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White Out

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SYRACUSE SOA 2017

WHITE OUT

ARC 508 | FALL 2016

SHIN, HYE RIM

aesthetic |es'THetik|

adj

concerned with beauty or the appreciation of beauty: *the pictures give great aesthetic pleasure.*

giving or designed to give pleasure through beauty; of pleasing appearance.

n

a set of principles underlying and guiding the work of a particular artist or artistic movement: *the Cubist aesthetic.*

01

Forms or Feelings?

atmosphere

02

Learning from Events

event / emotion

03

Indexical Effects

emotions

04

Formlessness

phenomena

05

Swatches

representation

06

Mapping

site analysis

07

Pin-Up

room

08

Trajectory

09

Bibliography

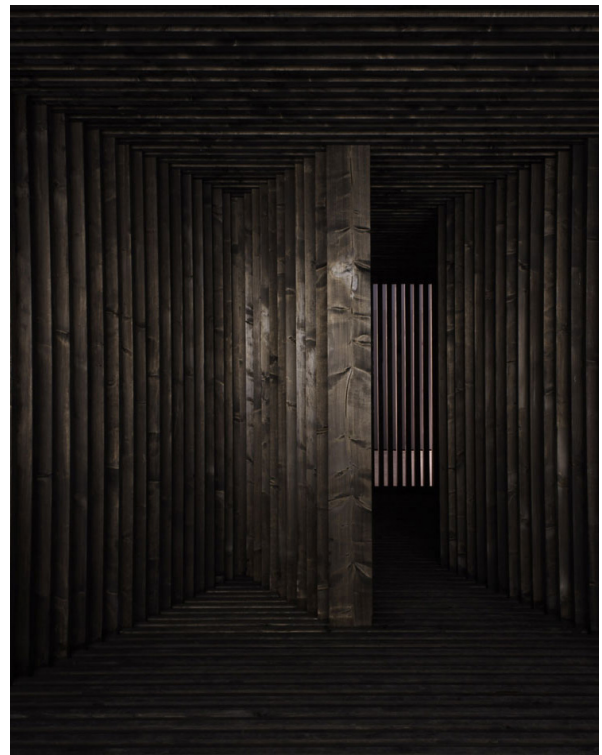
PROJECT STATEMENT

“White Out” explores ideas about architecture that seeks ephemerality rather than legibility, eidetic affects rather than demanding of focused attention and atmospheric or emotional spaces rather than conventional spaces.

01

Forms or Feelings?

atmosphere



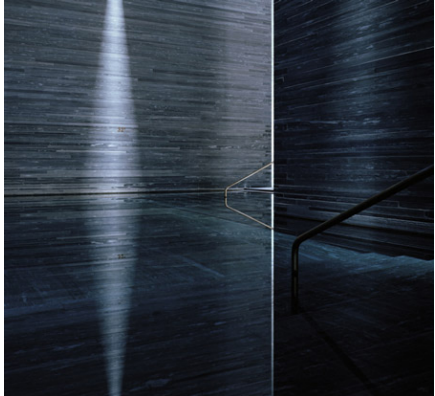
Horizon Pavilion

David Adjaye

1) Atmosphere

The experience of atmospheric spaces is closely related to the experience of form, color, texture and moment. As much as perception is linked with memory and recognition, our relation to these aesthetic effects are formed by past memories and culture. By situating this thesis within the research topic of Avalanche as a phenomena, I aim to explore cosmetic aspects of Avalanche as well as the moments of the event to develop a palette of elements that architecturalize the “spatiality”, “temporality” and “materiality” of the event.

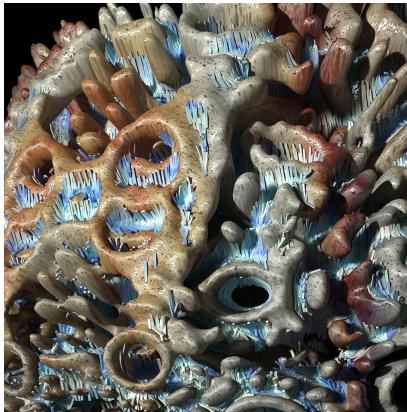
Moreover, Architecture is a discipline that is responsible for the aesthetics as it could stir feelings that would strongly influence people’s memories in different ways. As Olafur Eliasson claimed, “The precise presentation and experience of the visual surface evokes by looking and remembering, seeing and thinking individual and social ideas and recalls familiar experiences.”



1-1 Therme Vals
Peter Zumthor



1-2 The Cosmetic Limit
Naureen Mayer



1-3 The Debased Flowers
Young & Ayata



1-4 David Bowie
Ziggy

02

Learning from Events

aesthetics



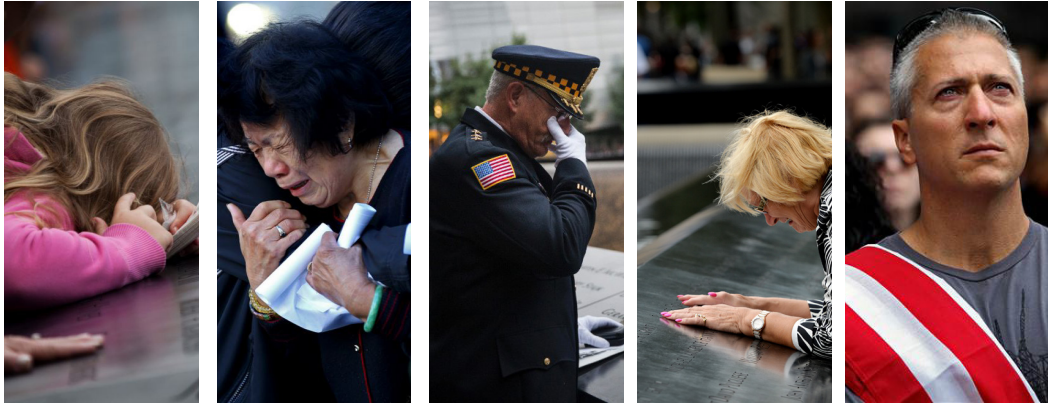
911

Twin tower falling

2) EMOTIONAL IMPACT

The topic of this thesis lies in the area of the avalanche as a phenomena, which can also lead to unfortunate catastrophes that are traumatic to human emotions. Since traumatic experiences reinforce emotional impact, linking information from the cerebrum to the cardiac through revisiting of aesthetics would provide an experience that is not emphasizing on a specific identity, but rather in the conditions that allow for the formulation of an open understanding of identity. Studying the different techniques of using representation of atmosphere through 2d effects to 2.5d to 3d, I aim to architecturalize into a project that imbues similar powerful atmospheric conditions.

