Summer 2016

Stories

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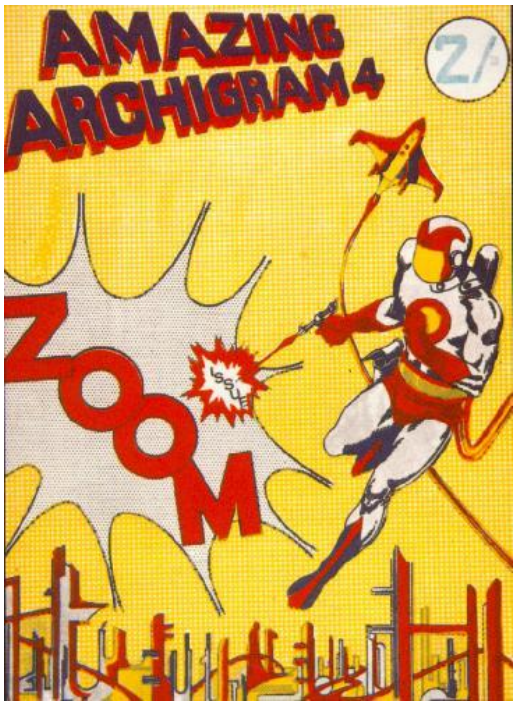
Architecture and comics

We can trace graphic storytelling beginnings to paintings depicting scenes from Bible in medieval cathedrals or ancient cartoons in pyramids, or even further - we can find first graphic stories in earliest human artistic activities found on earth – 32 thousand years old drawings on the walls of Chauvet cave in France. Despite long tradition the medium of comics is now often underestimated and treated as childish. Anyway during the XX century cartoons became common factor of communication. Comics have been commenting political reality (newspaper comic strips since XIX century) just like they have been always very close to science fiction (Little Nemo in the Slumberland) telling imaginative stories of future and space trips. During wars US Army was sending uncensored comics to fighting troops to keep their morals high (Cannon). Illustrated manuals (which sometimes become comic strips) like the ones we know from any home devices, cars, electronic, furniture etc. have much longer tradition and they are close to what we call an architectural project. Architects occasionally made some effort to use comics as a message about their projects, from rather funny strips by Archigram or Holt Hinshaw Pfau Jones Architects to more serious research by Bernard Tschumi or Superstudio. Diagrams, sketches or visualizations are typical means of presentation for today's architects telling colorful and stunning stories about their projects.

Can you visualize stories?

A comic is about action script and image – just like movies, plays and architecture can be. Informal activities in buildings are not a question of functional program nor strict decisions but rather presuming and imagining what can happen in specific spatial conditions – from atmospheric effects to scenes of love and hate (quoting Tschumi). We no longer understand buildings as static, beginning with theories of Claude Parent and Paul Virilio contradicting Vitruvian white proud man's monumental architecture with artificial landscape open for play, jumping, running and action in all directions (Function of the Oblique). Imagining such stories is seeing potentials of architecture. Once mentioned a commercial aspect of images cannot be missed. Projecting potential actions around buildings is of great importance for commercial issues. Just take a look at MVRDV's Facebook announcement beginning with: Can you visualize stories?



MVRDV
4 grudzień 2013 ·

Can you visualise stories? We are looking for talented interns that can breathe life into the plans we make. Imagine what is the best angle to fully understand the building, imagine who lives in the buildings we design, imagine what furniture they have, imagine the people using our public spaces, are they spraying graffiti or do you see young mothers with children?

Filippo, our last 3D intern developed a strong relationship with tropical birds, Giraffe's and Elephants. He discussed with our co-architects the different styles of professional clothing in offices in Stavanger and Shanghai. He imagined how Finish students spent their free time. His creations were published all over the world. He worked hard, partied heavily and learned lots, now his chair is available for the next talent interested in visual communication, the layer that makes architecture understandable to a larger public.

Check for more information:

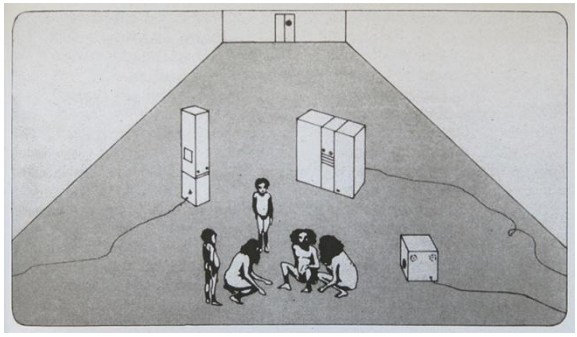
http://www.mvrdv.nl/.../3D_Design_and_Visualisation_Internsh.../

