

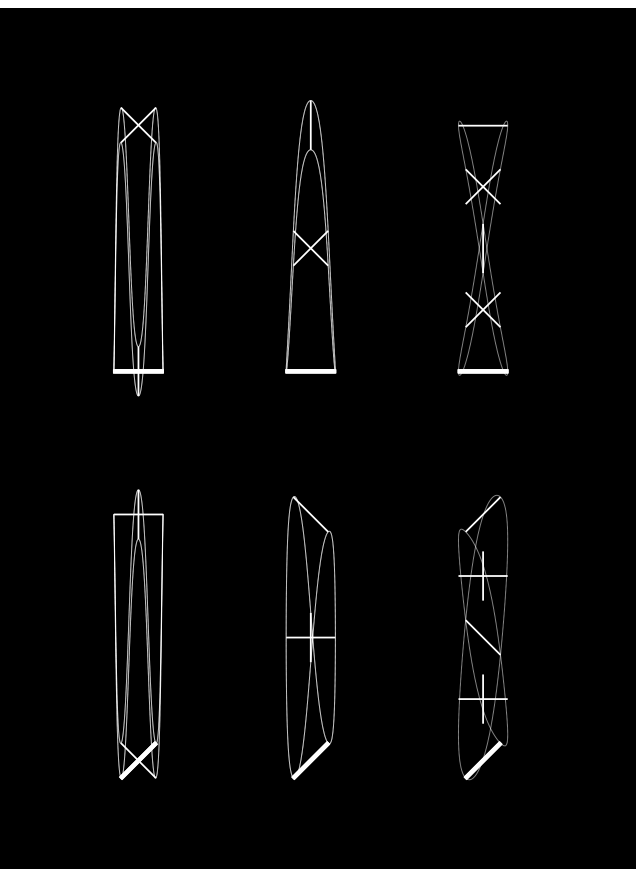
PIVOT AND SLIDE
 Sarah Oppenheimer

Buildings are time-based. Windows reflect daylight, doorways mediate procession, vents direct airflow. These forces modify the built environment in turn. Daylight penetrates material surfaces, expanding and contracting construction joints; living bodies generate live loads, shifting structural slabs and non-structural partition walls. A building's material boundaries create an ever-changing relay of immaterial trajectories. This temporal choreography is central to the navigation of architectural space.

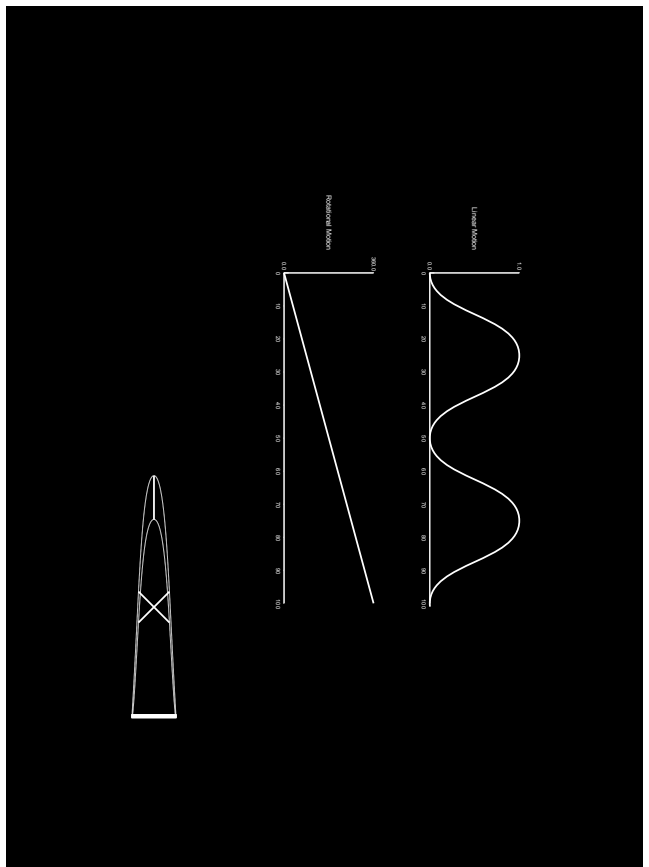
For example, the forward motion of a body is timed with the opening of an elevator door; a relay is calibrated in the height of a railing because that height is related to the visual perspective of a person in motion while that person's shape itself to the world of the building. Periodic motion between building and apparatus can be choreographed, making explicit this temporal register of architectural adaptation and change.

The architectural instrument creates a chain reaction: pivoting a door slides a wall, rotating a column shifts a room's perimeter. Mechanical linkage between building and instrument combines linear and rotary motion such that the rotation of a pivot affects the displacement of a slab. Analogous to the predictable and fixed 90-degree rotation of a door, the linear slide will complete a single oscillation. Precise phasing of linear and rotary motion accentuates the perceptual dissonance between instrument and envelope. A rotating glass plane, which threatens to collide with a neighboring wall, will elude this collision—just barely—as the wall moves out of its way.

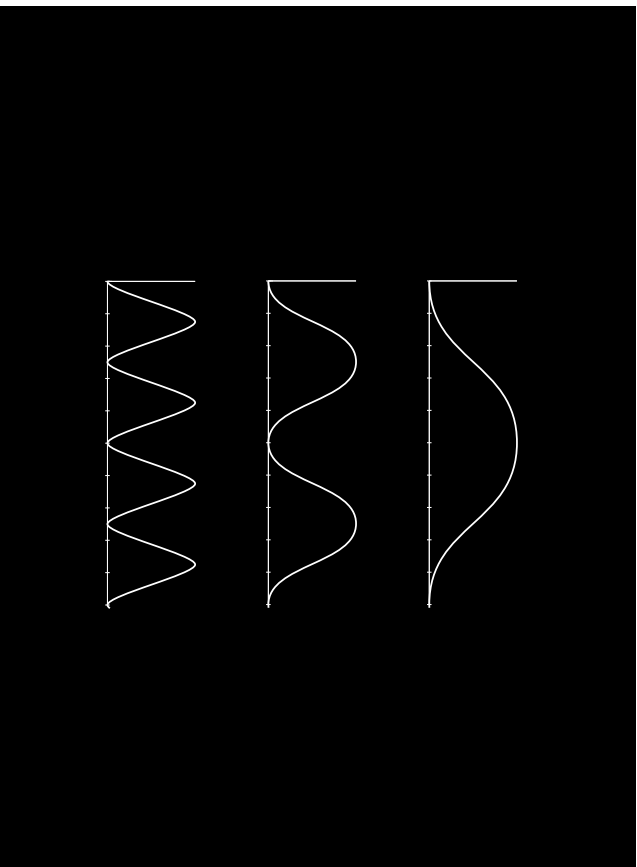
Sarah Oppenheimer creates precise instruments for manipulating our built environment, creating a dynamic interplay of material references of inside and out, and inverting our sense of what is near and far, here and there.



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