

The Space between the Architect and the Project

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Master of Architecture In Architecture

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Keywords: hotel, memory, beginning, luminosity, numinosity, traveling, reading, designing, urban movement

The Space between the Architect and the Project

ABSTRACT

In the realm of architecture there is a space between the architect and the project. The thesis weaves together a collection of singular encounters with architecture, whether through reading, traveling, or designing, as if they were lines on a drawing, edges on a model, or tones on a photograph. It is in these lineaments one discovers the choreography of architecture. The project is a guesthouse for strangers located in the heart of an imagined Tokyo. The program consists of a place to arrive, guest rooms, courtyards, common areas, and a contemporary onsen. The various studies attempt to find the architecture of stillness for a stranger in an otherwise turbulent city. The drawings were rendered as representations, the models were made as explorations, and the photographs were taken as graphic confirmations. In these representations, explorations, and confirmations, there is a continuous search to establish tranquillity. It is the same tranquillity that may occupy the space between the architect and the project.

ACKNOWLEDGMENT

To Matthew

To Professor Weiner for his guidance and encouragement

To Professor Thompson for his wisdom

To Professor Bassett for his inspiration

To Professor Ishida for her lessons and work ethic

To my mother, my father, and my grandmother for their constant support

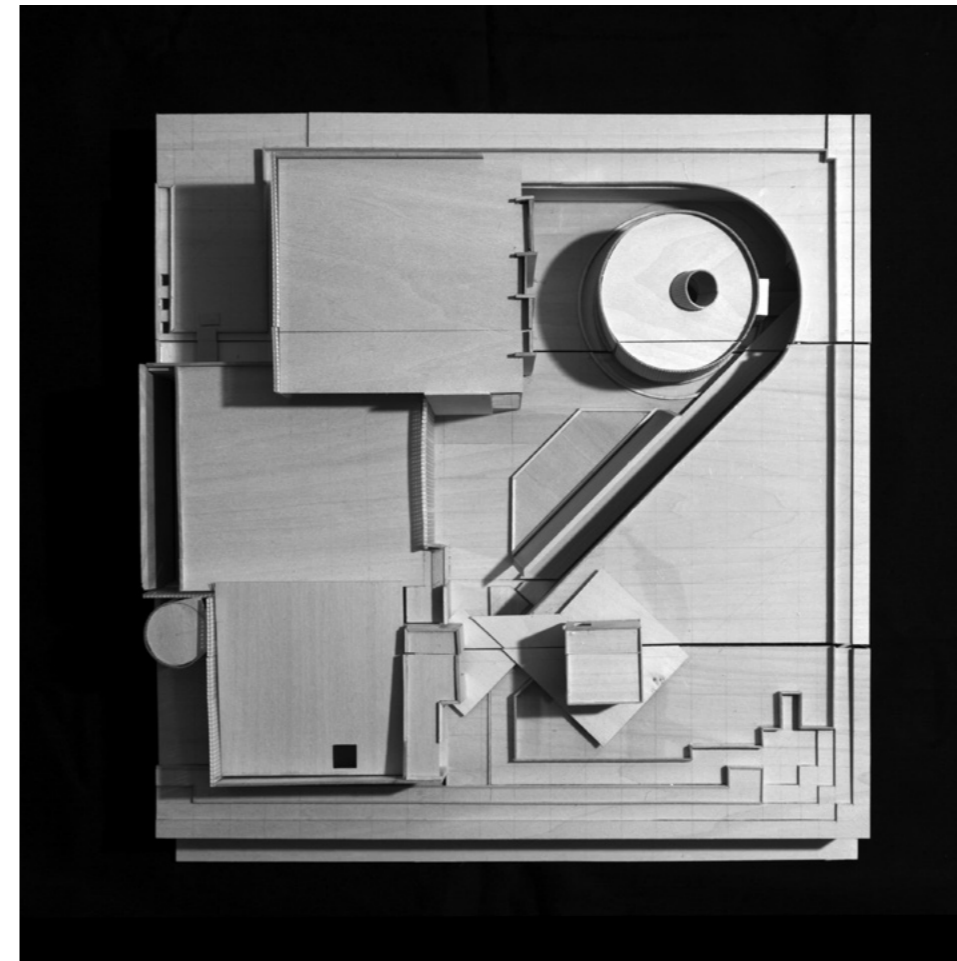
To my extended family on the farm for their unconditional love

To my colleagues for listening and late night discussions

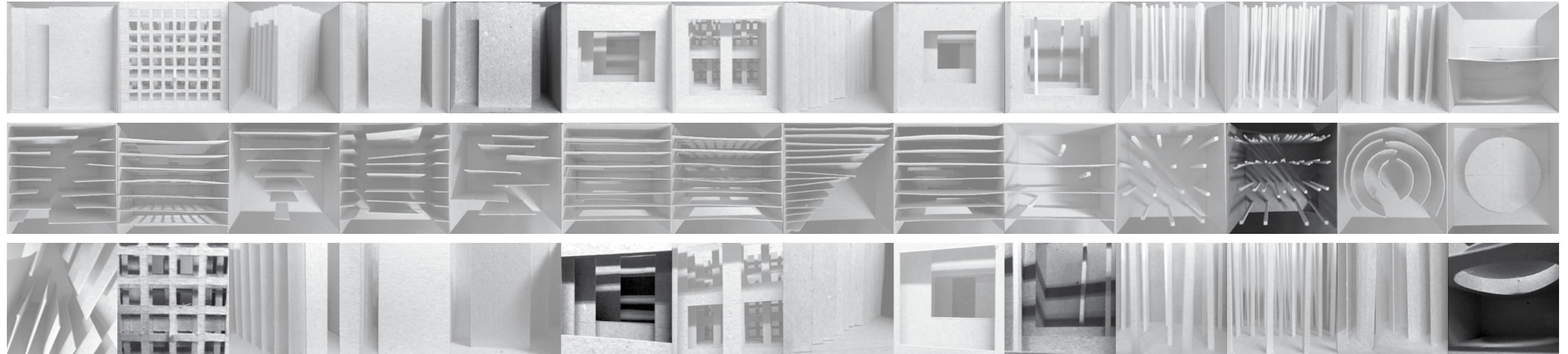
To my friends for their cheers wherever they are on the globe

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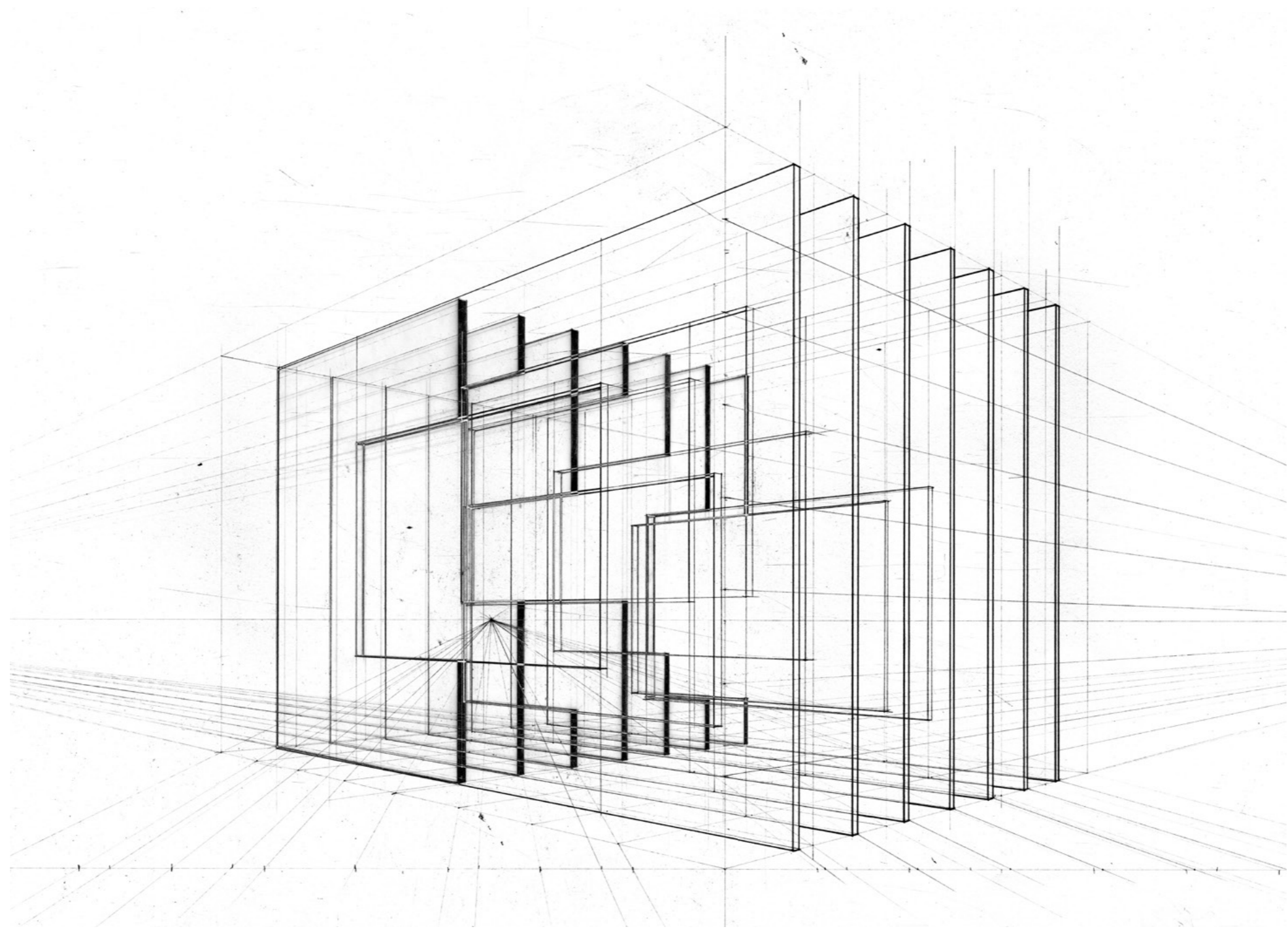
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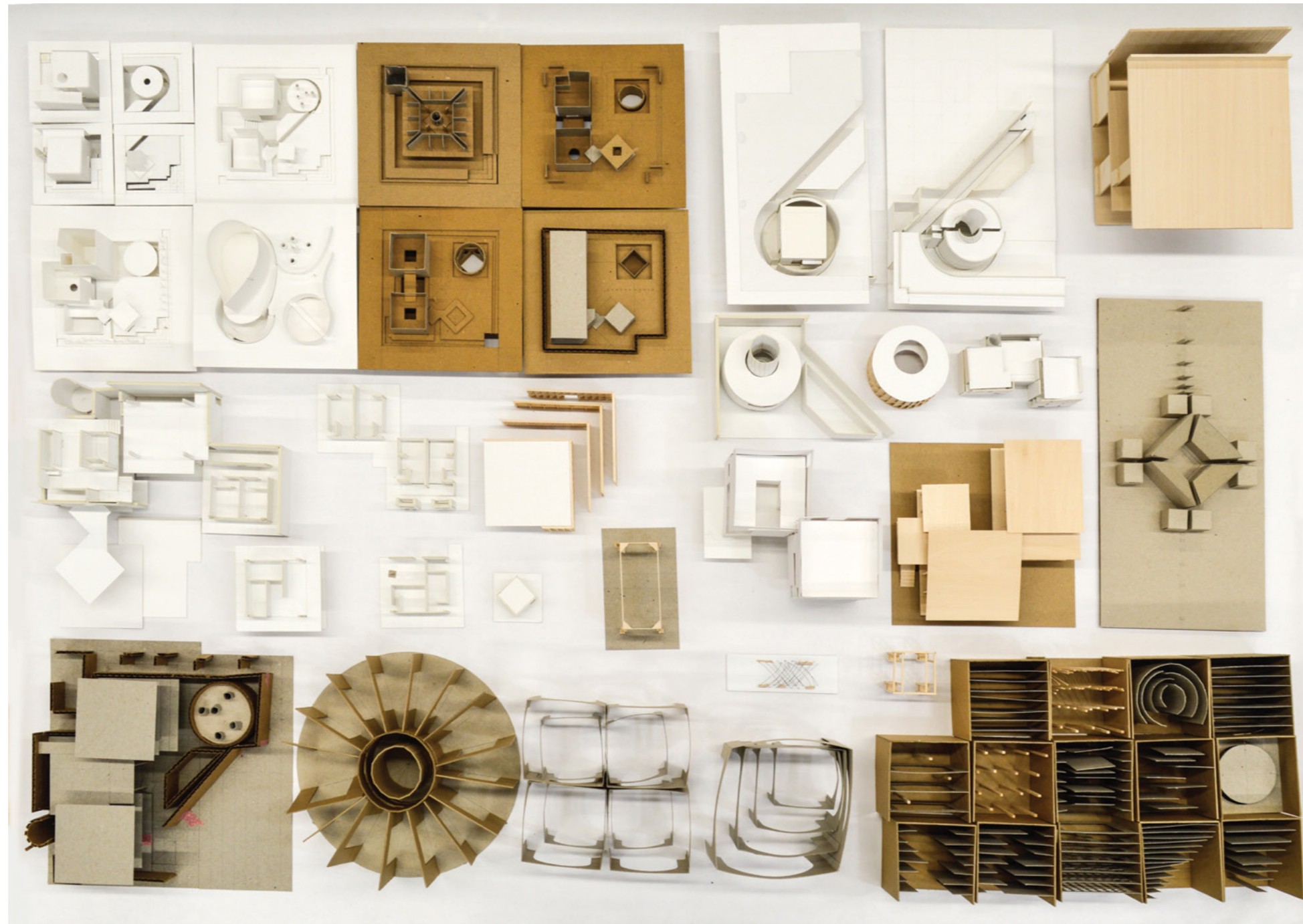
CHAPTER 1
The House for Strangers



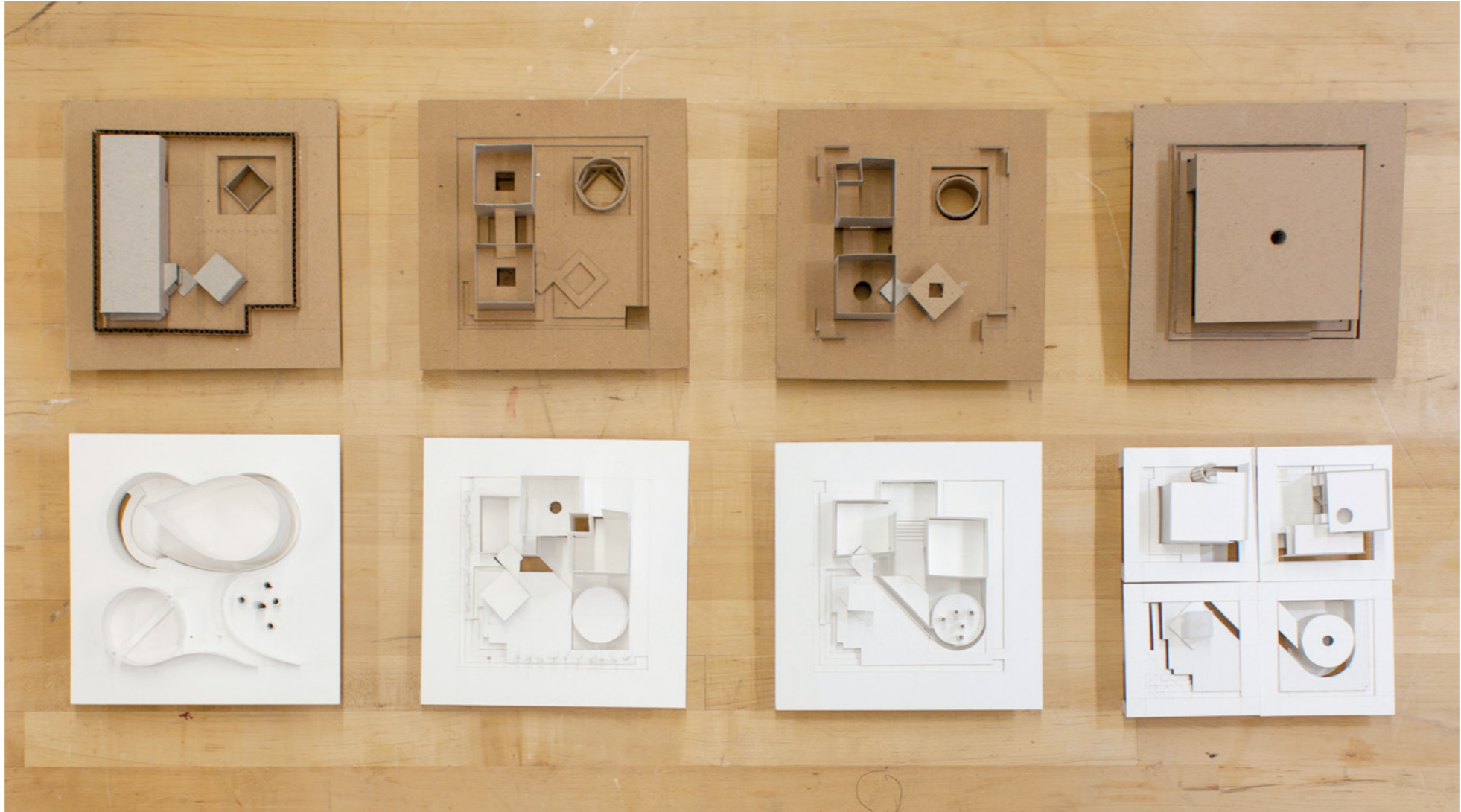
Initial model studies of stratification



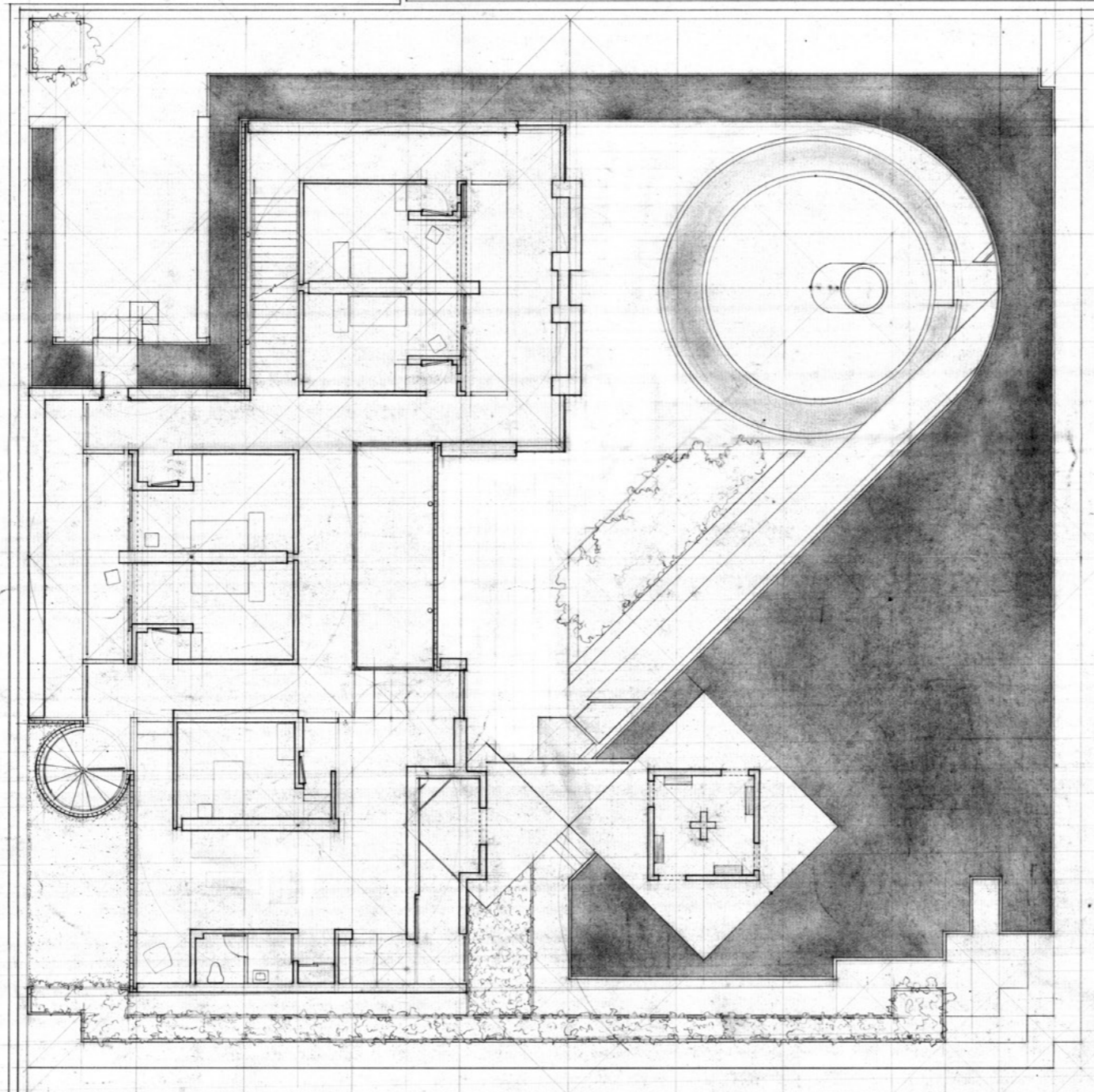
Study of layering and opening composition



Collection of study models

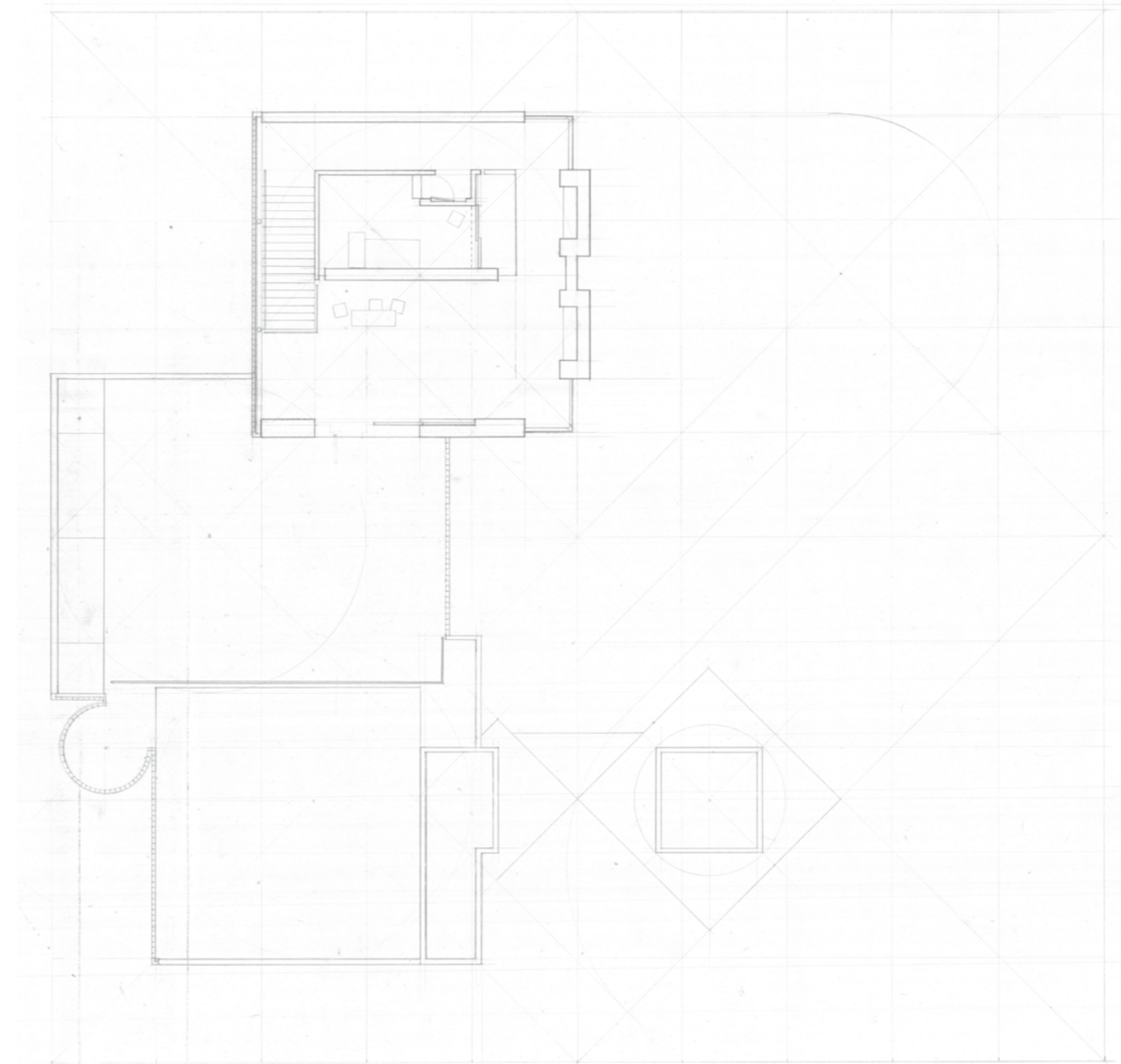
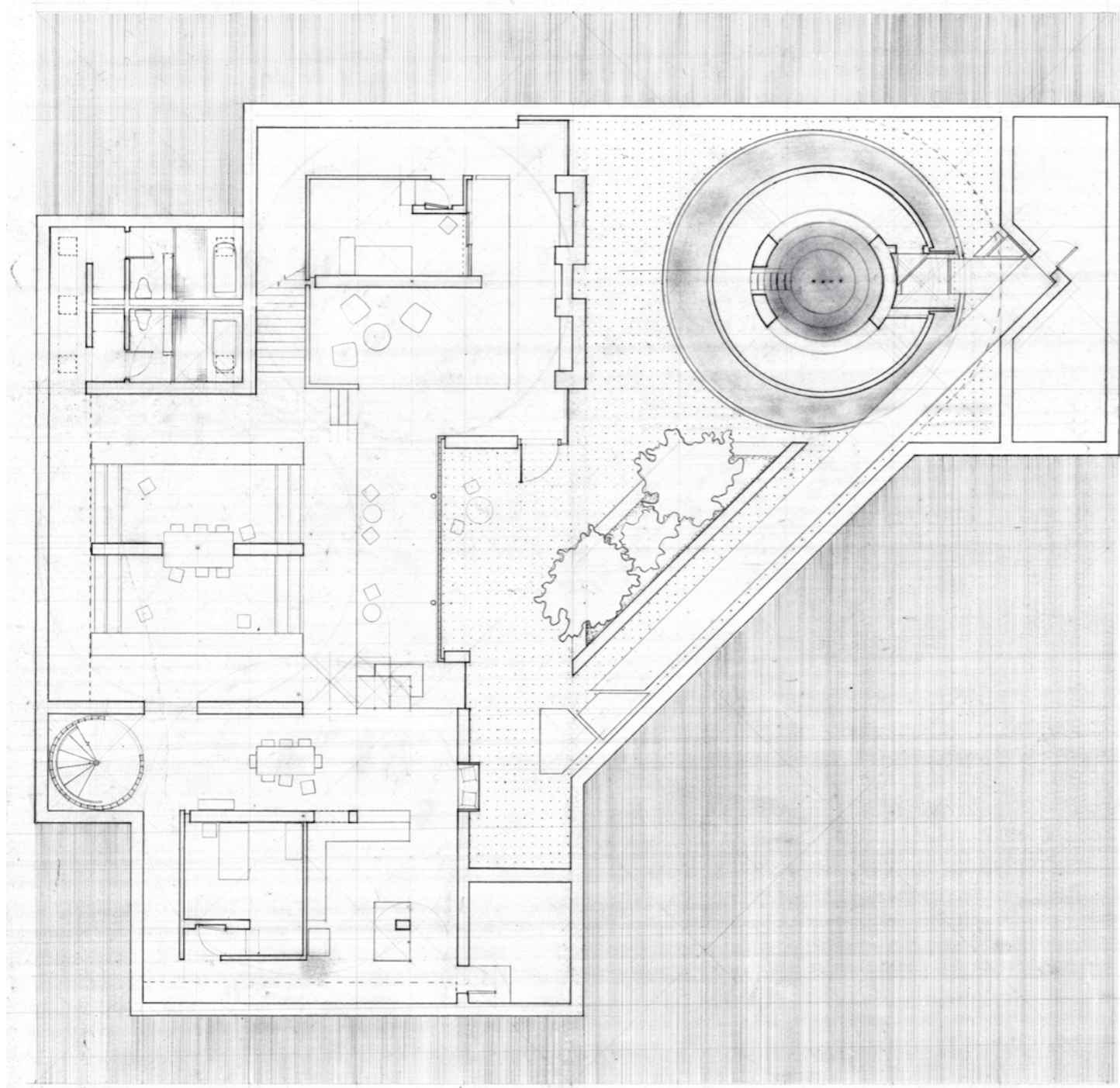


Parallel models



HOUSE FOR STRANGERS

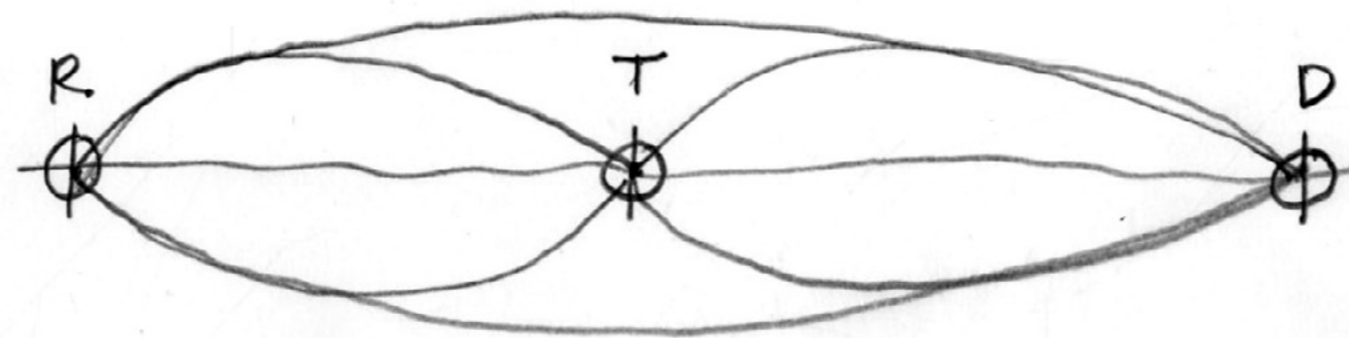
It is a guesthouse located on a corner square site, two streets back from a major shopping avenue, in the heart of an imagined Tokyo. The house consists of a place to arrive, eight guest rooms, reflecting pools, courtyards, common areas, and a contemporary *onsen*, a hot spring bath.



(L) Plan: Below grade
(R) Plan: 2nd floor



Perspective view of the site from the corner stairs.

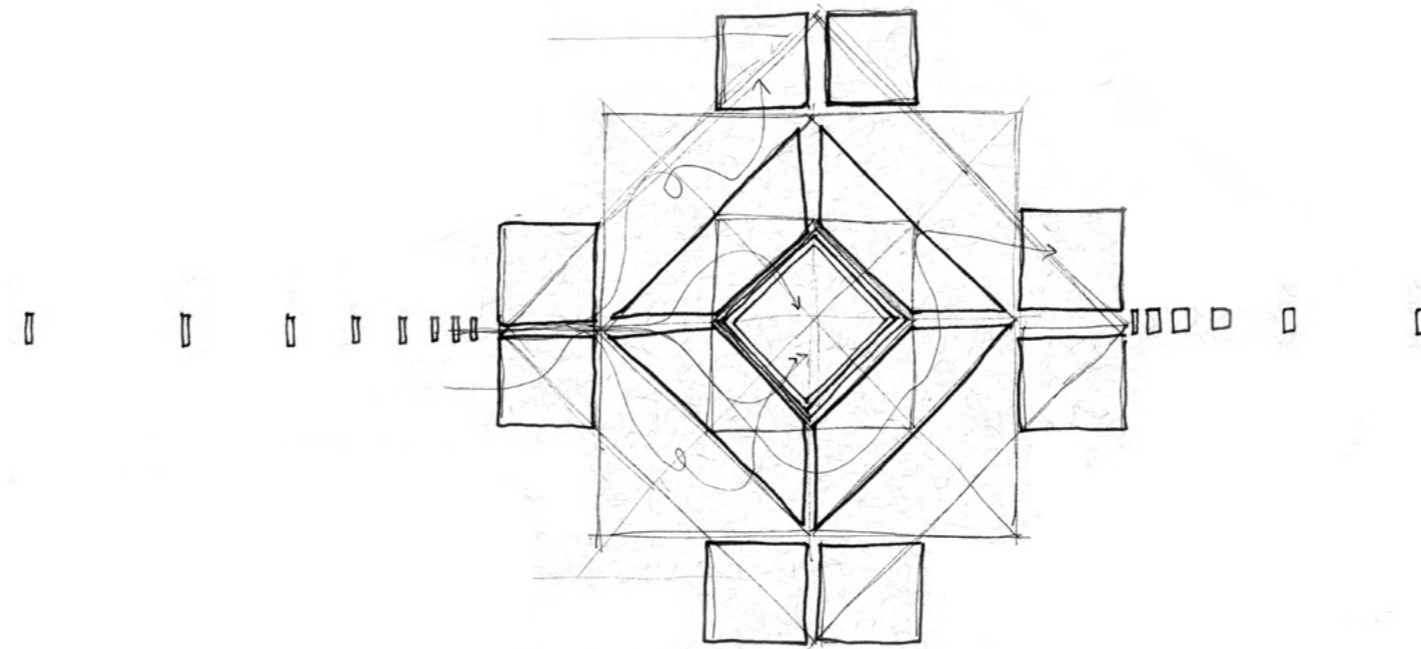
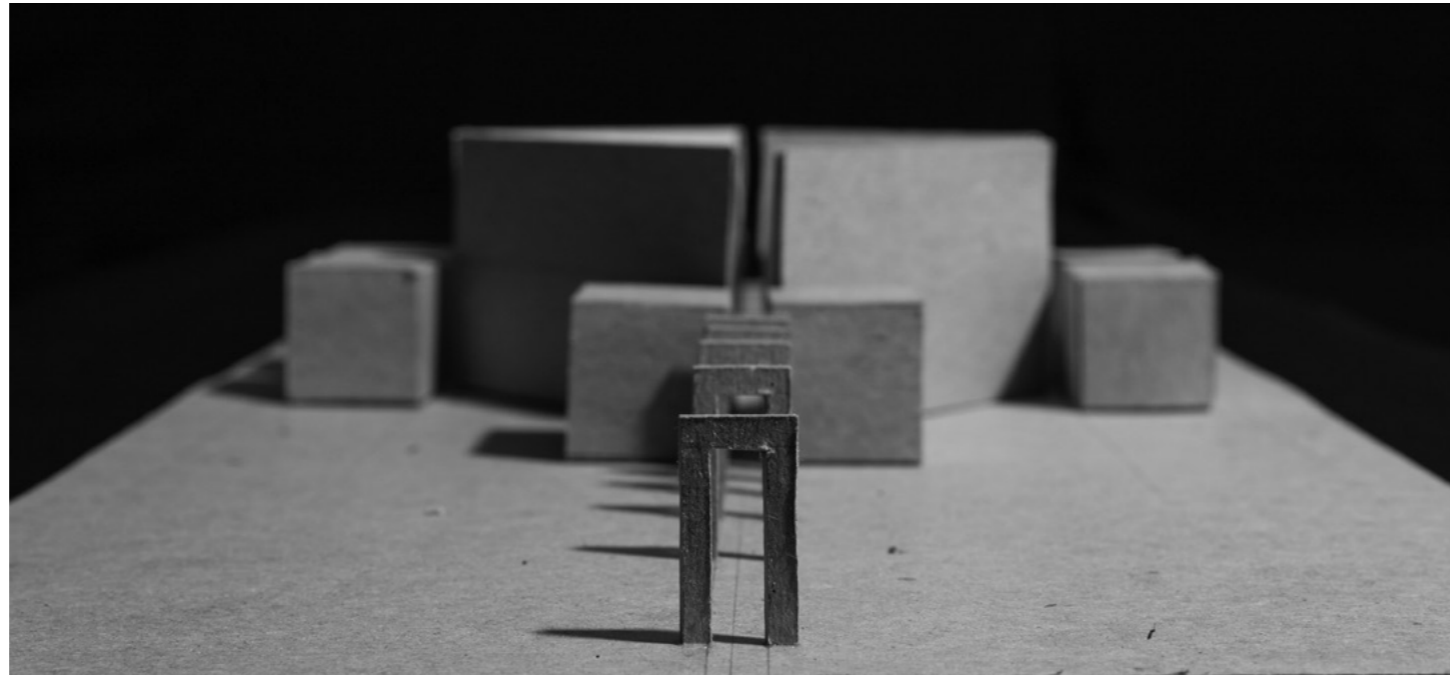


R: Reading
T: Traveling
D: Designing

Diagram: acts of an architect by Professor Frank Weiner



CHAPTER 2



(T) Architectural elements defining a path
 (B) Plan: Linear sequence of architectural objects

“Variations of the concept “beginning” designate a moment in time, a place, a principle, or an action. Just as obviously, these designations are verbal constructions employing variations of the term beginning in a relatively well-defined way: thus, the concept “beginning” is associated in each case with an idea of precedence and/or priority. Finally and most important, in each case a “beginning” is designated in order to indicate, clarify, or define a later time, place, or action. In short, the designation of a beginning generally involves also the designation of a consequent intention.”

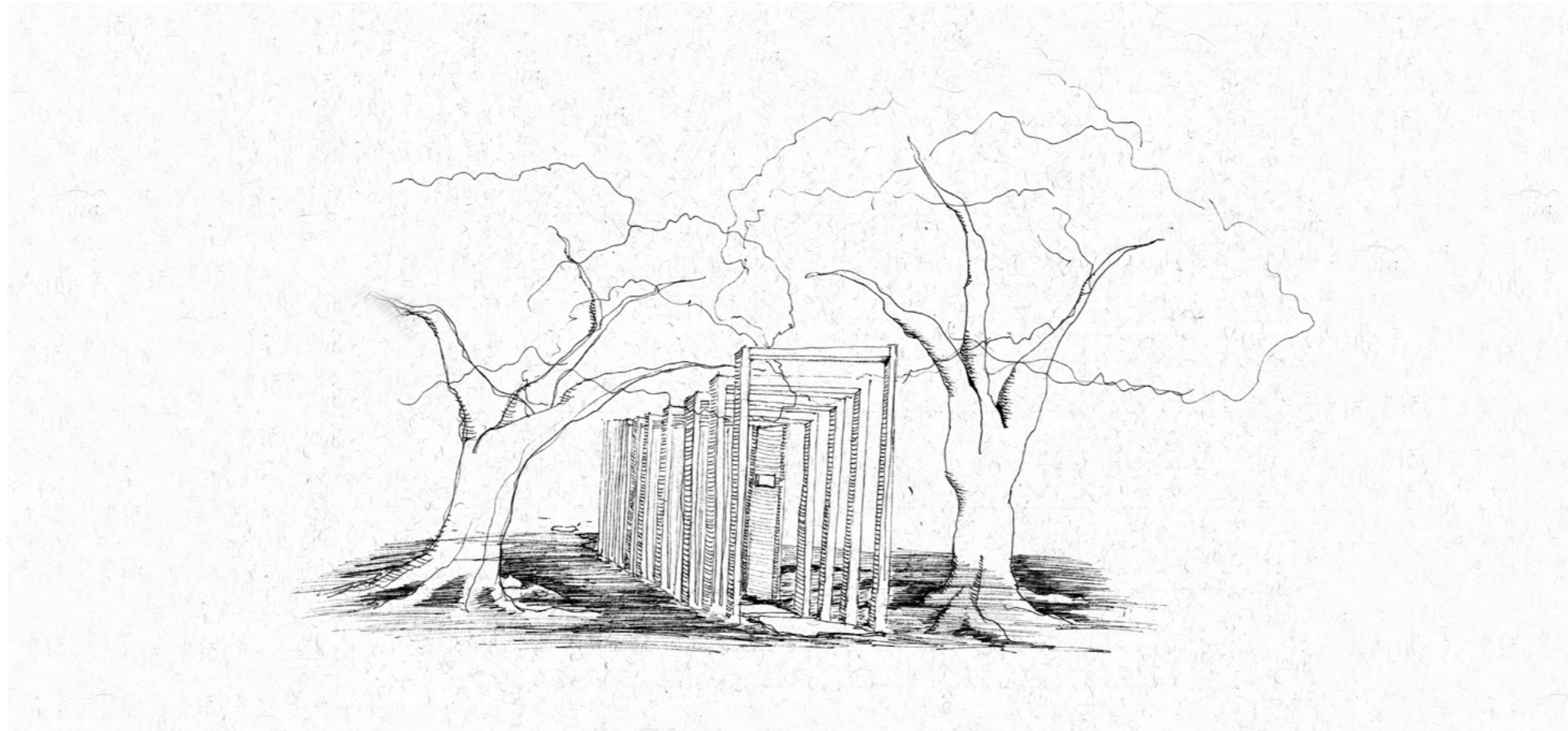
Edward Said, *Beginnings: Intention and Method*



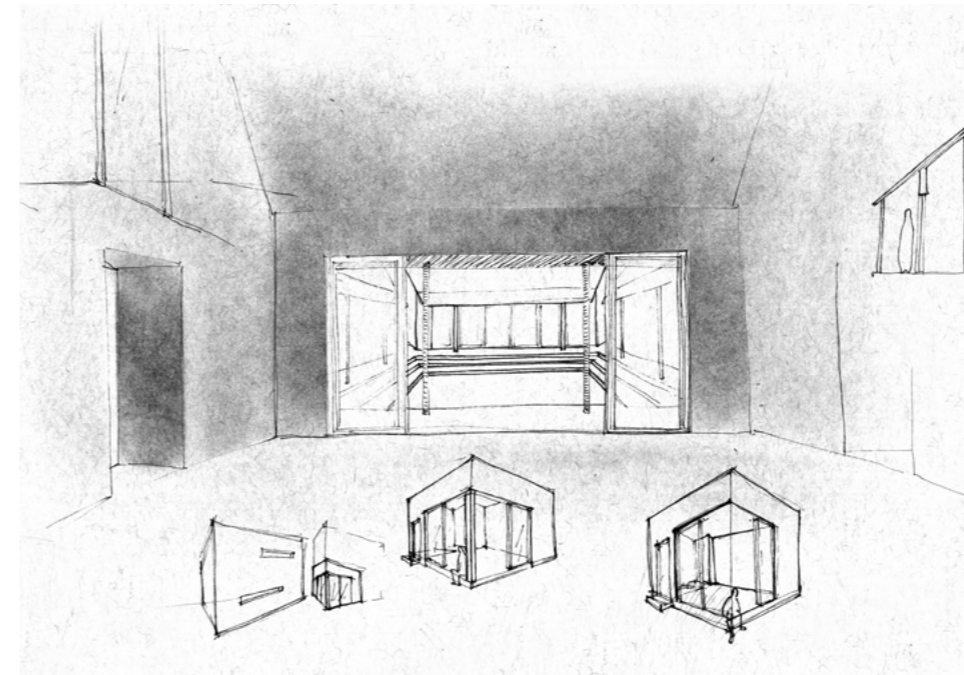
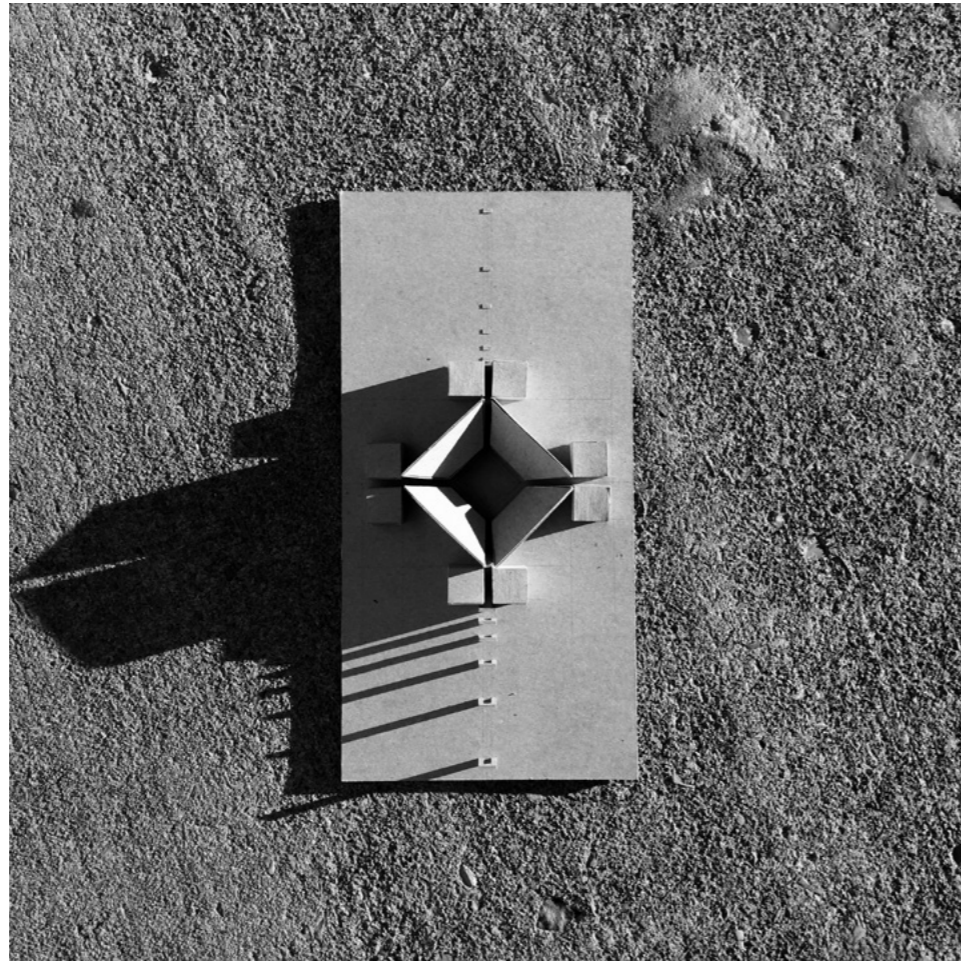
(L) Looking at the propylaeum from the gate
(R) Looking at the gate from the propylaeum



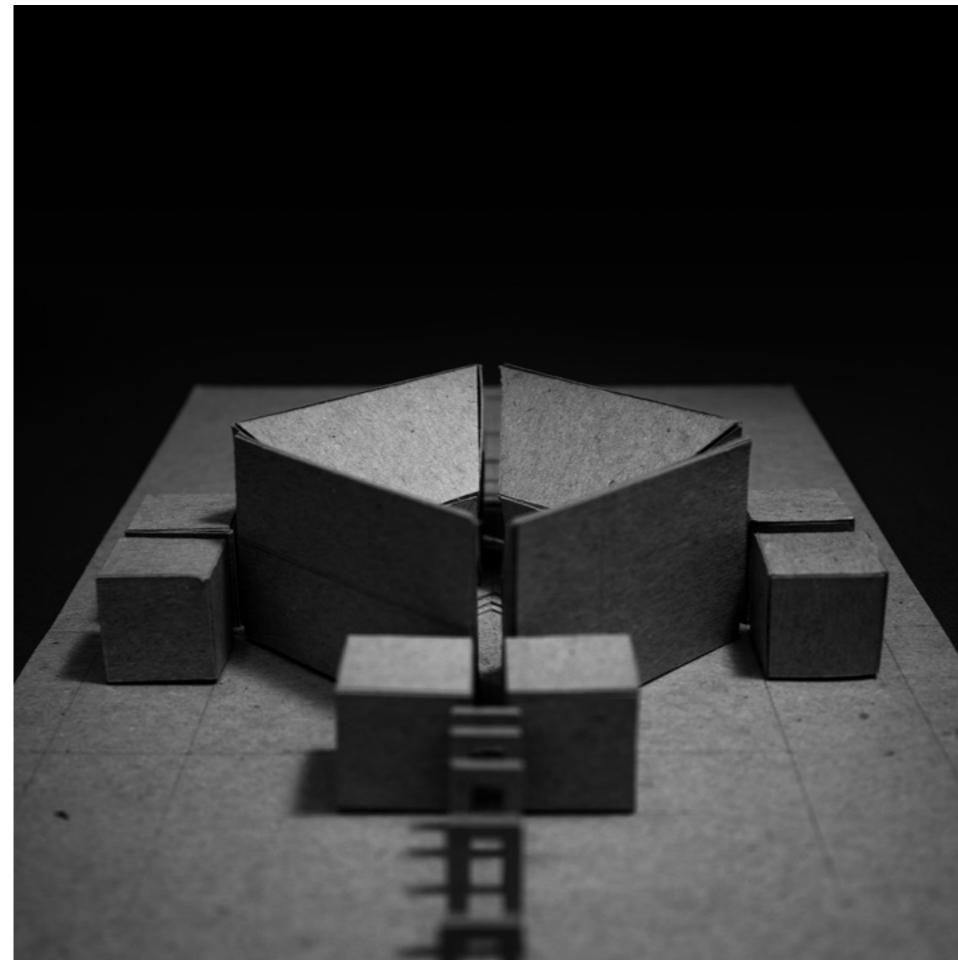
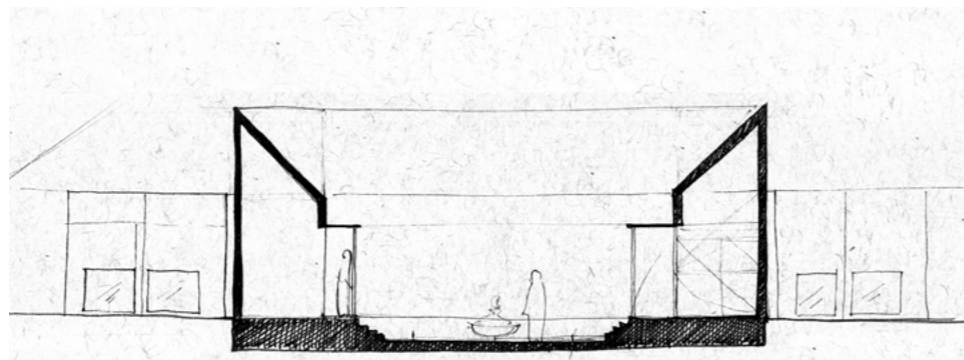
Where does architecture of the Brion cemetery begin?



