



Design time and time architecture

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Abstract

Undoubtedly the way in which we inhabit a building is different from the way we use an object, especially as far as timing is concerned. Although we are part of the architecture the same way that objects are our most immediate and artificial extension, they are (usually smaller than that of an architectural construction) those who construct discontinuously our intratemporality.

This communication, through the proposed analysis, demonstrates the importance of knowing (and therefore understand) the time scale that defines and enables our objects. Only through the tool that is the consciousness of his reality we will be able to get to optimize our designs in order that our intentions are expressed through our objects.

1 Introduction

Undoubtedly the way in which we inhabit a building is different from the way we use an object, especially as far as timing is concerned. Although we are part of the architecture the same way that objects are our most immediate and artificial extension, they are (usually smaller than that of an architectural construction) those who construct discontinuously our intratemporality.

As there are no hours without minutes, there is no room without apprehension the first of the objects, and this, to be essential for a coherent and consistent design. The time finally Architecture is a social time versus time of the design shown as individual inevitably, so that, when designing imagine hours and, when projected, is subject years.

This fact, far from announcing the caducity of the objects, brings them over to our more daily and practical reality. We are temporal human beings living through the seconds, minutes, hours and months. Basically we built our idea of space projected in a different order of our idea of designed objects but only through the objects get human habitation, and only in this one we contain those.

Analyzing a series of cups and plates that the architects of SANAA has designed, managed to temporarily link the idea of architecture with their understanding of design. The seconds, minutes and hours that offer these designs can only be integrated in the days, months and years than its architecture proposed. The idea of temporality, but the same on both scales studied, is completely irreversible, that is to say, only the room involved in the use of the above mentioned objects is consciously able to colonize areas of his Architecture.

This communication, through the proposed analysis, demonstrates the importance of knowing (and therefore understand) the time scale that defines and enables our objects. Only through the tool that is the consciousness of his reality we will be able to get to optimize our designs in order that our intentions are expressed through our objects.

2 Method and objectives

The main objective, as noted above, is to emphasize the temporality implicit in the study designs proposed SANAA, later to generalize the findings to a broader area. It analyzes a series of designs signed by the architects, and more specifically to be shelled its factors, see more intensely linked to its temporality. Subsequently arrested and a work of architecture, develop appropriate conclusions.

The objects are:



Fig. 1 Silla Café (1998)

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Fig. 2 Silla Marumaru (2000)

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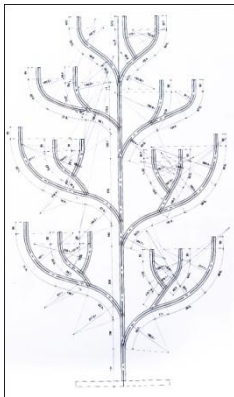


Fig. 3 Florero Hanahana (2000)

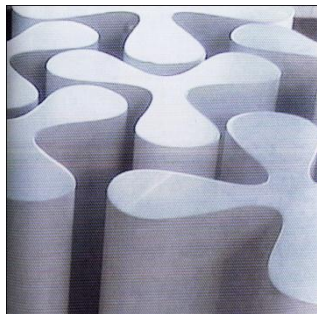


Fig. 4 Silla flower (2001)

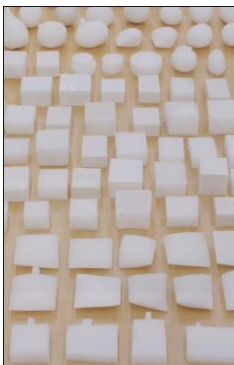
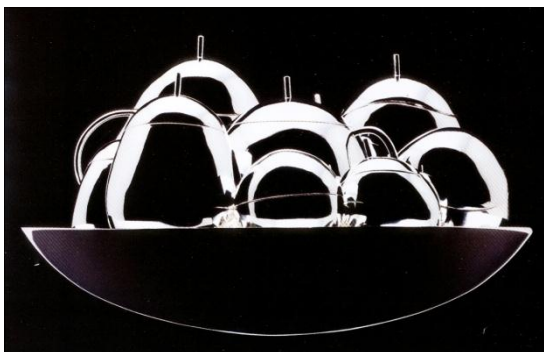


Fig. 5 Estudio para recipiente de perfume (2001)



Figs. 6 ALESSI, Tea & Coffee Towers (2000-)



Fig. 7 Taza y plato Pyonko (2004)



Fig. 8 Mesa Burdeos (2004)



Fig. 9 Silla Rabbit (2006)

