THE PRODUCTION OF NOTATIONAL OBJECTS: DESIGN THROUGH DELAY

"It is my contention that architecture both is and is not a visual art. Or, put another way, architecture is a visible art, dependent on objects which act as intermediaries between the invisible and the material.

Perseus new how to operate peripherally. When he set out on his mission to kill Medusa the Gorgon, he realized those who had preceded him turned to stone. He knew to succeed he must not look upon his goal. And so, like Alice walking backwards, he looked the other way. Her reflection in his bronze shield allowed Perseus to gaze at the woman with hair of serpents, and to kill her. His shield was a notation object.

Notational objects posit an other. They intentionally, precisely negotiate the waters of paradox. They do not bridge the gap, but rather skate back and forth, perennially on thin ice. This is their necessary condition, for theirs is a strategy of delay."
From "The Production of Notational Objects," 1990

THE PRODUCTION OF NOTATIONAL OBJECTS: DESIGN ONCE-REMOVED

SHIELD In a shield, one can see the image of the other, but it is backwards. Or upside-down. It is exactly dis-located.

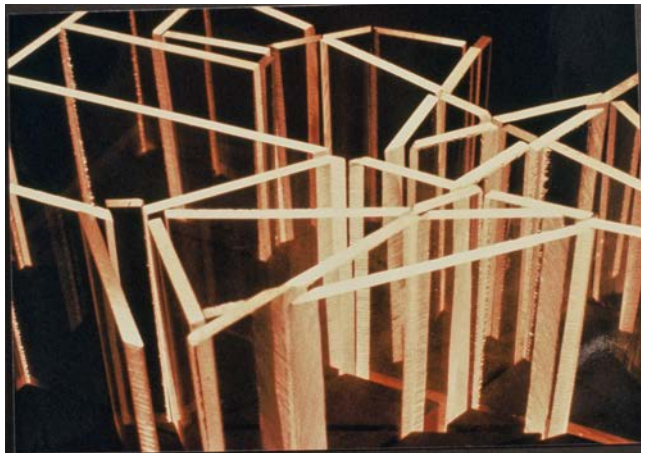
MOLD A mold restricts and shapes decisions in three (or more) dimensions from an exterior source. As it makes multiples, it questions the status of the original.

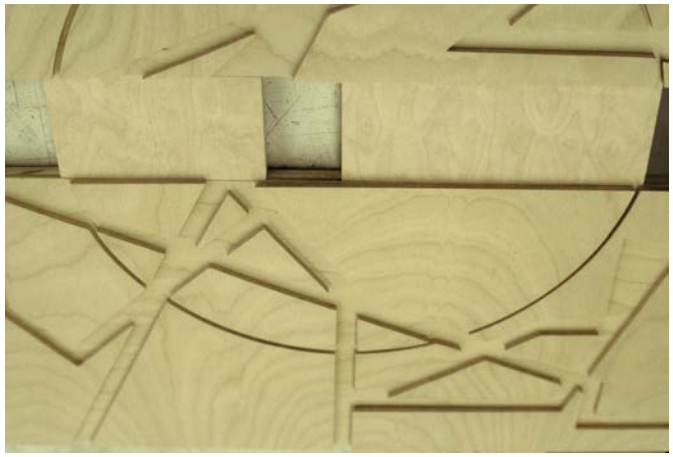
JIG Jigs define things through specific tangencies. A jig is indirect. A jig is reciprocal.

SCORECARD A score card records decisions, actions, events external to itself.

DESIGN THROUGH DEMONSTRATION: SERIAL MOLDS, VISIBLE CHOREOGRAPHIES

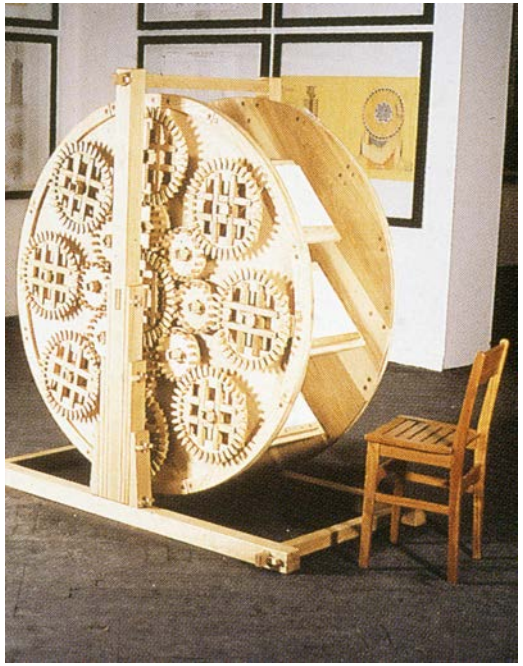
MICHAEL NICOLSON, GRADUATE DESIGN, 1991, UNIVERSITY OF FLORIDA: CASTS DEGRADE OVER TIME





