R & Sie

R & Sie is a small architectural firm in Paris. Its principal members are Francois Roche, Stefanie Lavaux and Jean Navarro.

R & Sie is not your typical architecture firm.
We’d like to try and tell you a little bit about this firm. The problem is that, in every way, this firm defies explication:

For example:

Finding a picture of Francois Roche is near to impossible. The only picture that one can find is this one which is a combination of his face with Stephanie Lavaux’s.

The name of the firm has changed multiple times. Each name is a reflection of the partners in the firm (R & Sie is derived from Francois Roche and Stephanie Lavaux. Also, when pronounced in French, it sounds like heresy)

R&Sie’s descriptions of their projects are often written in fragments and are riddled with allusions.

The titles of the projects often allude to confusion (I’ve heard about, I’mlostinparis, terra incognita).

Mallarme:
To name (or identify) an object is to suppress three-quarters of the enjoyment . . . which derives from the pleasure of step-by-step discovery; to suggest, that is the dream. . . . There must always be an enigma . . . the goal – there is no other – is to evoke objects (without naming them).

-a quote that Francois Roche has used several times in his essays
Interests & Influences on R&Sie's Projects

- Hermaphroditic polar bears
- Edgar Allan Poe
- Foucault
- Borges
- Golem
- Rear Window
- Parasites
- Hypnosis
- Paranoia
- Marquis de Sade
- Lacan
- Duchamp's Bachelor Machines
- Hybridization
- Grimm Brothers
- Schizophrenia
- Hieronymous Bosch's Garden of Earthly Delights
R & Sie do not build buildings, but instead architectural systems, ones which grow out their geographical, ecological, cultural context. Their designs are ones that cause people to be more aware of the character of their environment, the systems at work in them, and the things which might be threatening it.

Note: These projects are not attempt- ing to do away with these “threat- ening” entities, nor with the fear that they induce. Instead, R & Sie want to elucidate, build around, build with, and build into these very things which threaten to destroy our normal conception of architecture and progress.

Mosquito Bottleneck

Construction of a private house for an art collector in Trinidad.

Scenario:
1) Detection of the mosquito-borne West Nile Fever virus on the island.
2) Mixing this objective paranoia with a desire for safety.
3) Developing a Klein-bottle twist between the two contradictory data: humans and insects.
4) Living and dying of mosquitoes in the house trap.
5) Introducing a fragile structure and materials, like fabric netting everywhere, in recognition of the geographic position of this island, naturally protected against hurricanes.
6) Weaving together all the surfaces of the house – floor, façade and roof – with plastic wire and plastic shrink-wrap.
7) Resonance between the buzzing of the mosquitoes and the vibration of the structure.

Aspiration

Design of the Cultural Center (extension of the School of Architecture), on the docks of Venice, 4100 m² (auditorium, bookshop, amphitheatres, restaurant, gallery)

Scenario:
1) Destruction of the concrete warehouses (preserving a virtual ghost print of the building).
2) Digital water sucking up and wave motion on the programming layers.
3) Cutting of the sucking up according to the print of the pre-existent building.
4) Constitution of an internal and external PVC membrane.
5) Vegetal lagoon growth by capillary sucking up (in double plastic and transparent wall for an “acqua alta” exacerbation)
“Recognizing the new principles of reality, it is a space of confrontation, ceaselessly investing itself in new procedures for the reprogramming and rescripting of existence, here and now. By necessity, it confronts its emergence, its Gestalt, and can only be negotiated in the visible spectrum. That is its political and operational condition.”

-(Science)Fiction & Mass Culture Crisis
Francois Roche, 2003
R & Sie (n)'s latest work introduces computer scripting into the design process. In doing so, they are giving up part of the architect's control over the design, and placing it in the hands of a complex, algorithmic computer process.

This a new approach to architectural design...one in which architecture is not an object created by one person, but in which architecture is a process.

These new projects are generated over time as they respond to their changing surroundings, as they adapt both systematically and randomly to their contexts.

These are the projects we are interested in.

