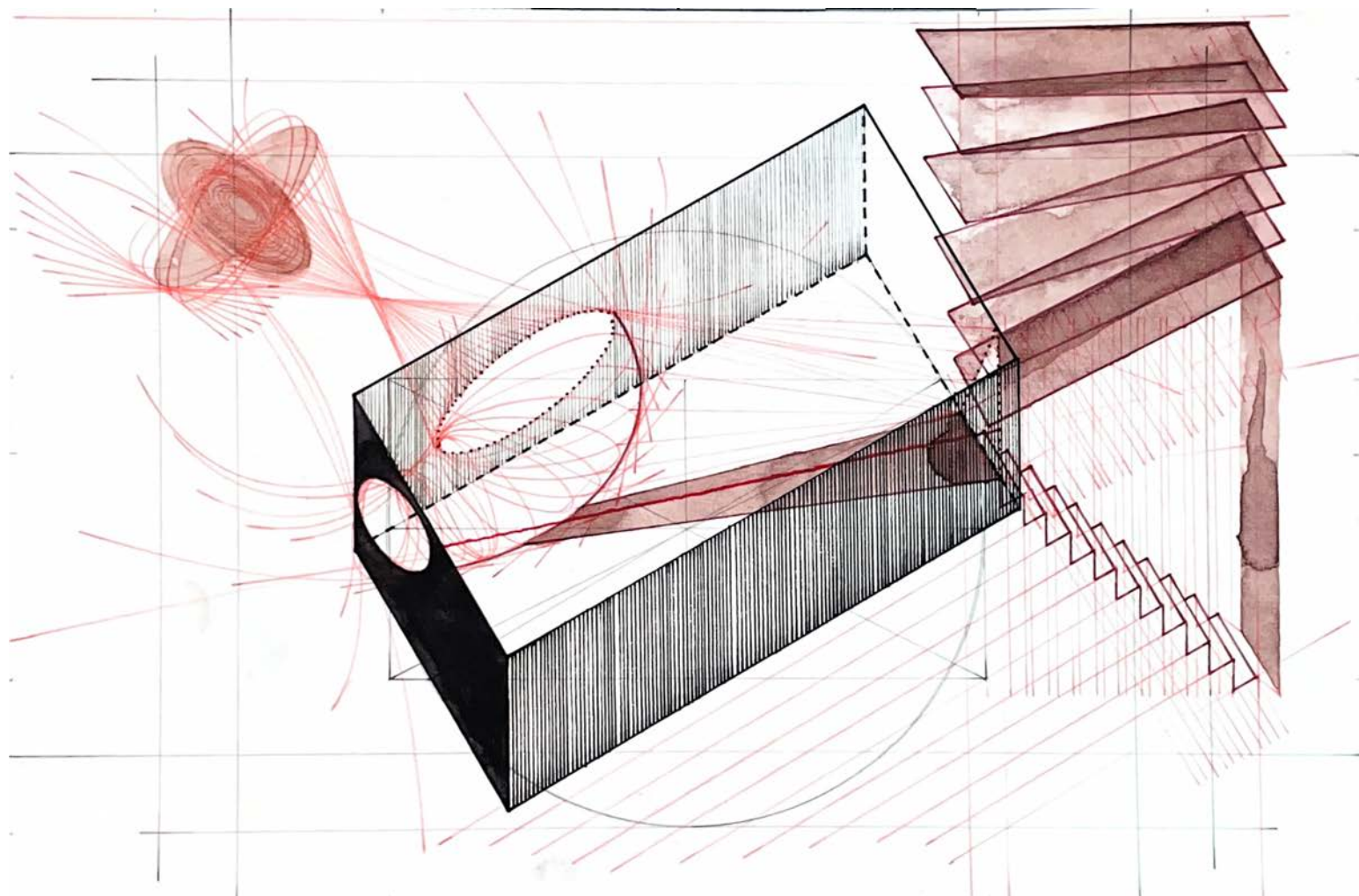
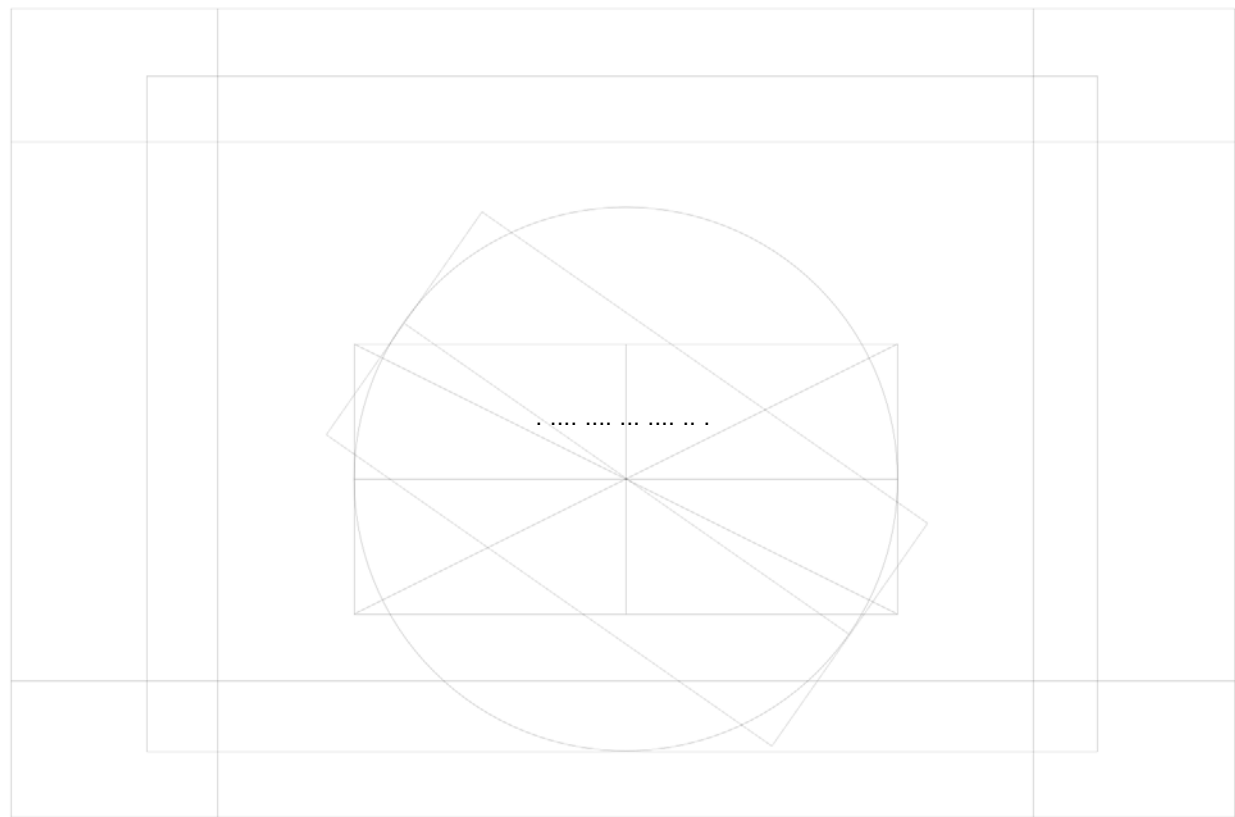
04
40 ADA 04
40

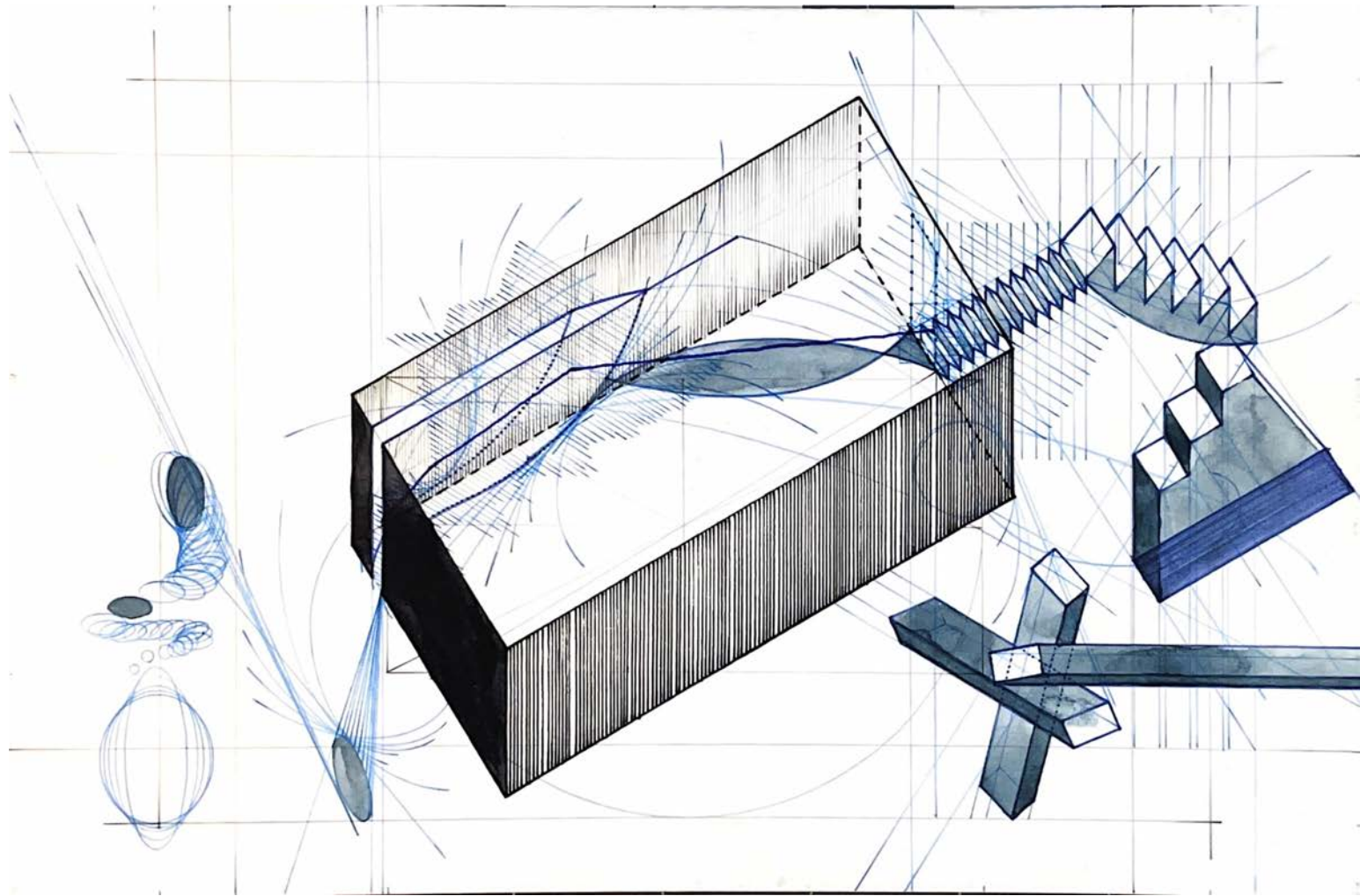
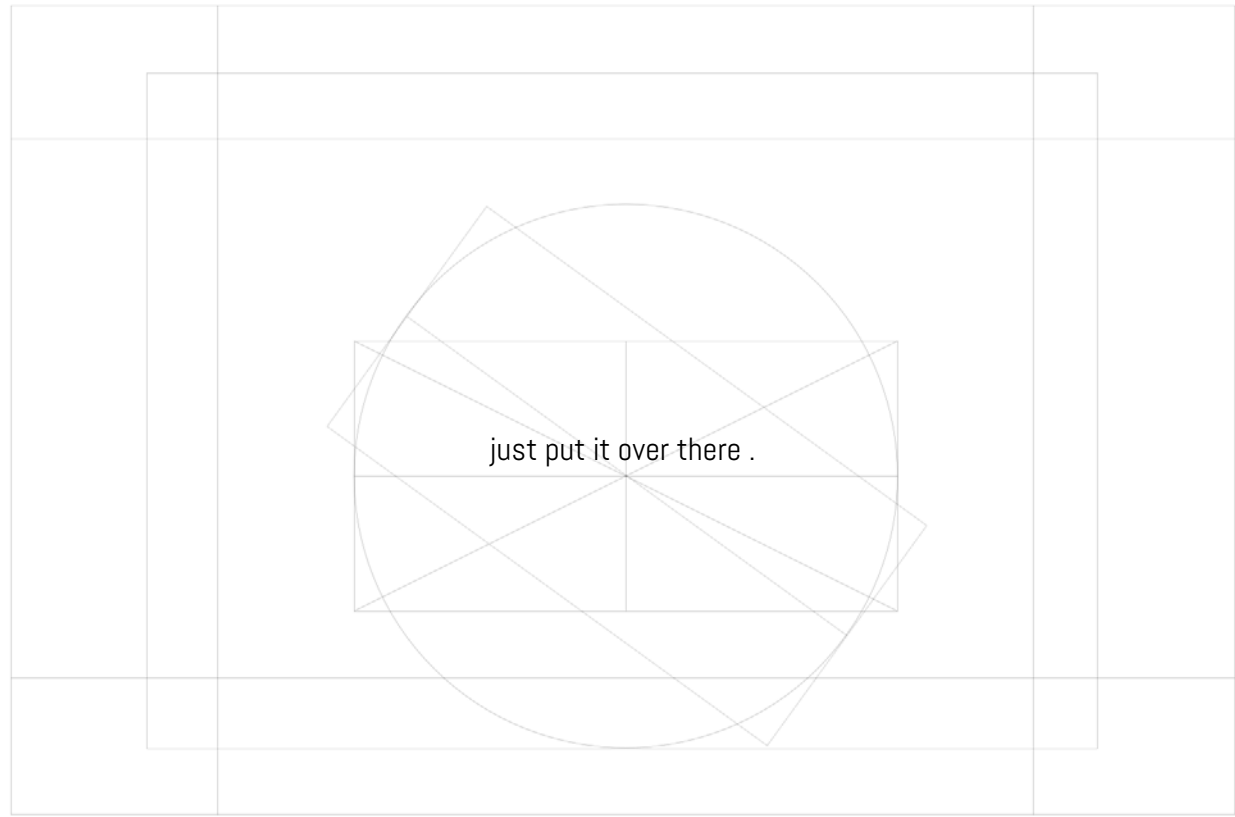
act i of proto.thesis ,
1/2 of 1/3 of 1/3 of
transtension

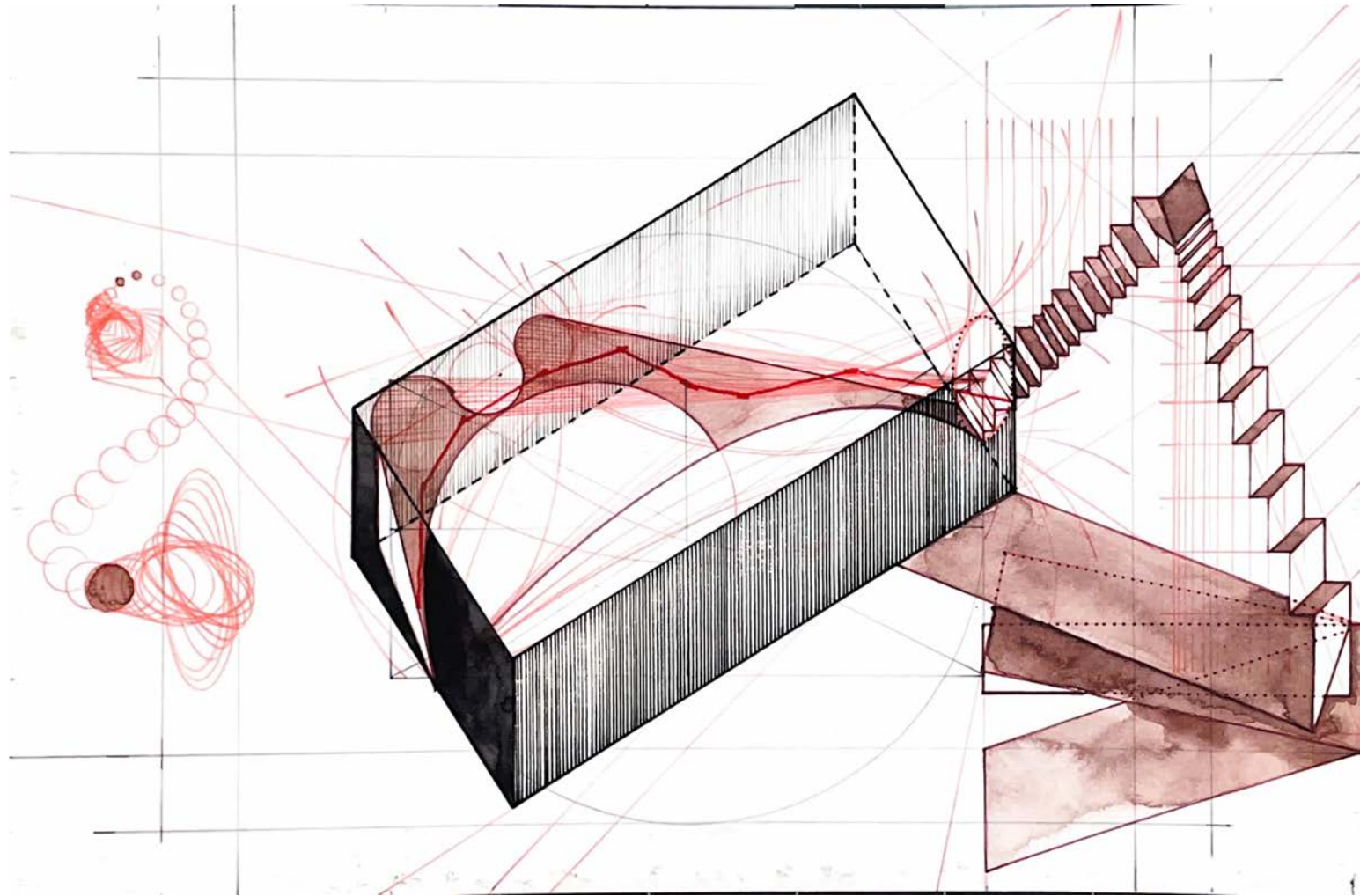
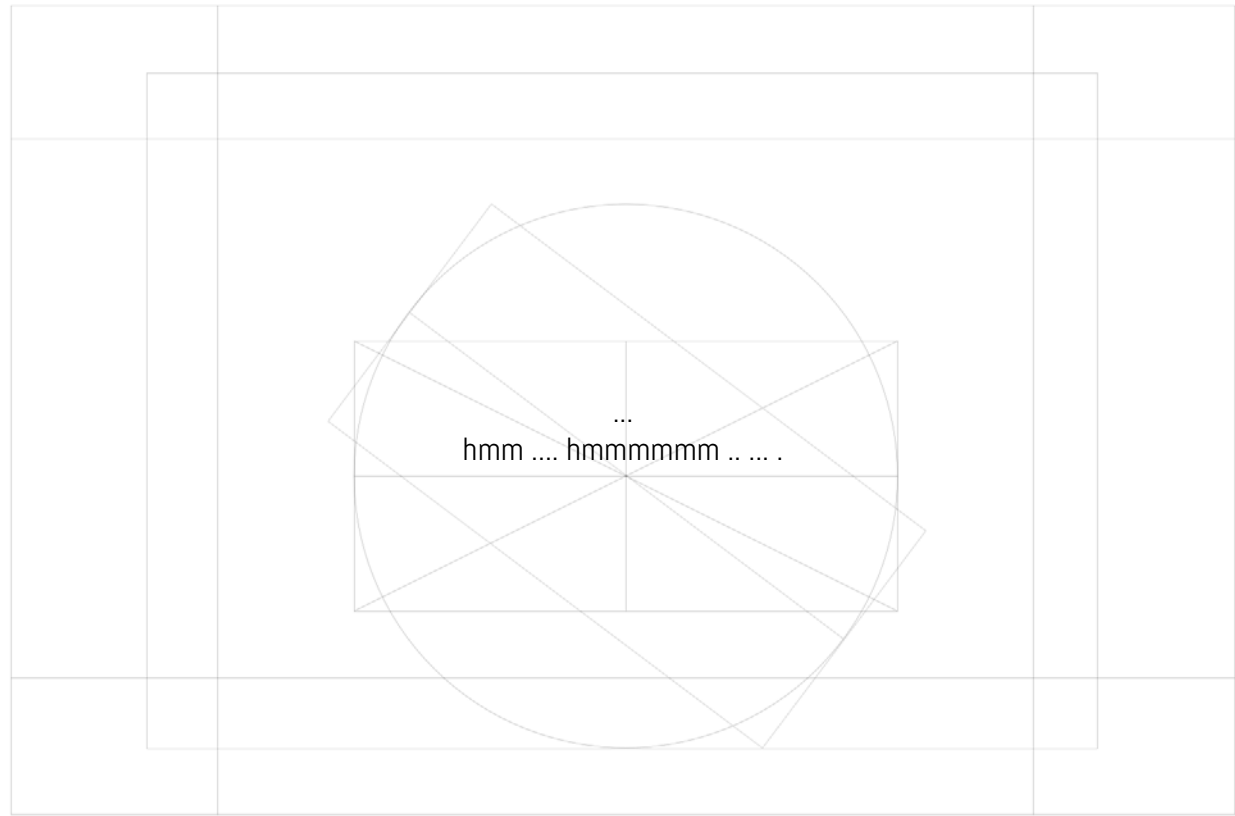
the first steps are often the trickiest .
sometimes you have to retrace them

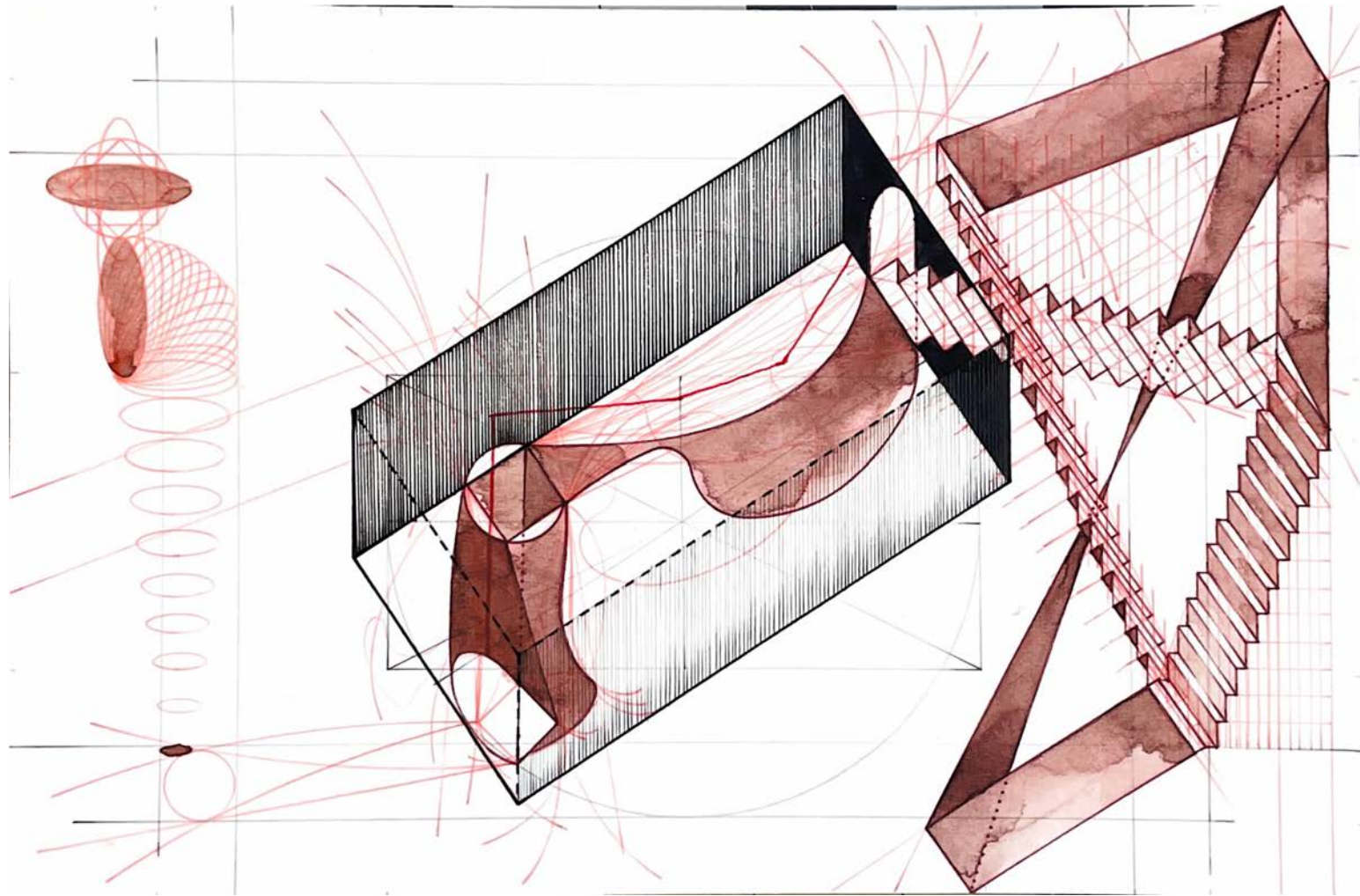
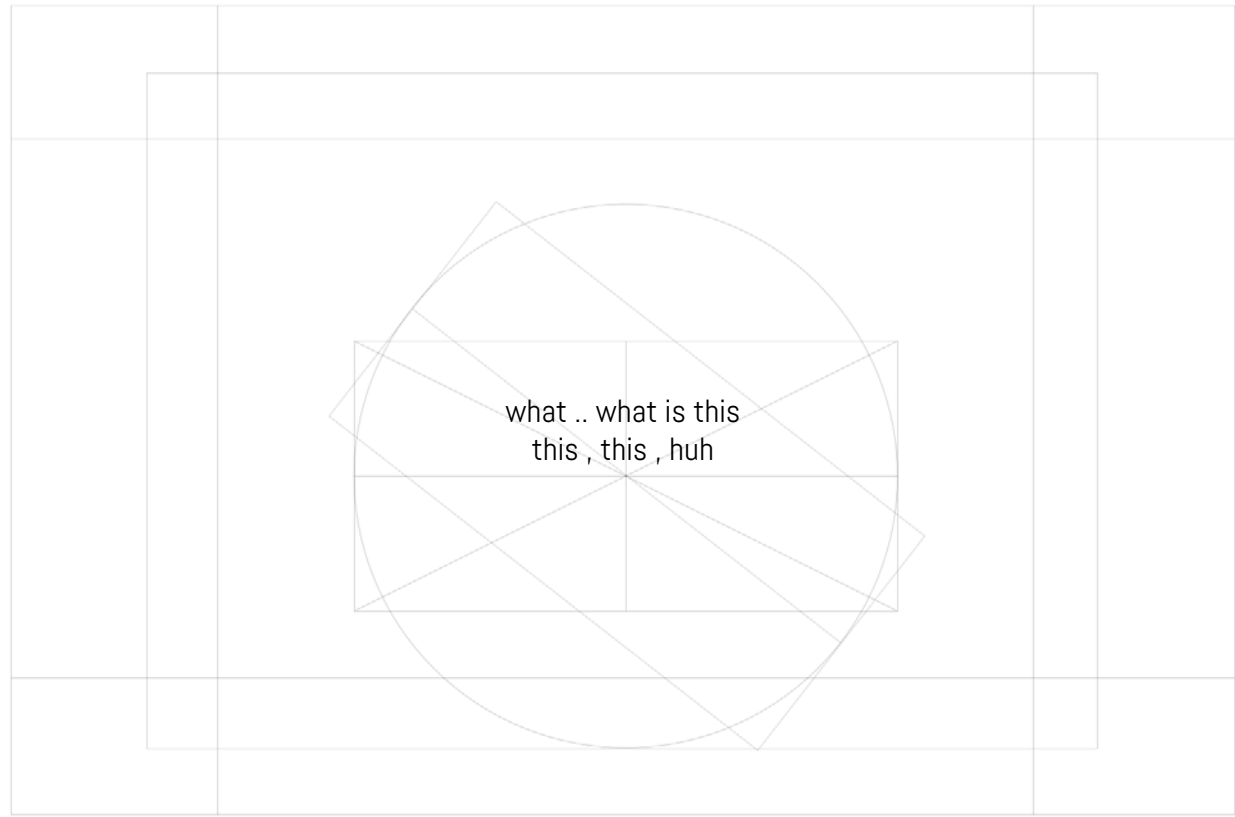
40 of
‘the Architect’'s Dwelling Axonometrics
from 'o4

