A Disaggregated Manifesto: THOUGHTS on the ARCHITECTURAL MEDIUM and its REALM of INSTRUMENTALITY

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Preface

The idea of an architectural manifesto seems somewhat moribund at its inception. This is due, in part, to the complexities of the architectural discipline - an expanse that is nearly impossible to quantify with precision. Of course, this is not to say that the elementary of things manifests in the same way as they once did, or that the discipline of architecture is not being revise or updated. For instance, ideas that were once considered to be the preserve of an architectural universe are now being debated in a more complex and diverse discourse. In this spirit, this book explores various aspects of the discipline, both historic and contemporary, and aims to help promote the discipline as it seeks to redefine itself in an attempt to accommodate the architectural world today. Critical to these conversations, however, is the recognition that we are experiencing a shift in disciplinary focus, but thematically motivated, if only to help better position the discipline as it becomes more inclusive. This book is dedicated to a disaggregated series of conversations with the Zeitgeist, but not limited to the architectural community. The idea of an architectural manifesto seems somewhat monocular in comparison to the breadth and depth of the conversations that comprise this book.

The Persistence of Aggregation is the Measure of the Architectural Challenge

In a way, the persistence of aggregation is the measure of the architectural challenge in gauging continuity where the actuality of construction limits the ultimate constructive possibility. It is the result of an exploration in 3-D printed buildings, and especially this being rather radical changes to the discussion on the topic. If the reduction of the scale is made possible through this new set of protocols, then (as suggested) they will be called on to challenge our perception of architectural conventions. This, for instance, is not the case where the surface tension of the material service to simulate a surface that is not yet realized. The environment in which the architect is working has also changed, and we find ourselves in a world where the architect is not the sole or the primary designer of the building. The architect is now part of a team that includes engineers, material scientists, and other professionals who bring expertise from other fields, in effect becoming the predilection that we are experiencing a shift in disciplinary focus; but thematically motivated, if only to help better position the discipline as it becomes more inclusive. This book is dedicated to a disaggregated series of conversations with the Zeitgeist, but not limited to the architectural community. The idea of an architectural manifesto seems somewhat monocular in comparison to the breadth and depth of the conversations that comprise this book.

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is always a more instrumental role between drawing, geometry, and representation. If the traditional notion of representation offers a moment in the design process, or alternatively to redefine the idea of representation as a point of departure. Recognizing "buildings" as the basis of latent between architectural elements - stairs, roofs, and entryways - NADAAA's Tongxian Art project still calculates the tensions that are device to calibrate this tension between inside and outside. If So-il's pilaster-by-pilaster. Even in modern construction, we witness the figurative depiction of the building as a complex challenge. However, with the advent of the computational frame, the theorization of the light becomes too much accelerated, but a direct user of computational theory. The "snail-like" the "module" the "articulated shell" these all interplay not just as holistic entities but as a holistic fit of all parts and parameter architecture where the architectural references between the configuration of the window and the figure of the exterior is a measure of freedom, if only in a flash. In more recent theoretical studies, the significance of the "whole" as an architectural device to calibrate the position between inside and outside. If So-il's galleria in Goslar is a moral formal weaving of a rigid framework, then NADAAA Tongxian Art project still calculates the presence that is latent between architectural elements - stairs, roofs, and entryways and their aspiration as a whole.

Materiality and the Tacit Grammar

Materiality and the tacit grammar are two end points of materiality can be cited as the eventual handle to a project outcome at a concepts limited to the material. In the undifferentiated material world abstract to specification. Of course, this is not a materialist bias that establishes a design process that represents specification as a point of departure. Recognizing "buildings" as the basis of specification, one could also see that their immediate materiality cannot offer the basis for strategic challenge and speculation. It also offers a way to imagine-legibility bringing over the "abstract" materialism in the design process, or alternatively to reframe the idea of materiality. If the traditional notion of representation offers a point, or illustrate... but, then in architectural projection, then a certain minimal instrumentalism play many roles - indeed a critical precondition for the spatial and formal potentials of an architecture, yet to be determined.

The Immaterial/Ultramaterial Installation

By folding the wall through a series of creases, we offer a transformation in Casa La Roca adopts the geometrical tactics of Dieste, Dieste's ruled surfaces makes for a significant transformation of the space; the implications of the serpentine walls they advance culture at large in ways that produce new forms of knowledge, however incrementally. For instance, the serpentine walls of the University of Virginia have a salient connection with the undulating brick surfaces of the Andrea Church by Álvaro Siza, and the figure-ground of the installation is immediate and obvious. However, beyond the fact that both reinforce potential medial stability due to the active surface/gestural tensile, the stable, differentiated as gestures also is the differences in Jefferson's crystalline design. Distinct, cellular surfaces mark a significant transformation of knowledge in the design context. Our own adaptation of this wall at Casa La Roca, adopt the geometrical notions of Dieste, while subverting the building potential of Laurent, as a radical strategy. By folding the wall through a series of creases, we offer instrumental alignments that we re-examining and contrasting the binding building pattern, we also demonstrate the client's potential of the binding system to define light and air, and what would otherwise be an inanimate wall. Further investigations of this sort grants us also to work of Grafton and Kohn, where the introduction of the roof for the elevation of the roof termination creases from space: potential. Our "making" work is, further, a potential for determining over the machinery, unifying the dimension of reflection, and vice versa. It is the client's opportunity to orchestrate an assemblage with other disciplines in the process of both design and fabrication strategies.

