Towards a Dadaist Interior

A critique of the contemporary interior through
the study of Marcel Duchamp

Towards A Dadaist interior

by

Matej Katic

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Under the supervision of

Mark Southcombe and Tane Moleta

Front Cover Image: A digital Assemblage that appropriates
an Image of the Galaxy SOHO complex in Beijing by Zaha Hadid
and Marcel Duchamp's 'Paysage Fautif' as a Visual critique of the
contemporary interior

For Stefan..... (and Mister)

Acknowledgements

I have been very fortunate to have been surrounded this year by an amazing circle of people without whom this thesis would still have been written but the experience would never have been as rich and fulfilling as it has been.

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Abstract

Modern interior design has reached a plateau. Due to the anaesthesia brought about by mass information sharing and the dominance of the image, very little innovation has occurred, stylistically as many designers simply seek to regurgitate each other's designs instead of treading new ground. Nowhere is this more apparent than in the modern day office; as a program that is deliberately aimed towards productivity and profit, office design has been streamlined to achieve these ends often leading to unpleasant working environments. The study of the Dada movement and one of its key practitioners, Marcel Duchamp, led to a question regarding the possible architectural implications that his work and his subversive manner of working has to offer and if it have any relevance in contemporary practice.

This thesis proposes an alternative to the modern office interior through a detailed investigation into the theory and practices of Marcel Duchamp. It aims to further examine the architectural implications of his work through in depth analysis of his methods using assemblage, as well as his theoretical investigations in perspective and representation. Through these investigations I hope to develop a new design language that simultaneously critiques the modern office interior as well as furthering the research already done into the Dada movement and Architecture.

Thesis Format

As both a critique of contemporary interior design as well as a design led proposition that seeks to explore the intellectual concepts present within Marcel Duchamp's body of work and their architectural implications this thesis follows a somewhat unorthodox structure. The research consisted of three distinct phases in which I investigated different strands of theory behind Duchamp's work. Instead of being structured into a theoretical argument followed by the experimental design, the thesis is organised so that each phase of theoretical research is a prelude to the design that follows. The developed design seeks to incorporate all the themes discovered in each phase of research into a final architectural intervention that is a summation of all the different concepts explored previously. The critique of contemporary interior design is intended to set the framework for the research that follows and as such comes before the investigations into Duchamp, and therefore should be considered distinct from the research on Dada.

Chapter 2: The critique of contemporary interior design; it was realised early on that a clear and concise critique of contemporary office design would be needed in order to build a strong foundation upon which an alternative design language, through research into the work of Duchamp, could be proposed. This chapter outlines why there needs to be criticism in interior design, looks at some prominent literature that seeks to critique contemporary architecture and then offers a critique of selected buildings to establish a framework for the design led research that follows.

Chapter 3: case study, the Torre David. The Torre David was an invaluable precedent as it was the initial spark that led towards the research in Dada. The manner of informal occupation in which the inhabitants would create space using found objects is what led the research towards the works of Marcel Duchamp, and was instrumental in selecting the Majestic Centre as an appropriate site to work with. As such it provides the perfect segue between the critique of the contemporary interior and the research into Duchamp.

Chapter 4. Site assessment. A detailed graphical analysis of the Majestic Centre that looks at the existing building as is and provides important contextual information that would influence the design that follows. The Majestic Centre is analyzed in both its immediate and wider context to give a solid grounding the design work that would follow.

Chapter 5. Research into Duchamp and the corresponding design responses. As mentioned before the research fell into three distinct phases which are set out in this chapter. It contains an overview of Duchamp followed by the three strands of research undertaken in Assemblage, the search for the 4th dimension, and the analysis of Duchamp's seminal work 'given'. Each phase of research starts with a theoretical analysis of Selected works by Duchamp followed by the design responses that came from these investigations.

Chapter 6: Case Study: ASB North Wharf Headquarters. This was Key Precedent when it came to the final design of the Majestic Centre 'Podium'. This chapter investigates why this project was so unique and controversial, and highlights the aspects of the design that were most inspirational and useful in the final design phase.

Chapter 7: Developed Design: The final design phase of the research seeks to incorporate all of the themes and concepts explored in previous design experiments into a highly tectonic intervention that occupies the ground floor 'podium' of the Majestic centre which at its core seeks to be subvert the normal typology of the contemporary office foyer/ arcade.

A note on Methodology: The design led portion of the research sought to exploit the opportunities provided by the multitude of floors within the Majestic Centre for a highly experimental design approach in which each floor designed sought to explore a different concept directly stemming from the theoretical research into Duchamp's body of work, and to architecturally transpose Duchamp's artistic practices into an interior office fit-out. As such each floor should be considered distinct from the ones preceding / following it, However in each case the standard program of an office interior remains.

Fig 1.1–1.6: A visual accompaniment to the thesis format; a summary of the designed work through sections of the site and their corresponding designs

Levels 6-10

0 1 2 3 4
Meters

Plinth (Levels Ground- 5)

0 1 2 3 4
Meters

II

A critique of the
Contemporary Interior.

I. Why there needs to be Criticism in Architecture

In her editorial for the second quarterly issue of architecture NZ Justine Harvey expresses surprise at the backlash her colleague Bill McKay received following his critical review of the new ASB Bank Headquarters in Auckland's Wynyard Quarter and notes that very few architects are willing to "stick their neck out" out and give an opinion. Bill McKay in the 6th volume of the 2013 edition gives a very in-depth and analytical review of the ASB buildings and offers a very personal critique of the building as a whole but particularly the interior. In particular he criticizes the interior for having all the personality of an airport lounge or shopping mall with very few personal touches or 'places to call home' despite the open plan layout and obvious emphasis on the interior (Architecture NZ 2013, 51). Having been criticized for daring to speak his mind Harvey feels an obligation as editor of the magazine to defend McKay's Position offering her own far less neutral

criticism of the project. She states that a building so well situated on the Auckland waterfront needs to showcase "the word class Architecture of New Zealand" (Architecture NZ 20143,7). In her editorial Harvey freely invites people to disagree with her, stating that she is merely giving forth an opinion, but the debate she raises is far wider reaching for the Architecture profession in general- why are Architects criticize Architecture?

Architecture is a creative, visual and aesthetic pursuit; i.e. it is artistic. Therefore, much like memorable paintings or pieces of music opinions are bound to be polarized- but they are just that; opinions . While one can veritably scrutinize a building ergonomics, or sustainable performance or economic extravagance, and identify them as faults, when it comes to aesthetics i.e. how a building looks, no single persons word is law (Architecture NZ 20143,7). Perhaps it is for this reason that Architects are slow to criticize aesthetics; or perhaps they are afraid that the critical looking glass may be turned on their own work. As Harvey Notes however, academics are exempt from this danger, yet are still too shy to offer their own opinions. JM Richards, editor of 'the architectural review (1937-1971) noted that architecture is wrapped in professional mystery and only those within the profession are deemed worthy as critics (Jenkins,13). Furthermore he felt that even among those in the profession there was a certain etiquette that prohibited architectural criticism and as such it was up to 'outsiders' (ex architects) to carry out the bulk of architectural criticism (Jenkins,13). However Harvey quite rightly points out that there needs to be rigorous and continuous debate about architecture both professionally and within the media lest we sink into a "sea of mediocrity" (Architecture NZ 20143,7). Indeed one cannot be aesthetically

ambiguous if they are ever to produce noteworthy design as opposed to simply regurgitating precedent; often a well articulated and strong position on Architecture will lead to good design.

It is for these reasons that there needs to be criticism in Architecture that engenders debate which will ultimately move the profession forward. Therefore the following chapter will not only explore contemporary critical theory in interior design but also offer my own opinions and taste through which I will establish my own position on interior design as a framework for the research that follows

2.1: An interior photograph of the ASB headquarters in Auckland

Image source: Roberta Johnson

II. The Anaesthetics of Architecture in the Contemporary era

In the present day called the “information age” we as a generation of up and coming designers are being inundated with a whitewash of the latest in modern architectural landmarks. Marshall McLuhan foresaw this phenomena nearly 30 years before the advent of the internet in his work entitled “understanding media” in which he sought to explore the effects of contemporary means of gathering information on society (McLuhan, 4). He expressed dismay at the ways in which people approached new media, specifically television, using an archaic yet familiar lens of the pre-electronic age (McLuhan, 4). More importantly he argues that the media itself has a greater impact on human perception than the content itself (McLuhan, 8). In “the Gutenberg Galaxy” McLuhan postulates that the modern age is moving towards a new model of mass information akin the Alexandria Library where information is stored in a singular and readily accessible place; an apifany which led him

to coin the term ‘surfing’ with reference to how one might manoeuvre themselves through such a mass of information in a manner that mediates work and play (Levinson, 131).

Presently, through online blogs, social media and magazines we see these images and look in awe at the incredible formal and spatial intricacies presented or the newest novel technology that will completely change the way in which we design. Whether we admit to it or not these images remain ingrained in our subconscious and therefore inevitably inform the ways in which we design. This essay aims to turn a critical eye towards the modern interior and analyze it within the context of the modern day spreading of information. It is a first attempt at trying to dissect the trends present in modern design: where they stem from and to critique the modern New Zealand interior within the framework of theoretical texts that analyze the state of design within the modern age.

