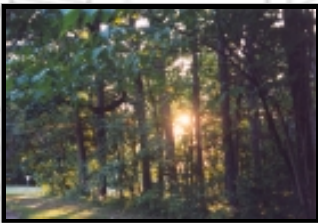

FINAL DESIGN





SARAH P. DUKE GARDENS

CHAPEL DRIVE

WEST CAMPUS

TOWERVIEW



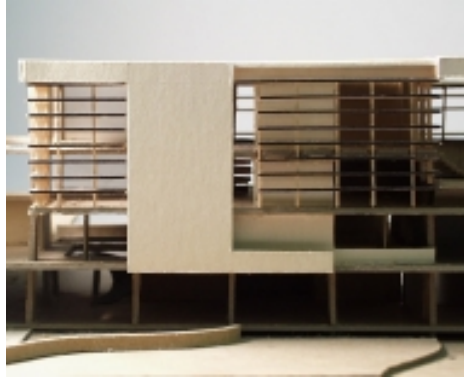
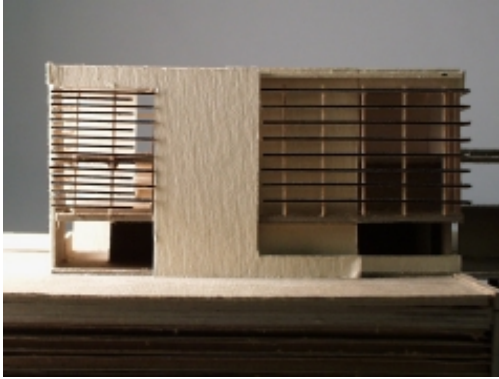
Site Duke University West Campus, Durham, North Carolina

- 1 Duke Gardens
- 2 Chapel Drive
- 3 Bryan Center Walkway
- 4 Back of Bryan University Center - Beginning of the site for the Architecture School
- 5 View through the site for the Architecture School



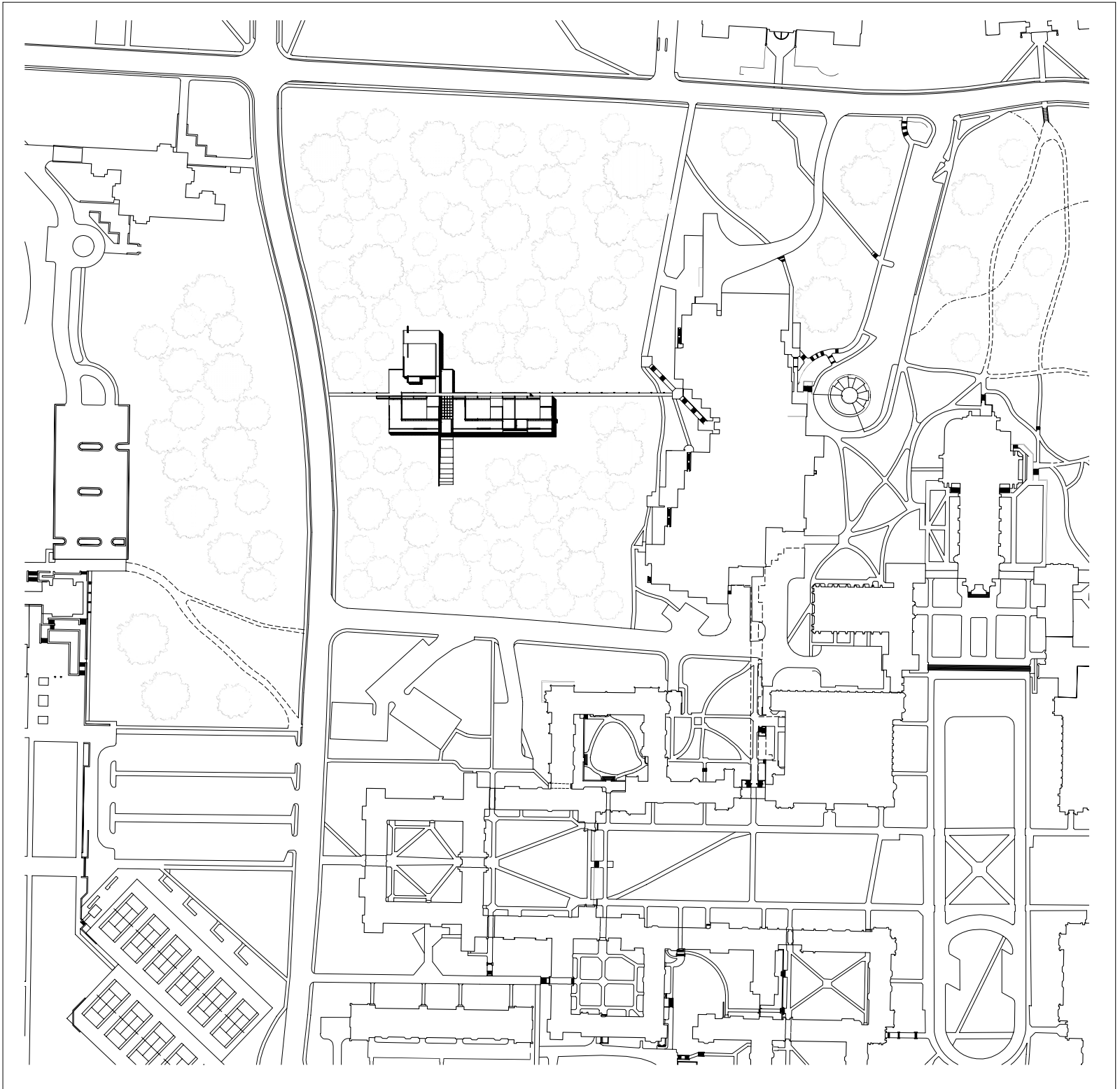
Sunset through Site

The school of architecture is a composition of forms which embodies the characteristics found in the study models. It was designed to be a rational playground, but more importantly, the forms respond to the natural site. The site for the proposed architecture school is in the forest of Duke University's West Campus. The qualities of the forest and the forest light became the point of departure in the inspiration for the building. The design of the school attempts to present the beauty of the forest by layering its space between its inside and outside. At the zone between the inside and outside, are varying levels of transparency, from opaque concrete walls to the varying

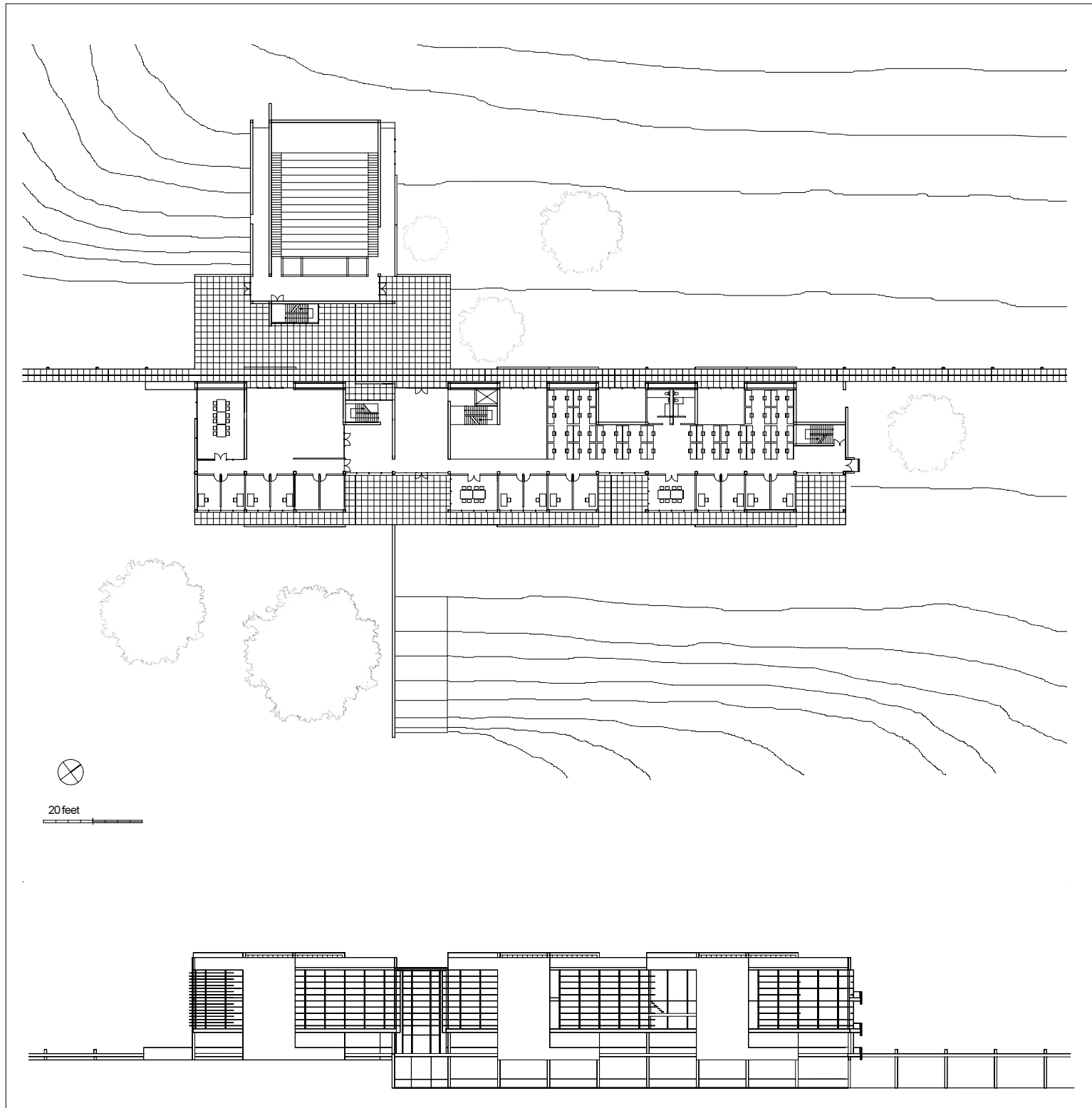


Model of Architecture School

density of the sun screens. By taking views of the forest away at certain moments and revealing the beauty of the forest in its entirety at other places, the forest is *re-presented* to the people in the school. The totally transparent openings occur at the entrances to the meeting rooms. At this point students enter down a flight of stairs and view the forest clearly. The moments which are closest in contact with nature, such as the meeting rooms and the lobby, are the moments of interaction between people, where students and faculty unite.



