

FREEDOM AND TRANSIENCE OF SPACE

(Techno-nomads and Transformers)

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Abstract

The paper considers the continued reuse of our cities as 'brownfield' sites in response to our need for change in terms of facility space and fashion. It proposes examples of how space can be functionally transient, transformable, or ephemeral and remain psychologically an 'existential foothold'.

Contemporary- Temporary-- Our cities as artificial matrices are a polemic of permanence and transience, reflecting their milieus conflicting desire for change within permanence. Permanence as 'existential foothold' and constant change as novel entertainment, fashion. Transient tectonic solutions constructed in the folds of the cities are however increasing in incidence and dimension as the means to resolve the ever-changing demands of a technologically driven society. Within this context it is then hardly surprising that most architects and developers talk of a twenty-year cycle in terms of 'a building' associated with the particular function for which it was 'intended'. "The division line between contemporary and temporary has become remarkably thin" (Korteknie, R. & Stuhlmocher, M. 1999)

Techno-nomads-- This move towards transient tectonic solutions is not only driven by consumer culture but by a change in the emphasise of the technology market. The market has shifted from 'social technology' to individual technology. Technology is aimed at machine enhancements for the individuals of a mass culture, mobile machines through which individuals become techno-nomads (or cyborg's) This techno-nomadic facilitation has had two profound effects, geographic distance is shortened consequently community has become tribal rather than local. Additionally architectural space has in some way lost its 'specificity'. Space, in many cases does not have a particular programmatic facilitation. Facility space has in some way become a holistic flow where the differentiation between typologies reduces as does the difference between outside and inside. Integrated and interdependent with their machines techno-nomads become free from geographic and typological spacial boundaries. Technology has become less dependant on the specifics of tectonic space as a supporting infrastructure and with this architecture in some way becomes 'free' it now has the potential to become 'experiential' rather than function or facility driven. Architecture in a contemporary techno-nomadic culture has the potential to fulfil Tschumi's description in becoming "useless but radically so" (Tschumi, B 1990) 'facilitating experiential' desires whilst enabling 'nomadic technical facilitation' to flow through its spaces. In a culture which has freed space from servitude, spatial experience should be created based on the stimulation

of our body and mind more as a 'verb' than a 'noun' becoming a sensory interaction that includes, participation, interpretation and improvisation. Architecture can create space with layers of depth that unveil themselves over time and reciprocally 'live' within our temporal continuum, where space is a consumable experience and is reciprocally consumed by itself.

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01; Nomads

Movement and Growth; Architecture is in motion, it is kinetic both literally and phenomenally! Of course we all know this, in fact everything is in motion relative to something. The innovation is that motion, as a kinetic, is becoming an integral part of architectural thought and realisation. Architecture has adopted kinetic motion, as a process of growth that considers architectural works as 'extending and amending in time as well as space'. This growth is not merely a relative of formal scale or mechanical motion but concerns 'energy' and the transformation of spatial forms and material substances. Architecture has in some way 'matured back to its roots' it has become integral with the cycles of the earth as a holistic open system. The influences that have brought about this change in our approach to architectural design have coalesced from different directions. Our conceptual model of the environment has amended from a mechanical model to an organic model. Computers have made handling the amount, complexity and retrieval of information easier and more visual. Communication has become mobile linked to individuals rather than a social or community provision. Ecological issues and sustainability have reintroduced architecture's interaction with its local and universal environment.

Machine System- Organic System. Recent theory has amended the 'system reference' we use as a basis for design conception from a machine system to an organic system. Organic theory emerges from the natural environment, an environment that possesses evolutionary patterns which have a base code, and an inherent programme where information is strategically related to the environment to produce forms of growth and strategies of behaviour, optimising each particular pattern to the contextual situation. Codes are fixed but the way they are expressed or

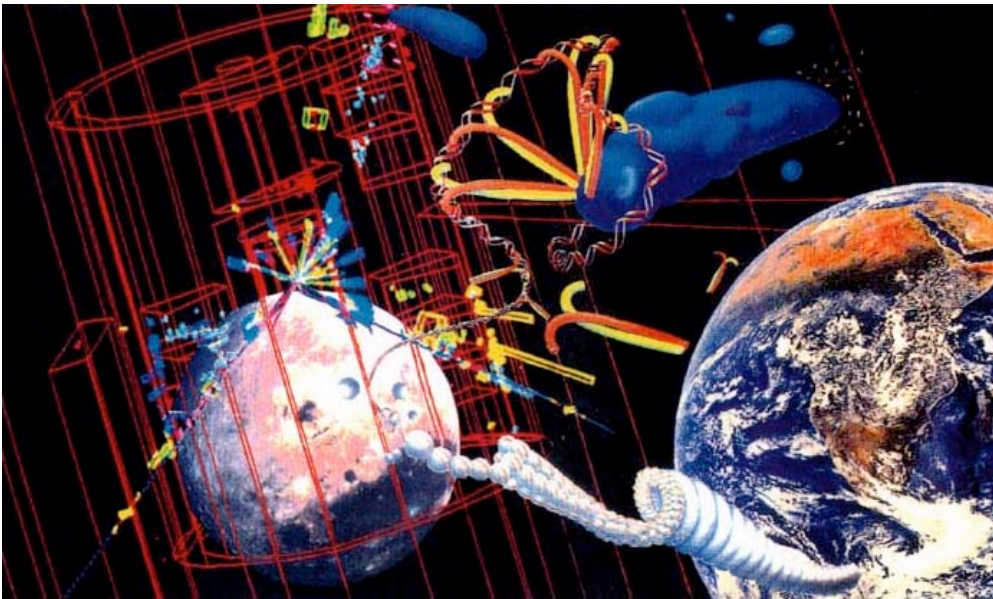
repressed is environmentally dependent. "The forms and strategies are the result of extrapolated codes to environmental optimisation." (Frazer J 1995) This natural cycle produces strategic patterns from its coded repository which are appropriate for survival. Each entity system remains individual through its inherent programme, but is also an integral part of the natural cycle. The 'being of things' in this natural order are no longer conceived of as singularities. The figure can in itself be the medium for other entities and systems of figures such as flocks of sheep or blades of grass can be said to form a context. There is some kind of relationship between the being and the medium, the figure and the field, where 'the being of things' should be seen more as emerging from the medium, rather than distinct from the medium as its existence is interdependent with the medium. 'Being' in this natural order consisting of open systems that are de-localised and are interdependent with other open systems. Environmental patterns are envisaged as ephemeral, continually reforming in response to environmental flows, fluxes and rhythms, creating a multitude of space, times and objects. The prevalence of organic systems theory over the former machine systems theory has amended the conceptual model that we apply to our perceptions in order to comprehend our environment and subsequently design within our environment. Mae-Wan Ho in his article 'The New Age of the Organism' sets out what he considers to be the main differences between the mechanical universe as it was conceived and the new organic universe.

