

how do you make a playful connection to the site.

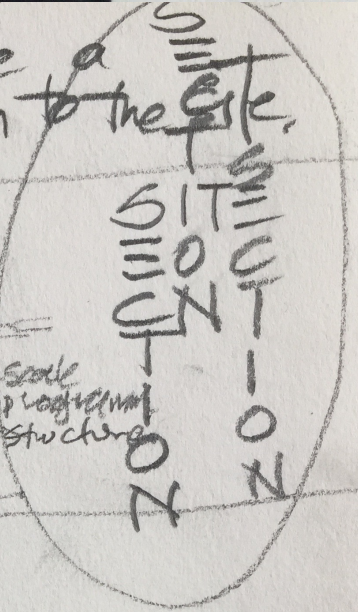
Site + Threshold

Site + Aperture

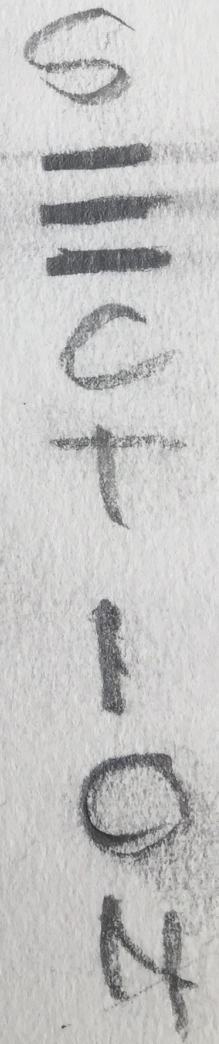
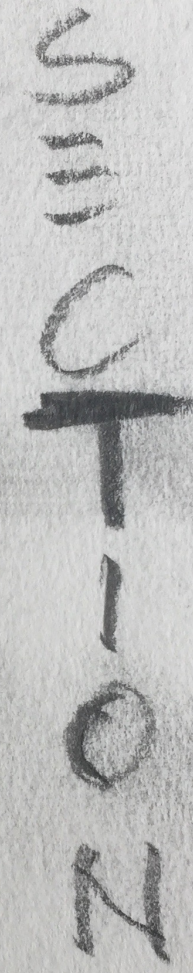
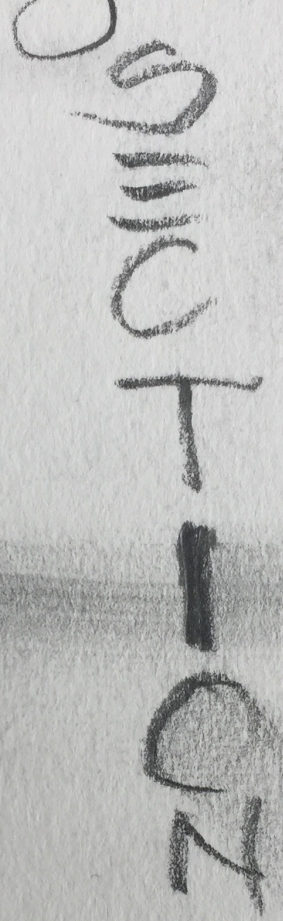
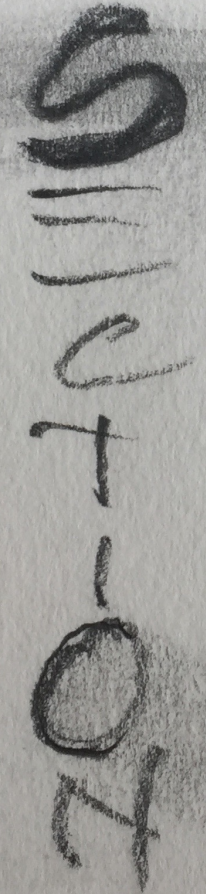
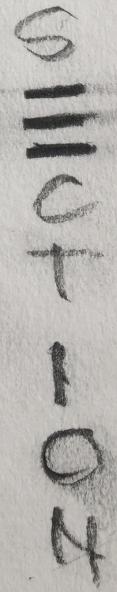
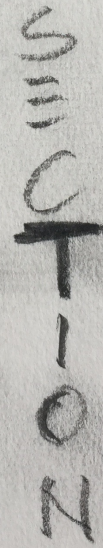
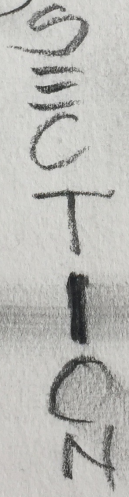
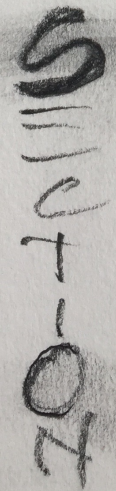
Site + Figure

Site + Light

scale program structure



Parti diagrams ?



