

Author: Marcos Cruz of marcosandmarjan
Research Output 2: *Interfaces/Intrafaces*

Co-Author: Marjan Colletti

Output Type: Design

Design and Production of Artefacts for Solo and Group Exhibitions with three associated Authored Publications: *Interfaces/Intrafaces*

Exhibitions/ Locations/ Dates:

(Solo): Feng Chia University, iCP Hamburg and TU Braunschweig, 2005.

(Collaborative/Solo): *Flesh and Vision, 2000; Biennale di Porto Ercole, 2002; Bartfests, 1999–2003; Actions re Form, 2003; São Paulo Biennale, 2003; Influx, 2003; Beyond Media Festival, 2003; Mladá britská architektura, 2004; Royal Academy Summer Exhibition, 2004; AVATAR, 2004; Entry, 2006.*

300 Word Summary

An exhibition/series of publications presenting the speculative/collaborative practice of marcosandmarjan, developed out of Marjan Colletti's *Mimetic Intrafaces* (phenomenological enquiry in digital design) and Marcos Cruz's *Inhabitable Interfaces* (investigation of typologies prompting new architectural embodiments).

Questions

- (1) How can human-computer interaction inform digital architecture?
- (2) How to identify new relationships between body and architecture?

Aims/Objectives

- (1) To initiate an ontological/phenomenological investigation of *Mimetic Intrafaces*.
- (2) To identify/create *Inhabitable Interfaces* in order to re-engage the body in architecture.

Contexts

- (1) This synthetic approach goes beyond the current impasse in digital discourse – imagery or tectonics.
- (2) The research contradicts the current trend of replacing typological preoccupations with topological explorations, neglecting the body in practicing architecture.

Methods

Driven by architectural design, theoretically contextualized within philosophies of the body/space/design.

Dissemination

Exhibitions (Solo):

Feng Chia University, iCP Hamburg and TU Braunschweig, 2005.

(Collaborative/Solo): *Flesh and Vision, 2000; Biennale di Porto Ercole, 2002; Bartfests, 1999–2003; Actions re Form, 2003; São Paulo Biennale, 2003; Influx, 2003; Beyond Media Festival, 2003; Mladá britská architektura, 2004; Royal Academy Summer Exhibition, 2004; AVATAR, 2004; Entry, 2006.*

Authored books:

marcosandmarjan, *Interfaces/Intrafaces*, (Wien and New York: Springer, iCP, 2005).

Marjan Colletti, *2&1/2D Twoandahalf Dimensionality* (Munich: Bucher Verlag, 2006).

Marcos Cruz/marcosandmarjan, *Unpredictable Flesh*, Gonçalo Furtado (ed.) (Porto: Mimesis, 2004).

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Authored articles:

Bartlett Book of Ideas (2001); *Realms of Impossibility* (2002); São Paulo Biennale catalogue (2003); *Influx* (2003); *Mesh* (2003); *Egg Magazine* (2003); *Bartlett Works* (2004); *Metaflux* (2004); *Revista NU* (2004); *Transcripts of an Architectural Journey* (2004); *Ilhas* (2005); *arq/a* (2005).

Talks:

17 lectures, ten seminars/conferences internationally.

Esteem

Selected by iCP from range of international teams.

Interfaces/Intrafaces put forward by Springer as Best Architectural Book 2005.

Reviews:

Reisner, <http://www.architettura.it> (2006); Arnaboldi, *L'ARCA*(2006); Albuquerque, Barreto, *JA* (2005, 2006).

Sponsors:

British Council, UCL, iCP, Autonome Provinz Bozen, Fundação para a Ciência e a Tecnologia.

Authorship

As part of the joint architectural practice marcosandmarjan, Cruz and Colletti contribute equally to the research.



Image 1
marcosandmarjan solo exhibition,
iCP Hamburg, Germany, 2005.

