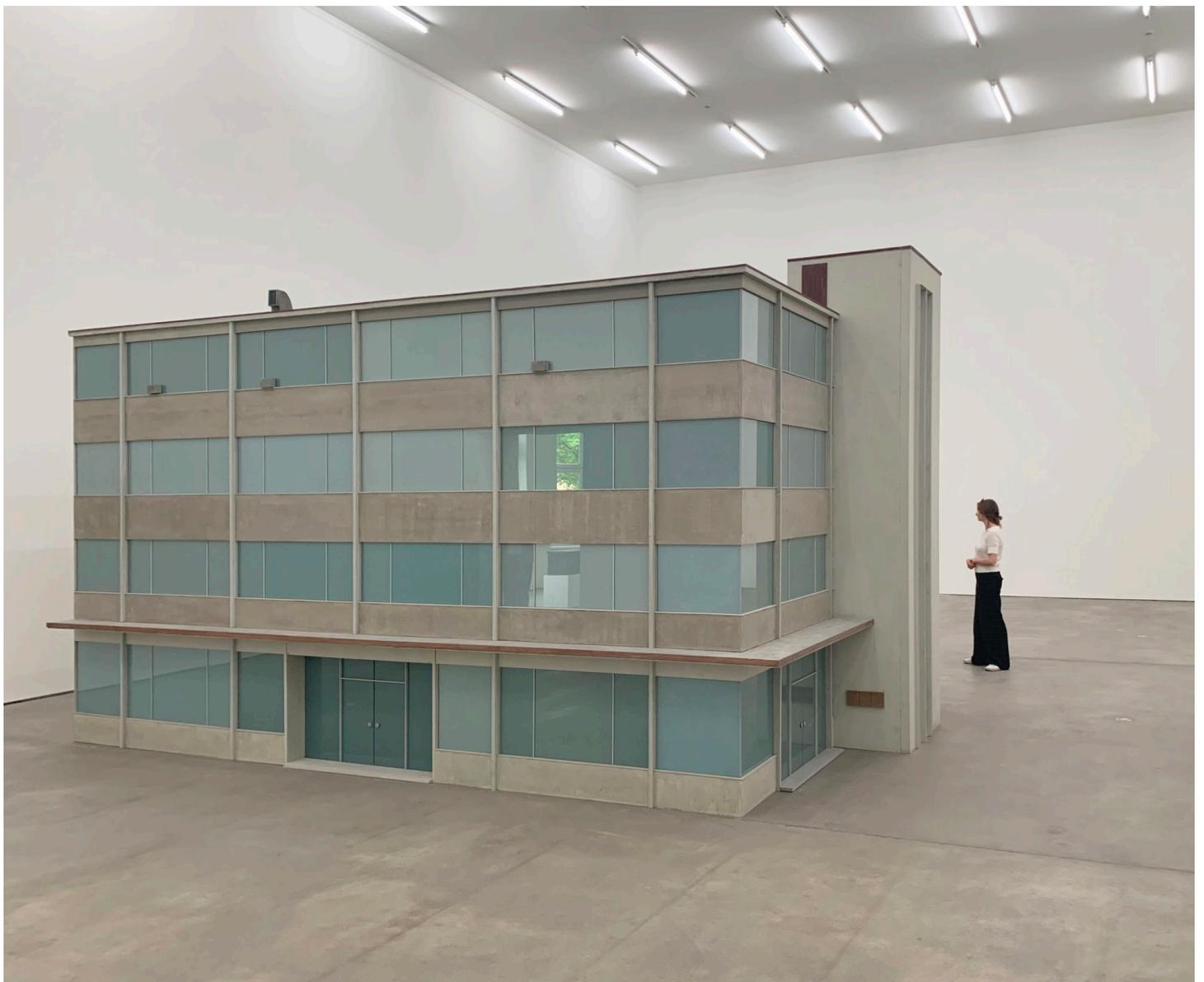


SIP 2026

Tom Finch
Emilie Morales
William Guthrie

*'Modelling a building, the building
as a model'*



Images (top to bottom);

Sprüth Magers/ Peter Fischli David Weiss, 'HAUS', 2019.
<https://spruethmagers.com/exhibitions/peter-fischli-david-weiss-haus-berlin/>.

