





OPTION  
STUDIO

universum carrousel journey  
re-practice prac-teach - a method  
making meandering meaning - the studio

WITH ESSAYS BY  
JAN DE VYLDER

Spring 2020

universum carrousel journey  
re-practice prac-teach - a method  
making meandering meaning - the studio

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Some sets of words.  
Words of a studio.  
Words of this studio.  
Words of your studio.

universum  
carrousel  
journey

Words of an universum. Words in a carrousel. Words on a journey. The universum architecture can be. The carrousel architecture will be. The journey architecture need to undertake. Universum as a personal world. Carrousel as an ongoing world. Journey as a discovery of the world. This studio is called universum carrousel journey. This studio's atelier will be given the title universum. The lectures will be held under the title carrousel. And the travels will be named journey. But they will be interchanged as it comes. As the studio is named universum carrousel journey.

observe  
imagine  
universum

Another set of words. Or words in another flow. Observation is different from analysing. Imagination different from conceptualising. Invention different from vision. Universum different from exercise. Each time subjective perception and initiative make the difference. The studio's atelier will be given a rhythm of two movements. Observation of a world is the first. Leading to imagination and invention as the following. Hereby discovering a possible universum, finally.

corner  
cascade  
complexity

Those two movements also have certain specific aims. Starting from the study of a corner—how can a space be defined by a corner—; passing by the idea of a cascade—how succeeding spaces can become sequences—; arriving at context and discovering complexity—simple complexity—.

refer  
reflect  
re-enact

Nothing stands on its own. But everything stands on its own in between everything (all the rest). Reference goes (together) with the first movement. But distance is the immediate reaction.

Reflection leading to a possible re-enactment, a possible method.

image  
inspire  
invent

Imagination goes immediately together with reflection. The second movement counts on the inspirational power of imagination. The possibility of the invention. That is finding position towards the idea of the reference. The independence of the imaginations as such. But never without any distance, at the same time, the proximity with the reference.

process  
progress  
practice

Process and progress from the first movement on. Coming to its height in the second movement. The project now finds its reality. In the first movement reflection on the reference is the context; during the second movement the imaginary capacity is the context and it returns to the first definition of context. Context of place. Context of life. And by that context of practice.

# making meandering meaning

Jan De Vylder

This studio is entitled making meandering meaning and envisage an understanding between how things are made and which meaning this making eventually might have. Or vice versa: how certain ideas might be given form. The studio debated that deeply. In a changing order. Meandering between the making and the meaning.

The studio was organized in two movements. The first movement studied five different exemplary houses through three different cultures. America, Japan and Europe. For each culture five houses. And each time one house was about 'architecture history', one about 'typology and tradition', one situated in 'the 20th century history', one in 'the 21st century history' and one of a 'non defined history'. The study was happening by drawing and modeling. The aim was to understand the relation between the making—construction, material and detail—and the meaning—context, culture and tradition—.

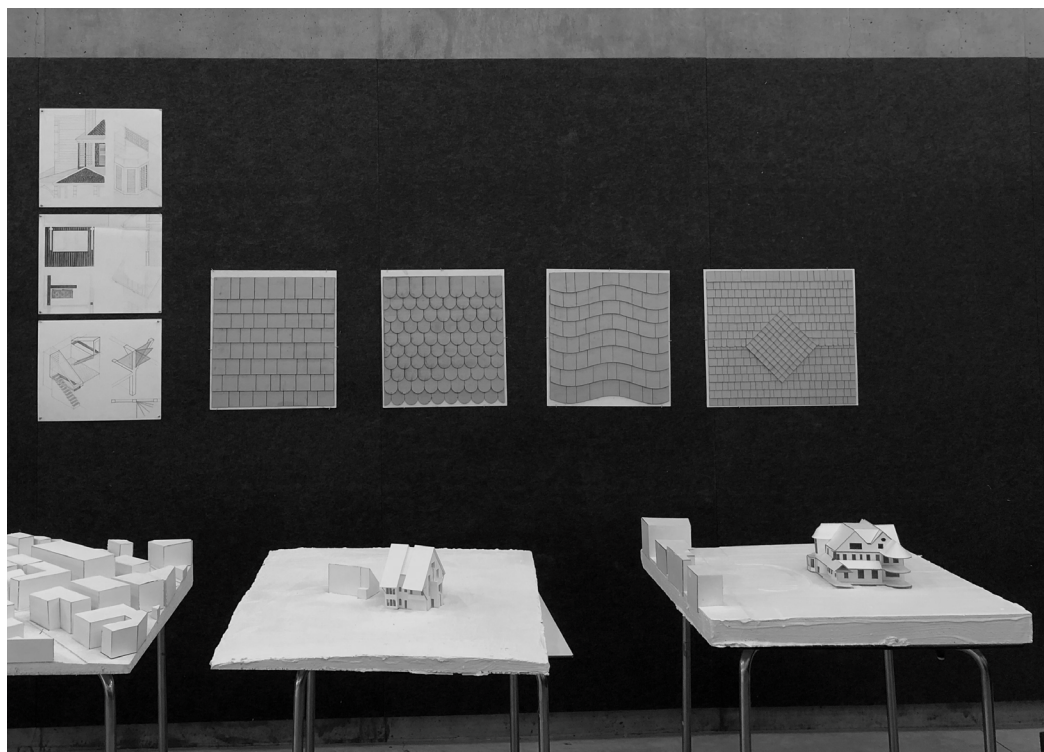
In the second movement the students were invited to design a small house in the neighbor of one of those exemplary houses. Each time two students and by that two houses next to the exemplary house. Not only the understanding of the houses studied in the first movement are guiding in the design but also the independent position of the student is now leading. How close and how far one

can or will stay from the reference and the context.

How deeply the making will now be key but still the imagination will lead to a certain meaning of things. Drawing and modeling are once again key. How the method of observing—rather than analyzing—and imagination—rather than conceptualizing—might lead to the creation of a certain universe. And this by the simple exercise of a house. But with a deep understanding of the complexity between the making and the meaning.



