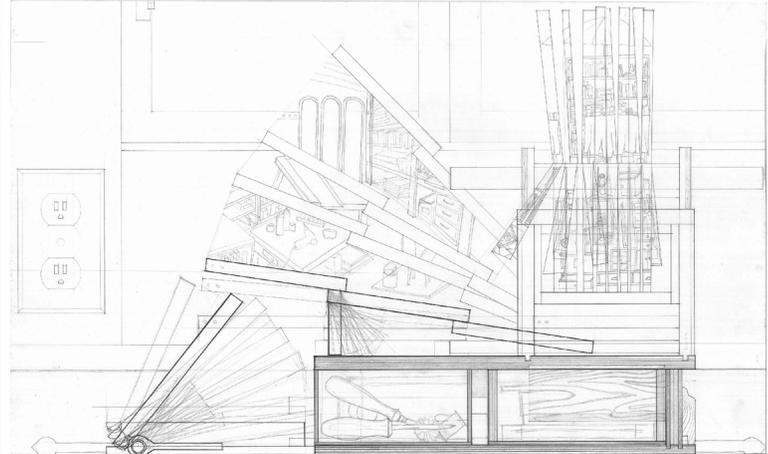


The ultimate meaning  
of any building is  
beyond architecture.

- Juhani Pallasmaa, *Eyes of the Skin*.

# THE HOUSE THAT JACK BUILT



Pia Buus, JACK'S TOOLBOX

*This is the farmer sowing his corn  
That owned the cock  
that crowed in the morn  
That waked the priest  
all shaven and shorn  
That married the man  
all tattered and torn  
That kissed the maiden  
all forlorn  
That milked the cow  
with the crumpled horn  
That tossed the dog  
that worried the cat  
That killed the rat  
that ate the malt  
That lay in the house that Jack built*

This deceptively simple popular rhyme was the point of departure for this studio. In spite of its brevity, it encompasses a field of forces that bear upon architecture, since each character and event are set in relation to a house that Jack built.

About the house, we know only that Jack built it and that he built it in a way that malt might lay there to the pleasure and demise of a rat and a cat. Yet, we also know about other forces—other actors, actions and interactions that animate the house and experiences of it, cultural events, biological processes and the world.

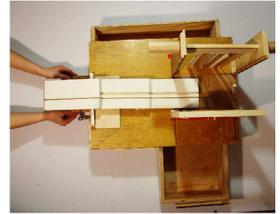
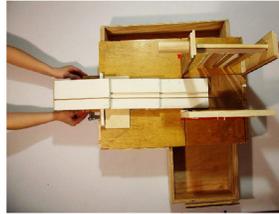
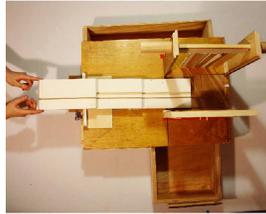
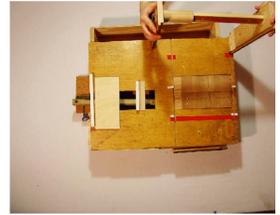
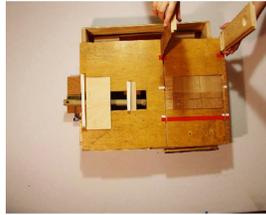
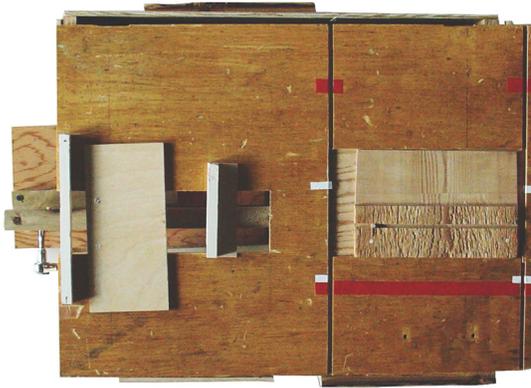
Architectural settings are not neutral participants in the events of our lives. They actively contribute to how every-day situations are lived and understood – accommodated, represented, anticipated and remembered. This studio explored some of the myriad ways in which human situations and architectural settings interact and reciprocally perform and how architects rehearse such performances.