Gevork Hartoonian in his book “Architecture and spectacle: a critique” notes that the modern day trend is fuelled by tendency for production and consumption of consumable goods and the desire to stand out and be noticed. The spectacle has become the focus of design and producing photogenic architecture that is imbued with a sense of magnificence and wonder has become paramount (Hartoonian 103). He notes that this is a fickle trend in which once innovative and new design is quickly recycled and copied to the point in which it loses its original significance, and ideas quickly lose their novelty in the constant search for the next iconic building. The result of this has been a shift in focus from architecture that exhibits good design and responds well to the environmental and social needs of its

inhabitants to design in which aesthetics reign supreme (Hartoonian 103). Furthermore due to this quick burn effect that occurs in the modern information age architecture has become far more temporal and buildings that may have been seen as the cutting edge of design when first conceived are already found to be out dated by the time they are completed. In other words new buildings, instead of becoming landmarks of certain design era (such as the Villa Savoye or Falling Water to use clichéd examples) are instead merely becoming snapshots of the time in which they were designed; and the constant drive to apply new technology or produce the next innovative design has already resulted in the building being surpassed within the public/ professional conscience.

Hartoonian identifies new technology as a crucial driver in modern design with Architects struggling to stay at the cutting edge of design (Hartoonian, 107). Rapid advances in technology, be it in design tools such as the latest digital modelling programs or the latest in innovative lighting or environmental control products, has meant that in order to stay relevant architects are constantly striving to push the boundaries in what can be achieved, and whilst the result has been the design of some magnificent structures or environmental set pieces (such as the S&T light box found in opera house lane in Wellington), Hartoonian cautions the danger of architecture becoming dominated by technology and conversely becoming a mere appendage in the wider applications of these new innovations (Hartoonian, 108).

Another factor which occurs within an age of mass information is the comodification architecture; as a profession Hartoonian states that architectural design has been dragged out of

2.2: Fondation Louis-Vuitton Pour La Creation by Frank Gehry; upon completing this building in 2014 the Architect was criticised for producing 'showy architecture'

Image Source: Marco Rinaldi

the elitist enclave of design professionals, practitioners and theorists into a far more public domain where much like the latest smart phone or tablet its quickly and readily available for public consumption and scrutiny (Hartoonian, 104). The result of this however has been to drop the practice into a framework that is dominated by a capitalist market- which, again, has the inevitable implications of producing a quick recycle of the latest in new and innovative design.

Finally Haroonian points out a shift in focus that has occurred from structural tectonics, such as can be found in the works of Rem Koolhaas and of earlier modernist practitioners such as le Corbousier and Mies Van de Rohe, to an emphasis on surface treatments and wrapping the main structure/ volumes in aesthetically pleasing finishes (Hartoonian, 107). This trend, he says, is a direct result of the present day desire to produce “iconic” or “spectacular” buildings that are aesthetically pleasing and ready for mass public consumption. Architects such as Frank Ghery, Jean Nouvelle, and even Zaha Hadid are considered key progenitors of this current trend and though their work has produced such fantastic “iconic” structures (such as the Walt Disney concert hall) they have been accused in the past of only being interested in how a building looks, therefore not engaging in good design principles (Hartoonian 107).

In the “Anaesthetics of Architecture”, Neil Leach main critique of modern architecture is once again centred on the privileging of aesthetics over other design concerns. He discusses the current trends (of the past ten years) in terms of “aesthetics” and “anaesthetics” and defines anaesthetics as the stripping away of any deeper meaning within a piece

of design and only finding value in how it looks (Leach, 9). Many of his main arguments are similar to that of Gevork Hartoonian in that he firmly points out that in the modern information age, where images are readily available and mass produced/ shared, people experience such a white wash of information that they often view them rather flippantly or without much intrigue, to the extent that they have become desensitized to new images or visual stimuli, a phenomenon to which he refers directly as “Anaesthetization”(Leach, 10). He notes that the architectural practice, as predominantly visual field, is particularly at risk from being “Anaesthetized”. He writes a damning critique of the way that images have become a fetish in modern design practice noting that placing an emphasis on how a building looks is to strip away any deeper meaning and in particular using photographs or rendered images can distort reality and bend the true merits of a design to have more value that it really does. He sums up his argument by saying:

“To aesthetize an object is to anaesthetize it and strip it of any unpleasant associations” (leach, 15)

Leach’s critique is far less neutral but also far more conceptual than Hartoonian’s who seems to put current design trends down to mere economics within a capitalist society living in the information age (Hartoonian 103). However both authors agree that the current trends put a lot of emphasis on visual aesthetics, and though this has its merits in producing iconic buildings there is also an inherent risk in forgetting good design in favour of something that “looks cool”.

Interestingly both authors critiques seem to be reserved for iconic grand building only and make very little or no mention of the modern interior. Therefore it is easy to assume that the same privilege towards the image also occurs in the modern interior. Though interior design, as a discipline in and of itself tends to be more about the aesthetics of a space than the architectural practice which it occupies, it could be argued that for this very reason it runs an even bigger risk of being “anaesthetized” than the iconic buildings which the authors critique.

III. The modern love of white

The contemporary interior is obsessed with the white wall. A quick “Google” survey showing the archetype of contemporary interior design reveals very prevalent design trends where white is the main colour often used as a floor finish, ceiling finish and wall finish often with one other garish colour (pink, lime green, bright blue etc) implemented in feature walls and also furniture & accessories giving highlights to the otherwise neutral interior with obnoxious end results. If one is lucky they might have the luxury of timber floors giving the whole room a sort of art gallery effect but for a kitchen, lounge, or even a bedroom this still seems hardly appropriate, often however the architectural form (some of which is rather adventurous) will be anaesthetized in white putting all focus within the interior on the more ephemeral

elements of the furniture decorations, drapes etc. and the reason for the white finish? – neutrality. According to Kandinsky’s colour theory white denotes a ‘harmonious silence’; not a ‘dead silence’ but one which possesses possibility (pass 2010). It is the emptiness from which all things become created, as opposed to black which signified death, and a permanent end (Pass 2010). The gallery analogy is therefore quite adequate as that is what people want when they move into a new house, a blank white wall, a blank page, an empty canvas etc. which they then decorate; they want absolutely no trace of previous ownership and wish to take ownership of their new homes by ornamenting it with their own personal tastes thus marking their territory. However this analogy is equally adequate with reference to the office typology, with both tenants regularly changing floors (as is the case with the newly situated Ernst & Young within the Majestic centre), as well as work stations; the white wall still remains an attractively neutral option.

Julieanna Preston, in her piece entitled “Surface Demonstrations, Neutral, Not So,” as part of the interior designers handbook scrutinizes the white wall. She identifies two dominant trends infecting the contemporary interior: first is the cleanliness and seamlessness of the industrial product which is imbued with an intent to dominate the materials around us. Every white plaster wall, every perfectly cut ceiling tile and well finished skirting on a floor shows and attempt to completely control a material and remove it of any uniqueness or flaw until it is completely and absolutely uniform to all others (Brooker, 120). The second notion is the perverse assumption that in order to be neutral one has to be unbiased and without colour – i.e. white. Interestingly she draws a semiotic link between the neutrality of the white wall and socio-political ideology (or rather lack of) to be as unideological and neutral as possible (Brooker 121). Preston is in fact writing about a performance piece

she choreographed in which she repairs holes in a standard GIB plaster wall, the act which she refers to as being a “vestige of the modern ideal.” The performance piece was in-fact a protest against neutrality- “equal treatment for all at the expense of the pursuit of excellence for one” and given all the connotations therefore imbued within the white wall- it is anything but neutral. This sentiment echo’s that of Mark Wigley in “white walls, designer dresses” who points out that all the white wall is imbued with connotations of purity and silence; a lack of ornamentation or cover which are strong architectural ideas which mean that the white wall is “precisely not blank” (Wigley, xiv). He traces the origins of the white wall to the early 20th century ideals of the modernists particularly Le Corbusier who ideologically wished to do away with architectural ornament and as such viewed the white wall as the perfect

expression of architectural simplicity; the ossuary of a building- it’s skeleton laid bare (Wigley, xviii). However Wigley also points out how ironic such a sentiment is given that white coat is never the less a finish, i.e. a layer on top of a building (Wigley, xix). Furthermore, Within the context of the modernist principal of architecture being a ‘machine to live in’ the white wall was well suited for architects as it was far removed from any natural setting, and when coupled with the simplicity of the modernist box is an aesthetic juxtaposition to the natural environment (as opposed to built environment). However, Wigley also exposes the vulnerability of the white wall, particularly those simply generated through a white wash of paint, as these surfaces tend to be very ephemeral (Wigley, xviii,xix); Le Corbousiers Villa Savoye is a perfect example of how a pristine white building can quickly fall into ruin if not properly

Fig 2.3: Le Corbousiers Villa Savoye- a modernist white ‘masterpiece’ lay in a state of ruin

Image Source: Archive of affinities

maintained and indeed in order for the white wall to keep its pristine brilliance it needs constant repainting and updating for its finish.

In the context of the corporate office the white wall may seem perfectly suited to streamlined uniformity of its enterprise, and therefore it is easy to postulate how it came to dominate the corporate interior; however this dominance is precisely what has made the white wall invisible in the minds of architects and scholars (Wigley xiv). With so little credence given to the imbued connotations of a white surface finish it's aesthetic neutrality has become an attractive option for interior designers looking to achieve a modern aesthetic. however with all the historical and conceptual ideologies present within the contemporary white wall it is also clear that it is in fact anything but neutral.

2.4 Zaha Hadid's The Opus in Dubai- a formally splendid interior in a state of white wash

Image source: Adrian Welch

IV. Reviewing the contemporary interior

As an integral part of critiquing the modern interior five offices were selected from across both Wellington and Auckland and their interiors reviewed. In order to assess the strengths and weaknesses of each design a standardized rubric was created in order to grade how well integrated and innovative the design's implementation of material finishes, furniture, and lighting are.

