

A HOUSE, A VINEYARD

by

Joanne Krause

Thesis submitted to the Graduate Faculty of
Virginia Polytechnic Institute and State University
in partial fulfillment of the requirements for the degree of

MASTER OF ARCHITECTURE

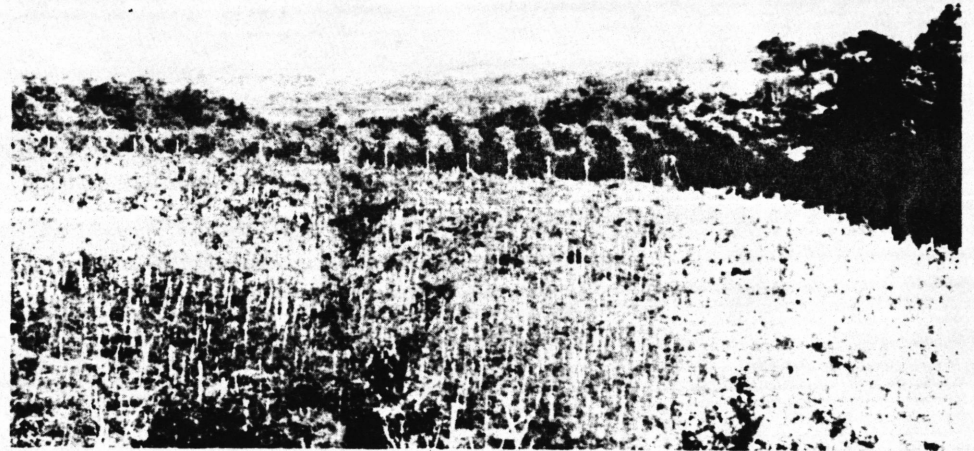
APPROVED BY:

Olivio C. Ferrari

Dayton Eugene Egger

Dennis Kilper

May 1989
Blacksburg, Virginia



Abstract

A HOUSE, A VINEYARD

by

Joanne Krause

Olivio C. Ferrari, Chairman

Architecture and Urban Studies

(ABSTRACT)

The thesis is to design a house that captures the essence of solitude by using the principles of Hierarchy, Axis, Passages, and Spirals.

"A house that stands in my heart
My cathedral of silence
Every morning recaptured in dream
Every evening abandoned
A house covered with dawn
Open to the winds of my youth"

Jean Laroche

Acknowledgement

I wish to express my appreciation to the following people whose efforts and support made my study of architecture and development of my thesis possible:

*To my committee members;
Olivio Ferrari, for his insights and criticisms in Architecture
Dennis Kilper, for his guidance in the actual construction of architecture
And a special thanks to Gene Egger who through his daily support and guidance I was inspired to complete a successful thesis.*

To my friends; Barbara, Susan, and Kurt, for their never ending encouragement and advice.

And most importantly, I wish to thank my family for their understanding and support throughout my education in architecture.

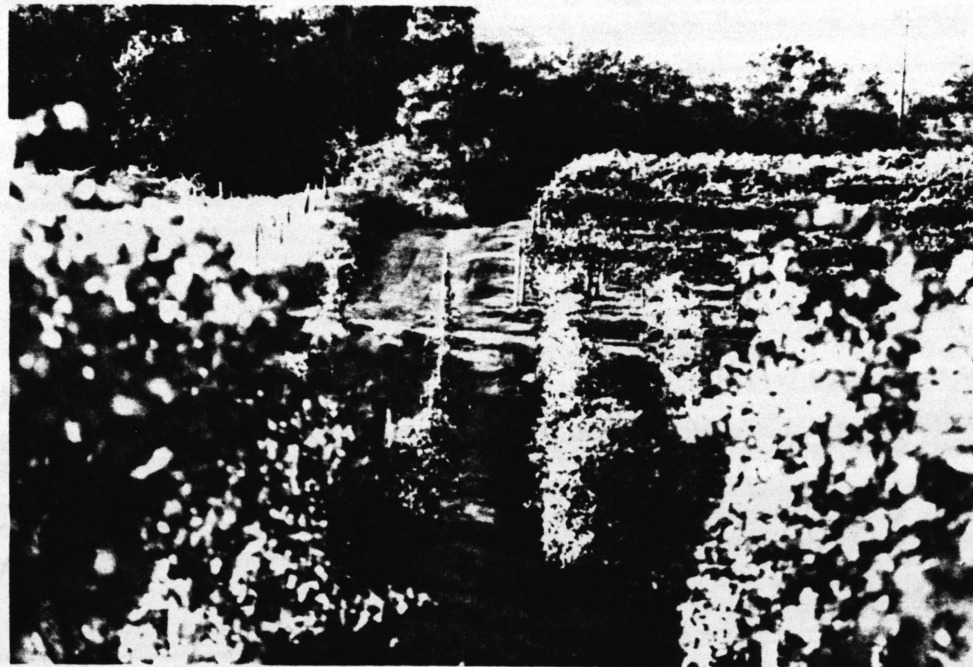
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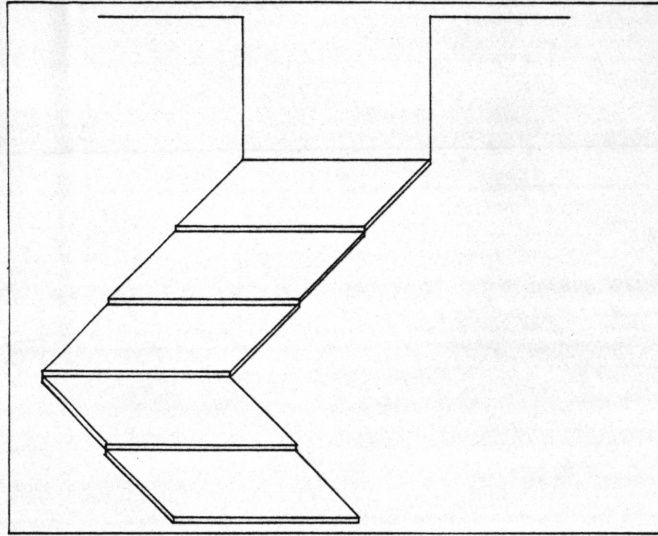
Passages

The German passage, a word which expresses the traditional nature of this building type. The German term comes from the French 'passage', which was used as early as the 18th century to refer to the narrow private streets which divided and connected the interiors of larger building blocks. The root is 'passus', the Latin word for step, conveying the element of movement, of passage through a space. It has numerous meanings in common linguistic usage: street, roadway, thoroughfare, alley, transit, crossing, part of a book or musical composition, measured gait of a horse, or in French, the sense of 'passage de la vie'. All of these meanings, either spatial or temporal in emphasis, having one element in common: they express transition, threshold, passing, measured distance, or disappearance. Something occurs, come to pass; movement becomes an event.

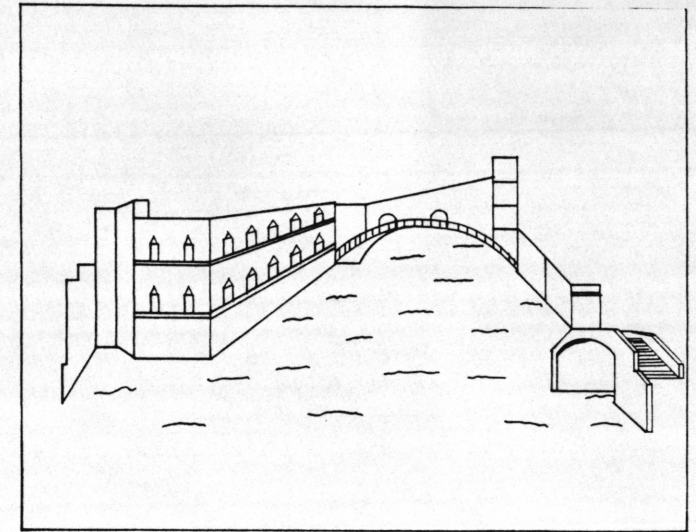
Johann Geist



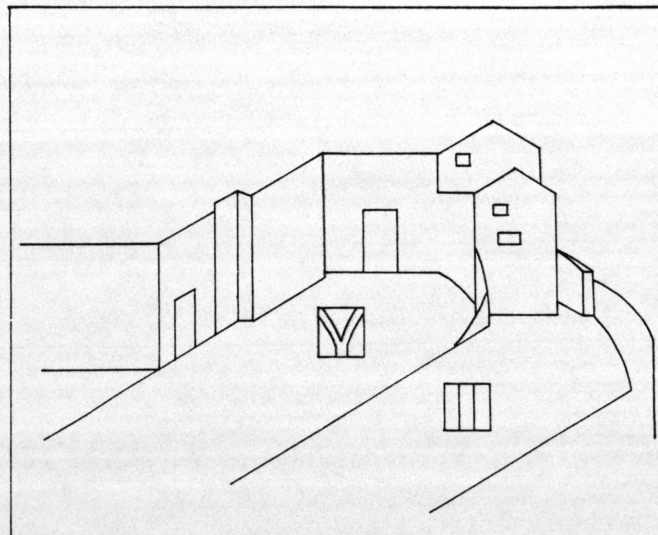
Passages



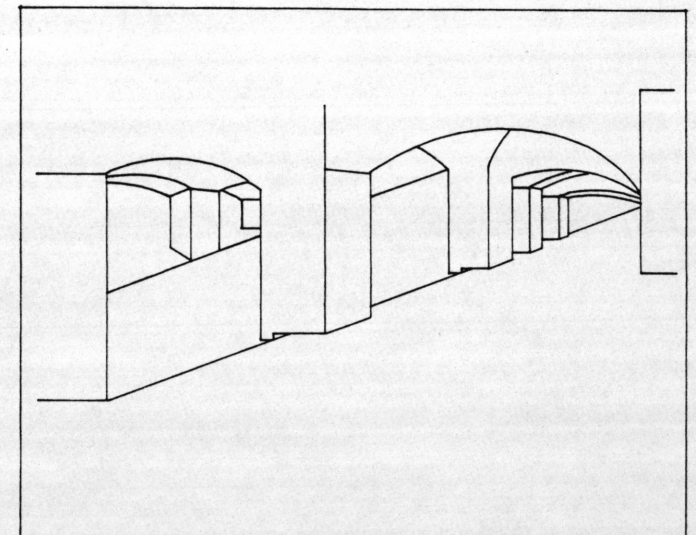
MORCOTE - STEPS
CORIPPO - STEP/ RAMPS



VENICE - CANALS

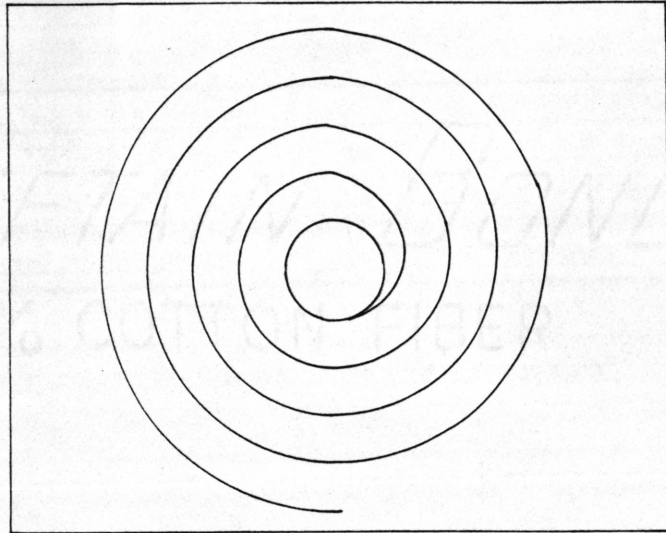


VELLANO - RAMPS

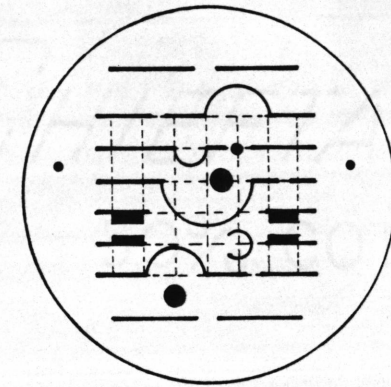


ZUCCARELLO - ARCADES

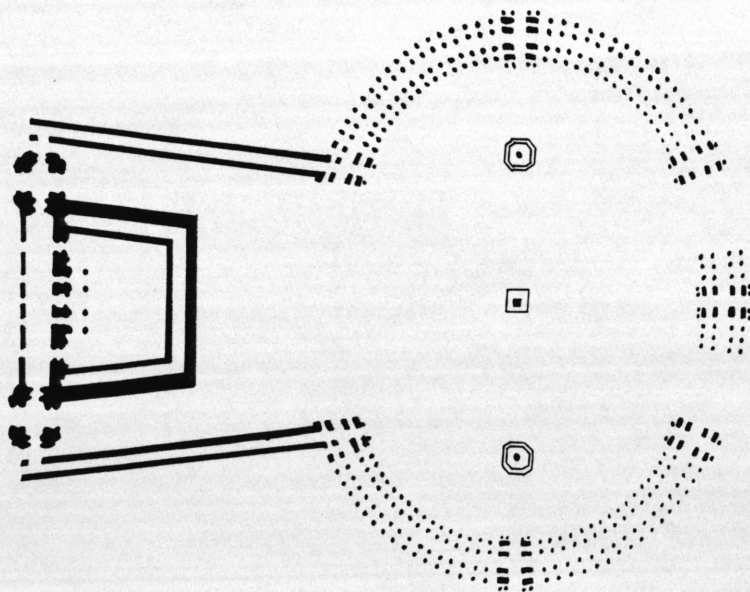
Passages



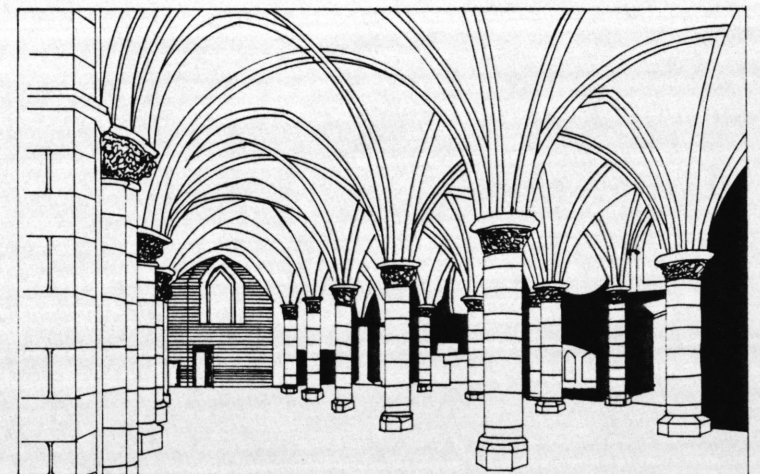
GUGGENHEIM - RAMPS



ARNHEIM PAVILION

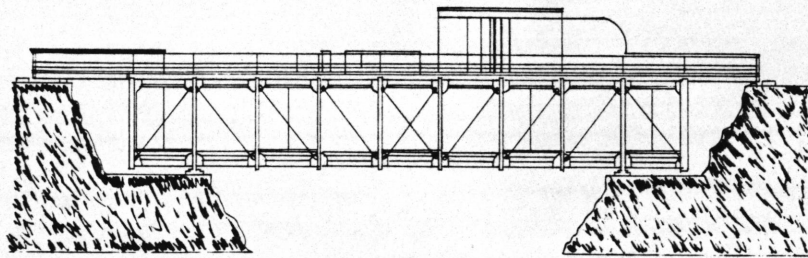


ST. PETER'S



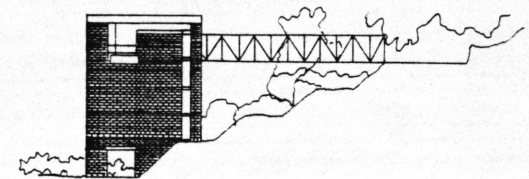
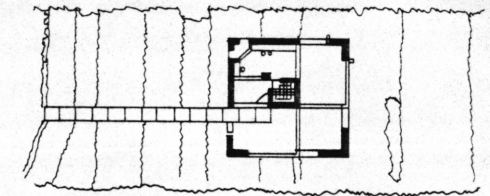
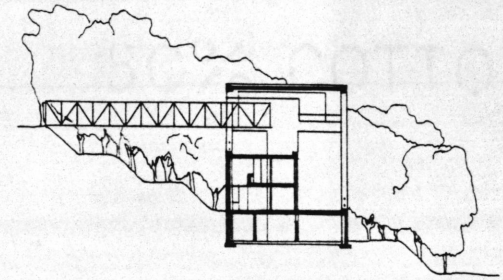
MONT S. MICHEL

