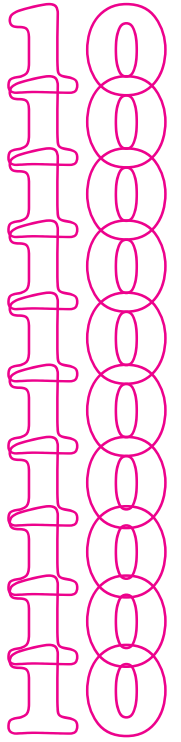
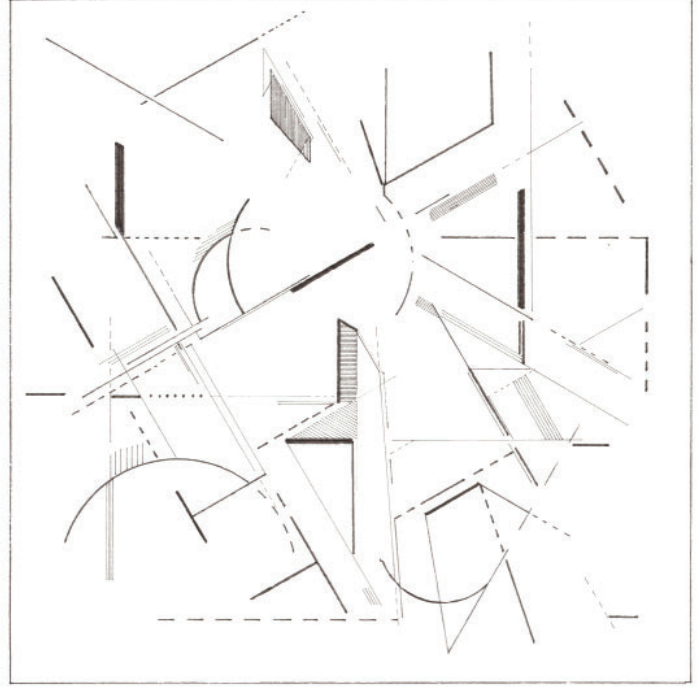
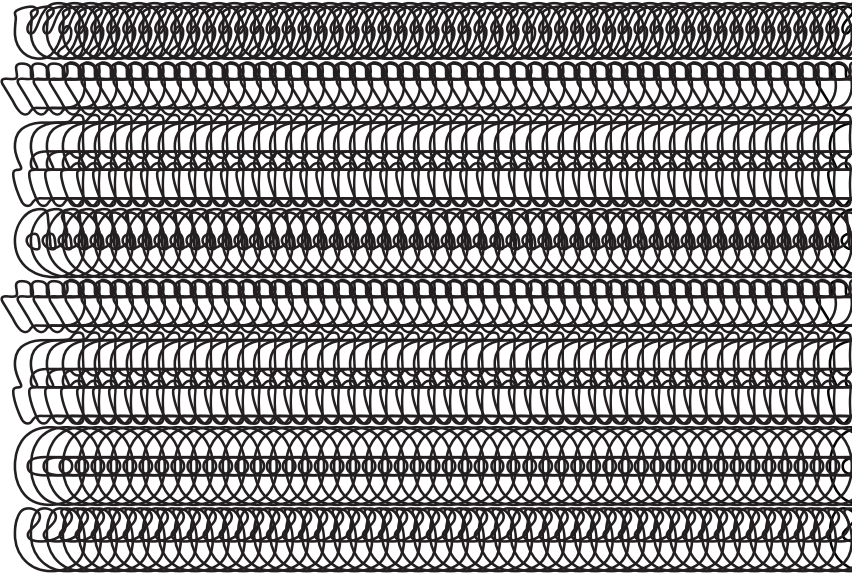


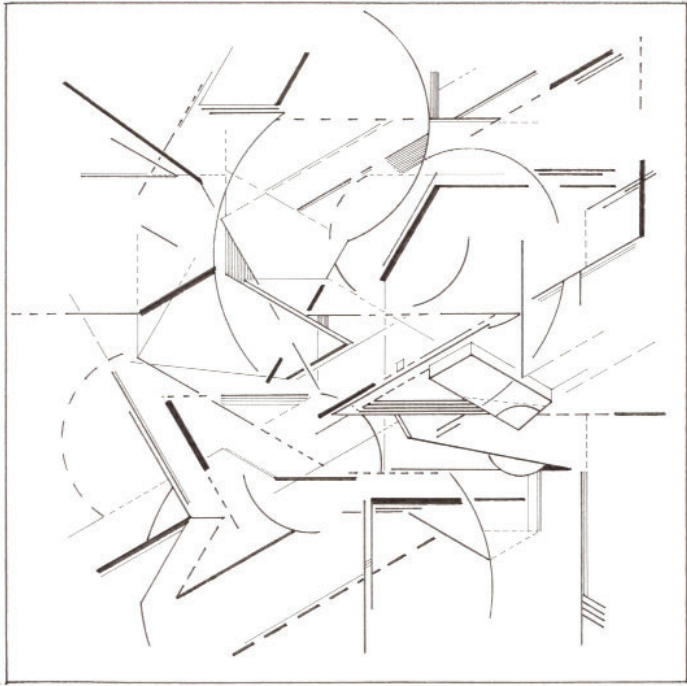
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**kaden beilman**  
semester 008  
condia studio 2111\

