

winner ACSA Faculty Research and Design Award 2010

#### PROJECT

### [X]PERIENCE MECHANISMS

#### LOCATION

JAMES RIVER, VA

#### DATE

2005-2006

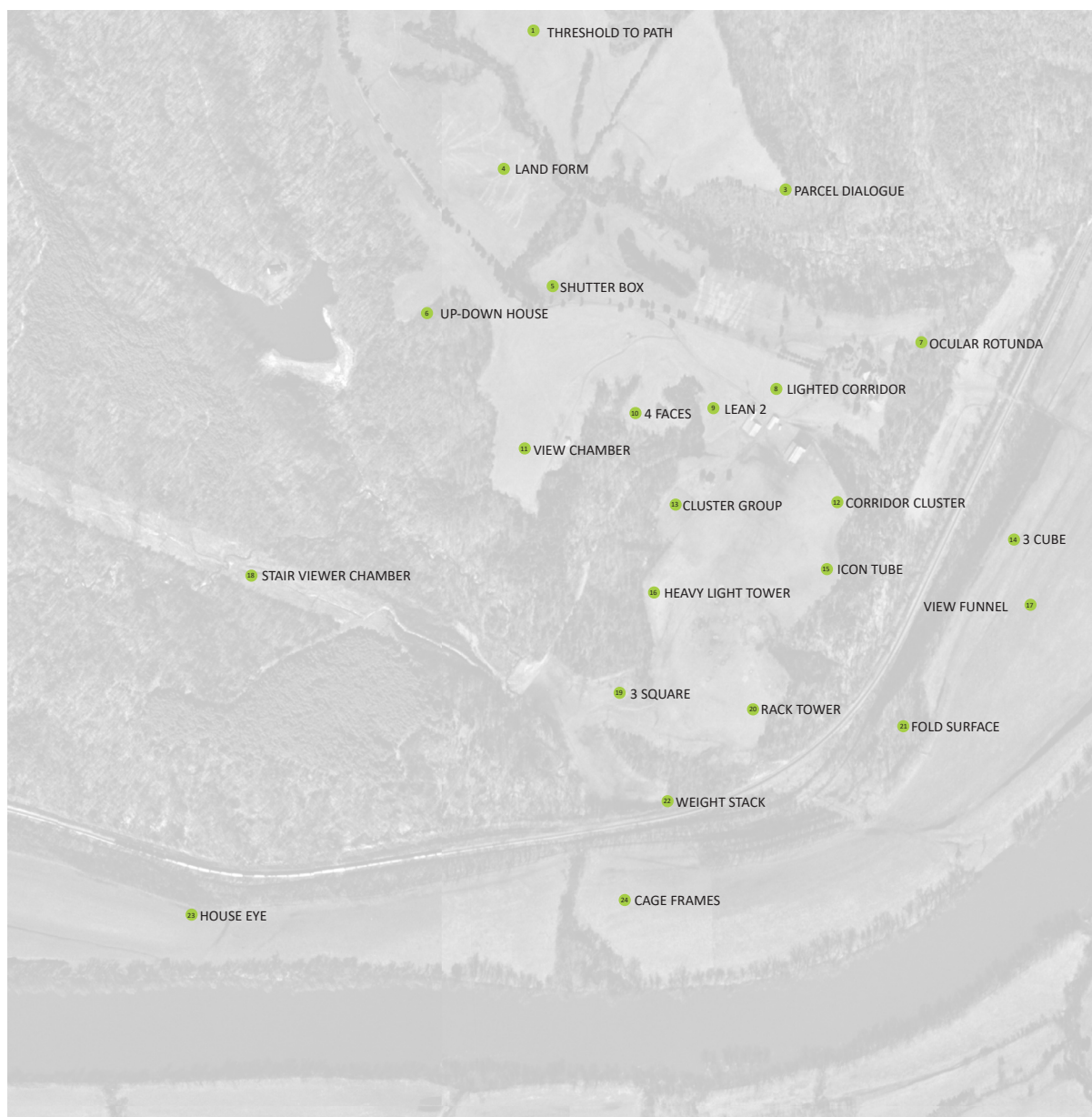
The mechanisms briefly represent an investigation into the perceptual capabilities of primal space. Spatially precise each mechanism engages a distinct aspect and fundamental component of architecture. The quality of the built environment must be negotiated through these essentials. Fragments of possibility these mechanisms are (x)perience. The proposition for the articulation of distinct experiences in individuated pavilions allows for their specific yet delicate positioning. Each composition assumes an iconography of individual identity relative to the viewer themselves. The experience is orchestrated through the interface with the object: representing and defining a way of seeing and engaging the self and the adjacent terrain. Individually articulated, the delicate pavilions are for watching, reclining, residing, entering, moving, and engaging place.



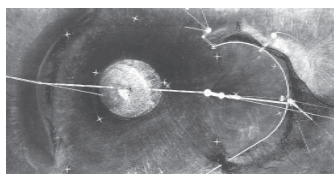
**BORDEN PARTNERSHIP**

1918 LAUDERDALE STREET  
HOUSTON, TEXAS 77030

[www.bordenpartnership.com](http://www.bordenpartnership.com)

**[x]perience**

The collection of pavilions scattered in the landscape serve as fragments focusing on the landscape and the perception of space. In the heritage of James Turrell's Roden Crater, Donald Judd's Chinati Foundation and Robert Smithson's Spiral Jetty - this landscape employs architectural mechanisms to mediate between the perceptive capabilities of our bodies and the beauty of the natural environments around us. As a collection of individual rooms and communal group spaces, each insertion focuses on a specific moment in the landscape and the architecture that heightens its perception.



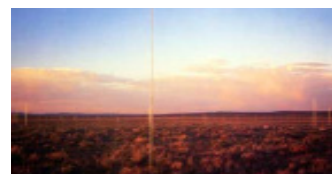
TURRELL - RODEN CRATER



SMITHSON - SPIRAL JETTY

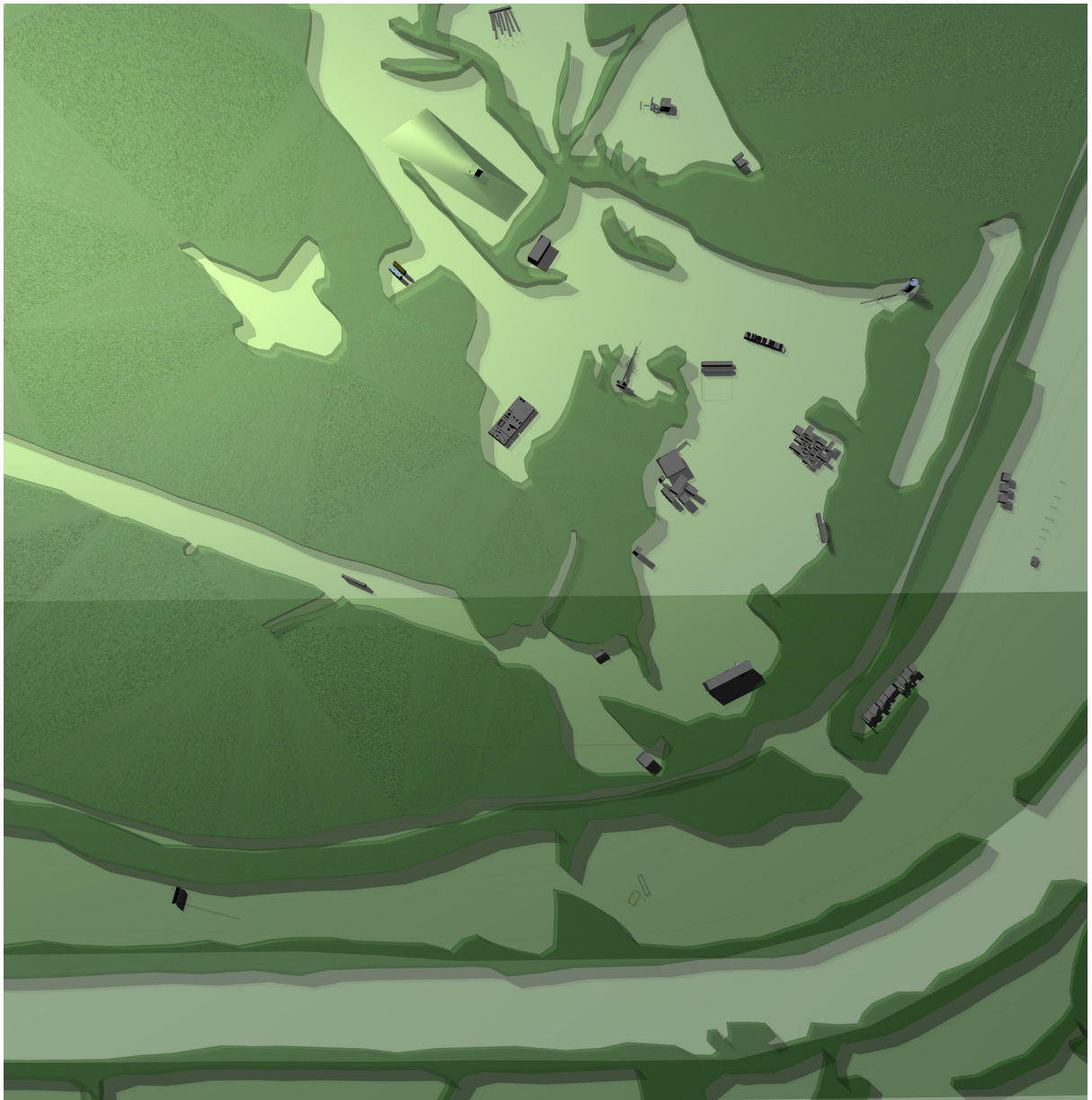


HEIZER - DOUBLE NEGATIVE



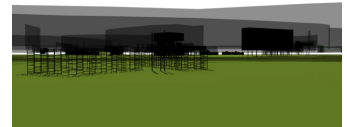
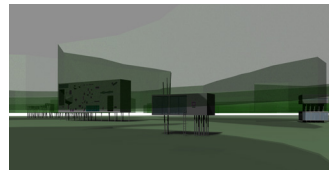
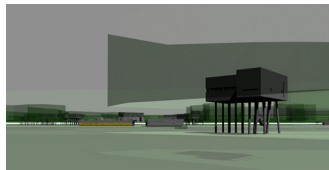
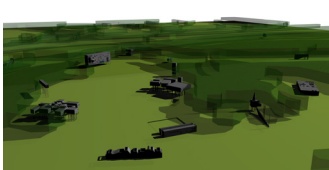
DEMARIA - LIGHTENING FIELD



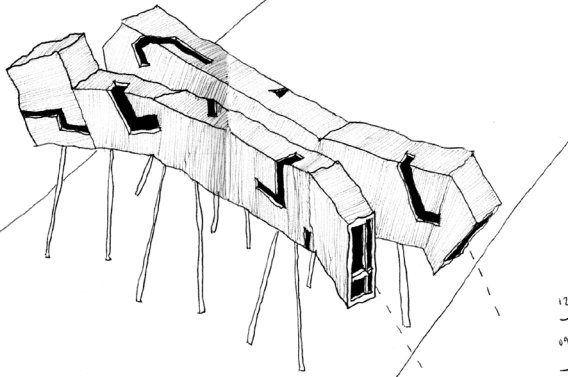


#### [X]perience

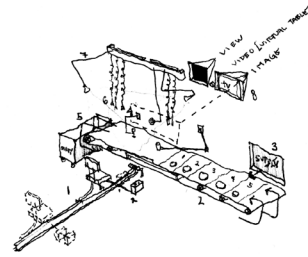
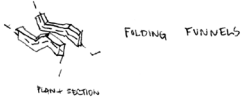
The proposition for the articulation of distinct experiences in individualized pavilions allows for their specific yet delicate positioning. Each composition assumes an iconography of individual identity relative to the viewer themselves. The experience is orchestrated through the interface with the object: representing and defining a way of seeing and engaging the self and the adjacent terrain. Individually articulated, the delicate pavilions are for watching, reclining, residing, entering, moving, and engaging place. Their dispersal across the landscape allows for an individuation and articulation of a an isolated moment within the larger system.



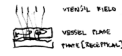
PROJECT  
[X]PERIENCE MECHANISMS



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APPARATUS FOR EATING

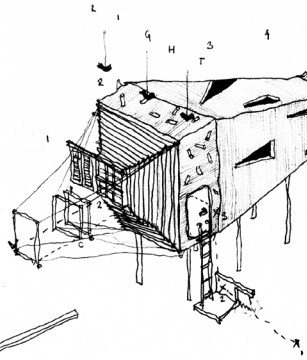


SECTIONAL ZONAL ORDERING

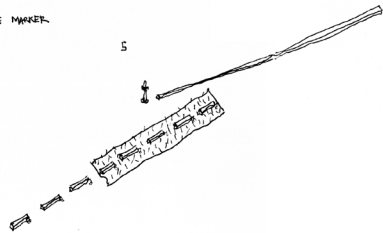
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03

- 1 - OPERABLE SEAT [PREP/POST PROMENADE]
- 2 - CONVEYANCE - TABLE PIER
- 3 - FIXED SEAT/STEEP
- 4 - WALL BED DECK ARMATURES
- 5 - BUILT RECEPTACLE
- 6 - ELASTIC VIBRATION
- 7 - LIGHTING ARMATURES
- 8 - VIRTUAL GUEST + WINDOW ABSENCE [VIEW LOCAL + DISTANT]

- 1 - OPERABLE WINDOW DIAPHRAM
- 2 - FIXED [SHUTTERED] VIEWING PLATFORM
- 3 - CAST SHOWN SILVER WALL
- 4 - NIM PORTAL VENT
- 5 - BACKGROUND DISTANCE MARKER

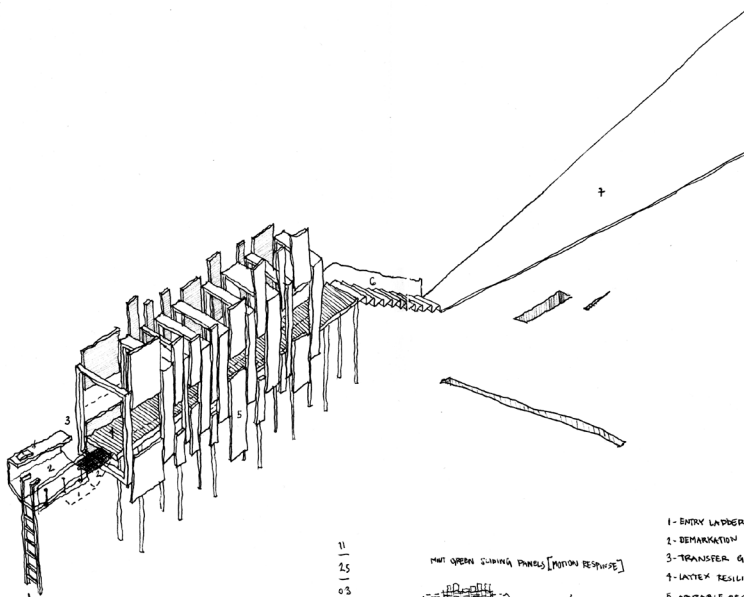


WINDOW - MACHINE FOR VIEWING  
SHUTTER (ASIM)  
+ BREWIE



- 1 - LIGHT FUNNELS
- 2 - FIGURED SLITS
- 3 - DENSITY LOWERS
- 4 - SLAB STRUCTURES [2]
- 5 - SUSPENDED PODS
- 6 - GLASS BOX
- 7 - PORE PHYLLOIDS
- 8 - BOUNDED SLITS
- 9 - METEORIC SKY
- 10 - BOUNDED STRUCTURE
- 11 - TITRA FIELD

SECTIONAL SCHEMATIC LATERING  
PROGRAM AND FORM



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03

NOT OPEN SLIDING PANELS [PUNION RESERVE]

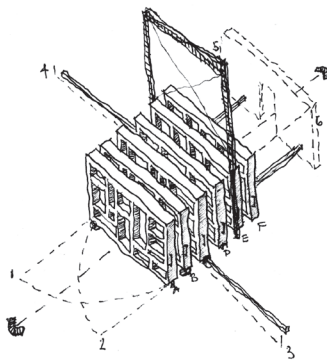


- 1 - ENTRY LADDER
- 2 - DEMARKATION D
- 3 - TRANSFER GA
- 4 - LATER RESERVE
- 5 - OPERABLE REPT
- 6 - BENT METAL S
- 7 - DISMEMBRANCE



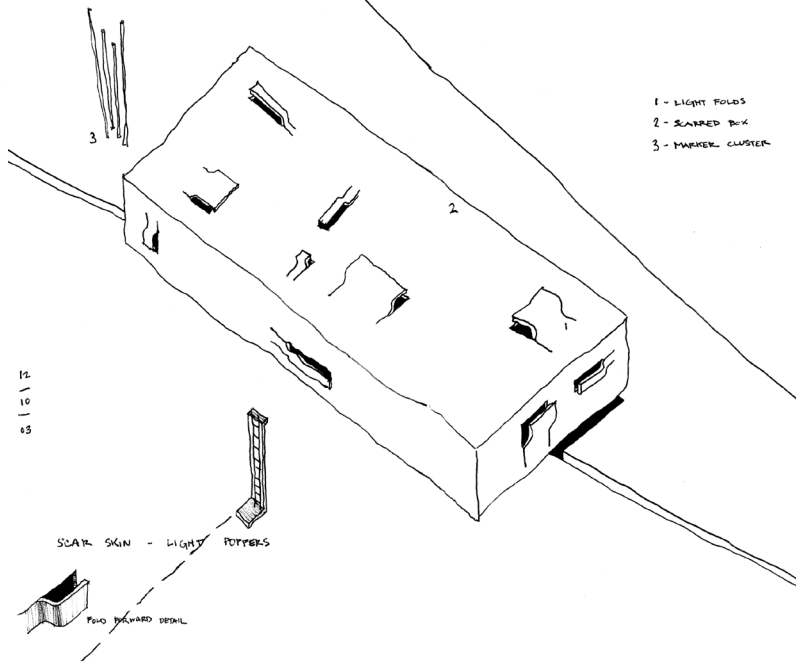
LINEAR VARIANTS - TYPE INFILL

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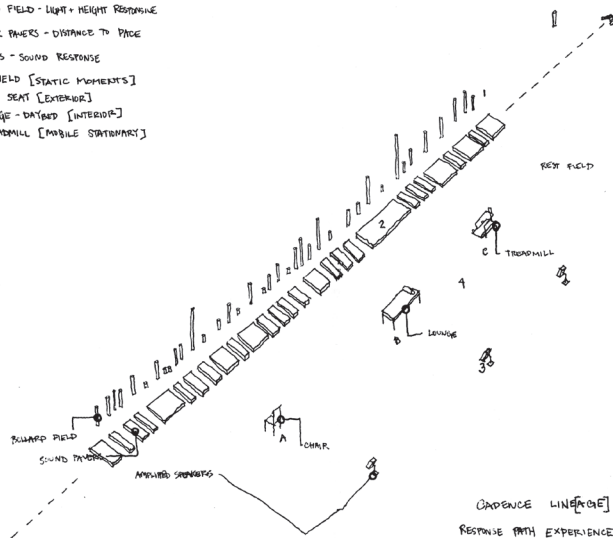
STORAGE / PREDUCT CLUSTER

- A - SWING LEFT
- B - SWING RIGHT
- C - SLIDING RIGHT
- D - SLIDE LEFT
- E - LIFT
- F - ROLL BACK

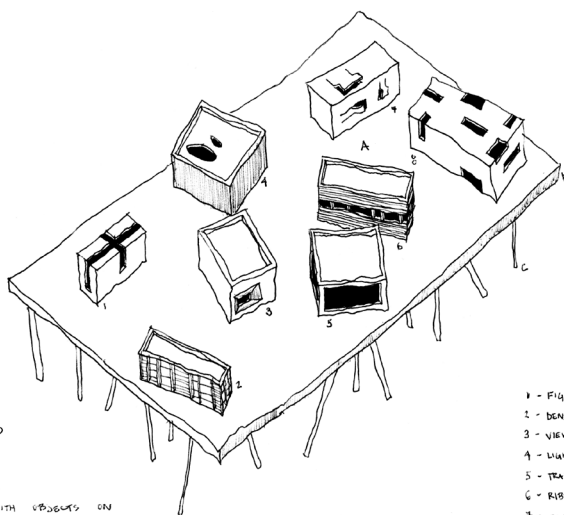


- 1 - LIGHT FOLDS
- 2 - SCARRED BOX
- 3 - MARKER CLUSTER

- 1 - BOLARDED FIELD - LIGHT + HEIGHT RESPONSE
- 2 - TROUBLE MAKERS - DISTANCE TO PAGE
- 3 - SPEAKERS - SOUND RESPONSE
- 4 - REST FIELD [STATIC MOMENTS]
  - A - VIEW SEAT [EXTERIOR]
  - B - LOUNGE - DAYBED [INTERIOR]
  - C - TREADMILL [MOBILE STATIONARY]



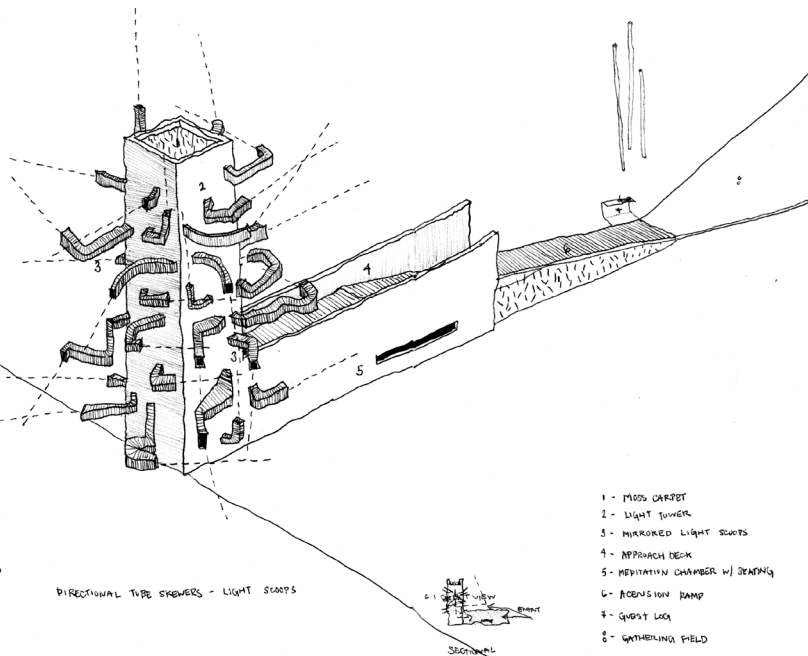
CADENCE LINE[RE] RESPONSE PATH EXPERIENCE



PAVILION FIELD  
TABLE TRAY  
RANDOM STRUCTURE FIELD

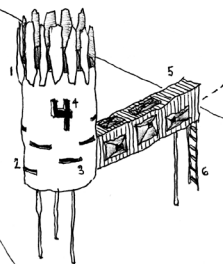
- 1 - FIGURATIVE LIGHT SLIT
- 2 - DENSITY GRILL
- 3 - VIEW FUNNEL
- 4 - LIGHT OCCULUS
- 5 - TRANSPARENT BOX
- 6 - RIBBON BAND
- 7 - CUT + PEEL
- 8 - FANFOLD TUNNELS

TABLE WITH OBJECTS ON  
DIVERSITY OF OBJECT SINGULARLY HELD



DIRECTIONAL TUBE SPEAKERS - LIGHT SCOOPS

- 1 - MESH GABRIEL
- 2 - LIGHT TOWER
- 3 - MIRRORED LIGHT SCOOPS
- 4 - APPROACH DECK
- 5 - MEDITATION CHAMBER w/ SEATING
- 6 - ACOUSTIC RAMP
- 7 - GHOST LOCK
- 8 - GATHERING FIELD

