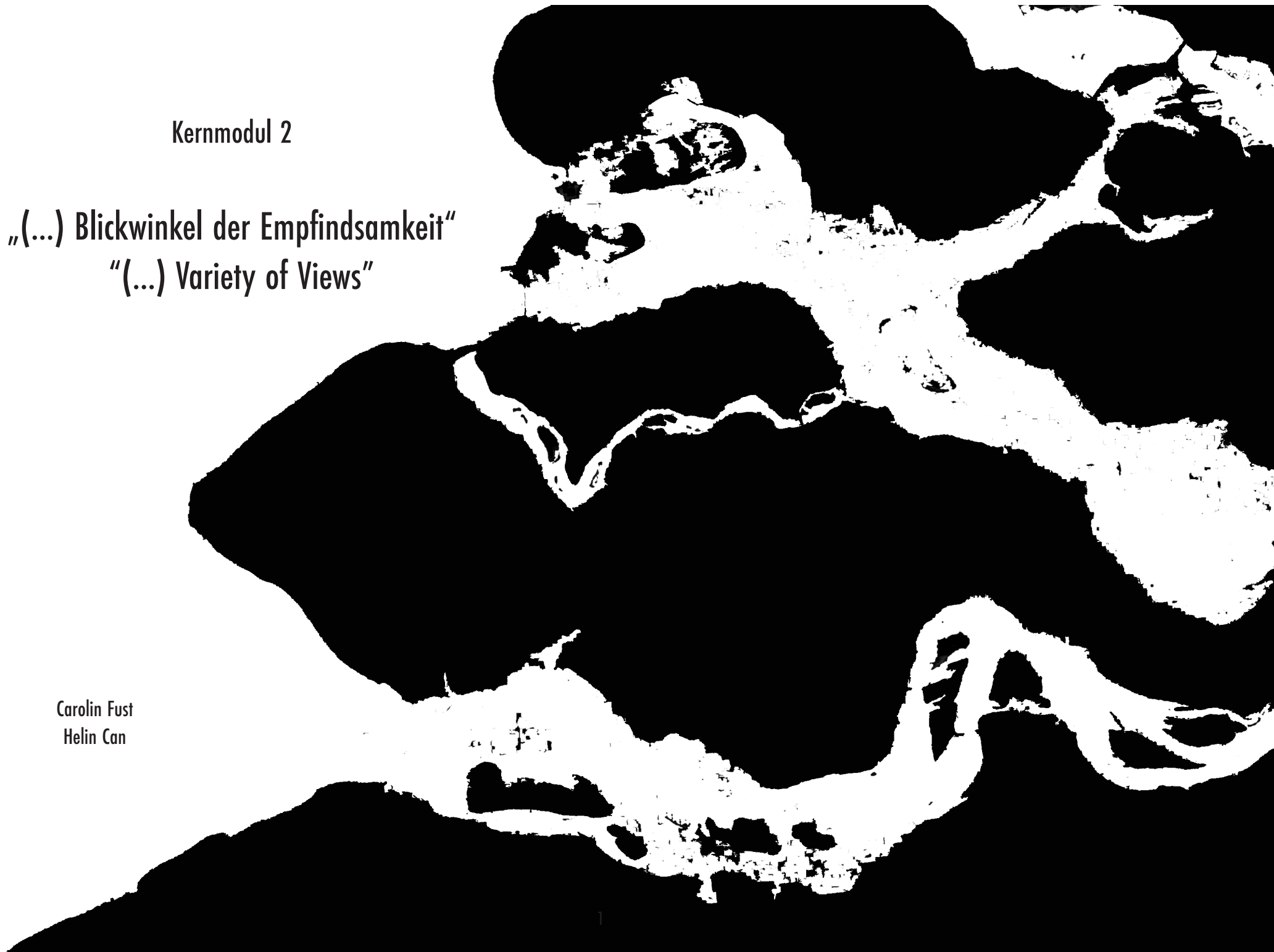


Kernmodul 2

„(...) Blickwinkel der Empfindsamkeit“

“(...) Variety of Views”

Carolin Fust
Helin Can



Index:

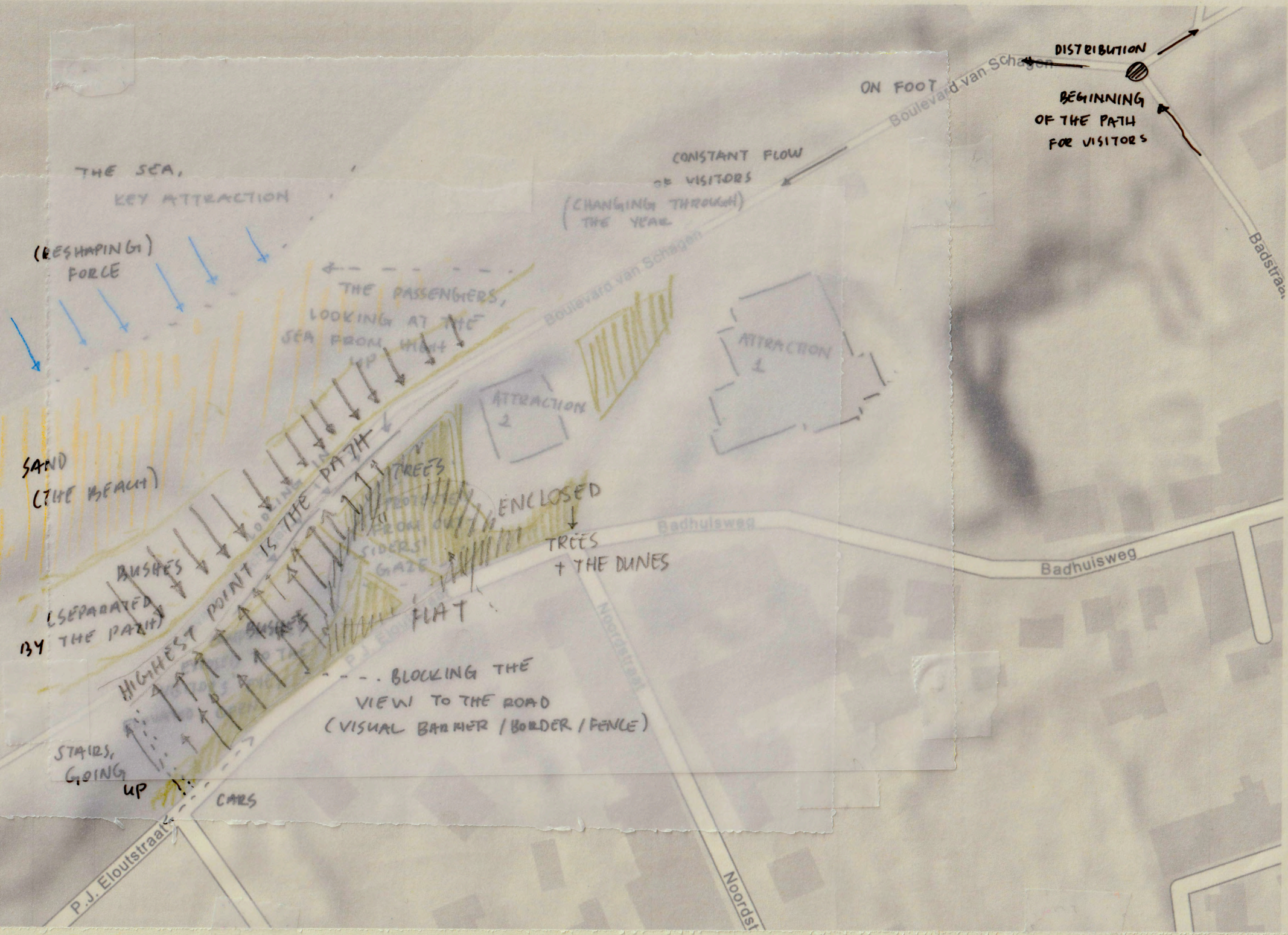
1. *Introduction* - Dialectics of Inside and Outside 1-6
2. *Mapping* - Theory Map 7-9
3. *Visual Representation* - Views and the Experience 10-14
4. *Visual Representation* - Axonometries and Technical Drawings 15-22

Bauhaus-Universität Weimar
Sommersemester 2020

2. Kernmodul „(...) Blickwinkel der Empfindsamkeit“ / “(...) Variety of Views”

Prof. Dipl.-Ing Heike Büttner-Hyman | Dipl.-Ing Daniel Sebastian Johann-Hinrich Guischard
Carolin Fust | Helin Can





Introduction

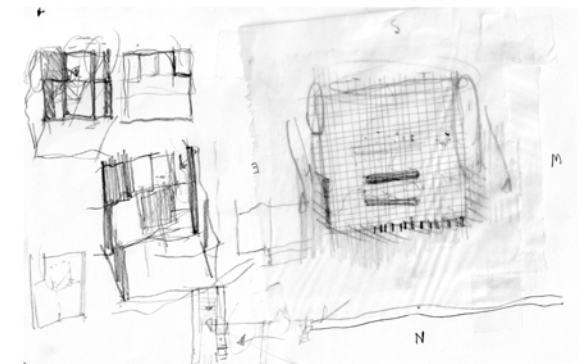
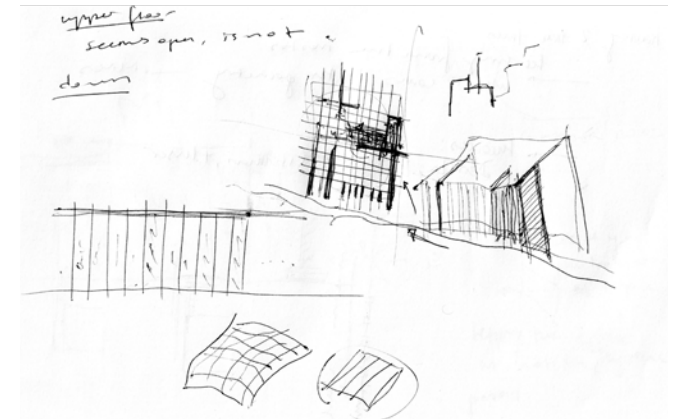
Dialectics of Inside and Outside

Exploring the Limits of a Strong Duality

Planned for Domburg, Netherlands, this proposal for a residency, this “retreat”, is an act of spatial exploration. Acting not only as a design of a building but also as a vessel to embody the theoretical fundament behind it, the building is a trace, a medium to discover.

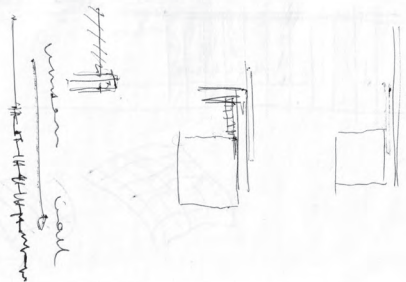
Connected firmly with the context, a theoretical map was created. Through “learning from the masters” such as Derrida, Flusser, and Heidegger in thought design, Eisenman in connection between theory and practice, and Fehn and van der Rohe in geometrical design, the gathered knowledge was transferred into a new assembly. They were role models and guides, and played a critical role in the development of the design. As designers, we were students of each guide: we searched, saw, analyzed, learned, got inspired and moved on.

In connection with the spatial realm, Domburg’s cultural residents guided us by helping us understand the site from many different perspectives - ways of seeing. In order to design a built environment, a room of our own, on a ground we haven’t been on before, the footsteps and documentation of others were followed - we saw from someone else’s eyes and decided to develop our own framing of the space. Without having a neutral physical presence at the site, we were preoccupied with analyzing the dunes, the landscape, tried to feel how the wind would bring the dwellers the smell of the sea, learn how we could integrate ourselves into the web of Domburg as outsiders. After all, we are foreigners: the ones who break the comfort of home for some. Our approach was a foreigner one too: building on the dunes, trying to see the sea when the true locals are protecting themselves from it, trying to be connected but separated at the same time. Both as dwellers and designers, we played with borders and tried to understand them at first.