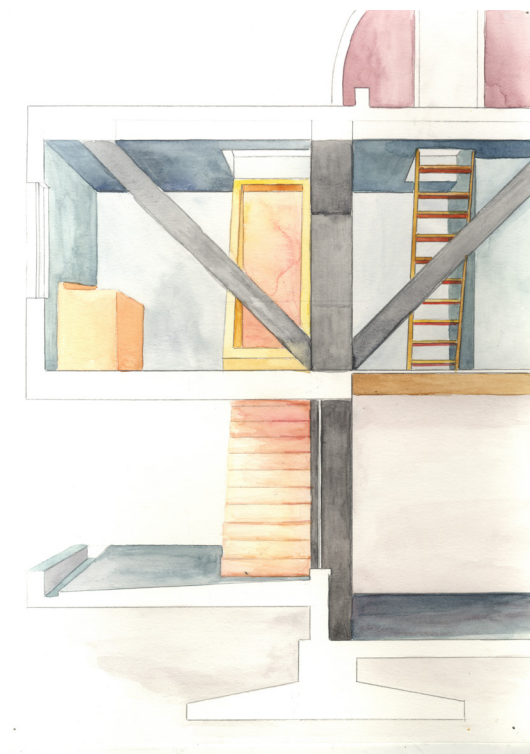
First Movement: Models & Drawing



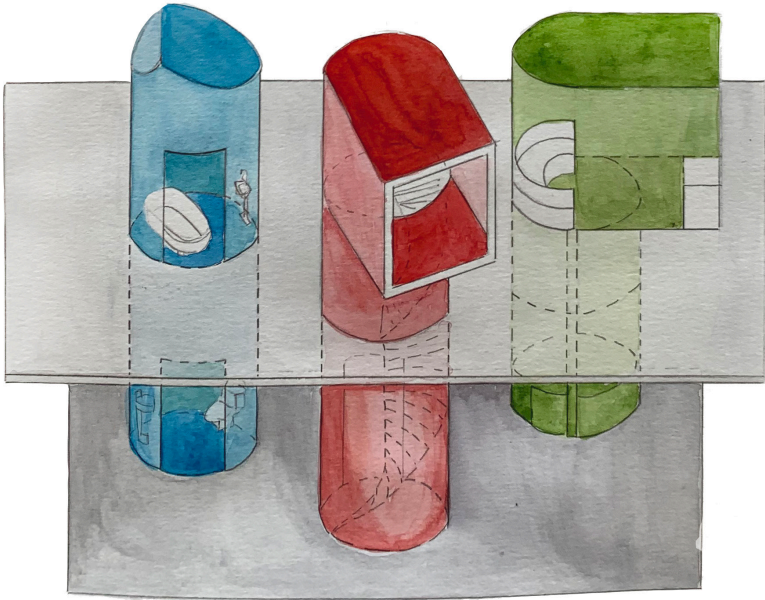
First Movement: Models & Drawing



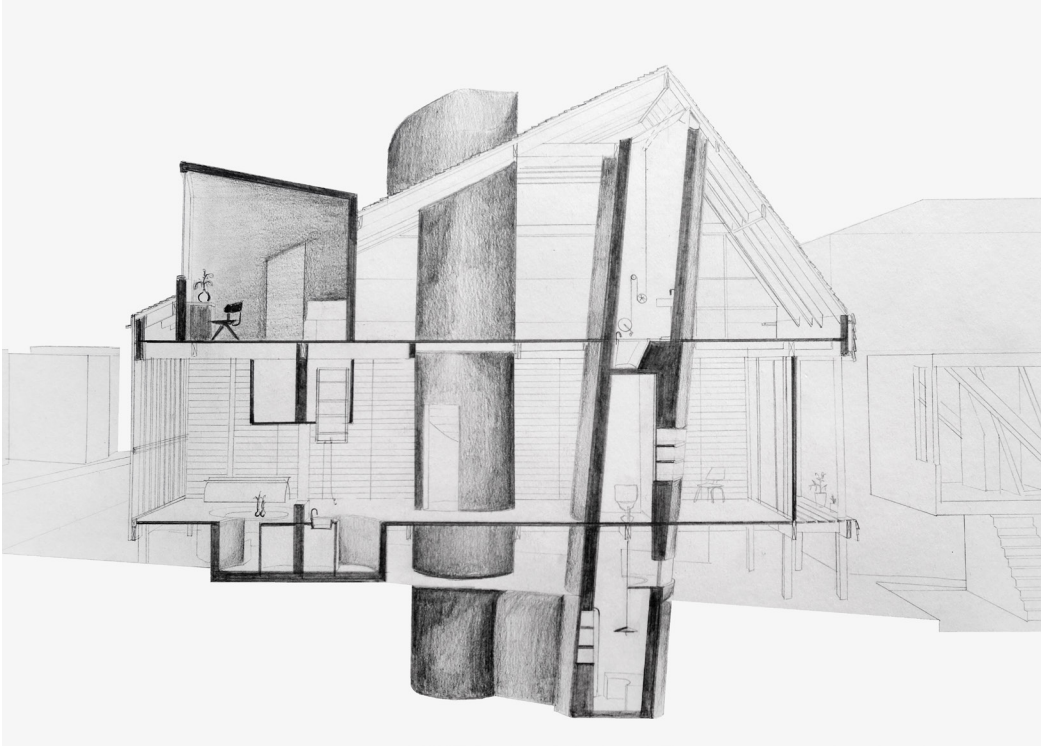




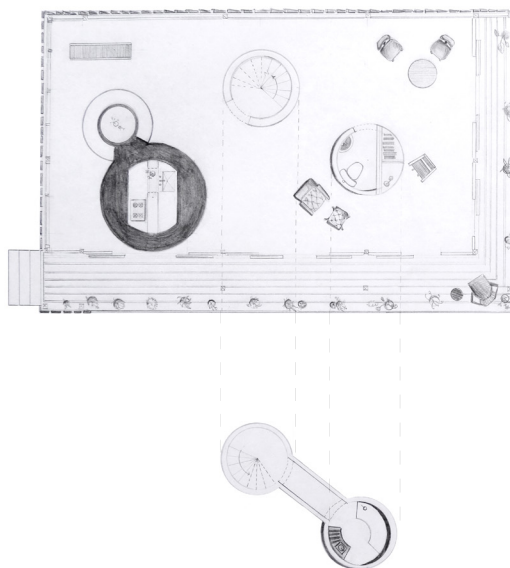
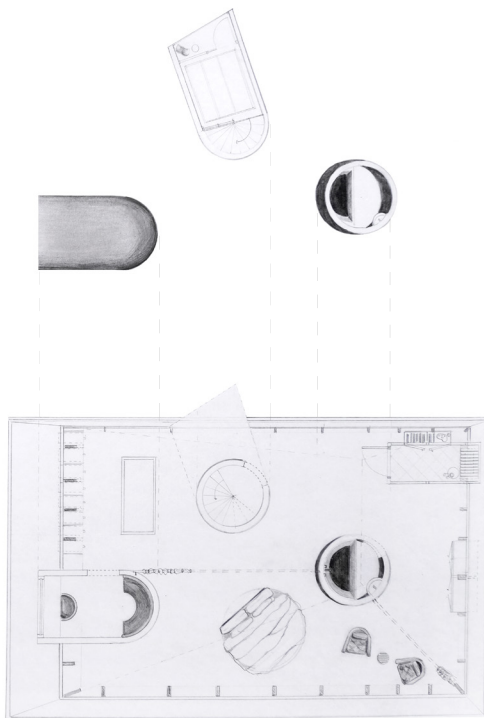
First Movement: Section Perspective Comparisons Across Three Houses