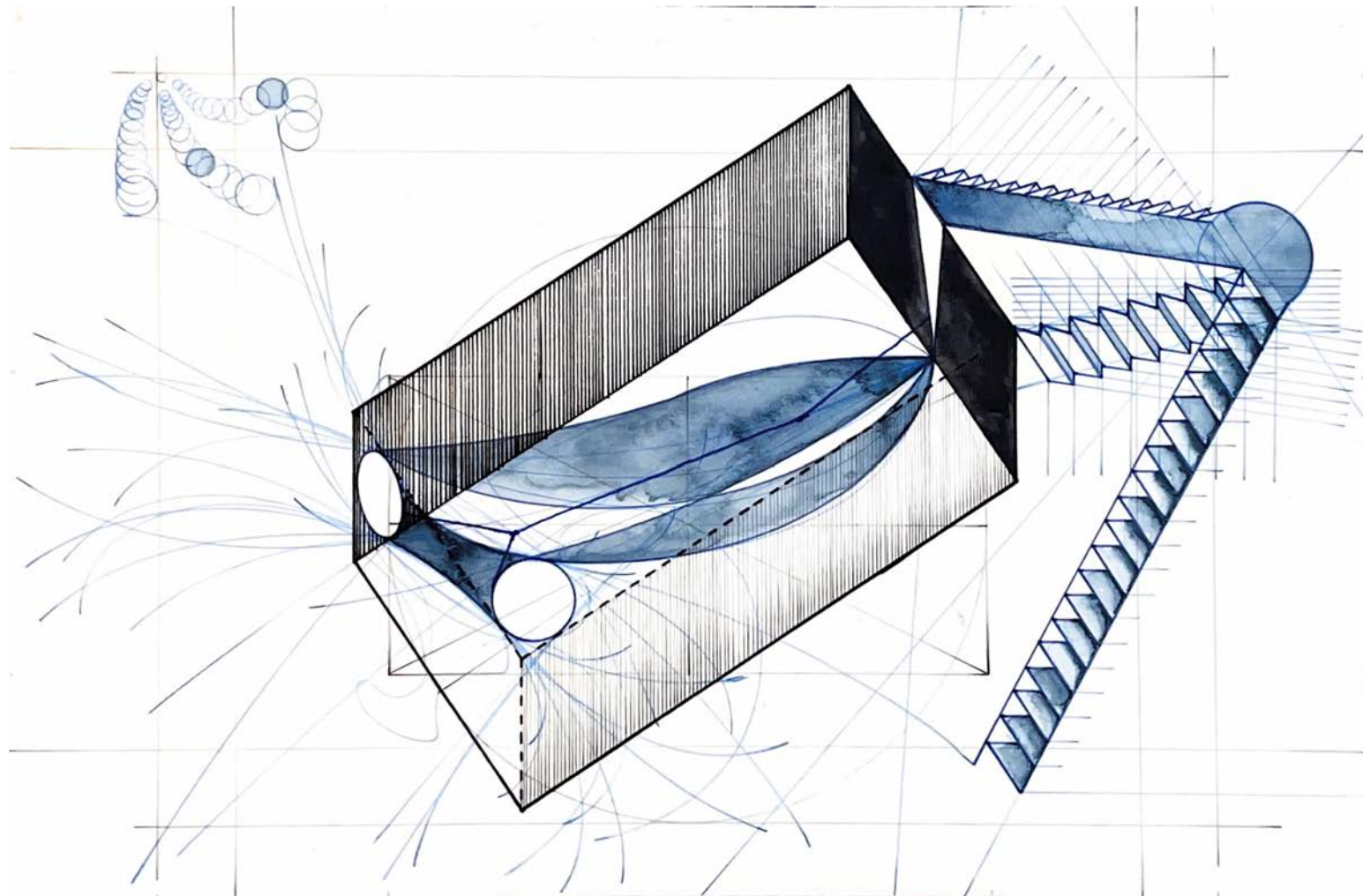
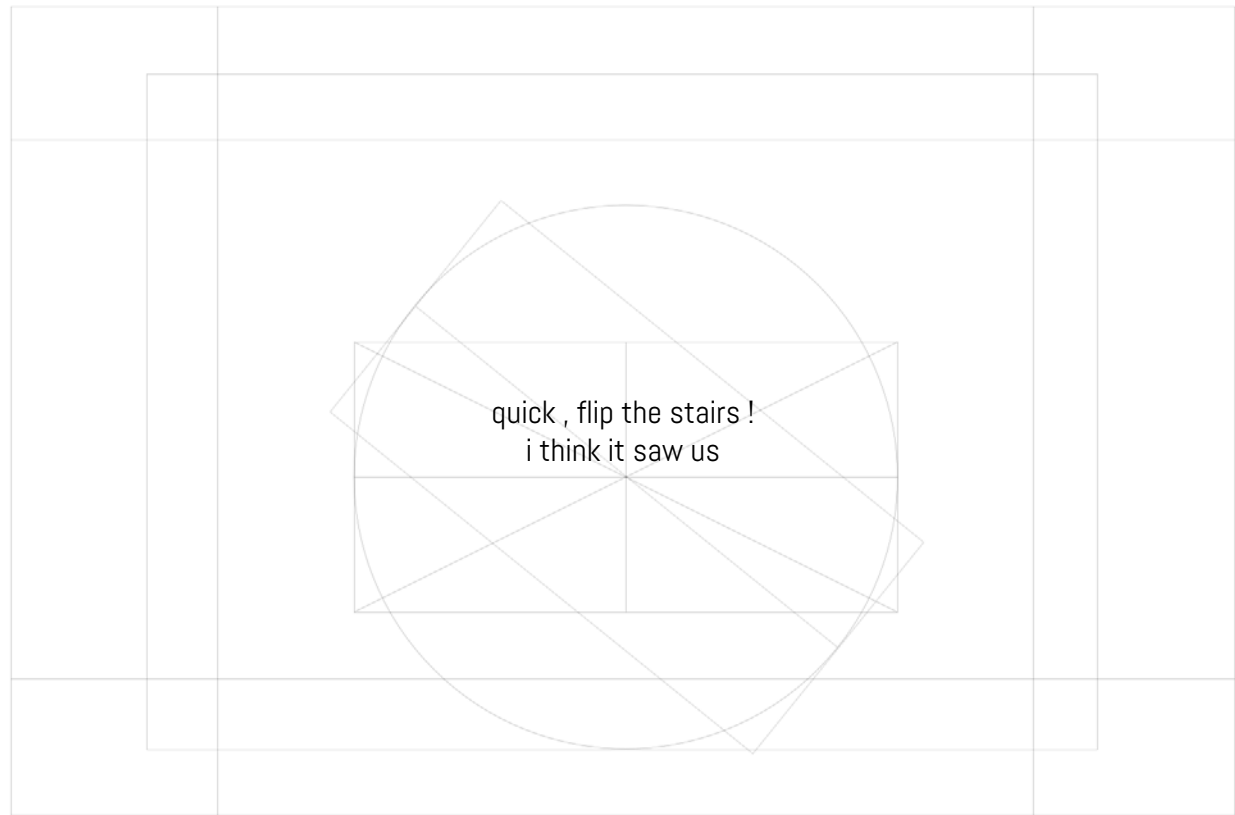
transtension

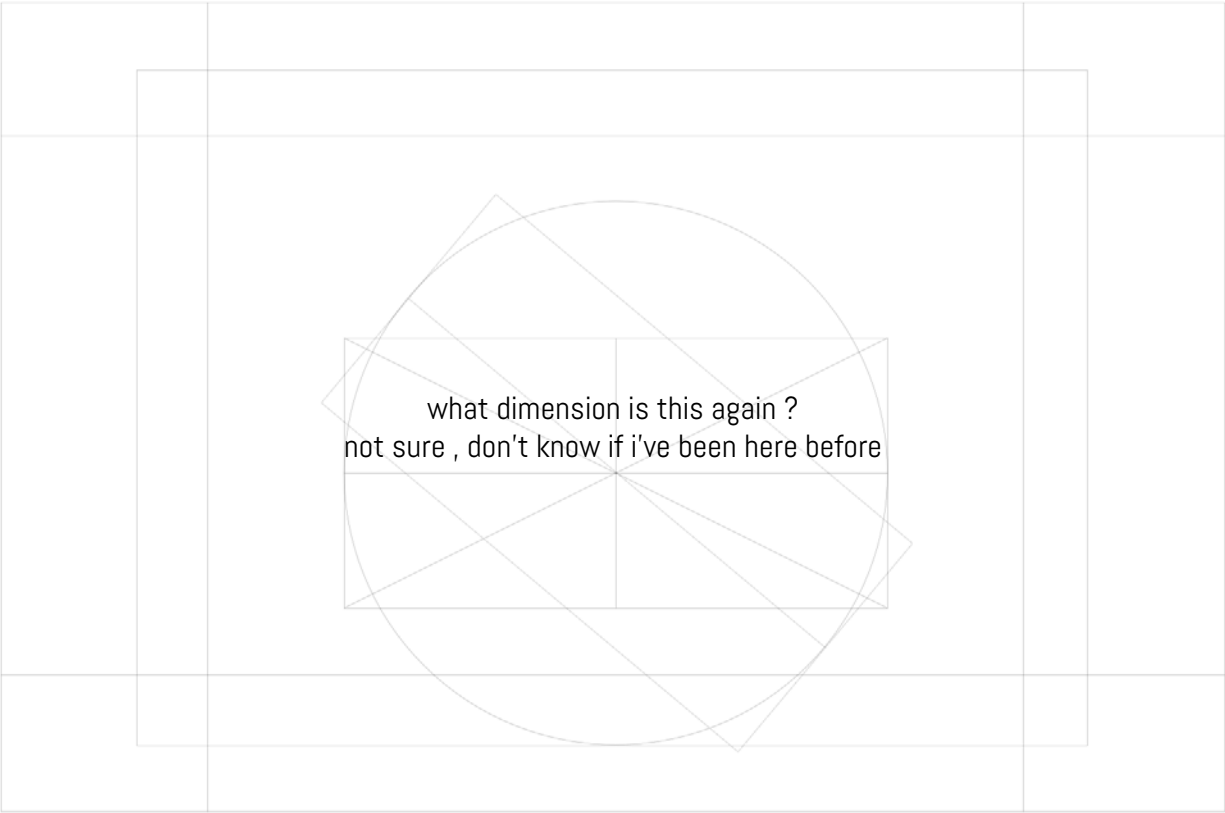






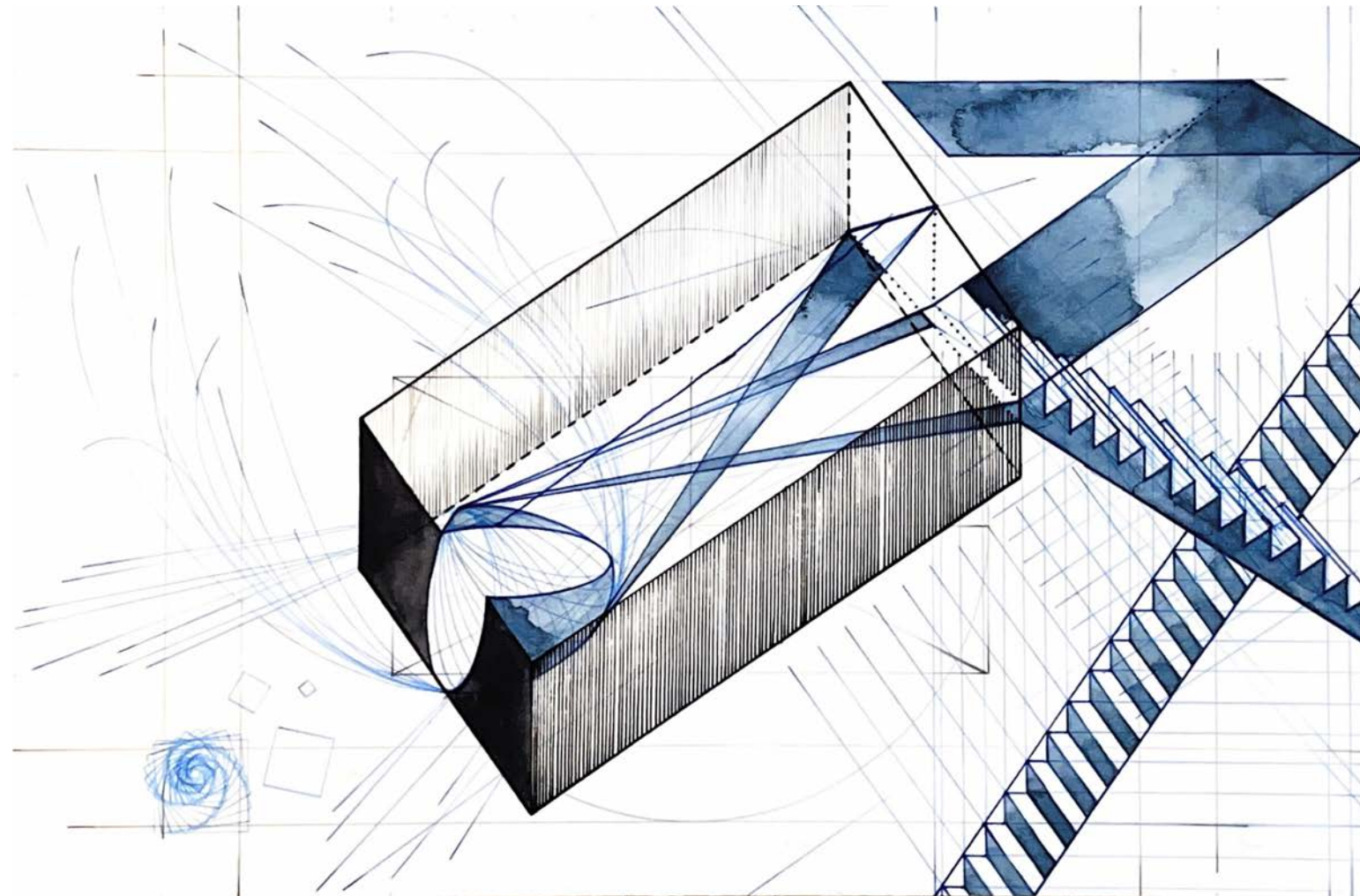




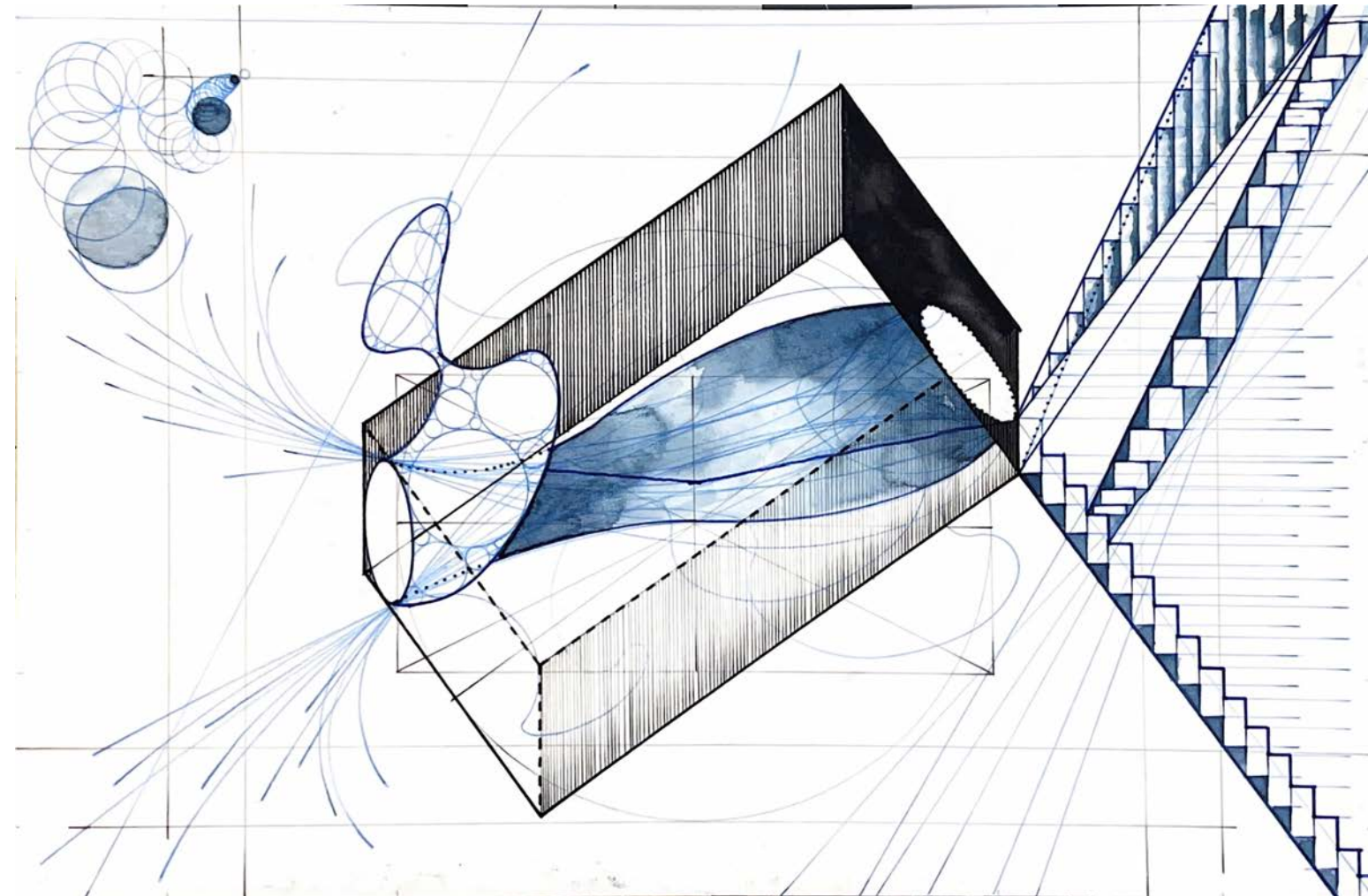


A geometric diagram consisting of a large square grid. Inside the grid, there is a circle. A smaller rectangle is inscribed within the circle. The text is centered within this smaller rectangle.

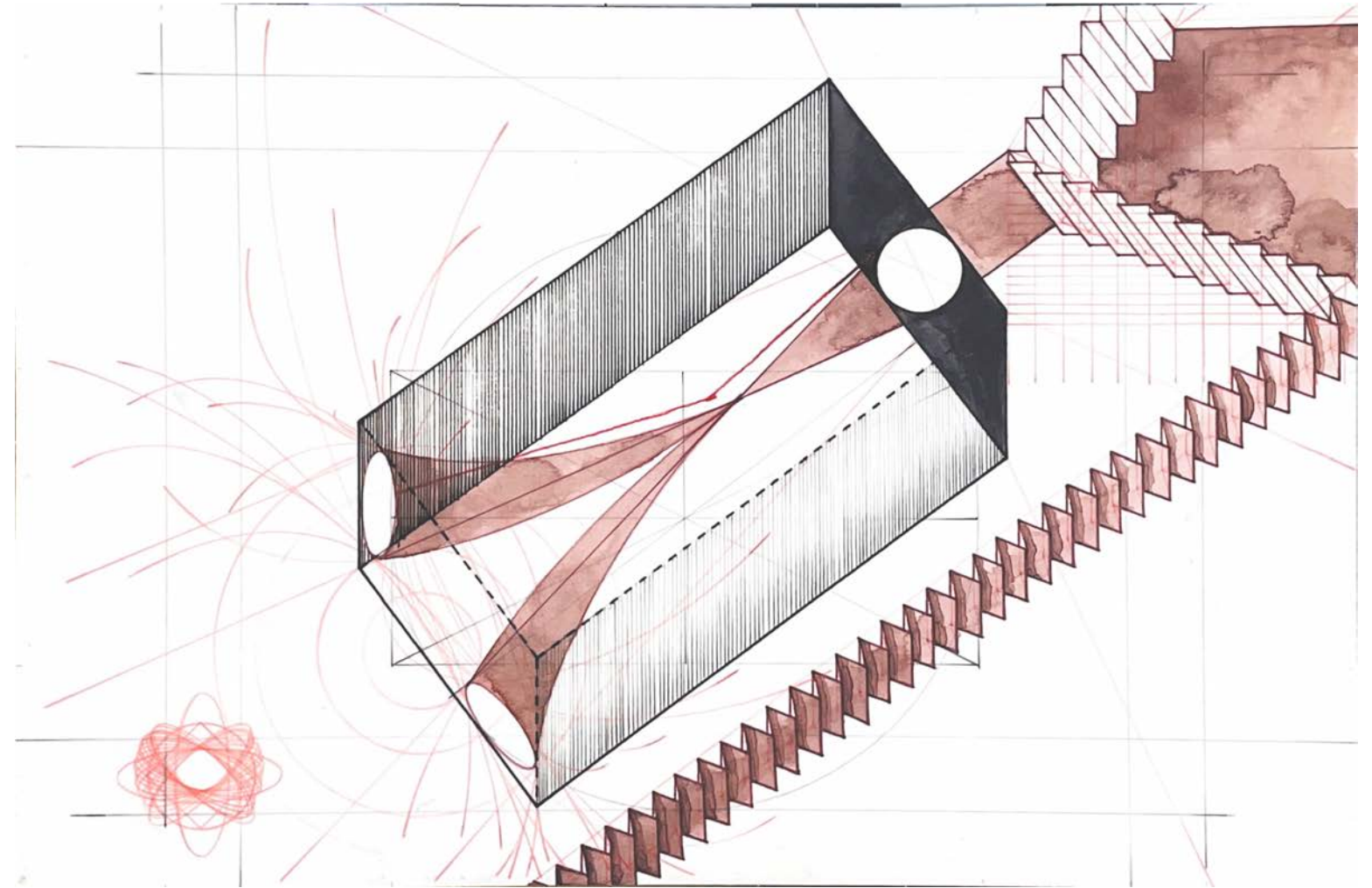
what dimension is this again ?
not sure , don't know if i've been here before

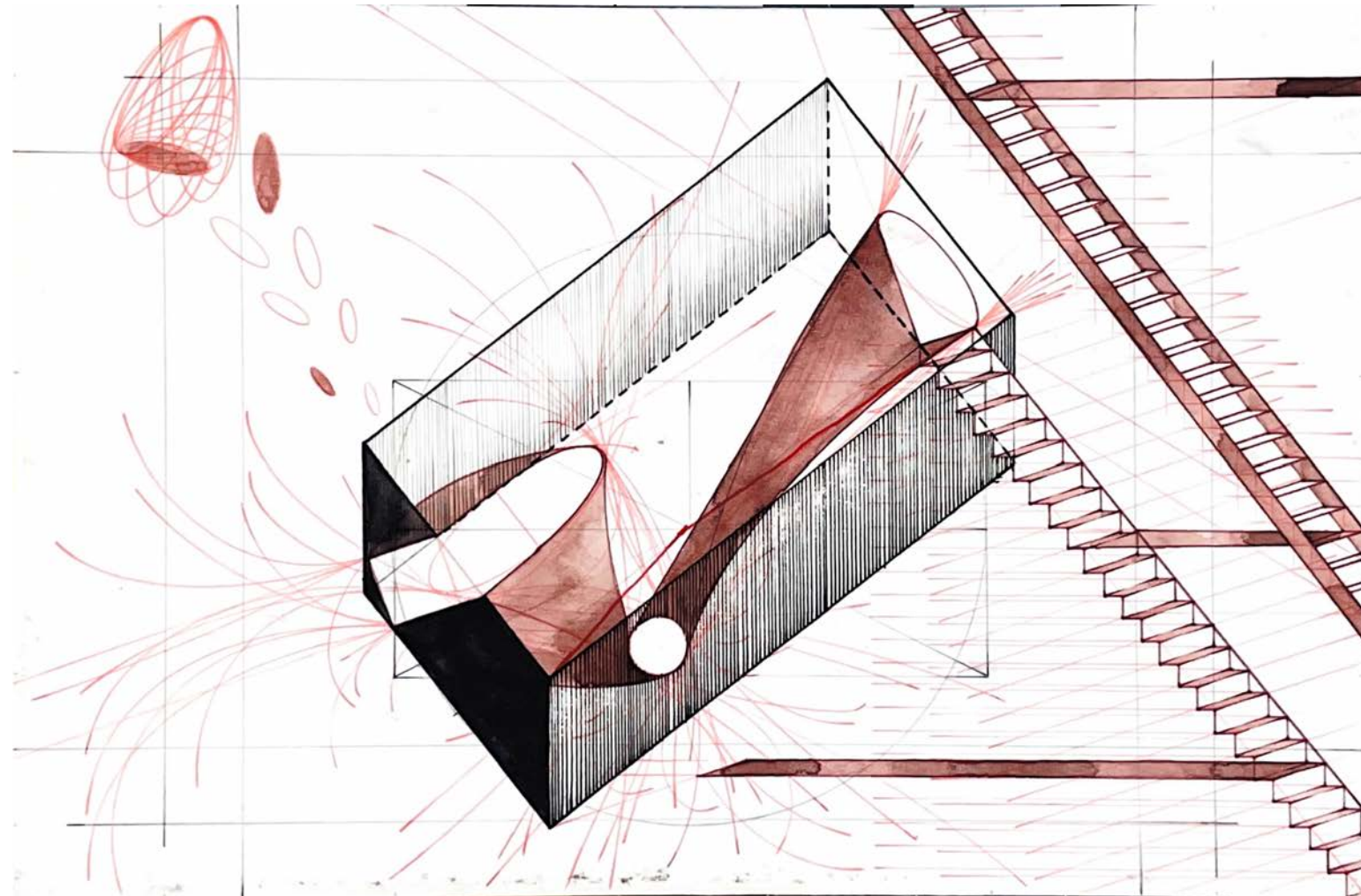
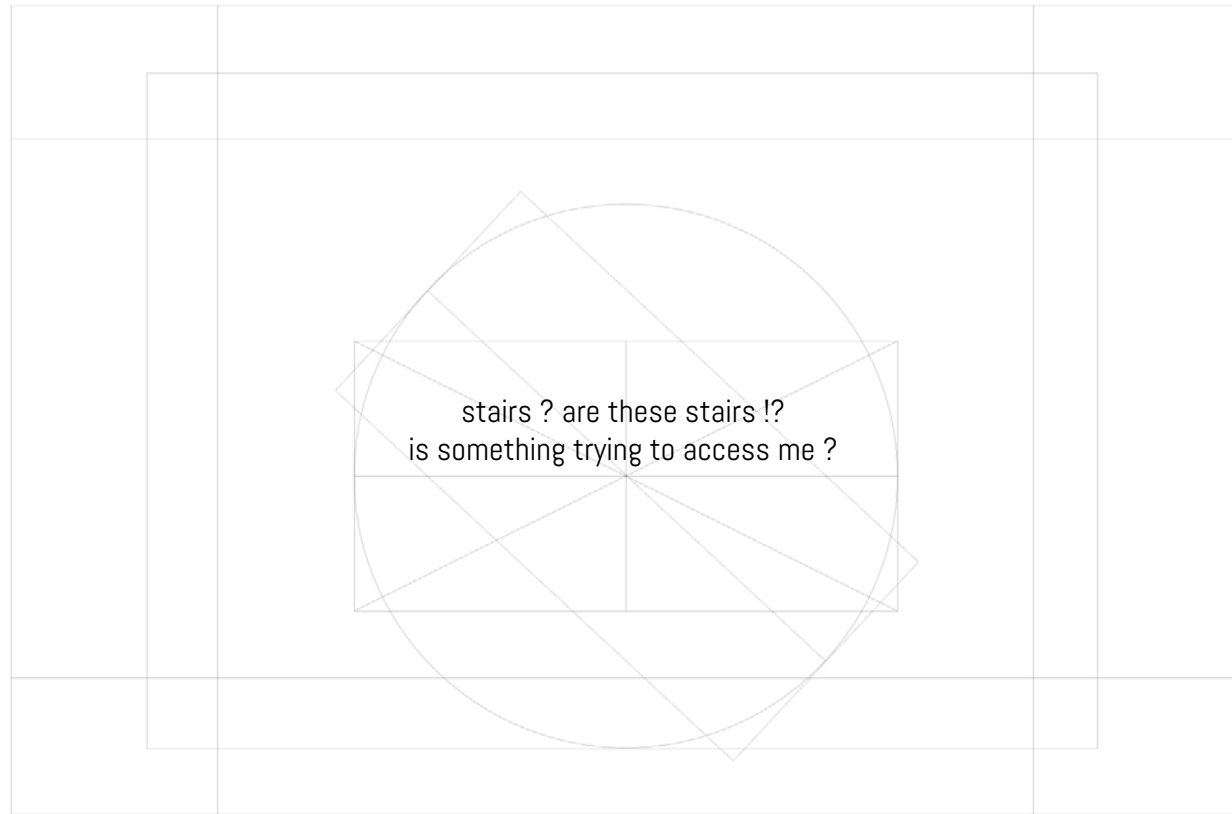