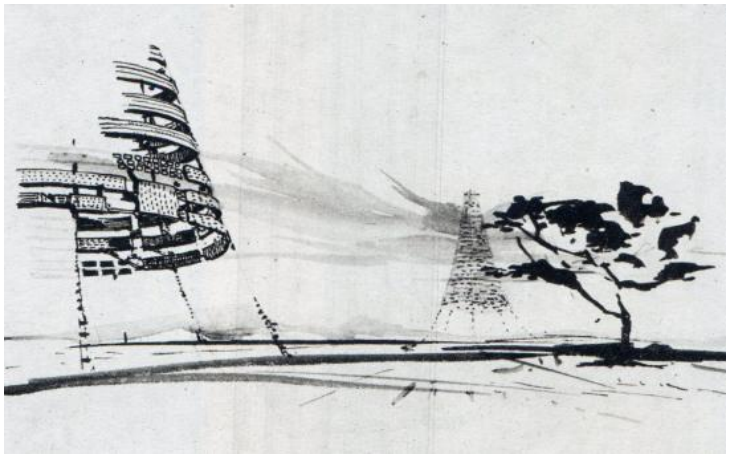
Zobacz tłumaczenie

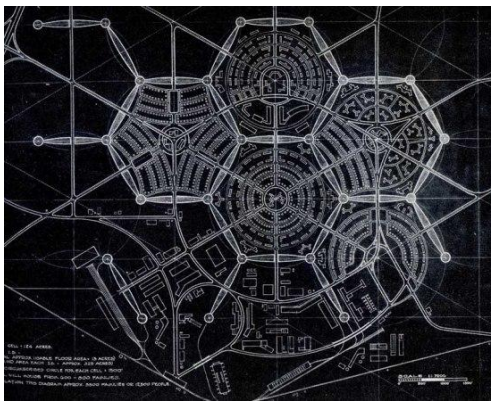
Lubię to! · Skomentuj · Udostępnij

Task

During the lectures selected radical cities of XX century were introduced to students: Sputnik City and Car Lift Block by Krzysztof Meisner, Oblique Cities by Claude Parent and Paul Virilio, Atomic City by Henry S. Churchill & Fred Severud, Communitas by Paul and Perceival Goodman, Walking City by Archigram, Spatial City by Yona Friedman, Continuous Monument by Superstudio, No-Stop City by Archizoom, New Babylon by Constant. The exercise was to present a story happening in a selected city by means of comic strips in its variety of forms (also presented during lectures). Students' works range from simple cartoons to visualizations, from direct, straightforward action tales to multileveled interpretations. The exercise was about to imagine any story in selected settings, to play with past projects and projecting their (possible or impossible) futures. Works include clear references to sci-fi literature (Philip k. Dick) and movie (Stanley Kubrick).

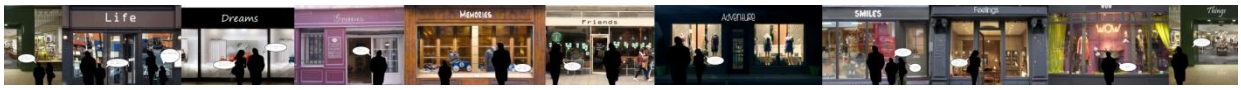






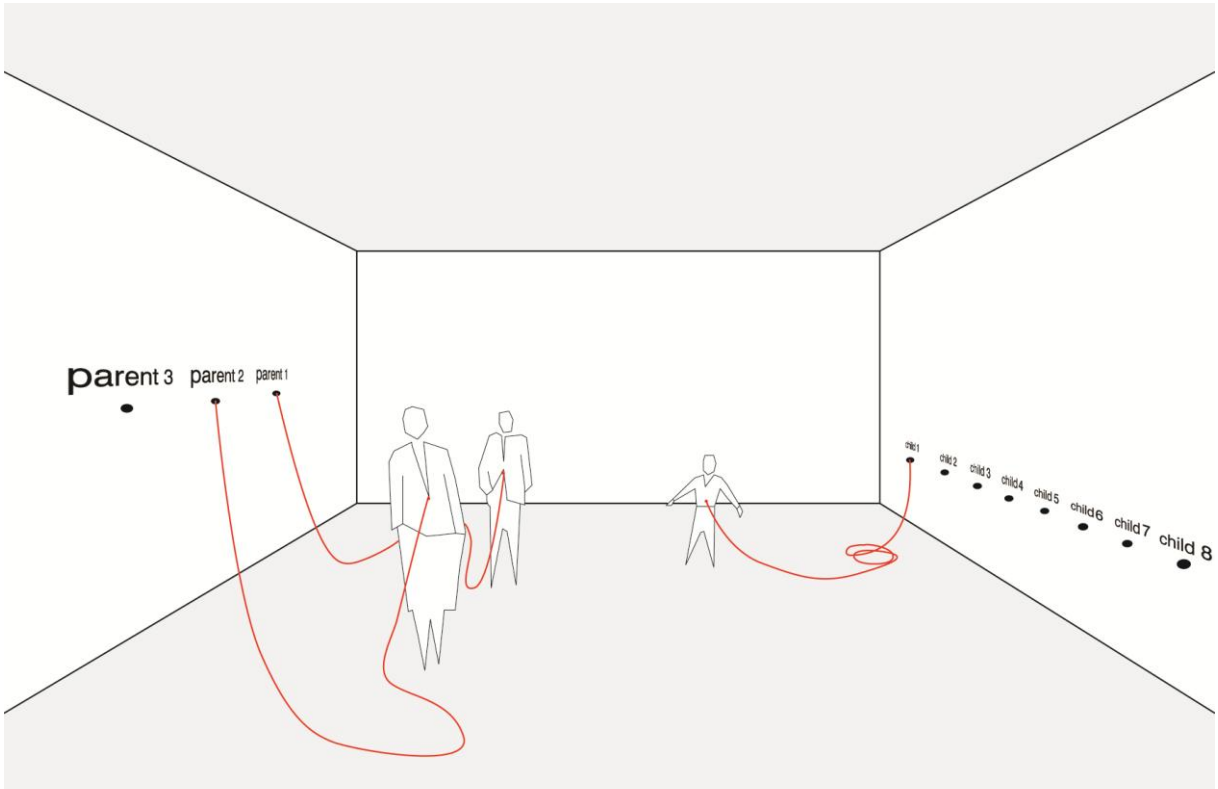
Street scene in the cylinder: always perfect shopping weather

Communitas is a vision of a capitalist city on circular plan with shopping mall in its center. The continuous shop window of cylindrical venue of 1mile diameter is endless trap for clients. **Mathilde Horrein** presents her story as a loop – comic strip is literally row of shops. Shadows of people in front of them *need* and *want* everything and anything what's on display – from dreams to graves.



