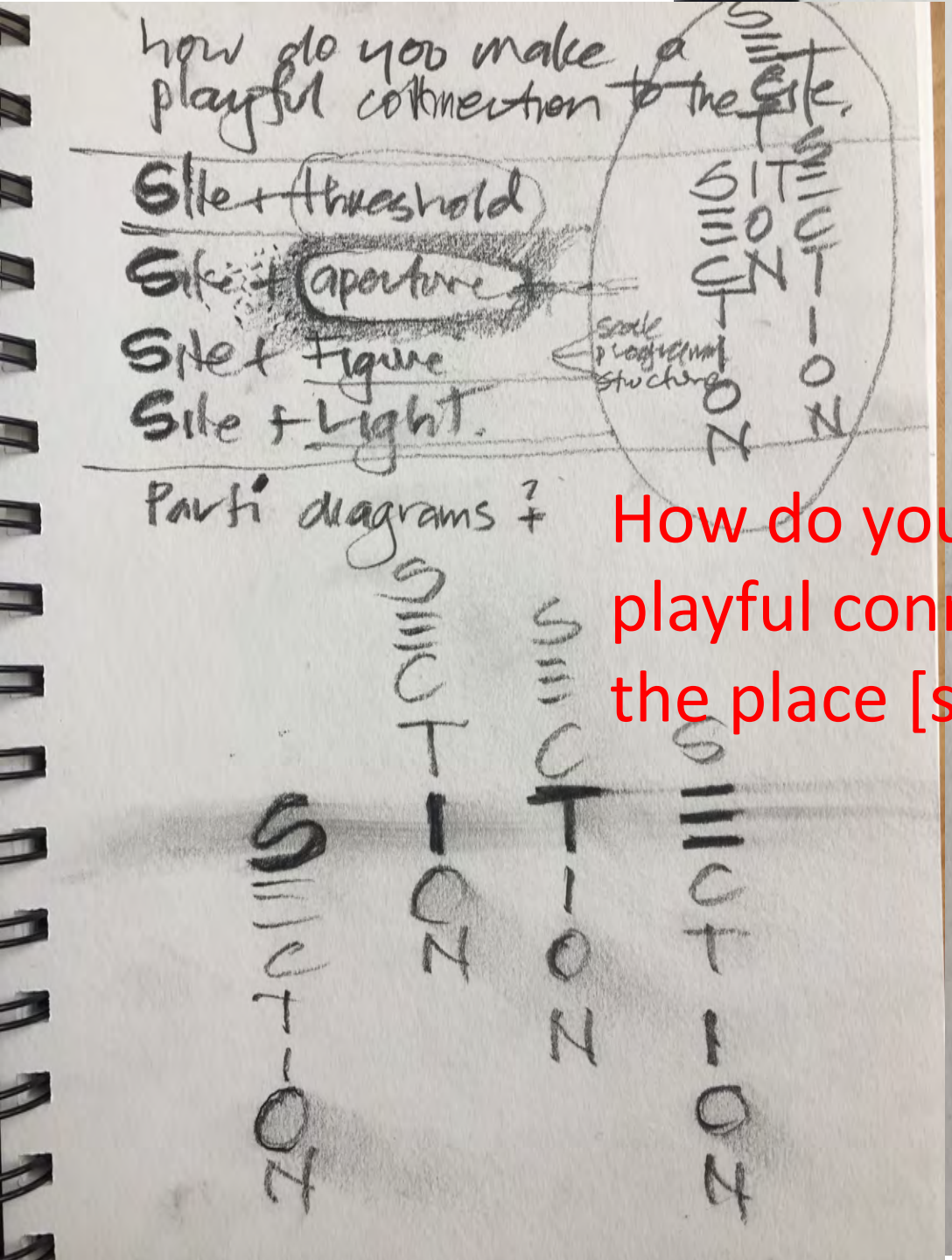
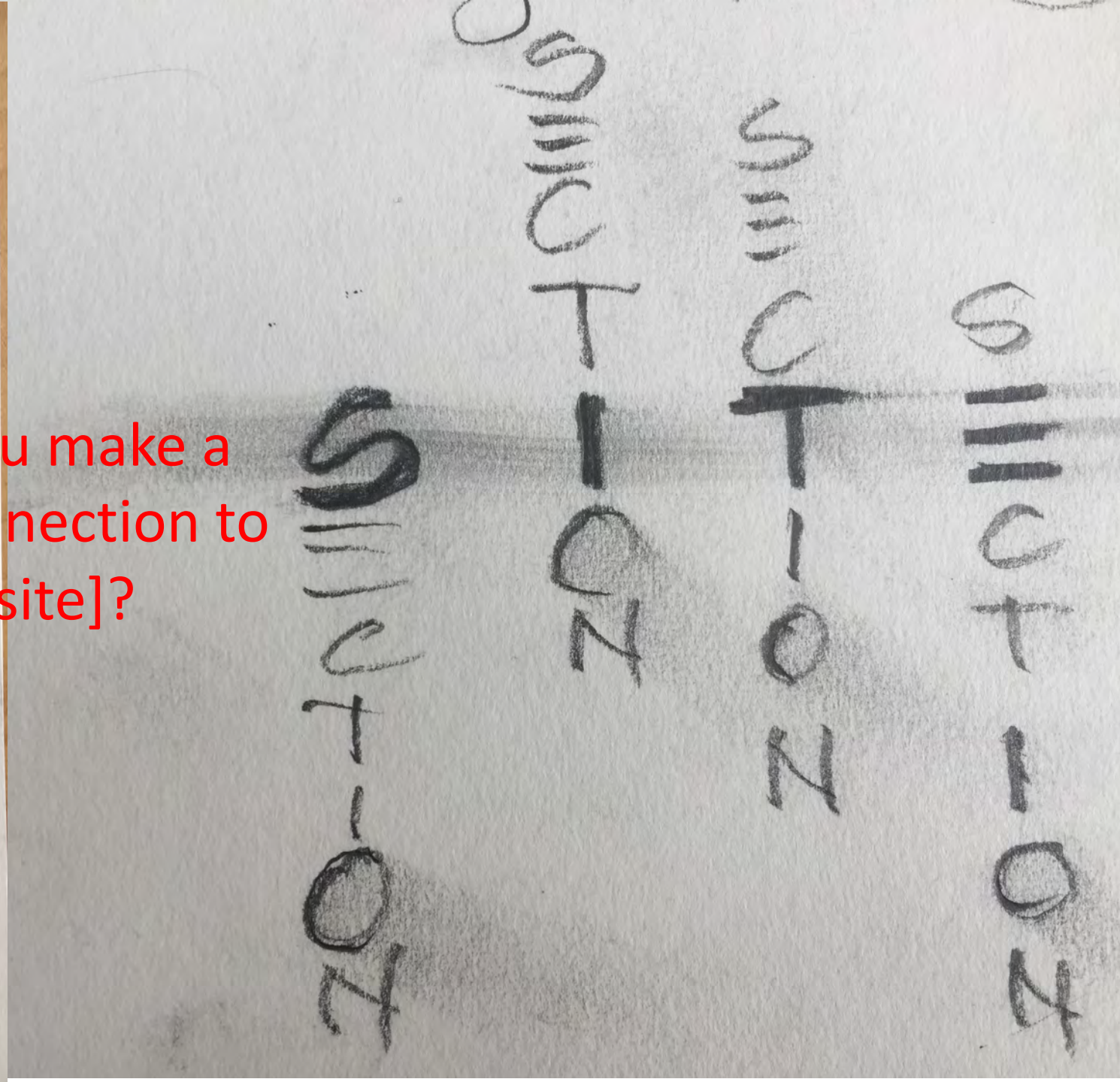


How do you make a playful connection to the place [site]?



ARCH 5112 SB 2023

THRESHOLDS
APERTURE
LIGHT
FIGURE
[SITE]

[SITE]