is that what i think it is ?
i think it's best we don't find out

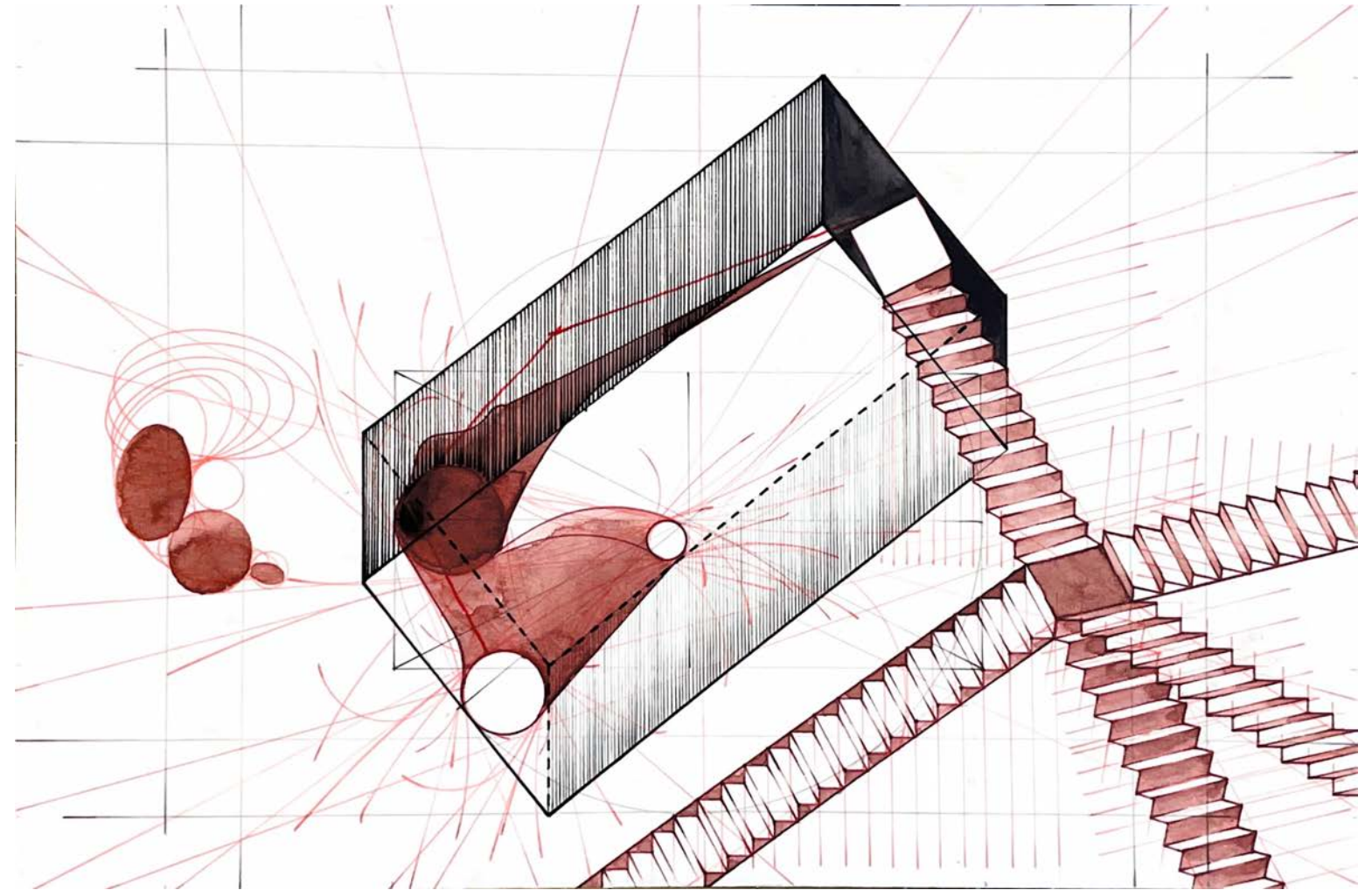


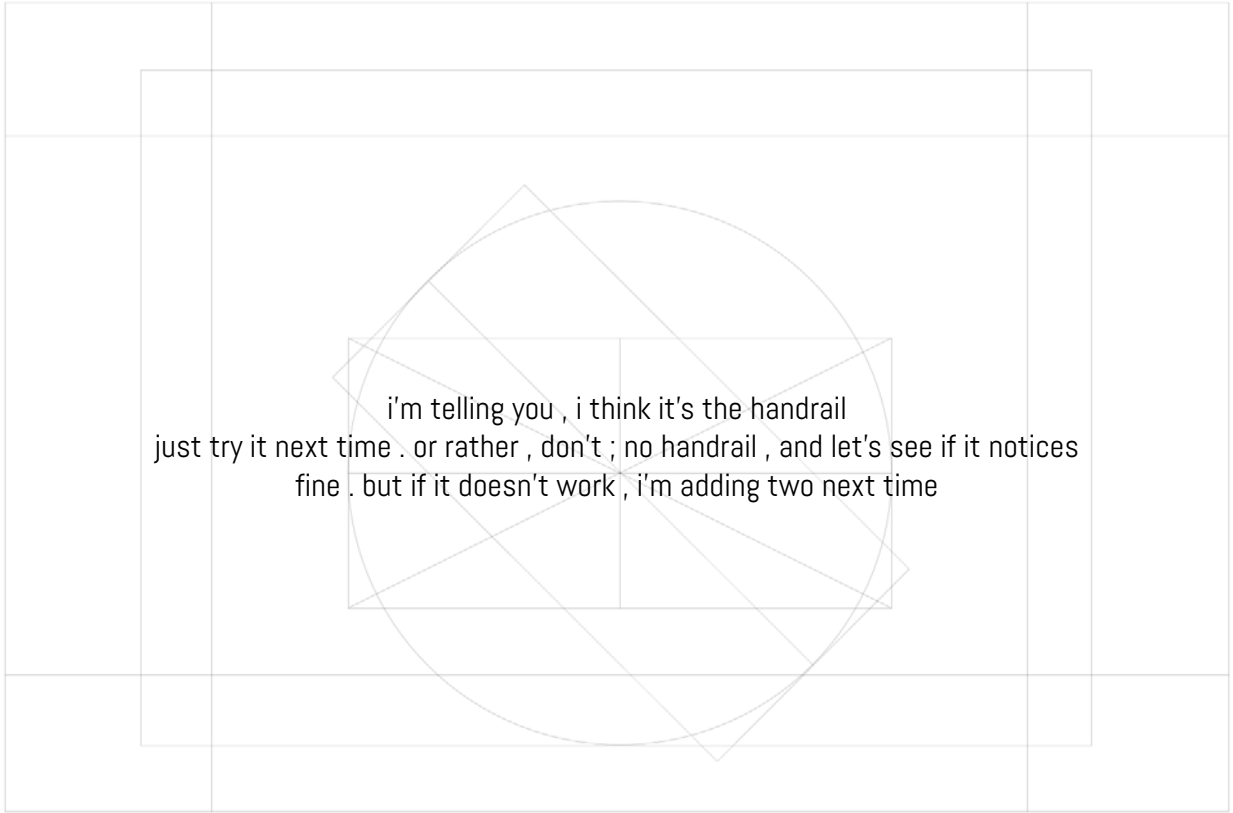
is ... is this a handrail
what on earth ? this plane shouldn't even be accessible ...



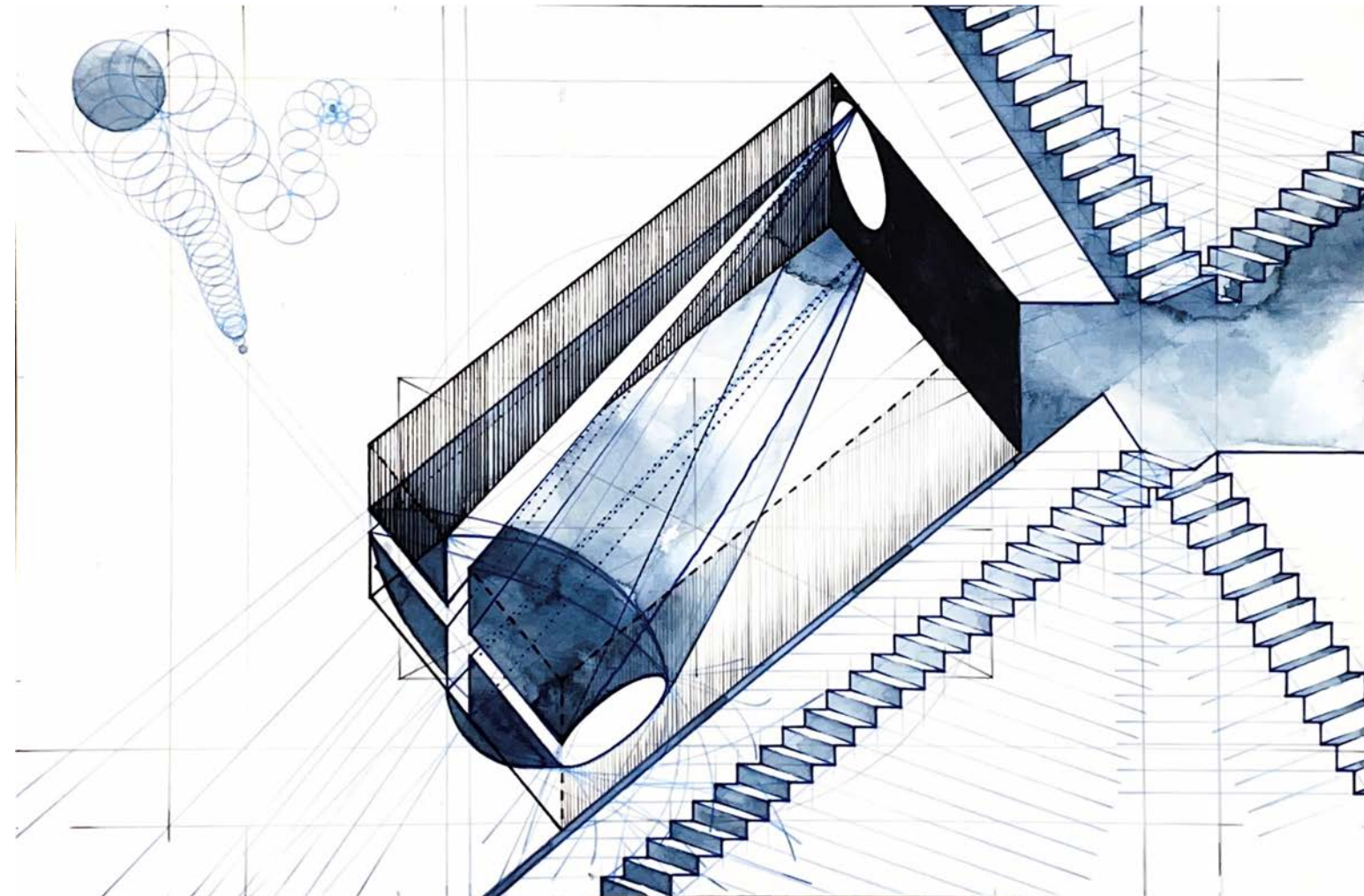


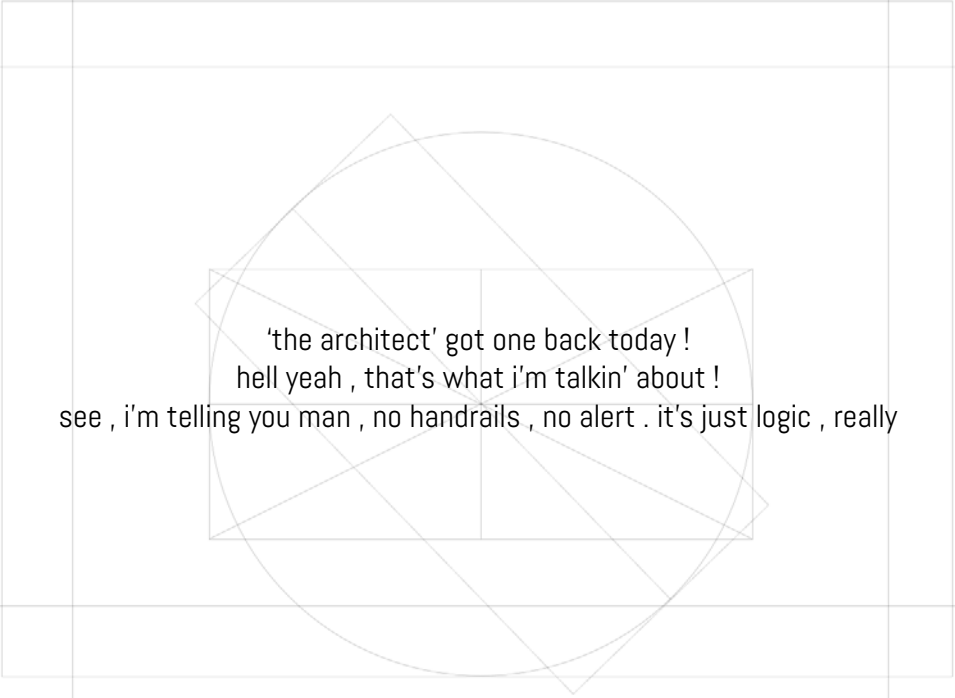
i - i -- i can't follow it . him ? them ? they ?
there are too many ! what are these lines doing everywhere ?



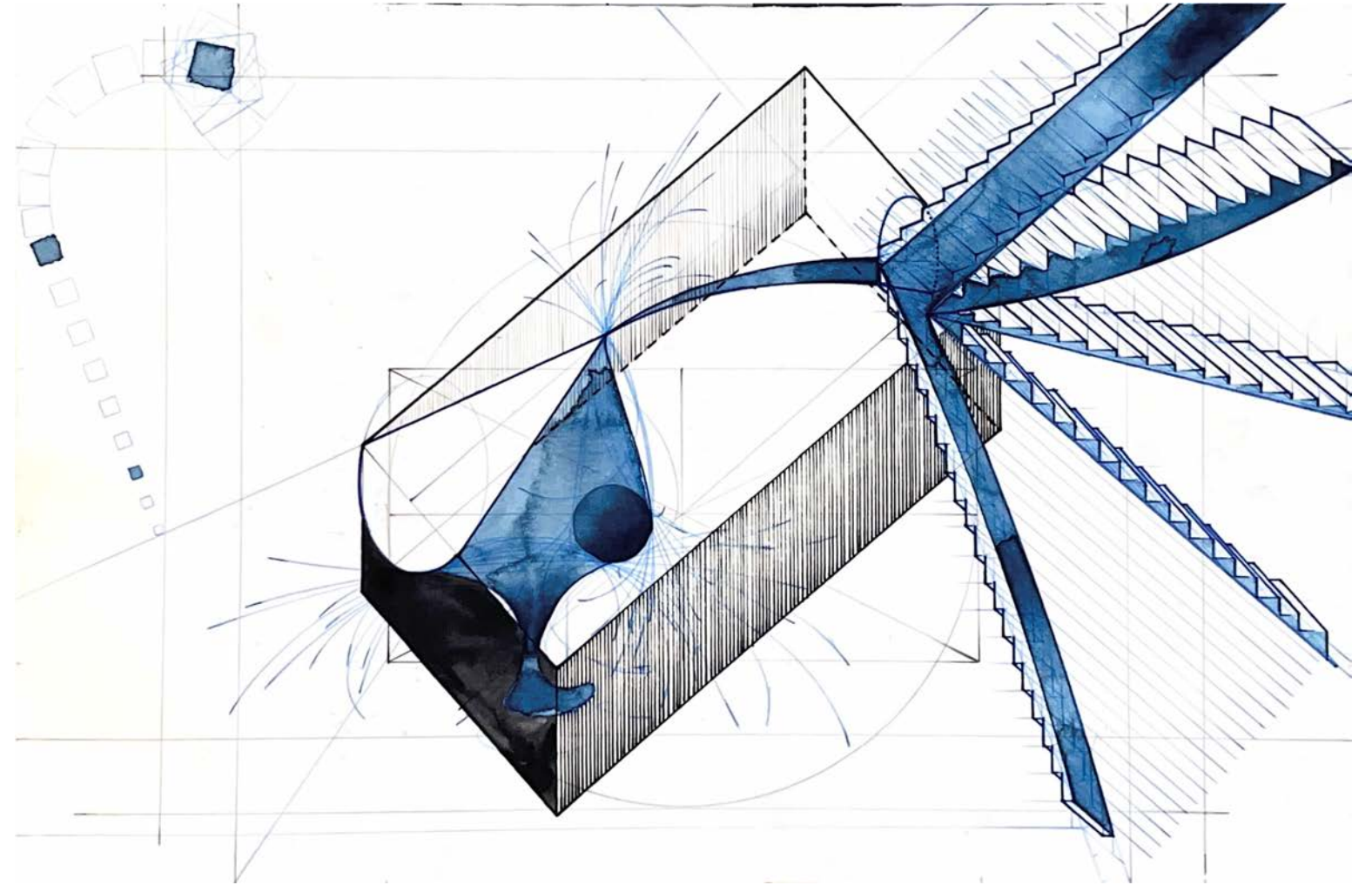


i'm telling you , i think it's the handrail
just try it next time . or rather , don't ; no handrail , and let's see if it notices
fine . but if it doesn't work , i'm adding two next time

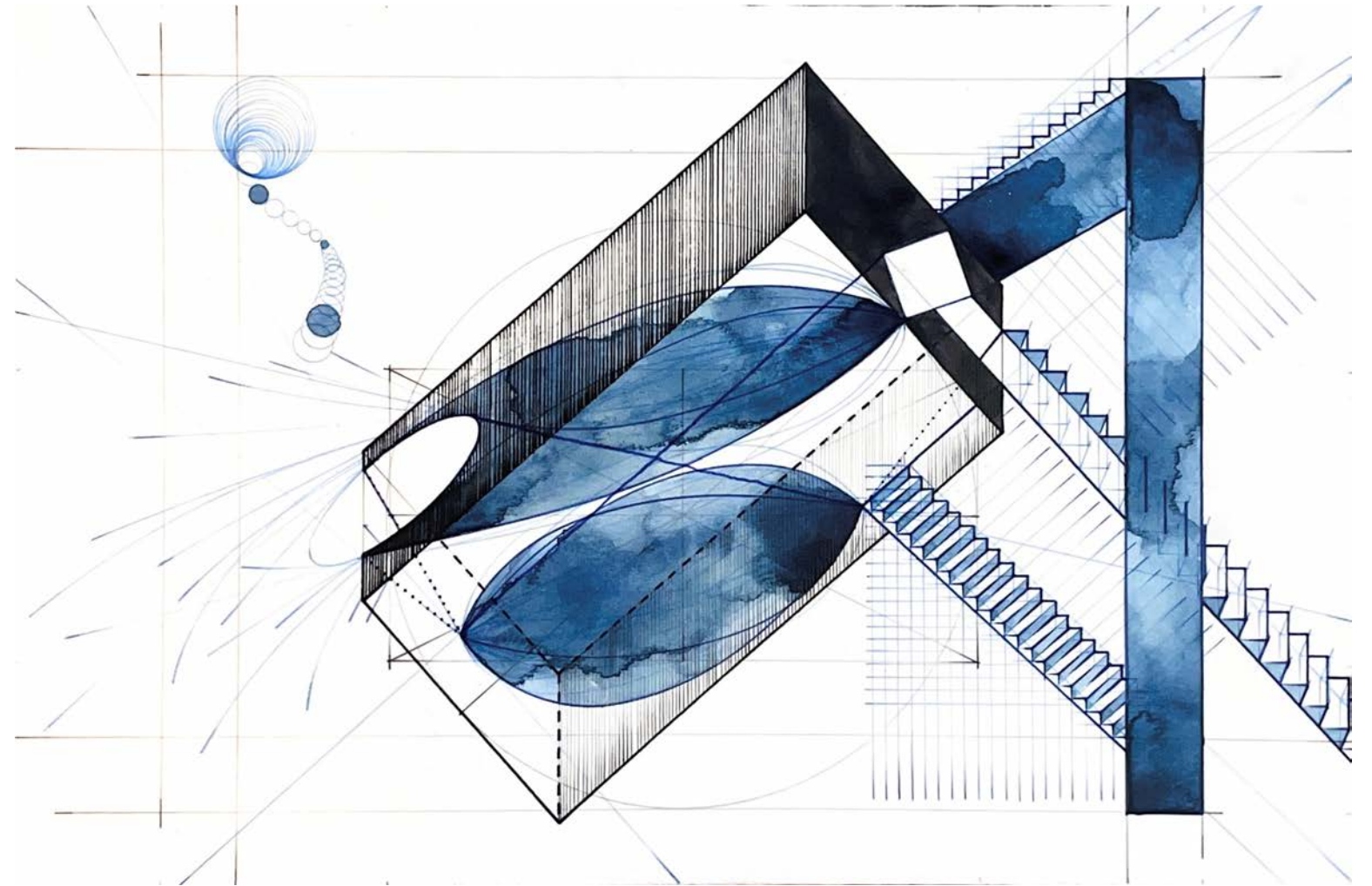


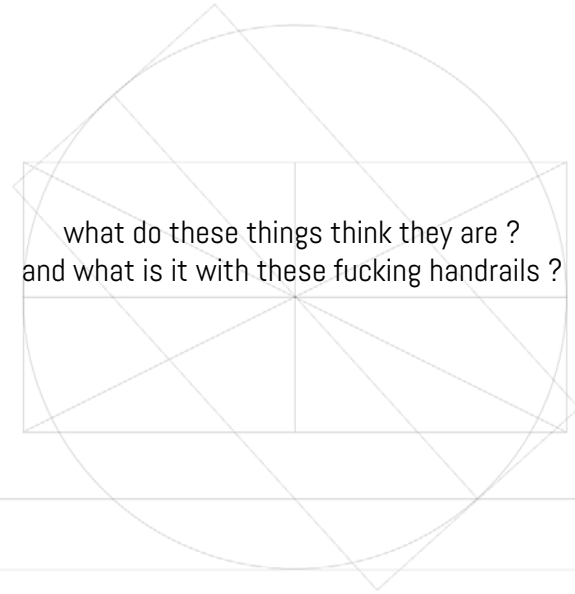


'the architect' got one back today !
hell yeah , that's what i'm talkin' about !
see , i'm telling you man , no handrails , no alert . it's just logic , really

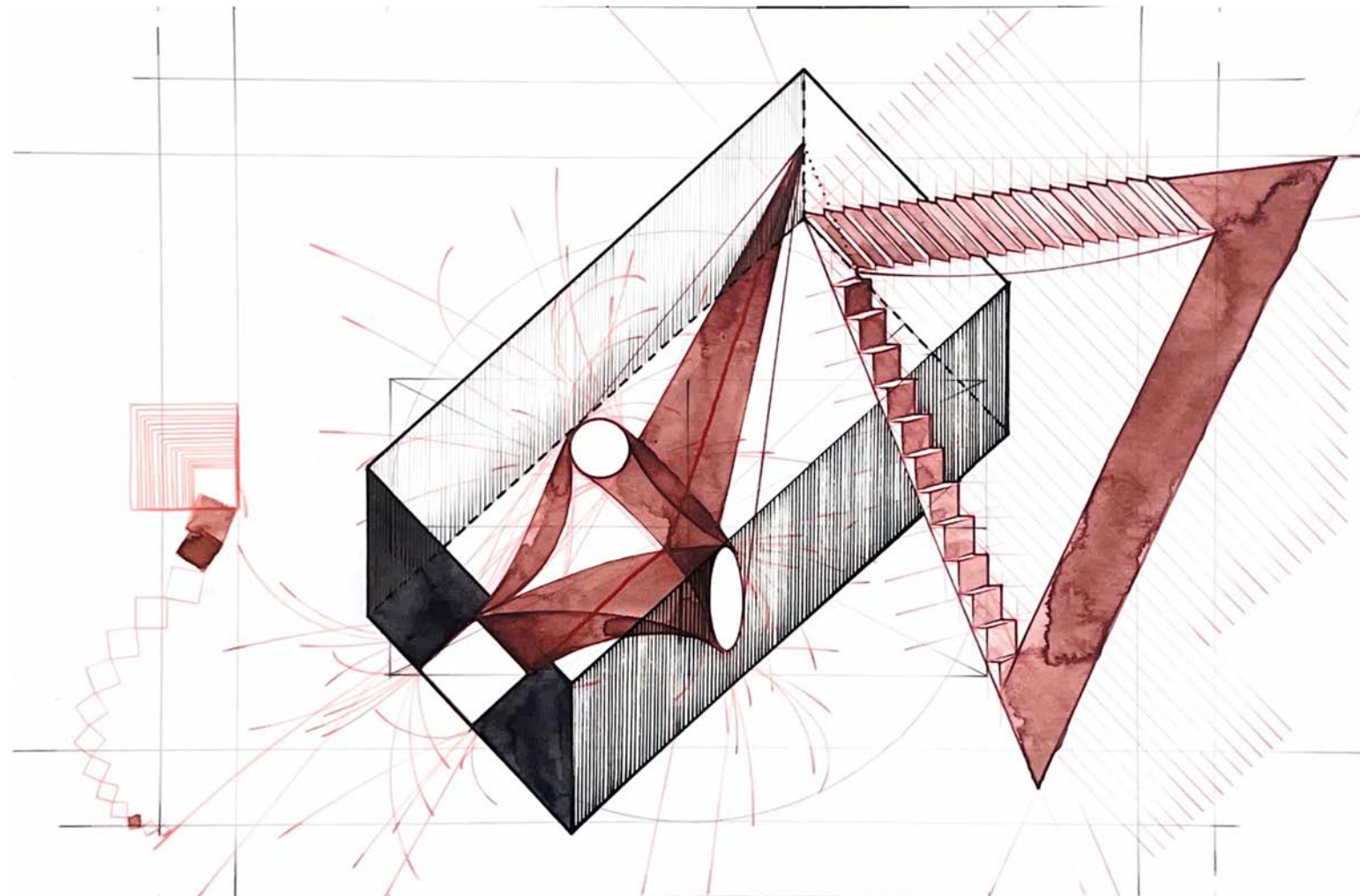


ough , those are way too tight
yeah , but the compression is worth it to exasperate the expansion
just stop it and stick to the script , would you ?

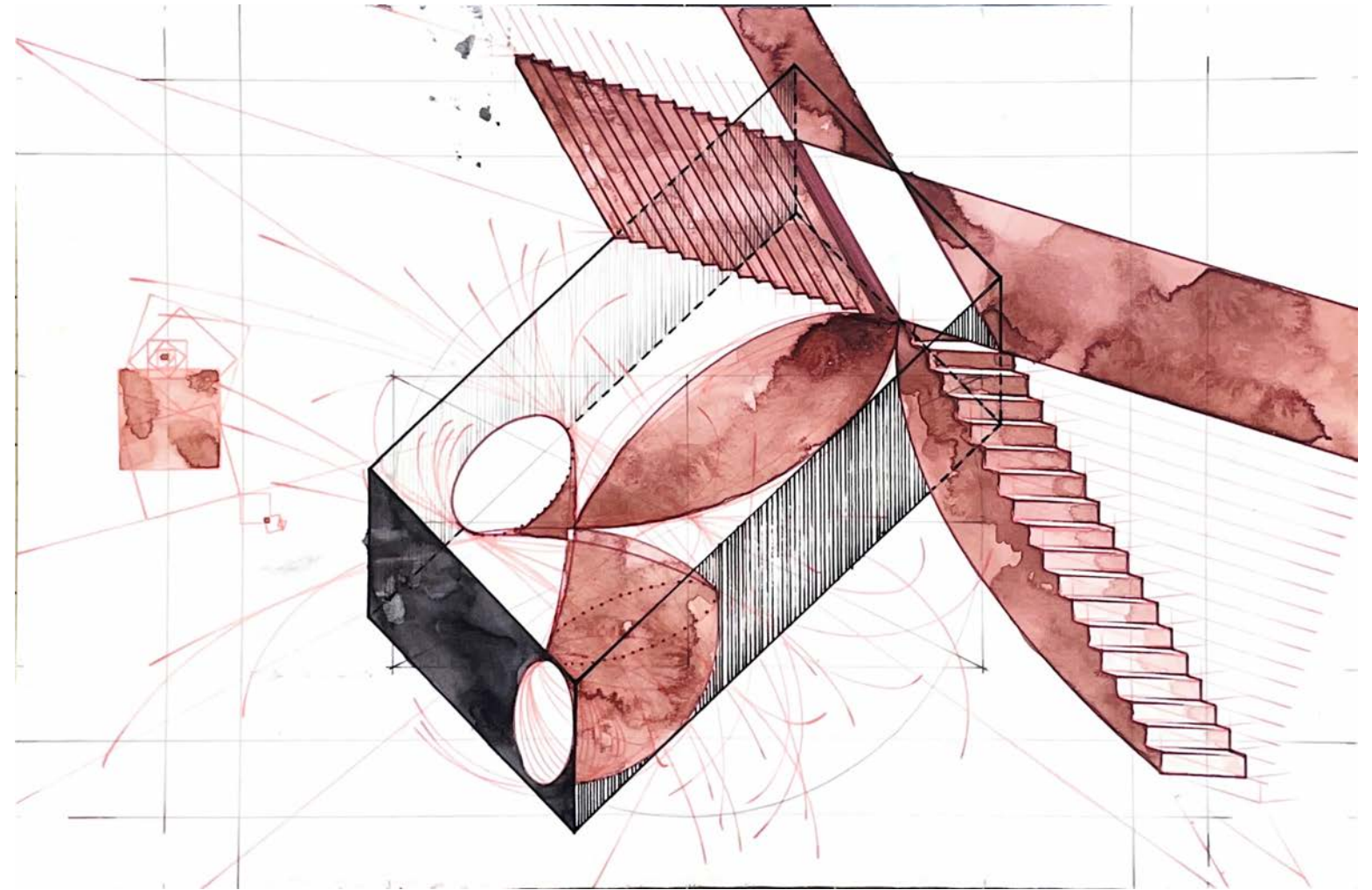




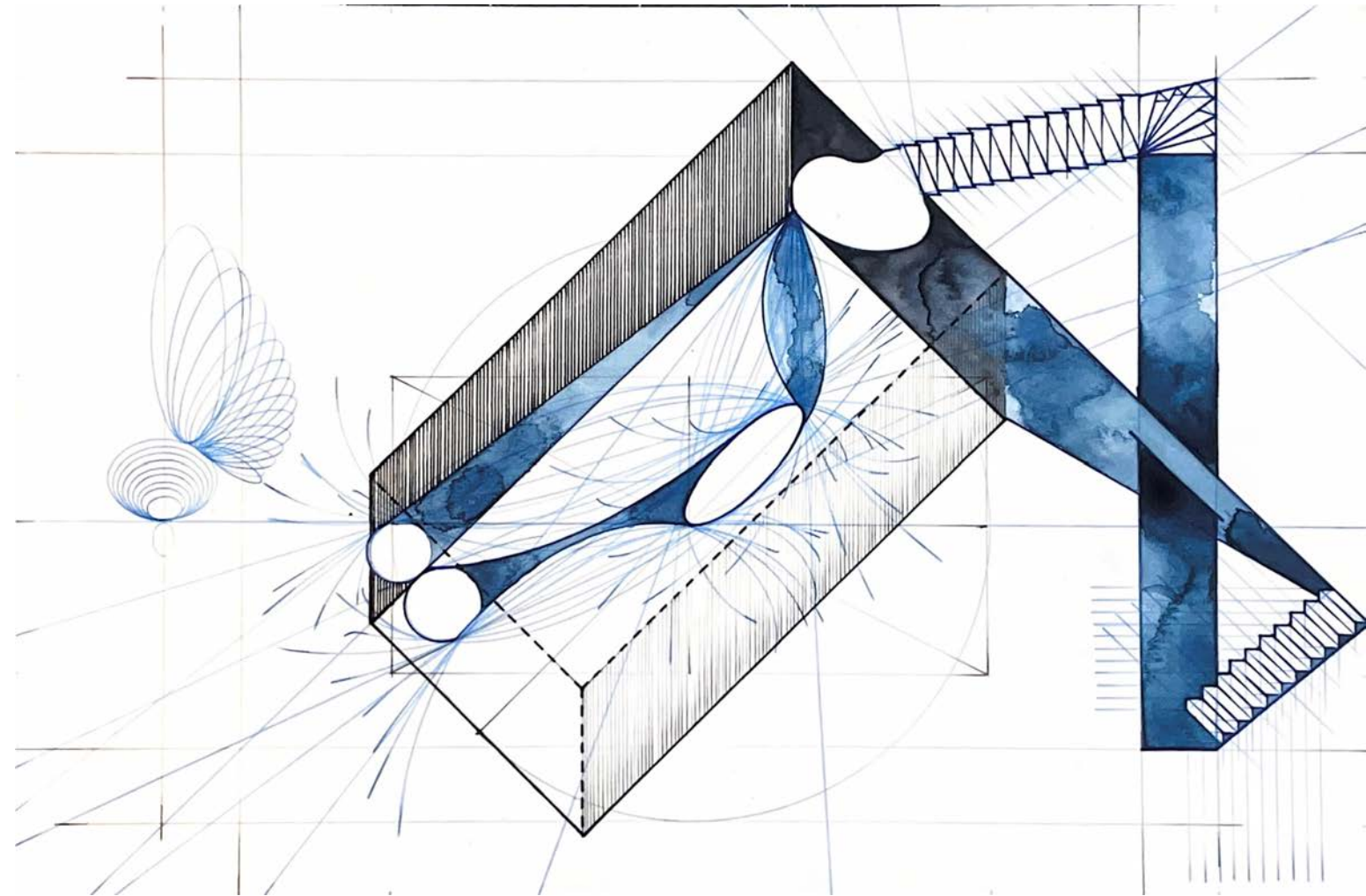
what do these things think they are ?
and what is it with these fucking handrails ?



