

ARCH 521: MEDIA TECH VI: WORKFLOWS: FALL 2019

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Fargo. Coen Brothers, 1994 (Actually, I cheated, it's 1996)

The Role of Error.

The difference between materiality and matter.

How do we distinguish between historical and practice-based forms of phenomenology?

We...

We have built the world from a limited material palette:
Stone, Wood, Steel, Glass, Concrete, Clay Bricks.

We torture and contort material in a range of ways: reinforced concrete, structural steel, cross laminated timber, insulated glass, etc.

We affirm that our relationship to material is connected to the philosophical concerns of phenomenology.

Repositioning phenomenology in contemporary architectural discourse is in all of our best interest.

This task has been addressed by the work of contemporary architects and thinkers like, Lucia Allais, Francesca Hughes, Jorge Otero Pailos, Bryan Norwood and many others.

The expansion of phenomenology was the focus of the recent ***Log Journal issue titled, Disorienting Phenomenology,*** edited by Bryan Norwood.

Disorienting Phenomenology makes a distinction between two phenomenological projects:

1. Historical project linking late 19th century and 20th century philosophers (Georg Hegel, Ludwig Wittgenstein Carl Stumpf, Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, etc) with architects who starting in the 1960s began to appropriate strands of phenomenology to strengthen their own positions. This includes the work of Christian Norberg-Schulz, Kenneth Frampton, Juhani Pallasmaa, Alberto Perez Gomez and many others.

This historical project claims there are authentic and inauthentic experiences of place, material, space, time, etc. The lowest form of expression of the historical project sets phenomenology in opposition to mechanical and computational tools.

2. Practice-based project that is finally considering who (sex, gender, race, ethnicity, sexuality, etc) is experiencing architecture. This form of phenomenology is a type of practice and not the latent quality of a site, grain of wood, or surface of concrete.

Instead of saying “this building is phenomenological”, we can start to re-examine how methods of practice can be phenomenological.

If we consider a practice-based phenomenology then perhaps we can address that “when architects talk about their work they talk less about how they work and more about delusions of how they work.”

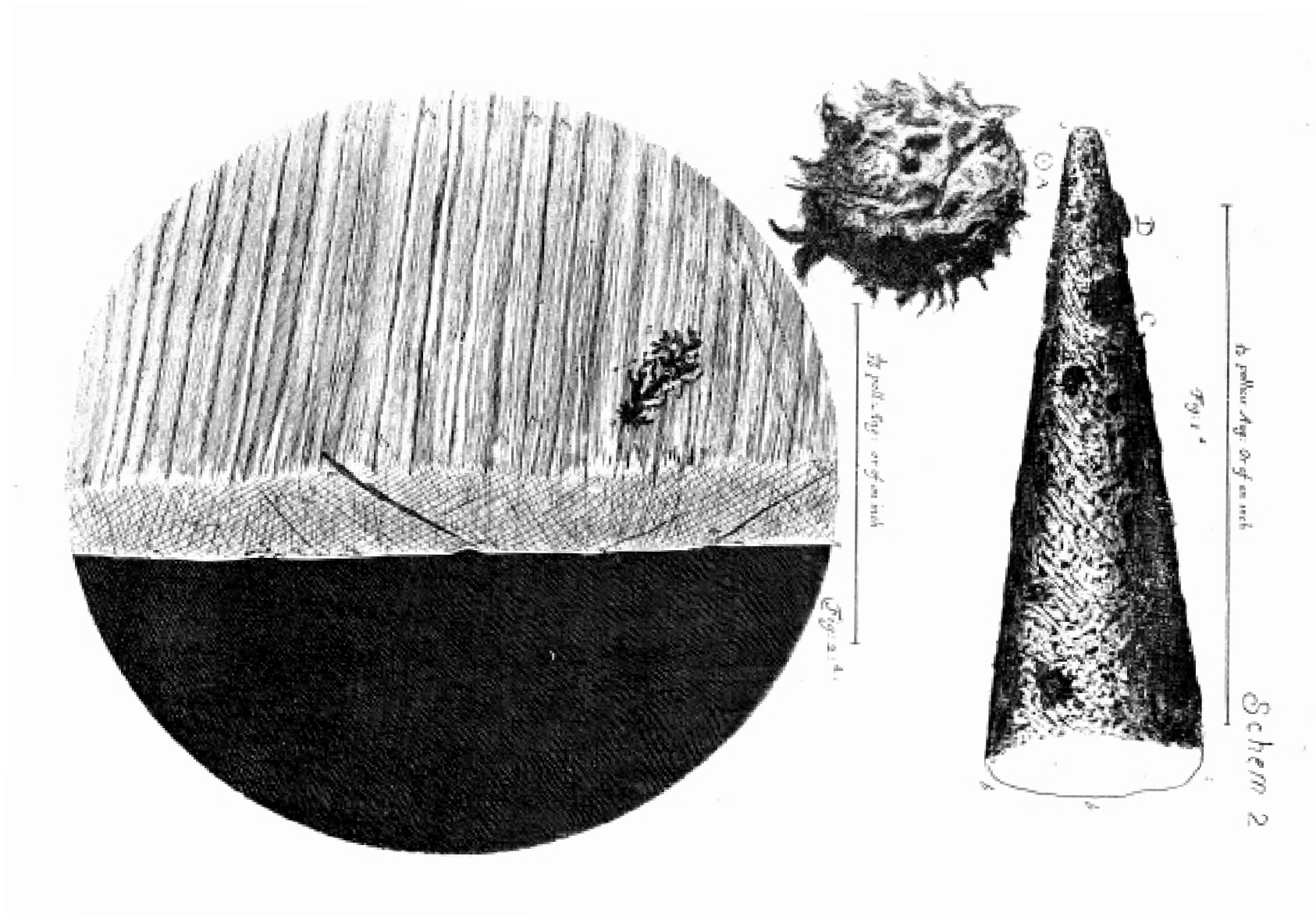
This issue of Log calls for **Phenomenologies**, plural.

