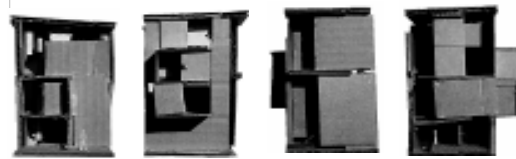


for connections



for connections

by Eric Jon Chuderewicz

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

MASTER OF ARCHITECTURE

Approved:

Pia Sarpaneva, Chairperson

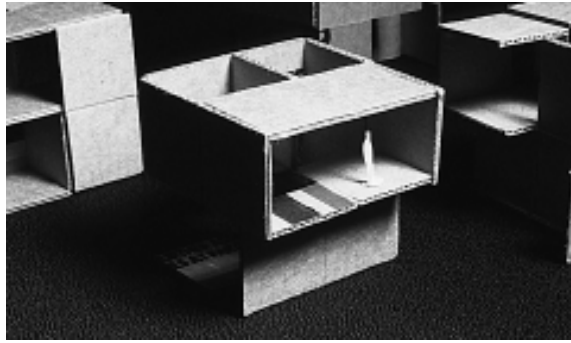
William Brown

Frank Weiner

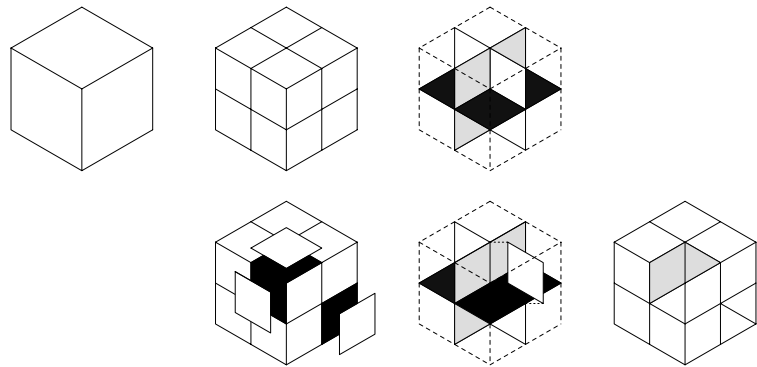
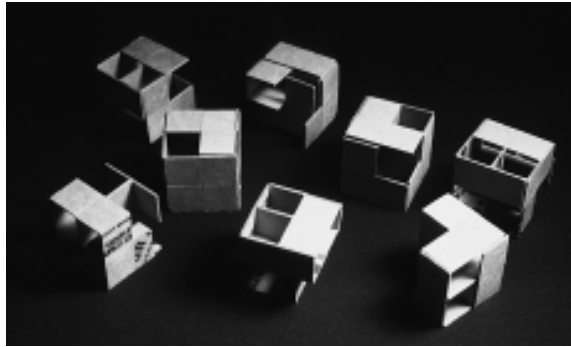
November 1998
Blacksburg, VA

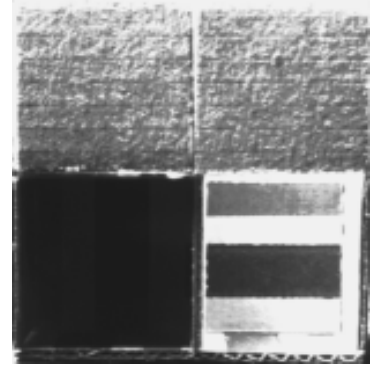
connection

*to join, fasten, or link together by means of
s o m e t h i n g
i n t e r v e n i n g*



The thesis began with the construction of cardboard models. Below, one can see the division and subsequent manipulation a cube underwent. The outside square surfaces were selected and removed to let light pass into the volumes from the side and above. Inside the cube, additional partitions were removed to create larger spaces. These two basic rules served to create a variety of cubic three dimensional objects enhanced by the emittance of light to reveal their particular spatial and formal qualities.