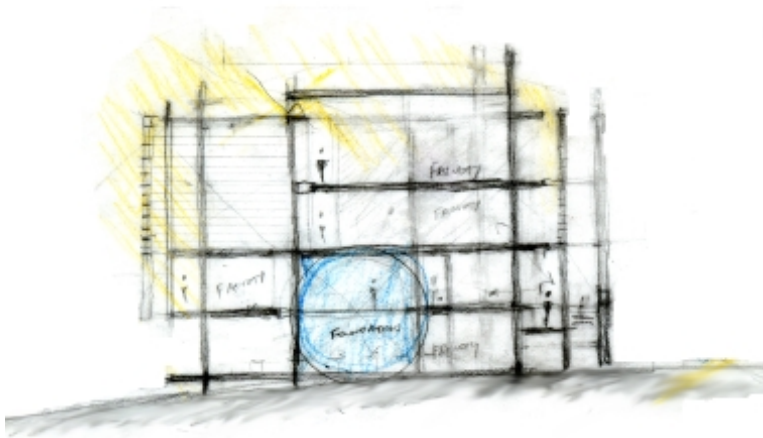
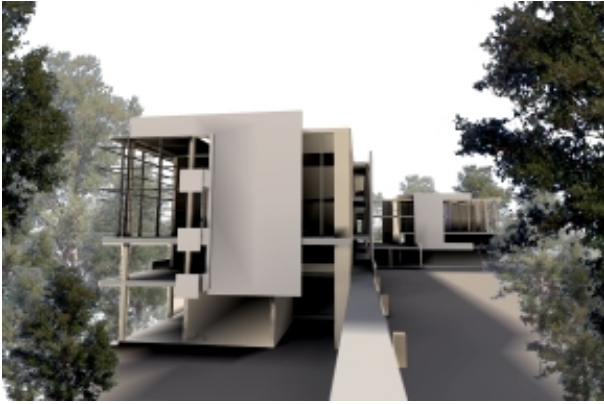
Site Plan



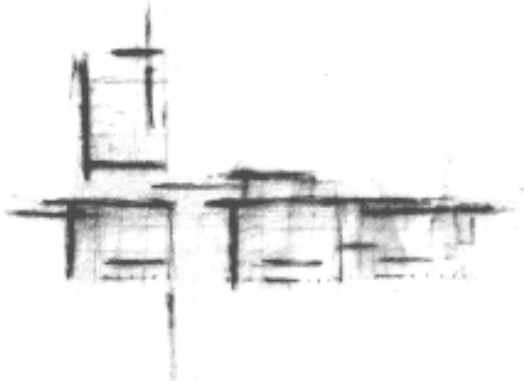
First Floor Plan and Southeast Elevation

