



PROJECT

**FURLINED**

TYPE

INSTALLATION

LOCATION

MOCA - LOS ANGELES, CA

DATE

2013

COST

\$ 25,000

As a part of the New Sculpturalism show at MOCA, a selection voices defining the next generation of Los Angeles architecture were identified to design and build an experimental pavilion for the show. Furlined was one of these pavilions.

The legacy of form is derived from the material nature of its tectonics. Building on the postmodernist independence of skin from structure as a disengaged relationship that is core to Los Angeles architecture, the pavilion accelerates the condition. Three layers, each with their own material and manufacturing technology, engage and push the Gehry methodology of a differentiated skin and structural system. Independently defined and formed components, tasked with varied experiences, the dialogue between the elements generates a new and dynamic conversation. ----- Synthesizing the intention of the fold with the geometry and materiality of pop art, minimalism and geometric abstraction originating in Southern California in the 1960s, the pavilion emerges from the tectonics of place aligned through the lineage of architectural thought. Refocused on light and space, the form and material become dynamic players in their conversation.

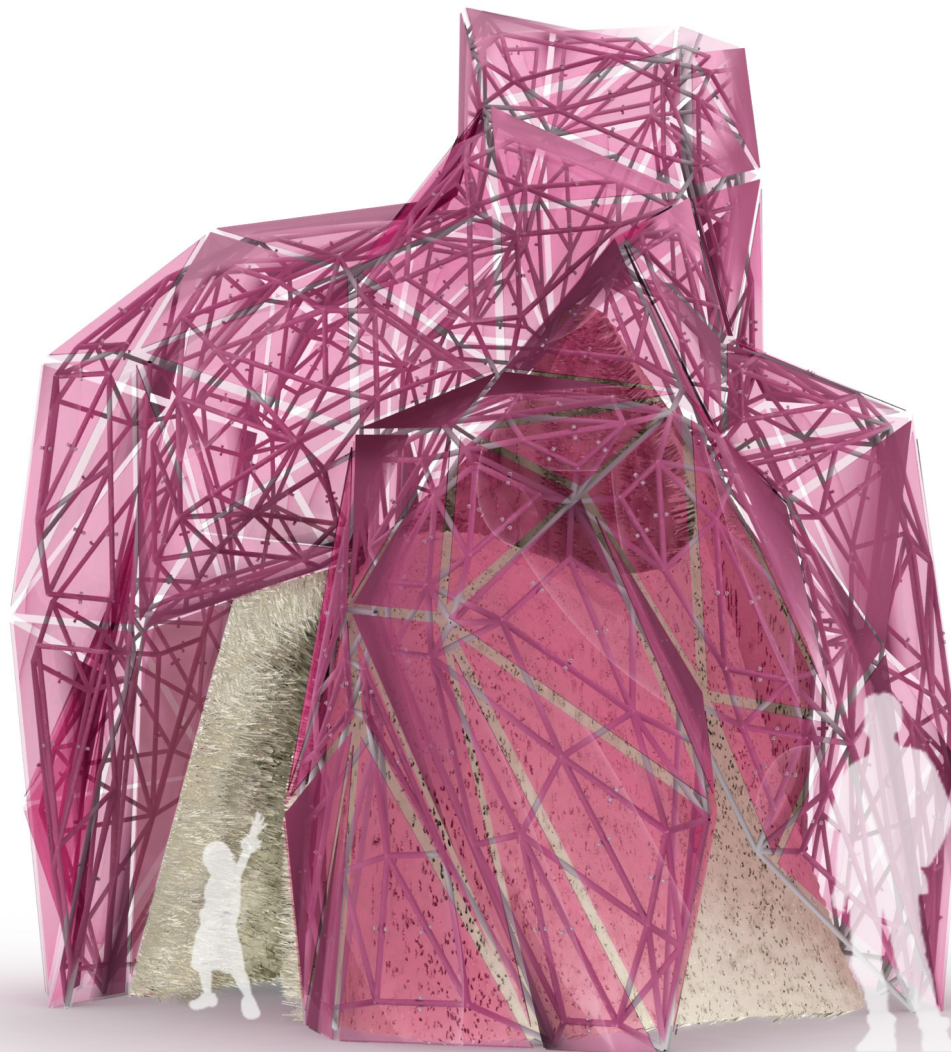


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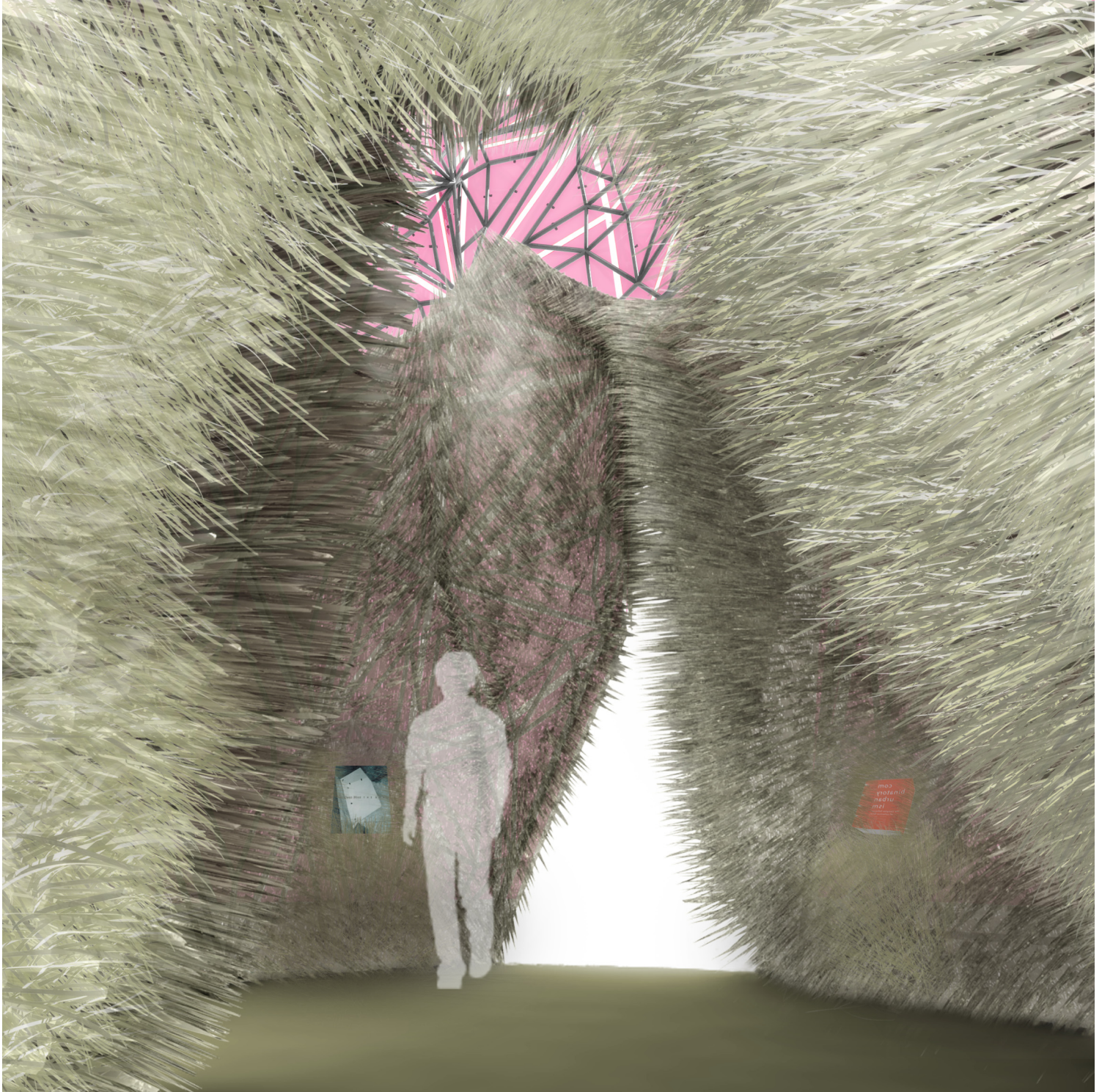




The legacy of form is derived from the material nature of its tectonics.

