

**ARCH 193-2018
DESIGN STUDIO**

PART I

1

A CLOSE EXAMINATION

2

SALVAGE

3

THE IDLER'S INSTITUTE

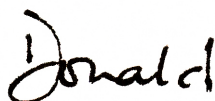
JANUARY 4, 2018

The studio term involves two kinds of opening exercise, each quite different from the other. In turn, these exercises contribute to a third, a half-term exercise of some complexity, a new urban building.

The term is designed to put steady pressure on the class. I have already introduced the opening exercise – **A CLOSE EXAMINATION** – early, so that, in the first week of the winter term, everyone in the class will be prepared for the work, which should be absorbing and likely effortful. It is a re-iterative exercise, beginning with quotidian objects, ending in a gallery.

The fourth week of term, we present the second exercise with a special arrangement: for the last two-and-a-half weeks of the exercise, professors in Visual Communications and in Building Construction plan to coordinate their classes and assignment time in to this studio project – **SALVAGE** – a single studio, studio/apartment, or exhibition space, partially or entirely pre-fabricated, meant to be built in haphazard space – salvaged space – and made in such a way that it (or they) might be added to or altered over time, or taken away.

The term project will be planned in detail by Study Week, but we already know its conditions in some detail: in **AN IDLERS INSTITUTE**, we will provide several urban parcels in Toronto for each student to choose from, to build for the future. Together with those site plans, there will be a specific program to follow on each site – some sort of hybrid art gallery/library/workshop/cafe building dedicated to a particular neighbourhood.



Donald McKay

THE STUDIO

Studio begins at 10:00 AM. We expect people in studio, working there from 10:00 AM to 6:00 PM. Under only the most exceptional circumstances will we schedule any desk consultation or review after 5:45 PM on a studio day, so please bear in mind: attending in the day is important.

The studio consists of the ENTIRE south side of the studio floor, from the street to the river. That will leave space throughout the studio for empty desks. PLEASE leave the south aisle desks empty; we will assign them uses in the coming weeks.

Everyone is going to relocate according to a random distribution we'll describe on opening day; please don't sit with people you've already sat with; it's time to get to know new people.

Please remove all first term work from the studio by the end of the first day of studio.

THE STUDIO ENVIRONMENT

The studio is an academic environment, kept open twenty-four hours a day for academic purposes. During all hours, please treat the studio environment as an academic space. You are perfectly welcome to use headphones, but please don't broadcast music or games in the studio at any time, day or night. Otherwise, respect the concentration of your colleagues and the school community.

STUDIO FEE

There is a required studio fee of \$25. Please pay these fees so we can release grades.

WIRELESS INTERNET COMMUNICATION

Please, never use the School wireless network for recreational purposes, especially interactive gaming or downloading. Such uses motivate the university's IT services to bring on an unannounced, and very real, reduction of service.

THE GOALS

As naive as such iterations are, it seemed worthwhile (to me at least), to review what we are after in this term, before we see how we are getting to any of it. And at the same time, it is also worthwhile for me to remind myself (and all of you, if that's necessary) that a term like this is only part of a larger project, part of an institution with larger, less precise goals, and we are part of that larger institution and its collective ambitions.

LITERACY

By literacy, I suppose I must admit to myself that it isn't simply a narrow, officially sanctioned architecture I imagine we must be literate in. It is the world built and the world portrayed as built. That's a big order, but Ruskin began with mountains, so I'm not too shy about saying it.

Architecture provides a conceptual frame. If we are thoughtful and generous, we can bring that frame to the world, adjusting it to suit, and so be more literate about that world.

First goal: enrich our understanding, as much as possible by example, of the conceptual framework of architecture.

SKILL

Architecture is managing, forecasting, envisioning what will be made. Architects build, and (in every sense) plan building.

Second goal: apply explicit skill-building models of practice:

- [1] improve the skills of making and reading drawings and models, and especially of communicating architectural understanding in rapidly-emerging media,**
- [2] develop a better understanding of what it is to build,**
- [3] develop a better understanding of the relationship between drawing and building, and...**
- [4] find effective ways to manage this relationship.**

FLEXIBILITY

We are designing for the foreseeable future; we will always be learning new lessons, and teaching them. Flexibility is a crucial aspect of an architect's approach; in changing circumstance, architects can continue to serve their communities if they can learn and relearn effectively.

Third goal: in an unprecedented world, develop deft, flexible practices of self-education, and – if we are honest – equally flexible practices of design.

THE THEMES

With goals come themes – the flags we follow, and in times of confusion, the flags we rally around. We will emphasize four, and these four will be reflected in grading practices.

1. ECONOMY AND THE BURDEN OF ENERGY

It's timely to speak of economy now; we have only recently survived a long, brutal, worldwide financial emergency; we may soon face another. But even in the midst of plenty, we consider economy. Even those intent on inducing envy and awe practice a sort of reverse economy, driving the cost of what we do with our resources well beyond their value to us. That's the nature of conspicuous consumption, of spectacle, of public display.

But the last several years have brought even the most conservative sides of the western community to some resolve around questions of economy – about the cost of our debt to the future, about the scale of our carbon footprint on the world, about the price of all that we consume and waste.

The term's work is going to be designed, in part, to speak to the concerns of Economy.

2. COMMUNITY

Architecture is not a problem of pure form; it never escapes, as if it wanted to, the responsibility of purpose. We make a fetish of purpose – as function, as program, or (occasionally) as representation – but purpose is simply the role of what is built for those who deal with, and live with, and make use of building. That is to say, purpose bespeaks a community.

At the same time, architecture is not entirely its purpose, any more than a bottle is the wine bottled in it. But in much the same way that the bottle is often synonymous with, or emblematic of the wine, with various bottles formed to suit

different wines and to distinguish them, buildings accommodate their purposes and speak to their communities.

The relationship between purpose and community, the role of architecture as it accommodates human endeavor – individually, collectively – these are part of our concern.

3. INGENUITY AND INVENTION

In 2018, every one of us is exposed to more information in a week than anyone was in a year in 1918. We face pressures of numbers and resource shortages, shifting patterns of production and distribution, unanticipated shortages and surpluses, inundations of trash data. We are persistently driven to re-invent our practices, our techniques, the way we communicate them, imagine them, build with them.

Ingenuity in the face of this pressure depends on an understanding of theory, of practices, of building lore and building technique; it also calls on us to re-imagine, perhaps even re-affirm, the ways we communicate our concerns.

4. GRACE

Grace – beauty, aesthetic consideration – marks architecture off from building. It signals deliberation, it makes it clear that the other considerations of architecture are deliberate as well, and at the same time, it is a source of pleasure in itself, always a good thing. Grace, when we sense it, is complex – something that calls on taste, perception, craft, insight, and ingenuity. It is not entirely formal; acoustics for instance would have to be considered here, so would be the architectural promenade, as would be perhaps a sense of narrative or character. The consideration of grace is an aspect of the term's work, one of the themes of our term.