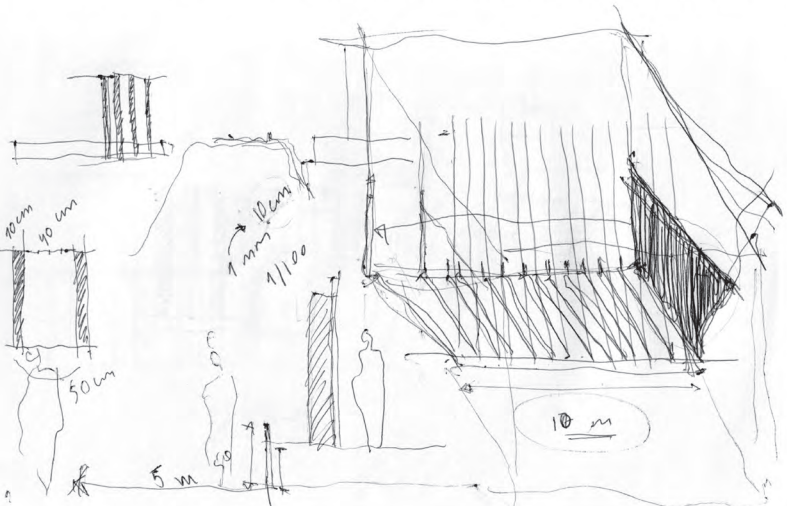
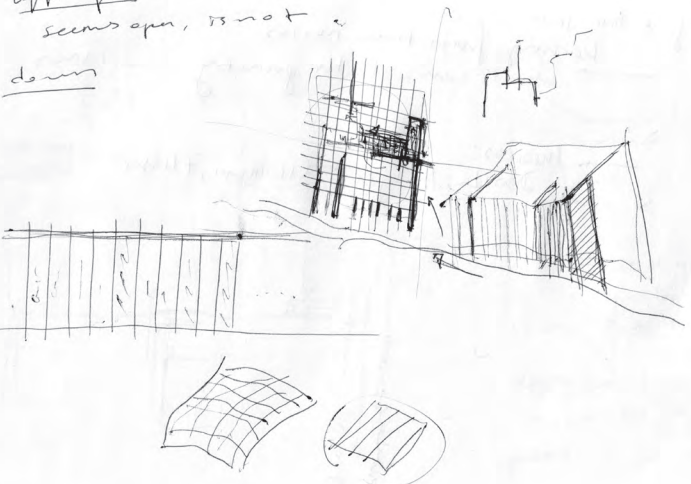


having 2 time-lanes
 → learning from the master
 → when it comes to the geometry → rules

→ Theorists:
Derrida, Heidegger, Eisenman, Plüser



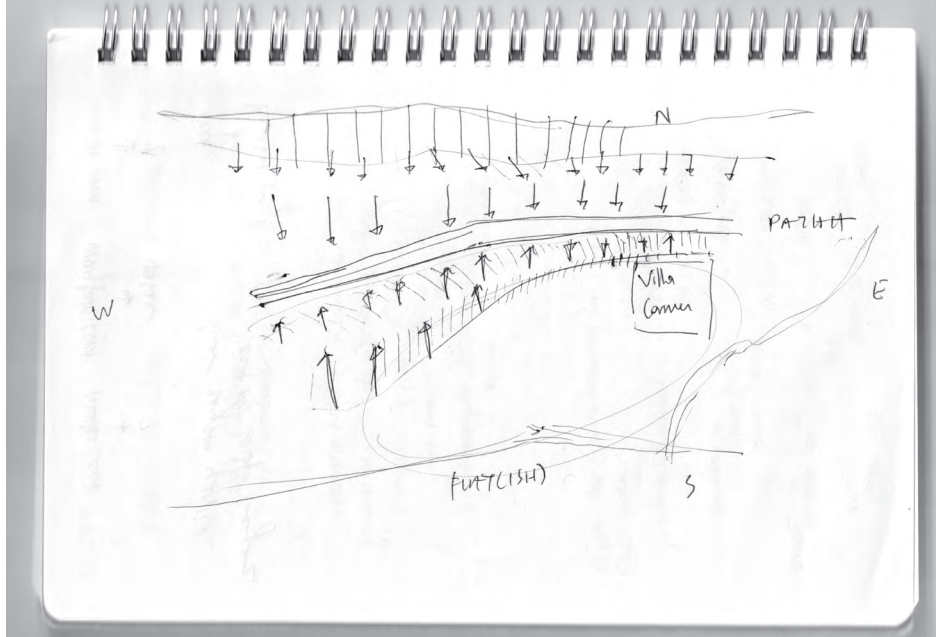
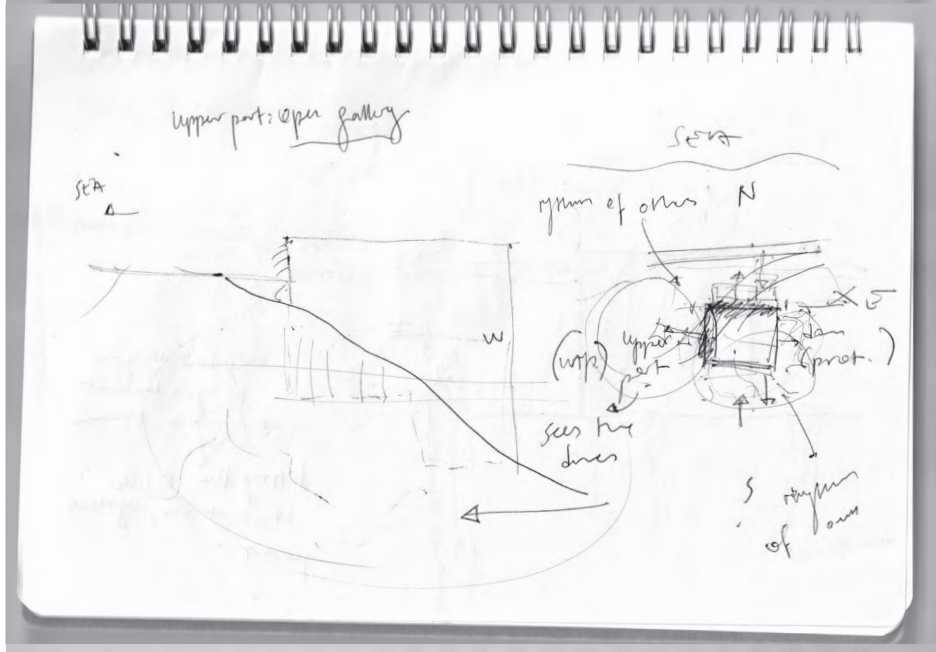
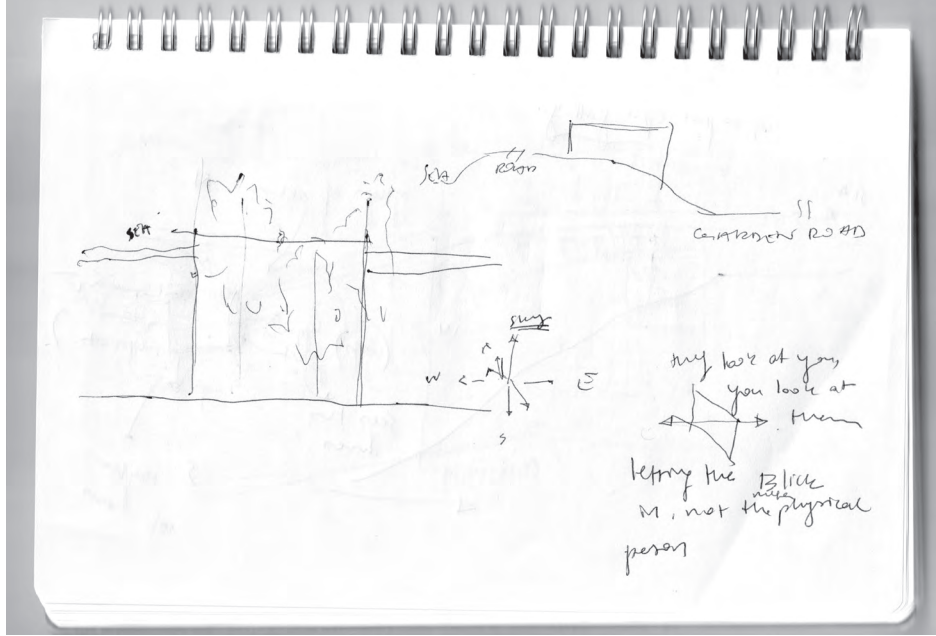
upper floor
seems open, is not a
down



The staircase that binds them together is as contextless as possible. As a true threshold, it contains traces of both possibilities, both experiences, both realities. It limits the vision, yet allows the light to come in horizontally through a crack just by the ceiling.

The lower floor, surrounded by trees and natural slope of the dunes, is visually protected from others, yet physically exposed in the sense of enclosedness. The entrance points are there, and there are just thresholds between the nature and the built environment, not traditional doors. There's a certain lack of limit at the space, high ceiling, continuous windows, letting the nature come "in", but the look out of the large windows cannot reach far away.

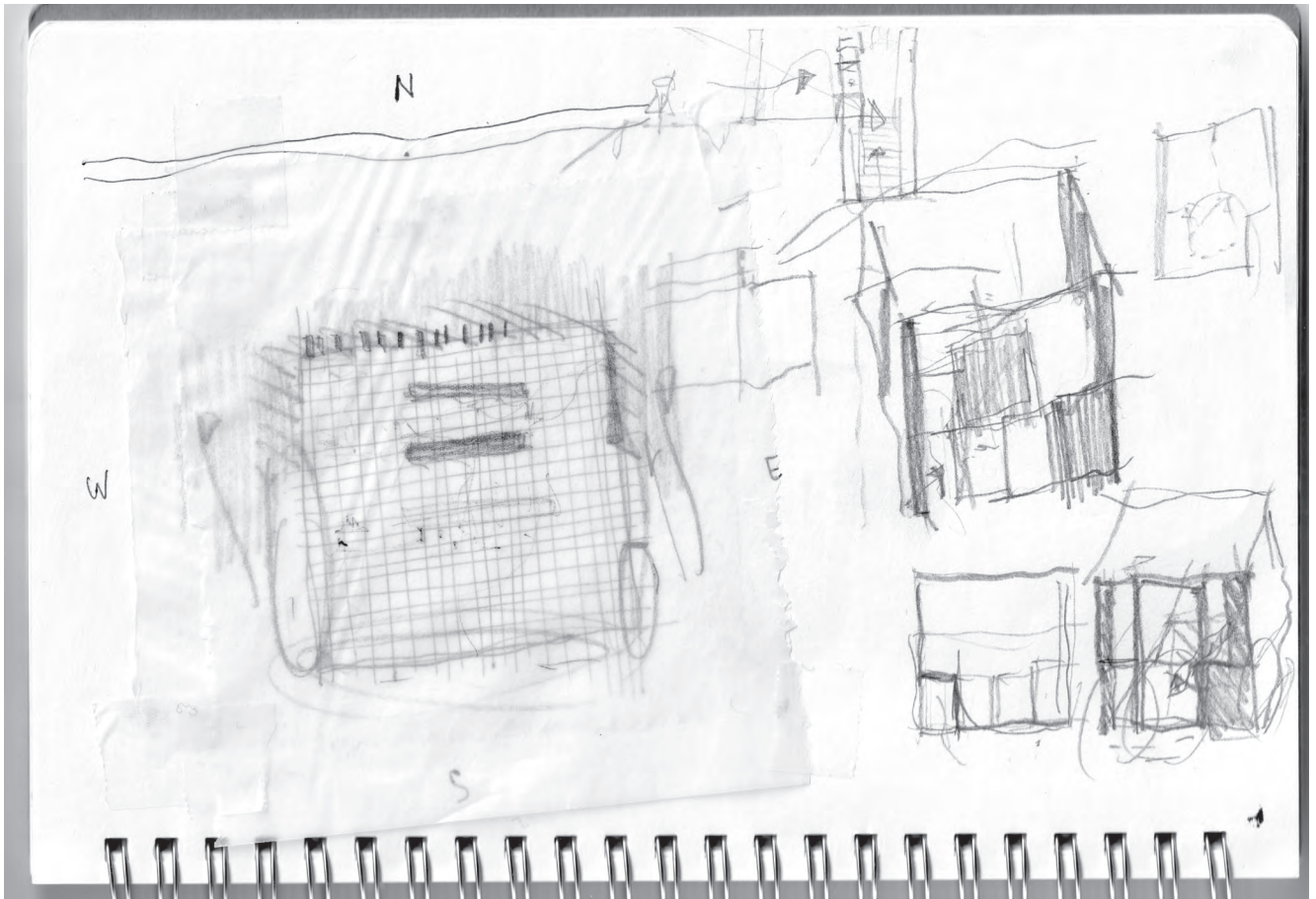
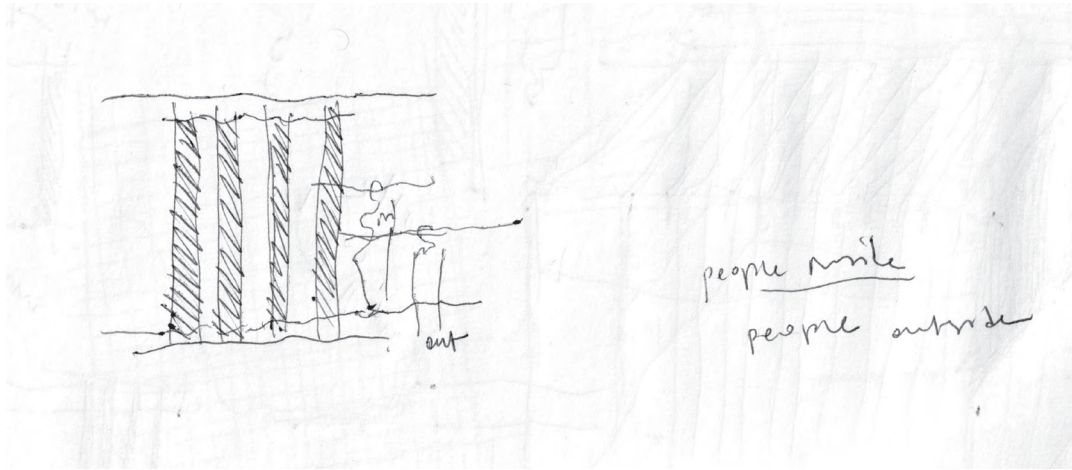
The Room of One's Own