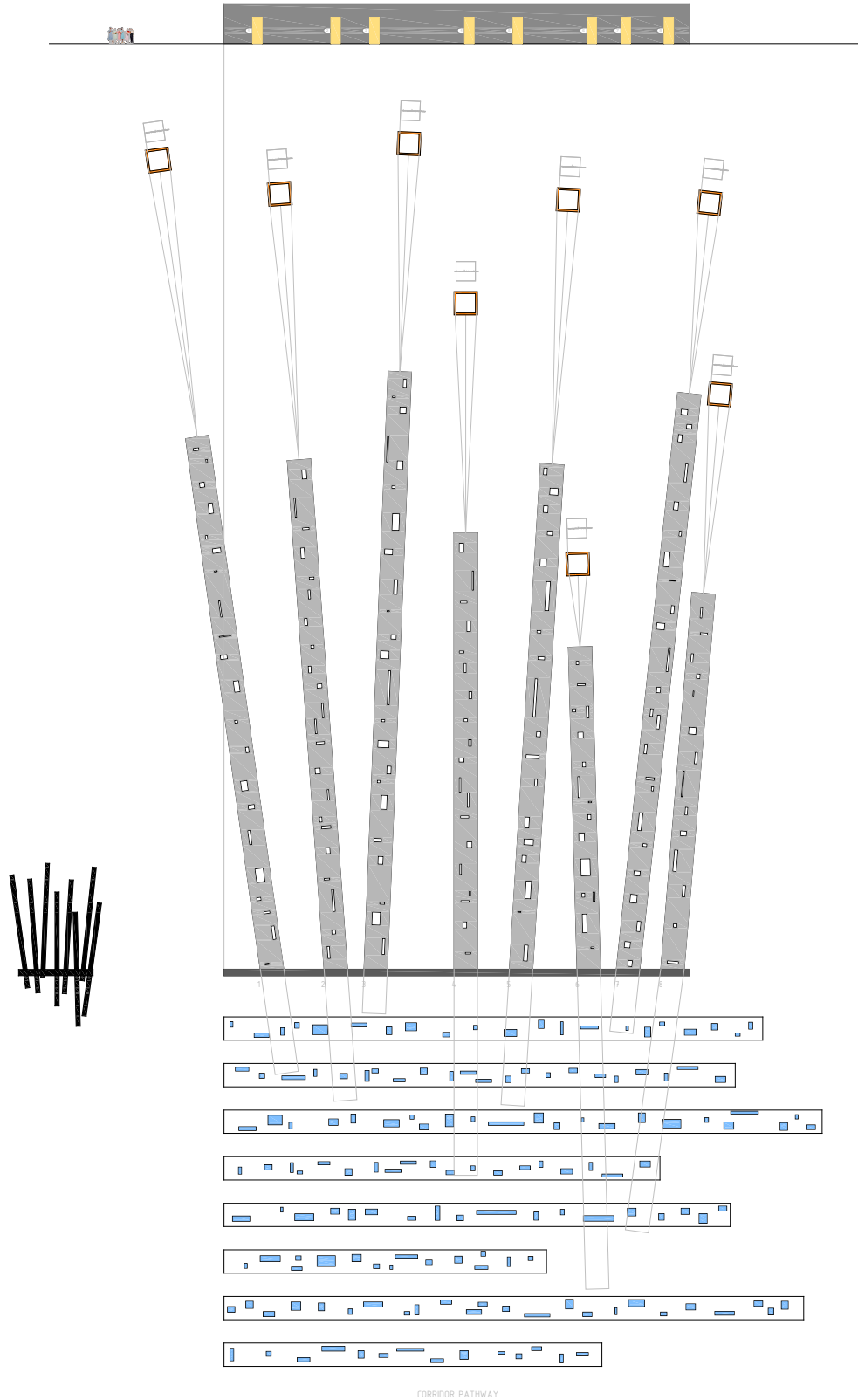


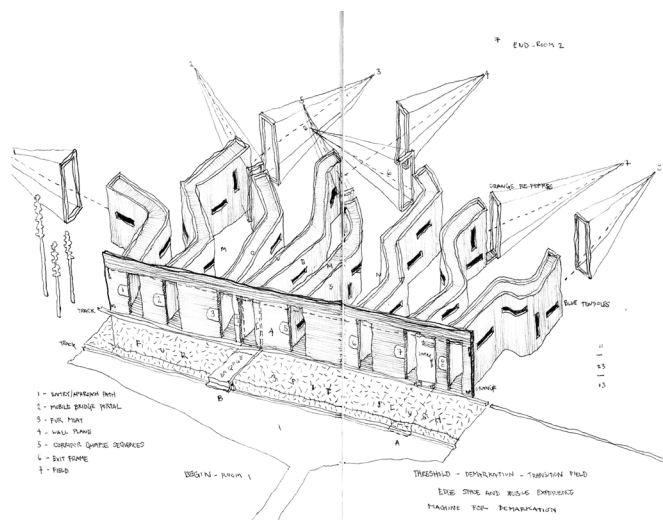
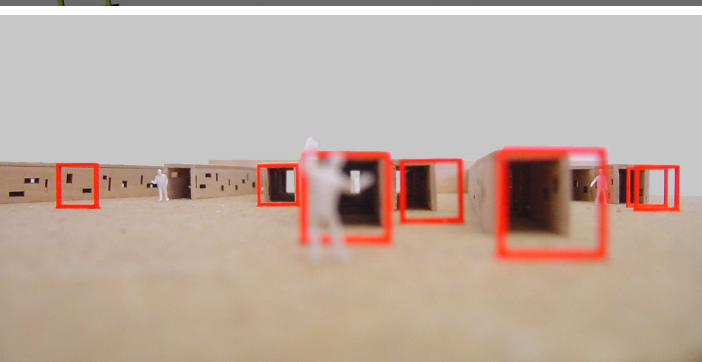
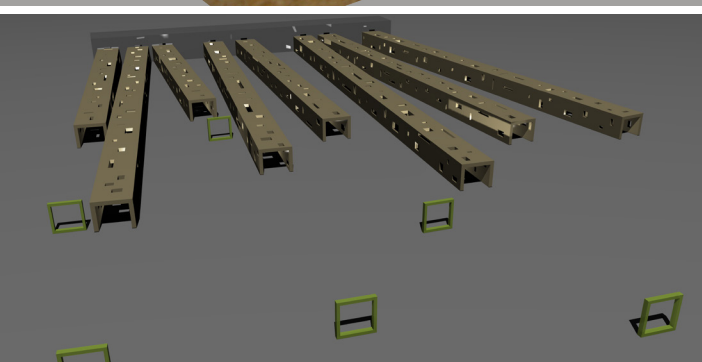
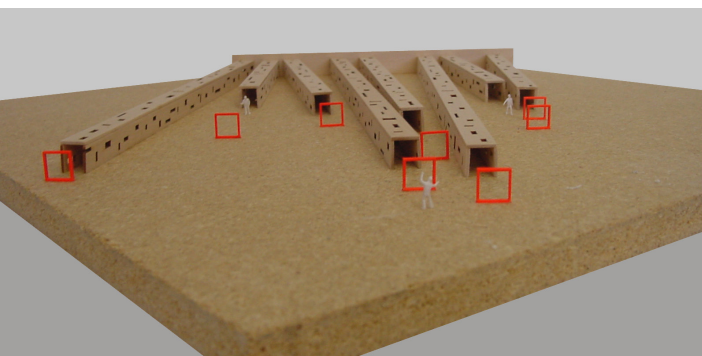
SENTRY TOWER - OBSERVATION OF EDGE

- 1 - CORTEN TOWER
- 2 - WOOD SLAT ROTANDA
- 3 - SLIT TRACKER HORIZONTAL LINES
- 4 - TOWER NUMBER [SEQUENCE + KEEP]
- 5 - VIEW FUNNEL ENTRY TUBE
- 6 - RETRACTABLE LADDER
- 7 - WATER FOUNTAIN



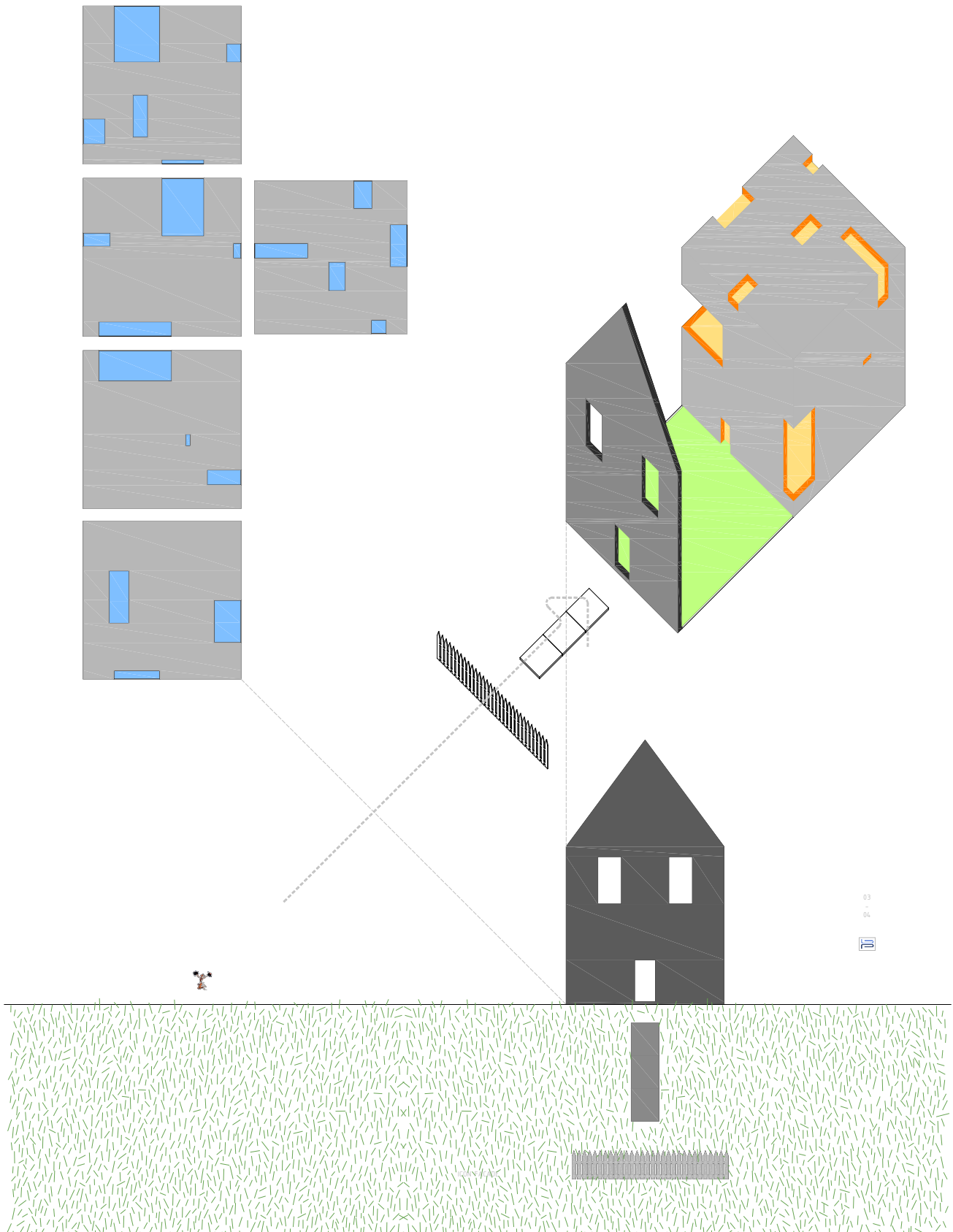




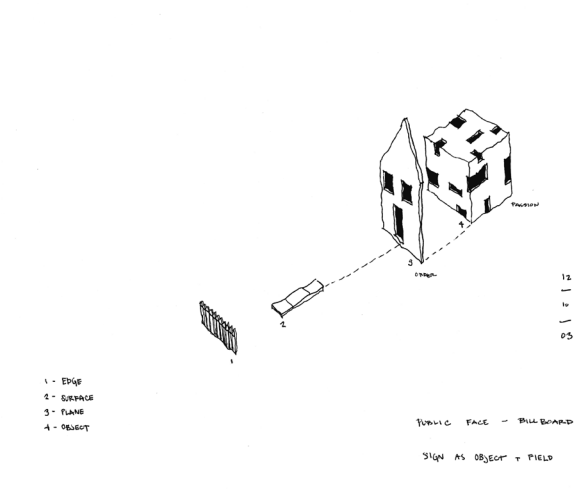
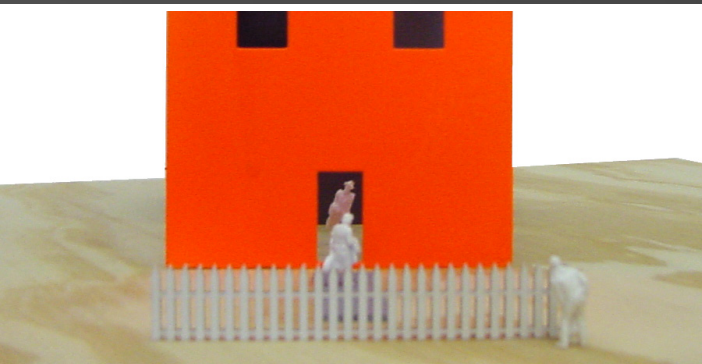
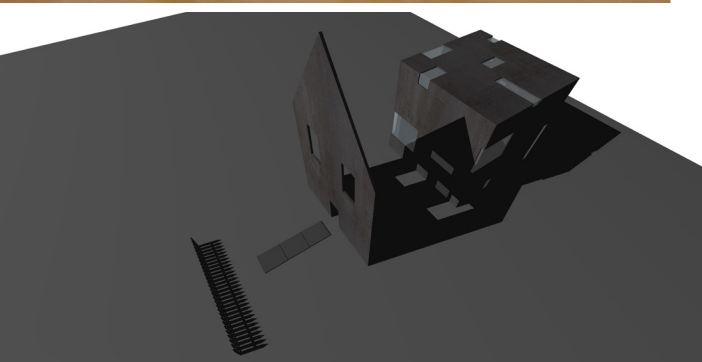
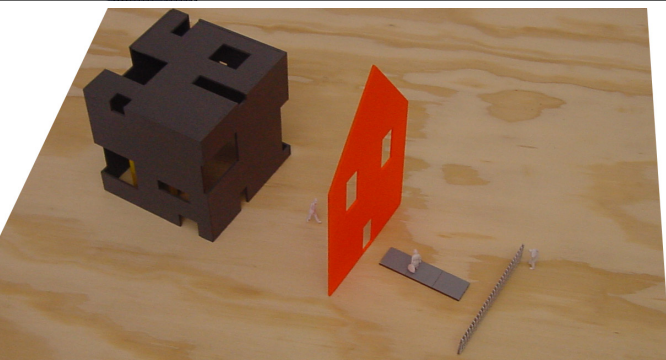
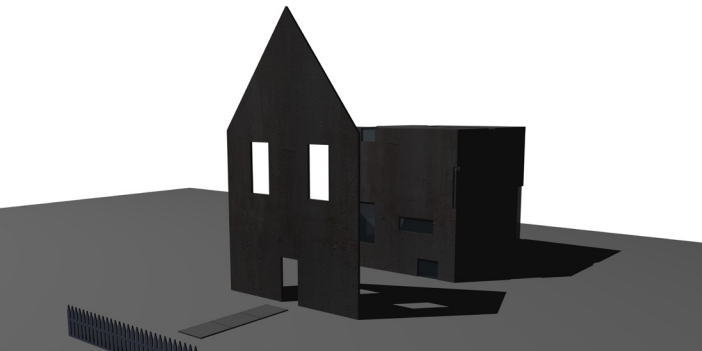


### 1- Threshold to Path

Eight linear tendrils accumulate along a single wall plane to offer a threshold to a selection of experiences. Varying in light quality, length, orientation, and outcome the viewer moves through the threshold to uniquely define their awareness of time, space, and experience relative to moment. One selects an entry, and the corridor funnels you to a landscape and (x)perience.

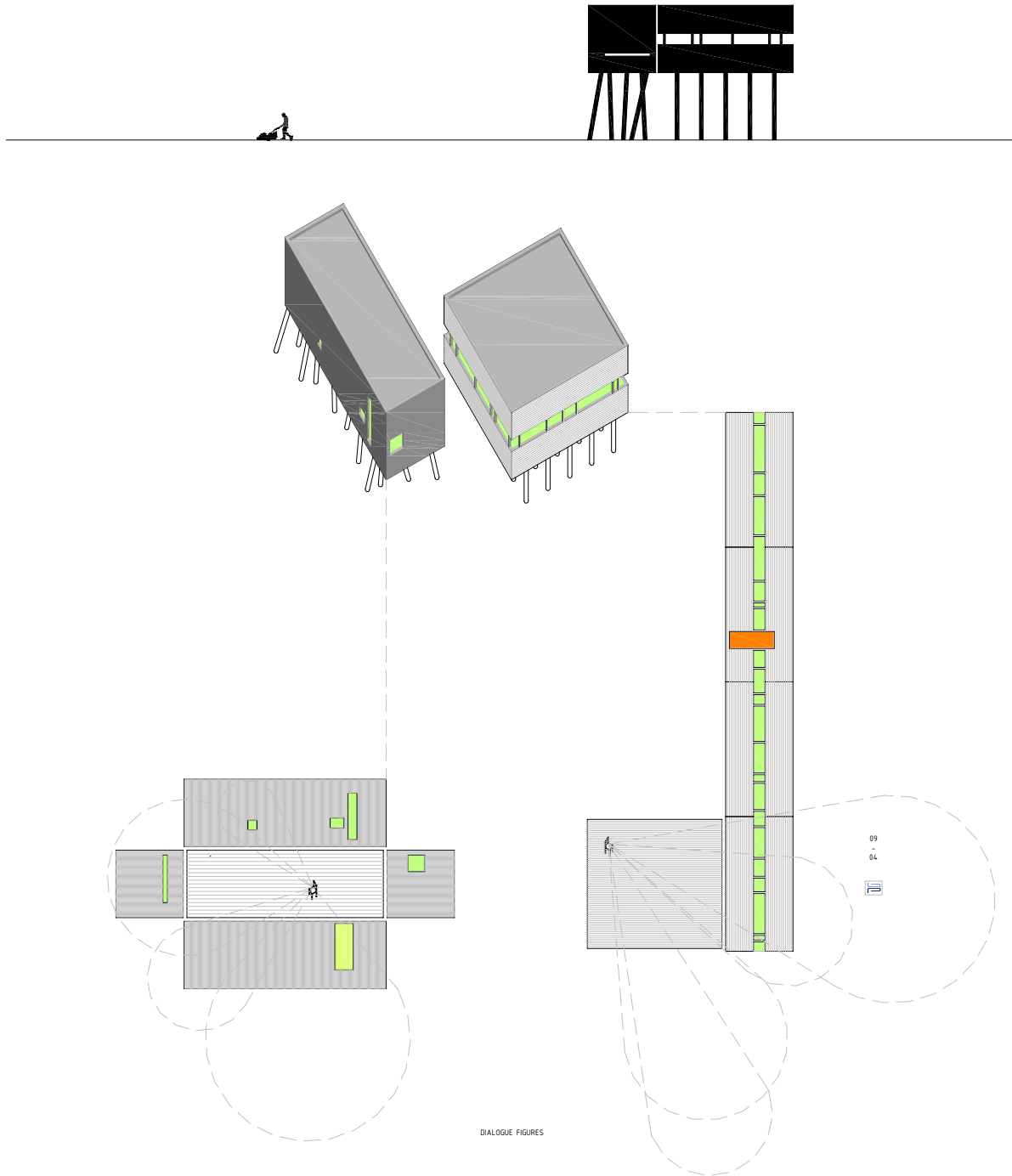


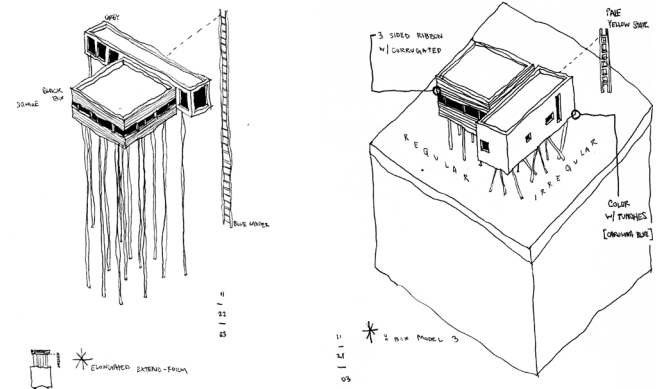
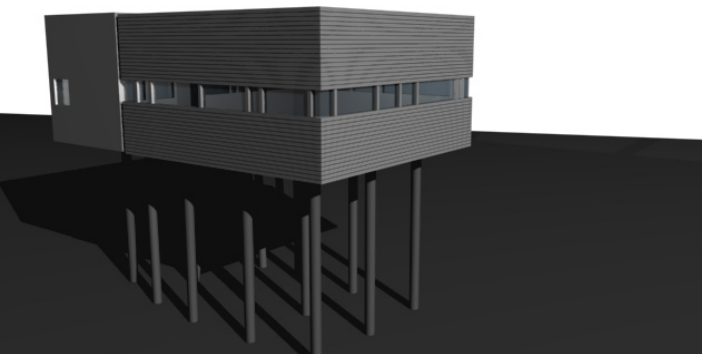
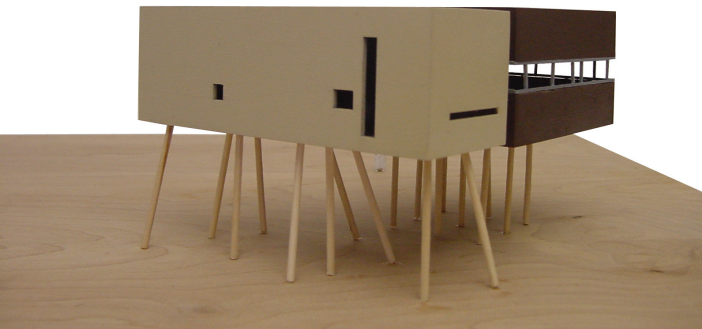
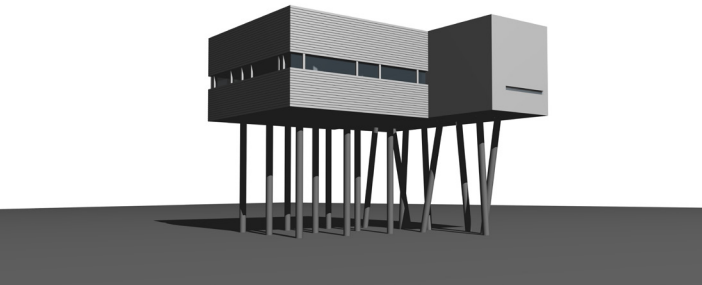
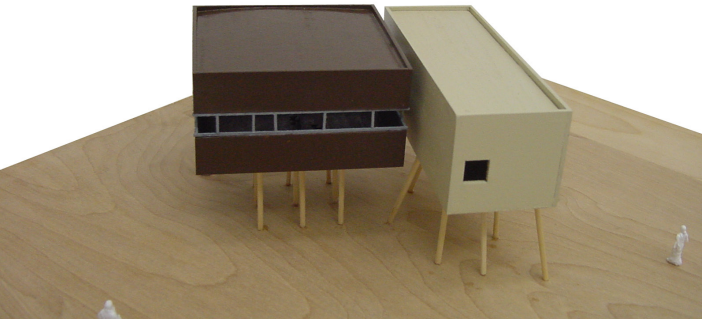




## 2- Icon Image

A billboard house form addresses the visitor's axial approach. A perforated cube sets behind.