	Very Poor	Poor	Average	Good	Very good
Floor finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of floor treatments, thereby enhancing the space	Interesting or Novel use of floor treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Wall finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of wall treatments, thereby enhancing the space	Interesting or Novel use of Wall treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Ceiling finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of ceiling treatments, thereby enhancing the space	Interesting or Novel use of Ceiling treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Furniture	Poor selection of furniture that does nothing to enhance the space or is unnecessary	Little consideration of furniture/ highly generic options. Meets programmatic requirements but does not enhance the space	Furniture is adequate and works well with the whole design scheme, but ultimately safe/ generic options	Furniture is well selected and enhances the overall design scheme/ aesthetic	Interesting use of furniture that provides focal points within the space and vastly enhances the design.
Lighting	Generic lighting fixtures. Lighting conditions that detract from the design through bad lighting quality.	Little consideration for lighting quality; generic lighting fixtures that do the job.	Some consideration of lighting fixtures that add to design but do not enhance it.	Well considered lighting system that is well integrated throughout the design and enhances the space	Well considered use of lighting with fixtures well integrated with the whole design and conditions that enhance the space and add an extra level of atmosphere

ASB Head office

The ASB bank head office located on the North Wharf Auckland's Wynyard quarter showcases an eclectic interior typical of many modern, corporate office fit-outs. It does away with cubicles and separate break out rooms by containing more than 15 themed 'neighbourhoods' split up over seven floors throughout the building. While this may seem innovative in its open plan approach allowing for a fluid, non segregated working environment, the scheme suffers from a noted lack of personal space and individual touch. While employees are free to work in any of the multiple environments on offer there is little space to plant one's self on a permanent basis. The interior certainly doesn't lack variety with a huge array of form lighting and finish. Unity is provided not through form but through the openness of working platforms designed to encourage collaboration between departments. The finishes are pristine and as eclectic as the forms they surround, with carpet tiles freely fusing with timber and hard tile flooring. The wall finishes are mainly white with the occasional splash of garish colour adding to the variety, while the ceiling showcases a vast array of lighting installed among the cable trays and exposed services. The furniture is as sleek and loud as the finishes with the whole spectrum of contrasting colours strewn throughout the space. While such an eclectic assortment of furniture finishes and forms may seem like a breath of fresh air when compared to the standard office cubicle typology, there is a contradiction in these spaces being so unique yet intended to accommodate everyone. The perfectly kempt finishes and modern furniture give the whole space the feeling of a psychedelic airport lounge as opposed to a working office with a lack of organization that is simply too far removed from a working office.

Fig 2.5: Interior of the ASB North Wharf Head-quarters

Image Source: Roberta Johnson

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Trade-me

Located in the John Chambers building on Wellington’s waterfront the Trade-me office is yet another fit out that boast and eclectic design and open plan layout. However here the eclecticism is carefully planned out with a simple palette of elements used to generate the spaces. Converted shipping crates are used to break up the 3 floor office and create storage lockers and kitchenettes. There is a seminar theatre made up of old fork lift palettes located on the second floor and a camper van is converted into an intimate breakout space complete with surround sound speakers and provisions for coffee. While the office is all open plan it still feels like an office with set work stations spread over all three floors, with the top floor containing the reception. The finishes however are highly generic with the expected carpet tiles (green) and white wall finishes with an exposed services ceiling, on the 3rd floor however this a backyard themed conference room with astro-turf flooring. One quirky element of the fit out are the slides that run between floors including central one spanning all three floors which add element of playfulness to the office environment. Overall this office fit- out does well in creating unique working environment through a whimsical playfulness yet still retains the key aspects to most standard offices, it is certainly a step in the right direction.

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Fig 2.6: Looking down the slide inside the trade me office

Image source:
Jenna Lynch/ 3 news

Majestic centre

The Majestic centre was completed in 1991 and little has changed since. The interior certainly has become dated over the years. The main atrium has the open multi story height with the escalators and fountains adding a sense of grandeur, yet the white tile and marble finishes with exposed steel truss structure keep the design rooted in the style of the previous decade. A lot of the furniture and cafe's/ shops inside have been brought up to date, yet they are not well integrated with the rest of the building. The office floors upstairs contain much of the generic elements problematic to many office interiors with grey carpet tiles white plaster walls and white ceiling tiles and light boxes encasing a generic cubical layout. Often the reception provides a designed focal point to each floor which masks the generic and un-engaging office space behind.

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Wall finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of wall treatments, thereby enhancing the space	Interesting or Novel use of Wall treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Ceiling finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of ceiling treatments, thereby enhancing the space	Interesting or Novel use of Ceiling treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Furniture	Poor selection of furniture that does nothing to enhance the space or is unnecessary	Little consideration of furniture/ highly generic options. Meets programmatic requirements but does not enhance the space	Furniture is adequate and works well with the whole design scheme, but ultimately safe/ generic options	Furniture is well selected and enhances the overall design scheme/ aesthetic	Interesting use of furniture that provides focal points within the space and vastly enhances the design.
Lighting	Generic lighting fixtures. Lighting conditions that detract from the design through bad lighting quality.	Little consideration for lighting quality; generic lighting fixtures that do not enhance the job.	Some consideration of lighting fixtures that add to design but do not enhance it.	Well considered lighting system that is well integrated throughout the design and enhances the space	Well considered use of lighting with fixtures well integrated with the whole design and conditions that enhance the space and add an extra level of atmosphere

Fig 2.7: Inside the Majestic Centre's podium

Image source:
Opus International Consultants

Deloitte office Auckland

The Deloitte tower in Auckland houses the Deloitte accountants and also the Bank of New Zealand offices. Their foyer exhibits and affinity towards glass and exposed steel structure giving it a modern yet practical aesthetic; the exposed structure is polished in a sleek glossy metal finish that gives one the sense of being amongst professionals at the cutting edge of technology. The elevators are all operated by touch pad adding to the modern feeling of the interior (it was completed in 2009). A look into the office spaces themselves reveals more sleek finishes and an open plan free of any cubicles, however as expected the reception counter is the focal point of each floor (for both Deloitte accountants and BNZ) with the rest of the spaces relegated to white floors white ceilings and timber floors. Indeed the Deloitte tower suggests a design driven by technological innovation but also one that privileges aesthetics.

	Very Poor	Poor	Average	Good	Very good
Floor finishes	Very little or no itegration with overall design- aesthetically ugly	Some integration with overall design. Aesthecially average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of floor treatments, thereby enhancing the space	Interesting or Novel use of floor treatments, very well integrated and work well in ehancing the space and providing atmosphere.
Wall finishes	Very little or no itegration with overall design- aesthetically ugly	Some integration with overall design. Aesthecially average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of wall treatments, thereby enhancing the space	Interesting or Novel use of Wall treatments, very well integrated and work well in ehancing the space and providing atmosphere.
Ceiling finishes	Very little or no itegration with overall design- aesthetically ugly	Some integration with overall design. Aesthecially average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of ceiling treatments, thereby enhancing the space	Interesting or Novel use of Ceiling treatments, very well integrated and work well in ehancing the space and providing atmosphere.
Furniture	Poor selection of furniture that does nothing to enhance the space or is unnecessary	Little consideration of furniture/ highly generic options. Meets programatic requirements but does not enhance the space	Furniture is adequate and works well with the whole design scheme, but ultimately safe/ generic options	Furniture is well selected and enhances the overall design scheme/ aesthetic	Interesting use of furniture that provides focal points within the space and vastly enhances the design.
Lighting	Generic lighting fixtures. Lighting conditions that detract from the design through bad lighting quality.	Little consideration for lighting quality; generic lighting fixtures that do the job.	Some consideration of lighting fixtures that add to design but do not enhance it.	Well considered lighting system that is well integrated throughout the design and inhances the space	Well considered use of lighting with fixtures well integrated with the whole design and conditions that enhance the space and add an extra level of atmosphere

Fig 2.8: Left: Deloitte office foyer
right: The reception area

Authors own image

Ernst and Young

The Ernst and Young building in Auckland showcases a grand multi-story atrium resplendent with planted walls in the upper levels and a bridge that connects the two halves of the building. With the very neutral material palette of stone and steel sheathing the main structural columns the green walls stand out and are complimented by green furniture dotted throughout the over-bridge. Overall the place has a very grand yet modern feel to it; however get past the stark modern reception desk and you're greeted with the conventional office layout of cubicles neutrally carpeted floors and white ceiling panels covering the services. Indeed much like the other offices studied the fit out shows a predisposition towards the public 'face' of the office leaving the occupants last.