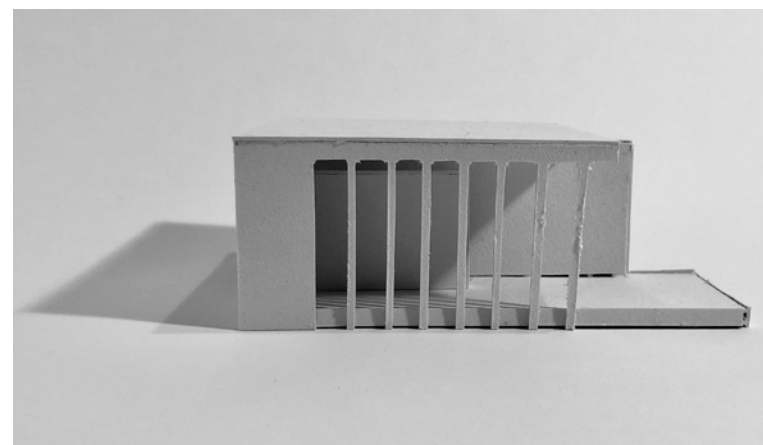
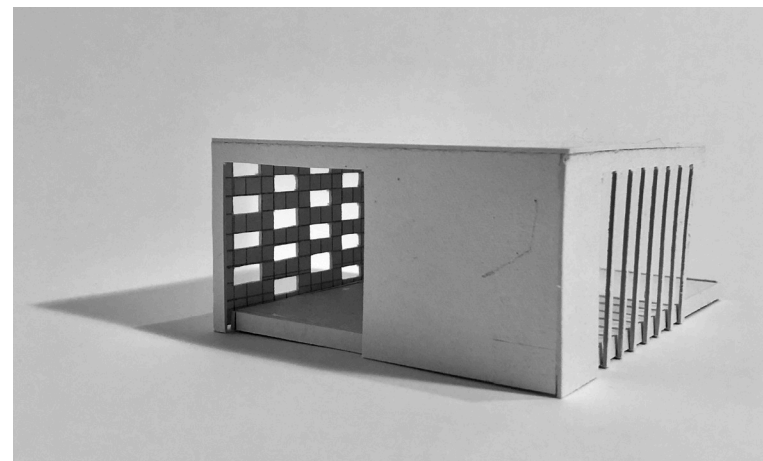


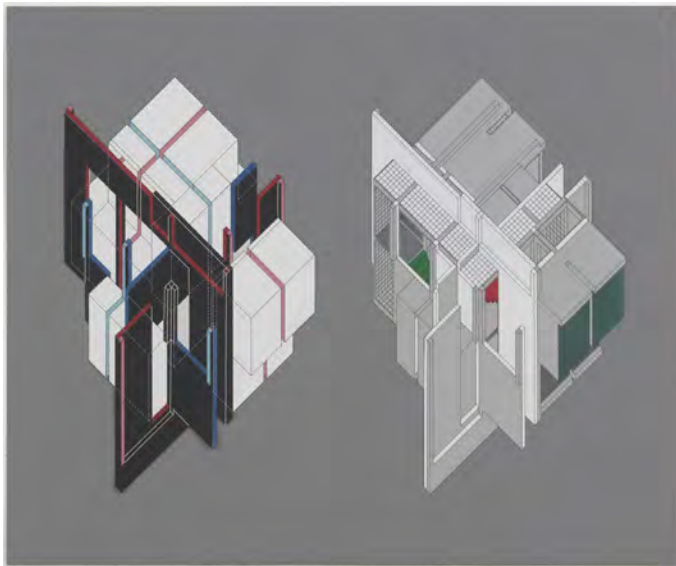
Has 2 floors and two takes on the dilemma of dialectics of inside/outside

The upper floor, on the highest point of the dunes is the more visually exposed and physically enclosed. The Brise Soleil is limiting the angle and the amount of gaze of the tourist walking on the pathway more than the inhabitant inside. The ability to look far away - towards the sea - comes with a price: sharing it. Since the movement of the passengers are constant and ever flowing, the angle of their look is always changing. They come to a point where it's possible to look in, but it's not constant: gradually inclining and declining. The borders are not defined by physicality, it's concerned with the vision and how it expands and limits the reality. The view is making the border less visible but more metaphysically present.

Since the upper part is exposed to others and is on a higher level, the temporal experience it bring with itself is affected by multiple spatio-temporal realms: The temporality that passengers bring with themselves, the rhythm of tourism and people-passing-by. The constant flux and (un)predictability of the nature. The personal realm and time-experience of the inhabitant.



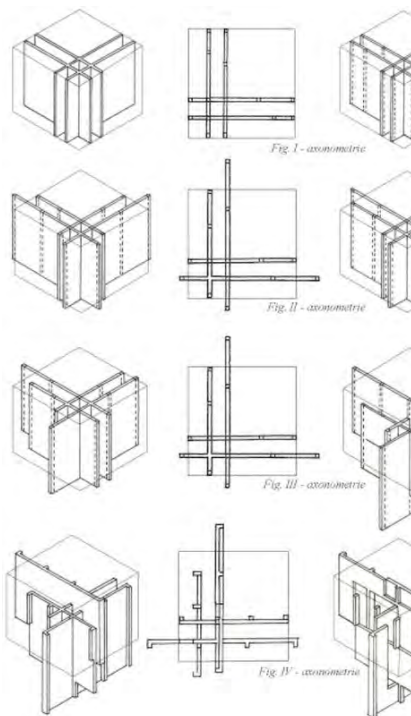




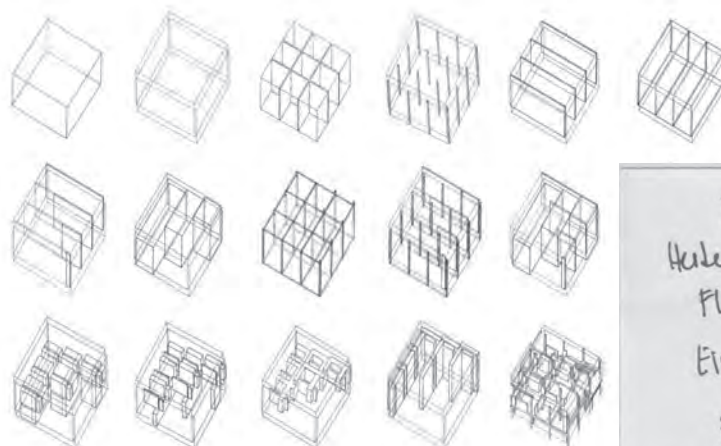
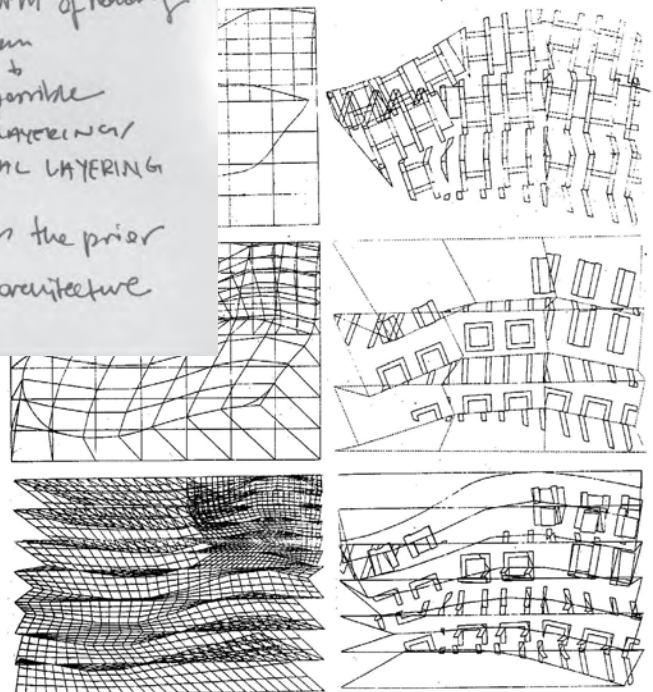
EISENMAN

- AS A PHILOSOPHICAL/
GEOMETRICAL ROLE
MODEL

• Diagrams ← as an architectural medium
constant flux
Derrida's Idea of diagram
linear layering

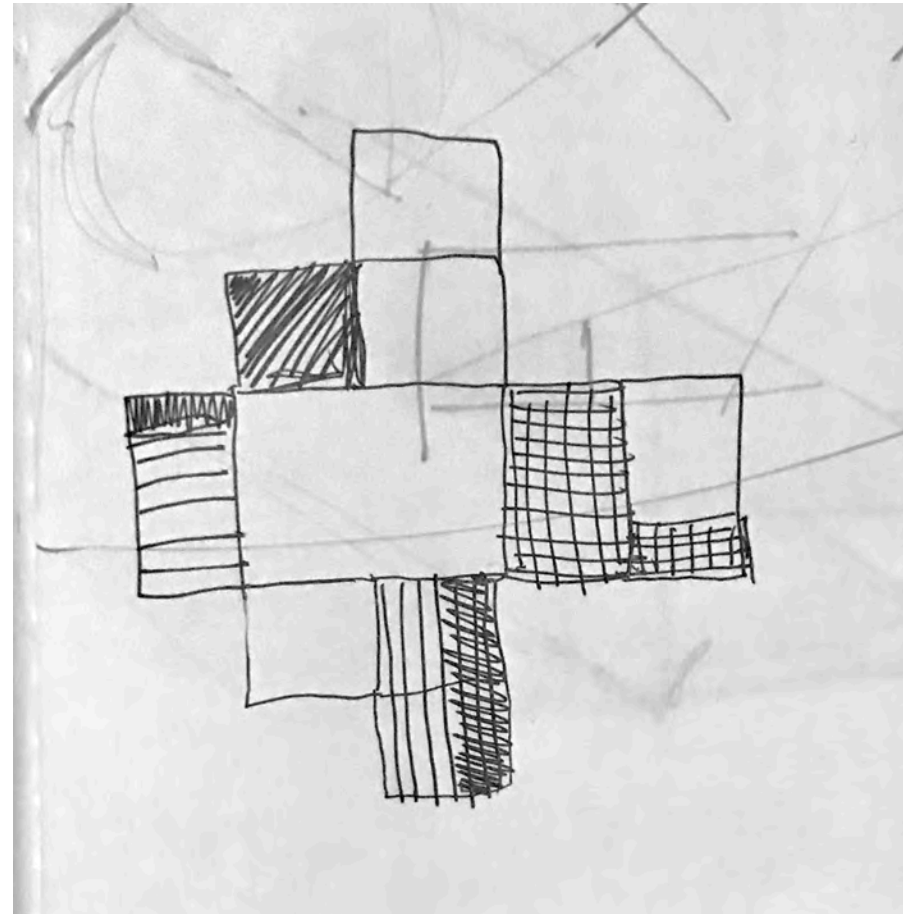


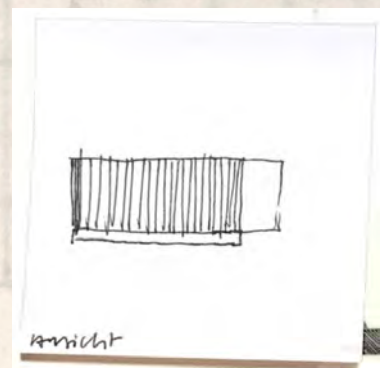
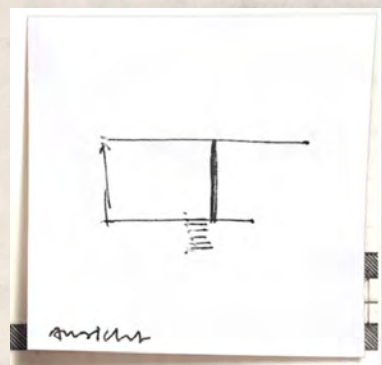
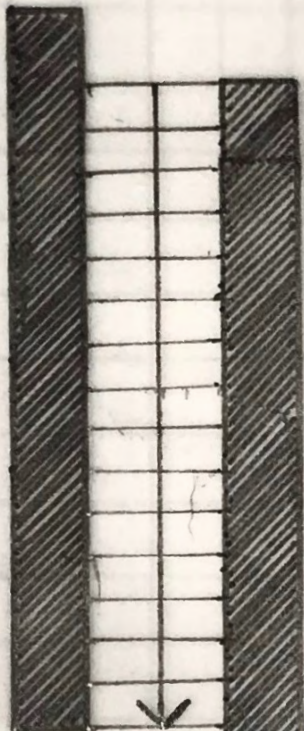
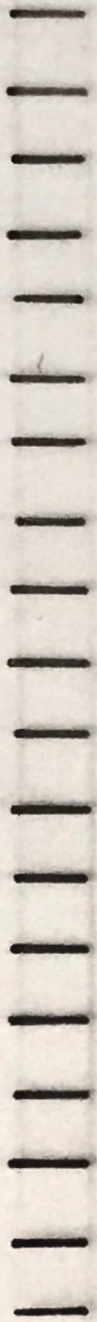
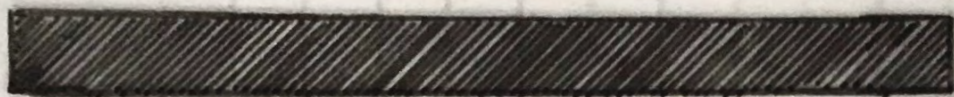
non-linear form of reading
the diagram
→ possible
VERTICAL LAYERING/
HORIZONTAL LAYERING
* diagrams as the prior
stage of architecture