+THRESHOLDS

1. Outer gate,
sotomon or roji-mon

2. Toilet,
setchin

3. Waiting bench,
koshikake machiai

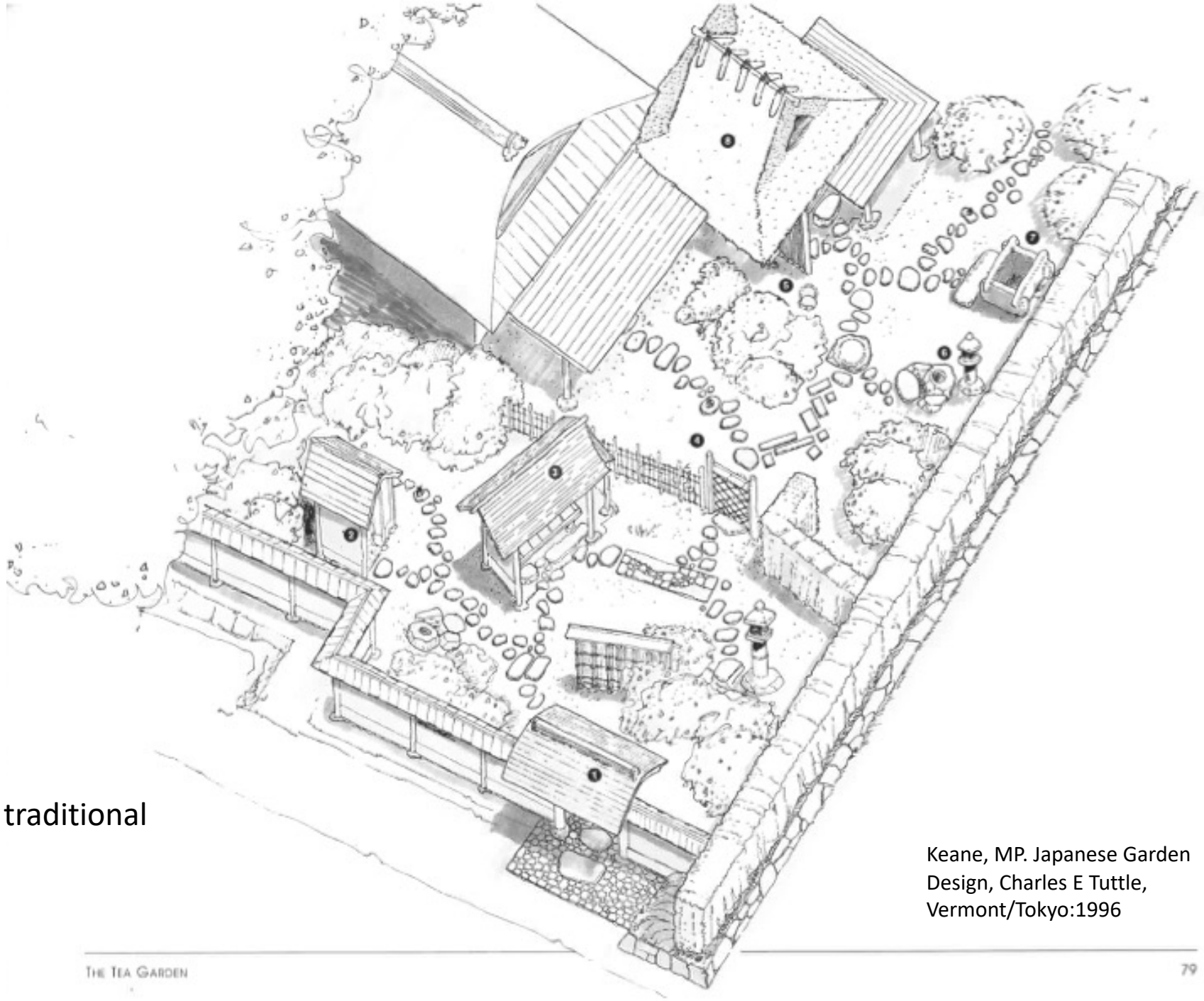
4. Middle gate,
chū-mon

5. Dust pit,
chiri-ana

6. Laver,
tsukubai

7. Well,
ido

8. Thatch-roofed teahouse,
sōan



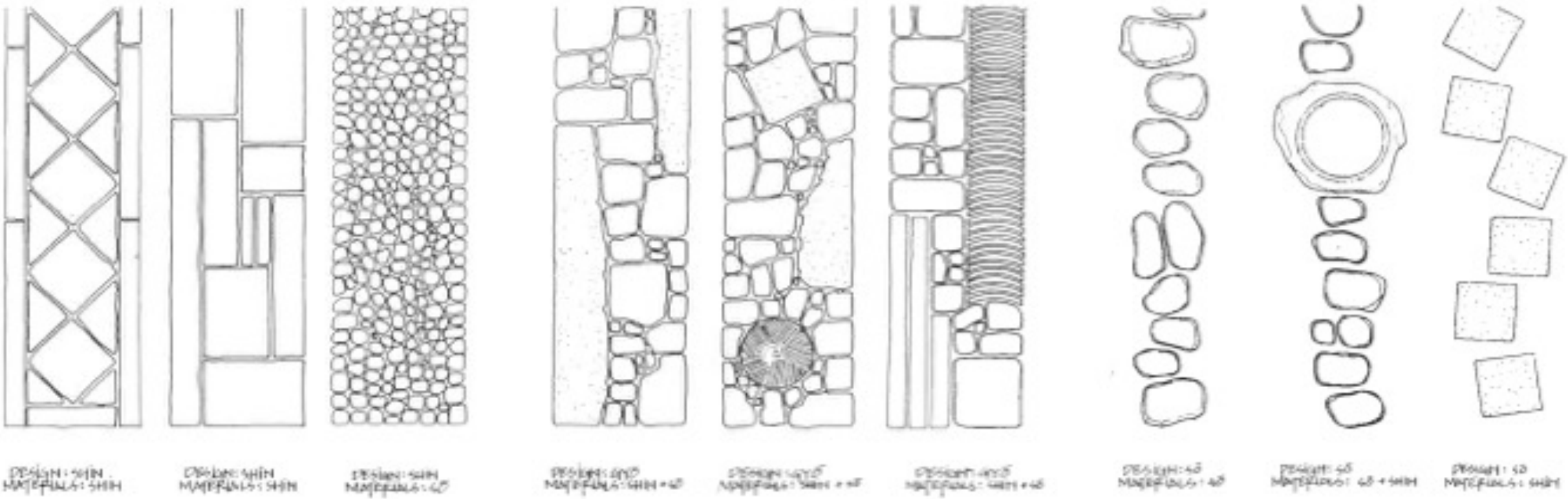
The extended threshold of the traditional Japanese Tea Garden

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

Soto-mon

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

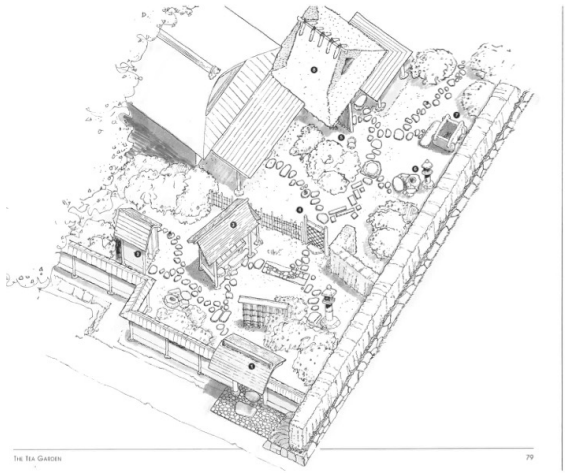
Keane, MP. Japanese Garden Design, Charles E Tuttle, Vermont/Tokyo:1996



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

Roji/the path

Koshikake machiai
waiting bench



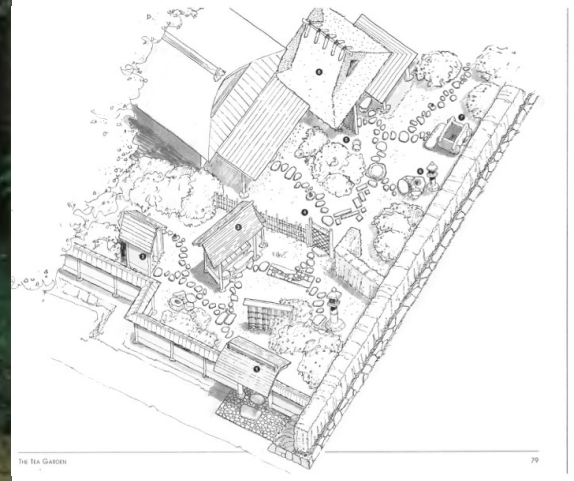
Keane, MP. Japanese Garden Design,
Charles E Tuttle, Vermont/Tokyo:1996

Chū-mon/middle gate

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

tsukubai

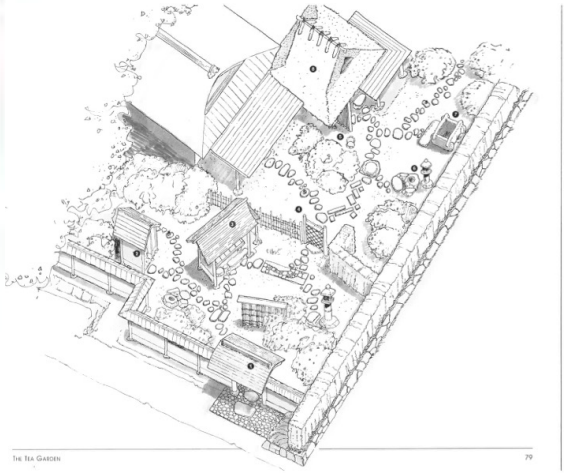
Keane, MP. Japanese Garden Design, Charles E Tuttle, Vermont/Tokyo:1996



sōan

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

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



Through the waharoa (carved archway) lies the marae ātea, the open space in front of the wharenui 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

waharoa

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

mahau

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

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.

