STAGE USE IN SECTION

STORIED VESSELS

we turn clay to make a vessel;
but it is on the space where there is nothing
that the usefulness of the vessel depends.

we pierce doors and windows to make a house;
and it is on these spaces where there is nothing
that the usefulness of the house depends.

—Tao Tê Ching (circa 3rd c. BCE)

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

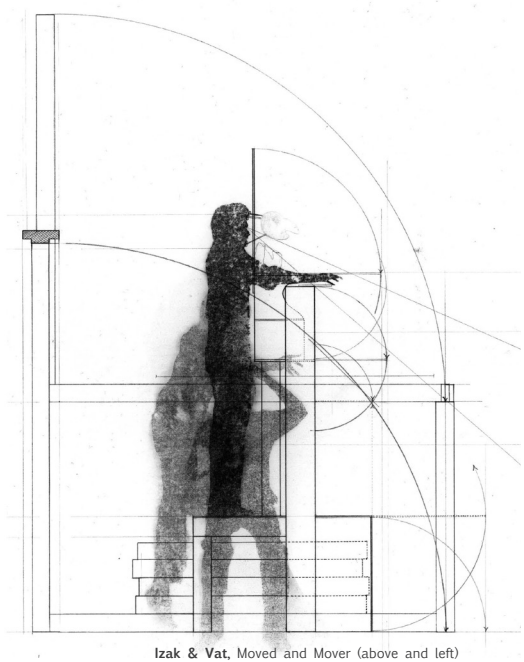
The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere,
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

—"Anecdote of the Jar" Wallace Stevens, 1923

This studio studied the nature and agency of enclosure, from its most intimate manifestations to its most profoundly encompassing scope and environmental impact.

Investigations began with students representing, reconstructing and creatively inhabiting individual vessels with storied pasts. Each student studied a particular ancient Greek vase (some of which were large enough to curl up within) that bear witness to myths of mortality, cunning, and rebirth. Students explored the artifact's materiality, geometry, structure, relationship to the body, ritual purpose (ranging from funerary interment, to water and wine conveyance, to grain storage), as well as the narrative images displayed on its surfaces (including the myth of the Cretan minotaur, stories of struggle with the Gorgon and Cyclops, and the trick of the Trojan Horse). The archaeological and fragmentary state of these vessels fueled students' representational and architectural imagination.

