

TWO COMPETITIONS

by

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

MASTER OF ARCHITECTURE

in

Architecture and Environmental Design

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December, 1979

Blacksburg, Virginia

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INTRODUCTION

Architectural competitions have been used for a wide range of projects. From the design of the single object to entire cities, the competition has served as a valid means of examining various alternatives to the single idea. This characteristic has a dual purpose. For one, it demonstrates the range of possibilities within a given objective. Secondly, the various alternate proposals provide the possibility of making a comparative analysis in order to determine the best solution.

The opportunities for the participants are both, individual and, collective in nature. For the individual, it is an exercise in the ability to crystallize ideas and communicate them clearly - often exclusively through graphic means. Competitions are also a means of further developing one's pre-existing ideas, as well as, investigating new ones. Collectively, they provide the opportunity of seeing the work and thoughts of others in a broader context; establishing a measure for comparison of both the quality and content of their work on a level which, is, otherwise, rarely possible. It offers the combined aspects of: concentrated effort; demand of various architectural tools; diversity of thought and its equally diverse interpretation on a single theme.

For the student of architecture, such opportunities should not be overlooked. Too often is the measure of comparison limited to within the individual school. This often results in a kind of 'in-breeding' manifesting itself in both a way of thinking and expression that is automatic - such is the consequence when the honest question of 'how' is forgotten. The competition is one way of counteracting that tendency to limit one's frame of reference.

The following projects were submitted entries to an annual international residential design competition sponsored by a Japanese architectural publication. Each competition had its distinct theme though, purposely stated in a manner which would allow for a broad range of interpretations by the participants.

PROJECT STATEMENT

a question of boundaries

that

evolve
overlap
define
imply
melt
adjust
grow

between

public and private
closed and open
dark and light
individual and collective
variable and constant
one and many
you and I
us and

them

life

TOWNHOUSE PROJECT

Program and site

The competition theme was stated as a house on each side and three across the street. The program called for a group of six townhouses on a narrow rectangular site bisected across the short axis by a street. North was parallel to the long axis. Each townhouse was to maintain its individuality yet, obviously, because of spatial limitations, share some of its parts. The accommodation of twelve cars was also a requirement. Programmatically the emphasis was on fulfilling the individual needs of: the individual, the family, and the group of six.

Proposal

The strict spatial limitations imposed by the site in contrast to the need for individuality among the six families made the question of domains and boundaries and their relationship to one another a major concern. It was to be a consideration in the various spatial and organizational components of the project.

The project, in general, was organized in a way that would establish a fluctuating and, sometimes ambiguous, condition between the individual (person or family) and the collective (family or group of families). Whereby, the possibility for a richer atmosphere is enhanced.

Site plan

The units were placed in an east-west orientation in order to create a semi-public access to the individual units and to best accommodate the two cars per household required. This created two distinct means of

entrance to each of the houses - one for the inhabitants arriving by car and one for visitors as pedestrians.

The circulation, as organized, recognized the identity of each unit by small bridgeways that extended from the elevated walkway to the individual entrances. The walkway in itself united each group of three on either side of the street. The six houses were then united by a semi-public promenade which extended itself through the rear of all the houses. This promenade was accessible from the elevated walkway which extended itself through the narrow passages in between the separate units. The passage also served as a shared space between the units for light, ventilation and just overlooking the area.

The units

Each unit was designed to concentrate areas of circulation and service to maximize available floor area. The two cars for each unit were parked directly underneath. An individual garden court/light well was provided within each house, accessible from both the living and dining areas. The garden courts were also overlooked by the promenade with the intention of providing for casual social encounter among the residents. The sleeping areas could be used as either one large space or two smaller ones. Each unit had a roof terrace with stepped garden or sun deck for private or group gatherings. The houses were an organization of constants which permitted a number of feasible variables to exist.