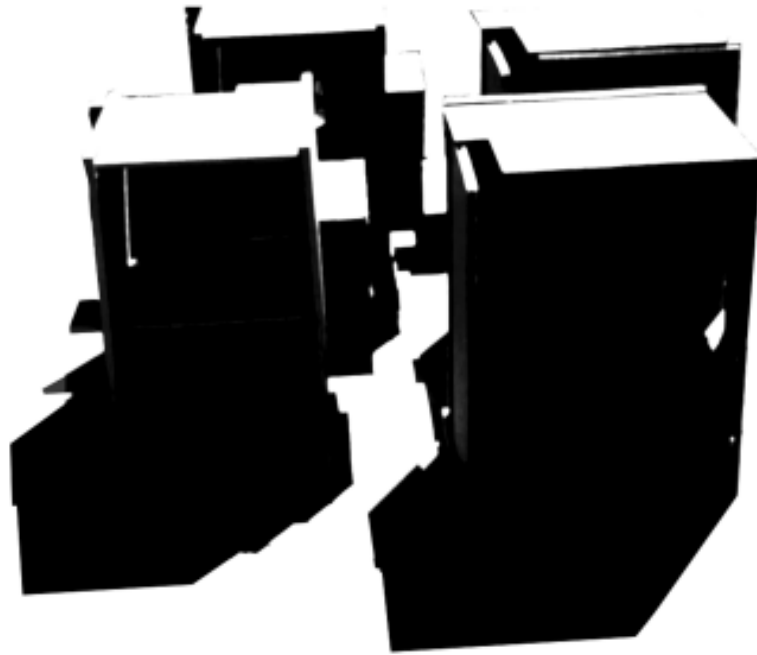




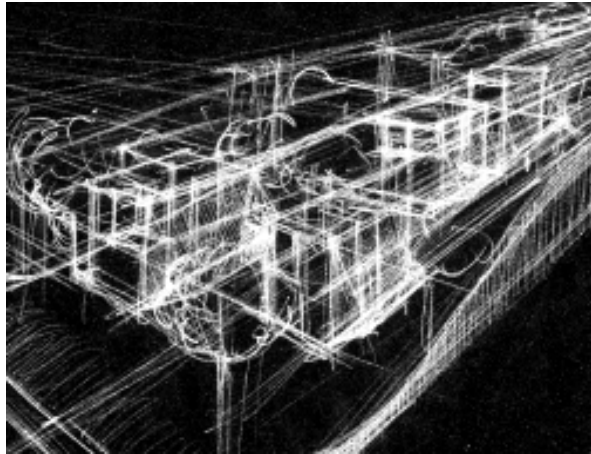
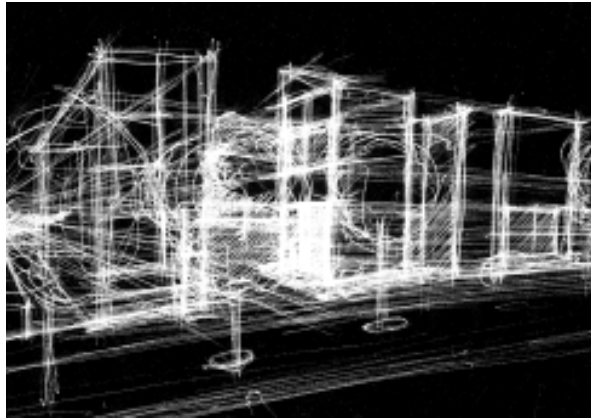
Alleyways and narrow outdoor corridors are integral to the complex and diverse living arrangements found in European cities and towns. These function simultaneously to direct pedestrians and provide inhabitants with a means to enter their dwellings. As one travels the familiar route that leads to one's home, thresholds are passed through and remembered. Entry and departure becomes a sequence of sensory and spatial experiences.



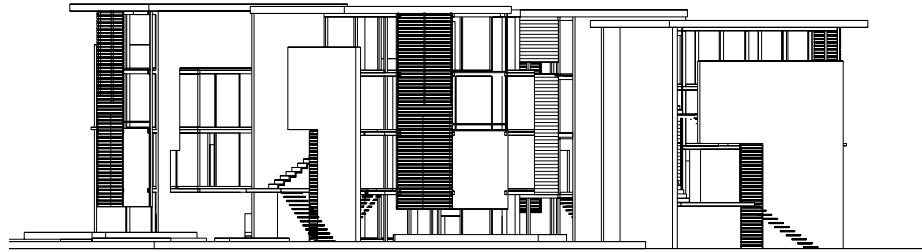
This image above describes an aspect of "For Connections". The pathway created naturally by the trees and the shadows on the ground directs one visually through the field. As well, the trees form places of shelter from the sun. Thus, a field of trees can simultaneously direct and shelter us. In the same way, the thesis strove to create a similar situation where directed movement and repose could exist side by side .



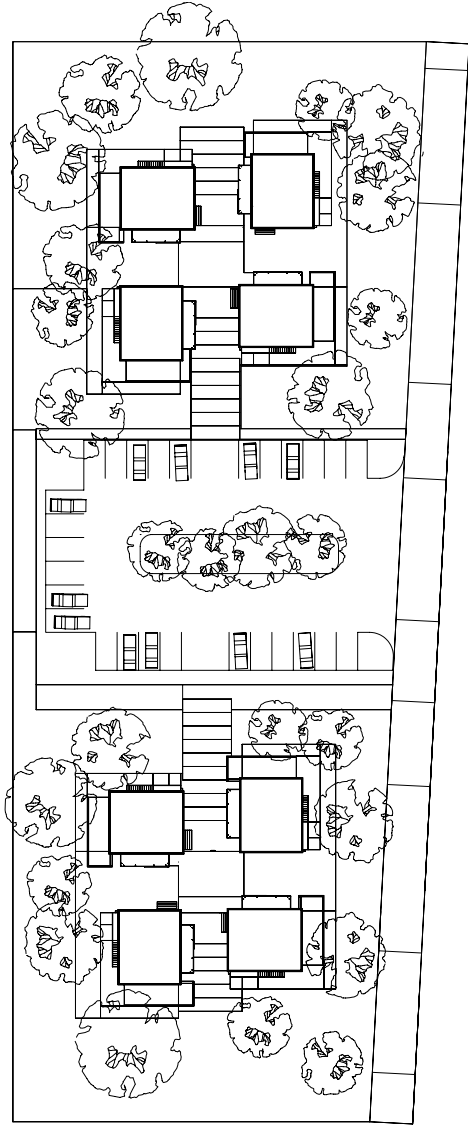
A cluster of buildings, in the same way, creates pathways that result from separation. In turn, light highlights this condition and adds a temporal quality to the formation of a path. As the sun moves in the sky, paths disappear and emerge.



In the sketches, the edges that define the building volumes create a linear continuity through the site. The lines that define and align the volumes with one another also define the space occurring between them. As one walks in between the buildings, the spaces modulate between “openness” and compression.



Looking at this cluster of buildings from a skewed angle, they appear to be connected visually which is in contrast to their actual separation. In the thesis, the in-between space created through separation was a place where connections could occur.



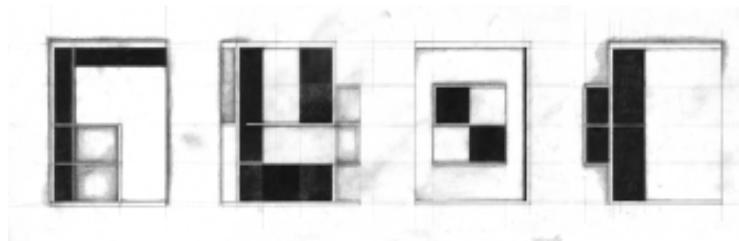
In the Fukuoka Housing project designed by Steven Holl, the alignment of window edges and expansion joints reside in concrete; a material that we associate as being solid, capable of bearing compressive loads with a high degree of permanence. Here, the concrete is flat and smooth. The windows, small and narrow, take on a distinctive size and shape and contribute to the reading of the concrete wall as a massive element: one that is poured, formed and hardened.