ARCH 5112 SB 2022

THRESHOLDS

APERTURE

LIGHT

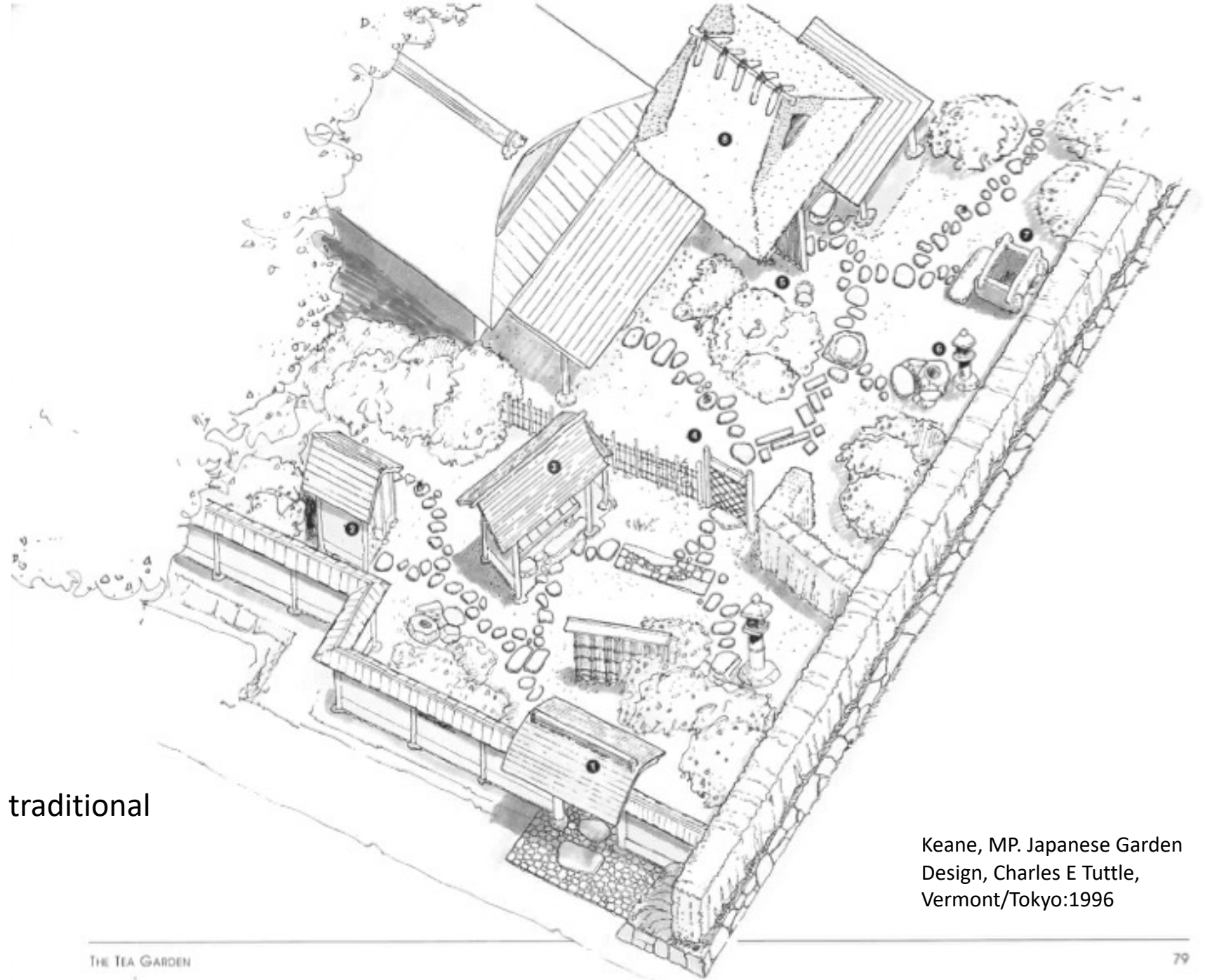
FIGURE

SITE

SITE

+ THRESHOLDS

1. OUTER GATE,
soto-mon or roji-mon
2. TOILET,
setchin
3. WAITING BENCH,
koshikake machiai
4. MIDDLE GATE,
chū-mon
5. DUST PIT,
chiri-ana
6. LAVER,
tsukubai
7. WELL,
ido
8. THATCH-ROOFED TEAHOUSE,
sōan



The extended threshold of the traditional Japanese Tea Garden

Keane, MP. Japanese Garden Design, Charles E Tuttle, Vermont/Tokyo:1996

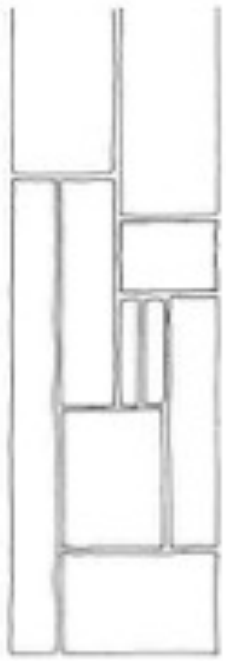
*Enclosure necessitates entries:
the outer gate to a tea garden.*
Shōkadō, Kyoto



Keane, MP. Japanese Garden Design,
Charles E Tuttle,
Vermont/Tokyo:1996



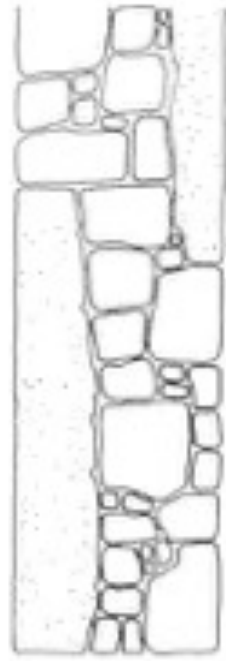
DESIGN: SHIN
MATERIALS: SHIN



DESIGN: SHIN
MATERIALS: SHIN



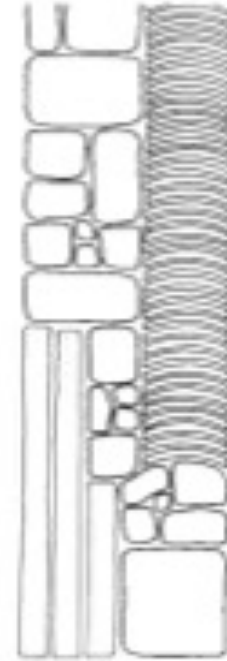
DESIGN: SHIN
MATERIALS: CO



DESIGN: SHIN
MATERIALS: SHIN + CO



DESIGN: SHIN
MATERIALS: SHIN + CO



DESIGN: SHIN
MATERIALS: SHIN + CO



DESIGN: CO
MATERIALS: CO



DESIGN: CO
MATERIALS: CO + SHIN



DESIGN: CO
MATERIALS: SHIN



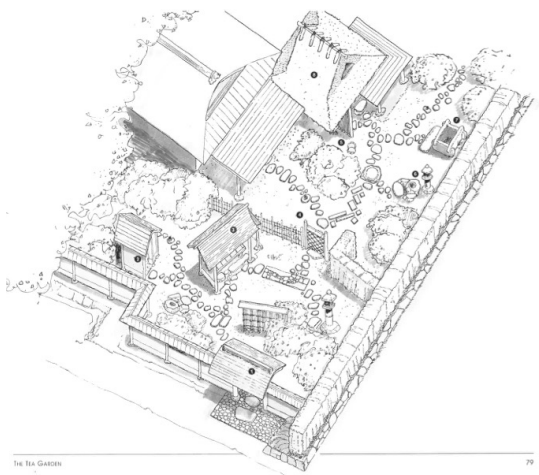
Roji/the path



Koshikake machiai
waiting bench



Chū-mon/middle gate



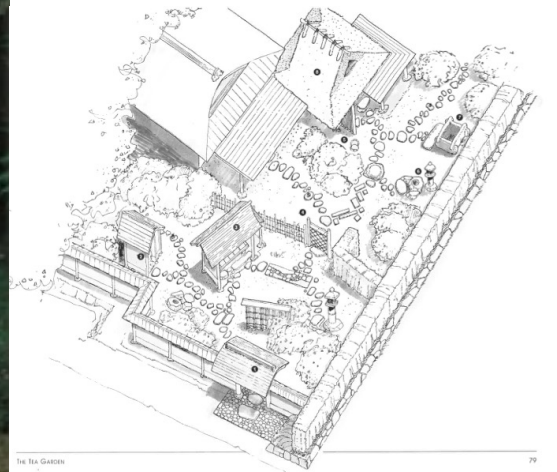
Keane, MP. Japanese Garden Design, Charles
E Tuttle, Vermont/Tokyo:1996





tsukubai

Keane, MP. Japanese Garden Design,
Charles E Tuttle, Vermont/Tokyo:1996



Keane, MP. Japanese Garden Design,
Charles E Tuttle,
Vermont/Tokyo:1996



sōan

*A sōan, the simple grass-roofed hut that is
the apotheosis of tea architecture.
Urasenke, Kyoto*





Through the wāhara (carved archway) lies the marae ātea, the open space in front of the whare whakairo where the welcome ceremony, the pōwhiri, takes place.