Second Movement: Three Anomalies

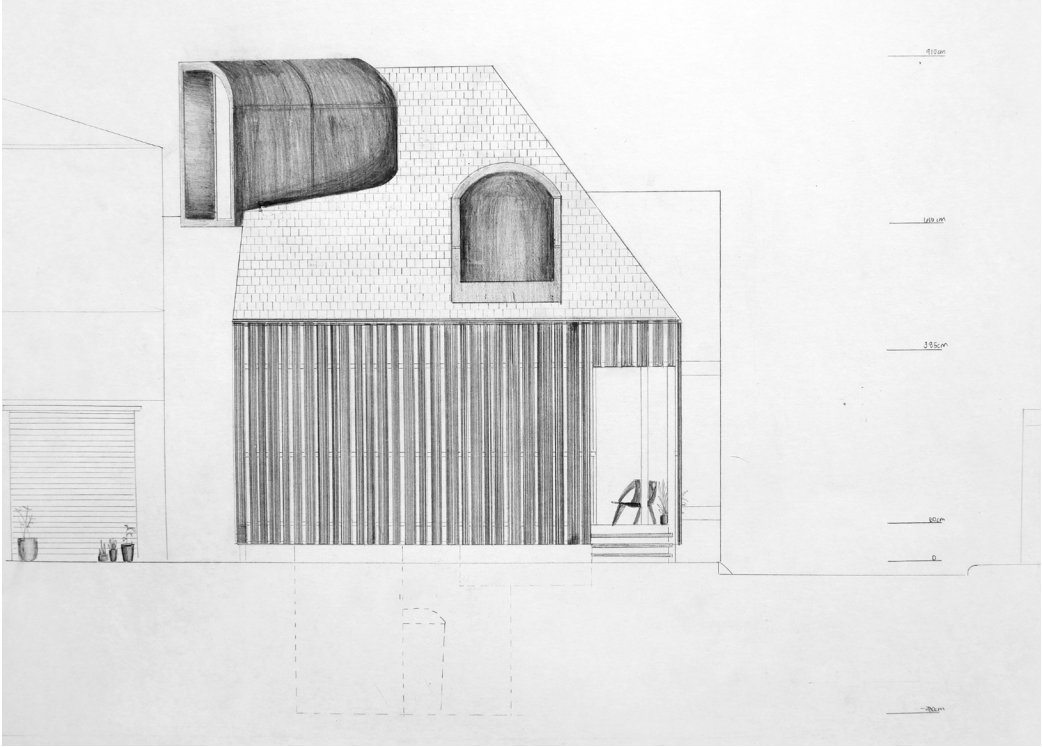


Second Movement: Section Perspective



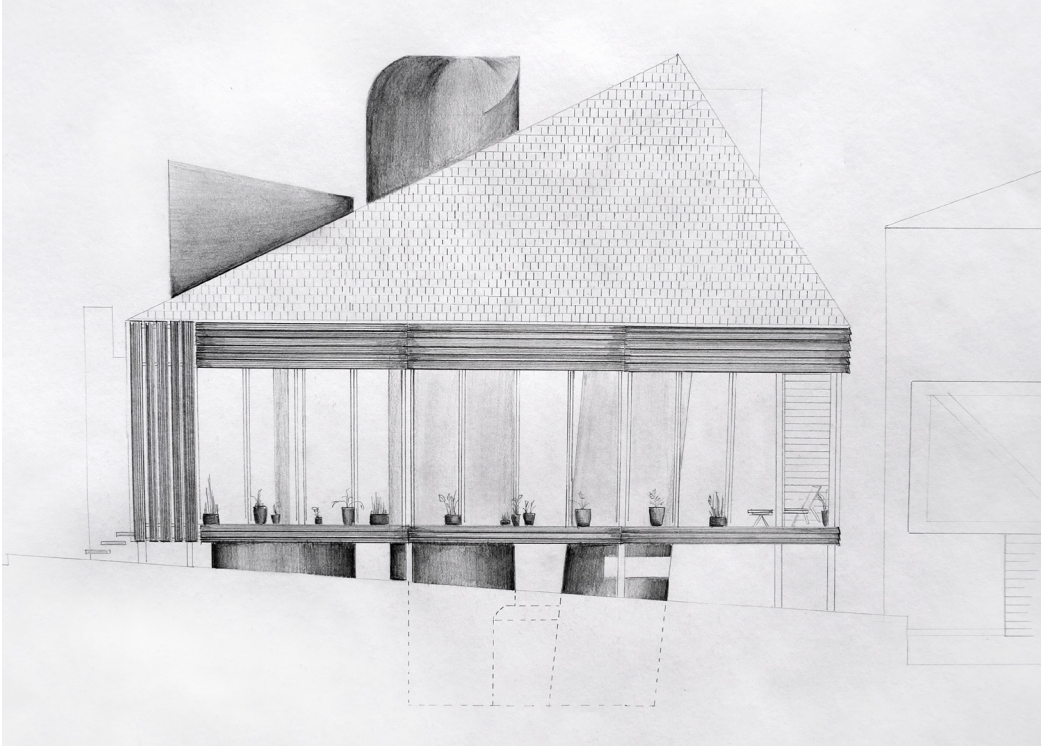


Second Movement: Interior of Bedroom Space + Bathing Room

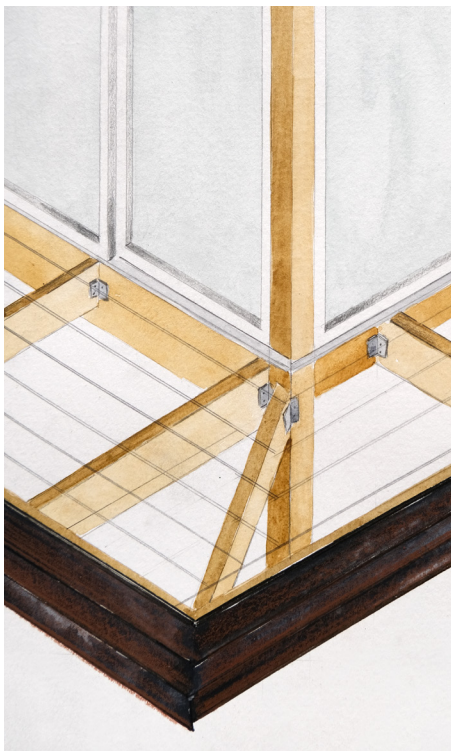


Second Movement: Northwest Elevation





Second Movement: Southwest Elevation

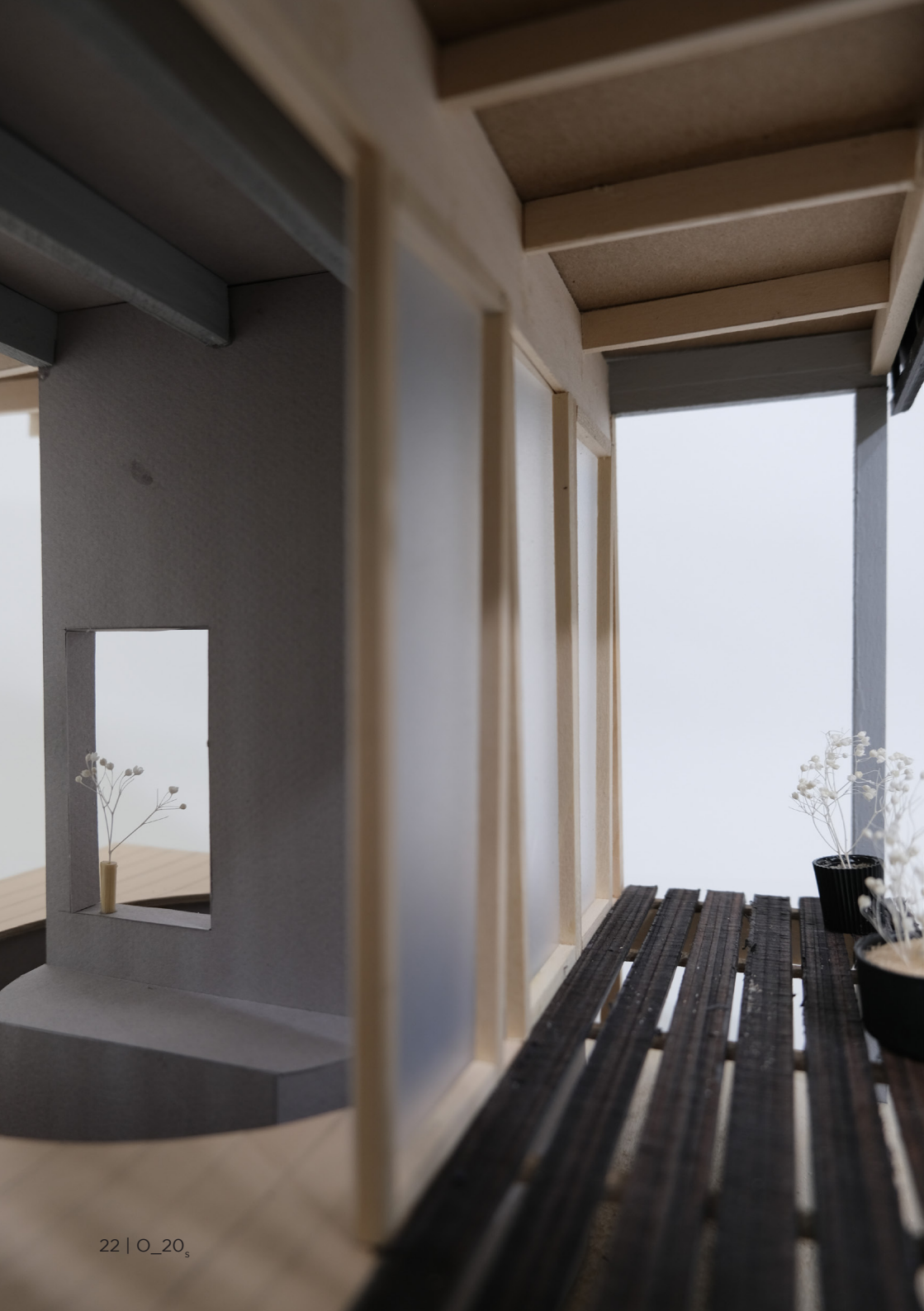


