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Replay by Christine Darragh and Hannah Kirkpatrick

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Title

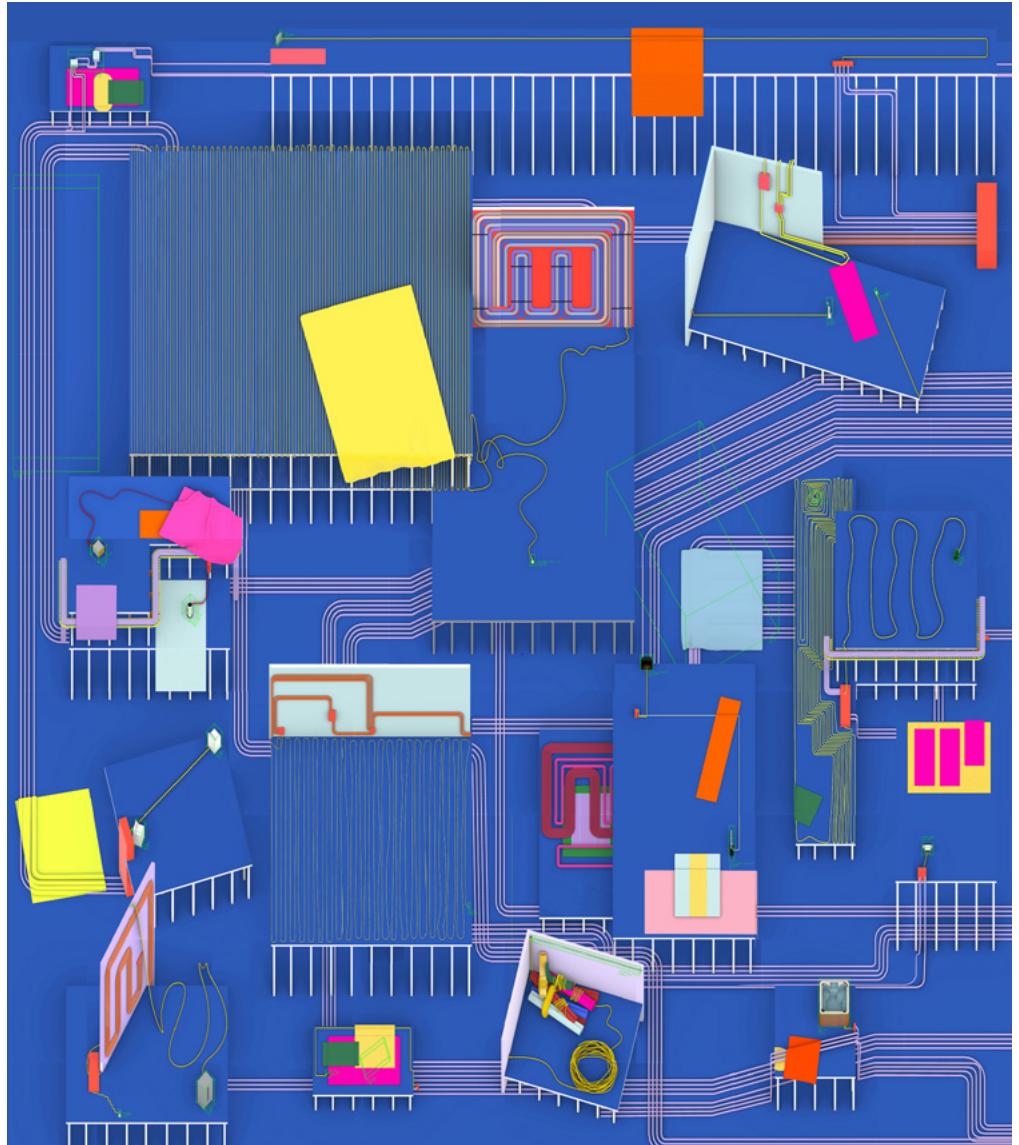
# ARCH 422 SITUATION: MATERIAL CULTURE

Professors

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A situation is the manner in which objects and/or people are disposed in a particular location and time. As the third and final studio in the graduate foundations sequence, situation builds on form's emphasis on formal and geometric logics by focusing on the interactions of program and circumstances at various scales, temporalities and platforms.



Home Goods, isometric investigation

Situation studio introduces a range of design strategies and representational techniques, with the ambition to test architecture's capacity for sponsoring activities and anticipating scenarios. Students are challenged to situate architecture in contexts not defined only by locality or geography, but also by social, cultural and financial conditions.

Situation studio focuses on the circulation of commodities to discuss how architecture participates in its many aspects from the climate crisis to advertising. Next day shipping, mood boards, wedding registries, hype, voice operated shopping lists... the notion of what contributes to the material world extends well beyond the physical or

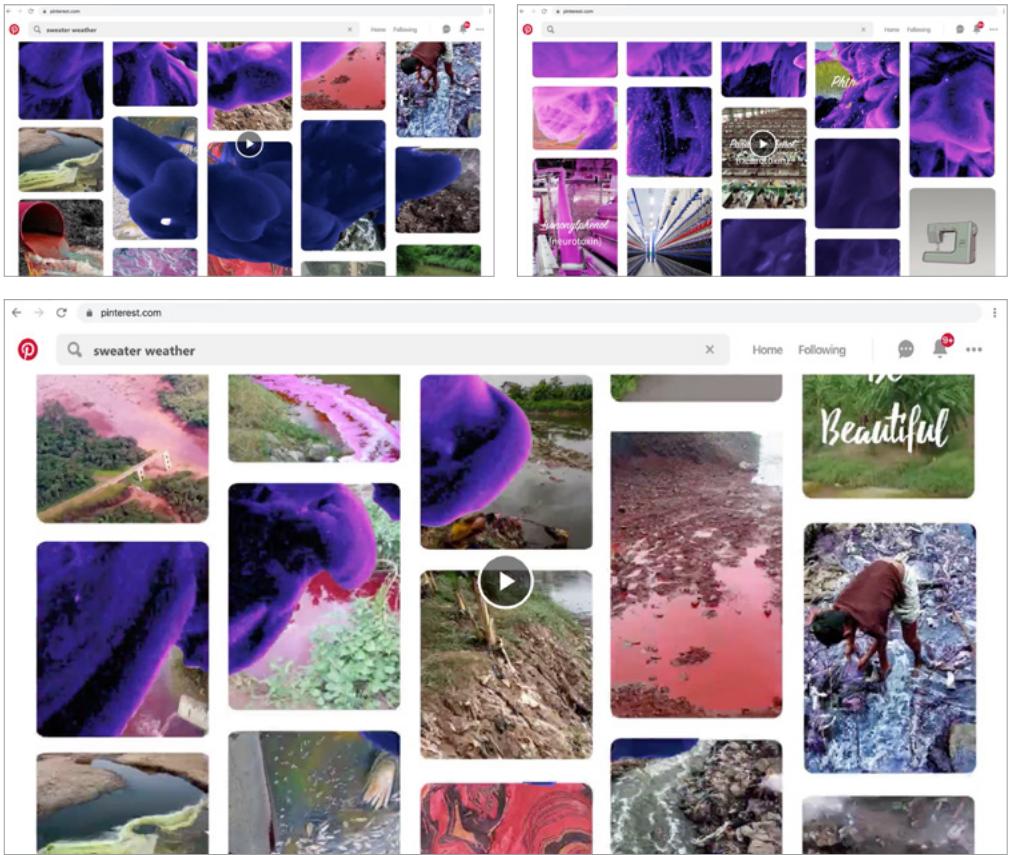
the immediate... a 'New downstairs bathroom' Pinterest folder is directly linked to demands for new types and quantities of tiles and what is considered 'cute' in social media directly affects the material demands on a limestone quarry on the other side of the planet. What is written and visualized online, the way it circulates and appears, defines physical spaces, our objects and ourselves. This creates new socio-material circumstances, where the material and the ephemeral, the cultural and the physical are deeply entangled. What is culture today is commodity tomorrow. Somewhere in that entanglement is architecture. It's all one situation.