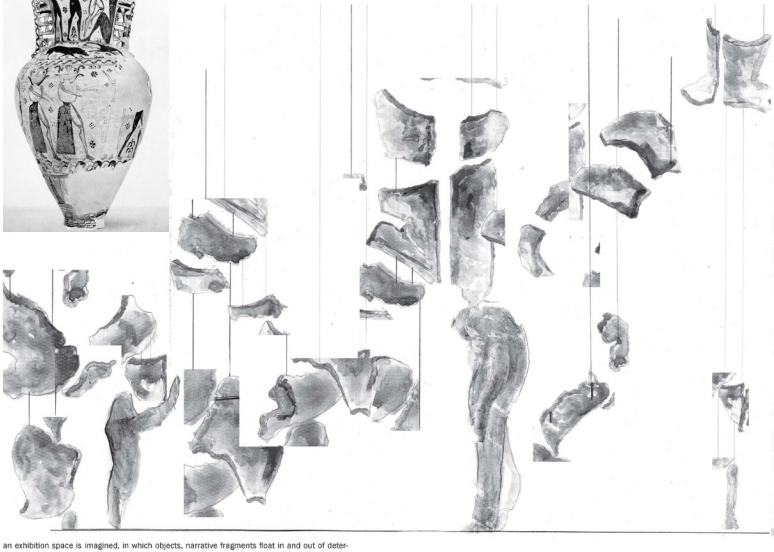


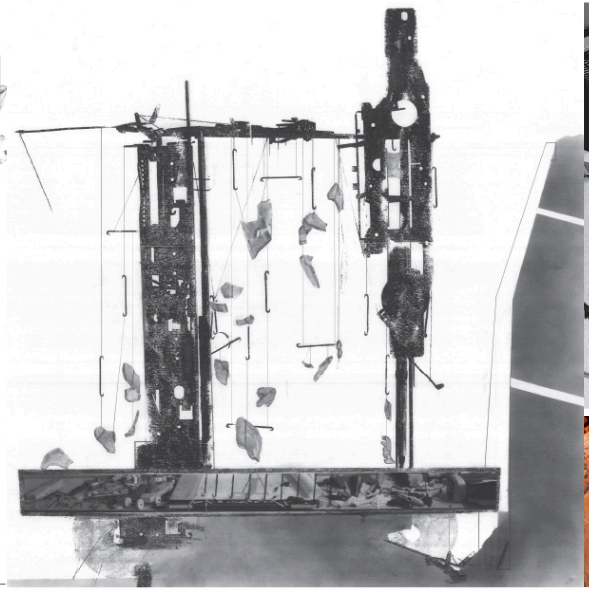
Izak & Vat, Moved and Mover (above and left)

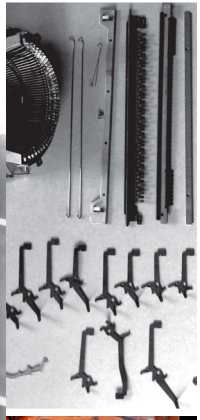
Studies expanded from vessels to influential rooms, and rooms within rooms. Precedents included: the chapel by Eero Saarinen at the University Campus of MIT, the boudoir in Adolf Loos' Müller house, the breakfast parlour in John Soane's house, and the studioli in the palace of the Duke of Urbino. Plays of scale and varieties of enclosure were also investigated through the devising of puppets and puppetry booths.

Ultimately, students designed animated rooms and buildings for complex characters with storied occupations and public programs meaningfully accommodating the complex bowl of populous.

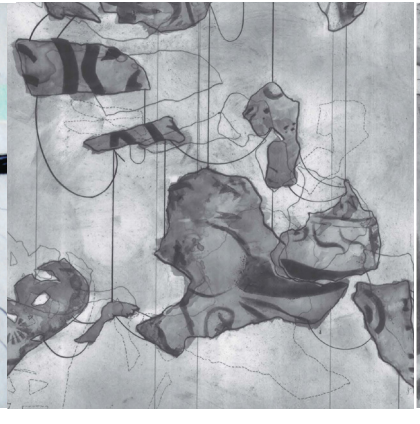
Izak Bridgman. SUSPENDED ANIMATION. Beginning with analysis of a 7th c. BCE Eleusinian Amphora, this study transformed found objects, clay fragments and fragmentary images of a Cyclops and Gorgon into marionette puppets and a situated story of delight and struggle.





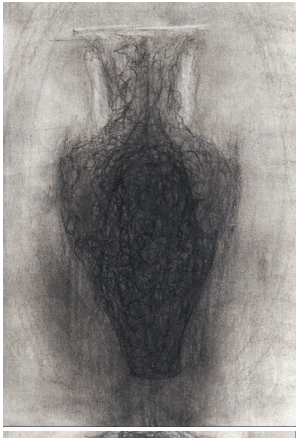


an exhibition space is imagined, in which objects, narrative fragments float in and out of determined plot and form, ephemeral compositions, marionettes, monsters and fields of possibility.