Workshop description

A building under construction offers the potential for varied interpretations of what might eventually be, it not being clear the extent to which it is complete, what being complete will mean as well as the temporary measures put in place to aid construction, whose presence is fleeting but which often has an architectural and aesthetic quality of its own.

Our workshop will focus on the new faculty building, located at Boulevard de la Plaine, that is currently being refurbished.

It will embrace the building in its current state, and propose interventions that 'complete' the building.

These responses could include collaged images, physical scaled models that represent as yet unconstructed elements (actual or imagined), reinterpretations or modifications of drawings, sculptural additions of no particular scale or functional purpose, or practical interventions at a 1:1 scale. The aim of each is to identify clear approaches that can be worked on in groups as early as possible, so as to maximise the time available for production, enquiry and debate.

These interpretations of the building will then be displayed in the existing faculty building, as a means of introducing the site to its future occupants and to present the existing building in a state that will not be witnessed or experienced by them.

We look for highly motivated, practically minded students, capable of engaging with the conceptual basis of the workshop and its requirement for physical outcomes.

Themes

We envisage splitting into two groups, each focussing on a clear theme;

- The existing building.

This group will focus on documenting the existing building, as both an introduction to those unfamiliar with it, and also an exercise in capturing and recording it in its present form, before the refurbishment is complete.

- The future building.

This group will focus on the conversion of the building. This could either be via literal representations of what is planned, or modified/ hypothetical variations on it.

Both groups are welcome to embrace the 'in-between' state that the building in its current state occupies and the fact that it blurs the two distinct phases described above.

There is no right or wrong extent to which this is explored, the state of flux the existing building finds itself in being something we consider worth celebrating.

Working methods

We will express these interests and themes in several ways, each intended to compliment and inform the other;

- 1:1 scale installations/ scenography
- Scaled installations
- Photographic documentation
- Collage

Participants are welcome to work in groups, exploring ways of representing the same idea using different methods, or to work individually, provided the each of the key themes and working methods are represented.

Examples

1:1 scale installations

... Provides the opportunity to represent fragments and details of the building at a true, but abstracted form, where viewed in incomplete form, act as both backdrop and representative study.



Images (top to bottom);

National Gallery of Scotland / Nathan Coley, *'There will be no miracles here'*, 2009. <https://www.nationalgalleries.org/art-and-artists/106064>.

Studio Tom Emerson, *'Parasite'*, 2025. <https://emerson.arch.ethz.ch/design-studio/arenella>.

Wiels Museum, 2025. *Exhibition details unknown.*

Examples

Scaled installations

... Allow for the representation of the building as a whole, conveying its mass, relationship to its neighbours, and a full appreciation of its material/compositional qualities. There is also an inevitable dialogue with the more fragmented nearby elements.

Images (top to bottom);

Sprüth Magers/ Peter Fischli David Weiss, 'HAUS', 2019.
<https://spruethmagers.com/exhibitions/peter-fischli-david-weiss-haus-berlin/>.

Examples

Photographic documentation

... Can be considered both objective, propositional or a more abstract position that straddles both.



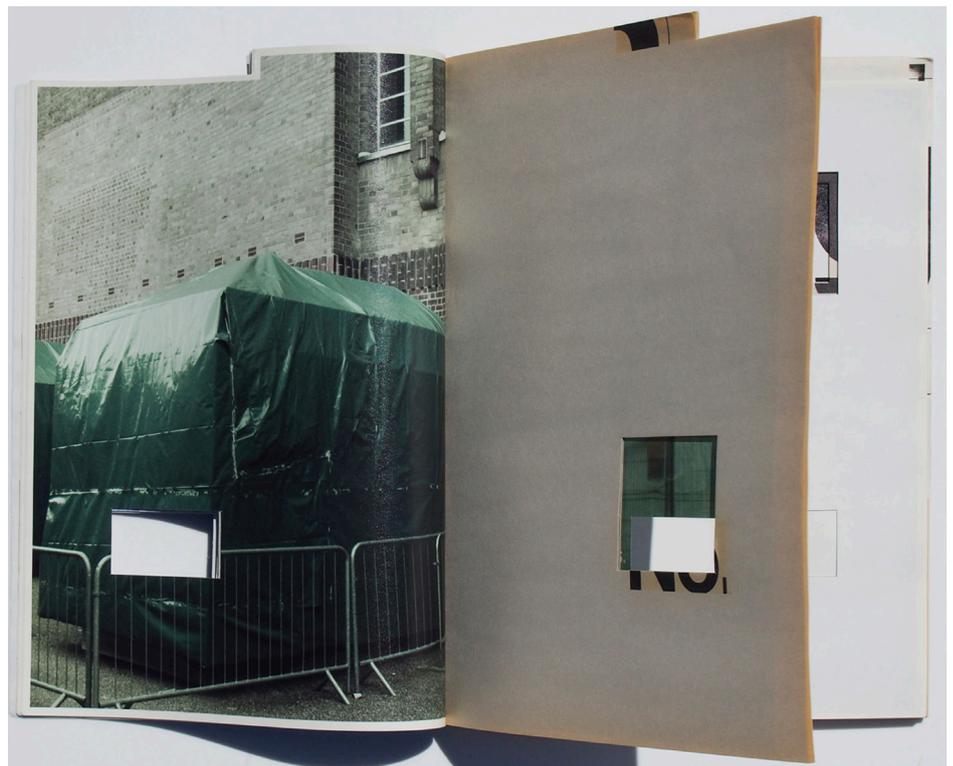
Images (top to bottom);

