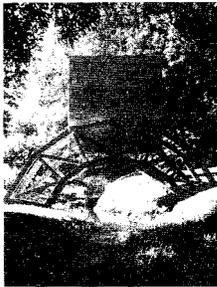
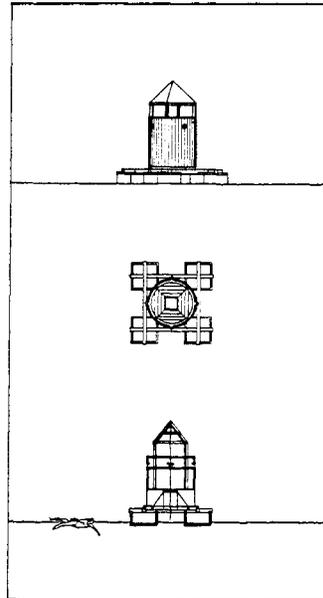
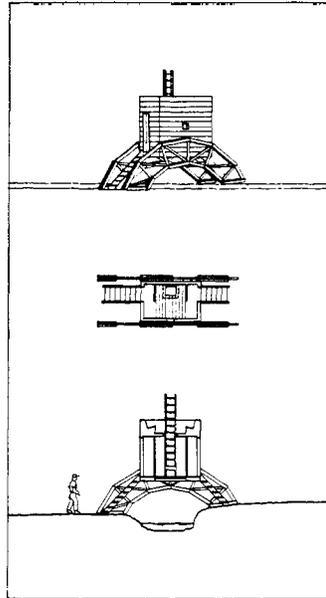


4+4: Small Buildings

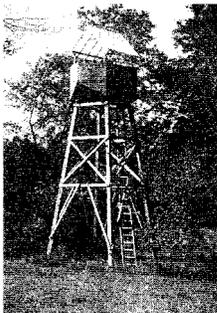
MICHAEL CADWELL
Ohio State University



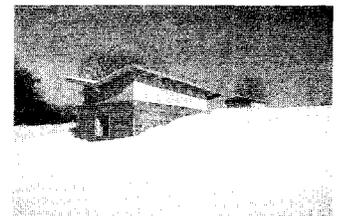
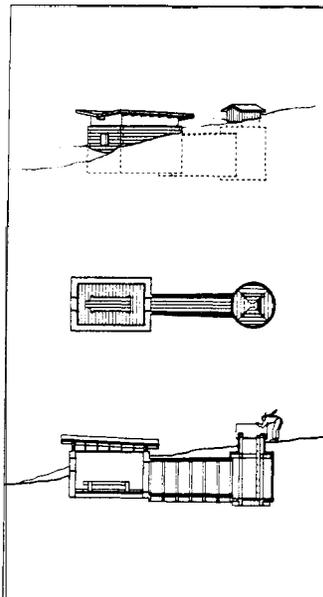
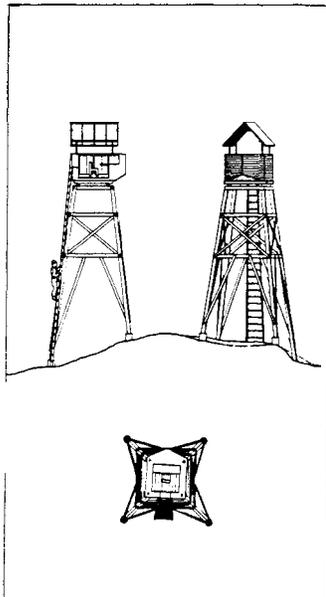
Bridge-Box
1983