**Situation** studio works with this expanded definition of Situation to incorporate the virtual and serve as a forum to work out how architecture fits into contemporary cultural production. This studio is thus concerned with the intangible and the tangible alike, with vibe, economic value, humor and hype as much as material investigations, tectonic assemblages and physical events.

We look closely at contemporary production, both material and cultural, in order to frame our architectural proposals which will be used as an avenue to critique and admit to the ways in which design participates in adding or discounting value. This will serve as a platform to understand and discuss the ways in which design strategies, from the conceptual to the performative, participate in this cultural-material trade. For this, the studio mixes new forms of media and representation, while remaining committed to certain fundamentals of architectural drawing and modeling conventions. **Situation** marshals architecture's unique ability to set a scene to engage new audiences beyond the discipline.

**Situation** studio is fast and furious. In place of a sustained, deep problem, it favors light, fast exercises that force students to think on their feet, go with their instincts and discover their own sensibilities. Contrary to the image of the architect as auteur, the ethic of the studio is collective. This, not only reflects the changing reality of the profession, where collaboration is essential, but also embraces the fact that creative authorship is rarely a solitary act. To that end, there are no desk crits, only pin ups. The studio gets busy with visiting lectures, workshops, tutorials etc...

The **Situation** semester is subdivided into four discrete exercises, each focused on interrogating the relationship between architecture, material, people and representation, but varied in scale, velocity and framework. These exercises establish a range of operational approaches and content that students advance through the final. The launch is physical and virtual and is to be presented to the final reviewers as well as a general audience.

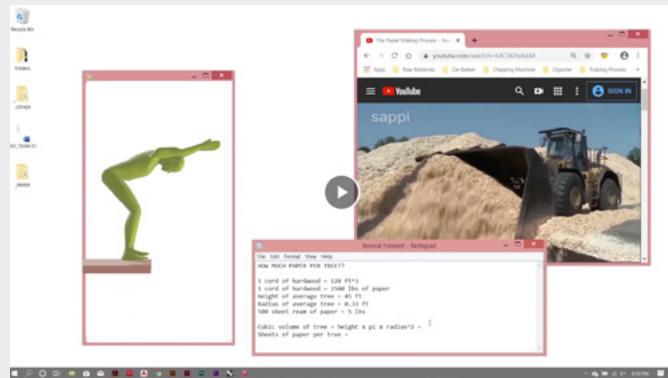
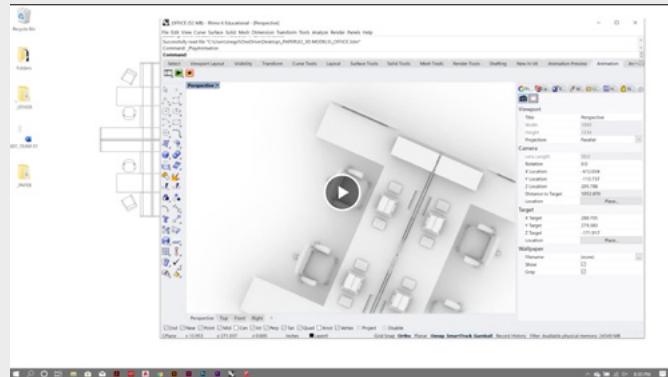
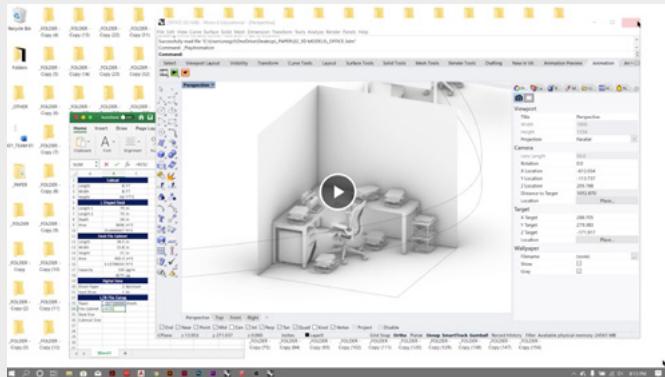
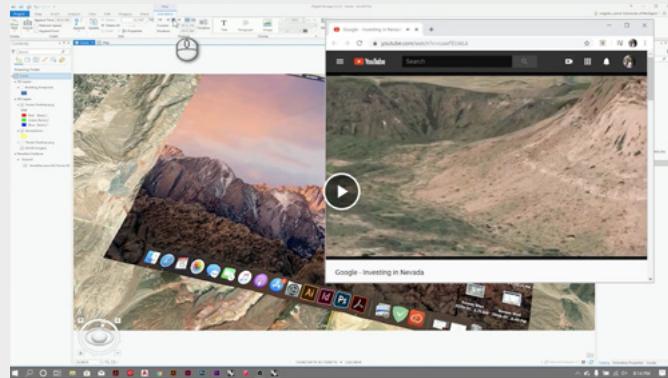
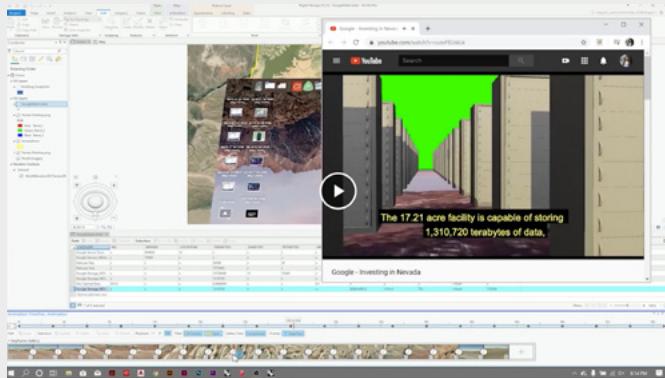


