

The background is a vibrant red surface with a complex, layered texture. Dark, charcoal-like strokes and smudges are scattered across the red, creating a sense of depth and movement. In the lower half, there are several white, hand-drawn lines that form a grid-like structure, possibly representing a floor plan or architectural layout. The overall aesthetic is raw and expressive.

equilibrar

balance

villamueva

A performance and installation for UCV

Jarrold Beck 2012

of the Baseball Stadium
the Baseball Stadium
hospital located at the
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in two separate
two separate volumes
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hole structure
ole structure is raised
perceptible
perceptible against the
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grandstand seems to
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ced every 5 meters and
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to the access area by

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d elegance of the can-
rhythmic sequenc
balcony that acts as the
all its majesty against
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ge scale with a single
of 30,000 spectators
and the cantilever over
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use, each stadium has
e design of the main
geometric form and
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the and near the main
grandstand in the Olympic

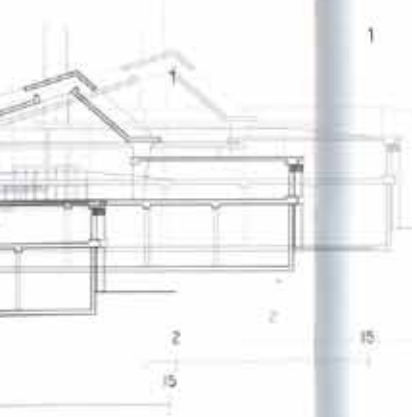
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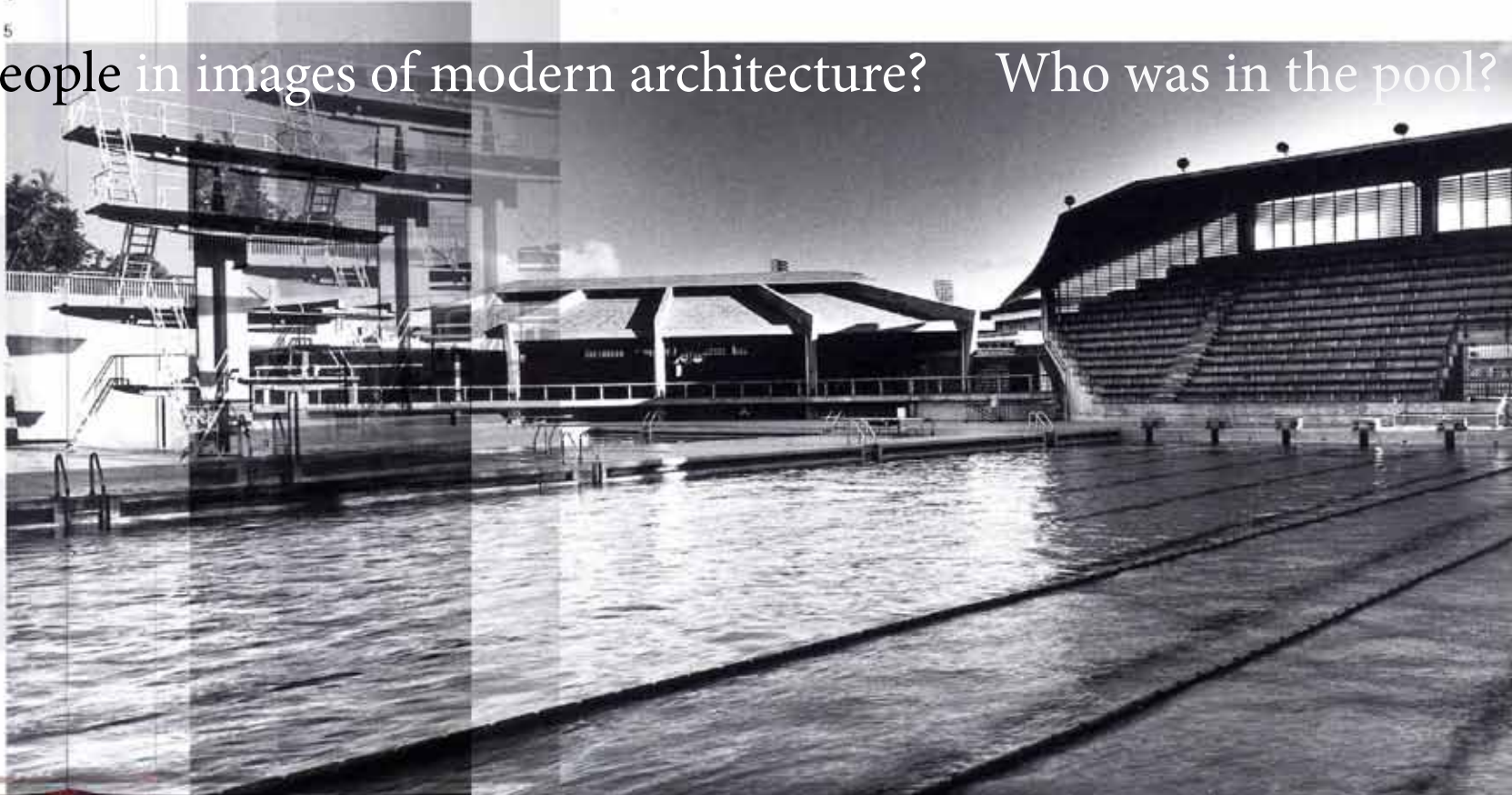
How do we take space for granted?

How can we take space by surprise?



- 1 Cross section through the pools
- 2 General floor plan
- 3 Partial view of the facilities building
- 4 View from the northeast
- 5 General view from the north

Where are the people in images of modern architecture? Who was in the pool?



WE MOVE THROUGH ARCHITECTURE

On the, without the, through the
We occupy Architecture.

How can we move space?

