Imaging the Near Future

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IN THE FUTURE
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Instead of critiquing the danger of globalization, it propose a rather positive and Utopian version of it. The role of architecture and infrastructure being ambiguous in a future world after globalization, in which infrastructure is heterogeneous and inhabits a global space.

Also it response to the issue of cultural identity in a globalized world, believing that technological interventions will not only adapt to the needs of traveling and migration for a dense population, but also making infrastructure as a space for entertainment and a place celebrates both global and local cultures in a constantly changing world.

AGENDA
Archgram as a radical pop architecture group has optimistic agenda about cultural progression and technology as architecture.

They responded directly to technological inventions at the moment and some of their approaches focused on emerging cultural conditions, such as mobility and flexibility. The vision they produced using college and pop imagery was intend to convey faith in technology. They celebrated the ways a machine can manifest itself as architecture and how architecture can promote cultural activity.

Collage had rarely been used as a device in architectural design until Archgram made it a characteristic part of its work. The adoption of this style differentiated the collective’s work from orthodox architectural designs of the late Modernist period which were often spare and colourless.

ARCHGRAM - INSTANT CITY
- Hot air balloons that deliver urban thrills to rural areas evoke comparisons with early science fiction.

- The use of magazine ephemera creates the aesthetic of advertising a celebration context, but the human-eye focus point is not on the alien objects.

- Romises alcohol, cars, dangerous stunt shows and pretty models to an entranced audience, suggest that technology has the power to emancipate society and give us more time to enjoy ourselves.

- A perspective view of contemporary infrastructure with an addition of future infrastructures.

- The new objects are locating inside the contemporary city without disturbing the contemporary city.
- Proposal for a nomadic city infrastructure in which urban utilities would not be tied to a specific location.

- Anticipated the fast-paced urban lifestyle of a technologically advanced society in which one need not be tied down to a permanent location. The structures are conceived to plug into utilities and information networks at different locations to support the needs and desires of people who work and play, travel and stay put, simultaneously.

- By means of this nomadic existence, different cultures and information is shared, creating a global information market that anticipates later Archgram projects, such as Instant City and Ideas Circus.
DOGMA - STOP CITY

- Stop City is the hypothesis for a non-figurative architectural language for the city.

- By assuming the form of the border that separates urbanization from empty space, Stop City is proposed as the absolute limit, and thus, as the very form of the city.

- Giant empty object locating in the normal city context. It causes a visual comparison within this image.

- The contradiction of scales between the city and the object generated the feeling of conflict.
- A critique of modernism and the notion of utopia, rethinking the role of architecture in answering how to define utopia.

- Their representation at that moment, was intended to be extreme, radicalizing components of modern architecture. A few of their well know projects include the continuous monument, super surface/life, and 12 ideal cities.

- The use of surrealist techniques and photo montage is an attempt to describe utopia by expressing a fake and terrifying impression of an alternative reality.
NEIL DENARI

- Created a Utopian machine like world.

- His agenda was to point out the collapse of the machine aesthetic in modernism. Machines for Denari were instruments, which can be operable and communicate their use through form and aesthetics. He had a representational project that used notation and data as part of the image to convey a sense of precision in the architectural proposals.

- The image used scale marks as a medium to create the contradiction between existing context and the design object.
I was born as point (728.689), a name given to me indicate my position in a place. It was a point in the middle of the sky, in an infrastructure that was call the Sky Loop.

My mom told me that when I was born, I was blessed, because on the day, just after she gave birth to me, she looked out the window and saw two gold pigeons flying in a distance. This meant that I would know happiness, and prosper; that I would have a good life. My last memory of the Loop was at the metallic viewing deck, on the day my father returned from the surface cities below. It was a joyful day with a hint of sadness, he told me that he changed his job to work in the city, we would all have to leave the Loop. I was only five at that time, but I remember feeling very uneasy about the surface world down there, the outdoor world that I had never been to.

It was a sunny day when we left the Loop, but the thin air was chilly as always. We took the sky elevator from the drop platform all the way to the ground. It only took a minute, and the wind felt particularly fast, from what I remembered. In the middle of our rapid descent, I saw a long, looming shadow swipe across the sky, a gray under layer of a world that seemed static and vast. We moved to a gigantic house in a small city near the forest. The rooms were huge, and sometimes I could hardly feel my body in all the empty space. The second week after we settled down, father took me on a walk around the city. In the distance, the Loop was slowly moving above us. It was weird to walk around without feeling the thrumming vibrations of the big, hidden machinery of Loop in my body. Seeing it from afar was like looking at a colorful corridor. I did miss the Loop, though. I began to miss the days when I would meet all sorts of people from that upper zone, artists, musicians, all kinds of designers; I didn’t tell this to my father though.

Father was a silent man. We never got to talk about many things. He especially avoided discussing his early life. In the days when we were settling into life on the surface, I often wondered why my father had quit his job and refused to be an architect. He never said anything. He never returned to the Loop, and refused to participate in the government’s Sky Tower program.
Before he passed away, father handed me a sealed envelope and told me to open it only after the start of the next century. For 20 years I lived with that envelope, faithfully keeping it sealed and safe. It was a beautiful winter morning on the day I finally returned to the Loop, with my father’s envelope. There was a big centennial celebration going on up there.

