

# FOUR Poetic Statements

by Bennett Neiman

*The fiction is already there, the [designer's] task is to invent the reality. —J.G. Ballard*

This media workshop offers new ways to see, think, model, study and understand architecture. The methodology explores the tactics and techniques of how digital media and physical material are used interchangeably as instruments in a design environment.

The workshop promotes the act of making as a discourse, where execution precedes conception. Pragmatic concerns are superseded. The computer is introduced as an interpretive playground for design experimentation, exploiting the representational elements of form, space, light, shade, shadow, color, transparency, translucency, reflectivity, texture and implied motion.

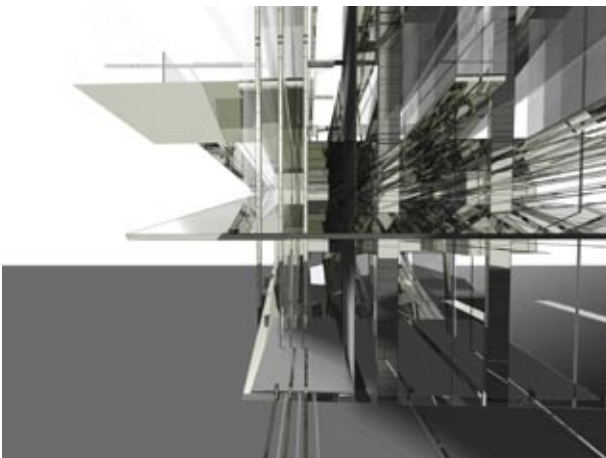
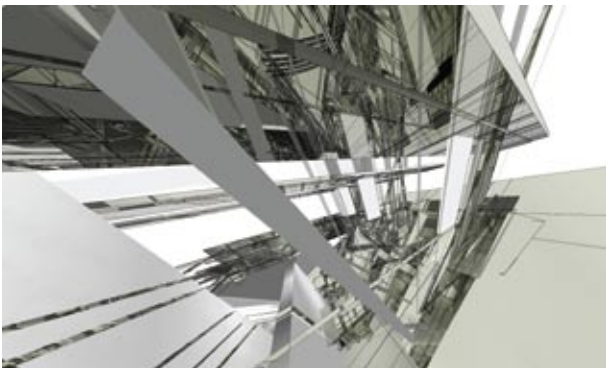
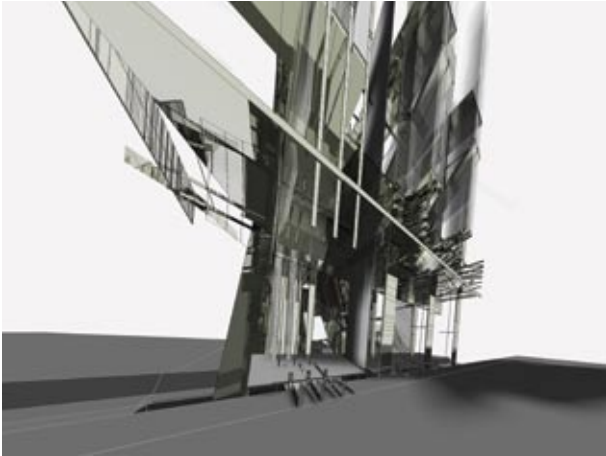
The workshop uses a systematic approach inspired by Bauhaus principles of craftsmanship and visual perception. A series of weekly exercises stimulate intuition, experimentation and analytic observation. Various sources are transcoded, rearranged, manipulated and transformed into space visualization fantasies. Out of the many possibilities captured, something is made literally out of nothing. A pure creation of the mind is made possible with digital media. These poetic statements investigate space-making with a particular emphasis on mythical, experiential and sensorial factors.