Imagine you are taking part in a pōwhiri or pōhiri, a ceremony to welcome visitors and to show hospitality. As Hirini Moko Mead suggests, the pōwhiri, like the meeting house, is greatly varied. 'The ceremony itself is adaptable and flexible outside of the marae context. There are pōhiri ceremonies inside the meeting house, or in domestic dwellings, business premises or public buildings in the towns and cities. There are pōhiri ceremonies that are an essential part of other tikanga [rituals] such as the tangihanga or the kawanga whare [opening ceremony of the meeting house]. There are pōhiri in cemeteries, on ships, in buses, and in courts and jails. And there are very formal pōhiri that are usually located at marae.' The point of the ceremony is to manage the relationship between two groups of people – the tangata whenua, or home people, and the manuhiri, visitors, who are also sometimes called the ope, a collective term for a group of visitors. Manuhiri are tapu, sacred or prohibited, and they need to be made noa, everyday or safe. 'From being very tapu the ceremony moves towards a state of balance

Skinner,D The Māori Meeting House:
Introducing the Whare Whakairo, Te Papa Press,
WELLINGTON: 2016



the face of the meeting house. The pou aroaro, the pillar in the porch, is the ancestor's tongue. The two maihi running along the gable are the ancestor's arms, and they finish with the raparapa, which represent fingers. To carry on the metaphor of the body, the porch is the brain, the door is the mouth, and the window is the eye. You are approaching a tupuna, an ancestor who literally shelters his or her descendants, and visitors like yourself, within their open arms. Feel the exciting charge this adds to the occasion.

Given that the whare whakairo is an ancestor, it won't surprise you to learn that whakapapa – the web of connections between people and the world around them, stretching right back to the very beginnings of the universe – is the most important force in a meeting house. All of the art forms you are about to see are based on whakapapa: from the idea that the building is the body of an ancestor, through to the many tūpuna embodied in the carvings that stand along the walls of the whare whakairo. And whakapapa is also at the heart of the different parts of the pōwhiri. The karanga, for

If the whare whakairo is thought of as an ancestor, the porch is the brain, the door and window are the mouth and eye, and the maihi, running along the gable, are the arms, ending in the raparapa, the ancestor's fingers.

Skinner,D The Māori Meeting House:
Introducing the Whare Whakairo, Te Papa
Press, WELLINGTON: 2016



The front inside wall of the whare whakairo is dominated by the pou tāhuhu, a large carved panel that continues on from the tāhuhu on the ceiling. Concerned with the genealogy of the ancestor embodied in the meeting house, the pou tāhuhu is often contrasted conceptually and visually with the pou tuarongo, the equivalent carving on the back inside wall.

walls can be opposed as the zones of the ancient and modern worlds respectively. Or one side of the whare whakairo can be land, and the other sea. The potential combinations are endless, but in each case the artists use visual devices to show the Māori world view with its reliance on paired opposites.

The artistic possibilities of the whare whakairo are surprisingly diverse: some are subdued, dominated by natural tones and materials; others are unrestrained and bold, using bright colours and artificial materials. Always, though, it is striking how Māori artists manage to combine such diverse and visually different art forms into a coherent

Skinner, D The Māori Meeting House:
Introducing the Whare Whakairo, Te
Papa Press, WELLINGTON: 2016



Te Ngākau Māhaki 2009

DEEP TIME

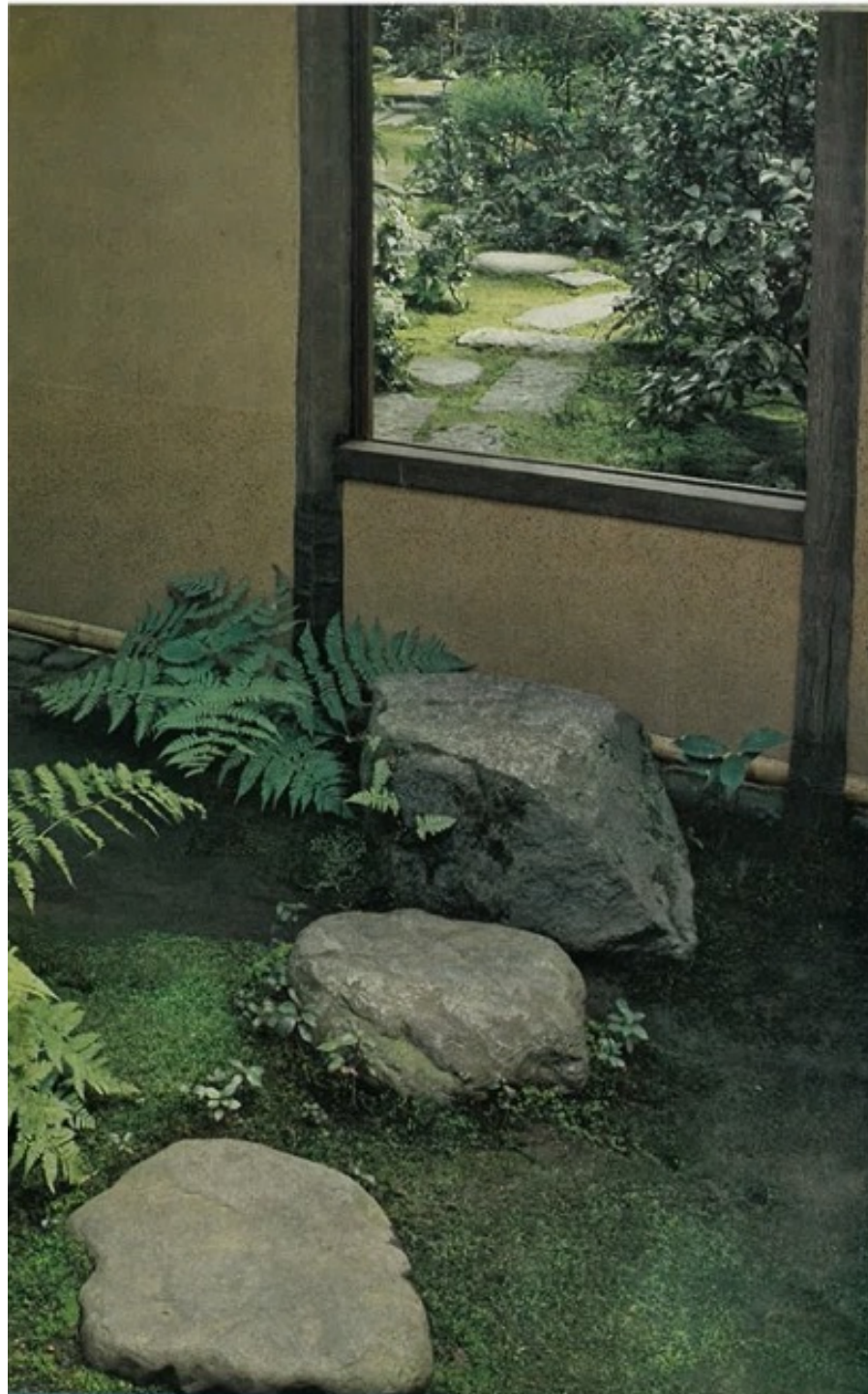
School vision
is part of this
long section

Ngakau Mahaki

Two
space-time



When does
an aperture
become a threshold?