"Mechanical *Universe*; Static, deterministic; Separate, absolute space and absolute time, universal for all observers space time frames; Inert objects with simple locations in space and time; Linear , homogeneous space and time; Local causation; Given, non-participatory and hence, impotent observer;

Organic Universe; Dynamic, evolving; Space -time inseparable, contingent observer (process) dependent; Delocalised organisms with mutually entangled space-times; Non-linear, heterogeneous multidimensional space times; None-local causation; Creative, participatory entanglement of observer and observed" (Ho, M, W. 1997)

Flows- Flux's. Our adoption of an organic conceptual model over the mechanical model influences the way we actually see. The organic model diminishing the importance of determined territories and formal bodies and accents the importance of the programmatic factors that govern the perpetual development of environmental form. Change in the mechanical world is cyclical, but there is no development, rather the same factors and programmes are continually repeated. The organic world is also cyclical however the system is developmental, organisms respond to environmental clues and cues and adapt their behavioural strategies to take advantage of the environmental changes. These adaptations to the organisms strategic behaviour may then reciprocally influence changes in the local environment. The organic model is constantly altering and is reciprocal, there is a

feedback and response mechanism. If there was a geometrical analogy between the two system models then the mechanical system could be represented by a circle and the organic system could be represented by a spiral. The organic model is progressive, programmatic flows, fluxes and rhythms within the environment continually generating temporal, ephemeral forms through their convergence and condensation. These temporal forms as strategic patterns in response to the environment are therefore only appropriate as responses relative to a particular moment in time. We can in some way read these patterns as a pattern language of environmental flow, and have developed the ability to formulate theories that we apply and constantly amend in relation to the flow of information from the emerging patterns of the environment. The ability to abstract and formulate theories from environmental pattern recognition has enabled us to project and intervene successfully in the environmental patterns for our benefit. These theories reciprocally affect the way that we view the environment. There is however a world of difference between the reciprocal pattern language resulting from 'inhabiting the landscape' and 'inhabitation as landscape'. The complexities of nature prevail in 'inhabiting the landscape' whilst in 'inhabitation as landscape' the complexities of our own nature prevail.



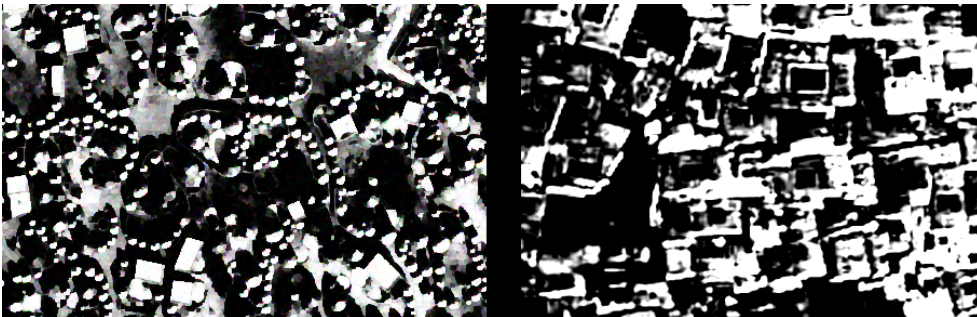
02 Intangible likeness of being, the being of things in this natural order consisting of open systems that are de-localised and are interdependent with other open systems.

Temporal - Transient; How we see the world affects the way that we interpret and respond, if we interpret our city-scape patterns through an organic theory the city patterns can be considered, as having emerged from the topography in response to programmatic forces emanating from the holistic matrix-milieu amalgam. The patterns are a strategic material redistribution of the earth, similar to Gottfried Semper's mound. (Semper, G. 1989). This strategic 'formal' distribution is a reflection of the local milieus programmatic requirements laid down (and adjusted) over time. The patterns can consequently be envisaged as sets of interrelated spatial matrices (three-dimensional patterns) with interrelated flowing programmatic forces that are constantly influencing both the emerging and emerged forms. City form is never more than the 'temporal being' of things' representing a still from the animation of appropriate solutions that grow from one super-positioned state to another. Revealing the patterns of their strategies and consequently the programmes that constitute their 'being' (haecceity). Form is temporal and transient meaning that space and its 'potential of becoming' is a more desirable design reference.