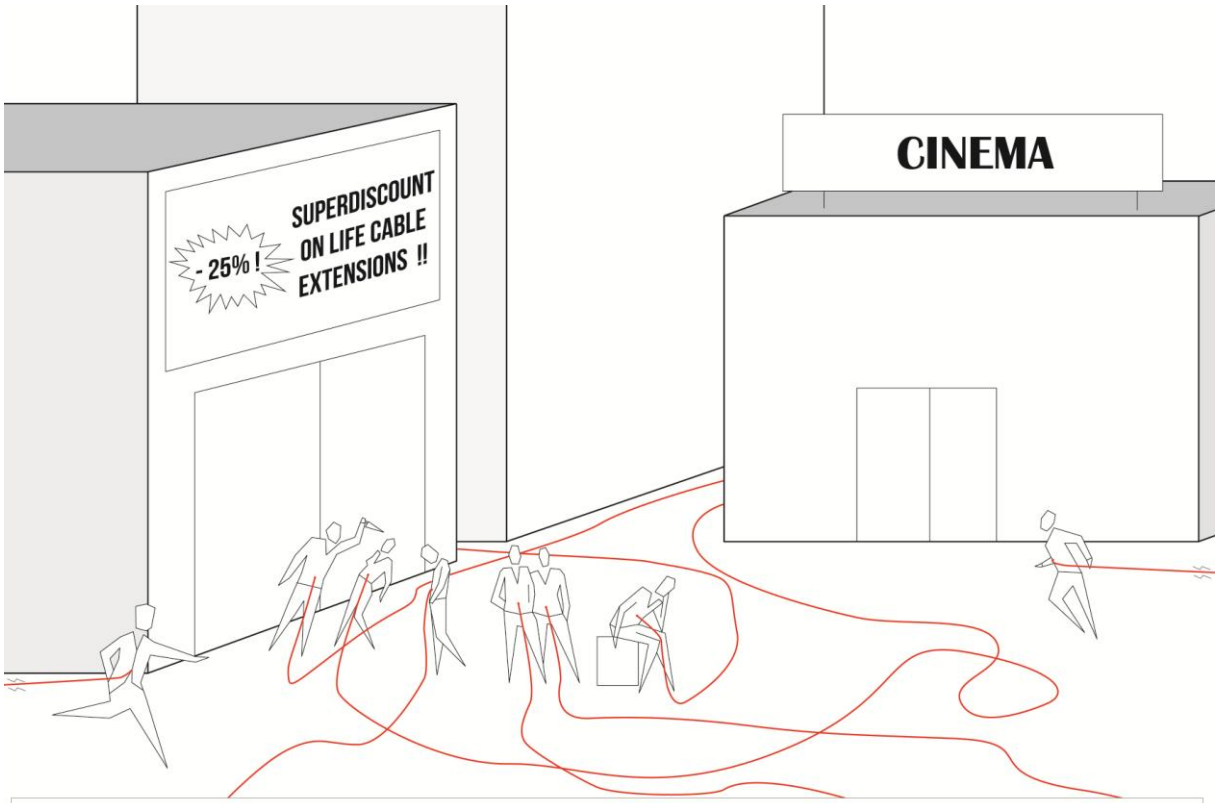
Matthieu Puyau reinterpreted the idea behind Continuous Monument by Superstudio contrasting the hi-tech network of sleek self-illuminated megastructure with dystopian dark landscape of traditional city. Strikingly the new tissue is free of gravity, full of light, almost heavenly place – dematerialized network similar to internet connections or just computer architecture.

Milena Boisseau imagines pre-wireless extreme city based on Krzysztof Meisner's sketches. The idea can also be referred to Superstudio's and Archizoom's networks.