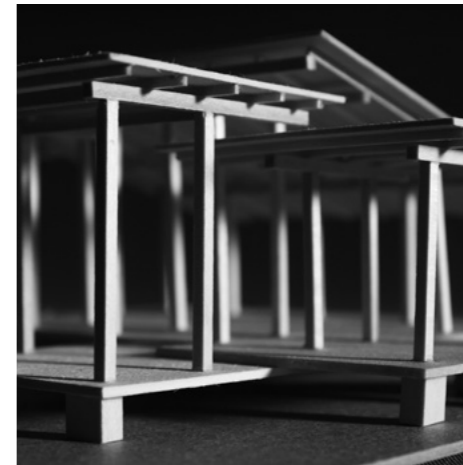
The sensual encounter with architectural elements engraves architecture into our memory.



(L) Model photo: plan view
(R) Sketch of a view, looking into the courtyard and exterior perspective of each house



(L) Sectional sketch through the main house and the courtyard
(R) Promenade through the collection of architectural elements



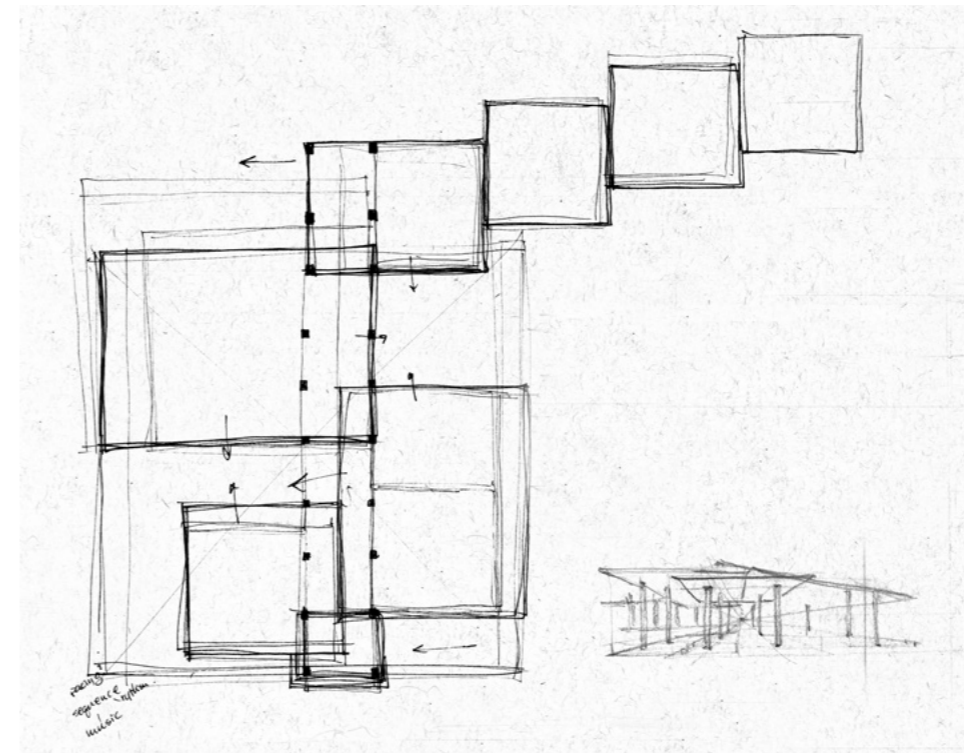
CHAPTER 3



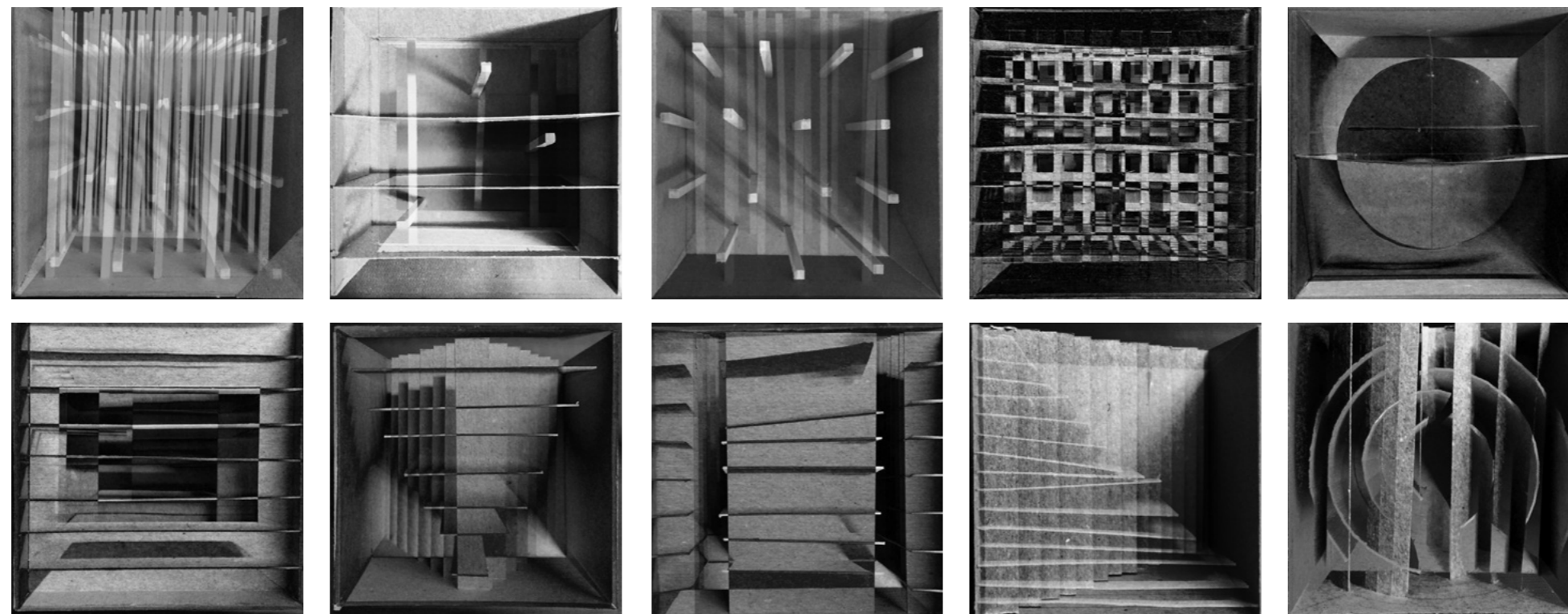
Distant view of the Church of San Giovanni Battista (Mogno, Switzerland)

“Only things that are locations in this manner allow for spaces. What the word for space, *Raum*, *Rum*, designates is said by its ancient meaning. *Raum* means a place cleared or freed for settlement and lodging. A space is something that has been made room for, something that is cleared and free, namely within a boundary, Greek *peras*. A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something *begins its presencing*. That is why the concept is that of *horismos*, that is, the horizon, the boundary. Space is in essence that for which room has been made, that which is let into its bounds. That for which room is made is always granted and hence is joined, that is, gathered, by virtue of a location, that is, by such a thing as the bridge. *Accordingly, spaces receive their being from locations and not from “space”.*”

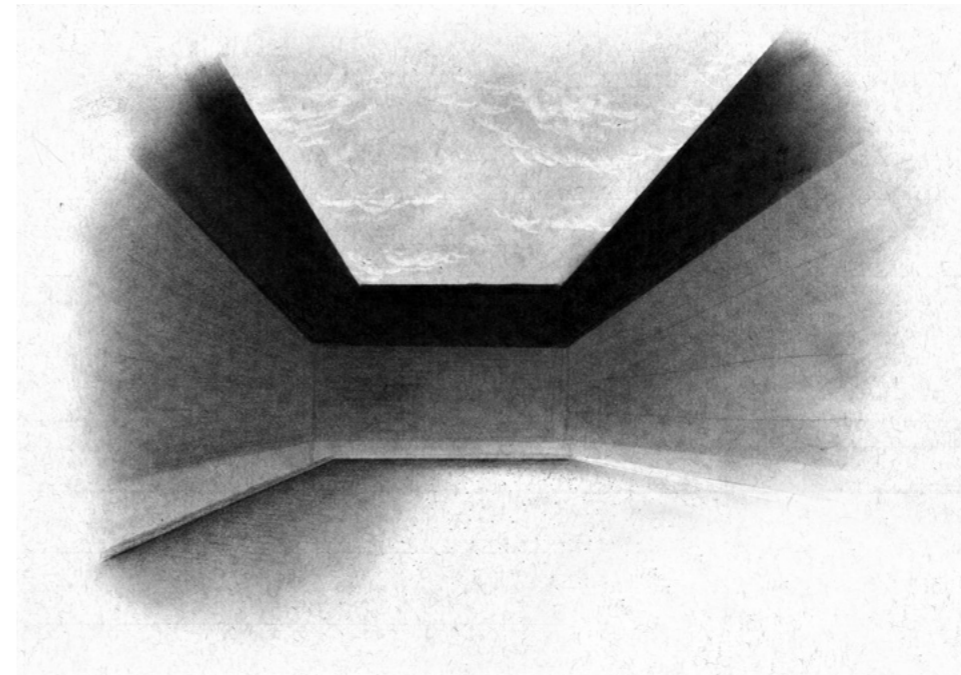
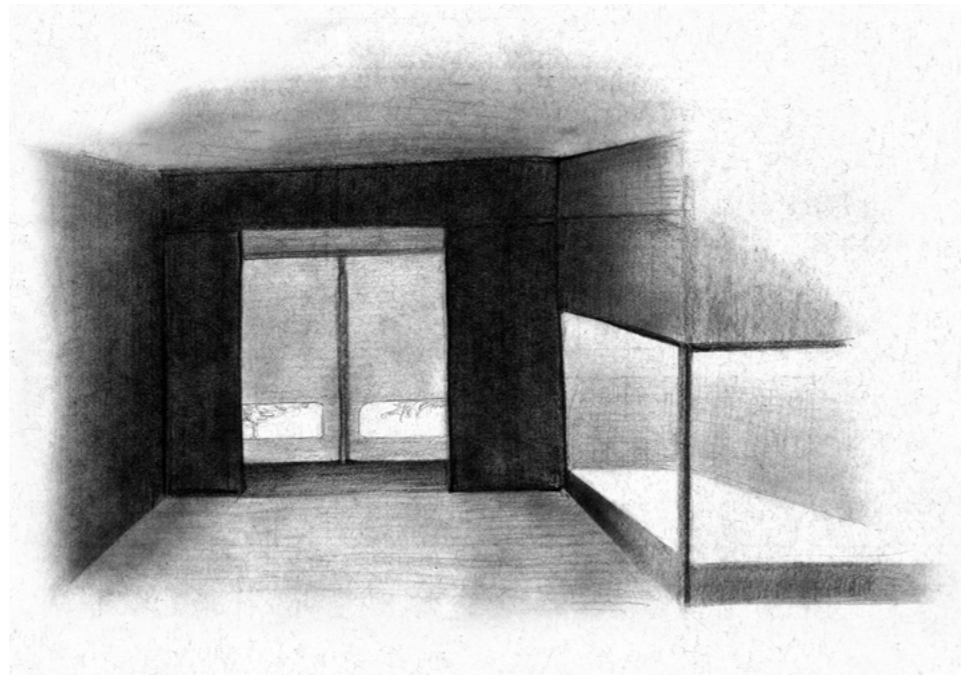
Martin Heidegger, *Poetry, Language, Thought Translated and Introduction by Albert Hofstadter.*



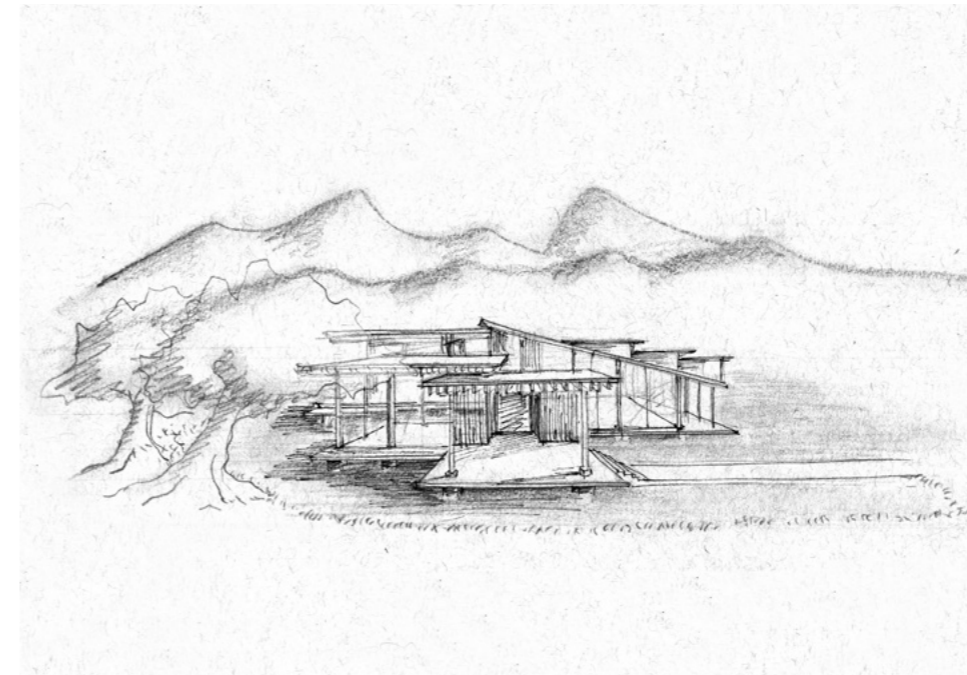
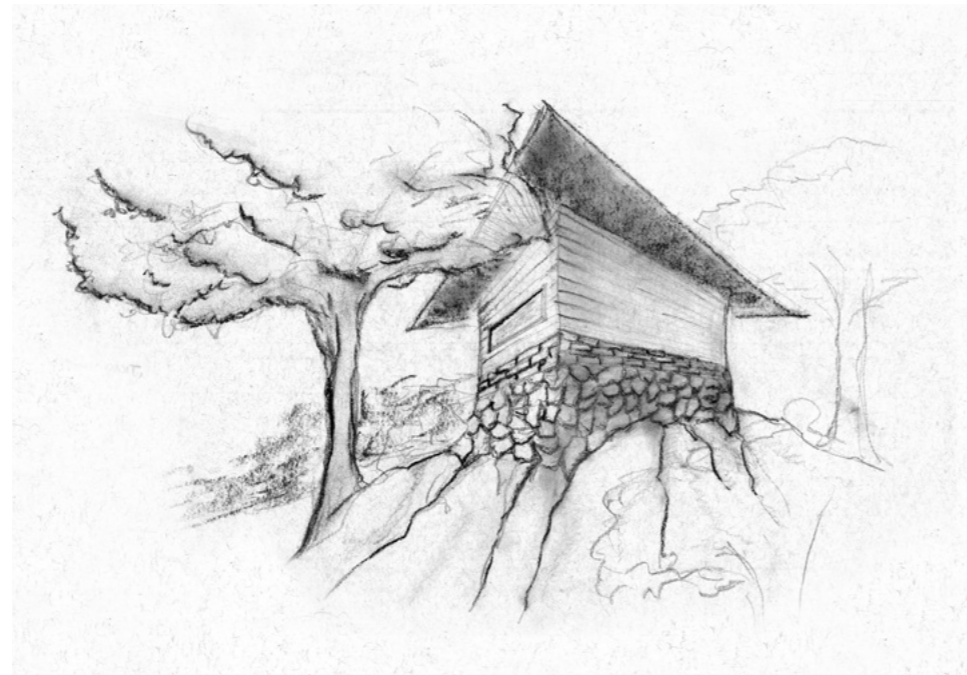
(L) Shadow study
(R) Plan sketch: Collective platforms reveal new spaces created in between them



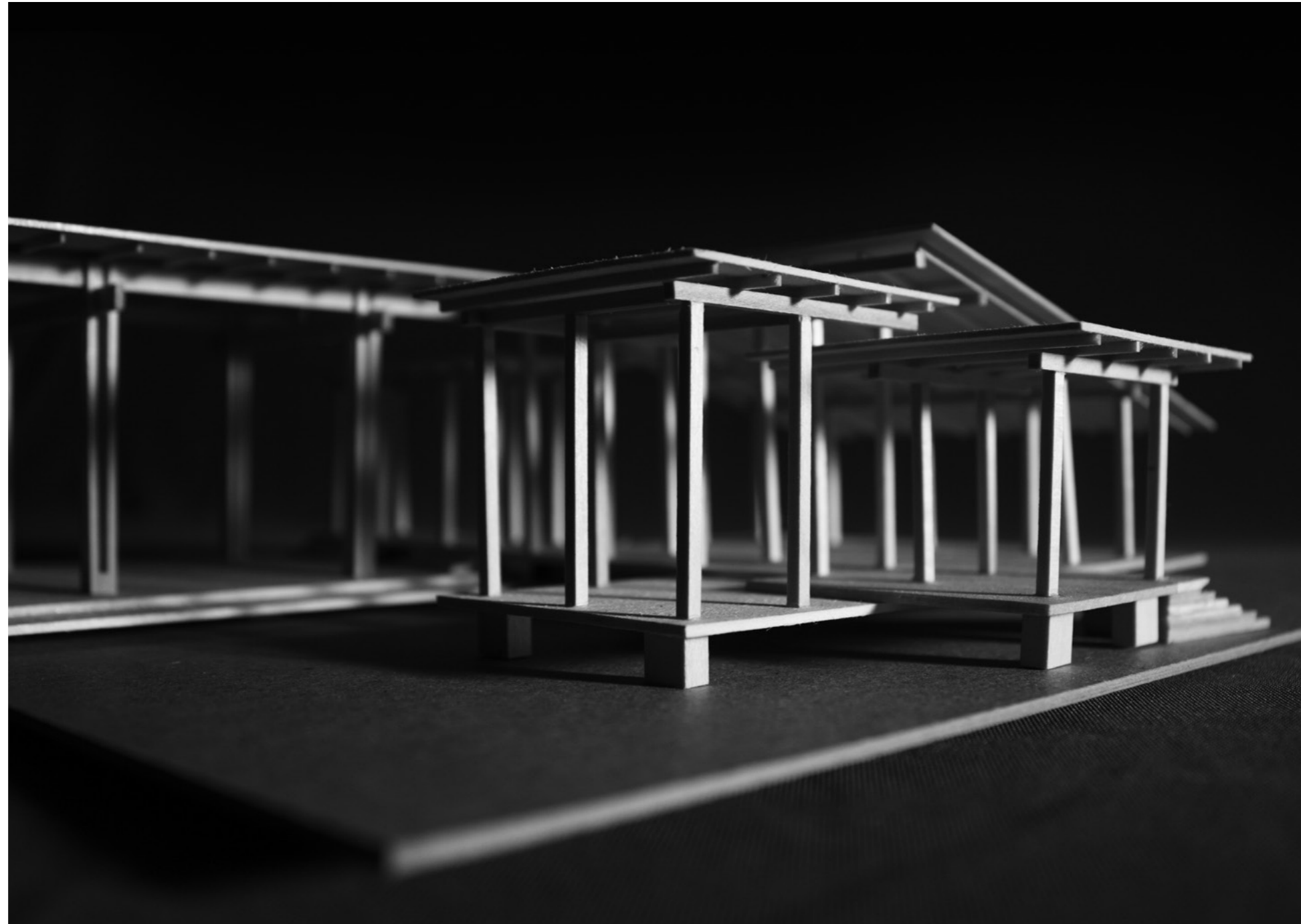
Digital interposition of the plan and the elevation



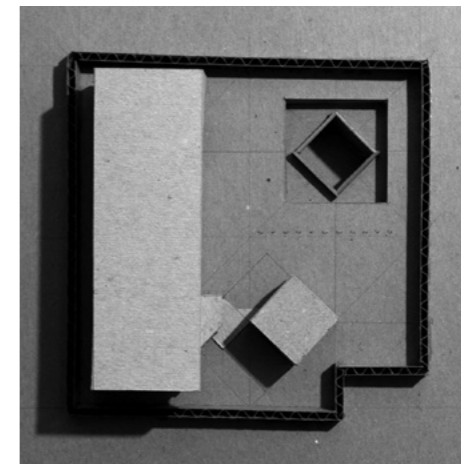
Framing creates a world for an individual. By virtue of framing, interiority and exteriority emerges.; new relationships between the two are discovered. This phenomena creates the intensity between interiority and exteriority.



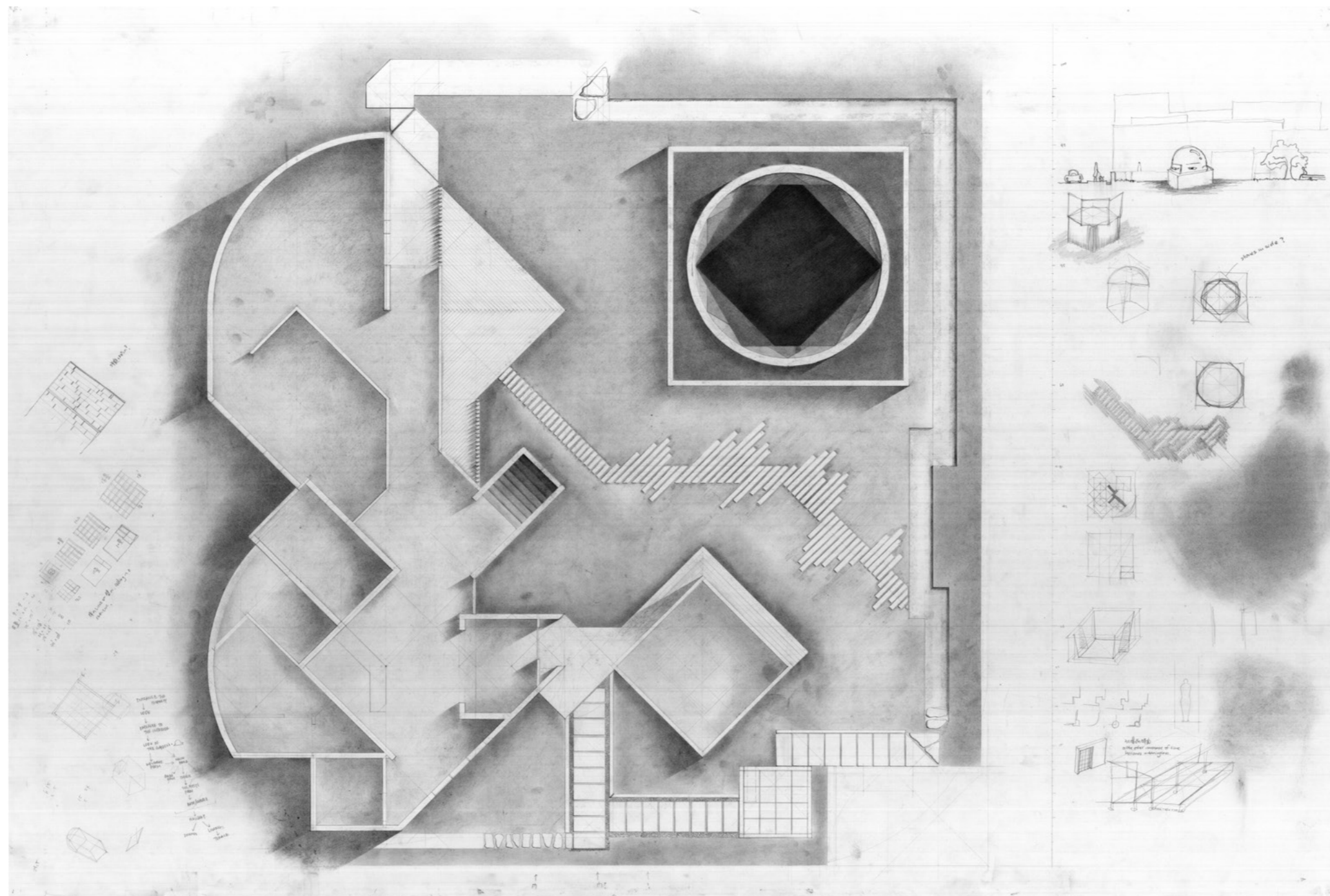
Architecture creates space on a site, in return the location births its existence.



Study of the expression of a building in structure: the repetition of columns enframes the boundaries between interiority and exteriority.

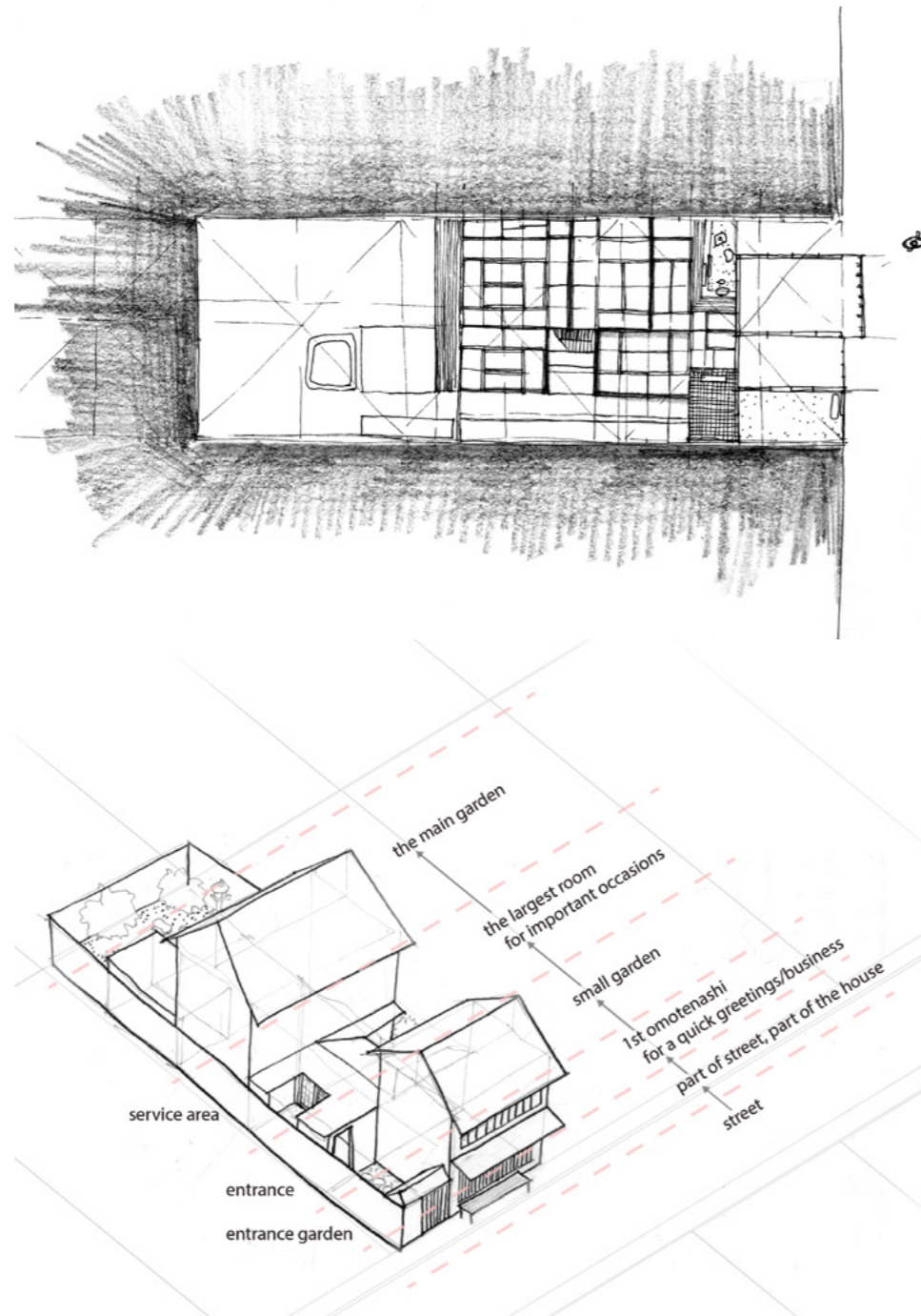


CHAPTER 4
The site as a four square



Preliminary plan study

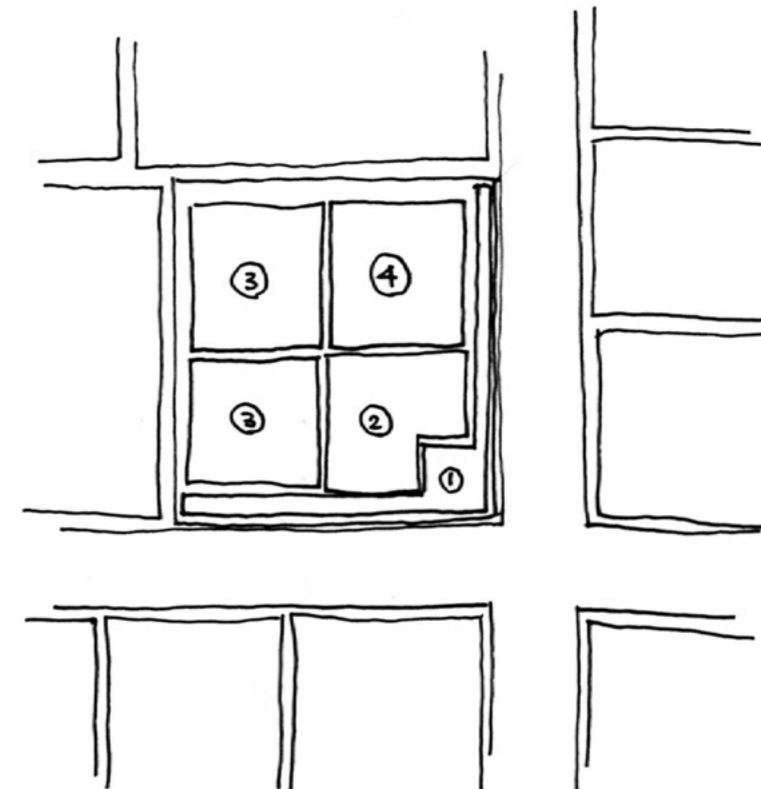
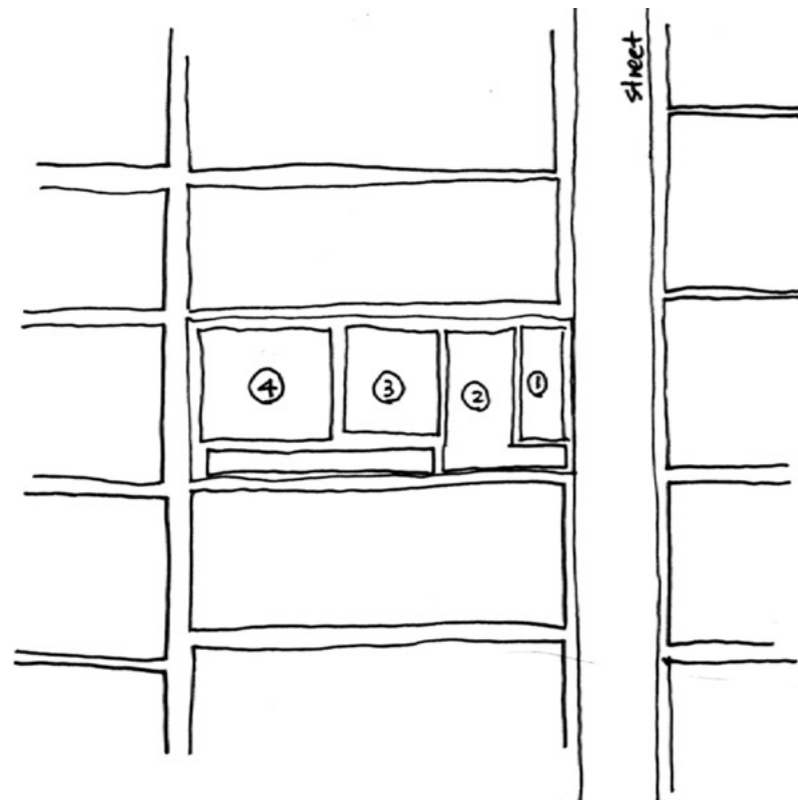
The drawing attempts to weave the lineaments to delineate the edges of paths. The question of a beginning and an end arises as the path begins to make a loop on the site.



A typical row house in Kyoto, Japan, known as *machiya*, has a narrow storefront opened to the street and the house extends deep into a city block site containing small, yet beautiful, courtyards. The sequence of rooms reflects the level of intimacy and creates apparent zonings for each function in the house; the small courtyards are for pleasing the eyes for daily functions, and the main garden is designed for the room located in the very back, only for special guests.

These breathtaking gardens make one forget about the world from which one just came.

(L) Sketch and diagram of spatial sequence in a typical *machiya* found in Kyoto Japan
 (R) A view of a beautiful garden from the room prepared only for special occasions in a *machiya* in Kyoto, Japan



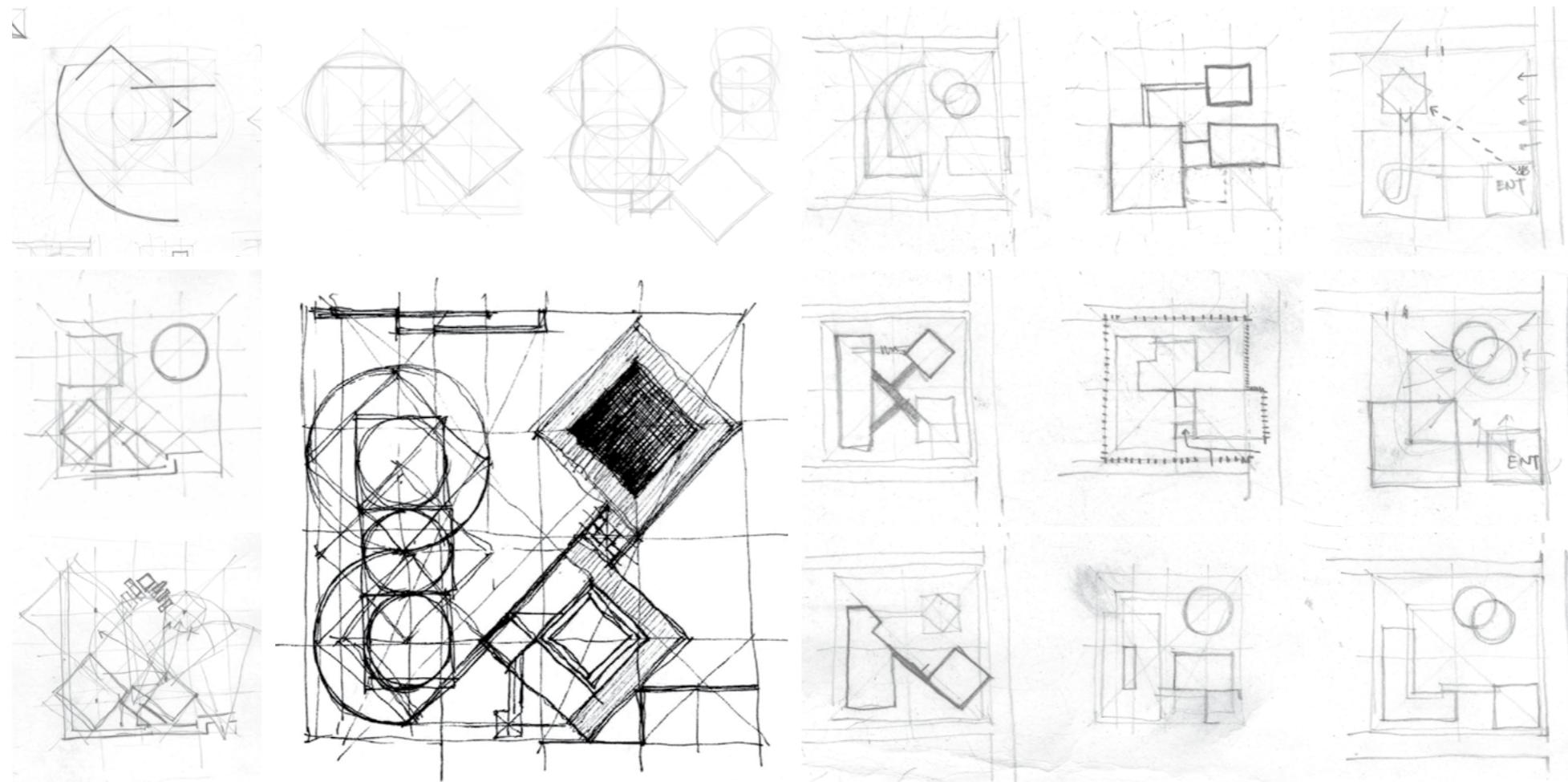
The linear sequence of rooms according to the level of intimacy found in a *machiya* is reordered into a square corner site, creating the mismatch of visual and physical sequence.

(L) A typical *machiya*

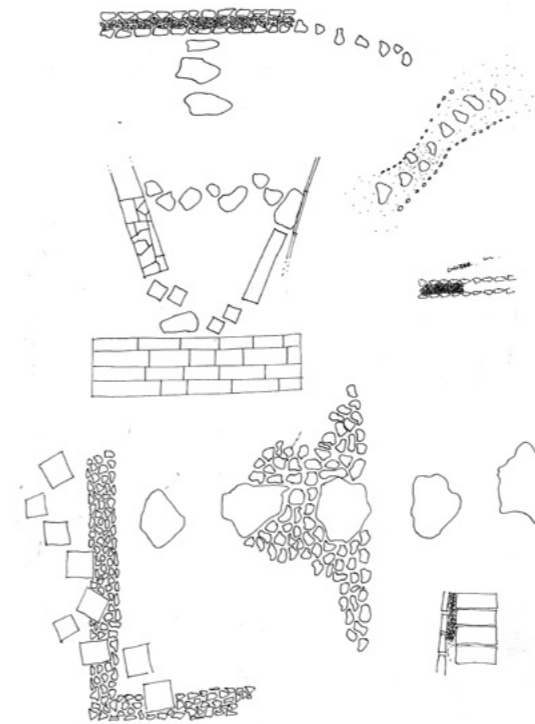
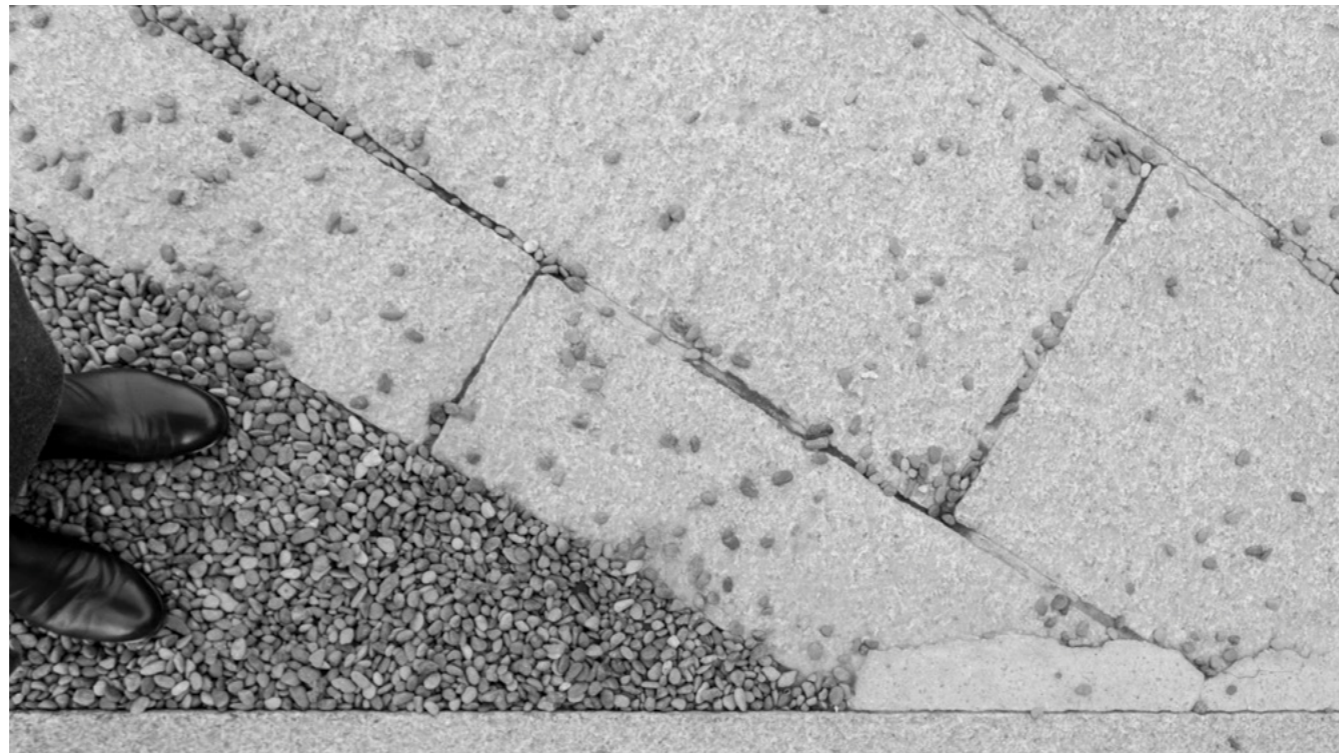
1. Shop that is open to the street
2. Entrance/ arrival place
3. Room for daily function
4. Room and garden for special occasions

(R) The House for Strangers

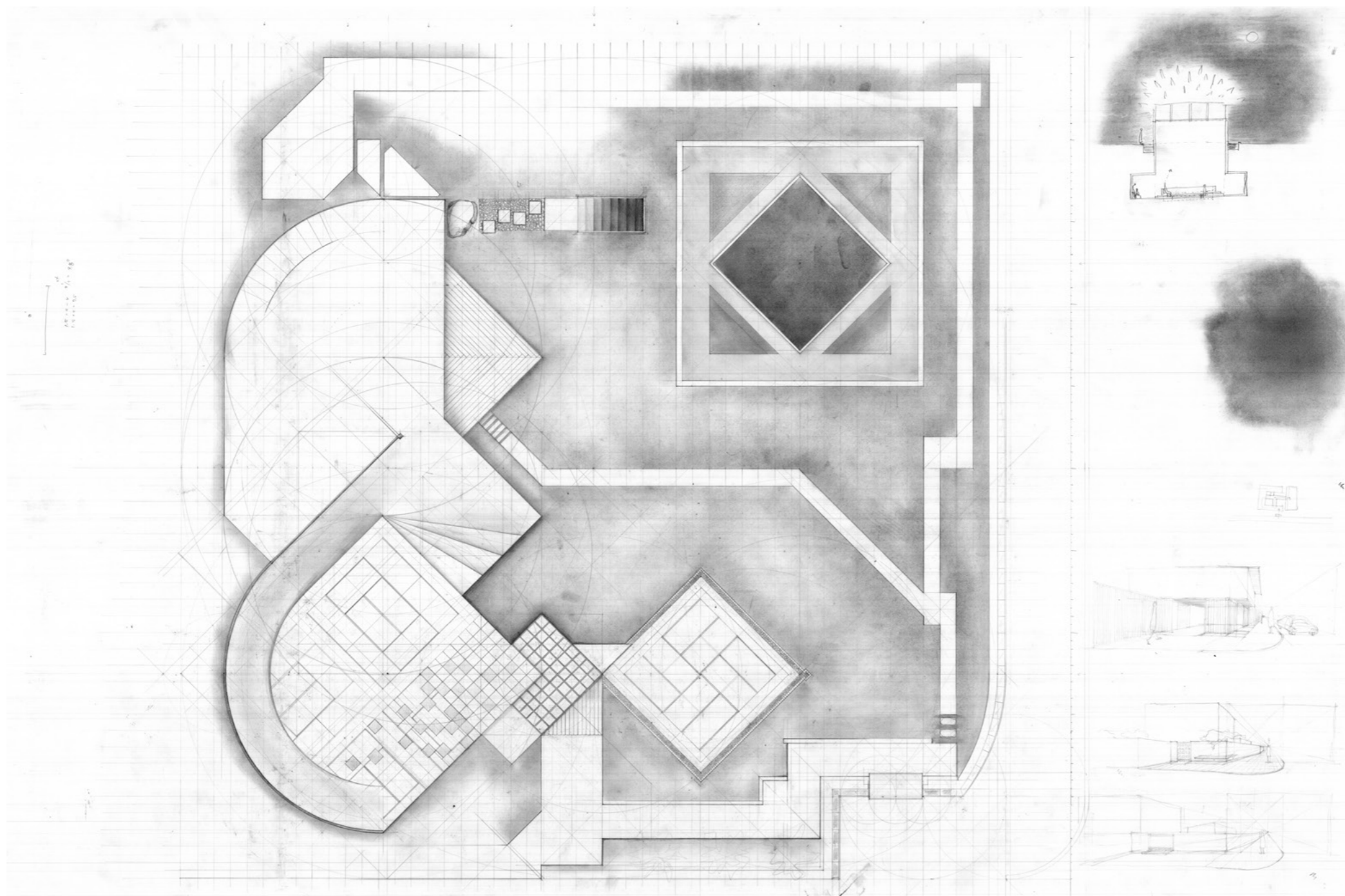
1. Extension of the street
2. Place to arrive
3. Place to rest/eat
4. Place to bathe



Variations on the four square

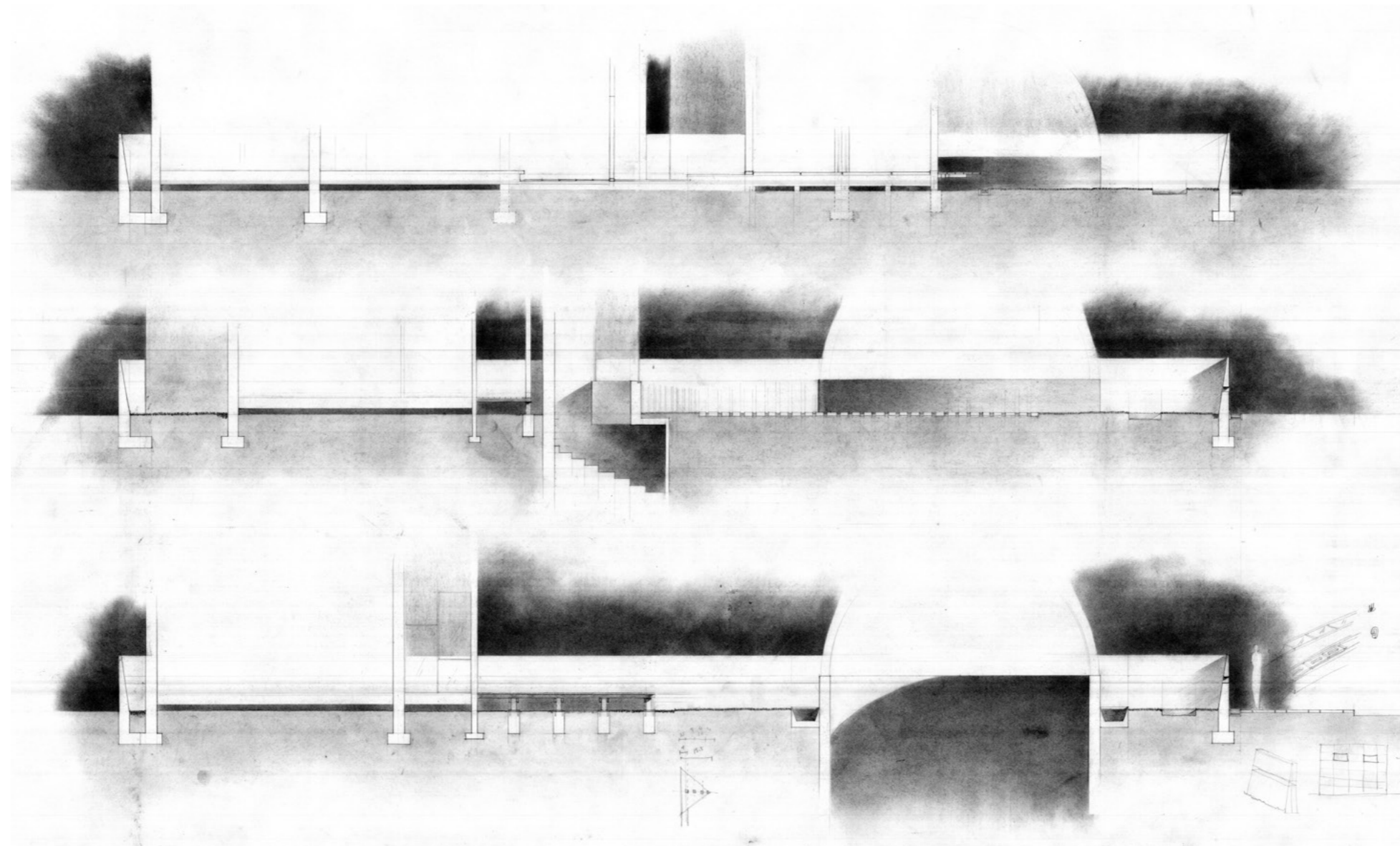


(L) The passages marked with stones and the gravel symbolizing water (Fushimi Inari shrine, Kyoto)
(R) Different tactile edges found in Japanese gardens



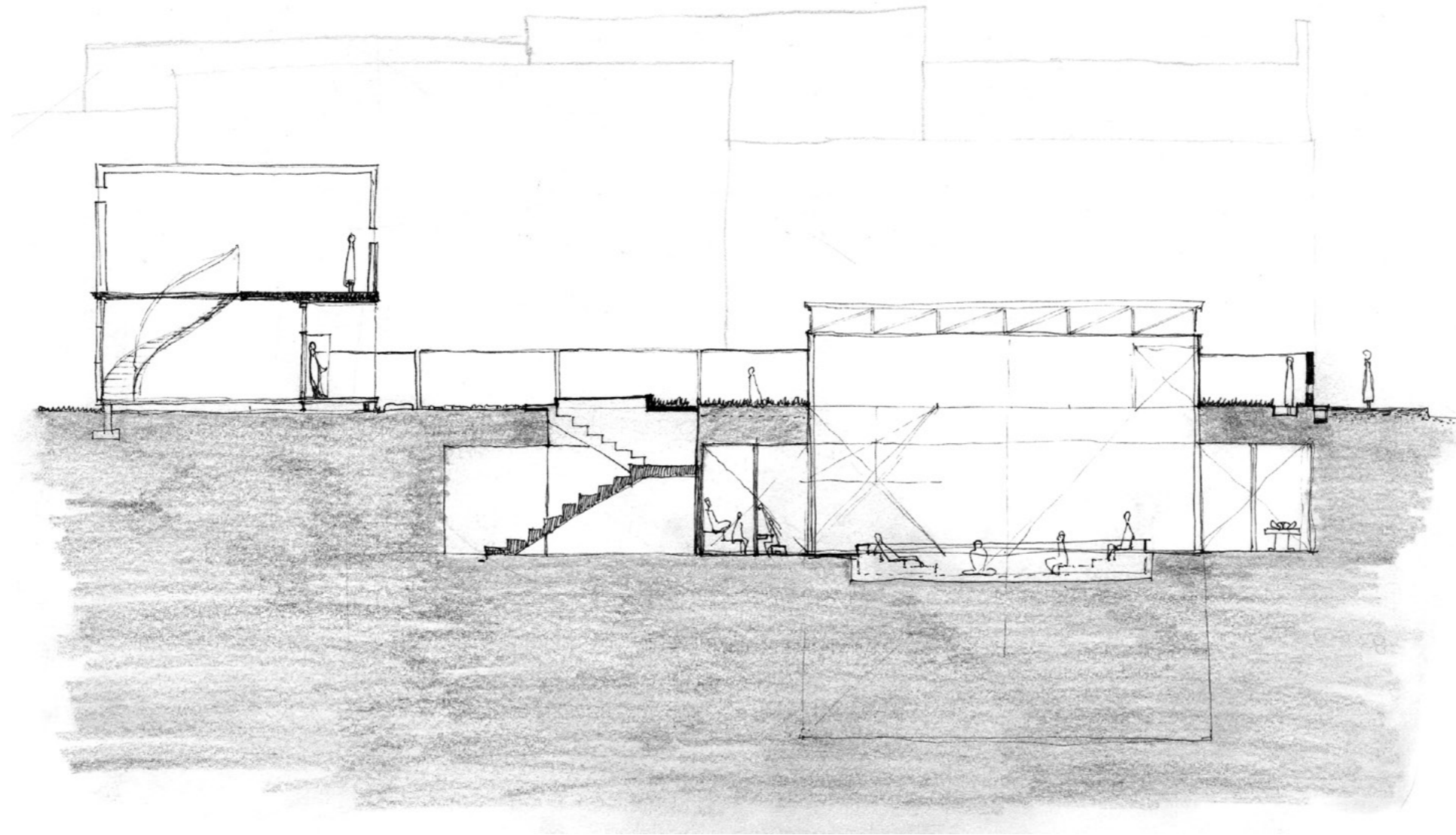
Preliminary plan study

Study of the spatial qualities of the site's surface : The drawing explores the question of whether traces of lines constructed through geometries can be perceived spatially.



