

Sacred Space & Cultural Studies
studio
Bermúdez / Bórmida VAS

PHASE ONE STUDIO PREPARATION

STARTS Monday 25 August
DUE Friday 5 September at 2:15PM

“Architectura sine idea vana Architectura est”
Alberto Campo Baeza **Principia Architectonica** (2012)

CONTEXT The purpose of this first assignment is to establish the theoretical and precedents scaffolding that will support your studio work during the semester. It covers three areas. First, you will learn the fundamental tenets of Voluntary Architectural Simplicity (VAS). Second, you will familiarize yourself with the issues surrounding everyday life or the quotidian vis-à-vis spirituality and architecture. Third, you will become acquainted with the work of 2014 Walton Critic, architect **Eliana Bórmida**.

TEAM WORK This phase demands students to operate in groups of 2 individuals for specific tasks and teams of 4 (two groups of 2 people) for general tasks.

VAS The study of VAS will be done in groups of 4 students. (*) means that everyone does it.

Readings:

(*) *The VAS Manifesto*, Julio Bermudez (2003-2013). URL:

https://www.academia.edu/2902354/The_Voluntary_Architectural_Simplicity_VAS_Manifesto

(*) *Voluntary Simplicity*, Duane Elgin (New York: William Morrow, 1993). First two chapters

Choosing Being, Julio Bermudez (2003-2014). URL: see course website

Minimum, John Pawson (London, England: Phaidon Press Ld 1998)

Principia Architectonica, Alberto Campo Baeza (Mairea, 2012)

Claudio Silvestrin, Franco Bertoni translated by Lucinda Byatt (Birkhäuser 1999)

Review VAS Manifestos:

You are giving 10 VAS manifestos ... some are in written format and others in powerpoint or movie format. Everyone should do #6 available at:

<http://www.youtube.com/watch?v=0Vslj9t98TU&feature=youtu.be> Divide the rest among the four members (2 per person).

Product: resulting work will be presented along with ‘Everyday’, see below.

EVERYDAY As with VAS, this investigation will be done in group of 4 students and (*) means that everyone does it.

Readings

(*) *Toward a Critical Regionalism*, by Kenneth Frampton, in *The Anti-Aesthetic. Essays on Postmodern Culture*, ed. by Hal Foster (Seattle: Bay Press, 1983)

The Structure of the Ordinary. Form and Control in the Built Environment, by N.J. Habraken (Cambridge: MIT Press, 1998)

Architecture of the Everyday, by Steven Harris and Deborah Berke (eds.) (New York: Princeton Architectural Press, 1997),

Lecture:

(*) *Everyday, Happiness and the Sacred: Architectural Reflections*, by Julio Bermudez (2011) URL: <https://www.youtube.com/watch?v=5vvT-1bkWrA#t=10>

Product: You will communicate the result of your studies in oral and written/graphic formats. The nature, length, and style of your presentation should be congruent with the insights gained. Suffice to say that your message should center in (a) the spirit of what has been considered and (b) advancing your search for a true ‘architecture’ with honesty and humility

B&Y ARCHS Teams of 2 students will collect information and then analyze the general conditions characterizing three of the following six precedents (assigned by lottery):

1. Selentein Winery, Tunuyán, Argentina (1999-2006)
2. Septima Winery, Luján de Cuyo, Argentina (2001)
3. O.Fournier Winery, San Carlos, Argentina (2005)
4. Atamisque Winery, Tupungato, Argentina (2008)
5. Alpasión Lodge, Tunuyán, Argentina (2011)
6. The Vines Resort & Spa, Tunuyán (2014)
7. Diamandes Winery, Tunuyán, Argentina (2009)

KEY: A=1, 3, 5. B= 2, 4, 6. C= 3, 4, 5 D= 4, 6, 7 E= 7, 1, 5

Product: use your ordinary communications toolbox for conducting the precedents analysis. Your work should be formatted to fit in 11”x17” sheets. Focus on the experiential dimension of the work. While digital technology is a logical choice, students are encouraged to employ hand-diagrams over transparency paper to study the given buildings. Consider the short time given, the theoretical underpinnings (VAS and the quotidian) as well as the future project(s) to strategize your analytical approach.

GRADE 5 % of the course grade