Textiles, image research

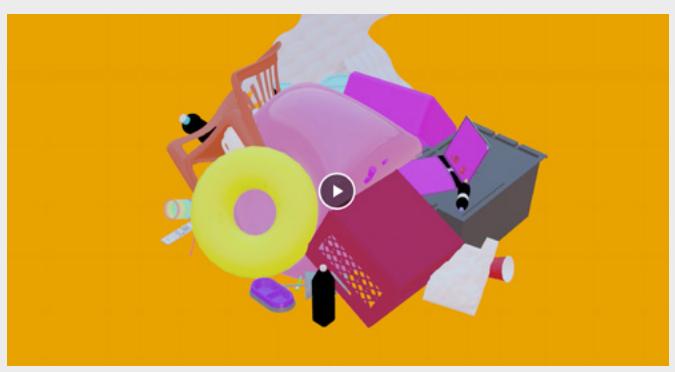
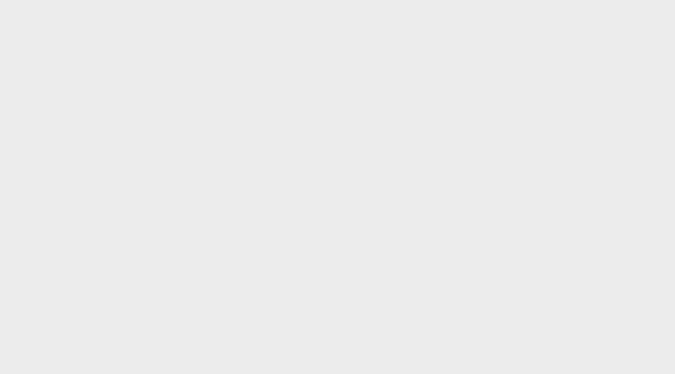
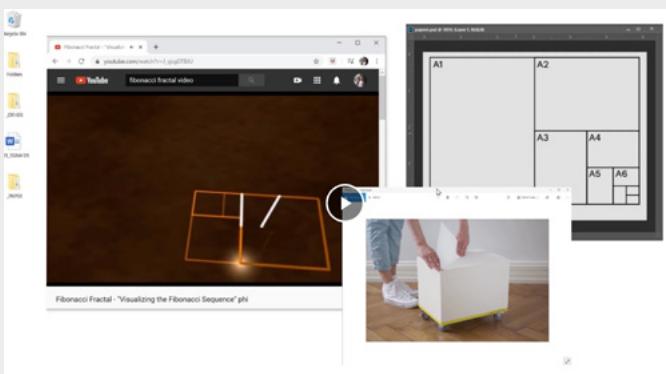
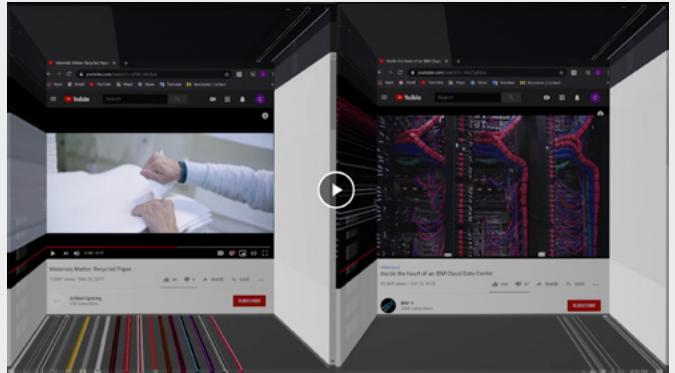
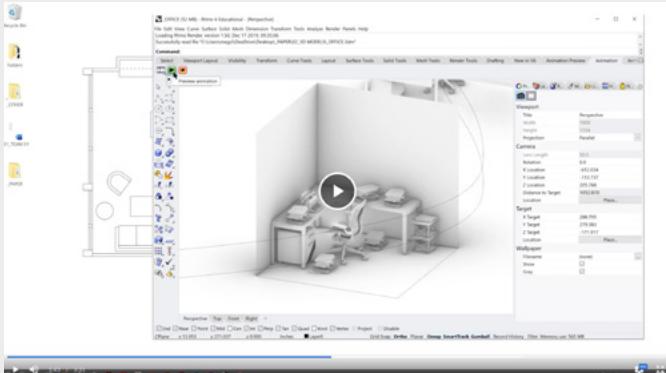
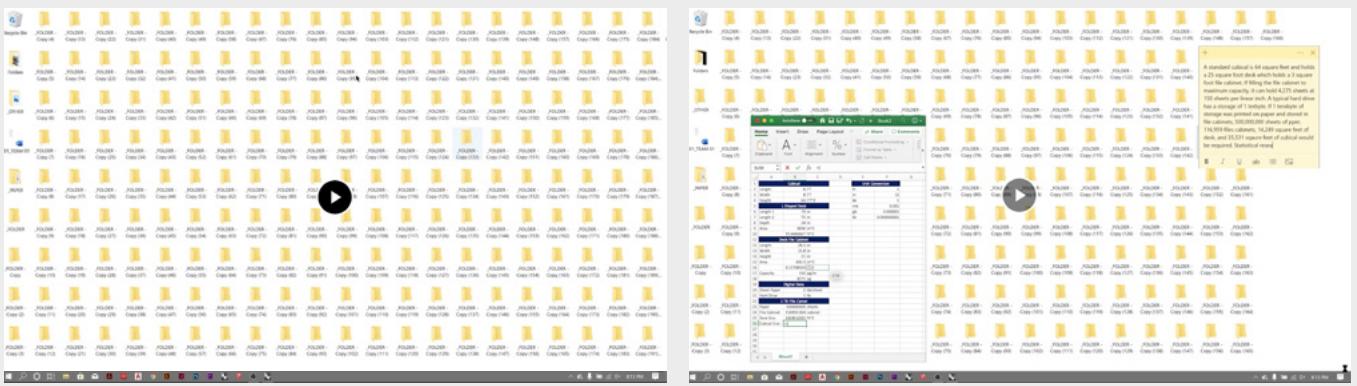
- 1 noun; English systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions
- 2 noun; English a detailed analysis and assessment of something

### X01:ESTABLISHING CONTEXT: MATERIAL.MOV

The studio begins with the production of [research \[1\]](#)/[critique \[2\]](#) videos. The videos focus on a material or object category and research its circulation, from manufacturing to transport to advertising. The research encompasses the physical, cultural, economic aspects of these materials/objects... paying equal attention to how they are made and how they are sold. The production of these experimental research videos is accomplished collectively and over the span of 2 weeks. Groups of students are tasked with factual, scenographic, curatorial, and conceptual thinking, through both input and narrative. The videos feature found and designed elements, ranging in character from videos to animations to performances and informational segments. Students are in charge of imagining characters, props, graphic styles, atmospheres, and pace as opportunities for design.