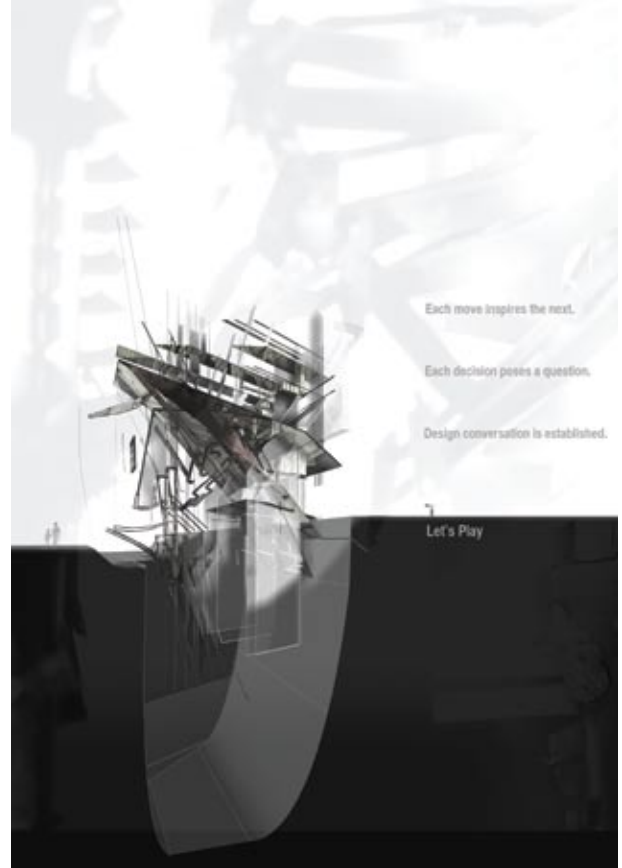
## Poetic Statement One

The Transformer box is an idea that fosters a process of design playfulness. This game of 'Transformers' promotes the creation of something new and unknown through the alternation of design decisions between two individuals. Each move inspires the next. Each decision poses a question. Design conversation is established. Through the reassembly of formal elements, based on fictitious means, spacial reality is created. This play between what was and what can be, is carried throughout the design process. With each decision comes new rules, inspiration, and reality. A move is made and a space is created. A space that is as permanent as its ability to inspire. The kinetic character of such space is the nature of transformers. With each decision, a question. With each question, a new space. Let's play. —Lauren Segapeli

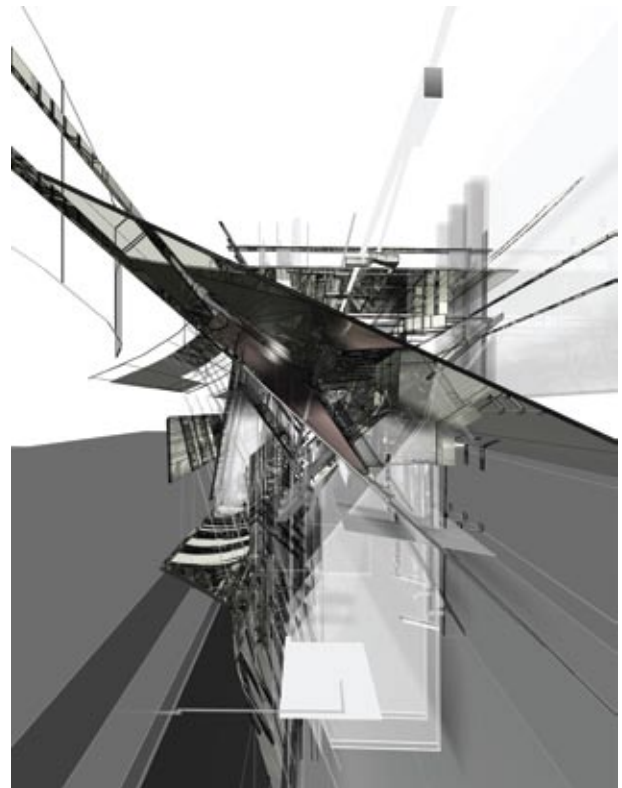
## Poetic Statement One



**Figure 1:** Transformer Box. Lauren Segapeli (**form•Z** award of distinction for Visualization and Illustration).



**Figure 2:** Transformer Box. Lauren Segapeli.



**Figure 3:** Transformer Box. Lauren Segapeli.

## Poetic Statement Two

**A Long Scan.** A fish tank is designed by means of an algorithmic process involving observation, numeric association, documentation, and parametric structuring. During analog conception, characteristics of resolution, time, frequency, and length are measured and recorded. As the project progresses, continuity in design and a relationship to the original model is achieved by transferring values across evolving mediums in a process that recognizes quality as quantifiable. Once considered limitations, these values are utilized to structure output, so that visual qualities are reinstated as traces of their original states from quantitative recordings. Hence, what was surplus resolution becomes length, governing circumference, and rotational frequency becomes tempo, in turn forming an undulating digital element. As the fish tank turns, the designer divides time between intuitions and the rational, eventually rediscovering beginning as end. —Justin Smith