At the center of the repositioning of phenomenology is the confusion between **matter and materiality** and the scholarly work of Francesca Hughes.

We will use Hughes' work to discuss of one phenomenological practice, which does not bill itself as a phenomenological practice.

The practice is **Ensamble Studio** based in Boston and Madrid.

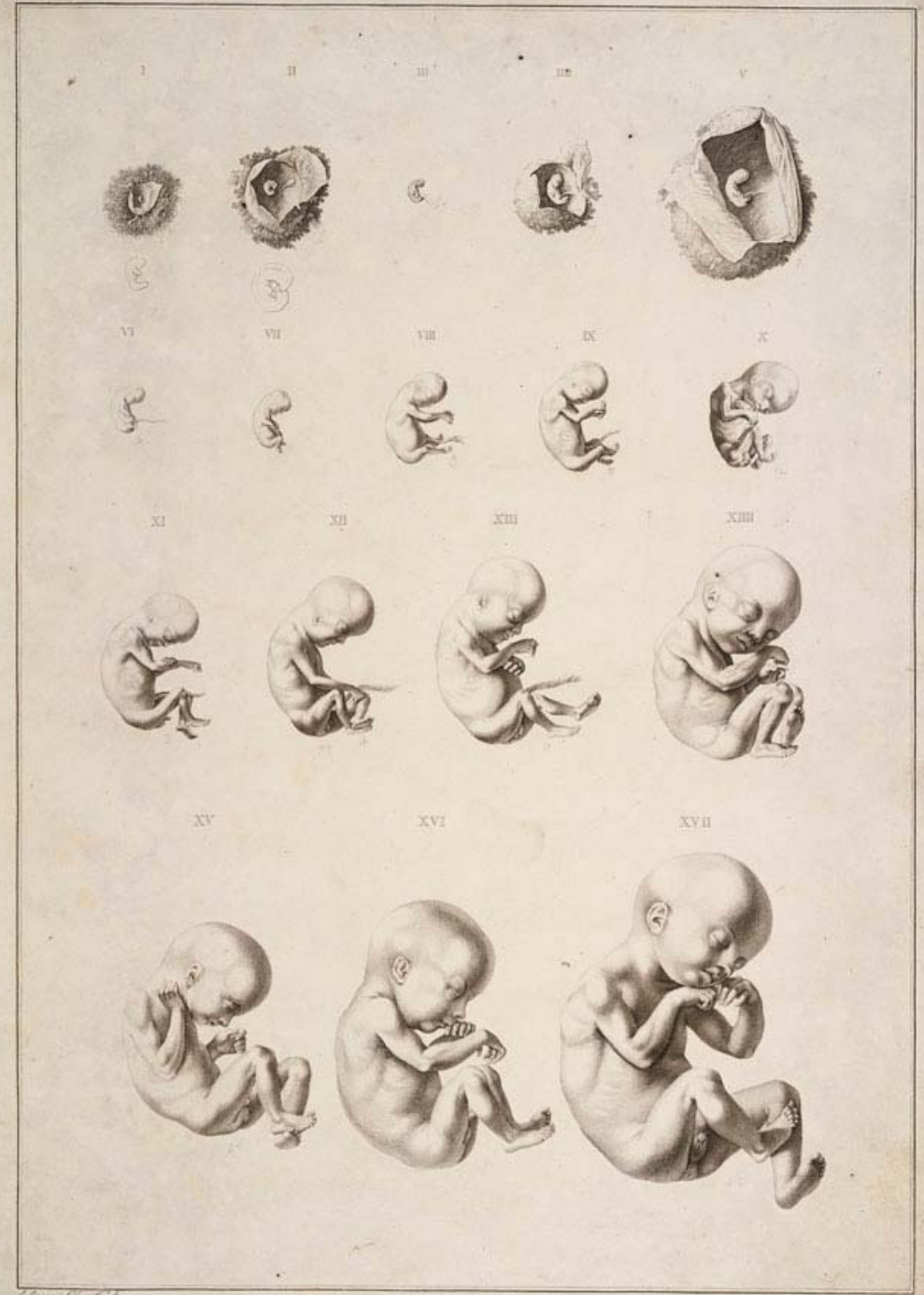
robert Hooke. Micrographia Needlepoint. 1665