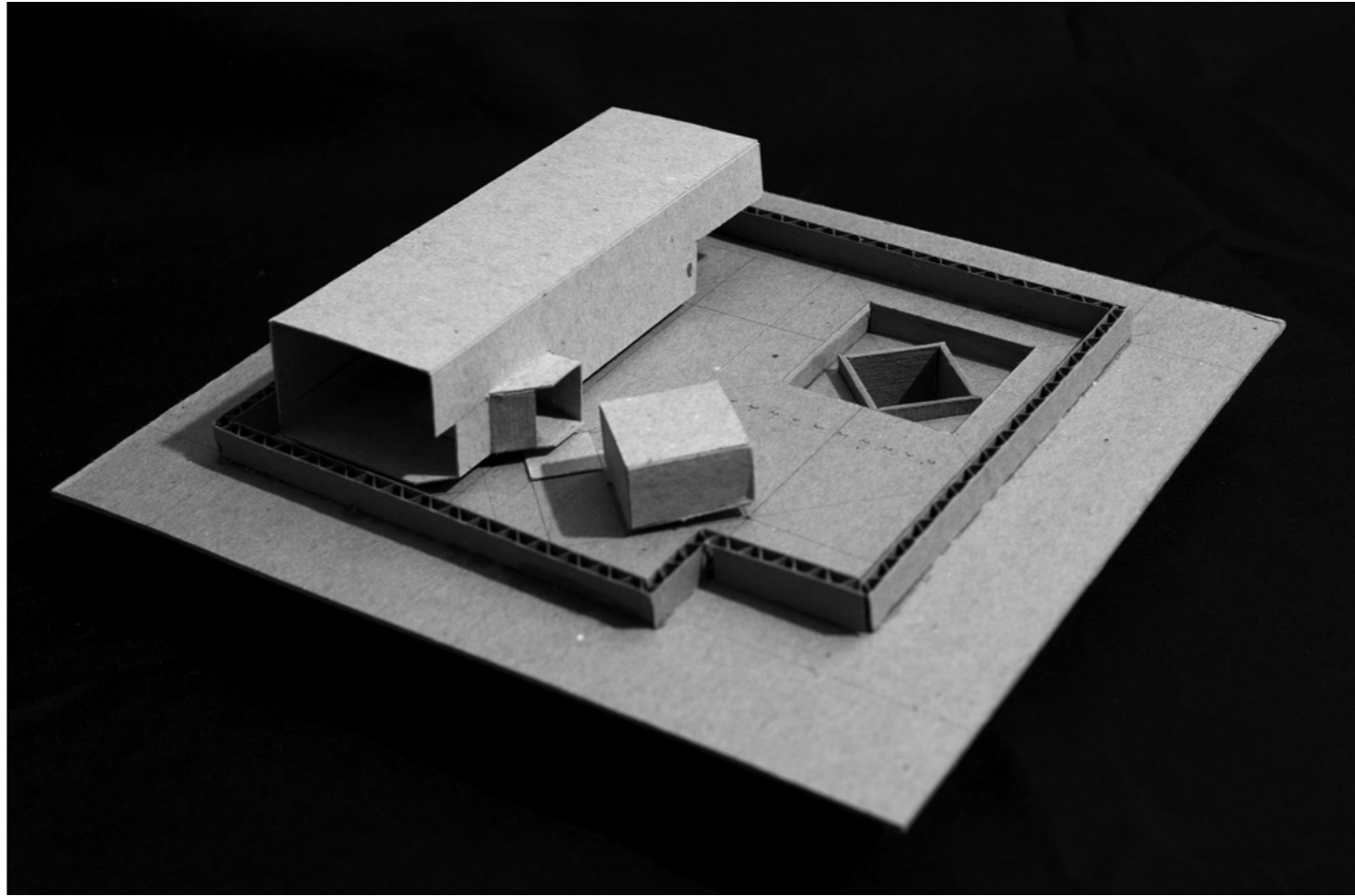
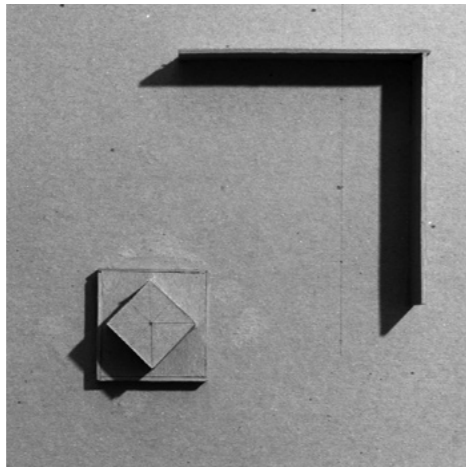
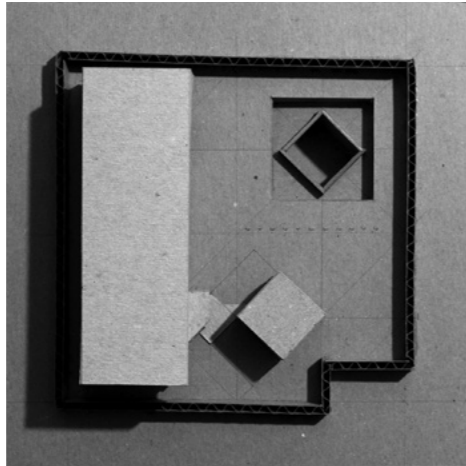
The tactility from each footstep accumulates to engrave lineaments of architecture in one's memory.

Preliminary sectional studies

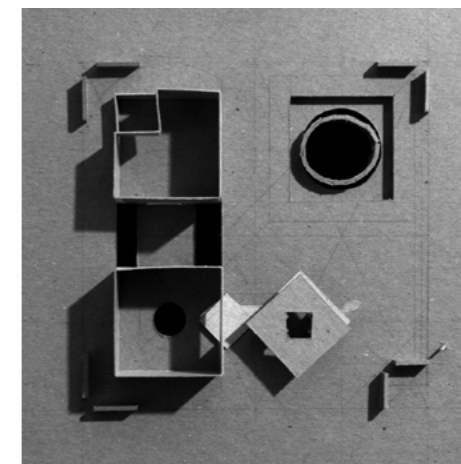


Just as edges can be perceived within space defined in other edges, floors can be found within the height between each floor.

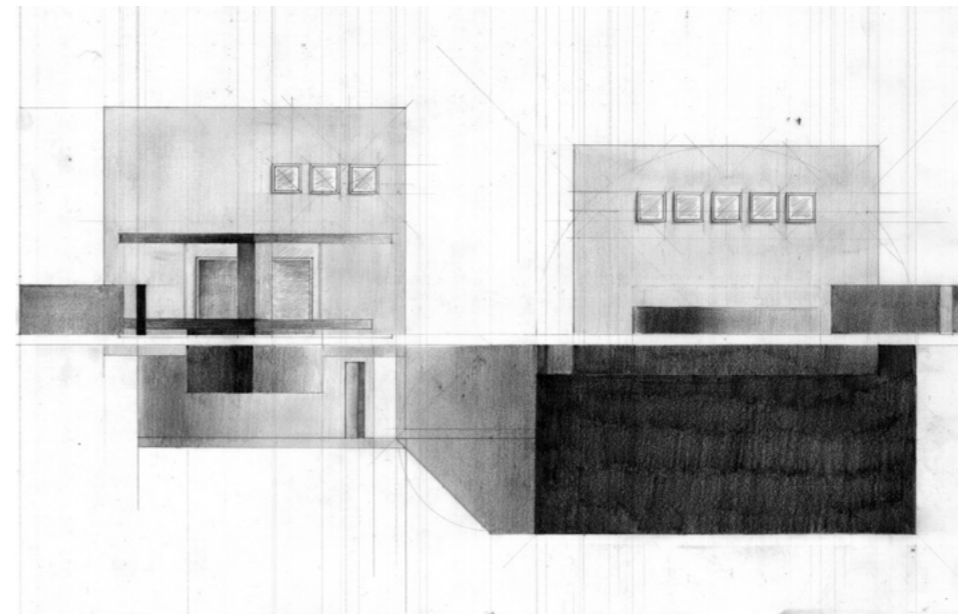
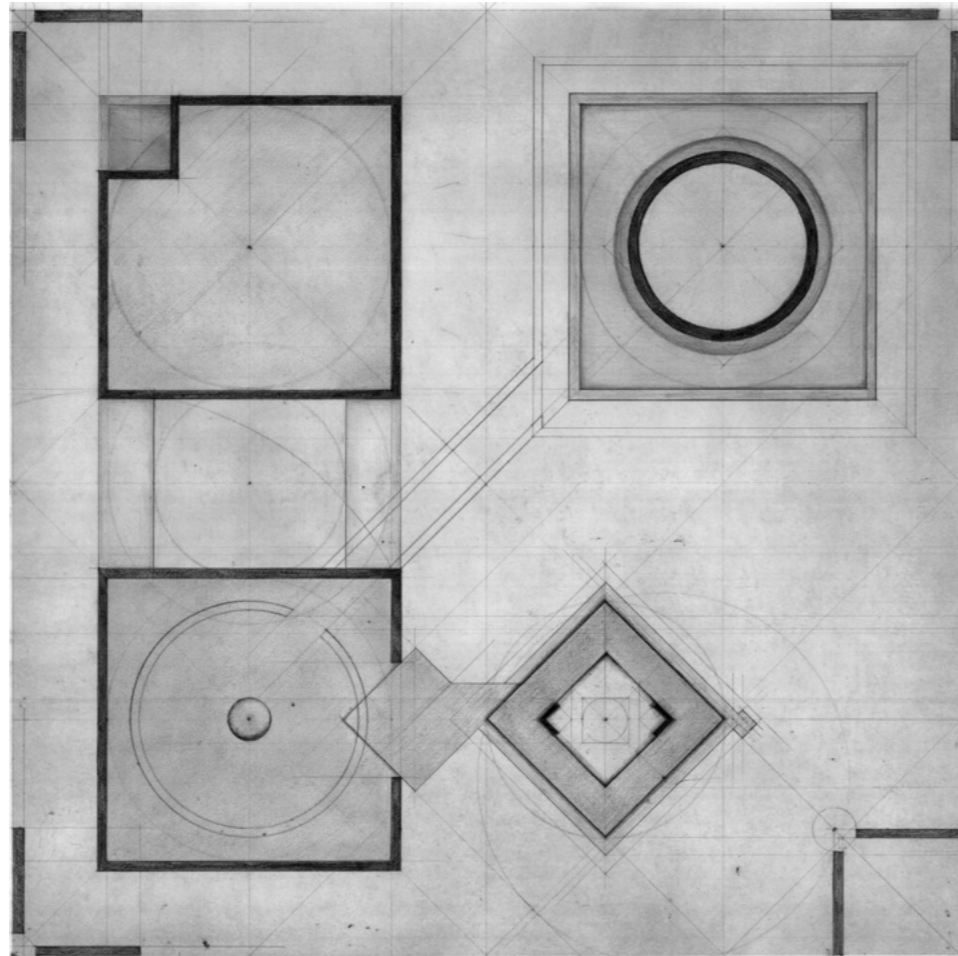
Sectional study of the horizontal boundaries



Model study of abstraction: above ground, underground, and perspective view



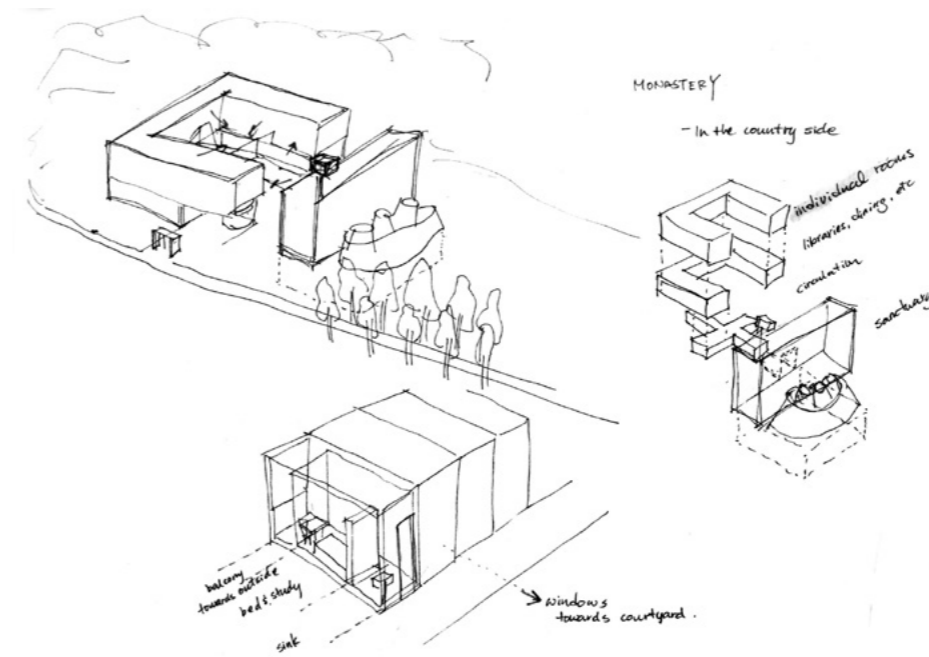
CHAPTER 5
As many possibilities underneath



(L) Ground floor plan
(R) Elevation of above and below grade

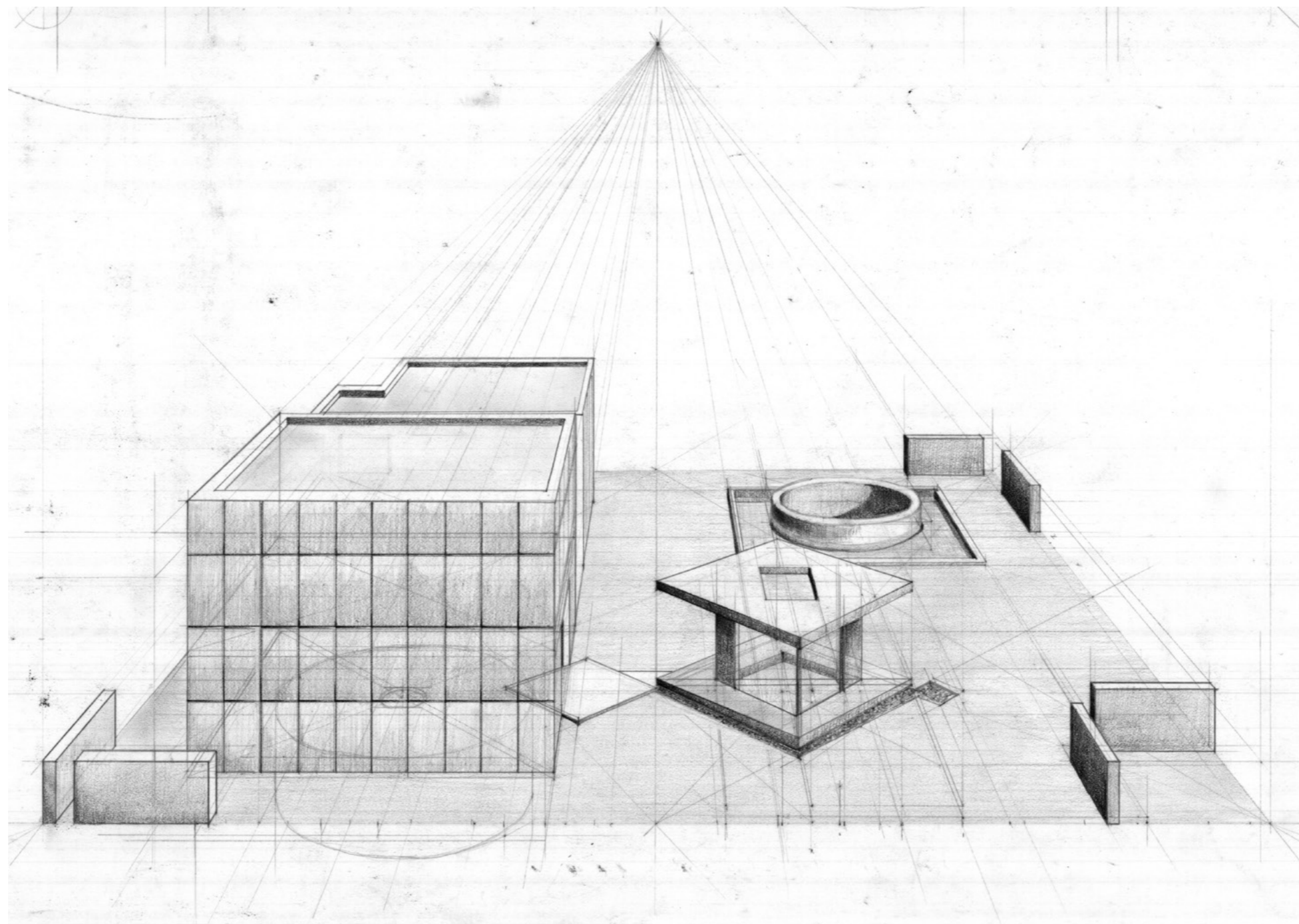


(L) Convent Sainte-Marie de La Tourette (Éveux, France)
 (R) Sketch study of La Tourette

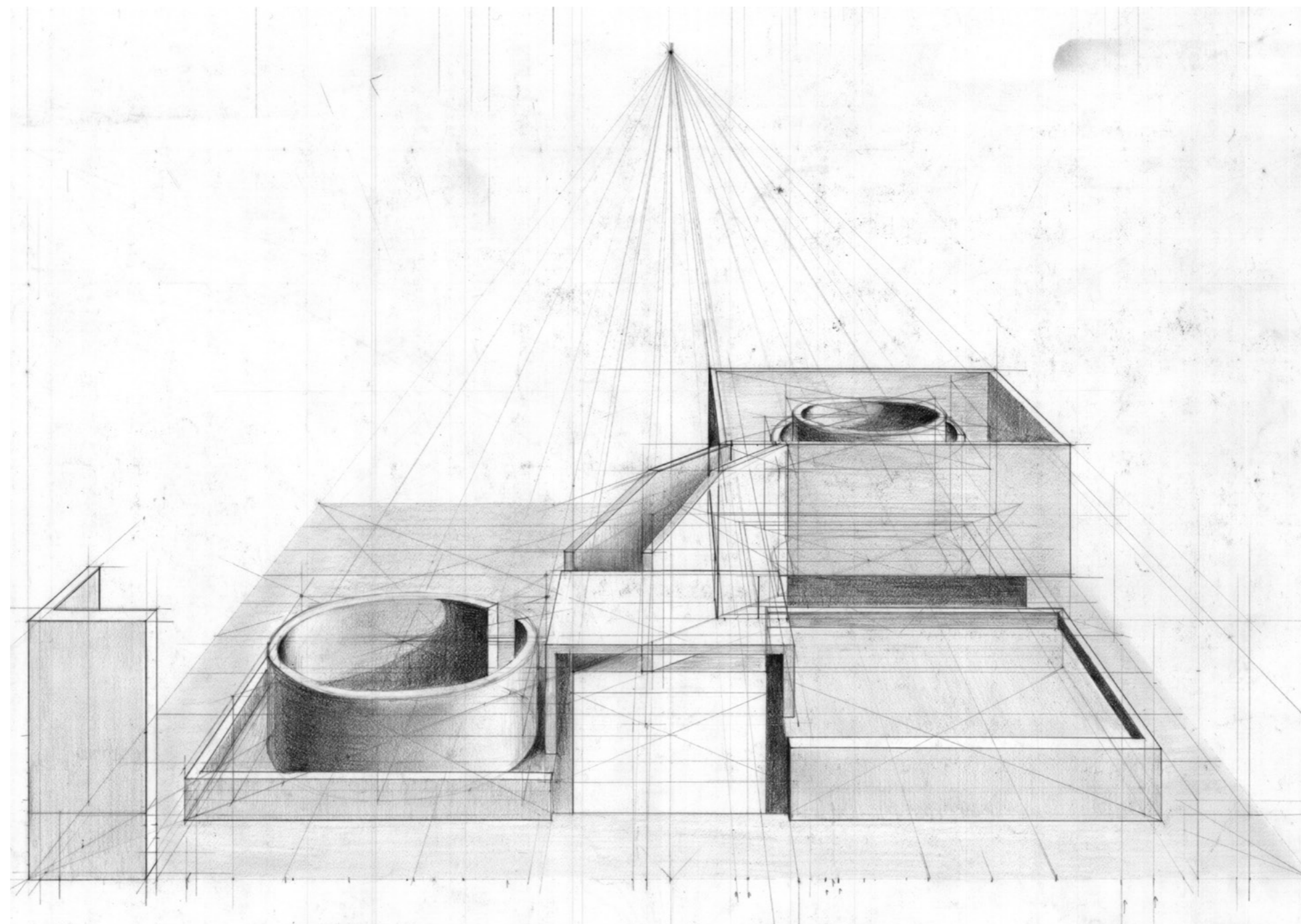


“...the building first insists on rapid approach, as he climbs the hill or moves along the alley within the trees, the visitor is likely to discover that, somehow, this gesture of invitation has vanished and that, the closer he approaches it, the more unsympathetic the building seems to come toward his possible arrival.”

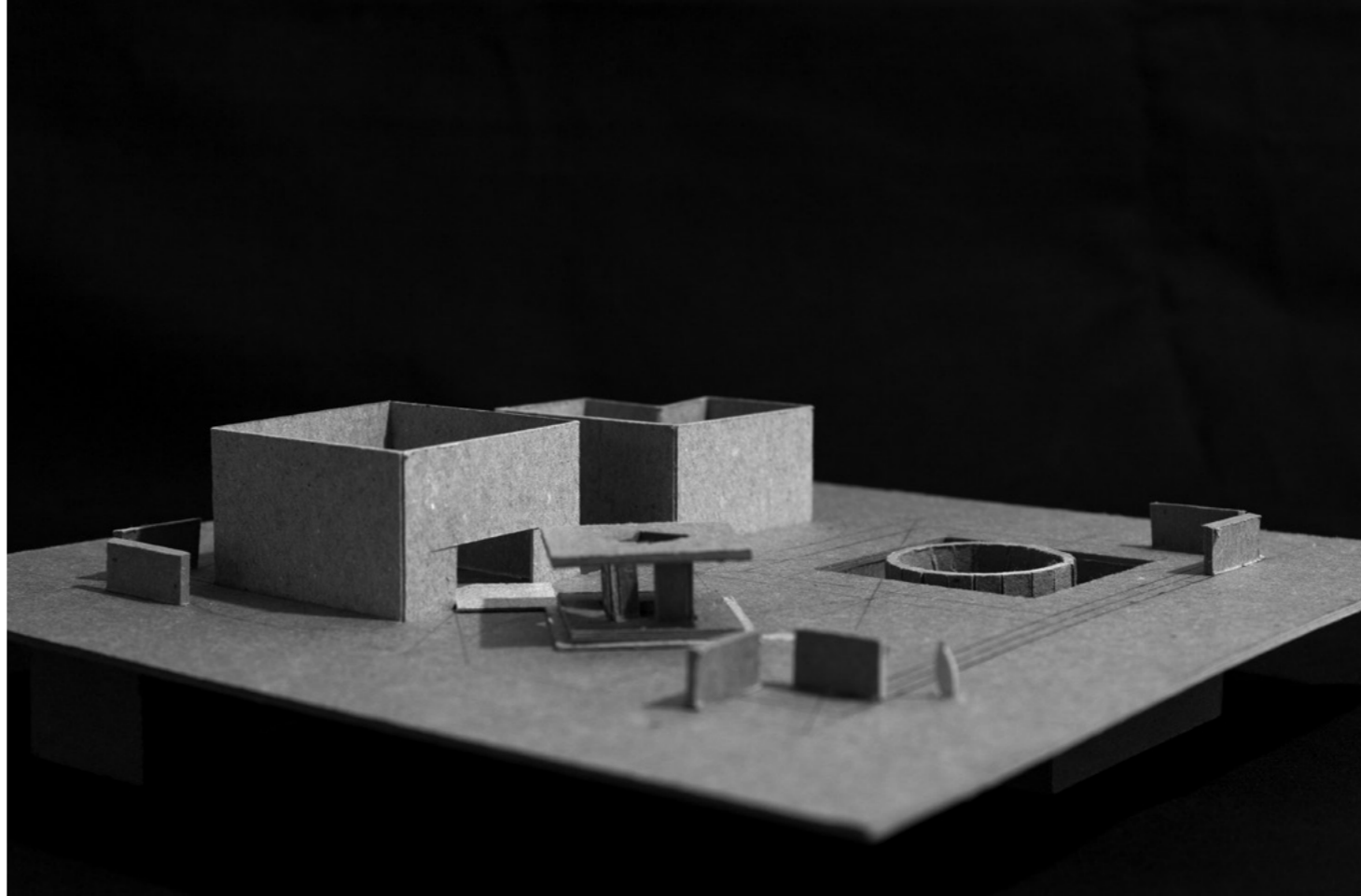
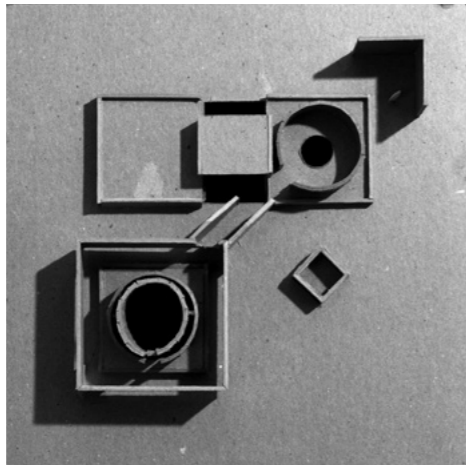
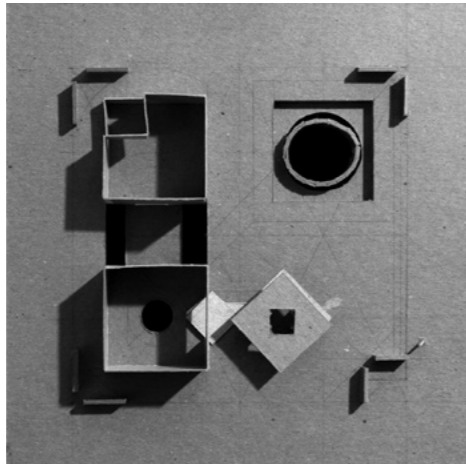
Colin Rowe, *The Mathematics of the Ideal Villa and Other Essays*



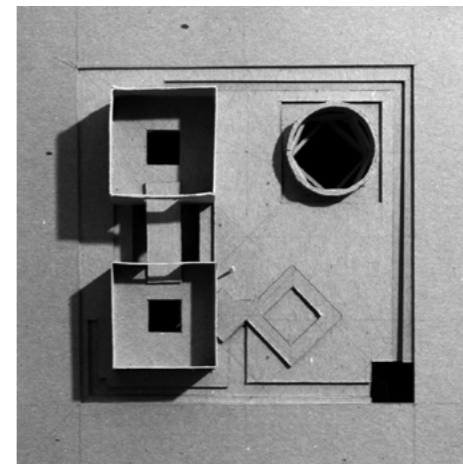
Perspective view of above ground



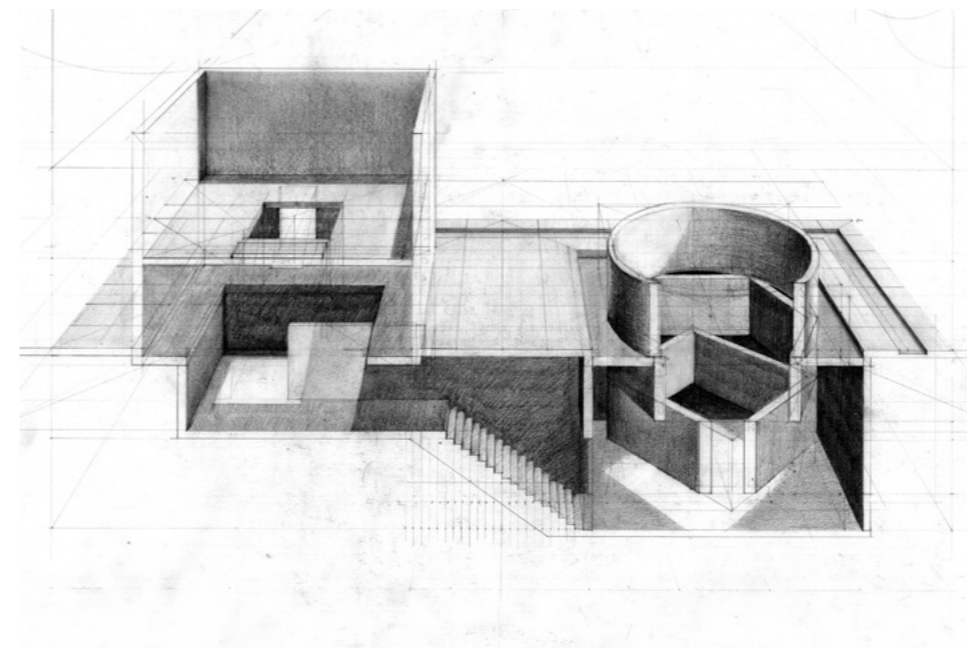
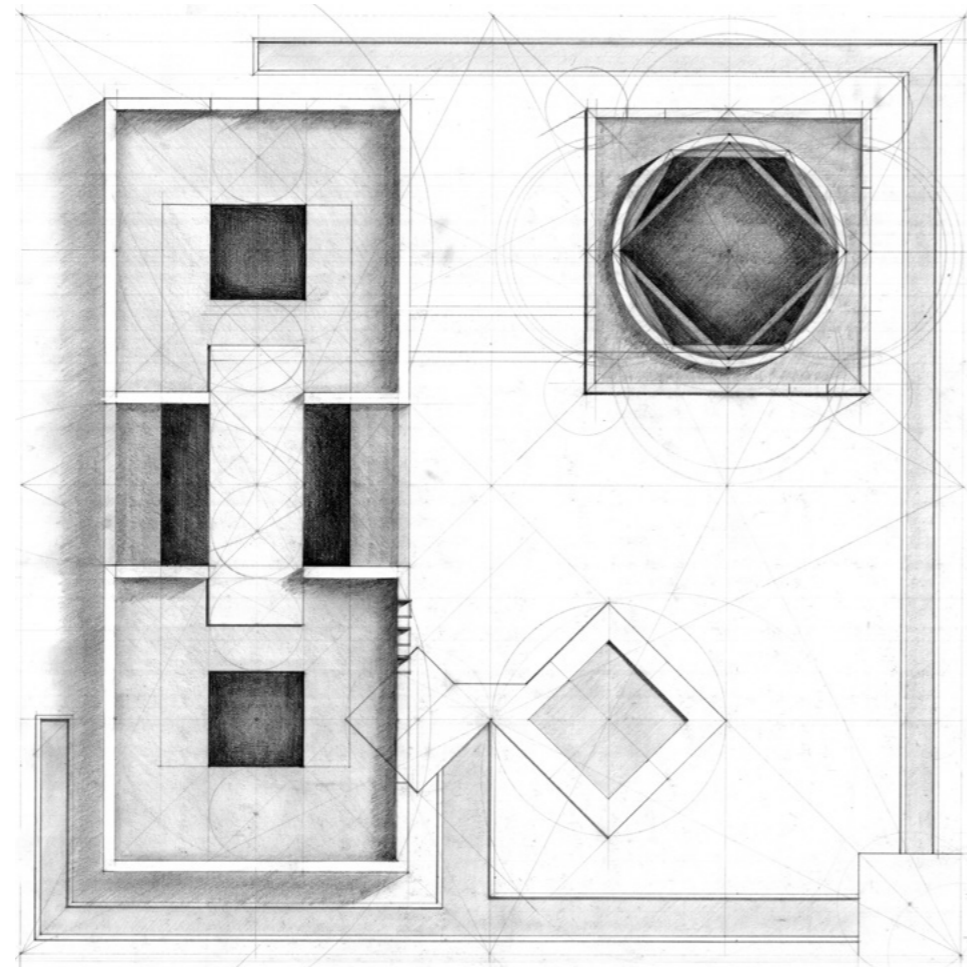
Perspective view of under ground



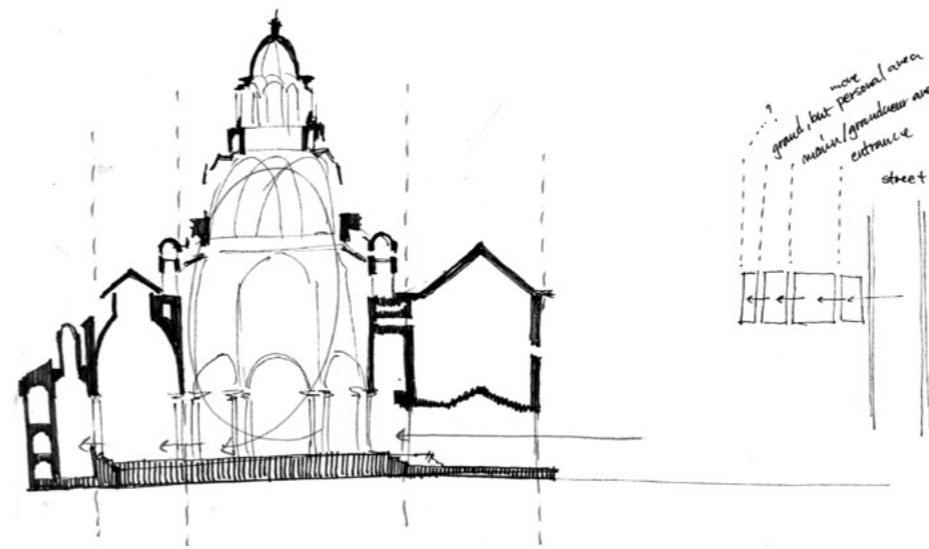
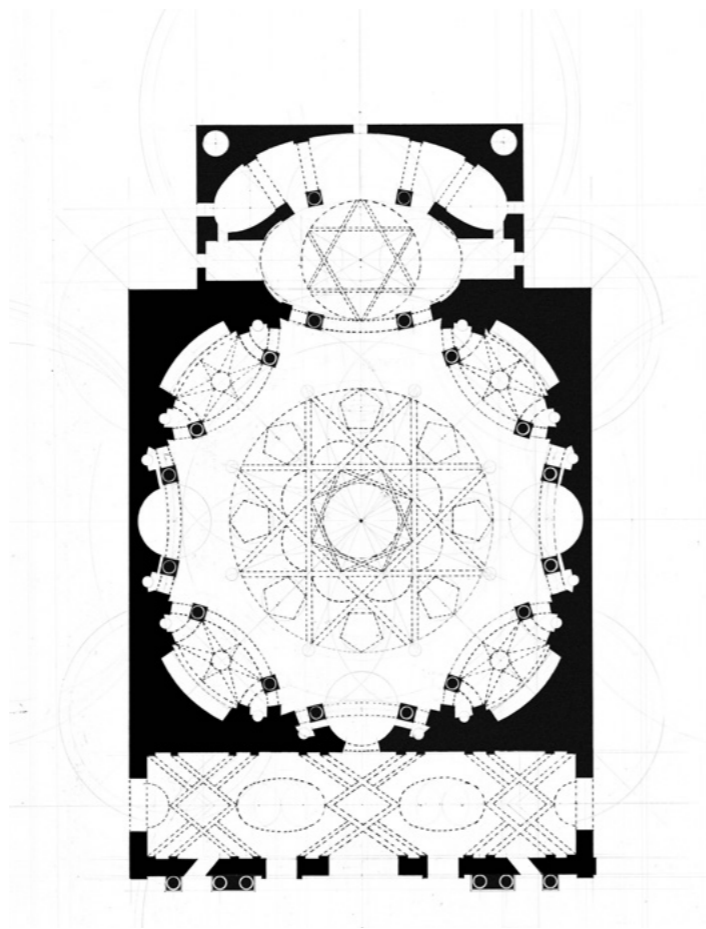
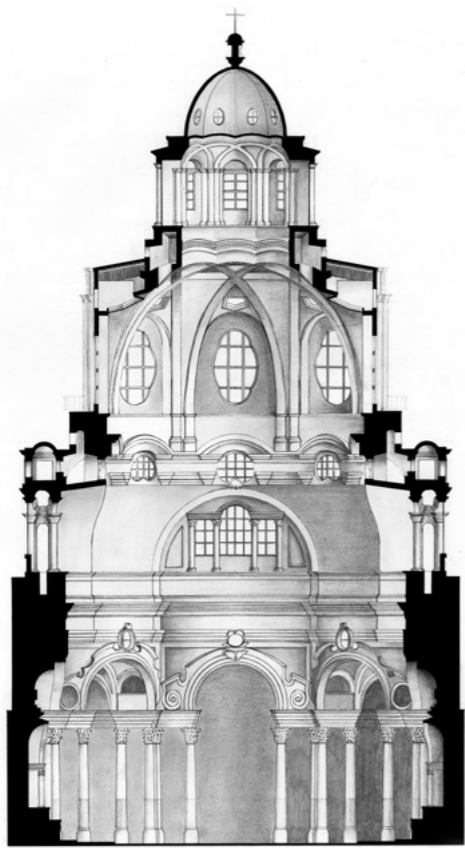
Model study: above ground, underground, and perspective view



CHAPTER 6
As above, so below

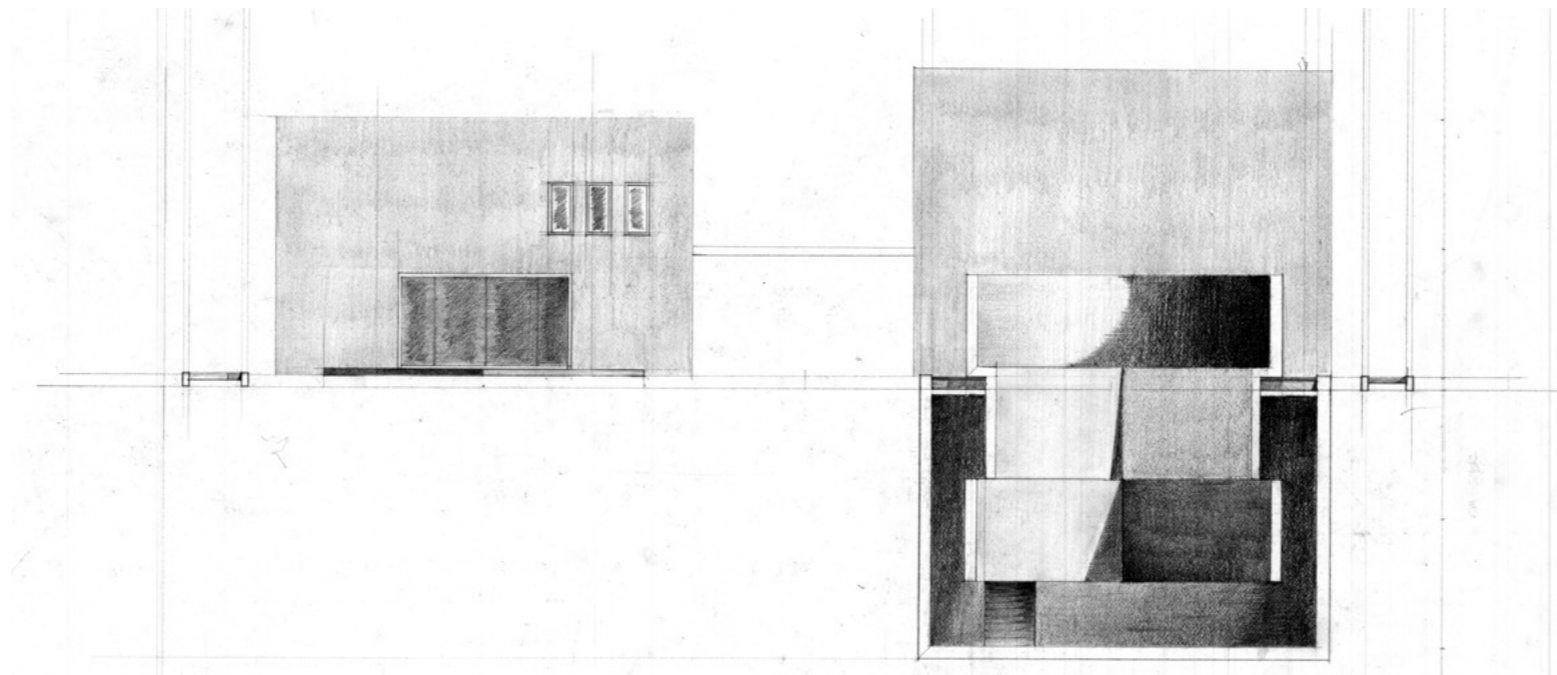
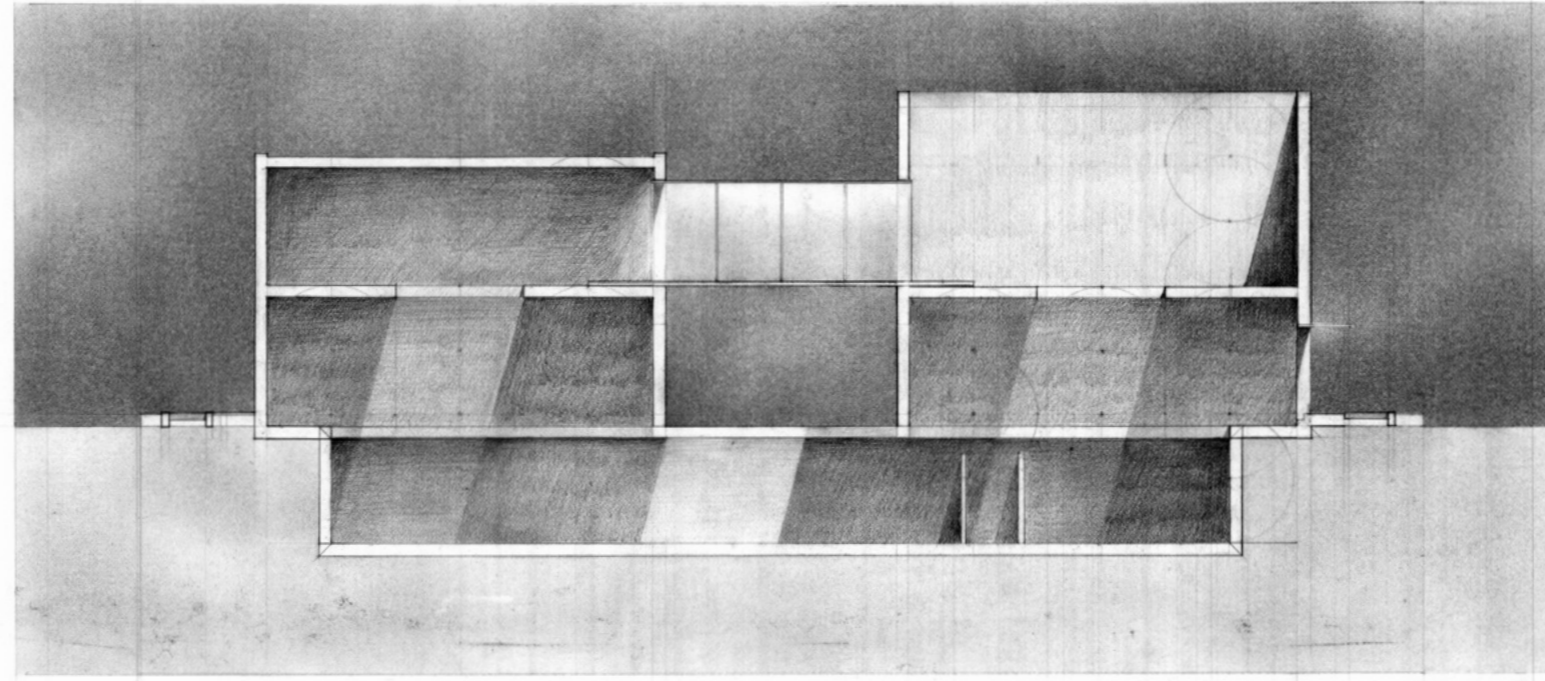


(L) Plan
(R) Section perspective

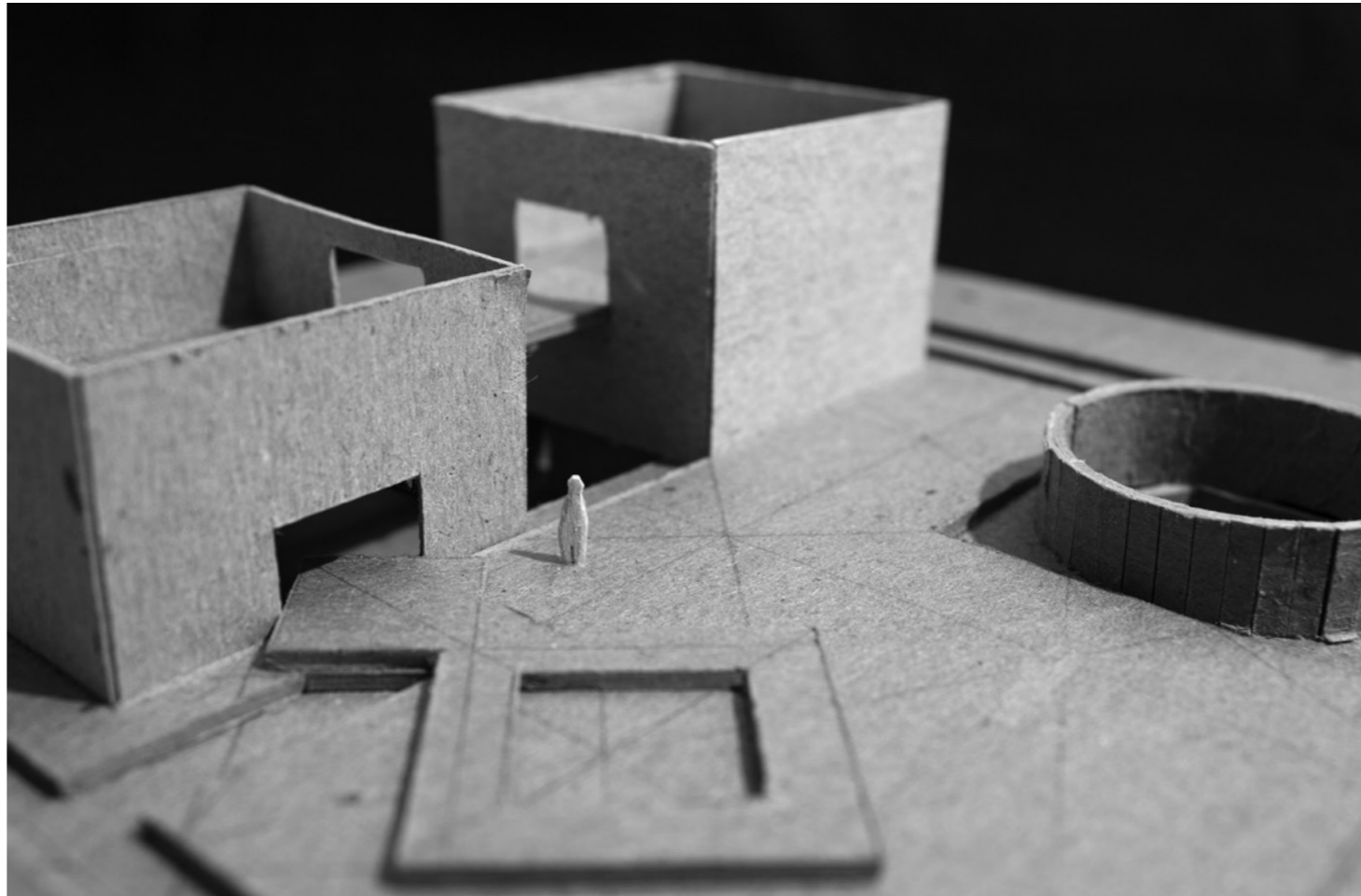
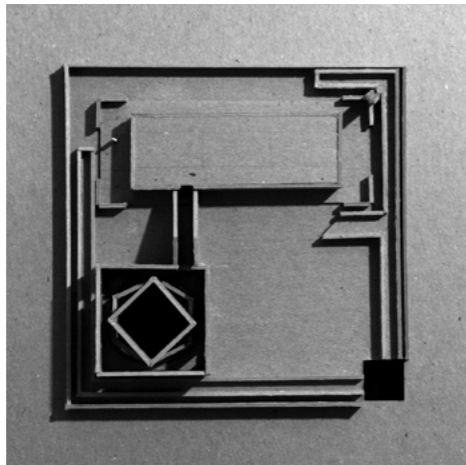
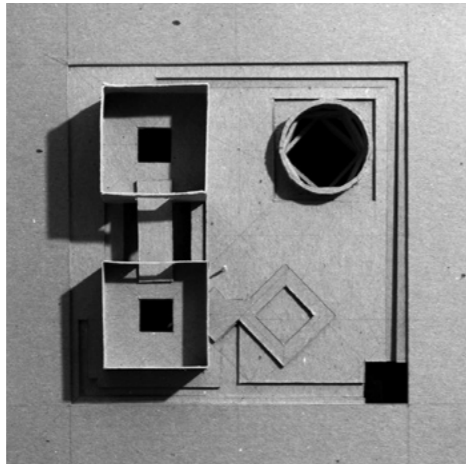


Despite the relatively flat facade seen from the plaza, San Lorenzo reflects infinite movement in the space of its interior. With the loop of physical logic that is structural and thus directional, a sense of time emerges. Yet the sense of infinite space creates a timeless phenomenon.

