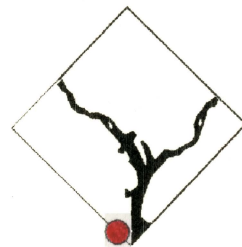


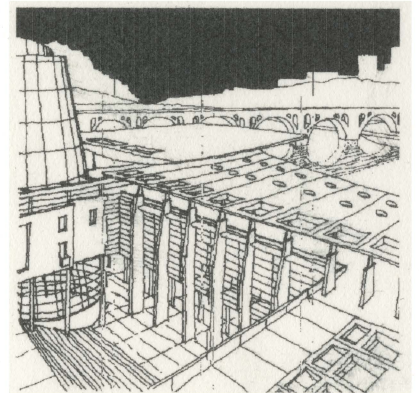
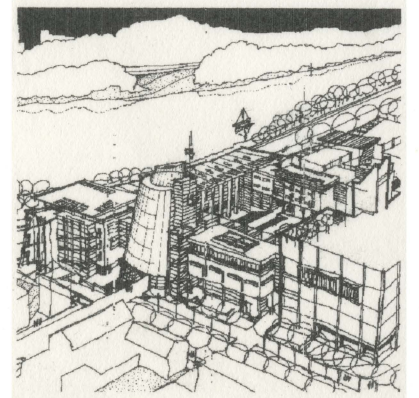
A SENSE OF PLACE:

ARCHITECTURE AND TERRITORIALITY

by
Denis Olette



thesis submitted to the Faculty of the
Virginia Polytechnic Institute and State University
in partial fulfillment for the degree of
MASTER IN ARCHITECTURE
Washington/Alexandria Center, December 29, 1993



Gregory K. Hunt

Gregory K. Hunt, Chairman

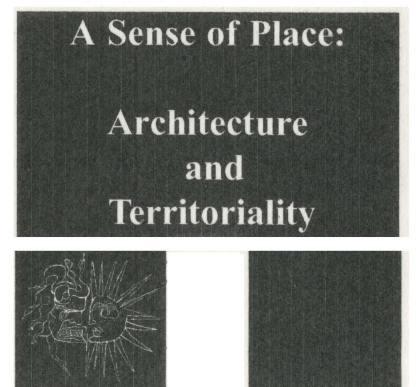
Approved :

Susan Piedmont-Palladino

Susan Piedmont-Palladino, Tutor

Jaan Holt

Jaan Holt, Tutor



Avec la mer du nord pour dernier terrain vague
Et des vagues de dunes pour arreter les vagues
Et des vagues de rochers que les marees dépassent
Et qui ont a jamais le coeur a maree basse
Avec infiniment de brumes a venir
Avec le vent de l'est ecoutez-le tenir
Le plat pays qui est le mien

Avec des cathedrales pour uniques montagnes
Et des noirs clochers comme mats de cocagne
Ou des diables en pierre décrochent les nuages
Avec le fil des jours pour unique voyage
Et des chemins de pluie pour unique bonsoir
Avec le vent d'ouest ecoutez-le vouloir
Le plat pays qui est le mien

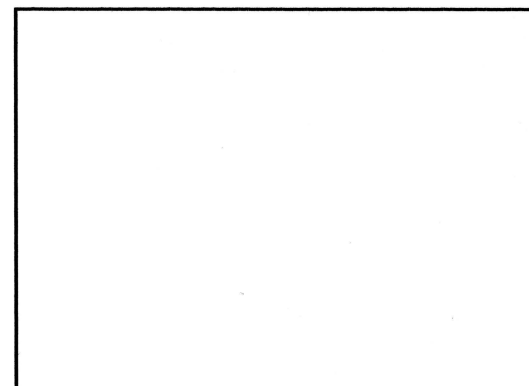
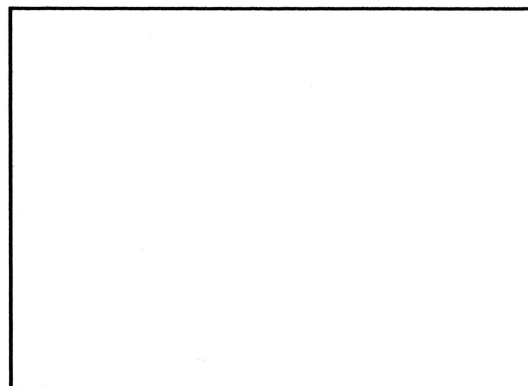
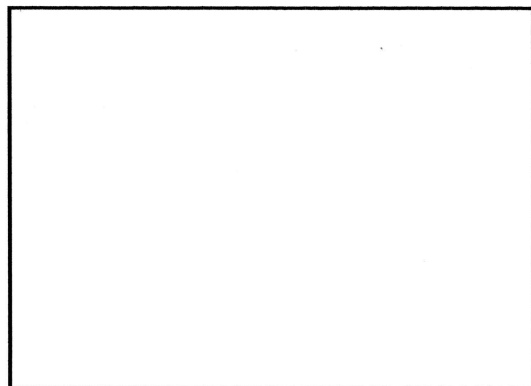
Avec un ciel si bas qu'un canal s'est perdu
Avec un ciel si bas qu'il fait l'humilite
Avec un ciel si gris qu'un canal s'est perdu
Avec un ciel si gris qu'il faut lui pardonner
Avec le vent du nord qui vient s'ecarteler
Avec le vent du nord ecoutez-le craquer
Le plat pays qui est le mien

Avec de l'Italie qui descendrait l'Escaut
Avec Frida la blonde quand elle devient Margot
Quand les fils de novembre nous reviennent

en mai
Quand la plaine est fument et tremble sous juillet
Quand le vent est au rire quand le vent est au ble
Quand le vent est au sud ecoutez-le chanter
Le plat pays qui est le mien

Le Plat Pays

Jacques Brel



A la memoire de Julia,
Jean, et
Jean-Mich,
que leurs esprits guident a jamais
mes pas.

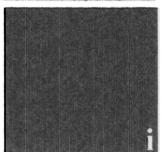
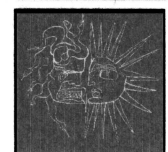
Mes sincereres remerciements
vont a mes parents

Sans leurs lointaines presences
et soutiens, cette etude ne serait
pas ce qu'elle est.
A special thanks to my Advisor

I _____, for the
attention they always paid to
my work.

A Sense of Place:

Architecture
and
Territoriality

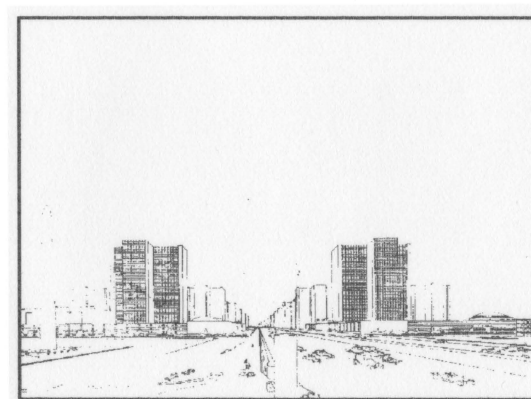
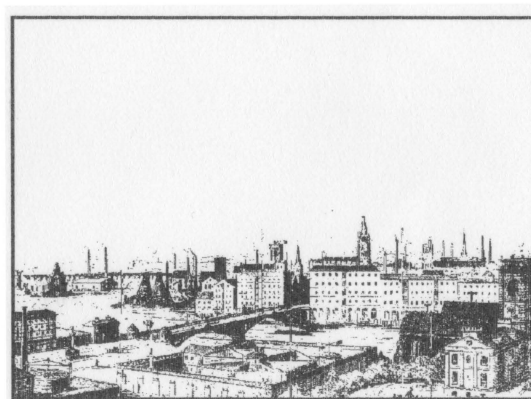
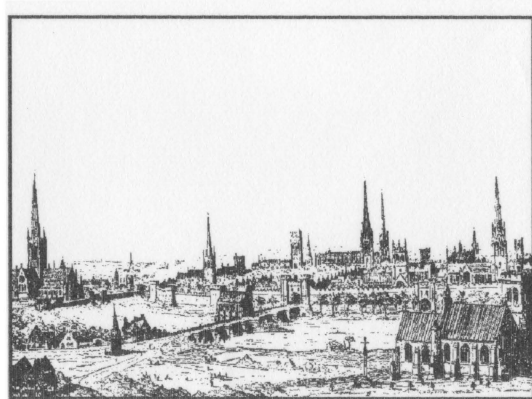


Introduction:

1. The green city
2. An environmental crisis
3. Towards a recovery
4. An urban reacquisition
5. Context

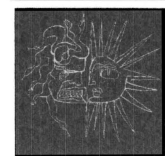
"La valeur d'une oeuvre reside dans sa capacite a rassembler le monde en un sens general symbolique, un sens particulier local, un sens historique temporel et surtout comme un mode d'habitat entre terre et ciel"⁽¹⁾.

Christian Norberg-Schulz



A Sense of Place:

Architecture
and
Territoriality



Introduction

"When the cathedrals were white, the whole universe was raised by an immense faith in the energy, the future, and the harmonious creation of a civilization"(2).

Le Corbusier

1. The Green City

In the last decades of the nineteenth century, the industrial era reached an advanced stage of development, bringing changes that drastically affected the urban environment. The dynamic forces behind the process of modernization were no longer in harmony with the landscape of the city. By the end of the century, modern technology had deeply penetrated the cityscape, leaving in its wake the footprints of the modernist invasion. Modern construction, no longer hidden behind architectural screens in historical style, interrupted the traditional city. This Modernist philosophy obviously wanted to remove the rules which were taught since and claim a new style based on new technological thought, a growing mechanization and an unshakable faith in linear progress. Modernity was on the verge of erecting its own monuments which would disrupt the urban identity, and ravage the urban scenery.

This Modernist Philosophy advocates a spatial continuity through the notion of the

the "green city" translated into a waste of place. The "city-in-the park"(a phenomenon clearly illustrated by Le Corbusier's Ville Radieuse) is composed of isolated buildings set in a parklike landscape. It presents an experience which emphasizes the buildings as free standing objects and not the spaces which the buildings define or imply. The space of the city would no longer be determined by the continuity of walls and facades but would instead consist of a vast array of isolated objects gathered as a society of autonomous volumes; and engender a perception of buildings understood as objects and fabric at once.

Because of a tendency to emphasize universal principles while neglecting their adaptation to regional idiosyncrasies, modern architecture has been unable to create "places" in a qualitative way.

In the modern city, a meaningful dialogue between the "res publica" and the "res privata"(3) is missing, leading to an impoverishment of the urban spatial morphology. The facade as a medium of communication between the public and the private realms is meaningless, as it is reduced to merely reflecting on the outside the functions of the inside. A meaningful orientation within urban public space has become difficult, for without such spatial articulation of the public realm, the city becomes unintelligible. Modern construction, slicing through the homogeneous block

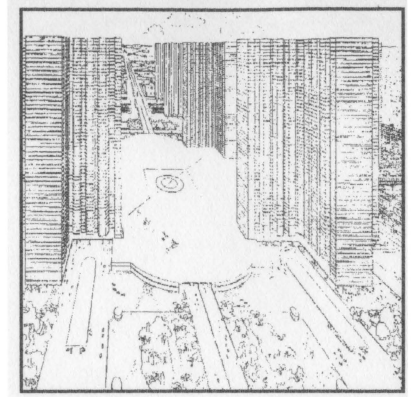
system of the city, left behind the incoherence of fragments and voids. Instead of a world governed by classical order, one would encounter an invisible desert of backyards and voids.

Lined up in unfamiliar spatial and rhythmic sequences, the urban corridor of this new city no longer had anything in common with the classical notion of the "city as house"(4) handed down to us from Plato and Alberti. Modern reality at work had left behind a violated urban context that no longer corresponded to the classical urban typology.

The Modernist decontextualization and intentional fragmentation made the process of urban transformation that had begun with the intrusion of modern technology into the cityscape a conscious one. Modern architecture was bound to penetrate the structure of the traditional city, upsetting and altering its significance. Modern machinery become the symbol for both the aesthetic and functional concepts of the architecture of the metropolis. Modern architecture turned the city into a gigantic machine.

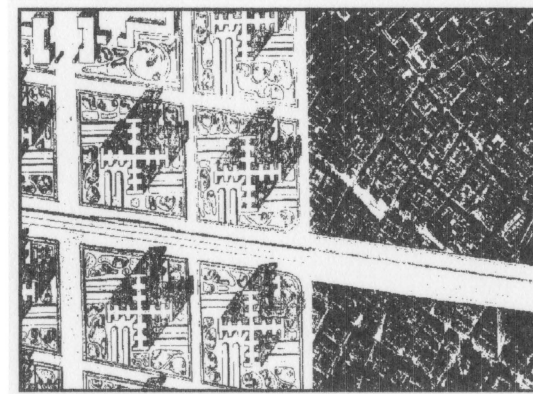
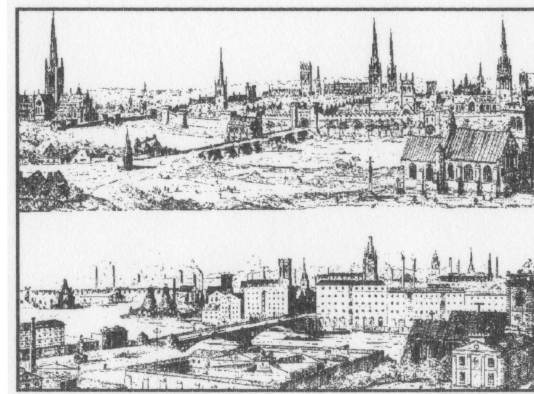
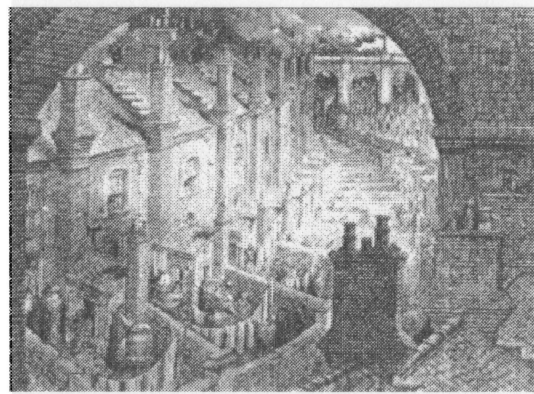
The island of modernism emphasized the radical will to transform the urban environment with contemporary structures, thereby implying that "modern life" would finally take place.

In general, this loss of things and places constitutes a loss of "world".



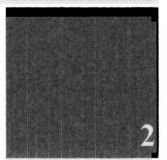
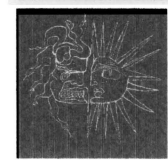
Legend:
from bottom left hand corner to upper left hand corner:

1. Industrial revolution.
2. The New City.
3. Modern Ensembles.
4. The Garden City.
5. Urban corridor.



A Sense of Place:

Architecture
and
Territoriality



Modern man became "world-less"⁽⁵⁾, and he thus lost his own identity, as well as a sense of community and participation. Following plans based on functional zoning, the Modern Movement abolished the ancestral tradition of plazas and streets. The notion of meeting disappeared and the alienation of the individual became a normal occurrence. The newly conditioned man lost all symbolic he had before and with which he could situate himself in the space. The Modernist era broke the essence of urban experience as a "life with images" and rather facilitated the growth of a "life with spaces"⁽⁶⁾.

After the Second World War most urban places were subjected to profound changes. The qualities which traditionally distinguished human settlements do not anymore possess enclosure and density. As a consequence, "nodes", "paths", and "districts"⁽⁷⁾ lost their identity, and the city as a whole its imageability. The modern urban environment offers us little of the surprises or discoveries to make the experience of the city "meaningful"⁽⁸⁾.

Paradoxically, the present situation is a result of a wish for making man's environment better. Modern architecture in general took the need for better dwelling as its point of departure as Le Corbusier pointed out in 1942: "man dwells badly, that is the deep and real reason for the upheavals of our time"⁽⁹⁾.



Why did the Modern Movement lead to the loss of place?

A loss of place sensed on the urban level when, connected with a loss of spatial structure which secures the identity of a settlement can be identified as one of the reasons.

Instead of being an urban place, the modern city or settlement is conceived as an "open space" which hardly distinguishes outside and inside. In the city a clear distinction between private and public domains is necessary and space should not flow freely.

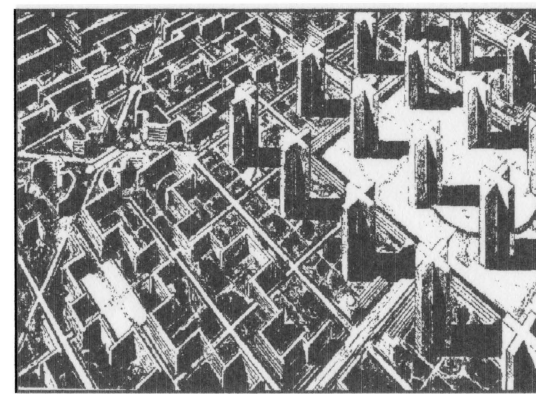
In general, these symptoms indicate a "loss of place"⁽¹⁰⁾. Lost is the settlement as place in nature, lost are the urban foci as places for common living, where man may experience individuality and belonging.

"He's a real Nowhere Man sitting in his Nowhere Land Making all his Nowhere plans for Nobody"⁽¹¹⁾.
The Beatles

2. An Environmental Crisis

It has been often pointed out that the modern environment makes human orientation difficult.

In this regard the pioneering research of Kevin Lynch, published in 1960, penetrates the structure of the concrete space to denote



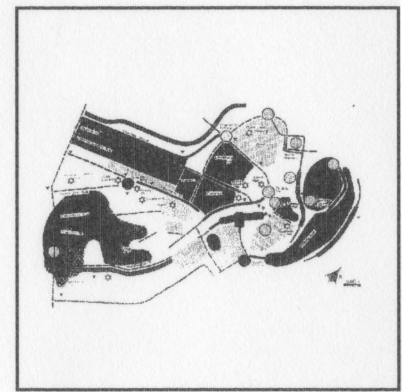
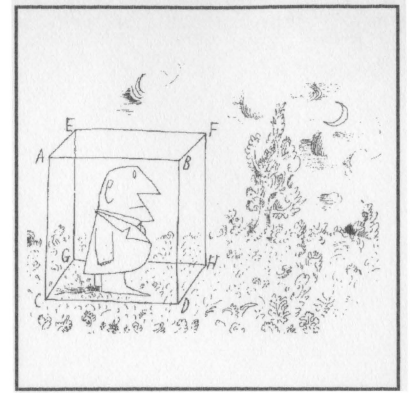
those elements which form the basis for men's orientation in urban space.

Together with the writing of Aldo Rossi : The Architecture of the City, Venturi: Complexity and Contradiction in Architecture, these works have provided a material for another approach to the design of cities and paved the way towards a "recovery of place"⁽¹²⁾.

Let me try now to summarize some of the points developed by Kevin Lynch in his book: The Image of the City. Indeed I used some of his reflections as a point of departure in the way I approached this thesis.

First, Lynch tells us that the primary elements of orientation are street and squares often in connection with "landmarks"⁽¹³⁾. He demonstrates that we orient ourselves relative to the "districts" or "domains"⁽¹⁴⁾ which are delimited by the network of streets and squares. Evidently those elements correspond to the categories of "cluster" and "enclosure"⁽¹⁵⁾, which pertain to the definition of settlement as a whole.

Second, he maintains that man loses his sense of orientation if the environment lacks an imageable structure and asserts, that "a good environment gives its possessor an important sense of emotional security"⁽¹⁶⁾. He then defines the kind of properties an environment has to possess to permit the formation of such an image: "identity, structure and meaning"⁽¹⁷⁾.

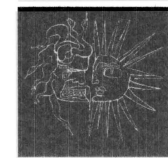


Legend:

1. Human alienation
2. Open space.
3. Visual chaos.
4. Kevin Lynch: Image of the City.
5. Orientation.

A Sense of Place:

Architecture
and
Territoriality



Thus my study explores the definition of the elements that reinforce this image: paths, edges, districts, nodes and landmarks.

1. Paths: routes along which the user moves.
 2. Edges: boundaries between two areas.
 3. Districts: medium-to-large sections of the city recognizable as having some identifying character.
 4. Nodes: points, junctions, cores or intensive foci in the city, to and from which the user is traveling.
 5. Landmarks: other types of point reference defined as physical objects within the city that are used as directional references.
- Following Lynch, these elements constitute the raw material of the environmental image and should be patterned together to provide a "satisfying form"⁽¹⁸⁾.

Heightening the imageability of the urban environment facilitates its visual identification and structure. These elements: paths, edges, districts, nodes and landmarks, are the means to make firm, differentiated structures at the urban scale.

Lynch's study implies a return to the concept of place as an imageable landscape: one that is visible, coherent and clear.

Thus, this study should be seen as an exploration of the making of an authentic urban space.

3. Towards a Recovery

The twentieth century town can be physically understood as an unhappy com-

bination of two concepts: the traditional city inherited from the past made of corridor streets, grids, squares and, the "city in the park"⁽¹⁹⁾ made of several misconceptions of the Ville Radieuse.

The divorce of Modern Architecture from the city and the subsequent absence of any spatial articulation of the urban public domain disrupts a long relationship between the whole and the parts of the city, between the urban spatial morphology and the building typology.

With regard to spatial morphology and building typology, the numerous researches of Christian Norberg-Schulz on dwelling, genius loci and meaning and place, recapture the real value of architecture and consecrated a strong desire for cities.

His book, first published in 1979 under the title: Genius Loci-pasaggio, Ambiente, Architettura, is of prime interest for this study.

First, Norberg-Schulz defines space as a human settlement and as a collective dwelling in the following way:

- 1: "Urban space allows collective life to take place".
- 2: "the built form in its standing and rising expresses a common mode of being between earth and sky which constitute the primary identity of the collectivity".
- 3: "the spatial figures which serve as organizing foci within the urban texture, may visualize a man comprehensive

understanding of the world"⁽²⁰⁾.

He then comments on the figural character of a settlement and how the image of the settlement should be developed as a whole. In order to do so, it presupposes the presence of imageable spatial figures.

The figural quality of the settlement consists of two interrelated entities: a built form and a space. The interrelation between the two aspects is obvious: the built form gives character to the spatial elements, at the same time as the latter are constituted by the former.

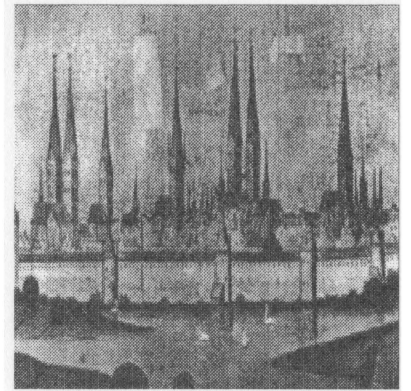
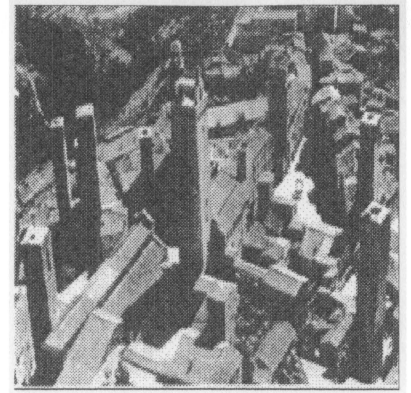
Furthermore, Norberg-Schulz adds that "an authentic recovery of the settlement presupposes an understanding of the genius loci and of the basic of typology in terms of built forms and organized spaces"⁽²¹⁾.

Man-made place for Norberg-Schulz is related to nature in three ways:

1. Man wants to visualize his understanding of nature.
2. He is adding what is lacking.
3. Finally he has to symbolize his understanding of nature including himself.

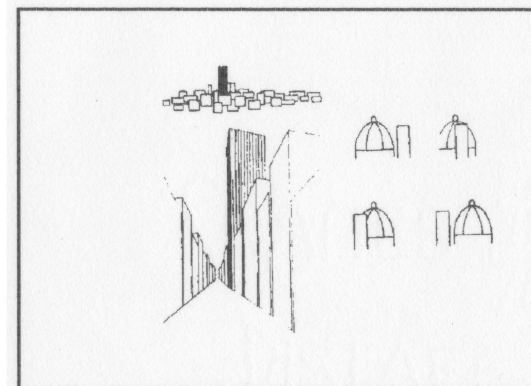
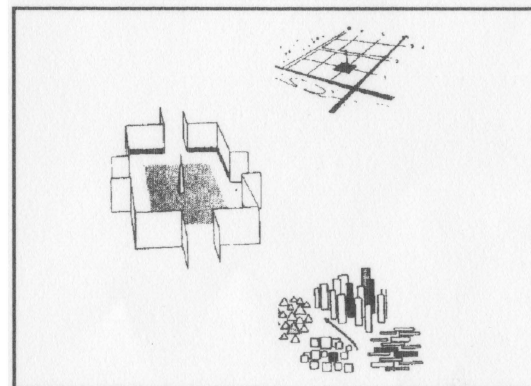
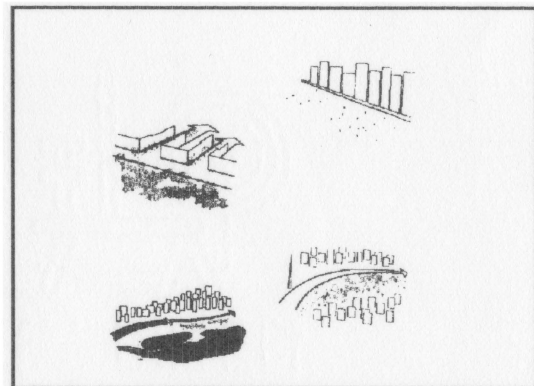
But the formation of an image presupposes that the environment possesses a certain physical structure!

Principally what man does when he builds, is to reveal what is already there; so urban gathering can be understood as an interpretation of the *genius loci* (spirit of the place). Humans choose these spaces and their history becomes an interaction with



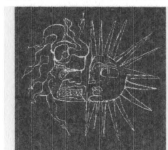
Legend:

1. Edges.
2. Nodes.
3. Landmarks.
4. Figural Character.
5. Genius Loci.



A Sense of Place:

Architecture
and
Territoriality



the landscape; that is, with the genius loci. In conclusion, the genius loci is determined by what is visualized, complemented and symbolized.

4. An Urban Reacquisition

"I am a builder of cities, I have stopped the caravan on its way. It was only a seed-corn in the wind. But I resist the wind and burry the seed in the earth, to make cedars grow in the glory of God"(22).

Saint-Exupery

Today we have the responsibility of a heritage issued from doctrine of disregard of the Modern Movement. The urgency for the reconstruction of whole districts has severely altered the cultural models and urban quarters.

To it has been substituted a universal monofunctional model that is detached from the urban context. The "modern ensembles" have severely disrupted the urban texture, so brutally broken the scaled harmony, that they finally no longer served as beacons of a new order but rather as the culprits of the chaos in which we find ourselves today.

The worst being that in these opened faults has filtered and prospered a parasite form of industrial and commercial zoning, of building lots and no-man's land beginning to be perceived as the real face of our time; one that reflects its vitality and dynamism, its

mobility and disorder.

Is the city still a future factor? As a site, as a form, is it not disappearing, dissolved in a general urbanization?

We have to ask: in such a context how to be modern and to return to sources?

In the late sixties, Kevin Lynch's research (among others), on the elements which form the basis for man's orientation in space provoked an alternative in which to view the city and his work engendered the later Contextualist and Regionalist movements. Their premise is based on a more direct dialectical relation with the environment than the more abstract, formal traditions of modern architecture allow.

For these movements as noted by Kenneth Frampton: *"the specific culture of the region that is to say, its history, becomes inscribed into the form and realization of the work. This inscription, which arises out of 'in laying' the building into the site, has many significance, for it has a capacity to embody, in built form, the history of the site, its past and its subsequent cultivation and transformation across time"*(23).

Once again, heightening the imageability of the urban environment facilitates its visual identity and structure. Particular actions are connected with particular places. To create a new space means to implement existential patterns in a given environment. Reshaping an already existing environment implies discovering and preserving its

strong images, solving its perceptual difficulties and, above all, drawing out the structure and identity latent in the confusion. In order to do so, we have to deal with the structure of the man-made place, because it ought to be repeated that man-made places form a hierarchy of environmental levels.

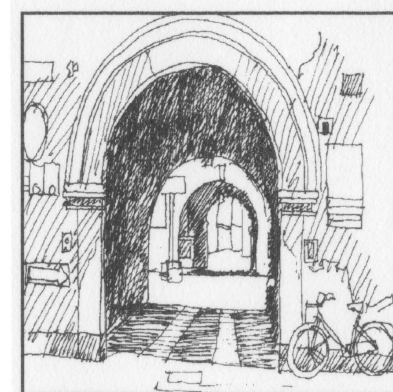
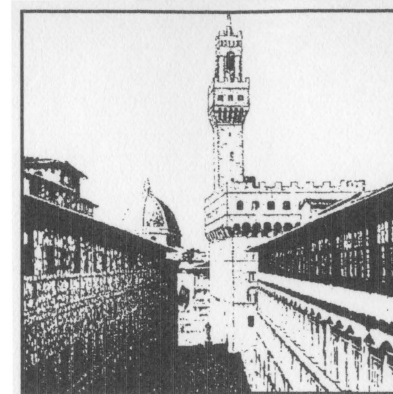
Settlement and landscape have a figure-ground relationship.

The notion of settlement deals with the interrelations of elements, with their perceptions in motion, and with the conception of the city as a total visible form.

In this study, I have been interested in emphasizing the qualities that facilitate the perception of a complex and physical reality:

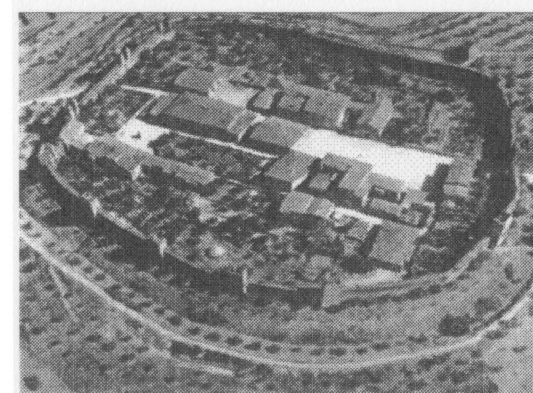
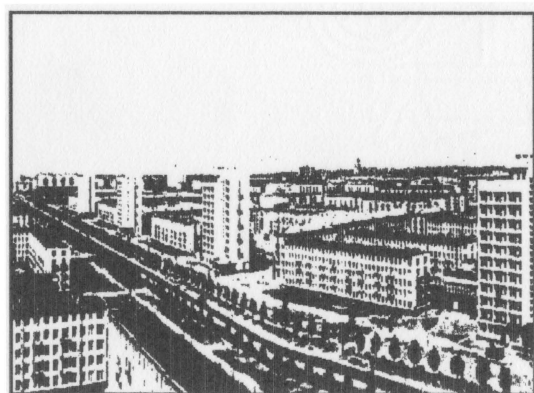
First: the boundary and its enclosing properties determined by its openings. As Heidegger defined it: *"a boundary is not that at which something stop, but, the boundary is that from which something begins its presencing"*(24); in other words any enclosure is defined by a boundary and becomes a center which may function as a focus for its surroundings. Openings and gates serve to concretize different inside-outside relationships which defined the varying degree of extension and enclosure. Continuation of edge or surface will reinforce the sharpness of boundary.

Second: landmarks as urban elements which are a whole, coherent and legible.



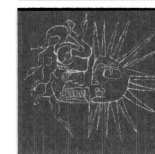
Legend:

1. Urban context detachment.
2. Disorder.
3. Boundary.
4. Gate.
5. Landmark.



A Sense of Place:

Architecture
and
Territoriality



Landmarks are the primary figures which represent a settlement in relation to its surroundings and then form the most conspicuous overall property of a settlement: its silhouette.

Third: the vistas and panoramas defined as framing devices for a perspective and which increase the depth of vision. Indeed, the primary purpose of a vista is the framing of a distant view, so that it is seen through a composed foreground and is fixed at the opposite end by some marker.

Landmarks, vistas, boundary and edges should be recognizable under diverse conditions and in a concrete rather than an abstract way. Clarity of structure and vividness of identity are the first steps to the development of strong symbols and in that way participate in the idea of making the urban artifact a concrete place "between earth and sky"⁽²⁵⁾.

In a structured area that can no longer be controlled, the debate should focus on the missing links, the abandoned and the in-between.

We must enlarge our vision to include the whole city, to develop an architectural reacquisition in order to perpetuate a design for the city.

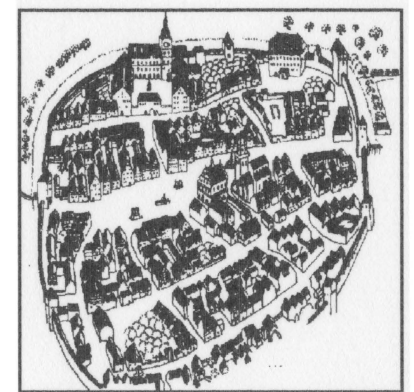
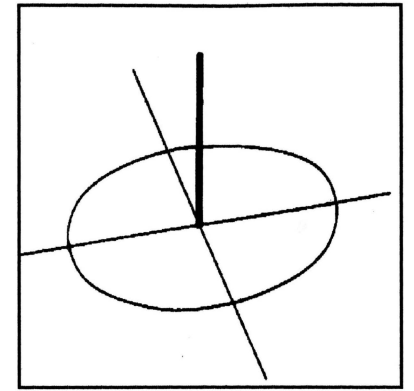
The metropolitan area is now the functional unit of our environment and it is desirable that this functional unit be identified and structured by its inhabitants.

In order to do so, we have to renew the

essence of architecture in order to facilitate "life with images"⁽²⁶⁾ and therefore give to human beings a poetic environment.

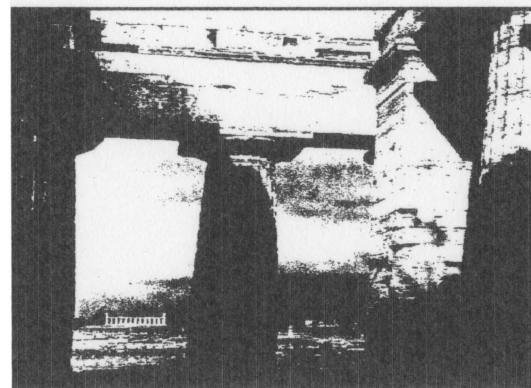
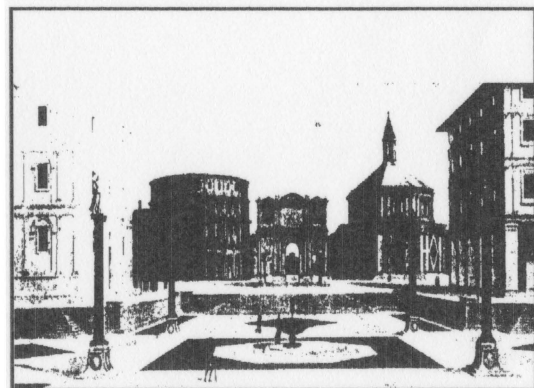
As long as the process of making architecture and building is related to one another, there will be a reason for urban optimism.

D.O.



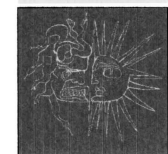
Legend:

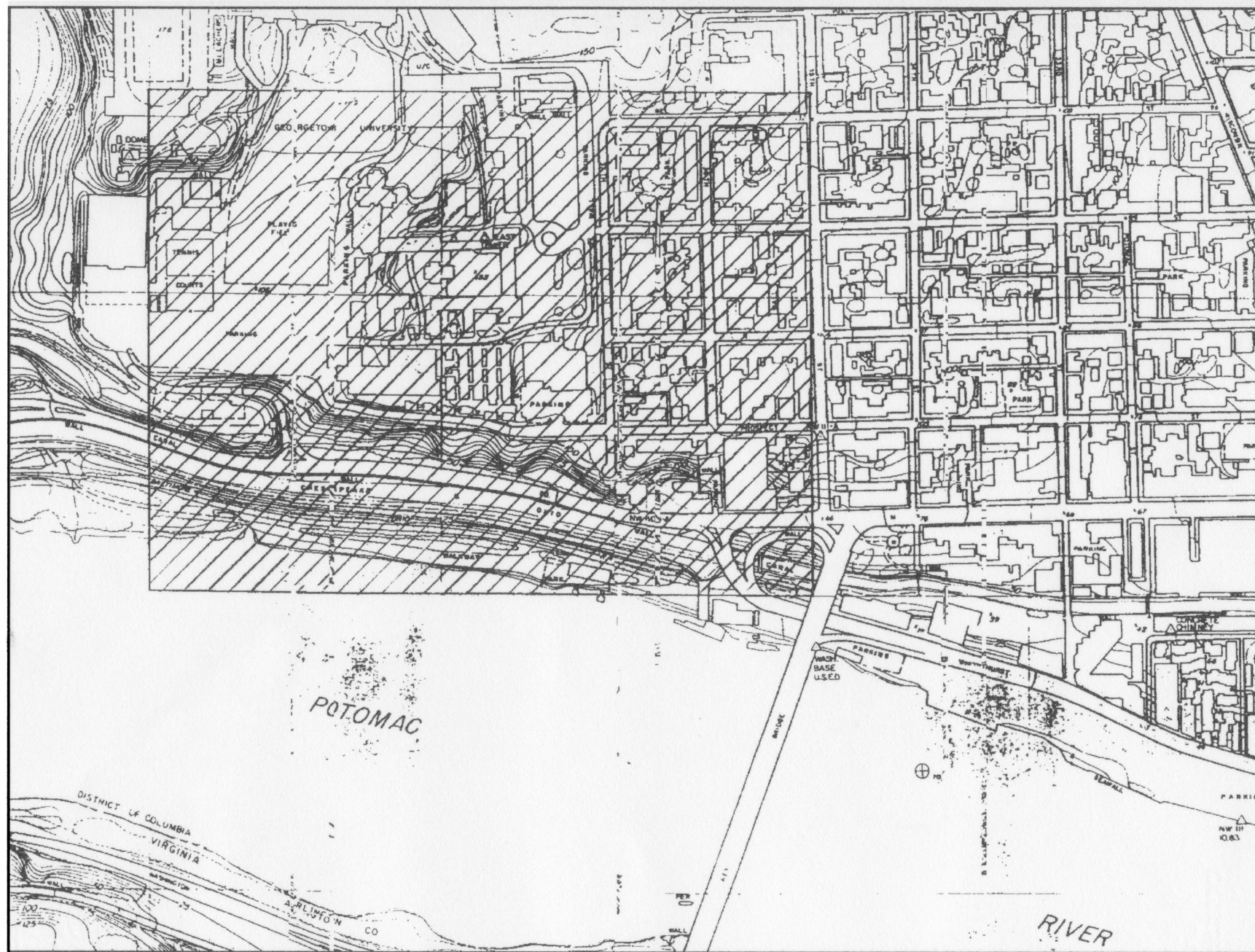
1. Vistas.
2. Panoramas.
3. Between "earth and sky".
4. Whole vision.
5. Existential space.