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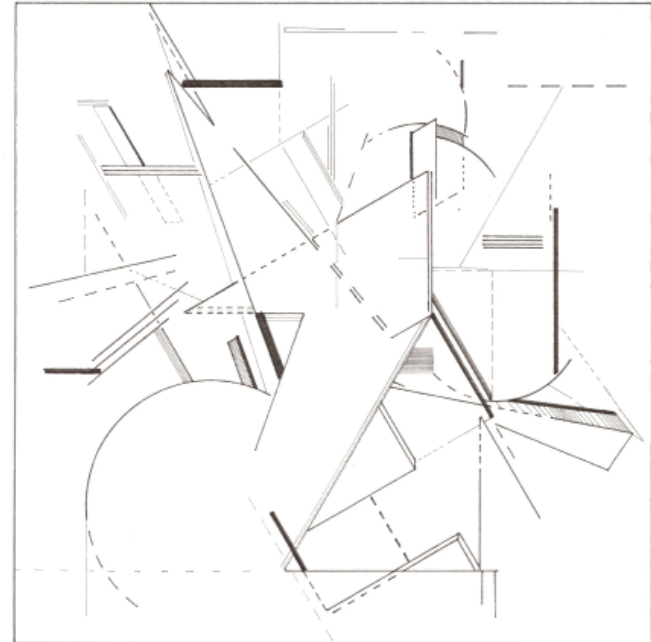
personal experimentation

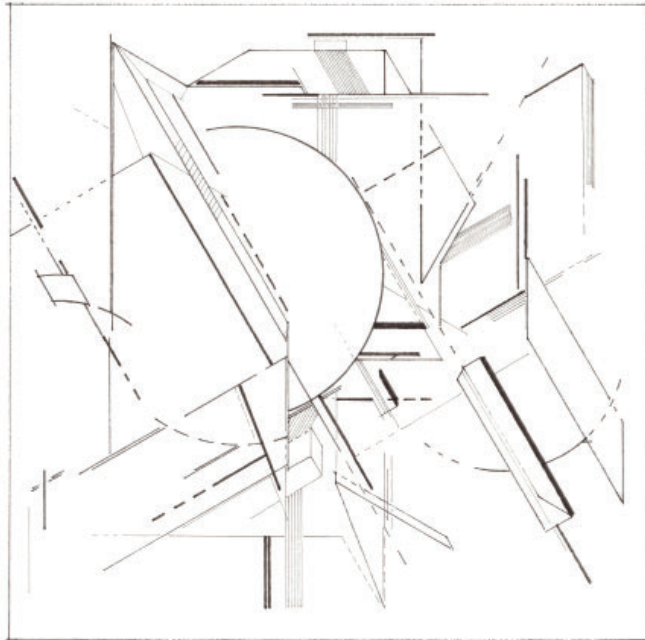
the premise of condia's studio:

## how does space affect the human body?

the human body's relationship with space is a complex, multi-sensory, everpresent one. this relationship is shaped by not only individualized experiences, but a pre-siding construct of reality based on animalistic instincts. the ability to design for both requires an ambidextrious thinking, which manifests itself as empathy.

the built environment achieves importan-cethrough objects that posess ubiquitous meanings, or affordances. being empathetic towards these affordances and the way in which they interact with others to construct an atmosphere is the lens through which the architect must see.



