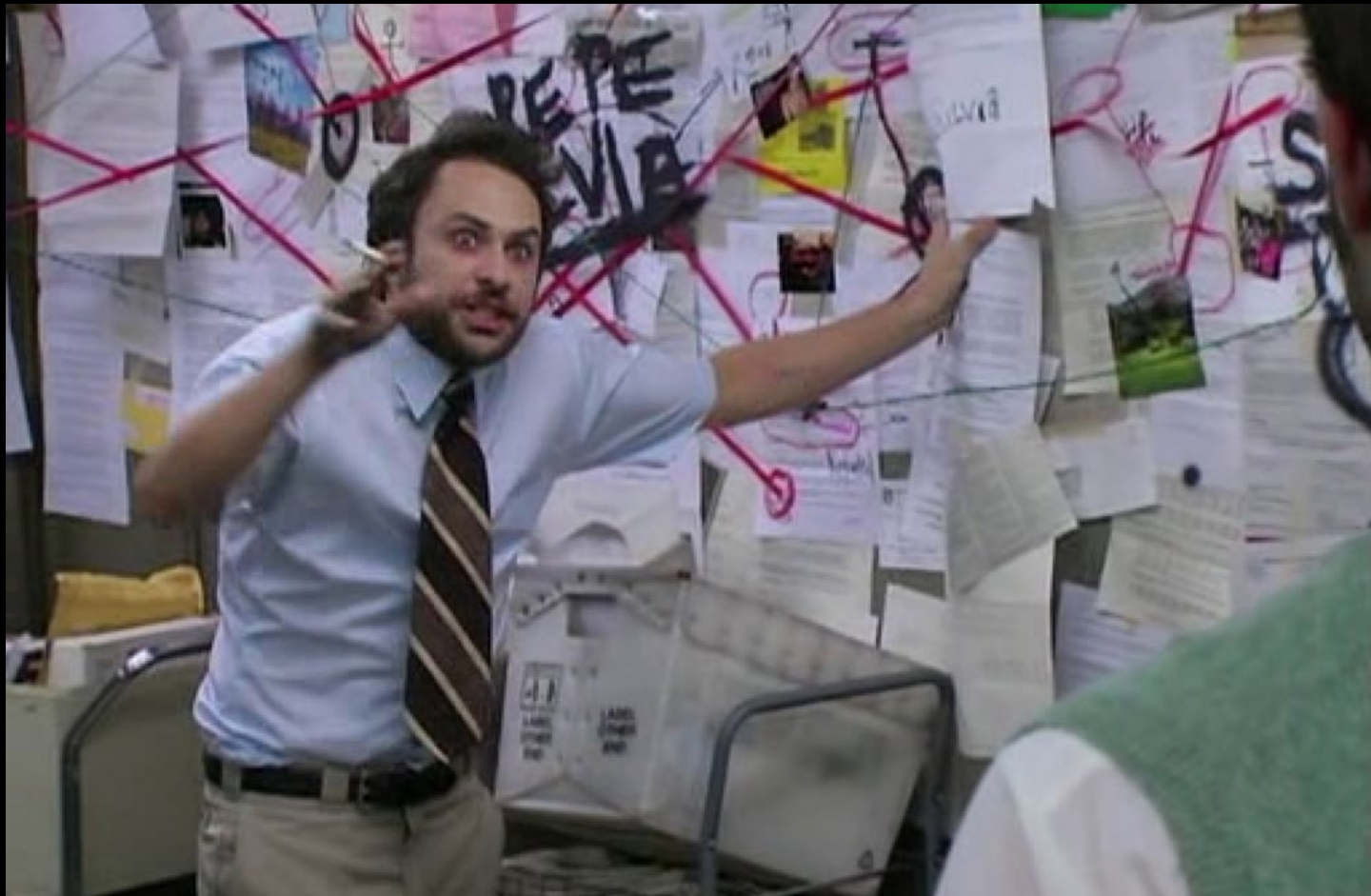


**ARCH 451: THE DETAIL**  
CONSTRUCTIONAL IMAGES &  
CONSTRUCTIONAL (REALITIES) MATERIAL CONDITIONS that build  
CONSTRUCTIONAL NARRATIVES

