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performingarchitectures
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PREPARATORY

WHY THIS FORMAT?

This format of documentation is responding to methods and the intent of skateboard magazines like Thrasher, Slap, Concussion, Transworld Skateboarding and Big Brother. Through the tricks the express, those with knowledge communicate to those with a wish to acquire it. Propositional in their call to act, while maintaining freedom of expression in the incompleteness of the article on offer. Similarly, the tools of the trade and locations are randomly spread through out the magazine, although influenced by marketeers they arm the prospectus creator with the tools of the trade. Similarly, the inconsistency between layouts on each of the pages allows me to experiment with my own illustration of the action which I am making.

WHY?

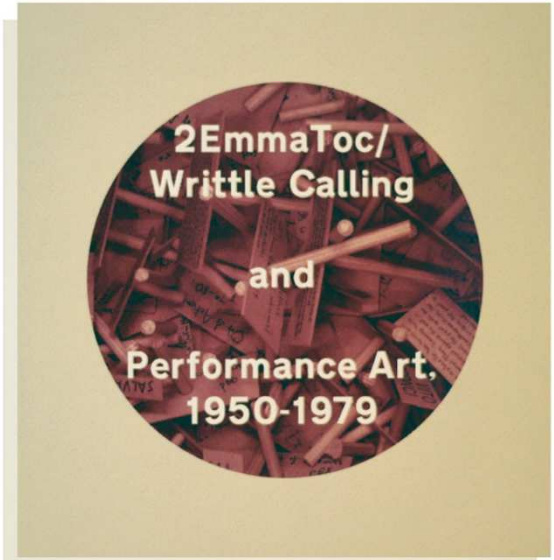
I would like to start by explaining exactly what brought this project into being.

From a young age I have been the go to odd jobs person for my friends and family. These little jobs were hands-on, improvisational and holistic, being fully engaged. When I moved on to my bachelors in architecture at the University of Brighton I was similarly engaged in the depths of a design brief. However, these projects important aspects because they were fictional.

Following my bachelors I worked in an architecture practice, as the company was small in scale I enjoyed going to site and becoming part of decisions being made in the moment. However, the connection to the objects produced was still somewhat tenuous. Added to this, relationships which enabled the project were often dis-functional and heavily influenced by monetary or regulatory hierarchies.

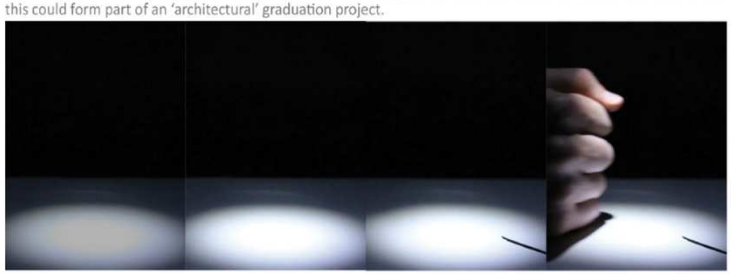
After two years in practice I found myself at TU Delft, and during the summer semester was working in a studio with a focus on computer simulation. At this point I realised that computer work is best performed in winter. The summer is the time to be outdoors. At the same time I did get introduced to performance art through my history thesis (pictured opposite). Performance art seemed to embody the elements which I had felt were missing in my past experience. It had excitement, bravery and gave precedent to the process of creation over object reverence.

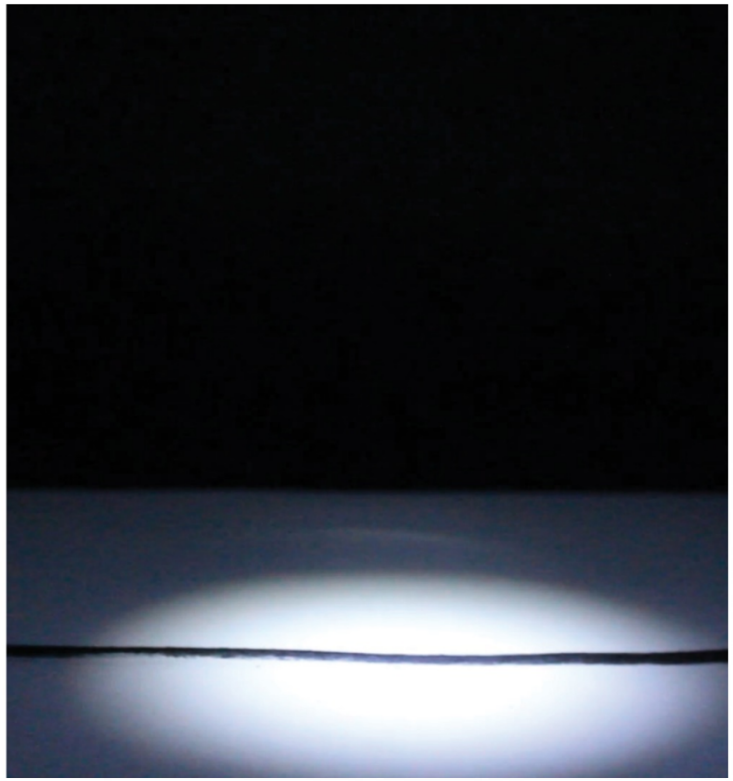
Through my graduation project I wanted to develop my understanding of this performance art and it's relation to architecture. Creating a project in which I could build 1:1. I realised I had a thirst for engagement, holistic creation and improvised action on site.



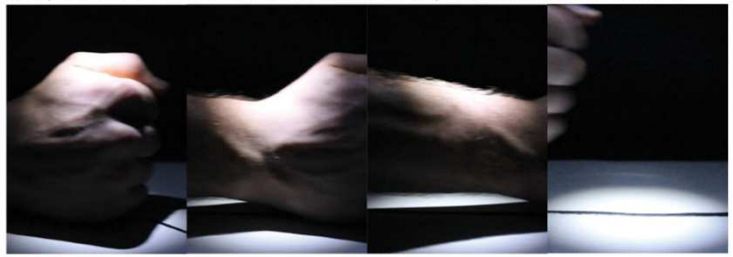
EXP1

Experiment one represented my first public performative action. It developed in preparation for my first official presentation, at a time when I knew my research needed to be actively explored. This piece was also used to demonstrate that I was willing to create and display something which could be viewed as 'performance'; and that this could form part of an 'architectural' graduation project.

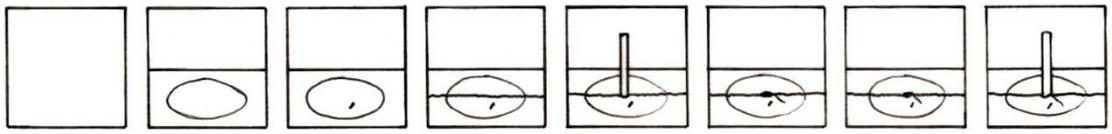




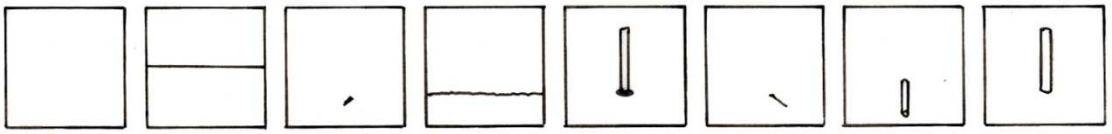
The resulting video had two parts, the first is shown on following pages and features a series of hand actions. The second involved a short animation, in which components came together to form a structure. While this intended to show how the performance could be scaled, instead it became clear that these hand actions understood something about performance that the animation did not. As such the second part does not feature in this document.



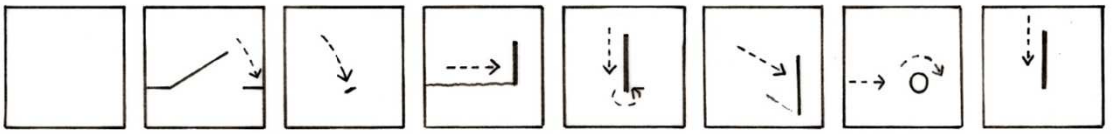
COM1



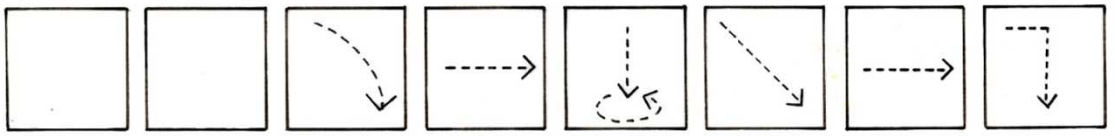
COM1A - Depicting the result of each action, represented by a drawn snapshot of the camera view.



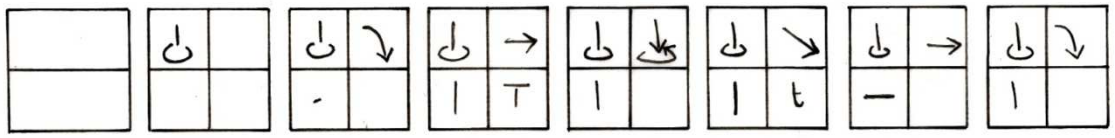
COM1B - In these camera view images only the item of change within the scene is depicted. This approach seems to identify the performance's characters.



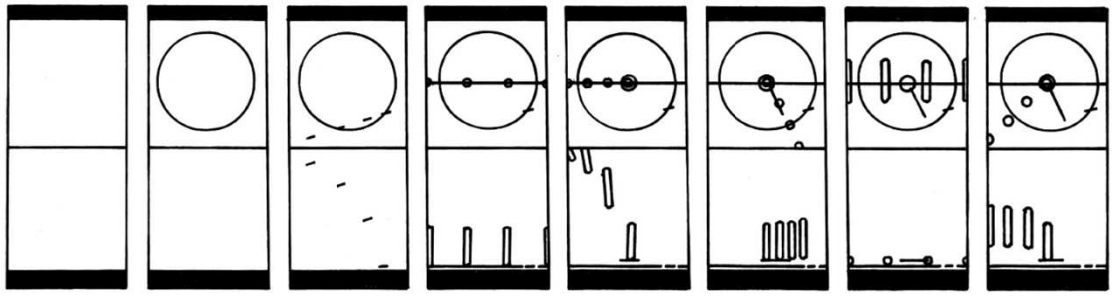
COM1C - Abstract illustrations of the item in change, with arrows used to express the motion of the object. Some indication is also given to the effect of some of the actions on display, for example the trail/trace in snapshot 4 and 6.



COM1D - Abstract depiction items movement only.



COM1E - Attempt at blocking, a technique used to script movement in theatre. I chose to communicate four factors from each moment namely (clockwise, starting top left) lighting, Movement, Trace/trail and Object type.



COM1F - Plan (top) and elevation (bottom) of the action taking place.

Why include these drawings?

The Faculty of Architecture and the Built Environment, TU Delft, sets out their assessment requirements in the EMMA feedback and assessment tool, published August 2017. For students to successfully complete their masters graduation project this document requires them "to express the aspects and scale levels of the design product: a set of different, complementary means, such as 2- and 3-dimensional sketches, spatial, functional and technical drawings on all relevant scales (such as perspectives, plans, sections, facades, details), models and oral text."

This requirement makes clear that design proposals must be accompanied by drawings of varying types to support the proposed architectural design. In response, this document features a series of tests which explore the drawing practices which best articulate my 'design', being true to my theme.

What are these drawings showing?

The first drawing tests are shown throughout this section, entitled COM1 (Communication 1), in which I look back at EXP1 and attempt to produce retrospective drawings/communication methods. These techniques will then be tested by using them to depict the proposal as it stands at the time of the drawing.

As is the case with architectural drawings, these communication tools are used to demonstrate the ideas, concepts and reproducibility of an item.

With this first communication test, I have taken this quite literally, and therefore focused on producing a series of drawings which would allow the reader to reproduce the item in question. Through this process I have realised that I need to understand what the performative consequences of this process are. If I enable the exact reproduction of the performance piece am I being true to the theory which justified its conception?

In addition to the above, there is also a difference in the drawing of EXP1 when compared to an architectural object, which is usually static. Therefore, this series of drawings focuses on playing with what exactly should be portrayed and how this is illustrated with consideration of chronology.

Why eight snapshots?

Prior to drawing I watched the performance and concluded that there were eight significant actions which took place throughout. As such it was these actions which I felt were important to be reproduced and it was through these actions that the performance piece existed. Following this the interval at which the snapshots are taken do not capture regular intervals of time but instead align with the actions taken. Therefore, each drawing either directs the act in motion, the result of the action taken or both.

What are the primary features of this experiment?

Throughout these COM1 drawing explorations I have identified the aspects which define EXP1. This has also forced me, both consciously and subconsciously, to give precedence to some over others. The primary point I have indicated is the action. This is illustrated in the choosing of snapshots whose quantity and distribution are reliant on actions. In addition to this most of the drawing techniques used work to explain an aspect of the action to the reader. Aspects which include, direction, speed of motion and orientation of the object under action.

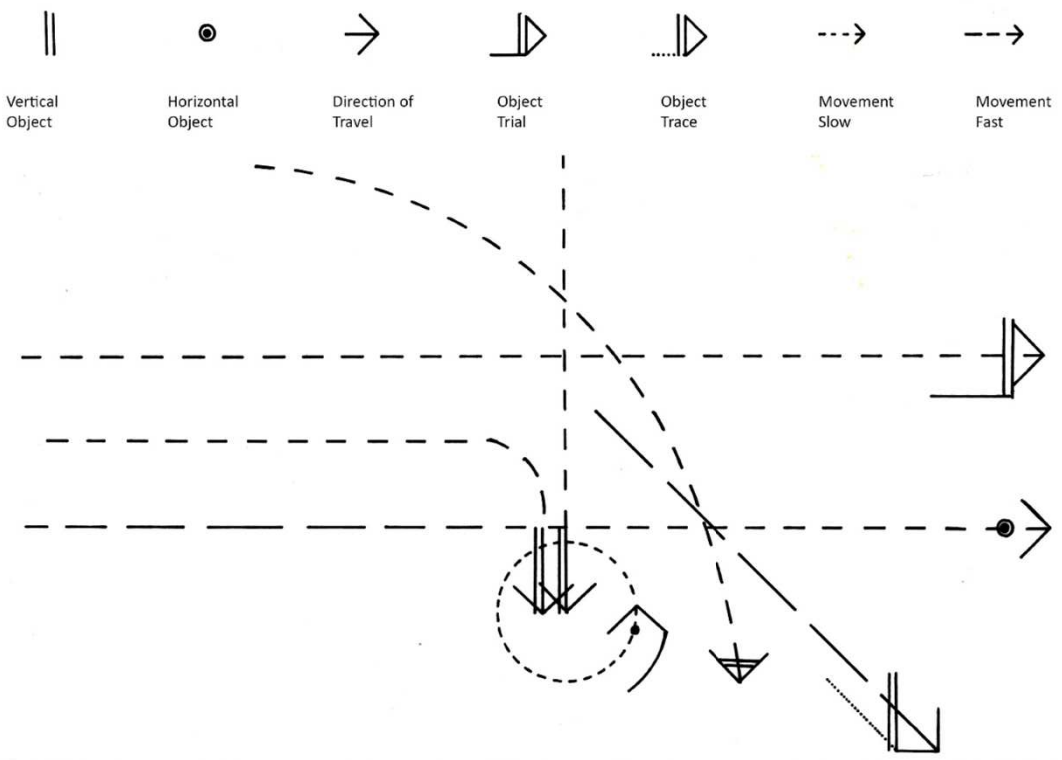
Actions and aspects.

As a result of the above I am forced to define what I mean by saying action and aspect. At this point in time I see Action as referring to the fundamental of what is occurring. In a literary sense this involves a verb and a noun: "move charcoal", "place dowel" (examples in imperative form). The aspects are the adverbs and adjectives: "move charcoal quickly", "place dowel horizontal".

As will become clear later in this document the action and aspects become quintessential in the forming of my performances, especially when it comes to scripting/drawing the piece.

Which aspects are included and omitted?

When considering the drawings in COM1 we can now see that the action is consistently present throughout, while it is the aspects that change. Aspects which feature include: speed, marking, trace, trail, orientation, direction, size, type



COM1G - This drawing sees each of the scenes combined into one image. While the order of the actions are not stated other variables are explained in the key at the top of the drawing.

and position. Having reviewed the different techniques that I used, it appears to me that the most important aspects of this performance are the orientation, direction and whether a trace or trail is left. And as such I believe these aspects and their associated actions are what define this performance.

I believe the willingness to omit aspects is vital in order to offer freedom of expression to those that follow. This ensures the drawings are less instructional and more propositional, which is my intent.

What enacts the action?

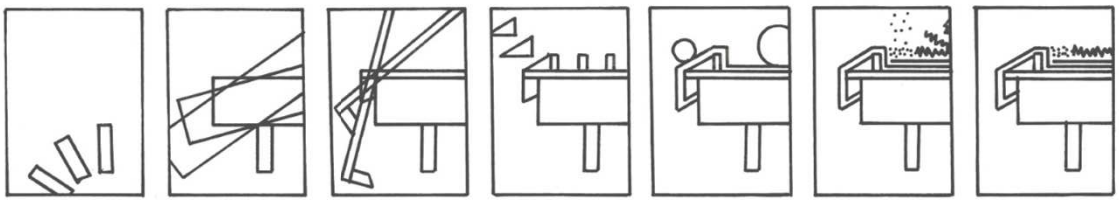
However, where the drawings throughout this section fail is in their lack of exploration into the body that applies these actions. The body also represents a significant element within my theoretical research into performance. As such, while I think that the body's absence gives scope to the reproduction of the piece, its complete emittance could be viewed as ignorance. As such, my future tests must make assertions into the representation of the body in the items they represent.

What about the resultant architectural drawings?

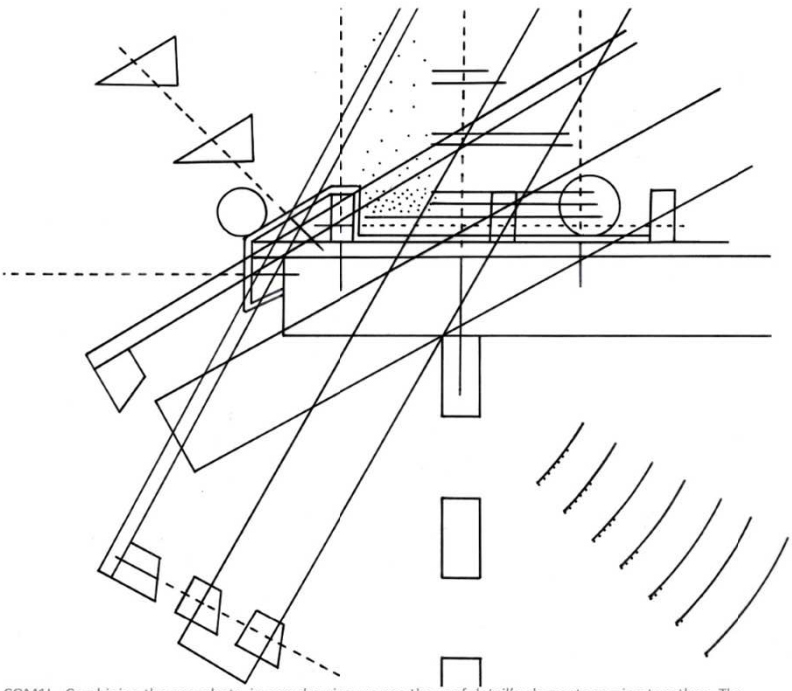
While I enjoy the graphic aesthetics of the architectural details which resulted from these series of drawing tests; they don't contain much more knowledge than the standard detail would otherwise provide. Although they do indicate the sequence and direction of application, they too omit the body applying the action. Unlike the drawings of the performance they leave little scope for deviation and are therefore more representative of instructional as opposed to propositional communication. These drawing could be likened to exploded axonometric and assembly manuals. While this technique may be further researched, I believe for now that it is too rigid.

Conclusion

In conclusion, these drawing have illustrated that there are three important considerations in the composition of performance: actant, action and aspect. While the drawings as part of this section have explored forms of representing both actions and aspects the actant (more often the body) has been ignored. The inclusion of aspect and actions also work to identify what is the essence of the piece and what aspects can be played with. In this vein the drawings are becoming a tool for proposition as opposed to instruction.



COM1H - Illustrating the construction of this roof detail, by depicting the movement of the materials being added along with the result of the previous actions.



. - 100x50mm Timber Beam (C24)

.. - 100x50mm Timber Beam (C24, @ 400mm centres)
- 6X160mm Screw

... - 18mm OSB Board (OSB3)
- 60/40x40mm Timber Profile
- 6X60mm Screw

.... - 60/0x40mm Timber Fillet
- 60x35mm Timber Firrings (cut to falls min 1 in 80)
- 6X60mm Screw
- 5X50mm Nail

..... - 1.5mm EPDM (applied to OSB with Hook and Loop Fastener, mechanically fixed to OSB and adhered to roofing membrane)

..... - 20mm Drainage and Protection Layer

..... - 20/40mm Flat Roofing Shingle
- 20mm Sedum Substrate
- 20mm Sedum Blanket

COM1I - Combining the snapshots, in one drawing we see the roof detail's elements coming together. The key on the right dictates the specification of the materials and their order of introduction.

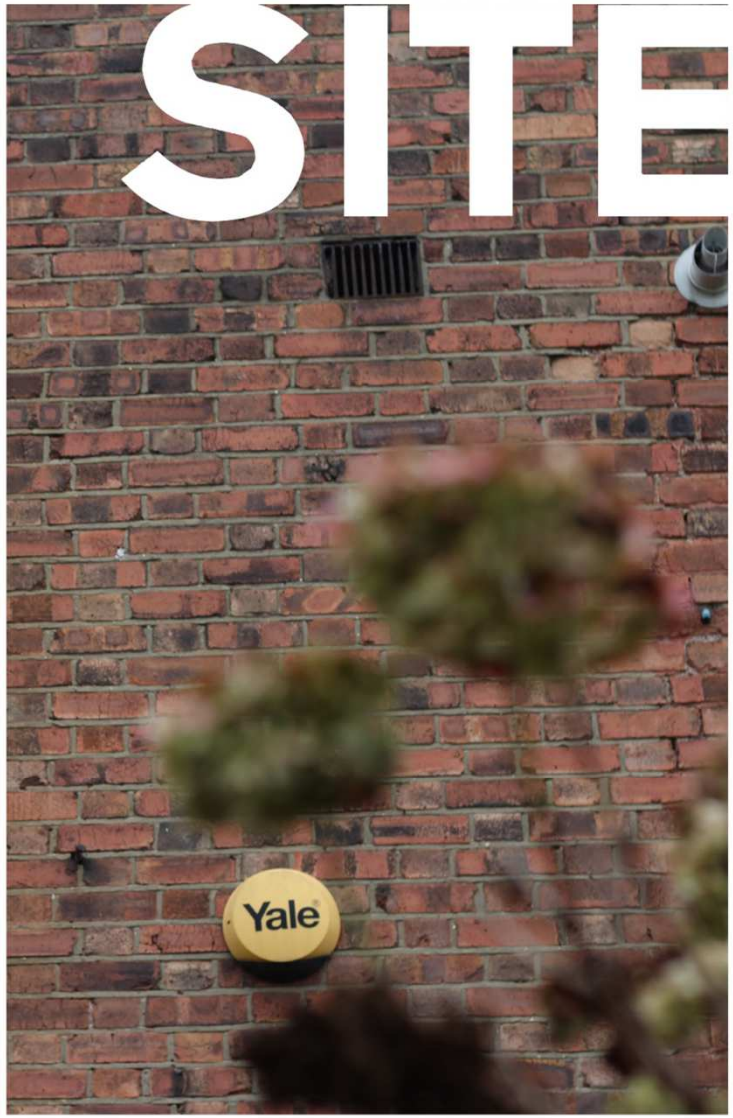
FRONT ROOF EDGE DETAIL
Cropped Version of Drawing 1:50

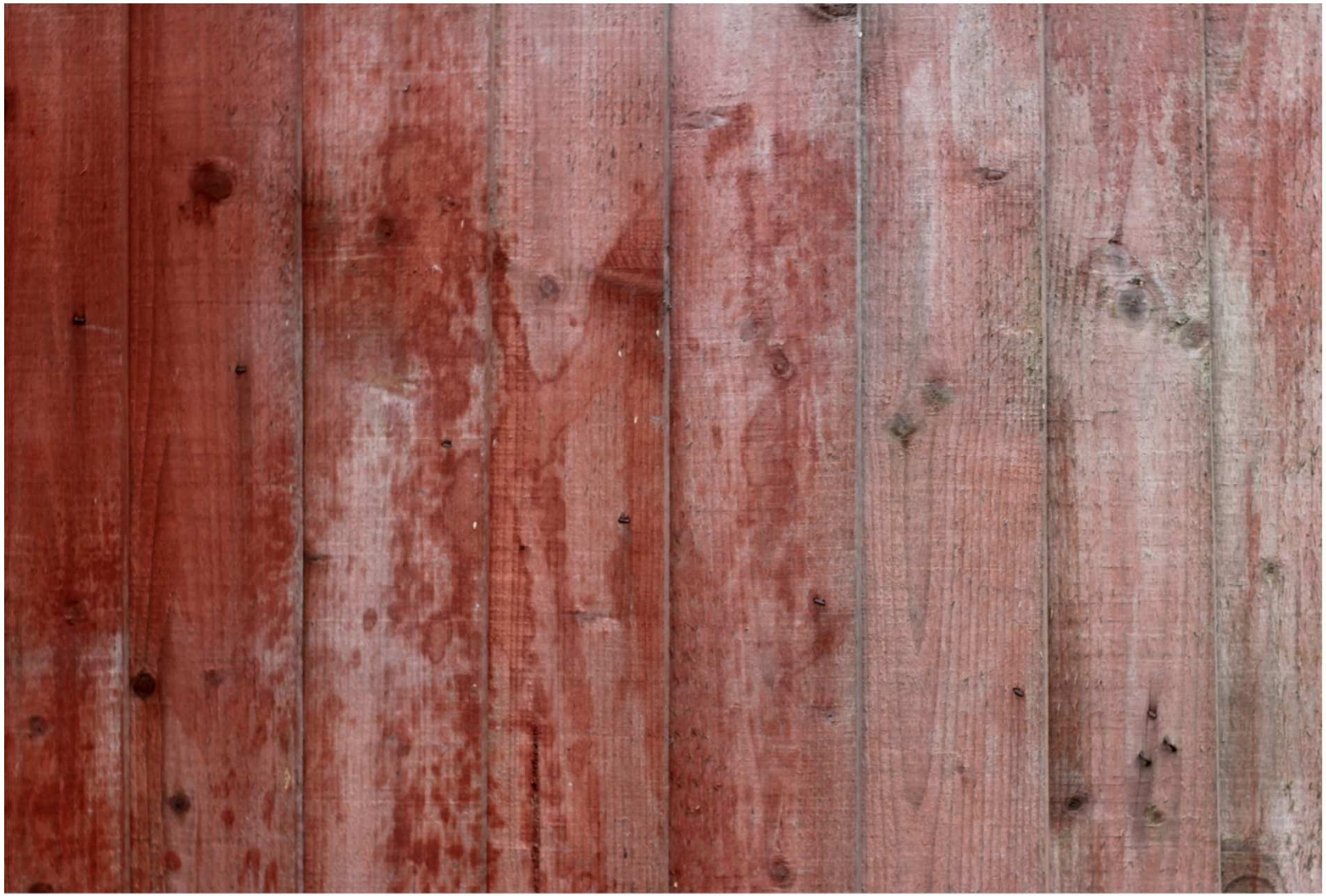
THINK PERFORMANCE THEORY

Having begun to act performatively, I needed to look at what I wanted to produce in relation to performance theory. In response I wanted my research paper to demonstrate my desire to move forward with reference to my previous knowledge. Therefore I developed a question for my research paper which looked to identify particular aspects which I could address. In a process which would help me cover a great deal of reading.

The question read:

Looking beyond performance art (1950-1979) to identify key aspects of performance, how can performance influence architectural intervention ?


SITE
Yale



What influences my presentation of the site?

The way that the site is to be presented in this document is in response to the conclusion of my history thesis. This thesis looked to answer the question: *Is 2EmmaToc/Writtle Calling a direct response to Performance Art of the 1950s, 1960s, and 1970s?*.[1] *2EmmaToc/Writtle Calling* is a temporary radio station designed by architecture practice Post-Works. While I have great admiration for this project, through this thesis, I found that the design was heavily respondent to the context. Having noticed this reliance, I became more acutely aware that there were many examples of this dependency.

Another example of which can be found in an assertion made by Marten de Jong in his essay, entitled *Context, beauty, meaning & the capacity to endure*. This essay was published as part of the mandatory reading for the Architectural Sustainability course held at TU Delft, 2017-2018. The extract reads:

"Understanding context is the most important factor in designing architecture. As architects we make only prototypes. We design buildings to be built one time, for one purpose, in one place. Therefore architectural solutions cannot be universal. Universality springs from the idea that we are all equal, but we are not. However repetitive the program might be, no place is the same, and no moment is alike. Architecture is not autonomous, it is not art. We try very hard to make a design become part of its surroundings, to become the context itself. No building is a solitary object, and as stated earlier, buildings derive their meaning only from how they engage their environment."[2]

1 de Caires, A. (2018). 2EmmaToc/Writtle Calling and Performance Art, 1950-1979. Architecture. Delft, Netherlands, TU Delft. MSc Architecture: 65.