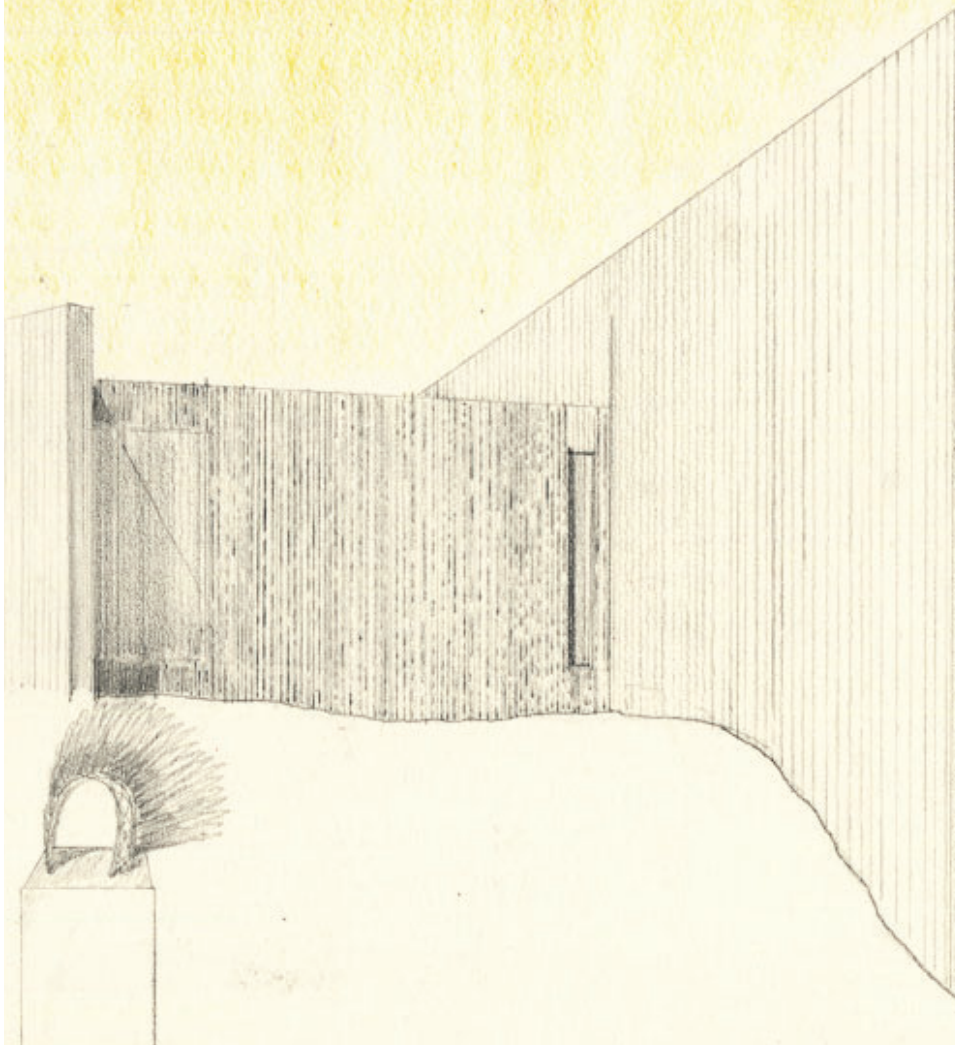


Affordance based design offers a unique perspective on architecture as a whole. Architecture is experienced through the human's multisensory interface: so there it shall be designed. **Affordance based design places the emphasis on the rocking chair, not the porch itself.**

Placing the focus on designing for the multiplicities of human experience rather than a larger presiding formal style allows the work to serve human's environmental desires.



# tuttle creek na museum



human's have a strong inclination as to how things are created. allowing fluid dialogue between the making and the understanding process creates a more intimate experience with the object.

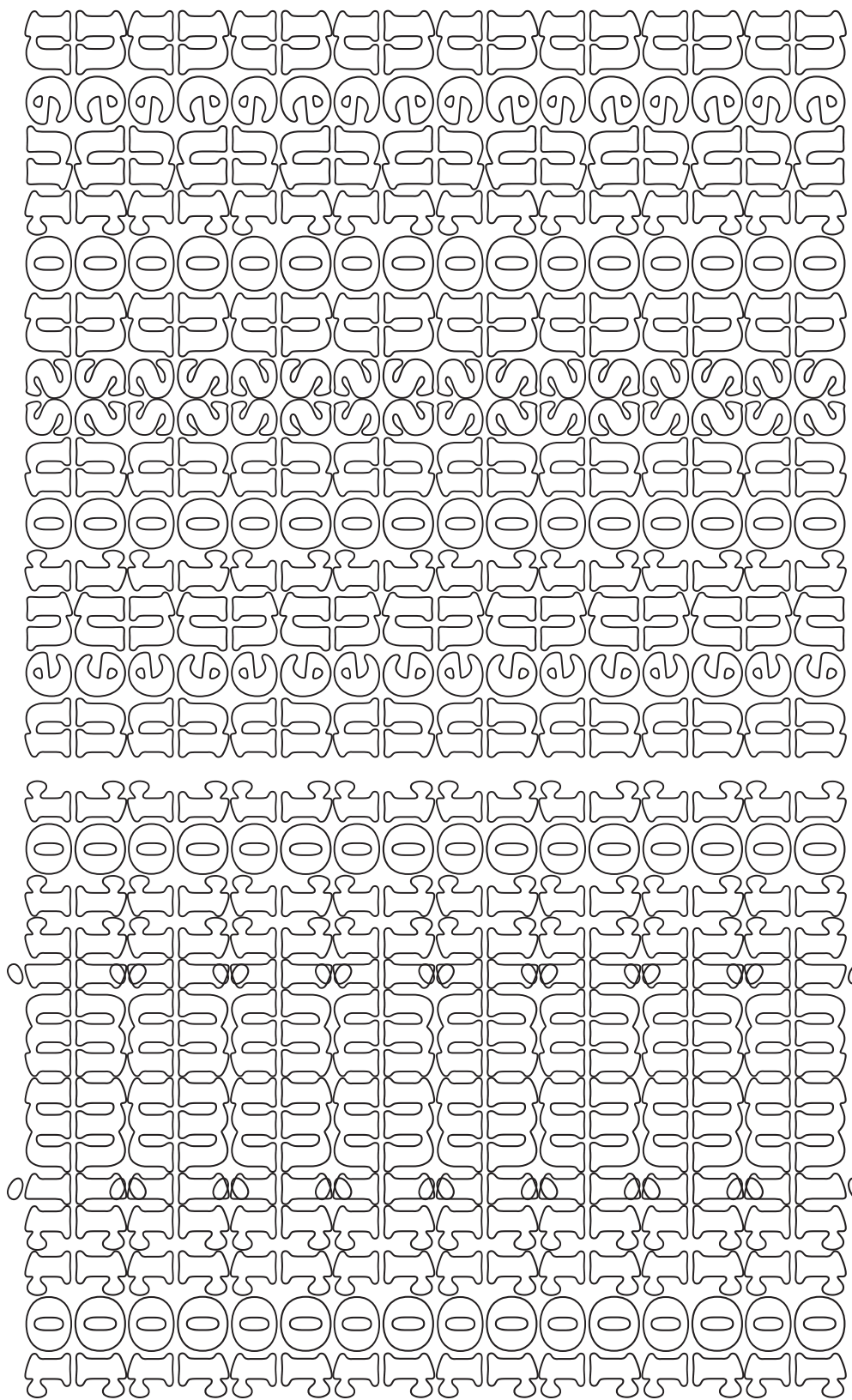
these drawings are experiments of the human's perception. what they understand from previous experiences shapes their meaning.

to some, the drawings are architectural - lineweight, line types, rules of shadow.

to others, they're merely compositional.

