

J O

critical junctions'

b  
c a n a n

Thesis submitted to the Faculty of Virginia Polytechnic Institute and State University

---

Jaan Holt, Chairman

---

Susan Piedmont - Palladino

Washington-Alexandria  
Alexandria,

09 february

I N T -  
in architecture

y  
us du

in partial fulfillment of the requirements for the degree of Master of Architecture

---

Paul Emmons

Architecture Consortium  
Virginia

2001

introduction 6

site 8

site study

design 16

evolution of the design  
entry-second level plan  
sections  
elevations

joint 28

nature - urban  
visual joint  
material - material  
space - space

nature - urban 30-32



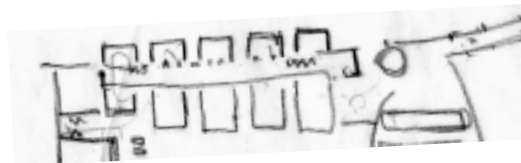
visual joint 34-38



material-material 40

metal - brick  
copper - brick  
glass - brick

air - earth  
 potomac parkway - p street  
 sculpture garden - plaza  
 public space  
 in - between space  
 private space



art galleries



artists' houses  
 artists' studios

space - space 42

sculpture garden - plaza 46

public space 48

in - between space 50

private space 52

bibliography 58

vitae 60

auditorium



corner gallery  
 (temporary exhibition)



Man still breathes both in and out. When is architecture going to do the same?...

Take off your shoes and walk along a beach through the ocean's last thin sheet of water gliding landwards and seawards. You feel reconciled in a way you wouldn't feel if there were a forced dialogue between you and either one or the other of these great phenomena. For here, **in - between** land and ocean - in this **in-between** realm, something happens to you that is quite different from the sailor's nostalgia. No landward yearning from the sea, no seaward yearning from the land. No yearning for the alternative -no escape from one into the other.

Awareness of this **in - between** (**in - between** awareness) is essential. The ability to detect associative meanings simultaneously does not yet belong to our mental equipment. Since, however, the meaning of every real articulated **in - between** place is essentially a multiple one, we shall have to see to it that it does.

Awareness of the **in - between** creeps into the technology of construction. It will transform not only our ideas as to what we should make, but also as to how we shall make it -including our technological approach. It will be there in the body, the members and the joints of whatever we make... 1 Aldo Van Eyck

What does joint mean? The Oxford dictionary meaning of **j o i n t** is 'the place or part at which two things or parts are joined or fitted together : a junction... put together, combined, united...hinge, pivot, knee, elbow, unite, associate, connect, mix, merge, attach, fix, bind, link...an arrangement, structure, or mechanism in an animal body... universal joint: a contrivance by which one of two connected parts of a machine is made capable of moving freely in any direction with respect to the other...

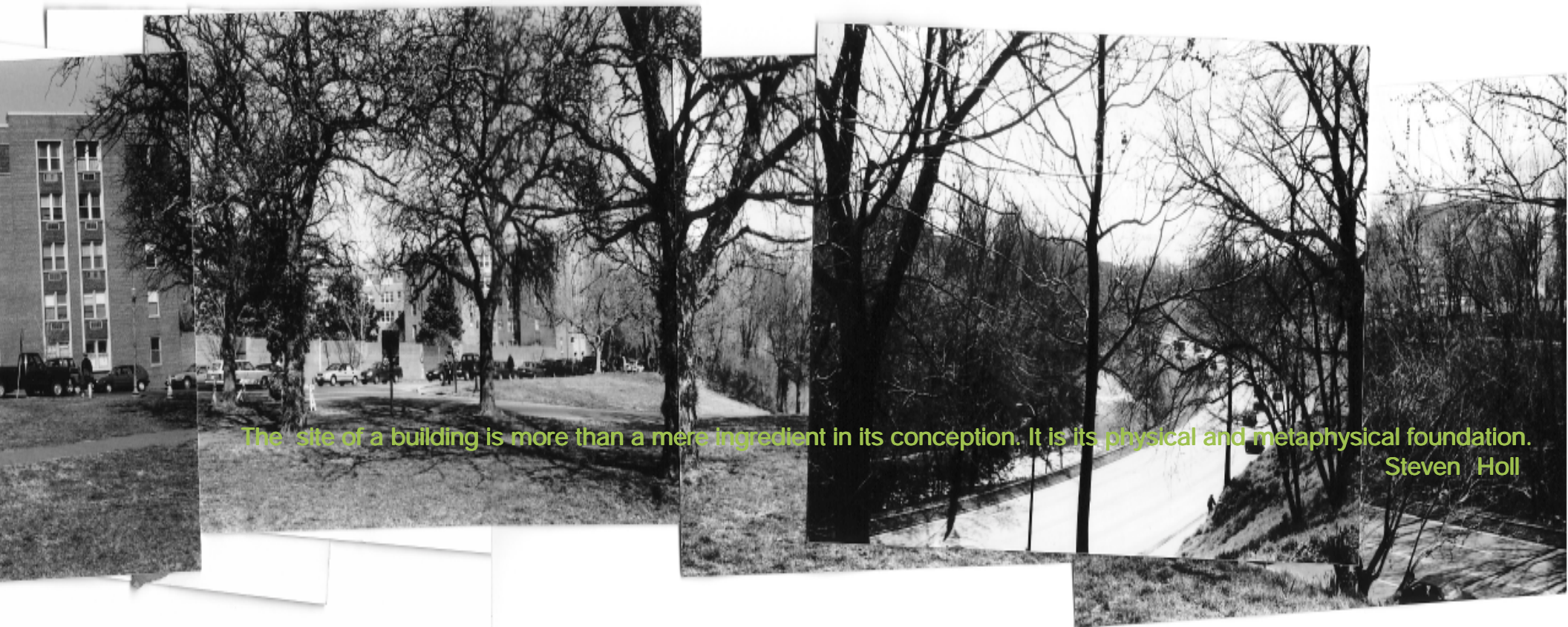
What does joint mean in architecture? Two different things joint together... Two different scales : **urban - nature**, two different cultures: **east - west**, or **material - material**, **dense - sparse**, **sound - silence**, **lightness - darkness**, **long - short**, **narrow - wide**, **black - white**, **cold - hot**, **air - earth**, **life - death**, **solid - void**, **in - out**, **within - without**, **open - closed**, **many - less**, **visible - invisible**...**soft - not so soft** or **disjunction - j o i n t**.

This thesis is an adventure of investigating being **-in between** rather than solely here to there.



the site





The site of a building is more than a mere ingredient in its conception. It is its physical and metaphysical foundation.  
Steven Holl



The site is located in Georgetown. It's two miles west of the Dupont Circle and at the edge of the Potomac Parkway. It's a gate to Georgetown from P - street bridge. The reason to choose this particular site was that it was **-in between-** two different domains. It's in between Dupont Circle and Georgetown : two different scale of urban area. Georgetown is composed of mostly two-three stories high town houses; on the other hand, Dupont Circle is mostly five-six stories high commercial-office buildings. The site is in between **urban - nature...** It's located at the edge of **Georgetown** and at the same time at the edge of **Rock Creek**. It's in between two different density of the traffic . The vehicle traffic runs on **Potomac Parkway**, pedestrian traffic runs on **P - street**. One of the challenges of designing on this particular site is creating a visible joint between these invisible joints...



VIEW FROM GEORGETOWN



VIEW FROM ROCK CREEK





VIEW FROM DUPONT CIRCLE

george town



potomac parkway

dupont circle

rock creek

washington circle

-The resolution of the functional aspects of site and building, the vistas, sun angles, circulation, and access, are the 'physics' that demand the 'metaphysics' should have an experiential connection, a metaphysical link, a poetic link. When a work of architecture successfully fuses a building and situation, a third co denotation and connotation merge; expression is linked to idea which is joined to site... 2 Steven Holl





of architecture...Architecture and site  
ndition emerges. In this third entity,

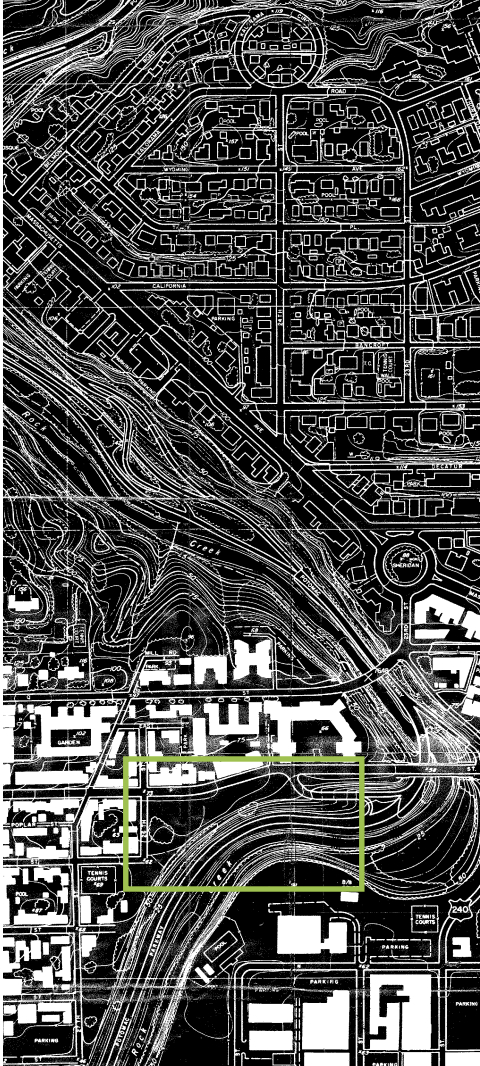
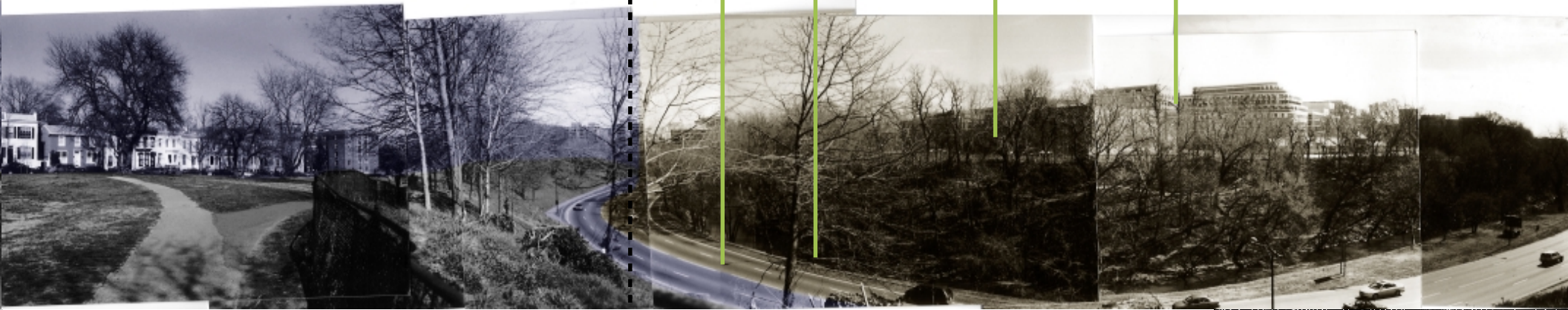
joint

potomac parkway

rock creek

dupont circle

washington circle



churRch



tOwN hOuSeS

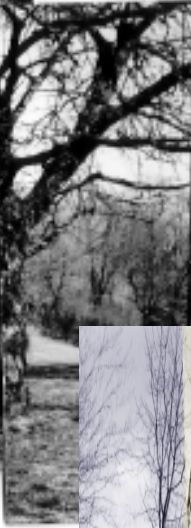
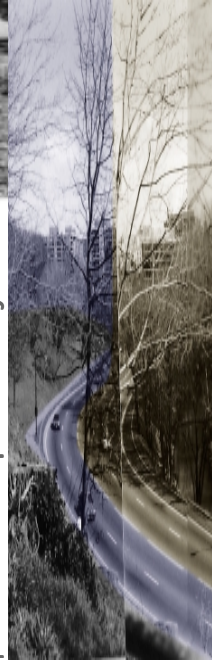




hIGH r ise bUildinGs



pOtomAc pArkwaY



oFficEs





design



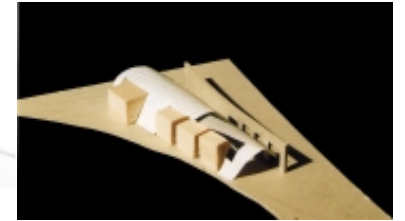
Why is the Art Center ? The Art Center, itself, as building type, is the place which brings variety of cultures together. It allows them to mix, merge, and bind together... All different cultures combine together. Art Center is a place where you discover how to display different cultures display arts, (different background artists display work or combine different type of art ) : paintings, sculptures, photographs....The Art Center is a place which is visited by people from different ages and backgrounds... a place to discover different quality of light : lightness - darkness...a place where you **display** - produce at the same time... a place to show the interaction between **artist** - public... and a place for **living** - working under the same roof.

- The plan is the generator.

The spectator' s eye moves through a site made of streets and houses. It registers the shock of the volumes that rise up around it. If these volumes are forms that have not been debased by inappropriate alterations, if their grouping expresses a clear rhythm, not an incoherent cacophony, if the proportions between the volumes and the intervening spaces are correct, the eye will transmit to the brain coordinated sensations that are intensely pleasing to the mind : this is **architecture** - 3