**Top to bottom:** fish tank setup on potters wheel; scanner apparatus; fish swimming in tank; scan moment.



**Figure 4:** Fish Tank Scanner. Justin Smith.

## Poetic Statement Two

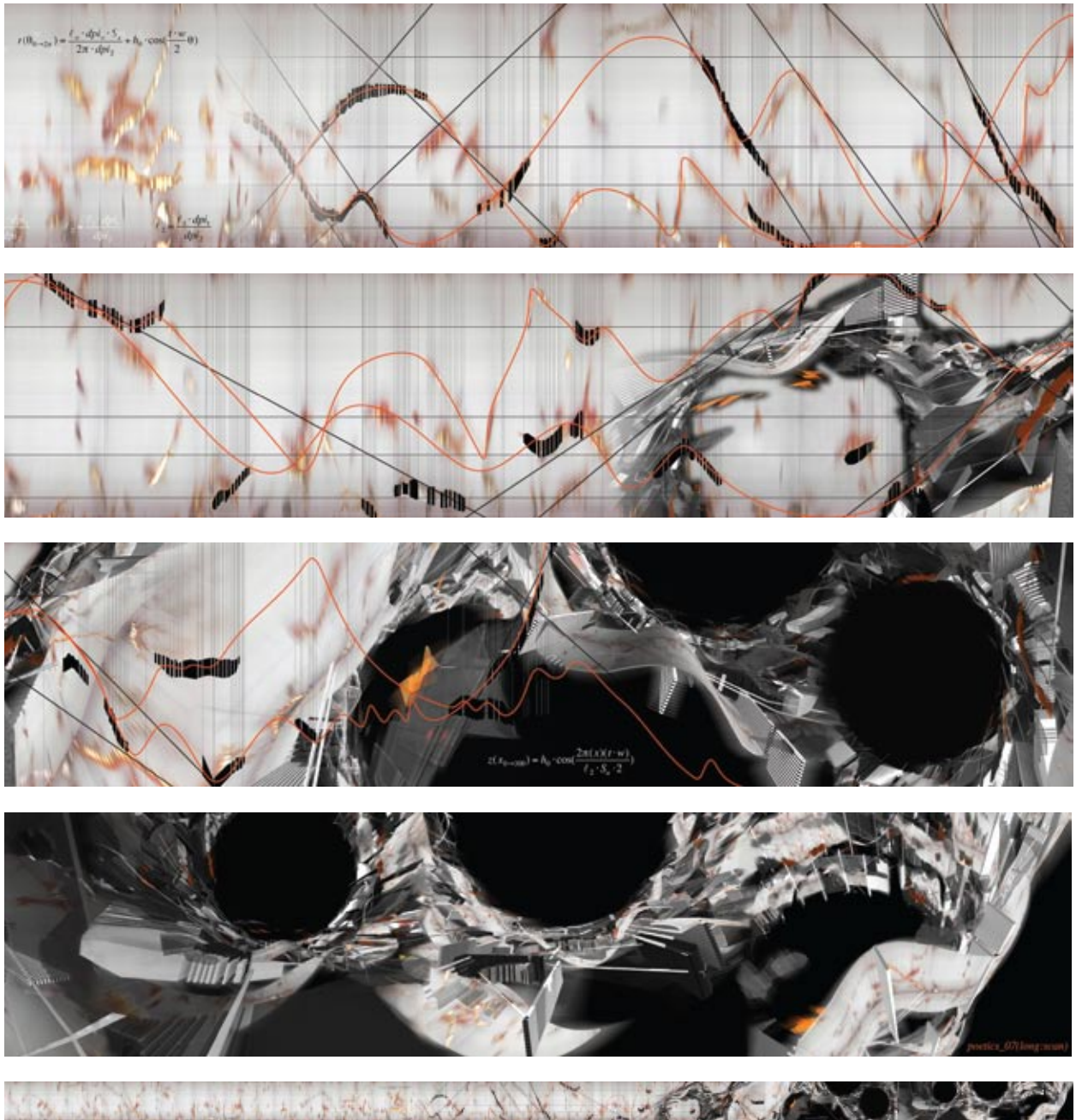


Figure 5: The Long Scan. Justin Smith.