Since aesthetic effects have great association with human emotions, "...it is necessary for a cultural practice such as architecture to deeply investigate questions of aesthetics. These are critical questions, for if ignored, architecture can become merely the outcome of capital, technology and ecology." (Young)



2-1 Emotions
Unknown



2-2 911 Memorial (Palette)
PWP Landscape LLC

03

Indexical Effects

emotions



fantasy, Mood River
Jeffrey Kipnis

3) INDEXICAL EFFECT

Spaces have their own characteristics or atmosphere. Whether you feel disgusted, calm or bright, as Jean-Paul Thibaud mentioned, it is possible to “share ambiances.” Ambiances “play on both sensing and knowing, and involve a certain I-do-not-know-what (je-ne-sais-quoi as commented by Vladimir Jankelevitch) that can never be fully resolved.” However, as Jeffery Kipnis noted in his essay, *On those Who Step into the Same River*, “[a]esthetic pleasure, mood, and atmosphere belong to the family of indexical effects, inevitable whether or not the indexical effect itself is the original intended goal.”

Additionally, referring back to Jason Payne’s “Hair and Makeup,” certain type of hair and make-up or aesthetics would allow an engagement of “sensastion.”

Damacio: “When we sense that a person is tense, ‘edge’,... or ‘cheerful’, without a single word having been spoken to translate any of those possible states, we are detecting background emotions. We detect [and express] background emotions by subtle details of body posture, speed, and contour of movements, minimal changes in the amount and speed of eye movements, and in the degree of contraction of the facial muscles,” i.e., as indexical effects perceived through distracted awareness.

Jeffrey Kipnis



Mood River Study Diagram
Jeffrey Kipnis



David Bowie
Ziggy

04

Formlessness
representation



Robery Smithson
Partially Buried Woodshed

4) Formlessness

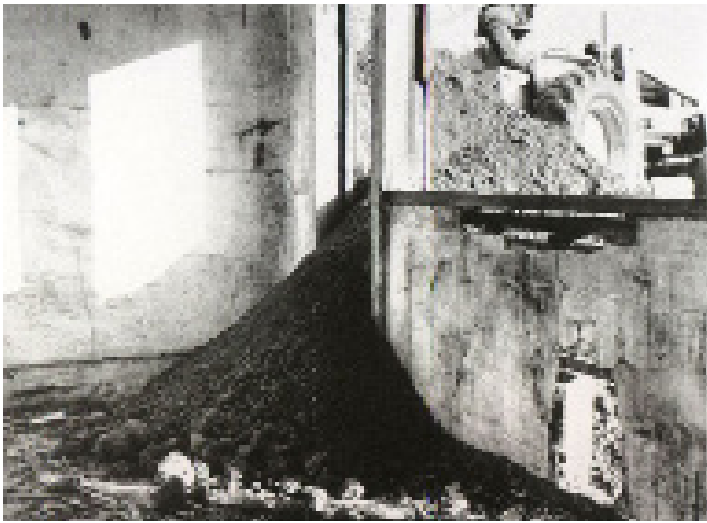
As MOS claims in his essay, Manifesto Maybe, “Formlessness then” has been concerned with strategies of negation or reduction. For example, because of the ascendancy of modernist painting during the sixties and seventies, form was understood primarily as a matter of two-dimensional pictorial composition whereas “formlessness now” accounts for so much more. It quotes in his essay that, “Painting isn’t the dominant discourse pushing form today: everything, from media studies to parametrics in architecture to the spectacular ... comes with its own assumptions about and prescriptions for form and referential dimensions of the formless itself.” “Formlessness” for me deals with not compositional strategies but atmospheric strategies which utilizes additive, inclusionary methodology of color, texture, grid, which blurs boundaries between literal form and insinuated form.

4a-1) STUDIES

01. phenomena
02. color
03. texture
04. events

“Painting isn’t the dominant discourse pushing form today: everything, from media studies to parametrics in architecture to the spectacular...comse with its own assumptions about the prescriptions for form and referential dimensions of the formless itself.”

MOS



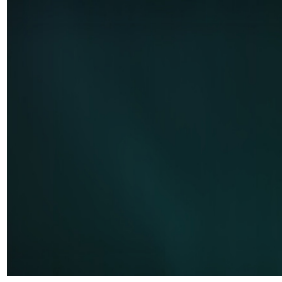
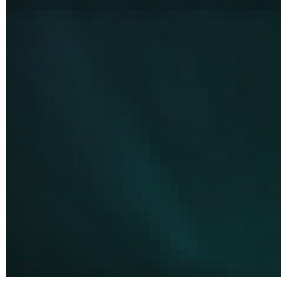
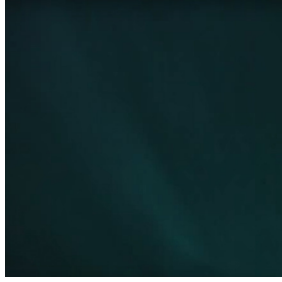
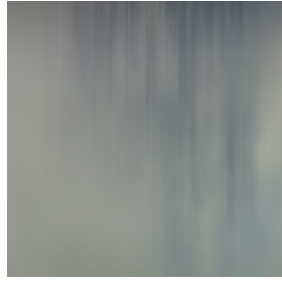
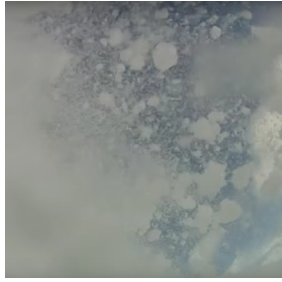
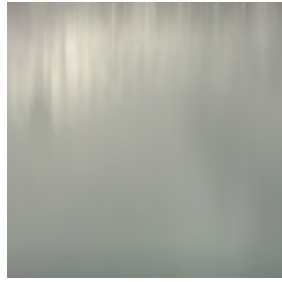
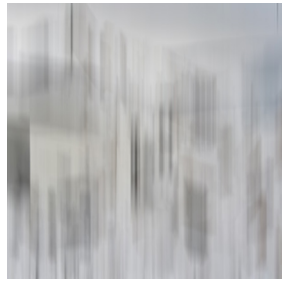
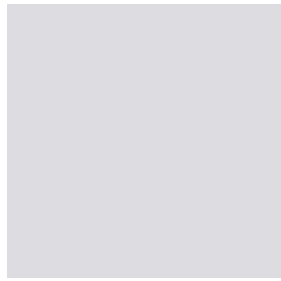
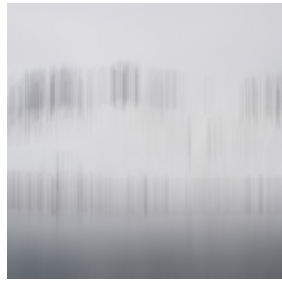
“Formlessness Then”