THE ISSUE

We have an excellent opportunity here this year, an opportunity where we can share our experiences in new media as we develop our work, to a certain extent making of the class and the term a collaborative exercise.

The question: in a conventional academic environment, how do we share information quickly; how do we develop together?

THE STRATEGY

Education is a fourfold enterprise, (in Ivan Illich's model) comprised of Peers and Elders, Networks and Tools. Assert the importance of ALL aspects of an education. Balance the teaching plan, and take the best advantage of all four.

STUDENT STUDIES AND CROSS TEACHING

We are going to resort to a deliberate program of cross teaching at every opportunity, and we will make a place for it in the weekly schedule.

Teachers and graduate students will work deliberately to establish techniques for such cross teaching, and set aside the time to develop them, using practices of collaboration, criticism, and training. Proven techniques include Delegation Partnerships, Jackdaws, and Three-Way Critiques. Faculty and T.A.'s will show the study members how these practices work. The studies will find others for themselves.

STUDENT ADVISORY

The class should elect a five-person Student Advisory Group, to meet briefly with the faculty members occasionally to advise on ways to improve the term management. Please provide emails and cell numbers to TA Emmeily Zhang.

REVIEWS AND GRADES

The first introductory exercise is worth 15% of the final grade. The second, multi-stage, exercise is worth 40%. The third exercise is worth 45%. Failure in the final exercise results in failure in the term, unless the aggregate grade is over 65%. Please remember: you need a cumulative average of 70% to remain in good standing.

Half the term's work will be done by study week. On the Monday of the first week following study week, we make progress grades available for students. Regard these as a fair assessment. Grading in a studio class is, to a degree, a subjective thing; there are well-established techniques to manage this. We grade as a group, which erases personal preference. We judge the work, not the author.

Reviews are not judging enterprises but instructional ones, where we know that the anxiety of performance and the drama of personal interactions may colour the message.

For that reason, at reviews each student is responsible for pairing with another student, each serving as recording secretary for the other's review, taking good notes in a useful form. A timely review of these notes should help students put some distance on the experience and learn from the effort; it may also take some of the anxiety out of the review.

TEACHING TEAM

THE FACULTY

Michal Bartosik

mmbartosik@gmail.com

Michal Maciej Bartosik was born in Walbrzych, Poland. He emigrated to Canada in 1981 and received his Bachelor of Architecture from the University of Toronto in 2003. In the past decade he has concentrated his creative efforts in the making of public cultural spaces for the promotion and production of art. As a member of Team Project, a Toronto based architectural design studio, he has designed numerous Art galleries and Artist run centres throughout the city, including: Mercer Union, Liaison of Independent Filmmakers and Trinity Square Video.

His training in metal and wood working while abroad in New York City during the late 1990's, informs his ongoing interests in the processes of manufacturing and the economy of design. To date, his laborious exploration of the architectural detail as a physical and cultural purveyor of utility and meaning situates itself in the design ethos of Mies van der Rohe and Buckminster Fuller. -Less is more, Less for more. At the intersection of technology, material and fabrication, these investigations often blur the lines between art and product, and range from large-scale public art installations to projects for mass production.

In 2007 Bartosik began research on the properties of structural correlation (the elimination of moment forces) as a means to test the material resilience of fluorescent lamp tubes; whose role, as physical constituents for an expression of

architectural logic and formal organization, resulted in quasi-light structures. In 2011, the application of the principles of 'Tensegrity' to his previous work yielded a concept for a light fixture that is neither. By employing the lamp and its electrical wire as structural components, mutually in compression and tension, he reduced the light fixture to a seemingly discontinuous field of light defined only by the logic of the forces which act upon it. This luminous form visually lays out the predicament governing all physical bodies, and in doing so, gracefully resists the pull of gravity with a simplicity that affirms the paradigm of our epoch – to achieve more whilst using less.

Bartosik has been a studio instructor at Waterloo since 2012. In 2016 he began teaching Visual and Digital Media 2. He is also a recipient of numerous awards in the field of industrial design.

Rick Haldenby

erhaldenby@uwaterloo.ca

Rick Haldenby graduated from the University of Waterloo School of Architecture in 1975, taught Design Studio for four months and set off on a year-long trip across Europe by bicycle. He was appointed Assistant Professor at Waterloo in September 1976 and eventually served as Director of the School for 26 years ending in December 2013. Prof. Haldenby founded the University's award-winning Rome Program, now in its thirty-ninth year. He is the winner of the University of Waterloo Distinguished Teacher Award. He spearheaded the project to relocate the School of Architecture to Cambridge in 2004. A specialist in the design of cultural sites, Prof. Haldenby is the author of the Master Plan for the Heritage Park at Ta' Cenc, Malta. His research covers archaeology and architectural history. He is co-author with Prof. Lorenzo

Pignatti of the book *Il Progetto del Antico*, a study of the relationship between architecture and archaeology. He was Co-director of a multi-disciplinary Social Sciences and Humanities Research Council funded project devoted to innovative research and design in mid-sized cities. In 2007 he chaired the juries for the Dundas Square Design Competition, Nathan Philip's Square Revitalization Design Competition and the Toronto Urban Design Awards. In November 2013 Haldenby received the Lifetime Achievement Award from the Canadian Council of University Schools of Architecture. In June 2014 he was awarded a Special Jury Prize at the Kitchener Waterloo Arts Awards for his contributions to education, design and culture in Waterloo Region. In the summer of 2014 Haldenby presented *Building Waterloo Region*, a program of eight exhibitions, tours and events that explored and celebrated the region's tradition of progressive design and architectural excellence. He has recently served as Architectural Consultant to the Startford Festival and Special Advisor to the Interim Dean of the Faculty of Architecture at the University of Manitoba.

Carol Kaifosh

carolkaifosh@gmail.com

Carol Kaifosh is a recent University of Waterloo Architecture Graduate. Her thesis, *Shelf Life: A New Domestic Landscape* focused on flexible design for the domestic realm. As a part of this research, she constructed a modular domestic system, working between the scale of both furniture and architecture. Her work was published in the University of Virginia School of Architecture's LUNCH Magazine (2016).

During her academic career, Kaifosh worked in Vancouver, New York and Toronto where she focused on

residential design. In 2016 she worked with the architectural studio, Common Accounts, on their exhibition *Going Fluid: The Cosmetic Protocols of Gangnam* at the 2016 Istanbul Design Biennial.

Since graduation, Kaifosh has been focused primarily on fabrication for education, architecture, and art. In 2017 she began teaching at Ryerson's School of Interior Design as a workshop technician, and fabricator. She has experience working within the Canadian manufacturing industry in architectural fabrication for Toronto-based, Millworks Custom Manufacturing. Kaifosh has been an affiliate of the Toronto art scene as a fabricator for art shows *Superlith* (2016, Corkin Gallery), *Rare Item* (2017, Corkin Gallery), and *Instant Double* (2017, Art Toronto). Kaifosh was a member of the installation team for the University of Waterloo's exhibition *The Evidence Room* at the 2016 Venice Architectural Biennale, and the subsequent exhibition at The Royal Ontario Museum in 2017.

