

Four Pools | Four Qualities

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University in partial fulfillment of the requirements for the degree of

MASTER OF ARCHITECTURE

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David Dugas, Committee Member

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Thank you to my friends and family who have supported and pushed me to pursue my passions.

To Mom, Dad, and Zach, for your unwavering support throughout the years, and for fueling my desire to travel. I would not have been able to do so without your help and guidance.

To Sarah, who grounded me through the toughest parts of studio, travel, and my thesis.

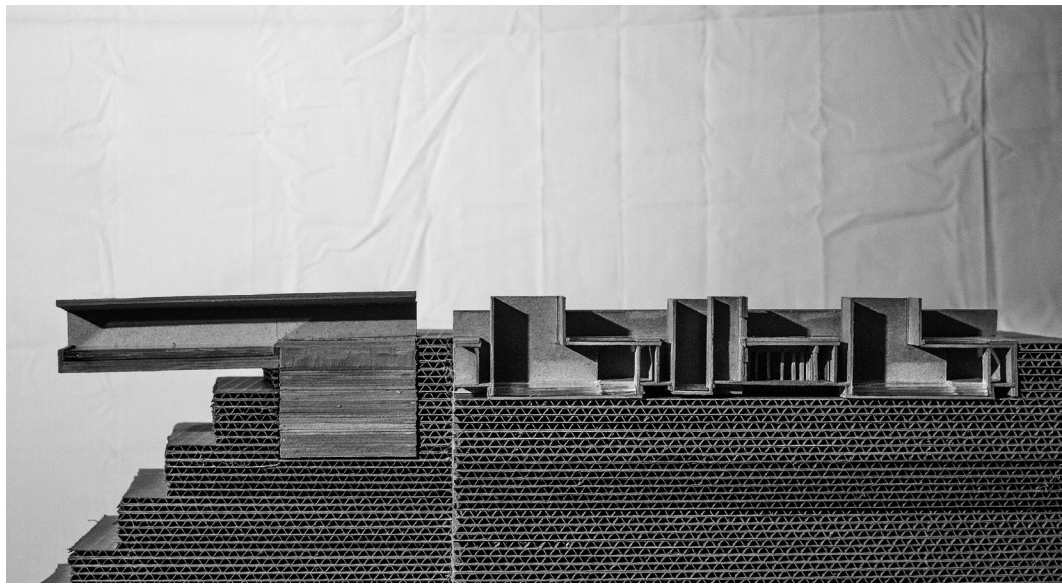
To my studio-mates, who inspired me, taught me, and gave me lifelong friendships.

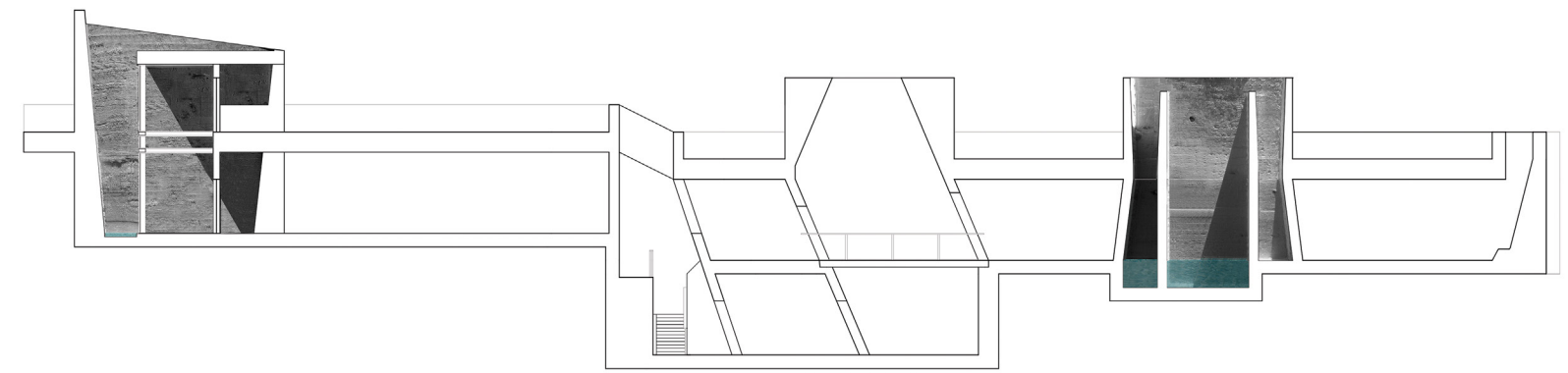
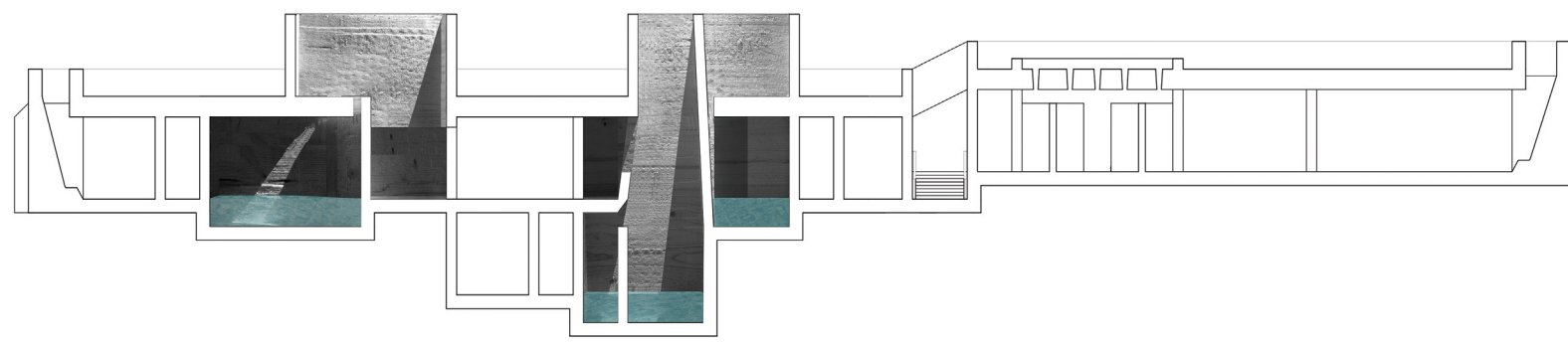
To my Fall 2016 Study Abroad classmates, thank you for the laughs, the memories, and the best soccer matches Riva San Vitale has ever seen.

To Frank, Hunter, Dave, and all the faculty members who I have had the pleasure of talking with, thank you for your knowledge and guidance in the last three years. I cannot thank you enough for your patience, and for pushing my thesis forward; especially at the end.

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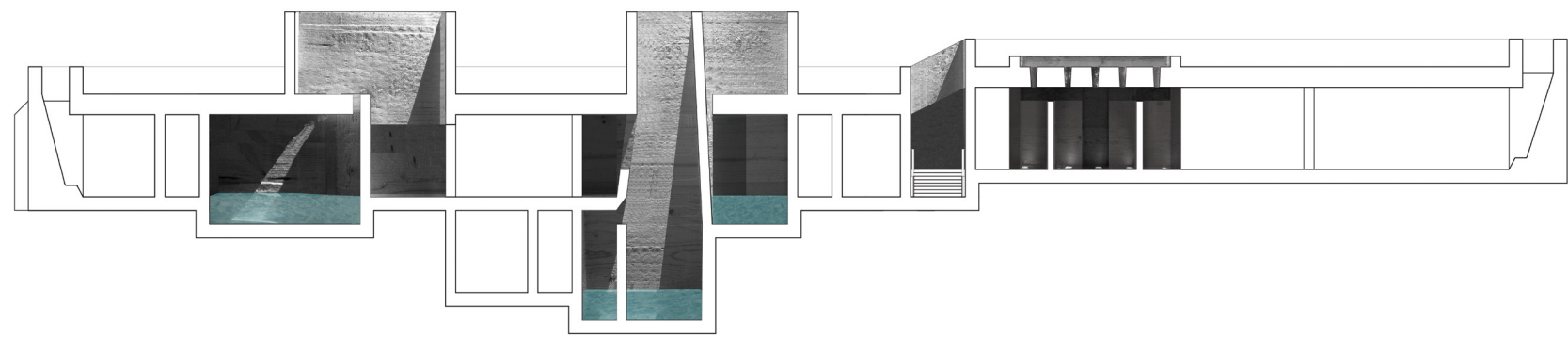
'Quality architecture to me is where a building manages to move me. What on earth is it that moves me? How can I get it into my own work? ...How do people design things with such a beautiful, natural presence, things that move me every single time?'

Peter Zumthor. *Atmospheres*

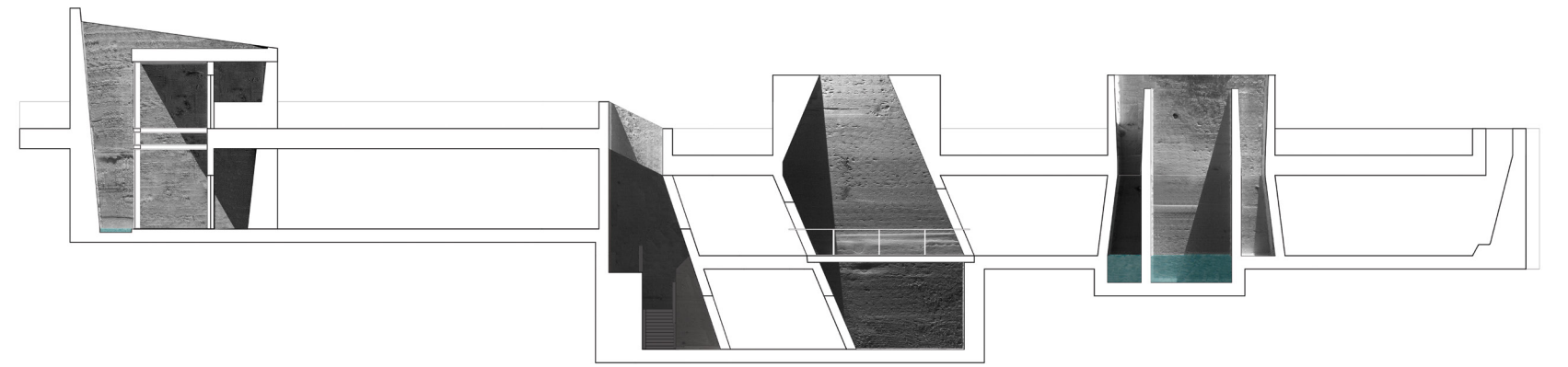
Keywords: quality, light, shadow, moment

Abstract

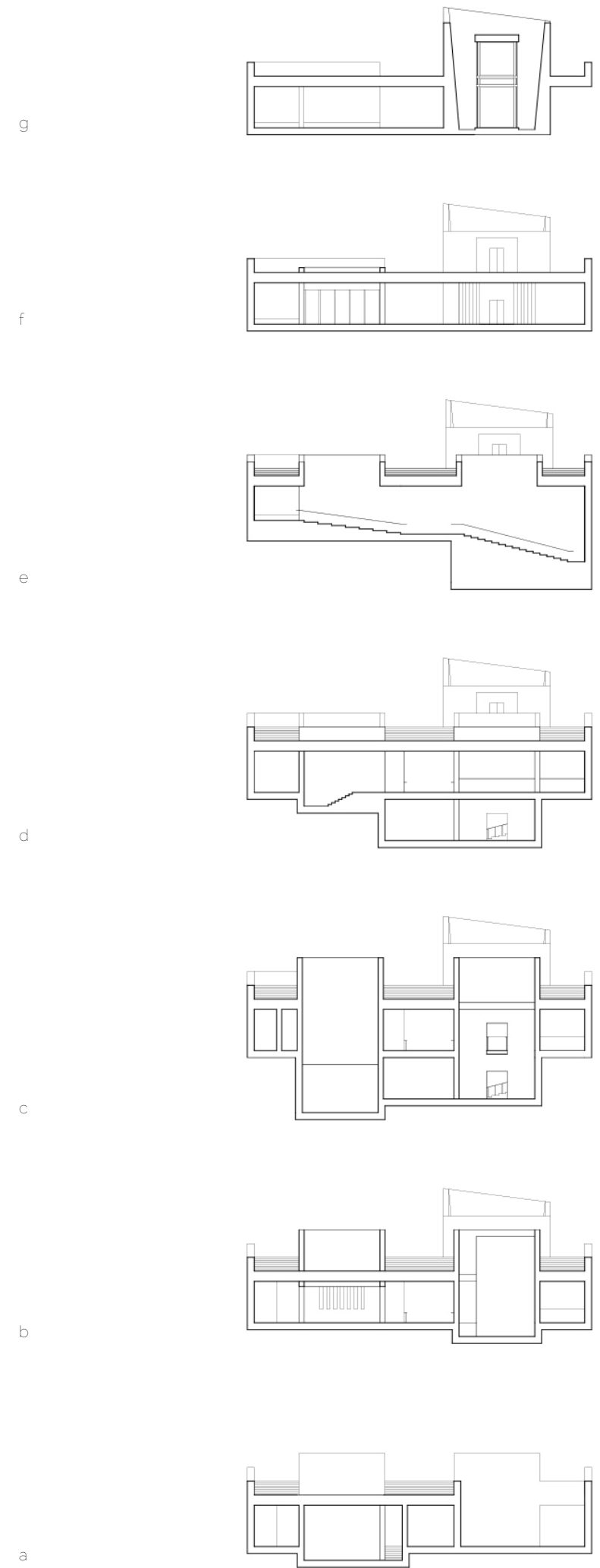
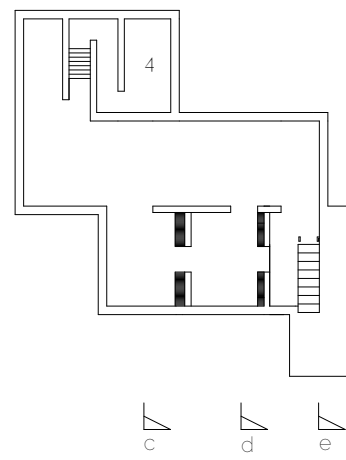
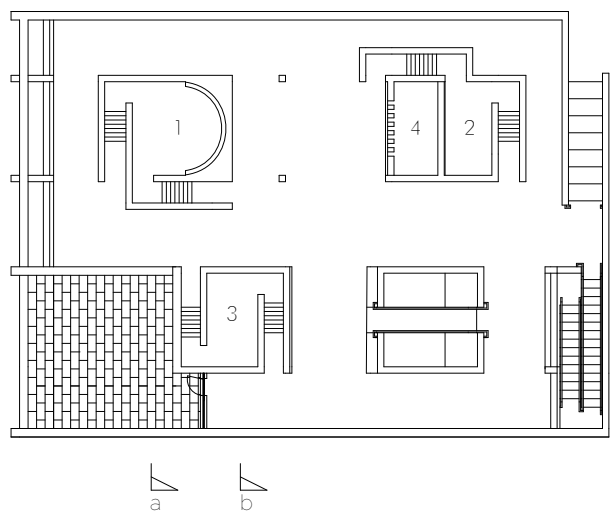
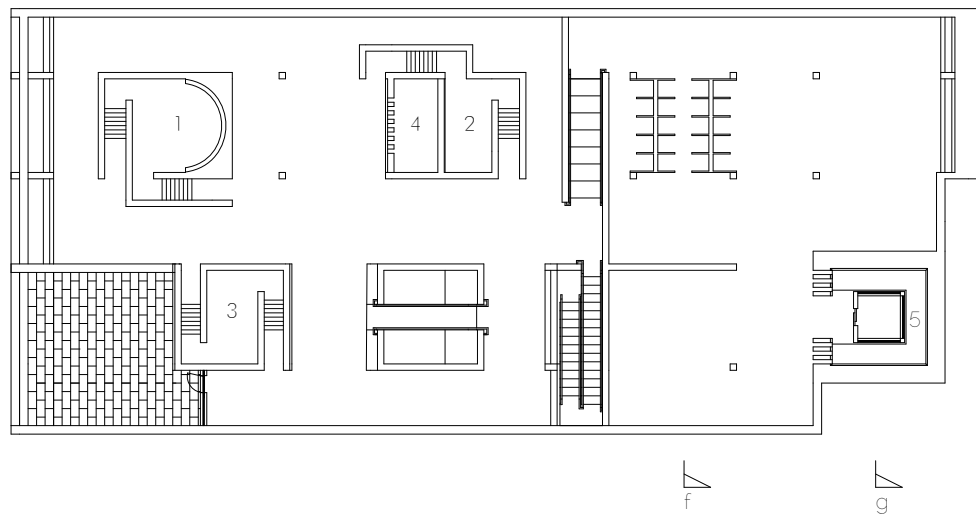
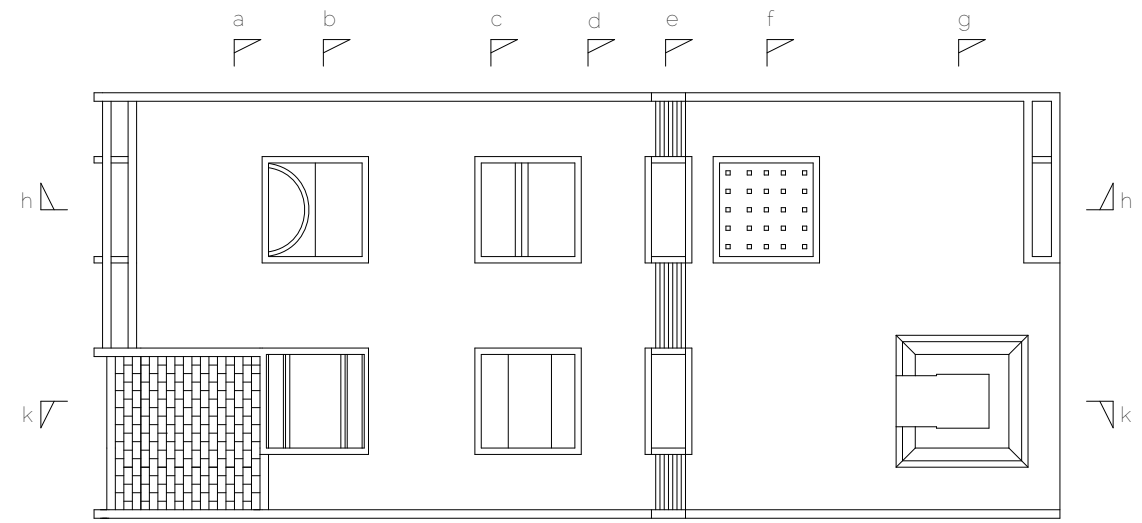
Programatically, this thesis takes the form of a bath house, carved into the side of the Palisades that run along the New River, near Eggleston, VA. Natural springs were formed within the cliffs, that run off into the New River below. The bath house becomes place for patrons to bathe in the mineral baths in a meditative setting. This thesis investigates qualities of light and shadow, and how these elements activate the interior surfaces of form. The architecture is formed by the introduction of light and shadow in ways that are meant to create moments of pause. The building consists of a series of separate pools that allow natural light to enter through various light wells. Architecture is decided in space by light and shadow. This decisiveness requires the existence of rooms. It is upon the interior surfaces that light and shadow become present. The light wells above allow certain sensible interactions to occur between the architecture of the form and the shallow pools of water.

