

Monumentality of Serenity and Dynamism

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Thesis submitted to the faculty of Virginia Polytechnic Institute and State
University in partial fulfillment of the degree

Master of Architecture

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September 28, 2020
Blacksburg, Virginia

Keywords: Form, Space, Light, Structure

Monumentality of Serenity and Dynamism

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Abstract

Monumentality derives from the eternal need of people to own symbols to reveal their inner life and social conceptions. I want to design a building to represent Modern Monumentality. This project came from the idea of “**Serenity and Dynamism**”, which came from the famous wood-print “The Great Wave off Kanagawa”. Mont Fuji is the symbol of Japan, a sacred object of worship, and holding a place in Japanese beliefs. Mont Fuji gave the direction in my thesis.

This project can wake up memories in local residents' deep minds. Architecture can be a bridge to make a connection between the past and the future. It's not only the memory, but also a sense of identity.

Monumentality of Serenity and Dynamism

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General Audience Abstract

This project came from the idea of “**Serenity and Dynamism**”, which came from the famous wood-print “The Great Wave off Kanagawa”. This building design is a way to achieve my initial purpose to present Modern Monumentality. Those efforts I did is to fulfill the original topic of ‘New Monumentality’. People need Monumentality to reveal their inner life and their beliefs. This building gives an opportunity to let people to stay closer to their worship.

This project can wake up memories in local residents’ deep minds. Architecture can be a bridge to make a connection between the past and the future. It’s not only the memory, but also a sense of identity.

to Kevin

Thank you for your guidance and insight throughout the whole process.

to Aki

Thank you for your expertise and precision to let me be sincere and true to my work.

to Bill

Thank you for your kindness and erudition to inspire me to go deeper in my work.

to My Parents

Thank you for your hard work and support for my dream.

Contents

Title Page

i

Abstract

ii

General Audience Abstract

iii

Dedications

iv

Table of Contents

v

Concept

1-30

Program

31-128

Detail

129-146

Bibliography

150

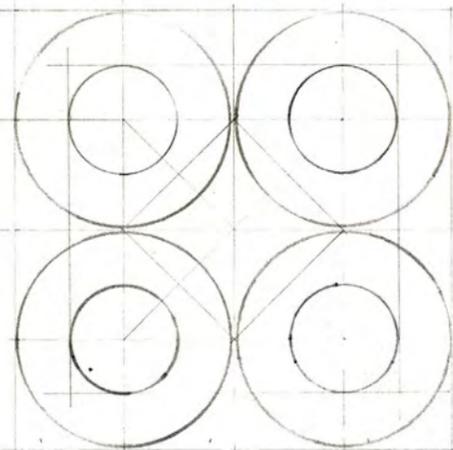
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‘Monumentality in architecture may be defined as a quality, a spiritual quality inherent in a structure which conveys the feeling of its eternity, that it cannot be added to or changed.’ Louis I. Kahn. ‘Monumentality.’ 1944.

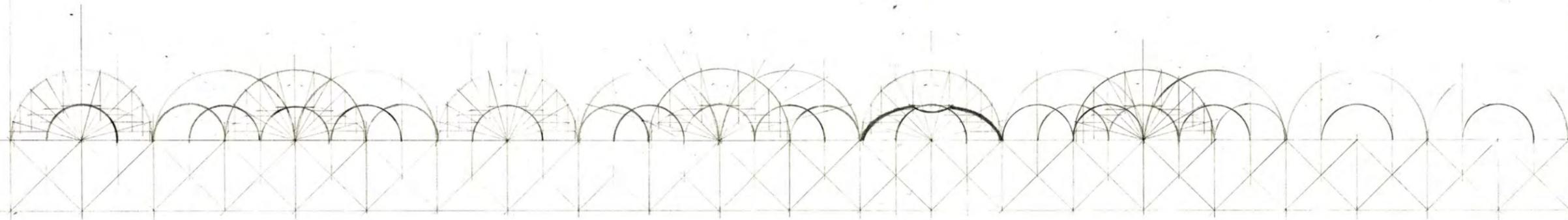
‘Architecture does not make us inhabit worlds of mere fabrication and fantasy; it articulates the experience of our being-in-the-world and strengthens our sense of reality and self.’ Juhani Pallasmaa. “The eyes of the skin.” 1996.

‘Our lives are made up of so many experiences. This takes us back to architecture, because so many things remain with us – things we’ve seen and loved and been impressed by – that we cannot possibly have all of them arranged beforehand.’ Álvaro Siza Vieira. “Álvaro Siza Vieira in conversation with Kenneth Frampton.”



Monumentality

The power of architecture makes impression in human's life. The last two decades have seen an increase in demand for monuments and an increase in popular respect of monuments. People usually want buildings to represent their social meanings, ceremony, and community life. Monumentality derives from the eternal need of people to own symbols to reveal their inner life, their actions, and their social conceptions.



The most significant feature of the wood-print is the extended wave as it is about to break with the crash of the crest. The spirit portrays two contrasting aspects of existence: the wave in the foreground and Mount Fuji in the background are symbols chosen to provide a perspective effect, and to represent the unpredictability of life. I was inspired by this artwork to investigate how nature can be both Serene and Dynamic at same time. No matter how the wave will be, Mount Fuji signifies stillness and eternity. It's the symbol of Japan, and a sacred object of worship, which holds a significant place in Japanese beliefs. It is the beginning of my thesis project.



Katsushika Hokusai. 'The Great Wave off Kanagawa.'

Mount Fuji

Mount Fuji can be seen from countless points in the surrounding regions, and assumes a different character from each perspective. The monumental character of the Mount Fuji is the main point of my thesis. The building is designed to open to this famous landscape. In this way, architecture can relate to monumentality of nature.

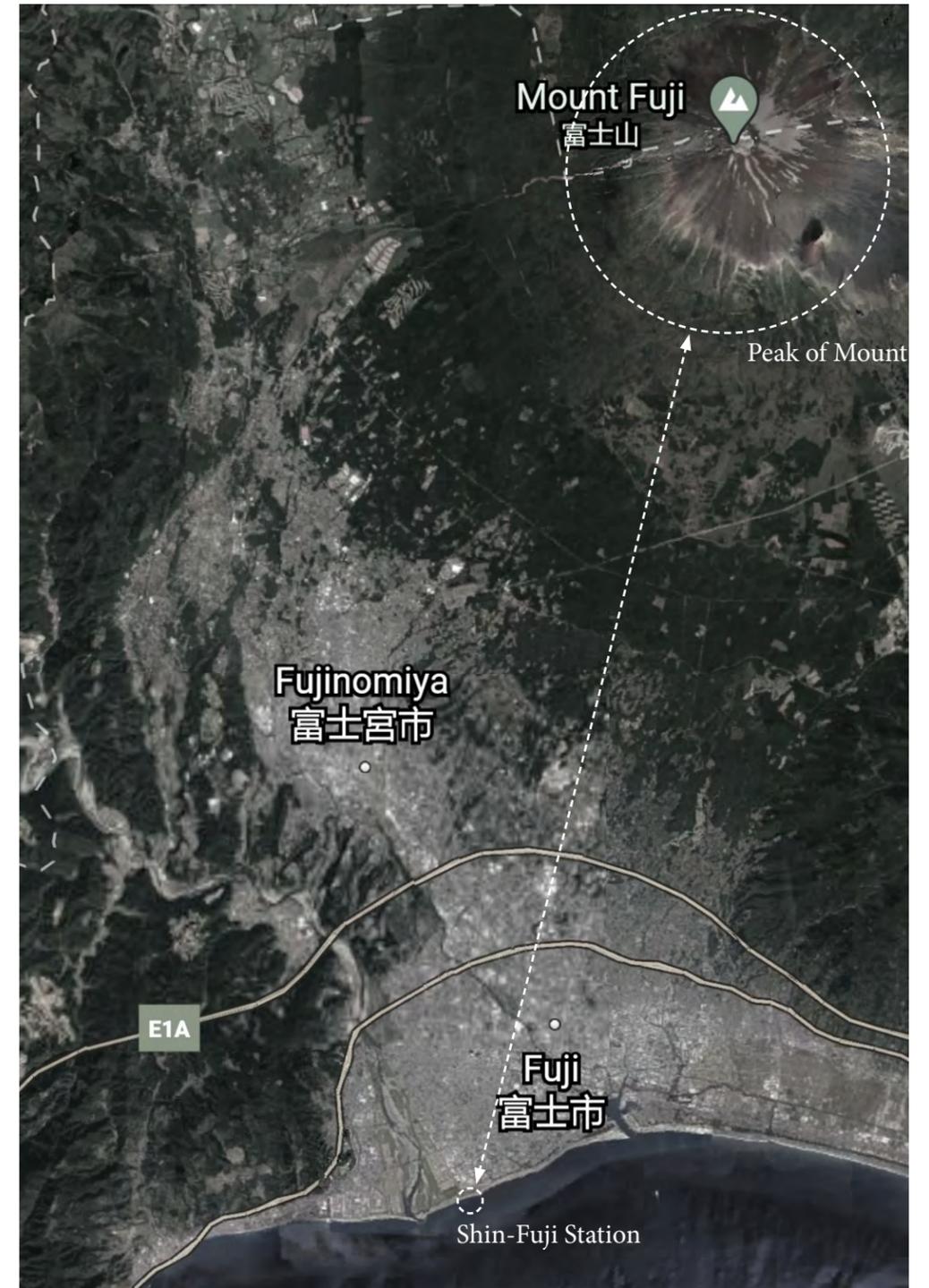


The project is located in Fuji, Japan. Fuji city is in eastern Shizuoka Prefecture, Japan. It has a population density of 1,000 people per square km. It enjoys good views of Mount Fuji and is bordered to the south by Suruga Bay.

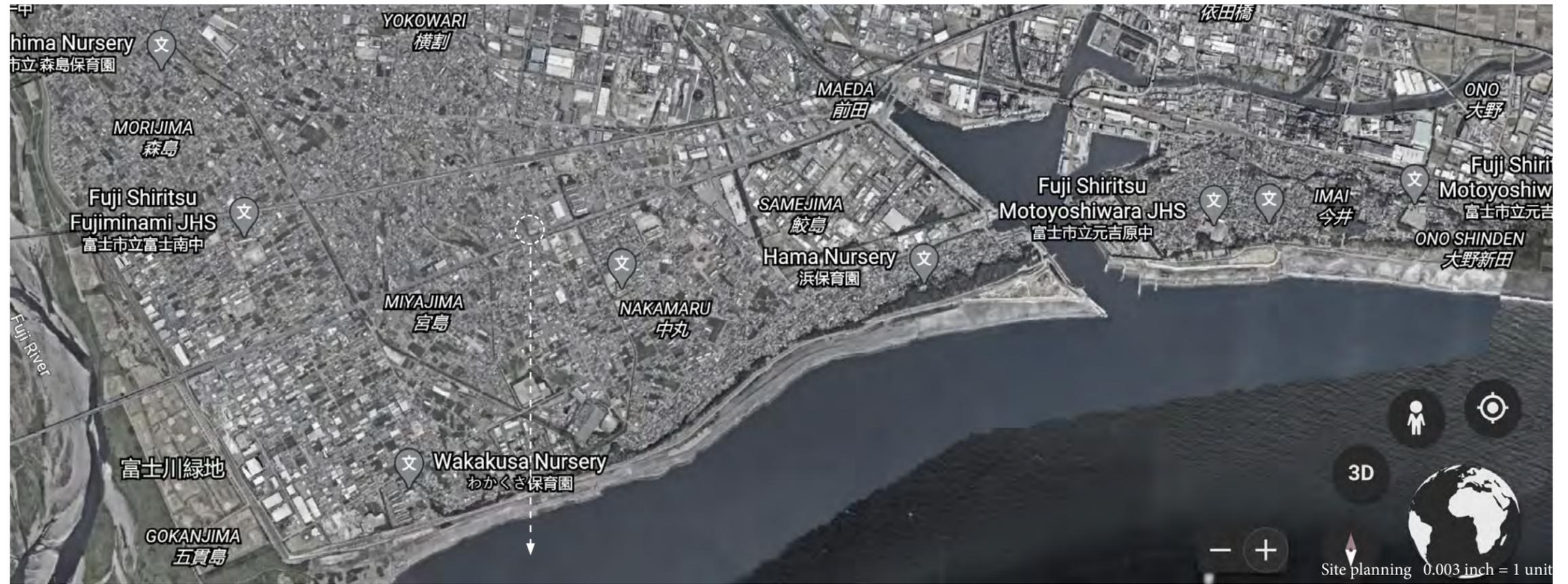
Shin-Fuji High Speed Railway Station was opened in 1988 and currently serves for 4818 passengers every day. Shin-Fuji Station is served by the Tokaido Shinkansen, and located 146.2 km (90.8 mi) from the eastern terminus of the line at Tokyo Station.

There are several reasons for choosing this site. First of all, it is an intermediate stop on Tokaido Shinkansen Line between Tokyo and Shin-Osaka. Second, the site is facing to Mount Fuji and enjoys excellent views on higher levels, which is the most famous landscape around Japan. Third, Fuji is a quiet city, fitting for the idea of Serenity.

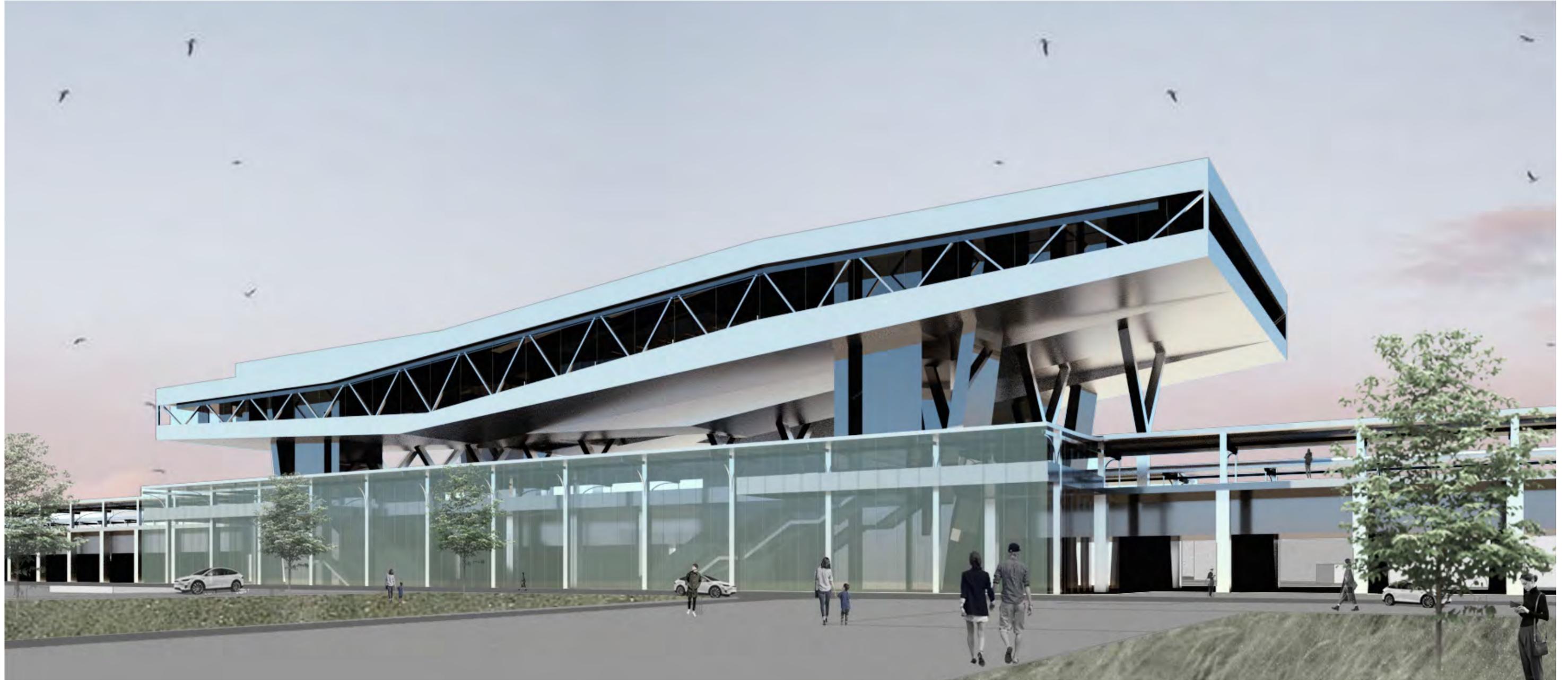
This project can be seen as an integral complex which can become a new front door of the city, embracing the spirit of travel. On the railway level, passengers experience different views of Mount Fuji as they walk on the platform. All the spaces bring light and view from the outside to the inside.



Picture above shows the distance between site and Mount Fuji

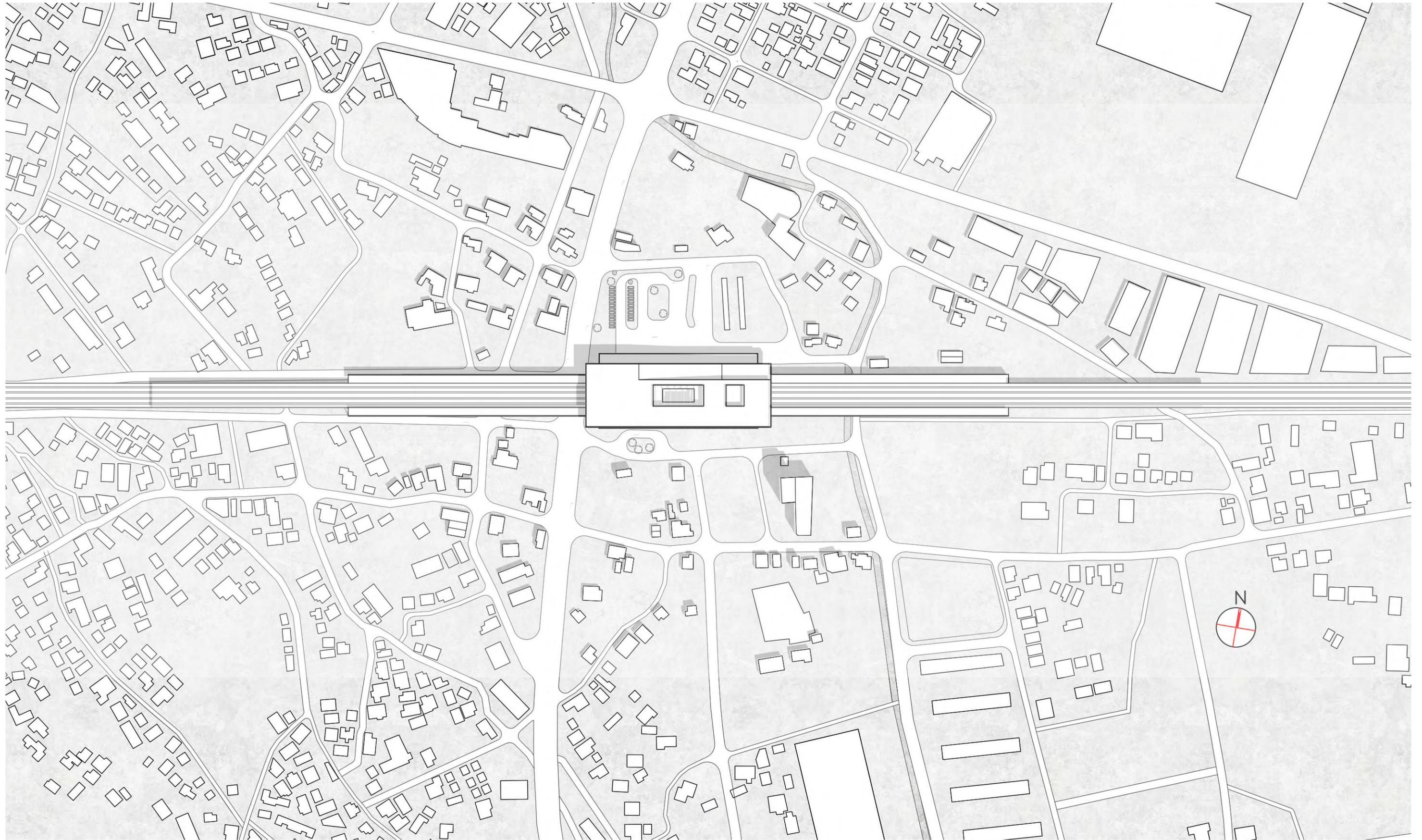


Picture above shows south side of the site facing Suruga Bay

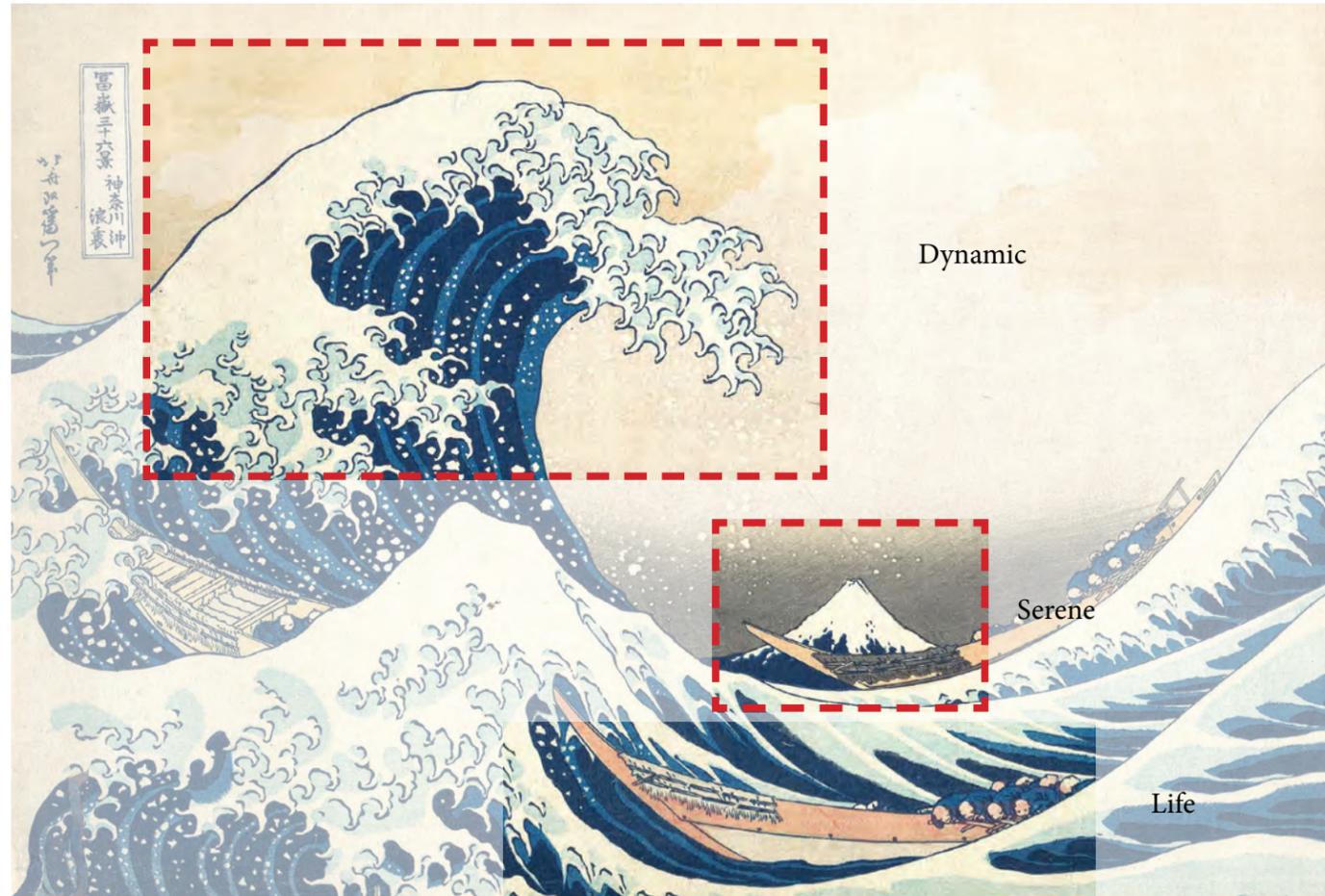


Front perspective

The building can be seen as a bridge reaching out over the ground level. Depending on the function, the scale is much bigger than its neighborings. The materiality and form of the building suggest a cloud floating in nature while also living harmoniously with its surroundings. The station is the front door to Fuji city and an urban living room for observation of the mountain and the bay.



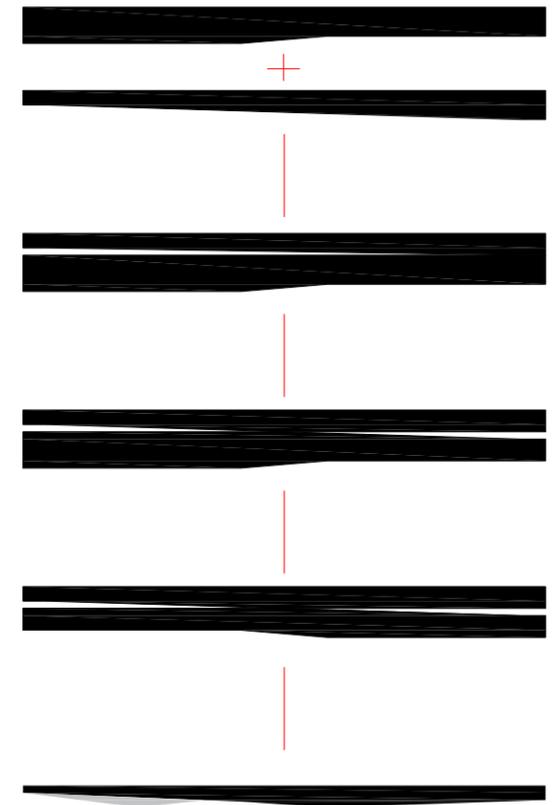
Site plan 0.003in = 8units



The monument is formal in spirit and formalistic in design. Monumentality can be derived from geometric form. I extracted the characters of 'Serenity and Dynamism' into geometric forms.

Serene
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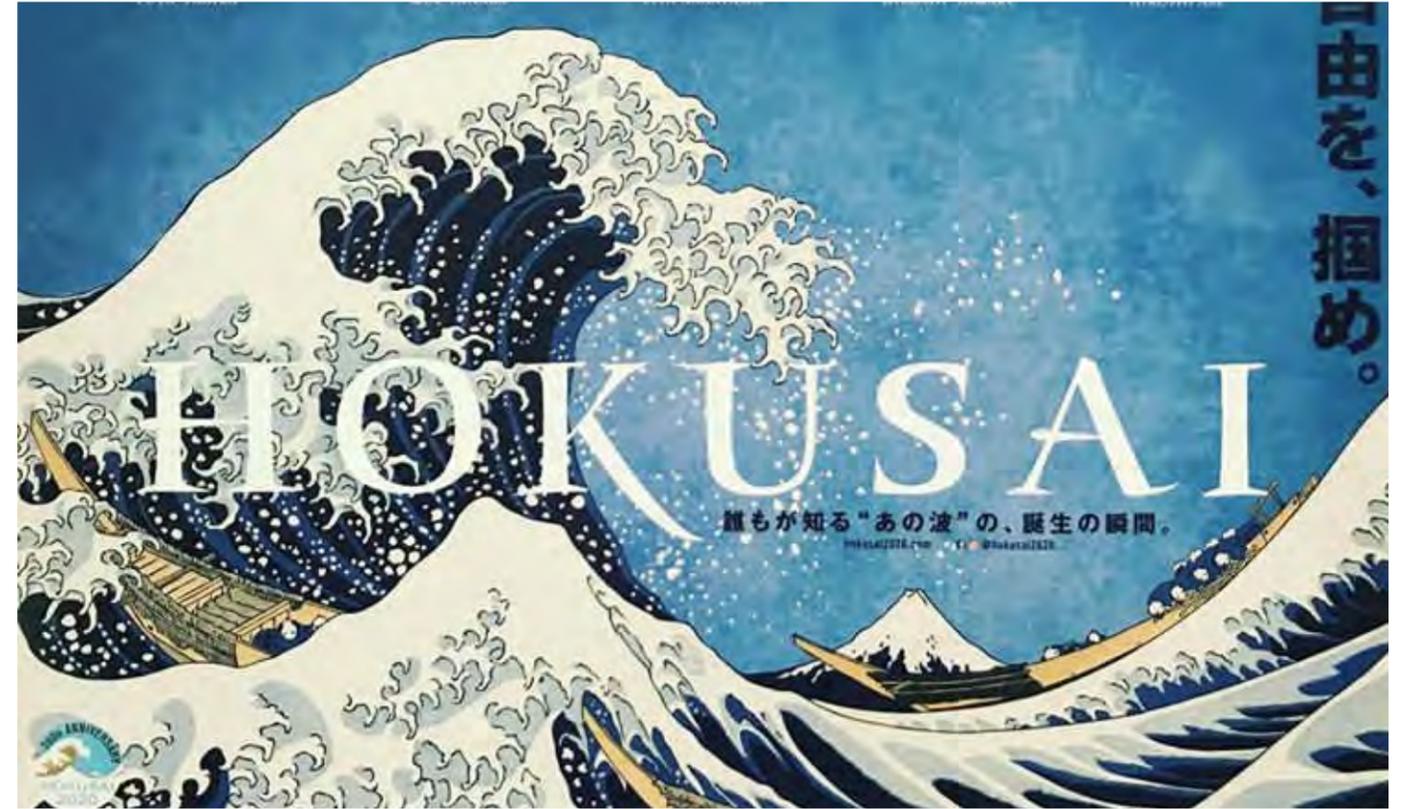
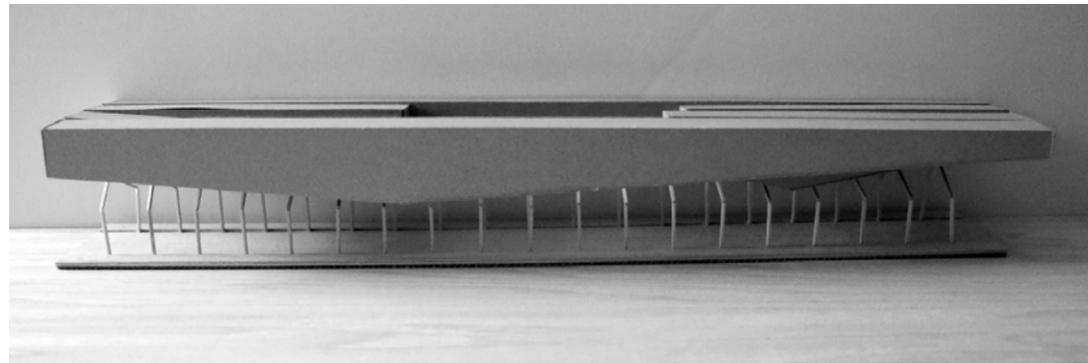
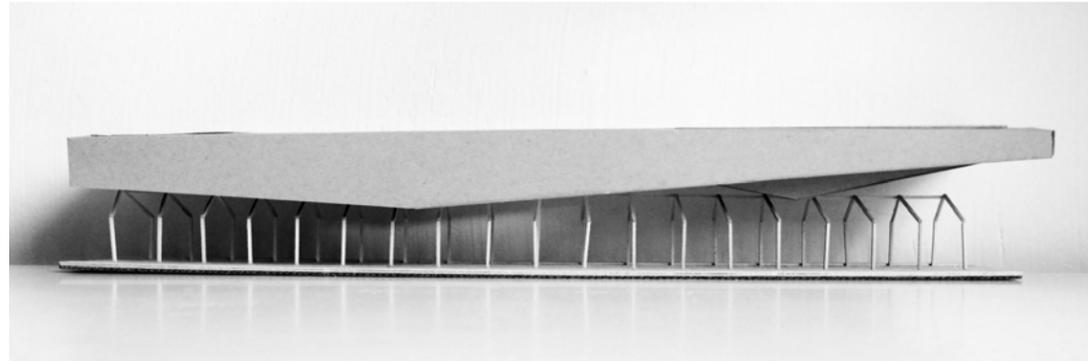
Dynamic
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The monument is a dedication to monumentality. This purpose tends to make the monument a crystallation of the architectural ideals of an era. Monumentality derives from the eternal need of the people to own symbols which reveal their inner life, their actions and their social conceptions. The ideal of monumentality in this design resonates with people's feelings through its performance and spatial quality.

Based on the words above, I made subdivision from the original concepts. On the one side, Serenity leads to Silence, Continuity, and Purity, referring to Feeling, Form, and Space; On the other side, dynamism subdivides into Fluidity, Floating, and Activity, which refer to Space, Form, and Feeling.