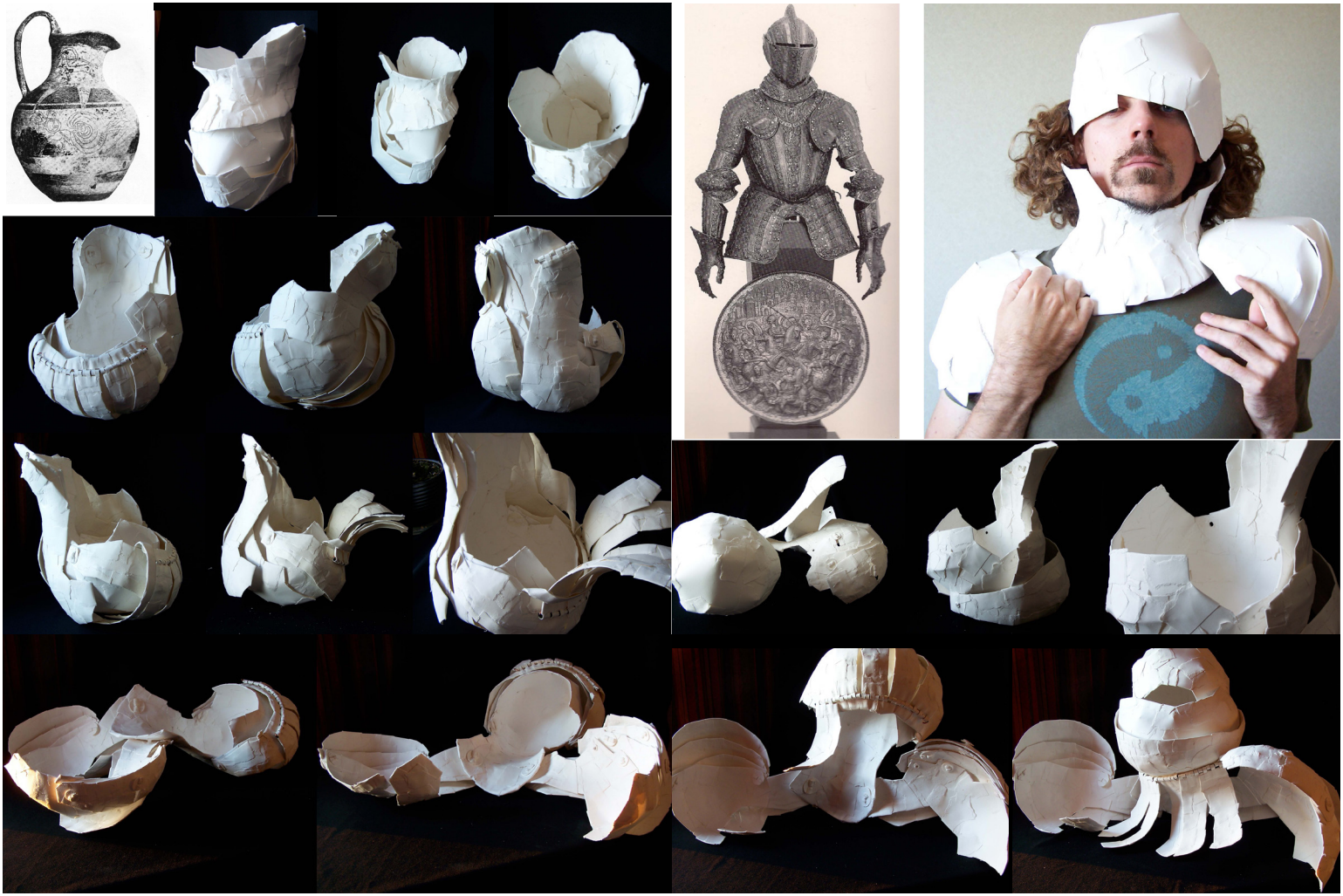


Vatsal Jaiswal, FORTIFIED FABRICS: reinterpreting the Trojan Horse on a 7th c. BCE Mykonos pithos as an aesthetic interplay of fragility, strength and material defense against gravity, formlessness and time.

Ryan Paradis, VESSELS OF REBIRTH. This project transformed a funerary urn into a vessel of vital corporeal transformation.