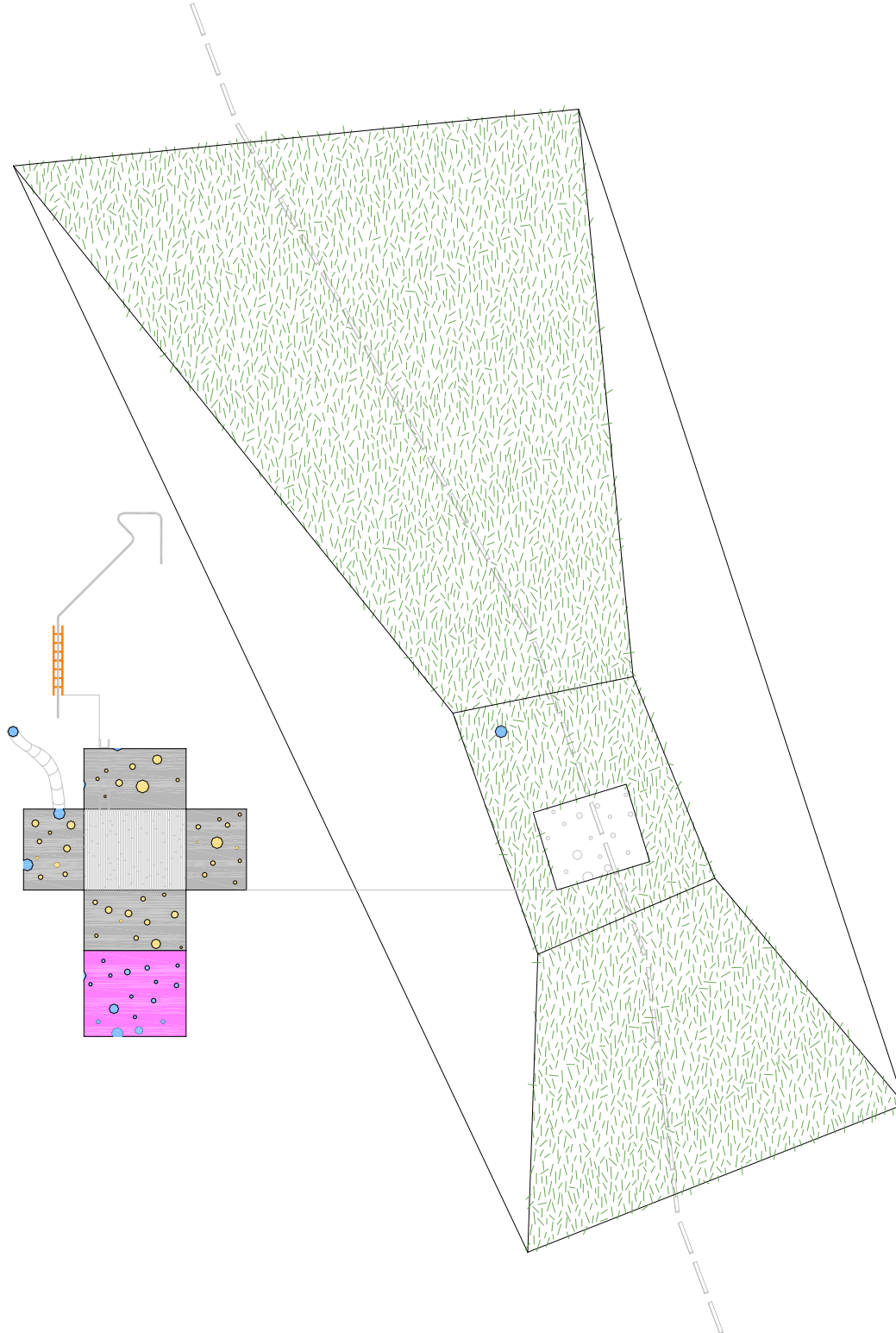


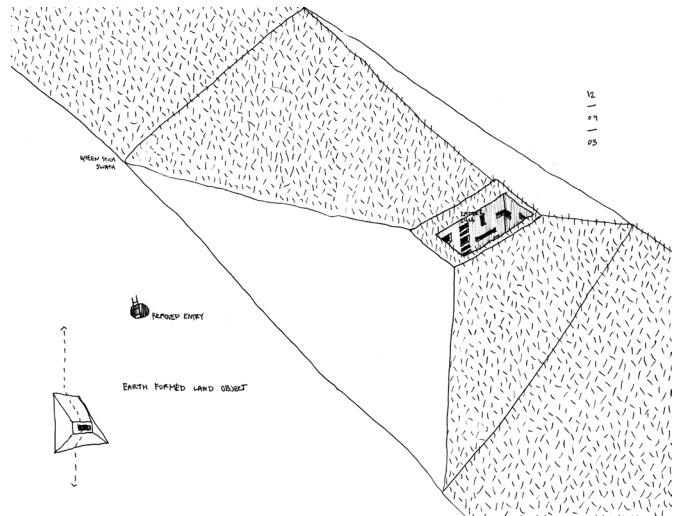
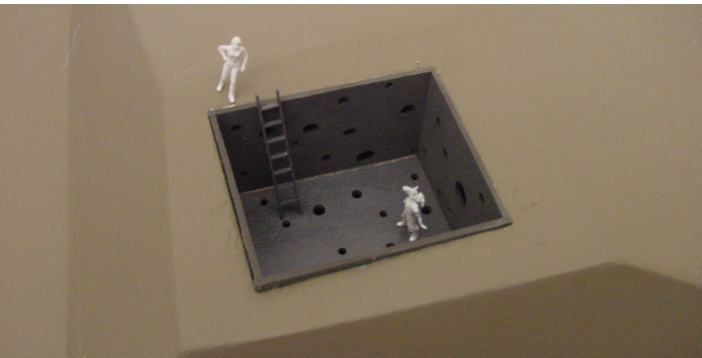
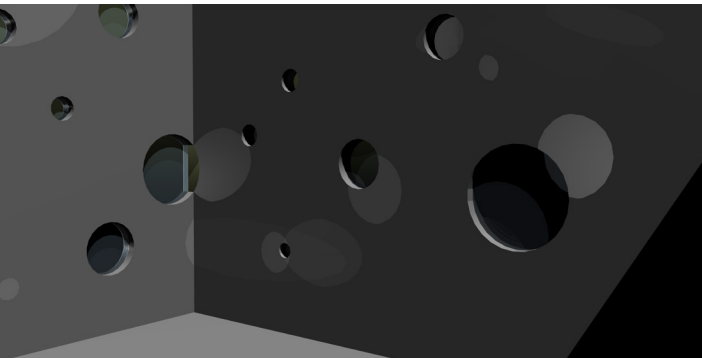
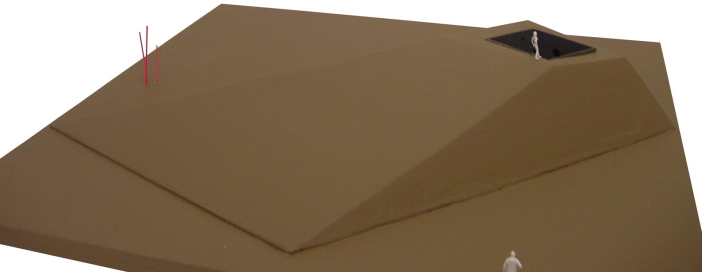
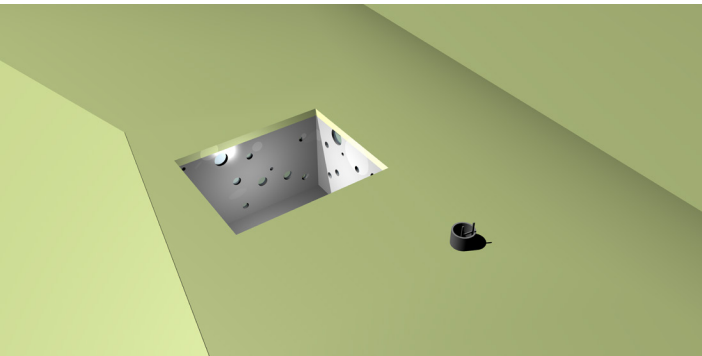


### 3- Dialogue Box

A square corrugated metal box with a continuous ribbon of windows on all four faces engages the exterior tree line. The other opaque pavilion selects specific framed views to stitch into the interior.

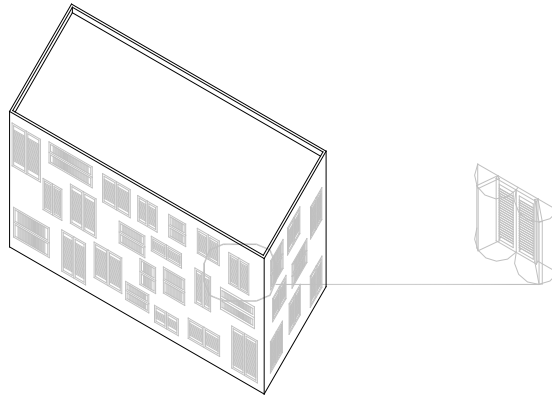






#### 4- Land Form

A cultivated rise in the topography ascends to a polished metal pit. One enters through a detached ladder and descends through and organic tube. One arrives in the pit: inorganic and reflective with circular backlit globes. Music sets the mood.

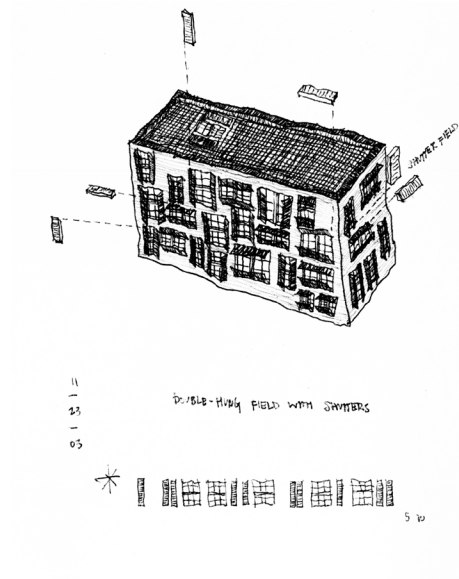
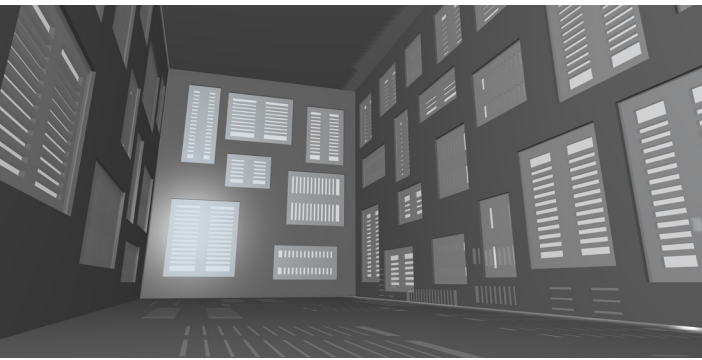
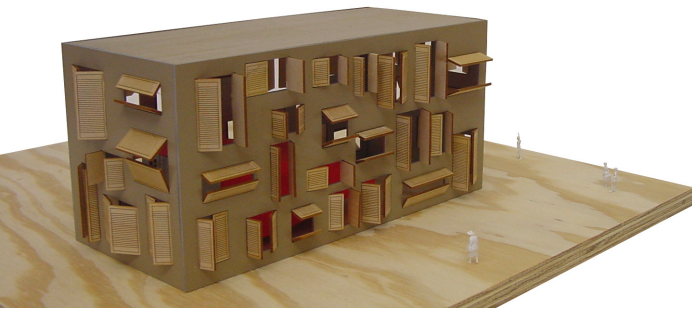
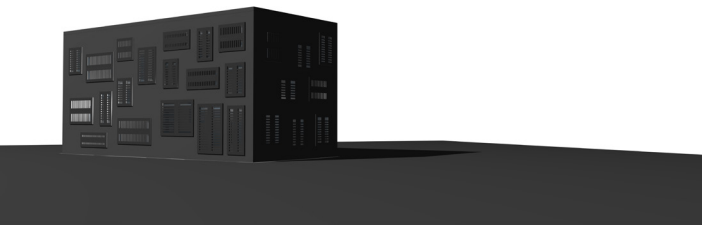


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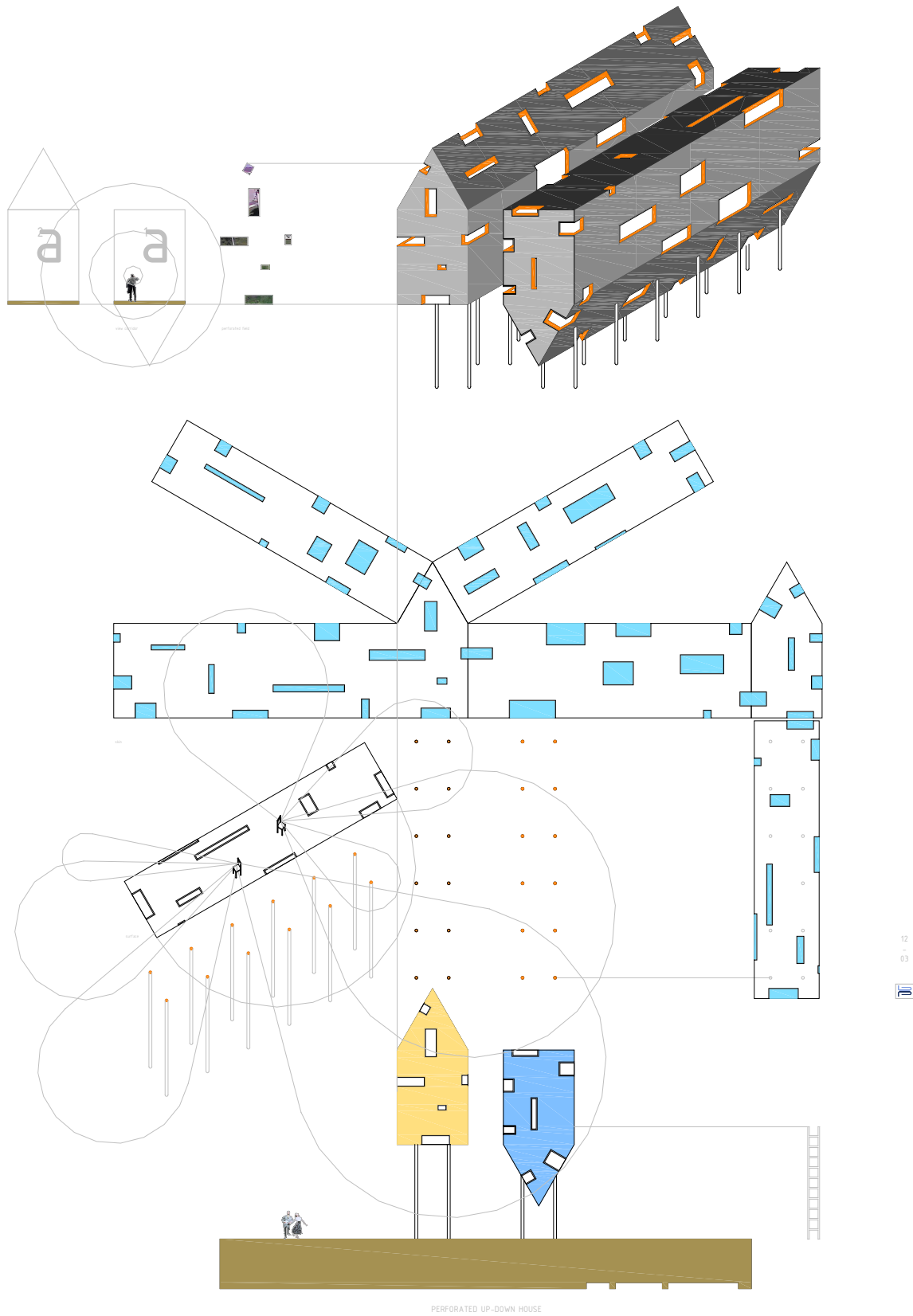
SHUTTER SKIN

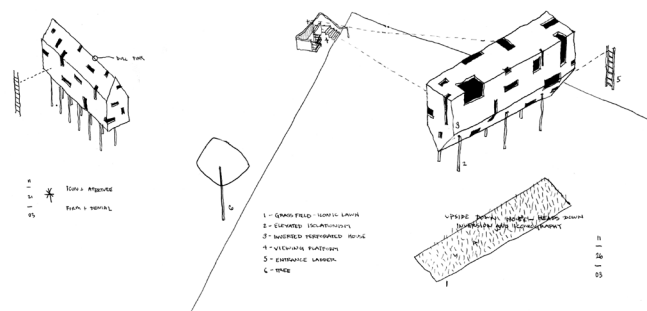
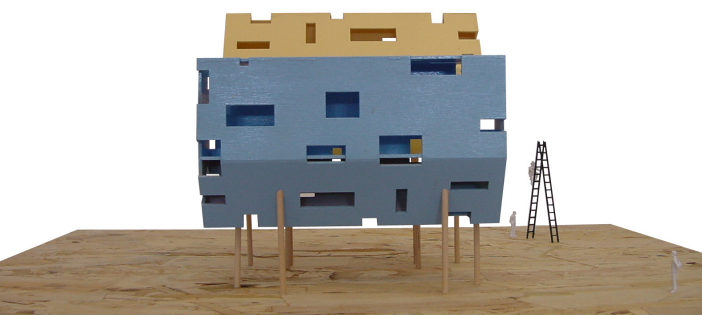
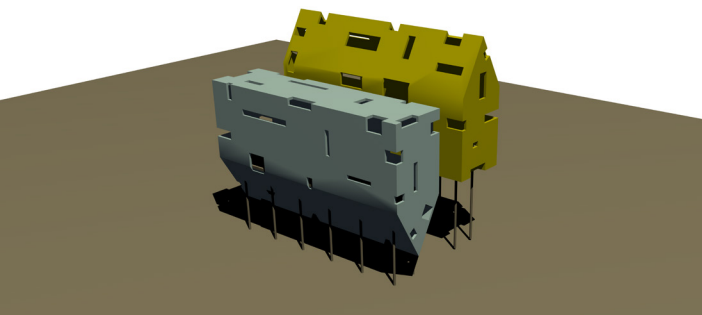
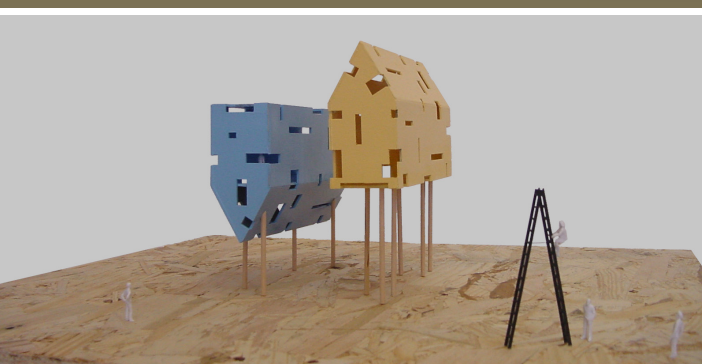
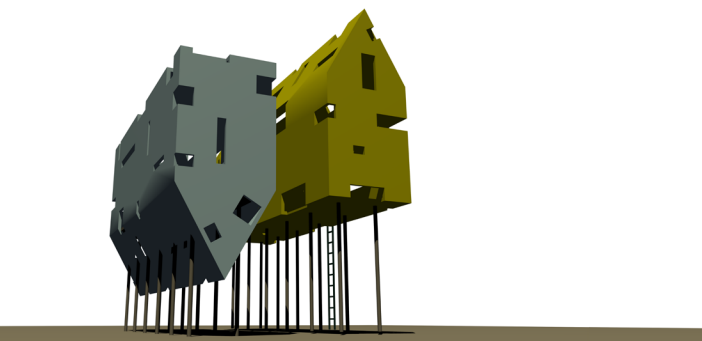




### 5- Shutter Box

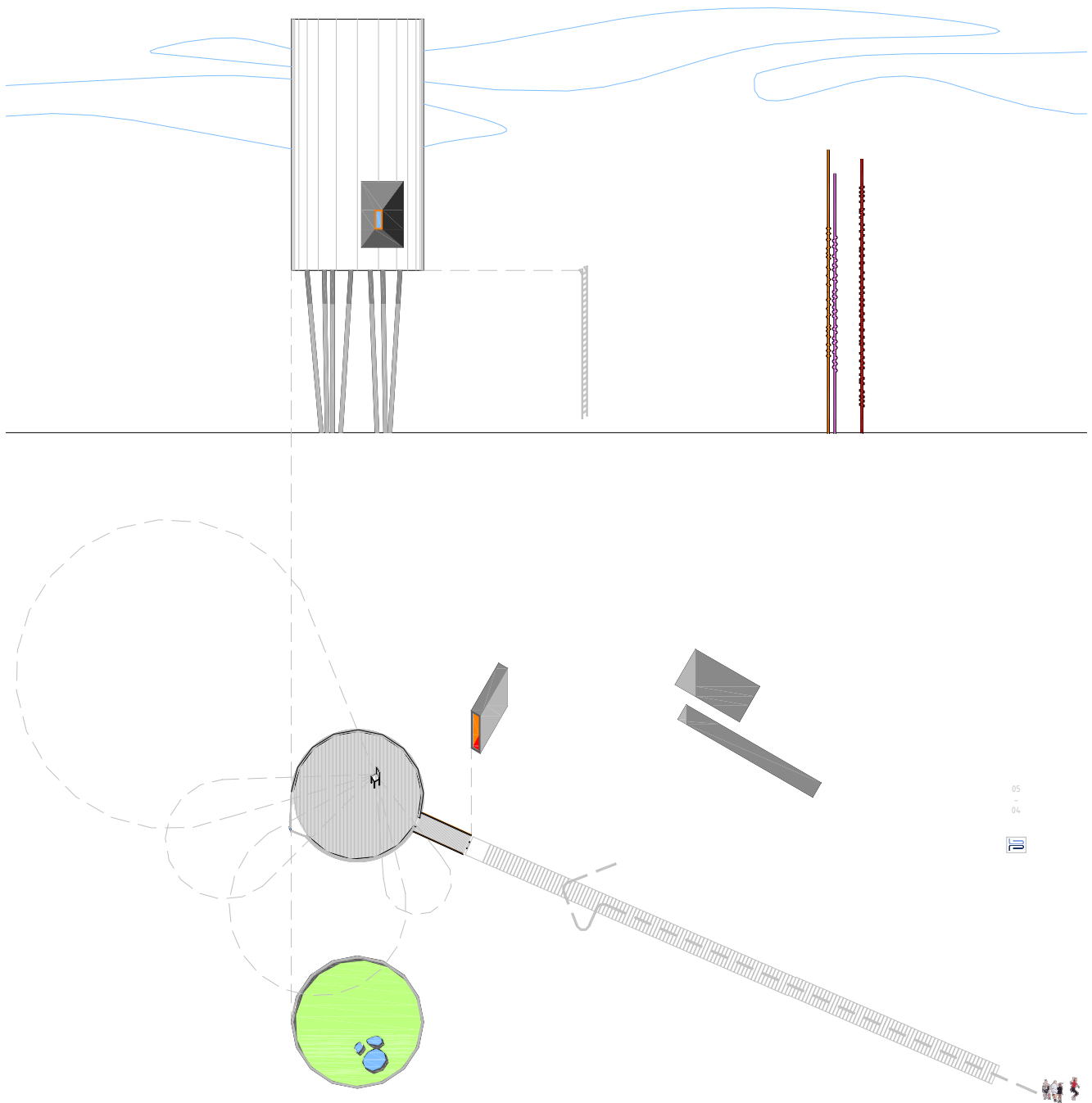
A varying series of shuttered apertures modulate surface, light, depth, and ventilation. Portions of operable skin permit for the responsive articulation of skin through an operable surface. The resulting surface, light, shadow, and climate are modulated by surface pattern.





## 6- Up Down House

Two iconic images of home are perforated with diverse apertures and sectionally inverted relative to one another. Their form and skin provides for a redistribution of ones conventional perception.