The fact of visually showing the floorslabs in the surface of the elevation allows an interplay to occur between the main structure, the window and the panel wall. The windows appear suspended within walls that visually appear thin, light and in textural opposition to the smooth, massive concrete walls described above.

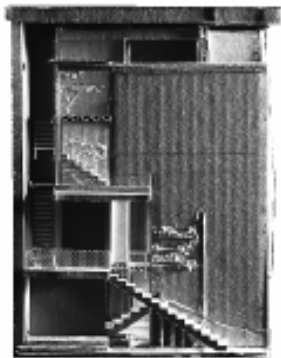
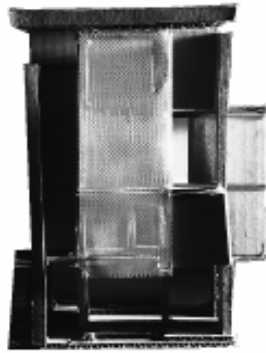
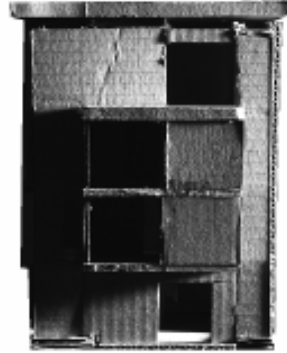
The Fukuoka Housing project demonstrates how windows, structure and material can interact and give one clues to understand the spatial complexity within the building. In turn, this housing project opens up the question of the relationship between the placement of windows in a dwelling as it relates to internal space and structure.

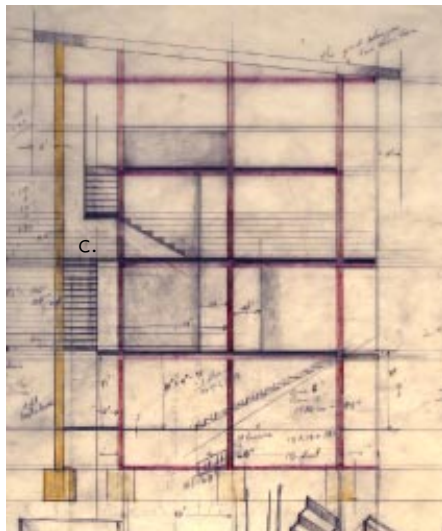
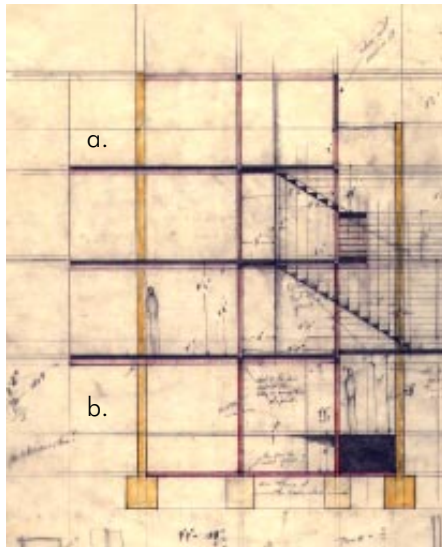
Images from:
"Stephen Holl 1986-1996". *El Croquis*, 78(1996), 197pp.





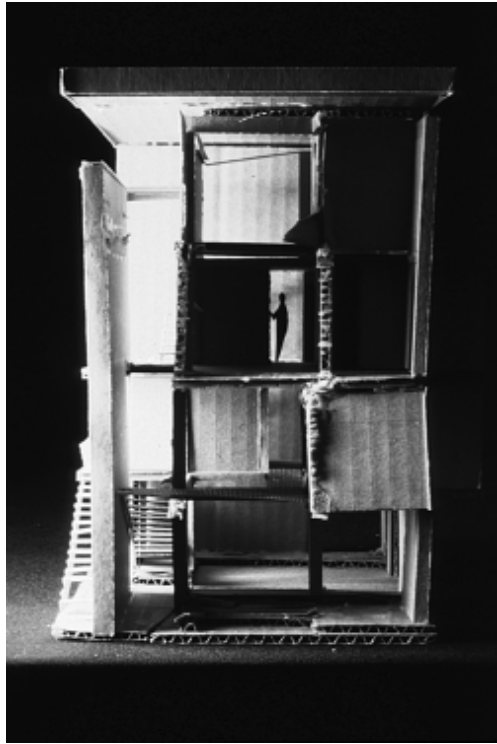
Each side is a composition made up of openings of varying sizes and shapes. The profile of the interior spaces protrude to the outside surfaces thus defining the spaces inside.





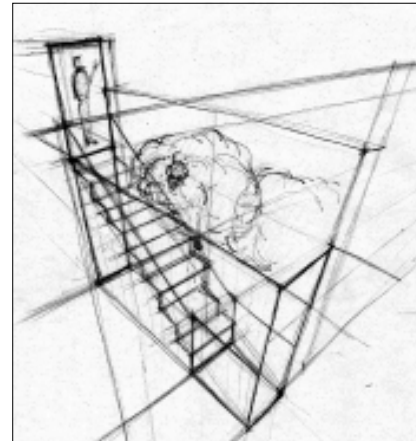
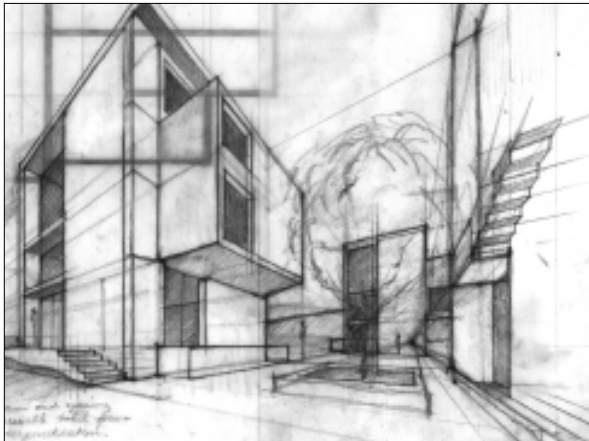
The outer freestanding walls, (rendered in yellow), enclose the frame structure (red). Above, the frame protrudes and extends beyond the limit of the outer wall creating a place to exist above and below it (a,b). Below, stairways fill the void between freestanding wall and frame (c).