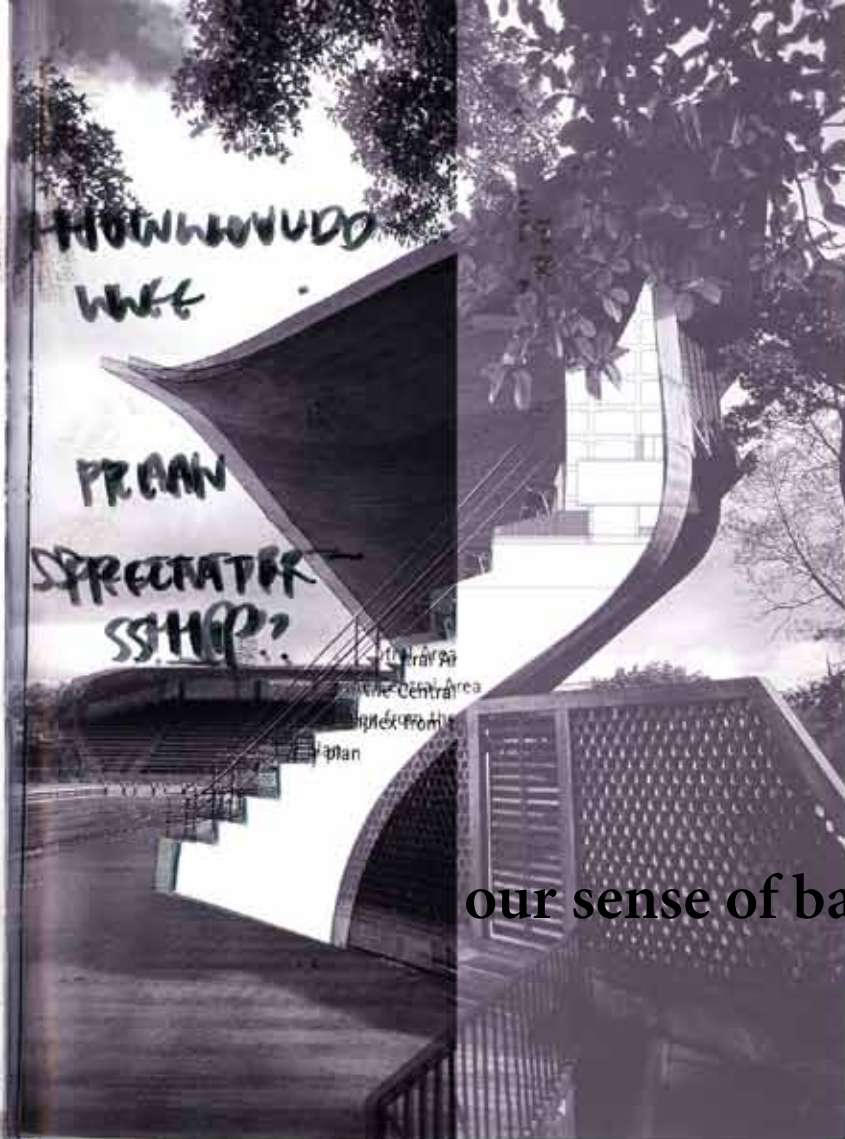
HOWEVER
WE

PREAN
SPECTATOR
SHIP?



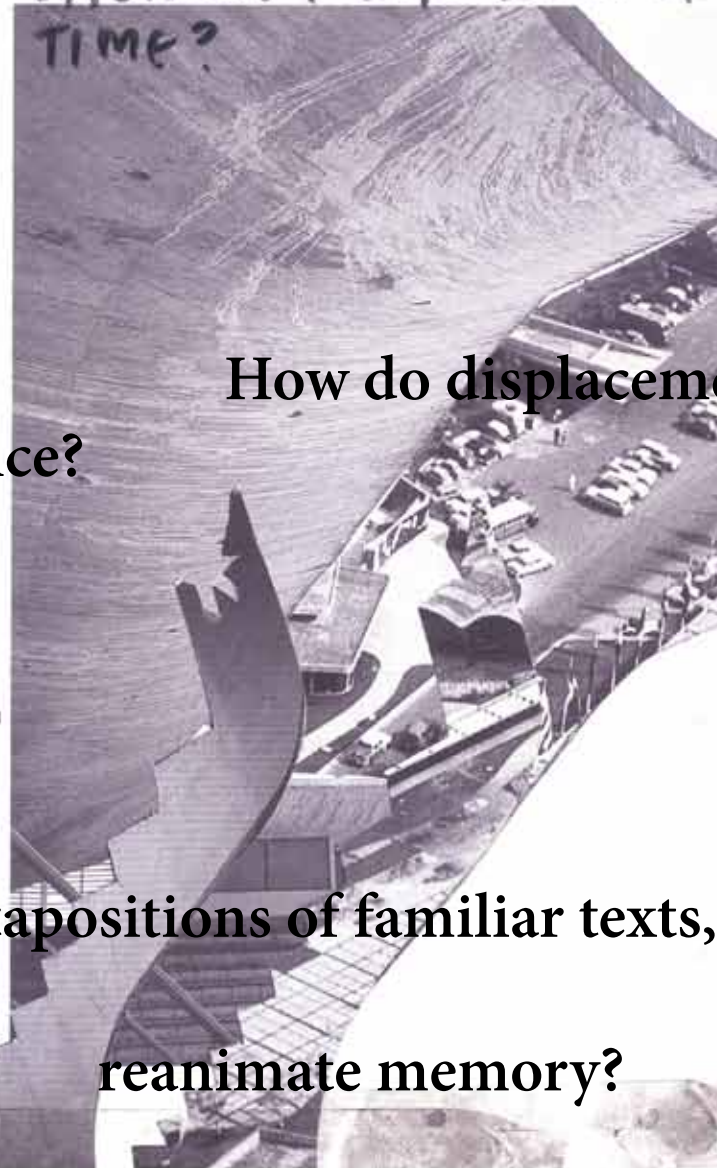
HOW CAN
OF FAM
REANIM

CAN WE MOVE SPACE?



- 1 Detail of the seating tiers and the roof
- 2 Detail of the column-beam supporting the cantilevered roof
- 3 Detail of the concrete roof

HOW DO DISPLACEMENTS AFFECT OUR SENSE OF BALANCE? OUR SENSE OF TIME?



How do displacements affect our sense of balance?

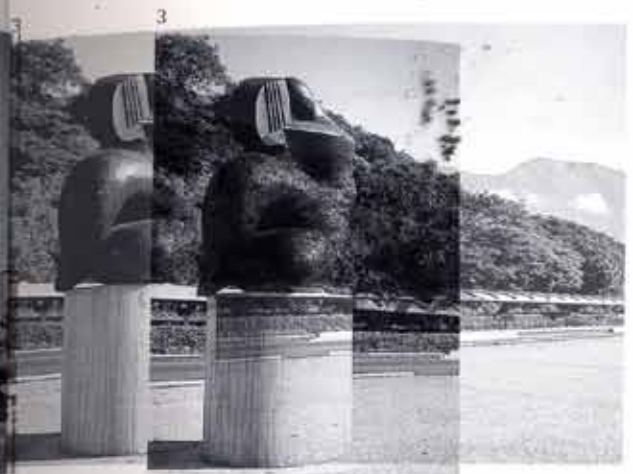
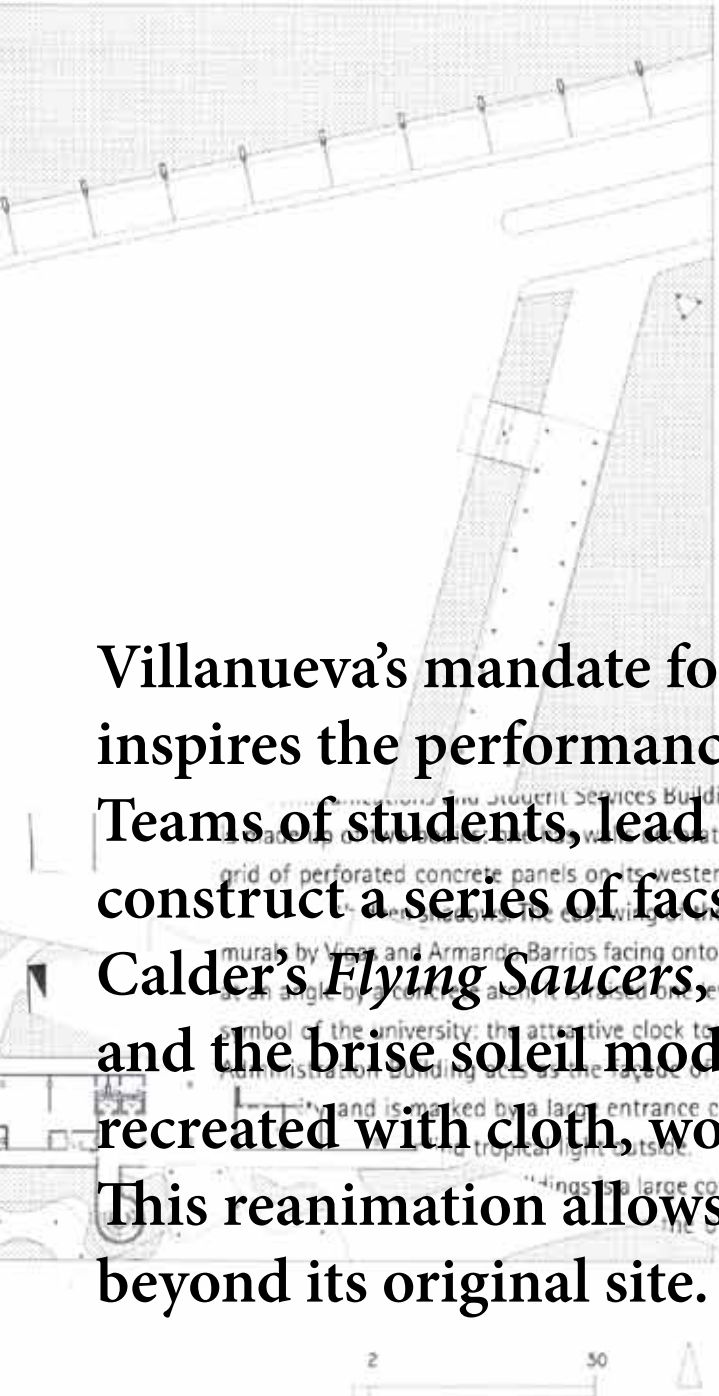
How do displacements affect our sense of balance?