	Very Poor	Poor	Average	Good	Very good
Floor finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of floor treatments, thereby enhancing the space	Interesting or Novel use of floor treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Wall finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of wall treatments, thereby enhancing the space	Interesting or Novel use of Wall treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Ceiling finishes	Very little or no integration with overall design- aesthetically ugly	Some integration with overall design. Aesthetically average	Integrated well into overall design. But with unadventurous/ Boring results.	Interesting or novel use of ceiling treatments, thereby enhancing the space	Interesting or Novel use of Ceiling treatments, very well integrated and work well in enhancing the space and providing atmosphere.
Furniture	Poor selection of furniture that does nothing to enhance the space or is unnecessary	Little consideration of furniture/ highly generic options. Meets programmatic requirements but does not enhance the space	Furniture is adequate and works well with the whole design scheme, but ultimately safe/ generic options	Furniture is well selected and enhances the overall design scheme/ aesthetic	Interesting use of furniture that provides focal points within the space and vastly enhances the design.
Lighting	Generic lighting fixtures. Lighting conditions that detract from the design through bad lighting quality.	Little consideration for lighting quality; generic lighting fixtures that do the job.	Some consideration of lighting fixtures that add to design but do not enhance it.	Well considered lighting system that is well integrated throughout the design and enhances the space	Well considered use of lighting with fixtures well integrated with the whole design and conditions that enhance the space and add an extra level of atmosphere

Figure 2.9: The Interior atrium of the Ernst/ Young Building

Authors own Images

Conclusions

It is evident, from both the literature studied and offices examined that within the modern interior, particularly the office, that public spaces are favoured over private workplaces. In nearly all of the offices studied the entrance foyer or atrium is the most enticing aspect of the interior where the work places are often relegated to generic, often white, finishes and a dull layout no doubt intended to be functional and facilitate productivity. This interior neutrality is a carefully considered ploy that shows a dominance over materials and a lack of architectural statement, presumably to allow the occupants to decorate their own personal workspaces as they wish. The two offices which looked beyond the generic 'white' norms, tended to be far more dynamic work spaces, however as the ASB head office showed, a radical and vibrant interior replete with extravagant forms and vibrant colours does not necessarily facilitate good design, especially if the end goal is simply to create a photogenic interior.

In general if the interior design profession is to move forward, there needs to be a keen critical lens turned towards the past and present state of affairs as well as the audaciousness to break from tradition and an active engagement in challenging the norms.

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III

Case Study:
The Torre David

Fig 3.1: (opposite) A digital section of the Torre David showing its current occupation

Image source: Urban Think Tank

Introduction:

The Torre David is an unfinished office tower located in the heart of the business district in Caracas, Venezuela. Standing at 47 floors high it has become known as the largest vertical slum in the world, housing some 3000 informal residents as of 2014 (Urban Think Tank, 29). It has a spectacular history which tells of the ruined dreams of opulence brought to a sudden halt by the financial crash of 1994 in Venezuela and the death of its developer David Brillembourg (McGuirk, 179). Construction on the lavish complex called the 'Centro Financiero Confinanzas' began in 1989 and was intended to consist of five buildings chief among which would be the Torre David (UTT 87); however by 1994 with the developer bankrupt and the property seized by the government the building was abruptly abandoned and would remain that way for over a decade (McGuirk, 179). In 2007 people started to occupy the building again. At first they were displaced squatters looking for temporary housing but within months hundreds of families would make the Torre David their permanent homes; technically illegal yet fully sanctioned by the socialist Chavez government (McGuirk, 180).

Using found objects to create homes

As an informal slum the Torre David is home to some of the poorest residents of Caracas. Without much in the ways of financial means the people are often forced to come up with improvised means to establish suitable living conditions. As the photographs taken by Iwan Baan show, many residents have created their homes by re-appropriating found objects as well as building materials left over from the construction. The result of this is a remarkable diversity between apartments with some spaces utilizing news paper as wall treatments while others are freshly painted and neatly furnished (fig 3.2). The extent of the ad hoc inhabitation is such that the electricity and water supply systems were all devised by the residents and are controlled by the community.

Fig 3.2: Both ends of the spectrum; the variety of living conditions that exist within the Torre David

Image source: Iwan Baan- Urban Think Tank

A variety of programme

The residents of the Torre David maintain a fully self sufficient community. Public and commercial enterprises are densely dispersed among the residential apartments. Aside from housing over 3000 residents the Torre David is also home to barber shops, convenience stores and even a church. There is a Gym located on the 28th floor with pulley wheels being appropriated as dumbbells and communal basketball and football courts have been created in the ground floor atria. This amazing diversity of programme showcases the extent of the residents ingenuity in how they were able to appropriate the half finished shell of the Torre David and calls into question the standard typology of the office tower as being able to accommodate much more than office space.

A new means of inhabitation?

The Torre David is an important precedent for this research as it showcases a completely different consideration of the office tower. As a piece of research that aims to critique contemporary interior design by looking at the typology of the office tower, it proved crucial in considw

Fig 3.3: From top, a convenience store within the Torre David, the pentecostal church run by community leaders, and the gym made using appropriated pulley wheels

Image source: Iwan Baan- Urban Think Tank

The future of the Torre David

The informal inhabitation present inside the Torre David, it appears, is a direct odds with progress for the city of Caracas and Venezuela. At the time of this research the residents inhabiting the site have been evicted, with the site being sold to Chinese investors who intend to 'finish' the building and restore it to its original purpose as a corporate banking headquarters (Urban Think Tank 2014). The 1200 families who previously occupied the site have now been relocated, at the behest of the Interior and Justice ministry of Venezuela, to a new social housing development (Watkins, 2014). For the Architects of Urban Think Tank, who have worked closely with the extra legal residents, there are still lessons to be learned from this microcosm of informal development; It was a city within a building, that merged formal structure with informal appropriation that at its core stood as a testament to the desperate resourcefulness of some of the poorest people inhabiting Caracas (Urban Think Tank 2014). It was a practical, non theoretical, social experiment that showed just how much potential large urban centres have in being re-appropriated and reused in times of crisis.

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Fig 3.4: The view looking up from the would-be car park

Image source: Iwan Baan- Urban Think Tank

IV

Site Assessment

Brief History/ Overview

Standing at 24 floors at over 116 meters in height the Majestic Centre is the tallest building in Wellington (Kernohan 89). Construction on the building began in 1987 and was completed in 1991 by Manning/ Mitchell Holdings Limited in association with Jasmax Architects. The site on the corner of Boulcott St and Willis St was originally occupied by the Majestic Cabaret which operated from 1929–1984, hence the buildings namesake (Kitchen 2007). The lower podium occupies 3 stories (from Willis St) and sits above an underground car park which accommodates 264 vehicles (Kernohan 89); the lower two floors of the arcade are retail spaces while the third floor accommodates public dining and plaza spaces (Kernohan 69). As of 2014 the main occupants of the tower include Ernst-Young as the main tenant with naming rights to the building as well as Opus Architecture Ltd Cigna Life Insurance New Zealand Ltd, the Japanese Embassy and the Airways Corporation. The building is currently undergoing earthquake strengthening since after the 2011 Canterbury earthquake it was deemed to be a moderate earthquake risk by the New Zealand Earthquake commission (Schouten 2014).

4.1: The exterior of the Majestic Centre

Authors own image

Figure 4.2: A map of the surrounding site districts

Figure 4.5: North and East elevations of the existing site

Figure 4.6: South and East elevations of the existing site

Figure 4.7: An analysis of the main structural elements of the existing site as derived from existing plans and elevations

4.8: The main service shafts/ corridors as derived from plans/ elevations of the existing site

Figure 4.9: Circulation systems as derived from plans/
elevations of the existing site

Ground Floor

— Circulation

1. Retail
2. Parking

Figure 4.10-17: A floor by floor analysis of existing circulation and program as derived from plans/ elevations of the existing site.

Floor 1

— Circulation

1. Retail
2. Opus office
3. Art Gallery
4. Parking

Floor 2

Circulation

1. Entrance Foyer
2. Fitness Centre
3. Upper Plaza

Floor 3

— Circulation

1. Entrance Foyer
2. Fitness Centre
3. Upper Plaza

Floor 4-6

— Circulation

1. Office Space
2. Toilets
3. Services room
4. Fire escape stairwell

Floor 7-19

— Circulation

1. Office Space
2. Toilets
3. Services Room
4. Fire Escape stairwell

Floor 20

— Circulation

1. Office Space
2. Toilets
3. Services room
4. Fire escape stairwell

Floors 21-25

Circulation

1. Office Space
2. Toilets
3. Services room
4. Fire escape stairwell

Analysis: what to keep and what to leave

The Majestic towers building envelope can be seen as two distinct sections the lower plinth and the tower that rises from it. The plinth offers four levels of space above ground with an additional five levels of basement below, punctuated by a grid of structural columns. Aside from the main elevator shafts that support the tower above the only other circulation consideration is an additional services elevator located to the south east of the plinth. The entrance points which will need to be kept include the main ground floor entrance on Willis St, but also the second floor entrance on Boulcott St with its adjoining Car park ramp. As a practical measure only the first basement floor will be considered for intervention (as it contains a services corridor) with the rest of the basement floors left existing as car parking. There is a fire egress stair well located in front of the services elevator on the very eastern side of the plinth which will be kept but all the other circulation stairs (including the main escalators) will not be considered. Fortunately all the main service shafts are located between the two elevators shafts along with the main fire stairs, but all other partition walls and floors can be excluded thus really treating the plinth as a vast void space within which to design an architectural intervention.

The main office tower offers very little floor space within which to design, fortunately the structural systems are very unobtrusive with the elevator shafts providing a lot of the structure; there are eight structural columns that ring the western facade and support not only the floors but also the curved curtain wall that forms roughly half of the towers facade up to the 20th floor, past that, the floor space is cut back to form a series of enclosed balconies which rise to the rest of the buildings height. The rest of the structure and facade consists of regular columns running the perimeter of the building envelope with a regular grid of windows forming the eastern facade. This is useful as it means none of the already limited floor space is taken up by structural columns save for the main circulation and services shaft, however intervention will still largely have to be limited in order to be realisable. As an interior investigation that seeks to exploit the multitude of floors through a highly experimental approach, all of the existing tower floors will be kept as existing.