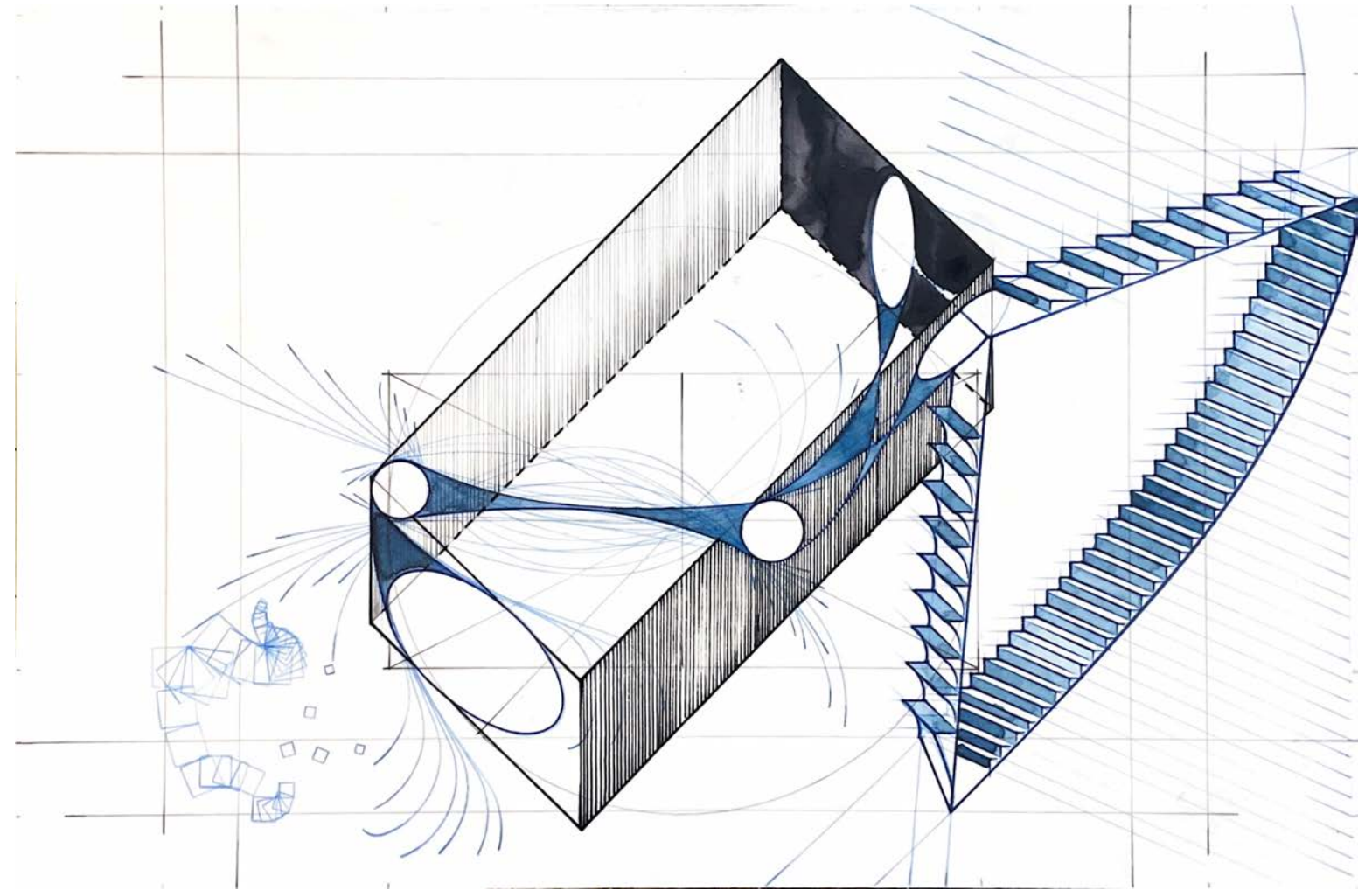
must be bipedal .
but that doesn't explain all these vessels ...

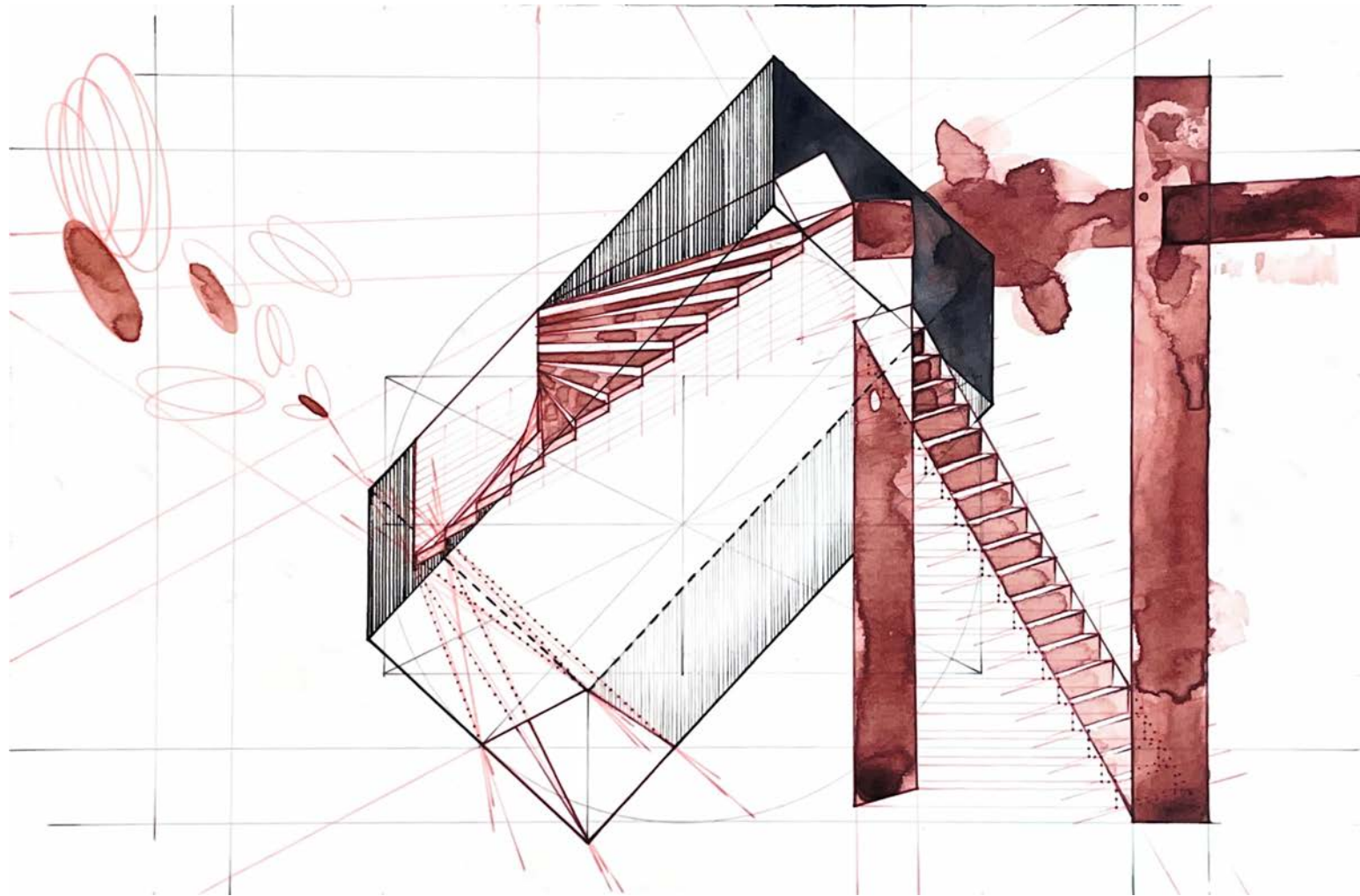
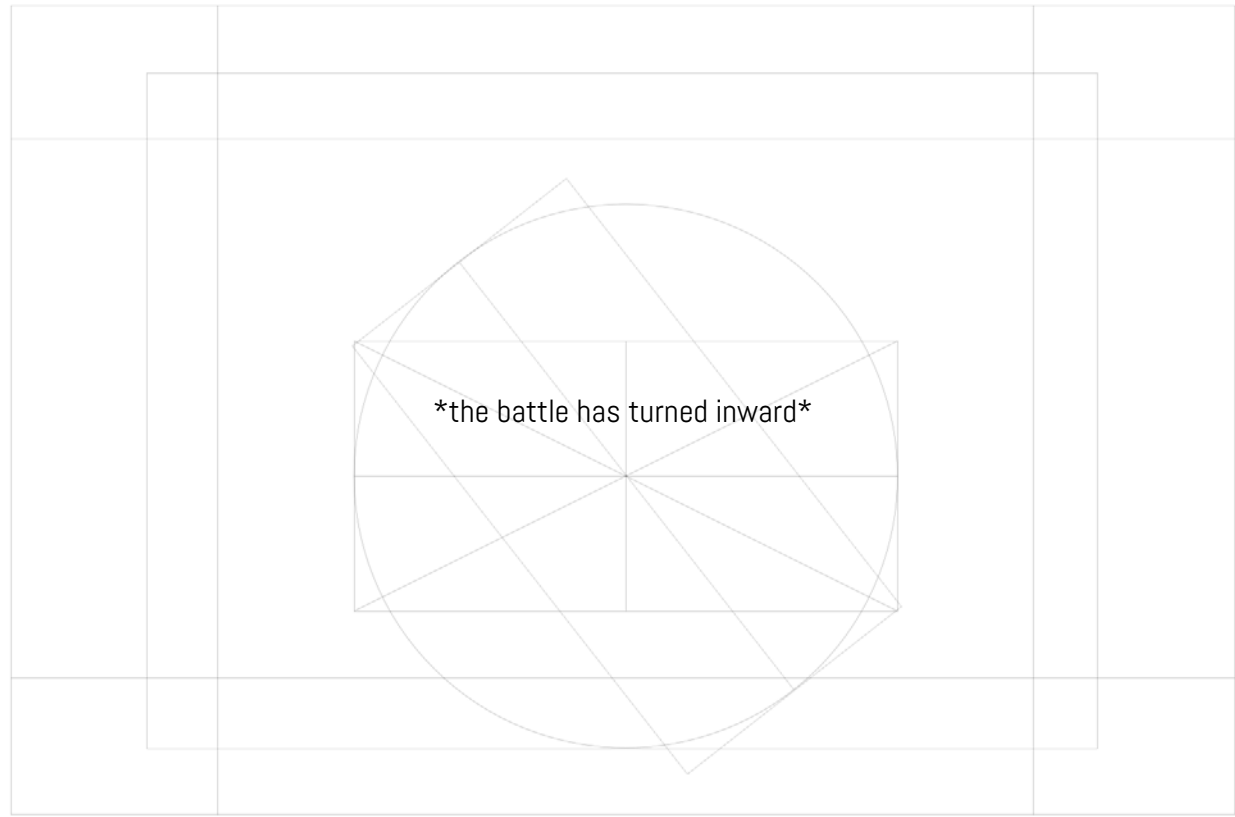


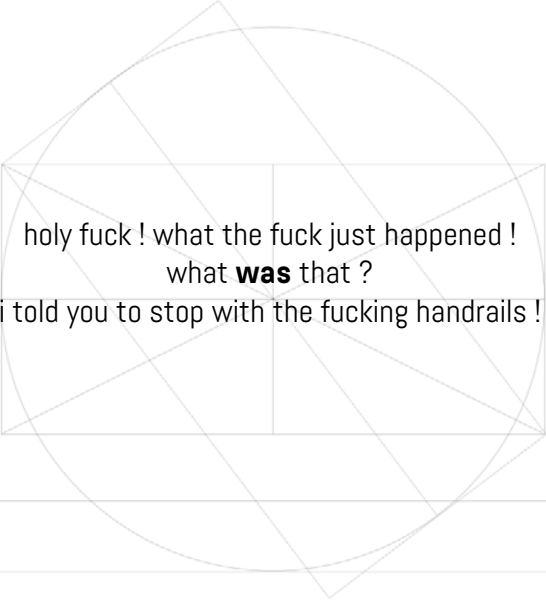
nice work on the compression today
thanks . trying to find a balance , y'know



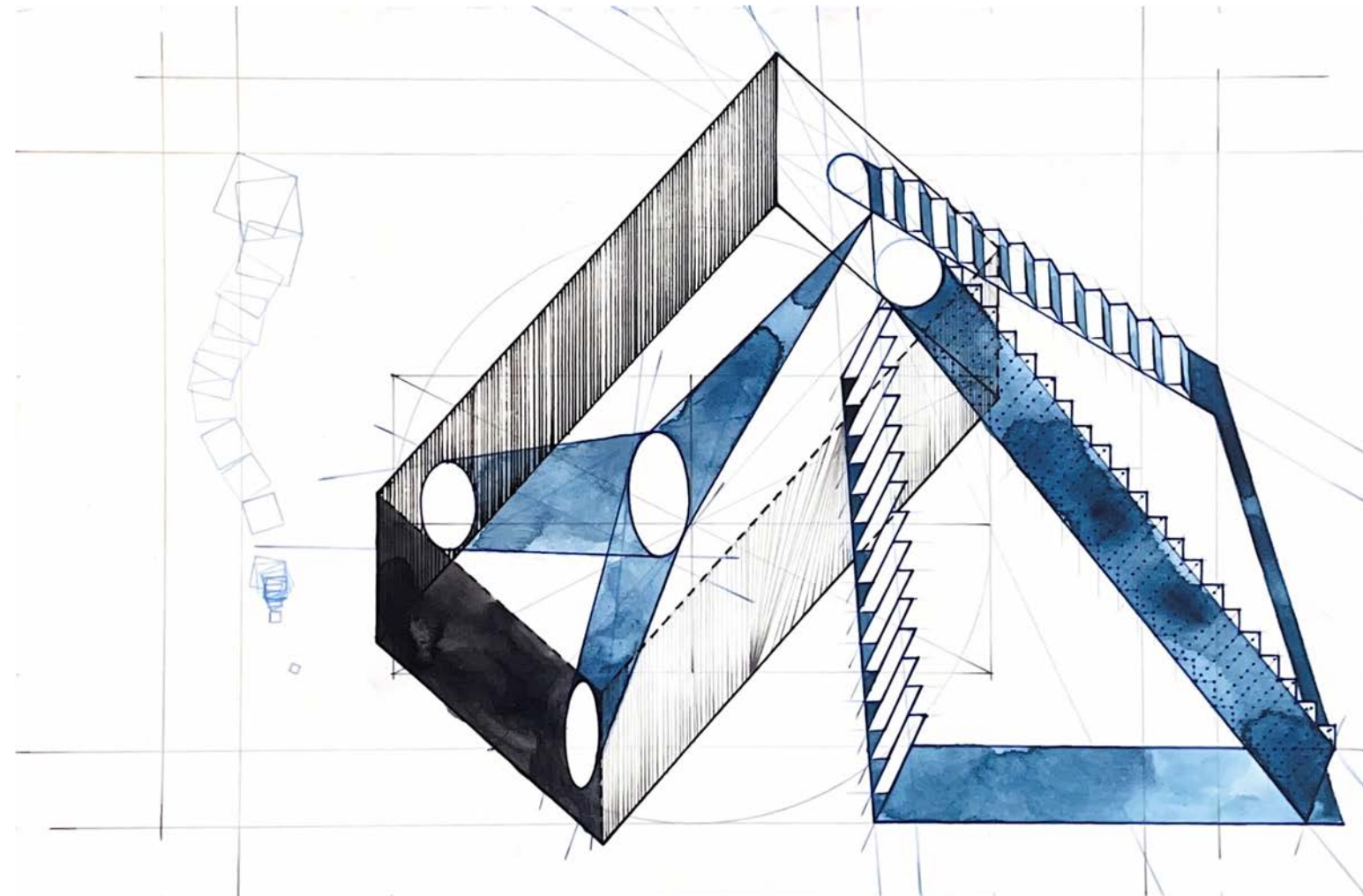
wait, i forget . can you explain the loop again ?
it's simple , really . below 400 nanometeres light slows down enough for us
to pass through . we just have to loop around up to the speed of light to do
so . it's counterintuitive , but you'll get it . just stick to the script



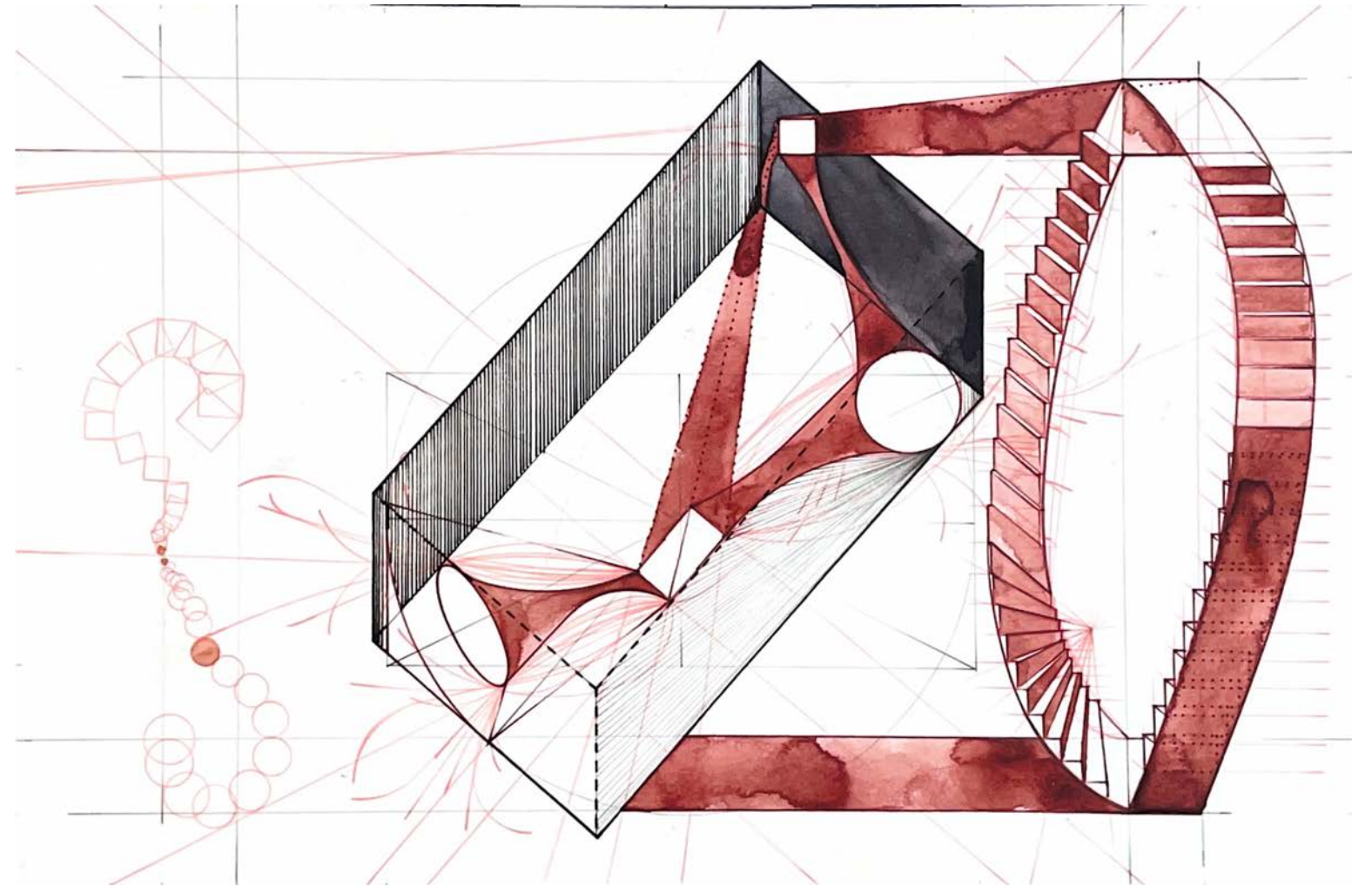


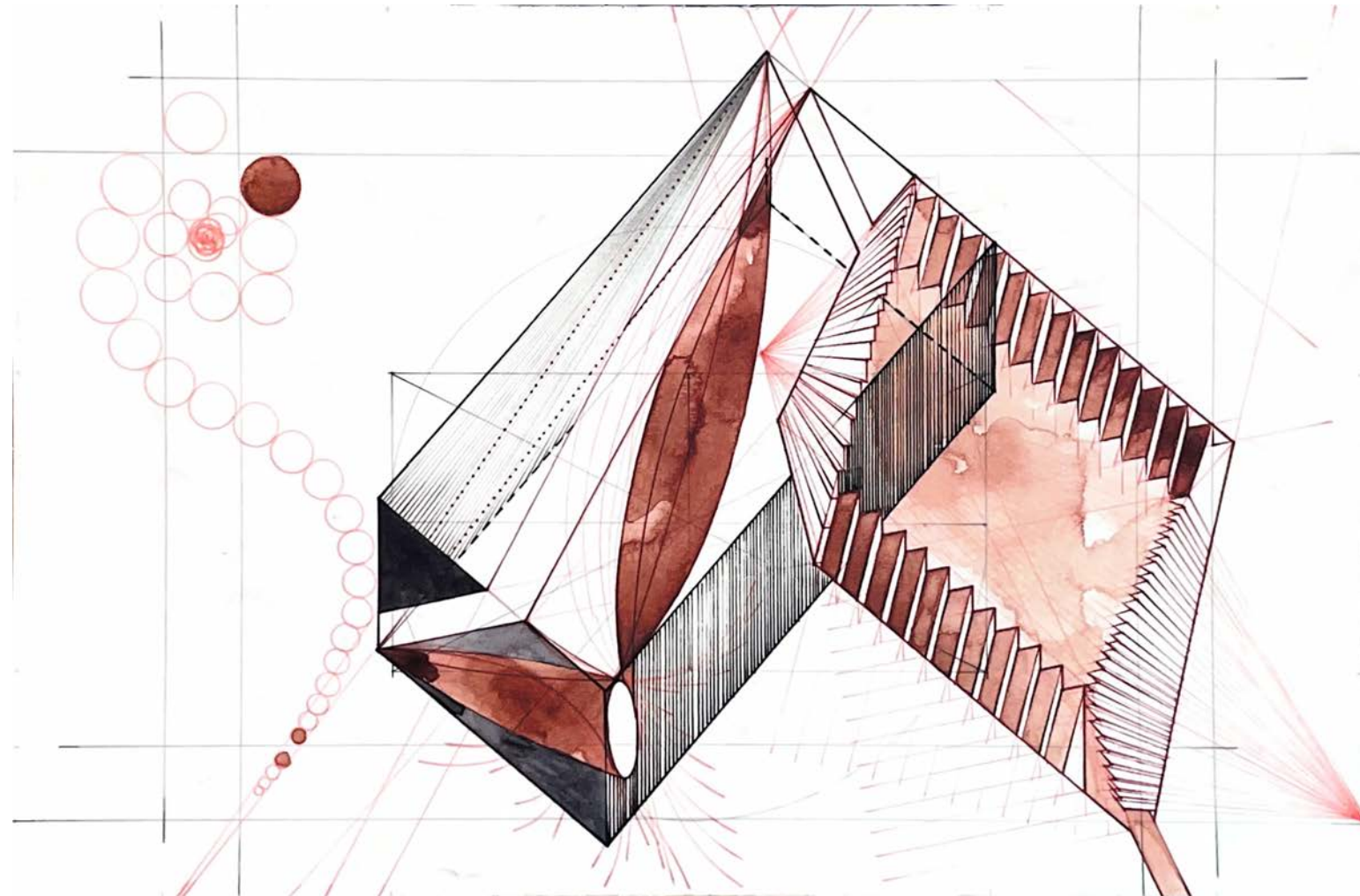
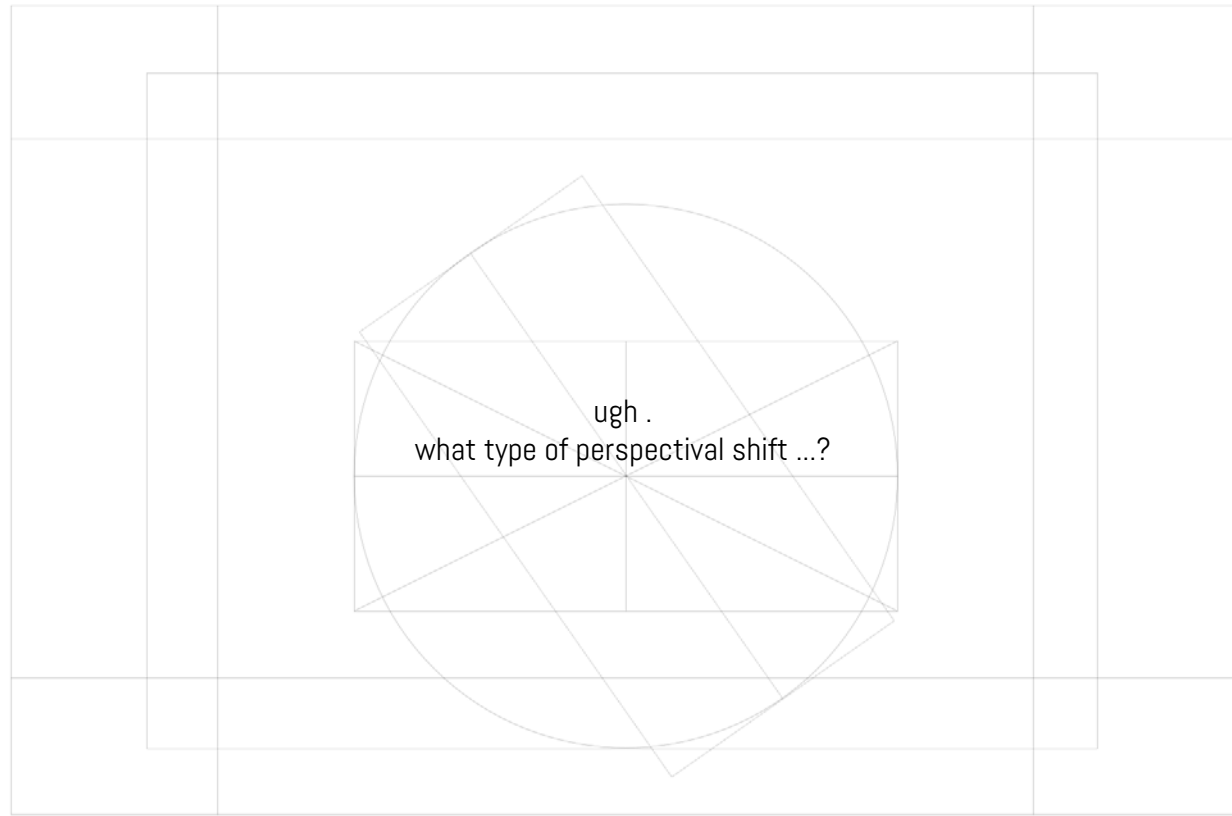


holy fuck ! what the fuck just happened !
what **was** that ?
i told you to stop with the fucking handrails !