"The work calls to play, the play fiction is drawing the players into itself, absorbing and dissolving their subjectivity. From this dissolution of subjectivity, comes forth the notion of a soluble architecture and emerges the tacit consciousness of already being a player. The architect is but one of the players in this play. The play-fiction is non-linear, non-predictive and non-purposive. In a way, it recalls the open scenarios of soap operas in which the scenario unfolds with respect to the wishes and reactions of the spectators, evolving in an indeterminate way that cannot be anticipated by its very authors. The play-fiction produces an interactive design device, an architect-player-citizen interface acting as a mode of operation negotiating with our troubles, fears, fantasies and perversions while revealing and confronting us with this very transaction" 

-Delicious Decay by Zeynep Mennan
Scenario:
1) The courtyard of Frac is aggregated of glass stick in order to generate a gluing and smearing of the existing building as a potential of a Body Without Organ (a “going to be done” and unachieved process of construction) and inside the thickness of the glass, a labyrinth walk way and accessibilities. A scattering script is written to develop the aggregation.

2) Procedures of constructions and cleanings are assisted by robots (with or without automatism) to introduce randomisation and uncertainty in the final shape and to be able to re-program the labyrinth during the construction itself…
3) The elements of glass are from a citizen glass recycling process in order to reduce the raw material costs and involve the inhabitants of the agglomeration in the “work to be done” story.

4) The construction schedule is planned on more than 10 years for the same reason...construction became a factor a desire with a desirable machine (Duchamp)

5) Using individual RFID-PDA to force each visitor to accept to lose themselves in the glass maze and redefine their XYZ positioning according to the specificities of an exhibition (PAD with sound, video and local GPS)
A WK script for maxR8.x-- Version 1.5-- released --- contact: werwack@yahoo.com/*-- Purpose:---------This script creates a spoke tape in the scene. It gives the spoke value of circles and arcs and is renderable-- Use:---Go to Create->Geometry->Cotations and cliic on WKSpoke-- Notes:--------- a support atmosph for light- undo works- Known troubles------------ Todo:------wip attention les groupehead viennent se mettre ds la selection-- wip copy, inst etc distrib ne marchent que sur le ler obj de la sel - mettre une progress-bar-- faire une option "link to support"-- ne marche pas avec des grps ou verts CloneNodes-- teste si un support xref peut etre utilise-- faire une option use selected verts-- faire une option allow grp members-- faire un alignement en fonction des axes, des repers-- released:--- shapes now supported for support-- Version history----------------------

local gmSupportObj = undefined
local gmSysObj = #world
local obj_list_array = #()
local obj_name_array = #()
local atm_light_list_array = #()

local lbDisplayDebugMes = true

EnableSceneRedraw()

try(DestroyDialog WkScatterMainRoll)
catch()

-----------------------------------------
---------------------------------------------------

filter for picked objects
fn SupportFilter pckobj =
(if( ( superclassof pckobj ) == Geometry-Class

or ( superclassof pckobj ) == Shape )
then return true
else return false
)

-----------------------------------------
---------------------------------------------------

WkScatterMainRoll.obj_listbx.items = obj_name_array

-----------------------------------------
---------------------------------------------------

-- filter for prs picked object for coordinate system
fn prs_sys_flt pckobj =
(if( ( superclassof pckobj ) == geometryclass

or ( superclassof pckobj ) == helper

or ( superclassof pckobj ) == camera )
then return true
else return false
)

-----------------------------------------
---------------------------------------------------

-- get the selected objects and keep it in obj_list_array, keep their name in obj_name_array
fn fill_obj_list_array =

-----------------------------------------
---------------------------------------------------

-- for each atmLight set the atmLightList.setArray = #()

for i=1 to numAtmospherics do


lIndGizmo

local atm_light_list_array = #()

for i=1 to numAtmospherics do


lIndGizmo = 1

lbNomoreGizmos = false

while( not lbNomoreGizmos ) do


if( not lIndGizmo ) do


if( lIndGizmo != undef and lIndGizmo == rLight ) then


append atm_light_list_array 1Atm

lbNomoreGizmos = true

if( lDispPlayDebugMes ) then


fn AssignAttachmentController rObj rfaceInd =


if( rfaceInd < gmSupportObj.mesh.numfaces do


lcontro = Attachment()

lcontro.name = gmSupportObj

rObj.pos.controller = lcontro

rObj.pos.controller = lcontro

addNewKey lcontro 0F

theKey = AttachCtrl.getKey lcontro 1-- get the first

theKey.face = rfFaceInd--surf.mesh.numfaces - 1

theKey.coord = [0,0,catch() -- rVec is float, point 2 or point3

-- rEpsilon (optional) is the precision

-- returns true if each vector member is inferior to epsilon

fn IsNul rVect rEpsilon: =


if unsupplied == rEpsilon do rEpsilon = 1.0e-6

if( classof rVect ) == float or (classof rVect ) == integer do


if( abs rVect ) < rEpsilon do return true

if( classof rVect ) == point2 do


if( abs rVect.x ) < rEpsilon and (abs rVect.y ) < rEpsilon do return true

if( classof rVect ) == point3 do


if( abs rVect.x ) < rEpsilon and (abs rVect.y ) < rEpsilon and (abs rVect.z ) < rEpsilon do return true