A Sense of Place:

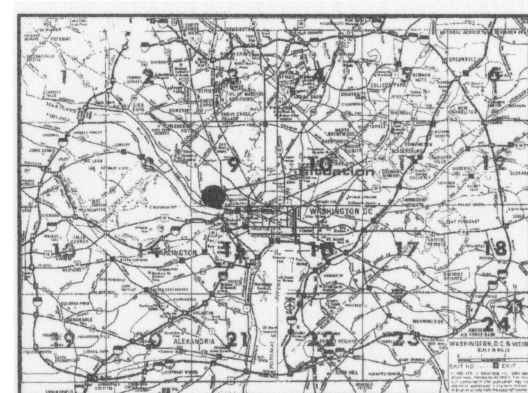
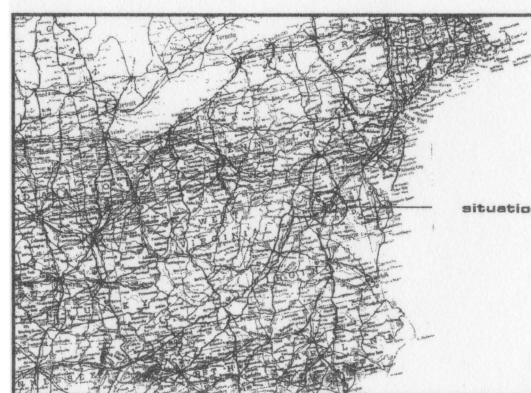
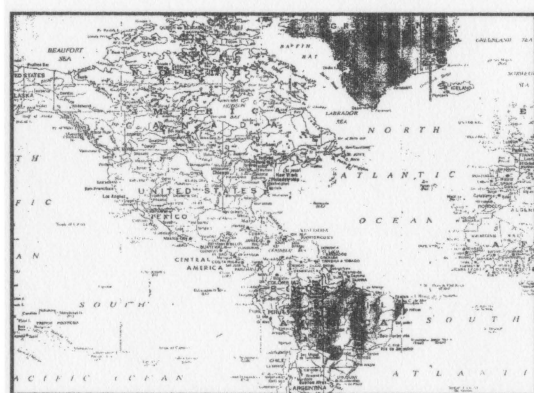
Architecture
and
Territoriality



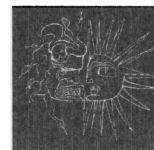


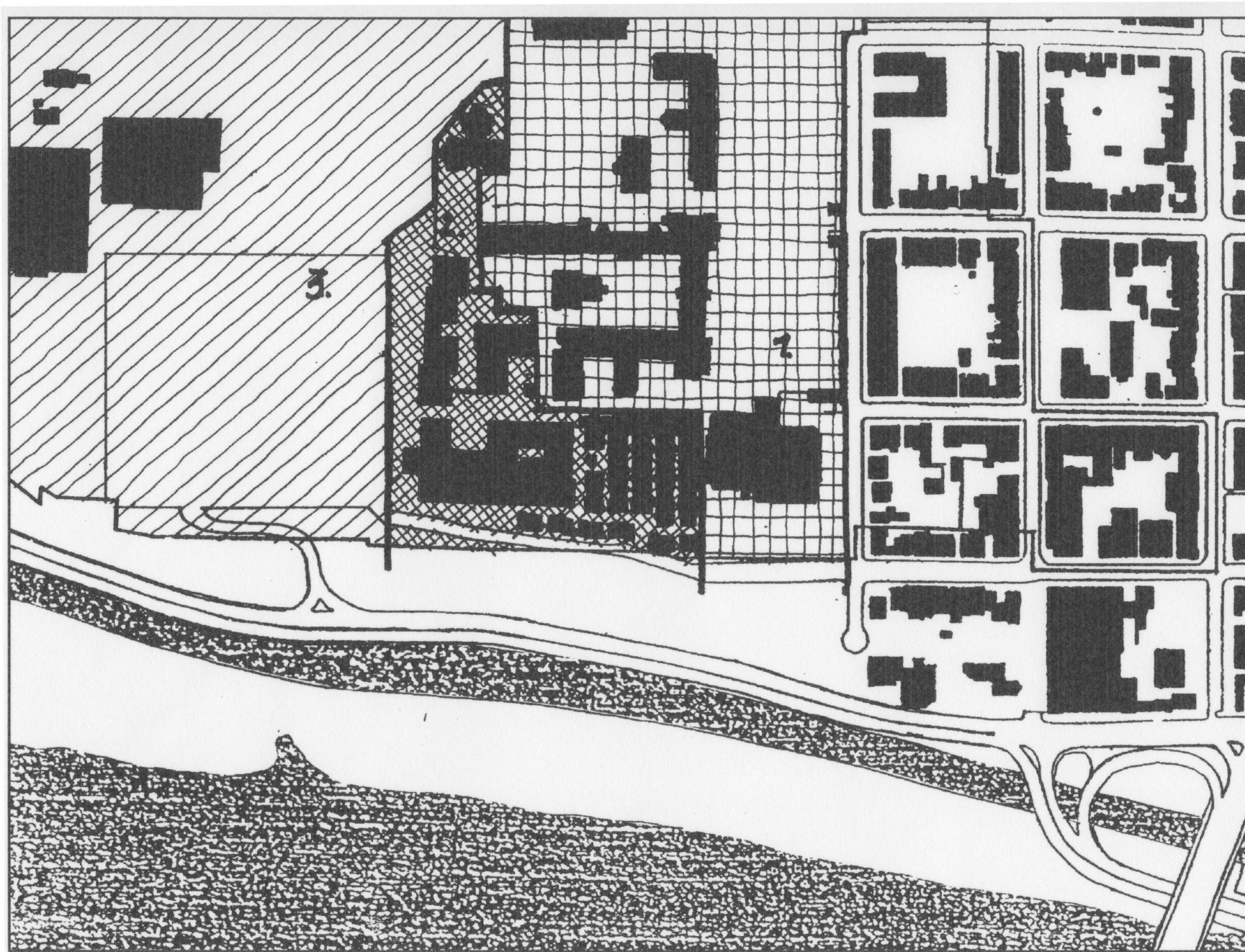
5. Context

After conducting researches on several sites around the Washington area, my attention came to the present site. This site, situated on the border of the Washington grid, is the campus of Georgetown University. The choice of the site fits the preliminary criteria that I defined earlier in my research as, being part of a dense urban pattern and, developing the urban themes of city edges and city gates. The preliminary study was conducted on the scale of the whole campus formed around the early precinct composed of Healy Hall and the quadrangle, Dahlgren Chapel and the later additions of the dormitory villages and the Lauinger Library. The first hypothesis was to consider the campus as a small scale city composed of different building types like the City Hall, the Church and the Library. The study focuses on a closed investigation of the "urban situation" of the whole and on a respect of the master plan designed for future expansions. I investigated potential site within the campus



**A Sense of Place:
Architecture
and
Territoriality**





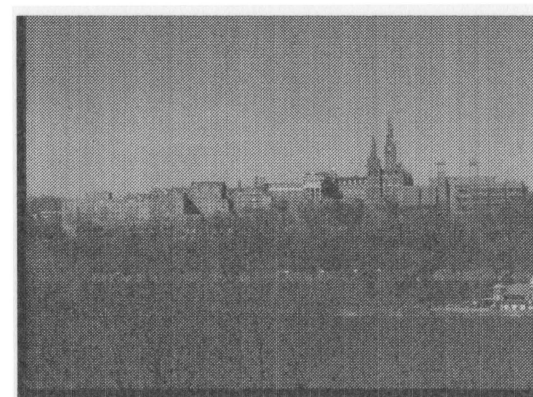
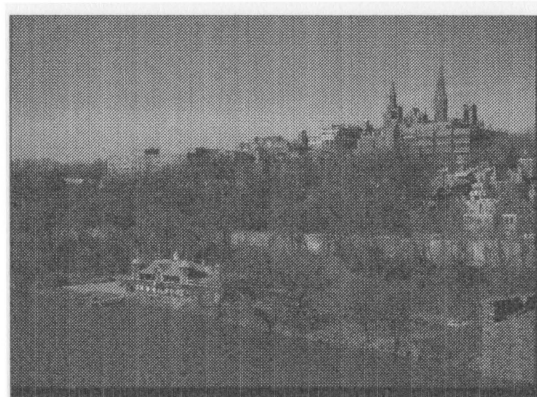
following a 3 month-long research on the different urban conditions proposed to me. The site is situated along the South East border of the campus forming a natural edge with Canal Road, including an entrance gate on the West side and developed its length facing the Potomac river and Rosylin, Virginia.

Thus my design was to emphasize some of the urban conditions of the site, in order to make it fit in this environment and be recognizable as part of a whole, and, in return give to the whole more legibility, coherency, and imageability. The following pages illustrate the analysis conducted on the site and presents the different conditions that have influenced the design process.

Map 1: Functions and uses

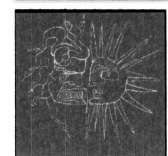
1. Academic
2. Living
3. Recreational

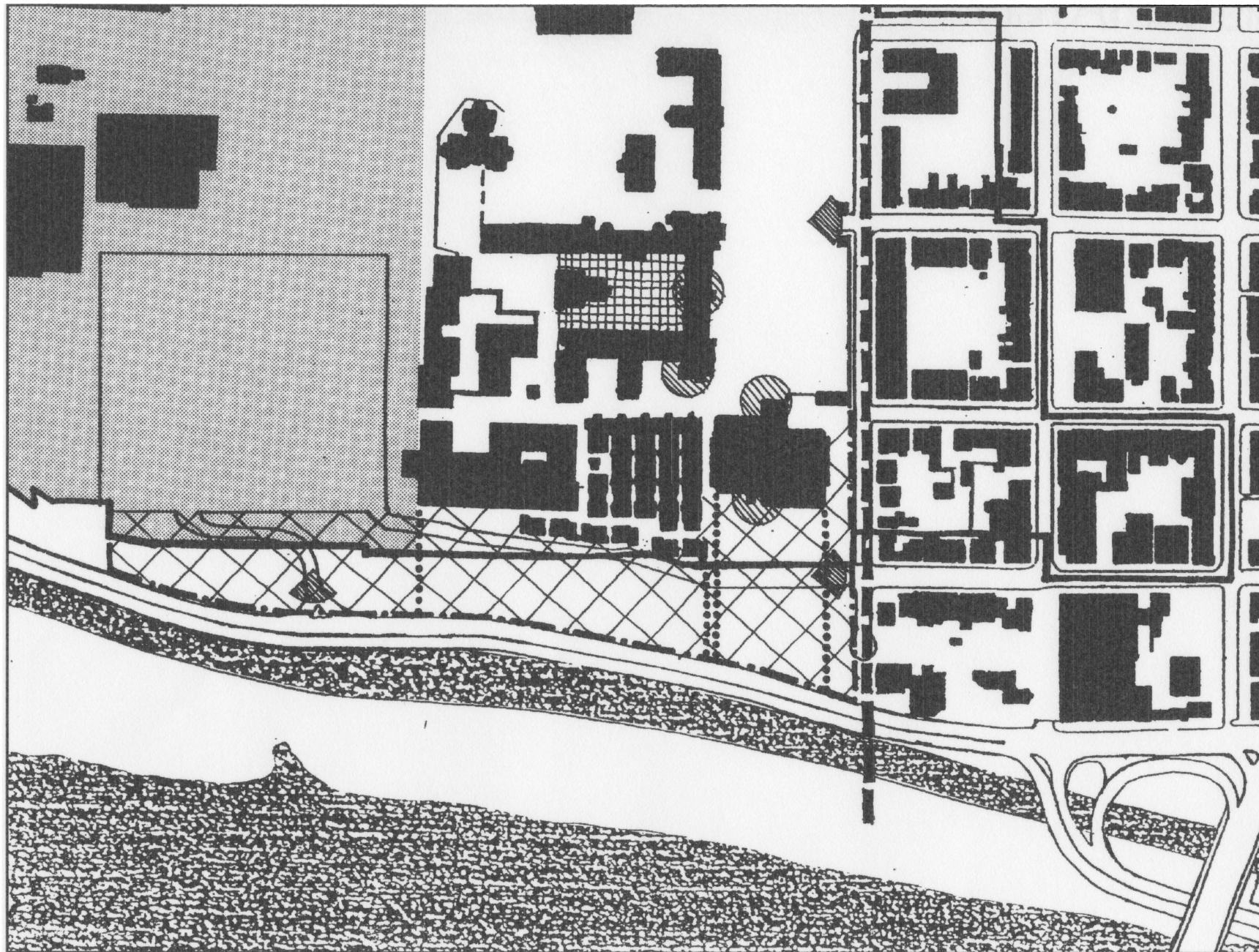
The site developed along its length three types of building use: academic, living and recreational. In this respect three natural edges are coming down to the site.



A Sense of Place:

Architecture and Territoriality





Map 2: Urban Structures

- City edges.
- Site edges.
- ⊙ Landmark.
- △ Gate.
- ⊗ Site considered.
- ⊞ Quadrangle.

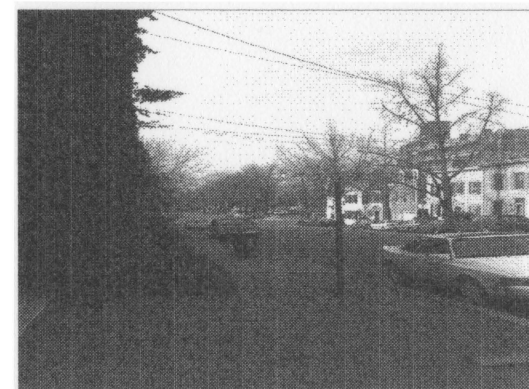
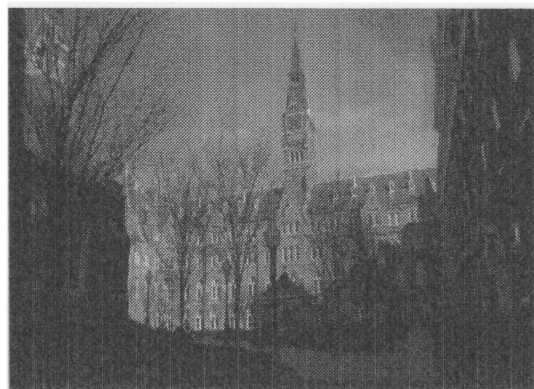
The site developed a continuous edge along 37th Street and Canal Road. The campus is based on an open grid implantation. The site presented two gates on Prospect Road and Canal Road respectively. Strong imageable landmarks spread out onto the site, mainly the Lauinger Library towers and the Healey Hall tower. A strong urban structure, the quadrangle is part of the early precinct of the University.

Legend:

- previous page:
1. University general view.
 2. Lauinger Library.
 3. Figural qualities.

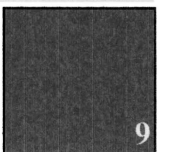
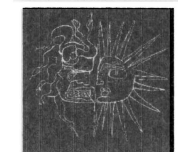
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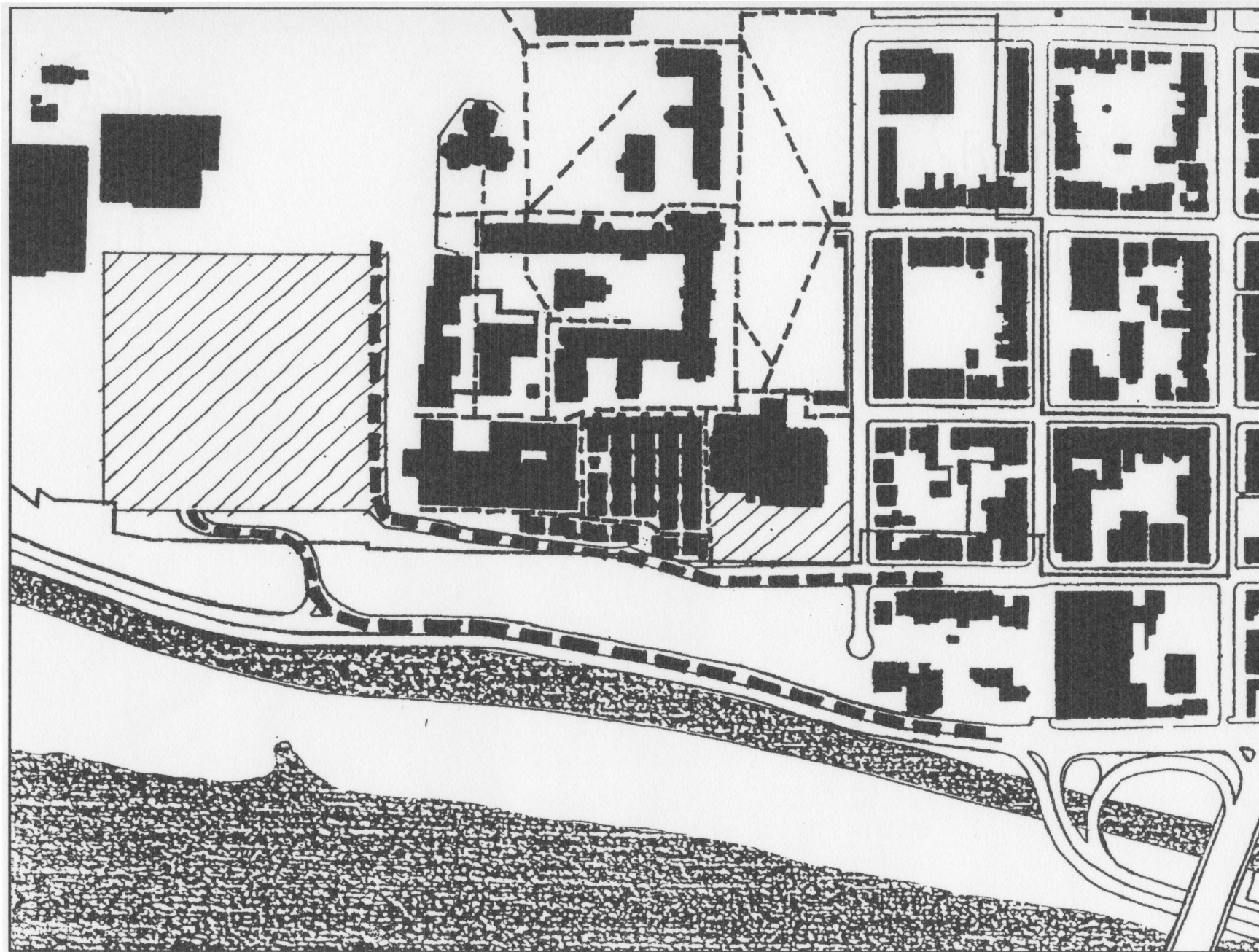
1. Healey quadrangle.
2. Entrance gate Lauinger Library.
3. Entrance gate on Prospect Road.



A Sense of Place:

**Architecture
and
Territoriality**





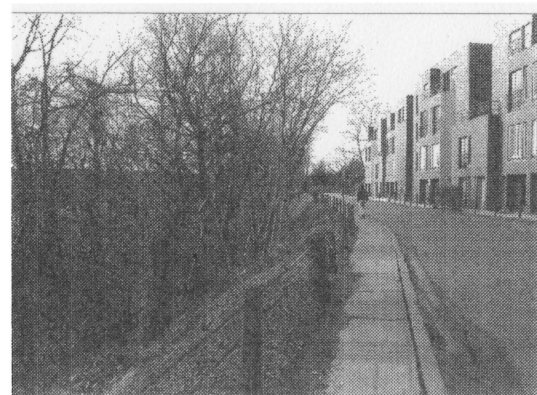
Map 3: Circulations

- Pedestrian circulation.
- .-.- Automobile circulation.

The existing situation presents automobile circulation crossing the site as a continuation of Prospect Road and two parking structures situated on the East and West sides of the site. The master plan of the campus asked for a reduction of the traffic on Prospect Road to service vehicles and pedestrians only and for the creation of the main vehicle entrance gate on Canal Road.

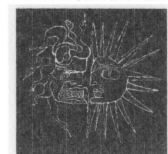
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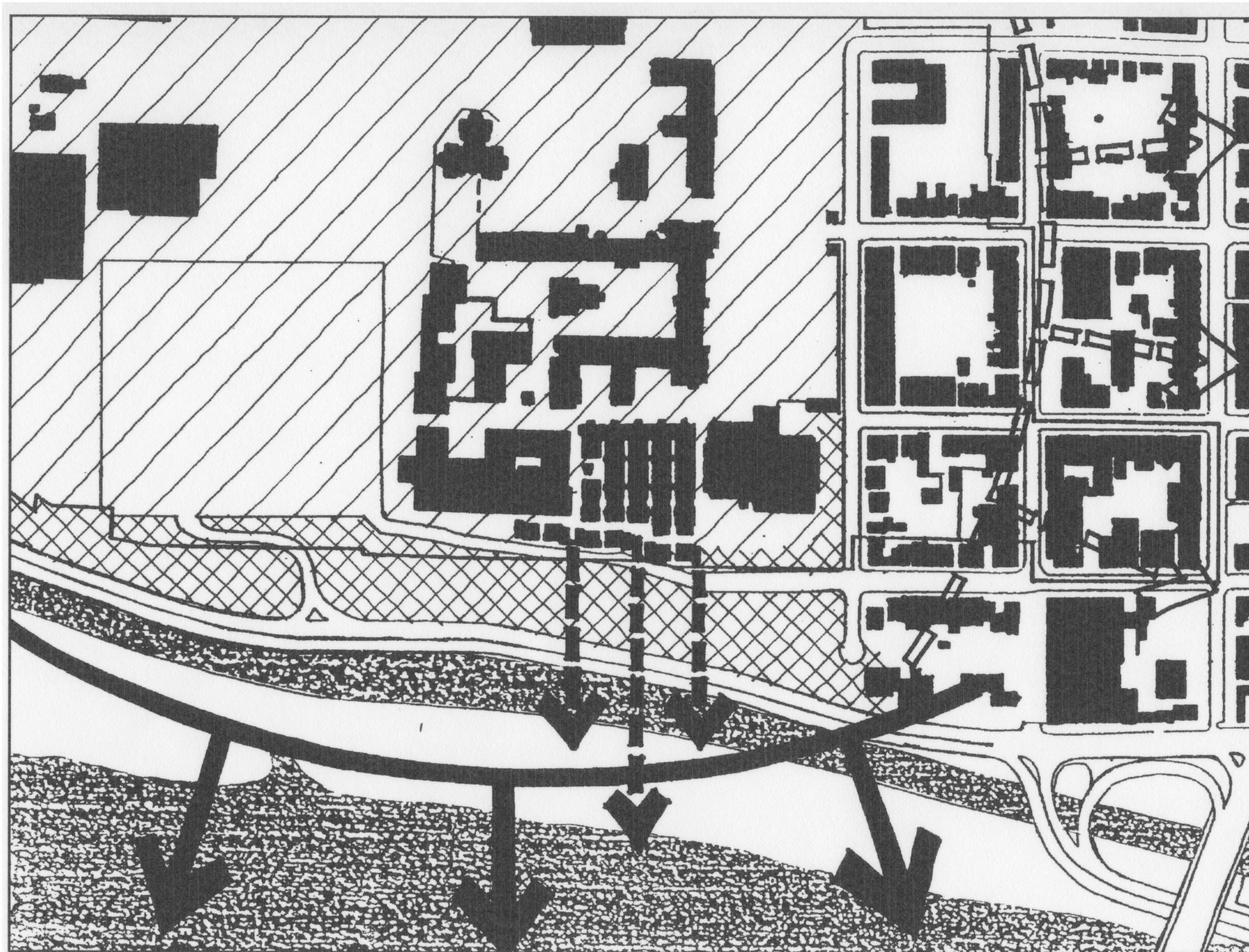
1. Waterfront palisade.
2. Entrance gate on Canal Road.
3. Site West end.



A Sense of Place:

Architecture and Territoriality





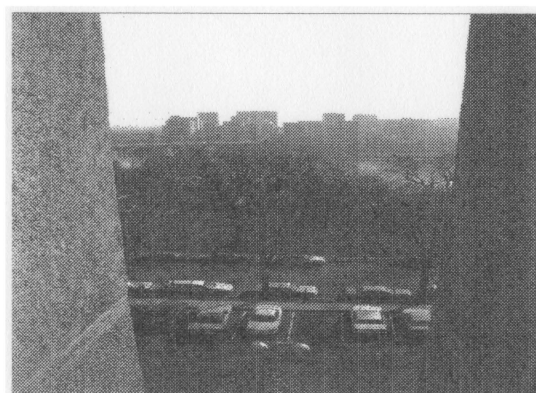
Map 4: Views and Landscaping

---> Views.

The site developed two types of views along the South border or the waterfront palisade: large open views to the river and the landscape and framed views coming down in between the different buildings. Framed views towards the city developed along the East border of the site. The topography of the site sloped down towards the Potomac river and is mainly composed of pine trees.

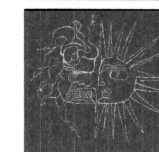
Legend:

- 1. View from village A.
- 2. View from Lauinger Library.
- 3. View from the connection with the upper part of the campus.



A Sense of Place:

Architecture and Territoriality

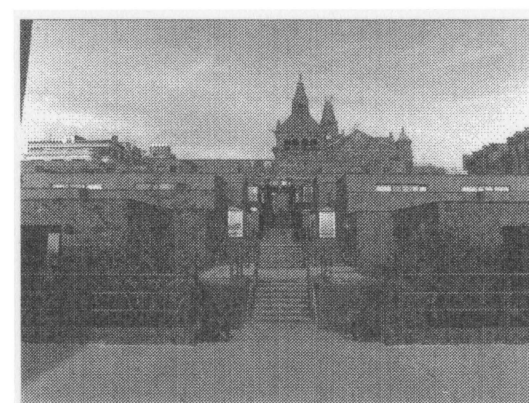
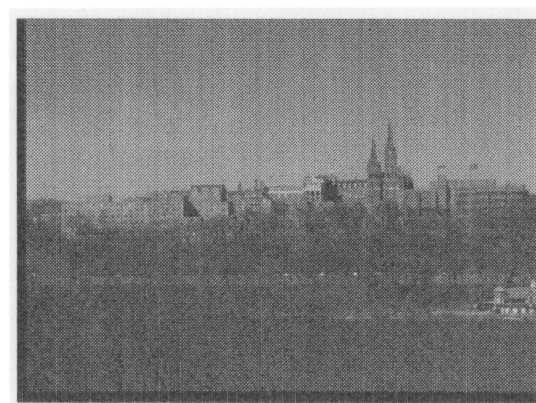
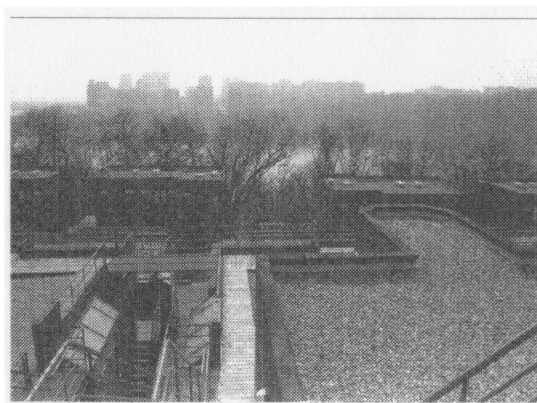
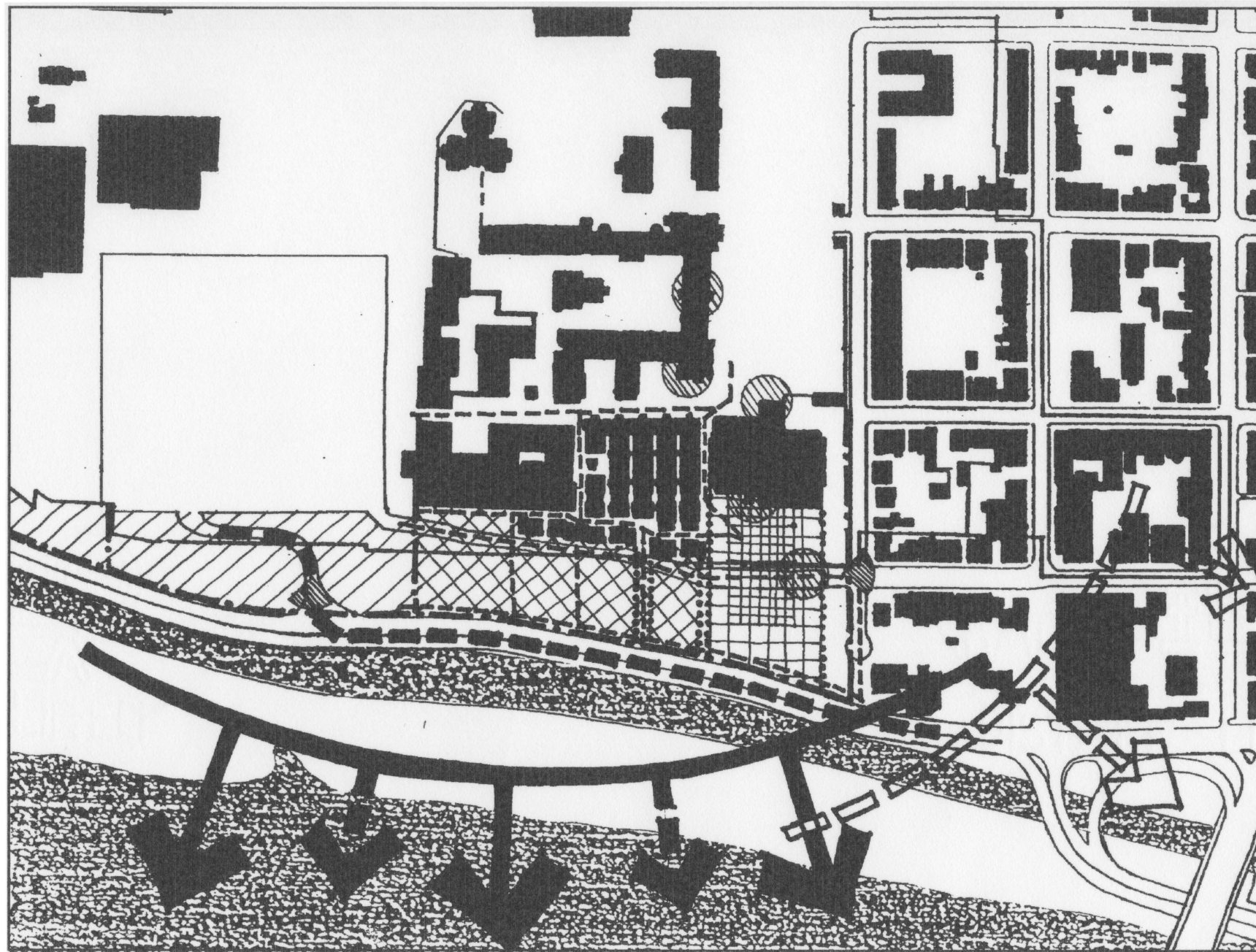


Map 5: Design Guidelines

The design should create a strong city gate as the Prospect Road entrance connected with the figural qualities of the varied existing landmarks, as well as the imageability of an open urban structure that can be recognized as an entrance plaza or courtyard. As much as possible the design should emphasize the open and framed views towards the river. It should address the continuity of the edge along 37th Street and Canal Road and finally the building uses should respect the existing pattern of building functions: academic, living and recreational.

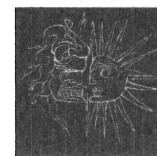
Legend:

1. Panorama.
2. Landmarks.
3. Vista.



A Sense of Place:

Architecture and Territoriality

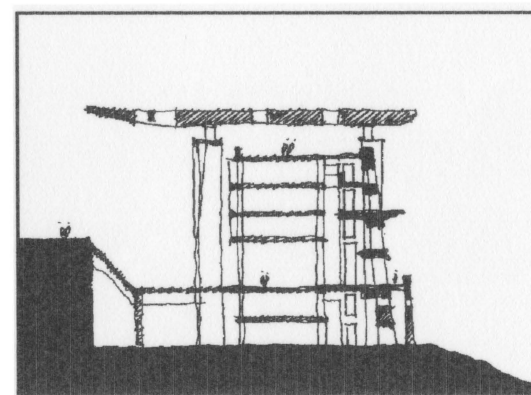
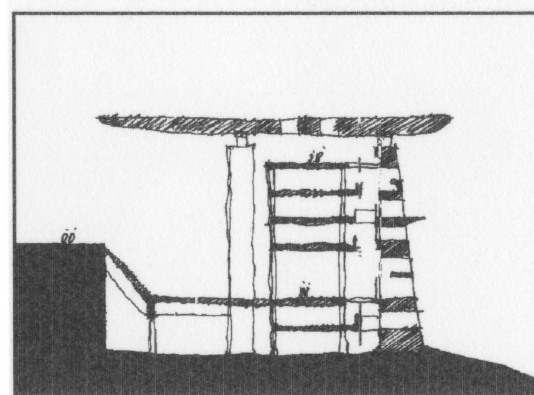
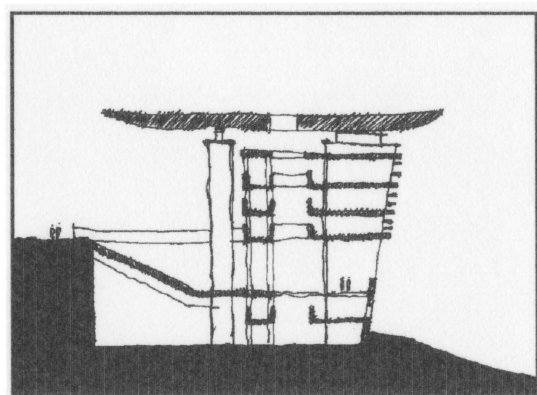


Process:

- 1. Design Briefs**
- 2. The Approach**
- 3. The Program**
- 4. The Parti**

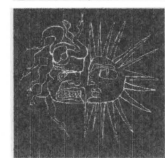
"The greatest achievements in architecture are less individual than social, more the accomplishment of working people than the flash of insight of the genius. They are the deposit which have been left by a nation, the layers which are built up by the centuries, the residence of successive evaporations of human societies"⁽¹⁾.

Victor Hugo



A Sense of Place:

**Architecture
and
Territoriality**



Process

1. Design Briefs

The site analysis maps that arise from a rigorous analysis of the urban conditions illustrated in the previous chapter, served to emphasize the general "territoriality" of the site.

That is to create a design that added legibility, structure, coherency and imageability to an existing urban structure.

Let me try to summarize some of the points that have been emphasized throughout this preliminary analysis and that can be considered as points of departure in my design:

1. Creation of a signal to be understood as an entrance gate that has to be connected with the figural qualities of an existing ensemble made of several varied landmarks.

2. Structure an open space defined as node or focus for the distribution of the different circulations and connections with the upper part of the campus, as well as a transition with the Lauinger Library.

3. The respect of a continuous edge along 37th Street and Canal Road.

4. Respect the views to the landscape and the river by the creation of openings and vistas throughout the waterfront palisade.

5. Repartition of the new buildings program with respect to the existing buildings uses location: academic, housing and recreational and their location.

2. The Approach

The first preoccupation in this study, as

I demonstrated in the previous chapter, was to make a design sensitive and respectful of its context.

My preliminary investigations concerned the site analysis that is the "territoriality" of the site and try to understand the existing conditions of the urban artifact, in order to build up a point of departure for my design. The second preoccupation was to extend an exploration that started earlier on different phenomena of architecture and how they influence our perception of space.

Those preoccupations joined the works widely published of architects that I regarded as my influences, those are Le Corbusier, Norman Foster, Jean Nouvel, Henri Ciriani and Richard Meier.

a. Transparency as a source of interiority:

Transparency and lightness as an architectural vocabulary offer the possibility of creating a building that serves as a machine to reveal its components as well as revealing the city. Playing with transparency, not as something that give everything to be seen in one time but rather, as an element that unveils superimposition and depths. Sequences and interlocking of scales in order to create spaces that always open to others. Understanding space not as a void but rather as a substance. Creating an architectural "promenade" made of a succession of privileged vistas, perspectives and

panoramas.

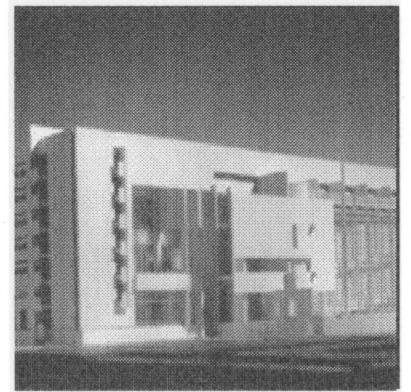
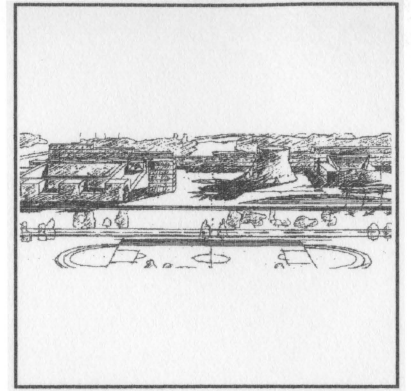
b. Layering and Depth of Space:

Space is created from the moment man encloses it. Studying the depth of the enclosure as a spatial interchange, so well defined by Louis Kahn: *"Because a wall has an interior which is different from an exterior...we have come to the point where this realization now can separate an exterior wall from an interior wall and create a space between them that you could walk in".*(2)

How to read a building through a succession of different slots of space and how this reading creates an inside-outside complicity. Superimposition, articulation between surfaces and depth, interlocking of spaces and spatial interchange, fragmentation, obscuration by layering of the optical progression and revealing the figures within. The study of the depth of space with the distancing between the line and the point support and how surfaces can save some decisive moments of projection and recession.

