

# MODEL MAKING WORKSHOP

## USE OF CASTING MATERIALS FOR ARCHITECTURAL MODELS

28/02 - 01/03 2020

**Luxembourg Centre for Architecture &  
Atelier La Juntana**

**Led by Armor & Nertos Gutiérrez Rivas**

*We explore the workshop as a social institution that motivates craftsmen. A space of humane labor, a place where labor and life mixed face-to-face.*

Richard Sennett  
The Craftsman



## EROSION

I asked myself how would it look like when we take the surface characteristics of a rock and imitate it with different materials?

A rock formation which draws inspiration from geological sites located in the south-eastern part of Turkey impressed me a lot with the delicate layers located on the surface eroded by waves and wind.

Translucent, smooth, multi-colored. During this inspiring workshop, I had the chance to produce multiple models having different textures exploring beyond the genuine qualities of the initial formation.



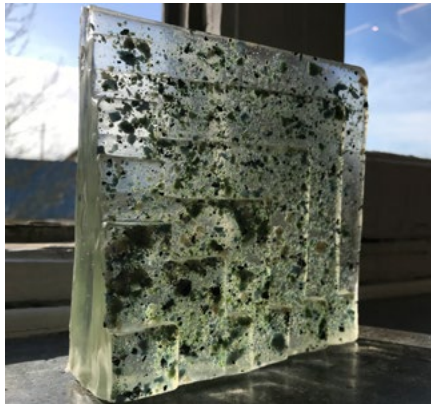


## INDIVIDUALITY AND AGGREGATION

*Only a compound can be beautiful, never anything devoid of parts; and only a whole; the several parts will have beauty, not in themselves, but only as working together to give a comely total. Yet a beauty in an aggregate demands beauty in details: it can not be constructed out of ugliness; it's law must run throughout.*

Plotinos

Taking inspiration from Plotinos readings, the proposal aims to create a unit with a meaning in itself as an individual element, but also as a component of an ensemble when aggregated in tessellation.





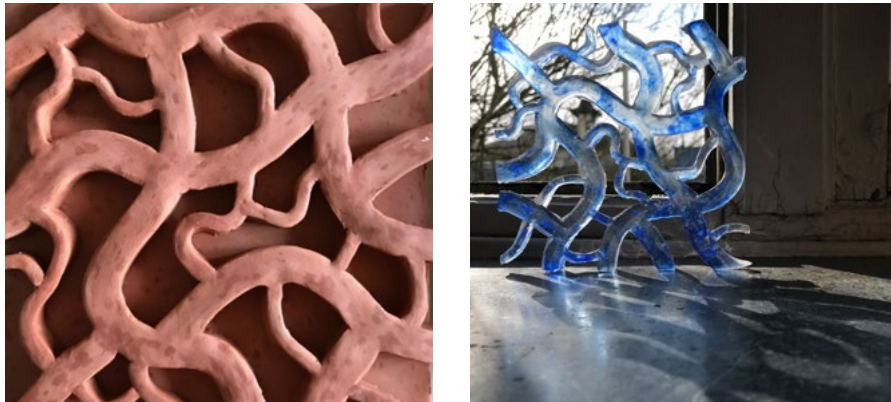
## VERSATILITY

The base for the proposal and cast was inspired by organic venerated forms found in nature and anatomy, allowing experimentation with more complex rounded forms and thin fragile elements. In the end the cast for the copies can be used in two different ways; with and without a base.

The copy with a base is acting as a tile-like form and when pouring Jesmonite or some other resistant material could be used as flooring or for facades. The gaps can then be filled with other materials allowing further combinations. The result aims to reflect traditional Portuguese facade tilling with their indigo blue drawings and patterns. Another way to use the tile could be for screen printing on paper or fabric.

The second copy without the base results in a web like sculpture that could be used as a claustra type of separation for spaces or as a shade for south facing windows. A further experiment included incorporating LED wire lighting to create a tile that could be incorporated as a wall light, an illuminated claustra or a detail of an illuminated architectural path.

Note for future practice: when redoing the same kind of exercise in the future, it should create a pattern in a way that the forms can tessellate and expanded continuously.





## VV

Considering the nature of the workshop which centers around the reproduction of one form, my primary goal was to create a modular abstract form that could be read in both directions, interpreted as different objects and scales and combined endlessly.

In wanting to make it also site specific, I was inspired by the Luxembourgian verticality and settled on creating interlocking volumes at a 45 degree angle creating an intense landscape of peaks and valleys.

The result is a layered topography of various materials that can be read as a literal landscape, a single building or a village.

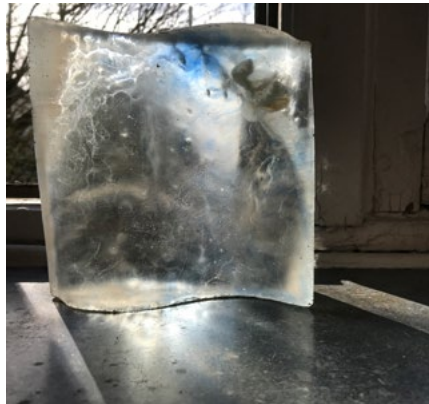




## MR. CURVY

The proposal explores a simple, yet complex geometry that can achieve different results by tessellation.

It was interesting to find out about the relationship between geometry and materiality, which form a single object and generate a new potential for different further applications.





## UNIQUE EXPERIENCES

Rather than defining my work, I would like to focus on my experience of the workshop. Being an interior designer and self taught artist, I got the opportunity to join this amazing 3 days Model Making Workshop. I got to learn about a variety of techniques and methods and different approaches to materiality which was quite experimenting and allowing us to develop new skills.