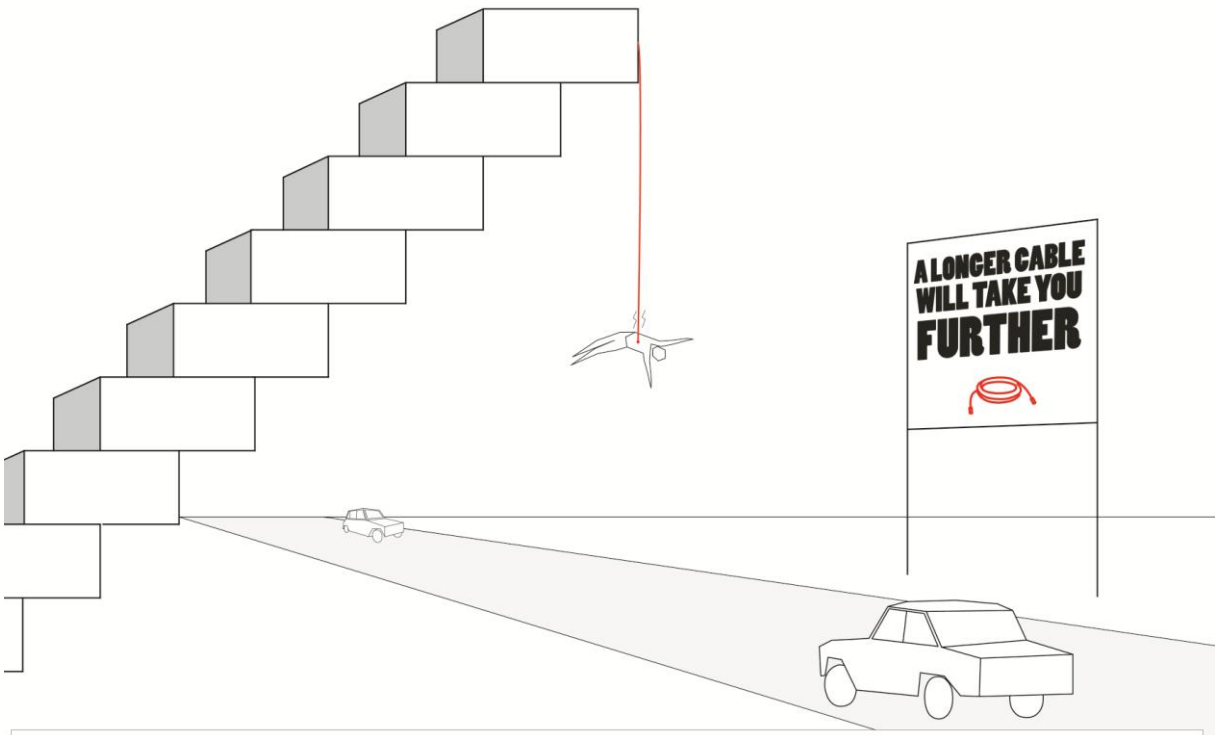


People have all of their vital needs fulfilled through a life cable which is connected to their habitation. They are feeded, they regain energy thanks to it so they don't need any furniture and the minimum space for living can be reduced to almost nothing.

The richer you are, the longer is your life cable, and the wider is your social circle.