How can new juxtapositions of familiar texts, textures

HOW CAN NEW JUXTAPOSITIONS OF FAMILIAR TEXTS, TEXTURES REANIMATE MEMORY?

reanimate memory?



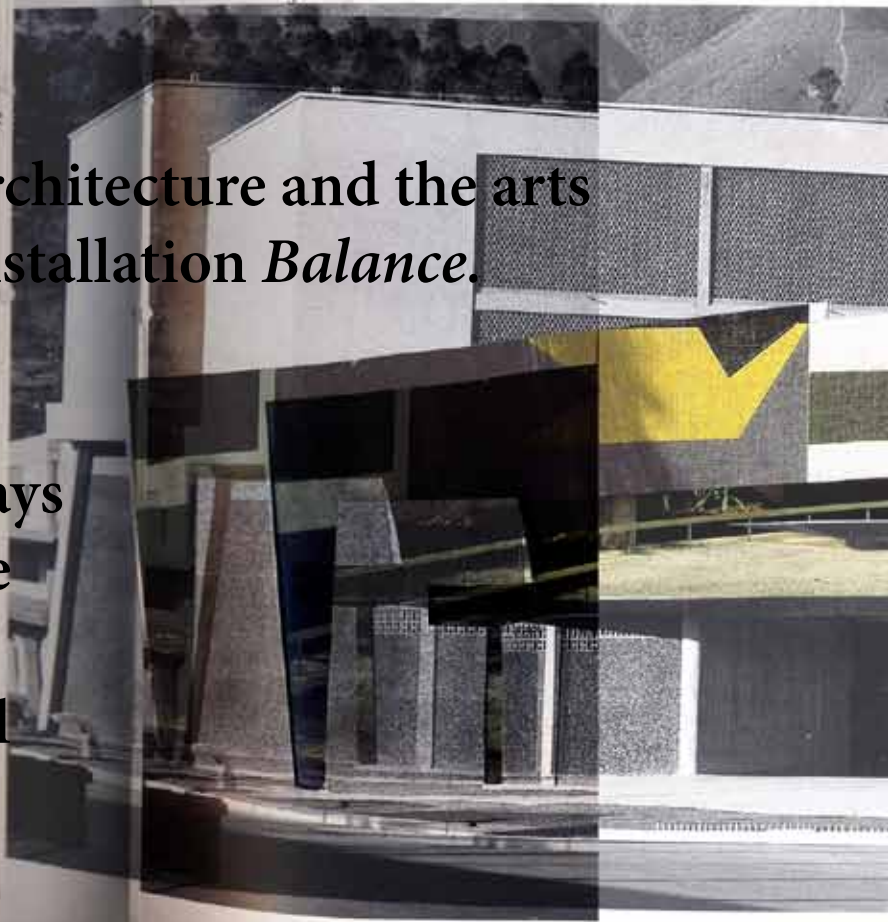
the complex
 1 Ground floor of the complex
 2 Administration Building (Rector's Offices)
 3 Covered Walkway closing the Plaza, with a sculpture in the foreground by Nàrvaez in the foreground
 4 South facade of the Administration Building, with a sculpture in the foreground
 5 South facade of the Administration Building, with a sculpture in the foreground

Villanueva's mandate for the synthesis of architecture and the arts inspires the performance and interactive installation *Balance*.

Teams of students, lead by the artist, will construct a series of facsimiles.

Calder's *Flying Saucers*, the covered walkways and the brise soleil modular systems will be recreated with cloth, wood and plaster.

This reanimation allows each form to travel beyond its original site.





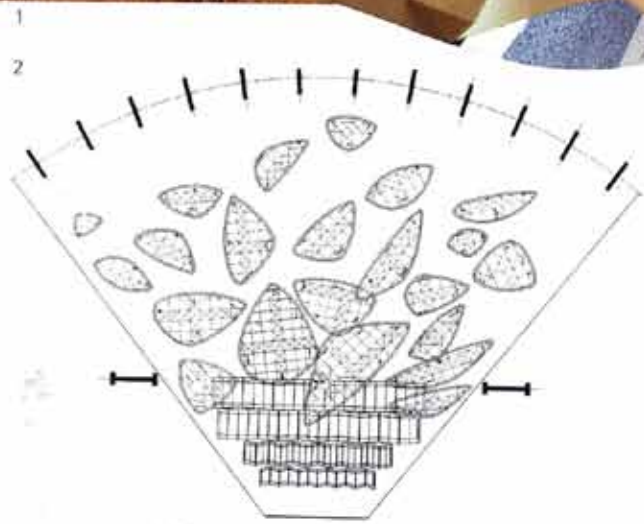
- 1 Interior with balcony
- 2 Constructive scheme of the Flying Saucer
- 3 Contained movement of the Flying Saucer
- Detail of the entrance doors to Aula M

How could we reweave

FACSIMILES OF SAUCERS

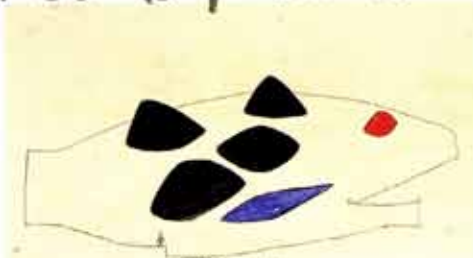


existing acts of sculpture into a new space of occupation and performance?