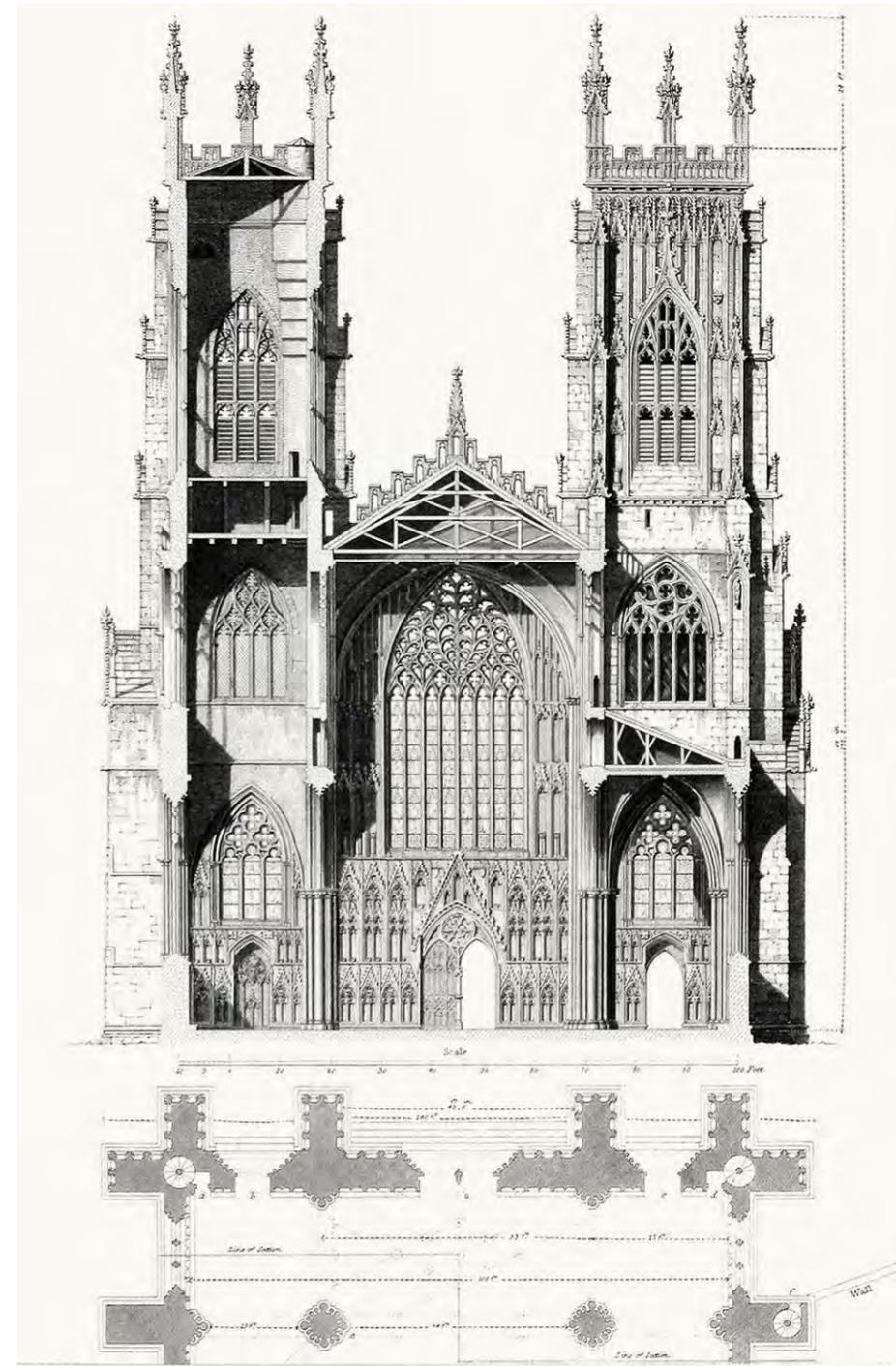




Gothic architecture

“Everything is a function of structure,” wrote Viollet-le-Duc, “the gallery, the triforium passage, the pinnacle, and the gable; no Gothic architectural form is the result of flights of fancy.” This structural functionalism can be best illustrated by examining the vault and its system of support. Based on a logical system of diagonal arches and arches that enclose the vault field, the thrust exerted by the groin vault is shifted from the walls to specific points on supporting masses. As a result of the curvature of the vaults and arches, the weight of the roof is extended out as localized oblique thrusts, which Gothic architects counterbalanced either by opposing thrusts or by calculated vertical pressures. Since the system is dynamic, and its constituent elements play diverse structural roles achieving a certain mutual independence, it can withstand and adjust to shifts in masonry resulting from sinking or buckling.

Gothic churches have a power that live in people’s memory from beginning to the end. Comparing to human scale, its gigantic columns and long, high space attract hundreds of thousands of people to take a view.



York cathedral church. Elevation and section of the west end.

Edward Blore. from “Cathedral antiquities vol. 1.” John Britton. London. 1814.



Structure and space



Light and shadow



Tension works in space



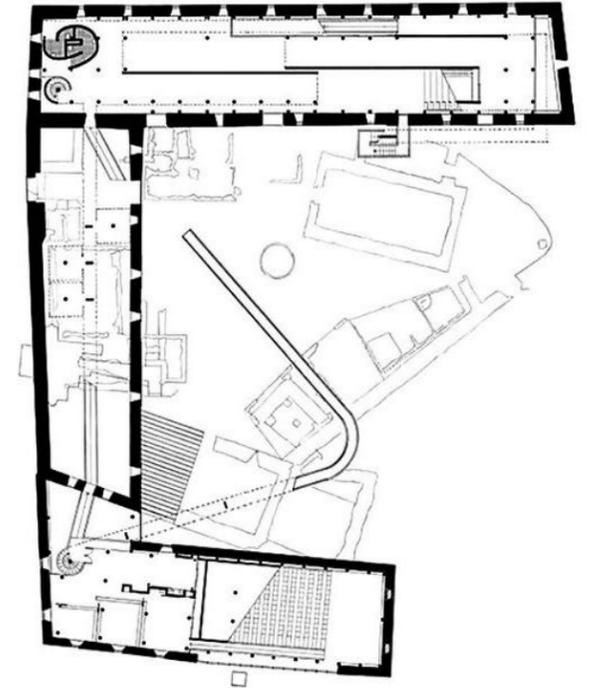
Atrium

Spatial approach

The architectural monument is a portion of space. A building is a spatial structure, both a creation and an interpretation of space. The proportions are accentuated by the linear arrangement of the piers and colonnades that support the vaulting. Similar to Gothic architecture, which unifies structure and space, the boundaries of interior space and exterior space in the train station were carefully developed.



Gap between old structure and new design

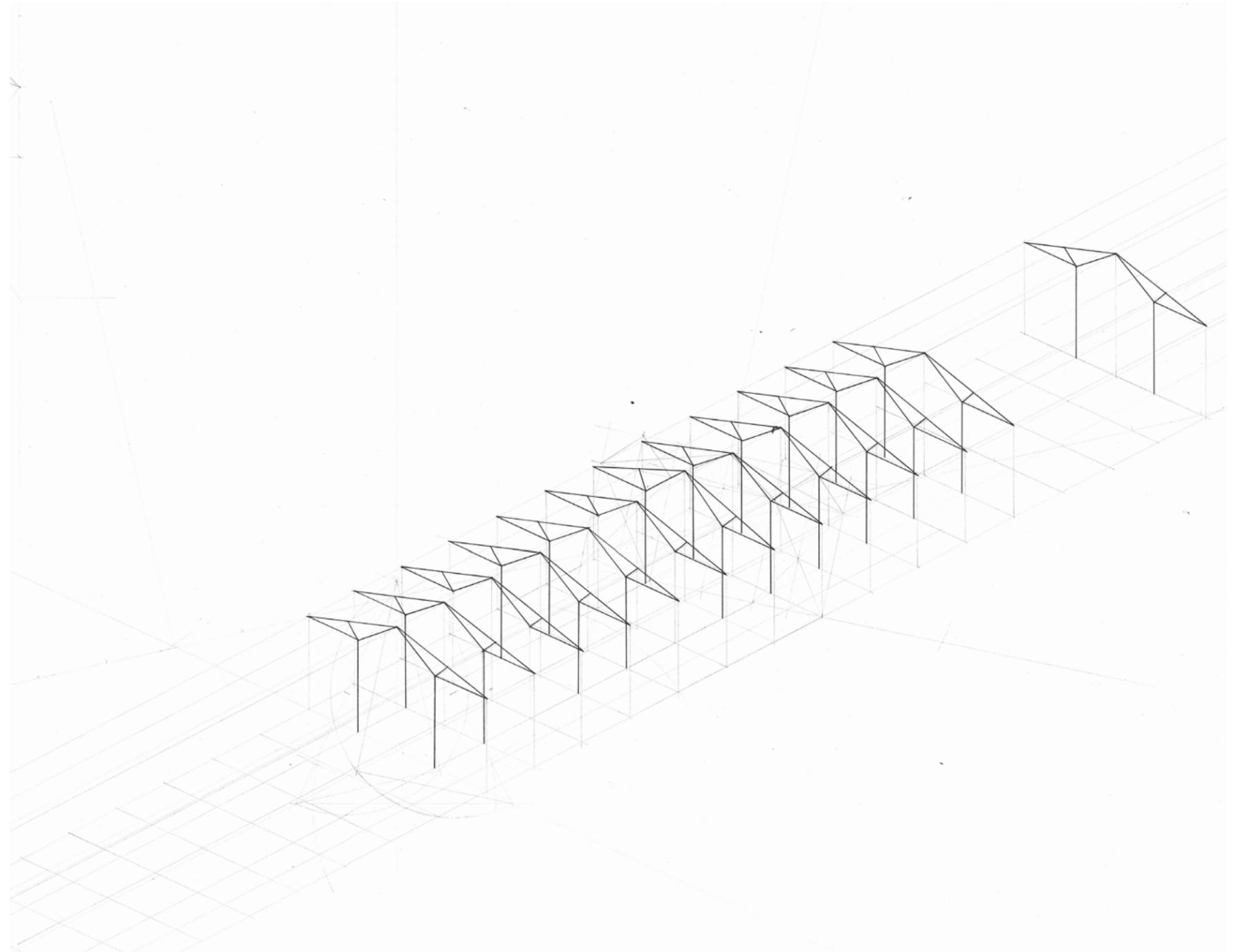


Harmar Bispegaard Museum, 1967-79
Sverre Fehn

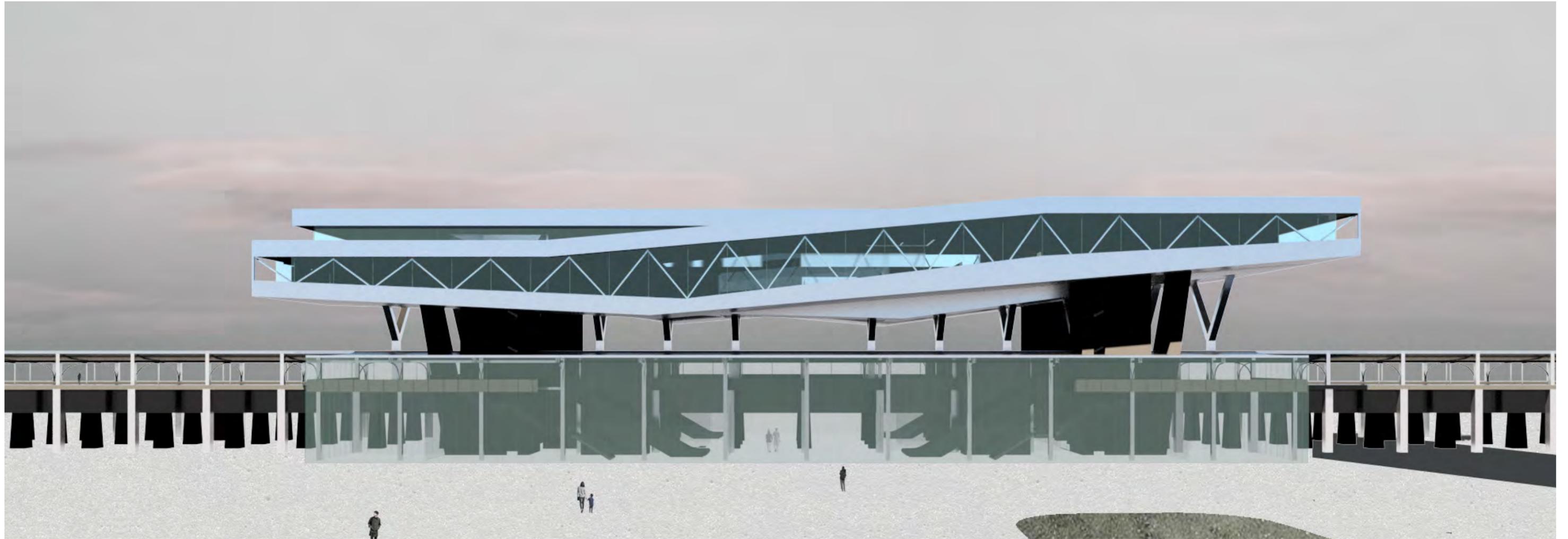
The buildings are arranged in the following way: The north wing is a folk museum, the west wing is entirely devoted to the Middle Ages, the south wing contains a lecture hall, the department for traveling exhibitions, and administration offices. But the museum is not restricted to the walls and roofs of the buildings. The rhythm and pattern of circulation are directed, by means of ramps, in such a way that the public will in constant contact with the archaeological excavations taking place within the buildings.



Slope going through the whole building



Repetition of structure



Scale1 — Form

North perspective view

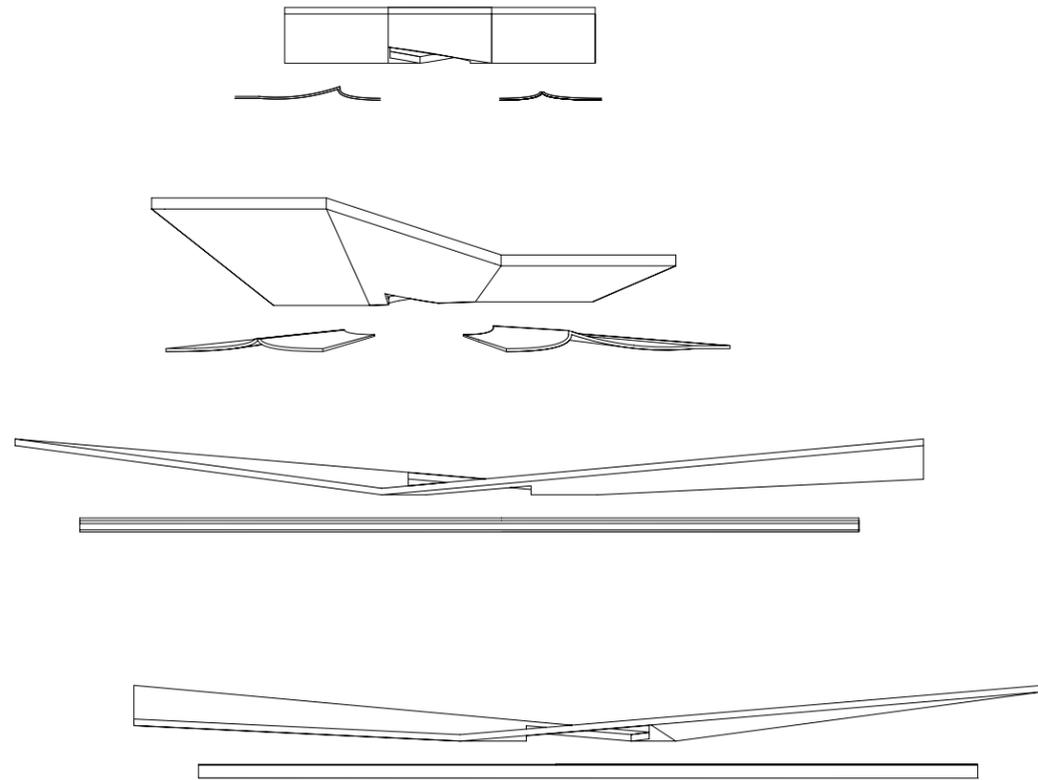
As a train station, the architecture must respond to many scales: the urban, the railway, the surrounding buildings, smaller rooms, and most importantly, the human scale. Referring to Louis Kahn's philosophical construct of "buildings emerge from the immeasurable origin of form and evolve through the measurable process of design, only to metamorphose upon completion back to the realm of the immeasurable."

This project came from the idea of "**Serenity and Dynamism**", and through form making and function setting up, it became a public space which can satisfy the need local residents' inner demands.

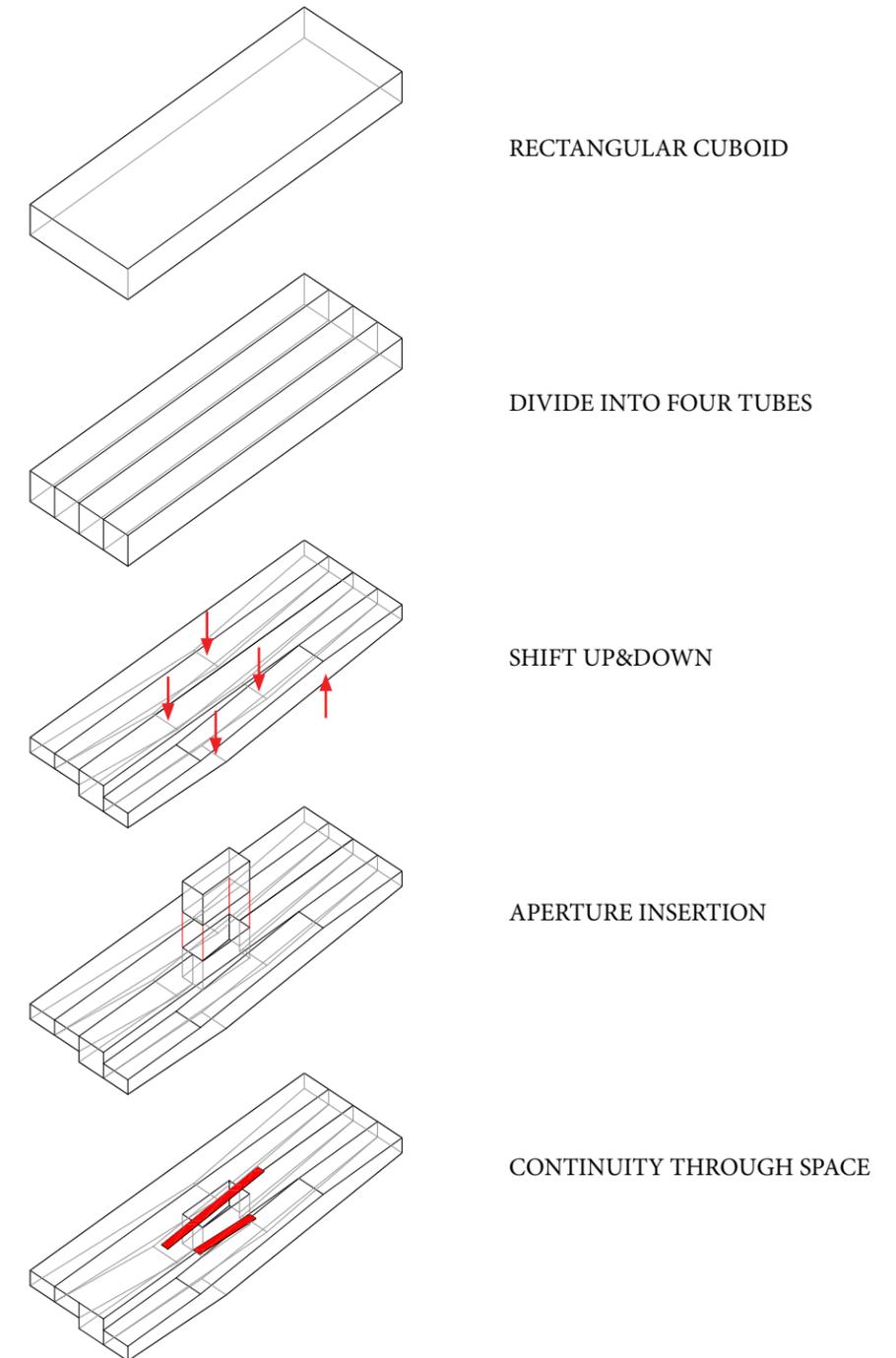
Scale2 — Composition

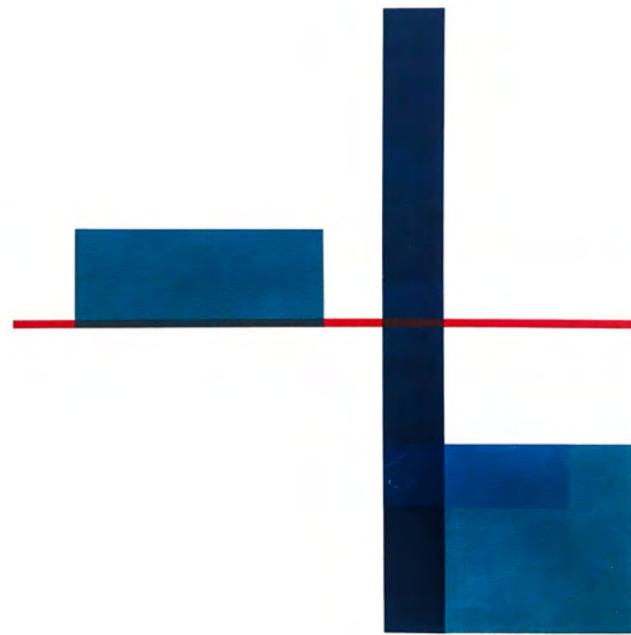
At very beginning, it is a regular rectangle and divided into four tubes evenly. By forcing up and down, slopes are created on top and bottom. Those slopes give space freedom for fluidity. Further, the center comes out. The arrangement of floors, slope, space is made around this center cuboid. This volume makes a connection between inside and outside.

Architecture needs breathing space. There are spaces between bottom of upper levels and top of station levels, between south and east, north and west, and between inside and outside.



Relationship between bottom of the gallery and roof of platform





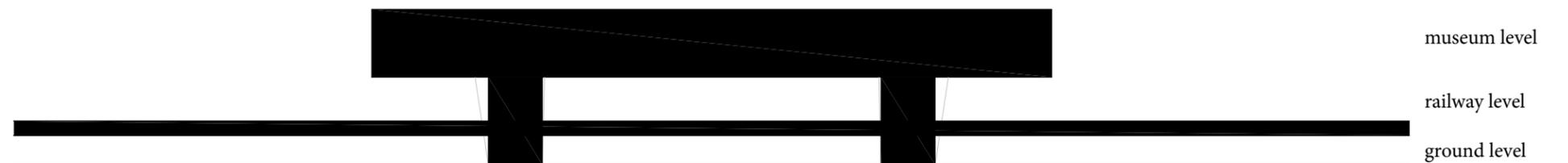
Everything on the earth has balance on its own. Like this printing work, the stud supported by the cube on the right is holding a rectangular cuboid by a thin lateral line. In this project, balance works in making harmony within form, function, and structure.

‘Our architectural monuments indicate a striving for structural perfection which has contributed in great part to their impressiveness, clarity of form and logical scale.’ Louis Kahn. Monumentality.1944.

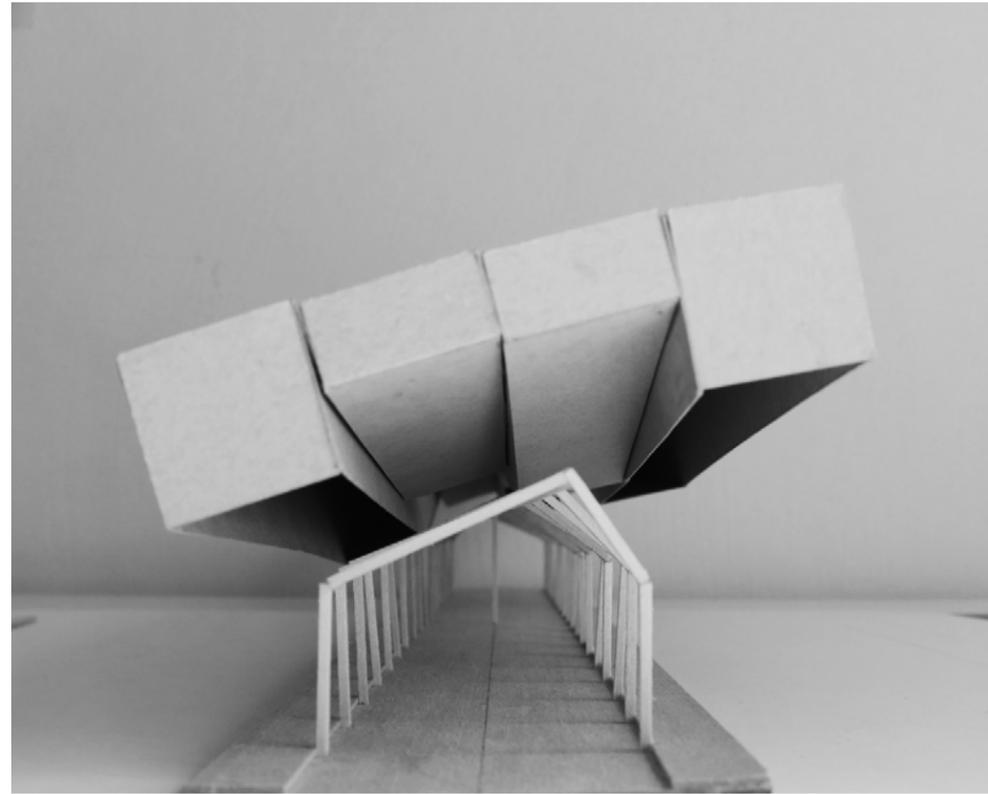
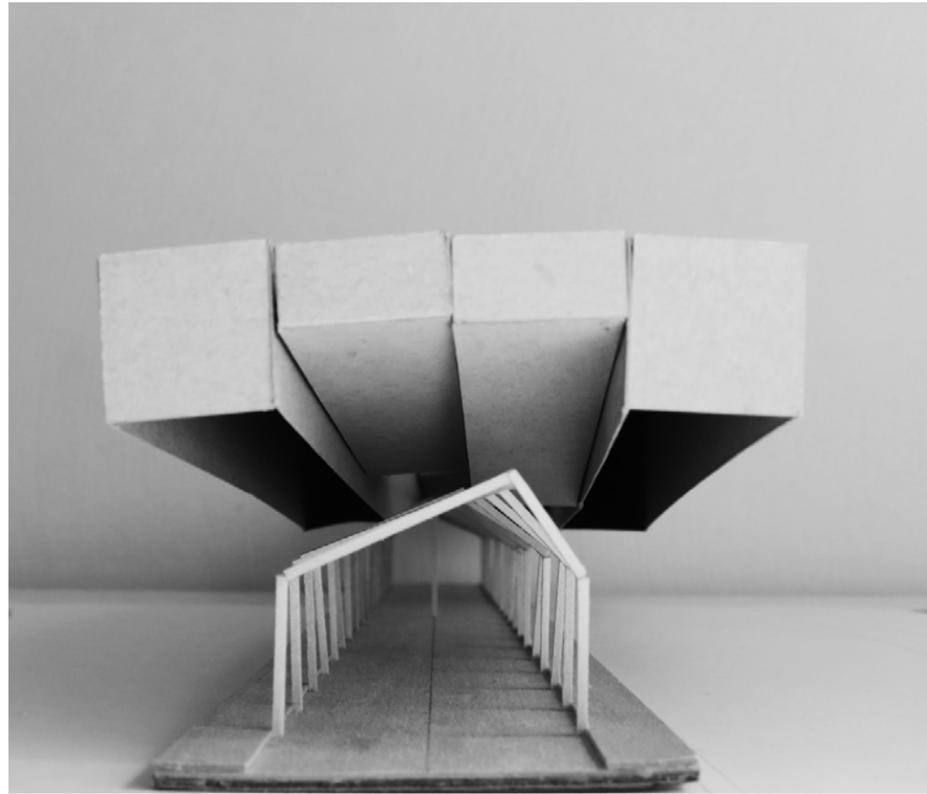
I’m thinking about letting a building flying over the city by itself. Structure is revealed as the true plot, the elemental line. In Alvaro Siza’s Lisbon Expo’s project, the curve itself was structure to give balance against wind uplift. For the train station, a singular approach defines everything: the material, form, structure, and finish. The whole building is supported by four cores and outstretched cantilever. Tension members on both sides hold the bend and lower levels.



Álvaro Siza Vieira. Expo'98 Portuguese National Pavilion.



Relationship between function and structure



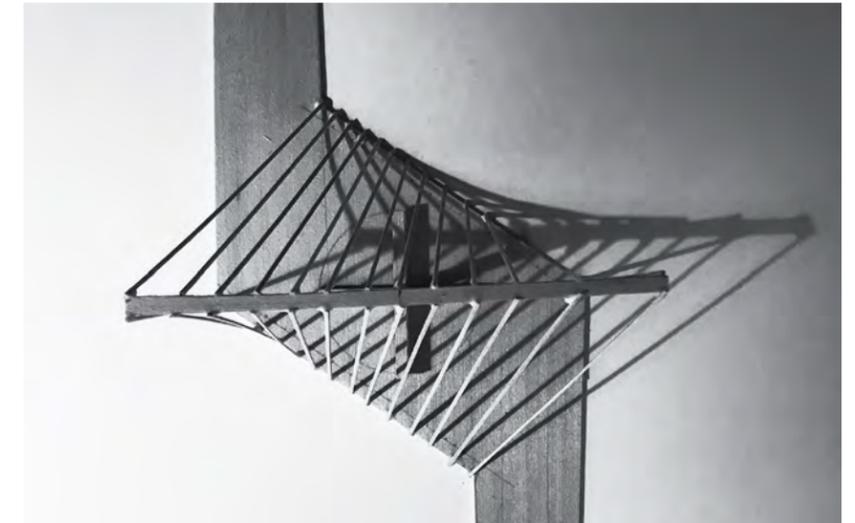
Gravity forcing on the building

Without strong support, the upper levels will fall down by its huge weight and gravity. To make a balance in the whole unity, super structure should be considered into the process.

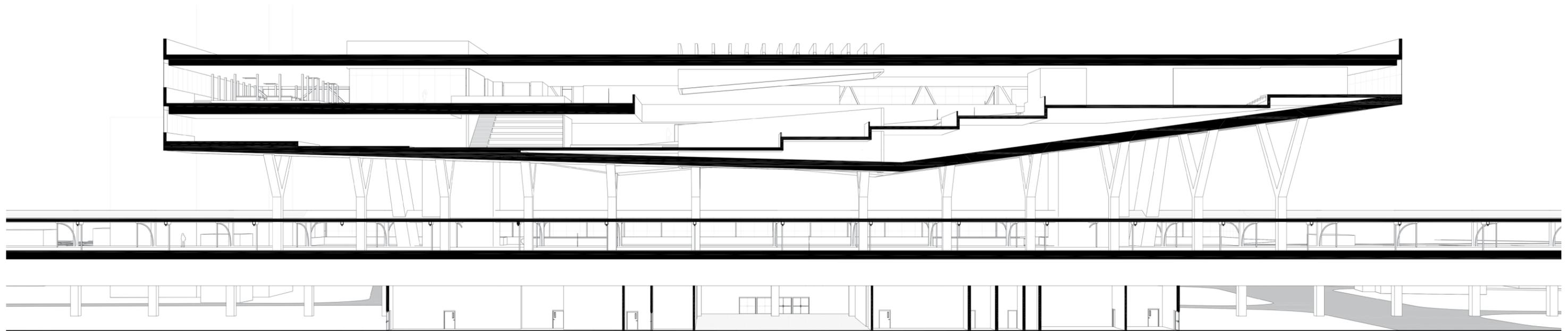
Scale3 — Structure

Combination of sections create a fluidity in rooms. Horizontal extension not only works in vision, but also in space exploration. I tried to explore a specific relationship between column, roof, and wall, etc. Lighter steel columns replaced concrete set up on the middle line of platform, which are also used to support upper levels.

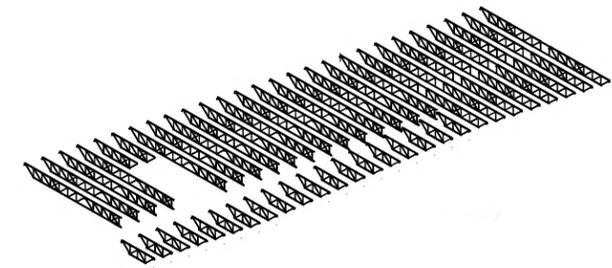
On gallery levels, non-column space can give more freedom for visitors to view of Mount Fuji and Suruga Bay, and to explore space and find out what happened inside more explicitly. Further, by manipulating the floor and ceiling, a blurred spatial relationship was created. To further control the relationships of serenity and dynamism, a combined structure of heavy concrete and lightweight steel was employed.