Poetic Statement Three

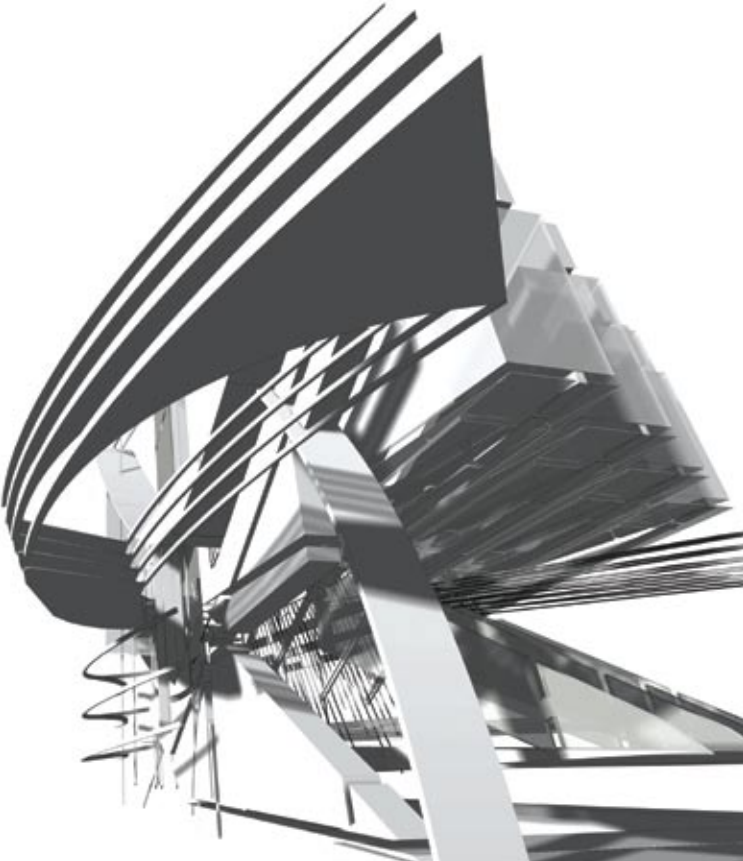


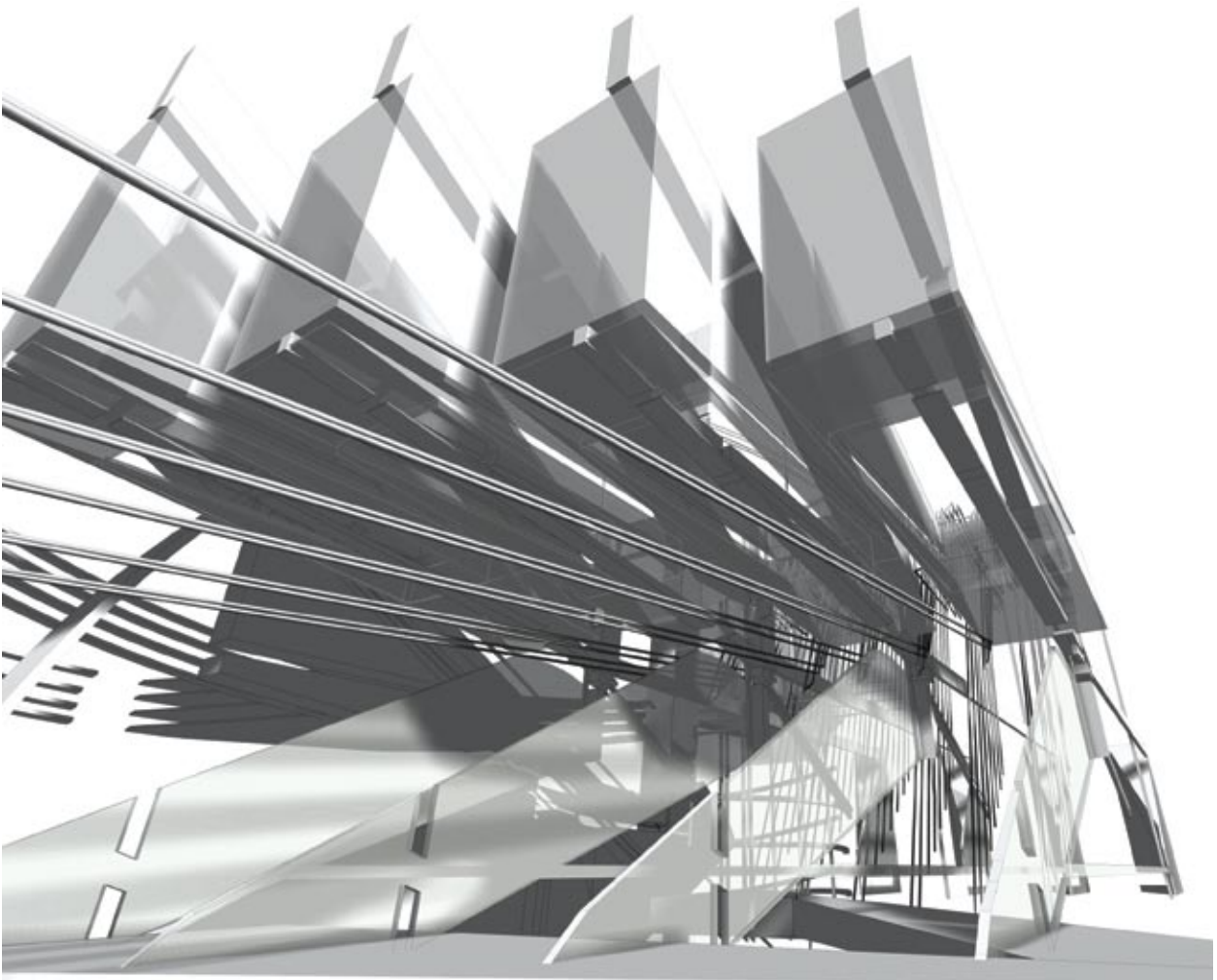
Figure 6a: Inspiring architectural possibility. Garrett Jones.



## Poetic Statement Three

***Inspiring Architectural Possibility.*** This is an architectural exploration of spatial intrigues and formal gestures. It is not confined by a traditional sense of physical structure, but rather controlled by virtual structure and order of space, form and light. It is a creative act of integration; of reflection, illumination, transparency, mood, spontaneity, and intricacy. The object created is an imitation of the imagination with architectural aspirations. The product is

a virtual fantasy that draws upon and inspires architectural possibility. The gestures of the virtual forms created respond to the photograph. It embodies a dynamic harmony between the stationary and rotational; between the physical and virtual; between the reflective and translucent; and between the interior and exterior. The purpose is to freely express spatial concept through development, practice and experience. — Garrett Jones



**Figure 6b:** Inspiring architectural possibility. Garrett Jones.

## Poetic Statement Four

**Techno-tumescence.** Two beings identified by their serial partaking in sexual activity on the bed of a scanner. A male and female machine court, using cellophane to scan each other. They probe their counterpart's being and submit a vision of radical illumination. The relationship is contrasted by their interpretations of the scene. One sees the monochrome and the reflection. It sees the promiscuity of the curvilinear lines which it probes. The other uses those undulations to split the illuminated light into a prism of vacillating colors. The images of each other lay side by side; they are interpreted by each other and make a performance not knowing their own cogs and parts. Their experience is exploited in the technotumescence, for that is what they're made for. Alone, the machines give light; however, together they give light to experience and make a new self in the other. — Jonathan Creel and Mary Stuckert