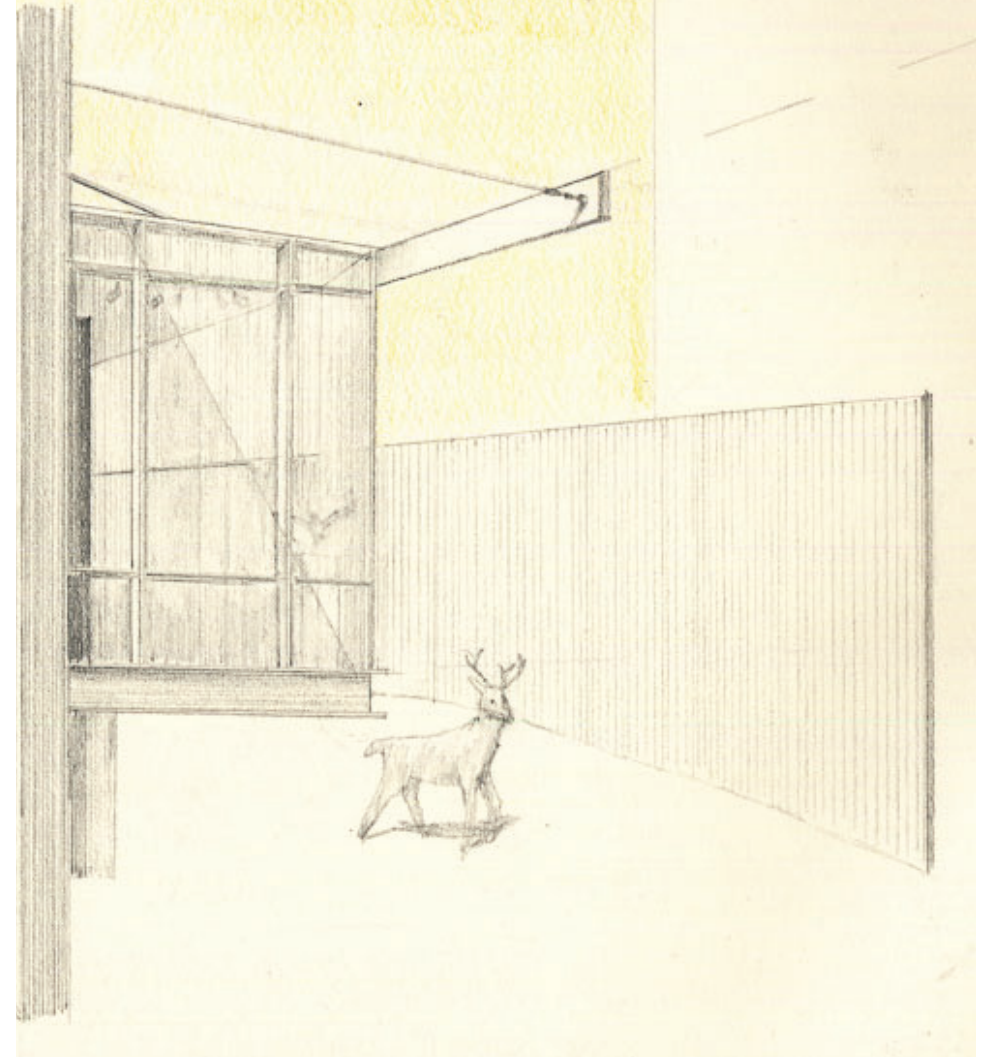
what are they to you, and what does that tell you about yourself?

ambiguity leads to personalized meaning



# nature museum

curating encounters with nature through  
scenography - what do the artifacts say to  
each other?





# m u s e u m closure



the museum was open for merely minutes before it was closed.

the signs lay undisturbed, ripped from the ground and thrown in a corner of the site.

nobody cares about air conditioners,

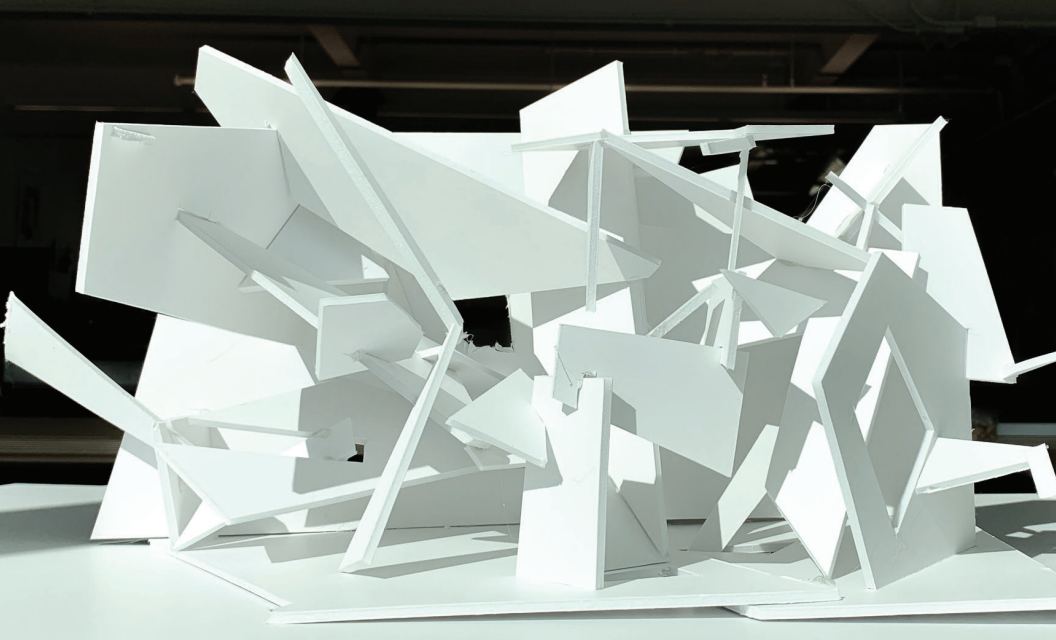
until they stop.

