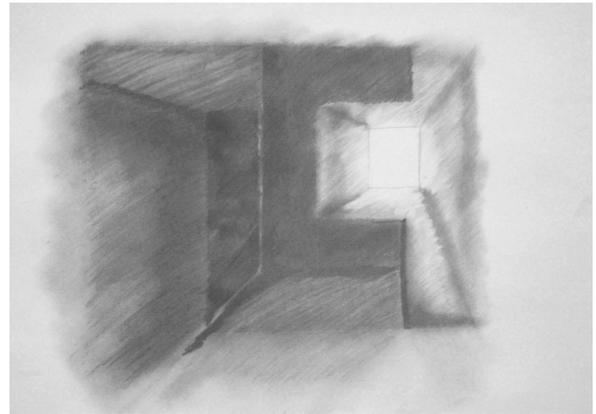




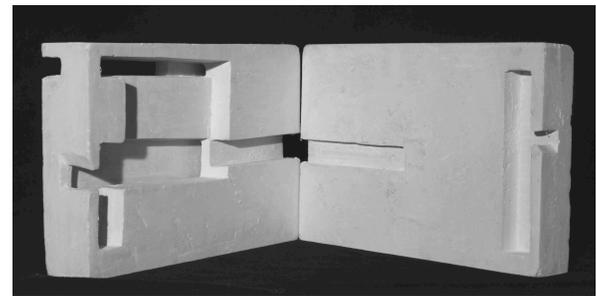
***“Nature in the form of water, light, and sky restores architecture from a metaphysical to an earthly plane and gives life to architecture. A concern for the relationship between architecture and nature inevitably leads to a concern for the temporal context of architecture. I want to emphasize the sense of time and to create compositions in which a feeling of transience or the passing of time is a part of the spatial experience.”***

Tadao Ando, *From the Periphery of Architecture*.



**performance** [pəɹ'fɔrməns], noun

1. an act of staging or presenting a play, concert, or other form of entertainment
2. the action or process of carrying out or accomplishing an action, task, or function