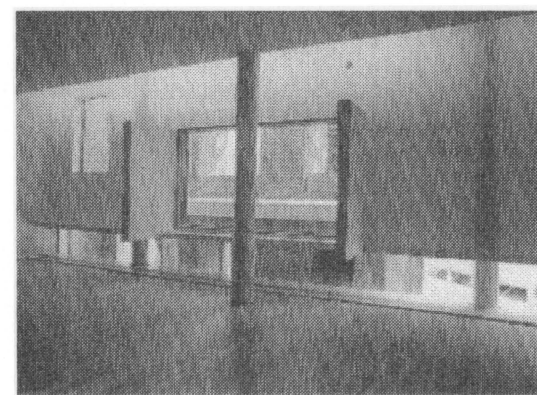
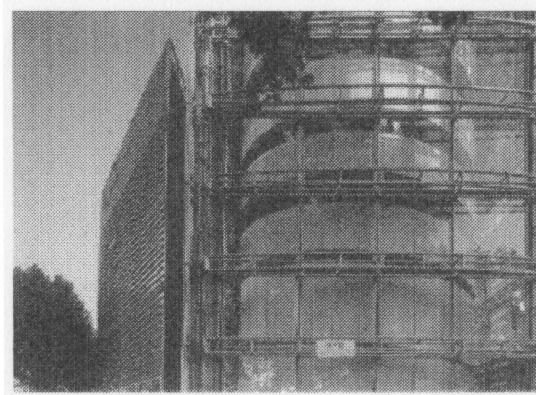
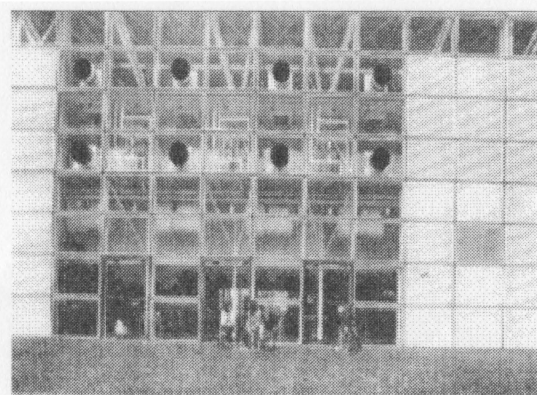
c. Volumetric association and Articulation:

How a form can be transformed by the addition of elements to its volume and the nature of the subtractive or additive process that will determine whether the identity of the initial form is retained or altered. Subtractive treatment, alteration, spatial



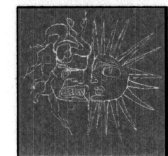
Legend:

1. Transparency: Norman Foster, Sainsbury center, 1978.
2. Transparency: Jean Nouvel, Arabe Institute, 1981.
3. Layering: Henri Ciriani, Museum of the First World War, 1989-1992.
4. Layering: Richard Meier, Museum of Art, Barcelona 1987-1992.
5. Volumes: Alessandro Anselmi, Law School, Reggio 1988.



A Sense of Place:

Architecture and Territoriality



tension, interlocking, interpenetration, proximity or the ability of volumes to merge with other forms or from one another. Investigate the progressive successions of architectural spaces from large open public space to enclosed private space and the study of the articulation between a group of forms to accentuate the joint between its constituents.

3. **The Program**

This study started without any notions of a program. I expected to discover through the large investigation of the "territoriality" of the site, the type of program that could be addressed.

This approach that I defined as building and cultivating a site, involve a dialectical relation with the site as part of a specific body of information.

Two philosophical parameters influenced my decision to developed a School of Journalism and Art of Communication for my design:

1. The general, that Washington DC is the Capital of the Free World, the Capital of the remaining superpower country. By definition this city is exposed to a wild coverage by the mediatic business that includes news paper, specialized magazines, national and international television and broadcast.

2. The local, that Georgetown University is the oldest University in Washington (founded 1789). It offered some degrees in related fields but did not provide a degree in

Journalism which is by definition deeply connected to the definition of the Capital of the United States as a place of political and economical decisions and actions, as well as being a natural laboratory of investigations.

The program has been divided in four major sections which have been defined as follows:

a. The Library, including several seminars rooms and an extension of the existing Lauinger Library.

b. Auditorium facilities, including entrance lobby, seminar rooms, a conference center and a press club.

c. The school, including general and specialized classrooms for newspaper, television and radio sections, administration, book store and maintenance facilities.

d. The student housing, including extensions of the existing support facilities.

4. **The Parti**

"Schools began with a man under a tree, who did not know he was a teacher, discussing his realizations with a few others, who did not know they were students. The students reflected on the exchanges between them and how good it was to be in the presence of this man".⁽³⁾

Louis Kahn

I envisioned this School of Journalism as being a center of exchange: an exchange

between people, an exchange of informations and facts.

I designed a place for collecting, accumulating, transforming and finally distributing knowledge; and I thought, about emphasizing the characteristic signs of these activities:

- An open space, center of exchange.
- Antenna and satellite dishes.
- A central canopy roof designating a place of exchange and traffic.
- Transparency of volumes.
- Rising lightness.
- Layering surfaces as spatial interchange.

Development 1: the library and the auditorium facilities enclosed the courtyard on the East side forming a continuous edge with 37th Street and creating an entrance gate on axis with Prospect Road.

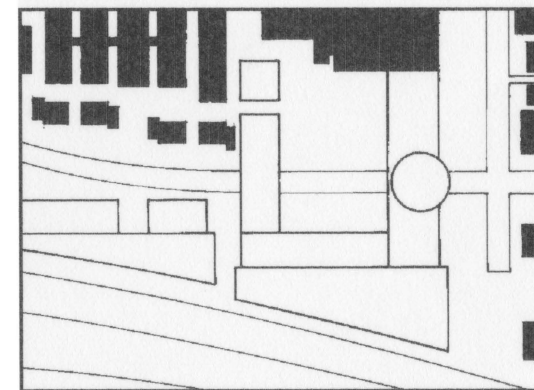
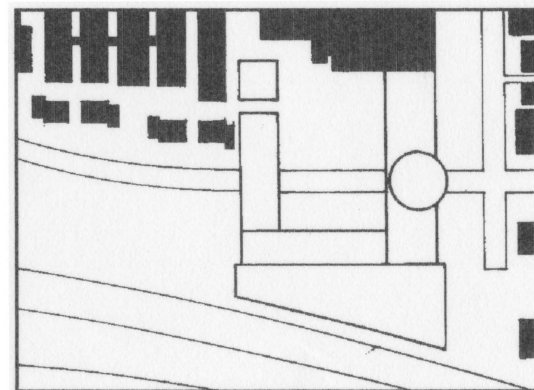
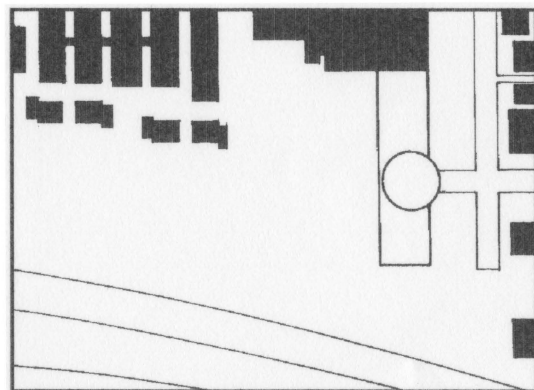
Development 2: the main school facilities enclosed the courtyard on the South side, defining a waterfront palisade and creating a continuous edge with Canal Road. The technical and administration facilities enclose the courtyard on the remaining side, forming an urban cluster with the Lauinger Library, creating a vista for the connection coming from the upper part of the campus and allowing a direct passage with the inside street of the existing housing.

Development 3: the housing facilities extend the waterfront palisade, emphasizing a continuous edge along Canal Road.



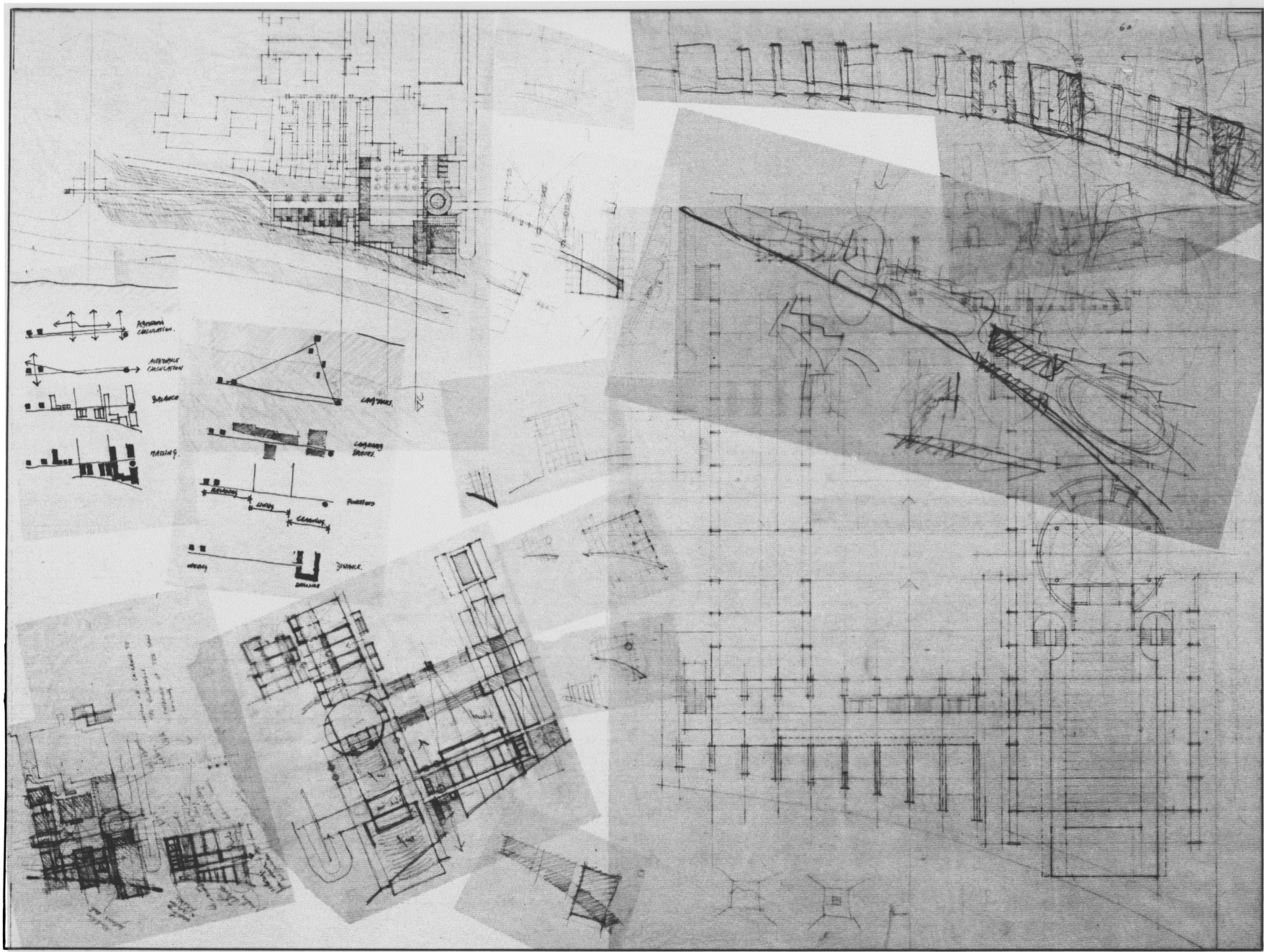
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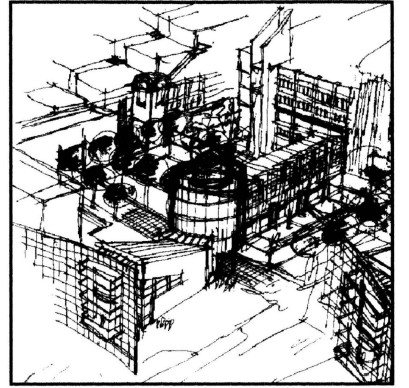
1. Parti: development 1.
2. Parti: development 2.
3. Parti: development 3.



A Sense of Place:
Architecture
and
Territoriality

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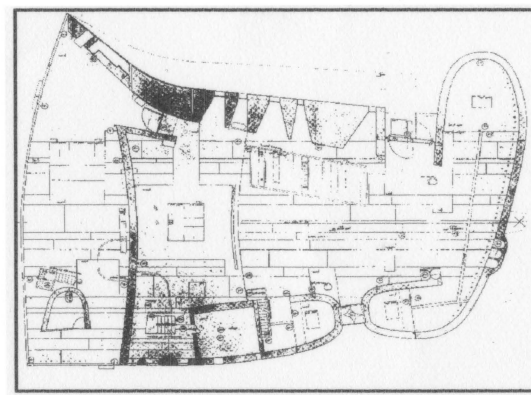
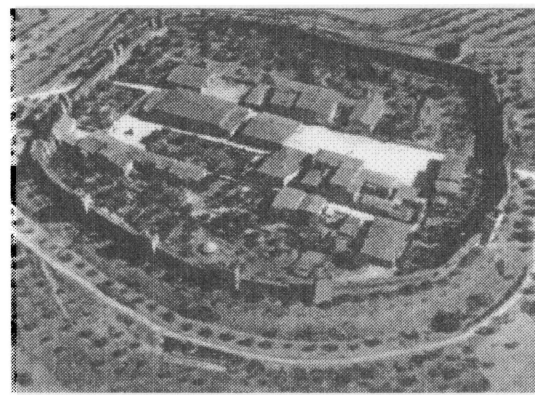
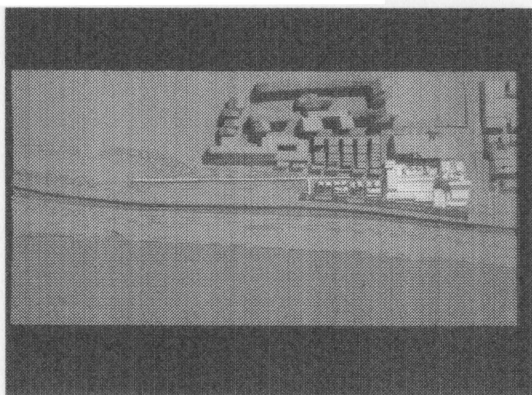


Plan development:

- Study of the edge along 37th Street and Canal Road.
- Spatial organization around the courtyard.
- Definition of the waterfront palisade as a gathering space for the University.
- Study of the end-wall along Canal Road.

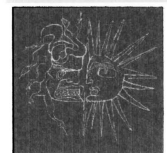
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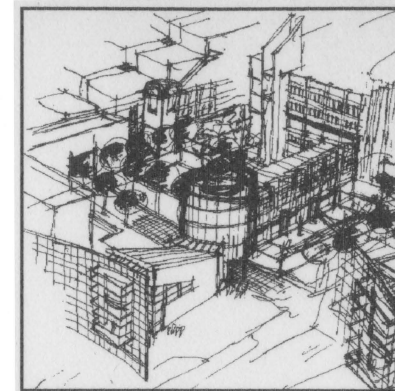
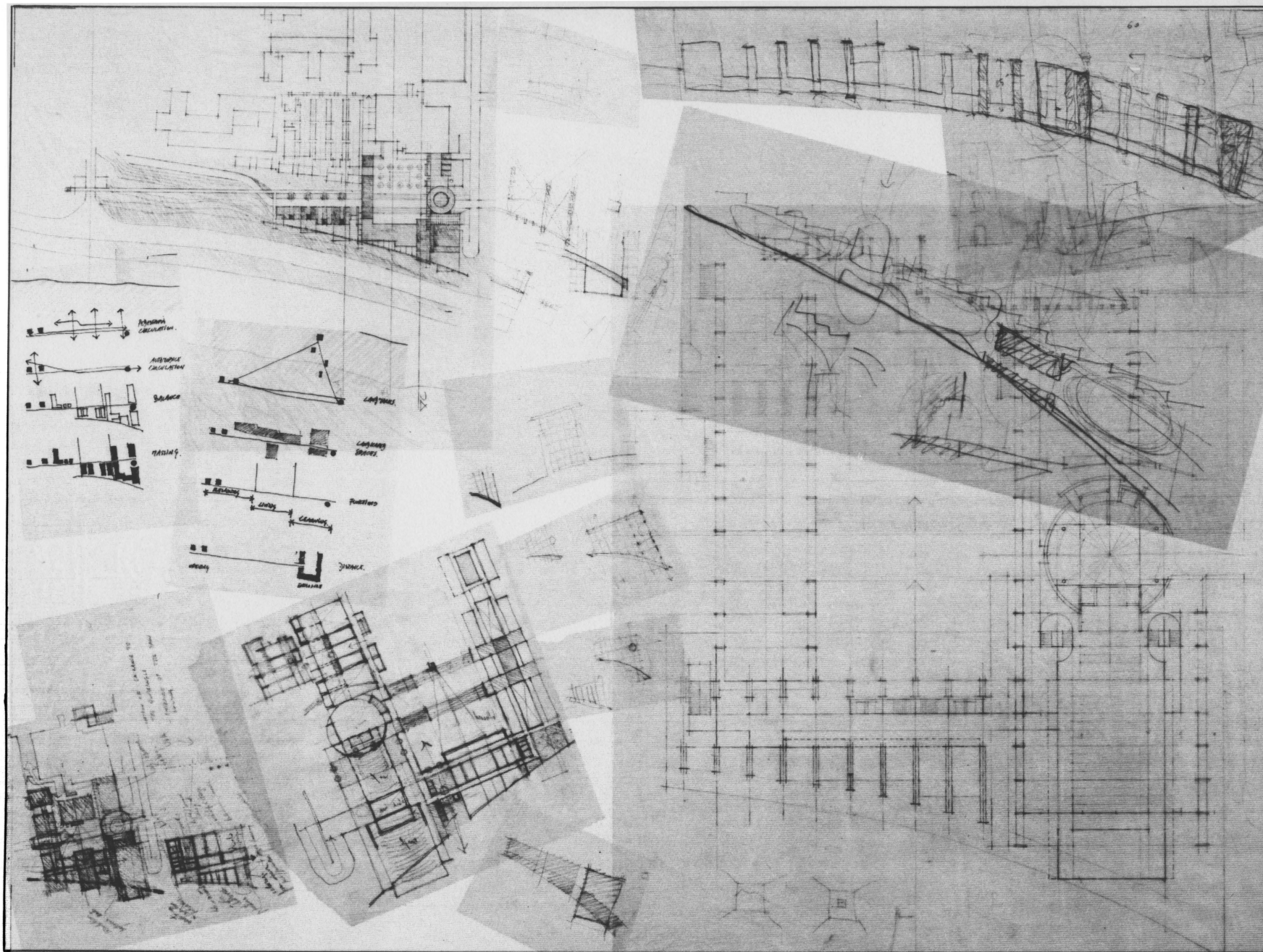
1. Early site model view.
2. Monteriggioni, Toscana.
3. Le Corbusier, Rondchamps, 1950-1955.



A Sense of Place:

**Architecture
and
Territoriality**



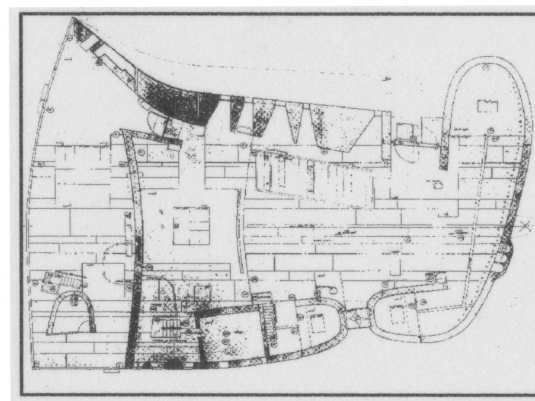
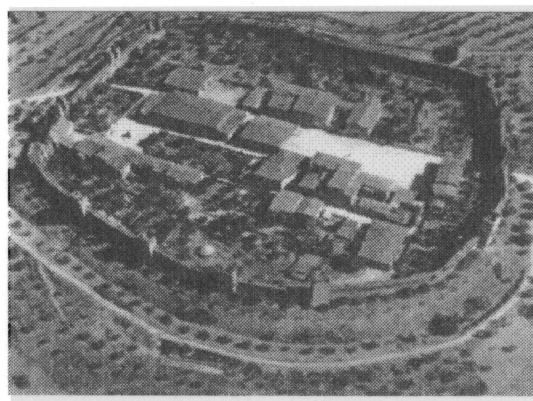
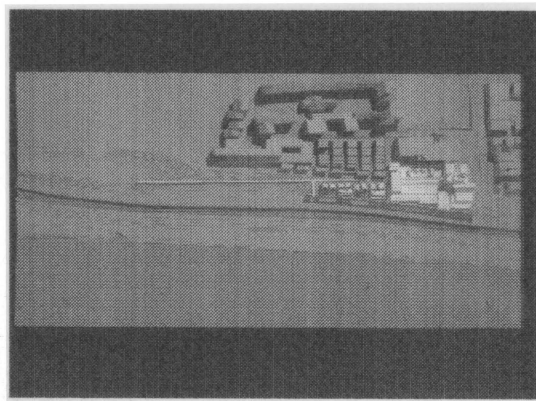


Plan development:

- Study of the edge along 37th Street and Canal Road.
- Spatial organization around the courtyard.
- Definition of the waterfront palisade as a gathering space for the University.
- Study of the end-wall along Canal Road.

Legend:

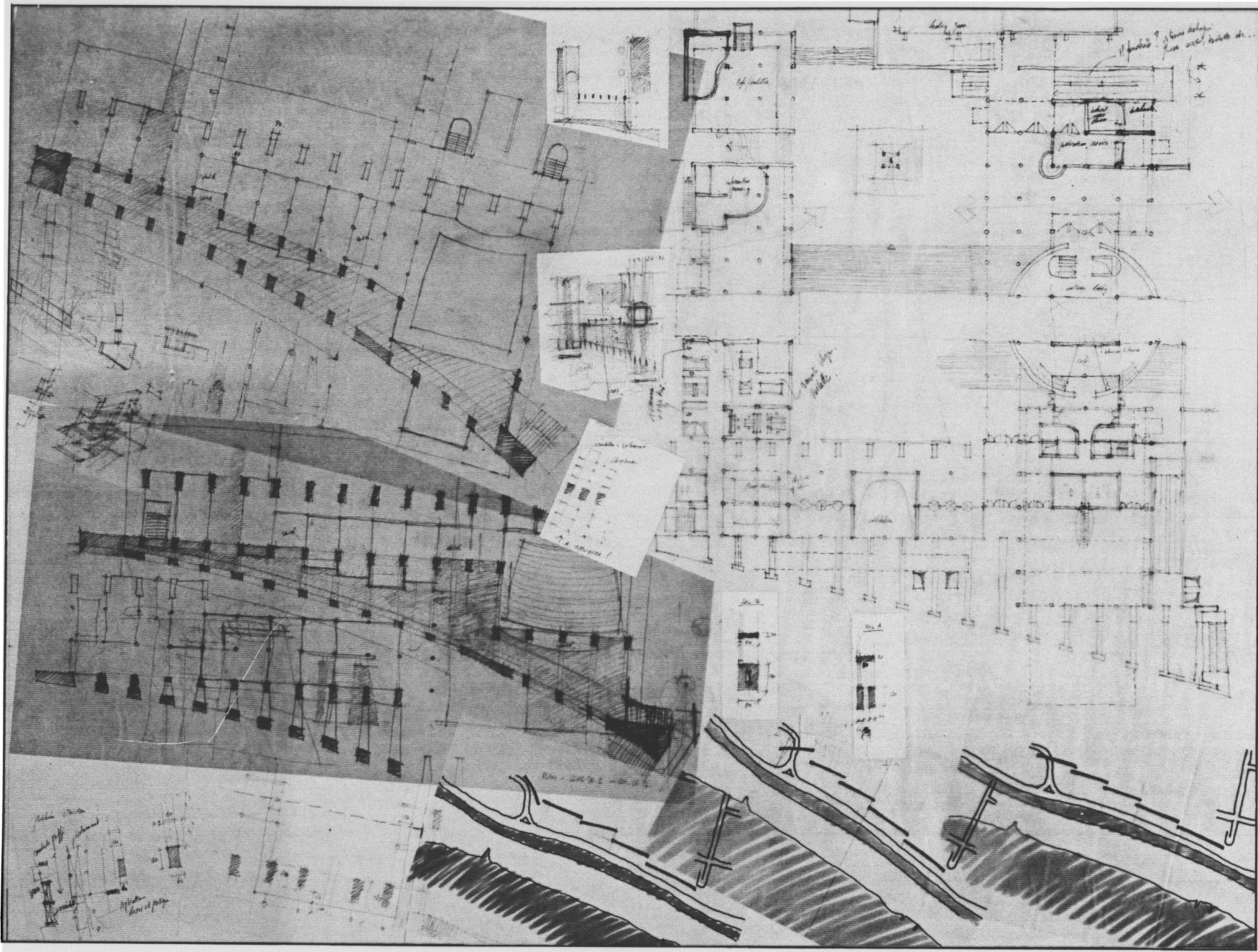
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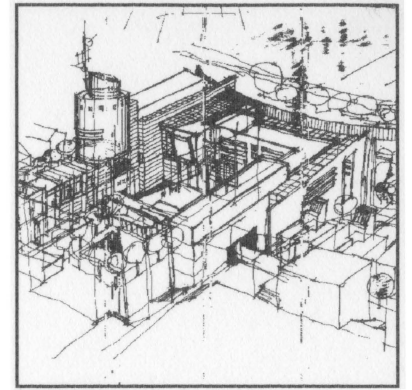


A Sense of Place:

**Architecture
and
Territoriality**





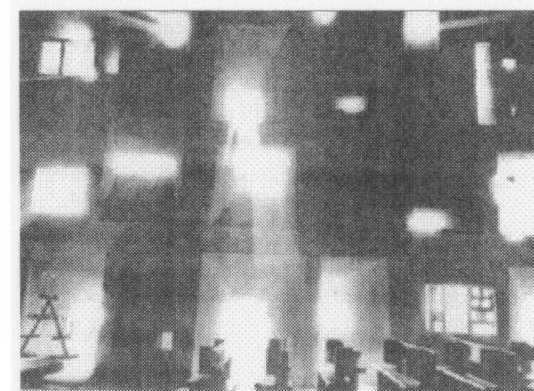
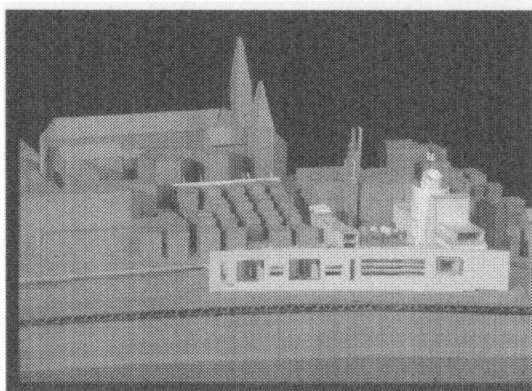


Plan development:

- Decision on the East side of the site, being the focus of the architectural study.
- Exploration of the association and articulation of volumes.
- Definition of the structure.
- Articulation between the different buildings.

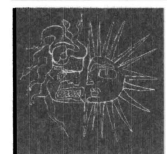
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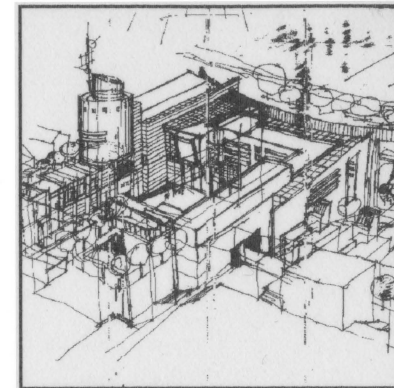
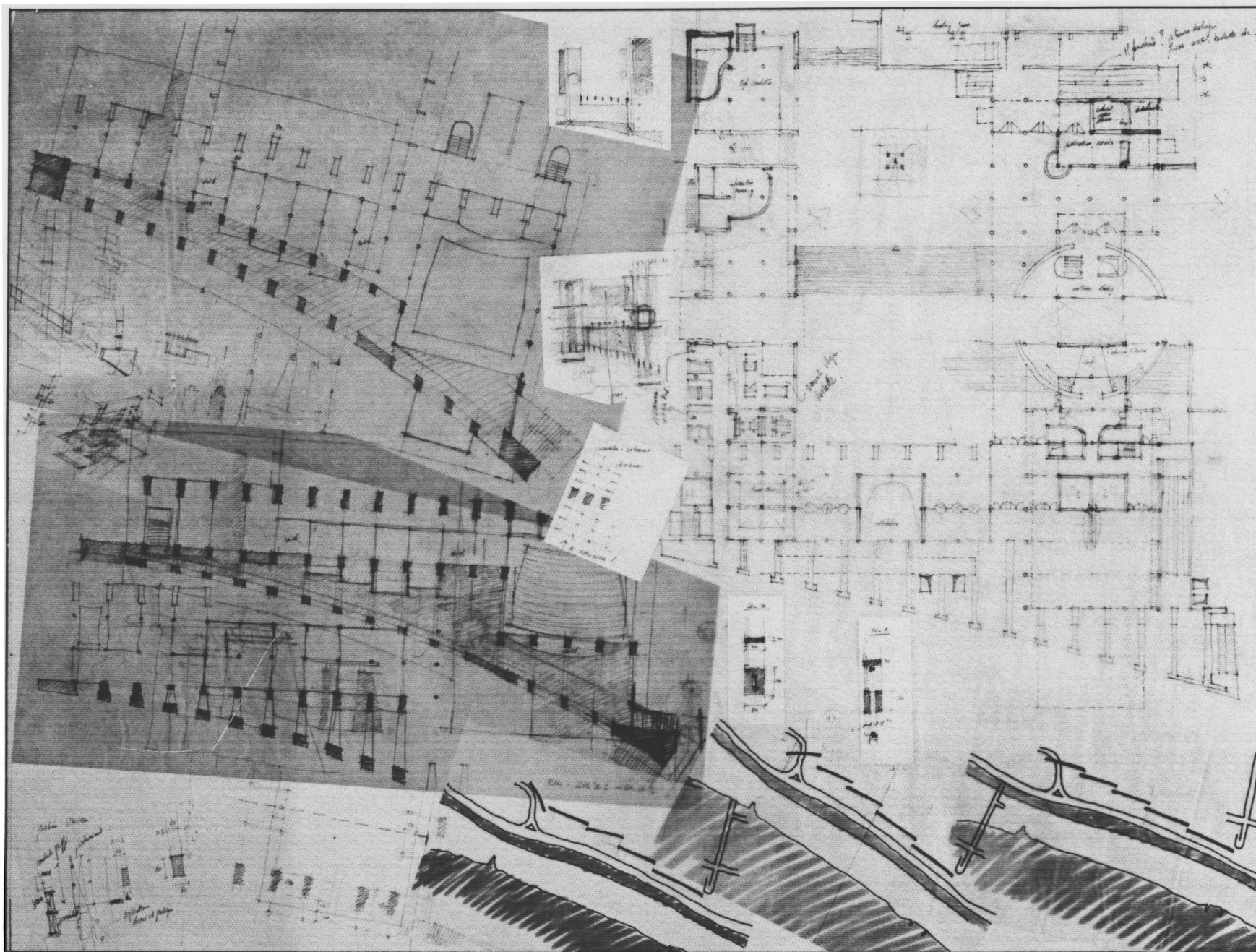
1. Early site model, view from the South.
2. Assisi, Toscana.
3. Le Corbusier, Rondchamp, 1950-1955.



A Sense of Place:

**Architecture
and
Territoriality**



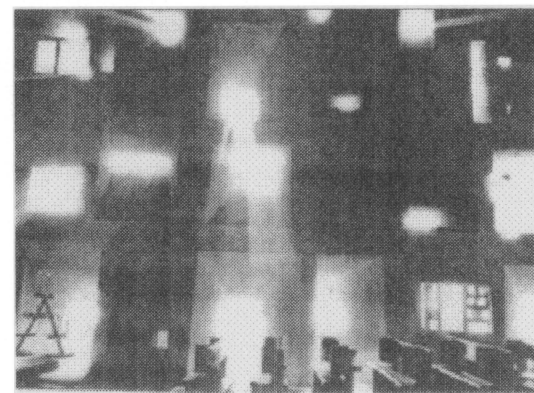
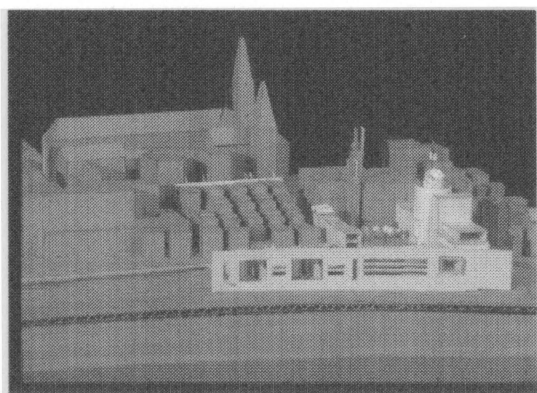


Plan development:

- Decision on the East side of the site, being the focus of the architectural study.
- Exploration of the association and articulation of volumes.
- Definition of the structure.
- Articulation between the different buildings.

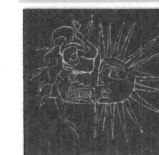
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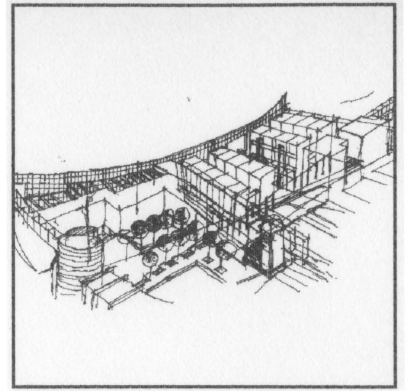
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A Sense of Place:

**Architecture
and
Territoriality**



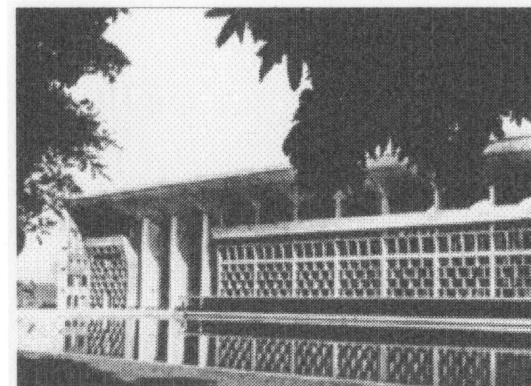
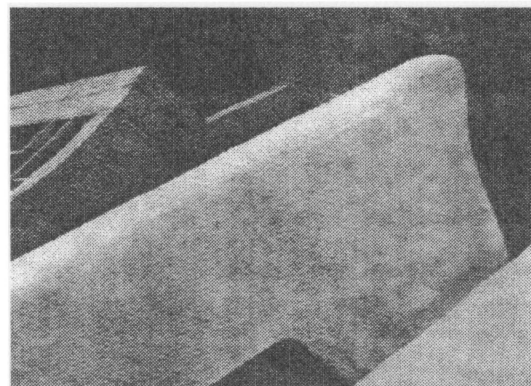
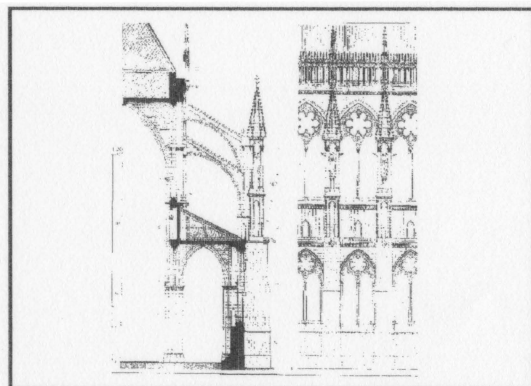


The wall development:

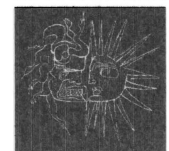
- Study on the nature of the wall space, its structure and its use.
- Definition of a two scale approach: a small, that are the classrooms defined as flexible space, being part of the School, and a big, that is the wall and the roof garden serving the University as gathering spaces.