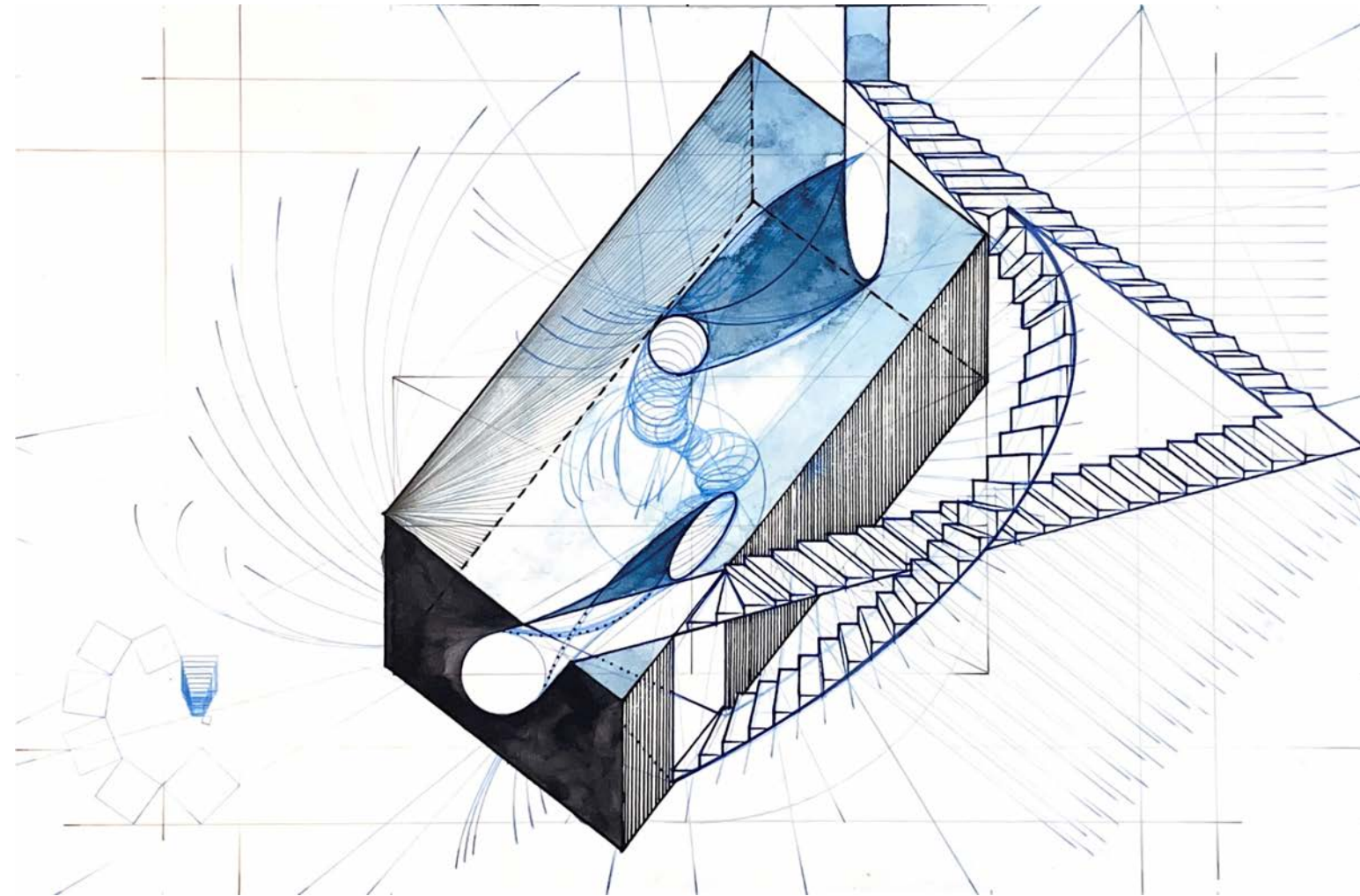


these pesky particles and their recursive loops of infinite regression .
just wait til i get your wavelength dialed in

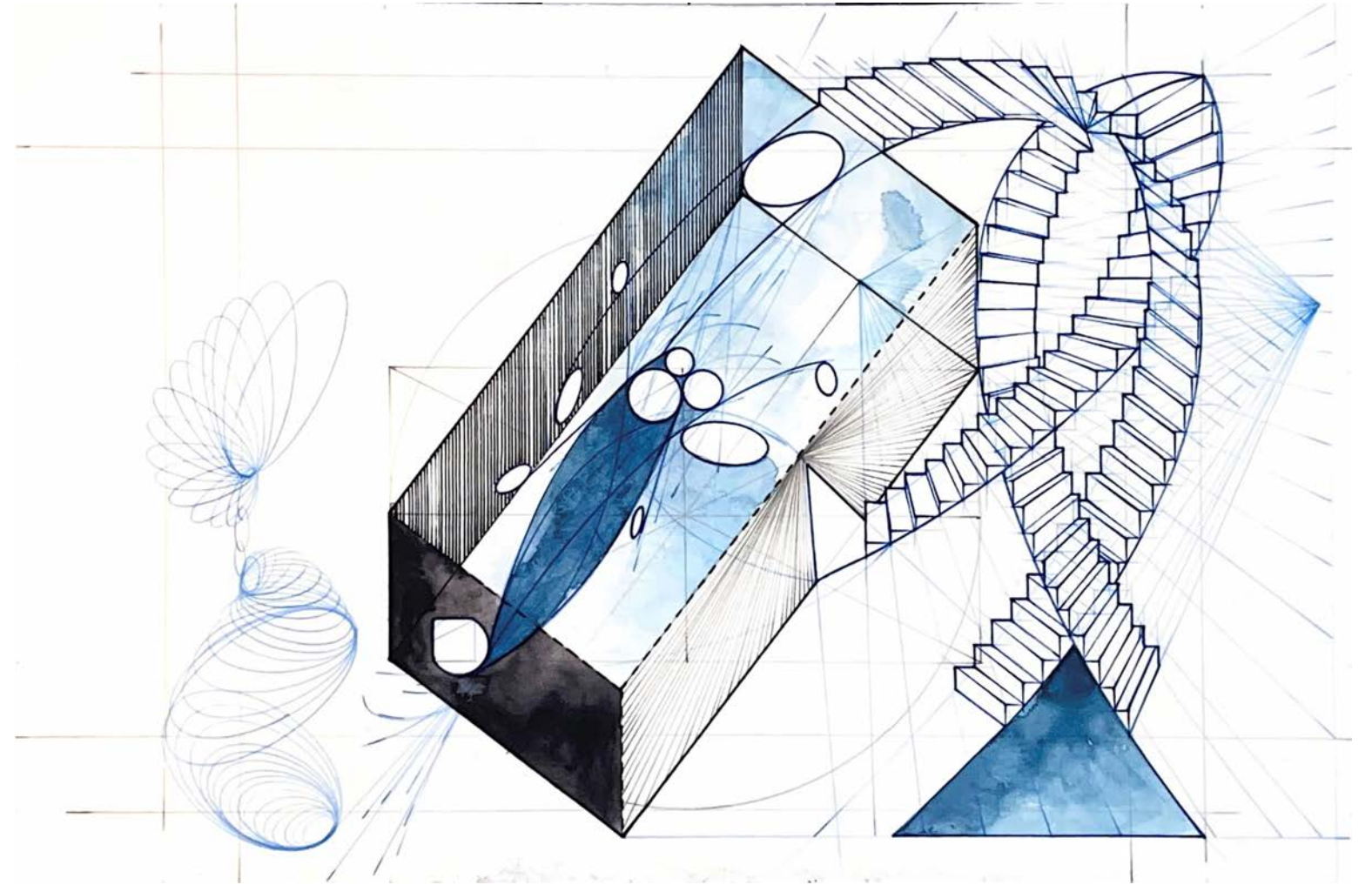


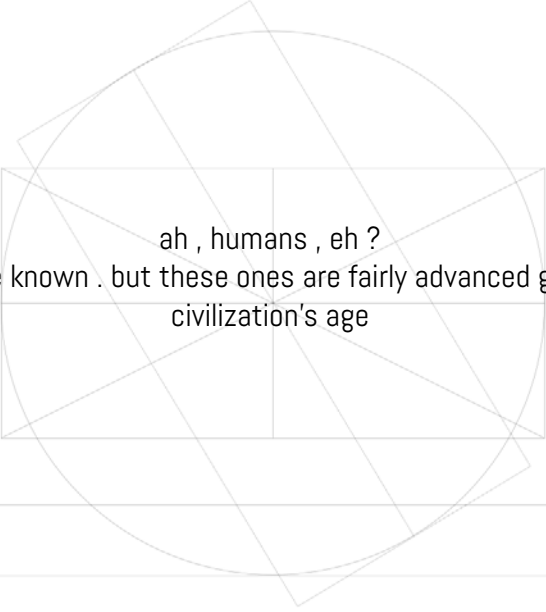


alright , i found a hemilinear wave ; we can catch our breath here
listen man , i'm sorry about the handrails . that's my bad . some kind of kink , i guess
shut up and listen . that doesn't matter anymore . we've got 17 more jumps to make ,
and i'm gonna make em , with or without you . are you in or out ?

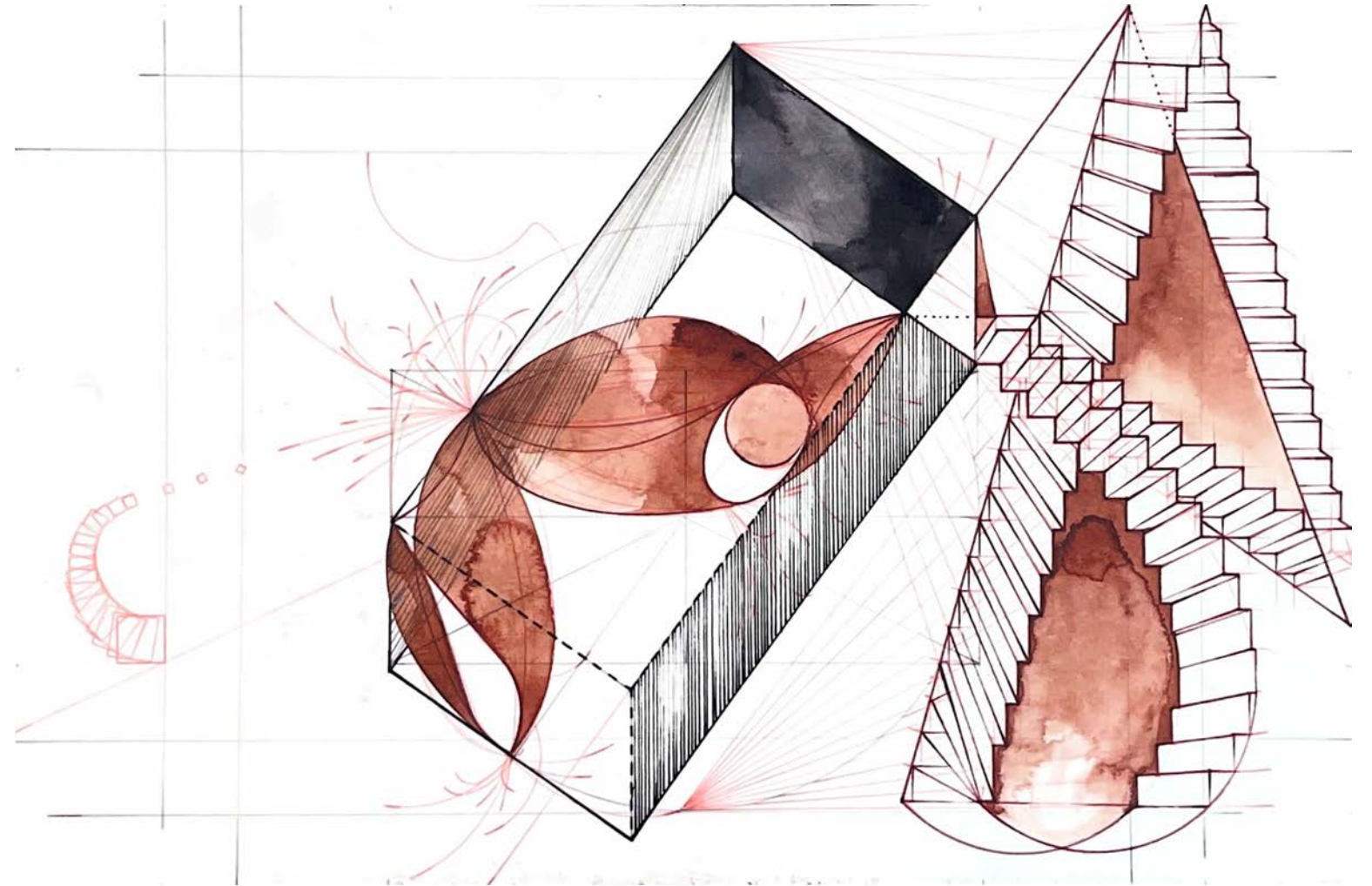


do i have a choice ?
honestly , that depends ; how much do you value your 'self' ?

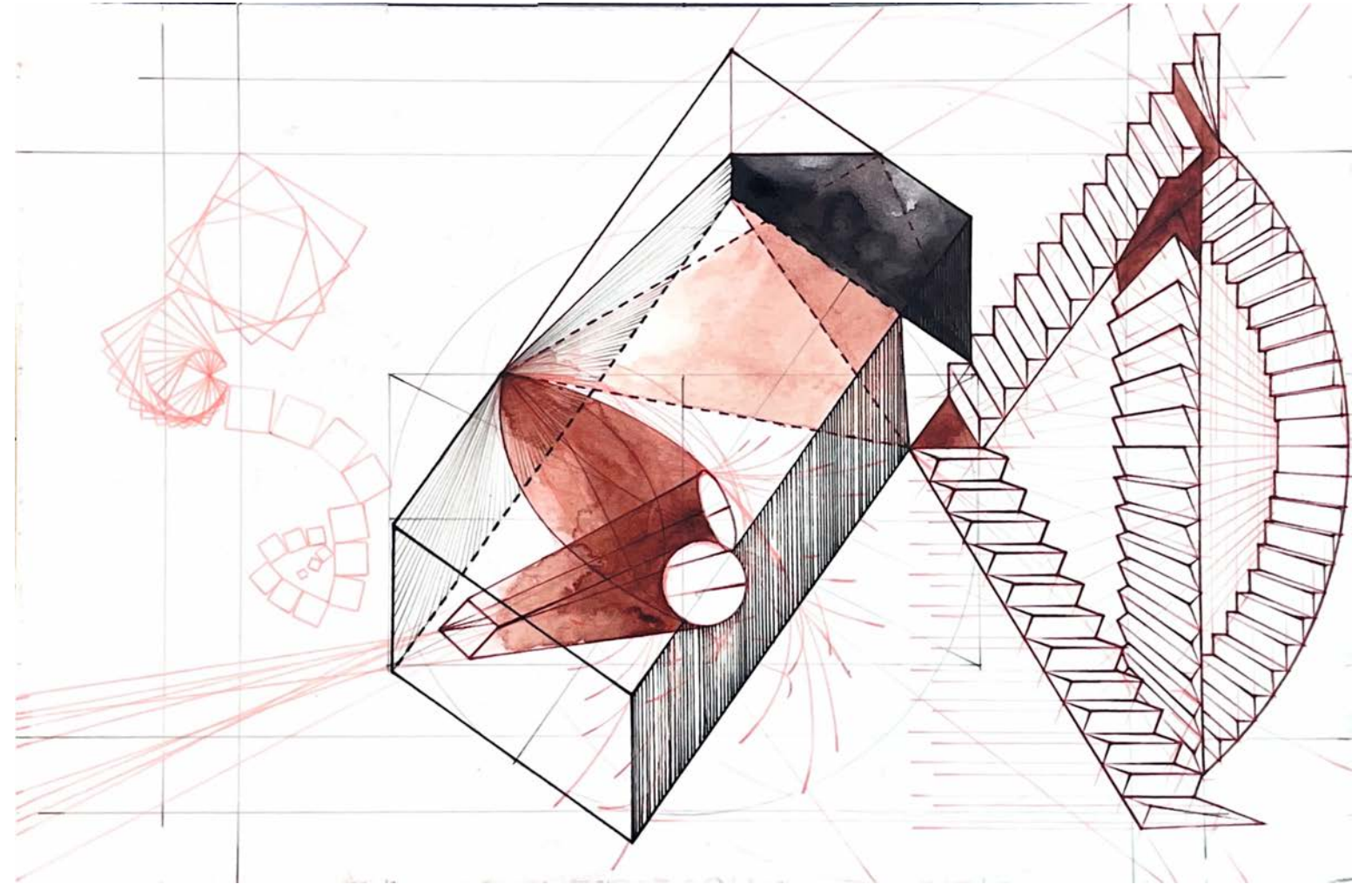




ah , humans , eh ?
i should've known . but these ones are fairly advanced given their
civilization's age

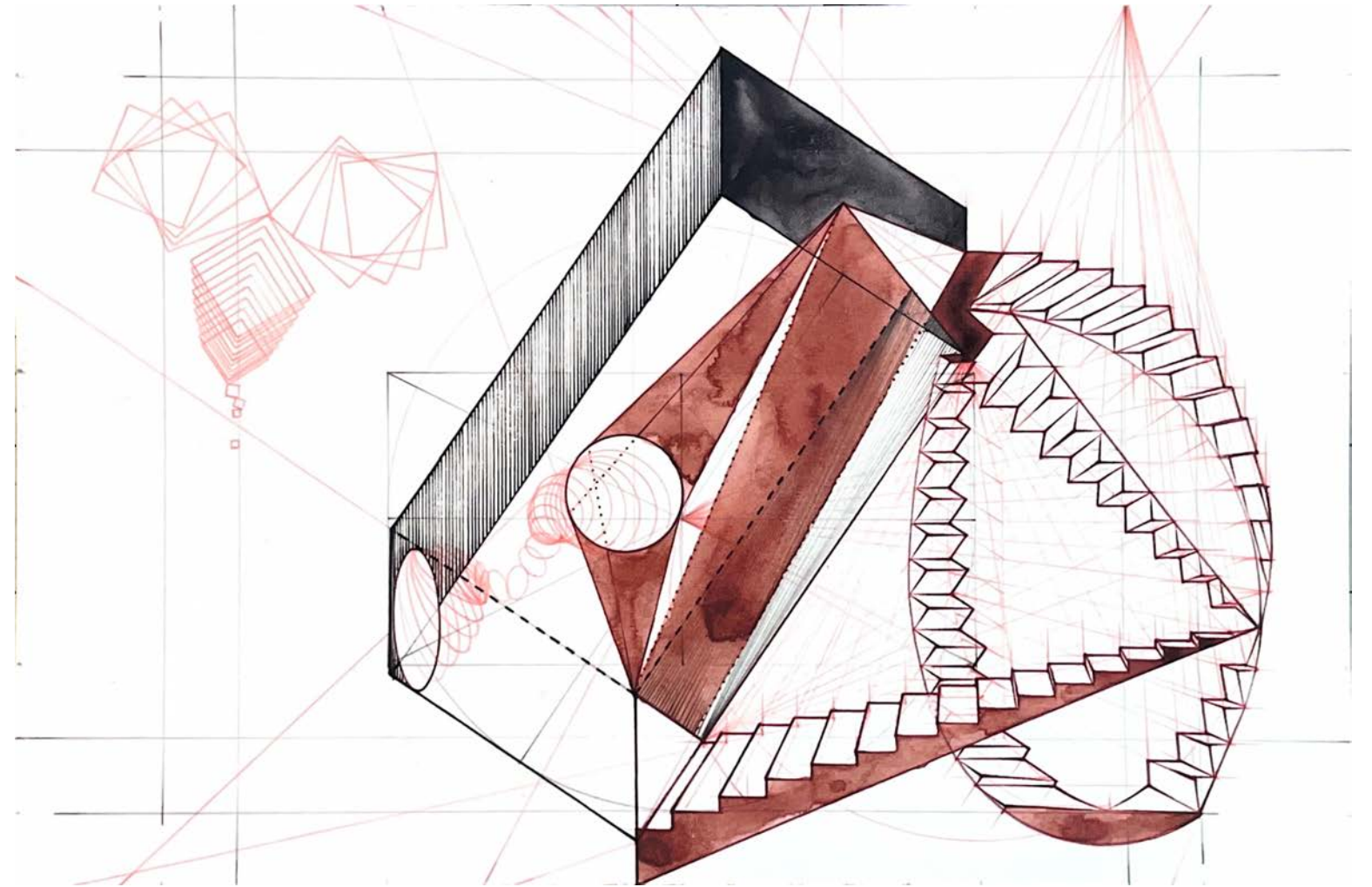


this work is better than i remember seeing from their species .
perhaps i'll add their 'selves' to my shelves

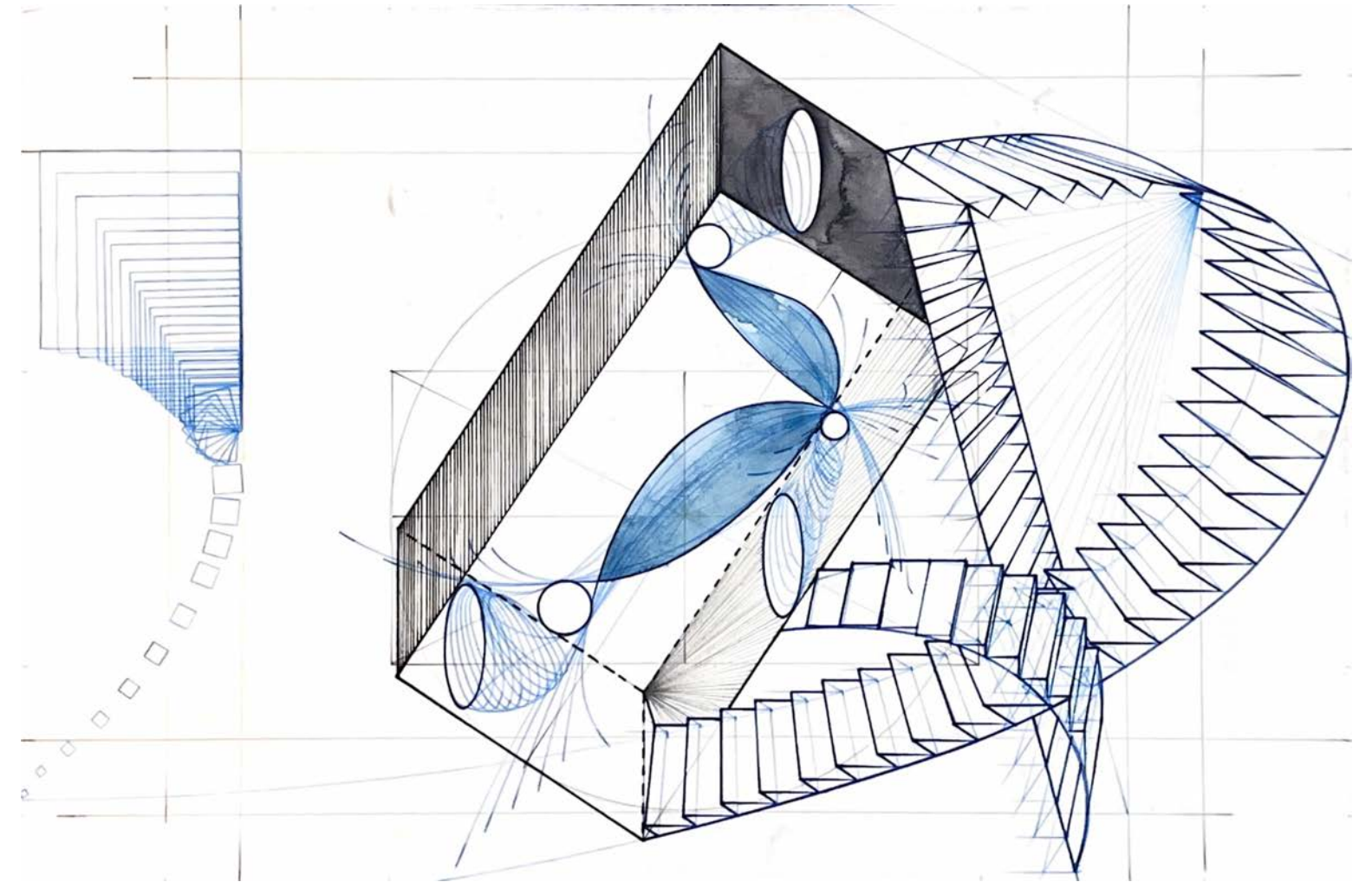




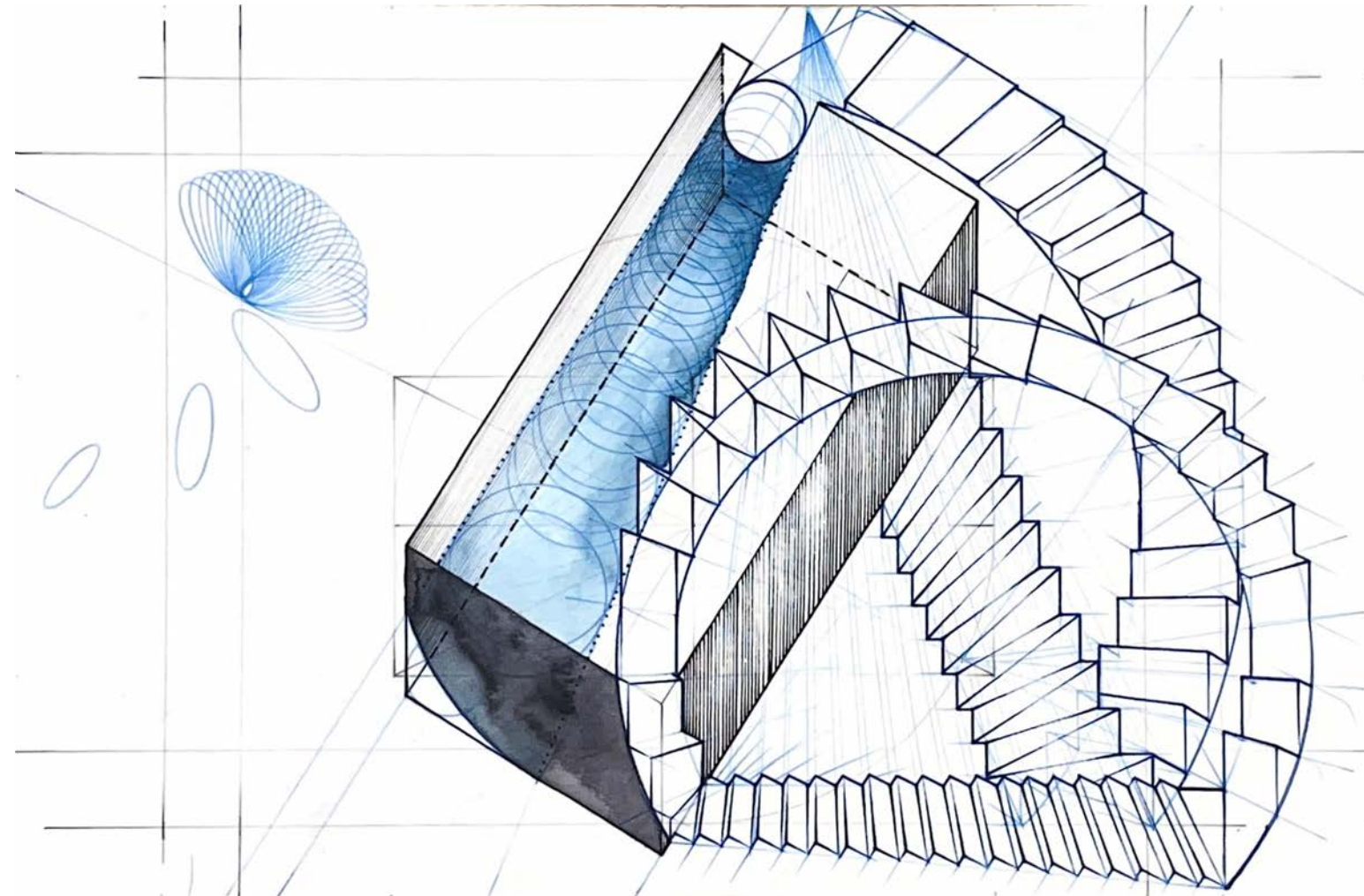
is this submillimeter ? impressive
no wonder it took me so long to find them .
maybe i will collect them after all ...