## COURSE DESCRIPTION (FROM THE SYLLABUS):

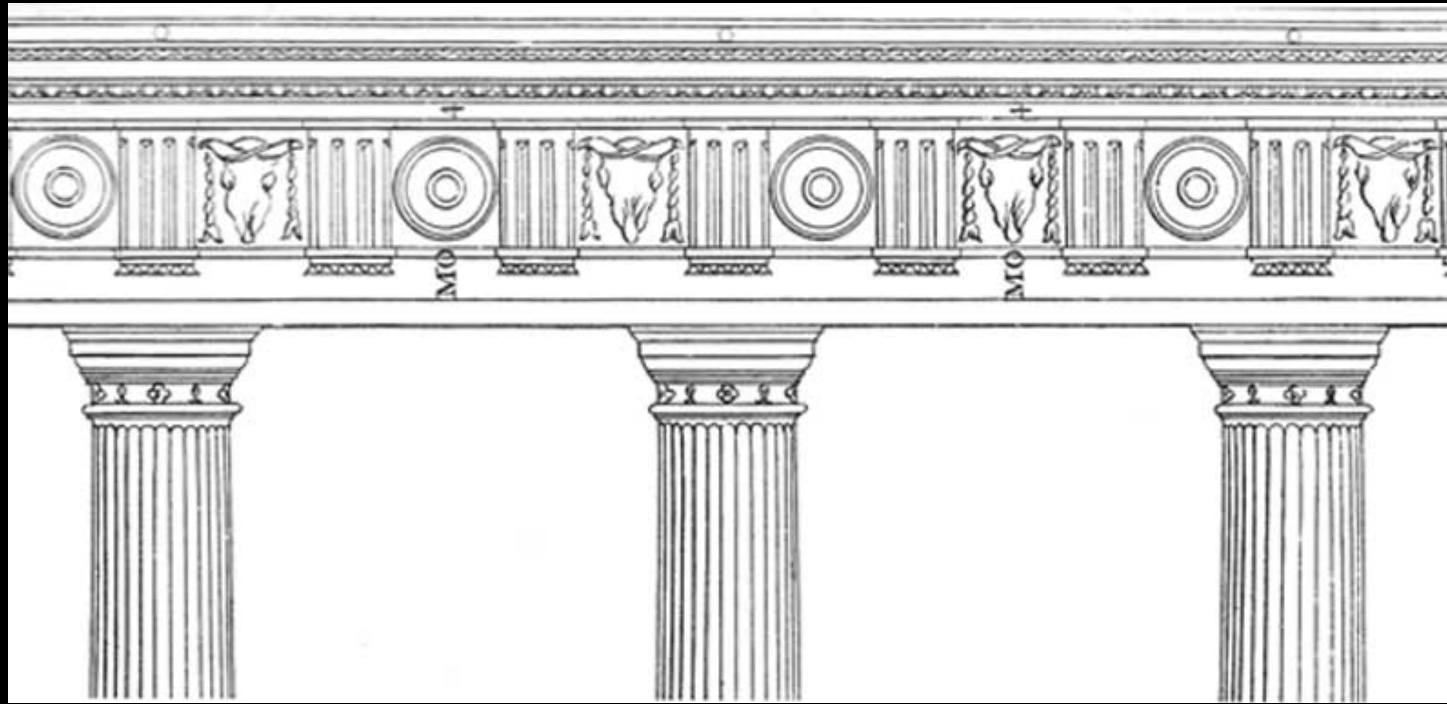
In construction, performances are fleeting. Constructional performances leave little trace of the sequencing of decisions and actions made beyond the layering of material connections and spaces in a building or model as well as the pixels and vectors of an image. Media can make these traces evident by materializing each performance. ARCH 451: Architecture Studio II focuses on the documentation of these constructional performances through the interrogation of constructional material conditions as well as the making of constructional images and narratives.