Passages



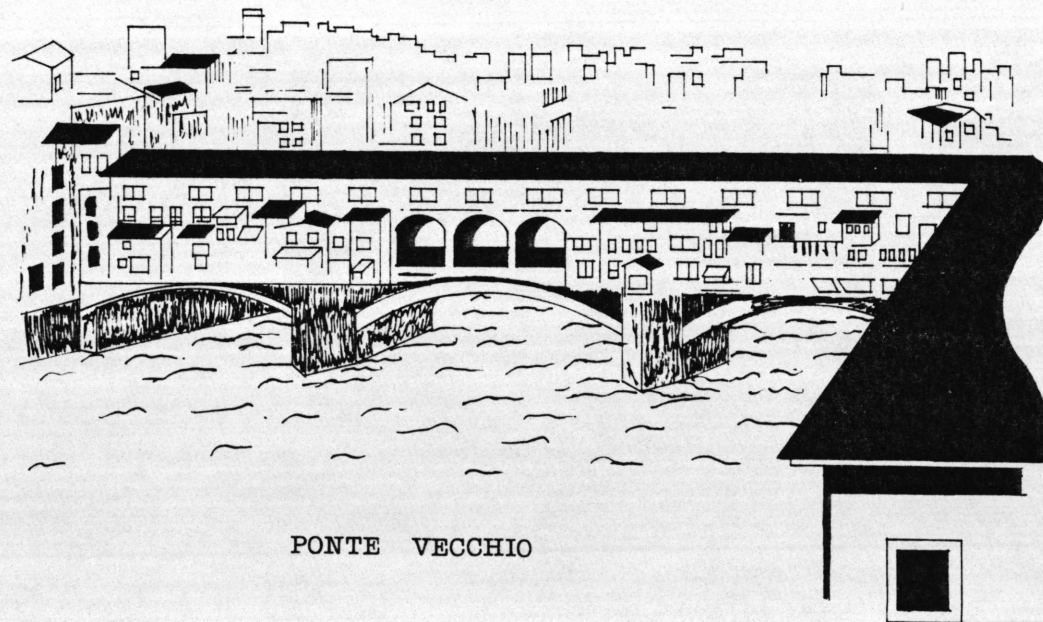
BRIDGE HOUSE

christopher owen



BRIDGE HOUSE

botta

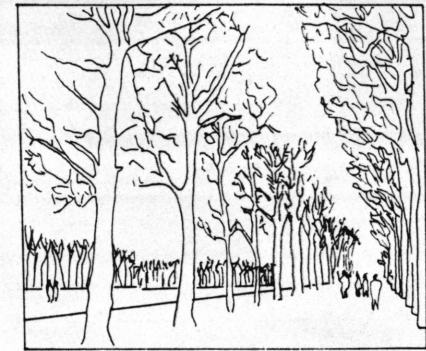


PONTE VECCHIO

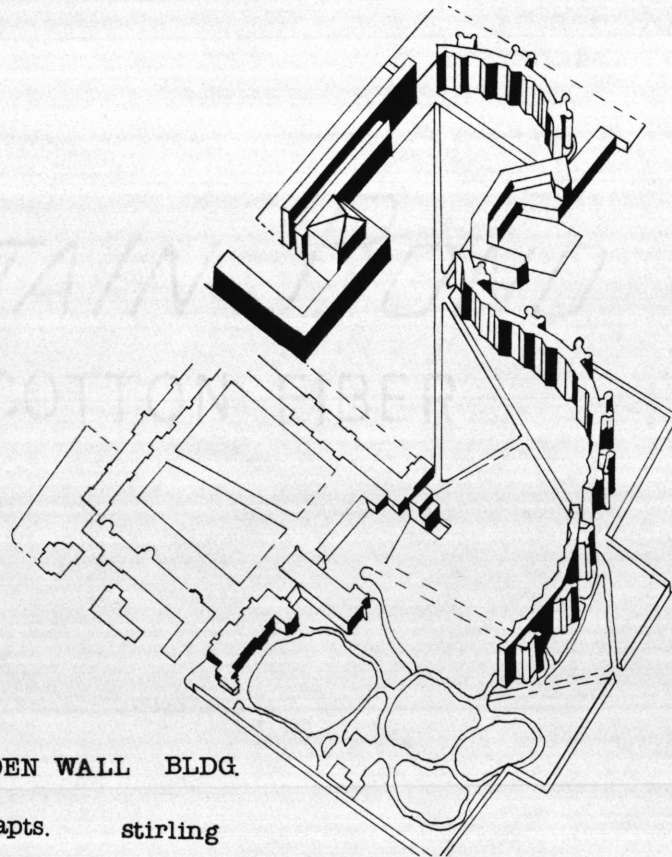
Passages



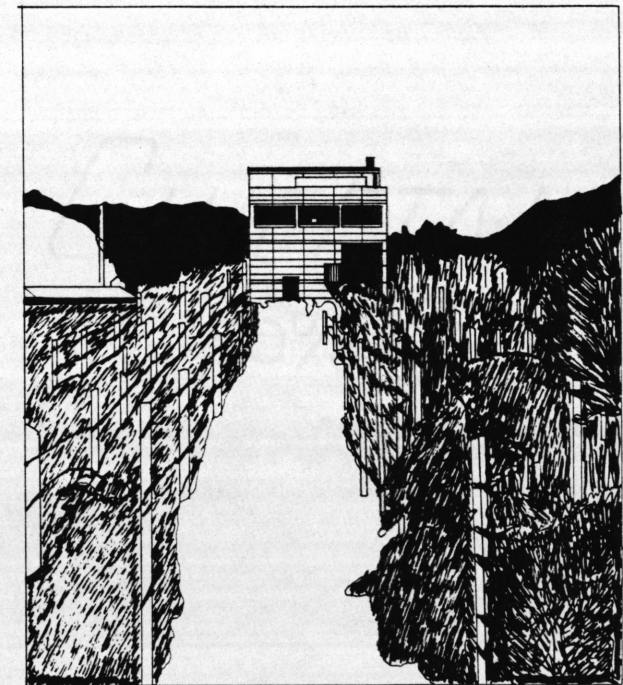
STREET IN ALBEROBELLO, ITALY



CHAMP DE MARS



A GARDEN WALL BLDG.
student apts. stirling



MAYOR'S HOUSE

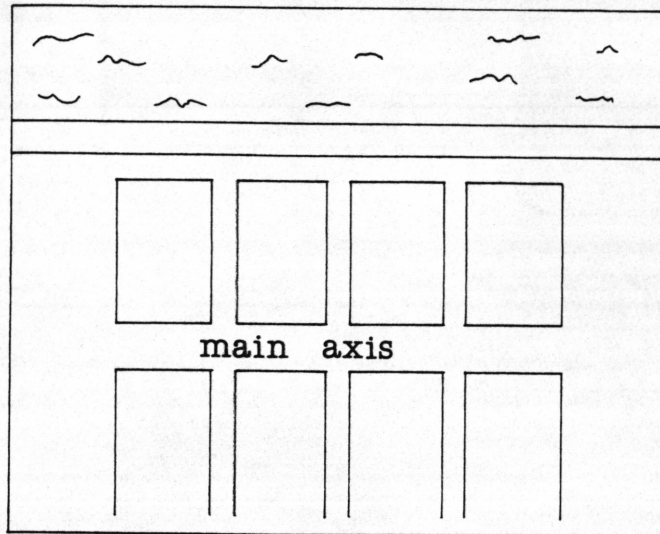
snozzi

"In the project there is a long, narrow corridor sealed off at either end by a glass door: the first opens onto a narrow street; the second, onto the lake from where the blue of the water and the sky enters the villa. Of course, whether a corridor or a room, it is inevitably a place in which someone will say sooner or later, "Must we talk about all this?" or "See how things have changed!" and other things that seem to be taken from some screenplay or drama. The long afternoons and the children's shouts and the time spent with the family also are inevitable, because the architect had foreseen that the continuity of the house depended on its corridor - and not just in terms of its plan. When I sketch the line of a corridor, I see in it this aspect of path, and perhaps because of this, the project did not go any farther. The corridor was a strip of space that seemed surrounded and gripped by private acts, unforeseeable occasions, love affairs, repentances."

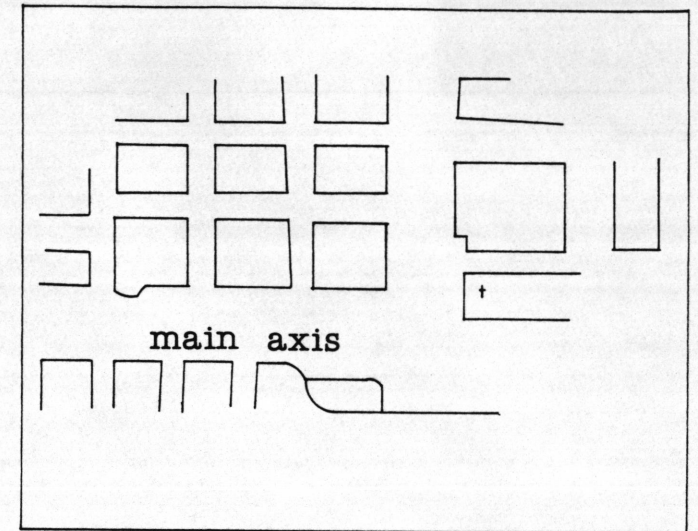
Aldo Rossi



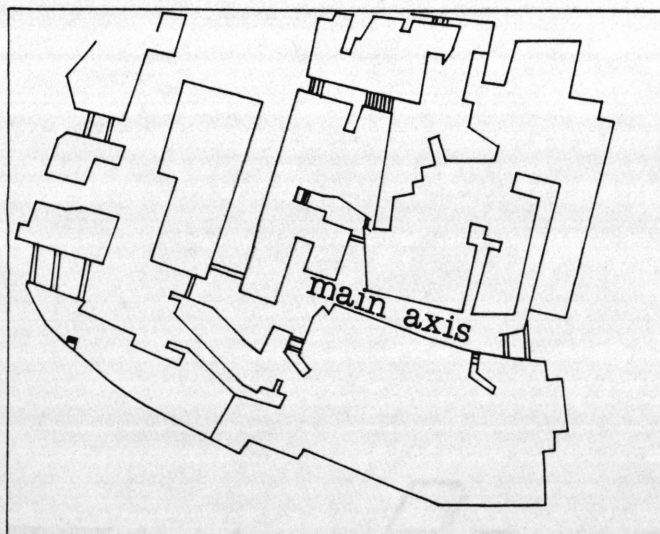
Axis



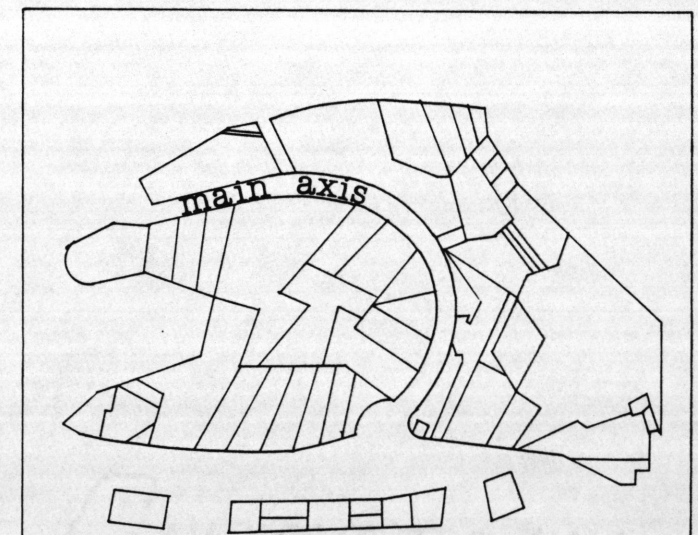
MORCOTE, SWITZ.



CORIPPO, SWITZ.