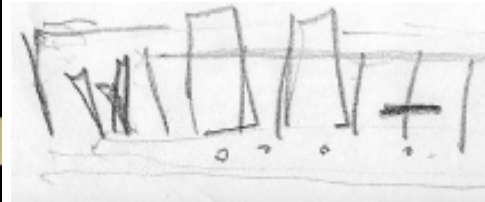
Le Corbusier





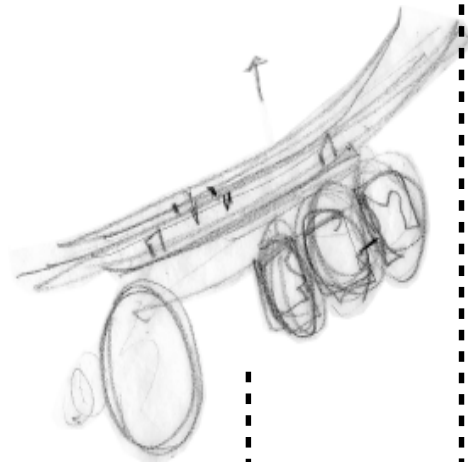
elevation  
scheme 2

model  
scheme 2

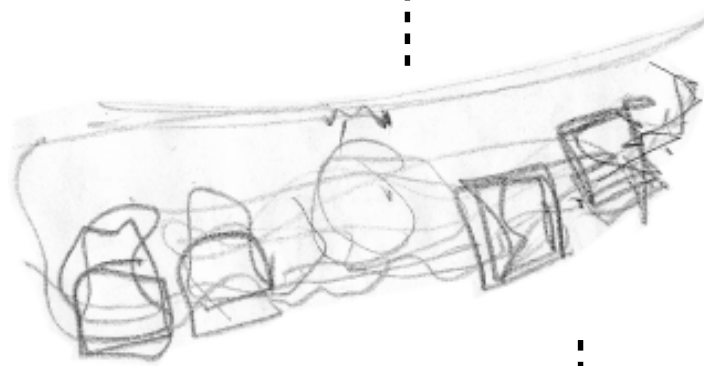


model  
scheme 1

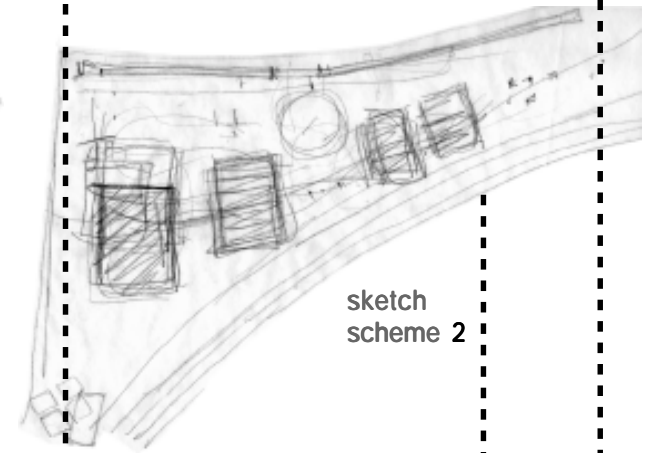
elevation  
scheme 1



sketch  
scheme 1



sketch  
scheme 2



sketch  
scheme 2



model  
scheme 3



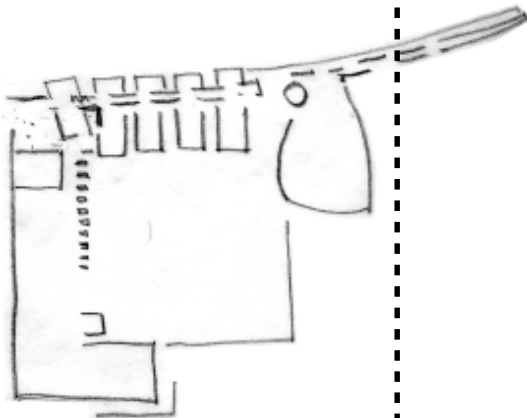
elevation  
scheme 4



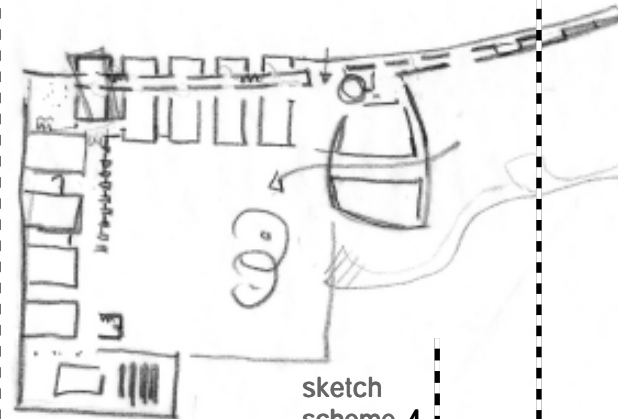
model  
scheme 4



section  
scheme 3

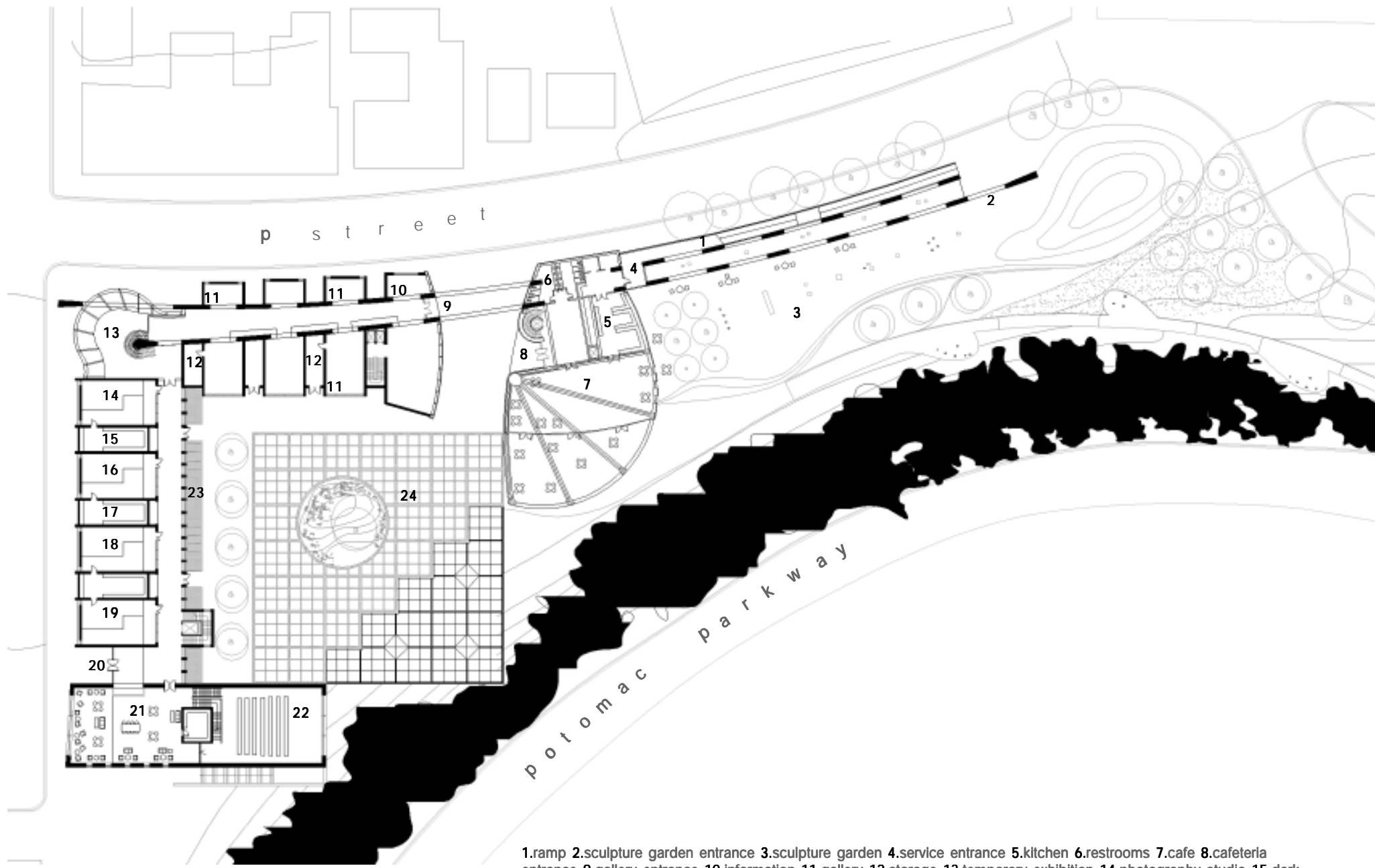


sketch  
scheme 3



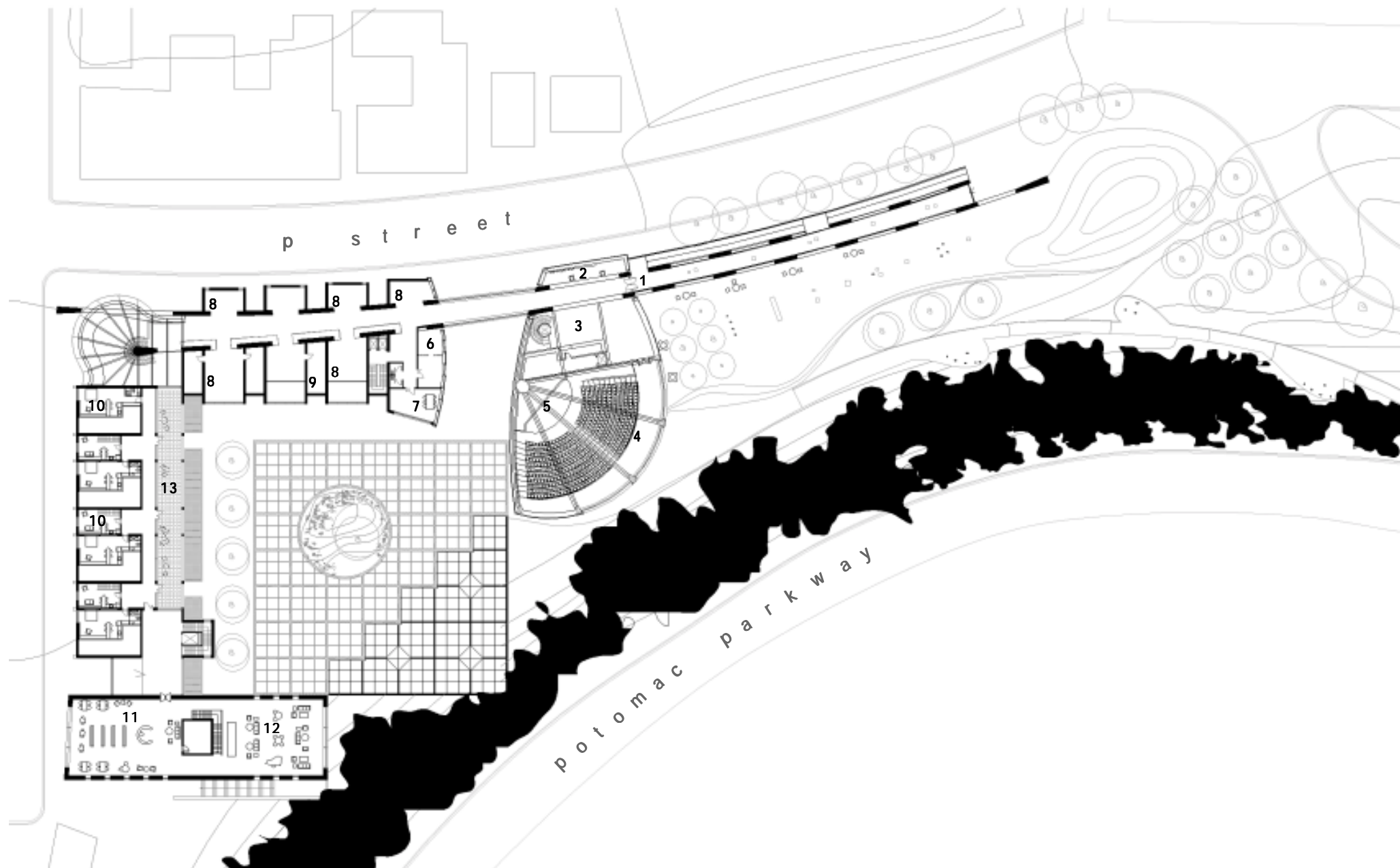
sketch  
scheme 4

11



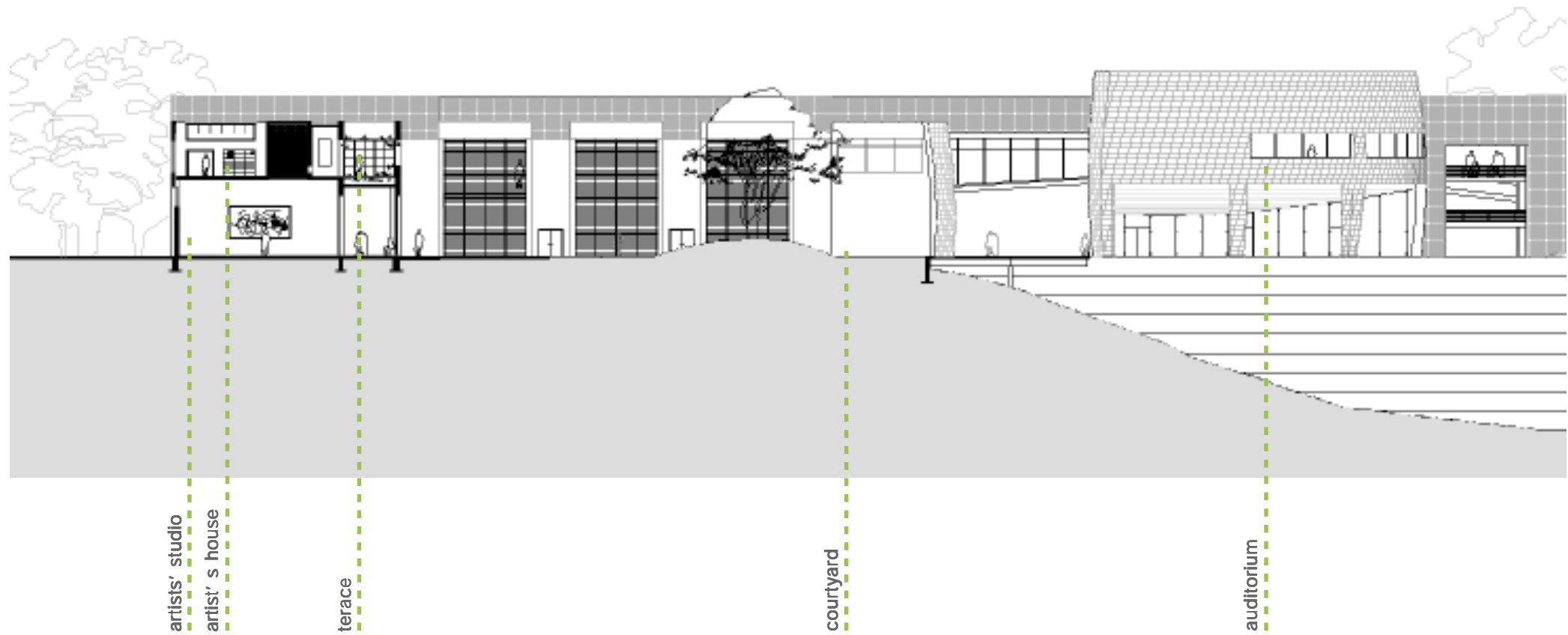
entry level

1.ramp 2.sculpture garden entrance 3.sculpture garden 4.service entrance 5.kitchen 6.restrooms 7.cafe 8.cafeteria entrance 9.gallery entrance 10.information 11.gallery 12.storage 13.temporary exhibition 14.photography studio 15.dark room 16.fiber art studio 17.supply storage 18.painting/drawing studio 19.classroom 20.studio-classroom entrance 21.artist's meeting room 22.multi-purpose room 23.water 24.courtyard

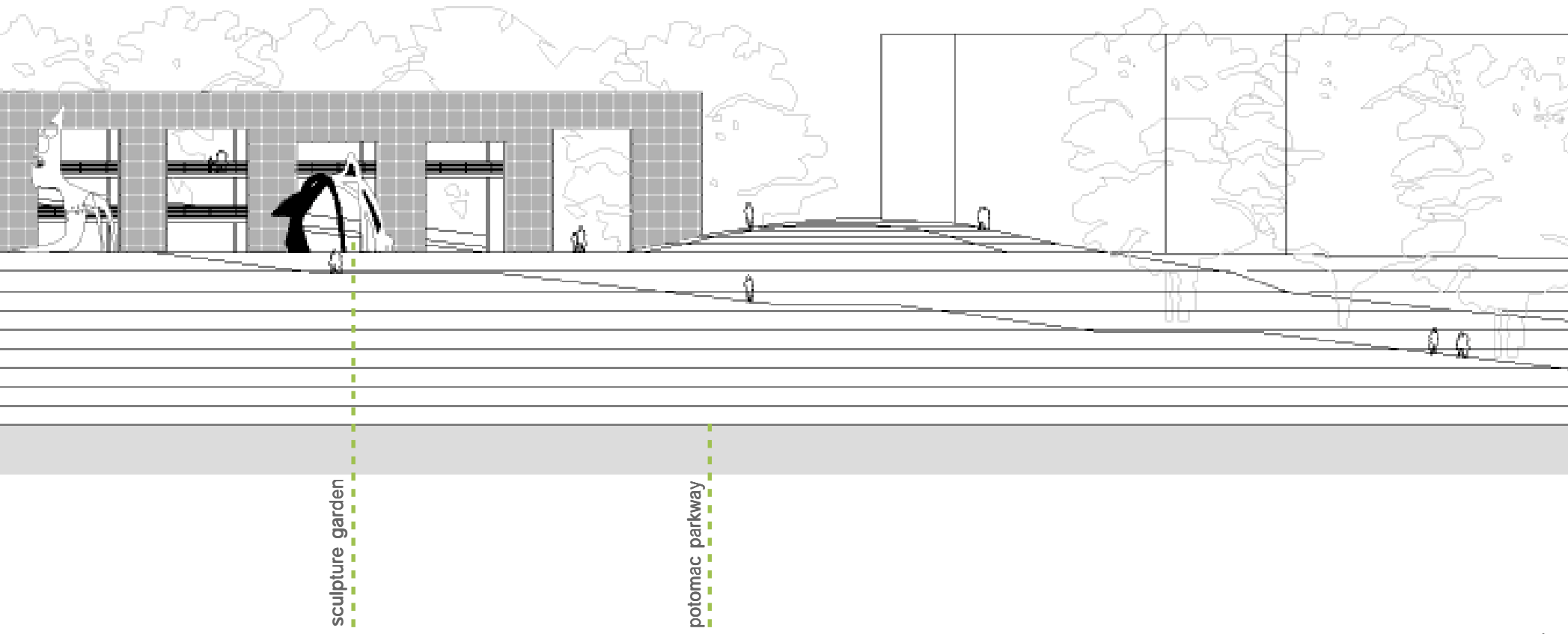
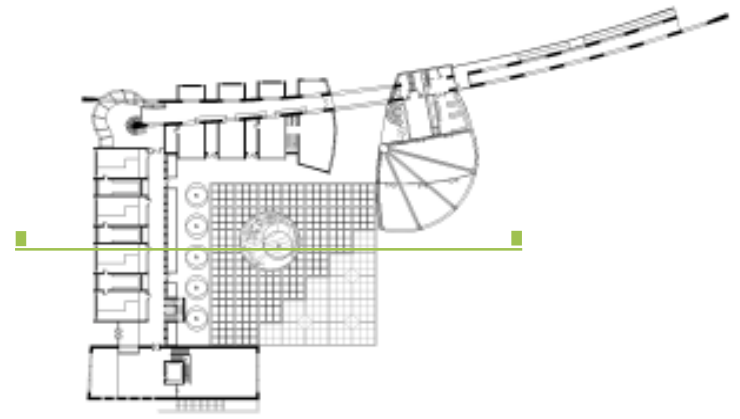


1.auditorium entrance 2.coats/bags 3.reception area 4.auditorium 5.stage 6.administrative office 7.meeting room  
8.exhibition galleries 9.storages 10.artist's house 11.library 12.rock creek view room 13.terrace

