Architects suffer from the same studio syndrome. They work out of their offices, terrace the landscape and place their building into the carved-out site. As a result the studio-designed then site adjusted buildings look like blown-up cardboard models.


Material, space, and color are the main aspects of visual art. Everyone knows that there is material that can picked up and sold, but no one sees space and color. Two of the main aspects of art are invisible; the basic nature of art is invisible. The integrity of visual art is not seen. The unseen nature and integrity of art, the development of its aspects, the irreducibility of thought, can be replaced by falsifications, and by verbiage about the material, itself in reality unseen. The discussion of science is scientific; the discussion of art is superstitious. There is no history.

Color is like material. It is one way or another, but it obdurately exists. Its existence as it is is the main fact and not what it might mean, which may be nothing. Or rather, color does not connect alone to any of the several states of the mind. I mention the word “epistemology” and stop. Color, like material, is what art is made from. It alone is not art.


For there to be presence, does something have to be present? For there to be absence, does something have to be absent? Spaces do not need to be defined by walls, Sense of mass does not need to be conveyed by the presence of an object.

- Chang Zhang
Materials may be thought of in the following basic perceptual typologies:

**Opacity**
- No transmission or reflection of light
- Associated characteristics: gravity, mass, stability
- Associated materials: concrete, rock, stone, wood, brick

**Translucency**
- Transmission, modulation or diffusion of light
- Associated characteristics: planar surface
- Associated materials: plastic, resin, treated glass, fabric

**Transparency**
- Transmission of light and image
- Associated characteristics: planar surface, smooth surface
- Associated materials: glass

**Reflectivity**
- Reflection of light and image; coexistence of virtual and real image
- Associated characteristics: shiny surface
- Associated materials: metal, glass

Materials will be researched and explored with the following considerations in mind:

- What are the typical physical, perceptual and experiential characteristics associated with these materials?
- What are some characteristics which transcend these associated meanings and perceptions?
- How is perception influenced by the ontological (nature of its existence), phenomenological (via the senses) and synesthetic (subjective sensation or image of a sense occurring when another sense is stimulated) experience of these materials?
- How do these materials operate in relation to other materials?
- How do these materials operate in relation to the scalar proximity of the viewer?
### Examples (in-studio discussion):

#### Stone

<table>
<thead>
<tr>
<th>Associated Characteristics</th>
<th>Opacity</th>
<th>Atypical Characteristics</th>
<th>Translucency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zumthor - Thermal Spa Vals</td>
<td></td>
<td>Herzog+DeMeuron - Dominus Winery</td>
<td></td>
</tr>
</tbody>
</table>

#### Metal

<table>
<thead>
<tr>
<th>Associated Characteristics</th>
<th>Reflective</th>
<th>Atypical Characteristics</th>
<th>Translucency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gehry - Weisman Art Museum</td>
<td></td>
<td>Herzog+DeMeuron - DeYoung Museum</td>
<td></td>
</tr>
</tbody>
</table>

#### Glass

<table>
<thead>
<tr>
<th>Associated Characteristics</th>
<th>Planar surface</th>
<th>Atypical Characteristics</th>
<th>Curvilinear surface</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sejima - Day Care Center</td>
<td></td>
<td>Gehry - Conde Nast</td>
<td></td>
</tr>
<tr>
<td>Rem Koolhaas/OMA - IIT</td>
<td></td>
<td>Moss - Umbrella</td>
<td></td>
</tr>
</tbody>
</table>

#### Concrete

<table>
<thead>
<tr>
<th>Associated Characteristics</th>
<th>Opacity</th>
<th>Atypical Characteristics</th>
<th>Translucency</th>
</tr>
</thead>
<tbody>
<tr>
<td>LeCorbusier - LaTourette</td>
<td></td>
<td>LitraCon Transparent Concrete</td>
<td></td>
</tr>
</tbody>
</table>

#### Brick

<table>
<thead>
<tr>
<th>Associated Characteristics</th>
<th>Planar surface</th>
<th>Atypical Characteristics</th>
<th>Curvilinear surface</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wright - Robie House</td>
<td></td>
<td>Gehry - Case Western</td>
<td></td>
</tr>
</tbody>
</table>
Project 0  Materials Exploration
Perceptual Typologies of Material (page four)

Additional Resource Suggestions:

FA Reference
729.1 I35
  In Detail: Building Skins, Concepts, Layers, Materials (Schittich)
721.02 W34M
  Modern Construction Handbook (Watts)
721.044 C744
  Concrete Construction Manual
721.04496 G5492
  Glass Construction Manual
724.6 D479
  Details in Architecture

Periodicals
  Architectural Record, Metropolis, etc, monthly product sections (also check their websites for product reports)
  Architectural Record, annual product review (Dec issues, typically)

Assignment:

Presentation
  Slide Powerpoint presentation in studio, documenting your materials exploration

Binder
  For reference in studio, binder cataloging your materials exploration. Include all images of materials, at various scales (i.e. full shot of building installation and close up of material surface). Label images (architect, project, location). Include your notes on discovery.

Materials samples
  Actual materials samples, for physical experimentation and construction of full scale mock ups.