nobody cares about exterior space,

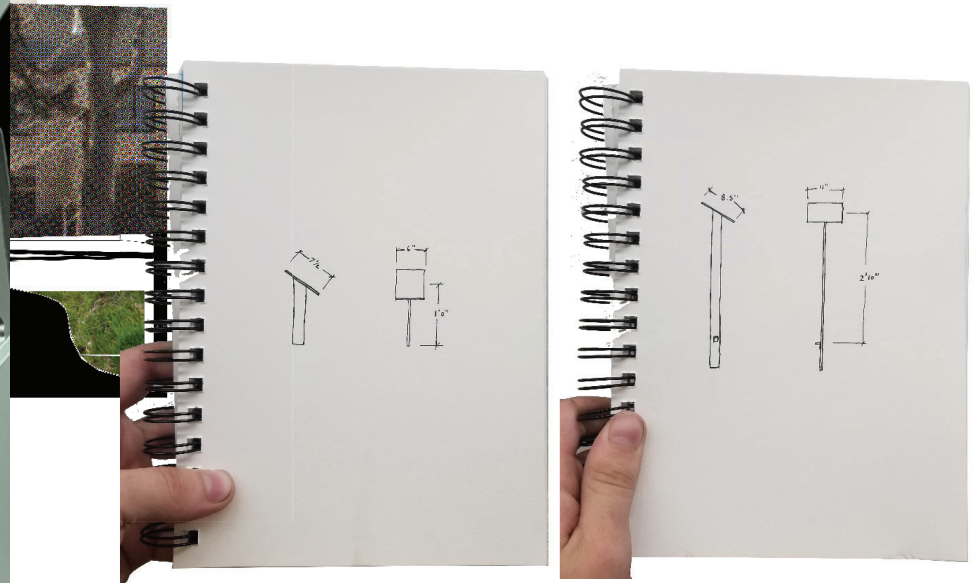
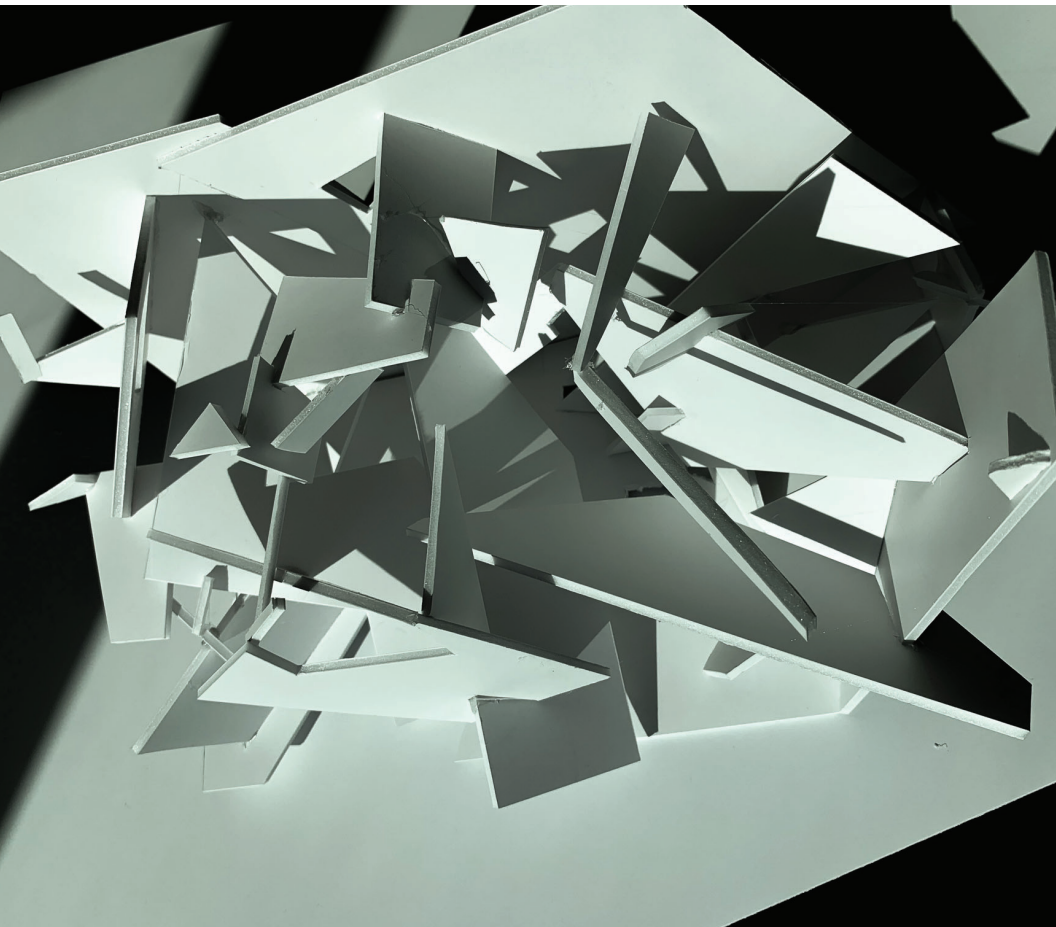
until it goes away.