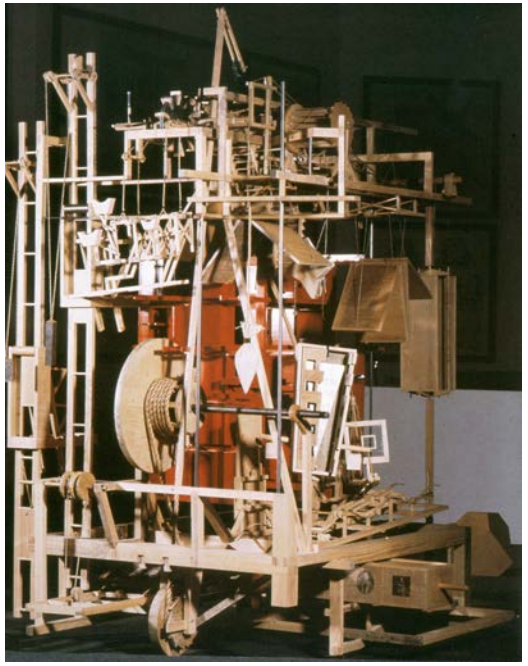
STUDENT, GRADUATE DESIGN, 1991, UNIVERSITY OF FLORIDA: PATHWAYS LIGHT UP AS PEOPLE CROSS ROTUNDA AT FLAGLER COLLEGE