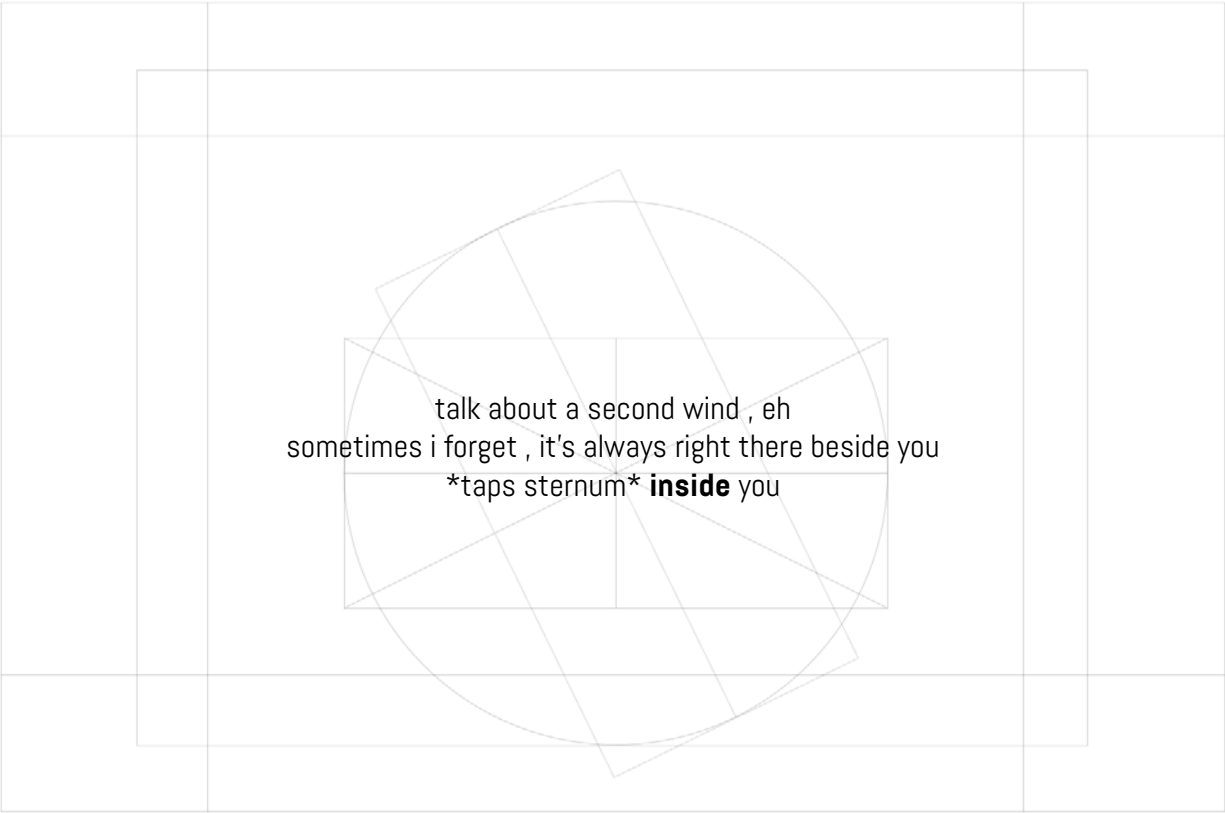


focus on the tangencies ! only a few more jumps left
by my count we have 12 more jumps , 13 if we include the exit ; that's far
more than a few . i wouldn't even use 'several' to describe that amount
oh just shut up and draft

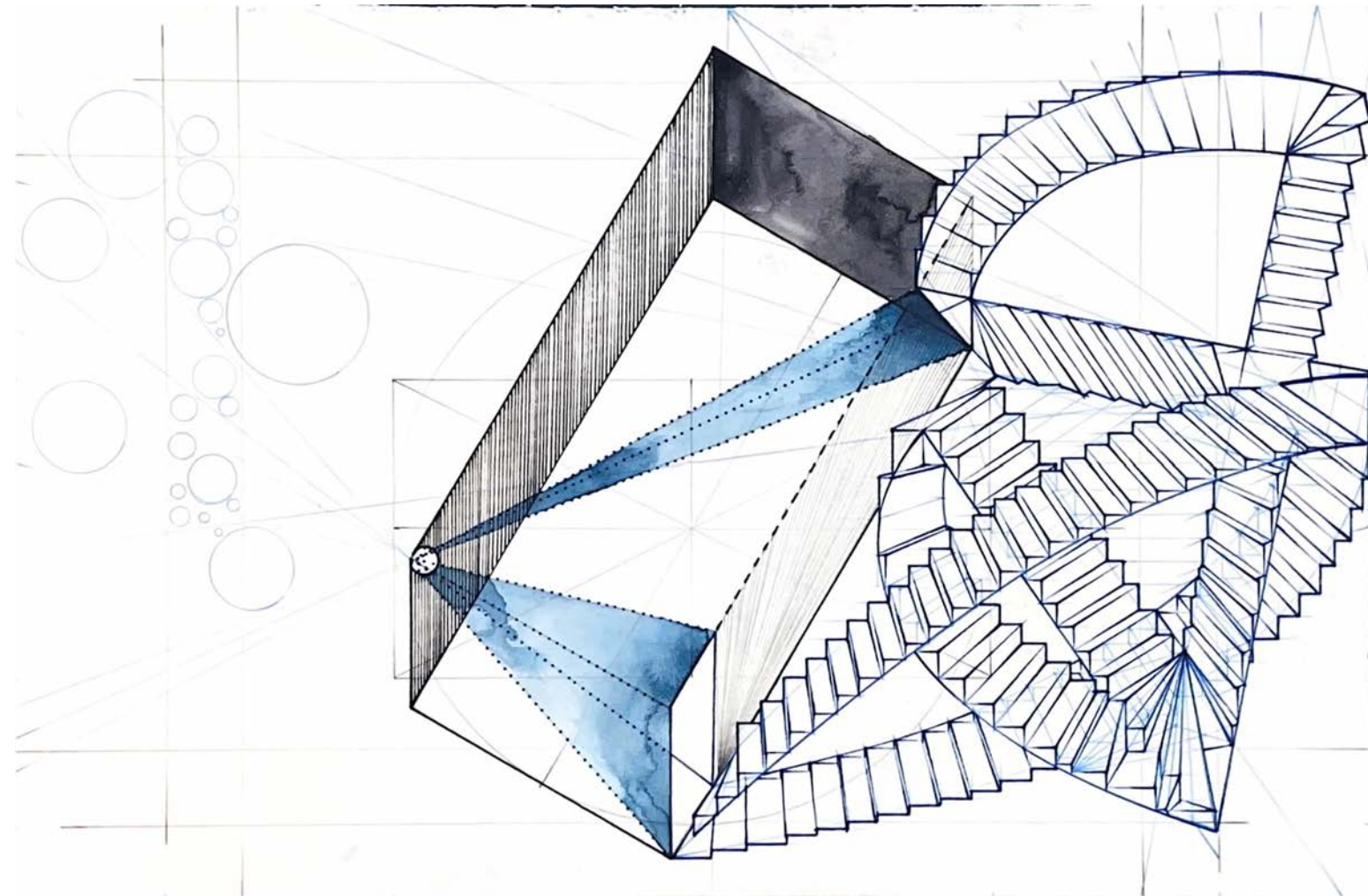


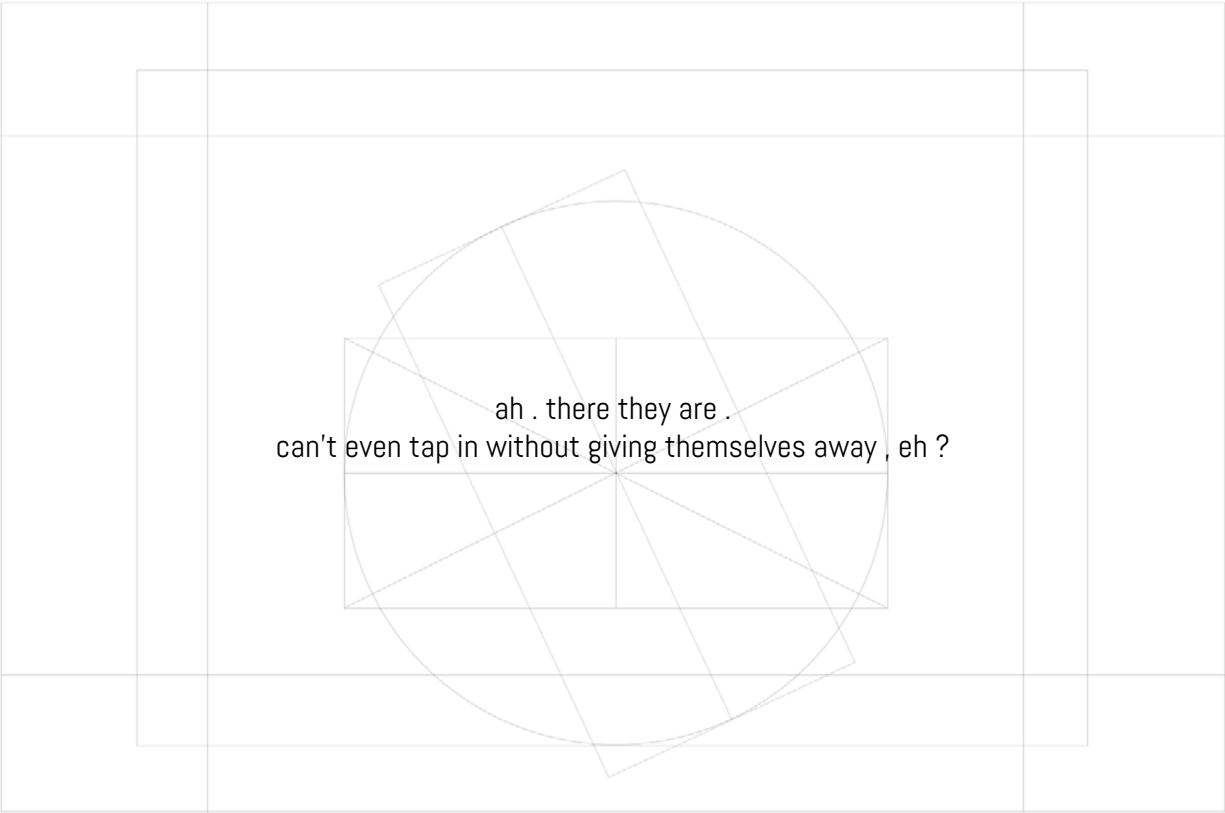
sir , i'm losing energy .
get with it , kid . tap in . you've trained for this





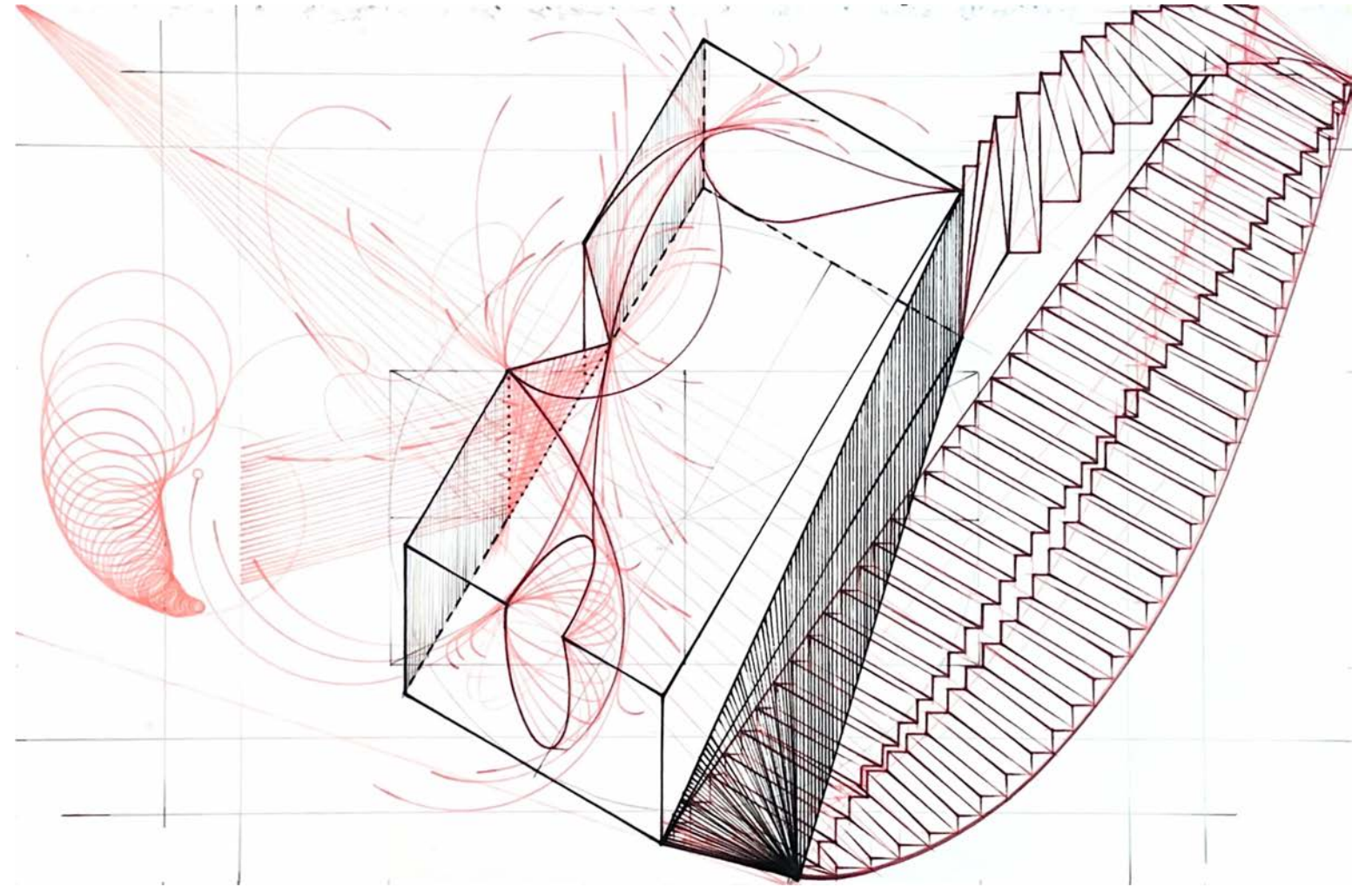
talk about a second wind , eh
sometimes i forget , it's always right there beside you
taps sternum **inside** you

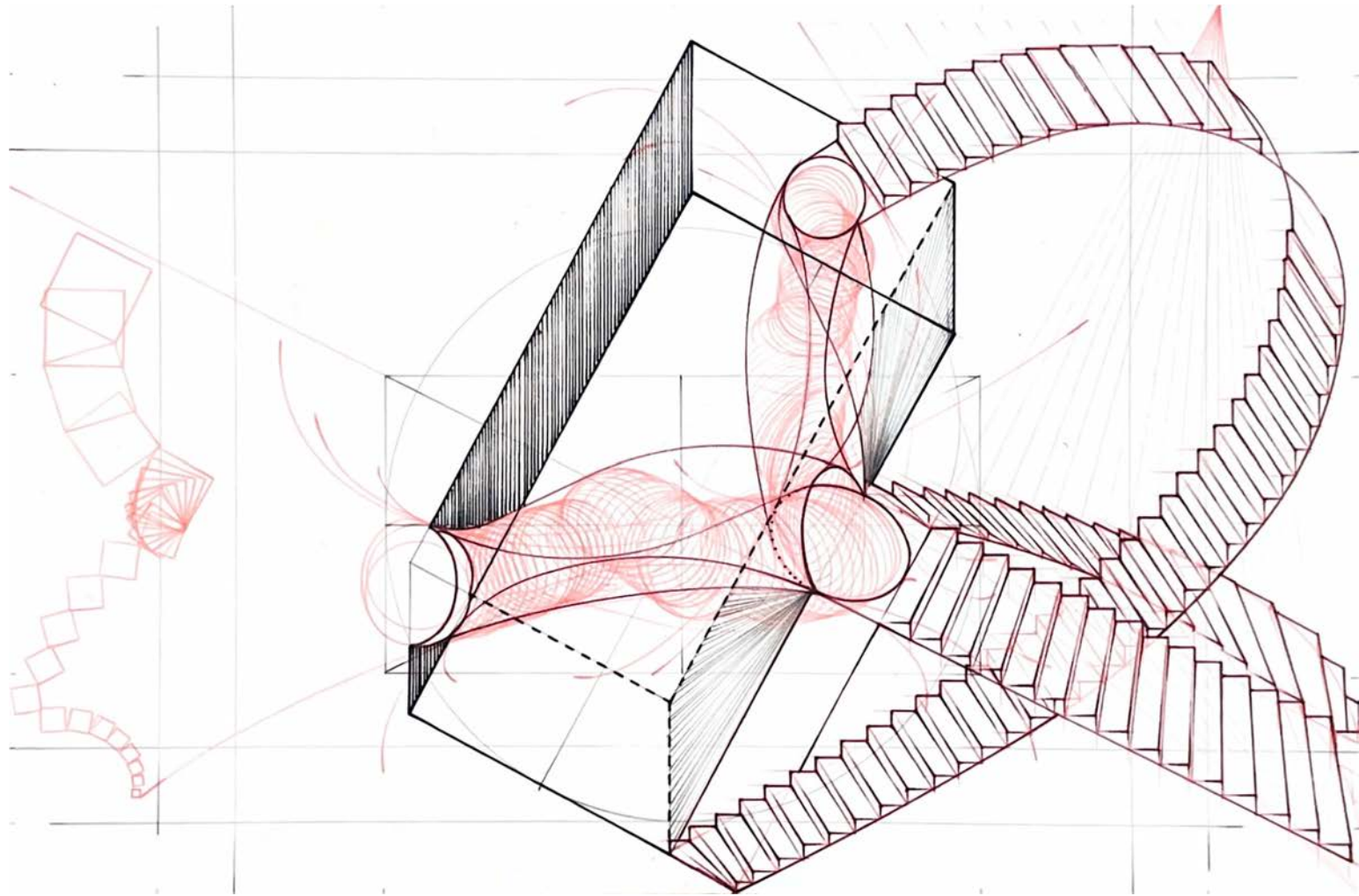
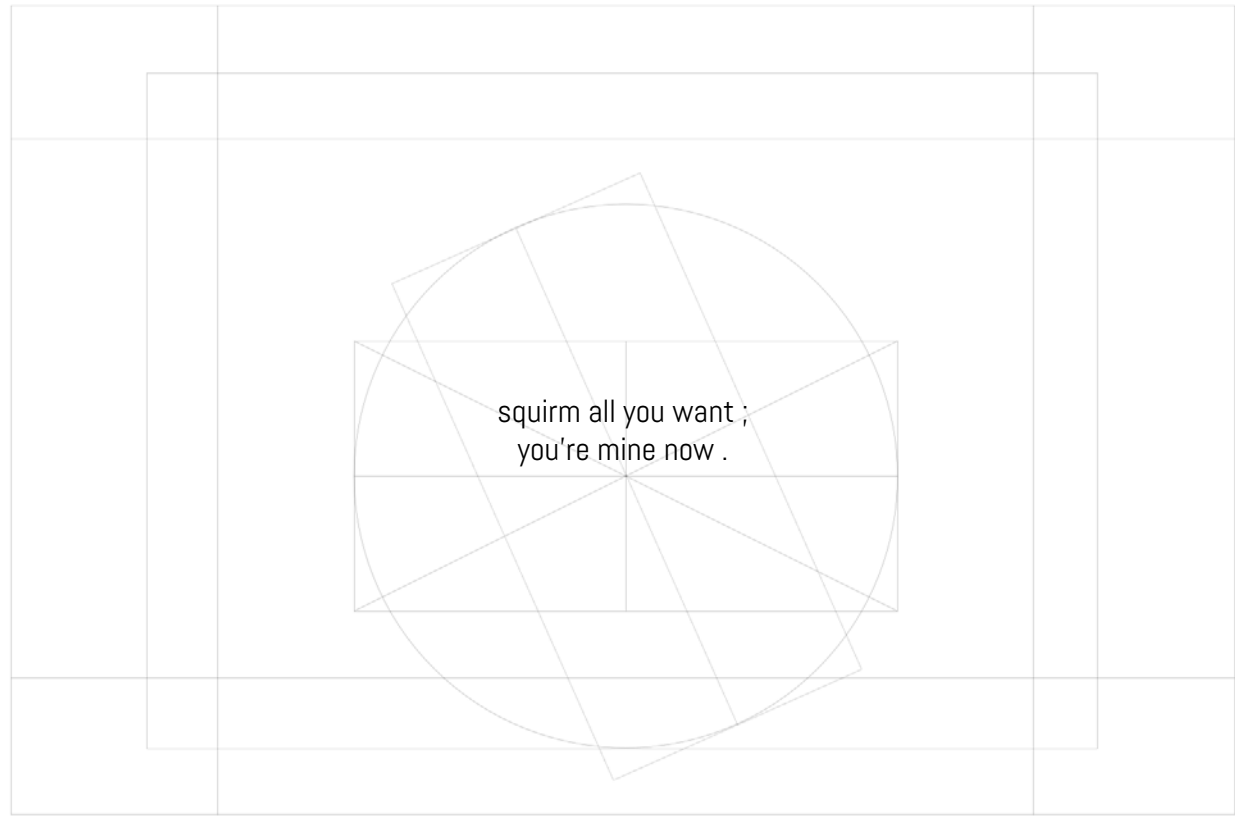


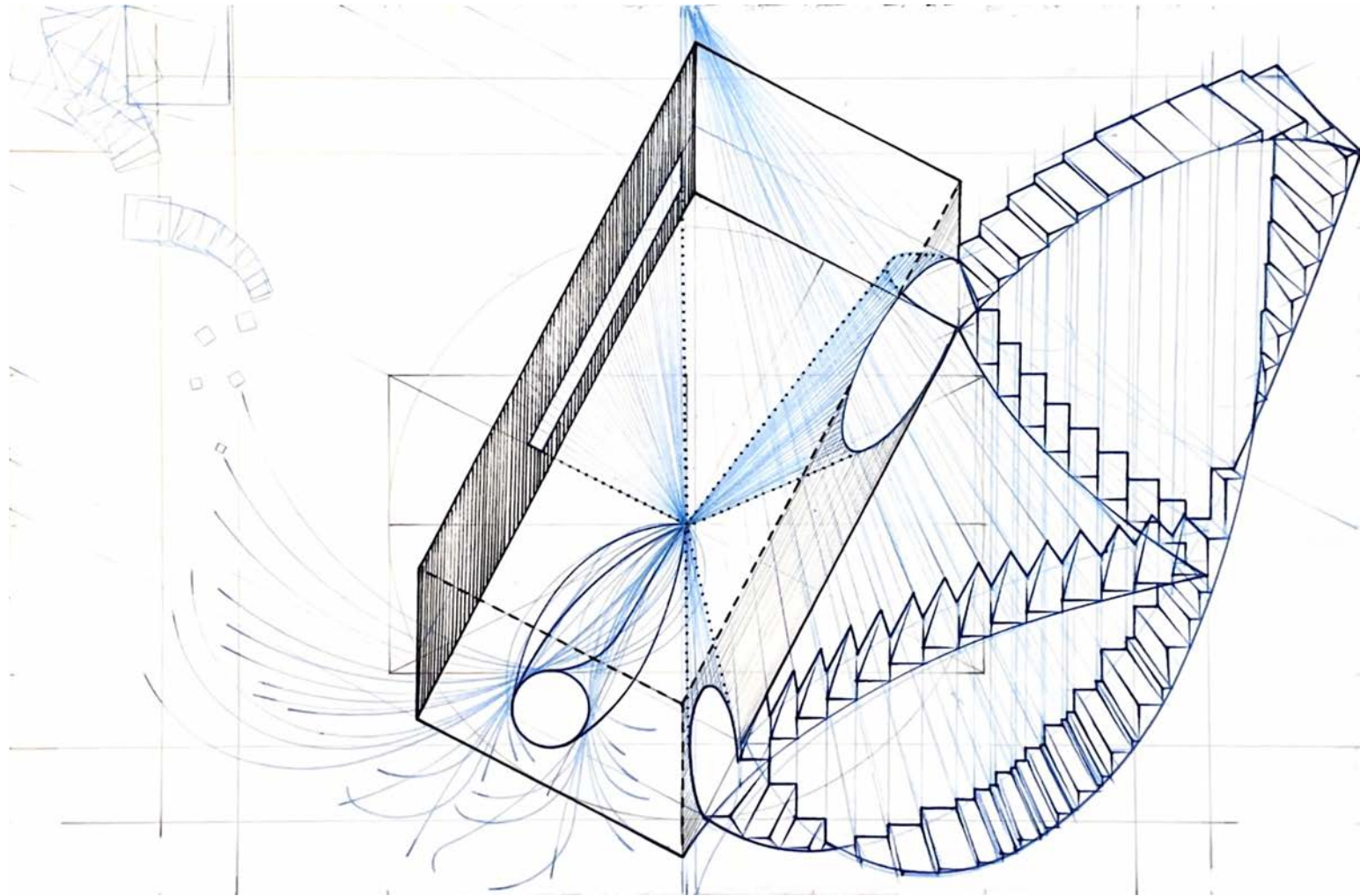
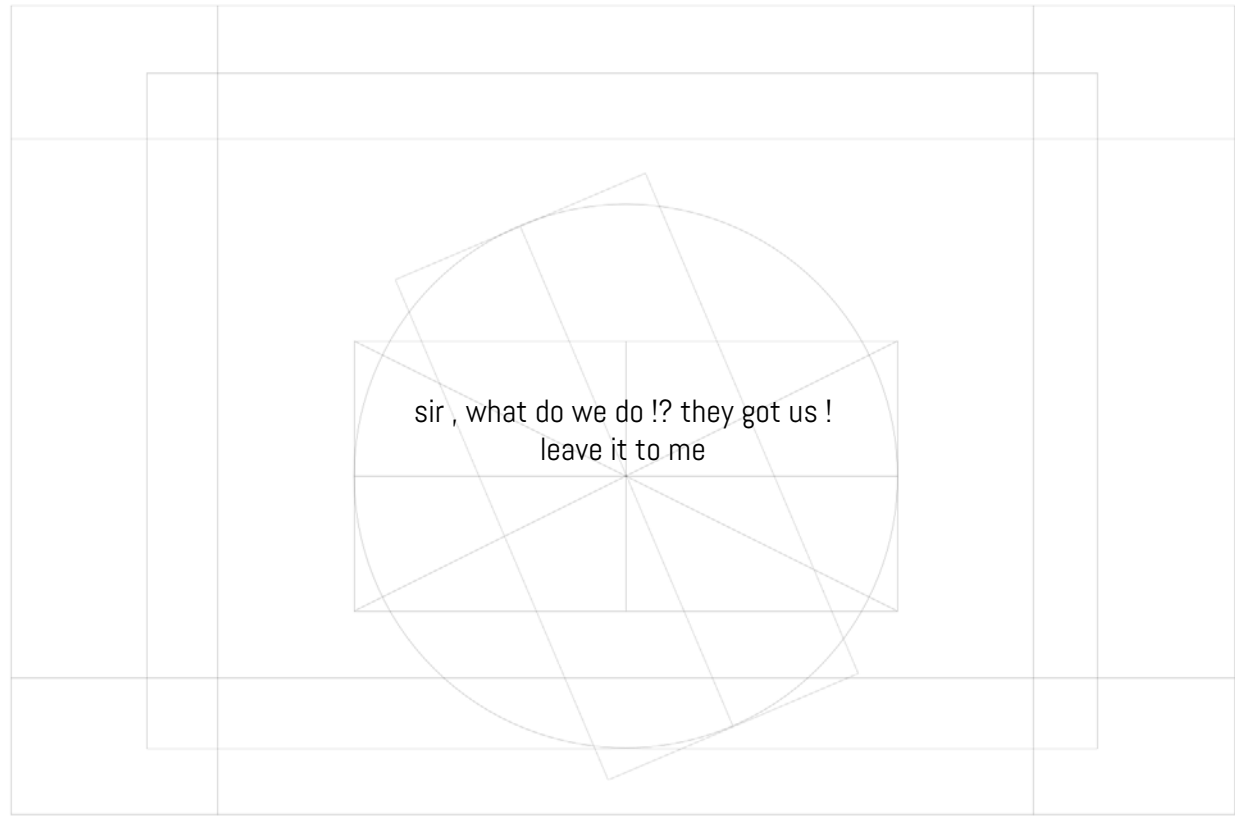


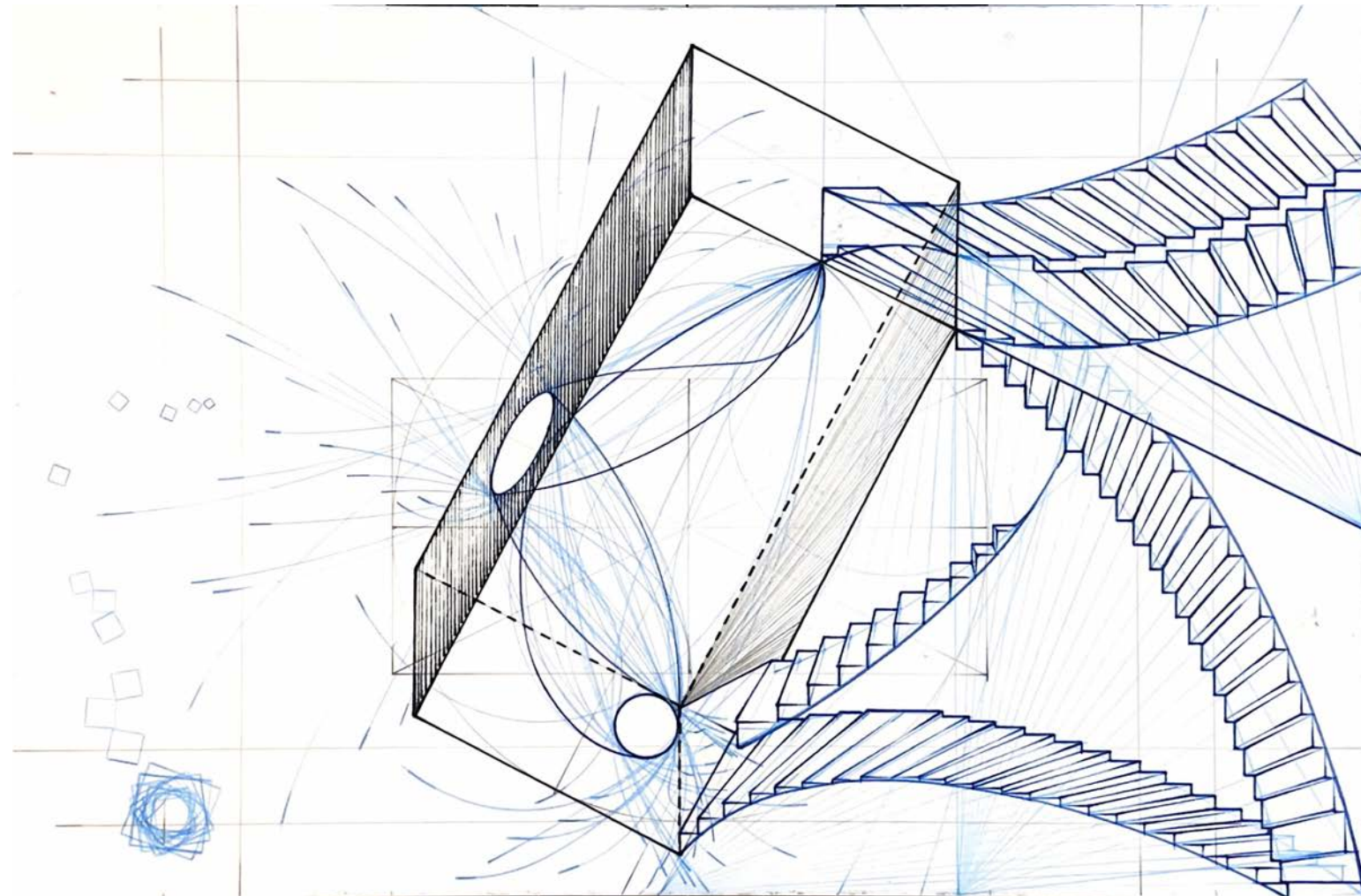
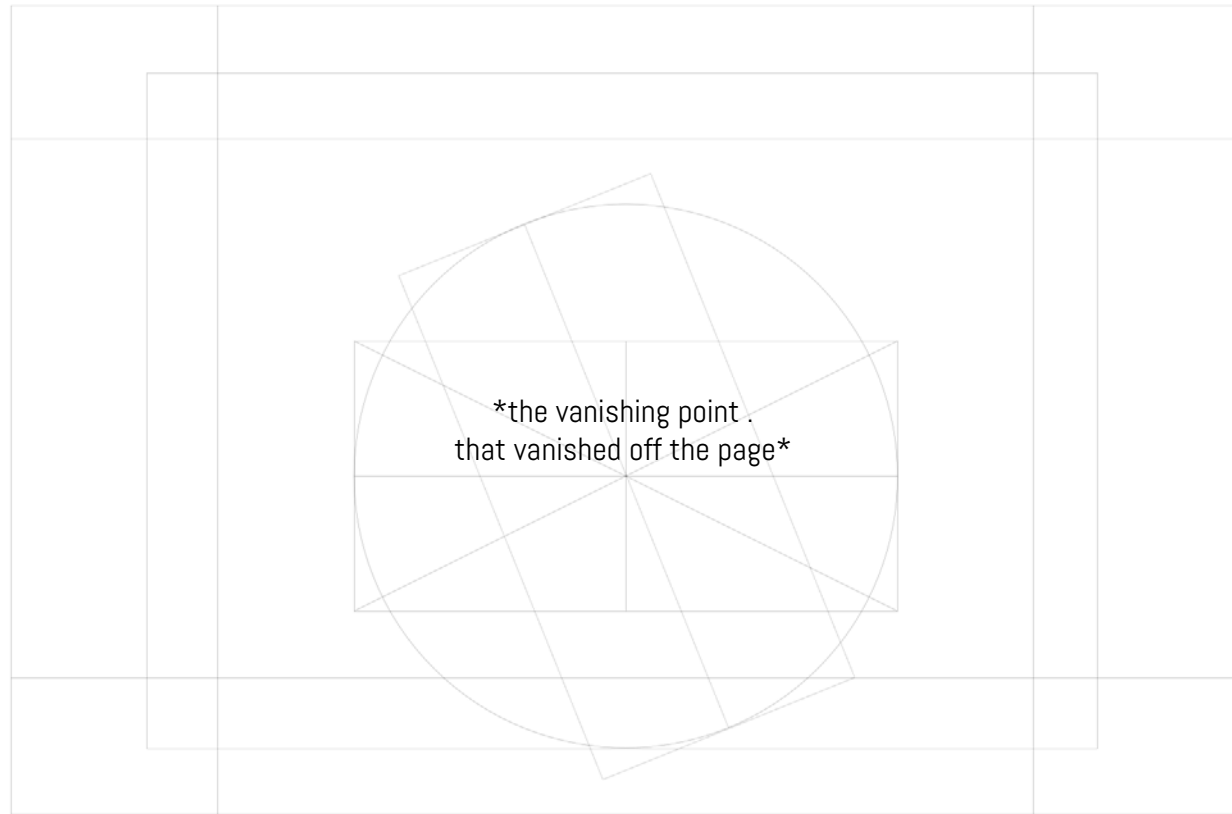
A geometric diagram on a grid. It features a circle with a horizontal diameter and a vertical diameter. A rectangle is inscribed within the circle, with its sides parallel to the axes. The grid consists of a 4x4 square pattern. The text is centered within the circle.

ah . there they are .
can't even tap in without giving themselves away , eh ?