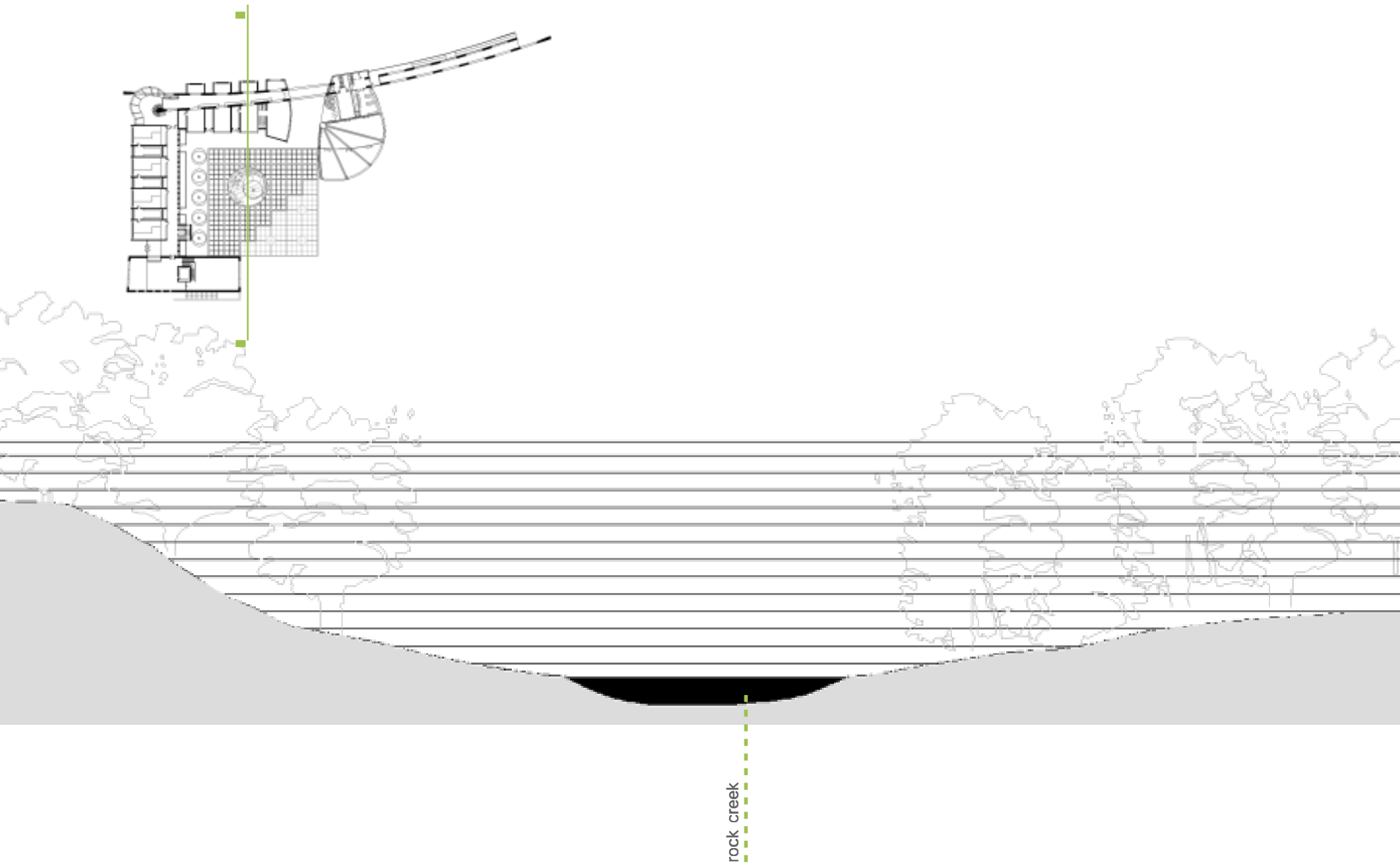
second level

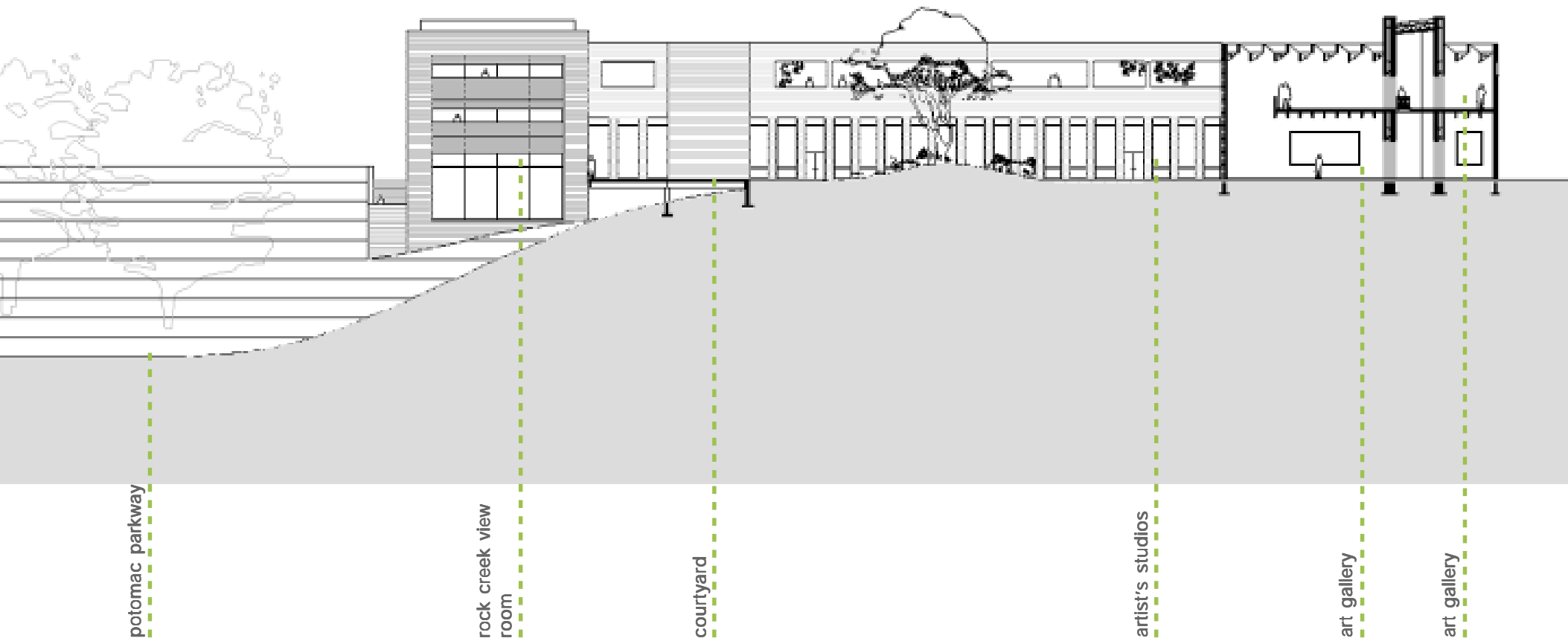
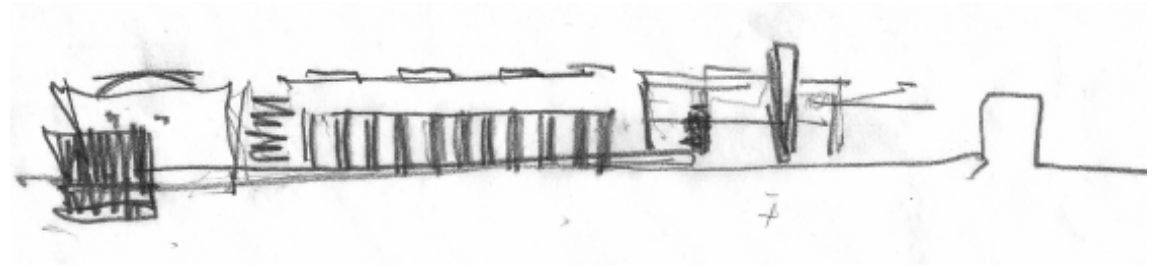


section through artist's studio - house





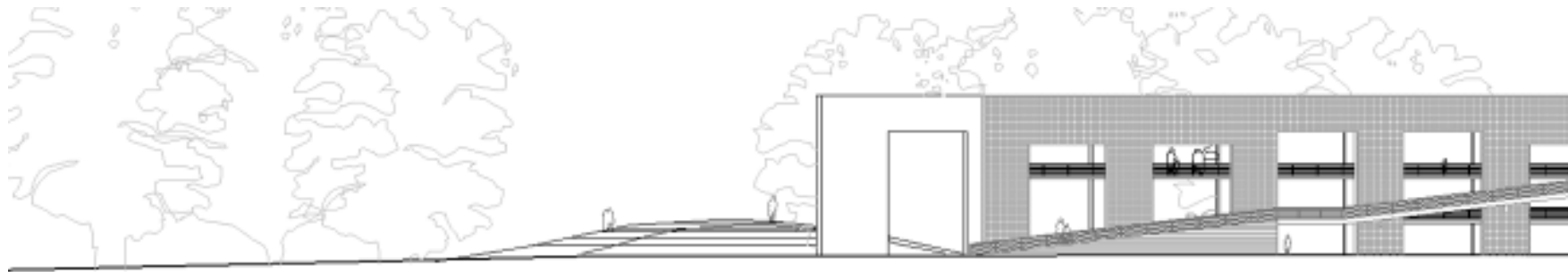




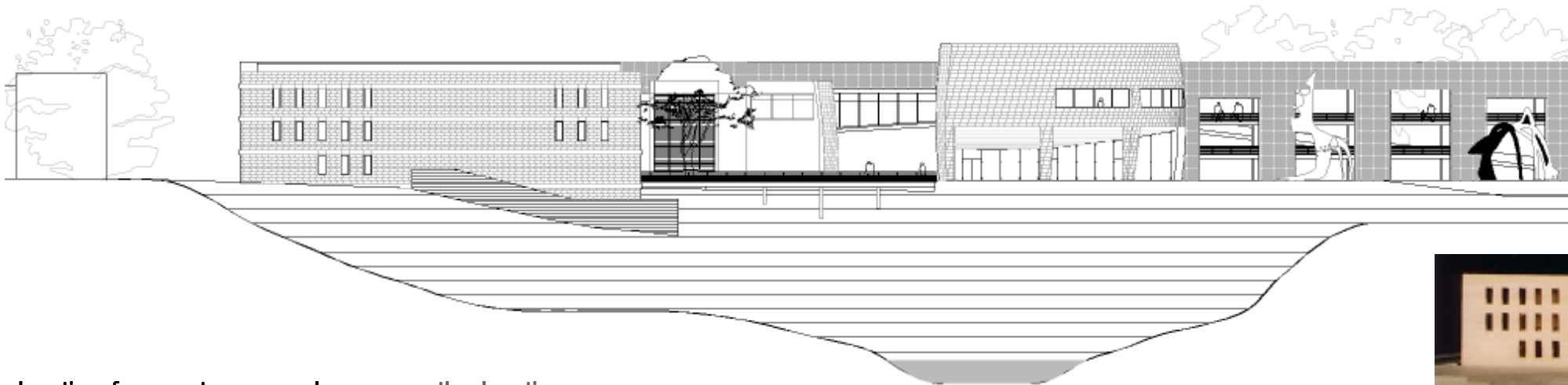
section through exhibition gallery



elevation from georgetown - west elevation

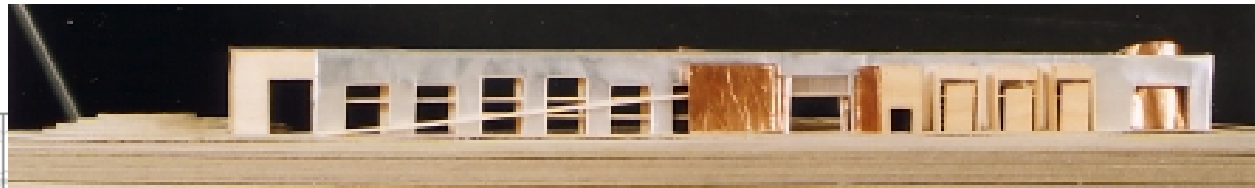
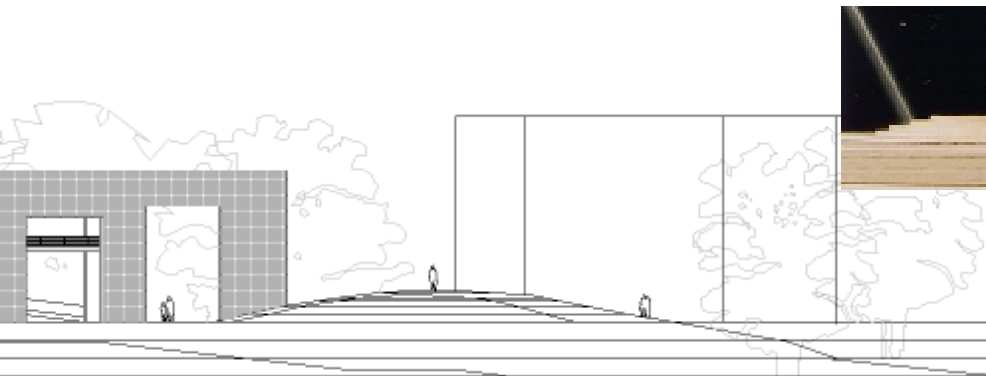
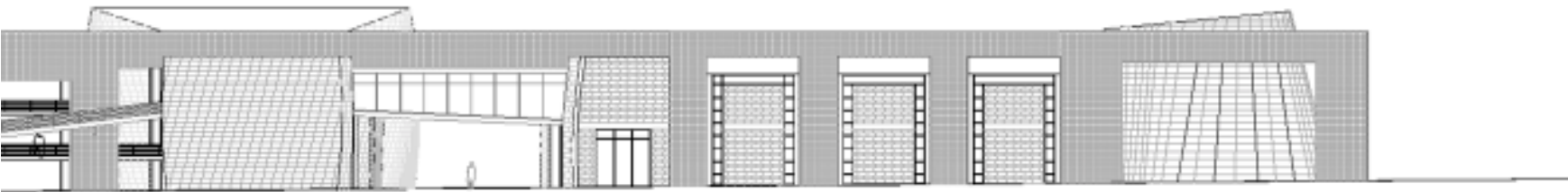
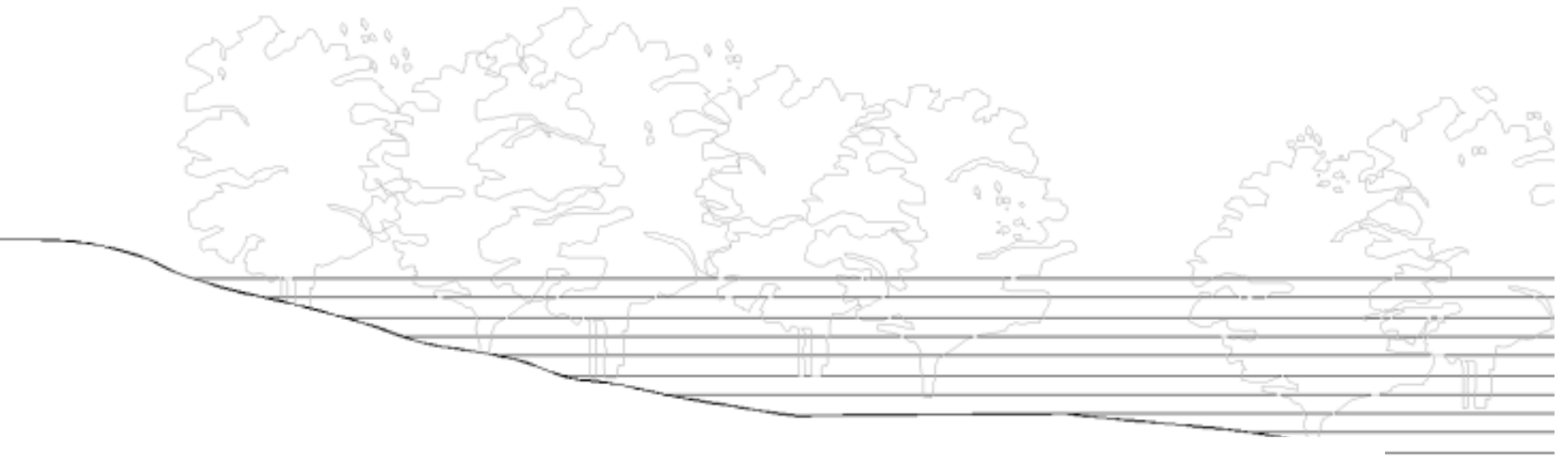


elevation from p street - north elevation



elevation from potomac parkway - south elevation





## urban - nature

I have started the design with main curving wall which I called as a hinge between urban - nature....P street side represents urban site, Rock Creek side represent

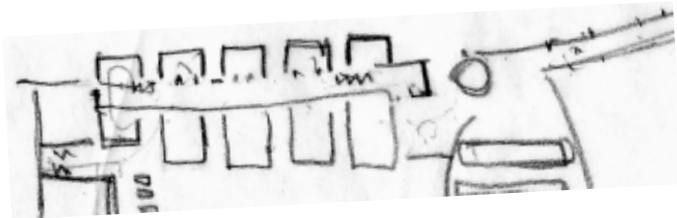
## visual joint

Projection of courtyard was to get the site connected with the by passers of Rock Creek Parkway and to get their attention.

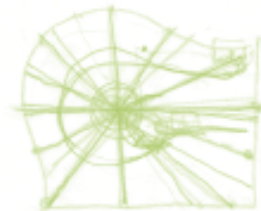
## space - space

### air - earth

The Art Center has connected three different spaces: **public space** : auditorium and art galleries; **in between space** : corner gallery; **private spaces** : artists' houses - studios. The attention was to create these different spaces as hinge between different functions and to make all these spaces connected each other, at the same time, to use these spaces independently in any time.



**public spaces** : The auditorium is in between sculpture garden - courtyard. It's the best place to use the auditorium independent from the art galleries. After the art galleries are closed, public

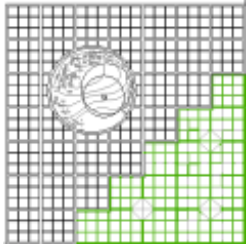


**in - between space** : the corner gallery, with its geometry and material, is different from the art galleries - artists' studios...it brings light in to introduce relatively darker public - private spaces to each other.