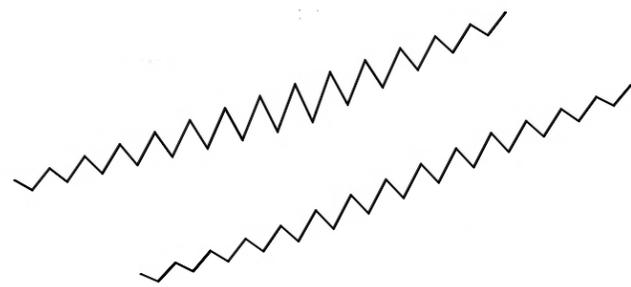
Tesion



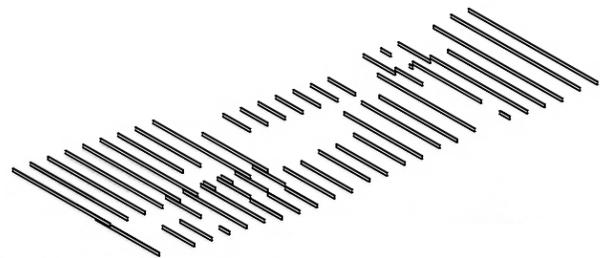
Structure and space



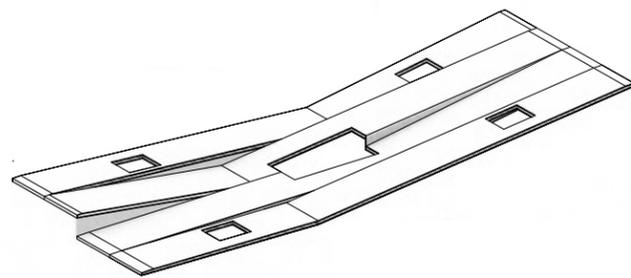
Truss on roof levels



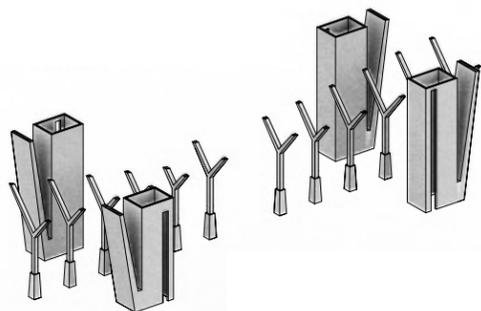
Truss on either side



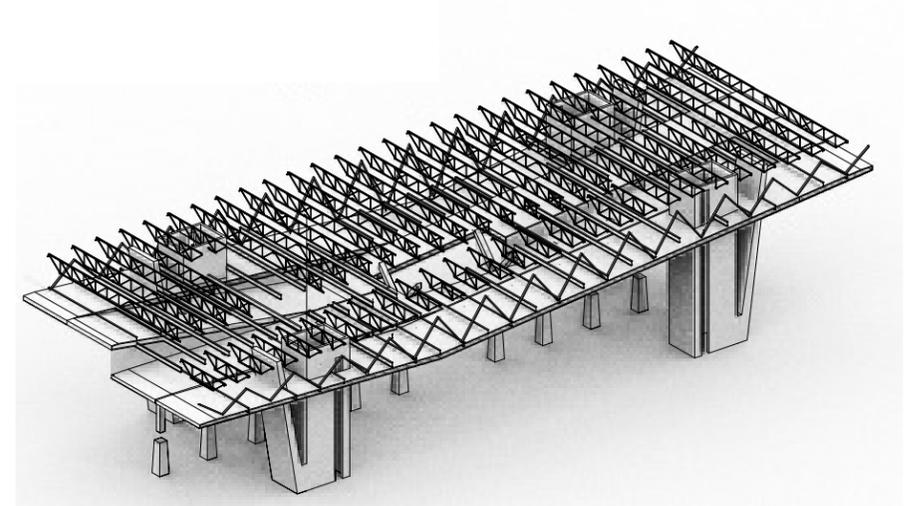
Beams on floor levels



Prefabricated structural panels



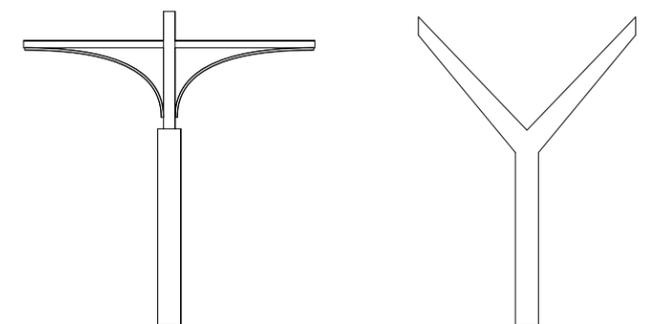
Primary structure



Structural skeleton

There are structures so comprehensive and economical in this design that each part serves to a maximum degree simultaneously as construction, spatial definition and its own sculptural embellishment. The rhythm of solid and void created by the structure creates a feeling of both being and nothingness.

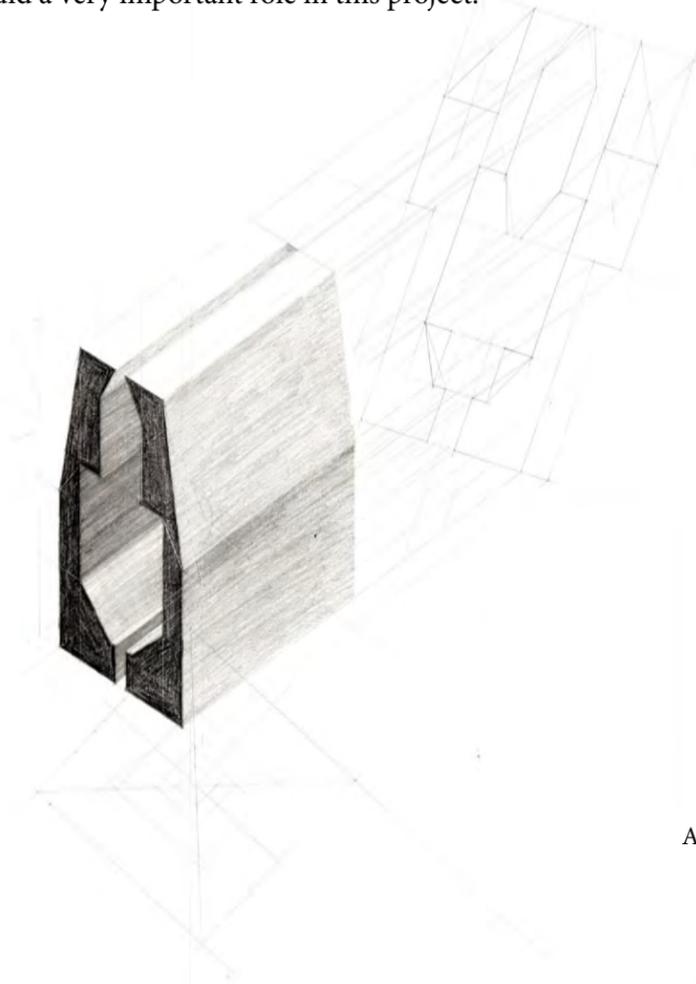
Four giant legs on each corner, accompanied by a series of thin steel columns down the middle, define the primary structure supporting the the precast concrete structural panels and roof. On the upper gallery level, to create a column-free space, large steel trusses are employed which bear on the north and south walls.



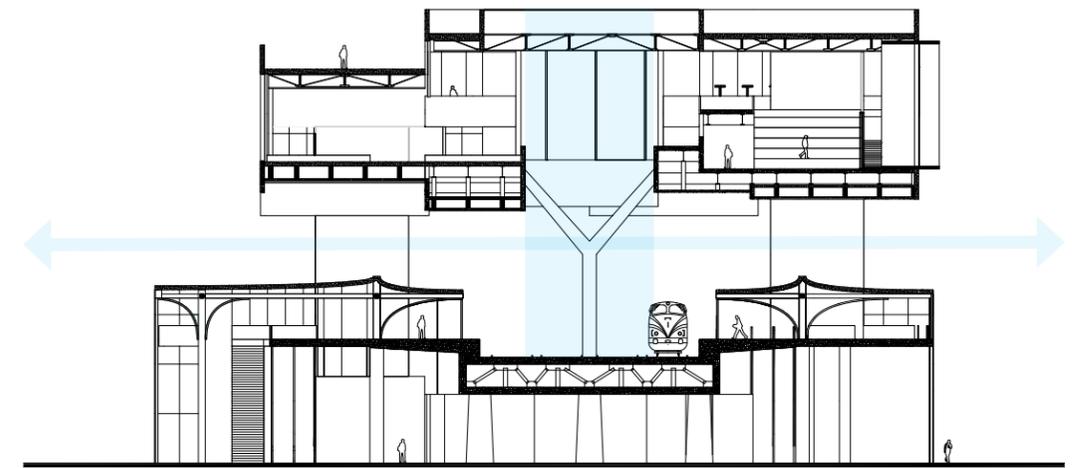
Scale4 — Aperture

Apertures can be seen as a way to clarify space. They make a connection between solid and void, inside and outside, help to bring light and wind into the space. Aperture exists in lots of location in the design. The axon drawing below shows the relationship between the trainline and the rest part.

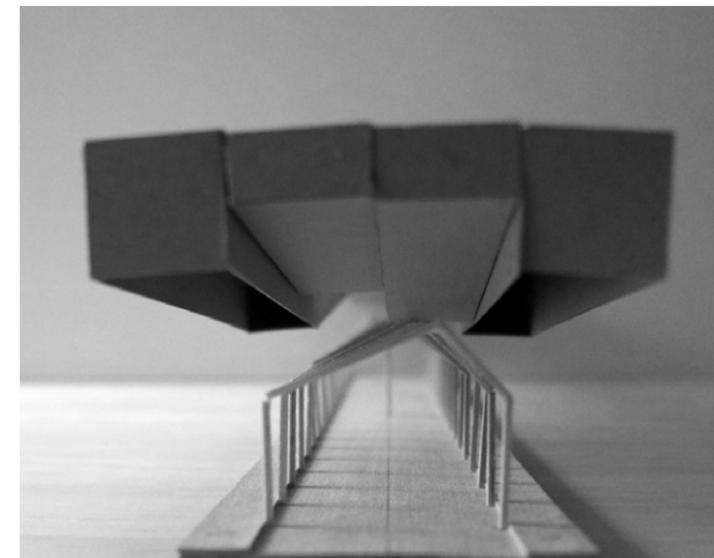
Aperture mediates connections to nature, to sky, views to Mount Fuji, form of Serenity and Dynamism. Aperture did a very important role in this project.

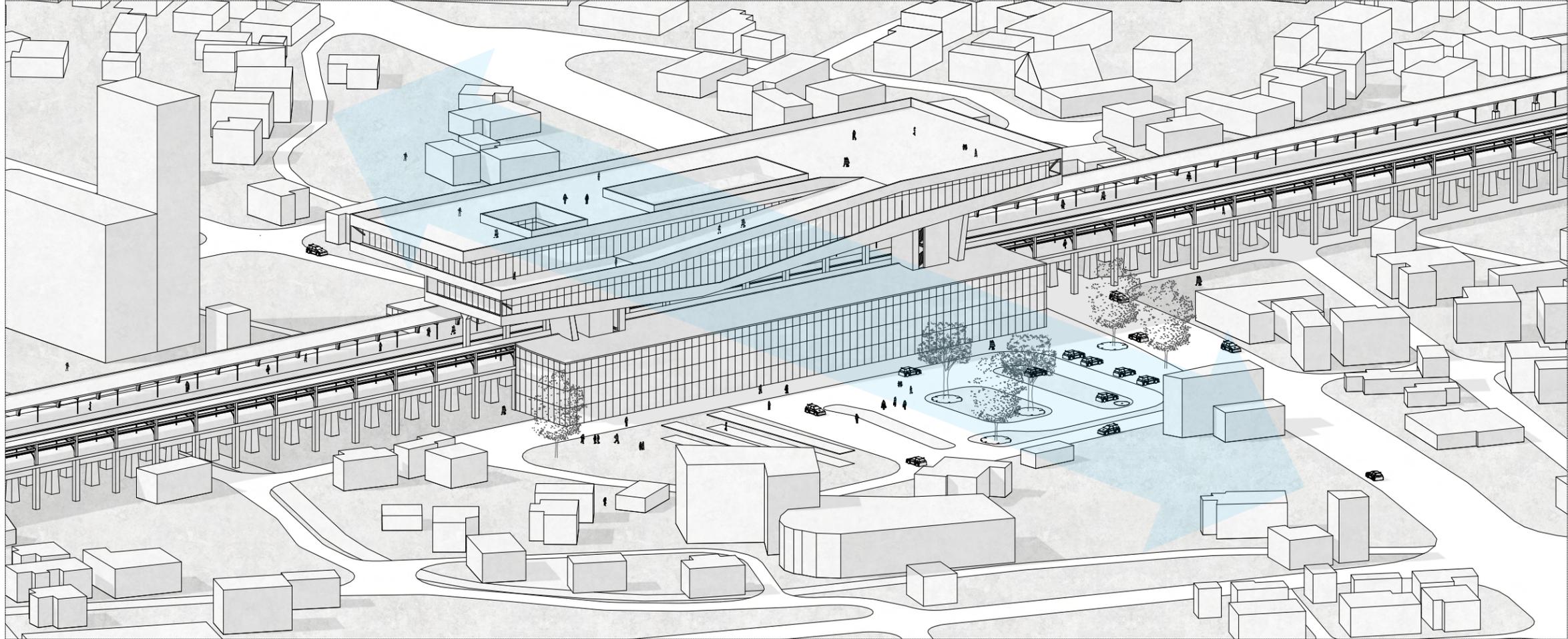


Axon drawing

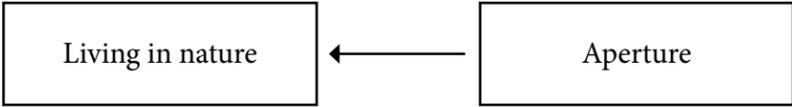


Section in transverse



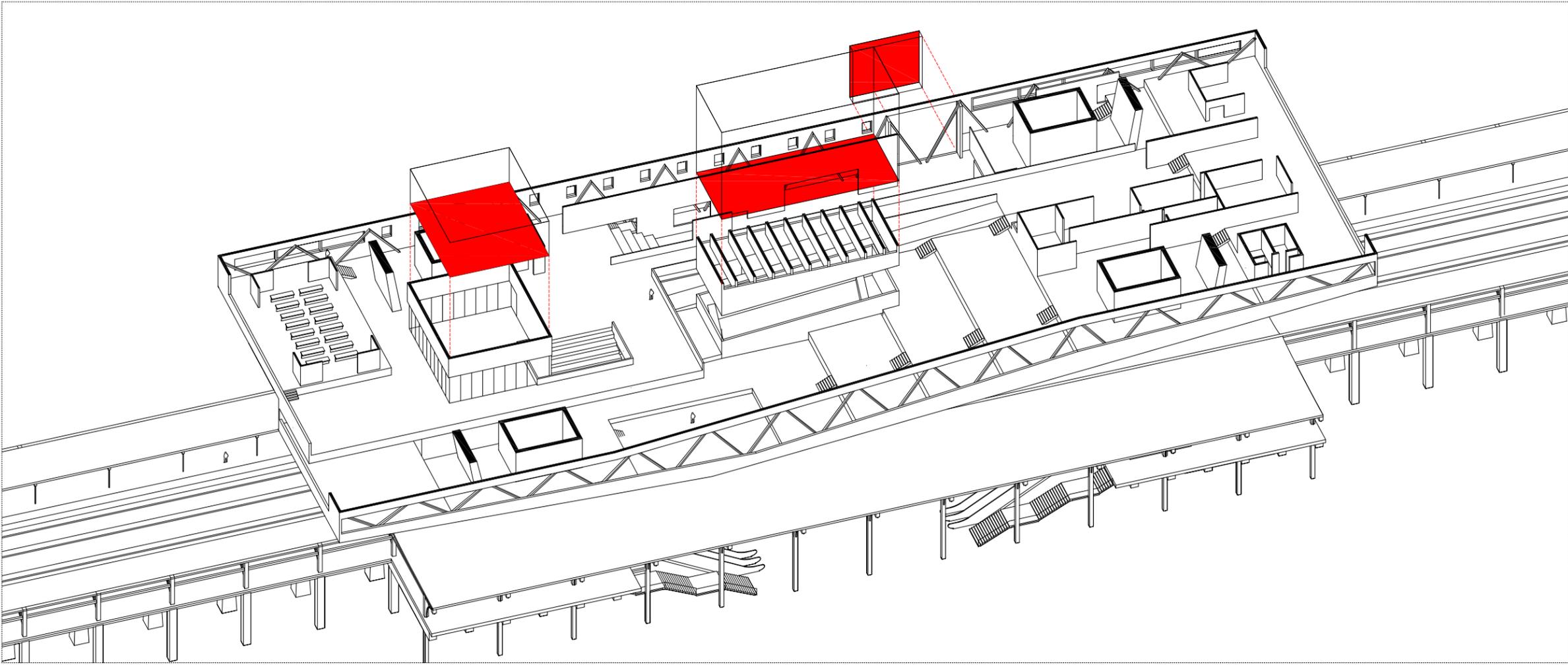


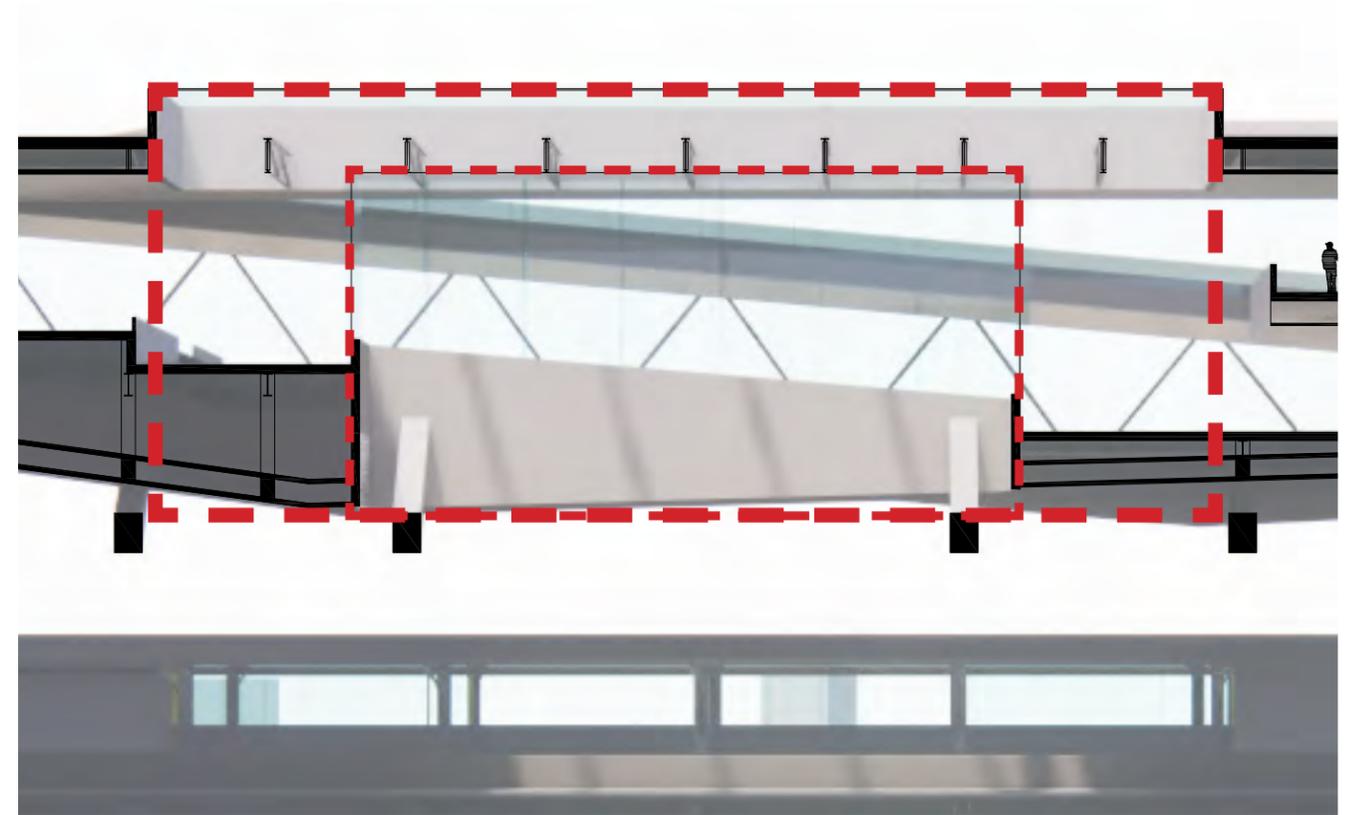
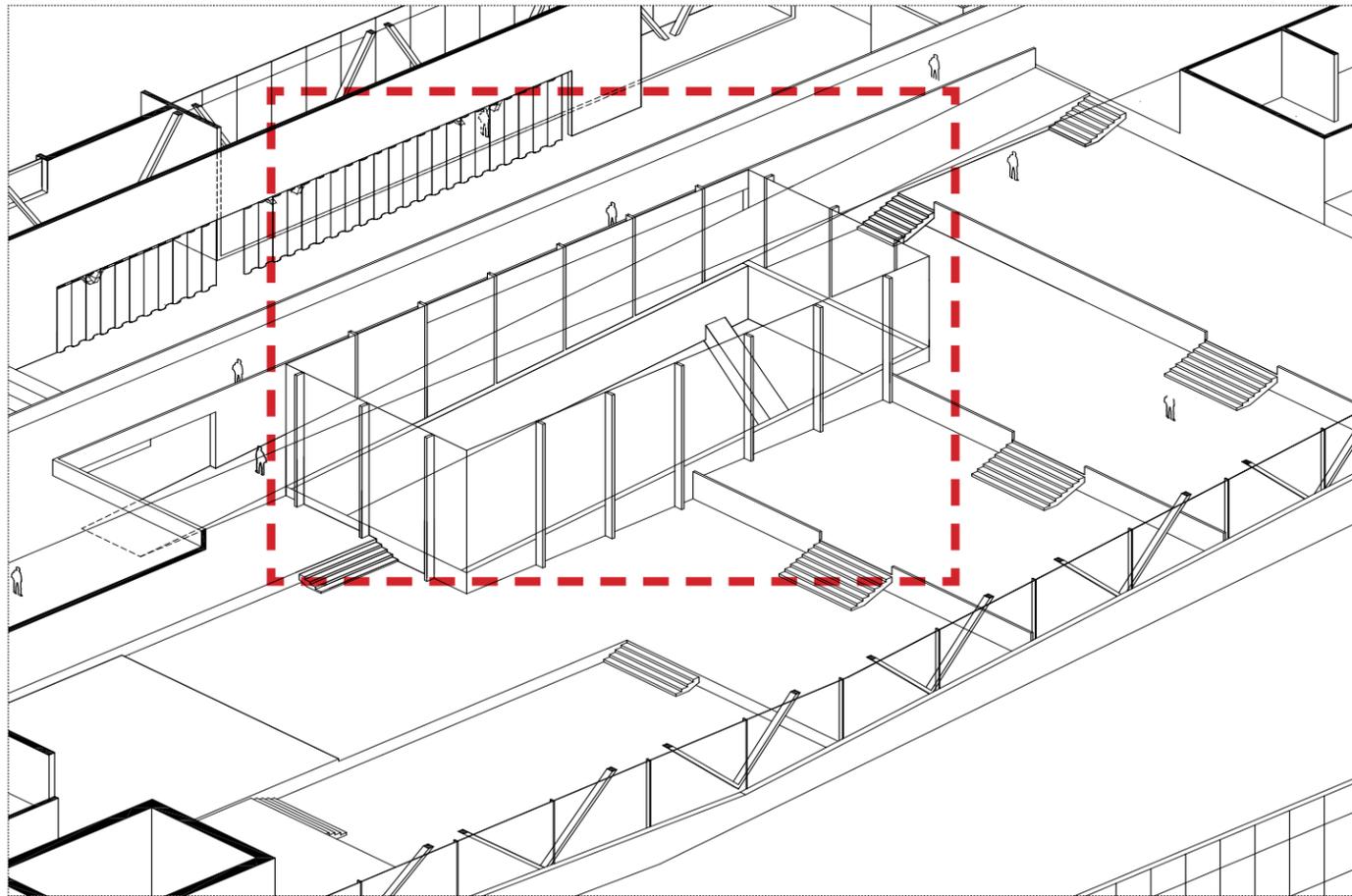
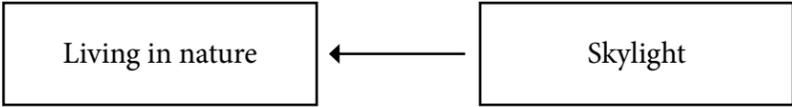
Birds-eye view



The spatial arrangement follows the series of levels. When one is walking, the plan is straightforward. People can understand the whole at a glance.

As visitors move to the sculpture garden, they walk down through a series of stairways or the slope on the other side of the atrium. Apertures allow for views outside to the north landscape, where nature appears framed in the apertures.



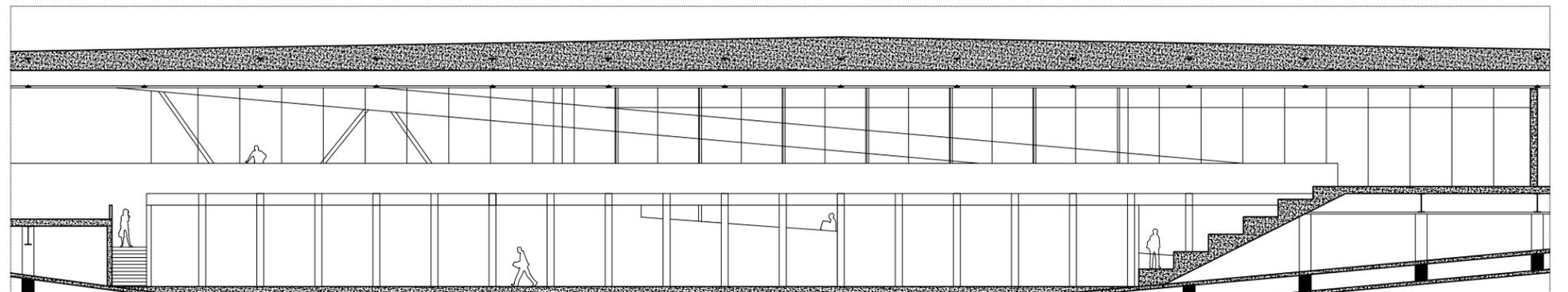


Skylight plays an important role in the design of the project. Double glass boxes in the center area can deliver maximum light to the interior space and the lower platform.



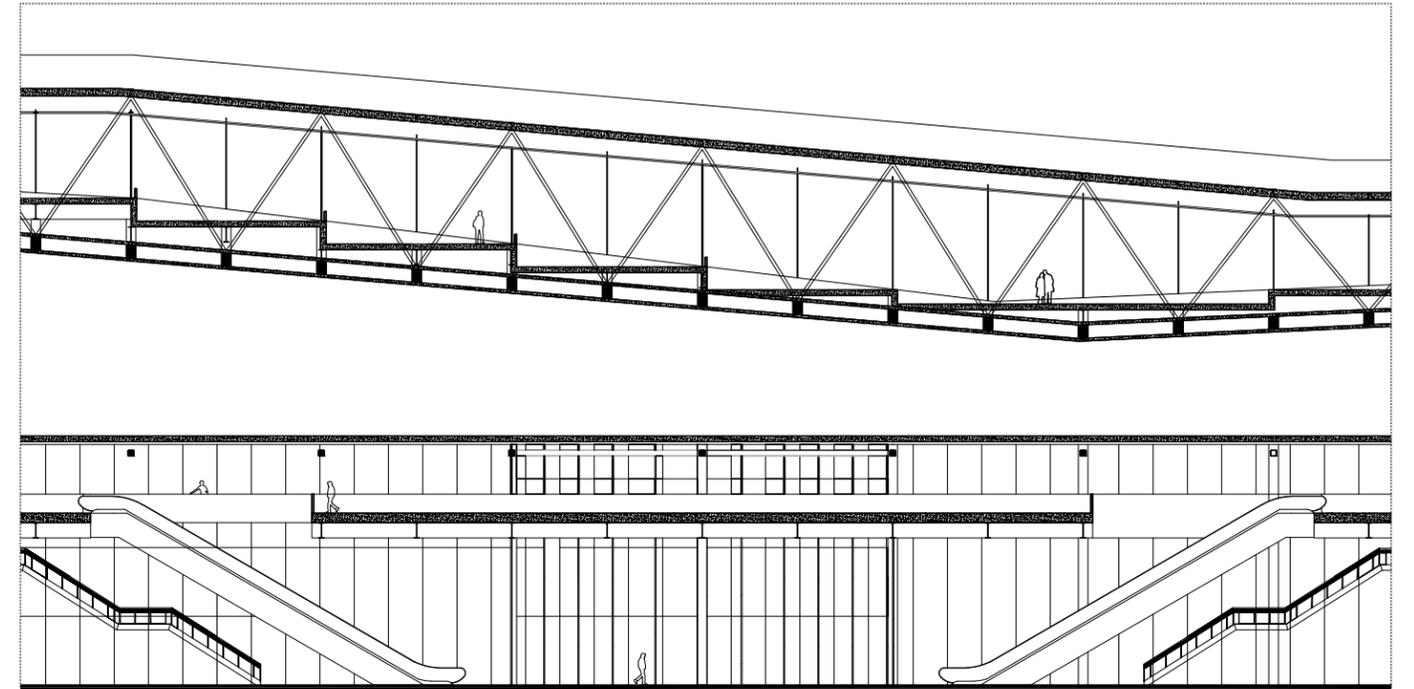
Bridge

The upper levels looks like a bridge and the interior also has the element of bridge. The concept of the bridge helps to make connections between east and west, between upper and lower level, and between building and nature. This bridge also used for supporting whole structural system.

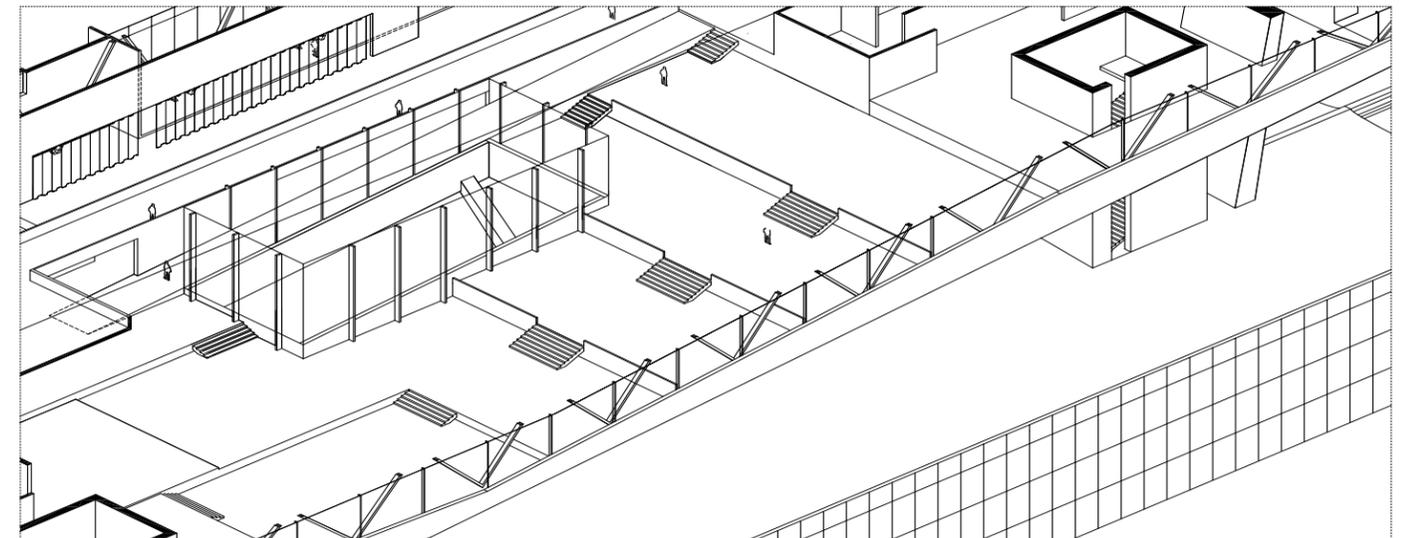
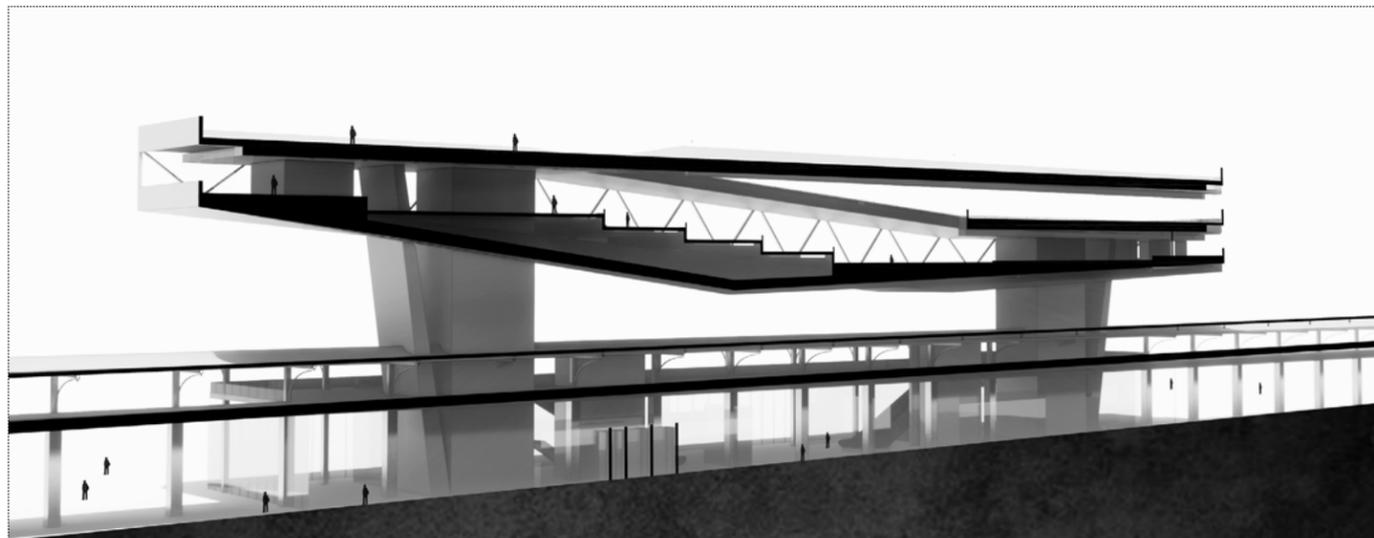


Rhythm

The repetition of floor levels create a rhythm in space. Sequentiality can be found in the series of repetition of the element of floors. On the west of the gallery garden, the movement is straightforward and orientation is direct. Level gives its boundary on its own and is an individual exhibition space. On different height of levels, the viewing towards the outside will change smoothly. People can control their moving speed and their views will change in different rates.