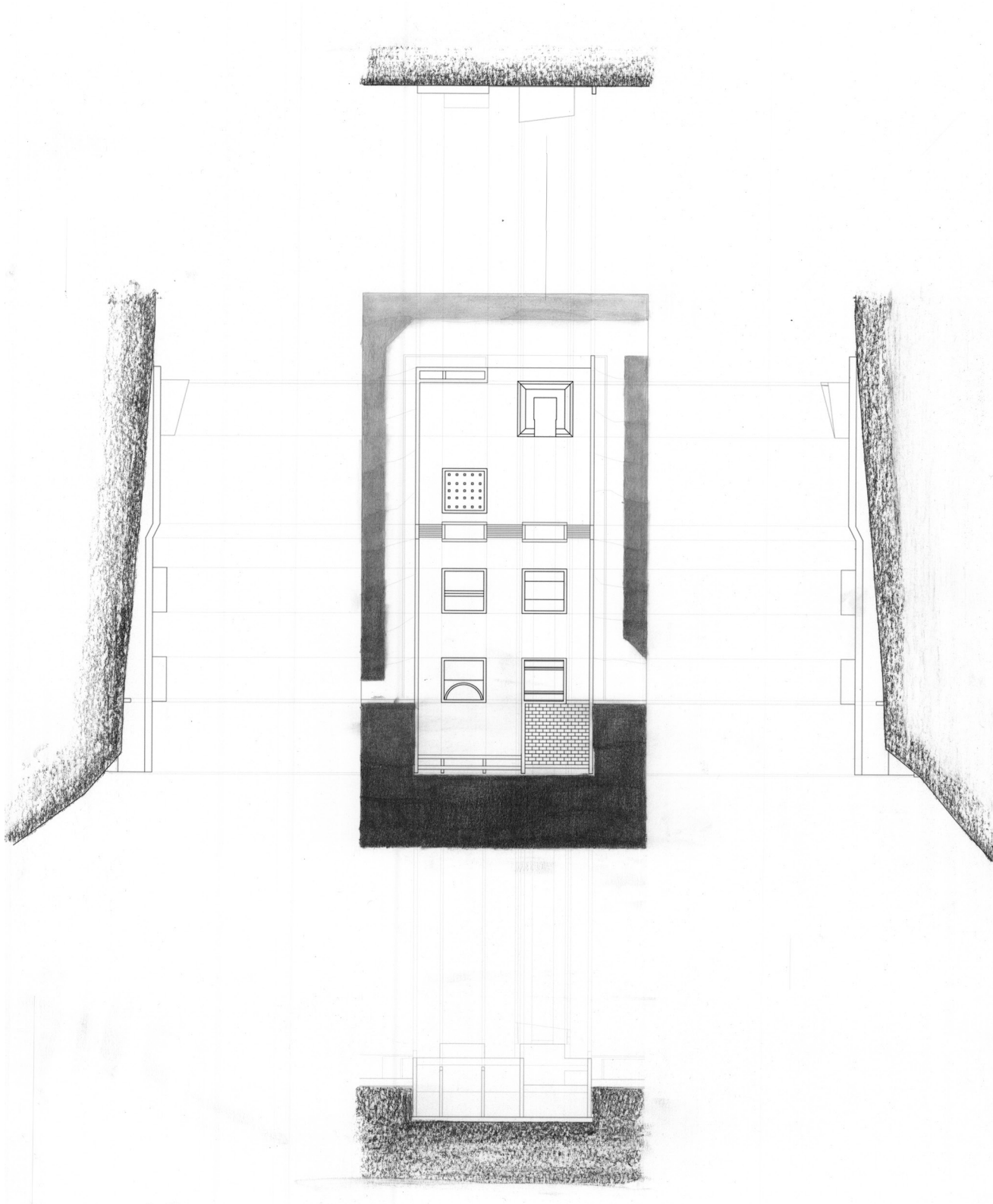


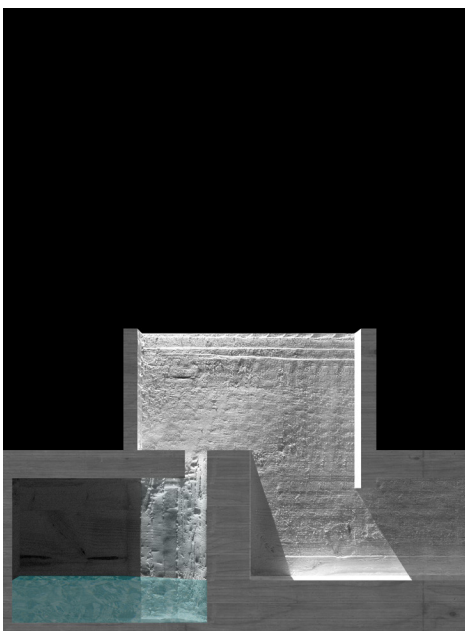
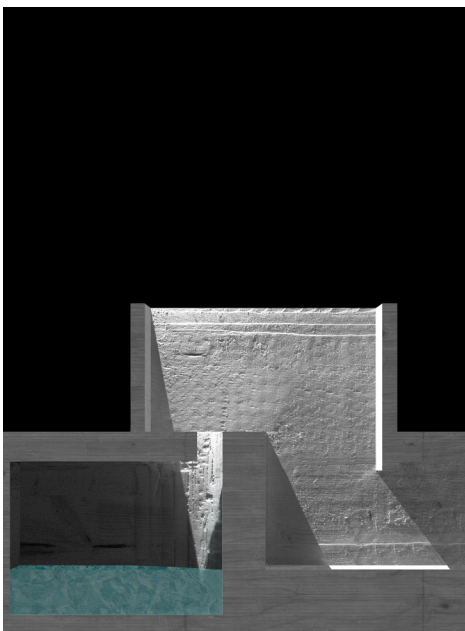
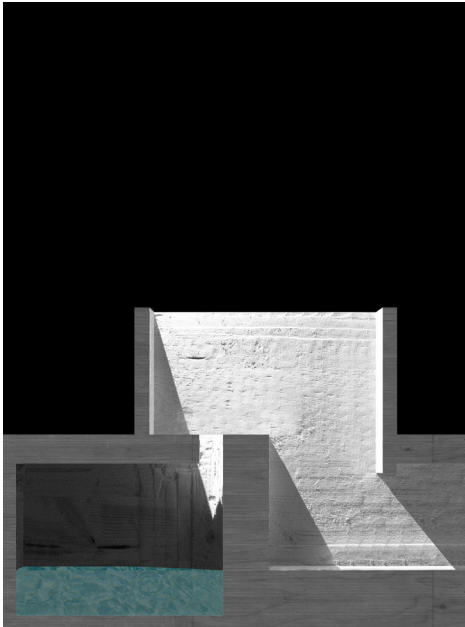
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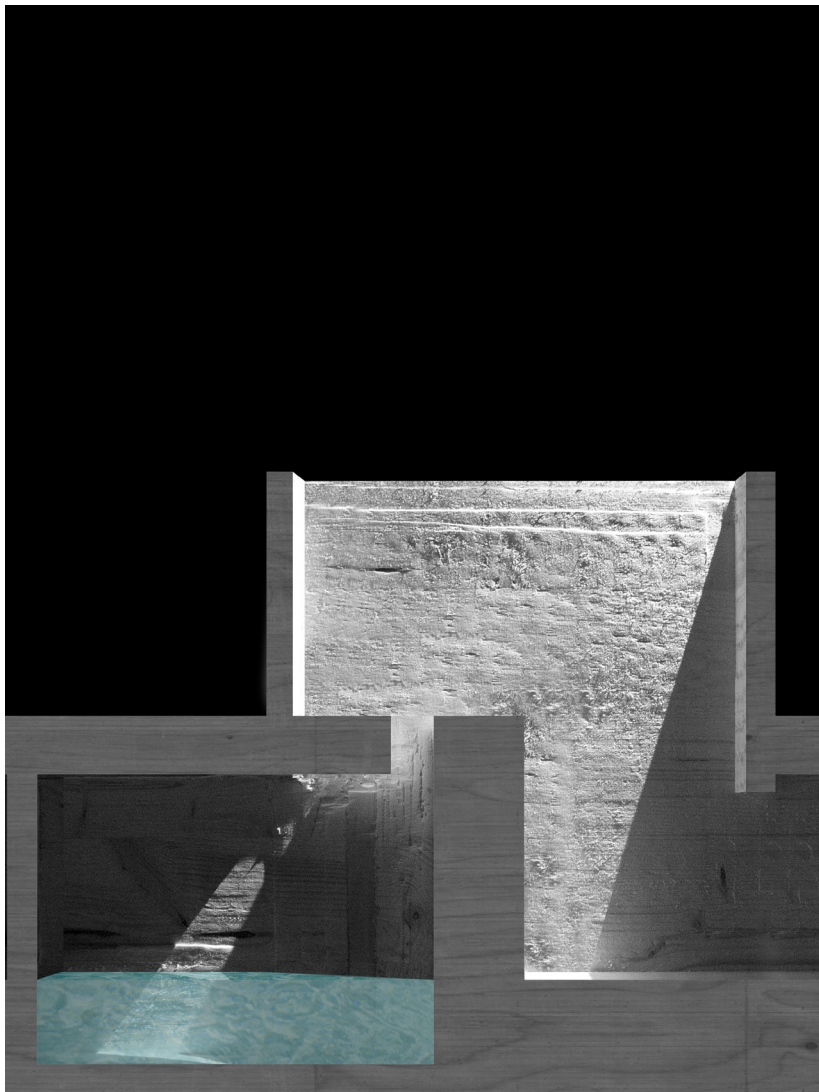


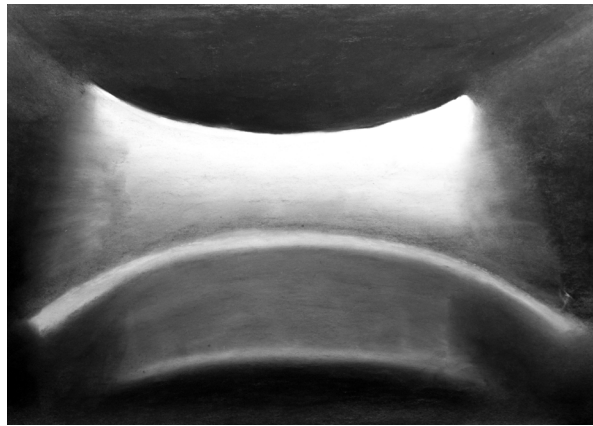
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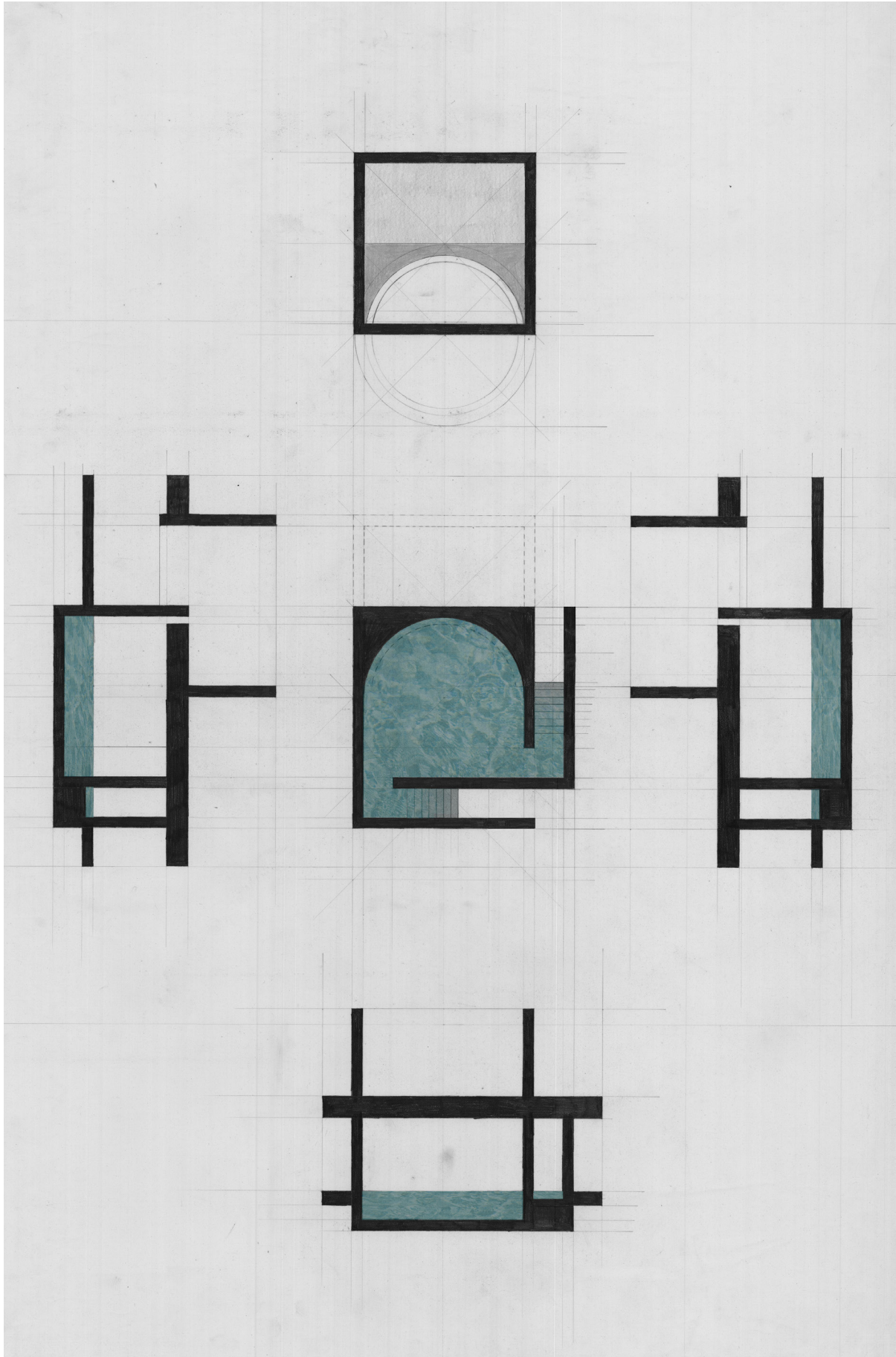