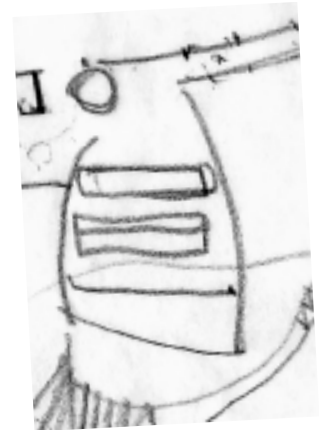


**private spaces** : a certain number of studios with standard dimensions were to be provided around a courtyard where work could be carried out in the open.

ts nature site. This wall also joints two different functions : art galleries - auditorium.



oundary between these two different functions. In between auditorium - art galleries there is a bridge which provides the flexibility to can still use the auditorium which has a separate entrance and exit.



vided for the local artist : photography studio, fiber art studio, painting - drawing studio, and classroom...Each studio opened out into



Today in our cities there is a conflict between urban and nature. The architects have same conflict in their design approach in the cities. They want their design part of urban and part of nature. Every day, they are trying to bring more nature to urban life. More water, more green, more sky, more air... in their design.

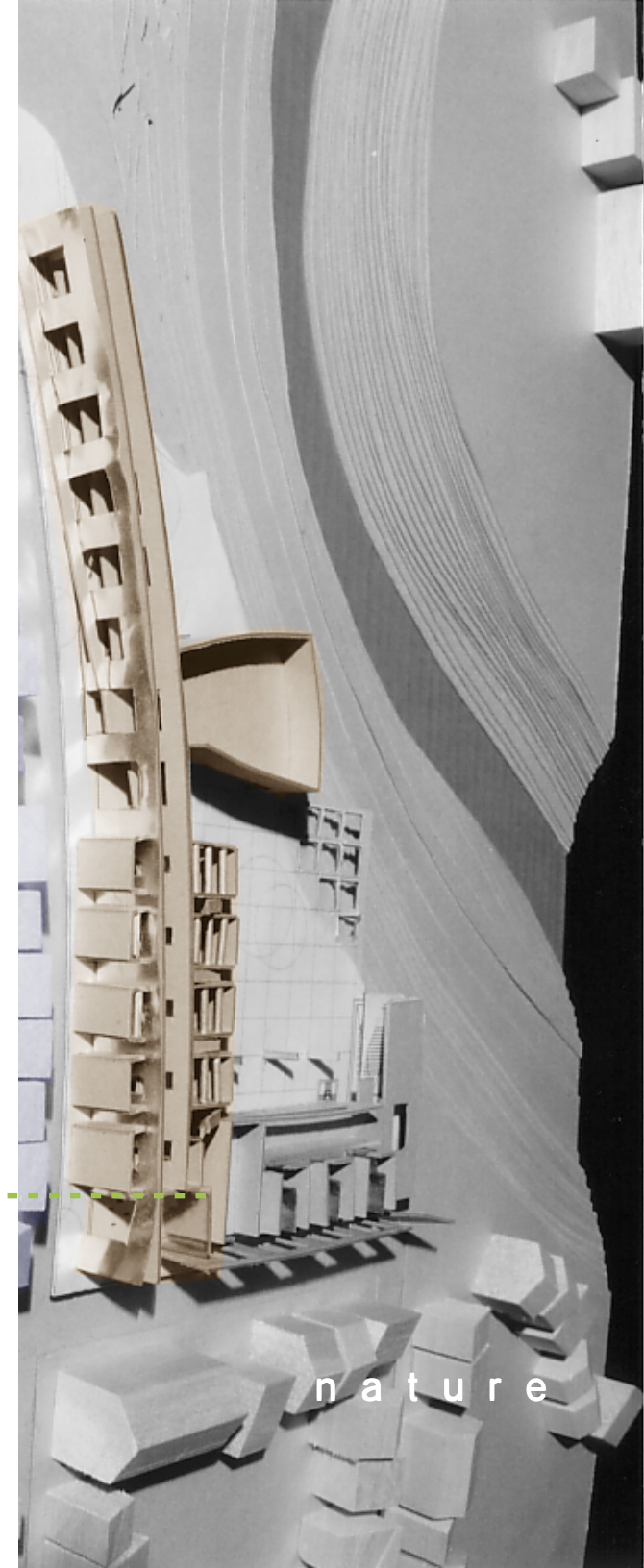
-You are born with nature's approval at a moment that is different from any other moment. Nature gives to everything both measurable and unmeasurable qualities. In the measurable every moment is different, but your spirit is the same. Nature gives everything to you non-consciously, and you, from nature, get consciousness of the Spirit. Your singularity lies then in just how you are constructed as the custodian of the Spirit... 5



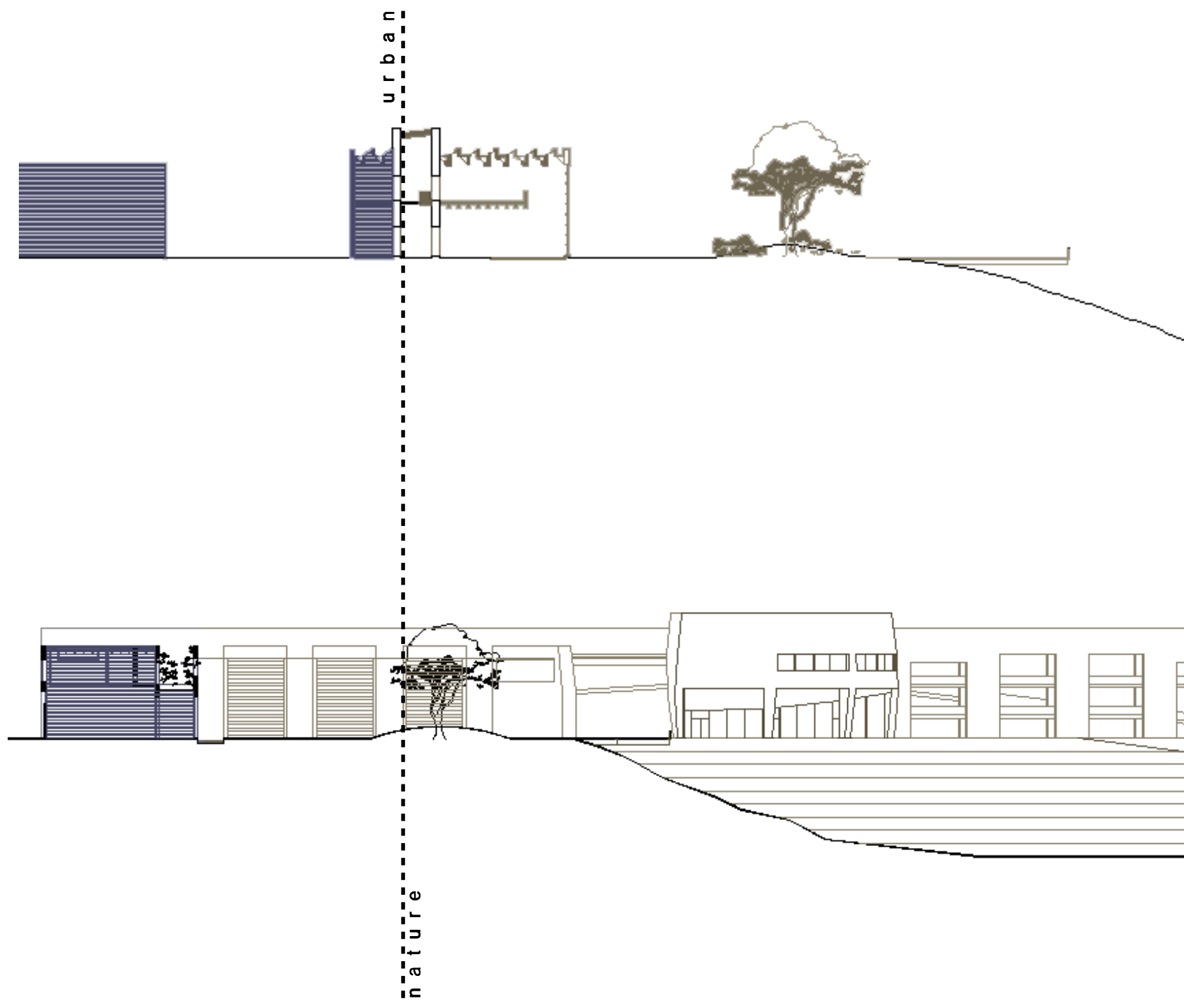


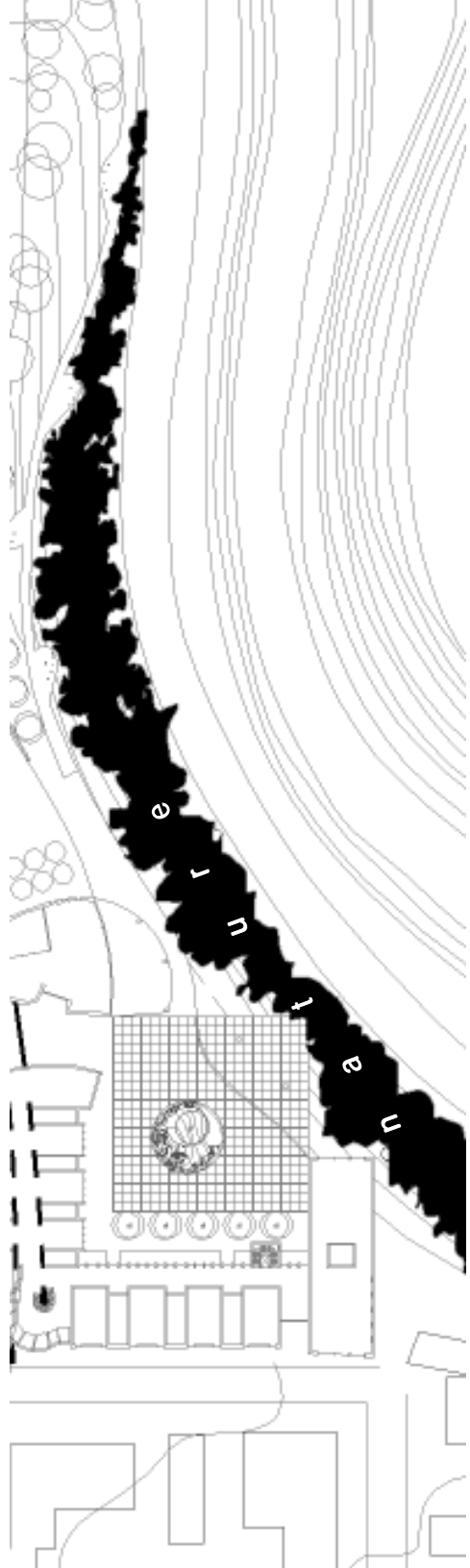
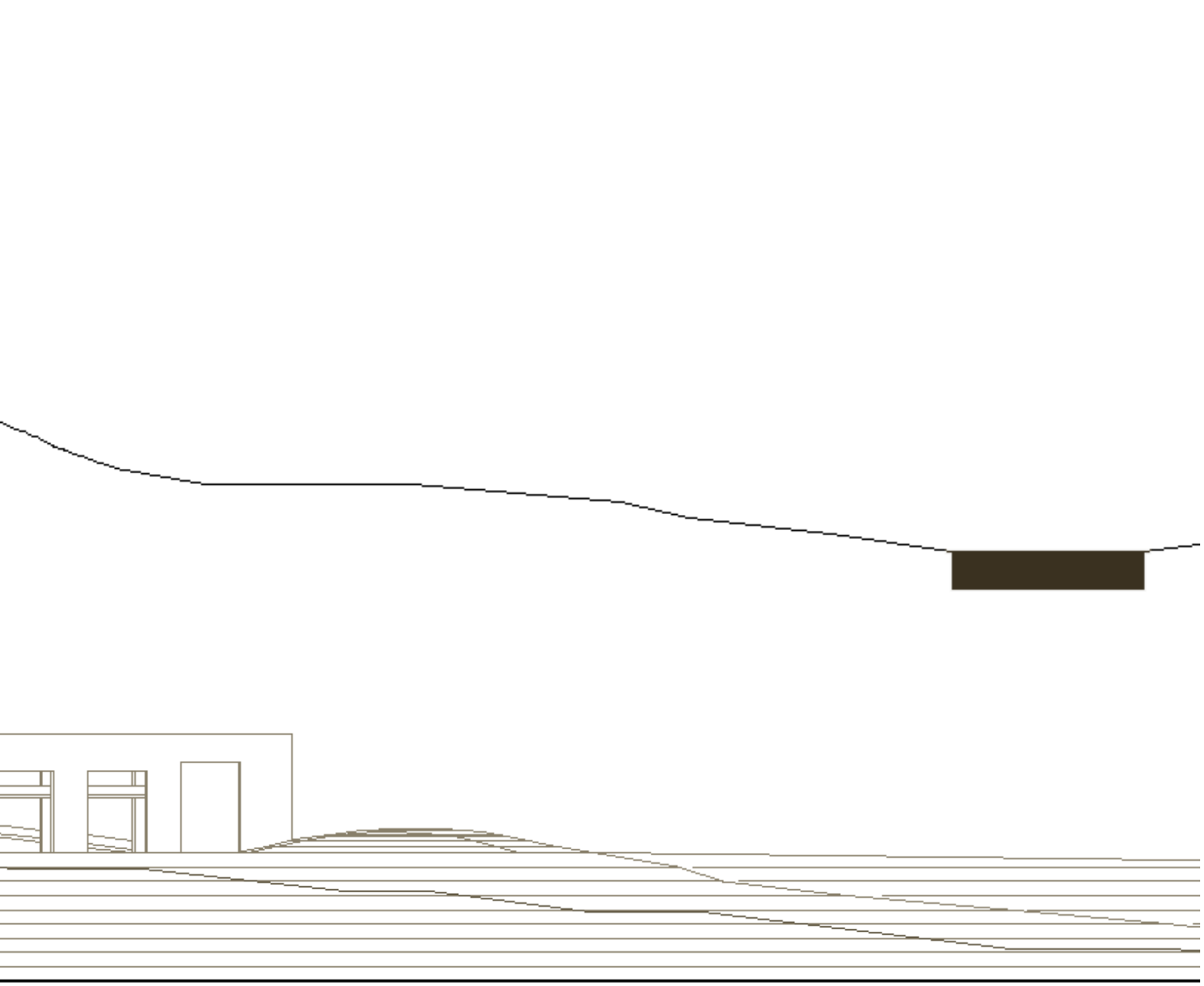
When thinking urban and nature relationship to the today's cities various questions were raised. How the architect use urban's qualities and nature's qualities all together in one design? How can he bring them together in one design? What is the connection - joint - between them?

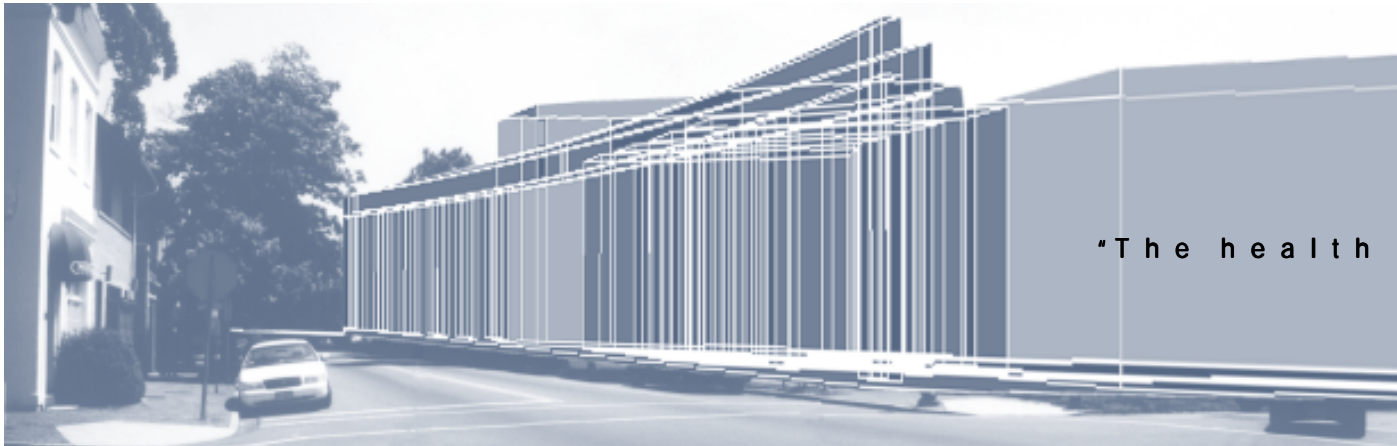
- A great building, in my opinion, must begin with the unmeasurable, must go thorough measurable means when it is being designed, and in the end must be unmeasurable. The only way you can build, the only way you can get the building into being, is through the measurable. You must follow the laws of nature and use of quantities of brick, methods of construction, and engineering. But in the end, when the building becomes part of living, it evokes unmeasurable qualities, and the spirit of its existence takes over. 5