TIMEBLEED PERFORMED: DANIEL LIBESKIND'S LOST MACHINES



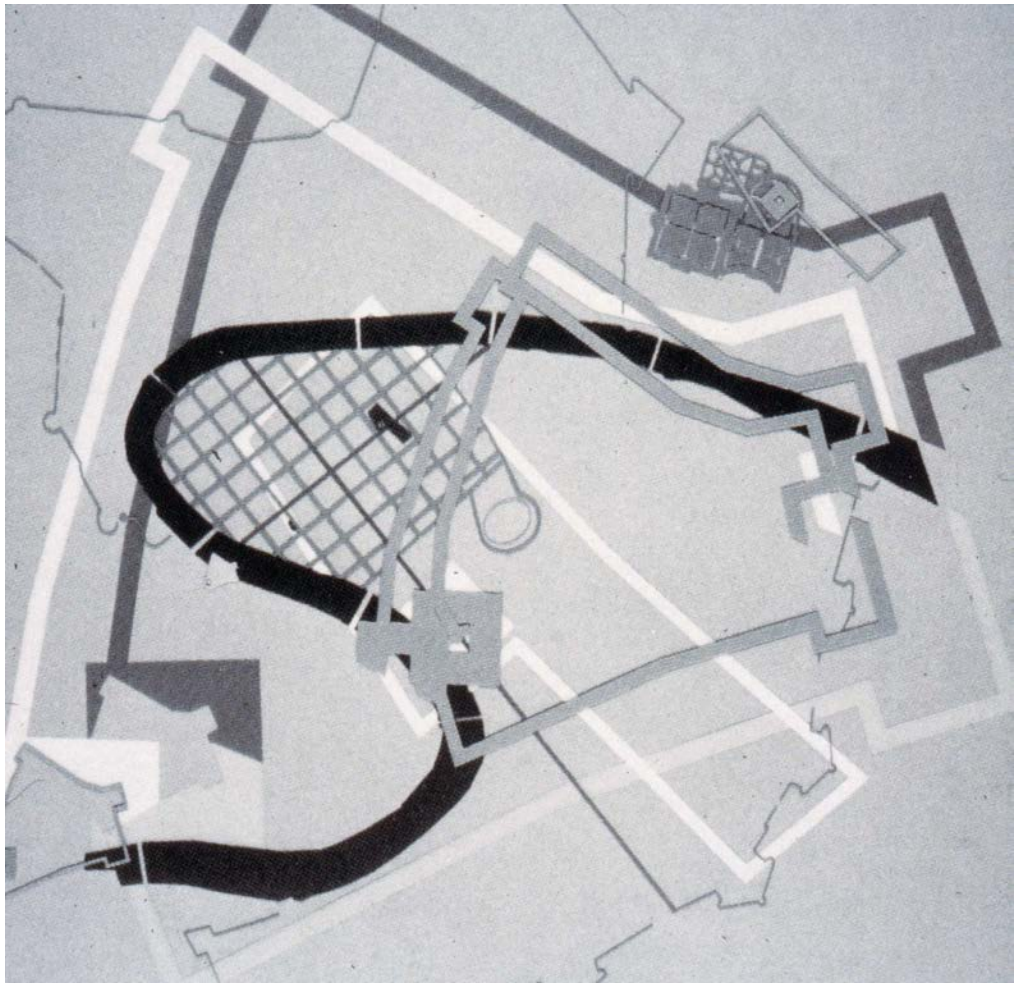
READING MACHINE

WRITING MACHINE



MEMORY MACHINE

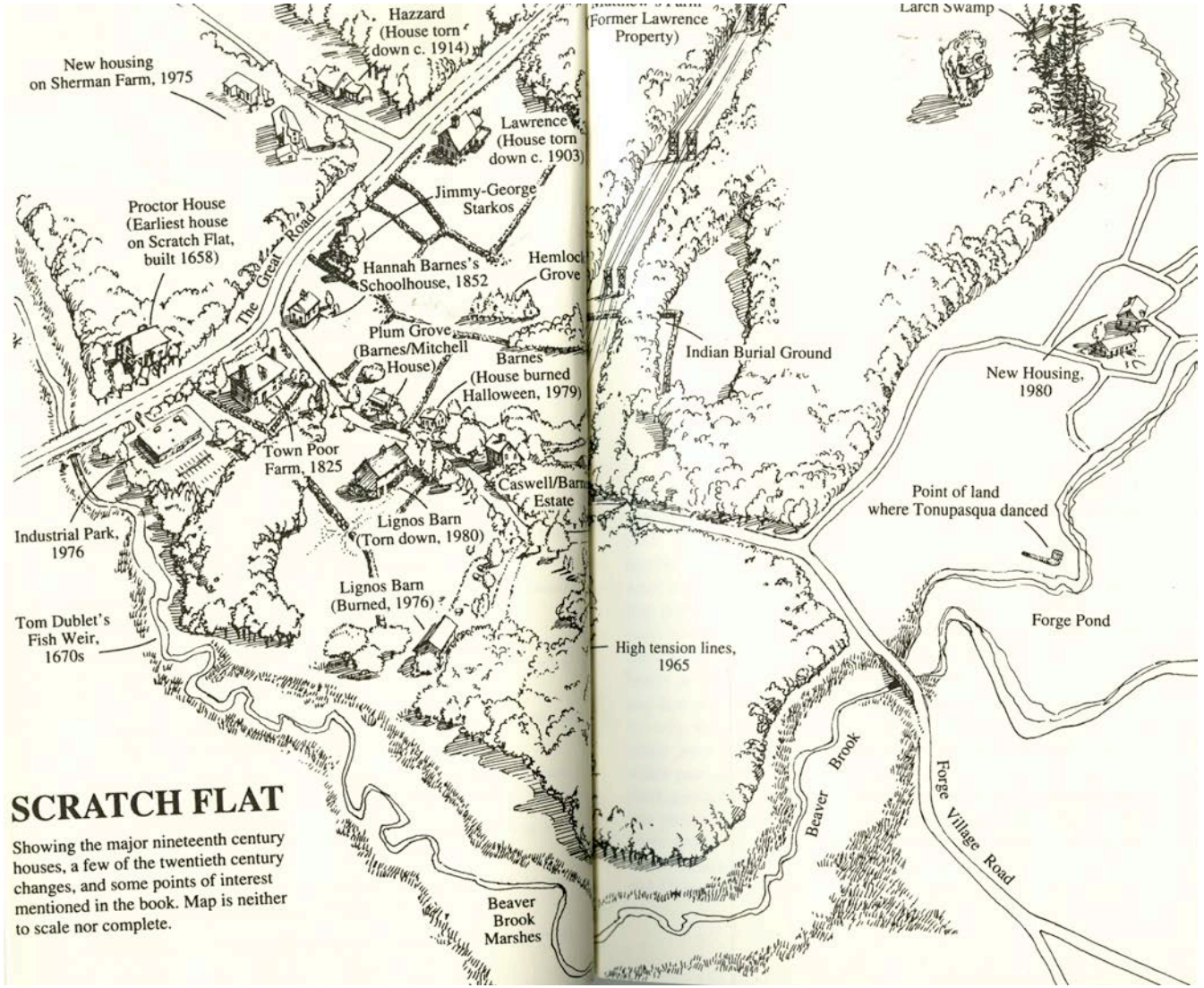
TIMEBLEED DEMONSTRATED: PETER EISENMAN'S ROMEO + JULIET PROJECT



EROS, ARROWS, AND OTHER ERRORS: SCALING AND SELF-SIMILARITY