FIGURE 1. EXPANDED SITE PLAN

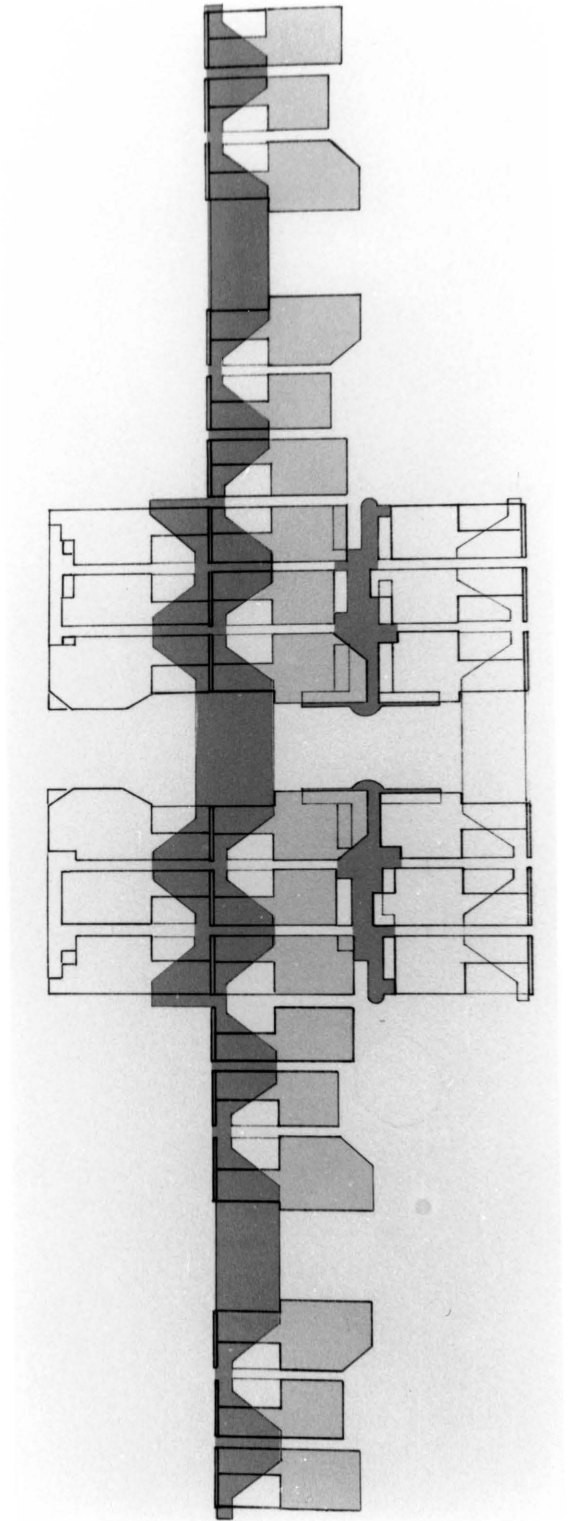


FIGURE 2. EXPANDED SITE PLAN

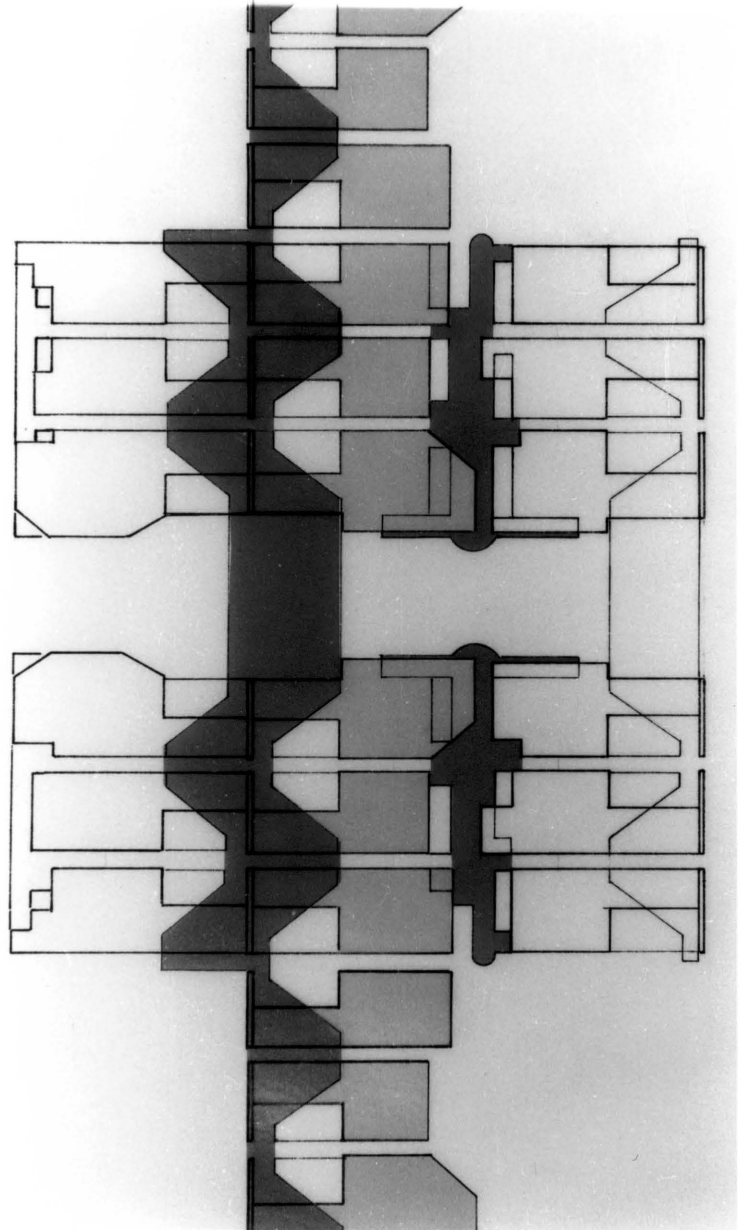


FIGURE 3. COMPETITION SITE PLAN