-- returns oriented angle in degrees between rVectA and rVectB (teta belongs to [-180,180])

-- returns undefined if one of the vectors is null (or too small) or if 2 vectors are colinear

-- note: in general we would like to have angle according to Z world axis, we will then use (default):

-- refaxisx = point3 1 0 0

-- refaxisy = point3 0 1 0

-- refaxisz = point3 0 0 1

-- GetDirectAngle (p2.pos - p1.pos) (p2.pos - p1.pos) refaxisz refaxisy refaxisx

fn GetDirectAngle rVectA rVectB rRefAxis1: rRefAx-


if unsupplied == rRefAxis1 do rRefAxis1 = point3 0 0 1

if unsupplied == rRefAxes2 do rRefAxis2 = point3 0 1 0

if unsupplied == rRefAxis3 do rRefAxis3 = point3 1 0 0

local lReturnAngle

Excerpts from the MaxR8 script created by R&Sie(n) to build Olzweg
I’VE HEARD ABOUT:

The urban structure “I’ve heard about” is a habitable organism. It develops by means of adaptive, transitory scenarios in which the operational mode is uncertainty. It is written based on growth scripts, open algorithms, that remain permeable not only to human expressions (expressions of individuality, relational, conflictual and transactional modes, etc.), but also to the most discrete data such as the chemical emissions of those who inhabit it. This biostucture becomes the visible part of human contingencies and their negotiation in real time. Due to its modes of emergence, its fabrication cannot be delegated to a political power that would deny its exchange procedures and design its contours in advance, either through mnemonics or coercion.

-François Roche
(http://b.durandin.free.fr/iveheardabout/iha.htm)

To see the script being written and explained
http://b.durandin.free.fr/iveheardabout/ConstructionTree.htm
This is the fabrication machine constructed by R&Sie®. It reads the computer algorithms and constructs, over time, the inhabitable city structure.
HYPNOSIS ROOM

Experiment of hypnosis individual cession in the research and exhibition “I’ve heard about”.

Scenario:
1) Enter in a “heterotopian” cognitive room.
2) Let you dive secondly in a “wake up dream”, filled by vocal information on “I’ve heard about” urbanism.
3) Feel yourself as a nerve termination inside the organic and self-determination growing structure.
4) Keep the speculation and experiment alive as a possibility of transformation of your own biotope.
We have taken these concepts developed by R&Sie(n) and developed our own project, one which responds to a problematic urban context with which we native Louisianans are both familiar:

A New Infrastructure for New Orleans, LA

HIT ME BABY, ONE MORE TIME
Scenario:

1. New Orleans is at risk of becoming an Atlantis. This once-bustling metropolis could be transformed into an underwater relic.

2. In the event of a flood, the survival technique is to find higher ground.

3. This script identifies real and fictional higher grounds (in the form of buildings and infrastructure) and draws a new network of paths between them.

4. Allow those paths to ______ to create a new la
Existing 21st Century Site

including proposed Roots of Music Interventions
Roots of Music Intervention 1 & A

Site 1:

Water Infrastructure: The Second Line
Located along the Flailing Ephemeral zombie (I-10 Corridor).

Site A:

Higher Ground/Liminal Spaces
Growing out of the vestigial spaceship, relic of the Cold War Era, situated in the heart of the Treme.)
Incorporating Sites 1 & A within the future-mesh-displaced-ground-plane
Extended nomadic mesh across the Treme

Dots (green spots within the red lines) identify the high points of the existing urban fabric.

Lines (green vectors) bridge new connections between high points, creating the future ground/urban grain.
Potential Growth Patterns based on the elevation of urban topographies.
Grasshopper Script for Extended Nomadic Mesh in Treme.
The massive data structure tree:

a second representation