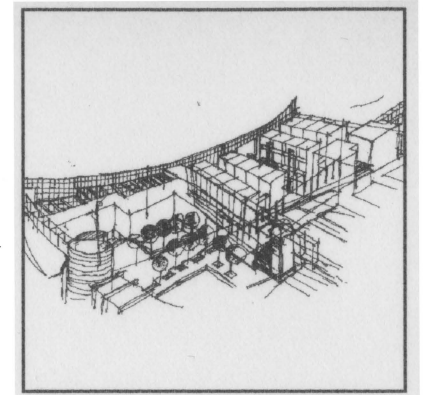
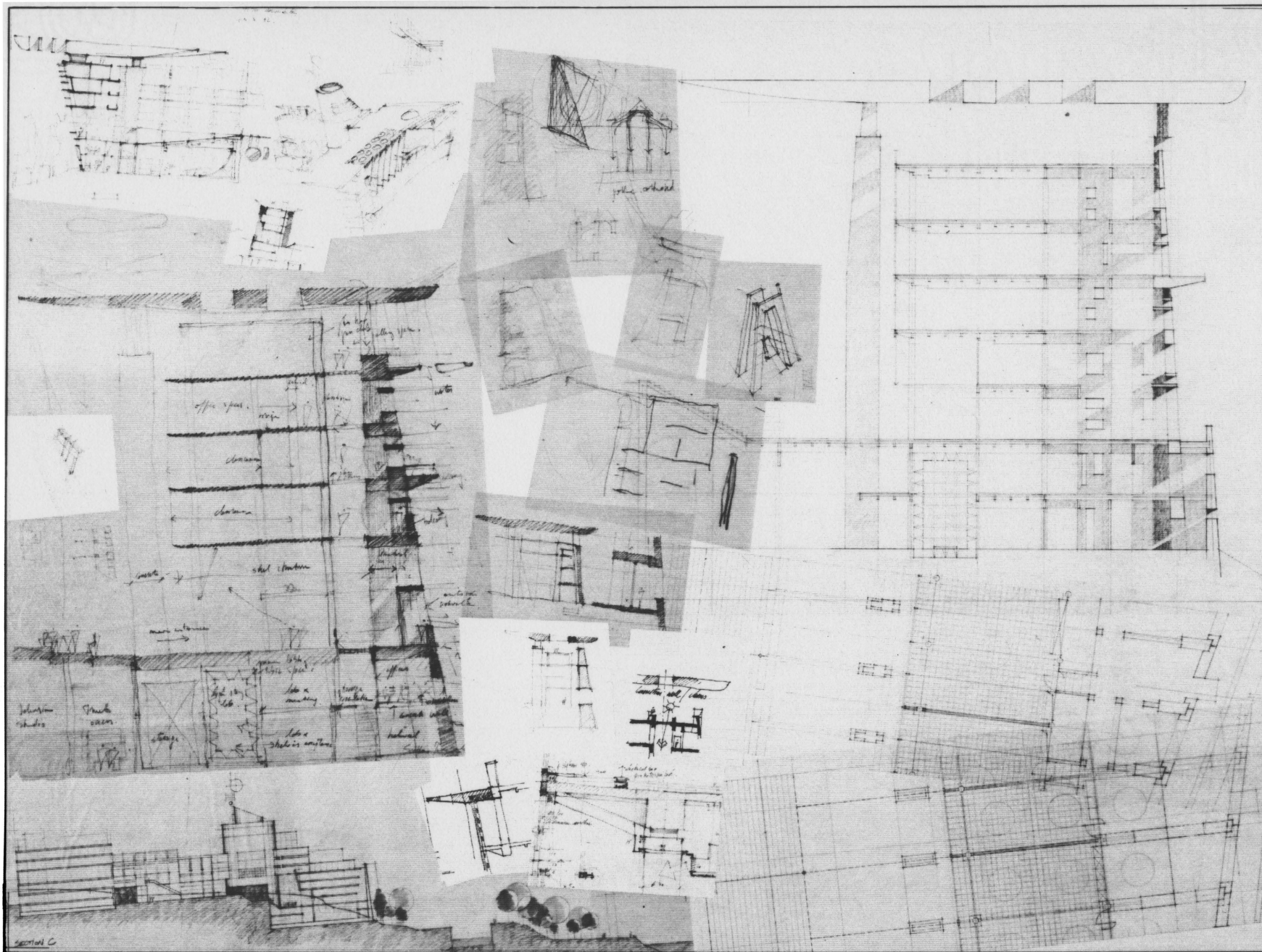
Legend:

1. Rheims Cathedral, founded 1210.
2. Le Corbusier, Chandigarh, 1950-1965.
3. Idem.



**A Sense of Place:
Architecture
and
Territoriality**



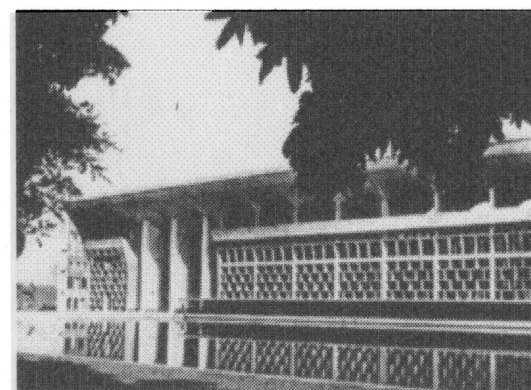
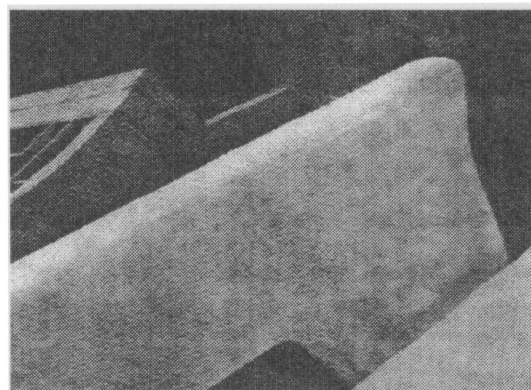
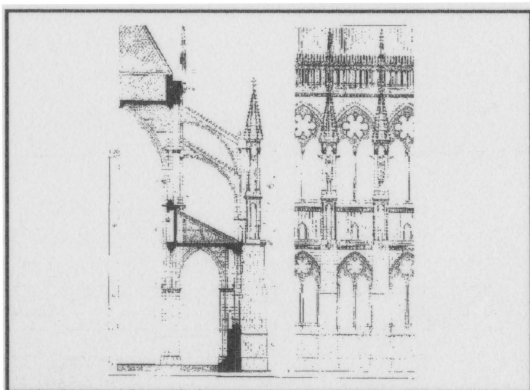


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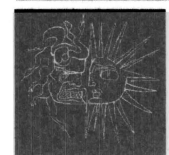
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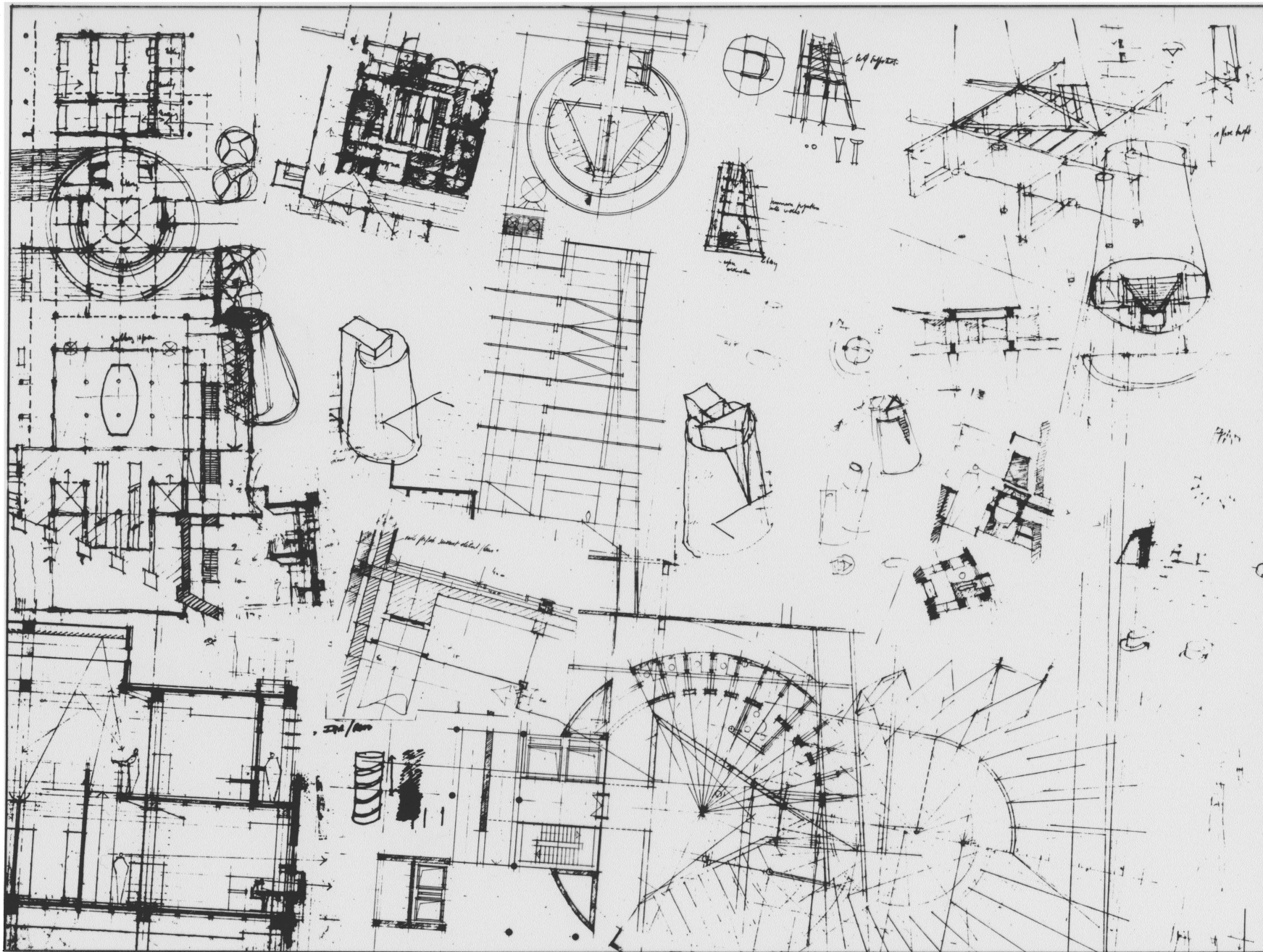
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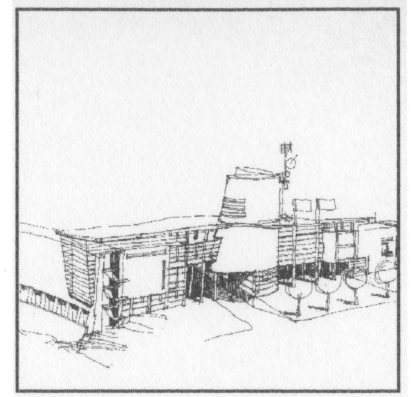


A Sense of Place:

**Architecture
and
Territoriality**





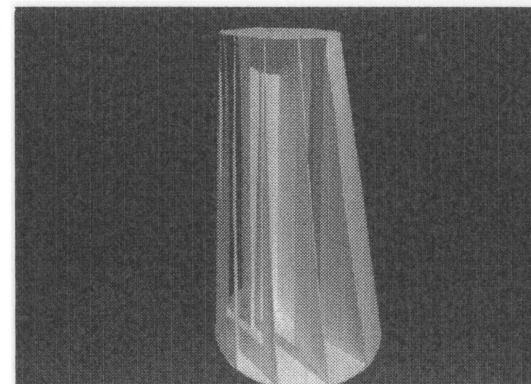
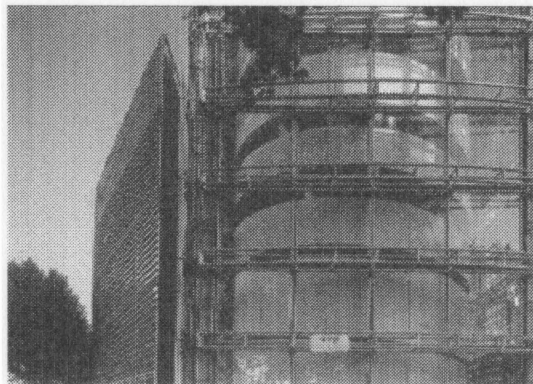


Tower development:

- Study of the implication of a library in the form of a tower and its geometry.
- Definition of a tower within, containing the stacks.
- Study of the natural light implication.
- Detail study of the skin and opening.

Legend:

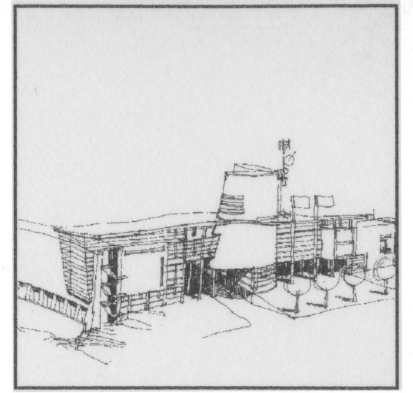
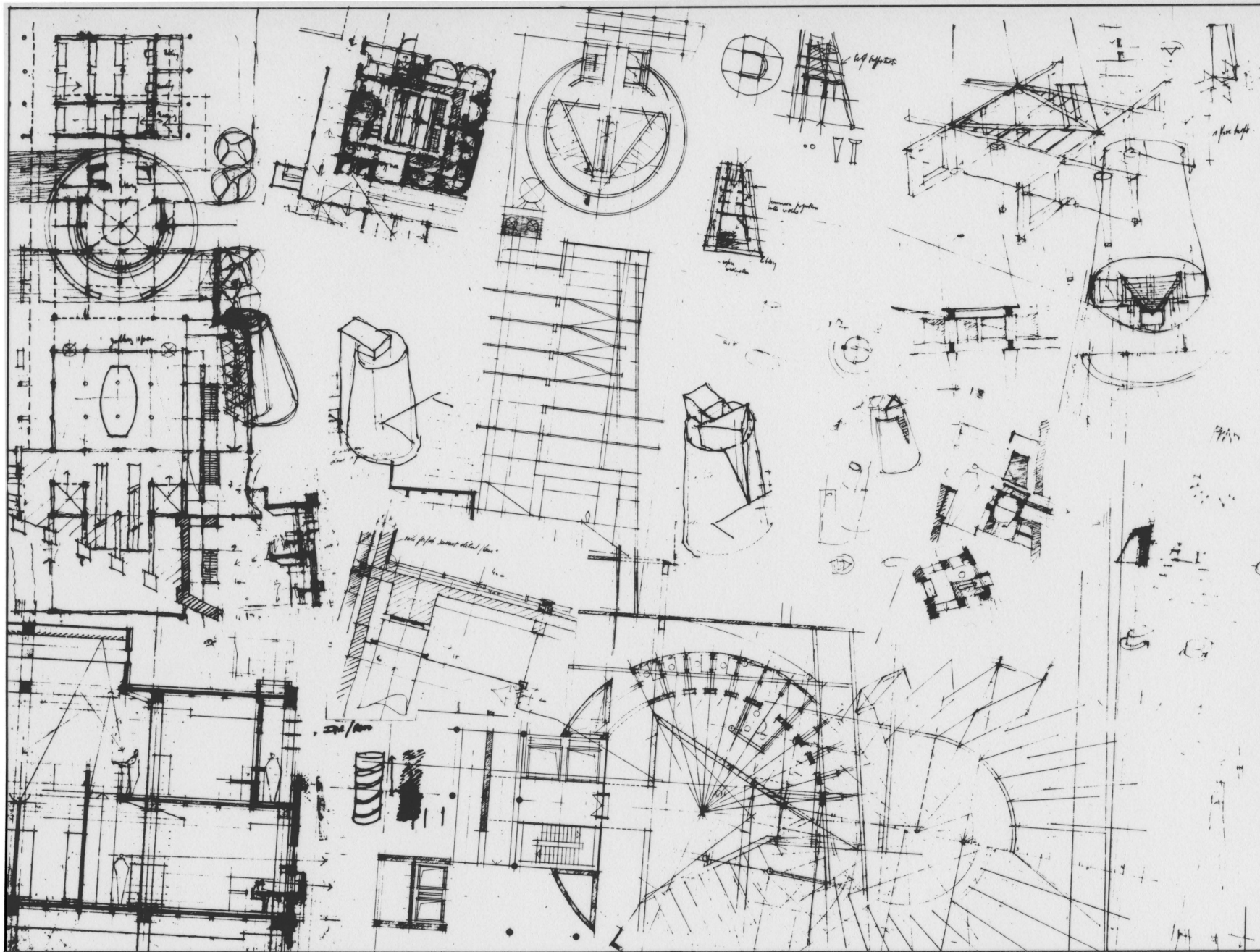
1. Jean Nouvel: Arabe Institute, 1981.
2. Herman Hertzberger: extension LinMij laundry, 1962-1964.
3. Study model of the geometry.



A Sense of Place:

**Architecture
and
Territoriality**



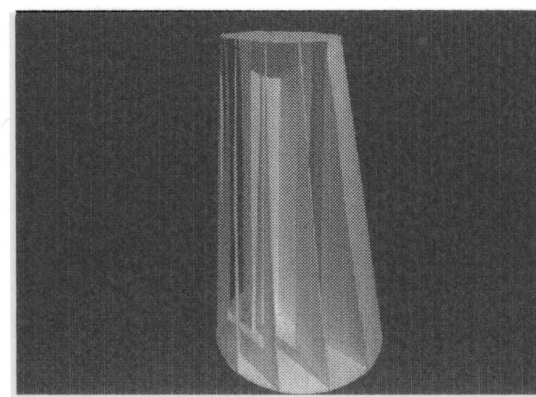
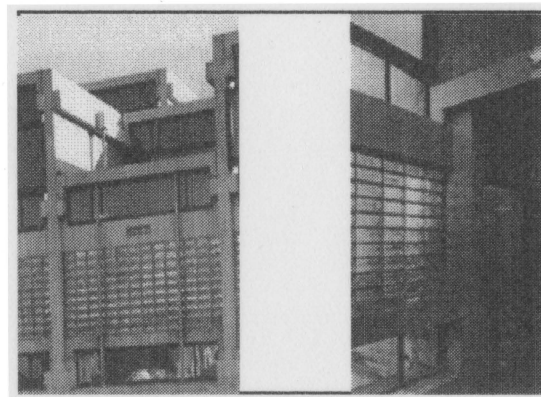
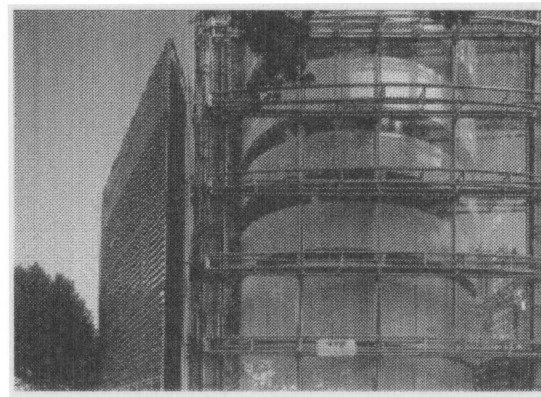


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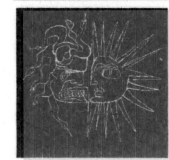
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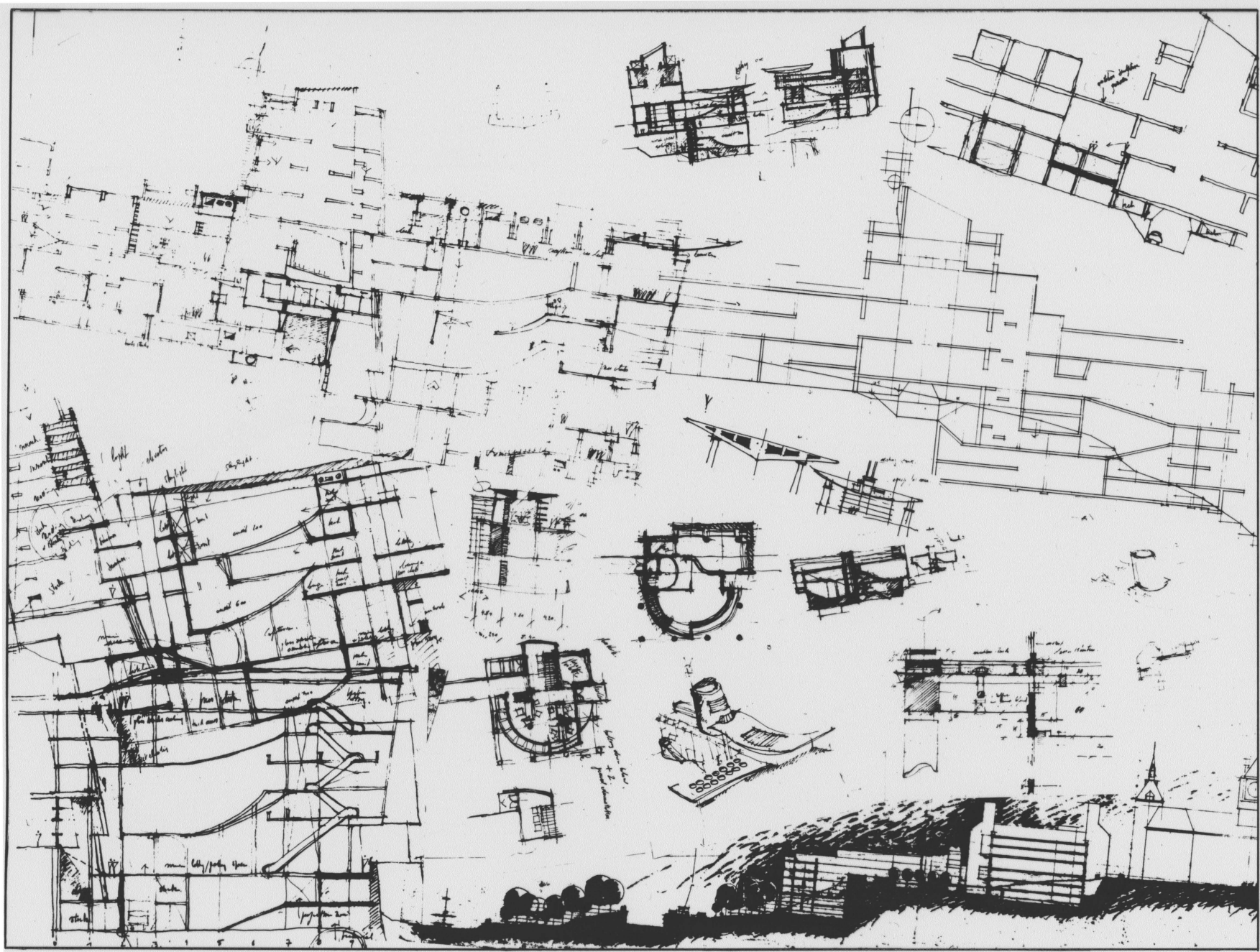
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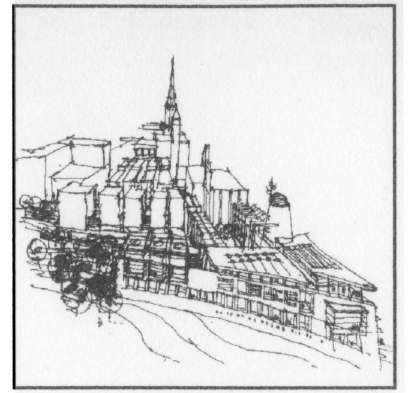


A Sense of Place:

**Architecture
and
Territoriality**



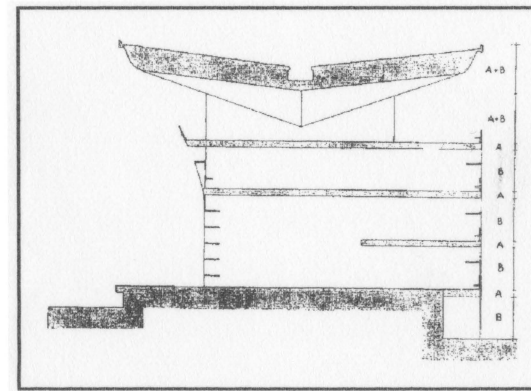
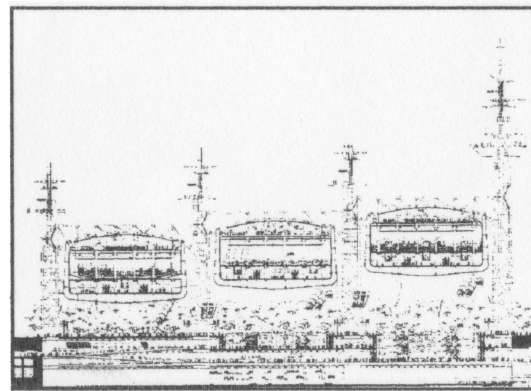
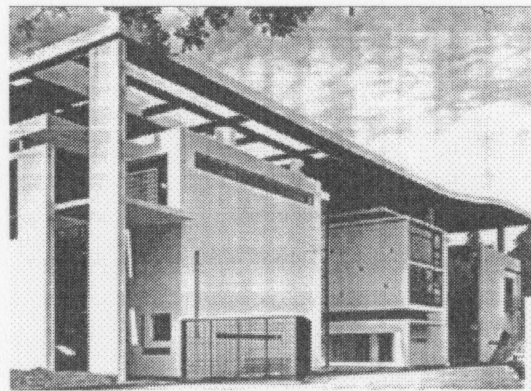




- Auditorium development:**
- Study the implication of stacking auditoriums.
 - Definition of the lobby space.
 - Study of the circulation.
 - Administration tower study.
 - Roof and canopy design.


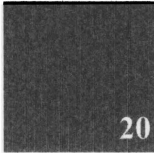
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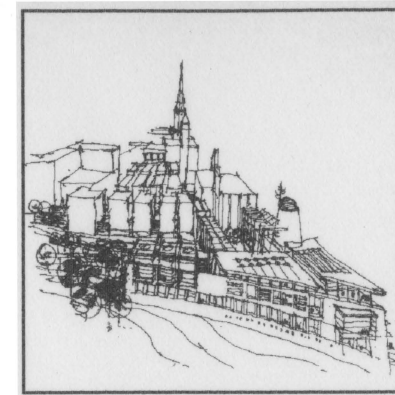
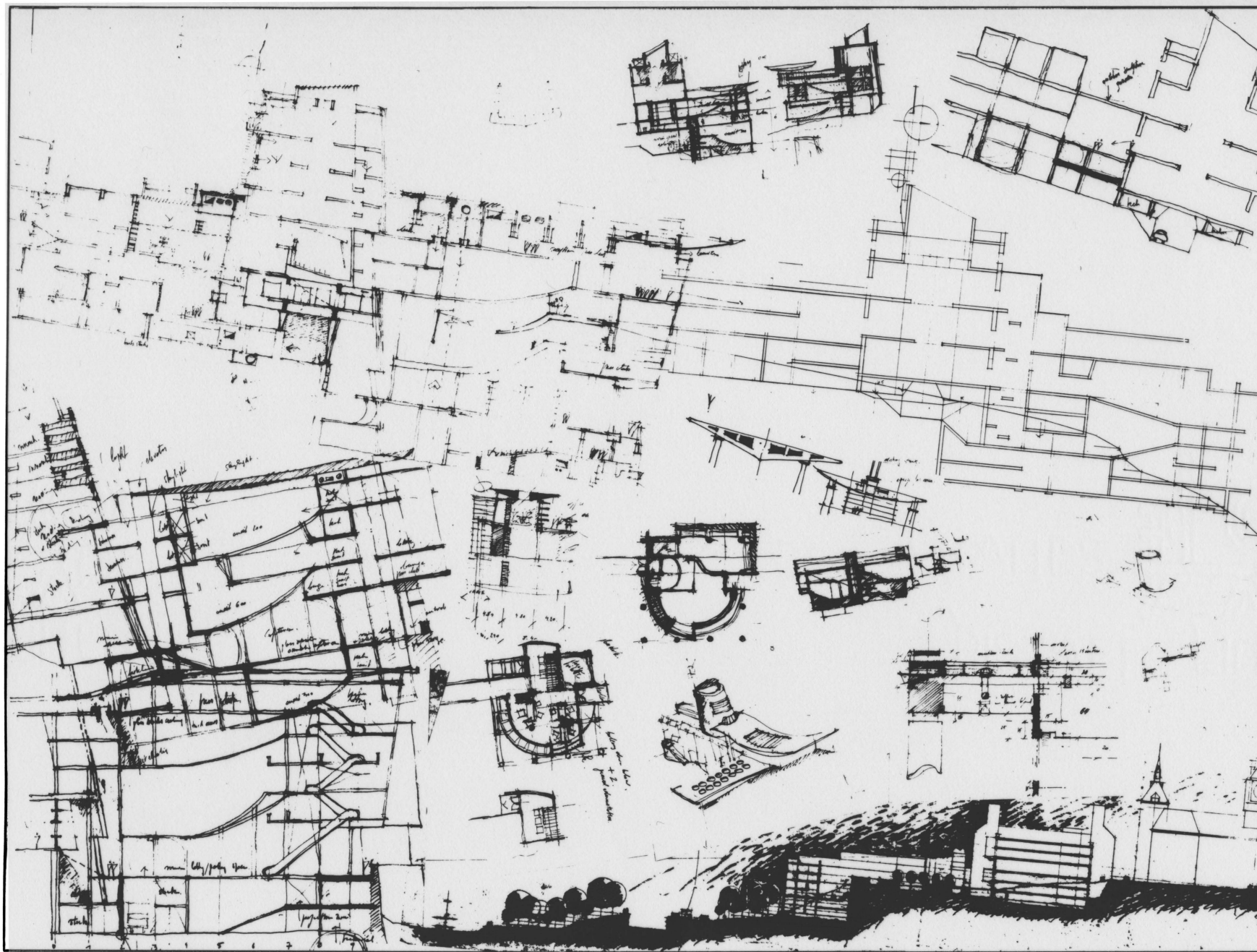
1. Michel Kagan: city equipment building, Paris 1991.
2. Richard Rogers: Tokyo conference center, competition 1990.
3. Le Corbusier: Chandigarh, 1950-1965.



A Sense of Place:

Architecture and Territoriality

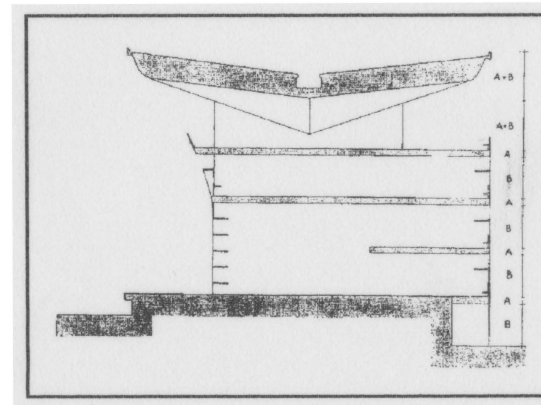
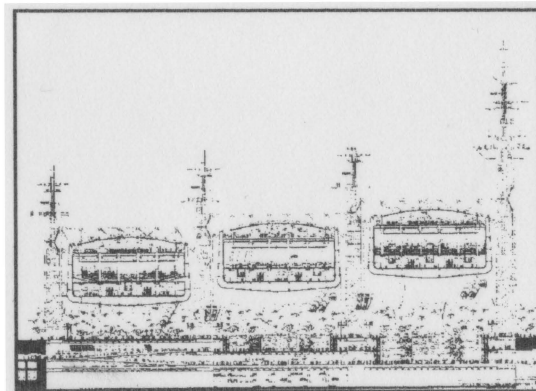
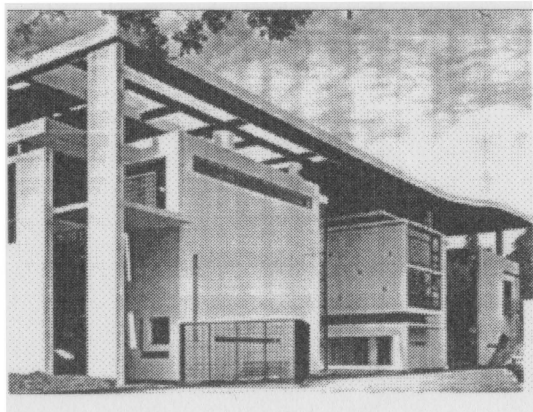





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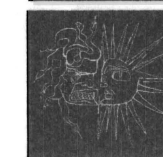
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A Sense of Place:

**Architecture
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Territoriality**

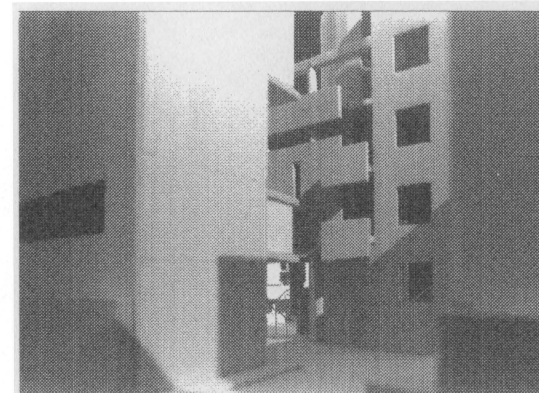
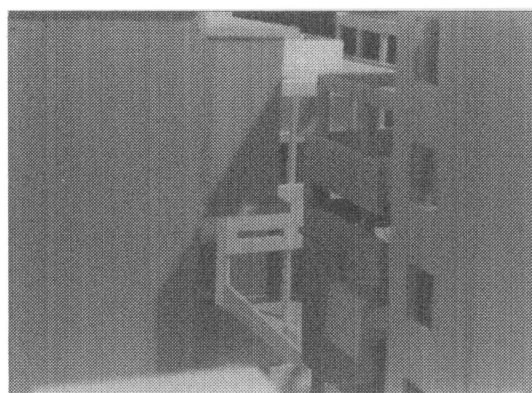
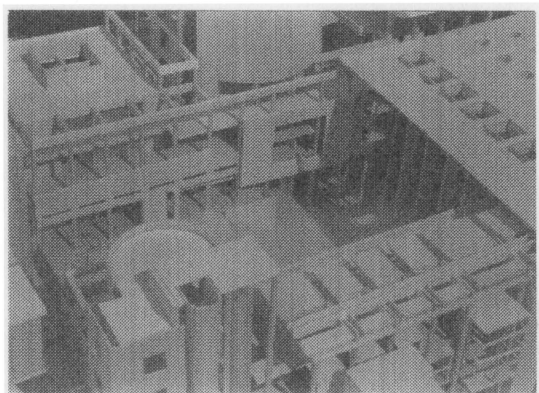


3. Design:

1. Situation
2. Plans
3. Sections
4. Elevations
5. Details

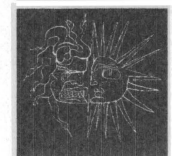
"Everybody has their own America and they have pieces of a fantasy America that they think is out there but they can't see"⁽¹⁾.

Andy Warhol, *America* 1985

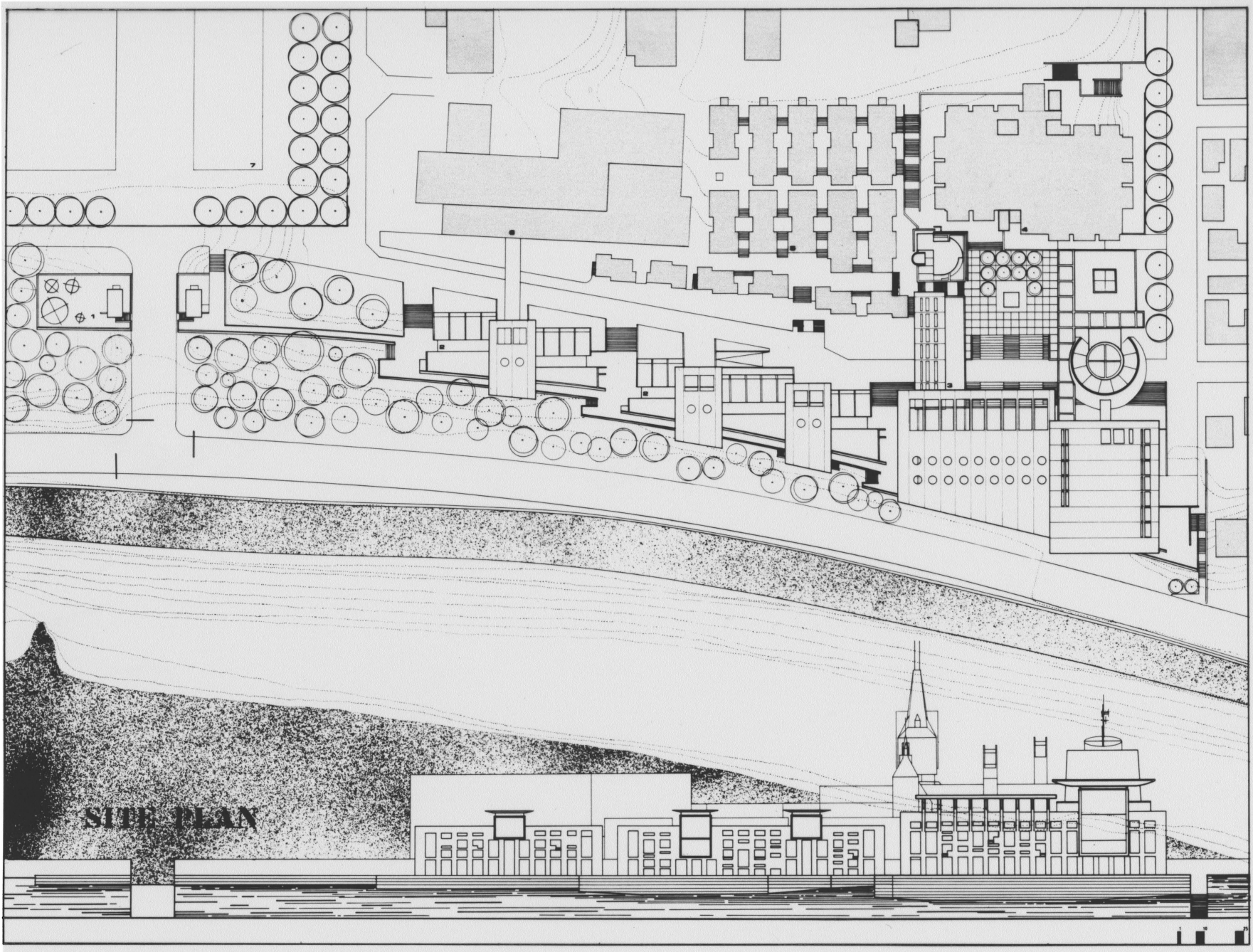


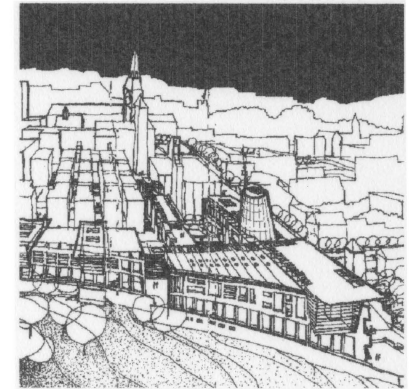
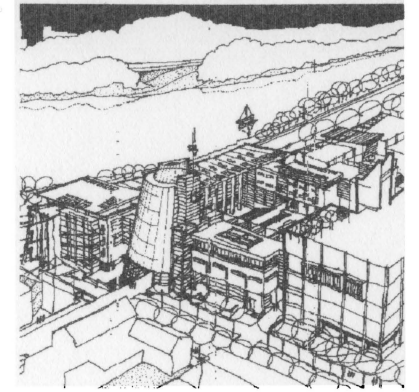
A Sense of Place:

Architecture
and
Territoriality



Design



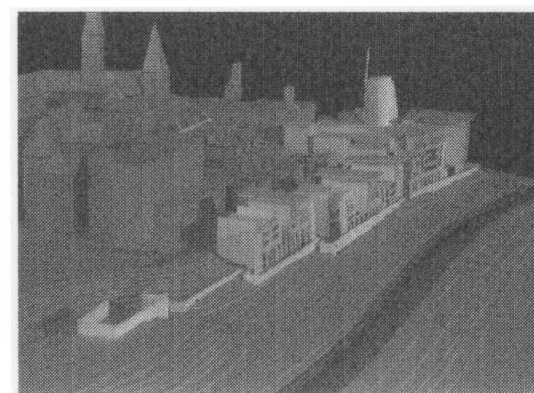
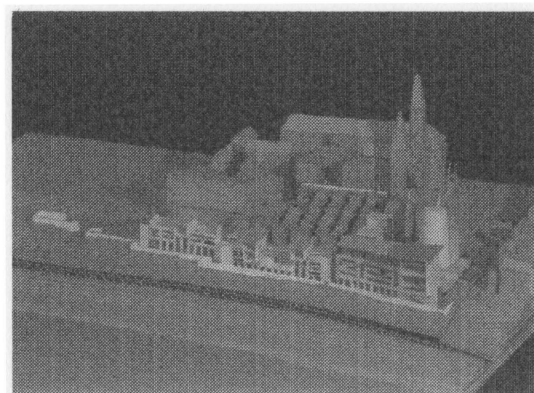
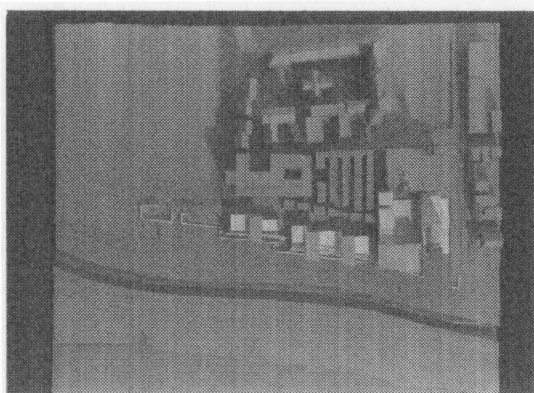


1. Site Plan

1. Canal Road entrance gate.
2. New dormitories facilities.
3. School of journalism.
4. Lauinger Library.
5. Village A dormitories.
6. South Hall.
7. Master plan main future location.