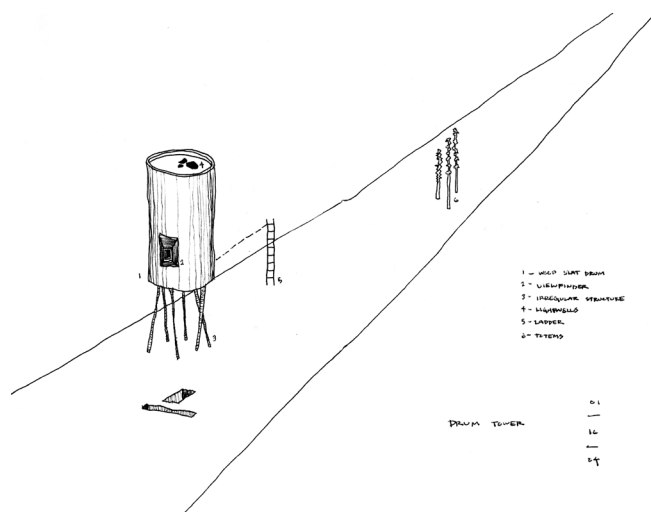
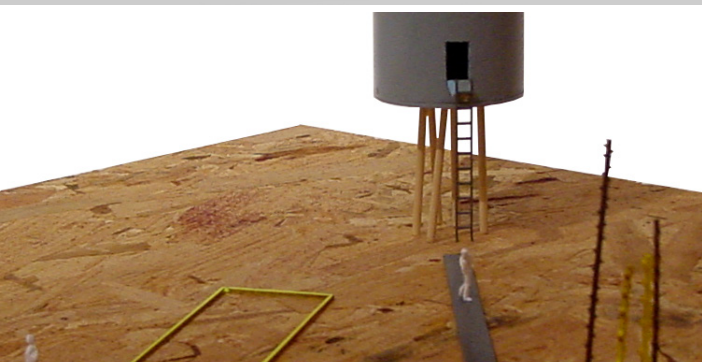
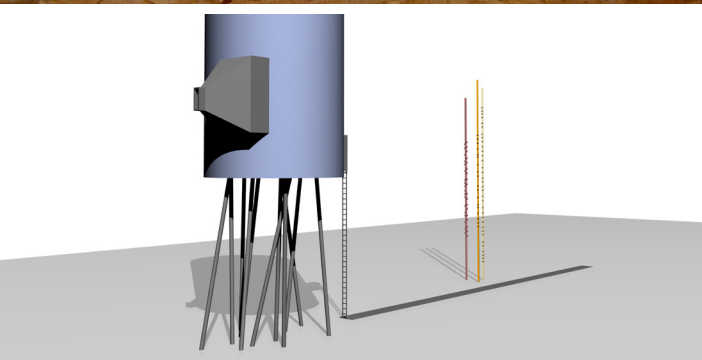
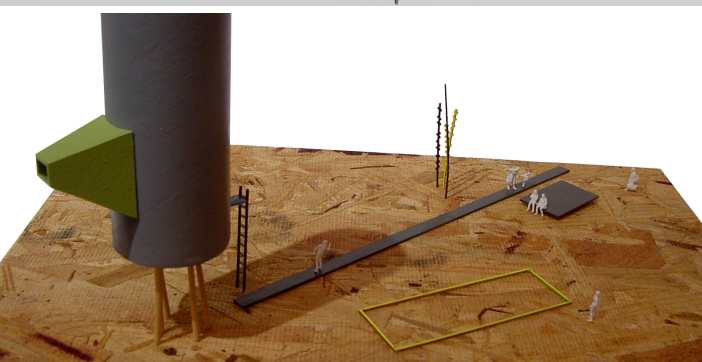
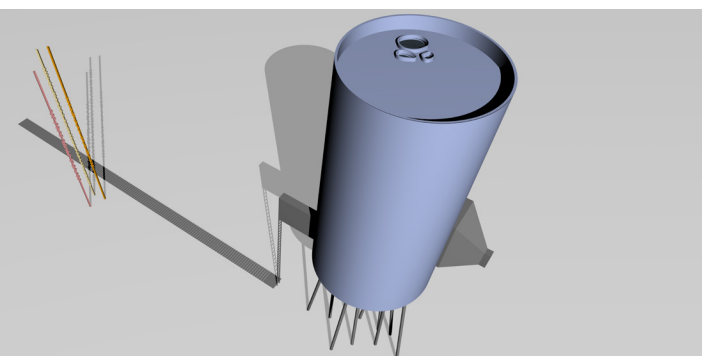


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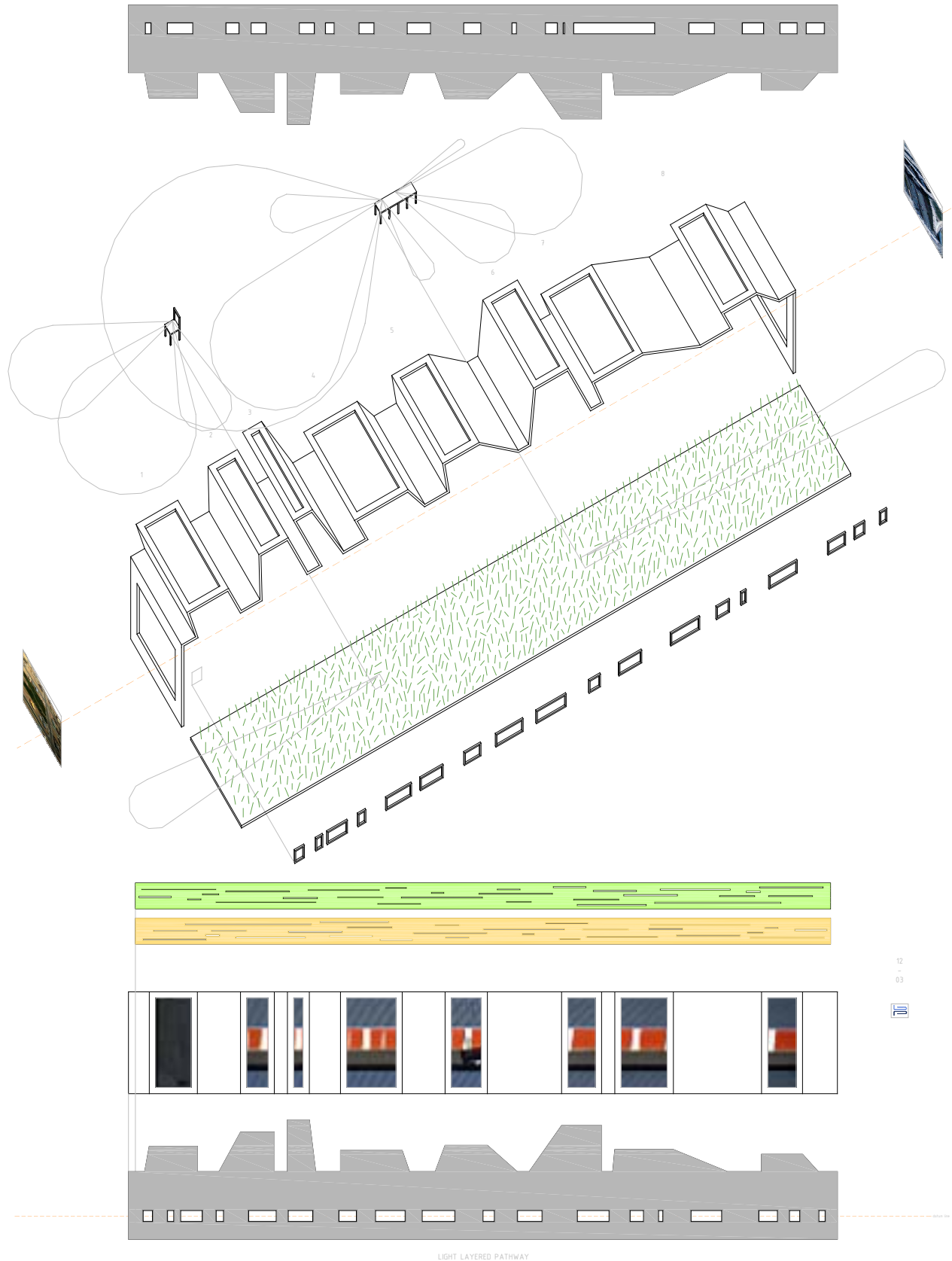
ROTUNDA VIEW CHAMBER

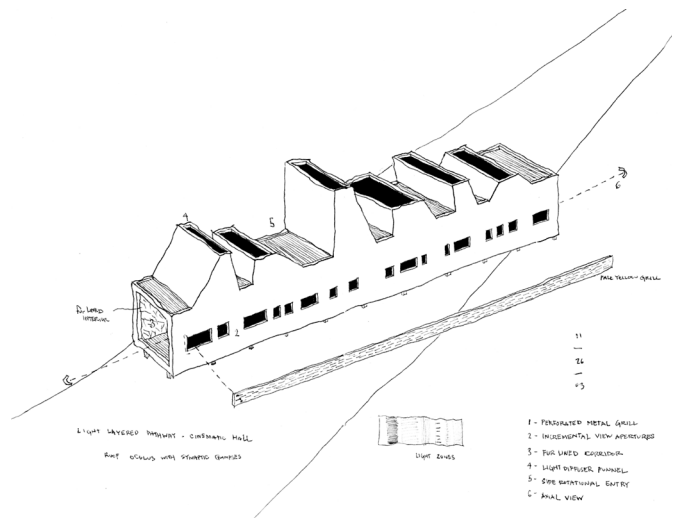
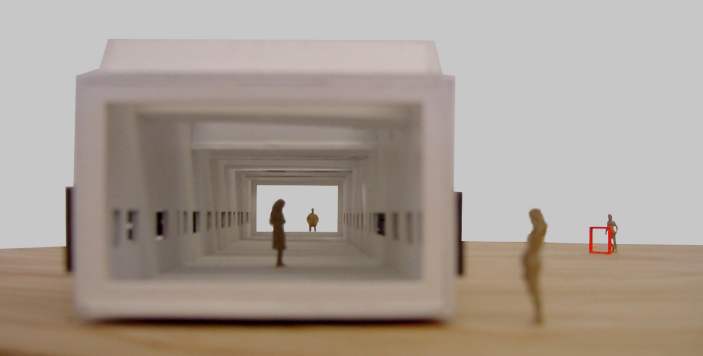
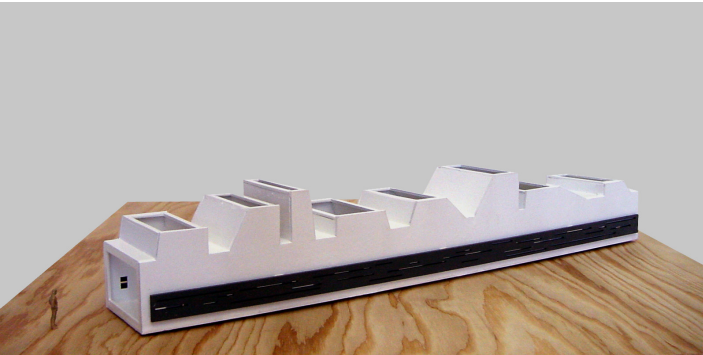
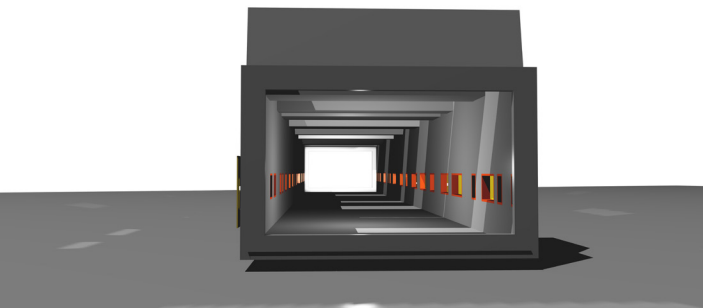
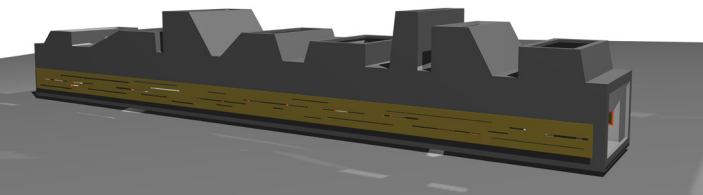




### 7- View Rotunda

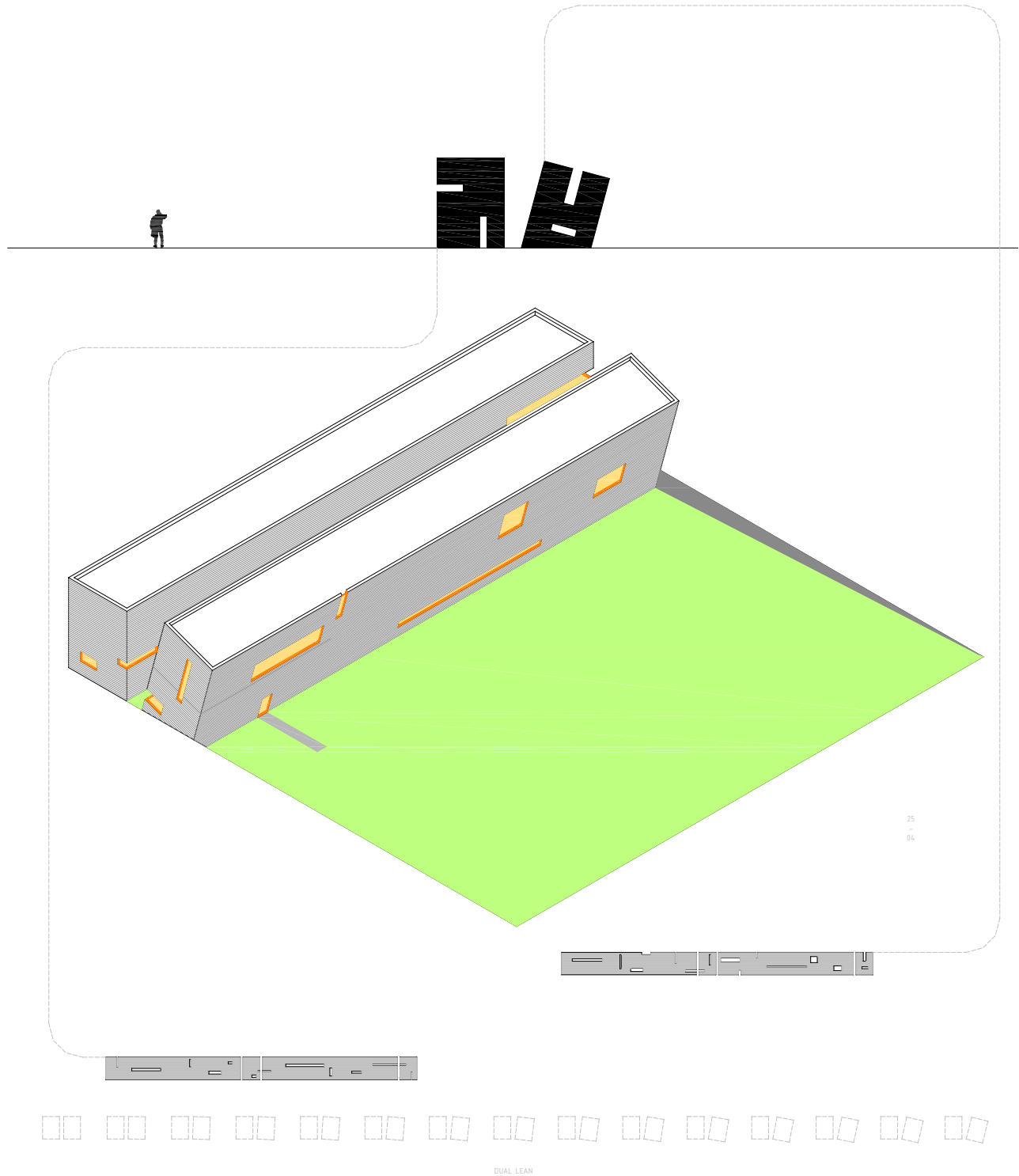
An elevated cylindrical drum serves as a residential unit. Receiving light through three organic openings in the roof, the gradation of light on the walls provides a flattening to the curvilinear surfaces. A singular ocular funnel establishes a axial view to the James River.

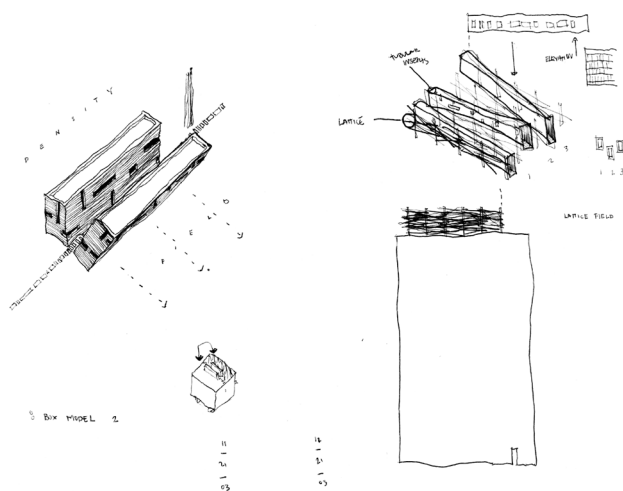
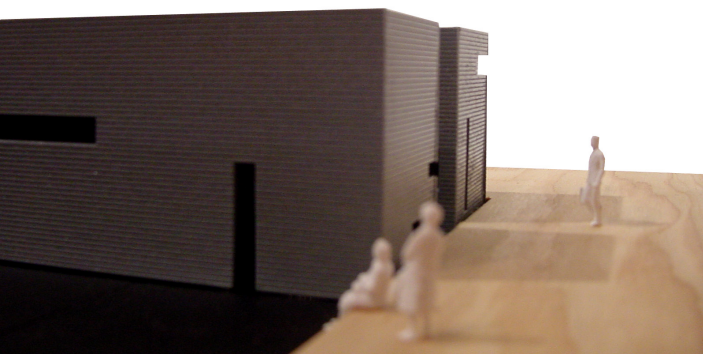
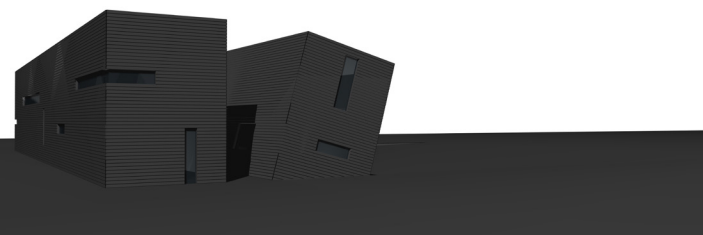
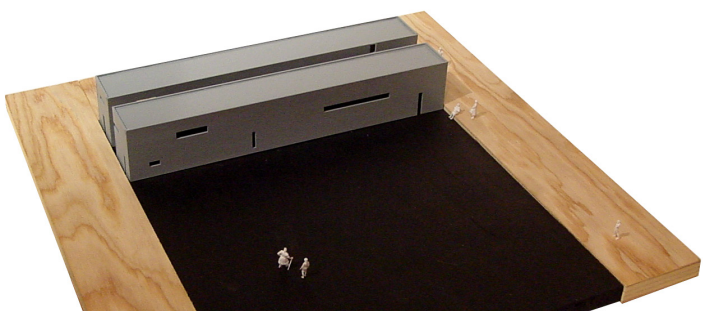
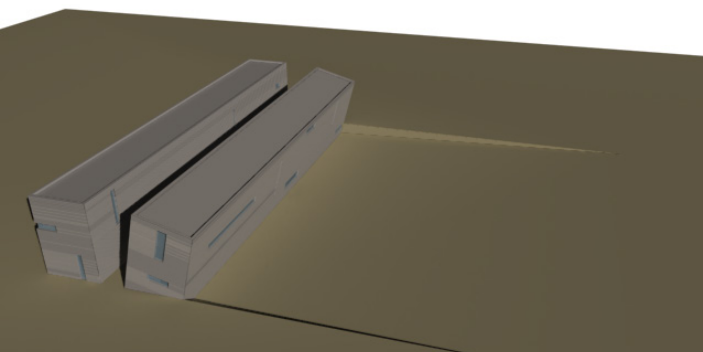




## 8- Lighted Corridor

A linear corridor of light is mediated by diverse roof apertures while the alternating horizontal view windows are masked by striped shields. The linear movement along its path moves through varied densities and views to orchestrate one's frame of reference.

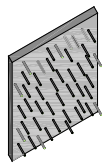
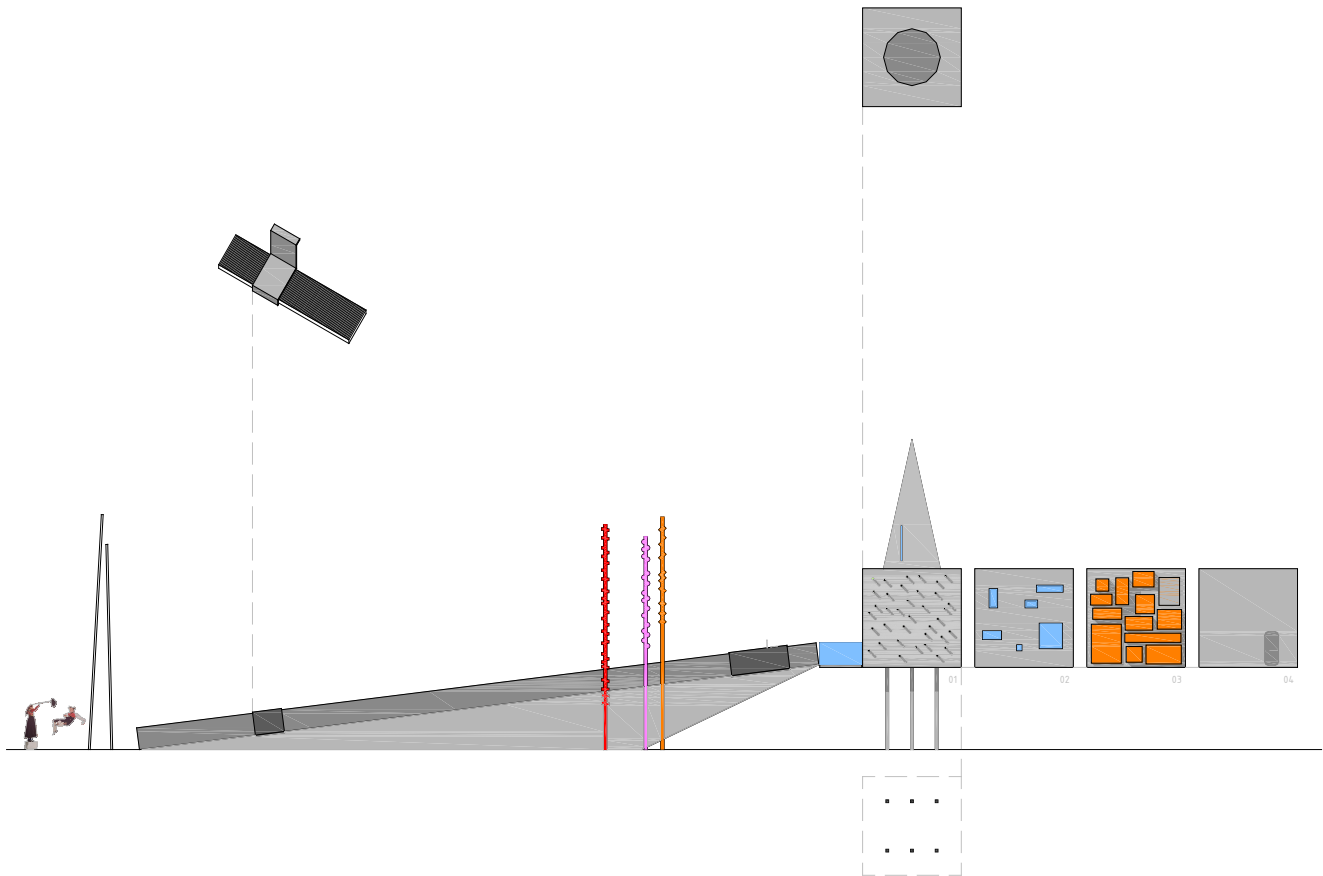




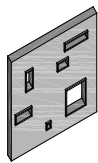
### 9- Lean 2

Two boxes - one level, the other sloping. The two forms shift against each other and the dipping landscape.

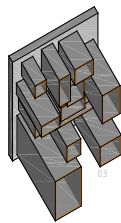




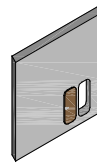
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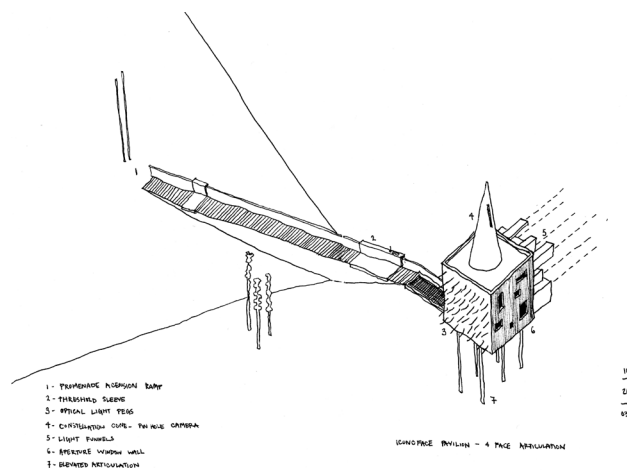
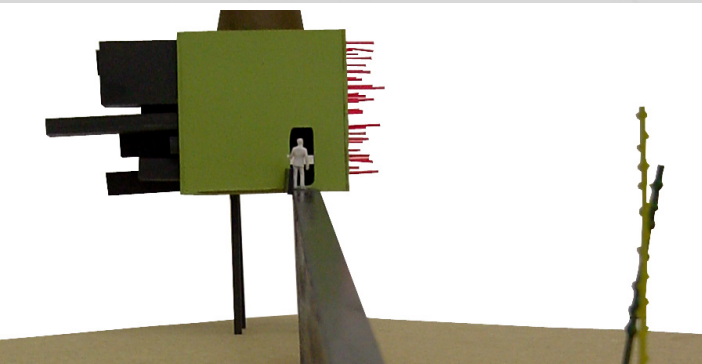
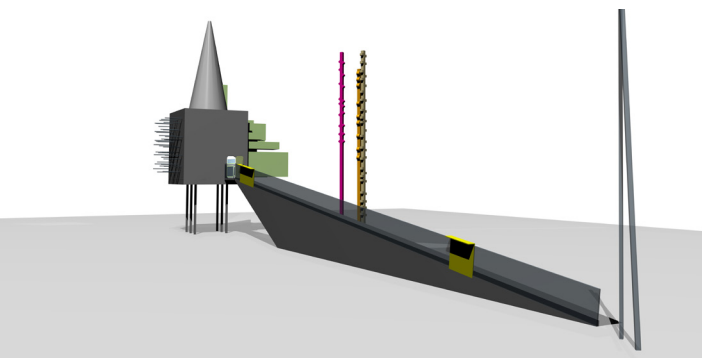
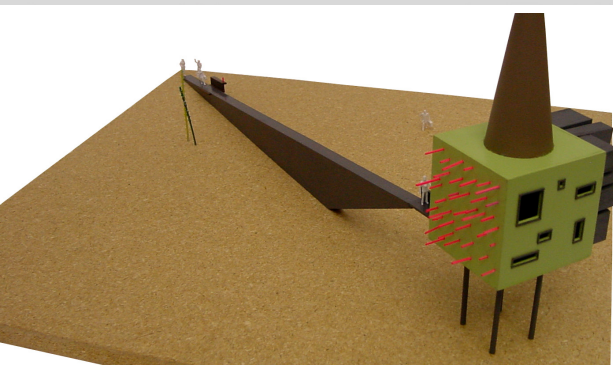
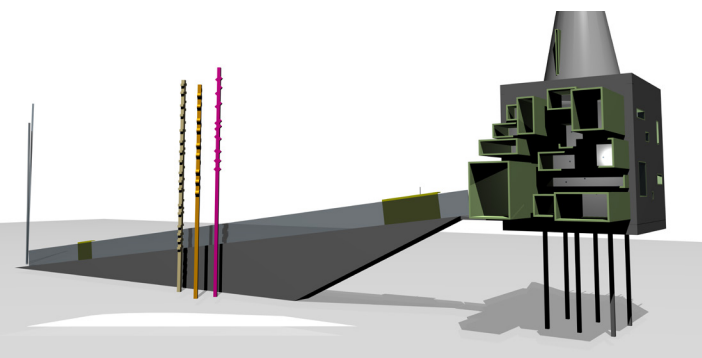