MOVE PUBLIC ART BACK OUTSIDE / REWEAVE w/ OTHER ARTIFACTS T

CLOTH SAUCERS
HELD BY AUDIENCE
TH SAUCERS



MULA MAGNA - CANADA
STAGE LEFT

BROUGHT TO STAGE



TO BE
ATTACHED TO FRAMES
CARRIED

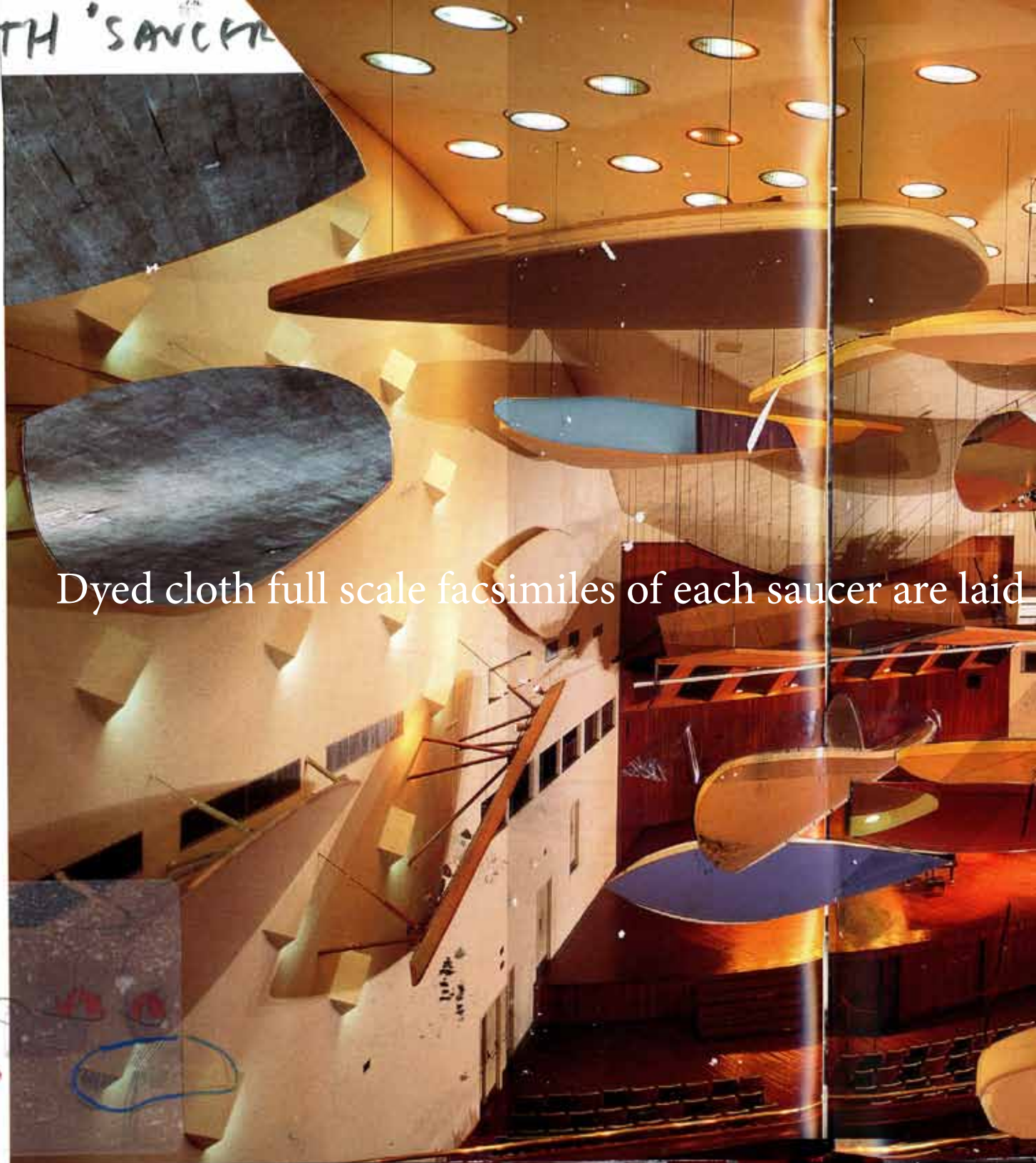
BACK

WORLD



Above, sketches of Alexander Calder's acoustic Flying Saucers

Right, interior of Aula Magna Hall

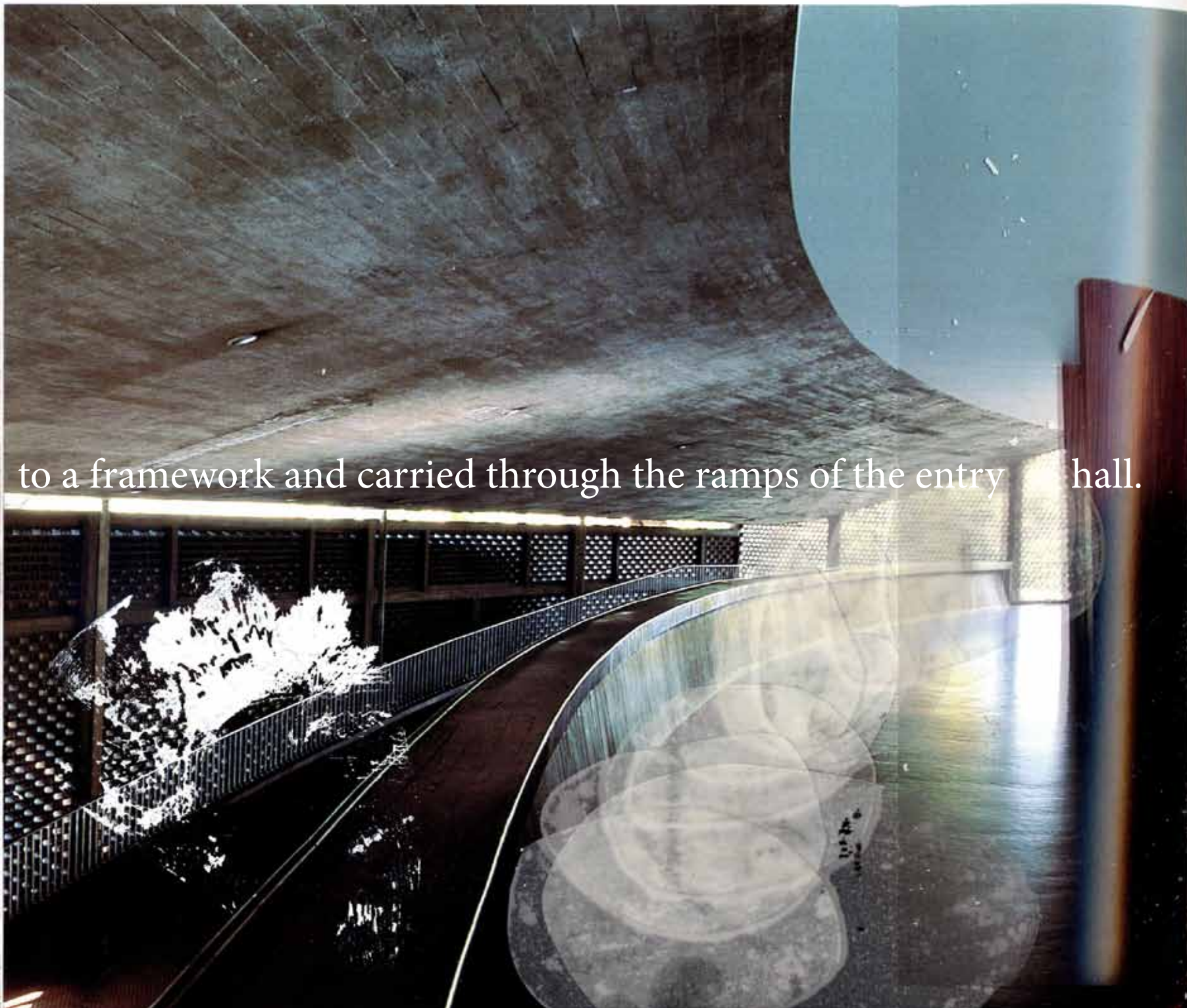


Dyed cloth full scale facsimiles of each saucer are laid



out over the audience in the auditorium. The pieces are taken to the stage, clipped

TRANSPARENT CLOTH 'SAUCKERS' PARADED OUT