Kilimanjaro Magazine, 'Issue 12, Thinking of Collective', London, 2011.

Examples

Collage

... borrows from all of the above, providing the opportunity to develop spatial proposals and observations, depending on the approach taken.



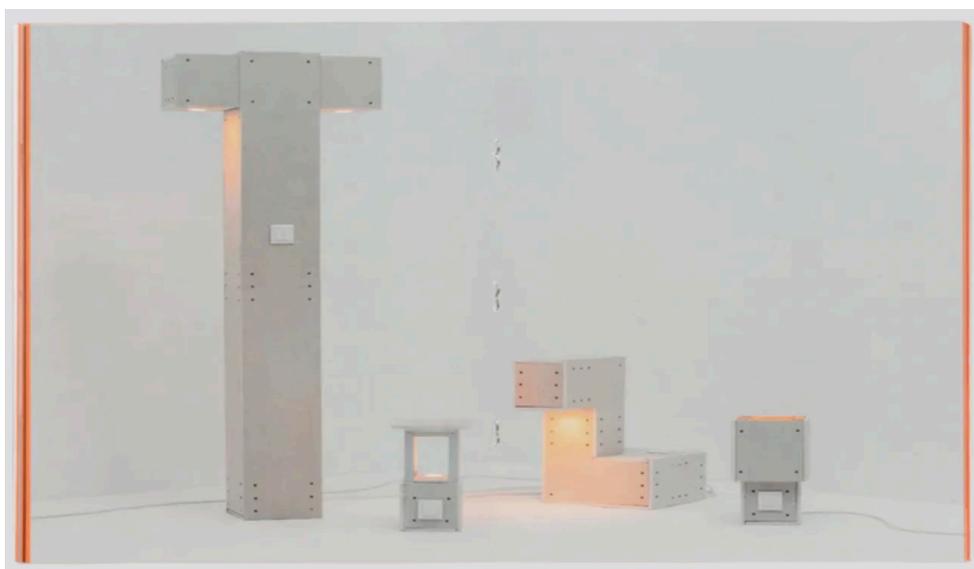
Images (top to bottom);

Work Magazine, 'Jan de Cock, Spring/ Summer 2006',
Hong Kong, 2006.

References

Scenography

... Allows for the focus on details that can be expressed both literally and abstractly, without a clear need to distinguish between the two - perhaps borrowing from the language of the construction site to situate objects as sitting somehow between the original and finished building.