Presently, Kaifosh is a project manager and designer for the Canadian furniture manufacturer, West Bros Furniture, where she is working on a business development project to be launched in 2018. She is also a co-founder of POCKIT Studio, a Cambridge-based design and fabrication studio established in 2017.

Michaela MacLeod

michaela@polymetis.net

Michaela MacLeod is from Moncton, New Brunswick with a professional degree in Architecture from the University of Waterloo. She was awarded the Ontario's Architects Association Guild Medal Award and the Prix de Rome in Architecture for Emerging Practitioners for her research work

on reclaimed contaminated landscapes. Michaela finished a post-graduate year of research on Bata Company Towns at the Bauhaus in Dessau.

Michaela is an Intern Architect with the Ontario Association of Architects and founder of Polymétis (www.polymetis.net) an architecture and landscape studio based in Toronto. The studio's site-specific projects highlight an interest in experimental material applications, phenomenology, and the fusion of manual and digital means of representation to inspire new fields of exploration, which is core to the work ethos. She also works as a sessional instructor at the University of Toronto and the University of Waterloo.

The studio's temporary installations have been presented at *Winterstations*, *Jardin des Métis*, *Nuit Blanche*, and *Grow-Op* at the Gladstone. Forthcoming work includes an installation at HTO Park in Toronto for the Icebreakers Festival and an exhibition of models and drawings at *Artscape Youngplace* for the Toronto Offsite Design Festival.

Donald McKay

donalddmckay@gmail.com

Before graduating (Toronto, B. Arch, 1973) McKay worked as a community organizer and planner in Toronto, establishing a long-enduring organization for community housing. After graduation, McKay worked as an industrial designer, and as a project architect and planner for George Baird and for Barton Myers, and as management consultant for the community-directed renovation of public libraries.

Since 1979 McKay has taught full-time at the University of Waterloo School of Architecture as studio teacher and lecturer in theory and history. Committed to teaching, he has

been a lecturer, critic, and visiting faculty member at schools and institutions in Canada, the U.S., Britain, and Italy.

In 1987 McKay began several cultural studies of post-war architecture, urbanism, and public space. Since the mid-nineties, he has studied the American countryside, documenting cultural space across the United States. His papers on the culture of public space include 'Cosmopolitan Mechanics and the Dissolution of National Boundaries' (1991), *Sanctuary* (1988), and 'Logistics and Friction' published in *Metropolitan Mutations* (1989). In 1997, with colleagues and graduates from the University of Waterloo, he formed The Auschwitz-Birkenau Collaborative to plan a conservation area to protect the enormous historic precincts of the notorious WW II death camp; this plan is now embodied in a UN Treaty.

As head of the WayFinding Group, WATERLOO ARCHITECTURE, McKay was active planning a wayfinding and pedestrian street system for the University of Waterloo from 2010 to 2014. Over the last eighteen months, with three colleagues – Anne Bordeleau, Robert Jan van Pelt, and Sascha Hastings —and a party of students working full time, McKay designed, executed, and installed *The Evidence Room* at the 2016 Venice Architectural Biennale. Along with fresh iterations of *The Evidence Room*, and small architectural projects executed with Douglas Birkenshaw, McKay is finishing *The Chess Game*, a story – in sculpture, photographs, and drawings – of modern art and refuge, from 1917 to 2017. At the same time, he has begun the detailed documentation, in photographs, maps, and essays, of Pere Lachaise Cemetery in Paris – one of the largest collective works of art of modern times.

THE TEACHING ASSISTANTS

Ala Abuhasan

ala.abuhasan@hotmail.com

We are captives of what we love, what we
desire, and what we are Mahmoud Darwish

Growing up in Jordan — a small country in the Middle East — places have always been an inseparable part of Ala's identity. The intricate spaces that sparked her imagination as a child were those created by ancient civilizations—such as the Treasury of Petra and the ancient city of Jerash. As a child, she came to realize how great architecture makes us feel when we stand before it. With time, her passion for architecture grew and her appreciation for it shifted towards the chaotic, random, self-organizing, and very complex urban systems such as refugee camps, spaces often ignored, or—to be more precise — avoided, within their larger context.

A refugee camp is nothing but a white space filled-in with pieces of a fragmented experiences. The space itself is very humane. It is full of details—small, ruptured, and discontinuous elements—that almost transform each space in the camp into an expressive piece of art. This is how she learned to see the camp—a multiplicity of registered experiences, each with a varying intensity, and each referring to a certain point along the individual's trajectory. In the space of the camp, architecture becomes a poetic rhythm created by the exiled individuals moving from their homeland to find new home. With the traces of a million fragmented thoughts, she began to document these spaces. This passion for architecture has taken her where she is today. Through the study of architecture, Ala

connects to stories, to people, to poetry, rooted in the spaces that have been — long ago — forgotten.

Emmeily (Yuxun) Zhang

3mmeily@gmail.com

Emmeily Zhang is a curious soul currently making her way through her second term of the Masters of Architecture program in the University of Waterloo. Her current research interests lie in discovering hidden economies and broadening the capitalocentric view of the contemporary world. The research ambition is to allow for the uncovering of diverse potentials based in desire and sharing, contributing to the possibility of a productive and inclusive economy. Her interests in architecture's political impacts has led her to investigate the built environment as a way of social production, and as an architectural designer, she sincerely seeks to make use of the broad set of skills she has acquired to question the agency of architecture.

Emmeily enjoys creatively working through challenges with others, and sees collective research and the potentials of teamwork as one of her greatest sources of inspiration. She has spent time travelling and working through her undergraduate co-op terms in New York, Toronto, Rotterdam, and most recently Copenhagen, and has found a rich appreciation for the differences in local architectural practices across cities, while utilizing architectural discourse as a way of connecting to new colleagues and friends. Through these journeys, she has nurtured her love of museums and oil paintings and the affectionate making of things. She is deeply fascinated with fine details and small coincidences in life, and finds great joy in appreciating and noting their existence.

THE GUIDELINES

ACADEMIC INTEGRITY

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility.

www.uwaterloo.ca/academicintegrity/

GRIEVANCES

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt please be certain to contact the department's administrative assistant who will provide further assistance.

www.adm.uwaterloo.ca/infosec/Policies/policy70.htm

DISCIPLINE

A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions.

www.uwaterloo.ca/academicintegrity/

A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work or collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean.

For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline.

www.adm.uwaterloo.ca/infosec/Policies/policy71.htm.

For typical penalties check Guidelines for the Assessment of Penalties.

www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

APPEALS

A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals).

www.adm.uwaterloo.ca/infosec/Policies/policy72.htm.

