

The Garden of Sensation

Follies for the 21st Century

Spring 2010

Texas A&M University.

College of Architecture

ARCH 207



a **folly** is a building constructed primarily for decoration. In the original use of the word, these buildings had no other use, but from the 19-20th centuries the term was also applied to highly decorative buildings which had secondary practical functions such as housing, sheltering or business use. In the 18th century English gardens and French landscape gardening often featured Roman temples, which symbolized classical virtues or ideals. Other 18th century garden follies represented Chinese temples, Egyptian pyramids, ruined abbeys, or Tatar tents, to represent different continents or historical eras. Sometimes they represented rustic villages, mills and cottages, to symbolize rural virtues. "Folly" is used in the sense of fun or light-heartedness, not in the sense of something ill-advised.

Premise:

The idea behind this project is to develop a series of interesting and diverse objects that address the newest concepts in design and technology, They will redefine what the concept of garden is today with our different needs and our desire for seduction and spectacle. The garden will be a garden on sensations.

They follies will have intricate relationships with the ground and will use different kinds of natural and artificial elements to produce affects and sensations.

The interior of the pavilion is as important as its form and skin. It should discuss the idea of the way sensation should engage architecture in our current discourses. The uses of new materials, the implemenation of pattern, ornament and structure should be part of the argument not in terms of technology but in the production of cultural atmospheres.

The pavilion should not be bigger than 150 sq.ft.

Bibliography:

<http://www.heritage.co.uk/follies/ffbooks.html>

Follies: Grottoes & Garden Buildings by Gwyn Headley and Wim Meulenkamp

The Follies and Garden Buildings of Ireland by [James Howley](#)

Pleasure Pavilions and Follies: In the Gardens of the Ancien Regime by [Bernd H. Dams](#) and Andrew Zega

The Garden Of Folly by Stephen Leacock

The Space Between Short Story Fiction about Bridges. John Law

Second Project





Pierre Cardin is an Italian born French fashion designer, who was born on July 7, 1922, a San Biagio di Callalta near Treviso.

Cardin was known for his avant-garde style and his space age designs. He prefers geometric shapes and motifs, often ignoring the female form. He advanced into unisex fashions, sometimes experimental, and not always practical. He introduced the "bubble dress" in 1954.

Pierre Cardin was also designated UNESCO Goodwill Ambassador in 1991.

On 16 October 2009, Pierre Cardin was nominated Goodwill Ambassador of the Food and Agriculture Organization of the United Nations (FAO).

Cardin moved to Paris in 1945. There, he studied architecture and worked with Jeanne Paquin after the war. He worked with Elsa Schiaparelli until he became head of Christian Dior's 's tailleur atelier in 1947, but was denied work at Balenciaga. He founded his own house in 1950. His career was launched when he designed about 30 of the costumes for "the party of the century", a masquerade ball at Palazzo Labia in Venice on 3 September 1951, hosted by the palazzo's owner, Carlos Beistegui. He began with haute couture in 1953.

Cardin was the first couturier to turn to Japan as a high fashion market when he travelled there in 1959.

In 1959, he was expelled from the Chambre Syndicale for launching a ready-to-wear collection for the Printemps department store as the first couturier in Paris, but was soon reinstated. However, he resigned from the Chambre Syndicale in 1966 and now shows his collections in his own venue, the "Espace Cardin" (opened 1971) in Paris, formerly the "Théâtre des Ambassadeurs", near the Embassy of the United States in Paris. The Espace Cardin is also used to promote new artistic talents, like theater ensembles, musicians and others. He was also contacted by Pakistan International Airlines to design uniforms for the flag carrier. The uniforms were introduced in 1966 to 1971 and became an instant hit.

Cardin expanded into other markets that included a contract with American Motors (AMC) following the success of the Aldo Gucci designed Homet Sportabout station wagon interiors. The automaker incorporated Cardin's daring and outlandish design "with some of the wildest fabrics and patterns ever seen in any American car" on the 1972 and 1973 AMC Javelins. The original sales estimate was for 2,500 haute couture muscle cars. A total of 4,152 AMC Javelins received a bold mirrored multi-colored pleated stripe pattern in tones of Chinese red, plum, white, and silver set against a black background. This was one of the first few American cars to offer a special trim package created by a famous fashion designer. The Cardin Javelins also came with the designer's emblems on the front fenders and had a limited selection of exterior colors (Trans Am Red, Snow White, Stardust Silver, Diamond Blue, and Wild Plum) to coordinate with the special interiors. His fellow designer, André Oliver, who joined him in 1971 and assumed responsibility for the haute couture collections in 1987, died in 1993.

Cardin was a member of the Chambre Syndicale de la Haute Couture et du Prêt-à-Porter and of the Maison du Haute Couture from 1953 to 1993. Like many other designers today, Cardin decided in 1994 to show his collection only to a small circle of selected clients and journalists. After a break of 15 years, he showed a new collection to a group of 150 journalists at his bubble home in Cannes.



http://pierrecardin.com/home_en.html

<http://davidszondy.com/future/fashion/cardin.htm>

Premise

Given the importance of the brand in the past and due to the fact that the current state of the brand is relegated to accessories and colognes. The Gucci group decided to purchase the brand with plans of reviving its importance. Mr. Cardin will oversee certain image facts, however the new development will be in charge of a new young designer to be announced. There have been similar cases in fashion like when Tom Ford took Gucci in the mid 90's and relaunched the brand to superstardom, few years later he did the same thing with YSL. In the same case is Marc Jacobs that redefined Louis Vuitton.

The current plan is to open a flagship in Paris and another one in NYC. This new store will be called Maison Cardin and will operate as a free standing object within the urban context. The program will include the store proper, different showrooms, an exhibition and small performance space that will recall the aura of Space Cardin. The building will reflect the projection of Cardin to a new future.