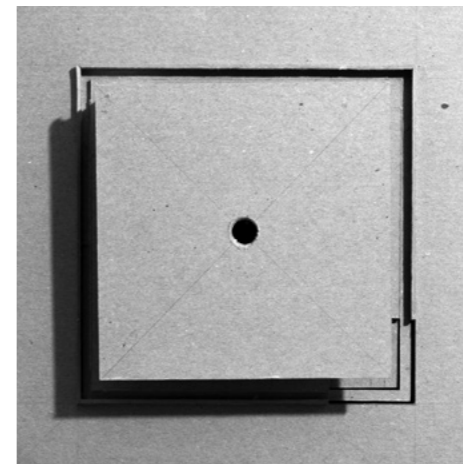
(L) Plan and section of San Lorenzo (Turin, Italy) redrawn from *Guarino Guarini and His Architecture* by H. A. Meek
(R) Section sketch of San Lorenzo by Guarino Guarini (Turin, Italy)



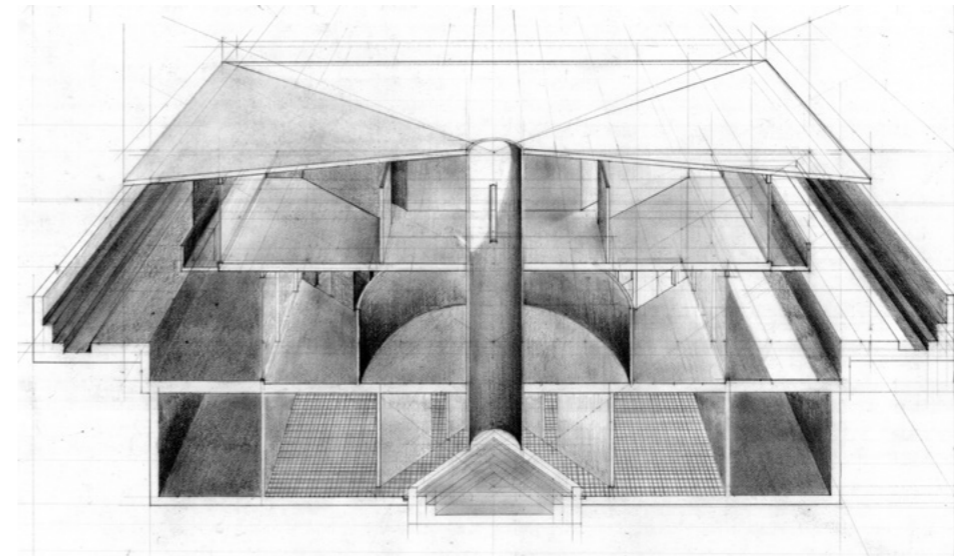
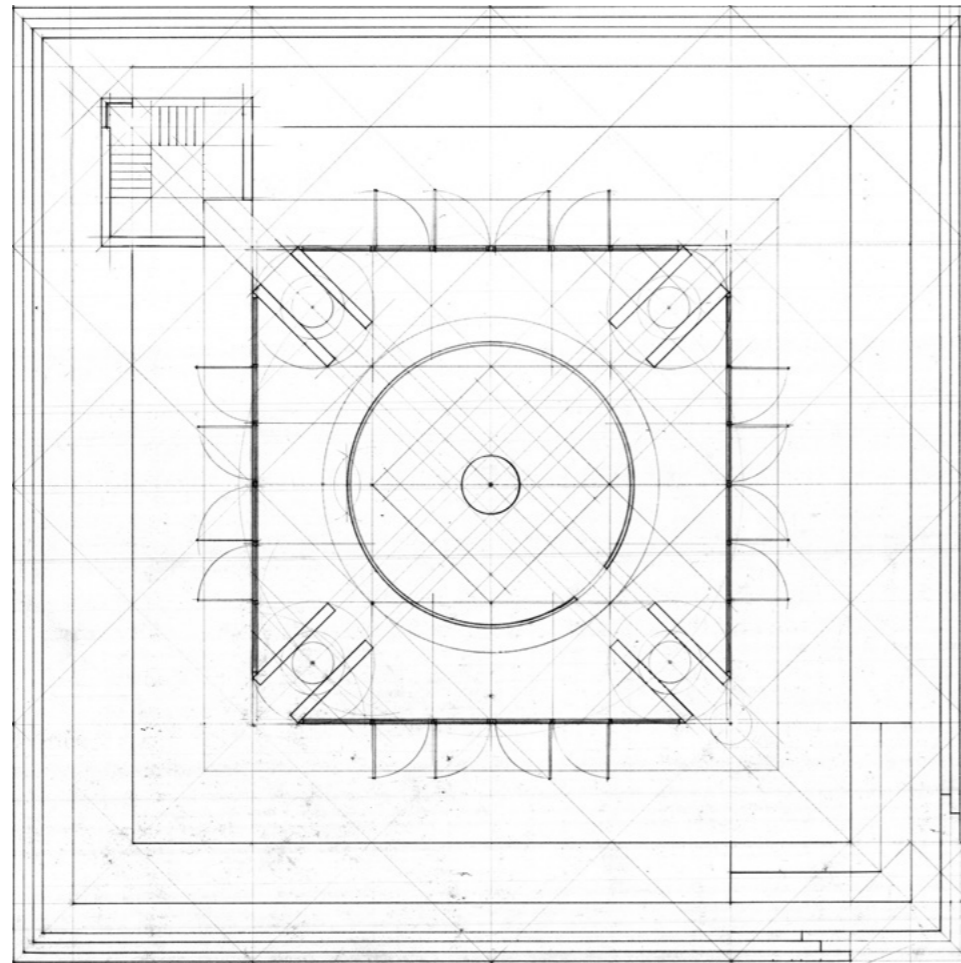
(T) Section through the main house
(B) Section through the bath



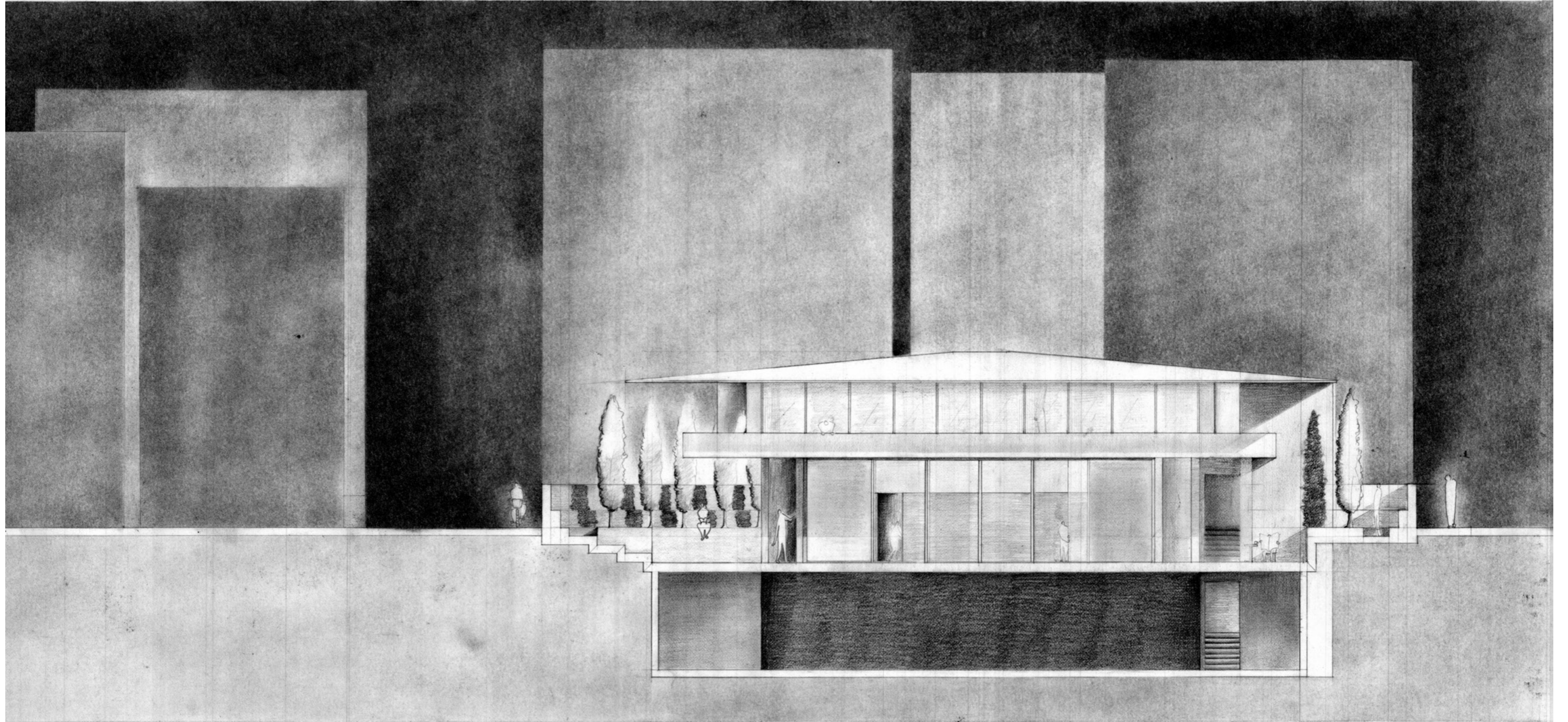
Model study: above ground, underground, and perspective view



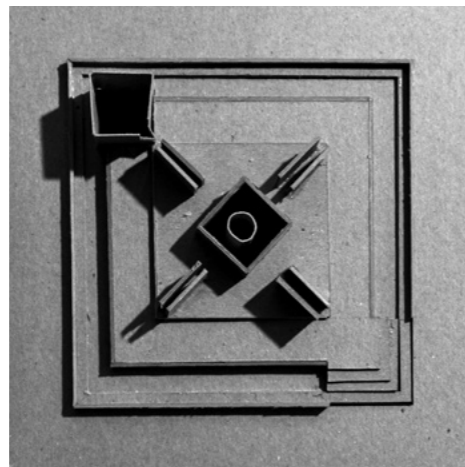
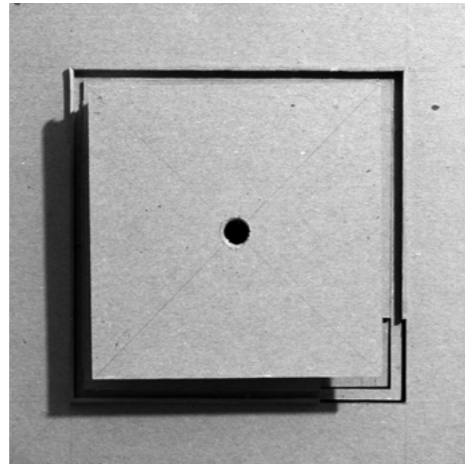
CHAPTER 7
Under one roof



(L) Plan
(R) Section perspective through the oculus in the center of the house



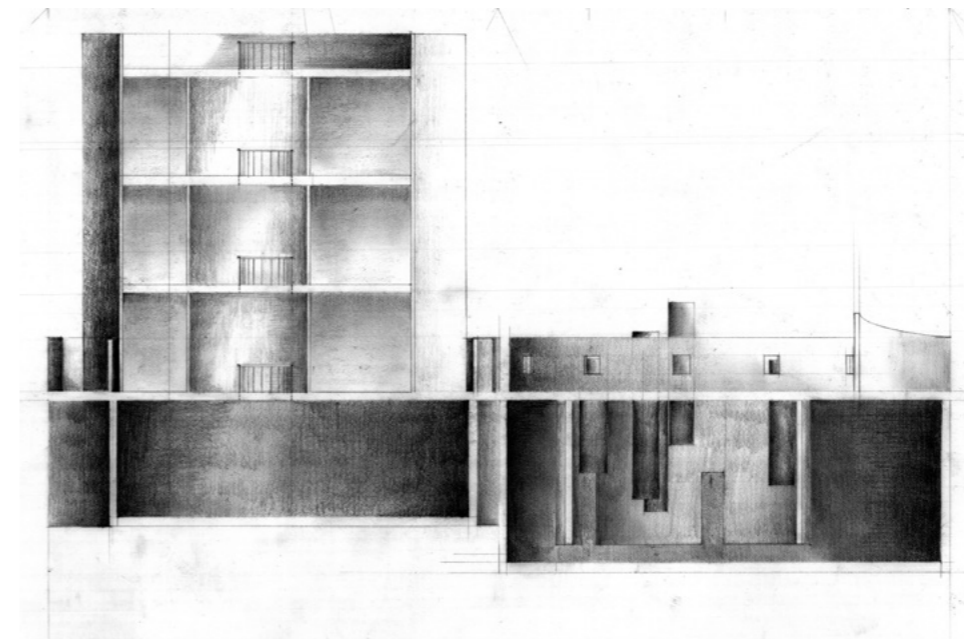
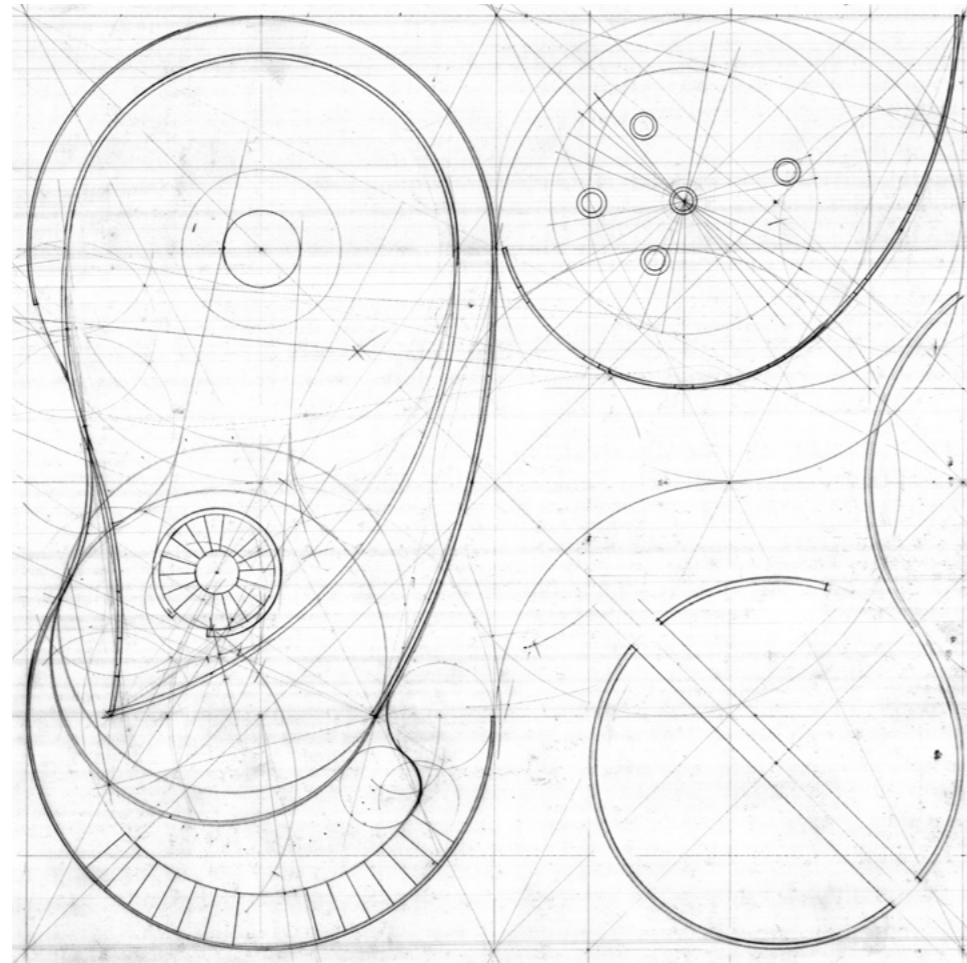
Section with the city in the background



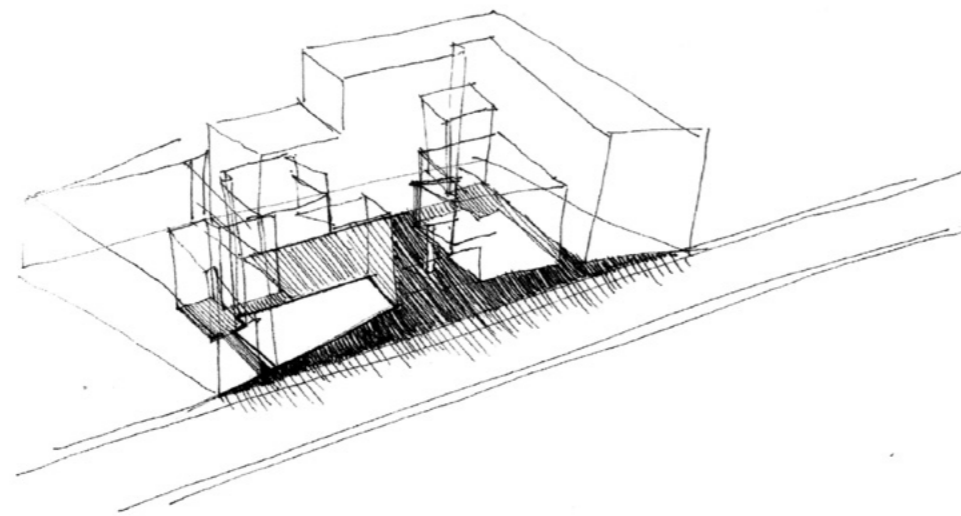
Model study: above ground, underground, and perspective view
(R) The question of boundaries arises as the edge of the building competes with the edge of the site.



CHAPTER 8
Motion, drifting with and without
boundaries

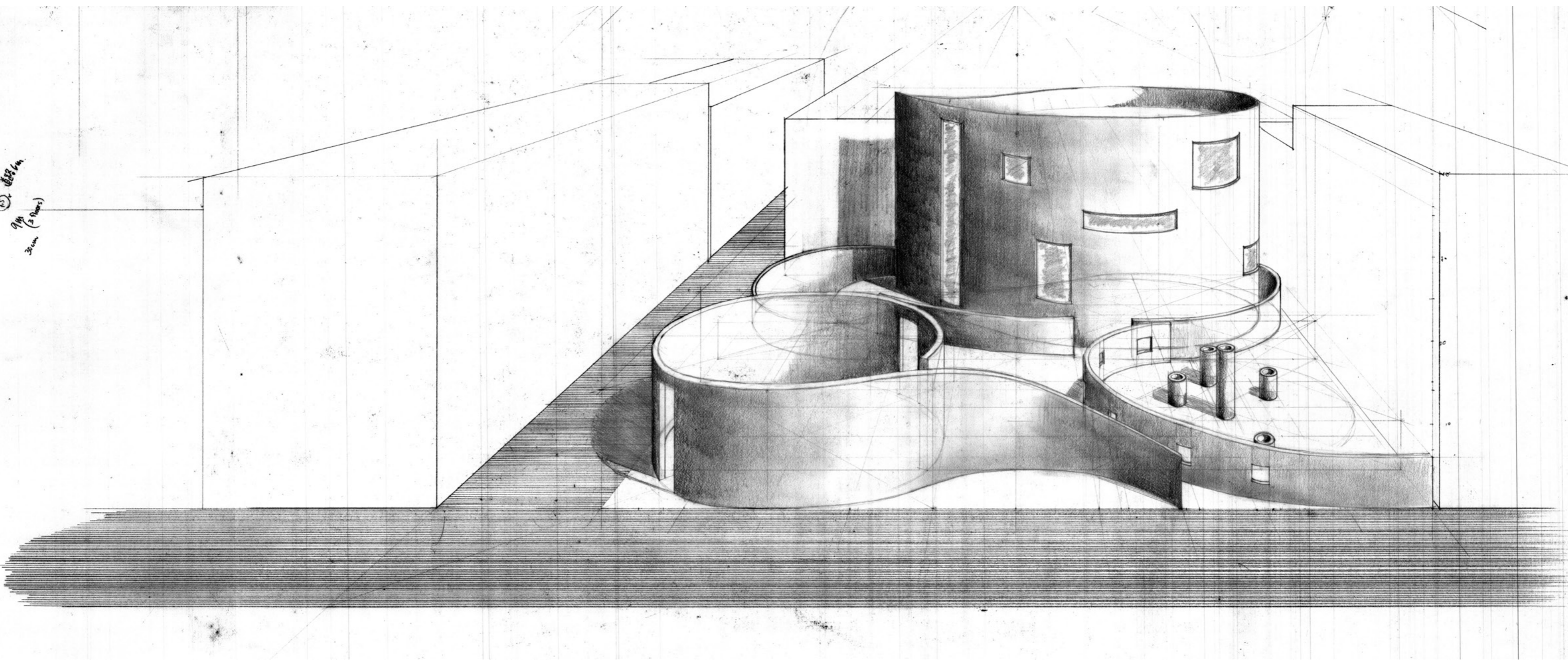


(L) Plan
(R) Section through the guest rooms and the bath

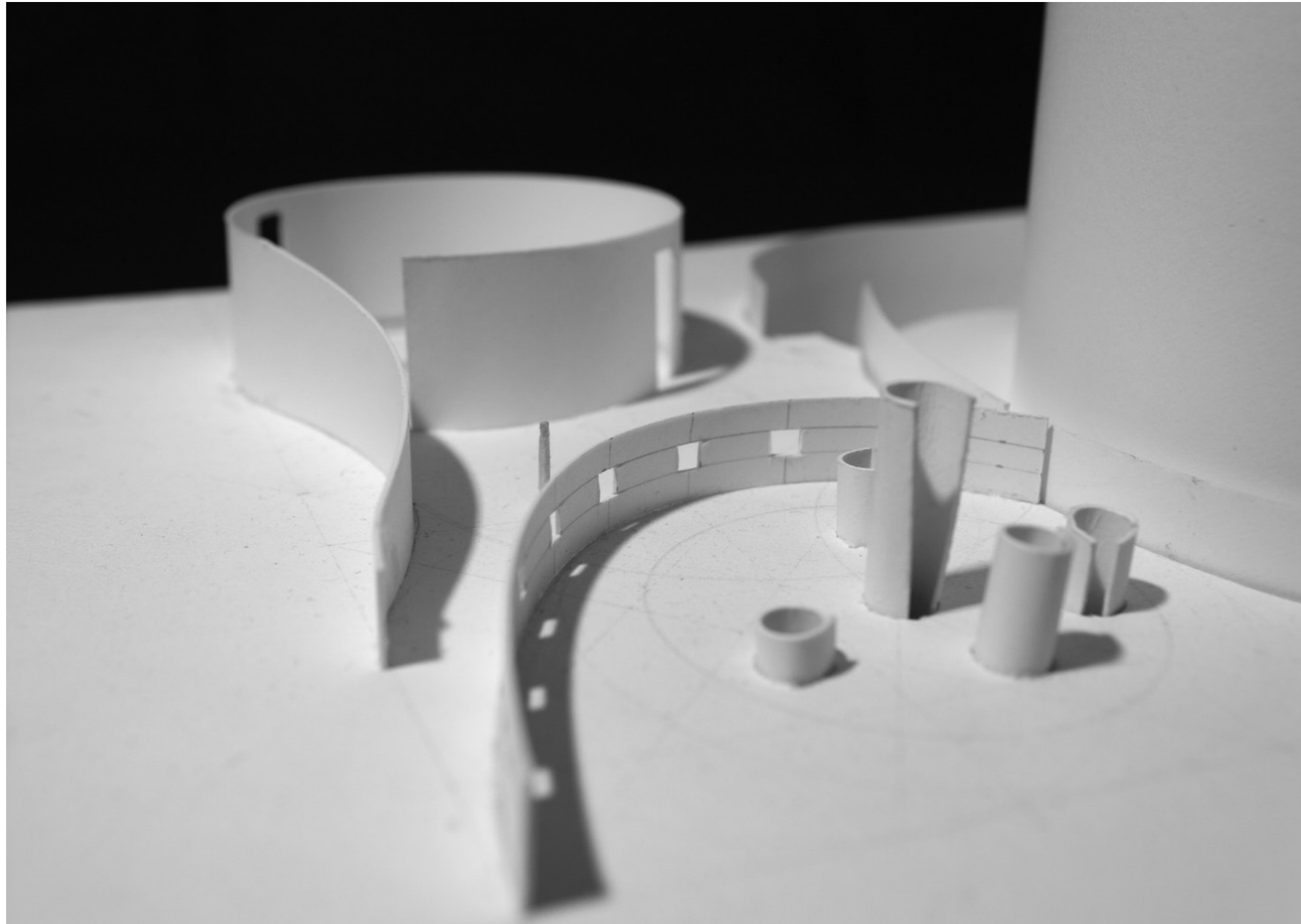


(LT) Integration of the street and the site
 (LB) Conceptual sketch of Hillside Terrace
 (R) Constant flow in and out of the site physically as well as visually
 (all from Hillside Terrace, Tokyo, Japan)

The work Hillside Terrace, despite the limited square footage of the site, Fumihiko Maki is able to design complex stratifications involving inside and outside spaces, as well as vestiges, to create what he calls, “spatial walls”. These spatial walls allow for density in perceptual depth. He argues that this depth promotes human activities.

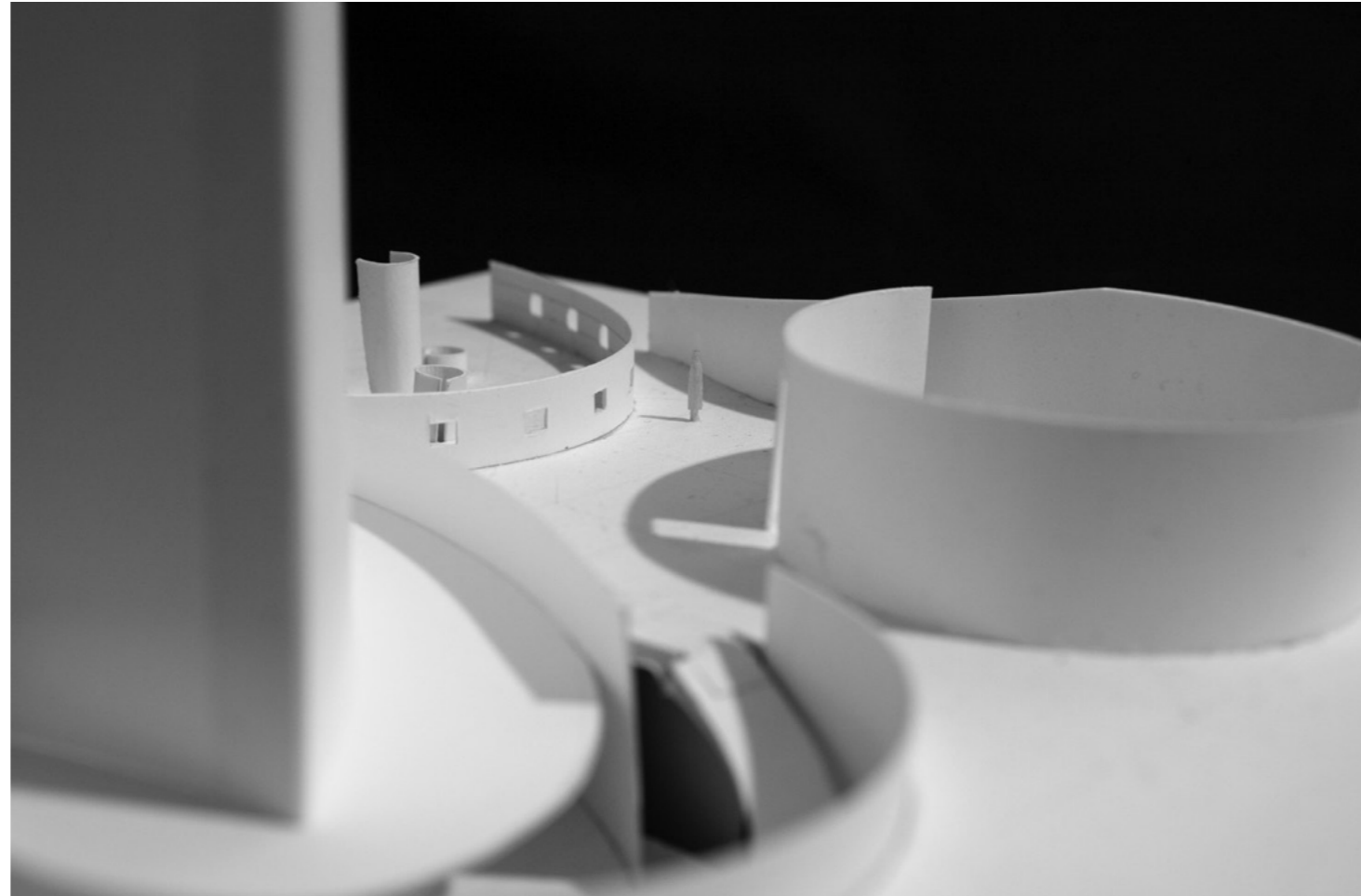
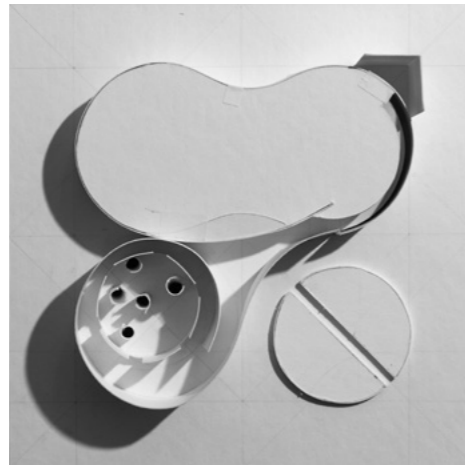


South Elevation in perspective view

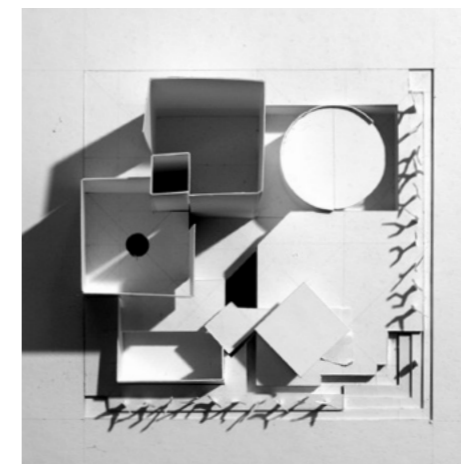


Model study: perspective from the street

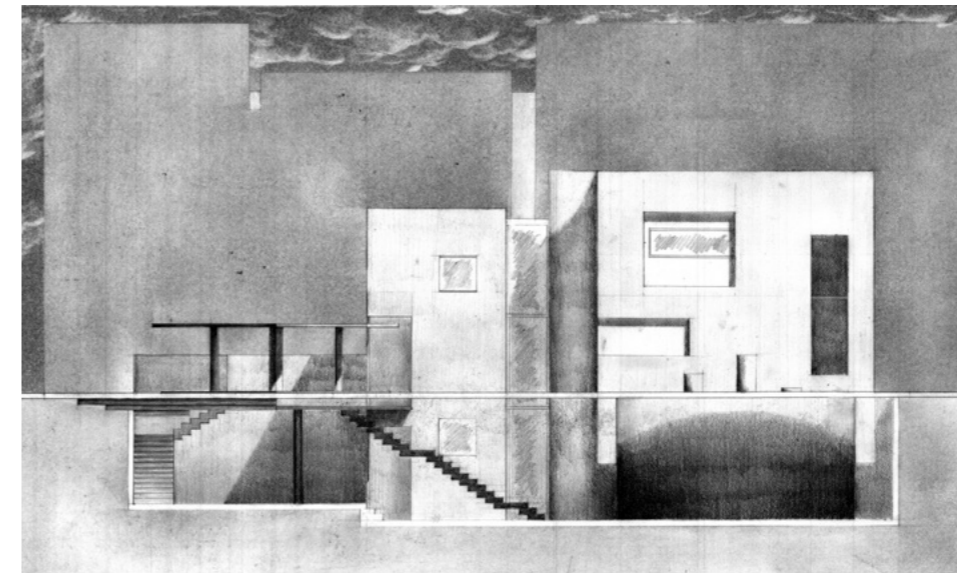
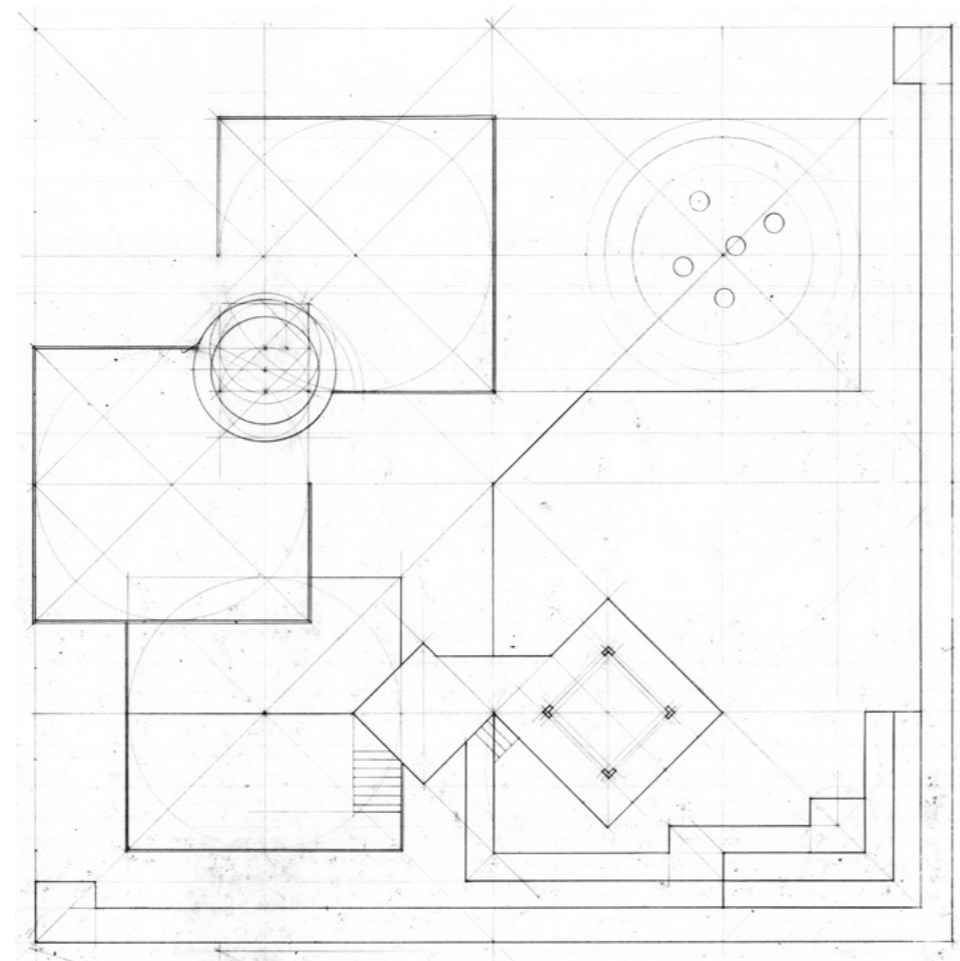
The flow of the city drifts in and out of the space between the fluid surfaces. Human interactions occur within the edges that demarcate interiority and exteriority.



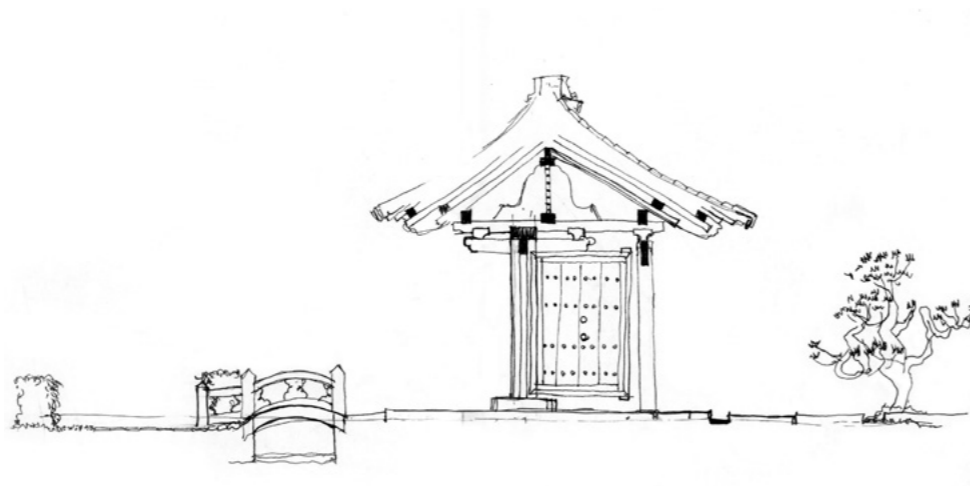
Model study: above ground, underground, and perspective view



CHAPTER 9
Perpetually temporary



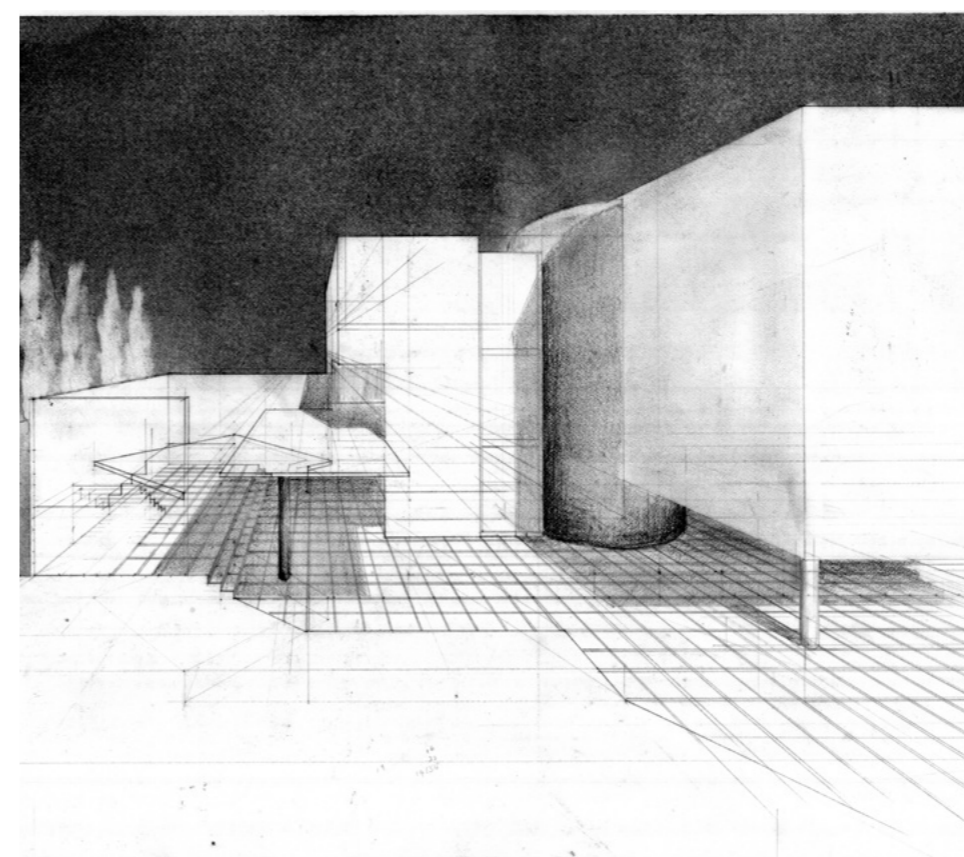
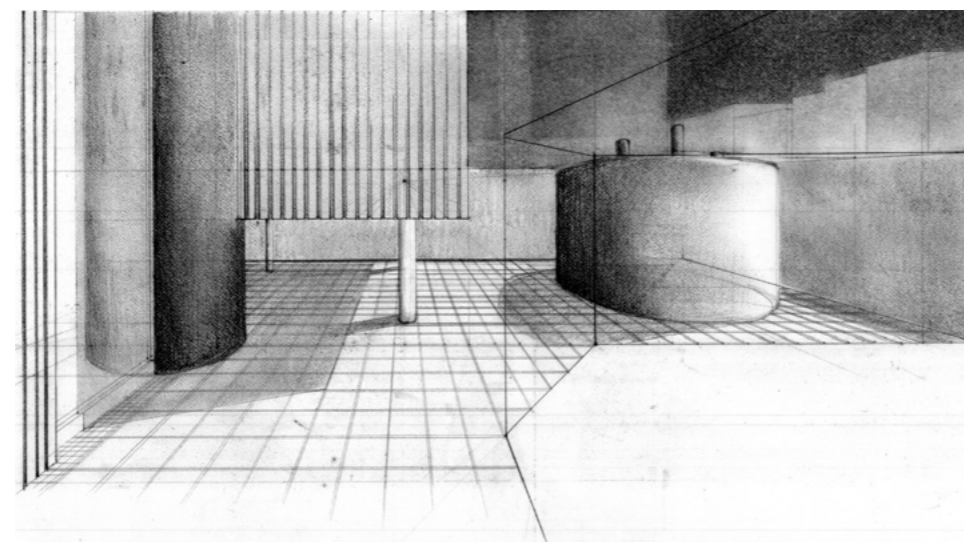
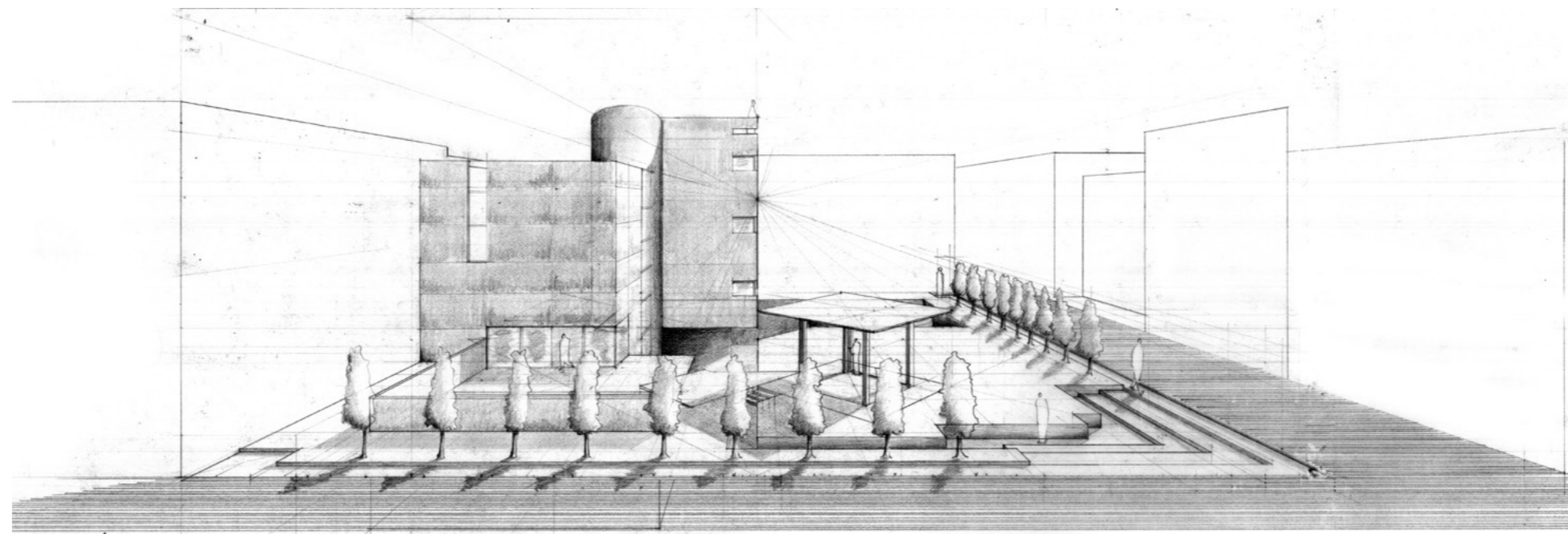
(L) Plan
(R) Section drawing of the relationship between above and below ground



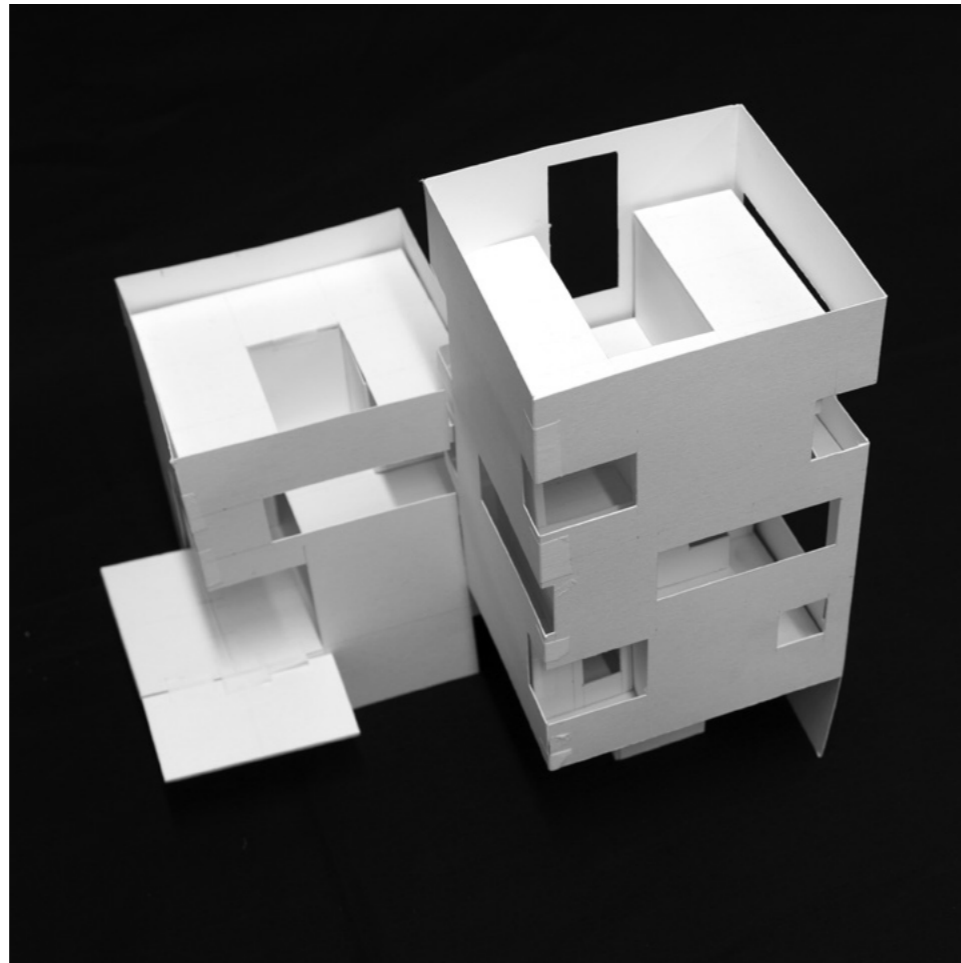
(L) Sketch, studying the relationship of the street and the entrance gate
(R) The path that leads the inhabitants from one threshold to another



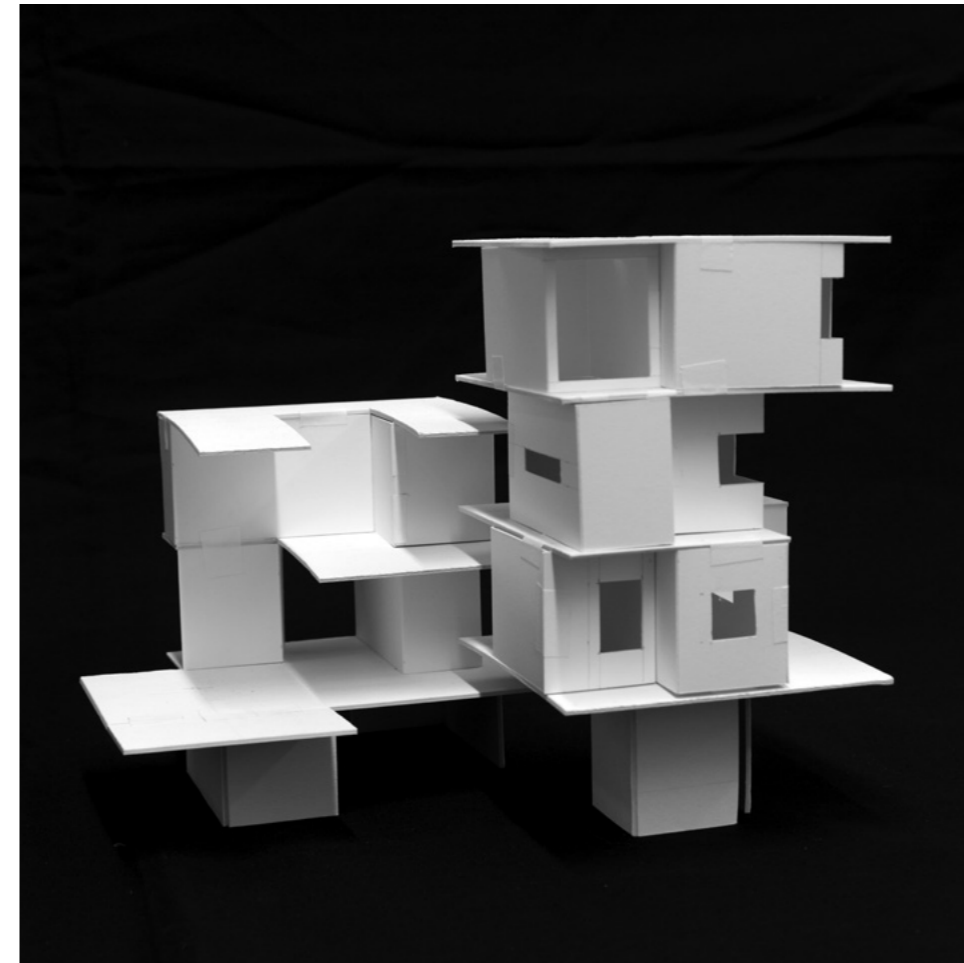
The layers of thresholds at Myoshinji temple begin to imprint the sense of a place into one's memory.



