

INTERIORITIES

The notion of interiority suggests the **elaboration of tectonic systems that unfold and differentiate within the terms of their own internal logic**. This can be most clearly pursued if we start with interiors, i.e. without immediately placing the architecture into an environment and exposing it to external influences.

We are interested in developing complex, layered and highly differentiated tectonic systems that can start to **compete with the best historical examples in terms of their richness, coherency and precision of formal organisation**. We are aiming to reach the level of designed luxury we find for instance in the most filigree gothic spaces or the most excessive baroque or rococo interiors. And we aim to **go beyond all known historical precedents in terms of qualitative differentiation and the intensity of part to part and part to whole relationships**. Another way to express this is to say that we are aiming to build up a multi-layered complexity with a high degree of lawful differentiation within each system and with a high level of correlation between the various subsystems that constitute the overall tectonic system. Each subsystem is internal differentiation is associated with corresponding or complementary differentiations within the other subsystems. For example, structural differentiation is correlated with material/textural differentiation etc.

These ambitions are shared within the contemporary avant-garde and constitute a clearly identifiable style: **Parametricism**. Like all avant-garde styles, parametricism can be characterised by its dogmas (positive heuristics) and taboos (negative heuristics) that give a clear a priori direction to the design research:

Negative heuristics: avoid simple repetition of elements, avoid collage of unrelated elements.

Positive heuristics: consider all forms to be parametrically malleable, differentiate gradually (at variant rates), correlate systematically.

As a brief to facilitate the design research towards a parametricist interiority we propose the design of an **urban club** in New York.

We are focussing our design effort on a cluster of primary social rooms:
lounge, dining room, library, conference room, ballroom, den.

The design should synthesise all of the following registers or aspects that contribute to a full-blown architectural experience: form, structure, material, texture, ornament, colour, transparency/opacity, light/shadow.

The first task to build up 3 "**architectural surfaces**" that are – each in their own way - characterized by a great range of internal differentiation. Each surface should be **differentiated according to a qualitative opposition** like hard/soft, light/heavy ect. The next step is the development of each surface into a **full enclosure**. Then we can bring in programmatic concerns according to the brief. At this stage we are elaborating a system of performance-related morphological characters. In a further step we can start to establish a spatial order between the different rooms, and articulate **connections and transitions**. Then we work **from the inside out** in order to produce the external expression of the cluster. Finally, the whole complex is worked into and made to respond within an environment.

Schedule of Reviews:

Oct 02	Patrik Schumacher and Ali Rahim: Introduction
Oct 24	Ali Rahim: Review 3 Architectural Surfaces with depth, each intentionally differentiated with a qualitative opposition including: hard/soft, heavy/light, large/small grain, dry/fleshy. Each architectural surface needs to address the following aspects: Structure Material/ Texture Color Reflectivity Transparency/Opacity Light/ Shadow
Nov 14	Patrik Schumacher: Review in London Develop 3 Architectural Surfaces to become spatial and respectively defining three interior spaces/ rooms. Issues to be solved should include the following: Turning the corner Differentiating between ceilings and walls Points of access and potential further openings
Nov 26	Patrik Schumacher and Ali Rahim: Mid-Review Develop 5 functionally specified architectural spaces by using the 3 interior spaces as starting points. The five rooms are to remain separate but are to be within a systemic morphological continuity. Include the following: Furnishings Lighting Hard and soft surfaces Materials and Textures
Dec 12	Ali Rahim: Review in New York Form a spatial grouping of 5 spaces according to the logic of the interior morphological system. Include the following: Internal organization Circulation Transition between spaces
Jan 9	Patrik Schumacher: Review Generate an Exterior Expression according to the internal logic of the morphological system. Include the following: Form Openings for light Openings for entry/exit (entrance hall)
Jan 23	Patrik Schumacher and Ali Rahim: Final Review Place the system in the given environment in New York City and have the system respond in accumulative logic. Respond to the following issues: Site, Orientation, Context