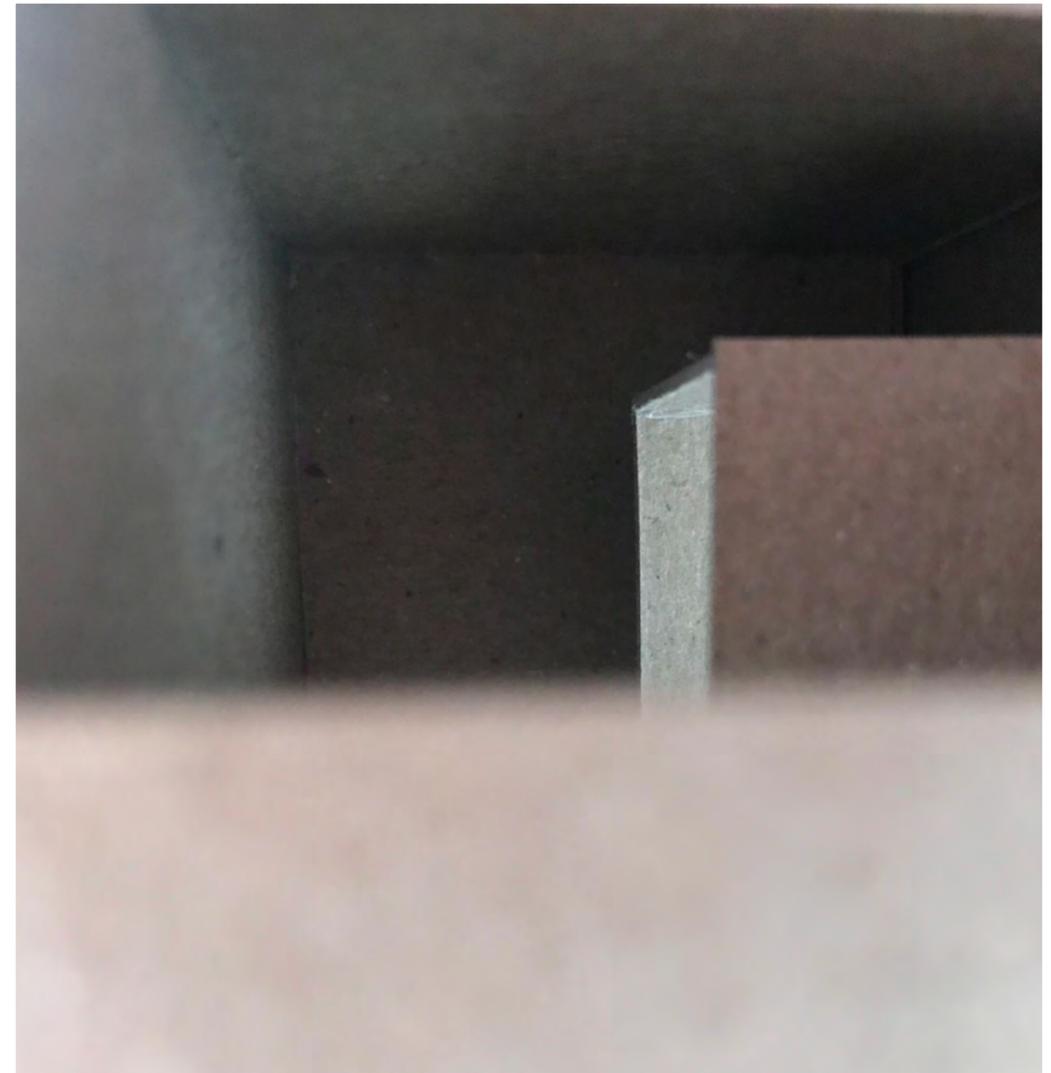
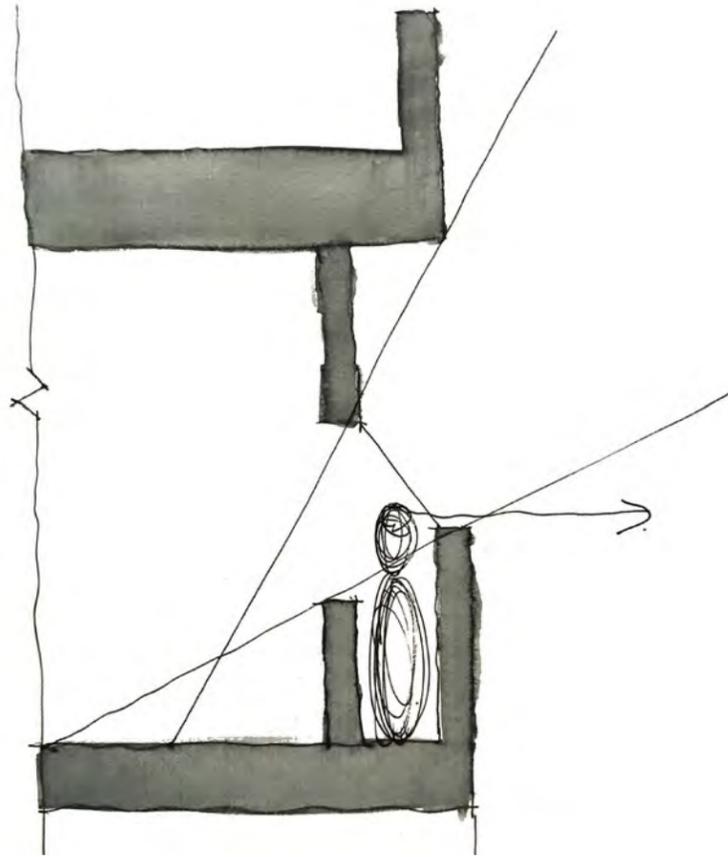


Portion of Section1-1



Window

Window is a tool to define the mood of the adjoining room. Light through window can clarify spaces. From the sketch below, the upper wall shift inside, giving space for letting light go deeper into space.



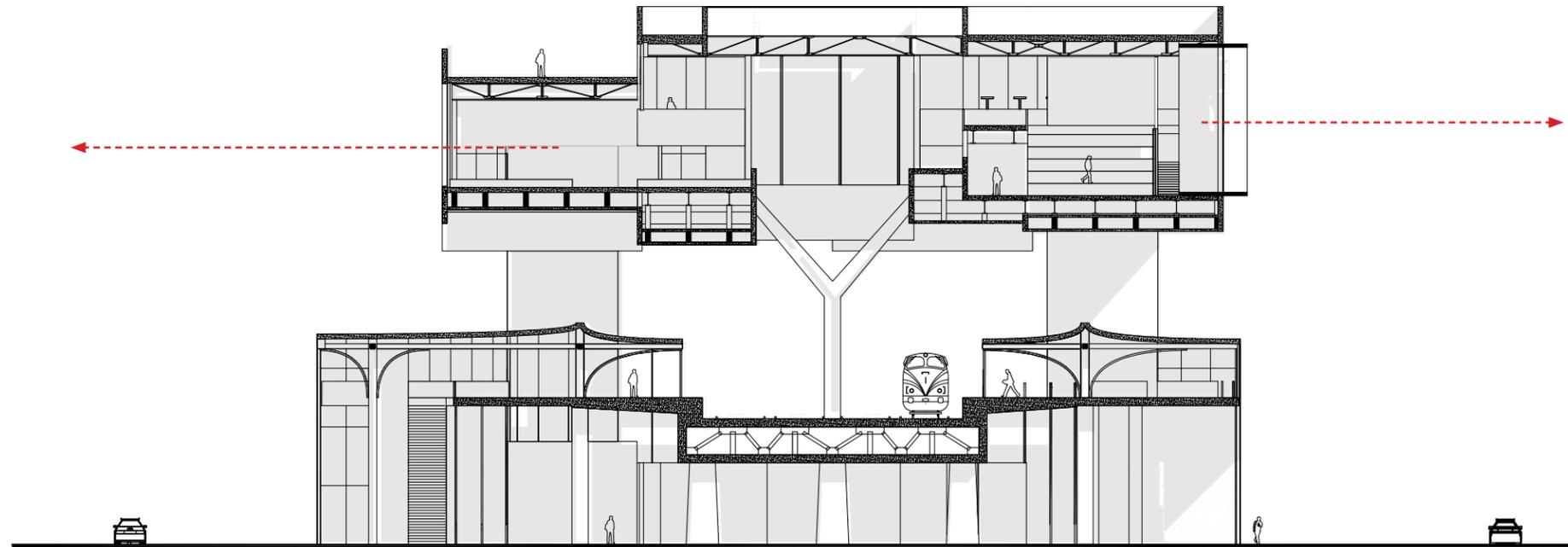
Gap between wall and window

Viewing

Window can be used to occupy space. This section shows two viewing choices: one is the Mount Fuji, the other is the Suruga bay. For the convenience of viewing of Mount Fuji, the opening on the north wall is intact. Only steel truss and mullions on glass curtain walls stay beside the north wall, leaving trace of light into the ground.

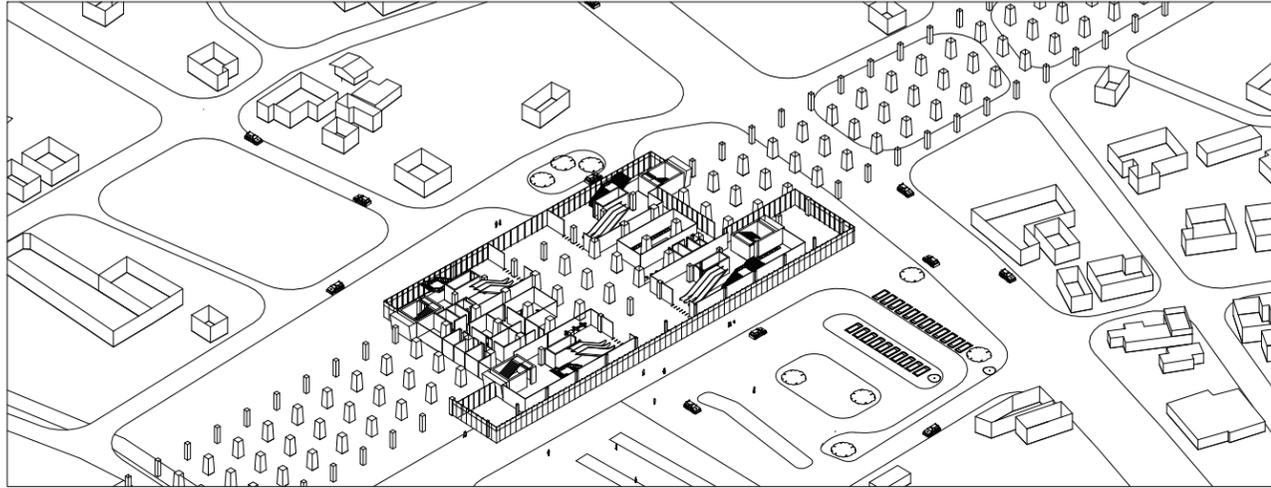


North window towards the Mount Fuji

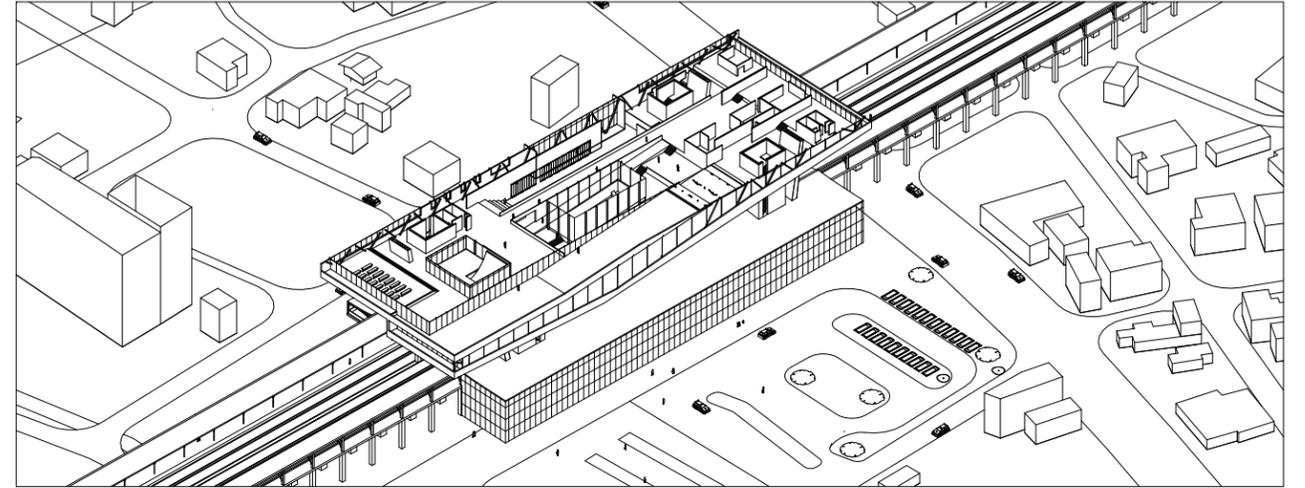


Suruga bay

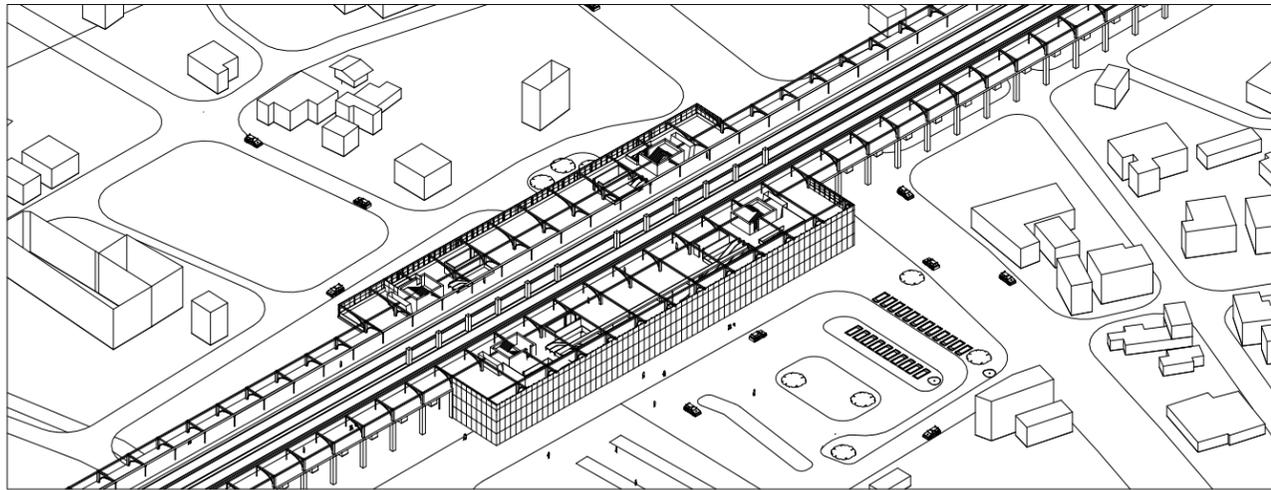
Section in transverse



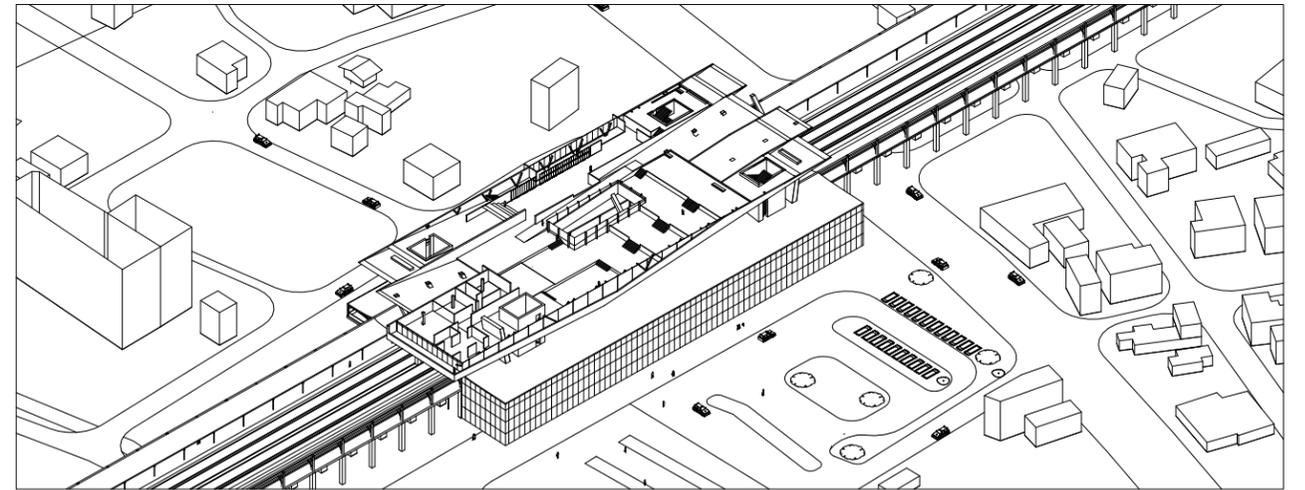
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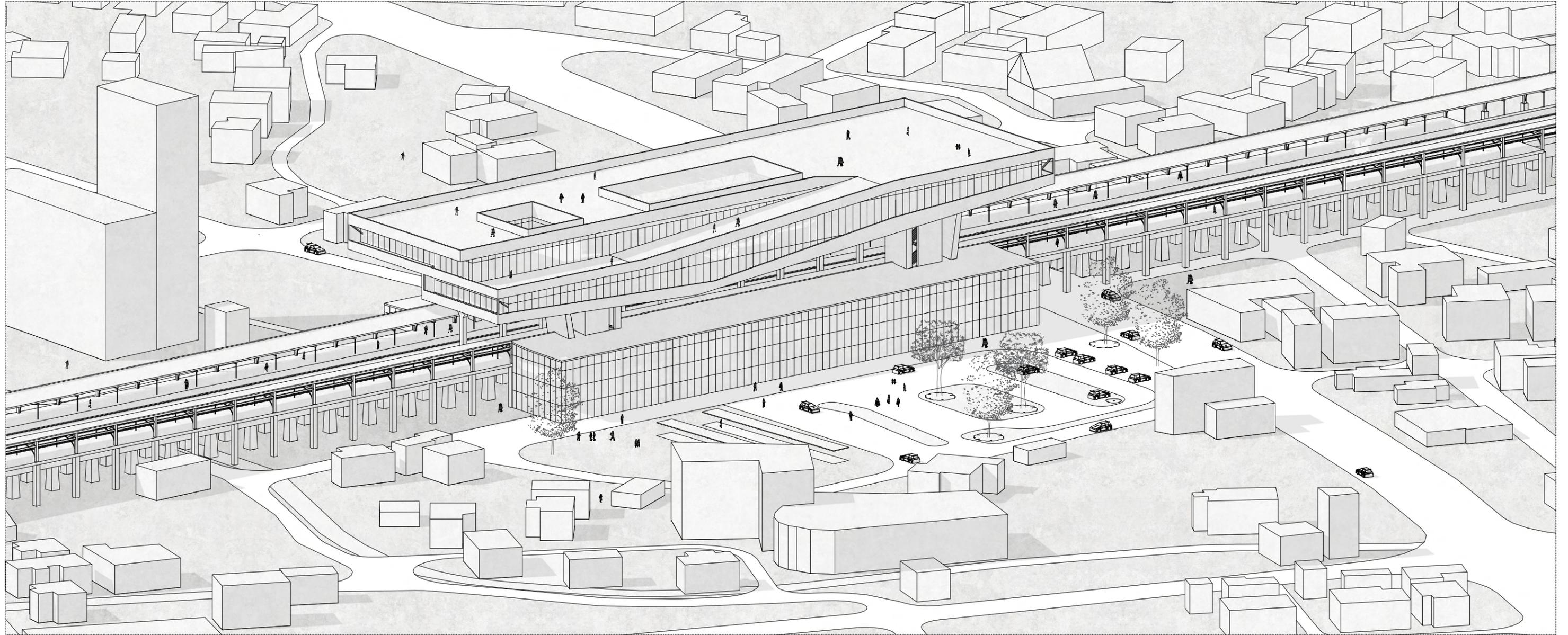


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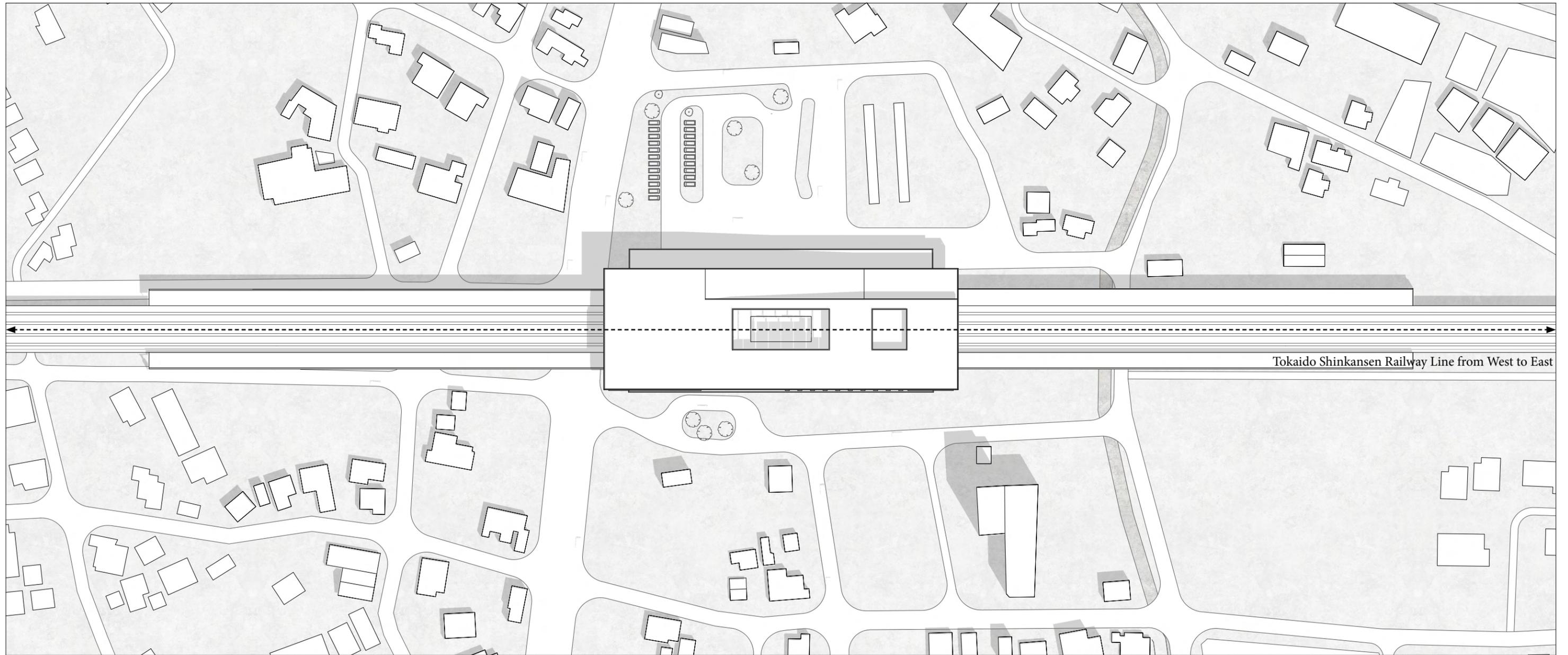


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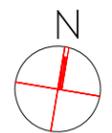
Generation on site



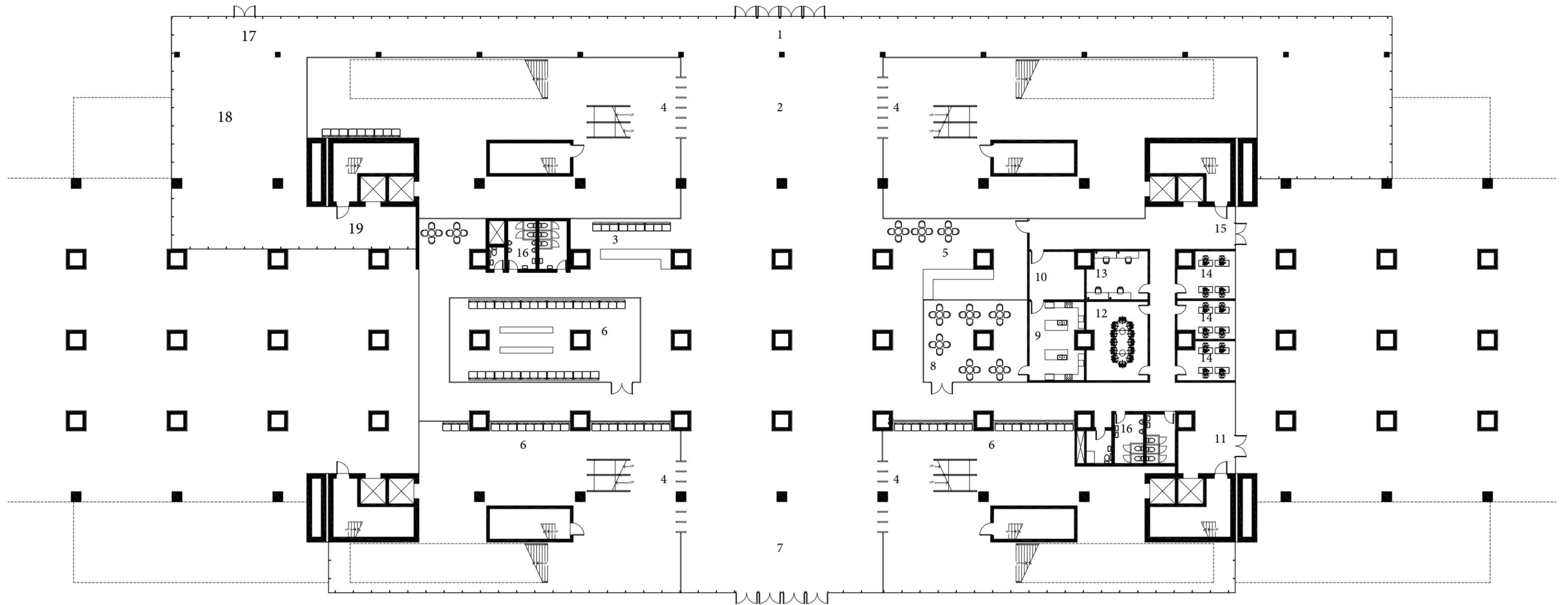
Site axon
1/64" = 1'-0"



In front of the station, there is a large public space to hold vehicles and people. Passengers have several ways to come to the station. They can stop their cars in the parking lot or take a bus to the nearby bus station. There are also lanes for pickup and drop off of visitors.



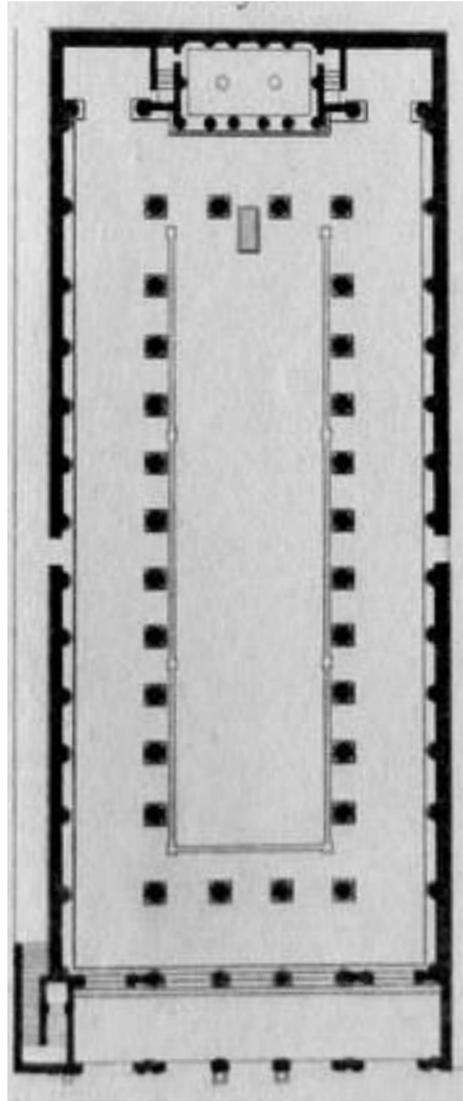
Site planning
1/128" = 1'-0"



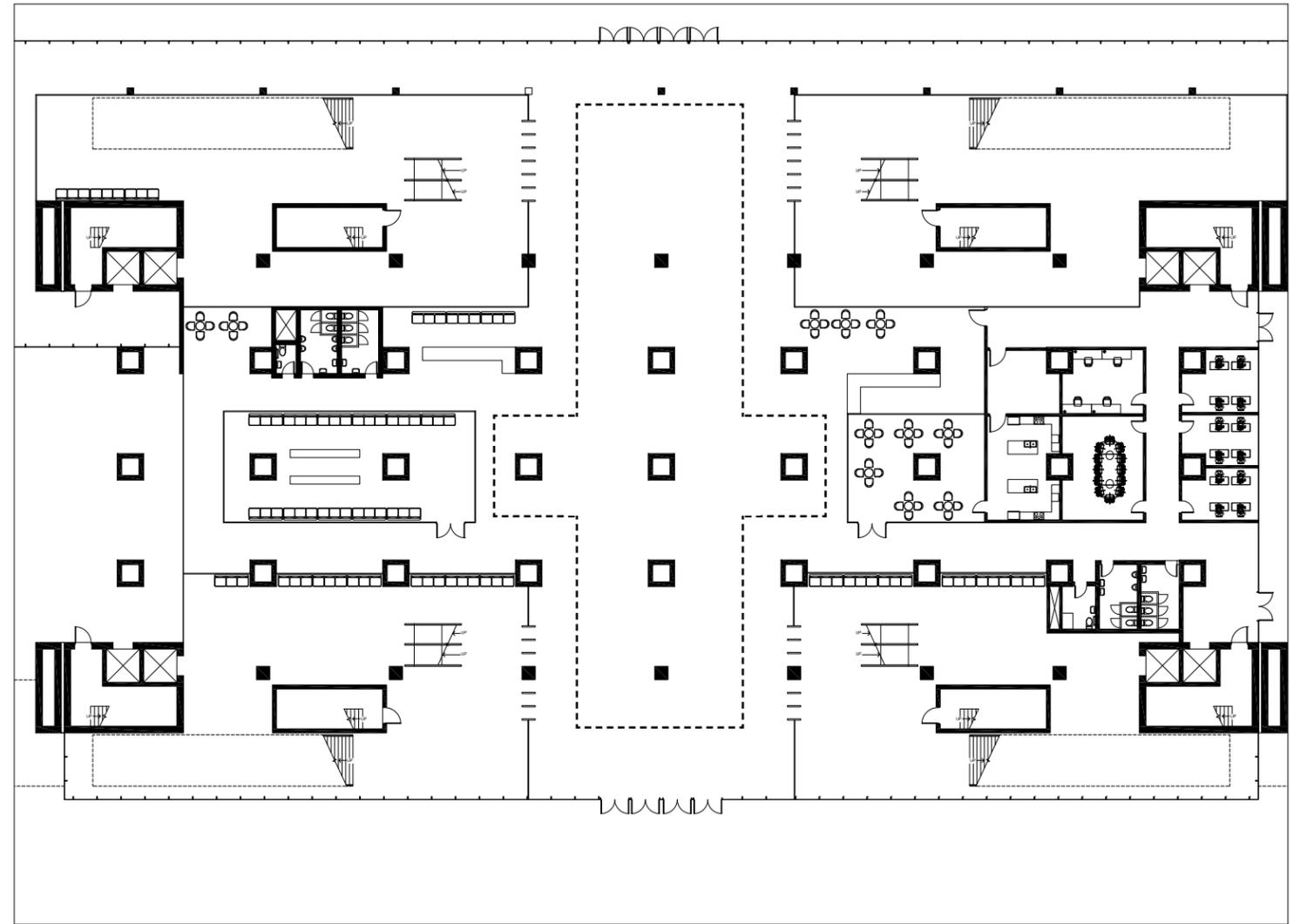
- | | |
|-------------------|-----------------------------------|
| 1 MAIN ENTRANCE | 11 ENTRANCE OF OFFICIAL AREA |
| 2 HALL | 12 MEETING ROOM |
| 3 TICKET SELLING | 13 REGULATORY ROOM |
| 4 CHEKING | 14 OFFICE |
| 5 CAFE | 15 ENTRANCE OF SERVANT AREA |
| 6 SHOPPING AREAR | 16 RESTROOM |
| 7 SEKUNDARY ENTRY | 17 ENTRANCE OF MUSEUM |
| 8 RESTURANT | 18 SPACE FOR TEMPORARY EXHIBITION |
| 9 KITCHEN | 19 LOBBY TO GALLERY LEVELS |
| 10 STORAGE | |



