

project + perform

02
08
16
32
48
64
80
96
108
152

Introduction

Projection and Performance : Christoph Lueder

Autumn Semester

1 Imagine / Image : Cartoon and Investigation

2a Pattern : Panoramic / Strategic / Haptic
3a Kinetic Field : 2 1/2 Dimensions over Time
4a Kinetic Space : Phenomenon / Parallax / Perspective
5a Negotiate / Navigate : Dynamic Urbanism
6a ... a letter from the client : Program and Activity

2b workshop Scale : Experience and Measure : Harry Paticas
3b workshop One Minute Mov(i)e : Speed and Space
4b workshop Theatre / Gestures of and in Space : Kwong Loke & Uwe Schmidt-Hess
5b workshop Collage : Markus Seifermann
6b workshop Rhino : Jinbok Wee and Florence Kong

Interstitials

7a Instant Diagram : Jaques Tati Notations

7b Field Trip Sketchbook : Persona No.5, The Urban Delaminator

7c Space Syntax : Maia Lemlij

7d Diagrams of Intensive and Extensive Space

7e Scale and Representation : Mark Hatter

Spring Semester

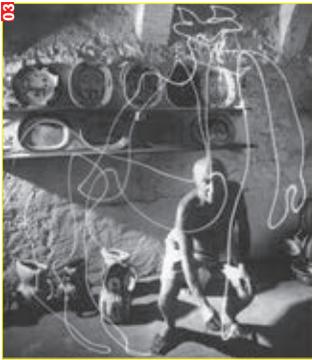
8e Quad Competition : Performance Space

8a Performance : Theatrical Space Installations
8b Surface Geometry : Ben Lewis
8c Wor(l)ds : Stéphane Querrec and Ersi Ioannidou
8d Boy meets Girl : Jürgen Klozenbacher

9 Fringe Theatre

First Year Studio : School of Architecture and Landscape : Kingston University : London

project : perform



- 01 / 02 : Lars van Trier, 'Dogville', 2003
03 : Pablo Picasso, 'Space drawings',
photographed in 1950 by Gjon Mili
04 : Jackson Pollock, photographed in
1950 by Hans Namuth
05 / 06 : Ed Ruscha, 'Thirtyfour Parking
Lots', photographed from a
helicopter, 1967
07 : Thomas Eakins, 'The Writing
Master', 1882
08 : Thomas Eakins, 'Max Schmitt in a
Single Scull', 1871
09 : Vik Muniz, 'Cloud Cloud', 2006
10 : 1:1 Notation of a performance at
the Rose Theatre, Kingston,
installed in the Quad, Kingston
University, 2008

In Lars van Trier's 2003 film 'Dogville'¹, the camera alternates between two starkly contrasting – and complementary – aspects: an orthogonal **projection** showing the scene in plan view, encompassing written text on the floor plane, and a series of more traditional cinematic shots narrating the theatrical **performance** from positions at eye level. Dogville's camera positions and cinematic shots exemplify prototypical ways of explaining and generating space in the mind of the audience: through abstraction and orthogonal projection from a position of overview on the one hand, and through a succession of frontal views of the action vis-à-vis the observer on the other hand.

Reading and Perceiving

The plan projection might be considered to be a working tool closely related to the architectural process, and essential for understanding and making space, for locating walls, enclosures, thresholds, objects in space, whereas the eye-level view seems to connect more directly with activity, with dialogue, performance or with inhabitation, experience and memory of space.

But both modes of viewing, understanding and recording of space are relevant to architecture: analogous positions and frames of reference were explored and employed as modes of operation in the last year's first year architecture course at Kingston University London. This introduction will attempt to locate projection and performance as modes of spatial exploration in a broader cultural and theoretical context.

Sensation and Structure

Andre Coboz, a geographer, has outlined a distinction between landscape and map with broad implications:

'The map can thus be seen to be a demiurgic instrument; it restores the vertical viewpoint of the gods as well as their ubiquity. The landscape, on the other hand, is visible to man, who can only be in one place at a time, in a horizontal manner, just as man can only see the world successively.'¹ *Andre Corboz*²

The literary critic and philosopher Roland Barthes has provided a corresponding analysis of the operation of the Eiffel tower as a viewing instrument:

'... to the marvellous mitigation of altitude the panoramic vision added an incomparable power of intellection: the bird's-eye view, which each visitor to the (Eiffel) Tower can assume in an instant for his own, gives us the world to read and not only to perceive; this is why it corresponds to a new sensibility of vision; in the past, to travel (we may recall certain – admirable, moreover – promenades of

Rousseau) was to be thrust into the midst of sensation, to perceive only a kind of tidal wave of things; the bird's-eye view, on the contrary, represented by our romantic writers as if they had anticipated both the construction of the Tower and the birth of aviation, permits us to transcend sensation and to see things in their structure. Hence it is the advent of a new perception, of an intellectualist mode, which these literatures and these architectures of vision mark out (born in the same century and probably from the same history): Paris and France become under (Victor) Hugo's pen and Michelet's (and under the glance of the tower) intelligible objects, yet without – and this is what is new – losing anything of their materiality; a new category appears, that of concrete abstraction; this, moreover, is the meaning which we can give today to the word structure: a corpus of intelligent forms.' *Roland Barthes*³

The widespread acquaintance with views afforded by air travel, but also the ubiquity and navigability of satellite imagery through Google Earth have made Barthes' category of 'concrete abstraction' ever more pertinent. What is the impact of this overlapping experience of structure and sensation on architects – and architecture students – reading and making of space? An examination of traditional devices of spatial exploration and representation, such as drawing, mapmaking and painting, may provide some clues.

Understanding the world through making

Projection – Picture vs. Sign

Extending Roland Barthes' distinction between structure and sensation, Walter Benjamin has commented on drawing and painting as two contrasting 'sections through the world's substance':

'A picture must be held vertically before the observer. A mosaic lies horizontally at his feet. Despite this distinction, it is customary to regard the graphic arts simply as paintings. Nevertheless, the distinction is very important and far-reaching. It is possible to look at the study of a head, or a Rembrandt landscape, in the same way as a painting, or at best to leave the drawings in a neutral horizontal position. Yet consider children's drawings: viewing them vertically usually conflicts with their inner meaning. We see here a profound problem of art and its mythic roots. We might say that there are two sections through the world's substance: the longitudinal section of painting and the cross-section of certain pieces of graphic art. The longitudinal section seems representational; it somehow contains the objects. The cross-section seems symbolic; it contains signs. Or is it only that when we read that we place the page horizontally before us? ... And is there such a thing as an original vertical position for writing – say, for engraving in stone? Of course, what matters here is not merely external fact but the spirit: Is it actually possible to base the problem on the simple principle that pictures are set vertically and signs horizontally, even though we may follow the development of this through changing metaphysical relations through the ages? [...]' *Walter Benjamin*⁴

Benjamin's hypothesis is remarkable for its simplicity and elegance, and while discordant examples can easily be found, the dialectic of the vertical image and horizontal sign reappears in different guises throughout art history. In one such parallel argument, Svetlana Alpers opposes conventions of the (vertical) perspective image established by Leon Battista Alberti to a tradition of (horizontal) mapping that can be traced back to Claudius Ptolemaeus:

'While Albertian perspective posits a viewer at a certain distance looking through a framed window to a putative substitute world, Ptolemy and distance-point perspective conceived of the picture as a flat working surface, unframed, on which the world is inscribed.'

*Svetlana Alpers*⁵

Architecture makes use of the sections through 'the world's substance' and projections onto two-dimensional surfaces that Benjamin has identified in painting and drawing, and Alpers in perspective and map. Indeed, along with scale models, sections and two-dimensional projections of space – and time – are fundamental to working and thinking processes established in the architectural profession.

Learning about established conventions of representation with architecture students opens up possibilities of a critical and productive understanding of these conventions as sections through space and / or time. Beyond the orthographic projection (2B Scale / 4A Kinetic Space), this section also can take the form of a script (1B Imagine / Image and 8D Boy meets Girl), a collage (5B) or a notation (3B One Minute Mov(i)e / 4B Gestures in and of Space / 8A Instant Diagram).

Guest contributors to the course have broadened this discourse beyond architecture, drawing and painting to include film-making, theatrical performance and surface geometry.

The relationship of drawing and painting, structure and sensation, map and perspective, to performance and projection is complex. A drawing can record an event, such as listeners' notations (pp 46, 98, 110, 150), or it could script and direct performances (pp. 14, 108, 116). A certain affinity may exist between the description of static elements such as walls or objects in orthogonal, isometric or perspective **projection**, and the description of time-based activity or **performance** through script, notation or trace, or the sequential projection of film or storyboard.

Performance – Operational Process and the Working Surface

The dialectic between the vertical picture, or framed window on the one hand and the horizontal sign, map or working surface on the other hand, gains further relevance in attempts to consider and understand the work of Jackson Pollock, who through the films and photographs of Hans Namuth, has also come to be perceived as performer and 'action painter'. The art critic Leo Steinberg has described Pollock's working process as follows:

'Pollock indeed poured and dripped his pigments upon canvases laid on the ground, but this was an expedient. After the first color skeins had gone down, he would

tack the canvas on to a wall – to get acquainted with it, he used to say; to see where it wanted to go. He lived with the painting in its uprighted state, as with a world confronting his human posture.' *Leo Steinberg* ⁶

The importance of considering operational process in understanding Pollock's art has been emphasized by Rosalind Krauss:

'Certainly this break, this double movement – the rough experience on the floor; the deciphering on the wall – is reiterated in the observer's experience in front of the hung and finished painting. In fact, we can look at Pollock's paintings as arising from pure optical sensation. But to view them this way – following his early critics – proves that we possess none of the keys essential to understanding them.' *Rosalind Krauss* ⁷

Gijon Mili's photographs of Picasso drawing with a flashlight in space also incorporate process and performance: the drawing can be seen to represent a figure or alternatively be read as trace of performance over time. 'Le Mystère Picasso', a film by Henri-Georges Clouzot, further expands on the notion of drawing and painting as performance.

In his analysis of a concurrent – and antithetically related – development within art practice, Leo Steinberg has coined the term 'flatbed horizontal':

'But something happened in painting around 1950 in the work of Robert Rauschenberg and Dubuffet. We can still hang their pictures – just as we tack up maps and architectural plans, or nail a horseshoe to the wall for good luck. Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals. They no more depend on a head-to-toe correspondence with human posture than a newspaper does. The flatbed picture plane makes its symbolic allusion to hard surfaces such as table tops, studio floors, charts, bulletin boards – any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed, whether coherently or in confusion. The pictures of the last fifteen to twenty year insist on a radically new orientation, in which the painted surface is no longer the analogue of a visual experience of nature, but of operational processes.' *Leo Steinberg* ⁶

As a record of 'operational processes', the flatbed horizontal extends the convention of the 'working surface, on which the world is inscribed' (Alpers). But how can this notion inform thinking about environmental, urban, or architectural situations and processes?

The World as Studio

Environmental Recording Surfaces

The painter and photographer Ed Ruscha replaces the working surface controlled and manipulated by the artist in his studio with a recording surface located in an urban context. In

his photographs of Los Angeles⁸, the horizontal plane of the parking lot records conditions and activities: traces of sand indicate wind directions and oil spots attest to the presence of the car.

Ruscha's photographs invite the viewer to re-read the car park as an environmental recording device, making visible geometric structure and performance over time.

Material and Recording Surface

Surface patterns can drive the development of a drawing convention. Surfaces such as water, sand, etc, reflect, visualize, record and even measure otherwise invisible phenomena such as sound, wind, temperature or movement.

Michael Fried has reflected on depictions of the act of writing and of recording surfaces in the paintings of the 19th century painter Thomas Eakins.

'... the basic structure and motifs of the rowing [...] allowed a certain relation to writing – to writing/drawing – to come to the fore. I am thinking in particular of the role of the [...] ground plane in the rowing pictures and of the implicit analogy between that plane and the horizontal plane of writing/drawing, which in this context must be distinguished fundamentally from the vertical or upright plane of painting. That is, a principal effect of the underlying perspectival structure in these pictures is to make us acutely aware of the surface of the water as an image-bearing horizontal plane.' *Michael Fried*⁹

Turning his attention to the 'faint but irrefutable reflection of Benjamin Eakins' right hand and cuff from the surface of the document on which he is working' in 'The Writing Master', and the traces of the oars on the surface of the water in the other painting, Fried establishes a surprising analogy between two very different activities and the surfaces they are projected onto, producing traces (signs) as well as reflections (images). The scope of devices and situations of 'writing' is expanded beyond the atelier or studio situation to include the interaction between performance and surface (or working plane) in dynamic environmental systems and situations.

Michael Fried's thought resonates with contemporary architectural education and practice, the idea of the notation at scale 1:1, and with current work of the artist Vic Muniz.¹⁰

1 Lars van Trier, 'Dogville', Zentropa Productions, 2003

2 Andre Corboz, 'The Land as Palimpsest', Diogenes, 1983

3 Roland Barthes, 'La Tour Eiffel', 1964

4 Walter Benjamin, 'Painting and the Graphic Arts', 1917, in: 'Selected writings', edited by Marcus Bullock and Michael W. Jennings, London, 2003, p. 82

5 Svetlana Alpers, 'The Art of Describing: Dutch Art in the Seventeenth Century', Chicago, 1983, p. 138

6 Leo Steinberg, 'Other Criteria', in 'Other Criteria', New York, Oxford University Press, 1972

7 Rosalind Krauss, 'Emblèmes ou lexies: le texte

photographique', in Hans Namuth, 'L'Atelier de Jackson Pollock', pp. 15–24. Photographs by Hans Namuth.

8 Ed Ruscha, 'Thirty-four Parking Lots', photographed from a helicopter, 1967

9 Michael Fried, Realism, 'Writing, Disfiguration: on Thomas Eakins and Stephen Crane', University of Chicago Press, 1987, p. 65–66

10 Vik Muniz, 'Cloud Cloud, Sky over Manhattan', 2006

imagine

verb (used with object)

01 to form a mental image of (something not actually present to the senses).

02 to think, believe, or fancy: He imagined the house was haunted.

03 to assume; suppose: I imagine they'll be here soon.

04 to conjecture; guess: I cannot imagine what you mean.

05 Archaic. to plan, scheme, or plot.

verb (used without object)

06 to form mental images of things not present to the senses; use the imagination.

07 to suppose; think; conjecture.

(dictionary.com)

cartoon

noun

01 a sketch or drawing, usually humorous, as in a newspaper or periodical, symbolizing, satirizing, or caricaturing some action, subject, or person of popular interest.

02 comic strip.

03 animated cartoon.

04 Fine Arts. a full-scale design for a picture, ornamental motif or pattern, or the like, to be transferred to a fresco, tapestry, etc.

investigation

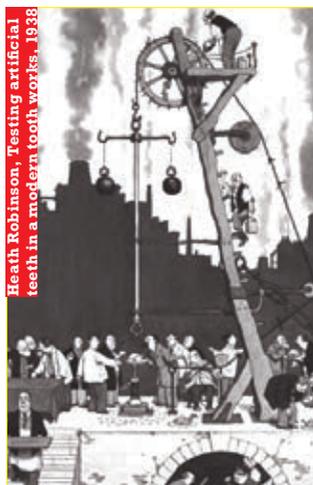
01 an inquiry into unfamiliar or questionable activities; 'there was a congressional probe into the scandal' [syn: probe].

02 the work of inquiring into something thoroughly and systematically.

(dictionary.com)



Benjamin Robert Haydon, Anatomical drawing of the hand, 1805



Heath Robinson, Testing artificial teeth in a modern tooth works, 1938

Imagine

Your imagination will be the key to your first architectural project. You are asked to design and build a device which will protect an egg from breaking. The egg will be released from moderately high altitude at one of three sites: the stairwell overlooking the quadrangle, the tower at Knights Park, or Kingston bridge (over dry land). You will be working in groups of three. Testing of the device at one of these sites and recording the testing event forms part of the assignment.

Protection of the egg is one of the criteria for success, but you will also get credit for your protection strategy as such, for imaginative ideas, your tantalizing performance on site and poetic aspects of your device. There'll be a wide range of strategies – we're looking forward to seeing what you'll come up with!

Image

On Thursday, 27.09. at 11 am we will depart from the studios at Knights Park and visit four exhibitions in London, focusing on different aspects of drawing. We will visit: Heath Robinson at the Cartoon Museum, The Body Politic: Anatomical Drawings by Benjamin Robert Haydon at the Royal Academy, Drawings for William Cheselden's Osteographia, also at the Royal Academy, Drawings from the UBS art collection at the Tate Modern

There will be opportunities for discussion during the excursion. You should also bring notebook, sketchbook and camera and take graphic and written notes of drawing techniques and ways of seeing you find interesting.

You are asked to produce two distinct types of drawings, working individually on the basis of your group project.

Your cartoon could be a narrative, e.g. using frames to tell a story as it unfolds over time or describe the testing event from another angle.

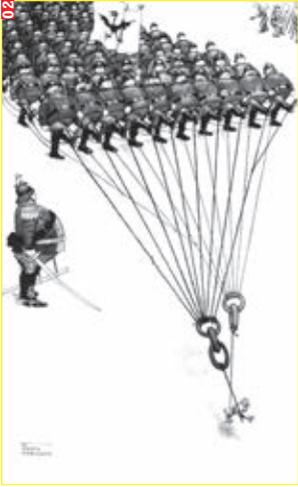
Your investigative drawing could explore the object you have built, e.g. cutting a section through egg and protection device, or looking at certain aspects in an analytical way, e.g. textures, mechanisms or structure.

Tuesday, 25.09. 10 am Introduction in the MLT lecture theatre / form teams of three, team brainstorming sessions, sketching of ideas, tutorials.

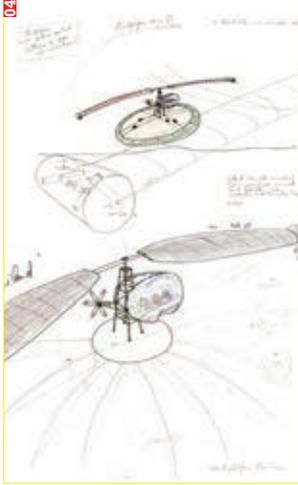
Thursday, 27.09. Visit to exhibitions on 'drawing' in London.

Tuesday, 02.10. 10 am Lecture: Recording techniques / discussion of recording strategy and preparation of device and recording equipment / testing and recording on location with judging by peer group.

Device
01



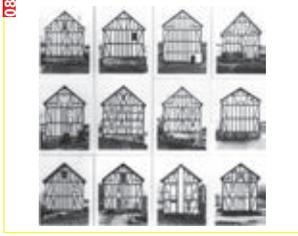
Object
03



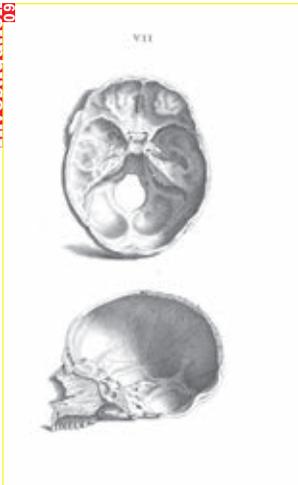
taxonomy
04



08



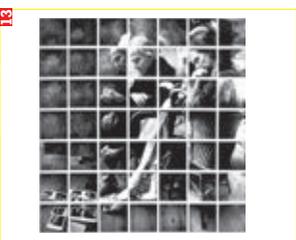
Investigation
09



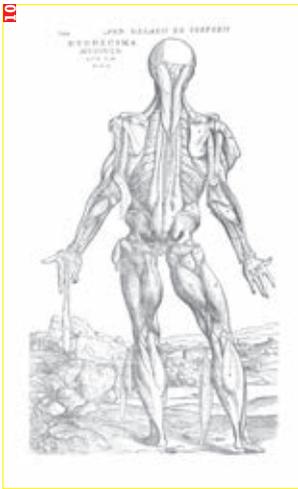
Cartoon / Storyboard
12



Space-time
13



10



14



15



11



16



- 01 : Heath Robinson, 1915
- 02 : Heath Robinson, 'Learning the Goose Step', 1915
- 03 / 04 : Panamarenko, 'Helicopter', 1968
- 05 / 06 : Panamarenko, 'Aeromodeller', 1969 – 71
- 07 / 08 : Bernd and Hilla Becher, 'Typologien', 1990
- 09 / 10 : William Cheselden, 'Osteographia, or The anatomy of the bones', 1733
- 11 : Benjamin Robert Haydon, 'Musculature and bones of the lumbar spine, pelvis and thighs', 1805
- 12 : Matt Jones, 'Corpse Bride', 2006
- 13 : David Hockney, 'Noya and Bill Brandt with self-portrait', 1982
- 14 : David Hockney, 'Merced River Yosemite Valley', 1982
- 15 : David Hockney, 'Pear Blossom Highway', 1986
- 16 : David Hockney, 'Scrabble', Hollywood, 1 January 1983

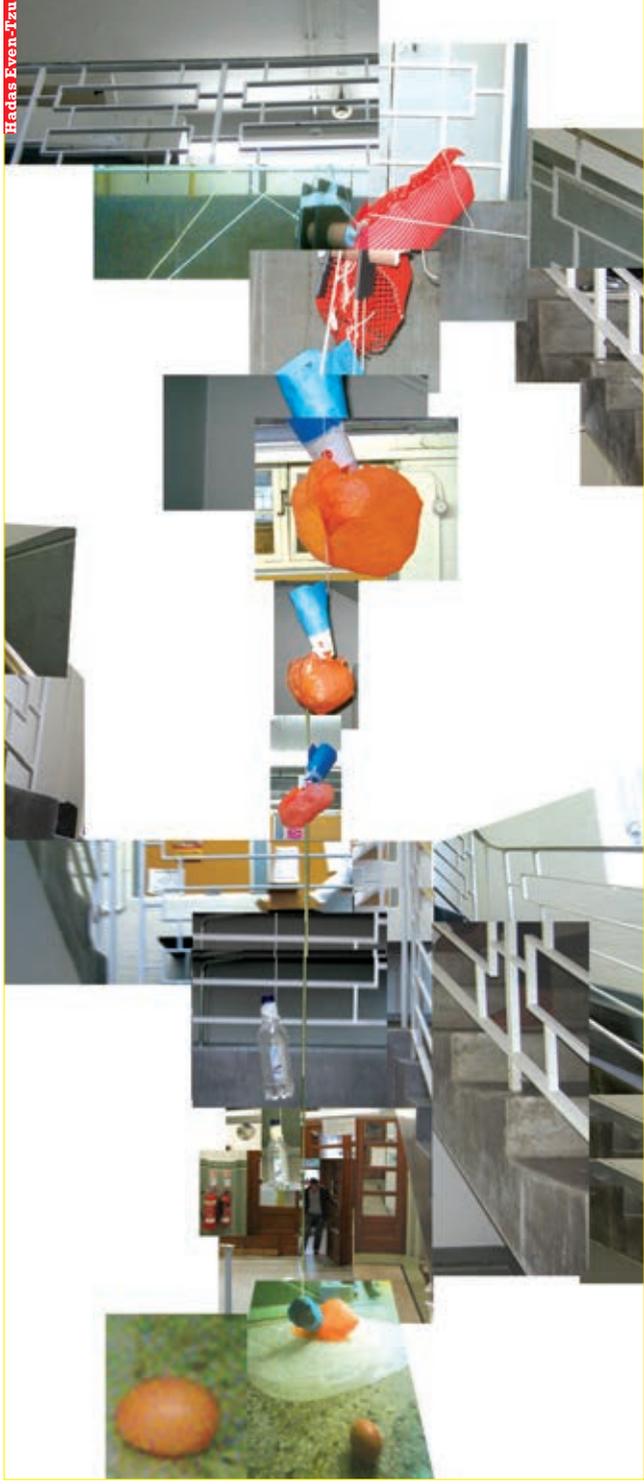




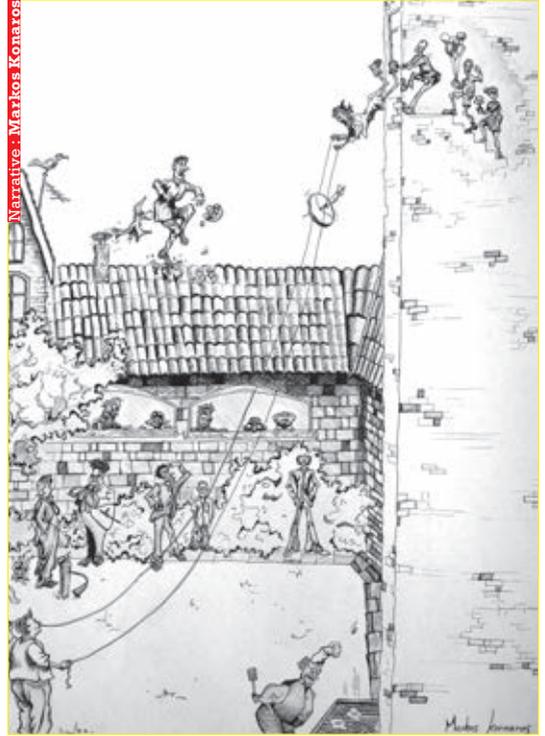
Matthew Hine



Peter Obatomi



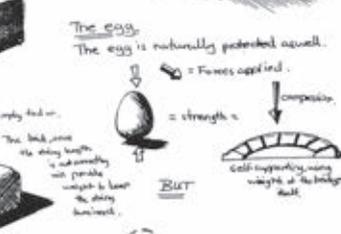
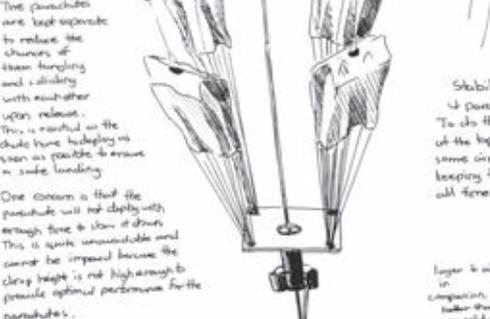
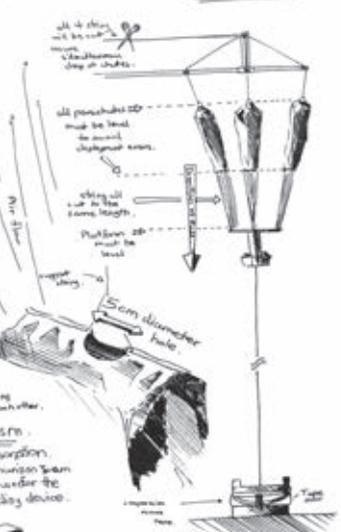
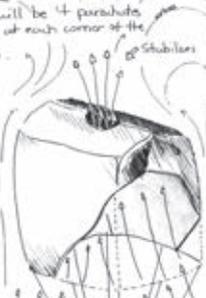
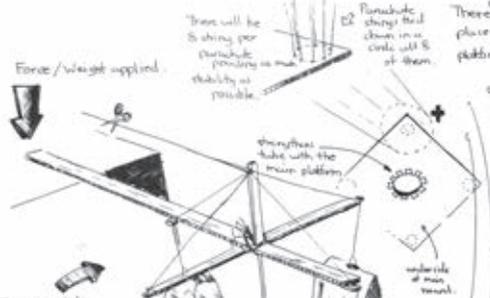
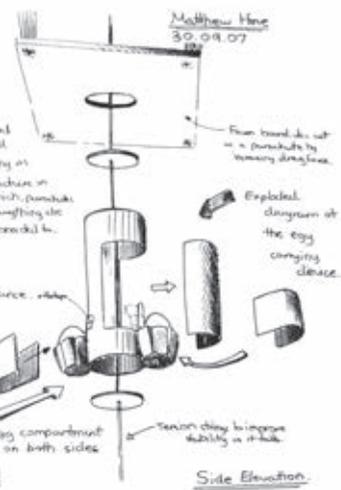
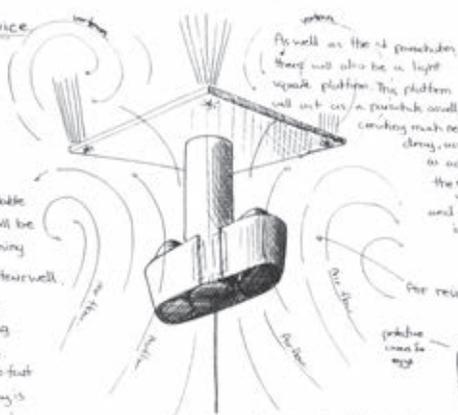
Hadas Even-Tzur



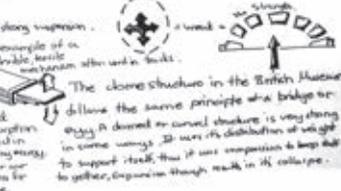
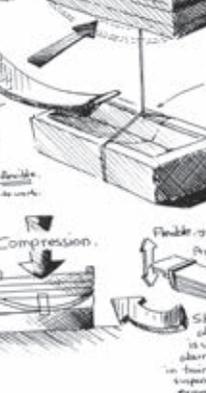
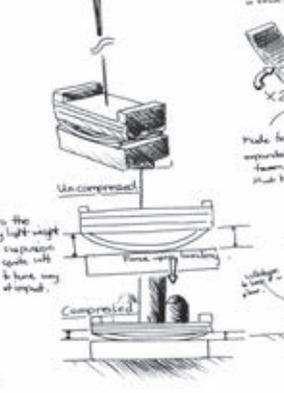
Investigation - Matthew Hine

Egg Protection Device

The final idea for our egg protection device is primarily a parachute design although, due to the uncertain and uncontrollable nature of the parachute, it will be guided by a tension string running vertically to the bottom of the stairwell. This will allow a precise landing. The parachutes must cause drag through friction to slow it down. If this fails, it will fall at too fast a velocity thus obviating drag's effect for a successful experiment.



- Materials**
- Most materials must be as light as possible to ensure maximum air time.
- List of materials needed:
- Foam board
 - Cotton string
 - Thick string
 - Duck tape
 - Sticky tape
 - Eggs
 - Card
 - Expanded foam
 - 1 brick
 - 2 x thin plank of wood
 - Kitchen table mat
 - PVA and epoxy glue
 - 4 x reaction time plastic bags.



pat·tern noun

01 a decorative design, as for wallpaper, china, or textile fabrics, etc.

02 decoration or ornament having such a design.

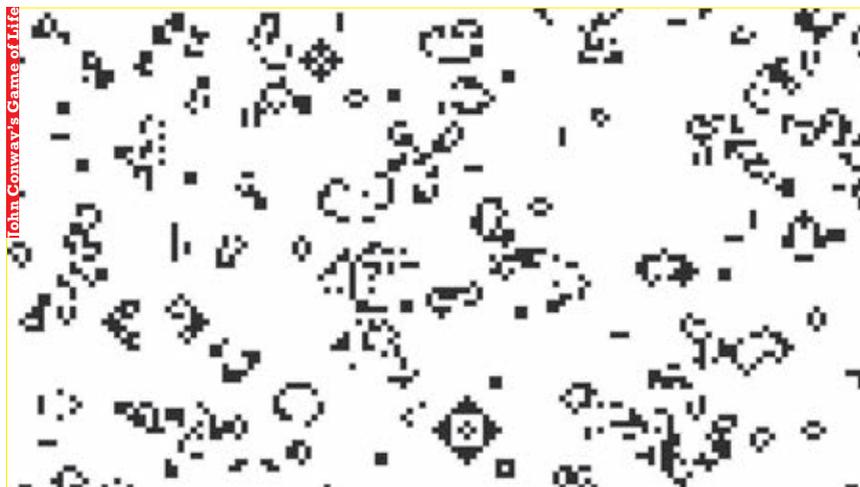
03 a natural or chance marking, configuration, or design: patterns of frost on the window.

04 a combination of qualities, acts, tendencies, etc., forming a consistent or characteristic arrangement: the behavior patterns of teenagers.

05 anything fashioned or designed to serve as a model or guide for something to be made: a paper pattern for a dress.

06 the path of flight established for an aircraft approaching an airport at which it is to land. (dictionary.com)

The pattern is a form, template, or model (or, more abstractly, a set of rules) which can be used to make or to generate things or parts of a thing, especially if the things that are created have enough in common for the underlying pattern to be inferred, in which case the things are said to exhibit the pattern. Pattern matching is the act of checking for the presence of the constituents of a pattern. The detection of underlying patterns is called pattern recognition. Patterns are also related to repeated shapes or objects, sometimes referred to as elements of the series. Some patterns (for example, many visual patterns) may be directly observable through the senses. (wikipedia.com)



Your first year architecture course will – amongst other things – challenge the ways in which you are accustomed to ‘see’, and help you develop new ways of seeing and perceiving. Abstraction is a powerful tool which can help you ‘see’ by identifying common characteristics within very diverse experiences.

Many visual or aural forms, sensory experiences, or social behaviour, can be traced back to underlying patterns. Some patterns can only be perceived and recognized from a position of overview, others, such as a dent in your bicycle wheel, or music, play out over time. Becoming aware of underlying patterns and being able to read and visually describe visual, tactile and musical patterns is crucial for an enriched and more precise understanding of space.

Patterns can be employed to structure space, organize program and trigger emotions. You have already inadvertently generated patterns in arranging and setting up your studios last week.

Prepare – to prepare for Thursday studio

You are asked to bring to the studio on Thursday, Oct 11th, three specimens of ‘patterns’ you have found and identified. Choose objects and images at three different scales which interest you, each relating to distinct aspects of sensory and intellectual experience:

Panoramic

Examples: An aerial photograph, a Google Earth satellite image or a photograph taken from a high vantage point, e.g. looking at the movement of people and/or traffic from above.

Strategic and time-based

Examples: Strategic board games such as Go or Checkers, or a rule-based simulation such as ‘Conway’s life’.

Haptic

Examples: Patterned textiles, fir cone, alligator skin.

Thursday Studio

It is important to look carefully and from fresh angles at the patterns you have selected. Try to identify the characteristics and qualities that interest you in your sources. Use these as a springboard for the invention of your pattern. Your pattern does not have to be a literal representation of your sources, and it does not have to be a combination of all three – discarding is an important aspect of design.

Criteria

Your pattern has to contain elements both of repetition and variation. You should identify the ‘core’ sequence of your pattern and be able to explain how this core is repeated and varied. Think about your field as a sample taken from a larger field and demonstrate how your pattern might be continued and extended beyond those boundaries.

In the next stage of the project you will develop and assemble a ‘kinetic field’ based on your pattern.