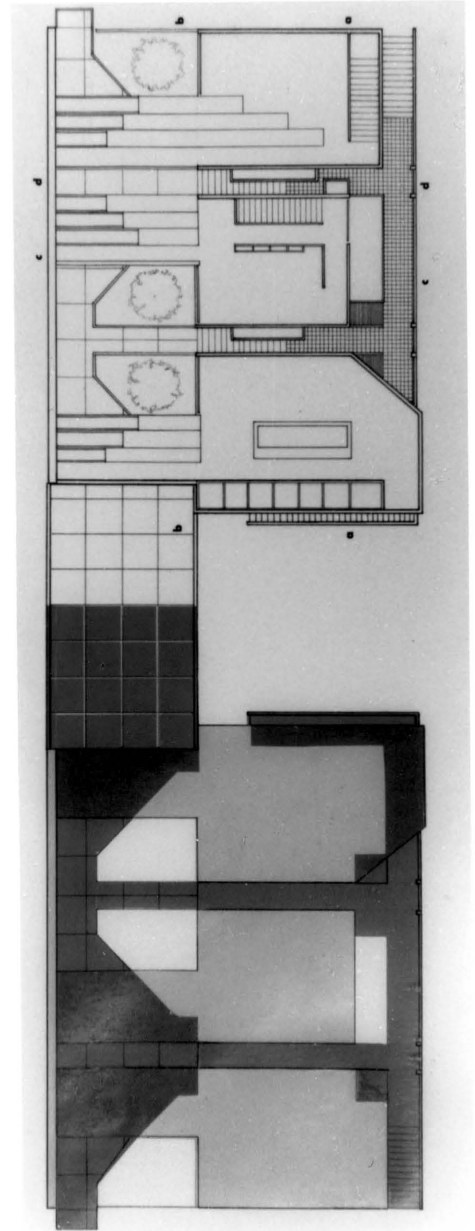
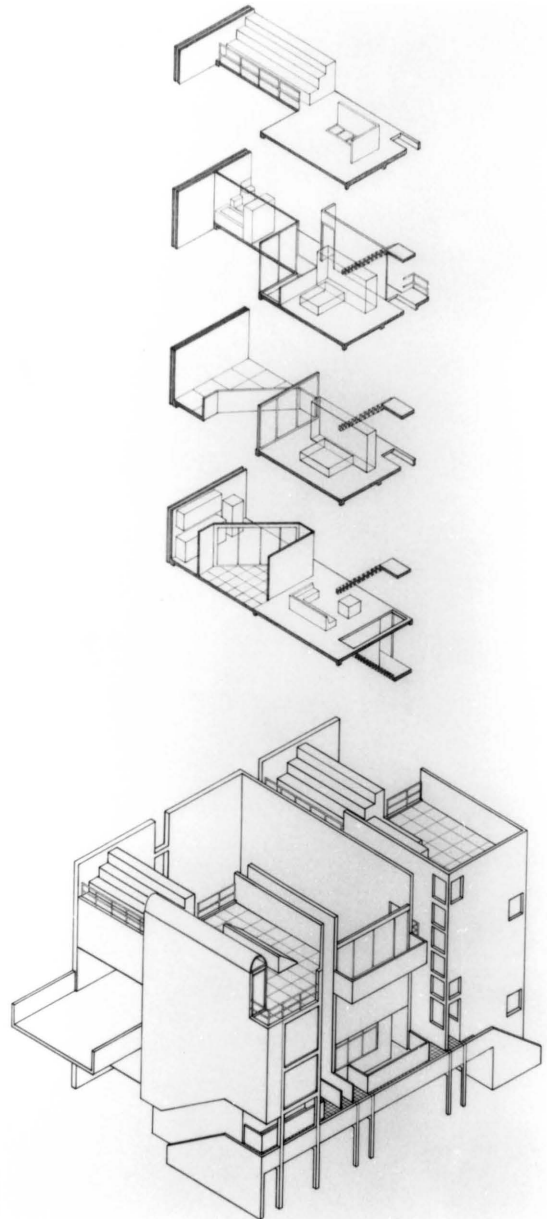


FIGURE 4. ISOMETRIC



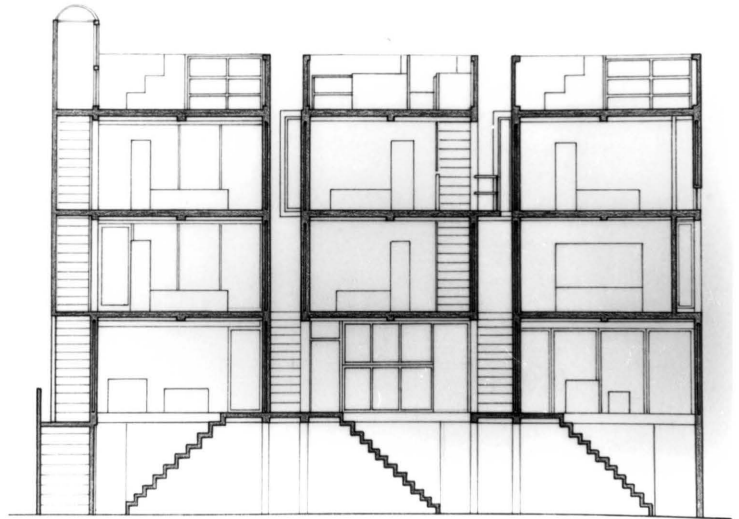
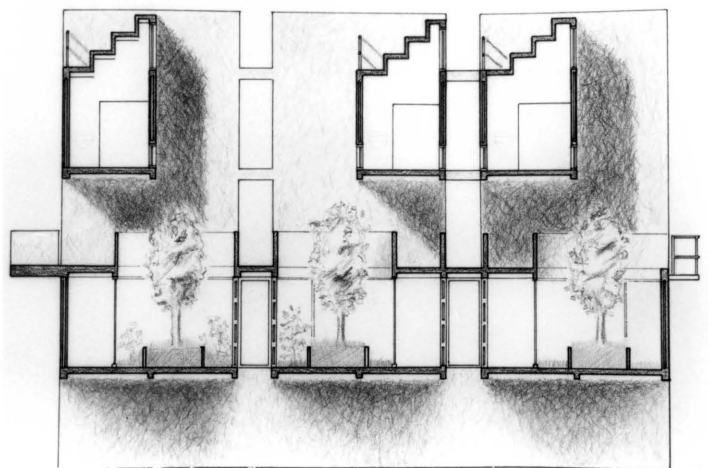