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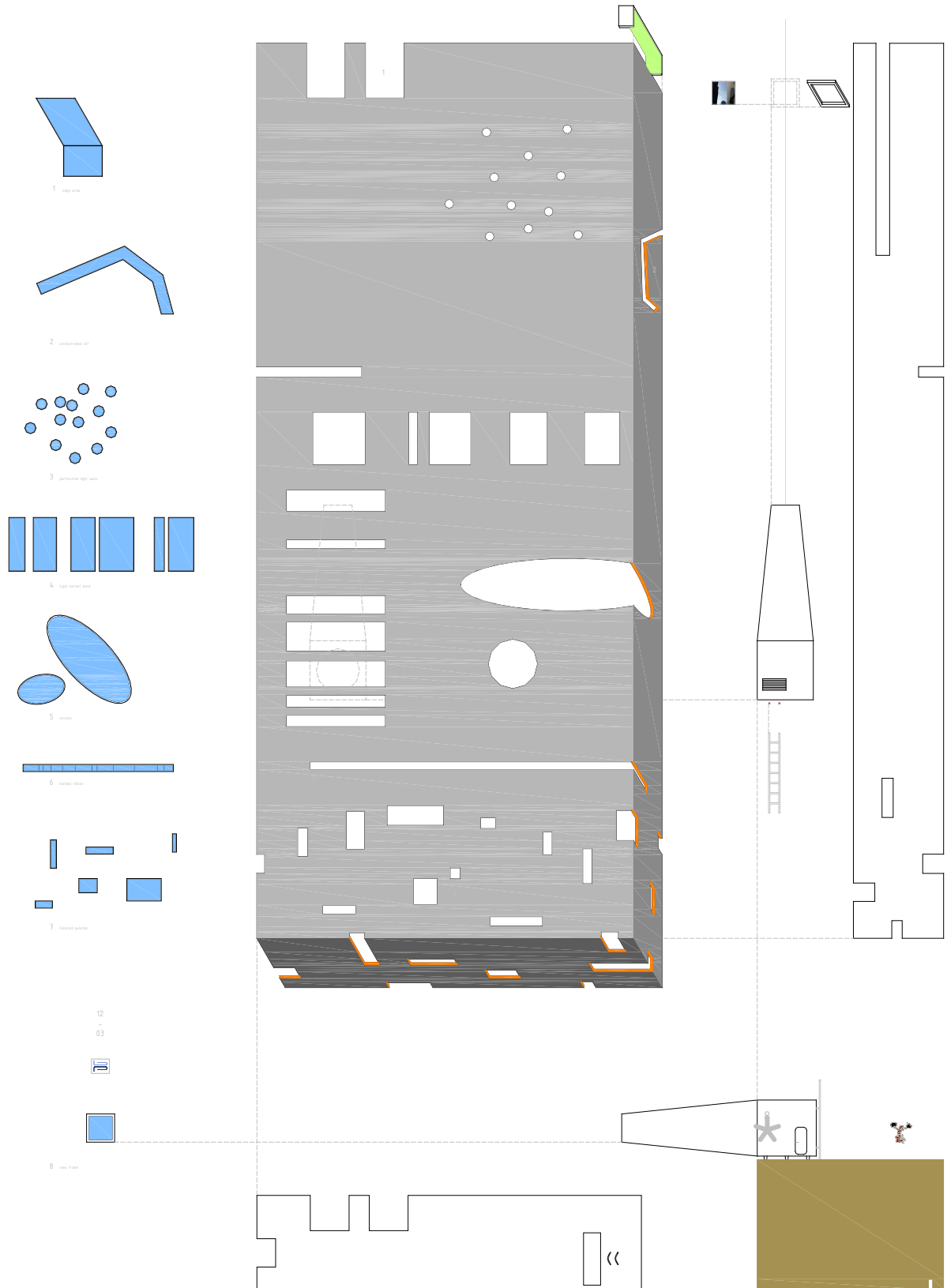
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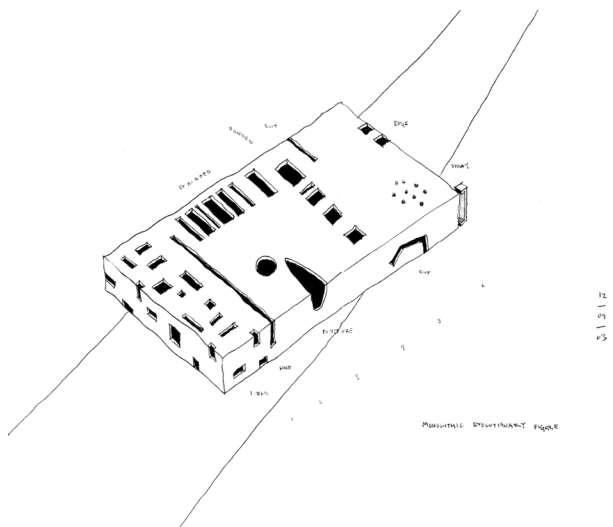
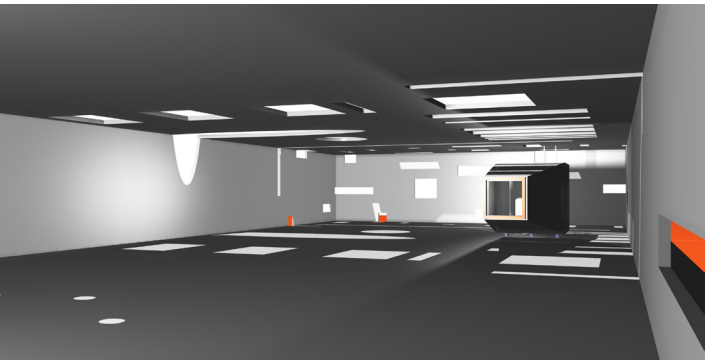
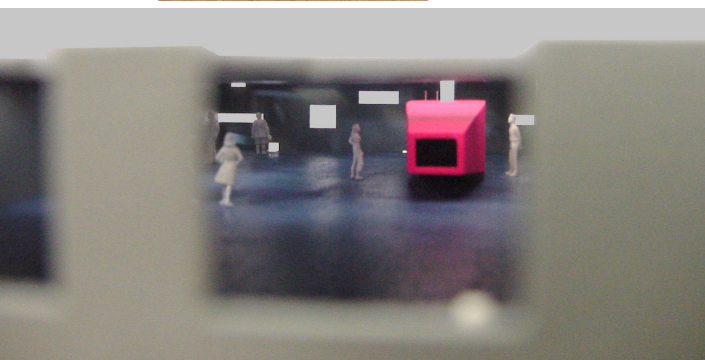




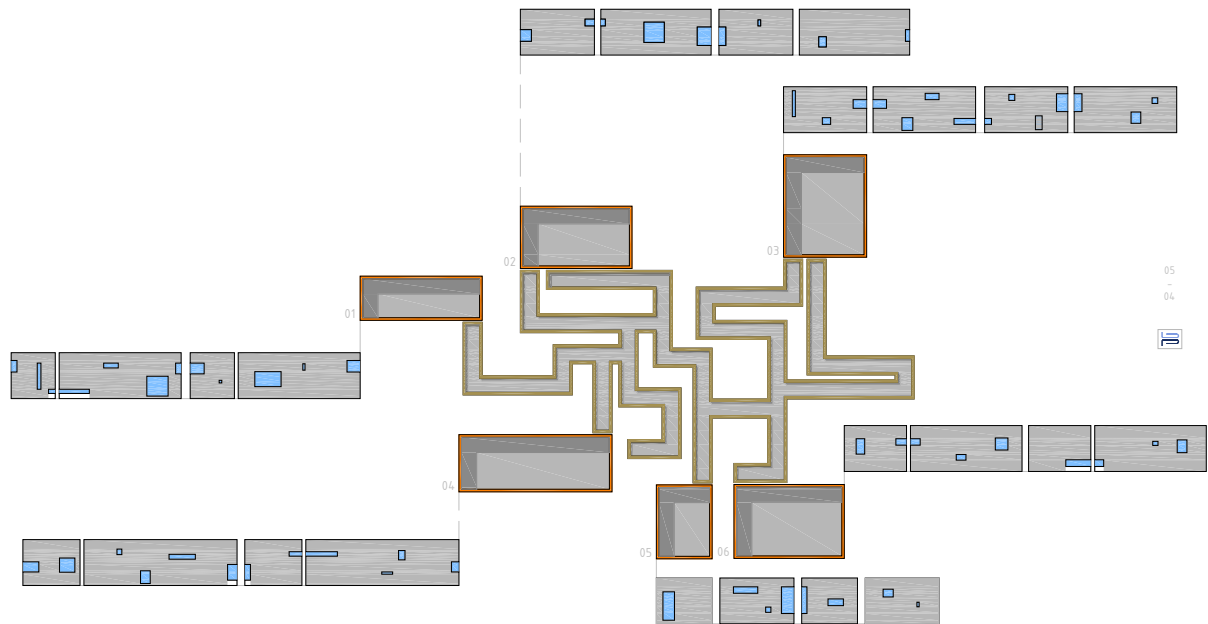
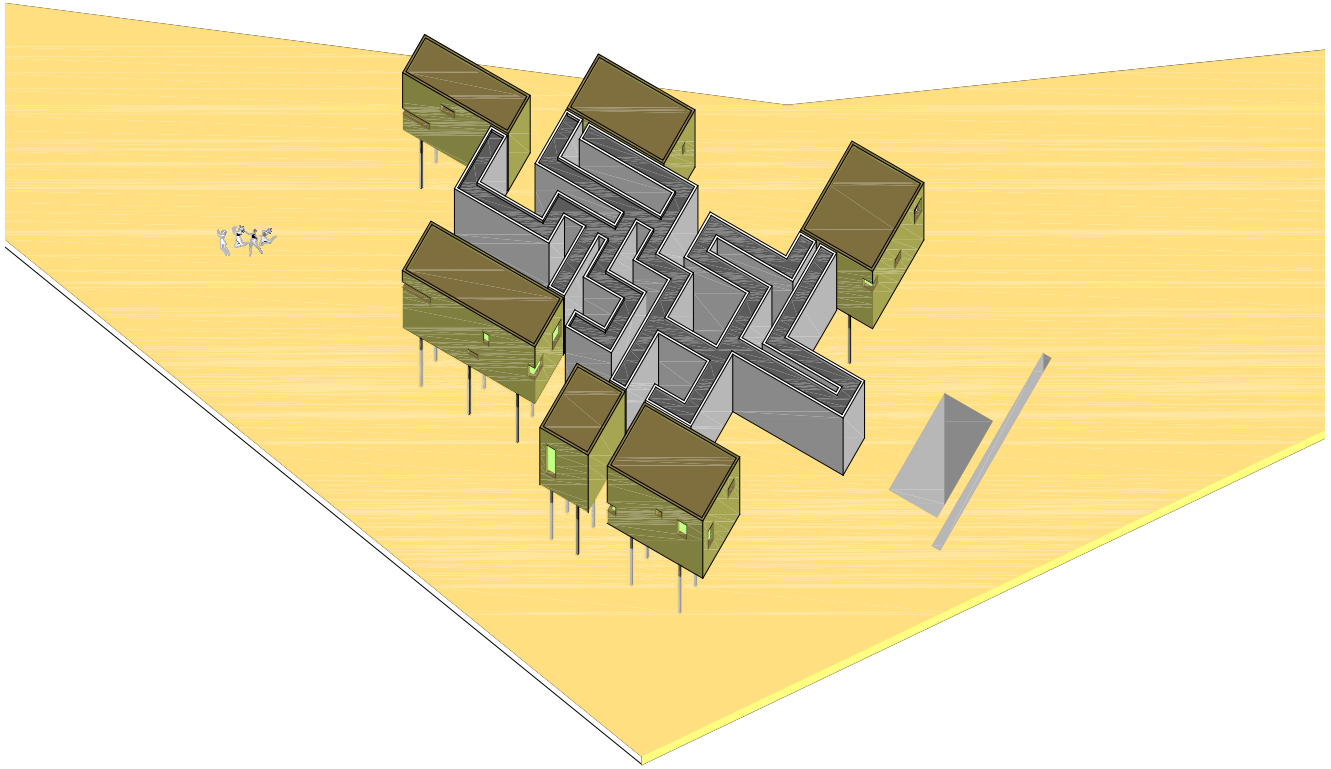
## 10- Four Faces

A gently ascending ramp reaches up to an elevated cube. Each of the four faces is varied based upon light and view. The skins articulation modulates both the interior chambers light as well as the experience of the surrounding view corridors.



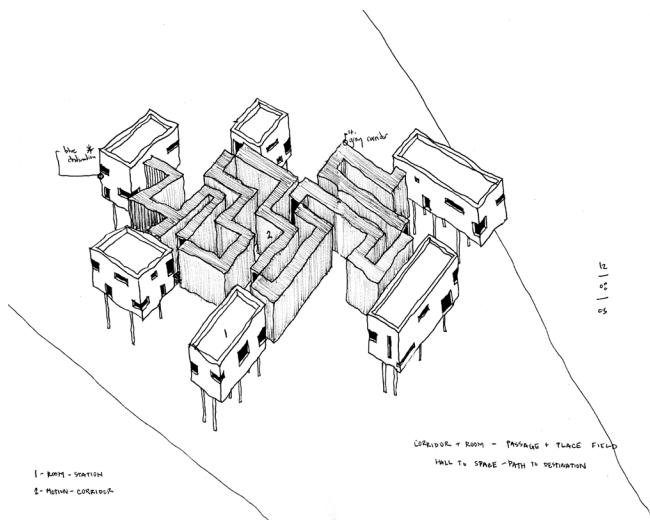
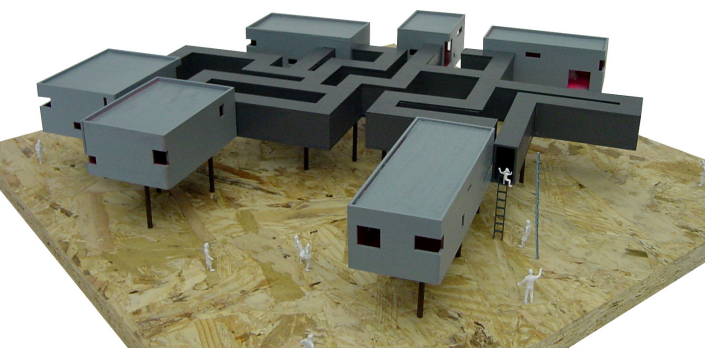
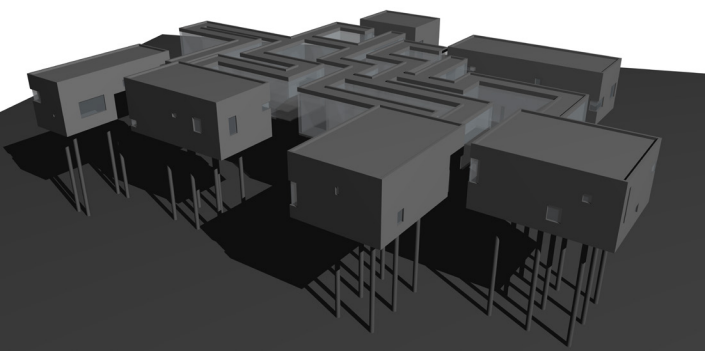
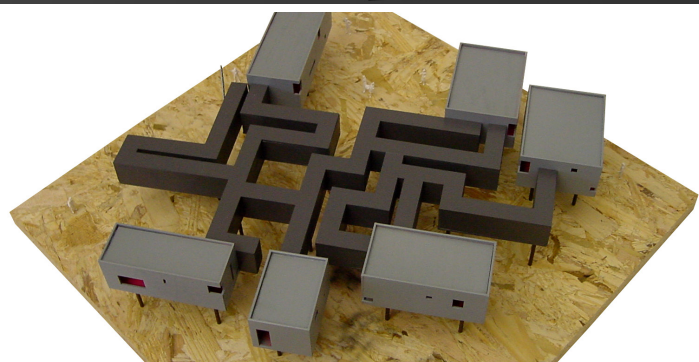
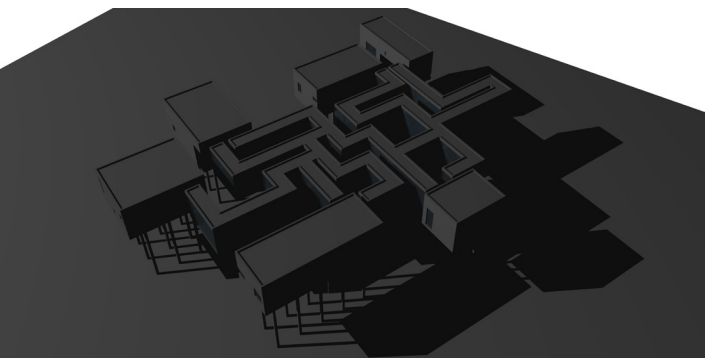


An articulated shell focuses the potential of the aperture. An interior view chamber mediates between formal frame and ambient light portal. The diversity of apertures on the exterior skin modulate light, view, and ventilation making the chamber an ever fleeting effectual experience. The grand hall serves is flooded with the fragmented images of the surrounding landscape.



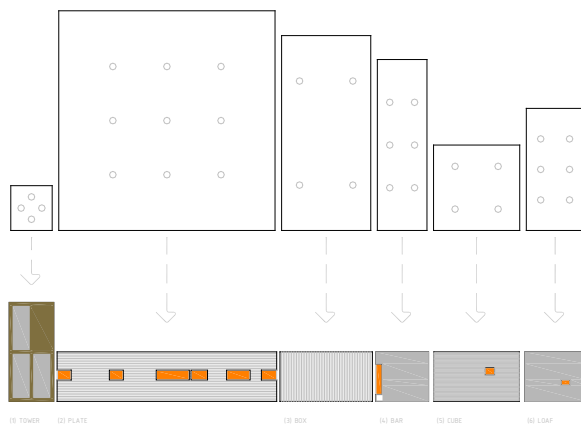
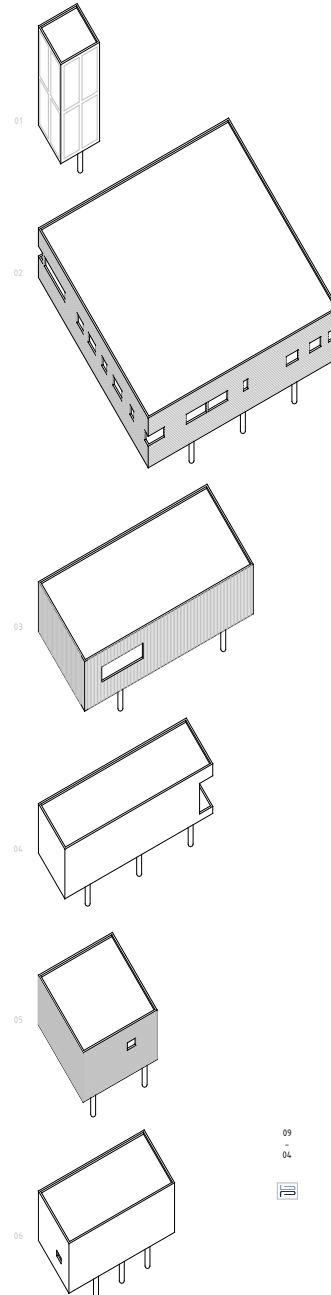
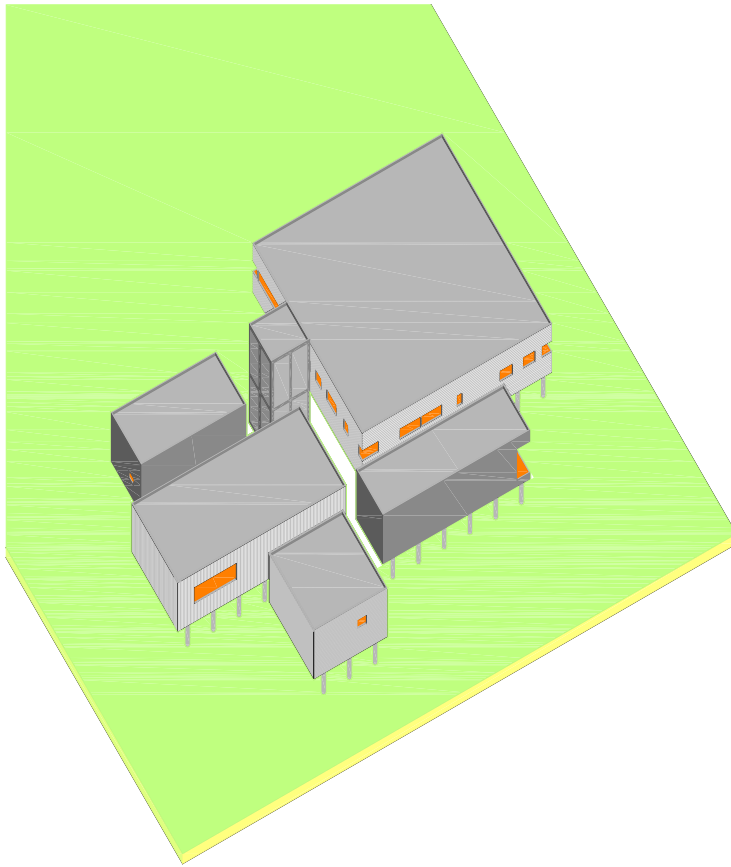
CLUSTER PAVILION - PLACE FIELD





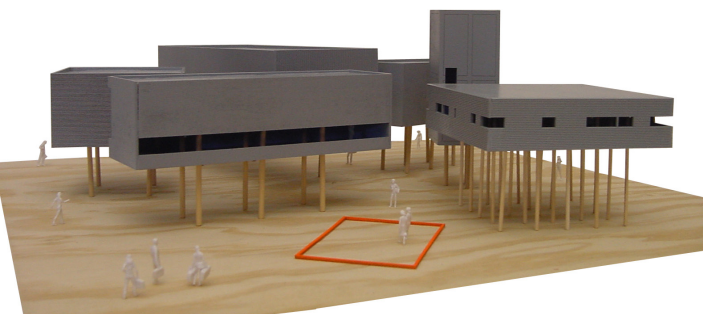
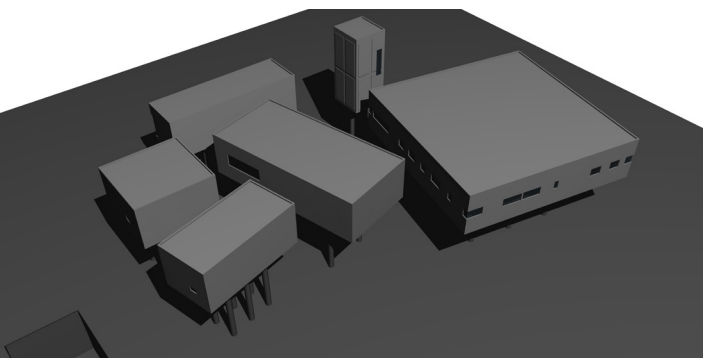
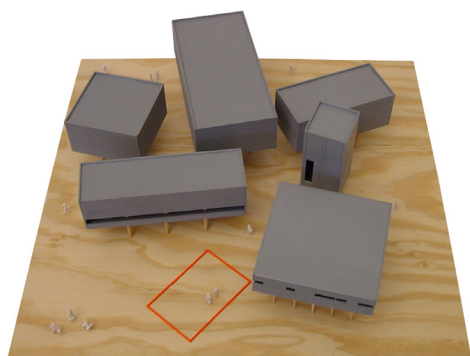
## 12- Corridor Cluster

Separate pavilions linked by a meandering pathway objectify the act of motion as an event. Internally lit, the corridors become journeyed sequences connecting the destinations both functionally and effectually. The arrival at the end pavilions are marked by distinct framed windows calibrated to the surrounding landscape, orientation and view.