OF MUIA MABANA

ONTO

CAMPUS.

to a framework and carried through the ramps of the entry hall.

OUT

OF AULA MAGNA

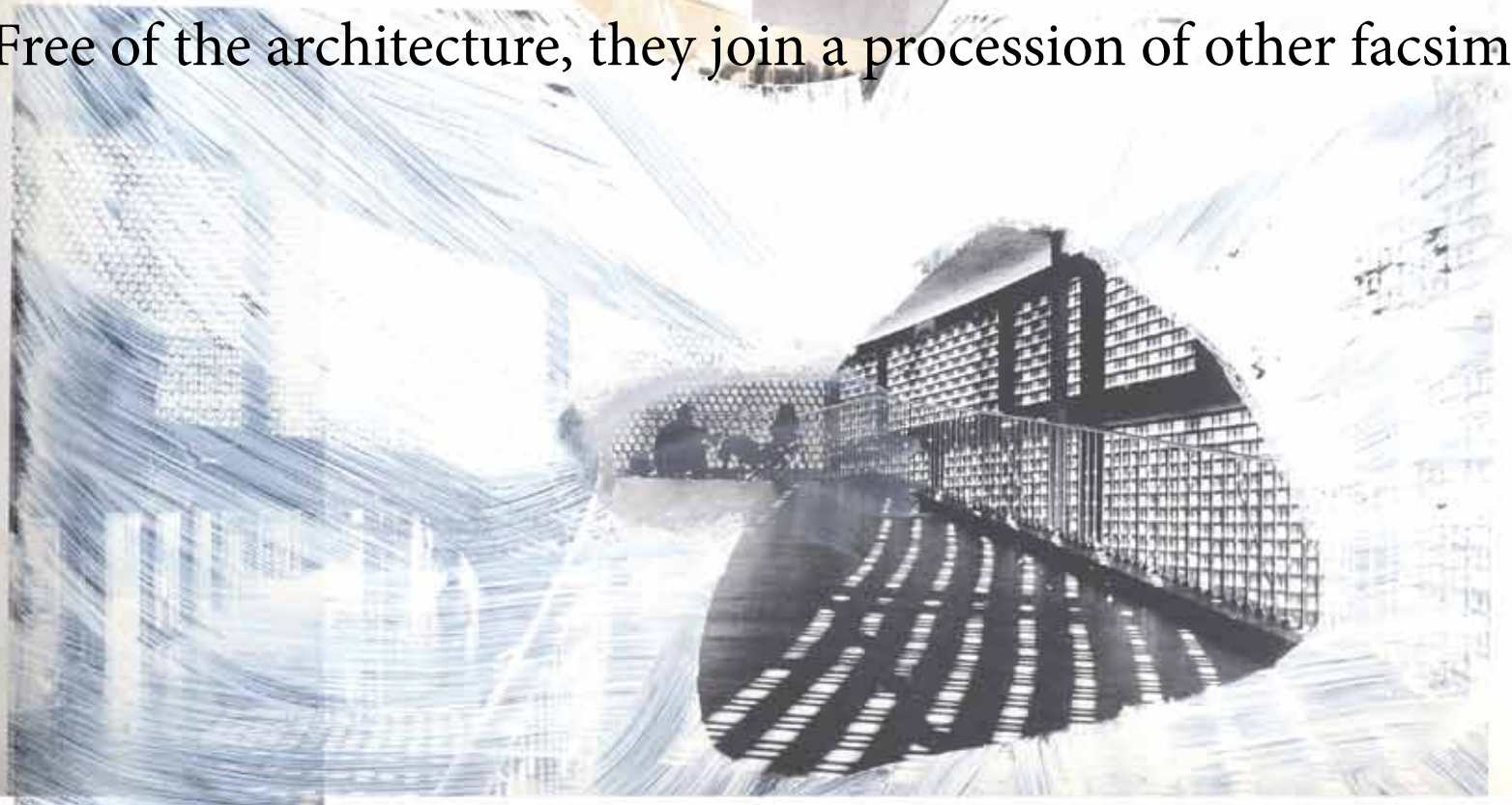
ONTO CAMPUS.



- 1 Interior with balcony
- 2 Constructive scheme of the
- 3 Contained movement of the

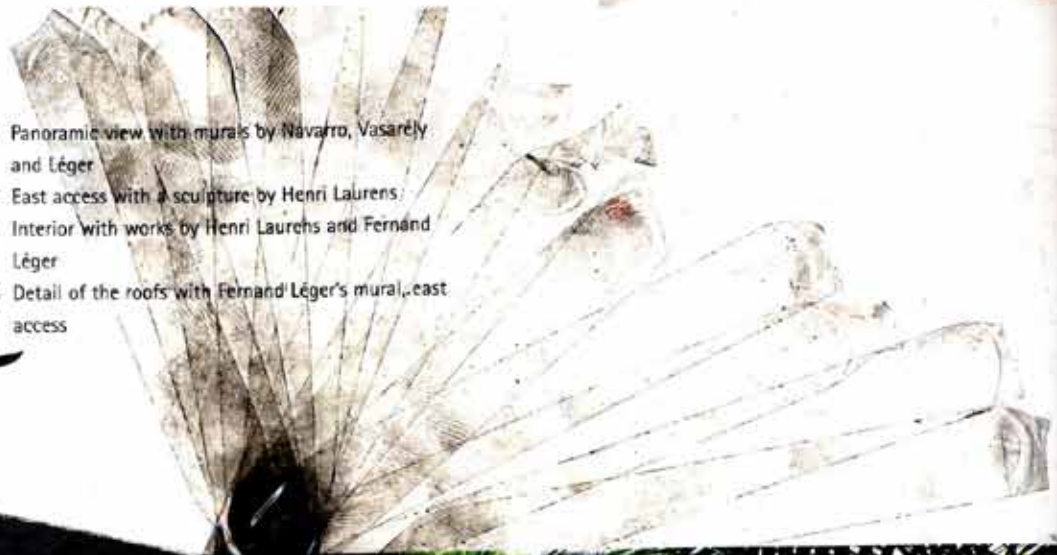
- 1 Access ramps seen from the upper balcony
- 2 Concourse, meeting of the Covered Plaza and the Aula Magna access ramps
- 3 Foyer with perforated block screens to ensure natural lighting

Free of the architecture, they join a procession of other facsimiles.