Hands-on building and iterative drawing were primary means of interpreting and modeling these interactions. Students constructed props and propositional events to palpably transform given environments.

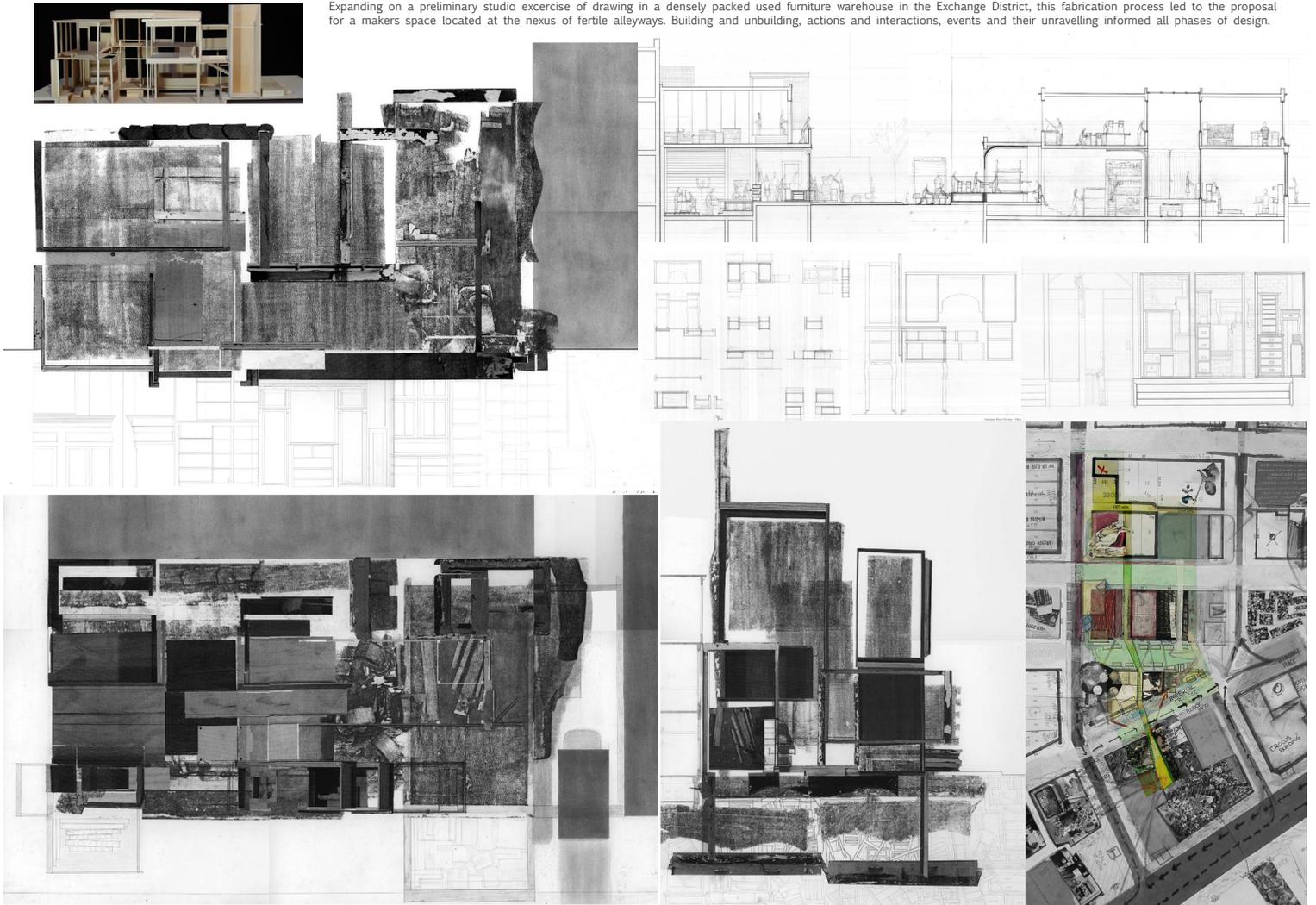
Excerpts of short stories, anonymous rhymes and epic poetry served as descriptive points of entry into the performances under study.