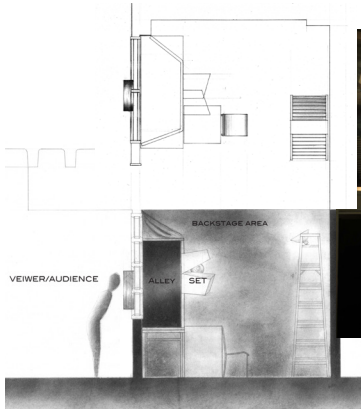


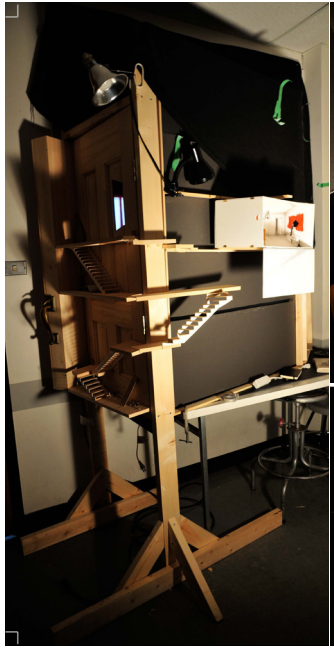
John Dantzar, ARCHITECTURAL ARMOUR & ARMATEURS. Studies of an Etruscan wine jug and its labyrinthian war dance, spiralled into material studies of body armour and the playful choreography of corporeal enclosures.

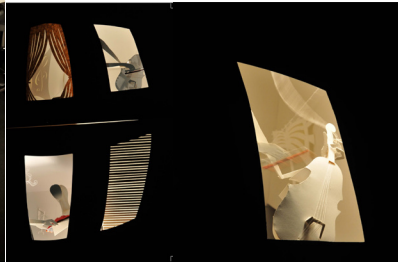


John Dantzar & Ryan Paradis, Subterranean puppetry experiments.

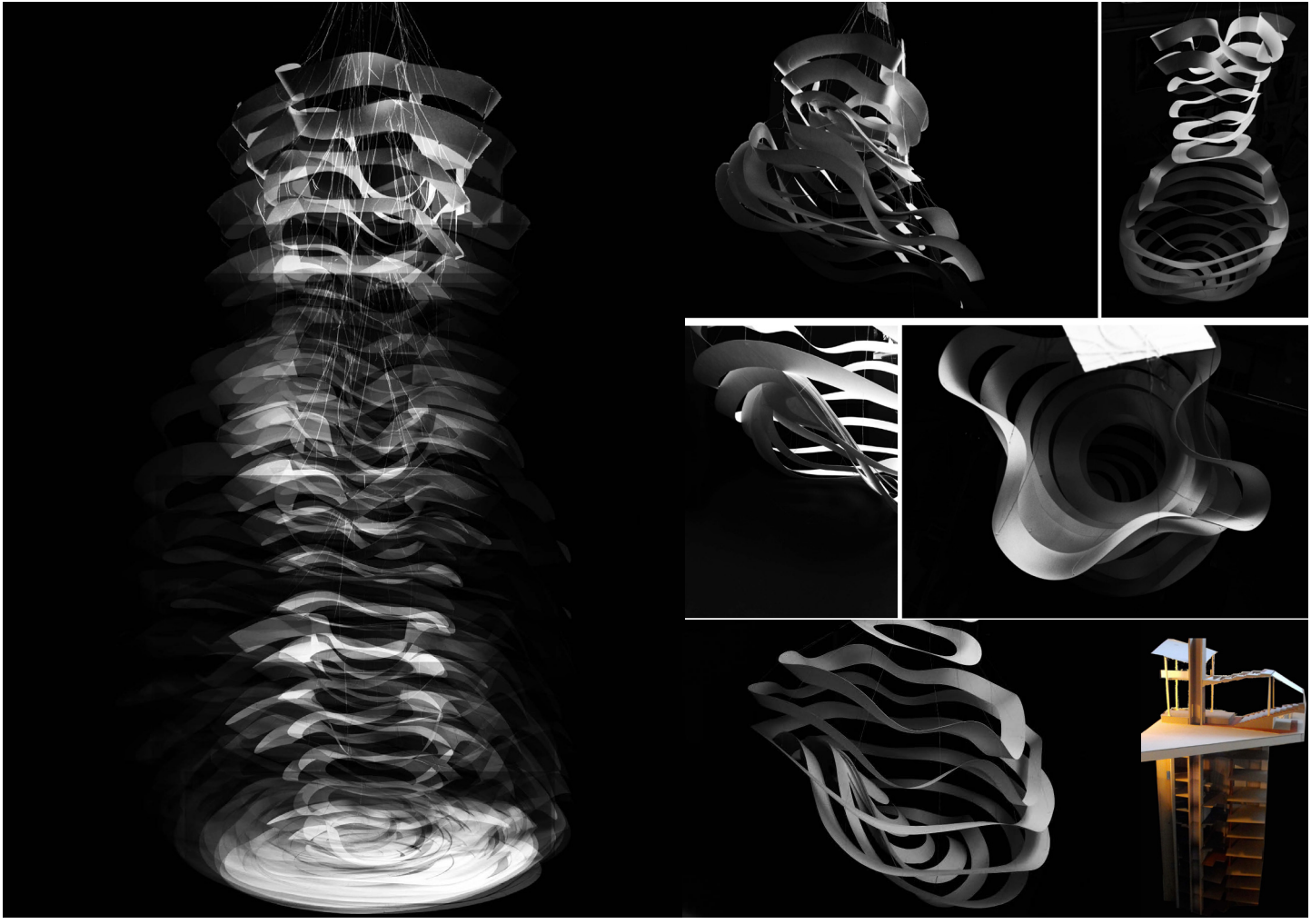
Claire Fontein & Elaine Pang, INSTRUMENTAL ENCLOSURES. Multi-scalar musical animations.