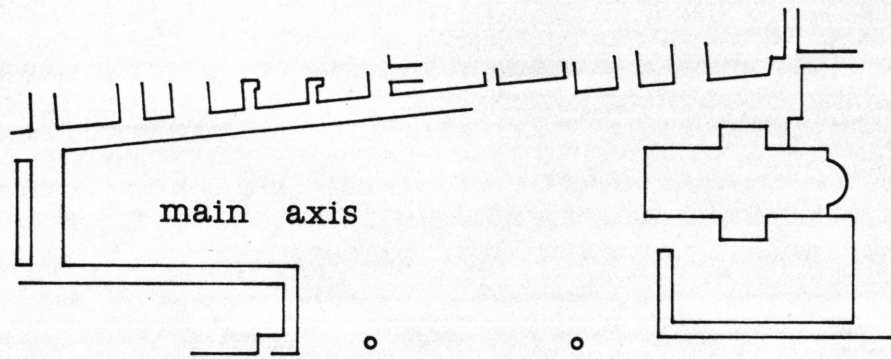


VELLANO, ITALY

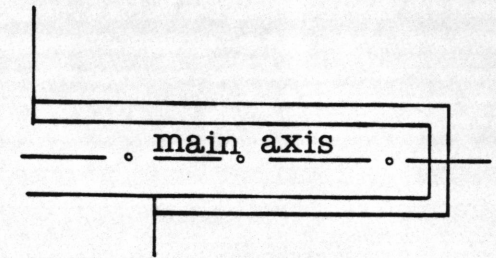


VENICE

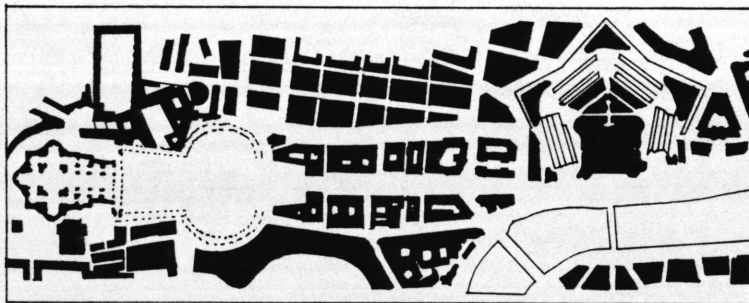
Axis



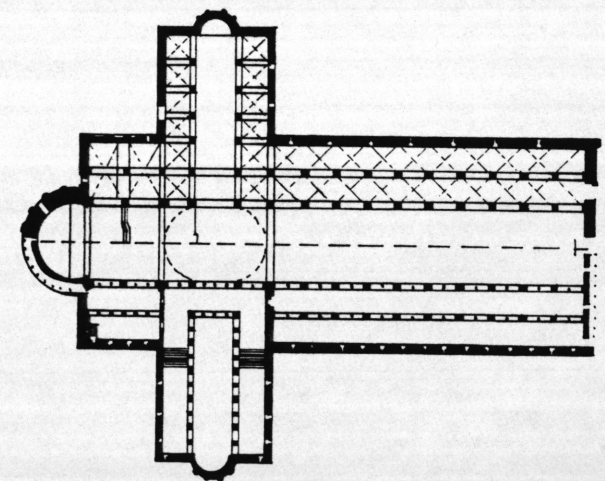
SAN MARCO



UFFIZI PALACE

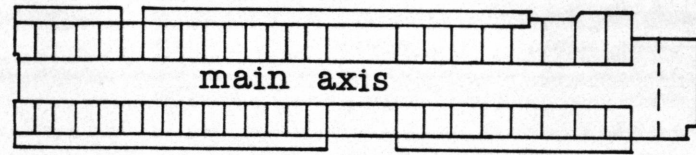


VIA DELLA CONCILIAZIONE

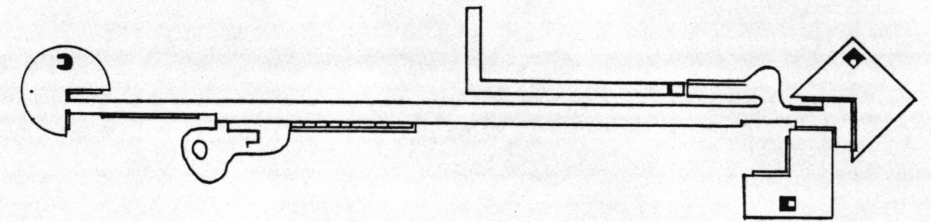


CATHEDRAL PISA

Axis

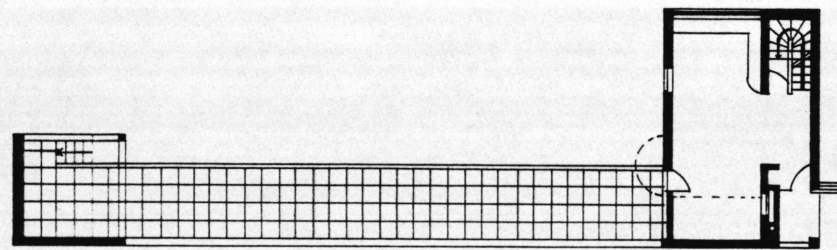


UNITE D'HABITATION



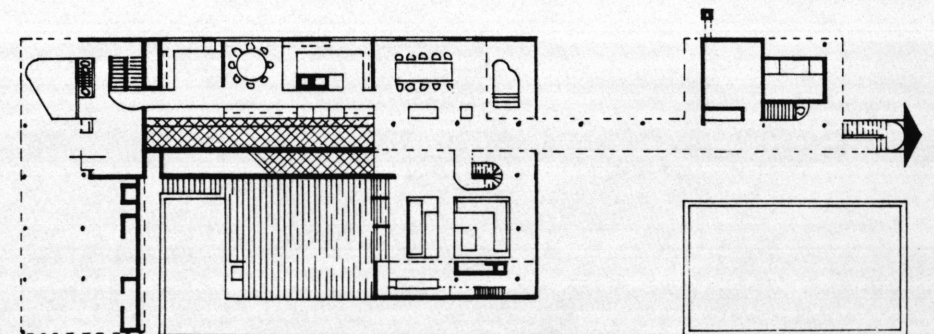
HOUSE 10

John hejduk



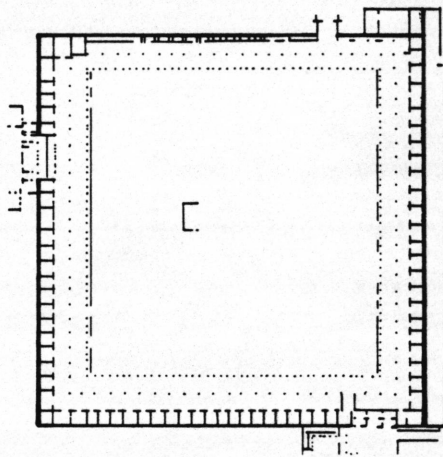
MAYOR'S HOUSE

snozzi

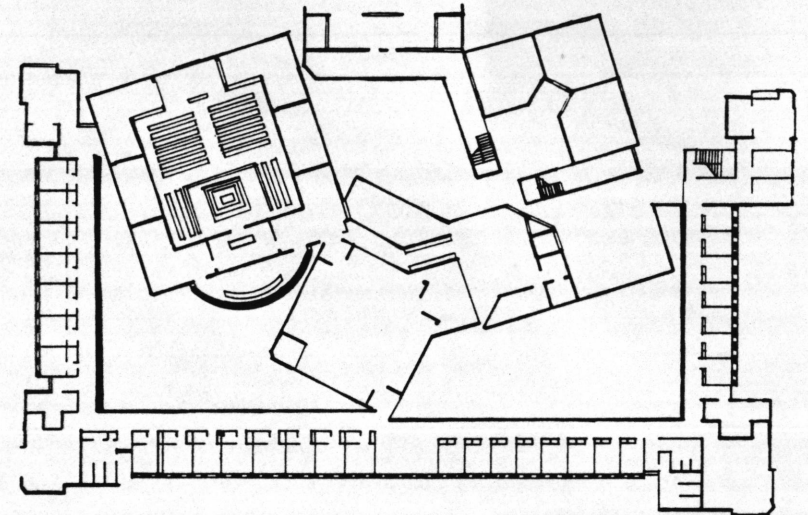


HOUSE IN OLD WESTBURY

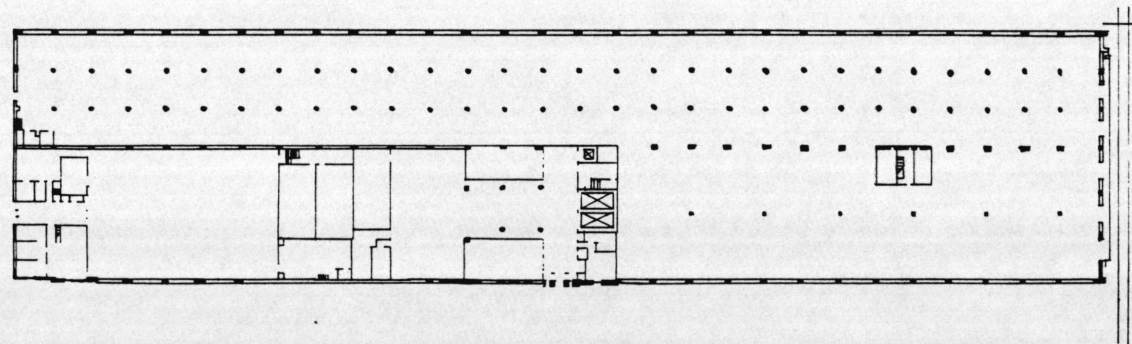
meier



THE AGORA OF EPHEBUS
asia minor



CONVENT FOR THE DOMINICAN SISTERS
kahn



BURROUGHS ADDING MACHINE CO. kahn

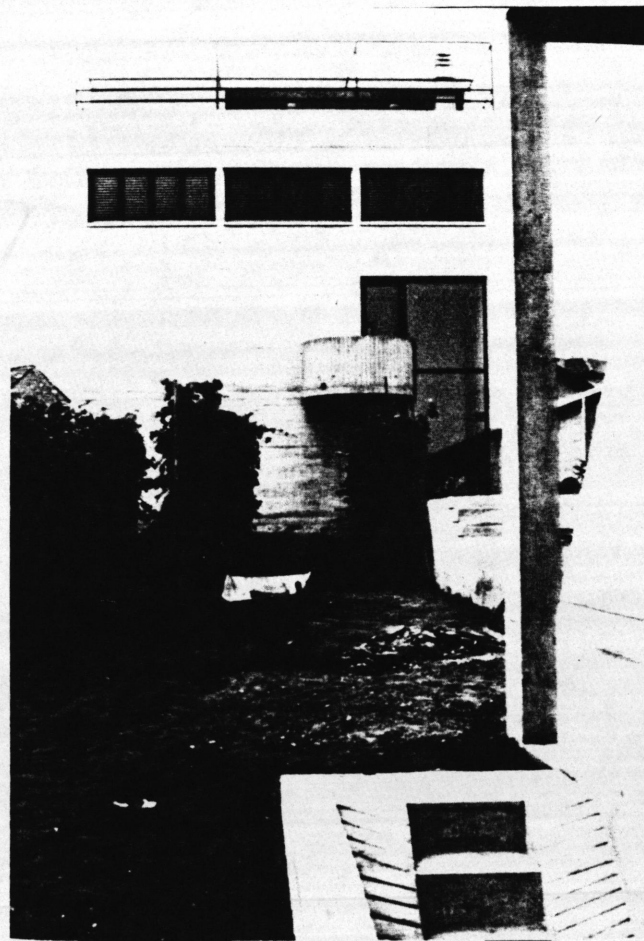
Hierarchy

"For a form or space to be articulated as being important or significant to an organization, it must be made visibly unique. This can be achieved by endowing a form or shape with:

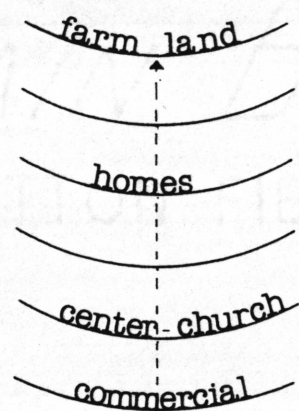
- *exceptional size*
- *a unique shape*
- *a strategic location*

In each case, the hierarchically important form or space is given meaning and significance by being an exception to the norm, an anomaly within an otherwise regular pattern."

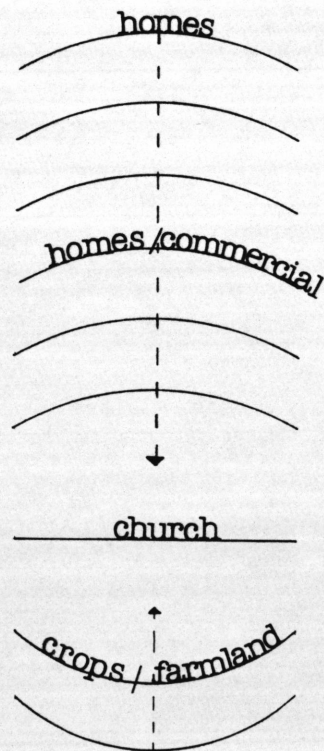
Francis Ching



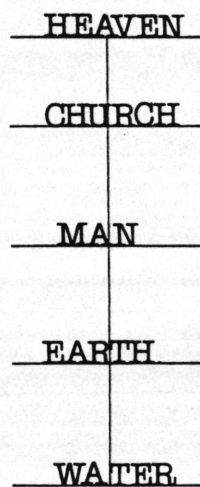
Hierarchy



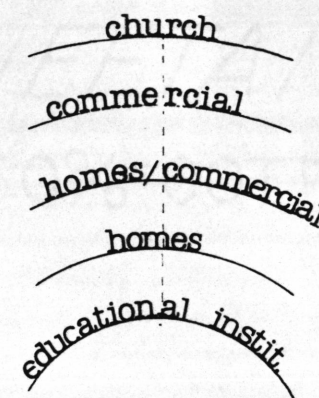
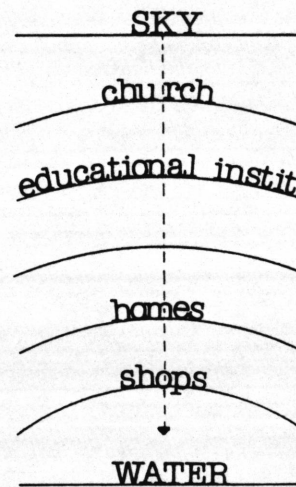
CORIPPO, SWITZ.



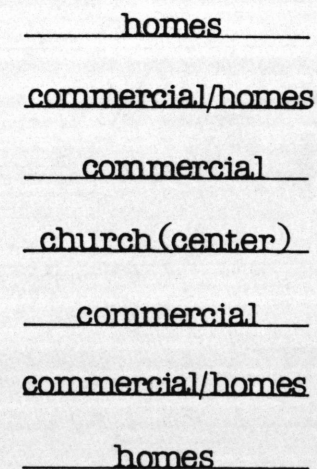
VELLANO, ITALY



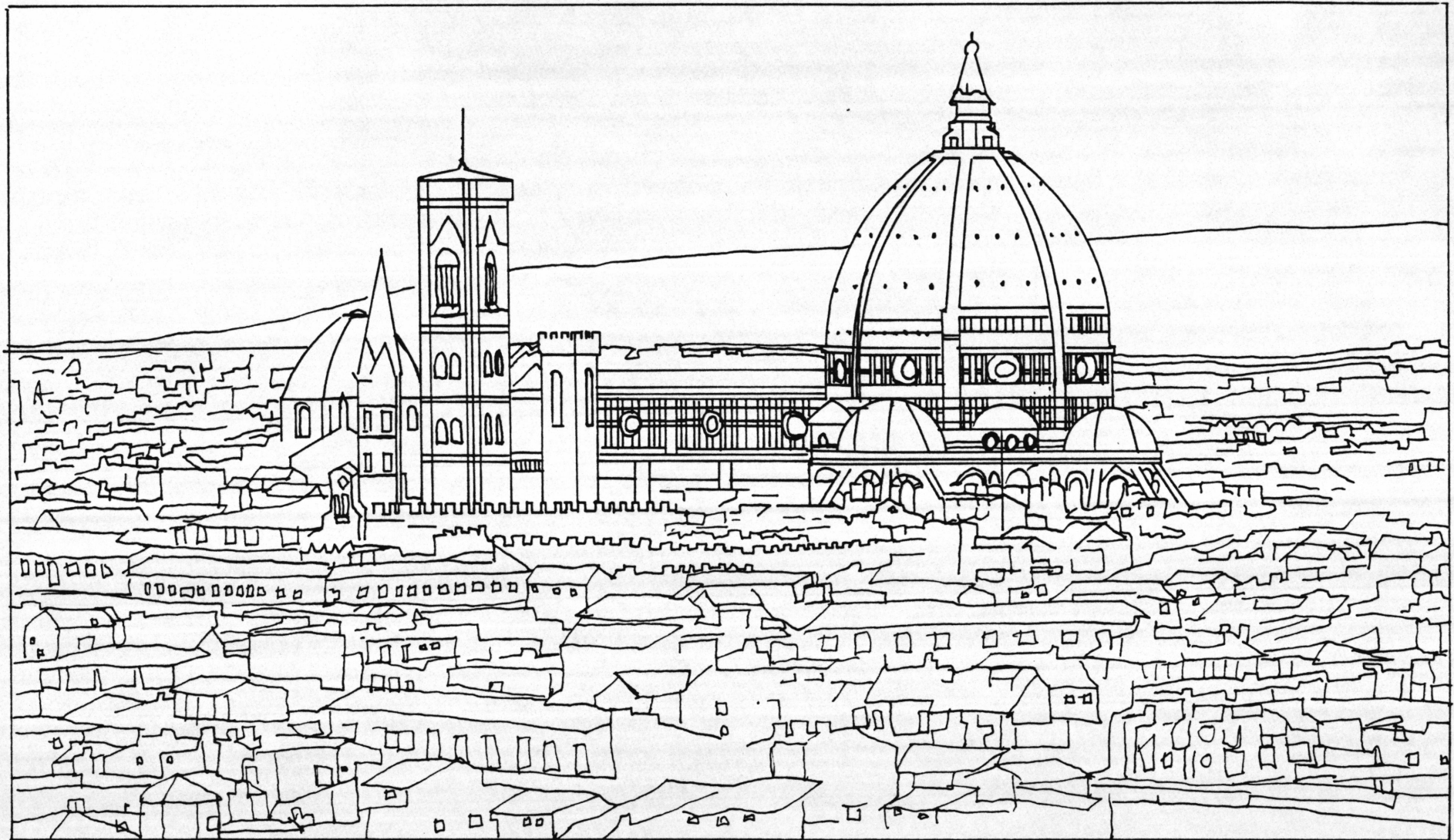
MORCOTE, SWITZ.