n a t u r e



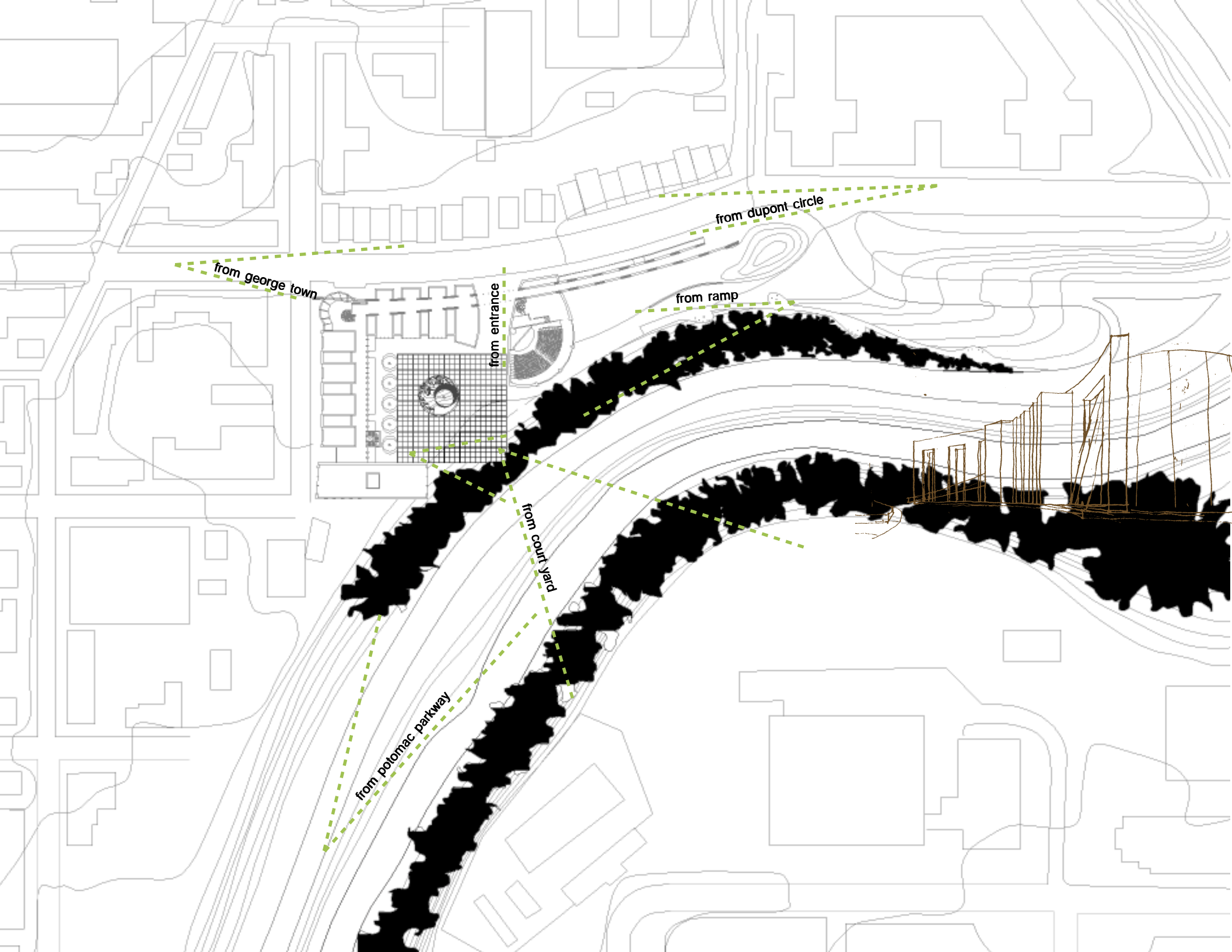




"The health of the eye see

visual joint

ms to demand a horizon. We are never tired so long as we can see far enough." 6



from george town

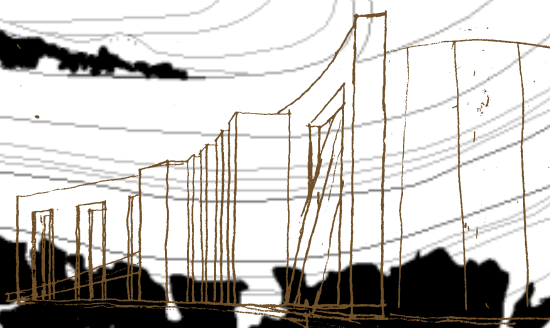
from entrance

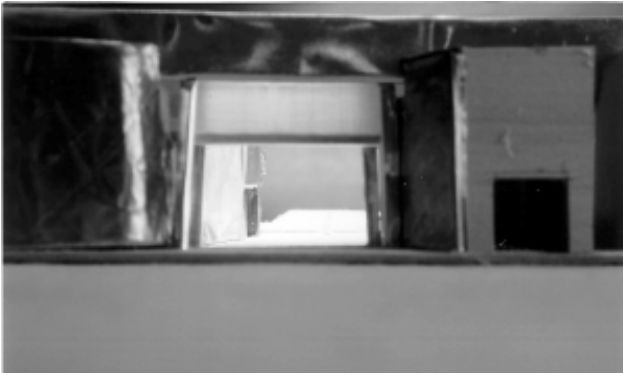
from dupont circle

from ramp

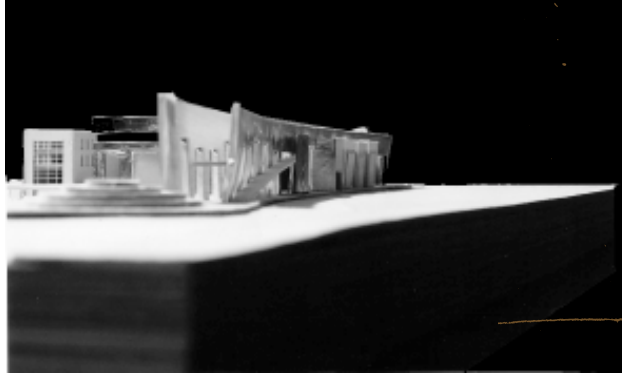
from court yard

from potomac parkway

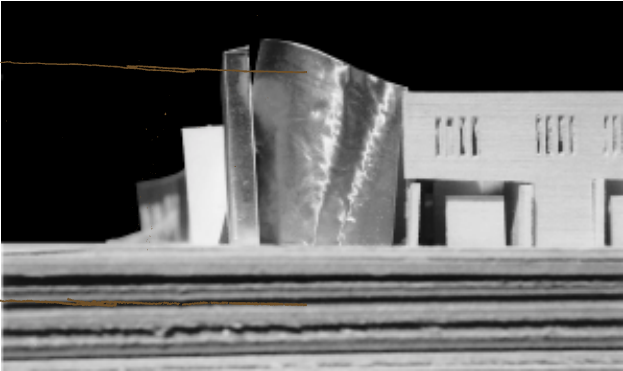
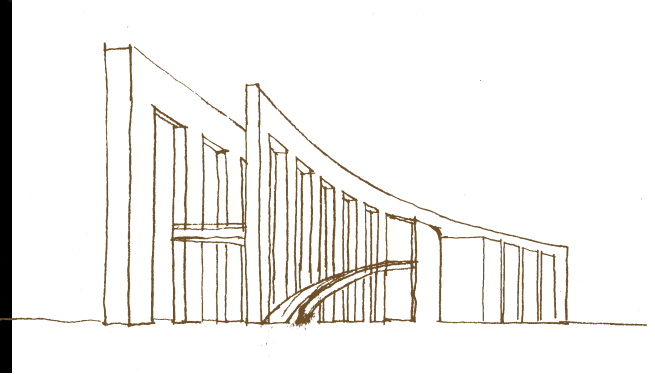




from entrance



from dupont circle



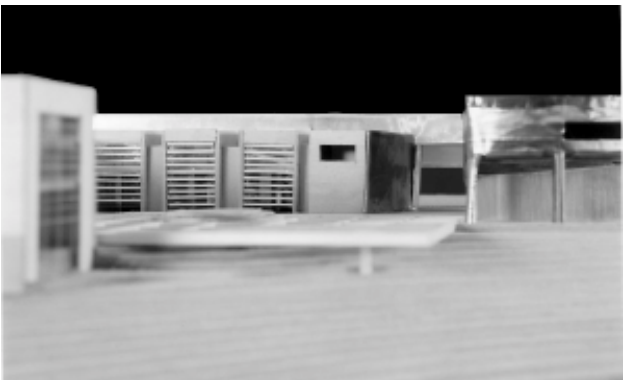
from george town



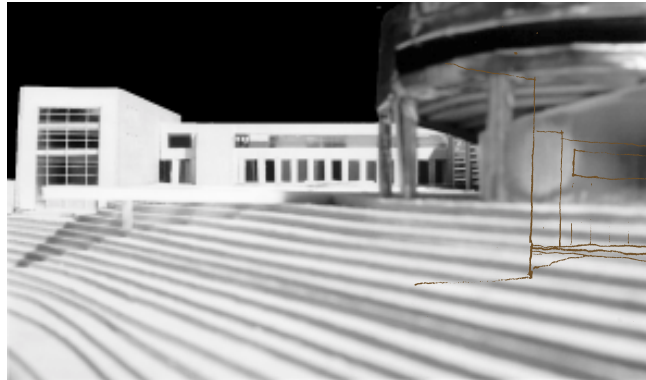
from ramp



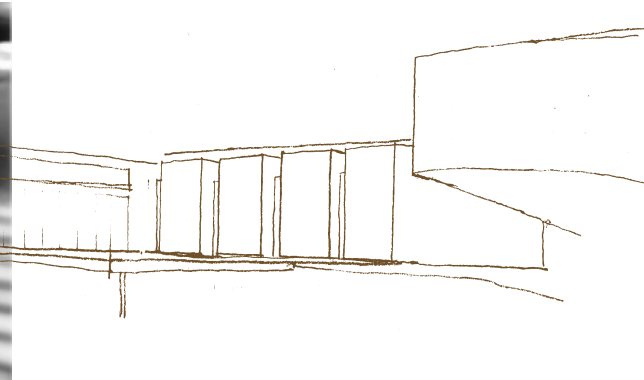
from dupont circle



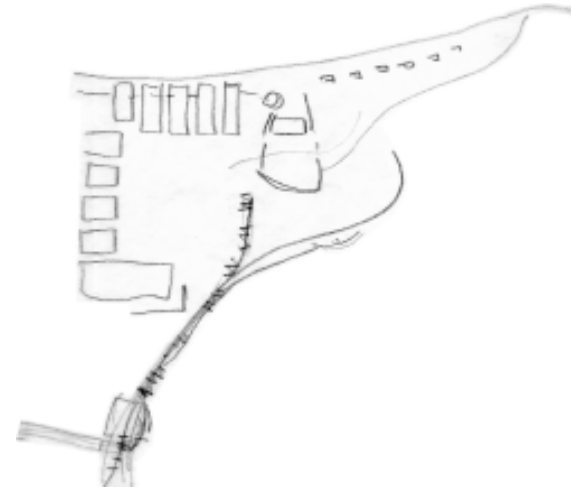
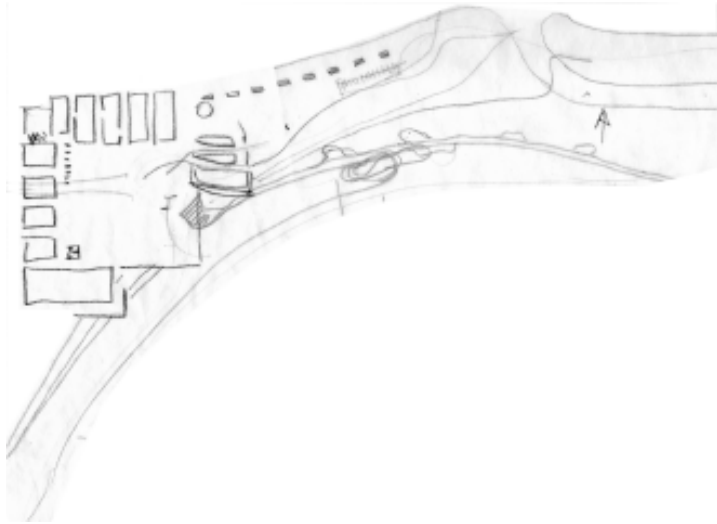
from potomac parkway



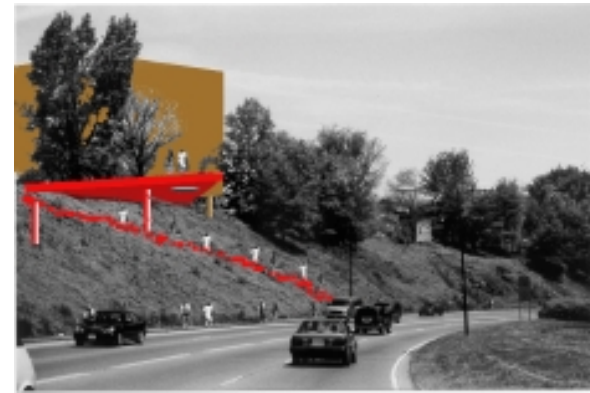
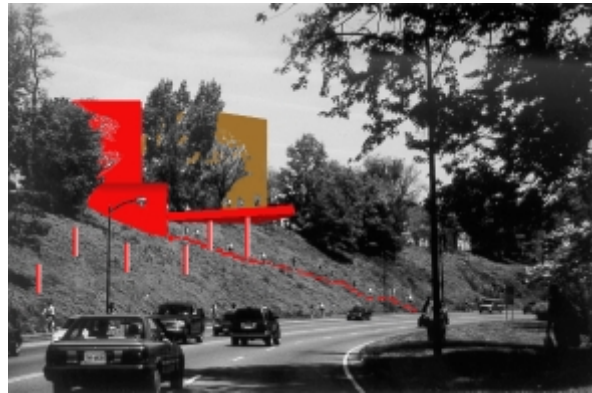
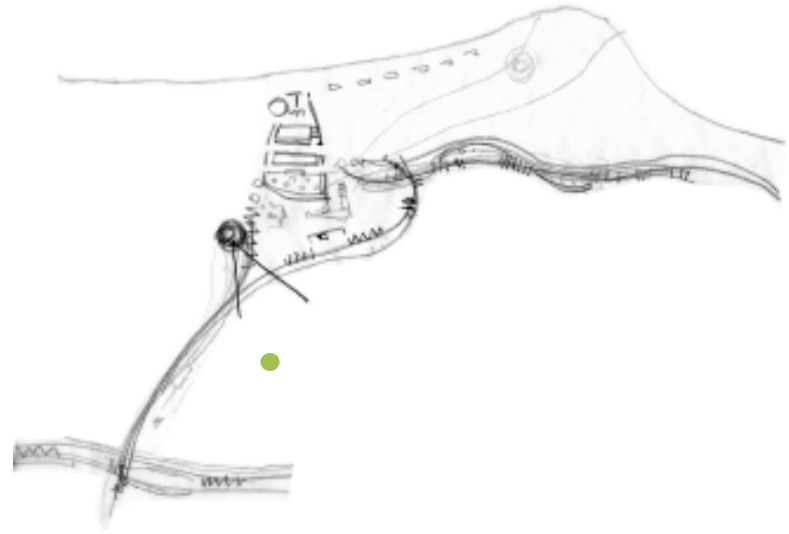
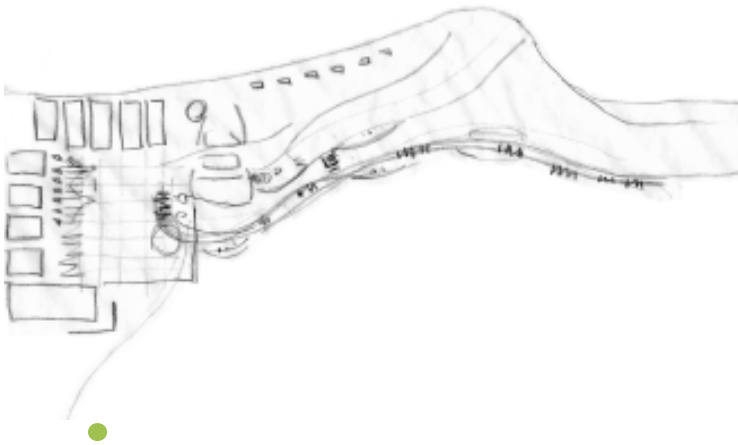
from ramp







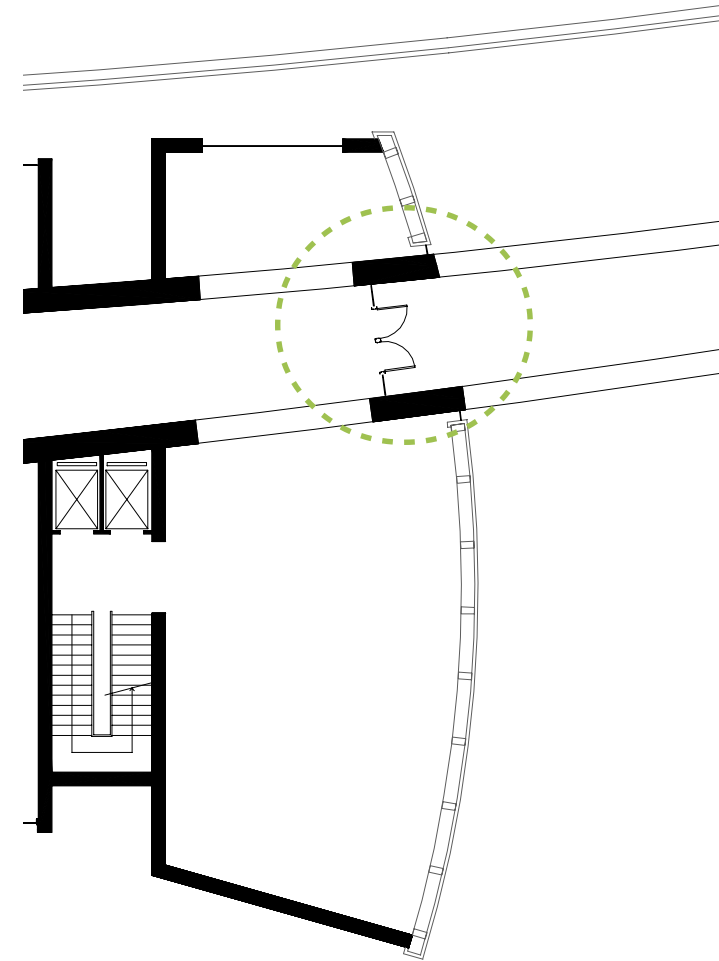
from potomac parkway



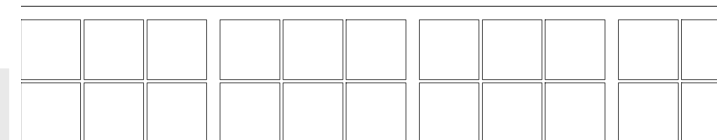
Today, the architects have a lot of materials to use in their buildings. According to Louis Kahn: "It is important that you honor the material use. You don't bandy it about as though to say, 'Well, we have a lot of material, we can do it one way, we can do it another way.' It's not true. You must honor and glorify the brick instead of shortchanging it and giving it an inferior job to do in which it loses its character, as, for example, when you use it as infill material, which I have done and you have done. Using brick so makes it feel as though it is a servant, and brick is a beautiful material..."