Ground level



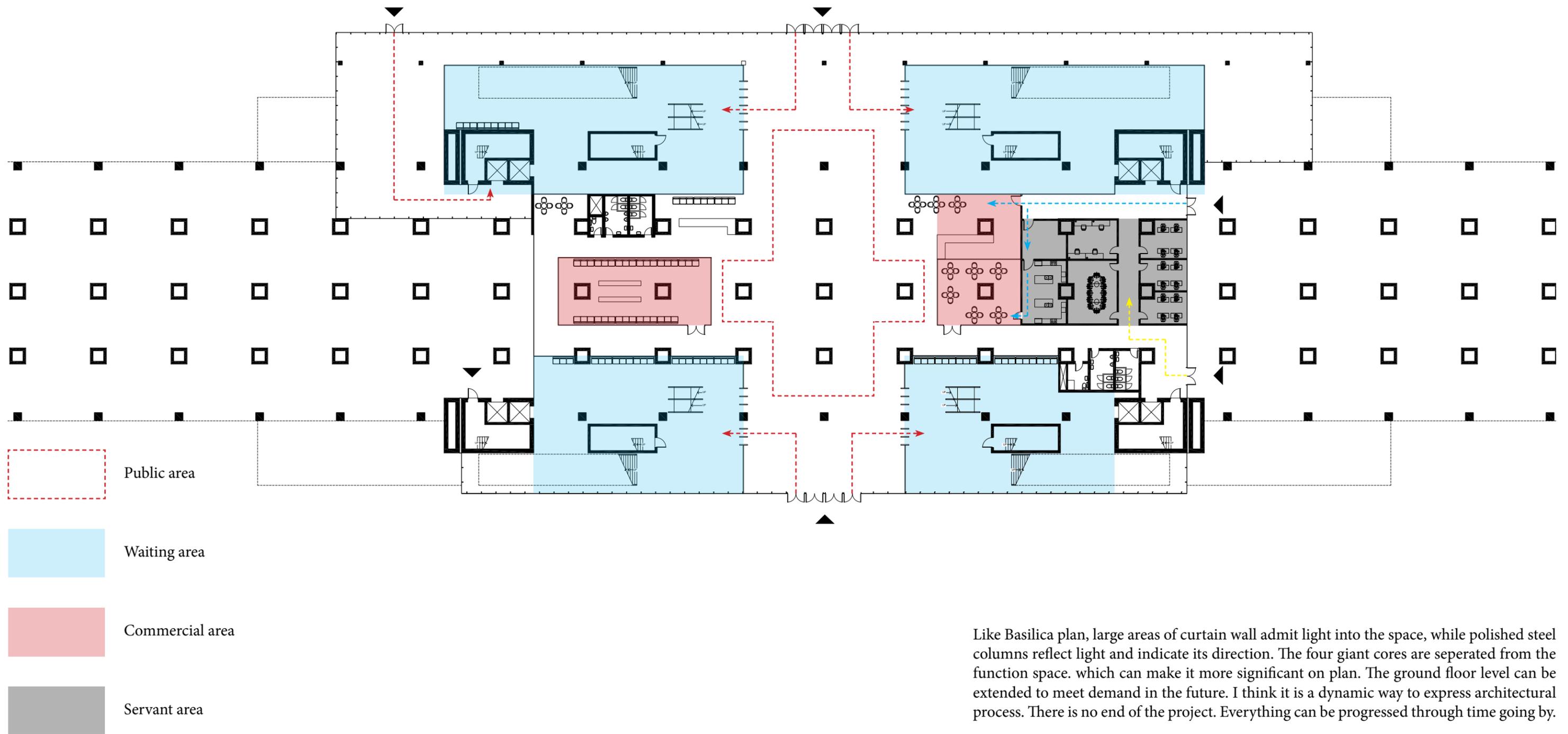
The Basilica of Pompeii
built during 120BC and 78BC



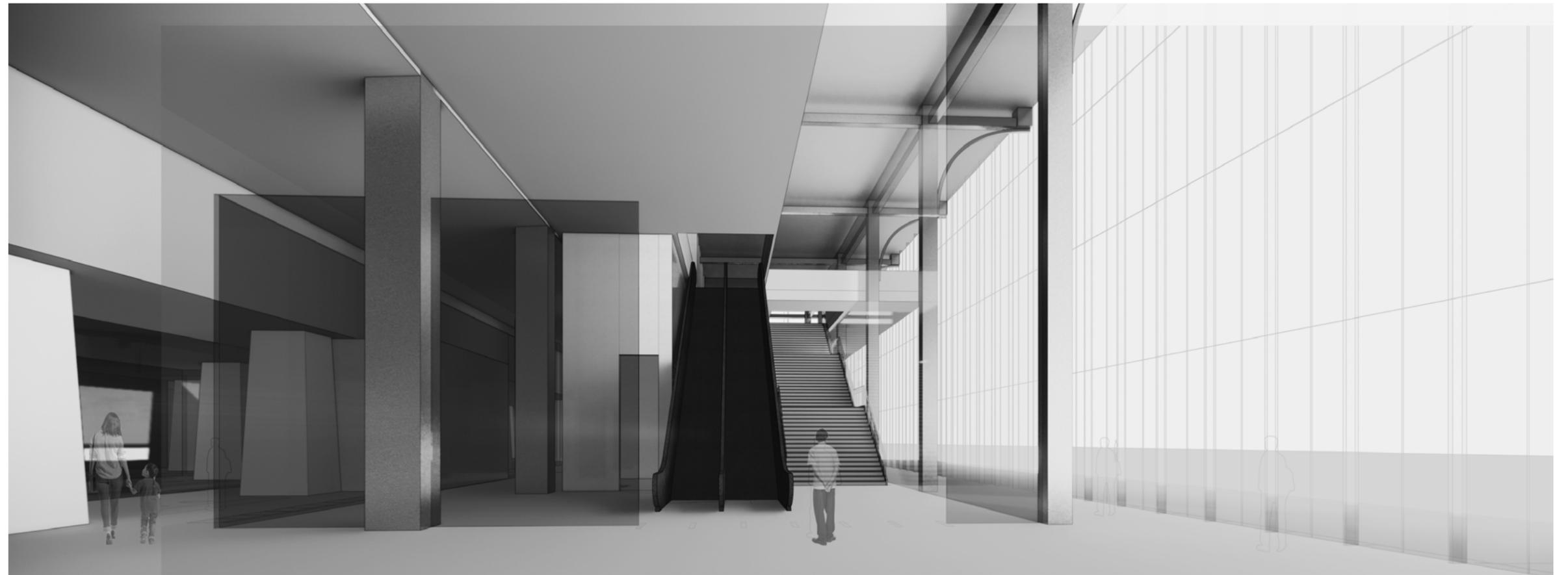
Portion of round level

Basilica plan

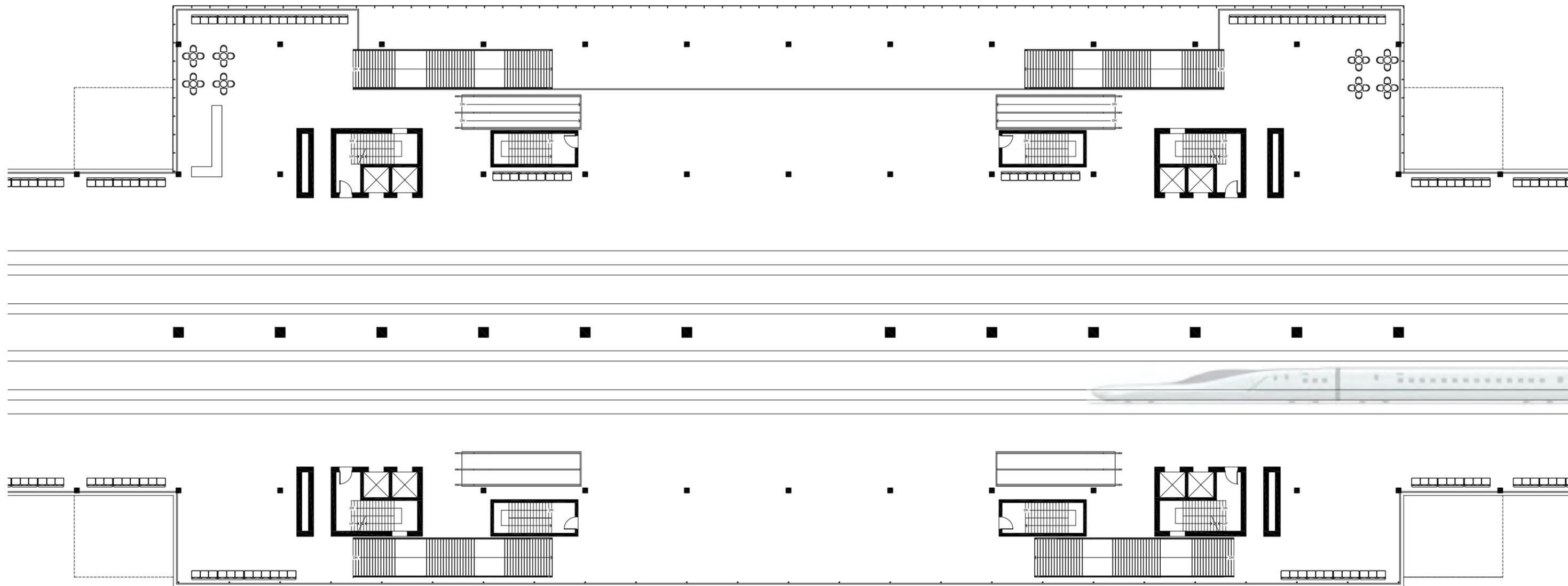
The Basilica plan is staked by a simple orthogonal grid. The rectangular walled structures with an open hall extending from end to end, usually flanked by side aisles set off by colonnades, and with a raised platform at one or both ends.



Like Basilica plan, large areas of curtain wall admit light into the space, while polished steel columns reflect light and indicate its direction. The four giant cores are separated from the function space, which can make it more significant on plan. The ground floor level can be extended to meet demand in the future. I think it is a dynamic way to express architectural process. There is no end of the project. Everything can be progressed through time going by.



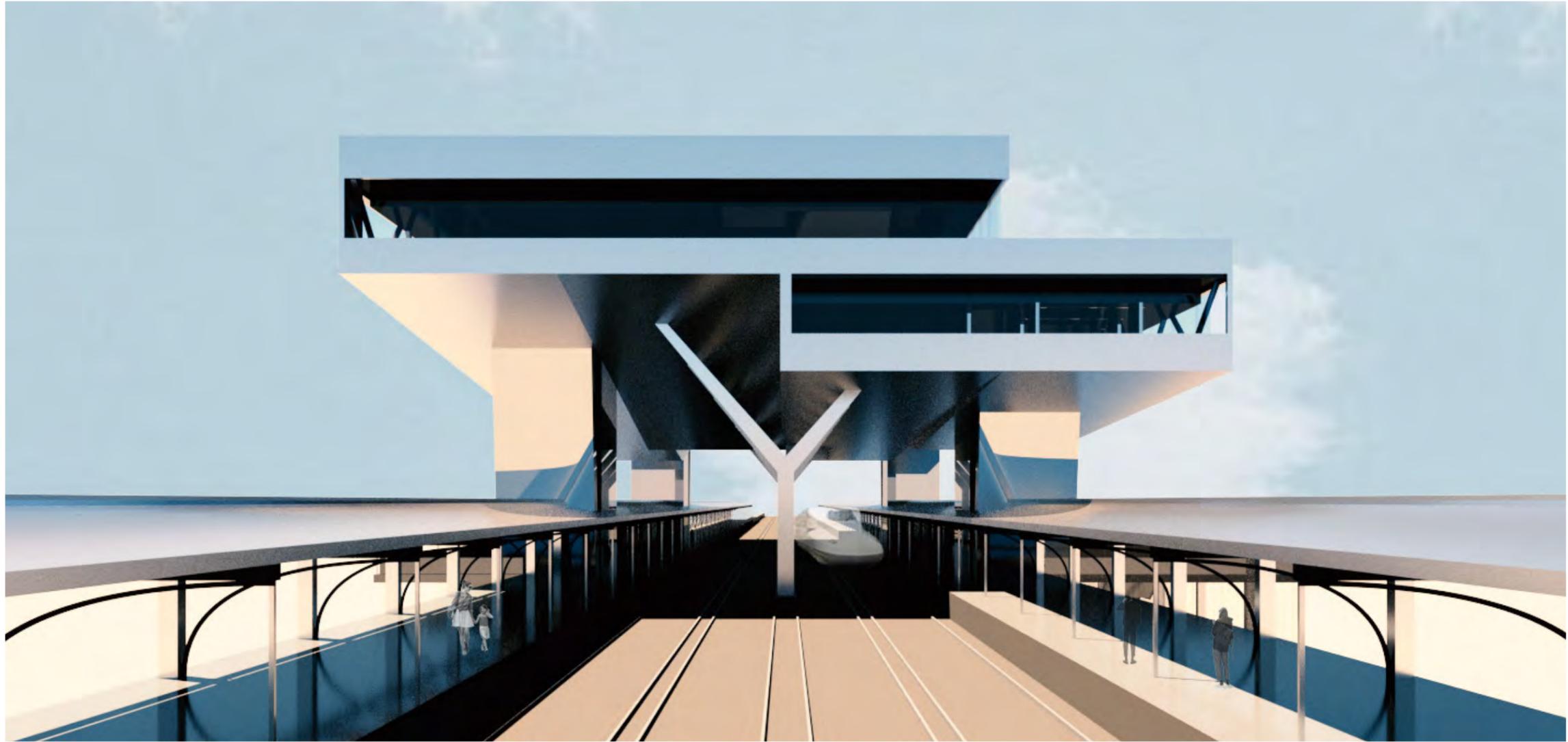
Entrance of station hall



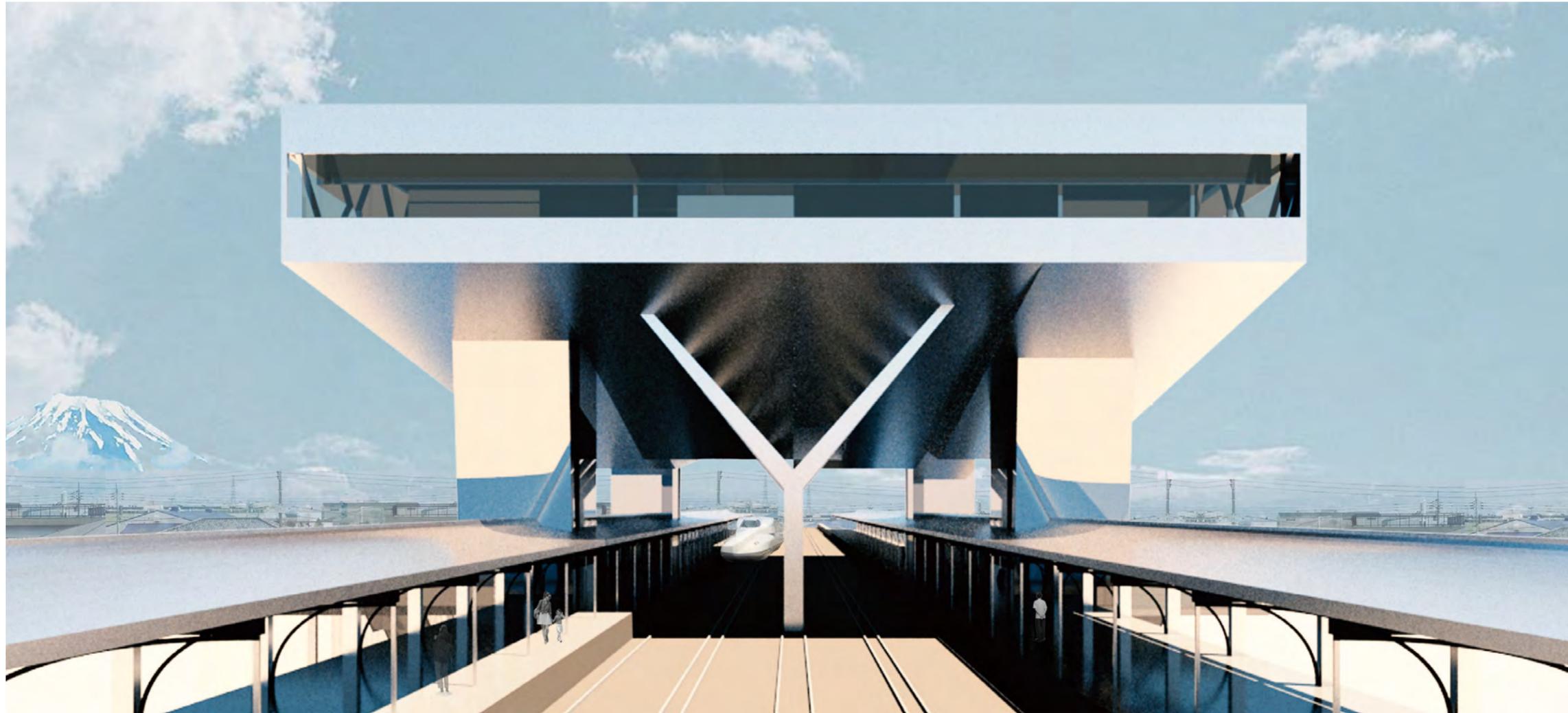
40 200 400 800 in



First Level/Train level



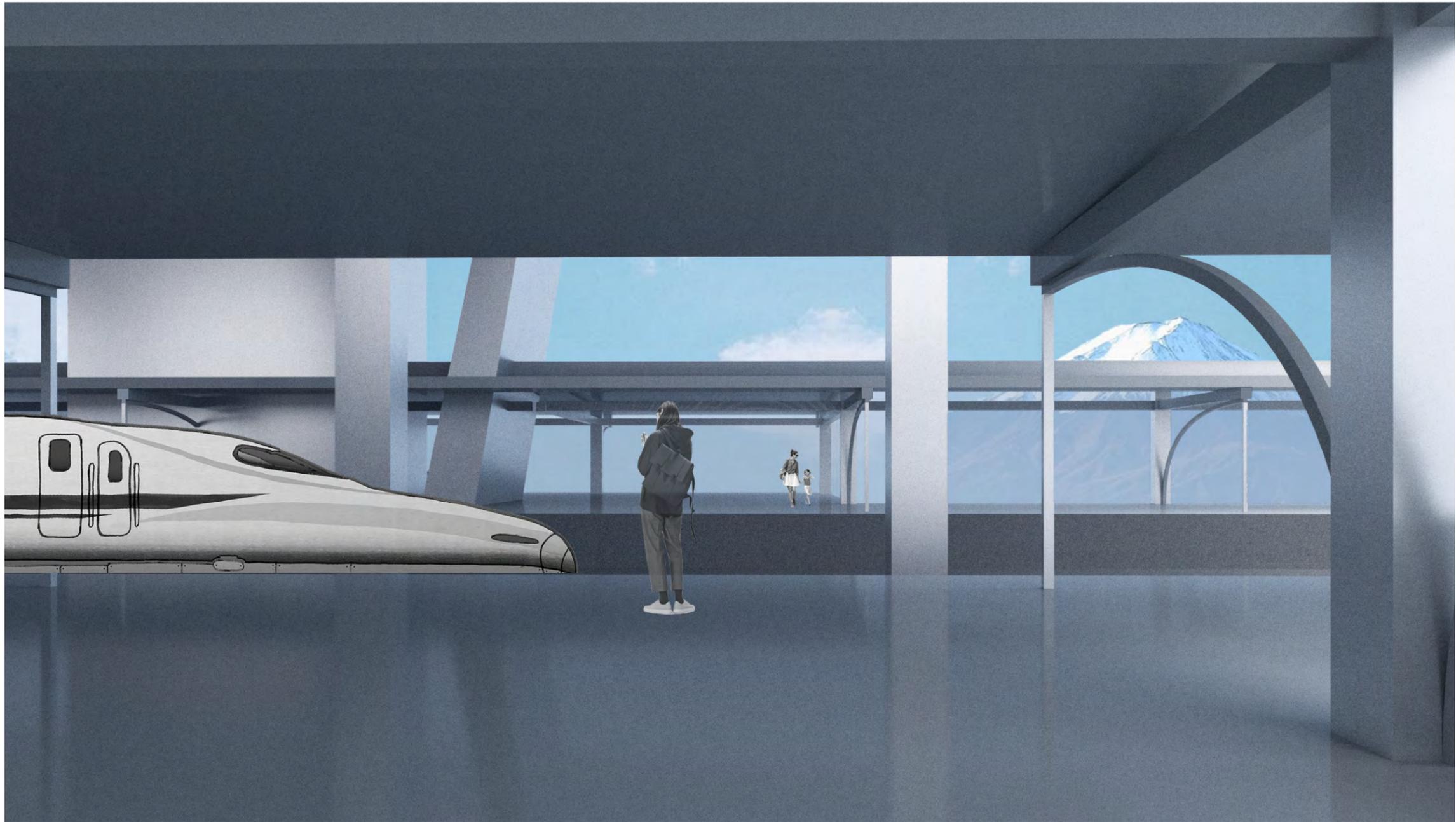
East perspective



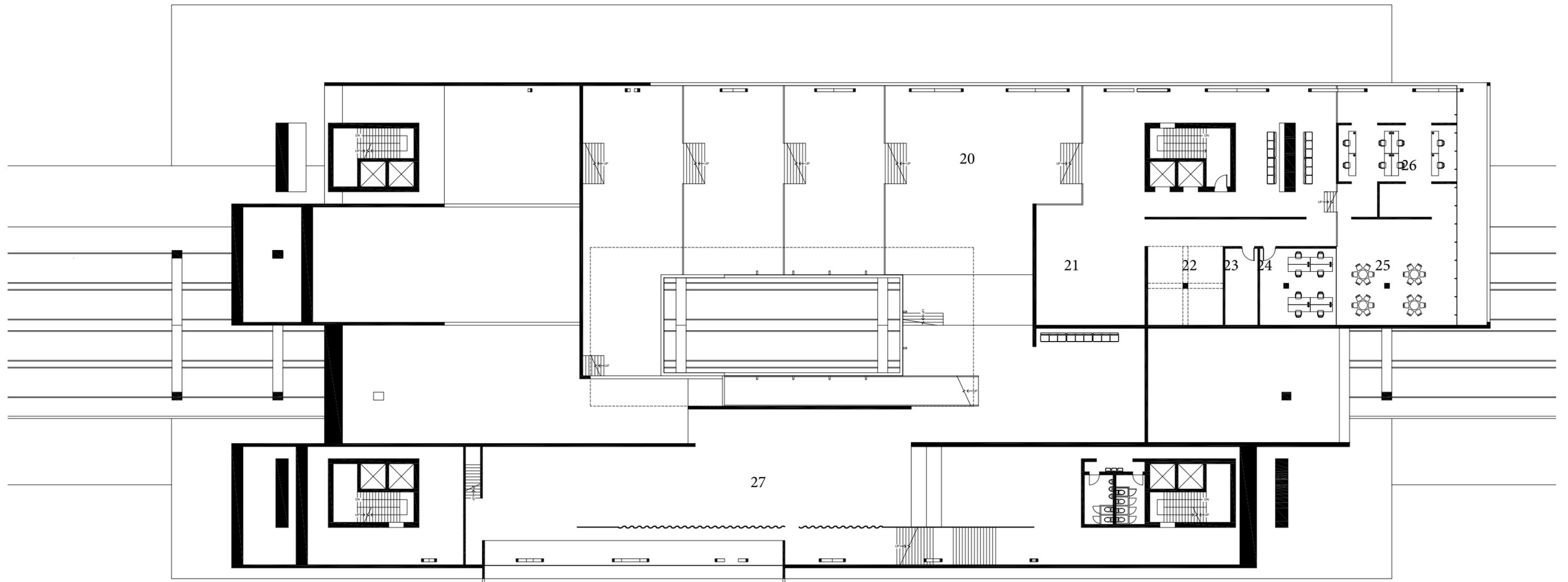
Hidden in the sky

West perspective

The building is clad in aluminum, which reflects light and color of the sky. In this way, the architecture can live in harmony with nature and the surrounding neighborhood.



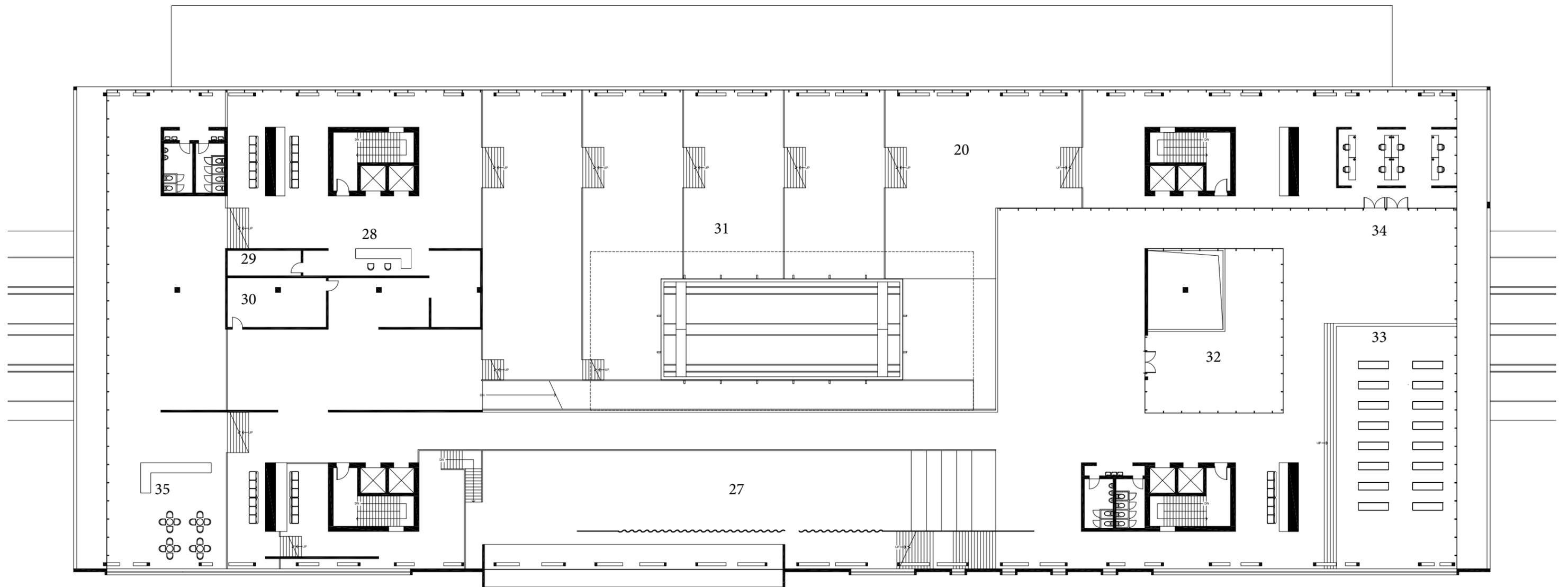
Platform



- 20 SCULPTURE GARDEN
- 21 GALLERY2
- 22 GALLERY3
- 23 MECHANICAL ROOM
- 24 OFFICE
- 25 SEATING AREA
- 26 STUDIO
- 27 MULTIFUNCTIONAL SPACE



Third level



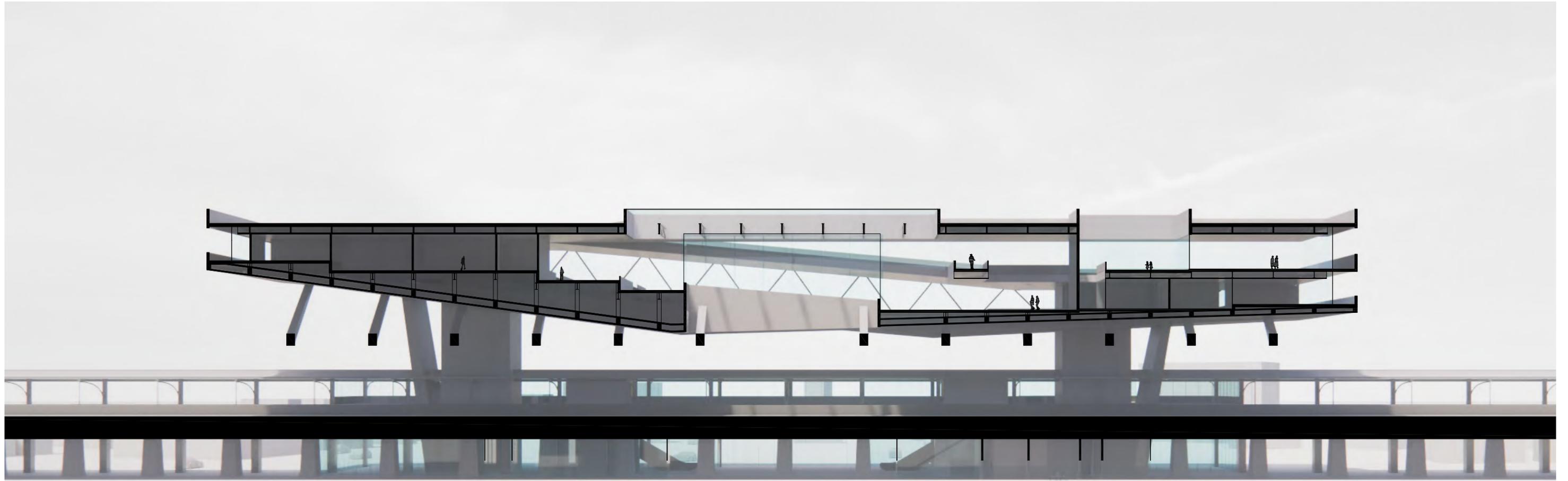
- 28 CHECKING
- 29 STORAGE
- 30 EXHIBITION ROOM
- 31 GALLERY1
- 32 GARDEN
- 33 READING ROOM
- 34 DOOR TO OUTSIDE ROOF GARDEN
- 35 CAFE



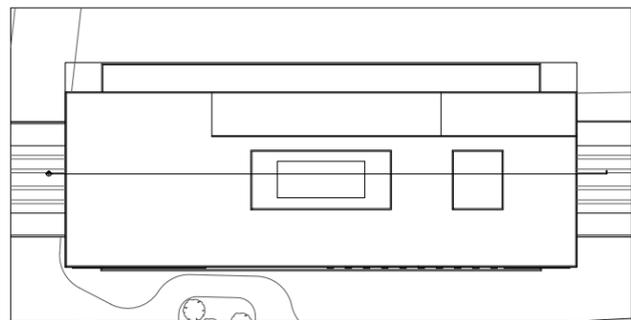
Fouth level



Roof level



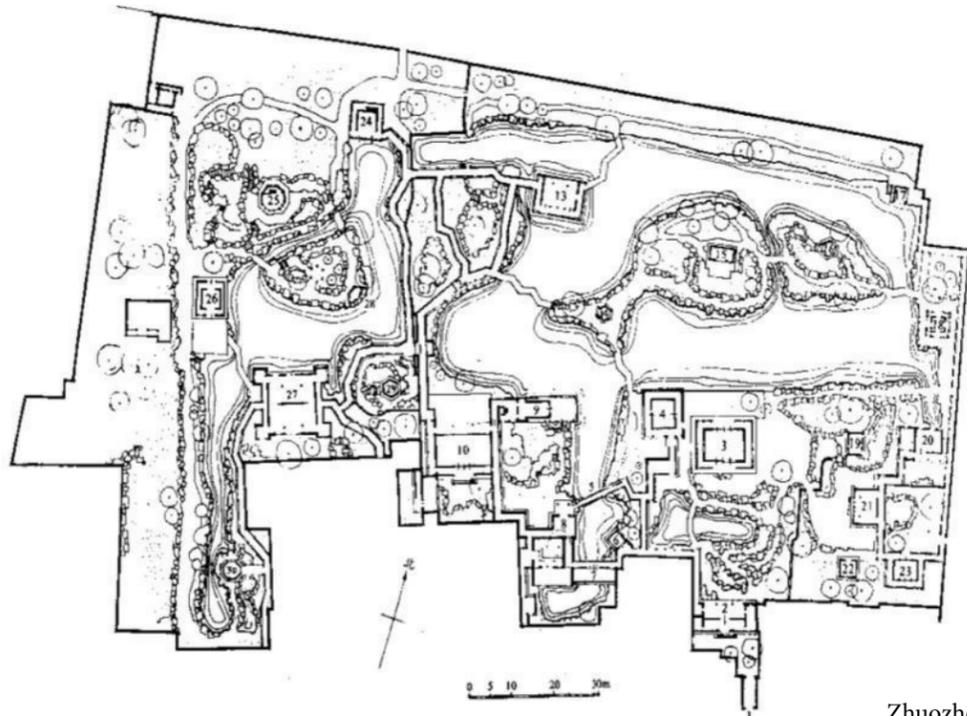
Cutting perspective of section in longitudinal



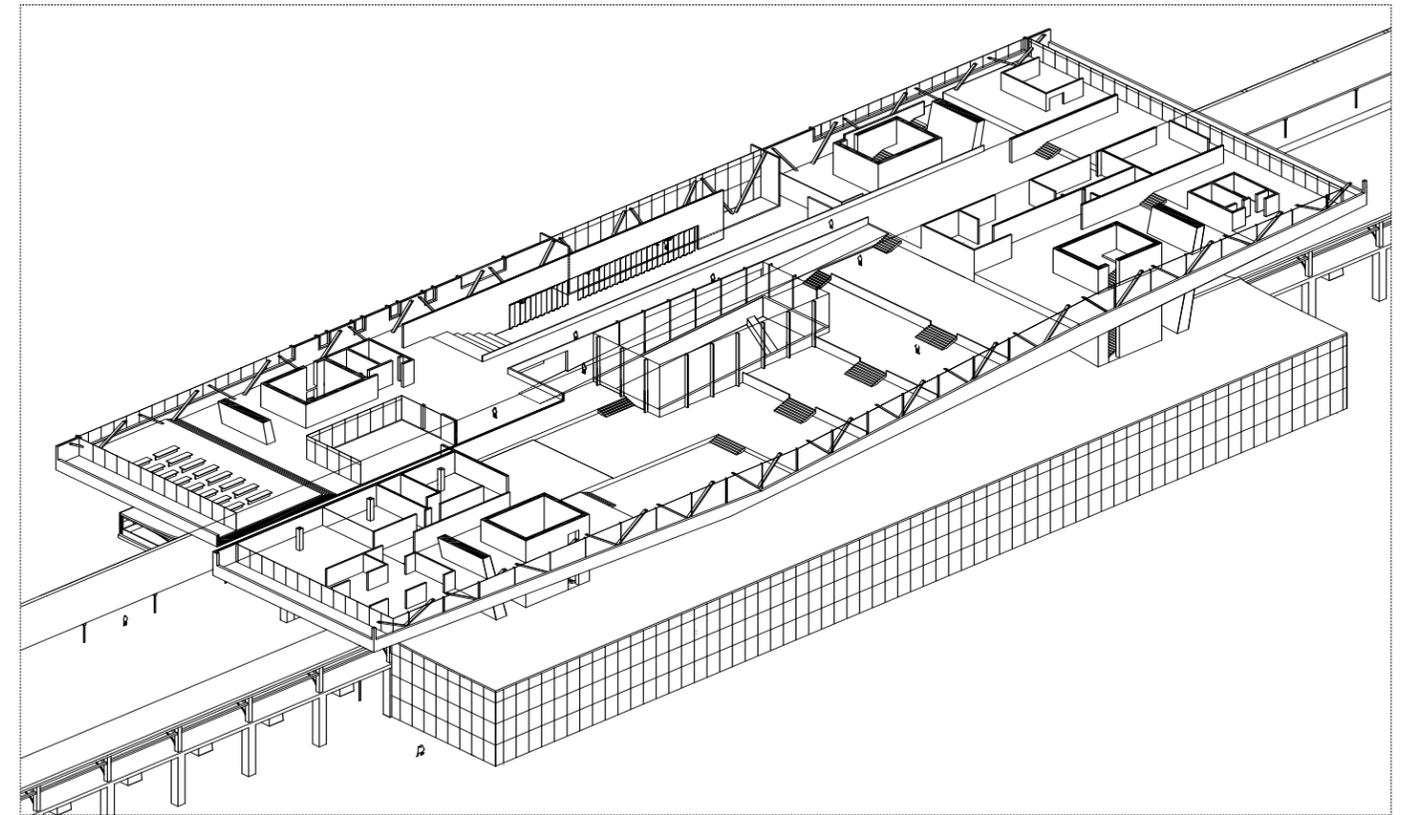
Spatial structures of Chinese gardens and Dongtien

In developing the design of the station, a relationship was discovered with traditional Chinese gardens. One of the noticeable characteristics of classical Chinese gardens is that they are organized by a hierarchy of larger and smaller divisions.