Fascinated by the fold, artists through the ages have spent time on its form. Michelangelo focused repeatedly on drawings of fabric. They are a way to express feeling in a building through frozen motion without using historic decoration. In this pavilion, we use the signature folds of Gian Lorenzo Bernini's flowing drapery in *The Ecstasy of St. Theresa* to inspire the form. They allow for the simulated energy of representational figuration to occur in a static form. An abstraction of material and form unite to create an erotic moment. ----- Building on the postmodernist independence of skin from structure as a disengaged relationship that is core to Los Angeles architecture, the pavilion accelerates the condition. Three layers, each with their own material and manufacturing technology, engage and push the Gehry methodology of a differentiated skin and structural system. Independently defined and formed components, tasked with varied experiences, the dialogue between the elements generates a new and dynamic conversation. ----- Synthesizing the intention of the fold with the geometry and materiality of pop art, minimalism and geometric abstraction originating in Southern California in the 1960s, the pavilion emerges from the tectonics of place aligned through the lineage of architectural thought. Refocused on light and space, the form and material become dynamic players in their conversation.





#### CONTEXT

To serve as a foil to the traditions of contemporary art spaces the pavilion is self objectifying, foiling its context, a series of contrasts are cultivated: ----- White opaque walls are contrasted with transparent colored ones. ----- Solid singular surfaces are contrasted with layered superimposed skin to structure to lining. ----- Illuminated surfaces are contrasted with light emitting forms. ----- Orthogonal and quadrilateral are balanced by irregular and triangulated. ----- Rigid is contrasted with soft. ----- Smooth is contrasted with hairy.