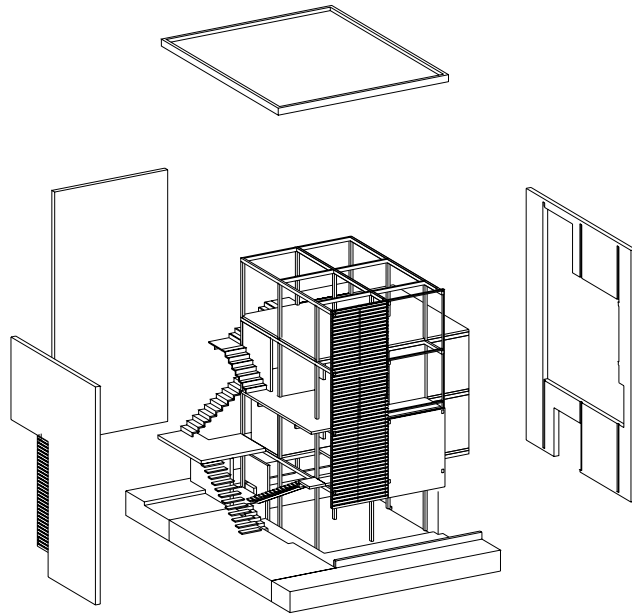
The acts of movement and repose become “connected” to the idea of separating outer wall and frame. As one moves between floors, one must step outside the frame, ascend or descend, and then reenter. Conversely, one is placed in a space that may be inside, outside, or both. Here, one can see the structural frame from a different point of view and thus be reminded of the building elements that make inhabitation possible. You literally see what holds you up.



Structural frame defines and delineates space and forms places within and around it. For this to happen, the frame must combine with walls to create rooms of light and dark. The dark place is noticed because the spaces adjacent to it are lit up in varying degrees. A place, therefore, can be the product of the conditions that surround it. Thus, light allows for the reading of the “dark place” to exist.

When we rise up in a building and get to the level of being able to look down on a tree, we have reached a new point of view, one we are unaccustomed to. As well, our view of trees in general becomes broader. It is similar to the feeling we get when we fly in an airplane and look down on the earth and see things from a distant vantage point. In turn, we are more aware of our place within the context of our immediate surroundings.



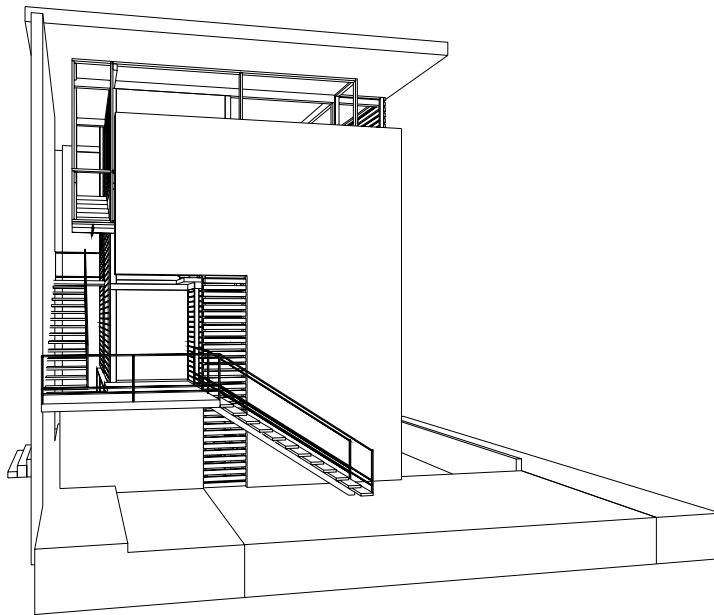


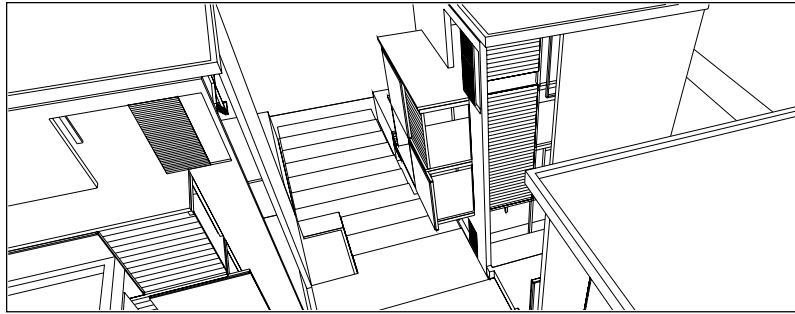
As you ascend, the building unfolds.