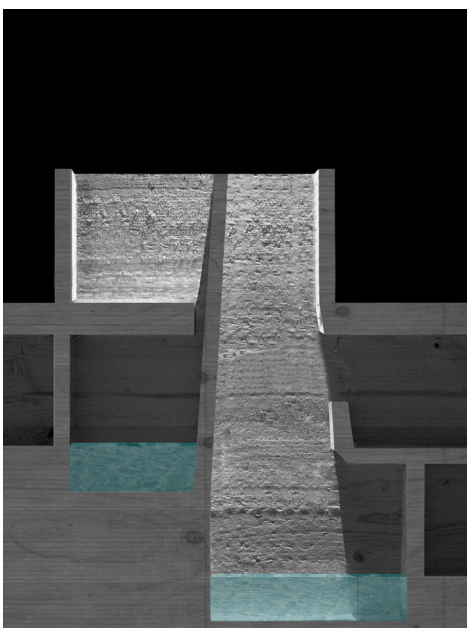
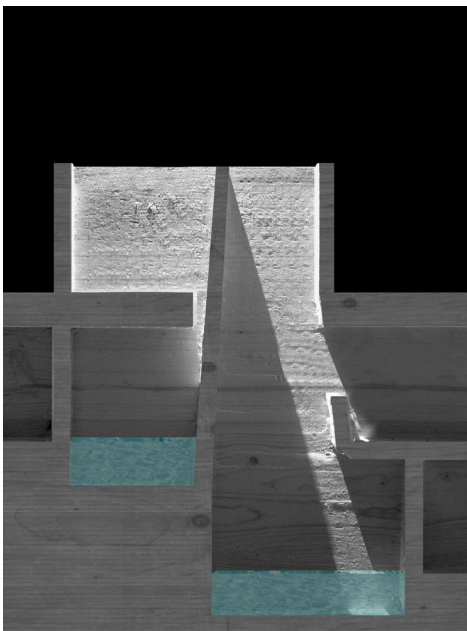
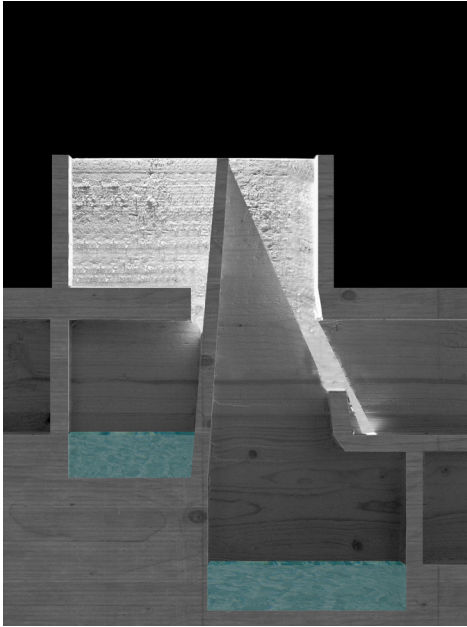


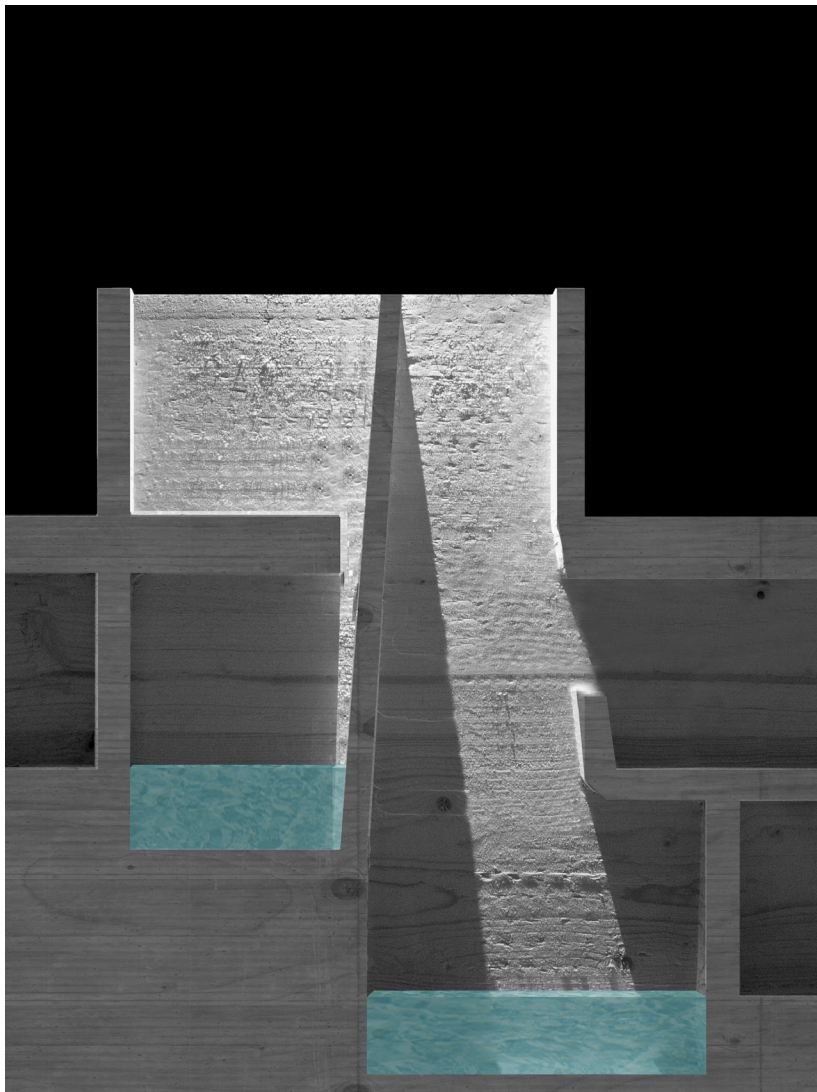


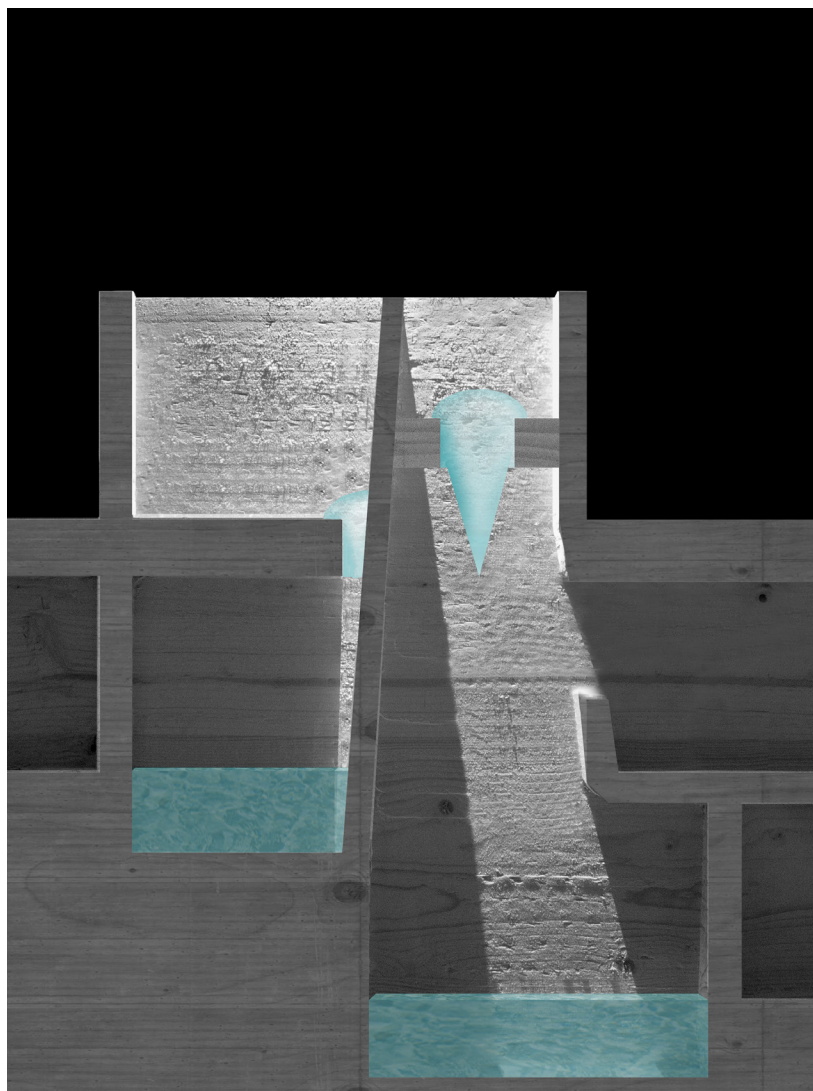
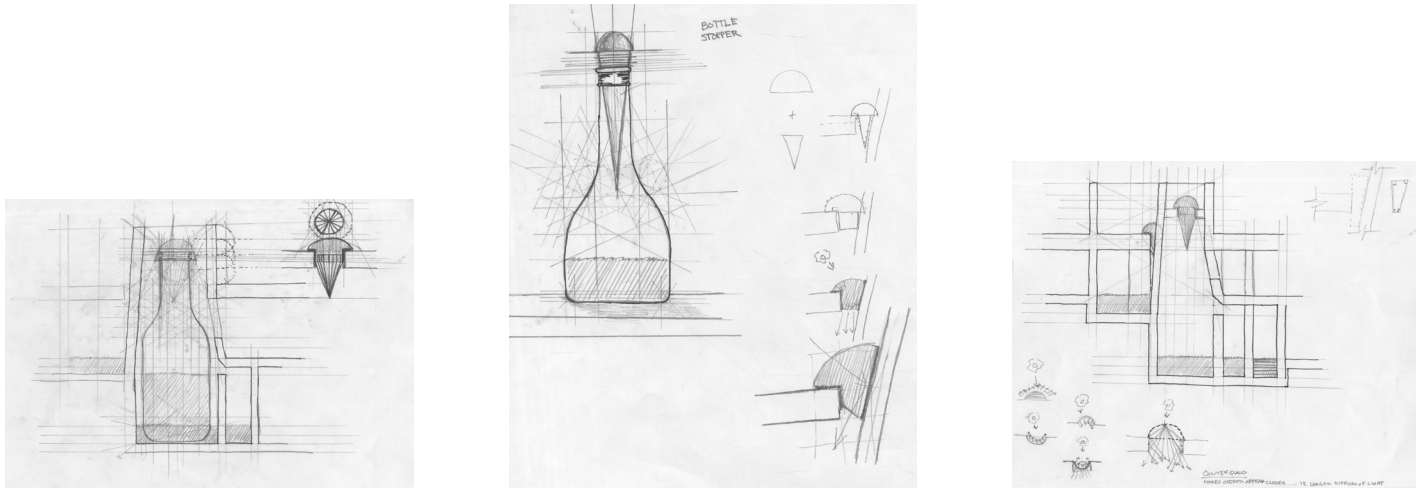






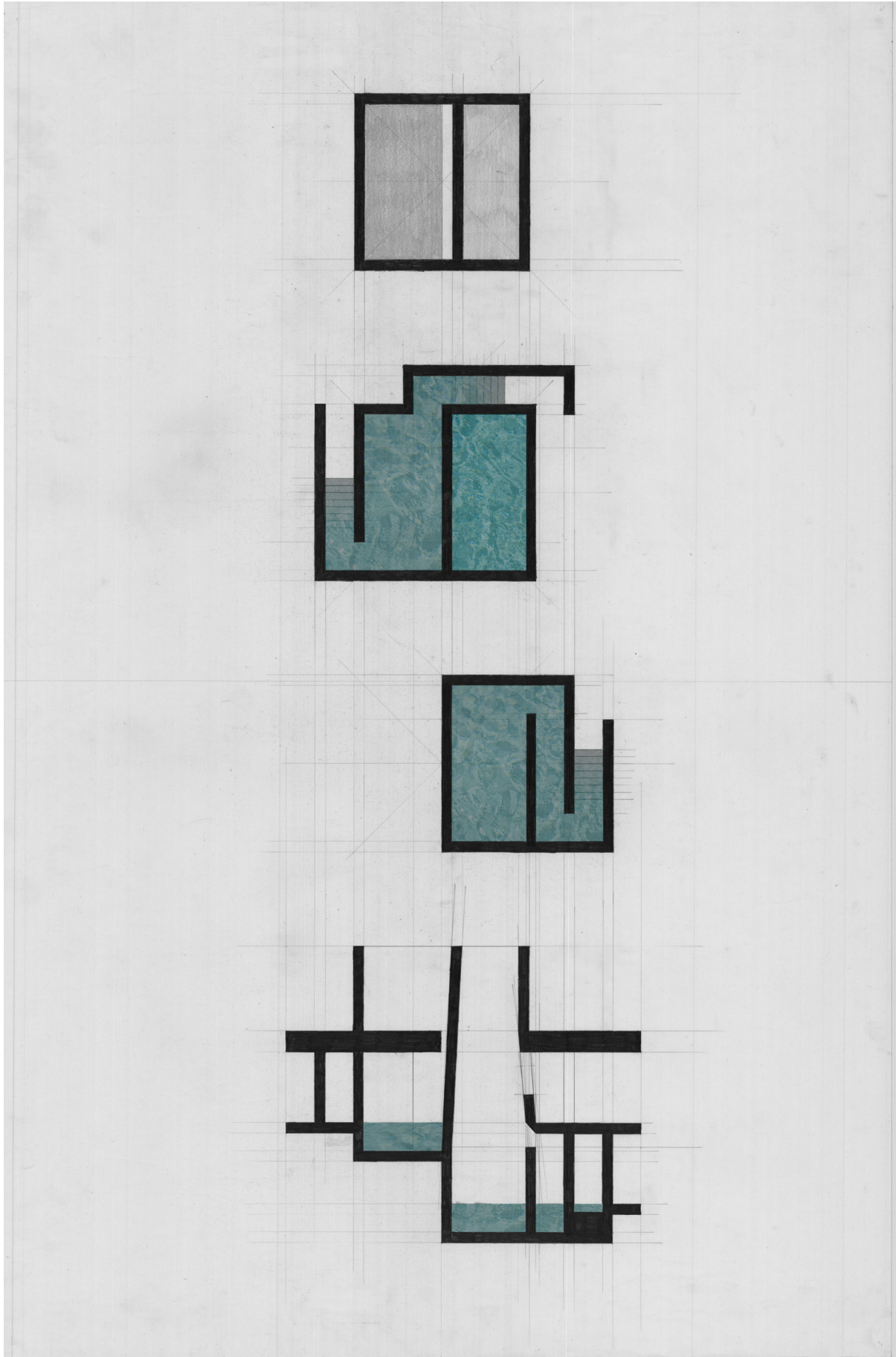


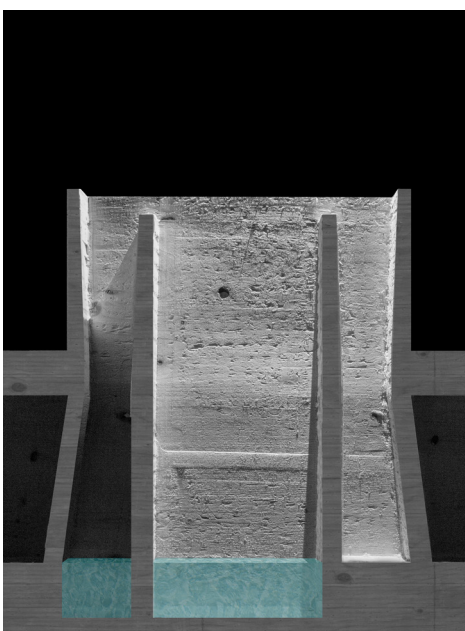
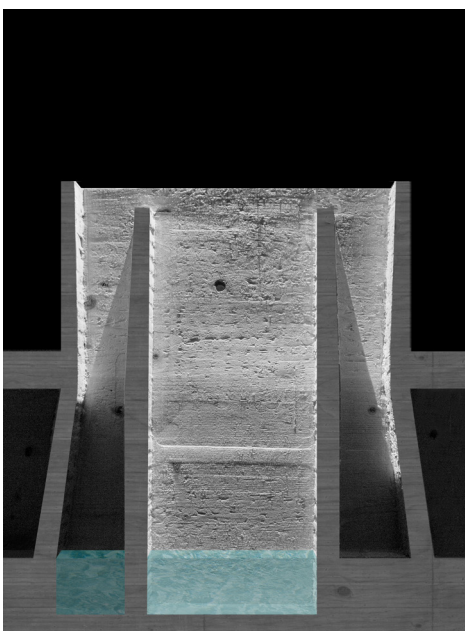
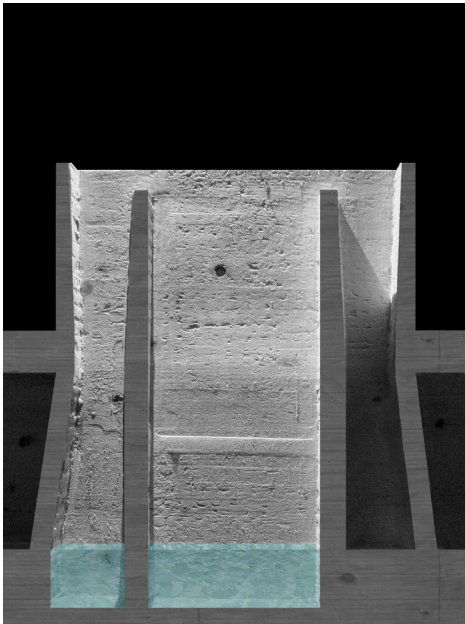