2 Jong, M. d. (2017-2018). AR2A015 Delft Lectures on Architectural Sustainability. Context, beauty, meaning & the capacity to endure. Delft, Netherlands, TU Delft.

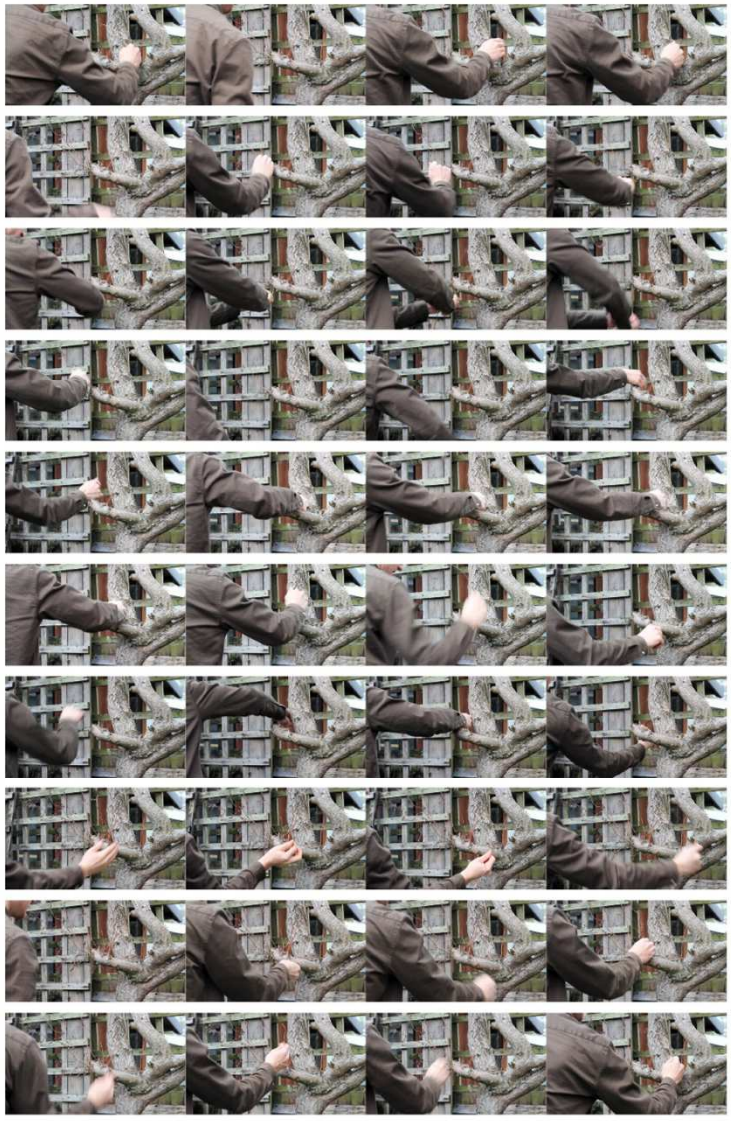
While there are many aspects of this extract which I oppose what I would like to focus on is the absolute certainty with which Jong defines architecture as linked to context and how that compares to art. The exact sentences I refer to are:

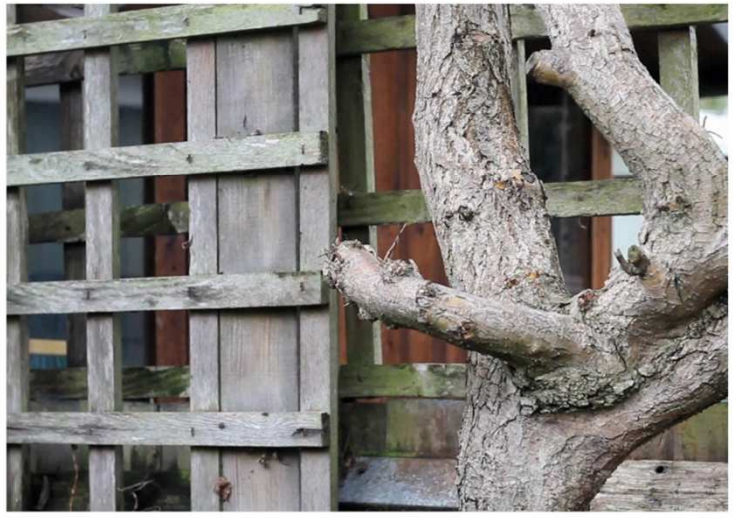
"Understanding context is the most important factor in designing architecture.---Architecture is not autonomous, it is not art."

In this sense I worry that those involved in the creation of 'architecture' have become overly dependant on context. I believe that art often displays links to context but does so in a more abstract or obscure manner. An example of this is the Hi Red Centre's Clean-up of the Metropolitan Area, 1964,[3] in which the Japanese group took to the streets of Ginza, cleaning it's surfaces and handing out leaflets. This act being in response to a government message, which asked the public to help present a clean image of the city in preparation for the Olympics. The context in this case is a tool with which to obscure the viewing of the event being produced. To suggest that this act is autonomous, as it would be considered in the category of art, while a piece of architecture is not autonomous, because it faces south or replicates the style of its neighbours is questionable. I believe 'art' has an interesting and obscure relation to the context with which they engage.

Through this document I try to emulate a different approach to the context within an 'architectural' project. While I do show ethnographic features and explain aspects of the site, I do not lay it bare in its entirety. I attempt to not let it dominate my workings as it so often does and as others define it should. While I do not disagree that functional objects should respond to the context in which they exist, I do not believe they should be subservient to them.

3 Stiles, K. (1998). Out of Actions, Between Performance and the Object, 1949-1979. London, Thames & Hudson.





How I approached the site.

As explained, I wanted to take a more abstract approach to the context. As such, when looking at the site I began by capturing photographs of ethnographic fragments (visible in the early pages of this section). When reviewing these images, I realised that they depicted a record of my being in this space, the actions I had taken, the marks I left behind and the environments response. These images told a story of how this space functioned and my relation to it. This developed into a series of video clips documenting my actions within the space, filmed a maintenance day in December, 2018. These video clips were assembled and presented in a short film (snapshots of the film can be found throughout this section).

What is my relation to the site?

Therefore, these photographs and footage made suggestions that explained this site, which I will expand upon now. This site is the garden of my grandmother. From a young age I have become the custodian of this space and tend to an array of others tasks in the associated flat. My role therefore has involved responding to the requests of my grandmother, whether it be painting the windows, fixing a fence post or delivering an item to the shed. Most of the concerns surrounding the garden concern its general maintenance as opposed to its redevelopment.

Who dictates this sites being?

Although my actions on this site come at the request of my grandmother, she is not the only influential body. In fact, a majority of the requests are in fact the result of feedback made by others. That is in part because my grandmother very rarely enters this site, due to the steepness of the stair leading to it from her upstairs flat. Her main observation only coming from a restricted view from the kitchen window (picture on the first page of this section). Therefore, its condition is more often reported to her by others who have a view of it and a stake in its upkeep. These people include other family members who come to visit but mostly from her neighbours. An example of the types of remarks include, “the fence is about to come down” or “the grass is getting long”.

What dictates the actions taken on this site?

The actions taken on this site are performed by me, generally at the request of others. This environment is shaped by their desires and influenced by my application of these wants. There is therefore some freedom in the changes which I make, and I have developed an embodied pattern of responses which I enact whenever I am on site. These include the removal of weeds or the cutting of overgrown branches. My actions are generally a series of subtractions of the elements which are not meant to be there.

One of my most brutal gestures was in response to the consistent need to cut the grass. It was at a moment in 2017, when I was on the verge of leaving London for a prolonged period of time. I would not be able to fulfil my responsibility of maintaining the cut of the grass and as such I took action to remove this necessity. This meant replacing the existing lawn with artificial grass. In a similar sense the garden has been sterilized over the years, by my being there and knowing that I would have to return. My gestures acted to remove items that need repetitive maintenance. A garden once full of rose bushes, ivy and varieties of flowers has been reduced to only a few items of vegetations.

However, there is one item of personality that has remained. A gnarly willow, who’s hair curls in all direction. Although I have some fondness for this tree, it is not exempt from my brutal pruning methods. As is visible in the snapshots throughout this section, my style is both uneducated, aggressive and indiscriminate.

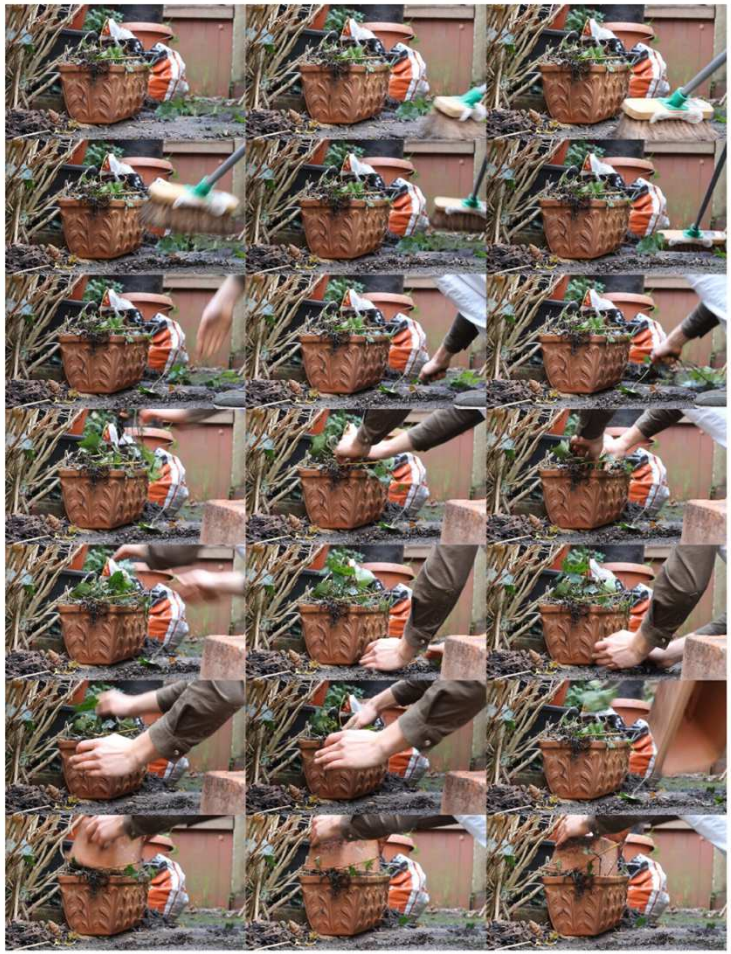
What has been learnt from this approach?

The important items to recognize in this approach is the space being a record of those that influence and those that act. The influencers included direct and indirect stakeholders. My grandmother is a direct influencer with ultimate decision-making ability over the site. Meanwhile her neighbours, other family members and I also have sway on the curation of this space. I also have the privileged position on the exactitudes of the actions which take place.


AIR MAX


AIR MAX


AIR MAX



I want to conclude this section by highlighting one last influence on this space, demonstrated by the snapshots featured on this page. As is visible the remnants of the maintenance are collected in a mound and forced into this plant pot. This is the result of a reduced governmental service; specifically, green waste no longer being collected. In response to this I either mush ferry this waste to the dump of stash it in the garden. When a car is not immediately available the second option is executed. Here we witness the ramifications of external factors on interior environments.


EXP2
JBL

What is this?

As this experiment was looking to understand the method of creating a performative architectural intervention, I felt it important to document the process for analysis. Therefore in the following text I have itemized every decision and action which contributed directly yo my P2 performance. Through out this process I identified recurrent actions which categorized things that were happening. These categories are highlighted in red.

01.11.18
Knowing it will happen
- I knew that for P2 I needed to produce another performance

12.11.18
Defining a time
- P2 Performance date and time set (1545, 22.01.19)

16.11.18
Defining a time
- Starting to think about the possibility of the P2 Performance
- I started by thinking about actions I could emulate which reflect the construction site
- These started with 1.Aquisition, 2.Design, 3.Delivery, 4.Unloading/Repositioning,

5.Structure, 6.Filling, 7.Finishing, 8.Furnishing
(re)Defining actions
- However these were refined and simplified in to four states 1.Moving, 2.Placing/Removing, 3.Fixing/Unfixing, 4.Removal
(re)Defining a time
- P2 Time change (from 1545 to 1345)

20.11.18
Looking for materials
- I went to Gamma and purchased a piece of timber to begin trials
Acquiring materials
- The timber was chosen based on price and section dimensions
- I had been looking for sawn(not planed) untreated timber but could not find this in Gamma
- I began getting to know the timber as I cycled home

- Timber 44x94x2400mm € 8.62 x1 Total = € 8.62

22.11.18
Rehearsing actions
- I went to the woods to begin tests
- I wanted to try to perform something with the wood
- Possibly making some moves, moving the wood in interesting ways
- I wanted to understand how I could work with this object
Reviewing actions
- Reviewed footage of trials, with feedback from Sabela. Comments included:
- "Looks like the stick controls you"
- "Waiting, good but hilarious"
- "Play with: Rhythm, Levels, Weight, Body parts, Isolation, Reaction"
- "Your Face, the Background and
- "Costume is too distracting"
- "What do you want to get out of it"

23.11.18
Rehearsing actions
- Second day of trials
- I became more aware and responsive to the music which was playing on the radio
Reviewing actions
- I focused on not making weird (distracting) expressions with my face

27.11.18
Acquiring materials
- I went back to Gamma and purchased two more pieces of the same timber
- Timber 44x94x2400mm € 8.62 x2 Total = € 17.24

04.12.18
Reviewing actions
- Tutorial with Roel
- "Familiarizing yourself with tools?"

06.12.18
Looking for materials
- I went back to Gamma to have a look

09.12.18
Looking for materials
- I went back to Gamma to have a look
17.12.18
(re)Defining actions
- What do I do for design?
- Do a quick build

27.12.18
(re)Defining actions
- P2 Plan: 10-15mins Presentation with video + 10-15mins Performance
- Performance (Possible structure):
- Protect the floor plate (Spread Tarpaulin)
- Replicate site surface/substrate (Check soil on floor)
- Represent stable elevated foundations (Place cement blocks) - Floor structure (Timber floor frame)
- Insulate?
- Corner wall plates (Lay bottom section of walls)
- Cover floor (Lay ply on floor)
- Create stud-work (Stud-work corner walls)
- Cover walls (Ply wall exterior)
- Create roof frame (Lightweight frame)
- Clad roof?
- Pivot roof into place
- Insulate (Walls and roof)
- Cover (Walls and roof internal)
- Paint (Finish)
(re)Defining actions
- This was revised to
- Stage > Site > Foundation > Floor Structure > Wall base (unfixed)* > Floor Covering > Wall structure > Wall position > Wall covering > Roof structure > Roof covering >Roof finish external > Roof position > Roof internal finish > Wall internal finish > Floor internal finish > Floor external finish >> REVERSE >> Roof position > Roof finish external > Roof Covering > Roof structure > Wall covering > Wall position > Wall structure > Floor covering > Floor structure > Foundation > Site > Stage.....

07.01.18
(re)Defining actions
- Start with floor
1. Site
2. Foundation
3. Place one timber vertically. Using a wall for reference and another timber for stability
4. Place 8-12 noggins to the right of the original timber and 4 timbers to the left
5. Standing to the right of the original time
Thinking
No, too prescribed

08.01.19
(re)Defining actions
- SITE (Empty bucket with substrate and spread on the floor)
- FOUNDATIONS (Place concrete blocks, nestle them comfortably in the substrate)
- DECK (Use an adjacent wall to join timbers with noggins before laying down)
- WALL (Attach post furthest from audience and door, fix ply to timber and pivot on...)
- ROOF (Stand on deck, feel wall,

look for views, let this influence posts for...)
- FINISH (Splash, drip, drizzle, and spread fast drying paint on walls and floor)
- DESK (Fix post to deck, drill in table to post, spin to establish final finish)
- SIT (Grab stool, sit at desk)

10.01.19
Looking for materials
- I went back to Gamma
Acquiring materials
- Timber 44x94x2400mm €8.62 x3
- Philips Head Screw 4.5x70mm - 100pk € 8.69 x1
- Tarpaulin 3x4m - 150g € 9.29 x1
- Total = € 43.84
- Joist Hangers 44x94x2400mm € 0.79 x9
- Nylon string 25m - 3pk €2.00 x1
- Total € 9.11
11.01.19
Rehearsing actions
- P2 Performance Rehearsal (Living Room, Delfgauw)

12.01.19
Looking for materials
- I went back to Gamma
Acquiring materials
- Drill Bits, T10-T40 €16.95 x1
- Torx Screws T25 5.0x50mm - 100pk € 21.09 x1
- Timber44x94x2400mm€8.62 x1
- Torx Screws T25 5.0x70mm 70pk € 22.49 x1
- Total = € 69.15
Rehearsing actions
- P2 Performance Rehearsal (Living Room, Delfgauw)
Reviewing actions
- P2 Performance Rehearsal Footage
- Constantly bending
- Screw types
- Think about methodological movement
- Location of objects to be used is important
- How do/should I roll the tarpaulin?
- How do/should I drop the soil?
- Place the stone?
- Place the cross beams?
- Place the floor frame?
- Place the floor boards?
- Drilling is slow, arduous, and monotonous sound, therefore limit screws
- Tying roll is a similar activity to drilling
- Don't show as much are to audience
- Plan it
- Make time the key characteristic. Because in this case it is - Put time on screen... Shouting instructions

- Find some cohesion between film and performance
- Think of the sliding away of the two floor boards movement for many of the actions

14.01.19
Looking for materials
- I went back to Gamma
Acquiring materials
- Ratchet Straps 5m-2pk € 14 x1
- Total = € 13.99
Rehearsing actions
- P2 Performance Rehearsal (Living Room, Delfgauw)

Reviewing actions
- P2 Performance Rehearsal Footage Review
- Floor speed resolved. Can put down and pull up in 4:00
- Securing balancing point?
- Securing column?
- Applying tarpaulin over beam
- It's not that different at the moment
- Make something and use that something to make everything
- In a way I do that already with the floor frame
- Drawing/Instructions/Screen
- Protection > Site > Foundations > Slats/Frame > Covering > Corner Post > (re) Defining actions > Post with Balancing Element > Rotate to fit > Cover/Solidify/ Brace > ????
Thinking
- How to plan and propose...
- I have to be honest to the fact that there is a limited range of manipulations
- What exactly can I change?
- Positions of verticals
- Moving image something to achieve?
- Stealth's project (Dis) Assembled in Gothenburg laid out materials for participants

- Assemble let the audiences help create their seats, with flat-pack instructions

15.01.19
Rehearsing actions
- P2 Performance Rehearsal (Living Room, Delfgauw)

16.01.19
Rehearsing actions
- P2 Performance Rehearsal (Living Room, Delfgauw)
Naming
- The name of the piece?
- X Percent Shed in 12 Minutes
- X = No. of layers visible in an advanced shed section / No. of layers built in performance
- X = Y / Z
- Advanced shed section has: Site, Foundations, DPC, Floor Structure, Floor Insulation, Floor Sheathing, Floor VCL, Floor Finish Internal, Wall Finish Internal, Wall VCL, Wall Sheathing, Wall Insulation,

Wall Structure, Wall DPM, Wall Finish External, Roof Finish External, Roof DPM, Roof Structure, Roof Insulation, Roof VCL, Roof Finish Internal
- Layers built in performance: (re)Defining actions Site, Foundations, Floor Structure, Floor Sheathing, Floor Structure, Floor Finish

17.01.19
Looking for materials
- I found Hornbach
Acquiring materials
- Tool Belt 1pk € 15.20 x1
- Total = € 15.20
Rehearsing actions
- P2 Performance Rehearsal (Living Room, Delfgauw)

19.01.19
Looking for materials
I went back to Hornbach
Acquiring materials
Dolly Wheels 260mm € 12.95 x2
- Total = € 25.90

20.01.19
Rehearsing actions
P2 Performance Rehearsal (Woods/Lake, Delftse Hout)

21.01.19
Rehearsing actions
P2 Performance Rehearsal (Bk City, Delft)

22.01.19
Performing
P2 Performance (BK City, Delft)

What can be taken from this?

Having reviewed this document I noticed that by categorizing actions it was possible to see the fundamentals of what was occurring. By producing these categories I was forced to look through each of the actions taken and ask if a theme was visible. Now I understand that there is an interplay between making an physical action and the process of thinking about or reviewing this action. So you think and then you act or you act and then you think about the action you have taken.

THINK

BECOMING SCIENTIFIC

After the P2 it became clear that the project was not operating in a scientific manner. While I was enjoying the process and felt fully engaged, inline with my intentions, this had become a weakness. One of the main criticisms being, “the project is to personal.”In response to this a more explicit academic approach had to be displayed. I did this, along with my mentors, by identifying the key items of interest as evident by the work thus far. These included:

- The garden shed and its backyard setting.

- Self building alone and decision making on site.

- Performance

As such a question was put forward. This question would encompass the elements I had identified. Guiding the project and supporting the creation of knowledge, answering both academic and scientific criticisms.

The question read:

Situating the garden shed as the primordial construct of the solo self builder, how can performative thinking enhance its construction, in terms of its fabrication and composition ?

SHED IN THE BACK-GARDEN

This section looks to understand the garden shed and its context. It does this by first determining the instrumental characteristics which define it. This is followed by the introduction of three case studies, which cover to categories of garden shed: the catalogue bought and the self-built. In the case of the bought shed other examples from shops are also referenced. As the section progresses the two categories are analysed through presentation which enables the subsequent comparison.

Out of bed into the Shed
To paint the wooden roses red
To ride a rocking quadruped
With a big idea in your head

Form and function in a line
The rudiments of good design
From the oaken leg to the fine wine
To table tops of melamine

There's nothing that you couldn't make
No effect you couldn't fake
A pebble sprayed with metal flake
Would make a precious paperweight

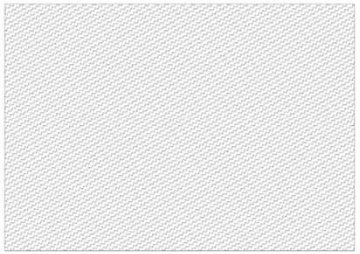
Teddy bears to stuff with stuff
Like nylon mink from a lady's muff
Cotton balls and a powder puff
Pom poms and pocket fluff

Stainless steel and a rock hard aura
The marble glance of a lost explorer
A heavy heart for the love of Nora
Chains of flowers on a draped amphora

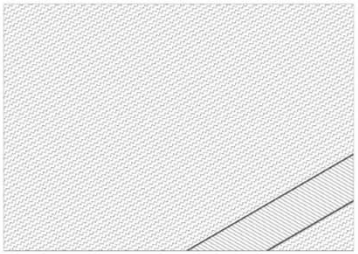
Time time time to slay
Each crowded hour of every day
Where indolence is kept at bay
In an arty-crafy kinda way[1]

1 Cooper Clarke, J. "Arts N' Crafts." Retrieved 12th May, 2019, from http://Johncooperclarke.com/poems/arts-n-crafts.

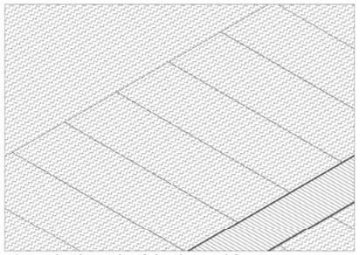
PROCESS OF CREATION



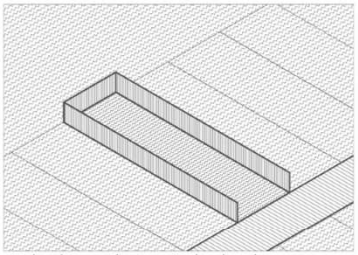
1. There exists an area of land.



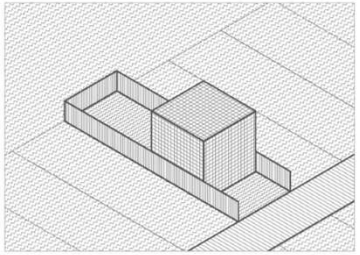
2. A thoroughfare runs through the land.



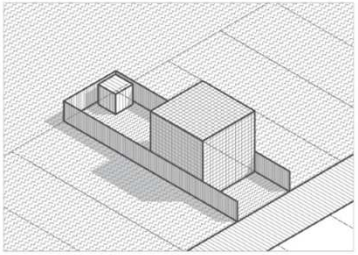
3. Land either side of the thoroughfare is divided.



4. The plots are then acquired and made private.

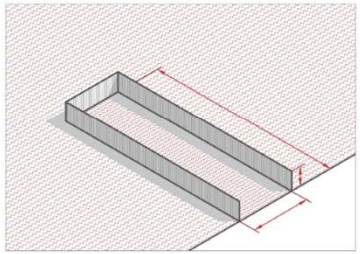


5. For domestic purposes a house is built.

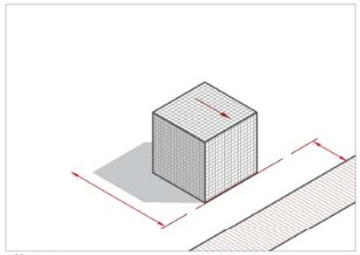


6. A shed is established to the rear of the plot.

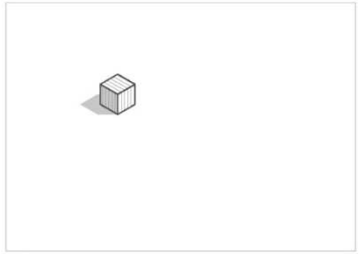
VARIABLES



Plot



House



Shed

We should begin this section with a breakdown of the parameters which support and confirm the sheds existence. I do this because the garden shed is not an object to be built in isolation. The garden shed is an object reliant upon and responding to the conditions of other items. As the name shed itself suggest:

"Noun

1. A simple roofed structure used for garden storage, to shelter animals, or as a workshop.
'a bicycle shed'
'a garden shed'

Verb

2. Discard (something undesirable, superfluous, or outdated)
'many firms use relocation as an opportunity to shed jobs'

3. Cast or give off (light)
'the full moon shed a watery light on the scene'

Origin

Old English sc(e)ādan 'separate out (one selected group), divide', also 'scatter', of Germanic origin; related to Dutch and German scheiden. Compare with sheath."[1]

The sheath is reliant upon the sword in order to exist. In the same way the garden shed is reliant upon the house and plot. The fences which mark the boundary of the plot and the size, position and orientation of the house on the plot dictate the sheds form and feel.

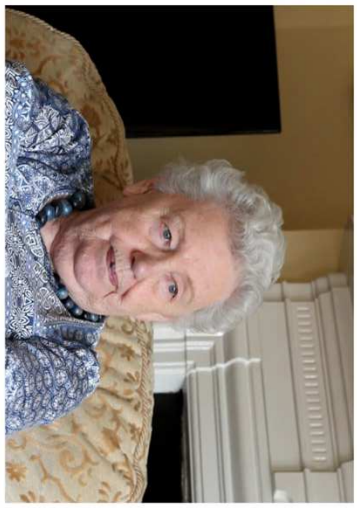
1 Dictionary, O. (2019, 2019). "Shed- Definition." Oxford Living Dictionary. Retrieved 17th May, 2019, from https://en.oxforddictionaries.com/definition/shed.

FRANK

Living in North London Frank is the primary stakeholder of this shed. He constructed the shed to enable small carpentry projects and store tools and materials. It has since been occupied by his son who uses the space to produce music.

MICHAEL

Living in North London Michael is the primary stakeholder of this shed. He built it to store and work on his own technical projects. The shed has become consumed by these items making such projects difficult to now complete.



TERRY

Living in North London Terry is the primary stakeholder of this shed. Located at the bottom of a steep stair it is difficult for her to reach. Therefore it is entered rarely and functioning only to store those unwanted items which are cast from her flat.

SELF-BUILT

In this example and occupied but unfinished article is found. Functioning as a shed it is incomplete in that there are additional elements which the owner intends on adding.

SELF-BUILT

Through this example we can see an example of a 'finished' self-built shed complete with insulation and external cladding. Having been used for the last ten years.

BOUGHT

This case introduces the main stakeholder of the brief, however it is used through this section to highlight and represent the bought shed.