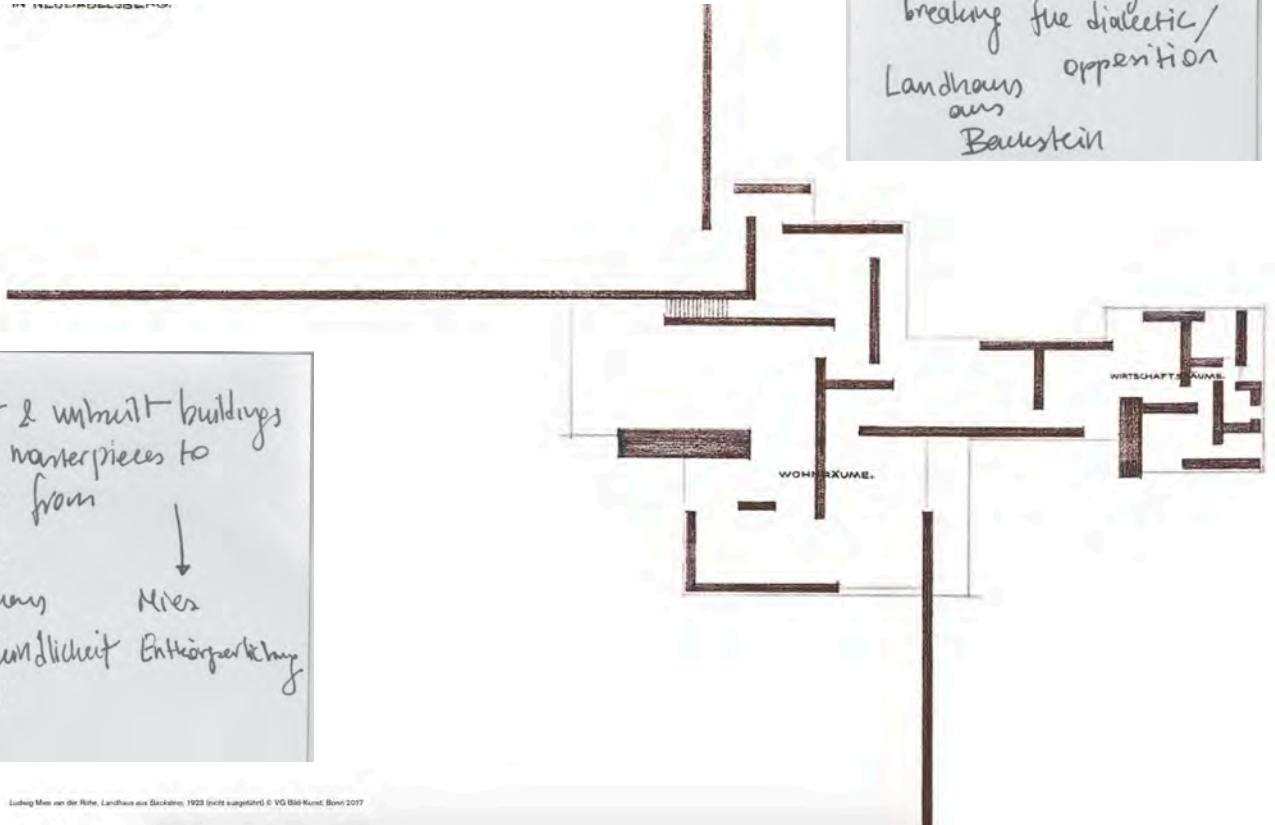
Derrida } Philosophical/
Heidegger } Theoretical
Foucault }
Eisenman } Architectural/
Theoretical
Foucault } Architectural/
v.d. Rohe } Geometrical

MASTERS TO LEARN FROM





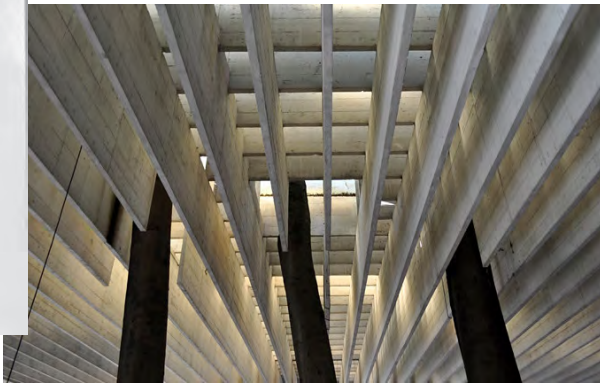
NIES VAN DER ROHE
 his. openings, lines, walls
 interior x exterior
 ↳ another way of
 breaking the dialectic/
 opposition
 Landhaus
 aus
 Baustein



built & unbuilt buildings
 as masterpieces to
 learn from
 ↓
 Eisenman Körperfundlichkeit
 Mies Entkörperlichung

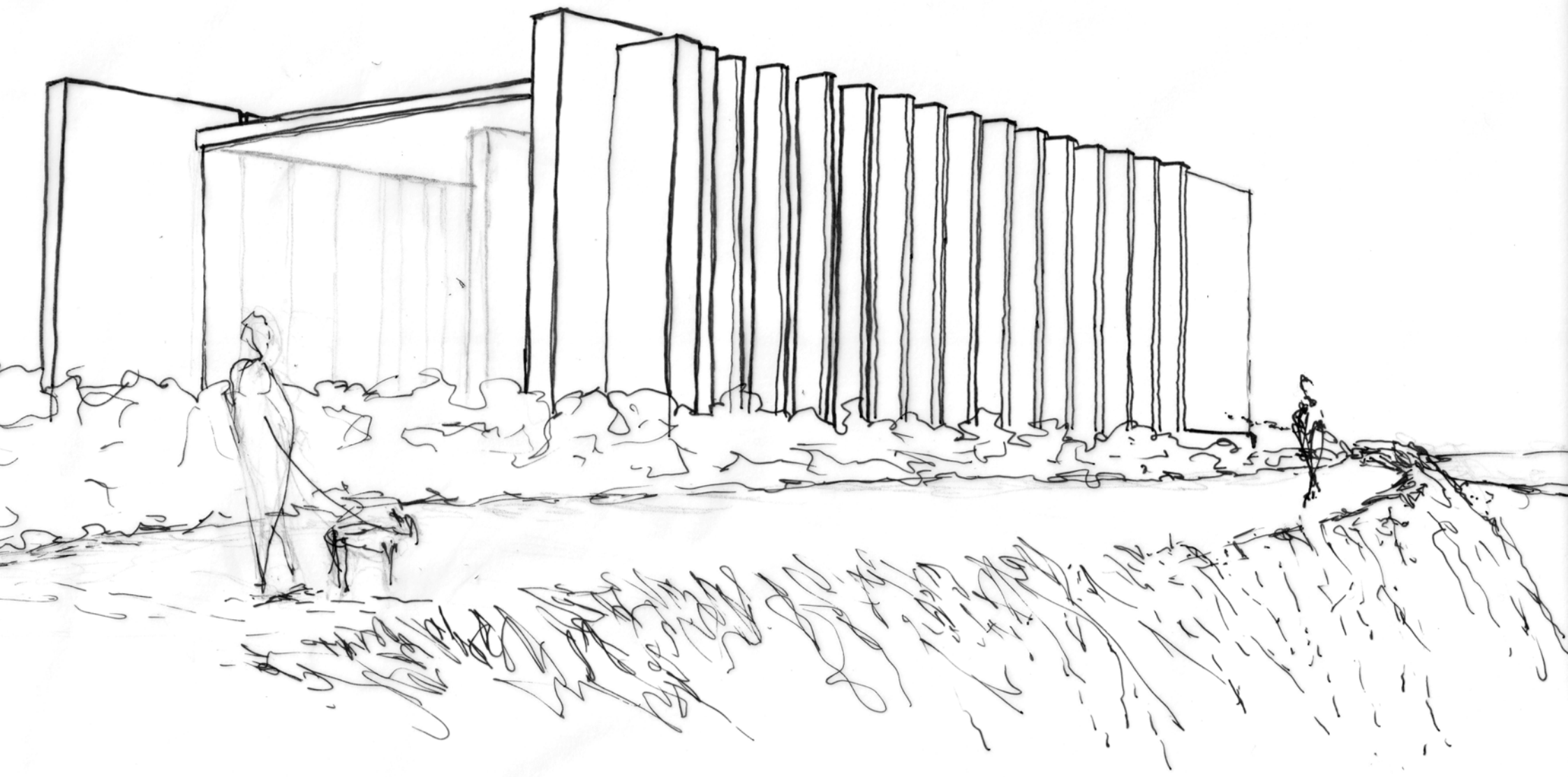
Ludwig Mies van der Rohe, Landhaus aus Bausteinen, 1923 (nicht ausgeführt) © VO Bild Kunst, Bonn 2017

SVERRE FEHN
 → OPENNESS
 removing "4 walls" ⑨
 Nordil Pav.
 roof open to the skies
 ↓
 controlling how the rain
 is entering the space



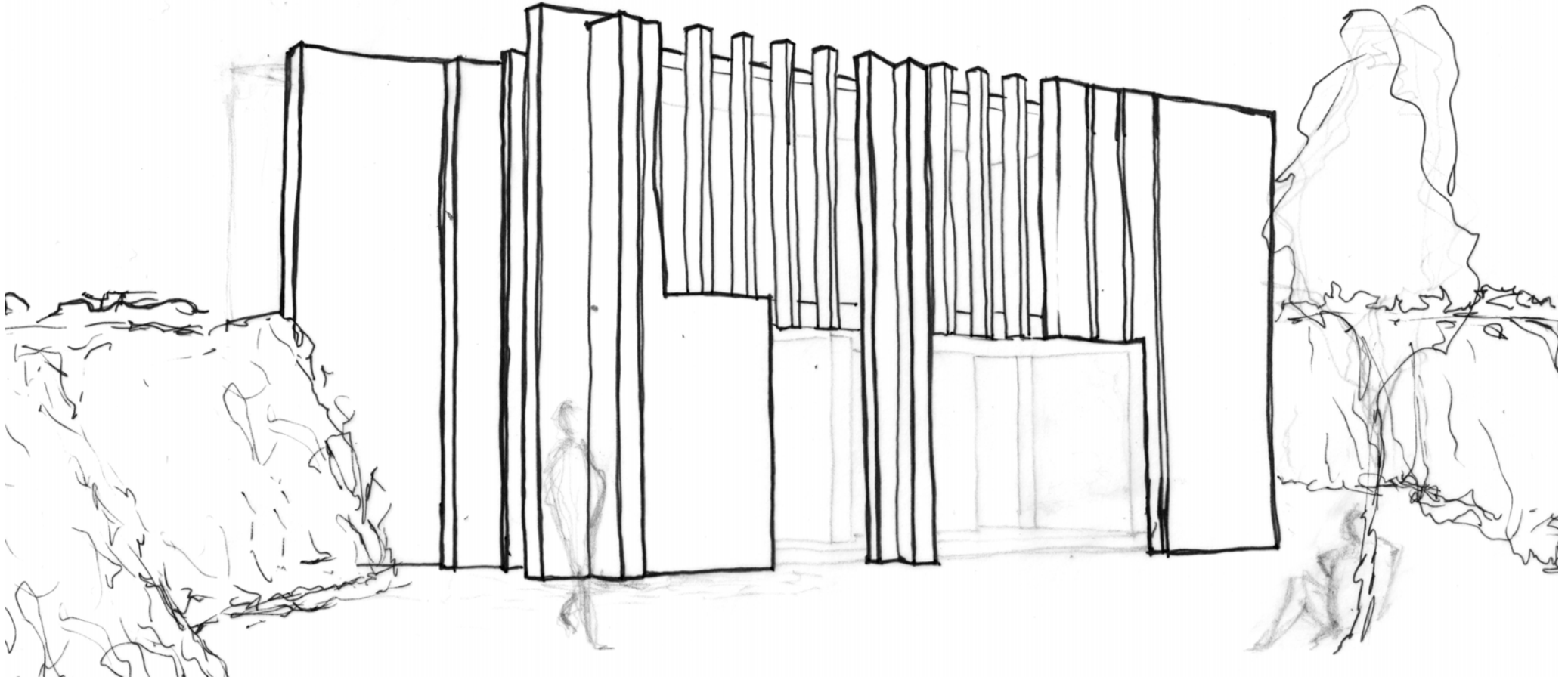
being somewhat exposed
 ↓
 to the nature
 ↓
 clear line between in/out
 roof structure
 ↓
 could be turned into
 grid
 into brise-soleil?