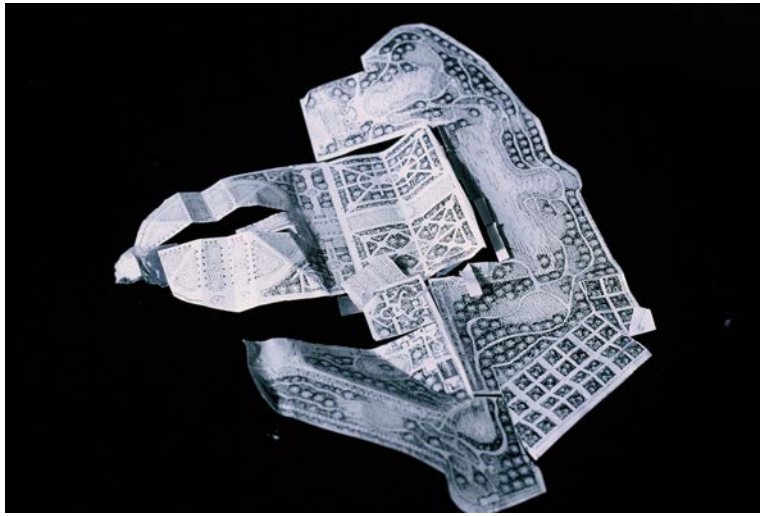
RECURSIVE SITE, WITHOUT ORIGIN

TIMEBLEED DESCRIBED: JOHN HANSON MITCHELL'S CEREMONIAL TIME

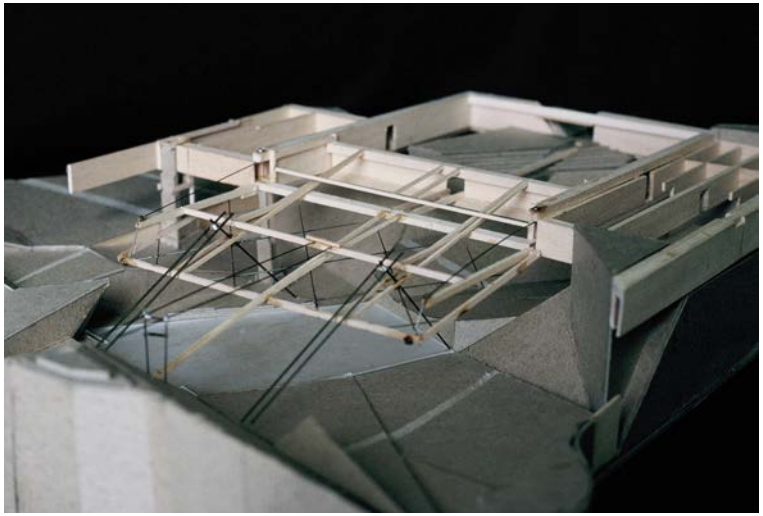


1,000 YEARS IN ONE SQUARE MILE

DISRUPTING CARTESIAN SPACE: GRID CHALLENGES

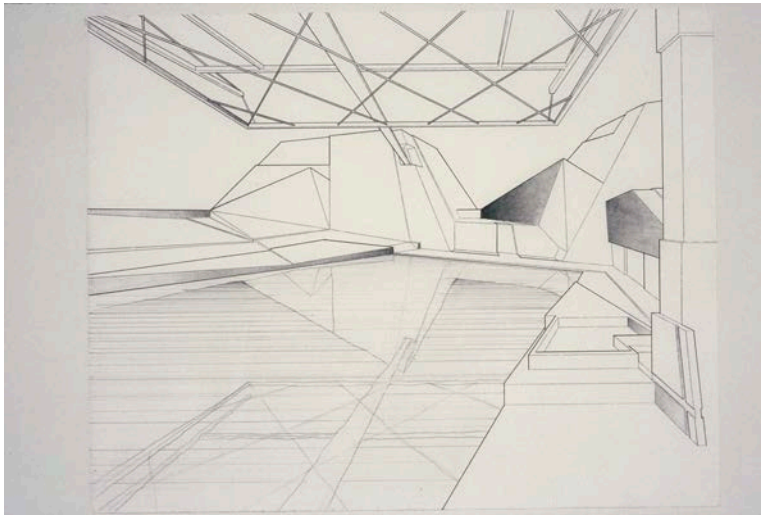


2ND YEAR DESIGN STUDIO PROJECT, STEP 3