## OUTER

## MIDDLE

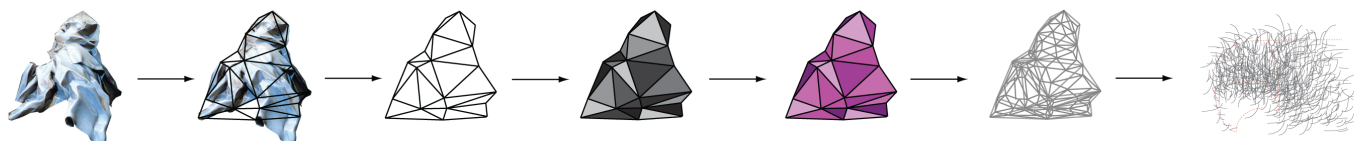
## INNER

FORM

SURFACE

STRUCTURE

LINER



FABRIC: MATERIAL FIGURATION

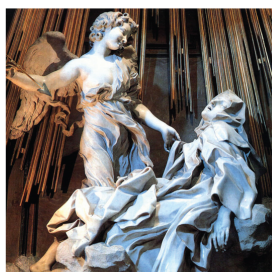
TRIANGULATED FACETING

SURFACE FORM

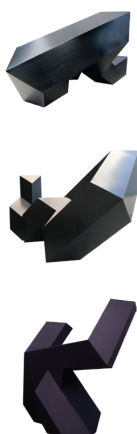
MATERIALITY

STRUCTURAL SYSTEM

FUR



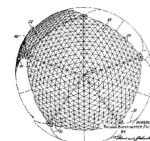
Gian Lorenzo Bernini  
Ecstasy of Saint Theresa  
1652



Tony Smith  
Throwback  
1976



Donald Judd  
untitled  
1965



Buckminster Fuller  
1954

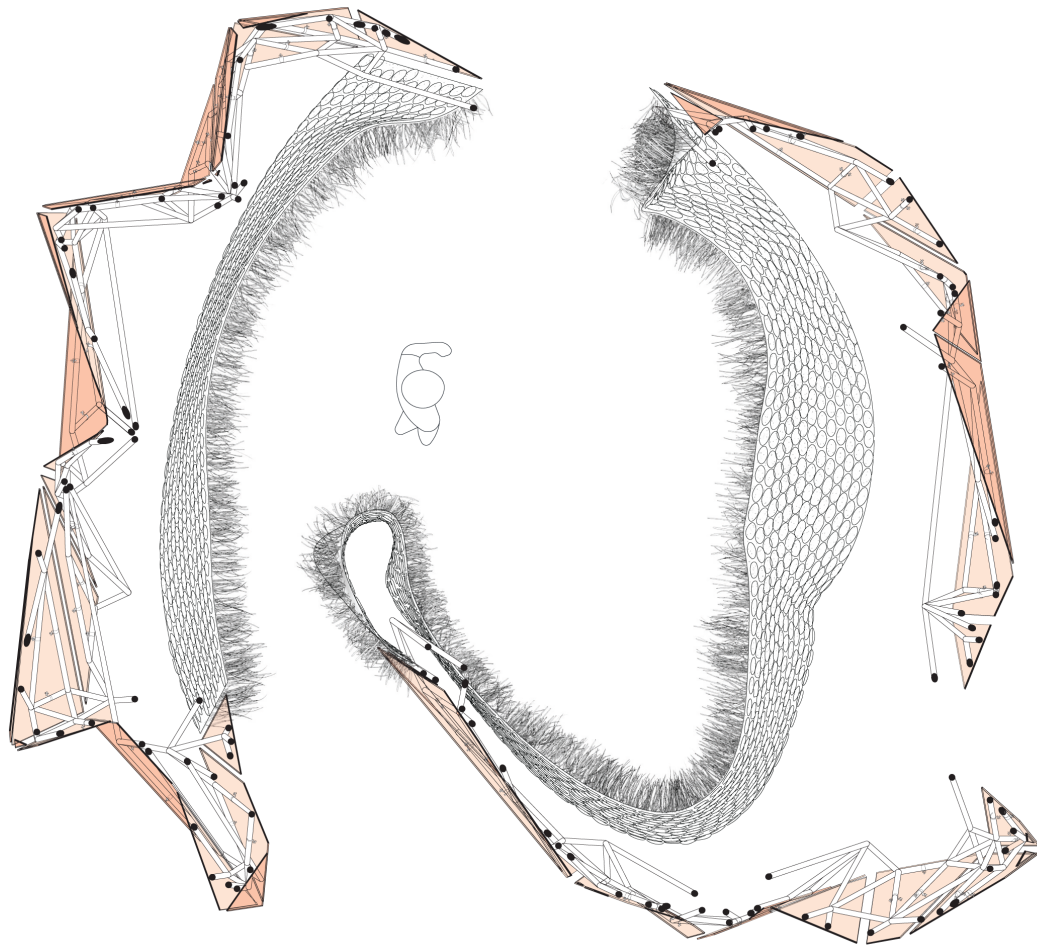


Eva Hesse  
Accession II  
1969

## EVOLUTIONARY THINKING

The primary exterior form evolves from the dynamism of drapery. Physically freezing its motion, the figure translates the sculptural movement of a draped form pixilated into a triangulated, faceted network. Smoothed like the sculpture of Tony Smith but dynamically formed, the joints are left open through a recessed panel edge to allow a detachment of panel from panel and highlight the open joint as a graphic line through the resonating colored edge of the Plexiglas. The structure ghosts and reiterates the outer form, repeating and resonating in line the geometry established by surface. The inner liner emerges from the repetitive rationale of a gridded loop coupled with the dynamic drape and position of the variably extruded and dangling length of the "hair" link. Like Eva Hesse's Accession II, the contrast of the outer figure with the inner texture produces an enigmatic and unexpected world within.