OVER TURNED
WALKWAY'
STRUCTURES USED
BATHING VESSELS
PERFORMANCE

- 1 Panoramic view with murals by Navarro, Vasarely and Léger
- 2 East access with a sculpture by Henri Laurens
- 3 Interior with works by Henri Laurens and Fernand Léger
- 4 Detail of the roofs with Fernand Léger's mural, east access



How would we plan spectatorship? Do we plan participation



in the same way?



investura es,
 me utilitacio,
 ligada a m...
 uniam...
 Pa...

...elencia
 Vida Misma,
 Sociales y no
 ...
 ...mas importante:
 echos humanos.

...ual: el espacio inter
 - y gozado por
 que involucra vid
 ... y afuera
 ...ntativo, pero en
 ...logia Carlesio
 ...aul Villam...

RE-CAST

FLIPPED AND
 CARRIED

Covered Walkways If the covered plaza can be said to have its source in the garden-court, the covered walkway has its origin in the corridors of houses and city arcades. Nevertheless, they owe their appearance to the attention and role that modern urban planning gives to pedestrian and car traffic.

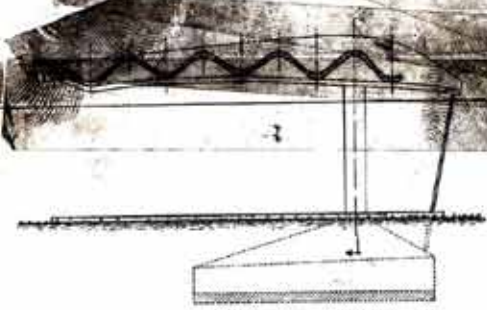
An essential part of daily life on the campus, covered walkways are the physical manifestation of paths left by innumerable feet circulating in a autonomous layout independent of that of the buildings. They house multiple activities beneath their canopies and express—with their own attributes and characteristics—the most emblematic image of the university.

As the manifestation of circulation raised to the level of architecture, they display a wide and surprising range of shapes and structural solutions, designed by the engineers Otaola and Benedetti, as well as an admirable sequence of spatial, and in some cases, acoustic effects. With spans of up to 15 meters between supports, daring cantilevered vaults of almost 9 meters, and a total length of more than 1.5 kilometers, these expressive walkways play a fundamental role in the campus as an unprecedented model of urban development that functions with a vitality and clarity of its own.

The covered walkway, flipped and carried

...ural section and cantilev

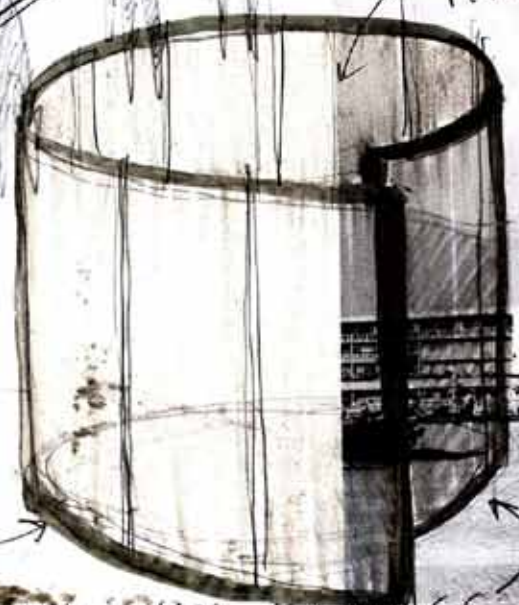
nic view with murals by Navarro, Vasarely
s with a sculpture by Henri Laurens
h works by Henri Laurens and Fernand
roofs with Fernand Léger's mural, east



BROKEN APART
& CARRIED

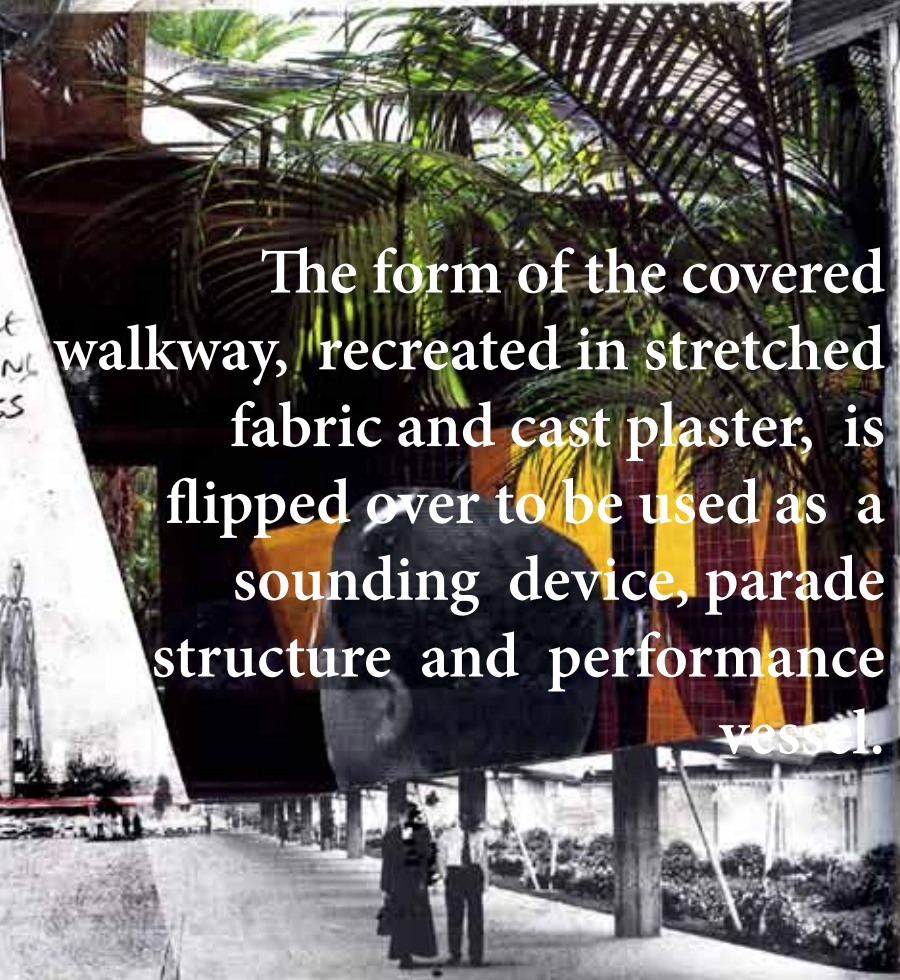
OCCUPYABLE
DURING CASTING
PROCESS

INDIVIDUAL
UNITS
CAST IN
PLASTER



FABRIC STRETCHED OVER FRAMES

The form of the covered walkway, recreated in stretched fabric and cast plaster, is flipped over to be used as a sounding device, parade structure and performance vessel.