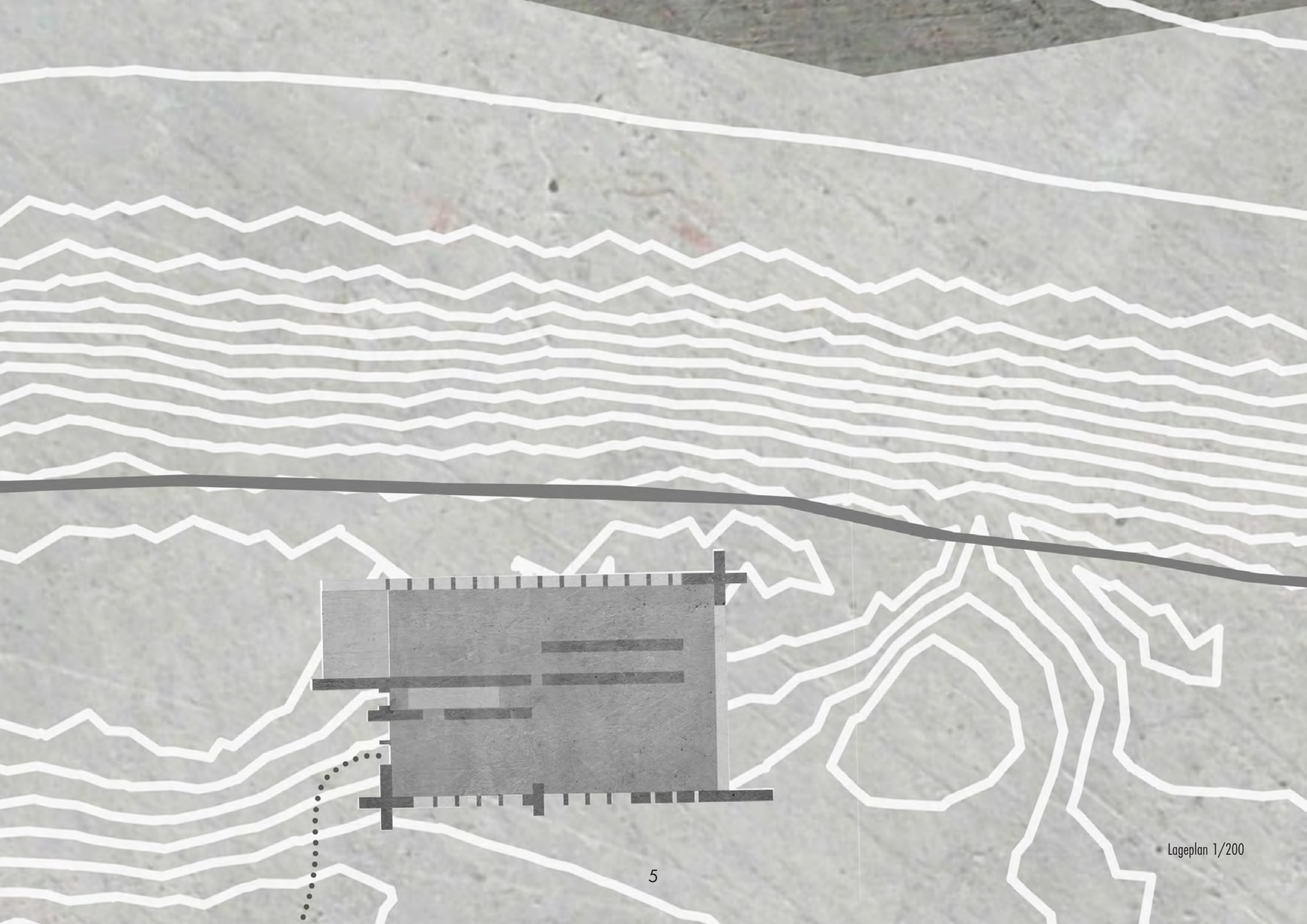


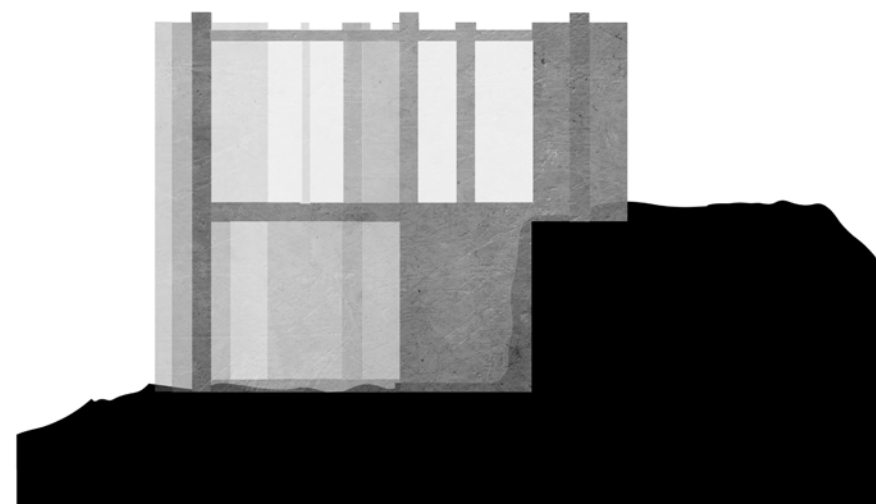
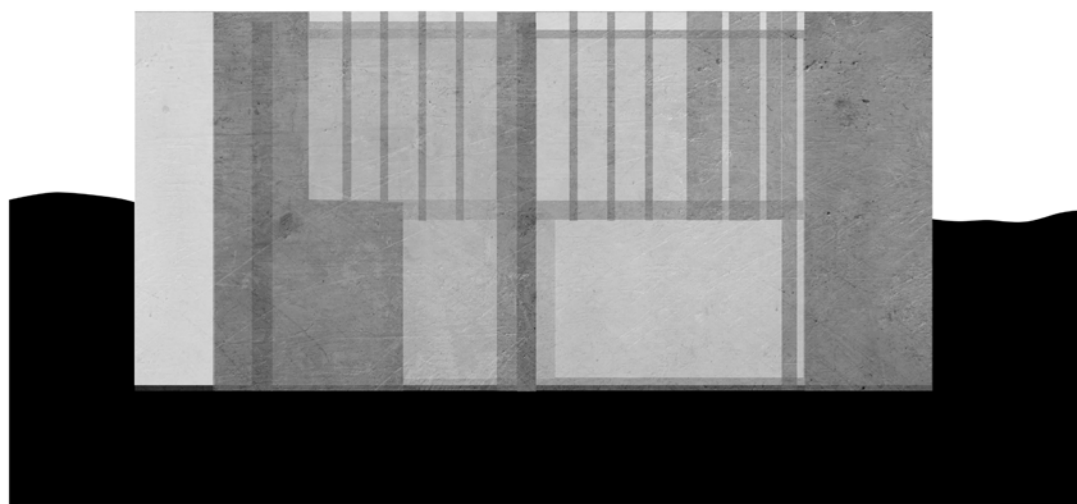
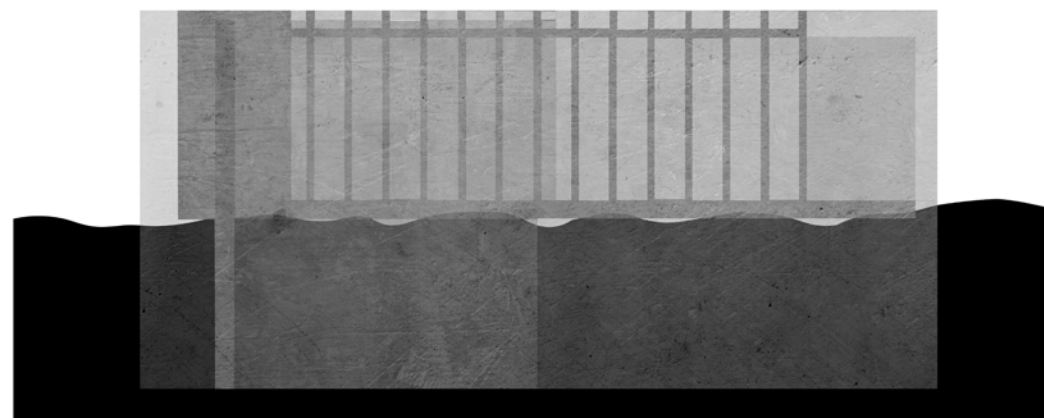
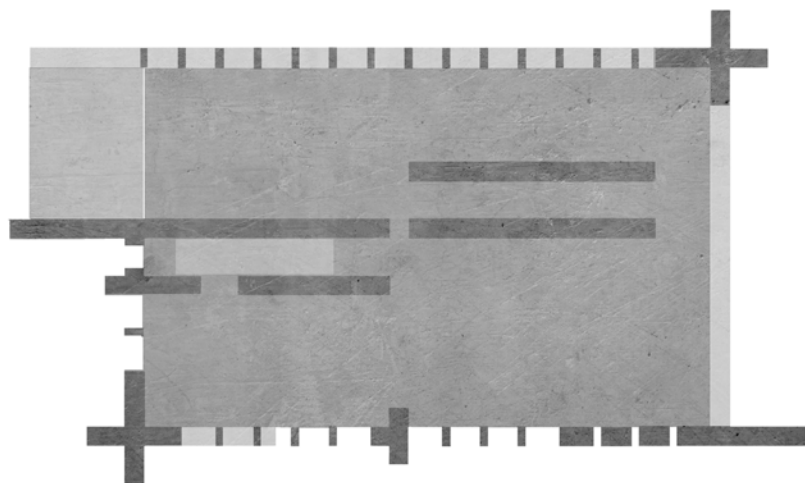


Our borders are not only defined physically. They're concerned with the vision and how it expands and limits our reality. The reason why we felt the need to question the borders in the first place was caused by the extent that's visible - to us, (and) to outsiders. Are our role as outsiders is paused when we enter a room we call our own? What happens we we include others, as the view inside, by visually sharing the private space? The windows, visual openings, make the physical border less visible.

To be fully aware of the state of being inside, there should be a polar opposite: inside and outside exist in a symbiosis. One depends on others existence to fulfill and continue its identity. Through framing (act of seeing/looking/perceiving) in the design process, we're discovering the identities of inside/outside.







The theoretical mapping acts as a carrier structure for the design: the thought architecture is the component that forwarded our view into the spatial realm. The physical design itself can be read as a built representation of a summary of this map, translated into an environment.



RESIDABLE PLACES ARE THE OPPOSITION OF NON-PLACES (AUGÉ) OR JUNK PLACES (KOOCHAS)

PLACES, OPPOSED TO NON-PLACES OFFER PEOPLE A SPACE THAT EMPOWER THEIR IDENTITY

COMMON REFERENCE, SOCIALIZATION

YOU HAVE NO BODY, NO SELF, i.e. THE SPACE GIV GIVES / ATTRIBUTES YOU ITS DESIRED MEANING, THROUGHT ITSELF, THE CONTEXT

UNLIMITED AND UNTOUCHED BY TIME, SAME (DYNAMICS) EVERYWHERE

BACHELARD
POETIC IMAGES DISTURB CERTAINITIES OF THE INSIDE/OUTSIDE DUALISM OF THE SPACE

FOLLOW THE POETS: IMAGINATION

HEIDEGGER
SPACE IS NOT DISTINGUISHED BY ITS VARIOUS PLACES, BUT BY THE ONES RESIDING IN IT

BUILDING, RESIDING, THINKING

THESE ADVERBS BRING THEIR OWN IDEOLOGICAL DETERMINATION WITH THEM (INSIDE: FULLNESS OF BEING)

THEY DEPEND ON EACH OTHER FOR THE SAKE OF PRESERVING THEIR OWN IDENTITIES AND AESTHETIC EXPERIENCES

HERE-THERE AS A TOTAL OPPOSITION → HOSTILITY

DUALITY / DIALECTICS OF OUTSIDE/INSIDE

1. WINDOW

THE CONCEPTUAL METAPHOR FOR THE FRAMING OF A VIEW ONTO THE WORLD

2. VEIL

THE PRACTICAL TECHNIQUE NECESSARY TO COLLAPSE THE VIEW INTO A TWO-DIMENSIONAL REPRESENTATION (SPATIAL-CONTINUUM)

IT'S AN UMBRELLA-TERM
SUGGESTING A NEW POTENTIAL OF A PICTURE THAT OPENS A TRANSPARENT VIEW OF A DEPICTED SCENE

ALL ARCHITECTURE IS DEEPLY CONNECTED TO WRITING

DERRIDA: DERRIDA'S IDEA OF A DIAGRAM WOULD BE A TEXT, WE' WRITING, AN ICON, A TISSUE OF TRACES, TEMPLATE FOR IDEAS → PRIOR STATE OF ARCHITECTURAL THOUGHT

DELEUZE: DELEUZE'S IDEA OF A DIAGRAM IS AN ABSTRACT MACHINE

DIAGRAM

STANDARDS AGAINST DRAWING

WHICH IN ESSENCE DEFINES A REPRESENTATION OF PRESENCE AND THUS IT'S METAPHYSIC

THE OLD IDE, IDEA THAT FORM CONTAINS MATTER IS NO LONGER THE ONLY APPROACH

EISENMAN

OPPOSING TO DRAWING:

1. DIAGRAMS 2. IDEOGRAMS

LEON VAN SCHAIK

THINKING IN ACTION (CONCRETED) IN A SKETCH

ALBERTI'S 8'S PINESTRA APERTA UNVEILING THE TRUTH

X ABRAHAM'S AXONOMETRIC PROJECTION PERMITS THE EMPHASIS ON CERTAIN AXES AND EXTENSION OF DEPTH BY VANISHING LINES

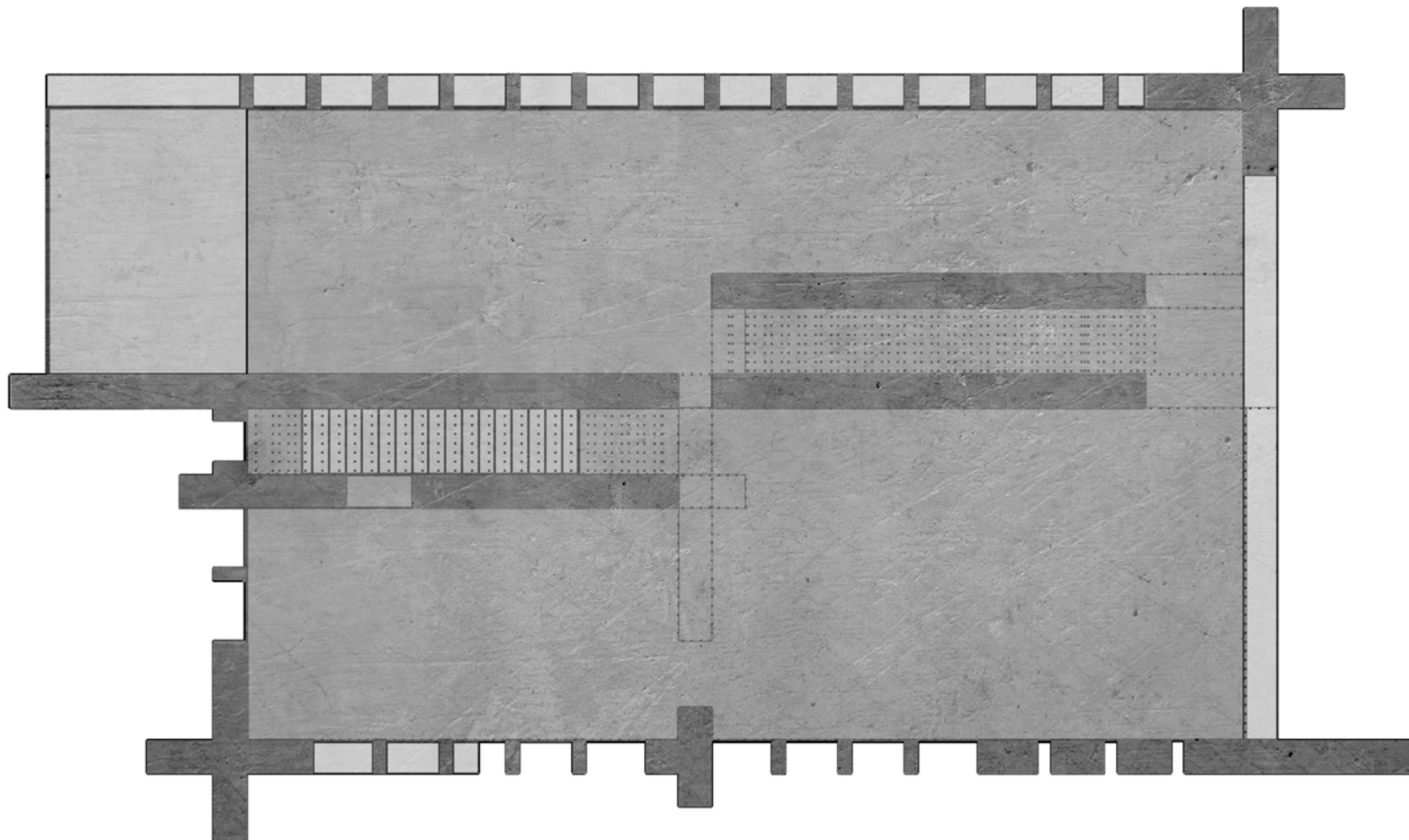


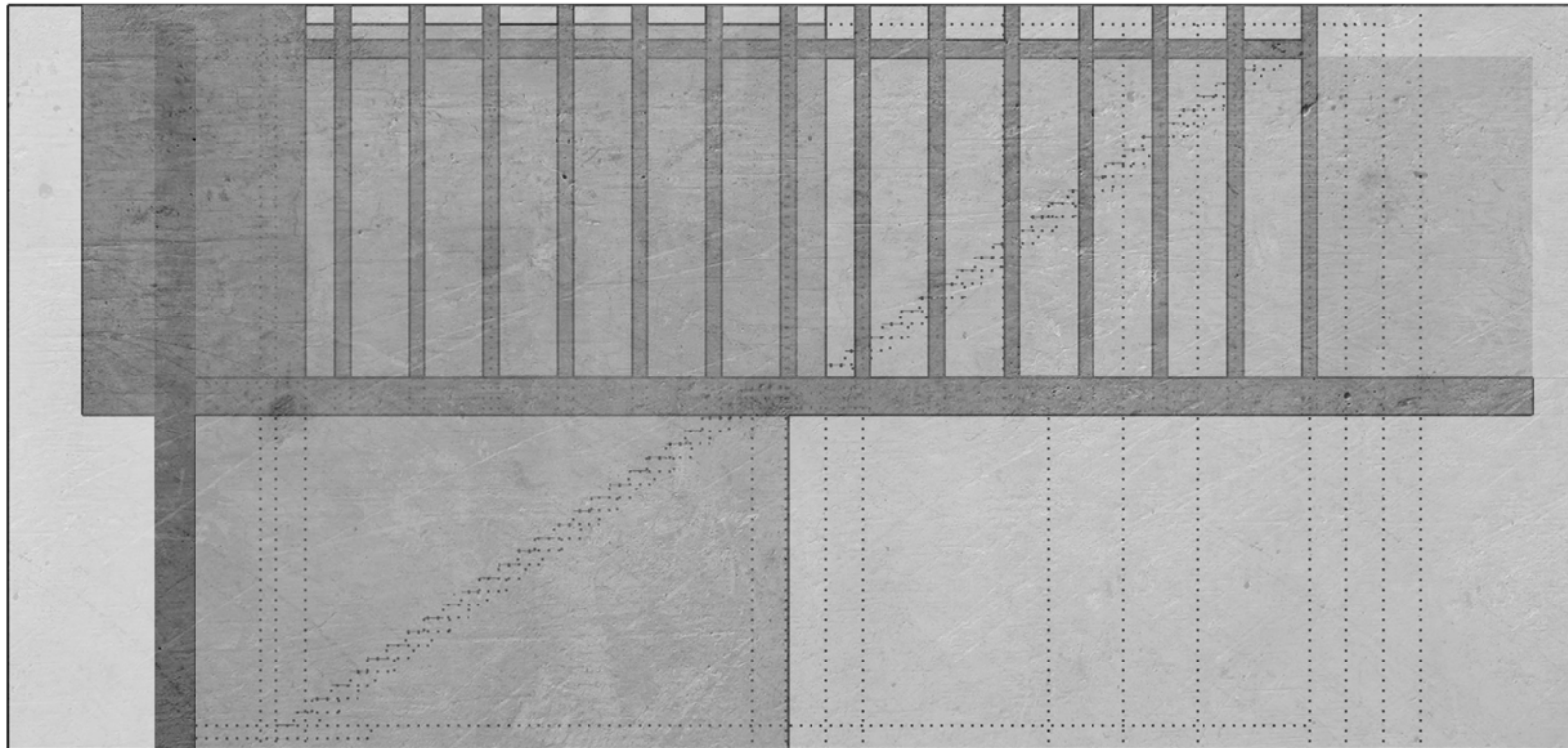
Visual Representation

Views and the Experience

The building has 2 floors and a roof access and two takes on the dilemma of dialectics of inside/outside:

The upper floor, on the highest point of the dunes, is the more visually exposed and physically enclosed. The limiting element that could traditionally be called "Brise Soleil" is narrowing the angle and the amount of gaze of the tourist walking on the pathway more than the inhabitant inside. The ability to look far away - towards the sea - comes with a price: sharing it. Since the movement of the passengers are constant and ever flowing, the angle of their look is always changing.



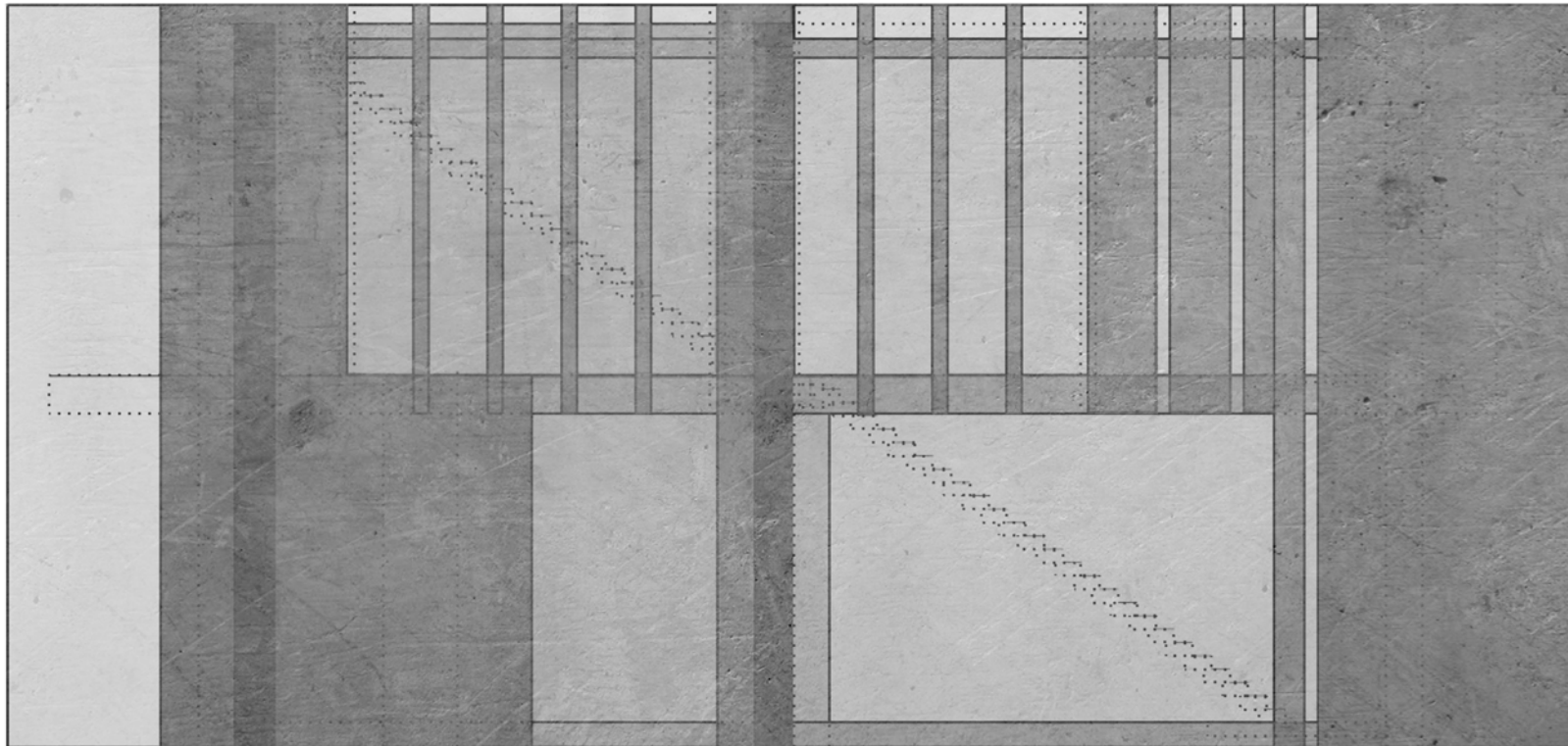


Ansicht 1/100

They come to a point where it's possible to look in, but it's not constant a constant state: gradually inclining and declining. The borders are not only defined geometrically, it's concerned with the vision and how it expands and limits the reality. The view is making the border less visible but metaphysically more present.

Since the first floor is exposed to others and is on a higher level, the temporal experience it brings with itself is affected by multiple spatio-temporal realms: The temporality that passengers bring with themselves, the rhythm of tourism and people-passing-by. The constant flux and (un)predictability of the nature. The personal realm and time-experience of the inhabitant.