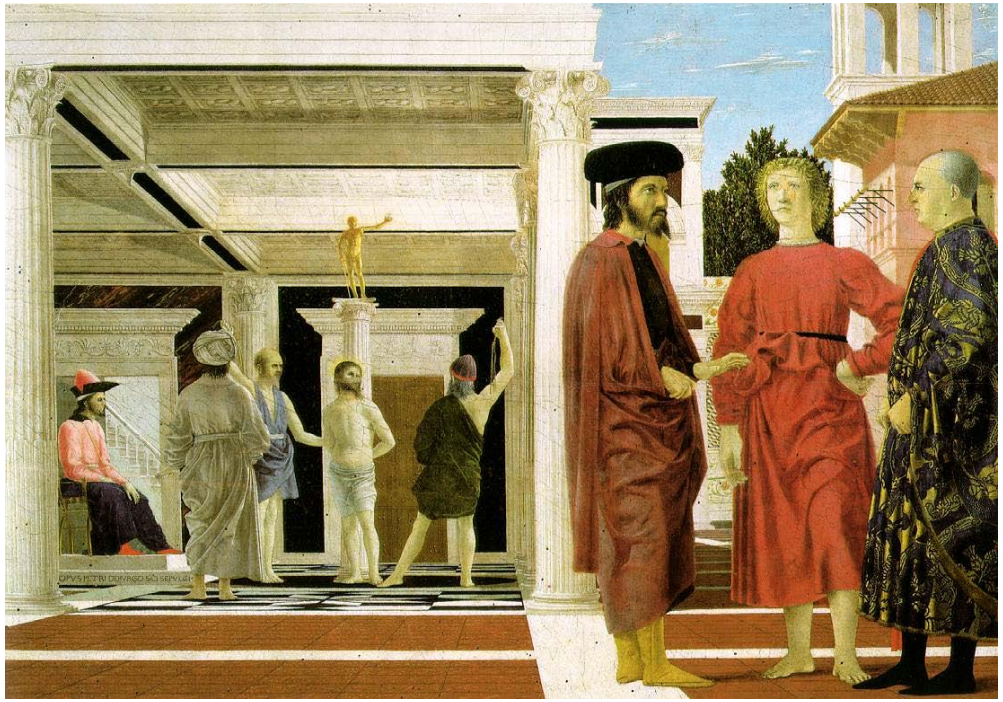
2ND YEAR DESIGN STUDIO PROJECT, STEP 5

2ND YEAR DESIGN STUDIO PROJECT, STEP 4

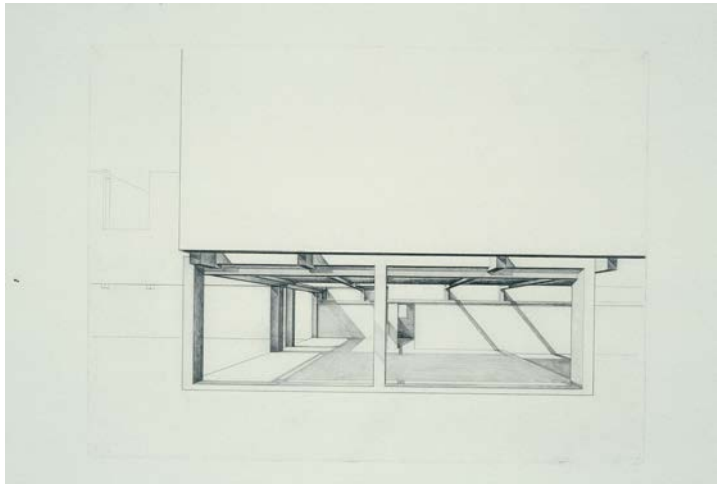


2ND YEAR DESIGN STUDIO PROJECT, STEP 6

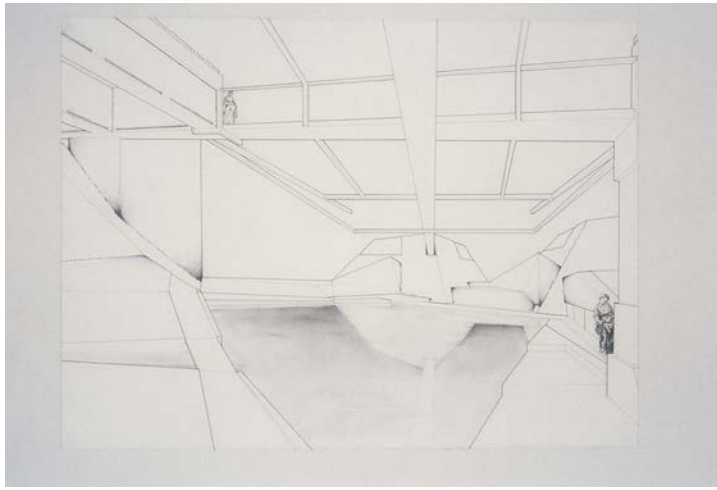
DISRUPTING PERSPECTIVAL TIME: PERSPECTIVE CHALLENGES