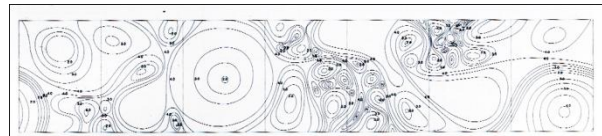


Fig. 10 Objeto para la instalación de Arne Jacobsen (2002)

2.1 Temporality in the objects and the temporality in architecture

Objects produce, so to speak in a vague way but effective, temporary in three aspects:

- The first is one that has a river metaphor in drag, dragging us with them (the objects) incessantly. Framed in this first aspect of the matter and its durability, signs and marks which are referred to and, in short, everything that has to do with the expiry. This is what Aristoteles defined as the number of motion [1].
- The second is, as time itself, constant movement, but in this case of perception. Is continually occurring in our construction of reality that means the object is continually building is modified. It is a subjective construction and therefore internal. Is the area where you place the light, constantly changing, meaning that it will, or the same temperature and odor and, ultimately, all the feelings that we produce. It is also a river, but caused by us. It is psychological time, led by St. Augustine [2] and examined in depth by Husserl [3].
- The third and final point, metaphorically, a river would be built (note the difference caused) by us. Its current determines and accurately control us, not the other two. The object is what we remember, what we object, which emphasize object. The object, in this sense, serves to promote an intellectual construct subjective, but orderly. and collective. It is the historical time of Paul Ricoeur [5].

These three aspects of temporality, opened by Paul Ricoeur [5], and exist for the subject of our perception. In addition there are three aspects which, at any time, act independently but are part of the same reality, if we are synchronized. It will therefore be at large that the timing of

making objects really are the objects which, put another way, will produce the time continuum on which deposits.

In this sense are the objects of the direct relationship of man to dwell, that is, through the objects through which the architecture to be accessed. When objects are scarce, the architecture is related to the man in a more direct way, or rather more primitive. They are objects that give the depth of quality, this verb means live. We live by the Architecture (Architecture is the skin and the ground) but thanks to the objects that inhabit acquired dimension and is related. Similarly it is impossible to disengage the room to be able to tell we are not the architectural without reference to its objects (a fireplace is an object, and a chair, even the morphology of a skylight is understood as an object).

The timing of the architecture, then, also understood under the previous triad is a temporality that is deposited on the timing of objects. It is very useful in this case, the reference scale. In the distance is the temporality of Architecture what we remember, but in reality is the timing of the objects we experience, that is, is this temporary raw material of another.

It is for this reason that a certain type of Architecture-based-on and extends what a certain type of design proposed. It is for this reason that, sometimes, bad architecture is designed very busy and the addition of small amounts of valuable experience and, in the same way, that is why what the good architecture that evil lives, or not designed, can refer to an unpleasant experience.

We say, then, that the timing is always the being that lives and therefore, in this order of things, belongs to the architecture though, and this is the key, is based on a comprehensive basis on which the variables are only, object-based, ie the timing of the architecture is the sum of the impermanence of the objects within it.

2.2 Temporality in SANAA objects

But let's see an example of this relationship of time that we propose to discuss here.

The objects of SANAA, at least we have analyzed express mode-of-being, like all objects in relation to what we, the people, we can do with them as tools. In this sense these objects are positioned bipolar ... We explain, first create an intense sensation of senders but at the same time they create a parallel link. Let's look at examples:

- The feeling of sender figures related to basic and simple first. In the case of the study for a perfume container (Fig. 5) that contained elemental ranges from a perfect cube or a perfect sphere, in the case of the "chair flower" (Fig. 4) is the image of a flower our court, the "vase Hanahana"(fig.3) is the embodiment of the elemental image of a tree (diráise drawn by a child), the "table Bordeaux (fig.8) is related to a liquid on a surface flat, to even refer to the ears of a rabbit, as in the case of the "chair rabbit" (Fig. 9) or fruits of a still life ("ALESSI, Tea & Coffee Towers" (fig.6)) ... and so on.
- At the other extreme is the link, or rather the projection that these objects, to materialize, they propose. This projection gives direction on how they have been designed both to help us understand the use they intend to imply. There is some movement frozen in them to realize that, during its conception, different morphologies have been tested topology. Architects, here come from

approaches from a basic form (which is still identified, as stated in the final result) by applying the same topological deformations. This is what creates the apparent movement of the same or at least their intense dynamism.

This bipolarity (static-dynamic, elementary-complex projection sender) generates, especially when we look at various objects and not just one, a "new nature" or "new world" which is what architects seem to suggest .

It is a new temporary nature where it is, in part (remember that we talked about three), frost, frozen, standing in a causal statism that allows objects, finally, be a certain way.