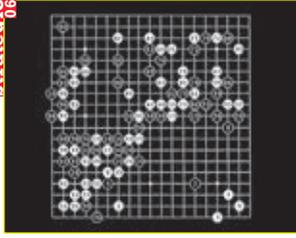
01
Studio



05
Panoramic



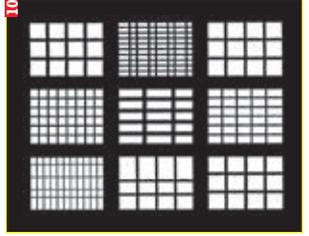
06
Strategic



07
Haptic



08
Pattern and Scale





Pattern and Structure
13



14



15



16



17



18



19



Pattern and Performance
20



21

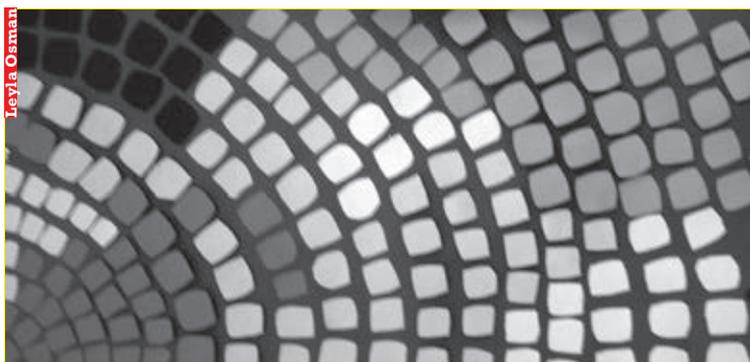
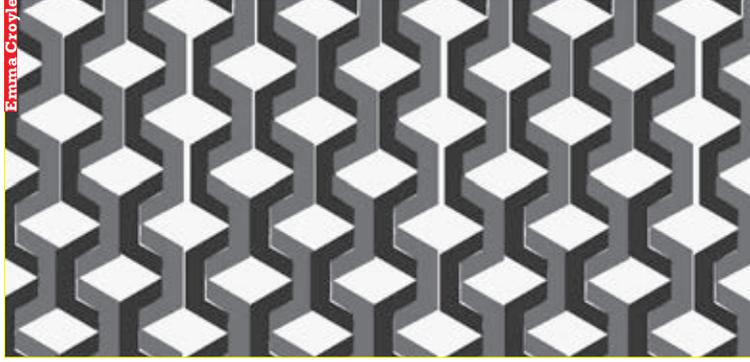


22



23

- 01 : Kingston University, 2008,
Studio 1 – people
- 02 : Studio 1 – furniture
- 03 : Studio 4 – furniture
- 04 : Tabletop
- 05 : Satellite view Sundarban Delta
- 06 : Emerging pattern in the game of Go
- 07 : Machine-made brickwork pattern,
Gramazio & Kohler, 2006
- 08 : Yann Arthus-Bertrand, 'The Earth
from Above', 2003
- 09 : Cemetery and City
- 10 : Urban Blocks, from 'Ladders',
Albert Pope, 1997
- 11 : Chris Cobb, 'There Is Nothing
Wrong in This Whole Wide World',
Installation at Adobe Bookshop,
San Francisco, 2004
- 12 : Bookshelves, University Library
Magdeburg
- 13 : Abandoned Library in Russia, 2008
- 14 : Caltin, 2007
- 15 : Beach furniture
- 16 : Yann Arthus-Bertrand, 'The Earth
from Above', Dogon village near
Bandiagara, Mali, 2003
- 17 : Plastic bottles
- 18 : Doris Salcedo, Istanbul Biennial 2003
- 19 : The Architecture of Density,
Michael Wolf, 2006
- 20 : Sound Absorption
- 21 : Artist's Atelier, Anton Garcia-Abril
& Ensemble Studio, Madrid, 2005
- 22 : Parking Lot, USA
- 23 : Airplane Boneyard, Arizona, USA

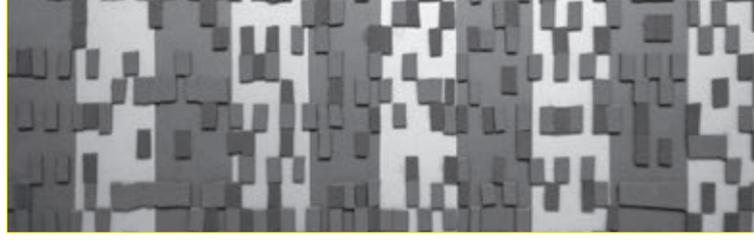
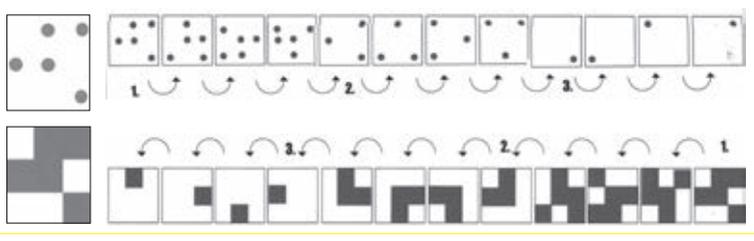
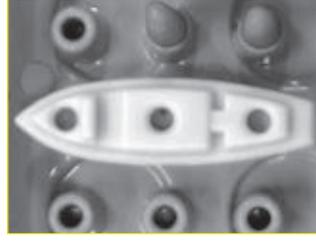


Emma Croyle

Zachary Bird

Omar Abduljawad

Leyla Osman



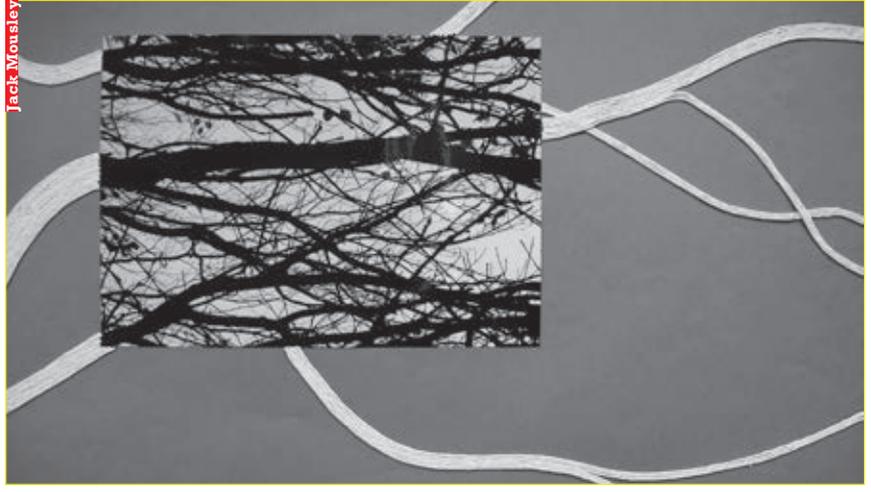
Hadas Even-Izri

Felisha Ohene-Djan

Jennifer Bull

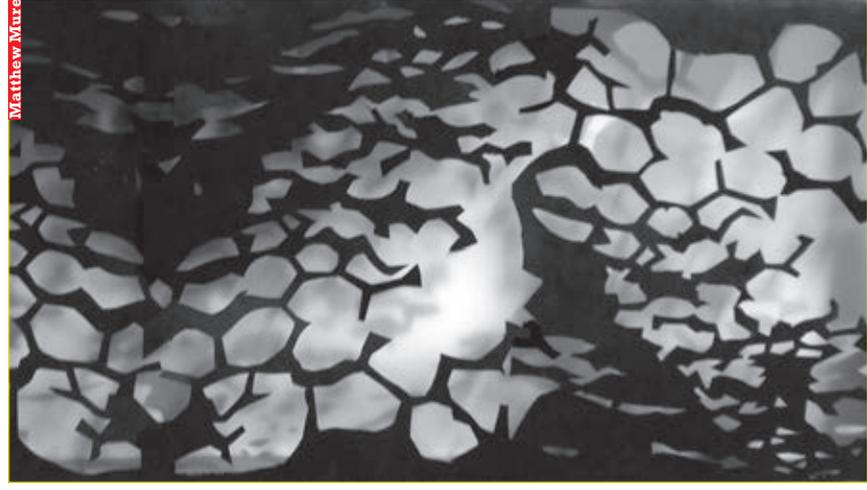
Duna Irshaid

Jack Mousley



Lee Sawyer





Matthew Mure

Matthew Mure

Sam Bailey

Suggested reading

Charles and Ray Eames, 'Powers of Ten',
W.H. Freeman & Co Ltd, 1999.

Lewis Carroll, 'Alice's Adventures in
Wonderland', Penguin Classics, 1994.

Le Corbusier, 'Le Modulor', Editions de
l'Architecture, 1950

David Adler, 'New Metric Handbook'
Architectural Press, 1992.

The Architect's Pocketbook.

Leonardo da Vinci.

Andrew Crompton, 'Scale / fractals &
grotesque geometry'

<http://www.crompton.com/tess/home.html>



Introduction

A few years ago Alvaro Siza gave a lecture in London and he was asked whether he used computers in his office. His answer was that there were 22 people in his office and 22 computers. He acknowledged that the computer opened up a huge range of possibilities but stressed that architects had also lost a sense of scale by working on CAD because of the zoom command. When asking an architect what a particular dimension was, such as floor to ceiling height, invariably the response would be to use the measure tool on the computer rather than know it. Siza's point was that, notwithstanding the fact that there are thousands of dimensions in a building, it is essential that we know the key dimensions of spatial experience.

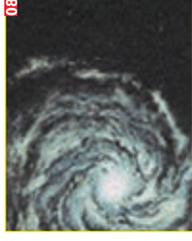
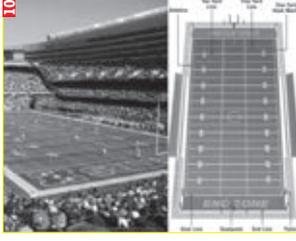
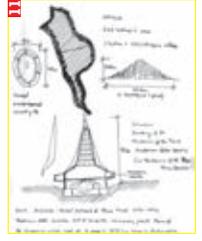
The Brief

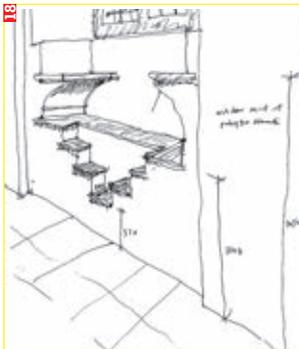
To go on an architectural adventure in the 7 miles of gallery space in the Victoria and Albert Museum in search of 3 key dimensions: small, medium and large (these can be as big or as small as you like). The aim is to physically and socially experience three situations at different scales and to accurately measure the key dimension of each. We want you to be ambitious, curious and imaginative in your approach to finding these situations and in how you record them. We want you to tell a story about what you decided to measure, how you measured it and what the relationship between the three dimensions is. You establish the scale and modulator. We have chosen the V&A Museum because it is like a small city, full of treasures and surprises that would not be out of place in Alice's Adventures in Wonderland or the Powers of Ten film by Charles and Ray Eames. It offers a great opportunity for you to experience objects, furniture and spaces as well as full-scale casts taken directly from historical buildings around Europe. You are encouraged to begin to question what effect the scale of an object's representation has on your perception, from a 'ship in a bottle' to a representation of the solar system at 1:1 billion. How does scale affect the perception of the relationship between objects? How do objects and spaces perform at different scales? Diagrams and representations of the findings should explore these questions.

By multiplying the number of dimensions across the whole year we will collectively form a catalogue of measures, a 'new new metric handbook'. The intention is to collect all dimensions from the smallest to the largest. Start by measuring yourself. What is your eye height? What is your overall height, your stride, shoulder width, hand, etc?

Tools

Yourself, your colleagues, tape measure, A4 sheet, string, ruler, micrometer, callipers, mobile phone, shoulders, linked arms, outstretched arms, mug, hug, hand, stride, laser measurer, sextant, library research, brick counting, rope, hand made tools, a part of your egg dropping device (such as plastic cups or an egg), etc.





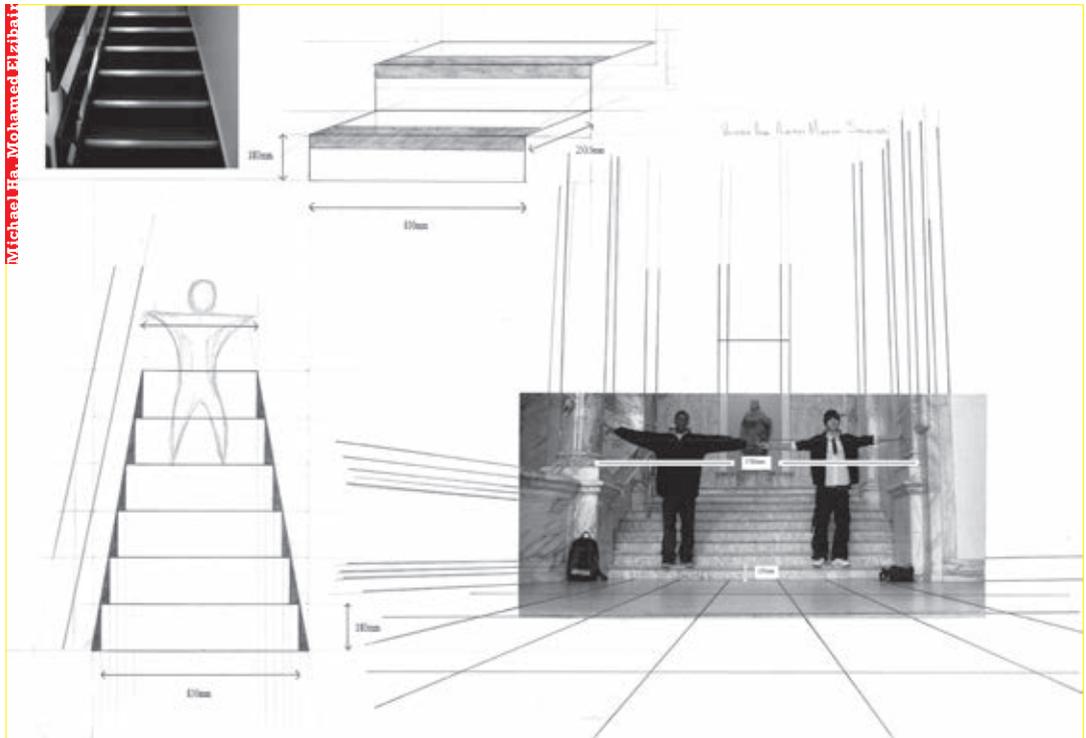
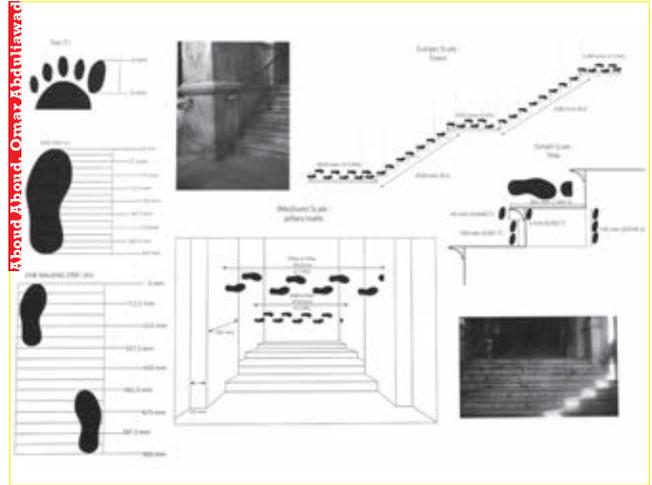
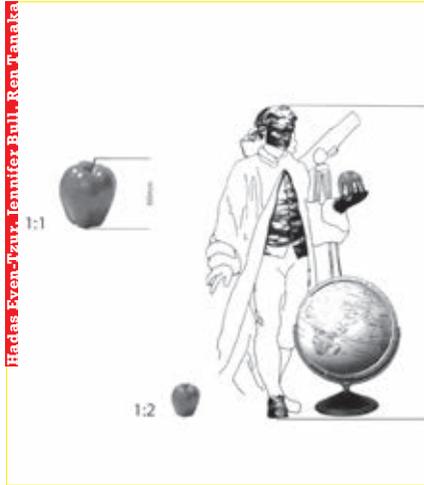
- 01 : Le Corbusier, Monk's Cell in La Tourette, 1960
- 02 : Le Corbusier, Le Modulor, 1948
- 03 : Leonardo da Vinci, 'The Vitruvian Man', 1487
- 04 : Marcel Wanders, Giant Man in Mandarin Duck Store, London
- 05 / 06 / 07 / 08 : Charles and Ray Eames, 'Powers of Ten', 1977
- 09 : Sniper judging distance by American Football Pitch Dimensions
- 10 : American Football Pitch
- 11 : Measuring and connecting scales: Mount Etna, Ortigia and the Madonna delle Lacrime
- 12 : Multiple scales at the V&A
- 13 : Spiral Staircase in Istanbul Modern, Turkey
- 14 : Cleaning the clock face of Big Ben, Houses of Parliament, London
- 15 : Relative Distance between Earth and Sun at scale 1:1 billion, Zürichberg, Zürich, Switzerland
- 16 : Street Boat, Mayfair, London
- 17 : Cigarette Tanker, US
- 18 : Harry Paticas, Window scale in relation to the foot, Palazzo Diamandi, Ferrara
- 19 : Harry Paticas, Window scale in relation to the urban block, Palazzo Diamandi, Ferrara

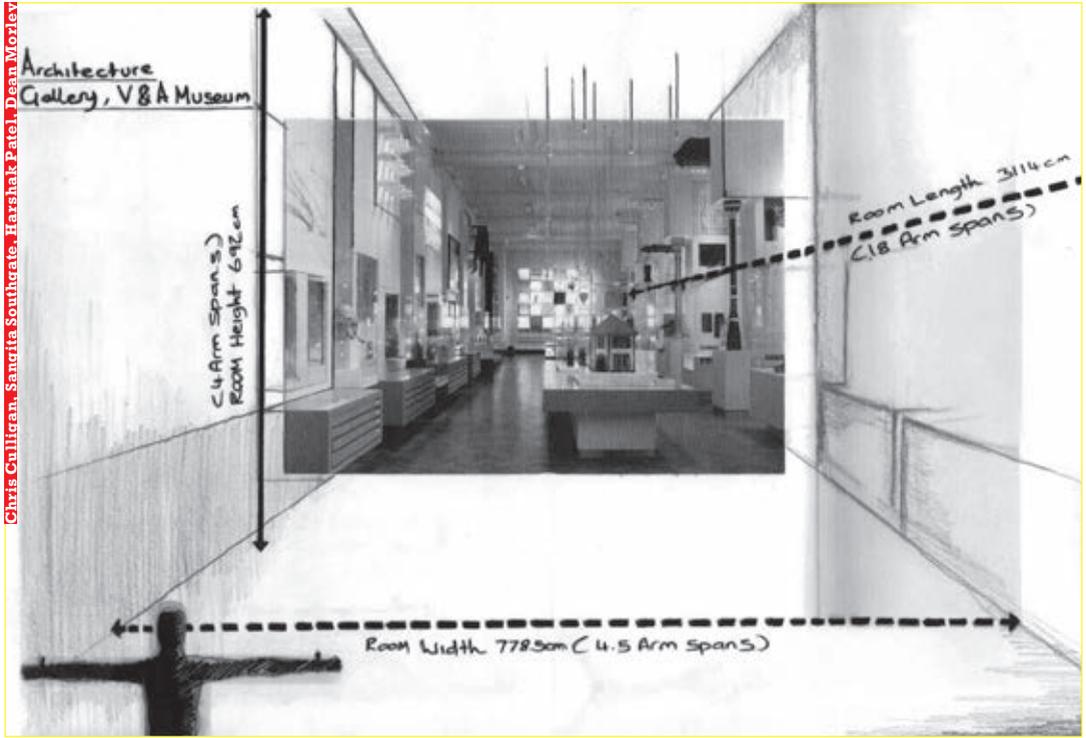
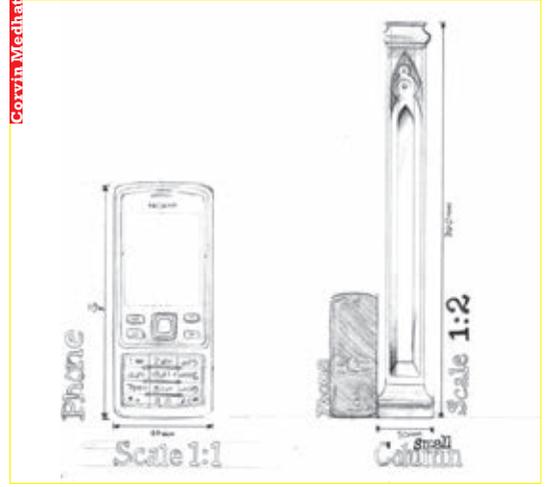




028:029

2b Scale : studentwork





kinetic adjective

01 pertaining to motion.

02 caused by motion.

03 characterized by movement: Running and dancing are kinetic activities.

(dictionary.com)

field noun

01 an expanse of open or cleared ground, esp. a piece of land suitable or used for pasture or tillage.

02 Sports. a piece of ground devoted to sports or contests; playing field.

03 a sphere of activity, interest, etc., esp. within a particular business or profession: the field of teaching

04 Military. the scene or area of active military operations.

05 the surface of a canvas, shield, etc., on which something is portrayed: a gold star on a field of blue.

06 Physics. the influence of some agent, as electricity or gravitation, considered as existing at all points in space and defined by the force it would exert on an object placed at any point in space. Electric field, gravitational field, magnetic field.

07 Also called field of view. Optics. the entire angular expanse visible through an optical instrument at a given time.

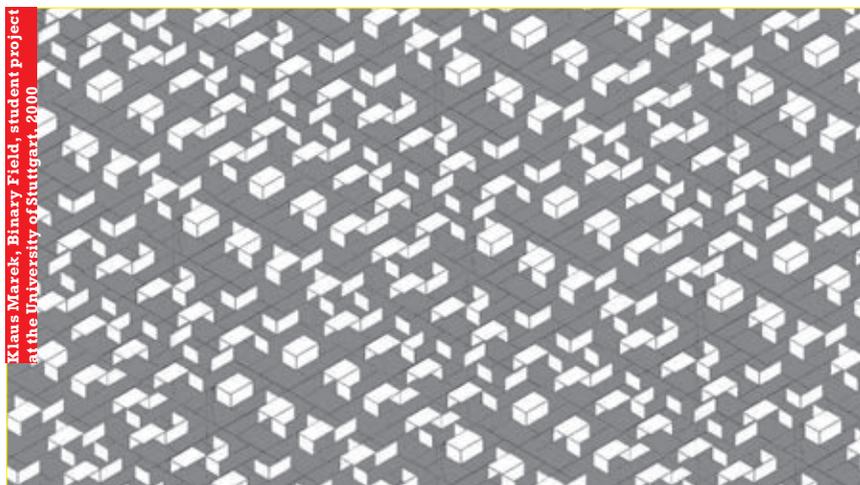
08 Electricity. the structure in a generator or motor that produces a magnetic field around a rotating armature.

09 Psychology. the total complex of interdependent factors within which a psychological event occurs and is perceived as occurring.

10 Computers: one or more related characters treated as a unit for purposes of input, processing, output, or storage by a computer.

(dictionary.com)

Klaus Marek, Binary Field, student project at the University of Stuttgart, 2000



Last week you built a model and made a drawing, based on patterns you have observed, analyzed, selected and developed into a field. Your model, drawing, and pattern will now become the basis from which you will develop and design your kinetic field.

Logic of form and motion

Explore the logic of form and the relationship between shape and movement. Amongst other interpretations, shapes can be read and understood as traces of motion. The linear movement of a point on a plane will generate a line. A line or point spinning around a center will form a closed or open circle. Cogs are illustrations of rotating circles; rolling circles have been used by some of you in **Imagine**.

Similarly, shapes with parallel edges could be related to a sled, but also to grooves created by sliding motion. There are many more relationships between form and motion to be explored, some of which are very overt – others might be more subtle. Movement can be repetitive, cyclical, planetary, or linear; it can be simultaneous, synchronized, or asynchronous. Parts of your field could move in isolation, or they might trigger the movement of other elements.

Kinetic potential

As a first step, observe and study your pattern carefully and think about the kinetic potential of its individual elements and the devices needed to actualize that potential, to make elements move. A linear element could be provided with a groove or a track and made to slide; a planar element could be provided with a pivot and rotate, either concentrically or eccentrically; or it could be scored and made to flap; other elements might become 'pistons'; or they might fold and unfold.

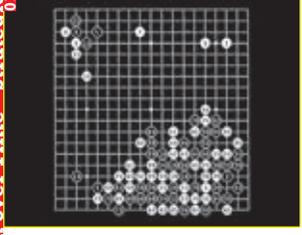
The pattern and elements you have designed last week have their own characteristic attributes which suggest particular ways in which those elements could be made to move.

Motion engineering

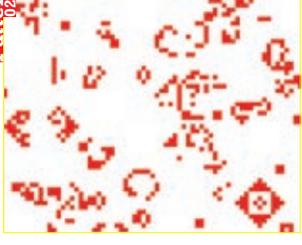
The possibilities are limitless. The success of your kinetic field will depend on your imagination, but also on your ability to precisely conceive, 'engineer' and build kinetic devices in your model. You will have to find solutions that perform the kinetic operations you need to make your idea work.

Your model has to remain intact and be operational in both horizontal and vertical orientation, on the table and on the wall.

Pattern over Time - Strategic 01



Pattern over Time - Musical 02



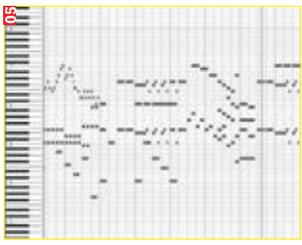
Pattern over Time - Musical 03



Pattern over Time - Musical 04



Pattern over Time - Musical 05



Pattern over Time - Musical 06



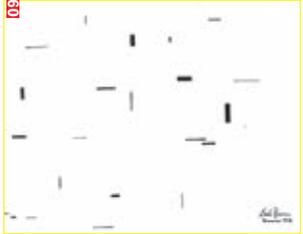
Pattern over Time - Musical 07



Pattern over Time - Musical 08



Pattern over Time - Musical 09



Inhabited Pattern 10



Inhabited Pattern 11



Inhabited Pattern 12



Inhabited Pattern 13

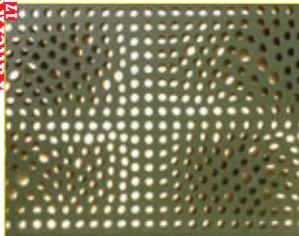


Inhabited Pattern 14



Inhabited Pattern 15

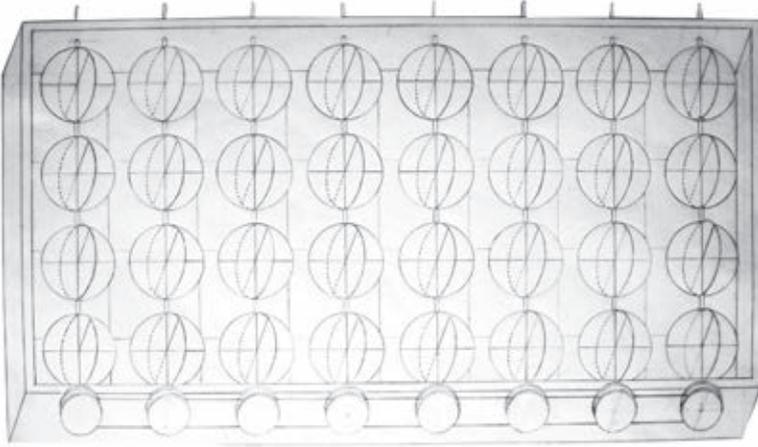




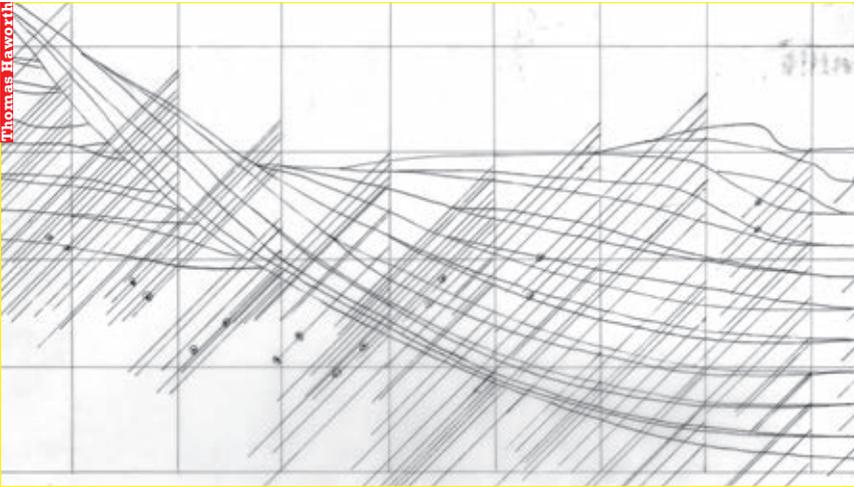
- 01 : Position in the game of Go
- 02 : Position in simulation 'John Conway's Game of Life'
- 03 : Musical Notation of 'Fantasie Impromptu' by Frédéric Chopin
- 04: Yundi Li playing 'Fantasie Impromptu'
- 05: The principle of the Player Piano Roll
- 06 : Blueprint of untitled piano roll composition by Bruce Goff, n.d.
- 07 / 08 : Visualization of 'Fantasie Impromptu'
- 09 : Earle Brown, score for 'December 1952'
- 10 : Allotments in New Jersey
- 11 : Bookshelves
- 12 : Demolition in airplane boneyard, Arizona, USA
- 13 : Players on basketball courts
- 14 : Junkyard in Massachusetts, USA
- 15 : Philadelphia Highway
- 16 : Lively Arts, David Hockney's swimming pools, and photographic works, BBC, 1981
- 17 : Perforated screen, Gramazio & Kohler, 2006
- 18 / 19 / 20 : Projection on the windscreen of London bus, film by the author

The **Game of Life** is a cellular automaton devised by the British mathematician John Horton Conway in 1970. It is the best-known example of a cellular automaton. The 'game' is actually a zero-player game, meaning that its evolution is determined by its initial state, needing no input from human players. One creates an initial configuration and observes how it evolves. A **piano roll** is the music storage medium used to operate the player piano, pianola or a reproducing piano. A piano roll is a roll of paper with perforations (holes) punched in it. The position and length of the perforation determines the note played on the piano. The piano roll moves over a device known as the 'tracker bar', which has 88 holes (generally, one for each piano key). When a perforation passes over the hole, the note sounds. (Wikipedia)

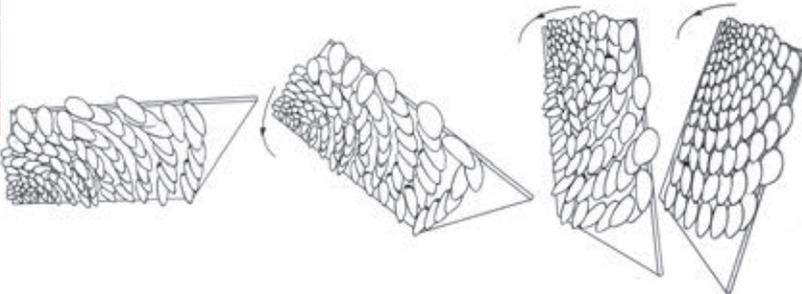
David Wareham



Thomas Haworth

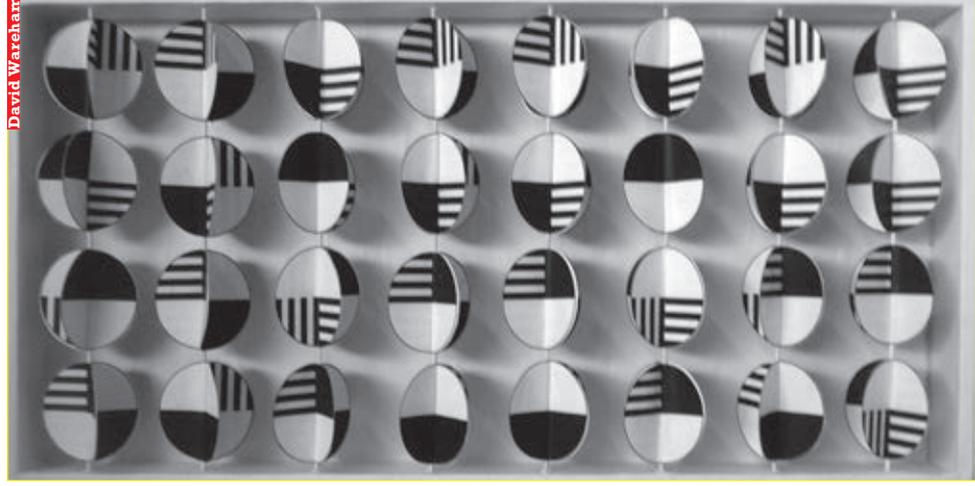


Sandra Southgate

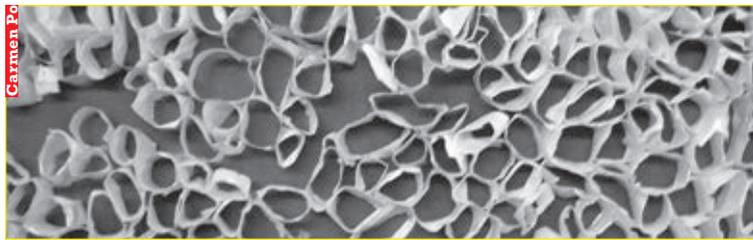
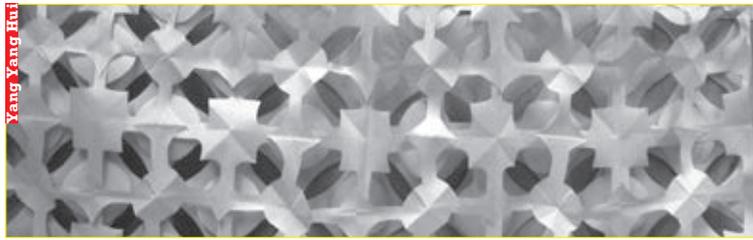
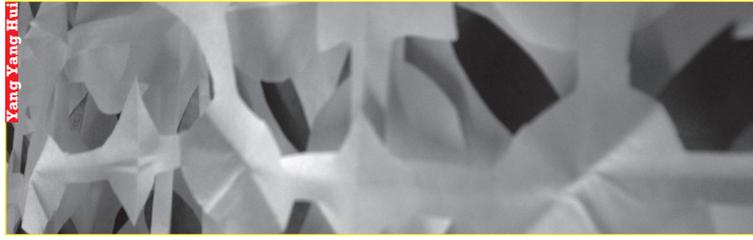
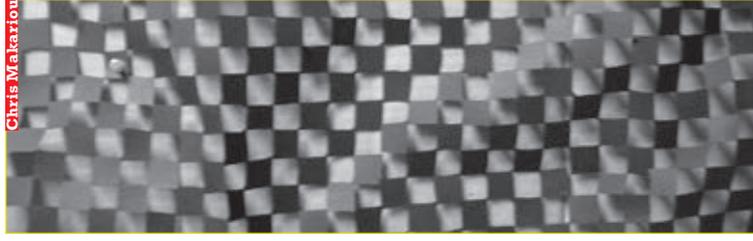


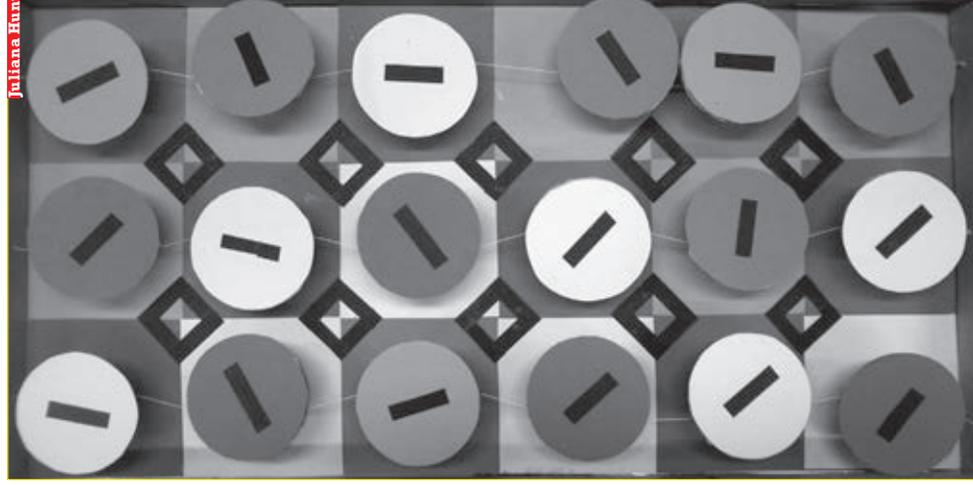


Jennifer Bull



David Wareham





Juliana Hunt

Zachary Bird

move verb (used without object)

01 to pass from one place or position to another.