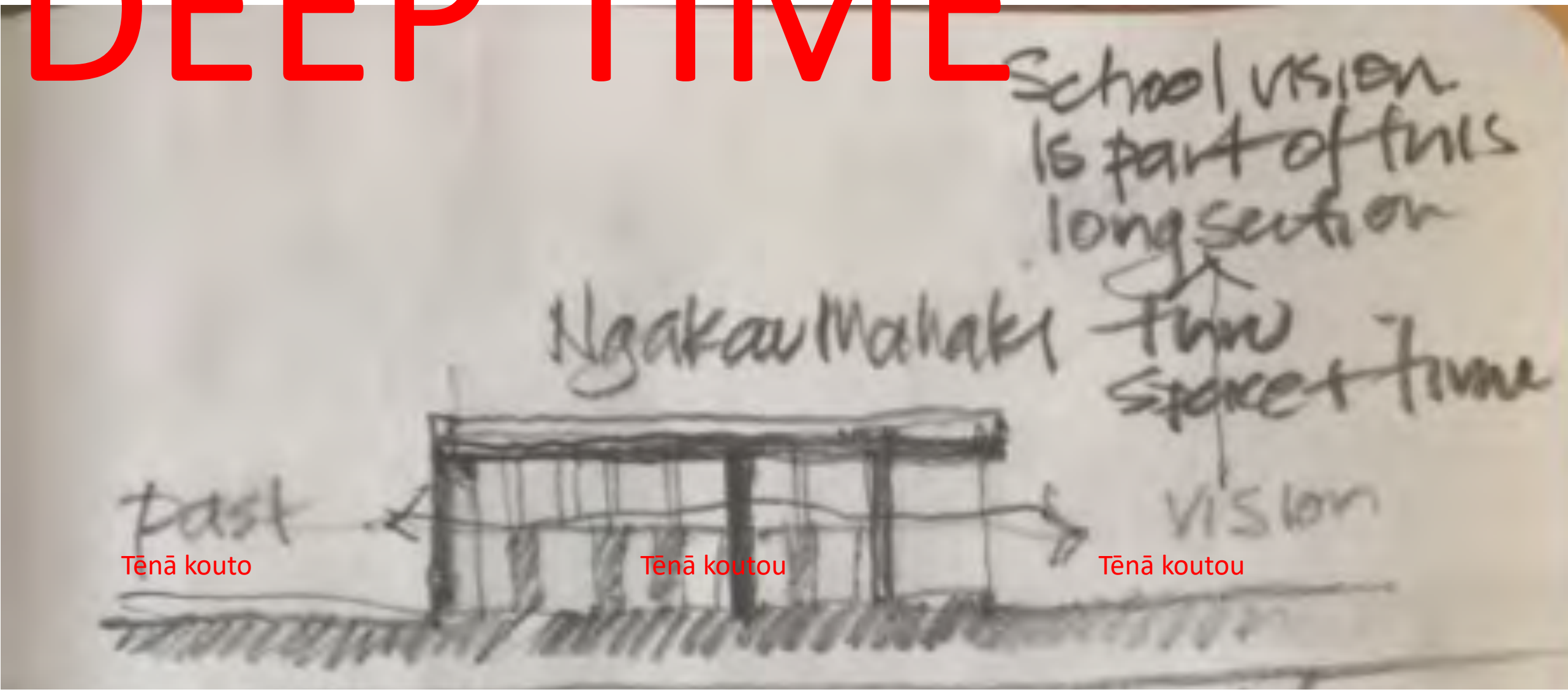
walls can be opposed as the zones of the ancient and modern worlds respectively. Or one side of the whare whakairo can be land, and the other sea. The potential combinations are endless, but in each case the artists use visual devices to show the Māori world view with its reliance on paired opposites.

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

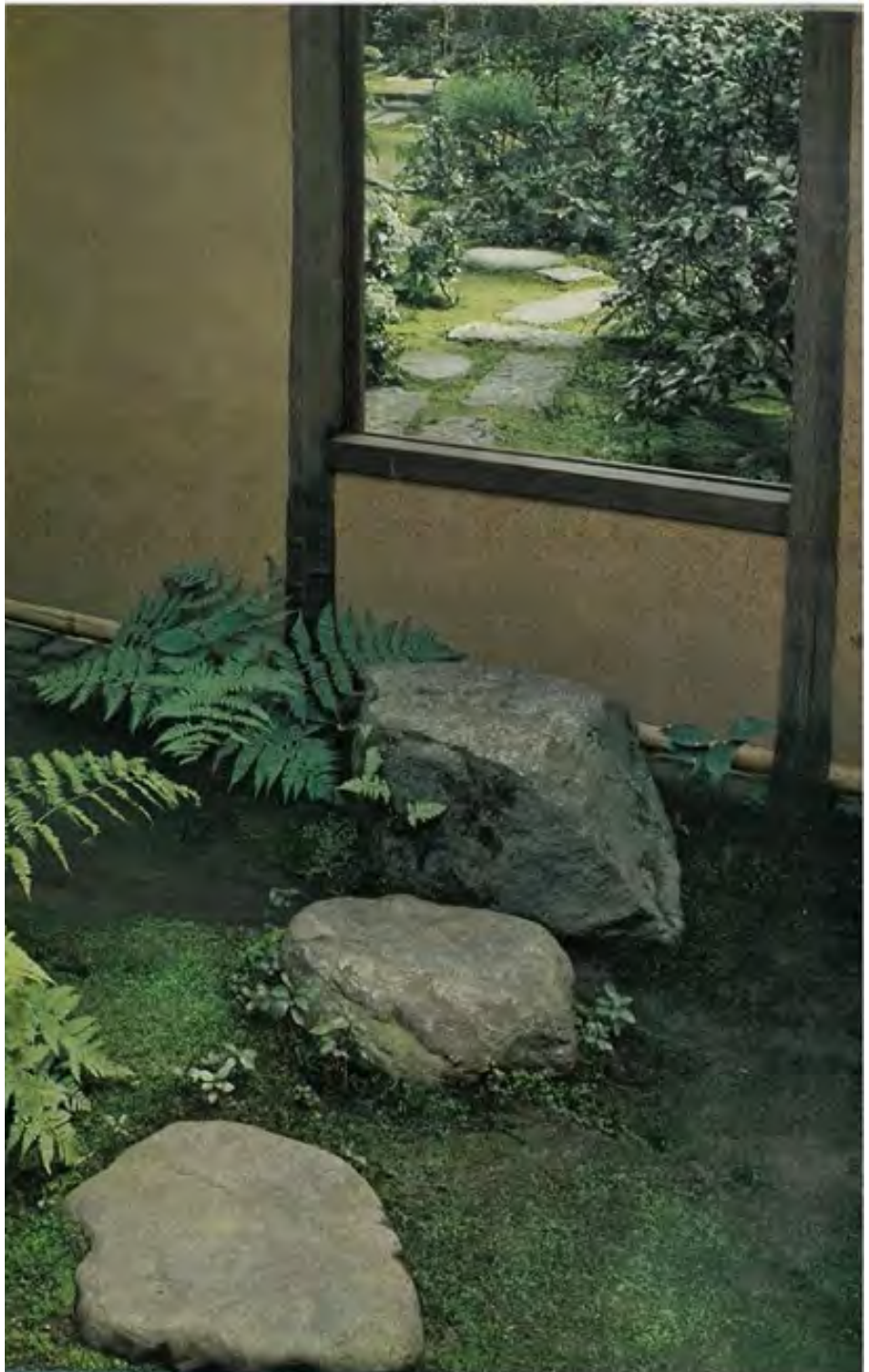


Tēnā kouto

Tēnā koutou

Tēnā koutou

When does
an aperture
become a threshold?



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

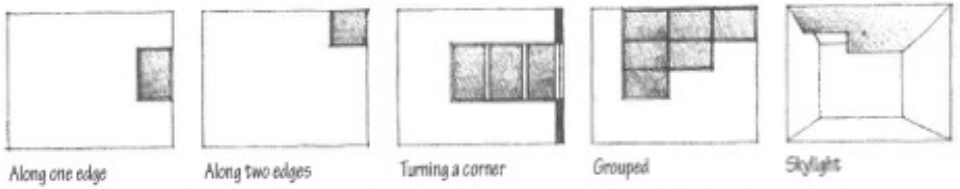
Garden Art of Japan
Masao Hayakawa

[SITE]

+APERTURES

abstract and compositional

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.



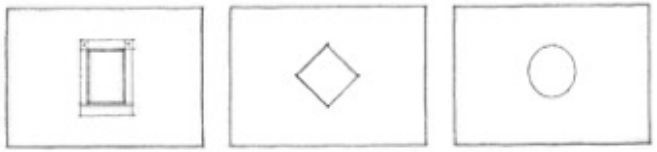
At Corners An opening can be located along one edge or at a corner of a wall or ceiling plane. In either case, the opening will be at a corner of a space.

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.

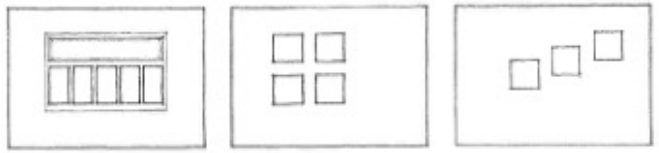
Ching, Francis DK, ARCHITECTURE: Form, Space and Order, John Wiley and Sons, Inc. New York: 1996

OPENINGS WITHIN PLANES

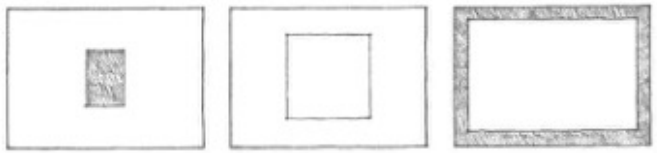
An opening located wholly within a wall or ceiling plane often appears as a bright figure on a contrasting field or background. If centered within the plane, the opening will appear stable and visually organize the surface around it. Moving the opening off-center will create a degree of visual tension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



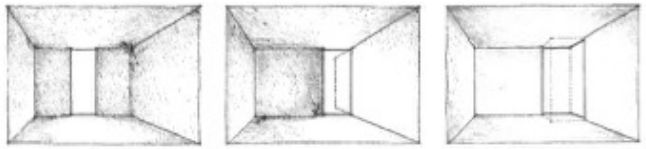
As an opening within a plane increases in size, it will at some point cease to be a figure within an enclosing field and become instead a positive element in itself, a transparent plane bounded by a heavy frame.

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.

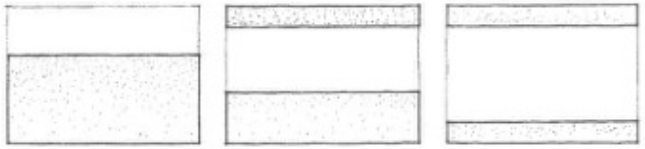
Ching, Francis DK, ARCHITECTURE: Form, Space and Order, John Wiley and Sons, Inc. New York: 1996

OPENINGS BETWEEN PLANES

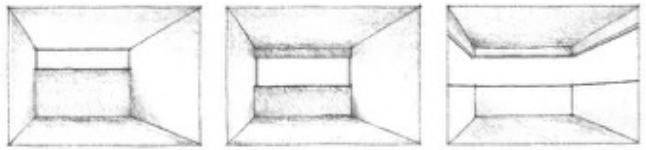
A vertical opening that extends from the floor to the ceiling plane of a space visually separates and articulates the edges of the adjacent wall planes.