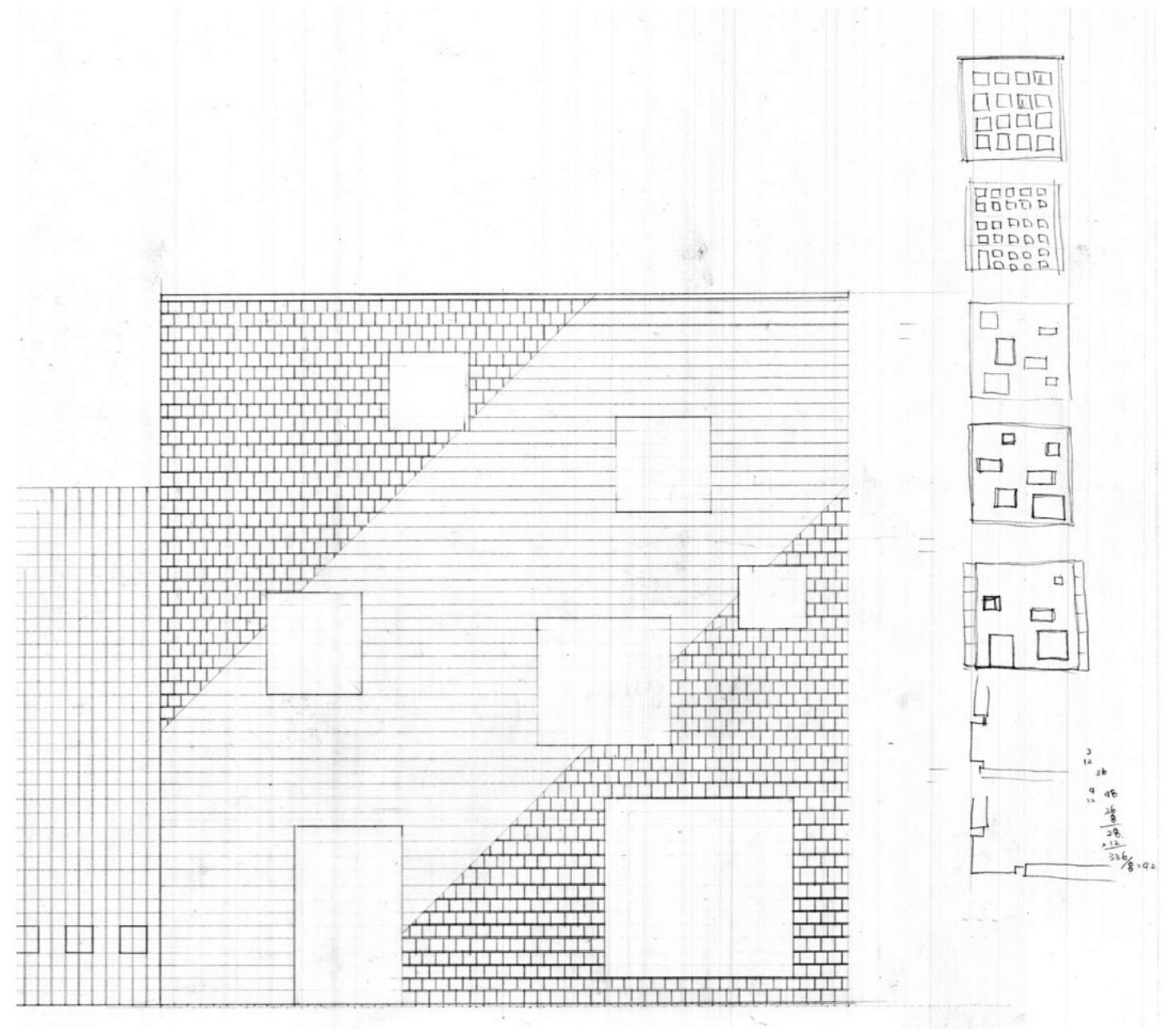
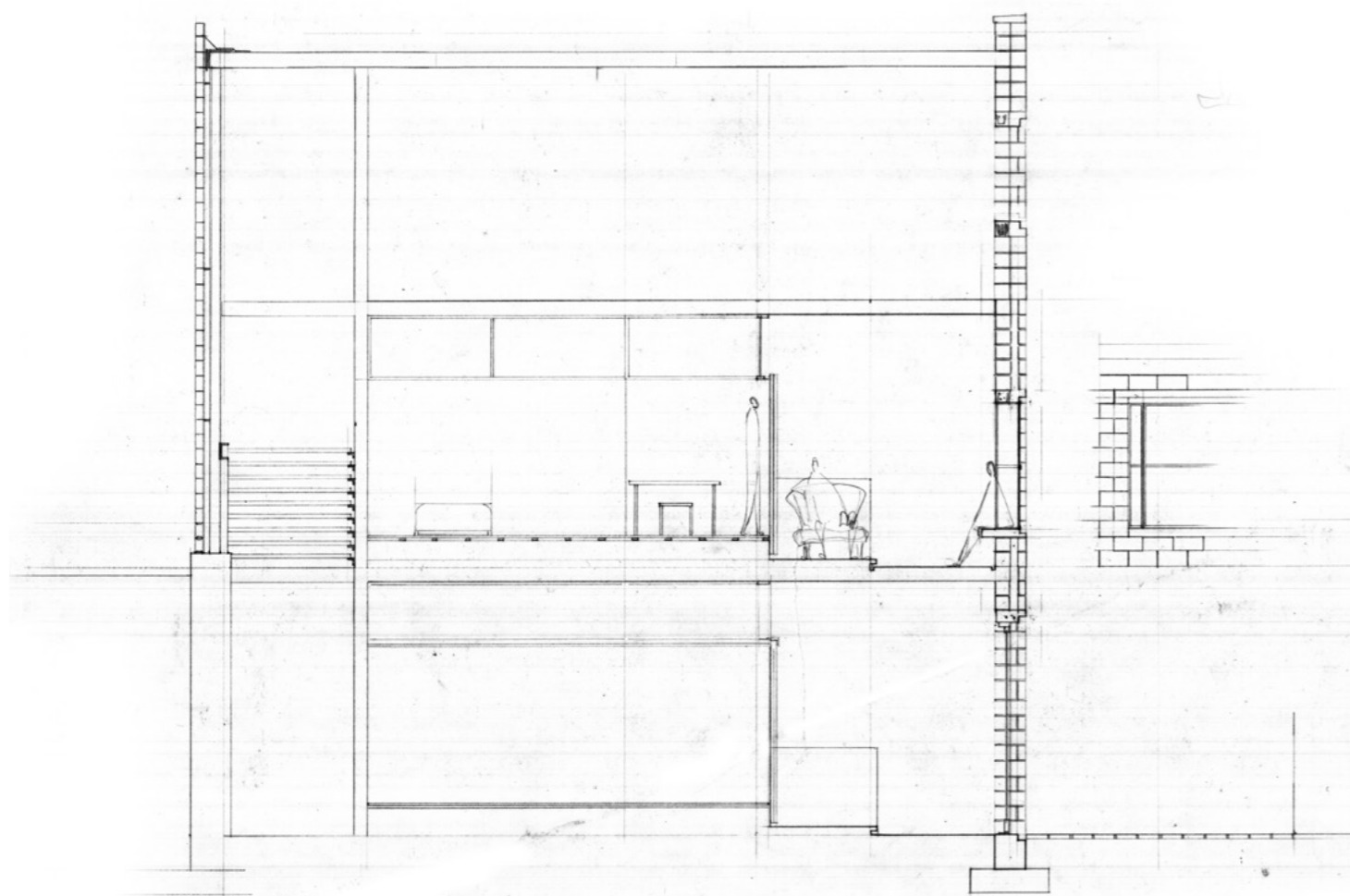
(T) West elevation in perspective
(BL) Perspective view of the courtyard on the below grade level
(BR) Perspective view of the house from the arrival pavilion



Preliminary study model of the main house

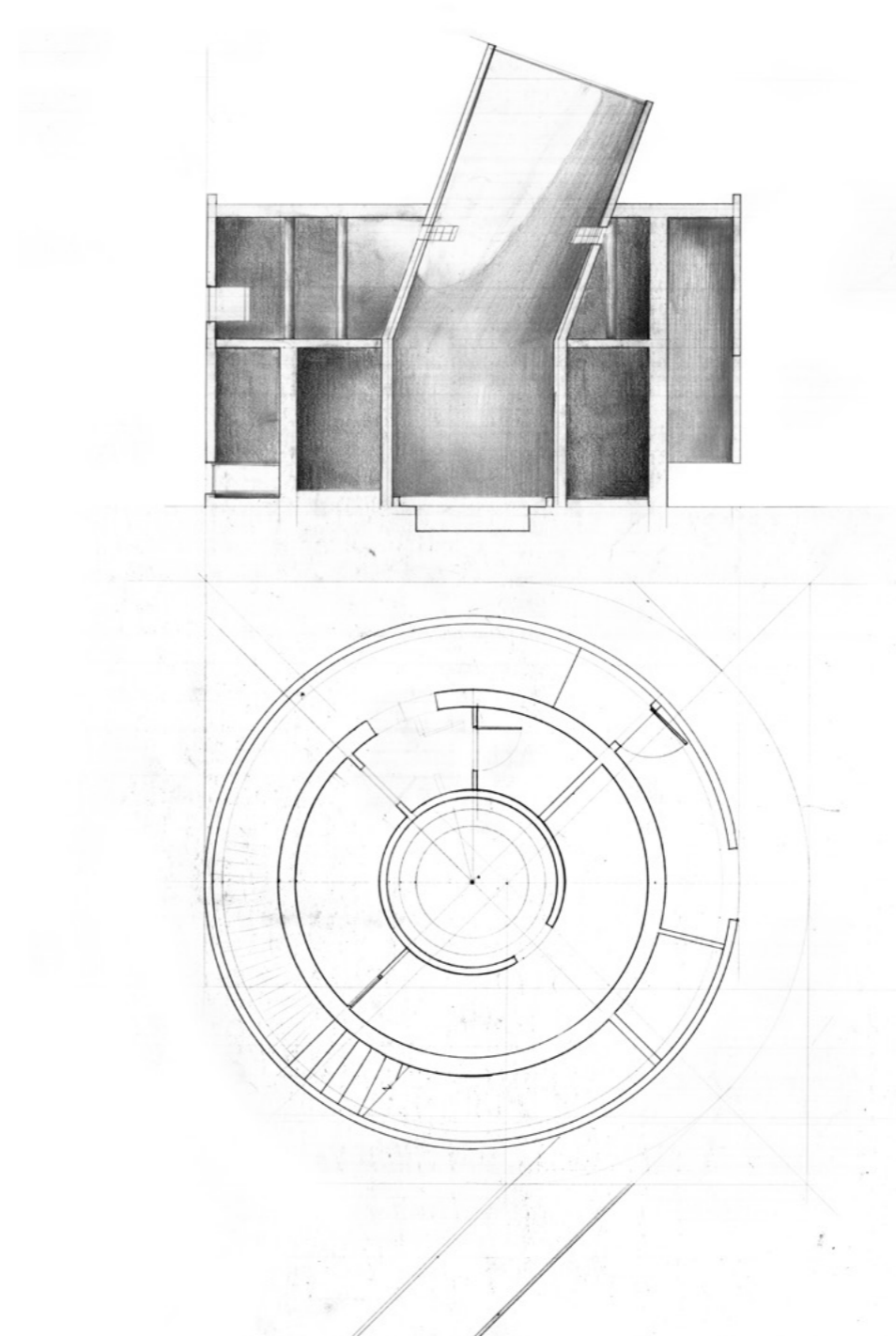
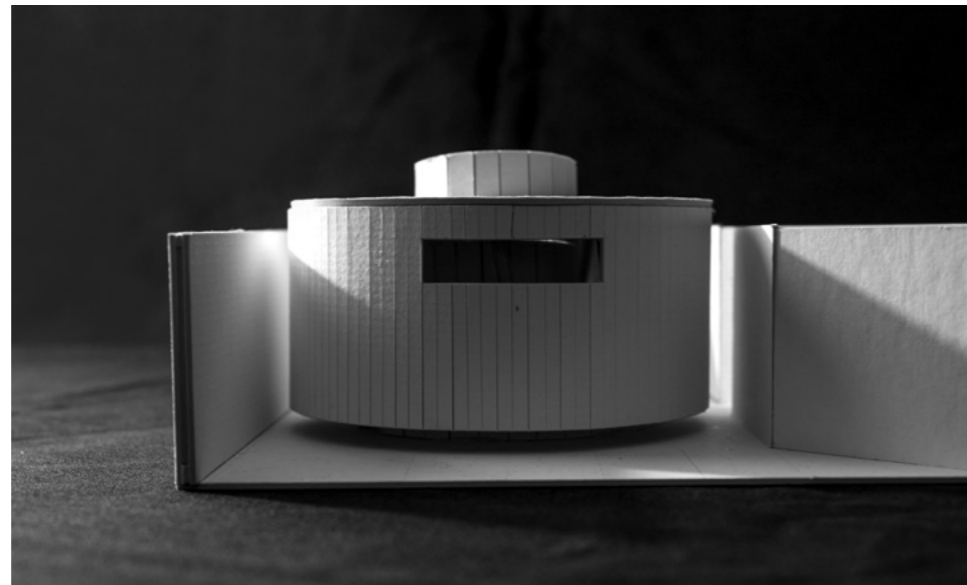


Preliminary study of the main house: Each room, with its unique orientation and composition of openings, is stacked in different combinations, using the space between them to create public spaces of varying sizes. This complexity is taken further with the opening compositions on the building skin - each space attains a unique relationship between interiority and exteriority.

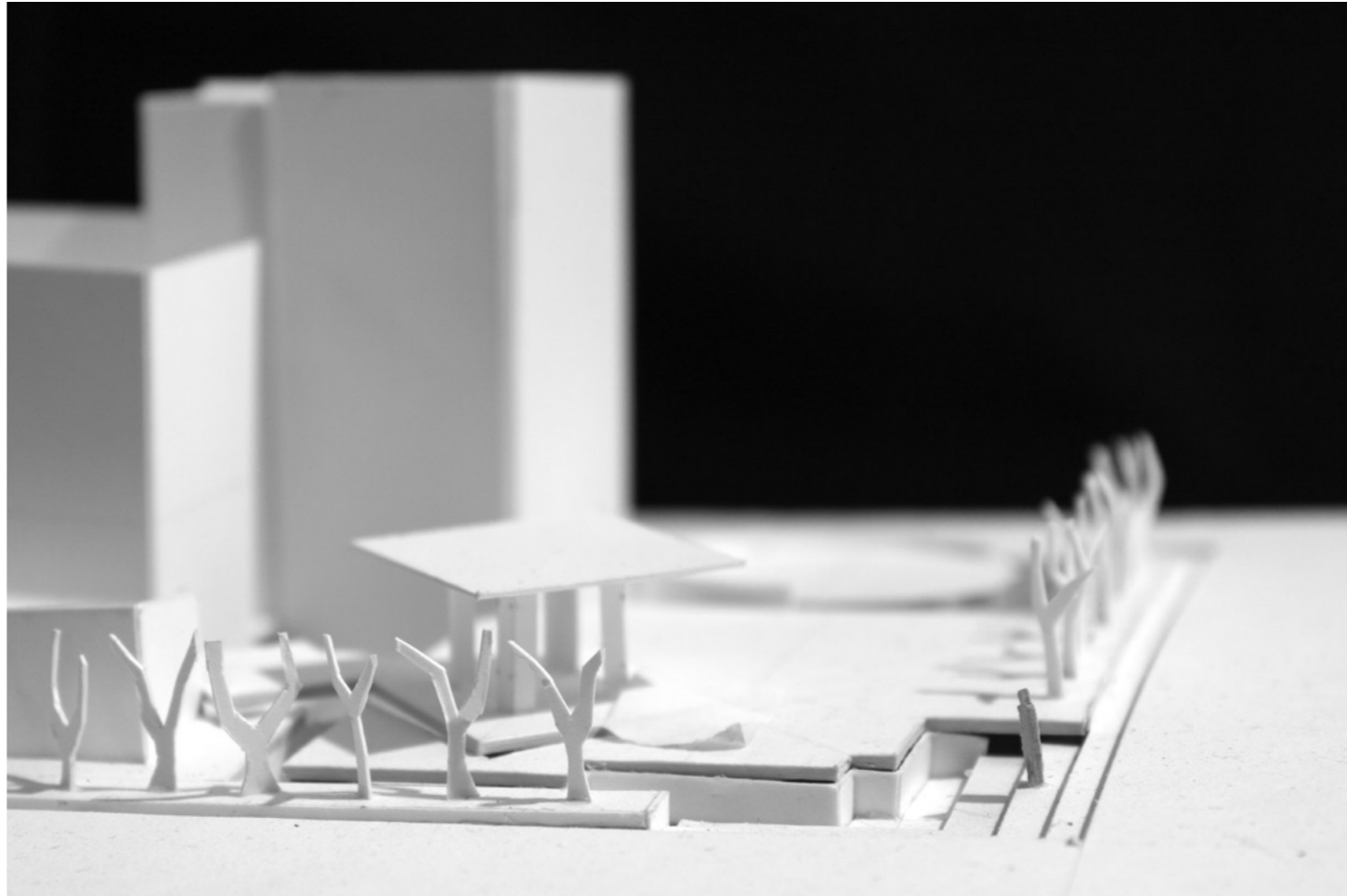
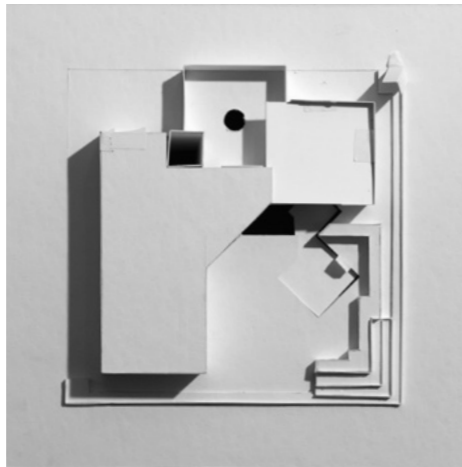
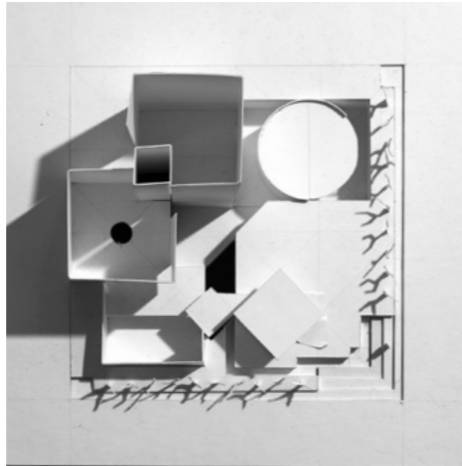


(L) Sectional facade study

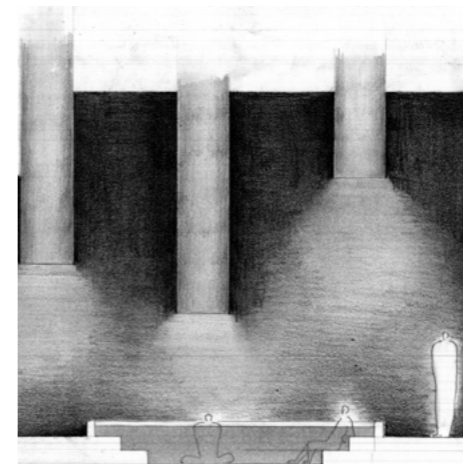
(R) Facade study in elevation: Openings uniquely frame the inhabitants' visit



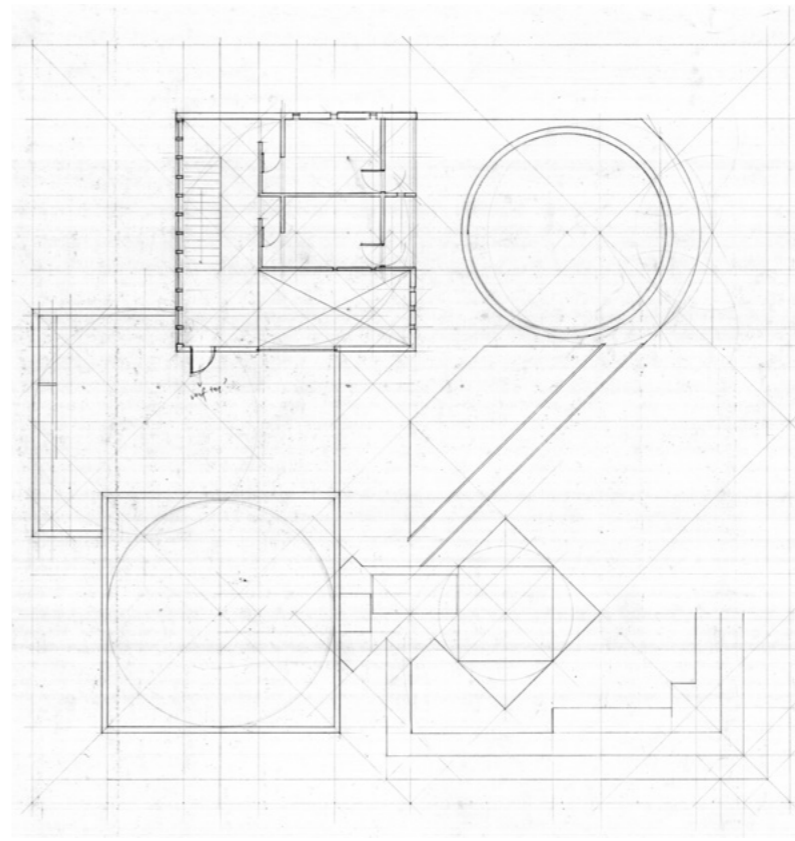
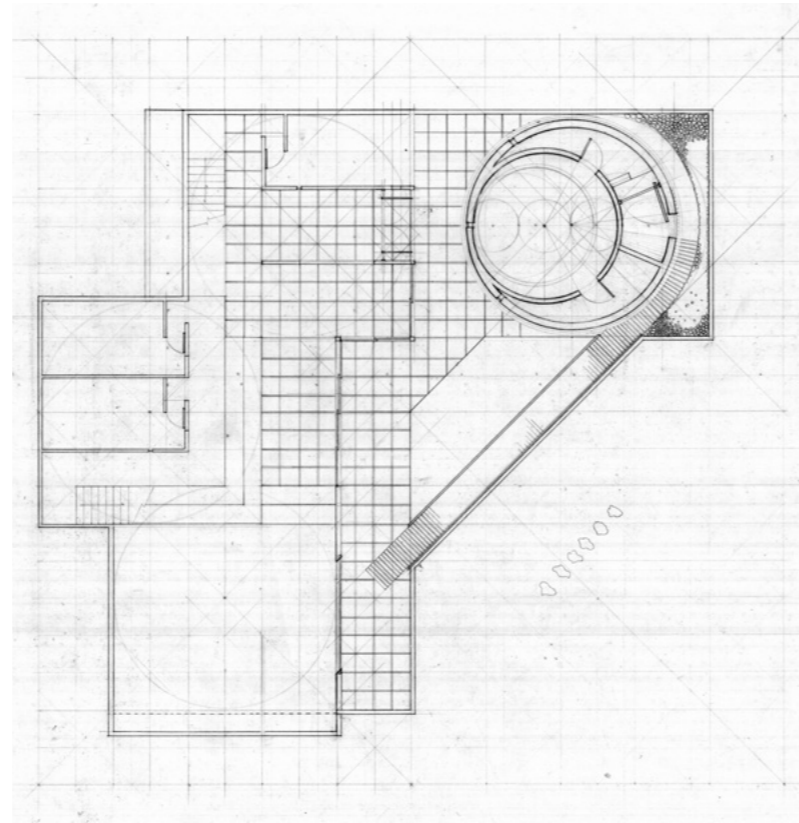
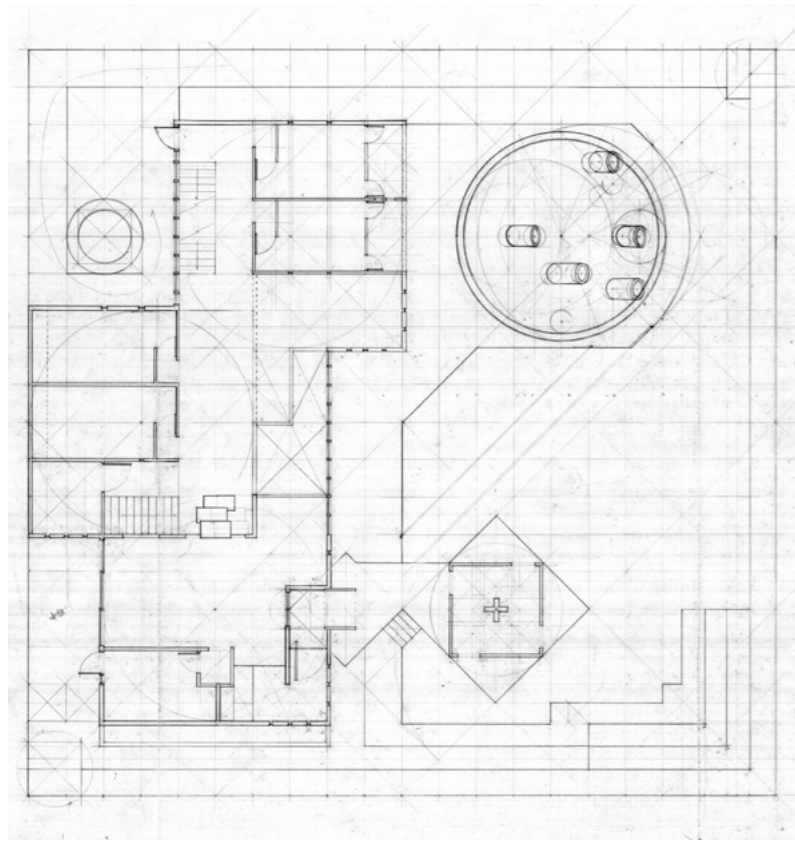
The bath iteration 1
(L) North Elevation: Light study of the retaining walls and the bath
(R) Section and plan



Model study: above ground, underground, and perspective view
(R) A subtle step down demarcates the edges of the site



CHAPTER 10
The first House for Strangers



Even though the site is a collection of buildings, a sense of the whole place is maintained by views and continuity in space shared between each architectural volume. In contrast, the bath entrance is isolated physically from the rest of the site to claim its autonomy, yet the sights and sounds behind the cylindrical volume can be observed from the house maintaining its connection to the whole.

Plan Iteration 1: ground floor, below grade, and the 2nd floor

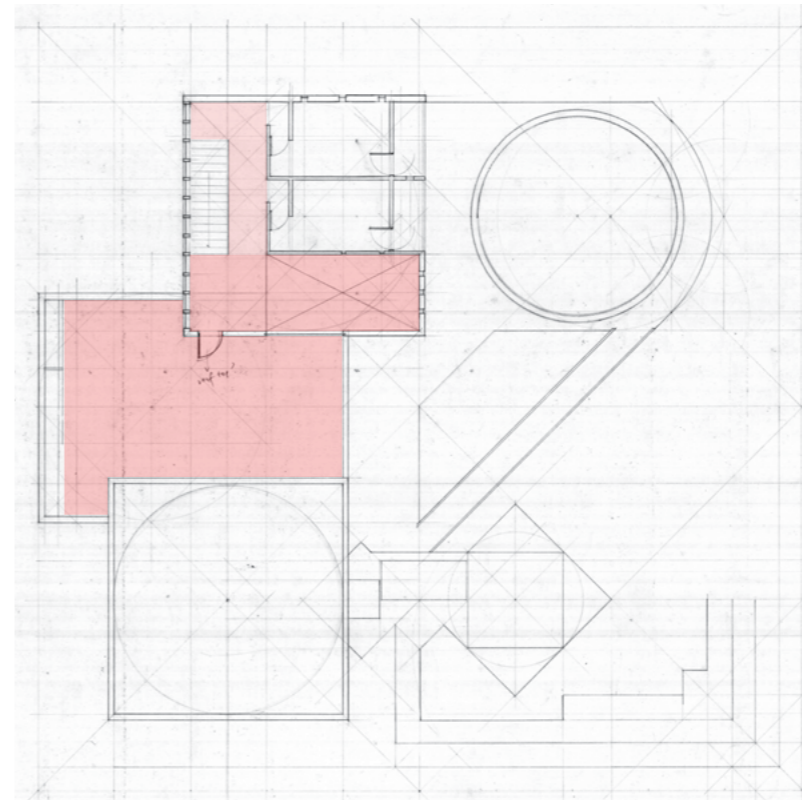
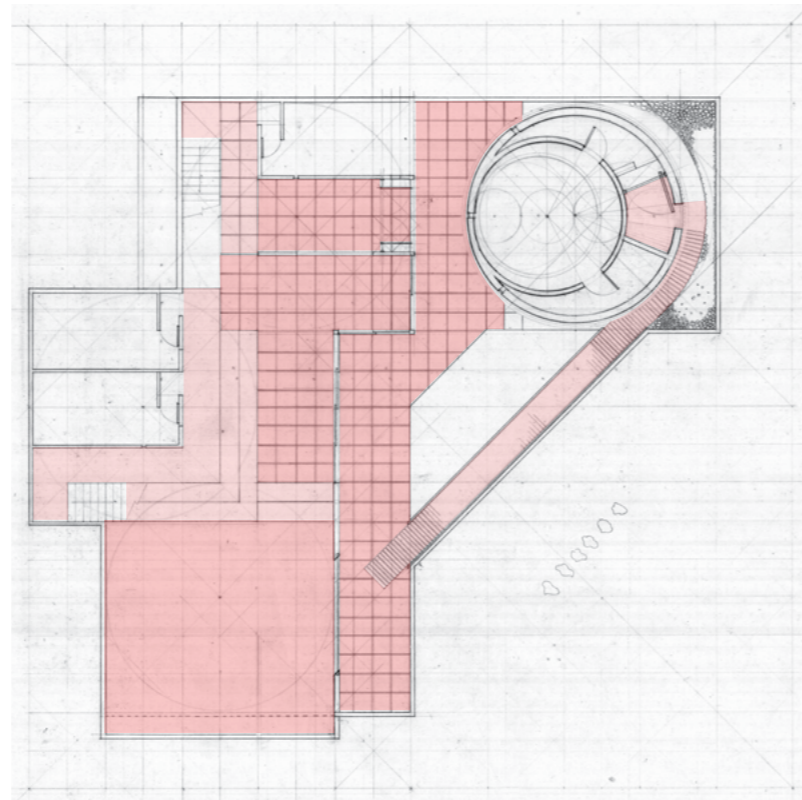
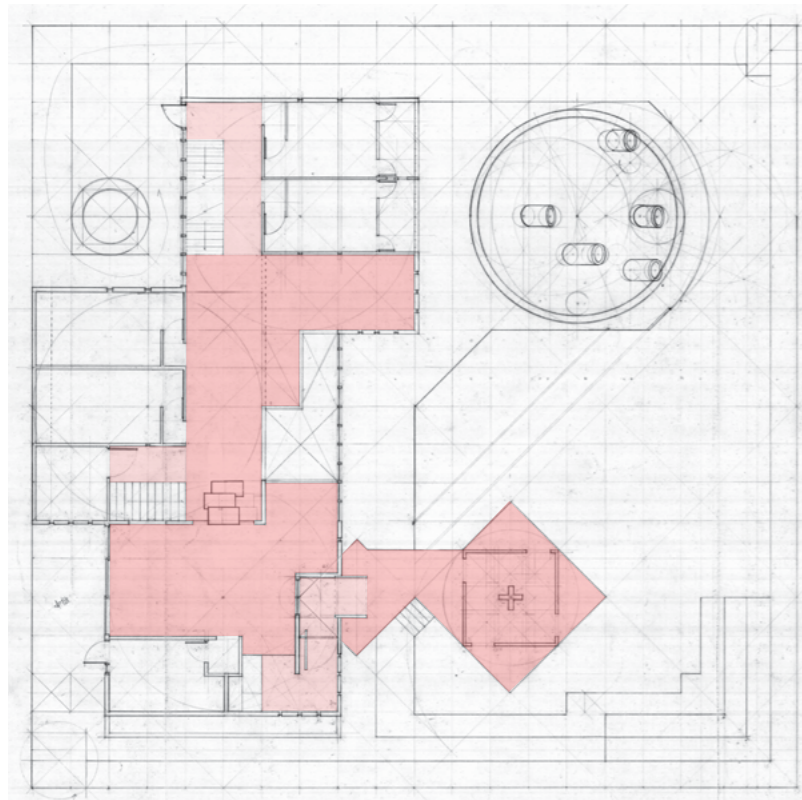
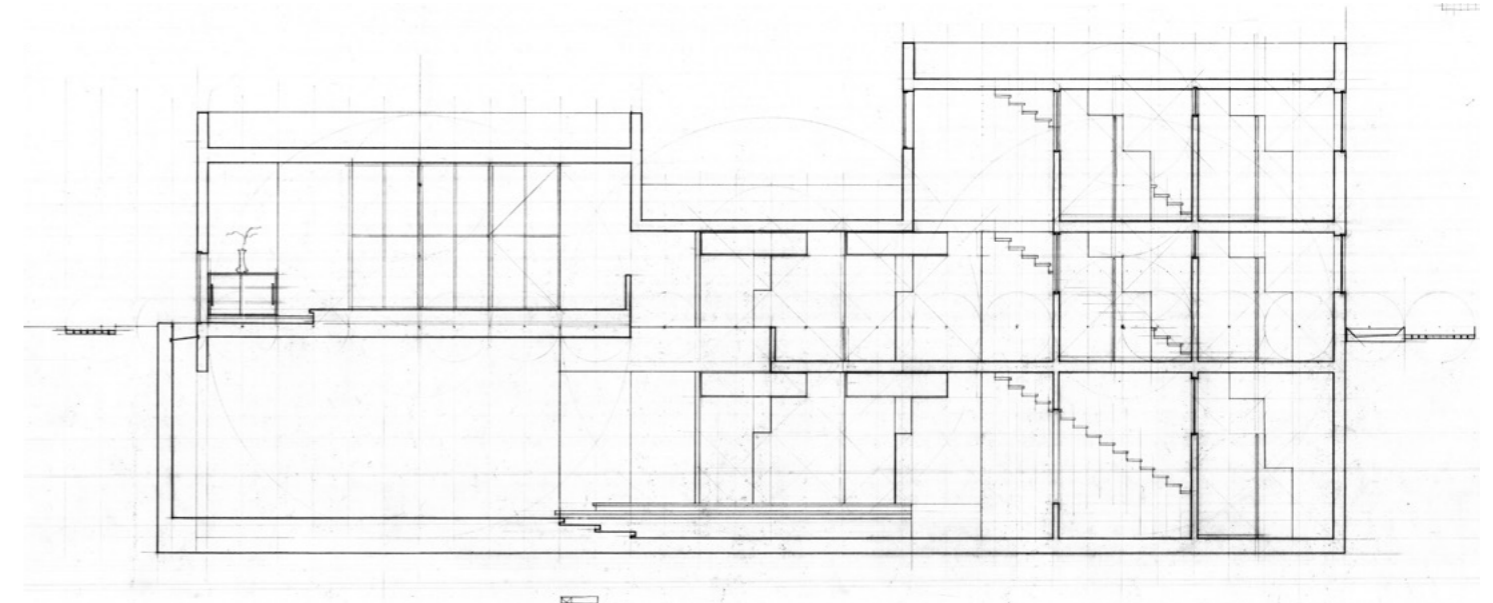
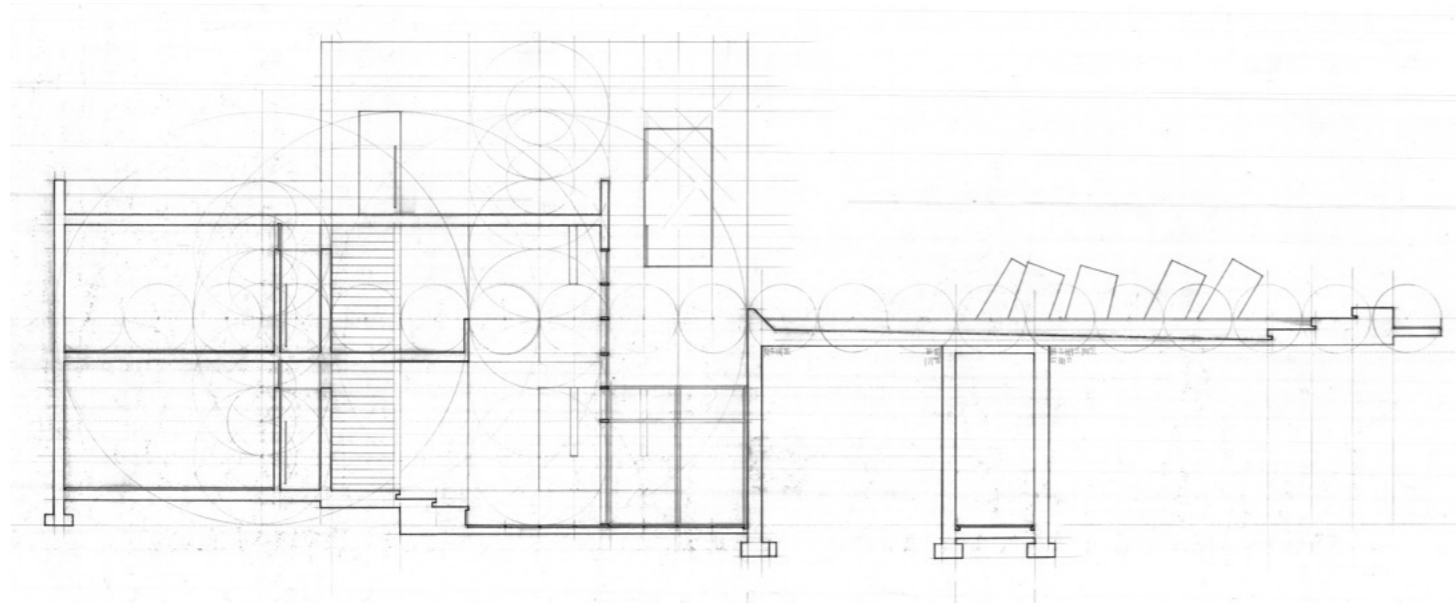
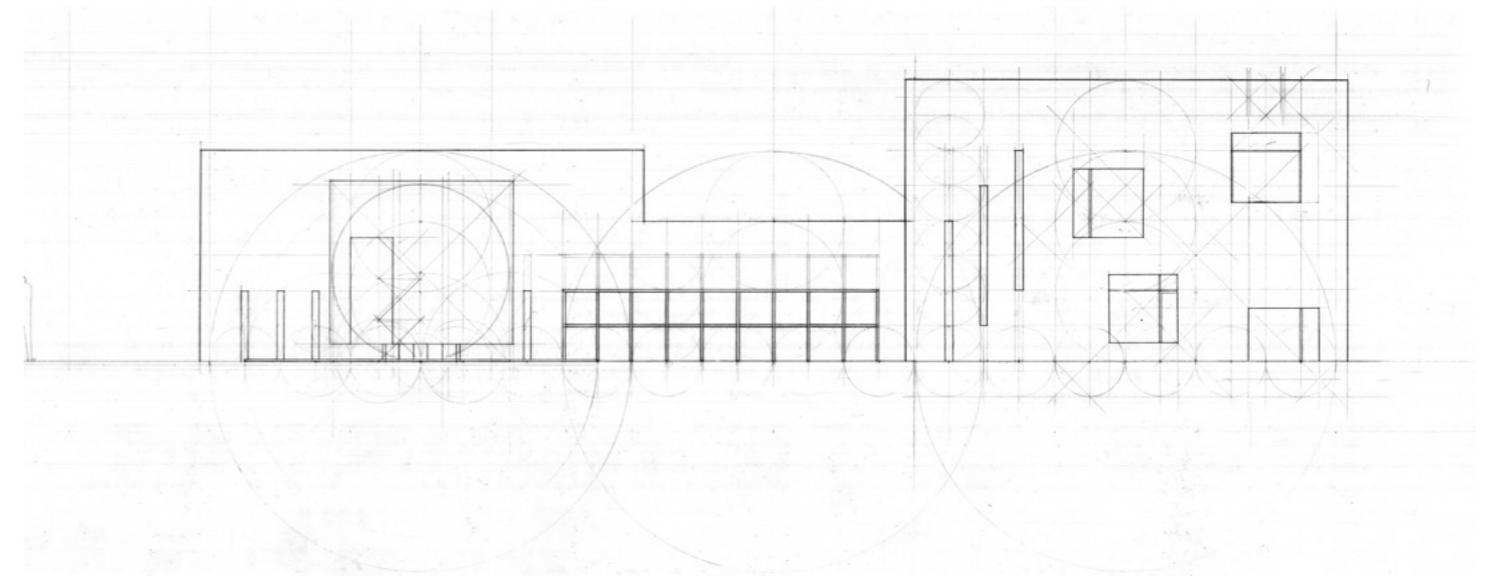
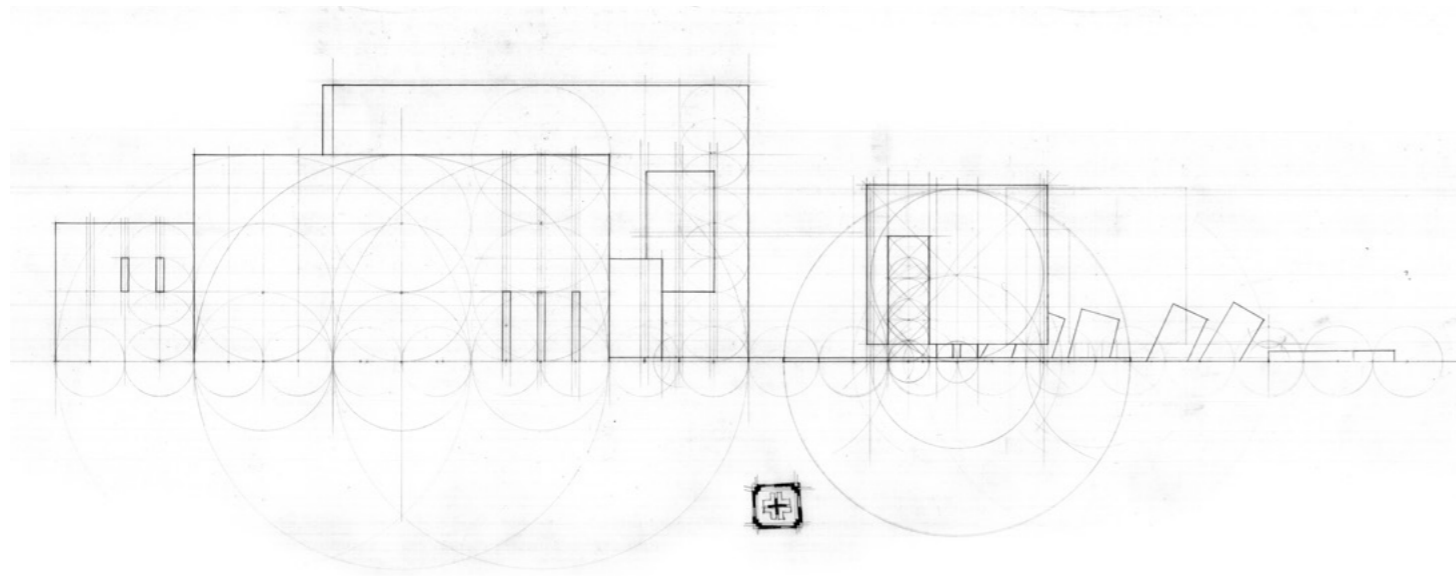
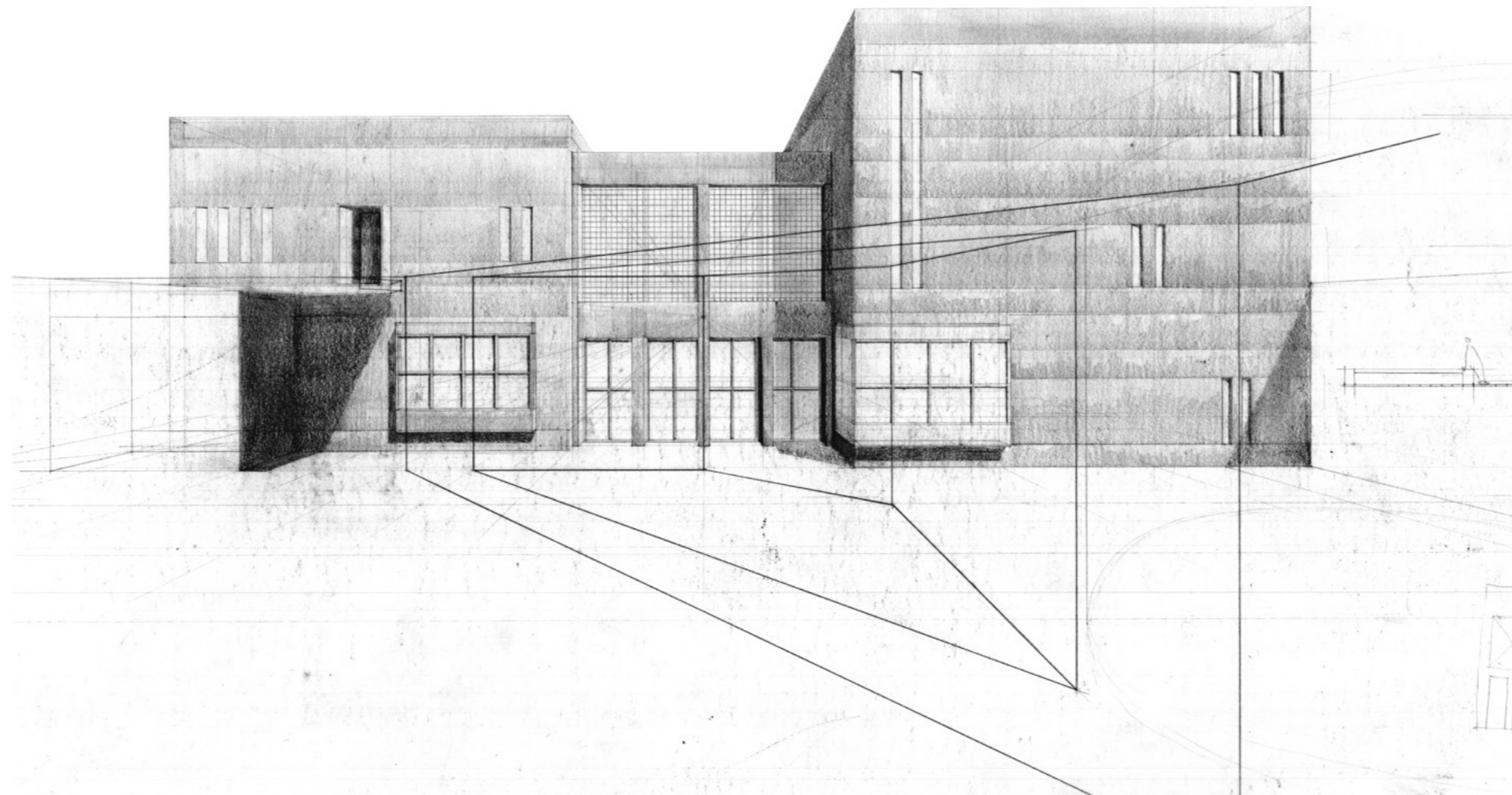


Diagram of shared space in plan: ground floor, below grade, and the 2nd floor

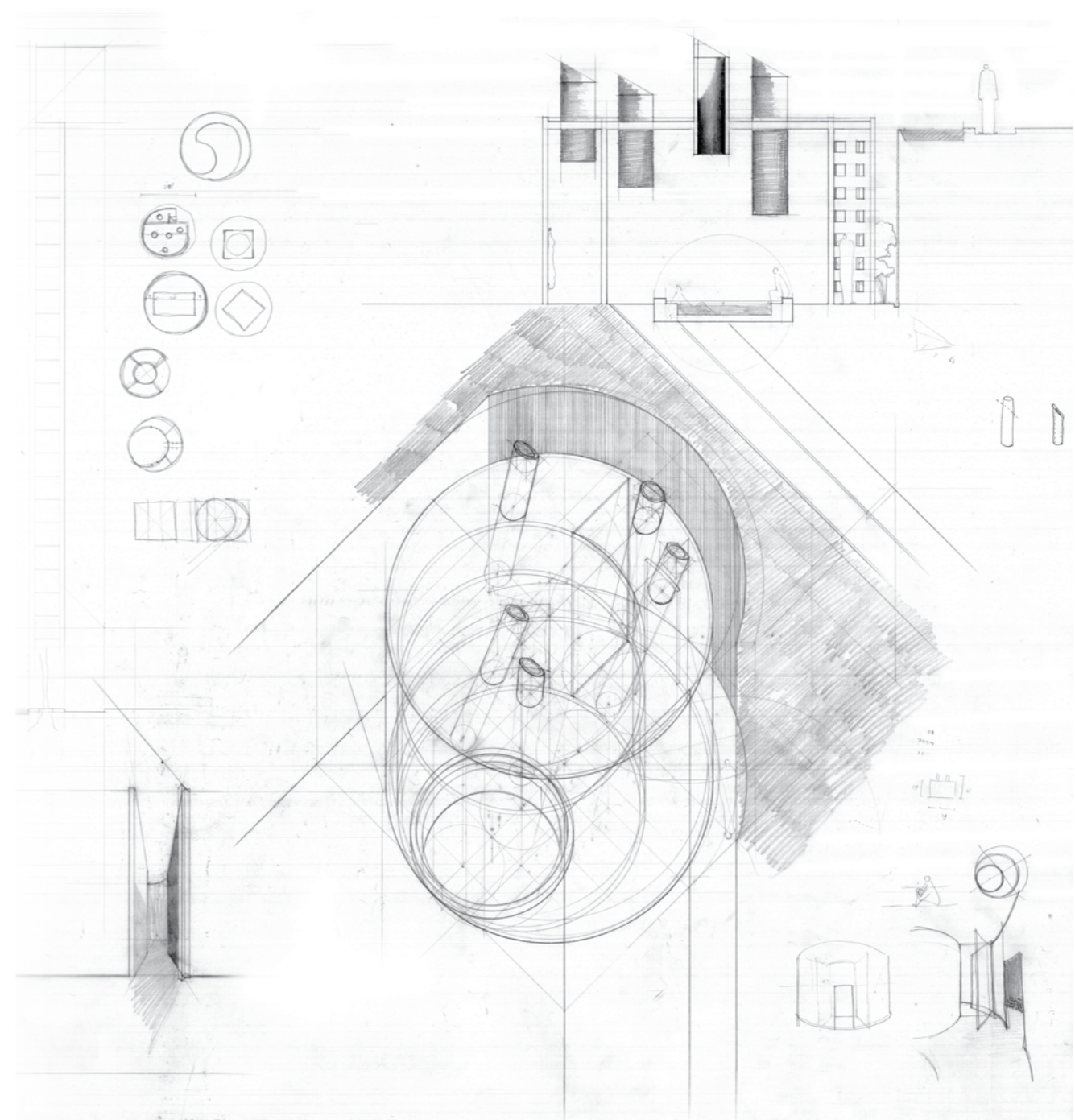
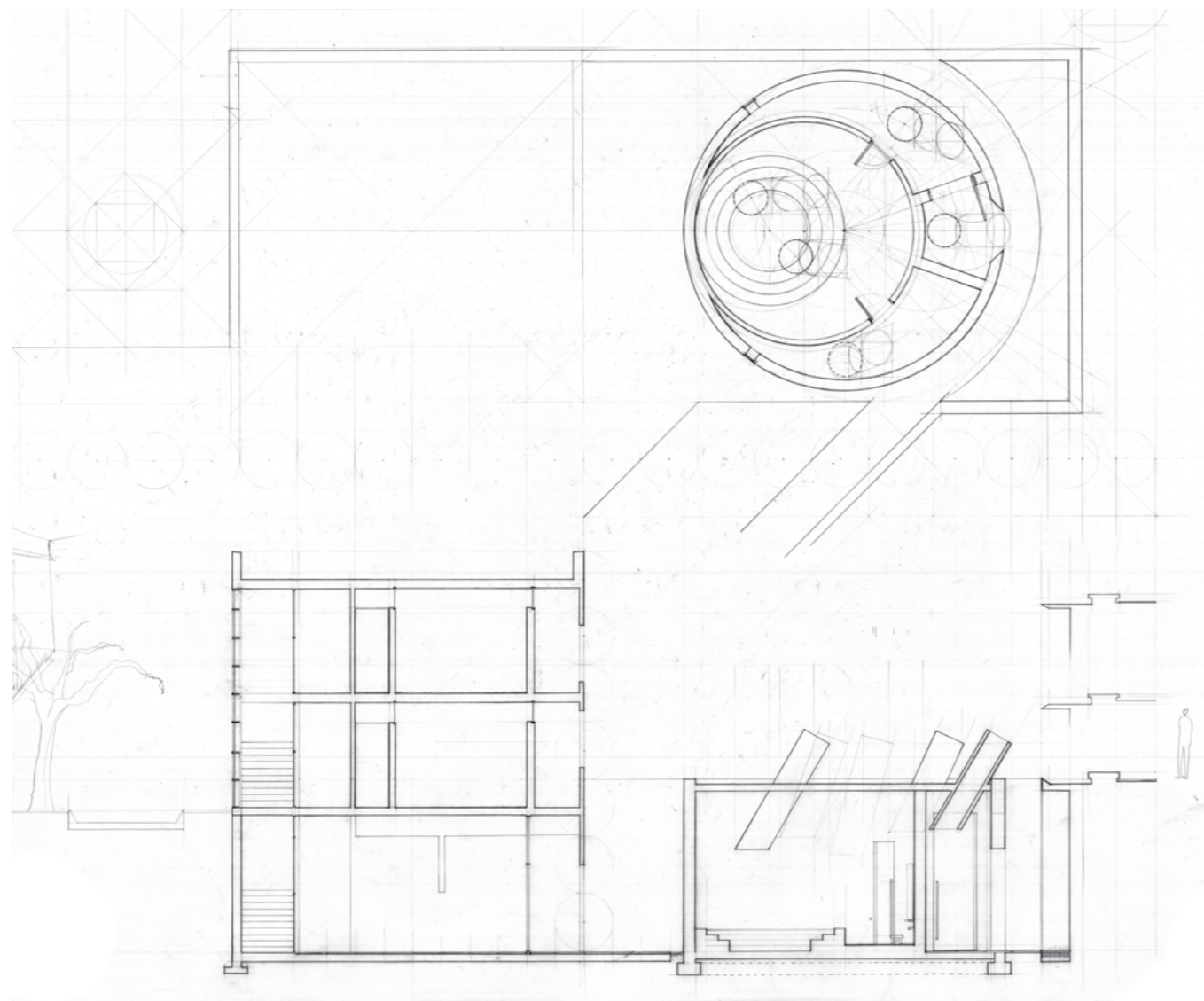
The shared perceptual experience maintains the sense of the entirety of the place.