Drum-Barge
1985



Ark-Tower
1984



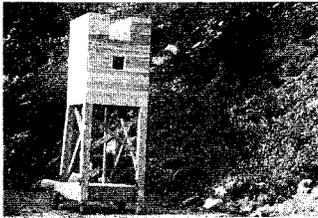
House-Tunnel
1986-87

PASTORAL QUARTET

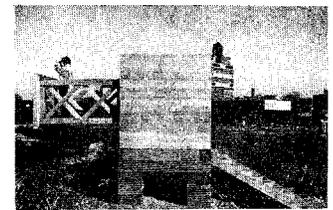
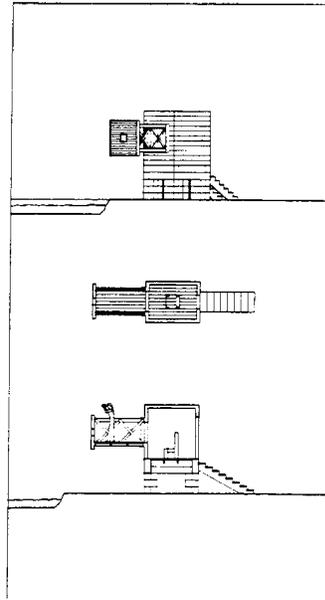
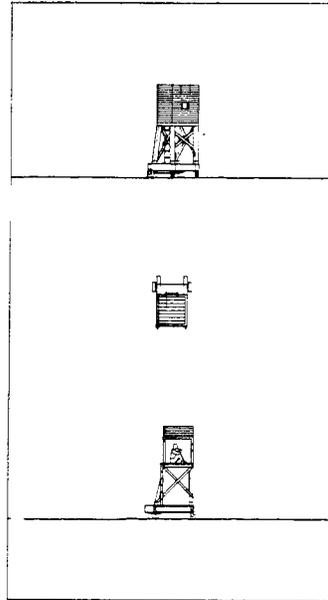
The first four small buildings were developed as a pastoral quartet, a withdrawal from ordinary life to a place apart, close to nature's rhythms. Each small building is concerned with a specific pair of forms, a specific pair activities, and a specific relationship to the earth. As a group, the buildings are unified by their wood construction, their rural setting, and an overall seasonal theme. The buildings are located on various New England sites and are open to all who find them. Wood is left untreated and will eventually decay, the buildings slowly folding back into the earth.

“4+4” is a series of small buildings inspired by a direct engagement with the process of building. Building is understood as a verb; as a creative act with its own unpredictable unfolding in the physical world. Building as such is not finally determined by the machinations of language or the preconceptions of the studio by demands its own solid ground, its own insightful embrace.

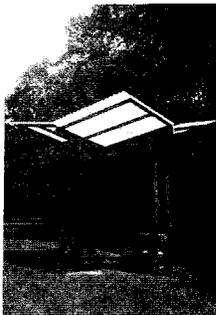
The tasks which face the human apparatus of perception at the turning points of history cannot be solved by optical means, that is my contemplation, alone. They are mastered gradually by habit, under the guidance of tactile appropriation.
- Walter Benjamin



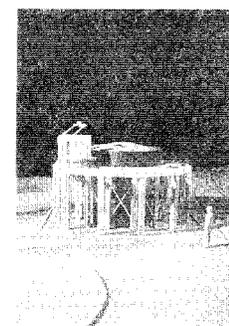
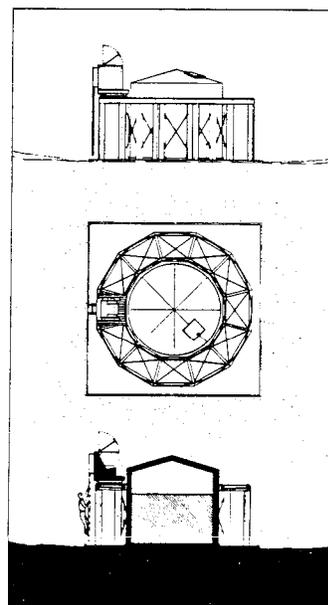
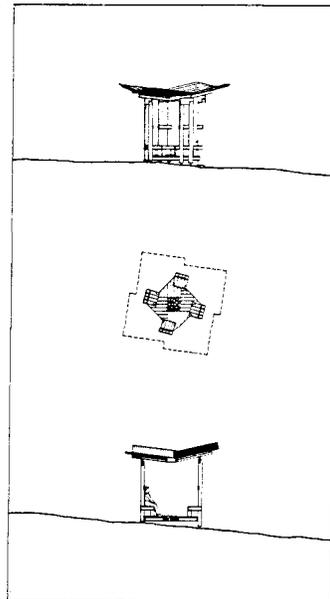
Rolling Tower
1986



Gatehouse
1988



Raindrop
1992-94



Observatory
1992-

Subsequent to the quartet, four more buildings evolved individually as commissions for sculpture parks. Rolling Tower was built at ArtPark, Gatehouse at Socrates Sculpture Park, Rain Drop at the DeCordova Museum, and Observatory is proposed for a private estate. Observations made while building the quartet are developed in the later projects: the sensuality of materials, the multivalency of simple forms, the relativity of program, and the permanence of site relationships.

FOUR COMMISSIONS