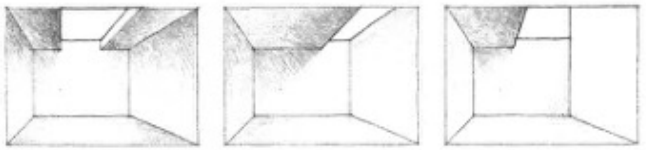
If located at a corner, the vertical opening will erode the definition of the space and allow it to extend beyond the corner to the adjacent space. It will also allow incoming light to wash the surface of the wall plane perpendicular to it and articulate the primacy of that plane in the space. If allowed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

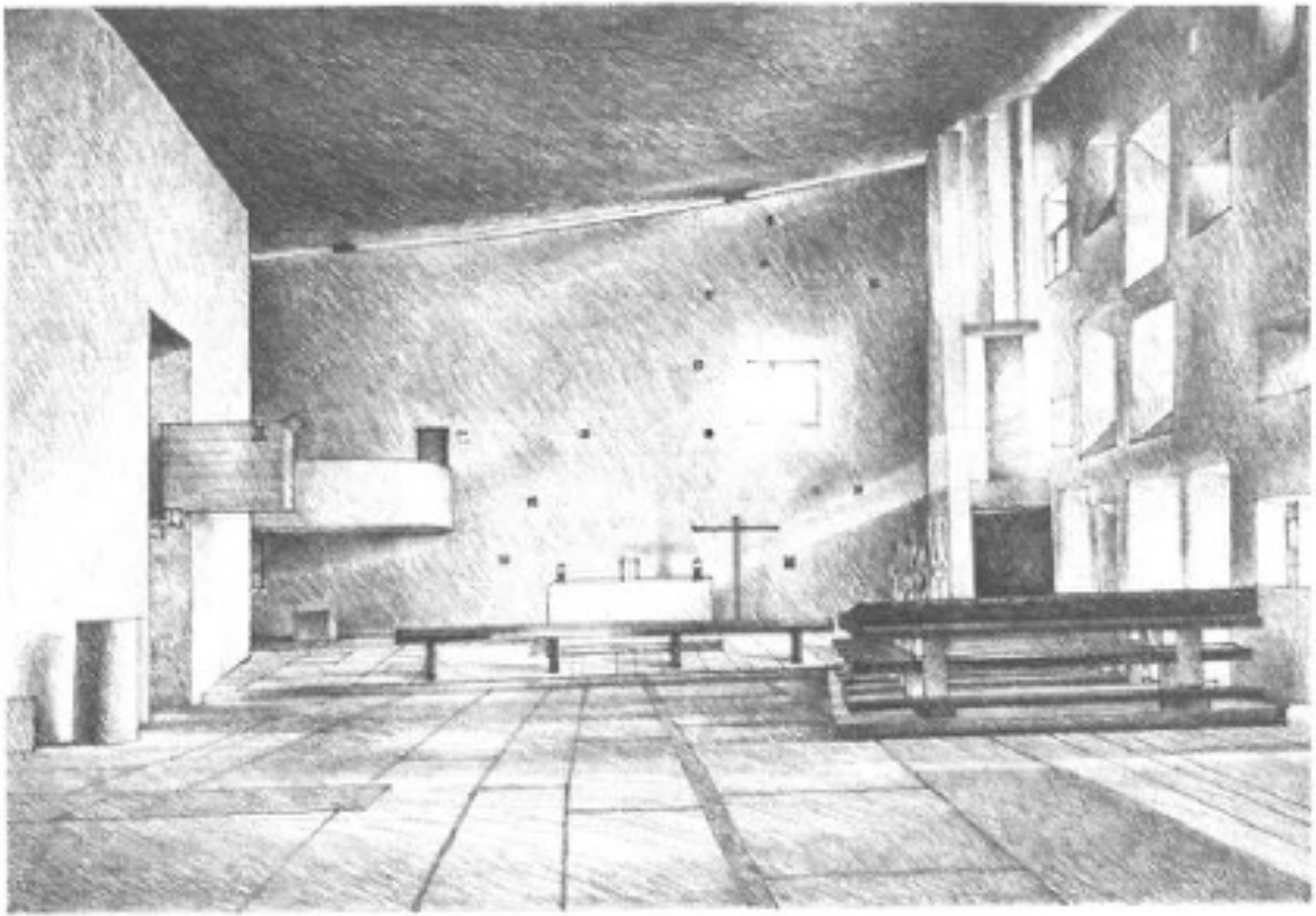


Turning a corner with a horizontal opening reinforces the horizontal layering of a space and broadens the panoramic view from within the space. If the opening continues around the space, it will visually lift the ceiling plane from the wall planes, isolate it, and give it a feeling of lightness.



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.

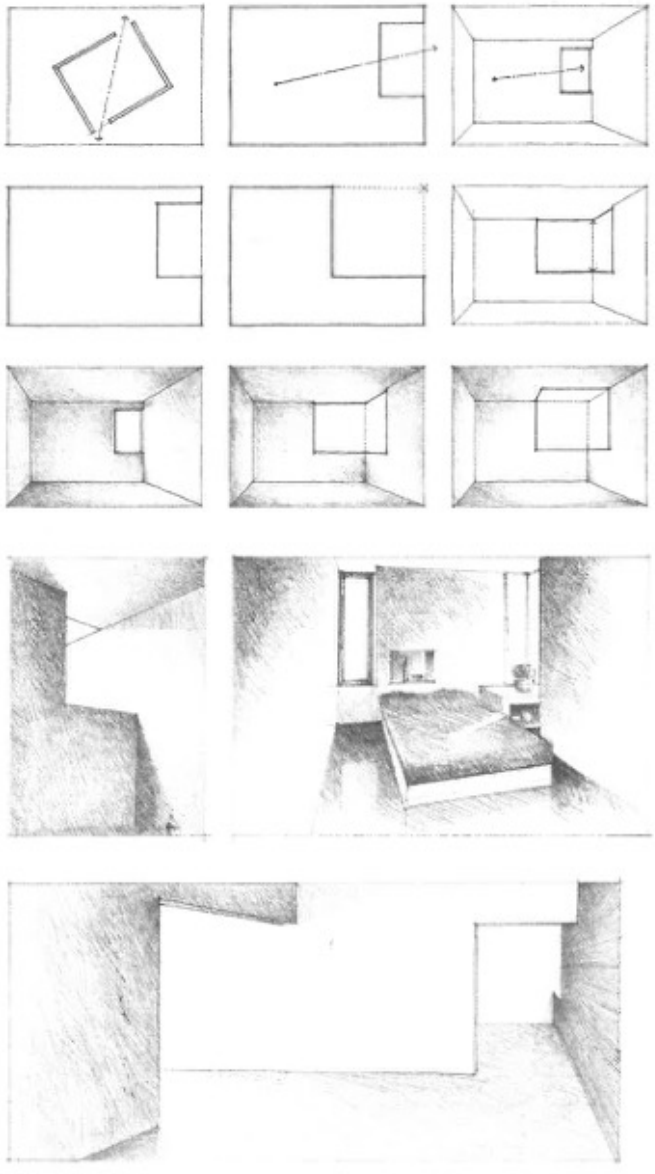
Ching, Francis DK, ARCHITECTURE: Form, Space and Order, John Wiley and Sons, Inc. New York: 1996