Second Movement: Shou Sugi Ban Material Vignettes



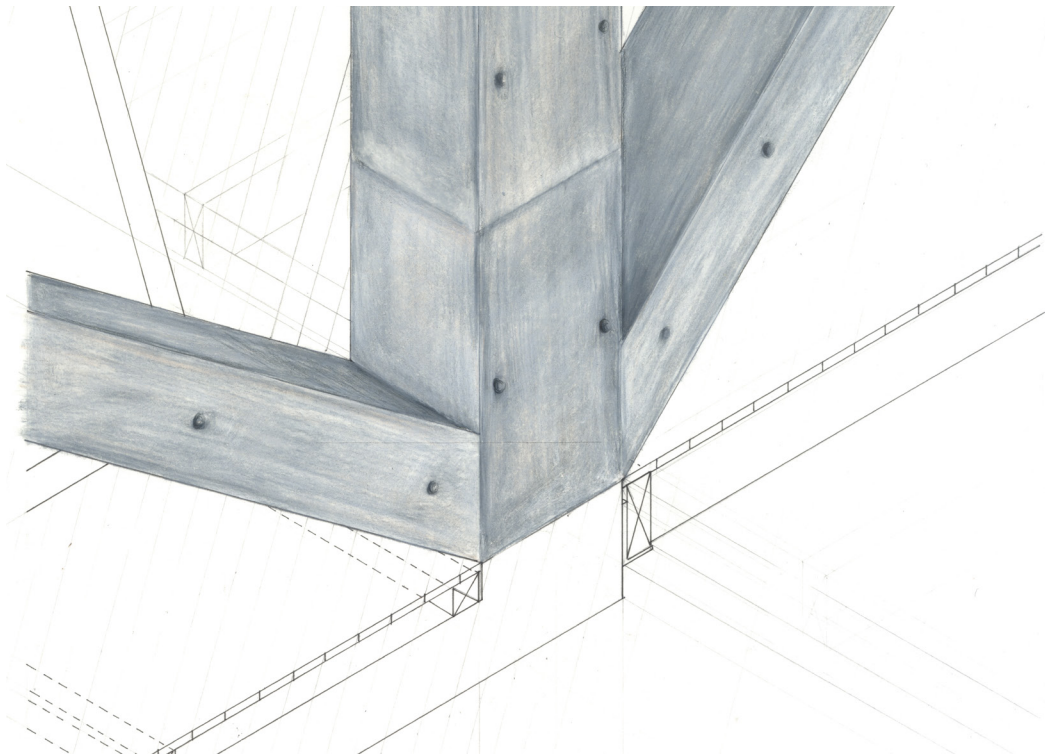


Second Movement: Shou Sugi Ban Material Vignettes





Second Movement: Physical Model of Entry + Engawa

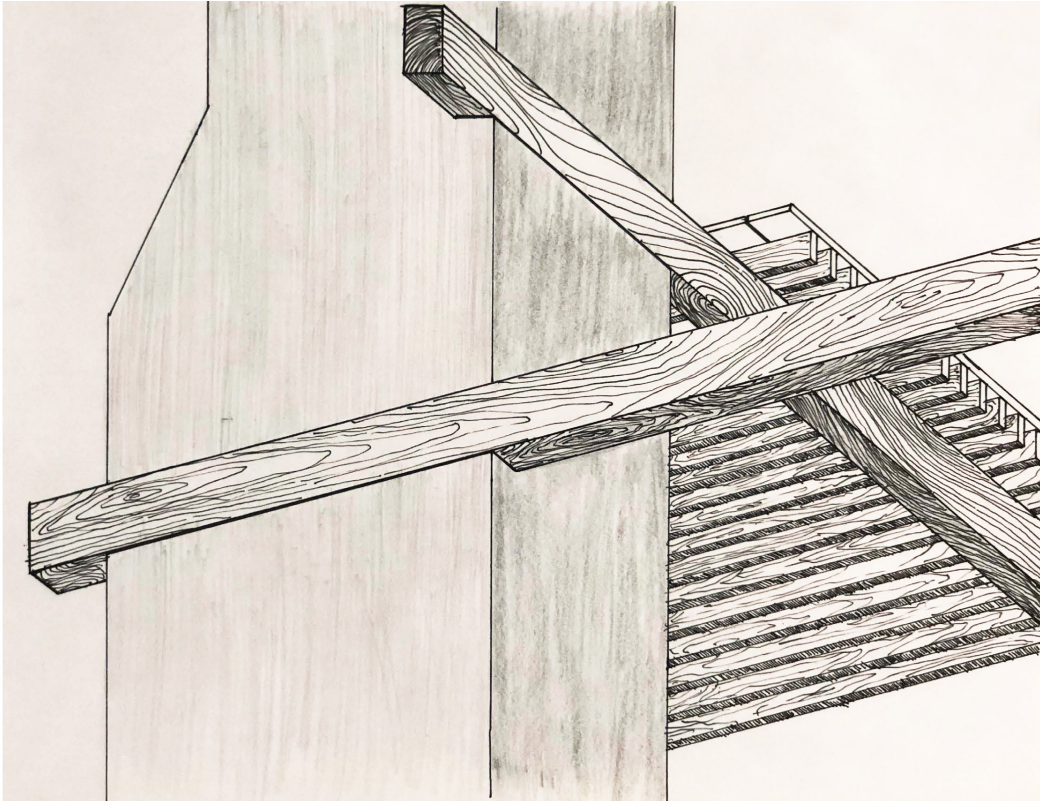


First Movement: House in Uehara Case Study

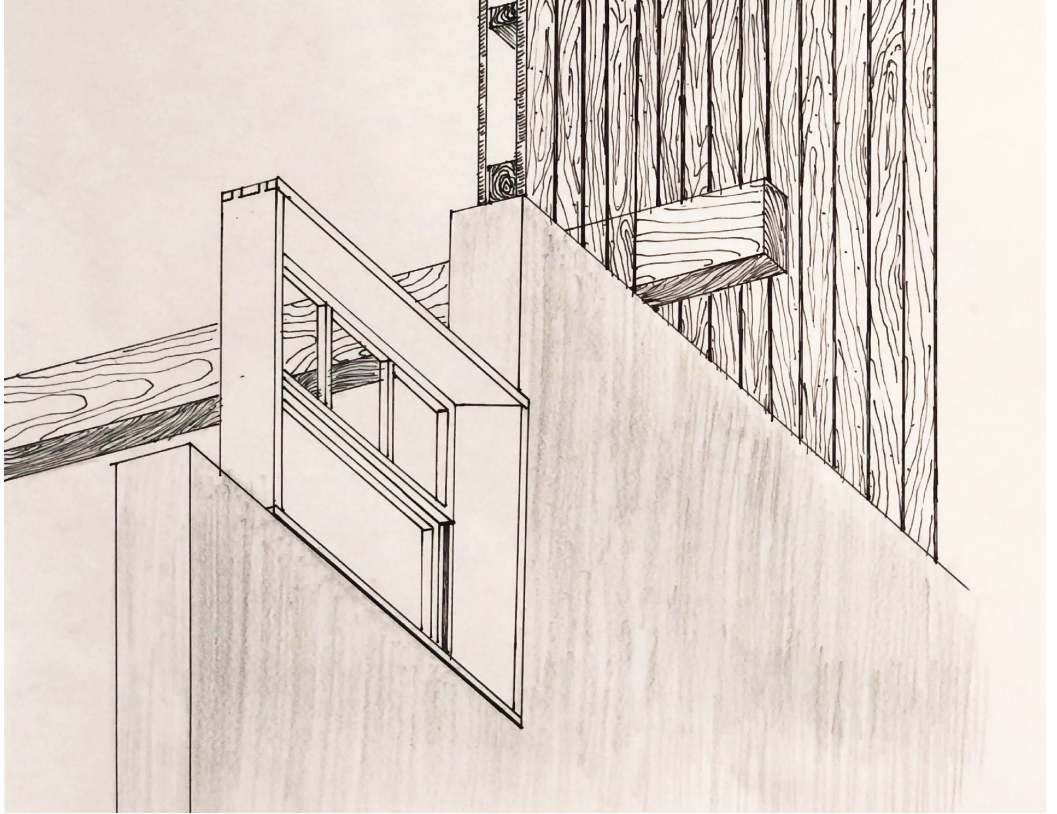




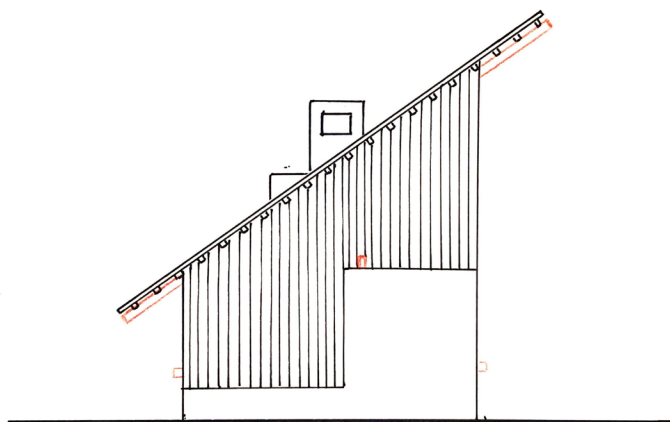
First Movement: House in Uehara Case Study