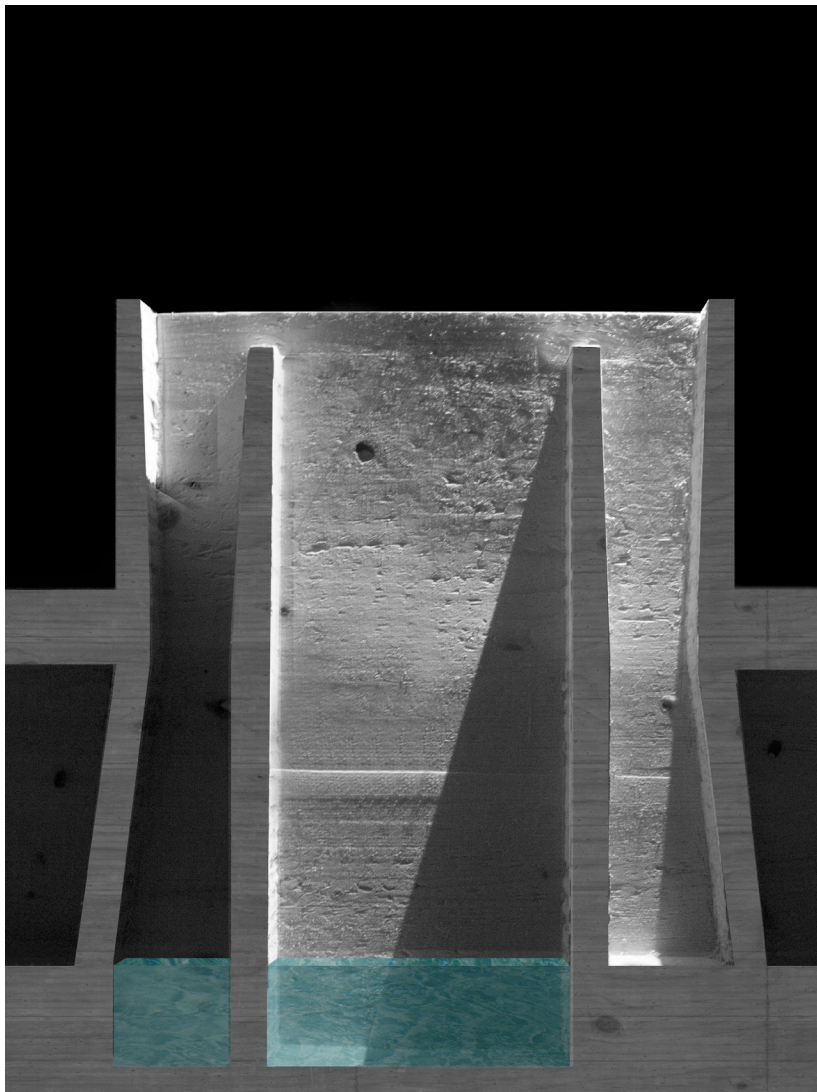


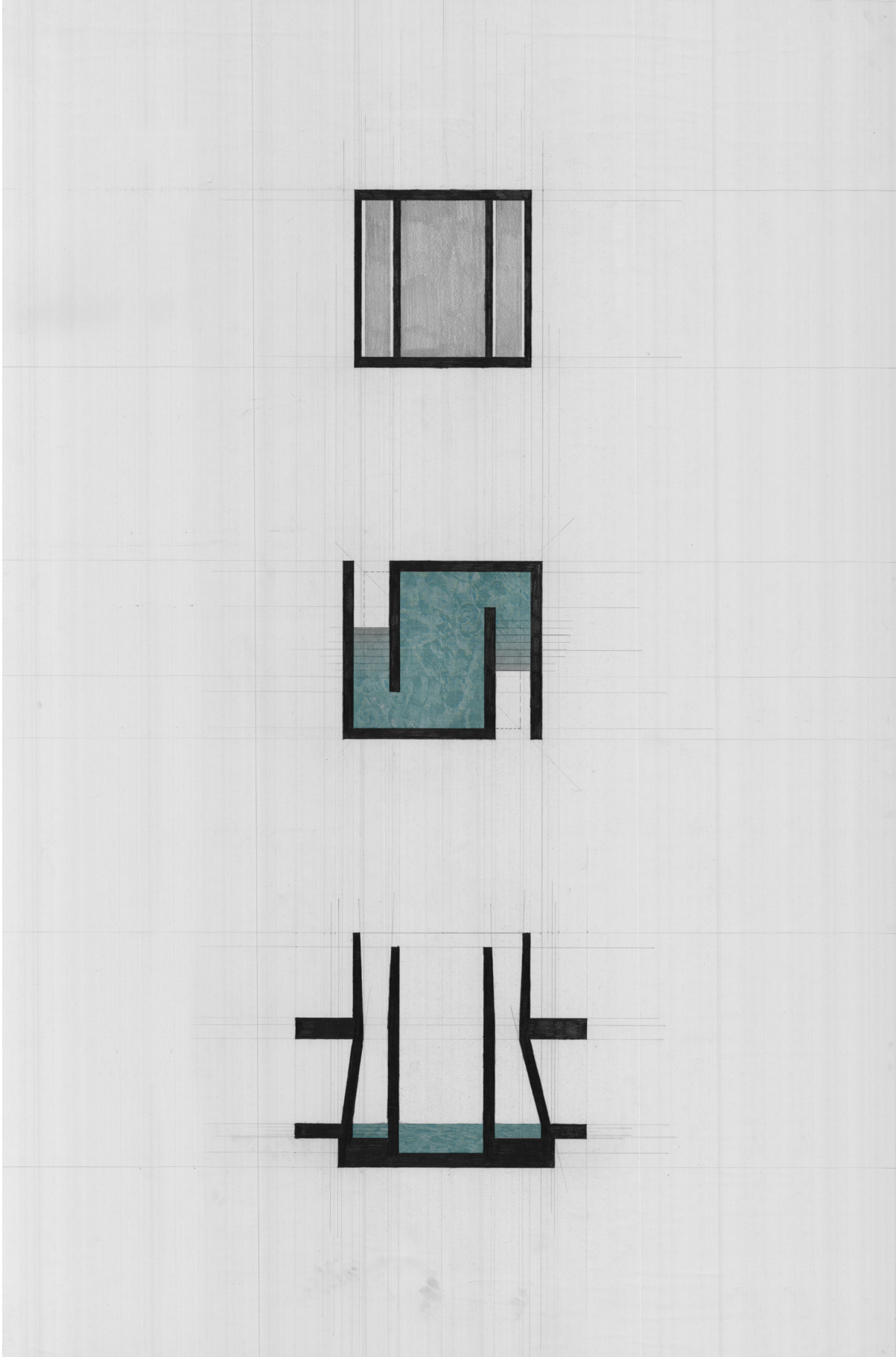
The light towers were designed to be open, however, the practical qualities of closure offer a poetic opportunity. The "Slice Tower" is used as an example for a proposition about closure; taking the form of a casted glazed prism. A glazed prism, analogous to the room itself, makes a relationship between the room and that which caps the room.

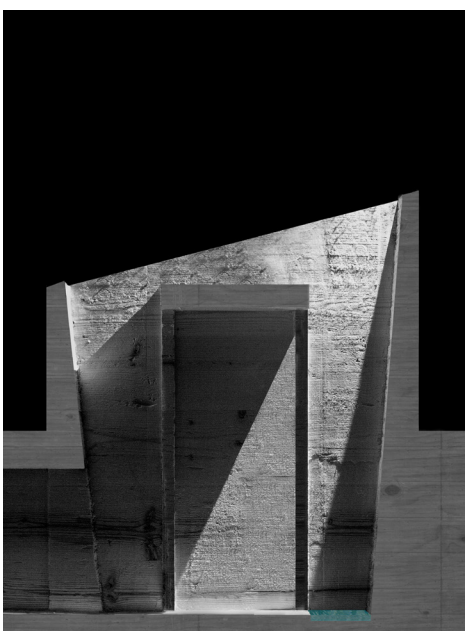
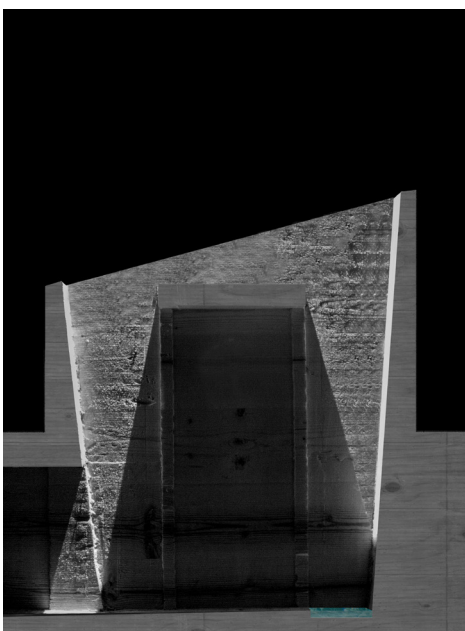
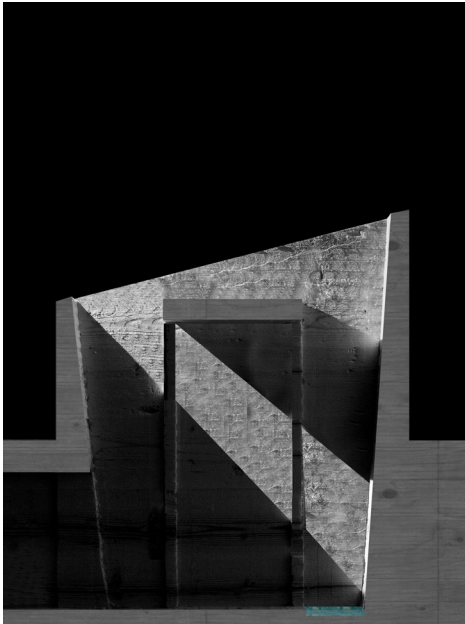