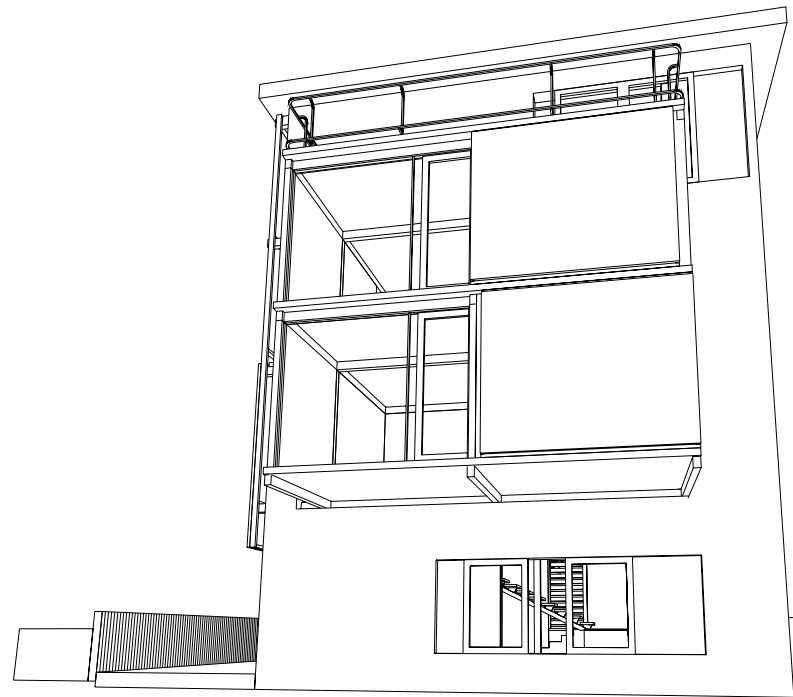
Climbing a tree, a nonlinear journey upwards

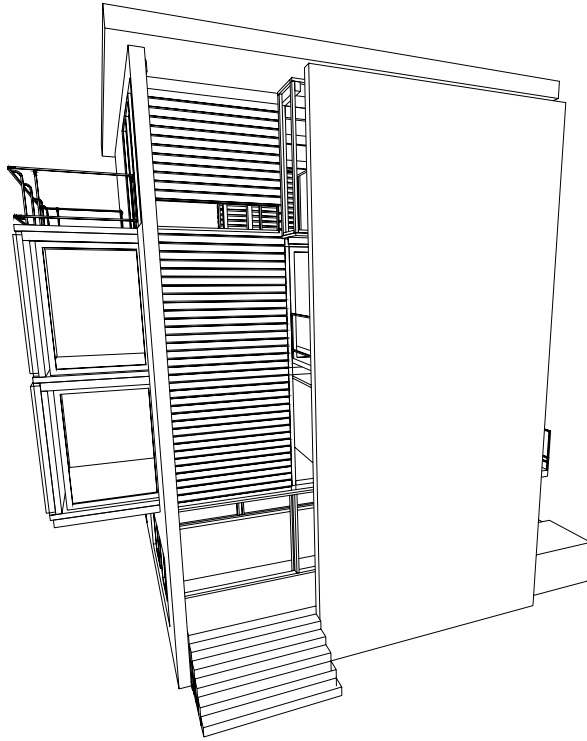
Stairways wrap around and through the building. As you ascend and descend, a stair changes it's direction and mode of support.



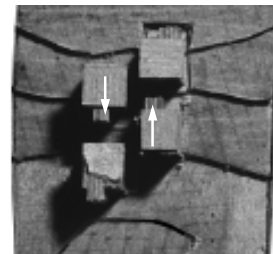


The protruding volume of the bedrooms allows for the rooms within it, the balcony above it, and the porch-like space below it. Here, the inside literally and figuratively extends beyond the limits of the buildings footprint. This element also engages and proportions the space found between the buildings.



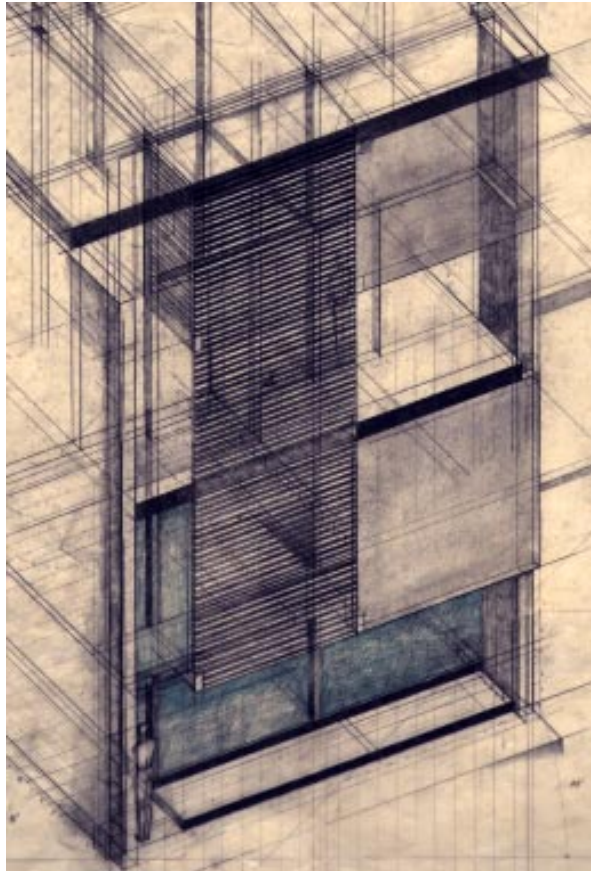


A large exterior wall becomes an element that gives privacy to rooms located on the sides of adjacent buildings. A room's privacy depends on the existence and proximity of walls outside, thus creating an interdependent relationship.