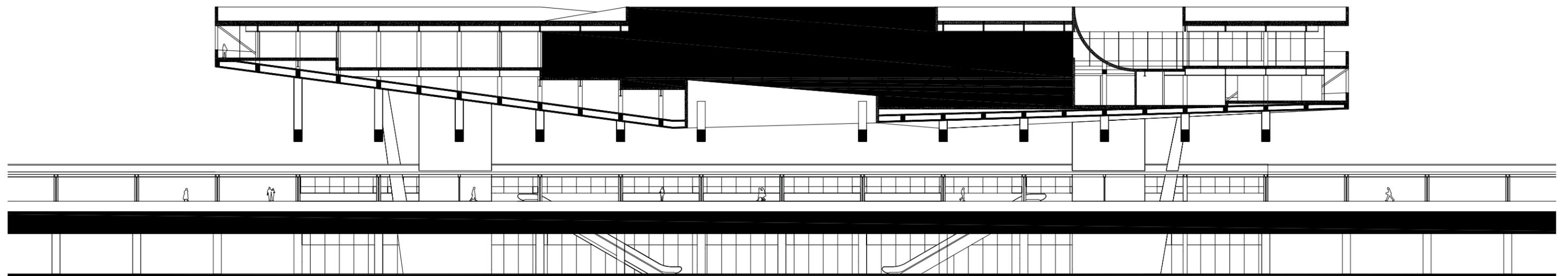
The sections of the building provide visitors with diverse visual and spatial experiences. Some sections are large and to be used as public gathering space. Some are small to be private space. Yet those divisions are not completely isolated from each other. In many instances, the lower levels and artwork project from behind the separating walls remind visitors of the existence of the division. Further, walls separating the divisions are perforated with holes. Spaces blend and flow into one another through apertures. In terms of mystical imagery, the walls are films separating two dongtien, through which immortals move freely.



Zhuozheng Yuan



Cutting axon drawing



Public and private space

Public and private space

The screenlike function of the walls through which the visitors can get glimpse of the next world. Like the picture above, at first glance, half of the whole interior scene is hidden behind the wall. Walls divide large space into smaller sizes between public and private spaces. The black block in the center area defines public space.

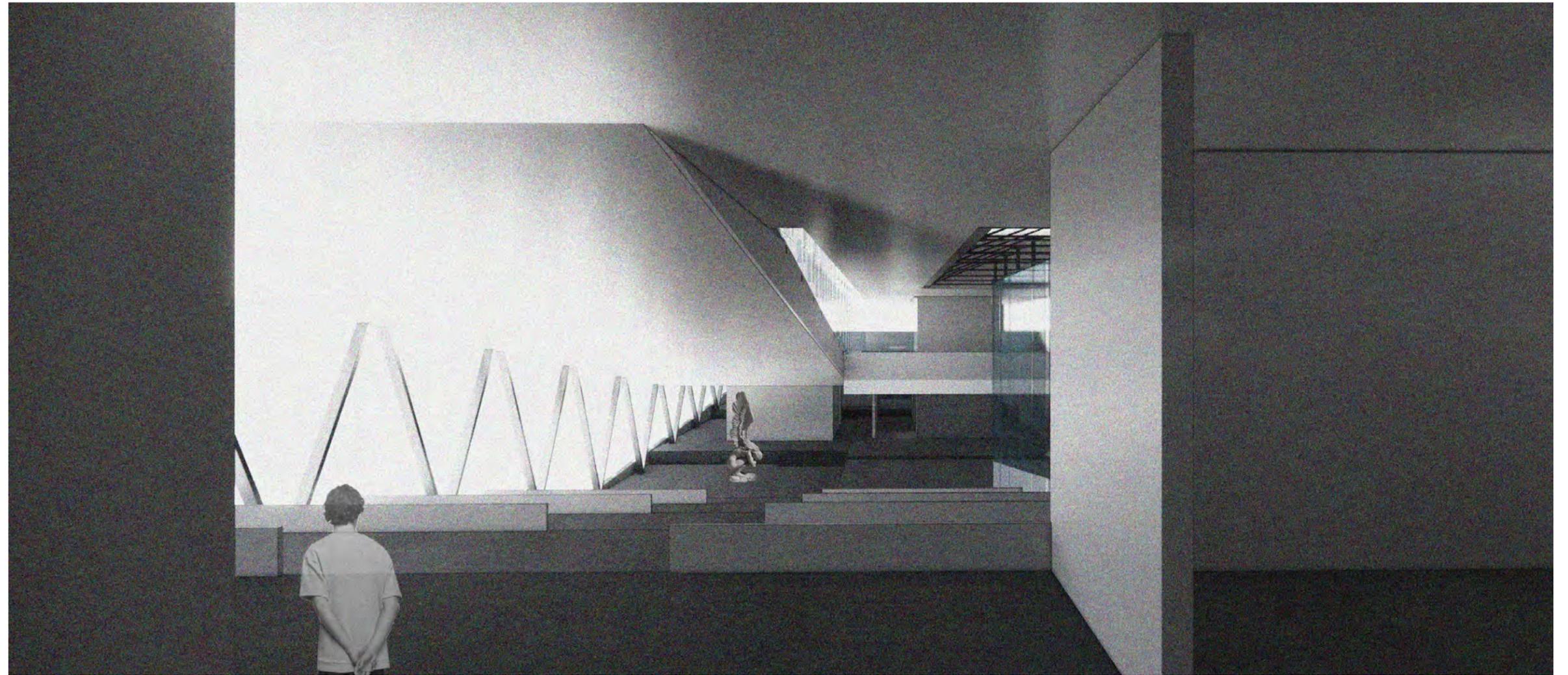
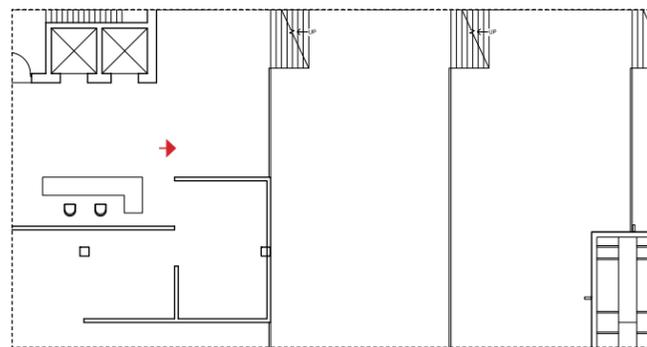


Figure and space



Transparency

“The transparent quality of the superimpositions often suggest transparency of context as well, revealing unnoticed structural qualities in the object”, Moholy said. Transparency can be an inherent quality of substance or an inherent quality of organization.

Frame Scenery

The picture on the right shows a highly developed insistence on a frontal viewpoint of the whole scene, a suppression of depth, contracting of foreground, middleground, and background into a distinctly compressed pictorial matrix.

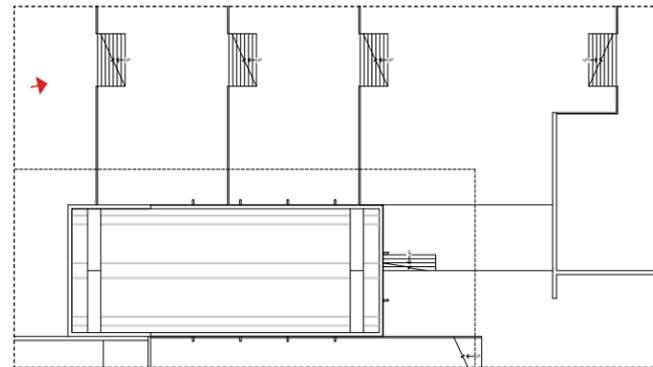


Figure and space

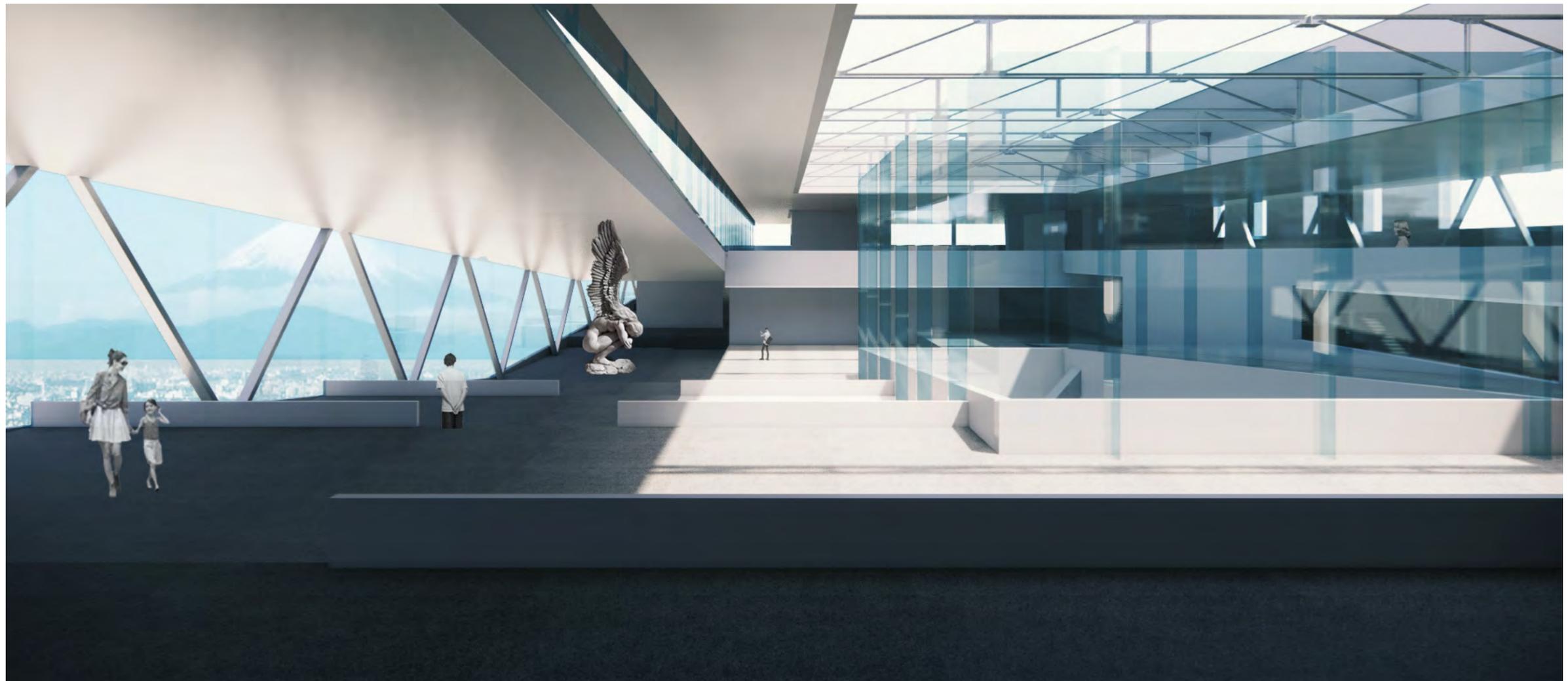
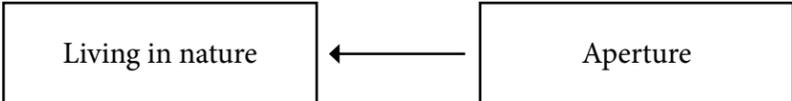
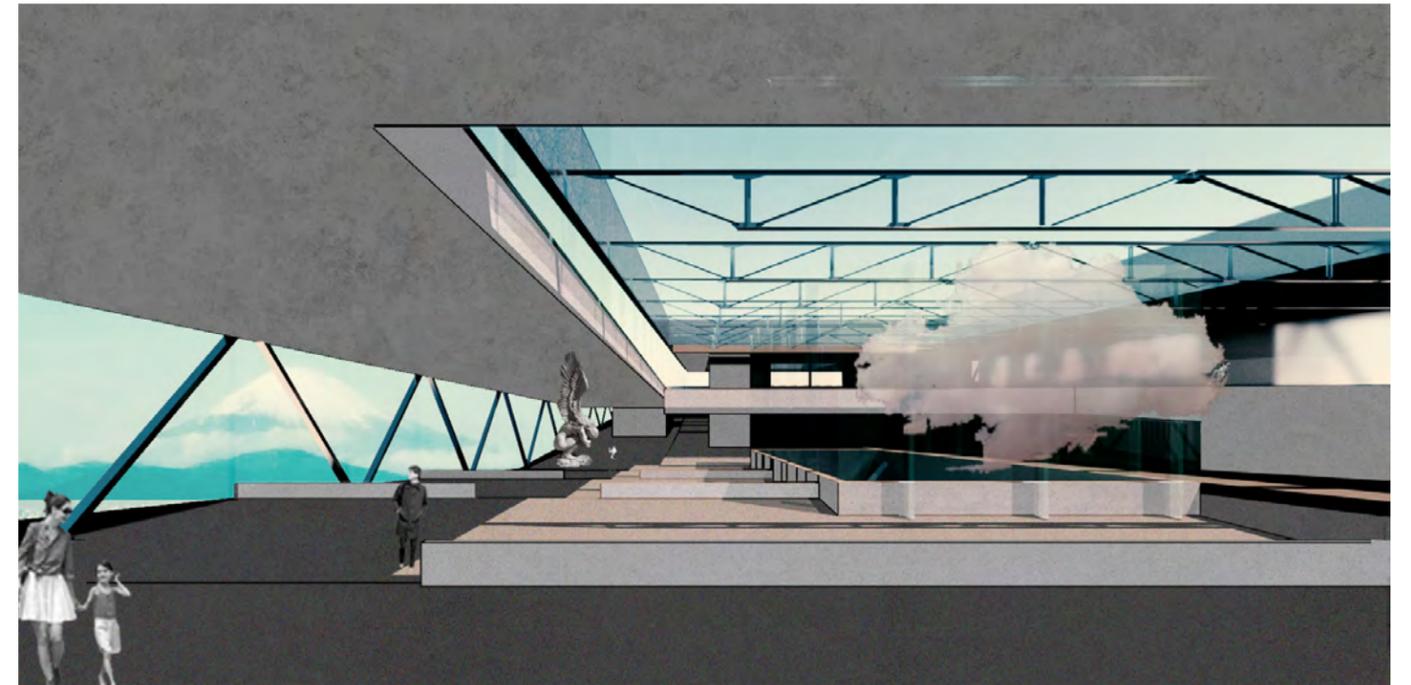


Figure and space

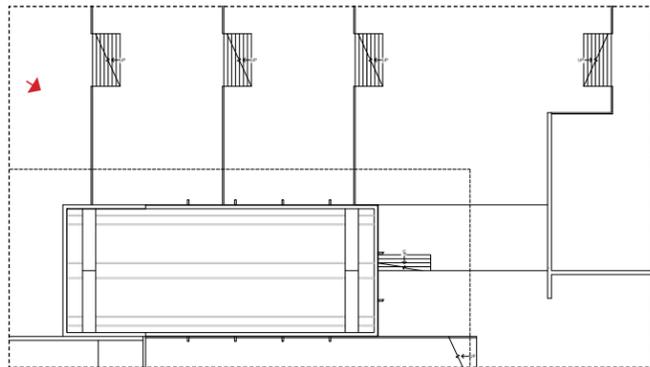
Stair

Stair is one of the elements in the project. The staircase is simply coming down into the sculpture garden. 'A step can be a sculpture.' (Álvaro Siza Vieira in Conversation with Kenneth Frampton.) The whole gallery is of great quality of staircase.

The upper level of galleries are imagined as a series of staircases and the wide steps give the space an intrinsic character. When you arrive at a stair, you have to stop for a moment and position your feet. Walking down through the stairs in the gallery, your vision to the outside is constantly changing, creating a sense of dynamism.



Center area



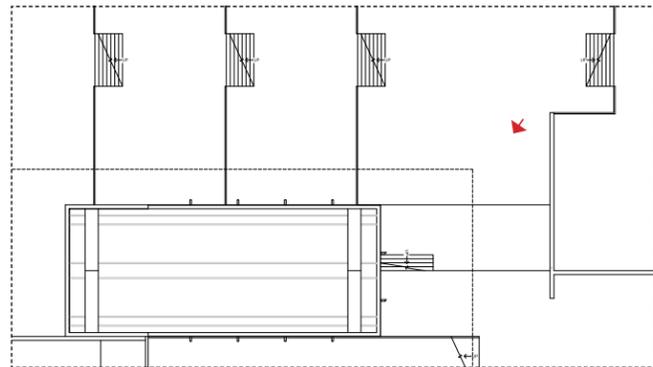
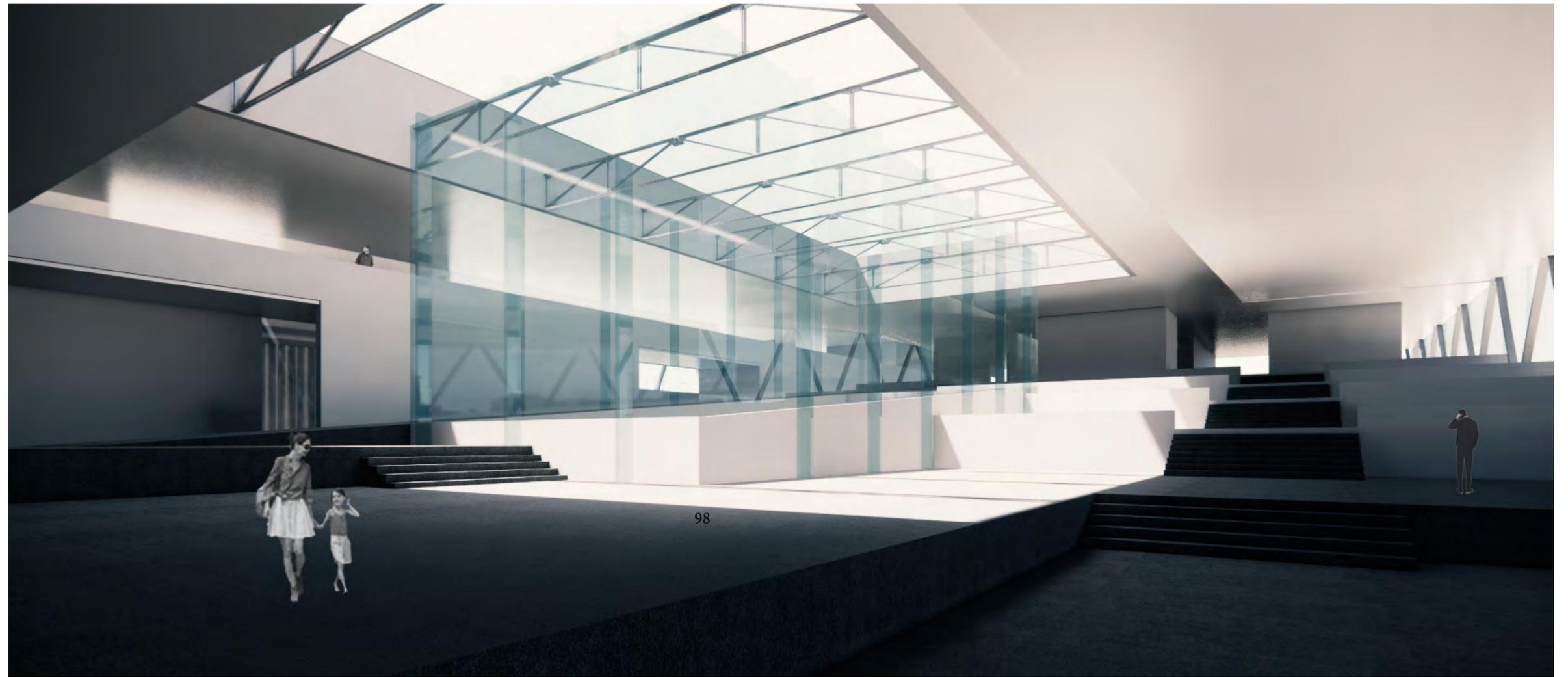


Figure and space

Transparency

Phenomenal Transparency

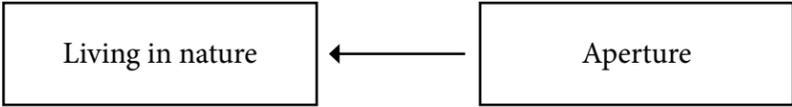
Colin Rowe points out the architect's sophisticated manipulation of surface and the idea of spatial depth: "Real depth is presented in the loggie and is then advertised as surface treatery. Real surface is presented in the flanking areas and then systematically dissimulated." 'Phenomenal Transparency' constitutes an aspect of Colin Rowe's interpretation of space through aspects of composition. He had a very complex notion of flatness versus spatial depth.

"If one sees two or more figures partly overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. The figures are endowed with". Transparency: they are able to interpenetrate without an optical destruction of each other. Transparency implies a broader spatial order. Transparency means a simultaneous perception of different spatial order. Space not only recedes but fluctuates in a continuous activity." Colin Rowe wrote.

Glass has a function like screen, transmitting light and views into next screen. Although the viewing will be blurring after several times of transmitting, the outline of the landscape still can be found out.



Viewing to the Mount Fuji



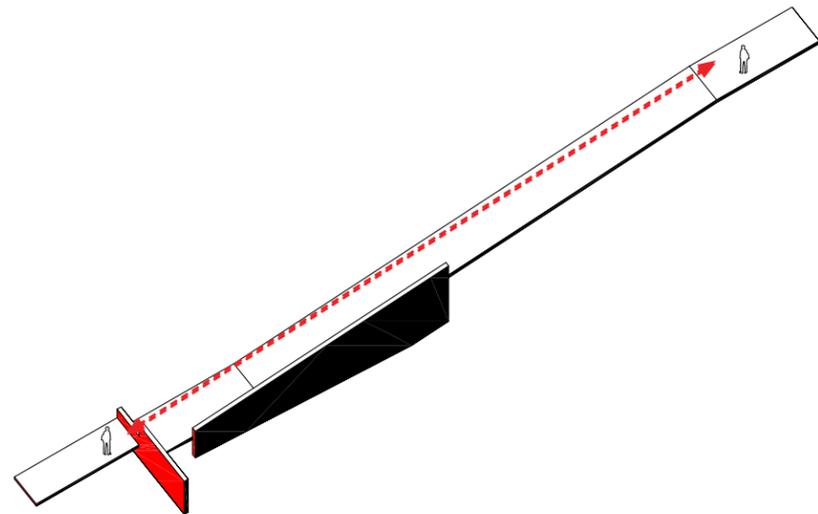
Passage and Atrium

Slope

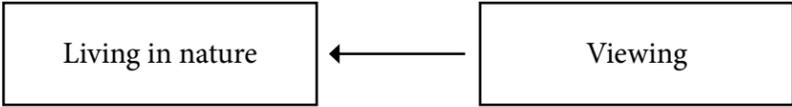
Levels, ramps, a long narrow bridge, walls, and apertures are elements that define space. Apertures invite viewing from inside to outside. Levels are created in a rhythm allows people to inhabit different floor levels to see the art works, rest, or view Mount Fuji. Moving in the building, people will experience different space feelings.

Architecture is enlivened by human movements and moods. On gallery levels, a long sloped walking area creates space for moving. Viewing is extended from the beginning to the end through this long, narrow slope.

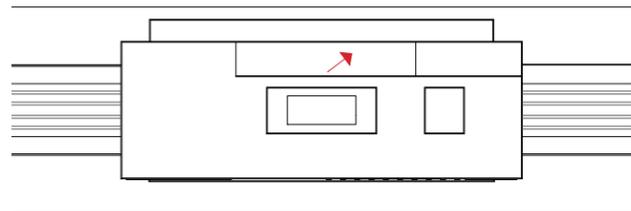
Bridge is an element through the whole project. On railway level, it connects Shinkansen between east and west. On Gallery levels, it connects spaces between upper and lower level, between east and west, between lightness and darkness.



View of the slope



Roof top

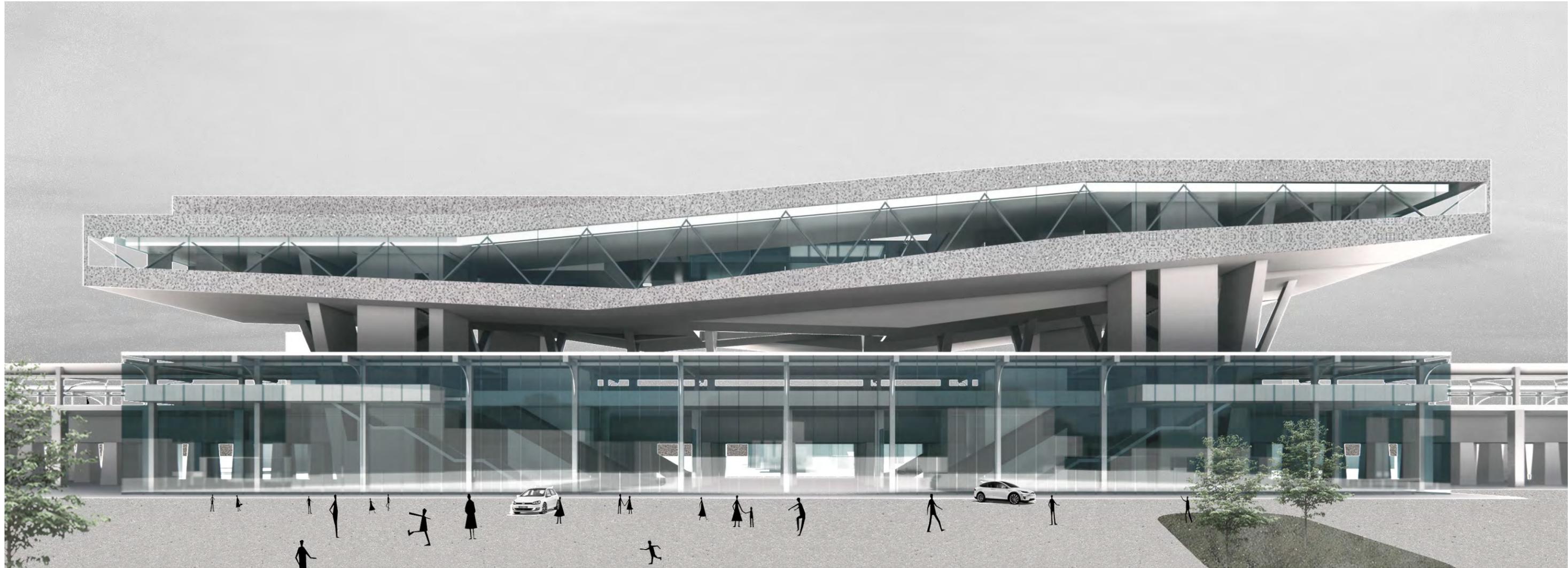


Viewing

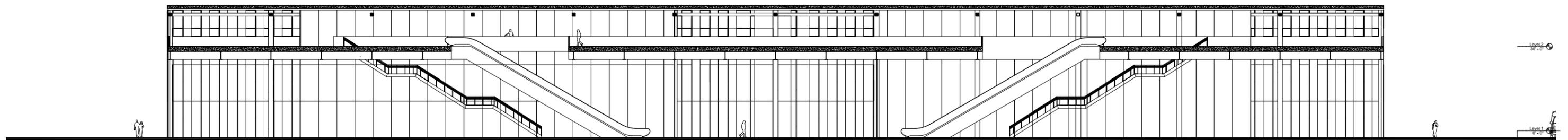
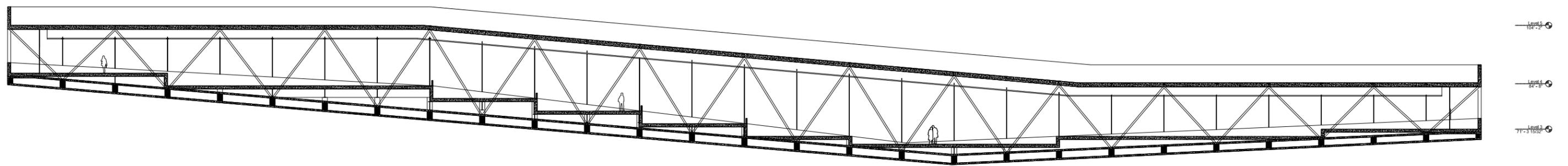
On roof level, visitors can get a grand view of the peak of Mount Fuji. They can walk freely on the roof, which can also be used as a temporary open gallery.