SIENA, ITALY

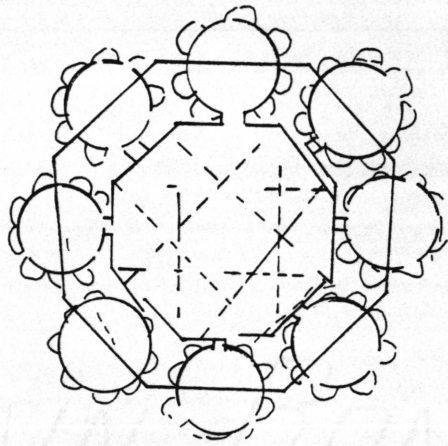


FLORENCE

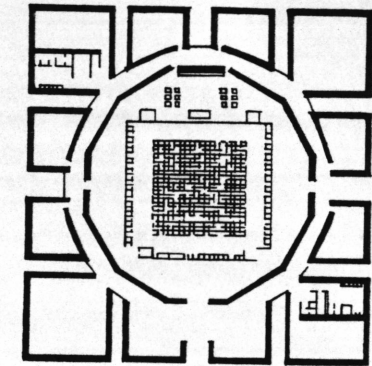


FLORENCE

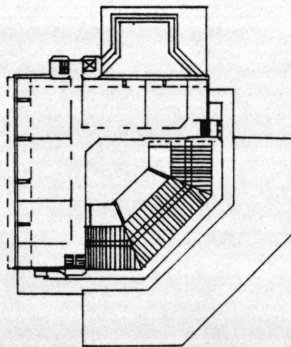
Hierarchy



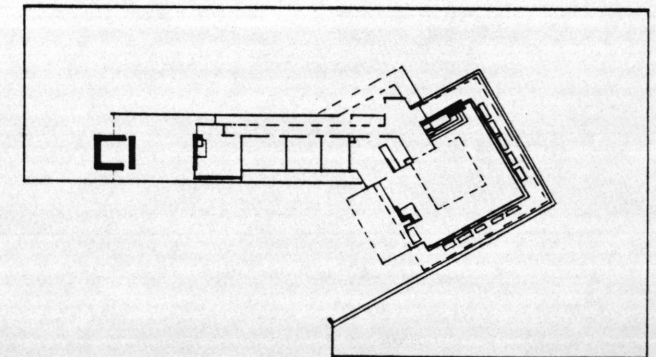
IDEAL CHURCH
leonardi da vinci



FIRST UNITARIAN CHURCH
kahn



HISTORY FACULTY BLDG.
stirling

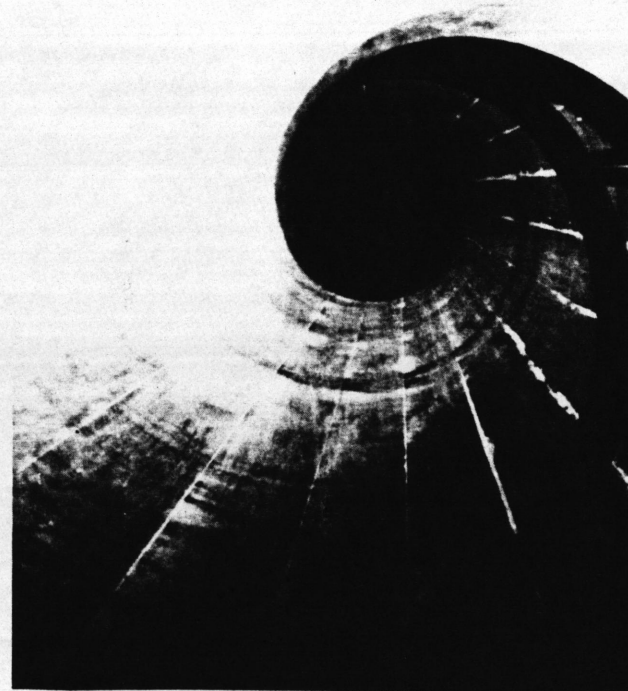


LOWELL WALTER HOUSE
flw

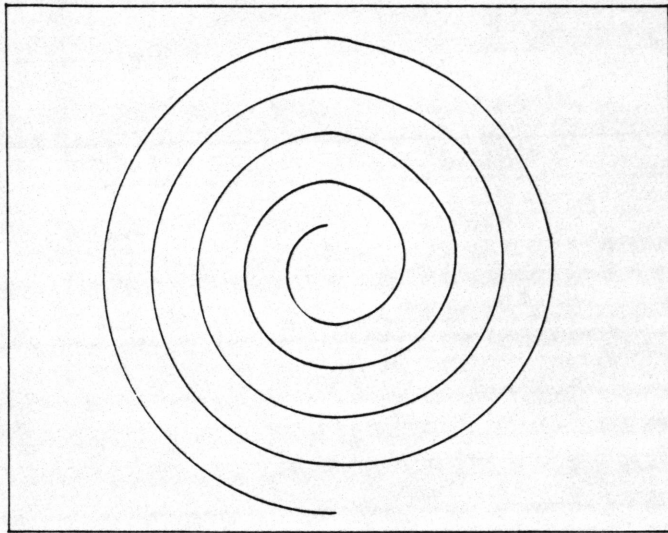
Spirals

"The concept that corresponds to a shell is so clear, so hard, and so sure that a poet, unable simply to draw it and, reduced rather to speaking of it, is at first at a loss for images. He is arrested in his flight towards dream values by the geometrical reality of the forms. And these forms are so numerous, often so original, that after a positive examination of the shell world, the imagination is defeated by reality. Here it is nature that imagines, and nature is very clever. One has only to look at pictures of ammonites to realize that, as early as the Mesozoic Age, mollusks constructed their shells according to the teachings of a transcendental geometry. Ammonites built their homes around the axis of a logarithmic spiral."

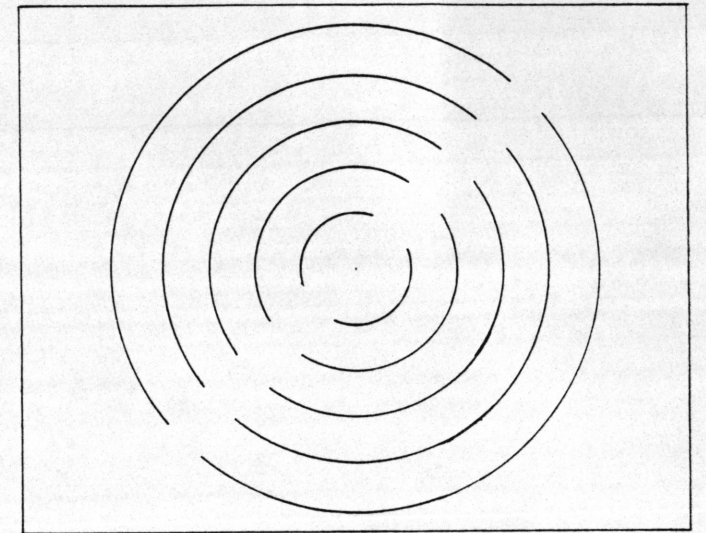
Gaston Bachelard



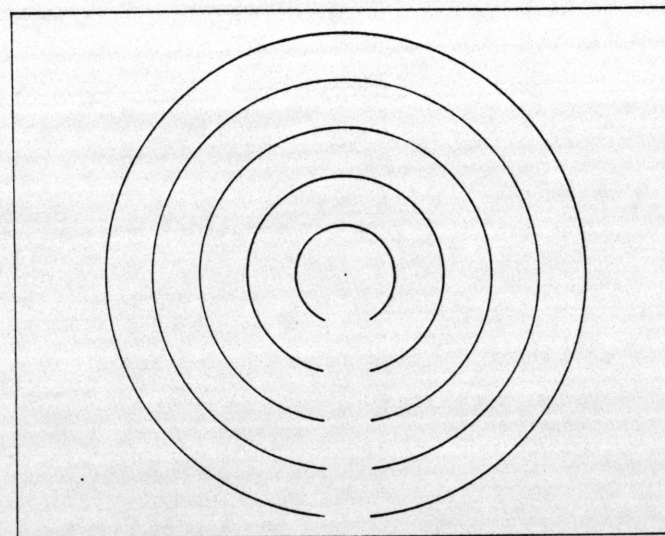
Spirals



VELLANO, ITALY

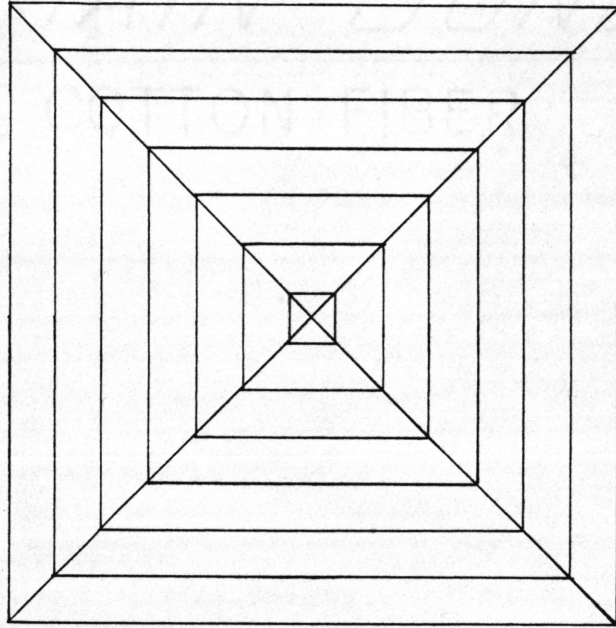


MORCOTE, SWITZ.

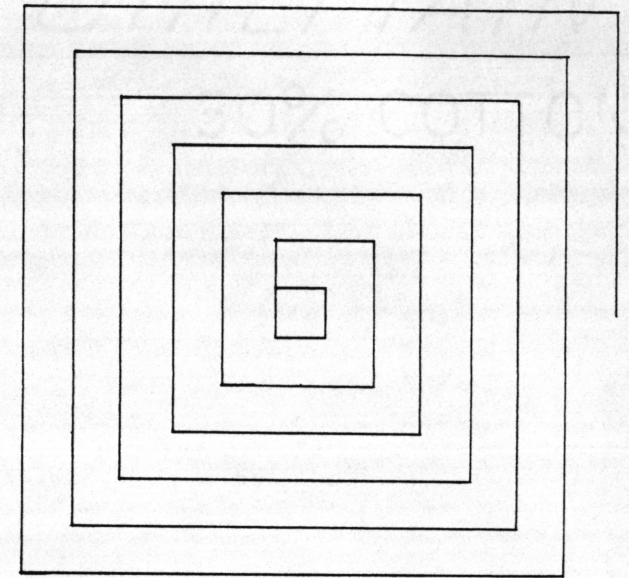


CORIPPO, SWITZ.

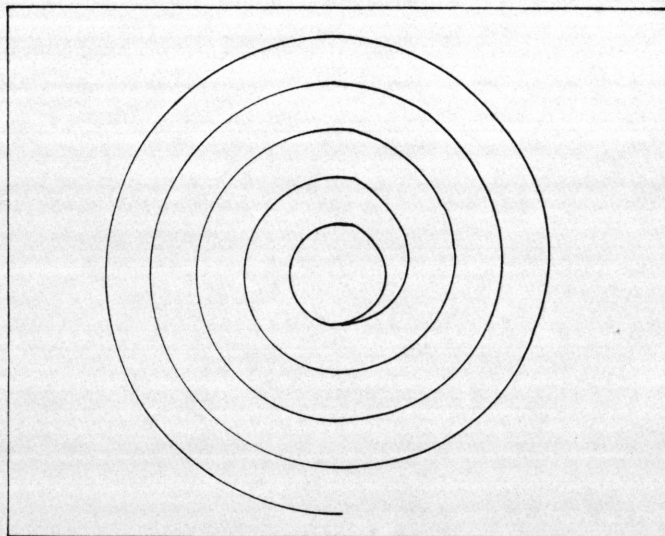
Spirals



PYRAMID

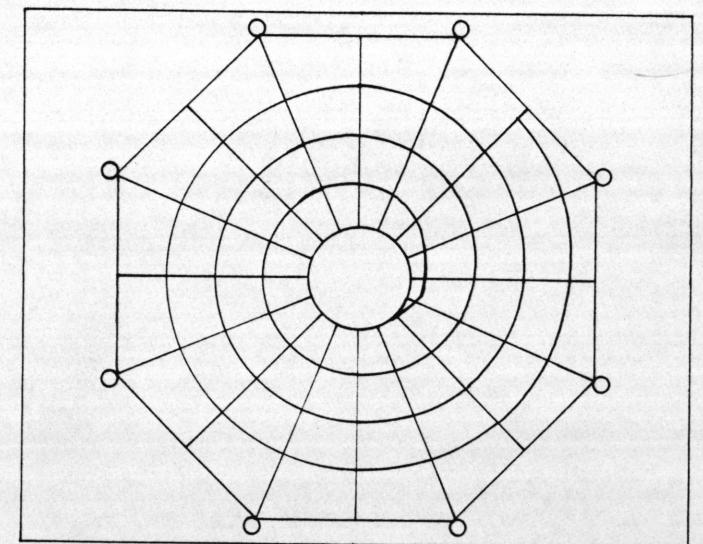


MUSEUM OF ENDLESS GROWTH corbu



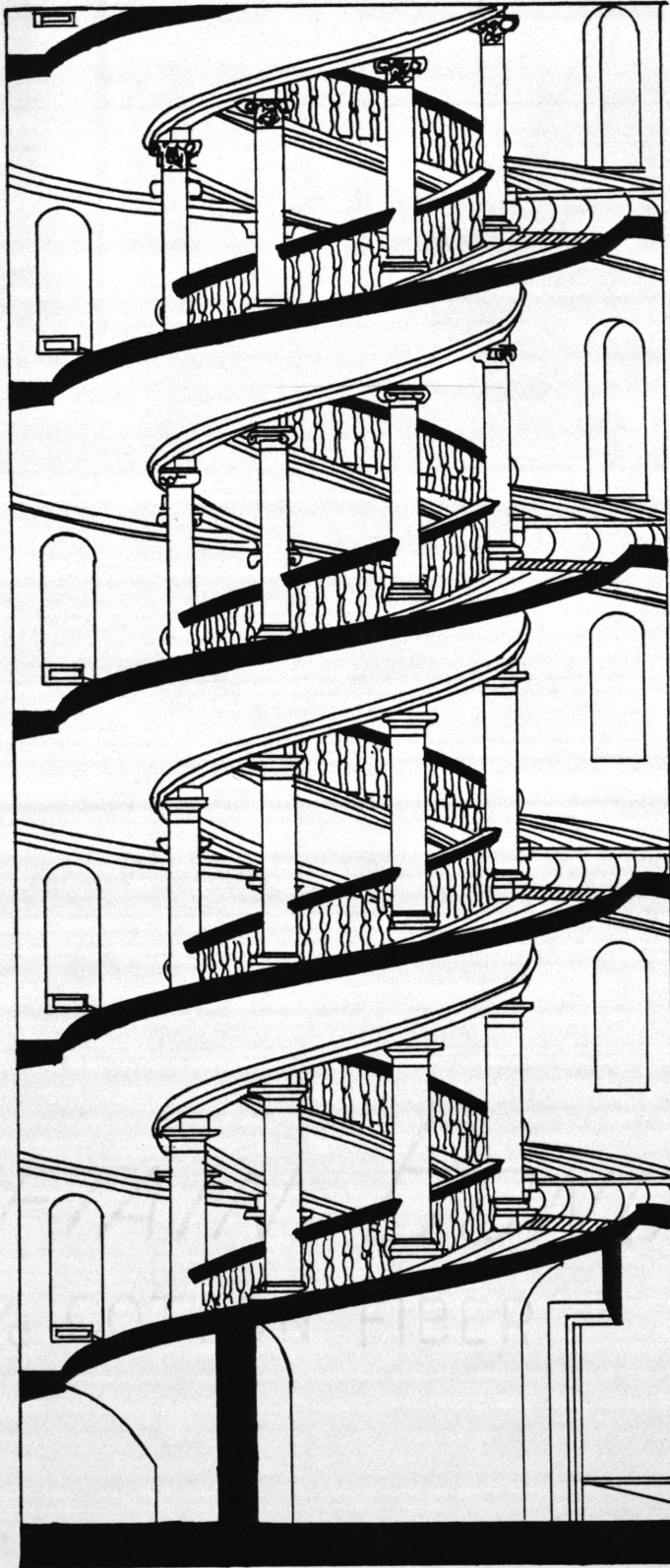
GUGGENHEIM MUSEUM

f.l.w.