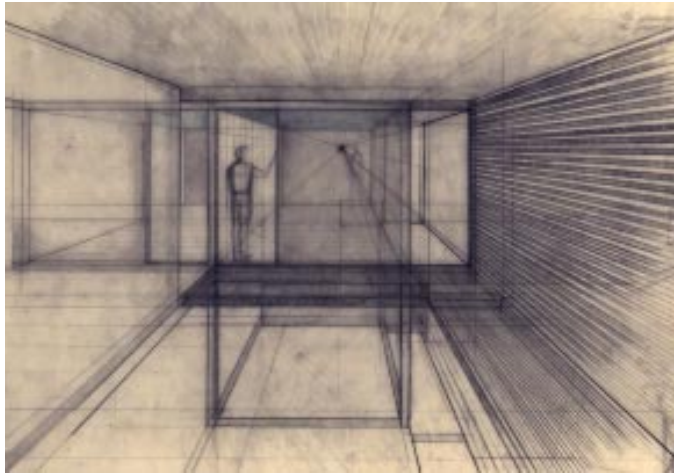




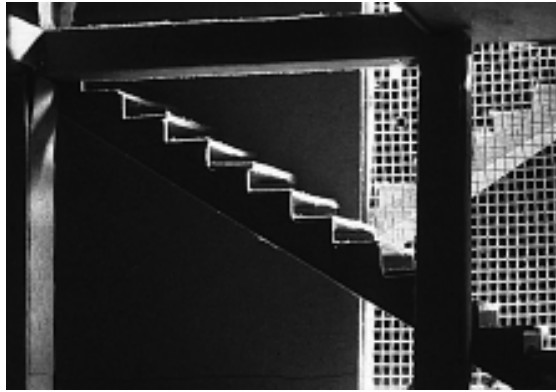
The protruding parts of the building create sheltered places of repose along the central alleyway.



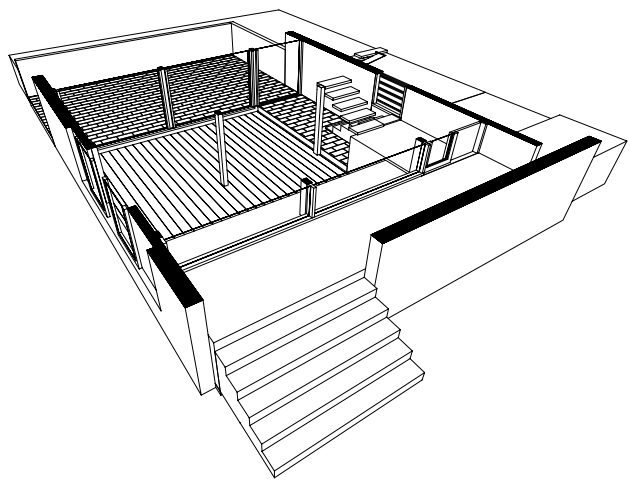
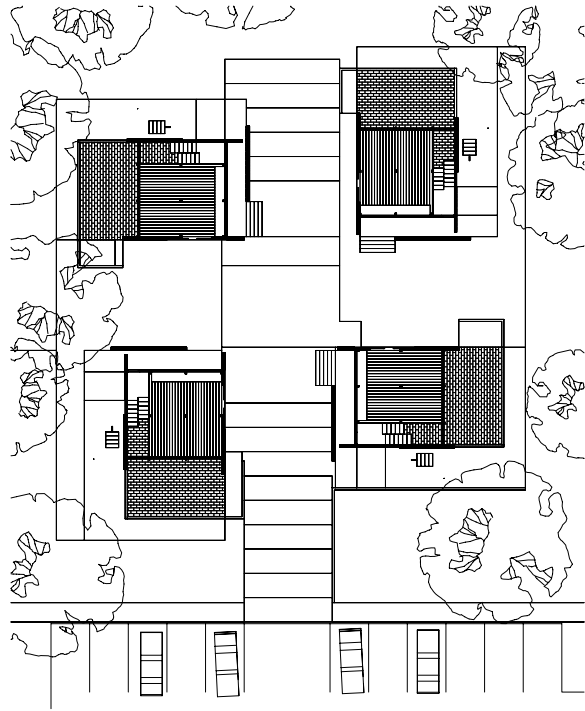
The image shows surfaces that are differentiated to emphasize size vertically. The screen element suspended from the structure is in direct contrast with the surrounding walls that appear to rise up from the foundation. As well, the screen unifies the face vertically by overlapping the horizontal floor slab. The contents of the building are exposed, thus revealing its internal order from the outside.

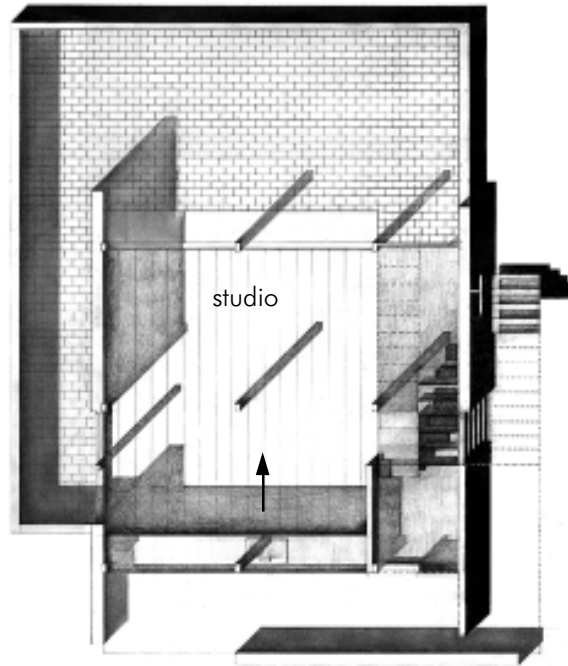


A dwelling needs rooms of movement among places of repose. Along the passage to the bedroom, the absence of a floor emphasizes the reading of the walkway as a distinct element from the walls. As it clings to the edges of the room, it leads you through the building.