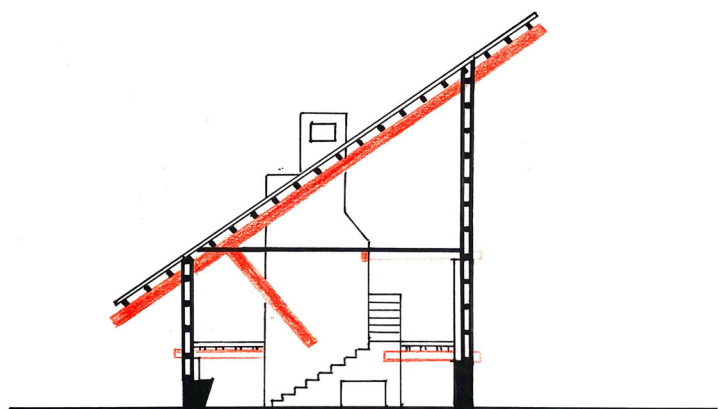
Second Movement: Concept of Tectonics



Second Movement: Physical Model of Kitchen + Dining Space



Second Movement: Contextual Model



Second Movement: Section

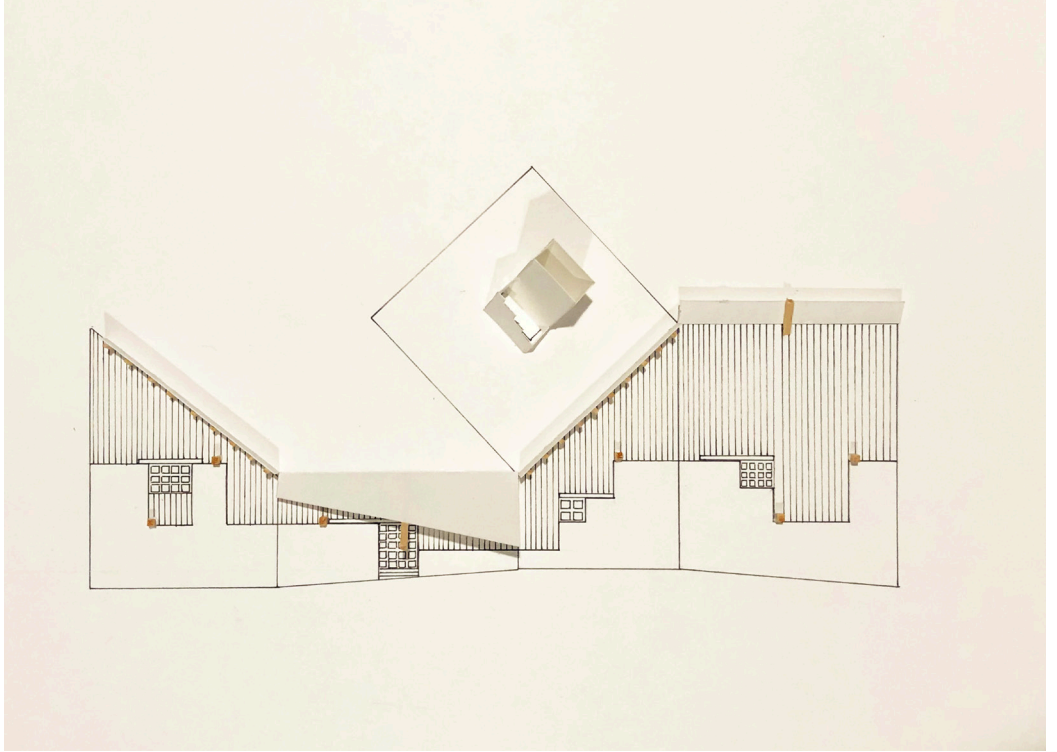




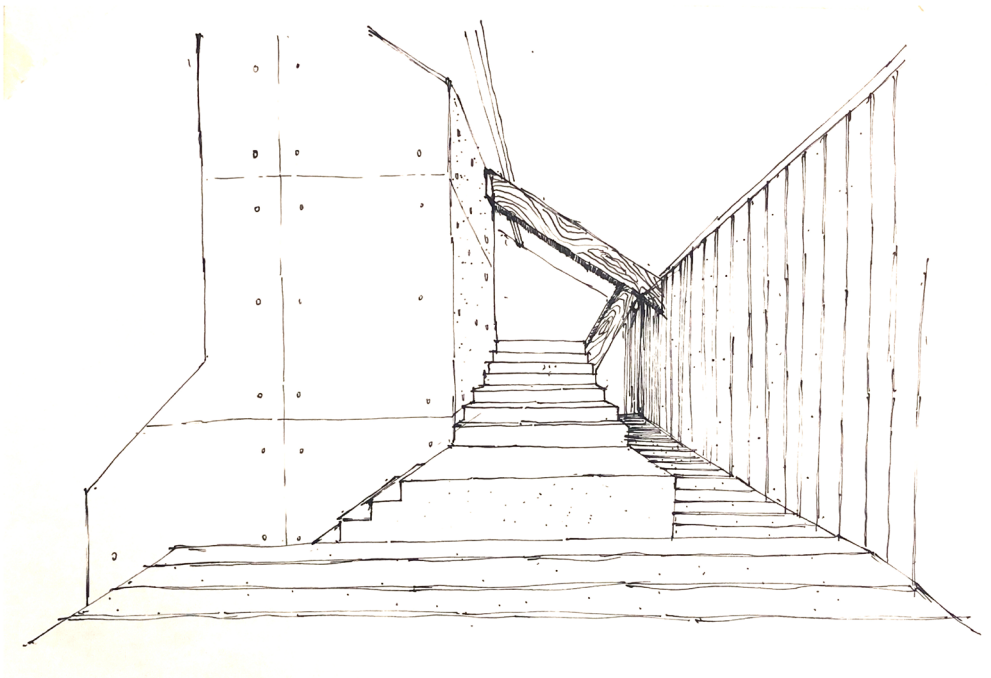
Second Movement: Contextual Model



Second Movement: Contextual Model



Second Movement: Unfolded Envelope