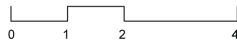
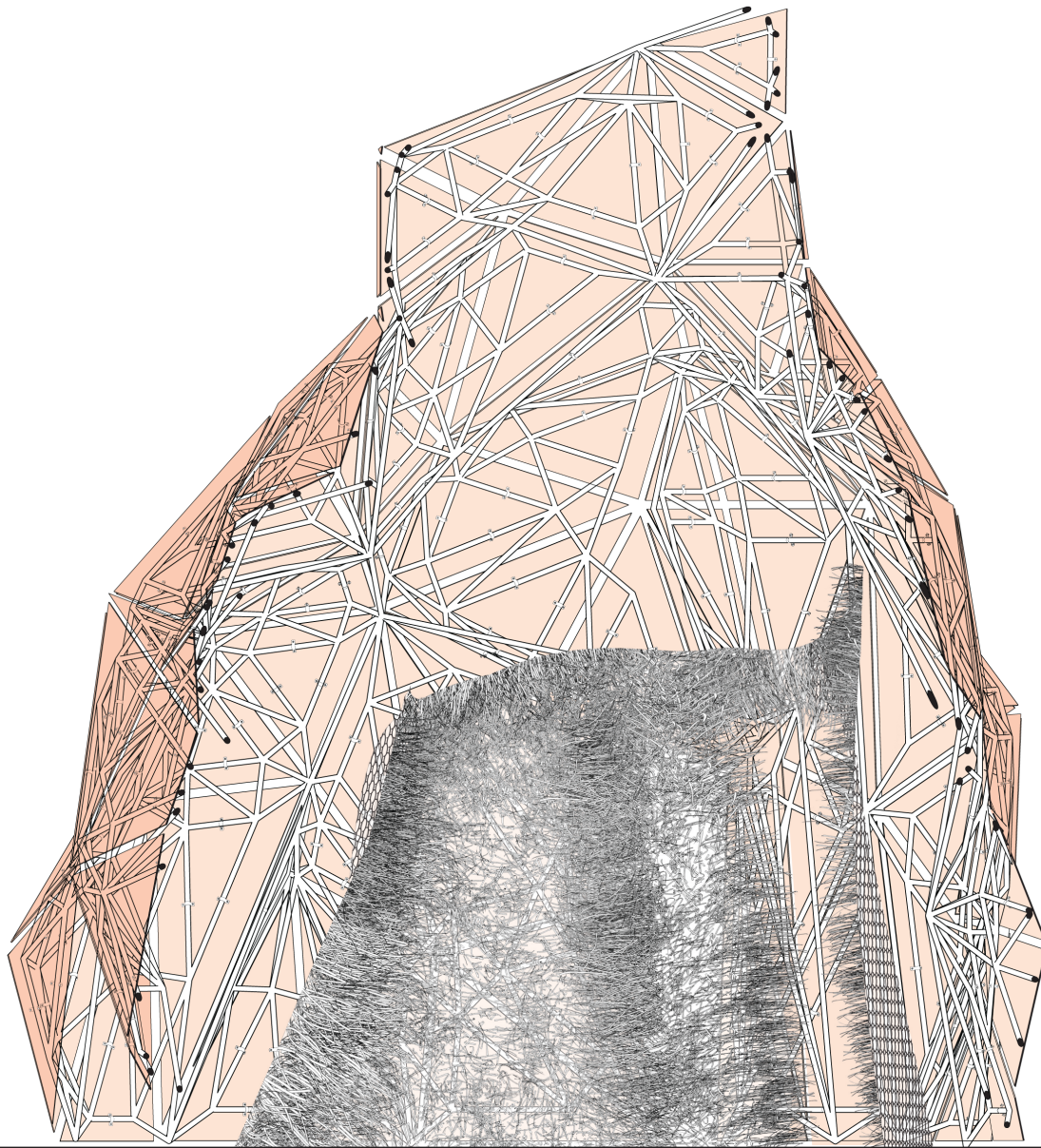




#### EXPERIENCE

The pavilion stands as a radiating and hulking figure. A vibrant and lustrous acrylic surface illustrates its machinic and precise form and figure. A softer inner liner of plastic fur welcomes and invites the viewer in. The womblike space finds knuckles protruding from the surface. Glowing and embracing the dome's fur of plastic hair, the viewer relates to scale of the unit and piece. The place is made through the material effect.