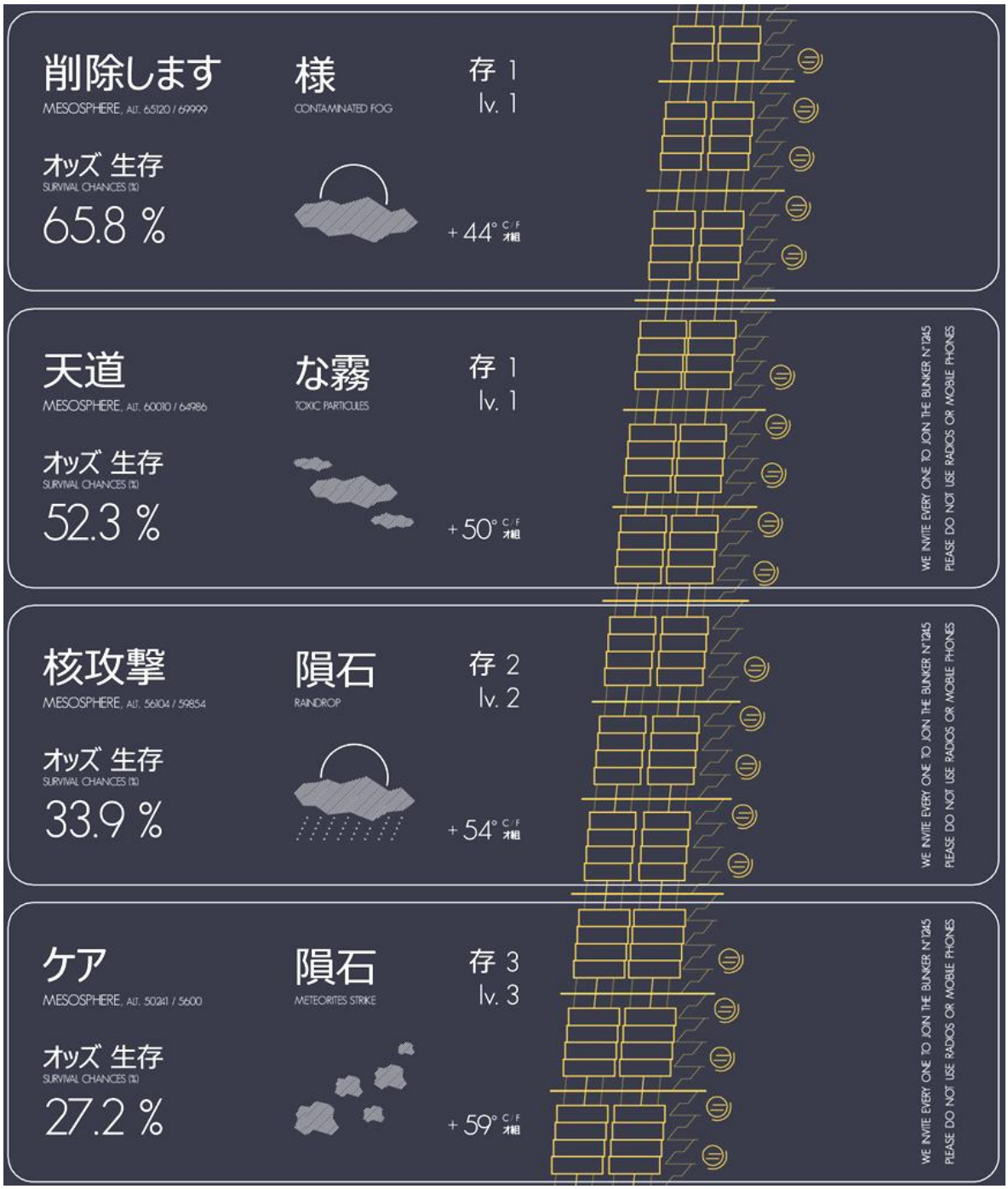


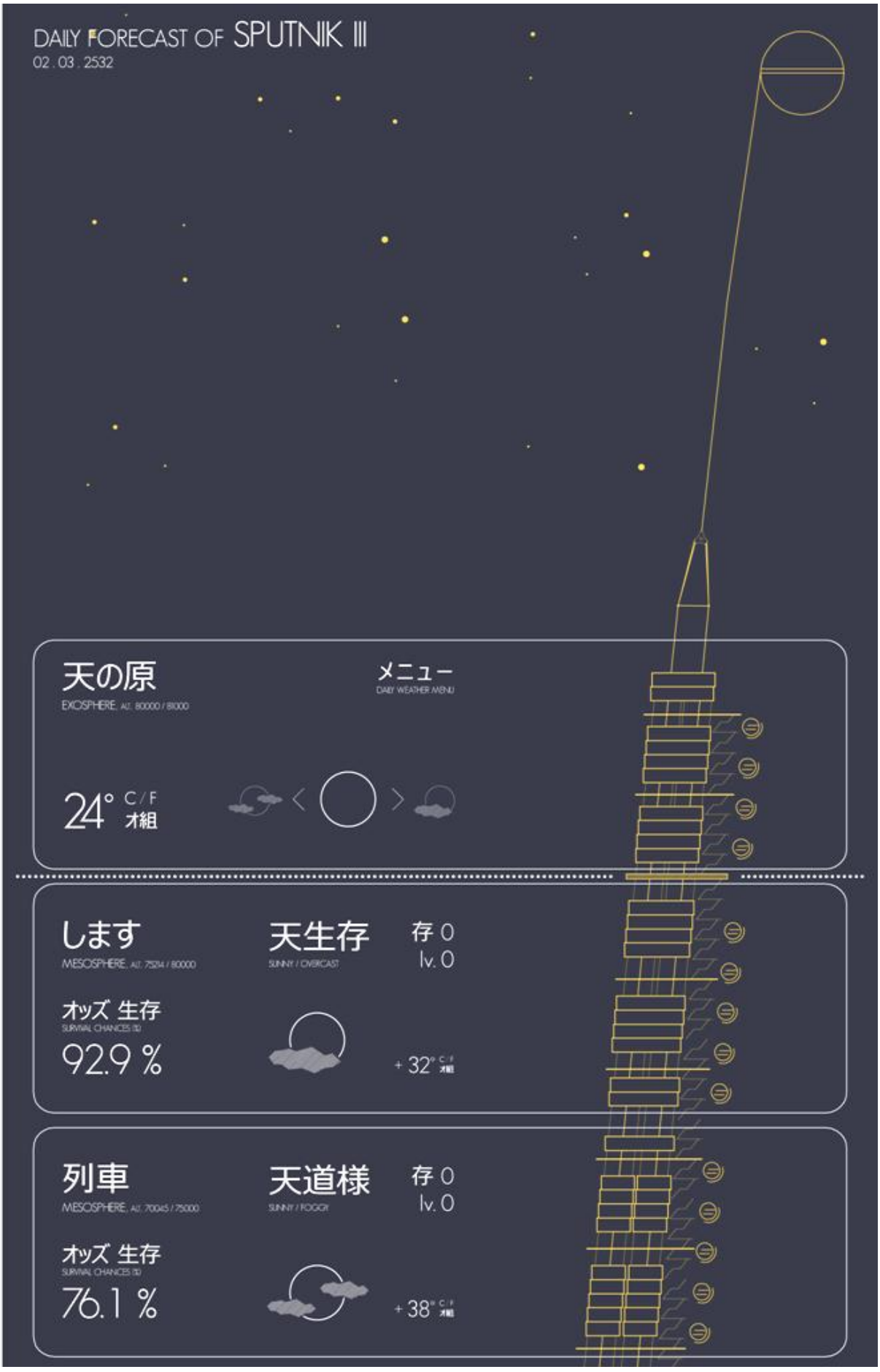
People are limited in space, some can't reach some places. Life cable extensions are rare and expensive which brings a dreadful atmosphere to the city...



For some people, it's finally unbearable to live like that, but...

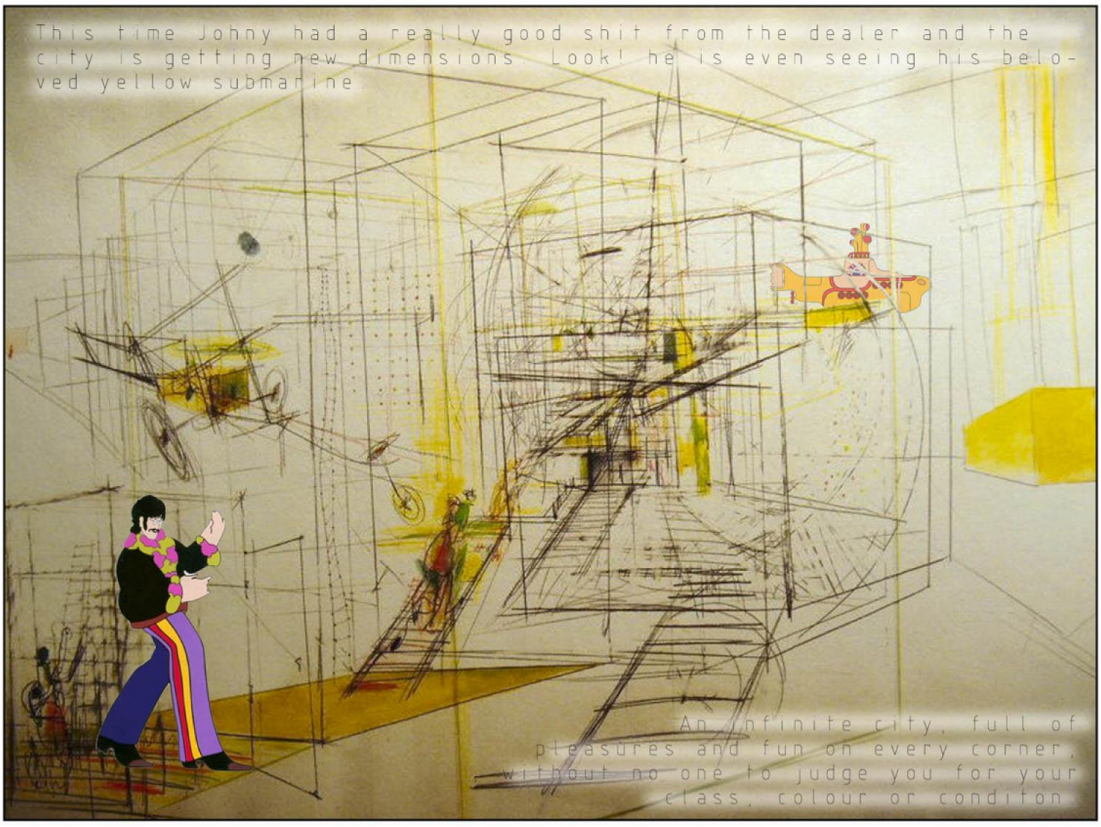
Guillaume Clech plays with Meisner's Suptnik City making vertical weather forecast for the megastructure. Imagining various atmospheric conditions (contaminated fog, meteorites strike, toxic particles) Guillaume projects the difficulties of living in the utopia, predicting survival chances in his graph.