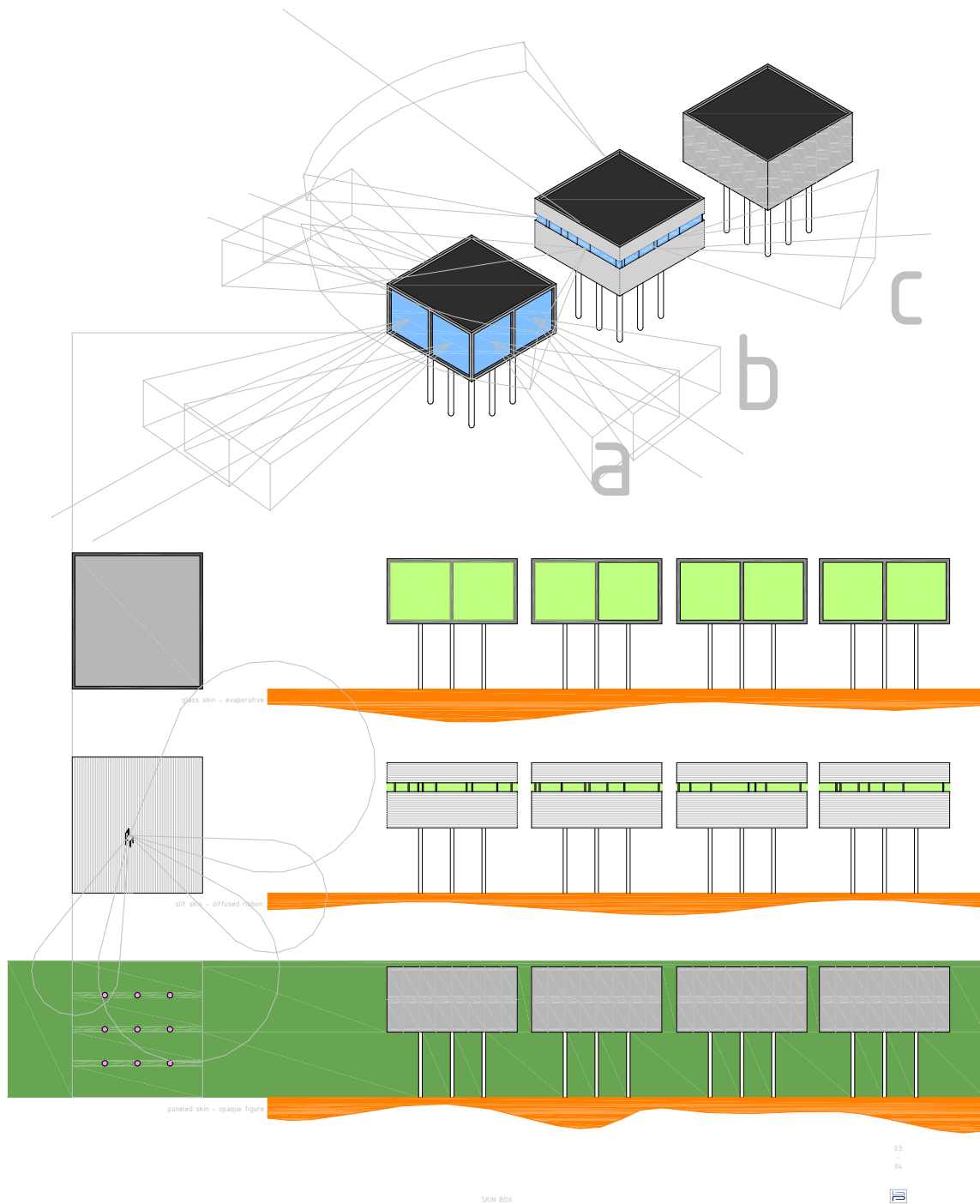


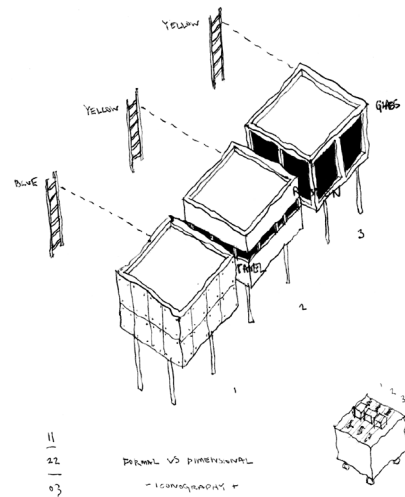
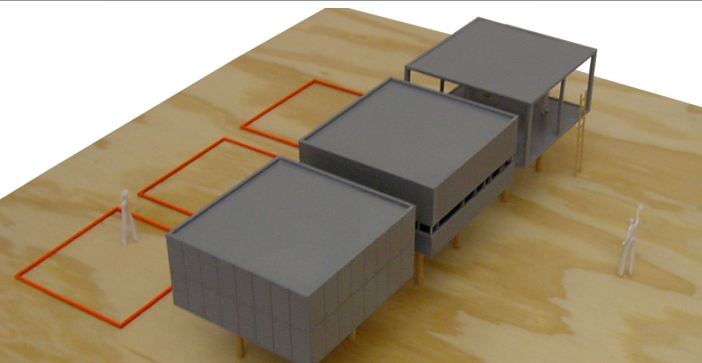
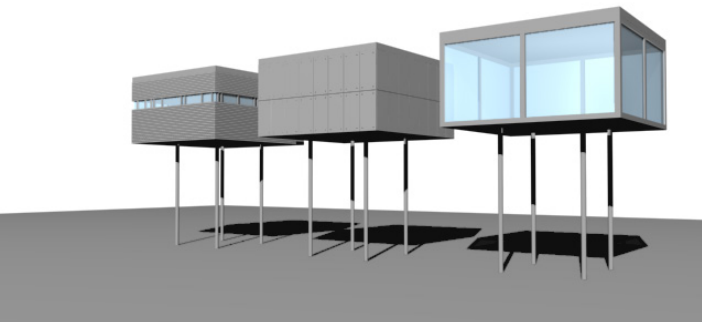
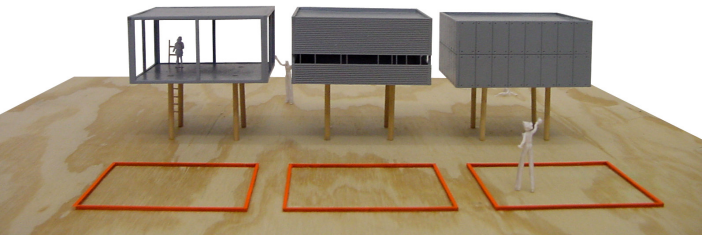
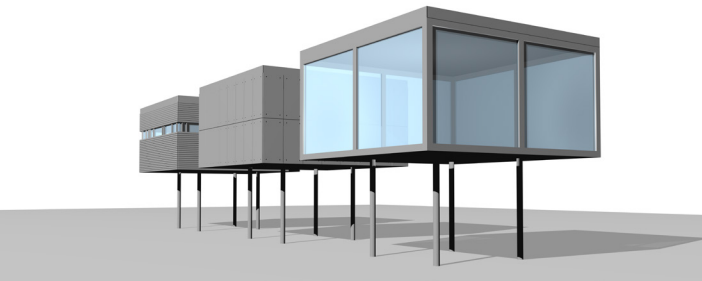
CLUSTER GROUP

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As a collection of buildings, each pavilion articulates its identity based on the space, aperture and material. The relativism of the collection is amplified by their juxtaposition. The seven figures [six elevated and one submerged into the ground] are defined for each day of the week. The experience of the chamber is exaggerated by the separation from one another. One must leave to the exterior, traverse on the ground plane, then re-enter. The singularity of each room provides the individuated experience.

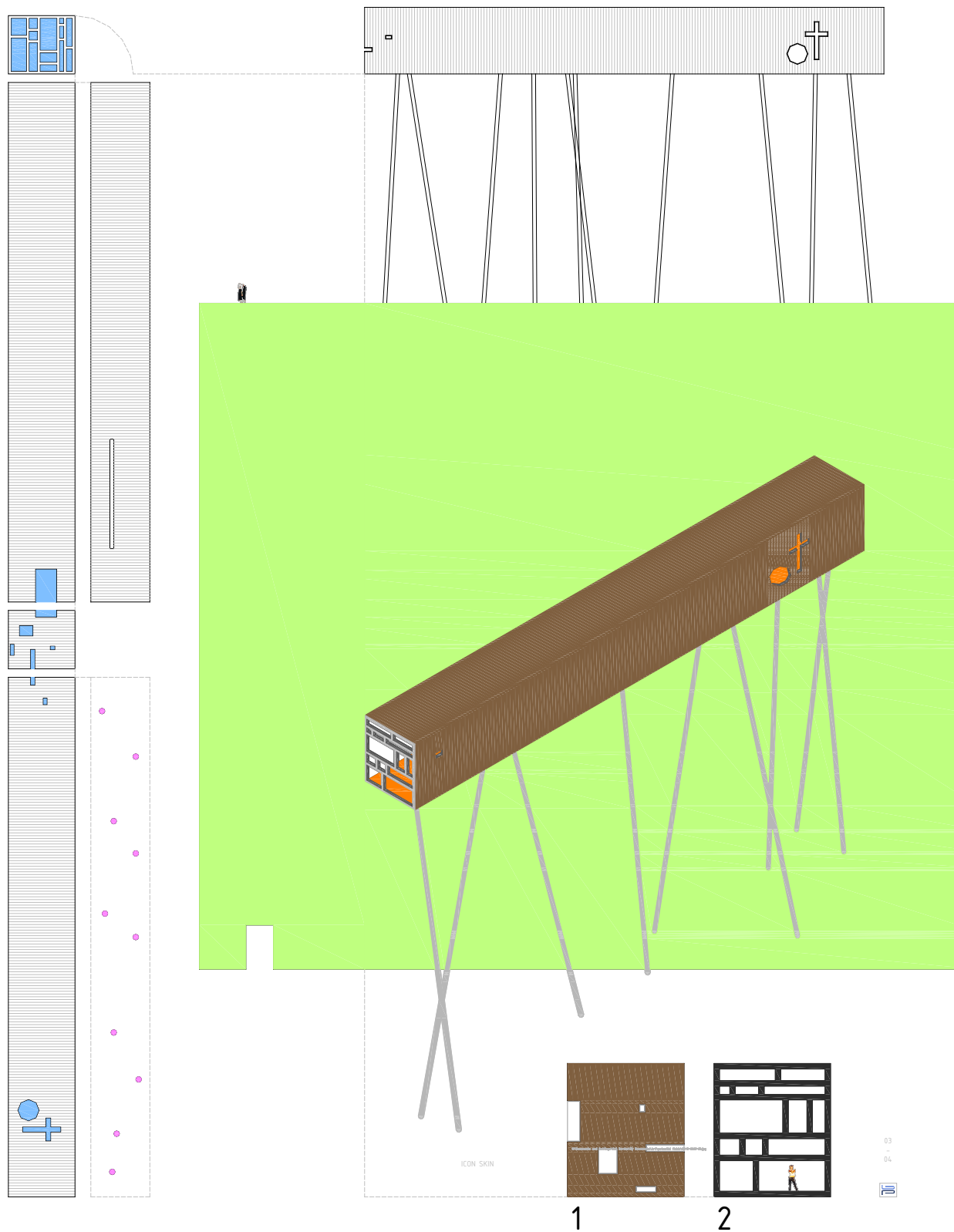


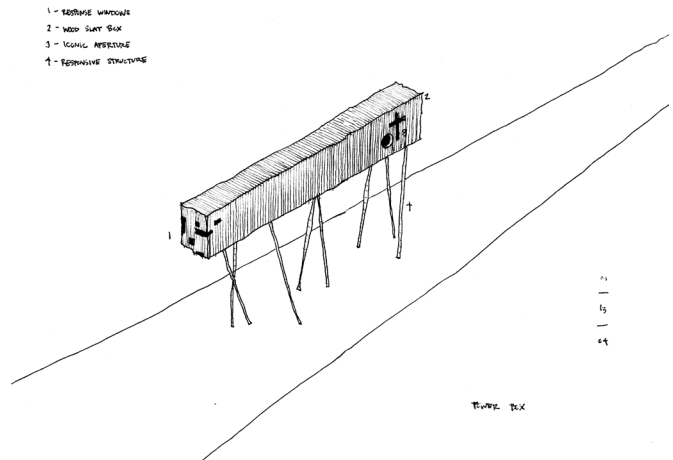
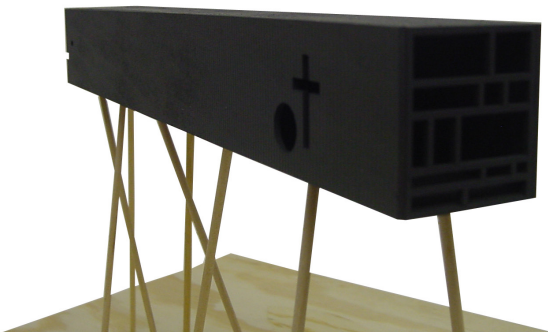
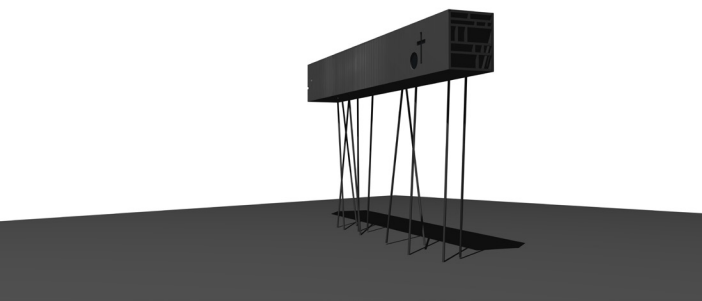
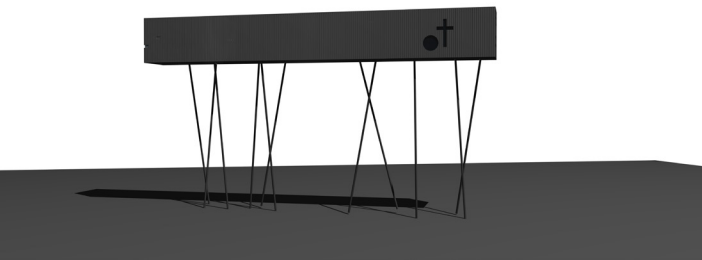


#### 14- Three Densities

Three boxes vary in identity: a heavy opaque concrete box, a metal box with a continuous horizontal ribbon window, and a transparent glass box. Each provide varied levels of environmental publicity, light, and view.



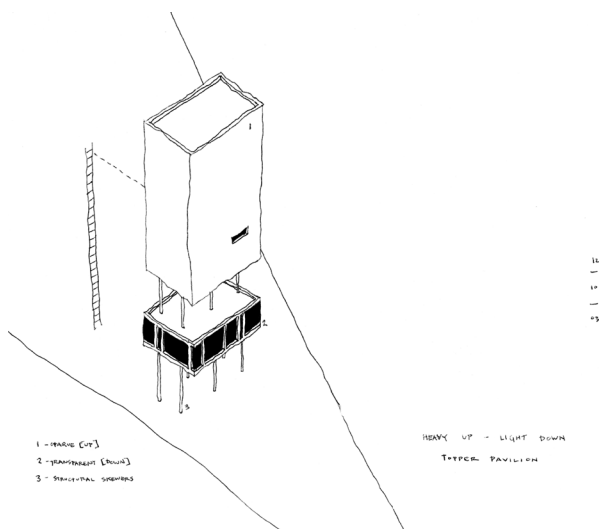
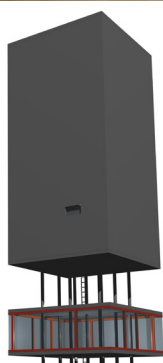
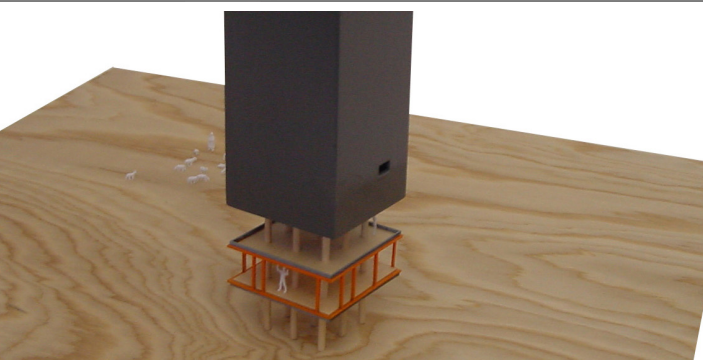
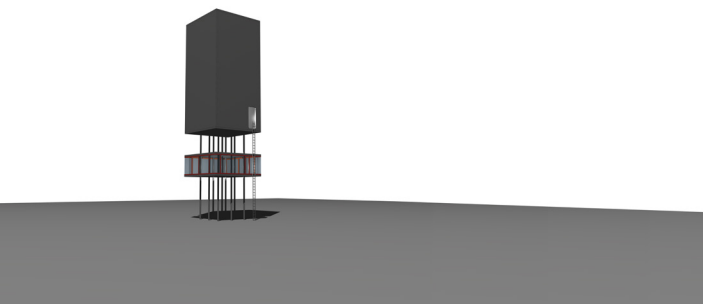
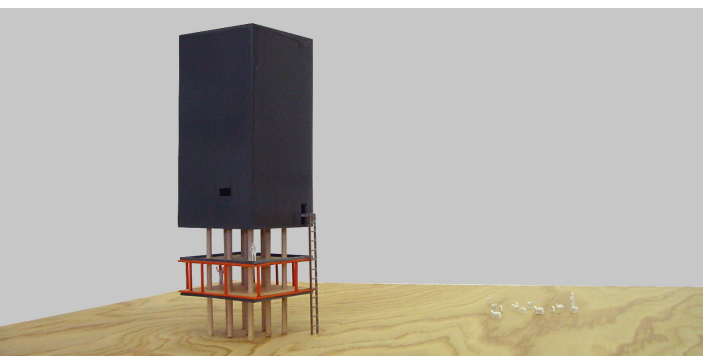




### 15- Icon Tube

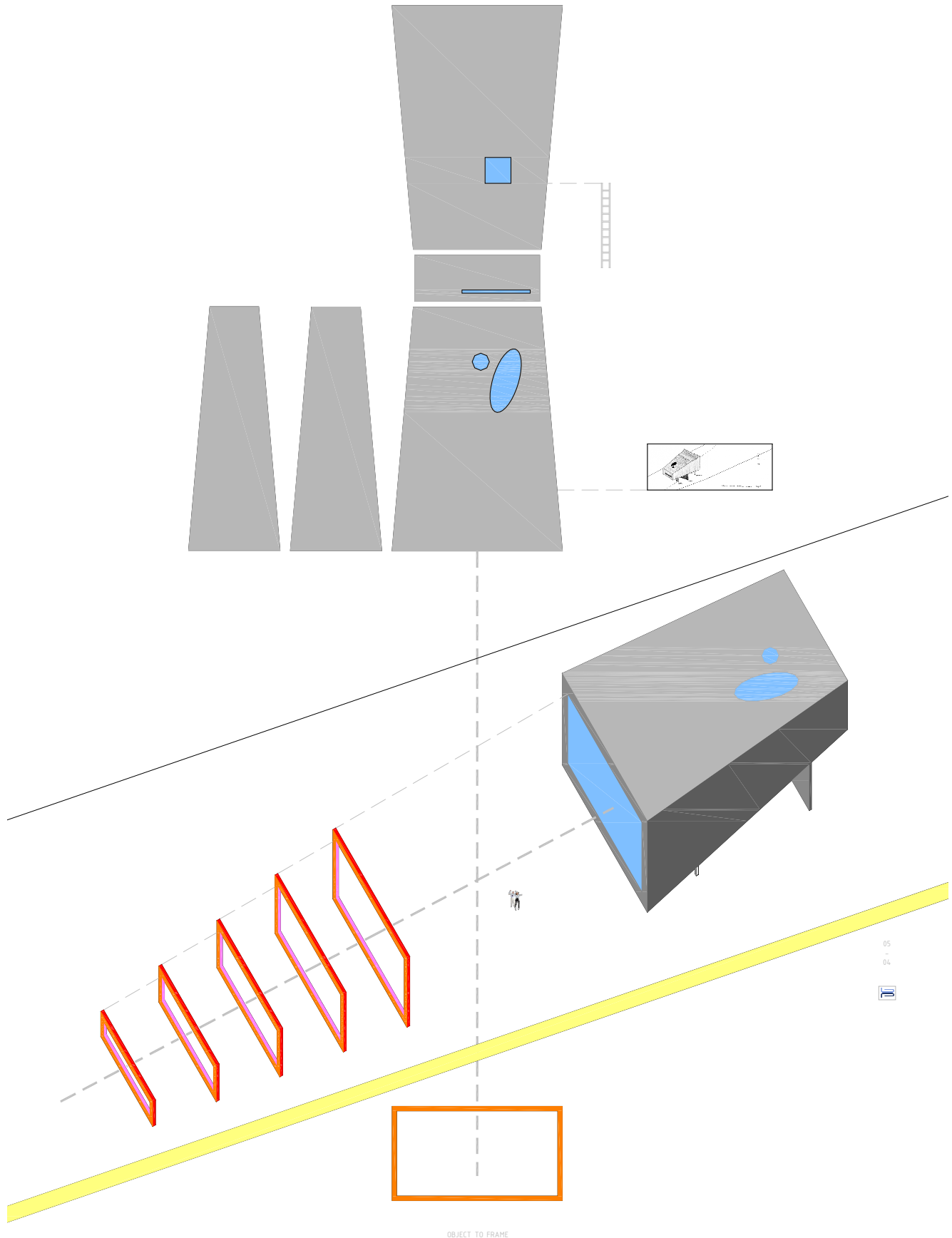
A hovering wood slat tube has a fractured perspective projecting through a break in the trees to reveal the James River. A cruciform and circle window induce spiritual light forms to the chamber.





### 16- Heavy Light Tower

The opaque vertical chamber floats on a nine square columnar grid above the transparent horizontal chamber establishing an inverse weight relationship.

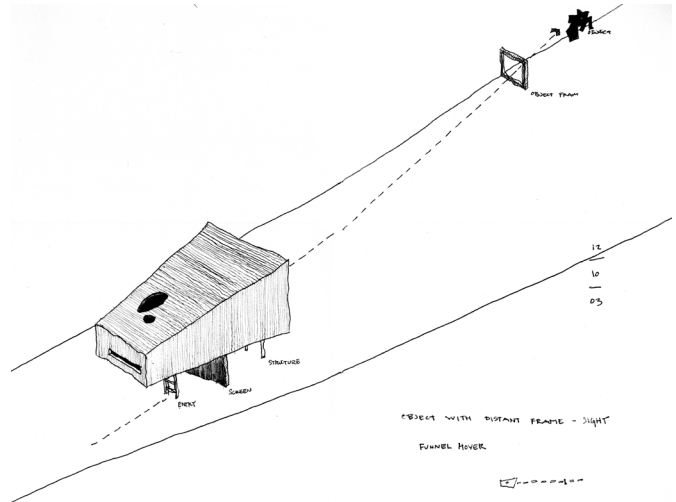
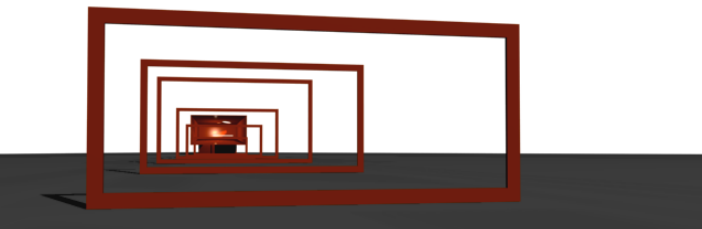
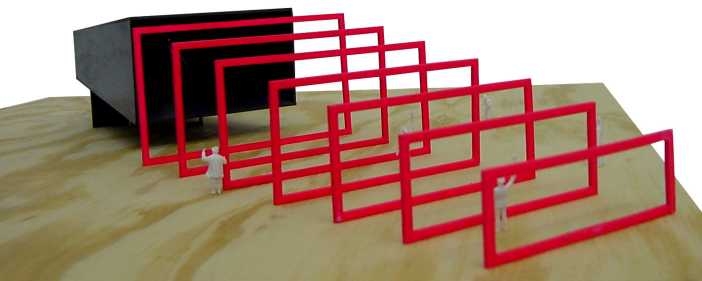
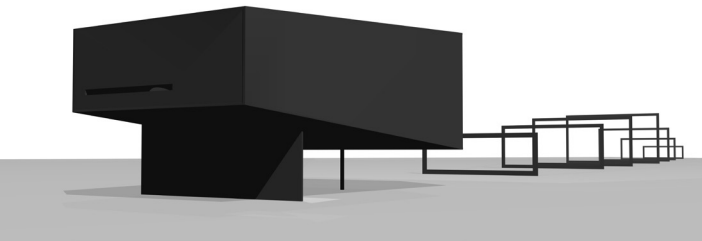