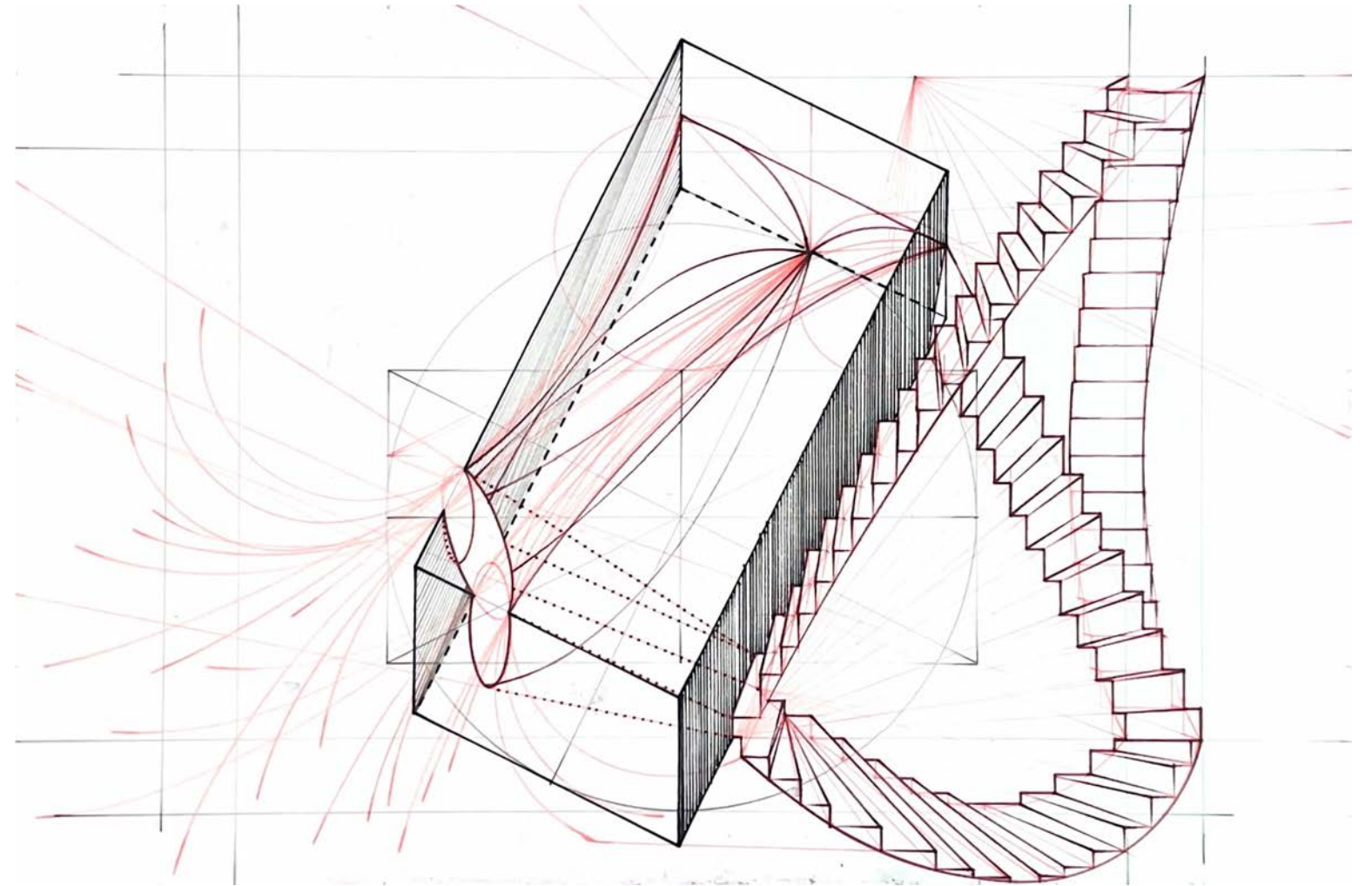


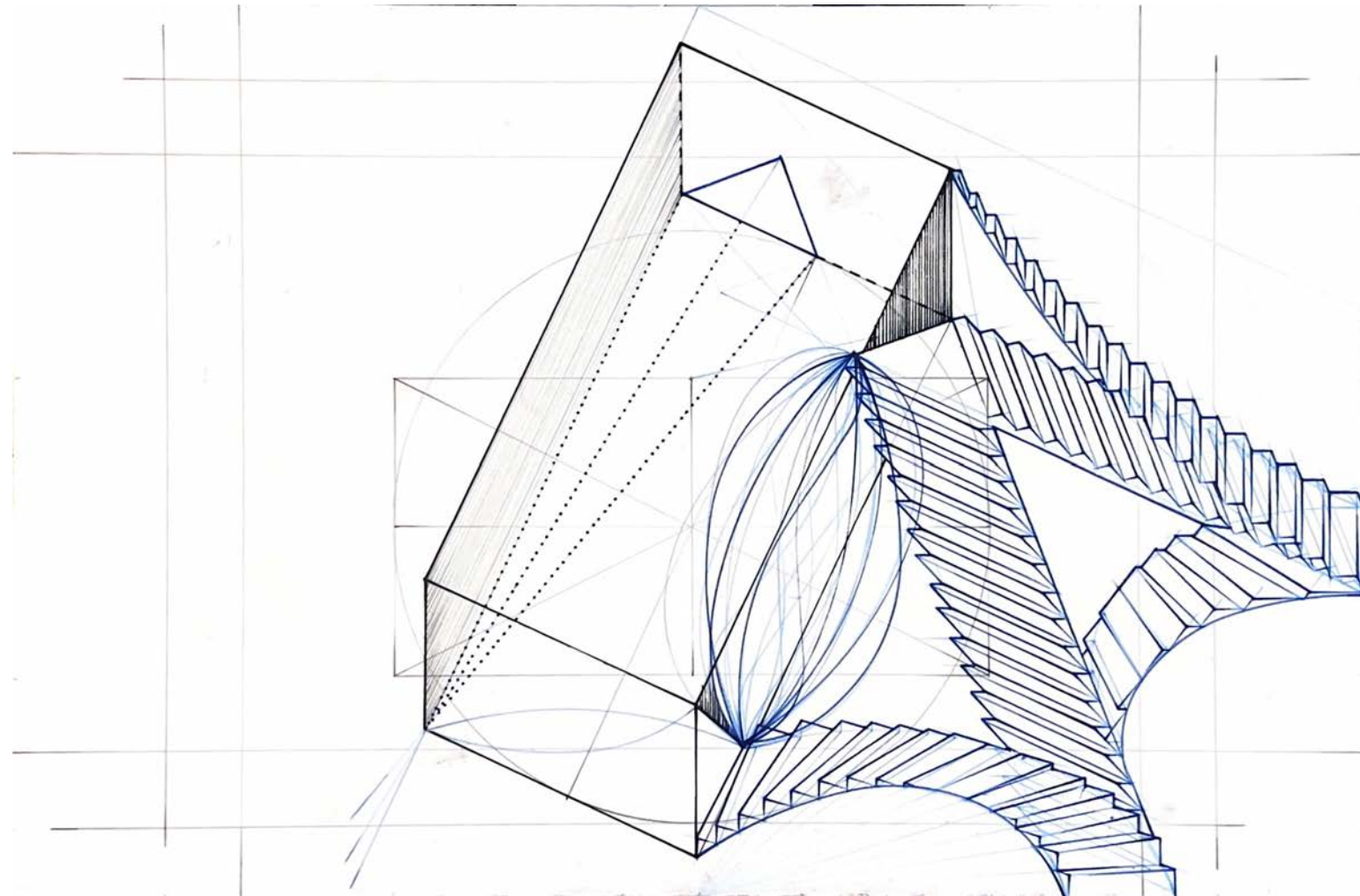
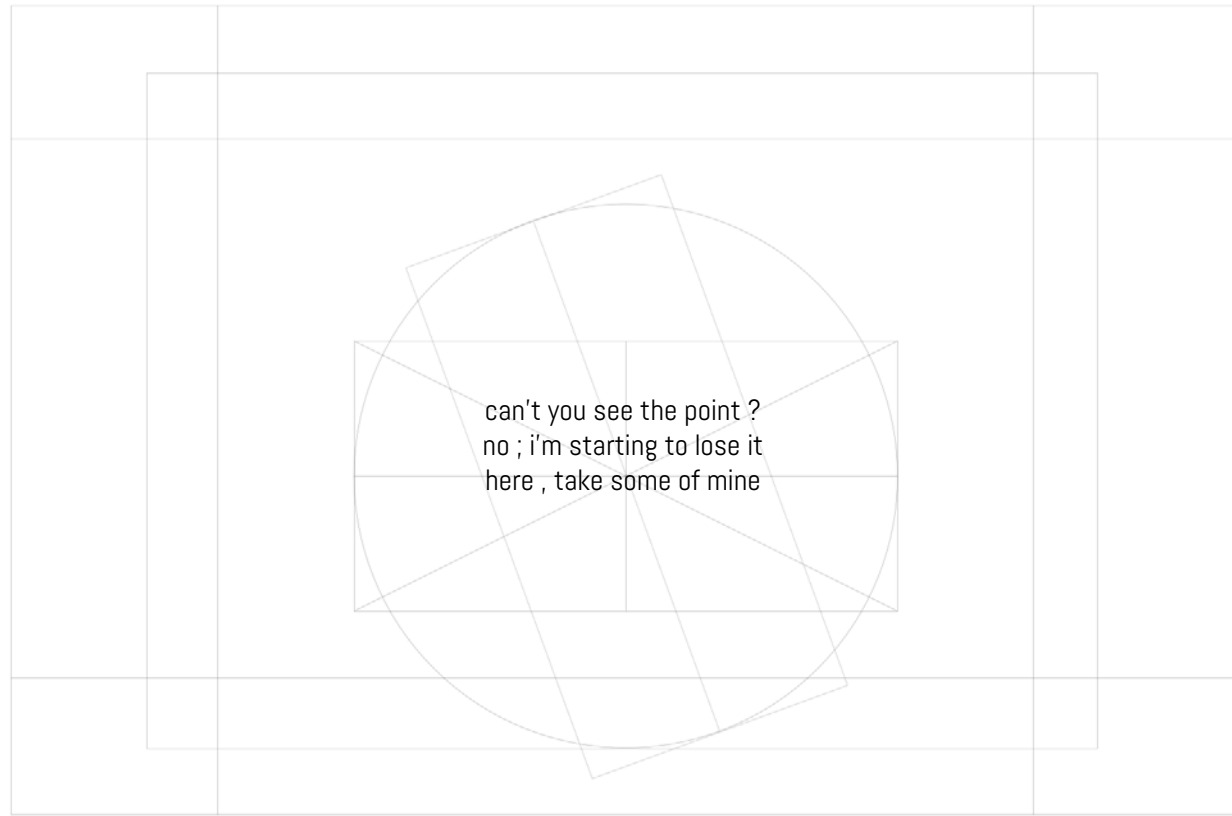




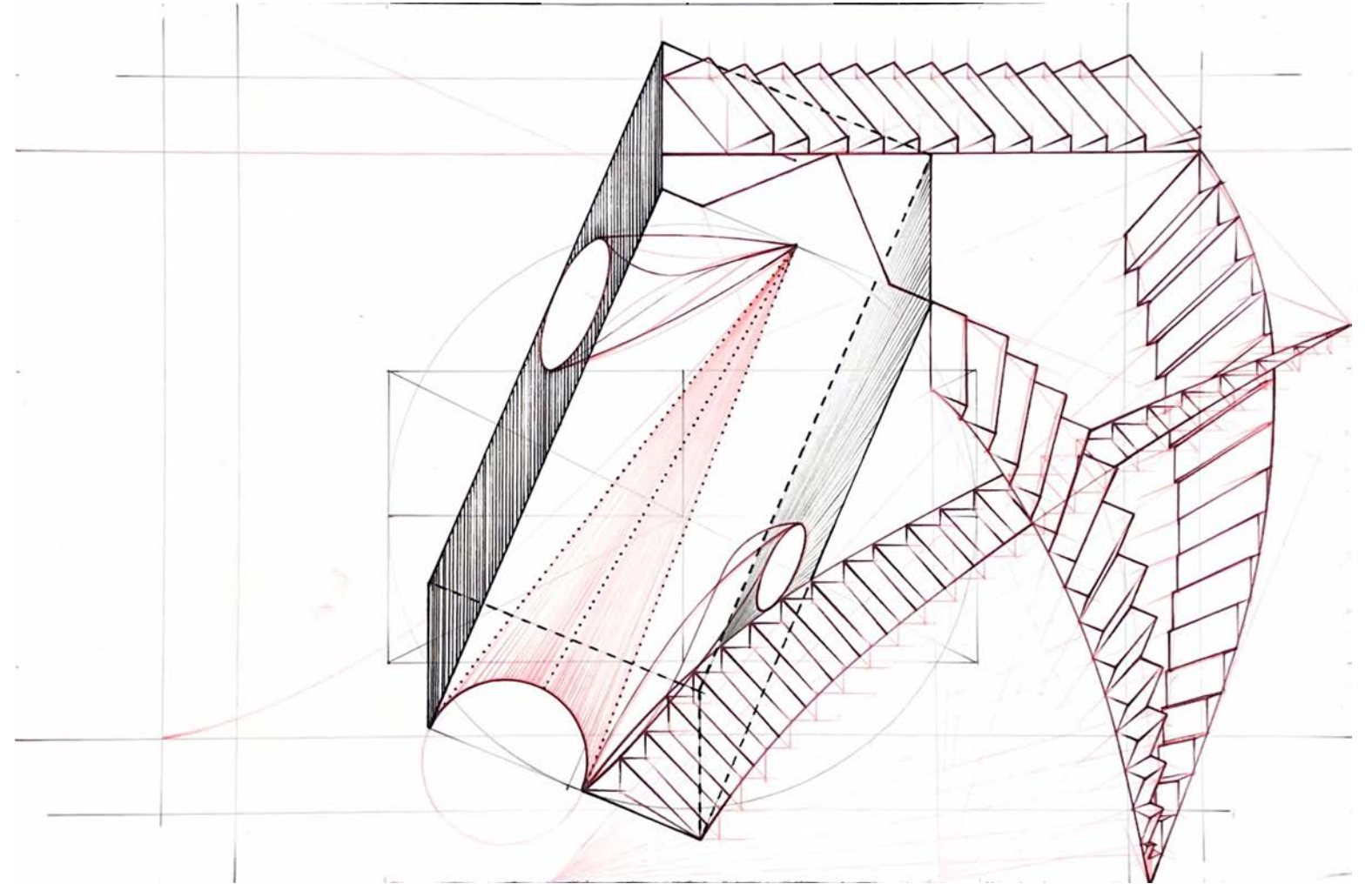


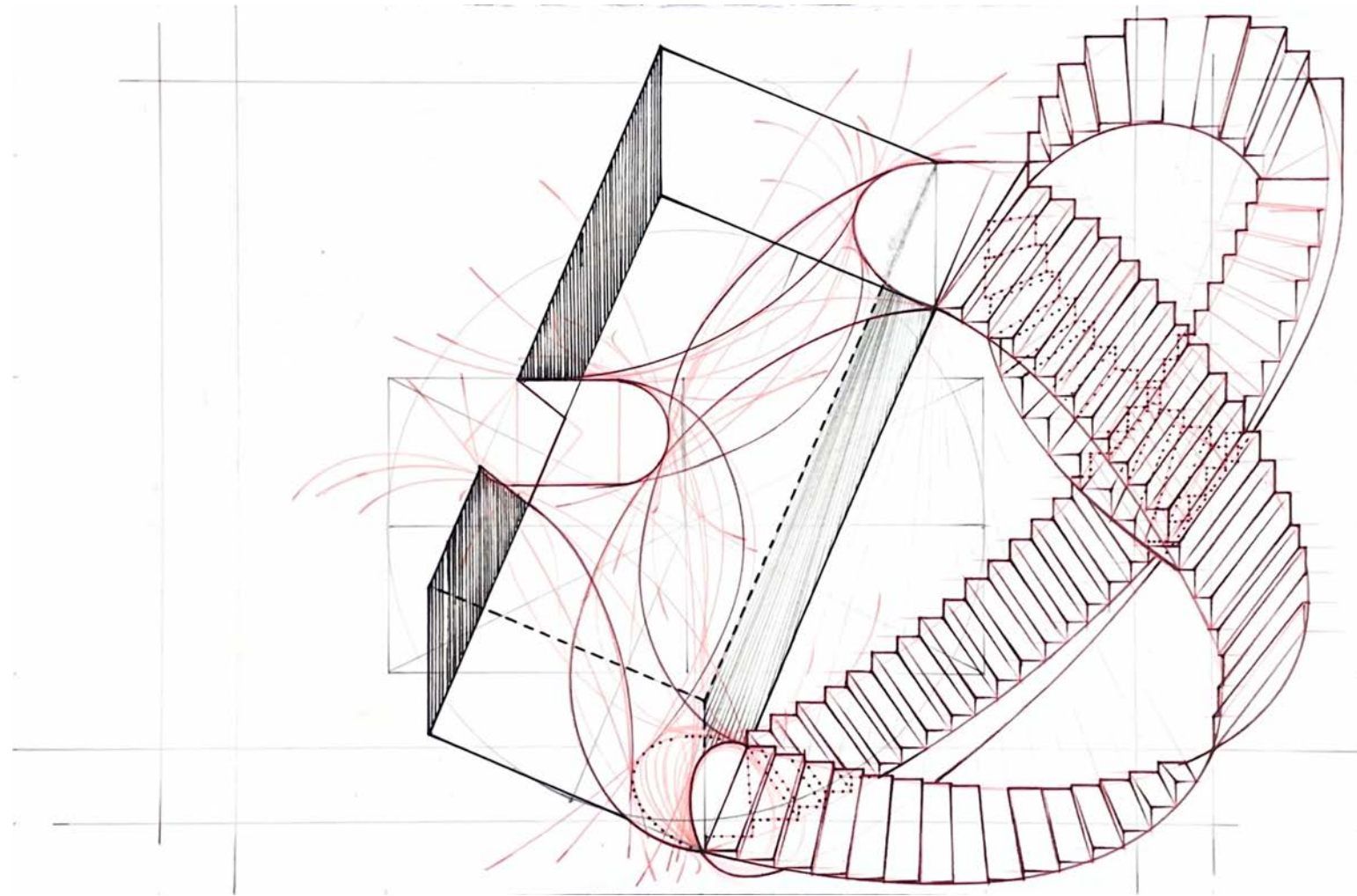
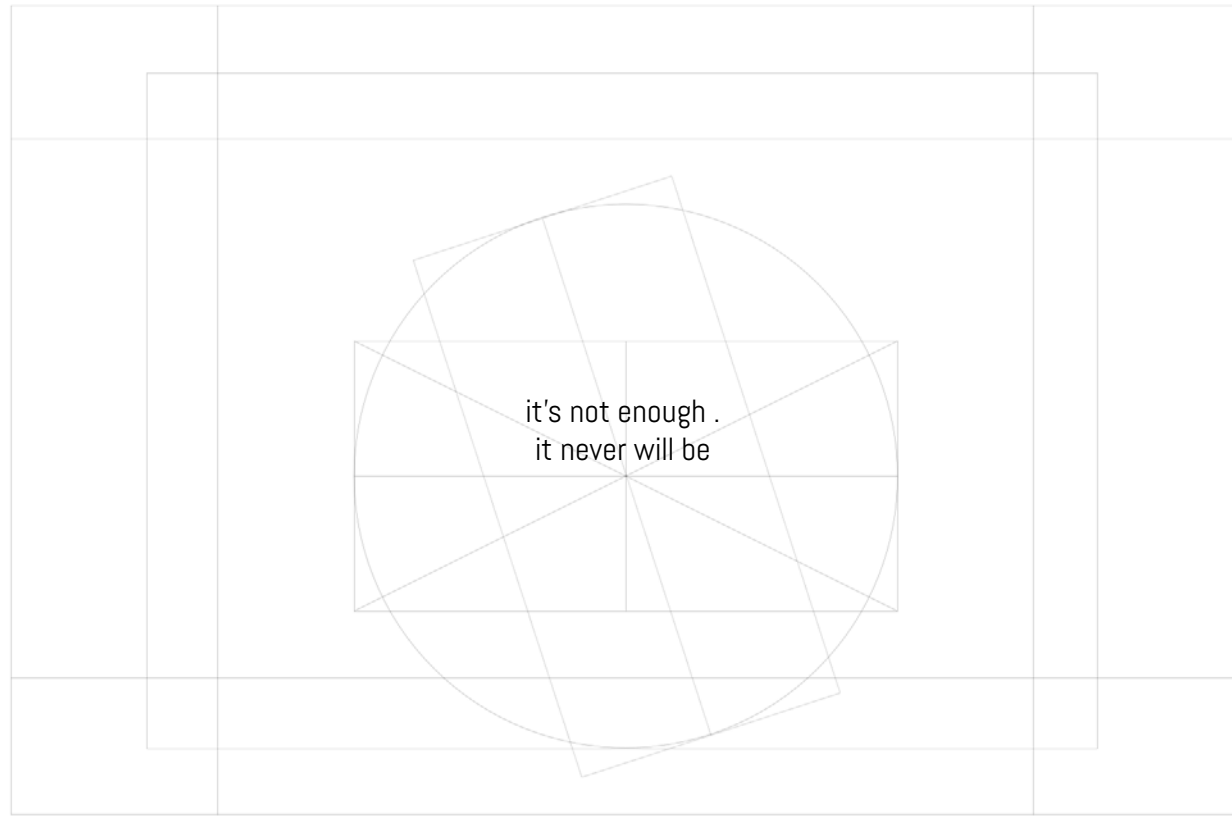
*i had a dream about this in undergrad .
i was wondering why i was drawing all these boxes ...*

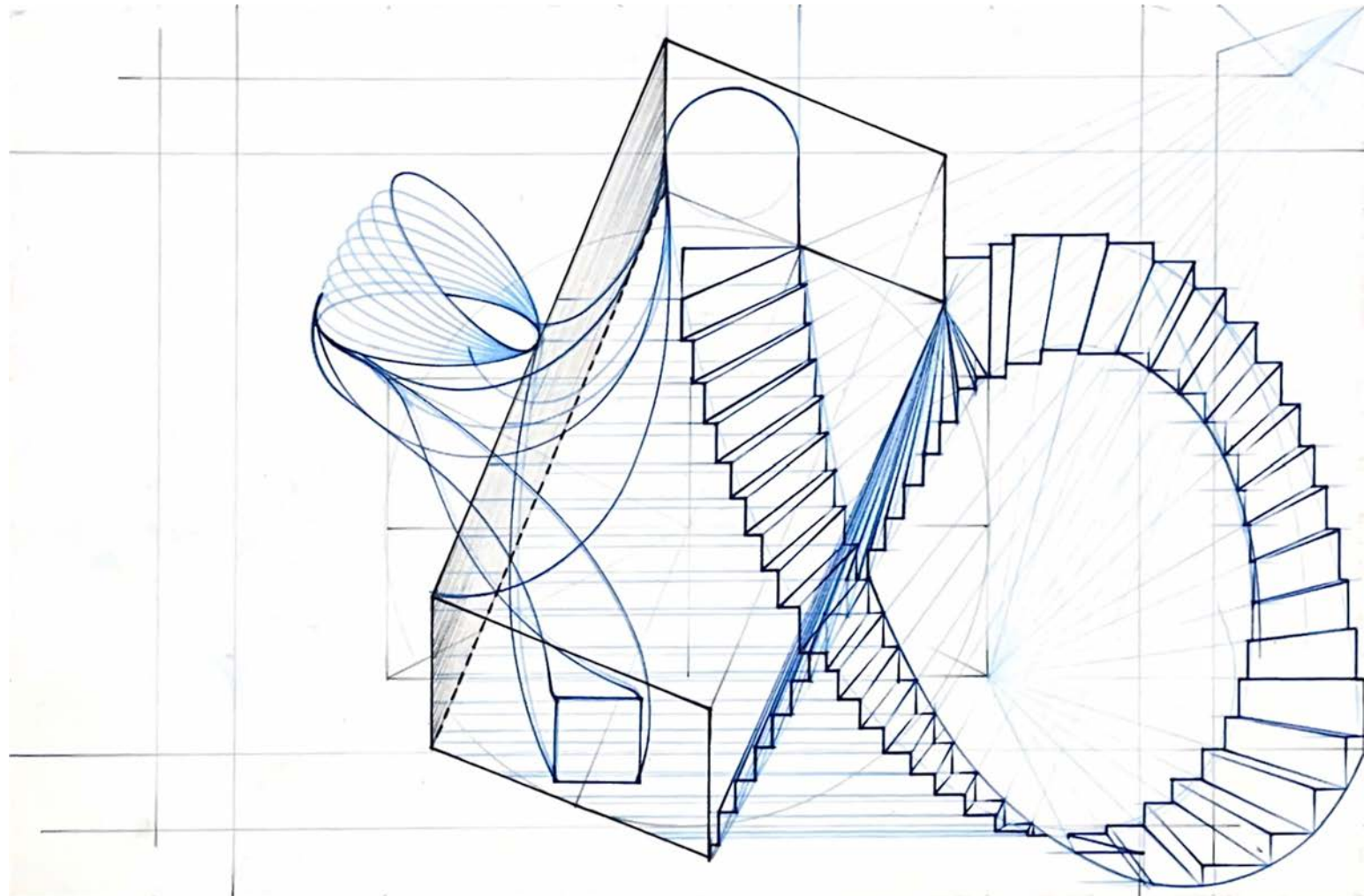
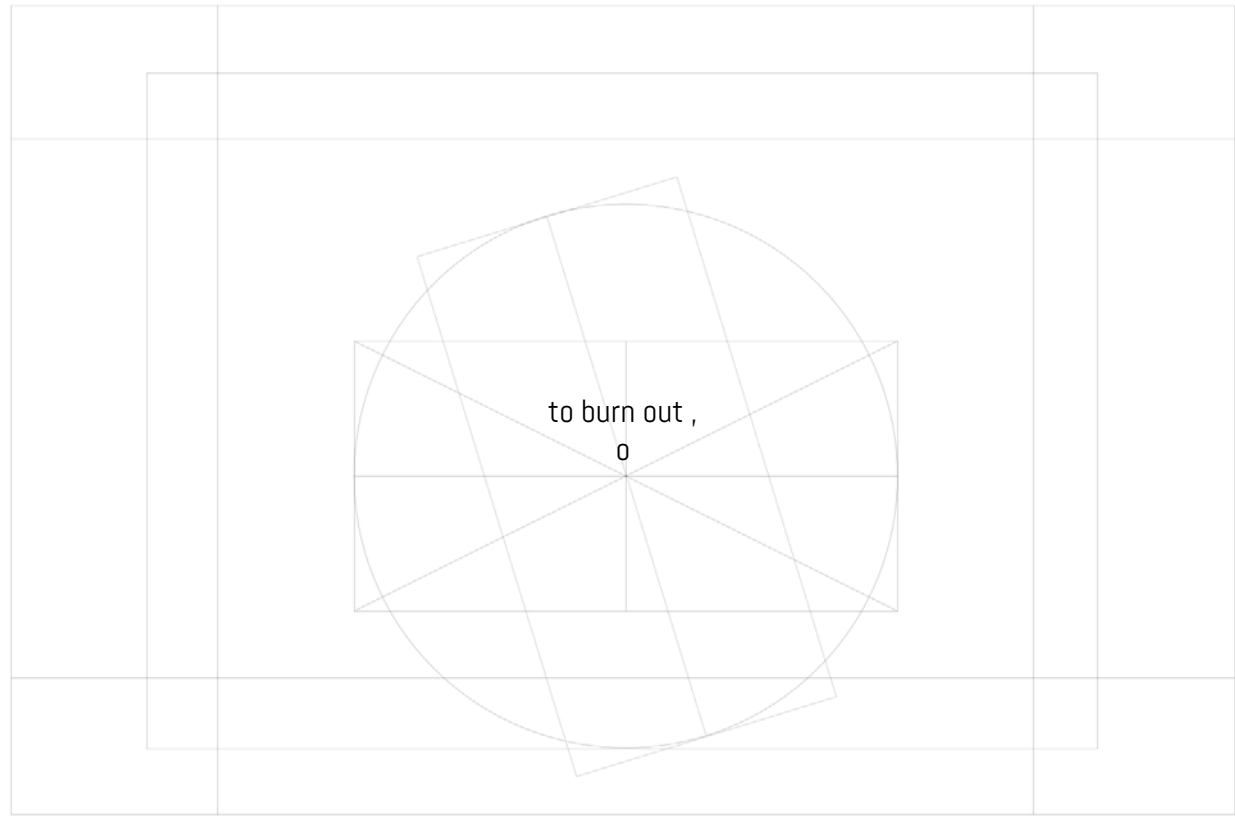