Aero Curved


Bradenham


Caldey


Forest 2


Forest 4


Forest 5


Jersey


Mammoth Log-lap


Multi Store


Security


Shed in a box


Ship-lap


Dutch


Forest Pent

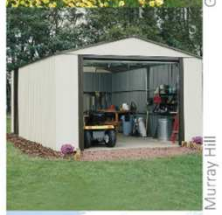

Forest 1

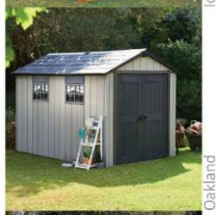

Greenval


Guernsey


Iceni


Murrow


Murray Hill


Oakland

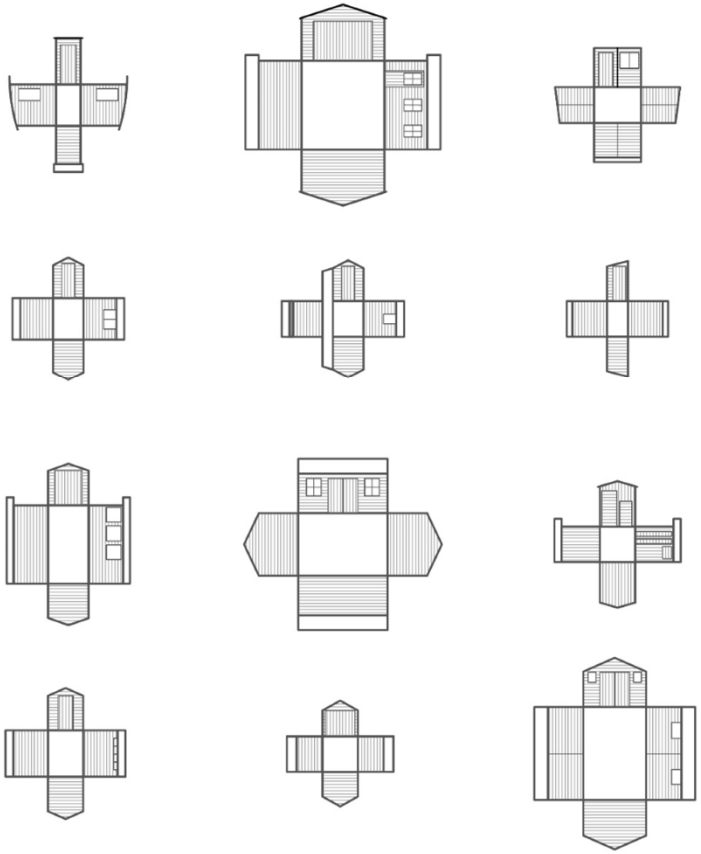

Sun Pent

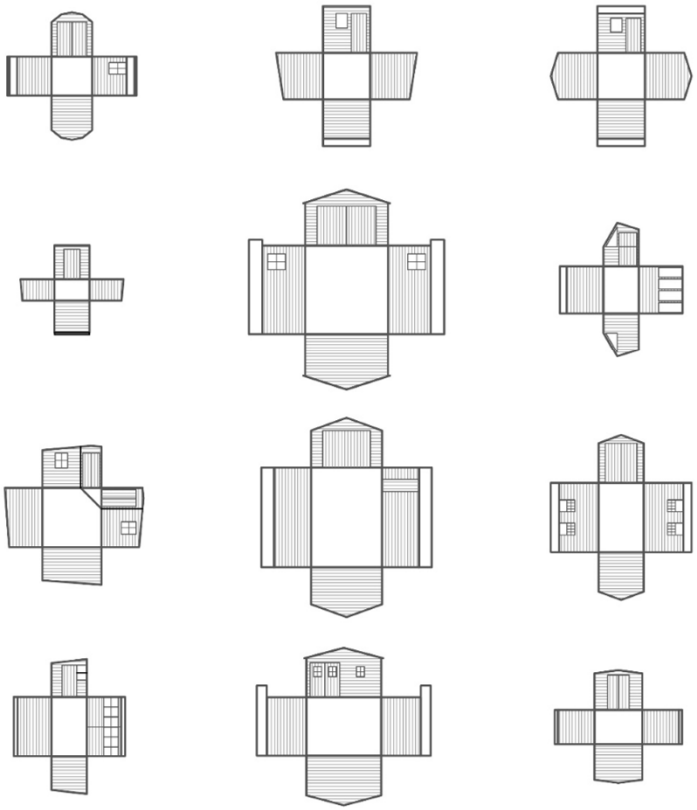

Taman


Wood-vale

This array of 'bought sheds' were collected by searching through the catalogue of a prominent UK retailer. Their stores sell directly to consumers and focus on home improvement supplies. From their extensive range I have attempted to select sheds which demonstrate the scope and range of options. The variations and similarities are to be interrogated throughout this to understand what unites this particular category of sheds. And later we will compare differences which appear between these and the self-built shed.

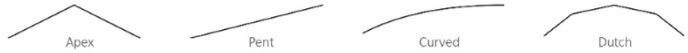
Although the exact model of Terry's shed is unknown, it appears to most similar to the Forest Pent example. This illustrates that while exactitudes may vary between the catalogues of the characteristic of the sheds on offer can be quite uniform. It is important to also recognise that The shed found in Terry's garden is one of the most common. This is partly due to its size, simplicity and price. Therefore it reinforces the aptitude of using Terry's shed as a representative example.





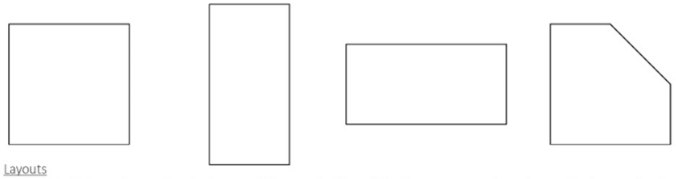
Shed - Bought Shed (Patterns) - Through the drawing of these objects patterns began to emerge. The most strong of which was the realisation that nearly all of the twenty four sheds had at least two forgotten elevations. This being a prerequisite for the pushing of these objects back into a corner of the garden, up against the fence. A factor which was indicated earlier in this section when their existence was investigated.

Another important factor, made visible in through this drawing, is the consistency of form across this collection. All of the examples found were had four walls surrounding a polygon base. Only one example can be found to disobey this. This shed is called the Murrow, and while it does step outside of this rule it does so with great subtlety, by merely notching one of the corner of the polygon base. In this variation the four walls become five.



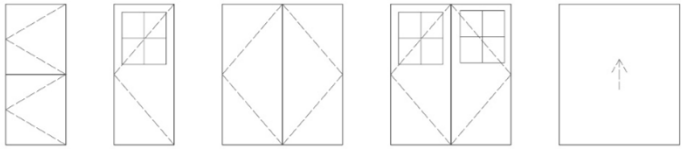
Roofs

Four roof variations appear throughout all 24 bought roof examples. However, two of the variations, curved and Dutch only appear once each.



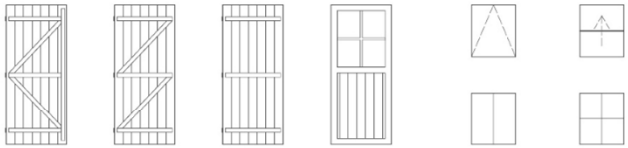
Layouts

Once again their are four options between all 24 example. The notched square appearing only once the two rectangles are the most common types available.



Windows

Windows are generally small and found with few details and decorative styles. All contain a single pain, generally perspex, rarely having an opening functionality.



Doors

Door styles, opening actions, sizes and construction are on e of the varying feature to be found on these bought shed. Each catering for particular needs or habits.

Using the drawings on the previous page I have illustrated the range of characteristics found within the catalogue of sheds. As can be seen with the selection of roofs on offer, a particular language is revealed. A language in the naming and advertising of these sheds.

CALDEY - basic shed
Dan1973 - 2 years ago
you get what you pay for. it is a basic shed, I had to buy some more tacks as they would not go through one bit of felt let alone two and into the wood roof. Also the roof is so weak I had to go and buy some more battens to strengthen as there would of been no way I could lean on it to put on felt . I am turning my she into an office once I insulate it

CALDEY - Cheap
11111111 - 3 years ago
This shed was a good price but you get what you pay for. The floor is flimsy - it sagged when I walked into it so I put tongue and groove timber on top of the floor that came with the shed. I had to re-fit some timbers on the roof - one was torn off when it was delivered and another one wasn't fixed in places where the nails had missed. The latch was so flimsy that it broke the first time I put a lock on it.

CALDEY - Generally good BUT
MRLtd - 3 years ago
Everything went well together was all up in just over 4 hours, but the last task is to fit the glass. The middle mullion in the aperture is off square and I will need to butcher the window frame to get the precut glass to fit. Bit disappointed right at the end

CALDEY - Shire - 8X6 Pent Shiplap Wooden Shed
TOM12345678 - 3 years ago
turned up with door section broken. Shows T&G type flooring on line but is a type of chip board. Roof joist are small and not man enough! If your not a DIY person and can not put right problems, leave alone. I would of paid £50 more and had a better made shed.

DUTCH - Good looks, good value
Mojoman - 2 years ago
Very happy. Love the look of this shed and the roof overhang at the front, and to my mind the 7x7 size, with its wide doors, is more practical for a garden shed than 8x6. Good build quality for the money. Apart from having someone hold the first panel while I secured the second, I managed to build the whole shed on my own over a few days, in between doing other things. Easily added gutters and a water butt with a diverted

DUTCH - Needs improvement
Bazaa47 - 3 years ago
I would not say this is good value as overall quality is not brilliant. Once together there is quite a lot of room inside. Floor is very flimsy so had to strengthen especially where the 2 panels join. The 2 doors are very twisted being out well over 75mm, although that does not bother me as I planned to put different door on. The timber quality was reasonable for a she'd. But I would say it was not pre treated timber

DUTCH - Barn Shed
Penfold44 - 4 years ago
I have been very frustrated with this product. The first thing we found was the specifications were not as shown on the website, it is of much inferior construction than we were expecting.
There were not enough 60mm screws to hold the shed together (and other fittings as it turned out) so we had to make a special journey to B&Q Chadderton to acquire them. This was on the day of erecting the shed which meant that we ran out of daylight to finish construction and make it waterproof.
When we came to install the glass in the window we found the beading was too long which meant we had to cut the beading to size ourselves.
there were several other items that needed to be modified to make right.
The QC on the manufacture of this product was totally lacking. When you're spending nearly £500 on a shed you expect it to be a very good quality product.
Would I recommend this shed to family and friends? I have to answer a resounding no, steer clear!!

FOREST - Looks good
Kevink184 - 2 years ago
Bought the shed in may and managed to construct it within 1 day as I'd already lates the paves 15×600mm, the shed went together easily with 2 people.

FOREST - Needs a better Floor and roof
Jess88 - 2 years ago
Floor needed to be re-enforced as was very flimsy.
The roof is also very flimsy hoping for no strong winds.

FOREST PENT - diana59 - 9 months ago
We put the shed together and was happy with the structure until it was time to put on the roof!
The roof was not the same shape as the shed! I rang the manufacturer who agreed to send another roof sheet and said it would take 3-5 days, I asked if it could be sooner as rain was expected in the next couple of days and he said he would try for sooner. One week later after the heavy rain the roof turned up, so we made sure it was straight before trying to fit it again only to find we had the same problem. On looking into this closer we found it was the actual base that was not straight not the roof. Not wanting to have to take it apart and wait for another we adjusted the roof sheet to fit. So, if you are planning to buy this shed check it's all straight before erecting.

FOREST PENT - Great Little Shed
Anonymous - 1 year ago
Love my new shed. Good quality wood, well made, strong and sturdy. After spraying the panels with clear wood preservative I made my own base using the floor for sizing. I then, with the help of my wife, put the shed together in about 6 hours. Assembly was fairly easy and the panels fitted together well. The way the roof is put together is a bit weird so I improvised and it worked out ok. I will replace the window panel with a rigid acrylic one because the one supplied isn't rigid and makes a sound like thunder when the wind catches it. All in all though the shed is perfect for my needs. I am really pleased! With my new shed am pleasantly surprised with the quality for the price, even though the price went down by £36 a few days after I bought it. I can recommend this shed if you're looking for a good outdoor store or small workshop.

FOREST PENT - ok value for money
richardallen_69 - 1 year ago
It was easy to assemble, the felt roof was a little tricky to fold around the corners but overall simple enough - it took maybe 3 hours to put together.

FOREST PENT - Poor quality
steve m61 - 1 year ago
Who do I speak to about this product? I'm not impressed with the quality.
The main supports either side of the door are weak/ warped. I had to put extra support in to the door side as the door dropped and the support was moving as the door opened. The other side is warped. The door has warped already. The ship lap panels have shrunk significantly. I had to re paint yesterday as the bare wood was showing. The window supplied was flimsy plastic and it's fittings are poorly designed. Reasonably easy to assemble.

FOREST PENT - Value for money but you get what you pay for
Bullfinchman - 2 years ago
As stated, you get what you pay for. It's hardly the robust shed that you can put shelves up in. All the supports are far to flimsy. Several gaps where the timber was bowed too. Floor ok but this is NOT to be considered heavy duty in any way. The door latch us as good as a chocolate teapot. But that's minor. It's serving its purpose. Easy to erect.

GREENVALE - Total waste of money
Happychappynot - 5 years ago
Purchased this load of rubbish on15/07/12, in just over 12 months it lets rain in from every angle, the floor is permanently wet, the inside of the roof is covered in condensation and it is showing signs of rust on the outside near the doors. I wouldn't recommend this heap of junk to an enemy let alone a friend.I am going to refer this product to the Consumers Association, absolutely disgusted!

GREENVALE2 - Newquay11 - 1 year ago
Delivery was excellent. Even construction was straightforward with two of us. Looked good. However, I have had it for about 6 months now and not put anything in it because it leaks like a sieve! There is rain coming in through the roof, the sides, and the bottom. I have tried numerous products to stop the leaks but really wished I had just bought a different shed.

GREENVALE2 - Shed Install Time Consuming
WinTay - 1 year ago
The 6' x 4' Greenvale Pent Metal Shed was delivered in a sturdy cardboard box, after opening no damage was found to any of the parts when checked. I strongly advise to read through the installation instructions first before starting assembly and lay out parts on the floor accordingly. The instructions could have done with better blow-up diagrams to show in detail how some of the components are put together but on the whole are ok, also suggest not to rush as time will save you time when you find you have missed a step and not fitted a part. Also suggest to a solid base as shed may need fixing to floor due to its lightness.

GREENVALE2 - Surprisingly sturdy
Momodem - 1 year ago
It's a good shed that won't be eaten by woodlice! Fiddly to put up but fun, in a strange way. Myself and the wife managed it in 3 hours.

GREENVALE2 - Tinabo - 2 years ago
Needs 2 peppke to build. Quite flimsy. Some parts did not fit or have holes. Wish I had bought a plastic or wooden shed/storage as definitely not worth what I paid for it.

GREENVALE2 - Good value
teeneyboppz - 2 years ago
My husband and I are in the process of building this shed, just the doors to go - we needed a break! It takes a lot of patience to build. We've been struggling because our concrete base isn't as even as it should be, so an even base is a must! The instructions are easy to read, we've just been having problems getting the holes to match up when putting the screws in, there are millions! We're happy with it so far.

GREENVALE2 - Practical
jax4129 - 2 years ago
Bought a couple of weeks ago, delivery fast and as promised, she'd looks exactly as advertised, a useful and decent looking metal shed. Caution, allow plenty of time to erect, loads and loads of screws.

GREENVALE2 - The most annoying thing we have ever built
Mrs Frank - 3 years ago
This shed looks good once it has been built....
Some of the holes did not line up at all had to drill new ones..... The most difficult to build
It took all day so if you are short if time or not a patient person dont bother get someone else to do it... Would never buy another

OAKLAND - Not one drop!
Big Dave - 1 year ago
It's huge, easy to assemble and I haven't seen one drop of rain get in. It's been up for a year now and we've had high winds and heavy rain but it's bone dry inside and practically immovable. The steel supports and roof trusses add greatly to stability and I've fitted mine with shelving to make the most of the space available.
Assembly tips? Get familiar with all the parts and the instruction booklet before starting to assemble it, make sure that you either have two electric screwdrivers available or use one with a spare, charged up battery available because there are a lot of screws. You really need two people to assemble it mainly because of the roof and the doors and a step ladder. Build up the sub assemblies such as the roof panels, windows and doors before you put it all together for a speedy build but apart from that just follow the instructions and it all works!

Before moving on would last like to highlight that while of course the bought sheds seem sterile and unresponsive evidence has been found to the contrary. While these are impersonal products through their customer reviews the human consumer is visible. The people also give an insight into the construction process.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FILLER
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Rebuilds rotten wood
Hardens in just 30 minutes
Won't shrink or crack
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TITAN

Aim:
Resolve preliminary design of fragments, roof, floor and wall, in that order.

Method:
An approach to design will be taken which looks to design in the making. As such a methodology is used in which a site is encountered with the aim of constructing a fragment. Something is produced which is appraised in retrospect, before returning to site to develop either alternatives or iterations.

Outcome:
This process was wholly enjoyable and produced some unexpected forms. As time went on however some less viable designs had to be forgotten as they contained inadequate design principles. Part of this particular experiment was about realising my role. As the 'architect' in this scenario I must make considerations that the untrained self-builder may not. I should anticipate whether a detail is to work or not, whether a junction is likely to not be achievable at future stages and whether the structure has any real integrity.

Also, I importantly developed a system with which to extract usable knowledge from my encounters. These come in the form of emergent techniques. They are developed as I encounter design responsibilities, technical challenges or logistics. These will be explained through examples over the coming pages

EXP3

Approach ... Appraise
Embodied ... Calculated
think... act ... document ... ~~resume...~~

I only have ten/eleven pieces of timber so I should think about utilizing some of the trees where I practice as infrastructure, acting as the supports that I do not have because of my inability to transport greater quantities of timber.

So I go out into the woods and act responding to the thought that I have had. I use my embodied knowledges as a guide reproducing/ reinterpreting the columns I had previously been working with but now I could dedicate more timber to each as two were no longer necessary, being substituted by a tree.

The documentation taken from the on-site action is always a video recording along with memories of the junctions that had been produced. The footage is then appraised and interpreted. The interpretation of which may also require the technical drawing of items previously made.

I look at what has been produced and I appraise the use of the tree as a substitute and how this has affected the production of the item. I analyse what went wrong and the strength of the articles that are produced and where it's weaknesses lie. And that leads me to think.....

Performance - EXP3

This third experimental session intended on focusing on three main themes: Impromptu design interactions used to create fragments/improvisational design tools, beginning to resolve some of the designed fragments, and creating in the making, resolving through further action and rethinking.









EMERGENT TECHNIQUES AND CONSIDERATIONS.

CONSIDERATION.

LOGISTICS

SITUATION.

WORK PLACE

TECHNIQUE.

TAKE WHAT YOU CAN CARRY / DESIGN LOGISTICS

CONSIDERATION.

LOCATION ACTIVITY

SITUATION.

BUILDING WORK

TECHNIQUE.

CHANGE YOUR FOOTWEAR

CONSIDERATION.

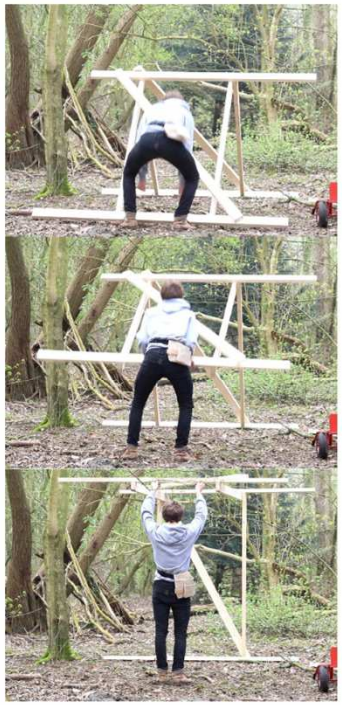
PRECISION

SITUATION.

VERTICAL POSITIONING

TECHNIQUE.

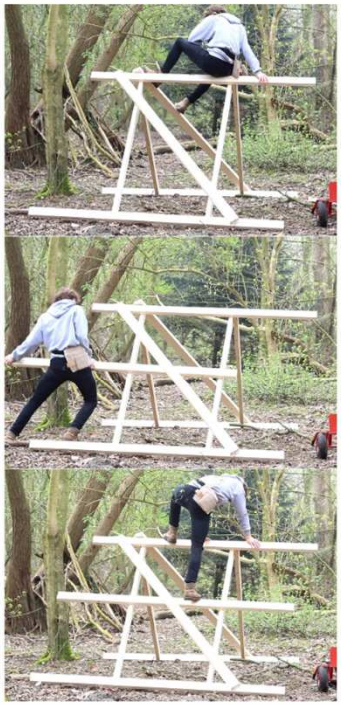
CIRCLING



CONSIDERATION.
RE-POSITIONING

SITUATION.
ROOF ERECTION

TECHNIQUE.
LIFT-ABLE STRUCTURE



CONSIDERATION.
MAINTENANCE

SITUATION.
ROOF WORKING

TECHNIQUE.
WEAVING IN RUNGS

CONSIDERATION.
COVERING

SITUATION.
ROOF WORKING

TECHNIQUE.
WEAVING IN RUNGS

CONSIDERATION.

RE-POSITIONING

SITUATION.

ROOF ERECTION

TECHNIQUE.

TEMPORARY SUPPORTS

CONSIDERATION.
UN/COVERING

SITUATION.
SPREADING SHEET

TECHNIQUE.
ENVIRONMENTAL INFRASTRUCTURE

CONSIDERATION.
POSITIONING

SITUATION.
DESIGNING

TECHNIQUE.
MOVING FRAME

CONSIDERATION.
PRECISION

SITUATION.
MAINTAINING FORM

TECHNIQUE.
TRIANGULATION






CONSIDERATION.
POSITIONING

SITUATION.
DESIGNING

TECHNIQUE.
FRAME COMPOSITE


CONSIDERATION
POSITIONING
SITUATION
DESIGNING
TECHNIQUE
PUSH AND PIVOT

CONSIDERATION.
DETAILS

SITUATION.
CONSIDERING THE FUTURE

TECHNIQUE.
ITERATIVE DESIGN

MY RULES

1. Take what you can carry.

2. Work alone.

3. Impromptu, Embodied.
Appraisal. Retrospective
(Make sense of these word)

4. Show care to, enjoy
and adopt environmental
infrastructure.

5.

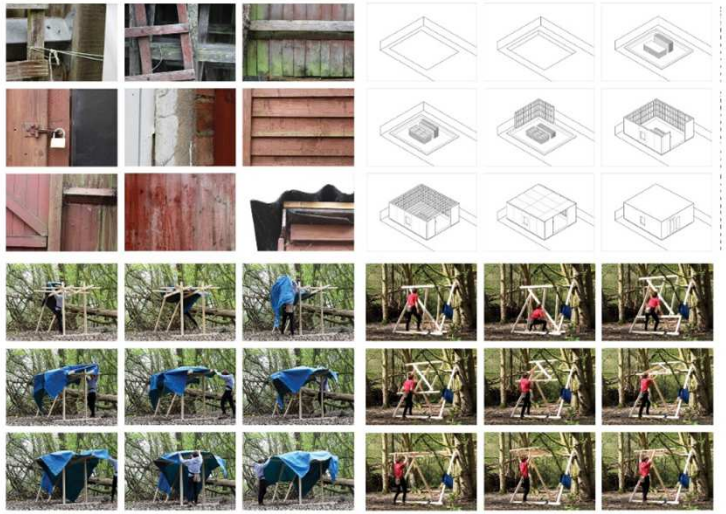
6.

7.

8.

THINK

PRESENTING MY PERFORMANCES



What tools are you using?
What effects do they have?
What about the your presentation?

Why did I opt for the nine tiles, it was clearly to create some kind of presentation continuity but what instigated this decision. I suppose at some early stage it was a response to consecutive series of images that fit perfectly in nine frames. They had some flexibility but more often than not this technique was to formal and restrictive. However in comparison to this presentation style I imagine it was slightly easier for the viewer to digest. Should I be making the viewers life easy?

How should this be presented?

"There's nothing like working with someone to really get to know them.
When your working together, particularly for a period of time on something that's hard, it's easy for pre-tense to drop off, because when your working sometimes your in danger, and sometimes your in pain, and sometimes there are disagreements and sometimestherearenegotiations,sometimesthings get broken or lost or done incorrectly and you can attach blame or extend understanding. Sometimes you make money and sometimes you don't and you can look back and see your accomplishment, and you can't do all of these things on a sports team or round the dinner table or in a classroom or in a church or really anywhere else. Possibly when your in a fox hole. You know fox hole relationships and friendships. Trust is sort of iconic and legendary and I think work can be like that, especially construction work, especially for old guys who are maybe a little slow and not as strong as they used to be or balance is not so great. Man it made it a great experience to work with my friends. "

Essential Craftsman, Scott Wadsworth, 6th December 2018, Youtube, *"A Good Way To Make Great Friend"*, https://www.youtube.com/watch?v=YFP6MAEN55U&t=539s

EXP4

Aim:
Refine and resolve fragments, work with others.

Method:
Invite others to join the production of the impromptu building sessions, using different techniques of communication and working

Outcome:

DAY 1

PROPOSITION METHOD.
Demonstration

PARTICIPANT CONSTRUCTION EXPERIENCE.
Minimal (physical theatre graduate with extensive professional experience in theatre as performer, technician, teacher and in cultural management)

FRAGMENT.
Roof

AIM.
Explore others ability to construct this fragment and its flexibility,
Explore the propositions influence to construction.

OUTCOME.
Individual frames easily built and manipulated however when one frame is attached to another it become heavy and the raising of the roof dangerous.

The demonstration and limited experience of the participant resulted in the construction being replicated.

When participant encountered obstacles through out the build they asked for guidance. Similarly when i saw issues with the construction I contributed with further instruction or suggestions.

I also made suggestions with regard to building practices/ safety/ equipment use.

Others may require a clamp, for use when fixing.

It is inevitable that at times the situation may relax and the work aloud rule may be forgotten.

Alex, Are you in control of the frame or is the frame in control of you ?
Sabela, Most of the time I can handle it and manoeuvre it but at times it has control.
This is an important means of identifying the abilities of the participant in regard to lifting. This is an important safety measure and could be used to further identify what they are able to achieve and comfortable doing.

CONSIDERATION.
PROPOSITION

SITUATION.
COMMUNICATING TO AN OTHER

TECHNIQUE.
DEMONSTRATION

Alexander:
"Can you grab a timber"

Sabela a:
"Do you want me to put it here?"

Alexander:
"Yeah, Please."

Alexander:
"Maybe get back this is a bit shaky"



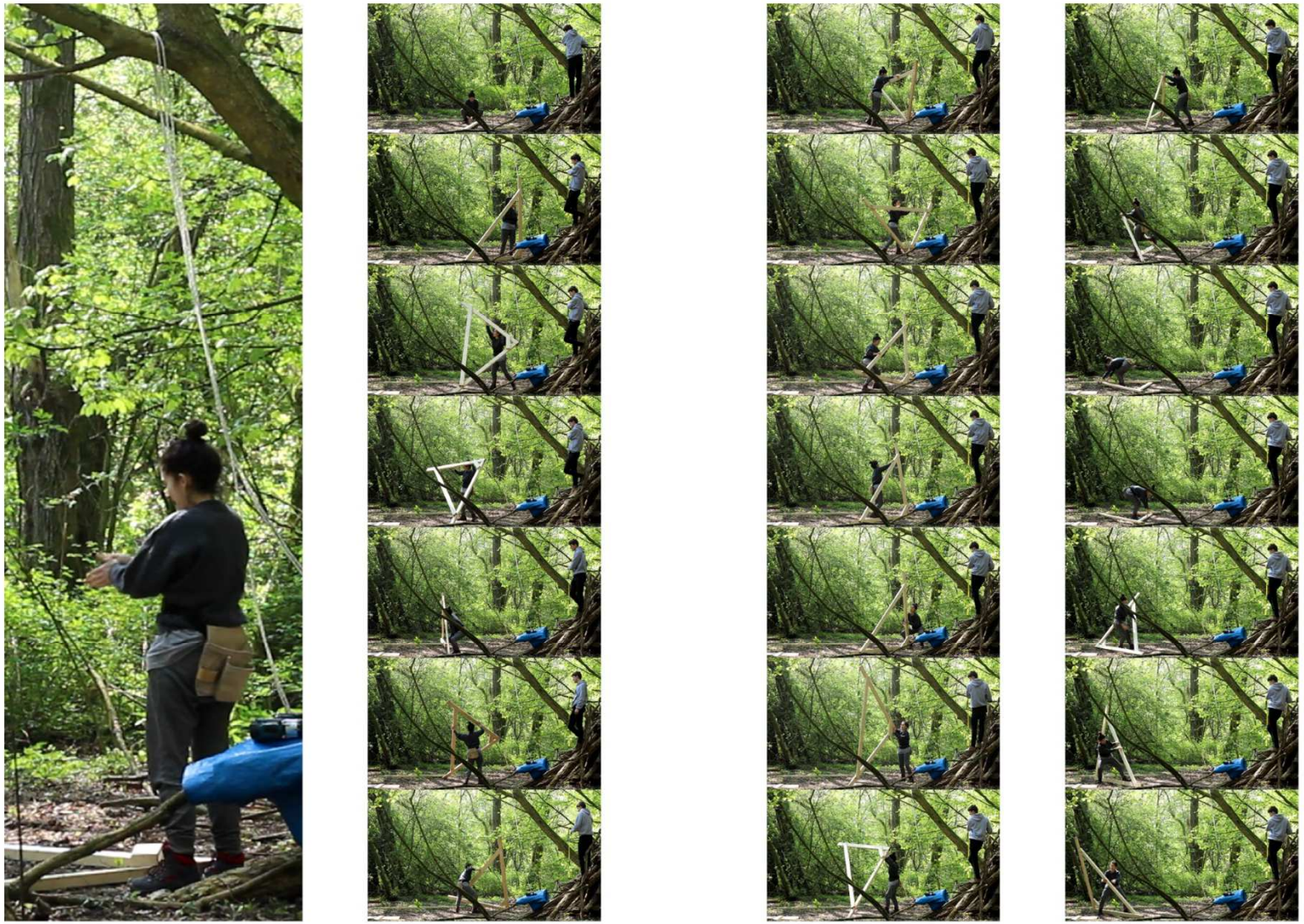




CONSIDERATION.
OTHERS EXPERIENCE

SITUATION.
THEY ARE WORKING

TECHNIQUE.
WATCH OVER



DAY 2

PROPOSITION METHOD.
Vague Request ("Build A Floor")

PARTICIPANT CONSTRUCTION EXPERIENCE.
Minimal (physical theatre graduate with extensive professional experience in theatre as performer, technician, teacher and in cultural management)

FRAGMENT.
Floor

AIM.
Explore understanding and exchange of a different type of propositions.
Explore the propositions influence to construction.