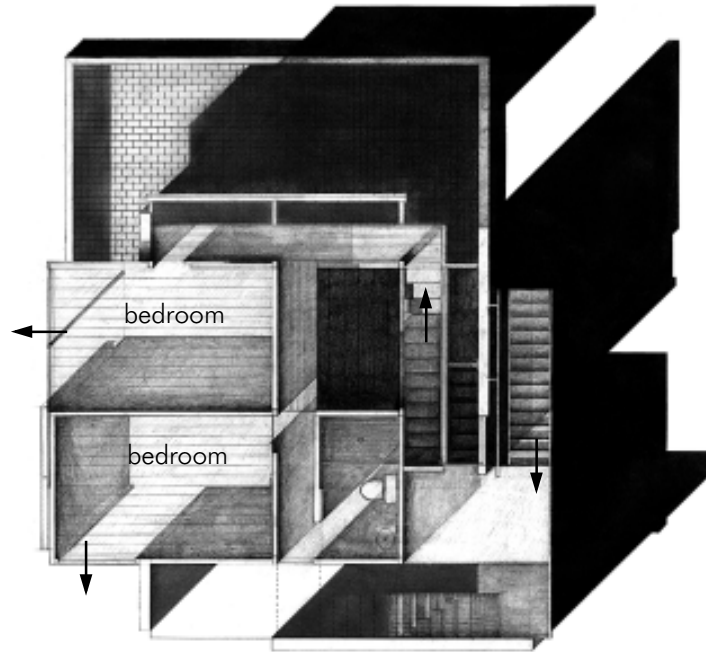


Stairs are located between the outside planes and the inside frame. The space between becomes a place to ascend and descend. The pathway through the building establishes continuity between floor levels.

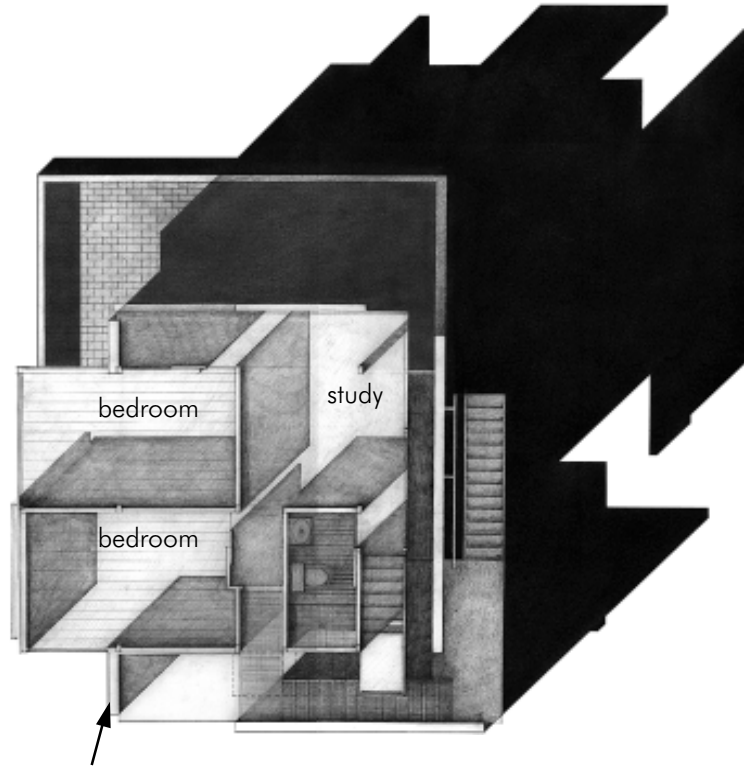




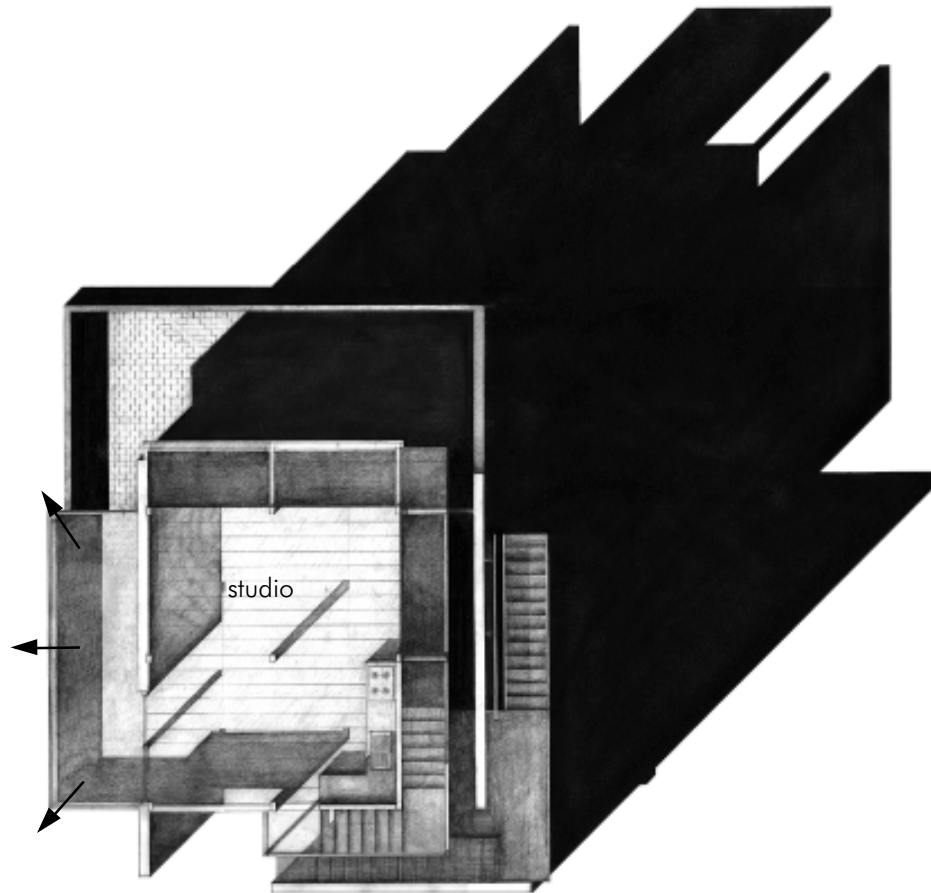
In the first floor the outdoor brick patio acts as a visual extension to the studio dwelling through an open wall. Both the inner and outer realms of space are perceived simultaneously and consequently, are connected perceptually.