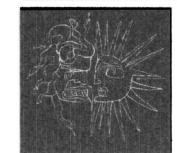
Legend: from bottom left hand corner to upper right hand corner:

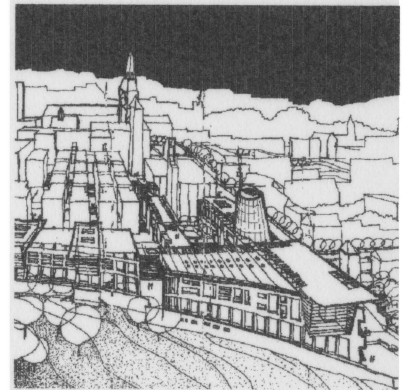
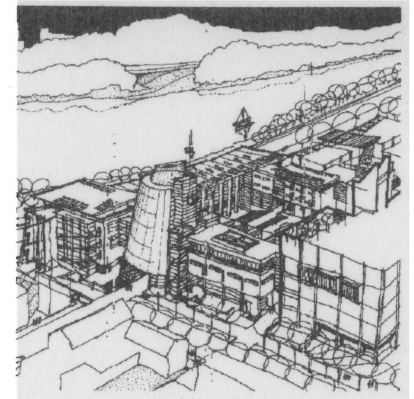
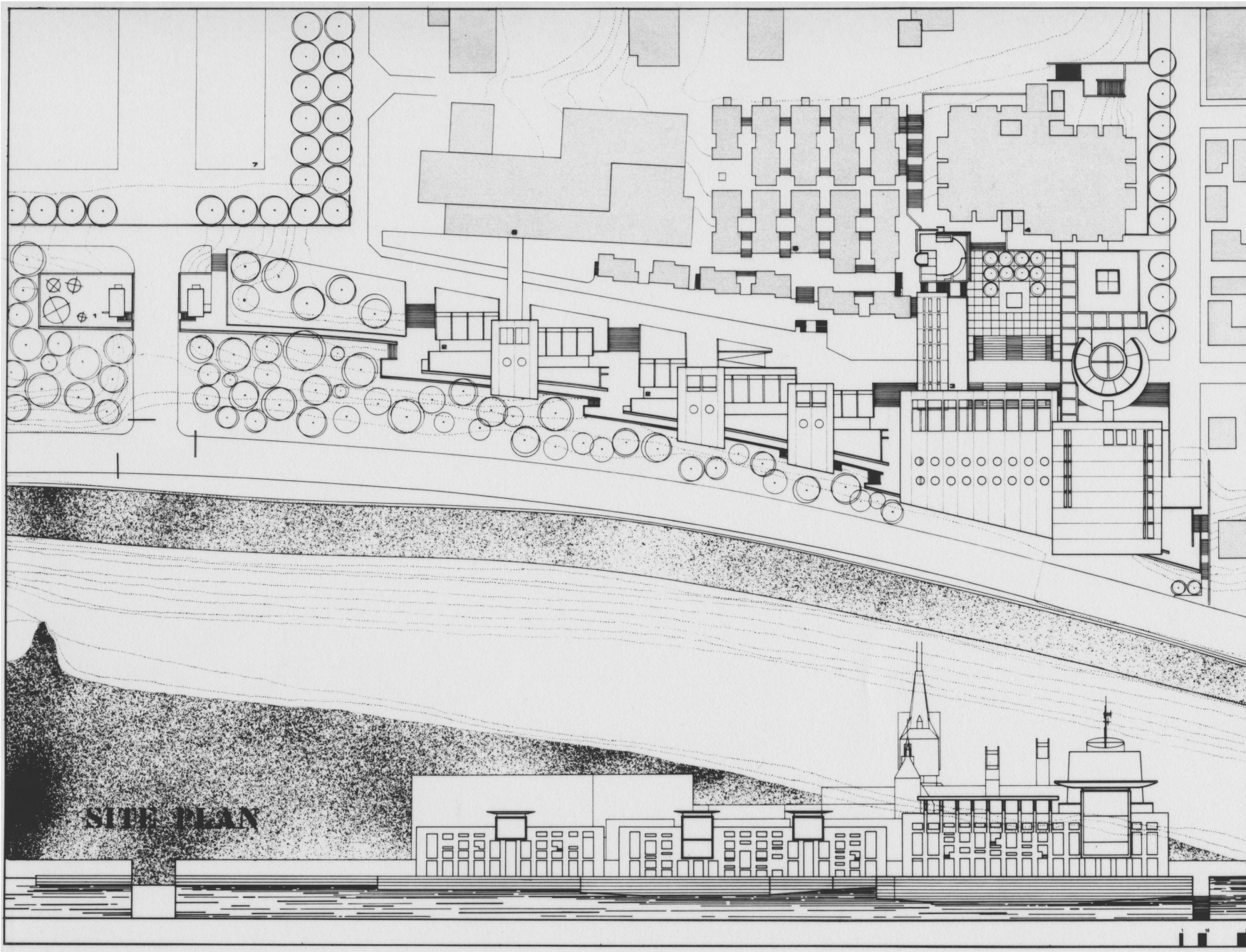
- 1, 2, 3. Views of the model.
- 4, 5. Overall views from East and South.



A Sense of Place:

**Architecture
and
Territoriality**

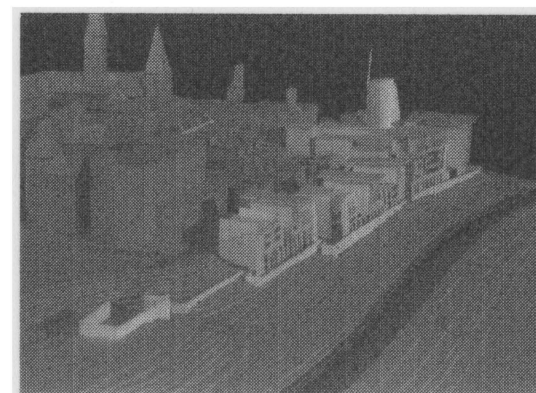
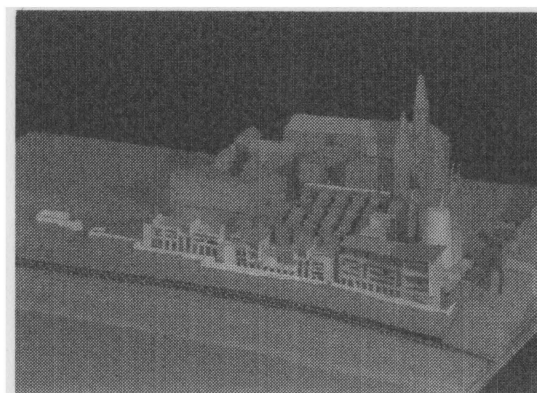
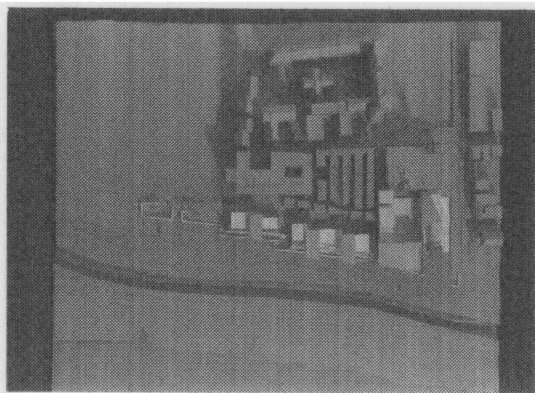




1. Site Plan

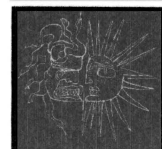
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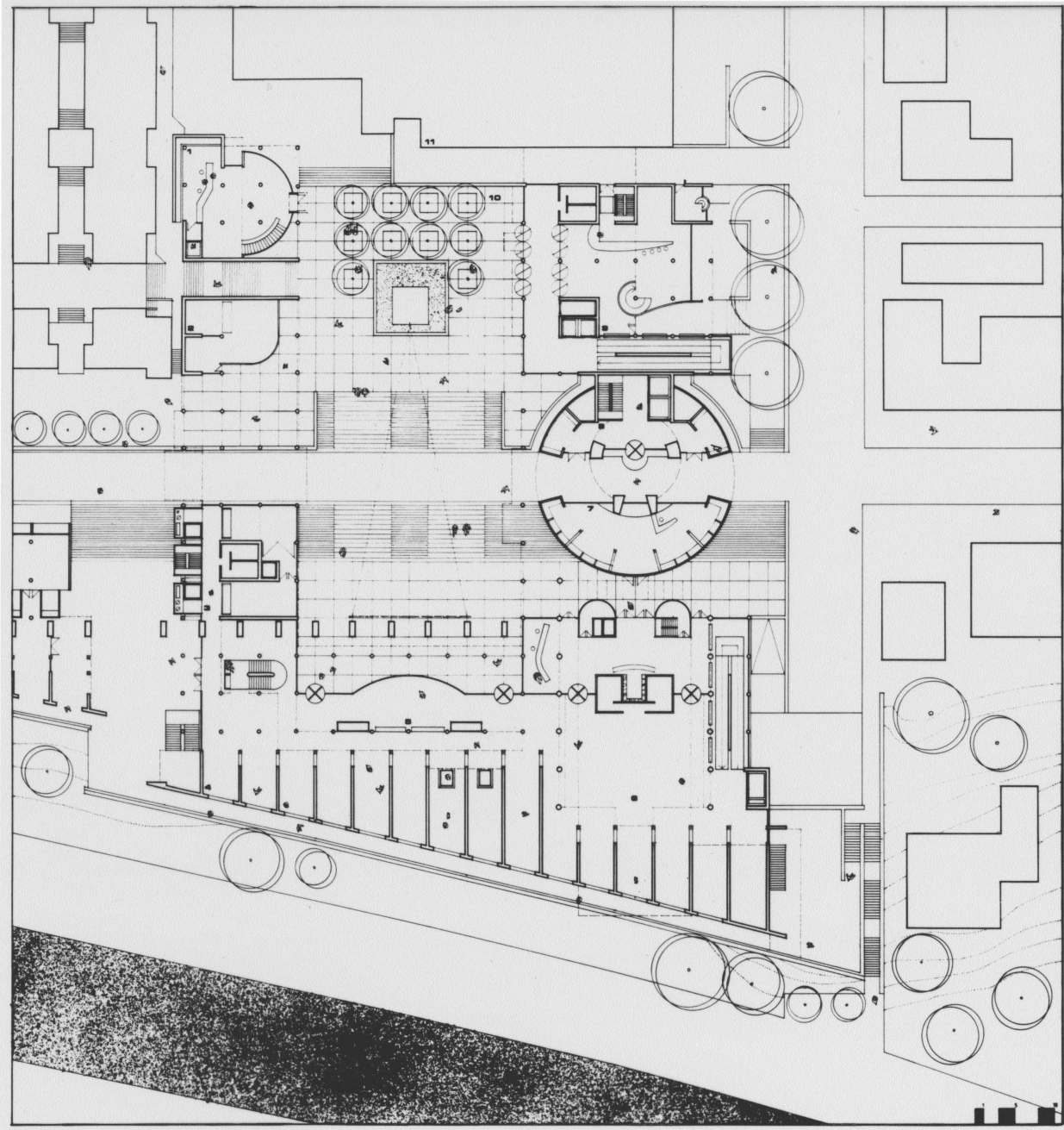
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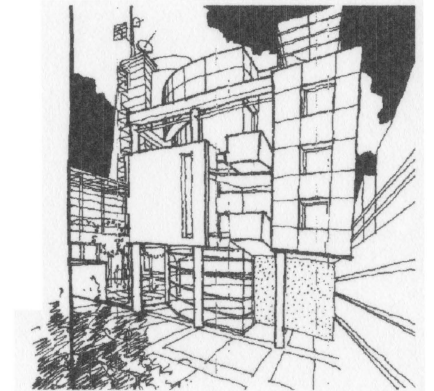
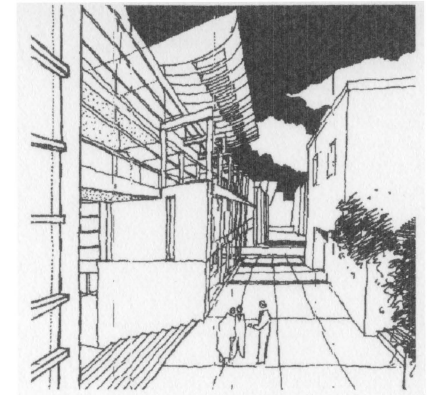


A Sense of Place:

**Architecture
and
Territoriality**





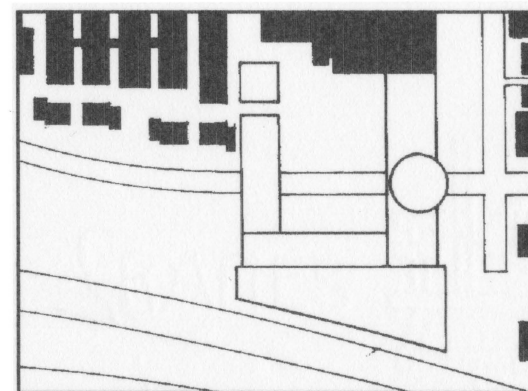
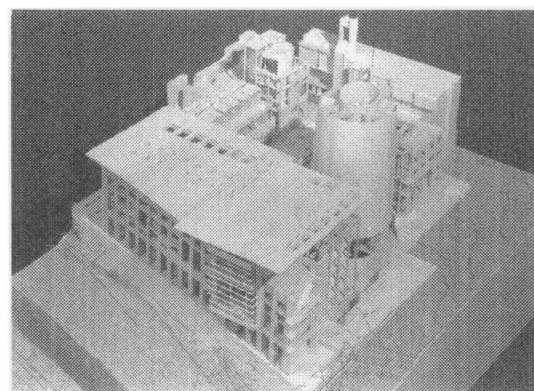
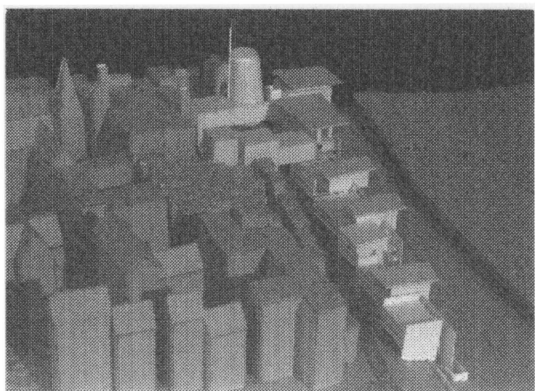


2. Ground floor plan

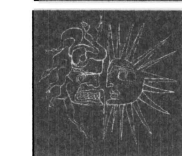
- 1, 2. Book store and maintenance.
- 3. Printing shop.
- 4, 5. Main entrance and gathering space.
- 6. Main lobby auditorium.
- 7. University publication services.
- 8, 9. Lobby library and cafe.
- 10. Courtyard.

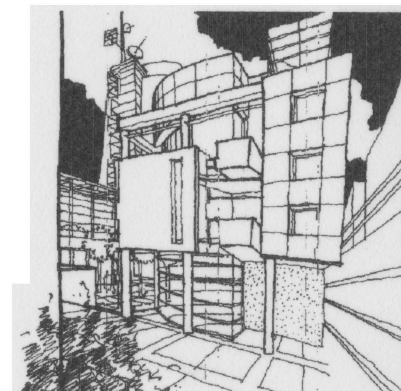
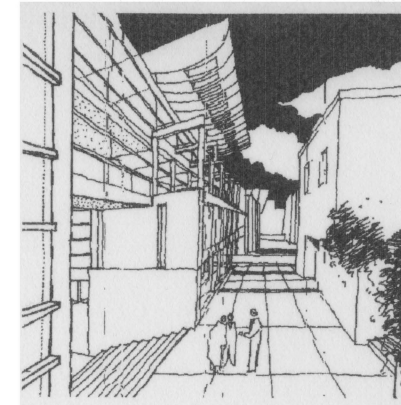
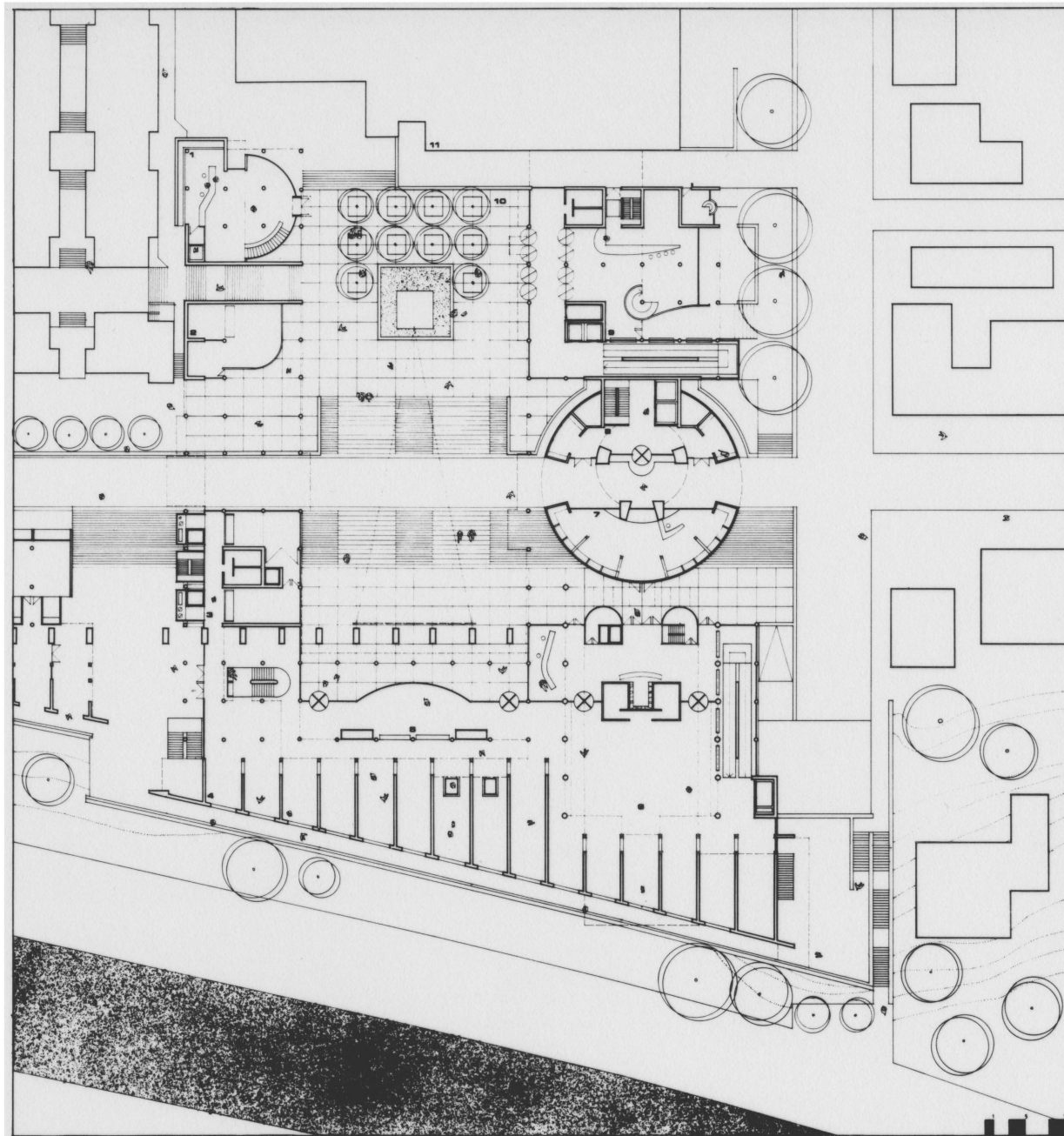
Legend:

- 1, 2. Views of the model.
- 4. Approaching from the North.
- 5. Approaching from the inside street village A.



A Sense of Place:
Architecture
and
Territoriality



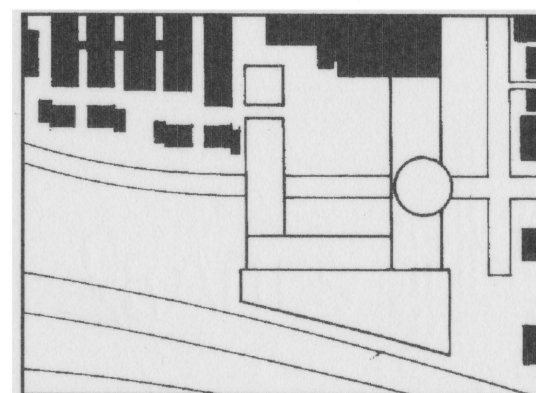
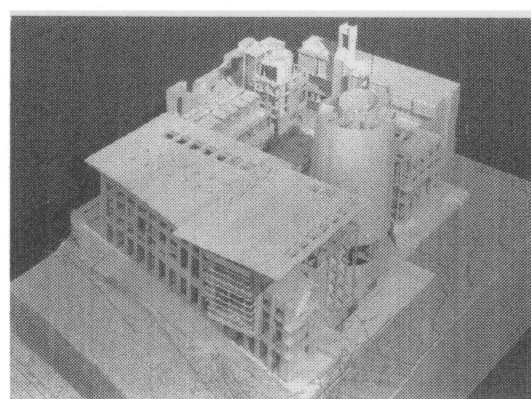
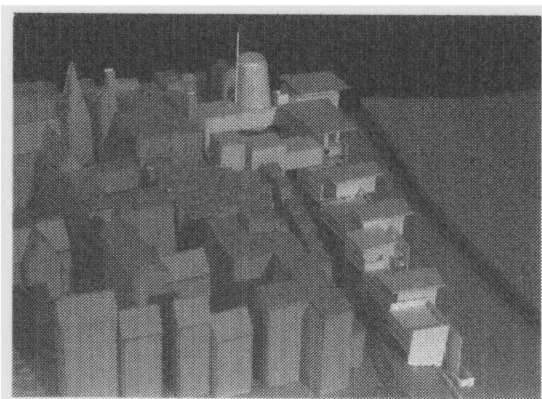


2. Ground floor plan

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- 8, 9. Lobby library and cafe.
- 10. Courtyard.

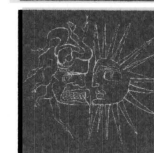
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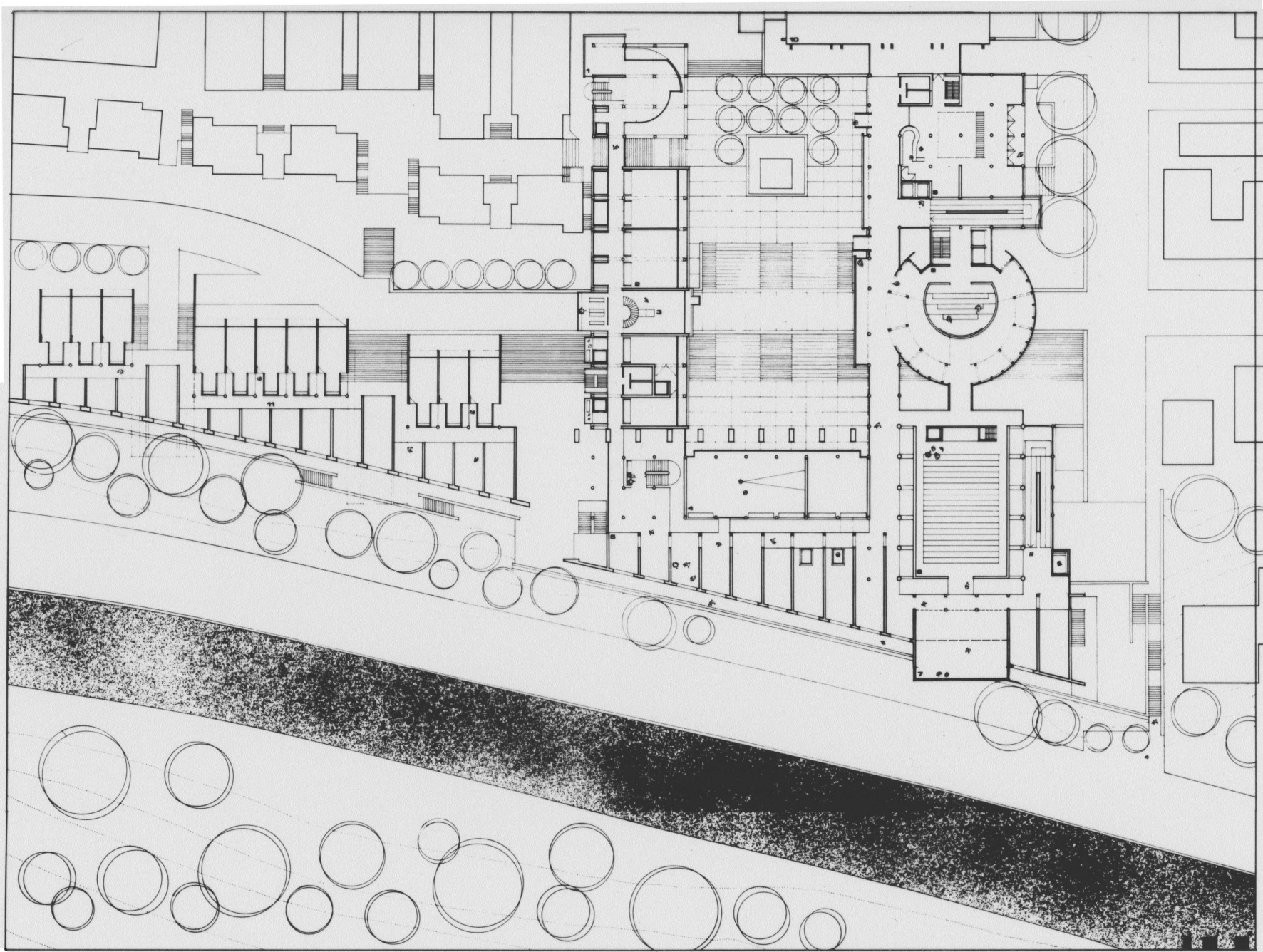
- 1, 2. Views of the model.
- 4. Approaching from the North.
- 5. Approaching from the inside street village A.

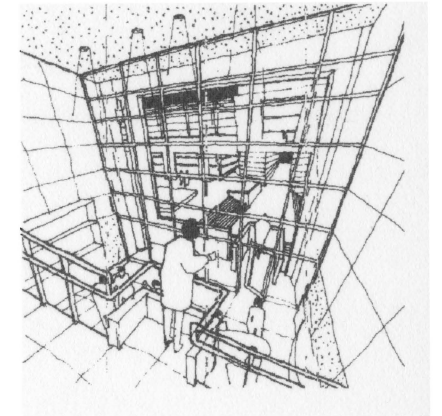
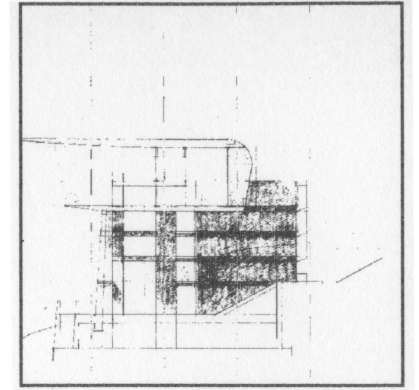


A Sense of Place:

**Architecture
and
Territoriality**





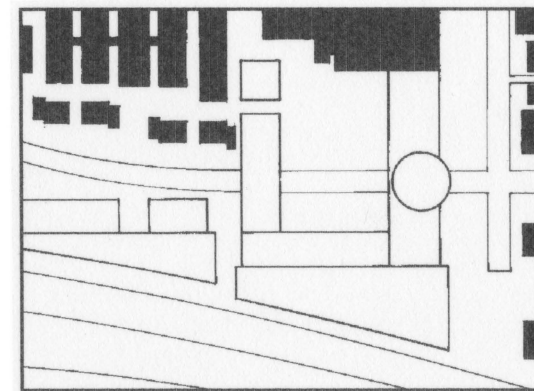
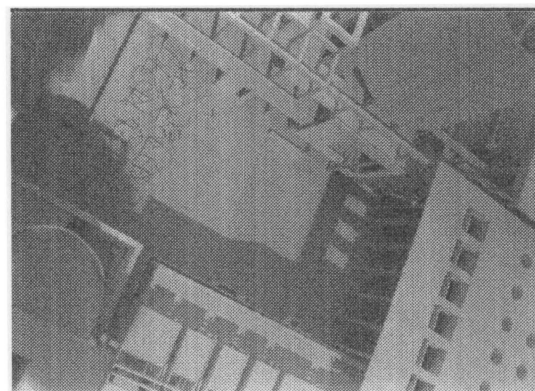
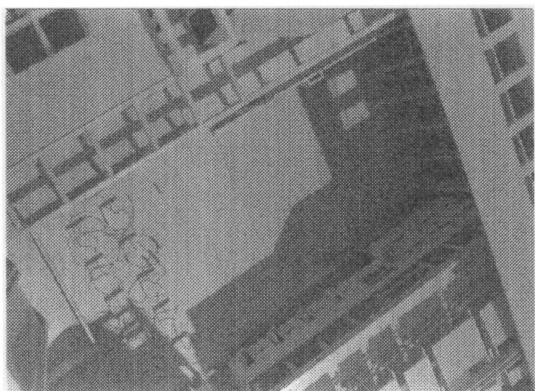


2. Typical floor plan

1. Administration.
- 2, 3. Technical classrooms and lounge.
4. Classrooms main building.
5. Gathering space.
- 6, 7. Auditorium and lobby.
- 8, 9. Seminar and Lauinger extension.
11. Student housing.

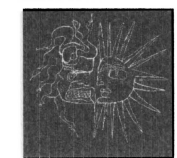
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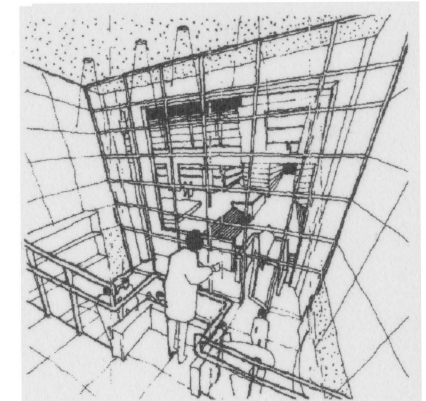
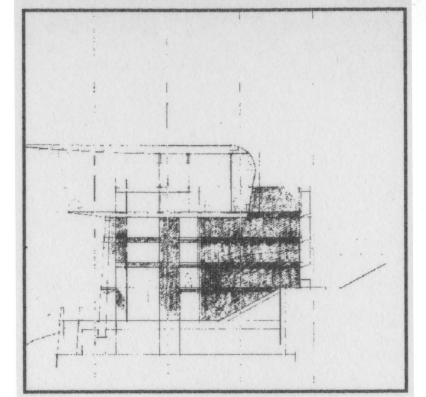
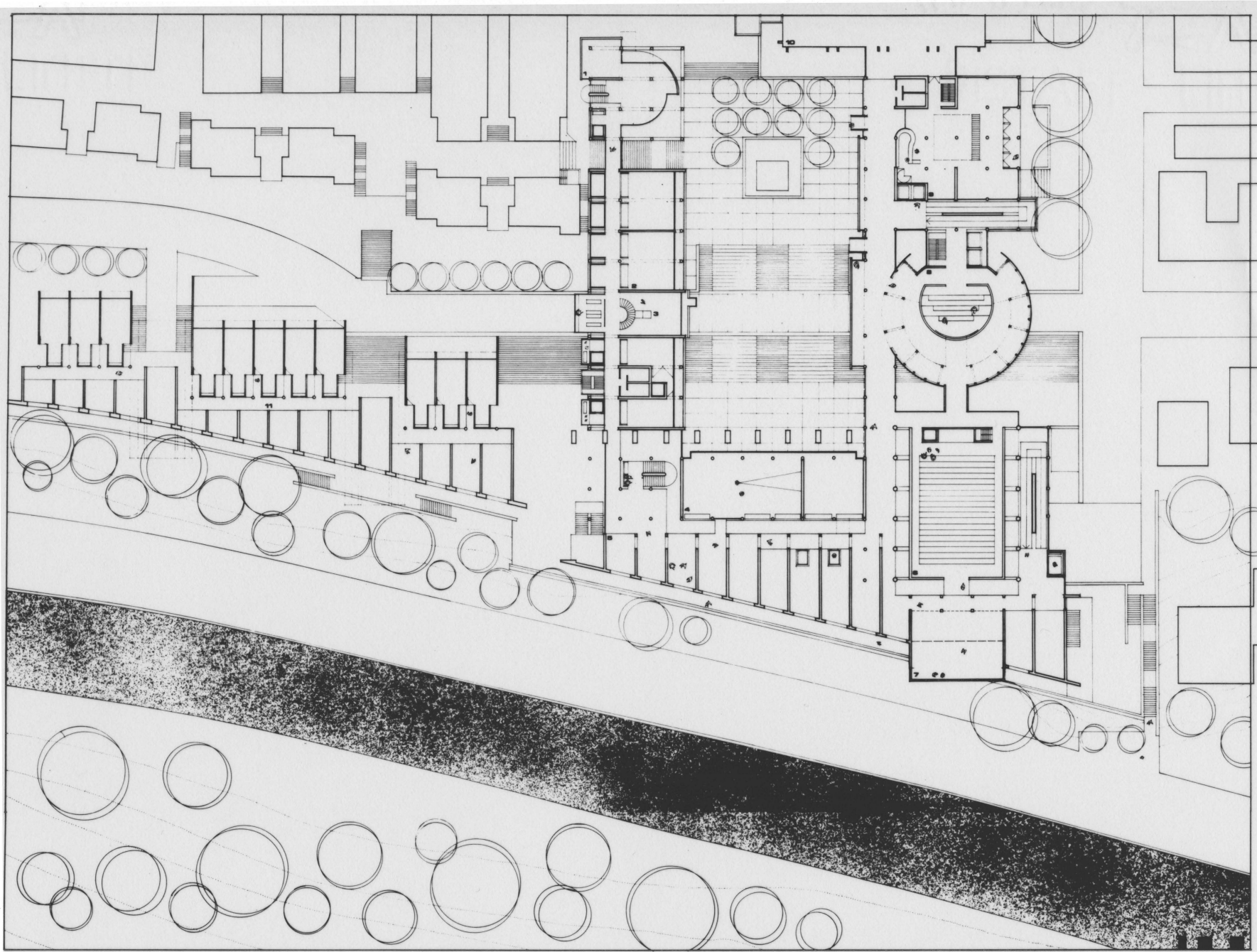
- 1, 2. Views of the model.
4. Student lounge, West wing.
5. Housing part, section through the common space.



A Sense of Place:

Architecture and Territoriality



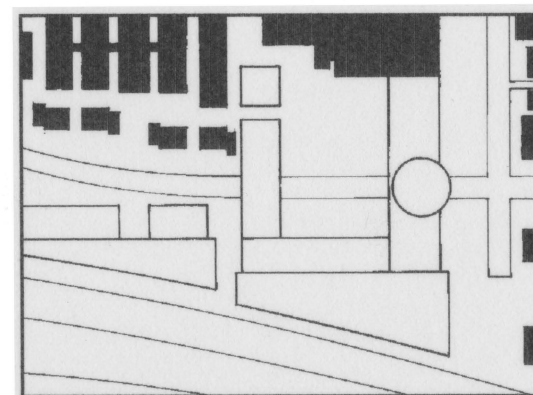
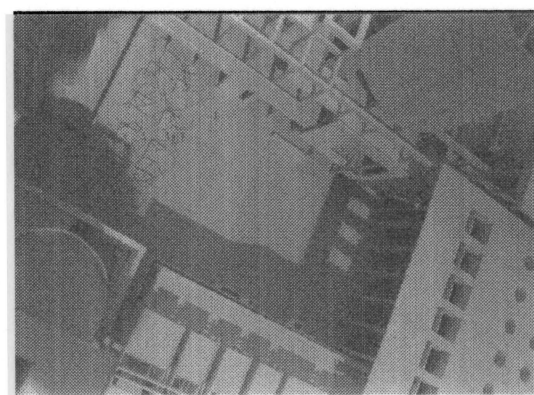
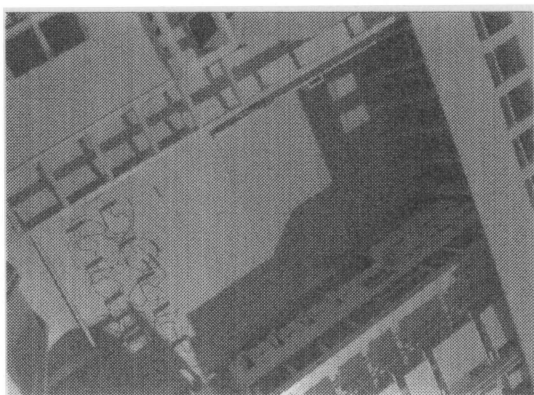


2. Typical floor plan

- 1. Administration.
- 2, 3. Technical classrooms and lounge.
- 4. Classrooms main building.
- 5. Gathering space.
- 6, 7. Auditorium and lobby.
- 8, 9. Seminar and Lounger extension.
- 11. Student housing.