OUTCOME.
The conversations that take place through out this process are revealing.

My watching of the act of the other makes me into the audience.

My relationship to the participant and the feeling we both feel that day have a significant bearing on the event unfolding.

Should I sterilize my contribution through the act of the other making.

Make a floor, the term floor was understood differently between the two of us. With the material on offer I saw the term as indicating floor structure. While Sabela understood the term as a surface of finish. This resulted in a series of interjections by me.

My interjections and active interruptions to this particular build were damaging to the pursuit. It stilted Sabelas completion of her ideas.

In addition her inexperience with construction/architectural training influenced her courage in decision making through the design and creativity. However it is important again to recognise that my interjections my have added to or initiated this restriction.

Become more aware of the contribution to be made to others throughout the construction process, especially during experimentation periods. Remember role as safety supervisor and proposition offerer. It may be necessary to carry out/ communicate

CONSIDERATION.

LIMITING CREATION

SITUATION.

BUILDING WITH OTHERS

TECHNIQUE.

DON T TAKE CONTROL

CONSIDERATION.

AUDIENCE VIEW

SITUATION.

BUILDING WITH OTHERS

TECHNIQUE.

GETTING ABOVE

CONSIDERATION.

SAFETY AND DAMAGE

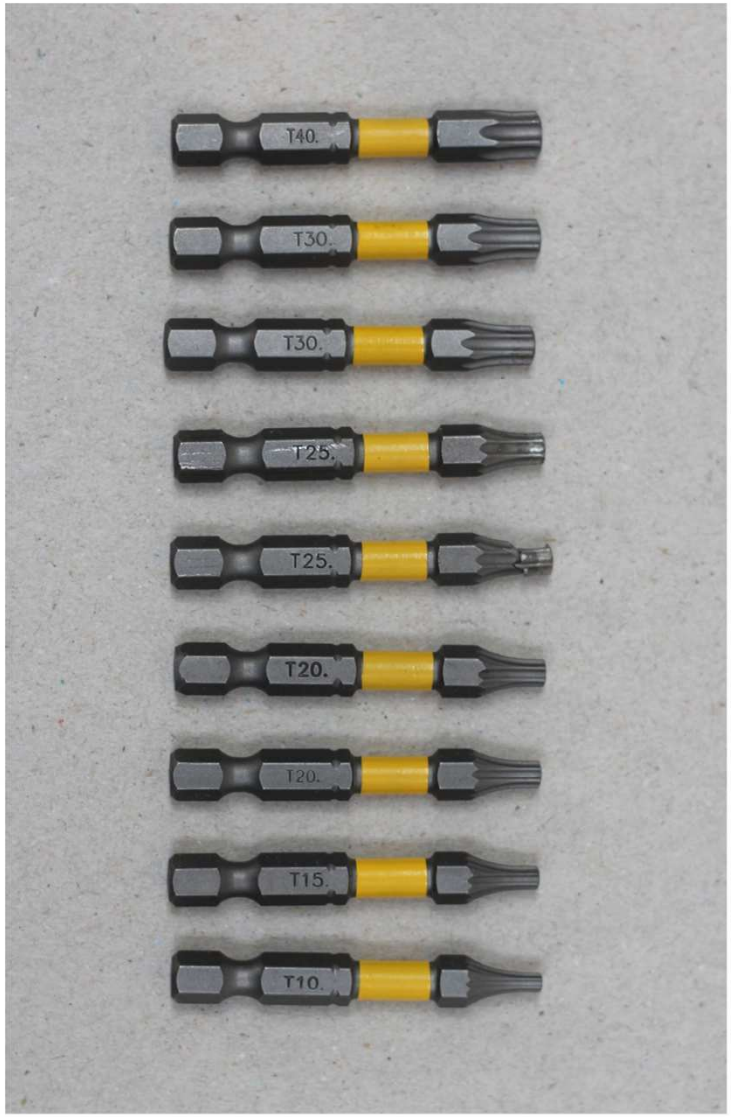
SITUATION.

DISMANTLING

TECHNIQUE.

DE-CONSTRUCT IN THE ORDER IT WAS BUILT


Piranha
BLACK+DECKER
Piranha
BLACK+DECKER
10x
50mm
T10,15,20,
25,30,40


T40.
T30.
T30.
T25.
T25.
T20.
T20.
T15.
T10.

CONSIDERATION.

ALWAYS BE ABLE TO DISMANTLE

SITUATION.

FAULTY TOOLS

TECHNIQUE.

MANUAL BACKUPS

DAY 3

PROPOSITION METHOD.
a. One after the other
b. Encountering together

PARTICIPANT CONSTRUCTION EXPERIENCE.
Extensive (Architecture masters student with experience on site and in mechanical workshops)

FRAGMENT.
Floor

AIM.
Explore understanding and exchange of a different type of propositions.
Compare influence of experience between participants

OUTCOME.
The conversations that take place through out this process are revealing.

The reactionary nature of the one after the other proposition introduced an interesting dynamic which featured competition, empathy and enthusiasm. But because the exact rules or point systems were not outlined their was no pressure and this was not greatly influencing the resulting build.

Caution needs to be shown when enacting properly dangerous activities consider wearing protection

CONSIDERATION.

BEING AUDIENCE

SITUATION.

WORKING WITH ANOTHER

TECHNIQUE.

-MOVE AROUND
-HAVE SOMETHING TO LEAN ON
-FIND A PLATFORM ON WHICH TO STAND














CONSIDERATION.

POSITIONING

SITUATION.

MOVING FRAMES

TECHNIQUE.

PIVOTING (CONSIDER SWEEPING)

CONSIDERATION.

TESTING STABILITY

SITUATION.

HAVING BUILT A FRAME

TECHNIQUE.

BUILD THE BALUSTRADE FIRST

CONSIDERATION.

KNOWING WHOS WORKING

SITUATION.

MULTIPLE WORKERS

TECHNIQUE.

IDENTIFIABLE ITEM OF CLOTHING

CONSIDERATION.

A TIME KEEPER

SITUATION.

PRODUCING AN OBSTACLE

TECHNIQUE.

MAKING A HANGING ITEM

MY RULES

1. Take what you can carry.

2. Work alone.

3. Impromptu, Embodied.
Appraisal. Retrospective
(Make sense of these words)

4. Show care to, enjoy
and adopt environmental
infrastructure.

5. Dismantle in the order of
construction.

6. Use only limited tools and
materials.

7. Encourage adjustment
respondent to body.

8. Show care and restraint
where necessary as audience.

THINK ON SITE MATERIAL

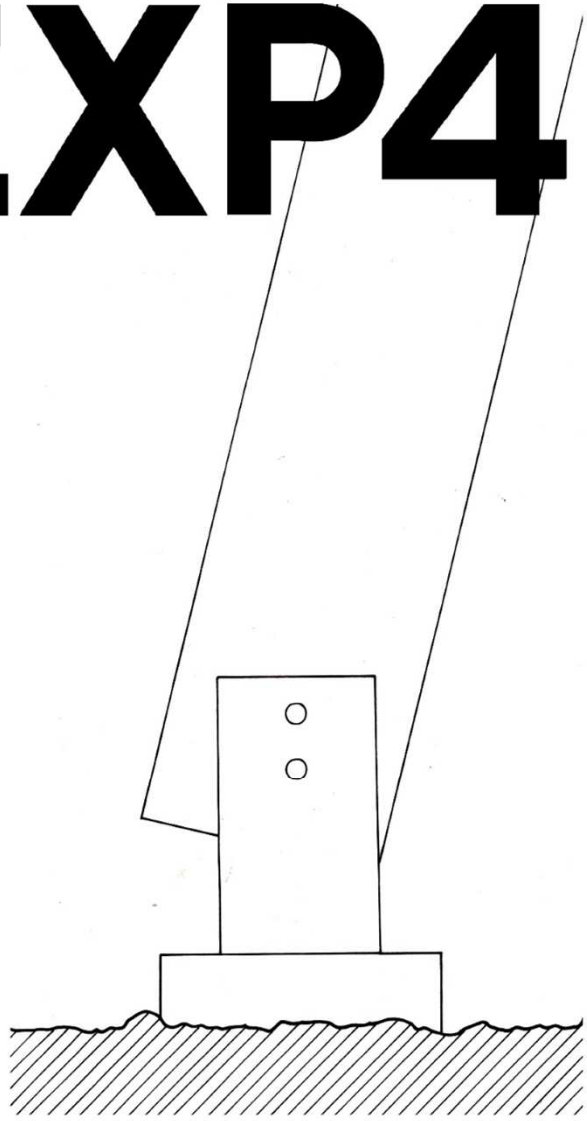
What should I bring to site?
This Document?

What do I need to bring to site?

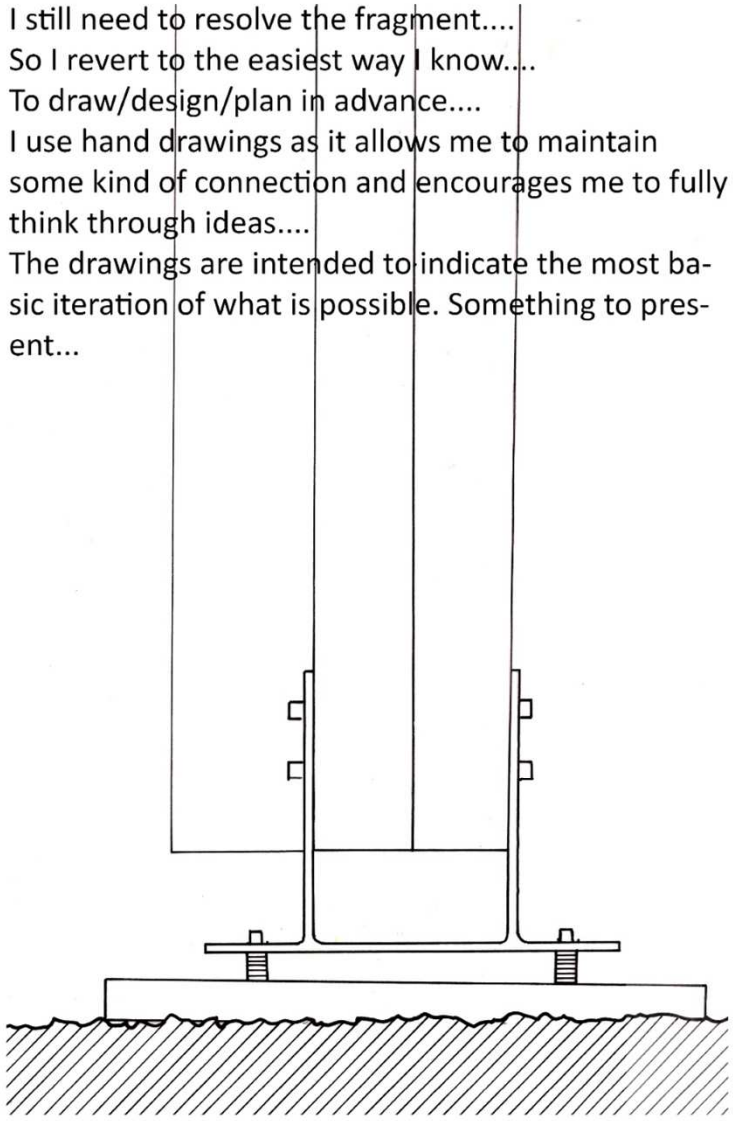
T: But if you show me the drawings. A picture of what it s going to be like. Because you know if your going to a client, you ll show them a photo of what the end product is going to be.
A: The thing is for you I ll go through that process but I m trying to deconstruct that concept. The presentation of allowing it to be a bit more in tune with the environment. More ad-hoc. The thing with scaffolding. You don t issue scaffolding drawings obviously. People aren t looking at it from an aesthetic reason. But it s about coming to a space and interpreting that space while being on site. Having principles or a particular style in mind like the idea that I make these elements outside. So, there is an idea of the elements that exist.
T: You ll do a drawing ?
A: I ll do a drawing for you. But the idea is that I remove the drawing from the equation.

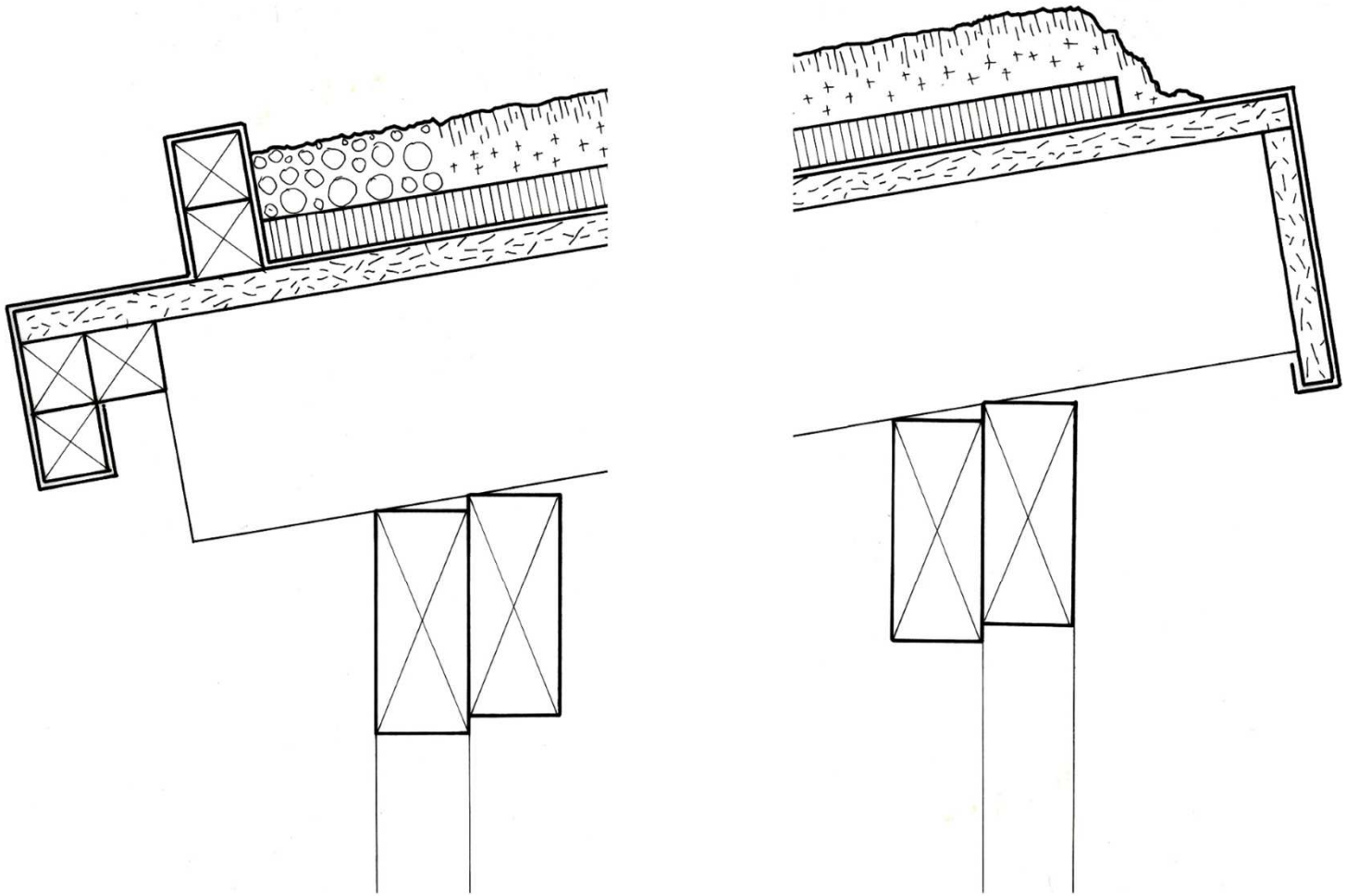
EXP4

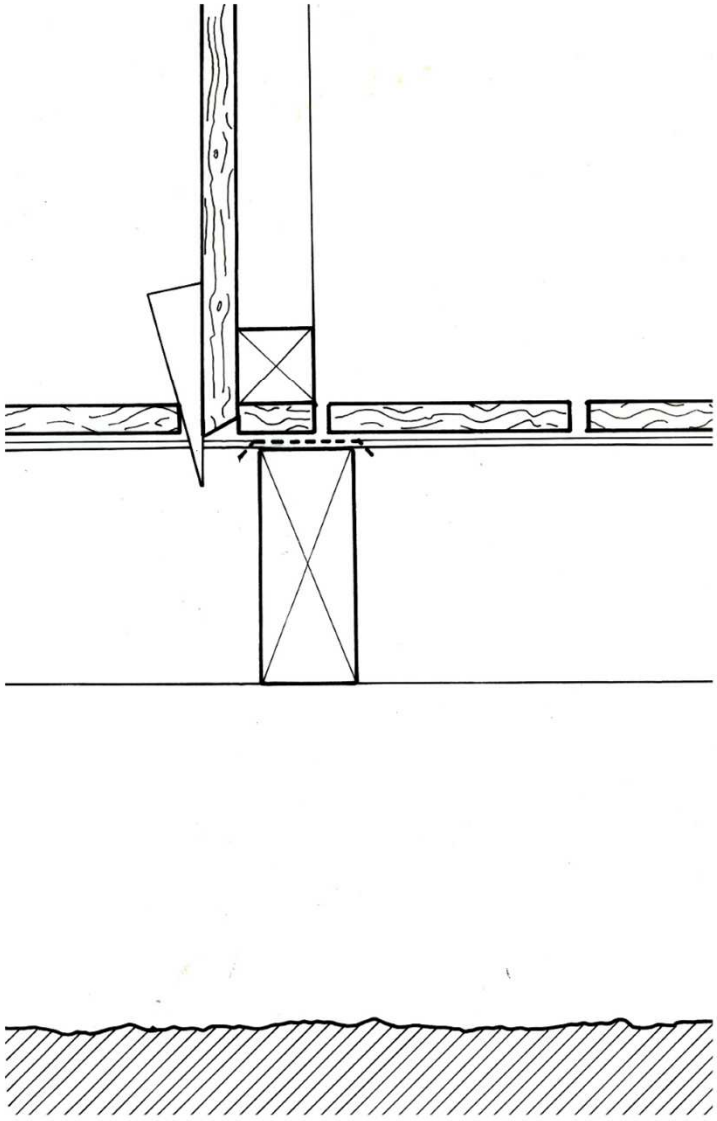
COM2

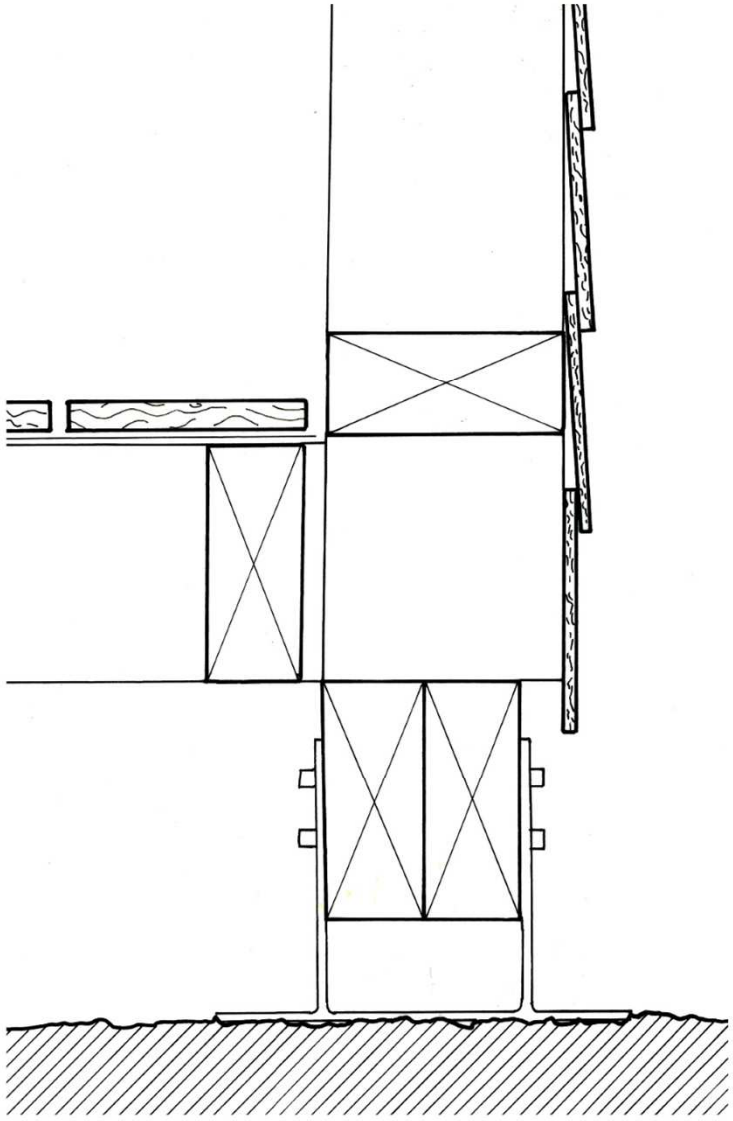


I still need to resolve the fragment....
So I revert to the easiest way I know....
To draw/design/plan in advance....
I use hand drawings as it allows me to maintain some kind of connection and encourages me to fully think through ideas....
The drawings are intended to indicate the most basic iteration of what is possible. Something to present...

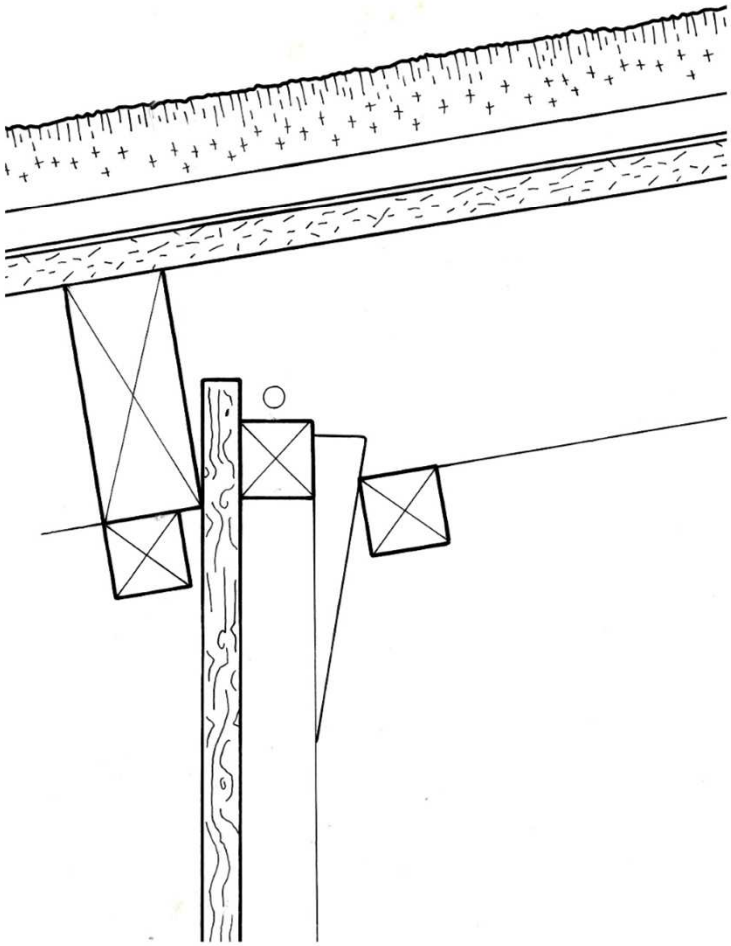


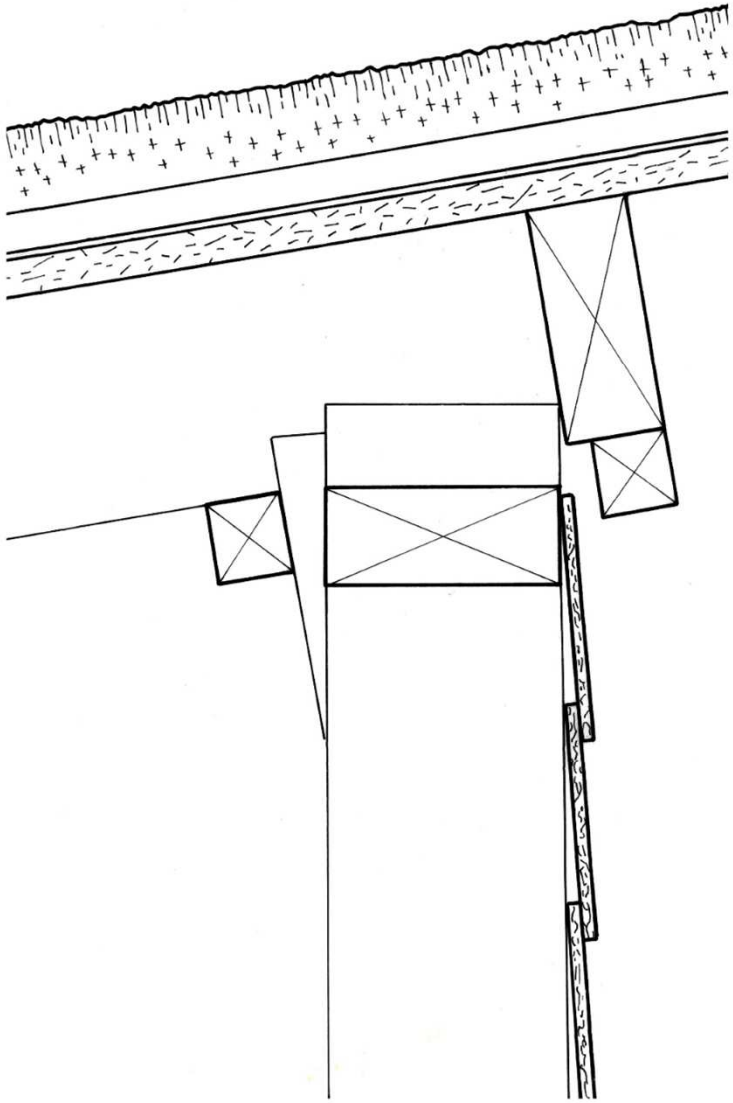


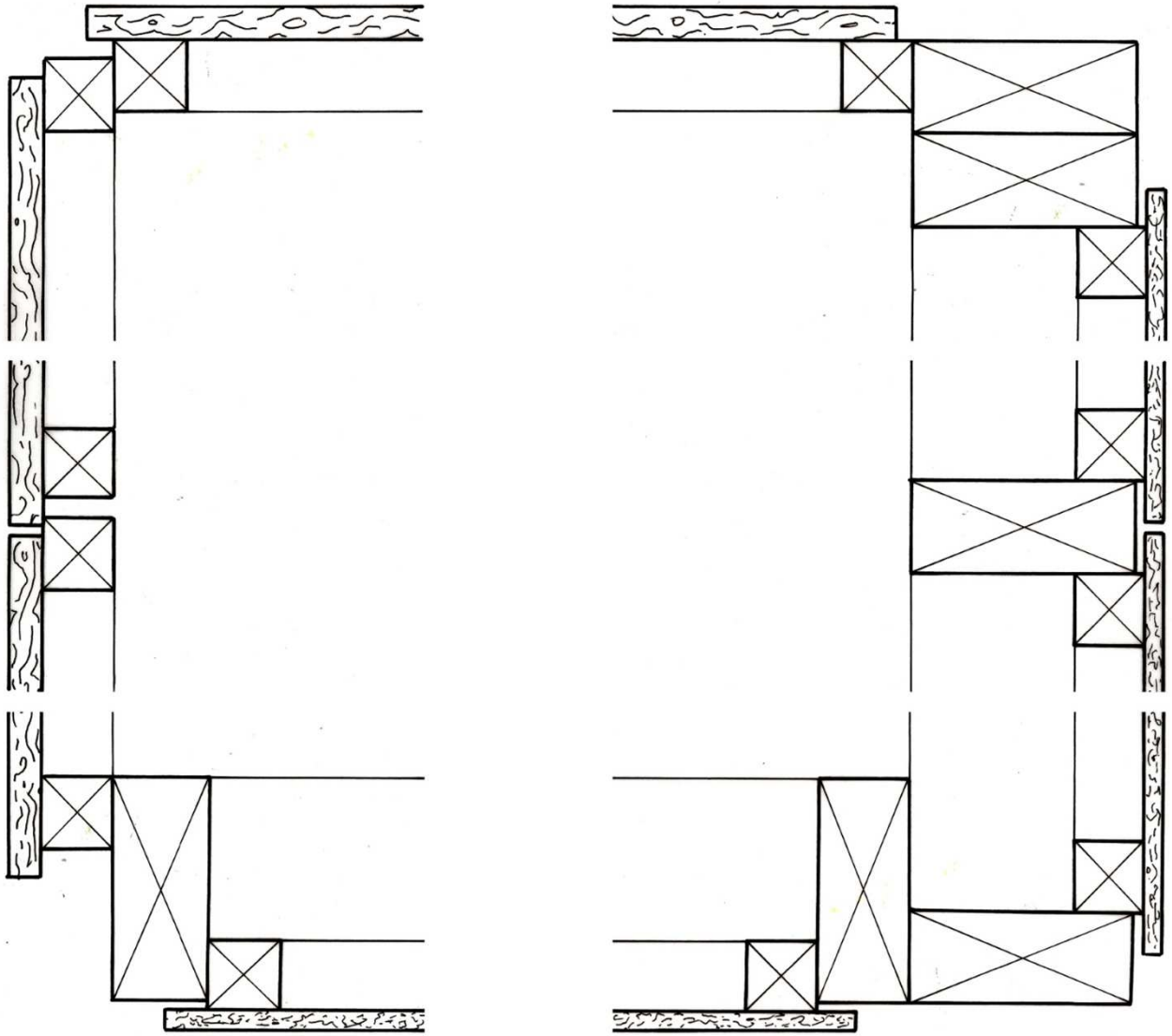


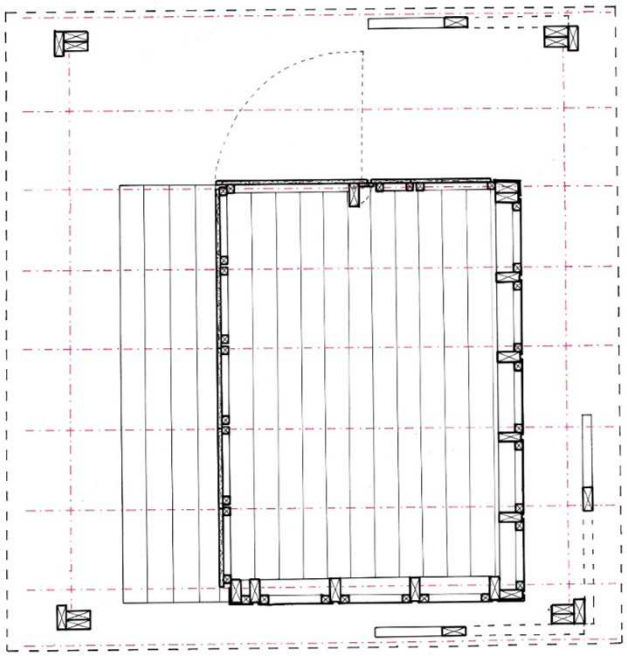


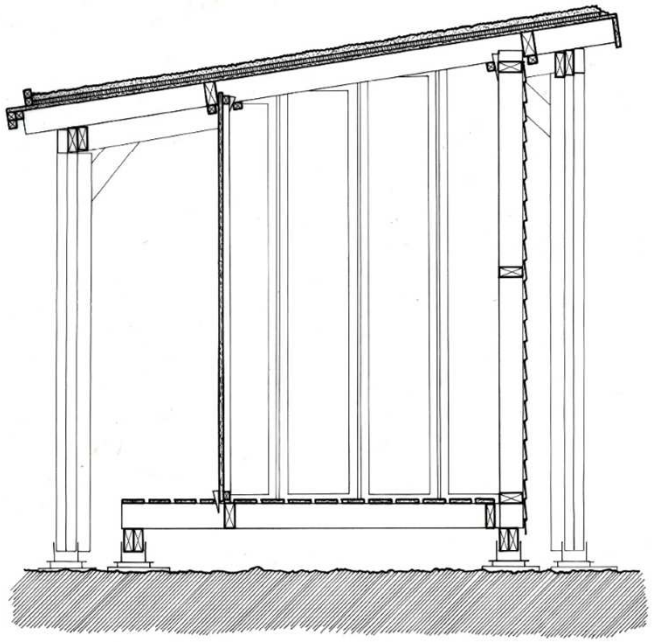
The Wedge











"Ettinger's Autistwork n2 is small (26 x 22.5 cm). The technique of its execution, like the others of this period of painting on paper that hold the mark of a photocopying process halted, is one of subtraction. Begin with a photograph— of family, of war, of loss— and disallow the image to resolve on paper by stopping the photocopy machine halfway. Burn the copying process into the image while allowing the toner to unsettle. Create a shadow, a blur of pastness. And then activate the passing- by of the photographic image not by giving it a form—not by repainting the "completeness" of the image having passed by—but by undoing it of its ground, by painting the very impossibility of the image ever finding a secure resting place: "What is being painted is 'the instant where the instant turns its back': turns back on itself" (Massumi 2006, 203)."[1]