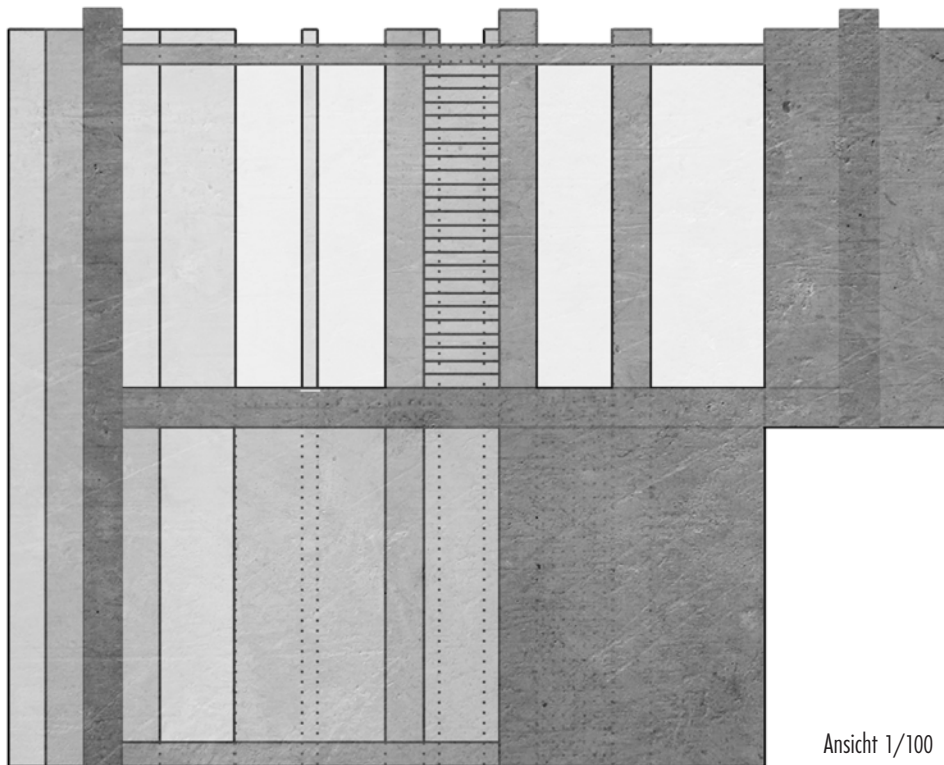
The staircase that binds the two levels together is as contextless as possible. As a true threshold, it contains traces of both possibilities, both experiences, both realities. It has a limited vision because of the massive carrier walls that surround it, yet allows the light to come in through facing the glass area on the southwest corner of the first floor and the sky door on the roof. It decontextualises the person while they're in that realm. The building, in it's whole, offers a profound de- and reterritorialization experience.



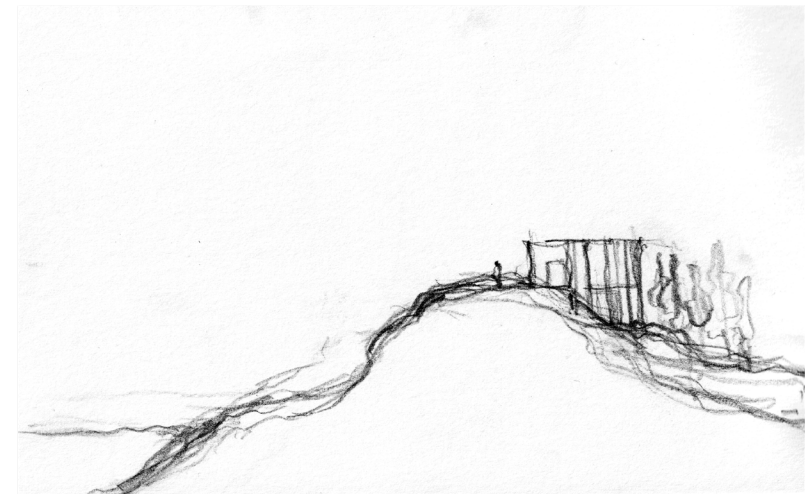
Ansicht 1/100

The ground floor, surrounded by trees and natural slope of the dunes, is visually protected from others, yet physically exposed in the sense of enclosedness. The entrance points are there, and there are just thresholds between the nature and the built environment, not traditional doors. There's a certain lack of limit at the space: high ceiling, continuous windows, letting the nature come "in", but the look out of the large windows cannot reach far away.

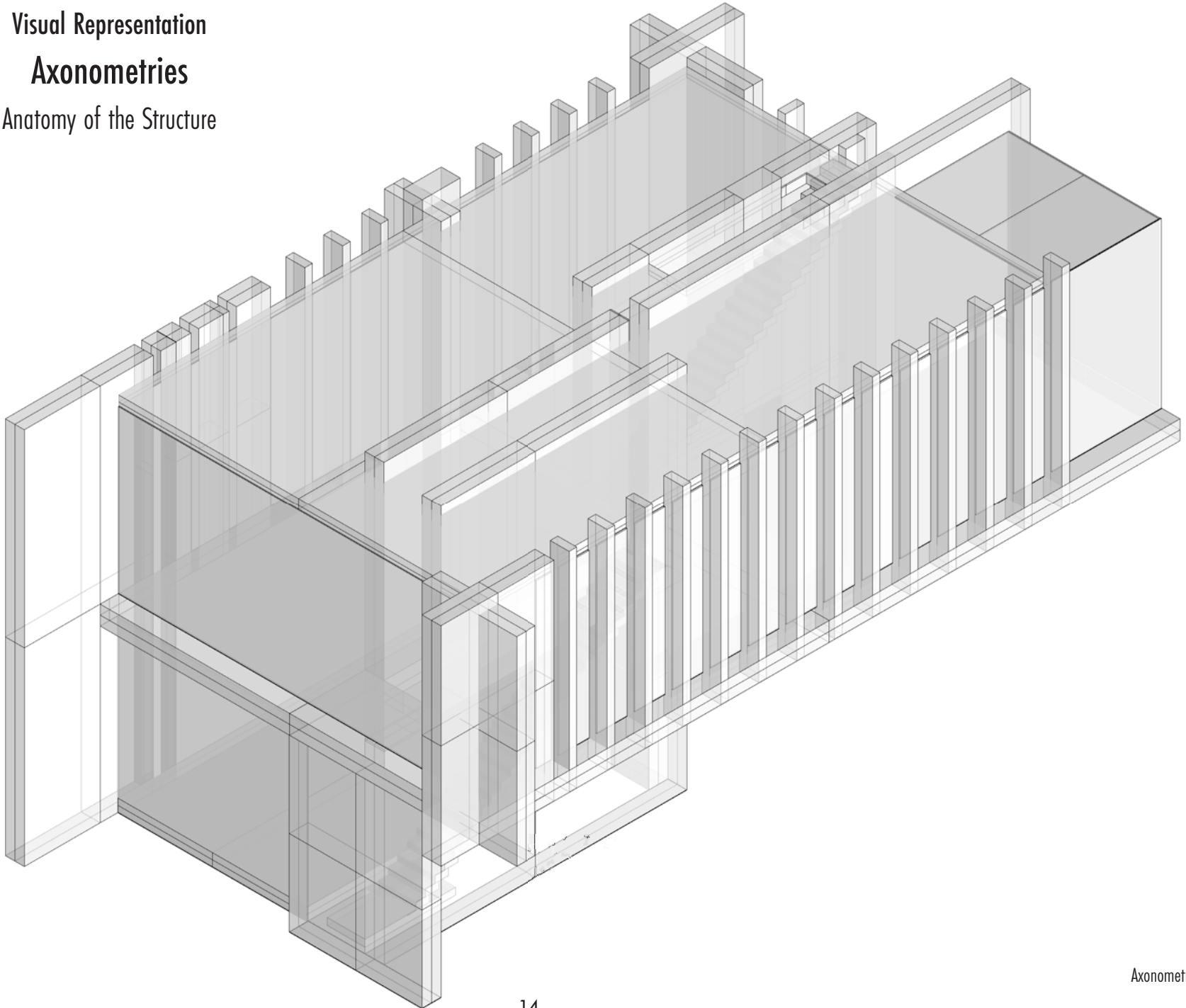
The building plays with the concept of privacy and the lack of it.