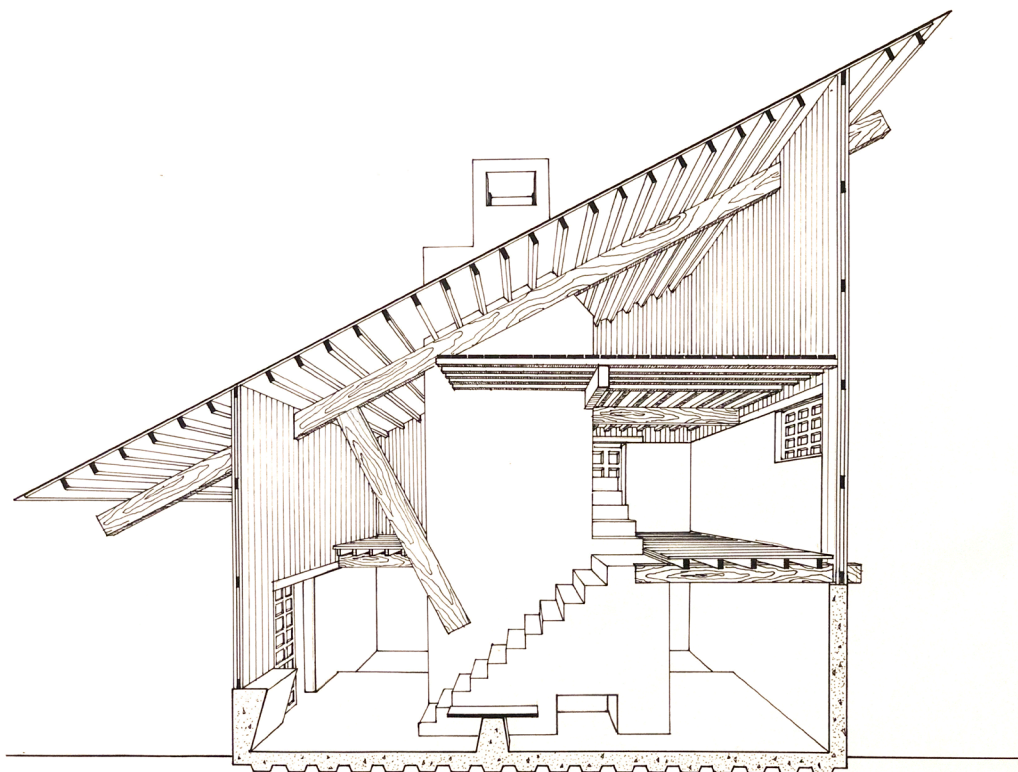
Second Movement: Space Under Roof



## Second Movement: Space Under Eave





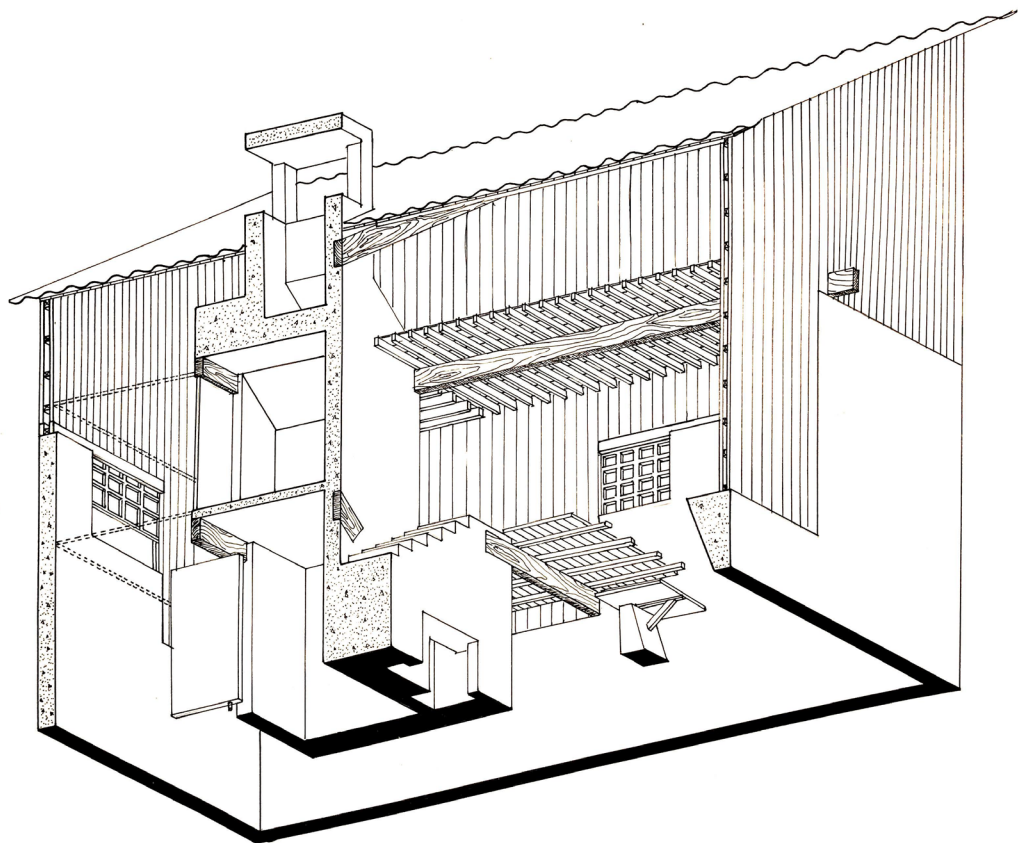


Second Movement: Section









Second Movement: Section



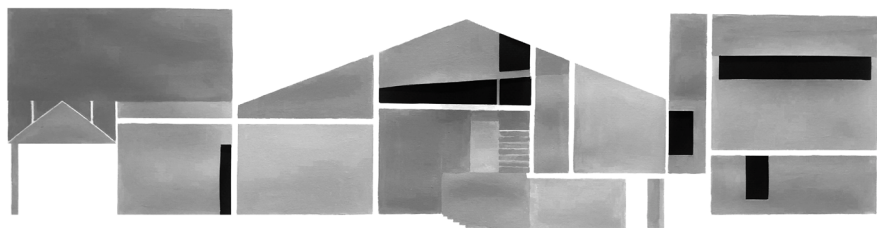
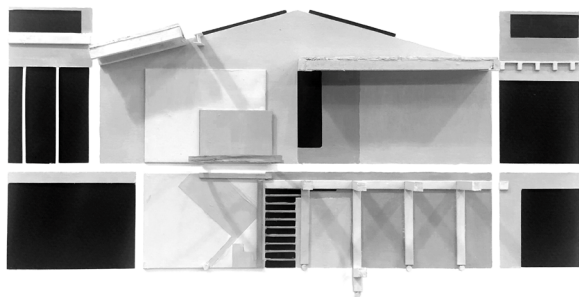
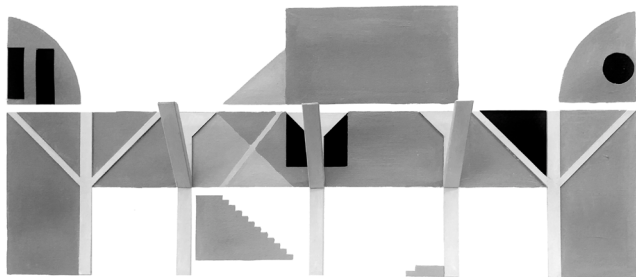
First Movement: Uehara House \_ Structure and Materiality