FIGURE 5. SECTIONS



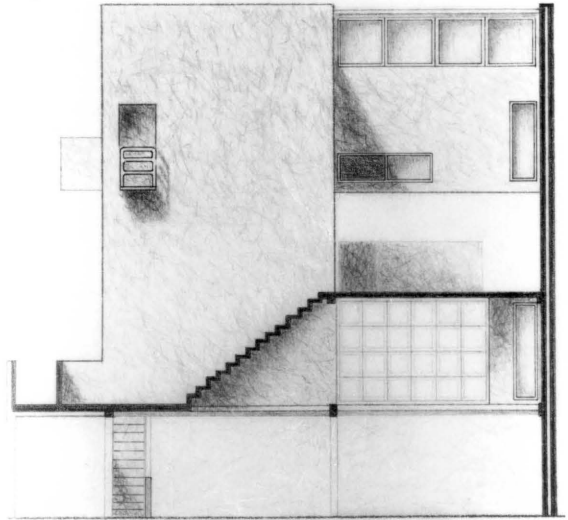
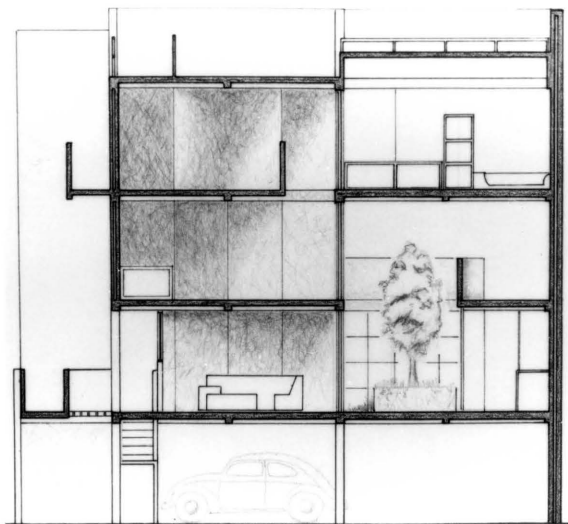


FIGURE 6. SECTIONS



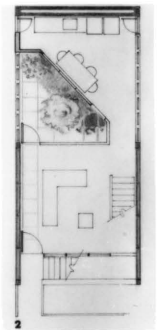
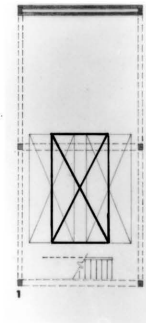
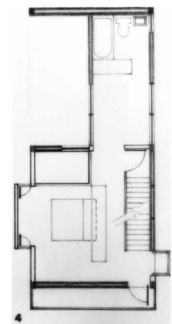
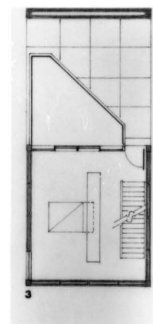


FIGURE 7. FLOOR PLANS



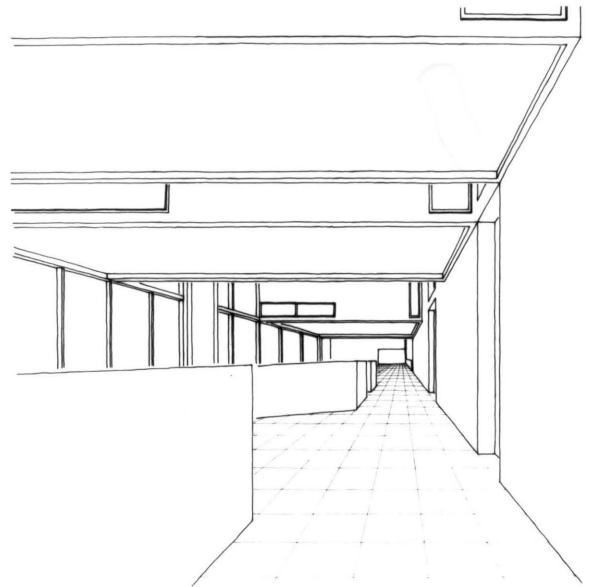
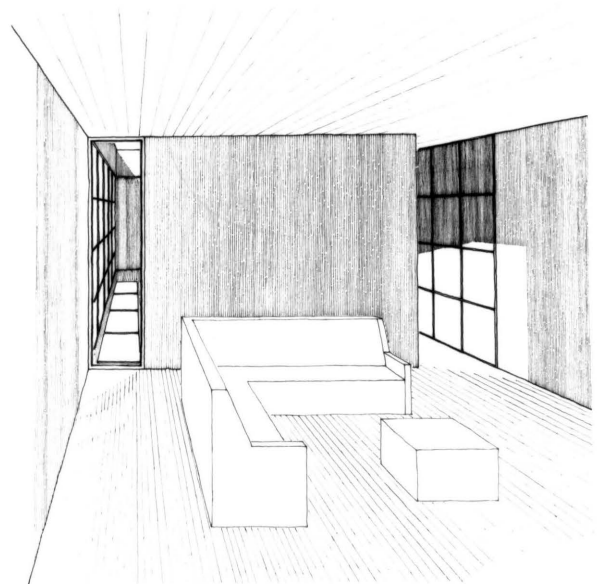