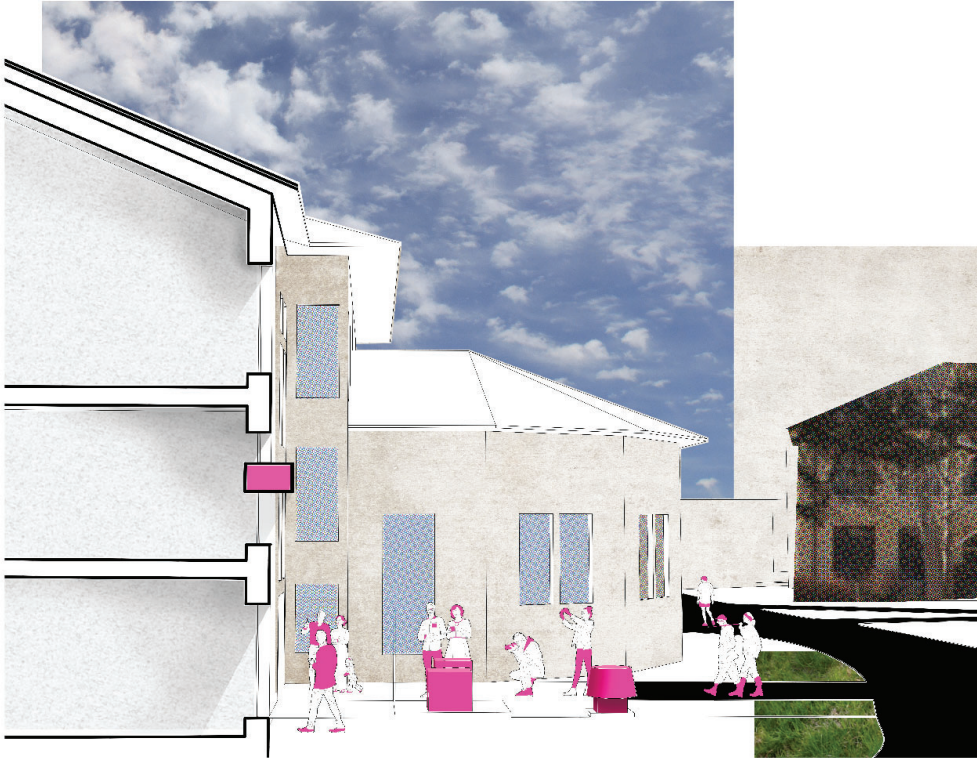




creating a museum atmosphere creates ambiguity.  
are air conditioners actually art?

