

Gottfried Böhm  
Pilgrimage Church, Neviges

*ster-e-ot-o-my / noun*  
from Greek stereos, solid,  
and -tomia, cutting

*the technique of cutting solids,  
as stones, to specified forms and  
dimensions*

*plas-tic / adj.*  
Latin plasticus, from Greek plastikos,  
from plastos, molded, from plassein,  
to mold.

*capable of being shaped or formed  
relating to or dealing with shaping or  
modeling  
giving form or shape to a substance*  
Physics: *capable of undergoing  
continuous deformation without  
rupture or relaxation.*  
Biology: *capable of building tissue;  
formative.*

## 6b. Material Presence

This phase of focuses on the materialisation for the project and issues of its material presence.

### Materialisation

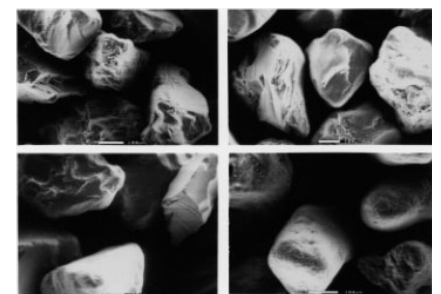
Taking on board your previous research and experimentation, you are asked to consider your proposal in material terms. This will start to shape the appearance of your proposal - both enveloped / built-up and topological / open spaces, constructional logics and the articulation at the level of the detail. What are resulting qualitative effects?



The Surface of Dust

Although we are assuming your proposals to be geometrically and experientially highly complex, the unit asks for an economy within building.

We want you to consider construction methods that require limited resources and employ an economy of means. We also want you to focus on the production of space and its experiential value - rather than its structure.



Sound reducing Sand

Critic Kenneth Frampton divides built form into two separate material procedures: the tectonics of the frame and the stereotomics of compressive mass. We want you to consider a 'stereotomic' approach of building, with an extreme economy and consistency of both construction and appearance.

This means to rejects a component-based approach to design, in favour of more 'plastic' ways of articulating your material system.

Together with your research from term 1, consider simple mineral matter such as silicates, sand, clays, gypsum etc as your material reservoir for building. Explore material qualities and resulting ephemeral effects.

Consider their reception by a viewer or user. Consider the 'Reality' of your chosen material approach, its internal and external appearance, inhabitational potential and impact on the site.

Rachel Whiteread, One hundred spaces



*"Glass remains a haunting medium. It is treated as a precious material because of its fragility, rather than its ability to filter and conduct light. The glazing manufacturer research constantly to find new bar sections to hold the glass and protect it from compressional loads. The draughtsman details only the section of the frame, the fixings, the flashings - never the glass.... There is in its section a depth of view, a space frozen by its crystalline structure, a quality of changing light that is always sought but rarely found, a material that is never transparent. Its greenness, polished and bonded by heat, can separate two bodies of space. Yet each space, shearing against its smoothness, appears as is forged and integrated into its structure. The glass wall functions as a vertical field of vision, holding a view of the landscape as if in section, transposing onto it the microscopic workings of nature as condensation is collected."*

## Material Fragment

Consider the visual, experiential and atmospheric impact of the materialisation of your proposal, by focusing on one fragment only, a detached portion or imperfect part. By choosing a fragment, we ask deliberately for an incomplete but nevertheless utterly precise approach.

### Output 1: Two constructed images

We want you to explore this through two carefully constructed images or tableaux, that explore the material presence of your proposal and resulting phenomenological effects. Start to speculate on the reception by a viewer / user and evaluate the effectiveness of your propositions against the realities of the site.

Peter Salter, Intuition and Process, Themes VI, The Architectural Association 1989

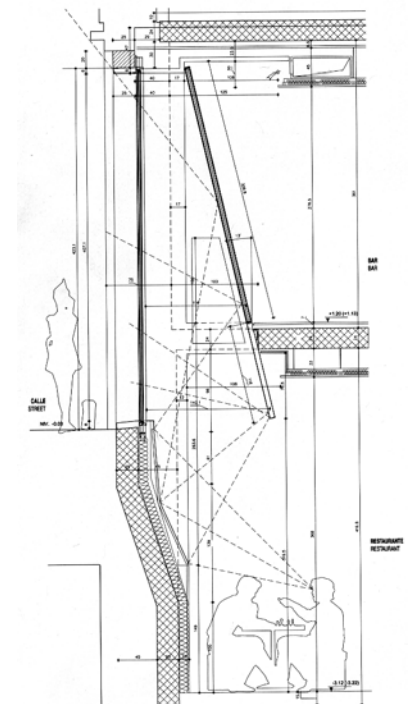
To produce these images, you will need to build (preferably) physical model(s), which will never be shown. Their sole use is for the generation of images. Physical models have the advantage of allowing you to experiment with different materials and lighting conditions more atmospherically than computer renderings.

*2 carefully constructed images  
one interior and one external view of the proposal in its situational context  
Minimum paper size per image: A2.*

### Output 2: One section

Select a section that shows your proposal sited or grounded in the site. The section should reveal an approach to construction and address the potential for inhabitation.

*One carefully drawn section  
of the proposal in its situational context, drawn at the scale of 1:20.  
Minimum paper size: A2.*



Jean Nouvel, The Hotel



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As to theory, I conceive architecture as the artistic organization of practical reality, 'practical' covering construction as well as use. Architecture can never be purely artistic, nor purely practical. As to terminology, only two words - one word-pair- need to be explained precisely, since they are not in common use: tectonic versus stereotomic. 'Tectonic' is not so rare: its use is meant to facilitate the description of elements whose aspect is primarily constructive - really or symbolically - as parts of the structure: columns, entablatures, lintels, skeletons, arches. 'Tectonic' can often be used to underline the feeling of expectancy before exteriors, facades. 'Stereotomic' is not so common: its use is meant to facilitate the description of something soaring, suspended, floating, hollowed out, distanceless, with little constructive articulation. Cupolas, domes, the insides of big tents, flat or concave ceilings are stereotomic. They are often painted to imitate the sky, something weightless, lifted up, elevating. In interiors the word may point the feeling of fulfilment and stillness. Obviously exteriors also can have stereotomic elements like niches or plain domes. And interiors often have tectonic elements such as columns or pillars in their lower zones.

Elias Cornell, Going Inside Architecture:  
A Tentative Synopsis for a History of the Interior

## Timetable

Mon	08/02/10	hand-out of brief & tutorials
Thurs	11/02/10	tutorials
Mon	15/02/10	tutorials
from	17/02/10.	individual work on site / in Berlin
Sat	20/02/10	tutorials / in Berlin
Sun	21/02/10	tutorials / in Berlin
Mon	22/02/10	building visits / in Berlin Scharoun: Staatsbibliothek Fehling & Gogel: Max-Planck Institut
Tues	23/02/10	building visits / in Cologne Cologne Cathedral Wallraf-Richartz-Museums & Museum Ludwig Gottfried Böhm: St Gertrud church
Wed	24/02/10	building visit / in Neviges Gottfried Böhm: pilgrimage church, Maria Königin des Friedens
Thurs	25/02/10	building visit / in Cologne Peter Zumtor: Kolumba Museum travel back to London
Mon	01/03/10	tutorials
Wed	03/03/10	Crit with invited guests