FIGURE 8. PERSPECTIVES



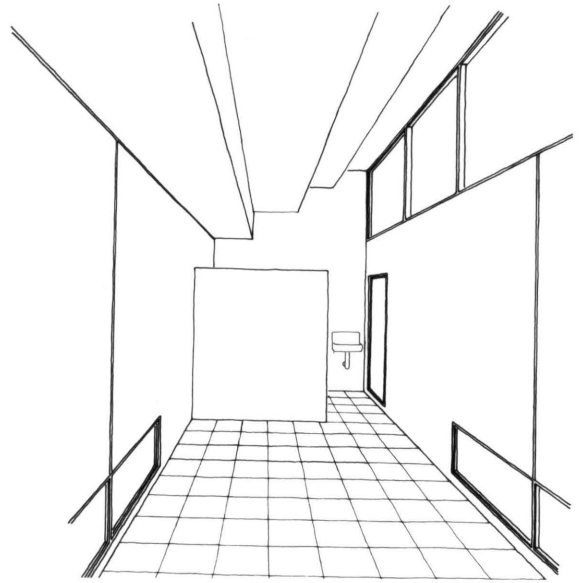
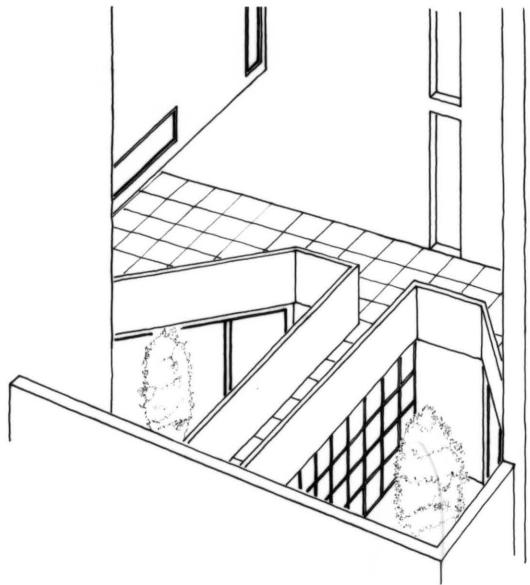


FIGURE 9. PERSPECTIVES



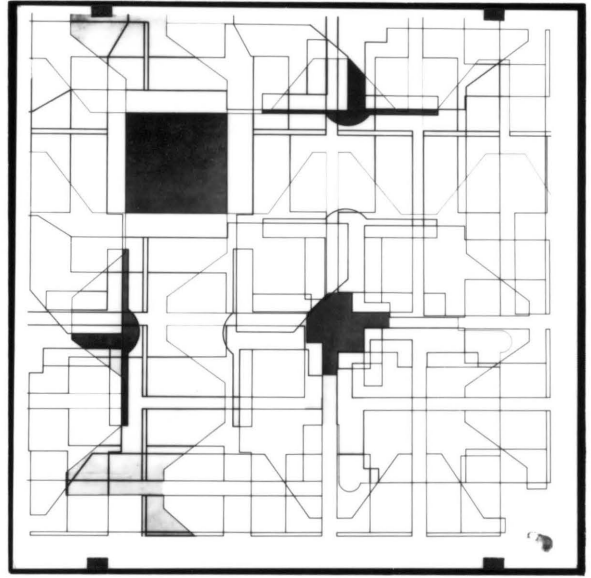


FIGURE 10. EXHIBITION BOARDS



PROJECT STATEMENT

house as a point of reference in the landscape
house as a place.

allusion to the past
embodiment of the present.

the architectural screen,
an active element,
substantial in its presence,
dualistic in its purpose.
to obscure what is beyond yet,
give clues of its existence;
it unites and separates.
- to act as translator between
the natural elements of: sun
wind, water, and view
to the house within.

the embryo,
being nourished and protected
by its surrounding enclosure.
within, the owner's possessions,
symbols of his cultural richness.
a house worthy of its existence.

THE VILLA PROJECT

Program and site

The theme for this project was a villa for Karl Friedrich Schinkel, a nineteenth century German architect. This neoclassical architect's work possessed characteristics of what was later termed modern architecture. In view of this, the villa was to make some reference to the ideas of 'classical' or 'modern' in any way the designer chose.

The program requirements of several bedrooms, living and dining areas and several baths, was augmented by the need for a gallery, library, winter garden and servants quarters. An indoor or outdoor pool, a three car garage and garden building was also included.

The site was defined as a flat area of land one hundred meters square. It was located in an area of transition between city and country with a road bordering one of its edges. On the site was wooded area; a stream; and a small hill. The designer was to also include an orchard and walled garden in the design. The organization of these elements was up to the individual as was the site orientation. Because of the uncertain future of the surrounding land area, a perimeter wall was to be built around the entire site.

Proposal

The site was seen as a set of parts in need of an organization. The house became the initial organizer as would occur when placing the first mark on a blank sheet of paper. From that point on, the parts themselves, by their very nature, established a dialogue through which the house, as a villa, crystallized.

Site plan

The house was located on the north central portion of the site. It established a formal relationship and a distinct focal point both, on the actual site and in the overall landscape. The woodland bordering the northern perimeter was both, a visual screen from the road and, as a barrier from winter wind. Entry was along the eastern perimeter where the small hill acted as a gradually dissolving visual barrier. Complementing this was a rhythmic row of trees standing in opposition to the hard line of the perimeter wall. Both, defined the vehicular entry into the site. Sequentially, access was through the walled garden onto an open terrace leading to the house. The house, itself, was surrounded by stepped garden levels and walkways. A pool of water was eventually led to the stream which ran along the western perimeter adjacent to the orchard.