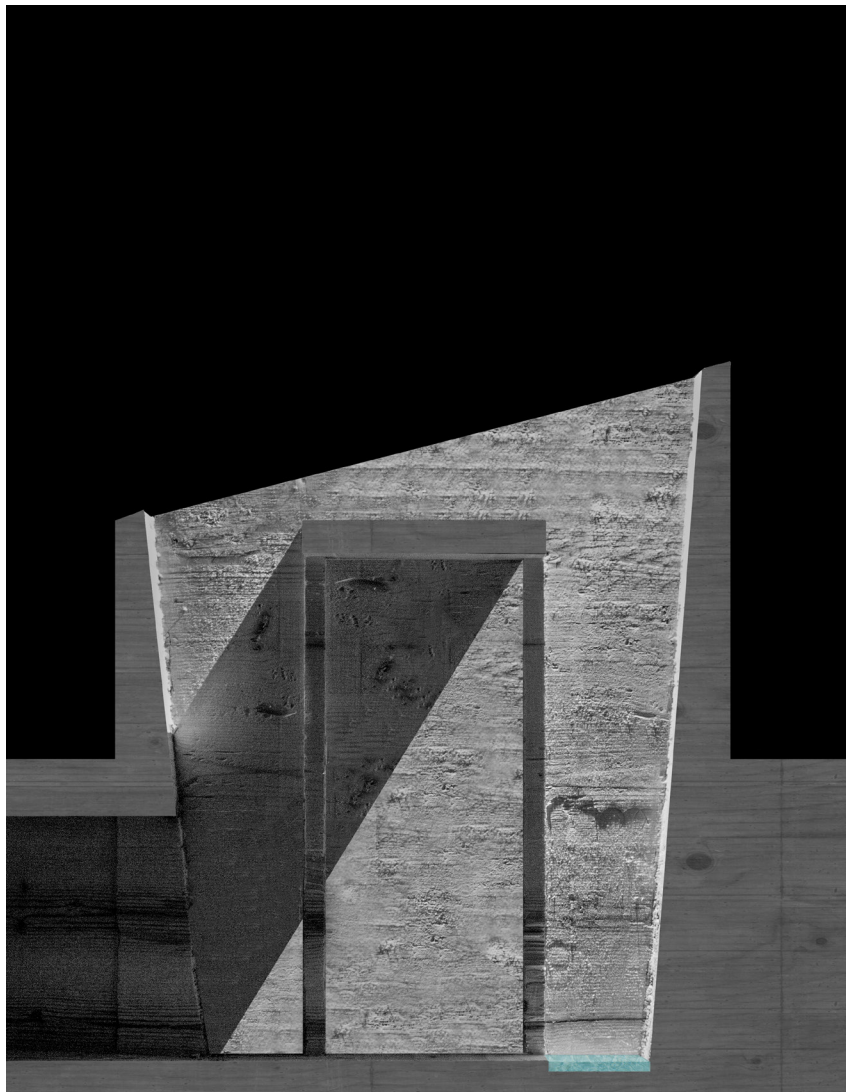


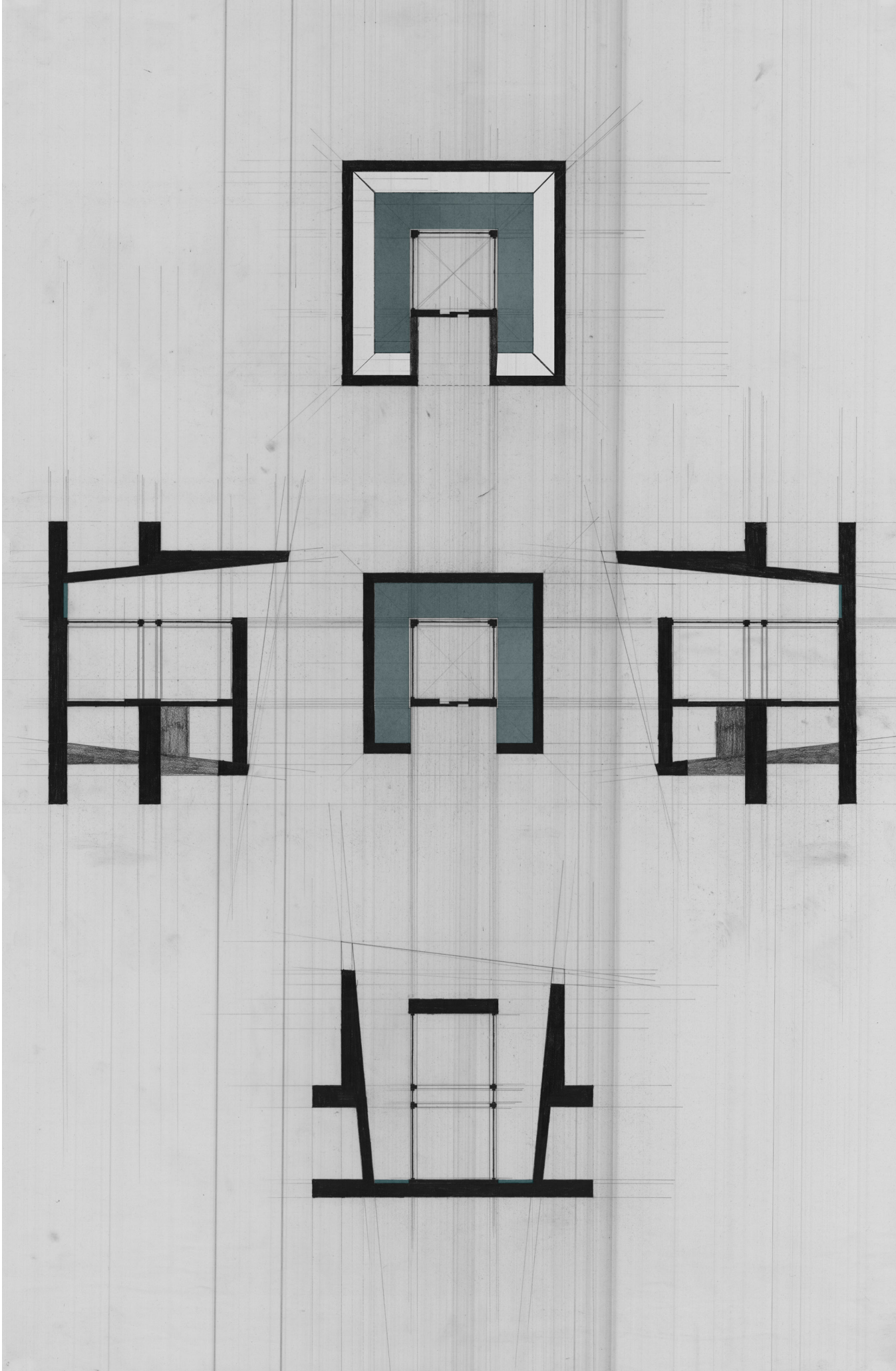


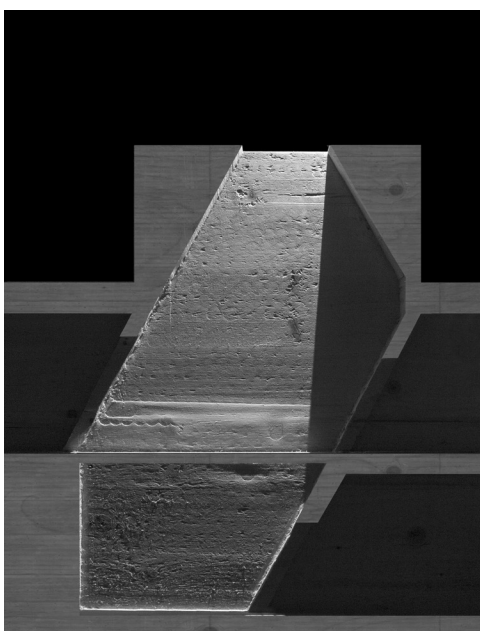
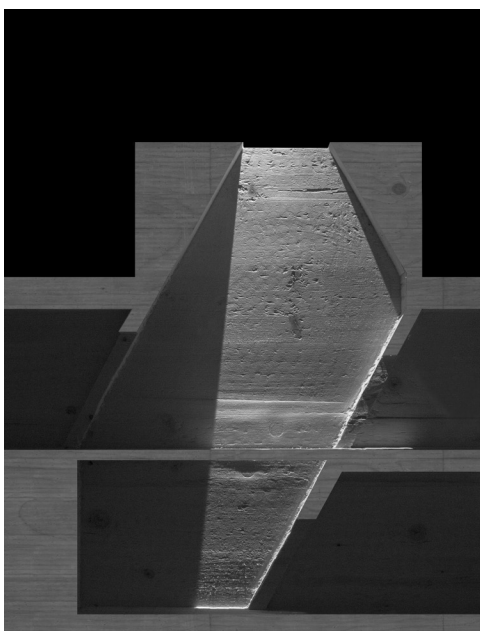
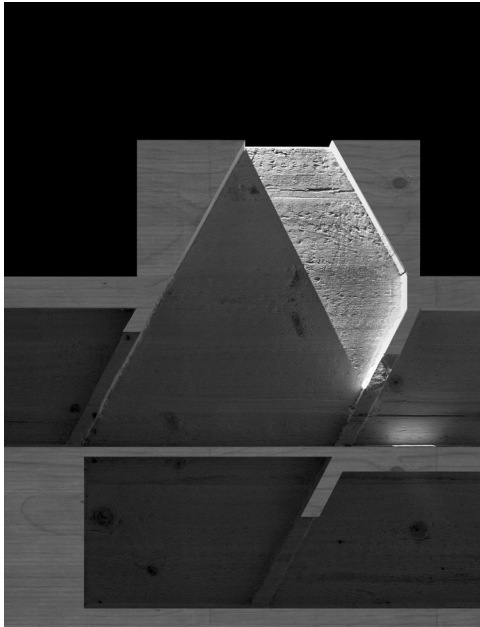


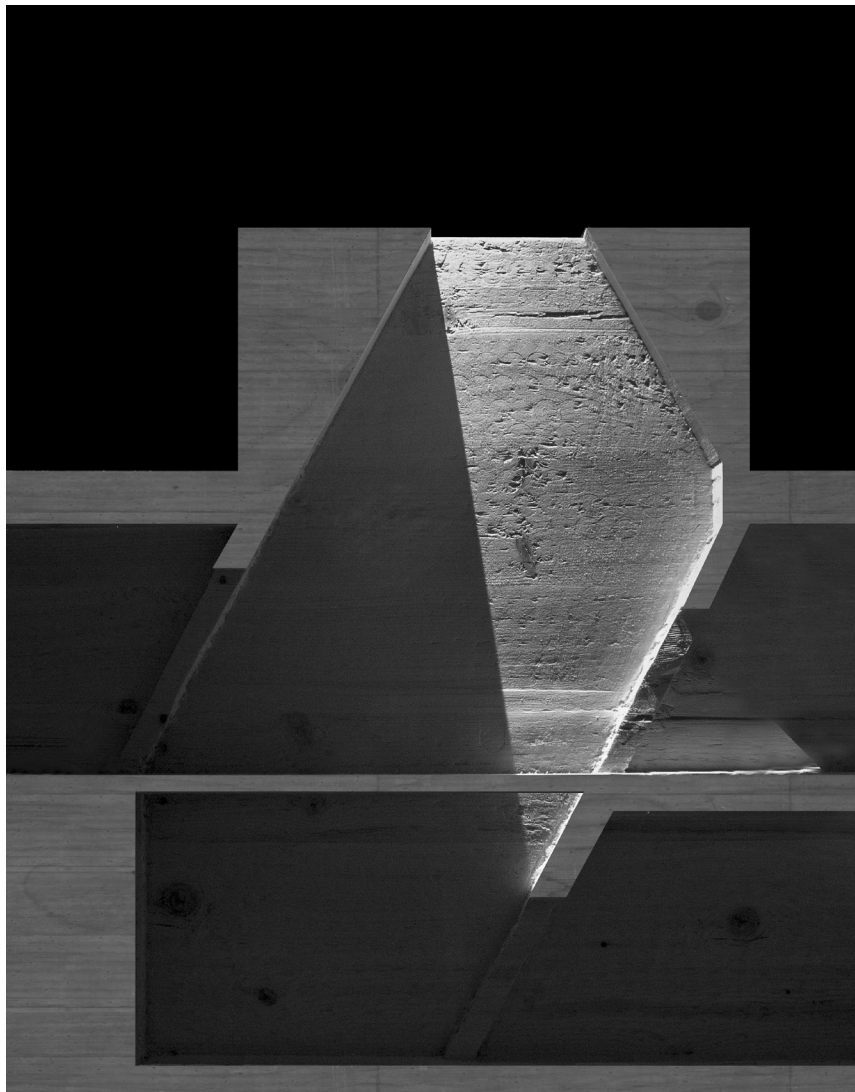




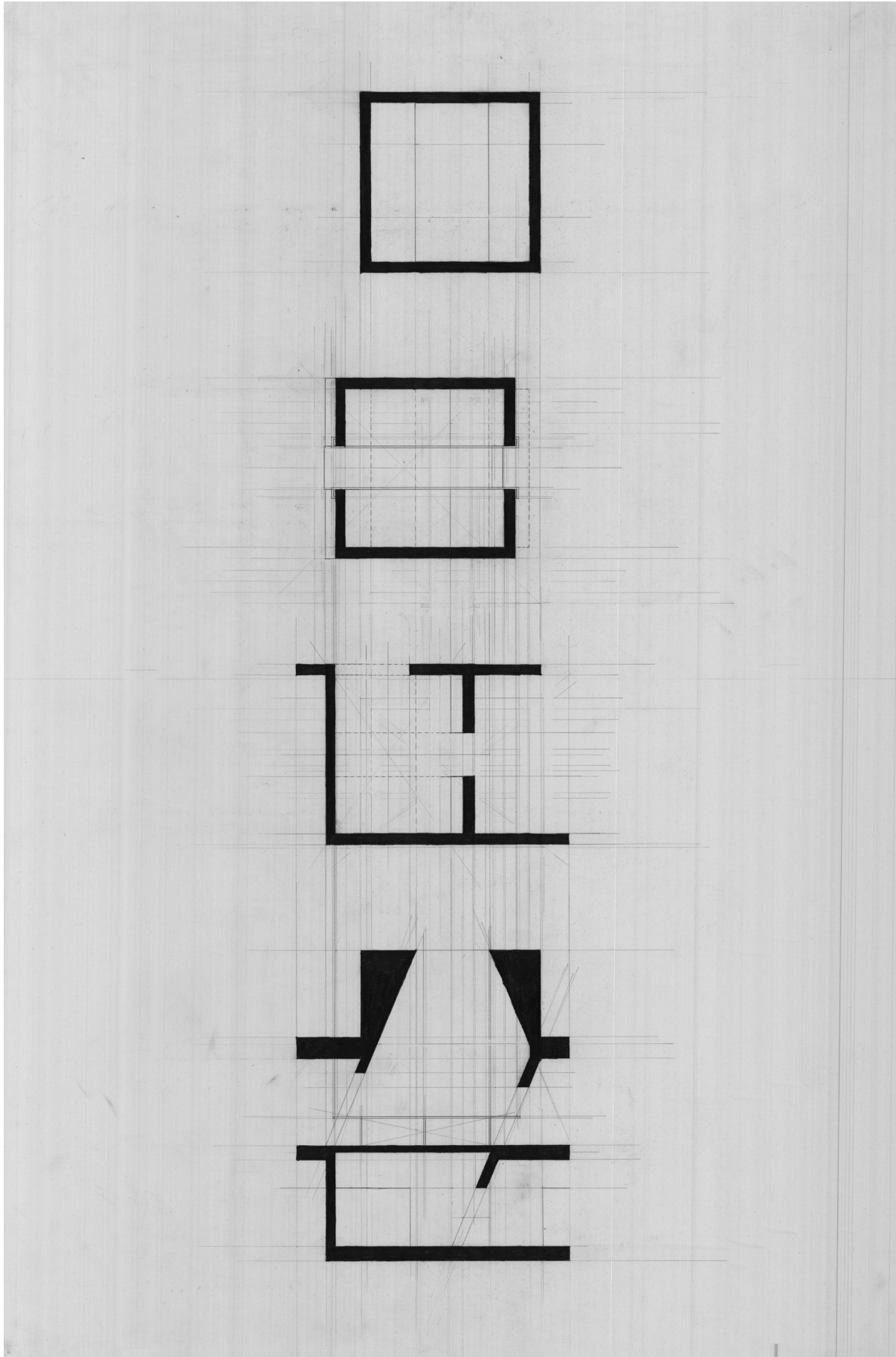


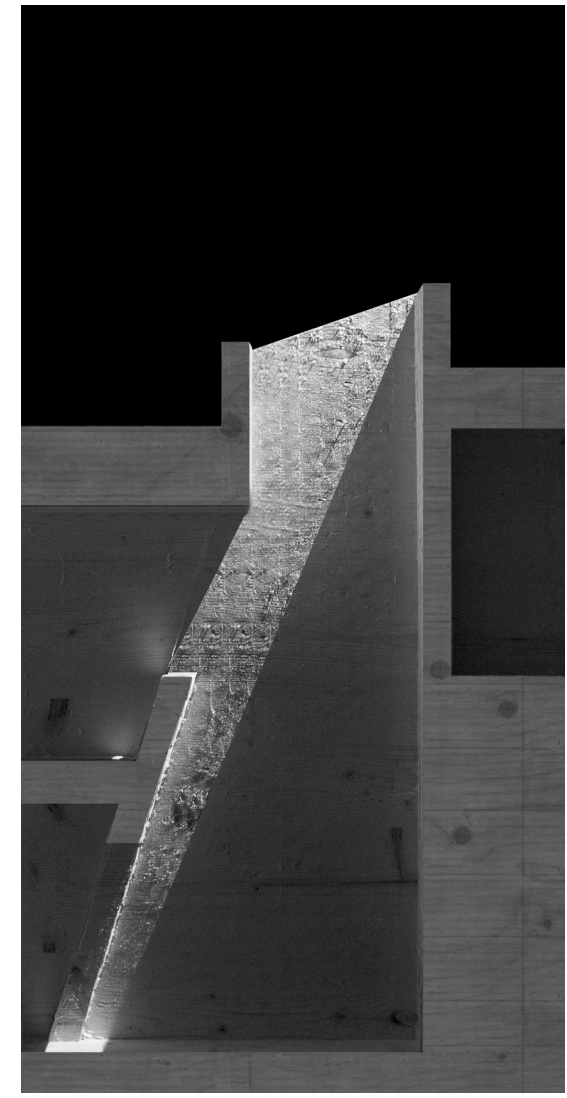
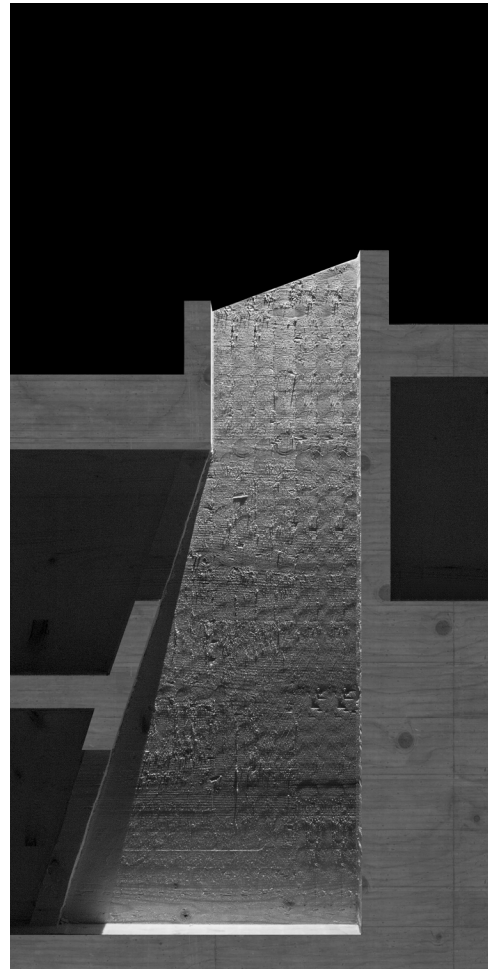
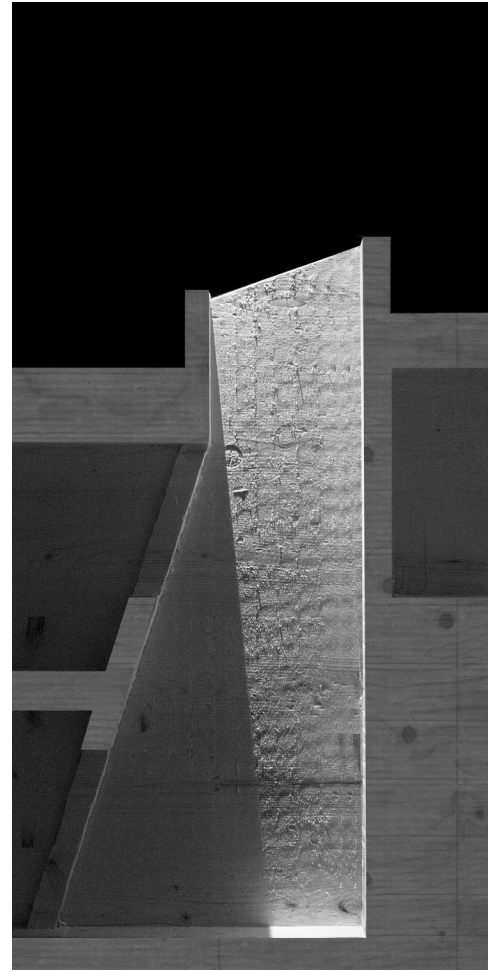
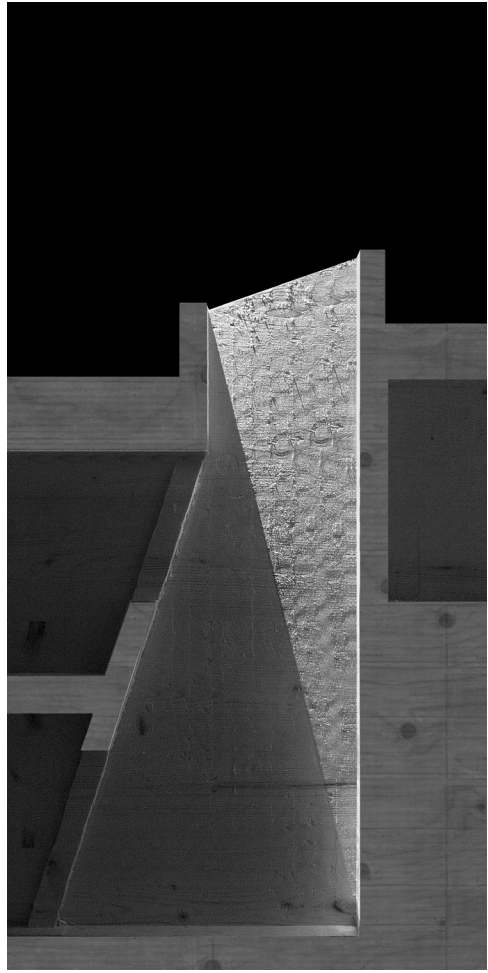