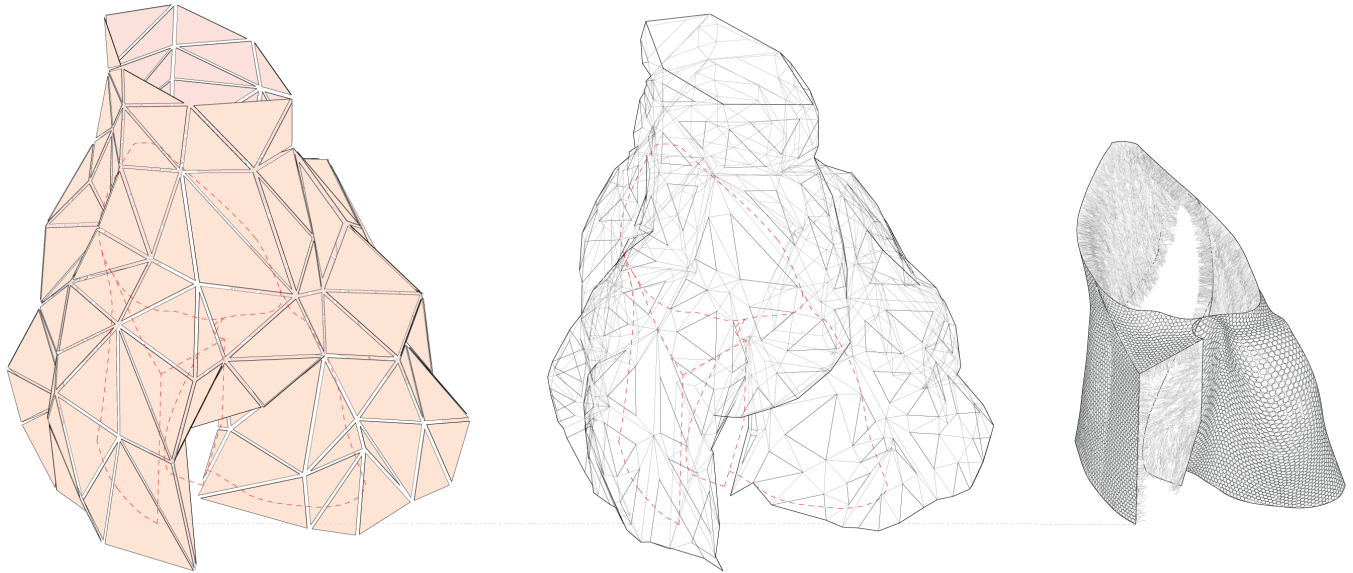




#### PROGRAM

The function of reading room was selected as an experiential premise. Monographs of the primary architects featured in the larger exhibit are nestled within the fur lining of the inner skin. Submerged in the depth of the repetitive field the orthogonality of each book is contrasted by it luscious furry surrounds. With varied deformations in the surface, the prominence and significance of each architect on the legacy of Los Angeles architecture is depicted through the surface.