4.18: The existing interior of the majestic in its current state of earthquake strengthening-
16/12/2014

Authors own image

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V

Marcel Duchamp And the Architecture of Dada

An Introduction to Duchamp

Marcel Duchamp was a French-American painter, sculptor, chess player, and writer whose work is associated with Dadaism and conceptual art. As a key proponent of the Dada movement his main contribution to the practice was in the form of assemblage 'ready-mades' in which he would create sculptures using found objects as a direct means with which to subvert what he called 'retinal' or painterly art.

Aside from assemblage, through a body of work spanning over sixty years, a number of Key themes and ideas were consistently explored through a series of seminal works all of which sought to escape the confines of traditional artwork at the time through which he would become regarded as a key progenitor, along with Picasso and Matisse, of the 'plastic' arts.

Duchamp had a long standing fascination with 4th dimensional geometry and space and its embodied properties which he sought to explore visually through works such as 'the nude descending a stair case No2', the 'The Bride Stripped Bare By Her Bachelors, Even'. Duchamp's interest in 4 dimensional, non Euclidian, space would eventually lead to explorations in kinetic sculpture which would combine his studies of the 4th dimension with his habit of creating 'ready-mades'.

The theme of Desire, specially between the metaphysical bride and bachelor was another reoccurring theme present with Duchamp's work, particularly within 'The Bride Stripped Bare By Her Bachelors, Even' also known as 'the large glass' a work that Duchamp simply described as 'A hilarious picture depicting the eroticism between a bride and her nine bachelors'. However Duchamp's typical flippancy was a mere mask hiding a far deeper piece of work that explored studies in chance, plotted perspective, and intensely accurate craftsmanship that sought to employ technical drawing skills, again, as a direct subversion of painterly art.

Perhaps Duchamp's most seminal piece of work was also his last- Given- A large installation piece that took twenty years to complete and was only unveiled after his death. As piece of conceptual art it brings together all of Duchamp's previous studies in perspective, 4 dimensional geometry and the idea of desire between the bride and her bachelors with assemblage once again being used as a vehicle through which to bring his ideas to life.

While much has been written on Marcel Duchamp the subject of his flirtation with architecture seems to have been largely overlooked. Yet, in the carefully arranged plans and sections organising the blueprint of desire in the Large Glass, his numerous pieces replicating architectural fragments, and his involvement in designing exhibitions, Duchamp's fascination with architectural design is clearly evident.

Figure 5.1: Marcel Duchamp holding a reproduction of the colour swatch and splash present in the 'large glass', 1960.

Image source: Artemisdreaming

Duchamp and the art of found objects

Perhaps the work Duchamp is most fondly remembered for is his production of assemblages using found objects he called 'ready-mades'. Conceptually a readymade

“.... Designates a work which is 'already made' by mass production but who's readiness to be 'made' into art is delayed by it's technological history and who's terms are unassimilable to an artistic terminology” (Judovitz, 76)

In other words the only difference between the ready-made and an ordinary object is the intervention of the artist, and Duchamp showed a subversive duality in both promoting the ordinary object to the status of art while simultaneously demoting art to the status of the ordinary object (Judovitz 76).

The idea of using found objects as art stemmed from reproductions Duchamp had made of his own works (Nauman, 20). Ironically Duchamp professed a complete aversion to any form of artistic repetition believing it to be a financially successful activity that thwarted all creativity (Nauman, 15); the repetition Duchamp is here referring to is the replication of a signature style already established as successful in selling paintings (Nauman 17). Eventually Duchamp reasoned that the only way to avoid stylistic repetition within his own work was to confine himself to his already existing repertoire (Nauman, 17). These ideas, however did not come to full fruition until after 1912 with the rejection of his 'nude descending the staircase' from the 'Salon des Independents' exhibition, which many historians agree was a turning point for Duchamp (Nauman, 18). Indeed throughout his career as an artist (and even after he 'abandoned' art) Duchamp would show no

hesitation in reproducing his own works and even freely authorized other artists to replicate his own works as long as they remained true to the 'spirit' of the original (Nauman 17).

Having established an artistic indifference to his own work it would not be long before Duchamp would start treating other works of art with the same objective indifference. One humorous anecdote relates how Duchamp, dining with friends one night at a café, jumped onto the table and penned his own signature onto an existing battle scene and declared it “a ready-made that had everything but taste”(Nauman, 20); this was unprecedented in that it was the first known example of pure artistic appropriation (Nauman 20), and is clearly evident in Duchamp's bastardisation of Da Vinci's Mona Lisa in 'L.H.O.O.Q'.

For Duchamp, the production of ready-mades was a deeply personal experiment he never intended to show to the public (Grist, 155), and he saw them as merely souvenirs from his wider preoccupation with the 4th dimension, non Euclidian geometry, perspective etc (Grist, 155). For Duchamp it was key tactic alongside his adoption of mechanical drawing techniques in escaping 'retinal art' and shifting focus towards 'mental art' (Nauman 18); His legacy in the production of ready-mades was in changing the norms for defining the artist (Grist 156) and calling into question the very notion of what counted as art.

Figure 5.2: Duchamp's Bastardisation of Mona Lisa in L.H.O.O.Q- Image Source:

Daniel Tubau, word press, july 2006.

Design Responses

The design propositions that followed directly from the research into Duchamp's 'ready-mades' sought to explore the potential for found objects to be used in creating architectural space. These objects were treated with the same indifference to context function and aesthetics that Duchamp sought with his ready-mades, and though highly unrealizable these designs were seen as abstract initial investigations in seeking a Dadaist interior.

Also influenced by Bernard Tschumi's Parc de la Villette, the office cubical became re-imagined as a Dadaist folly, with the simple Program of a work station, arranged as a grid superimposed on to the existing envelope of the Majestic Centre. The rest of the office design was arranged around this initial parameter and sought explore the potential for an 'assemblage of program' by introducing typically public retail and dining spaces into the private office. These concepts would be further developed in future design explorations.

Figure 5.3: (opposite) The initial design experiment for the 7 floor for the majestic tower looked at the transposition of art to architecture through a study of Tschumi's Parc de la Villette

Figure 5.4 (Right/ Opposite)The previous experiment was developed upon in the design for the 8th floor which carried the same basic concept but this time sought to inject Duchamp's notion of assemblage into the Dadaist folly

Key:

- 1: Dadaist cubicles
- 2: Dining spaces
- 3: Pop up Retail spaces
- 4: Bathrooms

Figure 5.5 (right) The next design experiment looked at the interior conditions that would arise if the Dadaist method of assemblage was blown out of proportion into a much larger scale inhabitable scale

(Opposite) Renders showing the resulting interior conditions

Searching for the 4th dimension

Key to Duchamp's desire to leave behind retinal art was also escaping the confines of 3 dimensional space and perspective (Seigel,100). This concept would manifest its self in a series of works that sought to explore 4th dimensional geometry and space the culmination of which was the 'The bride being stripped by her bachelors even' or simply the large glass (Seigel,106). Though notions of 4th dimensional space would be present as early as 1911 with works such as 'The nude descending the staircase' (Fig 5.3) which showcases 4th dimensional motion, with the large glass he sought to abandon all the traditions of "painterly" art (Judovitz, 52). He achieved this by working on two panes of glass using materials including lead foil, fuse wire, and dust in order to combine chance procedures and plotted perspective with immense craftsmanship, essentially creating a retrospective of all previous attempts at visually representing 4th dimensional space (Judovitz, 64). To compliment 'The large glass' Duchamp also published 'The green box', a compendium of his notes, sketches, and other diagrams which were intended to aid the viewer in deciphering the ideas behind the artwork (Judovitz, 56). From these notes it becomes evident that Duchamp had several simultaneous ideas and techniques behind the way in which he would conceptualize 4th dimensional space.

Figure 5.6 Nude Descending a Staircase, No. 2, one of Duchamp's earliest attempts at conveying notions of 4 Dimensionality as a 'delay'

Image source: Naumann, 42

As mentioned before, motion was a key element in Duchamp's theories about 4th dimensional space. His ideas of motion with reference to 4 dimensional space was rooted in the Wilson- Lincoln theory of motion through an optical hinge, where a 3 dimensional object being moved in a single planar direction and returning to its original state exhibited 4 dimensional properties through this operation; indeed the idea of motion in a constant state of flux was key to Duchamp's conception of 4th dimensional space (Henderson 83). In the large glass however motion is only ever implied as this work predated his later explorations of kinetic sculpture; Duchamp himself referred to the large glass as simply a 'delay' insinuating

that the objects present within the work are in constant motion yet and are merely suspended in time within the glass itself (Judoviz 52). The depictions of 3 dimensional and 2 dimensional objects were produced in the large glass by employing mechanical (as opposed to painterly) representation techniques using lead wire and copper foil with the suggestion of motion being seen as the 4th 'ingredient' that took them beyond our conception of 3 dimensional space (Belting, 47). The two distinct halves of the large glass showcase an important interplay between the mythological Bride and her Bachelors, with the upper half intended to indicate an ephemeral blossoming of the bride while at the bottom her bachelors remain rooted in strictly plotted and technically manifested perspective (Lebel 66). This relationship is made most evident by the 'splash' (Fig 5.4) which is symbolized as 3 negative colour swatches superimposed onto one other in the bachelors half which then are reflected in the upper portions of the glass as 9 randomly plotted dots (made using a toy cannon), again this shows the clear dichotomy between the rigidly placed bachelors and the free flowing bride (Lebel 66). By displaying the work as two distinct halves with clear conceptual relationship Duchamp is treating the work like a folding mirror that shows reflections in the constant interplay between the Bride and her Bachelors (Judovitz 52).