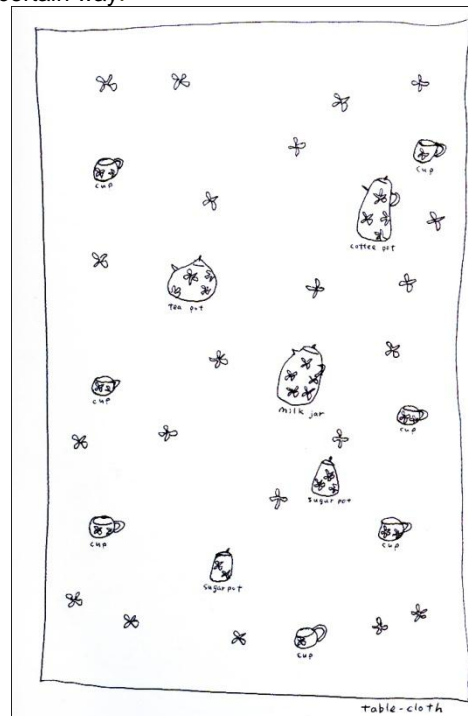


Fig. 11 Dibujo para ALESSI, Tea & Coffee Towers (2000-)

In Figure 11 we see that in the drawing of the design process of the tea set for Alessi, the architects create a tablecloth, first blank as the starting point where getting rid of what already exists and begin to propose the new . The objects in this new world, are like the beings that inhabit it and that, in draft form, still supported movements because of their topological character. Since there are no fruits but cups of tea, cups and plates that refer, there are no flowers, but the symbols mean. This last is the temporary nature of the sender and the future is the projection of its motion, while this is the proper object of design come true.

The timing, therefore, objects of SANAA is a temporality in which the river built that means one of the three legs of the temporary at-large is petrified: the narration is done by the sender (backward) or projection (forward). SANAA objects signify a moment, that does not have to be the best but it seeks, the process of producing them. SANAA objects give us some elements of temporary freezing strongly anchored in narrative through which we can build (as discussed below) a very interesting, by choice, live experience. Therefore, when we put on the table objects SANAA, the experience of temporality that we are granting stays in the following three aspects, modified in relation to the general:

- Keep crawling, of course, a river that marks us, we mean together. This river is performing strongly with the experience of them.

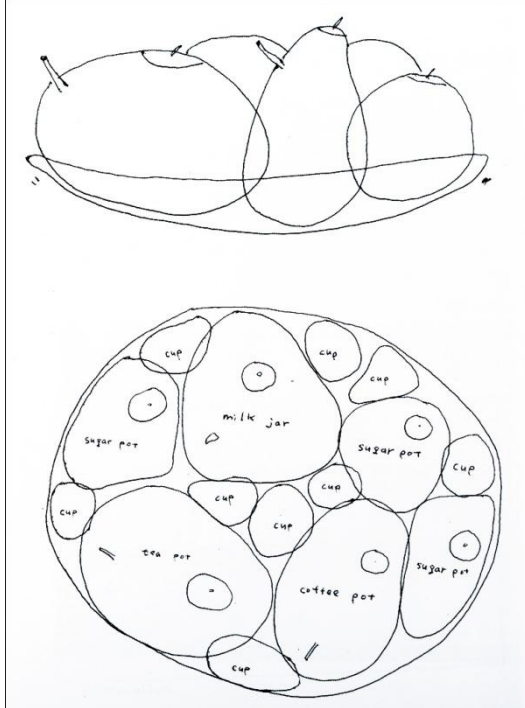


Fig. 12 Dibujos para ALESSI, Tea & Coffee Towers (2000-)

- We cause a river of perception but, unlike the generic, the river is circular: it starts with the energy contained in the design process of the objects and ends in a strong referring to a clear and perfect picture, or better, the circularity of River perception has as a center, the ideal object and, as a course, the many variations thereof.

-The river we usually build intellectually is a river that already exists, that is, on objects (by including the process of creation in the setting of any strategy of analysis) in which lies the story of its reality, or rather temporality that possible.

2.3 Temporality in SANAA architecture

The envelope of the temporality of scanned objects is clearly and neatly, the same architecture that we will discuss. This fact may seem obvious, is key SANAA's architecture as the consistency with which it develops its architecture justifies and enhances the apparent randomness that governs its objects.