Joel and Ethan Coen. Fargo. 1996



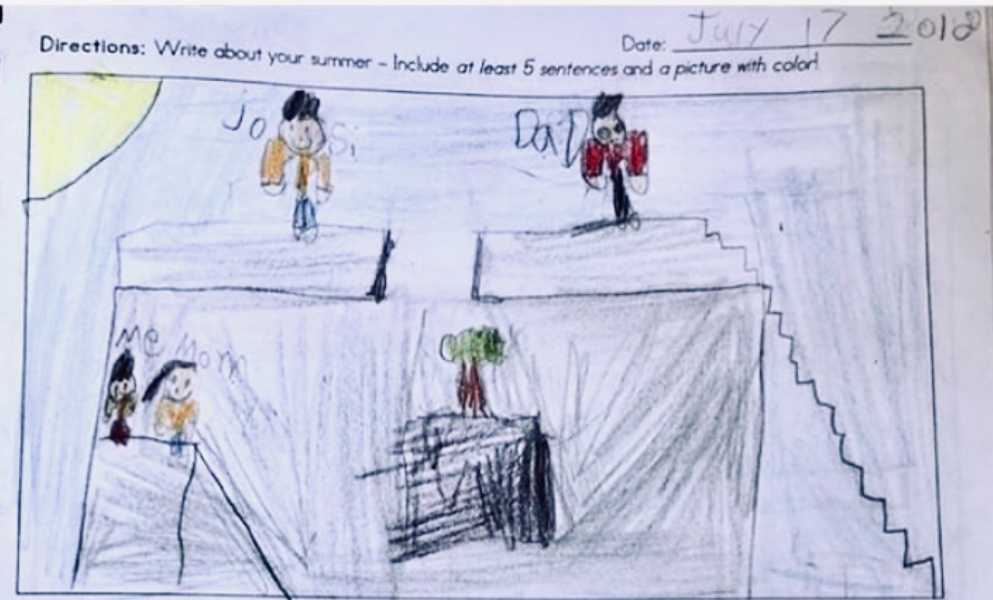
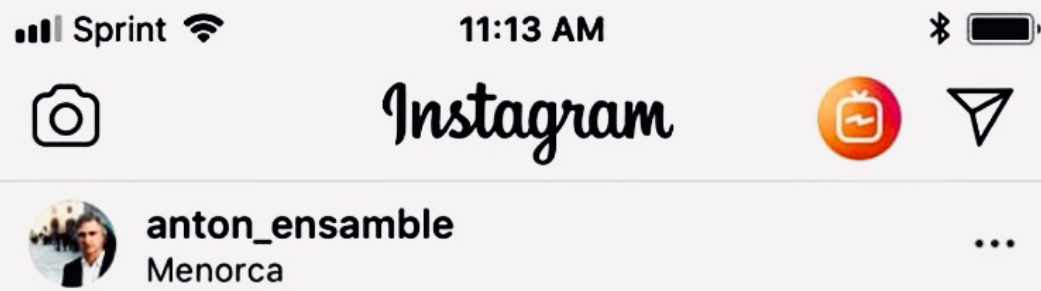
Samuel Thomas von Sömmerring. Embryo. 1795



J. TH. SOEMMERING ICONES EMBRYONUM HUMANORUM



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Last week I went to menorca.
we had friends at home. my
mom and dad were making a
house. it is a house inside a
mountain. I saw how a Big rock
was cut to get light in the
cave. it is going to be a
fantastick house.