02 to go from one place of residence to another: They moved from Tennessee to Texas.

03 to advance or progress: The red racing car moved into the lead.

04 to start off or leave: It's time to be moving.

05 to transfer a piece in a game, as chess or checkers.

06 to be active in a particular sphere: to move in musical society.

06 to take action; proceed.

(dictionary.com)

minute noun

01 A unit of time equal to 60 seconds.

02 A unit of angular measurement equal to one sixtieth of a degree, or 60 seconds. Also called minute of arc.

03 A measure of the distance one can cover in a minute: lives ten minutes from school.

04 A short interval of time; moment.

05 A specific point in time: Stop that this minute!

(American Heritage Dictionary)

Working in groups of four, you are asked to record a group member's movement in space during the span of one minute. The route you choose should contain changes in:

- level: via steps, stairs, escalator, elevator, Ferris wheel, etc.
- speed: accelerating, stepping of an escalator, moving from a ramp to a stair etc.
- space: entering a stairwell, stepping out of a tunnel, into the light, etc.

Changes could occur either separately or simultaneously. You should think about how you set up, move (or keep still) the camera during your One Minute Mov(i)e. On Tuesday, Nov 30, we will screen and review your films / image series. You will then be asked to produce a notation (this drawing type will be explained in Tuesday's lecture)

01 : Great Wall of China, 2007

02 : Beijing Intersection, 2007



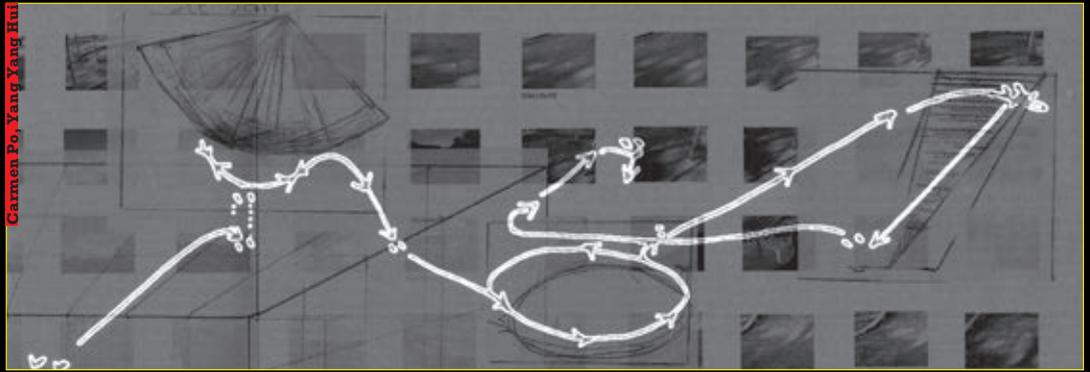
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3b One Minute Movie (f) e. Lecture

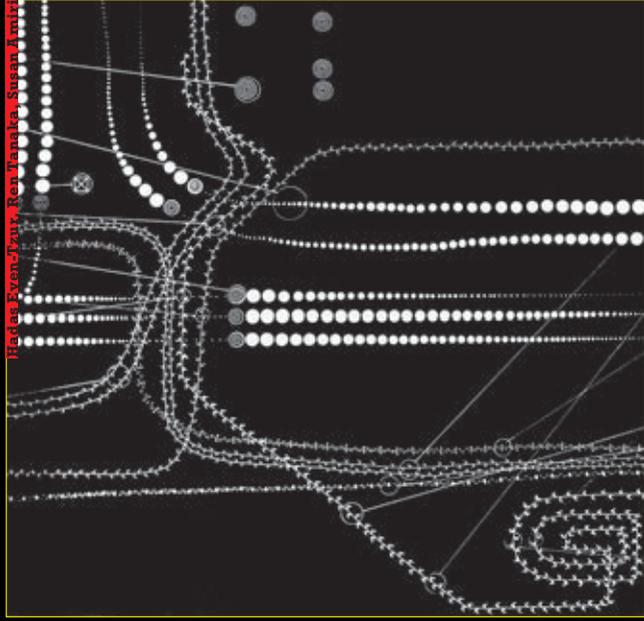
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Carmen Po, Yang Yang Hui



Carmen Po, Yang Yang Hui

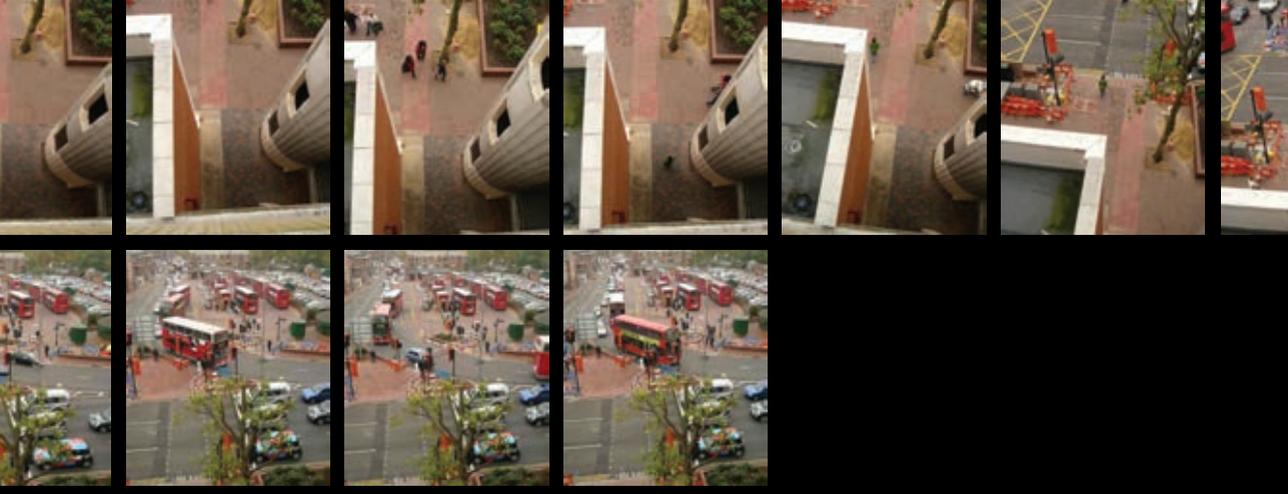




Hadas Even-Tzur, Ren Tanaka, Susan Amiri



Hadas Even-Tzur, Ren Tanaka, Susan Amiri



046:047

phenomenon noun

01 a fact, occurrence, or circumstance observed or observable: to study the phenomena of nature.

02 something that is impressive or extraordinary.

03 an appearance or immediate object of awareness in experience

parallax noun

01 the apparent displacement of an observed object due to a change in the position of the observer.

02 Astronomy: the apparent displacement of a celestial body due to its being observed from the earth instead of from the sun.

perspective noun

01 a technique of depicting volumes and spatial relationships on a flat surface.

02 a picture employing this technique, esp. one in which it is prominent: an architect's perspective of a house.

03 the state of one's ideas, the facts known to one, etc., in having a meaningful interrelationship.
(dictionary.com)

Consider and reflect on your kinetic field as space: it might be a landscape, contain underground cavities, interior voids as well as intermediate zones.

Sketch and draw a simple, diagrammatic section through the model of the kinetic field you built in the previous week. Your model is at scale 1:100.

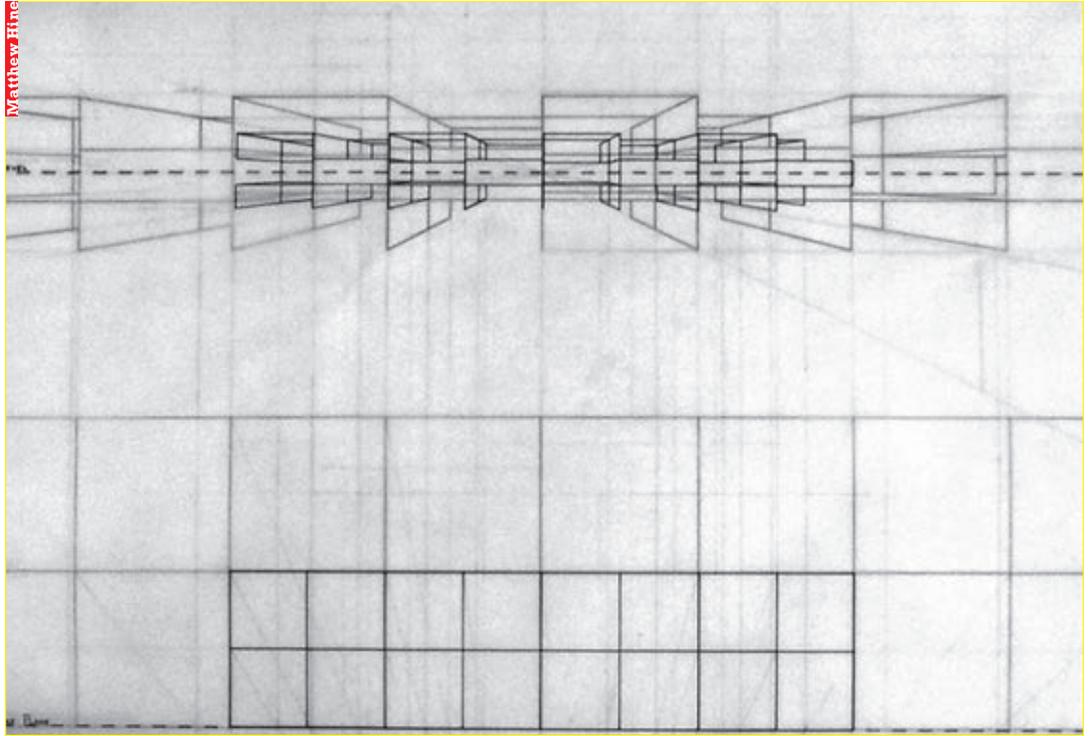
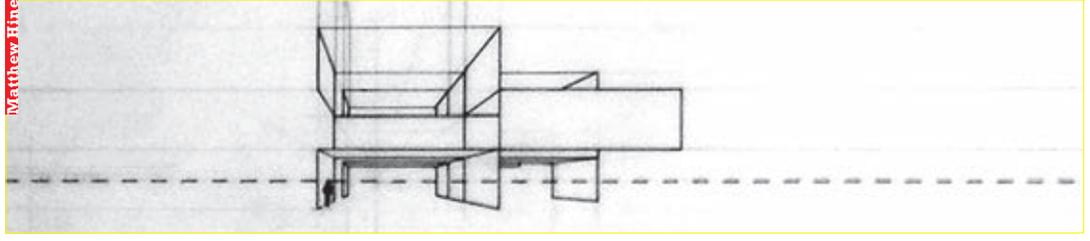
Identify a memorable space within your kinetic field. Set up a viewpoint in that space and draw a perspective view from that vantage point.

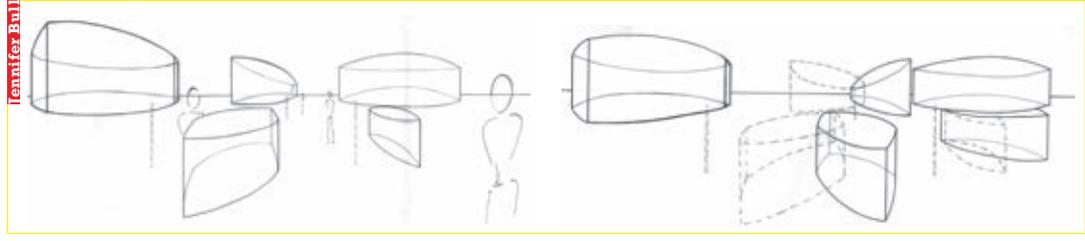
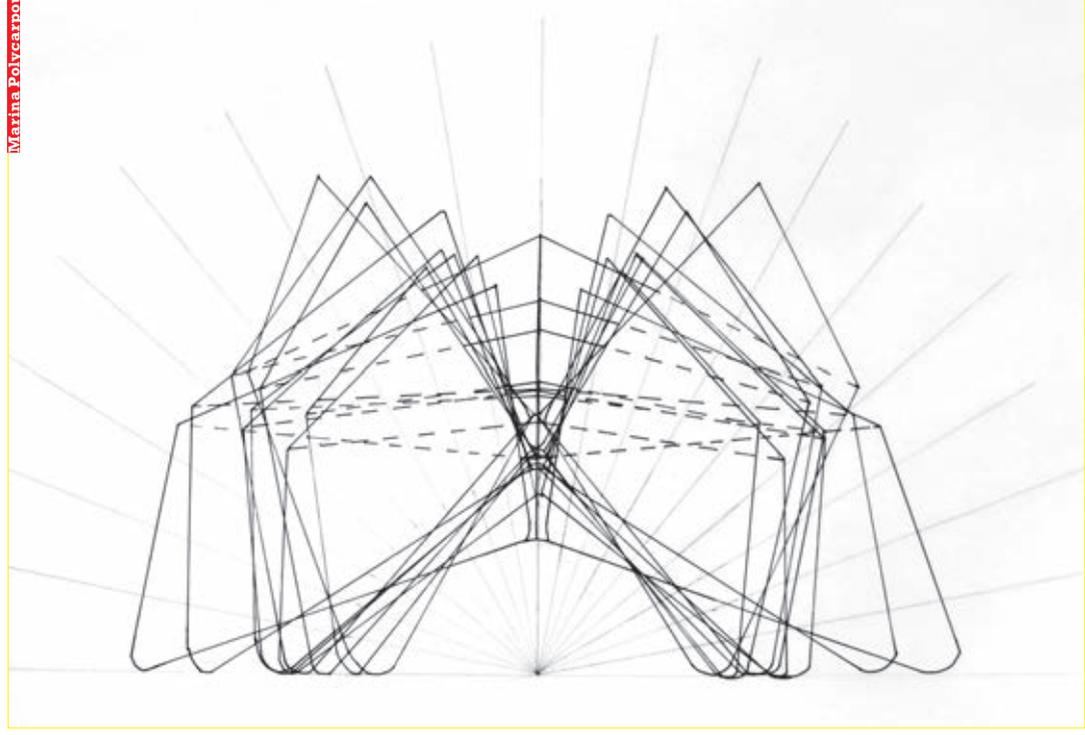
Think about the changes that will occur when its elements move over time. How will those changes affect your view and space? Kinetic elements could obscure or reveal scenes, e.g. operating as sliding or pivoting screens; or the position of the observer might shift along with a kinetic element he is standing or sitting on – and a sight is gained, lost, or altered. Show the changes in a second perspective relating to the first one.





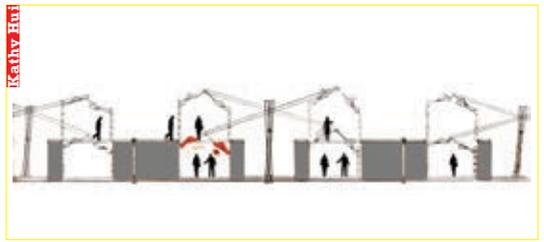
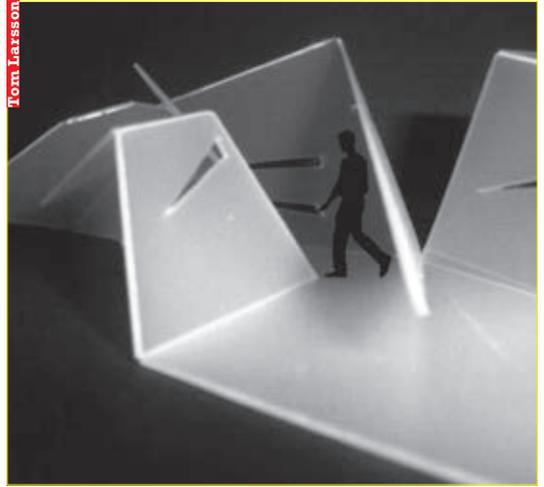
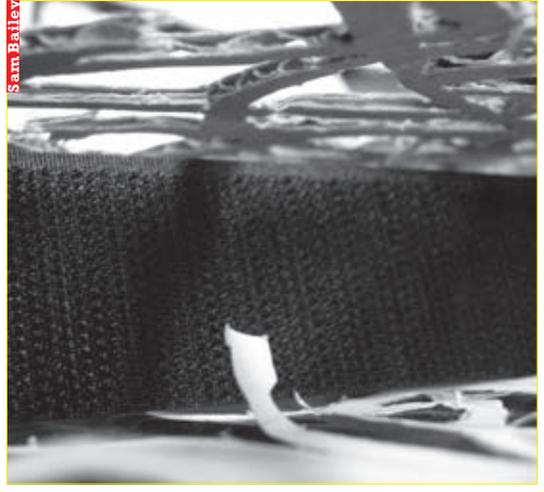
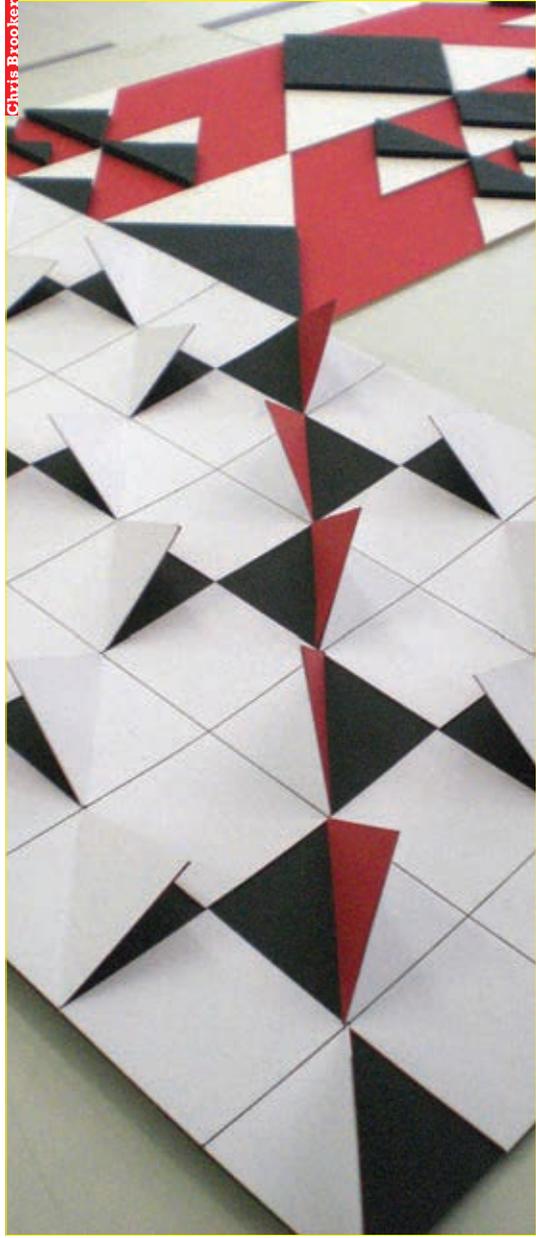
- 01 : Stephen Croucher, Pilgrim's Gateway to Canterbury, 2006
- 02 / 03 / 04 / 05 : Forbidden City, Beijing, 2007
- 06 / 07 : Space and Light
- 08 : Jesus Soto, Penetrable Azul, Buenos Aires, 1999
- 09 / 10 : Jesus Soto, Penetrable Amarillo, Museo de Arte Moderno Jesús Soto, Ciudad Bolivar, Venezuela, 1999
- 11 / 12 : University Library Magdeburg, patches of sunlight, 2003
- 13 / 14 : Gerrit Rietvelt, Schröder House, Utrecht, 1924
- 15 : Wolfram Popp, Estradenhaus at Choriner Strasse, Berlin, 1998
- 16 / 17 : Steven Holl and Vito Acconci, Storefront for Art and Architecture, New York, 1993

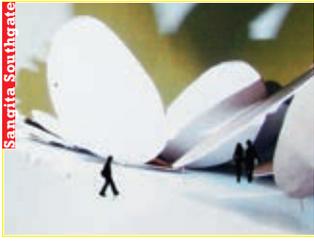




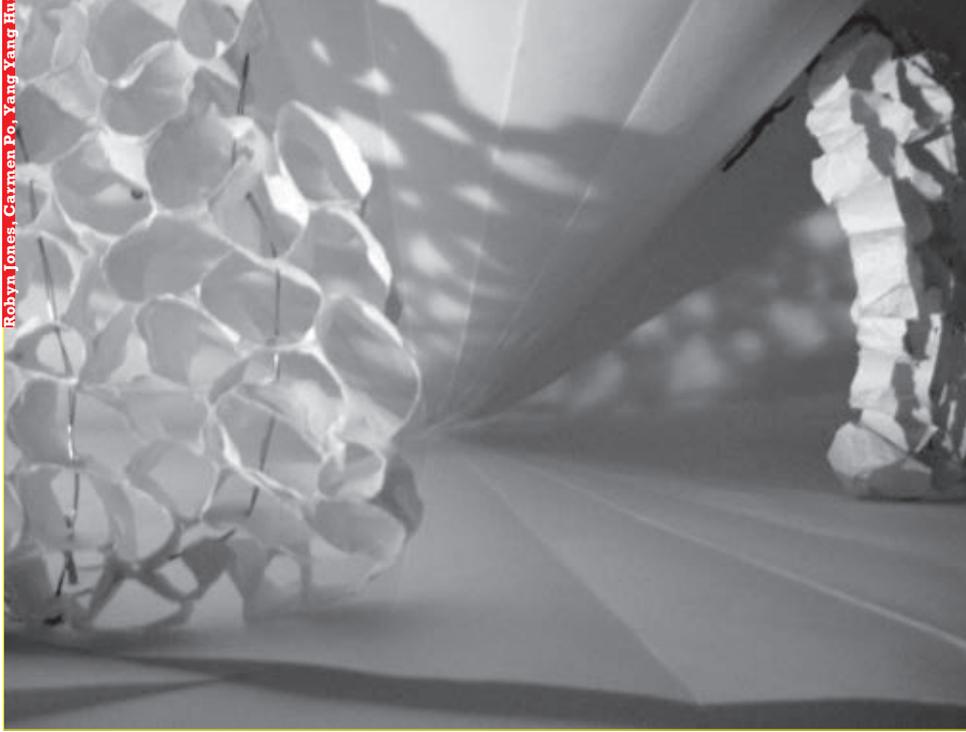
Marina Polycarou

Jennifer Bui





Sanerita Southgate



Robyn Jones, Carmen Po, Yang Yang Hui



About Aboard

theatre noun

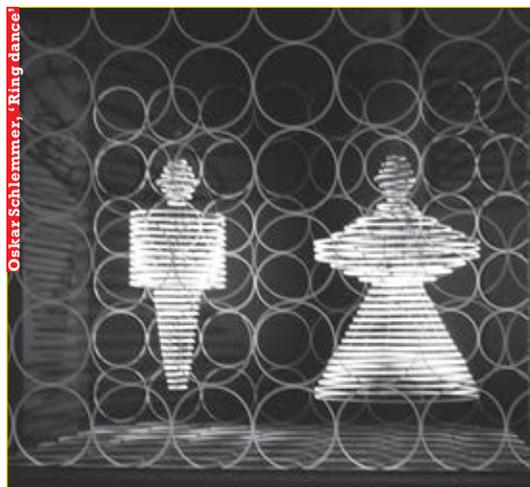
- 01 a building in which plays and other dramatic performances are given.
- 02 the writing and production of plays.
- 03 a play or other activity considered in terms of its dramatic quality.
- 04 (also lecture theatre) a room for lectures with seats in tiers.
- 05 Brit. an operating theatre.
- 06 the area in which something happens: a theatre of war.
- 07 before another noun (of weapons) intermediate between tactical and strategic.

gesture noun

- 01 a movement of part of the body to express an idea or meaning.
- 02 an action performed to convey one's feelings or intentions.
- 03 an action performed for show in the knowledge that it will have no effect. (dictionary.com)



Oskar Schlemmer, 'Man', mixed media, 1928



Oskar Schlemmer, 'Ring dance'

The workshop is conceived as a journey with changing vehicles (talks, games, open discussions, performances, etc.) to explore several notions of theatre such as: object and body, ephemeral moments, duration of experience, actor-spectator-relationship, significance of text, and scenetic space.

We will work with texts (4 different plays) and objects (whatever is to hand) at different location within the building, transforming words into actions, materials into scenes, and thoughts into gestures.

You will need:

- A4 pad of white paper to draw and write while standing, sitting or rehearsing
- Pens, pencils or lead holders
- Photo camera

The workshop will take place on Tuesday, 6th November. We will start at 10 am in the staff room on ground floor.

Workshop transcripts

Due to its ephemeral nature, theatre is very difficult to document and theoretically unruly. However, by using means of representation such as photographs, drawings, text, and notation you are challenged to give it a try. We ask you to produce a diary of the workshop, notably focusing on transcripts of theatre relevant aspects such as space, movement and event/sensation.

Your diary should have the following structure:

1. Title

Give your diary a title (you may choose to do this as the last step after recording what has happened during the day)

2. Setting

Give a verbal description of the staff room where the workshop starts

3. Transcript A: Actor's perspective

Choose a scene of the performance and document it from the actor's point of view

4. Transcript B: Spectator's perspective

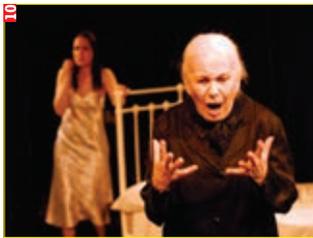
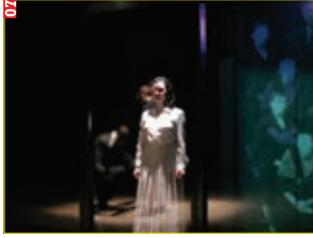
Choose a scene of the performance and document it from the spectator's point of view

5. Transcript C: Event notation

Document the sequence of events during the course of the workshop. Focus on aspects such as type of action, location, sensation, tension and set these into relation with time and duration

6. Transcript D: Singular Moment

Choose a particular moment during a performance and document it



Energetic spaces. Scenes of theatre performances directed by Kwong Loke:

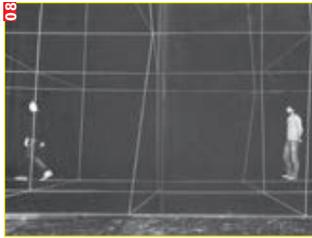
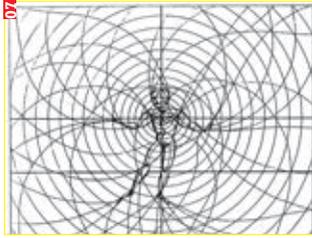
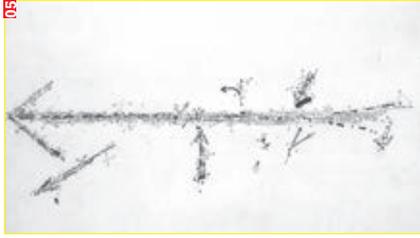
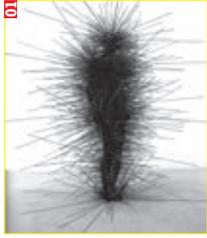
01 : Lee Man-Hee, 'Darkness in a Wooden Bell'

02 : Yu Miri, 'Festival for the Fish'

03 / 04 / 05 / 06 / 07: Nelson Rodrigues, 'Our Lady of the Drowned'

08 : Elangovan, 'DOGS'

09 / 10 : Nelson Rodrigues, 'All nudity shall be punished'



Elastic spaces. The human body and the fluctuating boundaries of this territory:

01 : Antony Gormley, 'Capacitor', 2001

02 : Antony Gormley, 'Freefall', 2007

03 : Antony Gormley, 'Flare', 2007

04 : Antony Gormley, 'Static', 2007

05 / 06 : Gordon Matta-Clark, Arrows, 1973–1974

07 : Oskar Schlemmer, 'man and artificial figure', 1925

08 : Gianni Colombo, 'Elastic Space', 1967

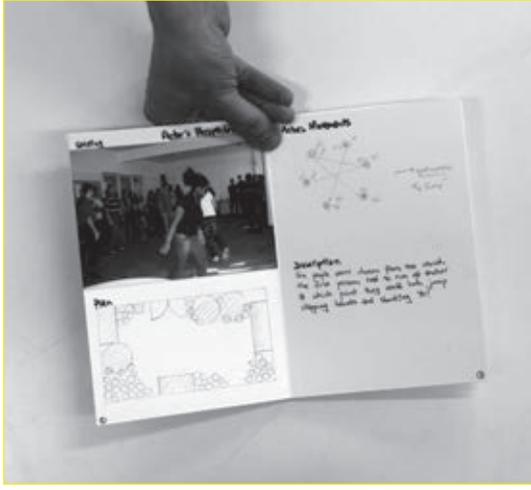
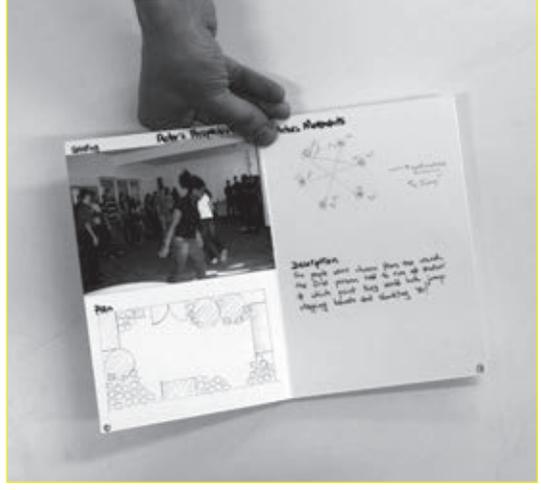
09 : Trisha Brown, 'Leaning Duets', 1970



the human machine

more morning exercise pictures

staging the plays in the evening



transcript b. *Spectator's* perspective.



matthew hawley

○ = passive spectator
● = passive actor

Notation drawing showing stage movements. Elevation view.



Notation made by recording and mapping your movement of actors in a two-part photographic sequence.

This exercise was based upon a single action made by one actor which grew as more people joined in. It focused on the element of repetition and showed just how effective this can be for a spectator in terms of sensation. Interesting that all these motions created by more than 10 actors were completely random yet at the same time fully coherent as an integral and operational network. It is quite extraordinary how effective a single repetitive movement can be, perhaps heightened on the basis that all of these motions were created on the spur of the moment.

matthew hawley

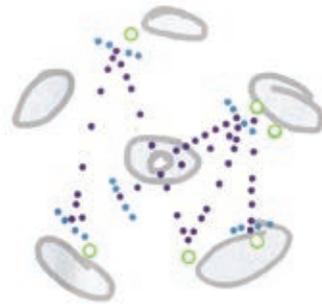
transcript a. *actor's* perspective.



matthew hawley

○ = passive (spectator)
● = actor

Notation drawing showing actors' movements. Plan view.

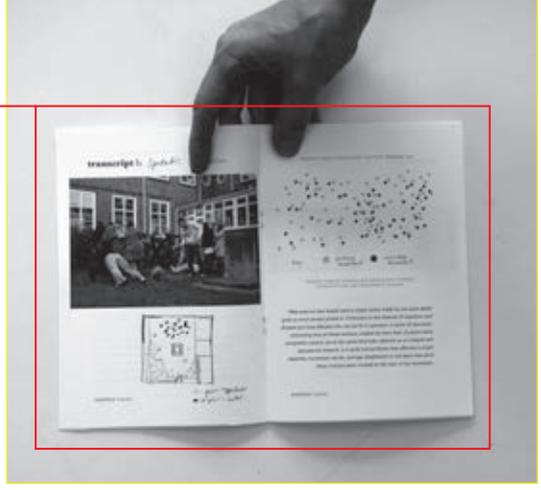


Key: ○ = central actor, ● = actor, ● = fast movement, ● = slow movement, ○ = junction of ball.

Dots closer together represent increased speed compared to large gaps, which denotes a slow movement.

The aim of this exercise was to encourage those taking part to interact and work together as a group collectively. Six actors were involved. Five surrounded one actor in a loose circular formation and had to pass a ball to each other. Ultimately preventing the central actor from getting hold of the ball. I think this exercise really stressed the importance of working together through both physical and mental interaction. It encouraged people work with each another.

matthew hawley



ne·go·ti·ate

verb (used without object)

01 to deal or bargain with another or others, as in the preparation of a treaty or contract or in preliminaries to a business deal.

verb (used with object)

02 to manage; transact; conduct: He negotiated an important business deal.

03 to move through, around, or over in a satisfactory manner: to negotiate a difficult dance step without tripping: to negotiate sharp curves.

(dictionary.com)

nav·i·gate verb (used with object)

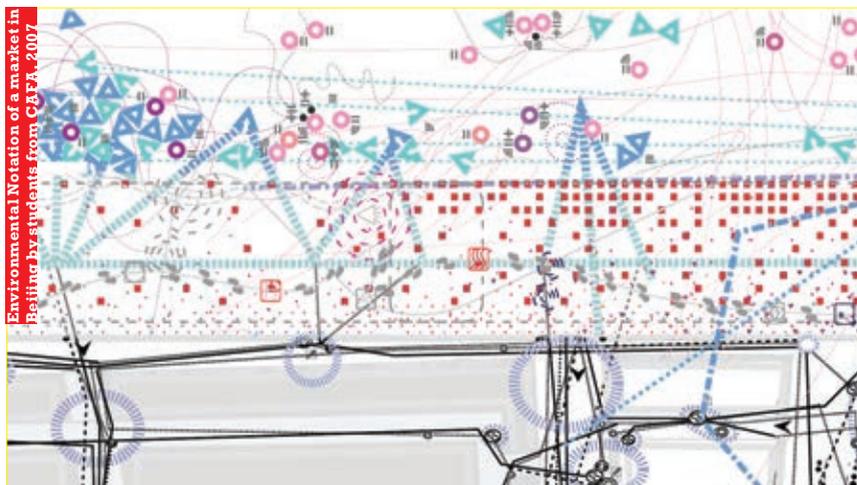
01 to move on, over, or through (water, air, or land) in a ship or aircraft: to navigate a river.

02 to direct or manage (a ship, aircraft, or guided missile) on its course.

03 to ascertain or plot and control the course or position of (a ship, aircraft, etc.).

04 to walk or find one's way on, in, or across: It was difficult to navigate the stairs in the dark.

(dictionary.com)



This stage of the project challenges you to think about your kinetic field and spatial zones as an urban project and develop a trajectory of experience and system of circulation.

Negotiate

You will work in groups of four and arrange your individual models to form a larger field and then enter collaborative negotiations with the aim of establishing a masterplan and a common system of circulation connecting your parcels. The connections can take a wide range of forms, intensities, and urban typologies, from underground passage, bridge, path, avenue, axis, to public plaza and beyond.

Navigate

Your trajectories and circulation network should then be developed to provide access to and enhance the characteristic qualities of your field. Think about the experience of the traveler along the route / the overall configuration of the system.

Urban Structure

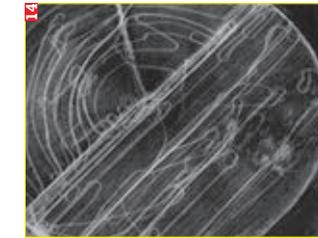
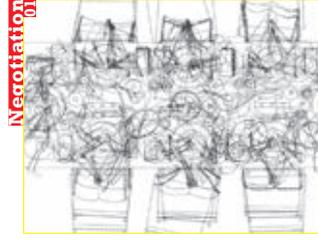
You could develop a linear promenade, or a grid-like network, or a tree-like, hierarchical system of paths – or a hybrid configuration. Consider the development of nodes and how you will overcome differences in levels.

