

## Do buildings *dream*...?

of neon sheep?  
with concrete feet?  
people who don't sleep?  
that they can leap?

The studio will explore **dreams** in architecture through the design of 30,000 sf.

Insubstantial, intangible, ethereal, dreams are incorporeal experiences that are paradoxically manifest using the same sensory pathways that provide access to the "real." Dreams are material--manifest by bodily by the matter of its nerves, fluids, muscles and sense organs--yet such corporeal experience is understood as unreality even as dreaming maintains many constraints which correlate with the empirical. While dreaming, the conscious subject is displaced by an unconscious presence, directed experience, intentional and coincident, is subsumed by involuntary perceptions, physical laws changed, and material properties shifting. Provocatively, dreaming may structure a critical reconsideration the apparent truth of sensory experience by problematizing a latent essentialism in the construction of presence, place and properties.

This is the eleventh studio in a series exploring sensory architectures and emergent technology (blindness, sleep, illusion, autism, olfaction, flaws, holes, cuts, touch, pretense). Sensation provides a means of exploring the intersection between emergent technologies and design through a logic of bodily intuition. In displacing, amplifying, and re-circuiting the sensory limits of the body to the spaces and objects that surround it, they provide an extended field for critically rethinking the relation between the technological and the material. Non-coincidence in the relation between phenomena, sensation, and cognitive perception will be examined to critically re-examine the legacies of phenomenology and Gestalt.

## INTRODUCTION

Superficial, vapid or inessential--flights of fancy, figments, fantasy or fiction--dreams are often construed as futile or fatuous, the dreamer inattentive, careless, negligent and the dreamer's absurdity and "false" logics considered impractical and untrue. Yet, the average person spends six years of their life dreaming, having approximately four dreams per night which last only around five to fifteen minutes. Monkeys, dogs, cats, rats, elephants, shrews and possibly birds and reptiles dream--though purportedly the opossum and armadillo are the most prolific dreamers. Why do we dream? A simple yet unanswered question, even with everyone spending time every day and night in dreaming.

Historically, dreaming has been thought to be divine, inspired, prophetic or even veridical; the dreamer construed as a visionary, a madman, or merely an idler. Oneirology, the scientific study of dreams, has posited numerous theories, with dreams explained as random firings of electrical impulses processed by the cognitive structures of the brain, as excitations of long term memory, as inscriptions of semantic memory, or conversely, as a necessary forgetting and removal of sensory information, with the scientific purpose of dreaming ranging from an "Oneiric Darwinism" which provides a method of creating new ideas through the generation of random thought mutation to "evolutionary epiphenomena" that serve no purpose at all.

## STUDIO PROGRAM

The passivity of the sleeping body lies in contrast to dream "activity." Memory, problem solving, imagination, and creative thinking have been ascribed to dreaming, with the invention of the sewing machine, the structure of DNA, Peking duck and even the scientific method itself attributed to dreams. Whether processing, encoding and transfiguring data, testing and selecting mental schemas or convening "a committee of sleep," dreaming is considered active yet rarely an activity. Dreaming as an active process will be examined for design methodologies.

Dreams selectively loosen the constraints of "reality"--physical laws, material properties, and individual capabilities--without losing all. Shadowy, airy, deceptive or mirage-like, the object finds itself in dreams replaced by the context it defines itself against. Illogical with a recognizable relation to the real, intangible yet felt strongly, incorporeal yet experienced bodily, dreams constitute a paradox. In actual fact, the REM state is also known as "paradoxical sleep," as its EEG patterns most closely resemble the patterns of wakefulness. Students will explicitly determine which physical and material constraints will be loosened, and which will be retained in their dream work.

What can dreams tell us? Nightly, these singular sensory experiences are collected into dream diaries, their forms scrutinized for meaning, then rendered symbolic as they are accumulated into dream dictionaries--aspiring to the universality of a collective unconsciousness to mask their inherent idiosyncrasy. Dreams reveal the subjectivity of the subject. A commonality of dreams--recurrent, experienced by many--persists however, drawing such subjectivity beyond the conventional boundaries of the unique individual. Significantly, students will be asked use their own subjective sensory experiences to explore the dreams of others.

Trapped, lost, chased or going nowhere, dreams commonly frustrate the intentionality of the subject; in falling and flying, find the limits of its agency. Failures and malfunctions are frequently reported, as are malapropisms of program, reversals of public and private, or spaces without program. Strangely, perhaps coincidentally, the undisciplined nature the commonly dreamt is mirrored (resembling but inverse) by the conventional regulation of architecture as a discipline. Which came first--the manifest or the latent? Students will interrogate program as a functional designation and situational enactment in the construction of dream sequences.

Dreams expose the limits of language and representational conceits by emphasizing the tensions between sensory experience and narrative, word and image, concept and material. The documentation of dreaming remains elusive as dreams are replete with ineffable experiences and emotions, sensory information whose visual, olfactory, acoustic, kinetic and tactile qualities exceed words. Unreal and bizarre, dreams exceed the words that describe them as narratives struggle to fit the illogical structure of dream sequences and the subject is prone to forgetting and censure. Students will examine the material and architectural conditions required to make their dream manifest, as well as the physical cues to it as a dream.