Static - Stasis; Greg Lynn explains a conceptual difference in the way we as designers conceive of our urban landscape. "Architecture is by definition the study and representation of static's. Architecture of the city must however embrace motion, classical models of pure static essentially timeless form and structure are no longer adequate" (Lynn, G. 1997). Lynn goes on to explain that in fact neither architecture nor urbanity need be viewed as static. Although architecture has a stable role whilst urbanism is characterised by more "diffuse and transitory interactions" that in fact both architecture and urbanism need to be 'conceived of'----- "as in motion, liquid mediums" related to "graduated motions and forces" (Lynn, G. 1997). In the 'New Vision' Moholy-Nagy uses water to describe this formal flux as a response to environmental changes. "If we turn to water we come upon a surprising phenomenon surprising not in its strangeness but it's commonplaceness--- Its changes arises from an extraordinary adaptability to the forces acting on it" (Moholy-Nagy, L. 1939). The use of water as an example suggests of a structure that possesses a complex dynamic balance where there is a continual amending of the 'balance' of the form in relation to local and universal stimuli.

Stable, strategic; Our urban landscapes are however already ubiquitous, the patterns, related to past theories (or 'past ways of seeing') have in many cases reached a mature state that in their formal aspects are considered 'static'. It is this static nature which has become the problem. The city is an artifice. reflective of our actions and social strategies, but the patterns of the city do not adapt rapidly enough relatively to the dynamics of our 'own nature'. Our urban pattern's as artificial landscapes are lightly to remain predominantly historic, referring to our past theories and past social strategies. In the organic theory model, derived from natural patterns, form is

generative, reciprocally developmental, the constituents recyclable. Our city patterns have failed to evolve and are more often deserted rather than recycled. They become patterns in the dust. Our urban patterns need to become more motive, more adaptive in order to remain appropriate to the needs of the milieu. This is not to infer that stability does not have a role to play in the urban environment. There is however a difference between 'static' and 'stable', stability in architectural and urban terms has a distinctive role as a platform of support to motion. Certain elements of our artificial landscape need to stand as a defence against entropy, 'strategic platforms' for the launch of objects. "Every mobile artifice springs in some way from a fixed material base, cars rely on roads, radio waves on a mast, planes on a runway" (Hatton, B. 1999). The contemporary concept of 'mass is sin' denying 'the mound' is in many ways a fallacy; there is a distinct relationship between infrastructure and mobility. Perhaps in terms of infrastructure it is our relationship of scale that has changed, where the earth itself is now seen as an infrastructure supporting our needs. Particular forms of infrastructure are pinched, kneaded and condensed from the earth to become facilities, both as launch platforms for our mobility and as psychological existential footholds in the form of monuments to tie us back to our roots. The application of these organic theories to our cities needs some kind of recognition of the historic deadwood. Deadwood after all exists in the natural world (from which organic theory derives) as launch platforms for new life.

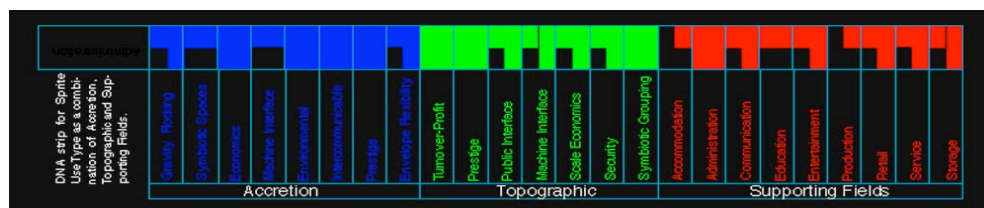


03 The pattern language of the cities as variable density between inhabiting the landscape and inhabitation as landscape

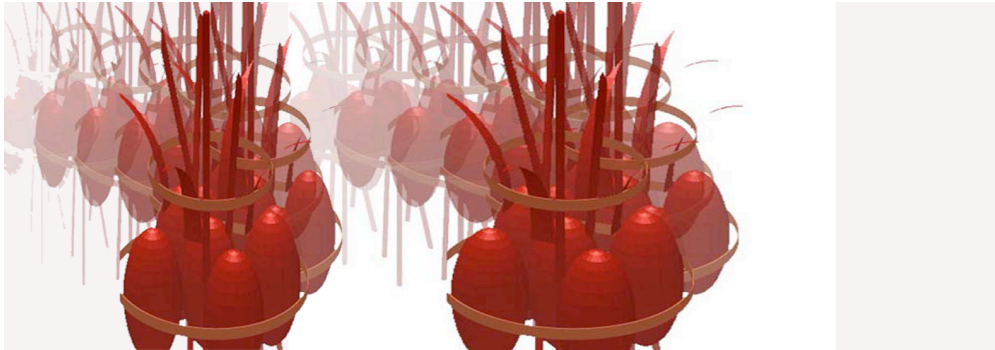
Permanence- Polemic; This lack of adaptation of the urban landscape means that today's cities constitute a polemic of permanence and transience, as a reflection of their milieus conflicting desire for change within permanence. Permanence in urbanity consists of a multitude of stable forms, as image and infrastructure, that the milieu recognise and relate to. These stable forms aid the generation of 'place from space' and 'emanate' a feeling of social continuity as a psychological foothold, our mark upon the earth (or landing and launchpads). Facility and fashion as influenced by technology and the media are ephemeral, ever changing and often go hand in hand, facility being presented in a fashionable / stylistic way. The difference