Naka-kuguri
[Window gate]
Fushin-an, Omote
Senke School of Tea,
Kyoto

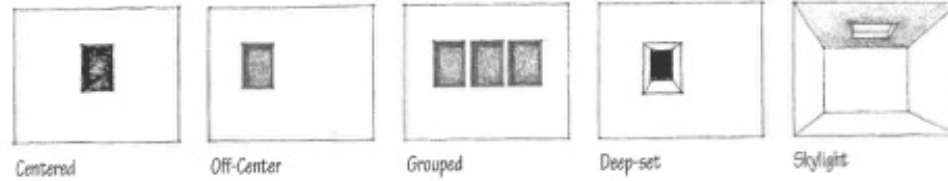
Garden Art of Japan
Masao Hayakawa

[SITE]

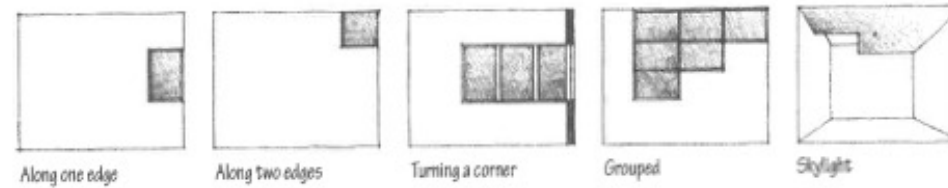
+APERTURES

abstract and compositional

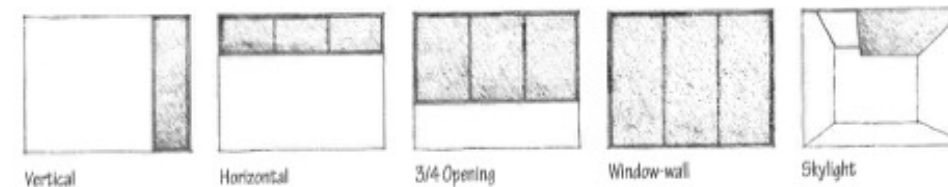
OPENINGS IN SPACE-DEFINING ELEMENTS



Within Planes An opening can be located wholly within a wall or ceiling plane and be surrounded on all sides by the surface of the plane.



At Corners An opening can be located along one edge or at a corner of a wall or ceiling plane. In either case, the opening will be at a corner of a space.



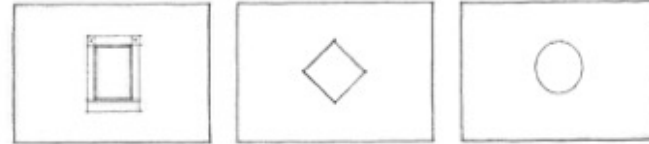
Between Planes An opening can extend vertically between the floor and ceiling planes or horizontally between two wall planes. It can grow in size to occupy an entire wall of a space.

Ching, Francis DK, ARCHITECTURE:
Form, Space and Order, John Wiley
and Sons, Inc. New York: 1996

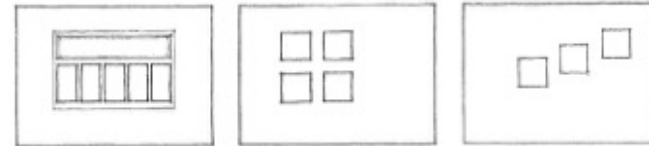
OPENINGS WITHIN PLANES



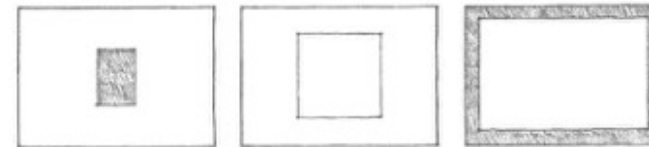
An opening located wholly within a wall or ceiling plane often appears as a bright figure on a contrasting field or background. If centered within the plane, the opening will appear stable and visually organize the surface around it. Moving the opening off-center will create a degree of visual tension between the opening and the edges of the plane toward which it is moved.



The shape of the opening, if similar to the shape of the plane in which it is located, will create a redundant compositional pattern. The shape or orientation of the opening may contrast with the enclosing plane to emphasize its individuality as a figure. The singularity of the opening may be visually reinforced with a heavy frame or articulated trimwork.



Multiple openings may be clustered to form a unified composition within a plane, or be staggered or dispersed to create visual movement along the surface of the plane.



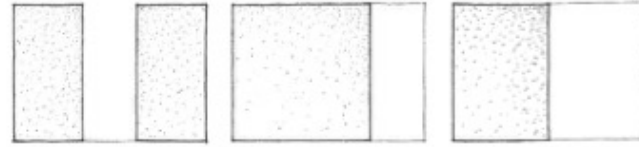
As an opening within a plane increases in size, it will at some point cease to be a figure within an enclosing field and become instead a positive element in itself, a transparent plane bounded by a heavy frame.



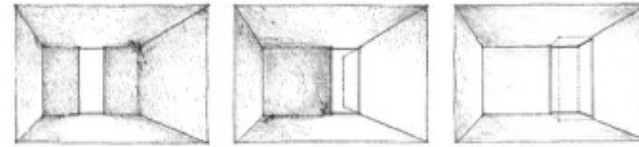
Openings within planes naturally appear brighter than their adjacent surfaces. If the contrast in brightness along the edges of the openings becomes excessive, the surfaces can be illuminated by a second light source from within the space, or a deep-set opening can be formed to create illuminated surfaces between the opening and the surrounding plane.

Ching, Francis DK, ARCHITECTURE:
Form, Space and Order, John Wiley
and Sons, Inc. New York: 1996

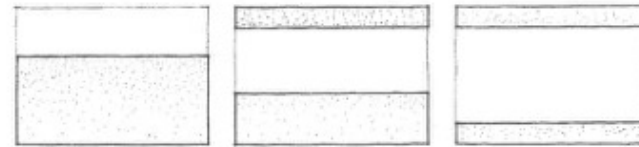
OPENINGS BETWEEN PLANES



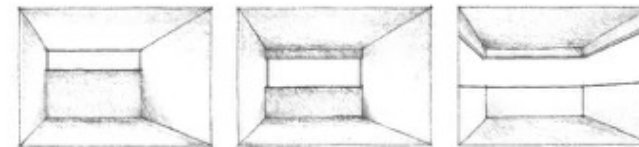
A vertical opening that extends from the floor to the ceiling plane of a space visually separates and articulates the edges of the adjacent wall planes.



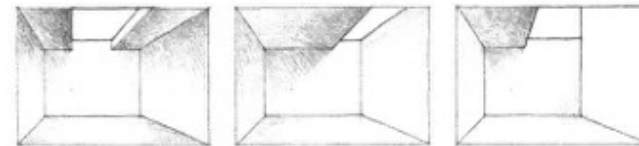
If located at a corner, the vertical opening will erode the definition of the space and allow it to extend beyond the corner to the adjacent space. It will also allow incoming light to wash the surface of the wall plane perpendicular to it and articulate the primacy of that plane in the space. If allowed to turn the corner, the vertical opening will further erode the definition of the space, allow it to interlock with adjacent spaces, and emphasize the individuality of the enclosing planes.



A horizontal opening that extends across a wall plane will separate it into a number of horizontal layers. If the opening is not very deep, it will not erode the integrity of the wall plane. If, however, its depth increases to the point where it is greater than the bands above and below it, then the opening will become a positive element bounded at its top and bottom by heavy frames.