Whether romantic, escapist or idealist, historically, the architect's dreams have been conventionally heroic--generalizing the incidental to the symbolic, the individual to the universal. This studio makes no claim to the visionary, inspired, or prophetic. Dreaming will be explored as "thinking in a different biochemical state" in order to strengthen related connections in the student's neurological network.

## STUDIO METHODOLOGY

The studio will critically examine dreams and dreaming, accepting the illogical and meaningless, the futile, absurd and nonsensical as material for dream work. Strategies of inattention, impracticality, and inanity will form the basis of a procedural practice, defined as memory or knowledge concerned with how to manipulate symbols, concepts and rules to accomplish a task and solve a problem. That is, to take the dreamy--thoughtful, abstracted, imaginary--as substantial.

The studio's proposed "dream work" remains distinct from the interpretation of dreams, focusing less on the content of the dream but rather on the form, structure and methods of the dream construct. Seeking to preserve the utility of the dream by maintaining the multiple and multivalent qualities of the dream material, the studio will explore images presented, narrative structures and emotions evoked without attempting to establish meaning from the dream experience.

Students will critically explore dreams, dreaming and the subjectivity of the dreamer by producing drawings and design work while inducing a series of hypnagogic states. Hypnagogic experiences make use of a neurological "default network" which is activated while resting, doing nothing, in the recollection of memories, in dreaming of the future, in social cognition, and in counterfactual processing. A "threshold consciousness" experienced while falling asleep or waking and common to daydreaming, working reveries, and lucid dreaming, hypnagogia manifests as a diffuse attention, a cognitive state which is suggestible, illogical and fluid in the association of ideas.

Five exercises will structure the *dream work* of the studio:

*Napping:* students will produce *dream drawings* while napping.

*Daydreaming:* students will draw from famous *dream diaries* in the development of design methods.

*Dreaming:* students will construct initial *dream sequences*.

*Sleepwalking:* students will explore the city while wearing *EEG technology*.

*Lucid dreaming:* students will refine their designs and produce a *dream dictionary*.

## STUDIO SCHEDULE

week 0: Introduction	Wednesday, 22 January 2014
week 3: PROJECT1: <i>Napping (Dream drawing)</i>	<b>DUE Monday, 10 February 2014</b>
week 5: PROJECT2: <i>Daydreaming (Dream diaries)</i>	<b>DUE Monday, 24 February 2014</b>
week 7: PROJECT3: <i>Dreaming (Dream sequences)</i>	<b>DUE Monday, 10 March 2014</b>
 <b>week 7: MIDREVIEW: 115 Avery Hall, 1-7pm</b>	 <b>Monday, 10 March 2014</b>
<i>week 8: SPRINGBREAK</i>	<i>17 March- 21 March 2014</i>
 week 10: PROJECT4: <i>Sleepwalking (EEG)</i>	 <b>DUE Monday, 31 MARCH 2014</b>
week 12: PROJECT5: <i>Lucid Dreaming</i>	<b>DUE Monday, 14 APRIL 2014</b>
 <b>week 14: FINAL REVIEW: 200 Buell, 1-7pm</b>	 <b>Wednesday, 30 April 2014</b>
 <b>week 16: END OF YEAR SHOW Opening, 5-7pm</b>	 <b>Saturday, 17 May 2014</b>

## PROGRAM OUTLINE

The studio will design 30,000 sf. whose program may include:

ruins  
research  
gardens  
skyscraper  
tower  
tree house  
construction  
elevators  
water  
attic space  
basement  
staircases  
classrooms  
bees  
corridors  
offices  
abandoned structures  
Alzheimer's patients  
doors  
databases  
falling  
rooms  
supports  
fire

Architecture invariably appears in dreams, both as manifest content and as latent structure. The list provided above suggests some common programs and elements of architecture that frequently appear in dreams. Due to the experimental nature of the proposed dream work, students will determine individual program requirements.

## DREAM DIARIES

Myōe, in George J. Tanabe Jr, *Myōe the Dreamkeeper* (1992), pp. 160–198.  
Emanuel Swedenborg, *Swedenborg's Drömmar*, 1744 (1859; *Dream Diary*, 2001, translated by Anders Hallengren)  
Hervey de Saint-Denys, *Les Rêves et les moyens de les diriger* (1867; *Dreams and How to Guide Them*, 1982, translated by Nicholas Fry).  
Anna Kingsford, *Dreams and Dream-Stories* (1888, edited by Edward Maitland)  
Olive Schreiner, *Dreams* (1890)  
William Archer, *On Dreams* (1935, edited by Theodore Besterman)  
Jack Kerouac, *Book of Dreams* (1961)  
Michel Leiris, *Nuits sans nuit, et quelques jours sans jour* (1961; *Nights as Day, Days as Night*, 1988, translated by Richard Sieburth)  
Georges Perec, *La Boutique Obscure* (1973)  
François Damian, *L'Autre rive: Paroles dans la nuit* (1985)  
Franz Kafka, *Träume: "Ringkämpfe jede Nacht"* (1993, edited by Gaspare Giudice and Michael Müller).  
William S. Burroughs, *My Education: A Book of Dreams* (1995)  
Bjørn Bjarre, *Drømmearbeidet, The Dream Work* (1-100) (1995) artist's book, ed. 400, (English/Norwegian).  
Hiroko Nishikawa, *Lovely Sweet Dream*, (1998)  
Kikiyama, *Yume Nikki (ゆめにっき)* (2004)  
Federico Fellini, *The Book of Dreams* (2008)  
Carl Jung, *Liber Novus*, (2009, *The Red Book*, edited by Sonu Shamdasani)  
Vaka Valo, *Dream Diary* (ongoing)  
*Lucid Scribe Database* - A collection of online sleep and dream logs  
*SHADOW*, Community of Dreamers (forthcoming)

