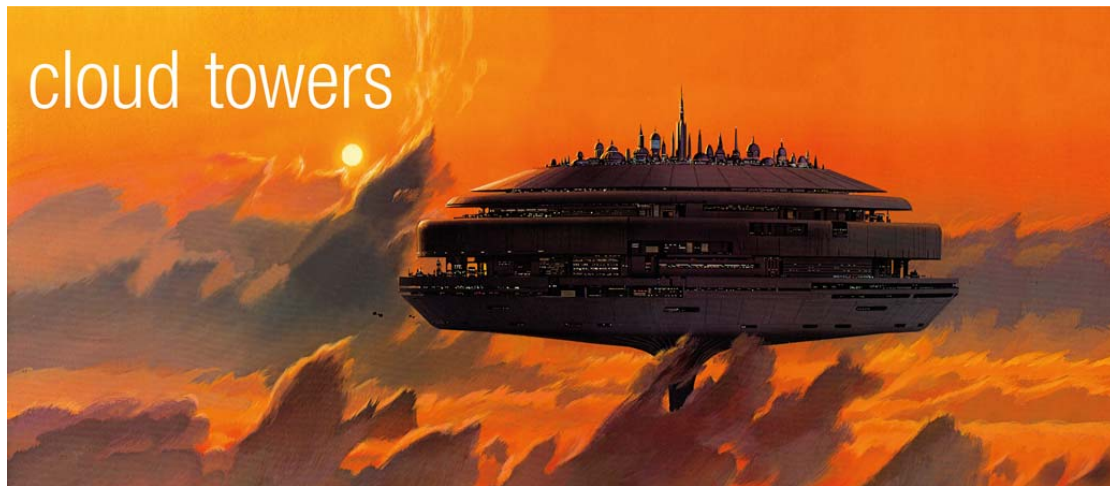


SPACESHIP ARCHITECTURE

Pavlos Fereos | Marios Tsiliakos
Eftihios Efthimiou | Clara Jaschke

848104 (2016W-2017S) Entwerfen 4 – Grundladen



"Jory had told the truth; he had constructed – not this world – but the world, or rather its phantasmagoric counterpart, of their own time. Decomposition back to these forms was not of his doing; they happened despite his efforts. These are natural atavisms, Joe realized, happening mechanically as Jory's strength wanes. As the boy says, it's an enormous effort".

Philip K. Dick - UBIK (1969)

INTRODUCTION

What we explore in this studio, Spaceship Architecture, is not Sci-Fi architecture. Yet it drives from the latter its speculative nature, its imaginative concepts, futuristic science and technology imagery. It stops short from inheriting its futuristic settings. Instead it aims to become them. Spaceship Architecture is built architecture. It is found in realized projects that manage to become a setting of their own in an otherwise established and consistent built environment. They create a parallel world which no one expects to become the new norm, but everyone aspires to enter.

COURSE OBJECTIVES + AIMS

The analysis of make-belief drawings and models of Sci-Fi spaceships, buildings, extraterrestrial world and anything that can be perceived as architecture, leaves architects always in absence of interior information. Designs fall short from resolving interior space as that is not required either for filming or animation. Textures, materials, openings, lights etc very rarely correspond with the interior, nor have any continuance. Interior scenes are most of the time filmed on separately designed sets (or digital sets) which are made in a way to correlate the 'atmosphere' of the exterior. But they rarely correspond in what architects would expect, in an interior program vs exterior façade system. The depth of a sci-fi digital or physical model is virtually non-existent, and thus useless in architectural spatial terms. This discrepancy in Sci-Fi architecture we investigate and try to see why it often gets lost when architectural intents aiming to realize qualities, textures, materials and sci-fi atmosphere, fail to implement them as intended.