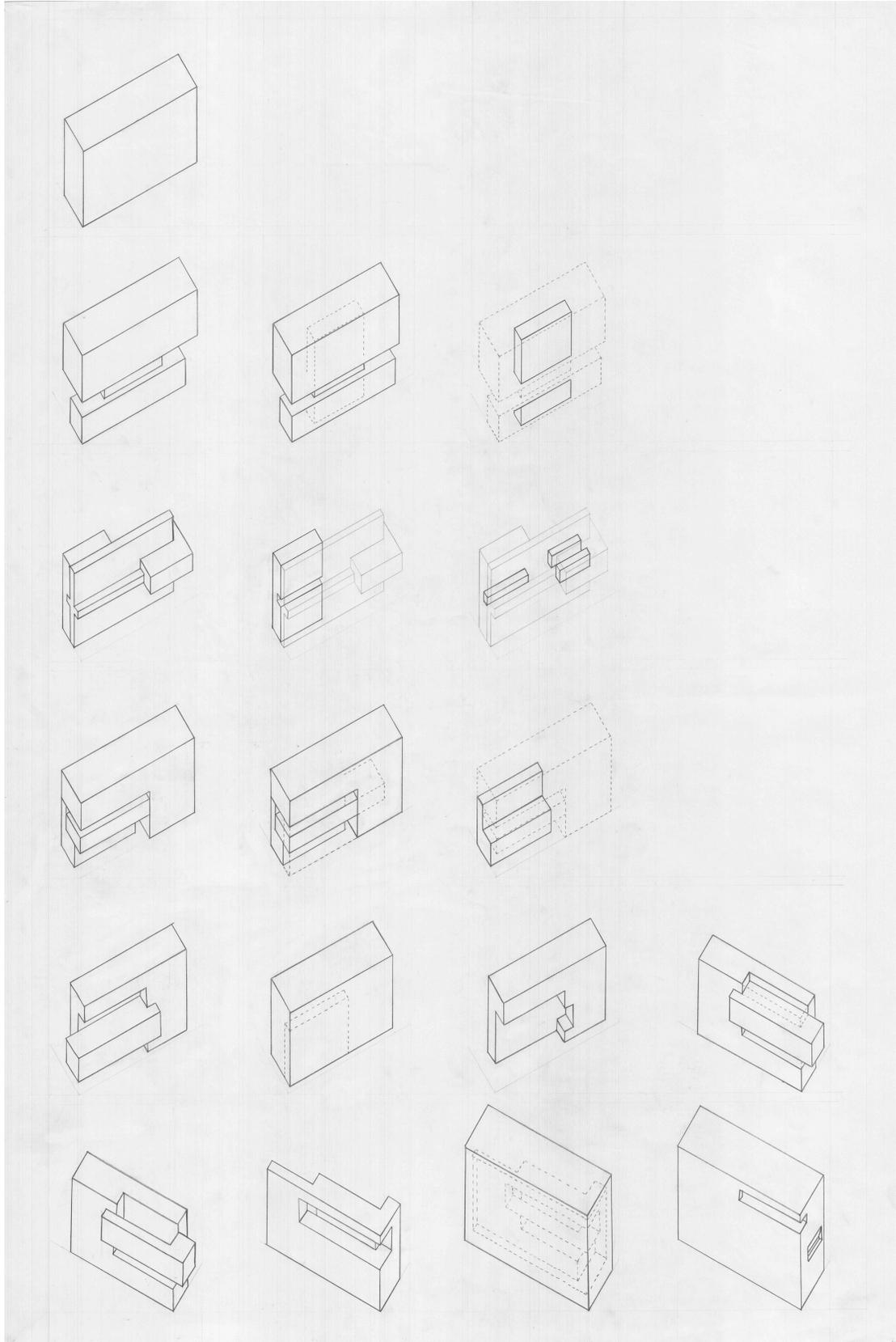


*Light Drawing and Plaster Cast Light Receiving Device (J. Morganstein)*

A building performance is not simply a technical predictability of its structural and environmental behavior or an aesthetic legibility of the design ideas. It is an action, an ingenious response to various internal and external forces as they seek equilibrium through time. Recent technological obsessions fueled by the proliferation of sophisticated structural, environmental and visual computer simulations re-ignited the interest in building performance. However, the current trend tends to limit its potential by merely re-affirming the old functionalist thinking, predicting the predictable. A good musical performance has an element of surprise, an unexpected experience, as it is an intuitive, improvised response to the audience and to the context. So is the performance of a building.

This segment of the summer studio aims to examine the complex nature of performance through focused iteration, cultivating student awareness to the temporal-spatial (phenomenal) quality of a physical construct as they develop technical proficiency in the design process. Our focus will be on the tectonic transformation of **form and space in relation to the materiality and making**. We will begin with a discourse on drawing as a projective tool. Series of skill forming exercises will accompany the discourse, culminating in the construction of plaster cast **“Light Receiving Device”** and its tectonic transformation into a basswood sectional model. The observational record of its phenomenal performance will be documented and appreciated as **“Light Drawings.”** A series of analytical diagrams of the device will accompany the drawings, establishing the conceptual foundation for the future iteration.

“Performance” is an empirical process of improvisation and adjustment through trial and error, a self-discovery process. “Student Performance” in the studio is also evaluated as such. Disciplined, self-directed recovery from a **spectacular error is valued** over mediocre success merely following the instructions.



Transformation Analysis: J. Morganstein

## ARCHITECTURAL ISSUES

Drawing as a representational tool in the process of design and making.

Awareness to the temporal-spatial (phenomenal) quality of materiality and physical constructs.

## MEDIA / PROCESS / SKILLS

Orthographic projective drawing & axonometric drawing: process of design/making + analytical drawing.

Plaster cast: negative/positive spatial understanding, materiality, craft and making.

Basswood sectional augmentations: tectonic transformation.

Charcoal subtractive drawing: phenomenological observation.

## SKILL-BASED WORKSHOPS

Plaster casting

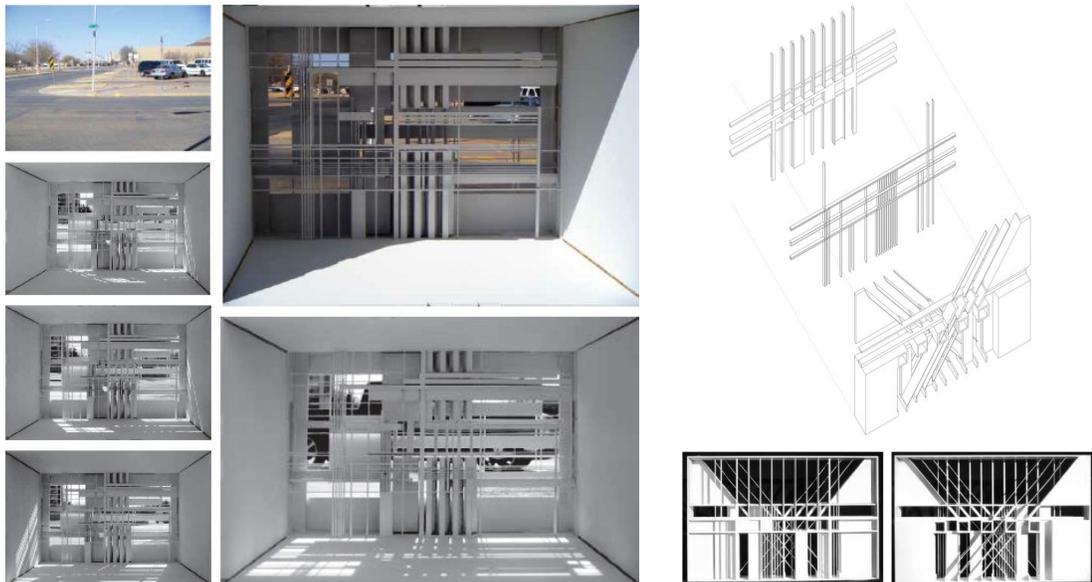
Transformation of plaster cast (plastic/solid) model through frame/surface tectonic augmentation basswood model