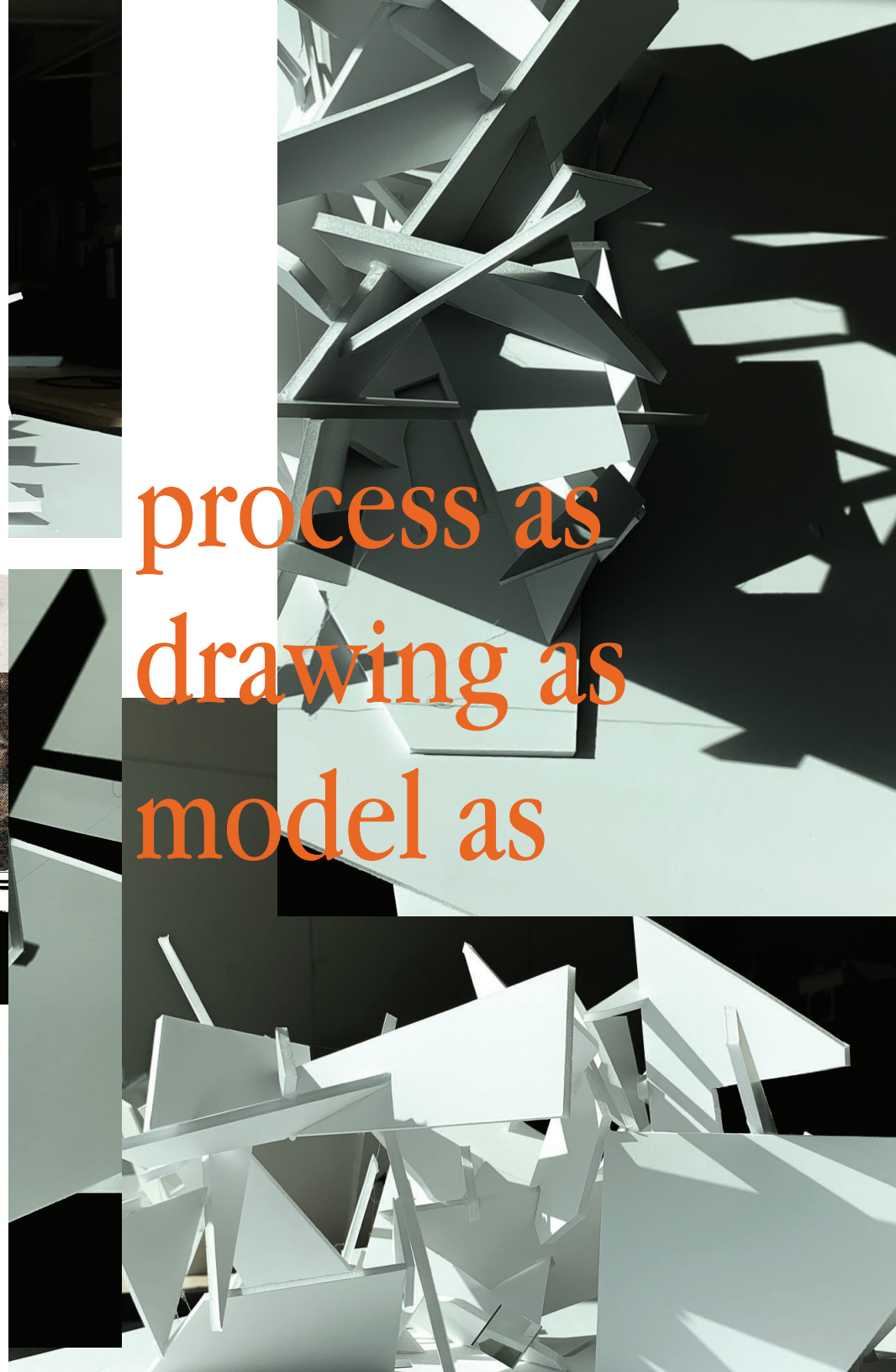


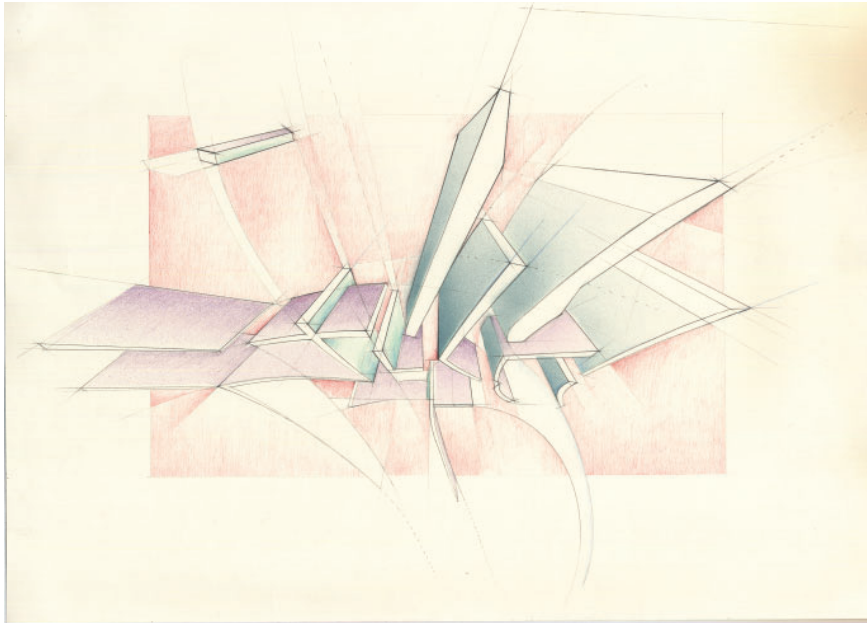




n-w section of gallery

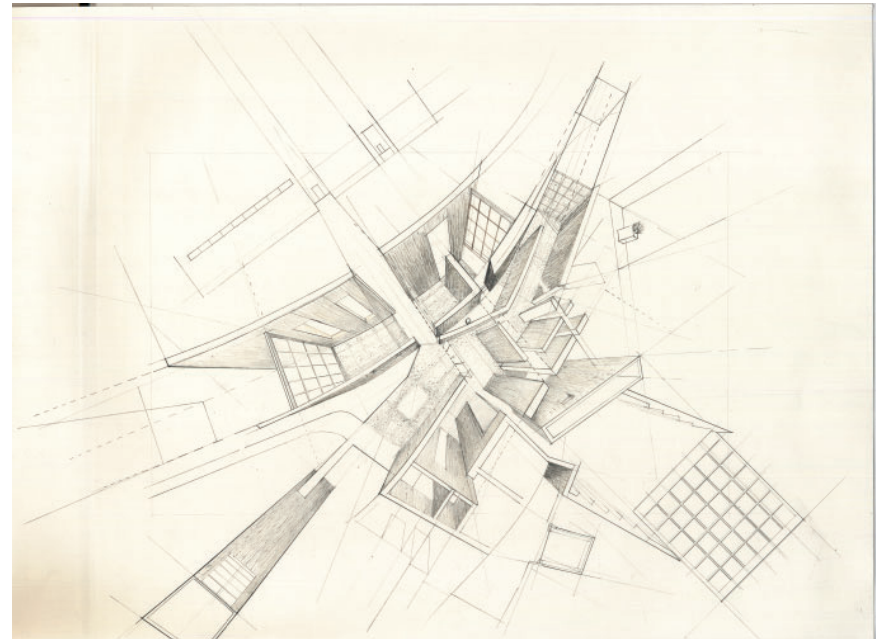
process as  
drawing as  
model as







if air conditioners occupy precious space outside of entrances, does that make them art?