House

The enclosure was articulated in response to the different conditions which existed on each of the four sides of the house. Its organization was a result of establishing a distinction between the typical requirements and, those that characterized the particular owner. The major portion of the house was located in the outer enclosure, with the exception of the library and gallery which were located in the central pavilion. The two buildings, by their contrasting images, emphasized each one's essential qualities.

FIGURE 11. COMPETITION BOARDS

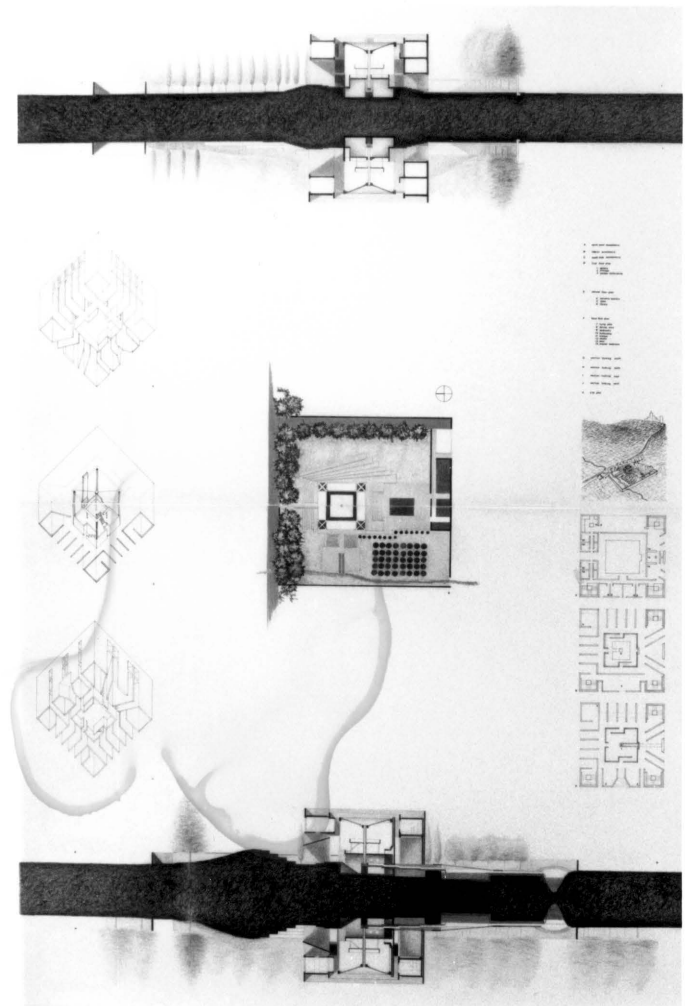


FIGURE 12. SITE PLAN

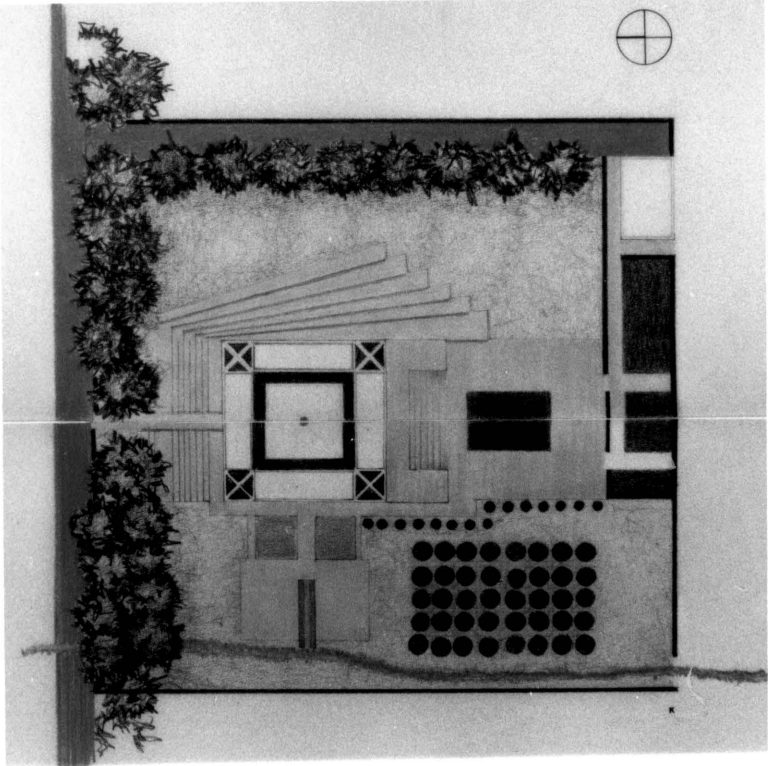


FIGURE 13. SECTIONS

EAST
WEST

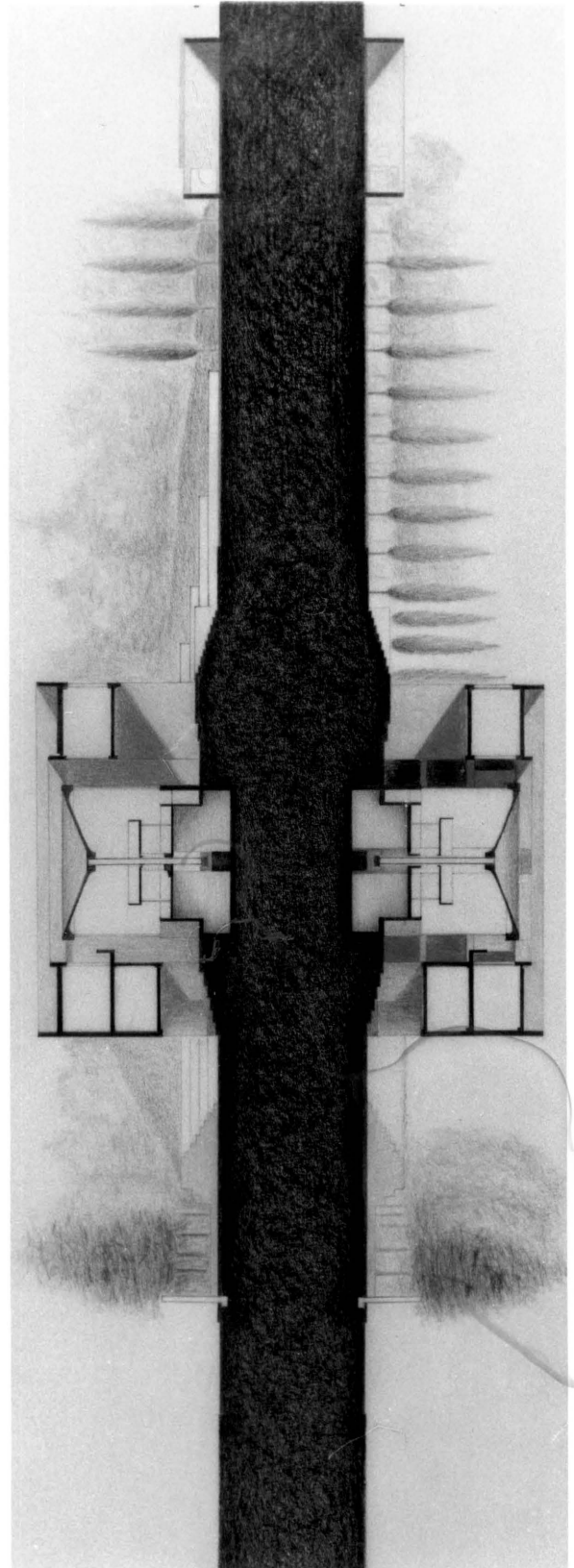


FIGURE 14. SECTIONS

NORTH
SOUTH

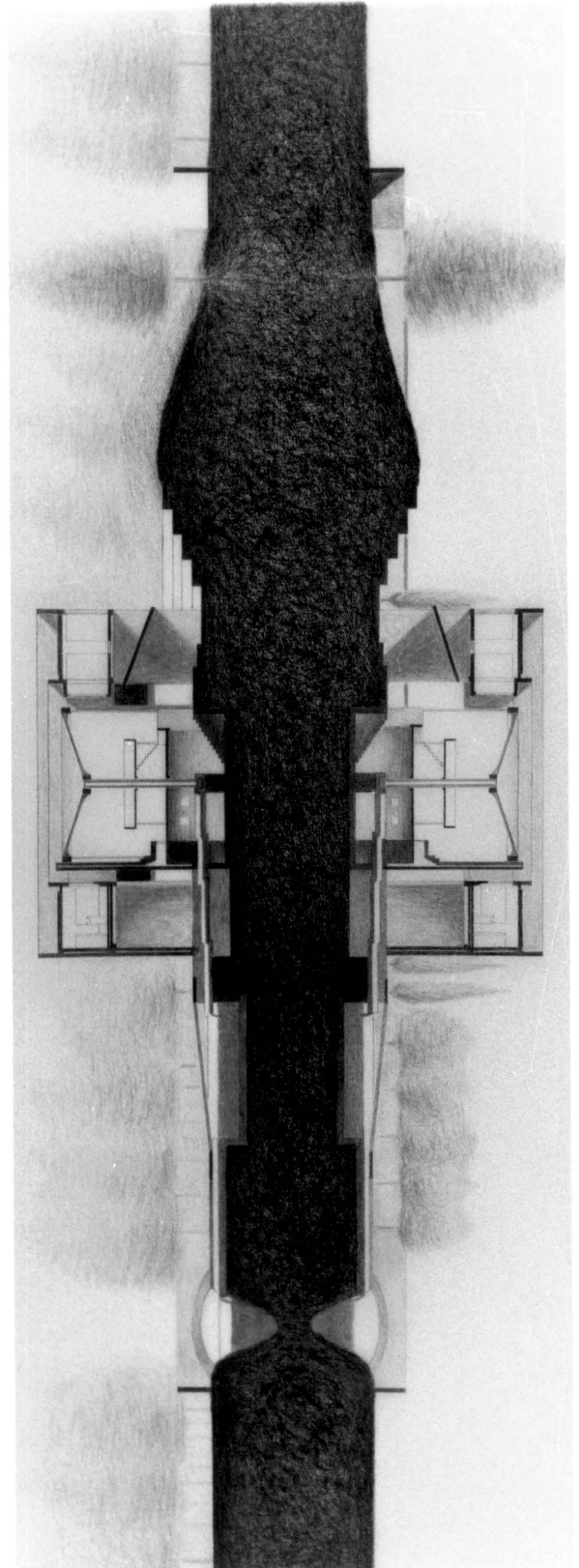