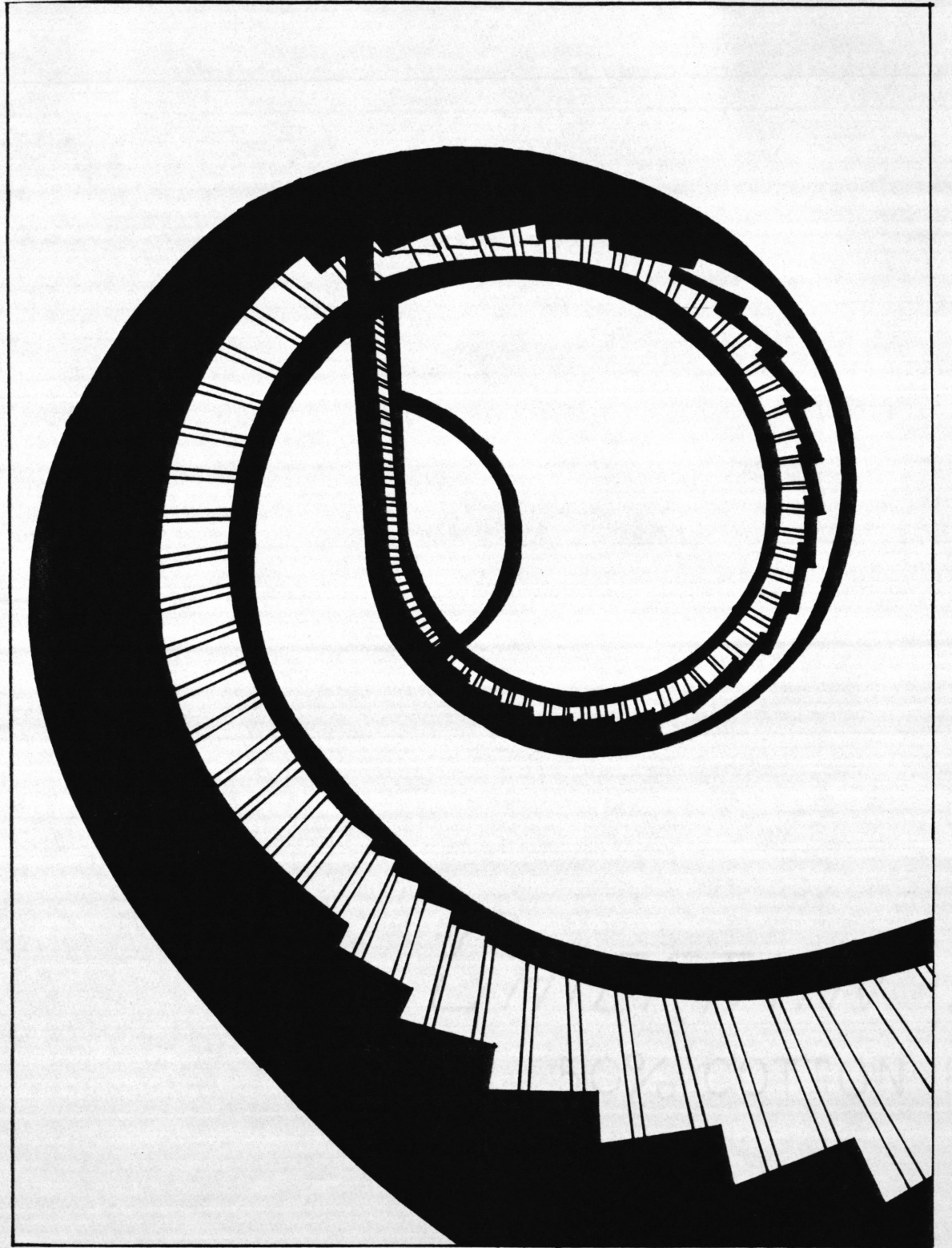


PLANS OF IDEAL CITIES martini

Spirals



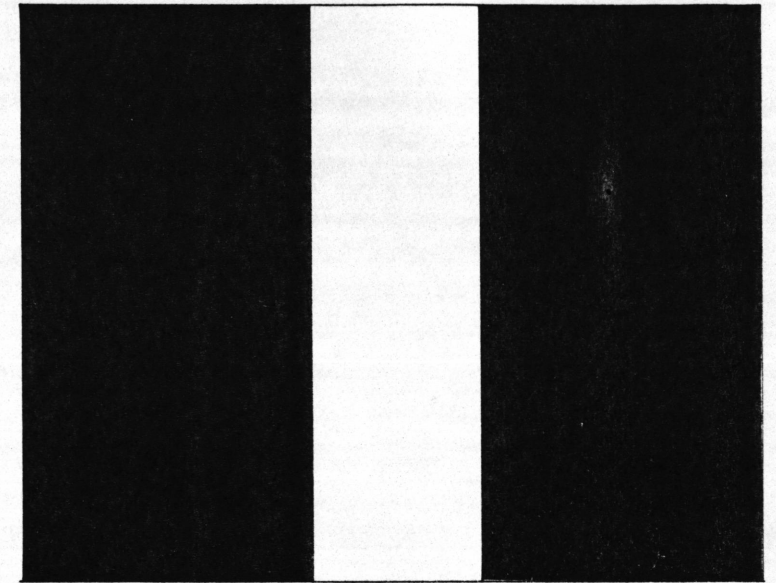
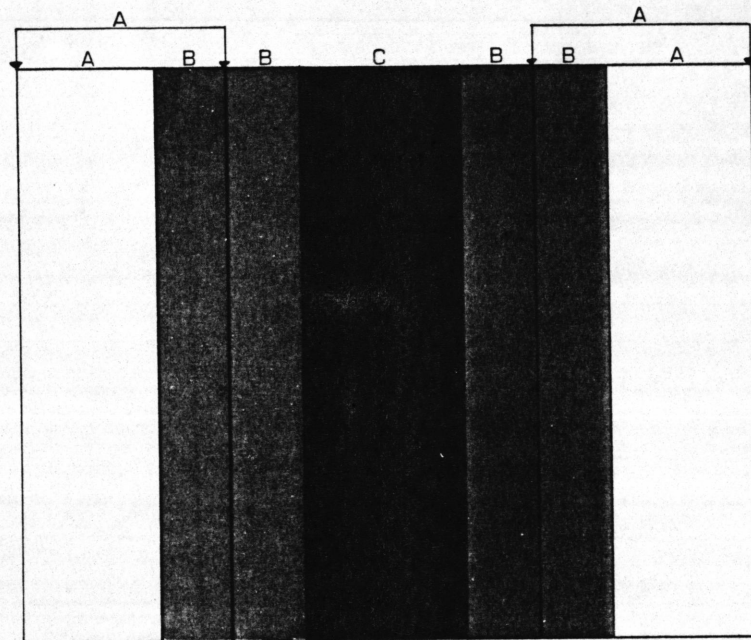
STAIRCASE vatican



SPIRAL STAIRS shakers

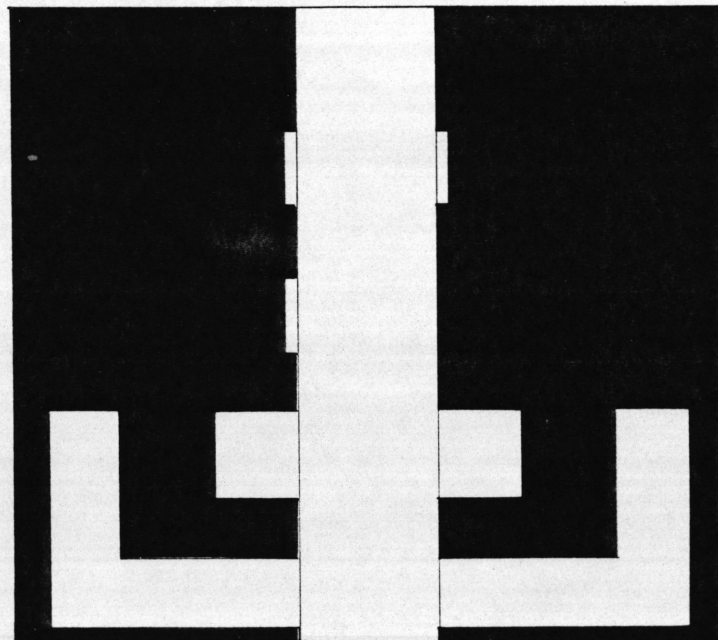


Diagrams

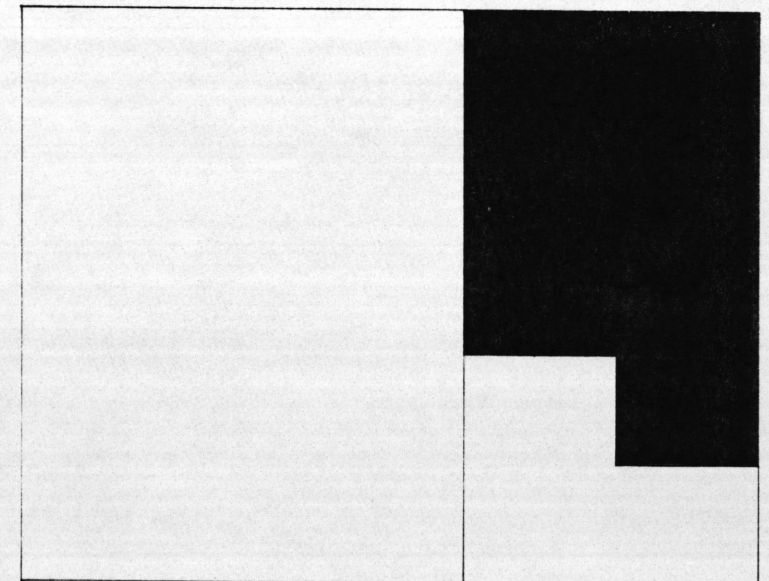


Public/Private

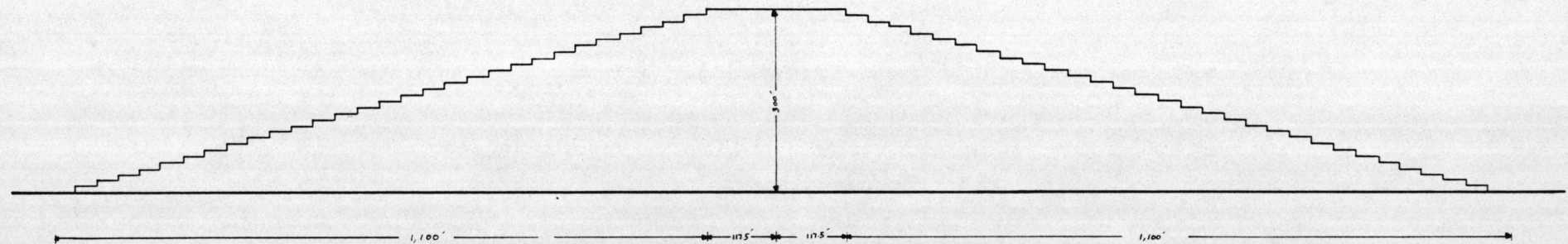
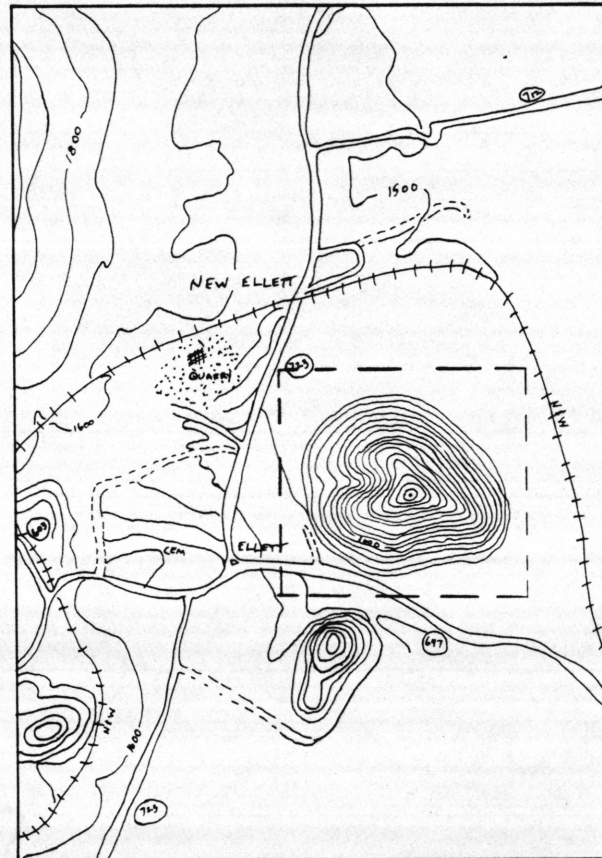
Circulation



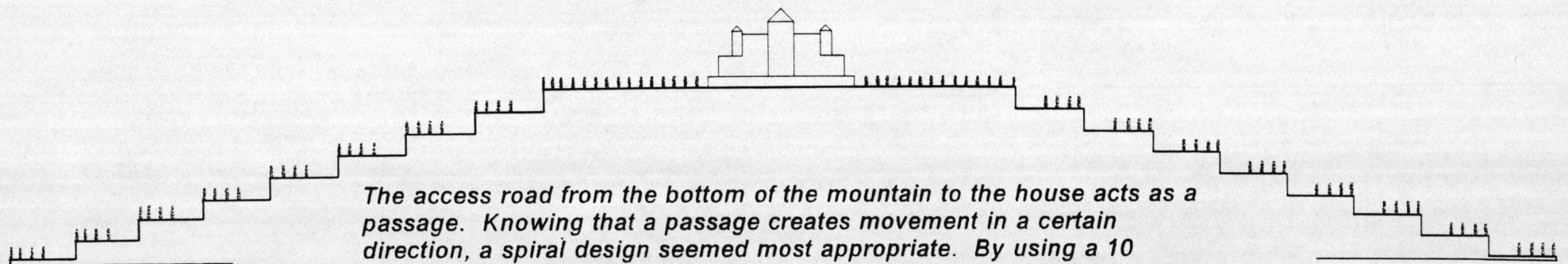
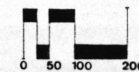
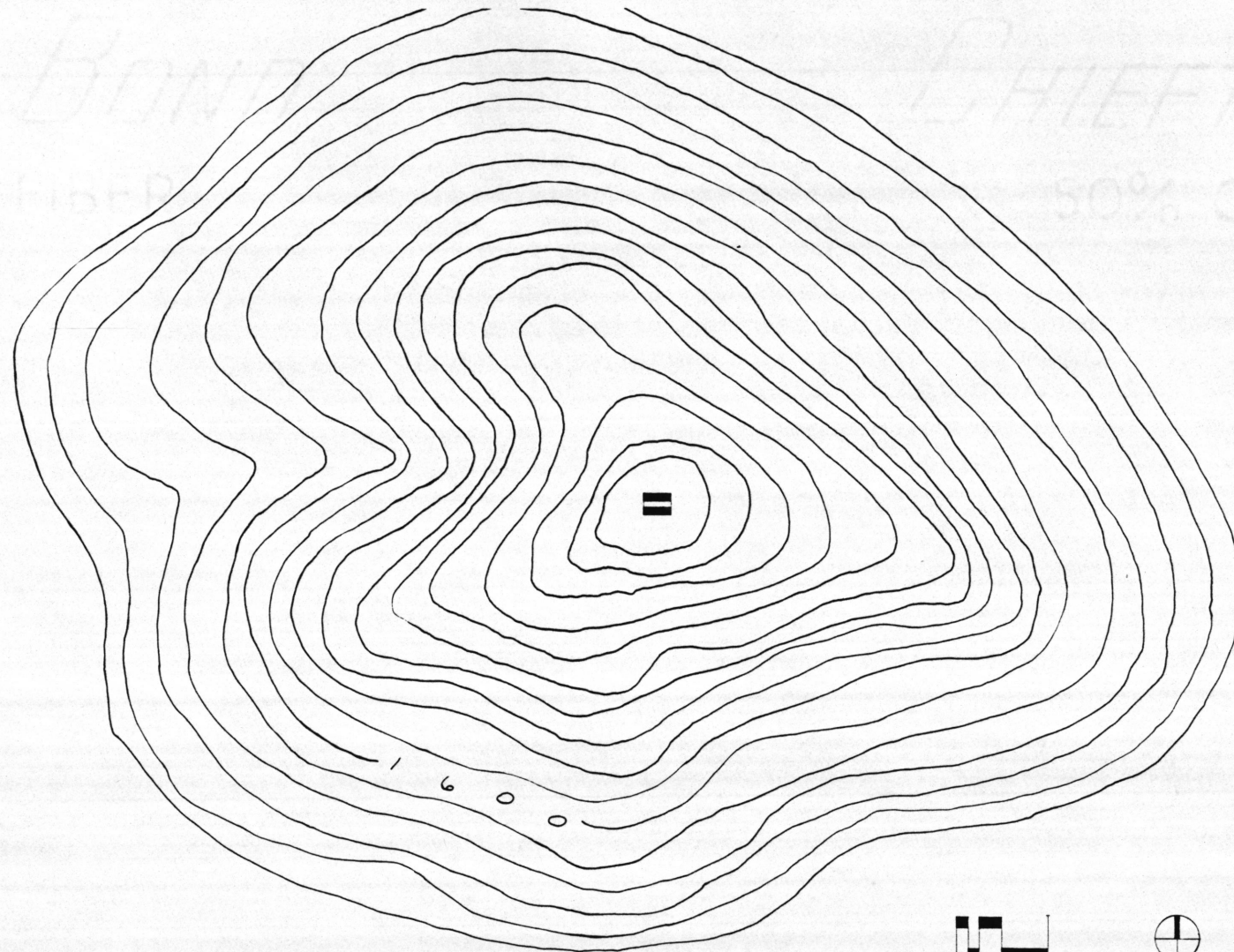
Open/Closure