DAILY FORECAST OF SPUTNIK III
02 . 03 . 2532
天の原
EXOSPHERE, ALT. 80000 / 81000
メニュー
DAILY WEATHER MENU
24° C / F
才組
します
MESOSPHERE, ALT. 75214 / 80000
天生存
SUNNY / OVERCAST
存 0
lv. 0
オッズ 生存
SURVIVAL CHANCES (%)
92.9 %
+ 32° C / F
才組
列車
MESOSPHERE, ALT. 70045 / 75000
天道様
SUNNY / FOGGY
存 0
lv. 0
オッズ 生存
SURVIVAL CHANCES (%)
76.1 %
+ 38° C / F
才組

Nuria Sacristan makes a collage of Constant's New Babylon depicting its multicultural, multilingual, colorful atmosphere of joy. It's a kind of an optimistic view, a hippie perspective so adequate to 1960s cultural revolution when the original concept of New Babylon was born.

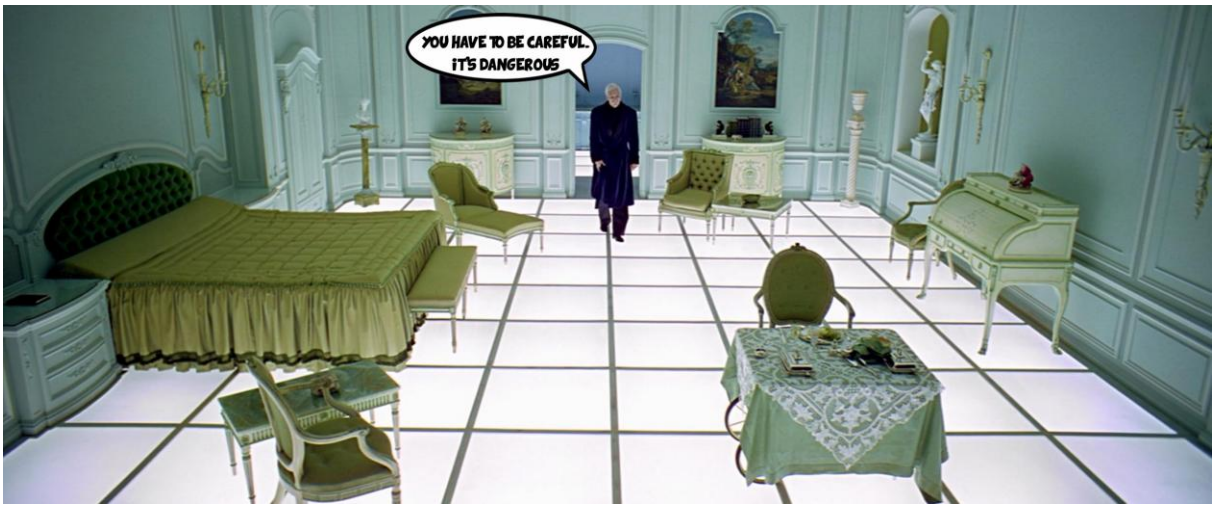
Lander Galindo follows similar path, embodying New Babylon with John Lennon taking LSD. It's not as sophisticated as Sgt. Pepper's trip but surely fits into the époque of Bob Dylan's Everybody Must Get Stoned, Velvet Underground's Heroin or David Bowie's Space Oddity.



But nothing perfect lasts forever, and even the best dreams start to deteriorate...