Claire Fontaine, POSITIONS AND REPOSE. Studies of material/archaeological decay and persistence led to a recreation of a funerary vessel as a rising and falling corporeal chrysalis. Explorations of shadow puppetry and levitating mechanisms evolved into a design for a multi-story performance space in Winnipeg's Exchange District.



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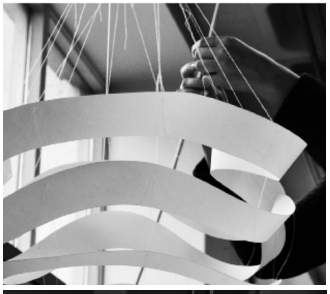
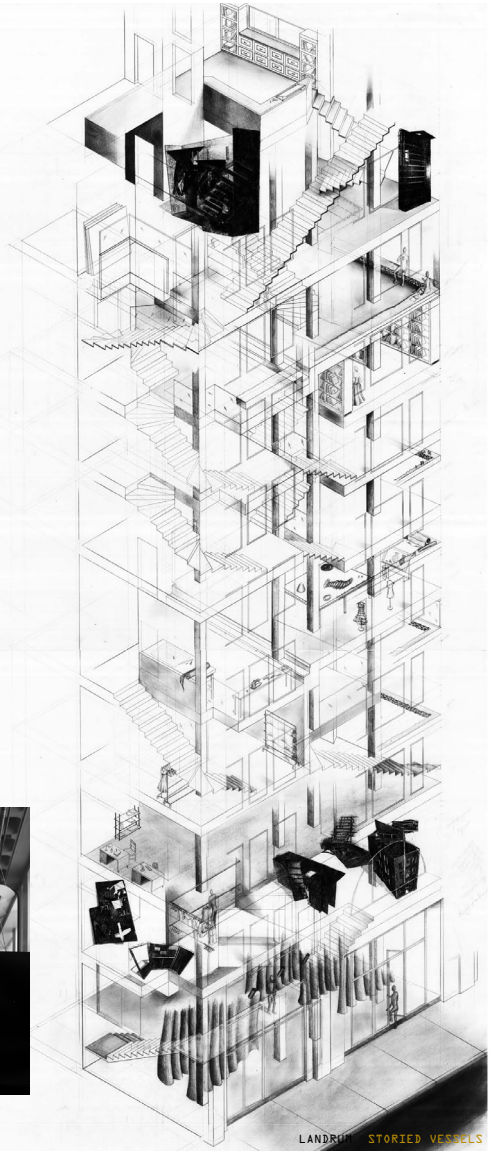