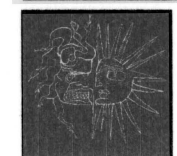
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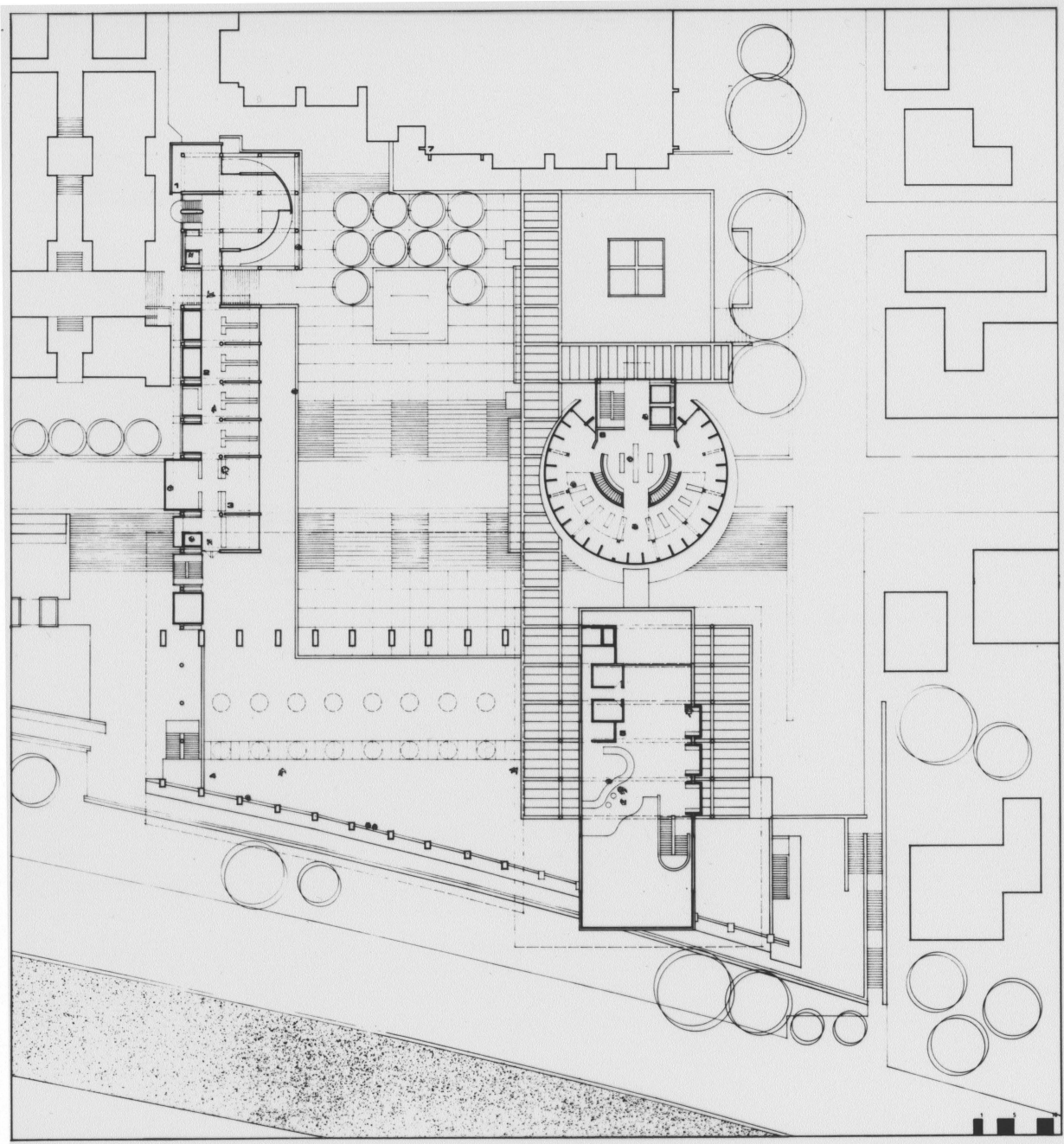
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- 4. Student lounge, West wing.
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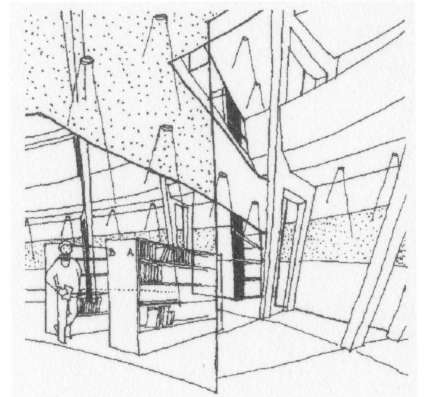
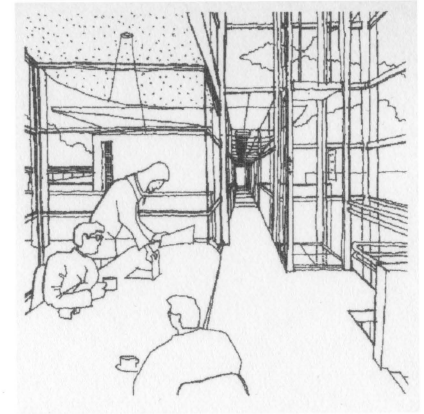


A Sense of Place:

**Architecture
and
Territoriality**







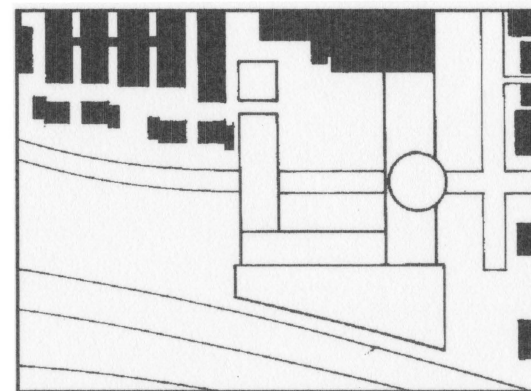
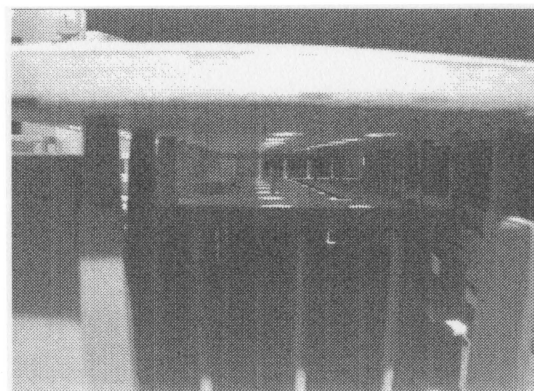
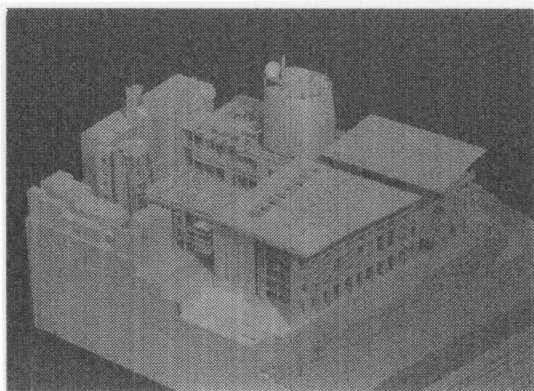
Roof plan

2.

- 1. Administration.
- 2. Faculty offices.
- 3. Faculty lounge.
- 4. Roof garden.
- 5. Press club.
- 6. School library.
- 7. Lauinger Library.

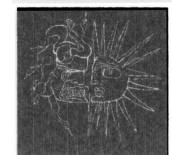
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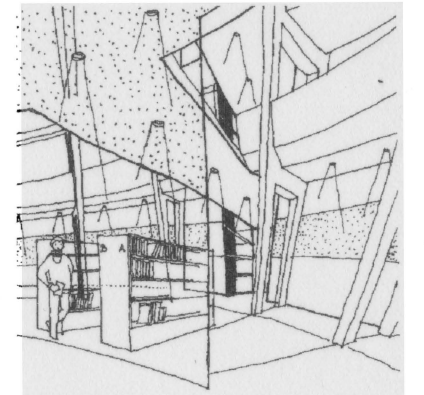
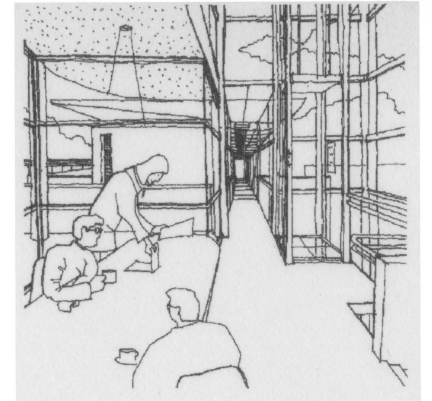
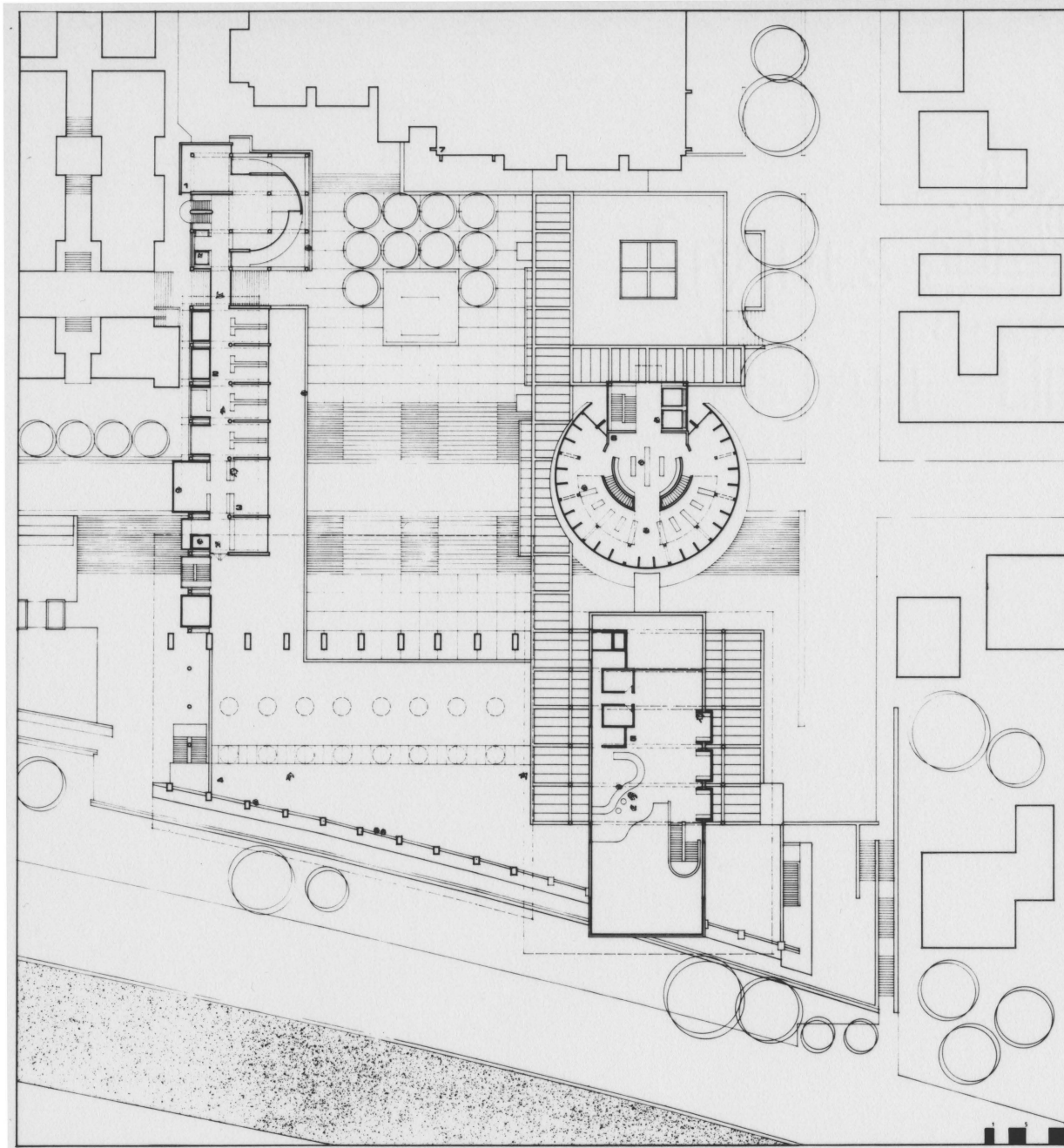
- 1, 2. Views of the model.
- 4. Library tower, main floor.
- 5. Administration tower looking out.



A Sense of Place:

**Architecture
and
Territoriality**





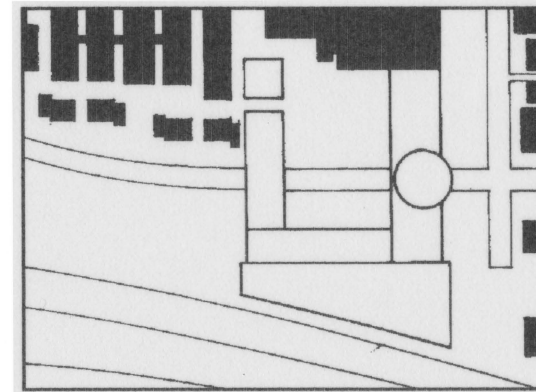
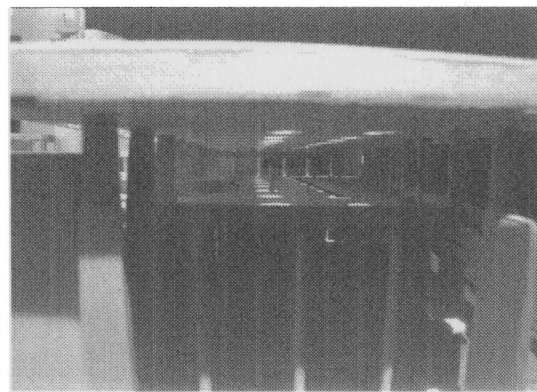
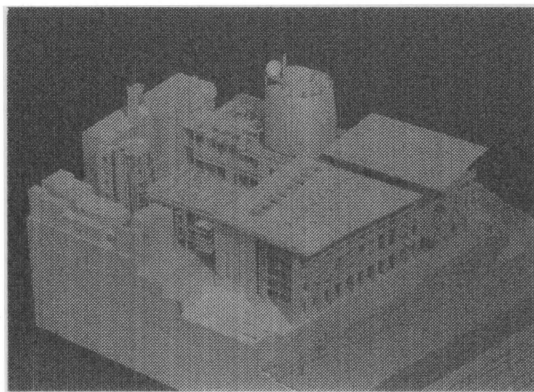
Roof plan

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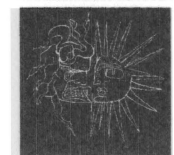
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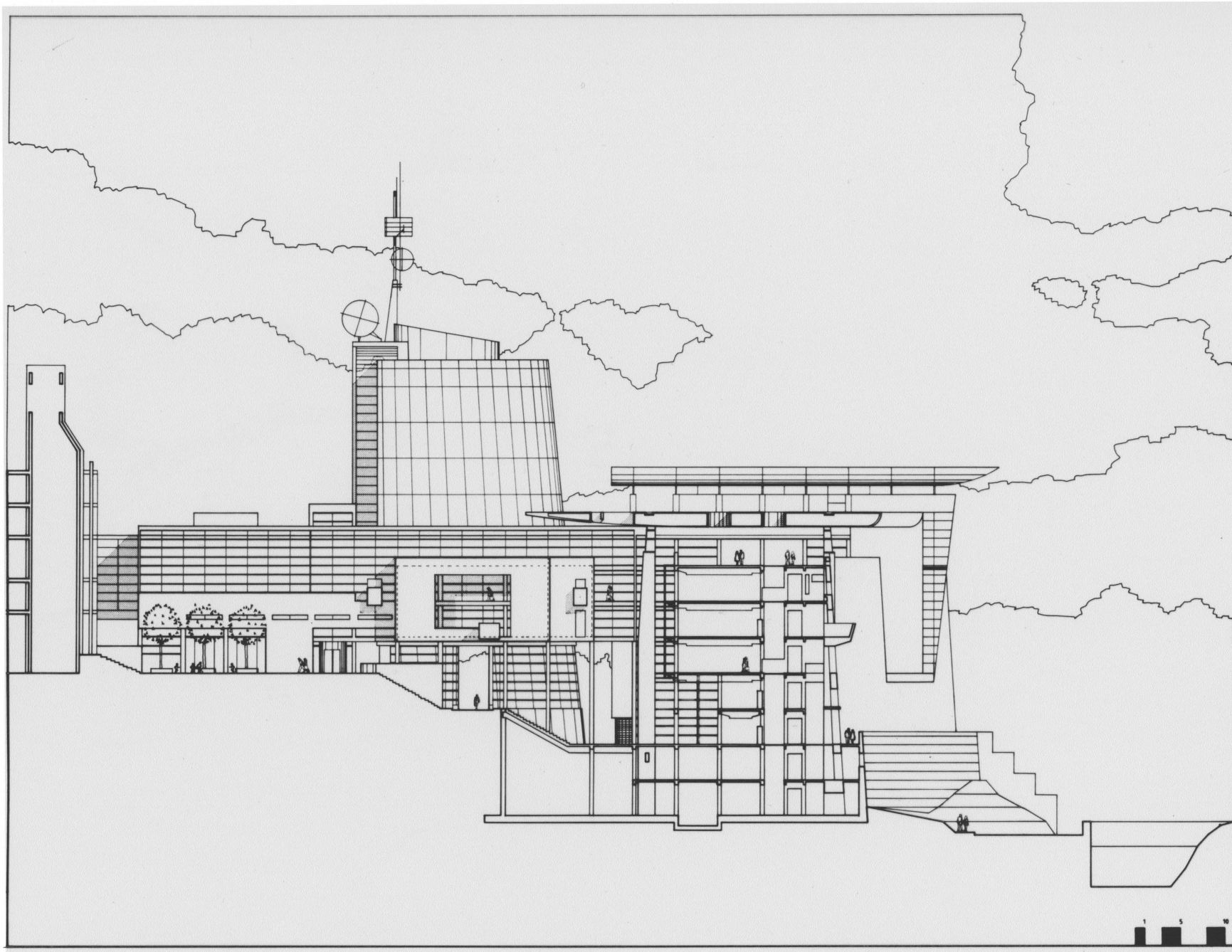
- 1, 2. Views of the model.
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5. Administration tower looking out.

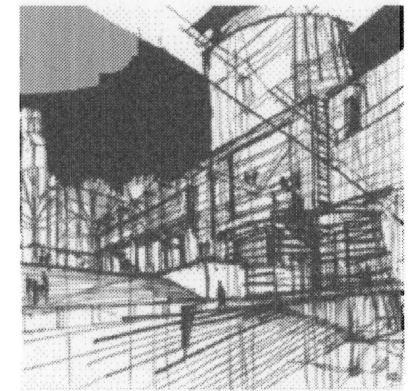
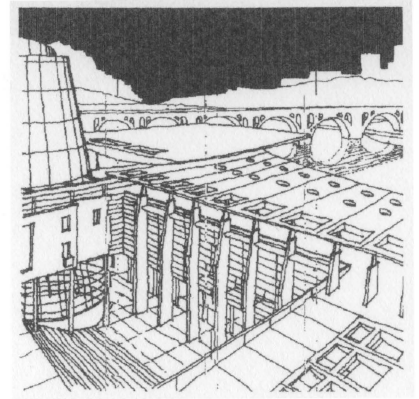


A Sense of Place:

Architecture
and
Territoriality



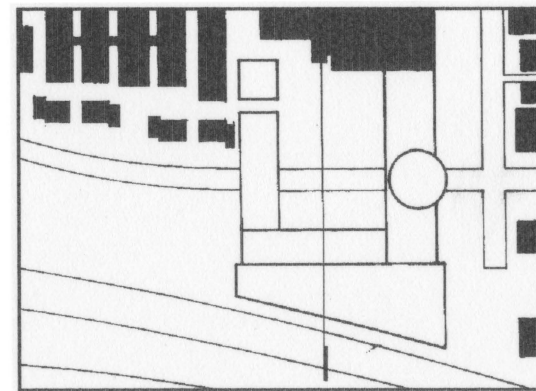
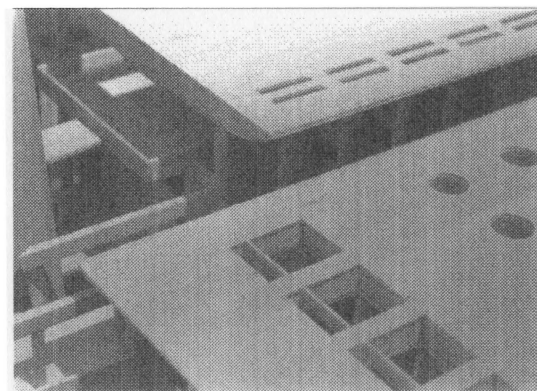
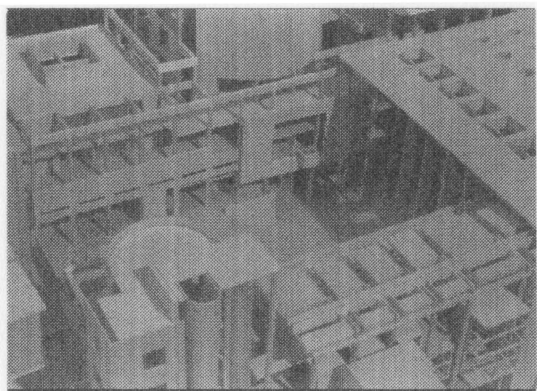




3. Longitudinal section

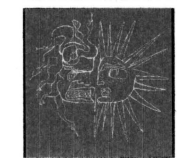
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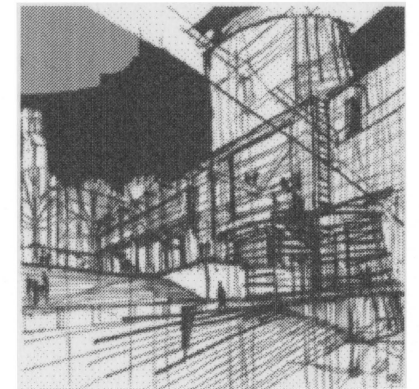
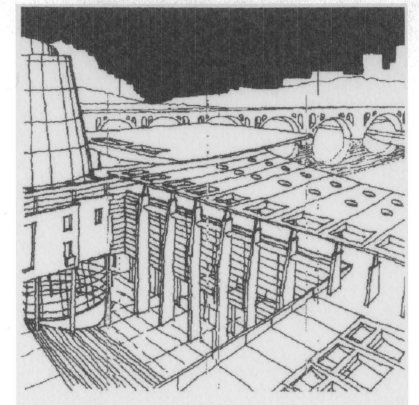
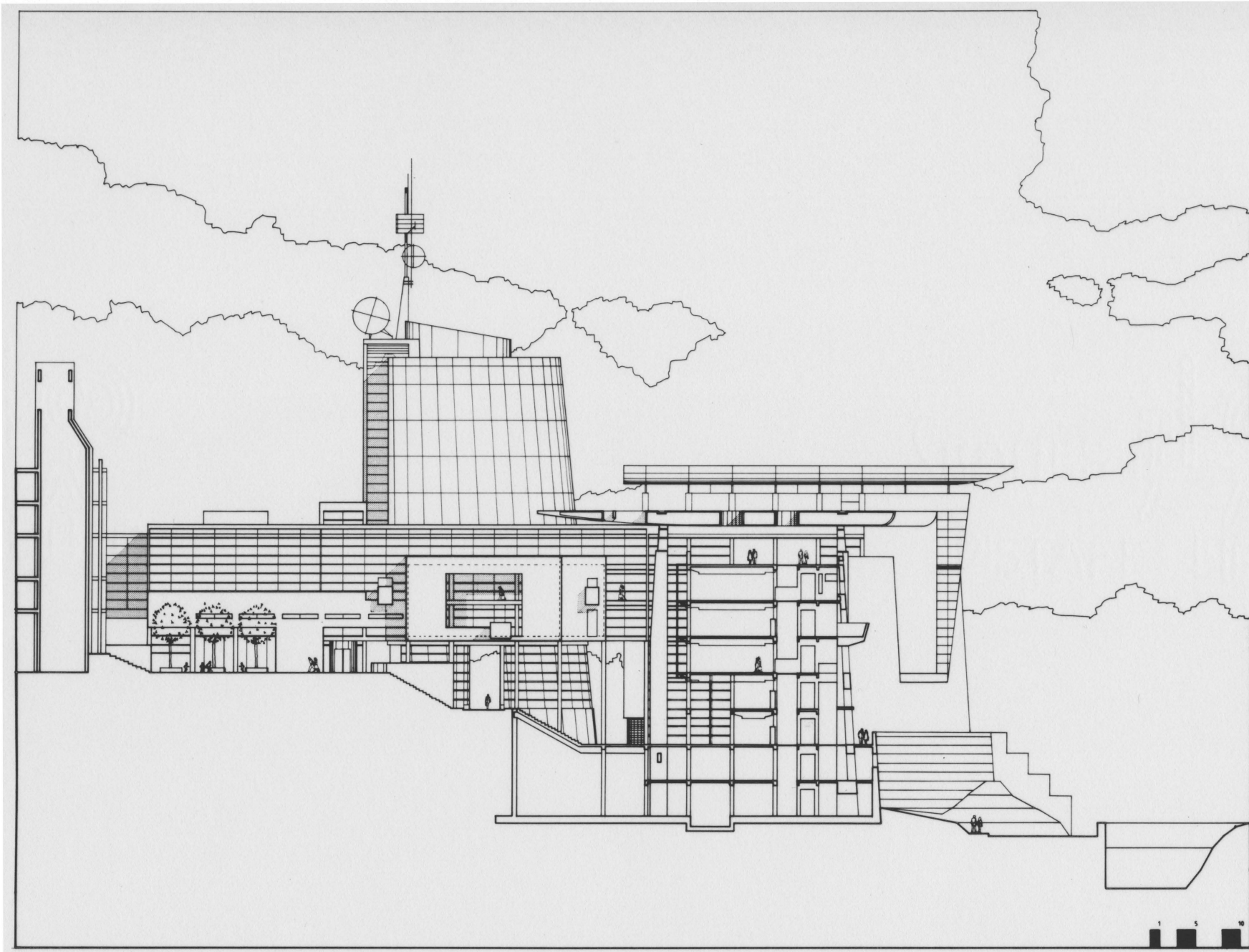
- 1, 2. Views of the model.
- 4. View of the courtyard.
- 5. Overall view looking to Key bridge.



A Sense of Place:

Architecture
and
Territoriality

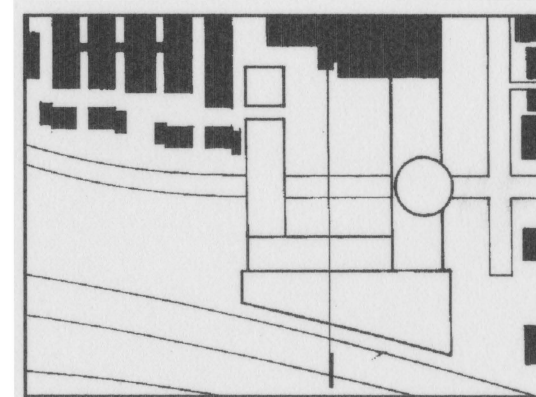
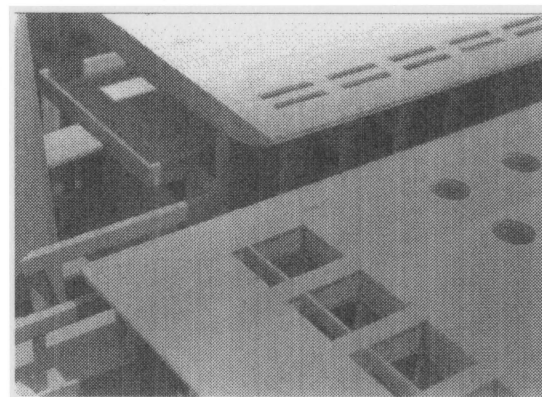
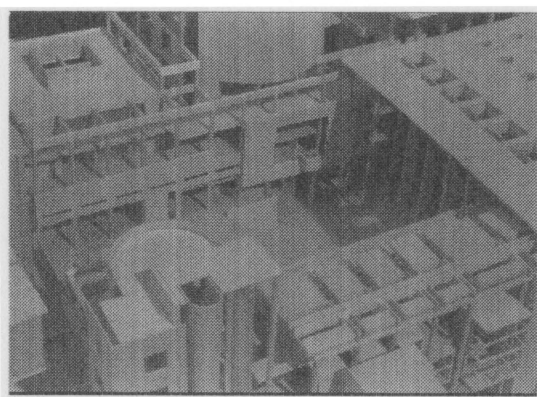




3. Longitudinal section

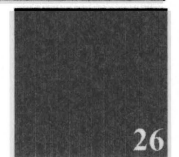
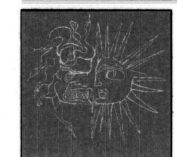
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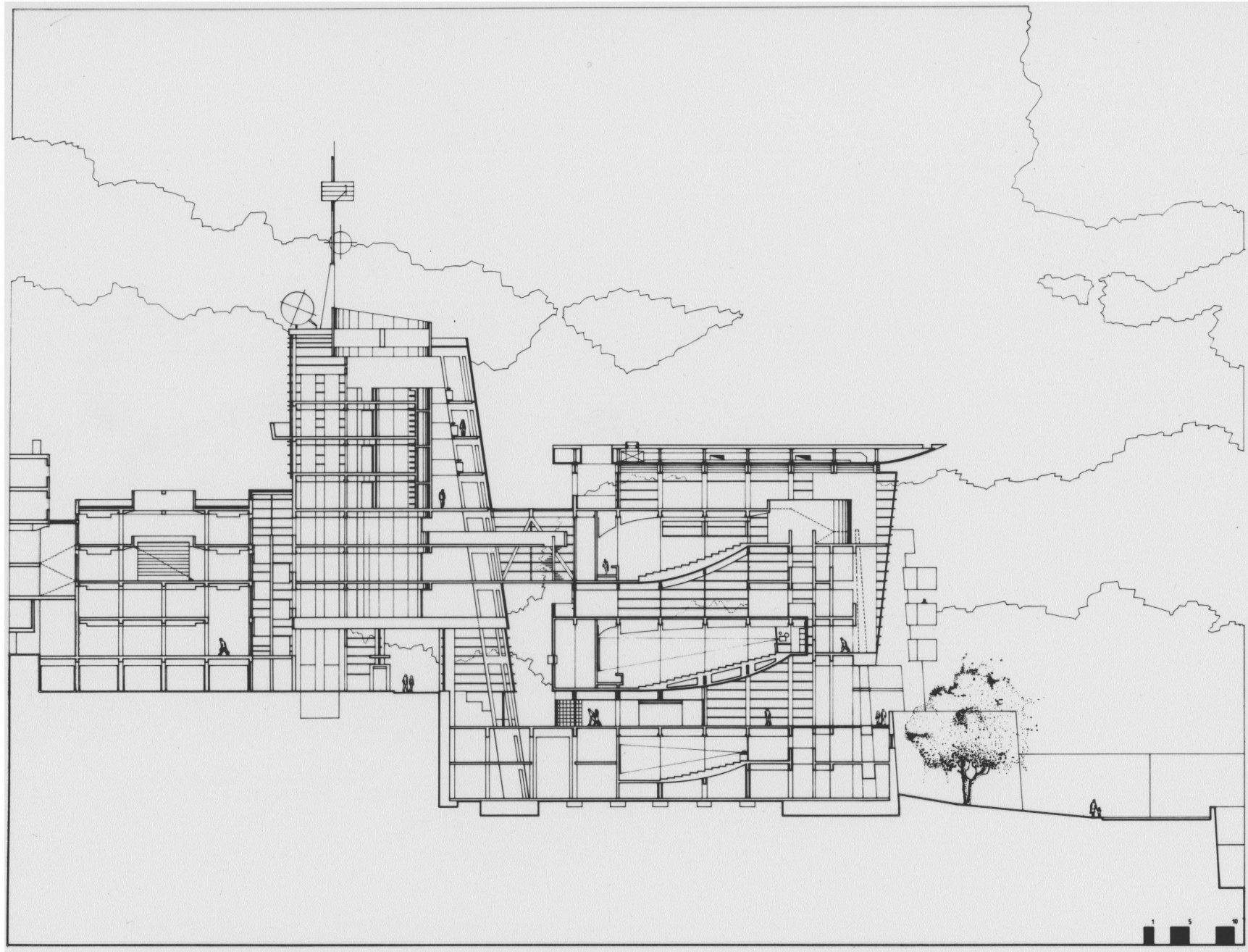
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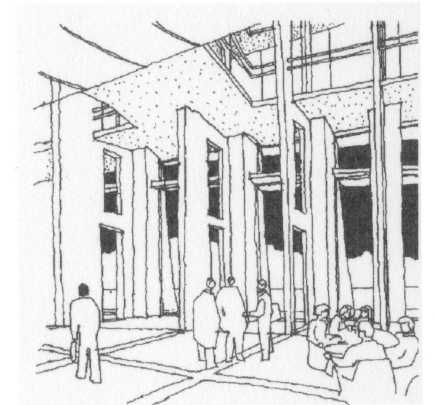
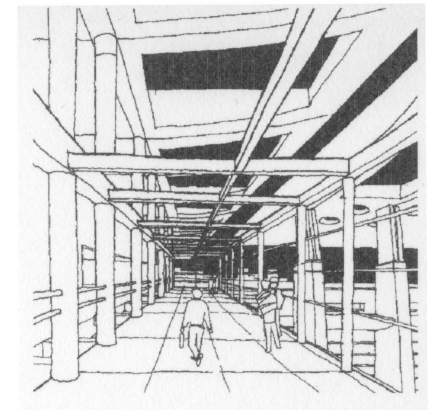


A Sense of Place:

Architecture
and
Territoriality



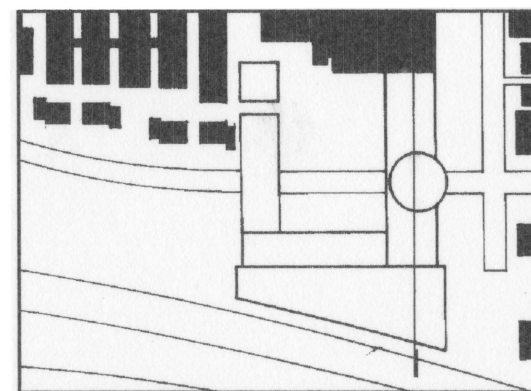
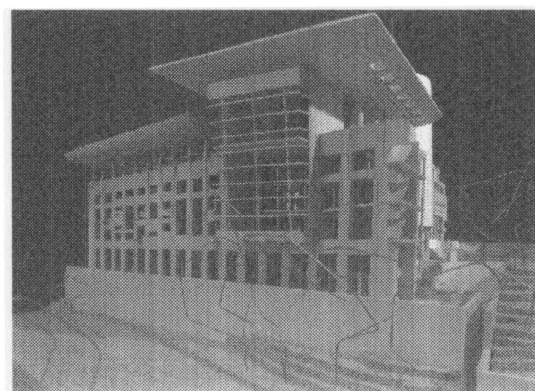
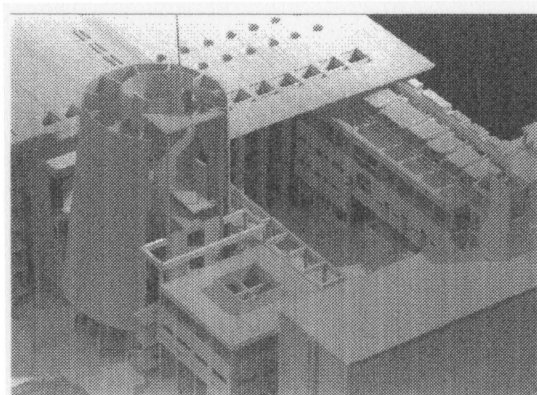




3. Longitudinal section

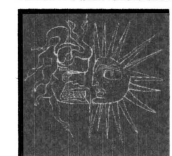
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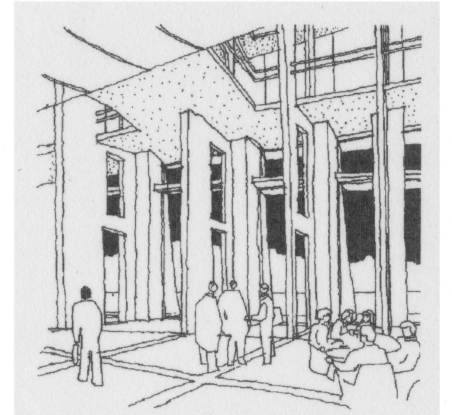
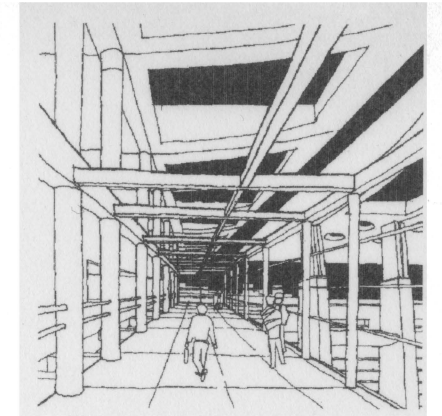
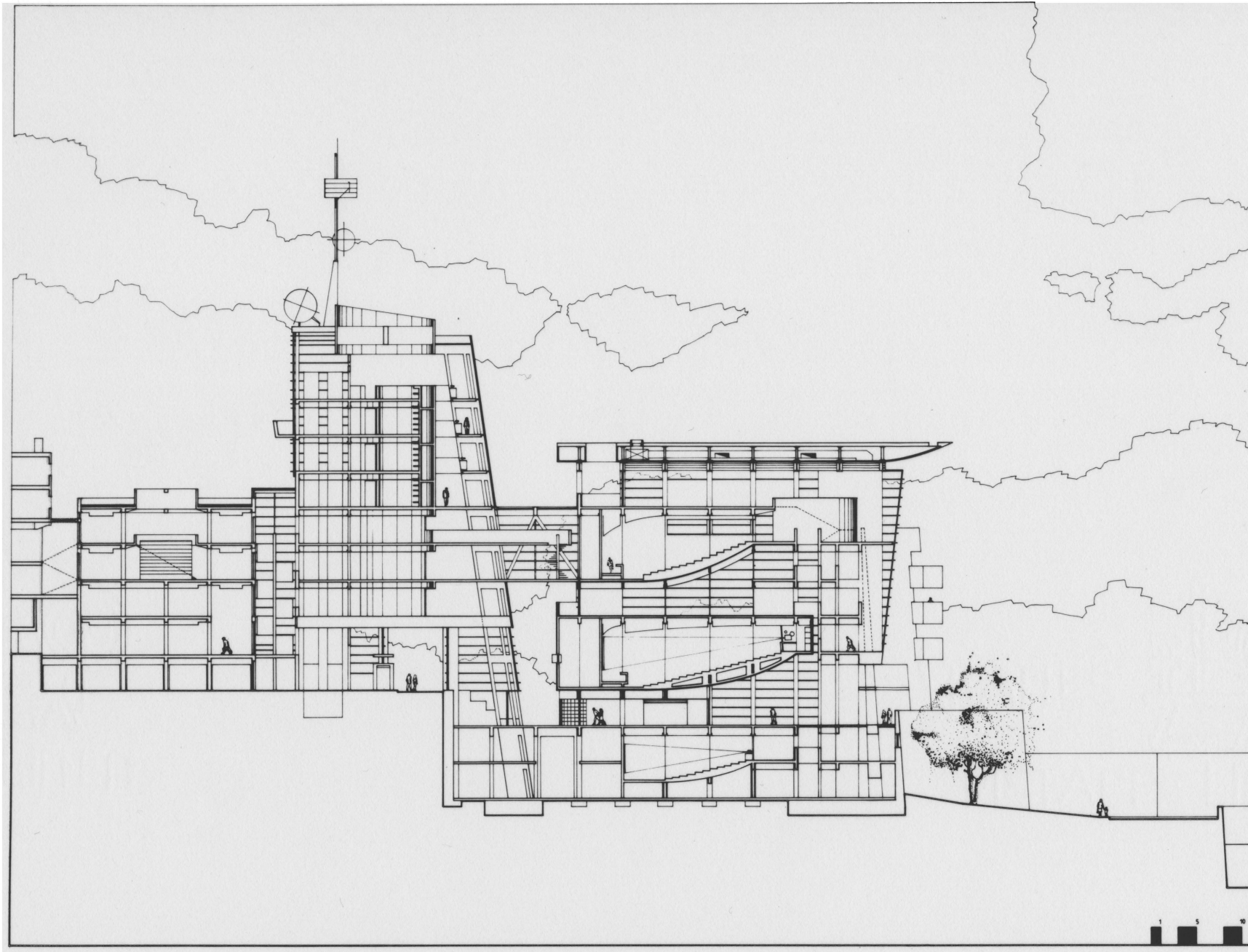
- 1, 2. Views of the model.
- 4. View of the main lobby within the wall.
- 5. Hallway going to the auditorium.