public path

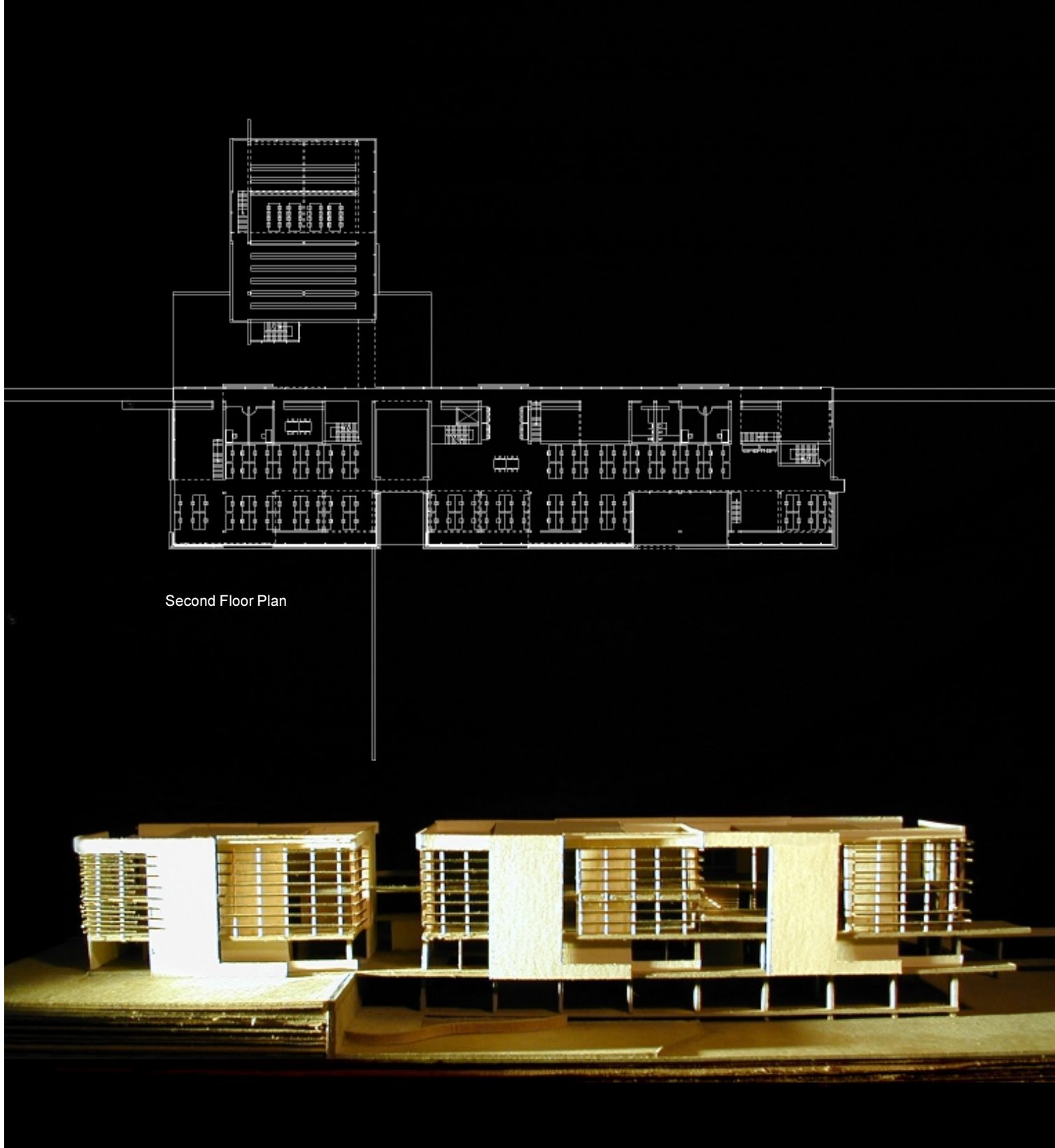
a bridge through a forest

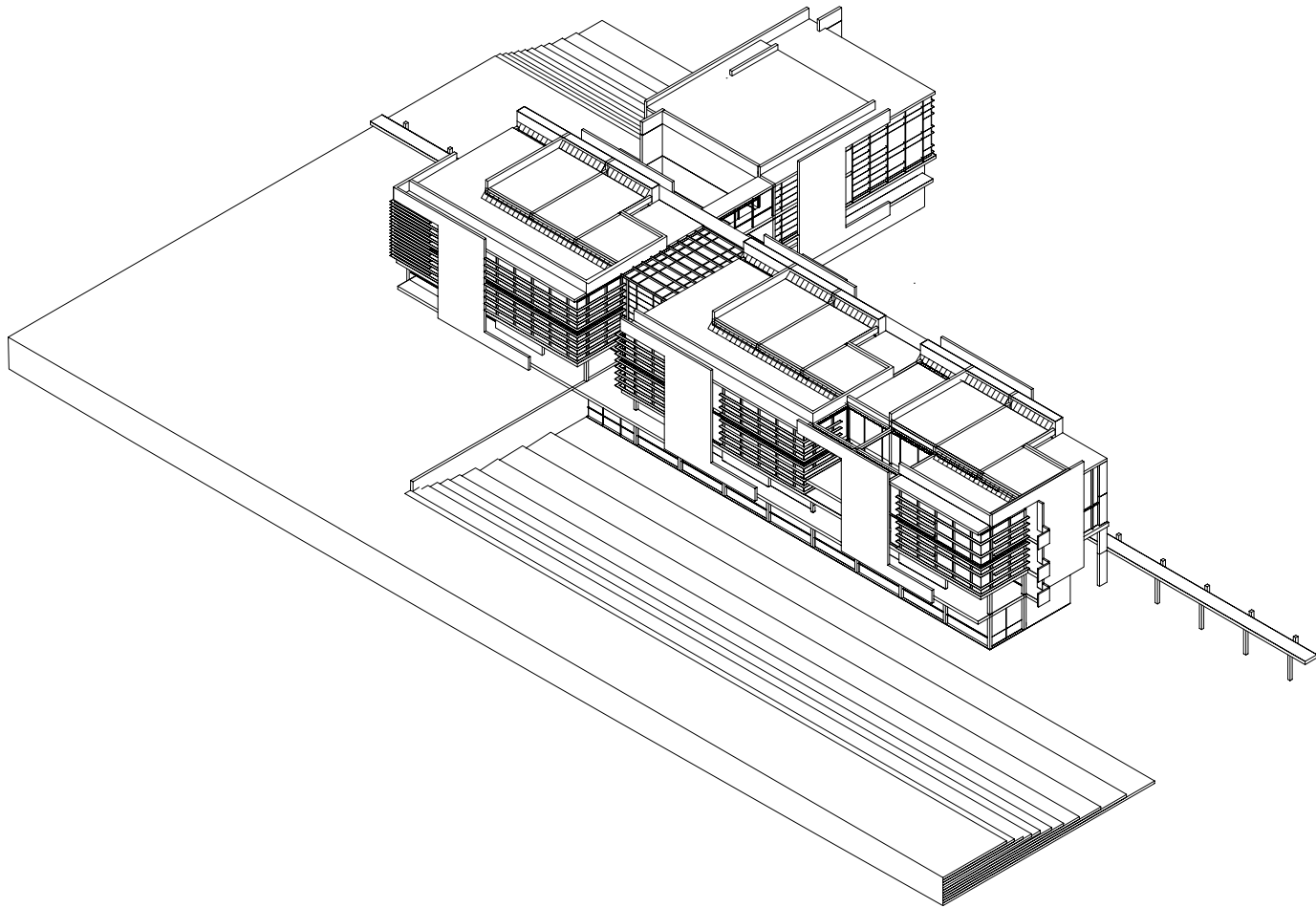




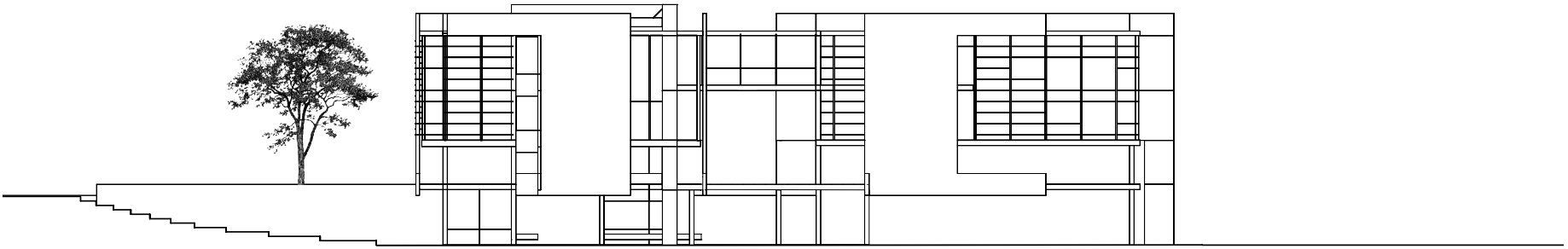


Inter-Play Conceptual sketches and final model

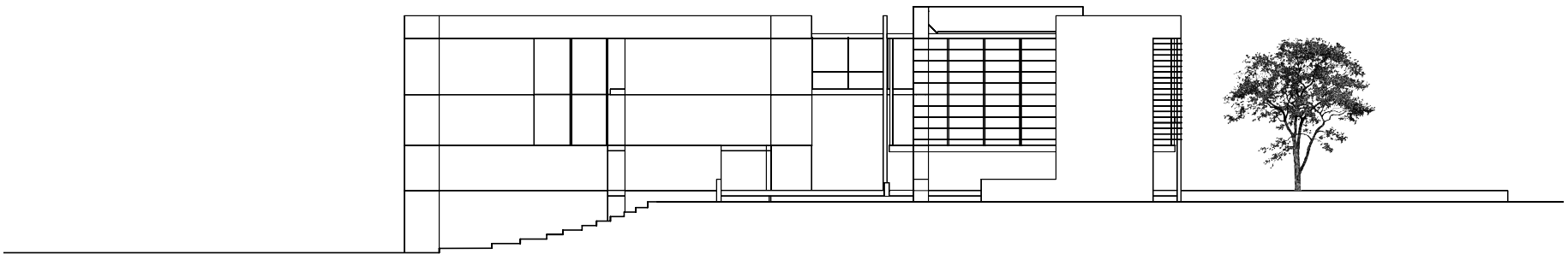




Axonometric

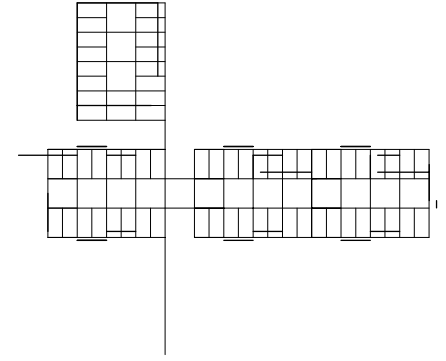
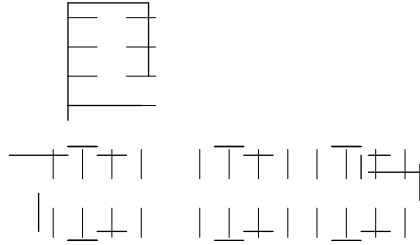
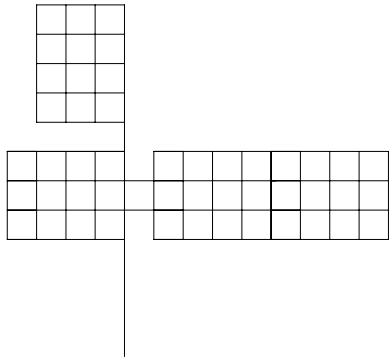


Northeast Elevation

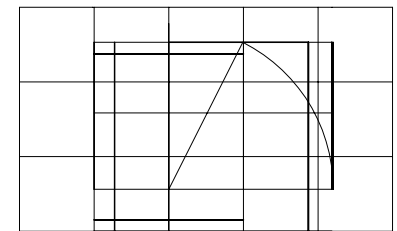
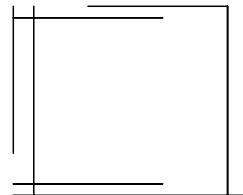
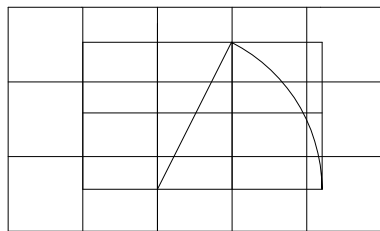


Southwest Elevation

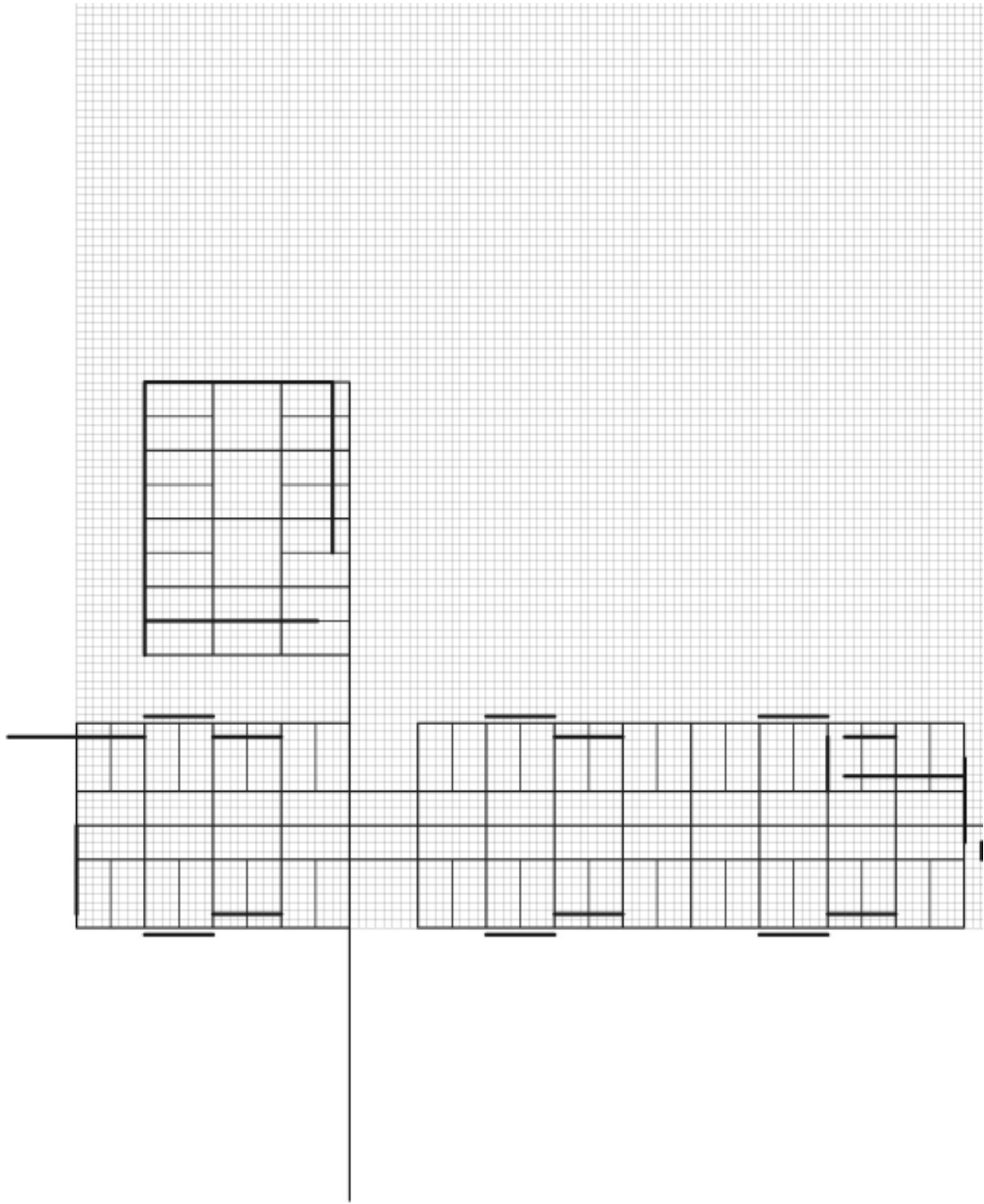
interplay compositional rules in the layering of planes