between fashion and facility in the city is similar to that between cloths and fashion. Cloths are what we wear to facilitate ourselves within our environment, in terms of social acceptances, comfort, bodily endurance and protection. Fashion is more frivolous and ever chameleon like, considered by some to be ‘useless’ it is associated with changing moods, modes, shifting erogenous zones and is essentially ‘symbolic gossip’ as a social event. Similar to the garments we wear facility and fashion in the urban landscape have become inextricably linked and have become essentially symbolic gossip as an event that permeates the city. The contradiction is that this symbolic gossip has become one of the ways that we remember the city. The hierarchical importance between permanence and transience of form to generate space as place in our memory has amended. The prevalence of a consumer society based on instant image has made the facility and fashion events within the city, monuments in our memories. The social acceptance of obsolescence and event as integral to our economic metabolism means that ‘mass’ as stability despite its necessity as a launchpad is considered an impediment to change. Monuments have become backgrounds to the events of consumption.

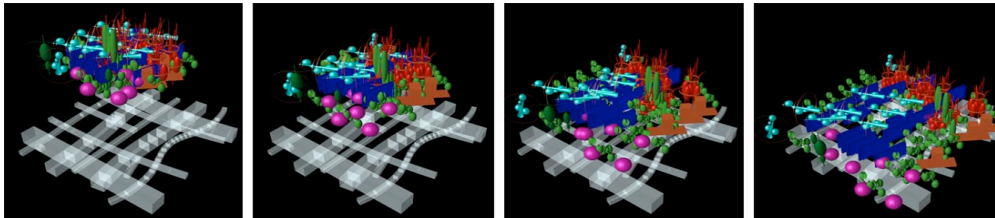
Event - Facility. Urbanity and architecture can however be conceived as a flow within this permanent / transient polemic by developing a conceptual system in which the physical arrangement of enclosure to event-facility spaces is disassembled. ‘Event spaces’ becoming platforms of programmatic use without formal bounds such that space as delineated ‘free radicals’ can flow creating new configurations and permutations. This conceptual approach is hierarchically more concerned with the ‘techne’ of space making from environmental behaviour than it is with the ‘techne’ of form making. The amendment to our design approach of the urban landscape has the potential to maintain a mobility and flow of event-facility space generating new patterns and new morphologies at different urban locations.



04; Inherent programmatic nature of a facility within the city represented as a DNA strip, accretion refers to the flocking or grouping nature, topographic refers to the environmental location nature and supporting fields refers to beneficial facility adjacencies, weightings are from one to four.

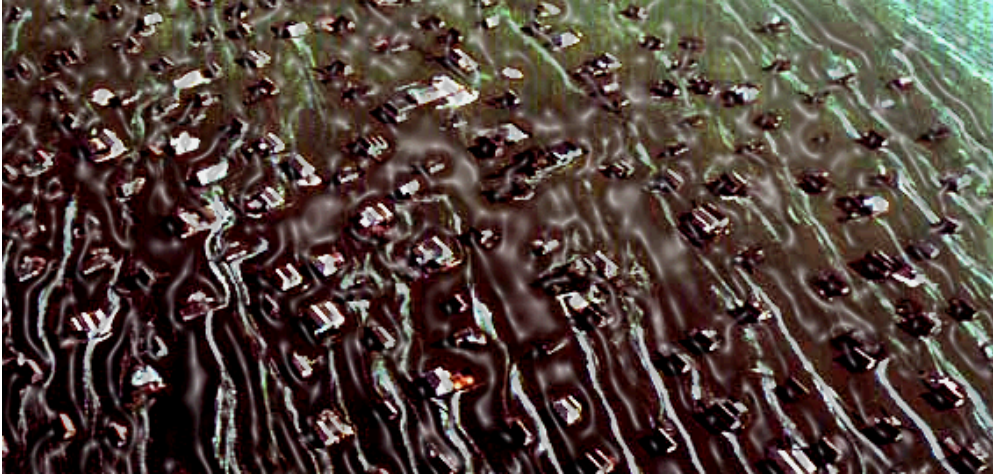


05. Delineated free radical as electronic Sprite, an animated spatial form which has inherent programmes of accretive and topographic location within the urban matrix



06; Delineated free radicals as electronic sprites relocating onto the urban matrix, (major and minor route-ways) relative to their inherent programmes.

The flow of these event-facility spaces does not necessitate the destruction of existing historic fabric; rather they can flow in and around the existing formal aspects of the historic urban landscape. As with Moholy-Nagy's explanation of the flow of water around and through obstacles, facilities and events can likewise flow around and through the historic monuments. Through the vital adjacency of such flows monuments as psychological footholds have the potential to be reintroduced into the facility matrix of the city, and or be naturally eroded by the flow.

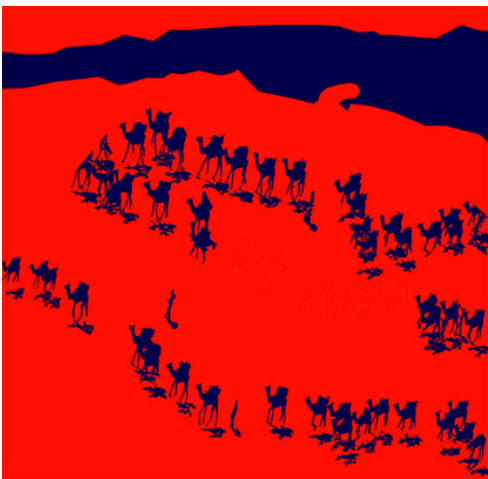


07; Flow does not necessitate destruction rather the flow can occur in and around the existing historic formal aspects that may be naturally eroded by the flow.