First Movement: Sixth Street House \_ Structure and Materiality



First Movement: Braeckman Staels House \_ Structure and Materiality



First Movement: Spatial Organisation

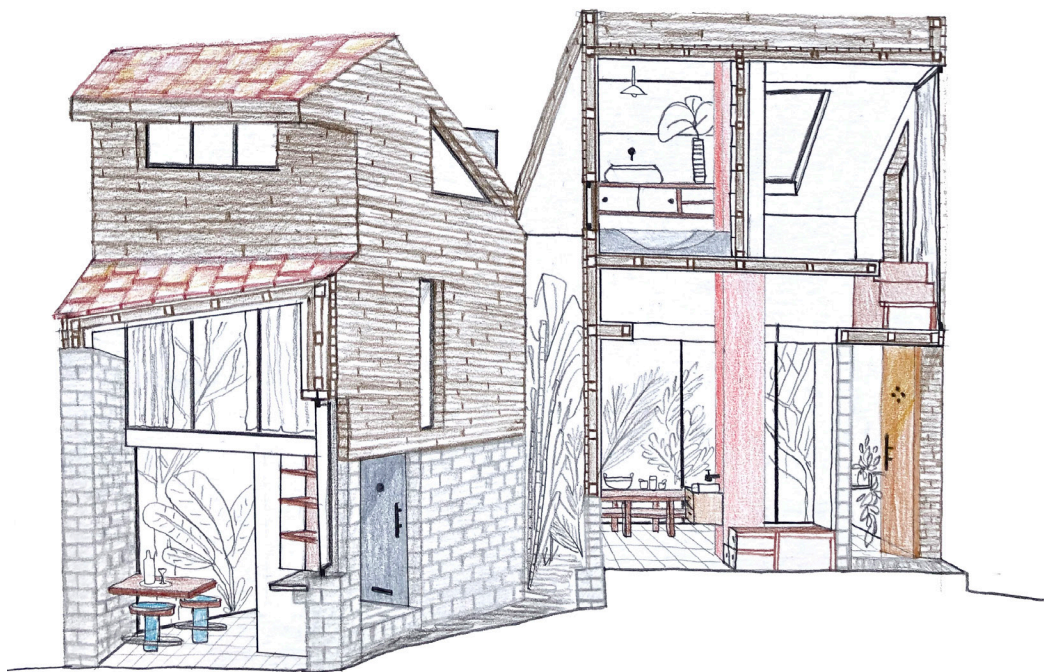




Second Movement: Courtyard Setting

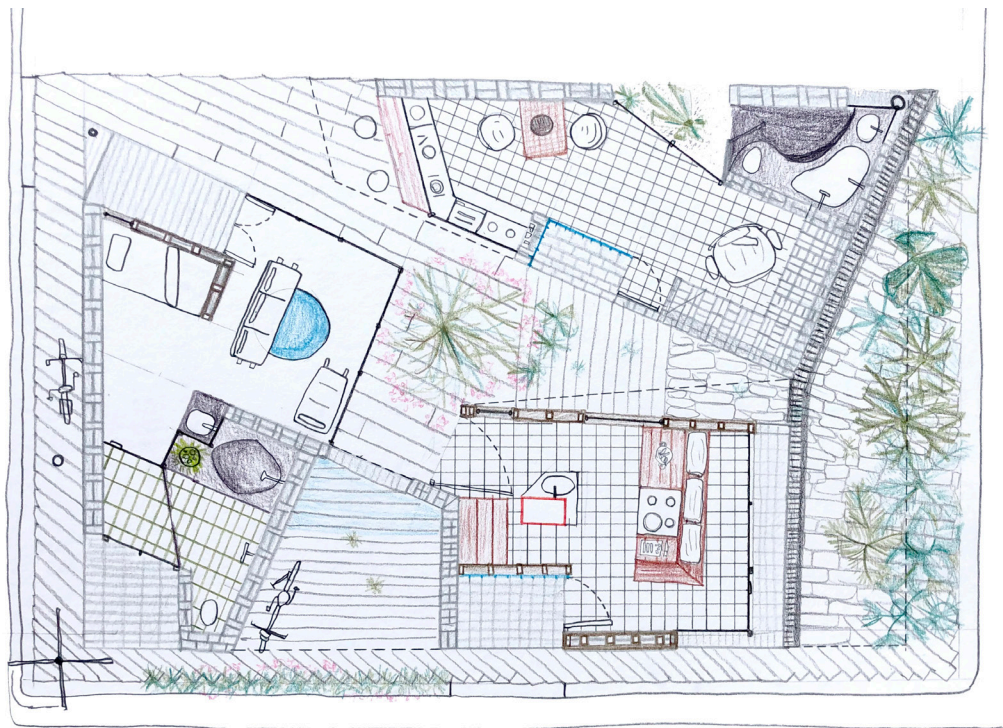


Second Movement: Courtyard Setting

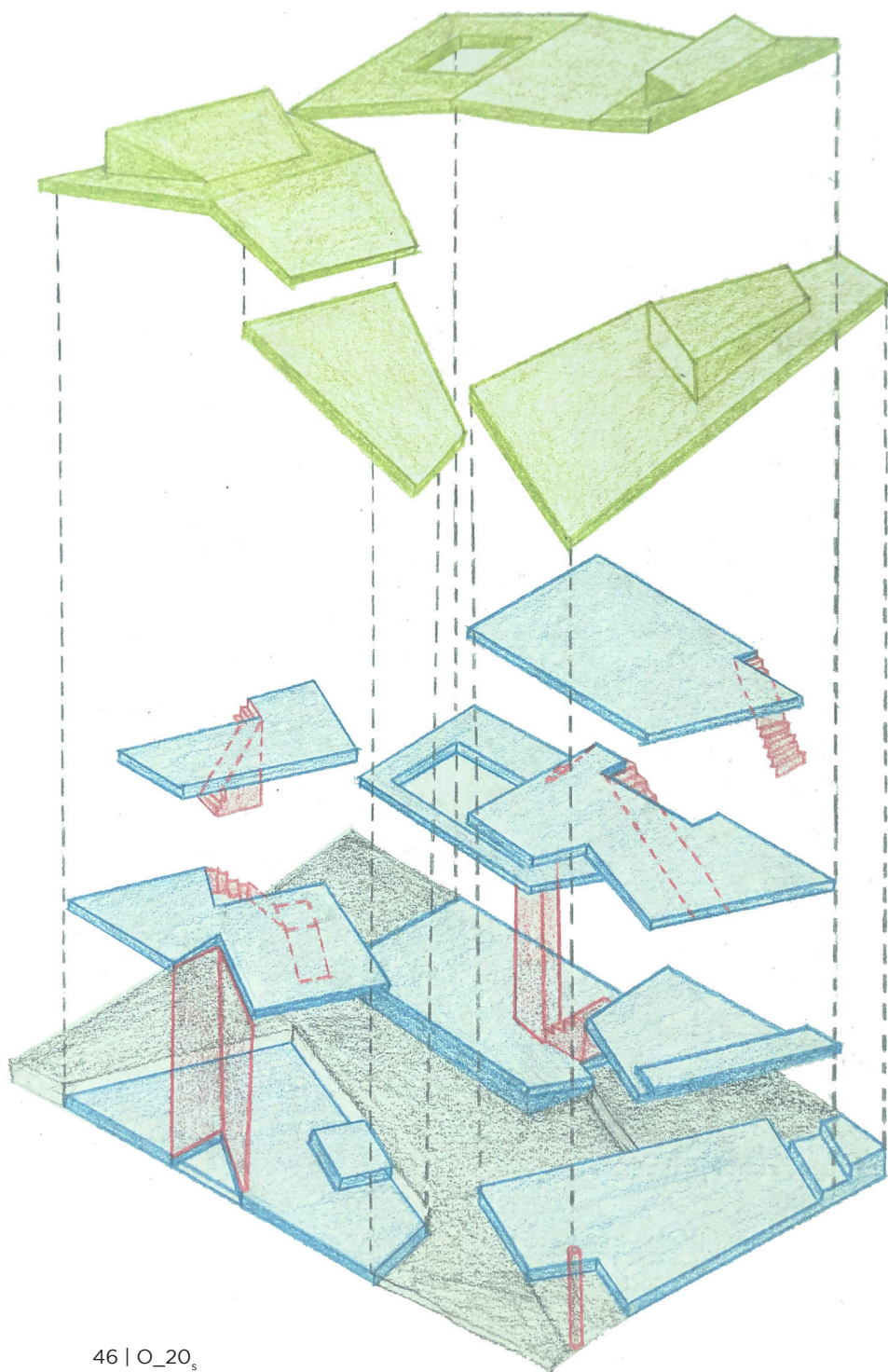


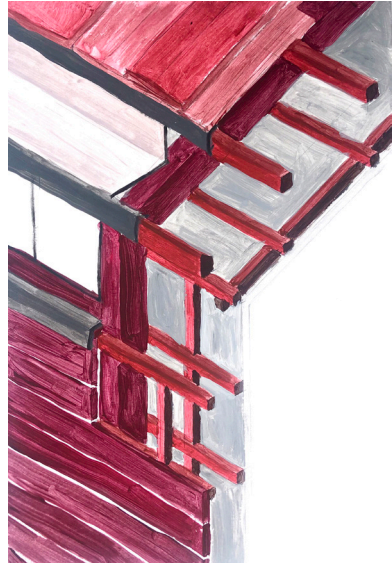
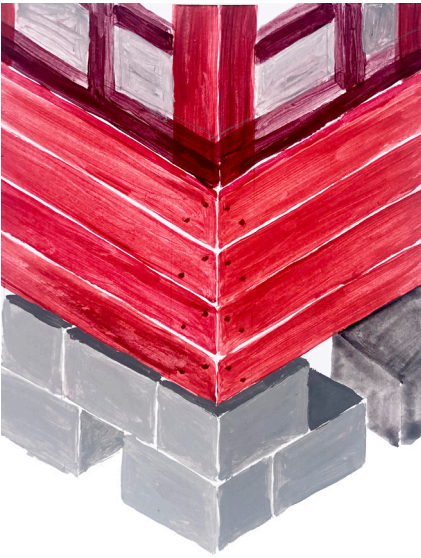
Second Movement: Cross Section through Courtyard





Second Movement: First Floor Plan





Second Movement: Plinth and Roof Detail





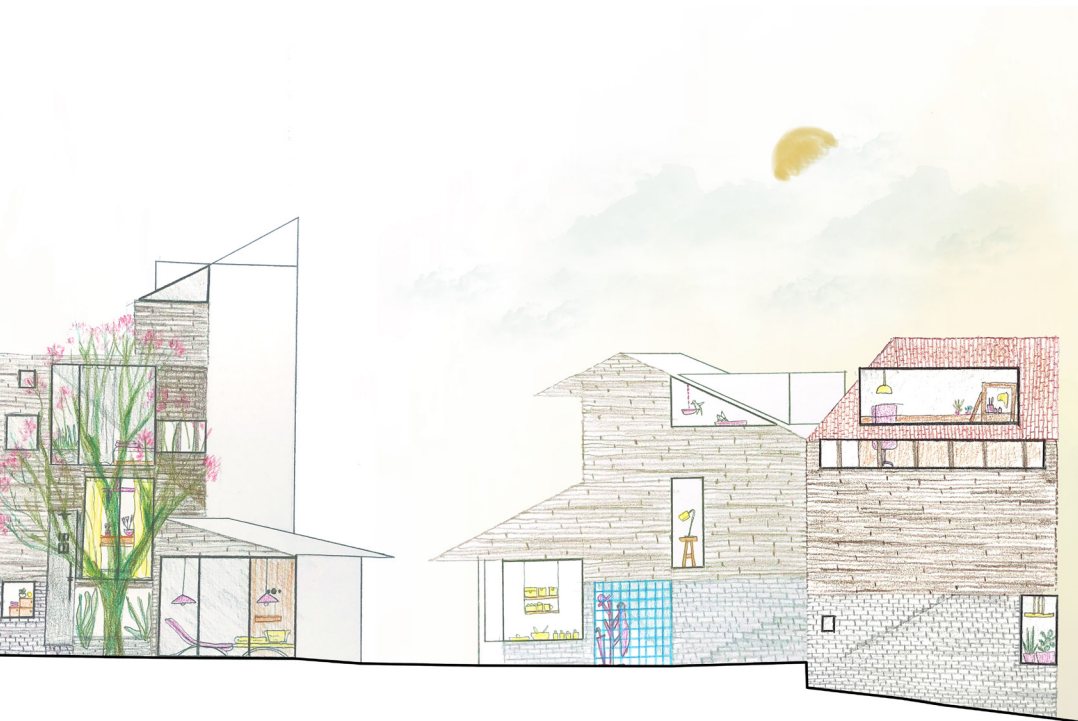
Second Movement: Interior view from Courtyard



Second Movement: Interior View









## epilogue

Jan De Vylder

Students have discovered a universe. A universe they have created by themselves. They have understood that the idea of studying and referring is a method. Not a goal. Not an endpoint. Neither a proof. It is just an instrument. But an inevitable instrument.

The idea of meandering is not only metaphor for the walk in between the understanding of making and meaning but also the walk in between distance and proximity that architecture is maybe just aiming for. The independent look and behavior as an architect though never without a deep understanding and wide perspective of that world in which that independent though engaged position is expected.

The outcome of the studio is a set of drawings and models of all kind of media but at the end representing a most individual look of a young architect into a possible universe this young architect might be exploring from now on in a different way.

The studio delivered happy people. Happy people that discovered the idea of simple complexities.

# Credits

work credited by page number

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Page 10 - 23	Olivia Calalo
Page 24 - 37	Peng Zhang
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