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

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

OPENINGS AT CORNERS



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

<u>Interior plaster</u>

Slaked lime, powdered marble and water

<u>Exterior plaster (next slide)</u>

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

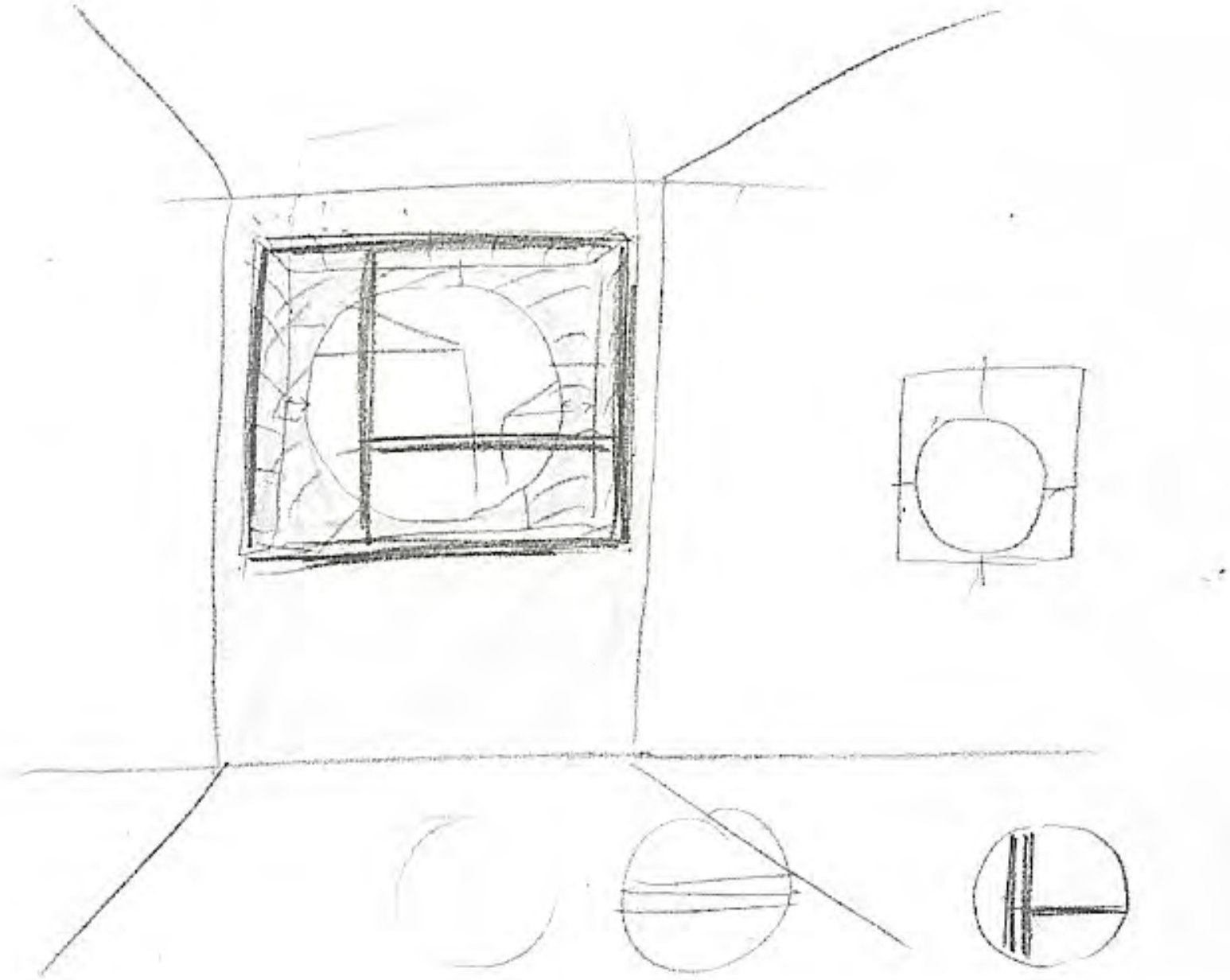
Andy Lock, Untitled, Vinyl Armchairs, 2003
Andy Lock's photograph highlights atmosphere's coexistence with interiors. As light and shadow fall upon and emanate through furniture and furnishing surfaces, an interior space is somehow more than a collection of discrete objects.

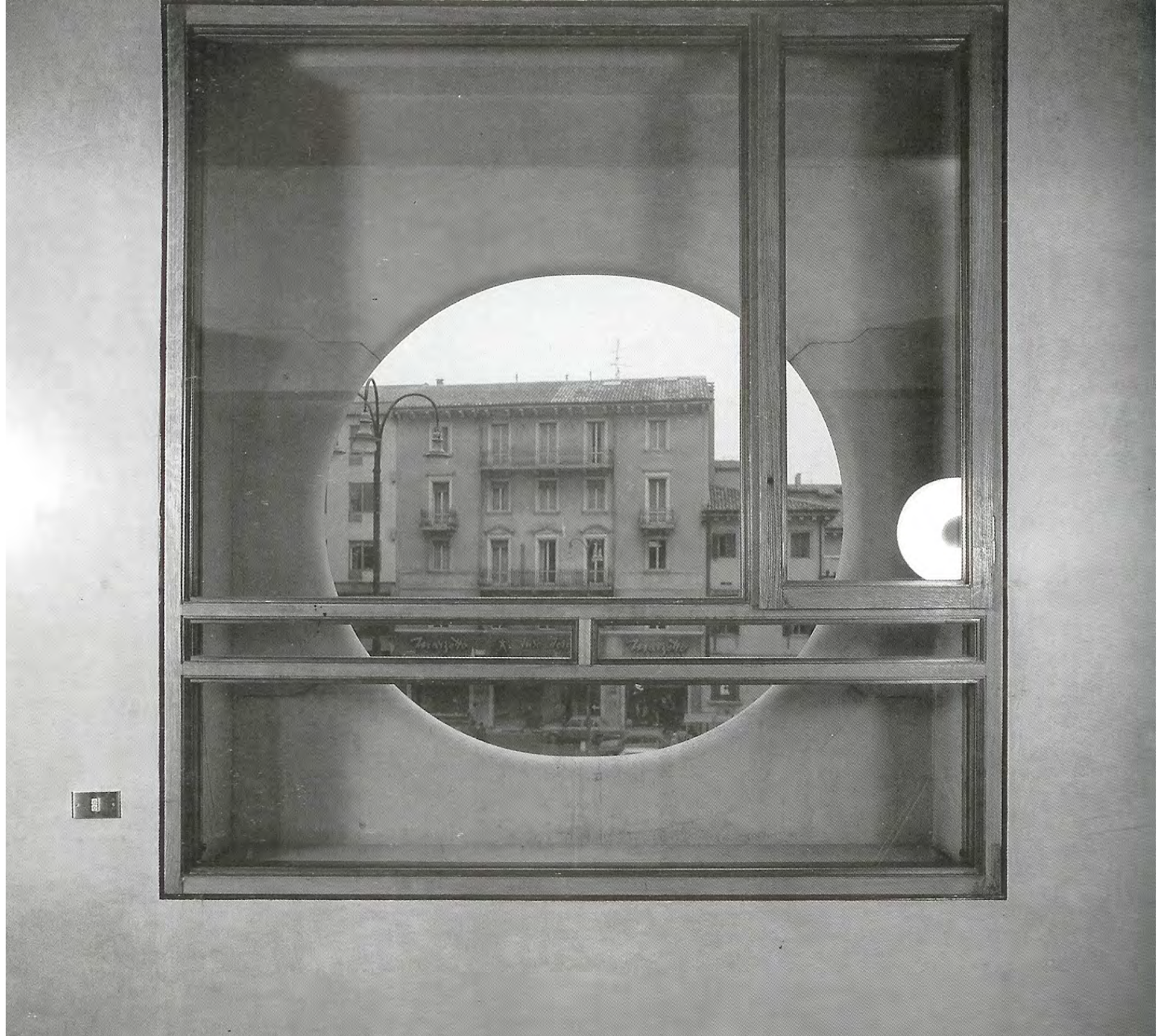
Foster + Partners, Kamakura House, Japan, 2004
The interior atmosphere of the Kamakura House lures one away from clever construction tactics towards the orchestration of their spatial synthesis.

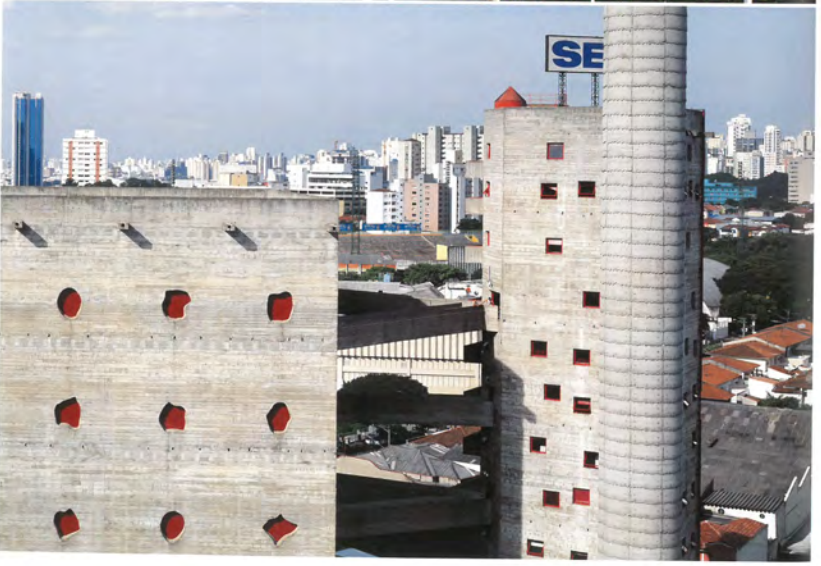
Preston, Juliana. *In the Mi(d)st Of, Architectural Design*, 193–Interior Atmospheres, vol. 78, no 3, 2008, pp. 7-11