The interrogation of constructional material conditions (site) will start with the documentation of existing physical object(s) such as a building, a site, or physical model. The making of constructional images (media) will make evident the existing and potential performances inherent in these objects. Using digital modeling tools, we will examine the layering and output of images through projection upon a physical object or screen. The extension and jointing of material, spaces, pixels, and vectors from the existing objects and how they are engaged will comprise the constructional narratives (program). Students will be challenged to engage with media in order to respond to the unique conditions of site and program through documented constructional performances.



"Masking does not help when the thing behind the mask is not right or when the mask is no good."

- Gottfried Semper



**ERA 1**



St. Marks Basilica | John Ruskin: No Structural Expression, but No Structural Deception (pp. 131)





Royal Courts of Justine in London | George Edmund Street: Cladding and Veneer is okay as long as it does not conceal the structure (pp 132)

ERA 2





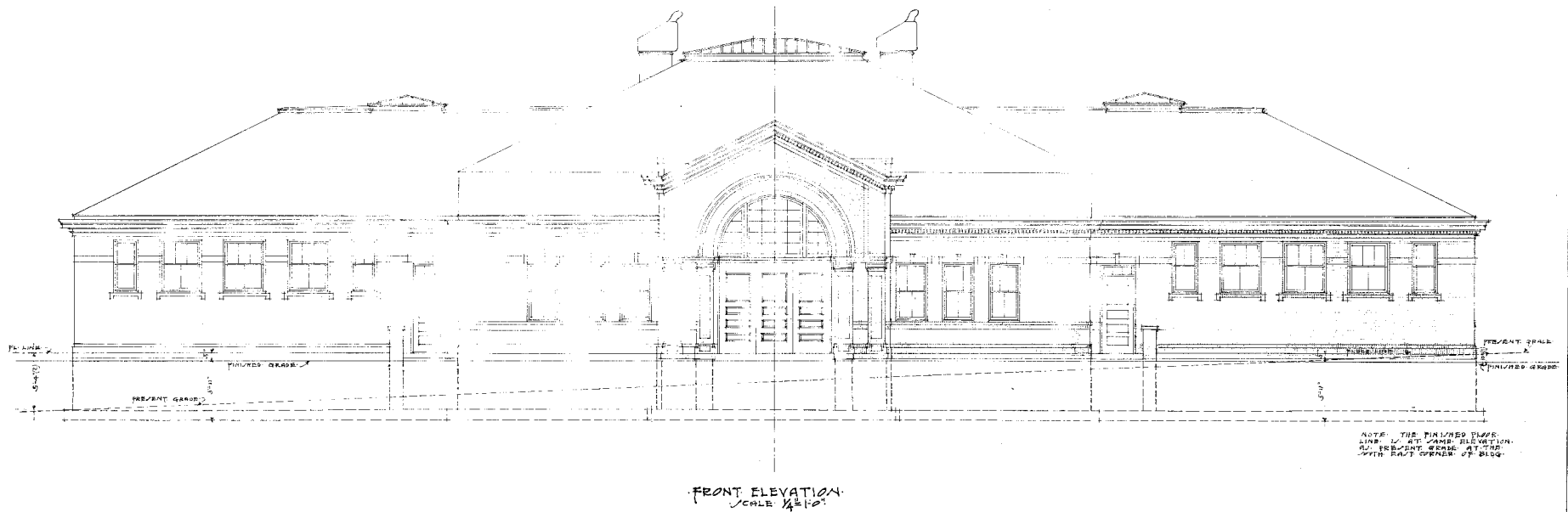
Postal Savings Bank | Otto Wagner: Cladding as a constructional methodology (pp. 136- see detail)