General Description

The exhibition and publication presents speculative (conjoint) work by marcosandmarjan, based on two individual doctoral research projects: Marcos Cruz's *Inhabitable Interfaces* (investigation of typologies prompting new ways of architectural embodiment) and Marjan Colletti's *Mimetic Intrafaces* (phenomenological enquiry in the realm of digital design).

Cruz's doctoral research is dedicated to a future vision of the body in architecture, questioning the contemporary relationship between the human body and *Inhabitable Interfaces* or wall-conditions that prompt new forms of architectural embodiment. The research looks at walls as primary architectural conditions. The meaning of walls is grounded in the historical role of the wall as a separation mechanism in social and political terms. But against this, the basic premise of the project is to consider *Inhabitable Interfaces* as a new means of human interaction: interfaces with which we can engage and eventually merge.

Colletti's doctoral research establishes a phenomenological enquiry in the realm of digital design. The work, in both written and pictorial format, ventures into grasping the properties of digital architecture and of the computer itself. It attempts to provide a phenomenological alternative to the understanding and production of computer-aided architectural design (CAAD), which has to date been less theorized, discussed and taught than its counterpart, the more strictly methodological approach based upon establishing parameters.

Both investigations create the theoretical background for all projects published and exhibited in *Interfaces/Intrafaces*.



Image 2
marcosandmarjan solo exhibition,
TU Braunschweig, Germany,
2005–2006.

Research Questions

- (1) How to identify new relationships between the body and architecture through *Inhabitable Interfaces*?
- (2) How to investigate human-computer interaction to inform digital architecture through *Mimetic Intrafaces*?



Image 3
Hyperdermis (Cruz), Entry, Essen,
Germany, 2006.

Aims/Objectives

(1) The aim of *Inhabitable Interfaces* is to recognize different forms of interfacial inhabitation, and to question the relationship between body and walls within the *Raum* we inhabit. *Inhabitable Interfaces* are proposed as an extended meaning of the term walls. Accordingly *Inhabitable Interfaces* is not just an extension of inhabitable walls, but also includes inhabitable media façades, columns, cubicles and voids, involving both mental and physical activity. 'Inhabitable' is a condition that is forever transient and which implies the potential act of becoming inhabited. It also suggests an embodied experience, which is created in the interplay between the body's presence, its perceptual practice, and its engagement with the environment around it.

(2) *Mimetic Intrafaces* is an ontological and phenomenological investigation, which aims to clarify the links between the history, present and future of computer-aided design (CAD) in architecture in order to better comprehend the current academic and practice-based context, to expose misunderstandings in terms of digital research, and to suggest alternative design-led paths.



Image 5
Hyperdermis (Cruz), *Twoanda*
halfDimensionality (Colletti),
AVATAR, The Bartlett School of
Architecture, London, UK, 2004.

Contexts

(1) The concept of *Inhabitable Interfaces* is a phenomenon that is explored through a conceptual (re)turn from a space-centric to a wall-centric understanding of architecture. In a time where typological preoccupations are being replaced by topological explorations, the body is being neglected in the practice of architecture, and consequently the architectural 'skin' has become disembodied. The aim of *Inhabitable Interfaces*, on the contrary, is to stress the urgency of a 'thick embodied flesh' that encompasses new corporeal qualities in architecture.

(2) The research attempts to break out of the ongoing debate in the digital realm in which we are witnessing a clash between two factions: on the one side, those who pursue digital imagery, and on the other, those who pursue digital tectonics. This division can also be understood in terms of representation versus process, or the compositional scenographic properties of matter versus the truthful structural parameters of materials, or more generally through debates around the postmodern versus the modern, or in more holistic terms the classical versus the gothic, or style versus structure. This research proposes taking a more synthetic approach in these matters, attempting to break out of the barricades of a mostly process-convinced digital discipline, which by following a Kantian, Loosian and Modern perspective regards ornament as unnatural.