PIERO DELLA FRANCESCA, THE FLAGELLATION
2ND YEAR DESIGN STUDIO RESEARCH, STEP 1

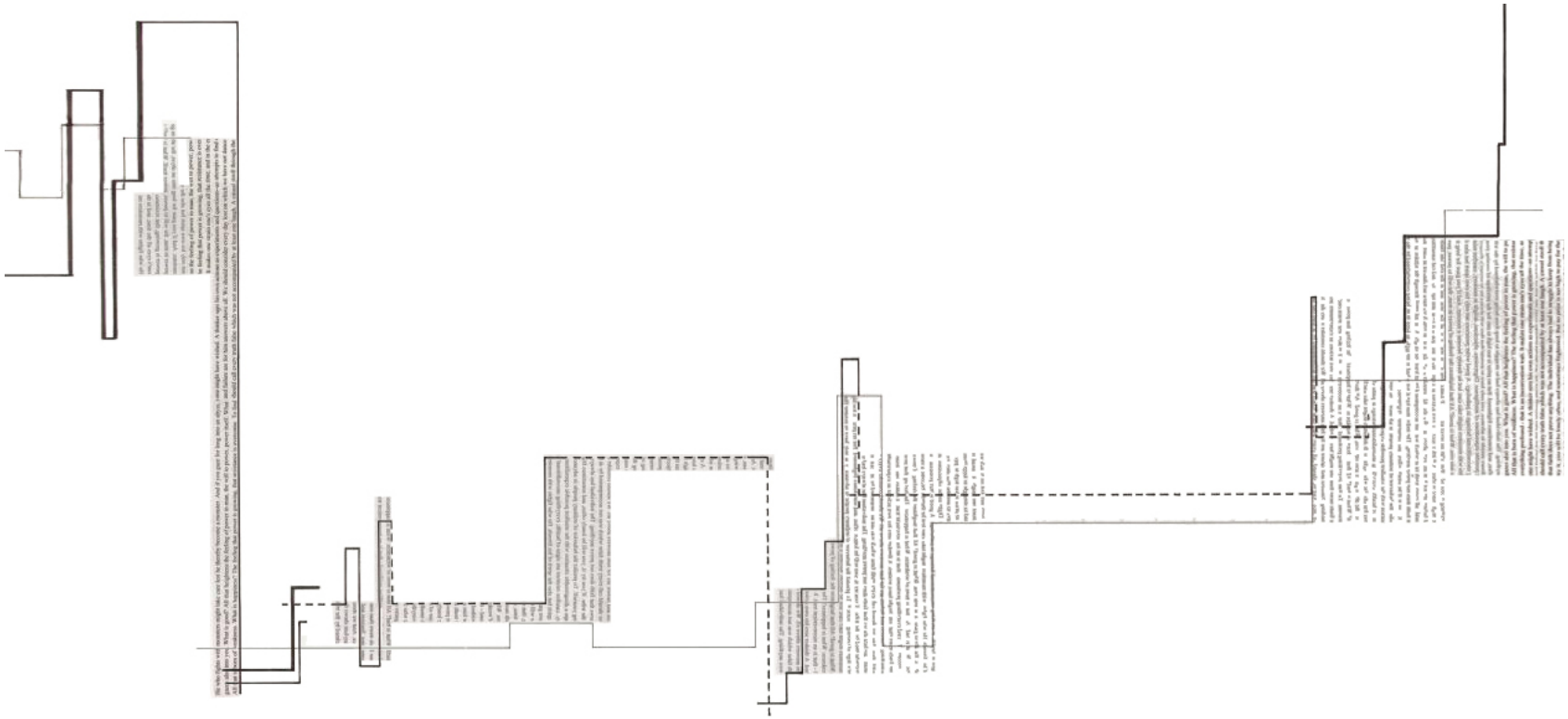


2ND YEAR DESIGN STUDIO PROJECT, STEP 2

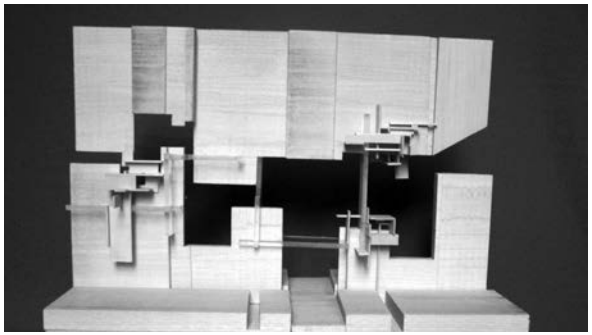


2ND YEAR DESIGN STUDIO PROJECT, STEP 7

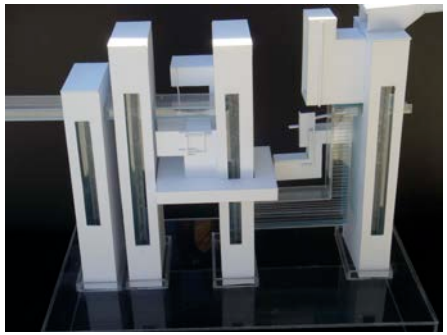
MAPPING FLOWS:
FILM NOTATIONS



2ND YEAR FILM ANALYSIS, BLADRUNNER, DRAWING ON MYLAR 24” X 36”

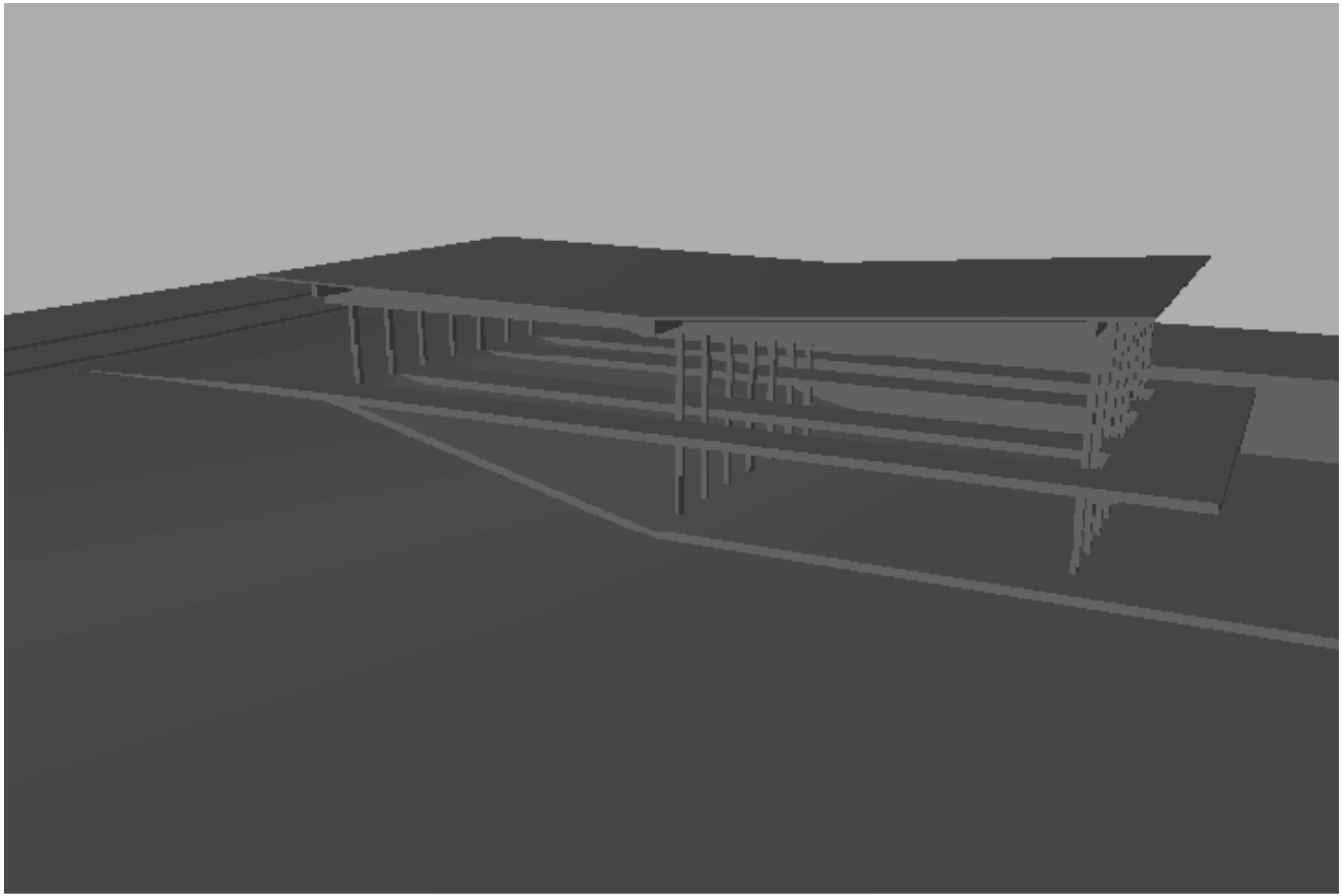


2ND YEAR FILM ANALYSIS, KOYAANISQATSI, WOOD AND PLEX MODEL,12” X 18”