**Paper, Plastics, stills**



**Paper, Plastics, stills from project animation**

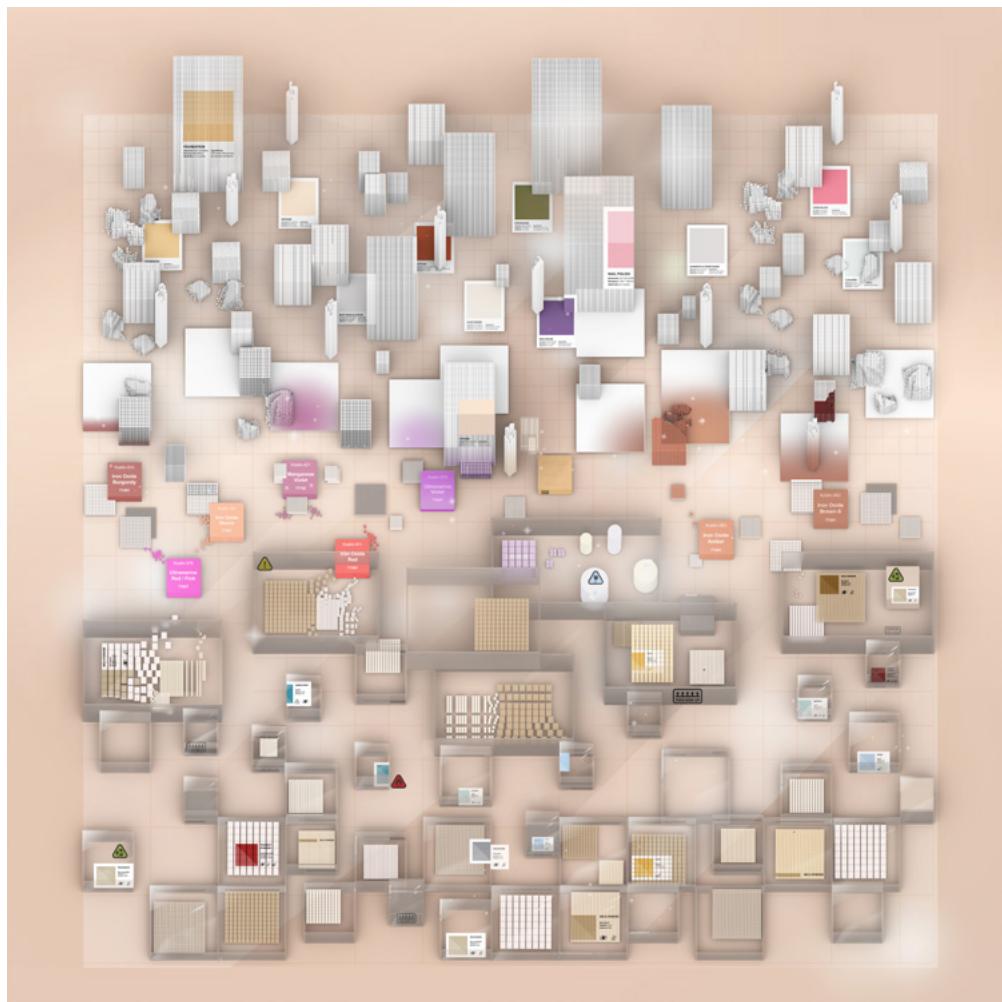
## X02.ESTABLISHING CONTENT

We have an evolving relationship with stuff. At times, stuff represents us, it helps us out, it weighs us down, it gives us away, it wastes our time... This exercise proposes to initiate an architectural imaginary based on idiosyncratic arrangements and accumulations of this stuff. In this exercise, students will consider the nature of objects and their ability to dictate architecture.

<sup>3</sup> Brand, Stewart. *How Buildings Learn: What Happens After They're Built*, 1995.

In his essay '[Shearing layers](#)'<sup>[3]</sup> Stewart Brand advanced the notion of architecture as an accumulation of **6 S's of building: Site, Structure, Skin, Services, Space plan and Stuff**. He allocated a descending timeline as one approaches the interiority of the building. From the geographic (most long term) to furniture or other movable elements (most temporary). Brand describes Stuff as all the things that switch around hourly, daily, or monthly like chairs, desks, tables, staplers, phones, pictures, pillows, plates, papers, and so on.

While Brand's descending timescale gives examples in relation to a building's use, it does little to qualify stuff as a logistical or organizational metric. The second exercise in [Situation](#) defines the nature of the stuff that will, in later exercises, define the architecture around it. The studio is interested in the spatial typologies that can emerge by establishing multiple relationships between these elements, arguing that their arrangements can help create new conceptions for spatial cartographies and compositions through sometimes unruly methods.



Cosmetics, conceptual drawing

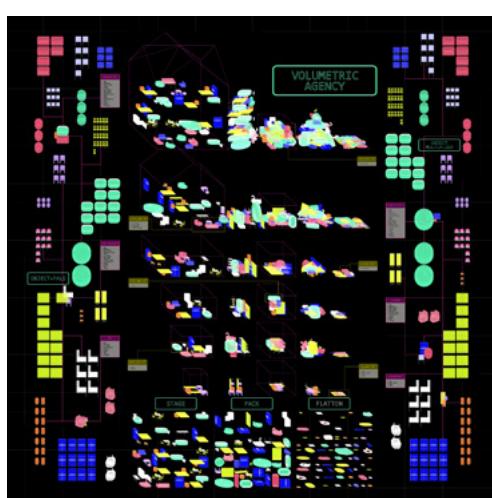
For this phase the students create an annotated complex interior, an expansive plan that organizes an inventory to be selected and designed by the student. The focus of the exercise is indexical as well as

tectonic as the students consider the quantities and qualities of objects accumulated and the spatial organizational capacities of these decisions. To this end, students work 3-dimensionally while also developing an annotation technique that explicitly communicates the quantities and metrics that govern this plan.

Students critically engage the serendipitous conditions created by the combinations of variables and question how and what we choose to keep or produce. This inquiry serves as the logistical arm to the program to be designed in X03.



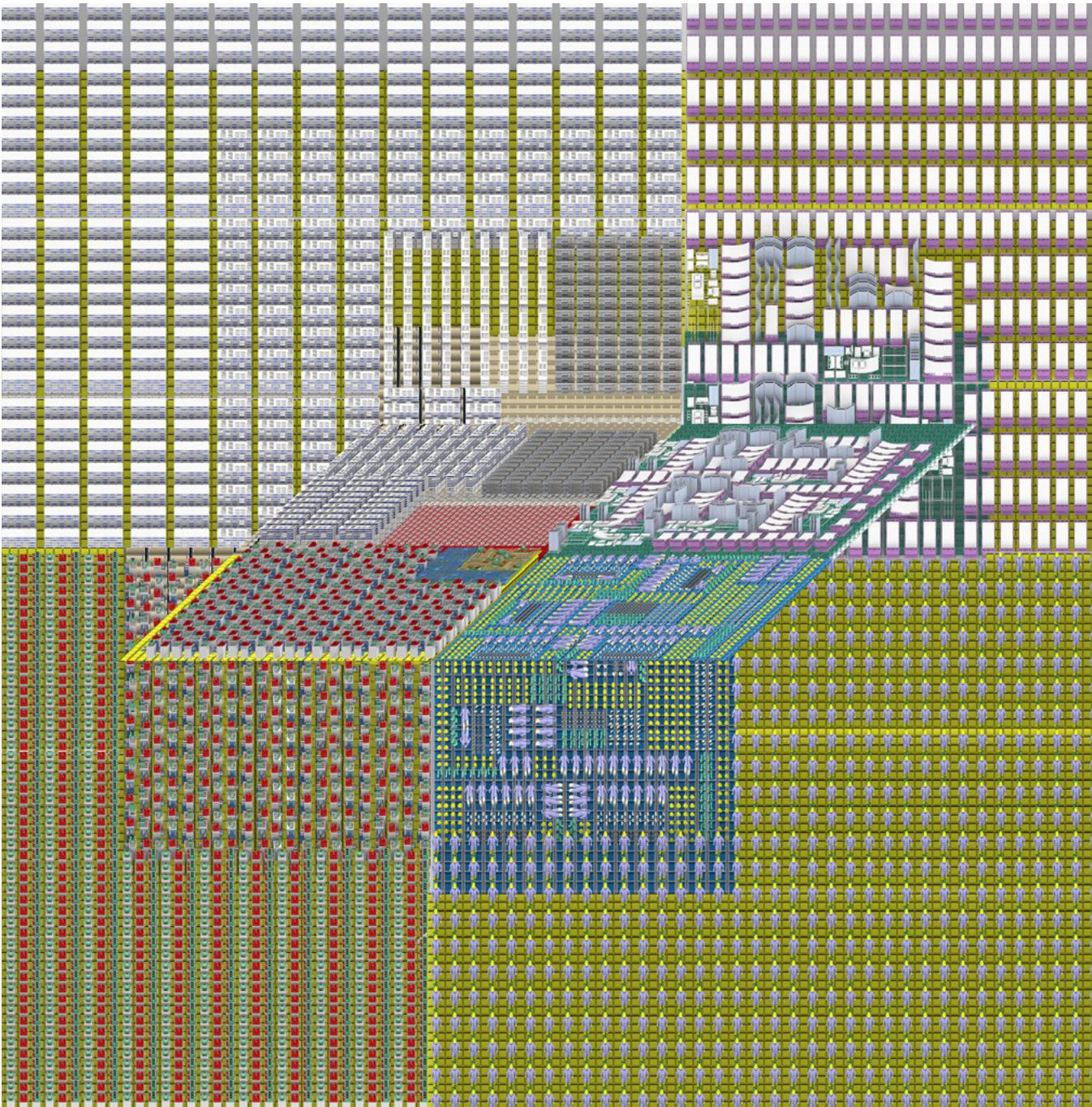
**Construction Materials, diagrammatic analysis**