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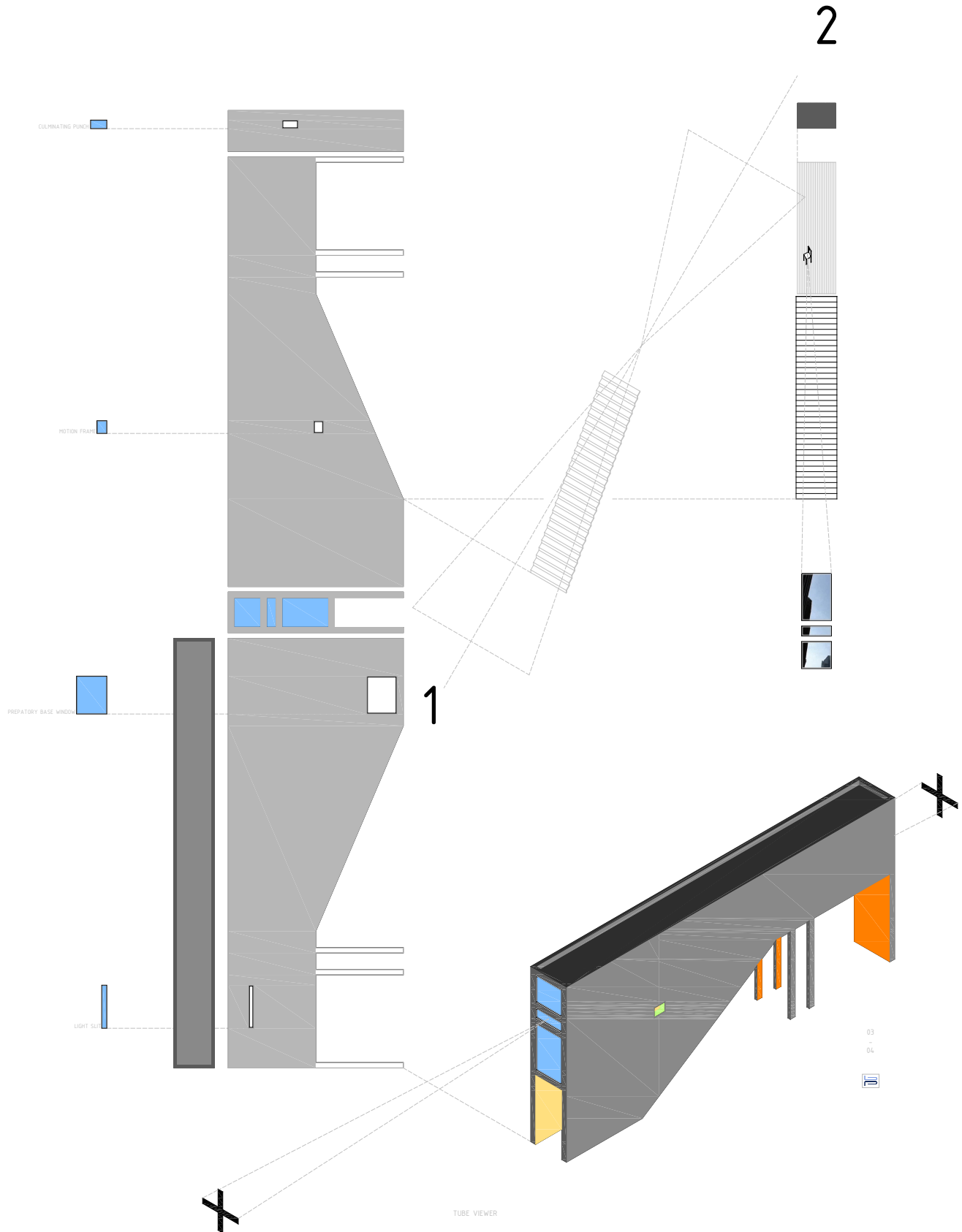
OBJECT TO FRAME

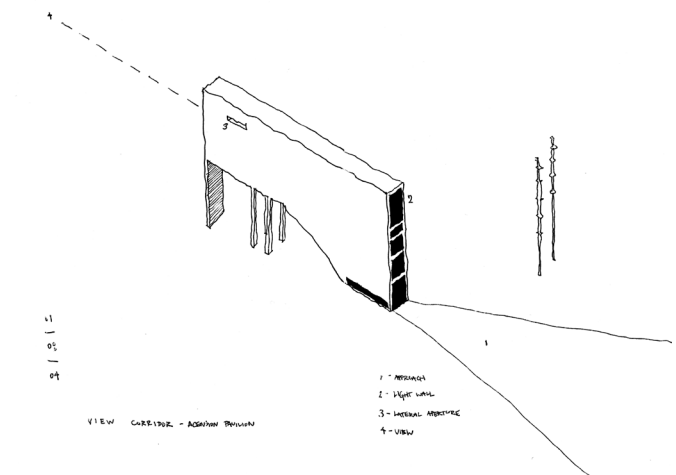
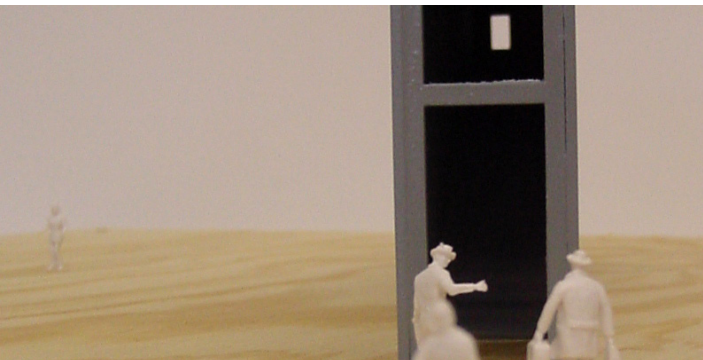
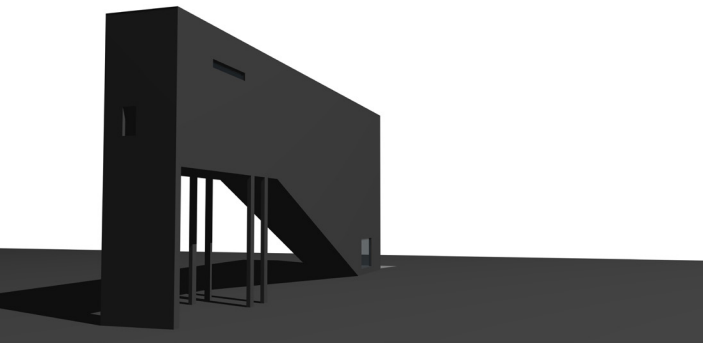
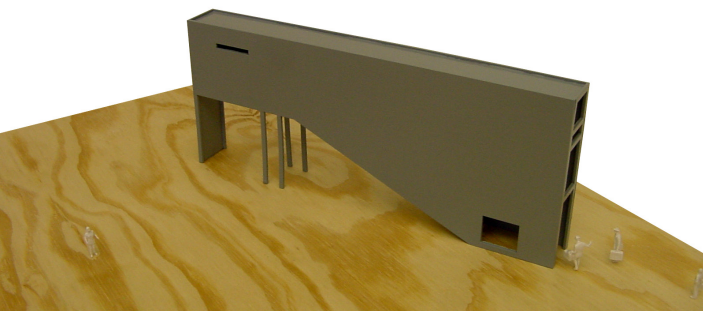
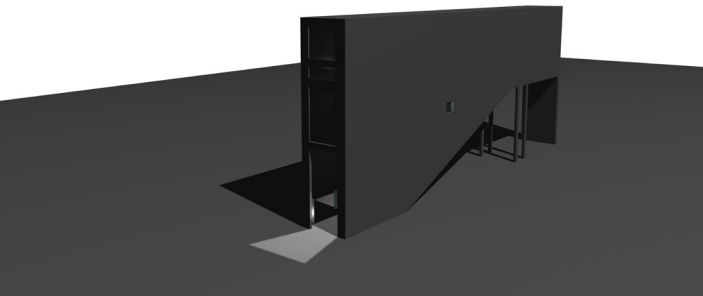




### 17- View Funnel

The view funnel is a visual cock-pit to engage the landscape. A single funneling room establishes the focal plane. A series of frames set into the landscape at a standard increment diminish in scale as they recede from the viewer. The result is an accelerated view of the context. The forced perspective marks, measures and frames the view alley.

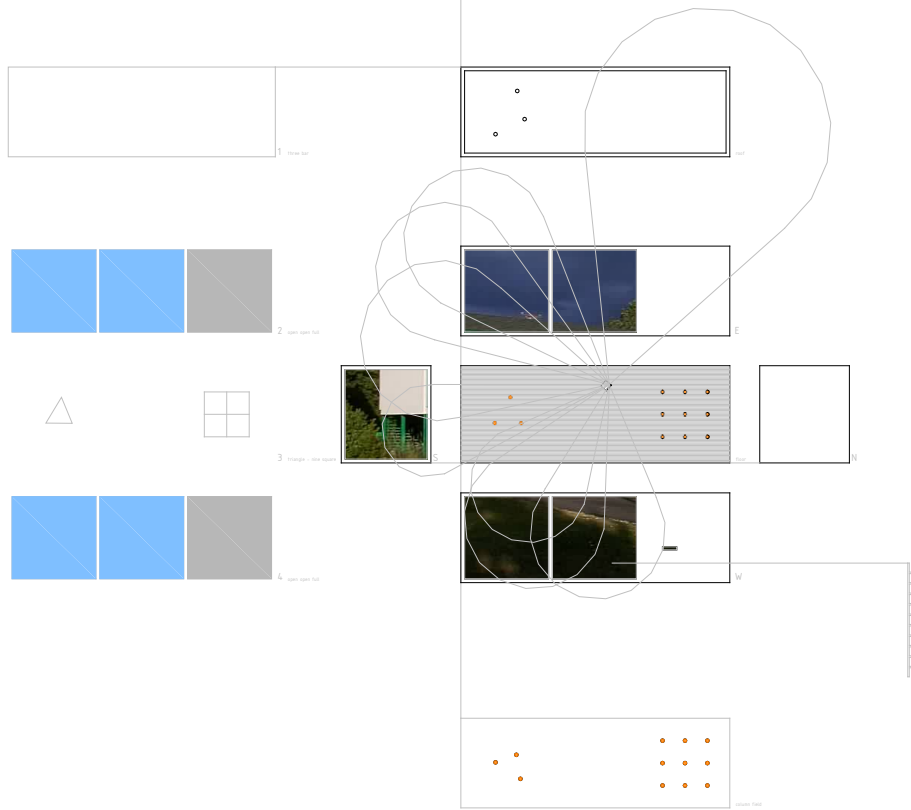
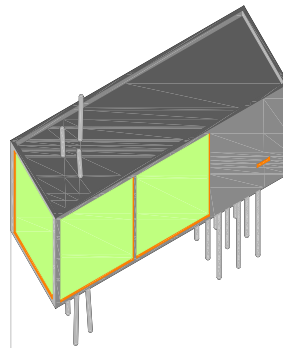
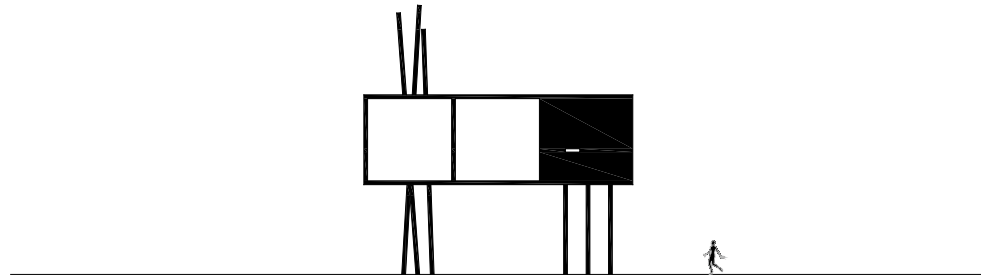




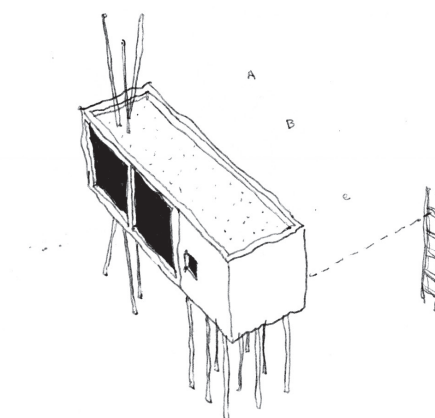
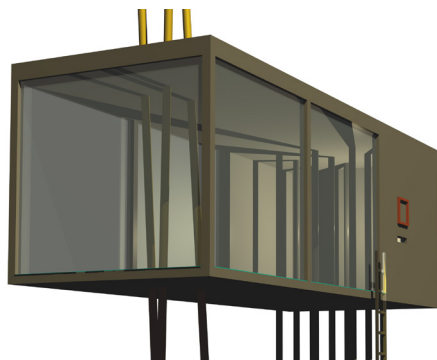
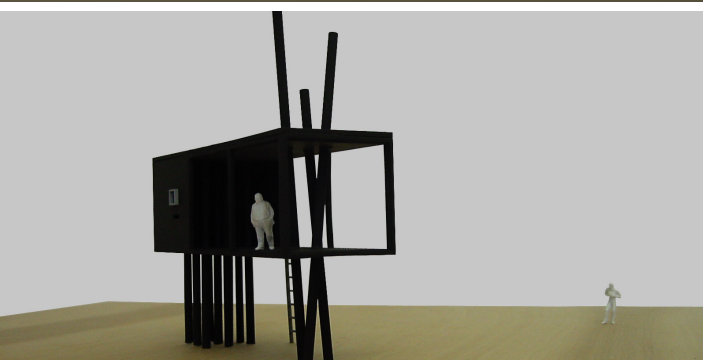
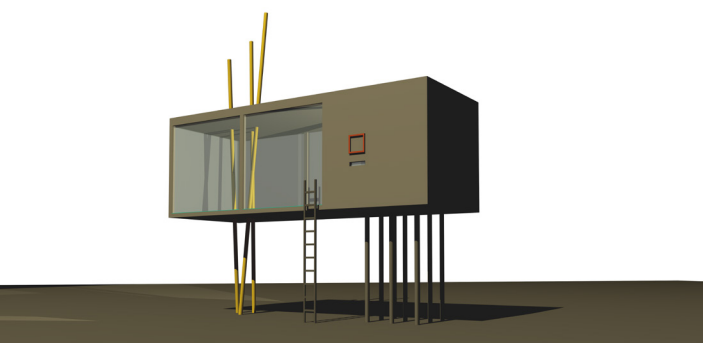
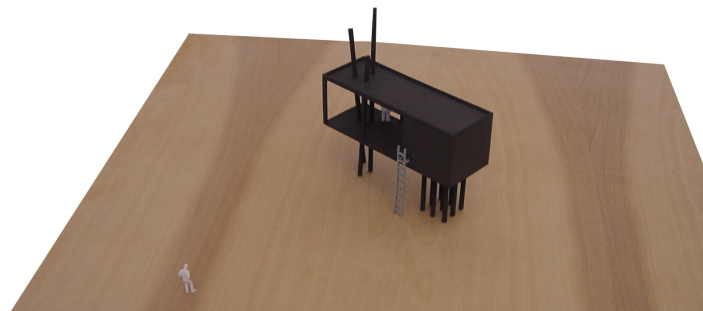
### 18- Stair Viewer

An ascending corridor extends the pedestrian path elevating it to a framed oculus that overlooks the ruined alley of a former power line easement. The infinity of the manicured cut in the forest carries to the horizon.

PROJECT  
[X]PERIENCE MECHANISMS



ORDER DISORDER VIEW CHAMBER

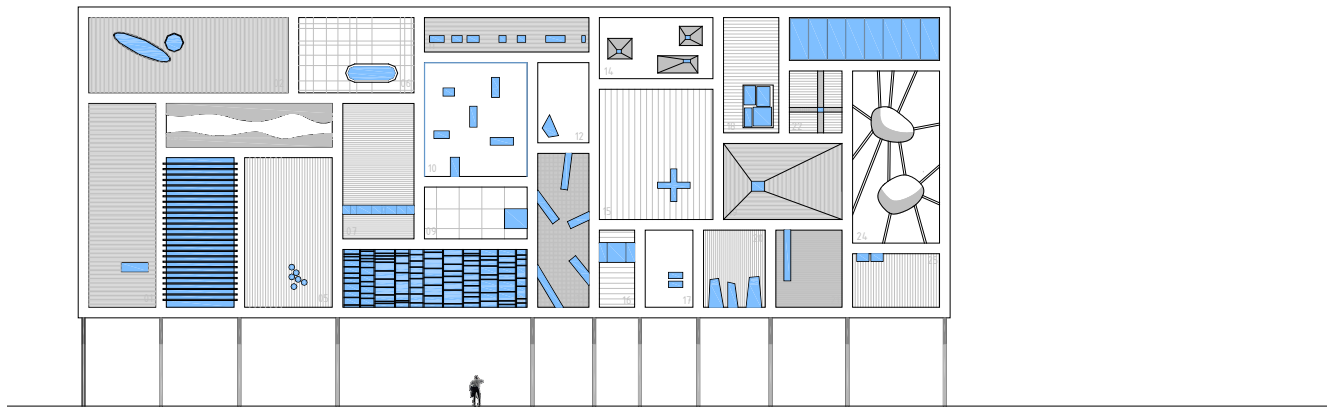


### 19- 3 Square

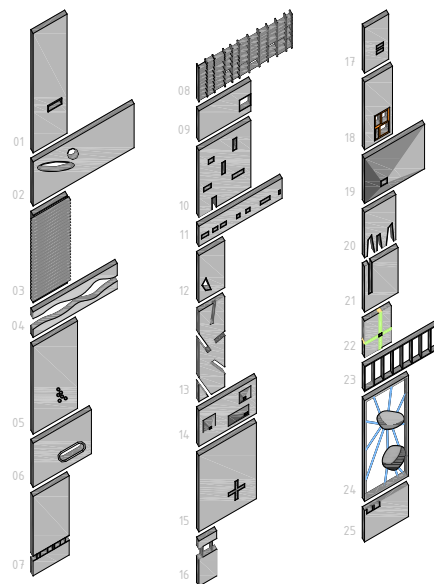
Six cubes define a vertical plane of three positive and three negative. Two columnar structures: an ordered nine square and three disordered sculptural pins, elevate the occupiable plane. The form and order of the view box mediates the experience.



PROJECT  
[X]PERIENCE MECHANISMS



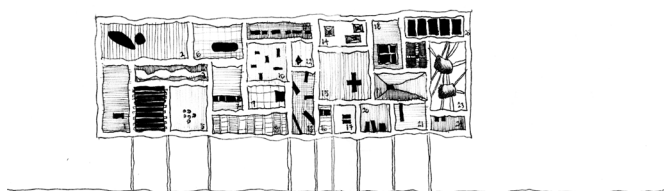
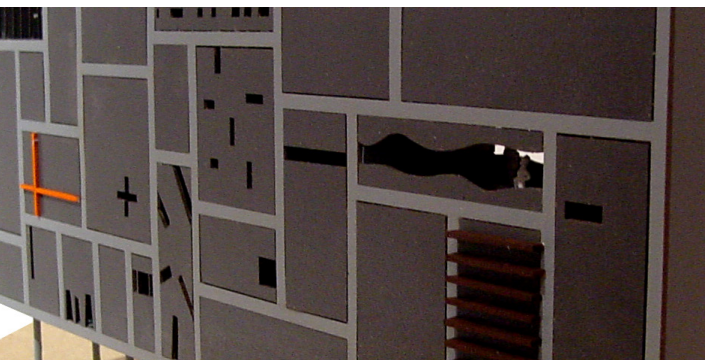
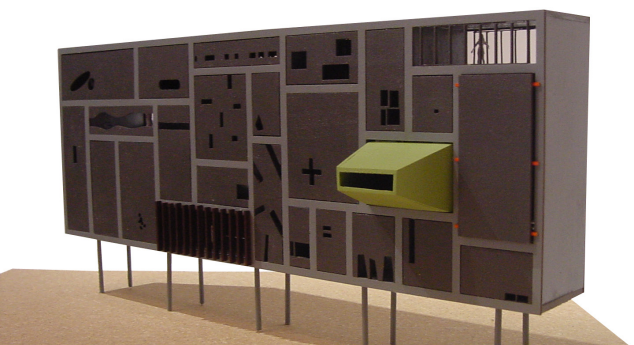
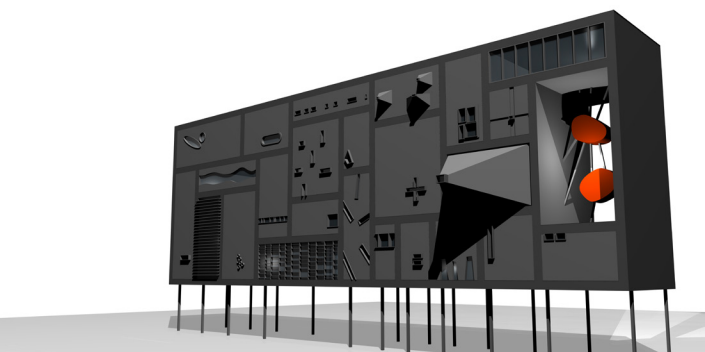
- 01 - PUNCH
- 02 - ORGANIC OPENING
- 03 - TOPOLANDSCAPE
- 04 - LOUVERS
- 05 - CLUSTER PUNCH
- 06 - MACHINED
- 07 - RIBBON
- 08 - DENSITY FIELD
- 09 - PANEL VOID
- 10 - RANDOM PUNCH
- 11 - HORIZONTAL VARIANT
- 12 - SHIFTED GRID
- 13 - SLIT CUTS
- 14 - VIEWFINDERS
- 15 - CRUCIFORM
- 16 - CLERESTORY
- 17 - DOUBLE PUNCH
- 18 - PINWHEEL MULLION
- 19 - FUNNEL
- 20 - BASE PORTALS
- 21 - SLIT
- 22 - FOCAL
- 23 - GLASS BANK
- 24 - AMORPHIC FORM
- 25 - EDGE PUNCH



COMPARTMENTAL VARIANTS

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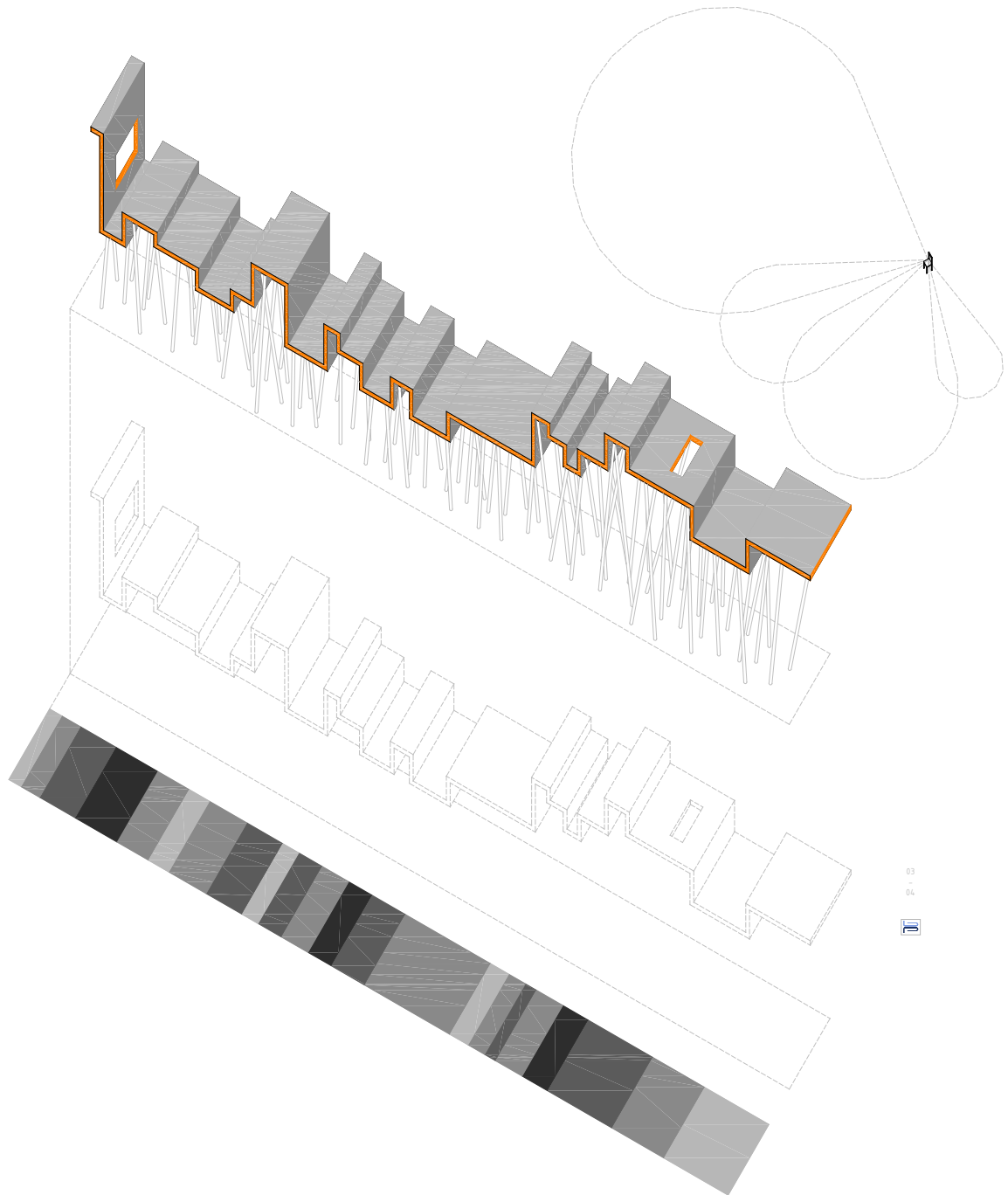
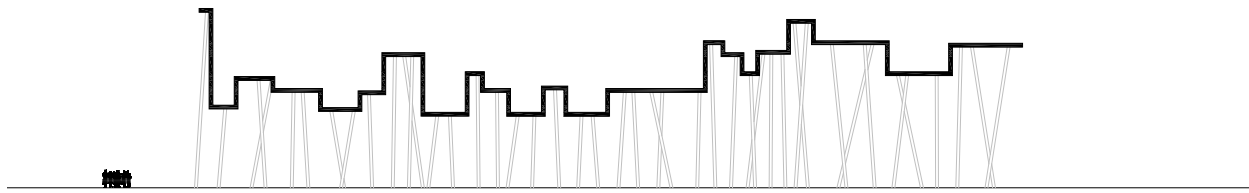


- |                    |                        |                     |
|--------------------|------------------------|---------------------|
| 1 - Floor          | 14 - Panel Wall        | 19 - Double Panels  |
| 2 - Rigged Ceiling | 15 - Bamboo Screen     | 20 - Turned Molding |
| 3 - Rotomolded     | 16 - Rotomolded Veneer | 21 - Panels         |
| 4 - Ladders        | 17 - Slatted Glass     | 22 - Base Panels    |
| 5 - Ladders Panel  | 18 - Slit Cuts         | 23 - Slit           |
| 6 - Packaged       | 19 - Viewports         | 24 - Glass Block    |
| 7 - Railing        | 20 - Ladders           | 25 - Amusement Ride |
| 8 - Bright Floor   | 21 - Ladders           | 26 - Slit Floor     |

CONTEMPORARY VIEWS

## 20- Rack Collection

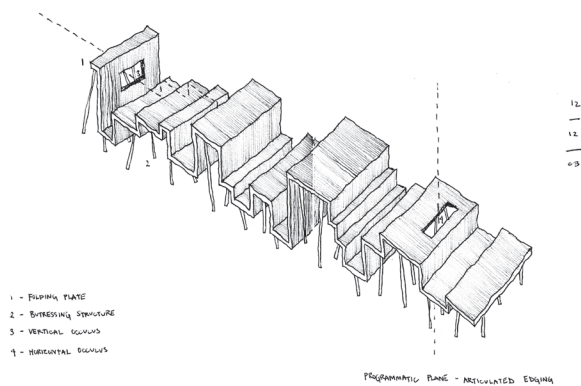
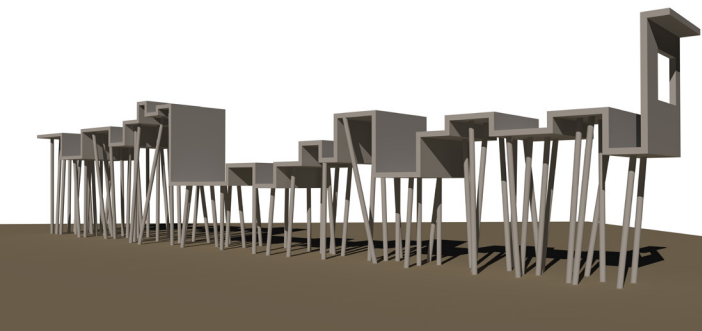
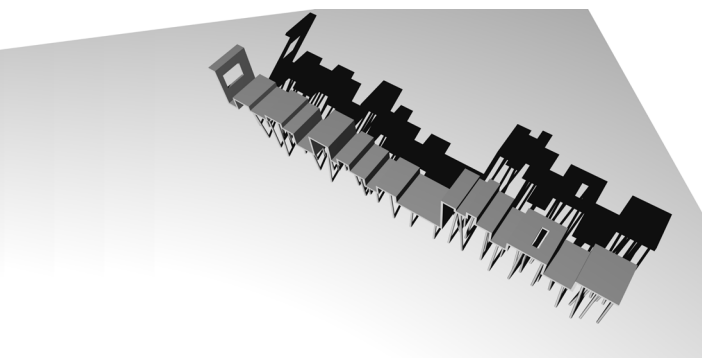
An elevated collection of rooms gathers. Each room maintains an individual identity by varying the spatial proportions and the skin type. The same view is mediated by the architecture to heighten the individuality of the experience.