The studio progressed through a set of four inventive episodes: **Theater of Actions**, involving fabricating acts to physically model the actions and interactions suggested in the nurse rhyme “the house that Jack built”; **Fulfilling Vessels**, involving representational acts to model and convey the full capacity of vital acts as explored through the previous fabrication; **Urban Guises**, involving performing acts of masking and unmasking civic situations in New York City as part of a directed field trip; and **Situating Events**, involving propositional acts to develop situated public events and building designs for particular site(s) in Winnipeg’s Exchange district.

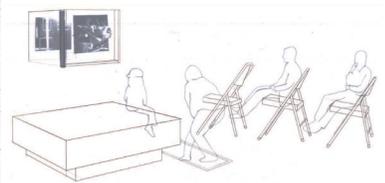
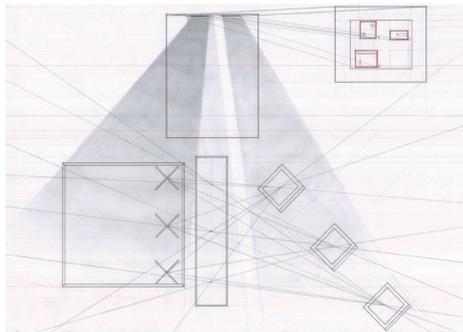
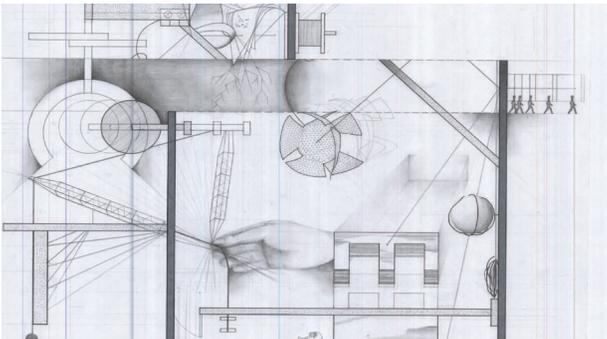
**Pia Buus, JACK'S TOOLBOX.** This project interpreted each action and interaction of the poem (and the events in Jack's life) through a corresponding building (or unbuilding) action and interaction. The tool box includes a hidden space of tool storage and cultivation (like fertile soil hidden beneath the surface of the earth), with a loom-like vertical construct growing upward from its base.



Expanding on a preliminary studio exercise of drawing in a densely packed used furniture warehouse in the Exchange District, this fabrication process led to the proposal for a makers space located at the nexus of fertile alleyways. Building and unbuilding, actions and interactions, events and their unravelling informed all phases of design.