“Formlessness Now”

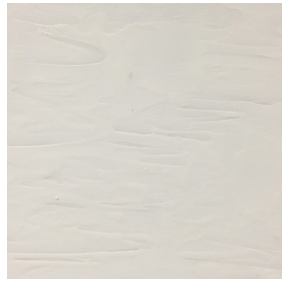
5a) Color

The color studies show different tones of white as you get closer to the phenomena and finally become submerged in avalanche, allowing no light to enter through. From far away, avalanches are actually beautiful and mostly white because of the lack of details, but as you get closer and closer, it reveals other tones of white and then again, pitch black once you're covered by snow. By distorting images through pixels and striations, I intended to blur the boundaries between what is real and what is not, or what is understood and what is abstract, to portray how these events could be felt rather than be comprehended logically.



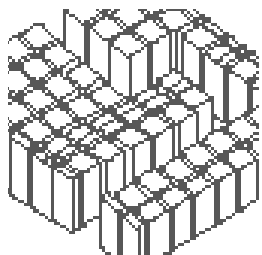
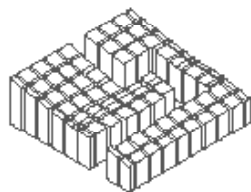
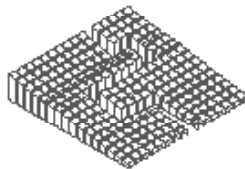
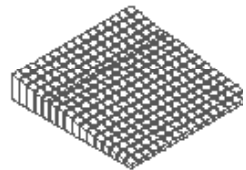
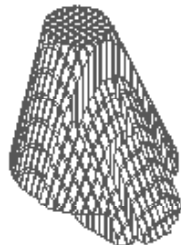
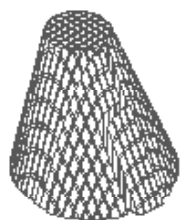
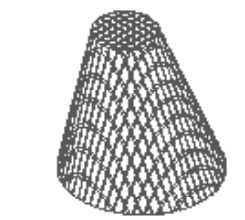
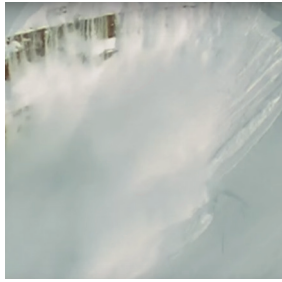
5b) Texture

There are two types of texture in architecture, which are optical texture and tactile texture. Optical textures refer to its visual pattern at the large scale and tactile looks at what can physically be felt with the human hand. The texture studies that are on the table are looking at different scales of snow in a literal sense. These studies show different materials that embody the characteristics of snow when it is not actual snow.



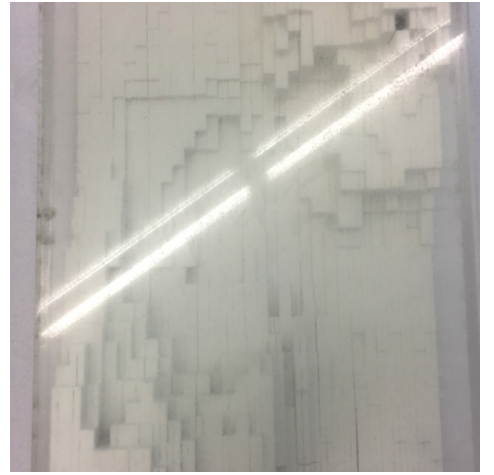
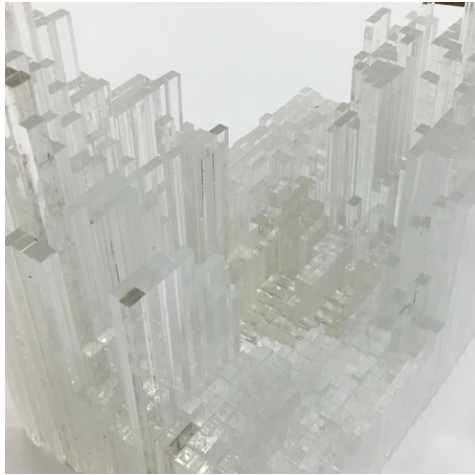
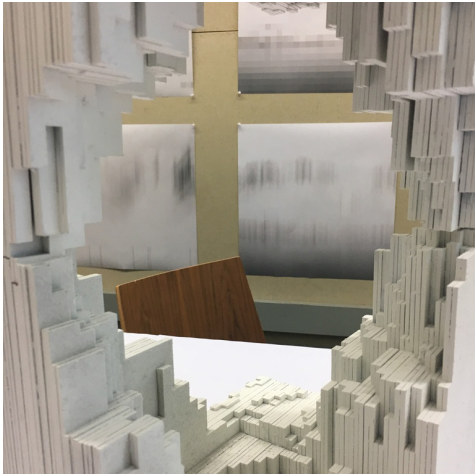
5c) Moment

If you look at the other side of the wall, referencing back to Tschumi's statement on, "Architecture that is not simply about space and form, but also about event action, and what happens in space," the narrative of the phenomena takes a huge part in the experience of space. The avalanche is typically triggered when snow accumulates very rapidly. The sudden addition of weight can fracture a weak area below and a person's weight can trigger an avalanche too. In fact, some 90 percent of avalanche accidents involving people were triggered by the victim. I tried doing some of these moment studies where it is done in a 3 dimensional way to capture the sequence of the phenomena and narrate them whether it is revealing or concealing.



5d) Form

Working with these palettes, I began to study different methods of dealing with formless, atmospheric qualities through these 3d studies. These models all have similar characteristics of form but are put together in a very different methodology with different materiality to create various spatial and atmospheric qualities. For instance, the bigger model incaptures the moment of the highlight of avalanche which is when you are submerged in snow, and the middle one shows more exterior quality with different depths and the last model that is boxed up with translucent glass can allow you to imagine what you actually feel like in a space.