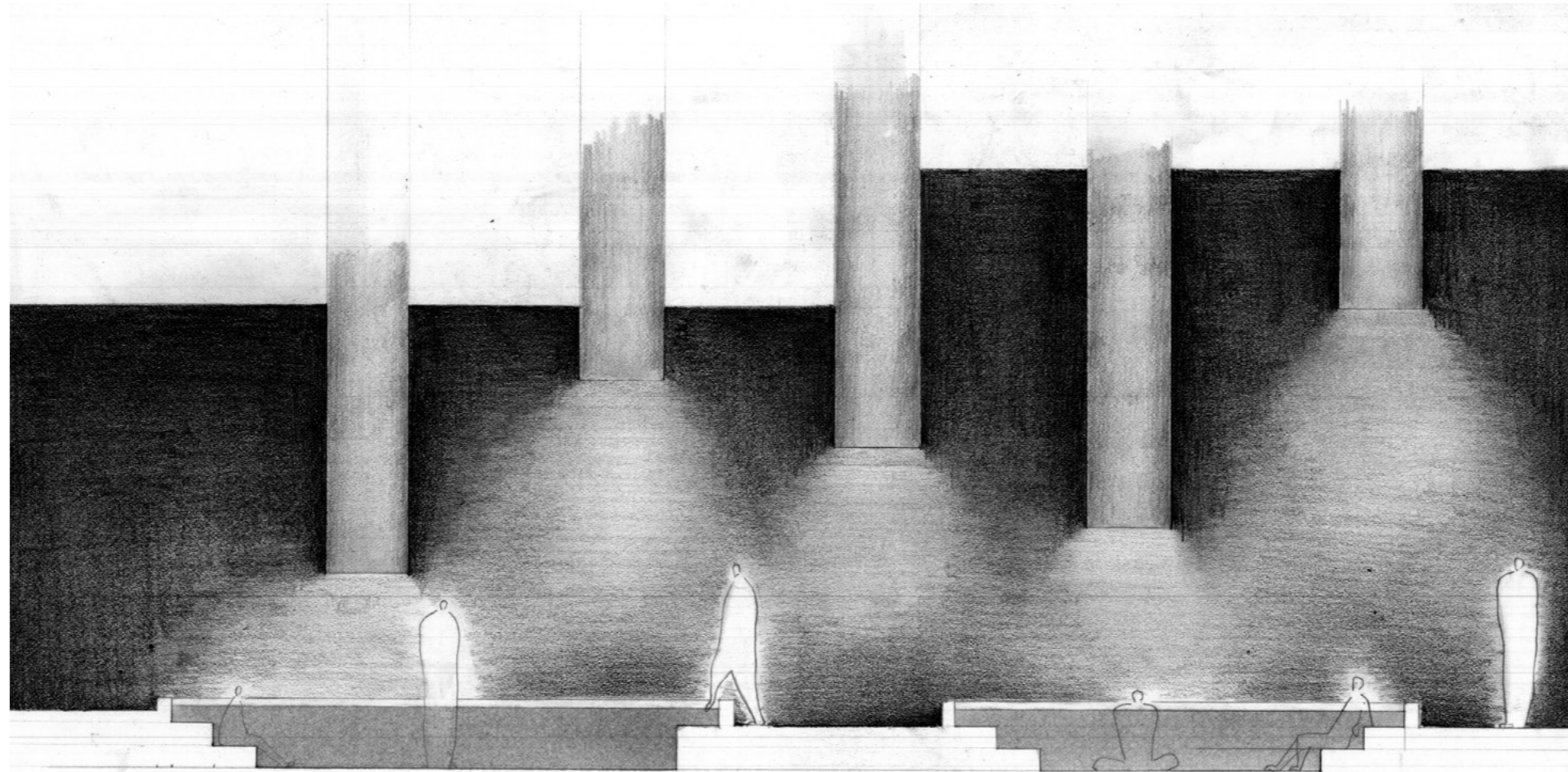
(TL) West Elevation
(BL) Section through the mezzanine level and the path to the bath
(TR) South Elevation
(BR) Section through the main house



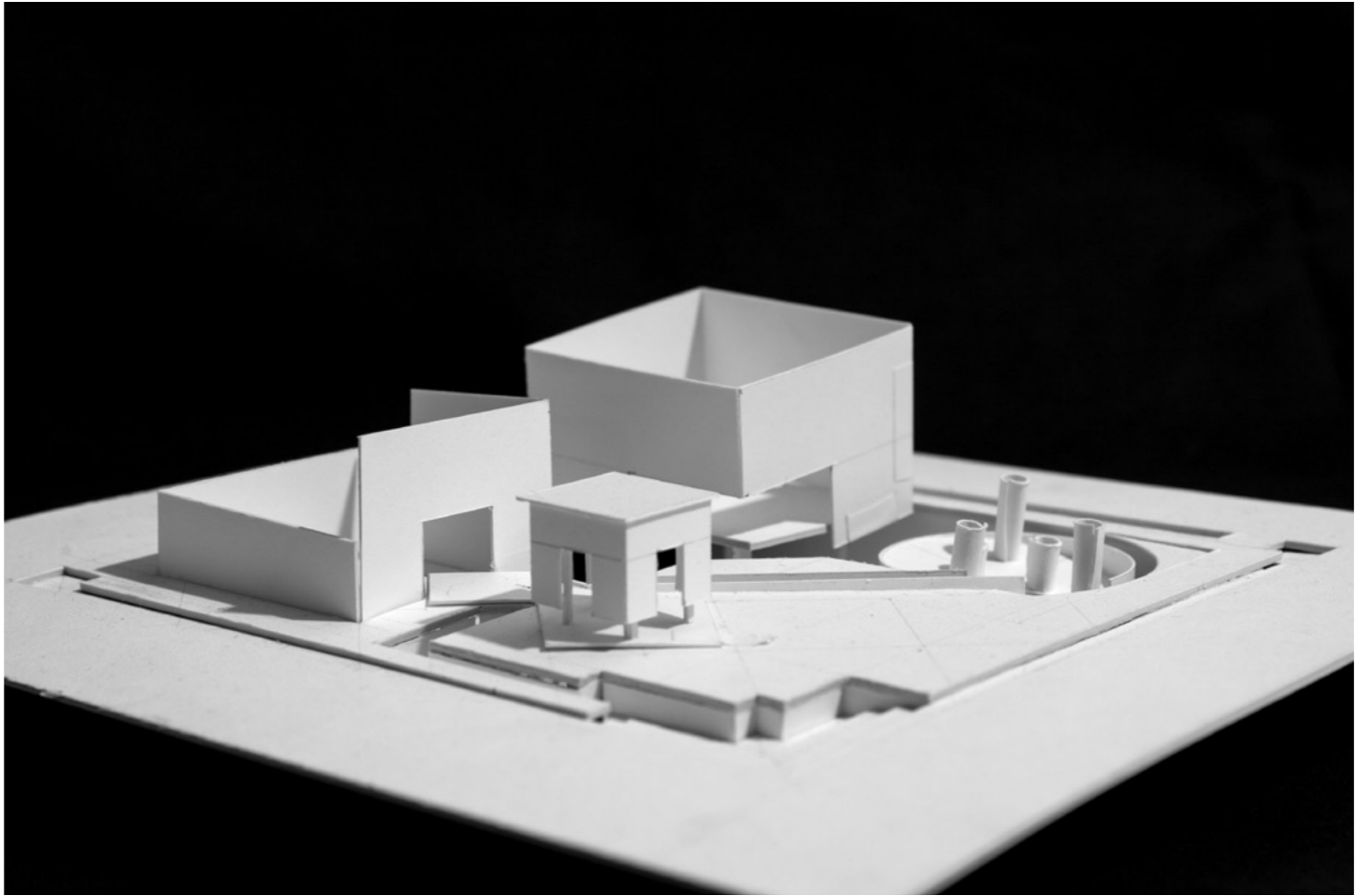
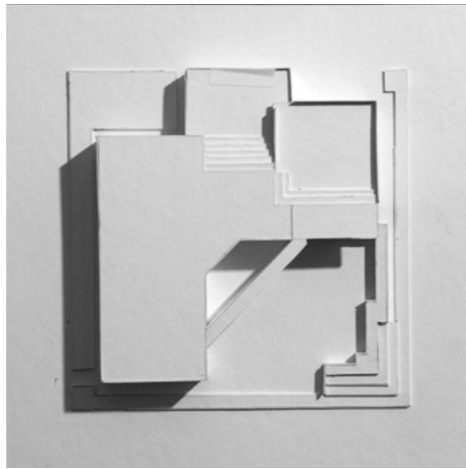
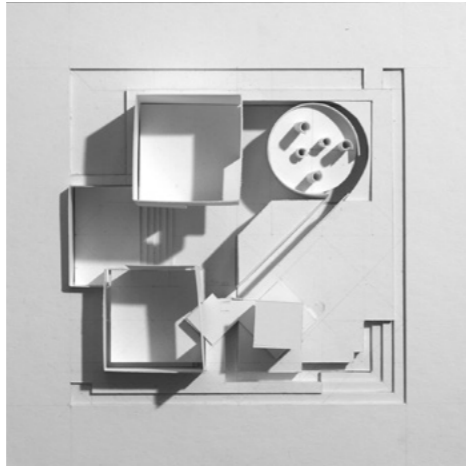
South facade study in perspective view



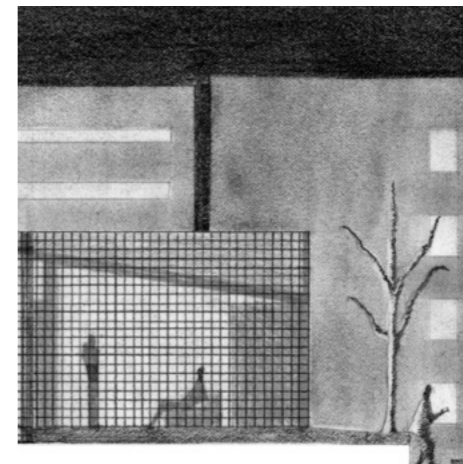
(L) Plan and section through bath and guest rooms
(R) Study of light cannons in the bath



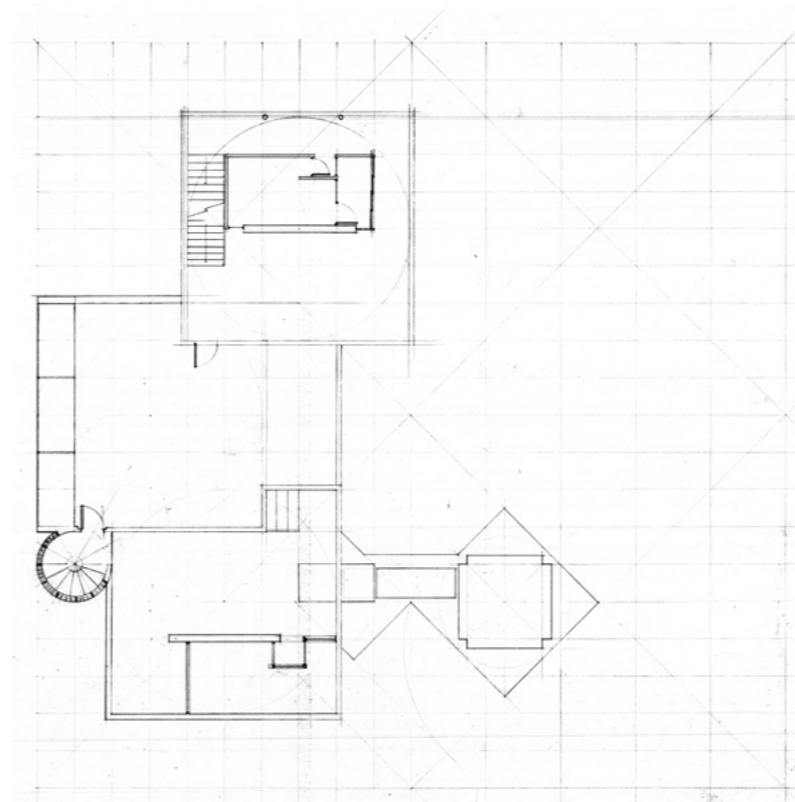
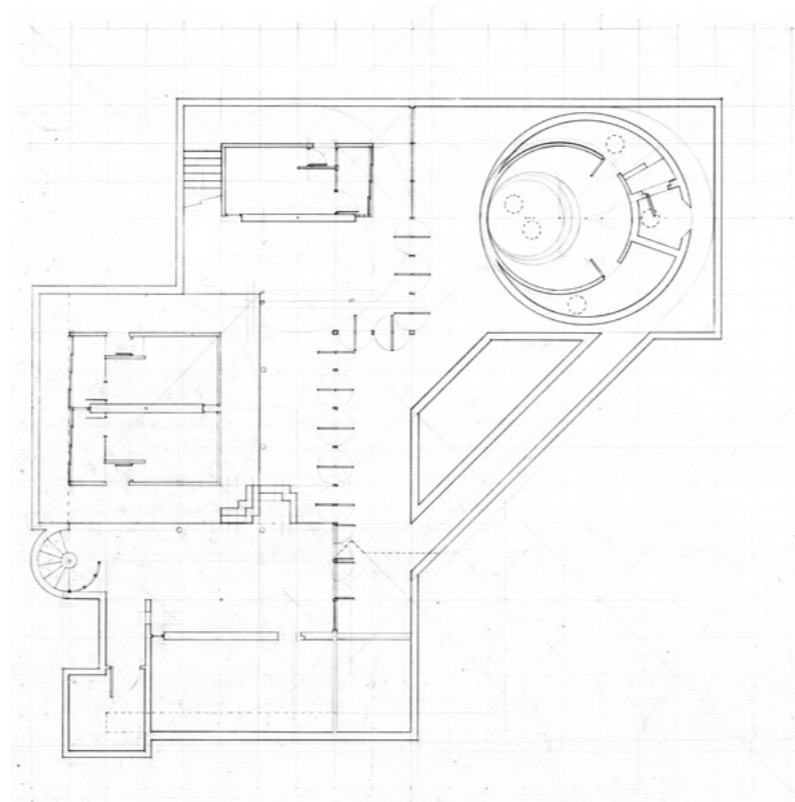
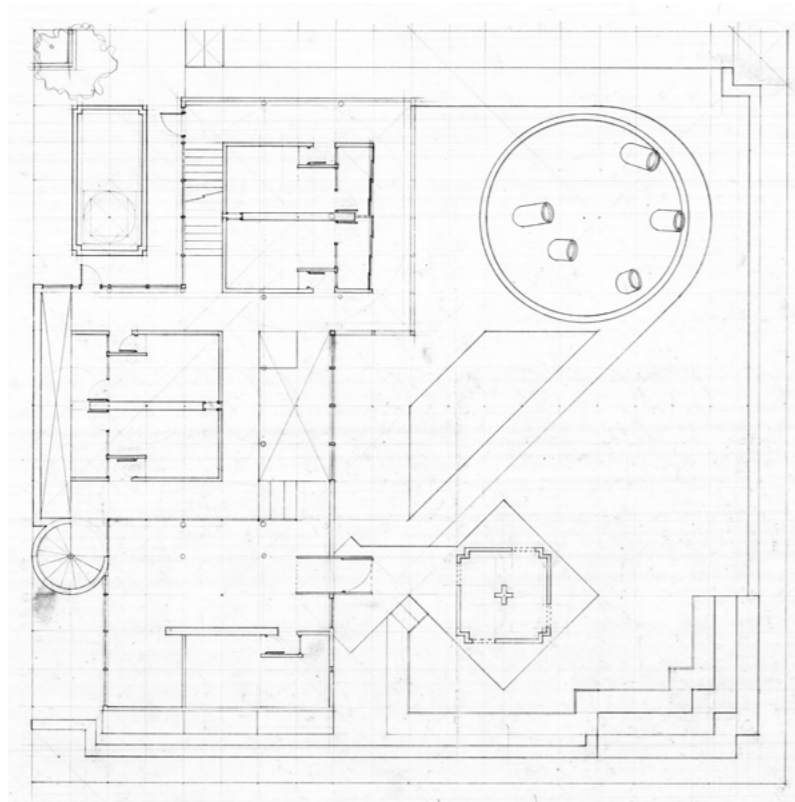
Light cannon study in the bath



Model study: above ground, underground, and perspective view

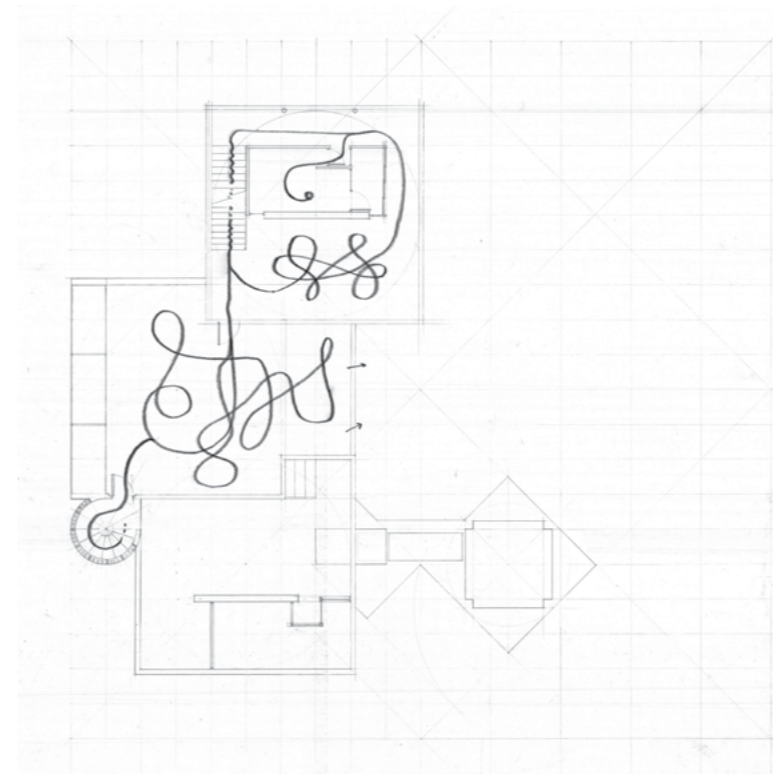
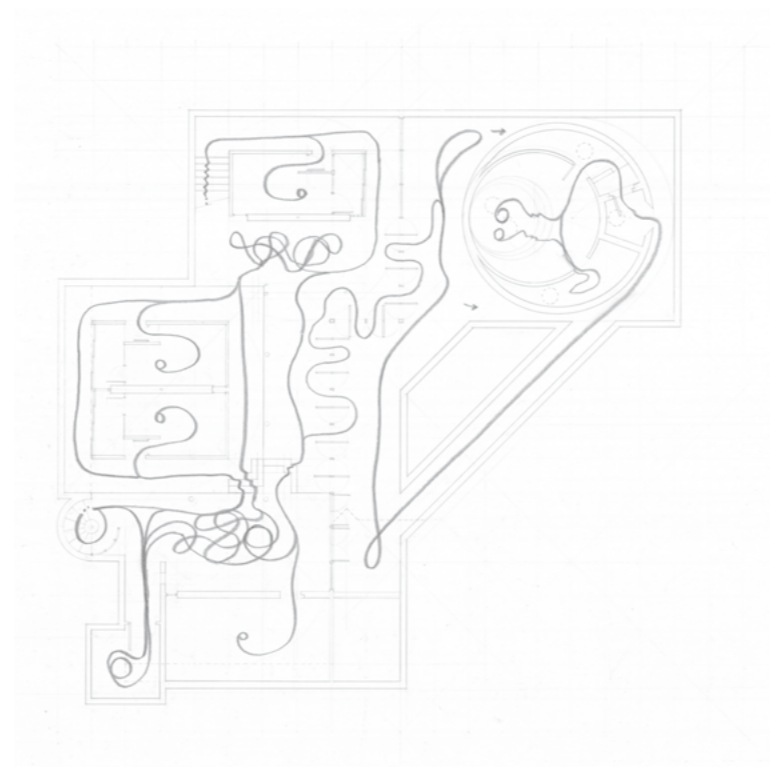
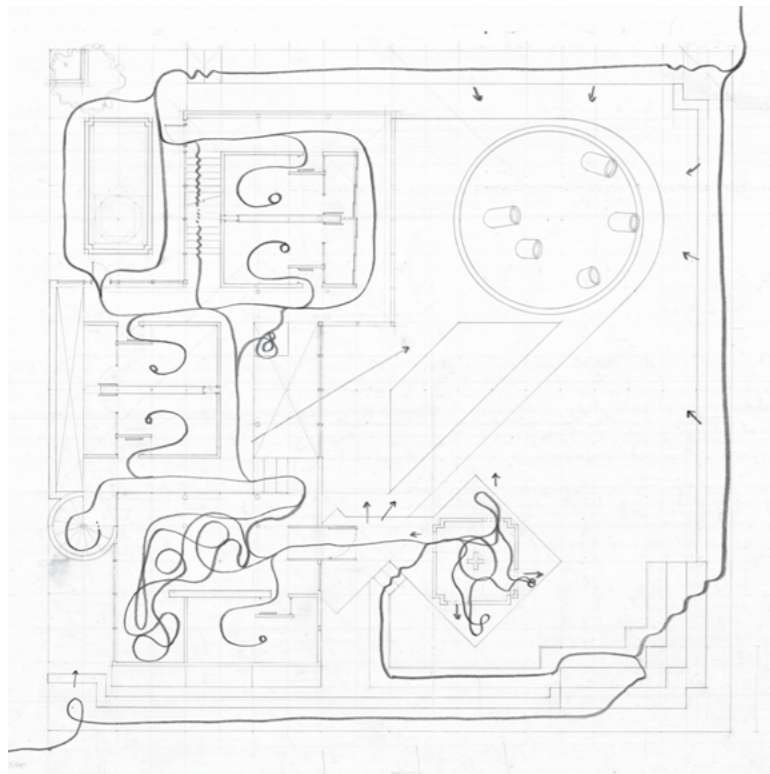


CHAPTER 11
The 2nd House for Strangers



Plan Iteration 2: ground floor, below grade, and the 2nd floor

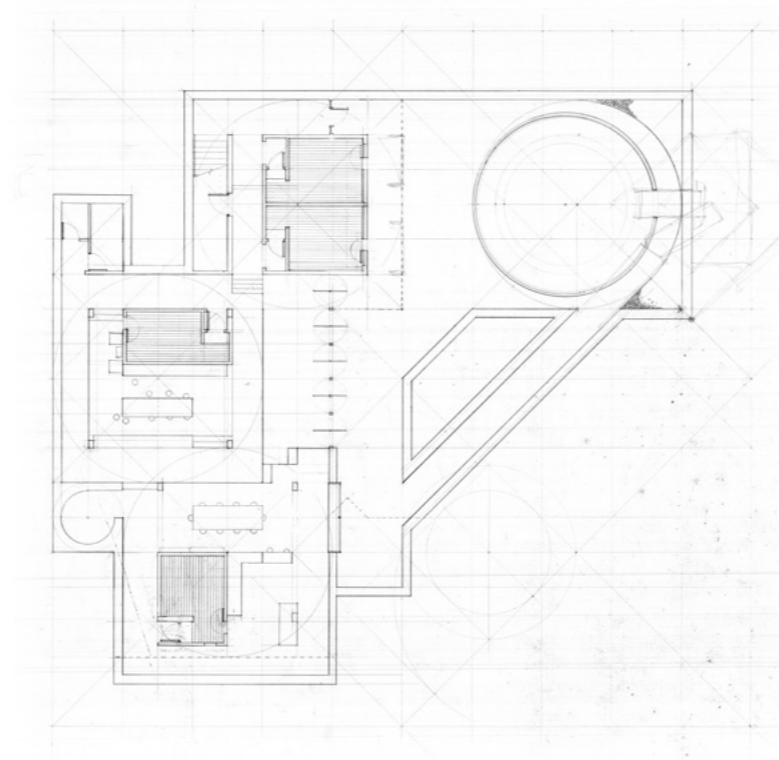
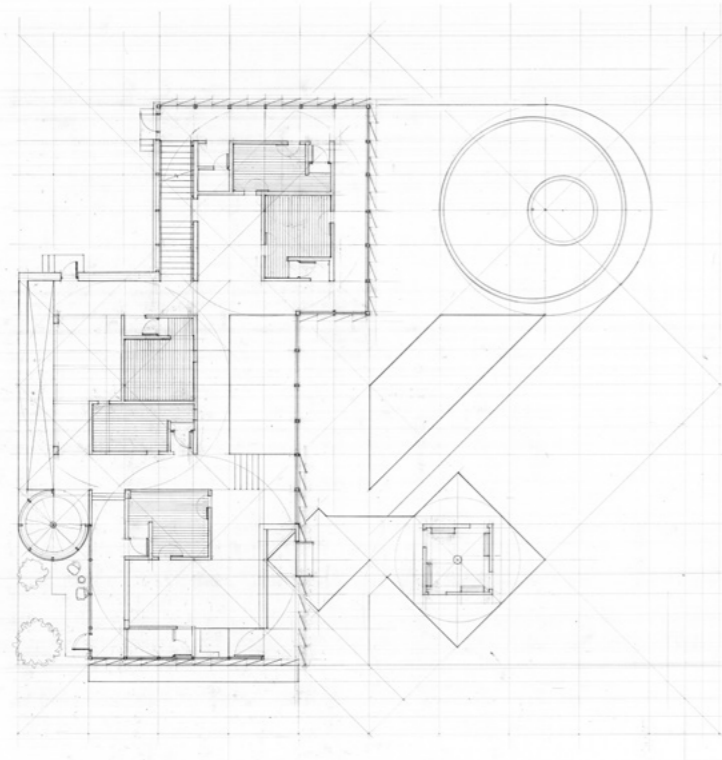
The movement of bodies dominates the plan. The visitors rooms unveil tranquility among the extension of a turbulent city, like stones in a river.



“For a building to be motionless is the exception; our pleasure comes from moving about it so as to make the building move in turn, while we enjoy all the combinations of its parts, as they vary: the column turns, depth recede, galleries glide; a thousand visions escape from the monument, a thousand harmonies.”

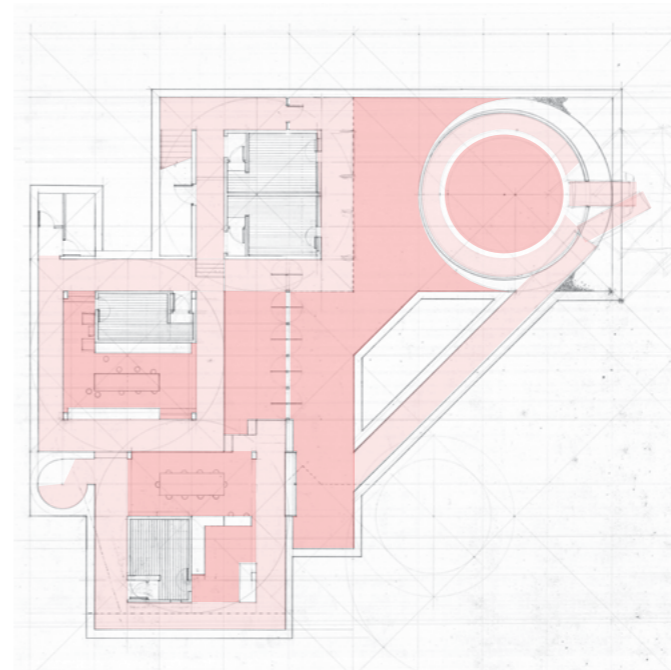
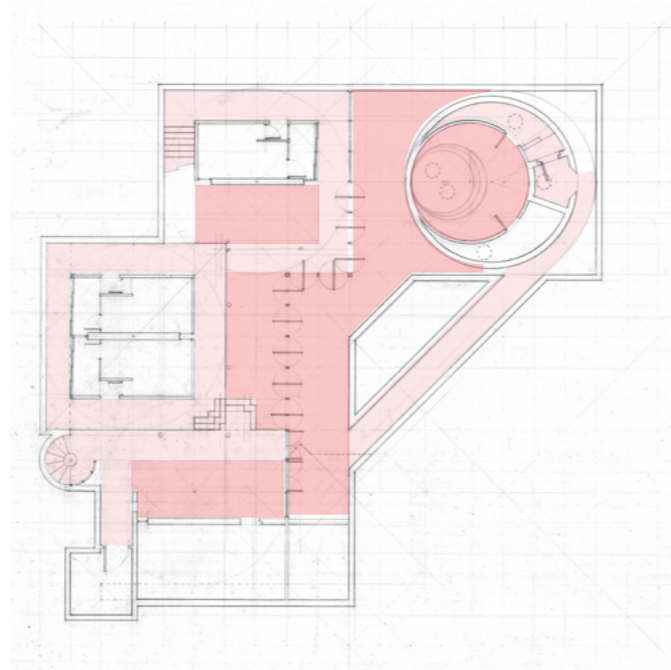
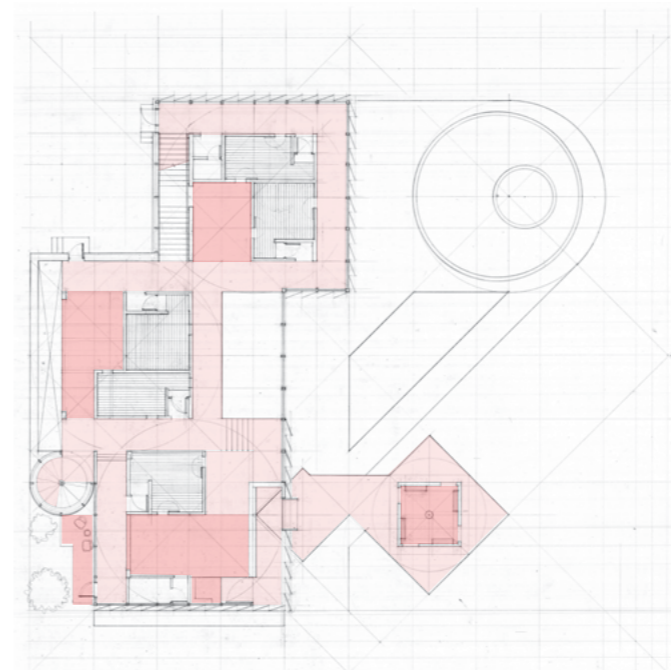
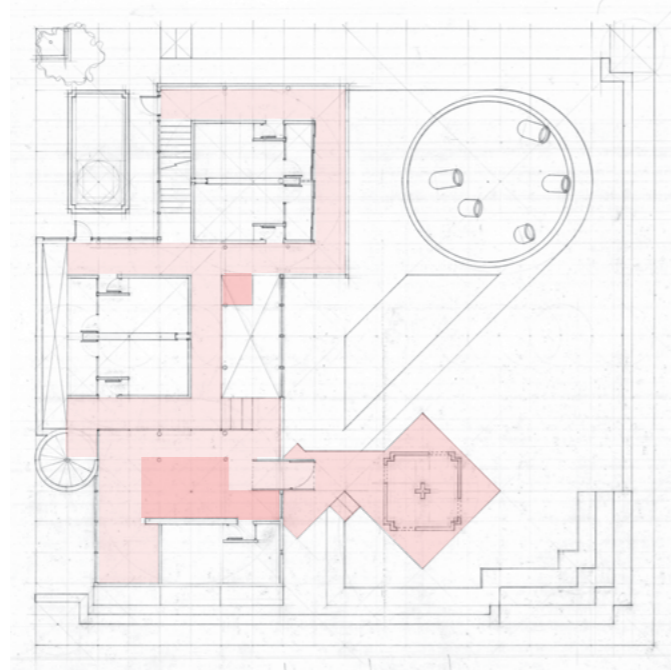
Paul Valery,
Introduction to the Method of Leonardo da Vinci

Movement study: A collection of singular movements begin to form the city within a city.

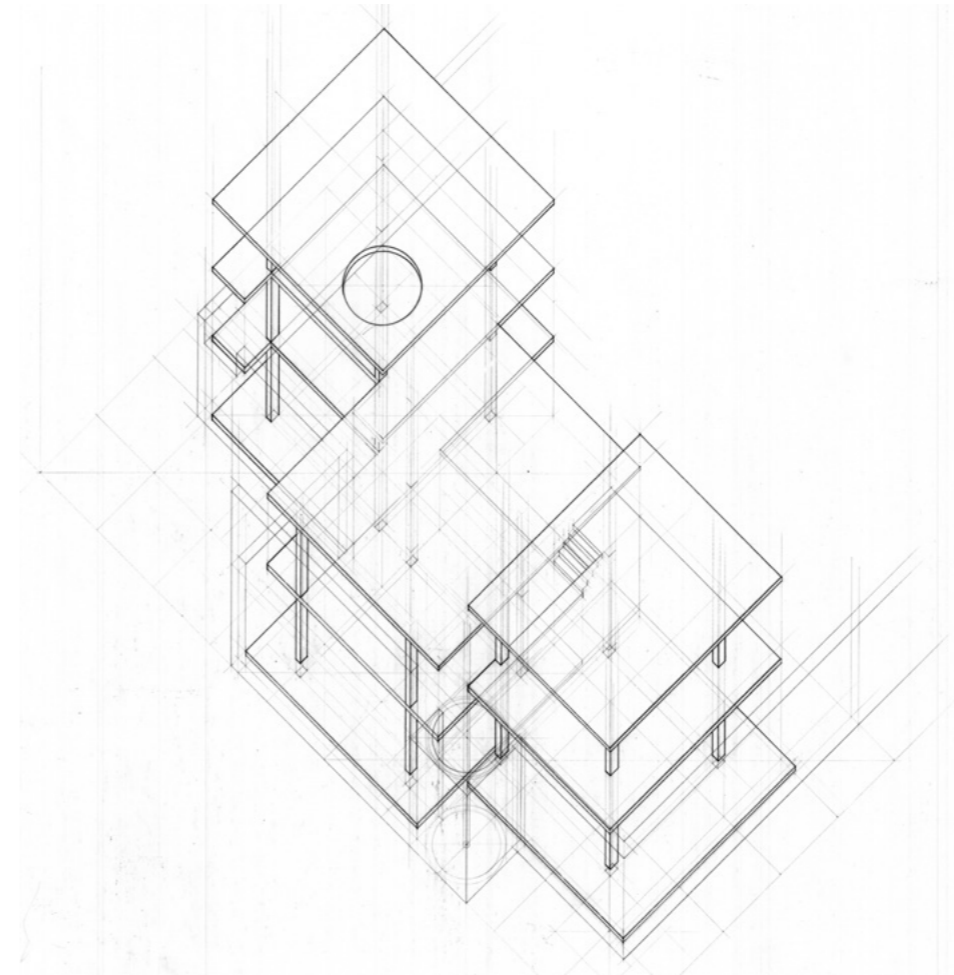
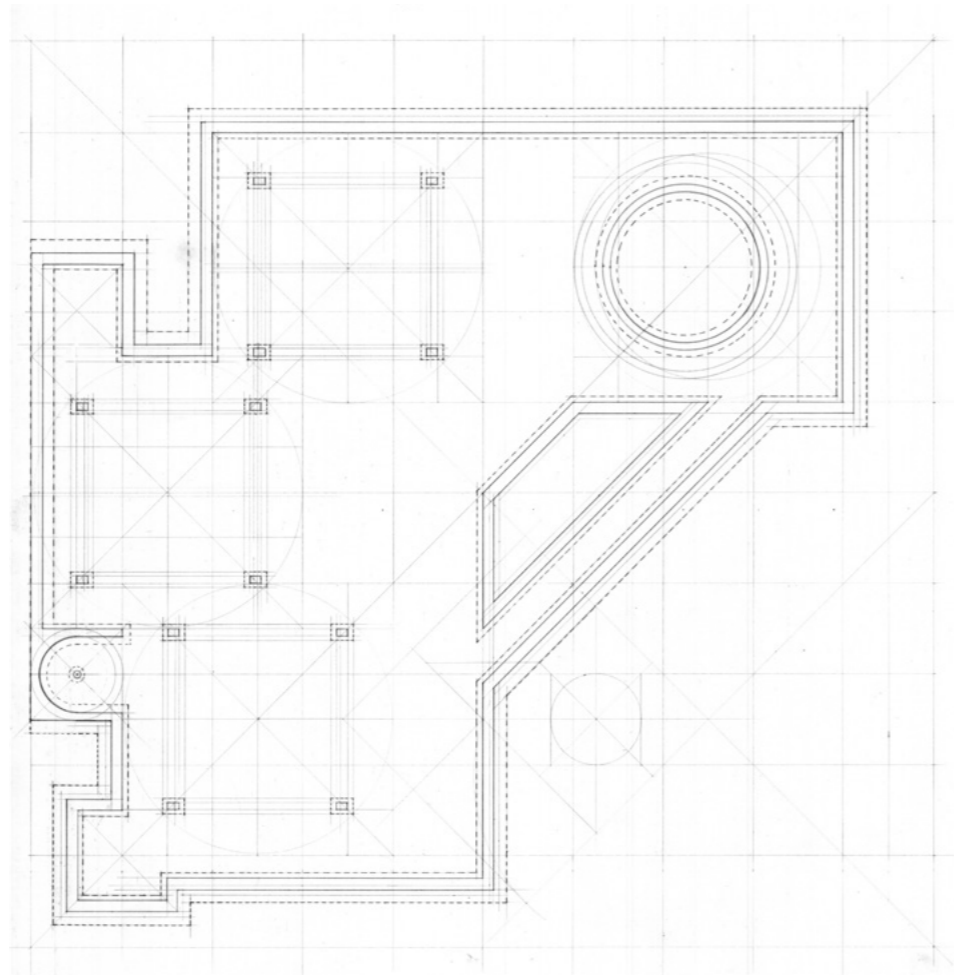


Plan Iteration 3: Ground floor and below grade

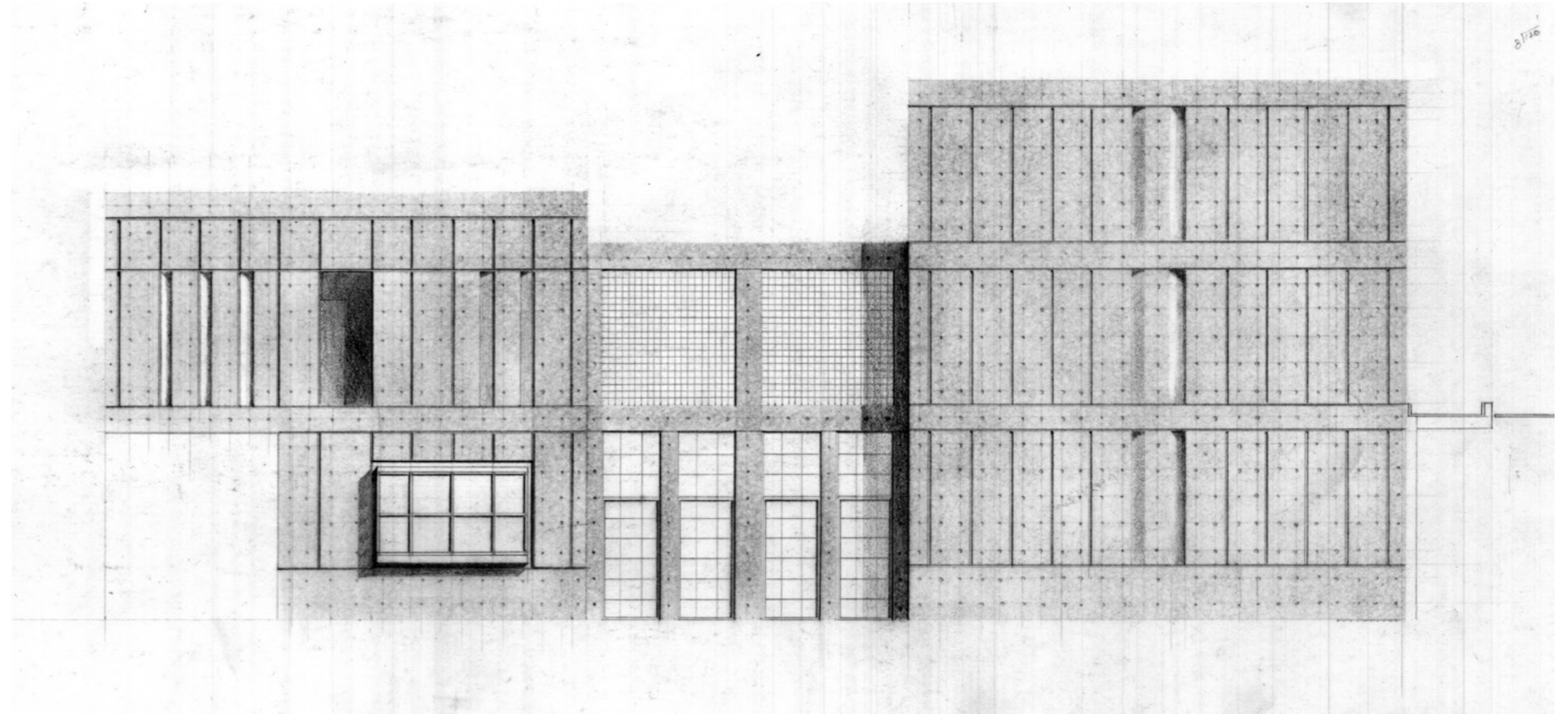
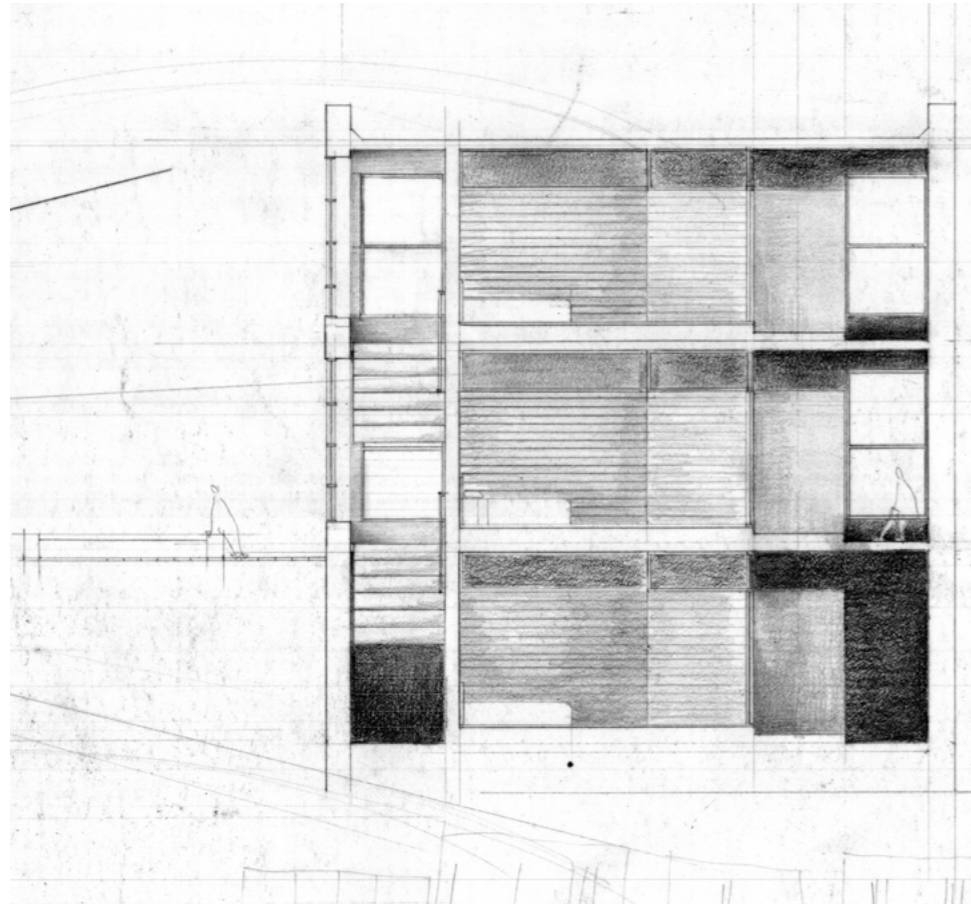
In search of the serenity shared with strangers, the communal space and the guest rooms begins to share the boundaries.