Importantly SANAA Architecture is far from being considered as an object "large", ie not only the quality scale is what varies (including diagrams of the same project), but, and this is appreciated through the study of temporality, the human dimension is the result of a superposition of possibilities. That is, when referring SANAA Architecture, because it does, although it is elementary forms or through a series of intermediate sender: must overcome obstacles posed by the design and downstream applications and could, but they do not, rebut. For objects this is not so ... objects are presented in a simpler way. Architecture is not simple, is seemingly innocent but after she found a series of waivers, enforcement and compatibility with applications that make it what it is. We could say that the objects, for example, refer to the circumference and Architecture refers to the

objects (which in turn have their sender) and is the group that eventually happens to mean the round.

The example we have chosen is the Park Cafe Lumiere, a project of study that combine the elements of which we have been talking.

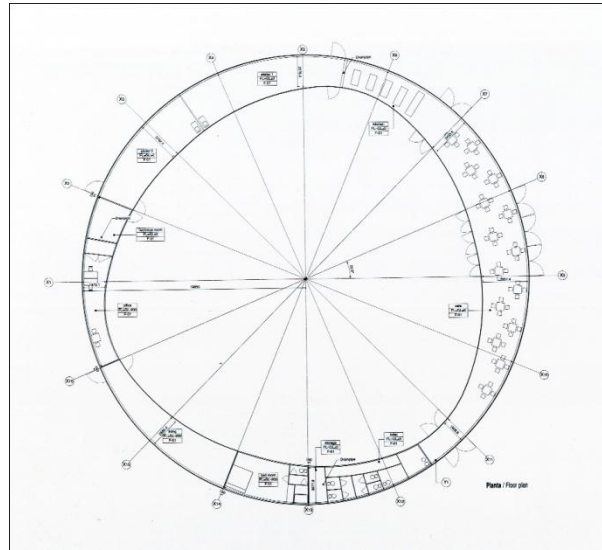


Fig. 13 Planta del Lumiere Park Café (1999-)

First we should note the same topological manipulation defines the objects we have analyzed. This is a proceeding in which the two concepts that we discussed above (object sender and the movement to which it is subjected) are clearly present.

But above all we must emphasize that this innocent gesture involves circular: it imposes a way to take and understand all the space, with all the objects that you would expect, in which the only concession is the very distortion that can be applied to the topology form. Specifically here, and according to this way of understanding, build on two concentric circles in which, to the interior, you have implemented a series of tensions that generate a complete qualification of spaces forming a building. The important thing is to understand each space as discrete and, therefore, appreciate the consistent efforts made in each of them to keep, finally, the line of a speech diagrammatically breeze.

Temporality that enables this architecture is not only different from allowing their objects but in a way, opposes it: the "new nature" which starts with the design of the objects contains an unexpected interpretation when it becomes an "unstoppable distortion", ie the mechanism by which the SANAA creates new rules of a new world (which is seen as well in the bounding box of Figure 11) within which work is repeated at another scale, perfectly circular perimeter of the floor of the Park Cafe Lumiere but with different meanings: in the first case the objects are developed "within that world, " and that is where possible its timing and in the second architecture "relates" to the real world but, and this is key, what is really happening with the architectural scale is the appropriation of the real world projected around the world ... ie SANAA architecture leads to a new temporality, transversal, in such a way that the world after it, never to be seen as or, put another way, the architects manipulate matter in such a way that is appropriate the temporal reality understood as a whole.

When the temporary objects that develop SANAA operates, or better, when we develop our life on them,

began to articulate a reality that will become the best foundation of its architecture, ie what the architects propose its architecture is real and veiled, a new way of life that can begin with its objects and we discovered thanks to them. The art of space, Eugenio Trias definition proposed by [4] for architecture, is clearly insufficient to name this new architecture is becoming Solá-Morales proposal [6], and Liquid Architecture, a reality already materialized.



Fig. 14 Vista de la maqueta del Lumiere Park Café (1999-)

3 Conclusions

Conclusions concerning the design, ie the items:

1. Scanned objects (designed by SANAA) offer new temporalities, which allow you to build an alternative living experience, appearing deeply rooted in their freezing narrative.
2. The new temporality consist of three linear systems (drive, provocation and construction) to be a linear system (drive), a circular system (perception) and a static (or Construction built).

Conclusions concerning the project, ie the architecture:

1. The work analysis (designed by SANAA) further opened by the new temporary objects but modifies the perception of reality (even in its exterior) through a strategy of transparency limits.
2. The combination of these systems, from the experience of the architecture, creates a strategy that changes our understanding of reality-based feed it back from the project.

Conclusions on time:

1. Time, by the exercise of consistency proposed by the architects, goes from being an element of invariance to play a key role in handling, not just criticism of its architecture but in the tool palette are offered to any architect and / or engineer.

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