

## ***INTERIORITY Part 2***

i.

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.

However, after a series interiors with a clear internal logic have been established those interior logics can be subjected to various influences: from one interior to another as well as from the exterior. At this stage the respective interior logics have to demonstrate themselves as ***adaptive logics***.

ii.

So far you each have developed a series of interiors that now need to be integrated with each other to form a convincing system of spaces that are distinct, yet formally and spatially related. As each interior must have a multi-layer (multi-subsystem) build up, one ***strategy of integration*** might be that certain subsystems (e.g. structure, lighting, furniture layer etc.) might operate across several spaces – each time entering a new symbiosis and each time being modulated in specific ways due to the specific correlation in each specific interior.

iii.

It is a significant property of all architecture that it can never be brought into view within a single unifying vista. The experience of architecture is therefore always stretched out across time. This concerns the front versus the back of a building, but more importantly it concerns the exterior versus the interior of the building. This lack of visual simultaneity continues within the interior as we have to use time and sequence when we move from room to room. This poses ***the problem of experiential synthesis***.

This problem is posed both with respect to the distinction of exterior and interior as well as with respect to the complex multiplicity of different interiors within the building. One strategy which ZHA and others have sometimes used to alleviate the problem of experiential synthesis is the strategy of deep porosity. This strategy provides for deep visual penetration in all directions. This is not the strategy to be pursued here where we start with isolated convex spaces or rooms. Instead we need to create an architectural order that achieves unity without literal spatial continuity. This can neither be achieved with pure difference, nor with pure sameness. Both are disorienting. The unity of experience can only be achieved via the combination of variation and redundancy. Sequencing might be important so that a particular sequence by which the rooms are traversed is providing more unity (or a different unity) than any other (or another) sequence. In the end we have a network of rooms that organized via laws of transformation that might include inversions and contrasts as much as modulations and continuities.

The best way to explore and test this aspect of experiential synthesis is via animated sequences from outside to the various insides and back again.

iv.

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.

This ambition of a highly differentiated and at the same time highly correlated tectonic system can best be pursued via a large physical section model that shows both interior and exterior and that integrates the **multiple subsystems** in a **single mixed media model**. It is important to integrate multiple materials and multiple model making techniques - each simulating the respective material-tectonic characteristics of the respective construction material and manufacturing process and assembly technique.

End.