Living in nature

Materials



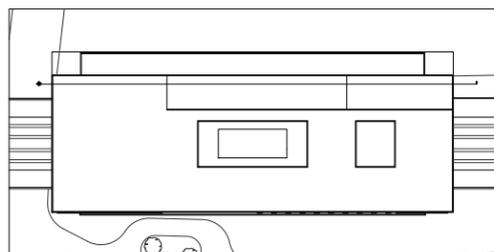
Front perspective

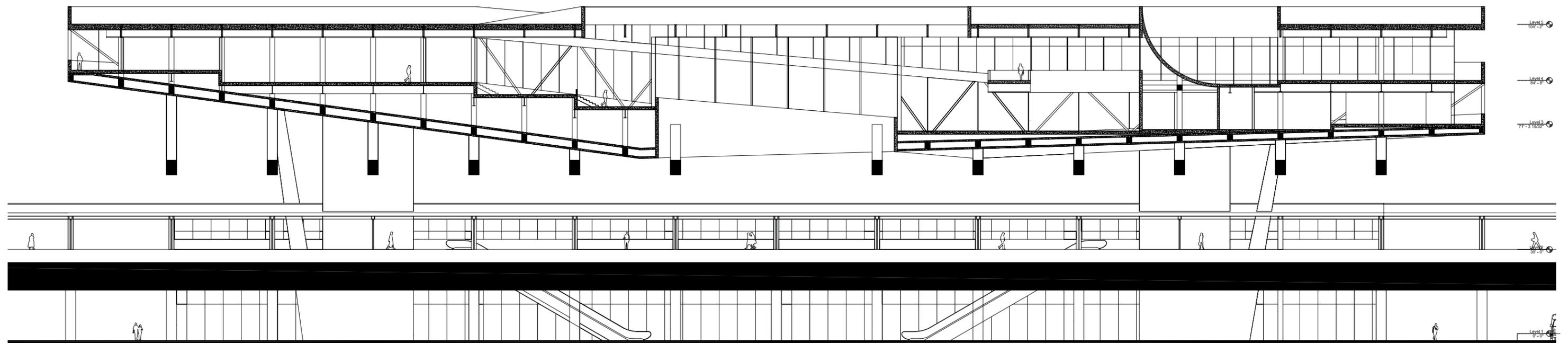


The section 1-1 shows the building floating over the city. The form of the station levels is serene, whereas the form on the gallery levels is dynamic.



Section 1-1



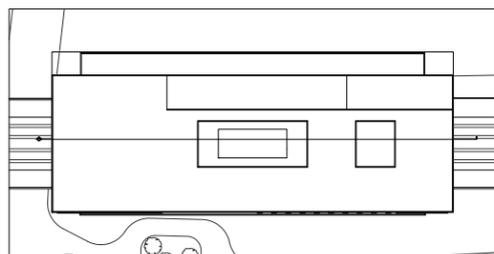


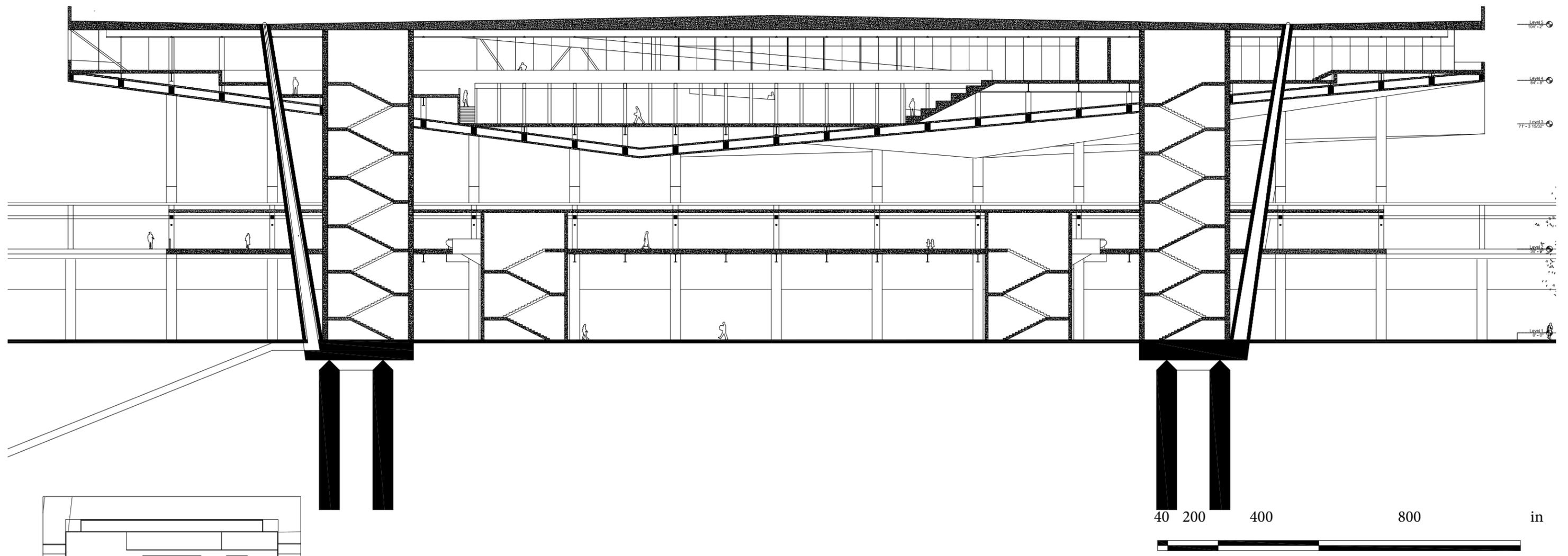
Level 5
101'-7"
Level 4
84'-8"
Level 3
71'-3 1/2"

40 200 400 800 in

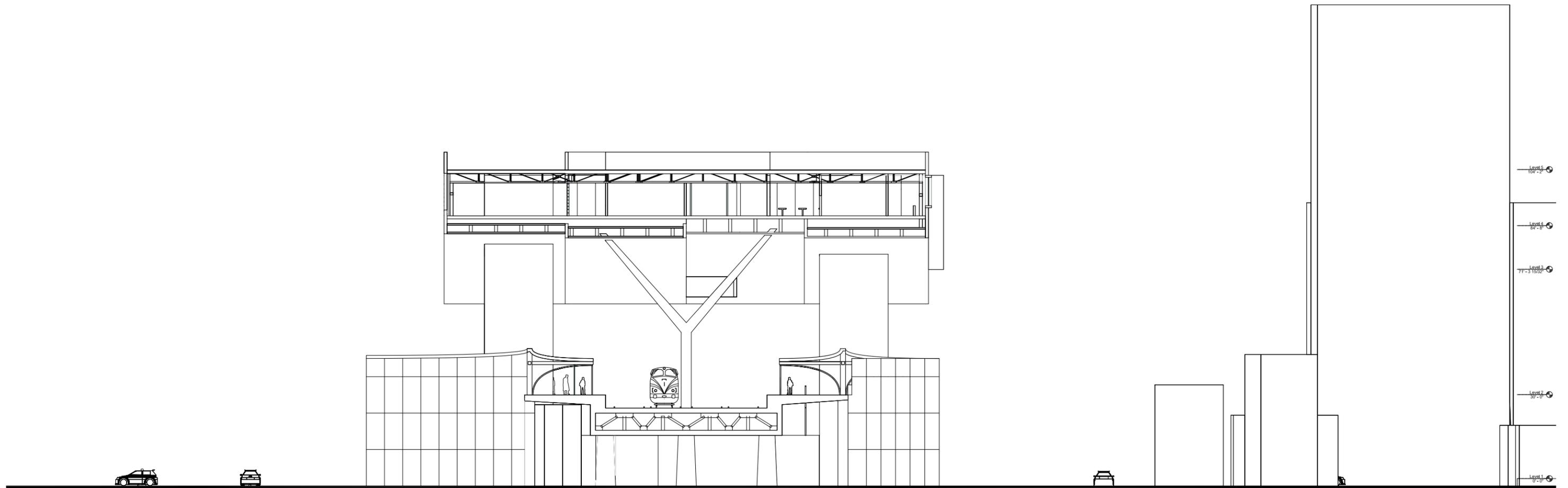


Section 2-2

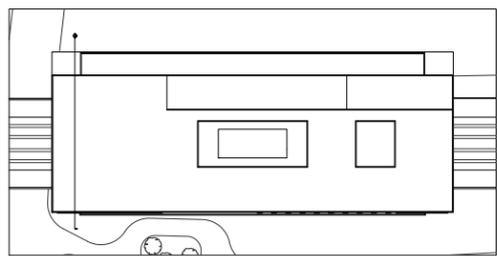


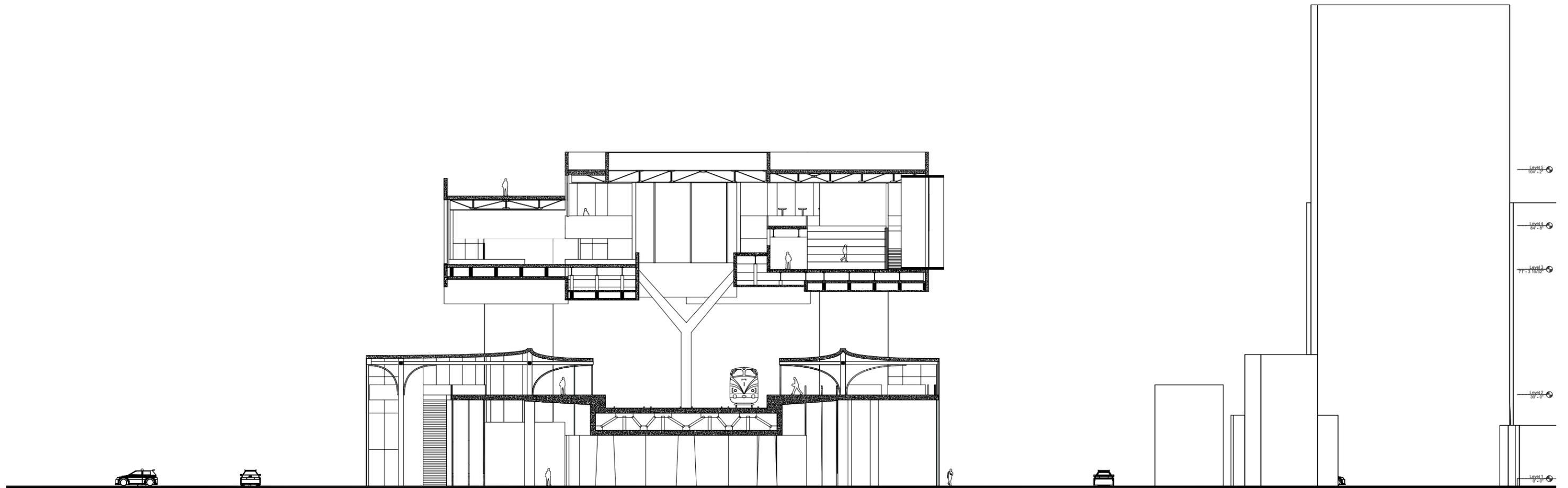


Section 3-3

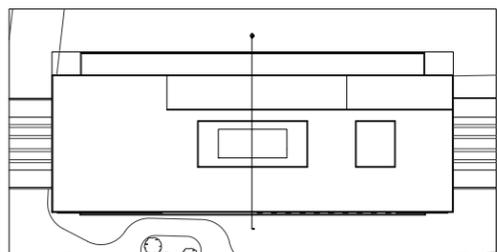


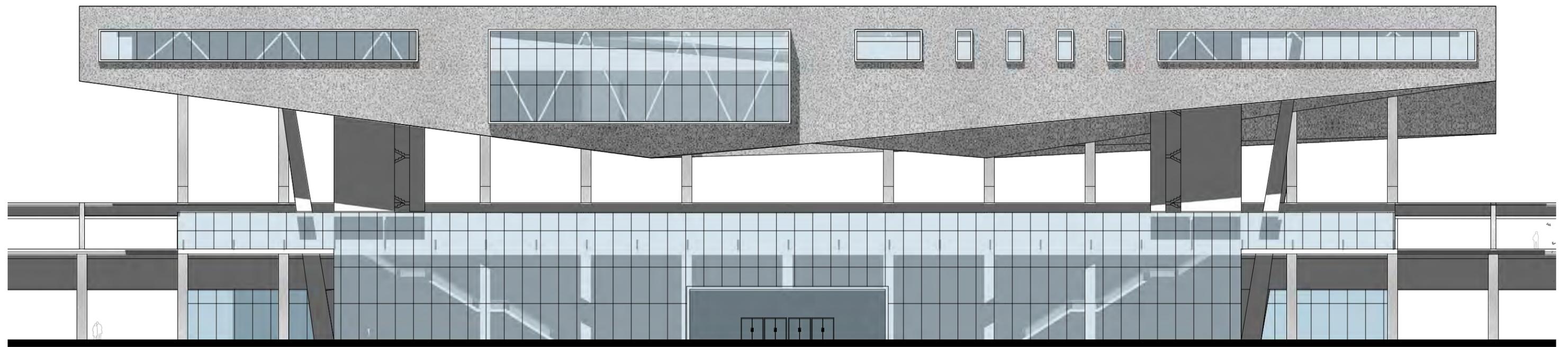
Section in transverse 1-1





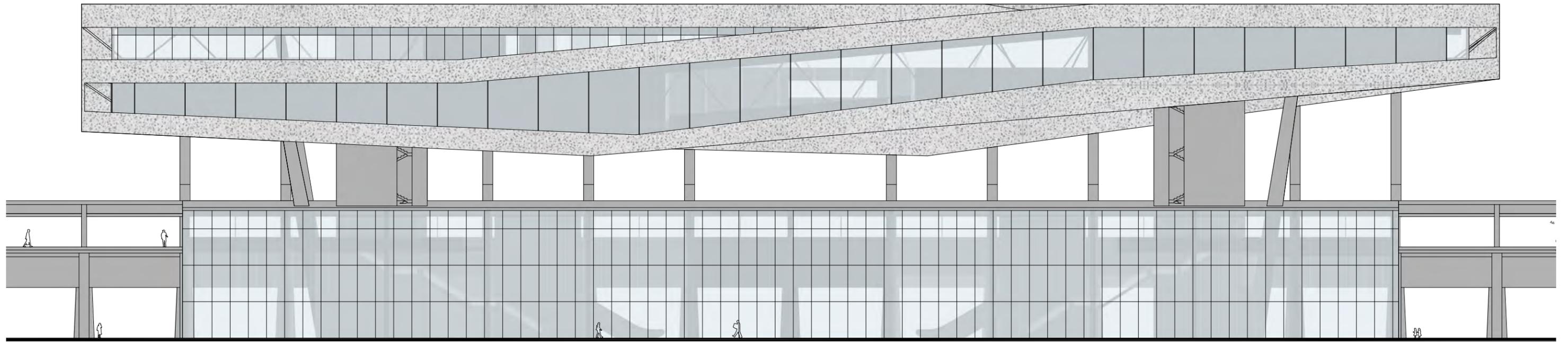
Section in transverse 2-2





The north elevation shows how transparency can help bring light deep into the space. When people stand in a distance from the building, they can see how spaces arranged inside through this huge curtain wall.

South elevation



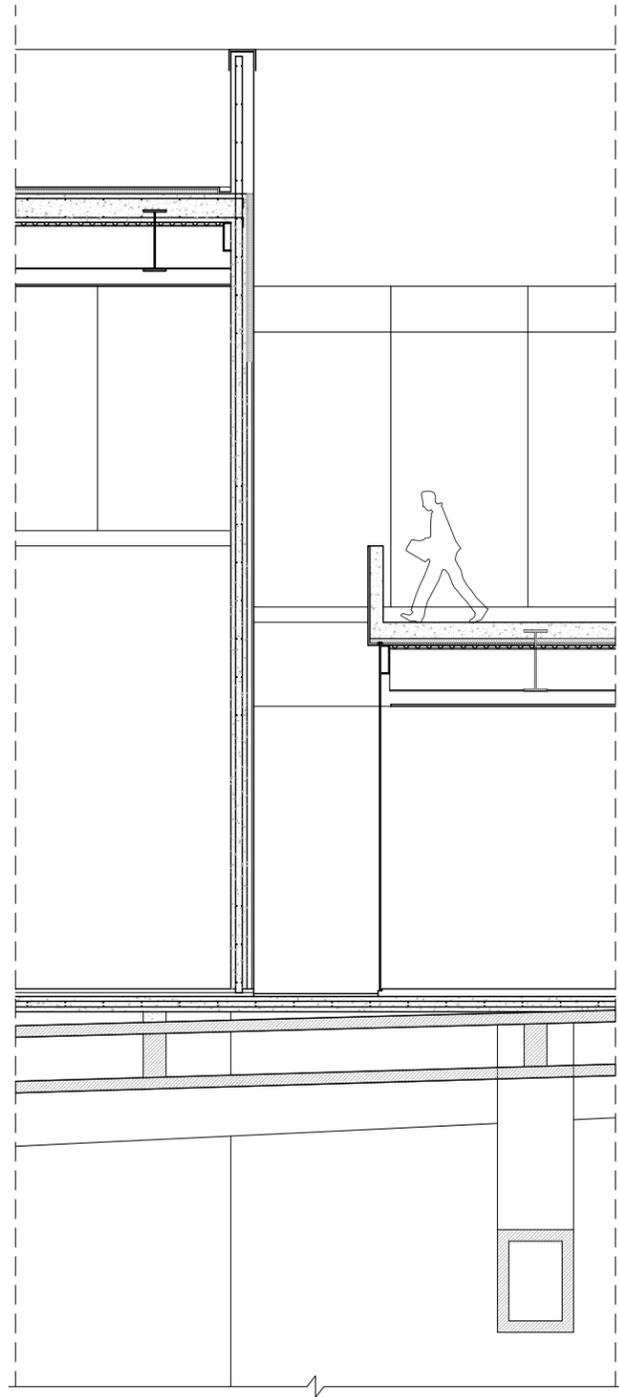
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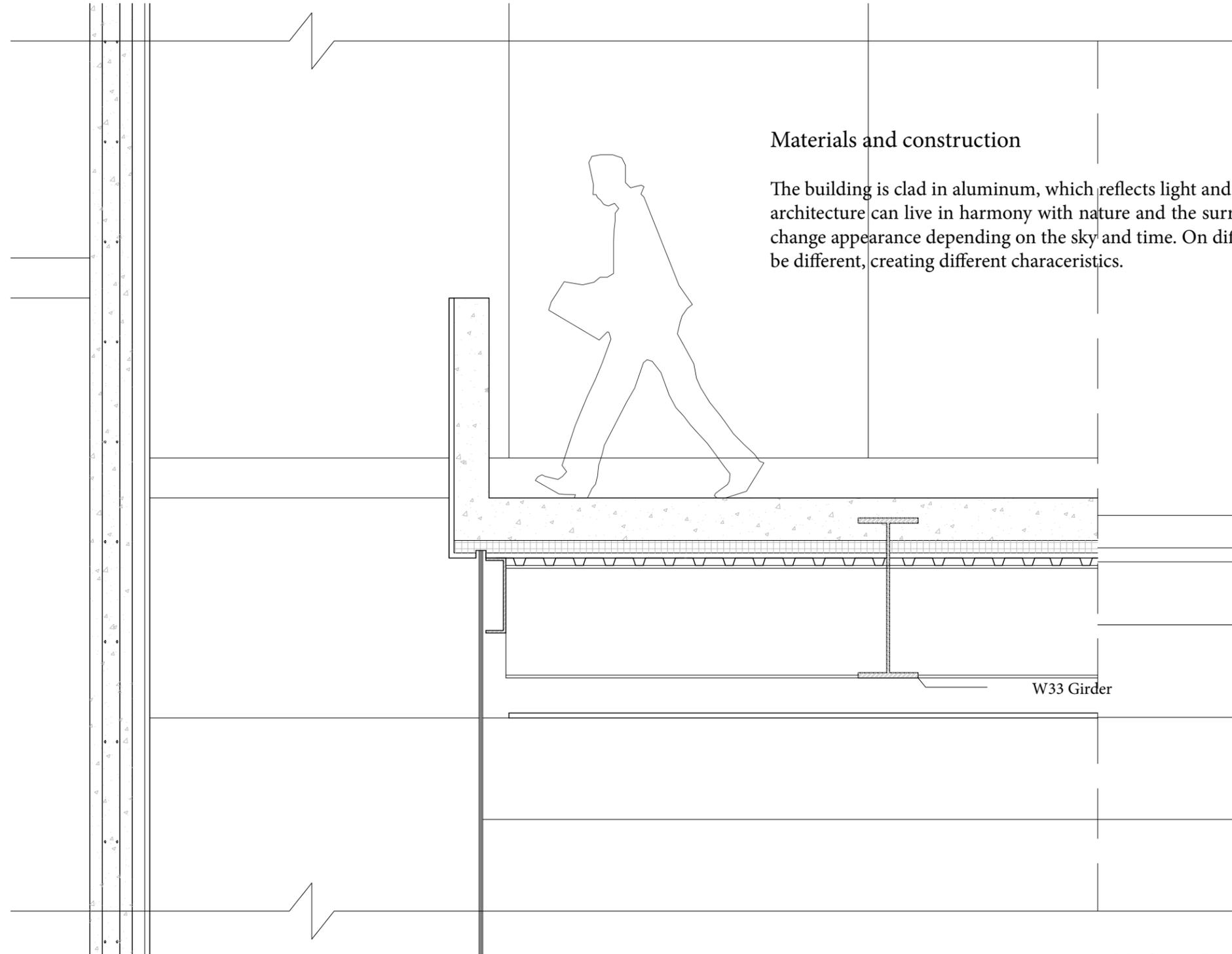
North elevation



South perspective



Wall Section Detail
1/8" = 1' 0"

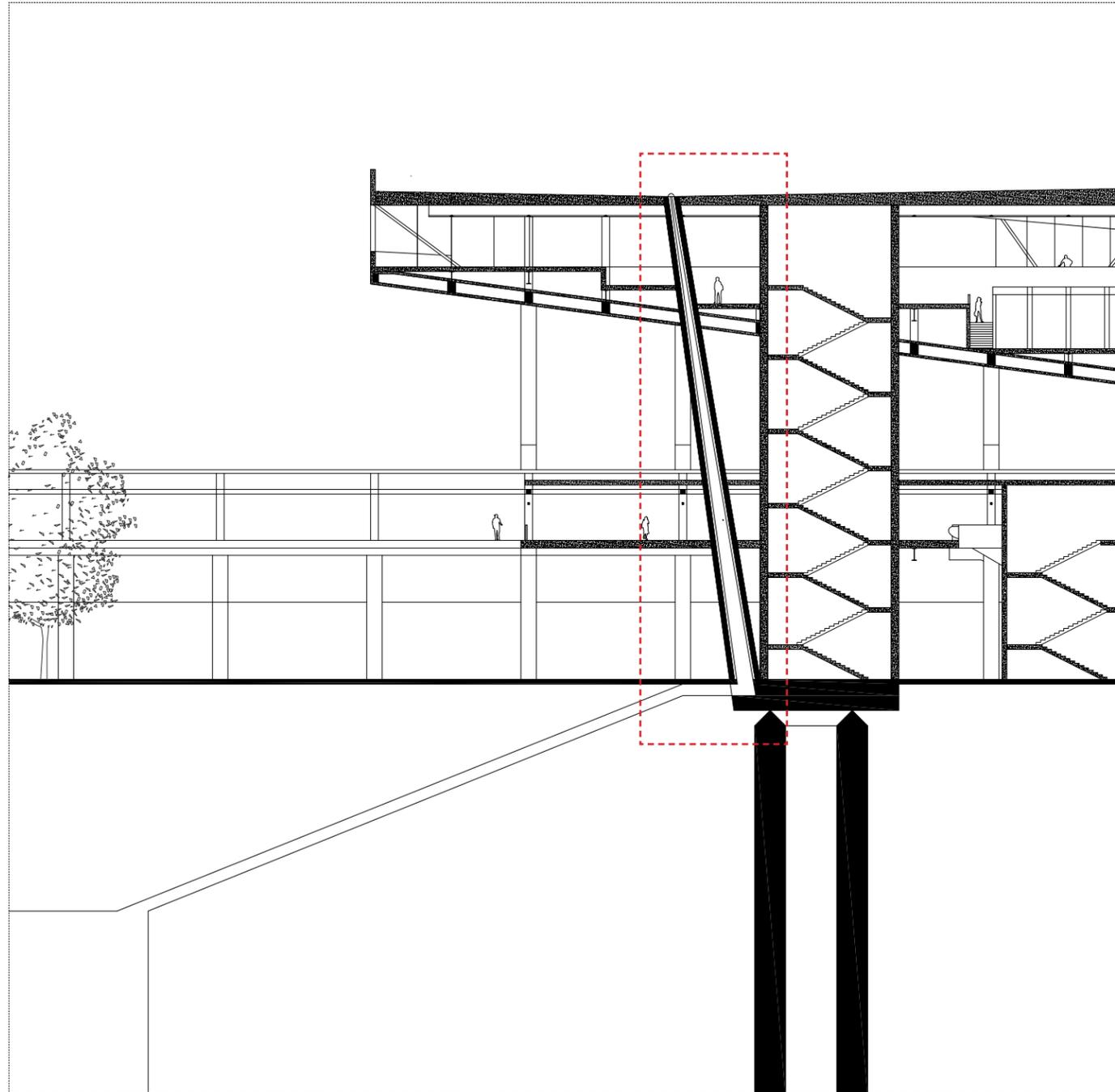


Materials and construction

The building is clad in aluminum, which reflects light and color of the sky. In this way, the architecture can live in harmony with nature and the surroundings. The outside walls can change appearance depending on the sky and time. On different times, the appearance will be different, creating different characteristics.

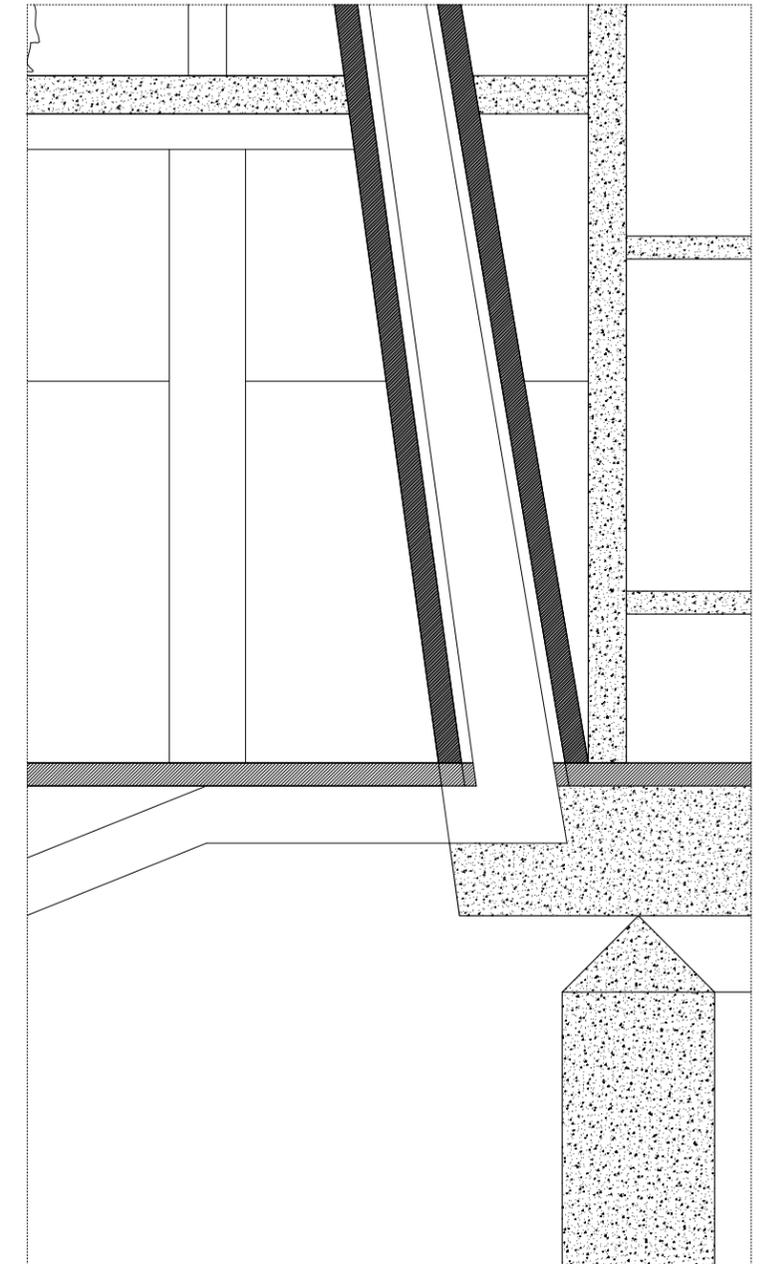
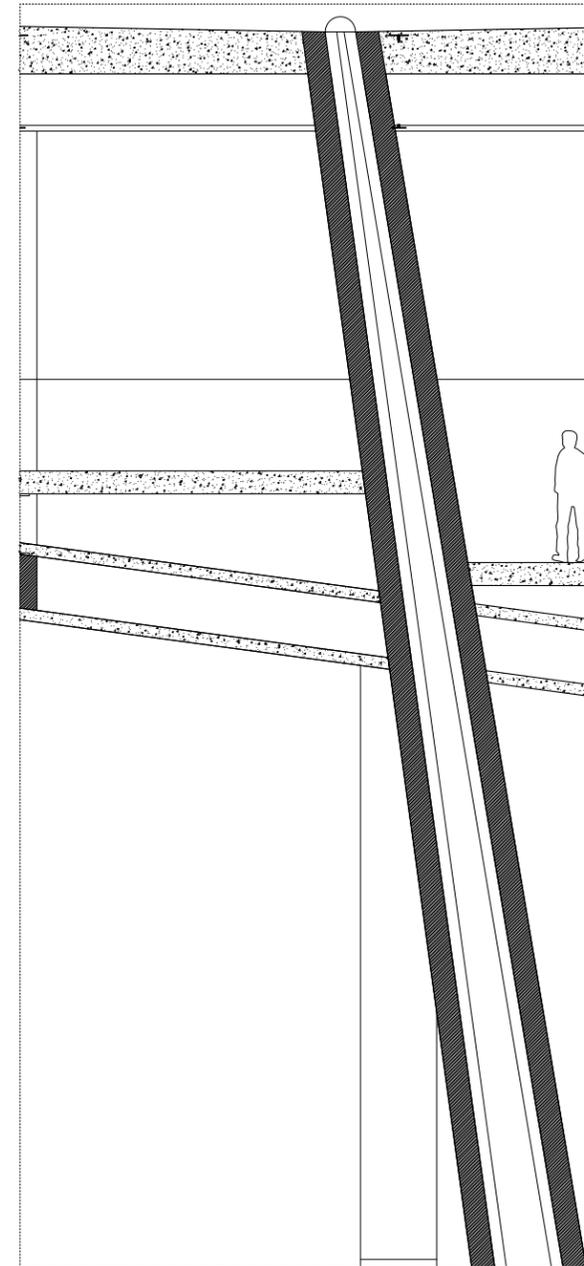
- 3" Topping concrete
- Cast-in-place concrete
- Air insulation
- Metal decking
- W33 Girder
- Gypsum Board
- 1/2" +1/2" Low-iron laminated glass

Wall Section Detail
1/2" = 1' 0"



Drainage system

Water come down from the opening on the roof top, going through the hollow pipe to the water pond below the ground level.

