

This semester is taking the urban proposals that have been developed for Dubai to an architectural resolution.

The multiple iconicity that has been pursued/achieved on the level of the urban field must now be carried forward on an architectural scale involving - first of all - the articulation of the facades.

Façade Strategies:

The articulation of the facades is the primary means - after the establishment of the massing profile - that allows us to fuse and re-divide the urban mass, i.e. the facades may:

1. draw together and group various buildings within the field into larger, iconic wholes and thus build compose larger visual entities.
2. differentiate individual urban volumes by applying different façade treatments onto different parts or different sides of the volumes, in order to break up and recombine the volumetric constituents of the urban form.

The architectural articulation is thus guided by the demands of the desired urban effect - in this case: the desired effect of multiple iconicity. The architectural motifs and details -the tectonic articulation of the façade and of the structure - is enlisted to produce urban field effects. This concentration on the urban effects of the façade requires a façade strategy that initially encompasses the totality (or a significant part) of the overall urban proposal.

The next step is then to extract the smallest urban segment that is sufficiently large to demonstrate the intended urban effect of multiple iconicity.

Multiple iconicity is considered to be an urban rather than merely an architectural effect because we assume that the icons that emerge are composed of multiple buildings. Further we suggest that the icons in question might emerge as conspicuous figures from the background context only if they are lifted out under certain perceptual conditions - while blending into the background within another perceptual set up.

Deep, ambiguous facades:

The next step is to move from a global façade pattern to the elaboration of (a range of different) detailed façade articulations. The idea is to develop the facade as deep façade that begins to structure the interior of the volumes (towers). The multiple appearances/readings correlate with multiple functions.

The façade is also the carrier of strategic kinetic systems like louvers, mobile bri soleil structures etc. Reflectivity and transparency values can also be manipulated to amplify the desired chameleon-like Gestalt-switches.

The façade is also crucial in terms of exploiting ambient parameters like the light-conditions: natural conditions (sunlight (vertical/horizontal), diffuse light), artificial lighting conditions (exterior, interior) etc.

All this has to be explored with explicit reference to different observer positions.

Focus your project in line with the specific ambitions of the brief: Parametric Figuration. Some of you got side-tracked. You have to focus on this topic. The attached checklist forces you to do just that.

Checklist Focussing the Project:

The following is a checklist of the most straightforward and most basic 5 questions that can be asked about any project that claims to address our brief of Parametric Figuration. Each question implies a task that needs to be solved. Every project has to offer at least a first answer to all five tasks – this does not mean that what you present now will be your final answer/solution. These five questions will always be relevant. But if you are not able to answer these questions now then this means that you are not addressing the brief – then you are not developing a *Parametric Figuration!*

Checklist

1. Fixed object parameters: What are the fixed (stable, permanent) parts of your urban configuration?

You will need to find a massing pattern or develop a parametric process of patterning that produces a massing pattern that is rich in latent readings. (We assume that the parametric tools can deliver good raw material, but that you might have to carefully post-produce and craft those patterns to heighten their figurative latency.)

2. Variable object parameters: What are the objectively (physically) variable parts of your urban configuration?

Variable object parameters are to be used economically. They concern the physical change of urban and architectural shapes and their properties. This might include kinetic features like façade segments, roof-segments, kinetic louvers etc. But it might also concern adaptable transparency values of glass.

If you would like to work with variable object parameters (recommended), then you need to define and display at least 2 states for at least one object parameter:

object condition A* vs *object condition B

3. Ambience parameters: What are the ambient variables you distinguish and exploit for triggering the desired Gestalt-transformations?

Ambient variables concern various lighting conditions: diffuse daylight, direct sunlight at various times of the day (variable shadow patterns), various conditions

of exterior and interior artificial light, twilight etc. Ambient parameters might also concern degrees of foginess (prelevant in China).

You need to define and display at least two ambient conditions for at least one ambience parameter:

ambient condition A vs ***ambient condition B***

4. Observer parameters: What are the observer parameters you are manipulating to engender the desired re-figurations?

Observer parameters might include camera position, camera direction and lens-parameters. Observer parameters also include observer trajectories (camera moves) establishing particular the sequences of what is seen. In this way particular readings can be primed by what has been seen before, e.g. in morphing series. An architectural object might be located at the intersection of two morphing series. You need to define and display at least two observer conditions for at least one observer parameter:

observer condition A vs ***observer condition B***

5. Gestalt-catastrophe: Display your orchestrated Gestalt-catastrophe!

Ideally the desired gestalt-catastrophe (gestalt-flip, gestalt-transformation, re-figuration) emerges from the simultaneous orchestration of object-, ambience- and observer-parameters. The effect might be most striking if all these registers are engaged in relations of mutual amplification. However, it is advised to show each effect in isolation first, and then coinciding all together in one transformation:

object-ambient-observer condition A vs ***object-ambient-observer condition B***

end.