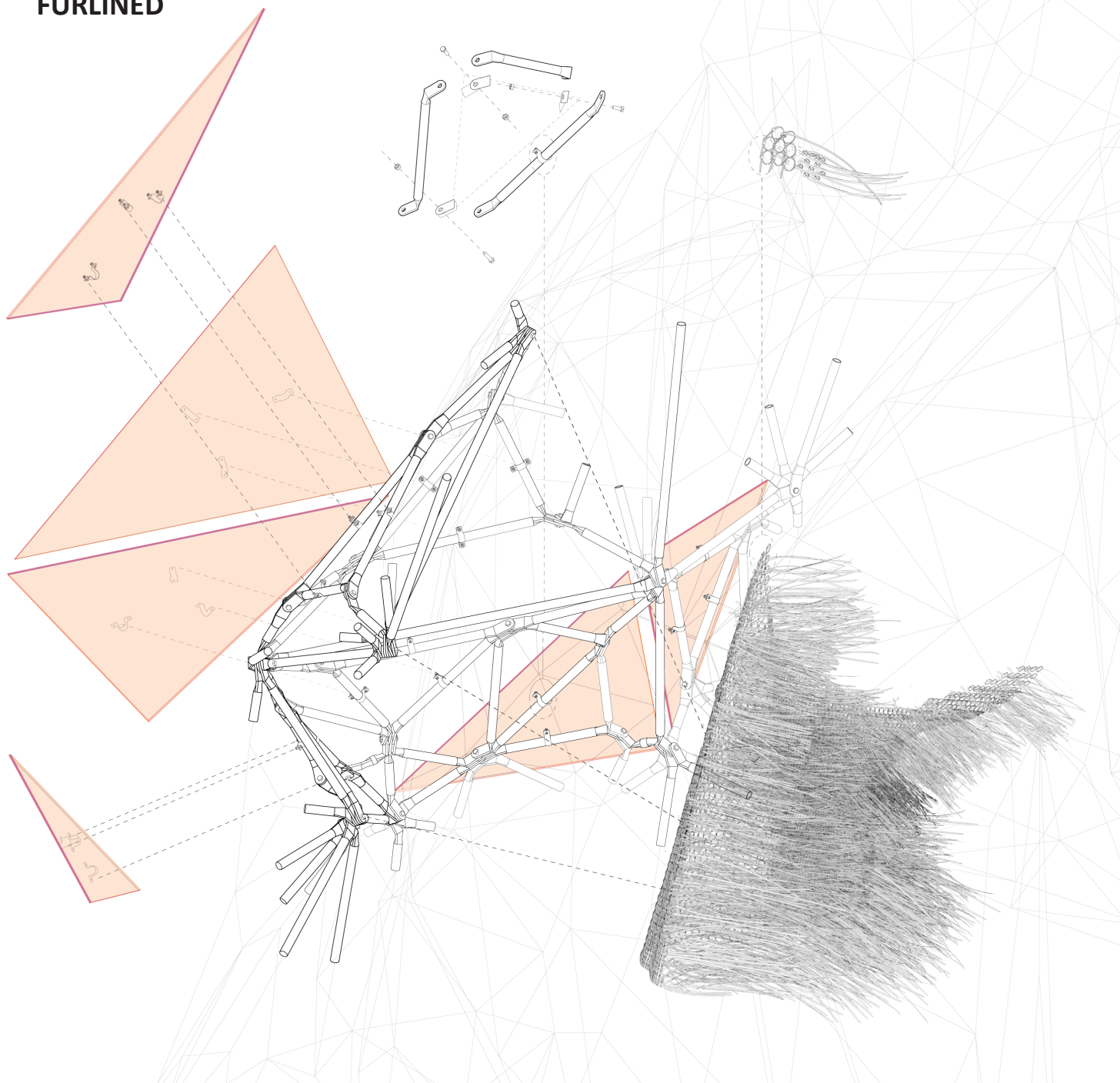




#### MATERIAL ELEMENTS

The material palette is three fold: florescent acrylic Plexiglas; galvanized electrical conduit and clear plastic zip ties. Each forming an independent system, their formal governances interrelate through their layering. Plastic and exposed galvanized metal structures are uniquely related to the industry of Southern California. Rooted in the exploration of new materials being developed for industrial use in the post-World War II era, the palette extends the legacy of regional materiality through an extension and re-appropriation of its palette.

PROJECT  
**FURLINED**



**FABRICATION | PREFABRICTION | ASSEMBLY**

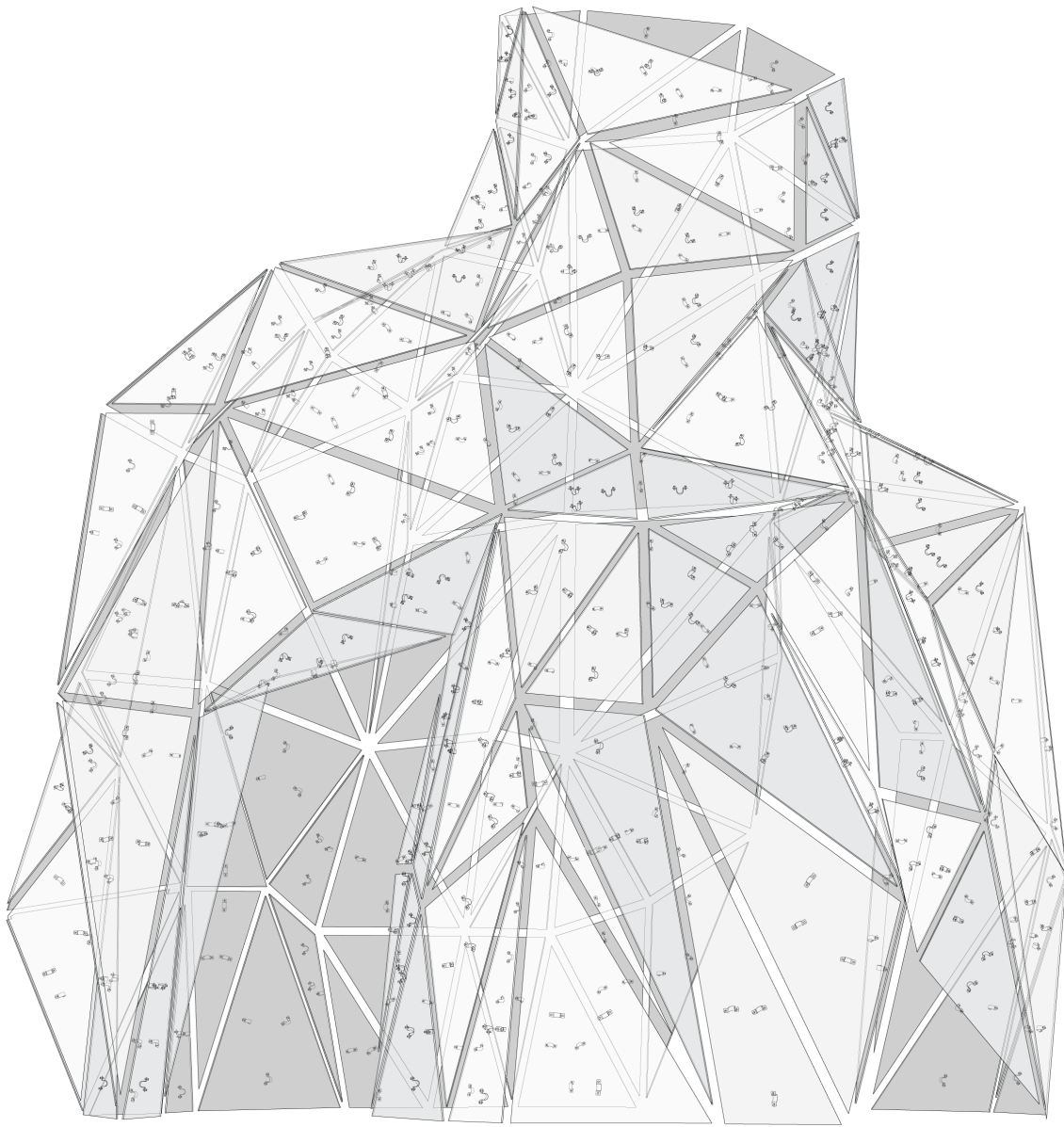
The skin, derived from the supple lines of a curvilinear surface, is faceted and flat milled. CNC milling and heat torching allows for crisp resonating edges and flawless lines in the reflective and transparent Plexiglas. Connected by a simple bolting of standard conduit brackets, the three point contact allows a delicate suspension of the refined surface. Beneath the Plexiglas is a network of optimized structure comprised of a crimped and bolted conduit frame. Triangulated for optimal stability, the raw galvanized material, fundamental to the chain link ubiquitous to Los Angeles and objectified by Frank Gehry, becomes the dominate line of structure. With a simple rotation along the length and an angled bend at the joint, the bolted connection allows for the systemic fabrication of small lightweight pieces that can readily be assembled in prefabricated chunks that can delicately be delivered to the site and readily joined in place. The minimal weight and geometry allow for a maximization of strength and stability. Suspended as the inner lining is an artificial fur woven of variable length clear plastic zip ties. The surface embraces the viewer in a furry cocoon varying in thickness and dynamically activated by light and shadow. Formed of a backer of 4" looped zip ties in parallel succession, these are then linked to their neighbor with zip ties ranging in length from 4" to 14" inches to produce gradients of depth and overlap.