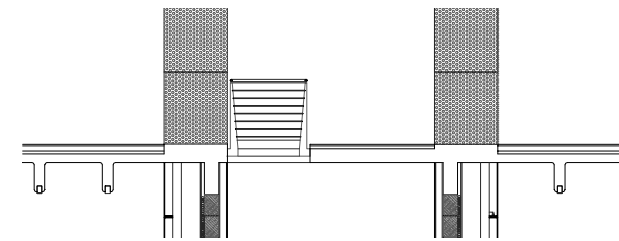
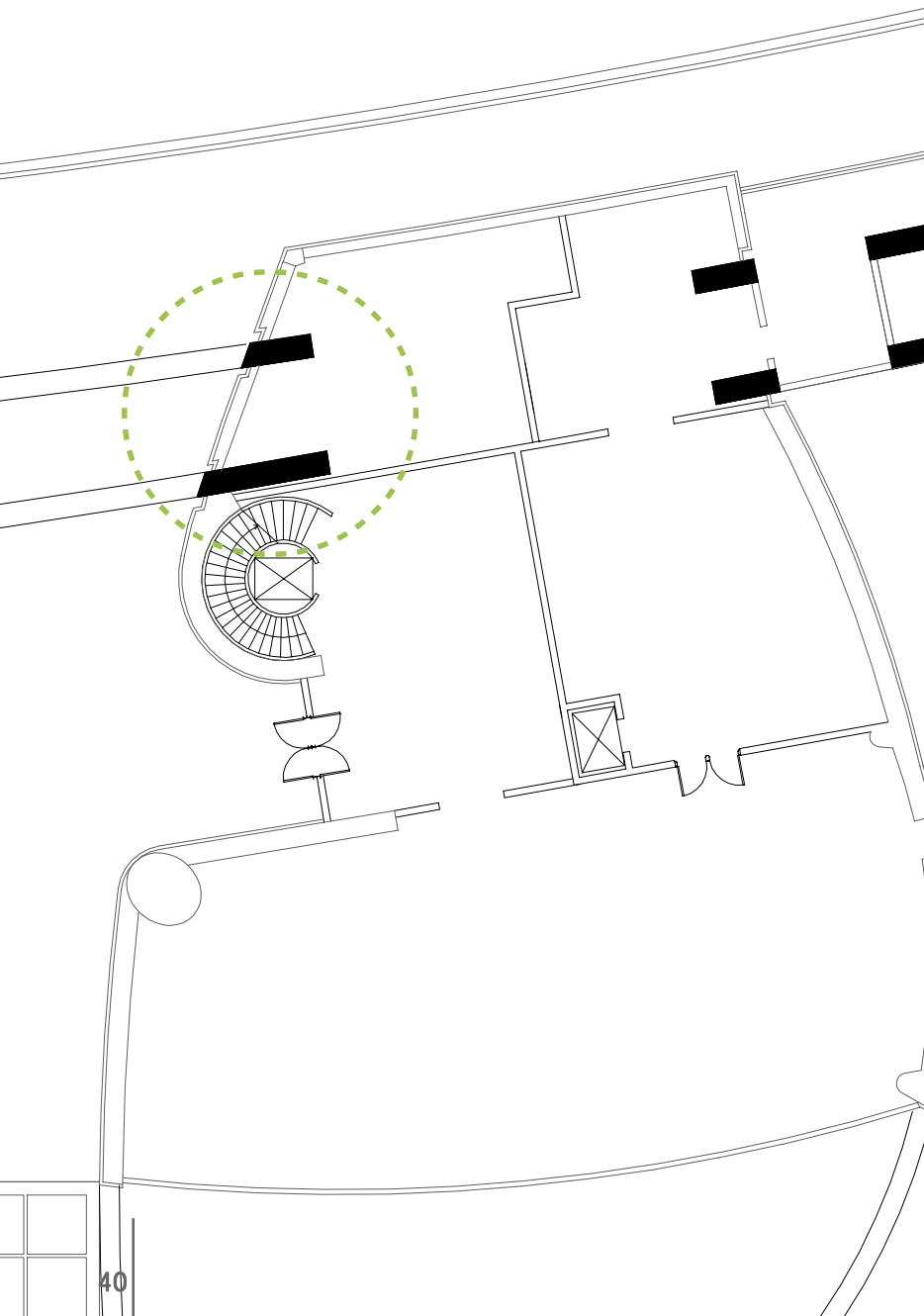
The beauty of what you create comes if you honor the material for what it really is. Never use it in a subsidiary way so as to make the material wait for the next person to come along and honor its character." 5

What is the architect's responsibilities when they choose their material from the variety of materials? What is materials responsibilities in architect's design? What makes one material special than the others? What is the order of certain materials? How the architect select more than one material in one building? What is the connection - joint - between these materials?

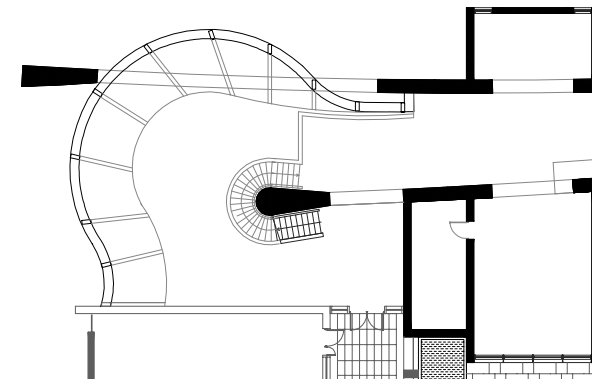


material

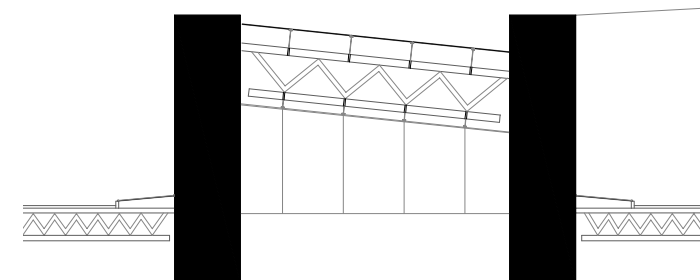




**metal-brick**



**copper-brick**



**glass-brick**

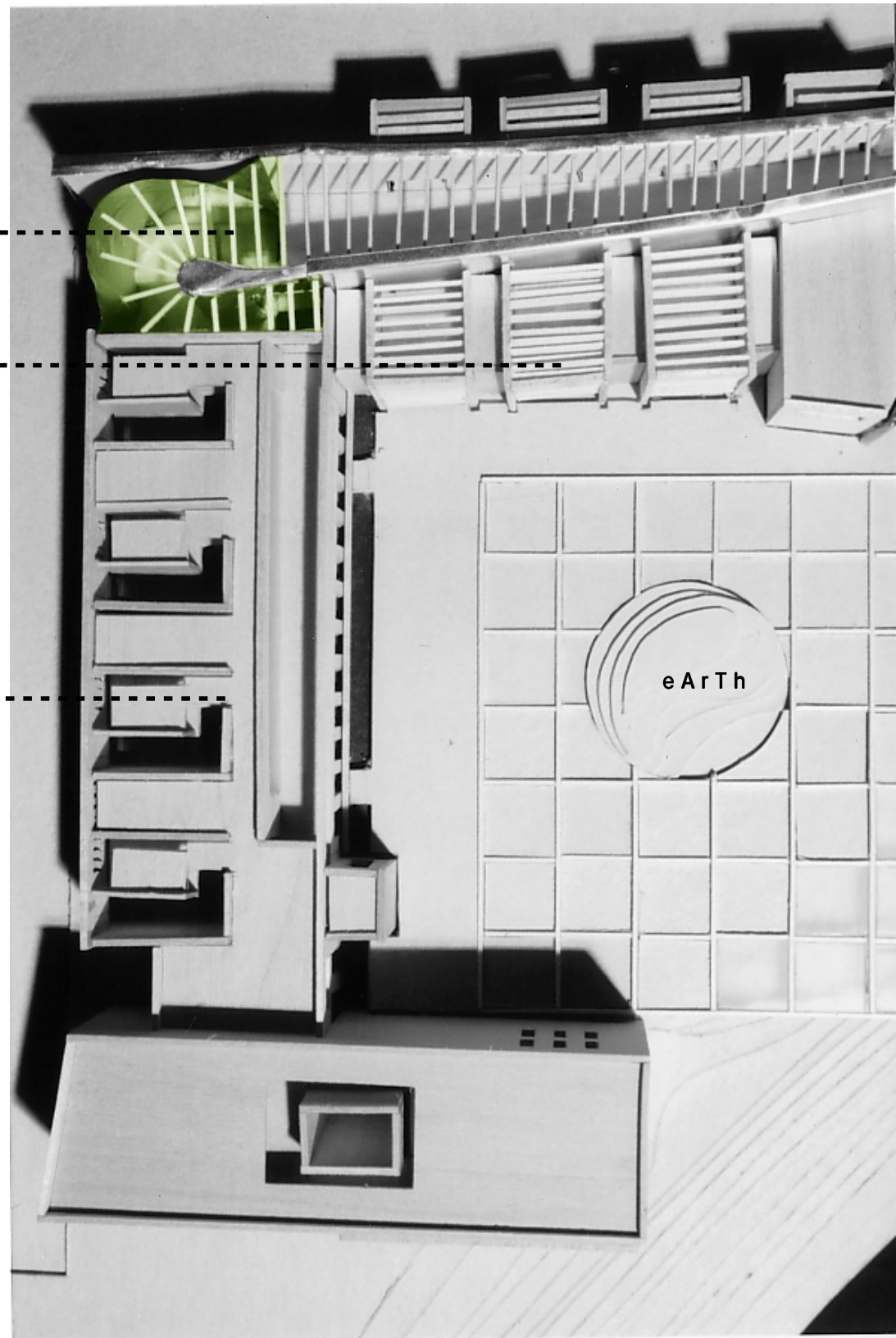
**material**

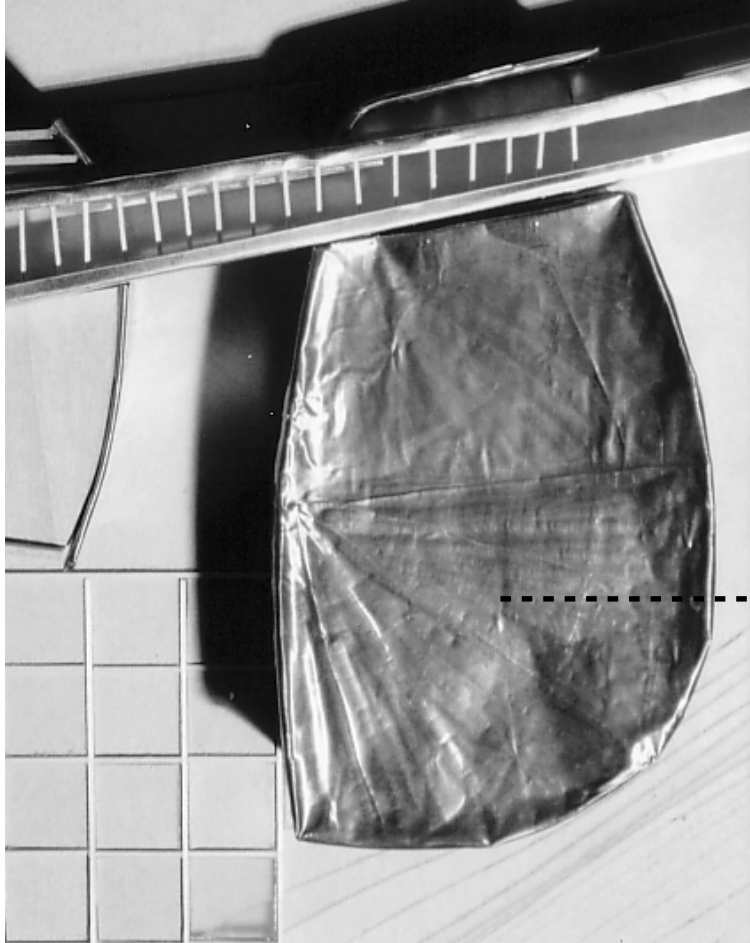
cOrnEr gAILerY

aRt gAllErieS

aR tiSts' hOUSeS - sTuDiOs

s p a c e





aUdiToRiUm

- I feel fusion of the senses to hear a sound is to see its sPaCe. space has tonality, and I imagine myself composing a space lofty, vaulted, or under a dome, attributing to it a sound charecter alternating with the tones of the space, narrow and high, with graduating silver, light to darkness. the space of architecture in their light make me want to compose a kind of music, imagining a truth from the sense of a fusion of the disciplines and their orders. - 4



is the perception of space common to everyone? 7



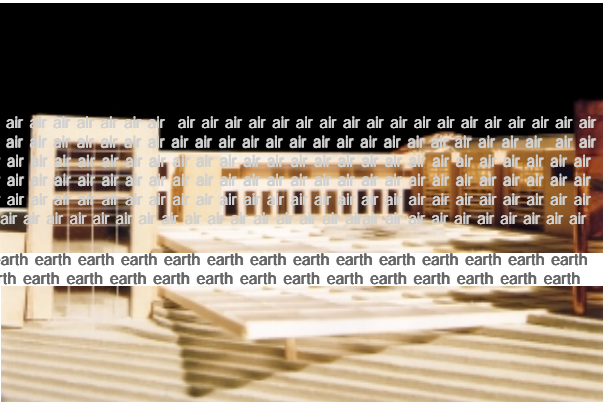
air - earth



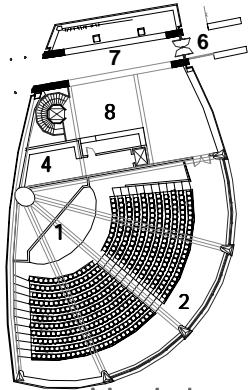
potomac parkway - p street



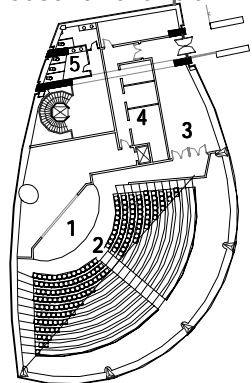




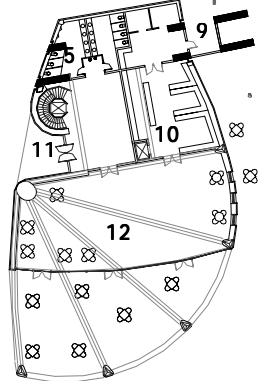
is **space** a material thing in which all material things are to be located? 7