Contemporary- Temporary. The flow, as a reflection of the pace of change within our society brings increasing pressure for designers to move towards the total commodification and consumerisation of architecture and urbanity. This combined with media expectations of the fast image and event as the contemporary monument pressure architecture increasingly to sit on and above the earth rather than be a part of the earth. These flows within developed cities are already apparent, transient tectonic solutions are increasing in both incidence and dimension as a means of resolving the ever changing demands of a media and technologically driven society. This has the effect of amending the balance of the urban matrices constituent elements and consequently its overall mass. In addition existing patterns and typologies are being subverted through internal transformations as an ever-changing series of 'sets' Similar to a black box theatre, existing shells become the framework for facility fit outs as stage pieces. Shops, cafes and bars refit their premises on a five or ten year cycle and office environs change scenery on a weekly basis as staff and technology rotate through their shells. Within this context it is then hardly surprising that most architects and developers have started to talk of a twenty-year cycle in terms of 'a building' associated with the particular function for which it was 'intended'. "The division line between contemporary and temporary has become remarkably thin" (Korteknie, R & Stuhlmocher, M. 1999)

Techno-nomads-- This emphasise towards transience is not only driven by the pace of facility obsolescence it is also due to a change in the emphasise of the technology market. There has been a shift away from 'social technology' to individual

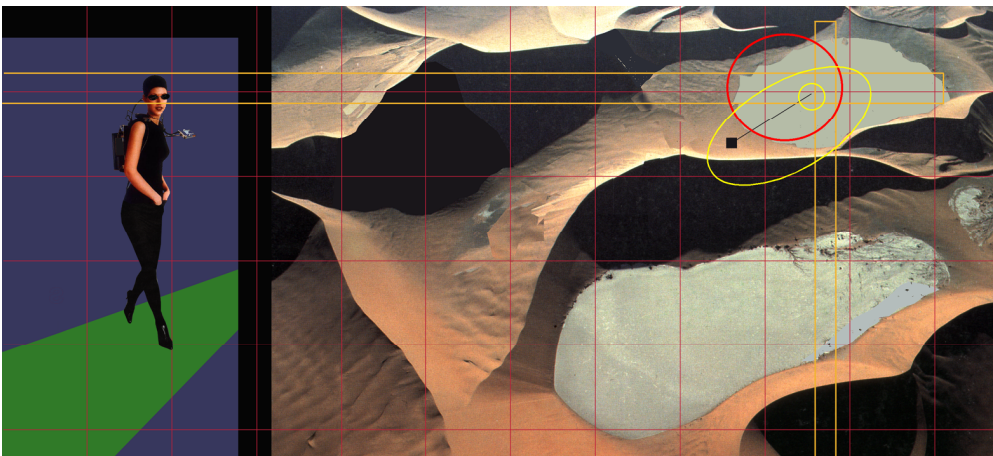
technology. Technology is now aimed at the provision of machine enhancements for individuals rather than shared social facilities such as the public telephone, the post box and the bus stop. The creation of mobile machine enhancements for the individual has led to the creation of a technological elite who through their self-sufficiency, and the freedom this gives them, have become techno-nomads (cyborg's?). Traditional "nomads are mobile pasteurises", they roam "areas too sparse to be cultivated economically" and hold no interest in the land itself but "claiming a right of passage" (Chatwin, B. 1989). This right of passage, moving freely from one feeding base to another is essential to a nomadic lifestyle, as without it the animals would die. Traditional nomads therefore regard political frontiers as a form of insanity. Modern day techno-nomads are similar in certain aspects, they are keen to break boundaries or to escape the confines of fixed identities in order to 'be' as in Michael Onfray's Libertarian freedom (Onfray, M. 1989). Techno-nomads expect to feed freely without borders or boundaries. Techno-nomads browse 'information', and expect the information routes and 'rhizomes' to be navigable, regarding boundaries to information as a form of insanity.



08; Traditional nomads regard political frontiers as a form of insanity. Techno-nomads regard information frontiers as a form of insanity.

They are however not without bases. Techno-nomads have to move within and through our artificial landscapes utilising them as launch platforms for explorations into the beyond, whether these launch platforms be physical or digital. The techno-nomad remains tied to our social infrastructure, not just for the facility of power (which could be solved through 'Archigram's plug in log') but through the social and financial prerequisite of being traceable to a geographic location. A permanent address is required for banks and governments in order to exist and remain viable in our consumer culture. Mobile phone sales increased by 44% last year and laptop

sales increased by 57%. This techno-nomadic facilitation has had a series of profound effects on our social behaviour and subsequently the facility spaces we design. Geographic distance has been shortened consequently community no longer has the same relationship to particular geographic localities. Community as social connections, rather than actual physical contact has become more open geographically and as a consequence more tribal in nature, associations and relationships are more often formed through interest or age proximity rather than geographic proximity. Architectural and urban space has in some way lost its 'specificity'. Space as definition or enclosure can in many cases no longer be considered as particular to a programmatic facilitation. Facility space has in some way become a holistic flow where the differentiation between typologies has reduced as has the difference between outside and inside. Integrated and interdependent with their machines techno-nomadic society has in many ways become free from 'geographical and typological boundaries.