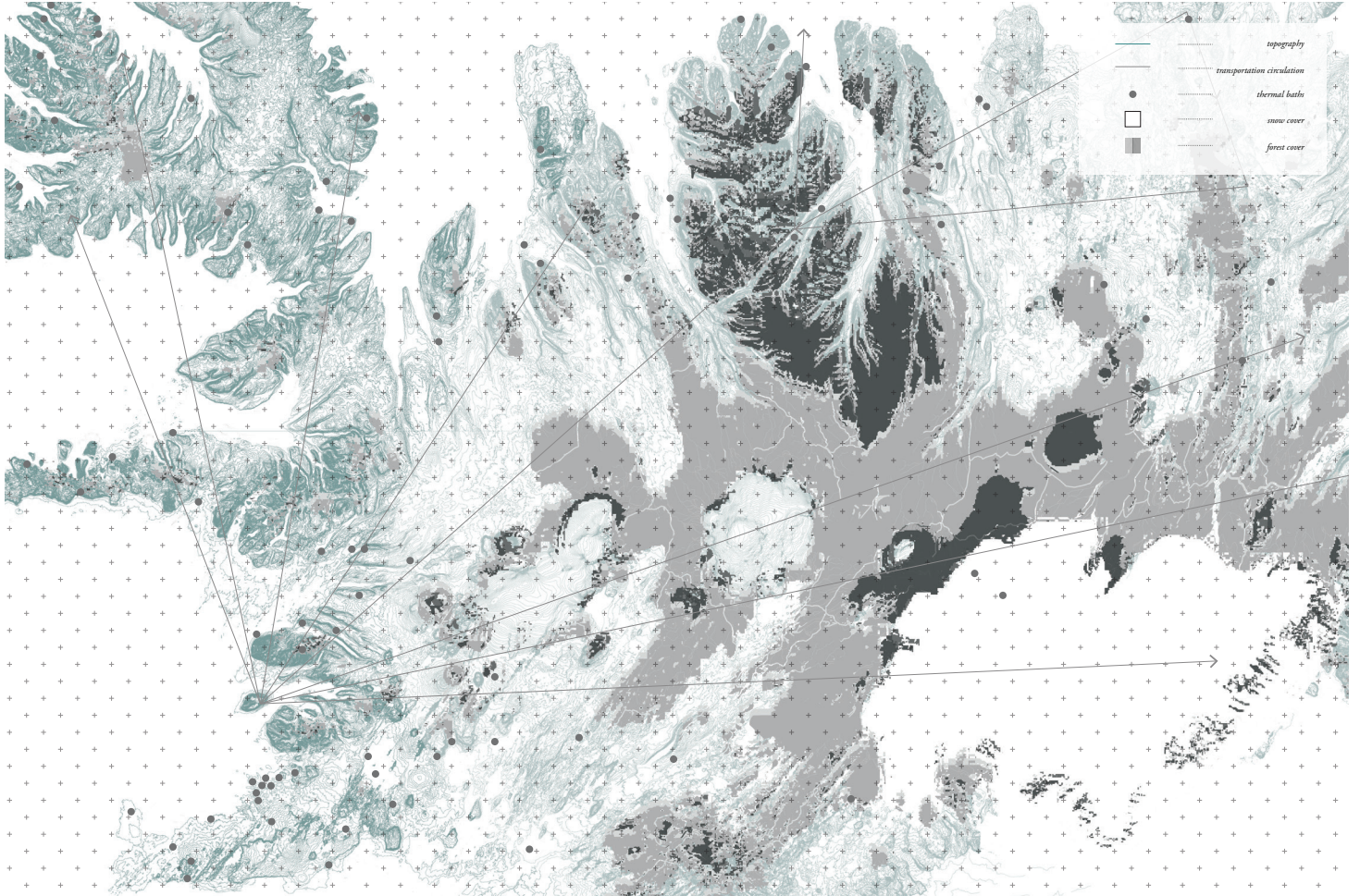
Mapping
site analysis

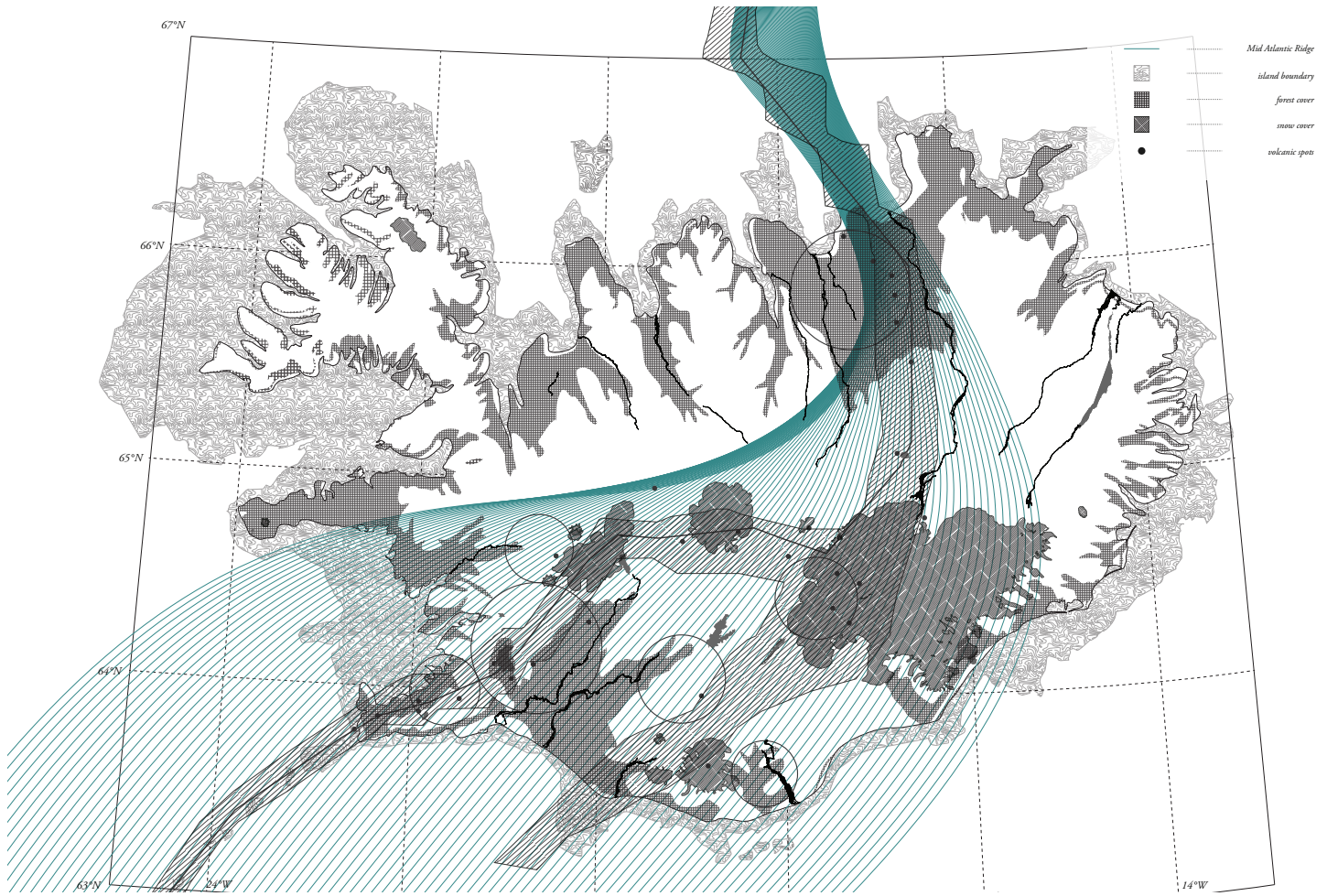


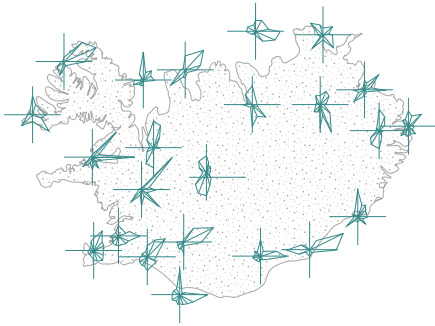
Flateyri
Iceland

6) Mapping

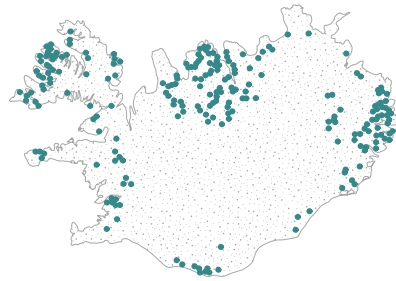
Iceland is one of the countries where avalanche occurs the most. Snow avalanches and landslides have caused both death and injury and done great damage to infrastructure and property in Iceland and specifically, Flateyri, which will be my sight. Catastrophic avalanches in Flateyri in 1995, which killed people and caused extensive economic damage, totally changed the view regarding avalanche in Iceland. According to Icelandic Met office, these avalanches made it clear that a substantial number of people in several Icelandic towns and villages live in areas where avalanche risk is unacceptable. Since avalanche is a phenomena that is deeply rooted into Icelandic people's culture and since the idea of community is favored in the region, I aim to design a community center that has geothermal bath where people can come around to communicate, memorialize and learn together about the avalanche, the city and each other.