NOTE FOR STUDENTS WITH DISABILITIES

The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

*** TITLE BLOCKS ***

EVERY graded drawing must have a full title block. Full Name, Project Name, Drawing Title, Date, Drawing Number and full number of drawings, Drawing Scale, Project and True North. It would be wise to develop a standard title block for the term.



Atelier di Giorgio Morandi,
Photo by Luigi Ghirri, Bologna

CALENDAR – WEEKS 01 - 08

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
January	01	02	03	04 10:15 AM	05	06	07
01				Exercise 1.1 Term Intro.			
January	08 10:15 AM	09	10	11 1:15 PM	12	13	14
02	Exercise 1.1 DEADLINE			Exercise 1.2 DEADLINE			
January	15 1:15 PM	16	17	18 1:15 PM	19	20	21
03	Exercise 1.3 Desk Cons.			Exercise 1.3 DEADLINE			
January	22 10:15 AM	23	24	25 10:15 AM	26	27	28
04	Exercise 2.1 Desk Cons.			Exercise 2.1 DEADLINE	Arch 113 common ex.		
Jan / Feb	29 10:15 AM	30	31	01 10:15 AM	02 10:15 AM	03	04
05	Exercise 2.2 Desk Cons.			Exercise 2.2 common ex.	Arch 113 common ex.		
February	05 10:15 AM	06	07	08 10:15 AM	09 10:15 AM	10	11
06	Exercise 2.2 DEADLINE			Exercise 2.2 common ex.	Arch 113 common ex.		
February	12 10:15 AM	13	14	15 10:15 AM	16	17	18
07	Exercise 2.3 Desk Cons.			Arch 113 common ex.	Exercise 2.3 DEADLINE		
February	19	20	21	22	23	24	25
08	Study Week	Study Week	Study Week	Study Week	Study Week	Study Week	Study Week

CALENDAR – WEEKS 09 - 16

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Feb / March	26 10:15 AM	27	28	01 1:15 PM	02	03	04
09	Exercise 2.3 REVIEWS			Arch 113	Exercise 3.1 FIELD TRIP		
March	05 10:15 AM	06	07	08 10:15 AM	09	10	11
10	Exercise 3.2 Desk Cons.			Exercise 3.2 Desk Cons.			
March	12 10:15 AM	13	14	15 10:15 AM	16	17	18
11	Exercise 3.2 REVIEWS			Exercise 3.3 Desk Cons.			
March	19 10:15 AM	20	21	22 10:15 AM	23	24	25
12	Exercise 3.3 Desk Cons.			Exercise 3.3 Desk Cons.			
Mar / April	26 10:15 AM	27	28	29 10:15 AM	30	31	01
13	Exercise 3.3 Desk Cons.			Exercise 3.3 Desk Cons.	Good Friday Holiday		Easter
April	02 10:15 AM	03	04	05	06	07	08
14	Exercise 3.3 Desk Cons.						
April	09 4:30 PM	10	11 10:15 AM	12 10:15 AM	13	14	15
15	Exercise 3.0 DEADLINE		Exercise 3.0 REVIEWS	Exercise 3.0 REVIEWS			
April	16	17	18	19	20	21	22
16	Admissions Interviews	Admissions Interviews	Admissions Interviews	Admissions Interviews	Admissions Interviews		



Snow Storm – Steam Boat off a Harbour's Mouth, exhibited 1842
J. M. W. Turner

EXERCISE 1.0
A CLOSE EXAMINATION:
THE CURATION AND EXHIBITION
OF ONE TO TEN OBJECTS
OF NO PARTICULAR VALUE
SO WE CAN COME TO BELIEVE
— IN SOME AS-YET-TO-BE-DETERMINED MANNER —
THEY ARE IMPORTANT...
AND BEAUTIFUL

FROM
THE SHAPE OF A POCKET,
II. STEPS TOWARDS A SMALL THEORY OF THE
VISIBLE
JOHN BERGER

it is usually said about the late work of Titian or Rembrandt or Turner that their handling of paint became *freer*. Although, in a sense, true, this may give a false impression of *wilfulness*. In fact these painters in their old age simply became more receptive, more open to the appeal of the 'model' and its strange energy. It is as if their own bodies fall away.

When once the principle of collaboration has been understood, it becomes a criterion for judging works of any style, irrespective of their freedom of handling. Or rather (because *judgement* has little to do with art) it offers us an insight for seeing more clearly why painting moves us.



Rubens painted his beloved Hélène Fourment many times. Sometimes she collaborated, sometimes not. When she didn't, she remains a painted ideal; when she did, we too wait for her. There is a painting of roses in a vase by Morandi (1949) in which the flowers wait like cats to be let into his vision. (This is rare for most flower paintings remain pure spectacle.) There is a portrait of a man painted on wood two millennia ago, whose participation we still feel. There are dwarfs painted by Velázquez, dogs by Titian, houses by Vermeer in which we recognize, as energy, the will-to-be-seen.



Vase of Flowers, 1949
Giorgio Morandi, oil on canvas

More and more people go to museums to look at paintings and do not come away disappointed. What fascinates them? To answer: Art, or the history of art, or art appreciation, misses, I believe, the essential.



Study of the Giorgio Morandi Studio
Joel Meyerowitz

In art museums we come upon the visible of other periods and it offers us company. We feel less alone in face of what we ourselves see each day appearing and disappearing. So much continues to look the same: teeth, hands, the sun, women's legs, fish... in the realm of the visible all epochs coexist and are

fraternal, whether separated by centuries or millennia. And when the painted image is not a copy but the result of a dialogue, the painted thing speaks if we listen.



Untitled V (1949-82)

Joseph Beuys





In matters of seeing, Joseph Beuys was the great prophet of the second half of our century, and his life's work was a demonstration of, and an appeal for, the kind of collaboration I'm talking about. Believing that everybody is potentially an artist, he took objects and arranged them in such a way that they beg the spectator to collaborate with them, not this time by painting, but by listening to what their eyes tell them and remembering.

Preceding pages:

Joseph Beuys,

Wirtschaftswerte (Economic Values), 1980

Iron shelves with basic food and tools from East Germany;

plaster block with pencil and fat;

paintings from the collection of the host museums

Shelves: 290 × 400 × 265 cm; Plaster block: 98.5 × 55.5 × 77.5 cm

Collection of S.M.A.K. Stedelijk Museum voor Actuele Kunst,

Ghent, Belgium

Installation view, MANIFESTA 10, Winter Palace,

State Hermitage Museum

EXERCISE 1.0
A CLOSE EXAMINATION:
THE CURATION AND EXHIBITION
OF ONE TO TEN OBJECTS
OF NO PARTICULAR VALUE
SO WE CAN COME TO BELIEVE
— IN SOME AS-YET-TO-BE-DETERMINED MANNER —
THEY ARE IMPORTANT...
AND BEAUTIFUL

2½ weeks
5 studio days, including...
½ day of review
and three deadlines
15 percent

Believing that everybody is potentially an artist, he took objects and arranged them in such a way that they beg the spectator to collaborate with them, not this time by painting, but by listening to what their eyes tell them and remembering.