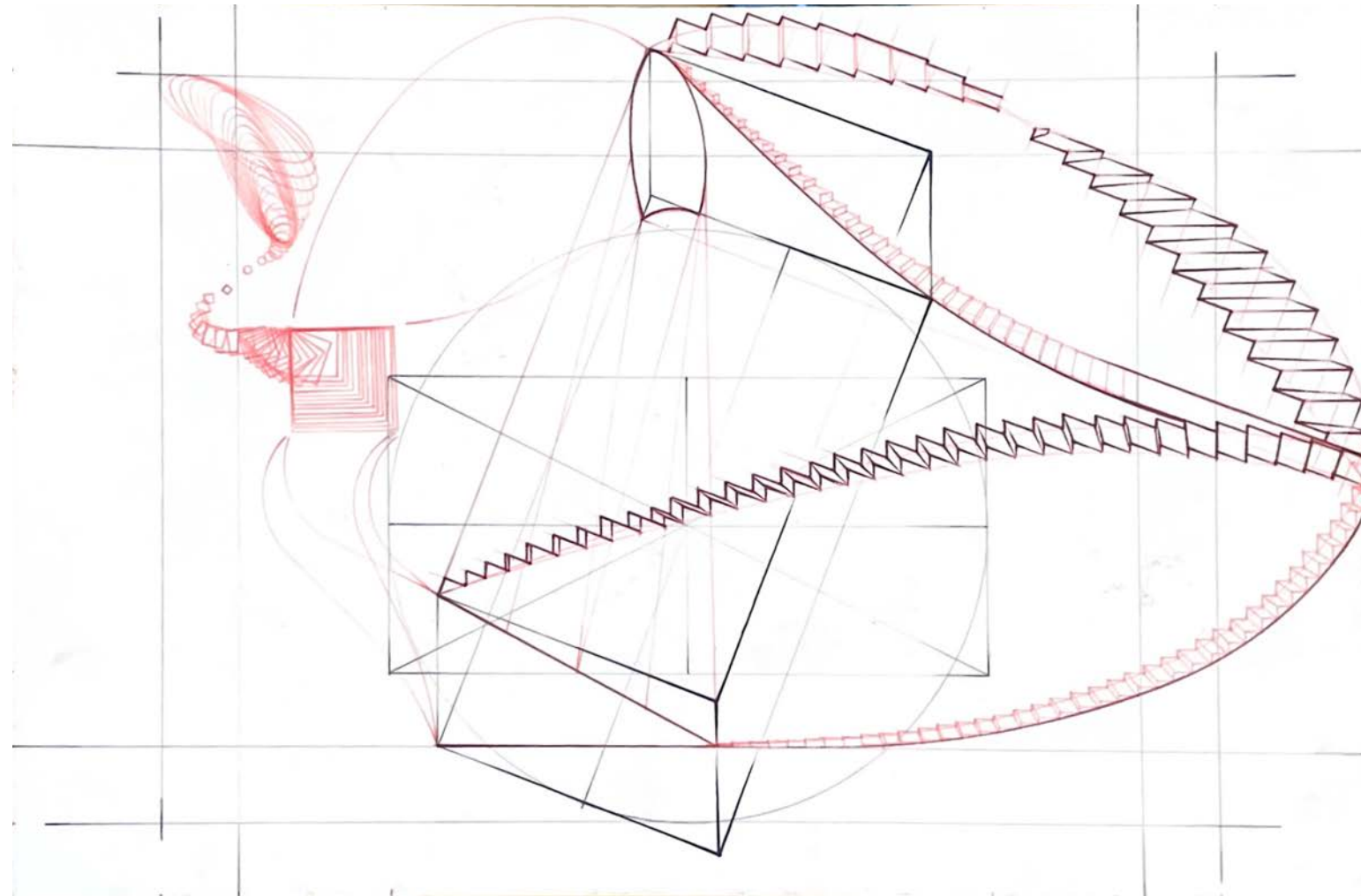
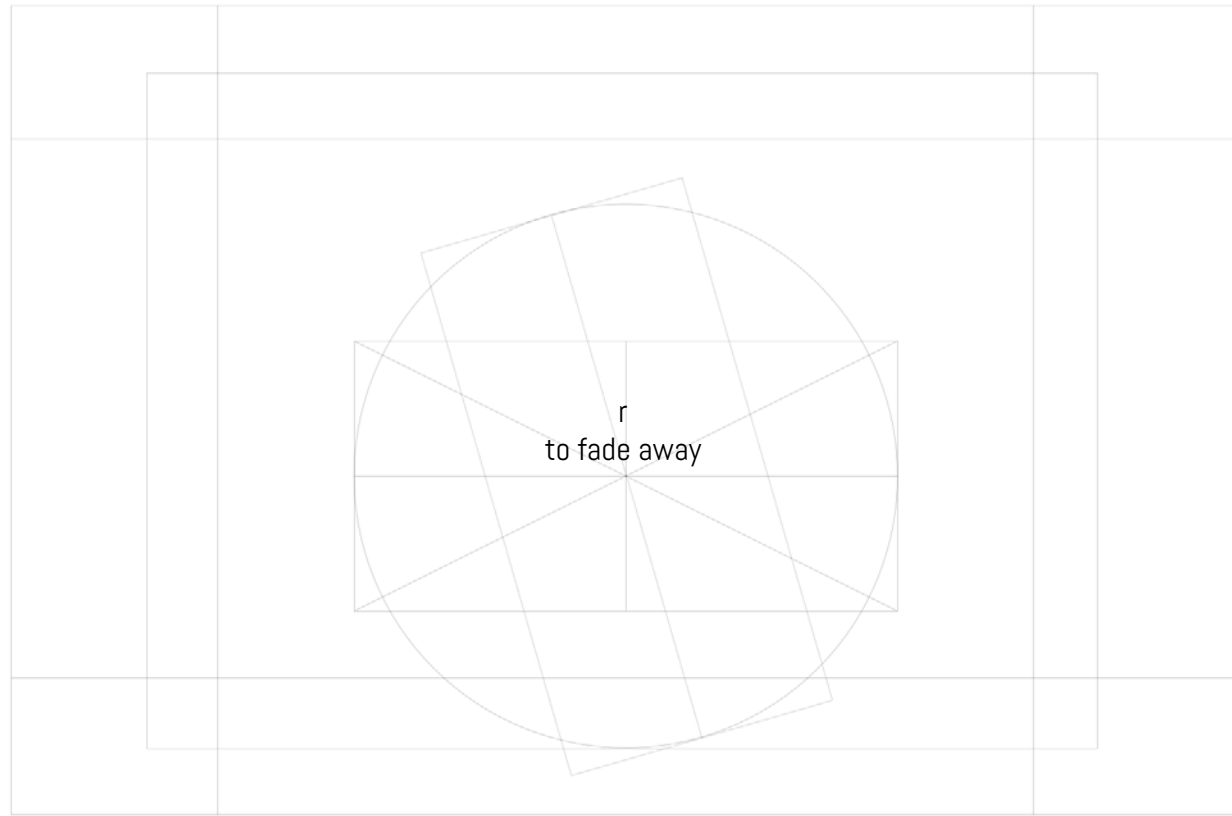


ah , silly 3 dimensional creatures
they think just cause they experience 4 they would ever be able to control 2 ?









$$r \propto r^{4*}$$

act ii of *proto.thesis* ,
 1/2 of 1/3 of 1/3 of
 transtension

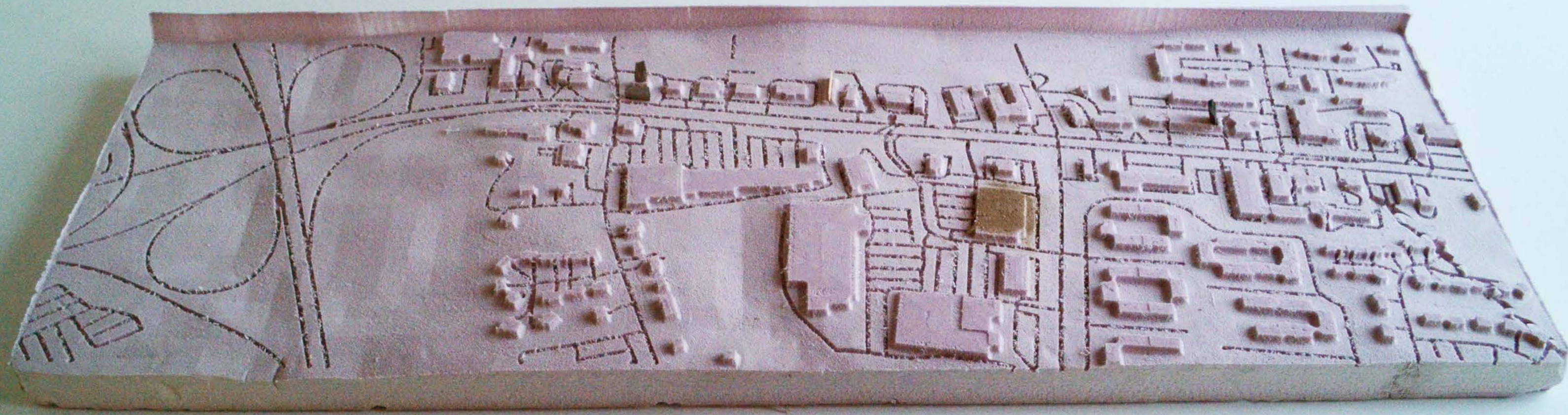
for r40r , i can imagine a strip mall with topographical stairs and vessels which penetrate the volume , shopping centers and parking lots filled with landscape and permeating // penetrating the building , and an entirely open 5-over-1 with grid structure and opaque glass volumes as units and free solace // space everywhere (double skin facade) and row houses with a continuous volume (continuous horizontal void shared among all the units where the shadows come out to play) sunk into the earth and reflective // reflexive sectional quality wherein each home exists as a link in a chain , as cells inter.linked and an office building like the chrysler one with hanging platforms but also suspended volumes and of course a parking garage on top and a gas station turned into a husayniyya by removing the pumps evacuating the building and activating the roof // tearing up the asphalt

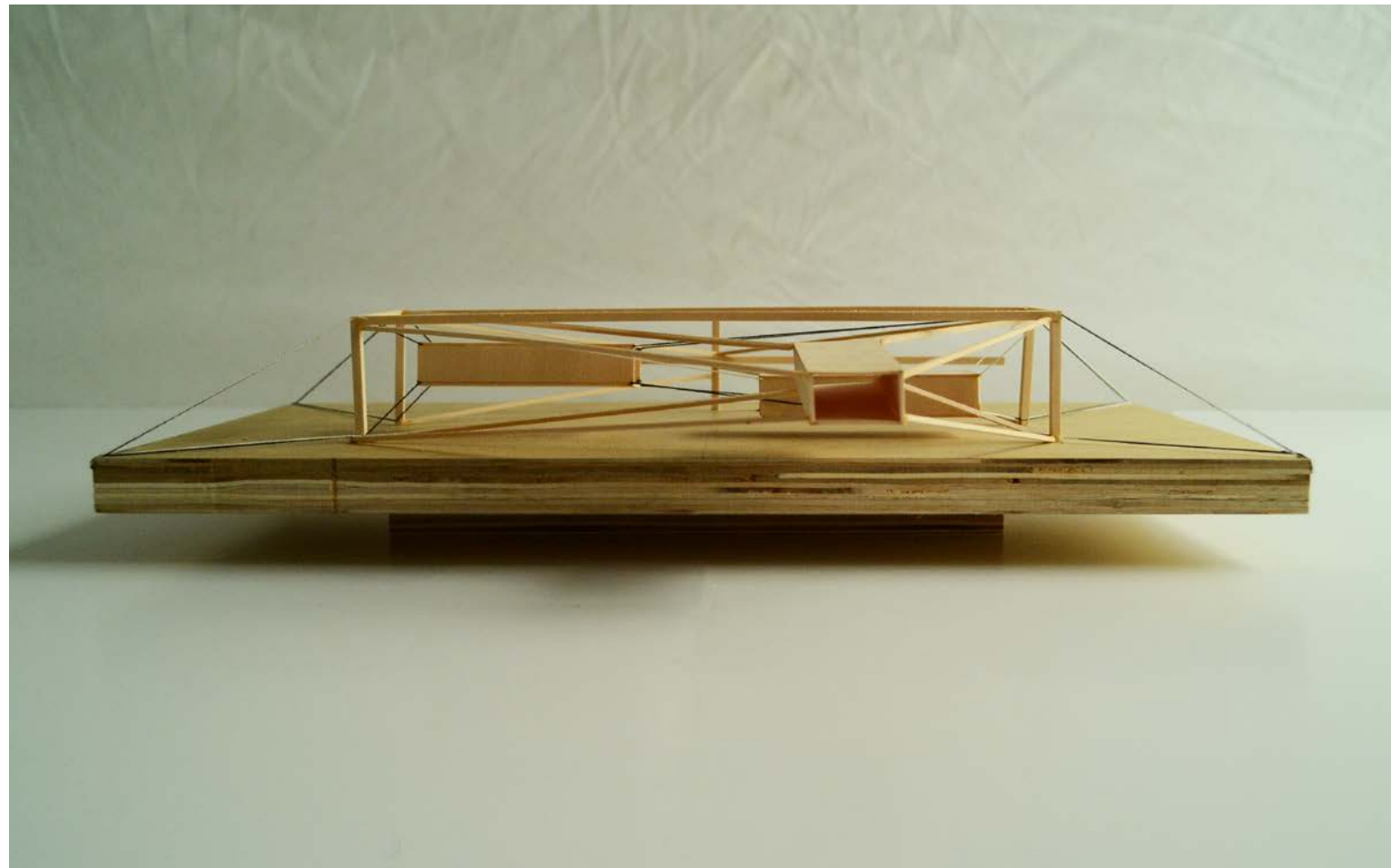
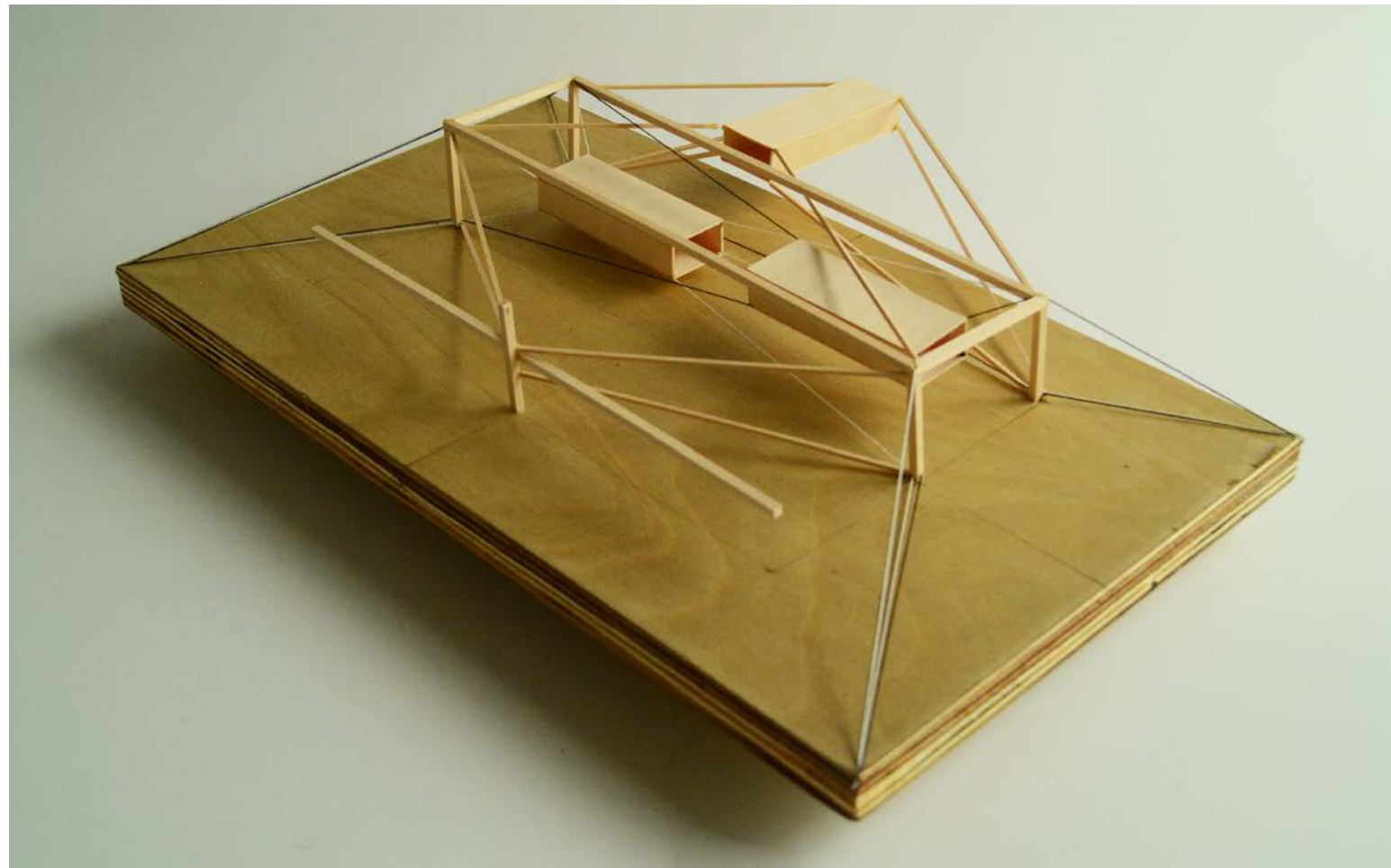
[17.4.25 , 11:23]

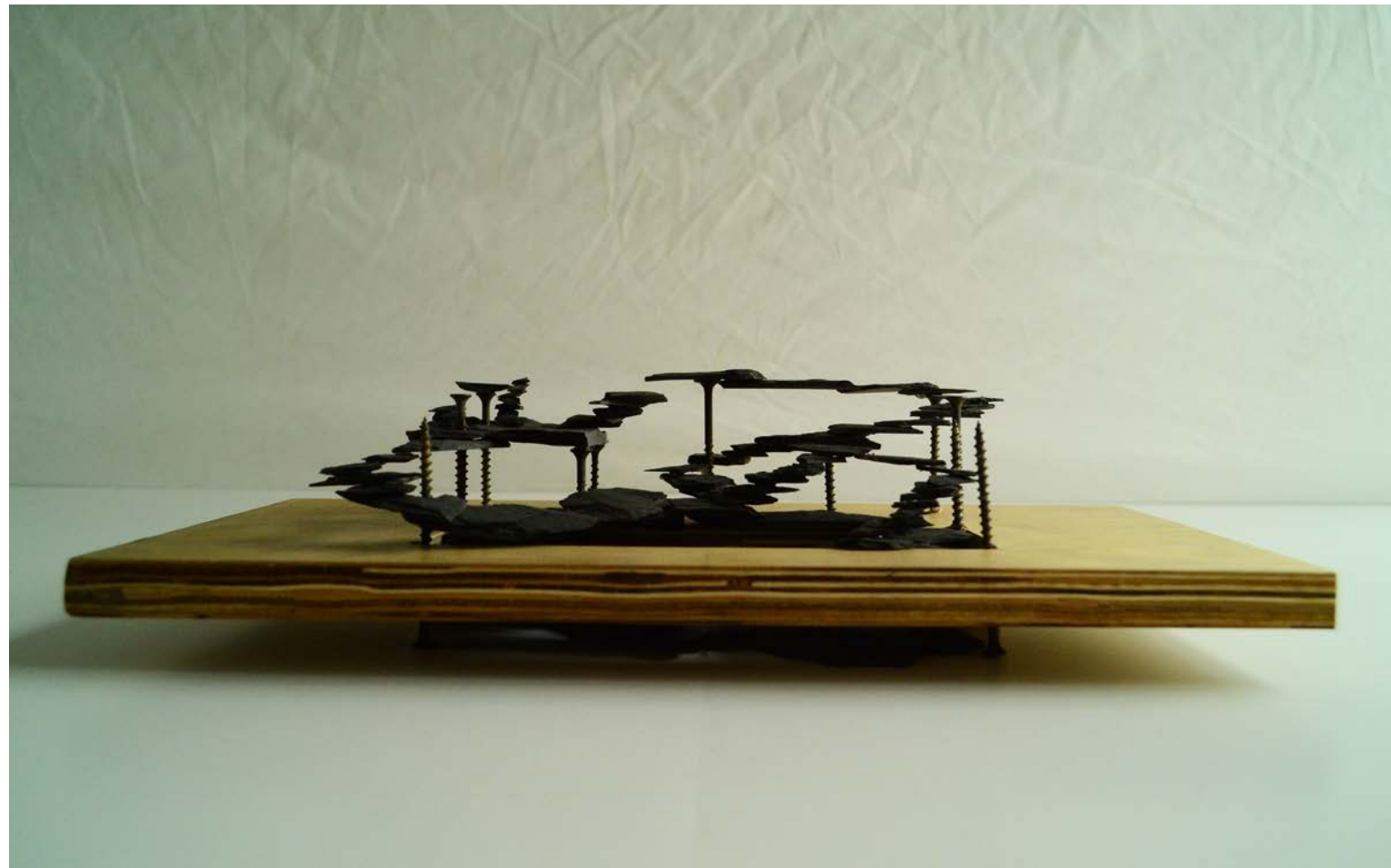
route 40

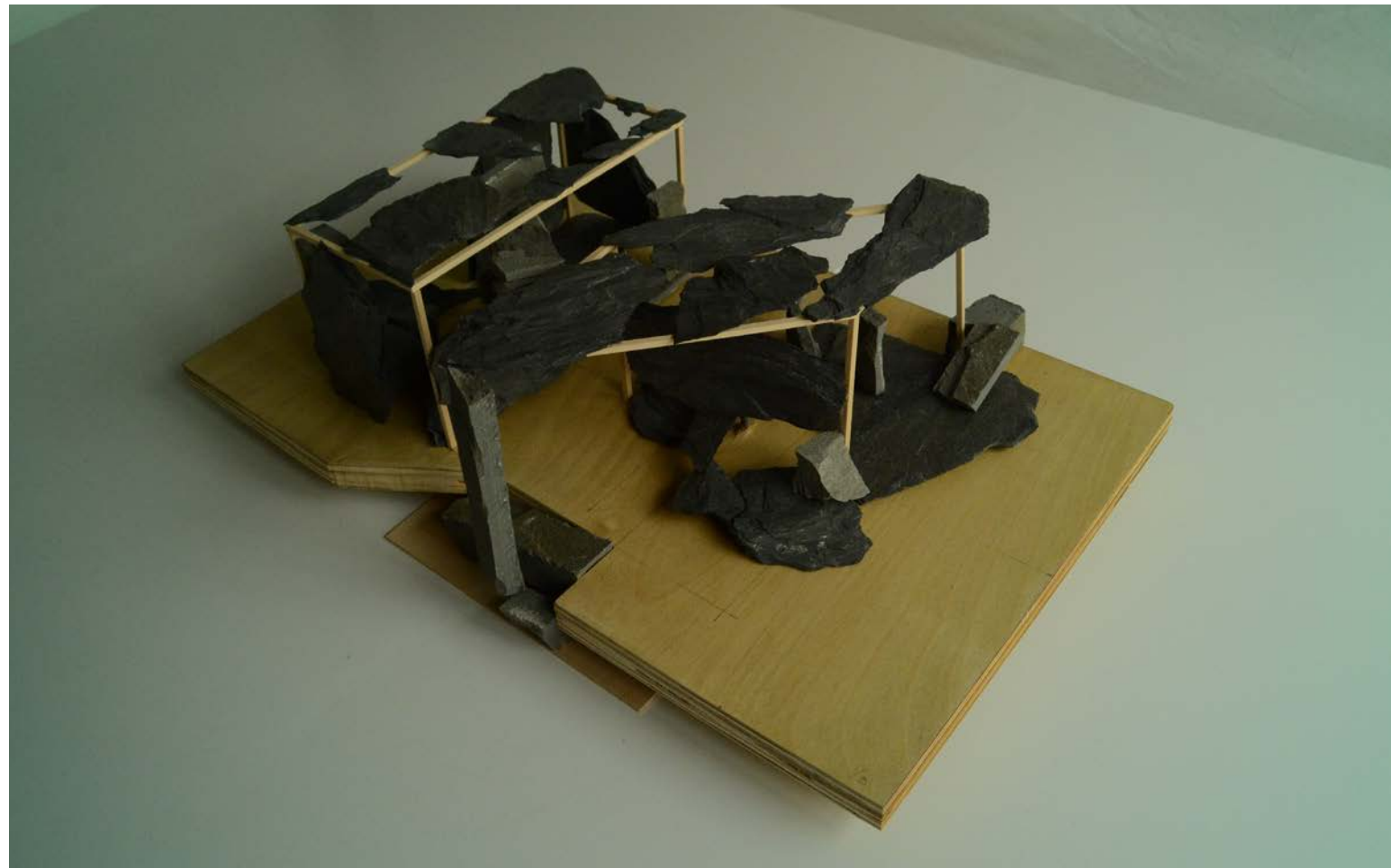
re.(novation , habilitation ,
insertion , instantiation , *)

transtension











postword

upon reflection of this work i will add a few contextual elements that may or may not ground each project in the greater context of transtension.

40 ADA o4 i completed while taking a collective studio wherein by the end i was working alone. i would work on studio throughout the day and then at night when i was the last one there i would complete one of these drawings. for some reason i think of Jesus’ 40 nights in the desert. i don’t think there are any real parallels other than the number of nights and the fact that they were nights. however, there were definitely temptations coming across my mind as i would generally complete the work in silence, without any distraction as a sort of active

meditation. i started them shortly after i started working on ls42 and acp43, which is to say i was in a serial mode of production so as to find any sort of way in to the thesis. at this time i was also working on the earliest versions of ‘abstract’ and ‘hypo’, which initially started as a single paper for Renée Green’s ‘Synchronizations of Senses’ class. in a somewhat similar fashion, r40r^{4*} more or less comprises the ‘warm-up’ to the actual thesis semester, wherein i was fairly unsure of what to do following my summer experiences, and decided to fall back on the structure i had set up and focus on ‘working through’ rather than ‘thinking through’. for the record, i find r40r^{4*} almost entirely dissatisfying//unacceptable.

acknowledgements

i would simply like to thank a few people whom, without their care and guidance, this work wouldn't exist, at least not in the capacity it does, but quite frankly perhaps at all.

first, Ken, for being a beacon of light in undergrad and helping me to maintain a sense of hope and optimism simply by sharing his passion for and belief in the discipline.

second, Jeff, for calling me and telling me i got in to MIT, but also for core i and ii, helping me think through my work at a certain distance, specifically through his notion of four sentences so as to try and encapsulate what it is the project is after. but further, for talking to

me about 'heavy metal architecture' like it were common knowledge and totally valid, introducing me to Raimund Abraham and Shin Takamatsu and renewing some hope for me qua architecture.

finally, Cristina, for pushing me in core ii to complete a drawing a day at a time when i felt i was already being stretched out to a thin little line and reminding me there is always more that can be done, and that that is a privilege rather than a burden. thirty.thr33 is still my favorite academic project, with all its flaws and baggage, and 40 ADA o4 is nothing if not a full circle ode to the original thirty.thr33, as well as a completion of the 100 total drawings.