FIGURE 15. FLOOR PLANS

- LEVEL 1
- LEVEL 2
- LEVEL 3

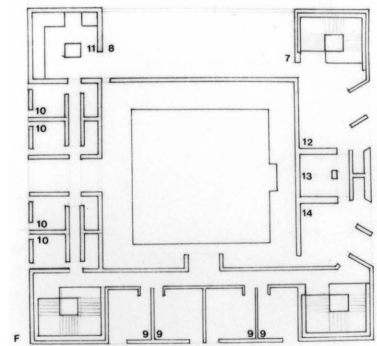
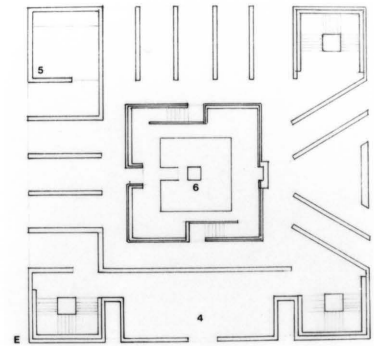
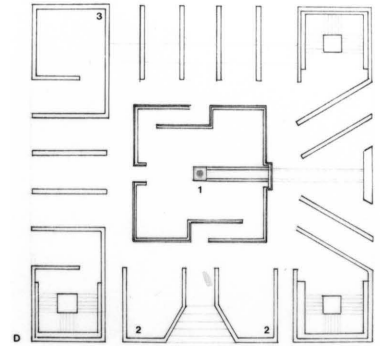


FIGURE 16. AXONOMETRICS

SOUTHEAST
INTERIOR
NORTHWEST

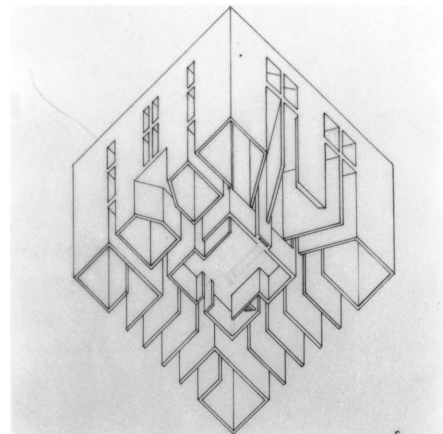
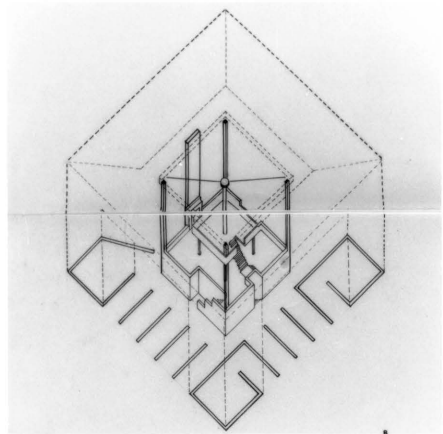
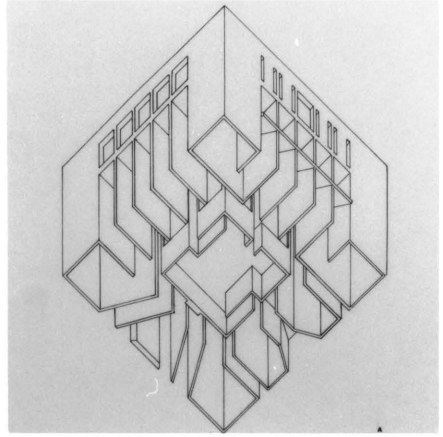
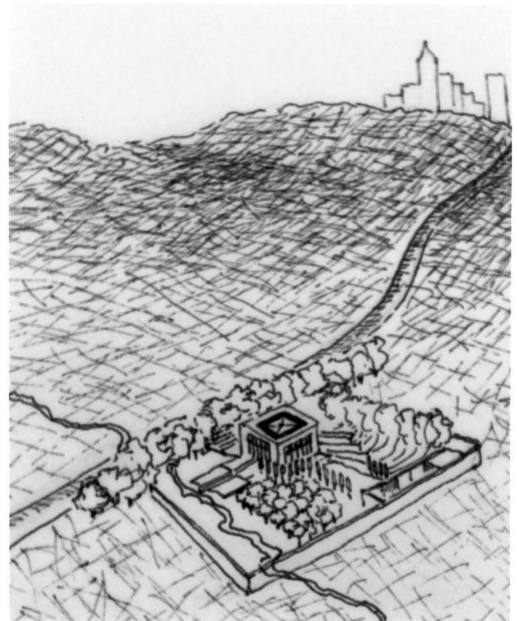


FIGURE 17. PERSPECTIVE SKETCH



CONCLUSION

Eventually, the student of architecture realizes the competition, in itself, is not as important as what pleasure and development he or she has acquired from it.

In that case, in competition, there are no losers. . . .

there are only those who did not compete.

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(ABSTRACT)

Architectural competitions offer opportunities to the participants which are both, individual and collective in nature. For the individual, it is an exercise in the ability to crystallize ideas and communicate them clearly - often exclusively through graphic means. Competitions are also a means of further developing one's pre-existing ideas, as well as, investigating new ones. Collectively, they provide the opportunity of seeing the work and thoughts of others on a level which is, otherwise, rarely possible. It offers the combined aspects of: concentrated effort; demand of various architectural tools; diversity of thought and its equally diverse interpretation on a single theme.

The work herein represents submitted entries to competitions through which these general observations were made.