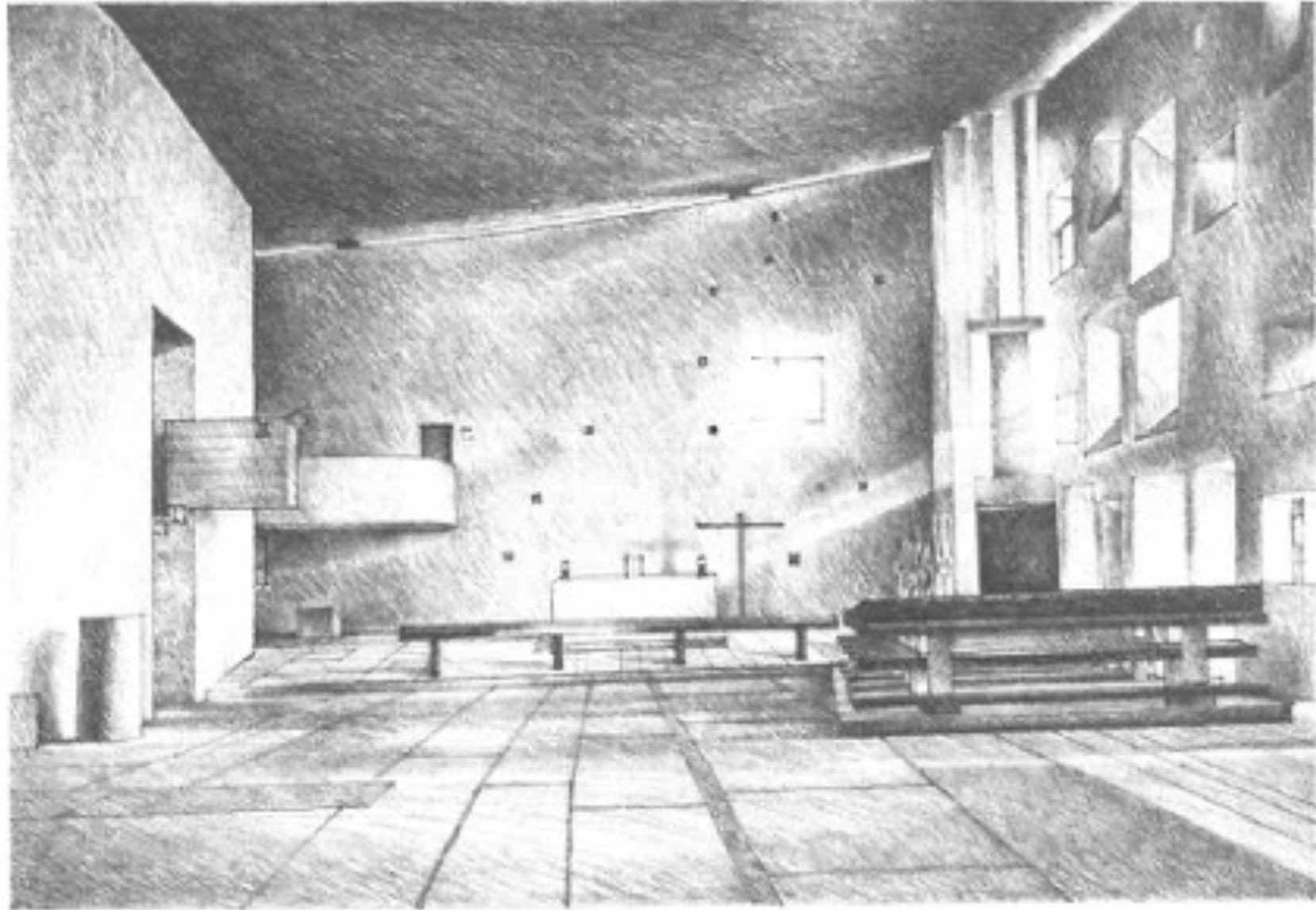


Turning a corner with a horizontal opening reinforces the horizontal layering of a space and broadens the panoramic view from within the space. If the opening continues around the space, it will visually lift the ceiling plane from the wall planes, isolate it, and give it a feeling of lightness.



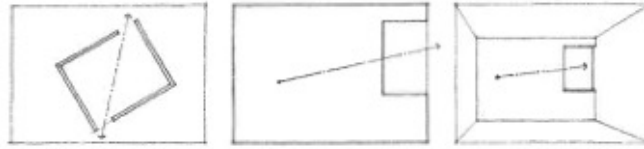
Locating a linear skylight along the edge where a wall and ceiling plane meet allows incoming light to wash the surface of the wall, illuminate it, and enhance the brightness of the space. The form of the skylight can be manipulated to capture direct sunlight, indirect daylight, or a combination of both.

Ching, Francis DK, ARCHITECTURE:
Form, Space and Order, John Wiley
and Sons, Inc. New York: 1996

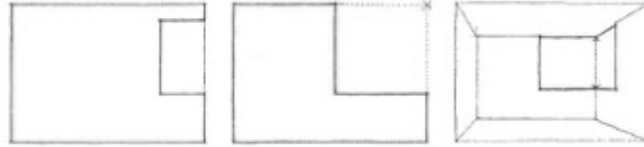


Ching, Francis DK, ARCHITECTURE:
Form, Space and Order, John Wiley and
Sons, Inc. New York: 1996

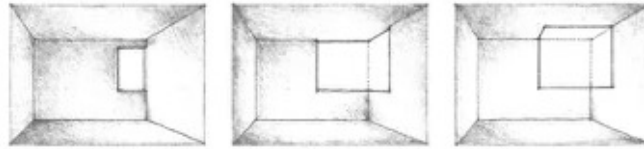
Chapel Space, Notre Dame Du Haut, Ronchamp, France, 1950-55, Le Corbusier



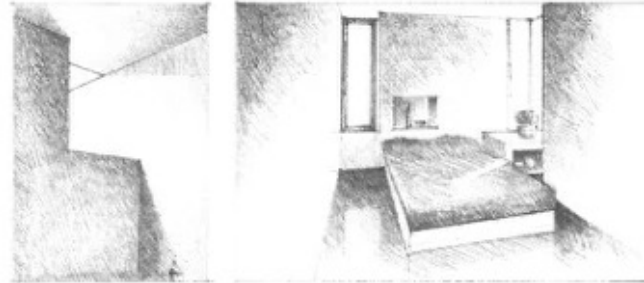
Openings that are located at corners give a space and the planes in which they are located a diagonal orientation. This directional effect may be desirable for compositional reasons, or the corner opening may be established to capture a desirable view or brighten a dark corner of a space.



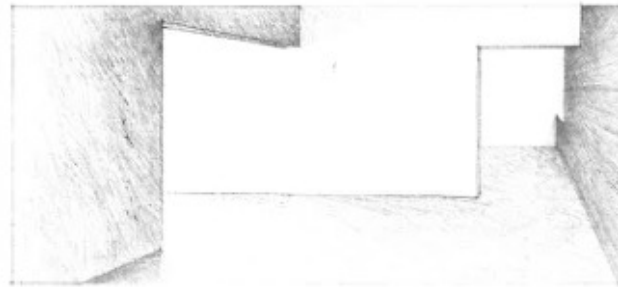
A corner opening visually erodes the edges of the plane in which it is located and articulates the edge of the plane adjacent and perpendicular to it. The larger the opening, the weaker will be the definition of the corner. If the opening were to turn the corner, the angle of the space would be implied rather than real and the spatial field would extend beyond its enclosing planes.



If openings are introduced between the enclosing planes at all four corners of a space, the individual identity of the planes will be reinforced and diagonal or pinwheel patterns of space, use, and movement will be encouraged.



The light that enters a space through a corner opening washes the surface of the plane adjacent and perpendicular to the opening. This illuminated surface itself becomes a source of light and enhances the brightness of the space. The level of illumination can be enhanced further by turning the corner with the opening or adding a skylight above the opening.