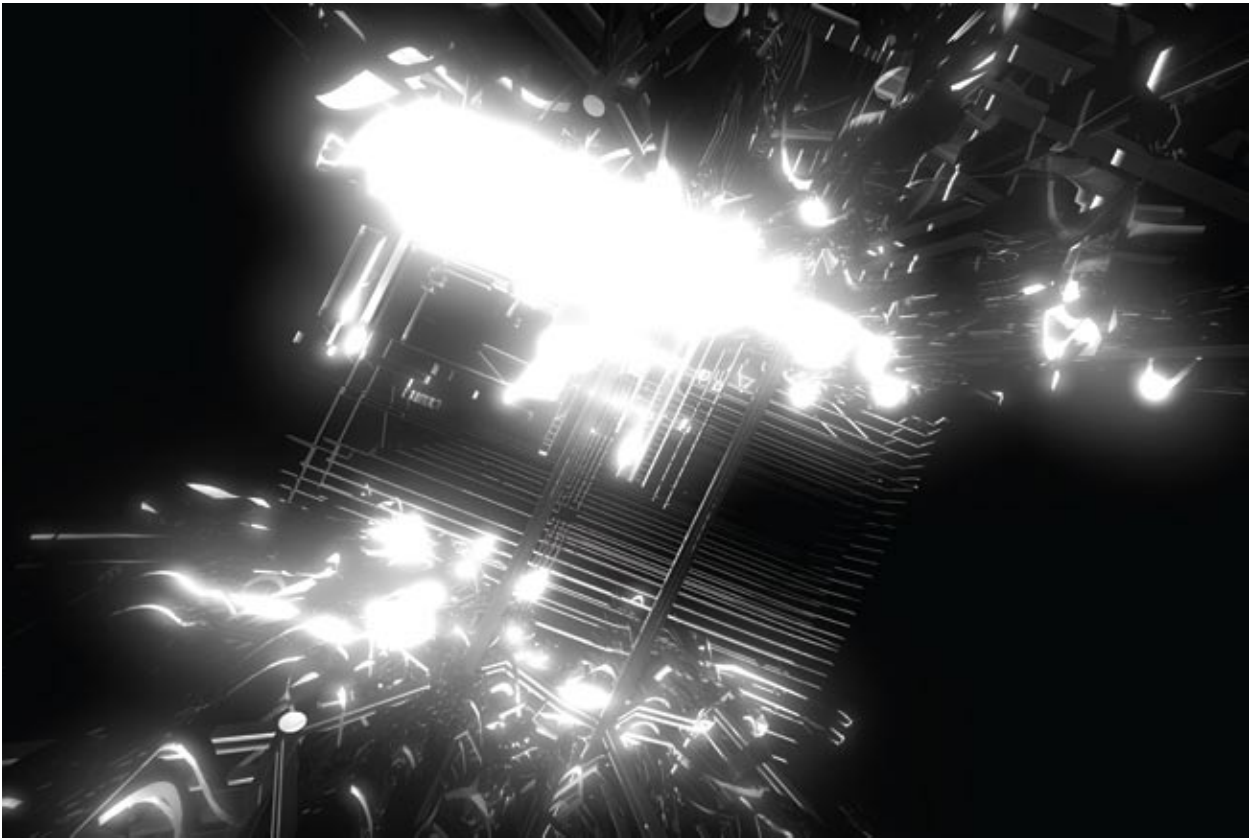
**top to bottom:** scanner box; materials cellophane & scanner mechanisms; two sided overlay scan with motion manipulation; where color and light decide.



**Figure 8:** Techno-tumescence: Female. Mary Stuckert.



**Figure 7:** scanner box experimentations. Jonathan Creel and Mary Stuckert.



**Figure 9:** Techno-tumescence: Male. Jonathan Creel.

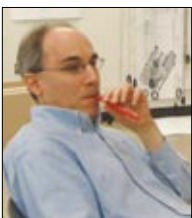
## References

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**Bennett Neiman** holds a two-year Master of Architecture from Yale and a six-year Bachelor of Architecture from the University of Cincinnati. He taught architectural design at University of Colorado at Denver/Boulder from 1987-2004, earning tenure in 1995. He is currently a tenured Associate Professor at Texas Tech University College of Architecture. Since 1983, Professor Neiman has received several honors for a series of self-generated architectural design projects, competitions, and teaching involving improvisation, order, and variation on a theme. His design workshops, seminars, and studios exploit the strengths of both traditional media and digital technology in design. He received the American Institute of Architects AIA Education Honors Award in 1994 and 1998 for this work. He received the Association of Collegiate Schools of Architecture Faculty Design Award, in 1990 for Surrealistic Landscapes and in 2005-2006 for bebop SPACES. Photo by Lahib Jaddo.