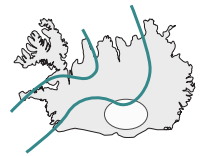
wind



avalanche



5 m years ago



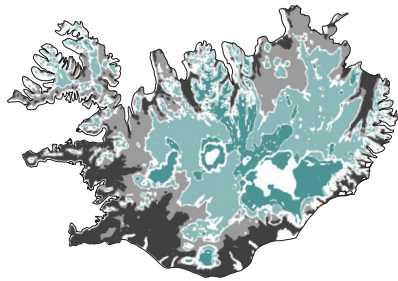
4-3 m years ago



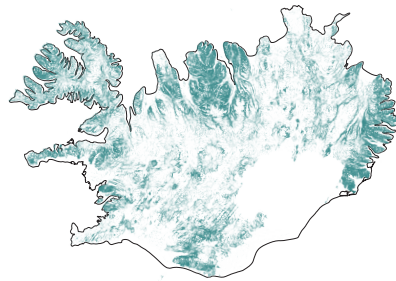
2.9-2.8 m years ago



2.7-2.5 m years ago



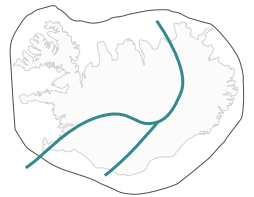
temperature



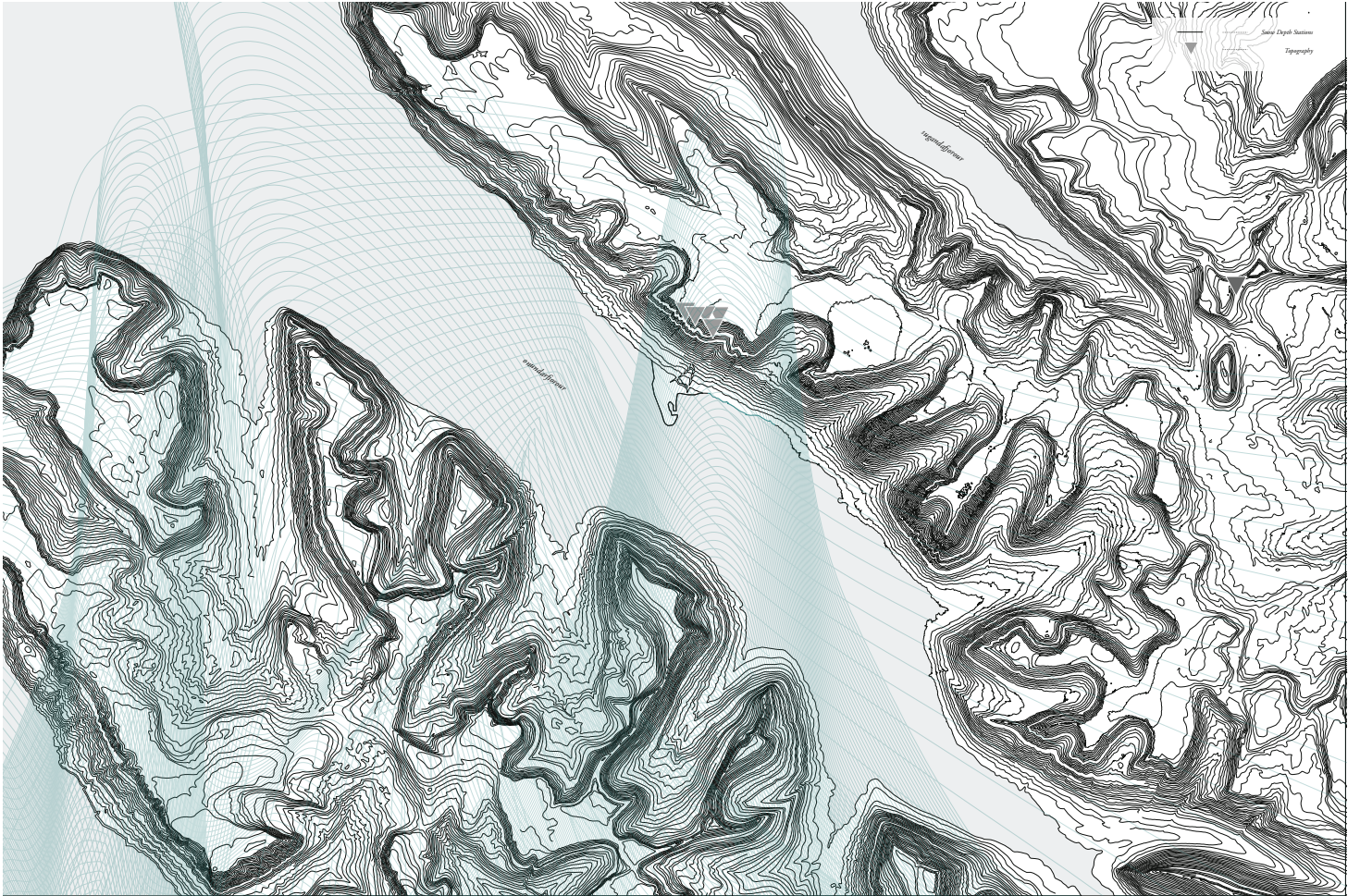
topography

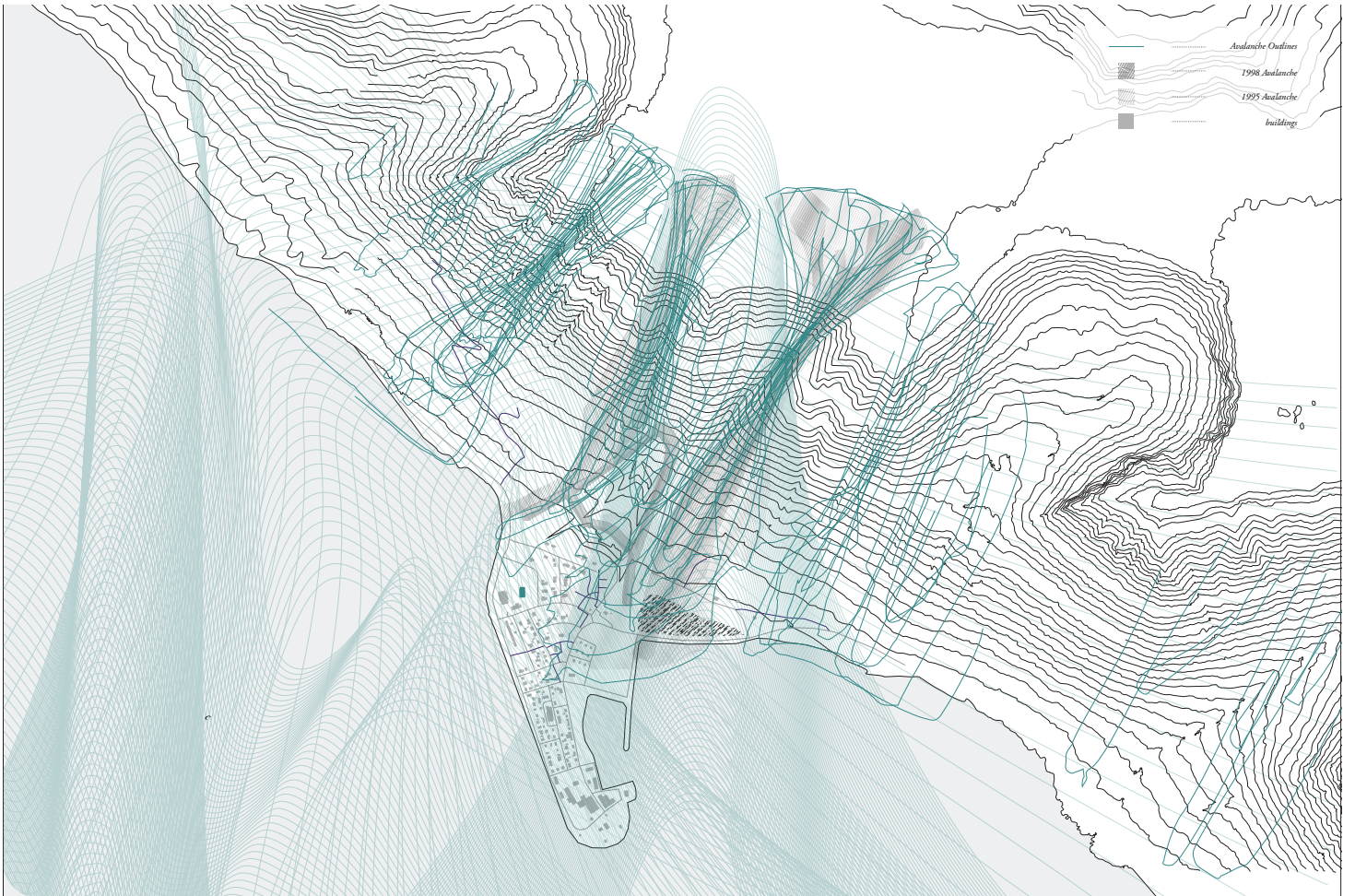


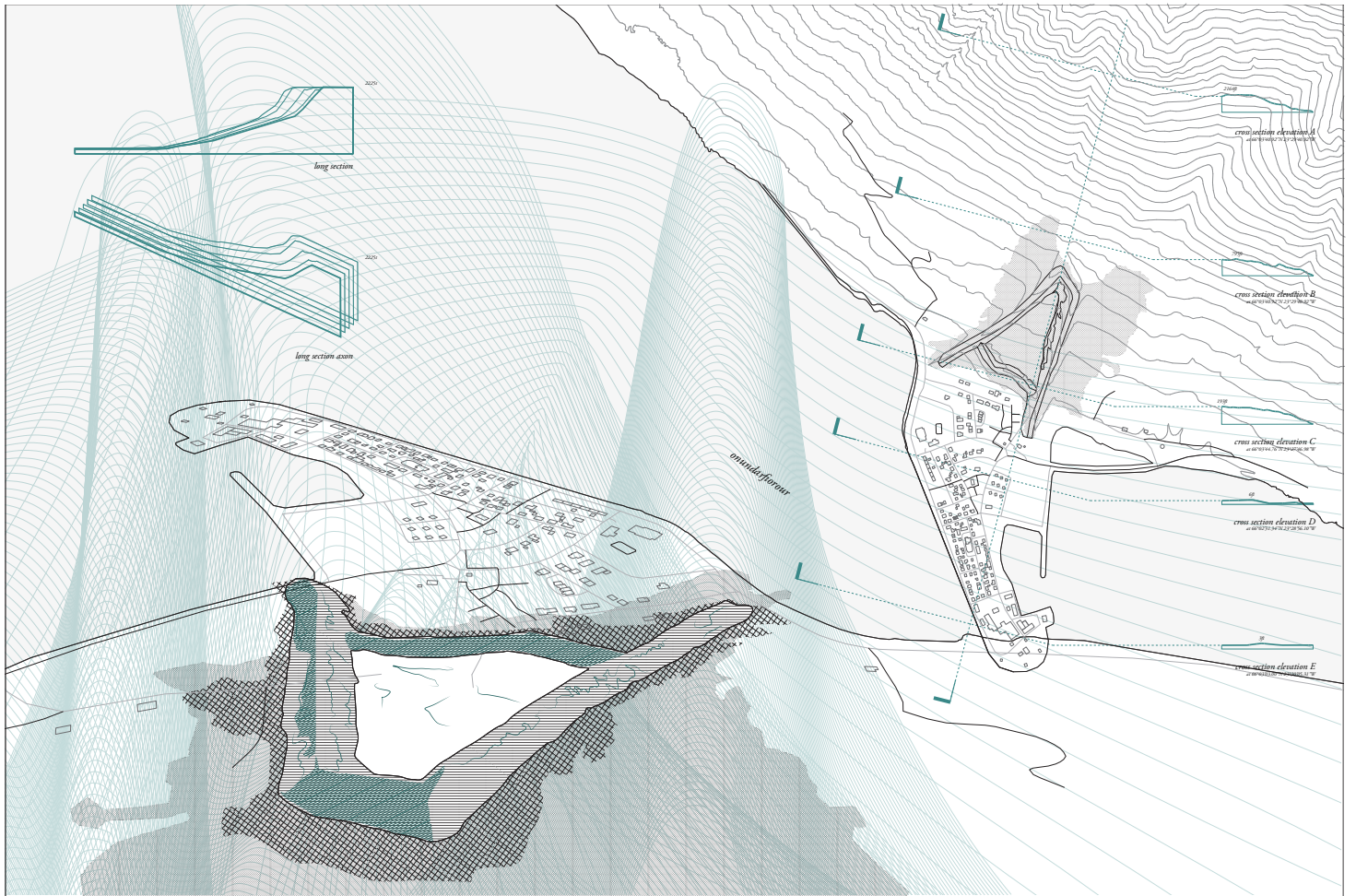
2.2-2.0 m years ago



Weichselian maximum







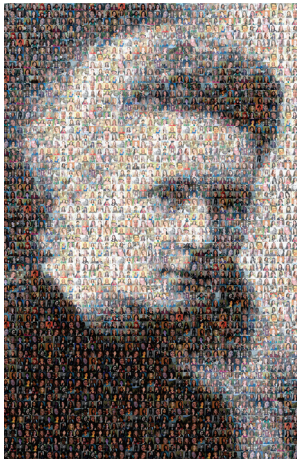
07

Pin-Up
room

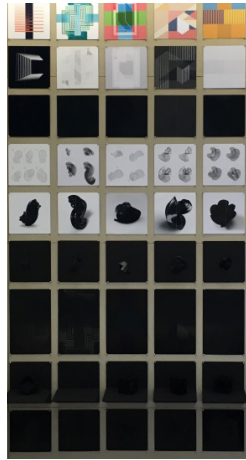


7a) Final Representation

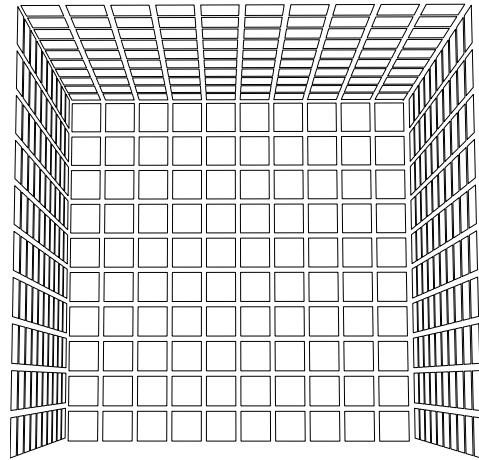
As of my final production, I aim to create a whole with different parts, such as this image of a women constructed with different pictures of other people, or this presentation for “Black Wholes” class by Maya Alam. The wall seems really black from far away, but as you approach the wall, the contents of the drawings appear gradually. Similarly, I would like to create a space that uses 2D and 3D to portray similar indexical emotions to allow the audience to submerge in emotions.