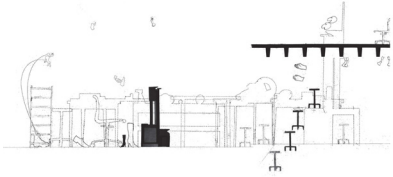
PERFORMANCE SHOTS

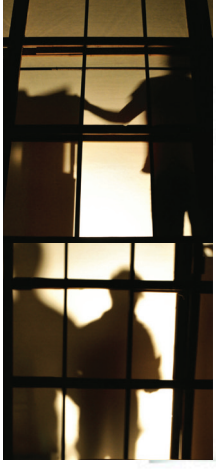
SETTING UP FOR THE PERFORMANCE

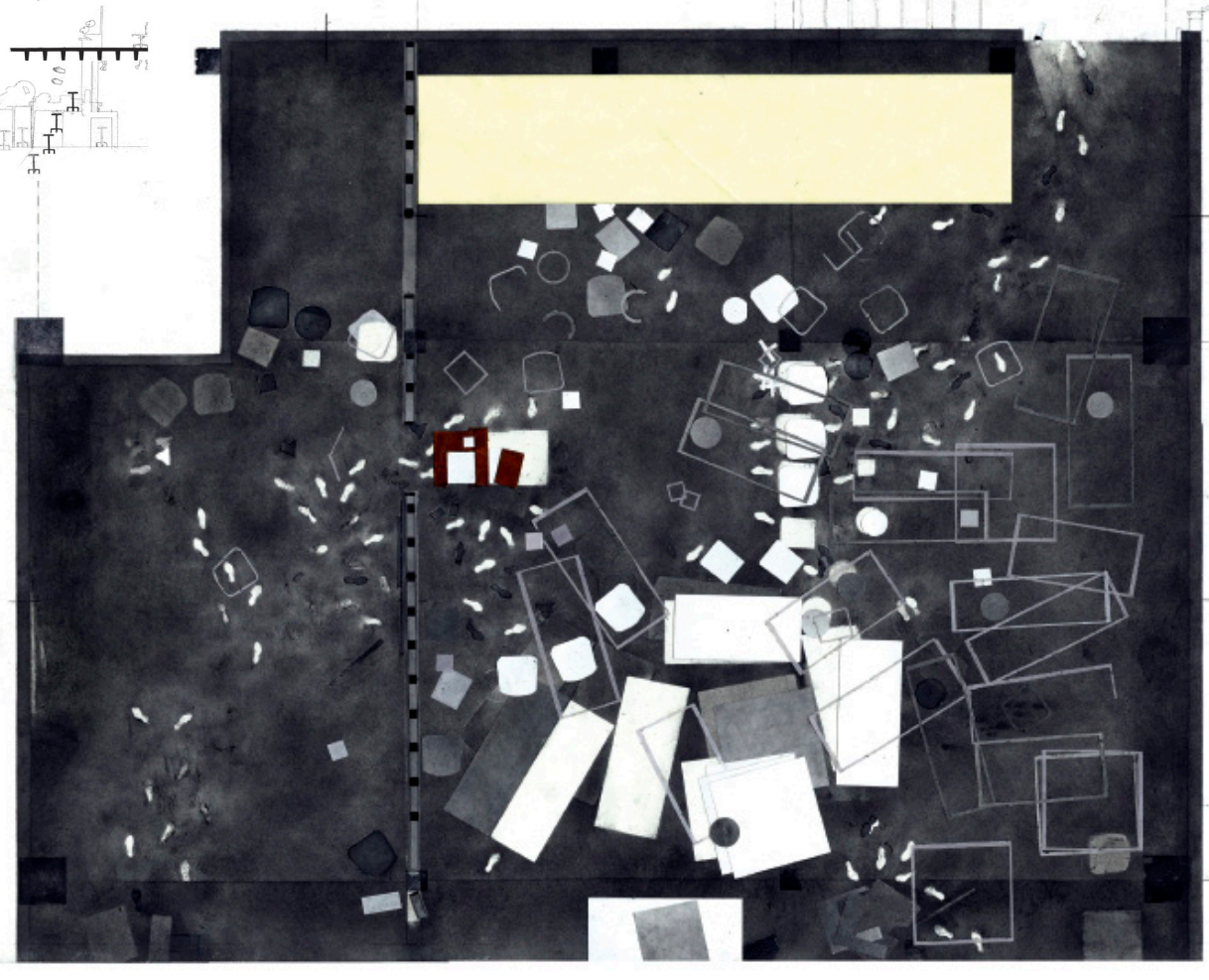
STAGE USE DOCUMENTATION