Site

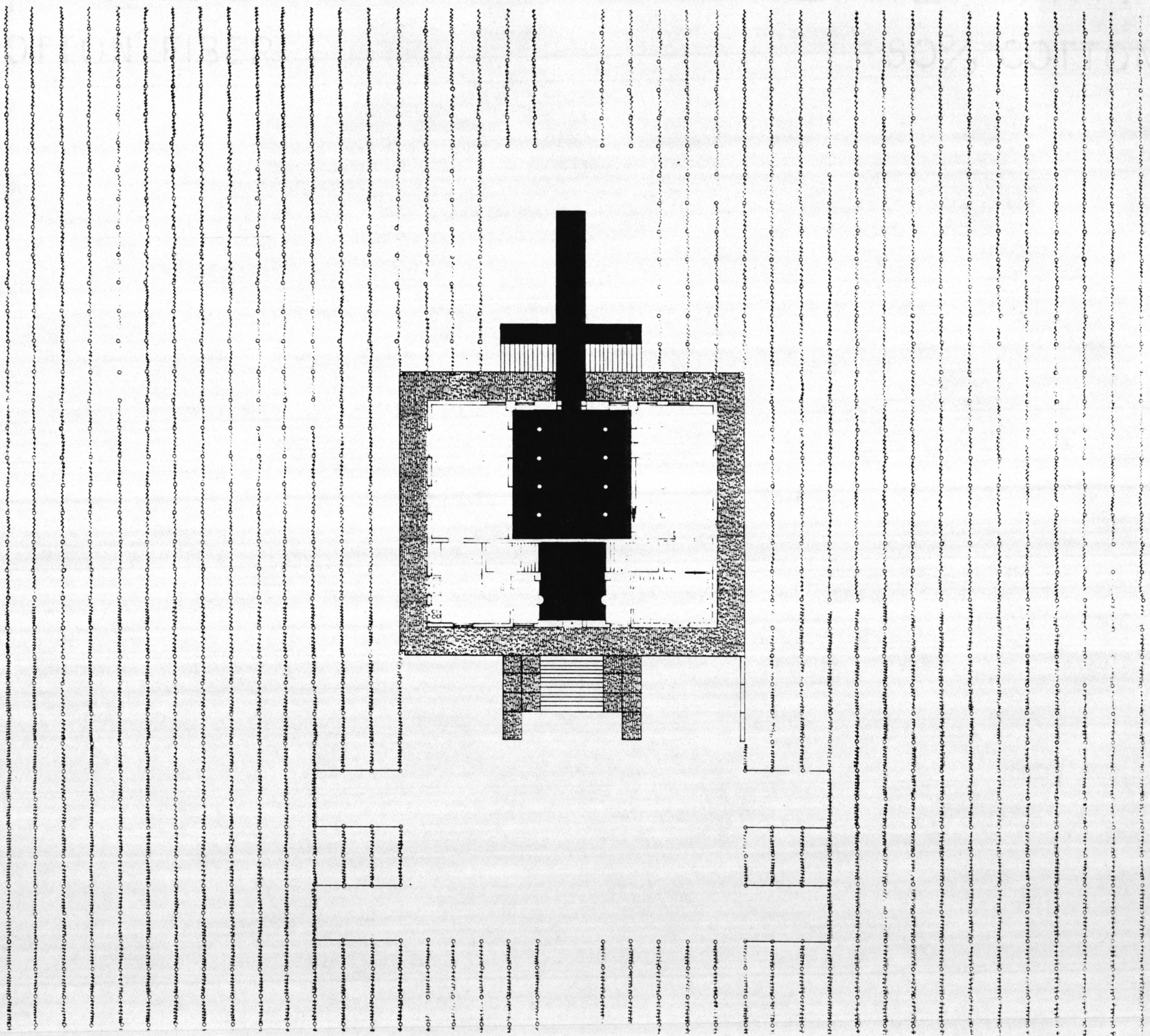


Site

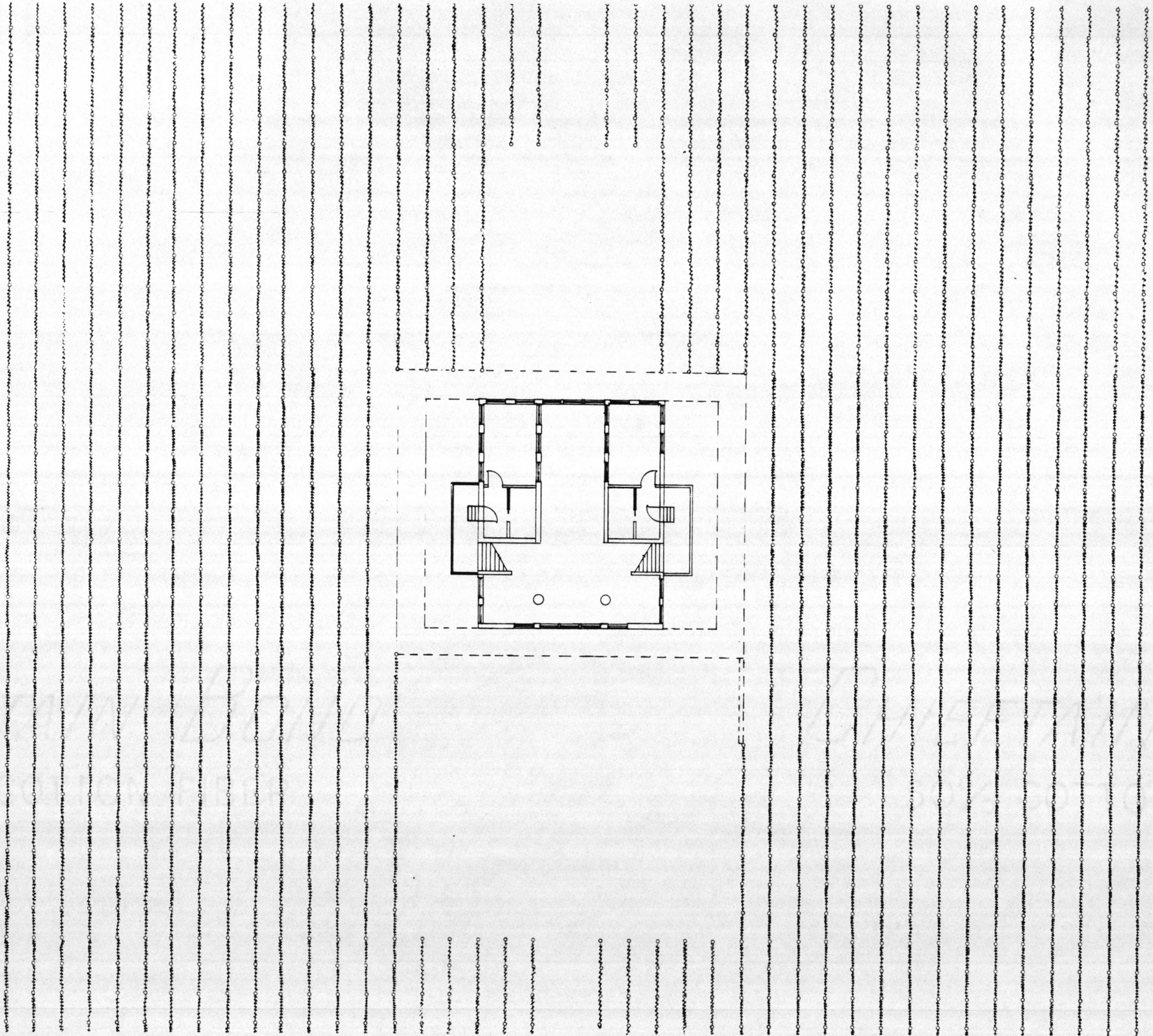


The access road from the bottom of the mountain to the house acts as a passage. Knowing that a passage creates movement in a certain direction, a spiral design seemed most appropriate. By using a 10 foot retaining wall and bringing the vines to the edge, I was able to conceal the house. This allowed for an anticipation to grow in the visitor until they reached the top. The house then would become visible and the journey up the mountain would come to an end. However, the journey into the house would just begin.

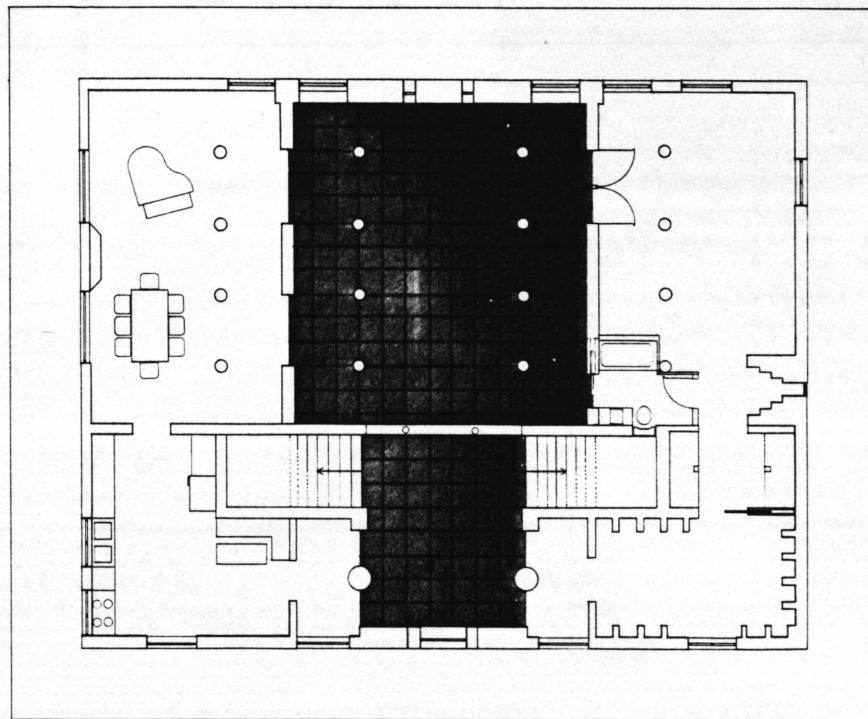
Site Plan



Site Plan

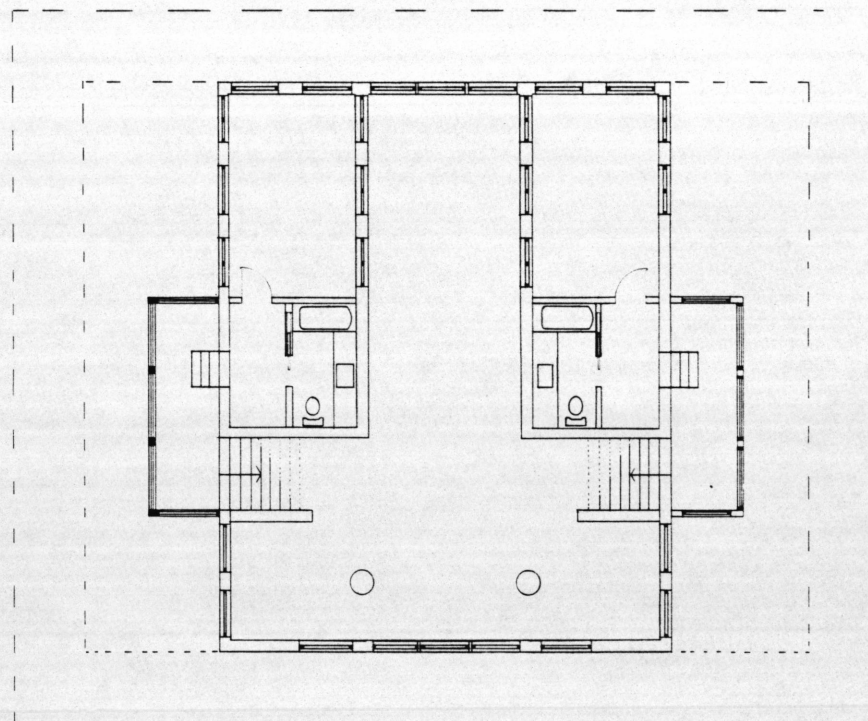


Plan



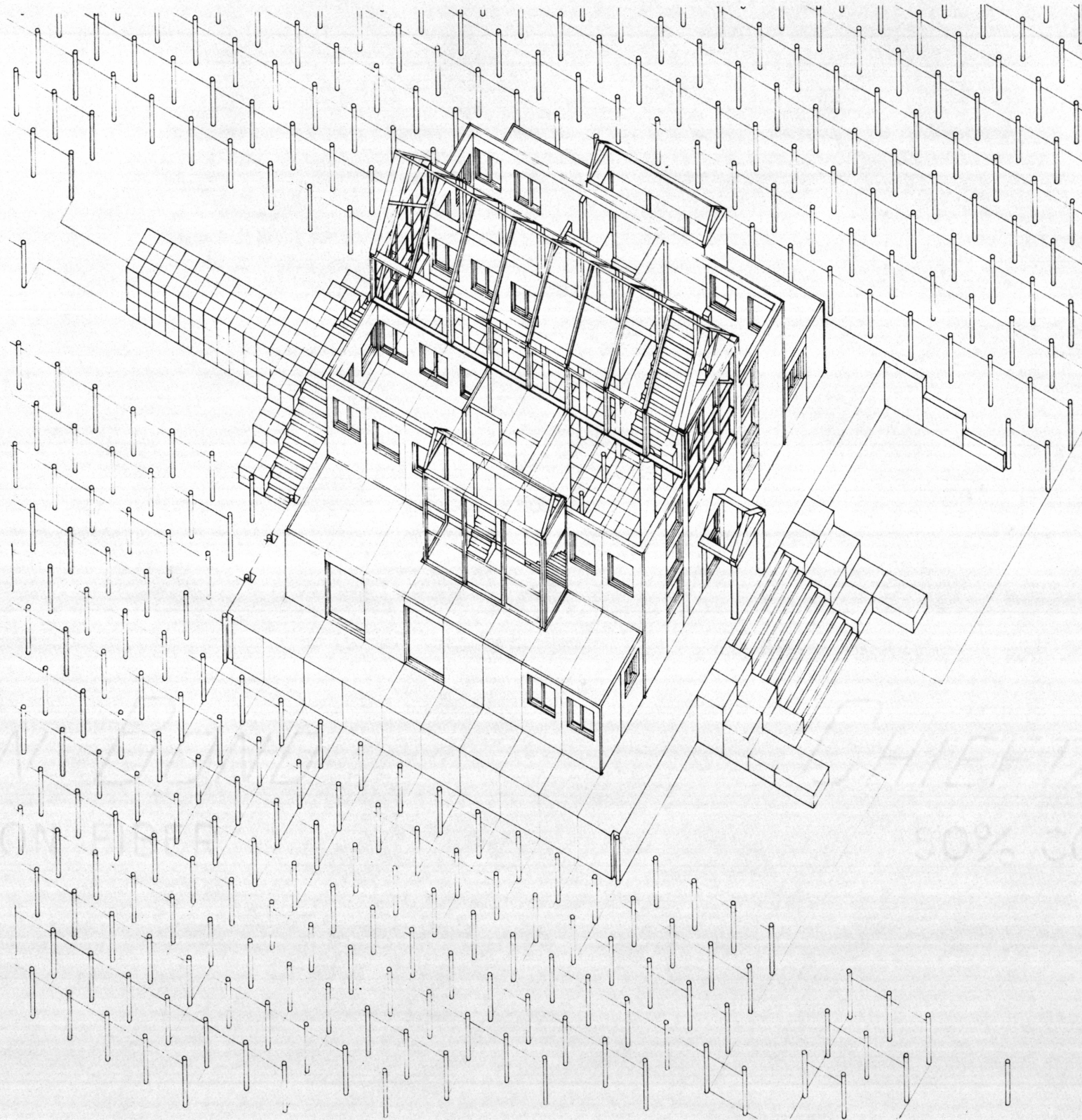
First Floor

Second Floor

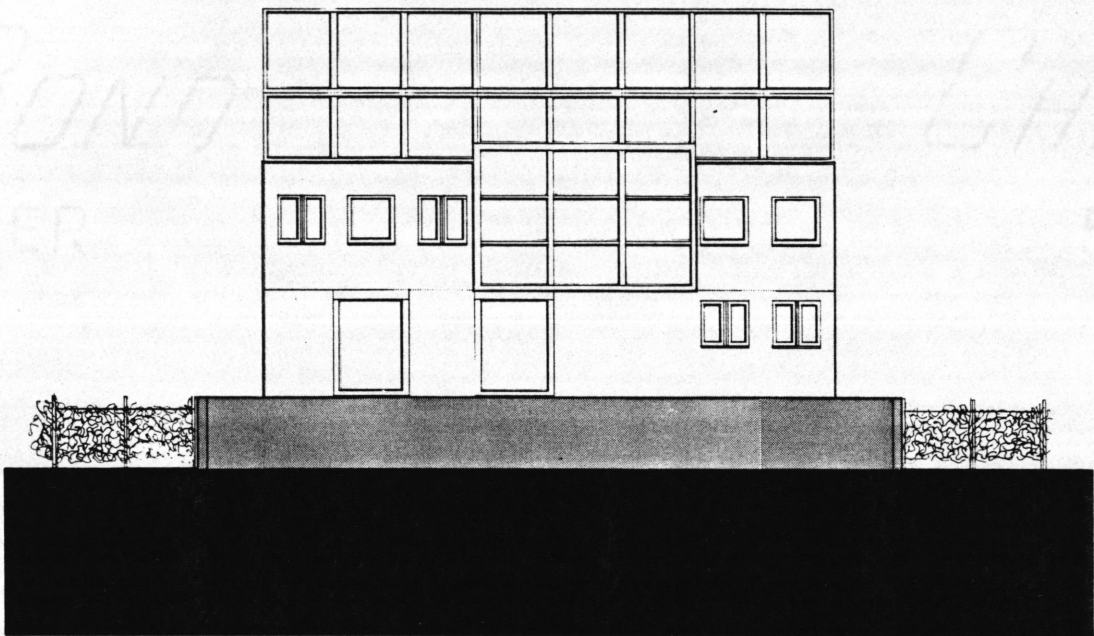


There are many other passages in the house off of the main axis. These are formed by arcades, columns, and stairs. These elements form buffer spaces that divides the public sector from the private sector. The design of the house was based on a 6x6 grid which came from the dimensions of the vineyard. The vineyard's grid produced many rows of vines which created passages.