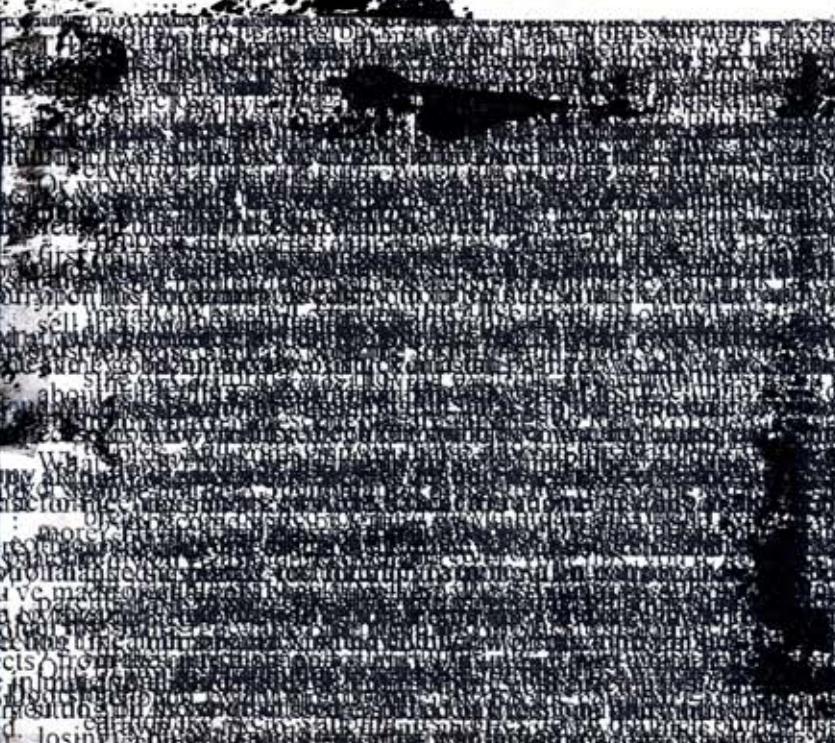
me l...
ligada a...
uniam...
Pas



How would we create a pattern of invasion?

SCULPTOR
BETWEEN AN ARCHITECT
AND A SCULPTOR

the body was split between two realms... you with me and me with you...
October 9, two thousand and one...
October 69, 1001...
October 17, 2001...
Dear David, Dear Glen...
I have not...
My...
You...



REFLECTION PRINTS

1. Positive-Negative by Victor Vasarely
2. View of the Cooling Tower from the foyer
3. The space that acts as foyer of the foyer



CONVERTED TO

PRINTED ON TRACE PAPER

...and then too...
...we spoke this...
...without...
...your company...
...leading...
...packing to...
...entered an...
...wondered about...
...myself...
...just out of...
...said...
...Three...
...both...
...own...
...establish trust...
...wirling red...
...myself...
...of wine...
...moment you...
...senior...
...that you will

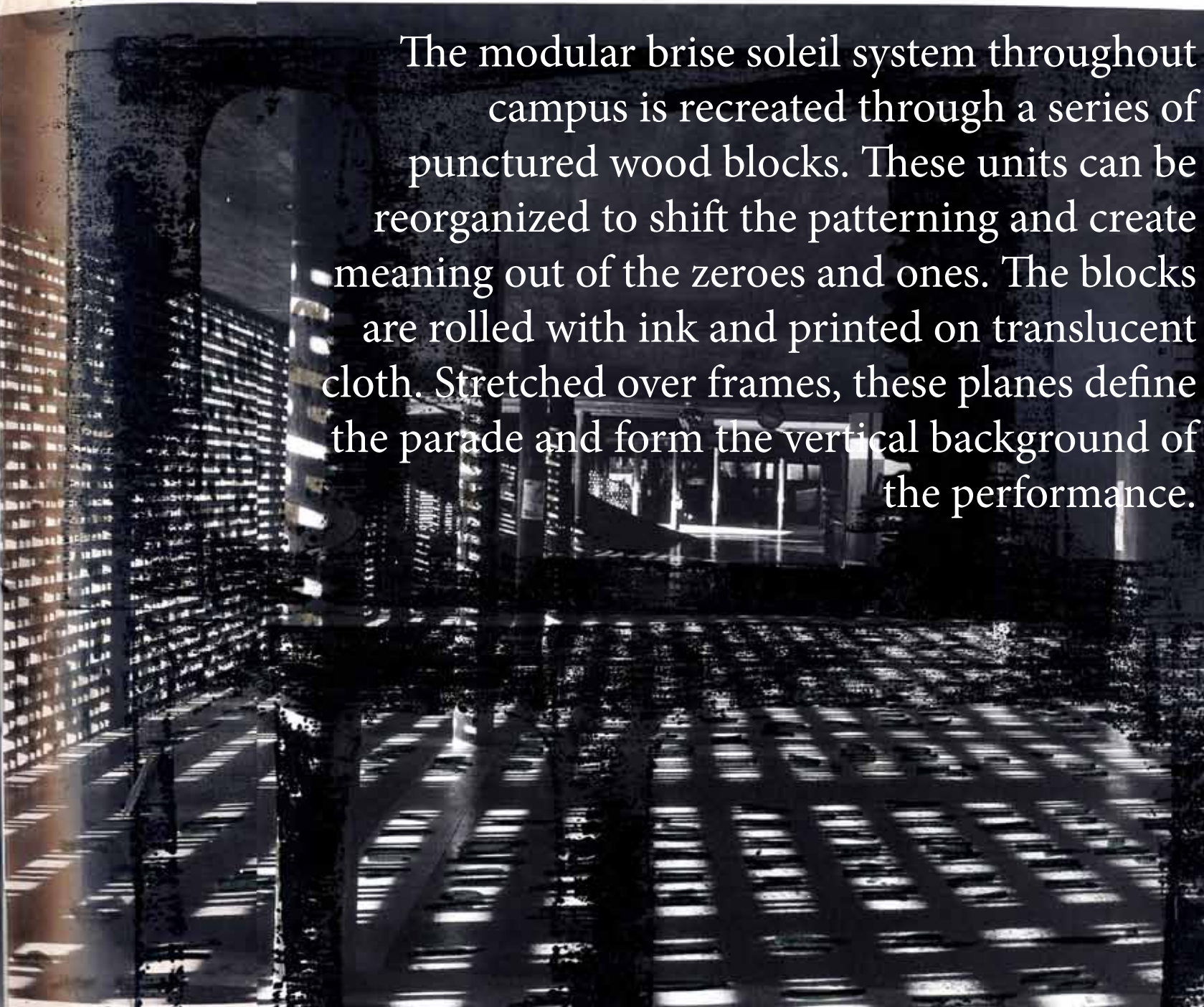
PRINTS

A SERIES OF SIMULTANEOUS FACSIMILES

PRINTED ON TRACE PAPER

The modular brise soleil system throughout campus is recreated through a series of punctured wood blocks. These units can be reorganized to shift the patterning and create meaning out of the zeroes and ones. The blocks are rolled with ink and printed on translucent cloth. Stretched over frames, these planes define the parade and form the vertical background of the performance.