A Sense of Place:

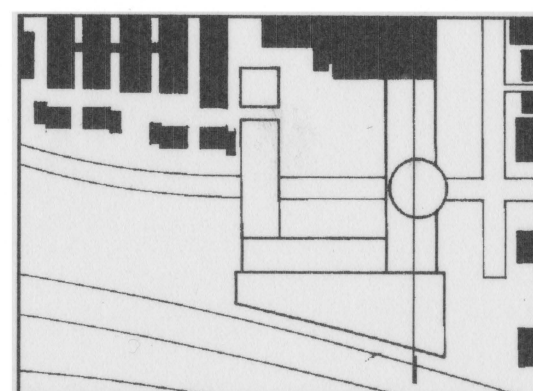
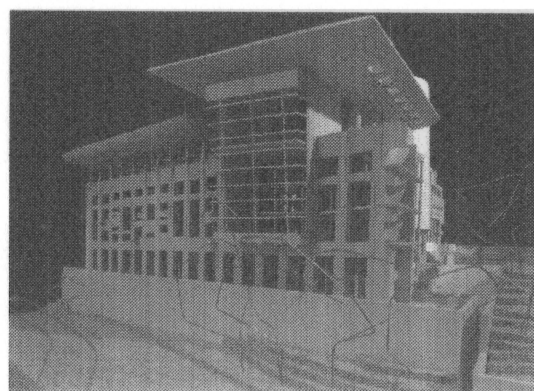
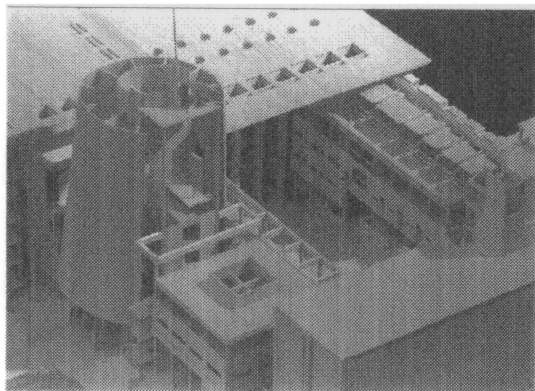
**Architecture
and
Territoriality**






3. Longitudinal section

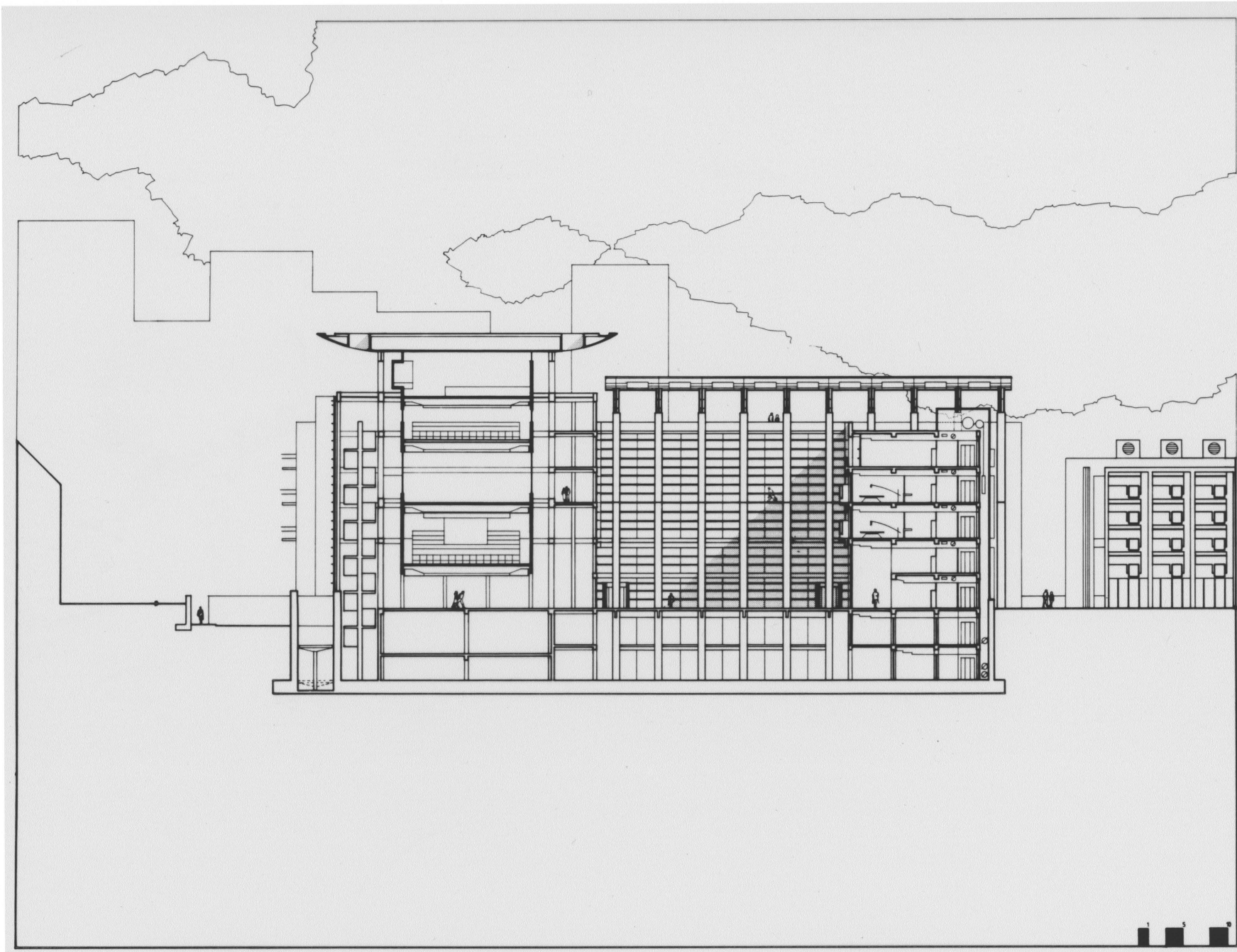
- Legend:**
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 4. View of the main lobby within the wall.
 5. Hallway going to the auditorium.

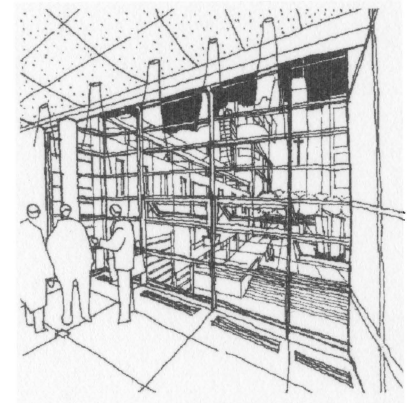
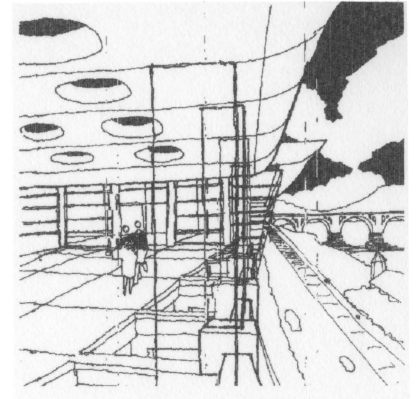


A Sense of Place:
Architecture and Territoriality



27

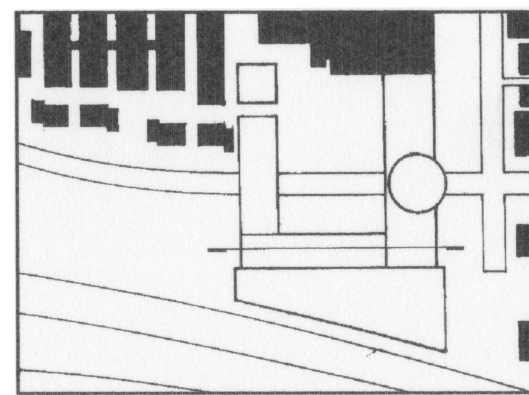
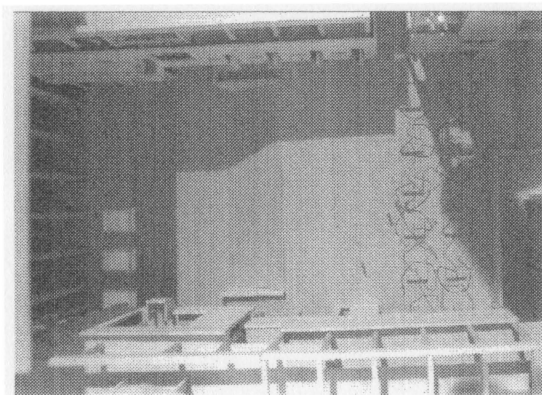
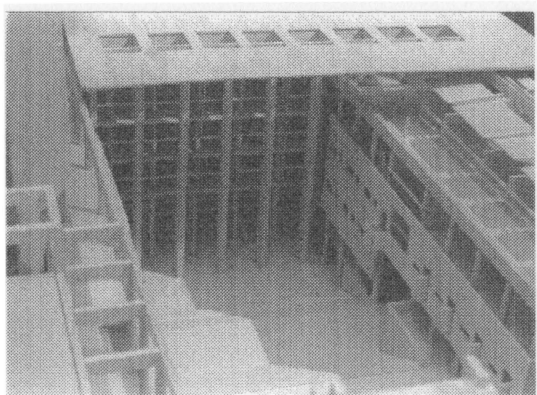




3. Transversal section

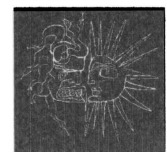
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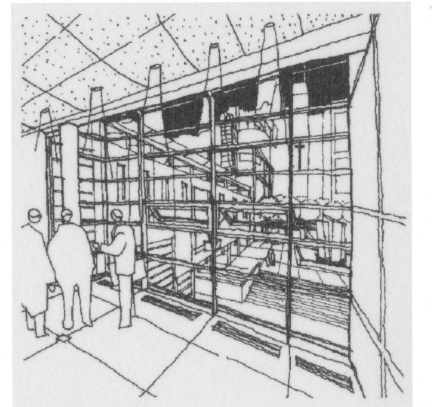
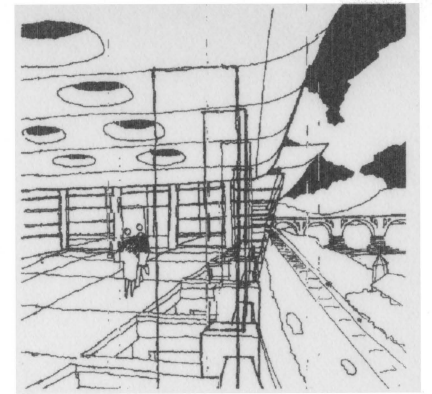
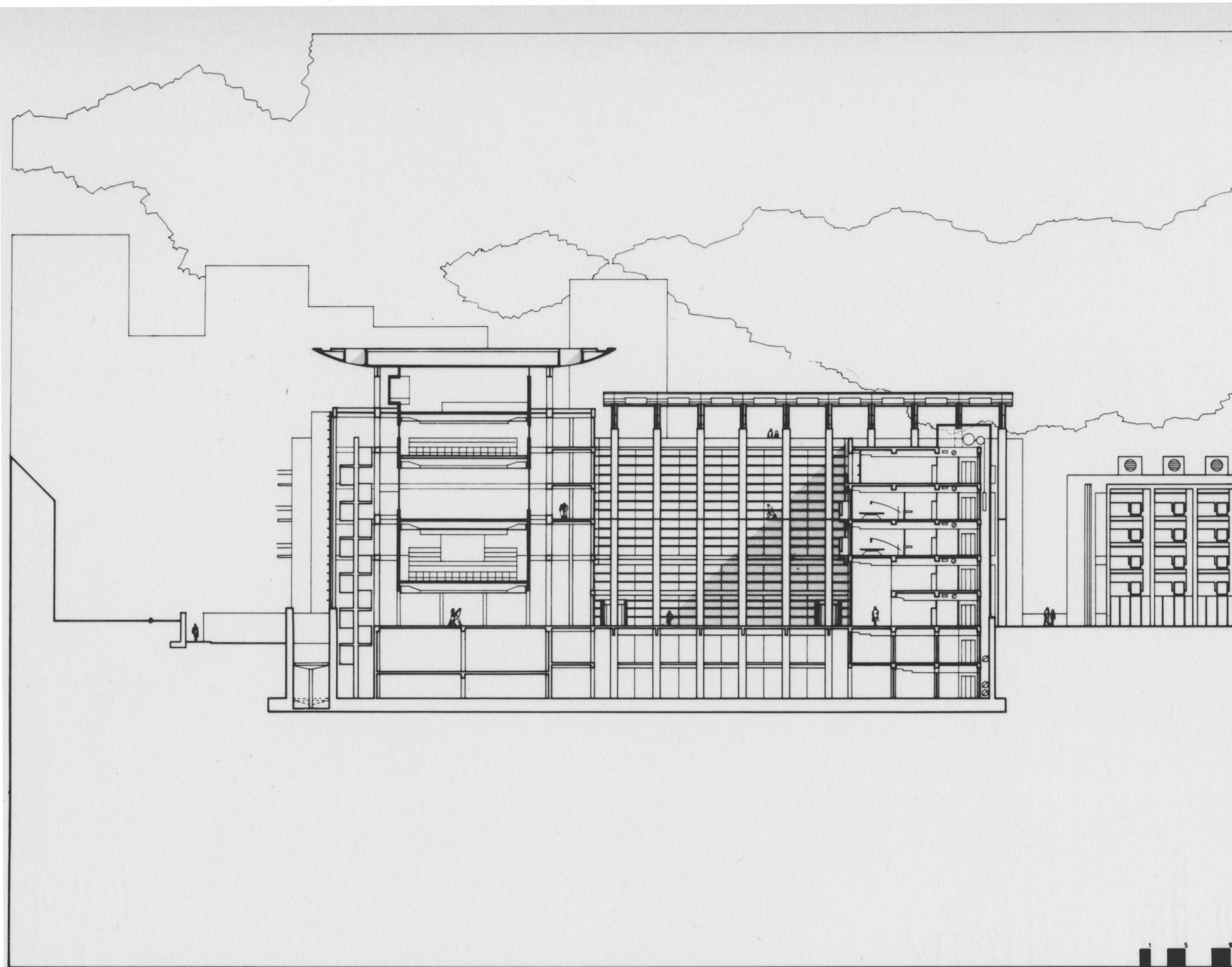
- 1, 2. Views of the model.
- 4. Typical classroom main building.
- 5. View from the roof garden.



A Sense of Place:

Architecture
and
Territoriality

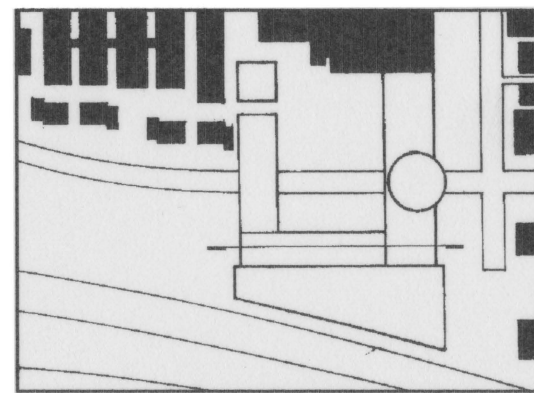
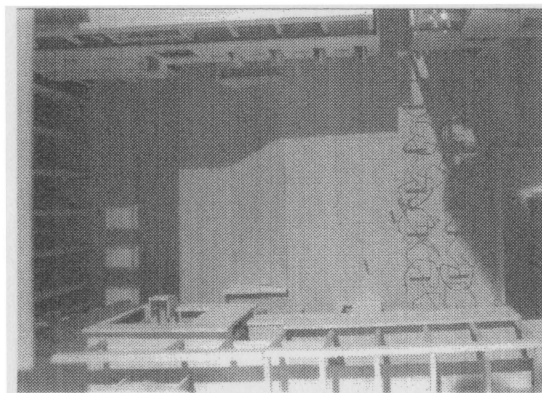
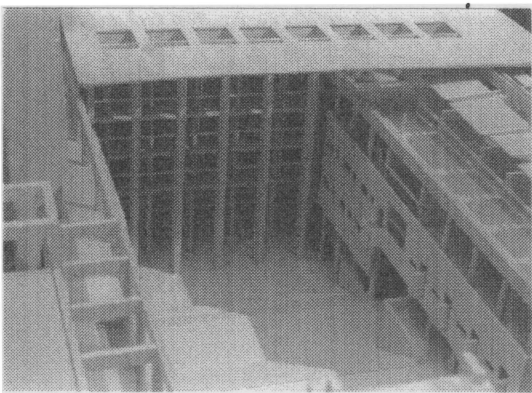




3. Transversal section

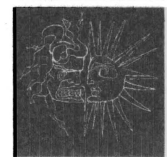
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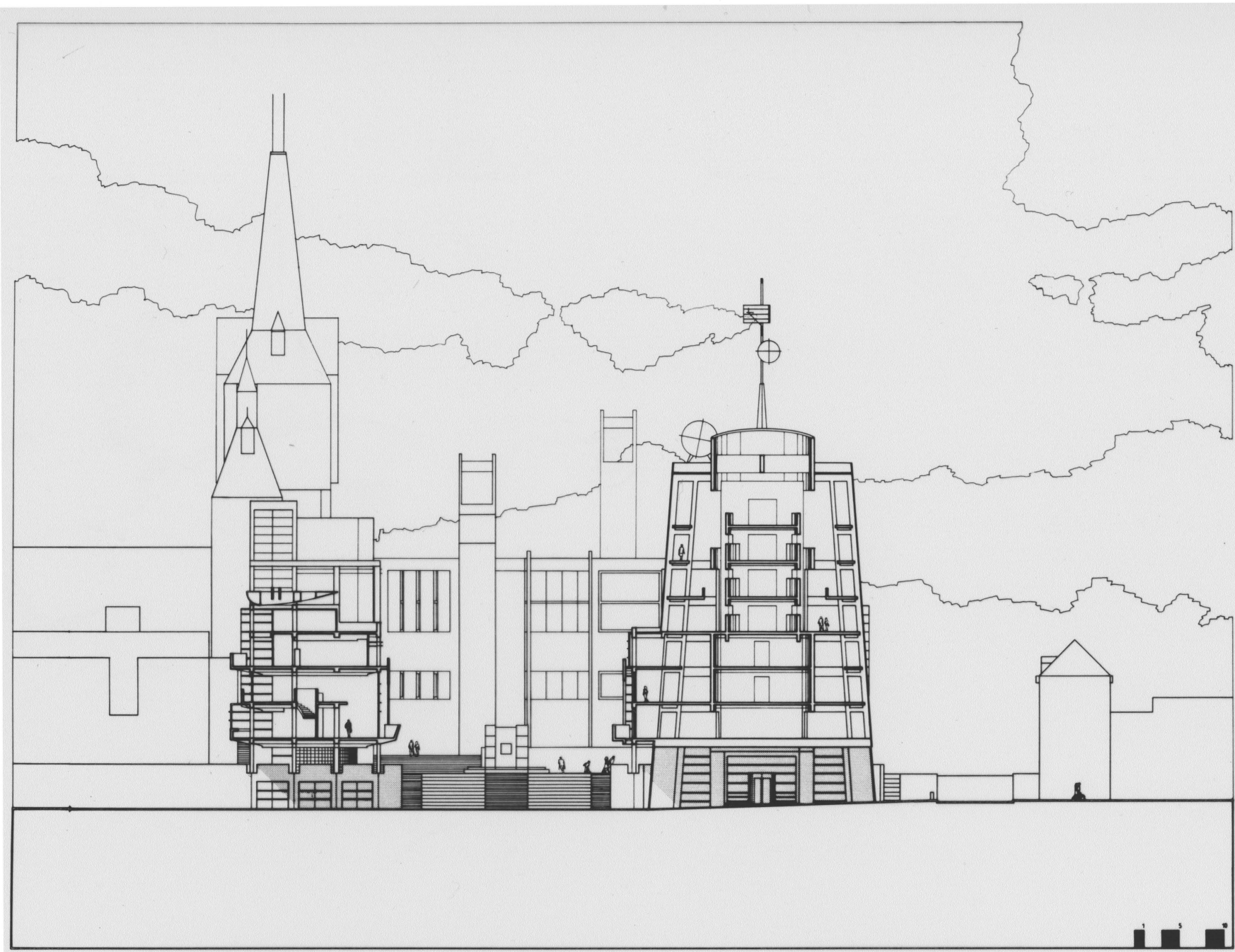
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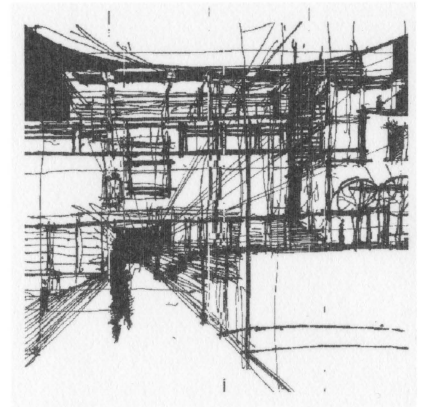
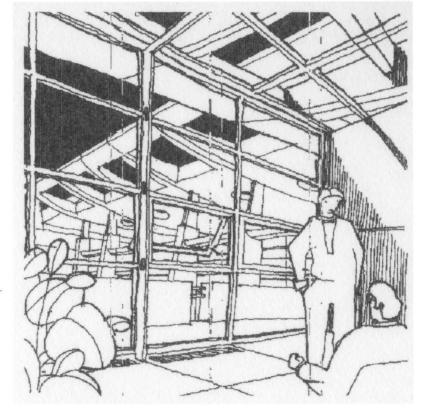


A Sense of Place:

**Architecture
and
Territoriality**



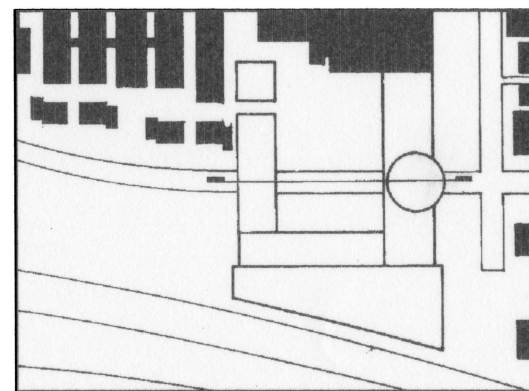
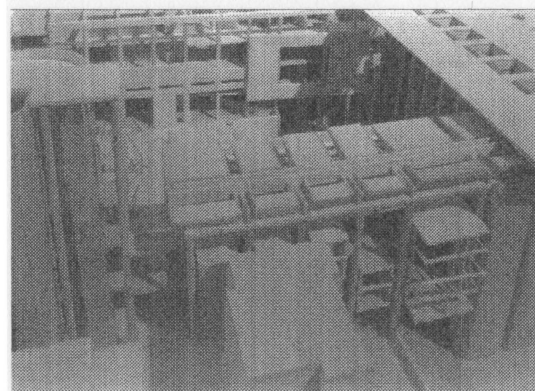
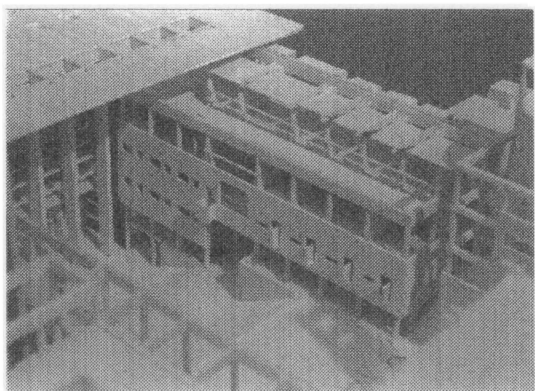




3. Transversal section

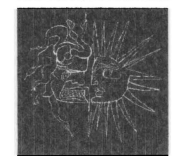
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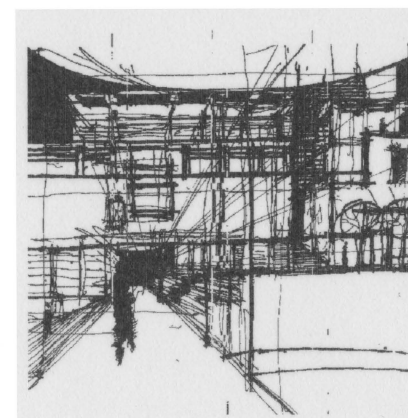
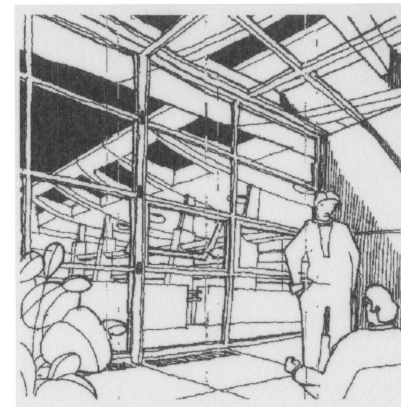
- 1, 2. Views of the model.
- 4. Entering the courtyard.
- 5. Faculty offices, West wing.



A Sense of Place:

Architecture
and
Territoriality

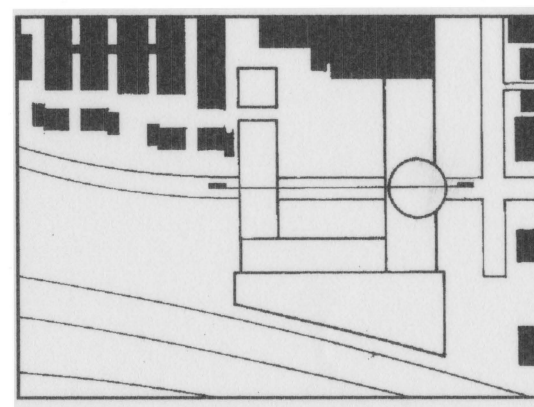
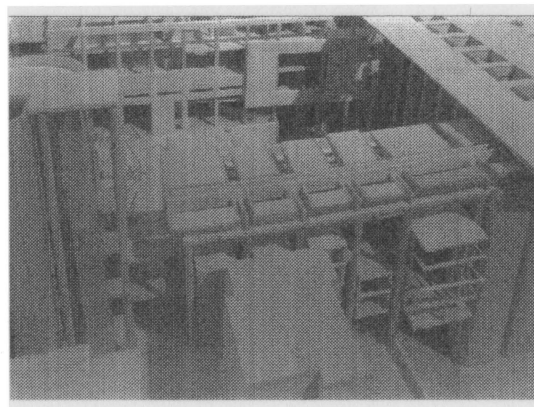
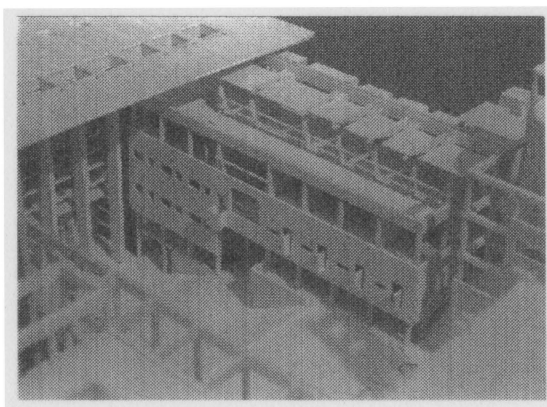




3. Transversal section

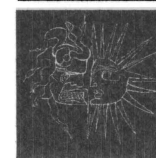
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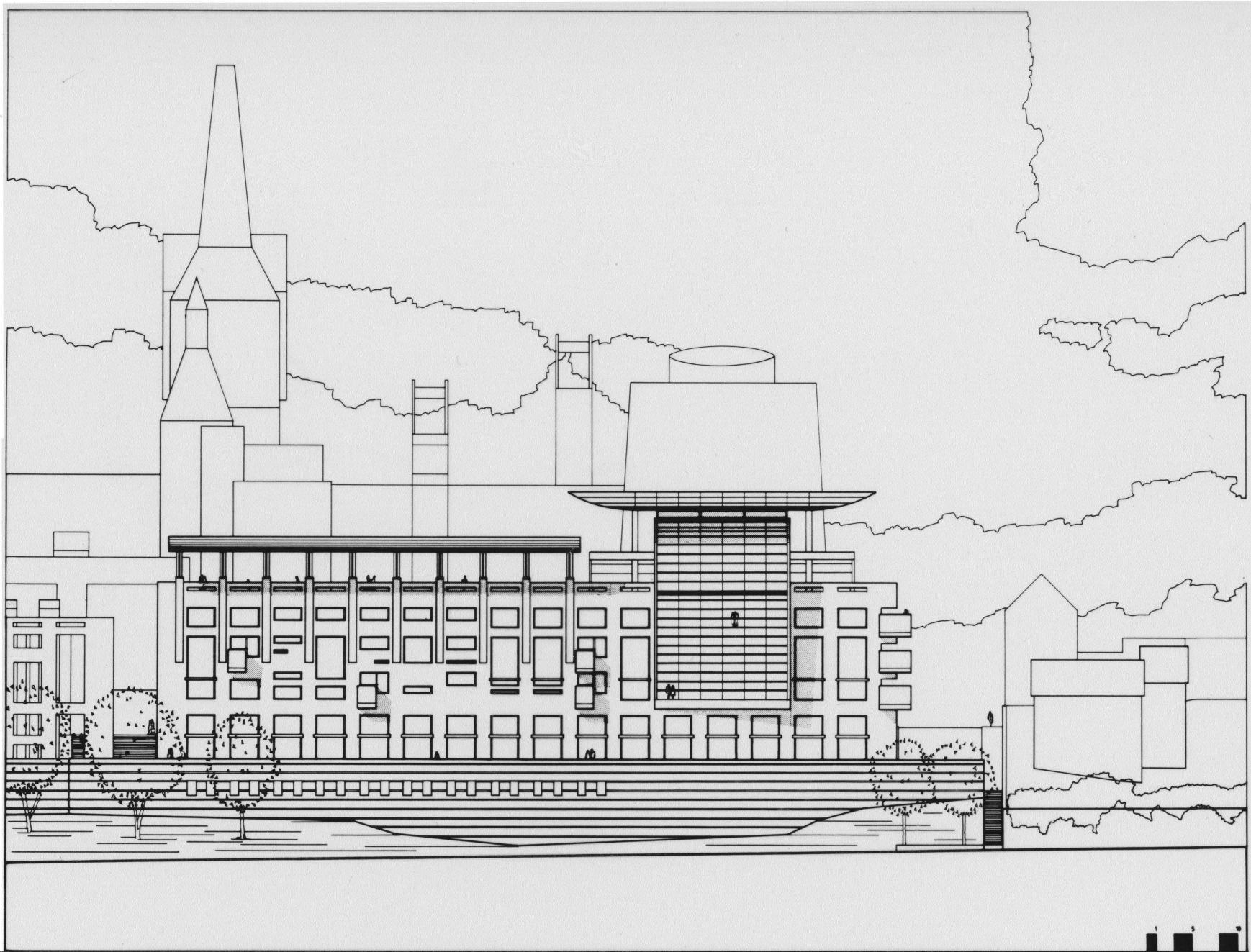
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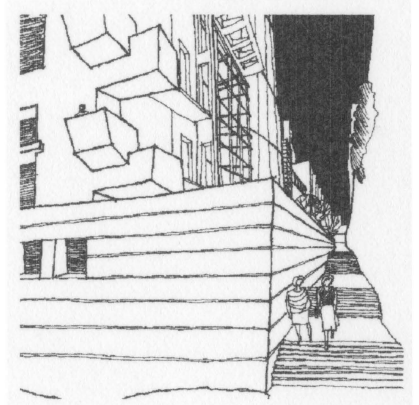
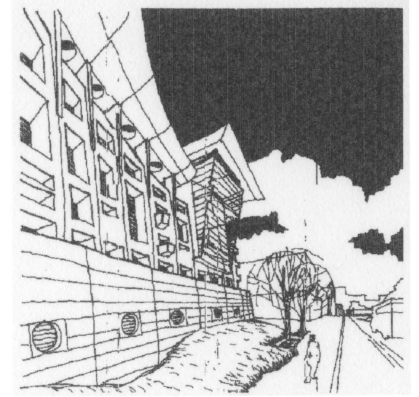


A Sense of Place:

Architecture
and
Territoriality



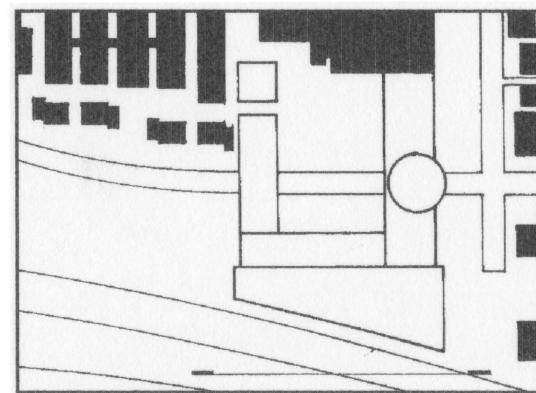
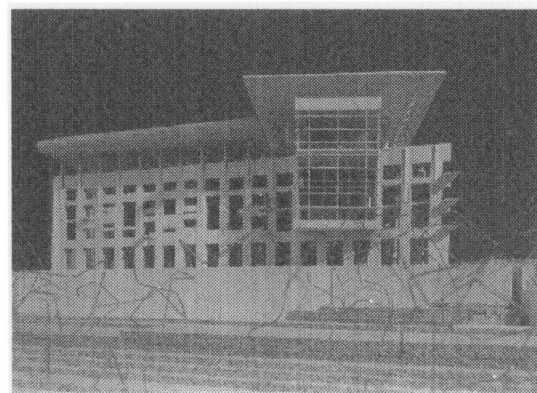
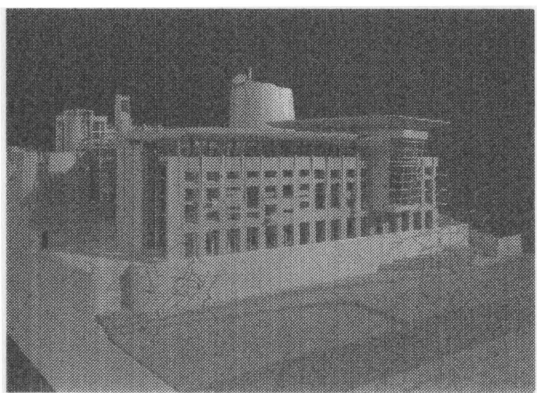




4. Elevation

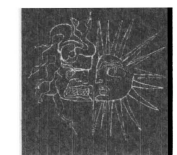
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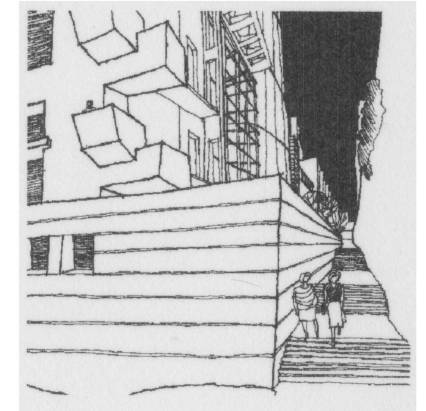
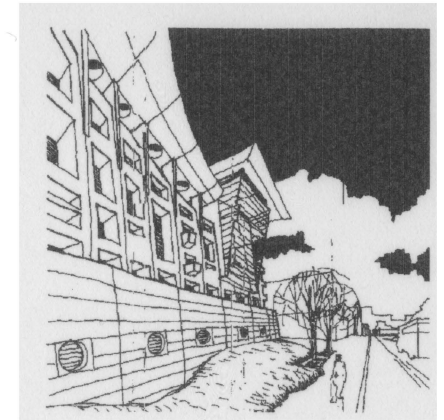
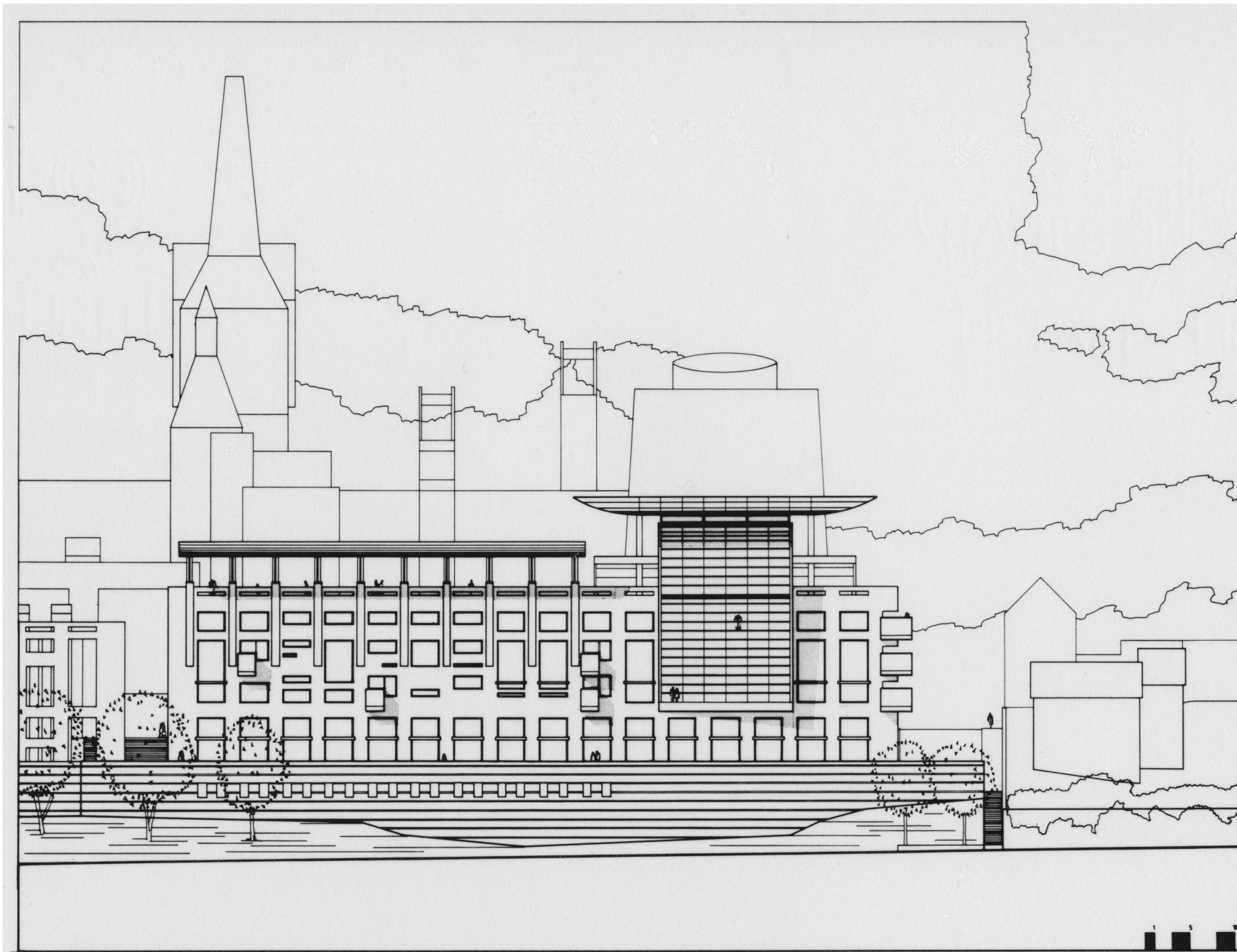
- 1, 2. Views of the model.
- 4. Entrance way from Canal Road.
- 5. Approaching along Canal Road.



