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My goal for this piece was for the composition to transmit a peaceful, emotive interest to the viewer. Additionally, I hoped to develop a sense of depth to add spatial and visual complexity.

As these buildings are interpreted in a two-point perspective, spatial depths and relationships are enhanced. The ambiance of the scene is realized through an obscure transition toward vanishing points.

This composition intends to capture the attention of the viewer at particular moments through intricate and calculated detail and context.
Through reverse negative drawings, composed of black and white charcoal on black paper, I experimented with depth in unique values to exhibit extreme highlight, shadows, and contrast of forms in space.
This piece of functional furniture is made solely from surplus materials from previous projects. Designing the table with restricted and limited materials was a challenging and rewarding exercise. From design to fabrication, this piece was constructed with sustainable intentions and has a positive, functional impact on the space it was built for.

**TOOLS USED**
- Surface Planer
- Compound Mitre Saw
- Circular Saw
- Pocket Screw Jig
- Palm Sander
- Block Sander
- Drill/Driver
- Nail Gun

**MATERIALS LIST**
- 5 ea. 2" x 4" x 8' Spruce
- 4 ea. 3/4" x 7 7/8" x 36" Maple
- 1 ea. 3/4" x 4 1/2" x 36" Maple
- 1 ea. 3/4" x 3 1/4" x 33" Maple
- 1 1/4" Pocket Screws
- Black Stain
The Linear House by Patkau Architects (2009) acted as my architectural precedent of a domestic space for the onset of Graphics I and Studio I. The Graphics Workshop portion of this study was a technical analysis of the precedent, and an opportunity to practice two-dimensional architectural drafting, three-dimensional modeling, and development of axonometric, and other drawings with the outcomes. The final drawings and model were developed using Rhino 7 software and were adjusted in the Adobe Creative Cloud.
In tandem with the Graphics Workshop exploration of the Linear House, Phase I of Studio I revolved around a deconstruction of the precedent in terms of concept. The Linear House can be deconstructed as an architectural precedent through the justification of its plan logic, section logic, material and tectonic culture, program, and site logic. The conceptual framework of the Linear House is its role as a framing device and thus its integral relationship between interior and exterior space. The roof, alongside other elements of the house, act as a physical manifestation of the idea of enframement, contrast, and measurement, concerning the natural landscape.
Using the digital plan drawings from the precedent studies of the Linear House and others in the graphics class, I constructed three compositions, or figures. Each figure is the result of the accumulation and adjacency of multiple plans. The drawing inputs, when disconnected from their time, scale, size, function and context, operate within a logic of comparison, contiguity and flattened compaction. The resulting figures can be understood and critiqued through both internal structure and external outline, and the principles that give unity to the whole.

Rhino, Adobe Illustrator
Using the perimeter of the architectural figures, and drawings of the Linear House, I conducted a study of multiple 3D characters that explored the artistic construction of form. One of these characters was then chosen and strategically hollowed to create clever voids. By disregarding a program or occupation of space, the exercise focused explicitly on the development of intriguing masses and voids for spatial complexity. After deciding on the placement of apertures and organizing the interior spaces, I constructed a prototype paper model of the character and employed material and tectonic studies to find a bold and complimentary materiality that flattered the composition of the character.
Inspiration for the concept and execution of the design for simultaneity was drawn from the prominent Italian futurist painter and sculptor, Umberto Boccioni. In his works, forms are deconstructed and reinterpreted to appear interwoven with their surroundings and, consequently, create a sensation of ‘one-ness’ and extreme simultaneity.

The site for this intervention became evident following a subjective site analysis through which I observed patterns of temporality and occupation, and their remains, in Calgary’s Riley Park. Through traces, inferences can be made about the past and present, and assumptions made about the future. As traces recur and overlap, moments of intensity are created that inform the site and form design of the architecture of simultaneity.
To structure an architecture of simultaneity, figures and planes must intersect, overlap, and interlock, building up into larger and fluctuating configurations. By merging spaces and storeys through a series of folds that arrange into a contiguous and continuous space, the body perceives, and is transported to, distant locations on a spatial plane that is defined by the composition of the architecture and intentions of motion. Finally, simultaneity can be achieved in an architecture by utilizing literal and phenomenal transparency, fulfilled by a consistent and strategic implementation of materiality and tectonic culture that lends to the depth of phenomenal transparency. Additionally, the sculptural nature of the architecture facilitates the structure’s capability to act as a framing device and enframe moments within and beyond the frame of the house.
The prompt for this work surrounds an awareness of environmental issues, specifically the multifaceted exploitation of elephants. I initially sketched the design multiple times then proceeded to cut a stencil from the invert of the sketch to produce the desired spray paint artwork.

This piece, made with strokes of acrylic paint, is representative of the serene nature of the forest. Being transported to this moment, water travels delicately across the mossy earth and trees stand proudly on their land.
THANK YOU FOR YOUR CONSIDERATION
OF MY APPLICATION

MAKENZIE ZAUGG
University of Calgary MArch Application Package