

Production Process: Developing Logics of Surface, Object, Space, and Effects

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The work outlined here focuses on PRODUCTION PROCESS generating logics for form, surface, and effects which are explored and generated through design processes, material manipulations, and interventions. In particular through a current iteration of an ongoing research project moving from ephemeral effects such as caustic lighting to material manipulation.

Rem Koolhaas has stated that, 'PERFORMANCE is not function...what does it (design) create?... what does it stimulate?' Here we embrace this contemporary engagement with performance as production. Fundamentally, the work explores simple questions regarding Depth and Surface as related to light and atmospheric effects. Building on this trajectory of investigation which moves from issues of objects to issues of surface ultimately generating emergent spatio-atmospheric effects. These outcomes are then re-engaged via surface and form as means of expanding the temporal, subjective potentials for future iterations.

DESCRIPTION

Using a system comprised of geometries and projections, the project expanded on concepts surrounding the generation of effects and spatial experience_ expanding on concepts of caustic, interference and the production of patterns as ephemeral, transforming and contemporary approach to the production of glamour as both material, surface affect and magical phantasm.

CONTEXT

The existing interior and the typology of installation is engaged as both a generator and armature for installation. The work expands on the use of rigging as both a physical infrastructural link- tying literally to the existing conditions- and as a extension and material exploration of caustic patterns of productive interference.

MATERIAL / SURFACE

Extending concepts and tests generated previously we propose to further develop the light-weight, reflective surface both for its ability to produce reflective caustics and for its ability to dematerialize. In addition, develop the construction of this surface through the same methods, exploring and investigating how surface articulation may be linked both to textural and lighting effects. This was developed done through laser cutting and seaming patterns. Finally, inflatable of iteration 01 as larger form-based surface articulations rather than as a logic of unit aggregation.

CONCLUSION

The goal within this work is not focused on how form is generated as an end-goal, but instead turns toward how material-form is both responsive and generative, formed by and forming spatial, atmospheric and experiential conditions. The interior productions often have the effect of dematerializing both the existing formal-spatial contexts and our formal intervention, subsuming them into ephemeral atmospheric effects

and experience. Operational methods of deployment and material limitations led from conceptual strategies to local tactics that incorporated light-weight, reflective materials and methods of rigging, and folding para-textile systems which further both engagement with and generation of context(s). Ultimately, this line of inquiry -situated primarily within the interior- can be seen as critical exploration of speculative design practices situated between contemporary theoretical positions of Gernot Bohme (Atmospheres) and Graham Harman (Object Oriented Ontology). Finally, the proposal is understood as both (process) design methodology and (product) material procedure. The negotiation of process and method generates conditions that supersede constituencies of the system to produce effects ranging from form and surface to wonder.