Image 6
marcosandmarjan, *NEB*, Mladá
Britská Architektura, Fragner
Gallery, Prague, Czech Republic,
2004.

Research Methods

Research by design is the methodology underpinning the work shown in the exhibition and the book publication *Interfaces/Intrafaces*.

(1) The research investigates different types of *Inhabitable Interfaces*, all of which entail a three-dimensional, inhabitable condition – a wall, column, cubicle or void – that promotes, on both physical and mental levels, a direct bodily engagement with the physical substance of architecture. All of these conditions are interfaces of embodied experience; manifolds of a great material and conceptual depth. They create exceptionally complex settings that are containers of space, objects and thought, as well as being unifiers and attractors of social activity.

(2) With the intensive use of digital drawing and modelling, the research explores the spatial, organizational, and stylistic potentials of CAD. Projects and texts combine scientific parameters and philosophical properties, hypothesizing the concept of 'intraface' as merger. Apart from the poetics of CAD, the research investigates the 'twoandahalf-dimensionality' (2&1/2D) of 2D and 3D modelling techniques using processes which combine creative production in the form of models, written texts, drawings, prints, plots, sketches, critique and interpretation.



Image 7
marcosandmarjan, *NTM/Godet*
and *TwoandahalfDimensionality*
(Colletti), General Architecture
Exhibition, 5. Bienal de
Arquitetura e Design de São
Paulo, São Paulo Brazil, 2003.

Dissemination

Exhibitions:

Solo exhibition at Feng Chia University, iCP Hamburg (2005) [see image 1] and TU Braunschweig (2005) [see image 2]. Conjoint and individual research exhibited at *Entry* (2006) [see image 3]; Royal Academy Summer Exhibition (2004) [see image 4]; *AVATAR* (2004) [see image 5]; *Beyond Media Festival* (2003); *Mladá britská architektura* (2004) [see image 6]; São Paulo Biennale (2003) [see image 7]; *Influx* (2003); *Actions re Form* (2003) [see image 8]; *Bartfests* (1999–2003); Biennale di Porto Ercole (2002) [see image 9]; *Flesh and Vision* (2000) [see image 10].

Authored books:

marcosandmarjan, *Interfaces/Intrafaces*, (Wien and New York: Springer, iCP, 2005). [see Appendix 1.1]

Marjan Colletti, *2&1/2D Twoandahalf Dimensionality* (Munich: Bucher Verlag, 2006). [see Appendix 1.2]

Marcos Cruz/marcosandmarjan, *Unpredictable Flesh*, Gonçalo Furtado (ed.) (Porto: Mimesis, 2004). [see Appendix 1.3]

Authored articles:

Research and design has been published in various authored articles, including: Cruz and Colletti, 'Feira Internacional dos Açores', pp. 20–21, 29 [see Appendix 1.4]; Cruz and Colletti, 'Novo Museu de Tomihiro', pp. 62–65 [see Appendix 1.5]; Cruz and Colletti, 'marcosandmarjan', pp. 110–112 [see Appendix 1.6]; Cruz and Colletti, 'marcosandmarjan architects', pp.123–131, 211–212 [see Appendix 1.7]; Cruz and Colletti, 'Estética do fofinho e da repugnância', pp. 28–33 [see Appendix 1.8]; Cruz and Colletti, 'marcosandmarjan', pp. 285–285 [see Appendix 1.9]; Cruz and Colletti, 'marcosandmarjan architects', pp. 122–129 [see Appendix 1.10]; Cruz and Colletti, 'marcosandmarjan: work and teaching, NTM, NEB, NGC', pp. 35–59 [see Appendix 1.11]; Cruz and Colletti, 'NTM – The Bagpipe', pp. 158–165 [see Appendix 1.12]; Cruz and Colletti, 'The King + The Robe', pp. 118–123 [see Appendix 1.13]; Cruz and Colletti, 'marcosandmarjan architects, 'Vascello Volante – NGC New Godet Club, Istanbul', pp. 168-69 [see Appendix 1.14]; Cruz and Colletti, 'marcosandmarjan architects, 'NGC – New Godet Club, Istanbul Floating Vessel – Vascello Volante', <http://www.architecture.it/hp/copertina/18/default.htm> [see Appendix 1.15]; Cruz and Colletti, do enter here, pp. A, 3–6 [see Appendix 1.16].