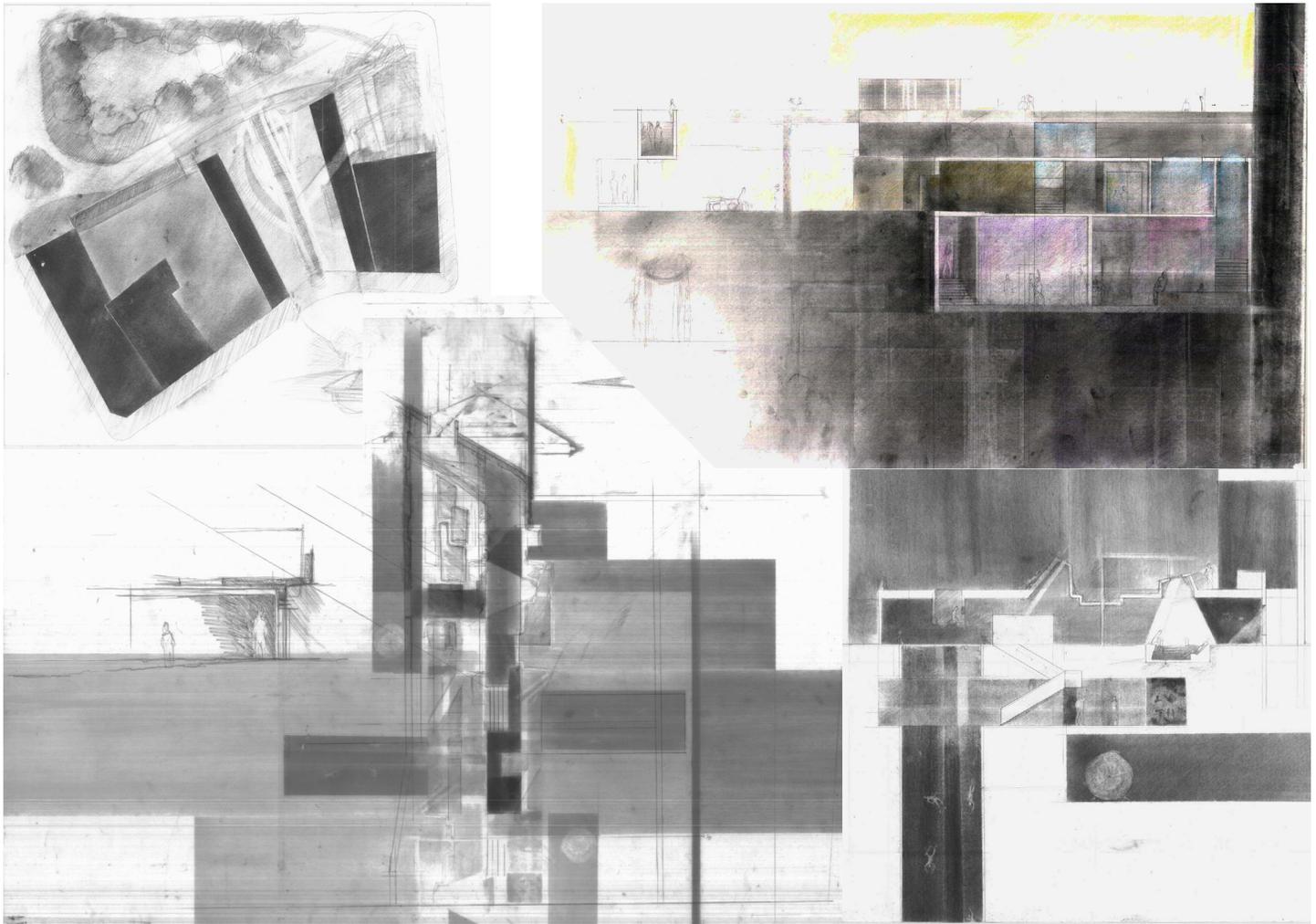
**Zephyra Vun, PERFORMING GESTURES OF DANCE AND LIFE.** This study began by staging a series of light and line interventions in the school's centre space – interpreting the studio review as an opportunity for performing architectural experiments.



The project developed by studying a series of prosaic and professional performances – the rehearsed actions of dancers on stage and the daily interactions of pedestrians on the street. The dance studio proposal focused on corporeal gestures, transformative change rooms, and the auditorium at twilight.



Billy Chung, SWIMMING THROUGH LIGHT. In this project, studies of the gestures of swimming, floating and bathing intertwined with explorations of colored light, reflection and refraction.



Representational strategies sought to embody architectural atmospheres – including material and ethereal qualities of translucency, opacity, buoyancy – and to plumb the depths of urban potential.