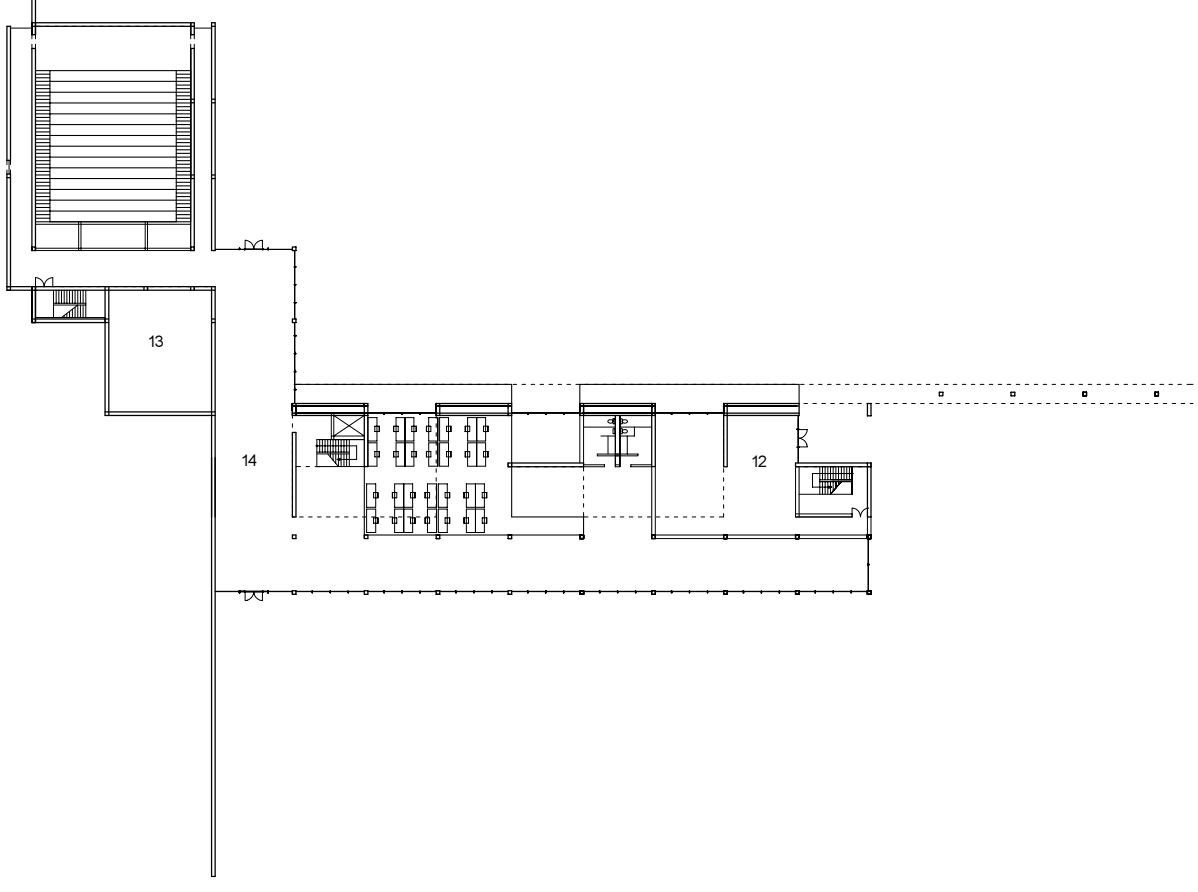
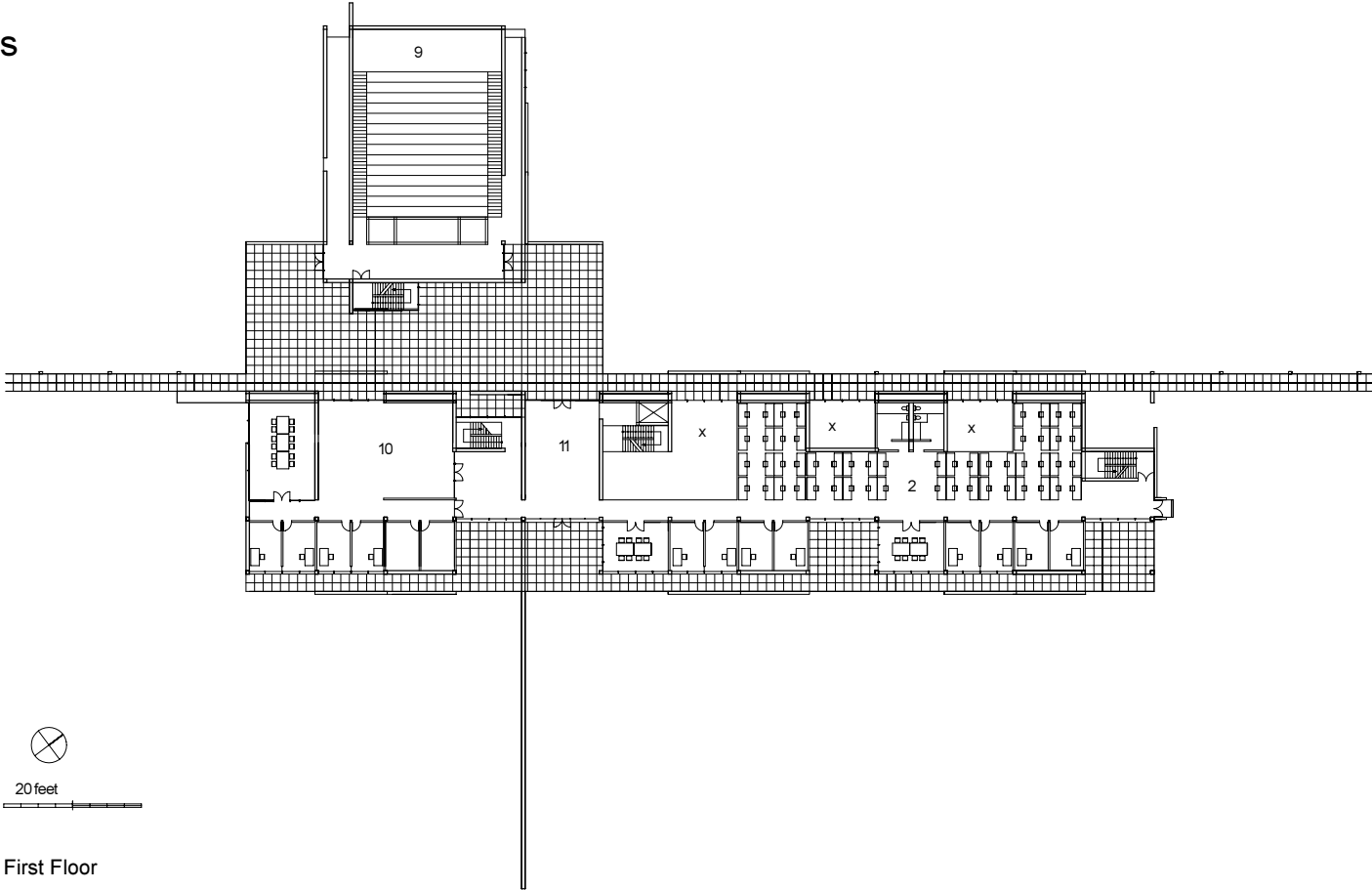
Plan Diagram - Order, Variation, Superimposition