**Furniture, data visualizations and diagram**



**Liquids, data visualizations and diagram**



**Medical Gear**, field diagram

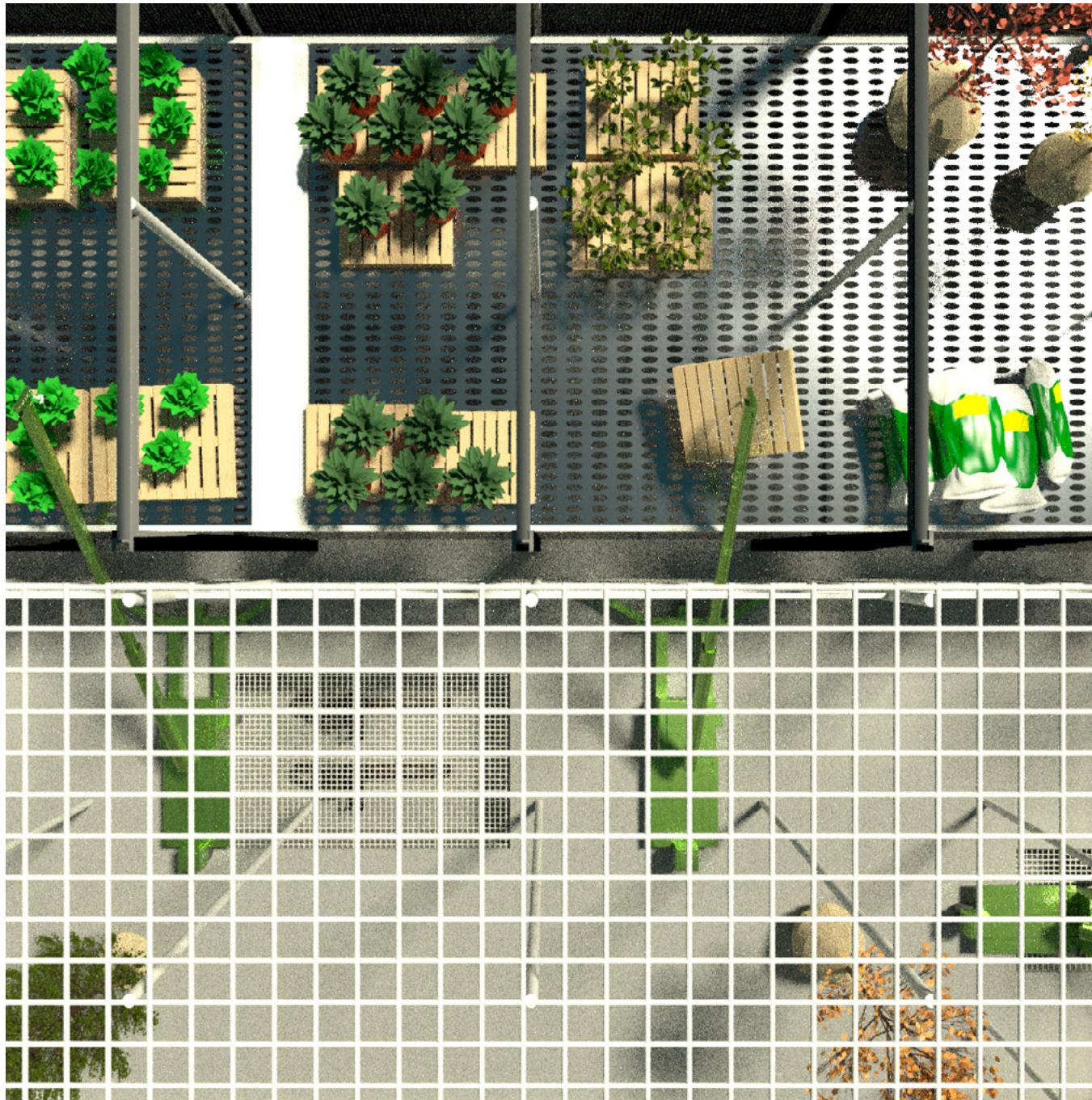


**Construction Depot**, plan overview and axonometric

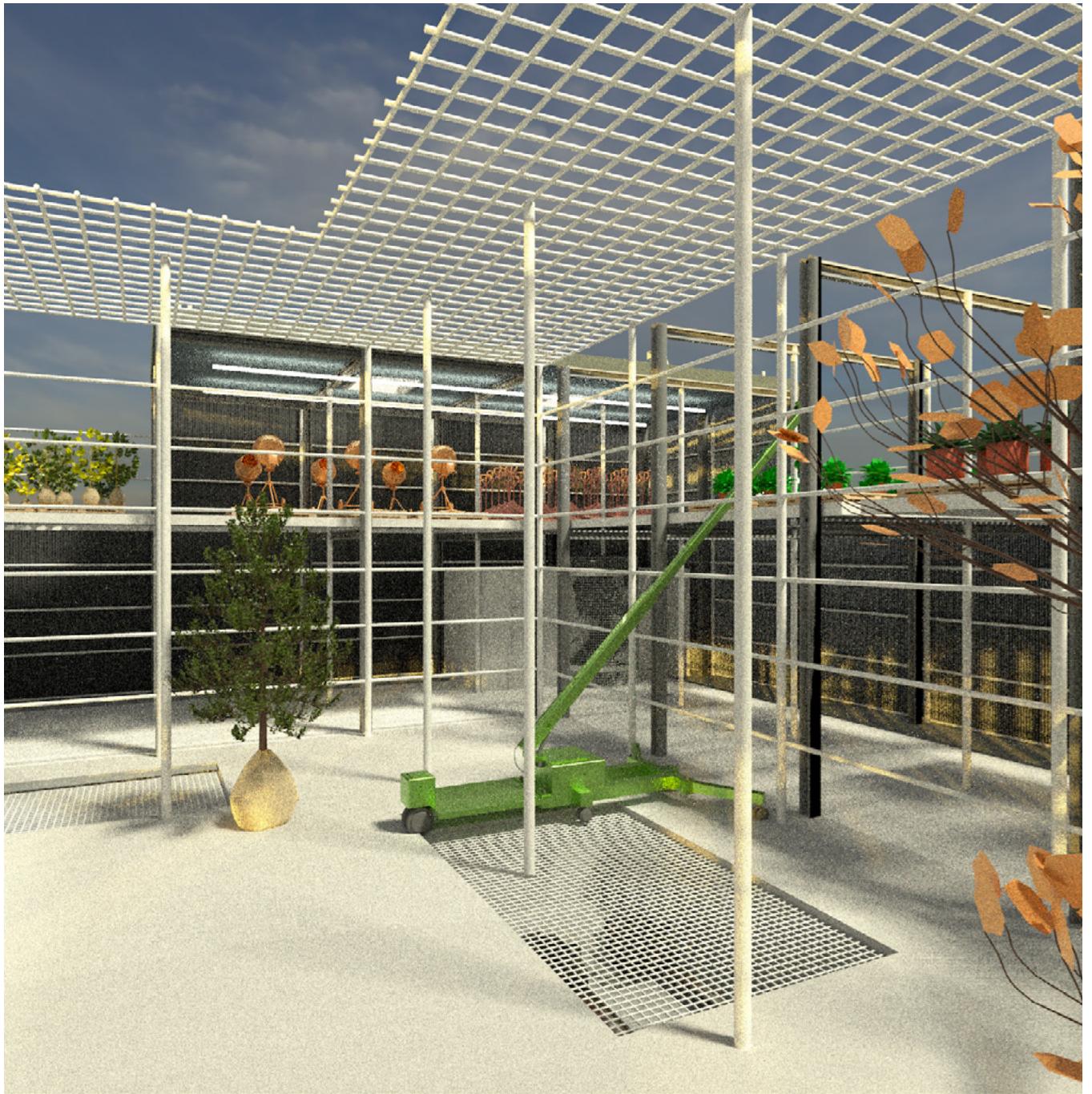
### X03. ESTABLISHING CONTAINER

The third phase of the **Situation** puts forth an essential definition of architecture and proposes a diagram for its production. Architecture is 'a container and its contents' and it is the **combination of 4 fundamental parts: content, organizational strategy, materials and audience**. Variations and combinations of these parts can determine program and use. The inventory and the **parti**<sup>[4]</sup> provide an essential organization and a nascent program and audience, while selected materials establish character and inform the overall dimensions. **Establishing Container** begins by developing a simple diagram and choosing a set of material qualities which will then need to negotiate the existing inventory. Maintaining the same inventory, organizational strategy, parti and representation methods from X02. This Studio challenges students to develop an architecture from the inside out, instigated from content and working outwards.

<sup>4</sup> noun; English  
the basic, central, or main  
concept, drawing, or scheme  
of an architectural design



**Construction Depot** by Eni Bogdani and Benjamin Alexander



Material Matrix from studio											
Home		Insert		Page Layout		Formulas		Data		Review	
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A	B	C	D	E	F	G	H	I	J	K	
1 07.19.2020						2	02.21.2020				
3 GUIDELINE	generic (X01/X02)	generic	generic			4	GUIDELINE	building part (gen	building part (gen		
4 authored (X01/X02)	authored	authored	authored			5	material (authored	material (authored	material (authored		
5 authored (X01/X02)	authored	authored	authored			6	building system part	building system part	building system par		
7 L01	algae	mycelium	clay				L01	Steel/metal	Timber/CLT	pol	
8	ferrock	grasscrete	hay bales					straw cast in resin	clay (pulverized,	alg	
9	paper tubes	pink lights	insulation					epoxy	nesting?)	co	
10								domestic fixtures	(with bowl-like		
11 L02	CLT	cappilars	one way mirror			12	L02	CLT	cappilars	one	
	woven cords in frame	CLT with wire channels	epoxy dipped carpet					cord treatments	CLT with wire	ep	
		cord management						channels	and ca		
13	painted neoprene	clamps/radiant heating				14		guiding of tubes	guiding of tubes		