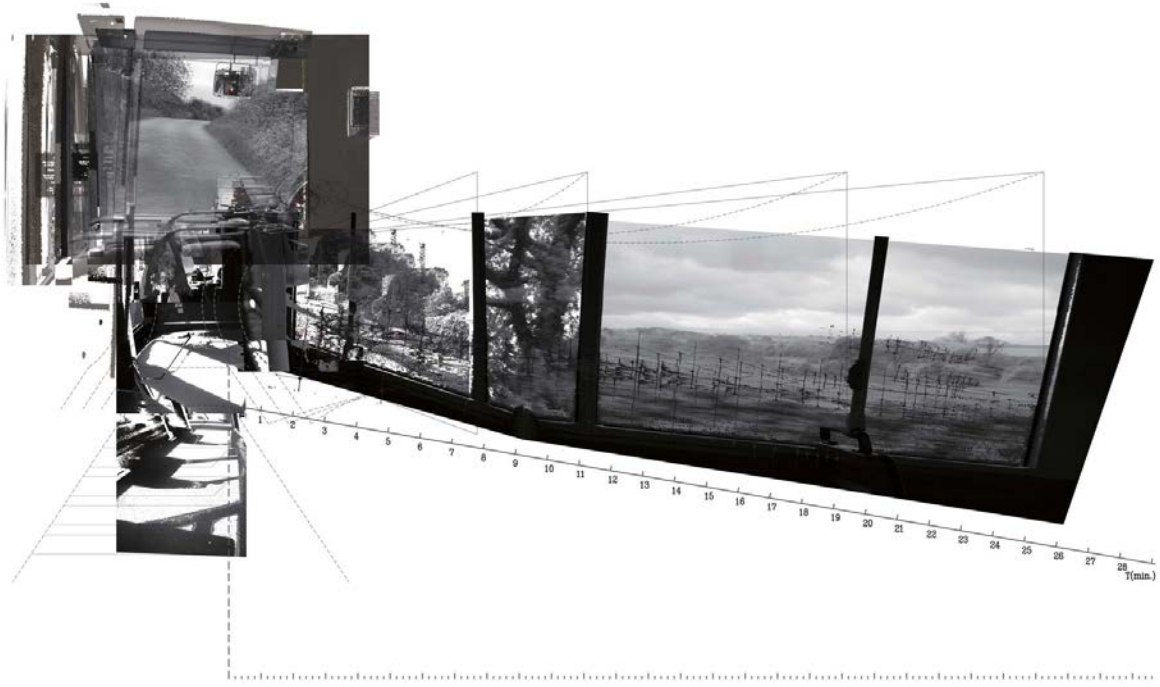
2ND YEAR FILM ANALYSIS, PLAYTIME, CARDBOARD AND PLEX MODEL,12” X 18”

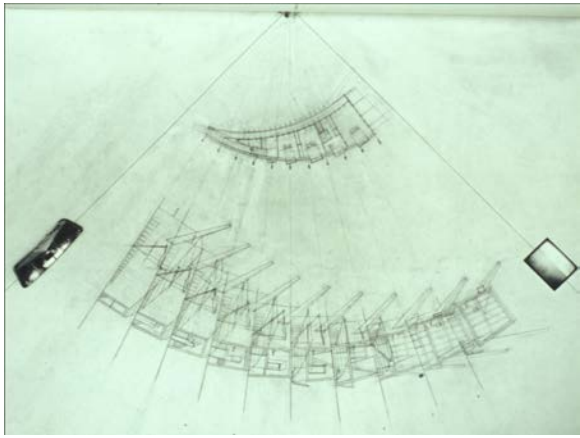
MAPPING FLOWS: RAINFALL



JENNIFER CHUE, 4TH YEAR DESIGN STUDIO, DESIGNING RAINFALL WITH DESIGNED MAYA PLUG-IN, 2002

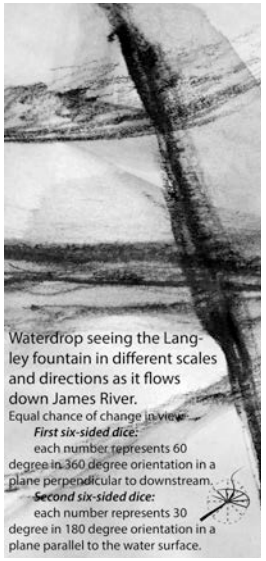
INSPIRATION FOR TIMEBLEED 2014: DILLER SCOFIDIO + MAPPING EXPERIENCE





DILLER + SCOFIDIO, SPECULATIVE DRAWINGS ASSOCIATED WITH THE “SLOW HOUSE” 1991

JAMES RIVER TIMEBLEED STUDIES: WHAT IS THE WATER'S EXPERIENCE?