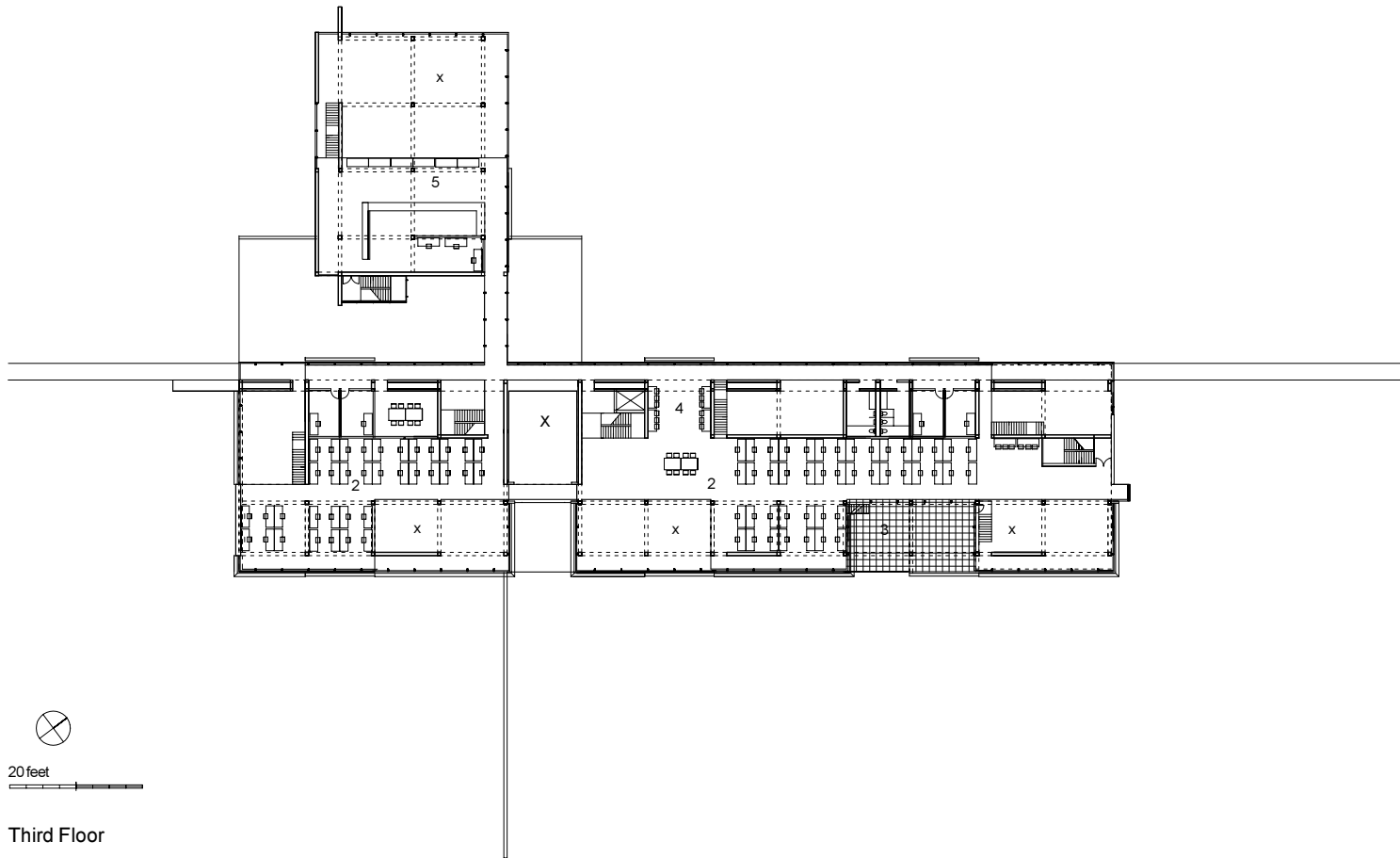


Section Diagram - Order, Variation, Superimposition



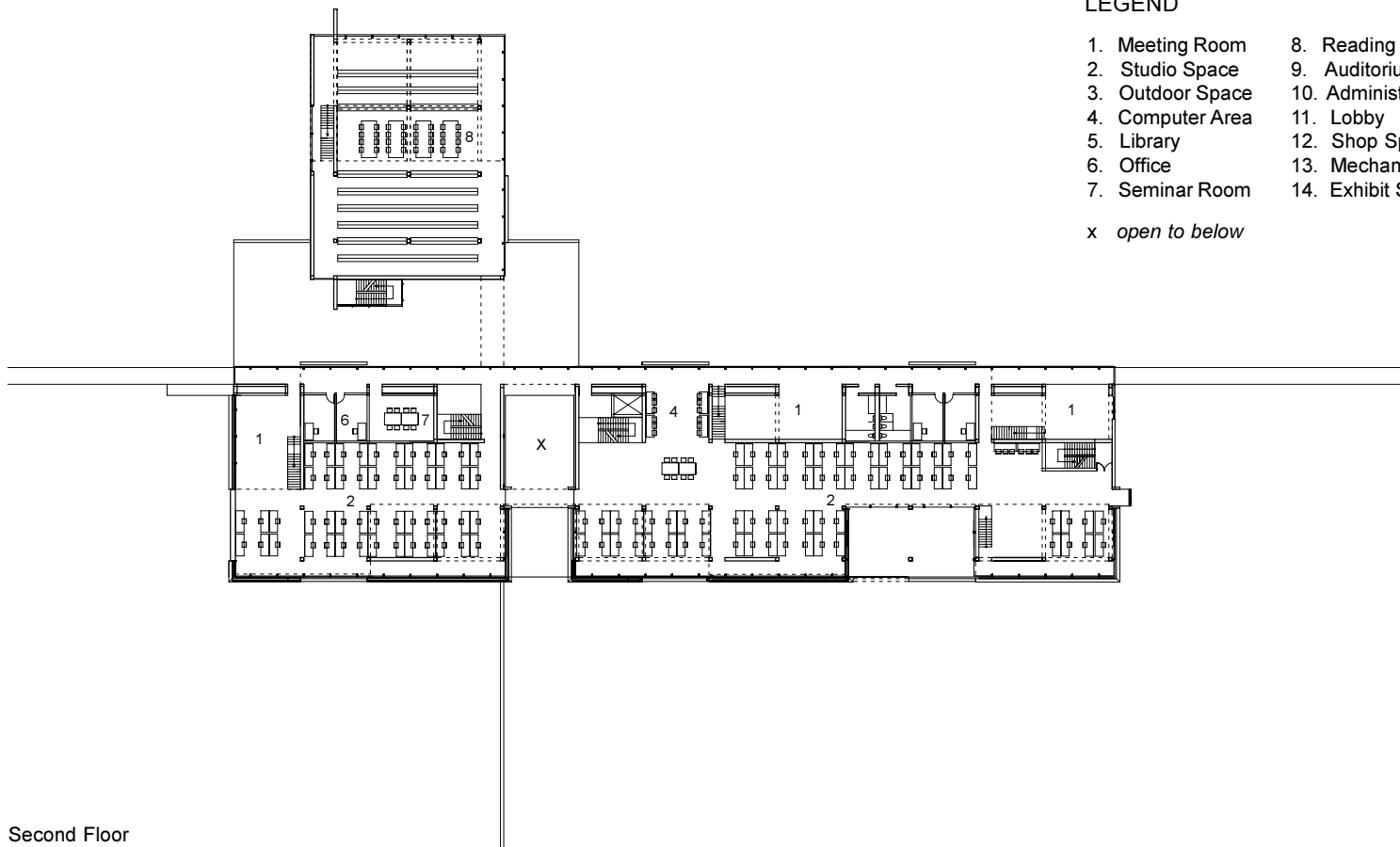
plans



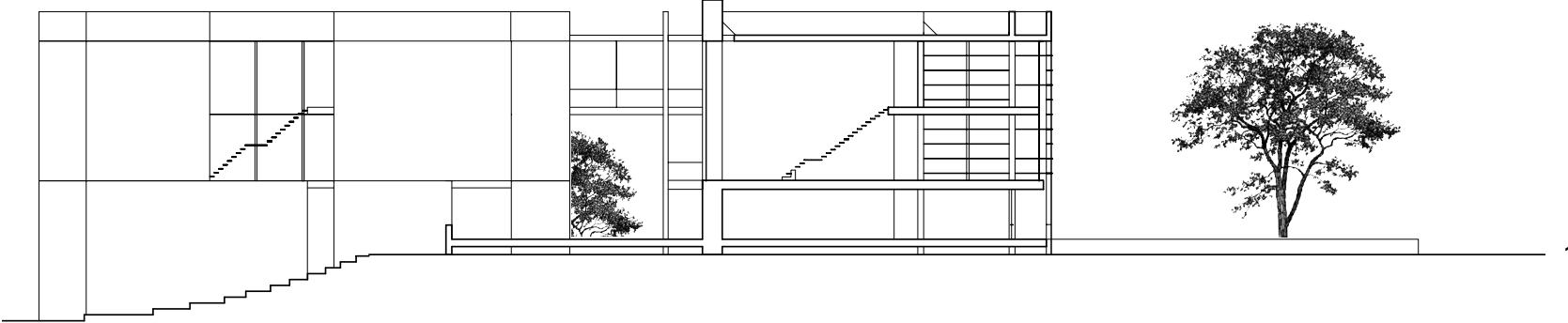
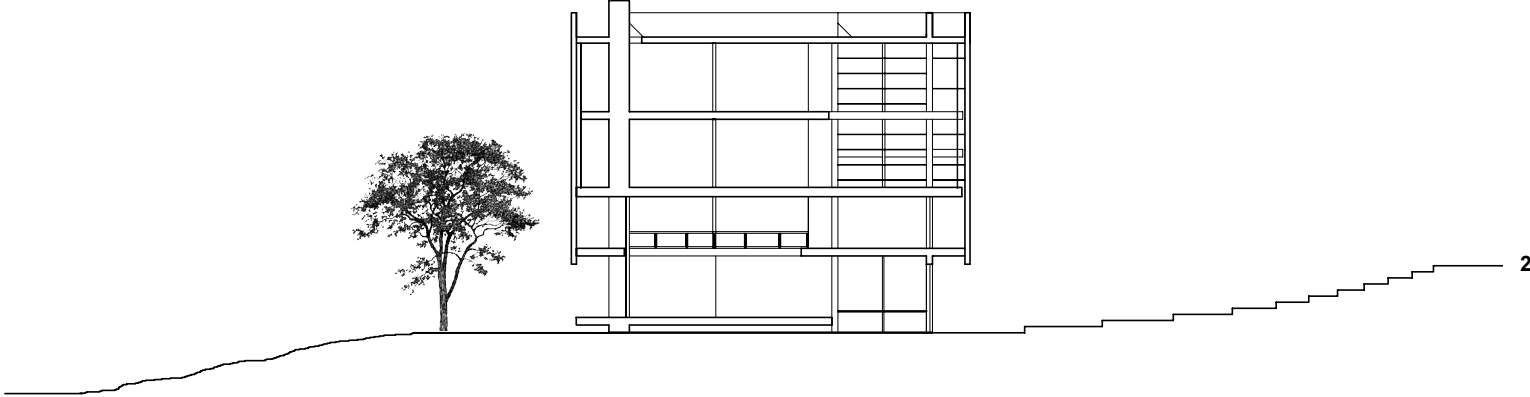
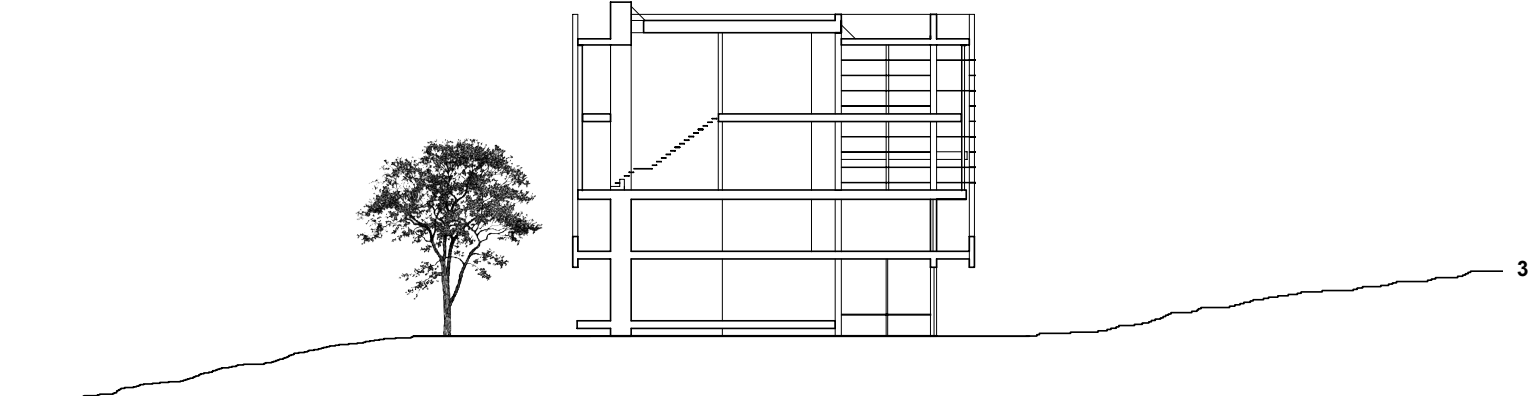