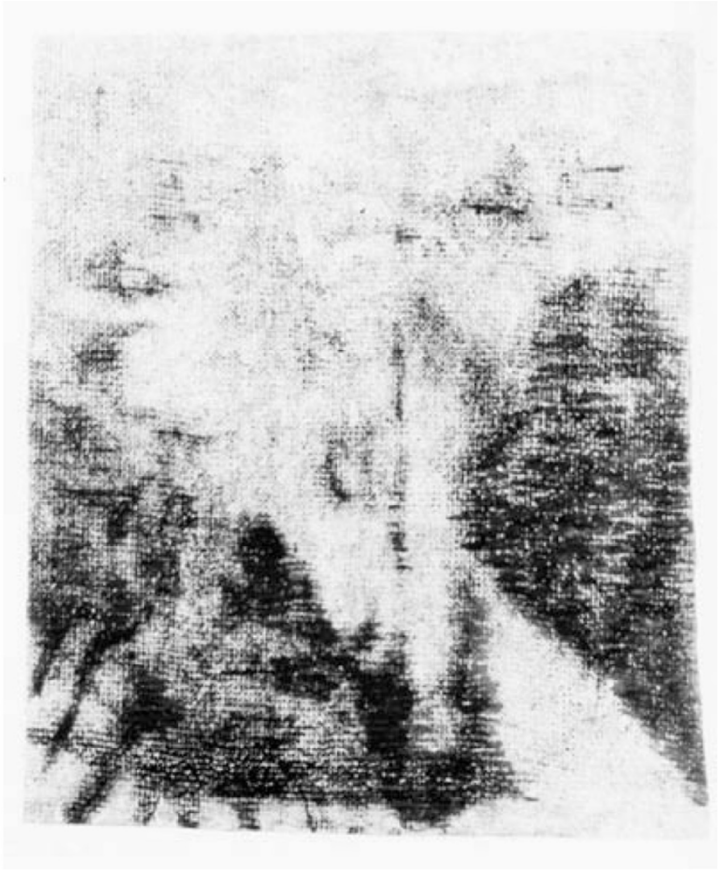
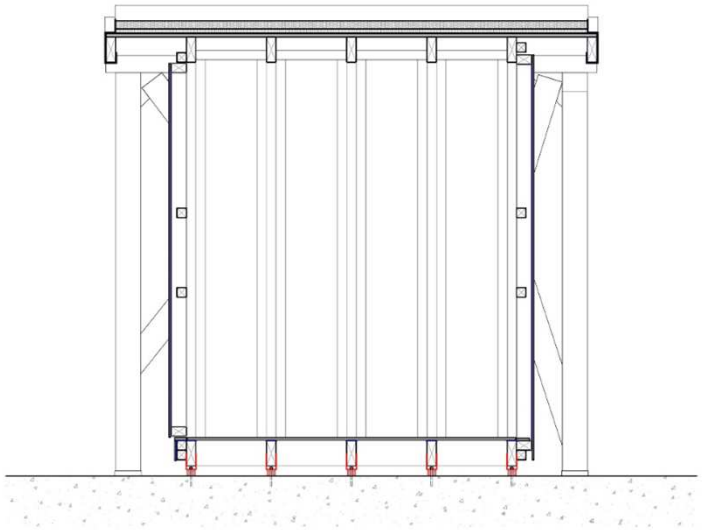


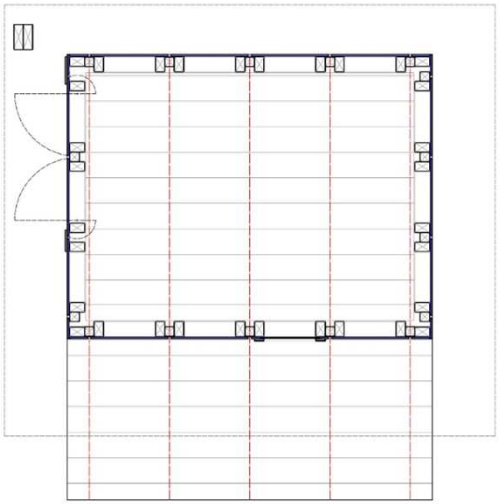
Figure 1 Bracha Ettinger, *Autistwork n2*, 1993.

1 Erin Manning, Always More Than One : Individuation's Dance (Durham: Duke University Press, 2013). p.151

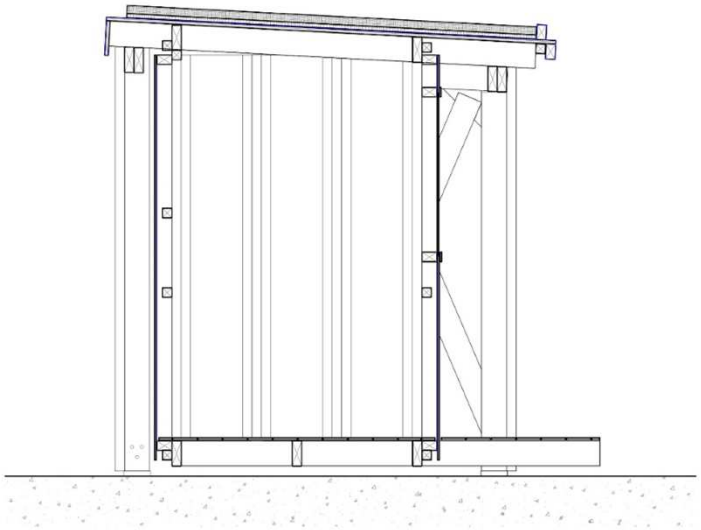
EXP5
COM3



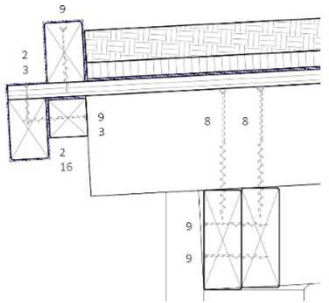
Rear Internal Elevation + Section 1:20



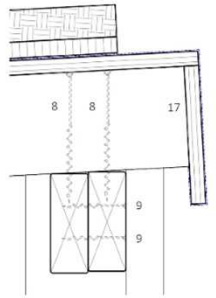
Floor Plan 1:20



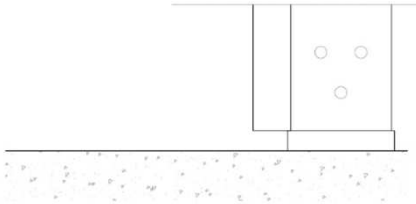
Left Internal Elevation + Section 1:20



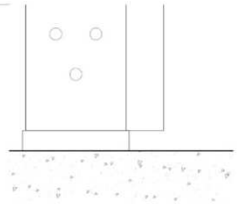
Roof Front Edge Section 1:5

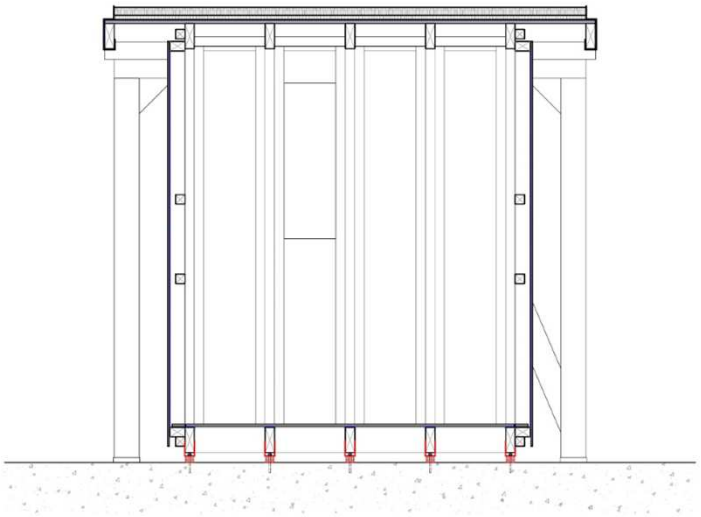


Roof Rear Edge Section 1:5

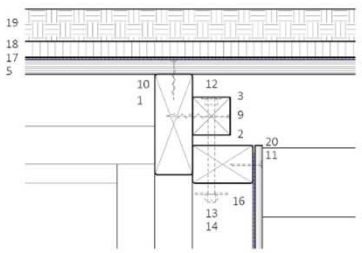


Roof Column Base Elevation 1:5

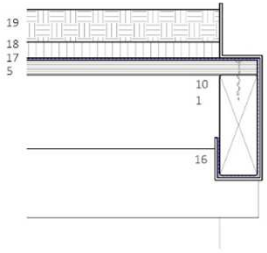




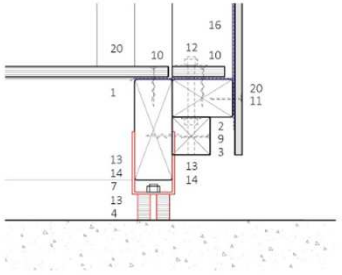
Front Internal Elevation + Section 1:20



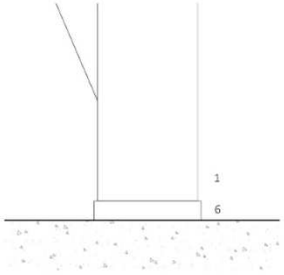
Wall to Roof Section 1:5



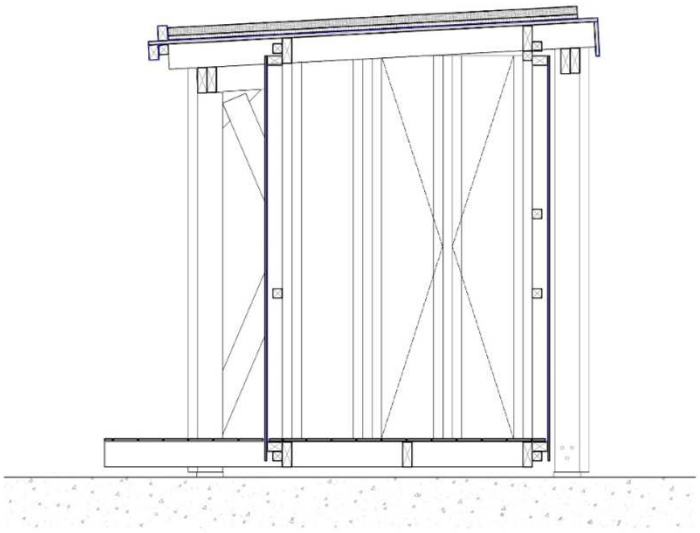
Roof Edge Section 1:5



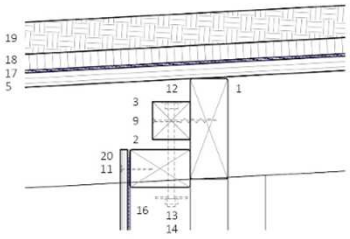
Wall and Floor to Ground Section 1:5



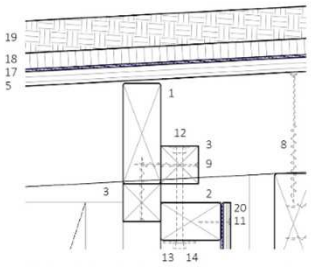
Roof Column to Ground Elevation 1:5



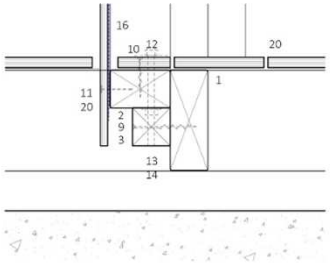
Right Internal Elevation + Section 1:20



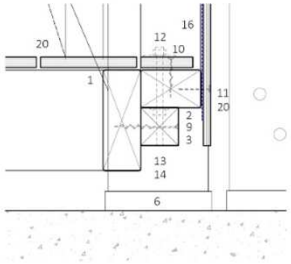
Wall to Mid-Roof Section 1:5



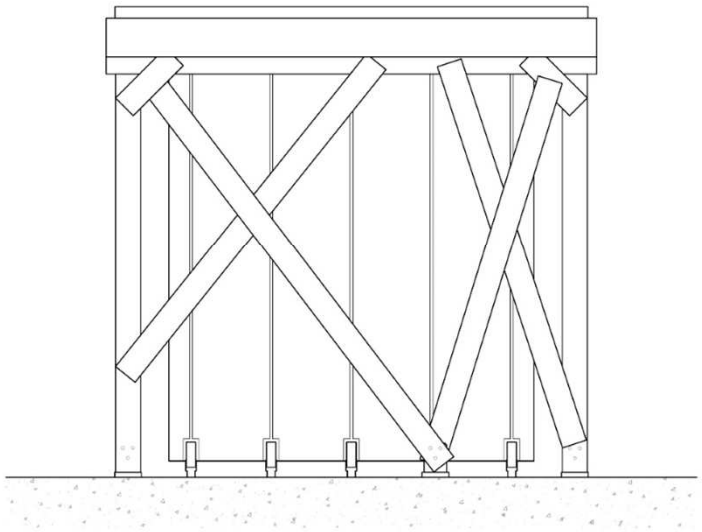
Wall to Edge-Roof Section 1:5



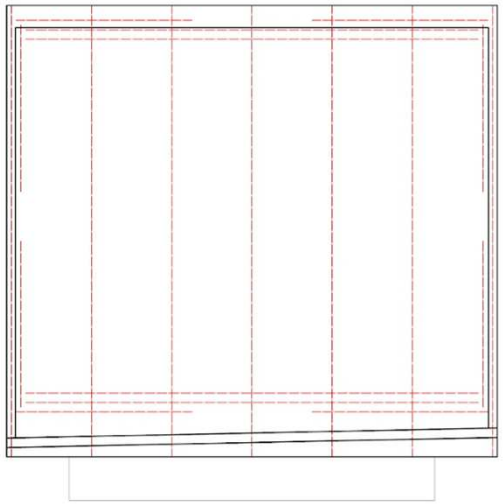
Wall to Mid-Floor Section 1:5



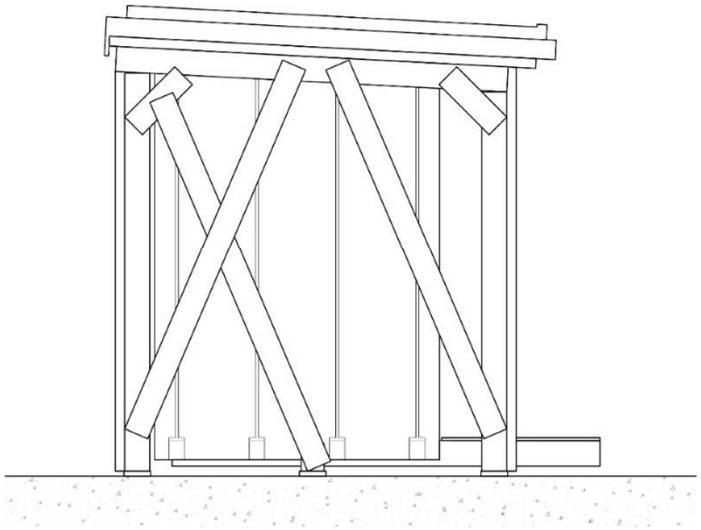
Wall to Edge-Floor Section 1:5



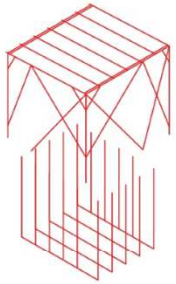
Rear Internal Elevation + Section 1:20



Roof Plan 1:20

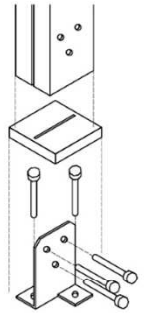


Left Internal Elevation + Section 1:20



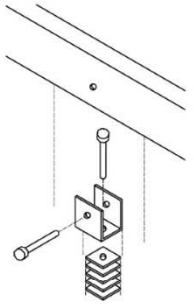
Roof, Floor and Wall Structure Drawing 1:100

In response to other self builds, both professional and improvised, documented in the additional documentation, I kept the roof structurally independent. This helps in it's performative construction and gives the walls and floor maximum flexibility in building and renovation.



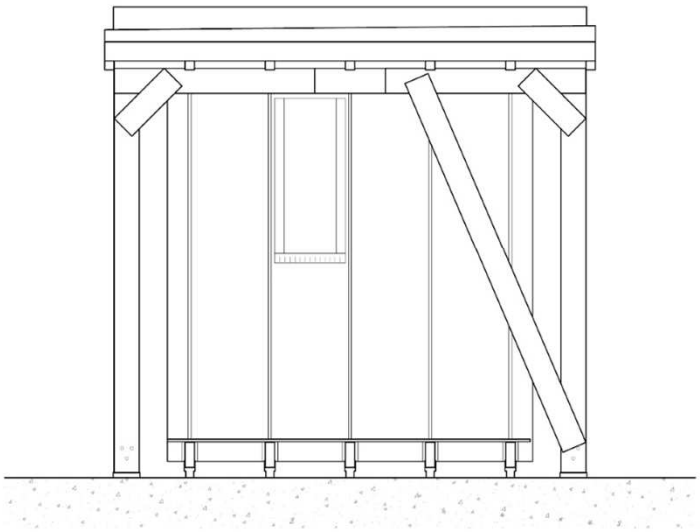
Structural Component (6) Exploded Isonometric 1:10

While the vertical blade of this component is usually placed within a slot created in a square sectioned post. In this example I wedge it between two of the rectangular sectioned pieces of timber. Achieving the same effect with these alternate materials.

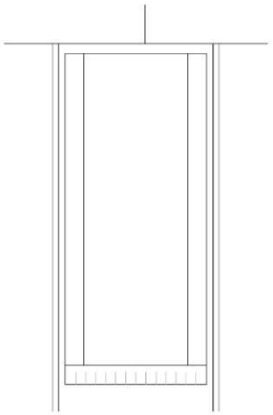


Structural Component (7) Exploded Isonometric 1:10

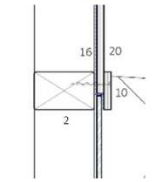
This component, which saddles the underside of the floor joists, lifts them from the moist ground surface, reducing decay and creating a level floor. Leveling is achieved by adding to the number of washers or with the addition of shims or packers.



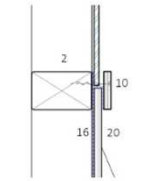
Front Internal Elevation + Section 1:20



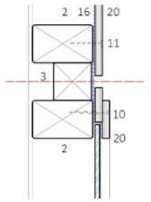
Window Elevation 1:10

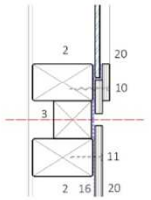


Window Head Section 1:5

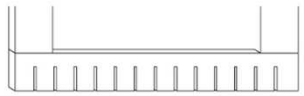


Window Sil Section 1:5



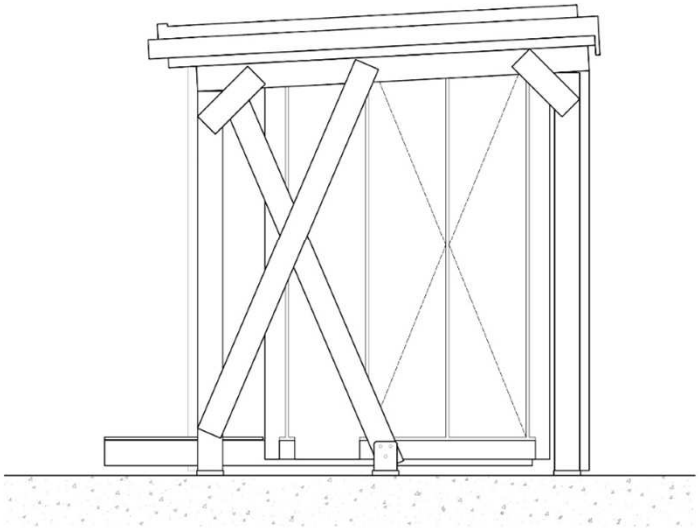


Window Post Plan 1:5

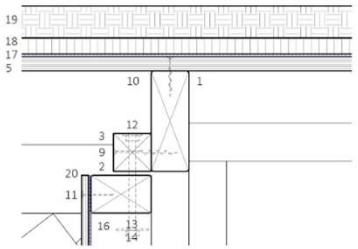


Window Sil Isonometric 1:5

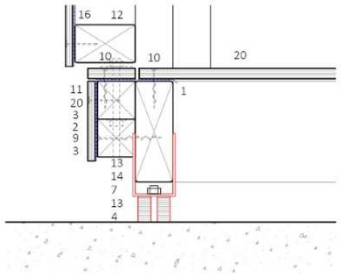
Window sil features slots, simply cut in the underside, these gaps allow water, which will inevitably gather to escape and the for the wood to breath.



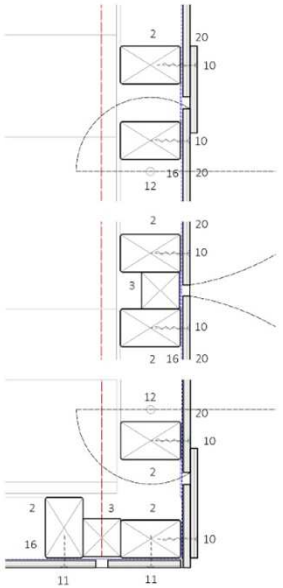
Right Internal Elevation + Section 1:20



Door to Roof Section 1:5



Door to Floor Section 1:5



Door Post and Centre Plan 1:5

Product Key

The following key outlines the materials required in order to produce the item drawn, along with their source. Items to be used in conjunction with Performing Architectures added alternate document.