		outlet boxes									
15 L03	clear plastic (with applied materials)	acrylic (with applied material)	silicon (cell phone case)			16	L03	Aclic Block	Wood Lumber	Mo	
17	basketball leather	rigified fabric with glue	metallic surface paint/treatment			18					
19 L04	GENERIC - ACOUSTIC PANELS (snowsound)	GENERIC - METAL MESH FUOCO	GENERIC - ZIRCONIA SILICA FUME			20	L04	HVAC DUCTWORK (SYSTEM)	METAL MESH (PARTITION)	W (S)	
								CINDER BLOCKS	RUNNING		
21	AUTHORED - SHAPED PAPER	AUTHORED - CHARCOAL + RESIN CINDER BLOCKS	AUTHORED - RUBBER FLOORING + CONCRETE			22		SILICA BLOCKS (TRANSLUCENT (WALL PANELS)	OPENINGS /	CC (F)	
23 D01	AUTHORED - HVAC DUCTWORK	AUTHORED - CABLE TRAY	AUTHORED - CABLE MANAGEMENT ACCESSORIES			24		PORCELAIN TILE (FAADE)	CABLE TRAY (SYSTEM)	PE (F)	
25	plastic and vinyl sheeting iridescent	flooring tiles - porcelain, rubber, carpet	colored glass and acrylic			26	D01	Acrylic Tiles	Nylon+Spandex	Mo	
27 D02	"inflatables" faux inflatables, DIY inflatable / Roni Horn	homemade tubing - deep sea fishing tubing	meshes, nylon								
	ducts, tubes, pipes/stored scaffolding	foam and tile	faux inflatable concrete, casting on ice or wax					Vinyl			
	robot arm/automated building machines/automated help	solar panels	tracks				D02	Metal Framing System	Steel Beams and Columns	Ga	

X.03, Material Matrix from studio

15 fx



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ae curtains - ored			carpet - vertical	terracotta walls	poly curtains			algae	color
ing - assorted			pink lights	clear piping	clear insulation			colored lights per g	clear
one way mirror									
oxy encased d spray painted pet									
let boxes									
olded Silicone			Wood	Glass	Silicone	2.26.20		Metal	Glass
nted Wood			Spray Paint	Metal Surface Application	Color Surface Application			Surface Manipulated Materials	Shelv
nted Metal			Wood Connection	Substrate Connection	Metal perforation			Applied surface treatments	Sliding system
APPLE SLAB (STEM)									
BBER + NCRETE LOORING)									
PPER MESH / RFORATED ETAL (ACADE)									
m		D01	GENERIC: Powder-coated steel tube	GENERIC: Nylon+Spandex mesh	GENERIC:LED				
"eel" Pipes			AUTHORED: PETG panel system	AUTHORED: Steel/corrugated tube connections	AUTHORED: Deep sea fishing line				
ruggated tubing			AUTHORED: Etched Acrylic tiles	AUTHORED: Corrugated plastic + yellow tile/panel	AUTHORED: Corrugated tubing				
bion Cage								Laminated Structural Block	C&D Found