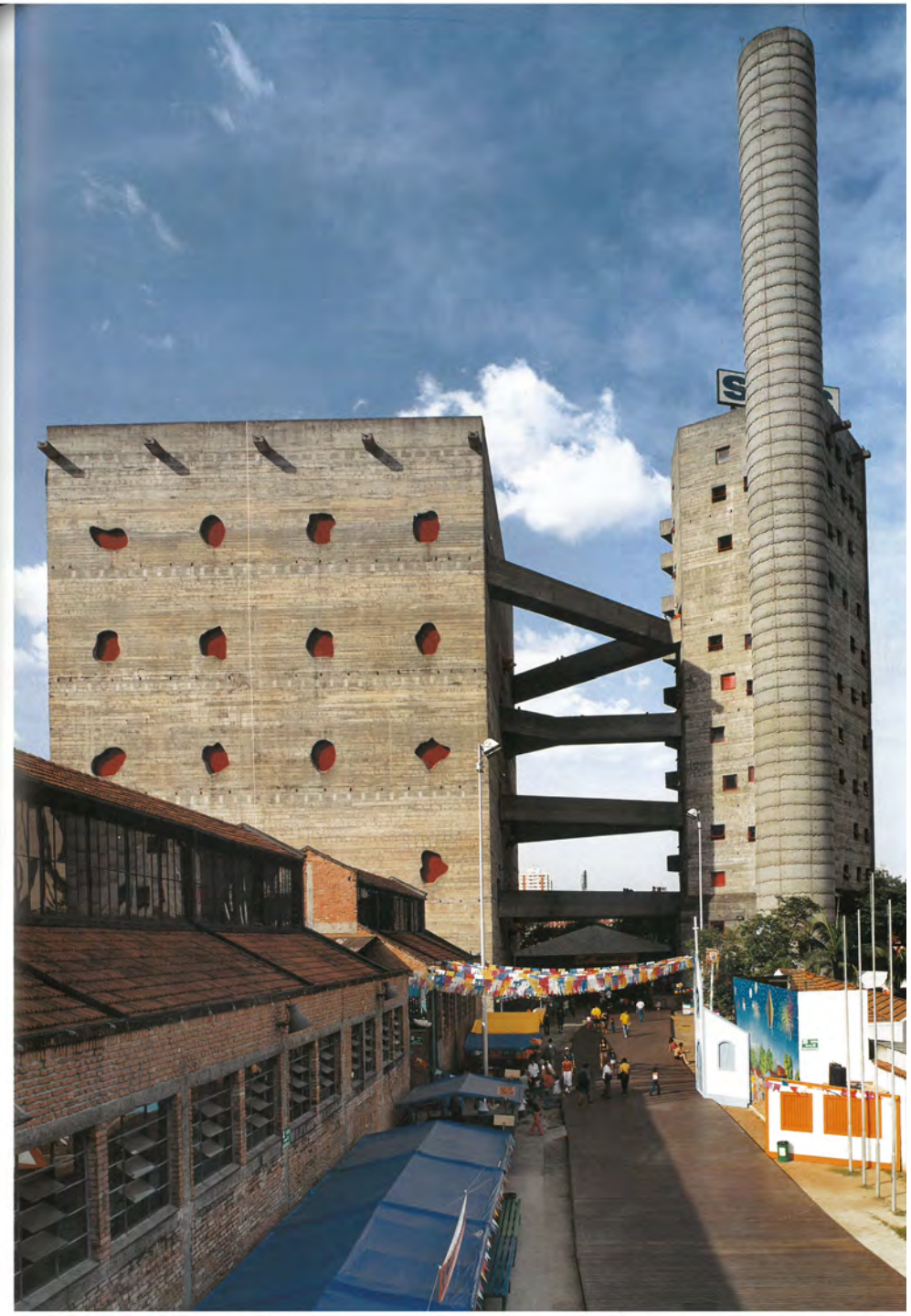
all of these examples have apertures **performing to admit**
…to bring in light.

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

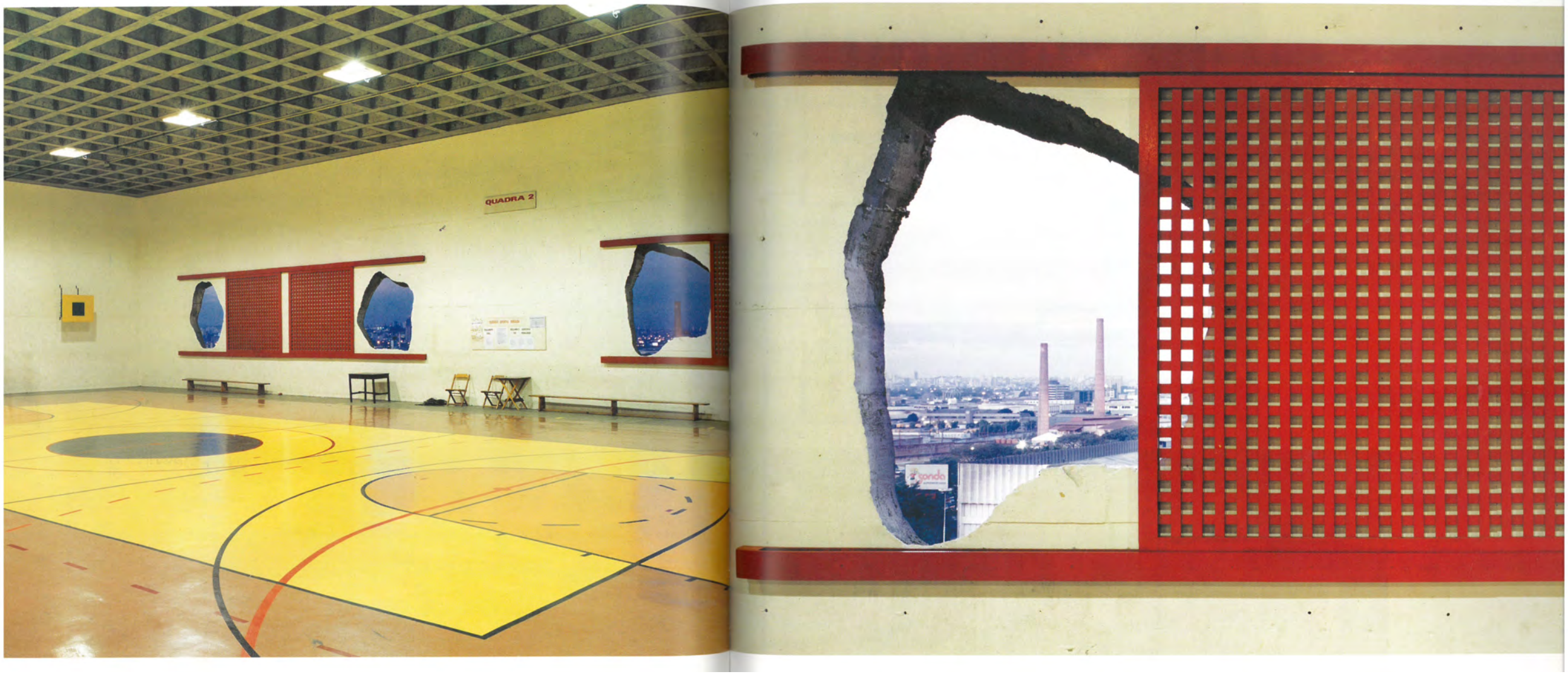








Lina Bo Bardi
SESC Pompeia Factory,
Sao Paulo 1977-1986



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

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

115. View of garden from Bosen tearoom, Koho-an, Daitokuji, Kyoto.

Enshu Kobori around 1620.

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

[SITE]

+ FIGURE

scale

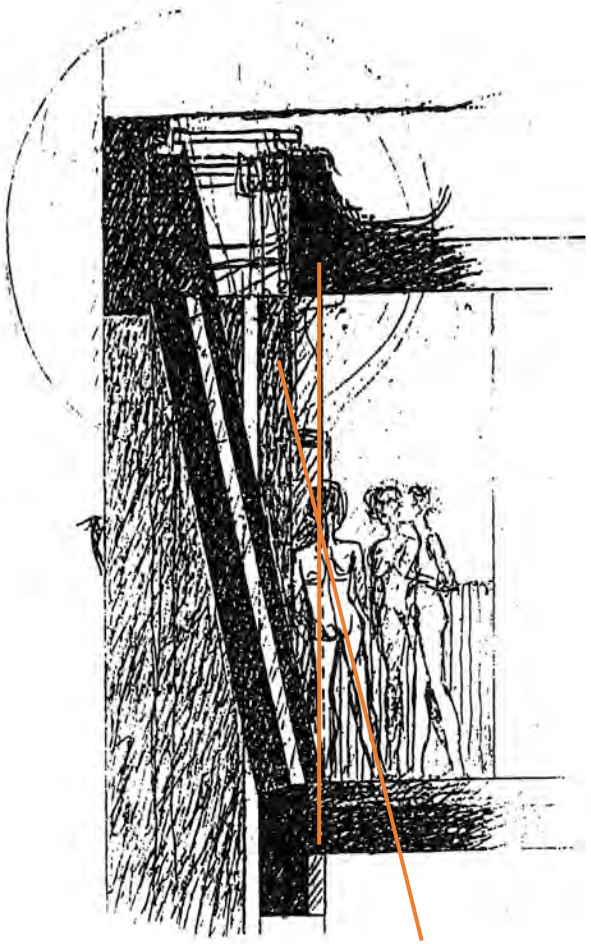
indicates the size of spaces and things by relation to the human body

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



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)