The Atelier La Juntana team was amazingly helpful and great teachers who have a broad knowledge and are always doing their best. I am really looking forward for next workshop.





## DISTANT VOLCANO

Why not to climb a distant volcano on a Christmas day?

Why not to sail under the longest and tallest bridges of the world just to see how they look like from below?

Why not to raise my kid taking him to the Sydney Opera House instead of to school?

Why not to join about 16 architects -not being one myself- and have a GREAT TIME with them creating marvellous things together and individually at once?

I've done all of these. I regret NONE of them.





## FROZEN BUBBLES

Taking inspiration from physical movements of bubbles encapsulated in water, the project aims to capture the precise moment before the bubbles reach the surface and disappear forever.

The proposal represent a frozen moment on time, a temporary condition made permanent by processes of making.

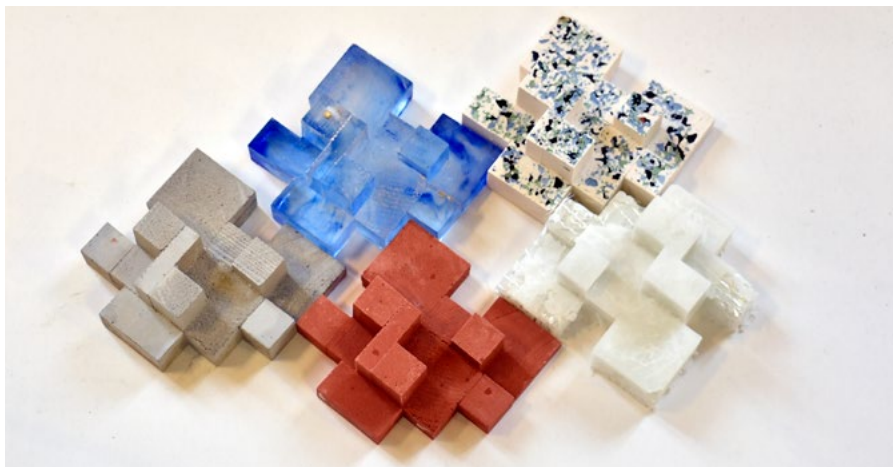
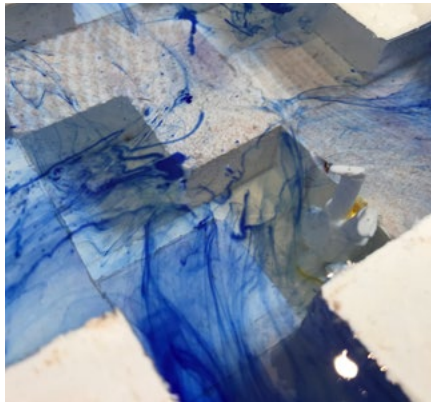




## XIZOU'S NEW HOME

The proposal draws inspiration from life transition points.

Being a modelmaker for architecture the reason why I joined this workshop was to get new inspirations for my models and eventually use this technics for making sculpturs in the second part of my life, opening new horizons for materiality and creative thinking.





## UNSTABLE BALANCE

Whatever its nature, any reliable and organised structure remains composed of variations of all types.

When it is affected by various hazards or any unexpected external event, it is the base that pits and jeopardises the stability of the whole.

The balance, even if it is unstable, can only be found through total cohesion.

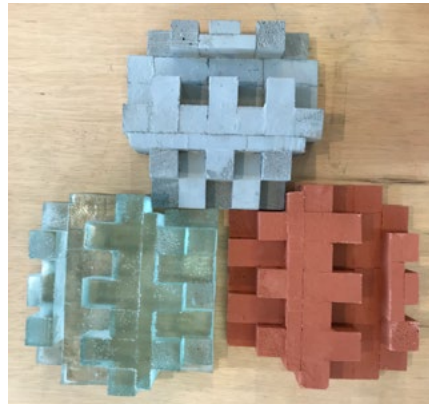
Any real, planned or imagined situation can function correctly if all the elements that make it up remain together with a global behaviour.



## INTERLOCKING GEOMETRY

The main idea behind the project was to create a rhythmic composition with interlacing and overlapping steps. This was achieved by using pre-cut wood blocks as a vocabulary to create rectangular shapes which aggregate to create a monolithic composition.

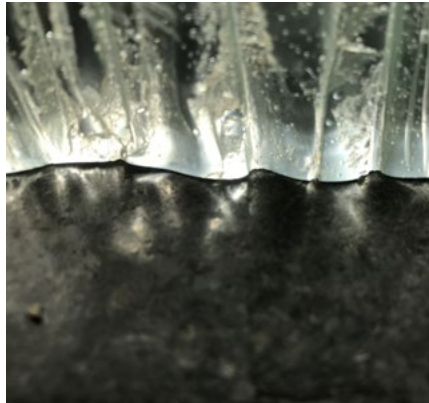
The different materials tested helped myself to raise questions regarding making process and geometrical compositions.



## SHIFTED LANDSCAPES

The idea behind the proposed shape was to replicate a piece of Antarctica. At the same time strange and reassuring, the surface is a set of moments of distortion.

It weaves an ambiguous relationship with architecture and bio-mimetic processes, creating an intriguing yet natural composition.





## PROCESSES OF MAKING

Although producing the final objet would look like the main point of this work, my best impressions were more related to the process and the understanding of the materiality exploration.

The geometry is inspired by the sensual manipulation of the clay and the hardness of wood, highlighting the contrast between the rigid and the fragile.