BRIEF OUTLINE

- **Project:** Cloud Tower
- **Term:** March 2017 - July 2017
- **Site:** Medini, Malaysia
- **Tasks:**
 - To design a High-Rise Corporate Tower, establishing a fundamental disruption between interior and exterior world.
 - To design from within-out, by creating a programmatic narrative that introduces a dystopian interior
 - To produce a building that materializes the concept of dystopian, high-tech future as laid out in sci-fi stories and films.
 - To create a spatial establishment that promotes the concept and prepares its visitors / inhabitants for a unique experience.
 - To achieve a highly texturized exterior Tower skin/pattern which characterizes most sci-fi spaceships & architecture, which though derives from functioning architectural spaces and resolved program.

CORPORATE TOWER

A Tower as an expression of corporate power. Students are urged to speculate on the concept of a tower as the embodiment of a future company. Corporations are recurrently the expression of power, good or evil, in science fiction dystopian futures. It is mainly in scenes that leading characters approach corporate headquarters that the protagonist is revealed with the actual size of the organization he's either up against or part of. This exact feeling, we are looking to reproduce: a communicative building that expresses its dominating authority while revealing, only to the trained eye, the source of this power.



NARRATIVE LEADING UP TO A DYSTOPIAN FUTURE

In most Sci-Fi storylines exists an underlying dystopian reality which is discovered gradually as the story progresses. In the case of the students' architectural proposal, this narrative need to be created in advance, as it is the basis upon which the tower will be designed.

Facts to be developed by students:

- How did the future status-quo was created ?
- What is the position of this Corporation in this dystopian future ?
- Where does it draw its power from ?
- Who is this Tower build for ?
- Who lives there ?
- Who works there ?



TOWER PROGRAM

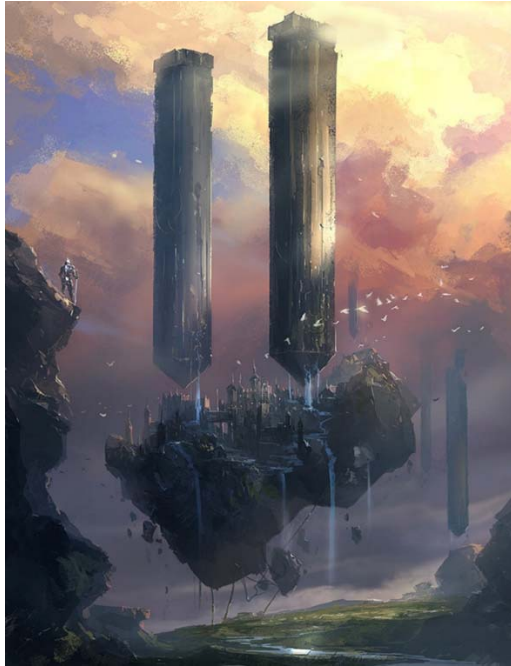
The program of the Tower will be developed freely by the students. The successful expression of the interior program by the shape and the exterior skin of the tower is the proof-of-concept of this studio: the reverse process of term1 – the analysis of existing sci-fi spaceships and buildings from the exterior towards the interior.

Consider the following:

- The complexity of the Cloud Tower circulation can only derive from numerous diversified destinations both within the tower and away from it.
- Different areas of the tower are occupied by different occupants therefore require diversified treatment.
- Be inventive: not all entrances are located at the base neither all elevators are vertical
- Be radical: most sci-fi towers defy gravity as a direct indication that despite technological advancements the future can still be a dystopian unhappy place.
- Only architecturally relevant innovative spatial conditions can lead you to a successful design: e.g. distortion of gravity has potential implications on its resolution in space. For every narrative choice, you must be able to express it through shape, geometry, texture and eventually enclosures of space.

INTENSITY OF INTERVENTION

Define the intensity of your intervention to sufficiently accommodate complexity. In sci-fi future high-rise towers become autonomous cities where people live, work, populate and prosper without ever needing, or being allowed, to leave. A cloud tower is rising above landscapes, towns and things of the past, becoming a world of its own. Consider though the fact that your proposal is not for a city that contains the tower, nor you need to reflect on a complete urban built environment that hosts the tower. The scale of your proposal must remain strictly architectural.