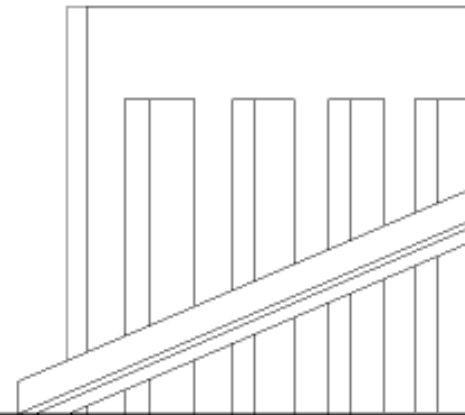
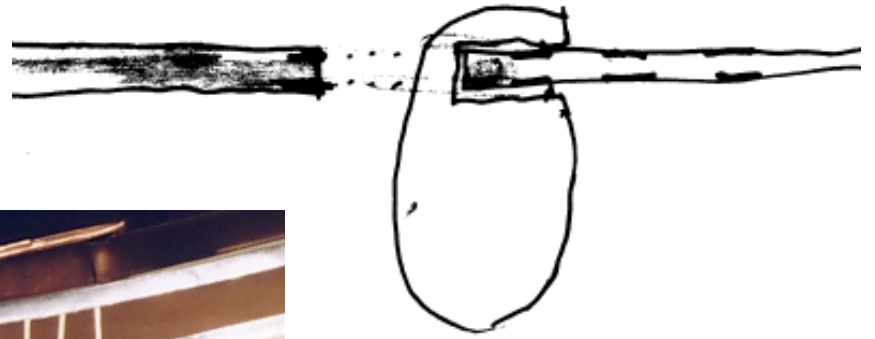
second level plan



mezzanine level plan

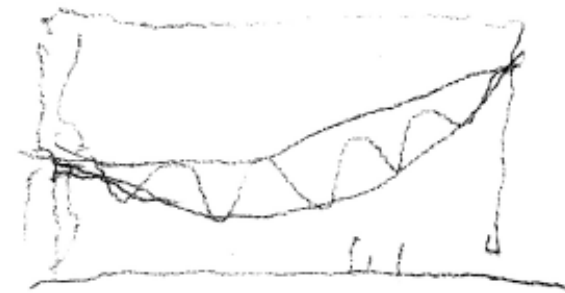


first level plan

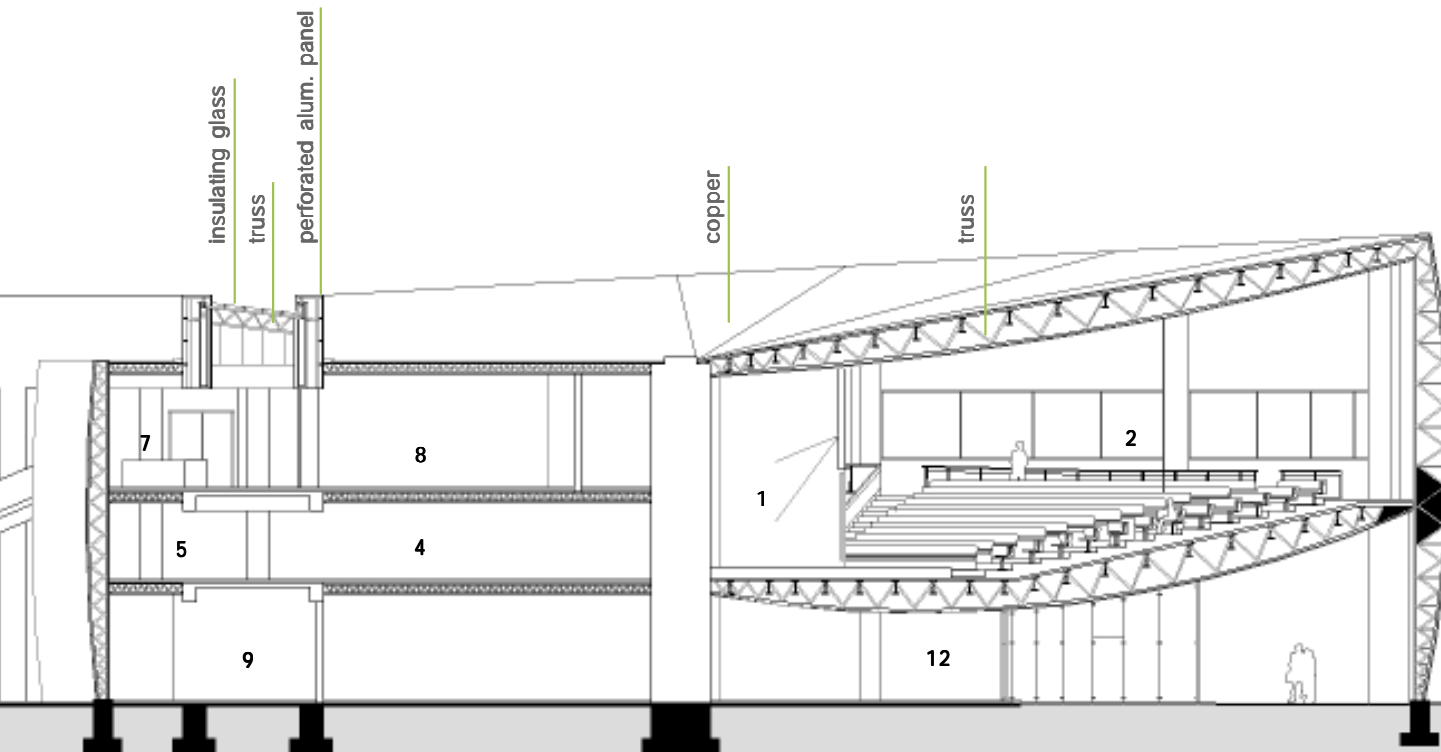
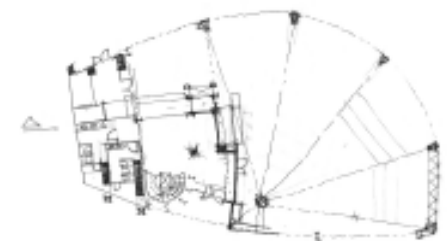
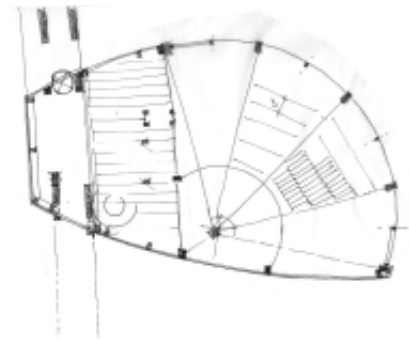
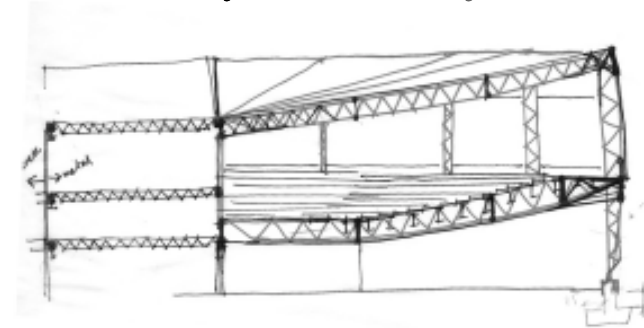


auditorium - public space

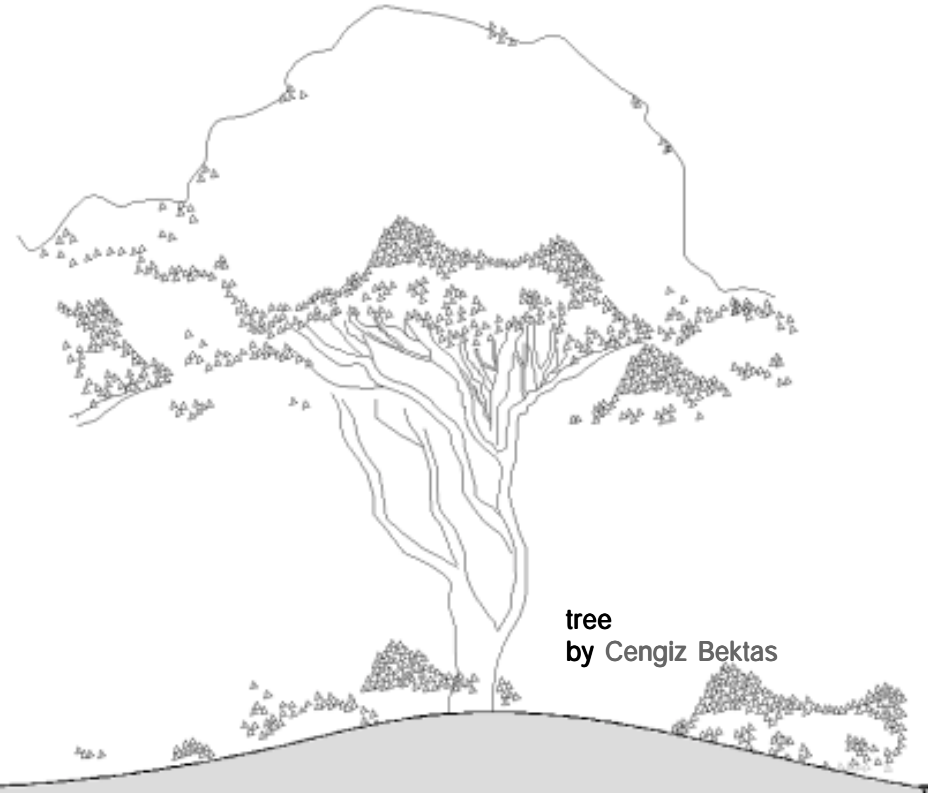
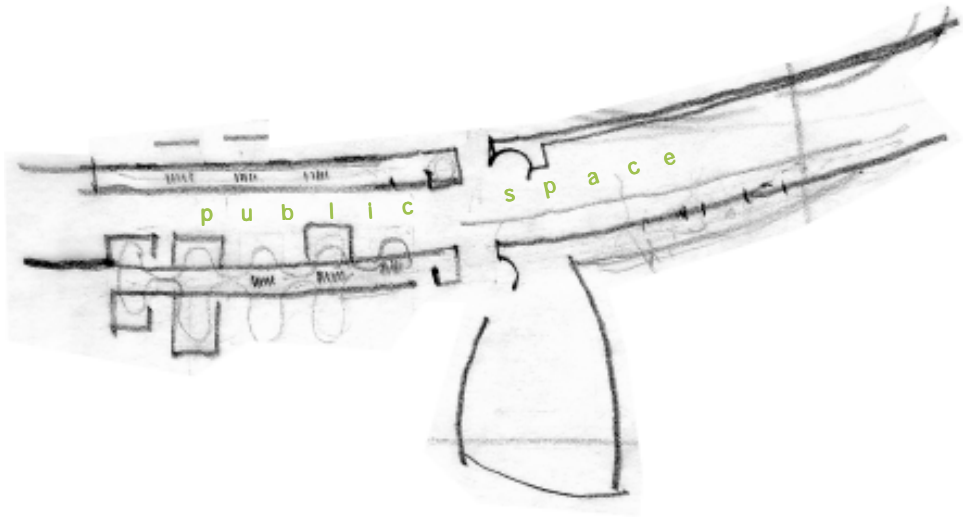
1.stage 2.auditorium 3.auditorium exit 4.back stage 5.restrooms 6.auditorium entrance 7.coats/bags  
8.reception area 9.service entrance 10.kitchen 11.cafeteria entrance 12.cafe



early sketches by Jaan Holt



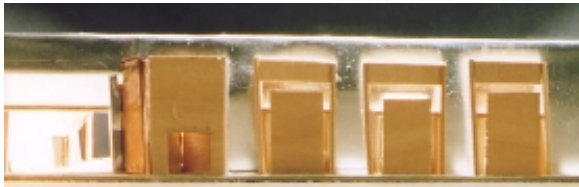
is architecture the concept of space, the space, and the definition of space? 7



tree  
by Cengiz Bektas



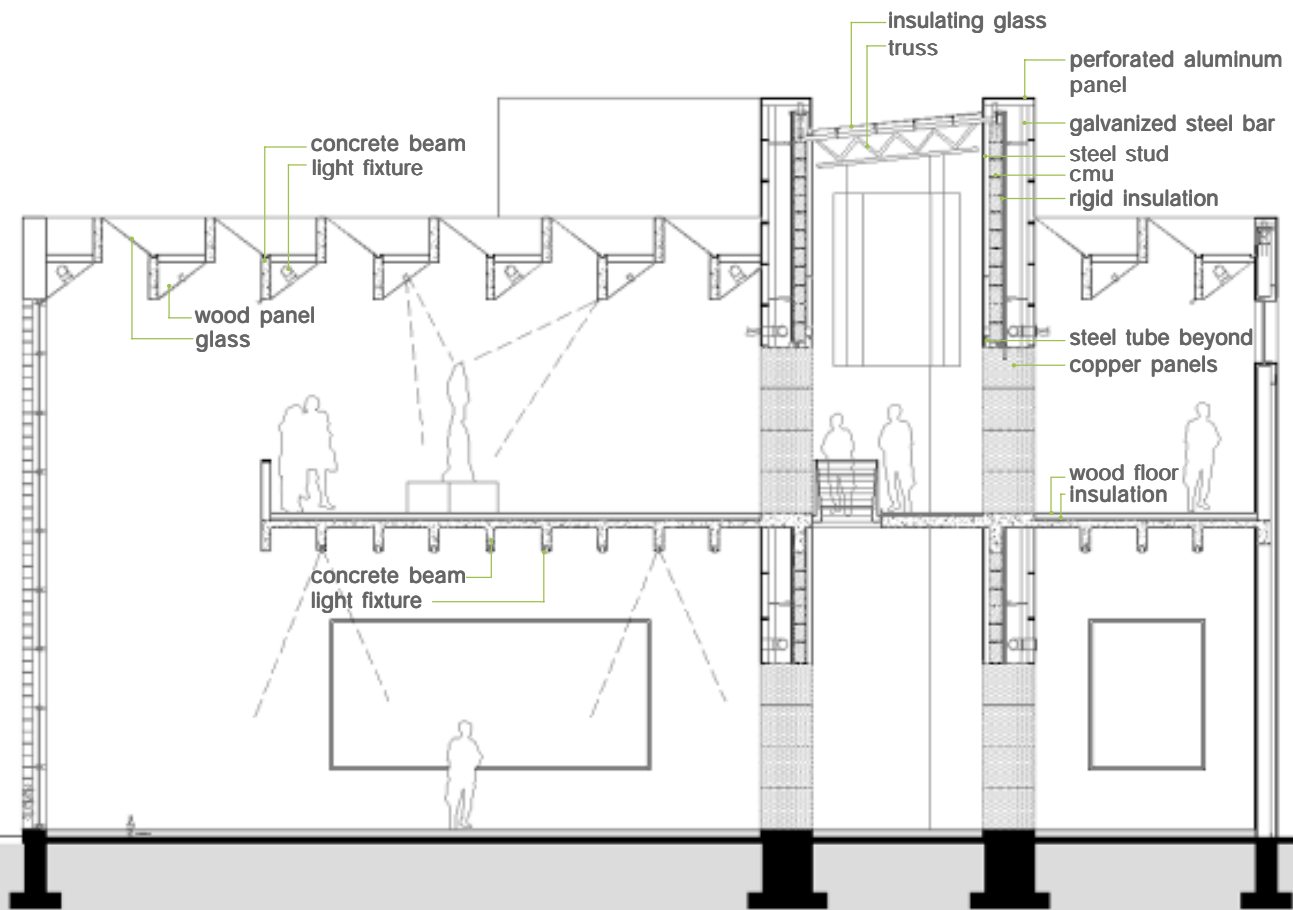
art galleries - public space



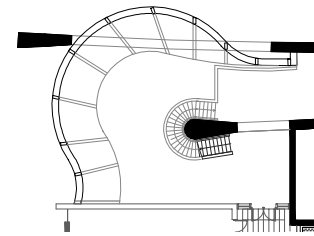
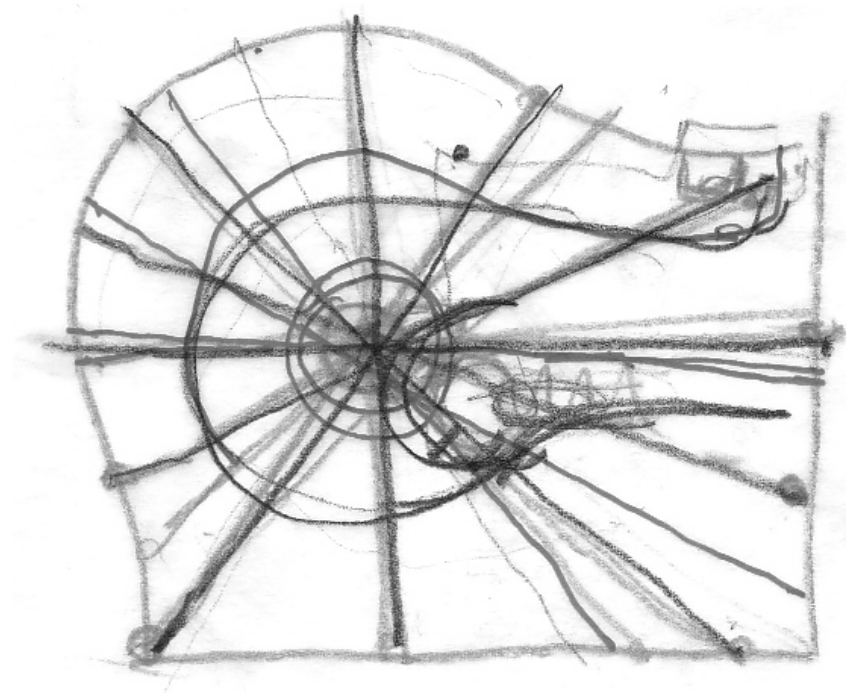
galleries looking from p street