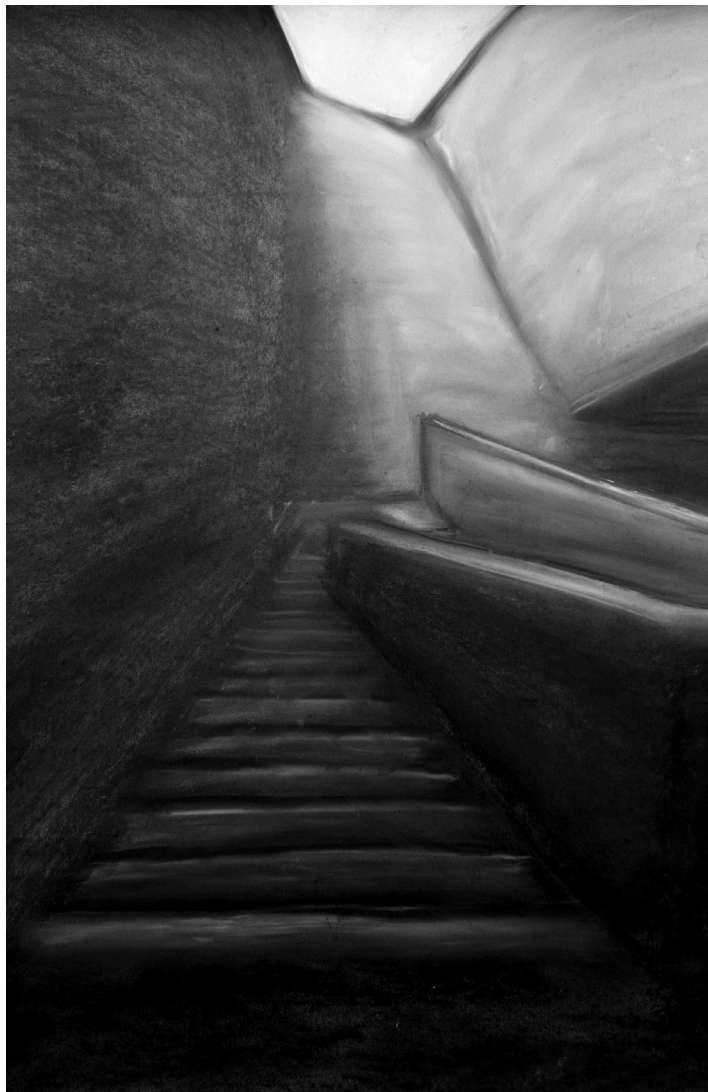


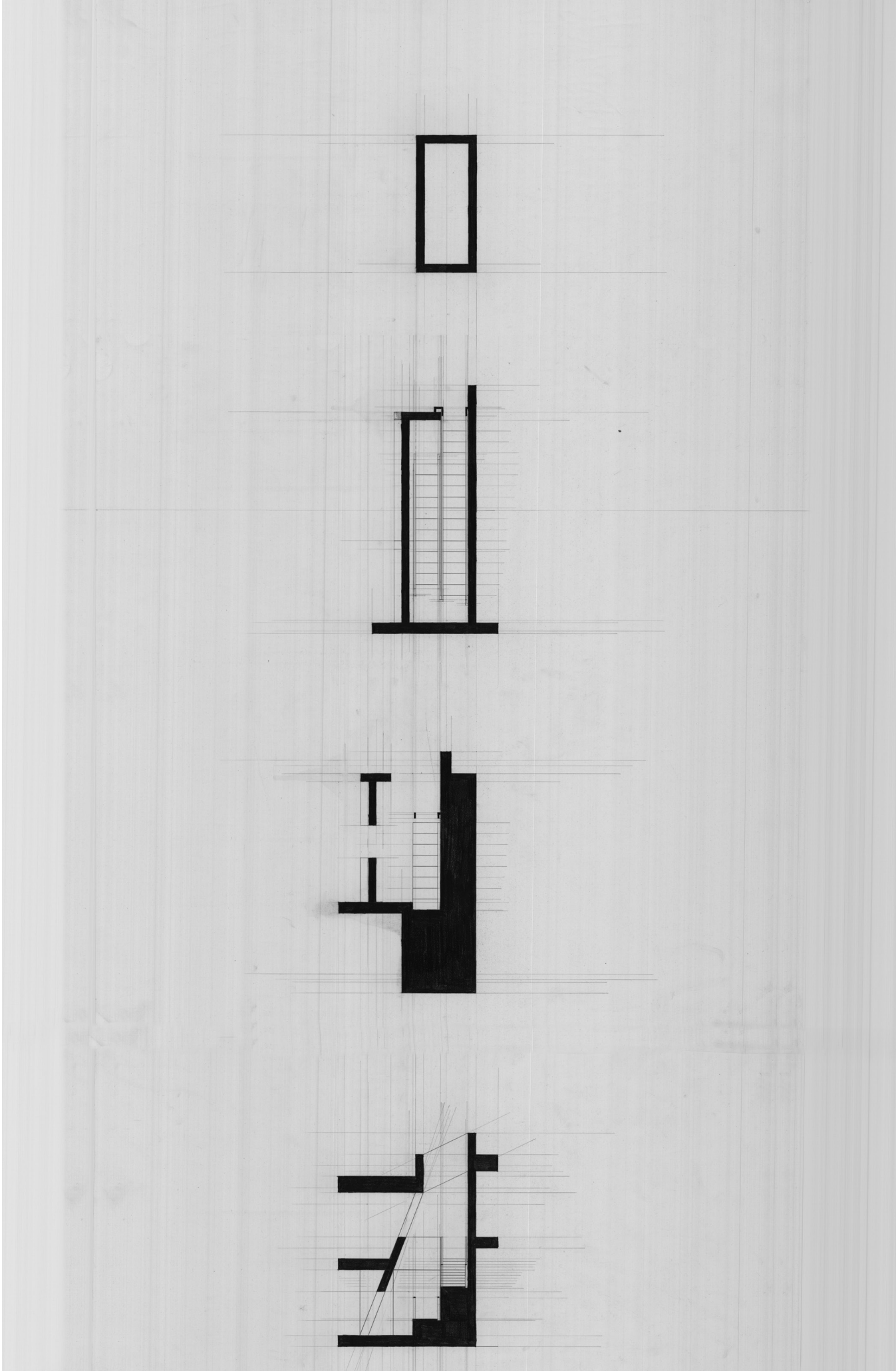


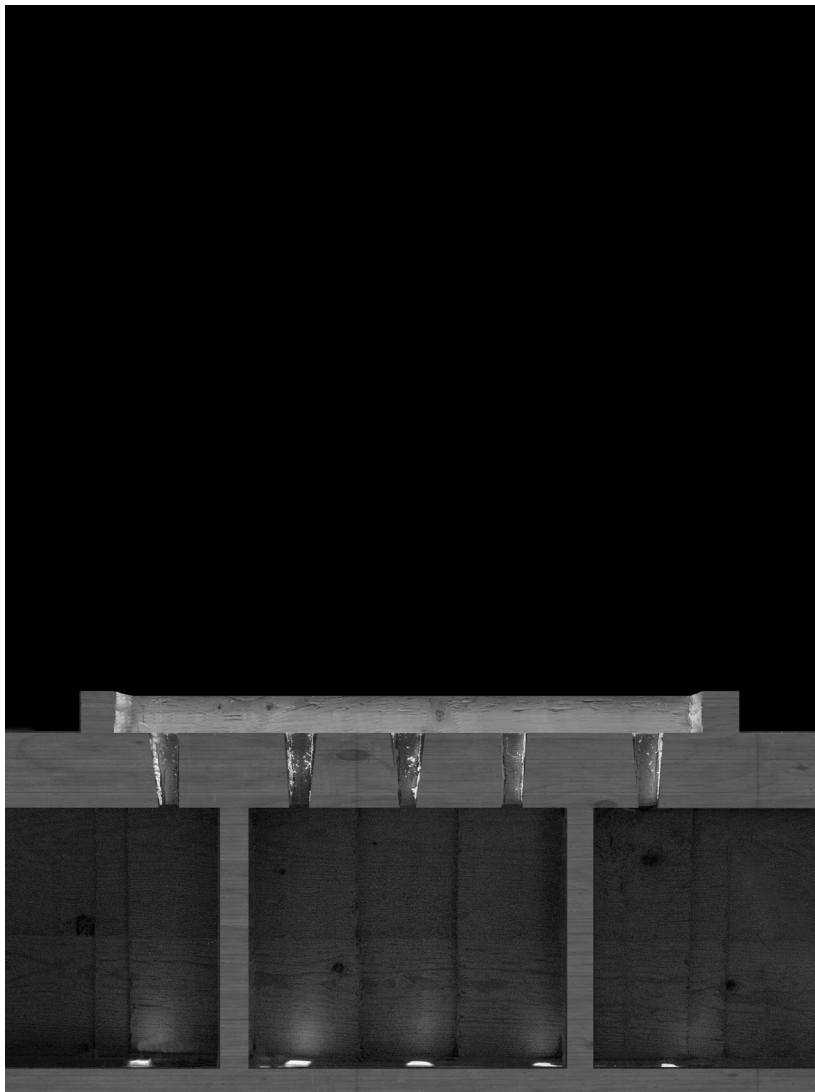




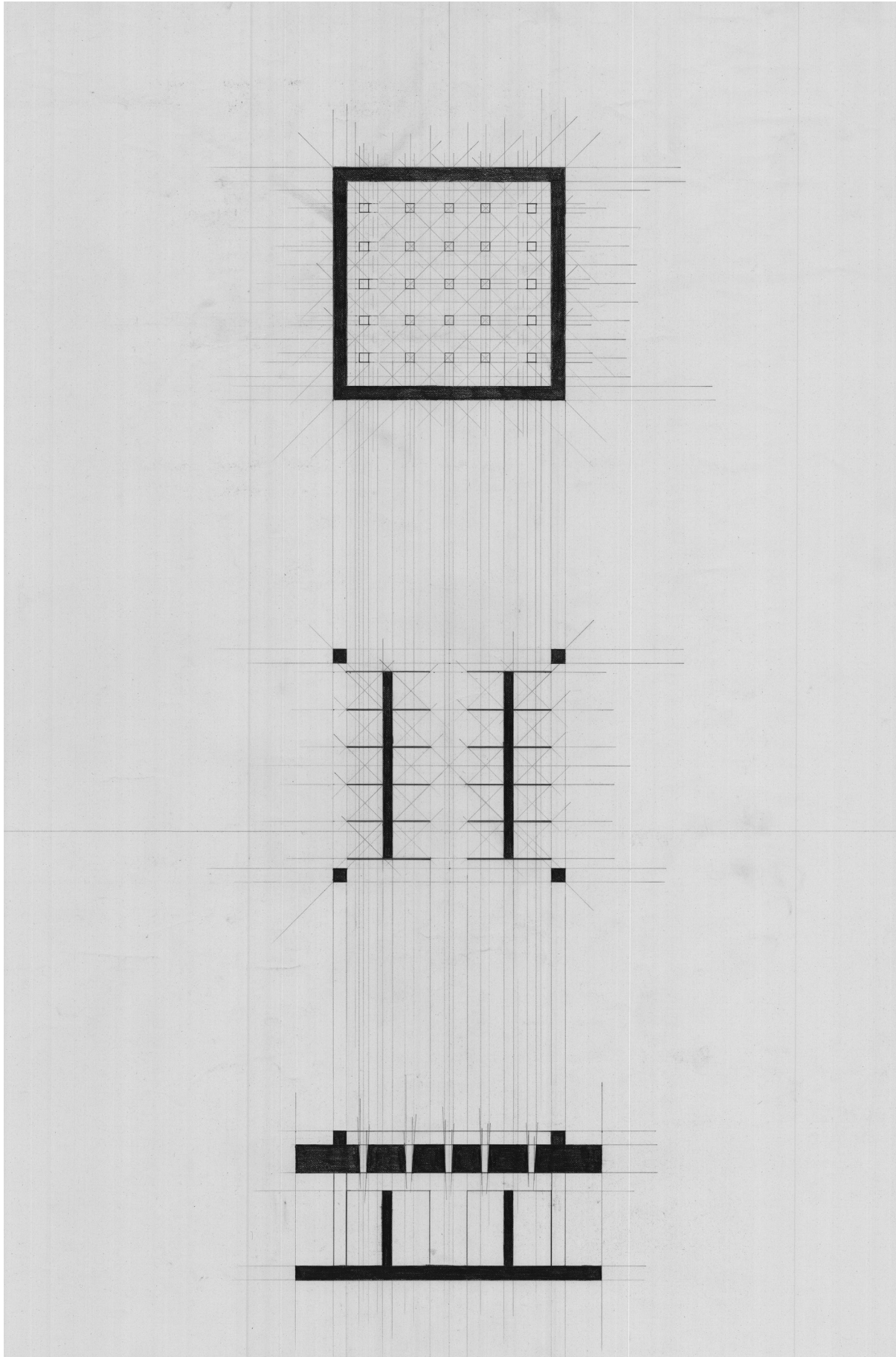




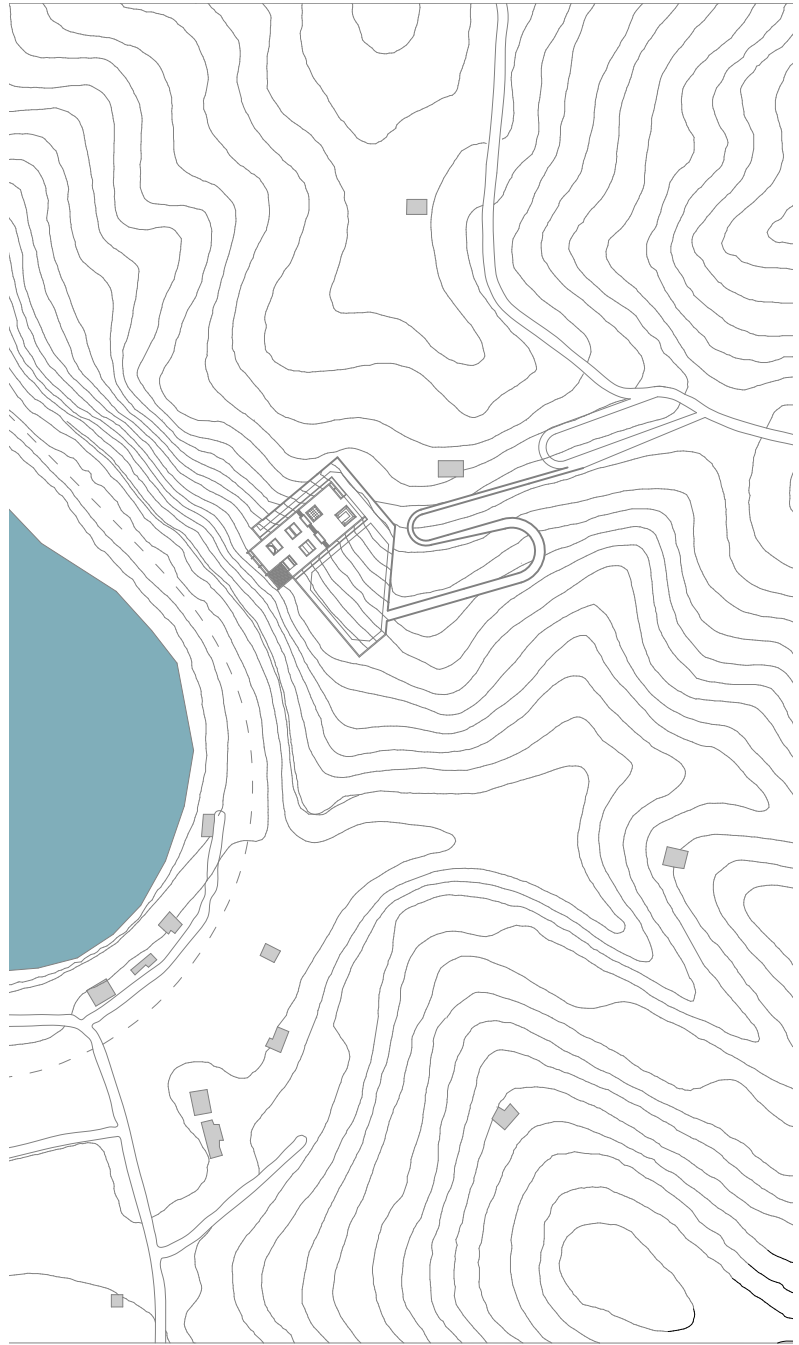


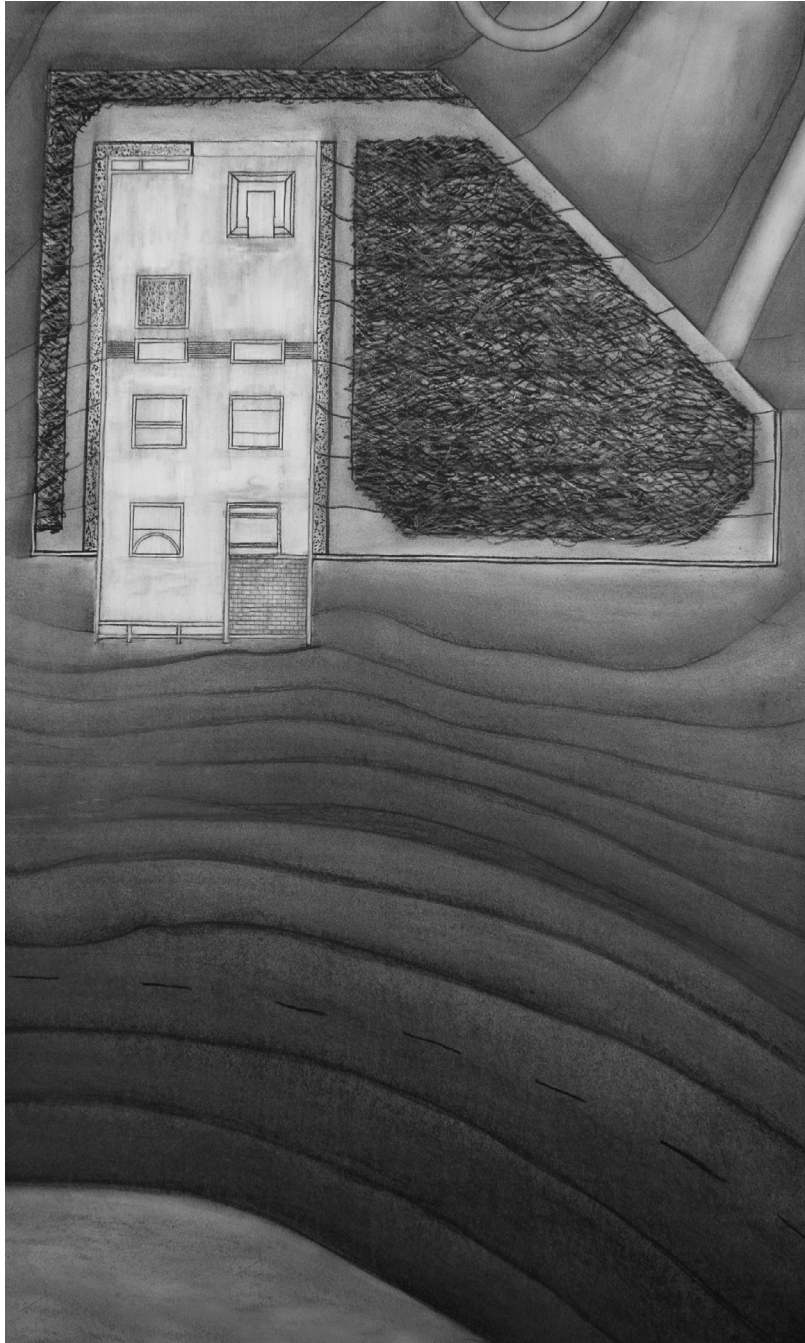


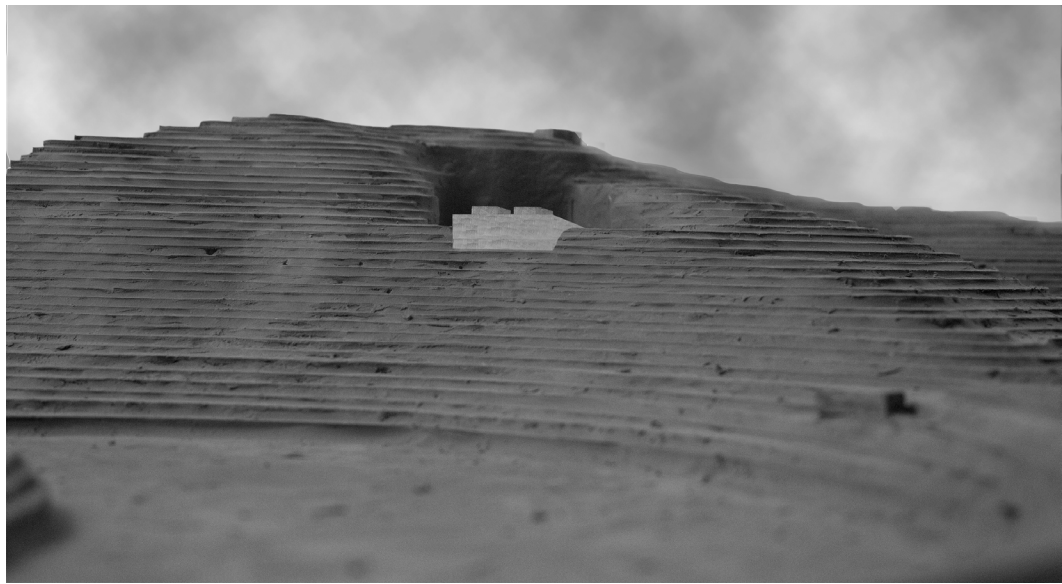


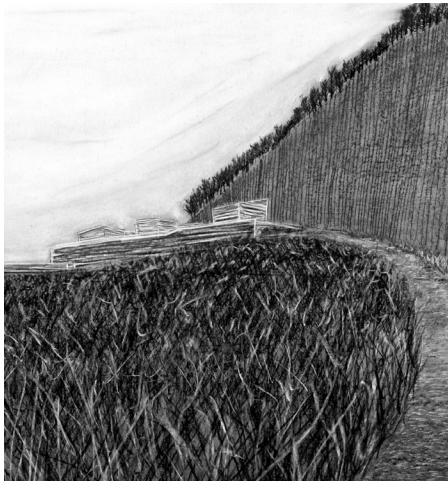
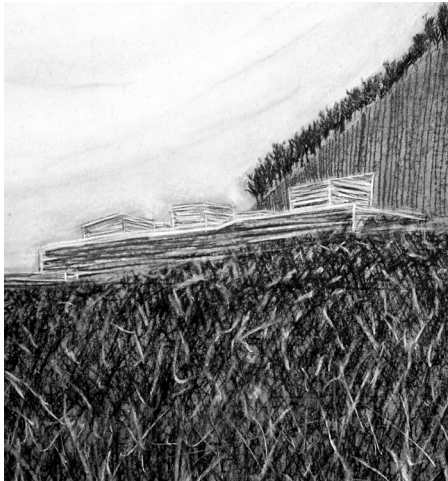