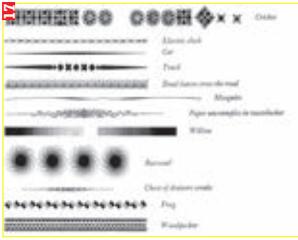
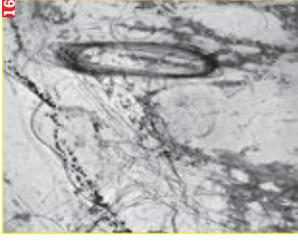
The degree of connectivity can range from hyper-connected to minimal; you can provide a vast number of connections with a high degree of redundancy and alternative routes or highly controlled linear sequences.

Urban Experience

Think about the One Minute Mov(i)e you have made and the films you have seen last Tuesday. Elements of urban experience recorded there could help you to invent and develop urban experience(s) in your field.

- transitions between spaces
- changes in level
- the rhythm of movement
- changes in speed
- directional trajectories, shortcuts and rambling detours
- the posture of the human body in movement
- running, walking, racing, standing still
- the interaction between people at nodes and intersections
- different vehicles and their characteristic movement patterns





Case Studies

16

17

18

19

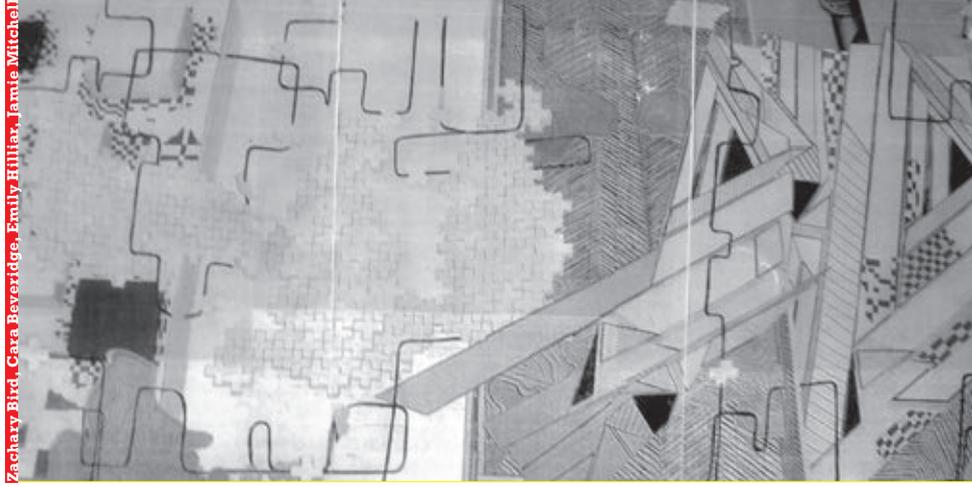
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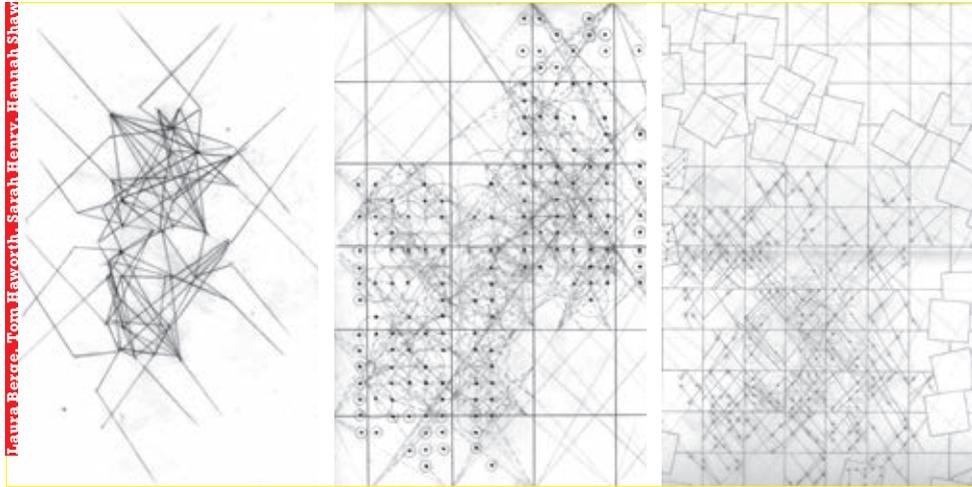
22

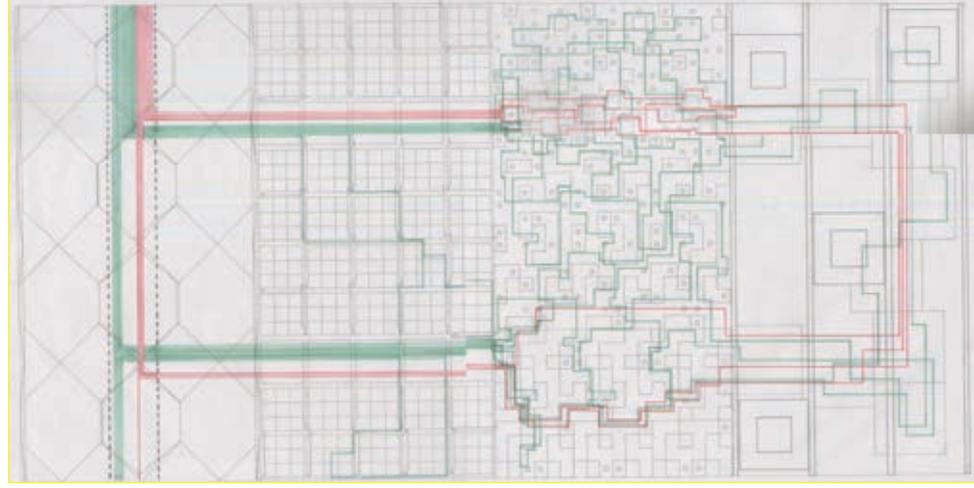
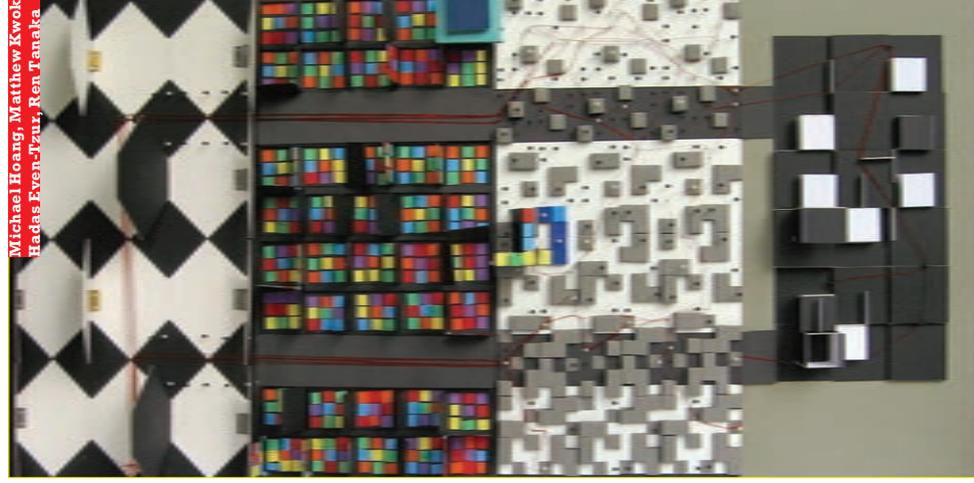
- 01 : Sarah Wigglesworth, 'Table top', 1998
- 02 : Georg Gerster, 'Swissair poster for Hong Kong', 1975
- 03 : Yann Arthus-Bertrand, 'The Earth from Above', Cotton fabrics drying in the sun, Jaipur, Rajasthan, India, 2003
- 04 : ibid, Carpets in Marrakech, Morocco
- 05 : ibid, Facade in Sao Paulo, Brasil
- 06 : Army Corps of Engineers, 'The Mississippi river in its geological context', USA, 1974
- 07 : Yann Arthus-Bertrand, 'The Earth from Above', Village in the Rheris valley, Ar-Rachidia region, Haut Atlas, Marocco
- 08 : ibid, Dogon village near Bandiagara, Mali
- 09 : Oasis in the Sahara
- 10 : Ice skaters in the Netherlands
- 11 : Football field
- 12 : Susken Rosenthal, Football drawings, 1982
- 13 : Stamen, Cabspotting, San Francisco, 2006
- 14 : Emmet Gowin, 'Harvest Traffic over agricultural pivot near Hermiston', Orgeon, 1991
- 15 : Emmet Gowin, 'Mining Exploration near Carson City', Nevada, 1988
- 16 : Emmet Gowin, 'Off Road Traffic Pattern along Northwest Shore of the Great Salt Lake', Utah, 1988
- 17 : Saul Steinberg, 'Country Noises', 1979
- 18 : Formula 1 racetrack in Bahrain, 2004
- 19 : Highway Intersection, USA
- 20 : George Steinmetz, 'Hakka village in Guandong', China, 2008
- 21 : ibid, 'Suburban development in Shenyang', China, 2008
- 22 : Newcourt's Map of Medieval London, 1658

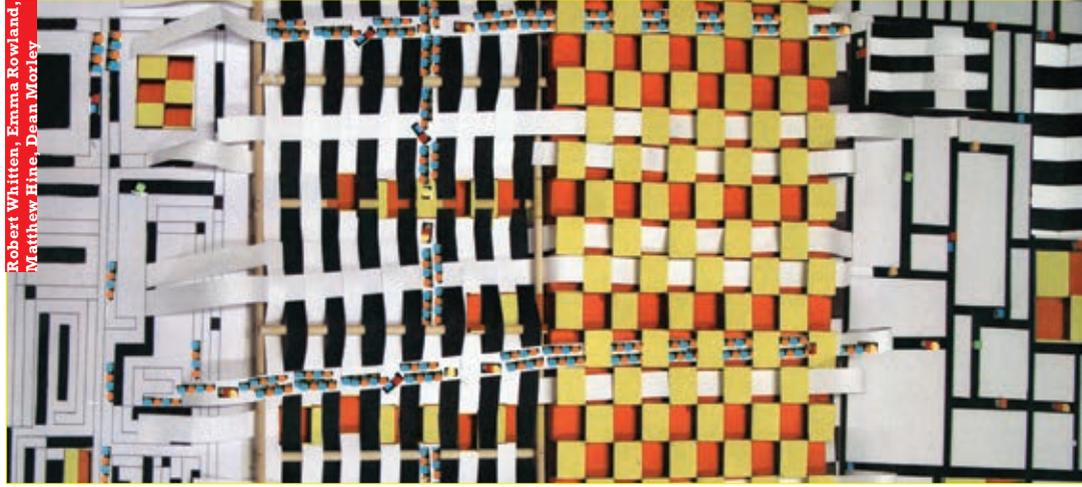
Zachary Bird, Cara Beveridge, Emily Hillier, Jamie Mitchell



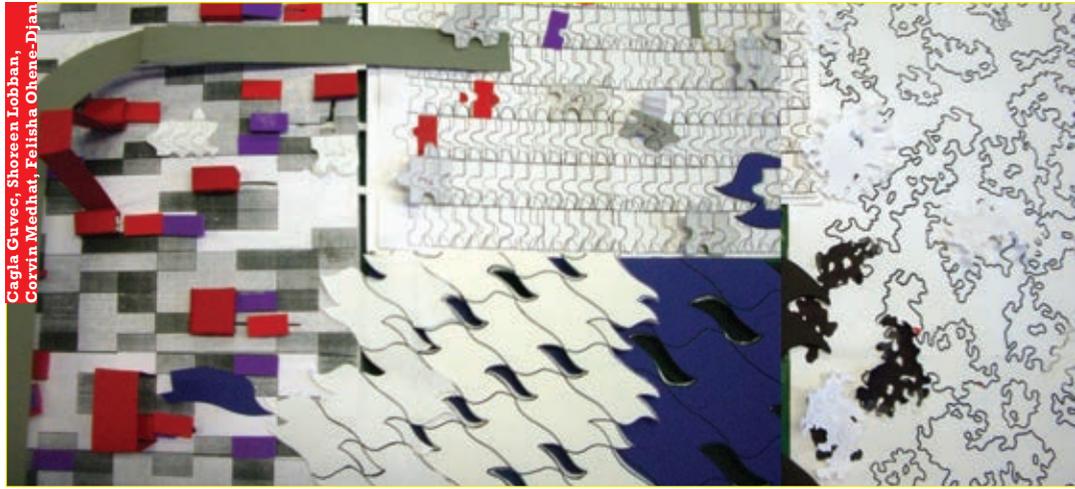
Laura Berger, Tom Haworth, Sarah Henrv, Hannah Shaw



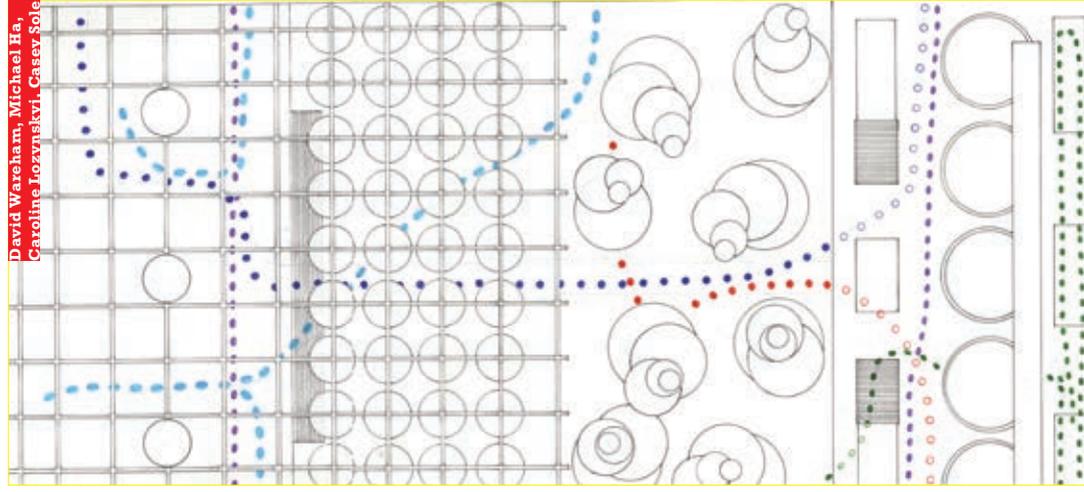
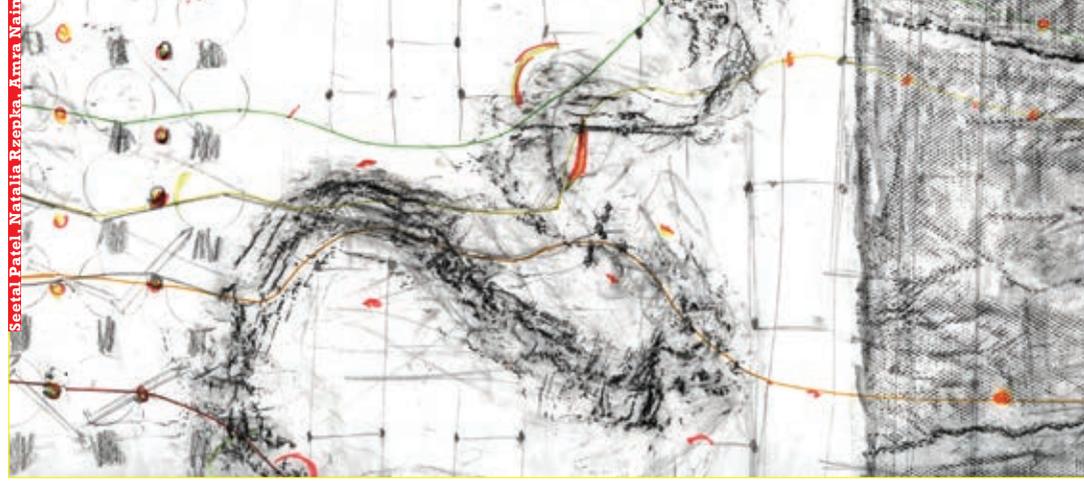




Robert Whitten, Emma Rowland,
Matthew Hine, Dean Morley



Cagla Guvec, Shireen Lobban,
Corvin Medhat, Felisha Ojene-Djan



Seetal Patel, Natalia Rzeplia, Amra Naim

David Wareham, Michael Ha,
Caroline Loznyski, Casey Sole

col-face noun

An art form in which, variously, small objects, bits of newspaper, cloth, pressed flowers, etc. are pasted together on a surface in incongruous relationship for their symbolic or suggestive effect a composition so made any collection of seemingly unrelated bits and parts, as in a photomontage.
(dictionary.com)

References

Pablo Picasso, Kurt Schwitters, Max Ernst, Marcel Duchamp, Hannah Hoeh, John Heartfield, Eduardo Paolozzi, Richard Hamilton, Ron Herron (Archigramm), Adolfo Natalini (Superstudio), Hans Hollein, Yves Brunier, Richard Meier



From the seminal moment in 1908 when the young Picasso took a piece of brown card pasted with 'Magasins du Louvre' label and converted it into a new kind of picture, collage has been at the very heart of modern art and architecture. Collages are an intuitive method of designing and expressing architectural processes. They can become a very personal way of expressing oneself. Artists and architects have used collages, whether hand-made or digitally composed, to express their ideas and designs.

In this one-day-workshop we will explore some methods of hand-made collages, for example where to find raw-material and images, cut-and-paste techniques, (re)arrangement of found objects, etc. You will learn to compose an image out of unrelated parts and how to invent a new meaning for everyday objects.

You will need to bring the following materials and tools

- One product catalogue for free (Argos, Boots, Franchi-ironmongery etc.)
- One old newspaper
- A photo of you and one photo of one of your first year-projects
- Drawing board, a set of pencils or lead holders with leads , pencil colours, small scissors, cutter, scalpel and nail scissors, a cutting mat, Blu Tack, glue stick

Test I: Collage – Colour

In the product catalogues and the newspapers you will find all kind of coloured areas and objects. Start your first collage with an exciting arrangement of different colours and patterns.

Test II: Collage – Scale

With this collage you will compose a scenario of absurd scale shifts. Use 3–5 different scales to build up a relationship between the chosen objects, e.g. a person with a hand as big as a house next to it. Remember what you have discovered in the V&A museum, whilst measuring different scales.

Test III: Collage – Function

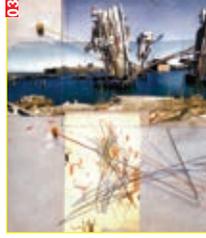
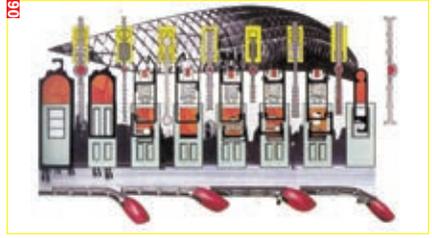
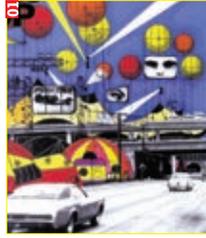
Set up a collage to show a device which can move or which can be moved. The result could be a small part of an invented machine or an unusual way to use an everyday object like an iron, a washing machine, a screw driver.

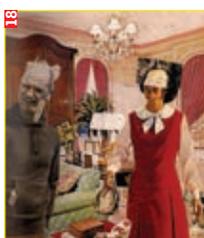
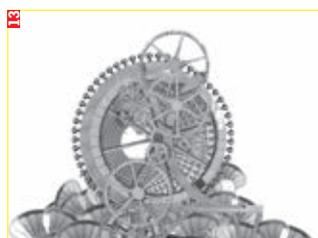
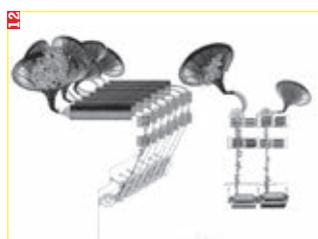
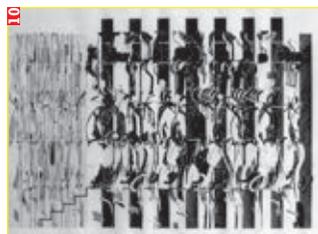
A storage device for nightmares

Every one of us dreams at night: if long or short, colorful or black-and- white, sunny or dark, happy or scary. With a storage device for nightmares you could file your personal dreams every day and store them safe and protected. You will start with your photo and use all 3 methods from the morning session in order to collage your device.

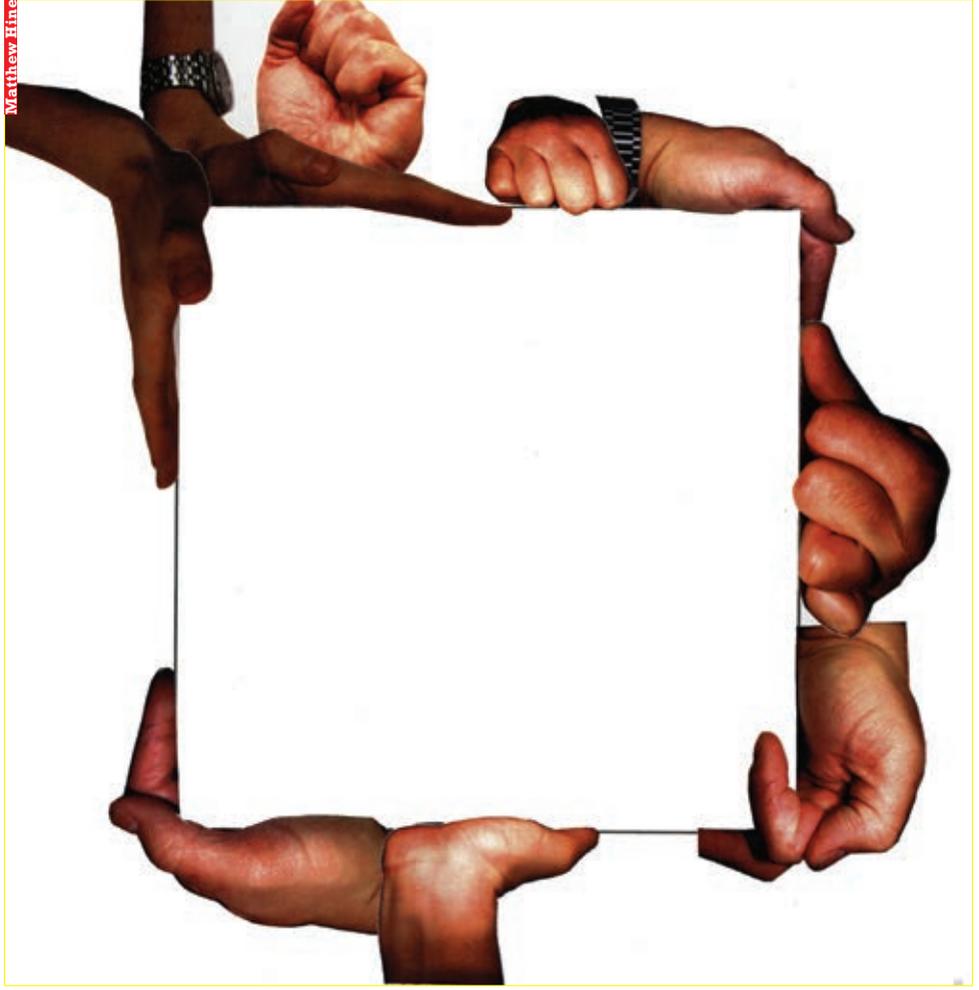
*When
the tobacco smoke
also smells
of the mouth
that exhales it
the two odors
are married by
the INFRA-slim*

Marcel Duchamp, View 5,
no. 1 (March 1945)





- 01: Ron Herron, 'Archigram Instant City', 1969
- 02: Yves Brunier, 'Waterloo site development', 1989
- 03: Lebbeus Woods, 'Quake City / Shared Houses', 1995
- 04: Richard Meier, 'Collage-Diary', 1987
- 05: Kurt Schwitters, 'Merz Picture', 32A (Cherry Picture), 1921
- 06: Ben Nicholson, 'Appliance House', An Initial Collage, 1986 – 90
- 07: Hans Hollein, 'Highrise Building: Sparkplug', Project, 1964
- 08: Ron Herron, Archigram, 'Walking City', 1964
- 09: Superstudio, 'Continuous Monument', 1969
- 10: Ben Nicholson, 'Appliance House', exterior elevation of Cell wall, 1986 – 90
- 11: Superstudio, 'Continuous Monument', 1971
- 12: Markus Seifermann, 'Spinning the Story Tissue', 2005
- 13: Markus Seifermann, 'Story Grinder', 2005
- 14: Kurt Schwitters, 'Merzbau', 1923 – 43
- 15: Teddy Newton, 'Pixar', Miscellaneous Superhero, 2004
- 16: Richard Hamilton, 'Just What Is It That Makes Today's Homes So Different, So Appealing?', 1956
- 17: Pablo Picasso, 'Guitar, Sheet Music and Glass', 1912
- 18: Gee Vaucher, 'International Anthem 2 – Domestic Violence', 1979
- 19: Vladimir Tatlin, 'Painterly Relief', 1913 – 14



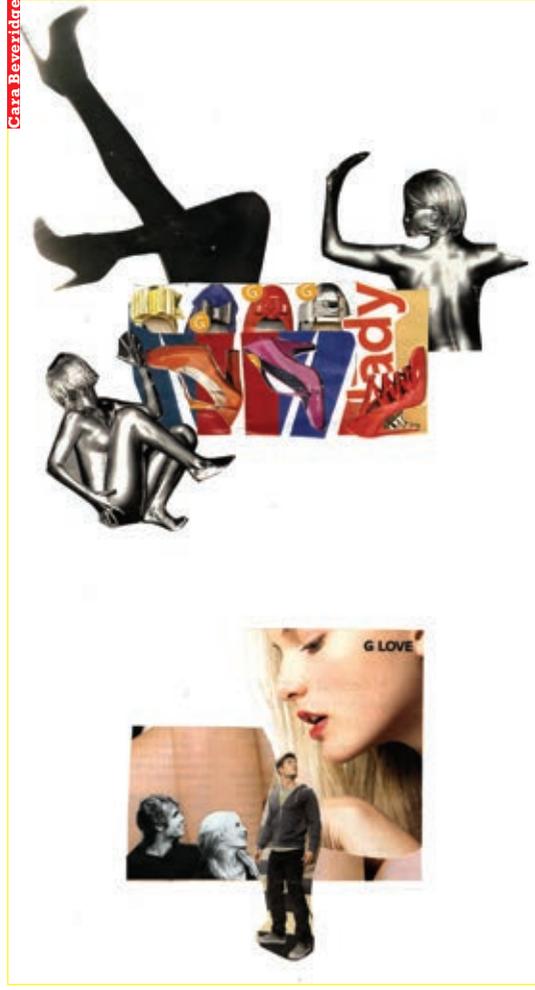


Peter Bavlev



Jennifer Bull







forwarded message 01

Second Nature Advanced Footwear Ltd, The Chairman of the Board

Dear architect,

With great interest we have been following your recent work and your evolving 'kinetic field', which shows much promise of synergy regarding a project we have been pursuing at our firm. Our company background is in quality footwear for a range of different sports.

About two years ago, we established 'Second Nature Advanced Footwear' as a new research and development division within our firm. 'Second Nature Advanced Footwear' addresses the needs of a growing number of customers using our equipment in the urban outdoors. More specifically, we are concerned by the rising incidence of arthropathy and believe that in order for us to be able to conduct our business responsibly, rigorous research into urban surfaces and their interaction with the urban athlete's footwear will be essential.

We would like to ask you to design a small enclosed space within your 'kinetic field' to accommodate a member of our staff, who will be on site to receive visiting athletes and testers and supply them with our experimental sports shoes.

Sincerely, Second Nature Advanced Footwear Ltd

forwarded message 02

Penumbra Ltd, The Chairman of the Board

Dear architect,

Your recent work on your evolving 'kinetic field' has caught our interest.

We are an interdisciplinary team of perception psychologists and lighting designers. Sunlight, daylight and artificial light are the media we work in.

We would like to approach you with the idea of establishing a showcase and research location for our team in your 'kinetic field'. For this, we will require a small, enclosed space to accommodate some equipment and a control desk for the operation of our experiments.

We would like to work with sunlight, daylight and artificial light within your kinetic field. You may consider providing us with underground cavities, but this is not an essential requirement. Rather, we would be expecting an idea from you to which we then could react. You should also provide us with some indication and illustration of possible sunlighting, daylighting, and artificial lighting scenarios that could take place within your territory.

Should you be interested in helping us, you might want to take a look at <http://en.wikipedia.org/wiki/Daylight> and <http://en.wikipedia.org/wiki/Shadow>.

Sincerely, Penumbra Ltd

'There are people who think what makes a good wine comes from nature – factors like rain and soil and temperature. Then there are those who think it's a matter of second nature – of picking and fermenting and ageing. But these days, there's a whole new world of wine making technology – and a whole new argument as to what is 'natural' and what is not.

These days, its chemists rather than vigneron who are increasingly in charge of technique. It is illegal in the United States and in many other countries to add flavors or colorings. But it isn't illegal to add oak chips to wine fermenting in stainless steel barrels to get that "oak finish" promised on the label.

These increasingly popular technologies shift wine making away from the idea of a process subject to regional variations in climate and seasonal variations in weather. Nature no longer rules; second nature eliminates the necessary vagaries of wind and water and sunshine. While the images and copy on the labels still refer to the wine makers' ancient status as an alchemical transformer of nature into art, the reality is otherwise.

As Guy Debord once put it: 'An era which finds it profitable to fake by chemical means various famous wines, can only sell them if it has created wine experts able to con their marks into admiring their new, more distinctive flavors.' 'Whenever people lose the capacity to see things for themselves, the expert is there it offer an absolute reassurance', Debord says. In the case of wine, the media shifts from representing the gold standard in taste to creating a floating currency of value.

Wine, once a liminal product, hovering on the border between nature and second nature, between the world of wind and rain and the world of collective human labor and skill, becomes an index of a further development in the human relation to nature – the development of 'third nature'.

It is only when second nature develops that nature appears as a concept. Once the techniques are in place for making nature into a resource, for trapping or taming it, an appreciation arises for nature in its raw state, a state that only appears at the point where it is no longer a general condition. What cultures represent to themselves as nature is always a world we have lost. Nature, which appears as an origin, appears only retroactively, as it disappears.

The lost world of nature exercises a magic fascination over culture, which expresses itself in its finest form as romanticism. But it also expresses itself as a consumer preference, for that which is close to nature, for that which, while produced, exposes itself in its production to the serendipity of wind and rain. In spite of the fashion for organic foods and herbal remedies, the most enduring product of this hankering for a lost nature is wine.

[...] Wine becomes an artifact of third nature, of the management of appearances, the valuation of signs, a third nature capable of transforming any product of second nature's industrial ingenuity into the sign of its opposite.'

(<http://amsterdam.nettime.org/Lists-Archives/nettime-I-0108/msg00115.html>)

forwarded message 03

Third Nature Winery Ltd, The Chairman of the Board

Dear architect,

We are sending you this excerpt from our company manifesto because we would like to propose a collaboration, We would like to ask you to design a small enclosed space within your 'kinetic field' to incorporate a small bar and storage facility. The overall floor area of enclosed space may not under any circumstances exceed 30 m2, but could well be smaller than that.

We envision visitors to enjoy the dégustation of a small range of avant-garde wines in the context and outdoor spaces of your kinetic field and will expect an innovative proposition for this from you.

Sincerely, Third Nature Winery Ltd

forwarded message 04

Urban Animal Ltd, The Chairman of the Board

Dear architect,

We are at the forefront of research into the adaptation of species to man-made environments. Your kinetic field might yet prove to be an ideal tool for our research as well as our efforts to communicate with the broader public.

Within your kinetic field, we would require a small, enclosed space for members of our staff overseeing our operations there.

We would also expect you to demonstrate how your territory could provide hidden spaces (which need not be enclosed), from which members of our staff could conduct their research, observe and record.

We plan to focus on a particular species of urban animals and will leave the choice of this species up to you. Previous projects have been conducted on neurotic cats, migrant birds, and commensals. This is a type of symbiosis where two (or more) organisms from different species live in close proximity to one another, in which one member is unaffected by the relationship and the other benefits from it.

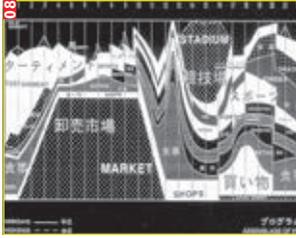
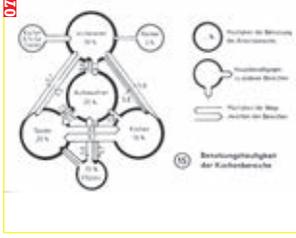
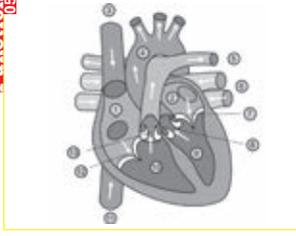
Will you help us?

Sincerely, Urban Animal Ltd

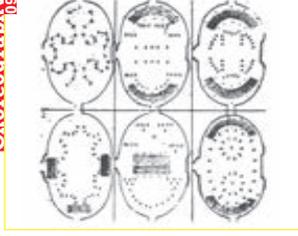
Space and Program 01



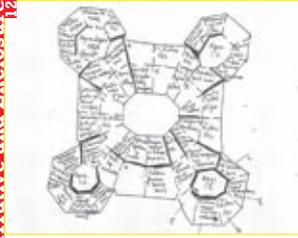
Function 05



Choreography 09



Narrative and Enclosure 12





- 01 : Space and Program
- 02 : Hayward Gallery, 'Psycho Buildings Exhibition', 2008
- 03 : Codified Program, Pictograms
- 04 : Codified Areas, Zoning Plan
- 05 : Diagram of the Human Heart
- 06 : Olafur Eliason, Pavillion for the Serpentine Gallery, 2007
- 07 : Ernst Neufert, Frequency of use in different areas of a kitchen
- 08 : OMA, Urban Design Forum Yokohama, 1992
- 09 : Notation of Pageants in medieval Florence
- 10 : Hayward Gallery, 'Psycho Buildings Exhibition', 2008
- 11 : 'Choreography and Enclosure', Lars van Trier, Dogville 2003
- 12 : 'Narrative and Enclosure', Umberto Eco, Floor plan with inscriptions of the library for The Name of the Rose, 1980
- 13 : Unprogrammed Field in London, 2007
- 14 : Olafur Eliason, 'The Weather Project', Tate Modern, 2003
- 15 : Antony Gormley, 'Blinding Light', Tate Modern, 2007
- 16 : Common Room, Kingston University: Discussion at AHRA Conference, 2007
- 17 : Studios: Presentation at AHRA Conference, 2007
- 18 : First Year Studio Discussion

Can one attempt to make a contribution to architectural discourse by relentlessly stating that there is no space without event, no architecture without program?