## ONEIROLOGY

*Le sommeil et les rêves* (1865) by Louis Ferdinand Alfred Maury  
*Les Rêves et les moyens de les diriger; Observations pratiques.* (1867) by Marquis d'Hervey de Saint-Denys  
*The Interpretation of Dreams* (1900) by Sigmund Freud  
*Dreams* (1974) by Carl Jung (Princeton University Press compilation from *Collected Works* Vols. 4, 8, 12, 16)  
"Regularly Occurring Periods of Eye Motility and Concomitant Phenomena during Sleep" (1953) by Eugene Aserinsky and Nathaniel Kleitman  
"The Relation of Eye Movements during Sleep to Dream Activity: An Objective Method for the Study of Dreaming" (1957) William C. Dement and Nathaniel Kleitman  
*Sleep* (1972) by Ian Oswald  
"The function of dream sleep" (1983) by Francis Crick and Graeme Mitchison  
*Lucid Dreaming* (1985) by Stephen LaBerge  
*Conscious Mind, Sleeping Brain* (1988) by Stephen LaBerge and Jayne Gackenbach  
*The Dreaming Brain* (1989) by J. Allan Hobson and Robert McCarley  
"Personality and Dreaming: Boundary Structure and Dream Content" (1998) by Ernest Hartmann, R. Rosen, W. Rand  
"The reinterpretation of dreams: an evolutionary hypothesis of the function of dreaming" (2000) by Antti Revonuo  
*The Committee of Sleep* (2001) by Deidre Barrett  
"Continual-Activation Theory of Dreaming" (2004) by Jie Zhang

## SELECTED PRECEDENT

### *Visual Art*

Marcel Duchamp, Enrico Donati, Andre Masson, Max Morise, Max Ernst, Meret Oppenheim, Georges Malkine, Toyen, Salvador Dali, Man Ray, Kansuke Yamamoto, Rene Magritte, Odilon Redon, Roberto Matta, Joseph Beuys, Henri Michaux, Joseph Kosuth, Lawrence Weiner, Rachel Whiteread, Vaka Valo, Max Magnus Norman, Patricia Piccinini, Susan Hiller, Jim Kazanjian, Victor Enrich, Xavier Delory, Filip Dujardin, Olivier Ratsi, Laurent Chehere, Frank Kunert, Leandro Erlich, Didier Faustino, Philippe Rahm

### *Literature*

"Kubla Khan" (1816) by Samuel Taylor Coleridge

*Alice's Adventures in Wonderland* (1865) by Lewis Carroll

*Gestes et Opinions du Docteur Faustroll, Pataphysicien* (1911) by Alfred Jarry

*The Metamorphosis* (1915) by Franz Kafka

*The Magnetic Fields* (1920) by Andre Breton and Philippe Soupault

*The Dream Cycle* (1918-32) by H.P. Lovecraft (in *Dreams of Terror and Death: The Dream Cycle of H. P. Lovecraft*, 1985)

*Finnegan's Wake* (1939) by James Joyce

*Miserable Miracle* (1956) by Henri Michaux

*La Maison de rendez-vous* (1965) by Alain Robbe-Grillet

*The Ruined Map* (1967) by Kobo Abe

*Hard-Boiled Wonderland and the End of the World* (1985) by Haruki Murakami

*The Sandman* (1986) by Neil Gaiman

*Asleep* (1989) by Banana Yoshimoto

*Paprika* (1993) by Yasutaka Tsutsui

*The Facts of Winter* (2005) by Paul LaFarge

### *Film*

*Un chien andalou* (1927) by Luis Buñuel and Salvador Dalí

*Le Sang d'un poète* (1930) by Jean Cocteau

*Meshes of the Afternoon* (1943) by Maya Deren

*The Trial* (1962) by Orson Welles

*8½* (1963) by Federico Fellini

*3 Women* (1977) by Robert Altman

*Eraserhead* (1977) by David Lynch

*The Brother from Another Planet* (1984) by John Sayles

*Brazil* (1985) by Terry Gilliam

*Dreams* (1990) by Akira Kurosawa

*Abre los ojos* (1997) by Alejandro Amenábar

*Eyes Wide Shut* (1999) by Stanley Kubrick

*Waking Life* (2001) by Richard Linklater

*Eternal Sunshine of the Spotless Mind* (2004) by Michel Gondry

*Paprika* (2006) by Satoshi Kon