Ching, Francis DK, ARCHITECTURE:
Form, Space and Order, John Wiley
and Sons, Inc. New York: 1996



Gipsoteca Canoviana

Treviso 1955-57

Carlo Scarpa

with V. Pastor

Interior plaster

Slaked lime, powdered
marble and water

Exterior plaster (next
slide)

Grit, cement and Bologna
plaster



SITE

+LIGHT



<https://www.nzherald.co.nz/nz/obituary-david-mitchell-architect-who-argued-for-an-elegant-city/H45MHUQICMPZ77WK6HC5G4AWMQ/>

...and while I am talking about light, I would like to mention a comment made by the late David Mitchell :

*“There is too much light in modern buildings.
Light should be introduced slowly drop by drop.”*

Preston, Juliana. *In the Mi(d)st Of, Architectural Design*,
193–Interior Atmospheres, vol. 78, no 3, 2008, pp. 7-11



Andy Lock, Untitled, Vinyl Armchairs, 2003

Andy Lock's photograph highlights atmosphere's coexistence with interiors. As light and shadow fall upon and emanate through furniture and furnishing surfaces, an interior space is somehow more than a collection of discrete objects.

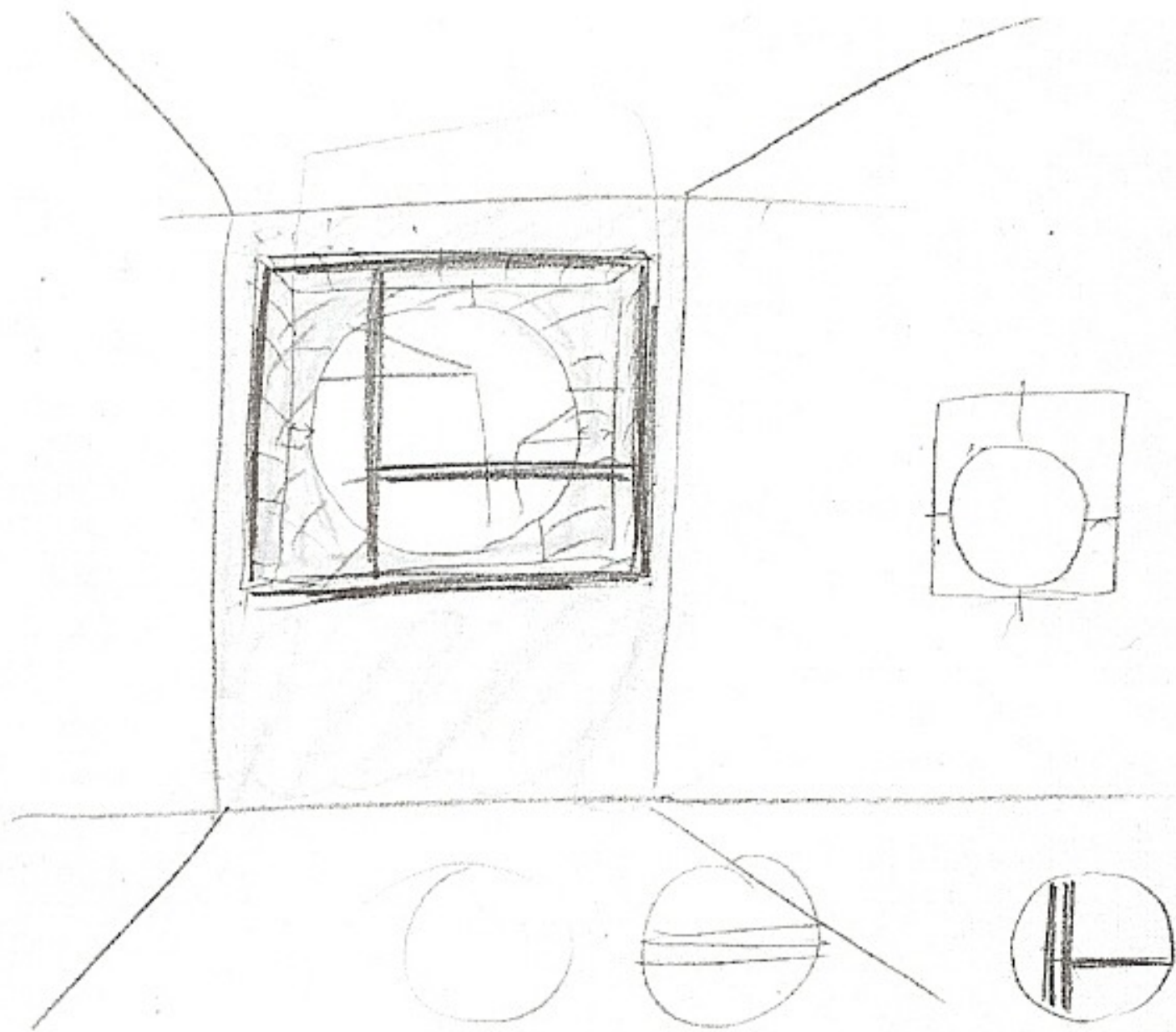


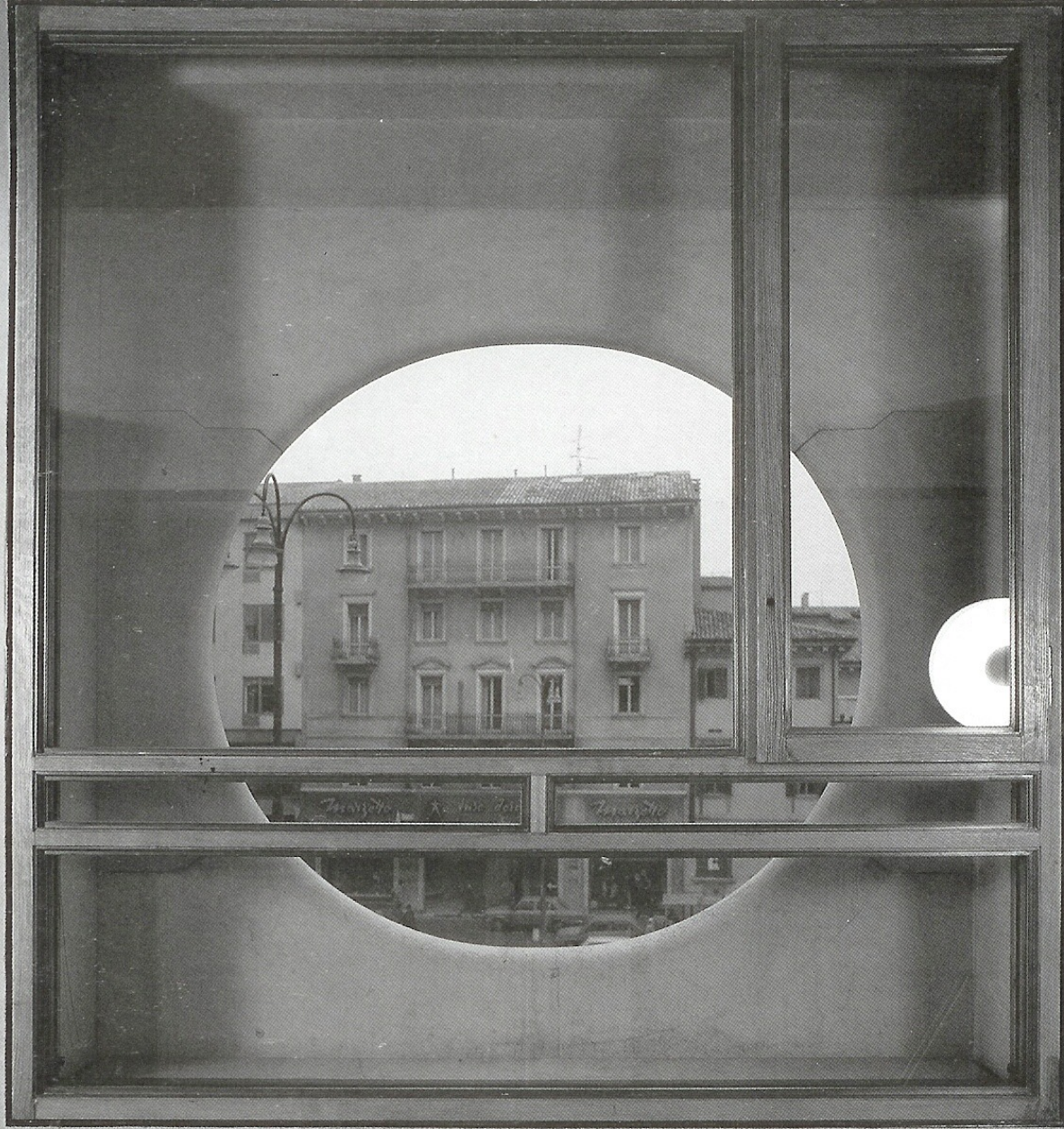
Foster + Partners, Kamakura House, Japan, 2004
The interior atmosphere of the Kamakura House lures one away from clever construction tactics towards the orchestration of their spatial synthesis.