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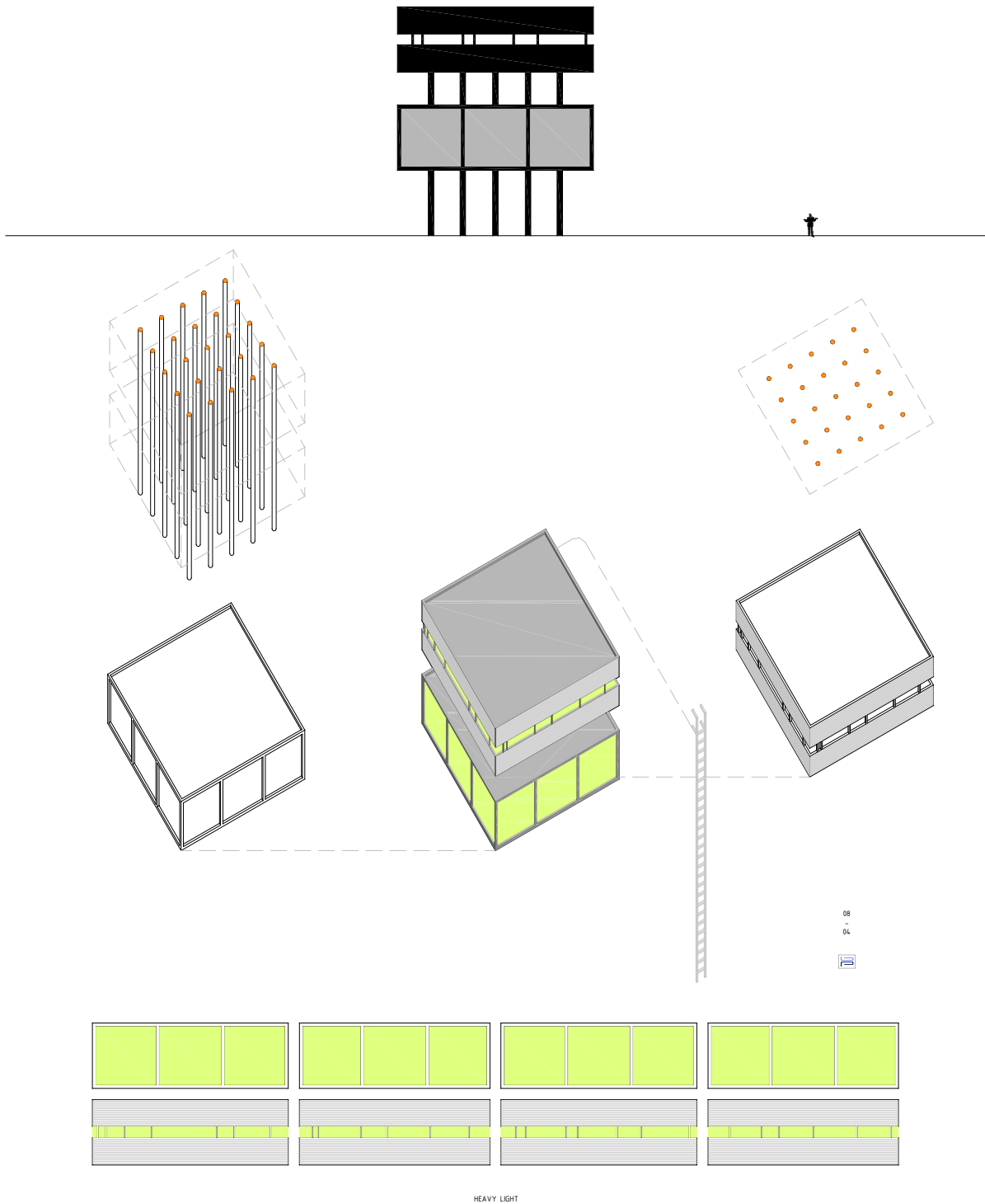


FOLDING SURFACE



## 21- Articulated Surface

A hovering and folding plane serves as an elevated surface for sun-bathing. The rigid orthogonal topography structurally dances against the undulating natural topography of the sloping floodplain below.

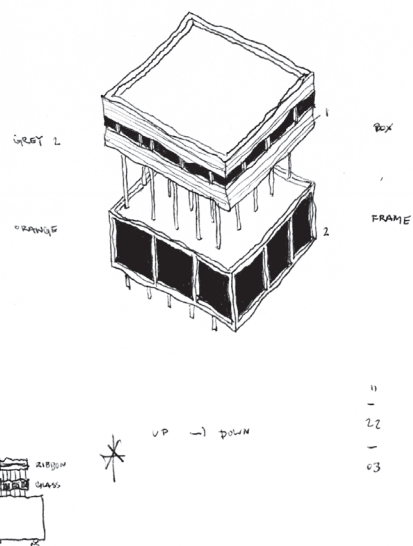
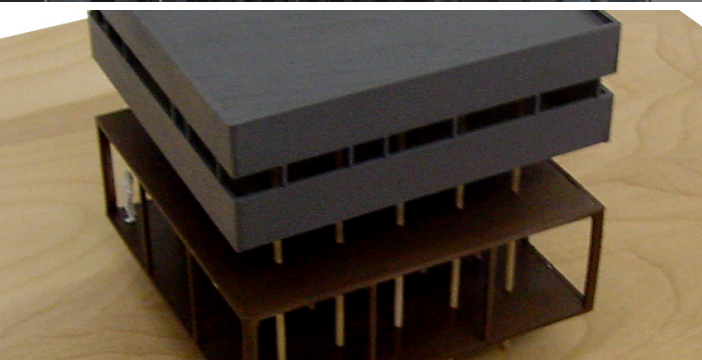
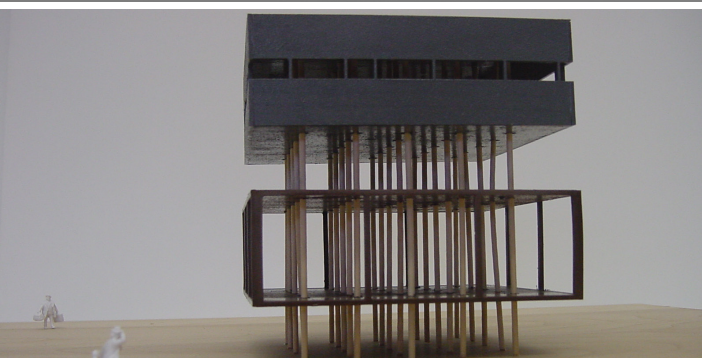
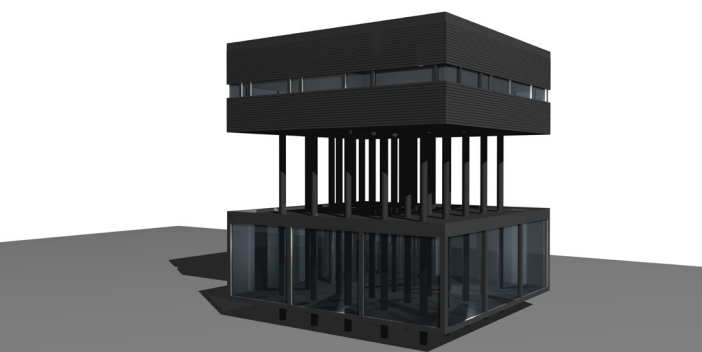


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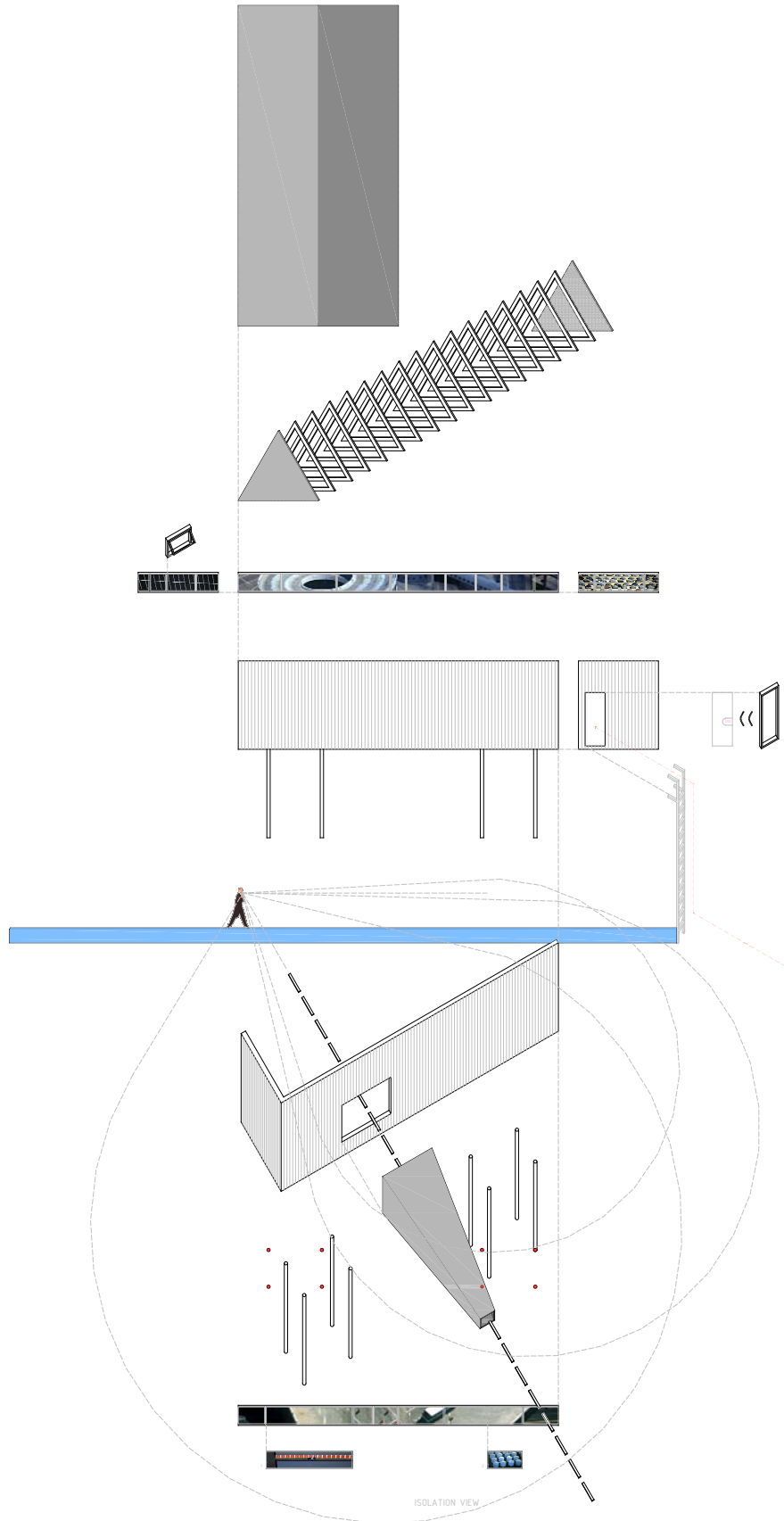
HEAVY LIGHT

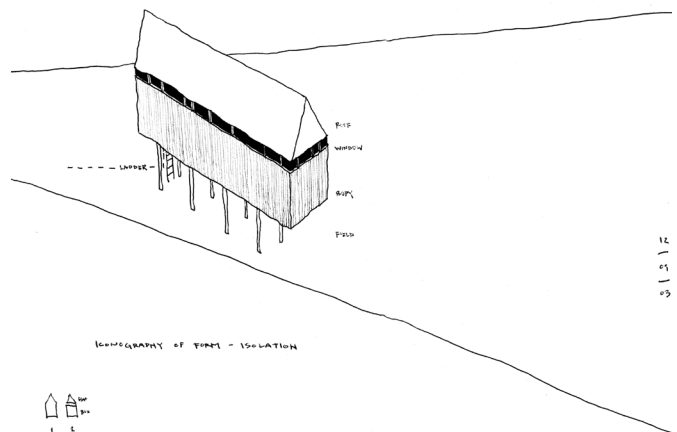
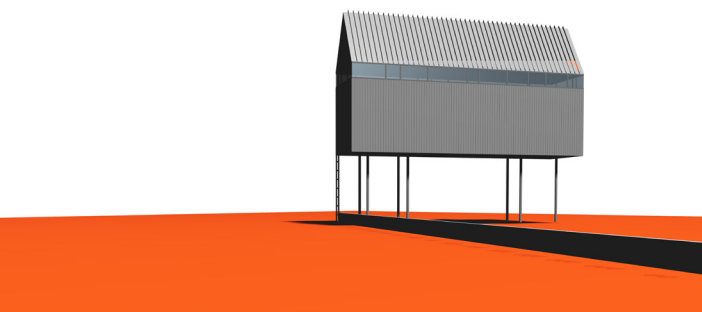
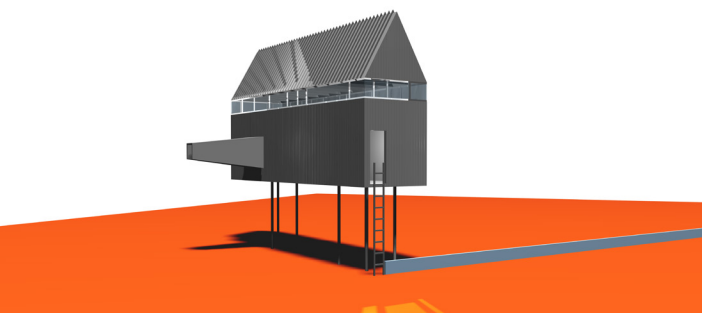
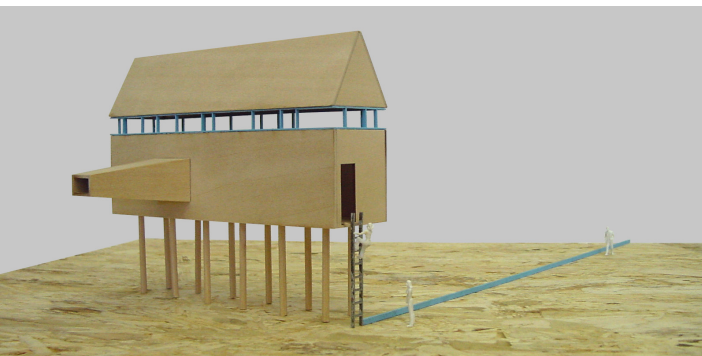




## 22- Weight Stack

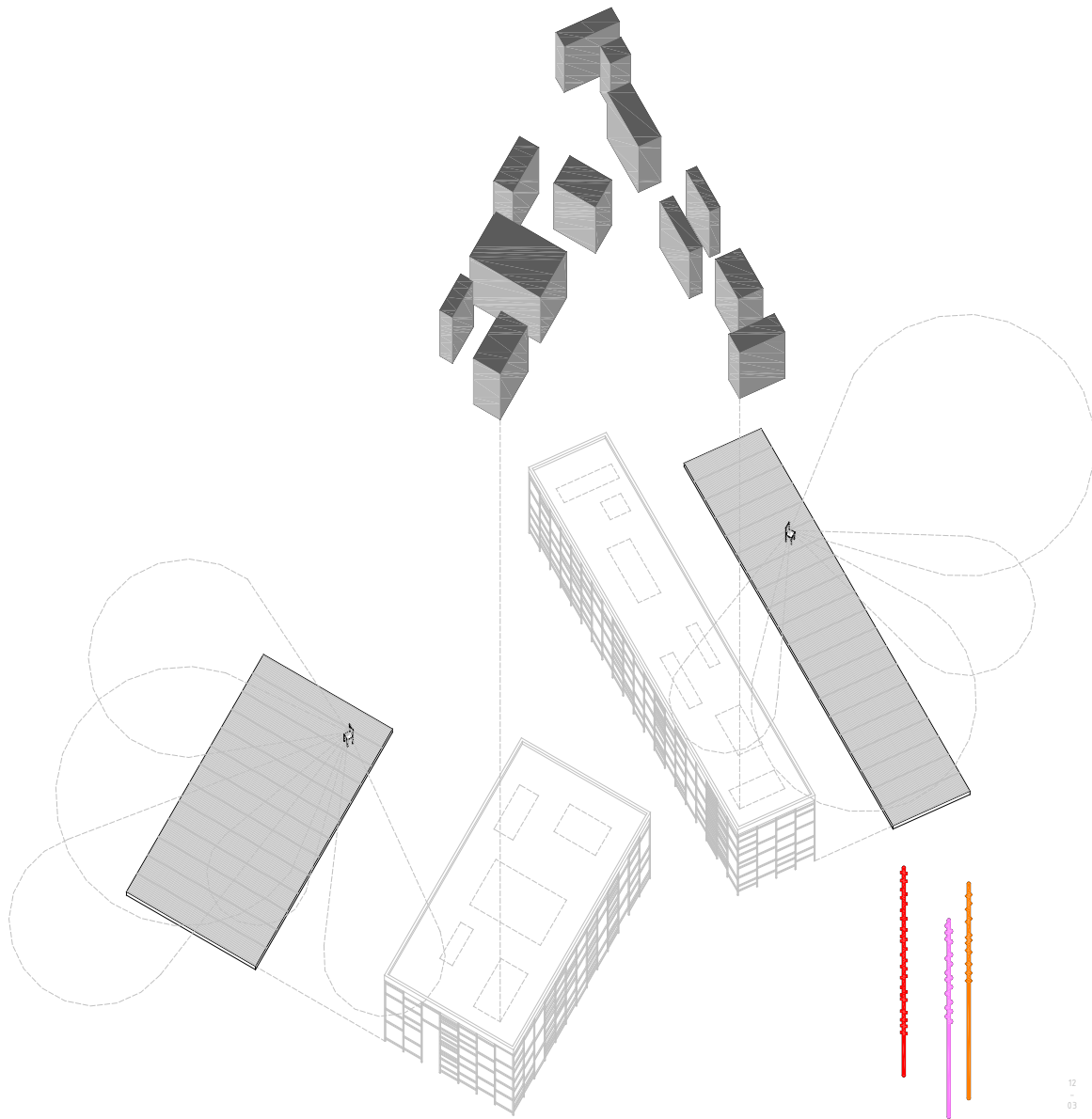
The weight stack uses the section to deploy a visual weight. The mass of the upper volume atop the delicate frame of the bottom volume sets the two figures in dialogue. The identical dimensions of the positive figures with half volumes for the negative interstitial figures establish the vertical rhythm. The hypostyle field of columns connecting the two figures establishes the vertical tissue. The weight forms speak in dialogues of open-closed, day-night, up-down, etc.





### 23- House-Eye

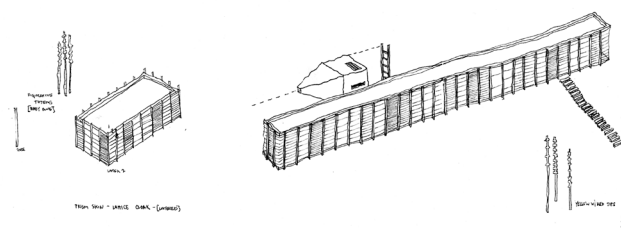
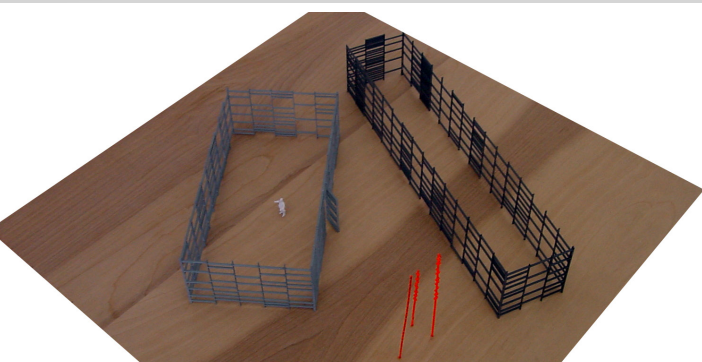
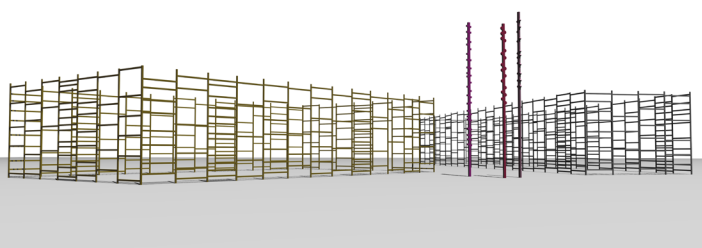
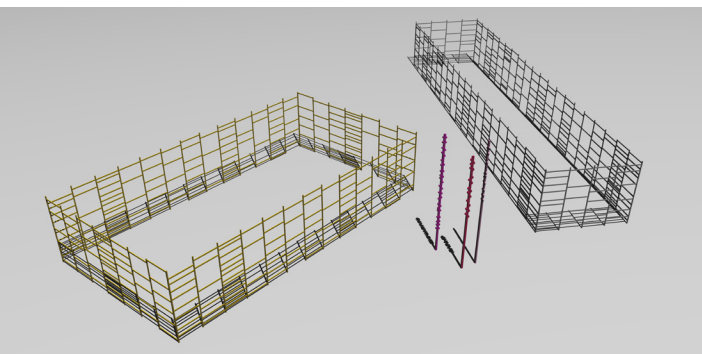
The form of the house is cracked to reveal a continuous ribbon of windows sandwiched between triangle and square. A view funnel directs the experience. The House-Eye stands as a residential watching figure in an ambulatory landscape.



12  
-  
0.3



LATTICE PORCHES



## 24- Cage Frames

A standard matrix of columns with varying frequencies of horizontal infill allow for a collection of visual densities. The porosity of the encircling frame repositions the surrounding landscape. Three iconic totems mediate the convergence of the rectilinear chambers. The dual density and varied tonality establish a parallel dialogue.