Isometric

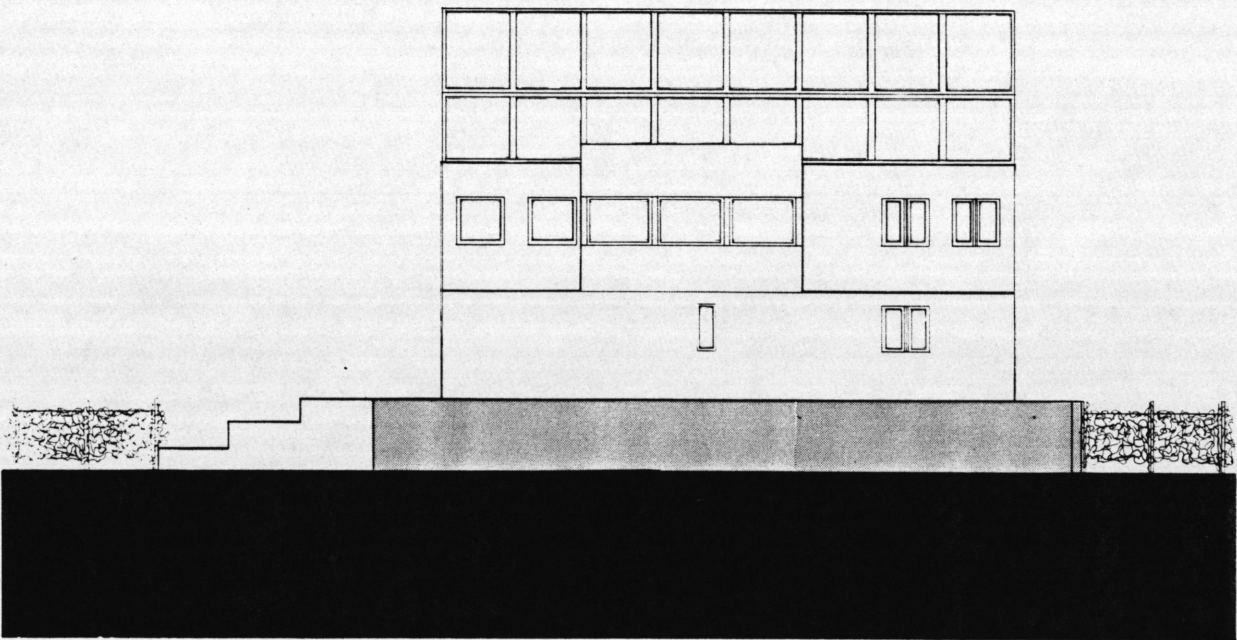


Elevations

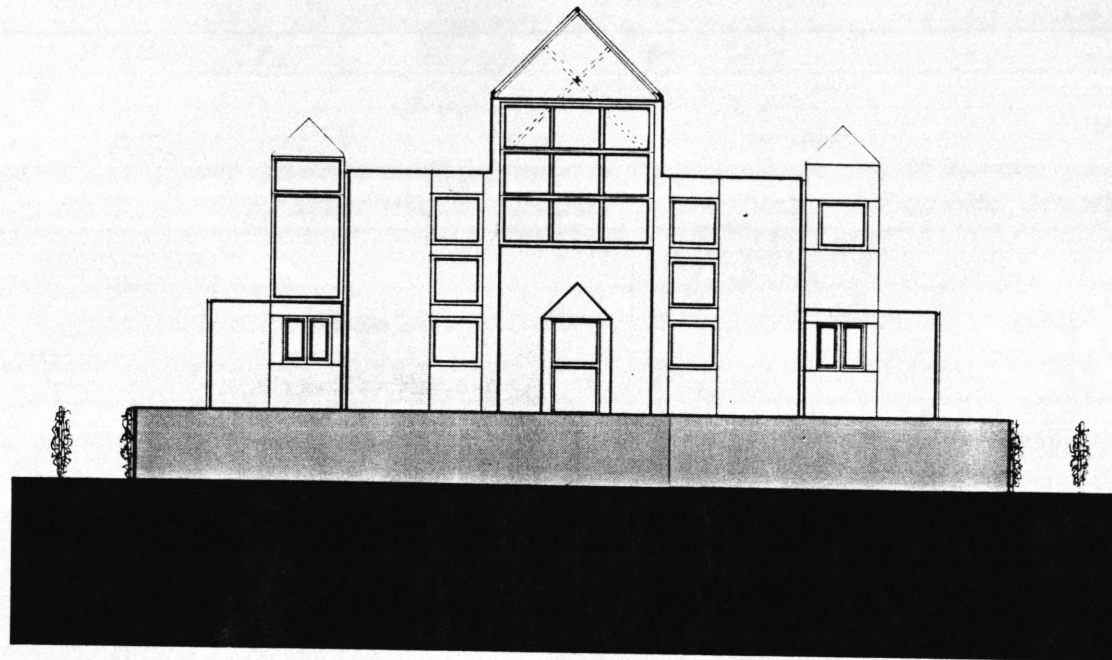


South

North

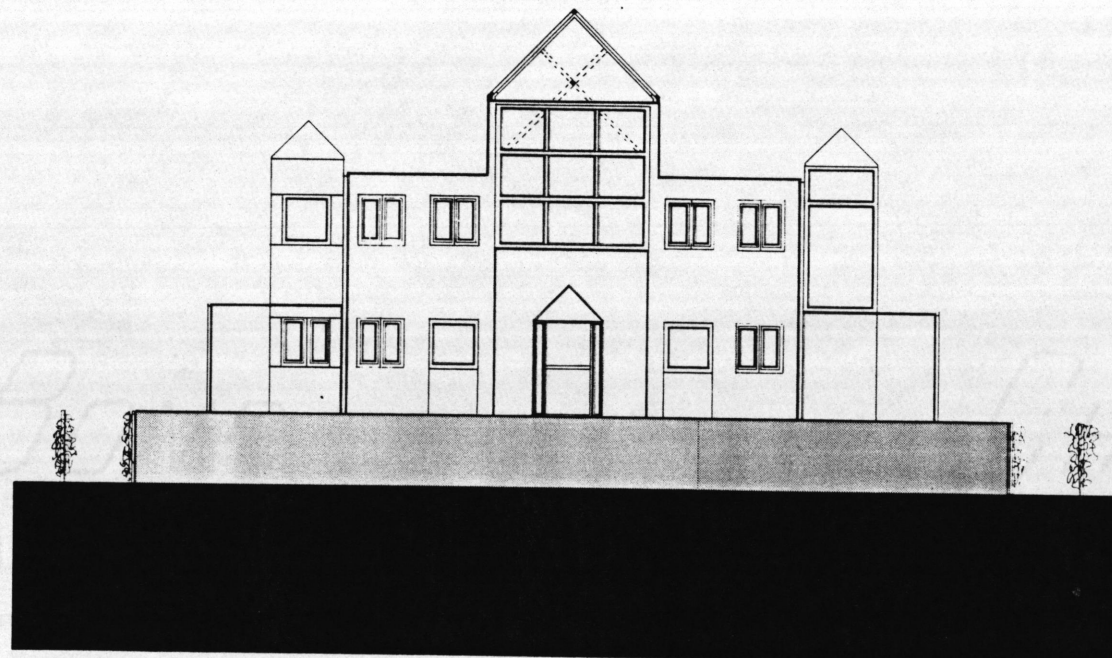


Elevations

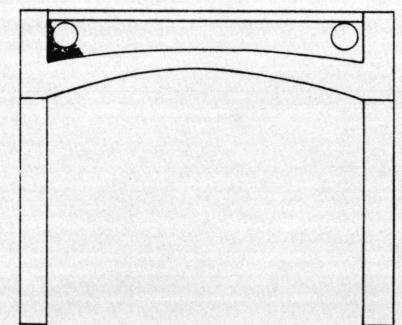
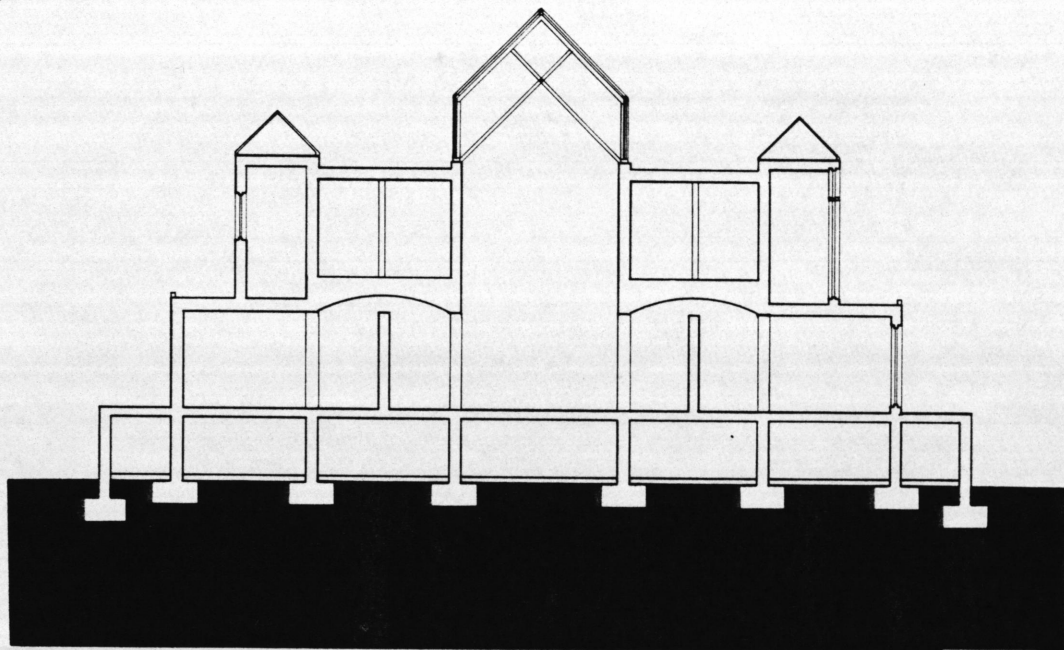
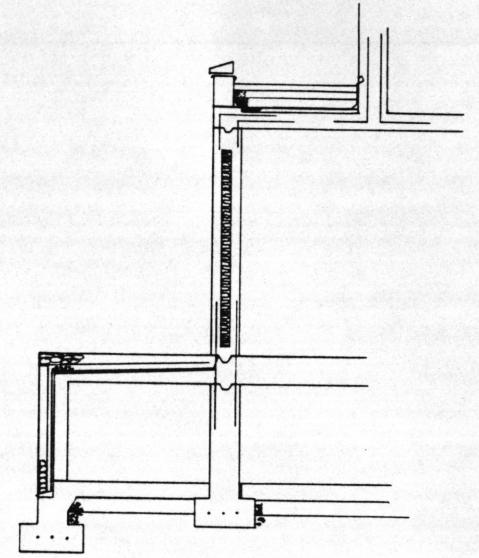
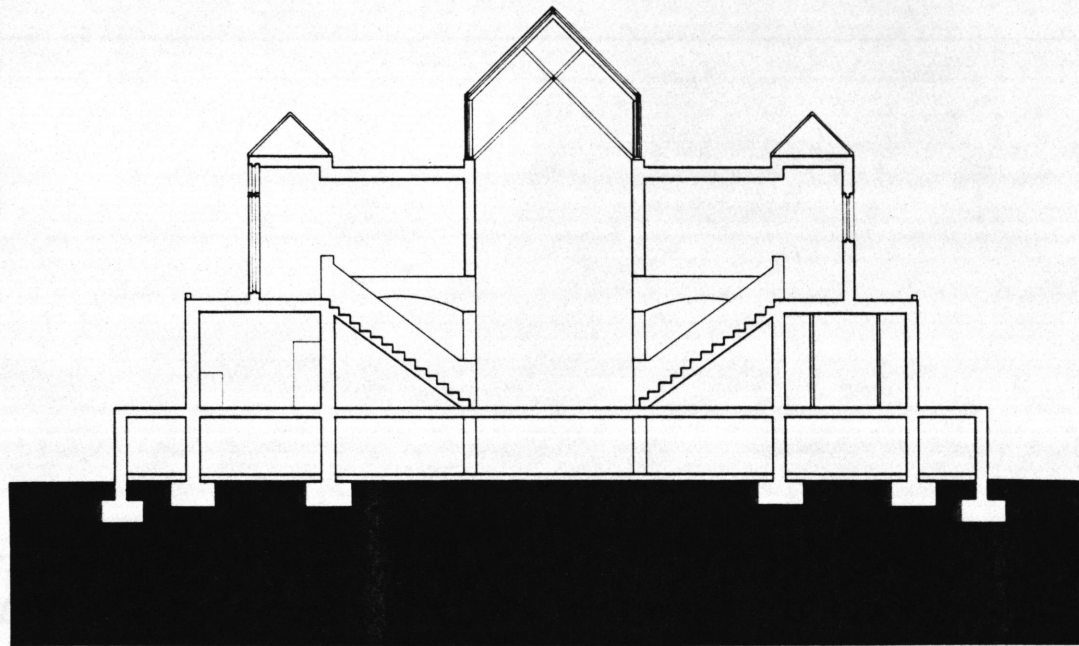