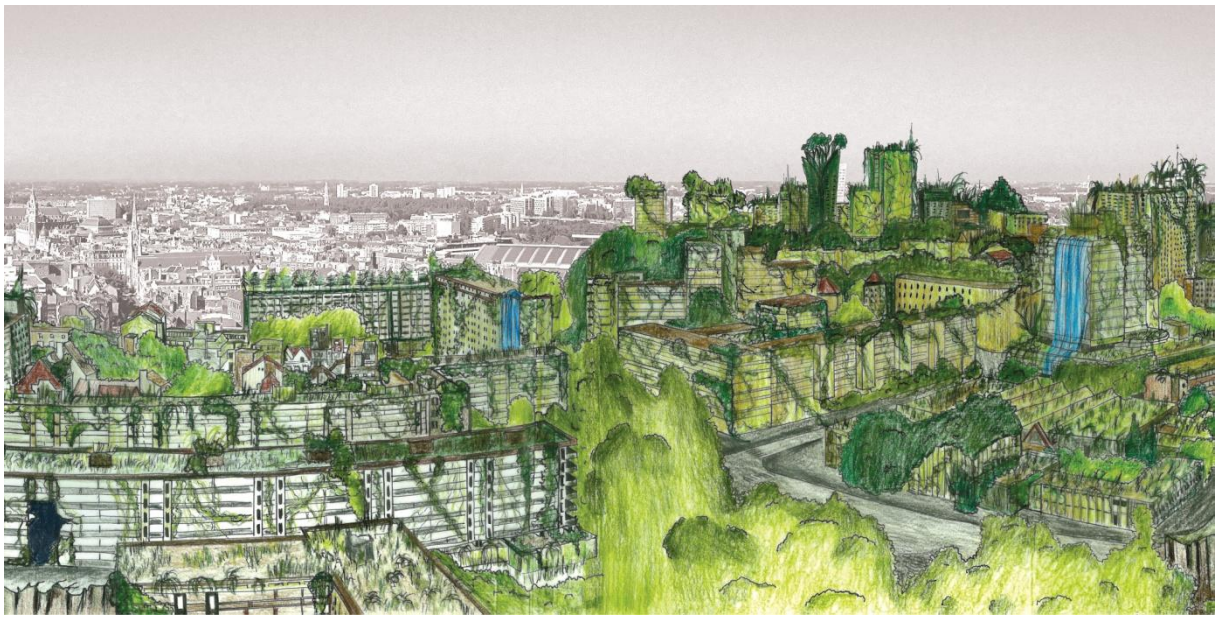
The ''reality'' started to dissapear, the people guided by their own desires began to fight to achieve their owns. The city started to collapse...

Rodrigo Carreño Alcántara based his story in Kubrick's movie. Space Odyssey 2001 interiors represent the luxurious Continuous Monument structure hanging over old, contaminated city. Rodrigo transformed socialist idea from 1960s into elitist sleek luxury.



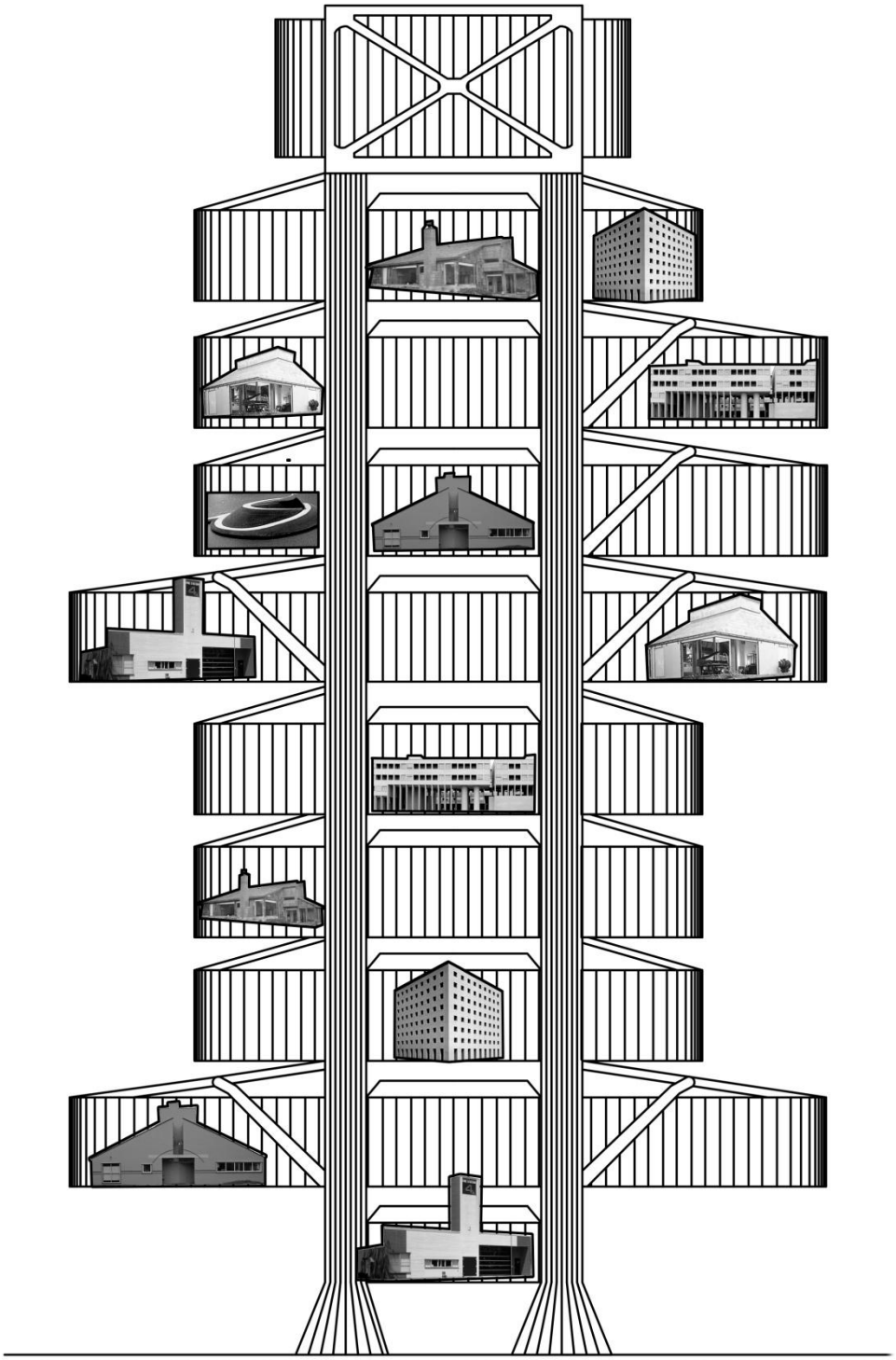
João Pedro Quintas Ferreira created hi-tech clouds. Traveling over cities and landscapes they recall spatial cities by Friedman or Archigram's technological solutions. Are they living structures, data storage clouds or spying devices?