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*

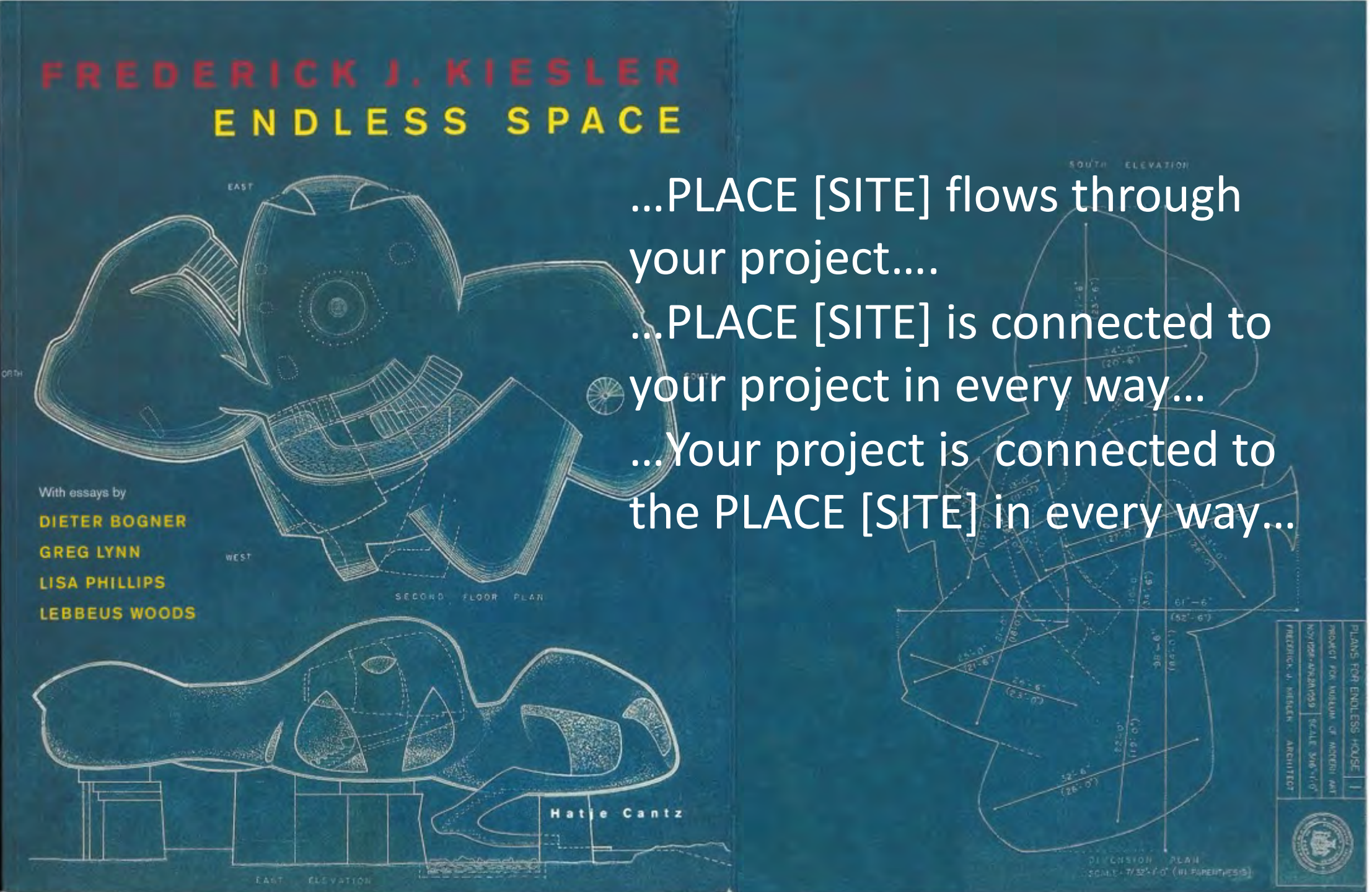
Marco Frascari

[SITE]

LIGHT + FIGURE

JOANNE LEONARD: *Lost Dreams*, 1971

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



…PLACE [SITE] flows through your project….