From *The Shape of a Pocket*,
ii. Steps Towards a Small Theory of The Visible
John Berger

THE PROJECT

Select 10 commonplace objects. These objects cannot be electronic, but they can be electric. No more than two of these objects come from a single class. All together, they cannot fill a single fruit box – approximately 41 cm x 31 cm x 32 cm high.

- Draw, in plan, section, elevation, and 45-degree axonometric, at least four of these objects, full- or half-scale. Photo-copy four copies of each of these drawings, along with a prepared title block [*].

DUE: 01:15 PM - 18-01-08 – LOFT

- After a lottery of drawings that redistributes the measured drawings, design a mount, or plinth, or vitrine, a case, a rack, or a frame – whatever you deem necessary to exhibit your selection of objects together, in such a way we understand they are important. Draw, in plan, section, elevation, and 45-degree axonometric, these exhibits, 1:10 scale. Photo-copy four copies of all of these drawings, along with a prepared title block [*].

DUE: 04:15 PM - 18-01-11 – LOFT

- After a lottery of drawings, design the room you deem appropriate to present four of these exhibits, in such a way we understand they are important. You may add one more fittings or furnishings of any sort. Draw, in plan, section, elevation, and 45-degree axonometric, the space and the exhibits, 1:50 scale. Photo-copy these drawings, along with a prepared title block [*].

DUE: 01:15 PM - 18-01-18 – LOFT

DATES

Studio begins on Thursday, January 4, 2018, at 10:15 AM. This exercise begins that day.

The final iteration is DUE on Monday, January 16, 2018, at 01:15 PM. We will exhibit and consider and appreciate the work on that day. We will not review it. EXERCISE 2.1 will begin at 02:30 PM.

EVALUATION

15% of the final grade:

05% graded for the craft and care of the work;

10% based on the effectiveness of the final building.

REFLECTIONS IN A FLOWING MIRROR: RUMINATING ON BEAUTY AND SOULS

I.

TOO MUCH INFORMATION

An unexpected madness sometimes arises in visitors to Florence.

Widely considered the birthplace of the Renaissance, this Italian city is known for its intense concentration of significant art and architecture. There, suddenly surrounded by cultural artefacts that span the city's long history, tourists must be careful not to lose themselves in its museums, palaces, monuments, and churches.

In 1817, the French author Stendhal, for whom the syndrome was posthumously named, found himself reeling in the Florentine cathedral of Santa Croce, where Michelangelo, Machiavelli, and Galileo are buried under a ceiling of Giotto's frescoes. A passage in his book of travel diaries, *Rome, Naples and Florence*, tells of his experience. In an entry dated January 22nd, 1817, he wrote:

I was in a sort of ecstasy, from the idea of being in Florence, close to the great men whose tombs I had seen. Absorbed in the contemplation of sublime beauty. ... I reached the point where one encounters celestial sensations. ... Everything spoke so vividly to my soul. Ah, if I could only forget. I had palpitations of the heart, what in Berlin they call 'nerves.' Life was drained from me. I walked with the fear of falling.

Also known as Hyperkulturemia or Florence Syndrome, Stendhal Syndrome is a psychosomatic illness that quickens the heart and dizzies the brain, causing paranoia and disorientation. Even hallucinations and amnesia have been reported by those afflicted by the presence of “too much” beauty.

These symptoms were named for Stendhal in the 1980s by Dr. Graziella Magherini, head of psychiatry at Santa Maria Nuova Hospital, after years of seeing foreign tourists come to her emergency clinic debilitated with panic attacks and such. It is notable that Florence was declared a UNESCO World Heritage site in 1982, no doubt adding to the rush. Magherini’s book, *La Sindrome di Stendhal*, published in 1989, describes and dissects this extreme effect of art on the mind. In 2008 she spoke to journalist Maria Barnas for *Metropolis M* magazine:

The Stendhal Syndrome is a normal aspect of artistic-aesthetic awareness. I have treated 106 cases in the last 10 years. They are very important, because they represent the tip of the iceberg in a process that is in fact very common, striking anyone who goes to see a work of art with an open mind and a desire to feel emotions. I feel it is important to understand the factors that influence us and, indeed, can awaken these reactions in anyone who visits an exhibition or a work of art. Particularly when things go wrong you can learn a lot.

The hospital where Dr. Magherini works is just steps away from Piazza del Duomo, Florence’s spiritual heart and home since the 12th century.

Vien Nguyen, from *Too Much Information*, 2013
a thesis in the M.Arch Program, Waterloo | Architecture

2.

ON BEAUTY AND BEING JUST

Beauty brings copies of itself into being. It makes us draw it, take photographs of it, or describe it to other people. Sometimes it gives rise to exact replication and other times to resemblances and still other times to things whose connection to the original site of inspiration is unrecognizable. A beautiful face drawn by Verrocchio suddenly glides into the perceptual field of a young boy named Leonardo. The boy copies the face, then copies the face again. He does the same thing when a beautiful living plant – a violet, a wild rose – glides into his field of vision, or a living face: he makes a first copy, a second copy, a third, a fourth, a fifth. He draws it over and over, just as Pater (who tells us about Leonardo) replicates – now in sentences – Leonardo's acts, so that the essay reenacts its subject, becoming a sequence of faces: an angel, a Medusa, a woman and child, a Madonna, John the Baptist, St. Anne, La Gioconda. Before long the means are found to replicate, thousands of times over, both the sentences and the faces, so that traces of Pater's paragraphs and Leonardo's drawings inhabit all the pockets of the world (as pieces of them float in the paragraph now before you).

A visual event may reproduce itself in the realm of touch (as when the seen face incites an ache of longing in the hand, and the hand presses pencil to paper), which may in turn then reappear in a second visual event, the finished drawing. This crisscrossing of the senses may happen in any direction. Wittgenstein speaks not only about beautiful visual events prompting motions in the hand but, elsewhere, about heard music that later prompts a ghostly sub-anatomical event in his teeth and gums. So, too, an act of touch may reproduce itself as an acoustical event or even an abstract idea, the way

whenever Augustine touches something smooth, he begins to think of music and of God.

Elaine Scarry
'On Beauty and Being Wrong'
On Beauty and Being Just
1999

3.

WE ALL PAY FOR BEAUTY [1]

A friend (a woman, and a friend of women, a widely-published wit, and herself universally regarded as beautiful) once said: 'When you see a beautiful woman, you know there is a discontent man somewhere nearby.'

Or something to that effect.

4.