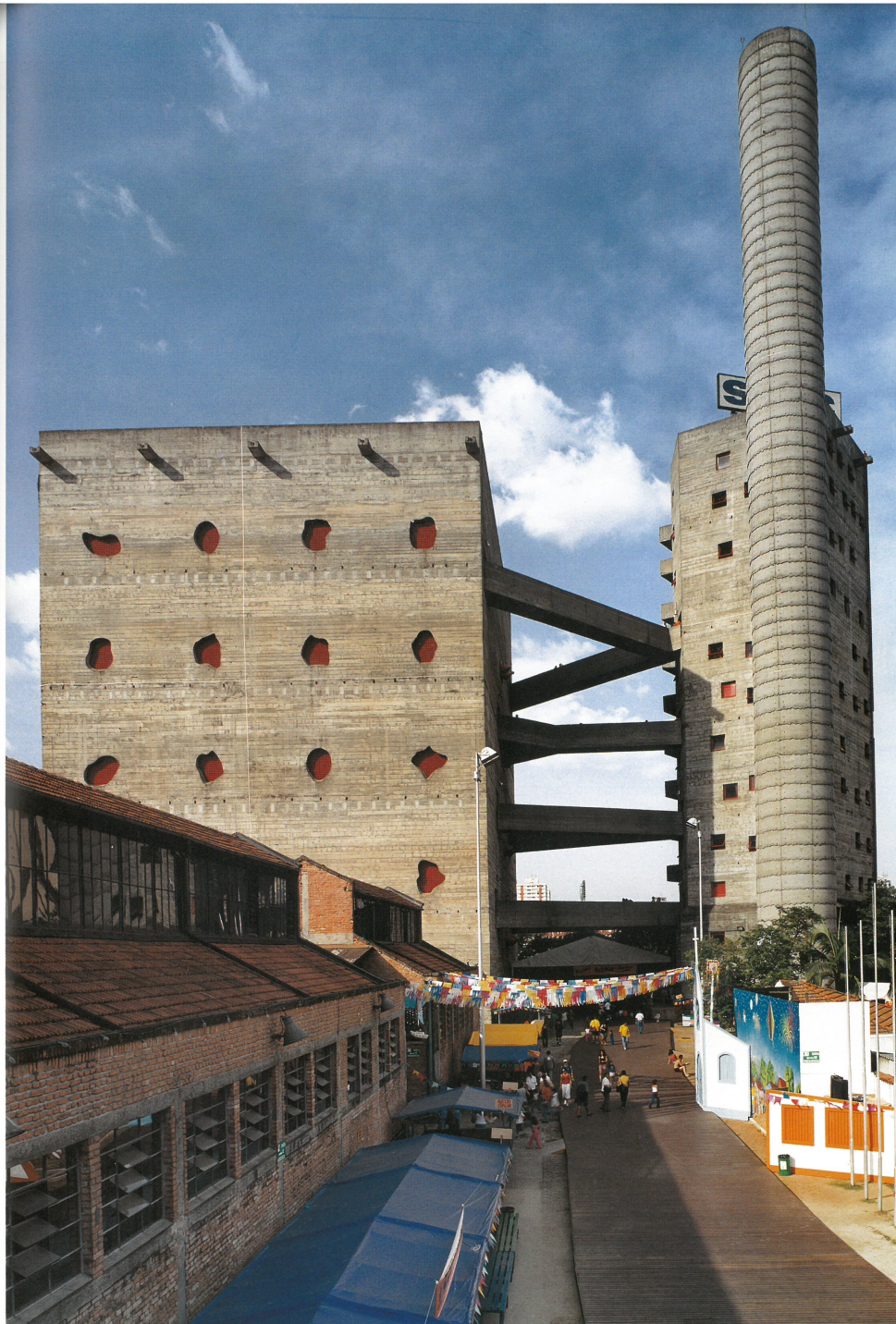
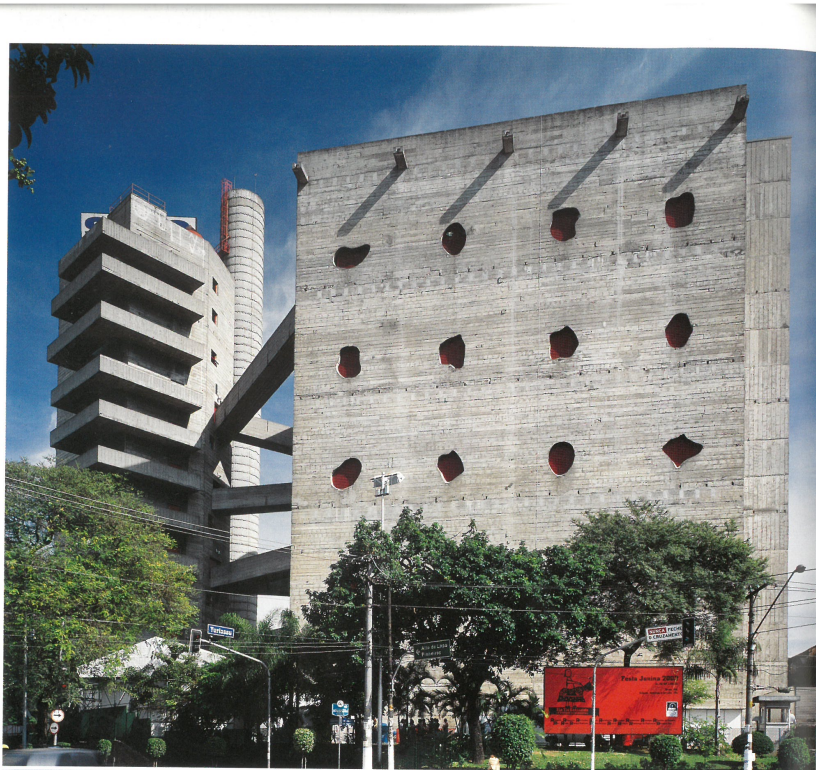
Preston, Juliana. *In the Mi(d)st Of, Architectural Design*, 193–Interior Atmospheres, vol. 78, no 3, 2008, pp. 7-11

all of these examples have apertures **performing to admit**
...to bring in light.