…PLACE [SITE] is connected to your project in every way…

…Your project is connected to the PLACE [SITE] in every way…

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

SELECTION

SELECTION

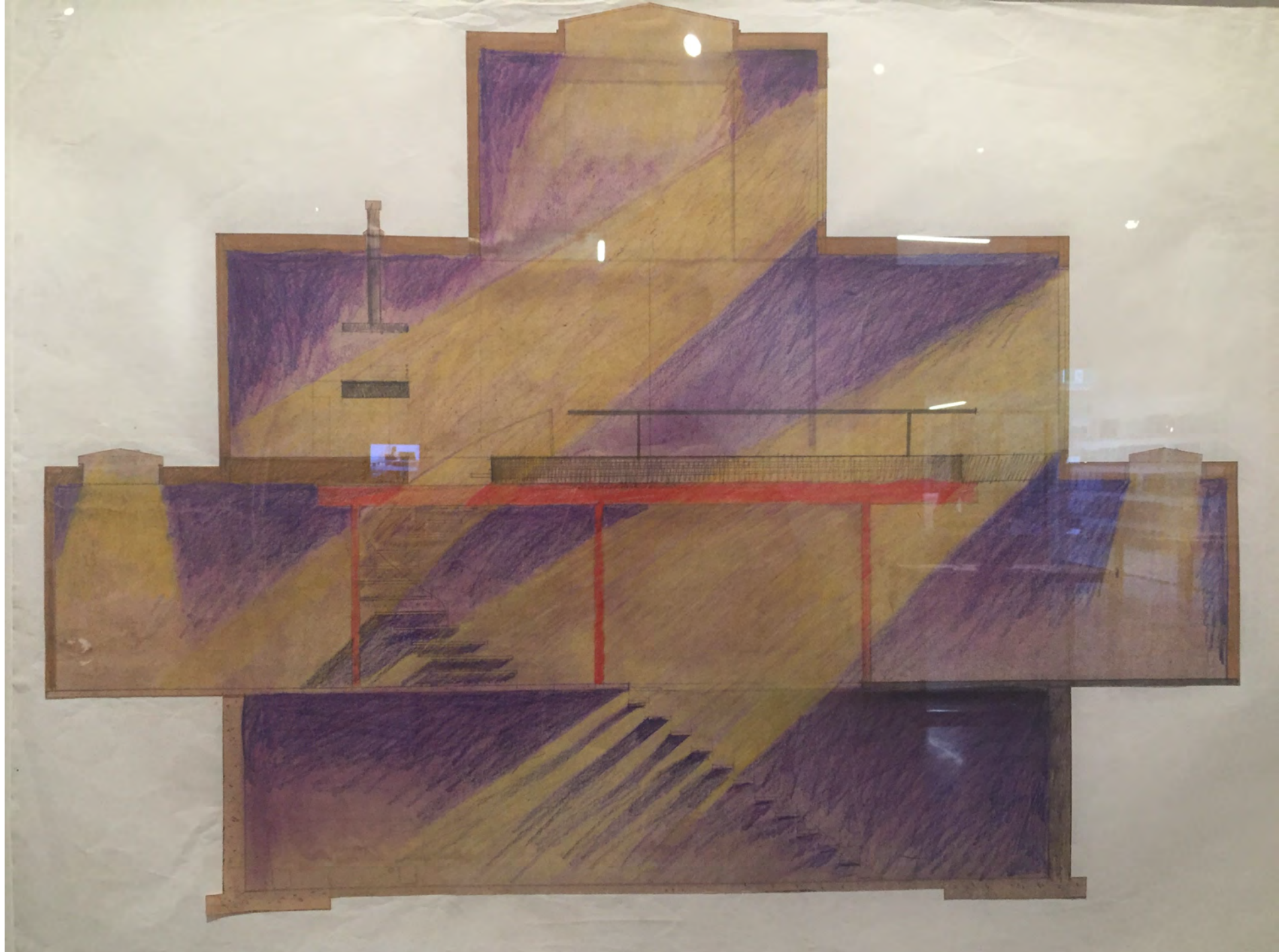
SELECTION

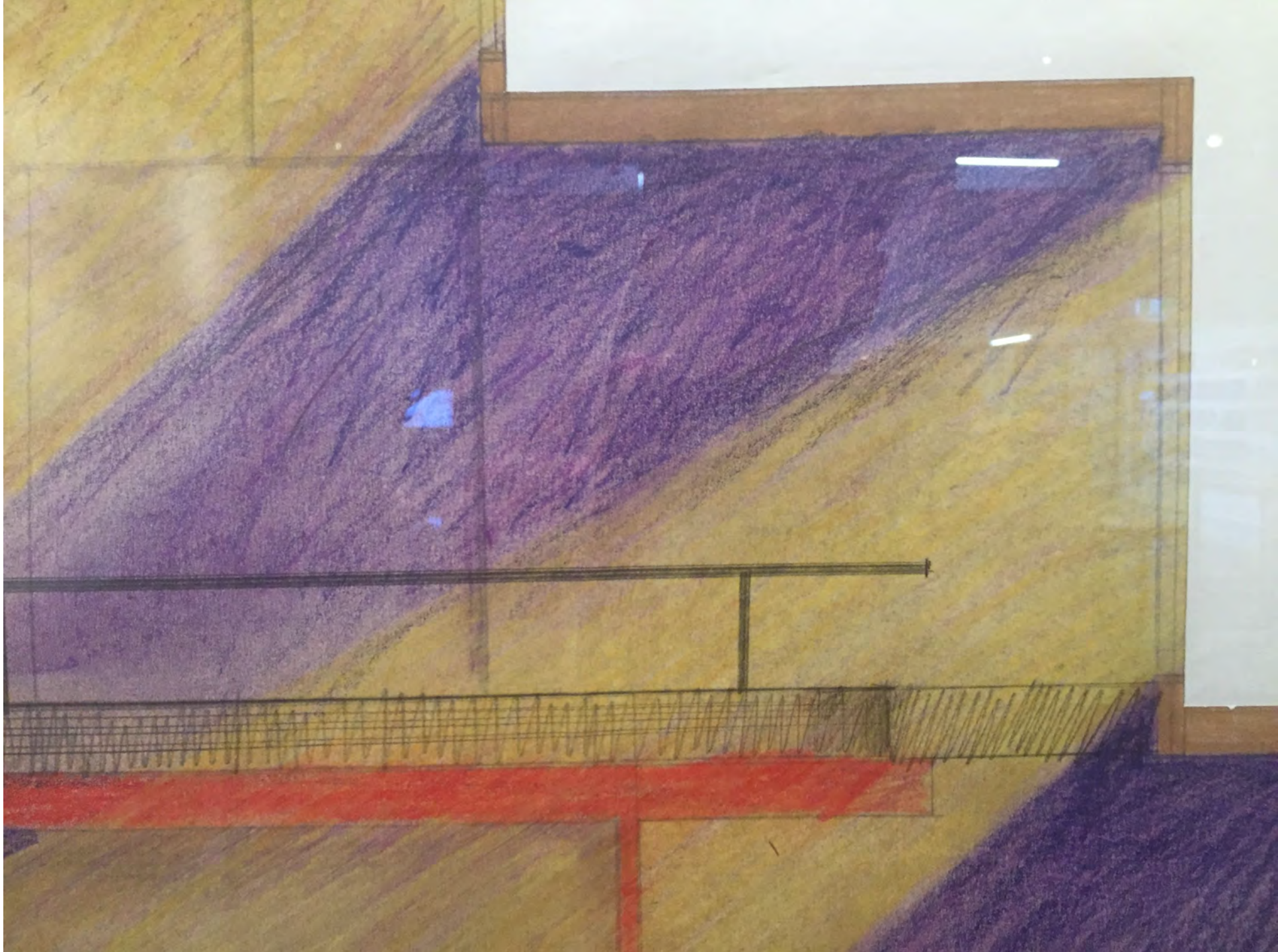
SELECTION

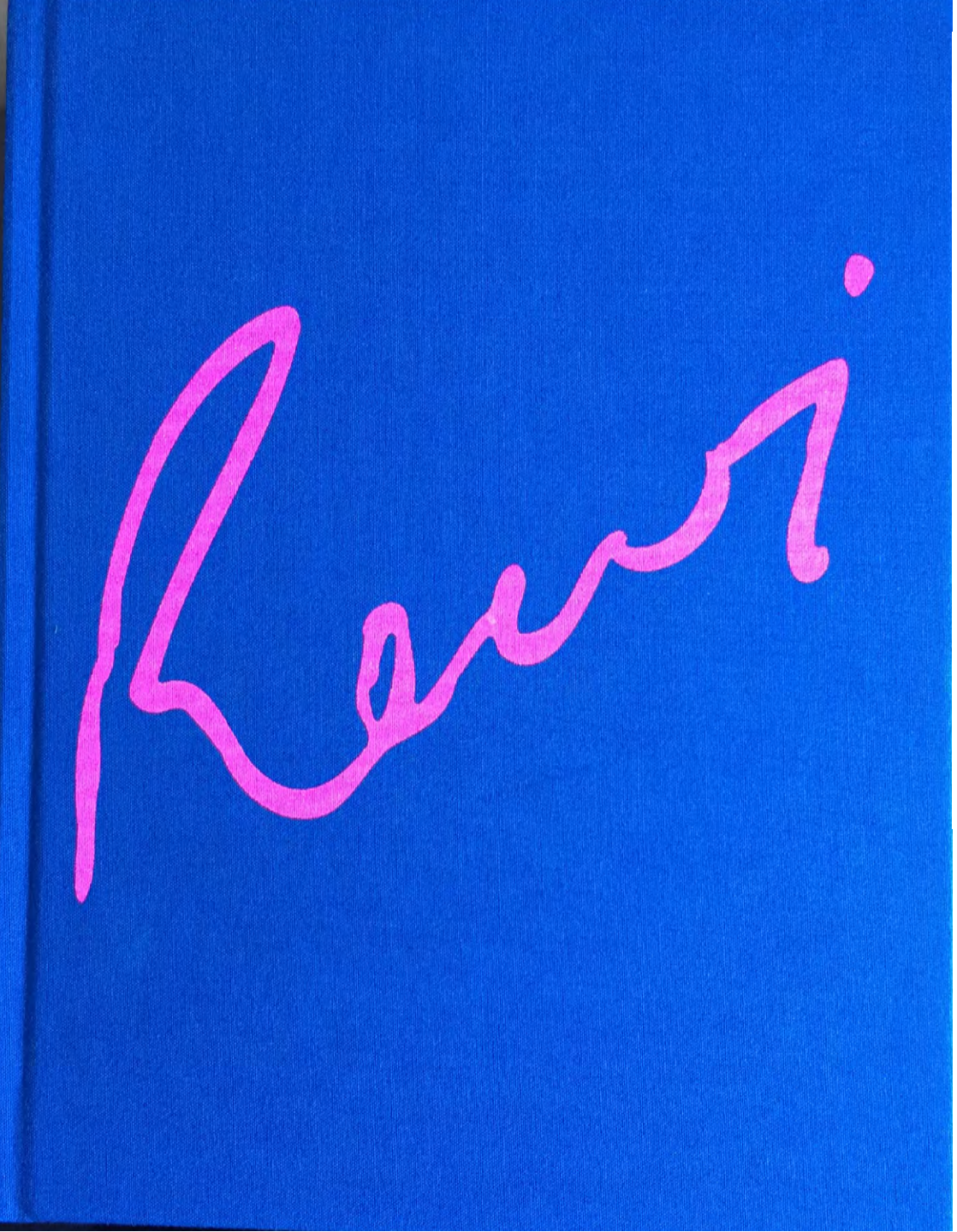
PLACE [SITE]+

SECTION

Thompson House Kohimarama 1986
Rewi Thomnpson Architect







KOHA: The speculative worlds of Rewi Thompson: Presented by Architectus

30 Sep–19 Nov 2023

Cart (0)

Curator
Jade Kake & Jeremy Hansen

Venue
Ockham Gallery

Location
Tāmaki Makaurau Auckland

Sponsor
Presented by Architectus and supported by The Warren Trust, The Purple Gift and Te Kāhui Whaihanga New Zealand Institute of Architects Auckland Branch

Rewi Thompson (Ngāti Porou, Ngāti Raukawa; 1953–2016) saw architecture as an act of imagination generated by the land, an opportunity to create post-colonial possibilities that were fundamentally connected to place.

His built structures, which include Wellington's City to Sea Bridge and Te Puukenga at Unitec, are rich in metaphor and poetic detail. His own house in Tāmaki Makaurau's Kohimarama presents a blank ply face to the street – evidence of what Rewi's inventive vision could raise into reality, and prompting provocative questions about suburban land occupation.

Trained as a structural engineer before he went to architecture school, Rewi was as comfortable with the pragmatics of structure as he was with the possibilities of the architectural imagination. His graduation project, the Ngāti Pōneke Marae, takes the traditional functions of a marae and stacks them vertically in a structure that rises from the waters of Wellington Harbour and rests on the side of Tangi-te-keo Mount Victoria.

Other drawings from his archives at the

Rewi
Jeremy Hansen and Jade Kake
Massey University Press, Auckland.
2023

Laurelia Place state houses

Wiri
Tāmaki Makaurau
Auckland

1986–89

With Pip Newman, Michael McColl and Nancy Couling

The residents of one of the Laurelia Place state homes designed by Rewi pose for a photograph. These slides are from Lucy Thompson's personal collection and some were published in *Architecture New Zealand*, but we've been unable to find the name of the original photographer.
Lucy Thompson collection

One of Rewi's most important early built projects, known as Rata Vine, was a group of more than 20 state houses in Laurelia Place in Wiri, South Auckland, of which little trace now remains. A story by Tommy Honey in the July/August 1989 issue of *Architecture New Zealand* says Rewi, with his colleagues Pip Newman, Michael McColl and Nancy Couling, 'arrived at the idea of the development as a "wilderness"; rows of houses are interleaved with native planting'.

The buildings were radical in their conception. One set of units (credited to McColl in Honey's article) high on the site was united under a single undulating roof. There were also, as Honey puts it, 'erratically arranged ... bach-like houses' hovering on poles under individual curved mono-pitch roofs (these homes are credited to Newman). Four additional stand-alone houses (credited to Couling) were more conventional in form. The material selection for all the homes was raw: exposed tanalised timber, plywood and metal. Somewhat ominously, in the *Architecture New Zealand* article Rewi says 'all the houses have natural finishes, they will weather and perhaps decay in time'.

Philippa (Pip) Newman is an architect and lecturer in the School of Architecture at Unitec Institute of Technology. After graduating from the University of Auckland in 1986, she worked alongside Rewi in his office as an architectural graduate until 1988. Here, she describes her experience working on the project:

> It was the most intense and formative time. Probably the thing that's left the greatest impression on me was how demanding he was of us, but also how much he trusted us. It was a completely different way of working.
>
> Nancy and I went to what was then called the Housing Corporation out in Manukau to ask them to fill us in on the brief for Rata Vine. Rewi didn't come. He sent us, one of numerous occasions when he made us responsible, and we reported back to him and we did things collaboratively. I imagine that often happens in offices, but as my first introduction it was very particular. We managed it all together. Of course [Rewi] had oversight, but all those design meetings, we took together.
>
> One of the most critical components of the project was the landscaping and the notion that the spaces between were as important as the inside of the structures. I can't remember who the managing representative at the Housing Corp was, but they bought into that and there was a part of the budget to be set aside for it. But it never happened. The landscaping was a really important part of the plan — breaking it down into the different roadways, selecting the plants, consulting with landscape people.
>
> The relationship to land was important, and the way the buildings were arranged on the site was part of it. Whenever we worked with Rewi on any project, his approach was to ask the land first — about its form, and about what it would tell you about how you could occupy it.
>
> I remember distinctly talking about the sociopolitical aspects of state housing and how in wealthier suburbs the house is a way of creating an identity for yourself as an individual. We often talked about it: how can you aspirationally do that in a lower socioeconomic neighbourhood? In the context of a social housing project, it was essentially about making distinctly different housing types to energise identity.

There is a sense in Tommy Honey's article that the houses might have been too experimental. Honey suggests that their daring was partly an effort on Rewi's part to reject the connotations of conventional state houses, but that this may inadvertently have resulted in some of their inhabitants feeling that they were being experimented on. It doesn't help, of course, that the landscaping — a fundamental element of the plan — was never completed. But from some angles, it looks as though Rewi's architectural aspirations for the homes somehow failed sufficiently to connect with or inspire their residents. This is something he seems to have seen as a calculated risk, telling Honey that 'the only way to raise the standard of architecture is to raise the level of criticism. A lot of these people don't see themselves in a position where they can make architectural comment, but they should be encouraged. Maybe it's time to really evaluate our housing position and get people involved with it.'

Bill McKay was at the School of Architecture at the University of Auckland at the same time as Rewi, and later taught alongside him there. He worked as a project architect on a neighbouring group of state houses in Wiri by Manning Mitchell at the same time that Rewi was designing nearby. In the following interview, Bill talks about his long friendship with Rewi, and why the state houses at Laurelia Place pleased architects but were less pleasing to the people who lived in them.

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THRESHOLDS
APERTURE
LIGHT
FIGURE

[SITE]