## SHOP HOURS

Students will use the shop extensively both weeks of the studio (7/5 - 7/19) to produce plaster formwork + basswood augmentation to the plaster model. Shop hours will be necessary during the day as well as in the evenings and one weekend (7/7 & 8).

## READINGS

Robin Evans, *Translations from Drawings to Building*



*Tectonic Transformation*: C. Speight, / O. Barbee

## STUDIO OUTLINE (subject to adjustments)

### Prior to the studio segment

Possible Date 6/25? TBD/verified 9am-Noon: Shop Instruction by S. Richards.

Procurement of all necessary materials.

\*TA to coordinate model-making supply for the workshop by M. Gruber and materials for the fabrication of formwork.

\*\* Arrange woodshop to be open over the weekend (7/7&8 1– 6PM)

### Day1 (Thursday, 7/5)

1pm: Ex1.00 Discourse on drawing based on the reading. Intro Ex1.01.

2pm: Ex1.01 Volumetric analysis of wk 3+4 project. (HWD 40'x20'x20')

Mode of investigation: drawing @1/8"=1'-0" scale + operational verb (light and interior/exterior relationship)

5pm: Pinup/discussion of Ex1.01.

\*TA to take part in the discussion + assist w/ instructions during the studio

### Day2 (Friday, 7/6) + weekend (7/7&8)

1pm: Pinup/discussion of Ex1.01. Intro to next Ex1.02.

2pm: Ex1.02 Light Receiving Device working drawings (HWD 40'x30'x60', context less.) Mode of investigation: drawings @1/4"=1'-0" scale

5pm: Pinup/discussion of Ex1.02. Intro to Ex1.03 Fabrication of formwork (negative/positive transformation)

Mode of Investigation: physical fabrication of formwork @1/4"= 1' scale.

\*TA to take part in the discussion + assist w/ instructions during the studio. Coordinate the material supply (blue foam. Plywood, wood screws, mold releasing agents, plaster etc) & distribution for the fabrication of formwork. Assist students over the weekends with the fabrication of formwork.

### Day3 (Monday, 7/9)

1pm: Pinup/discussion of Ex1.02/1.03. Intro to Ex1.04.

2pm: Ex1.04 Light Receiving Device Take1. Mode of investigation: Plaster cast @1/4"= 1' scale, single sectional cast (total volume approx. HWD 10"x7.5"x15"). Plaster casting done as a group.

Ex1.03 Design revision through drawings and fabrication of formwork for next cast.

\*TA to take part in the discussion + assist w/ instructions during the studio + supervise cleanup after the casting

### Day4 (Tuesday, 7/10)

1pm: Pinup/discussion of Ex1.03/1.04 + Revised Ex1.03

2pm: Ex1.04 Light Receiving Device Take2. Plaster casting done as a group.

Ex1.03 Design revision through drawings and fabrication of formwork for next cast.

\*TA to take part in the discussion + assist w/ instructions during the studio + supervise cleanup after the casting

### Day5 (Wednesday, 7/11)

1pm: Pinup/discussion of Ex1.03/1.04 + Revised Ex1.03

2pm: Ex1.04 Light Receiving Device Take3. Plaster casting done as a group.

5pm: Intro to Ex1.05.

\*TA to take part in the discussion + assist w/ instructions during the studio + supervise cleanup after the casting

**Day6** (Thursday, 7/12)

1pm: Pinup/discussion of Ex1.03/1.04, all Takes and Drawings.

2pm: Ex1.05 Light Receiving Device analysis (interior/exterior surface quality in relationship to aperture.)

Mode of investigation: Charcoal subtractive observational drawings + drawings @ 1/4" = 1' scale.

\*TA to take part in the discussion + assist w/ instructions during the studio + supervise cleanup after the casting

**Day7** (Friday, 7/13)

1pm: Pinup/discussion of Ex1.05. Intro to Ex2.00.