ODE ON A GRECIAN URN

Thou still unravish'd bride of quietness,
 Thou foster-child of silence and slow time,
 Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fring'd legend haunts about thy shape
 Of deities or mortals, or of both
 In Tempe or the dales of Arcady?
 What men or gods are these? What maidens loth?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
 Are sweeter; therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pipe to the spirit ditties of no tone:
 Fair youth, beneath the trees, thou canst not leave
 Thy song, nor ever can those trees be bare;
 Bold Lover, never, never canst thou kiss,
 Though winning near the goal yet, do not grieve;
 She cannot fade, though thou hast not thy bliss,
 For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
 Your leaves, nor ever bid the Spring adieu;
 And, happy melodist, unwearied,
 For ever piping songs for ever new;

More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty, — that is all
Ye know on earth, and all ye need to know."

John Keats. 1795–1821

5.

WE ALL PAY FOR BEAUTY [II]

I was surprised the first time, in an admissions interview for the School of Architecture at the University of Waterloo, when I asked an applicant what she thought was beautiful, or perhaps, what she thought beauty might be. She recoiled, almost in horror. 'Beauty' was obviously a foul thing, something rude or dismaying. She told me, quite briefly, that she thought 'beauty' was not good, not something to strive for. Of course, that's what we are taught: beautiful things come at a price; we sell out – our souls, our integrity, our virtue, our future – for beauty. The rack next to the checkout counters at my (upscale) grocery store is filled with magazines that regularly tell the stories of entertainment beauties fallen on hard times: their cellulite, their bulimia, the eating binges, the bad plastic surgery, the drug and alcohol and spousal abuse, the too-thin or too-fat, or, perhaps in some really desperate quest for a price, the really boringly domestic. (Gwyneth Paltrow pays heavily here, with the healthy children, the cookbook, the resolved family relationships, the responsible divorce, a nice home in a foreign city, the too-personal recommendations on personal hygiene, and all that distilled talent – who KNEW she could sing too?... but there it is. Obviously, she can't be happy in all that beauty; she must be compensating for something). There is a balance sheet for beauty, the double entry bookkeeping that tells us, as far as beauty goes, there is no free lunch. No-one gets out alive. We also crave it, this pay-off. My favorite torch singer, Chan Marshall (of the one-woman band Cat Power) pays for her gifts in every interview. In spite of her significant talent, her grace with interviewers, her respect for her peers and her mentors, her self-deprecating good humour, and nine good-to-great albums, we continue to savor the

disfunction of the artist. We are supposed to suffer for art; at its core, we still crave beauty, or truth, or at least, authenticity. Somehow, it all spells pain, and payment.



Singer-songwriter Chan Marshall, a.k.a. Cat Power, hasn't released an album of original music since 2006's *The Greatest*, a raw, soulful tour de force. Life got rougher after that. The epically troubled singer suffered a psychotic breakdown in 2006 and had to cancel a tour, leaving her nearly bankrupt and in foreclosure. But now she's back with *Sun*, her ninth Cat Power record, on which she's shed her band and her sad-indie-chanteuse sound for something pissed off, alive, and masterful. She spoke with *GQ* from a sidewalk café in Hamburg, where she was having a drink or two.

<http://www.gq.com/entertainment/music/201209/cat-power-interview-chan-marshall>

http://www.interviewmagazine.com/music/cat-power/#_

Pain and shame and an early death – these are on the side of the ledger opposite beauty. Oscar Wilde's 1880 novel, *The Picture of Dorian Gray*, tells up the story of that debt past due, and how circumstances conspire to collect it. But I prefer the story of Louise Brookes over Marilyn Monroe's.

Marilyn's story is a hard story to fathom, unless we acknowledge that she was somehow a willing participant in the narrative, even as she struggled against it. It is a transaction for the strong, and as gifted as she was, Monroe had liabilities in that transaction – between beauty and its liabilities.



Not so Louise Brookes, who might have auditioned for the part decades earlier. Brookes was made of sterner stuff, apparently, and cashed in before the game broke her. She may have been raised with some of Monroe's deficits – an eccentric and apparently unloving family, childhood sexual abuse, early celebrity as a beauty – but, perhaps because she played earlier

in the game (her celebrity was chiefly in silent films) or because she was simply less liable to the manipulations of studio executives, she survived, and prevailed, if modestly. (When Paramount finally blackballed her for her stubbornness, she simply went to Europe and made a greater name for herself, acting in Germany with Georg Pabst, usually in the character of 'Lulu', a heart-crushing and intensely sexualized woman).

When the studio executives couldn't bend her, they broke her, and she displayed little remorse at the loss. Brookes worked as a columnist, a sales girl, a radio player, and eventually, as a courtesan to wealthy men. In her late thirties – the years Monroe didn't survive – she too considered suicide, but in the end, survived to see a reconstruction of her reputation as a great actress and film beauty. She died of heart failure at seventy-eight, the author of a well-written memoir that told all.

Monroe might have studied Brookes more carefully. As sexualized, talented, celebrated, and intelligent as Brookes, she was, by the standards of the time, a huge success: at thirty-six a celebrated performer, she was fascinated by the craft of her chosen trade. She was protected by powerful men; over her short life, she had married Arthur Miller, perhaps the finest playwright in America at the time, and Joe DiMaggio, arguably the country's preeminent athlete. She was likely the lover of one president, and perhaps of one presidential candidate. And at a moment when she was enjoying any number of professional opportunities, only thirty-six years old, she took her own life.

6.

NOTES ON THE COPY-INTERPRETATIONS

Ever since I first saw reproductions of works of art – and this goes back to my earliest childhood, to my earliest memories – I felt an immediate desire to "copy" all those that I liked best, and this delight in copying has never really again left me.

The copies that have been reproduced form only a small part of all those that I made, many of which have been lost, especially the ones I made, in front of the original works, in small notebooks. And suddenly I see myself in Rome at the Borghese Gallery copying a Reubens, one of the great discoveries of my journey; but at this very instant I see myself simultaneously throughout my my entire past: at Stampa near a window in about 1914, absorbed in copying a Japanese print – I could still describe every single one of its details; and in 1915 Rembrandt's Supper; and then a Pinterucchio suddenly comes to mind and all the Quattrocento frescoes in the Sistine Chapel. But then I also see myself four years later, returning to my studio in Paris in the evening, leafing through books and copying this or that Egyptian sculpture or a Carolingian miniature, but also Matisse's. How can one describe all that? The entire art of the past, of all periods, of all civilizations rises before my mind, becomes a simultaneous vision, as if time had become space. At a loss, I stop short; too many things to say, and how to say them? Recollections of works of art mingle with personal recollections, with my work, with my whole life.