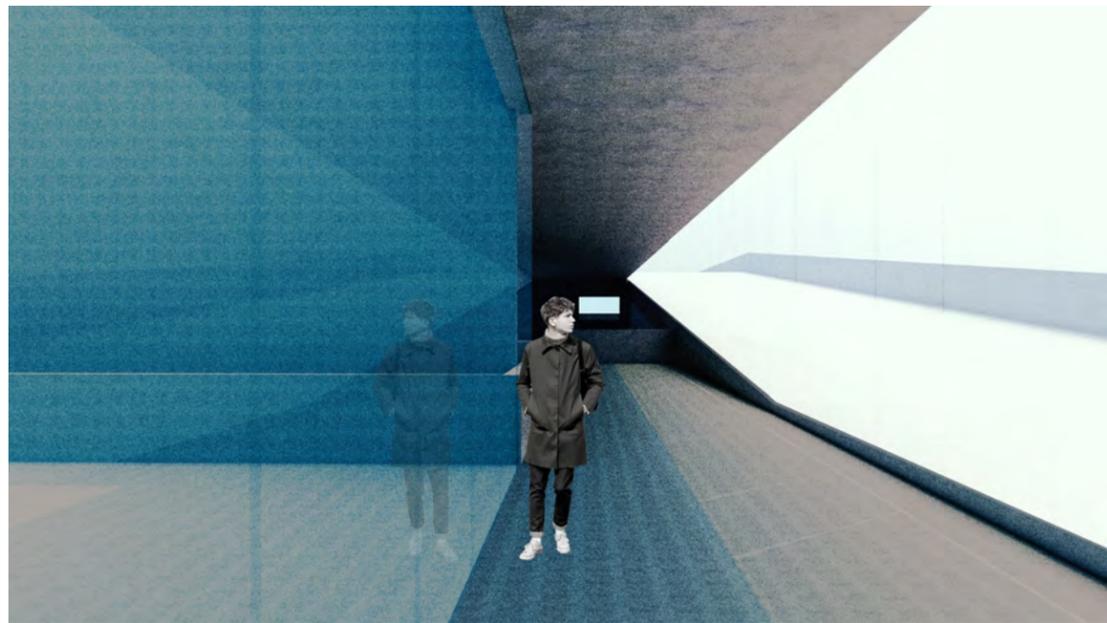


Drainage detail
1/8" = 1'-0"

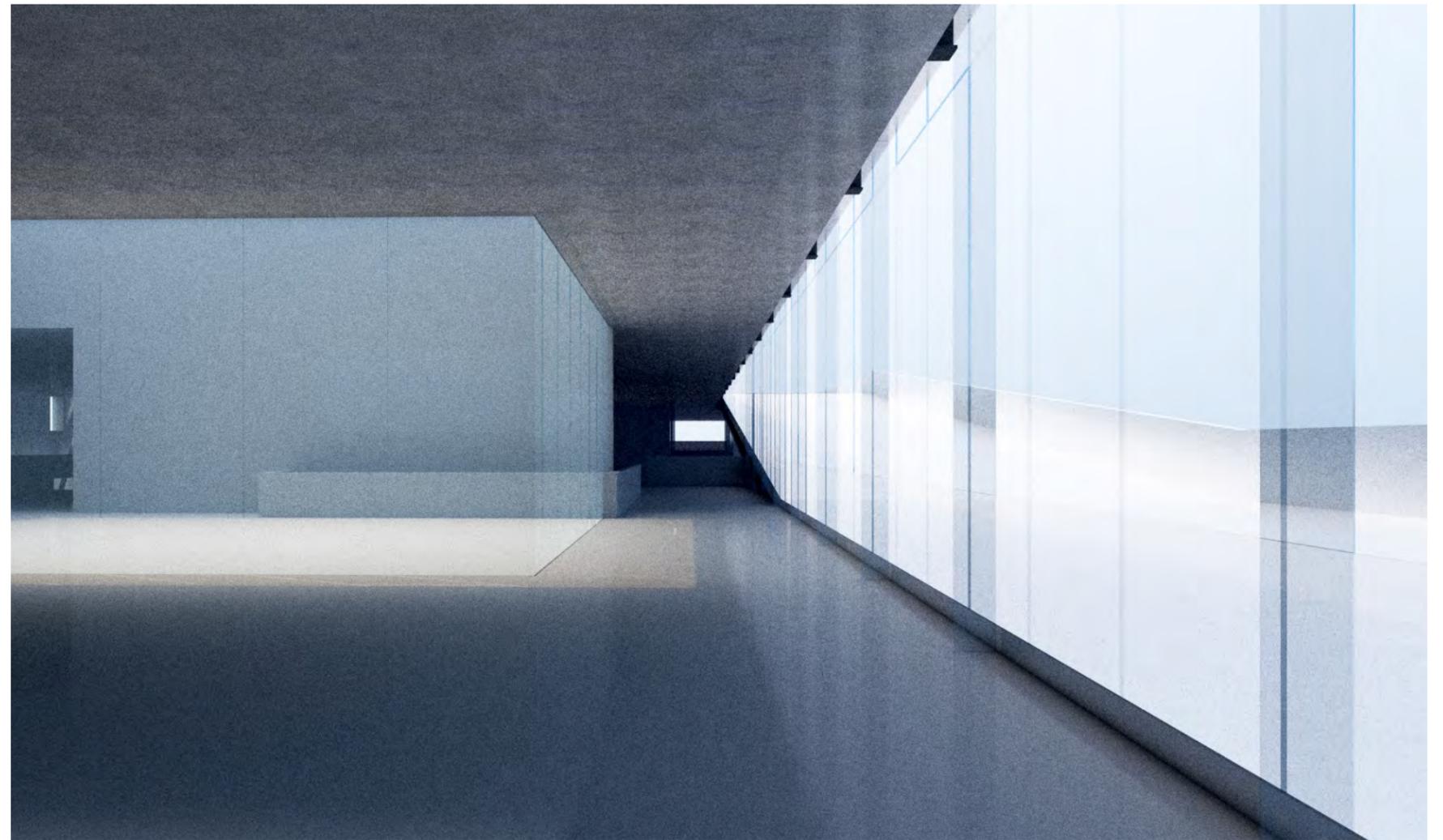
Purity

The gap between the solid wall and glass shows an In-between space here. Unlike the solid wall, the glass wall makes it possible to for people to see from the outside to the inside, suggesting a boundary.

There are two curtain walls sitting on either side of the hall way. From the hall, people have a clear view of Mount Fuji, while those inside the courtyard experience a more blurry view of nature.



Space between two curtain walls

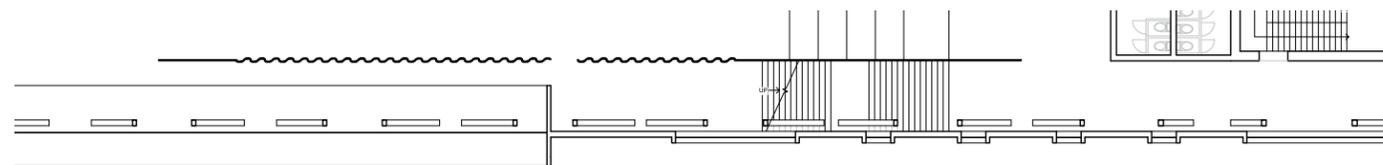
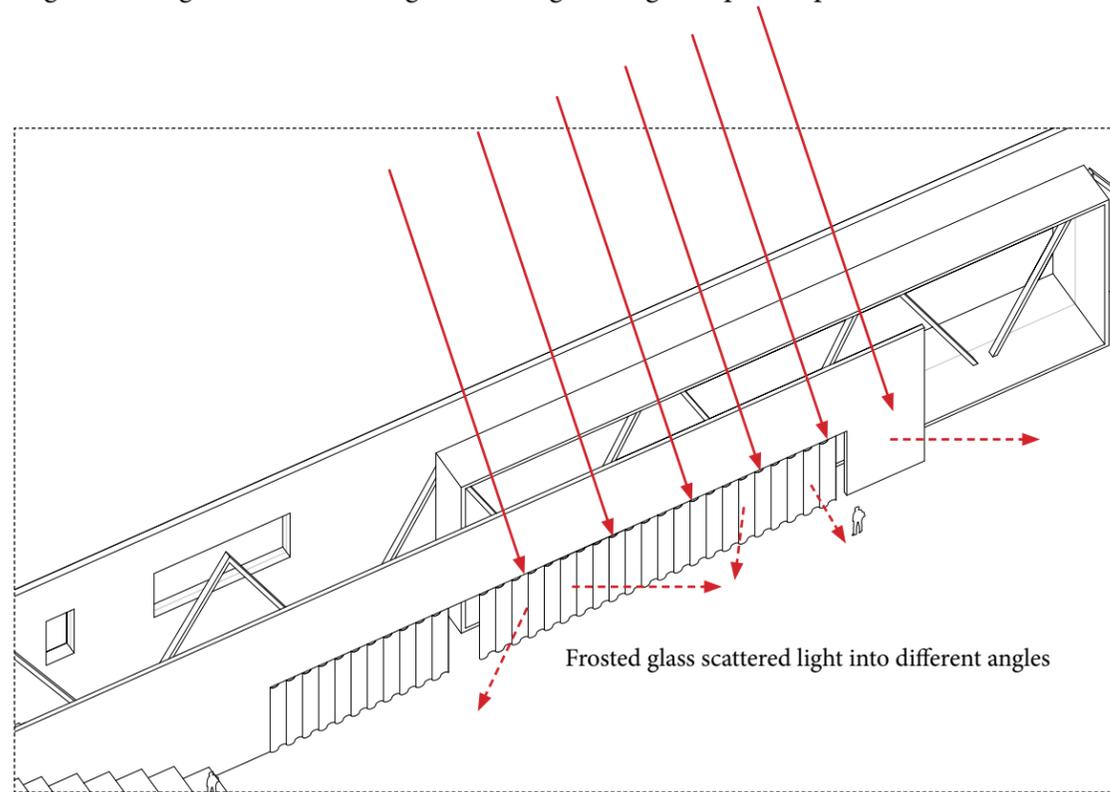


Space between two curtain walls

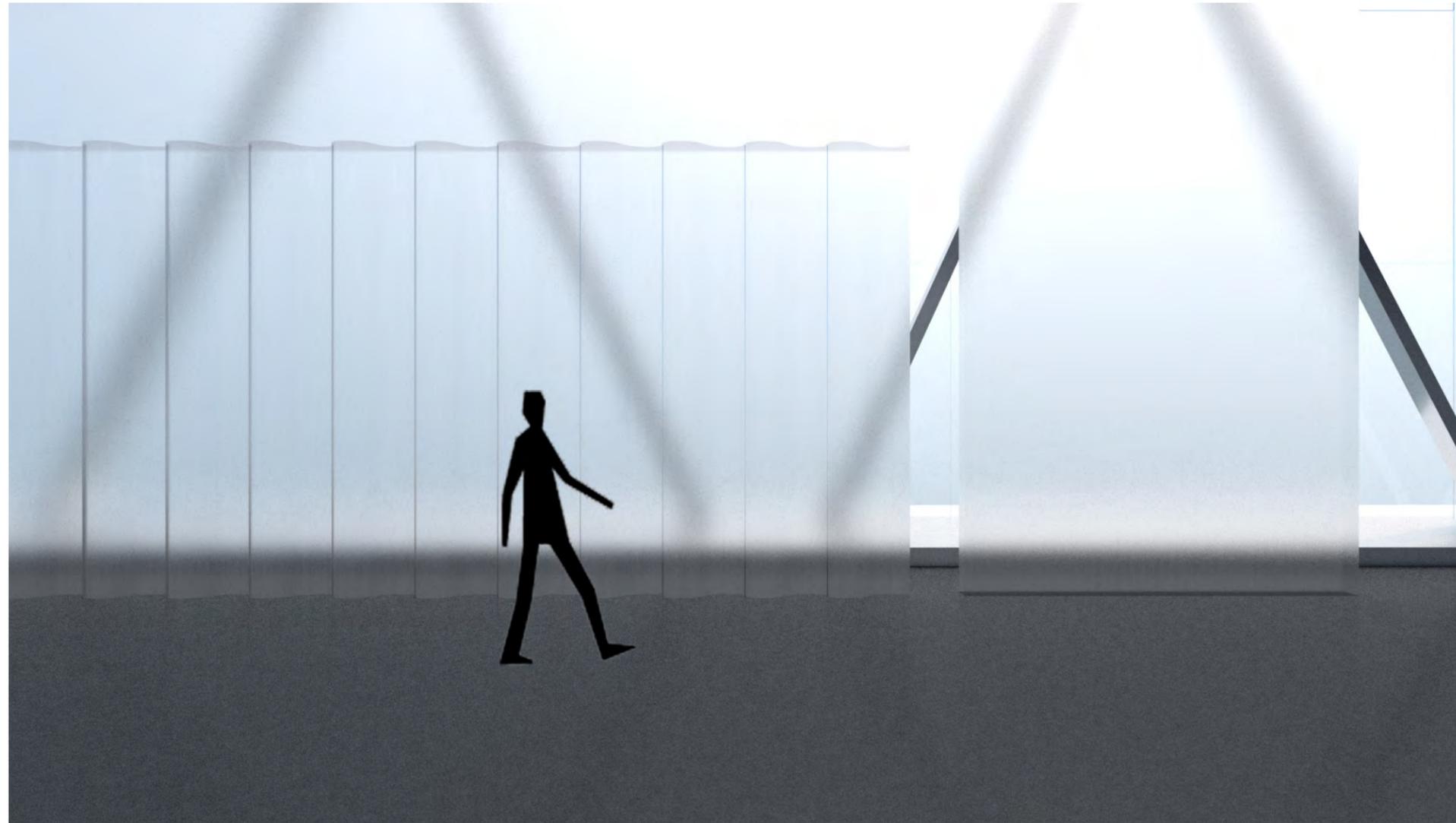
Translucency

Engineer Allan Poe wrote “The Poetic Principle” includes three kinds of writing: transparent reporting, translucent prose, and opaque poetry.

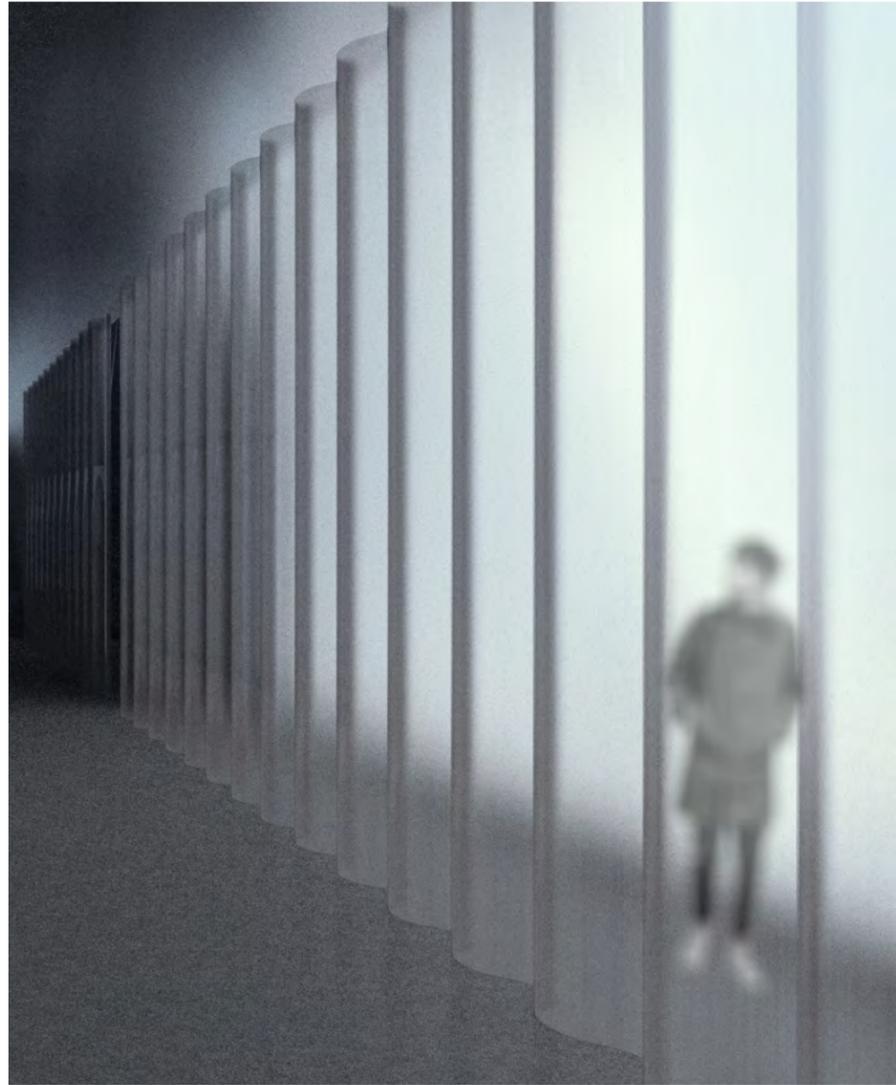
At beginning, the interior space is dark, especially the space on south rectangular cuboid. The drawing below shows the channel-glass wall receives light and scatters it into different angles. Through the translucent glass wall, light can go deep into space.



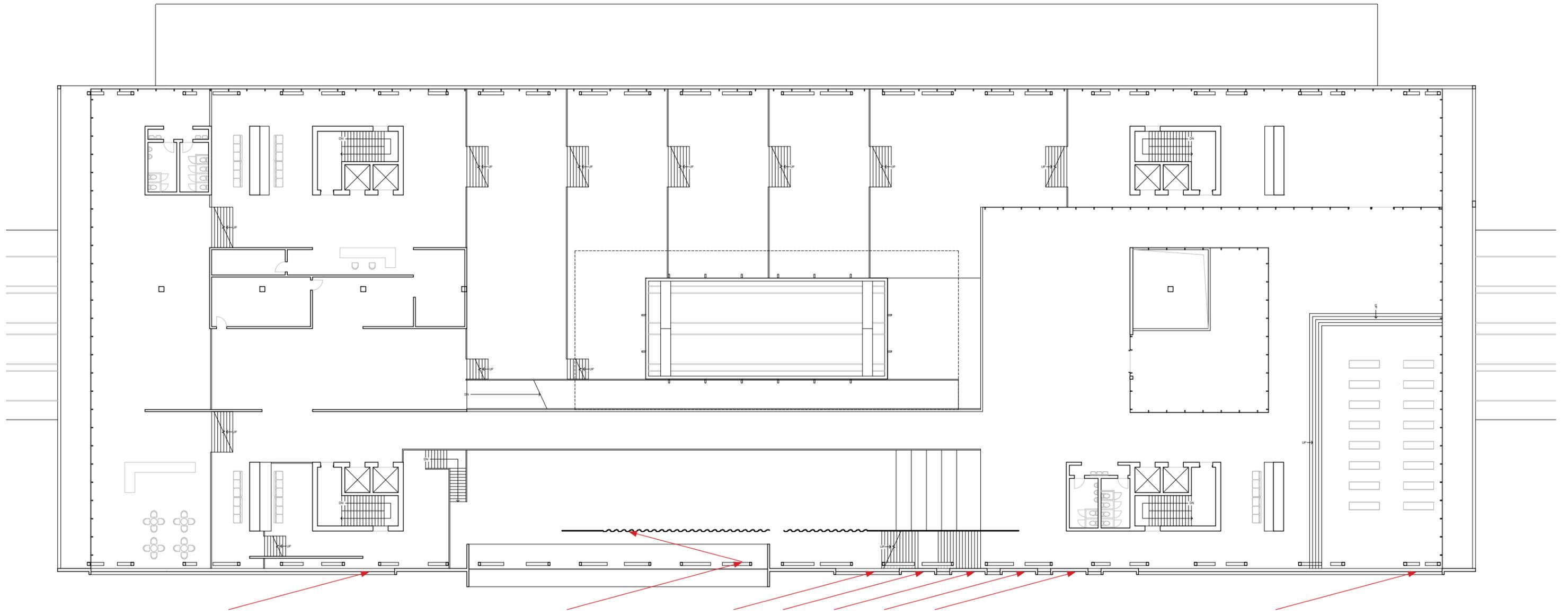
A girl situated between clear glass and translucent wall



A figure in front of the translucent glass wall

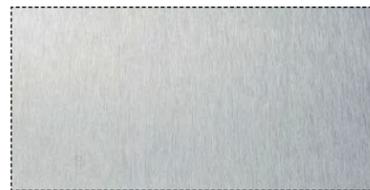


Multifunction room



Light trace

'Light is the giver of all express.' Louis Kahn. ("Space and Inspirations." 1967) The aluminum windows reflect light from the east and west into the space in morning and afternoon.



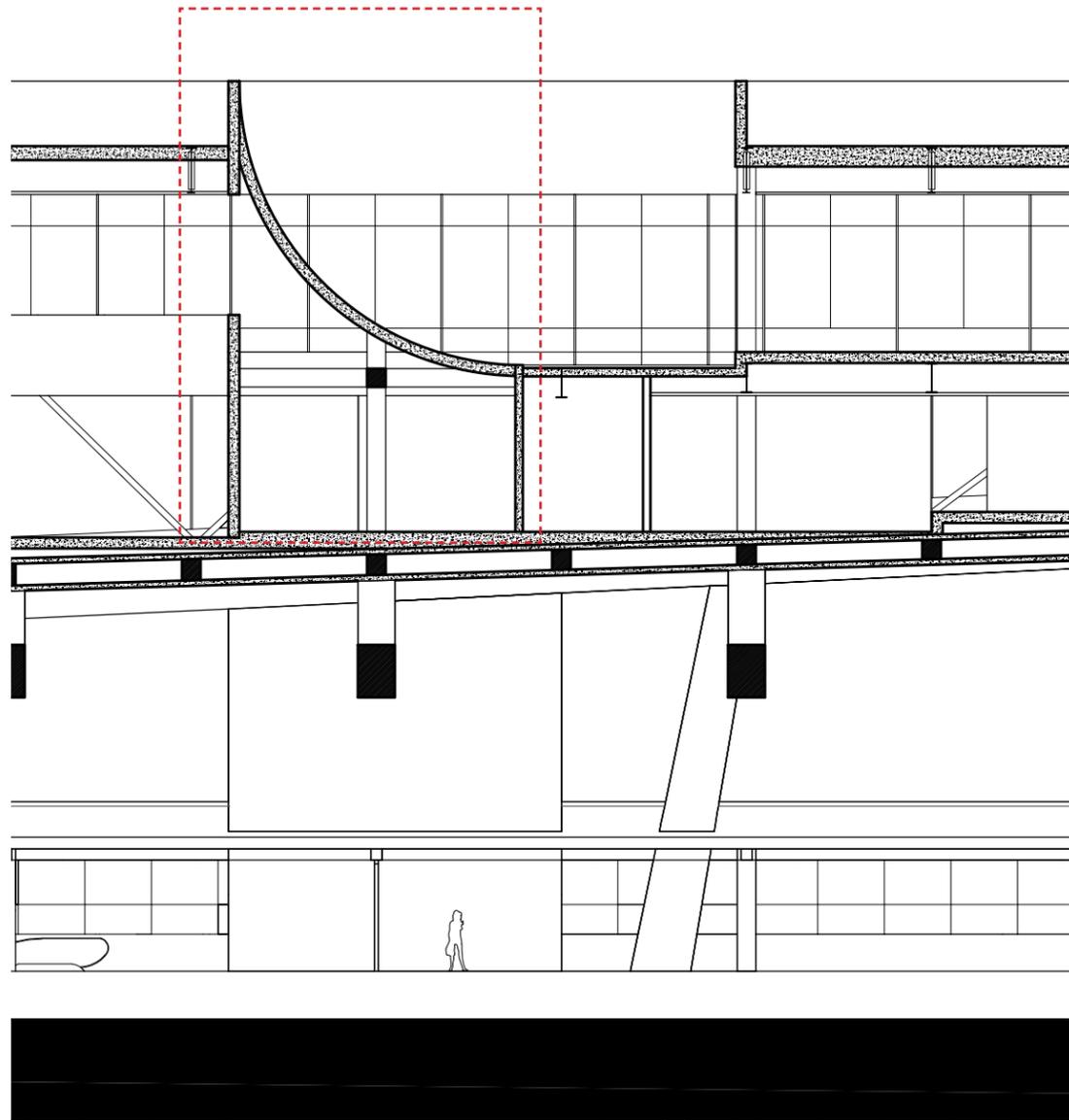
Aluminum-clad

Using this material on exterior to reflect the nature and sky.



Channel glass

Using this material for introducing more natural light into space



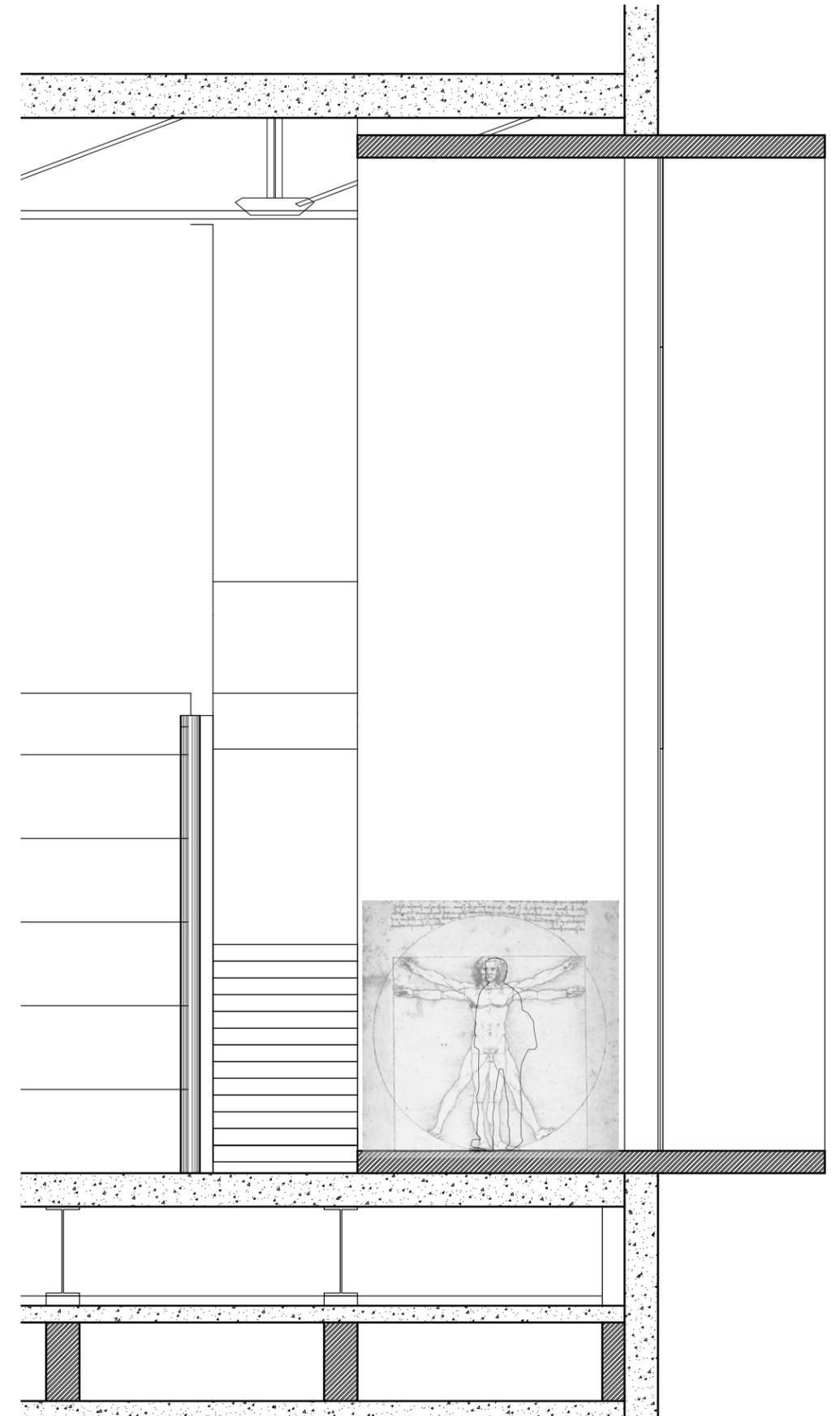
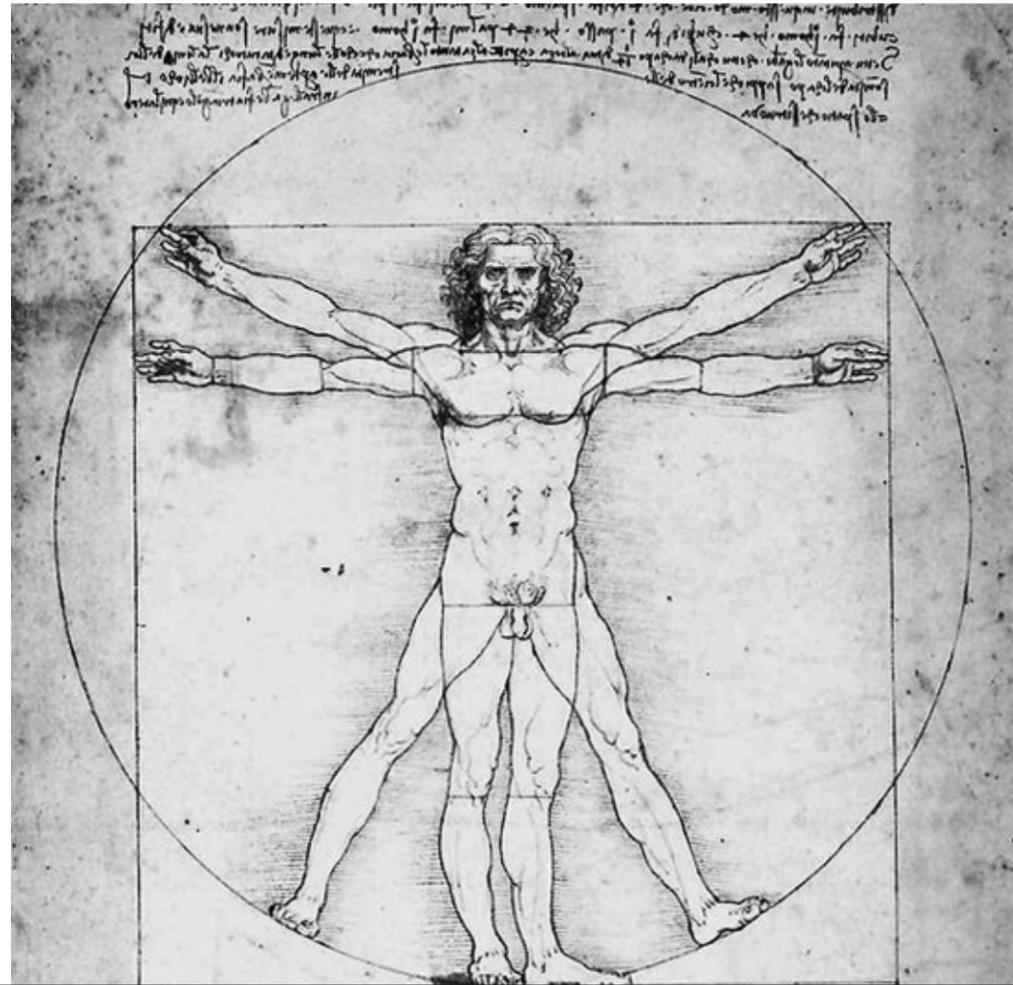
Exhibition room



Light coming down from the gap and leave shadow on the wall

Human scale

The narrow space is much higher than ordinary human scale but equal with the width of a person. Thinking about putting myself into the space, a narrow space feeling is created by two narrow walls.



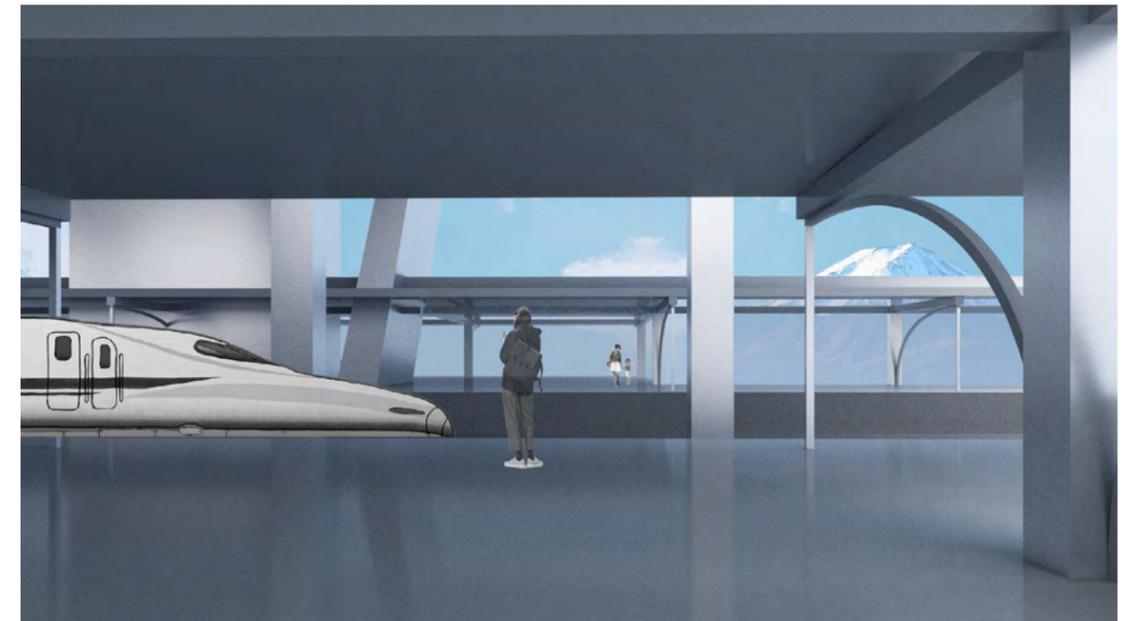
Conclusion

This project came from the idea of “**Serenity and Dynamism**”, which came from the famous wood-print “The Great Wave off Kanagawa”. This building design is a way to achieve my initial purpose to present Modern Monumentality. Those efforts I did is to fulfill the original topic of ‘New Monumentality’. People need Monumentality to reveal their inner life and their beliefs. This building gives an opportunity to let people to stay closer to their worship.

There are lots of elements in the project, and each of them plays a very important role in it. This urban-scale building consists of ideas, form, function, structure, materials, details and human consideration, etc. None of them can be set aside. Stimulated and guided by knowledge, I developed forms and structures to fit for materials and construction methods.

The process was not straightforward. Through each period of time, I did a lot of modification on plan and section. I want to create a harmony between space and structure, between space and people. Putting those I’ve learnt from my past studio works into the thesis project is a direct way to get feedbacks.

This project can wake up memories in local residents’ deep minds. Architecture can be a bridge to make a connection between the past and the future. It’s not only the memory, but also a sense of identity.



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