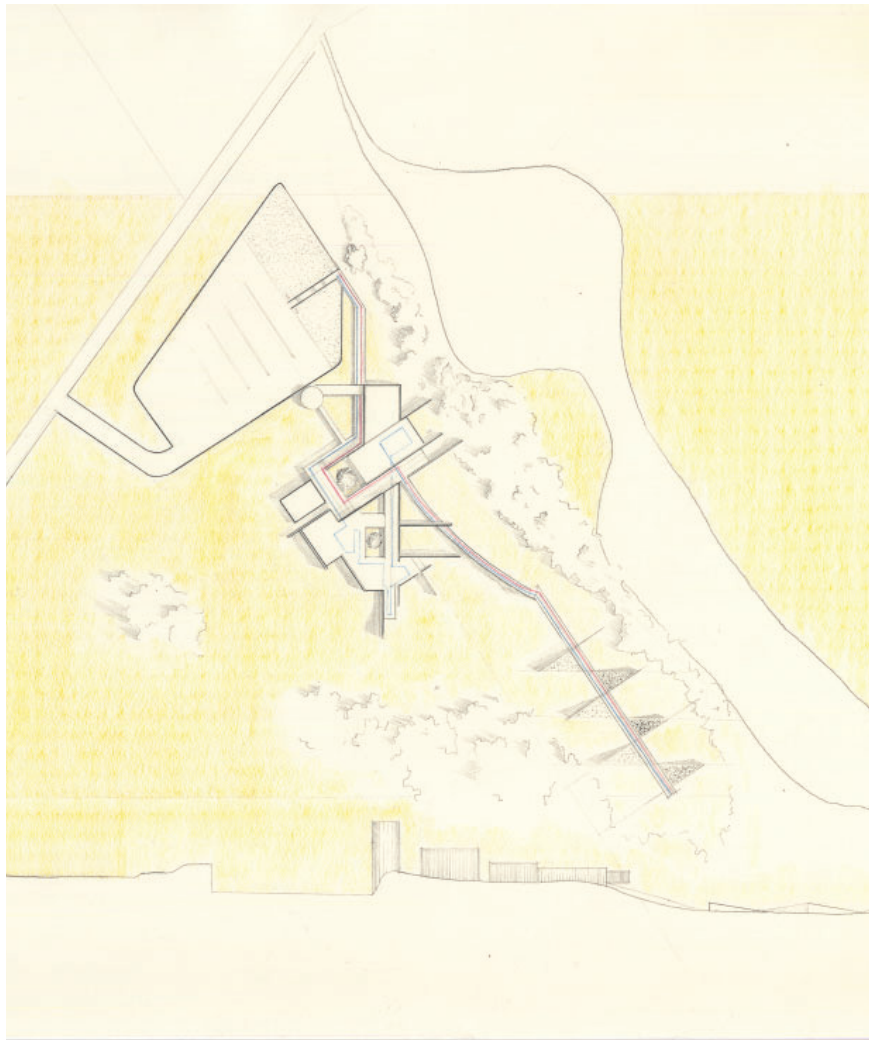
# who cares about air condition- ers?



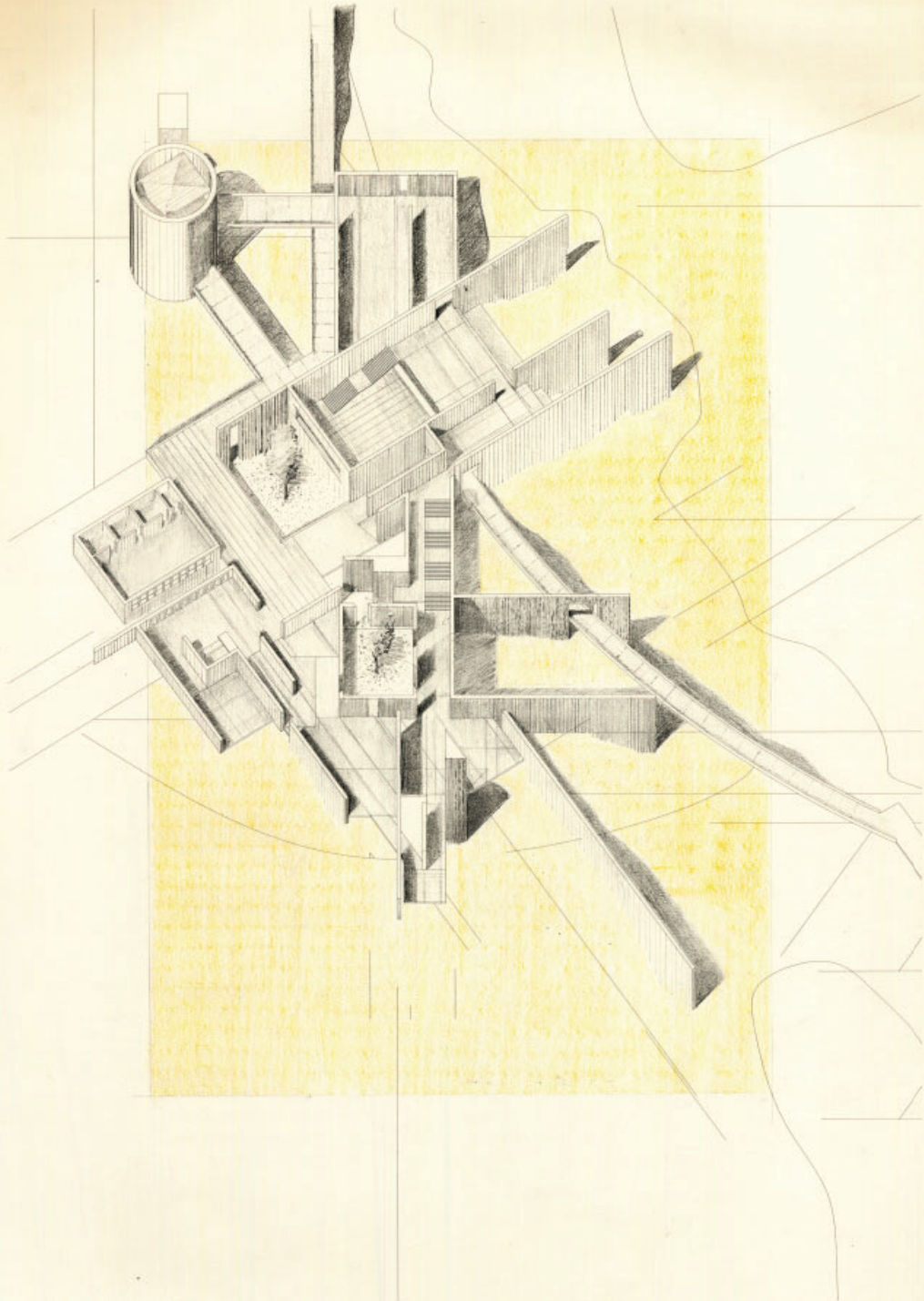
scenographic procession through space

and why don't you?

# post-appreciation







projection, in  
refection  
framing, priming