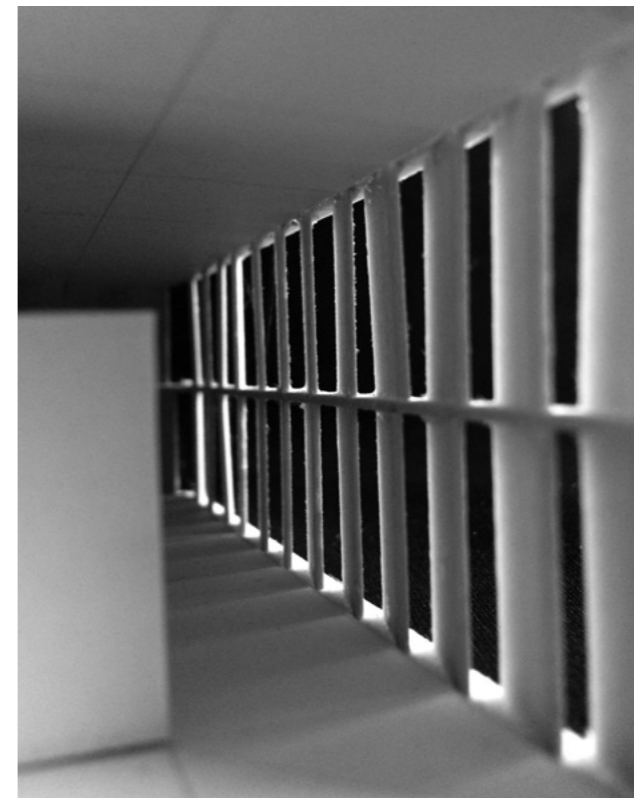
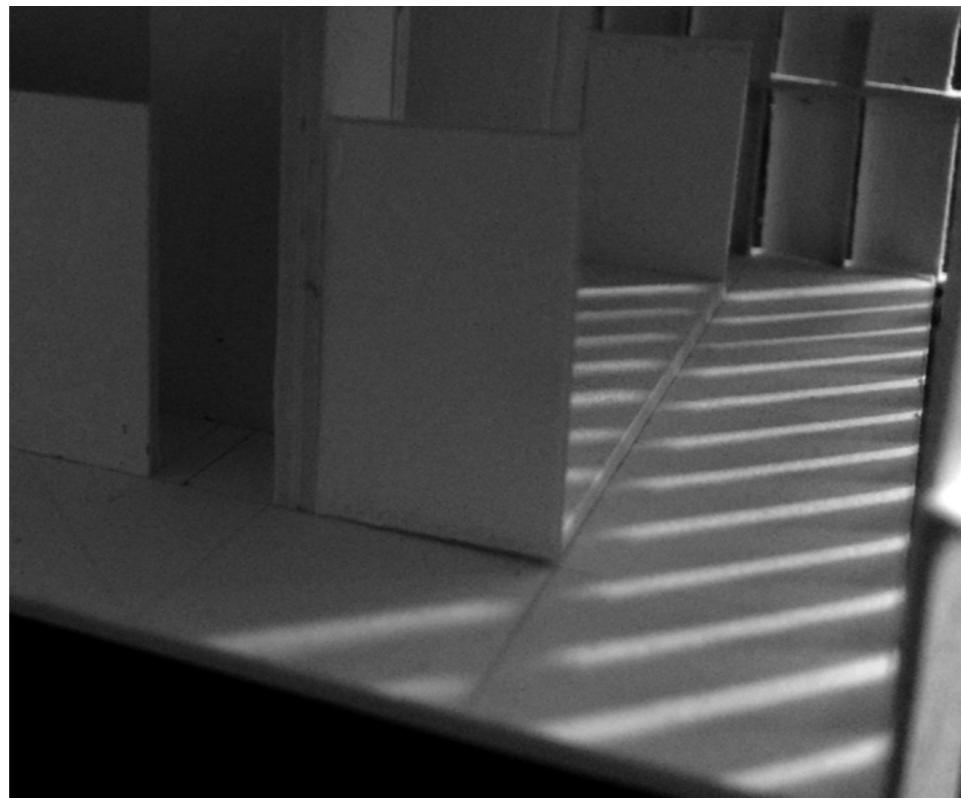
(LT, LB) Diagram of path and communal space in plan iteration 2
(RT, RB) Diagram of communal space and path in plan iteration 3



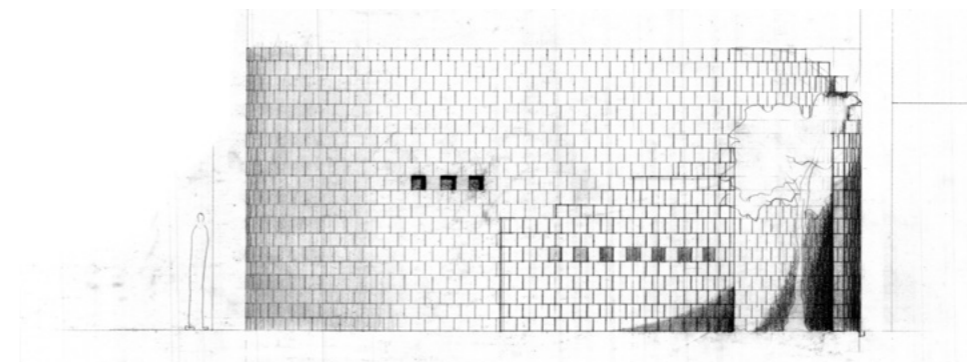
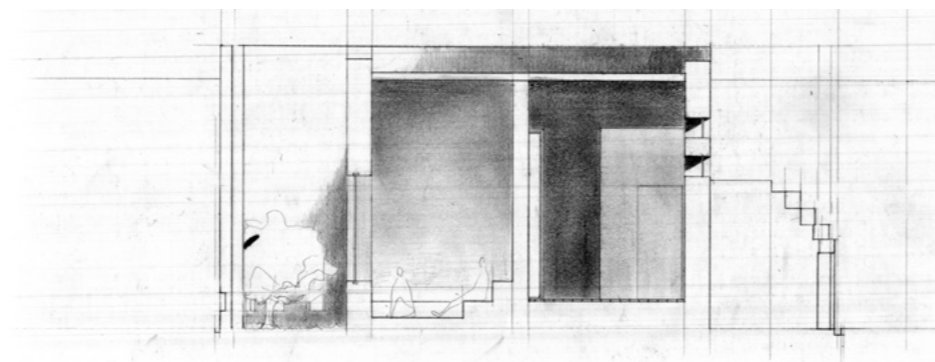
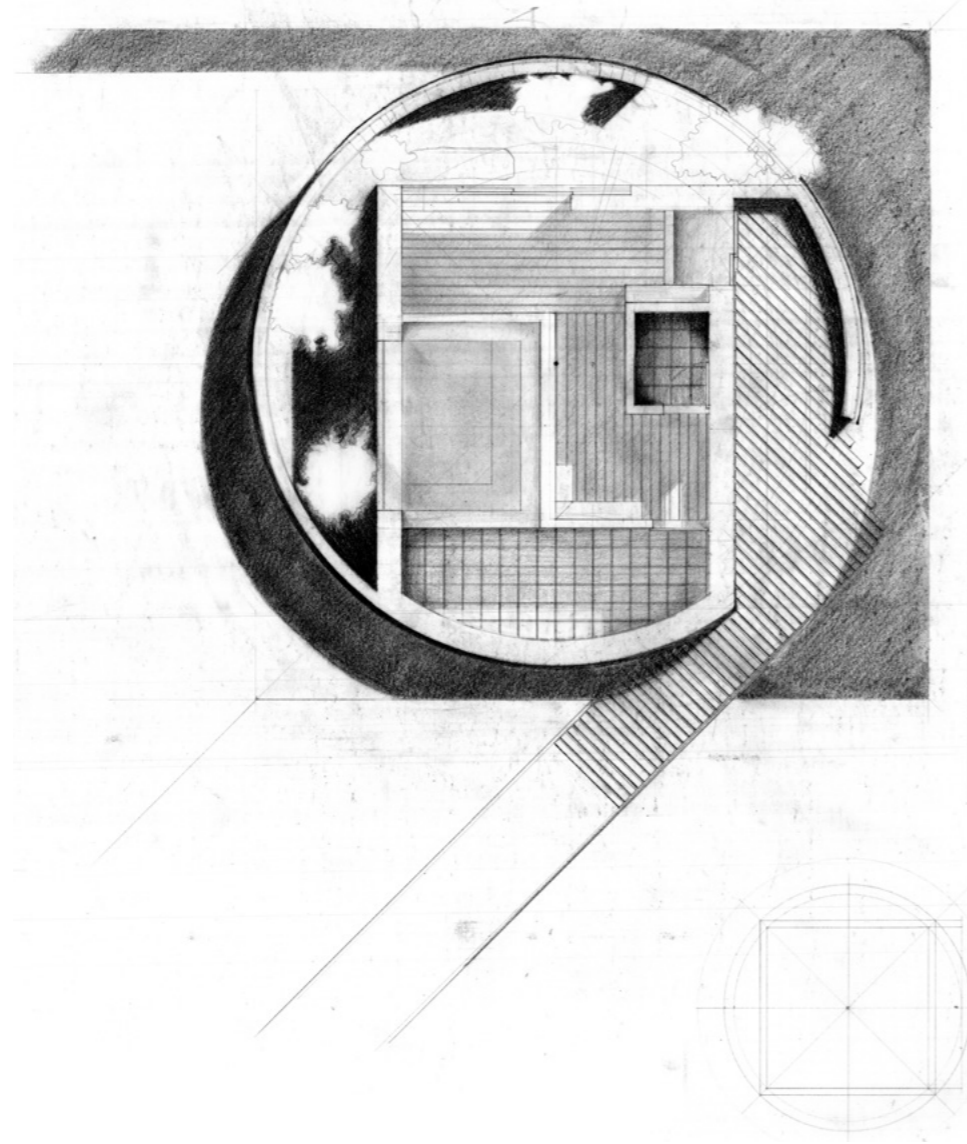
(L) Foundation study
(R) Structural study



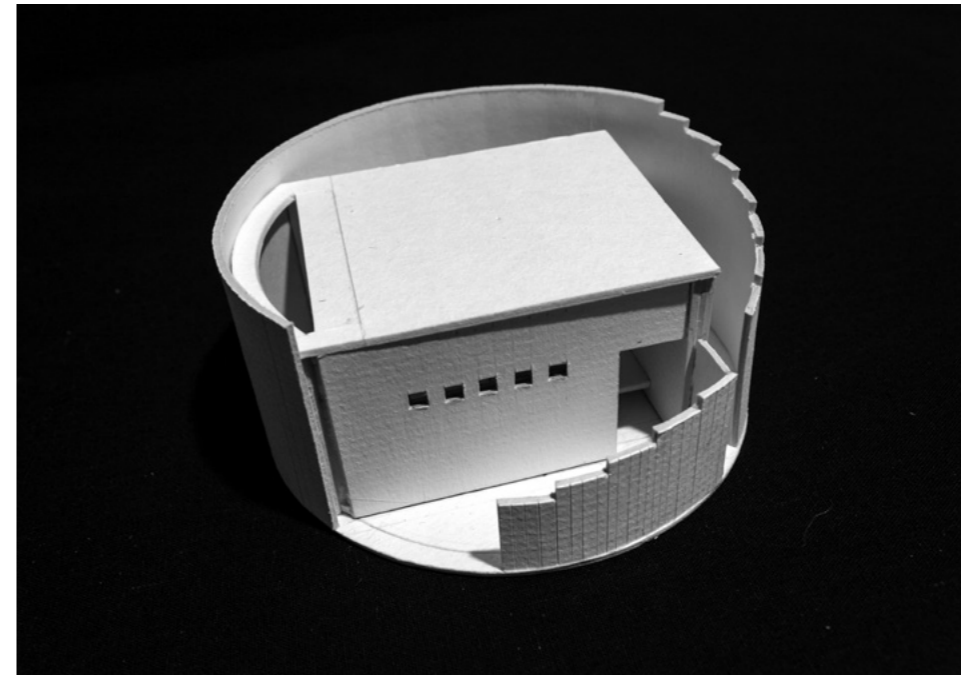
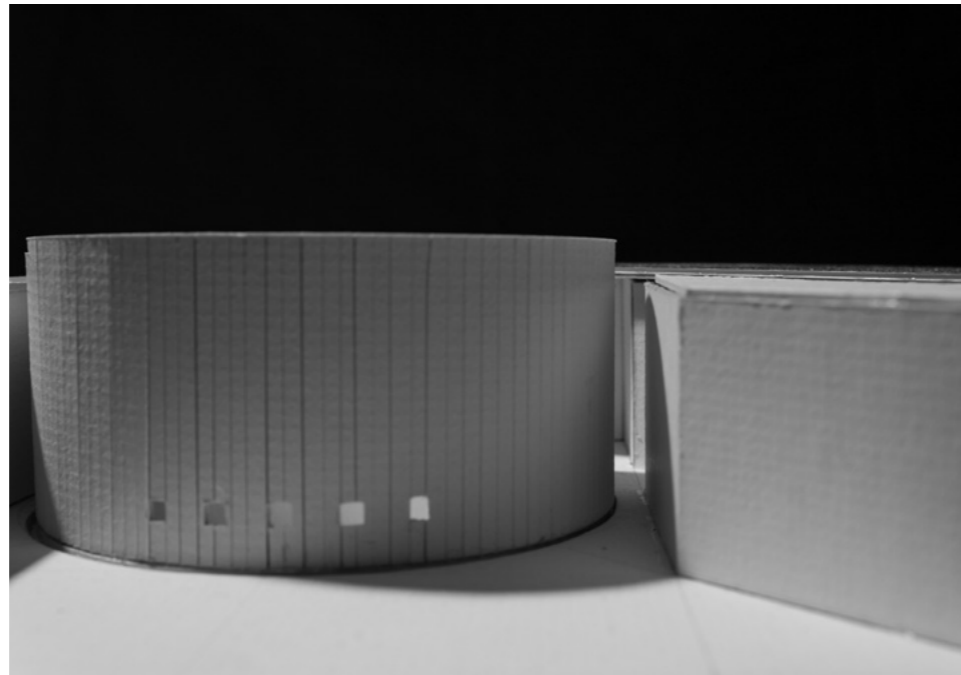
(L) Section through the guest rooms
(R) Facade study: South Elevation iteration of the main house



Light and view study from the path in relation to facade.



The bath iteration 2
(TL) Plan
(TB) Section through the small garden, the bath, and the changing room
(R) South Elevation



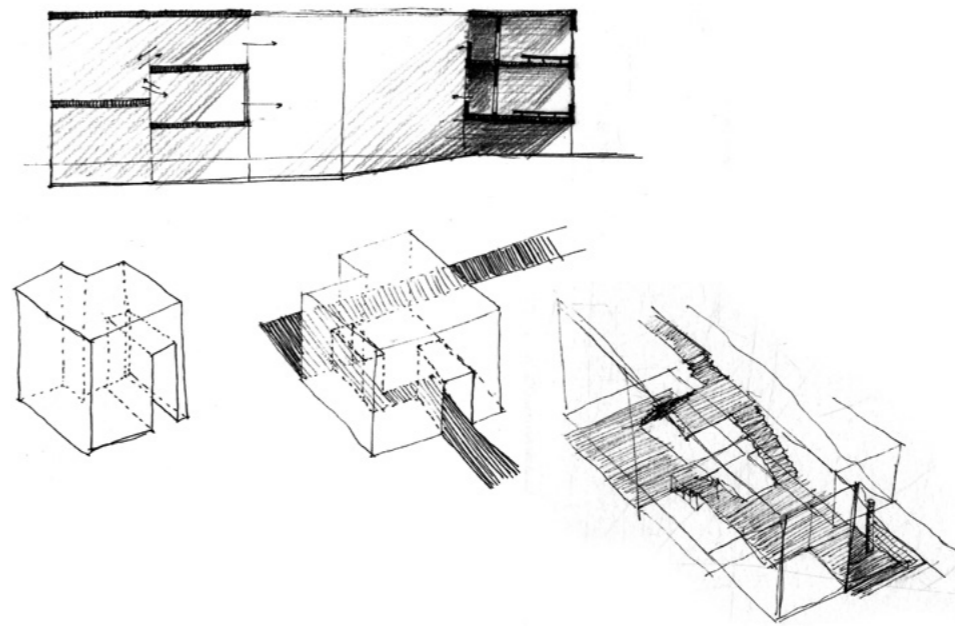
The bath iteration 2

(L) Formal study: a curved wall invites one's curiosity as to what is behind it

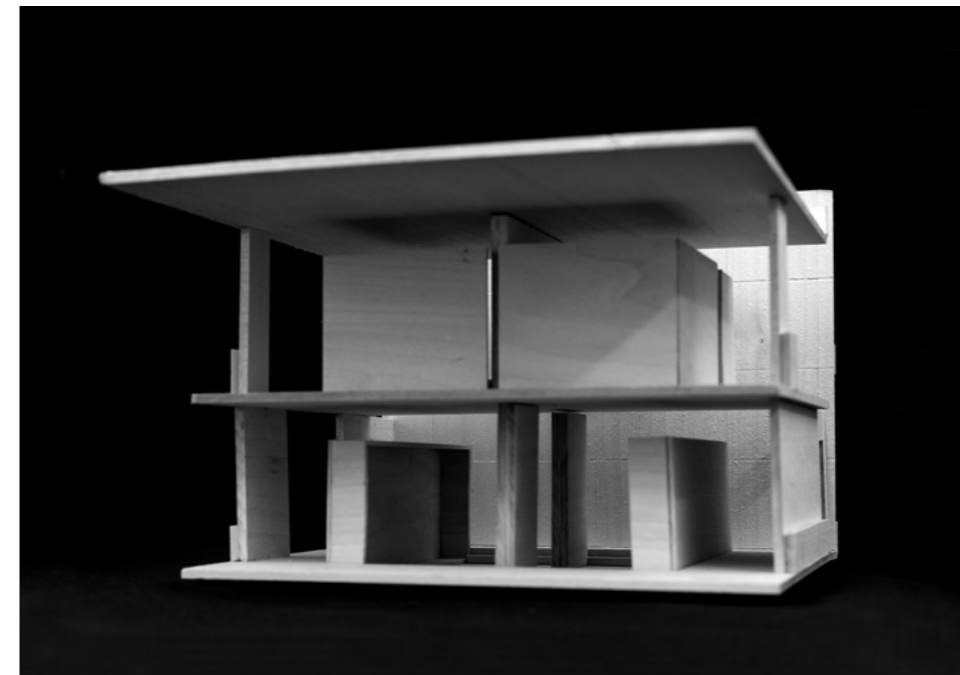
(R) View of the entrance: the inclining wall catches the inhabitants attention, directing them towards the entrance



Looking at the street through the threshold (GALLERIA AKKA, Osaka, Tokyo)



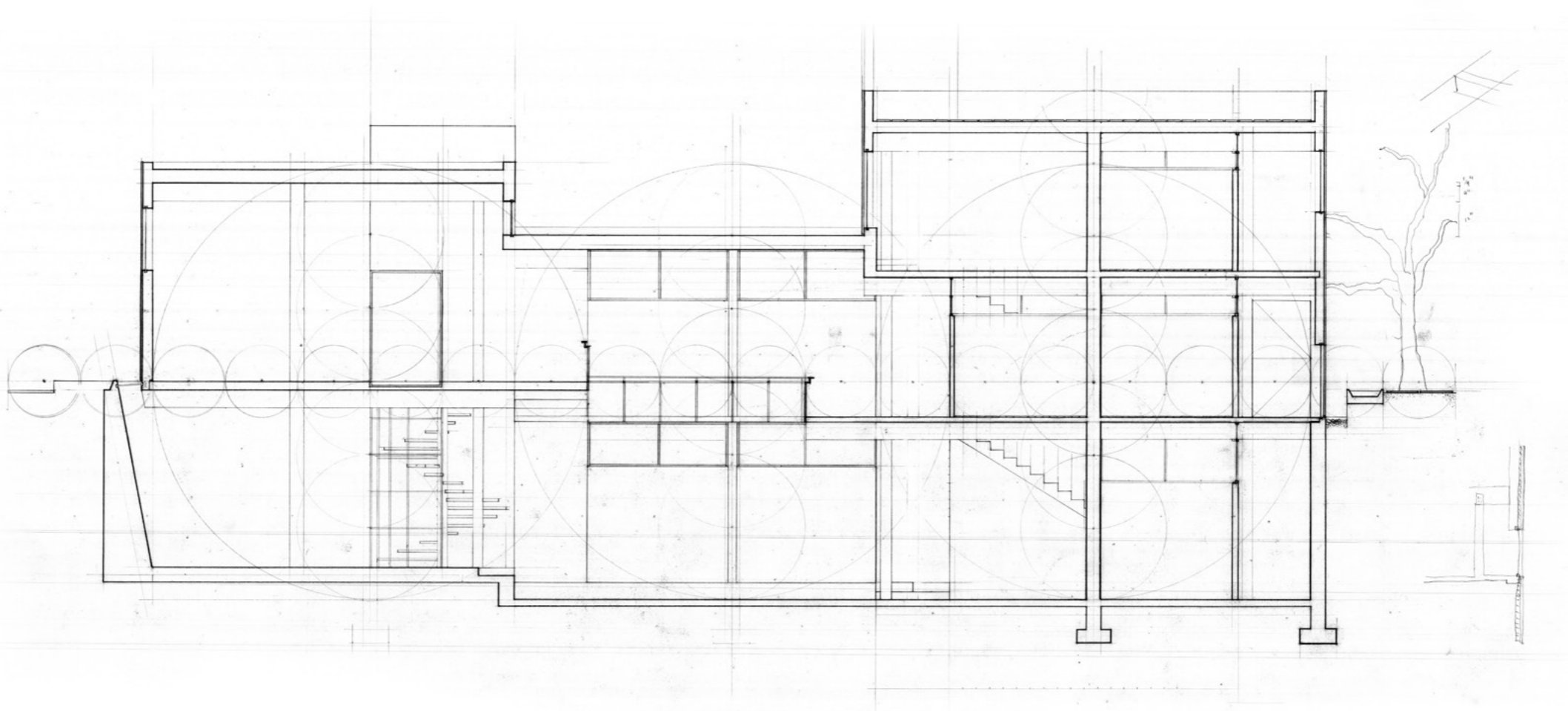
At Galleria Akka, the street continues into the building through the large, dark threshold facing the front. After going further into the building, one finds tranquility in the light falling from above despite the continuity from the busy street.



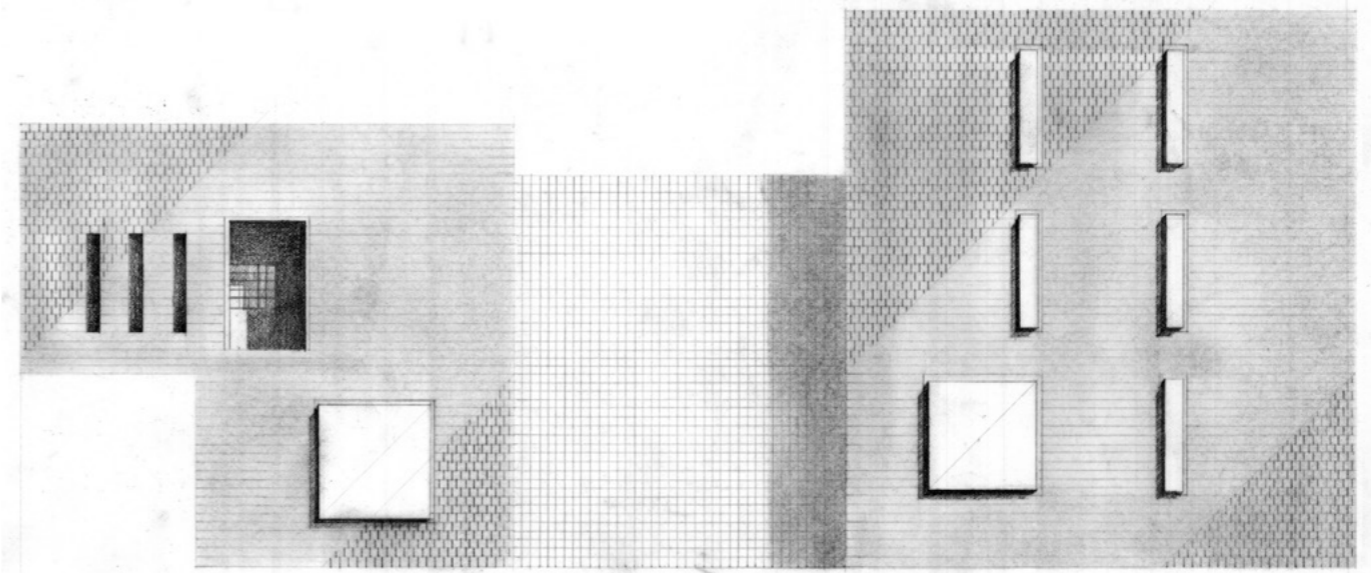
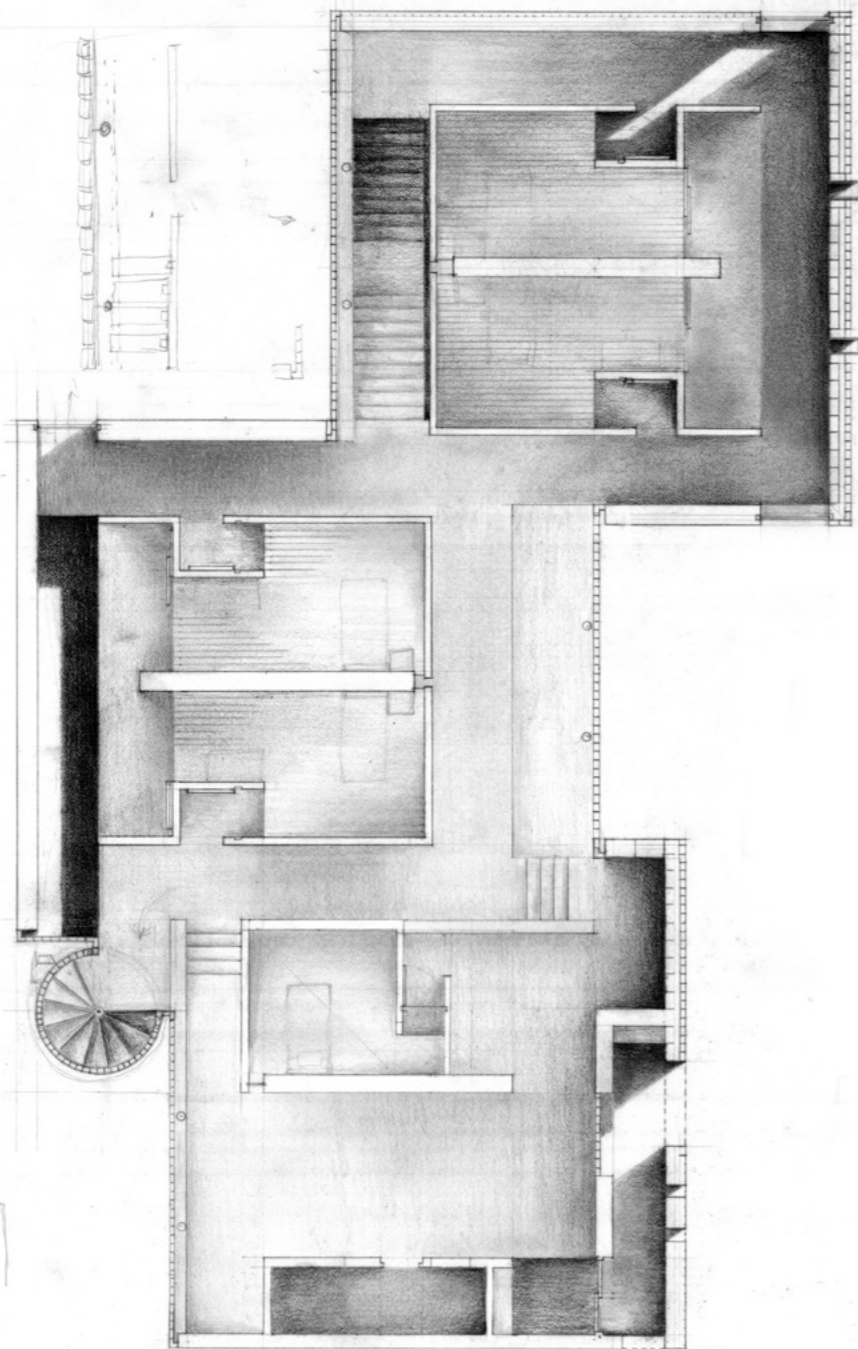
“But in neither the sublime nor the magical, effective as they are, has art more than an indirect means of representing the numinous. Of director methods our Western art has only two, and they are in a noteworthy way *negative*, viz. *darkness* and *silence*. The darkness must be such as is enhanced and mad all the more perceptible by contrast with some last vestige of brightness, which it is, as it were, on the point of extinguishing; hence the ‘mystical’ effect begins with semi-darkness. Its impression is rendered complete if the factor of the ‘sublime’ comes to unite with and supplement it. The semi-darkness that glimmers in vaulted halls, or beneath the branches of a lofty forest glade, strangely quickened and stirred by the mysterious play of half-lights, has always spoken eloquently to the soul, and the builders of temples, mosques, and churches have made full use of it.”

Rudolf Otto, *The Idea of the Holy*

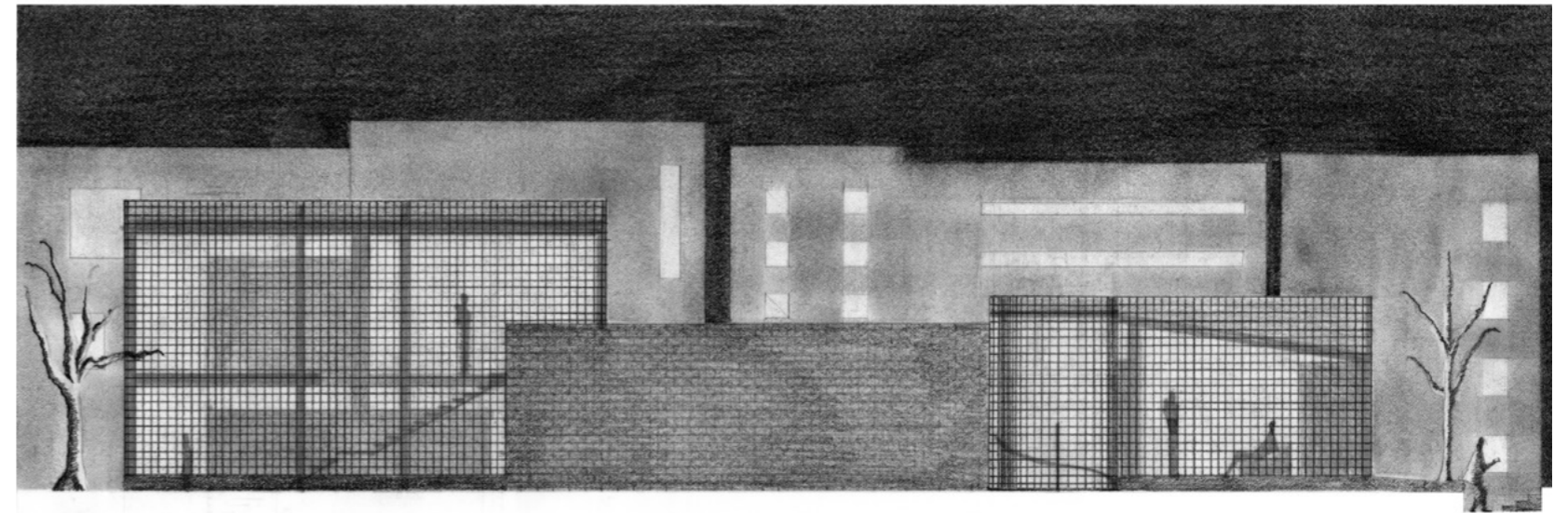
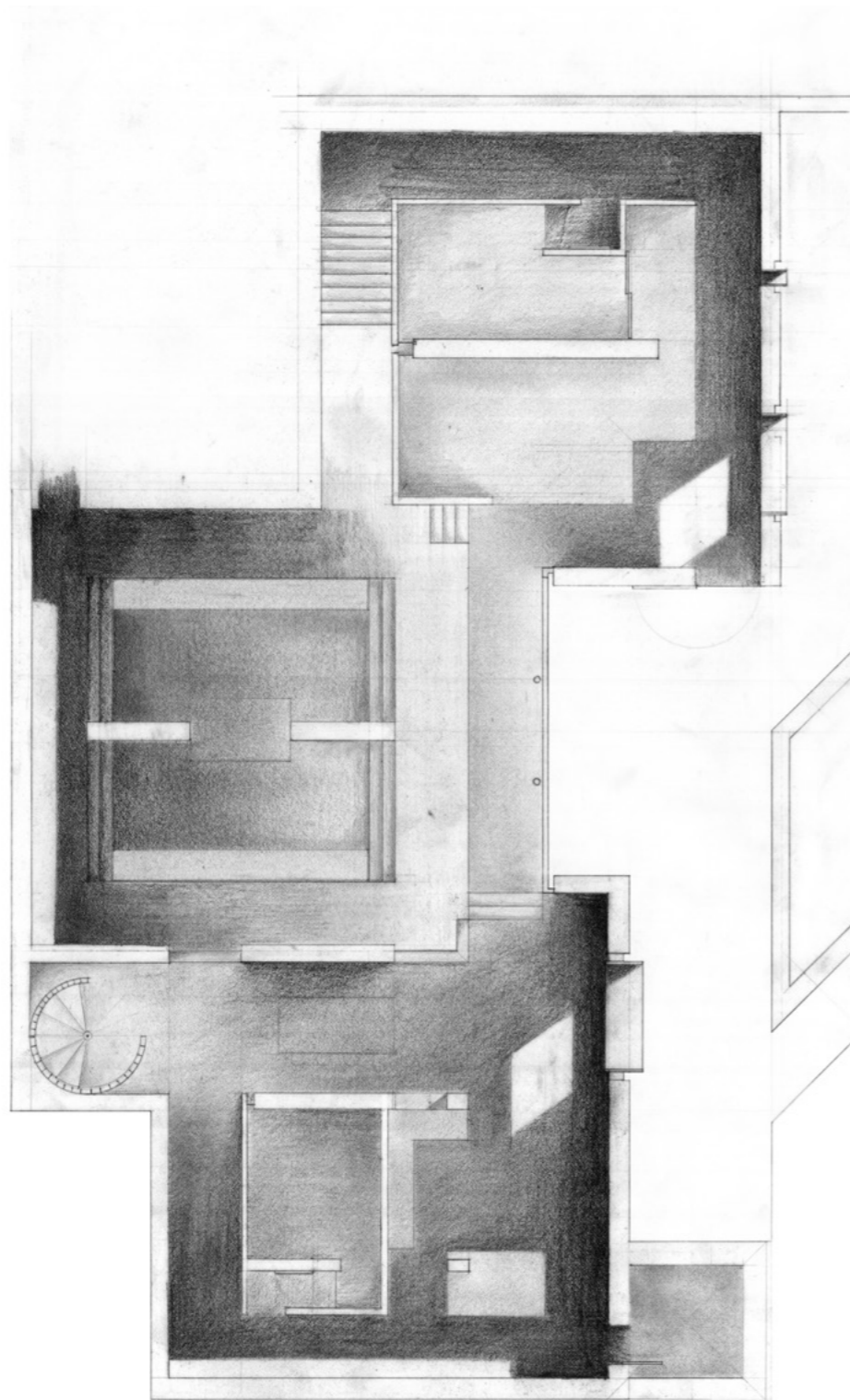
Darkness study looking at the library and the mezzanine



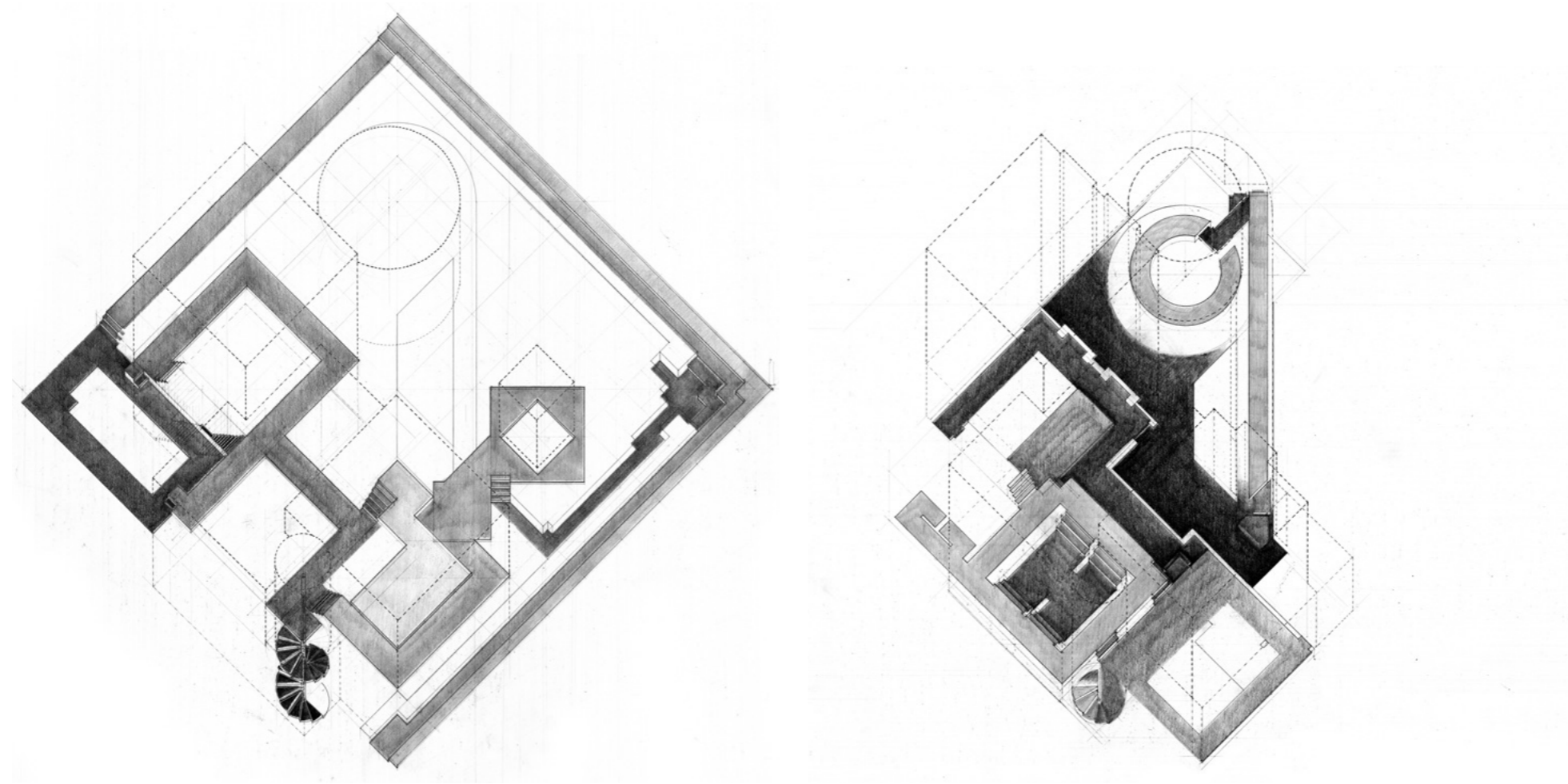
Section through the main house



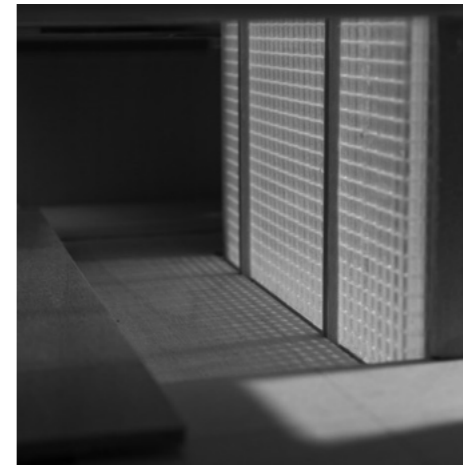
(L) Light study in plan: below grade
(R) North Elevation at night: life inside starts to reveal itself as the sun sets.



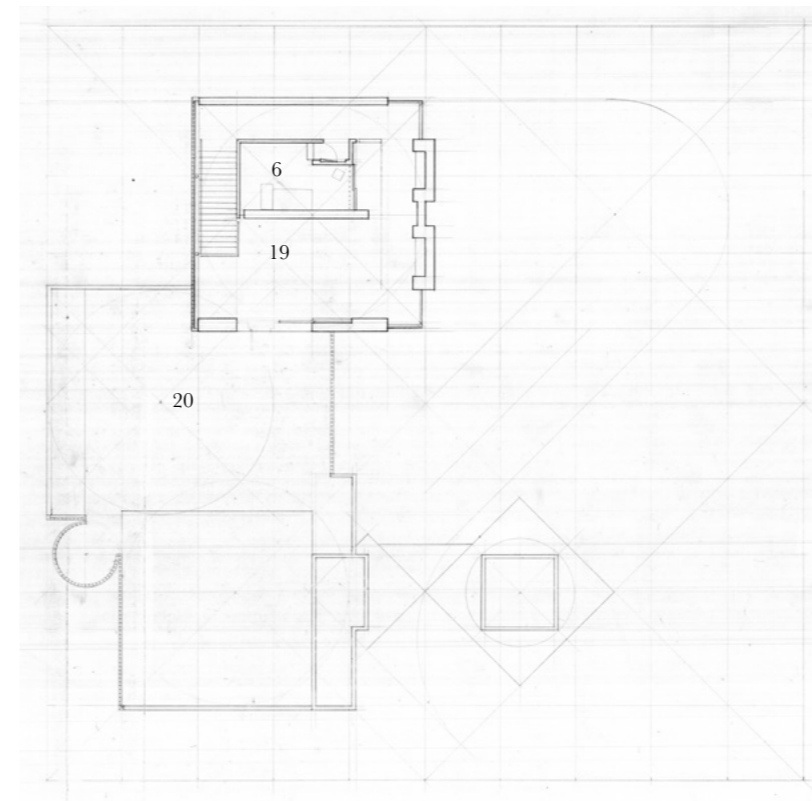
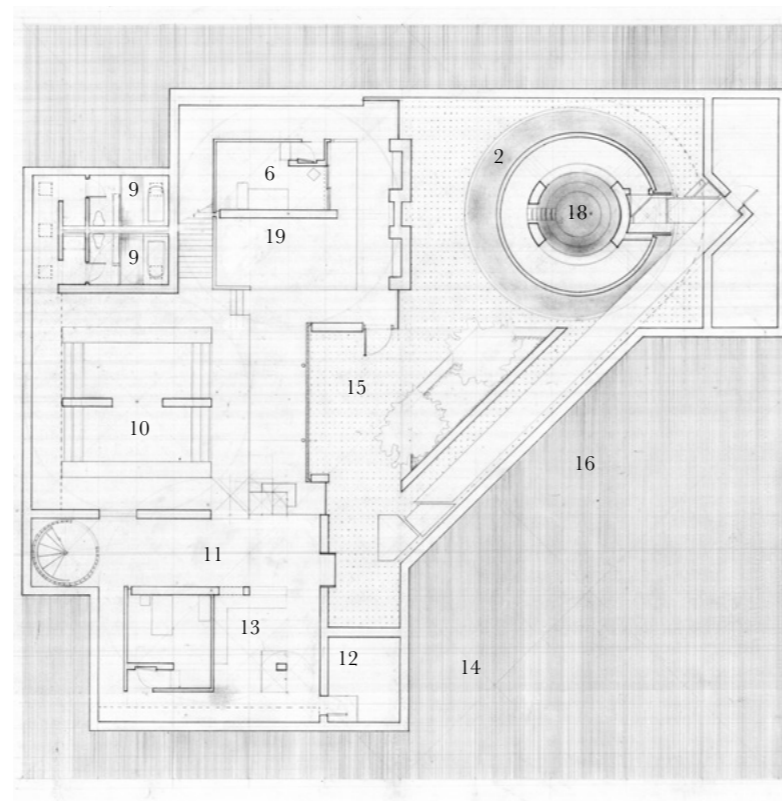
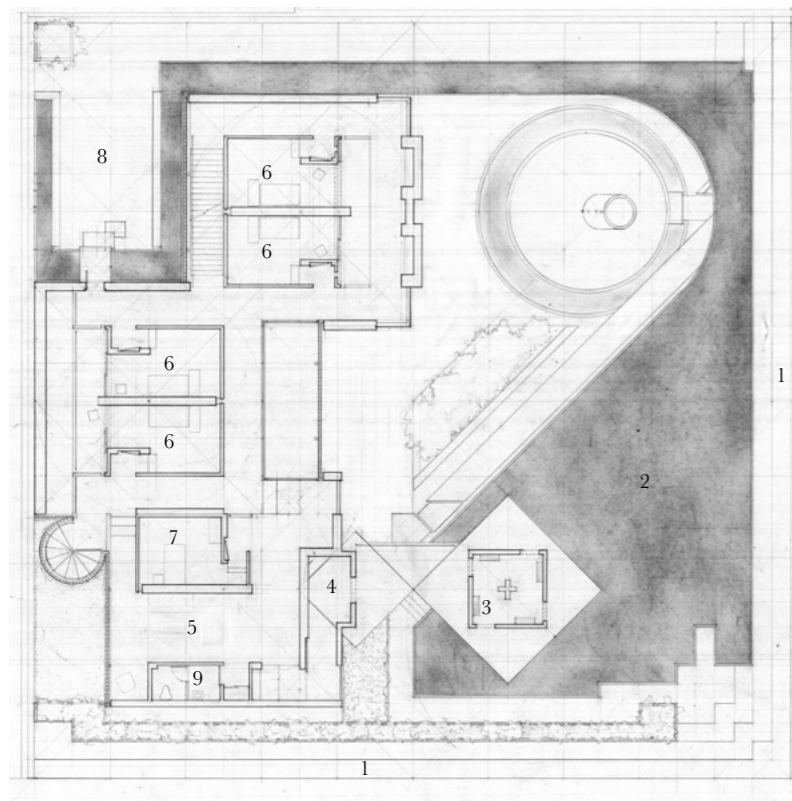
(L) Light study in plan: below grade
(R) North Elevation at night: life inside starts to reveal itself as the sun sets.