THE MOVEMENT IN AND AROUND THE STAGE LATER TRANSLATES TO THE MOVEMENT AROUND THE COLUMNS IN THE FINAL DESIGN

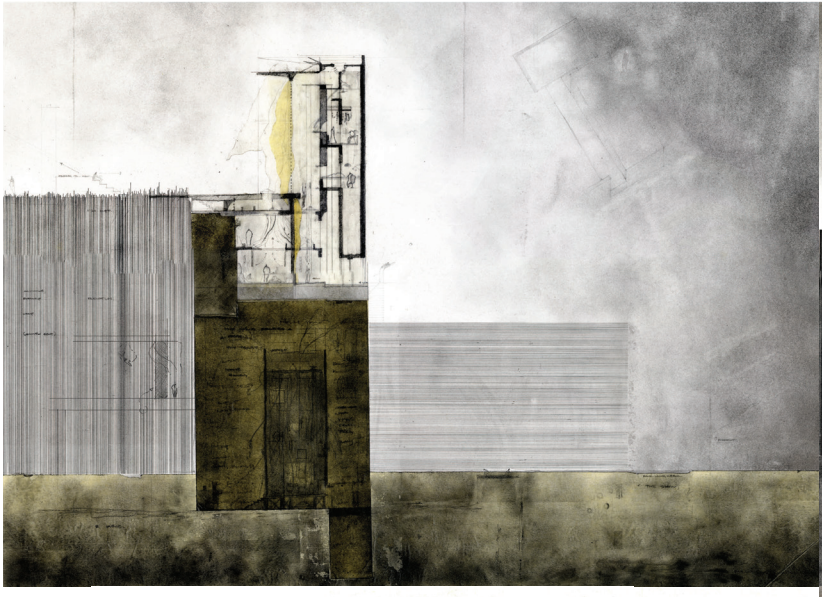
THINKING THROUGH THEATRE
Izak Bridgman plan study..