09; Techno-nomadic facilitation of the individual means the freedom to be anywhere.

Typology Technology; The traditional definitions of building typologies are shifting in response to these techno-social changes, the general direction of the shift is centred around flow, mobility and transformations through and in response to our facilitated mobility. A number of building typologies which were formerly distinct through the necessity of their internal activity programmes have come closer together, and in some cases have become inter-transferable. The personalisation of the computer has driven this amalgamation of building type, as a natural outcome of the computers amalgamation of the formerly distinct tasks of information storage, retrieval, visualisation and communication. A universal type of space has developed designed around this man machine amalgam which has drawn together the formerly distinct typologies of education, administration, service and certain aspects of production, communication and entertainment. The general characteristics

associated with these universal spaces are the use of large span, 'loose fit' space which is over serviced for potential flexibility and has zoned circulation routes rather than enclosed circulation routes.

Symbols-Space. This reduction in typologies in response to the man machine amalgam, is already amending, as machines become smaller, more mobile and essentially nomadic. A plug in anywhere culture abounds (but without too much sunlight and noise) which allows the base parameters of information generation and transfer to proceed. This has already permeated the semi-public areas of the city with the resurgence of the avant-garde bar-coffee house culture that pervaded 19th century Paris. "The cafe was a library, study, meeting place and address, a place which blurred the distinction between being at home and being out and about" (Wilson , E. 2000). Thus with this technological facilitation comes the blurring of the boundaries of work and home and inside and outside. This universal space as a type can develop in two main directions. They can become universal as 'none spaces' possessing no definition as place, as in they are anywhere spaces to which we, as experiential consumers of space, must either bring our own images or to which the 'media' have already brought their images. This none space already exists as a term attached to the style used for airports and corporations, it references some form of stripped internationalism where place is interchangeable. For example with airports you could be in any country because airports are for people leaving the country to know that they're at a gateway or portal to another place, they are rarely symbols of arrival. On the other hand space as universal space could reference one of the oldest design influences human genus-loci, or our own nature, initiating with our own bodies and their perceptual/ conceptual experience. Universal spaces influenced by our own nature generating experience of the body and mind as event and hence place on both local and universal scales. These experiences may be ephemeral and transient, the buildings as a reflection of this may be ephemeral and transient, this does not however have to mean temporary

Immutability- Immortality- The only barrier to architects adopting free experiential space are our own conceptual notions of the past reproducing the future. In a consumer society architects find themselves caught between the philosophical dialectic of permanence and transience as a means for tectonic salvation. Architecture has developed from itself in an insular way, our philosophical, historic, cultural base perpetuating a relationship between 'immutable' form and mortality that leads us astray in our attempts to create milieu-matrices related to life. This insular progression is exemplified in the introduction of the 'new geometry's' into architecture. Euclidean influences on form have simply become non-Euclidean influences on form. Straight lines have simply been replaced by curves and the complex forms of phenomenally motive architecture producing yet more 'static' monuments as in the extension to the Victoria and Albert Museum in London or the

Guggenheim Museum in Bilbao. These buildings are still conceived of as forms in perpetuity, a lasting example of art to escape death. They are only representative of the new geometry rather than adopting the holistic concept. The point of these new geometry's is that physical permanence of form in perpetuity is not necessary for its psychological permanence within our contemporary culture. The past ideal's related to creative classical gestures, recorded in physical form, existing in layered perpetuity as the background to life, retain a stagnation of form that relates to our fears of the future. "Architecture is a deep defence against the terror of time" (Karsten, H. 1982). Heraclitus was nearer the truth thousands of years ago, though the saying "nothing ever is, everything is becoming" (Russell, B. 1961). The universe as we now comprehend it is not constructed of matter which is solid or defined, its a collection of subjects in which the only 'immutability is transience'.

Radical- Redundant- Technology has become less dependant on the specificity of tectonic space as a supporting infrastructure, event as consumable monument has hierarchically replaced static monuments. With this architecture has the potential to become free. The architecture of this techno-nomadic culture has the potential to fulfil Tschumi's description in becoming "useless but radically so" (Tschumi, B. 1990) facilitating our transient experiential desires whilst enabling 'nomadic facilitation' to flow through its spaces. Architecture initiates with us, 'man is the measure of all things', somewhere in the 'abstract production of universal form as 'immutability' we appear to have lost the sensitivity to design the built environment for our own bodily experience. Geometric abstractions and 'instant media image' appear to have taken over from experiential discovery. Architecture does not exist as a singular perspective or an iconic photograph, in fact architecture has no static appreciation mode; it is mobile incorporating time as an essential element of spacial discovery related to the kinetics of our body and senses.