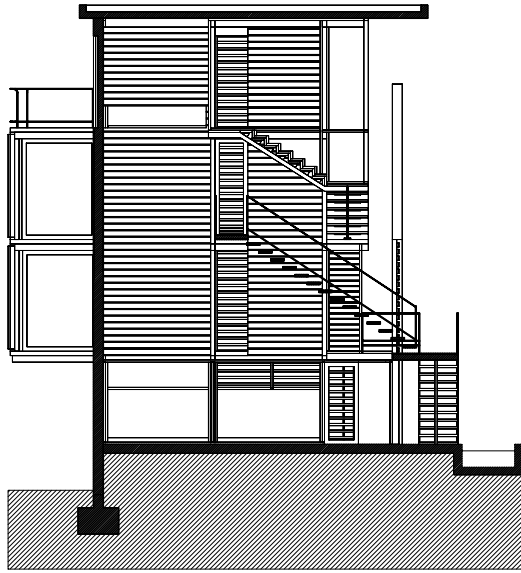
The arrows in the second floor plan indicate the direction of view and movement. The bedrooms are identical dimensionally but differ in the views they afford by the position of their openings. This fact is apparent in the shadows cast on the floors of each room. In addition, the positioning of the stairs in relation to the walls creates different spatial conditions as one moves into and out of rooms. As a stair climbs and changes direction, so does its mode of support. In some locations, stairs are connected to landings, in others, they are attached to walls.



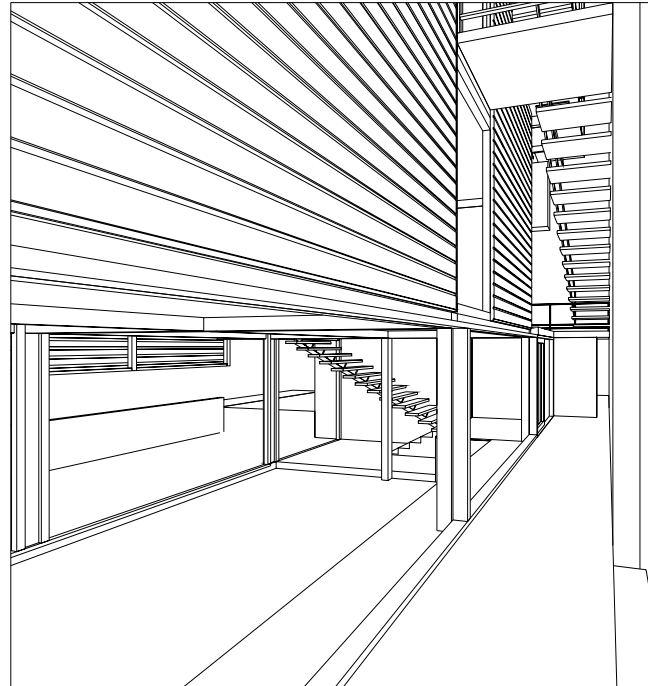
Moving upward to the third floor, the rooms become more private. The cubic form that contains these private spaces protrudes outward. This creates an inside-outside relationship where the most private part of the building belongs to the most active part within the exterior volume.



The fourth floor is similar to the first, having places to dwell outside and a floor plan unencumbered by walls. The arrows indicate the range of view from the balcony. This is in contrast with the bedrooms below where views through windows are more directed.

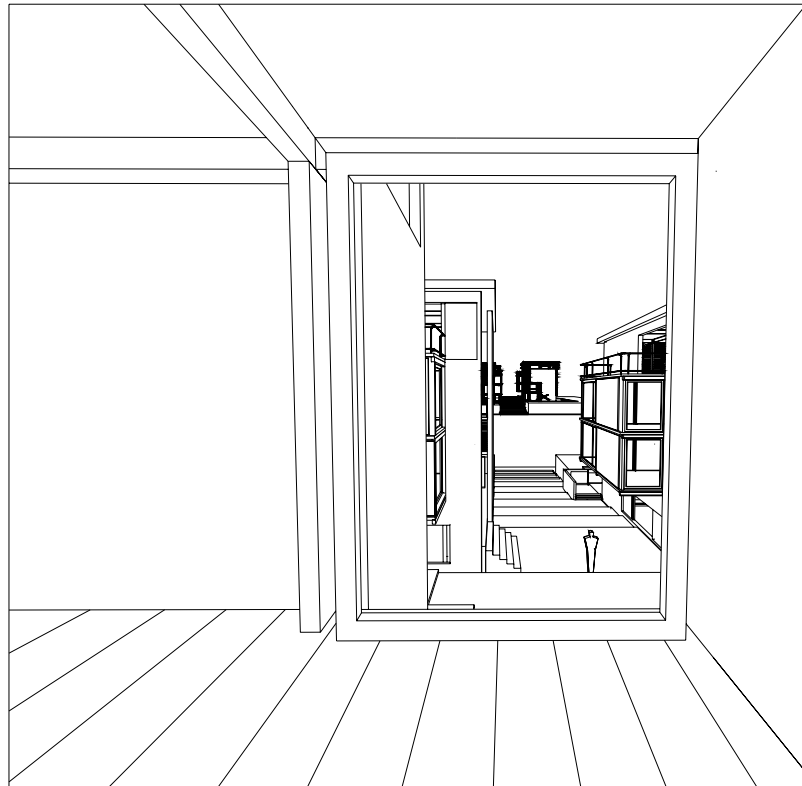


The juxtaposition of the wall and frame creates entrances. The section reveals the relationships between the building elements.



The first floor studio seen from the entryway. The building frames views to the outside.

The window occupies a place between wall and structural frame.
Outside, windows become a marker of place.
Inside, the window frames a view to a place you once were.
A window, a view, a memory.



vita

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Thanks to: Pia Sarpeneva, Bill Brown, Frank Weiner, Hans Rott, Joe Mashurn, Mark Russin.