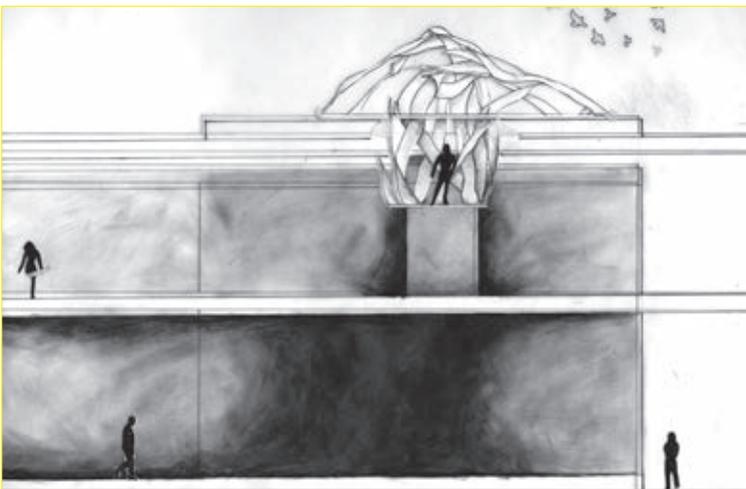
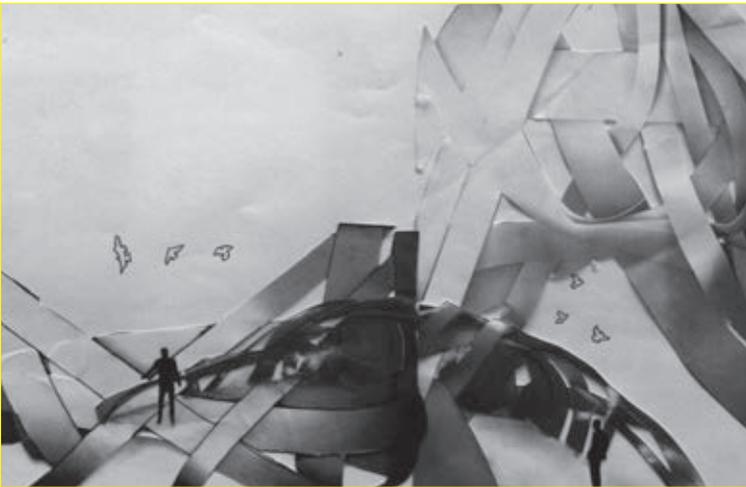
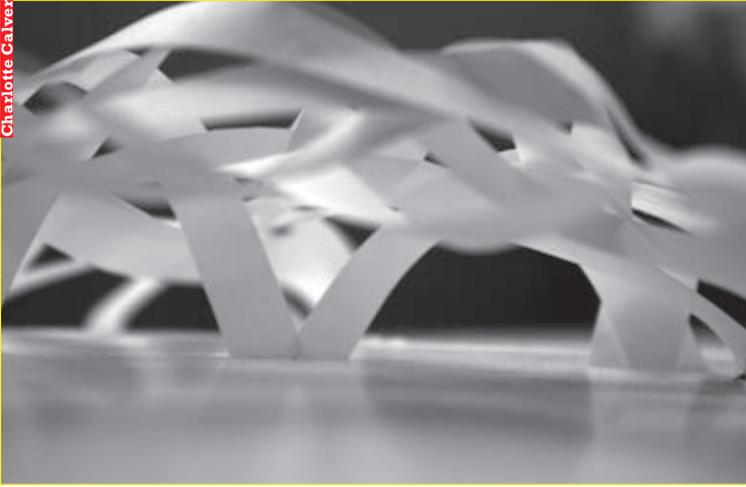
Our work argues that architecture – its social relevance and formal invention – cannot be dissociated from the events that 'happen' in it.

To what extent could the literary narrative shed light on the organization of events in buildings, whether called 'use,' 'functions,' 'activities,' or 'programs'? If writers could manipulate the structure of stories in the same way as they twist vocabulary and grammar, couldn't architects do the same, organizing the program in a similarly objective, detached, or imaginative way?

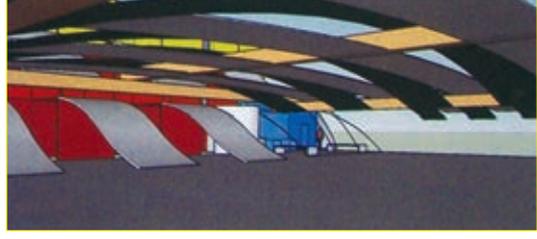
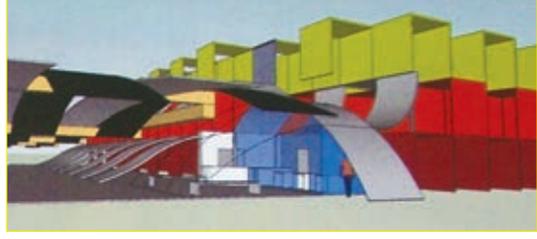
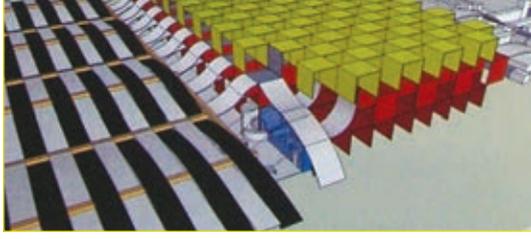
For if architects could selfconsciously use such devices as repetition, distortion, or juxtaposition in the formal elaboration of walls, couldn't they do the same thing in terms of the activities that occurred within those very walls?

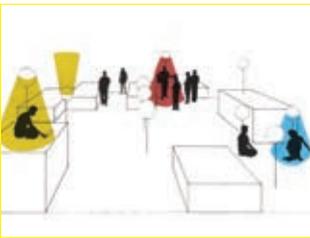
Bernard Tschumi: Architecture and Disjunction

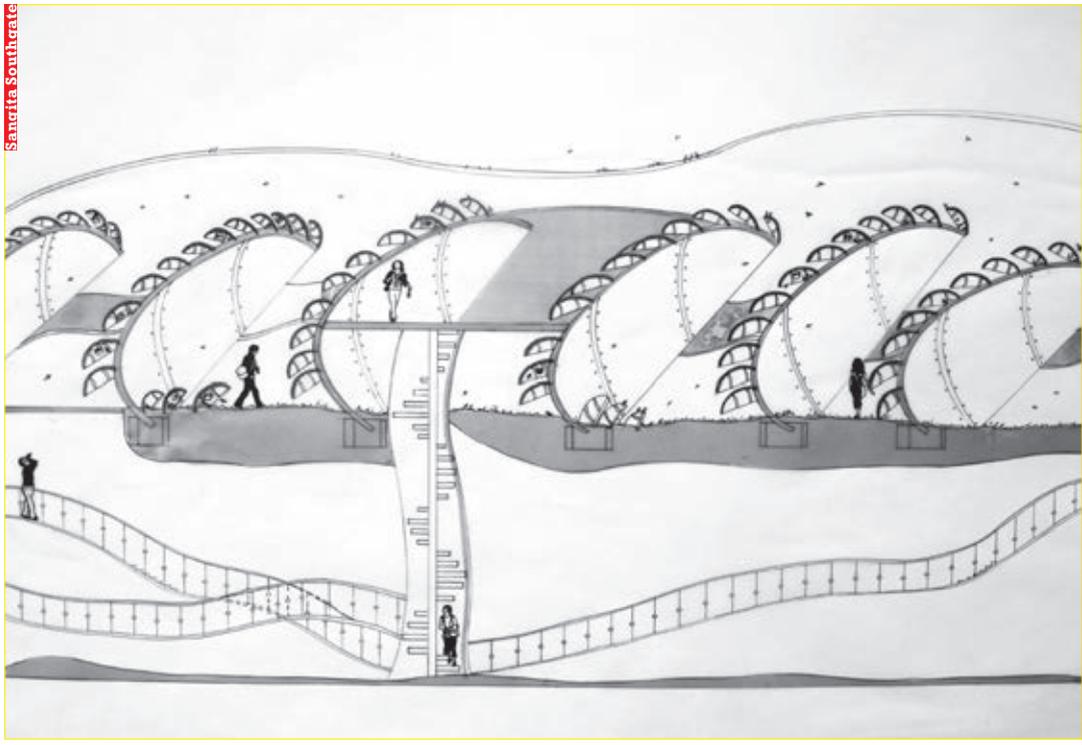
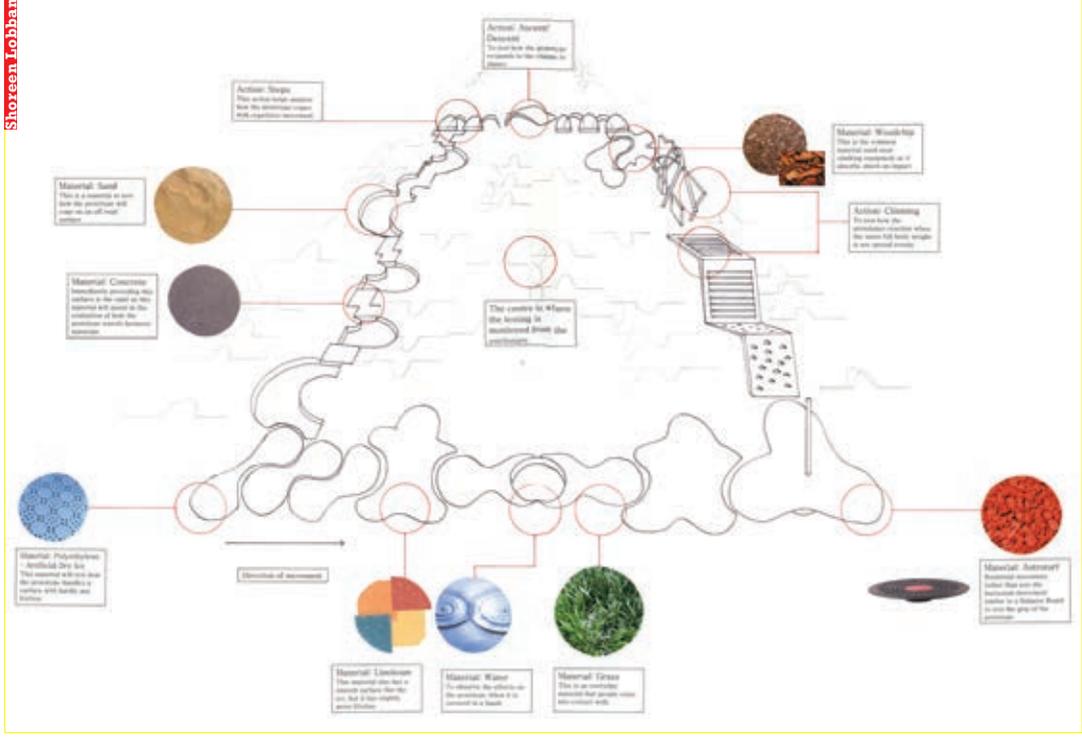
Charlotte Calvez



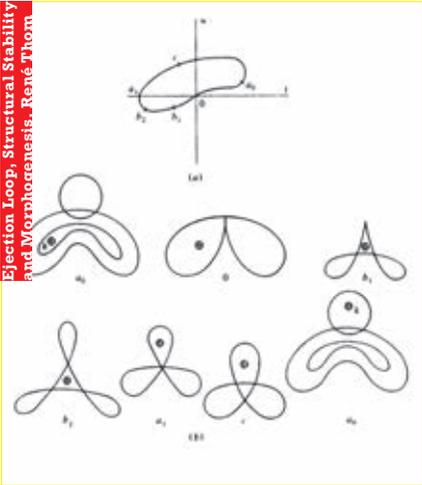
Matthew Fine



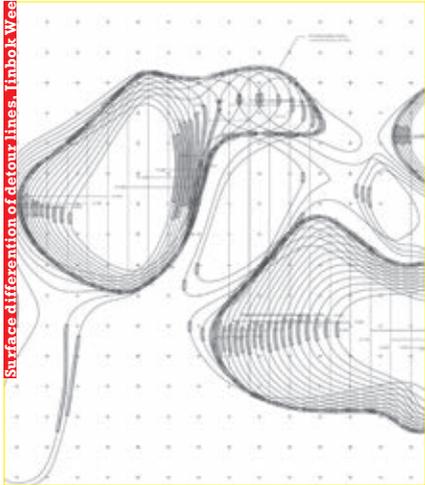




Ejection Loop, Structural Stability and Morphogenesis, René Thom



Surface differentiation of detour lines, Imbolkwee



For the form of an object is defined when we know its magnitude, actual or relative, in various directions; and Growth involves the same concepts of magnitude and direction, related to the further concept, or 'dimension', of Time.

'On Growth and Form' by D'Arcy Thompson; edited by John Tyler Bonner; Cambridge University Press 1961

Rhino as 'Generative tool'

Two sessions of Rhino workshop are set up on the continuous track of project development. 3D development using Rhino encourages you to think your projects onto different levels as well as to obtain some uses of it. Nowadays, using 3D in computer is far more than 'a tool'. It would be rather your another infrastructural brain to help you to construct the system of form-making and to understand the complexity of its dynamics.

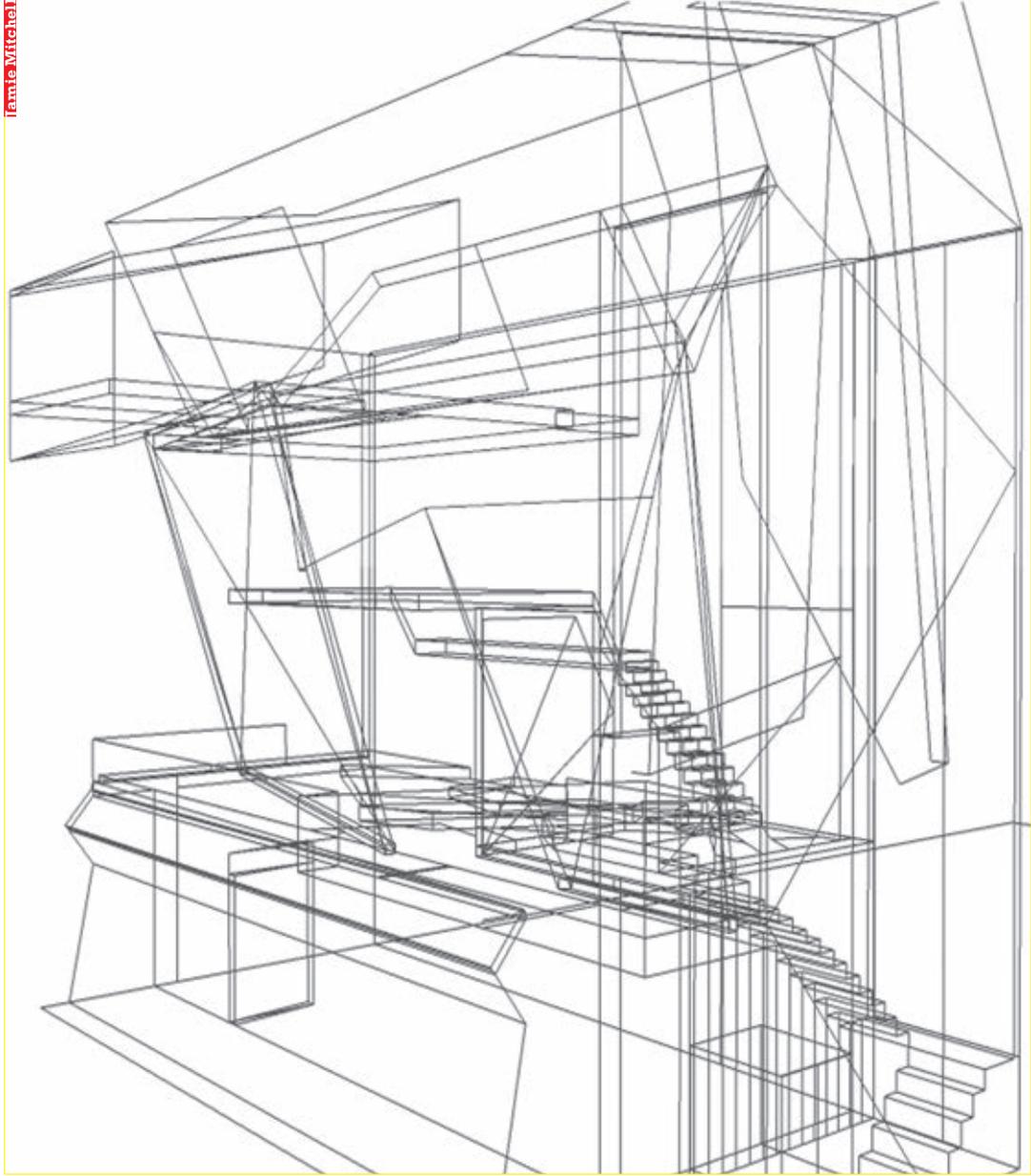
Advantages of Rhino

3D Modelling adopts your concept and you also need to adopt the computational algorithm and even its way of thinking. There are many types of softwares to construct 3D and animation/simulation. Among these, Rhino has its own conspicuous strengths: geometrical accuracy, calculative stability and surface manipulations. Nowadays, many engineers also use it due to these aspects. In addition to Rhino, Maya and 3D-Max are used for some specific uses.

Output from Workshops

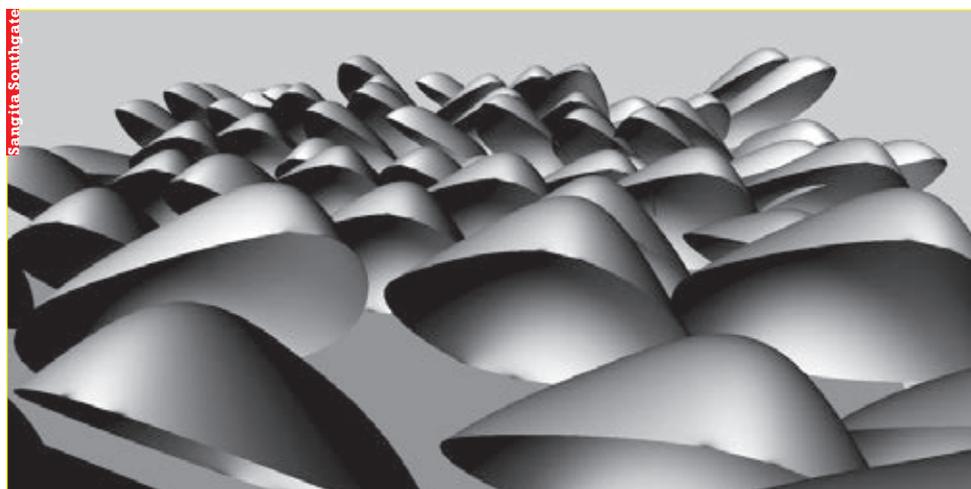
You will use Rhino not just for making a form but for generating the system of form. Having said that, all you need to do is indulging yourself into 'Rhino-World'. Start with your chosen field or a part of field and then deform/analyse/transform it. Do not take it seriously. Total-fun would be rather productive. At the end of every session, we will hold a pin-up in studio to see your first 3D outputs. Bear in mind one thing: 3D information would be sometimes more understandable than 3D image when it is extracted into 2D vectors.



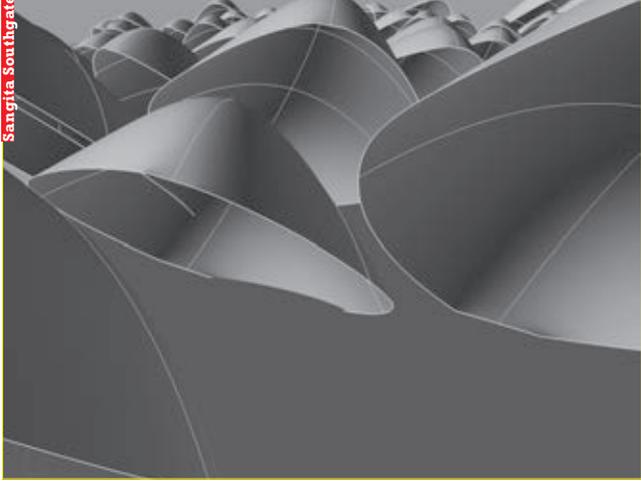


lamie mitchell

Lloyd Preston-Allen

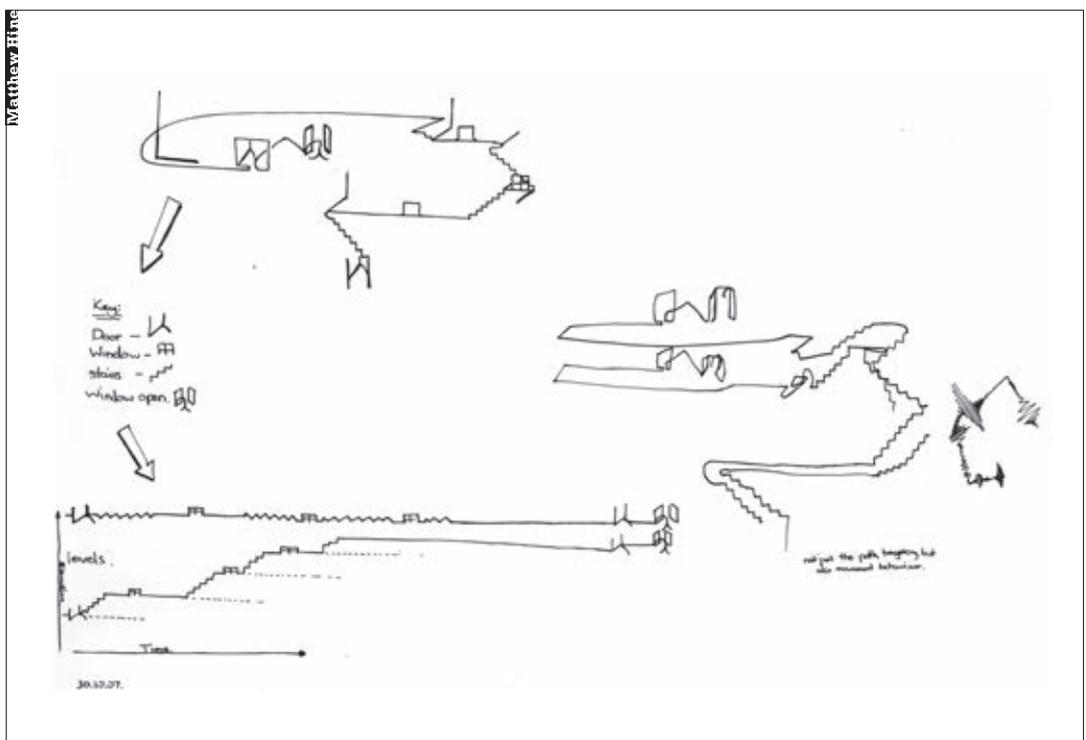
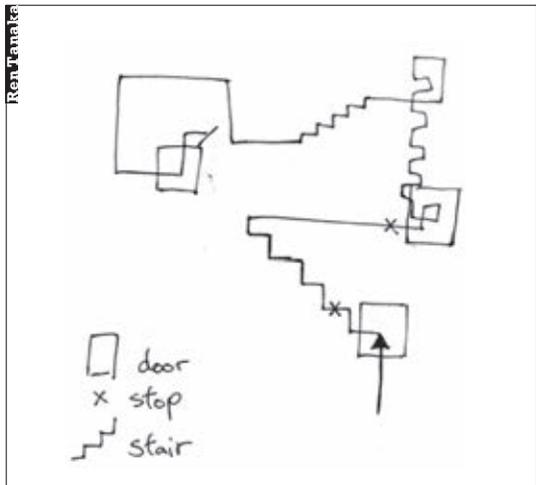


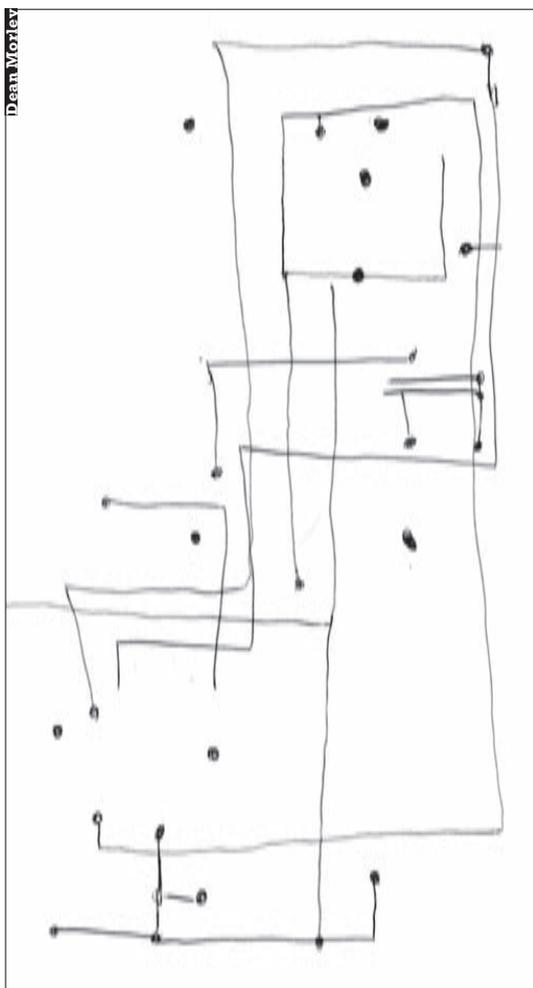
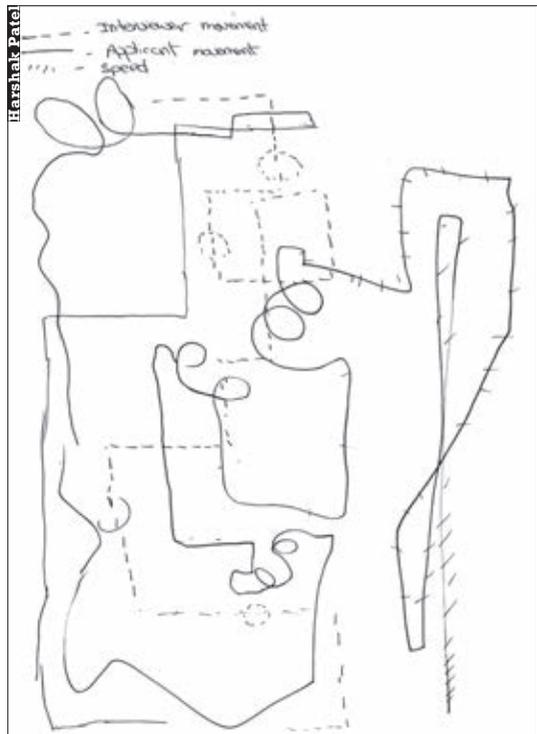
Sangita Southgate



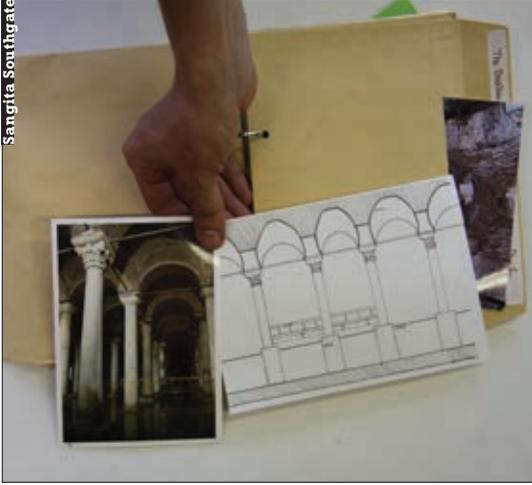
Sangita Southgate

7a Instant Diagrams : Jacques Tati Notations
7b Field Trip Sketchbook : Persona No.5, The Urban Delaminator
7c Space Syntax : Maïa Jemlii
7d Diagrams of Intensive and Extensive Space
7e Scale and Representation : Mark Hutter





These two short sequences from films by Jacques Tati, 'Mon Oncle' and 'Playtime', follow their protagonist, Monsieur Hulot, as he navigates vertical and horizontal space. Please draw an instant diagram noting and explaining his experience and the incidents which occur along the trajectory of his movement.



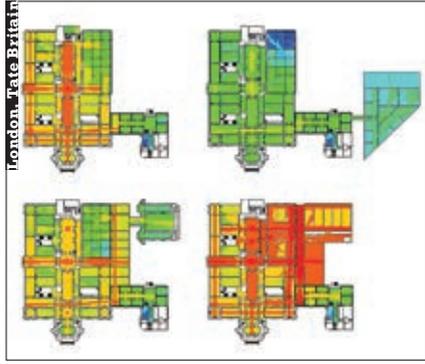
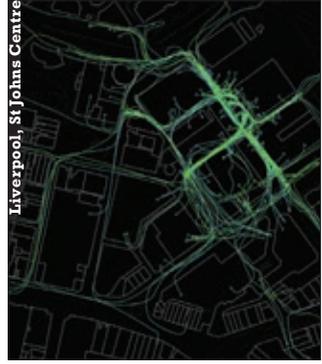
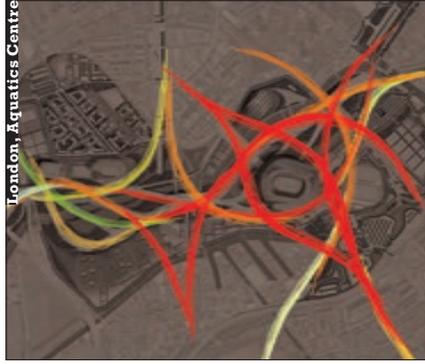
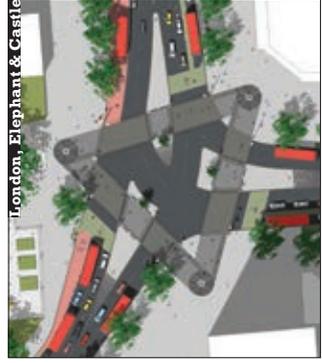
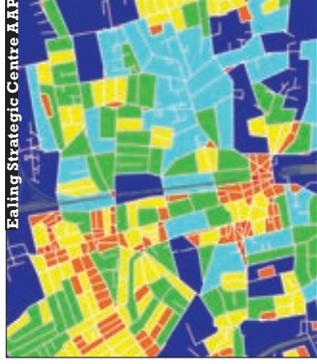


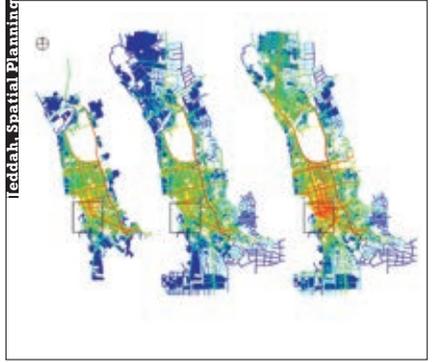
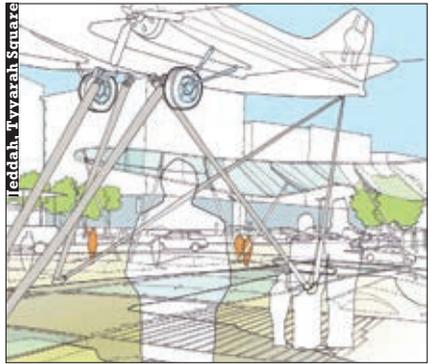
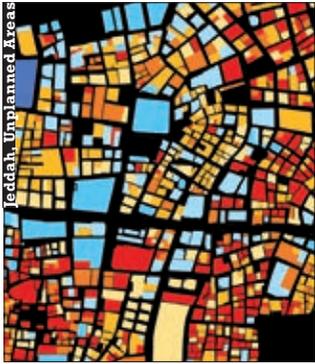
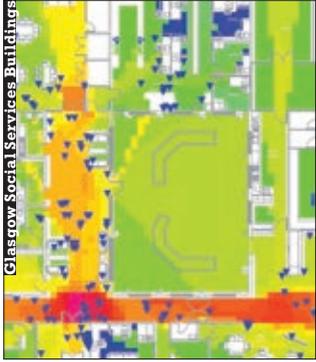
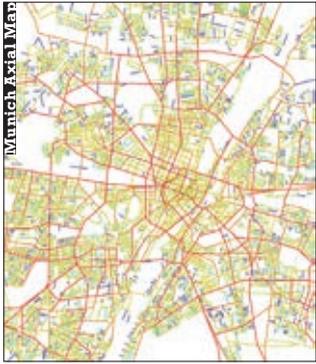
Canyon Shopping Centre



Istanbul Suleymanie Mosque

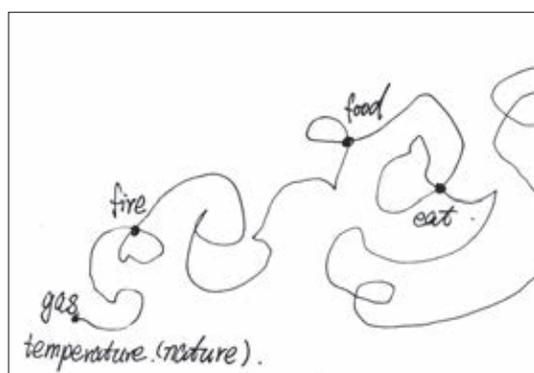
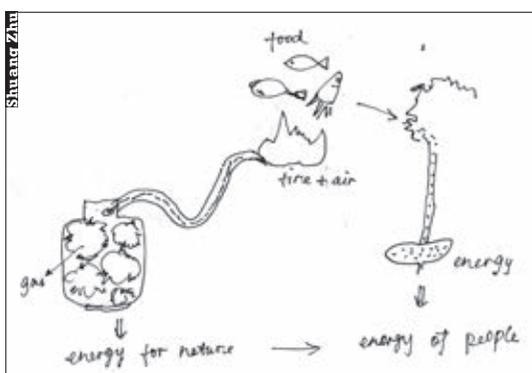
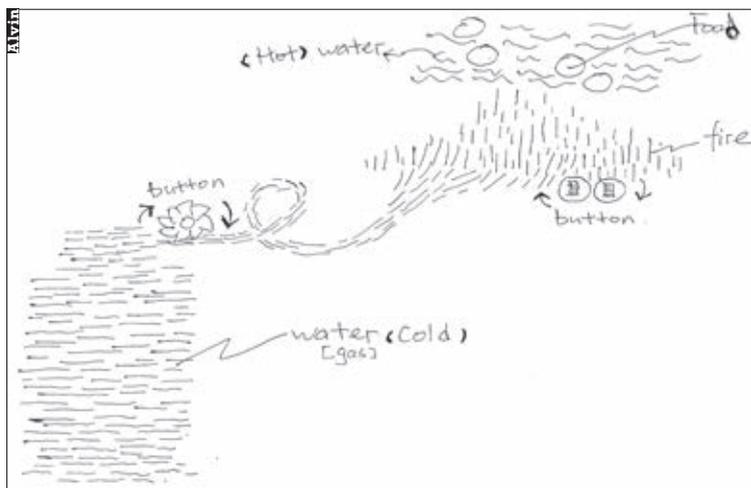
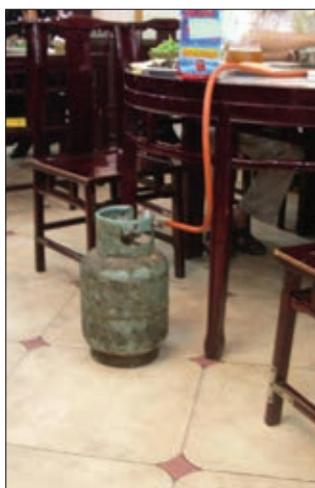
Exemplary tools are a broad roll of adhesive film that can pick up particles, traces, information, smear and swab from urban surfaces – this will be systematically collected in a sketchbook. Thin paper and charcoal / pencil will be used to record haptic and textural qualities with a frottage technique, or a photo camera. **The Urban Delaminator** is especially interested in the story behind and of surfaces, and in the construction of surfaces, in the elements supporting and making surfaces.





Human activity is profoundly influenced by the planning and design of the built environment. This influence can be understood in its nature, measured in its degree and shaped through planning and design interventions.

Space Syntax provides a unique, evidence-based approach to the planning and design of buildings and urban areas. Our aim is to help create environments that are socially, economically and environmentally sustainable. Our evidence and ideas empower people to make informed decisions about the key issues concerning them.