The mirror was another key paradigm of Duchamp's theorems to do with the 4th dimension. The mirror had long standing associations with 4th dimensional space with popular writers of the time and some of the writers who most inspired this strand of thinking for Duchamp were Lewis Carol and H.G. Wells; they believed that through a 3 dimensional objects projection within a mirror it passed through the 4th

dimension and would lead Duchamp to develop his own ideas of the 2 dimensional projection of the shadow when cast by a 3 dimensional object (Henderson, 83). Much like the ideas of motion the mirror is not literally included in the large glass but rather suggested by the relationship between the Bride and her Bachelors. As Robert Lebel said:

"The large glass becomes a looking glass, a mirror of various forms of literal and visual transposition who's technical precision and exactitude undermines the plasticity of painting through the poetry of scientific redundancy" (Lebel 59).

Visual projections particularly those that contained a shift in dimensional properties were considered highly important by Duchamp when trying to visually conceptualize 4 dimensional space.

Figure 5.5 The colour swatches and the corresponding splash present within the large glass.

Image Source: Blog Spot 2010

Figure 5.6: Marcel Duchamp's the bride stripped bare by her bachelors even- 'Large glass'

Image source: Blog Spot, 2010

The projection of shadow, the distorted 2 dimensional projection of a 3 dimensional object, that is in a constant state of flux depending on the time of day and position to the sun was seen by Duchamp as highly analogous to the theorized properties and qualities of 4 dimensional space (Henderson 84). However again shadows are not directly implemented within the large glass;

“The coloured elements of the large glass are understood to be shadows of the 4th dimension, like the other image of a double exposure, ceaselessly transformed by a background of reflections including the spectator themselves (Lebel 68).”

Duchamp’s fascination with visual projections betray an early interest with stereoscopic imagery, i.e. tricking the mind’s eye into seeing perspective and he wanted to recreate these effects in a 2 dimensional, static way (Belting 34).

Finally, the use of glass seemed to serve Duchamp well for a number of reasons. Aside allowing him to once again escape from painterly traditions, ironically he was mimicking the “old renaissance masters” use of glass to make sure their paintings had correct perspective (Belting, 20). Beyond that Duchamp realized by using glass the artwork was all of a sudden bereft of a back ground, and aside from once again being able to escape traditions, this time associated with the figure/ ground, by using glass, the setting and even the spectator are included in the image as an ever changing background (Paz,116)

Design Responses

The design the seeks to explore the aspects of 4th dimensionality within Duchamp's work were inspired by two distinct projects that play on the notions of temporality, and the interplay between light and shadow; the Stephenson & Turner light box on Opera House Lane (Fig 5.9) and the Moholy-Nagy, László Light-Space-Modulator. The S&T light box is an installation Chandelier that seeks to improve safety in Opera house lane by lighting the otherwise dark alleyway using a system that responds to the environment by creating intricate lighting projections based on the amount of movement and sound within Opera House Lane. The light space modulator on the other hand is a kinetic sculpture that uses an assemblage of different materials along with motions to create compelling shadow projections within its environment.

These projects were combined in creating a new version of a light space modulator which implements the art of assemblage to create a installation set piece that that creates interplays between both light and shadow based on the fluctuating office environment. The dynamic fluctuations in lighting respond to key notions of 4th dimensionality within Duchamp's work by creating ever changing lighting conditions within the office with inherent elements of temporal flux as well as formal projections that shift dimensions through shadow. where Duchamp explored these notions in a series of still 'delays' as well as kinetic sculpture, the design here uses artificial lighting as a key driver to explore these notions spatially. The formal Aspect of the design are far more simple with heavy use of screens to affect projections of light and shadow using natural light which are implemented both rigidly and mechanically through the use of revolving interior doors. The ceiling explores the formal notions of flux with a three dimensional parametrically designed form that is the two dimensionally projected onto the floor using differing floor finishes thus rigidly exhibiting the dimensional shift which was explored by Duchamp in a number of works.

Figure 5.7: (Clockwise from top left): 1. Plan of the level 9 design, 2,3,4. Interior renders, 5. Exploded Axonometric showing the design tectonics

7.00 AM

8.00 AM

9.00 AM

1.00 AM

2.00 AM

Figure 5.8: In order to assess the extent to which the architectural interventions would provide a natural play on light and shadow a digital shaded solar study was conducted assessing the times of day people would likely be at work

10.00 AM

11.00 AM

12.00

3.00 AM

4.00 AM

5.00 AM

4th Dimensional Light-Space Modulator

The inspiration behind the 4th dimensional light-space modulator (LSM) came from wanting to create an installation piece that was both responsive to the environment while simultaneously affecting it. The ephemeral qualities of light and shadow were a key notions In Duchamp's ideas about the 4th dimensional flux and where these notions had been explored using natural light by the architectural office intervention, this installation piece sought to explore them artificially. Inspired primarily by the László Moholy-Nagy light-space modulator, it is a kinetic sculpture that seeks to alter the environment through a play of light and shadow which project on space. The second main inspiration came from the Stephenson & Turner light box on Opera House lane, which creates a lighting display that is responsive t to the motions and sounds present in Opera House Lane. The 4th dimensional LSM utilises a similar system in which motion activated sensors trigger a MIDI system which in turns cycles through Red Green and Blue lighting placed throughout the space which when passed through the spinning installation piece create subtle changes to the inhabited environment. The Modulator itself is designed with Duchamp's assemblages in mind, using a variety of found objects and materials placed within a simple laser cut frame.

Figure 5.9: (left from top):
Shadows form a physical prototype of the light
space modulator (authors own image)

The original light space modulator
Source: IDIS

Opera House Lane light box
Source: Stephenson&Turner Architects

(Right): Interior render of the office space

Given

Following his death in 1968 Duchamp's presence was felt in the art world. Literally. First unveiled in 1969, in accordance to Duchamp's wishes, 'Étant donnés' (Given: 1 The Waterfall, 2. The Illuminating Gas), was displayed as part of a retrospective exhibition held by the Philadelphia Museum of Art. Duchamp produced given over a span of twenty years at a time when he had supposedly abandoned art and the fact that he included a ring bound notebook containing written notes, sketches, and annotated photographs for its permanent assembly means that Duchamp always had intended it to be unveiled after his death: his final act of shocking subversion for which he would be remembered. It is widely considered to be Duchamp's Magnum Opus and is the apex of a lifetimes worth of artistic musing and exploration. The work is an assemblage in its own right but is unique in that it blurs the lines between

painting and sculpture. At the end of a dimly lit corridor patrons of the gallery notice a battered old door encased in bricks but with no door handles; upon closer inspection two peepholes become apparent; Should the viewer indulge their voyeuristic curiosity they encounter the spectacle that is 'given'. in a scene obscured by a partially demolished brick wall, a nude lies sprawled out on a bush of twigs holding up a gas lap, in a idyllic scene from nature containing with what appears to be a real life waterfall. Very little can come close to describing the shock viewers must feel when first gazing upon this scene and photographic reproductions do the work little justice. In order to get a proper understanding of the work it is important to break it down to it's constituent parts and analyse the carefully choreographed concepts behind the work particularly in relation to Duchamp's previous works, most notably the 'Large glass'; however it is important to remember that the whole is greater than the sum of its parts.

1: The Checkerboard

Before correct principles of perspective were established during the renaissance, artists often faced vast difficulties in representing the linear elements of Architecture, particularly the tiled floor, in perspective (Haralambidou 59). Often these patterns/ forms would be horribly distorted and therefore covered by a 'perspectival fig leaf' (Haralambidou 59). subsequently, following the advent of linear one point perspective the representation of a tiled grid became an important tool in establishment of all other objects within the perspectival plane of a painting (Haralambidou 59). In Given Duchamp uses a linoleum checkerboard in exactly the same way, to establish a perspectival plane upon which the rest of the assemblage can be plotted (Haralambidou 64)

2 The Door

The wooden door is the first point of contact with 'Given', and was implemented for both its spatial ambiguity and as a threshold between spaces, a concept that had always fascinated Duchamp (Haralambidou 65). It therefore acts both as a tactile terminal as well as a visual portal through which the viewer's visual field is drastically broadened (Haralambidou 66). This is where the peepholes are important; since the blossoming of the nude is hidden from wandering patrons of the gallery, by looking through the viewer is being precisely positioned within the plane set out by the checkerboard, to directly partake in the perspective Duchamp has designed as well as actively partaking in Duchamp's narrative of desire between the bride (nude) and her bachelors (voyeur) (Haralambidou 66). The peep holes also allude to Duchamp's long standing fascination with

stereoscopy and Binocular vision. The stereoscope was a device invented for the viewing of two slightly different images representing slightly differing perspectives which would become fused within ones visual field thus giving an added sense of depth (Haralambidou 76). The two peepholes coupled with the tinted background and even the pornographic subject matter point to a compelling interpretation of 'Given' as a staged stereoscopic scene but the three dimensional spatial aspect of the assemblage means that it offers the same rich visual depth as a stereoscopic image without the need for special lenses (Haralambidou 76).