Movement study: (L) ground level and (R) below grade



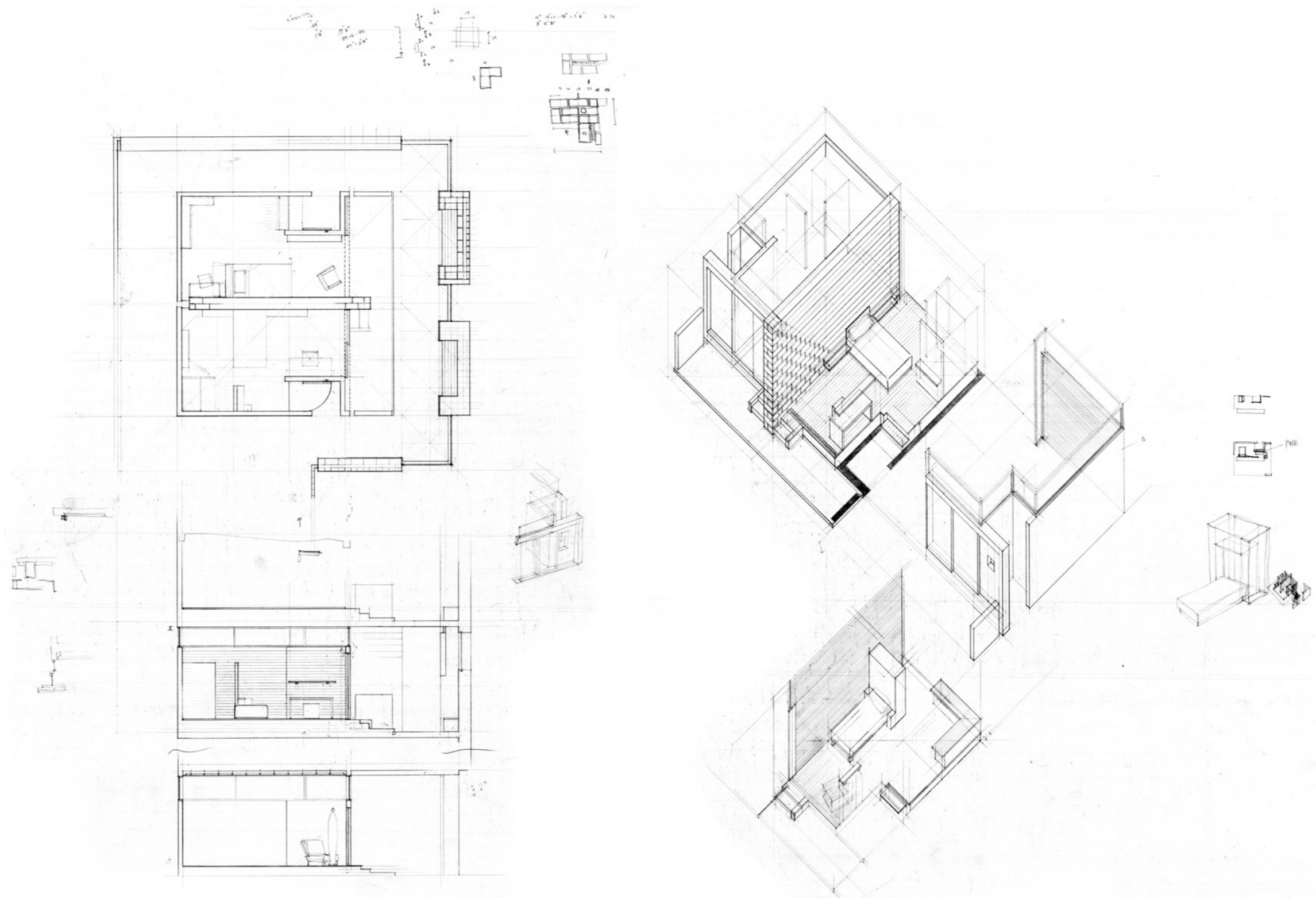
CHAPTER 12
The third House for Strangers



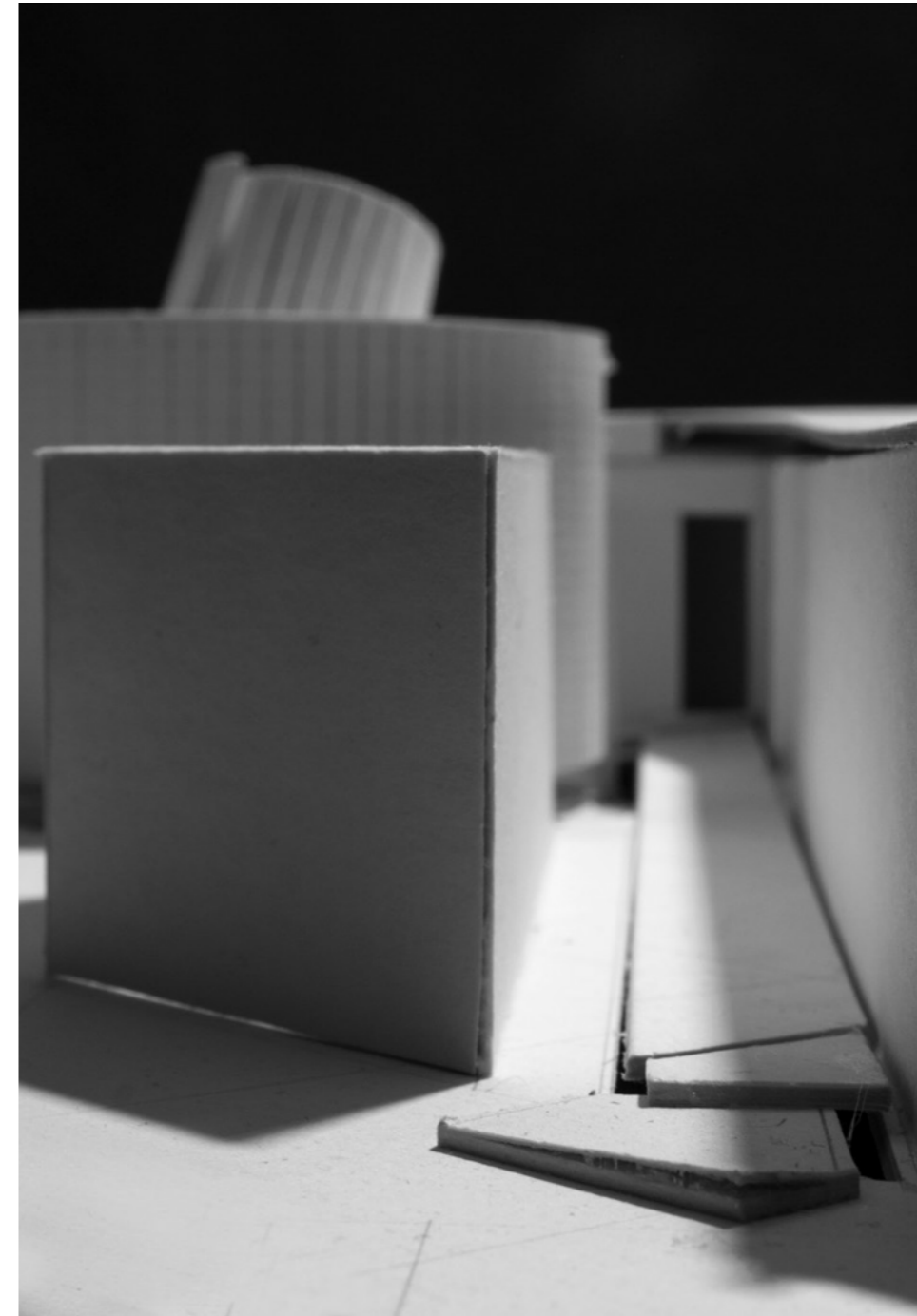
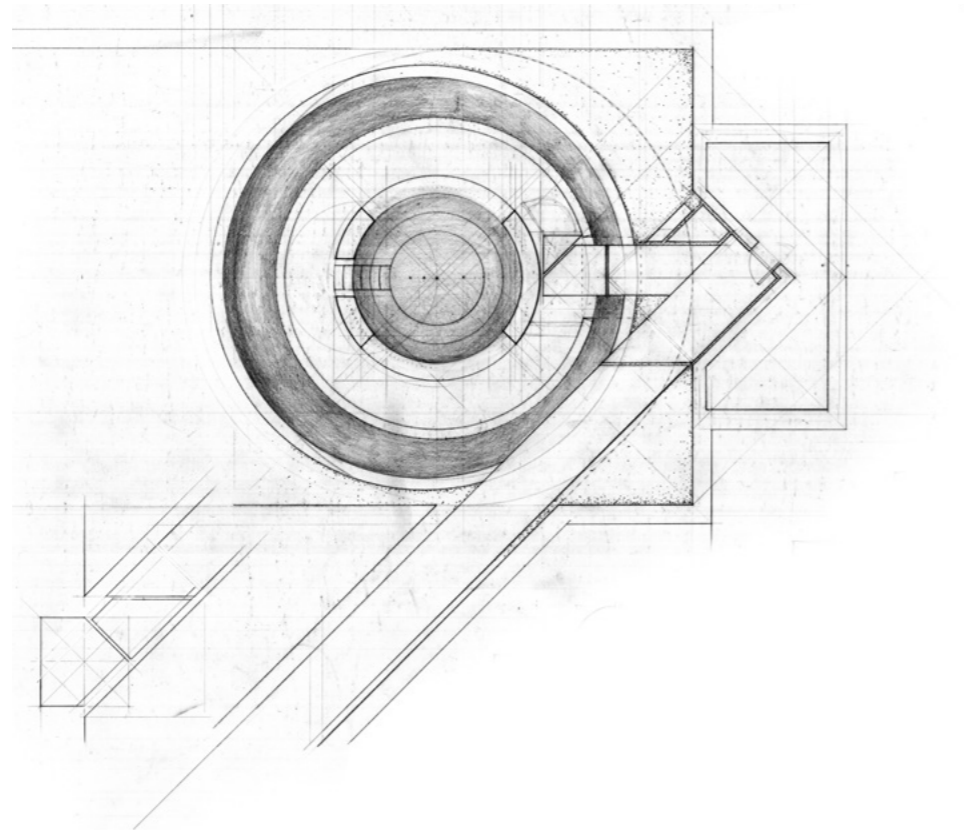
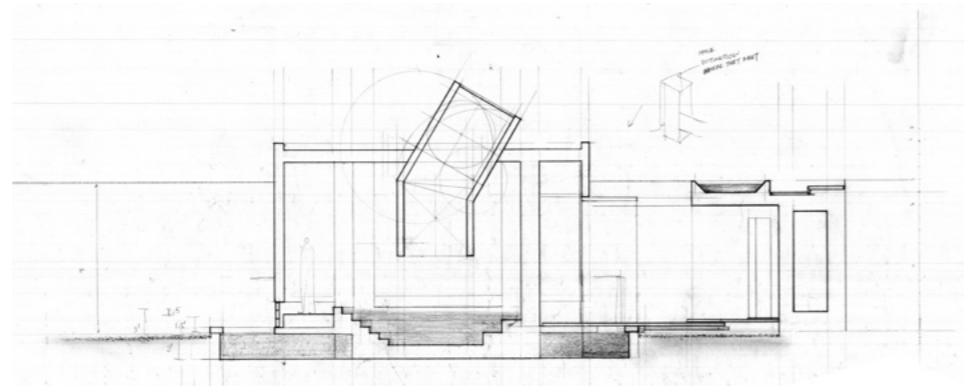
House for Strangers

1. Steps/Sidewalk
2. Reflecting Pool
3. Arrival Pavilion
4. Entrance path
5. Living Room
6. Stranger's Room
7. Host's Room
8. Courtyard
9. Bathroom
10. Library
11. Dining Room
12. Kitchen
13. Cook's Room
14. Storage/ Service Area
15. Underground Courtyard
16. Promenade to bathe
17. Shower Room
18. Bath
19. Lounge
20. Roof Top

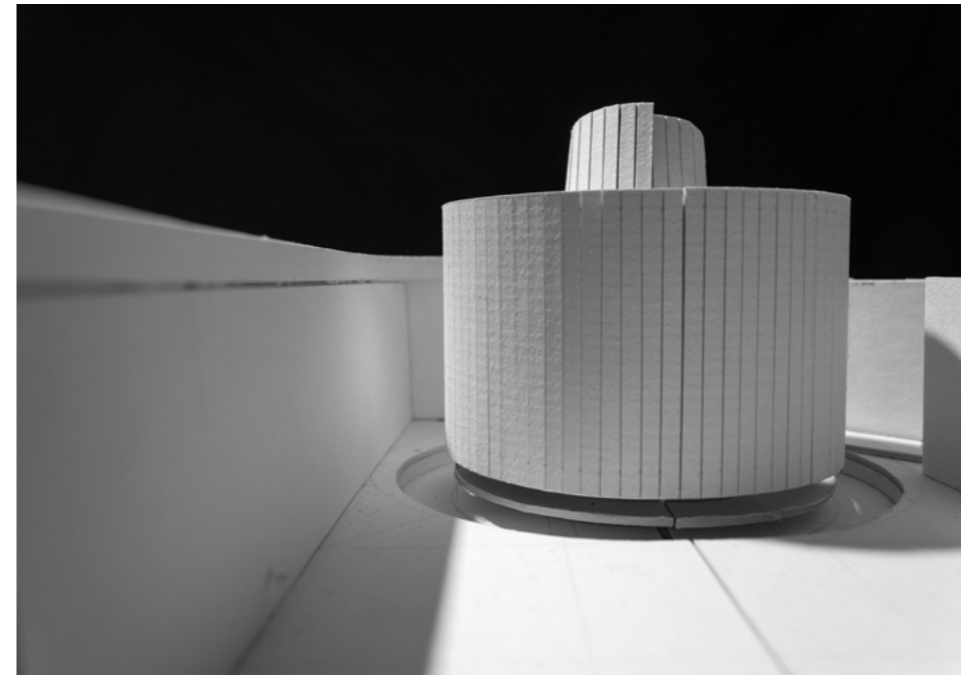
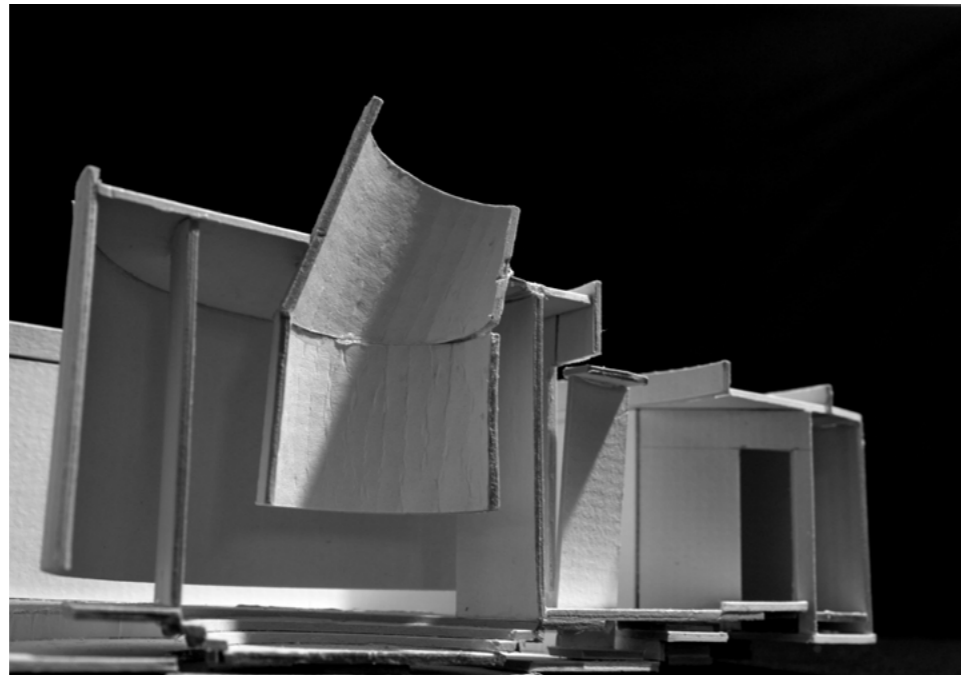
Plan: the latest iteration: ground floor, below grade, and 2nd floor



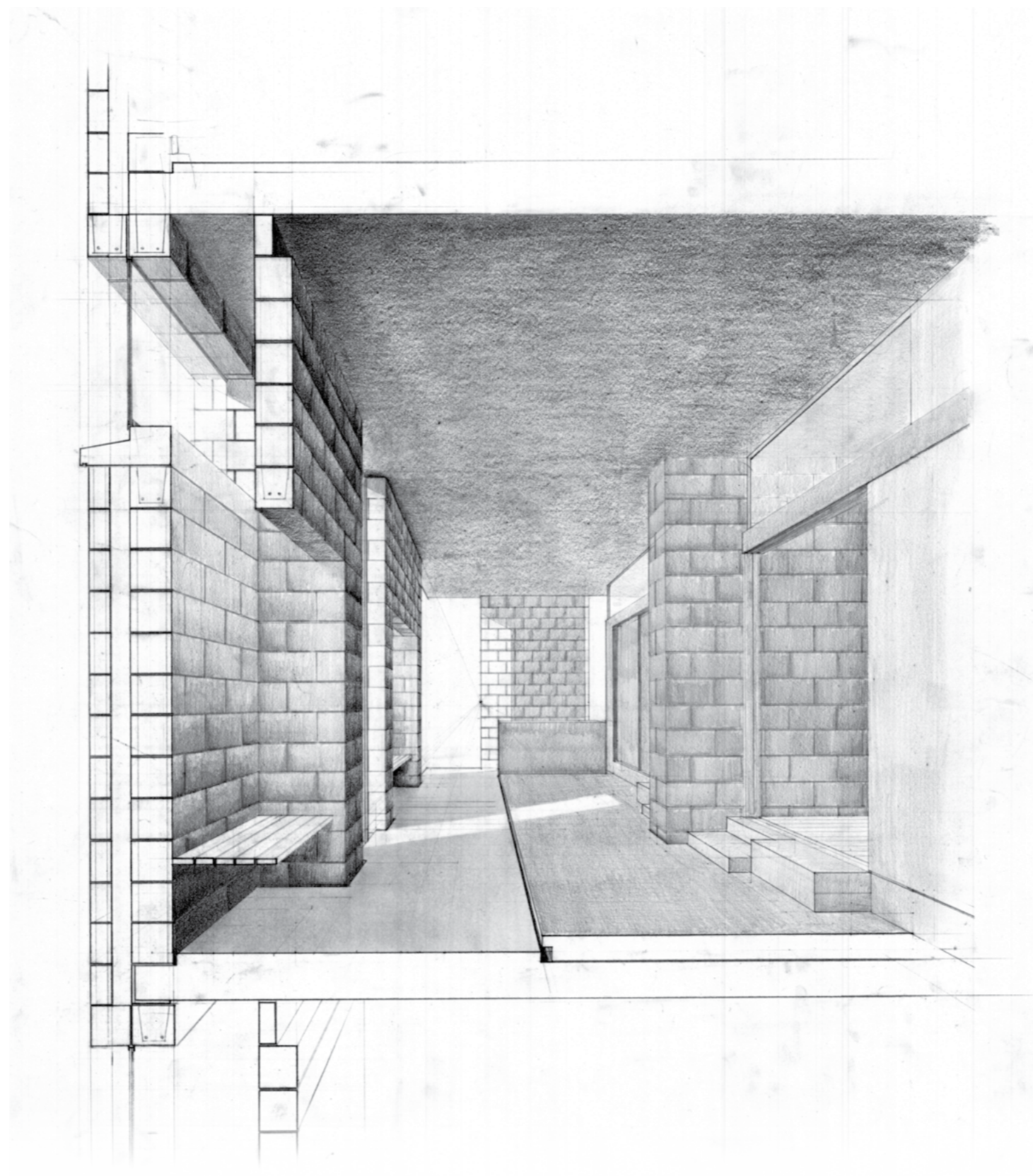
Guest room plan, section, and axon view



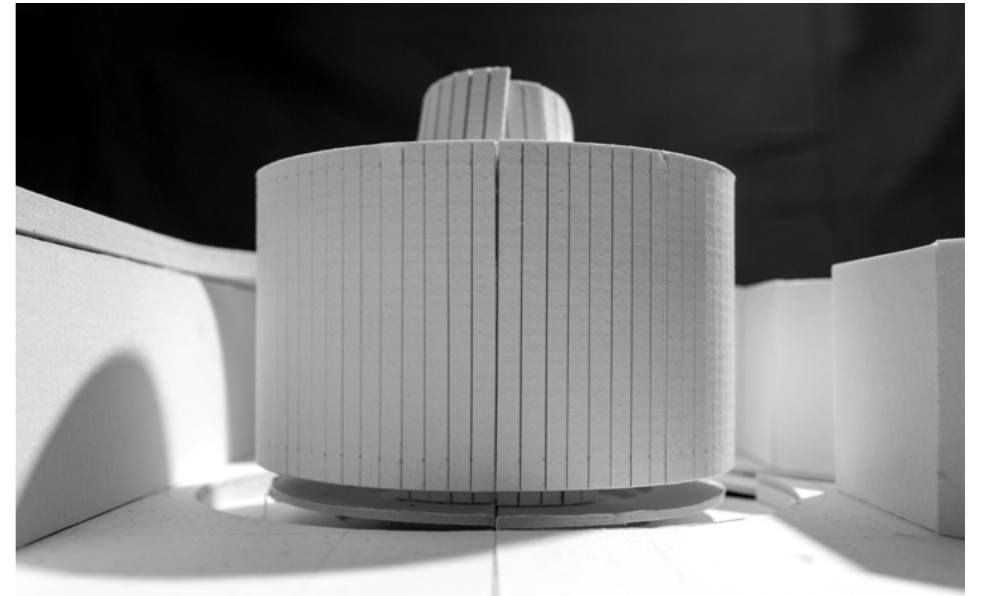
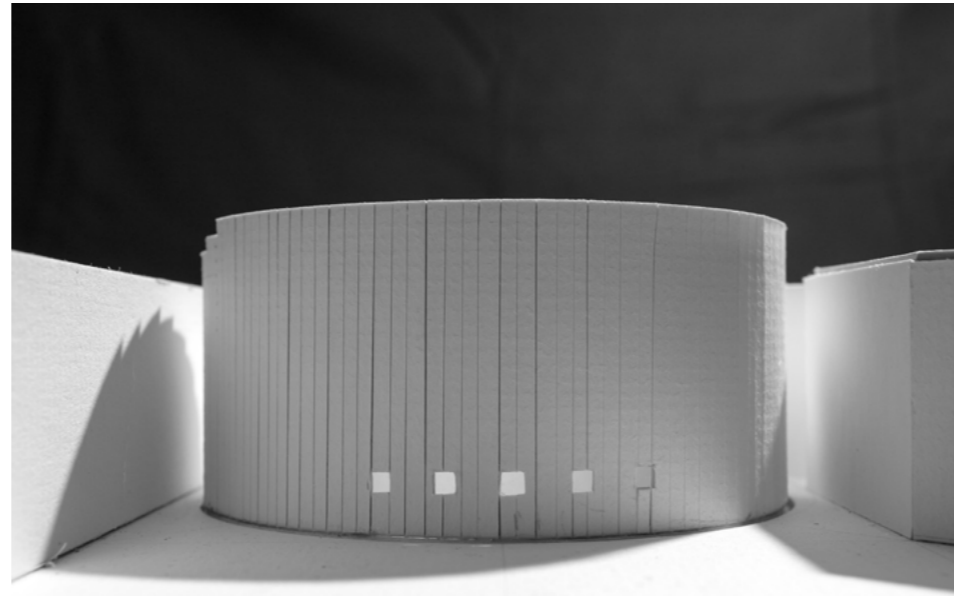
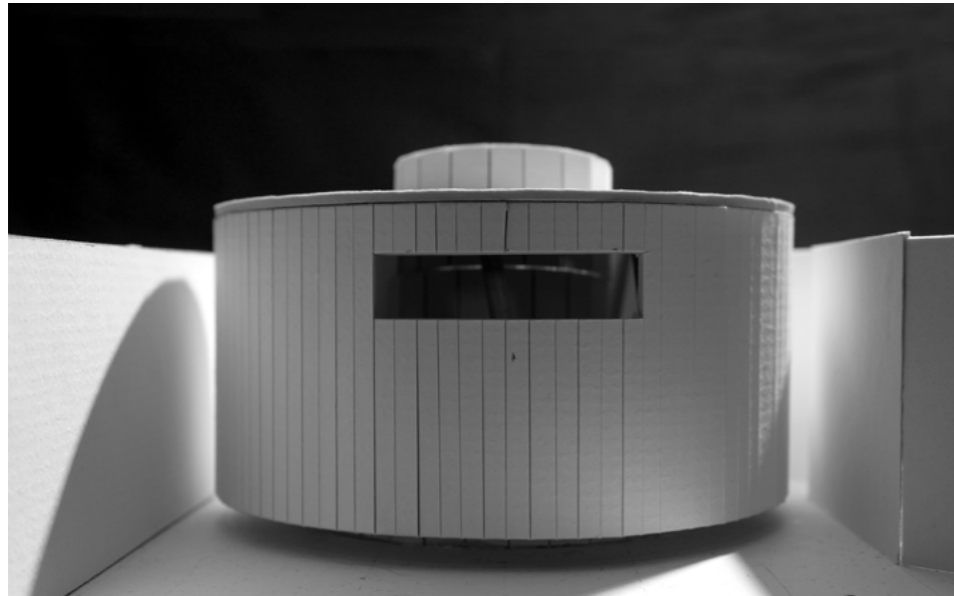
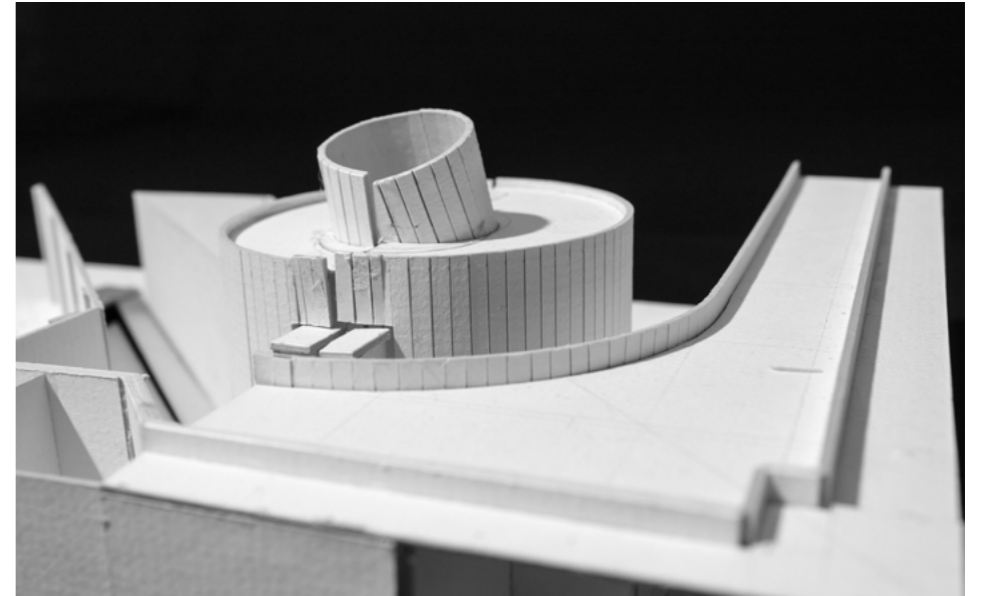
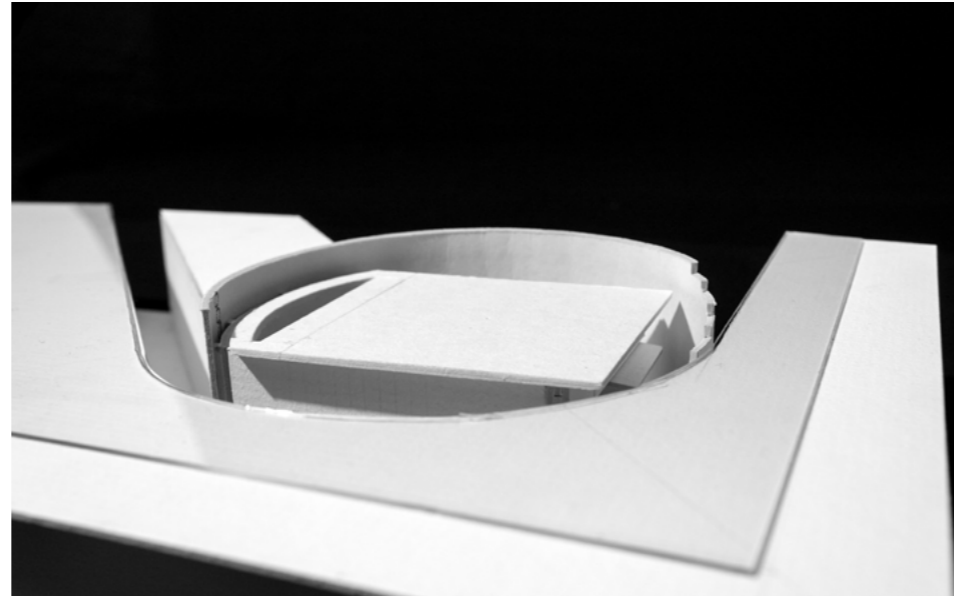
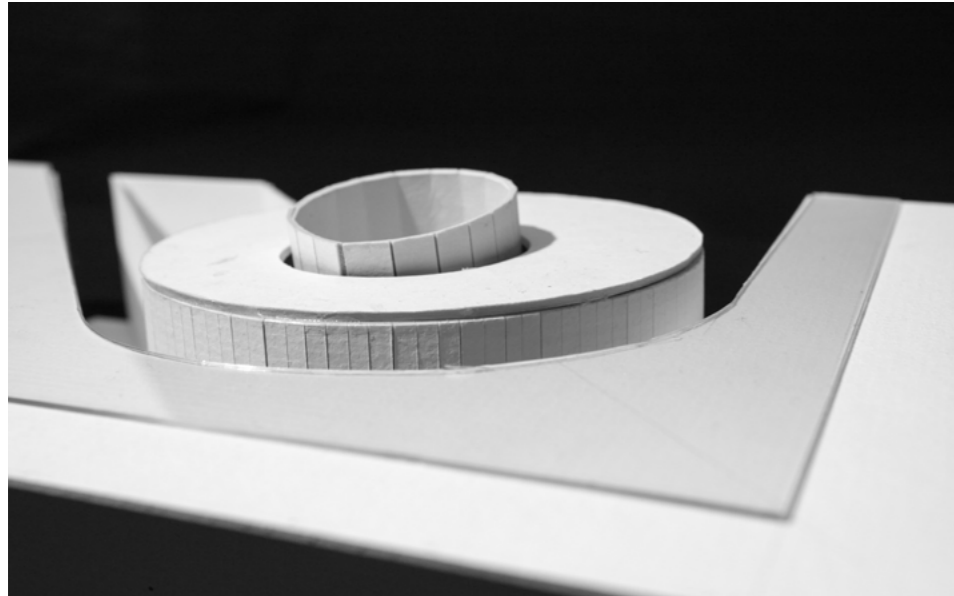
(L) Section and plan: the latest iteration of bath
(R) The path to the bath



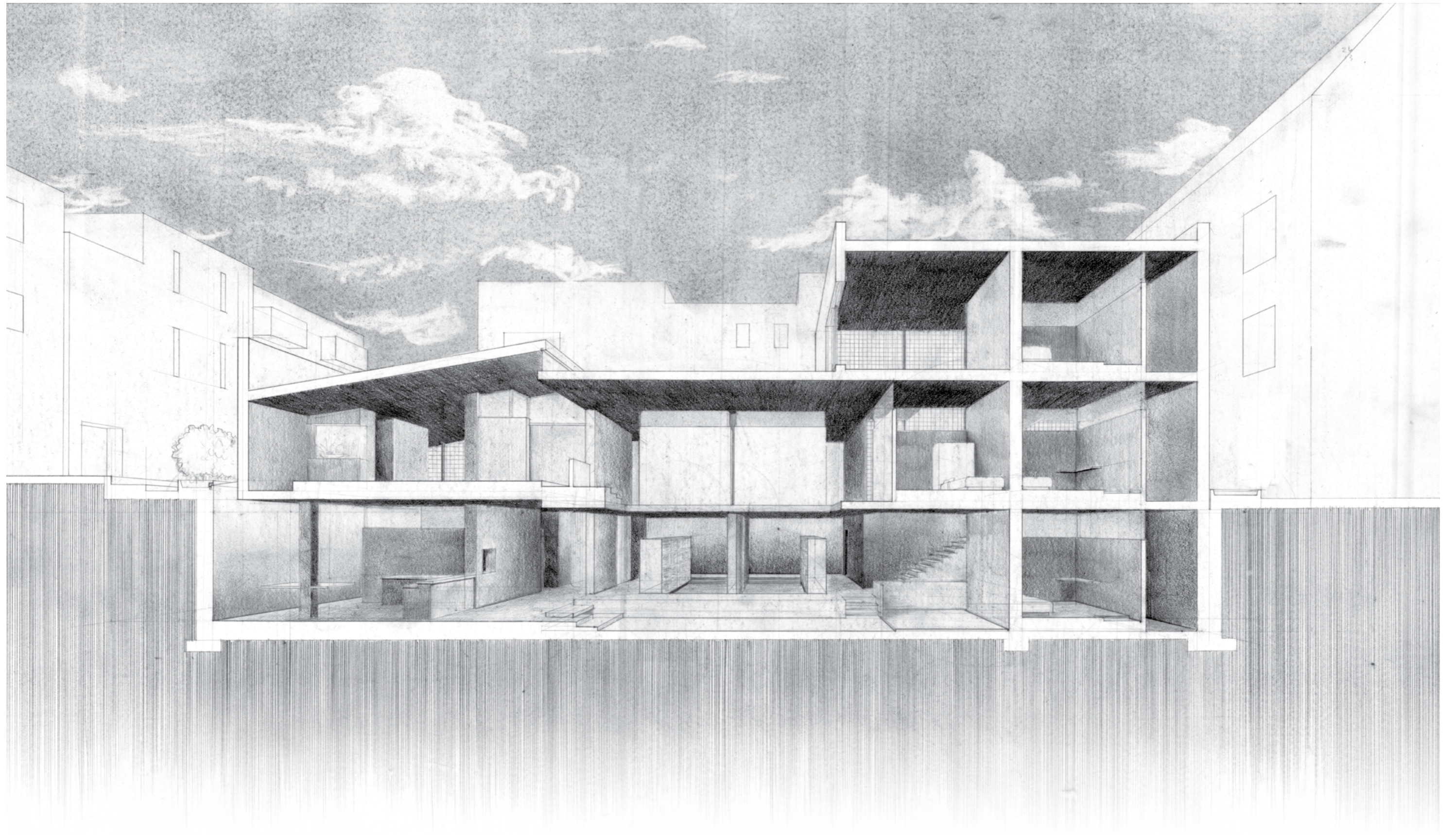
(L) Section study of bath: Large light cannon brings the sky to those who bathe in the city
(R) Formal study: the reflecting pool adds another layer to the vertical relationship in forms



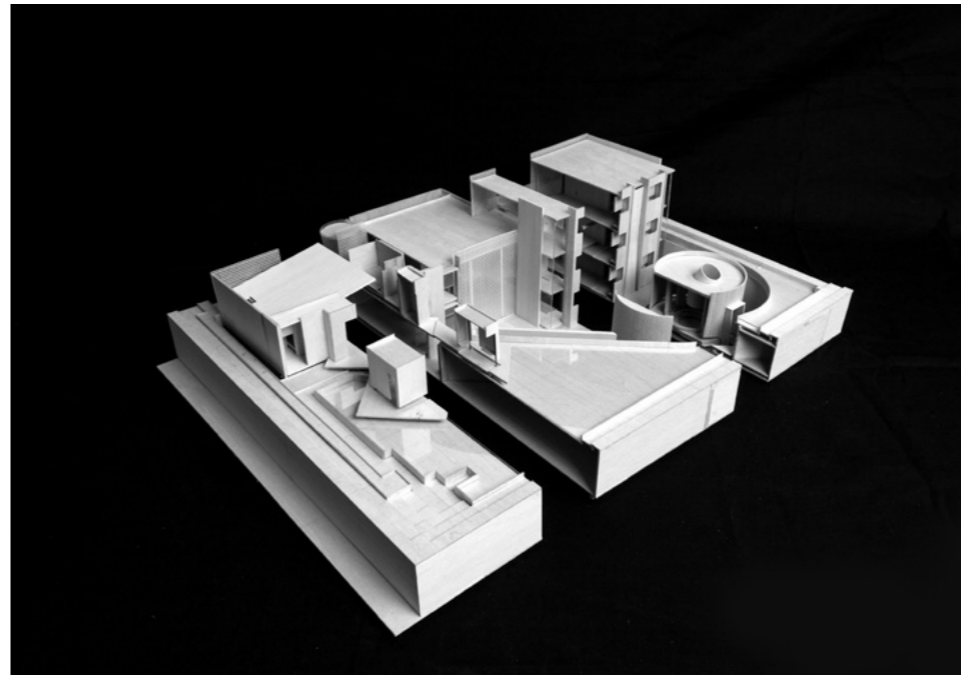
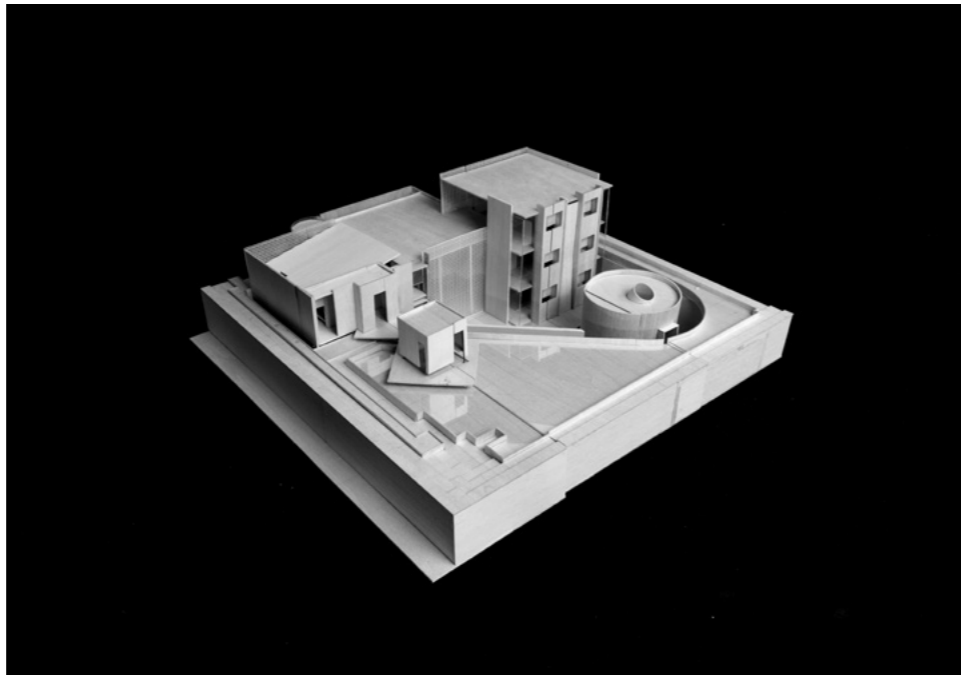
Section Perspective of the hallway around the guest rooms



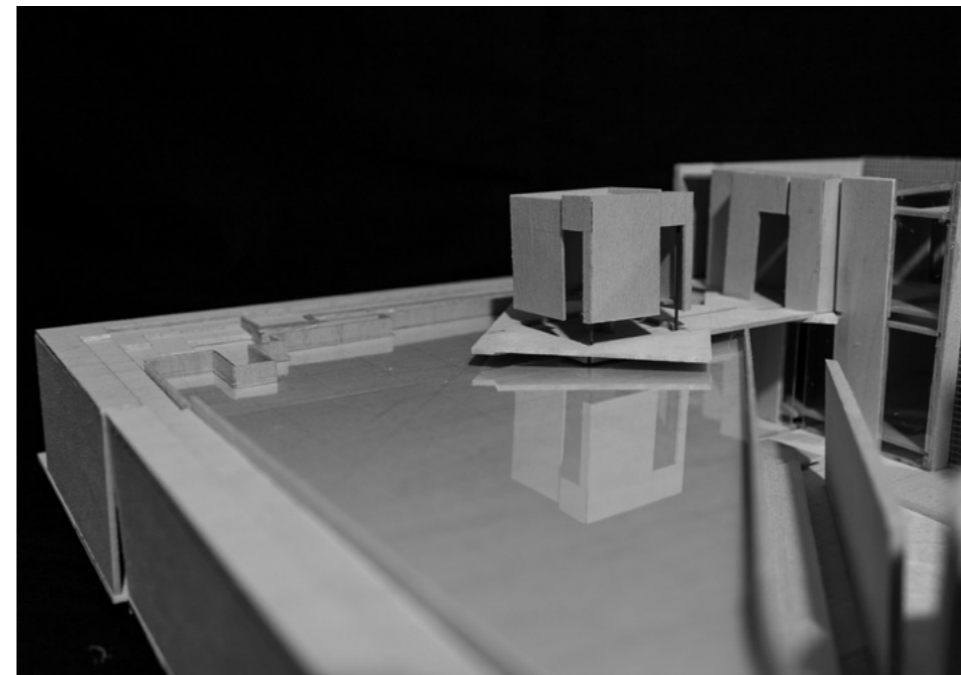
Bath study comparison



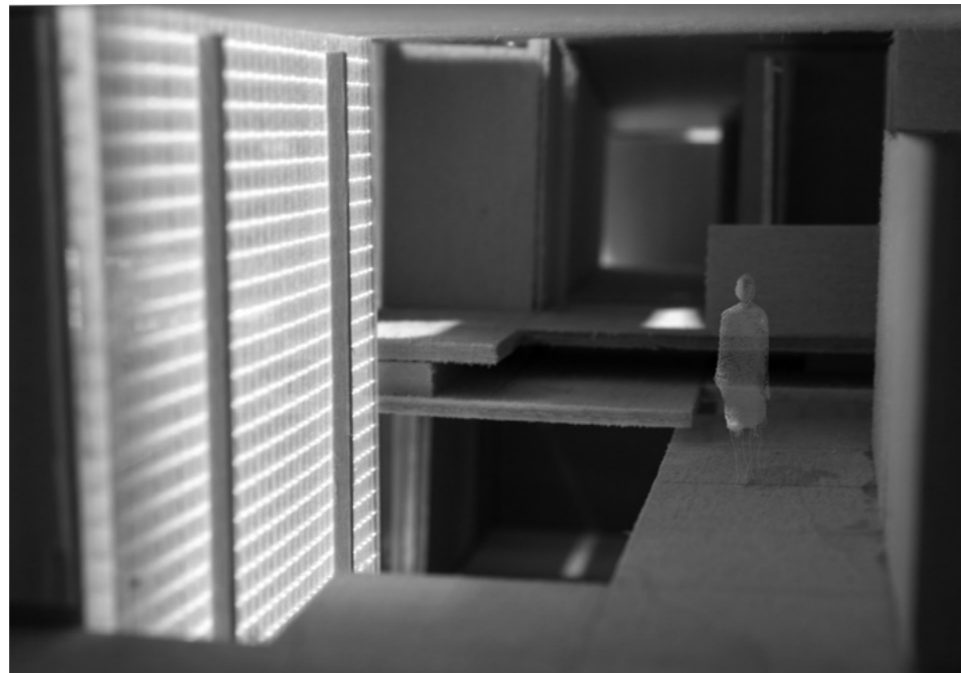
Section perspective through the main house



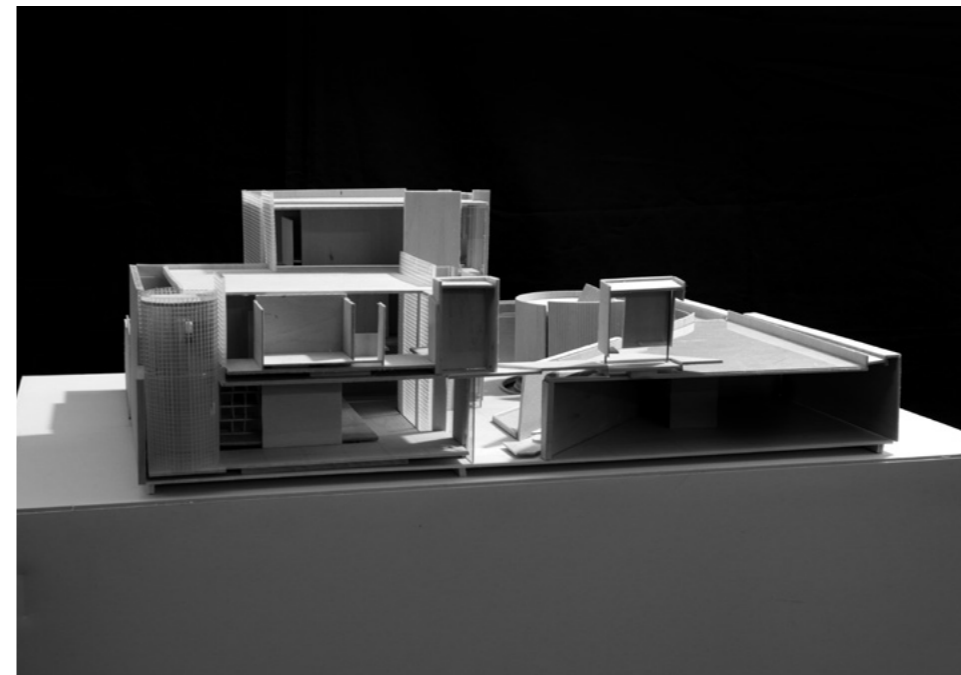
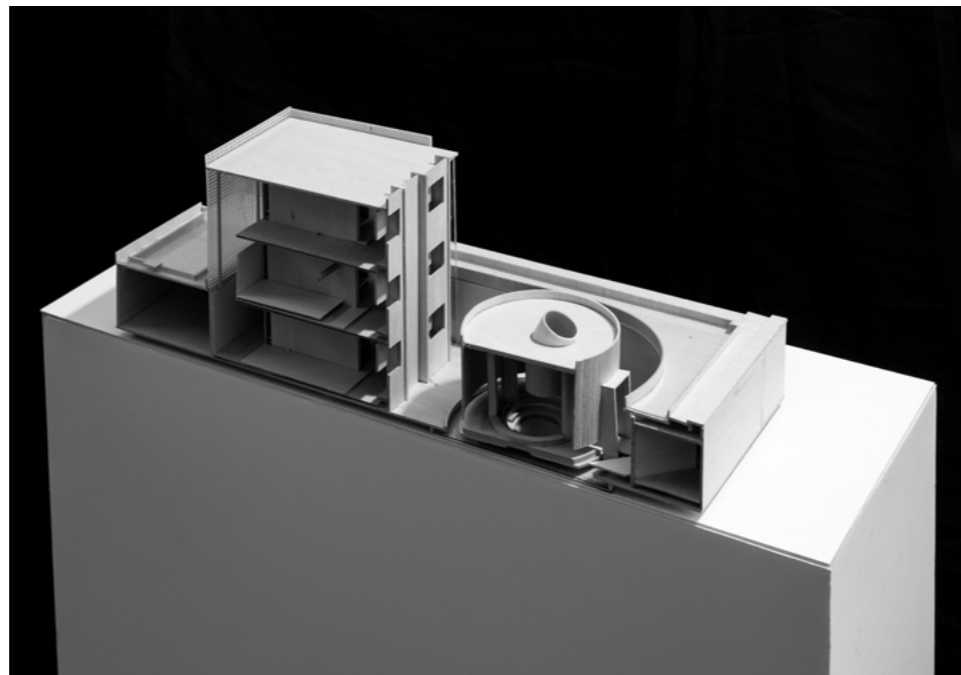
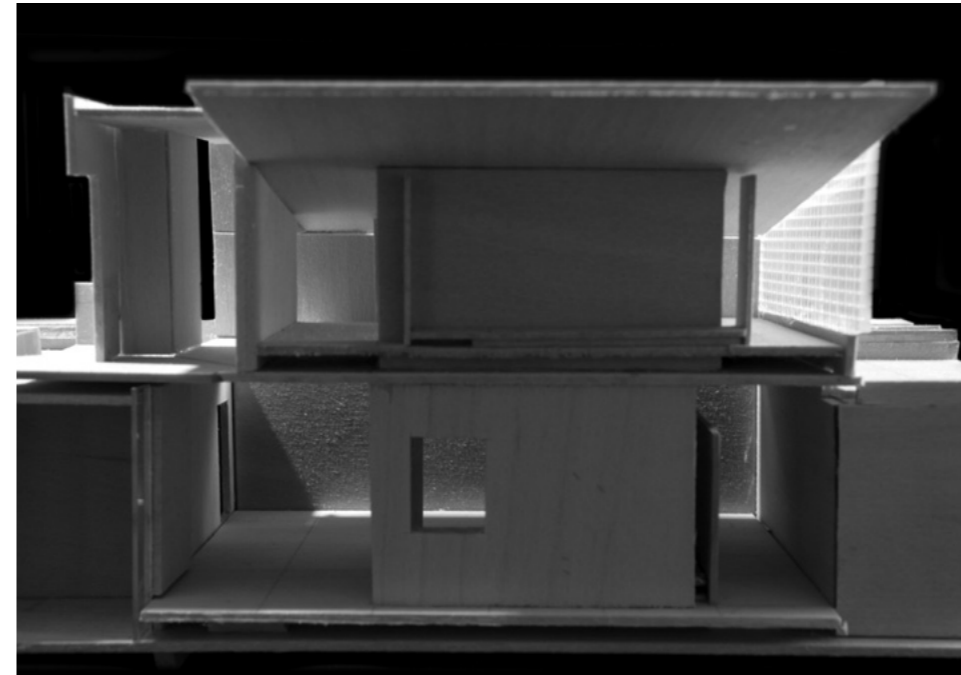
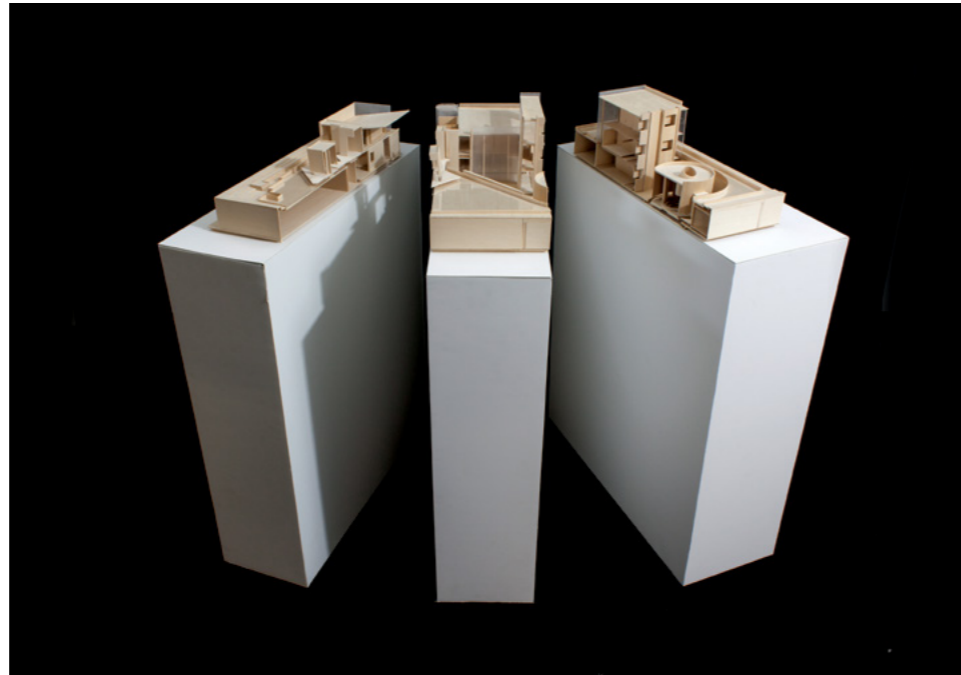
Section Model: The latest iteration of the House for Strangers



(L) Corner stairs at an urban intersection invite the strangers onto the site
(R) View of the reflecting pool as approaching the corner



(L) South-facing glass block wall illuminates the main house
(R) Below grade level courtyard and the path to the bath frame the sky



(LT) Section model on display
(LB) Section model through the courtyard, the guest rooms and the bath
(RT) Section model through the entrance to the main house: the skylight on the ground level lets the light into the kitchen located below grade
(RB) Section model through dining room: south facing glass block illuminates the main house



Room making for the House for Strangers

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