Ag Heritage Museum Entrance | 1918

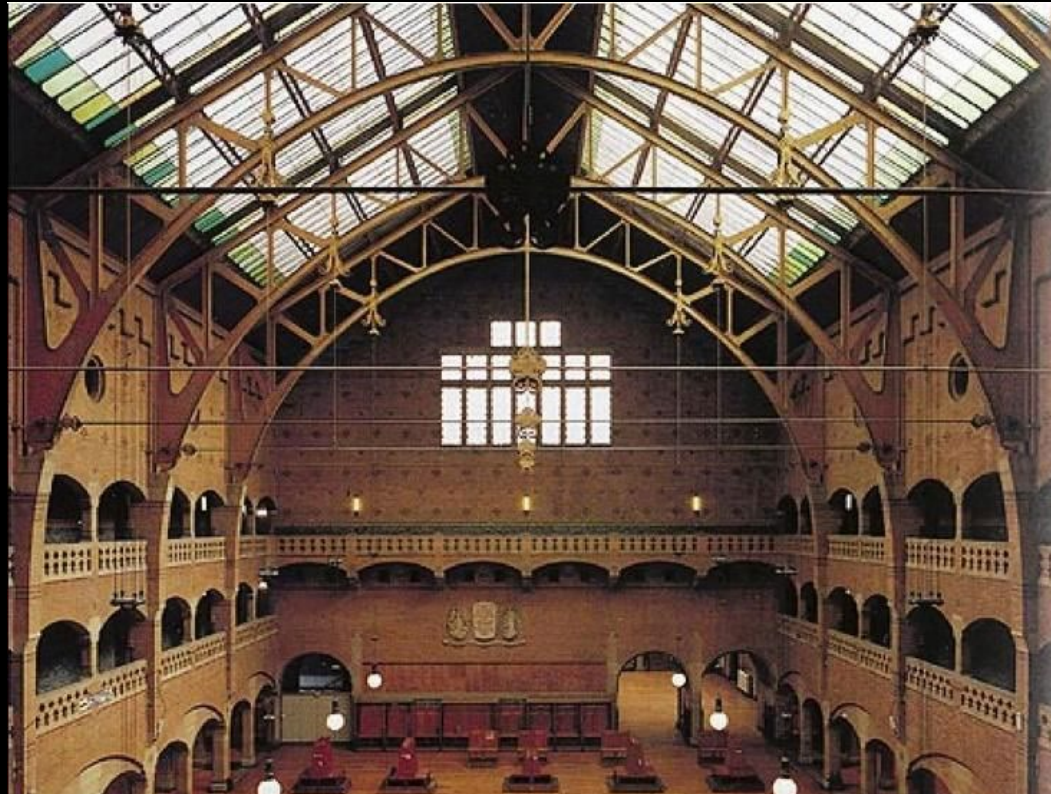


Entrance and West Addition | 1948



| FRONT ELEVATION |                        |     |  |
|-----------------|------------------------|-----|--|
| SCALE           | STOCK JUDGING PAVILION | SET |  |
| DATE            | W. DAK. STATE COLLEGE  | 822 |  |
| 7/17            | DESIGNED BY DAK.       | 822 |  |
|                 | JOSEPH SCHWARTZ        | 8   |  |
|                 | ARCHITECT              |     |  |
|                 | JOHN T. BARTON         |     |  |

Entrance in Drawing | 1917



Amsterdam Stock Exchange | H.P. Berlage: Monolithic Construction (pp. 136- see detail)

**ERA 3**





Berkeley Hillside Club | Bernard Maybeck : No finishes, exposed structure only (pp. 142)- see detail)





Roos House | Bernard Maybeck : Expose nothing. (pp. 142)- see detail)

ERA 4



Lake Shore Drive | Mies van der Rohe : Clear construction...nah...cladding describes hidden construction. (pp. 152)-see detail)



Weissenhofsiedlung | Le Corbusier: Construction...who cares...architecture has another meaning to pursue (pp. 150-151)- see detail)

ERA 5





Economist Building | Alison and Peter Smithson: support-cladding architecture, cladding as metaphor (pp. 155)-  
see detail)



Erdman Hall | Louis Kahn: constructionally symbolic cladding (pp. 157)- see detail)