apertures have another function
they allow us to see out.... **they provide view**







Lina Bo Bardi
SESC Pompeia Factory,
Sao Paulo 1977-1986



Lina Bo Bardi, SESC Pompeia Factory, Sao Paulo, 1977-1986

Lina Bo Bardi: Built Work, Editor Monica Gili, 2G nexus 23.24,117-127



Enshu Kobori around 1620.

Hayakawa, M. *The Garden Art of Japan*,
Weatherhill/Heibonsha,
New York/Tokyo, 1974,128

SITE

+ FIGURE

scale

indicates the size of spaces and things by relation to the human body

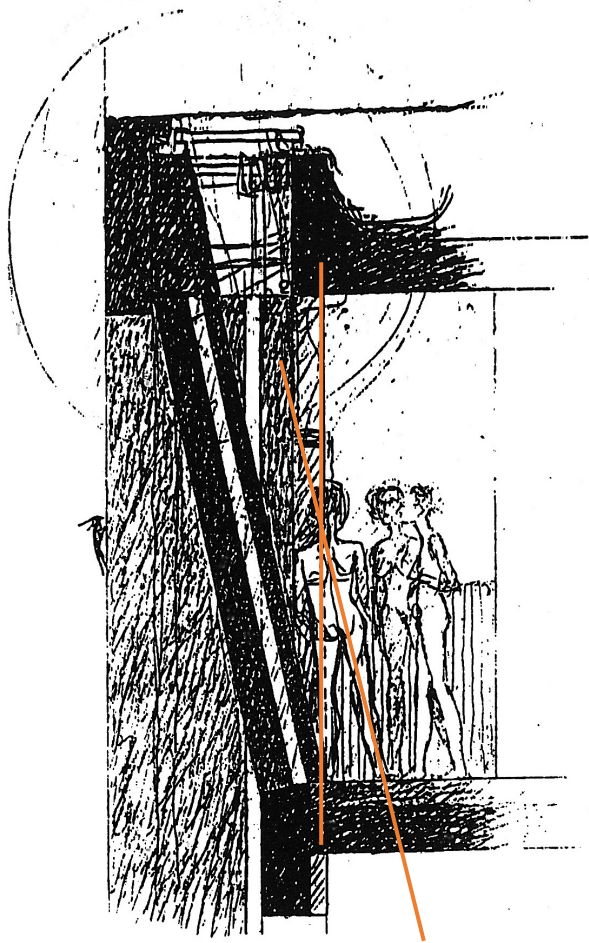
programme

the human figure demonstrates the functions of the spaces

structural or environmental

performance mimesis

the human figure mimics the structural action or hotness/coolness



By depicting the dancing female balancing on only one foot Pastor graphically acknowledges the intangible dynamics of the structural asymmetry of the building section.

A Tradition of Architectural Figures: A Search for *Vita Beata*

Marco Frascari

16.4

Valeriano Pastor, sketch for the District School Center near Dolo. A sectional construction detail including a group of figures located near a section through the vaulted walls. (From *Anfione Zeto*, 1, 1989)

SITE

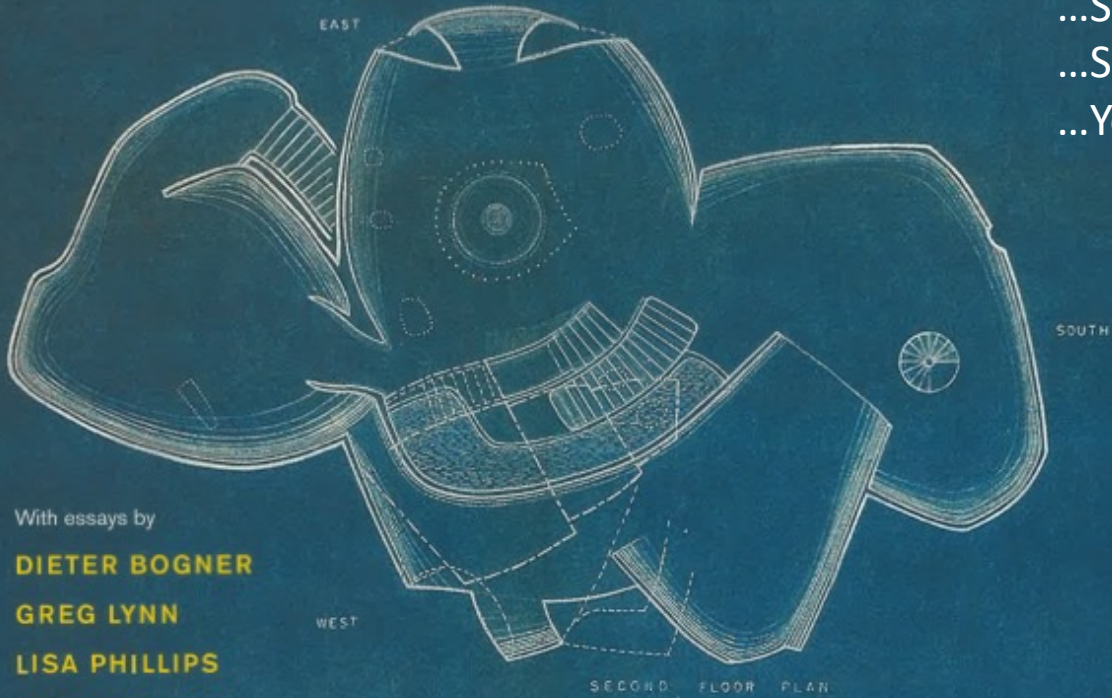
LIGHT + FIGURE

Time Life Books: The Frontiers of Photography,
Time-Life International, (Nederland) BV: 1972, 89.



JOANNE LEONARD: *Lost Dreams*, 1971

FREDERICK J. KIESLER ENDLESS SPACE



With essays by

DIETER BOGNER
GREG LYNN
LISA PHILLIPS
LEBBEUS WOODS



...SITE flows through your project...
...SITE is connected to your project in every way...
...Your project is connected to the SITE in every way...



PLANS FOR ENDLESS HOUSE
PROJECT FOR MUSEUM OF MODERN ART
NOYSE-ARABIA 1999 | SCALE 3/8" = 1'-0"
FREDERICK J. KIESLER ARCHITECT

Frederick J Kiesler:
Endless Space,
(eds) Dieter Bognar
and Peter Noever,
Hatje Cantz,
Germany: 2001

ZO-+qlls

ZO-+qlls

ZO-+qlls

ZO-+qlls

ARCH 5112 SB 2022

THRESHOLDS

APERTURE

LIGHT

FIGURE

SITE