A Sense of Place:

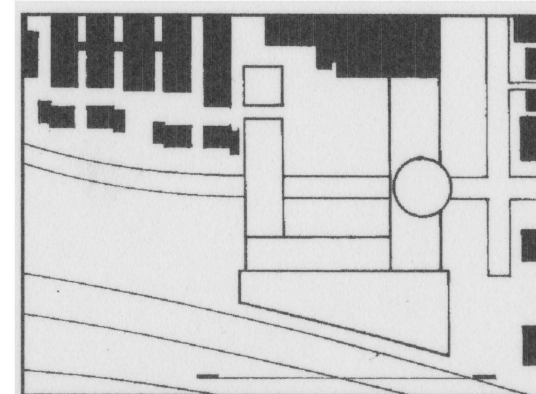
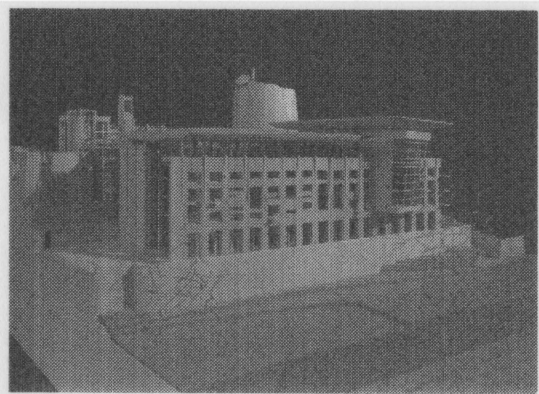
Architecture
and
Territoriality







4. Elevation

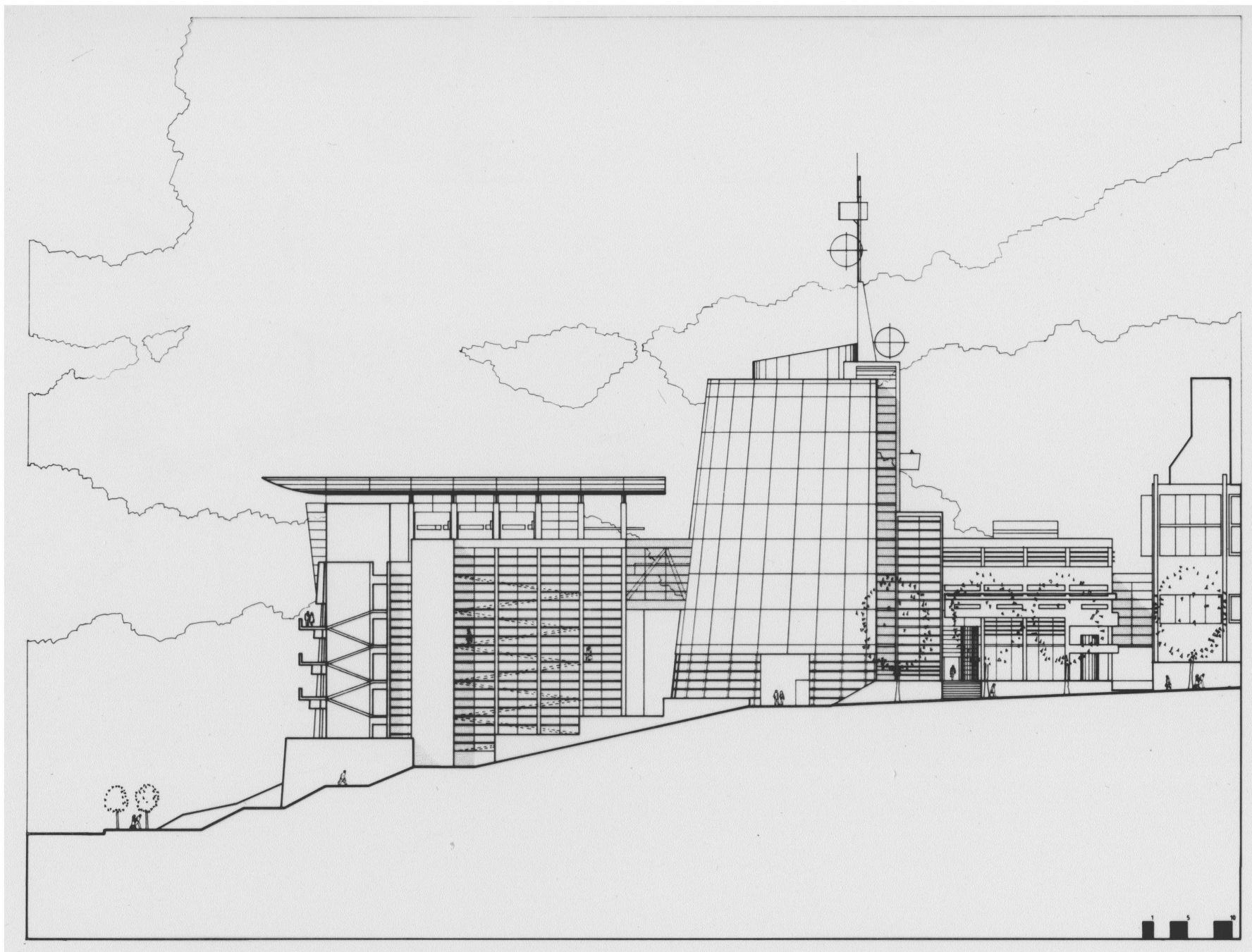
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 4. Entrance way from Canal Road.
 5. Approaching along Canal Road.

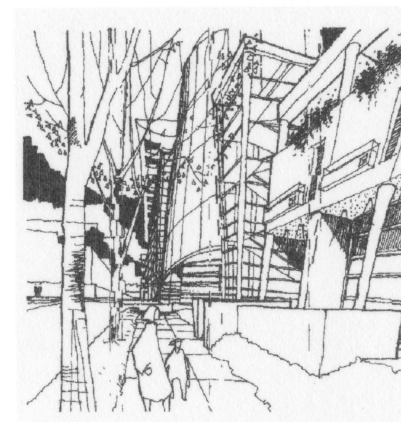
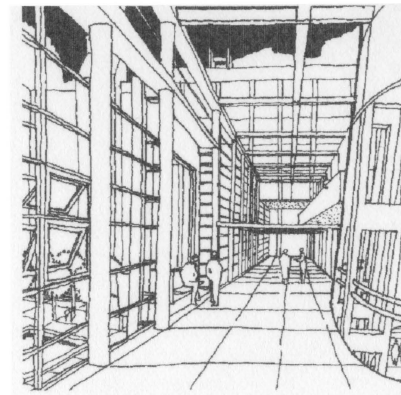


A Sense of Place:
Architecture and Territoriality

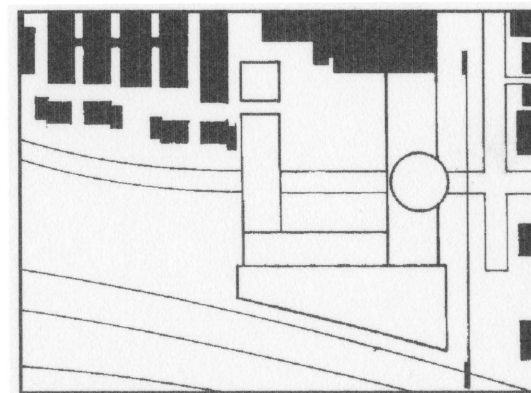
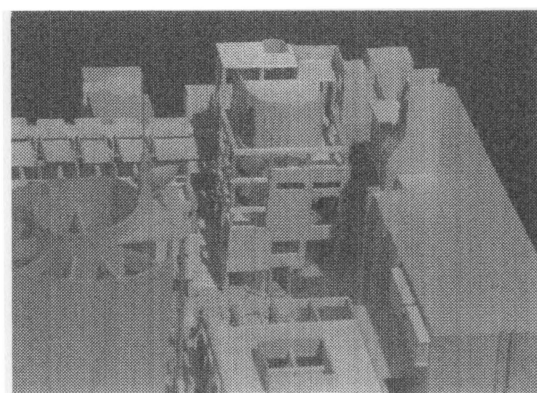
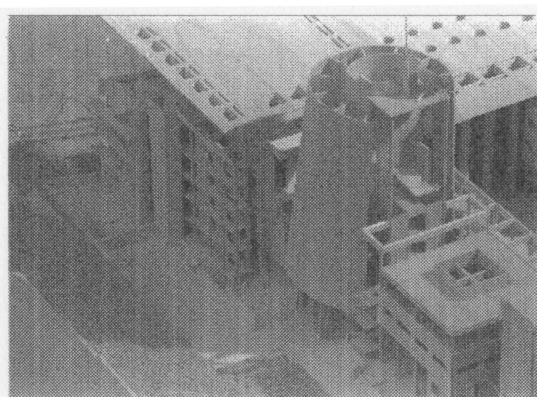
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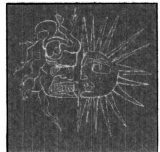


4. Elevation

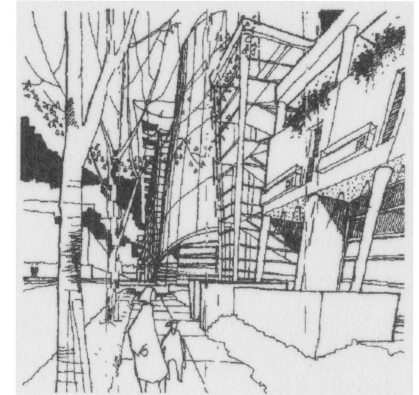
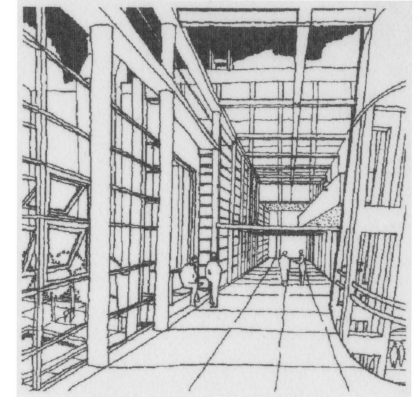
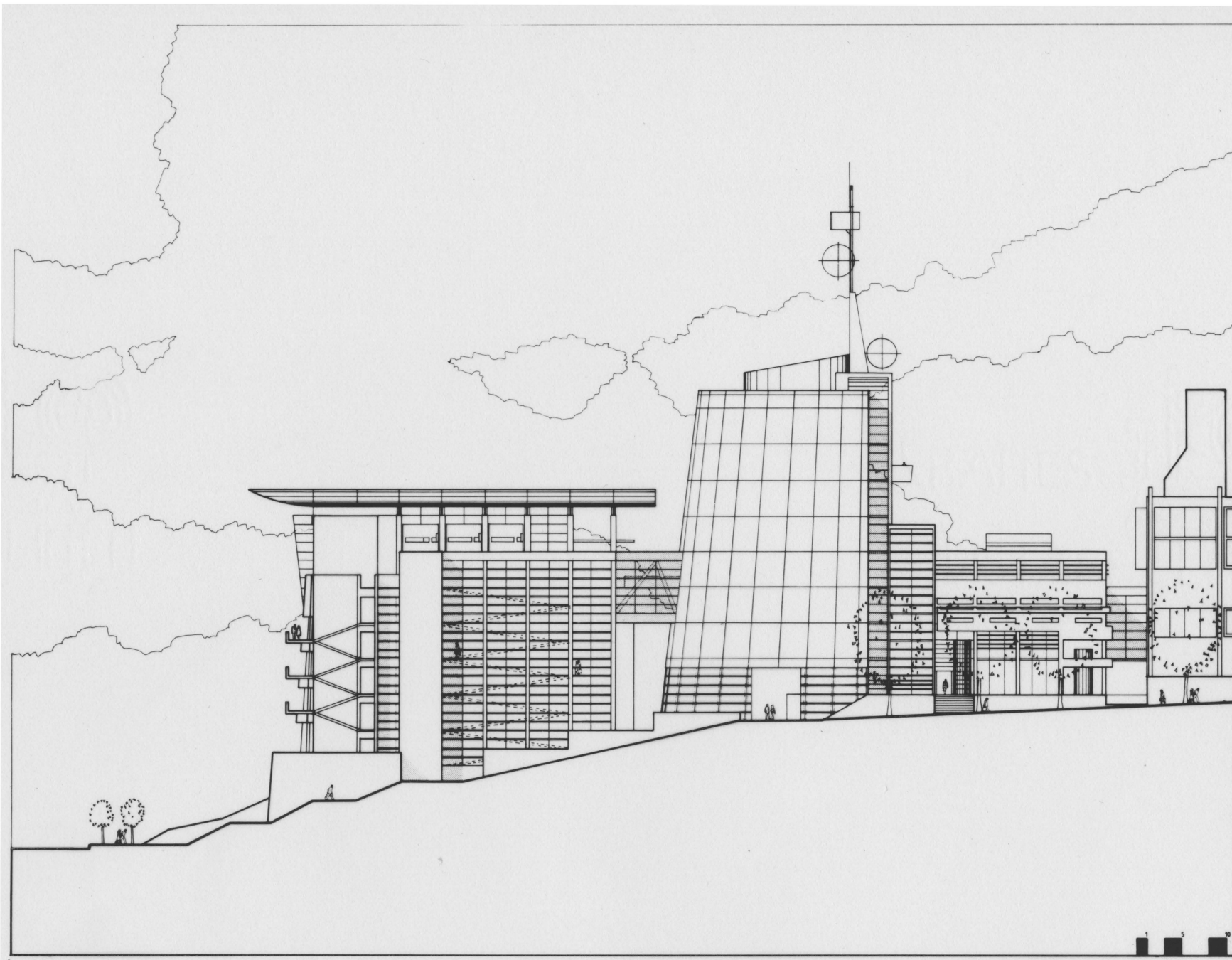
- Legend:**
1, 2. Views of the model.
4. Approaching along 37th Street.
5. Hallway looking out to the courtyard.



A Sense of Place:
Architecture
and
Territoriality

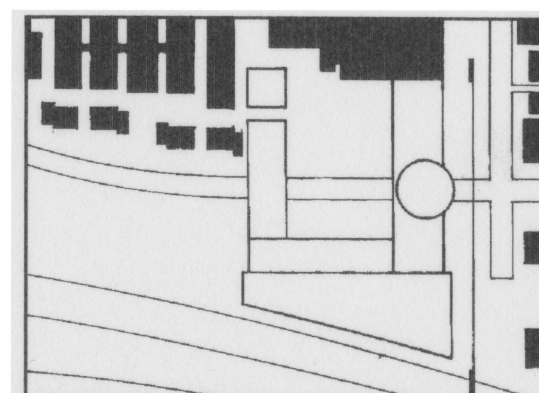
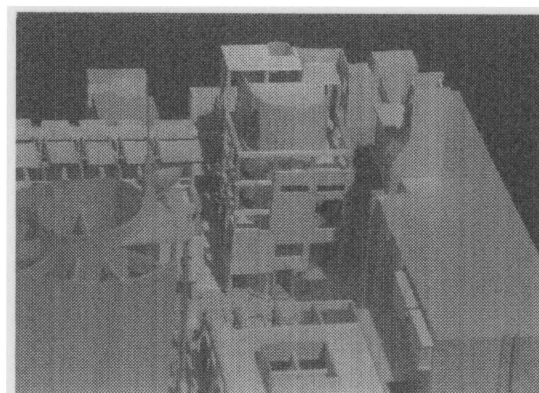
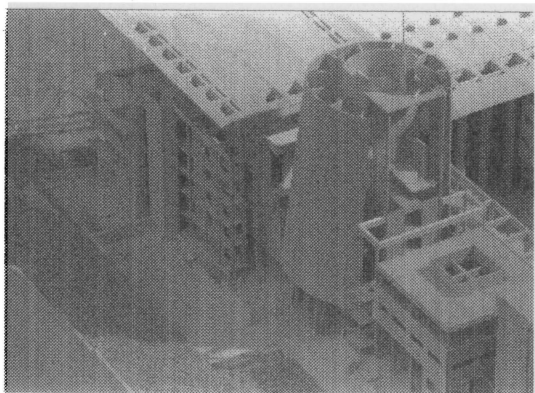


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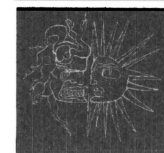


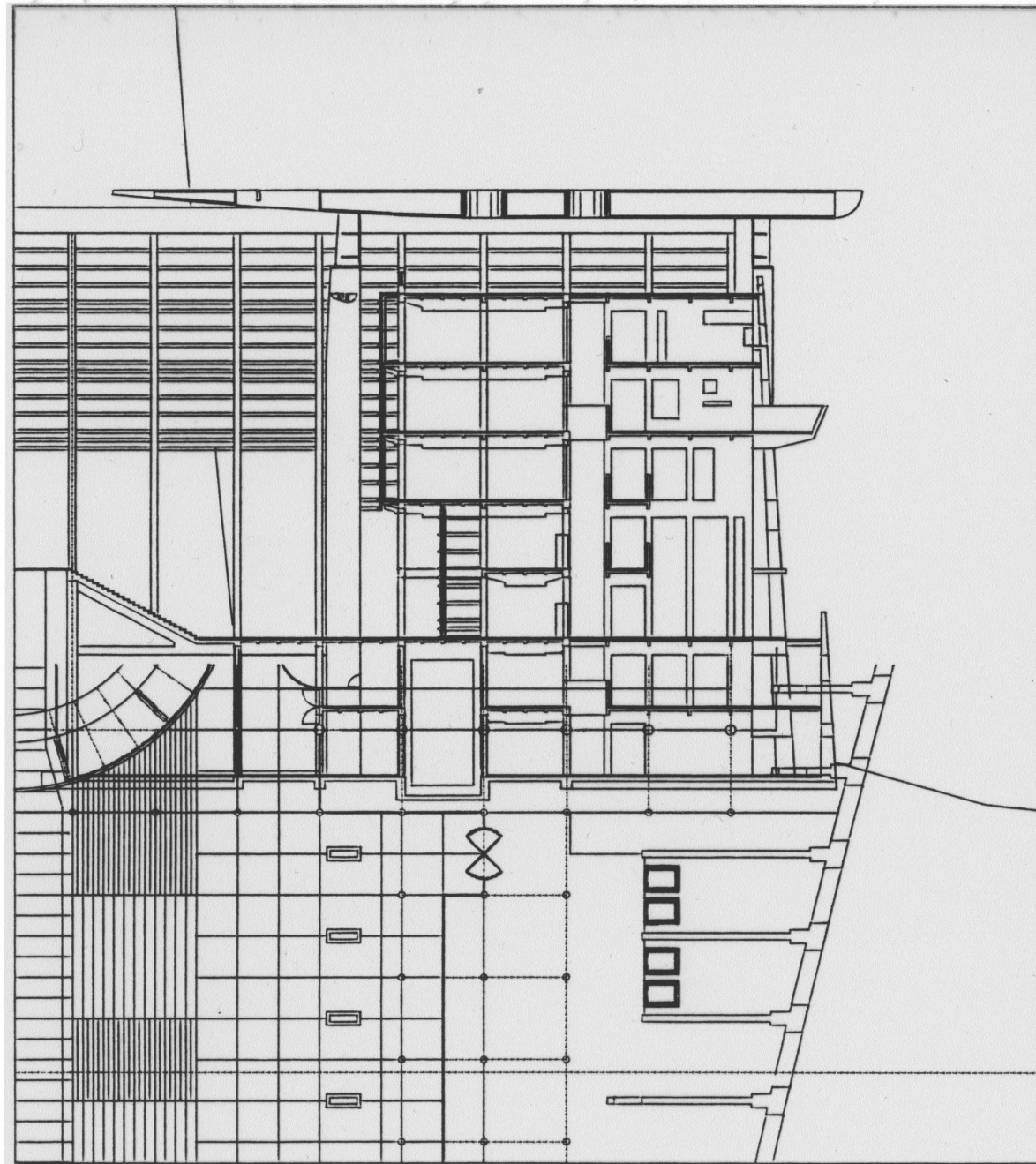
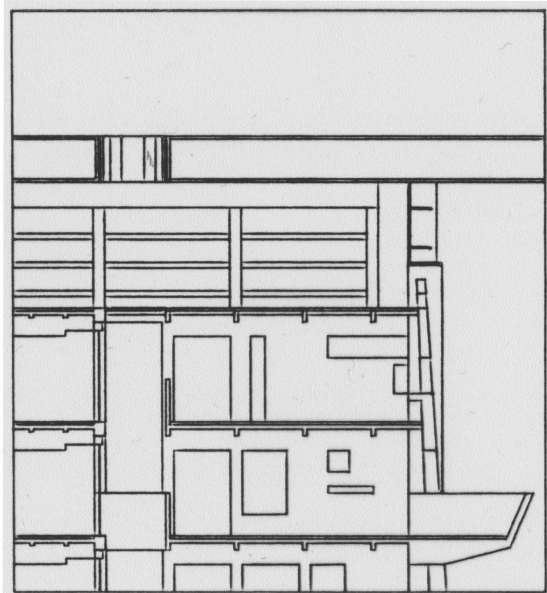
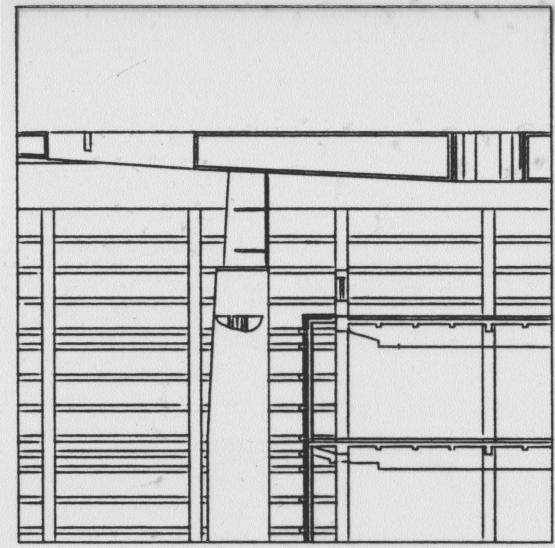
4. Elevation

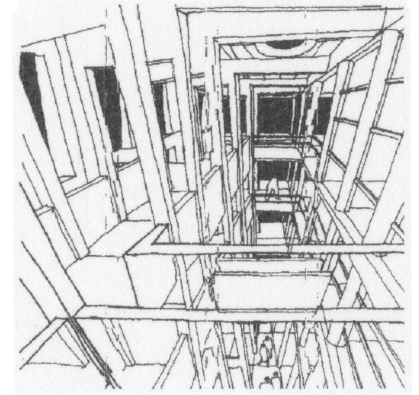
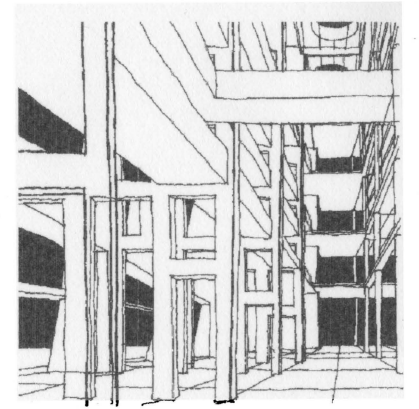
Legend:
 1, 2. Views of the model.
 4. Approaching along 37th Street.
 5. Hallway looking out to the courtyard.



A Sense of Place:
 Architecture
 and
 Territoriality

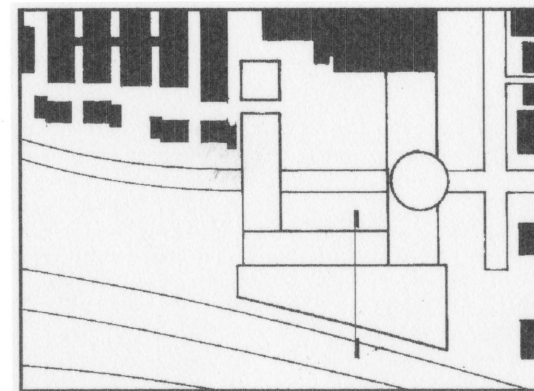
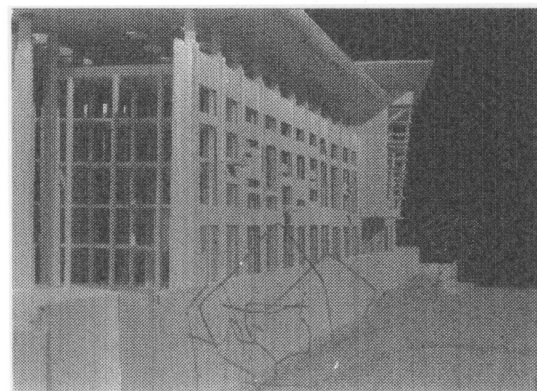




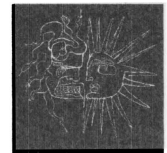


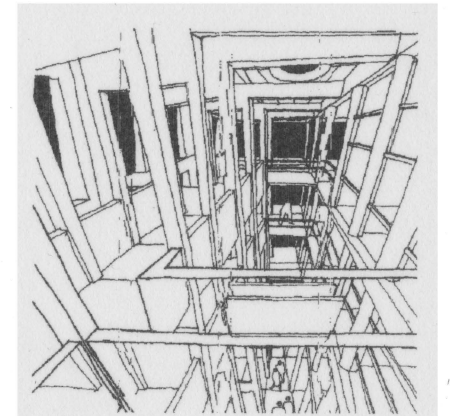
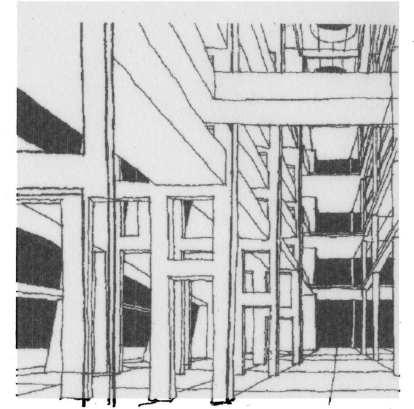
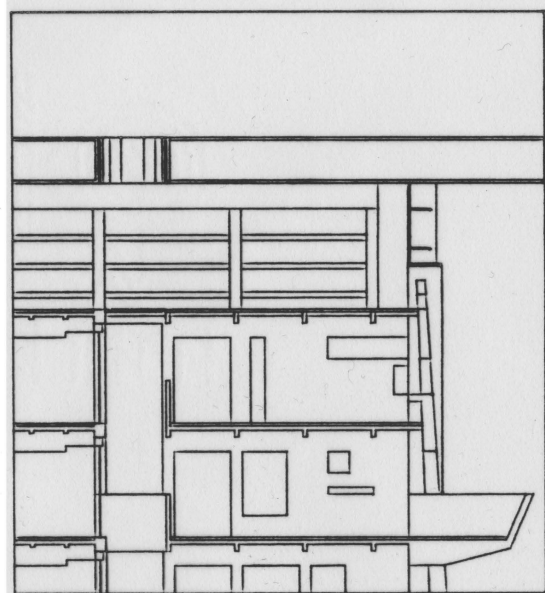
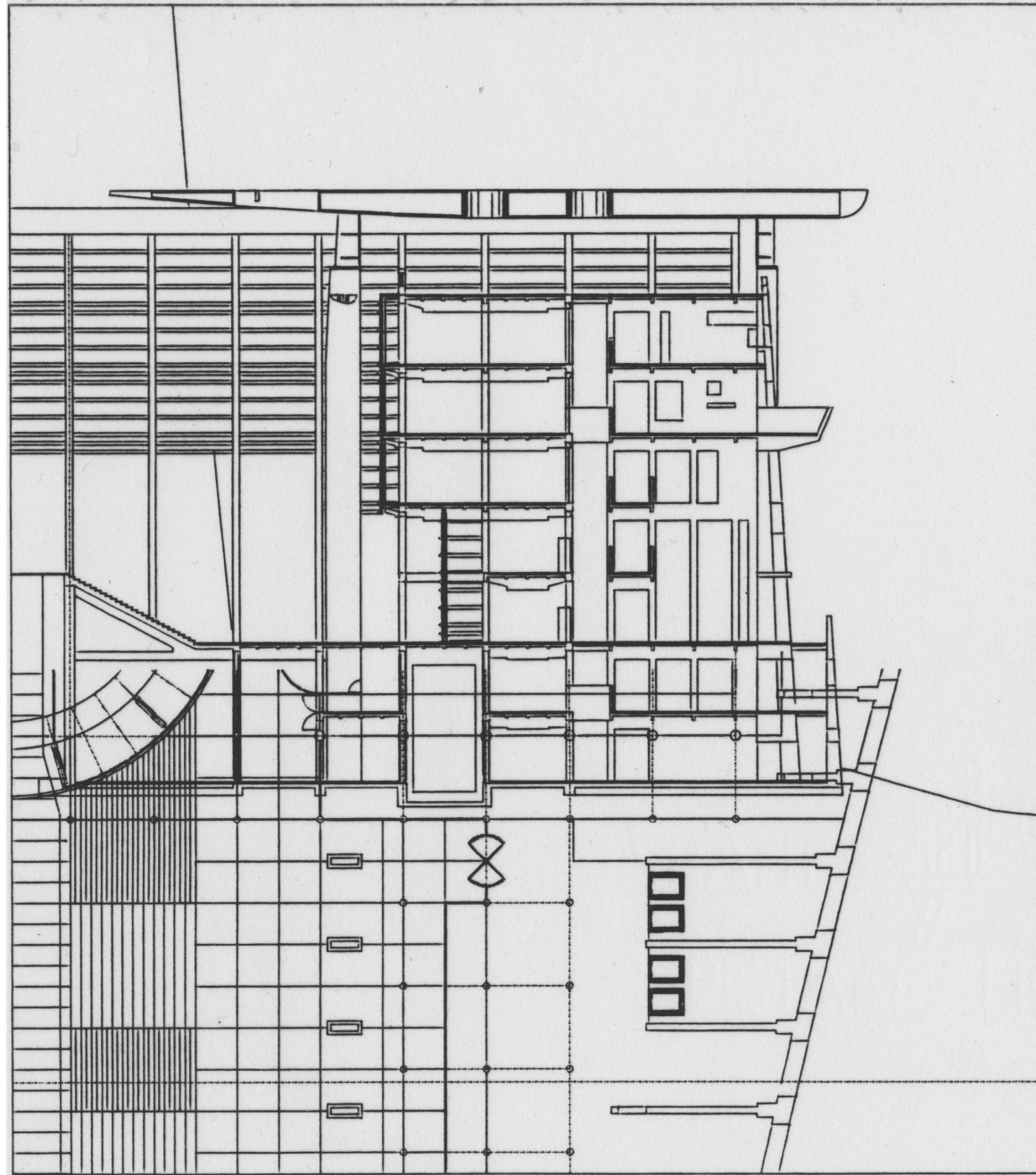
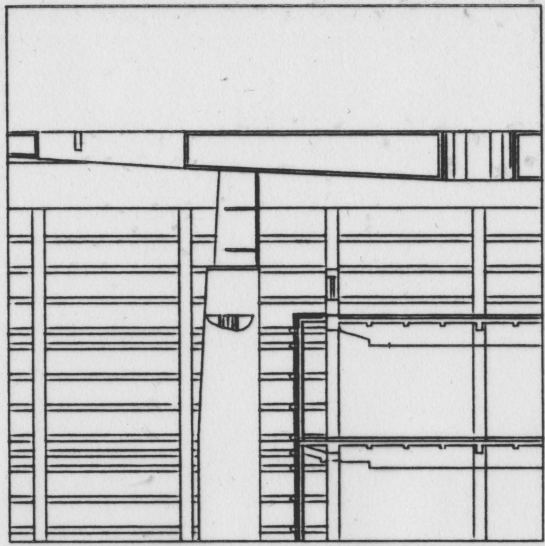
5. Details

- Legend:**
1, 2. Views of the model.
4. Looking down to the gathering space.
5. Gathering space, ground floor.



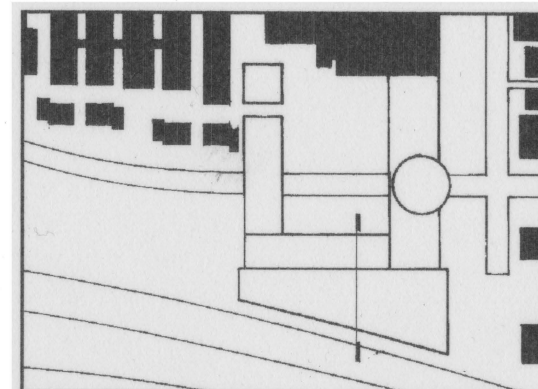
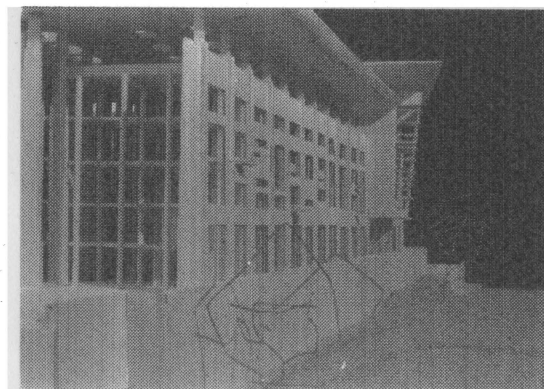
A Sense of Place:
Architecture
and
Territoriality



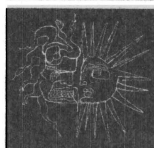


5. Details

- Legend:**
 1, 2. Views of the model.
 4. Looking down to the gathering space.
 5. Gathering space, ground floor.



**A Sense of Place:
 Architecture
 and
 Territoriality**



Foot Notes:

Chapter 1. Introduction

1. Christian Norberg-Schulz: The Concept of Dwelling, Rizzoli New York 1985, pg 18
2. Le Corbusier: When the Cathedrals were White, McGraw-Hill company 1964, pg 4
3. Aldo Rossi: The Architecture of the City, MIT Press, Cambridge, sixth printing 1981, pg 43
4. Op cit. Norberg-Schulz: Dwelling, 1985, pg135
5. Christian Norberg-Schulz: Genius Loci, Rizzoli New York 1979, pg192
6. Op cit. Norberg-Schulz: Genius Loci, 1979, pg12
7. Kevin Lynch: The Image of the City, MIT Press, Cambridge, nineteenth printing 1988, pg 49-83
8. Op cit. Norberg-Schulz: Genius Loci, 1979, pg 14
9. Le Corbusier: Towards a new Architecture, Dover Publications, New York thirteenth printing, 1986, pg 279
10. Op cit. Norberg-Schulz: Dwelling, 1985, pg 25
11. Ibidem, pg 47
12. Op cit. Norberg-Schulz: Genius Loci, 1979, pg 195
- 13, 14, 15. Op cit. Lynch: Image of the City, pg 49-83

- 16, 17. Ibidem, pg 91
18. Ibidem, pg 92
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20. Ibidem, pg 15
21. Ibidem, pg195
22. Ibidem, pg 199
23. Kenneth Frampton: Towards a Critical Regionalism, The Anti-Aesthetics, pg 16-30
24. Op cit. Norberg-Schulz: Genius Loci, 1979, pg 72
- 25, 26. Op cit. Norberg-Schulz: Dwelling, 1985, pg59

Chapter 2. Process

1. Op cit. Aldo Rossi: The Architecture of the City, 1981, pg 48
2. David B. Brownlee: Louis Kahn: In the Realm of Architecture, Rizzoli New York 1991, pg 71
3. Idem. pg 95

Chapter 3. Design

1. Steven Holl: Edge of City, Pamphlet Architecture 13, Princeton Architectural Press, 1991, pg 56

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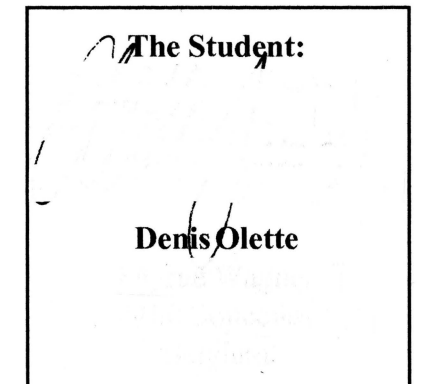
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- Spiro Kostof: The City Shaped, Bulfinch Press, Canada, 1991
- Christian Norberg-Schulz: Architecture: Meaning and Place, Rizzoli New York, 1986
- Leonardo Benevolo: The History of the City, MIT Press, Cambridge, third printing, 1985
- Kevin Lynch: Good City Form, MIT Press, Cambridge, 1984

Curriculum:

Education:
Virginia Polytechnic and State University
Master in Architecture, 1993.
Institut Supérieur d'Architecture Saint-Luc
Bachelor in Architecture, 1989.

Experience:
Skidmore Owings and Merrill
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Atelier Gauthoye-Berhaut
Liege, Belgium 1989-1991.

Honor:
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Virginia Polytechnic Institute and State University, Tuition Scholarship, 1991-1992.



"La valeur d'une oeuvre reside dans sa capacite a rassembler le monde en un sens general symbolique, un sens particulier local, un sens historique temporel et surtout comme un mode d'habitat entre terre et ciel".

Christian Norberg-Schulz

" The greatest achievements in architecture are less individual than social, more the accomplishment of working people than the flash of insight of the genius. They are the deposit which has been left by a nation, the layers which are built up by centuries, the residence of successive evaporations of human societies".

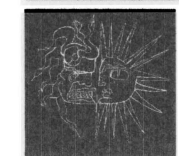
Victor Hugo

"Everybody has their own America and they have pieces of a fantasy America that they think is out there but they can't see".

Andy Warhol

A Sense of Place:

Architecture
and
Territoriality



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