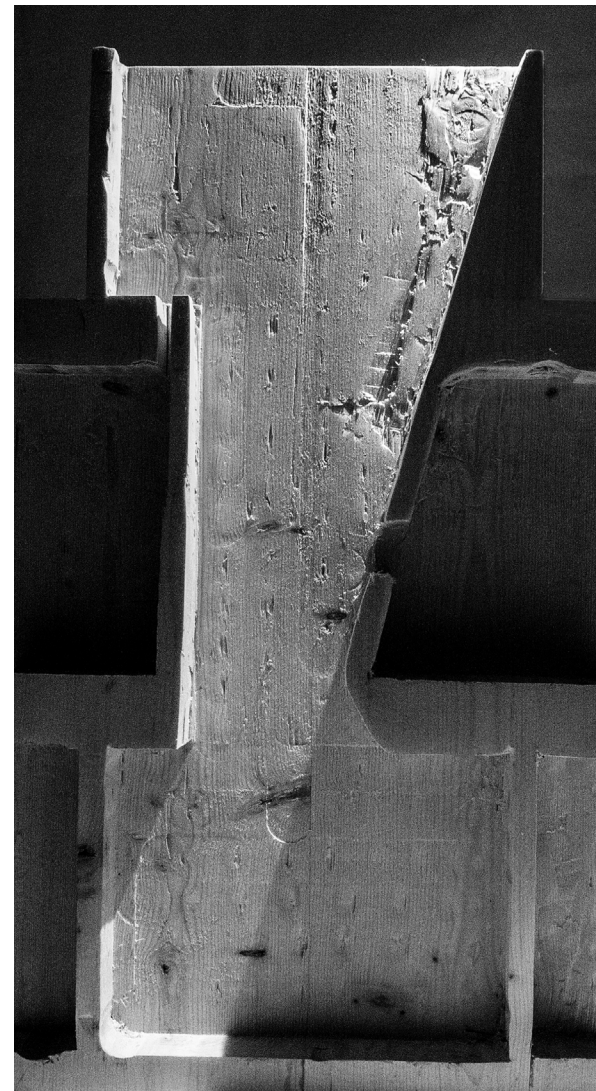


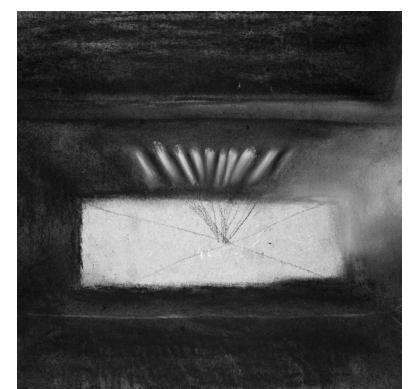
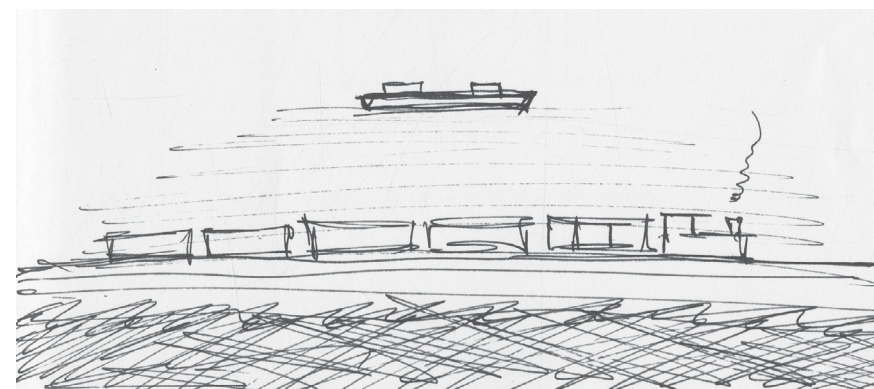
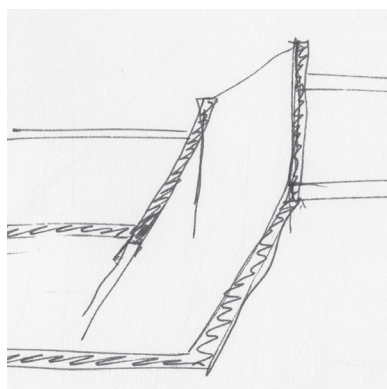
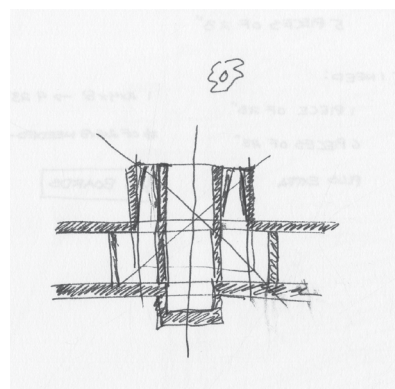
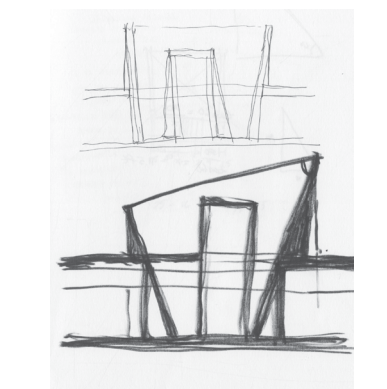
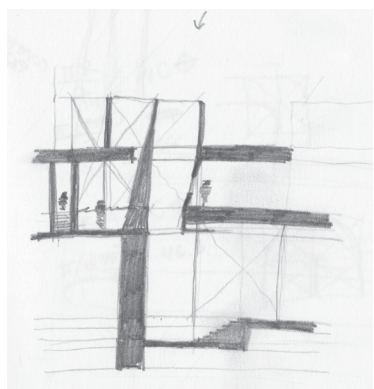
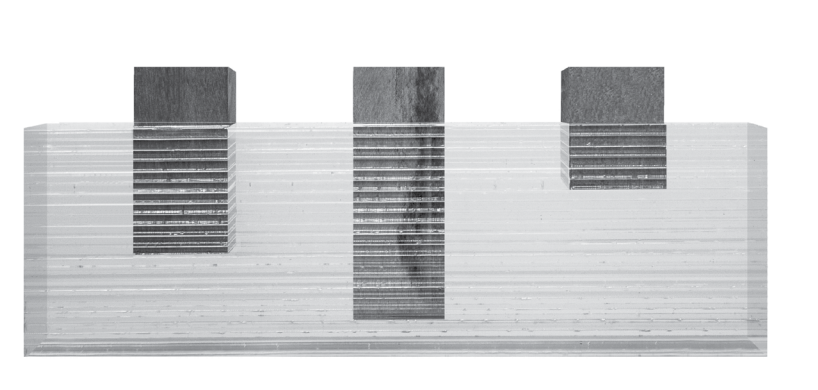
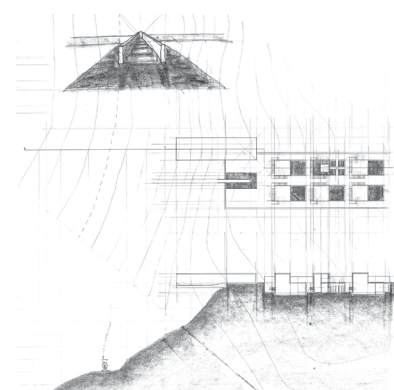
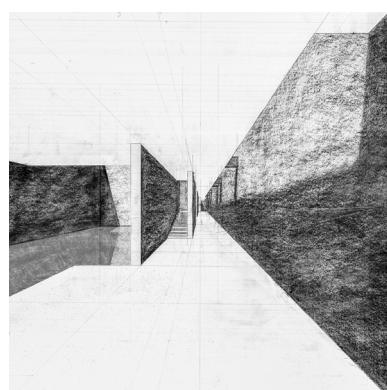
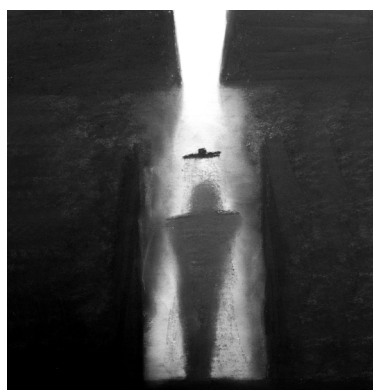
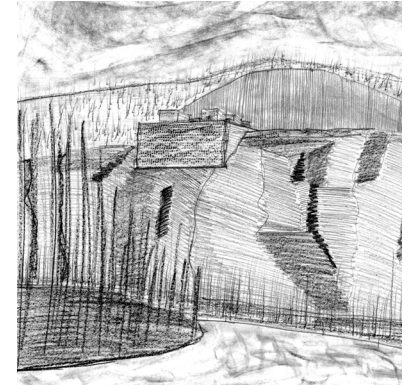
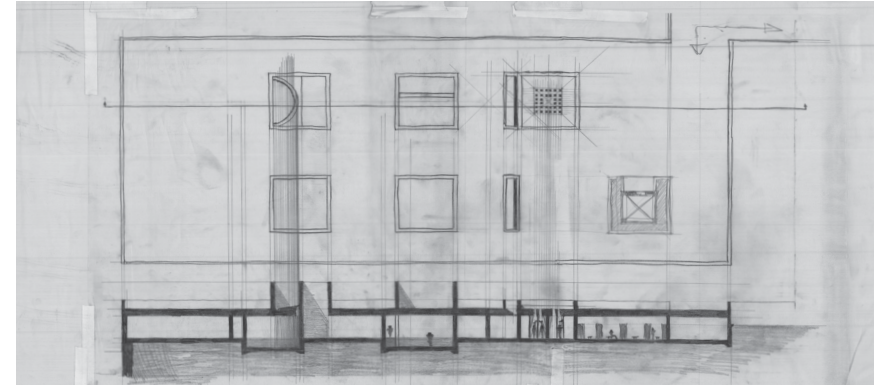
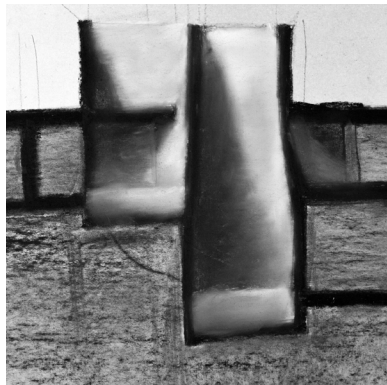
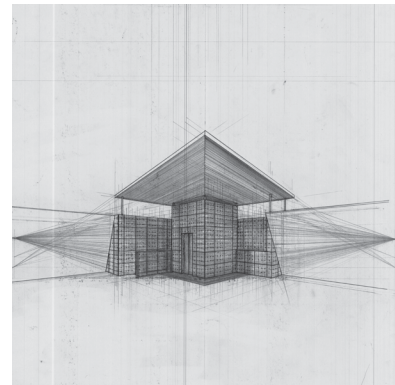
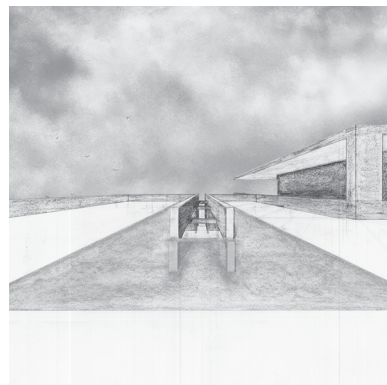
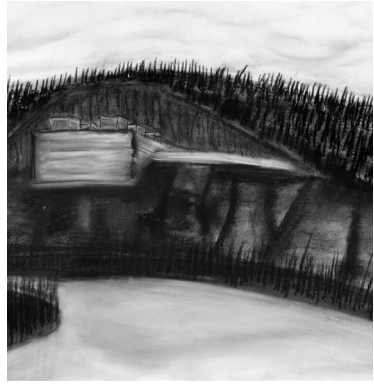
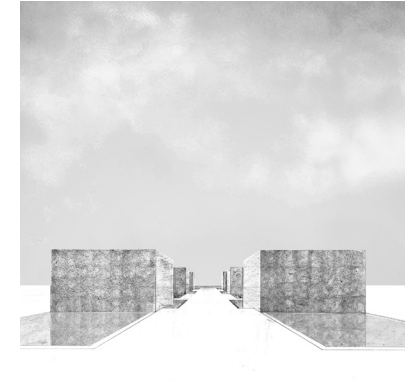
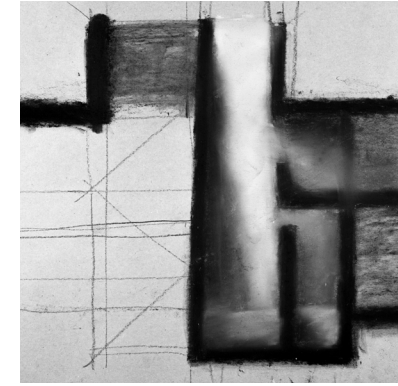
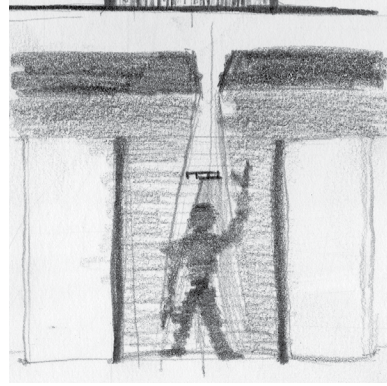
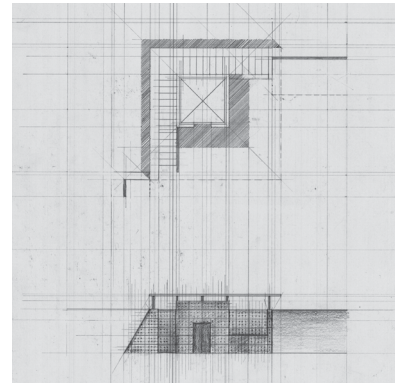
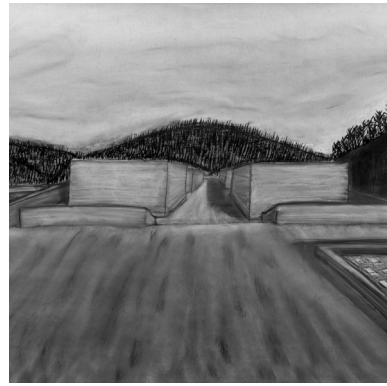
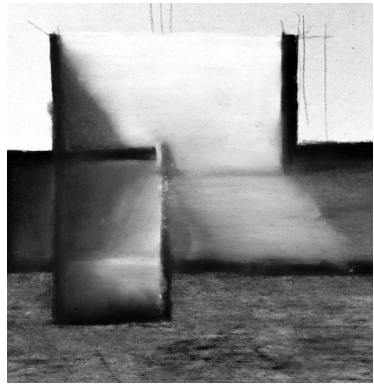
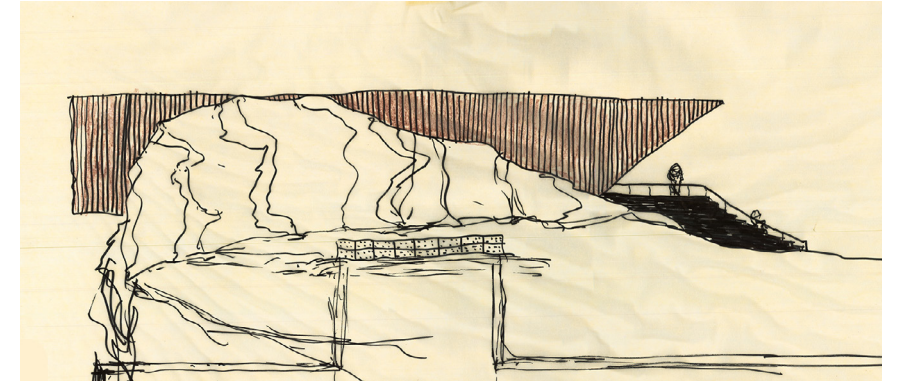
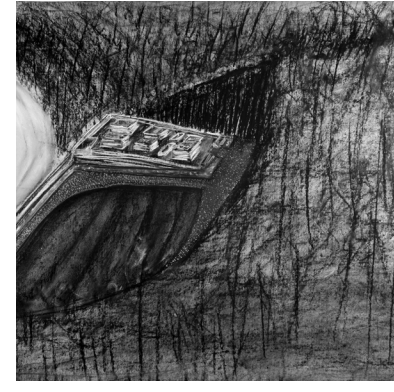
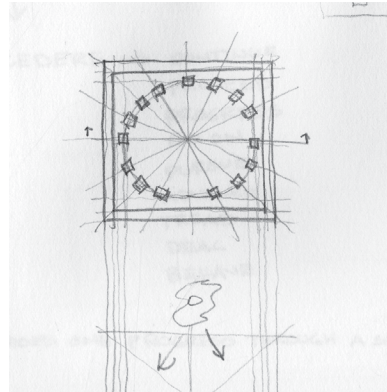
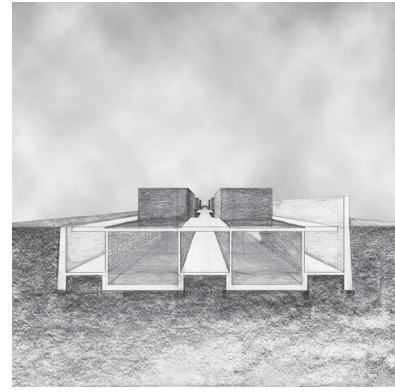
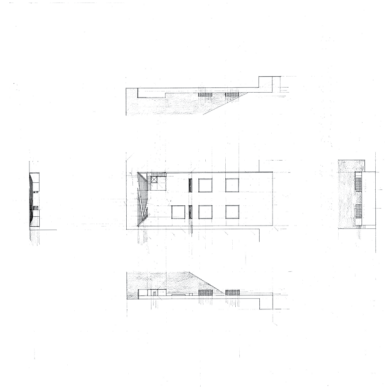
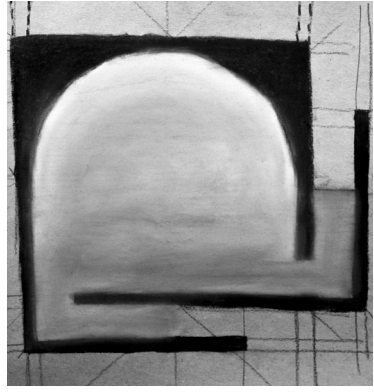


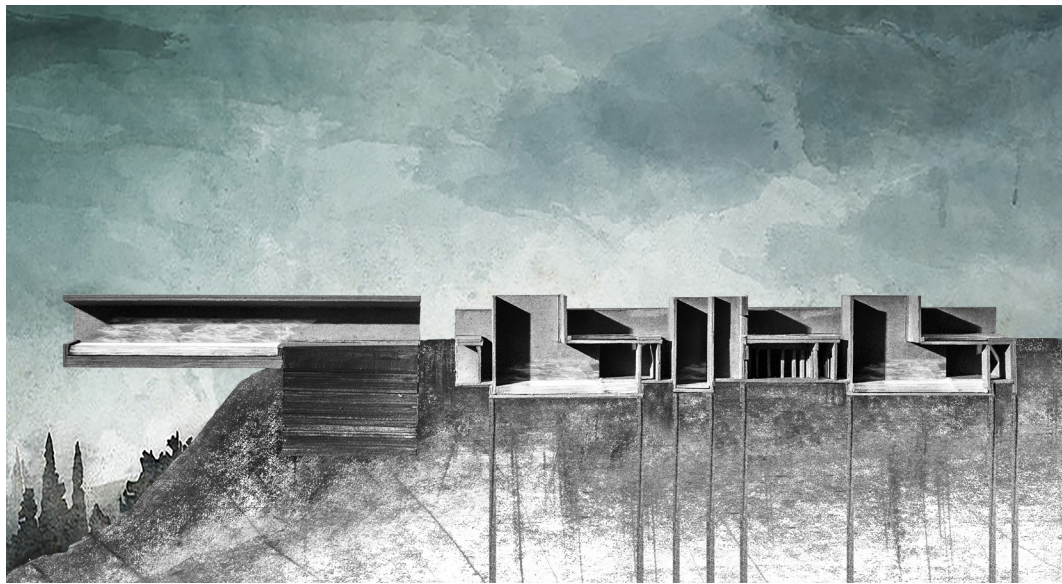












LIST OF IMAGES

Page	Position	Description
1		Long section study model photograph 1:16 scale cardboard, chipboard, acrylic
2-3		Long section collages highlighted pools photographs of bas relief models collaged with line diagram in Rhino
4-5		Long section collage highlighting towers photograph of bas relief models collaged with line diagram in Rhino
6		Map diagram of various floors done in Rhino section cuts labeled
7		Short section diagrams done in Rhino section cuts labeled
8		Elevation diagram 1' = 1/32" scale diagram done in Rhino graphite
9	top	Curve Tower 1 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
9	middle	Curve Tower 2 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
9	bottom	Curve Tower 3 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
10		Curve Tower 4 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
11		Curve Tower perspectives charcoal on brown kraft paper
12		Curve Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum color/texture in Photoshop
13	top	Slice Tower 1 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
13	middle	Slice Tower 2 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
13	bottom	Slice Tower 3 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
14		Slice Tower 4 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
15	top	Slice Tower 4 skylight study sketches graphite on 8.5"x11" copy paper
15	bottom	Slice Tower 4 skylight study 1' = 1/2" scale wood: yellow pine color/texture in Photoshop
16		Slice Tower perspectives charcoal on brown kraft paper