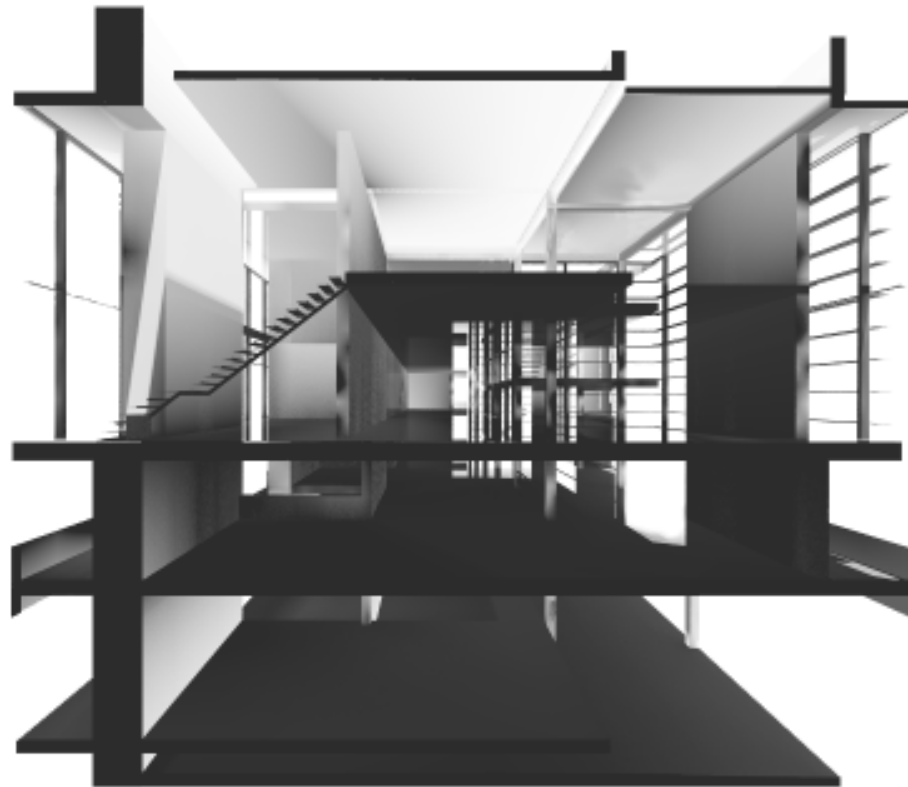
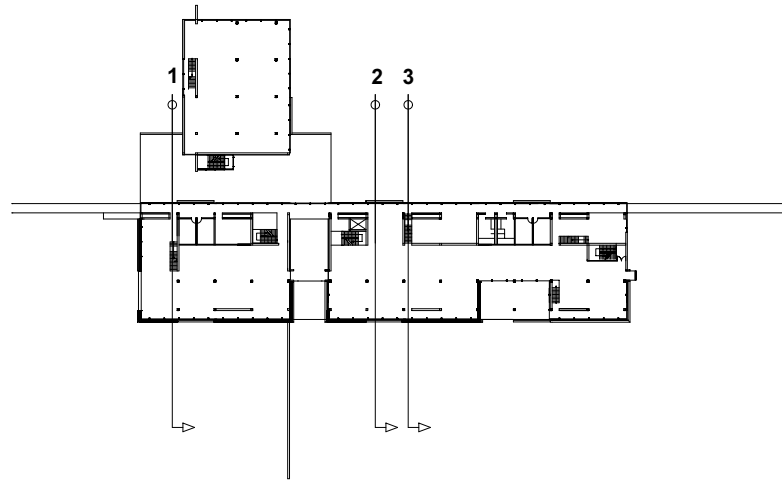
LEGEND

- | | |
|------------------|----------------------------|
| 1. Meeting Room | 8. Reading Room |
| 2. Studio Space | 9. Auditorium |
| 3. Outdoor Space | 10. Administrative Offices |
| 4. Computer Area | 11. Lobby |
| 5. Library | 12. Shop Space |
| 6. Office | 13. Mechanical |
| 7. Seminar Room | 14. Exhibit Space |
- x open to below



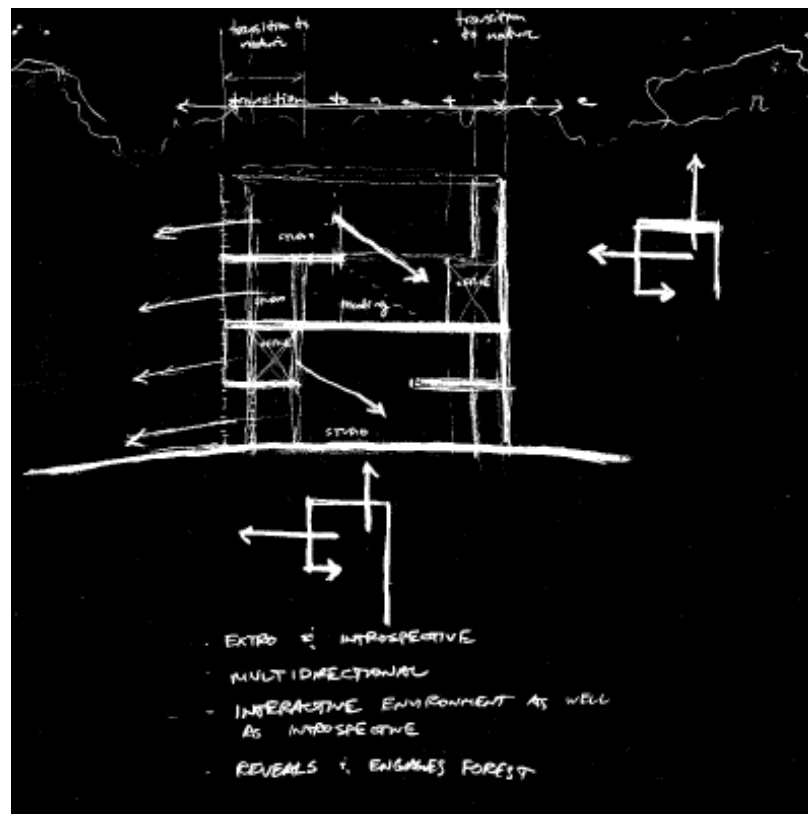
sections

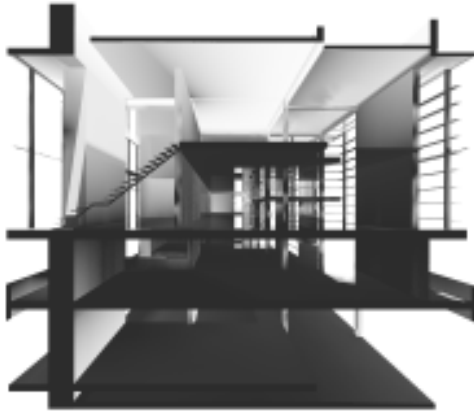
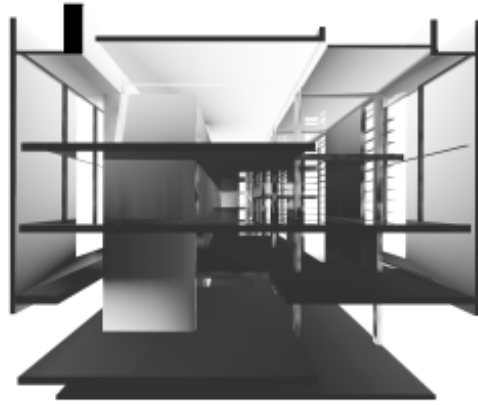