Source: Builders Depot

1. Description: Structural Graded C24 Treated Carcassing Timber. Size: 47mm x 125mm x 4.2m
2. Description: Structural Graded C24 Sawn Carcassing Timber. Size: 47mm x 75mm x 2.4m
3. Description: Structural Graded Sawn Carcassing Timber. Size: 47mm x 50mm x 2.4m
4. Description: Speed Pro Loose Bolt. Size: M10 X 75mm
5. Description: WBP B/BB External Plywood. Size: 18mm x 1220mm x 2440mm

Source: Travis Perkins

6. Description: CPT Concealed Post Base. Size: 133mm x 133mm x 145mm
7. Description: HBC Post Base. Size: 139mm x 139mm x 76mm

Source: Screwfix

8. Description: Spax Yellox PZ Countersunk YELLOX Woodscrews. Size: 6mm x 160mm
9. Description: Spax Wirox TX Self Countersunk Woodscrews. Size: 5mm x 80mm
10. Description: Spax Wirox TX Self Countersunk Woodscrews. Size: 4mm x 50mm
11. Description: Easyfix Round Wire Galvanised Corrosion-Resistant. Size: 2.65mm x 40mm
12. Description: Easyfix Bright Zinc-Plated High Tensile Steel Hex Bolts. Size: M10 x 120mm
13. Description: Sabrefix Square Plate Washers Galvanised. Size: M10 50mm x 50mm
14. Description: Easyfix BZP Steel Hex Nuts. Size: M10
15. Description: Easyfix Zinc-Plated Steel Wing Nuts . Size: M10
16. Description: Capital Valley Plastics Damp Proof Membrane Black. Size: 1200ga 4 x 3m

Source: SIG Roofing

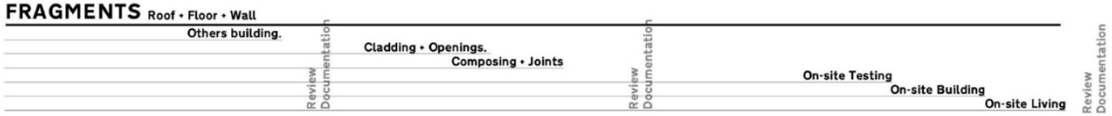
17. Description: Fix-R EPDM Membrane. Size: 1.5mm x 3m (roll) x 1m
18. Description: Drainage Matt. Size: 20mm x 3m x 3m
19. Description: Green Roof Substrate. Size:40mm

Source: Unknown

20. Description: Cladding. Size: X x X x X

Calender

CURRENT	P3	EXP4	REVIEW	EXP5	EXP6	REVIEW	P4	REVIEW	EXP7	EXP8	EXP9	REVIEW	P5	SAUNA	BREAK	PROJECT CONTINUED	PROJECT CONTINUED
01.04	08.04	15.04	22.04	29.04	06.05	13.05	20.05	27.05	03.06	10.06	17.06	24.06	01.07	08.07	15.07	22.07	FUTURE
Task																	
EXP3 - Impromptu design interaction used to create fragments. And improvisational design tools.	EXP3 - Continued.	EXP4 - Testing and refining the propositions and fragment designs developed in EXP3 with another person. Testing the ability for someone untrained or unfamiliar with the technique to perform the actions required.	Review of past experimentations, understand interpret how the others involved in EXP4 felt and responded as a result of there interaction with the process.	EXP5 - Further refinement of fragments and propositions. Begin to add cladding and opening.	EXP6 - Begin to compose fragments in arrangements and in response to situational aspects. Refining fragments and the details where they meet.	Review of past experimentations, documenting process in preparation for P4. What will be the best means of presentation (Build). Changes in narrative or calender?	Presentation preparation and documentation.	Review post P4 Fallout.	EXP7 - Purchase material for fragment build, Collect required tools and begin to construct fragments as per previous work on site. Respond to site situations.	EXP8 - Take delivery of all material required for build. Begin to compose fragments on site. Complete construction.	EXP9 - Period of reflection, time spent living in the shed in order to fully observe decisions which have been made, aspects of the process reflected in the final article. Use this time to also finish gardening and windows	Full review of prior experimentation with final documentation of all material. refine story in preparation for P5	Prepare narrative and presentation along with what needs to be produced.	Prepare for on		Project review and republished, considering the best way to present to a new form of audience. TU Funding needed for an additional project which brings this on-site build technique to another location.	Project continued between three location, Spain, London and Ireland. Seeking out self builder and improvisational building techniques to be re-appropriated through performance building.
P3 Presentation Prep.		Research Paper - develop ways in which to integrate current work into paper.				Research Paper - Consider additions to the paper in reference to recent work		Prepare Netherlands Exit.					Presentation P5				Introduce: Construction workers to arts. Arts supporters to construction.
Research Paper Finish																	
Resolve																	
Define fragment designs	Define Methodology for building fragments (Roof, Wall, Floor).	Determining a level of flexibility within the fragments.	Review prior experimentation, and calender plans	Define Methodology adding cladding and opening to fragment	Define methodology for the composition of fragments (joints)	Review prior experimentation, and calender plans	Pass P4	Review P4 Performance	Source material and start building of fragments on site	Construction of shed	Living with what is made	Documentation sort	Pass P5			Do another performance build	Create new build types
Define possible propositions	Pass P3	Instructing others with Propositions				P4 Presentation		Leave the Netherlands				Publishing/ Presentation					Create new performances



Impromptu creation of elements and methodology with drawings produced after the fact

On site build necessary to illustrate the viability of the process and for production of drawings/models produced after the fact

COSTS ANTICIPATED

Revision I

Timber
Lengths - 47x125x3000mm - 60x - £550
Sheet OSB - 18x1220x2440mm - 3x - £80

Roof
Waterproofing - 1.5mm Fix-r EPDM - 9m2 - £90
EPDM Adhesive - 2.5L - £25
EPDM Bonding Adhesive - 1L - £10
Sedum (Omitted for cost saving) £60/m2
collect sedum

Screws
Wickes Spax - 6x160mm pack of 20 - 2x - £30
Wickes Spax - 6x80mm pack of 24 - 4x - £30

TOTAL £815

Details --

Sources
S1 - Builders-depot (North London builders merchant)
S2 - SIG Roofing (North London Roofing Supplier)
S3 - Wickes (Builders Merchant)

Revision II

All Prices include VAT

Source: Builders Depot
Reference: T000435
Description: Structural Graded C24 Treated Carcassing Timber
Size: 47mm x 125mm x 4.2m
Unit Price: £12.92
Quantity: 16
Total Price: £206.78

Source: Builders Depot
Reference: T000073
Description: Structural Graded C24 Sawn Carcassing Timber
Size: 47mm x 75mm x 2.4m
Unit Price: £4.90
Quantity: 34
Total Price: £166.60

Source: Builders Depot
Reference: T000070
Description: Structural Graded Sawn Carcassing Timber
Size: 47mm x 50mm x 2.4m
Unit Price: £3.34
Quantity: 24
Total Price: £80.16

Source: Builders Depot
Reference: L048982
Description: Speed Pro Loose Bolt 20 Pack
Size: M10 X 75mm
Unit Price: £14.87
Quantity: 2
Total Price: £29.74

Source: Builders Depot
Reference: S000016
Description: WBP B/BB External Plywood
Size: 18mm x 1220mm x 2440mm
Unit Price: £28.20
Quantity: 3
Total Price: £84.60

Source: Travis Perkins (Simpson/StrongTie)
Reference: CPT66Z
Description: CPT Concealed Post Base
Size: 133mm x 133mm x 145mm
Unit Price: £12.00
Quantity: 10
Total Price: £120.00

Source: StrongTie
Reference: HBC6OHDG
Description: HBC Post Base
Size: 139mm x 139mm x 76mm
Unit Price: £10.00
Quantity: 10
Total Price: £100.00

Source: Wickes
Reference: 140810
Description: Spax Washer-Head Screws 20 Pack
Size: 6mm x 160mm
Unit Price: £13.97
Quantity: 1
Total Price: £13.97
Or
Source: Screwfix
Reference: 90267
Description: Spax Yellox PZ Countersunk YELLOX Woodscrews 100 Pack
Size: 6mm x 160mm
Unit Price: £79.99
Quantity: 1
Total Price: £79.99

Source: Screwfix
Reference: 2969P
Description: Spax Wirox TX Self Countersunk Woodscrews 100 Pack
Size: 5mm x 80mm
Unit Price: £12.29
Quantity: 2
Total Price: £24.58

Source: Screwfix
Reference: 6142P
Description: Spax Wirox TX Self Countersunk Woodscrews 200 Pack
Size: 4mm x 50mm
Unit Price: £9.29
Quantity: 1
Total Price: £9.29

Source: Screwfix
Reference: 10392
Description: Easyfix Round Wire Galvanised Corrosion-Resistant 1kg Pack
Size: 2.65mm x 40mm
Unit Price: £5.09
Quantity: 1
Total Price: £5.09

Source: Screwfix
Reference: 22231
Description: Easyfix Bright Zinc-Plated High Tensile Steel Hex Bolts 50 Pack
Size: M10 x 120mm
Unit Price: £16.29
Quantity: 1
Total Price: £16.29

Source: Screwfix
Reference: 9891H
Description: Sabrefix M10 Square Plate Washers Galvanised 50 Pack
Size: M10 50mm x 50mm
Unit Price: £9.99
Quantity: 1
Total Price: £9.99

Source: Screwfix
Reference: 19879
Description: Easyfix BZP Steel Hex Nuts 100 Pack
Size: M10
Unit Price: £5.09
Quantity: 1
Total Price: £5.09

Source: Screwfix
Reference: 5195T
Description: Easyfix Zinc-Plated Steel Wing Nuts 10 Pack
Size: M10
Unit Price: £2.89
Quantity: 1
Total Price: £2.89

Source: Screwfix
Reference: 73066
Description: Capital Valley Plastics Ltd Damp-Proof Membrane Black
Size: 1200ga 4 x 3m
Unit Price: £9.79
Quantity: 2
Total Price: £19.58

Source: SIG Roofing Kentish Town
Reference: n/a
Description: Fix-R EPDM Membrane
Size: 1.5mm x 3m (roll) x 1m
Unit Price: £23.92
Quantity: 2
Total Price: £71.76

Source: SIG Roofing Kentish Town
Reference: n/a
Description: Drainage Matt
Size: 20mm x 3m x 3m
Unit Price: £??
Quantity: ?
Total Price: £??

Source: Unknown
Reference: n/a
Description: Cladding
Size: X x X x X
Unit Price: £??
Quantity: ?
Total Price: £??

Grand Total: £966.41

Class E – buildings etc

REGS

This provides permitted development rights within the curtilage of a house for:

(a) any building or enclosure, swimming or other pool required for a purpose incidental to the enjoyment of the dwellinghouse as such, or the maintenance, improvement or other alteration of such a building or enclosure or

(b) a container used for domestic heating purposes for the storage of oil or liquid petroleum gas

Class E sets out the rules on permitted development for buildings etc within the curtilage (see page 7) of a house. Buildings which are attached to the house are not permitted under Class E (they would be subject to the rules in Class A). Buildings under Class E should be built for purposes incidental to the enjoyment of the house. Paragraph E.4 of Class E indicates that purposes incidental to the enjoyment of the house includes the keeping of poultry, bees, pet animals, birds or other livestock for the domestic needs or personal enjoyment of the occupants of the house.

But the rules also allow, subject to the conditions and limitations below, a large range of other buildings on land surrounding a house. Examples could include common buildings such as garden sheds, other storage buildings, garages, and garden decking as long as they can be properly be described as having a purpose incidental to the enjoyment of the house. A purpose incidental to a house would not, however, cover normal residential uses, such as separate self-contained accommodation nor the use of an outbuilding for primary living accommodation such as a bedroom, bathroom, or kitchen.

Under Class E, the following limits and conditions apply:

E.1 Development is not permitted by Class E if –

a) permission to use the dwellinghouse as a dwellinghouse has been granted only be virtue of Class M, N, P, PA or Q of Part 2 of this Schedule (change of use)

Buildings etc are not permitted where the house was created under the permitted development rights to change use, set out in Classes M, N, P, PA, and Q of Part 3 of Schedule 2 to the Order (see page 4)

(b) the total area of ground covered by buildings, enclosures and containers within the curtilage (other than the original dwellinghouse) would exceed 50% of the total area of the curtilage (excluding the ground area of the original dwellinghouse)

The total area of ground around the house covered by buildings, enclosures and containers must not exceed 50% of the total area of the curtilage, excluding the original house (see pages 6 and 7). The 50% limit covers all buildings, so will include any existing

(e) the height of the building, enclosure or container would exceed -

(i) 4 metres in the case of a building with a dual-pitched roof,

(ii) 2.5 metres in the case of a building, enclosure or container within 2 metres of the boundary of the curtilage of the dwellinghouse, or

(iii) 3 metres in any other case

The height of the building, enclosure or container should be measured from the highest ground level immediately adjacent to the building, enclosure, or container to its highest point.

The height limit on a 'dual-pitched roof' of four metres should also be applied to buildings that have 'hipped' roofs (slopes on all four sides).

If any part of the building, container or enclosure is within two metres of the boundary of the curtilage of the house, then the height limit for the total development is restricted to 2.5 metres if it is to be permitted development.

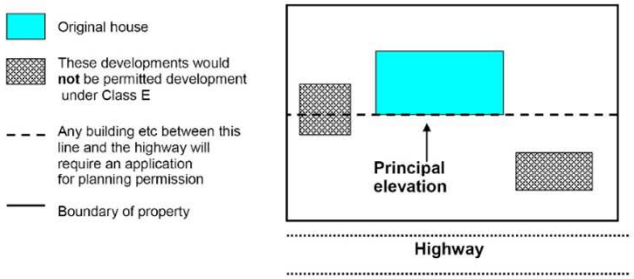
(h) it would include the construction or provision of a verandah, balcony or raised platform

Verandahs, balconies and raised platforms are not permitted development under Class E.

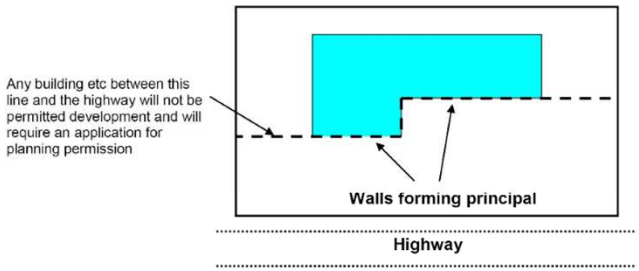
'Verandah'and balcony' can be understood as set out on page 30. A raised platform is defined as any platform that has a height of more than 0.3 metres (see page 6). Garden decking will therefore be permitted development under Class E subject to it not exceeding this 0.3m height limit and subject to the other limits and conditions under this Class.

(c) any part of the building, enclosure, pool or container would be situated on land forward of a wall forming the principal elevation of the original dwellinghouse

Development is not permitted under Class E in any area in front of the principal elevation of a house. It also prevents permitted development anywhere in front of a hypothetical line drawn through the principal elevation to the side boundary of the land surrounding the house. Principal elevation has the meaning set out in the 'General Issues' section of this document (see page 7). For example:



Where the principal elevation comprises more than one wall facing in the same direction, all such walls will form part of the principal elevation and the line for determining what constitutes 'extends beyond a wall' will follow these walls:




IN ACTION

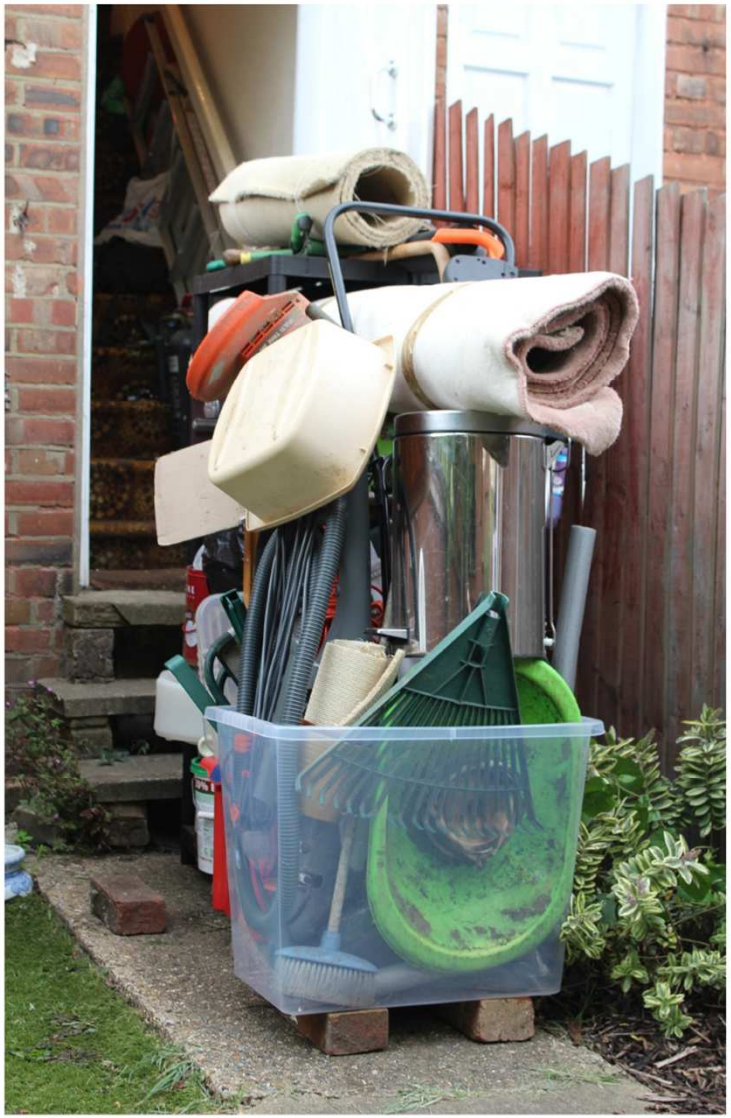
EXP7

Aim:
Re-adjust to new site and country. Ready site for EXP8 (Construction).

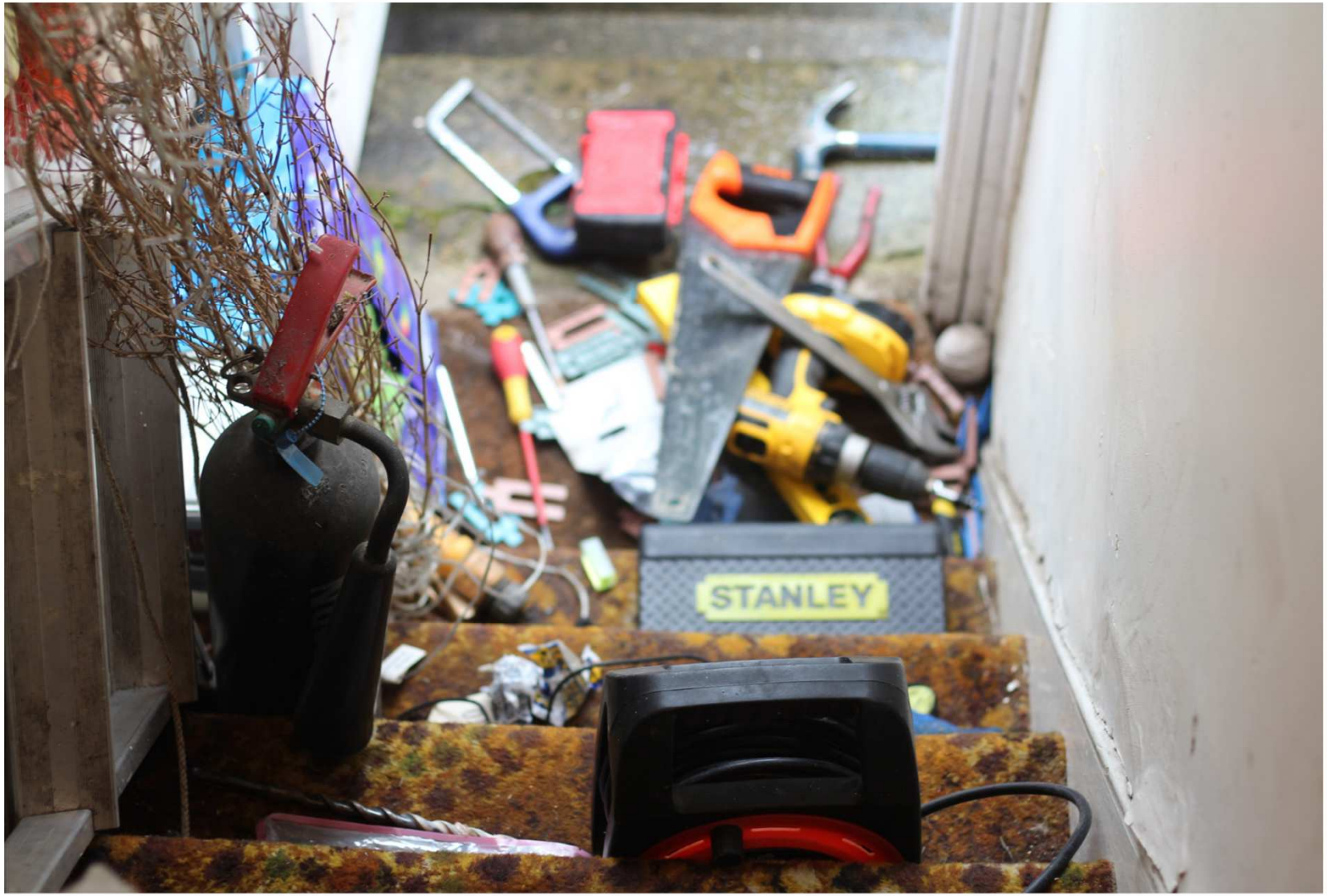
Method:
Arrive at site and list any alterations which were neccessary in anticipation for work to start on construction. Collect and deposit all tools, equiptment, and materials needed for the construction process.

Outcome:
The site was made ready effectively, however, the buying of materials did not go exactly as planned because I was extremely cautious of over buying.