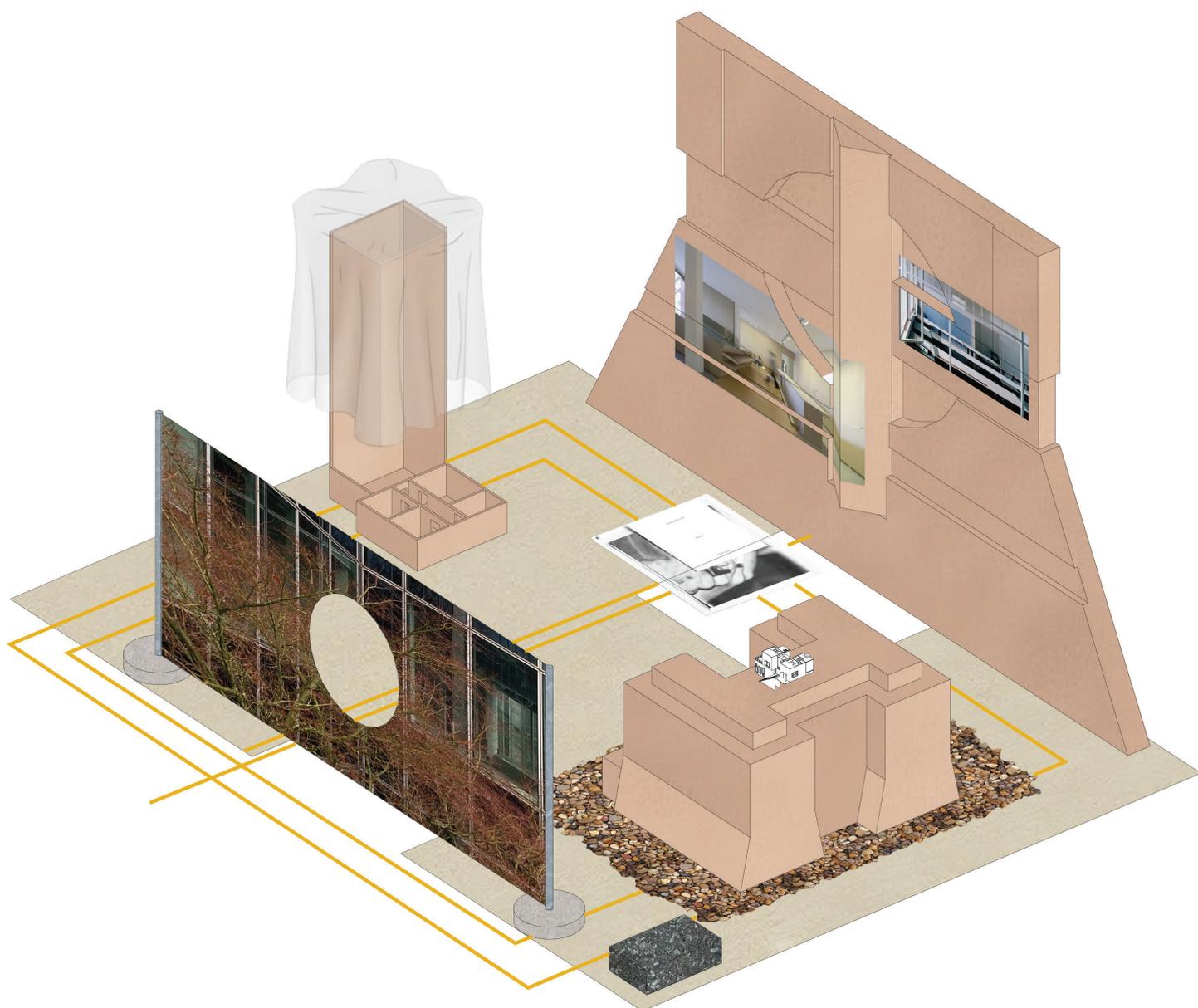
Images (top to bottom);

Marion Mailaender, *Architecture à Emporter*, Paris, 2025.
RVB.

Proposal

We envisage an installation of works that compliment and have a clear relationship to one another, but without a clear delineation between what is existing, imagined and proposed.

To those unfamiliar with the building, it therefore presents the opportunity to introduce it, in a way that will only be truly appreciated and understood once it is soon occupied.



Images (top to bottom);

Example scenographic arrangement.

Schedule

Monday (23/03)

- 09:00-10:00 (to be confirmed) Site visit
Boulevard de la Plaine 15
- 11:00-12:00 visit of the wood workshop +
sharing the data/information of the building
- 12:00-13:00 Lecture by Will Guthrie and
the process of act of modelling
- 13:00-14:00 Lunch break
- 14:00-17:00 Identification of key themes
and categories of potential responses/Q+A

Tuesday (24/03)

- Identification of specific responses/
materials required and formats etc
- Commencement of production

Wednesday/Thursday (25-26/03)

- Production

Friday (26/03)

- Finalisation/ installation
- Presentation