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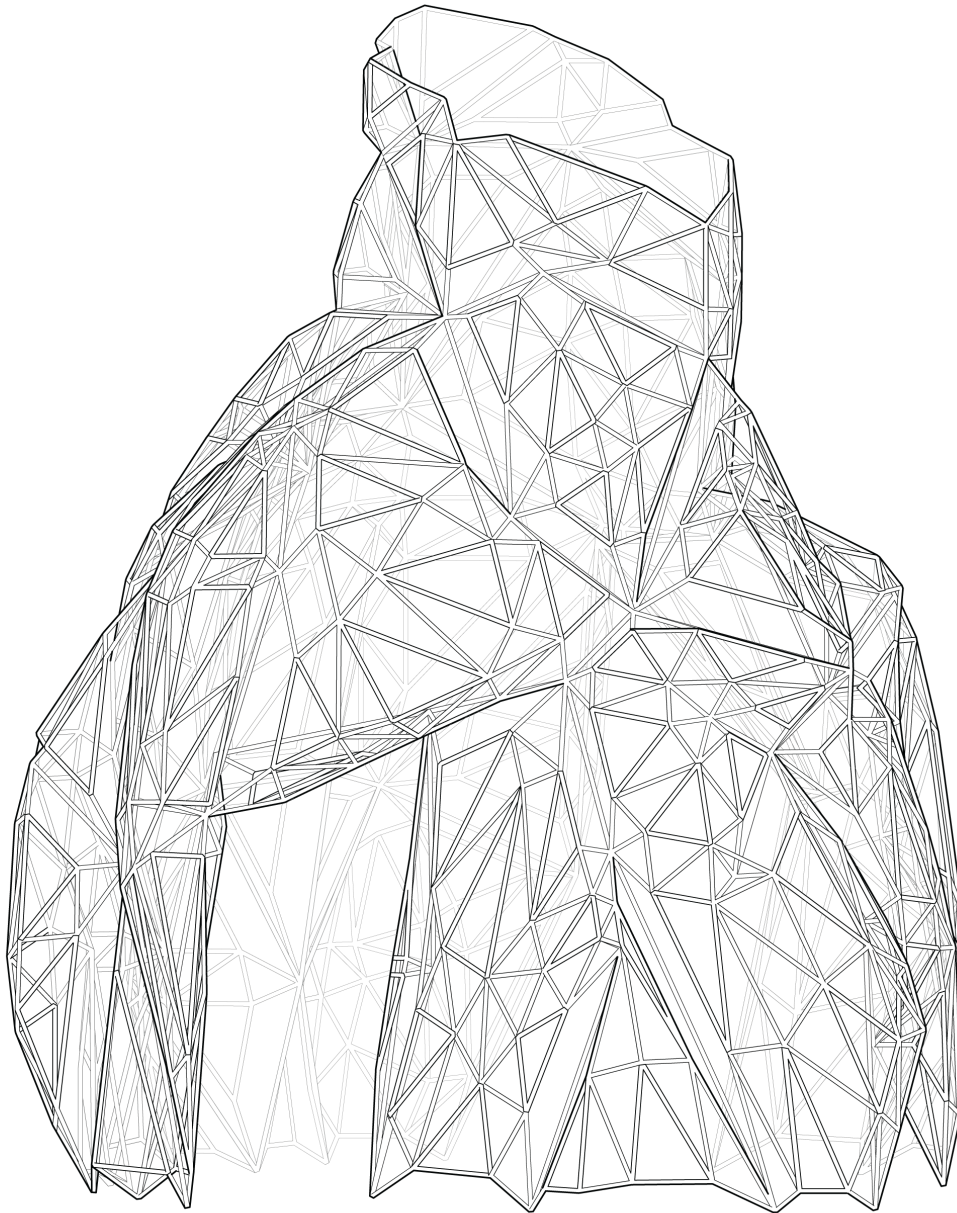
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#### PANELS

The neon Plexiglas panels produce a faceted and triangulated veil. Glossy and machined, their color resonates outward and glows inward. The slick inorganicism of the material references the painted, waxed and polished surfaces of automobiles, surfboards and fiberglass boat hulls. Like the resin colored figures of De Wain Valentine, the prismatic form in conjunction with the material manifest in a powerful optical emanation.