Alberto Giacometti,

from 'Notes on the Copy-Interpretations' 1965

Alberto Giacometti, A Retrospective

Museo Picasso malaga, 2012



Atelier di Giorgio Morandi,
Photo by Paolo Monti (Bologna, 1981)

EXERCISE 2.0

SALVAGE:

IN WHICH WE COOK UP A FEW THINGS,
FIRST BY OURSELVES,
THEN BY COMBINING THOSE THINGS
WITH OTHER PEOPLE,
ALL THE WHILE REDESIGNING
— IN SOME AS-YET-TO-BE-DETERMINED MANNER —
IN ORDER TO MAKE A SETTLEMENT FOR THOSE
WHO DON'T HAVE A PLACE TO LIVE

Dwelling has always been half the problem of architecture – that half that deals with the accommodation and the security of the individual and the family in the midst of the larger polis or the hostile countryside, with the representation of wealth and the exploration of personal pleasure, and with the cultivation of the self. As a problem, dwelling explores the best and the worst of our selves – the nourishment of family, the curses of avarice and envy, the redemption of study and self-cultivation. Home makes our identity. It is the first signifier of family, and clan, and tribe. No home – homelessness – is a crucial state, a way of living without full identity. Without a dwelling, we cannot, with ease, vote. Home, *domus*, dwelling – it identifies us to ourselves, and to our society.

Home is both a possession and a tool; it enhances both our status and our life. We cannot think of home naively, or re-consider it from first principles, unless those principles include the consideration of envy and status and alienation, and resale value – the symbolic content of the places where we

live. Nevertheless, dwelling remains a subject we can still approach optimistically, even if that optimism is coloured by irony.

We've planned this exercise to develop an idea of dwelling. It addresses [1.0] the cultural nature of dwelling, and its innovations, [2.0] the technical support we expect of home, and [3.0] the environment we make of it and the circumstances that embrace our idealizations.

This is a conservative exercise. That is, it is not elliptical or obscure or avant garde; it is what you might expect of the architectural consideration of home; it is about the plan, the culture of dwelling and the expectations we develop about it, the technology of home, and our vision for it.

Whatever else, we assume that architecture is something we make in the space between our personal ambitions for it, and the expectations a society has of it. And we acknowledge that dwelling has often (but not always) made use of architecture, just as architecture has had something to say of dwelling.

This winter, we chose to look at both sides of the question.

SALVAGE is a three-part exercise

PROJECT 2.1
SALVAGE, Part 1:
HEARTH, WELL, WINDOW, AND A FEW THINGS
AN INDIVIDUAL SKETCH EXERCISE

1 week
2 brief studio days, including...
½ day of review
10 percent

By lottery we will assign each of you one of the four pieces of architectural equipment from the following list to design, for a short week's design charette.

PROJECT

Design a hearth, a well, a window, or a storage system: components of a small home. Each component should anticipate a high degree of pre-fabrication; each component should strive to economize on space. Each piece of equipment, intended to make a space into a home, or part of one, should meet or exceed the performance criteria set out.

HEARTH

support the preparation of a full meal, or light refreshments for a party for eight.

- provide running water and a sink, a cook top and a stove;
- provide refrigeration, minimum volume of 1/4 cubic meter;
- provide storage for two medium pots, a colander, a frying pan, a baking pan, and a kettle, together with a pantry for dry foods, cooking utensils, spices, oils, (minimum volume of one/quarter cubic meter);
- provide storage sufficient for eight full place settings, including plates, glasses, cups, and cutlery;
- provide storage for a bag of garbage.

WELL

support bathing (including full-body immersion), defecation, personal washing, and laundry for a week.

- provide running water, a sink, a bath or shower, and a toilet;
- provide storage for towels and toiletries, minimum volume one/eighth cubic meter;
- provide storage for a small bag of garbage.

WINDOW

support the only heating, ventilation and daylighting for a large room, and accommodate the comfortable passage of a person through an outside wall.

- provide fine-tuned control of daylight;
- provide heating, ventilation, and cooling for a room;
- provide storage for personal effects, minimum volume of one cubic meter.

STORAGE

support the modest personal effects for two people.

- provide flexible furnishings for storage for personal effects, minimum volume of THREE cubic meters, to be concentrated or distributed throughout a small dwelling.

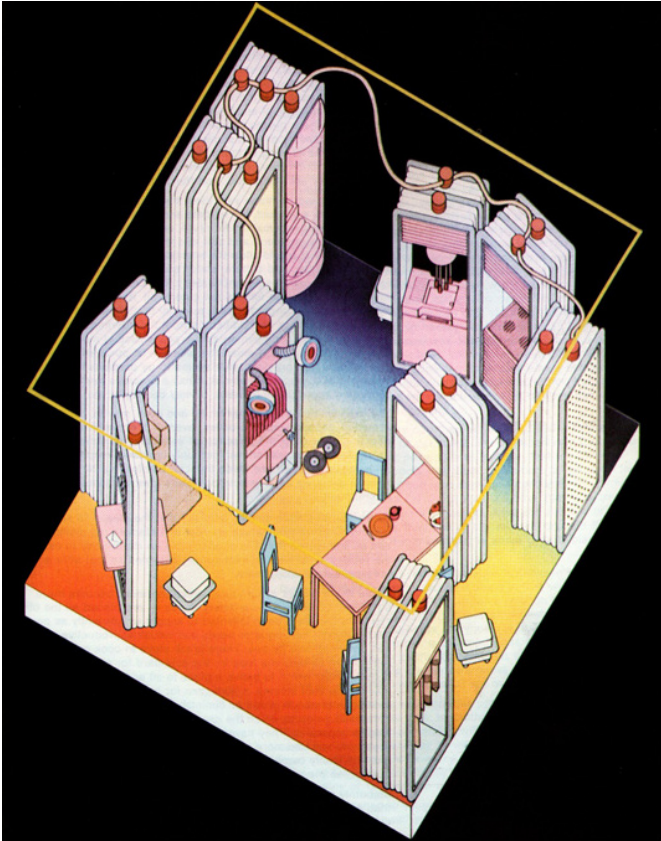
PRESENTATION, EXERCISE 2.1

Present the hearth, well, window, or storage furnishings, in any manner, at any scale 1:20 or greater, on any number of sheets 11" x 17".

DEADLINE AND REVIEW

1:15 p.m., Thursday, January 25

Loft – set up your drawings for exhibition.



House Environment
1972 - Ettore Sottsass Jr.

PROJECTS 2.2, 2.3
SALVAGE, Parts 2 and 3:
ANTI-HOMELESS
A GROUP EXERCISE

3½ weeks
6 studio days, and...
½ day of interim review, and...
1 day of final review
30 percent

By lottery we will form teams to develop sixteen to eighteen sketch designs, for a week and a half, assigning each team several of the four pieces of architectural equipment from the following list to design, together with a single site in Cambridge. After an interim review, the teams will go on to develop these designs in full.

PROJECT

Configure hearth, well, window, and storage in a building that will be [1] prefabricated, and [2] adaptable over time, capable of reconfiguration or addition, [3] accommodate two unrelated people. Do not make the dwelling footprint greater than 40 square meters, do not alter the gradient of the site, do not build basements. Overall heights of the new buildings cannot be more than 10.5 meters above the street elevation. Design no building with any opening on a lot line less than 1 meter from that line.

BEFORE 5:15 PM, THURSDAY, JANUARY 25, AT THE END OF THE REVIEW OF EXERCISE 2.1, the faculty will choose eighteen projects for development (perhaps in

combination with one-another) by teams of four (no members of the development team will have authored the chosen project) and it will provide each team with one site for a fully-developed, small building, described (at least in part) according to six distinct building 'systems'.