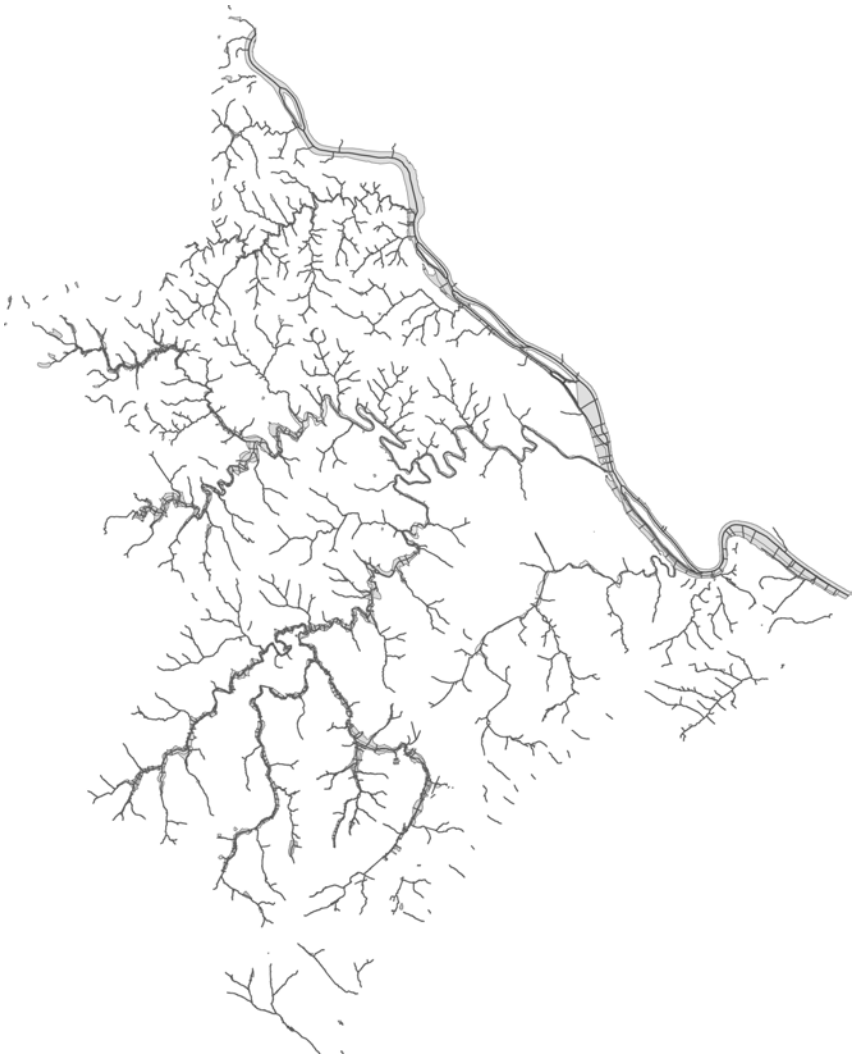


JAMES RIVER FOUNTAIN, MULTIPLE PERSPECTIVES, CHANCE PROCEDURE APPLIED TO WATER DROP'S VIEW

JAMES RIVER, CURVED HORIZON FROM THE WATER'S SURFACE

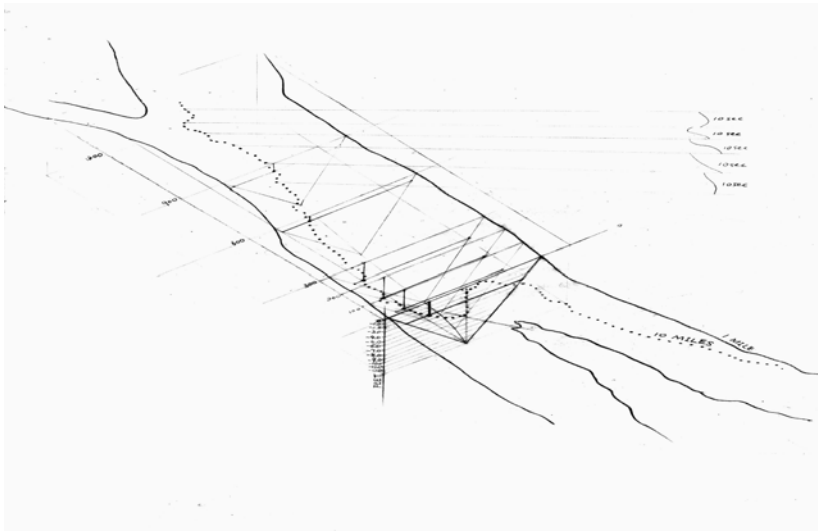
JAMES RIVER, SEQUENTIAL VIEWS FLOATING DOWNSTREAM

JAMES RIVER TIMEBLEED STUDIES:
JAMES RIVER SCALING, FRACTALS, PLOTS



JAMES RIVER AND TRIBUTARIES, GIS LAYER

JAMES RIVER AT MULTIPLE SCALES, OVERLAID, HAND DRAWN



FRACTAL RIVER SIGNATURE
PLOTTED WITHIN JAMES RIVER CHANNEL. HAND DRAWN

JAMES RIVER TIMEBLEED (DIPTYCH)
ANNE CHEN WITH KIM TANZER

TIMEBLEED AS PROVOCATION: TOWARDS AN INTERROGATIVE MANIFESTO

WHAT IS THE DIFFERENCE BETWEEN NOTATION AND REPRESENTATION?

WHAT IS THE DIFFERENCE BETWEEN DEMONSTRATION AND REPRESENTATION?

CAN ANALYSIS AND CONTEXT-SETTING "UNFREEZE" TIME?

CAN ANALYSIS AND CONTEXT-SETTING MAP A NEW KIND OF "COORDINATES"?

CAN A NEWLY IMAGED CONTEXT CREATE A NEW KIND OF ARCHITECTURE?

IF WE DESIGN WHAT WE CAN DRAW…

HOW CAN WE DRAW OR MAKE VISIBLE THE SITE OF PREFERRED IMAGININGS?

THANK YOU

GHAZAL ABBASY-ASBAGH

CAMMY BROTHERS

JEANA RIPPLE

+ ANNE CHEN

+ ANITA VIGIL

+ CYNTHIA SMITH

FOR REMINDING ME DURING MY FINAL SEMESTER AS DEAN THAT ARCHITECTURE IS

INTELLECTUALLY CHALLENGING,
AN ACT OF RESPONSIBILITY,
BEAUTIFUL,
AND FUN