East

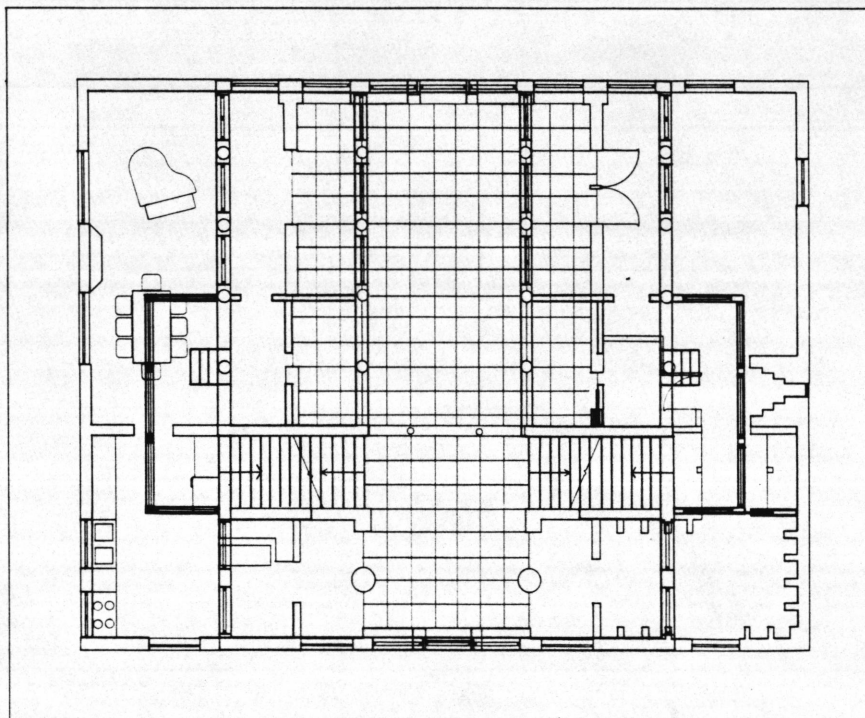
West



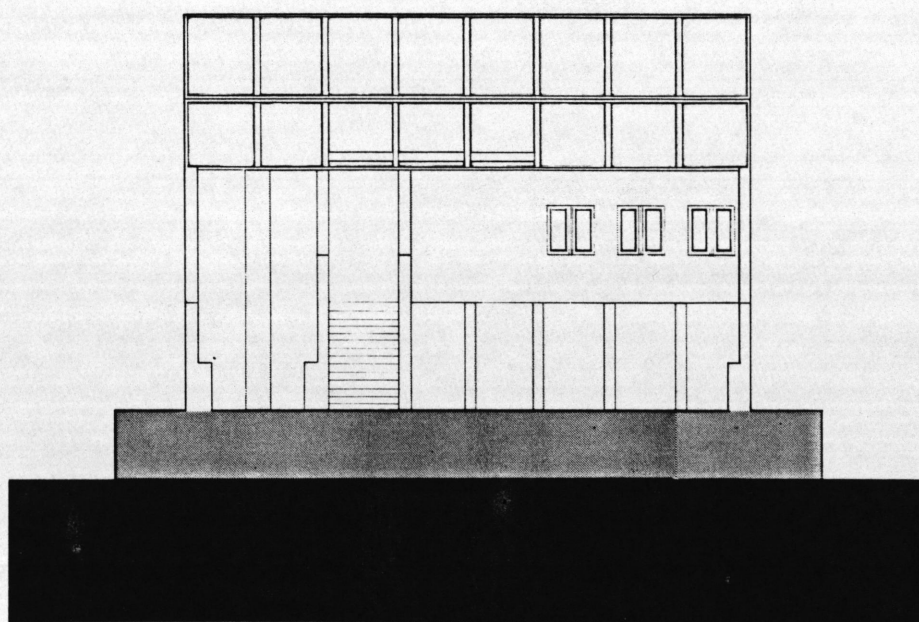
Sections



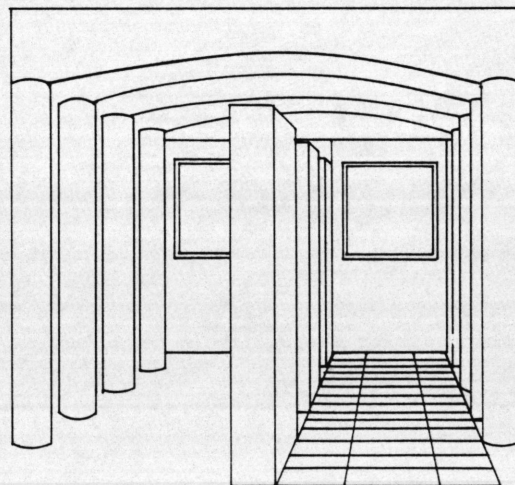
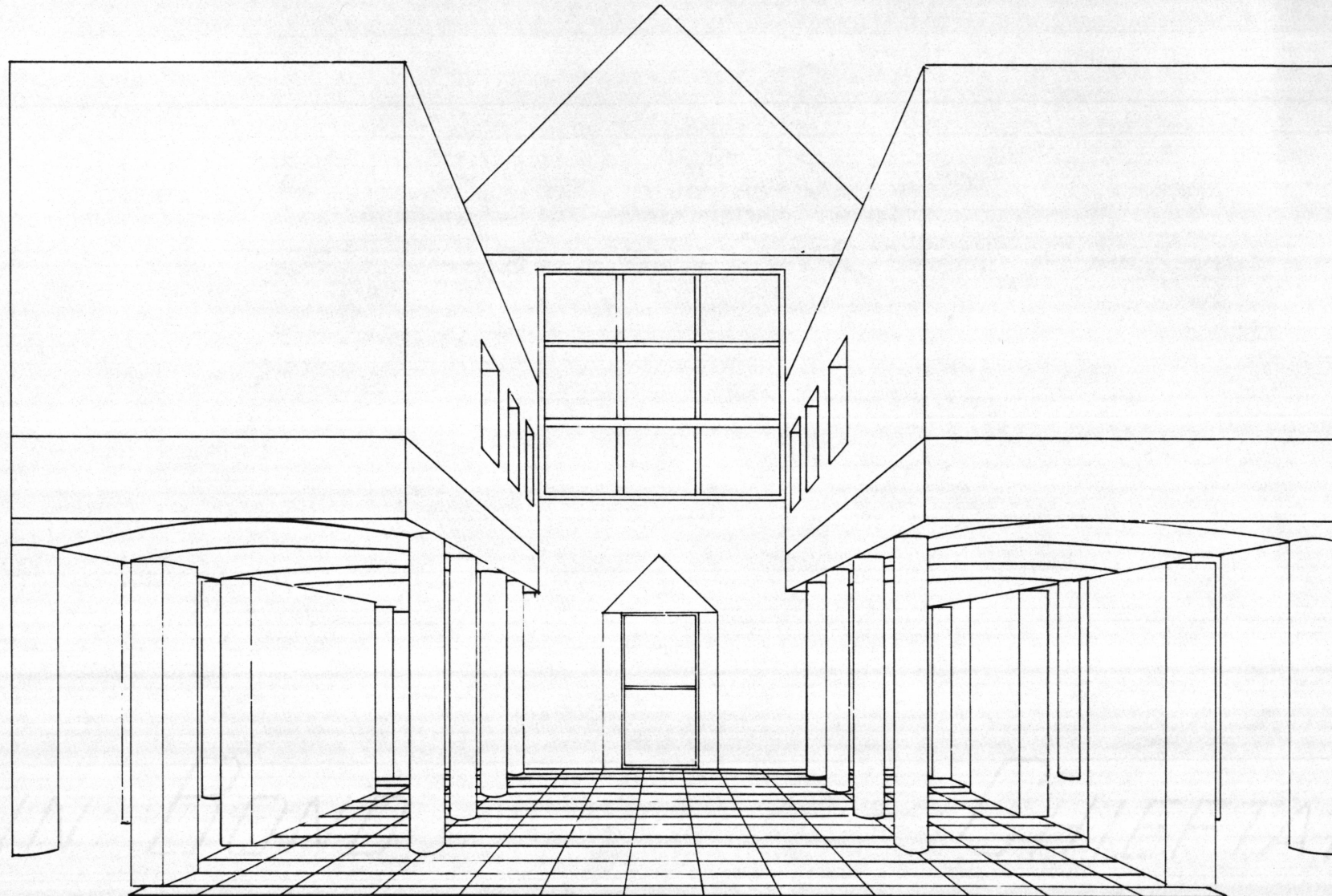
Plan/Elevation



First and Second Floors



Perspectives

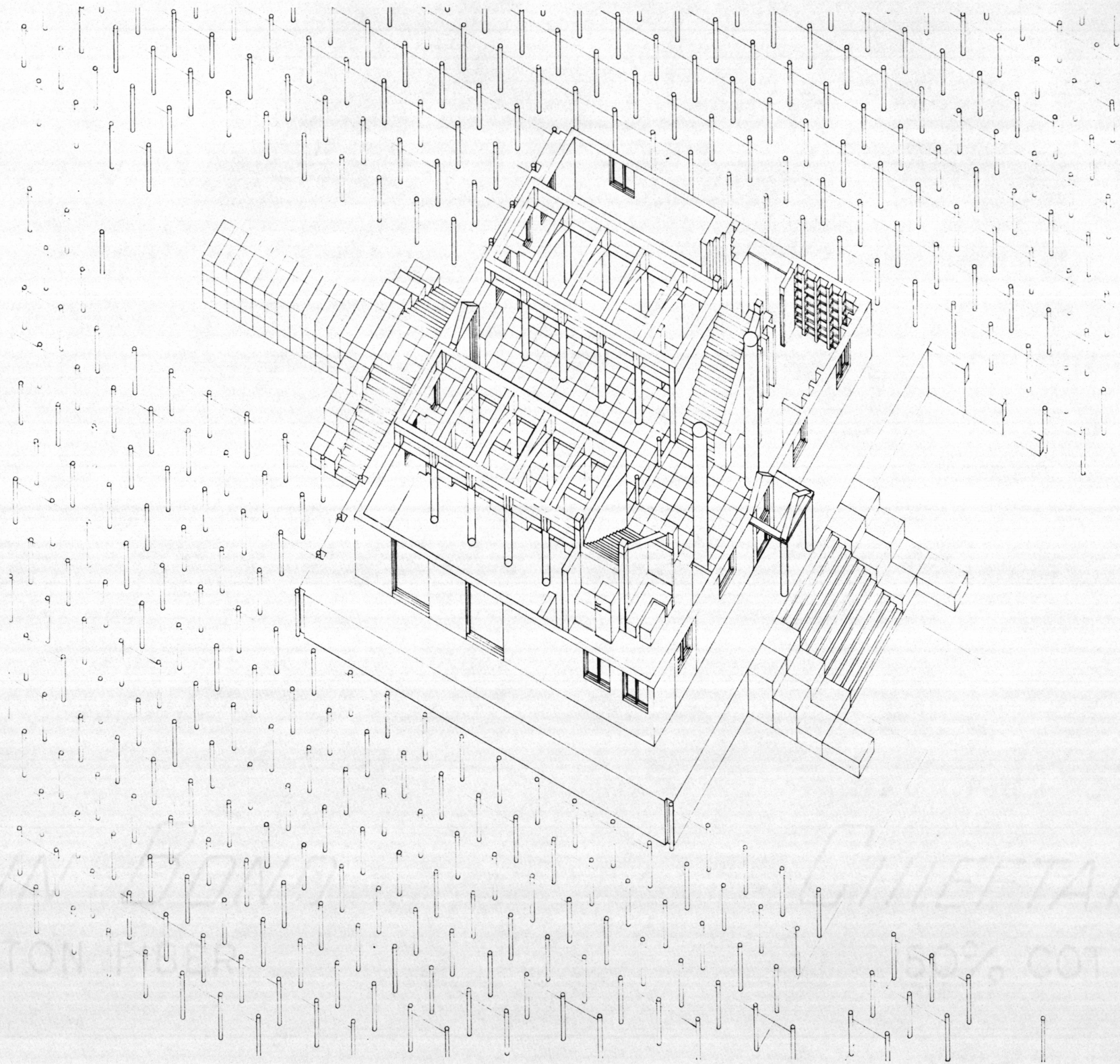


The main axis, defined by columns, parallels the vineyard and creates a smooth flow from vineyard through house and back to vineyard. This main passage became a useful means of organizing other forms and spaces, thereby creating the major circulation space. This circulation space in the house is a transitional space and the major organizing element in the design.

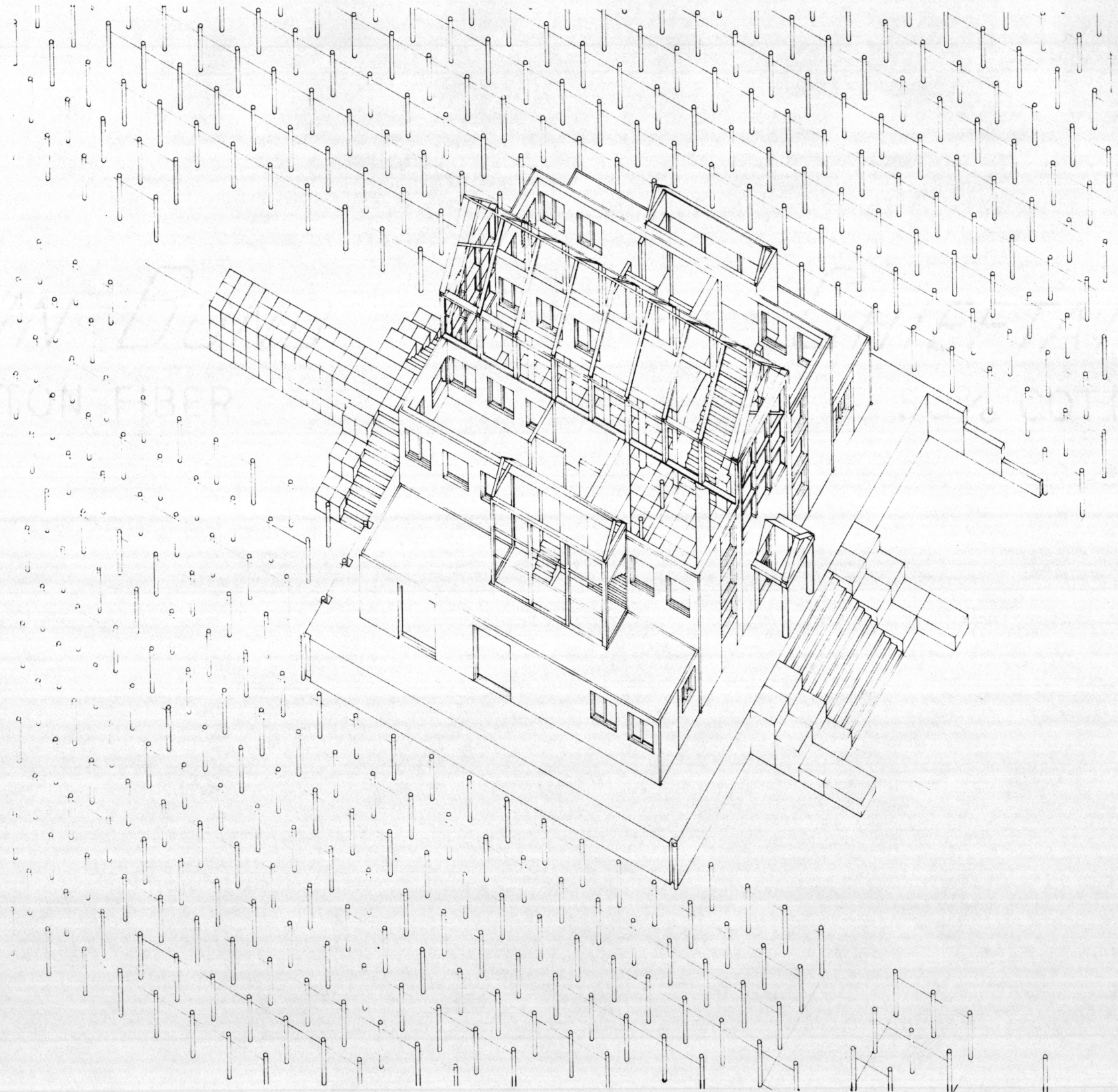
Hierarchy

The principle of hierarchy refers to the arrangement of forms and spaces in a graduated series. This implies that the differences between forms and spaces are reflected by assigning different degrees of importance. By applying this principle to my thesis, I made the house more dominant than the vineyard. Using materials and scale, the house stood out as a temple in the vineyard. Bleached white poured-in-place concrete gave the house a "pure" look and set the vineyard apart from it. The scale of the house reinforced this idea of dominance by rising up to a height of twenty six feet and placed on a six foot platform. By terracing the house I achieved a harmony with the site (terracing levels up the mountain) and at the same time set up a system of hierarchy. This idea of hierarchy was then carried out within the house. Combining the living room with an atrium made a primary public space. This space became a piazza where you can experience the outside while being inside.

Isometric



Isometric



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**Thanks to all the chateaus who sent information.*

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"We will never have a culture of our own until we have an architecture of our own. An architecture of our own does not mean something that is ours by the way of our own tastes. It is something that we have knowledge concerning. We will have it only when we know what constitutes a good building and when we know that the good building is not one that hurts the landscape, but is one that makes the landscape more beautiful than it was before that building was built."

Frank Lloyd Wright