**Skype 1 – Andy & Elisa:**

**1. Andy**: Hie Elisa, its Andy.

**2. Elisa**: Hi Andy

**3. Elisa**: so sorry I missed Ghaarith

**4. Elisa**: I was delayed

**5. Elisa**: is he still there?

**6. Elisa**: Dear Andy, happy birthday!

**7. Andy**: Elisa ?

**8. Elisa**: Hi Andy

**9. Andy**: Hi, sorry for the late arrival.

**10. Andy**: I had to re-install skype and it was taking a while.

**11. Andy**: The direct address for the new/ re-looked at idea is http://xxx.html

**12. Elisa**: no problem

**13. Elisa**: I will have a look [at the new idea]

**14. Elisa**: While I [look at the new idea], won't you perhaps start to summarise your thinking here?

**15. Andy**: I took what you said into consideration.

**16. Andy**: I went back to my original concept.

**17. Andy**: I scaled the original concept smaller.

**18. Andy**: I started to incorporate ‘wrapping’ as part of the [new] idea.

**19. Andy**: It also has elements from the other concept, namely the tensile structure.

**20. Andy**: The tensile structure defines the performance space.

**21. Elisa**: I am looking under Hub (Play- Dance theatre) page, right?

**22. Andy**: No, it is under the tab "Crit"

**23. Elisa**: I see.

**24. Elisa**: I will look there now

**25. Elisa**: Hub 3?

**26. Andy**: yes

**27. Andy**: no sorry, the very last one at the bottom

**28. Elisa**: ok

**29. Elisa**: I see a plan.
**30. Elisa**: Do you have a section too?

**31. Andy**: above the plan

**32. Elisa**: will look now

**33. Elisa**: the boat shape is at the top of the page

**34. Elisa**: The section has people on it.

**35. Elisa**: I like the section.

**36. Andy**: yes, thats the one

**37. Elisa**: Would you say that the plan "speaks the same language" as the section?

**38. Andy**: in a way, it almost does

**39. Andy**: except that the plan is more dynamic in its layout whereas the sectional elevation has more vertical and horizontal planes

**40. Andy**: expressed.

**41. Elisa**: I am sending you a skype add on invite

**42. Elisa**: if you see it, please accept

**43. Elisa**: lets try it

**44. Elisa**: okay

**45. Elisa**: Don't you think it is perhaps the other way round?

**46. Elisa**: Your plan is quite dynamic

**47. Elisa**: and you section rather static...

**48. Elisa**: symmetrical, quite "classical"?

**49. Elisa**: The octagon, what informed that geometry?

**50. Andy**: Yes, but that was a structural decision I made.

**51. Andy**: To help in support of a roof for the changing area in the back.

**52. Andy**: However though, if you look at the next page, I am also trying to add dynamism to the changing space

**53. Andy**: by removing it from a pure box into a dynamic shape that also derives from the stage shape.

**54. Elisa**: I meant your plan is static, and your section dynamic!!!

**55. Elisa**: I will look now

**56. Elisa**: You had something in that earlier model

**57. Andy**: the octagon was influenced by having a dynamic stage shape.

**58. Andy**: I was avoiding having a regular box shape

**59. Andy**: a regular box shape would seem static in favour of a "moving" stage

**60. Elisa**: I understand your thinking, makes sense

**61. Elisa**: but perhaps the plan wants to be slightly more freed up

**62. Elisa**: It often helps if you can achieve a plan-section relationship

**63. Elisa**: That is, some "architectural language" correlation between the plan and section

**64. Andy**: Okay.

**65. Andy**: can you please also check the third page?

**66. Andy**: If you may have some tips on that one too

**67. Elisa**: Okay.

**68. Elisa**: In the meantime, perhaps think about the position of the wi fi tower

**69. Elisa**: What influenced your thinking there?

**70. Elisa**: The third page shows the plan

**71. Elisa**: and wi fi tower in the centre

**72. Elisa**: separating 2 zones

**73. Elisa**: stage and back stage?

**74. Andy**: I wanted to use it as a sort of "backdrop" for the performances.

**75. Andy**: Where music etc is controlled from

**76. Andy**: as well as using it to separate changing and performance spaces

**77. Andy**: yes, stage and back stage.

**78. Elisa**: It makes sense

**79. Elisa**: However, must it be in the centre?

**80. Elisa**: I want you to try something.

**81. Elisa**: look at your plan and pretend it is a section

**82. Elisa**: what do you see?

**83. Andy**: that was the structural decision that influenced me to position it in the centre

**84. Andy**: I wanted to use [the wifi tower] as a roofing support

**85. Andy**: okay

**86. Andy**: I see the ship which is extended at the bottom

**87. Elisa**: aaah!

**88. Elisa**: see@ the ship is still there ;)

**89. Elisa**: I see also a more solid (backstage) part, and a more open (front) part

**90. Elisa**: almost flaring out open towards the front...

**91. Andy**: Also try this:

**92. Elisa**: Look at the relationship between the floorplane and the roofplane

**93. Elisa**: Must [the floor- and roofplane] be identical, and absolutely correspond?

**94. Andy**: They must not necessarily be identical or correspond.

**95. Andy**: The roof plane could be different.

**96. Andy**: The roof place could just define the actual performance space itself as opposed to the entire floor plane

**97. Elisa**: I really like the section

**98. Elisa**: It would be great if the section could now guide your thinking about the plan

**99. Elisa**: Also always show the environment around the hub

**100. Elisa**: like you did previously (but without the additional buildings)

**101. Elisa**: where people would sit, stand, pass by...

**102. Andy**: okay

**103. Elisa**: perhaps a tree or two

**104. Elisa**: you can make assumptions about the possible context

**105. Elisa**: You are on the right track

**106. Andy**: Thank you

**107. Elisa**: but the plan is not there yet

**108. Andy**: okay.

**109. Andy**: I will work on the plan.

**110. Andy**: I will attempt to get the plan section relation.

**111. Andy**: I did not really understand what that meant

**112. Elisa**: Does it make more sense now?

**113. Elisa**: Plan-section relationship does help to integrate the design...

**114. Andy**: Yes it does, thank you so much. It has been extremely helpful.

**115. Elisa**: And try building a quick model to explore the form

**116. Elisa**: Remember, you don't need a watertight indoor space, like we discussed the other day.

**117. Andy**: Okay. Thank you.