The Space of an IDEA: Ideas for Living

Lisa Neidhardt
Digital Design Studio
University of Kentucky

Studio Professor: Gregory A. Luhan

Studio Issue: The space of an idea resides in the connection between thinking and making. The studio explorations reveal the tension between the private experience and the public perception and investigate new methods of architectural assemblage. By uniting thinking/drawing with seeing/making, an effectual palette engenders a new way of looking at the individual and thus narrows the normative boundaries associated with actualizing ideas.

The challenge of the project is to transform the philosophical questions pertaining to digitalization into an operative condition to adequately address the issues of modern living. How do we live as individuals? How do we live as a community? How do we move? What is our grounding device? Is it possible to address the issue of memory and occupation on a particular site? What are the types of traces left behind in computer-space? Is it possible to derive a new method of connecting object-space to landscape-ground based upon these philosophical constructs? Would these ideas prove to be a suitable foundation for an actualizable architecture? One answer may lay in the transfiguration of the insight, imagination, and idea of inhabitation. How do the sequential acts of the everyday define space?

Project Description: A Diagram for Conceptual Development
[The diagram is based upon OBSERVATION. The goal of the diagram is to ENABLE and STIMULATE the imagination.] In architecture, the diagram is historically understood in two ways: as an explanatory device or analytical device or as a generative device. In its analytical role, the diagram REPRESENTS in a different way than a sketch or plan of a building. As such, the diagram attempts to uncover latent structures of organization even though it is not a conventional structure itself. As a generative device in a process of design, the diagram is also a form of representation. As a generator, a diagram mediates between a tactile or tangible object, a real building, and what can be called architecture’s interiority. The diagram acts like a surface that receives inscriptions from the memory of that which does not yet exist; this is to say the potential architectural object. This provides traces of function, enclosure, meaning, and site from the specific conditions. Eisenman, Diagram: An Original Scene of Writing (23.27 - 23.29)

TRANSFORM/TRANSVERSE vs. TRANSMUTE/TRANSPOSE/TRANSFORM
Transform the functional conditions of the diagram in spatial terms and into a pliable structure that can be used for inhabitation. In order to convert the diagram, one must actualize the architect’s intuition and imagination as a framework of architecture. In this way, the architect’s process of making is imprinted into the realized building. The transformation of the diagram into architecture should inform the spatial order of the structure, the site and its context, and its tectonics, construction or in our case its fabrication.