Talks:

The work has been presented in 17 lectures and 10 seminars/conferences internationally.



Image 8
marcosandmarjan, *NEB/NTM*,
Architekturgalerie, München,
Germany, 2003.



Image 9
marcosandmarjan, *NEB/NTM*,
Biennale di Porto Ercole 2002,
Forte Stella, Monte Argentario
Italy, 2002.



Image10
Hyperdermis (Cruz), *Flesh and Vision: Seis ensaios de arquitetura*, Forum da Maia, Maia, Portugal, 2000.

Esteem Indicators

iCP selected marcosandmarjan from a wide range of internationally known teams.

SpringerWienNewYork put forward *Interfaces/Intrafaces* as its lone candidate to an international competition for best architectural book of the year in 2005.

The research has been sponsored by several institutions, including the British Council, UCL, iCP, Autonome Provinz Bozen, and Fundação para a Ciência e a Tecnologia.

Reviews:

The research/exhibition has been positively reviewed by: Reisner, <http://www.architettura.it/> [see Appendix 2.1]; by Arnaboldi, 'Agora / Dream and Vision', pp. 46-55 [see Appendix 2.2]; by Albuquerque, 'Um Molusco Habitável', pp. 40-41; Barreto, 'Soft Tissue, Hard Work, Fusion Tactics', p. 43 [see Appendix 2.3 and 2.4]; Shu, 'Touching Design issues', pp. 154-171 [see Appendix 2.5].

marcosandmarjan projects have also been featured in several publications, including: Chard, 'Aesthtisk Avantgarde', p. 13 [see Appendix 2.6]; Costa, 'L'Atalante: em busca de uma ideia de arquitetura para os Açores', p. 68 [see Appendix 2.7]; and Milheiro; Salema, 'Portugal leva pela primeira vez embaixada de arquitectos', pp. 2-3 [see Appendix 2.8].

Appendix 1: Related Articles by Marcos Cruz and marcosandmarjan

Authored books

(1.1) marcosandmarjan, *Interfaces/Intrafaces*, (Wien and New York: Springer, iCP, 2005). [see original enclosed]

(1.2) Marjan Colletti, *2&1/2D Twoandahalf Dimensionality* (Munich: Bucher Verlag, 2006). [see original enclosed]

(1.3) Marcos Cruz/marcosandmarjan, *Unpredictable Flesh*, Gonçalo Furtado (ed.) (Porto: Mimesis, 2004). [see original enclosed]

Authored Articles

(1.4) Marcos Cruz and Marjan Colletti, 'Feira Internacional dos Açores', *Ilhas*, 17/18 *Esp. Arquitectura*, Ponta Delgada, Portugal (2005), pp. 20–21 and 29.

(1.5) Marcos Cruz and Marjan Colletti, 'Novo Museu de Tomihiro', *arq./a*, 30, Lisboa, Portugal (March/April 2005), pp. 62–65.

(1.6) Marcos Cruz and Marjan Colletti, 'marcosandmarjan', Laura Allen; Iain Borden; Peter Cook; Rachel Stevenson (eds), *Bartlett Works* (London: August Projects Ltd / UCL, 2004), pp. 110–112.

(1.7) Marcos Cruz and Marjan Colletti, 'marcosandmarjan architects', Pedro Gadanho and Luis Pereira (eds), *Metaflux*, catalogue of the Portuguese Official Representation at the 9th Architecture Biennial Venice (Porto, Portugal: Civilização Editora/Instituto das Artes, 2004), pp. 123–131, 211–212.