It was almost dusk. The sunset is perfect outside the window of the yellow zone, and below me was the city father grew up. I finally opened the sealed envelope. It has a picture from father’s early childhood. I realized why he couldn’t stay in the Loop back then. All he ever did was gaze downward. He could see the process of a crowded and colorful planet, the place he grew up, slowly being paved under by the endless ground and grey, lonely sky towers…. Taller than had ever been imagined and higher than its earthly counterparts. I never saw the old land myself, but he often said it was a place where everything is connected, buildings and people are cluttered and mixed up... he kept shuffling between the cities and the loop because he could never embrace either places.

I don’t see the world the way my father did. Sky loop was the place where I learned history and culture with my own generation, and where I met travelers from around the world. The Loop is a world mixed with all kinds of interesting people who do interesting things, and every day there something exciting happens in one zone or another, somewhere in the Loop. It is a machine full of lives, a place build up with all kinds of cultural elements, golden roof, and ornaments of hundreds of bright colors. The inhabitants are constantly changing. It will be filled when there are festivals and rituals.

And yet, I also enjoy the world below, that empty space where people can enjoy their solitude and meditate. The ground world are where we travel to when we are tired to all the parties and noises. That empty spaces are where we enjoy our solitude and get a chance to meditate. The world is my age, I was born in a time where the ground returned mostly to unclaimed fields and nature, the wildness journey can sent us to where our soul would rest relieved.

Today, people have to travel between the Loop and the ground to enjoy life. We still carry our origin with us, in the restless sky loop.
This thesis investigates what it means to produce a representational project in 2016.

A representational project carries with a particular agenda that carefully connects to its techniques.

To understand what it means to produce a representational project, I first did analysis of well-known representational projects from the past 50 years. In each of these projects, representational techniques combine with a cultural, social, or political agenda that relates to the time-period within which the project was developed. Each example carries with it a particular aesthetic sensibility that carefully connects technique and agenda.
Realism as representational technique is involved in the design process to link to the agenda for this project.

Legible agenda ties together embedded narrative, architectural strategy and representational strategy
MERGING REALITY

The project is presented as photographs from the future city, using photo realistic imagery as a way to suggest a series of events and impressions of space, Bridge sense of fiction within an familiar set of views and spaces.

In some views the interventions are barely perceivable, and in others obvious and featured. All images collectively suggest the sense of the future.

The vertical vehicle as an indirect hint of existence of infrastructure.
ATMOSPHERE

To express the positive and Utopian vision of globalization, the atmosphere is rendered in bright and warm tone and soft contrast.

Unlike pop architecture from Archigram, limited color is used to provide a sense of future and unreal within a realistic lighting.
**HER**

weird film of a man falling in love with digital system, in a rapidly
changing technology background. There is a sense of warm and intimacy
that is designed for technology to adapt and evolve into a more human-
like companion. The aesthetics the film is mostly in warm tone.
estrangement and merging reality:

a. background city
b. digital system, man’s shirt matches the color of system.
d. man’s clothing aesthetic
BLACK MIRROR

TV series is about technology’s relation with human, but tech not always as the focal point.

a. Weird space behind.
b. Virtual audience.
The estrangement of scale is also part of the technique of realism to express the architectural agenda of the project.

Architecture is scaled to be extremely large and the weird placement of infrastructure to suggest a new set relationship between architecture and infrastructure in the fictional sense.
ABSTRACTION

The images intend to be experienced in a photo real sense, meanwhile allow certain level of abstraction happen to bridge the sense of future and reality.

In most cases, the fashion of minimalism is applied, where there is a reduction of detail in architecture and environment, to suggest the ambiguity between real and unreal.
Focal Point

The focal point of conventional photograph usually have a single focal point emphasis on one thing. Those images are constructed to allow multiple focal points and share equal hierarchy, this allow a internal dialogue happen within images.
Juxtaposition of architecture and infrastructure, the role of the two are shifted, one is extremely sublime and the other is extremely dense.

Visually propose an alternative relationship between architecture and infrastructure and their cultural agenda of globalization.

**ESTRANGEMENT VIA CONTRACT**
INTRA SEQUENCING AND INTER SEQUENCING

Through a careful construction of viewpoints and events, those images suggest the way how we experience space. A series of events and impressions of space collectively present through a sequencing of spaces and views within a larger environment.

We experience space in a liner and spatial sense in each image, there is also a shift of lighting, season, environment and variety of color tone happen in between images to present architectural in multiple scene, suggest the scene of mobility and nomadic quality of the project.

The project is about to construct and design of the images that links to together to construct a narrative or agenda, however the architecture and images remain true to itself.
I am in the yellow zone of the ring. Below me is the city I lived in as a child.

Today this land is a quiet one. No wind. No rain. No sound of other living creatures.

All I can hear is the pulse of the machine.

My grandfather used to take photos of me when I visited him here in Chinatown, but it’s no longer the same. The next century is near and, in this city, the sky tower has buried the last.

Through the window I see the colorful flowers dancing in the sun and a red kite flies as high as skyscraper in a distance. I reached gate 18757. Among it there is a gigantic antique store where I brought my first physical novel here, The Adventures of Sherlock Holmes.

I started reading, but quickly fall asleep within the warm and soothing capsule. The space made me feel at home.

I woke up to the sound of water from when the capsule passes through the waterfall. It was difficult to get used to the blinding daylight after passage from the darkness of the concrete cavity. As the capsule deepens, the sole source of the light was the hole from where I entered.

I closed my eyes again. It is peaceful in here.

No connection to the outside world. I can meditate and try to make this experience last longer.