SCALE OF INTERVENTION

The integration of your Tower with its immediate environment requires you to define a new ecosystem, the container of your narrative story, which acts as the host. This environment can be in contrast or in balance with the Tower, but in any-case they must form a direct dialogue. As part of the Hochbau Ultra-Studio, E4 will respond to the future of Medini not strictly by 'locational' proposals, but by addressing a dystopian future scenario of innovative professions that re-define working space and combine it with residential, recreation, research and industrial areas. A new generation of new-world high-rise sci-fi systems will freely float around Medini as case-studies scenarios that can be implemented upon request.

Consider the following:

- How many people travel from and to your tower per day/year ?
- How do the travelling numbers affect your circulation system and its infrastructure ?
- Is your Tower incorporated in the landscape ?
- Is it connected to the grid of the city of Medini ?
- Is it hostile or friendly to Medini ?

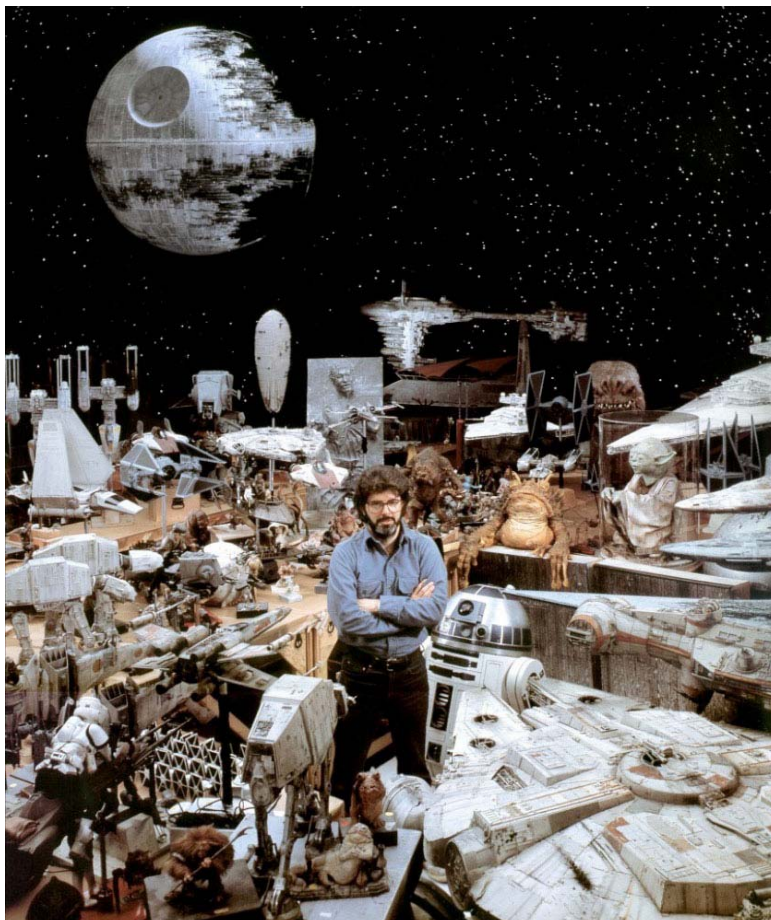
REPRESENTATIONAL METHODS - DELIVERABLES

- Large-Size Physical Models
- Expressive Renders
- More Large-Size Physical Models
- Explanatory - Circulation diagrams
- Large-Size Sectional Physical Models
- Drawings, Elevations, Sections, Plans
- Large-Size Façade / Elevation Models

ASSESSMENT

The assessment for the final grade of each individual student is going to be performed according to the standards below:

- Overall participation and motivation throughout the term.
- Understanding, development and resolution of the brief.
- Final presentation and pin-up.
- Level of correlation between digital and physical models.
- Ability to adapt to complex program, inform design and resolve problems.
- Ability to work efficiently in a team.
- Ability to withstand large amount of sarcasm, sci-fi humor and irony.



This is George.
George built large-
size physical models.
Be like George!