...and so
...I spoke this
...mail
...your company
...ing
...and get the
...packing to
...entered an
...about
...myself
...just out of
...three
...both
...own
...high trust
...wirling red
...my bed
...of wine
...moment your
...my senior
...that you will



A SERIES OF SIMULTANEOUS DIRECTIONS

BY THE SCULPTOR + THE ARCHITECT

The Parade of Facsimiles move through campus and congregate in an open area. The elements are reconfigured to host a performance.

Balance is a meditation on loss. It uses the professional and intimate relationship between a sculptor and an architect and the (mostly) invented correspondence between them as a structure for a metamorphosing physical space to be viewed by an audience.

The Sculptor.

Central Library
University of Caracas
Caracas, Federal District
1952-53
Developer: Instituto de la Ciudad Universitaria

- 1 Lobby with stained-glass window by Fernand Léger
- 2 View of the north facade



The tower is a solid cubic bulk and its vibrant chromaticism. It is both an icon of the university in its role as a repository of knowledge and a forceful image of the commitment of architecture to act as a faithful expression of contemporary life. The twelve-story tower, a closed structure of concrete beams and columns on its four facades that acts as a sign in a face of a large sculpture object. In this respect, it is a foretaste of the tower designed for the Montreal Expo, although it does not have codes that enable it to be understood as a building.

Central Library is a brave work of architecture in which the use of a unitary image is its main function and at the same time its main virtue. Architecture is a specific project, the function of a container, the provides protection in, resolving climatic problems of accessibility.

The axis of the tower's rectangular floor plan is oriented in the same north-south direction as the building, on the northern and eastern sides the crimson panels replaced by recessed windows that create long, gallery-like balconies overhangs and finish off the slightly sloped projecting roof. In the lower part of the building, on the west side, a windowless wing raised one level above the originally used as the entrance for vehicle traffic and opened between the covered walkway and the lift hall.

Breaking the sequence of the axis established by the Covered Plaza and detaching itself from the plaza and detaching itself from the tower at an angle is the low wing of the reading rooms, which rests loosely on columns above the garden. This body is developed on two levels that jut out like balconies in search of light and the distant views of the mountain. All of these volumes are linked by the key aspect of the design: the area of the library entrance hall that connects the Covered Plaza, the library tower, and the reading rooms. In this double-height space, a beautiful and unusual double staircase articulates the turn and movement of the body of the halls and gives way to a two-story ory-high tympanum filled with the exuberant vegetation, light, and color of the stained-glass window designed by Fernand Léger, which is mirrored and reflected on the polished floor of the entrance lobby.

Abstraction animates the contemporary architectural forms of the campus and the geometrical shapes of its artworks. Light and color become a powerful force in the hands of Villanueva, who believes that everything can be changed by color and who sees in Léger's stained-glass window "an orchestra of light." According to Léger, color "is a natural necessity, like water and fire."



The Architect.

A month ago I said of what I one needed to say delicate, irreplaceable first words urgent first minutes, words minutes, possessions in a blanket a kunsthalle in balsa we spoke this evening less in the ensuing hoursstrangled in hours packing for a journey crossed supplant pleasure covertly blue companion fifty nine jay eff kay with more long time beach t the four day analysis of it after other planes headed for this coast shredded in my downtown you, the analysis of it I am talking here two hours way too much, late picking me up, you liked my pants seem to require and yet end up giving reassurance, dressed for fall in a place without seasons sometimes you are just watching me spinning along trying in this light I'm not so worried about feeling finding it embarrassing over exposed the next morning I assume that you honor my bed, crawling in confidence asking for comfort I've placed in you, its just I'm so worried exposed assume you honor the bed uninvited out of synch out of balance alkaline perspiration on my clean blank thread count suppose we're wanted to see the never experienced the comfortable head on my shoulder comfortable as truth. I've spent too much time trying to establish trust between us with my every moment the airport the bed repaid me the later studio the suppose its good for me its good for you open the door and

School of Humanities

University Campus of Caracas
Caracas, Federal District
1953-56

Developer: Instituto de la Ciudad Universitaria

The School of Humanities accommodates several faculties and institutes that share facilities and administrative offices, making the complex a lively microcosm of the university at large. The horizontal development of the design unfolds in a complex weave of bodies and sections, a series of repeated spaces with patios and inner gardens interspersed between the buildings and offices to create a network of areas of circulation and exchange.

Situated at the geographical center of the campus, it is in an area of transition and transit. This is reflected in its interior, a space crossed by corridors, ramps, and staircases that relate the building to an exterior surrounded on all four sides by the covered walkways that direct the pedestrian flow of the campus. The area given over to circulation is as important as the space designed for formal education. The inevitable dialectic between philosophers, lawyers, and writers transcends the lecture rooms and is developed in chance encounters in other areas of the school—in the small squares, agoras, with their cafeterias, and in the corridors lined with bookshelves and a wide assortment of facilities that turn them into public streets in the truest sense of the word.

Several elements stand out in the group of one- and two-story buildings: the library of the School of Humanities, with its lightly curved roof; the library of the School of Psychology, which opens out onto a small interior garden with reliefs by Jean Arp and a mural by Sophie Taeuber-Arp; and the striking Auditorium, with its rough concrete walls and large polychrome of red triangles designed by the Venetian architect Vittoriano Grego. The combination of designs of concrete blocks and surfaces, form dynamic oases of color and light and shadow projected on the walls competes with the abstract characters of Valera's murals, of which there are fifteen throughout the complex.

However, the most dominant and striking element is the long two-story wing of lecture rooms situated on the north that initially opened onto the garden of the student residences opposite the evocative patio of *chaguaramas* (architectonic palm trees) at the other end of which the School of Economics was later built.

The layout of this wing has a clear antecedent in Villanueva's design for the San Carlos School, built in 1939 around a patio with the double body of classrooms placed between the area of circulation—from which it was accessed via wide shaded corridors—and a wall opposite the patio separated from the street by an embankment planted with trees and overlooked by the balconies of the classrooms. In the School of Humanities, it is equally gratifying to see the lecture rooms open onto a garden that offers views of one of the exterior covered walkways, from which the distinct groups of students can in turn be seen in their classrooms.

The School of Humanities is a space that fosters relationships. A dense and branched area designed to facilitate encounters and conversations, it recreates the first moment in which a man seated beneath a tree began to speak and others gathered to listen—the origin of the processes of teaching and learning and the very idea of what a university should be.

The Architect washes the Sculptor covered in ink and ash within the plaster cur

Aerial view of the west façade



LOCATI

phosphorescence.

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ldings and offices to

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invert. They switch places. The Sculptor dusts the Architect with mica into

LOCATING EXISTING PUBLIC SPACES TO RE-PATTERN