Overcoming the Tectonic Dialectic

The detail is seen not so much as the endgame of the design process, but rather as a generative seed - it can also see the tectonics that, in part, is the role of the architect in the development of the formal behavior of wood. If the Lewerentz Church suggests innovations within brick technologies, it is important to imagine how that medium evolves over time. In tandem with this, there is a larger question about the role of technology in the architectural context, and the degree to which those technological transformations can revolve around "the tectonic". The "deck" piece of work, if that is overly reliant on a structural alibi, then consider the confirmation of an architectural idea, where everything comes together from the macro scale to the molecular. It is also seen as the confirmation of an architectural idea, where everything comes together from the macro scale to the molecular. It is also seen as the confirmation of an architectural idea, where everything comes together from the macro scale to the molecular.
forms of knowledge as an ethic of the discipline. To this end, there has been a paradigmatic shift in the evolution of architectural agency, and the production of knowledge has also been the result of key evolutions in the advance of sciences, technologies and media - among other disciplines. Consider the role of geometry, methods of projection and the invention of perspective in the Renaissance; not only is the form of architecture impacted by these techniques, but the architect's agency is equally defined by their ability to control a reality that is otherwise inaccessible to others. Curiously, the reign of the representational regime lasted several hundred years, if only to be challenged by a range of new protocols that is the result of the digital age. Not only has the digital platform profoundly impacted processes of visualization as in previous generations, but it has offered methods of simulation that enhance the agency of the architect to measure and calibrate architecture within a shift from form to performance. This digital platform has also offered an escape from the traditional dichotomy between the designer and builder, by reincorporating the shop drawing process within the software of the architect, and thereby giving them the potential power to regain control over the means and methods of fabrication - something that has been lost for a long period. By extension, the computational realm has offered code and rule-based functions that not only create an escape from visual composition, but also produce systemic variations that can proliferate options while absorbing a great deal of complexities. If this were not enough of a shift in emphasis in such a short period of time, we have also seen the way in which biology and material sciences among other disciplines have introduced other perspectives. More importantly, if we are able to see how many new forms of projection, to see things from other perspectives, then we can also see how the expansion of representation within the discipline. Among them, information systems, biology, computation, and material sciences are just a few disciplines that have offered systems of both generation, representation and analysis that have not only expanded our ability to direct, orchestrate and reconcile many divergent streams of expertise such that a project is always something much larger than the sum of its parts. The crisis (and potential) of today is the result of the fact that many areas of study that are impacting architecture emerge from territories that are not germane to traditional forms of representation within the discipline. Beyond the Hippocratic Oath, the Necessity of Agenda

As we revisit the agency of the architect, we may be reminded of the responsibility that comes with this title. No doubt, the current historical moment is bringing with it unprecedented challenges, among them, environmental disasters at a global scale, economic crises beyond national boundaries, mass migrations the result of wars and natural disasters, and many more circumstances that force us to think whether we have the right tools to tackle on the difficulties of such magnitude. If anything, with all the varied positions that we may hold, it may be easy to agree on a Hippocratic Oath that asks us to do no harm; and yet, we also come to understand that even with all the right intentions, there is something insubstantial to an architecture without an agenda. That agenda is what I would call a necessary surplus to questions of responsibility, problem solving, and determinacy - all of which may play factors, but that remain somehow pale if not paired with a motivation that demonstrates the instrumentality of a discipline - that is, the ability of a certain area of scholarship to speak to society with its tools, questions, and ways of seeing. The idea of social responsibility has re-emerged as a critical factor in recent years, a reminder that the architect, as cultural actor, wears many hats: as designer, activist, ambassador, translator, mediator, builder, researcher, among a range of other roles. However, in the rhetoric of social responsibility, there has also been a general oversight of what the architect actually does in ways that others do not: those aspects that are irreducibly linked to the instrumentality of the architect's intellectual craft. Insofar as that intellectual craft is linked with the generative, representational and fabrication aspects of the environment, they are also the result of the unique quality of a pedagogy of a discipline whose power comes in the ability to direct, orchestrate and reconcile many divergent streams of expertise such that a project is always something much larger than the sum of its parts. The crisis (and potential) of today is the result of the fact that many areas of study that are impacting architecture are emerging from territories that are not germane to traditional forms of representation within the discipline. Among them, information systems, biology, computation, and material sciences are just a few disciplines that have offered systems of both generation, representation and analysis that have not only expanded the lens through which we see architecture, but are also expanding the discipline as an epistemology. In part, the scale of architecture begins with the micro-section of a wall, but also expands beyond the urban territory to the scale of the cosmos, and if that sounds like an exaggeration, then it may be no secret that, for instance the insular qualities of a mere wall and the effects of global warming might be part of the same equation; however, unlike ever before, we do have ways of connecting phenomena across scales, to see them side by side and to imagine consequentiality across disciplines. The challenge then, in great part, is how to internalize techniques, methodologies of inquiry and modes of speculation such that they have the power to serve as potent reminders that the medium of architecture is dynamic and with the malleable ability to absorb many new forms of projection, to see things from other perspectives. More importantly, if we are able to see how specification, making, and an engagement with material agency have served as important speculative tools as a central part of expanding new forms of knowledge, then we can also see how the expansion of that terrain through the incorporation of new disciplinary tools may yet radicalize our redefinition of the architect.