The ideas for the design of the building are the following:

The **radical surface of affect** deals with its technological components but is not simply performative, it operates at different levels, offers the same emphasis on plasticity, continuity and dramatic effects evident in the work of the Baroque, these surfaces suffused with theatricality, producing a radical aesthetic environment where the dramatic use of light, opulent ornamentation inspired by floral iconography, and the application of frescos produced an undeniable affect. The comparison between the baroque surface and its affects and the Wagnerian opera relies on the fact that both included the idea ornamentation, exoticism and opulence but through the notion of theatricality of the affect has to have more violent implications.

The employment of pattern and ornament is crucial to produce new architectural affects. This surface is an architectural device whose architectural affects come from its microsection and the fact that it erases a tectonic history of the discrete elements of the wall, network or landscape. It has complex geometric qualities. These adaptable surfaces resulted in part from the creation of an experimentation with the behaviors of heterogeneity and diversity. The objective is to produce an emerging, situationally adaptive architectural surfaces derived from qualitative attitudinal shifts/transformations produced by systemic hybrids.

The form exploration will be concerned with yielding systemic hybridity in architecture by exploring two approaches that were previously thought to be both philosophically and methodological at odds with one another and experimenting with a suspicious "new way," performance and sensation. The thesis of how you can develop new tectonic and material systems using analog experimentation first and combining them later in the process with digital interpretations.

The projects should address the way materials are not just about construction choices but also a means of creating diverse sensations in a space, focusing on the effects produced by the materials' textures and surfaces. Through playful manipulation of such elements, beauty, ornament, and pattern have thus found their way back into contemporary design.

Schedule

Monday	Tuesday	Wednesday	Thursday	Friday	Week
January		20 First class		22 Research Presentation	1

25 Maya Navigation Tutorial		27 Maya/Research		29 Maya/Research	2
February 1 Maya/ Analog Model		3 Maya/Analog Model	4 Maya Tutorial 5-8 pm.	5 Analog Model Maya Tutorial 5-7pm	3 6 Maya Tutorial 10-3
8 Analog Model		10 Digital Model		12 Digital Model	4
15 Digital Model		17 Digital Model		19 Digital Model	5
22 Interior Model		24 Interior Model		26 Interior Model	6
March 1 Rapid Prototyping		3 Rapid Prototyping		5 Final Review	7
8 New project Pin Up		10 Research Presentation		13 Research Presentation	8
15 Spring Break		17 Spring Break		19 Spring Break	9
22 No Class		24 Site Analysis Analog Model		25 Analog Model	
29 Mechanical Systems Lecture		31 Digital Model	April	2 Digital Model	10
5 Digital Model Ground Condition		7 Digital Model		9 Digital Model Interior	11
12 Digital model interior		14 Digital model interior		16 Digital model interior	12
19 Drawings		21 Drawings		23 Drawings	13

26 Graphic Design and Oral Presentation		27 Graphic Design and Oral Presentation		29 Graphic Design and Oral Presentation	May 1 14
3 Final Review					15

Evaluation

Projects will receive marks based on the level of understanding of concepts and processes presented in class lecture. The most important evaluation will be the final product itself. Grades by the very nature of our profession will be both objective and subjective. Numeric-to-letter grade system will be used for grading purposes in this course. Grade A= 90-100, B= 80-89, C=70-79, D=60-69. With the above in mind, please note the following considerations:

Instructor Information

Email: gabe@theoremas.com

Office Hours: [Williams Building Room 14-A Tuesday and Thursdays from 1:30 to 3:00](#)

Websites

www.arch.columbia.edu
www.diangewandte.at/architecture
www.biothing.org
www.kokkugia.com
www.nmda-inc.com
www.sotamaa.net
www.xefirotarch.com
www.c-a-p.net
www.kolatanmacdonaldstudio.com
www.noxarch.com
www.emergentarchitectures.com
www.ball-nogues.com
www.gageclemenceau.com
www.glform.com
www.pinc.us

www.theoremas-gabe00fab.blogspot.com/

www.theverymany.net

www.materialsystems.org

www.sjet.us

<http://suckerpunchdaily.com/info.html>

<http://www.dezeen.com/2008/12/10/seed-archive-by-brittany-bell/>

<http://www.paulpreissner.com/>

<http://www.dezeen.com/2008/07/09/technicolor-bloom-by-brennan-buck/>

Bibliography

- The Fold. Gilles Deleuze
- Transmission of Affect. Theresa Brennan.
- **Form. Greg Lynn.**
- **A thousand Plateaus. Deleuze and Guattari.**
- Difference and Repetition. Gilles Deleuze.
- Critical Architecture. Edited by Jane Rendell.
- **Earth Moves. Bernard Cache.**
- Form Follows Libido. Sylvia Lavin.
- Elegance. Edited by Ali Rahim.
- NOX. Lars Spuybroek.
- Contemporary Techniques in Architecture. Ali Rahim.
- Pamphlet Architecture 27: Tooling (Pamphlet Architecture). Cecil Balmond Benjamin Aranda
- Catalytic Formations: Digital Design in Architecture. Ali Rahim

Format

The criticism format will be discussions and pin ups in front of the entire group.

Reviews are very important and I take them very seriously, presentation is very important.

Student's attire is dress up.

Attendance is incredibly important after 3 unauthorized absences you will receive a letter of warning requesting a meeting with your corresponding program coordinator to discussed the reason of the absences and to determine future commitment to the studio. If the absences continue you will be dismissed from class.

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit <http://disability.tamu.edu>

Academic Integrity

For additional information please visit: <http://www.tamu.edu/aggiehonor>

“An Aggie does not lie, cheat, or steal, or tolerate those who do”