

2015

Oscillation

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Recommended Citation

Goché, Peter P., "Oscillation" (2015). *Architecture Conference Proceedings and Presentations*. 57.
https://lib.dr.iastate.edu/arch_conf/57

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Oscillation

Abstract

Our experience as occupants of a particular setting begins with the impulse to instantaneously scrutinize everything. This impulse is sustained through an often precisely choreographed threshold. As architect and artist, my goal is to assist the occupant in maintaining their initial ontological wakefulness through staging, often-temporary assemblies within a host space and thereby enhance its topographic fidelity.

Disciplines

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This proceeding is from *Engaging Media: 31st National Conference on the Beginning Design Student: NCBDS31 Proceedings* (Houston, TX: Gerald D. Hines College of Architecture, University of Houston). Posted with permission.

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Oscillation

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Our experience as occupants of a particular setting begins with the impulse to instantaneously scrutinize everything. This impulse is sustained through an often precisely choreographed threshold. As architect and artist, my goal is to assist the occupant in maintaining their initial ontological wakefulness through staging, often-temporary assemblies within a host space and thereby enhance its topographic fidelity.

Oscillation, then, is a replication (via video projection and installation of a set of line work which intersect the projection plane) of a spatial phenomenon found in one of the perimeter buildings within which I am currently conducting research specific to the stream of philosophy known as new materialism which centers on theories of affect. Its ontology focuses not on what things are, but what they can do. On a deeper level, however, I am interested in cultivating a way of knowing that seeks to describe the underlying, essential qualities of human experience and the context in which that experience happens. The consequent staging builds on the role spatial phenomena has always had in architectural thinking and to assist the resurgence of experimental productions in design education and practice. As the process of architectural design delivery has become almost completely reliant on digital means, spatial experiments in real time with real people and real materials at actual scale are a crucial counterpoint for beginning design students.