Sensations-Skin—Experience itself is animate, we move through space anticipating and consuming qualities of form, space and scale which are perceived by the eye, ear, nose, tongue, skin, skeleton, muscle, in a simultaneity of experience and sensory interaction. The skin is the interface between the inner mind and the outer environment. It elegantly and elastically encapsulates and moves over its muscular and skeletal frame, functioning as protector, water retainer, heat regulator, excreta, sensor and sexual attractor. Skin is our holistic window onto an experiential world; our senses as specialisms of the skin have evolved from it as extensions of touch. "Touch is the sense that became differentiated into the others, it is the mother of senses,- I perceive in a total way with my whole being. I grasp a unique structure of the thing, a unique way of being which speaks to all my senses at once." (Pallasmaa, J. 2000). "Touch is the unconsciousness of vision mediating messages of invitation or rejection, courtesy or hostility". My skin projects all its senses as touch in

anticipation, we touch before we reach through sight, sound and smell “through vision we touch the stars and the sun” (Merleau Ponty, M. 1964)

Motive-Perceptive. We know our bodies intimately, a three dimensional mental map is imbued into our subconscious repository as an ‘ideal’ image. This image construct, its natural appreciation and subsequent preference in terms of those primary desires of reproduction and sex means that we analyse and criticise other bodies referencing this ideal. We ‘anthropomorphise’ generating a tendency to appreciate other bodies which exhibit similarities to our own ideal and we project this ideal onto the ‘aids’ and ‘artifices’ that we construct. We possess special facilities to identify when we anthropomorphise an object, made easier by an objects ‘human like’ structure and movement. When we look at an object its anthropomorphic characteristics become key features, reliable cue’s for our interest. Recognition as detection and interest is however not only based on ‘static form recognition of the entity, pattern or field’ but on our animated relationship to these. “There is an observer-object motion presenting partial rotation and scaling such that a set of critical points and their motion relative to each other defines a spacio-temporal signature.” (Stone, J, V. 1999) The motive anthropomorphizing of objects means that our perception of ‘form in space’ and ‘space itself as a defined form’ is more than mere ‘image’ which can be represented in perspective or be reproduced in photographs or film, it is a holistic experience of the body and mind. Contemporary theory driving architectural form appears to aspire to a continuity of ‘in house’ abstract universal ideas that attempt to conquer the foreground as ‘image’ rather than creating supportive matrices for simultaneous experiential activities as three dimensional art. Architecture has become a master of the ‘fast image’ accelerating experiential space and condensing spatial experience as a singular surface sensation.

Fast- Slow. Similar to skins holistic connectivity to the body and mind our experience of space is also holistic, involving all our senses and their peripherals. Time is integral to space, they are indivisible, or as Hermann Minkowski stated in 1908, “Henceforth space alone or time alone is doomed to fade into a mere shadow; only a kind of union of both will preserve their existence”. Time and space are revealed through growth and the animation of the observers’ motions. In order to give meaning to our created ‘artifices’ as edited versions of the real”, as “existential microcosms, embodied representations of the world”, architects need to experience the ‘real’ and “mediate our relation with the frighteningly ephemeral dimension of time.” (Pallasmaa, J. 2000) We are within and part of the ‘temporary continuum’ as transient custodians of an environment that is ‘alive’ and ever changing through its cycle of birth, growth, death and decay, these are all ‘real’. Architecture as artificial environment should incorporate simultaneous experiential depth of all the senses to ‘accent’ a sense of time revealing and revelling in the temporary continuum. In a culture which has freed space from servitude, spatial experience should be created

based on the stimulation of our body and mind more as a 'verb' than a 'noun' becoming a sensory interaction that includes, participation, interpretation and improvisation. Architecture can create slow space with layers of depth that unveil themselves over time and reciprocally 'live' within our temporal continuum, where space is a consumable experience and is reciprocally consumed by itself. The 'creative gesture' becomes apparent as 'life in its own right', it is a similar body, living and dying as we live and die and consequently we can empathise with its life and its fate. The immutable creative gesture exists in a moment of time and through its appropriateness in space / time this gesture develops a cognitive permanence as subject matter in memory. The creation of physical objects in perpetuity is not essential to our immortality, architecture needs architects to generate gestures as events of matter and space, architecture as bodily experience. Contemporary architects need to become 'gods' who are unafraid of death.

Para-site- Parasite; Some architects are already considering inner city sites as a transient function, the approach terms the site a para-site which in this case does not mean parasite as a 'successful bloodsucker', rather it refers to a conceptual difference in the approach to the site usage. This approach promotes the retention of site as future potential through transient usage. The site becomes the location for facility, functions and experiential events within the lifecycle of the city and exhibits this transience acquisition of the site as a design feature. Originating from the Greek, Para-, against, beside, near- indicates a sense of time or extent of space, or indicates the object or recipient of a perception, desire or activity. Para- in this context is used to mean; a temporary or transient structure as a kind of bridge to facility, ride, experience of time within an extent of space, (similar to that of a decent by parachute). A para-site then is essentially a site, which is intended for transient use (or reuse) by formal gestures with in built obsolescence. The building and consequently the site responds to our ever changing cycle of facility and fashion accepting that the function for which a particular building is built has changed within a short period of time, typically one or two decades. The central challenge of these sites as para-site's within the cycle of the city is how to design facility spaces for a kind of transience that is more 'real' as contemporary symbolic permanence within our 'temporary continuum'.

There are already numerous examples of these parasites within our cities representing design solutions to the polemic of transience as permanence. What follows are five alternative architectural scenarios for an approach to the para-site

Architecture can be pre-programmed to self-destruct on a certain day at a certain time. This proposition might at first glance seem excessive or reactionary, however the explosive demolition of buildings are some of the most popular urban events.