- the structure and enclosure, including a frame (if any), foundation points, roof, wall, and floor components, windows and doors
- heating, ventilating, and air conditioning systems
- fresh, gray, and waste water
- artificial and day lighting
- domestic equipment.

Together with a full set of drawings, the development teams must include a rough model of the whole, or a critical component of the building, or a portion of the assembly.

THERE WILL BE AN INTERIM FLASH REVIEW OF SKETCH DESIGNS, ON FEBRUARY 5TH, TWO WEEKS INTO EXERCISE 2.2. After that review, students will have two weeks of intensive design development time, using digital (principally) and (supplementary) hand tools EXERCISE [2.3]. Final Grades for the work will be based on material developed in EXERCISE 2.3, but the design team can obviously include work from EXERCISE 2.2.

PRESENTATION, EXERCISE 2.2, 2.3:

- [01] a fully drawn account of the building...
- [02] an illustrated account of its construction and...
- [03] models of a building and/or a component or a portion of the building.

- **PREPARE DRAWINGS DIGITALLY, BASED ON REQUIREMENTS OUTLINED IN VISUAL COMMUNICATIONS II.**

Teams may supplement these drawings with hand drawings on vellum or Mylar. Prepare drawings in four weights of line: hidden, visible (distant), visible (close), and section. Show, or key, materials and graphic scales. Keep the text in all the presentation under five hundred words, including captions, notes and titles.

Use 18" x 24" sheets, horizontal format, in a combination of the following scales only as they are required:

- 1:100 (for key plans, site plans, over-all project plans)
- 1:50 (for key plans and sections, and diagrams, and a model of the entire project)
- 1:20 (for partial plan and section details)
- 1:10 (for details, and for the partial model, if any)

- **PREPARE SUPPLEMENTARY DRAWINGS**, in any appropriate form, to demonstrate the construction and operation of these (more or less) pre-fabricated buildings.
- **BUILD MODELS – AT 1:20** for the entire building or part of it – to represent your findings. Keep the model to less than 1200 MM in all of its three dimensions. Make use of tone, shades of gray, white, and black. Represent transparency literally.

DURING THE SEMINAR PRESENTATION that concludes this exercise, limit your presentation to 10 minutes. (Please plan the presentation without audio-visual equipment.)

EXERCISE 2.3 SUBMISSION:

Submit all EXERCISE 2.3 work by 4:15 p.m. on Friday, February 16 digitally, along with a millboard portfolio we will provide for you to the TA's. We will print your work over the next week and include it in those portfolios; keep models until review.

SCHEDULE

EXERCISE 2.2, INTERIM DESIGN, DATE DUE:

Post drawings, any sketch models, the loft,
1:00 p.m. of the review.

FLASH REVIEW AND DISCUSSION:

1:15 p.m., Thursday, February 02, 2018, LOFT

EXERCISE 2.3, FINAL DESIGN, DATE DUE:

4:30 p.m., Friday, February 16, 2018, LOFT

[Submit all material for printing over study week]

REVIEW AND DISCUSSION:

10:00 a.m., Thursday, February 26, 2018, LOFT

**IMPORTANT NOTE
SOME MATERIAL PREPARED HERE
WILL BE GRADED IN
ARCH 113 - VISUAL COMMUNICATION 2**



Total Furnishing Unit
Joe Colombo



Shaker Interior



Shaker Interior



kuechenbaum
Stefan Wewerka

SO MUCH FOR THE PRODUCT;
WHAT ABOUT THE PRACTICE?

Design development is inevitably an oscillation between periods of free, uncritical, almost heedless intellectual experiment, and periods of critical, reflective reasoning. It's as if the designer moved regularly from giggling self-amusement to quietly-frowning analysis, and back. (Apparently, the states of mind DO correspond – but may or may not be caused by – facial expressions, so it's easy to picture.

Near the end of 1961, a twenty-eight-year-old Susan Sontag made a note to herself, and kept it for life.

The writer must be four people:

[1] the nut, the obsédé

[2] the moron

[3] the stylist

[4] the critic

[1] supplies the material

[2] lets it come out

[3] is taste

[4] is intelligence

a great writer has all 4 – but you can still be

a good writer with only 1) and 2); they're most important.

That note was published, among others, in the months after her death in 2004. It describes, as well as any brief account can, the distinction between the compulsive self-amusement on one hand and the critical review, on the other, that are involved in any creative act, and perhaps especially in design development, where so much is often at stake.

The exercise here tests this oscillation, pressing designers to operate rationally, even as they make imaginative leaps to

resolve the puzzle, in a game that takes cryptic spatial information, and with development, rationalizes that data, into a fresh architectonic whole.

I've read an observation on modern knowledge that rings true. It seems that the conventional idea of scientific practice, where the superficial variables of a question have been stripped away so that the apparently important variations in the relationship between a very few factors of a thing could be examined, tested, and recorded in more-or-less controlled circumstances, may be, in the face of our current sense of information, running to the end of its line. Certainly, it seems true in urbanist and architectural enterprises.

Their book (*Reinventing Knowledge*) ends in the modern West, with the laboratory – which, they argue, has been transformed in the age of modern social science from a single, controlled space where replicable experiments could be performed to the entire social world.

Anthony Grafton, 'Jumping Through the Computer Screen'
New York Review of Books, v LVII, number 20.

We are no longer working in controlled circumstances:

Reduction is a scientific procedure designed to deal with the complexity and chaos of brute observations. This kind of simplification is necessary at first, but it must be quickly followed by the gradual restoration of what has been temporarily set aside for the sake of analysis. Otherwise a methodological necessity may become a servitude, and the legitimate operation of reduction may be transformed into the abuse of reductionism. This is a danger that lies in wait for every scientific endeavour. No method can obviate it,

for it is latent in every method. Though indispensable, all reductive procedures are also traps.

Henri Lefebvre

The Production of Space, pp 105-6

That is one of the first factors in architecture, the sense that you are working on a high wire, in public, and without a net, without the comforting sense that you can set chaos aside, and work in clear circumstances. That is the first consideration to bring to buildings – their circumstances, public and discursive.

Essentialism looks upon our ordinary world as mere appearance behind which it discovers the real world. This view has to be discarded once we become conscious of the fact that the world of each of our theories may be explained, in its turn, by further worlds which are described by further theories – theories of a higher level of abstraction, of universality, and of testability. The doctrine of an essential or ultimate reality collapses together with that of ultimate explanation.

Since... the new scientific theories are, like the old ones, genuine conjectures, they are genuine attempts to describe these further worlds, including our ordinary world, as equally real; or better, perhaps, as equally real aspects or layers of the real world.

Karl R. Popper,

Conjectures and Refutations:

the growth of scientific knowledge

In this exercise, we make architecture as a minimum, and we work to make it in pragmatic circumstances.