One of few optimistic projects was created by **Marie Bauduin**. Her vision based on ecological consciousness of 1960s era is a city overtaken by nature.



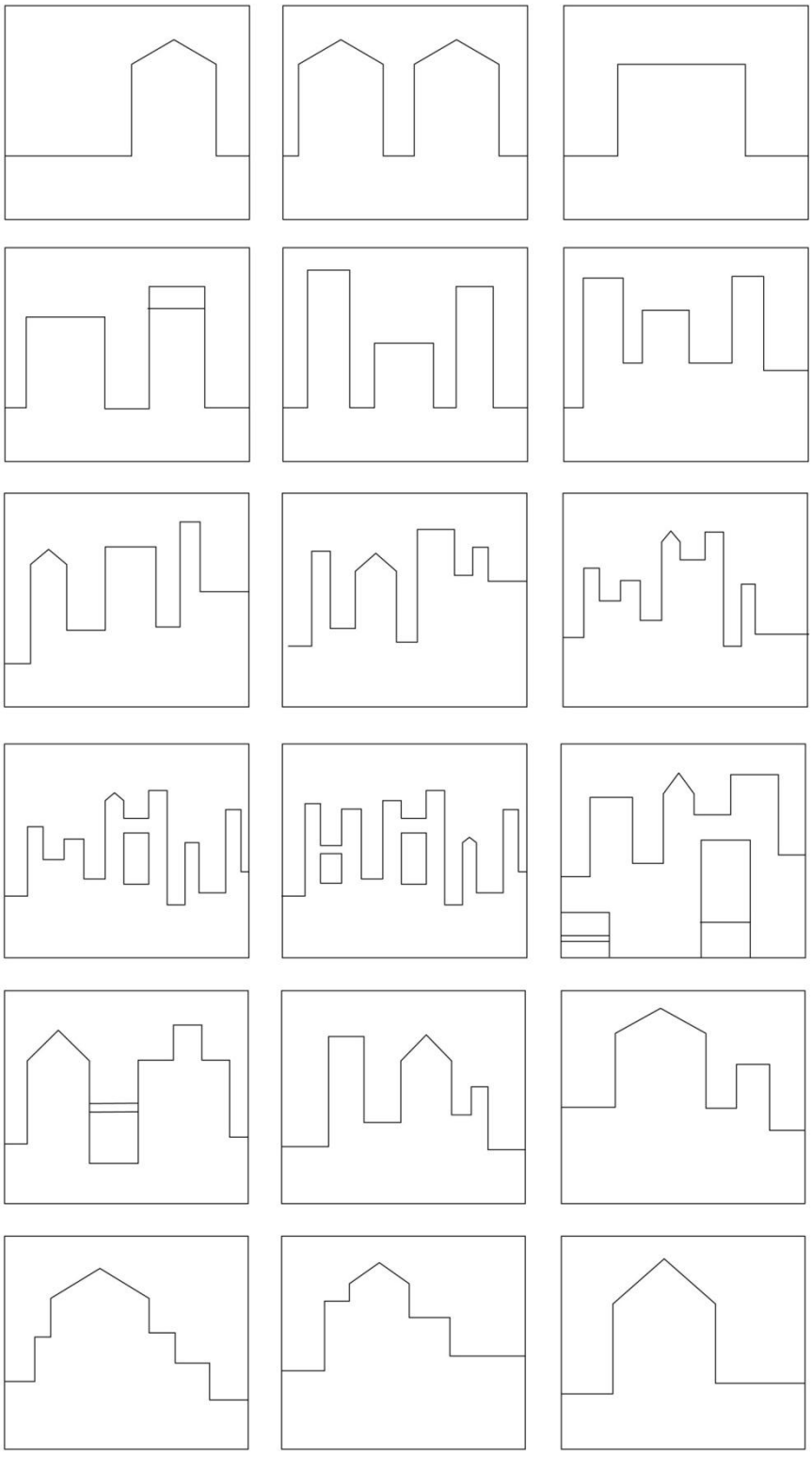
Short and touching story as of Boris Vian is presented here by **Florine Herr**. The lightweight, translucent, ephemeral architecture that pops up from traditional brick and concrete city is a nice dream but what it takes is only… a bloop. Or to wake up.

Interesting comment on architecture's condition in times of transformation from Modern to Post-Modern is made by **Mario Pérez** Selim. The story frame is Archigram's megastructure filled with Post-Modern icons. Robert Venturi quotation in extra chill.



COMPLEXITY AND CONTRADICTION IN ARCHITECTURE

Similar issue is raised by **Najib Haidary** in a simple cartoon about modern super growth followed by return to tradition.



Tiago Santos combined 1948 Atomic City by Henry S. Churchill & Fred Severud with sarcastic Dr. Stranglove movie by Stanley Kubrick. Final scene with *Texas ranger* riding the atom bomb happens over the 3-D modeled experimental Atomic City made of clusters walled by concrete fortifications protecting the inhabitants from spreading the blast.

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