Figure 5.10 the checkerboard was able to be accurately represented with the advent of one point perspective and subsequently became a key tool in helping Renaissance painters to accurately plot three dimensionality within paintings I

Image source: galleryhip.com

3. The brick wall

Looking through the peepholes In 'given' the view is obscured by a partially demolished brick wall. This wall acts a metaphorical picture plane with its carefully placed bricks symbolising the slow unveiling- the blossoming- of the bride to her bachelors (Haralambidou 113). Both in the regularity of their modular finish and the irregularity with which they reveal the 'bride', it acts as a veil between the 'bride' and her bachelor, by hiding her face it heightens the way one feels to come into contact with her and satisfy the voyeurs curiosity (Haralambidou 114).

The use of a bisecting plane, perpendicular to the perspectival picture plane was an important tool renaissance artists used to render accurate perspectival positions when translating the three dimensional subject onto a two dimensional plane

(Haralambidou 105). In the Given the brick wall acts as this metaphorical 'veil'; where in the large glass the glass itself is the veil upon which Duchamp carefully plotted his perspective and rendered his Bride and Bachelors (Haralambidou 105). Always subversive, Duchamp would re-implement the Cartesian veil in the large glass albeit with a twist (Haralambidou 109); in the large glass 3 irregular squares, called the draft pistons, dominate the upper portion. Created by photographing a regularly plotted Cartesian plane as it billowed in a breeze emanating from an open window, they are acting literally as a veil aimed to try and mask the blossoming of the bride as the ephemeral gas escapes her (Haralambidou 111). Similarly in 'Given' the brick wall is aimed not only to frame the scene within the voyeurs visual field but also acts a veil to mask the nudes brides true identity.

Figure 5.11: The bisecting plane was another important tool in helping Renaissance Painters to accurately represent three dimensional perspective

Image source: Haralambidou 108

4. Gas Lamp

The Gas lamp which the nude holds up in 'given' is imbued with a number of connotations. As central figure of the compositions (aside from the bride) it represents the vanishing point of Duchamp's perspective (Haralambidou 100) and denotes the point at which the mirror image of the single observing eye lies (Haralambidou 101).

In stereoscopic imagery, the two images would often have a central element on which the eye focuses thus helping the viewer to mentally fuse the two images together (Haralambidou 102). If given is to be interpreted as a three dimensional stereoscopic scene then the gas lamp plays an important role as the 'trigger' that fuses the individual gazes of each eye together Haralambidou 102). Beyond these visual elements the lamp is also the single source of light that illuminates the whole scene casting back the voyeurs gaze unto themselves (Haralambidou 102).

5. The twigs

As mentioned before the bride in 'Given' lies on a bed of densely packed twigs, which were carefully picked out and woven by Duchamp (Haralambidou 120). Though some scholars believe the twigs to be the nudes misplaced pubes (Haralambidou 120), it is more likely once again an allusion to the conventions of stereoscopic imagery (Haralambidou 120). In stereoscopy, aside from lewd pornography (possession of which was illegal at the time), densely packed forests were a favourite subject due the fact that when viewed properly their depth becomes particularly pronounced (Haralambidou 120). Interestingly, however, in the case of 'Given' the twigs are attached to the body of the bride thus emanating from her rather than being a simple

bed; Haralmbidou suggests that this ephemeral 'blossoming' of twigs is the same as the cloud which billows from the bride, dominating the upper portion of the large glass (Haralambidou 123).

6. The Nude

Duchamp had a long standing interest in the implication of geometric space in relation to the human body (Haralambidou 137). This Idea was first explored in the nude descending the staircase where the female figure is explored abstractly in rendering each step taken simultaneously in one image. Aside from the motion implicit in this form of representation, with each step the nude is also shown from a different perspectival angle and by representing the female form in this way Duchamp attempted to execute a careful study of the spatial qualities that can be derived from the human body (Haralambidou 137-8). This is in contrast to the 'Large glass' where rendered perspective of the bride would be inadequate to show her nudity, he instead graphically codifies her gradual stripping, thus bringing in a temporal aspect that places her within the 4th dimension (Haralmbidou, 136)

In 'Given' simulated stereoscopic space is derived from the merging of two images, the nude therefore represents the visual composite of two images (which come from each peephole), being merged within the horizontal perspective of the assemblage (Haralmbidou 139) A far more literal interpretation of the nude in given is as the object of Duchamp's own desire. The date he started work on the piece, as inscribed on the nudes right arm, is 1946 (Haralmbidou 139). This was the year Duchamp met Brazilian sculptor Marian Martins (Haralambidou 139). As his secret lover for two years she was the model Duchamp

Figure 5.12 A photograph of Etant Donnes
(Given)

Image Source: Tout Fait, 2000

used in his studies for given (Haralambidou 141).
As such 'Given' can be seen as:

“.... an elaborate and painstaking substitution of Duchamp's lover by the dummy of her missing body, a daydream coming to life and a structured diorama fleshing out his recollection of her coveted tangibility”– Haralambidou 141

Again this is in contrast to the 'Large glass' in which the bride is expressed as ephemeral and intangible to her bachelors (Haralambidou 136). In given the bride is literally expressed by the nude; this un-abstract expression of the bride only serves to heighten the element of desire for the voyeur looking in (Haralambidou 142), however the separation is still there just like in the 'Large glass.' The comparisons that can be drawn between 'Given,' and not only the large glass but many earlier works in Duchamp's cannon shows it to be the summation of his life's work as an artist. It is the conclusion of the narrative between the bride and her bachelors and Duchamp's seminal piece of art.

Design Responses

The design based on 'Given' is placed over the top two floors of the Majestic Centre. It is inspired by the narrative of 'Mona Lisa's fall from grace' which postulates that the nude in 'Given' is in fact Mona Lisa having fallen from the window in da Vinci's painting. This is an abstract interpretation of the literal waterfall present within given but not a completely unfounded one given Duchamp's love of word play and puns, however the waterfall is still literally present in the design as a centrepiece in the main lobby to the office. The design centres around two disjointed programs of a dark un-hospitable after hours bar and the idyllic office space. The usual typology for the office space is subverted here by bringing the outside in and designing the whole space as an indoor garden, based on the lush setting of given. The space is designed so that there is no physical cross over between the bar and the office but a visual connection establishes the desire for the office workers to be in the bar having a drink and the bar patrons to escape the brutal concrete and steel into the lush greenery of the office space. The metaphorical journey of Mona Lisa is expressed by the darkened tunnel that leads from the elevators to the bar slowly revealing the office space until the literal waterfall is reached at which point the bar is entered. Again the slow revealing of the office interior which is unreachable to the bar patrons is designed as an architectural manifestation of desire present in the voyeuristic intangibility within 'Given'

Figure 5.13 (Above): Axonometric rendering of the architectural intervention of the 23/24th floor of the Majestic

- Key
- 1: Main office space
 - 2: Reception
 - 3: Break space
 - 4: Private offices
 - 5: Elevator access to
 - 6: The fall
 - 7: Bar
 - 8: Back of house
 - 9: Top mezzanine

Figure 5.14: Floor plans of the 'Given' Design

The Fall

Figure 5.15: The metaphorical story of Mona Lisa's fall from grace into the garden of given heavily inspired the architectural office design.

Figure 5.16: Mona Lisa's journey back from the garden of given to the balcony of her portrait manifests itself literally as a corridor which one travels to the mezzanine level of the bar. Light is used to guide patrons up the ramp until they reach the waterfall down to the lower office floor.

Figure 5.17: (Right) Interior render of the office space.

Figure 5.18: (pg. 94) Interior render of the after-hours bar.

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VI

Case Study ASB North Wharf

Introduction

The Flagship headquarters of ASB bank located in Auckland's Wynyard quarter was completed in July 2013 (Mckay 6.2013). The goals behind the new headquarters, according to General Manager Derek short, were to

“....[deliver] world-leading environments that enable the transformation of work place practices that empower employees to harness their collective strength through collaboration and sharing of resources” (Navigating into the future, 13).

The will to reinvent what an office environment could be is certainly apparent in the interior fit out which stands out within the context of the standard office typology. The interior, designed by BVN Donovan

Hill, eliminates the walls of and cubicles of which has become an accepted feature of the office opting instead for a completely open

floor is fully open plan with over 15 themed 'neighbourhoods' surrounding a central atrium/ circulation space. With nobody rooted to a single desk the fit out is designed to complement its own unique work place strategy in which collaboration is paramount.

Fig 6.1: Looking through the circular office booth into the atrium.

Image source: Navigating into the future.

A Variety of space

The Themed neighbourhoods were a key imperative in the conceptualization of the ASB fit out. Each neighbourhood is designed to freely flow into the next while at the same time being unique from the others; they are all whimsically named based on the inspiration behind the design and colour co-ordinate appropriately. The result is a vast variety of form and space over a large open area; something which is at odds with the standardized partitioned office. The open atrium offers a visual connection between floors and other neighbourhoods with bridges and stairs spanning the space for increasing accessibility. The neighbourhoods are not intended to be department based but are instead aimed towards offering a variety of work settings which the employee can choose to fit their needs. This is a radical shift from the wider context of an office of its type but is on point with contemporary trends in corporate office design.

Fig 6.2: The themed neighbourhoods of the interior fit out

Fig 6.3: In plan

Image Source: Navigating into the future

Fig 6.4: The ASB headquarters work place strategy

Fig 6.5: The ASB headquarters interior

Image source: Navigating into the future

Eliminating the cubicle

At the heart of the design for the ASB Headquarters is a unique workplace strategy that is entirely based on the idea of interdisciplinary collaboration. Not one employee has their own office (CEO's included) and like a school campus employees are able to log into any work point around the office. The workplace strategy which informed the interior fit out eliminates the cubicle instead offering a range of work settings with different "focus's" that ranging from the private single work point to fully collaborative areas and gathering points; there are no formal offices or meeting rooms and the lines between work areas and leisure spaces are certainly blurred

Conclusions:

The ASB Headquarters is certainly a unique project of its type; as a research that seeks to critique many of the common practices in contemporary interior design by looking at the office, it is certainly a useful precedent as it shows a completely alternative approach to the corporate office. Furthermore the concept of 'themed neighbourhoods' was of particular interest heading into the next phase of design led research as this design would seek to tectonically incorporate many of the concepts uncovered when research Duchamp. The variety of space created by the experimental floor by floor approach of this research is not unlike that of the ASB interior and indeed many of the design imperatives apparent within the fit out would inform the next phase of research.