The site as a para-site can become an integral part of a larger urban scenario where sequences and or fields of temporary buildings form another layer to the city lifecycle through their perpetual design, construction, use, demolition, redesign and reuse. The constructions become constant reminders of the event and through this attain a kind of permanence. Examples; Kansas city demolition of O Rouake skyscraper, America. Study no 2 for an end to the world, Jean Tinguely, America



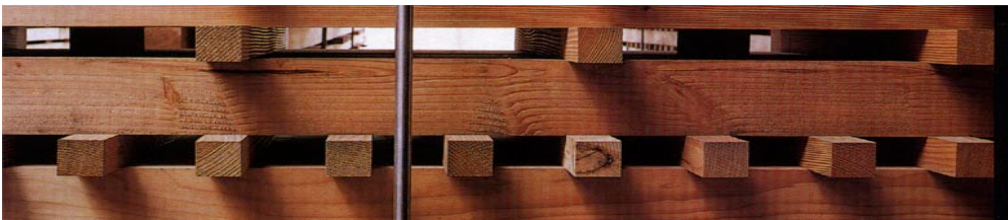
10; Kansas City demolition of a skyscraper

(2) Architecture can grow over time, be part of a cycle such that it performs on a city scale, similar to a clock, yielding an awareness of time. This growth as organic growth has traditionally been difficult to accommodate architecturally as it is difficult to control. The growth may jeopardise the facility offered by the building and or become unsightly and there remains a social intolerance to ruins in our urban environment. The architectural form can however adopt a series of layers conceiving of the architectural form more as a set of cloths on a body where the clothes rot and or are constantly added to, decorated, or mended over a ten-year cycle. Or the growth can be as a machine cycle where time and event are cyclic and consequently controllable. Examples, Organic Building, Gaetano Pesce, Japan. The hairy buildings, Terunobu Fujimori, Japan. Best Supermarkets, Site Architecture, USA. Ice Walls, Michael Van Valken Associates, USA. Cloud CanyonsII, David Medalla, (artwork). Tower of Winds, Toyo Ito, Japan. Stopleveline, Studio Archea, Italy.



11; Organic Building, Gaetano Pesce, Osaka Japan

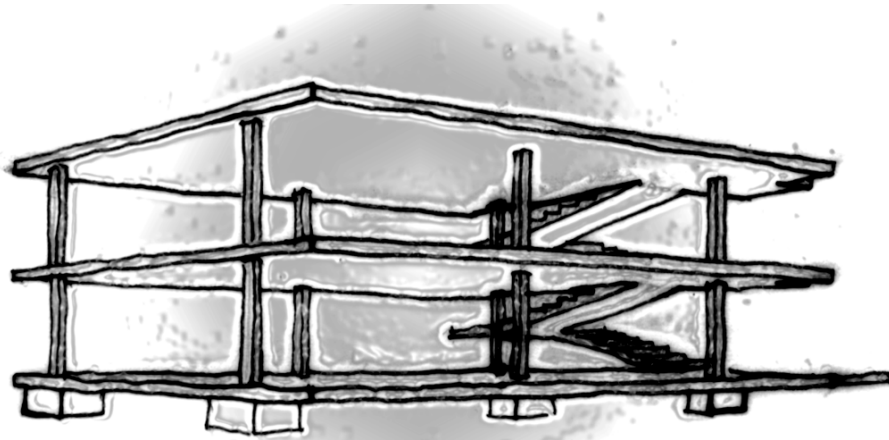
(3) Architecture can be designed to be constructed with its imminent disassembled in mind. The assembly of the components can be designed to infer this disassembly consequently the arrangement becomes phenomenally transparent. The event becomes this phenomenal transparency, the construction through being capable of disassembly both as a reality and as the anticipation of such by the mind generating permanence as the event and or anticipation of the event. Architecture becomes transient and mobile, but also permanent as event, were the eventual reuse of the components does not have to be the same as the original use. Examples, The Swiss Pavilion, Peter Zumthor, Hanover Expo. The British Pavilion, Nicholas Grimshaw Associates, Seville Expo.



12; The Swiss Pavilion, Peter Zumthor, Hanover Expo, 2000

(4) Architecture can be designed as a framework for universal facilitation, This approach is similar to a loose set of cloths or the elasticated one size fits all philosophy. Facilities can constantly flow through its framework with the minimal of refurbishment. This is probably the most usual example of a para-site within our cities which we rarely think of as transient because one part of the form is a stable frame. The permanence as event is set up by the rigour of the framework generating a contrast with the ephemeral facilities that inhabit it. Examples are ubiquitous in the

sensitive conversion of historic buildings but good contemporary examples of such frameworks are rare. Examples, The Domino House, Le Corbusier, (project type). Kunsthal, Rem Koolhaas, Holland. Cartier Foundation, Jean Nouvel, France. The Public Buildings of Kazuo Sejima, Japan.



13; The Domino House, Le Corbusier, 1914

(5) Architecture can be designed as a transformer, adopting more than one geometrical form of stasis. The building is specifically designed to adapt its form and consequently its format and spaces. This may mean that different facilities can be accommodated at different times of the day and or that the building becomes a different experience in different seasons of the year and or at different stages of our technological development. The event emerges from the motive adaptation or the buildings anticipated motive adaptation. Examples, GucklHupf, Hans Peter Worndl, Austria. Fred, Kaufman 96 Architektue, (mobile building). Casa Latapie, Anne Lacton & Jean Philippe Vassal, France. Venuzula Pavillion, Fruto Vivas, Hannover Expo. 9 Square Grids House, Shigeru Ban, Japan. Concept House 2020, Melon & Expedition, (Project). Elastic Space, Gianni Colombo, (Art Work). Orange Sellers Orange (Unknown, Turkey 1998)



14; Orange, Architect / Designer Unknown, Photo turkey 1998

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