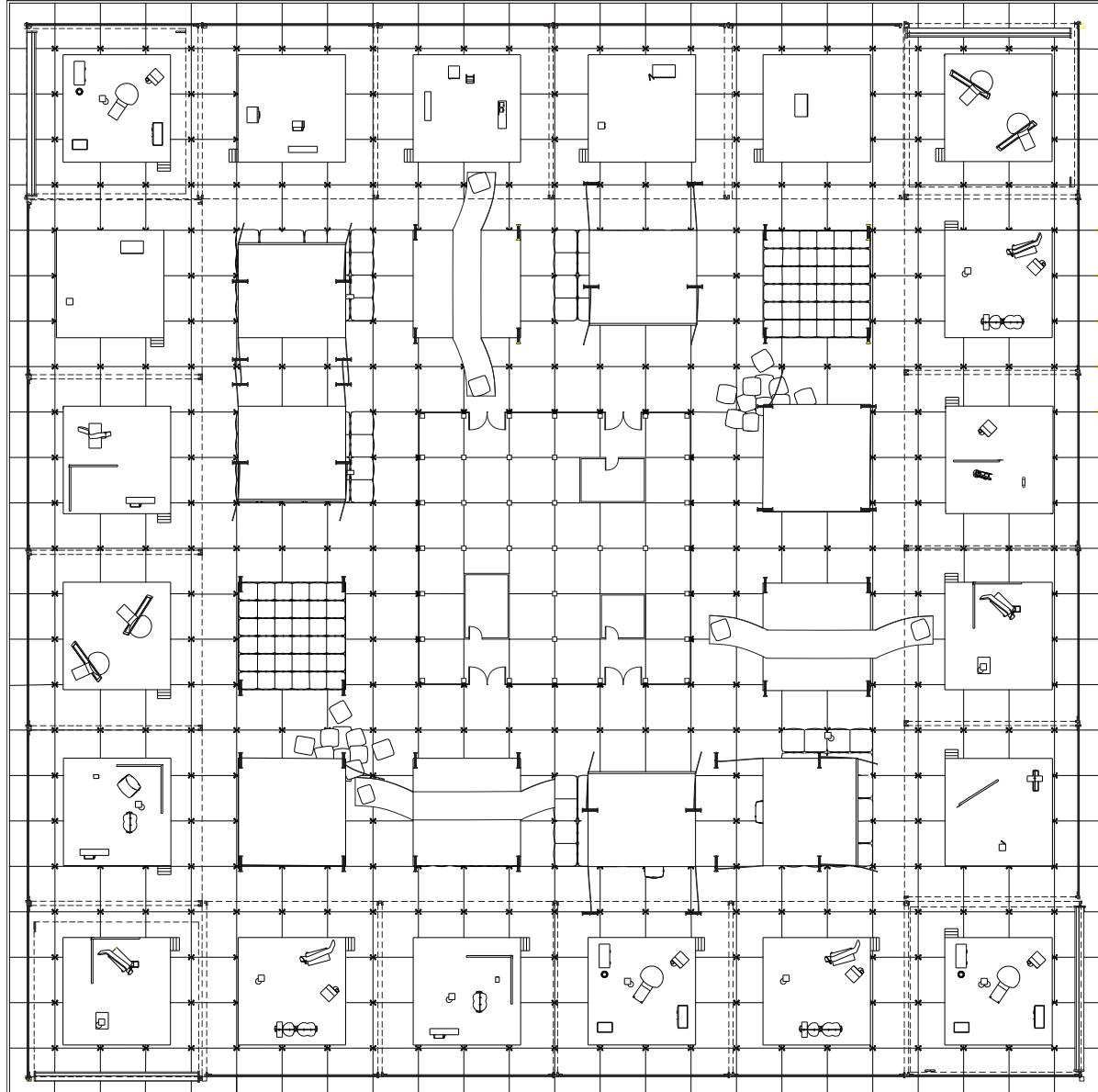
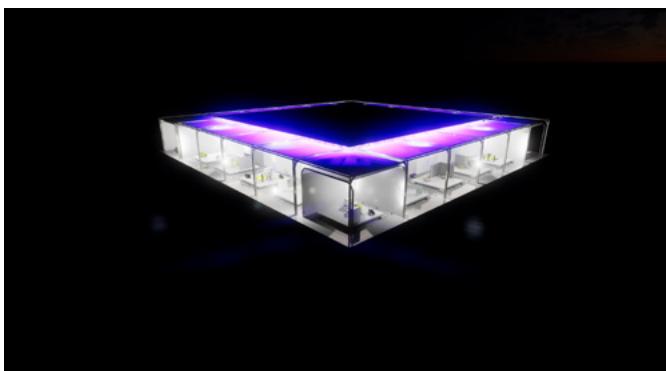
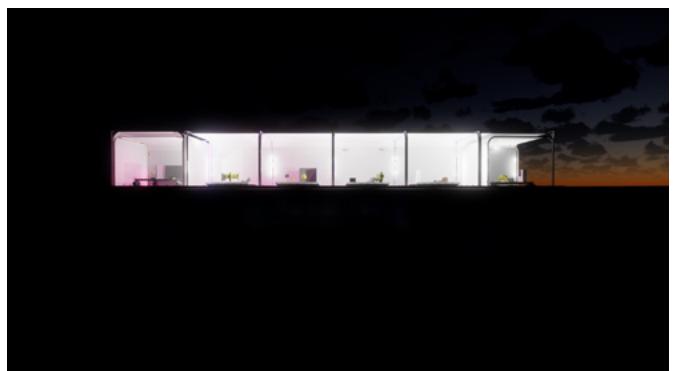


Fig. 1 Garage Sale, plan



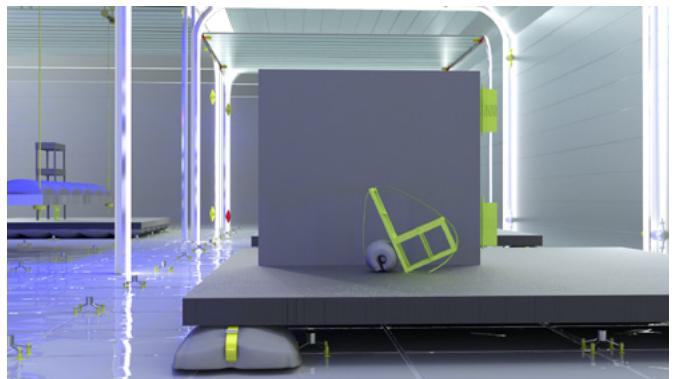
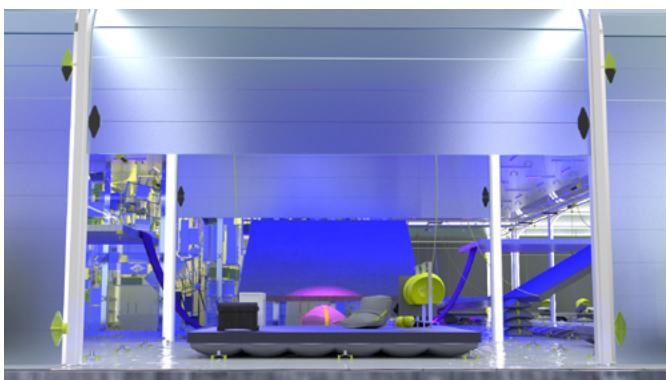
**Garage Sale**, rendering views and animation still



(→ Fig. 1)



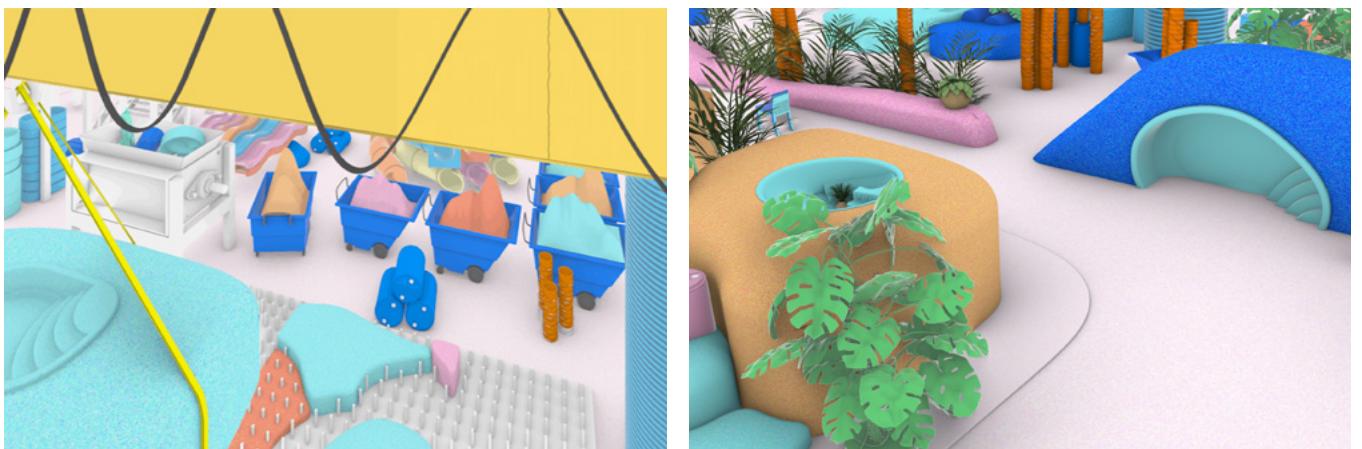
**Tubes All**, detail perspective and spatial study by Dana Cohen and Charlotte Fuss