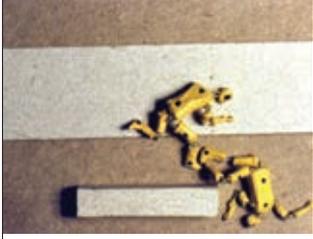
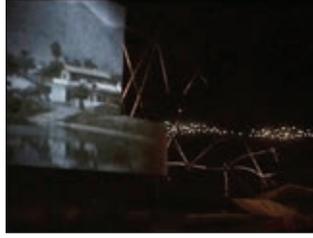
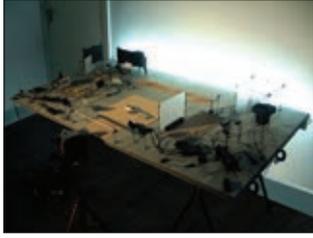
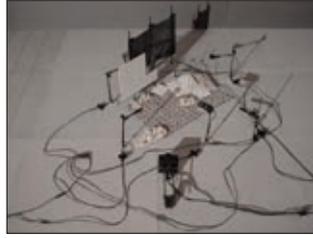
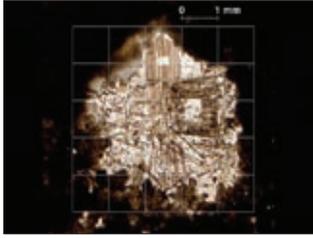


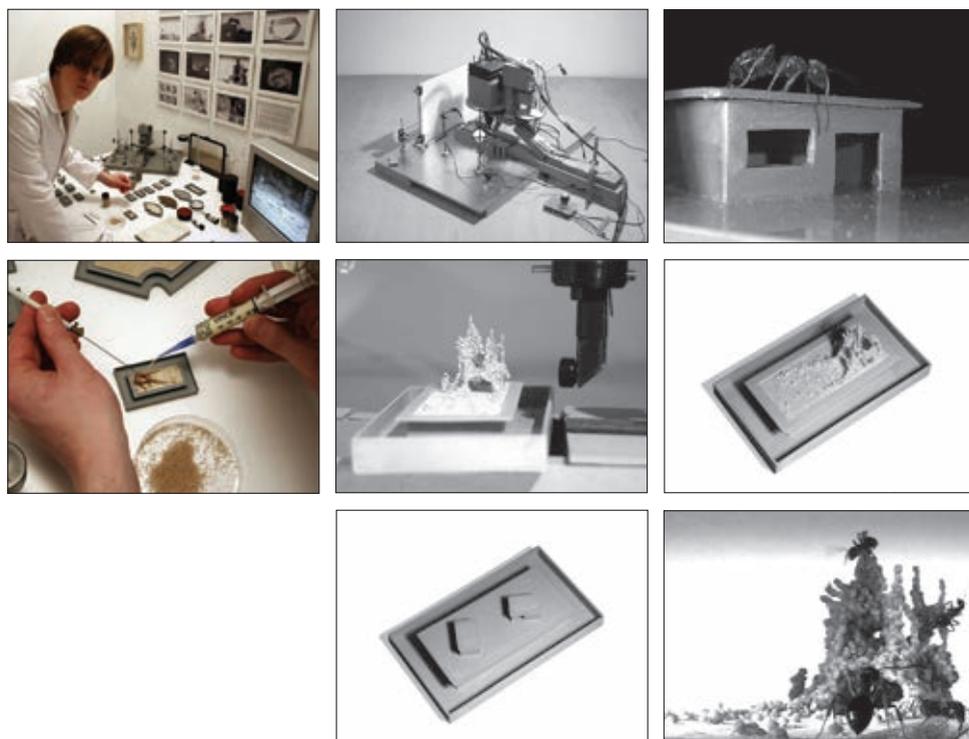
The workshop explored different ways of experiencing the contemporary city, taking the distinction between extensive and intensive space established by the French philosopher Gilles Deleuze as its point of reference. Extensive space is 'bounded by natural and artificial extensive boundaries', whereas intensive space is characterized by 'zones of intensity'. While extensive quantities such as volume, area and length are additive, intensive quantities such as density, pressure, temperature and connectivity are recognized by Deleuze as 'indivisible'.

Reyner Banham has made a related distinction between the campfire as the archetype of 'power-operated solutions' (defining zones of intensity) and the tent as a 'structural solution' (defining enclosure and extensive boundaries). Starting from an image of a hotpot in a Beijing restaurant, students explored process, mechanics, performance and spatial context.

In a second phase, a temporary market and adjoining traffic intersection became the site for an urban investigation and environmental notation. The site was divided into 7 strips, with individual groups selecting specific environmental parameters, aspects and patterns of human behavior to observe, investigate and notate. Individual systems and codes of notations were developed and explained in a legend.

An Rong, Darren Deane, Christoph Lueder, and Yufang Zhou, Kingston University London and Central Academy of Fine Arts Beijing





The ability to interrogate objects at different scales can be an important design tool. A child playing with a dolls house or toy fort has no trouble projecting themselves within their miniaturised environment. Adults, however often have difficulty with such scalar projection, their continued exposure to the 'real world' inhibiting their ability to misread space and distance. As architects we spend most of our time producing miniatures, both as models and as scale drawings. We should strive to see beyond the miniatures we produce to the spaces they represent.

This workshop focused on the exploration and documentation of architectural models and found '1:1' objects at differing scales. Students were asked to produce photographs, images, sequences and films that projected their subjects to a larger scale. Careful consideration was given to viewpoint, context, lighting, narrative, depth cues and scale cues. Resulting images were rich and unexpected, with happy accidents highlighting qualities within projects, and suggesting new avenues of exploration.

Mark Hatter is an architect, artist and tutor who has explored his interests in the architectural miniature through modelmaking and film. He has assumed the guise of a scientist who investigates fairy tales, built miniature film sets in the Nevada Desert, and taught ants to watch television.

performance noun

01 a musical, dramatic, or other entertainment presented before an audience.

02 the act of performing a ceremony, play, piece of music, etc.

03 the execution or accomplishment of work, acts, feats, etc.

04 a particular action, deed, or proceeding.

05 an action or proceeding of an unusual or spectacular kind:

His temper tantrum was quite a performance.

06 the act of performing.

07 the manner in which or the efficiency with which something reacts or fulfills its intended purpose.

08 Linguistics. the actual use of language in real situations, which may or may not fully reflect a speaker's competence, being subject to such nonlinguistic factors as inattention, distraction, memory lapses, fatigue, or emotional state.

(dictionary.com)

Giuseppe Enrielet, Aria, 1965

The diagram features a central circular network of nodes and lines, with musical notation for letters S, T, U, V, Y, and Z. The letters are arranged around the circle, and the musical notation is integrated into the network structure. The diagram is enclosed in a yellow border.

108:109

Performances occur in a variety of places: in urban, public, semi-public or private spaces, in formal or informal situations, in intimate or anonymous settings. Urban spaces and building typologies frame activities and performances; on the other hand their form and structure have evolved in response to performances.

London sustains a dynamic culture of emerging theatrical performances in a variety of venues. Working in groups of three, you are asked to find a performance in a small theatre and record your experience there. Your presentation should describe performance and setting, the play and the space in which it is performed and observed. The theatre is a place to see and be seen – the boxes, bar areas, balconies and stairs in some theatres can be regarded as performance spaces in themselves.

108:109

Drawing on skills gained in the first semester, you are asked to find a way of describing the theatrical action and theatrical devices employed by the director, e.g. manipulations of perception, etc. You should also undertake a sketch survey of the space. The survey should include a plan and section drawn to scale and hard-line (using your drawing board) on A1 sheets of paper. For this, you will have to take some measurements and make use of a plan obtained from the theatre.

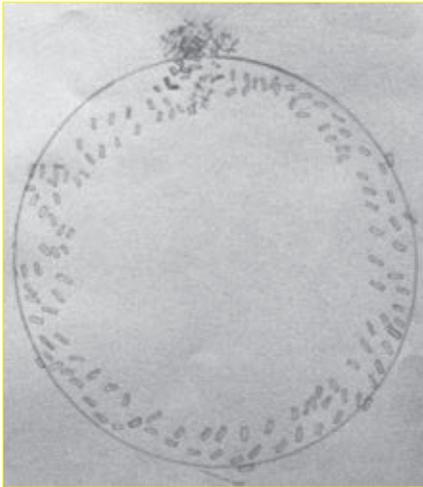
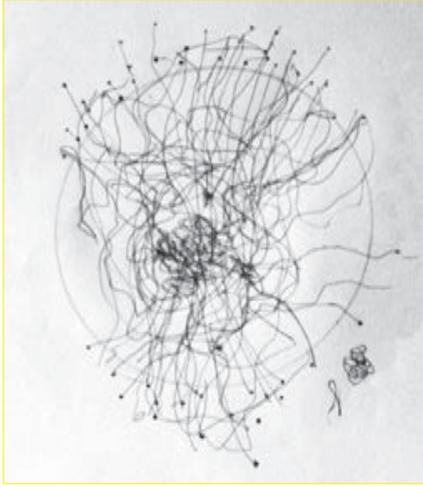
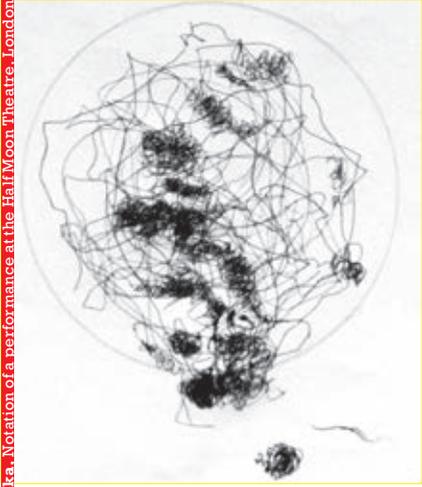
You should present the following:

- Section and plan at scale 1:50 or 1:100
- Recording of the performance, e.g. a notation or map
- You are also asked to recreate a physical dimension of your theatre in the quadrangle at Knights Park at scale 1:1. This can be an aspect, or a part of the theatre space - you could use string or masking tape, found objects, etc. You may choose a vertical, horizontal, planar, or cubic dimension; work with the lawn, facades, or space of the quad. The only requirement is that the dimension be recreated at scale 1:1.

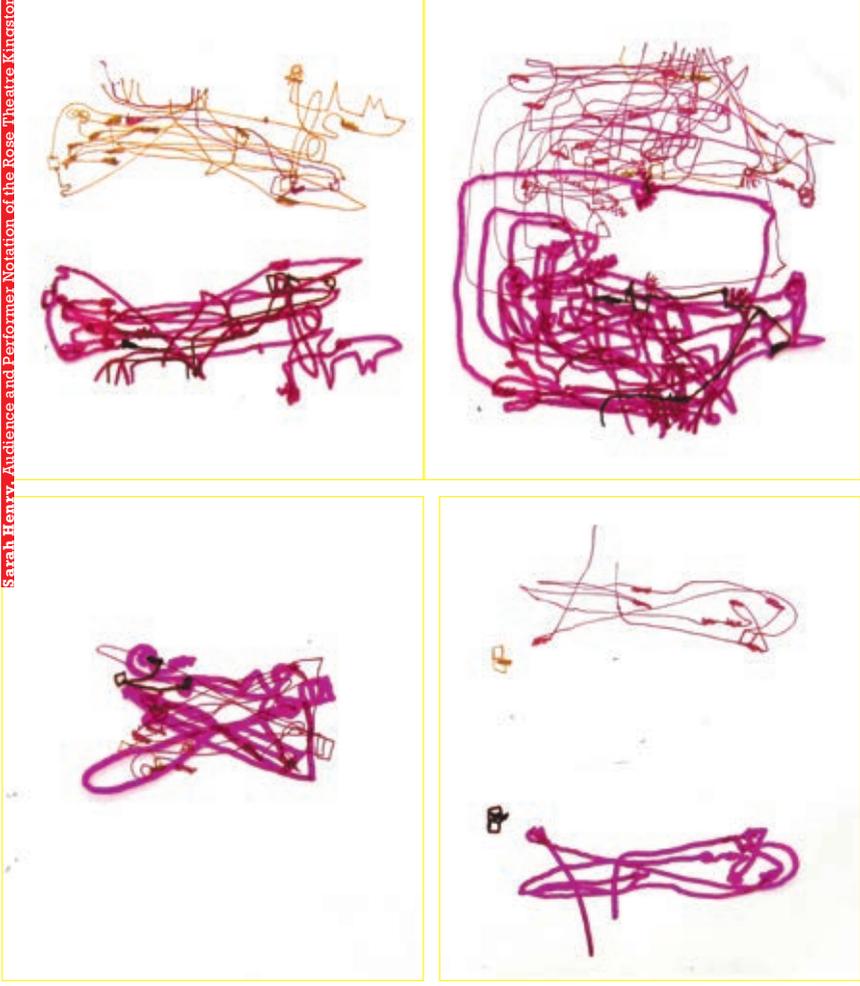
The following theatres are recommended, but there are many more places of interest: Royal Court Theatre, Soho Theatre, Southwark, Playhouse Theatre Company, The Cottesloe at the National Theatre, The Roundhouse, Hampstead Theatre, Jerwood Space, The Pit at the Barbican Centre, Sadler's Wells & Lilian Baylis Theatres, Young Vic, Old Vic, Half, Moon Young People's Theatre, Little Angel Theatre, Almeida Theatre

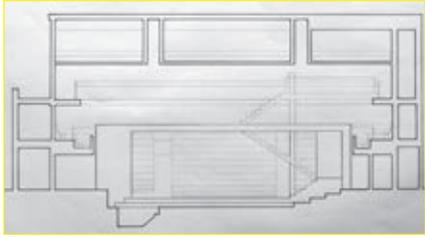
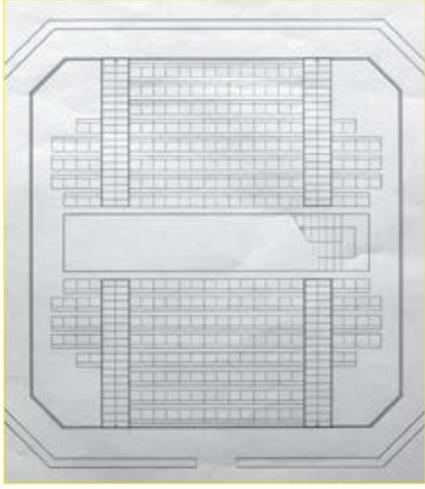
In the following week, the quad will host an artist-in-residence, Aaron Williamson, who will be staging a series of live performances.

Natalia Rzepka, Notation of a performance at the Half Moon Theatre, London



Sarah Henry, Audience and Performer Notation of the Rose Theatre Kingston





Mickaela Pellett

Jennifer Bull

Elisabeth Bell, Sarah Henry, Hannah Shaw



Felisha Ohane-Djan, Aboud Aboud, Lesleyanne Bennet, Cagla Guvec, Omar Abduljawad, Shoreen Lobban, Natasha Rajmohan, Emma Croyle





Jamie Mitchell, Bradlee Smart, Casey Sole



Felisha Ohene-Djan, Aboud Aboud, Lesleyanne Bennett, Caglia Cuvec, Omar Abduljawad, Shoreen Lobban, Natasha Rajmohan, Emma Croyle





Overview



Step 1 – Form a rigid boundary using four pieces of dowel or similar. Then loosely string evenly spaced chord across the square in one direction.



Step 2 – Then string chord in the other direction, knotting the chords together where they intersect to form a mesh. Alternatively a proprietary mesh could be used.



Step 3 – Hang a uniform number of weights to the underside of the mesh to form an inverted dome. Bent paper clips and washers form good weights.

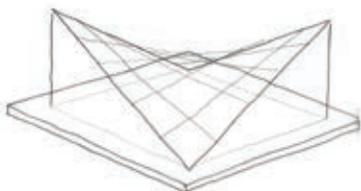
Step 4 – Change the distribution of weights to see how the geometry is effected. Alternatively change the boundary.



Step 1 – Using flexible dowels form a grillage tied at each intersection with wire.



Step 2 – Fix two opposite corners of the grillage to a stiff board



Step 3 – Prop the other two corners up with dowel to generate the warped geometry.

Step 4 – Investigate holding down, raising and lowering different corners of the grillage to generate different surface geometries.



Step 1 – Using four stiff dowels form a rigid boundary.



Step 2 – Fix an elastic material, such as a stocking, to the boundary. This could be done with Superglue.



Step 3 – Place a prop beneath the stocking to form a conical surface, taking care not to puncture the material.
Investigate changing the length of the prop and its position to see how the surface is changed.



Step 4 – Alternatively, form a loop of cotton and glue it to the stocking. Using a scalpel cut the material from the inside of the loop, being careful not to cut too close to the loop.
Pull the loop of cotton to form teardrop conical form.



Step 1 – Using stiff dowel form two rectangular boundaries. Connect the two rectangle to form a three dimensional boundary.



Step 2 – Fix an elastic material, such as a stocking, to the four vertical dowels at mid-height. This could be done by forming a small slit in the corner of the stocking and tying it. Some glue might be required.

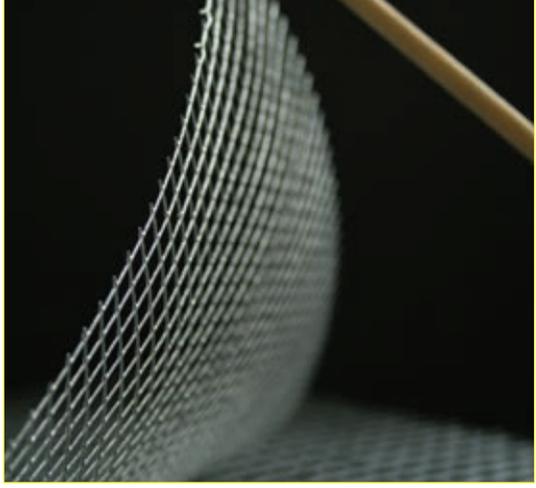


Step 3 – Using thread fix a number of locations on the edge of the fabric to the boundary, either above or below the fabric, to form a surface like the Sergio Musmeci bridge.

Alternatively,

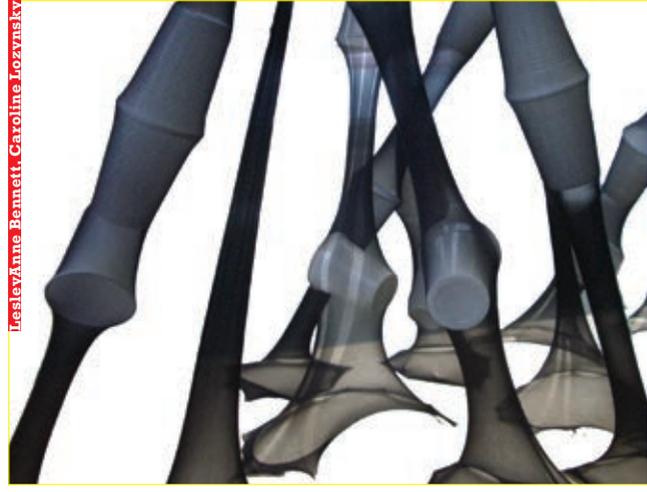


Using thread and cardboard arches suspend a number of points within the surface and on the boundary to form a surface like the LTA canopy.



Studio 3

Mickaela Pellett, Charlotte Calver



LesleyAnne Bennett, Caroline Jozvnsky

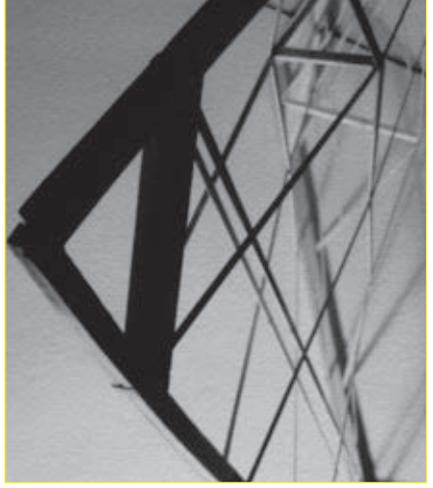
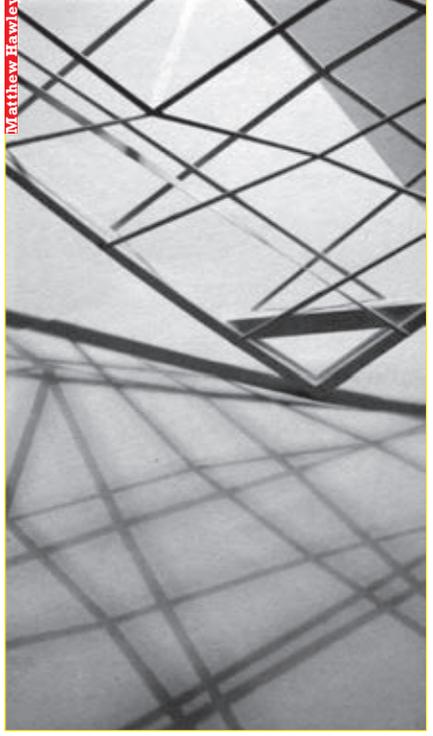
Prabivoi Mankoo



James Foote



Matthew Hawley





Suggested reading

Georges Perec, 'Species of Spaces',
(edited and translated by John Sturrock),
London, Penguin Books, 1999

Archilab: exhibition catalogues since
1999

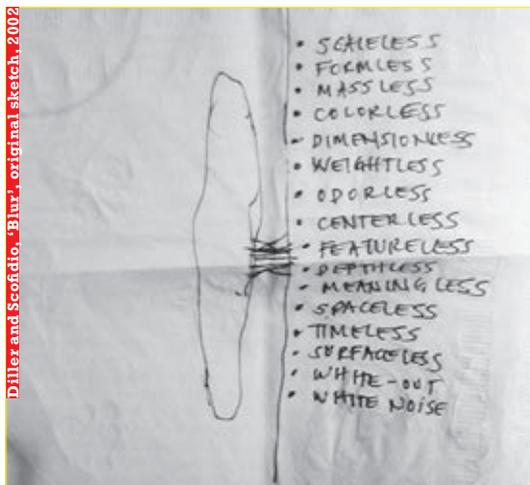
Coose van Bruggen, 'Frank O.Gehry,
Guggenheim Museum of Bilbao', New
York, H.N. Abrams, 1998

Jorge Luis Borges. Ficciones (Fictions).
New York, London, Toronto : Alfred A.
Knopf / Everyman's Library, 1993

Italo Calvino. 'Invisible Cities'. London :
Vintage, 1997

Mark Z. Danielewski, 'Mark Z.
Danielewski's House of Leaves
(by Zampanò ; with introduction and
notes by Johnny Truant)', London,
Doubleday, 2001

Kevin Lynch, 'The Image of the City',
Cambridge, [Mass.], London, MIT
Press, 1960



Space becomes a question, it ceases to be obvious, it ceases to be integrated, it ceases to be appropriated. Space is a doubt: I constantly have to create a mark on it, to designate it, it is never my space, it is never a given, and I have to conquer it.
Georges Perec, Species of Spaces (Espèces d'Espaces).

I am a filmmaker and an author. I usually work with scripts, synopsis, and texts. All these are related to concepts, intentions. Then I have to deal with shootings with actors and technical problems. I have learned through the years that the peculiar move from the initial concept to its materialization is highly problematic: whether you execute (kill) what is written, or you adapt yourself to the form thus created. Something has to move, something has to hybridize itself, something has to be deformed. Original intentions are often proven too vague, possibly boring or even wrong.

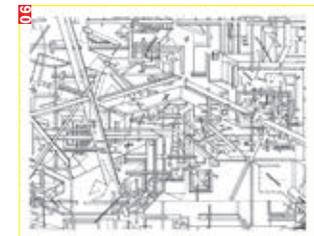
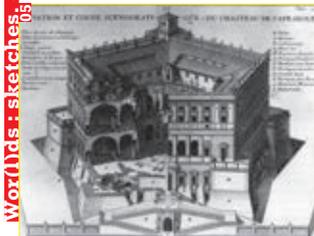
I would like to explore with you in a playful way this problematic process from intention to materialization in architectural design.

The aim of this one-day workshop is for you to understand the instrumentality of language as a tool for production; to explore and challenge your understanding and interpretation of space through words; to question what an architectural concept is (made for/made of). It is an opportunity for you to consider your relationship with your everyday environment and use the over-familiar as a basis for inspiration in a design project.

Two Questions

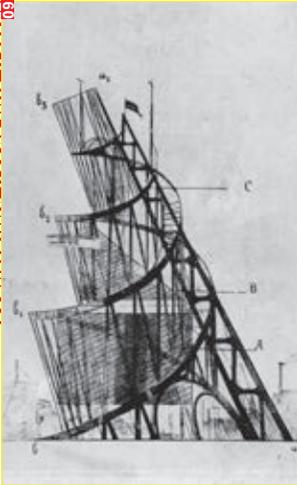
01. what is space? How do you grasp space, how do you understand it, how do you work with? How can you describe it? how do you know it? Is space self-evident? Do we really know what surround us – the ordinary, the banal, the mundane, the obvious?

02. what is design? The English word 'design' comes from the Latin word 'designare', which means 'to mark something with a distinctive sign'. French words 'Dessein' (intent, purpose) and 'Dessin' (drawing) share the same etymological origin. This means that design is an enquiry approach, and not only a method of expression.

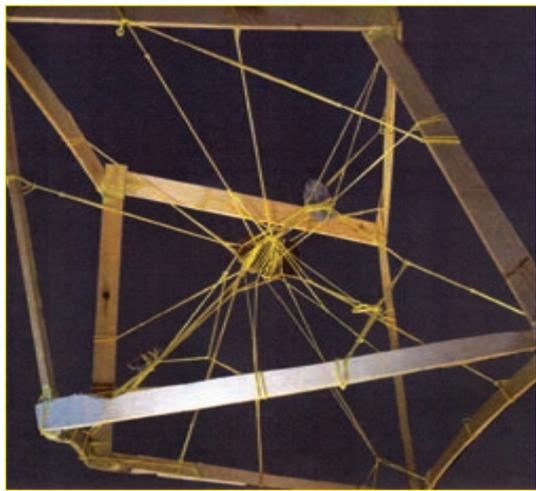


01
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08

Words: sketches, drawings, models are instruments of thinking



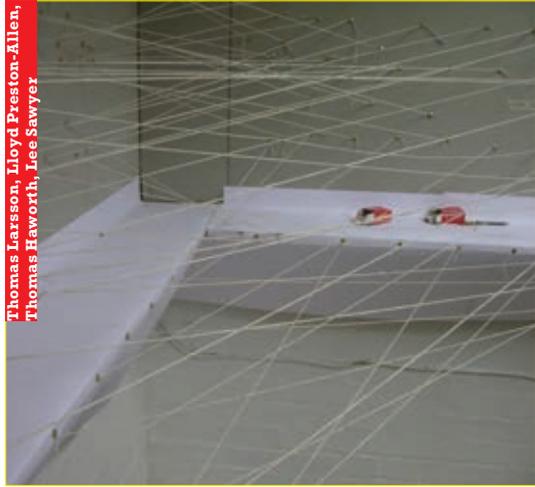
- 01 : Georges Perec, 'Species of Spaces and Other Pieces'
- 02 : Jorge Luis Borges, 'Ficciones', New York: Everyman's Library, 1993
- 03 : Italo Calvino, 'Invisible Cities'
- 04 : G.B. Lenardi, 'Allegory of the Arts of Architectural Representation' (detail), 1690
- 05 : Vignola, Villa Farnese, 'Caprarola', 1617
- 06 : Daniel Libeskind, 'The Burrow Laws (detail)', Micromegas, 1979
- 07 : Pilgrimage Church, 'Banz', 1710
- 08 : F. Kiesler, 'La Cite dans L'Espace', Austrian Pavillion, Paris Exhibition of Decorative Arts, 1925
- 09 / 10 : Vladimir Evgrafovich Tatlin, 'The Monument of the Third International', c.1919
- 11 / 12 : Zaha Hadid, 'Vitra Fire Station. Weil am Reim', Germany, 1990-1993
- 13 / 14 : Diller + Scofidio, 'The Blur Building', Lake Neuchatel, Switzerland, 2002





Caroline Ly, Cagla Guvec, Felisha Ohane-Dijan, Leyla Osman, Omar Abdullawad

Thomas Larsson, Lloyd Preston-Allen,
Thomas Haworth, Lee Sawyer

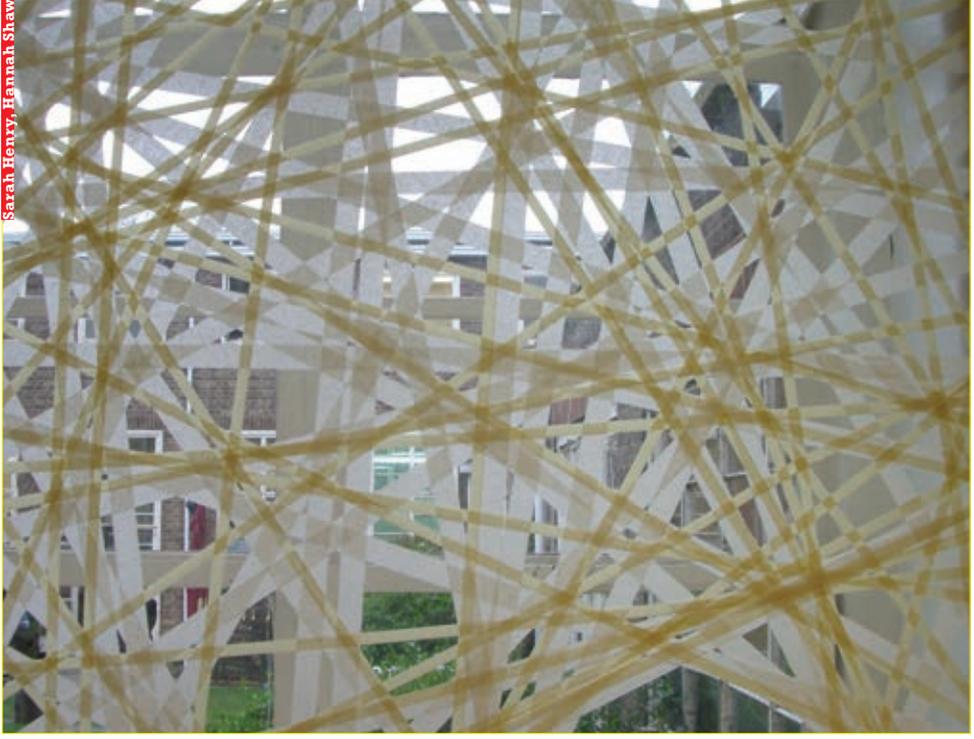


Hadas Even-Tzur, Jennifer Bull,
Sangita Southgate, Hayshak Patel



Matthew Mure





Sarah Henry, Hannah Shaw



8c_Wor(1)ds : studentwork



A boy meets a girl. They talk to each other and arrange to meet the next day.

Exercise 1

Characterise the girl and the boy by making some typical pictures of her and him. Try to account for the background, the ambience she/he is arranged in. What kind of girl/guy is he?

As a first step, make a short resume of her/his previous life: age, family background, education, hobbies, etc.

Exercise 2

The boy and the girl are on their way to meet each other. Decide on whom you would like to accompany on her/his way to the date. Film him/ her on this way.

What kind of expectations has your protagonist, how is she/he acting on her/his way: Is he/ she looking forward to the meeting and full of energy or is she/he doubtful and half-hearted?

Try to put her/his thoughts (without words) into pictures and use her/his environment as a mirror of emotions.

The video clip should have a maximum duration of 3 minutes and ends with the meeting of the two protagonists.

Tips for the pre-production

Create a personality profile of your protagonist in this special situation: Where does he come from, what is his intention for the meeting, what is his emotional condition?

Think about how you would like to express his emotional condition: by his behaviour, an event, the surroundings, a daydream, a cutback etc.

How do you want to visualize the emotional condition? What kind of possibilities do you have to show this: e.g. camera work, point of view, focal distance/depth of focus, light, film editing, sounddesign/music, setdesign, colordesign/contrasts. Have a close look at the surroundings, in which you arrange the set. How can you realise your conception?

Create a moodboard in the form of a photo collage of own pictures or found footage material, to visualize the aesthetic concept of the movie.

Make a storyboard with all shots you intend to make, having in mind that you might not realise it 1:1. If necessary, adjust it.

Do you have an audio-concept? Limit the sound to the original sound track, sounddesign and, if you want, homemade music arrangements.

'Tower Block', a film
by Nikia Chryssos and
the Filmakademie
Baden-Württemberg





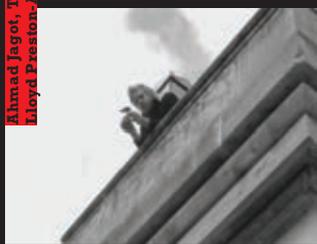
The medium film works with suggestive means. This is, of course, very strong in commercials, scenic films or animation films; but also in alleged objective reportages or documentaries the viewer is swayed and channeled by these means:

Camera operation and camera perspective, lighting, editing, sound design and music, production design, color correction, effects and the directing of the actors and protagonists add essentially to convey a certain image, emotion or mood to the audience. These moods or ambiance contribute decisively to the emotional impression of the film.

The rational understanding of a film is one thing, but never is the sole determinant. More important is a film's ability to create emotions that move us.

Lighting and staging of space (both interior and exterior) definitely are important instruments – film space locates the story, visualizes it and becomes its mirror image in the image of an interior action. So the staging of film space can afford us an inside look at the psyche of the protagonist.

Ahmad Jagoi, Thomas Haworth, Lee Sawyer,
Lloyd Prestor-Allen, Thomas Larsson



Matthew Mure, Duna Irschaid





quad

adjective

01 designating or comprising four persons or things: rates for quad occupancy; a quad-level house.
noun

01 Also called *quadrat*. a piece of type metal of less height than the lettered types, serving to cause a blank in printed matter, used for spacing.

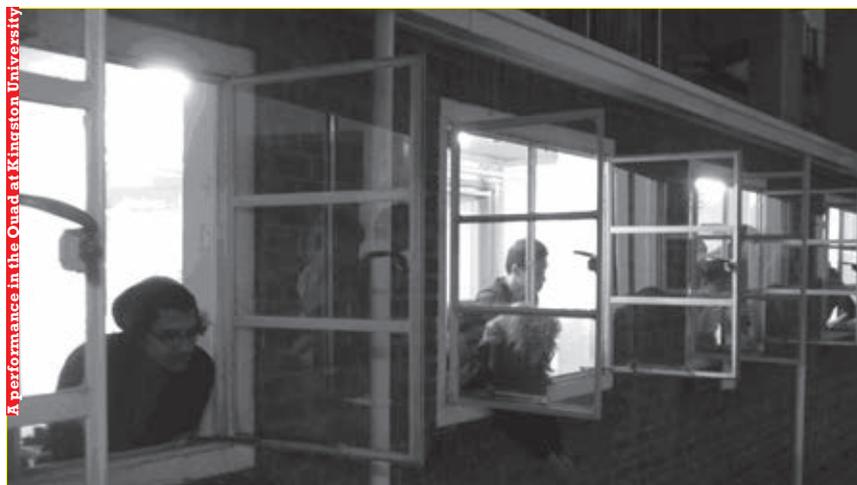
02 quadraphonic sound, or an electronic system for reproducing it: The recording sounded best in quad.

03 quadriplegic: a special ward for quads.