(1.8) Marcos Cruz and Marjan Colletti, 'Estética do fofo e da repugnância', *Revista NU* (Coimbra, Portugal: Associação de Estudantes da Faculdade de Arquitectura da Universidade de Coimbra, 2004), pp. 28–33.

(1.9) Marcos Cruz and Marjan Colletti, 'marcosandmarjan', *Metrópole – 5a Bienal Internacional de Arquitetura e Design de São Paulo* (Brazil: Fundação Bienal de São Paulo/IAB, 2003), pp. 285–285.

(1.10) Marcos Cruz and Marjan Colletti, 'marcosandmarjan architects', Pedro Gadanho; Luis Pereira (eds), *Influx – Recent Portuguese Architecture* (Porto, Portugal: Civilização Editora, 2003), pp. 122–129.

(1.11) Marcos Cruz and Marjan Colletti, 'marcosandmarjan: work and teaching, NTM, NEB, NGC', Lauren Taylor (ed.), *Mesh: Cutting the Edge of Digital Architecture* (London, Meshmedia, 2003), pp. 35–59.

(1.12) Marcos Cruz and Marjan Colletti, 'NTM – The Bagpipe', *Egg Magazine*, Taipei, Taiwan, 03 (May 2003), pp. 158–165.

(1.13) Marcos Cruz and Marjan Colletti, 'The King + The Robe', cj Lim (ed.), *Realms of Impossibility: Ground* (London, John Wiley and Co, 2002), pp. 118–123.

(1.14) Marcos Cruz and Marjan Colletti, 'marcosandmarjan architects, 'Vascello Volante – NGC New Godet Club, Istanbul', *Label: the Italian style magazine* (the window issue), Italy, 12 (Winter 2003/2004), pp. 168–169.

(1.15) Marcos Cruz and Marjan Colletti, 'marcosandmarjan architects, 'NGC – New Godet Club, Istanbul Floating Vessel – Vascello Volante', <http://www.architecture.it/hp/copertina/18/default.htm>

(1.16) Marcos Cruz and Marjan Colletti, *do enter here* (London: Branch of the Calouste Gulbenkian Foundation, 2003), pp. A, 3–6.

Appendix 2: Critics' Reviews

Reviews

2.1: Yael Reisner, 'marcosandmarjan Interfaces/Intrafaces', <http://www.architettura.it/>

2.2: Mario Antonio Arnaboldi, 'Agora / Dream and Vision – marcosandmarjan', *L'ARCA Italy*, 206, (Settembre 2005) pp. 46–55.

2.3: João Albuquerque, 'Um Molusco Habitável: Projecto para a Nova Feira Internacional dos Açores', *JA Jornal dos Arquitectos*, Lisboa, Portugal, 222, pp. 40–41.

2.4: Pedro Barreto, 'Soft Tissue, Hard Work, Fusion Tactics: Em torno da Arquitectura de marcosandmarjan', *JA Jornal dos Arquitectos*, Lisboa, Portugal, 222, p. 43.

2.5: Simon Shu, 'Touching Design Issues – Vision and Creation of the Bartlett School of Architecture, University College London', Mao-Lin Chiu (ed.) *Re-imagining Architectural Design Studios* (Taipei, Taiwan: Archidata, 2006), pp. 154–171.

Featured in Articles

2.6: Nat Chard, 'Aesthtisk Avantgarde', *Arkitekten*, Kobenhaven Denmark, 20, (August 2003), p. 13.

2.7: Pedro Machado Costa, 'L'Atalante: em busca de uma ideia de arquitectura para os Açores', *arq./a*, Lisboa, Portugal, 33 (Setembro/Outubro 2005), p. 68.

2.8: Ana Vaz Milheiro and Isabel Salema, 'Portugal leva pela primeira vez embaixada de arquitectos', *Jornal Público*, Lisboa, Portugal, Terça-feira (7 Setembro 2004), pp. 2–3.