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VII

Developed
Design

For the bottom four floors, the 'plinth', upon which the majestic tower sits, a highly tectonic architectural intervention was designed. Each tectonic element sought to respond to a different strand of research into the works and theories of Marcel Duchamp undertaken. The overall aim of this response was to showcase an 'assemblage' of interior space directly influenced by the disparate 'neighbourhoods' present in the design for the ASB North Wharf headquarters. The studies into assemblage, the notions of 4th dimensionality, as well as Duchamp's seminal work 'Given' are all present within the intervention and as always the will to push the office design past the aesthetic/ material and question program was an underlying design driver.

Figure 7.1: An exploded axonometric showing the tectonic composition behind the developed plinth intervention

The Mike Hunt 4th Dimensional Stairway to Heaven

The design of the main circulation and elevator shaft of the Majestic centre was inspired by the research done in 4th dimensionality within Duchamp's work. The concept is based on the idea of a parametrically designed form that denotes the idea of motion in flux frozen solid as a 'delay' (much like Duchamp's large glass). The form is framed by a series of columns with a spiral staircase that weaves between them, and a series of promenades with breakout rooms is then implemented as additional program.

Figure 7.2: (Above) how the stairway was designed

(Opposite): Interior render

4TH DIMENSIONAL GEOMETRY

DUCHAMPS SHADOW ANALOGY

Walkways/ Structure.

Inspired by Duchamp's shadow analogy of the 4th dimension were the main staircase circulation and the corresponding structure. The staircases and walkways are purposely designed (much like the spiralling stairs of the 4th dimensional elevator circulation) to subvert the notion of office efficiency by crossing floor areas and webbing across the space. The supporting structure is then reflected two dimensionally above the stairs; this transition between dimensions was a key paradigm of Duchamp's 4th dimensional theorem, particularly in relation to his shadow analogy.

Figure 7.3: (Above) Duchamp's shadow analogy of 4th dimensional geometry and how it influenced the circulation elements of the developed design.

(Opposite) Interior render.

Marshall Six Stack

The 3x2 boxes are retail spaces inspired by the 'tasteless' appropriation of a found object, in the case a stack of Marshall amplifiers. The retail spaces themselves are then designed using the same method of inserting an installation of found objects to create space as the initial investigations undertaken into Dadaism. The insertion of a semi opaque screen in front of the six stack means that when viewed from the second story balcony the shadow of the interior assemblage is projected to the viewer; this was directly influenced by Duchamp's 4th dimensional shadow analogy.

Figure 7.4: (Above) a diagram showing how assemblage has been coupled with Duchamp's shadow analogy in the design of the Marshall six stack.

(Opposite) Interior render.

Garden of Given

The notion of an interior garden within an office was first explored in the design for floor 22/23 of the Majestic Centre, inspired by the idyllic setting of 'Given' and is repeated again in the plinth intervention. This time the program applied is that of a restaurant and also Opus Architecture office. Always aiming to be subversive, in order to enter the restaurant area (not from the elevators) occupants must walk through the back of house area of the restaurant (as opposed to a front of house maitre de). They then enter the garden area as the main setting for dining. This below ground atrium, with the winding walkways above, then leads to the office space of Opus Architecture which is designed as a continuation of the bottom floor garden.

Figure 7.5: (Above) A diagram showing the concept behind the garden of Given and how the garden is a key concept that tie 'Given' with 'LHOOQ'.

NB: Analysis of given Image source: Penelope Haralambidou

(Opposite) Interior render.

Church

The installation of a ground floor church was aimed at introducing a completely unexpected and irrelevant program within the typology of the corporate office. It was a wilfully subversive and playful move that sought to parody the notion of the religious worship of money within the corporate setting while also placing a programme within the majestic that simply does not belong. While programmatically disparate it is keenly integrated into the overall tectonic of the design with the garden continuing on the terraced roof of the church.

Figure 7.6: (Opposite) Interior render.

EY offices

The Ernst-Young offices occupy the top three floors on the very eastern side of the intervention, in front of the Stairway To Heaven. They were directly inspired by the concept behind the ASB headquarters interior with each floor being treated as its own 'neighbourhood'. The entrance is on the middle floor with stairs and an elevator leading to a floor below and above, and instead of a large reception desk as one would expect in a typical large office it was decided that all that was necessary was a chair to sit on with a small end table for a telephone; again this was a wilfully subversive move. In accordance with the concept behind the ASB headquarters, each floor is designed with its own theme in mind.

The lowest floor is inspired by 'Duchamp's Kinetic Machine' and is a kinetic interior with rotating cubicles that recalls both his foray into kinetic sculpture that blossomed from his forays into 4th dimensional space but also brings forth his love mechanical representation as a direct subversion of 'painterly art'.

The middle floor (entrance) is designed to contain two meeting rooms and recalls the main circulation tower of the intervention by being designed as a parametric form in flux frozen solid by columns— an architectural manifestation of Duchamp's notions of 4th dimensionality.

The top floor is designed in the same manner as the retail spaces of the Marshall Six Sxtack with the assemblage of found objects as the main driver in creating space and subverting the norm. This floor is also intended to be an office space.

Figure 7.7: (Above) A diagram showing the concepts behind each floor in the design of the EY offices

(Opposite) Interior render of the first floor.

Key:

- 1: Opus office
- 2: Garden of given
- 3: Two way toilet
- 4: Church/ conference space

Basement Level 2

Figures 7.8-12: Floor plans of the developed Architectural intervention.

Key

- 1: Entrance
- 2: Restaurant
- 3: Marshall six stack
- 4 Church top garden

Ground

Key:

- 1: Ernst & young floor1
- 2: Marshall six stack

Key

- 1: Ernst & Young floor 2
- 2: Walkways
- 3: The loft

Key:

- 1: Ernst & young floor 3
- 2: Reflected stair structure
- 3: Fountain
- 4: Stairway to heaven

Figure 7.13-14: Sections of developed Architectural intervention.

Figure 7.15: An overview of the developed Architectural intervention.

VIII

Conclusions

The current state of interior Design, particularly in the case of the corporate office, is very bland. As a rule the design of the office is centred around the notions of streamlined efficiency with little credence given towards inhabitation or the need for a pleasurable working environment. The pristine white walls, uniform carpet tiles and standardised office cubicle has created some shockingly bad working environments, that seem to permeate most contemporary offices. Directly juxtaposed to this trend, the public areas in most office towers are designed to showcase the affluence of a company, but mainly through materiality; spatially they still follow the streamlined efficient paradigms of the contemporary office.

In a wider context the contemporary practice of architecture has become dominated by the image, coupled with the endless stream of such images offered through Internet blogs/ website, journals, and magazine articles, the overall effect of this is to be overwhelmed to the point of being ambivalent towards good design because as long as it looks good the spatial and programmatic success of the design quickly becomes overlooked; there has been a shift in the practice from good design to good looking design which is dangerous at best to the next generation of up and coming architects and interior designers as they become too caught up in producing seductive looking architecture with very little design considerations and depth. However in the case of the office interior the reverse is true.

Conceptually, the Dadaist movement offered the perfect vehicle in which to question typical contemporary design principles, and had the necessary scope to push the boundaries and be subversive particularly in challenging the expectations of the office typology. However often the translation of the abstract concepts present in Duchamp's work into architectural space proved difficult as a direct insertion of an assemblage of found objects proved to be novel but not necessarily a realisable alternative, and an abstract approach had to be undertaken. Such was the case in trying to mediate Duchamp's concepts of 4th dimensionality however this too proved to be problematic since there came a shift from interior design to installation art which deviated from the scope of this research. In order to develop these designs further, more credence has to be given to existing service elements of the majestic, while the circulation elements were left as they were, often the main central core, of the tower which is reserved for toilets and service shafts became taken up by office space. In order to develop these designs and make them more realisable a reorganisation of these spaces so they don't impede on the central service core is necessary. The Tectonic approach undertaken in designing the lower floor plinth of the Majestic Centre proved to be an effective method particularly well suited to the concept of an 'assemblage of space'. This tectonic idea could be retrospectively incorporated into the other floors as a development of the pre-existing designs.

The developed design of the Majestic centre podium coupled with the diversity between office floors showcased the possibility of having a dynamic 'assemblage' of space that is in direct odds with the streamlined uniformity of the contemporary office and in a way, through the detailed investigations into Dada, the research has managed to come full circle to the initial inspiration of assemblage in architecture that came from the discovery of the Torre David.

The experimental, design led approach suited the site well as each floor became its own unique 'neighbourhood' within the overall design of the interior. As a piece of research that fundamentally aimed to critique the uniformity of the contemporary office through the study of Marcel Duchamp's playful subversiveness, the success came in showing the possibilities of a dynamic multifaceted office space which was unique to inhabit and provided a variety of interior conditions and environments.

Figure 8.1: (opposite) Towards a Dadaist interior; Perspective section showing the designed research of this thesis.