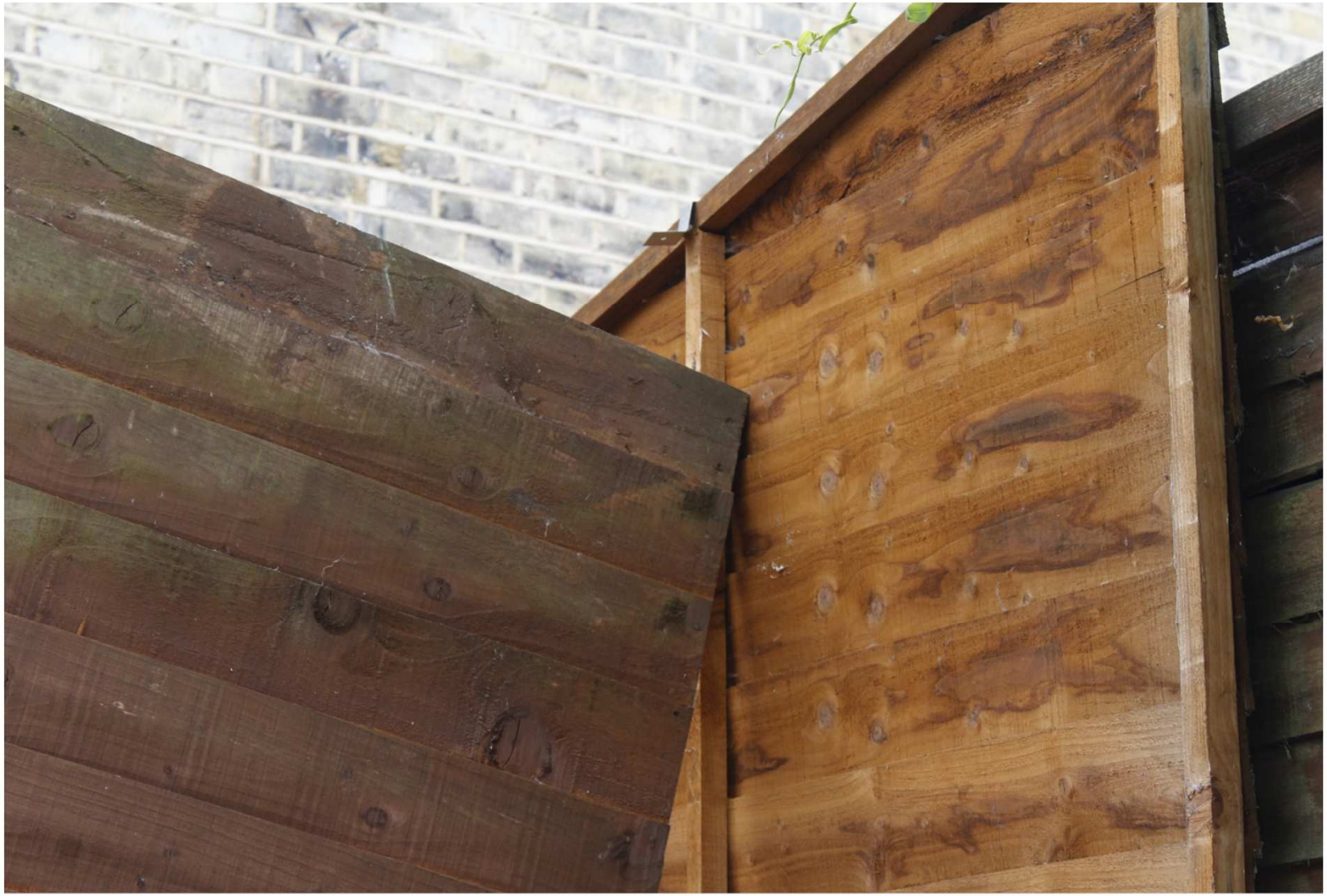

STANLEY



THE NEW BELT

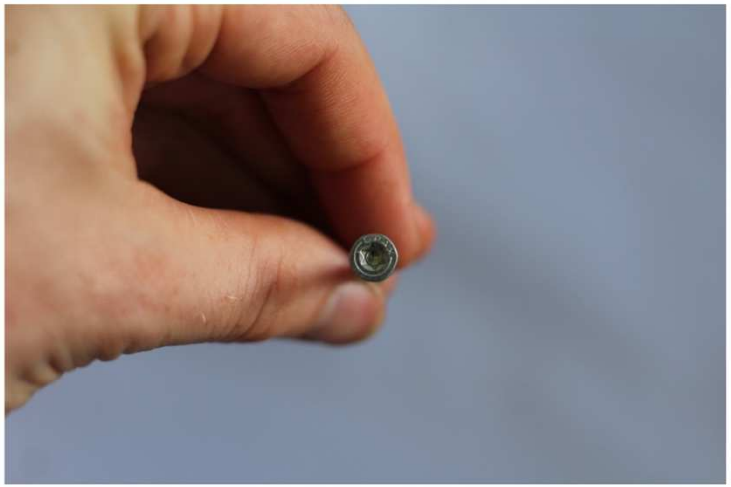

STANLEY

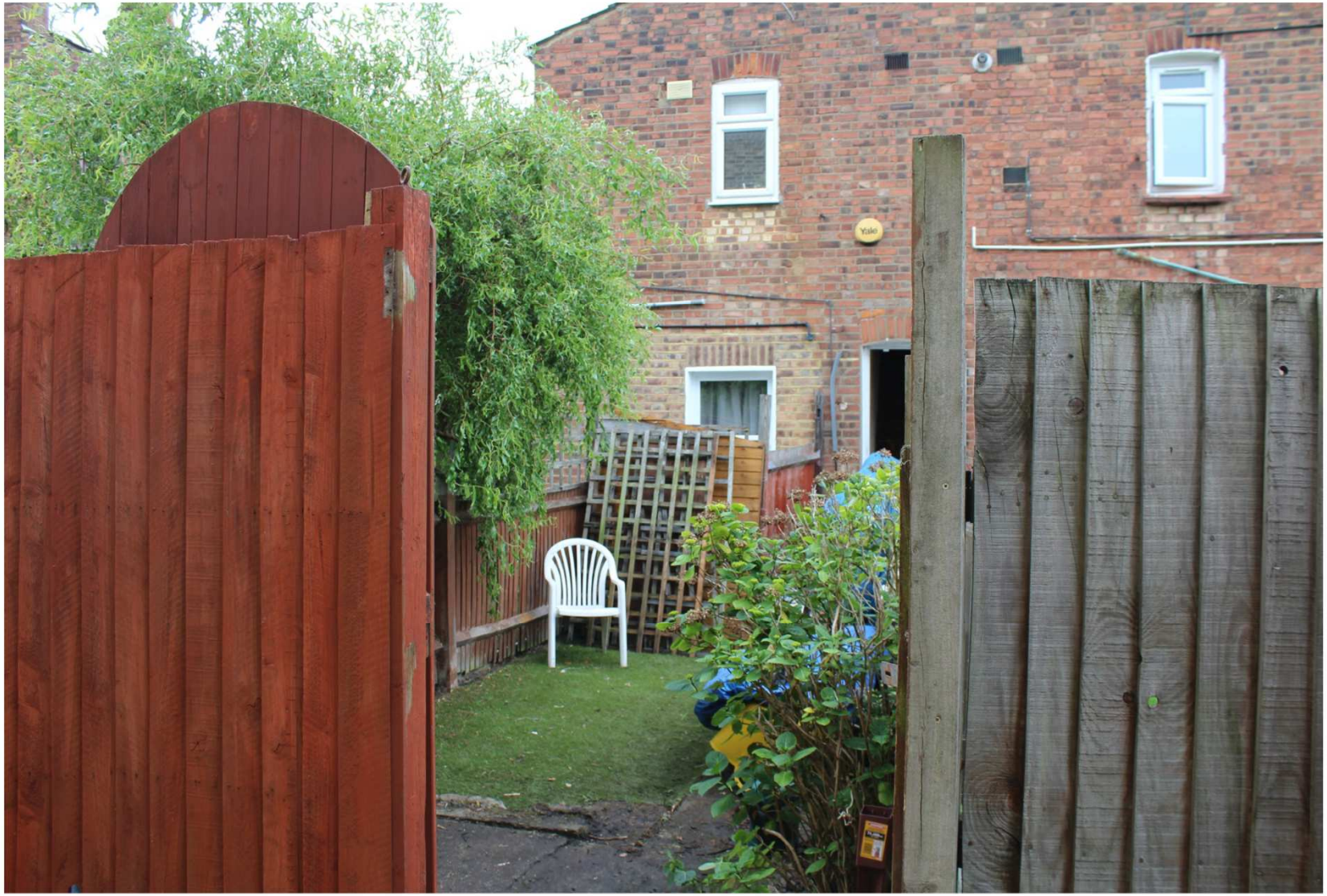

WOOLWORTHS
workshop




Yale


SPAX
4.50

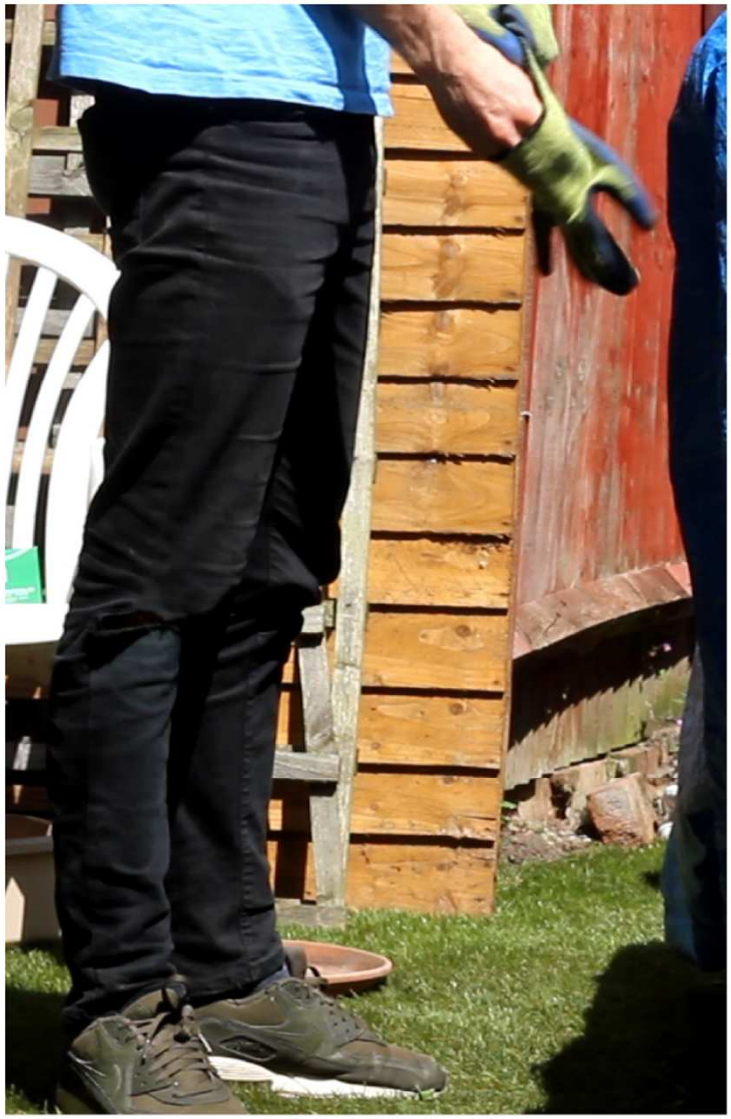


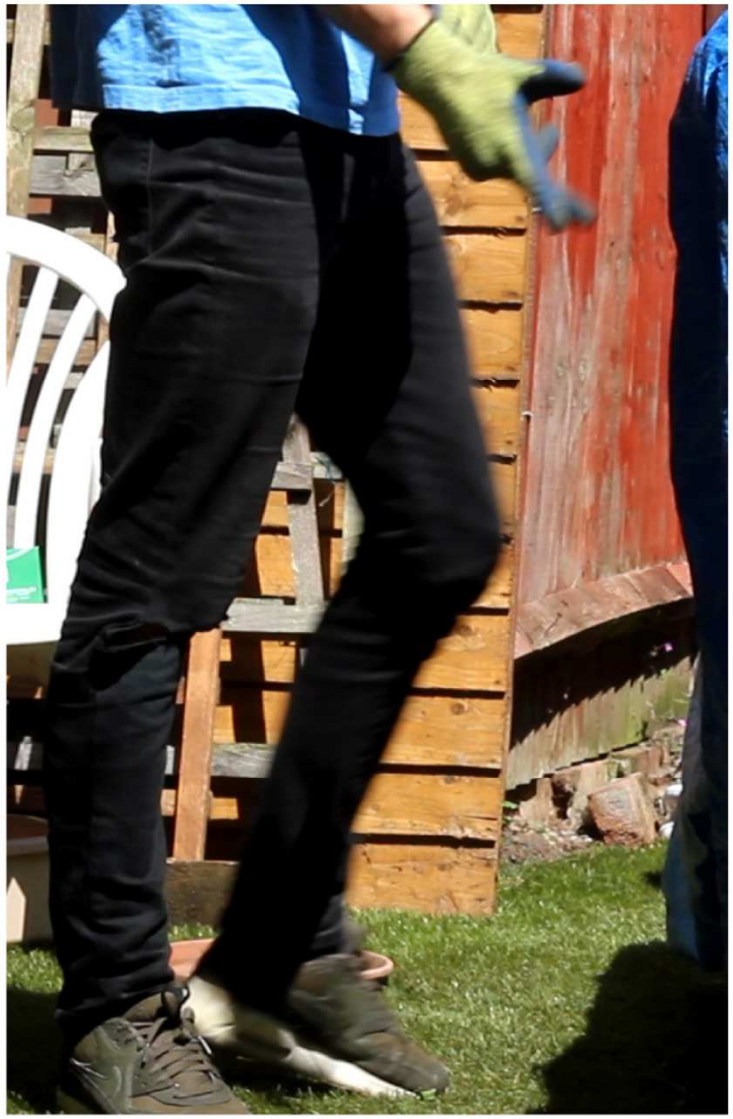

Yale


FRAGILE
THIS WAY UP

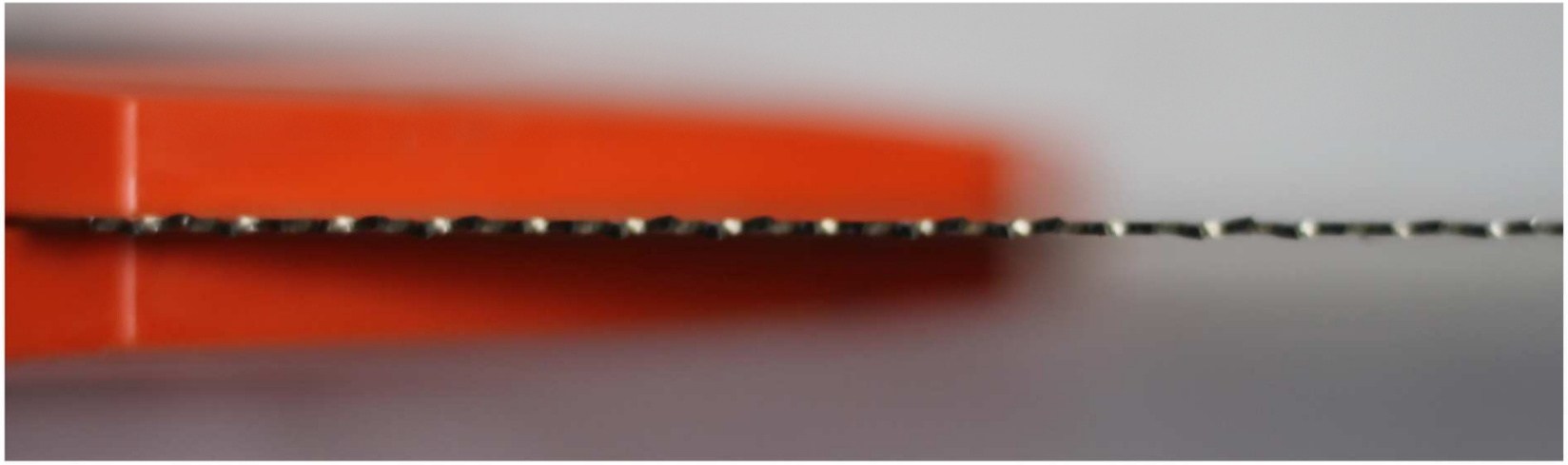

FRAGILE
THIS WAY


Yale
Driveway
Sand






IRWIN

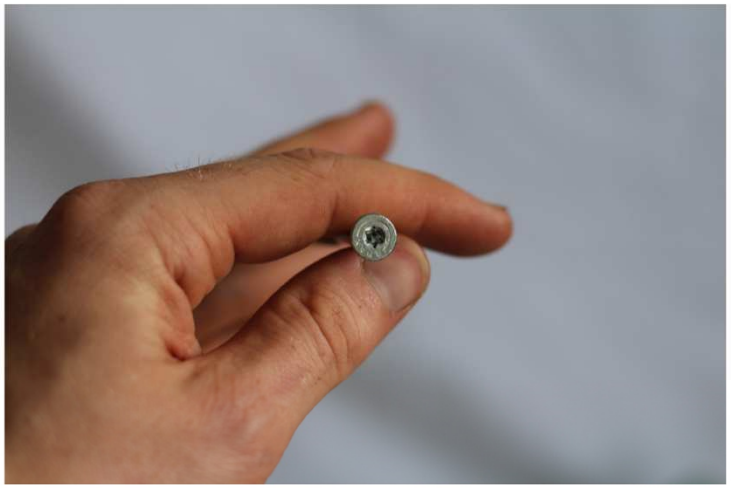



DEWALT®


DEWALT


DEWALT


SPAX
Die Schraube




75 x 600mm



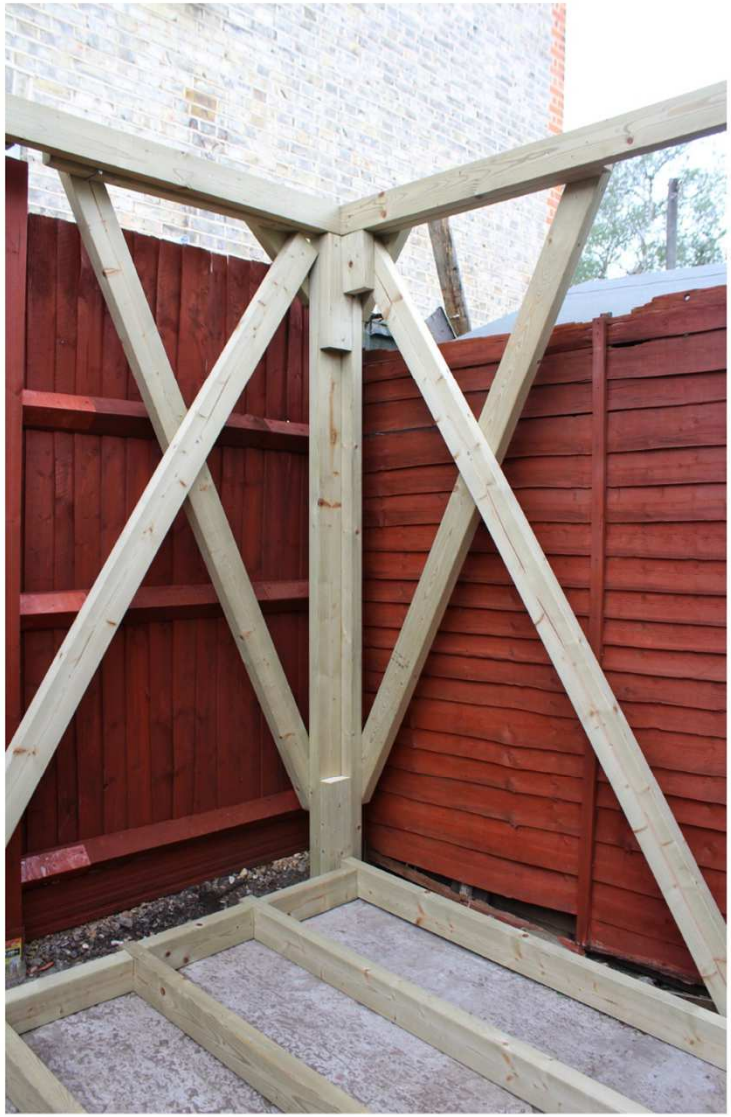


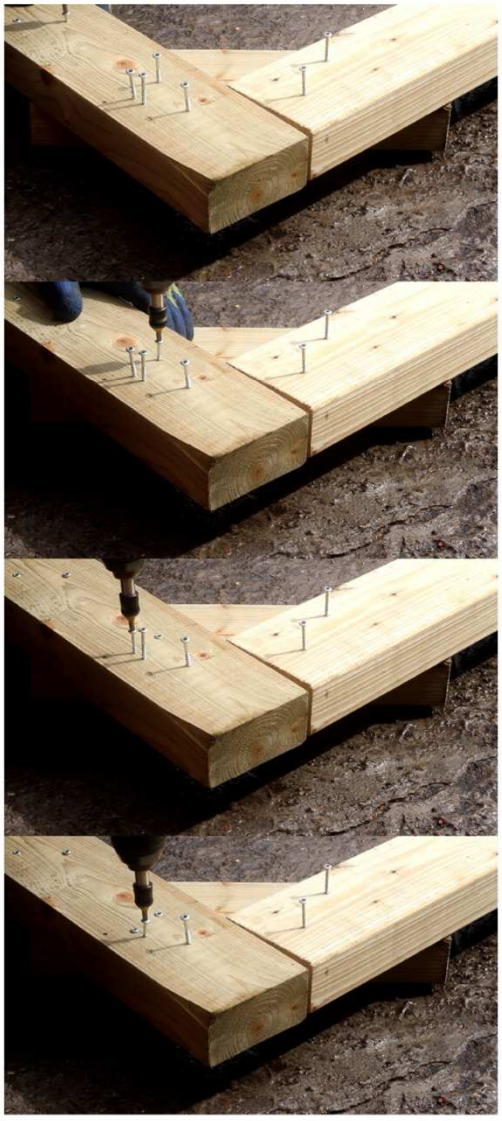


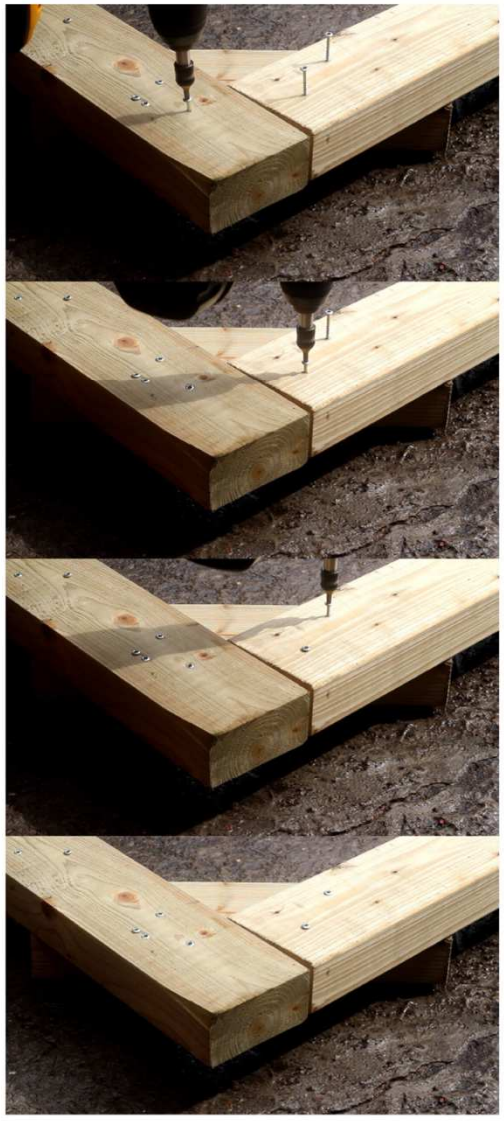


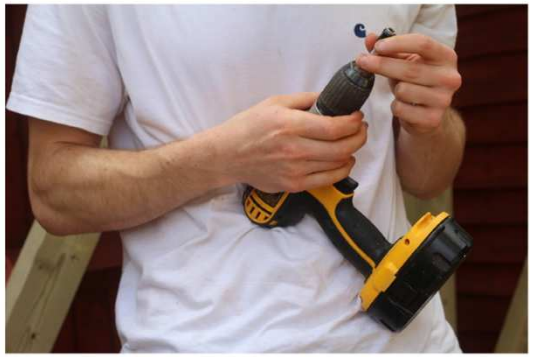


DEWALT
SPAX
SPAX

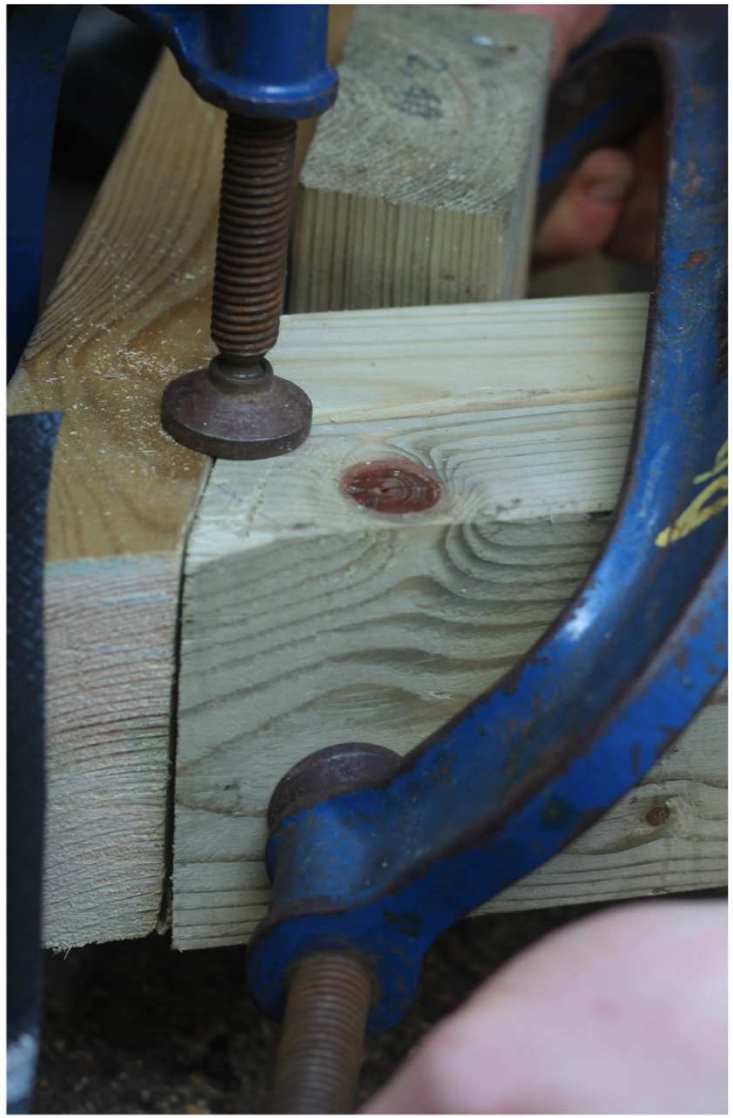


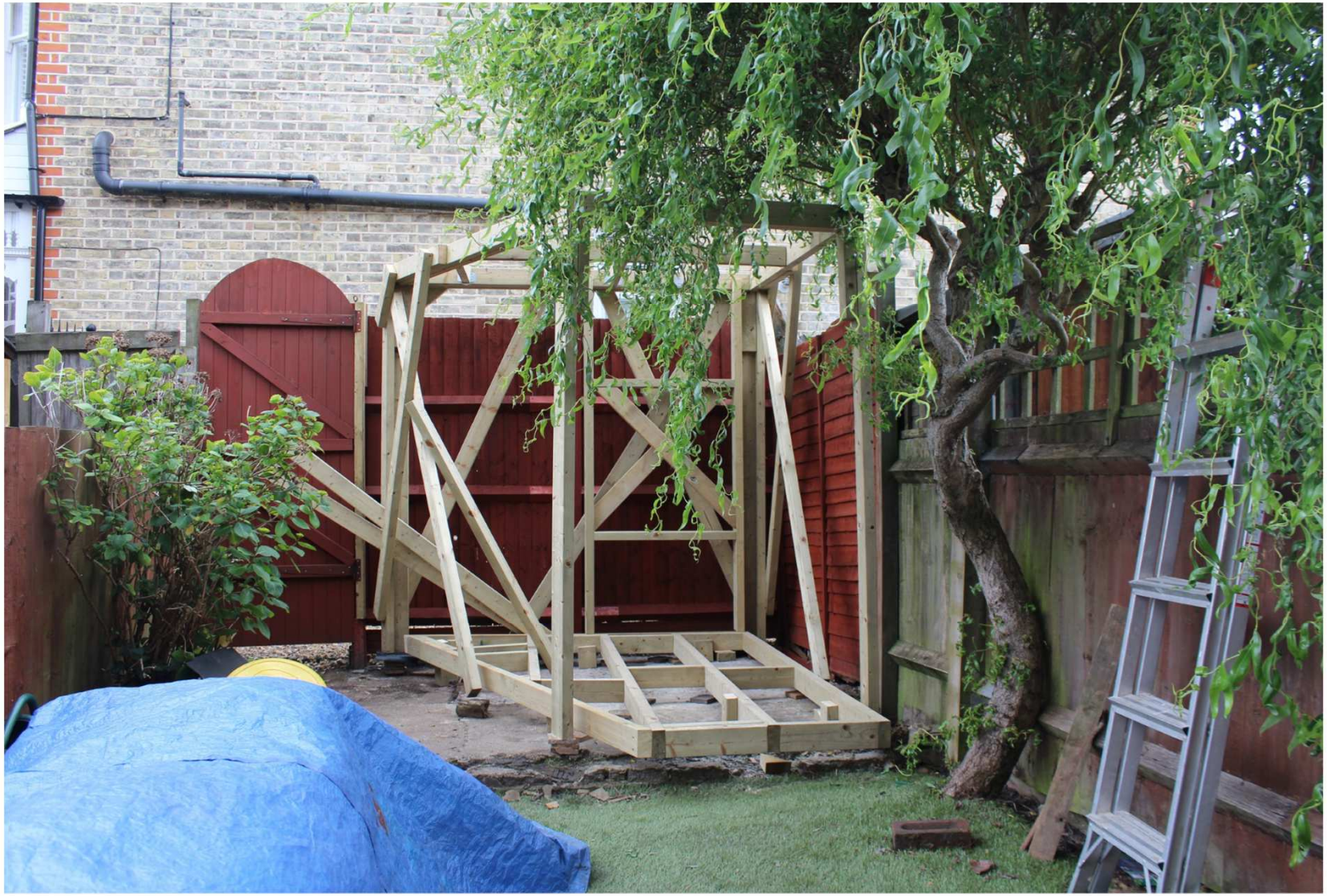


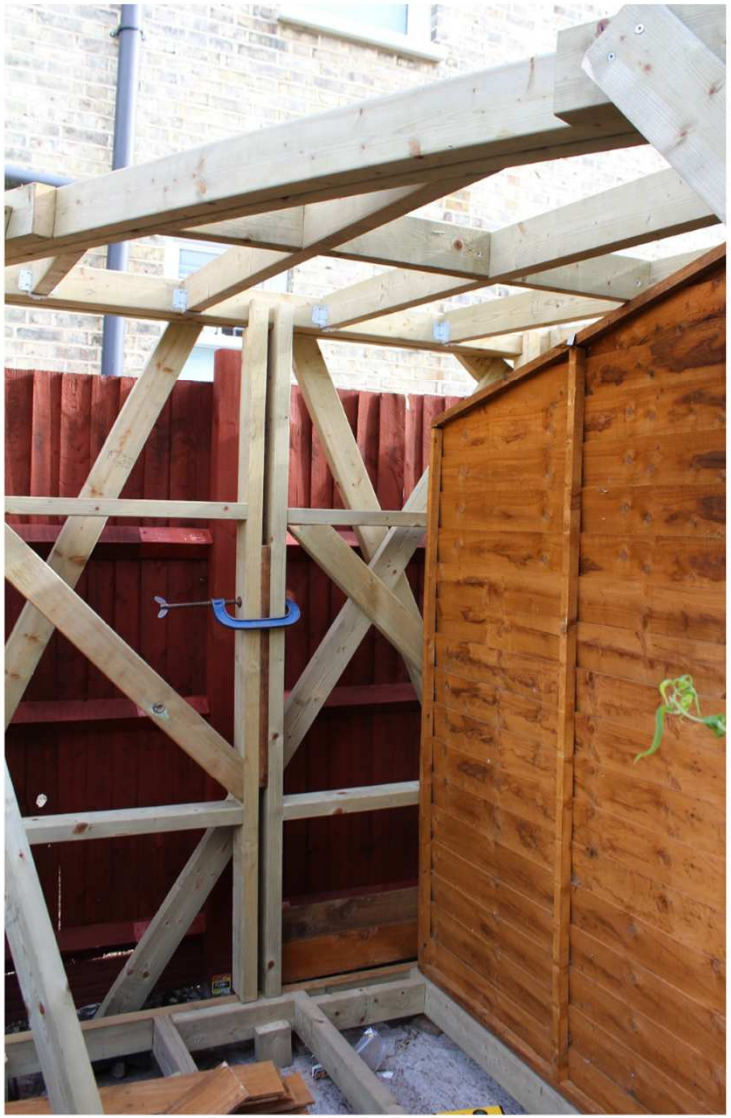





RECORD








IRWIN


DEWALT

5. Leaves and debri falling
6. Viscosity of fixative adhesive
7. Trim inprecision
8. Corner Folding
9. Formed Gutter
10. Dealing with the folds.

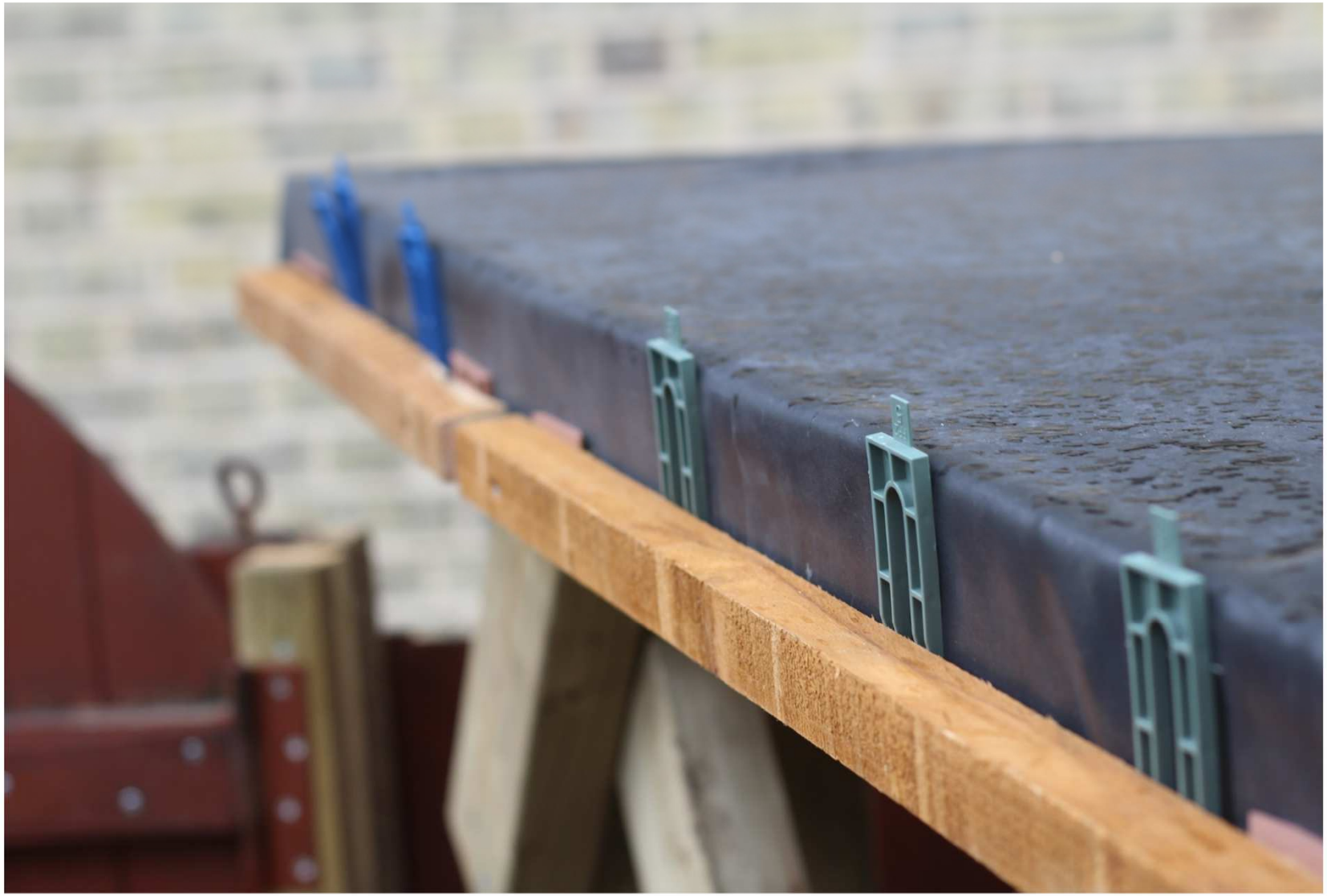
While I was glad to have finished the roof from this day a ten day period of pain and iratation began. Consistently uncomfortable and with the memory of the operation still fresh in my mind, with specific discomfort in two actions, of which I am very fond, eating nd talking.