3

interplay with nature



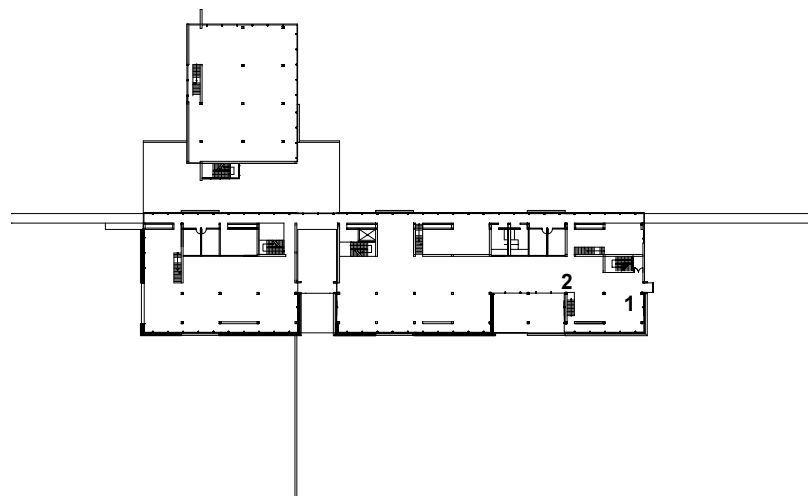


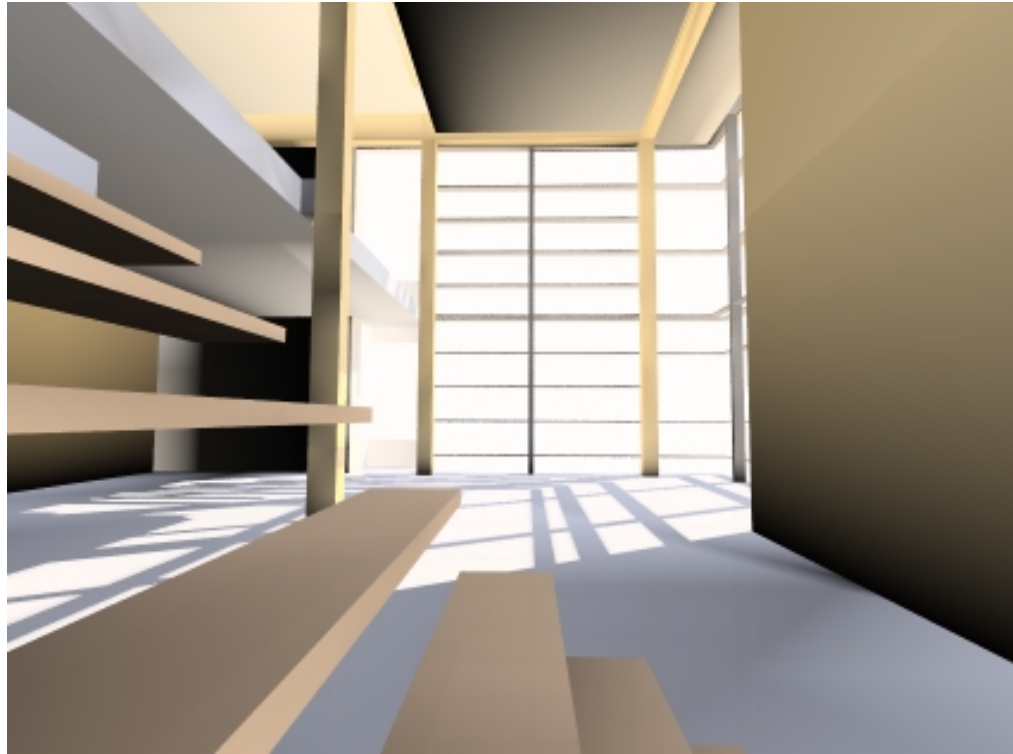
inside and outside

path to nature occurs at intersections to meeting rooms



1





2

1 view of studio on third floor 2 stairs leading to meeting room



1

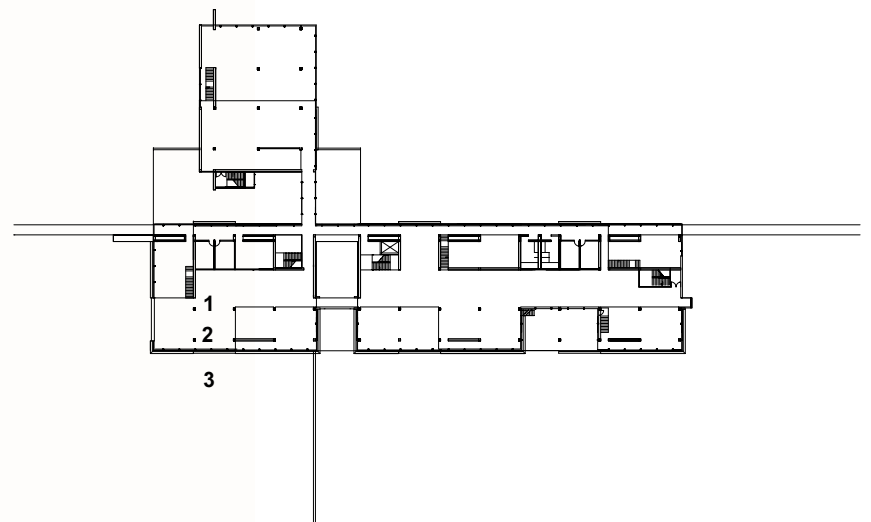


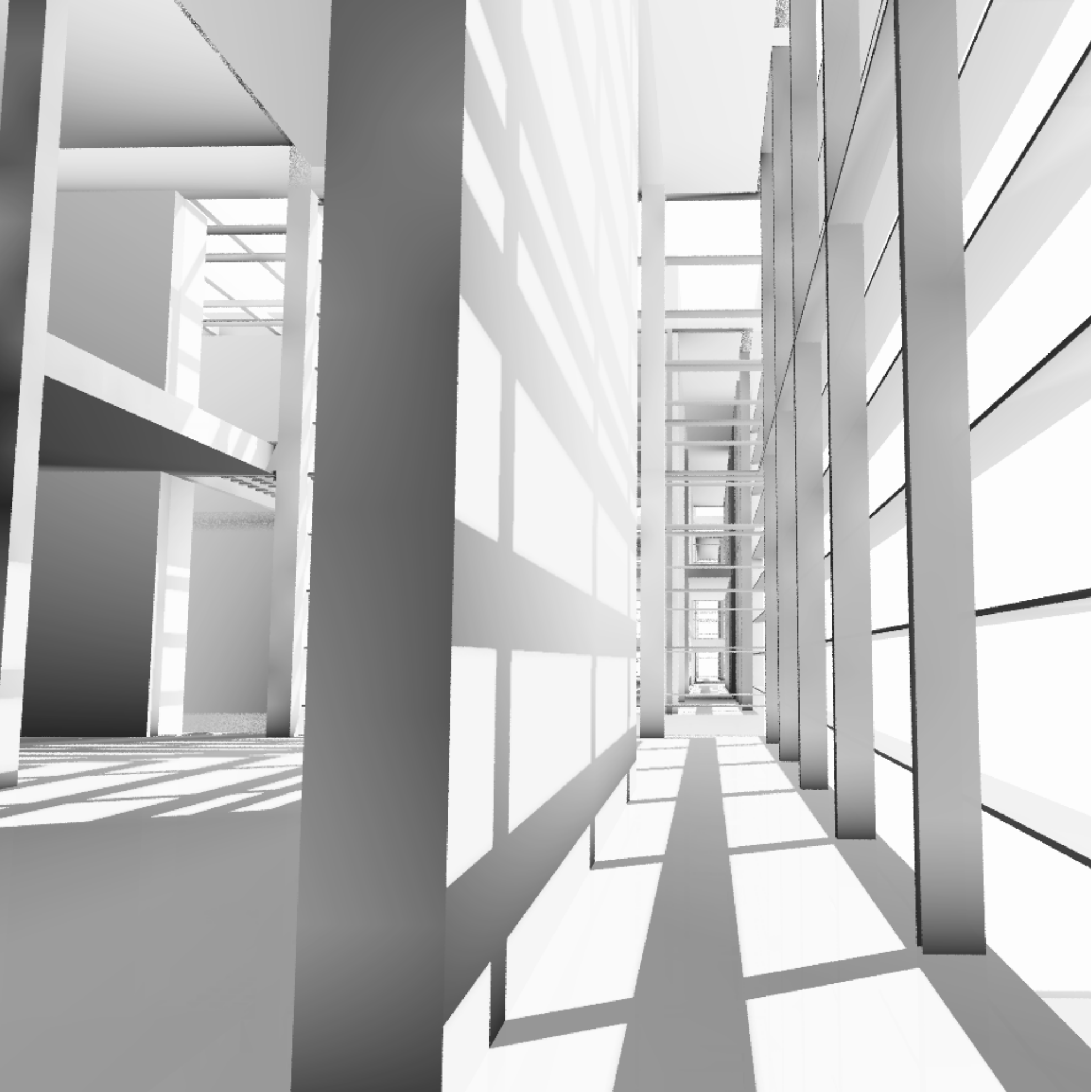
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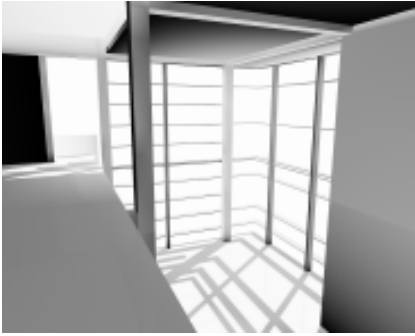
layering between inside and outside



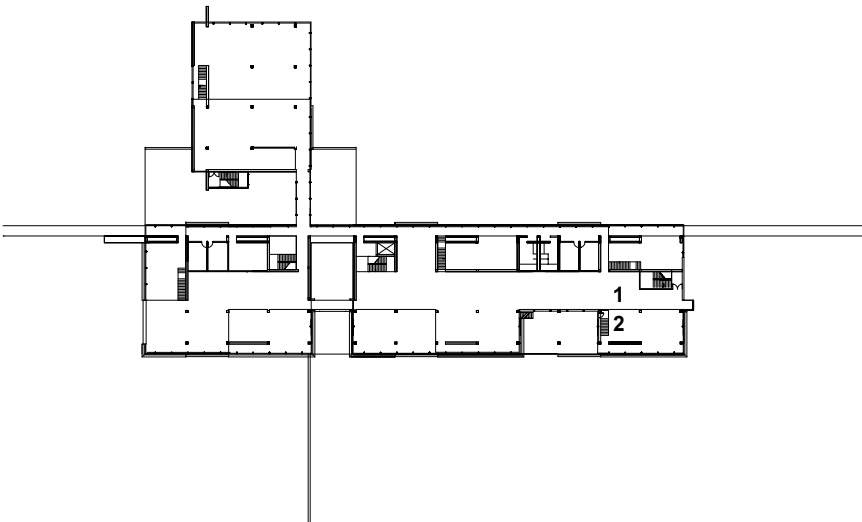
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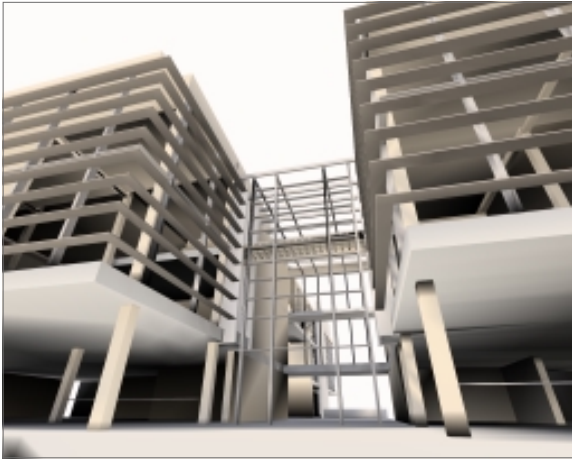
1