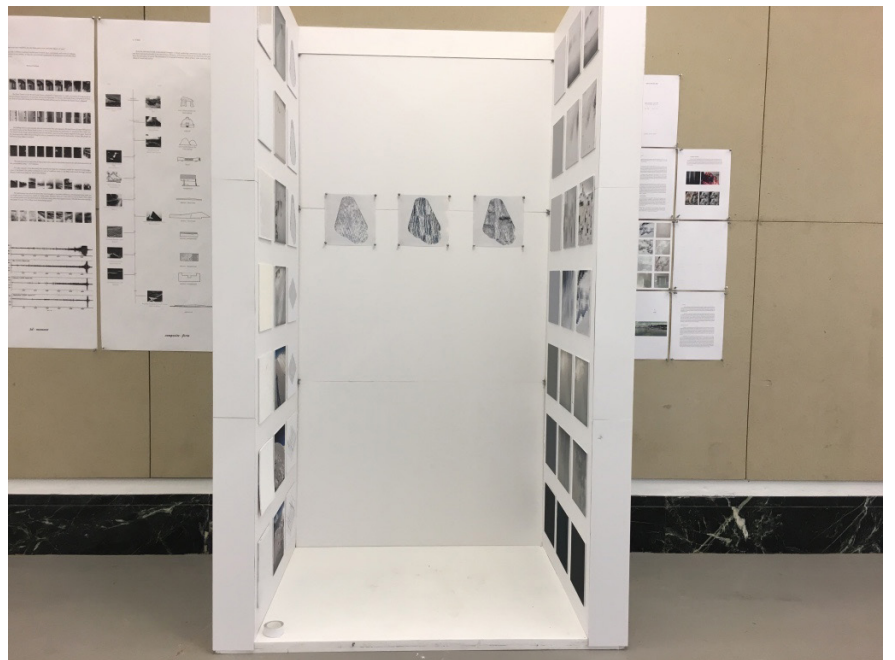
7a-1 Madam Curie
Photographs



7a-2 Black Wholes
Maya Alam



7b) Midterm Representation



7c) Final Representation

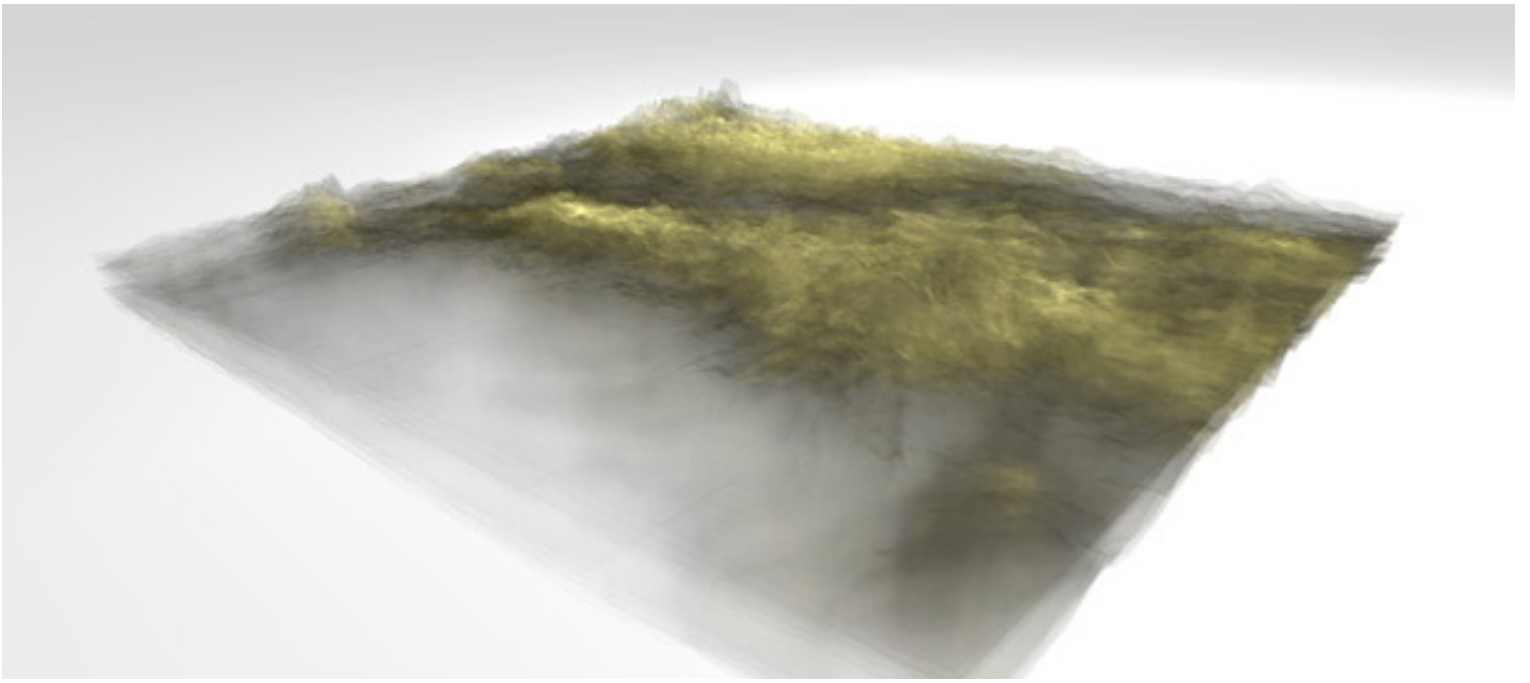


08

Trajectory
further studies



White on White
Kazimir Malevich



SUBNATURE



Within an aluminum factory, he used a latex cleansing technique widely used in contemporary preservation for removing dust from the dirty surfaces of buildings. The pollution was lifted onto the latex and off the wall, where he hung "pollution casts" on a metal frame. [Fig. 58-5.12] The project is named after Ruskin's treatise on dust. Describing how this particular thinker inspired the project's development, Otero-Palios wrote:

Ruskin saw dust as an indication that materials were constantly changing: dust crystallized into stone, which then became dust again. He also associated different material states with different ages (youth, middle age, old age). Ruskin's thinking about dust made me think about pollution as a modern industrial material, and also about its connection to our conception of history.

Arguably, pollution is like steel, glass, or concrete. But it is also unlike all other modern materials in that it is unintentionally produced. As it settles upon buildings, it assumes forms that are not intentional, but are still beautiful. The installation makes those unintentional forms

SUBNATURE

ATMOSPHERES

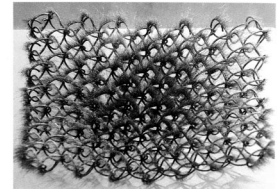


Fig. 4.11
Skin detail, B. mu Tower,
by R&Sinc() Architects,
Bangkok, Thailand, 2002

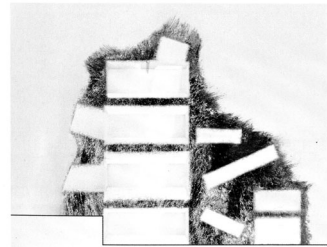


Fig. 4.12
Conceptual section
diagram, B. mu Tower,
by R&Sinc() Architects,
Bangkok, Thailand, 2002



8) Further Studies

By utilizing site specific, existing phenomena to be an instrument to the architecture that produces verisimilitude atmospheric qualities of an avalanche, I aim to construct an avalanche management center / community center at Flateyri, Iceland.

9) BIBLIOGRAPHY

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Subnature - David Gissen
The Estranged Object - Michael Young
The Eyes of the Skin: Architecture and the Senses - Juhani Pallasma
The Meaning of the Body - Mark Johnson
The Sensory Fabric of Architecture - Jean-Paul Thibaud
The Three Dynamics of Urban Ambiances - Jean-Paul Thibaud
Thinking Architecture - Peter Zumthor
Urban Ambiances as Common Ground - Jean-Paul Thibaud