17		Slice Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum color/texture in Photoshop
18	top	Frame Tower 1 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
18	middle	Frame Tower 2 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
18	bottom	Frame Tower 3 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
19		Frame Tower 4 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
20		Frame Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum color/texture in Photoshop
21	top	Entrance Tower 1 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
21	middle	Entrance Tower 2 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
21	bottom	Entrance Tower 3 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
22		Entrance Tower 4 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
23		Entrance Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum color/texture in Photoshop
24	top	Bridge Tower 1 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
24	middle	Bridge Tower 2 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
24	bottom	Bridge Tower 3 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
25		Bridge Tower 4 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
26		Bridge Tower perspective charcoal on brown kraft paper
27		Bridge Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum
28	left	Transition Tower 1 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
28	middle	Transition Tower 2 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
28	right	Transition Tower 3 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
29		Transition Tower 4 bas relief section model photograph 1' = 1/2" scale wood: yellow pine
30		Transition Tower perspective charcoal on brown kraft paper
31		Transition Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum
32		Shower Tower bas relief section model photograph 1' = 1/2" scale wood: yellow pine
33		Shower Tower perspective charcoal on brown kraft paper
34		Shower Tower plan/section diagrams 1' = 3/16" scale graphite on 24"x36" vellum
36-37		Map of the New River and highlighted site Rhino/Illustrator
38		Map of the Palisades along the New River with site map with gradient AutoCAD
39		Site map with gradient 1' = 3/32" scale charcoal on 24"x36" vellum
40		Site model rendering 10' = 1/8" scale plywood painted in clay building made of cherry wood
41		Building perspective from the bank of the New River charcoal on brown kraft paper
42	left	Bas relief study model 1 1' = 1/4" scale wood: yellow pine
42	right	Bas relief study model 2 1' = 1/4" scale wood: yellow pine
43		Bas relief study model 3 1' = 1/4" scale wood: yellow pine
44-45		Miscellaneous sketches/drawings/renderings/models
46		Long section study model rendering cardboard, chipboard, acrylic, graphite, watercolor