1, 2 studio space. views of university through forest

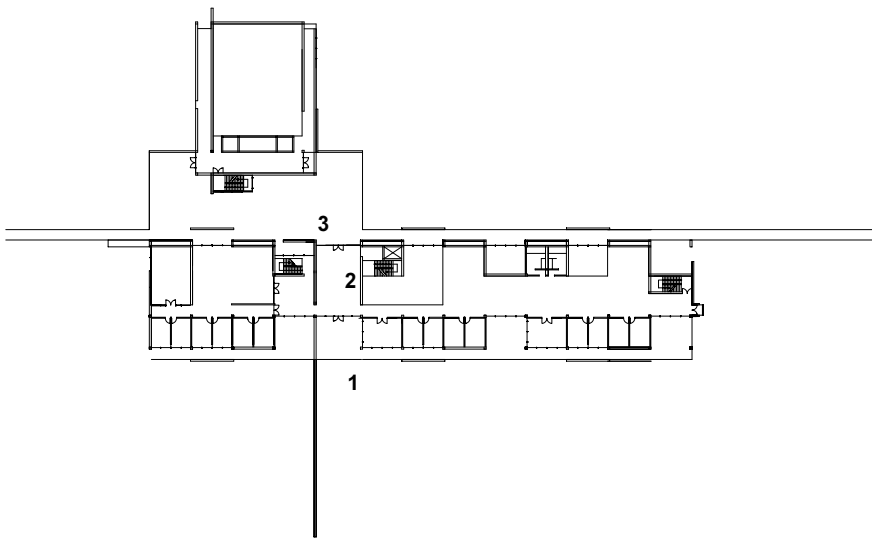


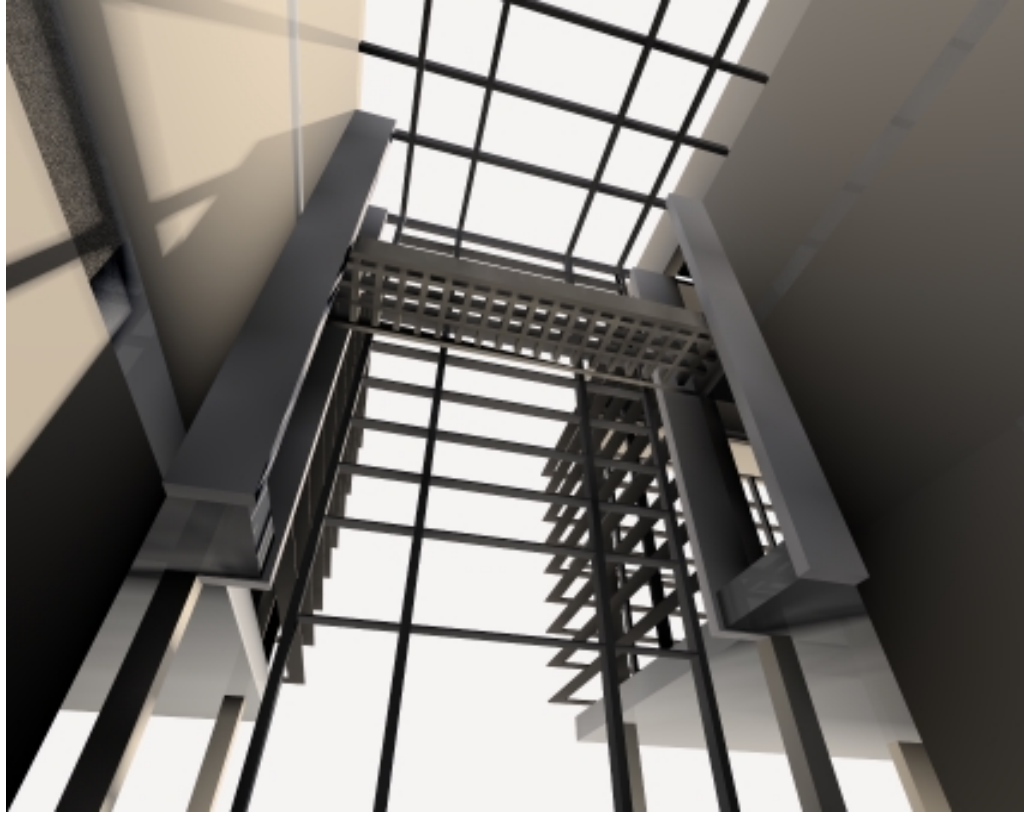
lobby transparent opening to the forest



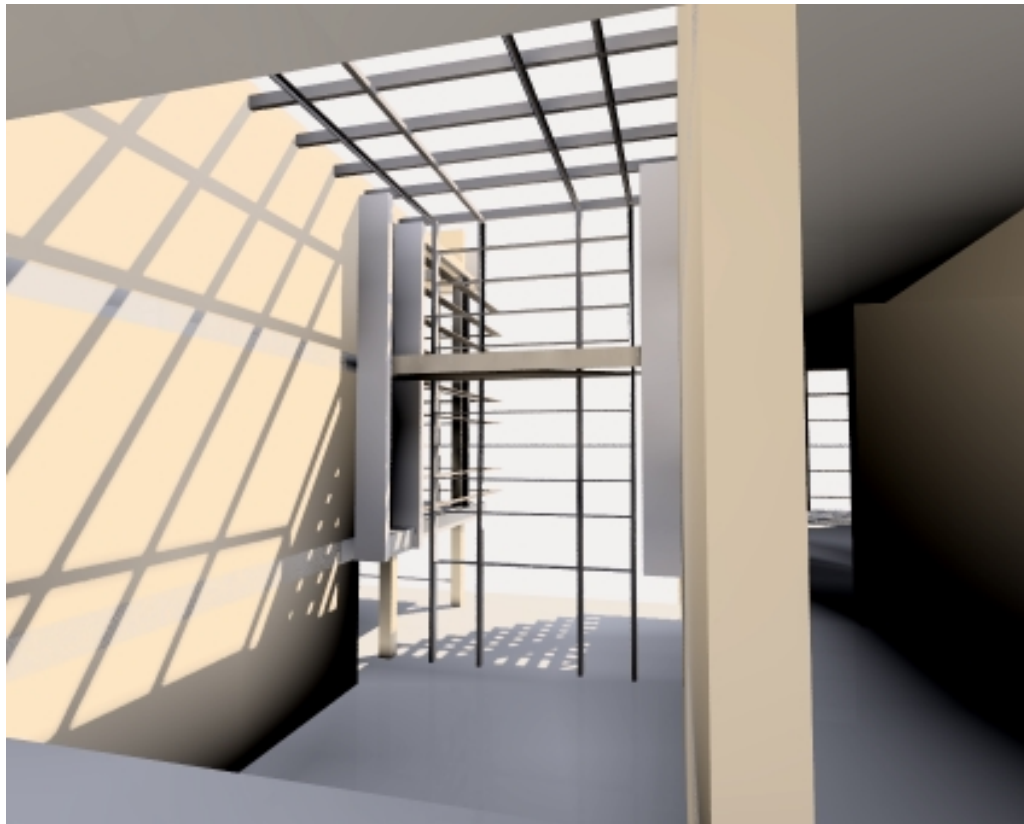
1

1,2,3 views of lobby



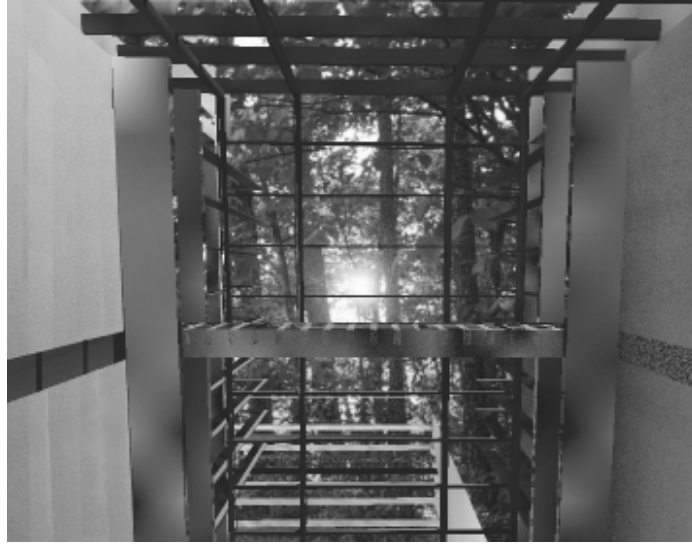


2



3





Bridge over lobby

CONCLUSION

This thesis has been a study of the interplay involved in the composition of forms and the interaction of the man-made with nature. The creation of architecture is a complex process of composing forms. Composition involves a structured type of playing which uses geometrical transformations to create a unified whole. The emotional impact of the architectural composition lies not only in the geometrical arrangement of forms, but what the forms bring into presence. This thesis has been an attempt to meet this difficult challenge. In this thesis project, a composition of twin phenomenon was the genesis for creating a school of architecture. The basis for the composition of the school was a focus on the transition of the inside to outside space, the point where the beauty of a forest gives meaning to the architecture and the architecture meaning to the forest.





*“The institutions are the houses of inspirations. Schools, libraries, laboratories, gymnasia. The architect considers the inspiration before he can accept the dictates of a space desired. He asks himself what is the nature of one that distinguishes itself from another. When he senses the difference, he is in touch with its form. Form inspires design.”*¹⁷

Louis Kahn

end notes

1. Pallasmaa, Juhani. *The Eyes of the Skin - Architecture and the Senses*. London: Academy Editions, 1996. p 5.
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5. Emerson, Ralph Waldo. "The Poet," *Selected Essays*. Chicago: Peoples Book Club, 1949. p 273.
6. Van Eyck, Aldo. "Still the gentle gears" *Forum*. No. 6/7, 1960/61. p 43.
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8. *Ibid.*, p 13.
9. *Ibid.*, p 13
10. Piaget, Jean. *Structuralism*, translated and edited by Chaninah Maschler. New York: Basic Books, 1970. p 6.
11. *Ibid.*, p 7.
12. *Ibid.*, p 7.
13. *Ibid.*, p 14.
14. Le Corbusier. *Towards a New Architecture*. English translation by Frederick Etchells. London: Dover Publications, 1931. p 75.
15. Pallasmaa, Juhani. *The geometry of feeling - a look at the phenomenology of architecture*. Arckkitehti. 1985. No. 3. p 44.
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17. Jencks, Charles. *Modern Movements in Architecture*. New York: Anchor Press, 1973. p 229.

credits

Unless otherwise noted, images are drawings, photographs, or renderings by the author

p 12 *Diagram illustrating proportions of San Sebastiano facade*. Borsi, Franco. Leon Battista Alberti. New York: Harper and Row Publishers, 1975. p 214.

p 12 *Villa a Carthage*, Le Corbusier. Complete Works of Le Corbusier 1938-1946. Zurich: W. Boesiger, 1946. p 108.

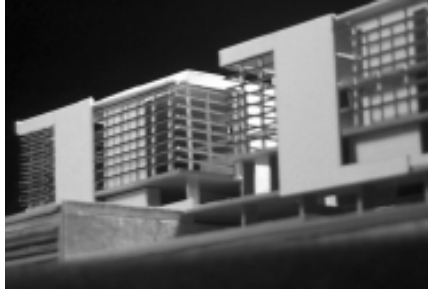
p 12 *Composition in Red, Blue, and Yellow*, Piet Mondrian. Piet Mondrian. Boston: Little, Brown & Company, 1994. p 241.

p 12 *Schroder House*, Gerrit Rietveld. Nuttgens, Patrick. The Story of Architecture. London: Phaidon Press Limited, 1997. p 276.

p 12 *First Floor Plan of Falling Water*, Frank Lloyd Wright. Hoffmann, Donald. Frank Lloyd Wright's Falling Water. New York: Dover Publications, 1993. p 20.

p 13 *Falling Water, late 1937*, photograph by Bill Hedrich. Hoffmann, Donald. Frank Lloyd Wright's Falling Water. New York: Dover Publications, 1993. p 90.

p 27 *Duke University*, photograph by Steve Dunwell. Duke, A Portrait. Rhode Island: Duke University General Alumni Association, 1983, p 78.



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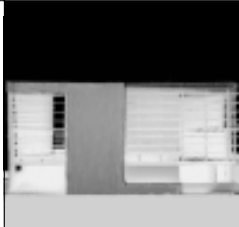
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Finally, I would like to thank my fiance, Karen Gore, for her editing, and her love and support.

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