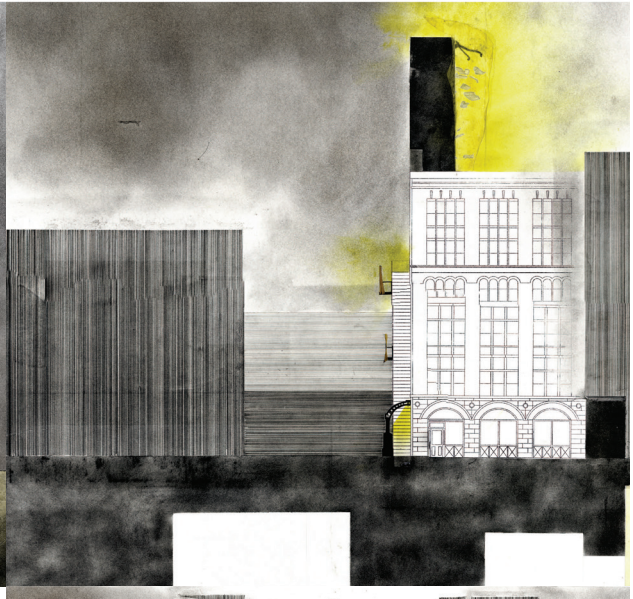


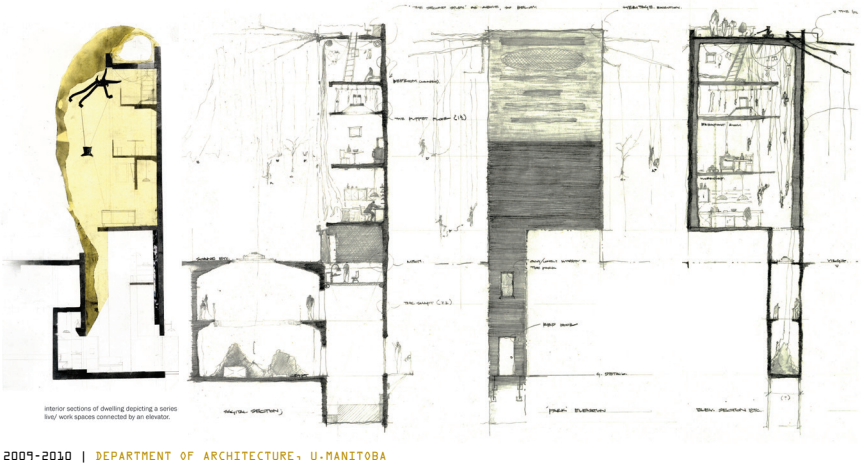


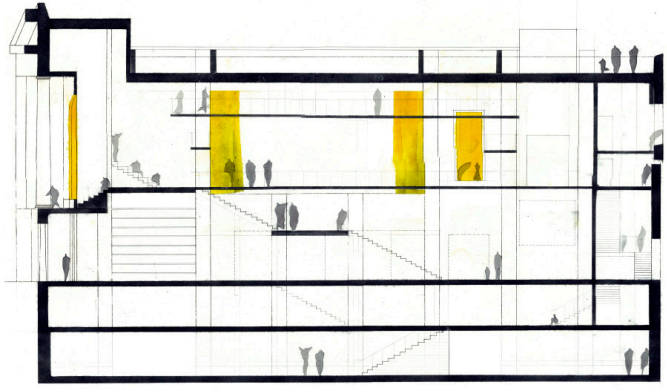
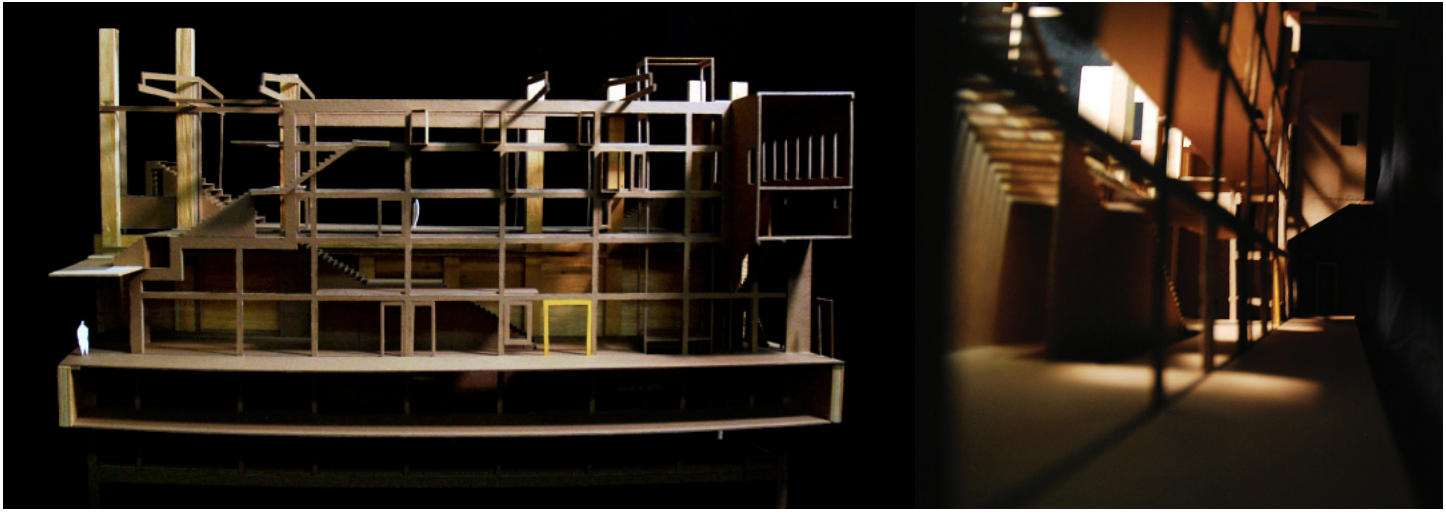


Izak Bridgman, SUSPENDED ANIMATION. Dwelling design for a rooftop puppeteer.







interior sections of dwelling depicting a series live/ work spaces connected by an elevator.

sagittal section in which a vertical translucent wall, loosely based on the Jury Room performances, is inserted to provide vertical viewing areas for spectators, no longer passive observers, but active participants in the act of theater