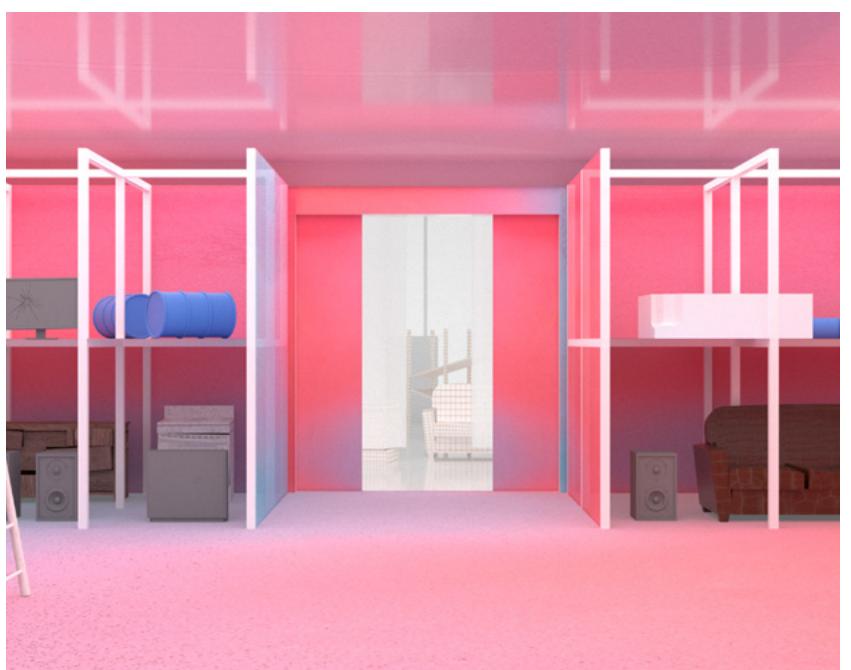
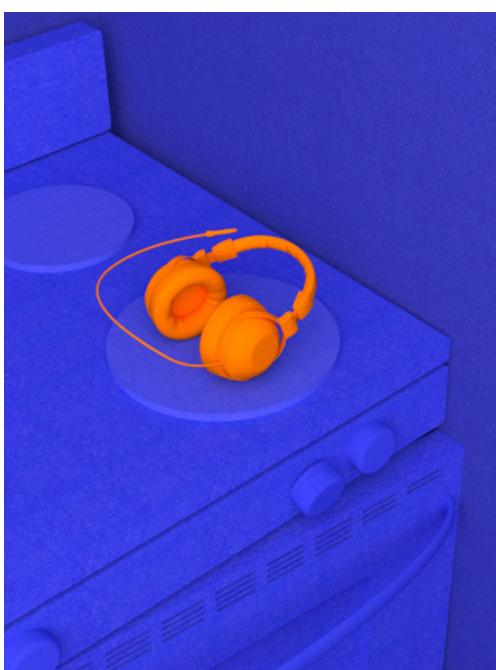
**Interiors**, staged program and space explorations



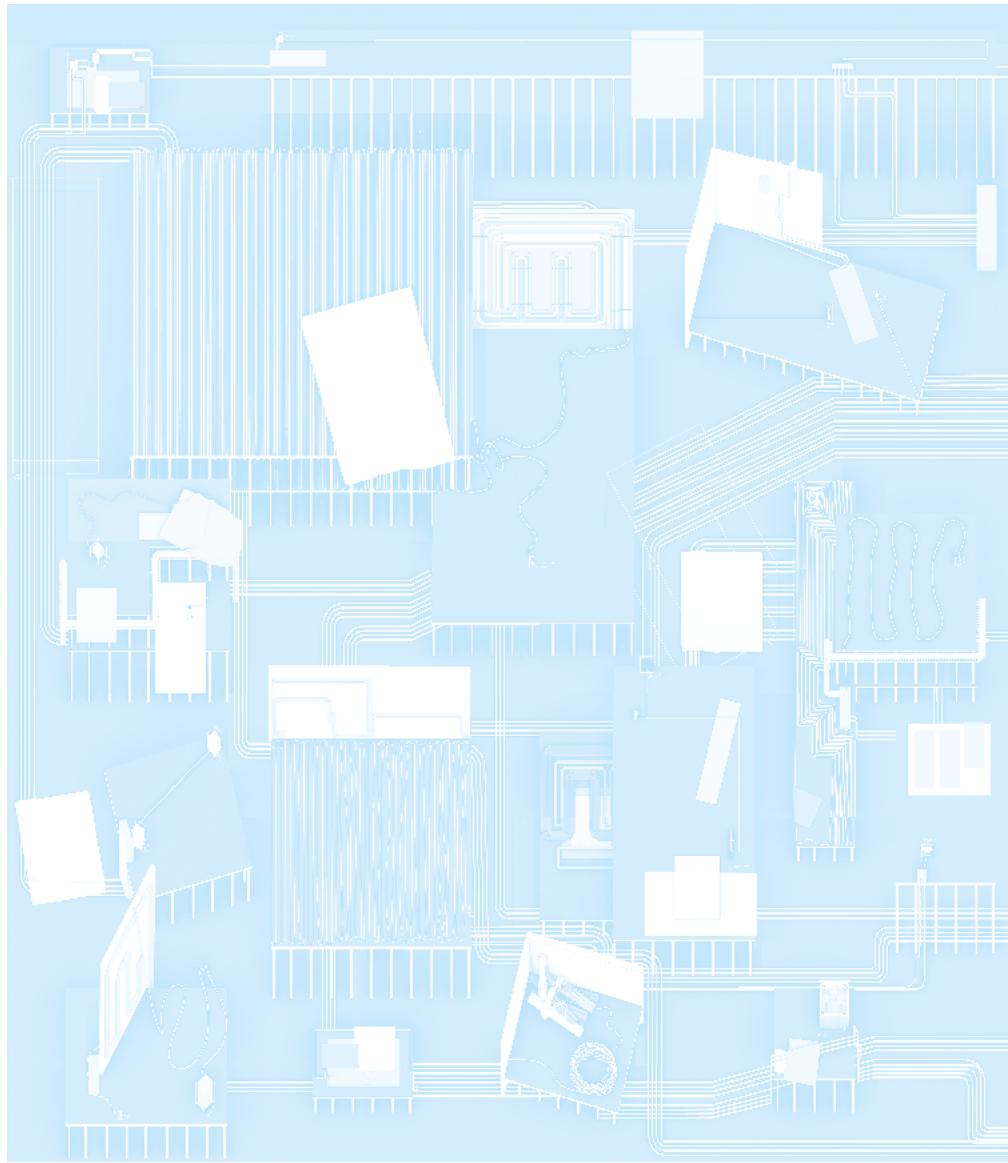
*Enjoy Plastics*, screen views and rendered diagrams by Waylon Richmond and Kristina Cantanero



**Replay** by Christine Darragh and Hannah Kirkpatrick



**Trash Spa**, detail perspective and spatial study by Danrui Xiang and Laura Lisbona



Home Goods by Shandra Bernath-Plaisted, Evan Chavez, Celia Olsen



Plastic recirculation by Waylon Manning and  
Kristina Cantanero



Plastics by Shandra Bernath-  
Plaisted, Zoe Iris McSurely  
Taylor, Megan Finley,  
Sang Won Jee, Fangtian Ni,  
Anne Redmond, Noah Andrew  
Russia, Clayton Trudeau,  
Alexander Vermon, Joy Zou



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