#### STRUCTURE

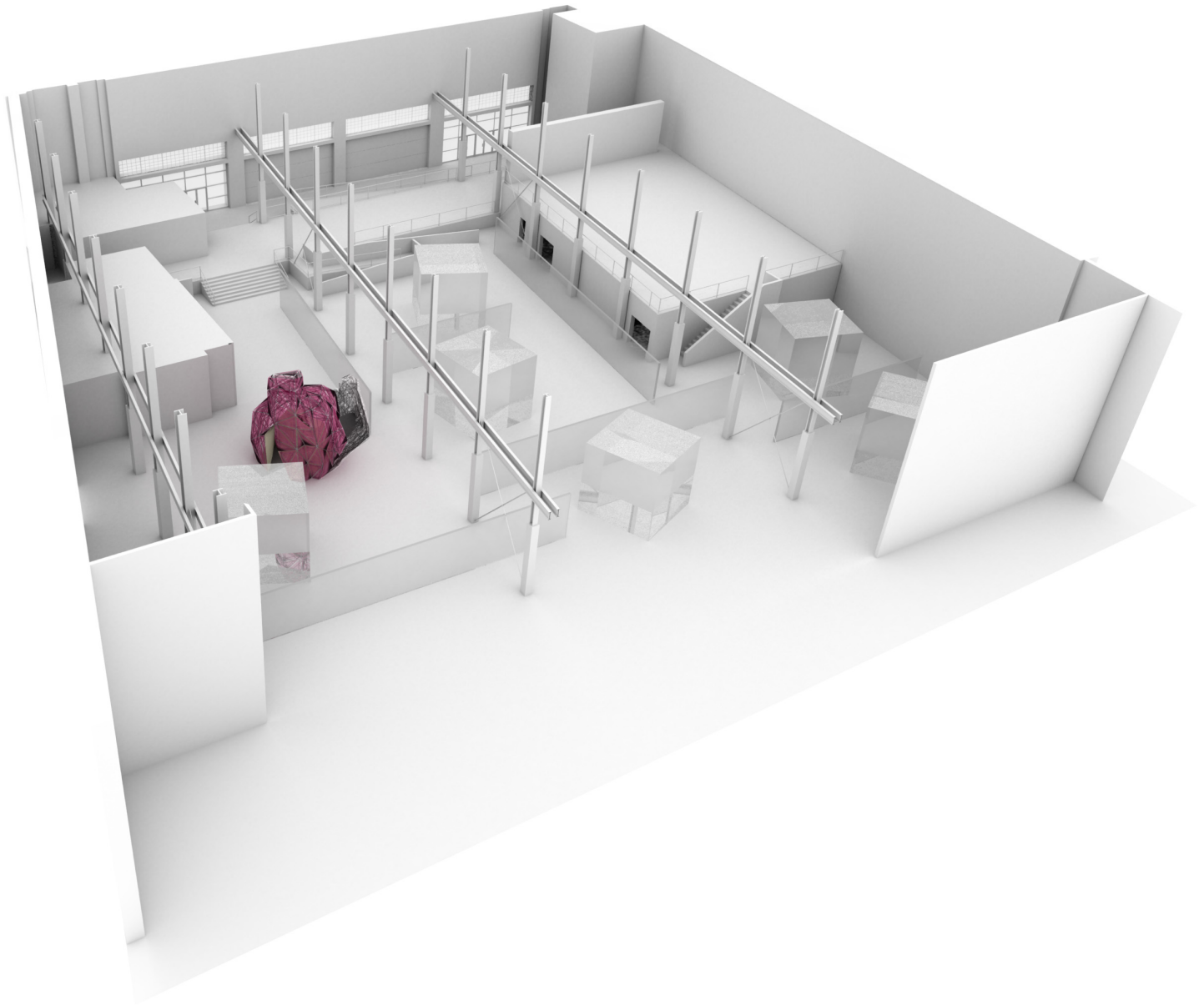
The structural web is originated in the facet of the surface panels. Translating plane into line, the form reiterates through an offset, the initial surface triangulation. This co-planar surface [now defined by line] establishes the point of structural connection. These then branch backward to create a triangulated web connecting adjacent panels in protruding clusters. When a valley occurs in the form, the density offsets and dives below. The stitching of the chunks is read through the seamed density of the frame. Composed of 1440 bolted pieces, the collective acts like a webbed bloom enveloping the visitor while remaining ghosted by the veil of the inner and outer layers. Made of galvanized electrical conduit, the pieces extend the legacy of the regularized triangulated geodesic domes of Buckminster Fuller through variable geometry and customized lengths. The reflective galvanized surface refracts the light and creates a density of line and shadow.





#### FUR

The inner-most layer is artificial fur. Derived from a veil of woven zip ties, the surface recalls the technique of artists such as Tara Donovan, who use everyday objects in serial repetition to produce effectual situations. Here the zip ties are developed into a woven looping fabric. Varying lengths allow for densities and intensities to emerge in the length and depth. A tactile and enigmatic surface, the loose weave allows light to penetrate and reveal the layered construction of the three superimposed layers. The dynamic form allows the visitor to physically engage the architecture and discover the books that submerge and emerge from its tactile field.



#### SITE

Though flexible in position, the pavilion is designed at a multiplicity of scales and vantages. As the viewer approaches and moves around the pavilion in the X, Y, and Z axis it presents differing aspects: an unfolding form, varied levels of detail, and specific experiential effects. From afar, upon approach, adjacent, inside, and upon departure, the understanding and resolution change. In each condition the pavilion enigmatically engages the viewer and evolves in its contextual relationship.





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