07:58 / 12:23









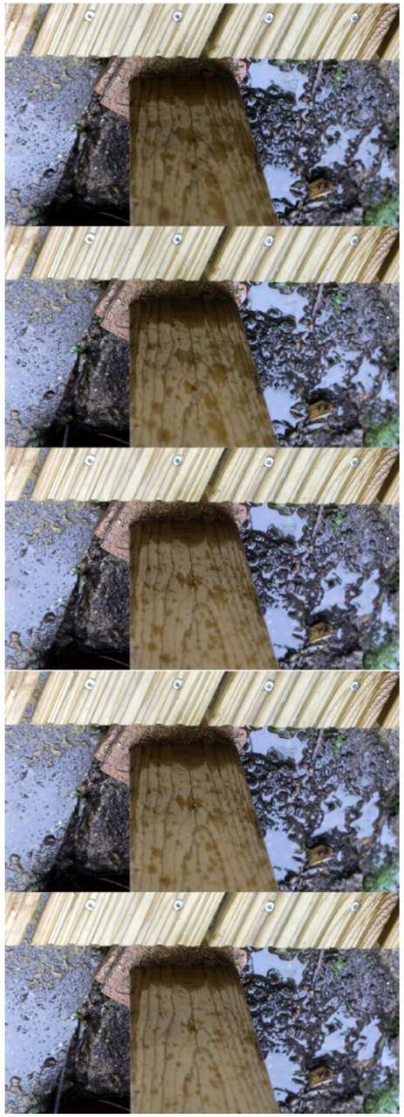


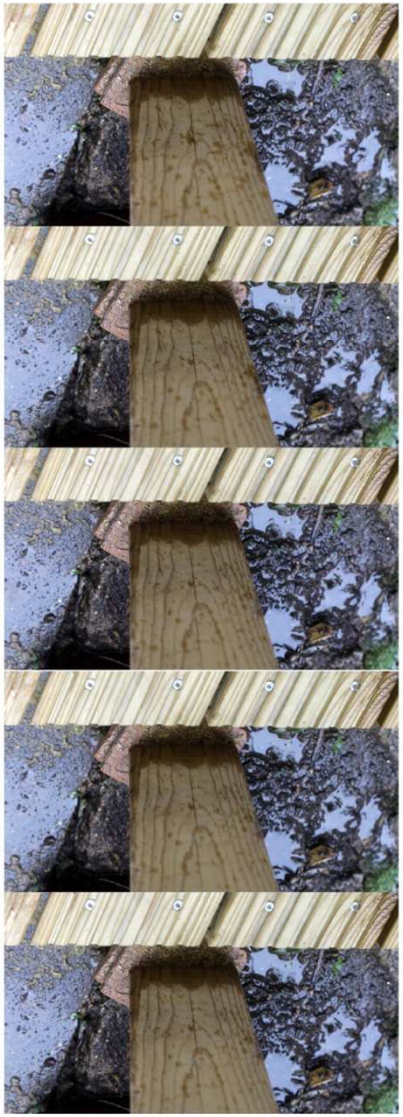


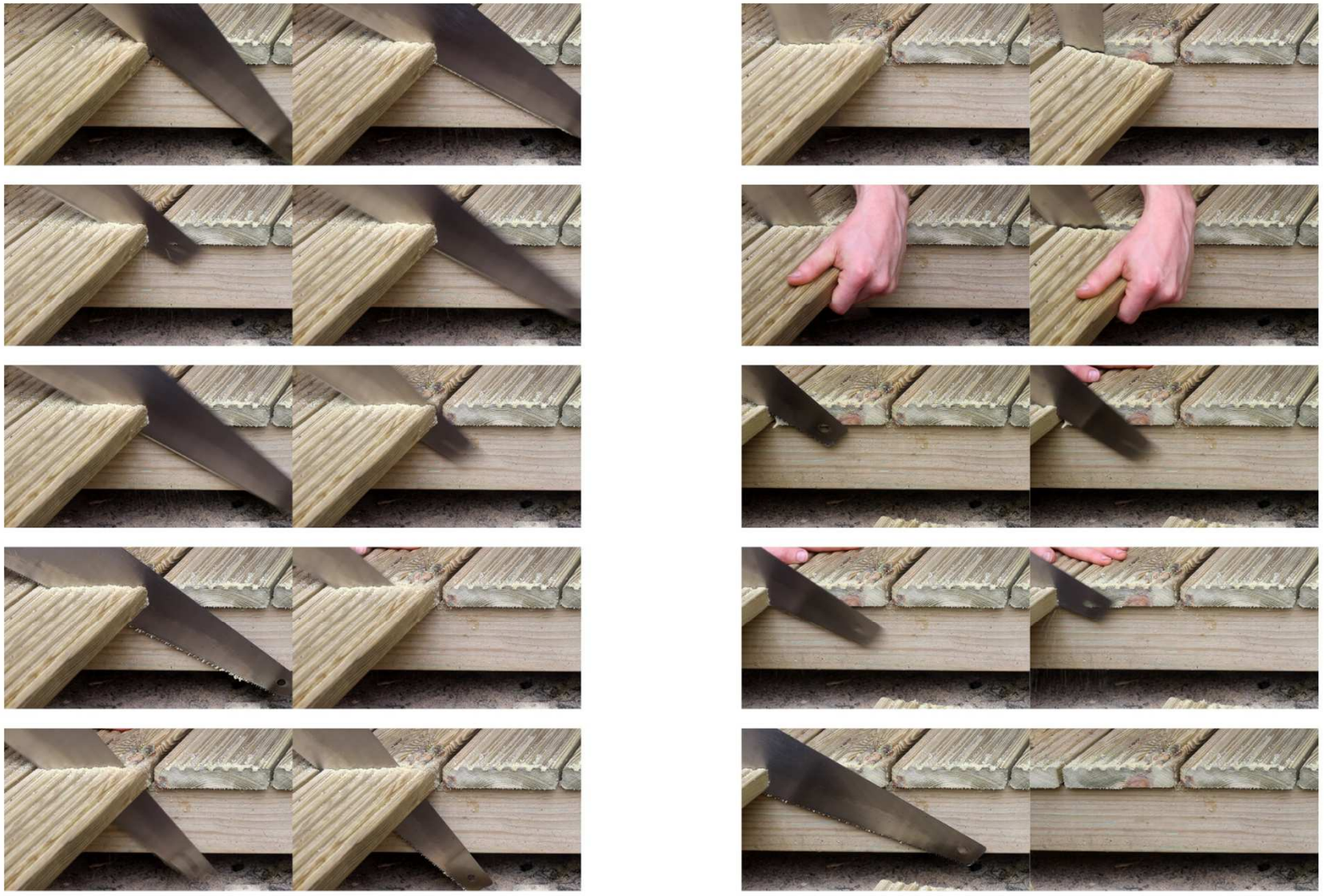










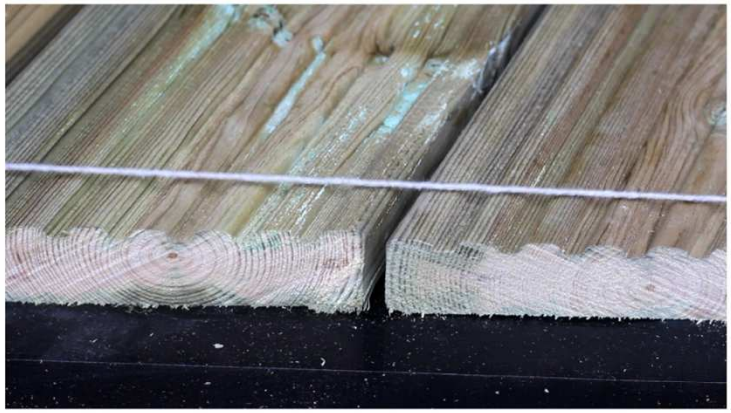


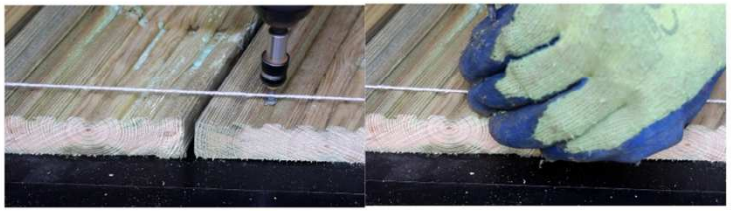


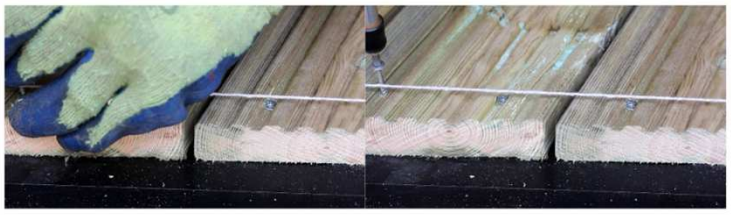


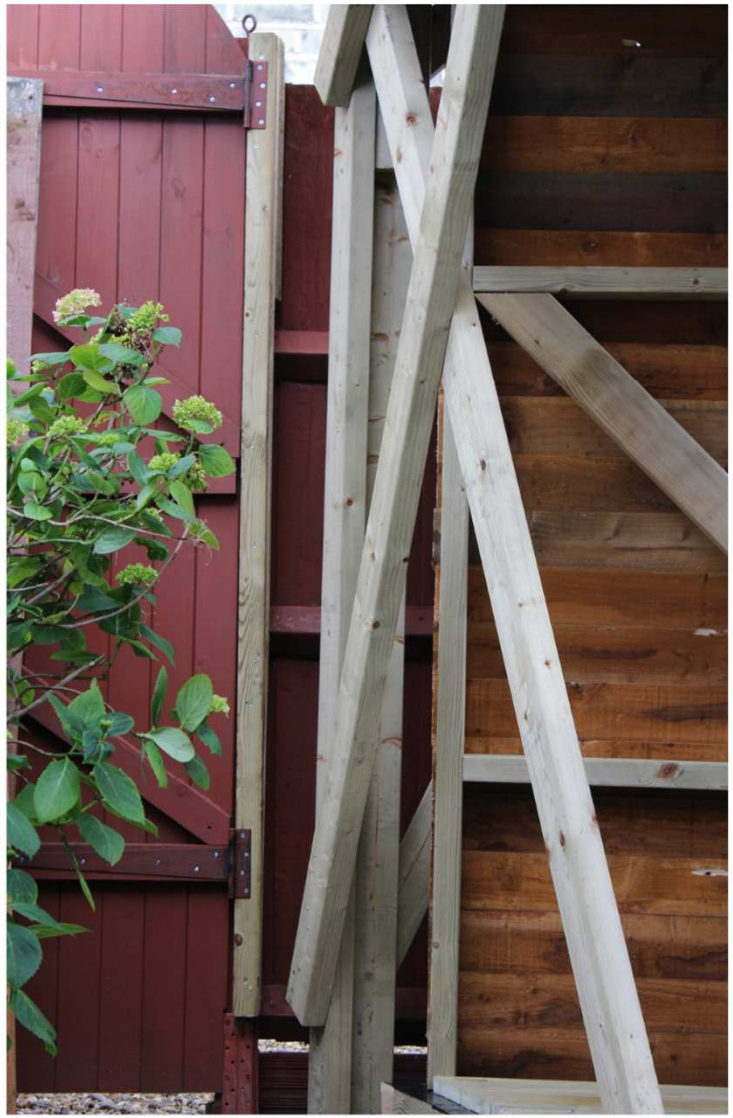


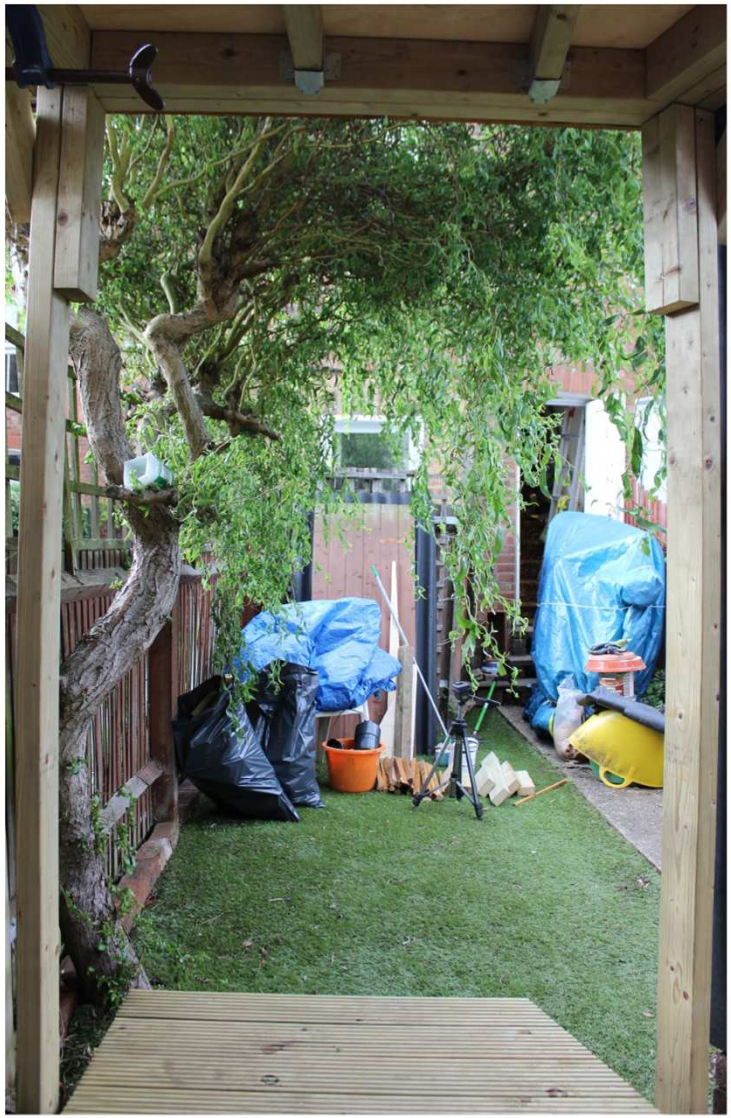


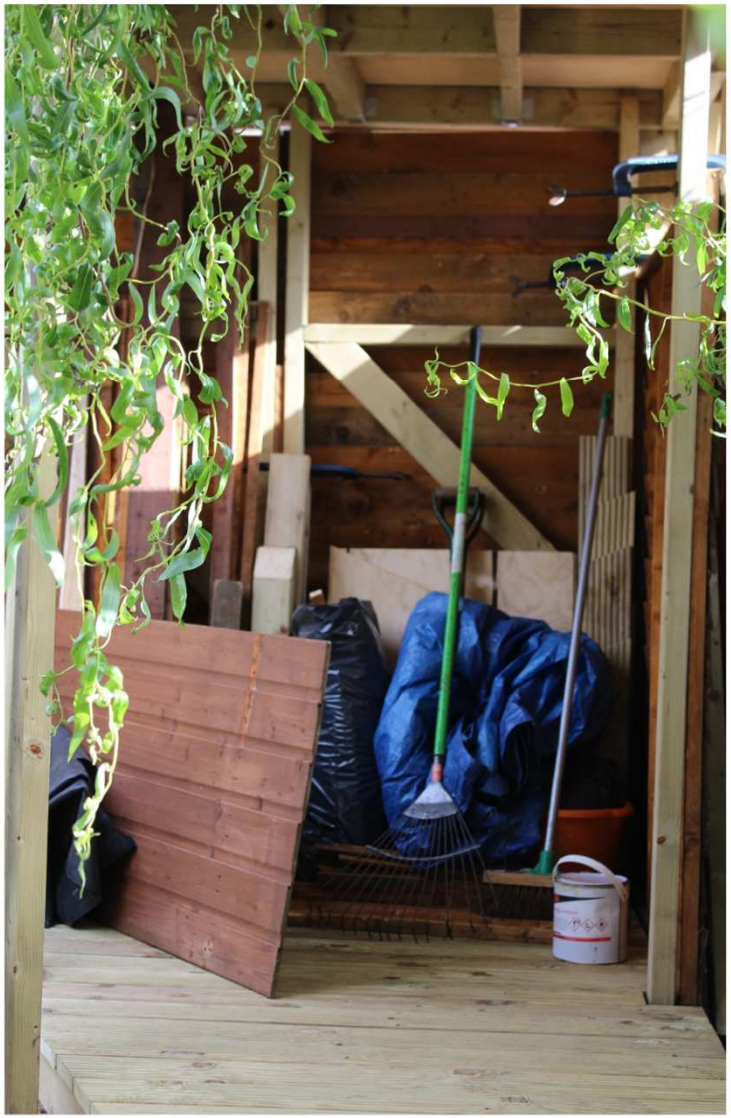



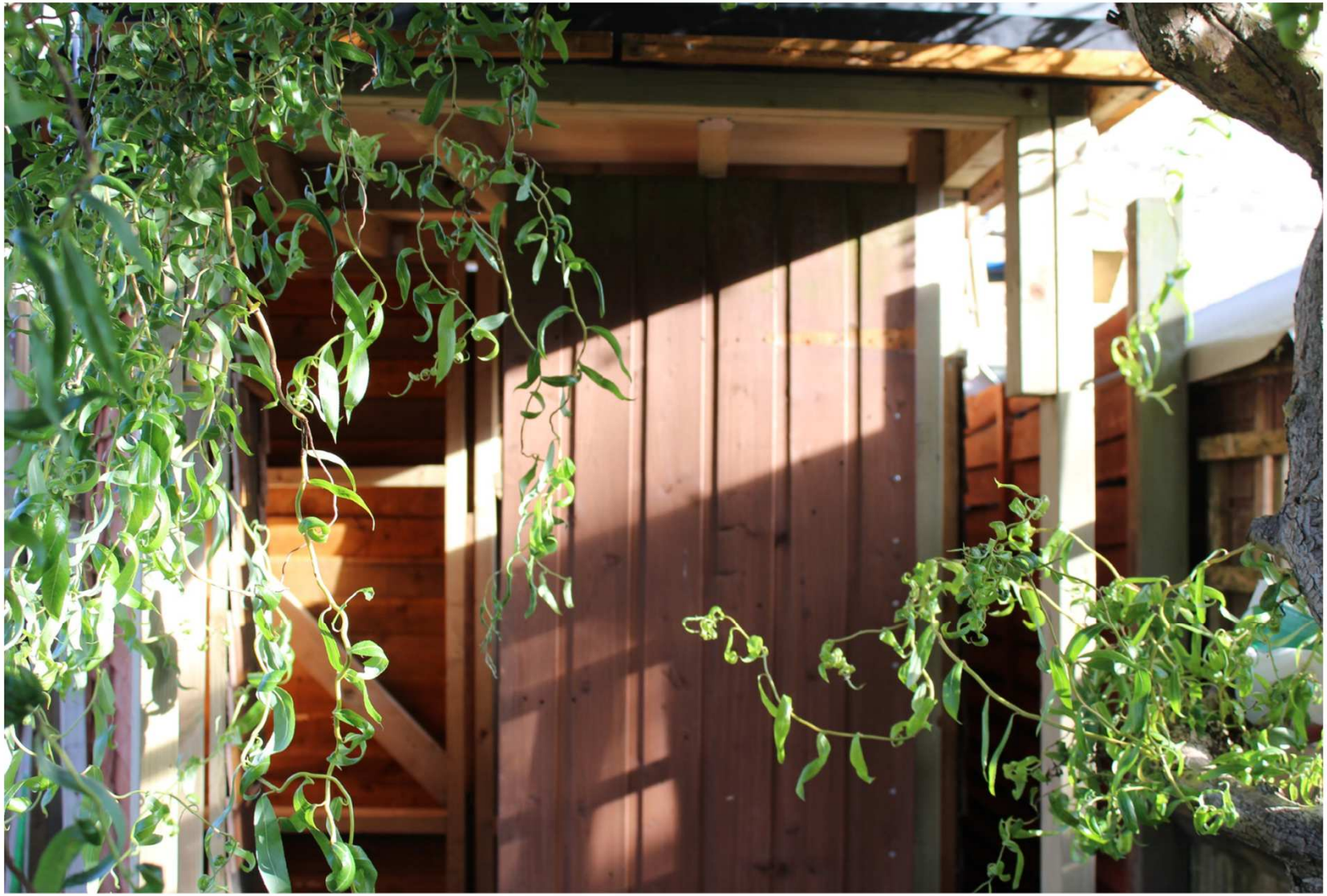


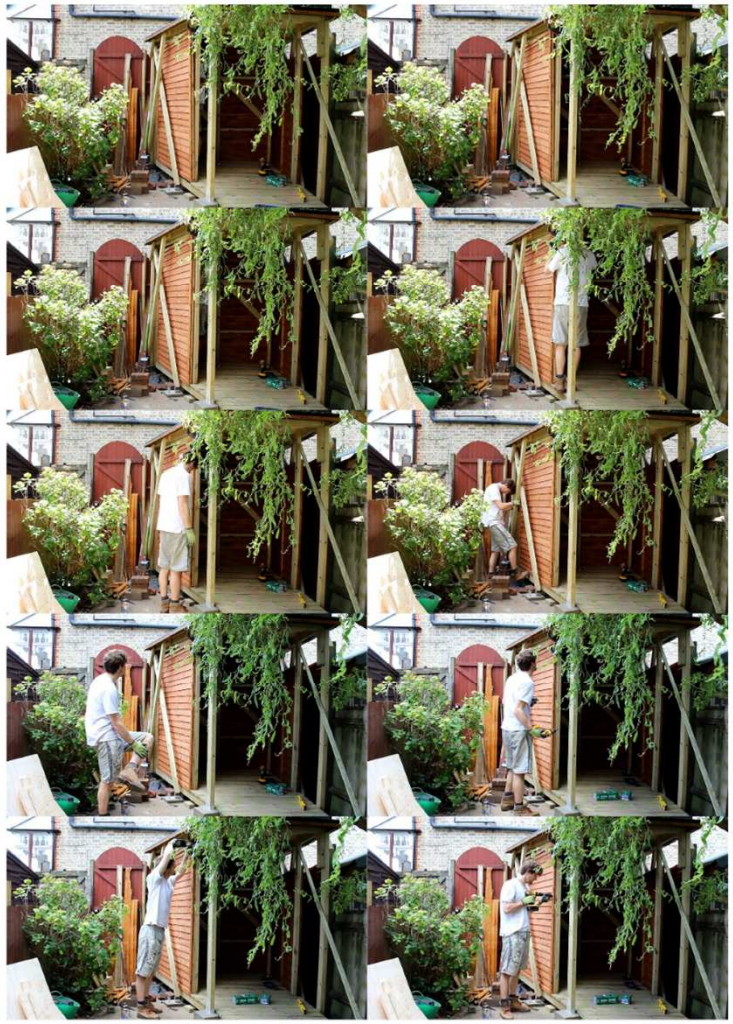


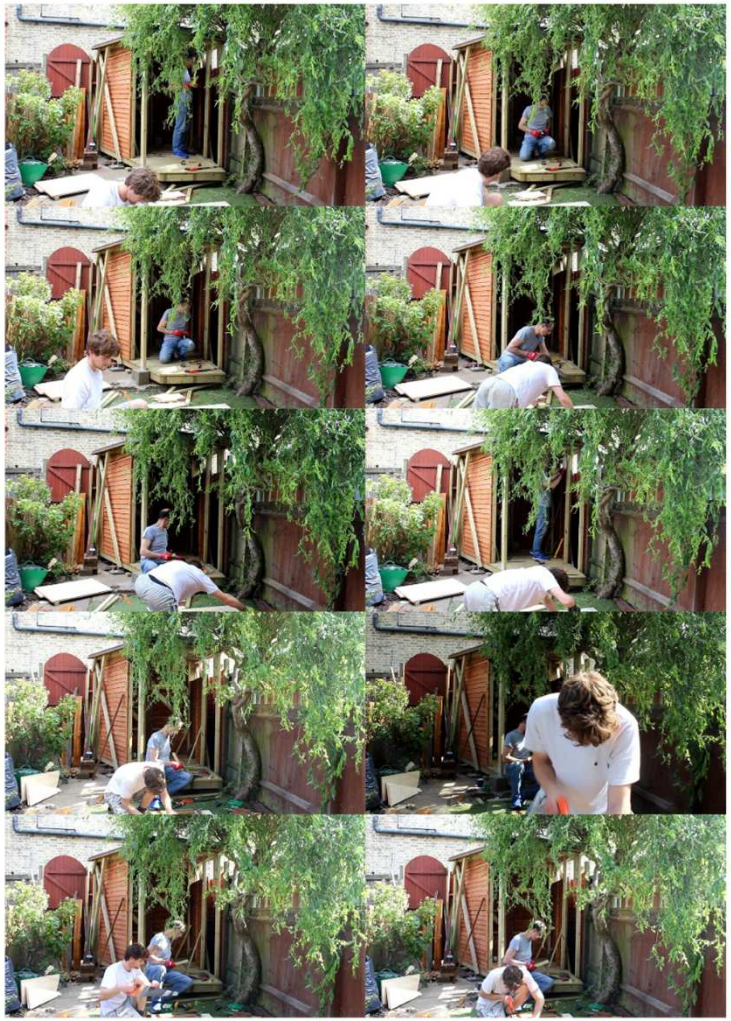


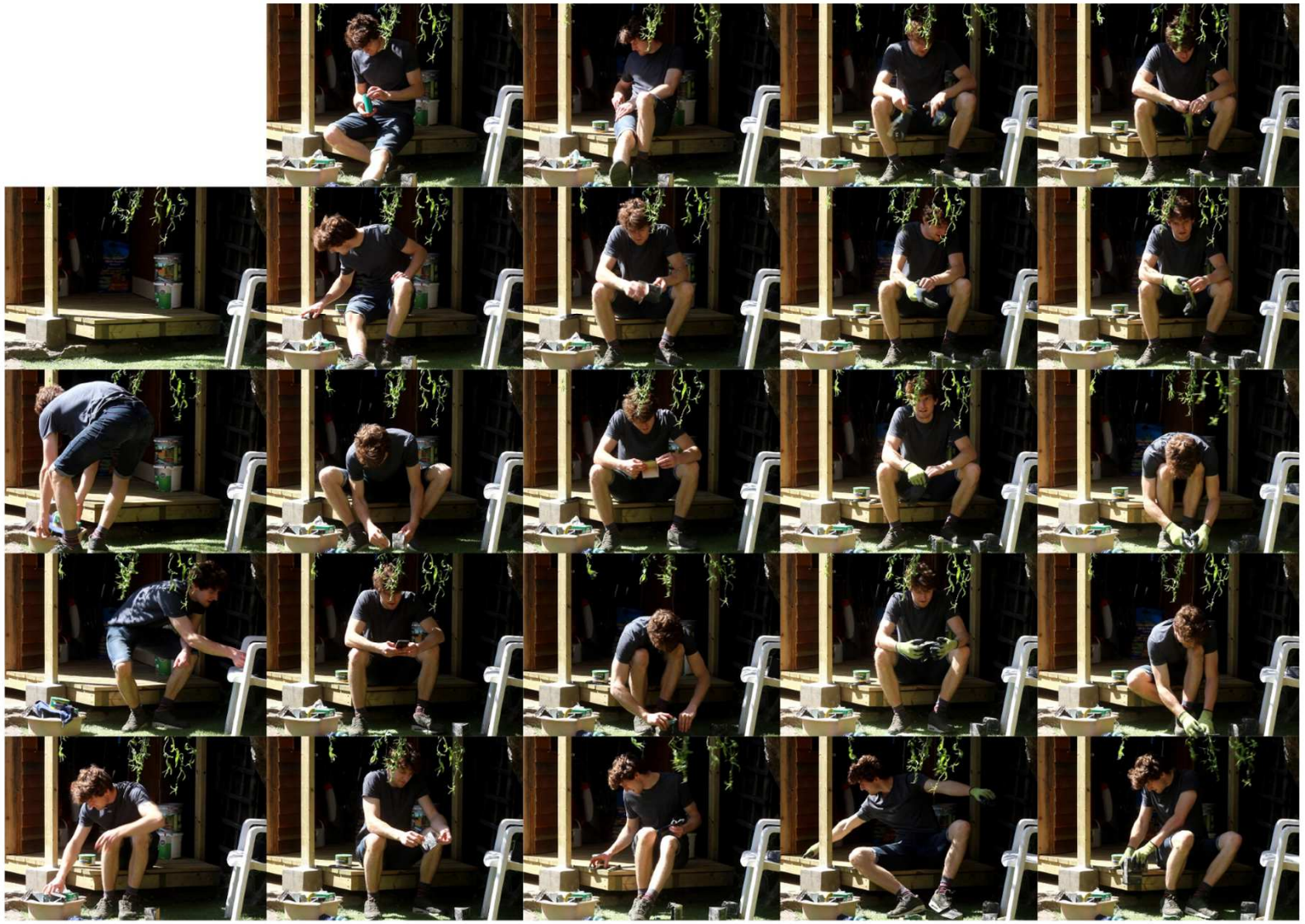




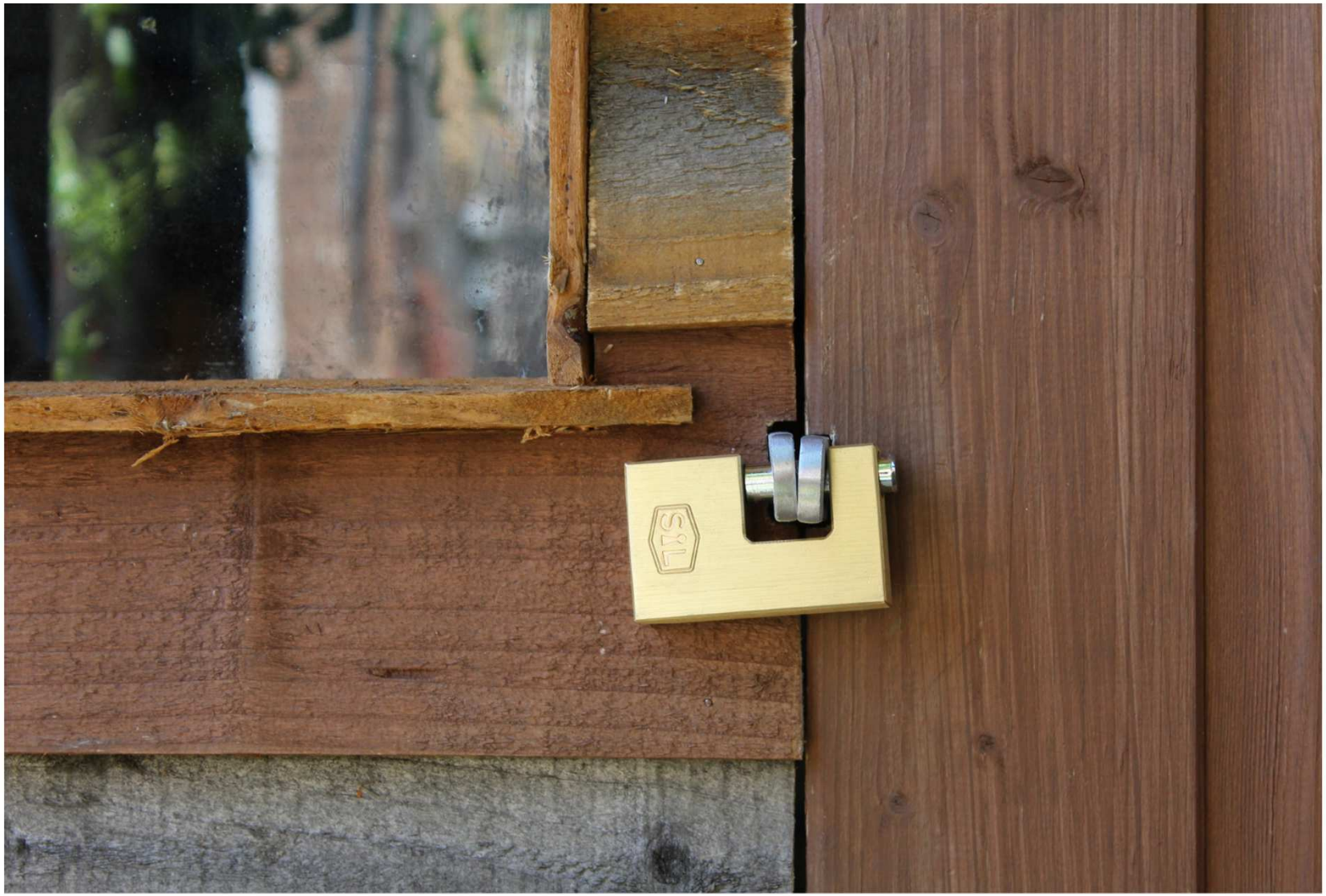









Filler


S&L