04 A quadriceps muscle. Often used in the plural.

verb (used with object)

01 to space out (matter) by means of quads. (dictionary.com)



The faculty of Art, Design, and Architecture at Kingston University intends to explore and test uses of the quadrangle at Knights Park as a performance space. Events, performances and guests have been proposed by various members of the faculty. Suggestions range from hosting an artist-in-residence for a week to a performance by the artist-farmer Henry Cumbernauld involving live pigs.

The quad is not a 'blank canvas'; it already has been the site of various student activities, e.g. the 'human machine' during one of our workshops last semester and many others – in springtime the quad will host a family of ducks, lovingly fed and cared for by our caretakers.

All of these proposed and current activities 'produce space' in various ways, employing 'tools' associated with various disciplines, using the human body, animals, vegetation and materials, the human voice, light and shadow and so on. If such a wide range of disciplines are interested in and capable of producing space, what then is the role of architecture and what contribution can we make as a school of architecture?

Events and performances in the quad could challenge us to rethink our position as collaborators in 'producing space'.

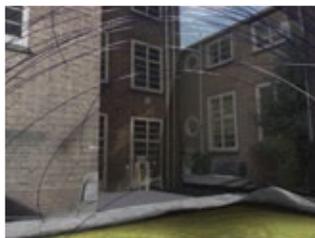
The faculty will host a collaborative competition among first year students to investigate the architectural potential of the quad. One or several prizes will be awarded for the best proposals. The prize will consist of the construction of the proposal(s) – a budget of £10,000 will be made available by the faculty.

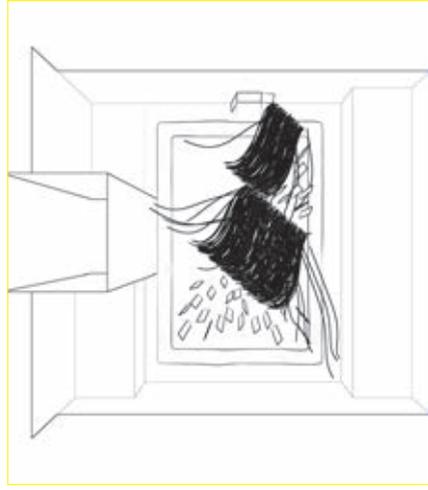
We will not have a comprehensive overview over the performances planned for the quad, and we (hopefully) will be taken by surprise by some events. You will therefore have to be pro-active rather than re-active. In generating ideas and broadening your frame of reference, you are encouraged to engage as much as possible with other disciplines, staff and students in the faculty and your tutors will support you in this.

In thinking about and developing ideas for a 'performance space', you are encouraged to draw on experiences gained and skills acquired through your projects and workshops in the first semester. Specifically, you are encouraged to use the field trip and the field trip assignments to be inspired by and investigate the many 'performance spaces' of the contemporary city. The quad project will be followed and continued by a second phase located at an urban site in London.

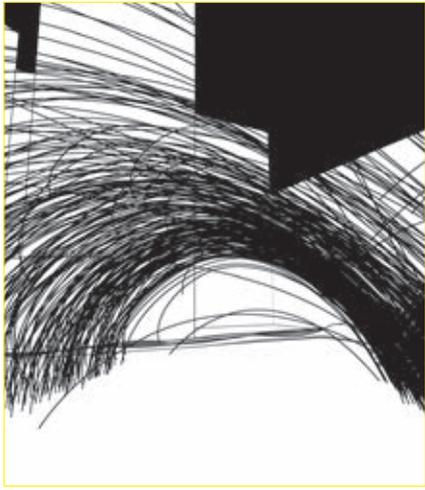
The competition will be supported by a series of workshops on Thursdays.

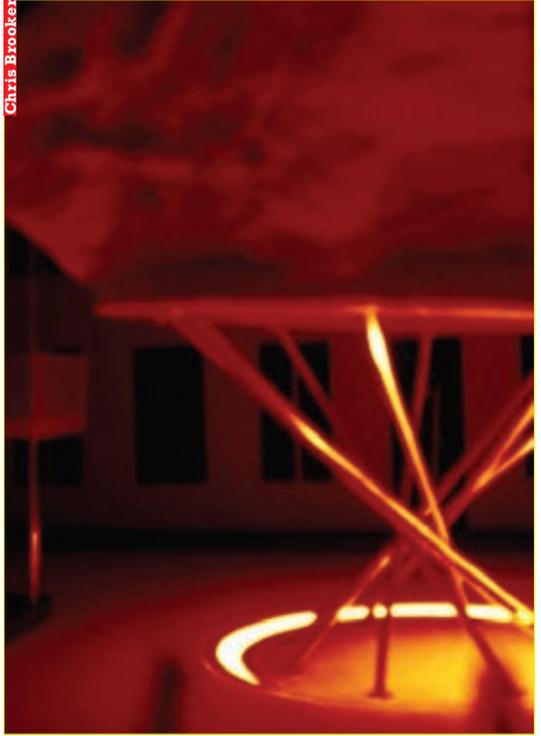
Almad Jagot

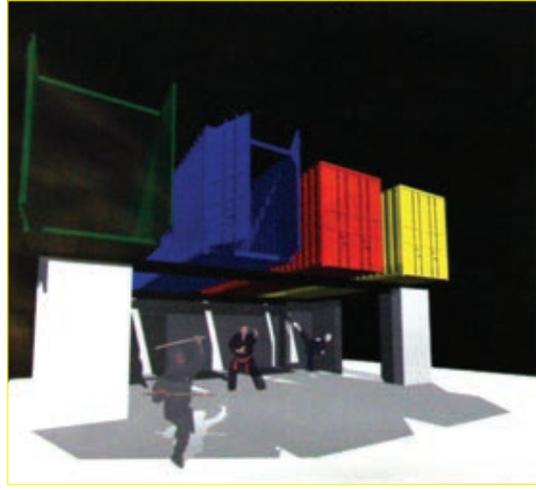
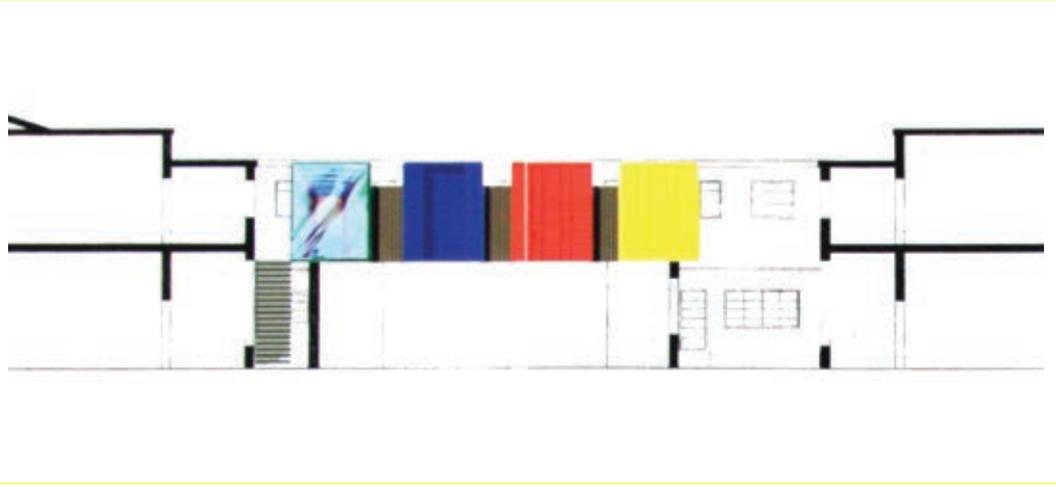




Almad Jarol

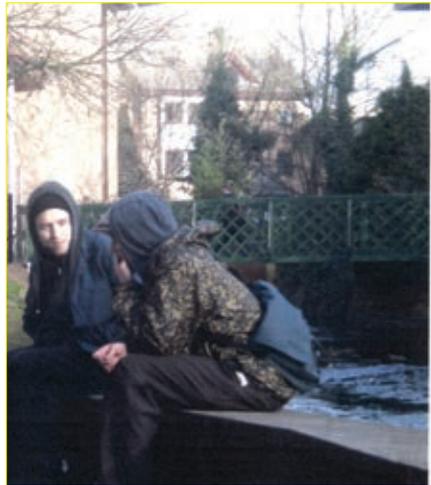








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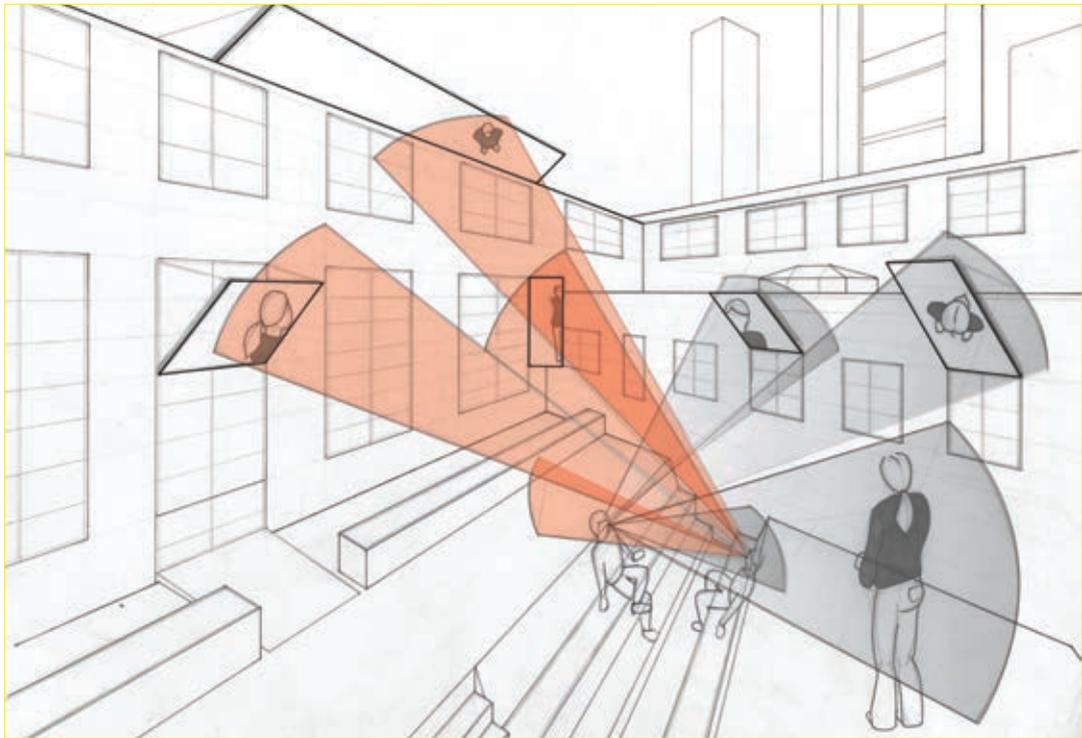
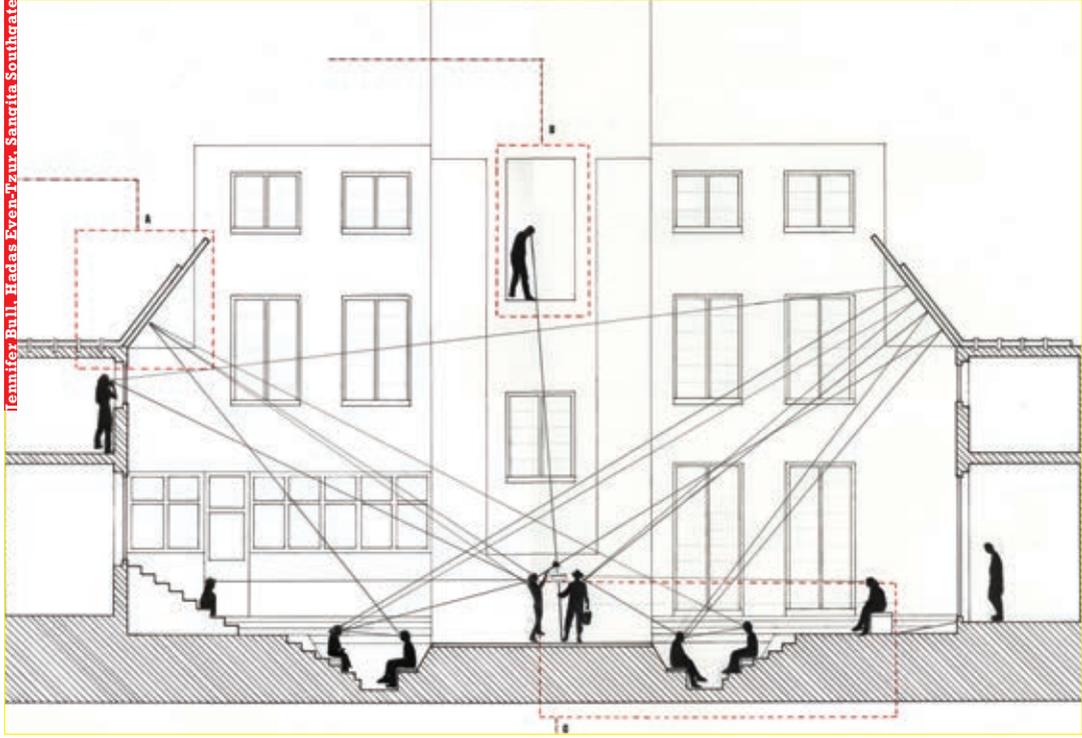


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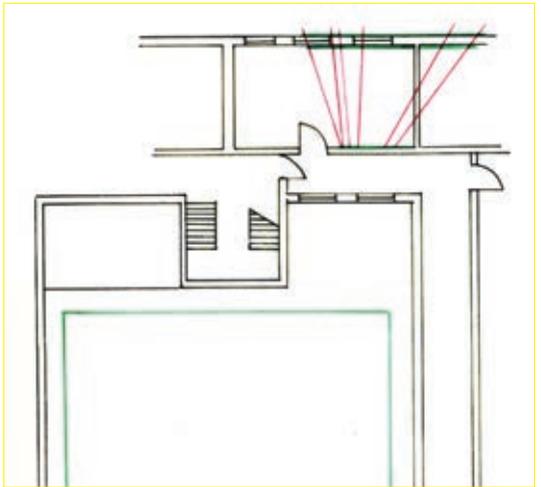
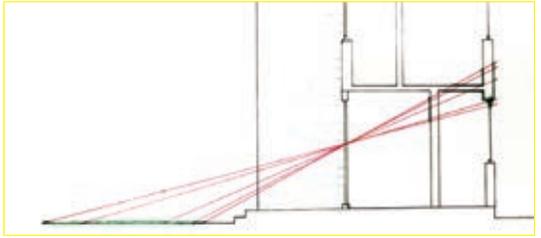
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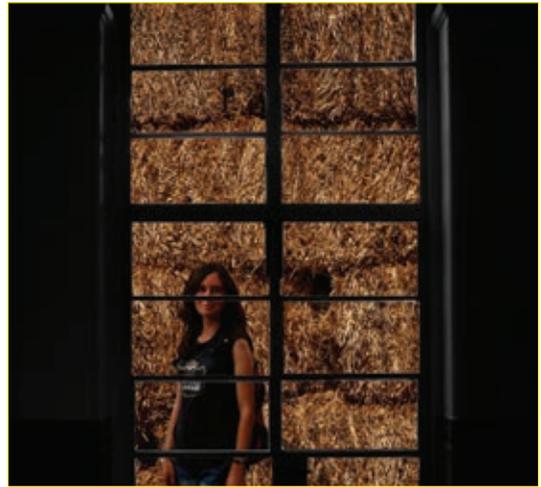
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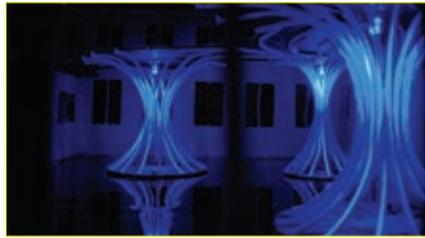
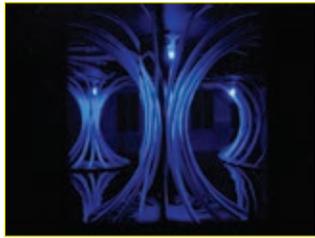
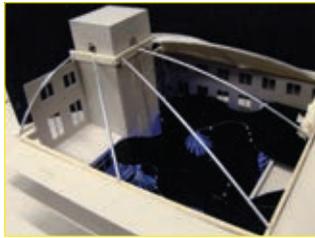
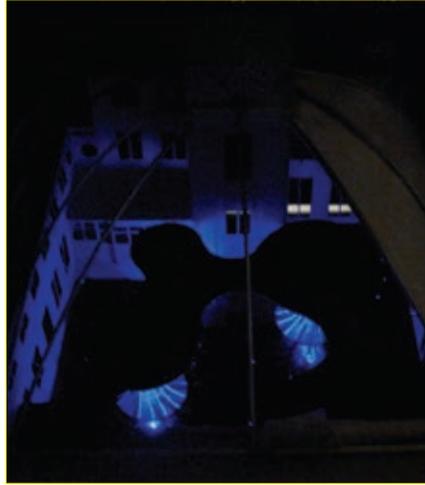
Elisabeth Bell, Sarah Henry, Hannah Shaw





Matthew Hawley

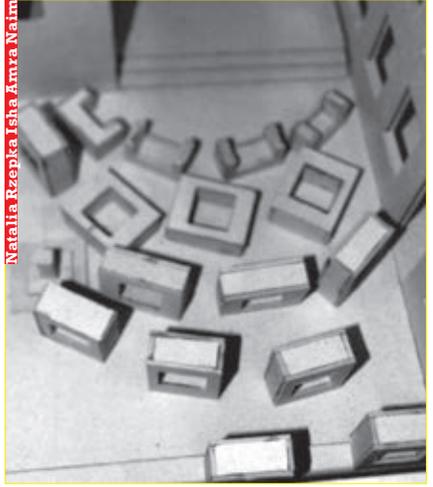




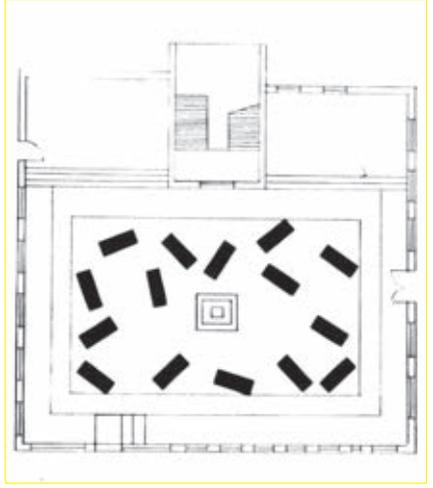
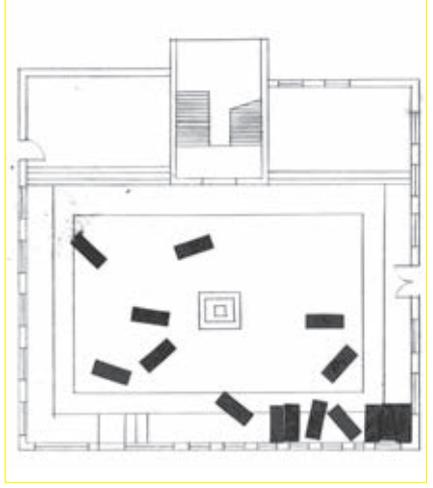
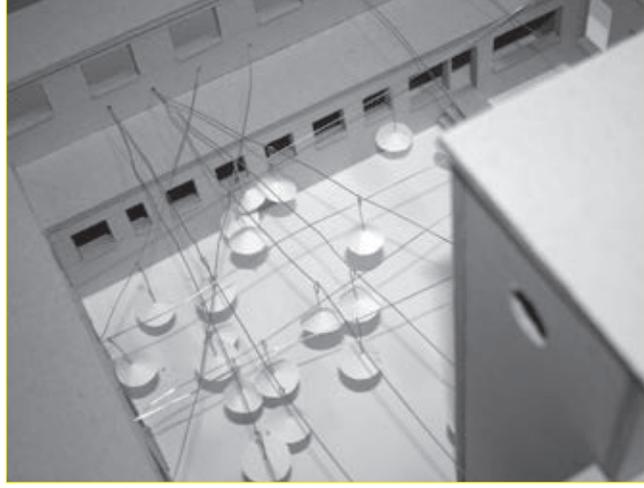
Matthew Hine, Rob Whitten, Dan Wilkinson, Jack Mousley

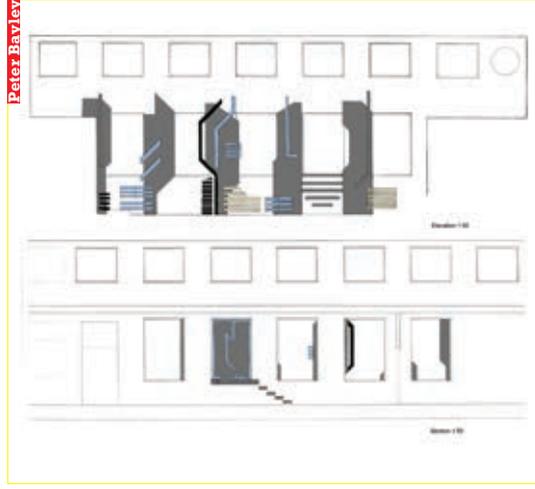


Mickaela Pollett

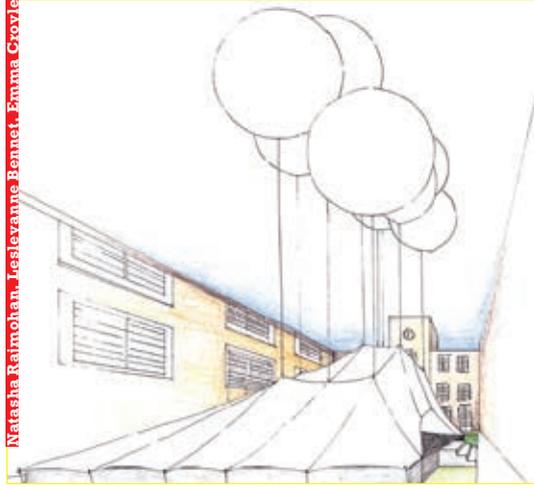


Natalia Rzepka Isha Amra Naim

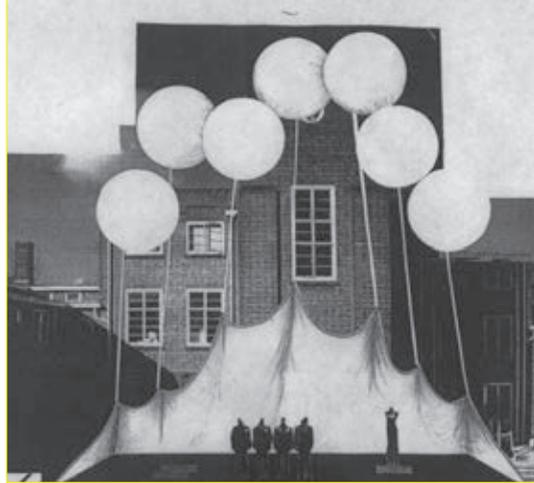




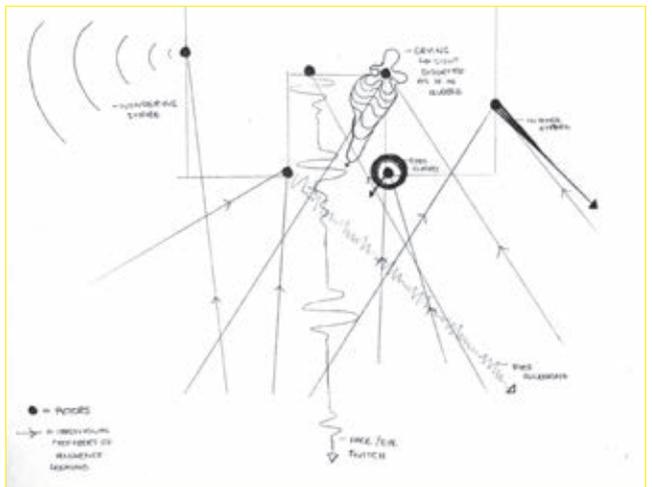
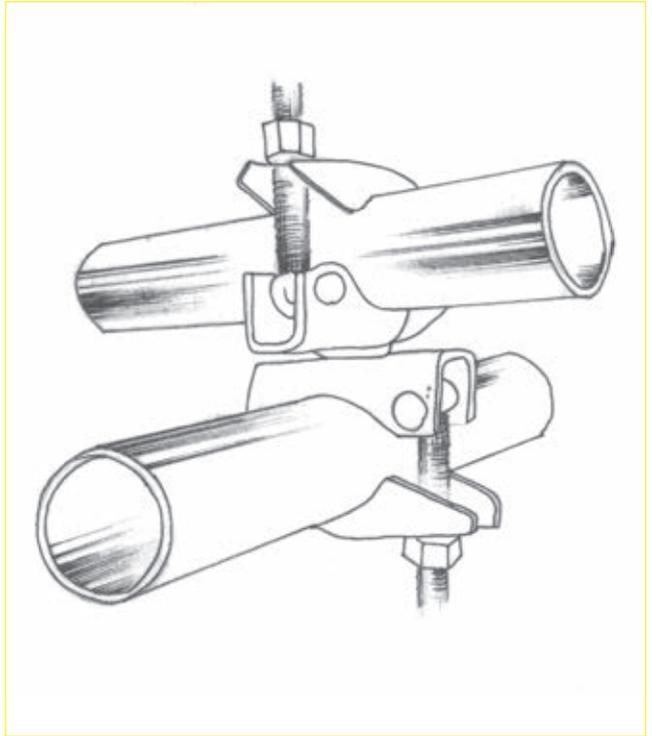
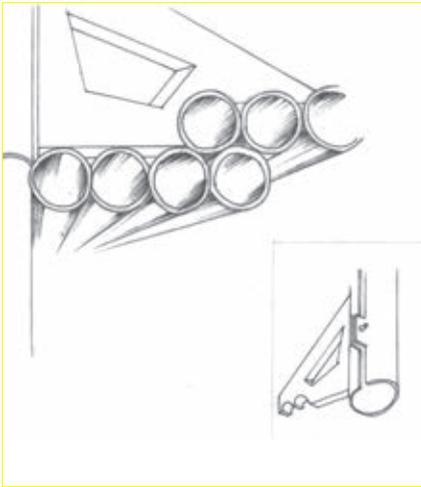
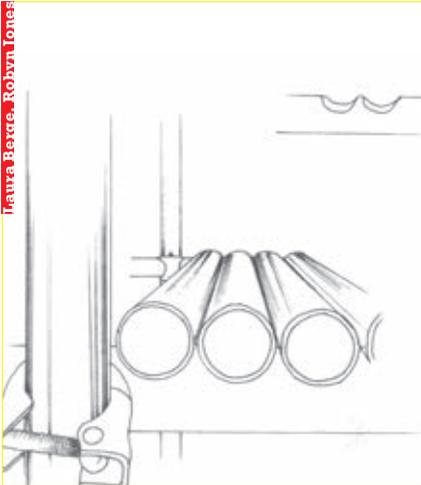
Peter Bayley



Natasha Rajmohan, Leslyanne Bennet, Emma Crozie

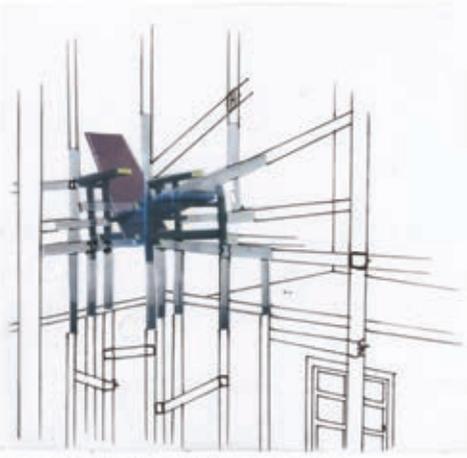


8e Quad competition - studentwork

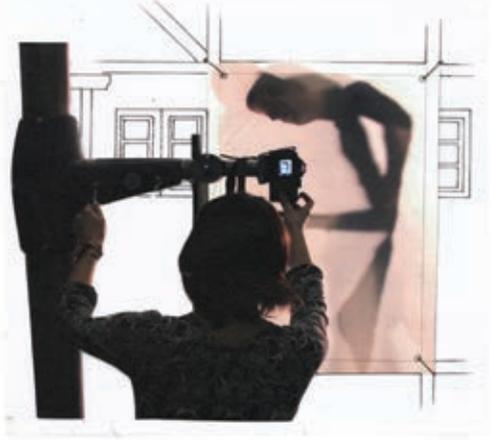




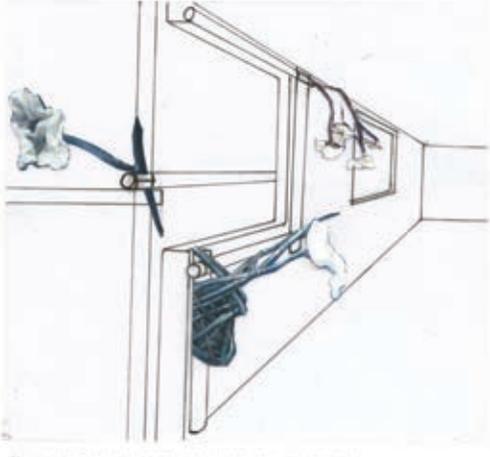
RELEASING THE SUBJECT FROM THE REALITY OF THE PHYSICAL WORLD THROUGH LIGHT.



THE SMALL ELEMENTS OF THE SCENE ARE PART OF THE OVERALL DESIGN.



USING THE CAMERA TO SEE THROUGH THE EYES OF THE SUBJECT.



UNDERSTANDING THE SPACE THROUGH THE EYES OF THE SUBJECT.

theater or theatre noun

01 A building, room, or outdoor structure for the presentation of plays, films, or other dramatic performances.

02 A room with tiers of seats used for lectures or demonstrations: an operating theater at a medical school.

03 Dramatic literature or its performance; drama: the theater of Shakespeare and Marlowe.

04 The milieu of actors and playwrights.

05 The quality or effectiveness of a theatrical production: good theater; awful theater.

06 Dramatic material or the use of such material: 'His summation was a great piece of courtroom theater' (Ron Rosenbaum).

07 The quality or effectiveness of a theatrical production: good theater; awful theater.

08 Dramatic material or the use of such material: 'His summation was a great piece of courtroom theater' (Ron Rosenbaum).

09 The audience assembled for a dramatic performance.

10 A place that is the setting for dramatic events.

11 A large geographic area in which military operations are coordinated: the European theater during World War II. (dictionary.com)

For your final project you will be asked to look at aspects of 'performance' in an urban context and propose a fringe theatre for a site in East London.

Site Investigation

On Tuesday, March 11, we will meet up at Knights Park and then travel to East London to visit an area located between Shoreditch and Brick Lane.

You should look at the built fabric of this area and carefully observe the way people interact with their built environment and with each other.

You should then select one of the sites suggested in the enclosed map and focus on an aspect of urban life that you find particularly intriguing.

- Drift, observe, gather data, identify phenomena, etc
- Develop a strategy for systematic observation and recording, e.g. working with time (of day), position (of observer), research (through media, through interviews on site)

George Perec has the following recommendation, set out in his chapter 'The Street': 'You must set about it more slowly, almost stupidly. Force yourself to write down what is of no interest, what is most obvious, most colourless.'

Through mapping, your intention should be to look, record and begin to understand the ways in which specific human territories are defined. We want you to take an involved attitude to the investigations. For example, you could look at and record:

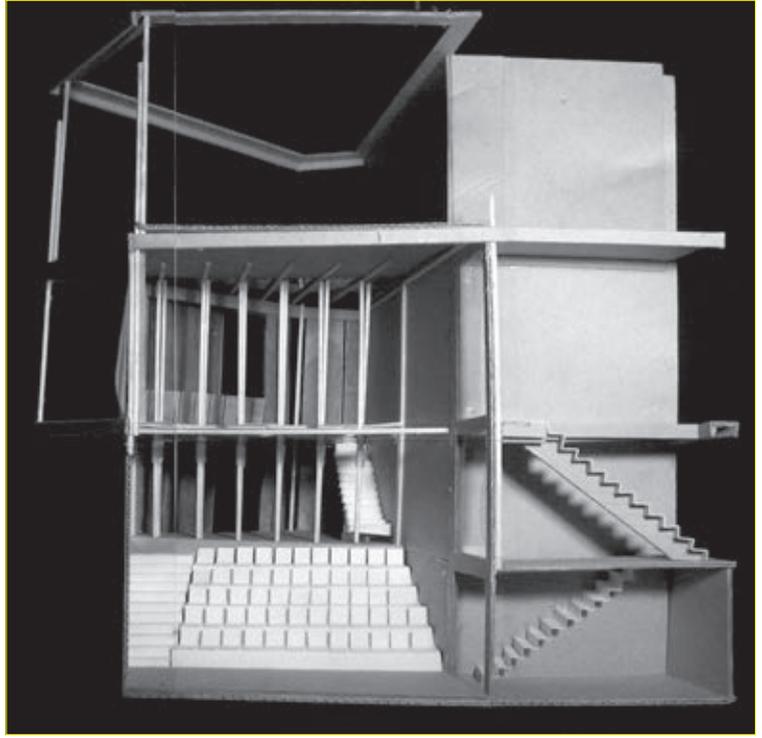
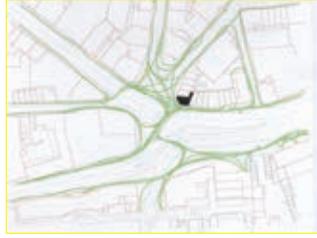
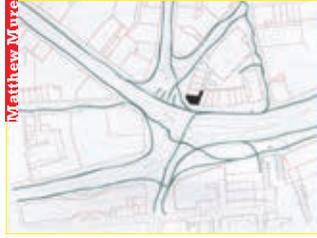
- movement: pedestrian and vehicular, public and private transportation
- program: commercial, residential, entertainment, not-for-profit, etc.
- private and public domain
- landmarks: navigation and analogue visual relationships, digital surveillance, CCTV
- surface: texture, temperature, scale, porosity, colour
- sound, noise and smell
- light and shadow: sunlight, daylight, artificial light
- infrastructure: transport, utilities, digital communication networks
- transactions: buying, selling, exchanging, communication, information
- density of occupation, of incidents and degree of gentrification

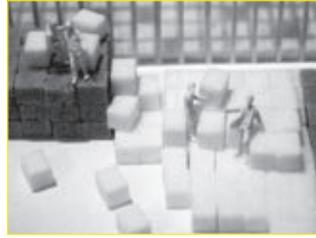
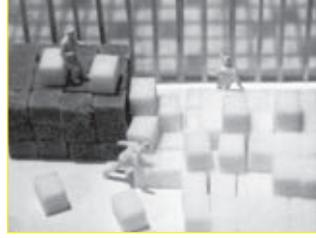
Design Brief

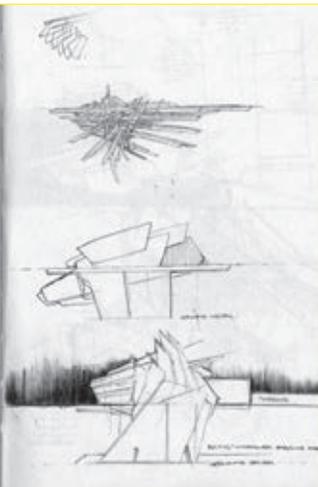
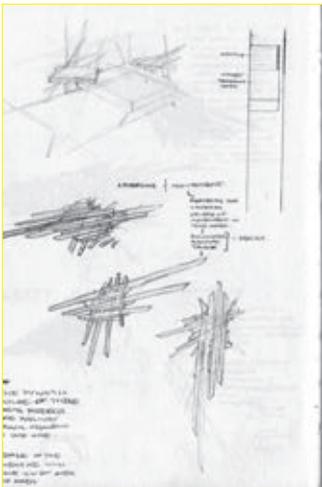
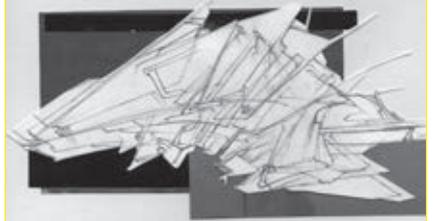
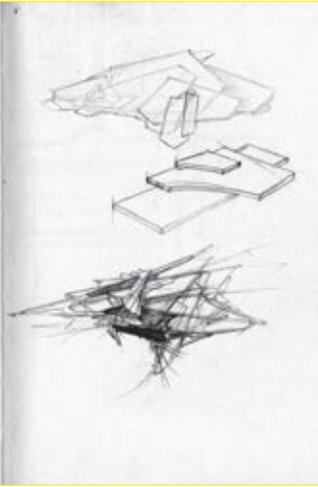
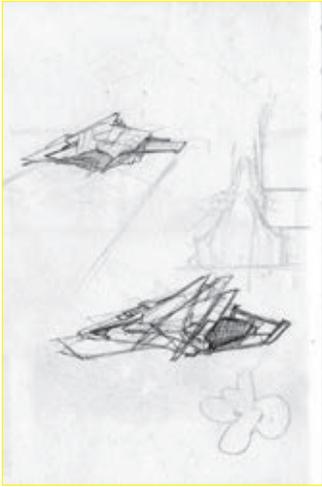
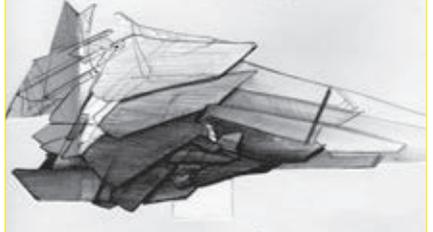
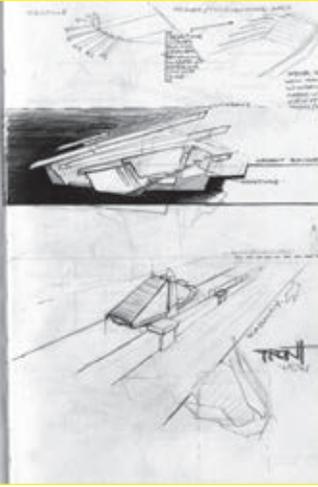
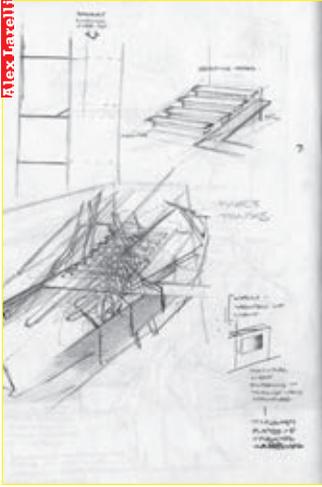
Your research and survey of theatres has yielded a broad range of theatrical strategies and building types.