**ERA 6**



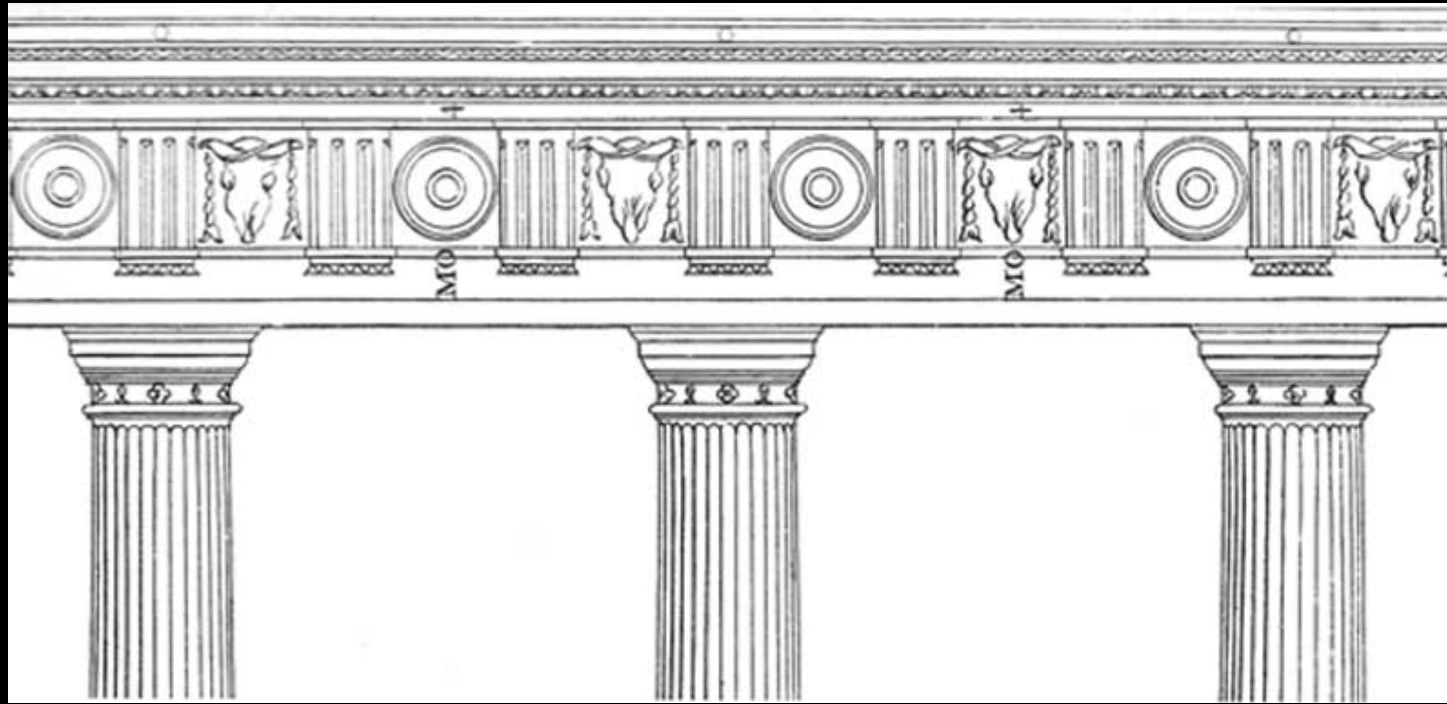
Neurosciences Institute | Williams and Tsien: build a new aesthetic reflective of layering (pp. 159)



Contemporary Art Center | Zaha Hadid: build a layered building that appeared to be monolithic (pp. 168)



Modern Art Museum | Tadao Ando: build in the old way using solid, unlayered construction (pp. 165)- see details)





North | 1950



North | 1972





4-H Club Week | 1956



1975



1956



Stock Judging Pavilion | 1976



Meat Lab | 1980



Stock Judging Pavilion | 1970



Stock Judging Pavilion | 1950



Sheep Breeding Meeting | 1941





Swine Field Day | 1963

## KEYWORDS AND ASSIGNMENT