2pm: Ex2.00: Light Receiving Device Tectonic Augmentation (transformational detailing of plaster cast "plastic/solid" Light Receiving Device through frame/surface tectonics.

Mode of investigation: drawing @ 1/4" = 1' scale, anticipating a basswood augmentation of LRD + sketch models.

5pm: Pinup/discussion of Ex2.00.

**Weekend** (Sat, 7/14 & Sun 7/15)

1pm: Weekend pinup of Ex2.00.

**Day8** (Monday, 7/16) **Model Workshop / M. Gruber**

9am-1pm: Ex2.01: Techniques, presentations, sanding Blocks, and "Strip" method process. (Gruber)

2pm-5pm: Ex2.02: Model making Villa Savoy massing model. Stacking, and layering. (Gruber)

**Day9** (Tuesday, 7/17)

9am-5pm: Ex2.03: Light Receiving Device Tectonic Augmentation Fabrication

Mode of investigation: basswood sectional assembly (basswood exterior surface, various thickness/opacity + armature frame + basswood interior surface, various thickness/opacity) on plaster-cast.

9am-1pm: Tectonic model support (Gruber)

1pm-3pm: Illustrator Workshop (Zarse)

4pm: Pinup/discussion of Ex2.03

\*TA take part in the discussion + assist w/ instructions

**Day10** (Wednesday, 7/18)

9am-5pm: Ex2.03: Light Receiving Device Tectonic Augmentation Fabrication

Mode of investigation: basswood sectional assembly (basswood exterior surface, various thickness/opacity + armature frame + basswood interior surface, various thickness/opacity) on plaster-cast.

9am-1pm: Tectonic model support (Gruber)

1pm-3pm: Illustrator Workshop (Zarse)

4pm: Pinup/discussion of Ex2.03

\*TA to take part in the discussion + assist w/ instructions

**Day11** (Thursday, 7/19)

1am-5pm: Project Review

### **Basic Material Required for Ex1.04 Fabrication of Formwork**

23/32" x 4' x 4' Pine Sanded Plywood (makes two overall cast volume)

Dow 1/2" x 4' x 8' Extruded Polystyrene Insulated Sheathing (enough for 3 casts)

Appropriate caulk material for filling gaps as required

Appropriate mold release material (Crisco, Vaseline, Murphy's Oil etc)

Gorilla Glue for gluing foam

Misc. wood screws.

25lb bag of Plaster of Paris + 2-1/4 gallons of water will make approximately 560 cubic inch (approx. 2.5 gal) enough for 1 cast @ 50% solid to void ratio if the overall volume dimension of Light Receiving Device is HWD 10"x7.5"x15".

Construction grade plastic tarp (8'x10' min/ 4 total for studio to share),

3-1/2 gallon plastic pail (per person - do not share), Mixing sticks, Rubber gloves etc.

### Model Making Seminar Materials

Items found at Hub Hobby (HH) / Lowe's / Amazon:

(\* denotes minimum items required)

Tools	PER STUDENT	
1) * Metal Machinist Square 3", 4" or 6"		HH
2) * Metal Machinist Ruler 6" or 12" with fractional divisions		HH
3) * X-Acto knife and #11 blades / or single edge industrial razor blades		HH
4) Drill bits 1/16", 3/32", 1/8", 3/16", 1/4"		HH / Lowe's
5) Tweezers (not from pharmacy)		HH / Lowe's
6) Metal adjustable compass for angles		HH / Lowe's
7) Machinist "V-Blocks" if possible		HH
8) 6" or 12" bar clamps Jorgensen try 2; 2 1/2" C Clamps try 4		Lowe's, Amazon

Replenish Goods	PER STUDENT	
1) * Transfer Tape 3m type 463 1/2" or 3/4" width (with removable kraft paper lining)		HH
2) * Cheap Masking Tape -very sticky 3/4" wide (no painter's tape please)		HH / Lowe's
3) * Wood Glue yellow Tite-Bond or similar handheld medium size		HH / Lowe's
4) Elmer's white glue small size		HH / Lowe's
5) * Sandpaper 80 grit, *100 grit, 120 grit, *150 grit, 220 grit 2 sheets per grit		HH / Lowe's
6) * Sponge (cheap cellulose type to be cut up / no scratch pad please)		HH / Lowe's

Wood	PER STUDENT	
1) * One 1/32" thick sheet x 24" Basswood		All from HH
2) * One 1/16" x 24" sheet Basswood		
3) * Two 1/8" x 24" sheet Basswood		
4) * One 3/8" x 24" sheet Basswood (6" wide)		
5) * One 1/2" x 24" sheet Basswood		
6) * One 1/16" round dowel		
7) * One 1/8" round dowel		