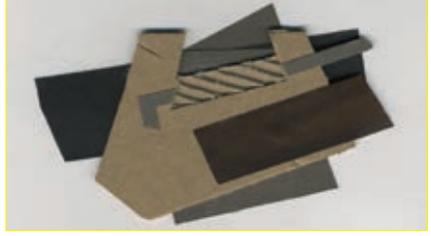
Some theatres make use of sophisticated machinery and spatial devices to produce illusions, other performances may take place in a minimal space shared by actors and audience; an entry sequence may connect a series of intricate reception and hospitality spaces, other theatres may incorporate the use of public space or courtyards and backyards as part of such a promenade.

You are asked to draw on your own and your colleagues' research to identify a schedule of accommodation that you will require for your theatrical concept.

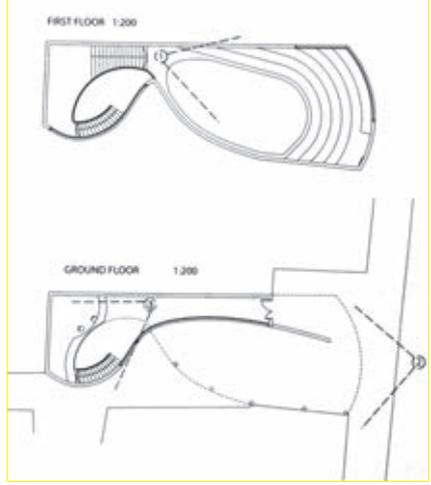








Jennifer Bull

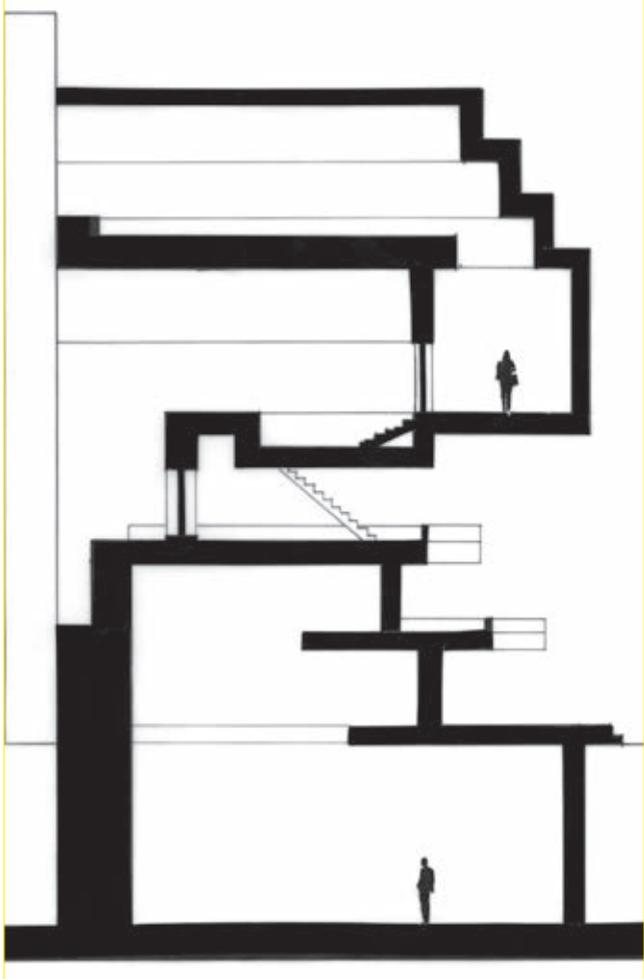


Caroline Lozynsky





Emma Croyle

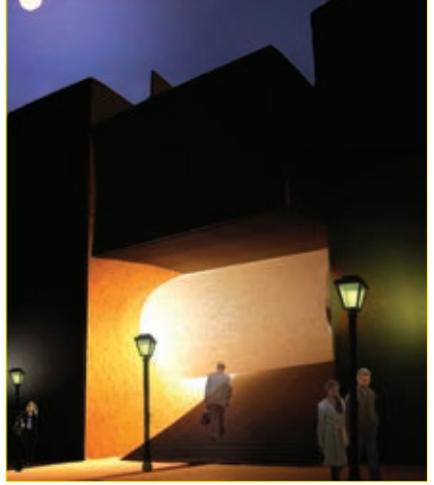


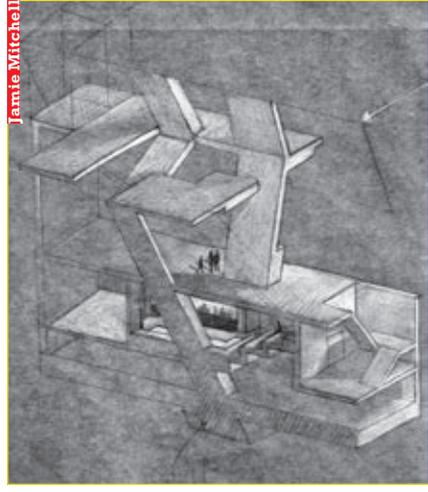


Emily Hillier

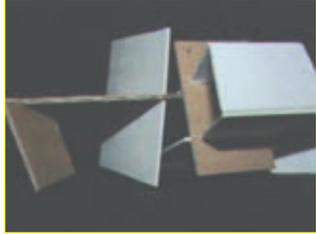
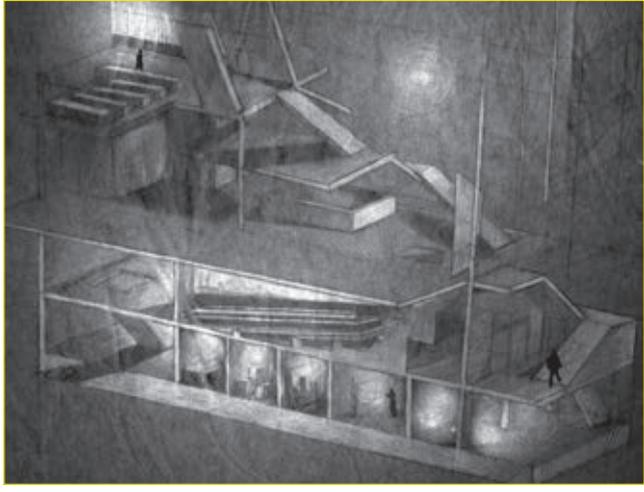


Hadas Even-Tzur

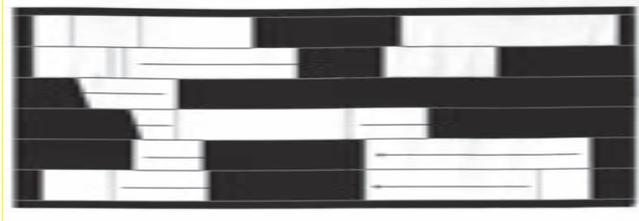
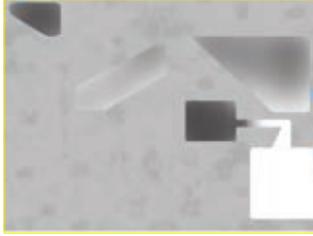
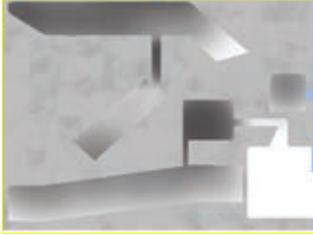


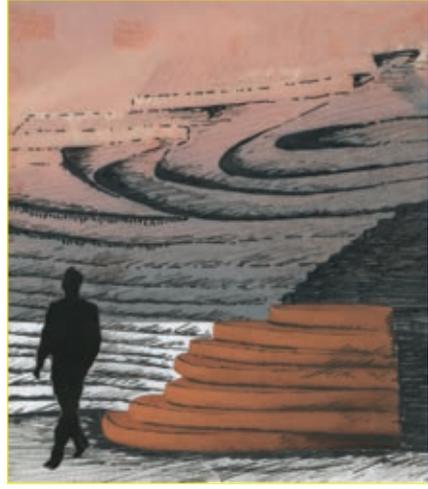


Jamie Mitchell



Free Sawyer

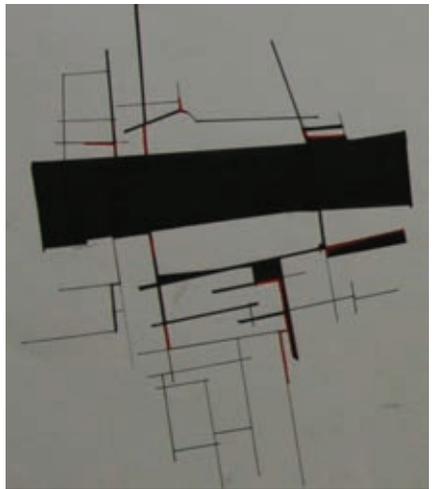
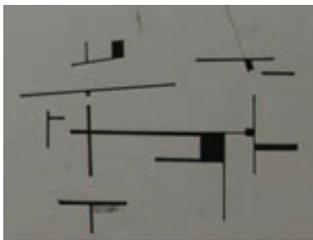
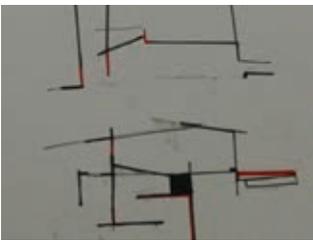
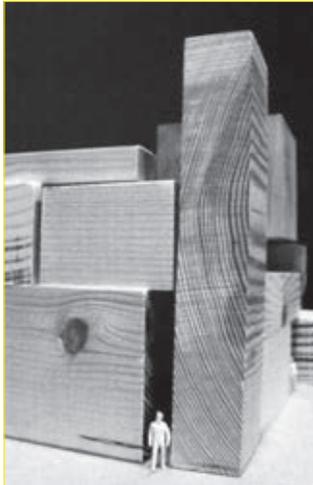
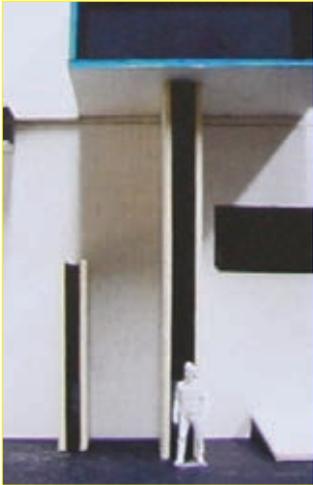


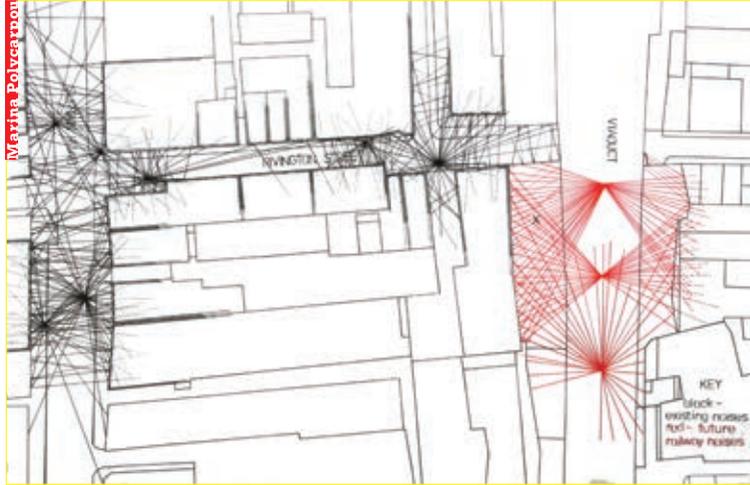


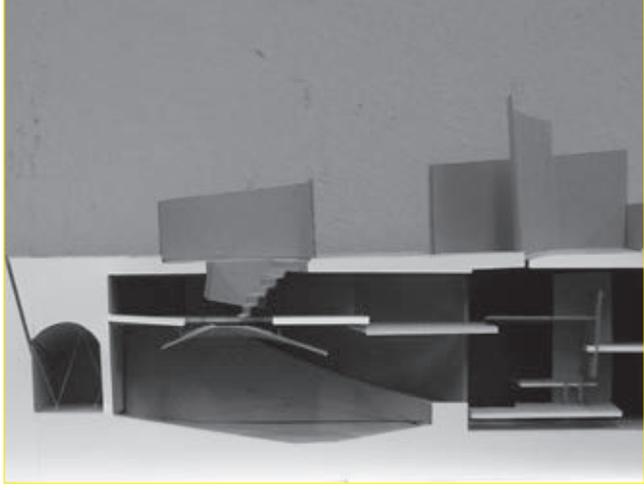
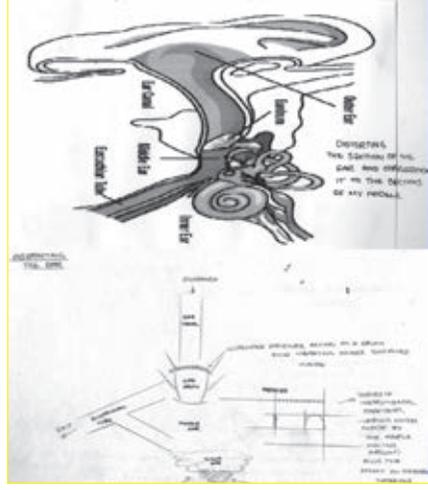
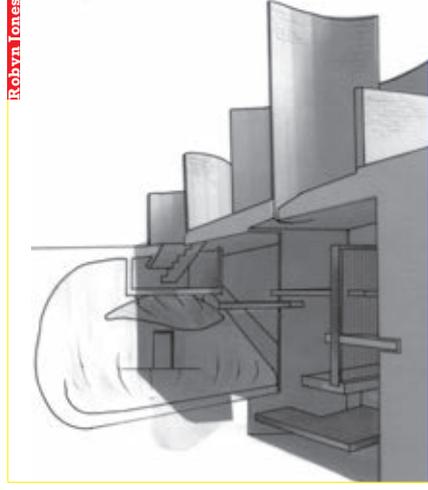
Charlotte Calves

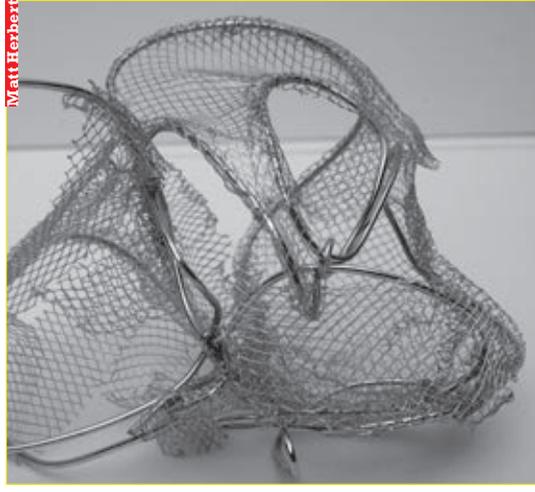


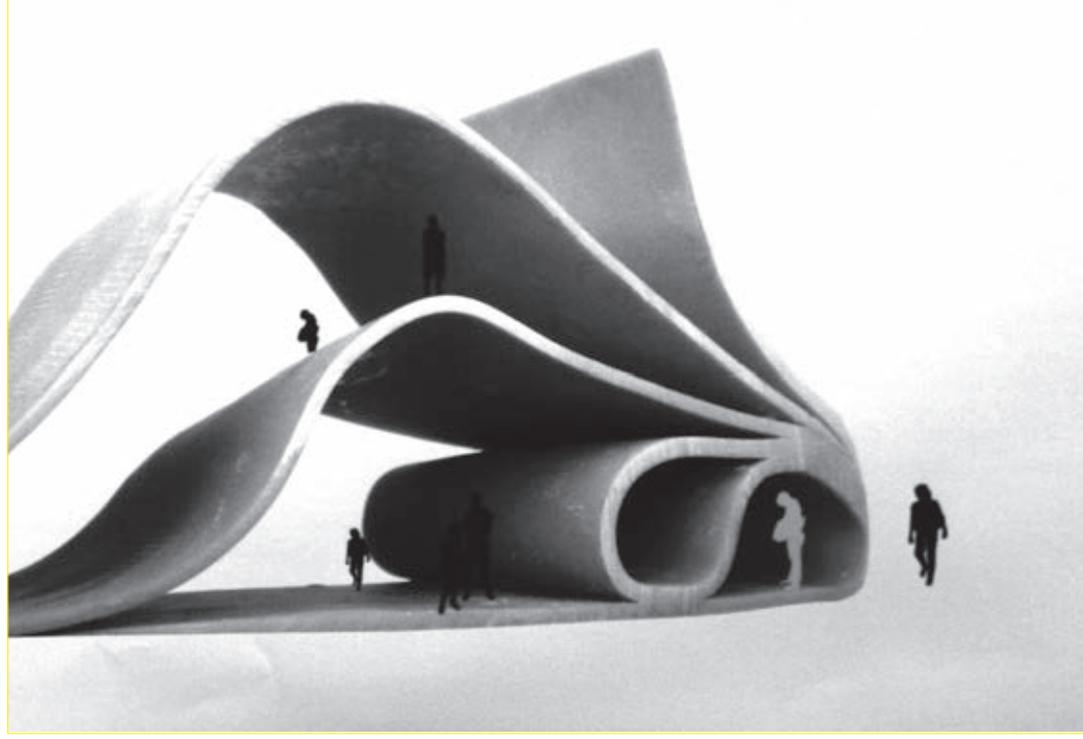
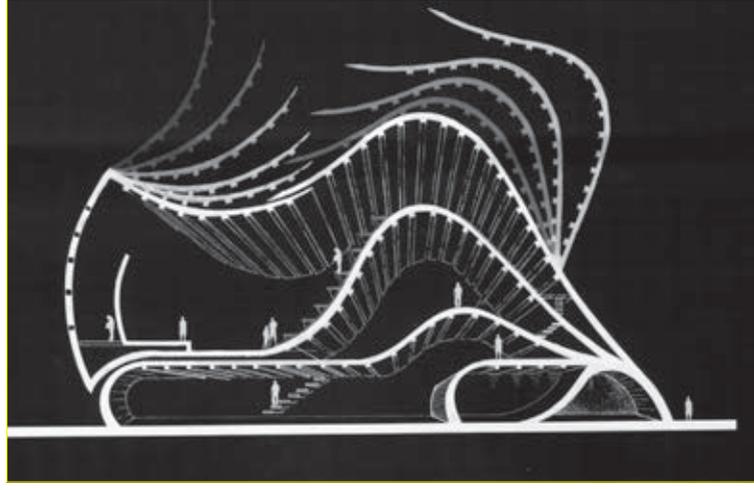
Huseyin Cicek



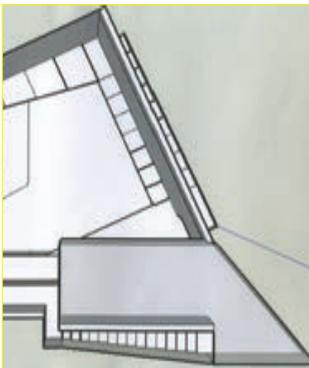
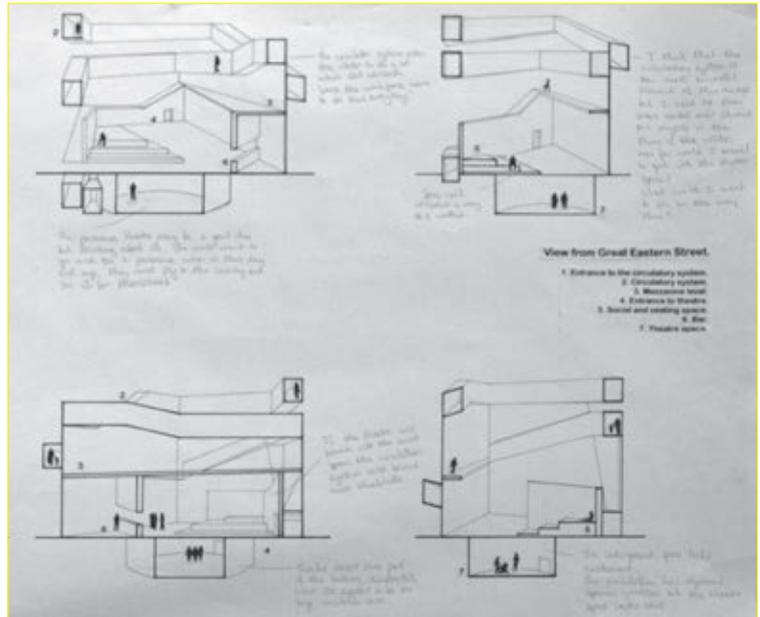
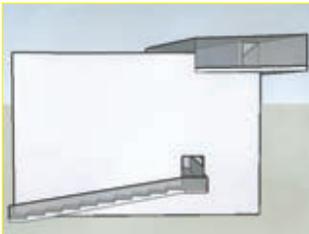
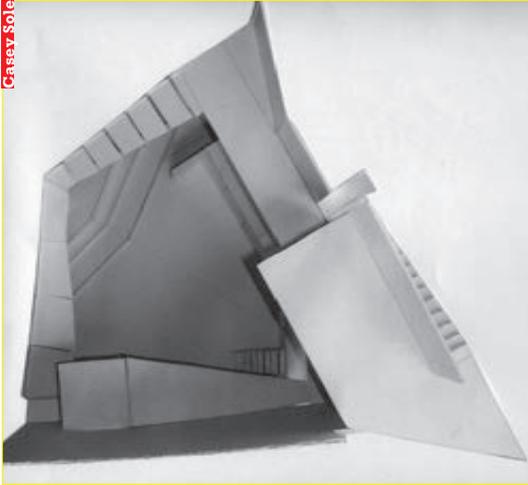








Marcos Konaros

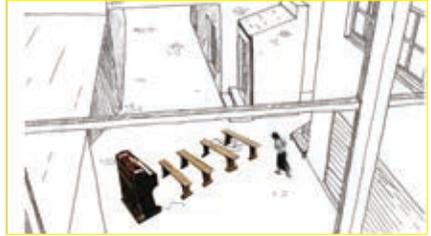
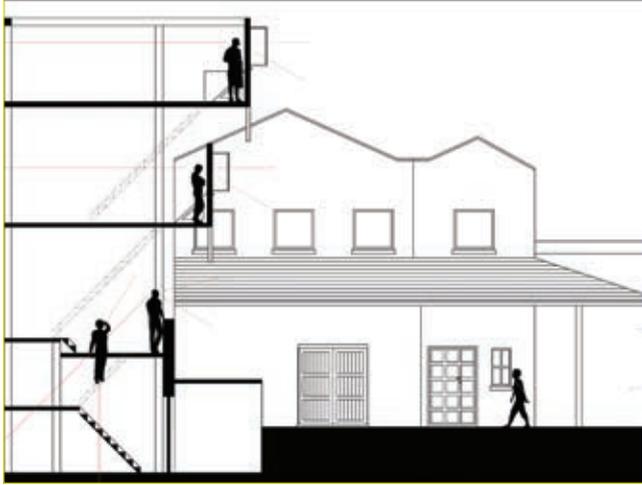
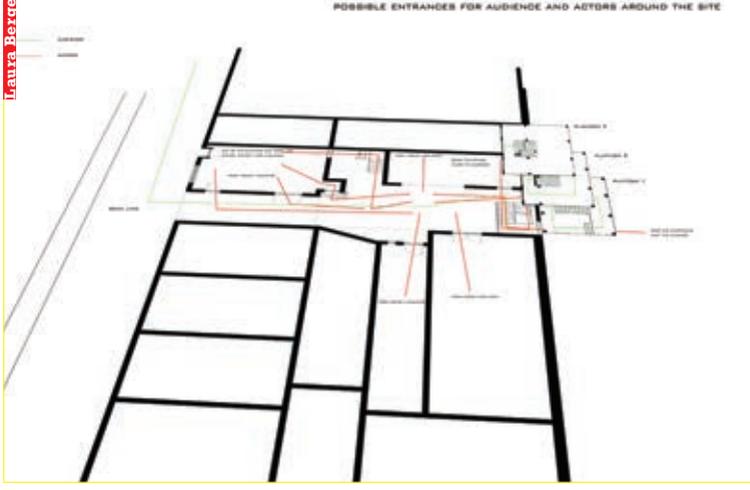


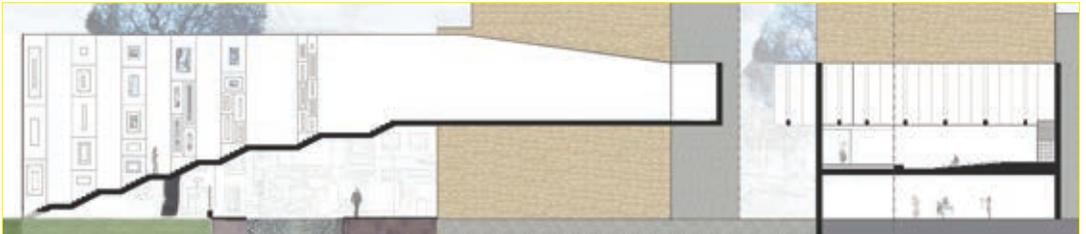
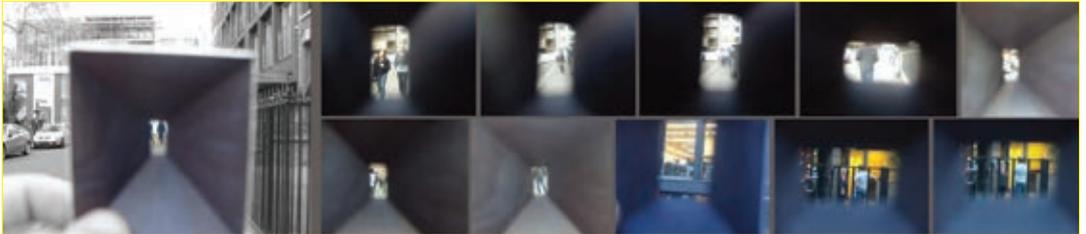


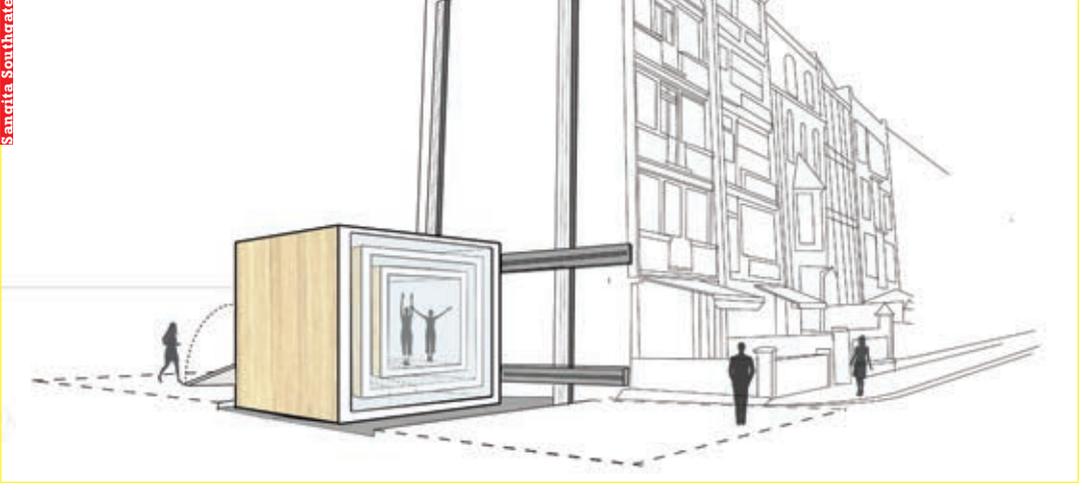
Michael Ha



POSSIBLE ENTRANCES FOR AUDIENCE AND ACTORS AROUND THE SITE







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mistakes or omissions are inadvertent, and will be
corrected in subsequent editions upon notification
to the publisher.

Joanna Bailey – Joanna is interested in understanding architecture through learning and teaching and in issues of diversity.

Laura de Beden – Formula 1 for making your design richer and more meaningful: expand your cultural boundaries and be curious about life. Laura enjoys literature and poetry, Verlaine's Chanson d'Automne, Giacomo Leopardi, Japanese haikus; the opera and jazz, Puccini and Miles Davis; her favourite painter, Paul Klee; architects, Palladio and Aldo Rossi.

Angela Ford – Architectural modelmaking is the physical creation of sequential poetic volumes.

Ersi Ioannidou – Ersi's research is an exploration into the modern meaning of the minimum dwelling. It particularly focuses on the minimum means that help the individual create a sense of at home in transit – what she calls the minimum home.

Zoe Jones – Zoe is interested in teaching and learning new ways to represent ideas, responses and experiences. Alongside teaching and practicing she is currently converting her own house.

Florence Kong – Florence graduated from the AA in 2005, worked with Rocco Yim on projects in Hong Kong and mainland China, worked with Zaha Hadid Architects on projects in Glasgow and China, is currently working for KPF on projects in Moscow and London. Interested in light and reflection, urban morphology and land intensification, personal work was shortlisted for the 11th Venice Biennale International Architecture Exhibition.

Christoph Lueder – Christoph is interested in the diagram as a discursive and generative tool in architecture and urbanism. He is Acting Course Director BA Architecture at Kingston University and First Year Leader.

Harry Paticas – Harry has recently set up his own practice, PATICAS ARCHITECTURE, and will be exhibiting a prototype fabric and earth toilet for the London Festival of Architecture in June 2008.

Uwe Schmidt-Hess – Uwe's field of interest is the creation of spaces which embody intuition, experience, and sensation, exploring architectures beyond objects and surfaces.

Markus Seifermann – Markus is interested in narrative architecture and his work is focused on the relationship between text, story and space. One of his current projects 'The lost space of Stiller' explores the architecture of a lost identity.

Ben Sweeting – Ben is interested in the border between architecture and everyday life and the corresponding relation between design and ethics; he is currently a PhD by design student at the Bartlett, UCL

Charlie Voss – Charlie is particularly interested in the micro-processes of evolving landscapes and their social and cultural impacts.

Jinbok Wee – Jinbok's main interest is in 'matter organisation' – organisational manipulations of material / immaterial realities.

Jürgen Klozenbücher – Architecture should not speak to us about technique or materiality but capture our imagination with its story just as a good book or a good film does.

Ben Lewis – Through his research he has developed a keen interest in geometrical forms, and the form making process often referred to as 'form-finding', through his work he has collaborated with some of the world's leading architectural practices to realise these complex forms in materials as diverse as glass-fibre fabric and glulam timber.

Kwong Loke – Theatre is humanism inhabiting the empty space. The challenge space throws at us is to find the humanity and imagination to defy its gravity.

Stéphane Querrec – What is the role of the Subject in today's society? What's the trouble with the Subject?

Students

Omar Abduljawad	Mathew Herbert	Felisha Ohene-Djan
Aboud Aboud	Emily Hilliar	Leyla Osman
Susan Amiri	Matthew Hine	Harshak Patel
Tom Armitage	Michael Hoang	Seetal Patel
Samuel Bailey	Yang Yang Hui	Mickaela Pellett
Peter Bayley	Juliane Hunt	Carmen Po
Eliabeth Bell	Duna Irshaid	Marina Polycarpou
LesleyAnne Bennett	Ahmad Jagot	Lloyd Preston-Allen
Laura Berge	Robyn Jones	Natasha Rajmohan
Cara Beveridge	Vundan Kaneria	Kriselda Ramos
Zachary Bird	Daniel Konteh	Katie Riches
Christopher Brooker	Markos Kornaros	Emma Rowland
Jennifer Bull	Edem Kpodo	Natalia Rzepka
Charlotte Calver	Matthew Kwok	Seyedehtala Safavi
Richard Chua	Ludan Lai	Lee Sawyer
Huseyin Cicek	Alessandro Larelli	Hannah Shaw
Todd Couves	Thomas Larsson	Bradlee Smart
Charles Crabbe	Emma Le Gallais	Casey Sole
Emma Croyle	Shoreen Lobban	Sangita Southgate
Chris Culligan	Caroline Lozynskyj	Ren Tanaka
Mohamed Elzibair	Caroline Ly	Elizabeth Taylor
Hadas Even-Tzur	Christopher Makariou	Amisha Vekaria
David Fisk	Prabjyot Mankoo	Paulina Voang
James Foote	Ursula Marshall	David Wareham
Daniel Giddins	Corvin Medhat	Robert Whitten
Anthony Godden	Jamie Mitchell	Daniel Wilkinson
Cagla Guvec	Dean Morley	Hui Zhang
Michael Ha	Jack Mousley	
Matthew Hawley	Matthew Mure	
Thomas Haworth	Isha Naim	
Sarah Henry	Peter Obatomi	