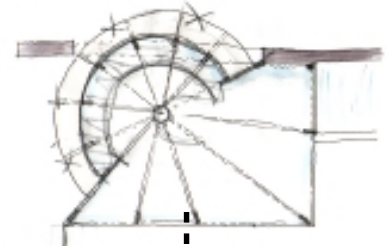
galleries looking from courtyard



is space thus one of the structures that expresses our "being" in the world? 7



1 st level plan

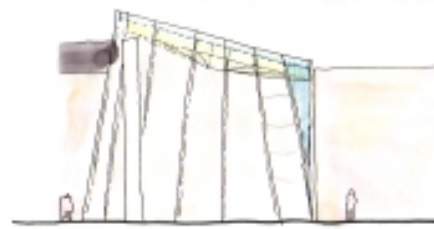


plan study

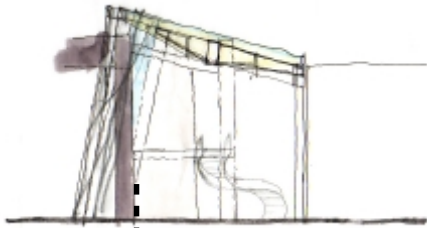


corner gallery - in between space





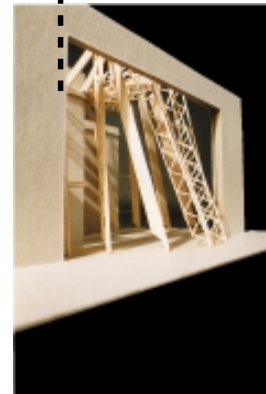
elevation study



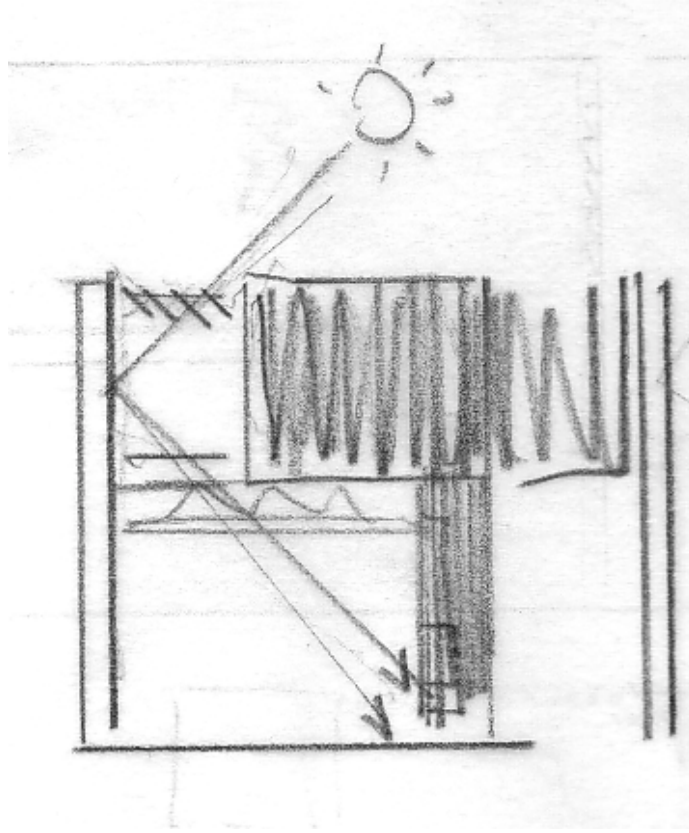
section study



elevation study

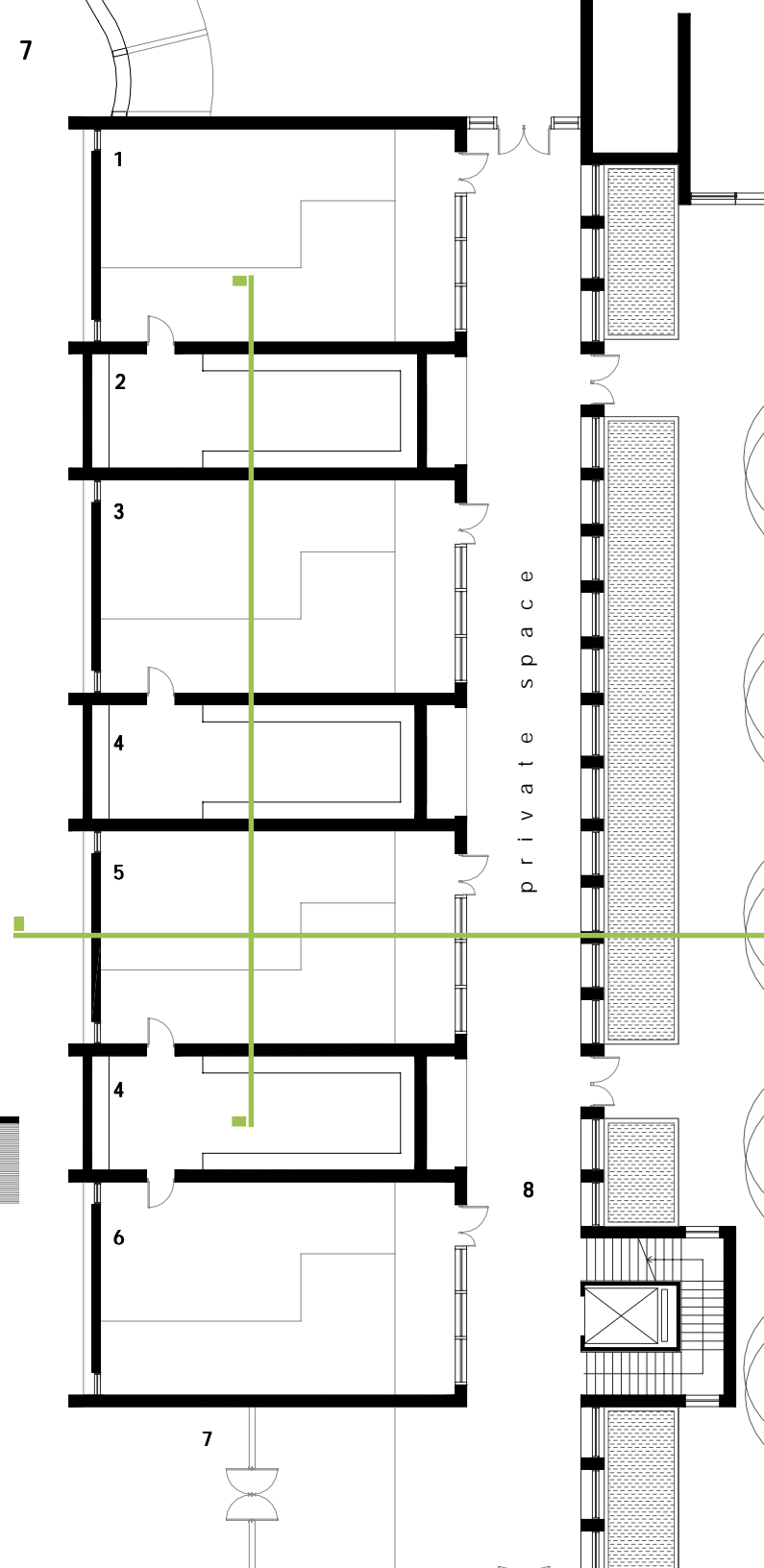
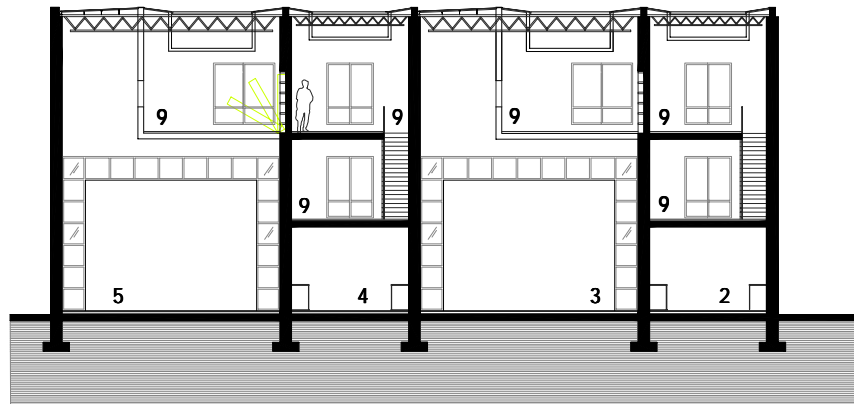
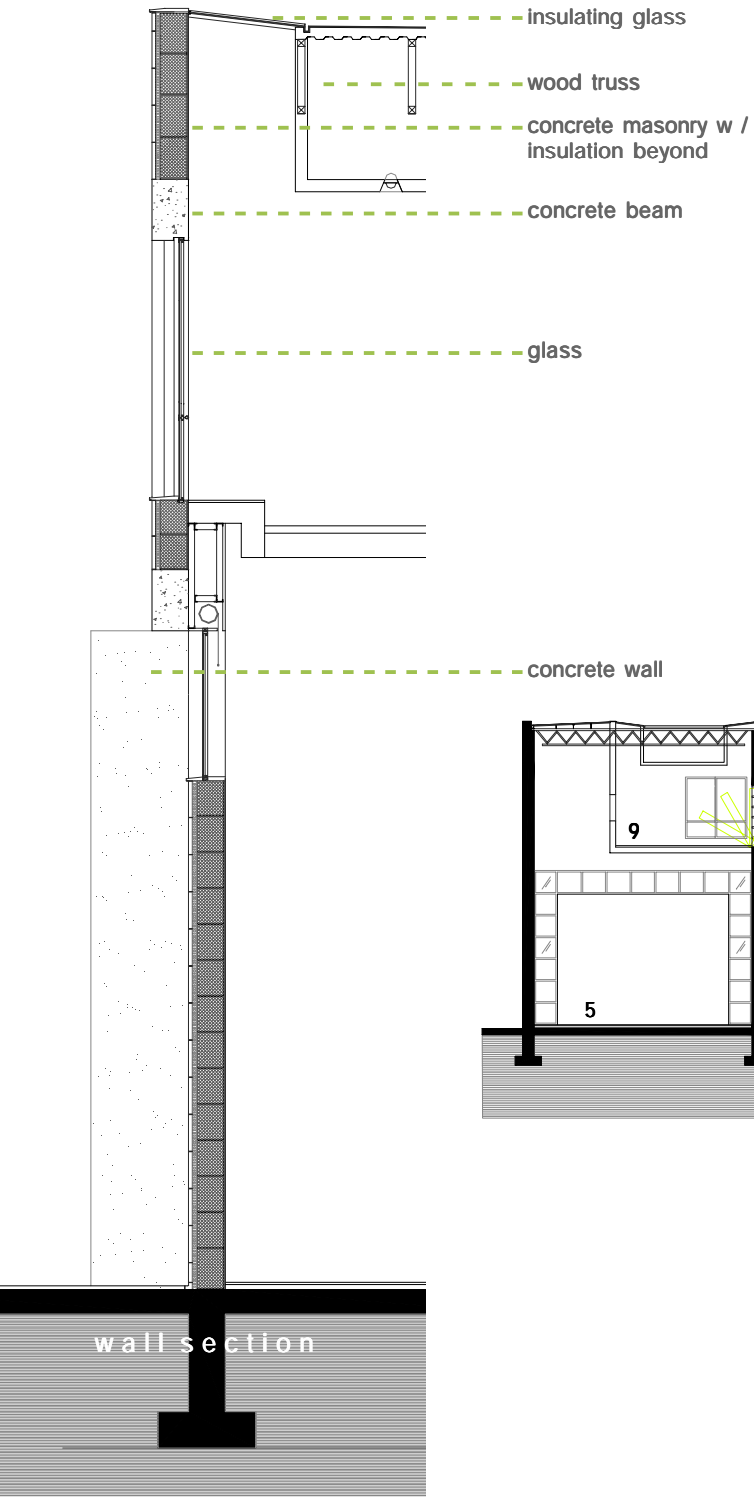


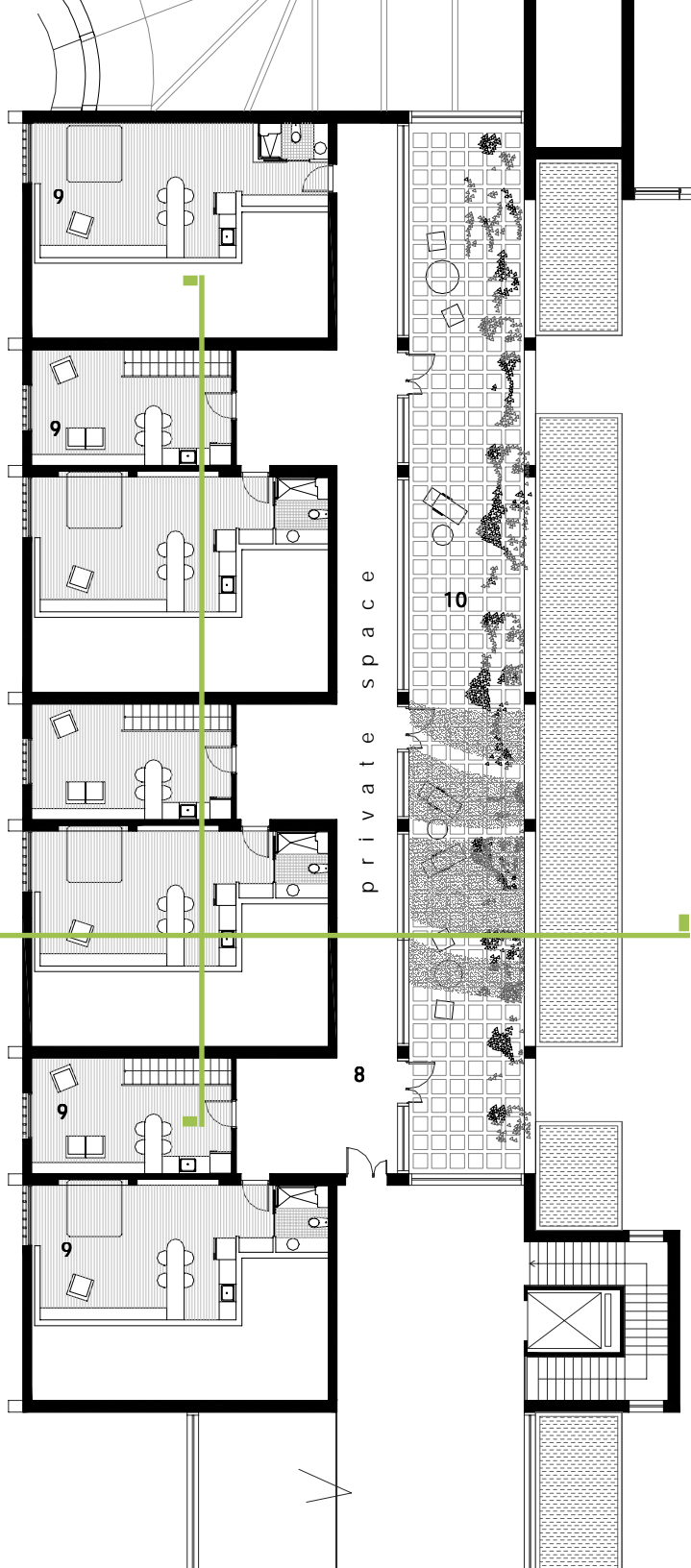




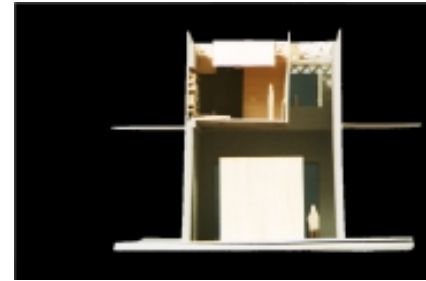
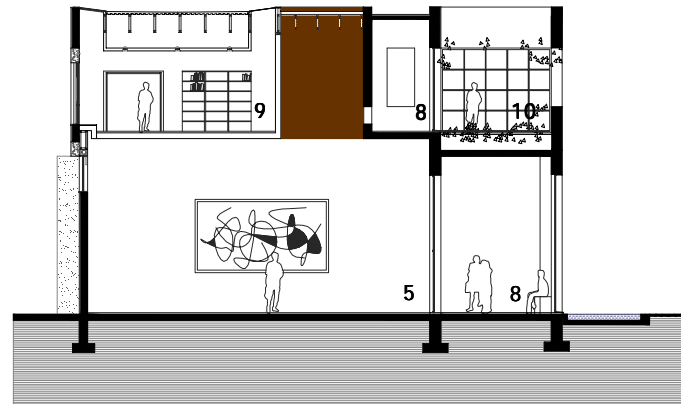
if the understanding of all possible spaces includes social and mental space as well as physical space without any distinction, is the distinction between living, perceiveing, and conceiving space a necessary condition of that understanding?      Bernard Tschumi

# is there a language of space (a space language)? 7





1. photography studio 2. dark room 3. fiber art studio 4. supply storage  
 5. painting/drawing studio 6. classroom 7. studio-classroom entrance  
 8. corridor 9. artists' house 10. terrace



'T h e b e a u t y o f a r c h i t e c t u r e i s t h a t i t d e a l s w i t h t h e r e c e s s i o n s o f t h e



m i n d, f r o m w h i c h c o m e s t h a t w h i c h i s n o t y e t s a i d a n d n o t y e t m a d e.'

L o u i s I. K a h n

# b i b l i o

1. "Theories and Manifestoes of Contemporary Architecture"

edited by Charles Jencks and Karl Kropf,  
Academy Editions, 1997

2. "Intertwining"

by Steven Holl,  
Princeton Architectural Press, 1996

3. "The Ideas of Le Corbusier on  
Architecture and Urban Planning"

translation by Margaret Guiton,  
George Braziller, New York 1999

4. "In the Realm

by David B.  
introduction  
Rizzoli

graphy ...

Brownlee / David G. De Long'  
by Vincent Scully,  
New York

of Architecture"

5. "Between Silence and Light"  
Spirit in the Architecture of Louis I. Kahn

by John Lobell,  
Shambhala Publications, 2000

edited by Brooks Atkinson  
introduction by Mary Oliver,  
The Modern Library, New York, 2000

6. "The Essential Writings of  
Ralph Waldo Emerson"

7. "Architecture and Disjunction"

by Bernard Tschumi,  
The MIT Press, 1998

V I T A E ...

canan usdu

- 1997 Bachelor of Architecture  
Mimar Sinan University
- 2001 Master of Architecture  
Virginia Polytechnic Institute & State University

- 1995 Burtecene Mimarlik  
Istanbul, Turkey
- 1997 Cengiz Bektas Mimarlik  
Istanbul, Turkey
- 1999 Pierce Goodwin Alexander L inville  
Alexandria, Virginia