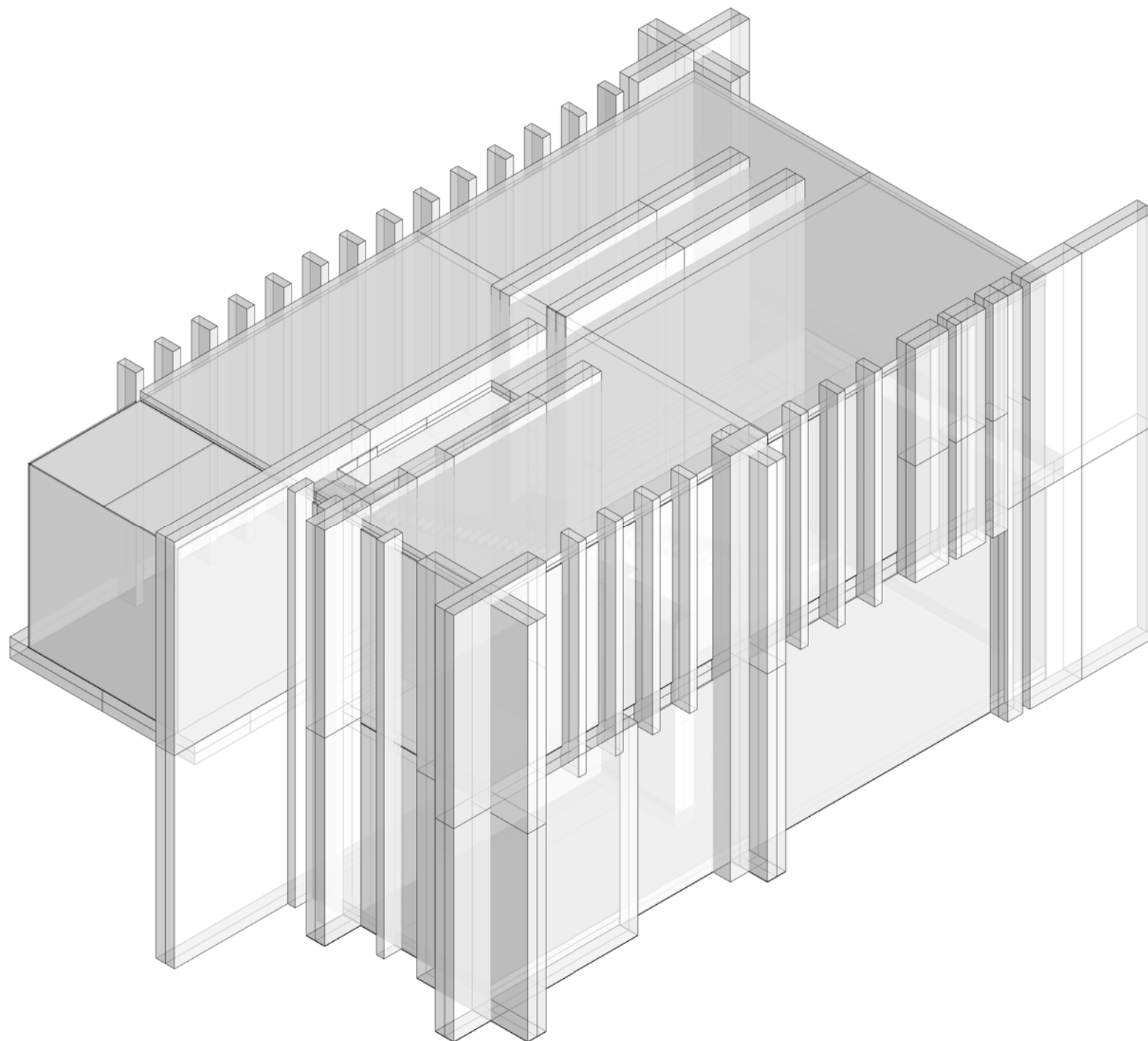


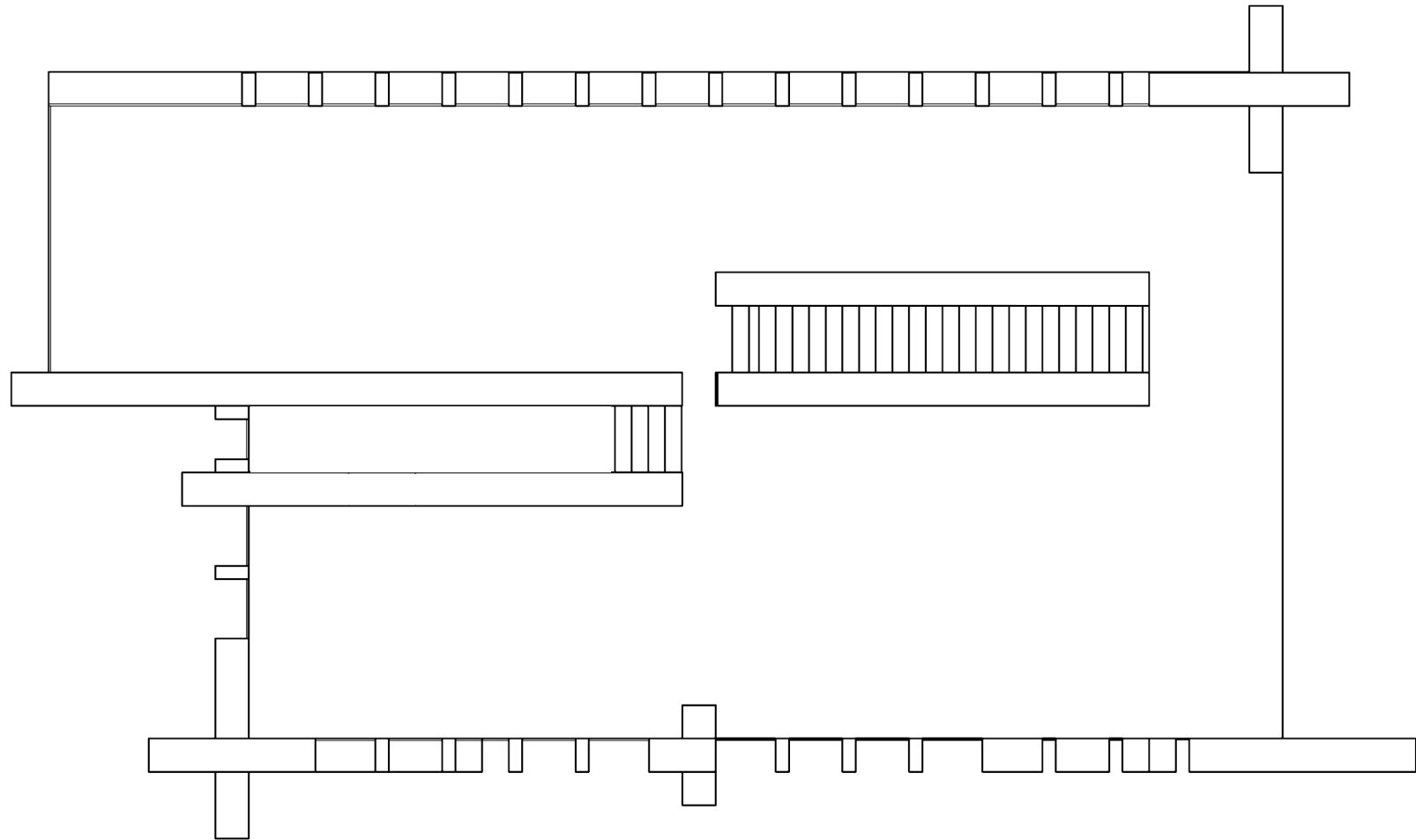
Ansicht 1/100

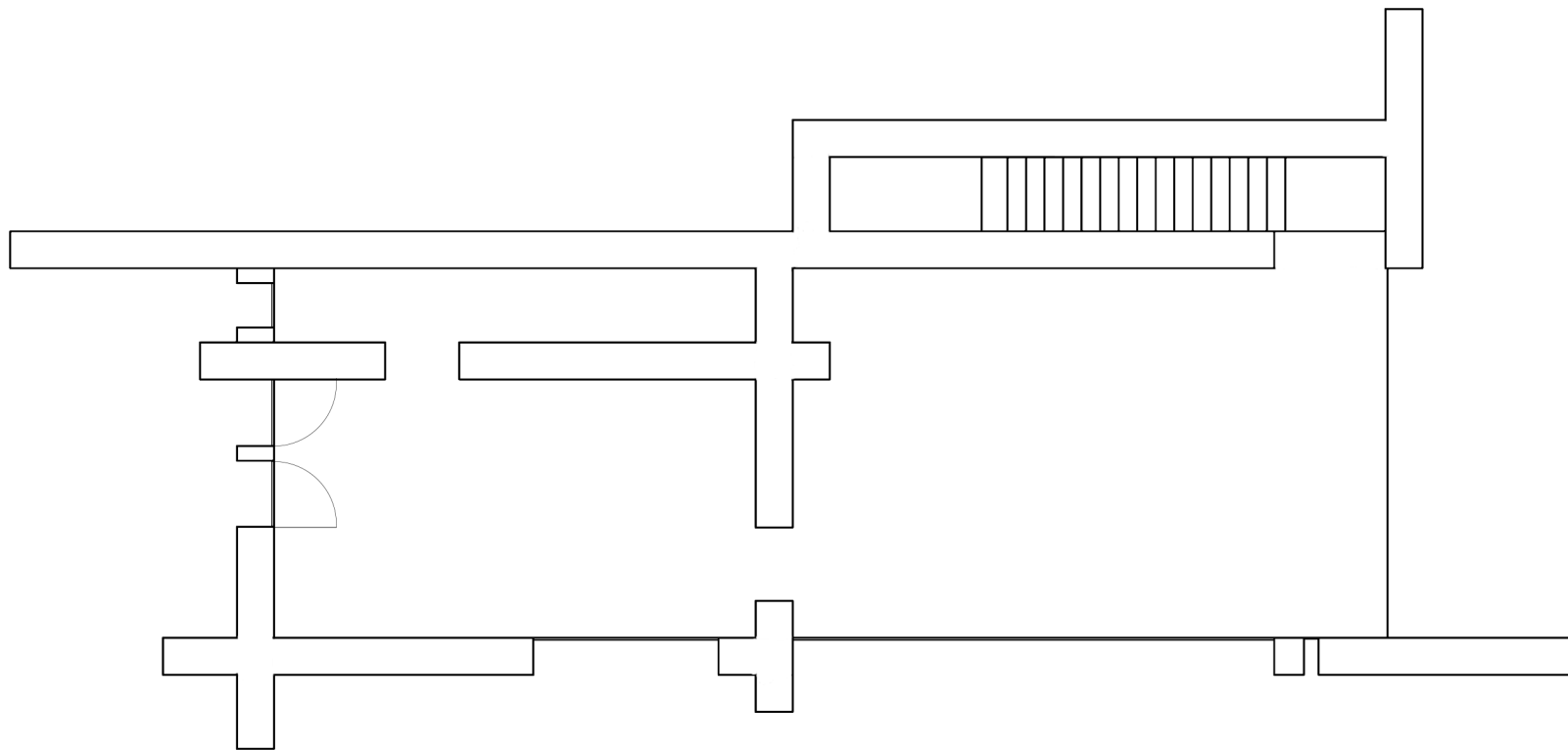


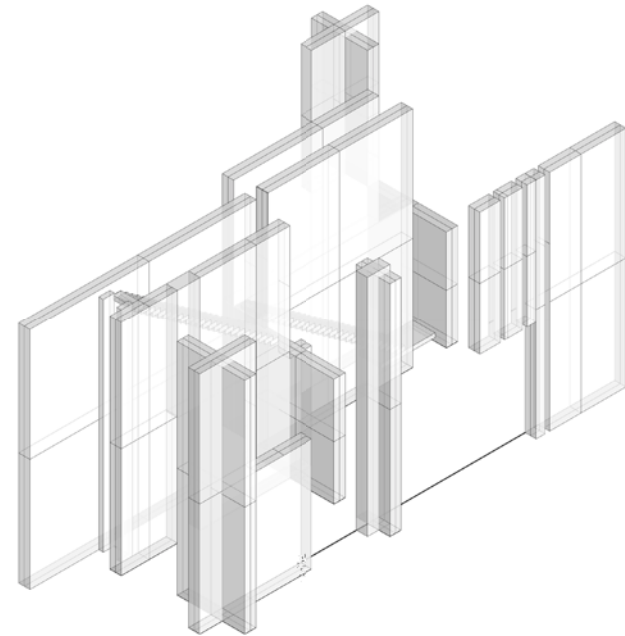
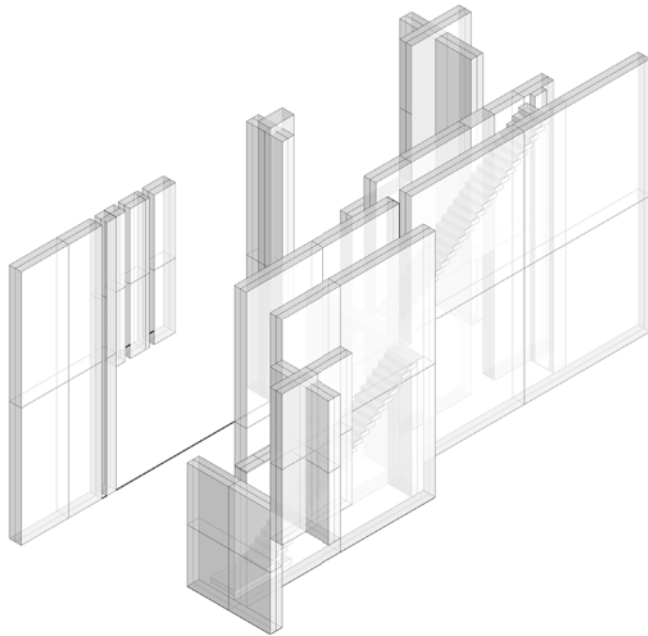
Visual Representation
Axonometries
Anatomy of the Structure

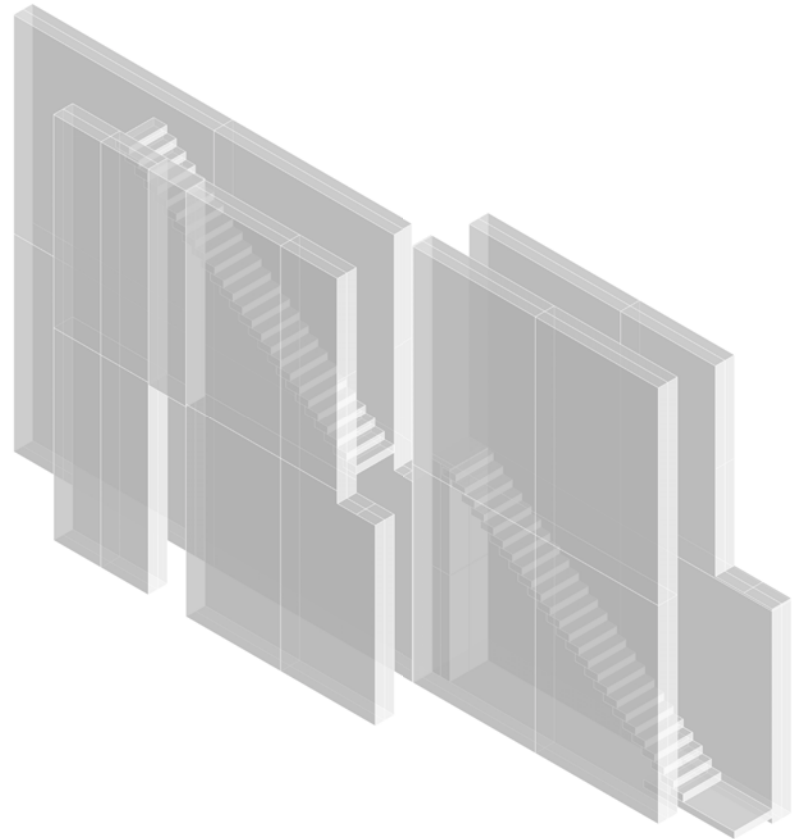
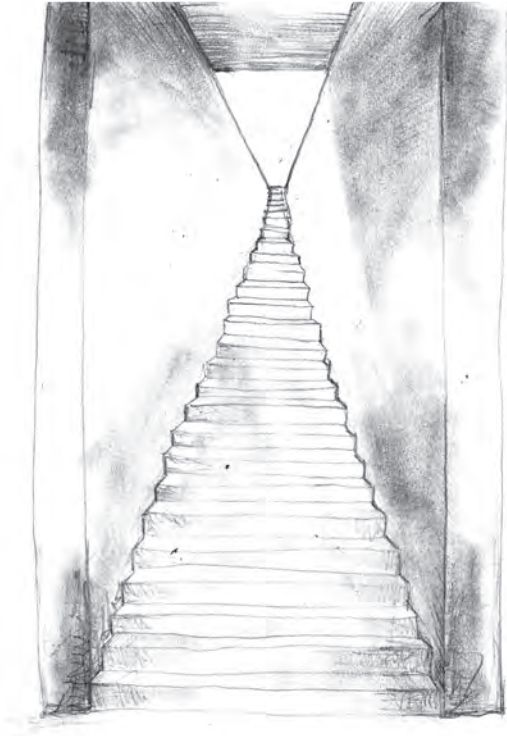
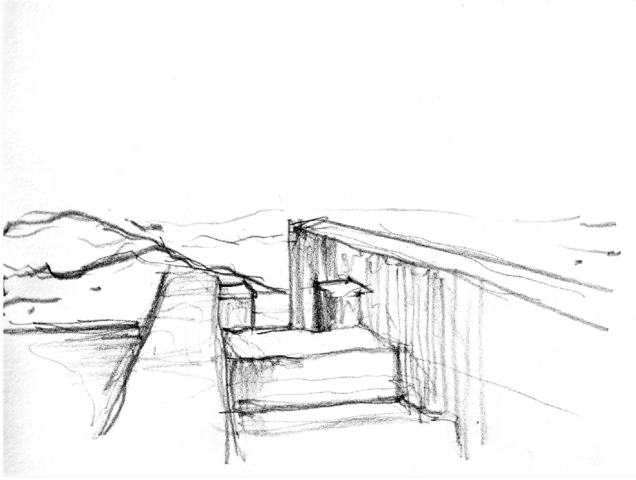


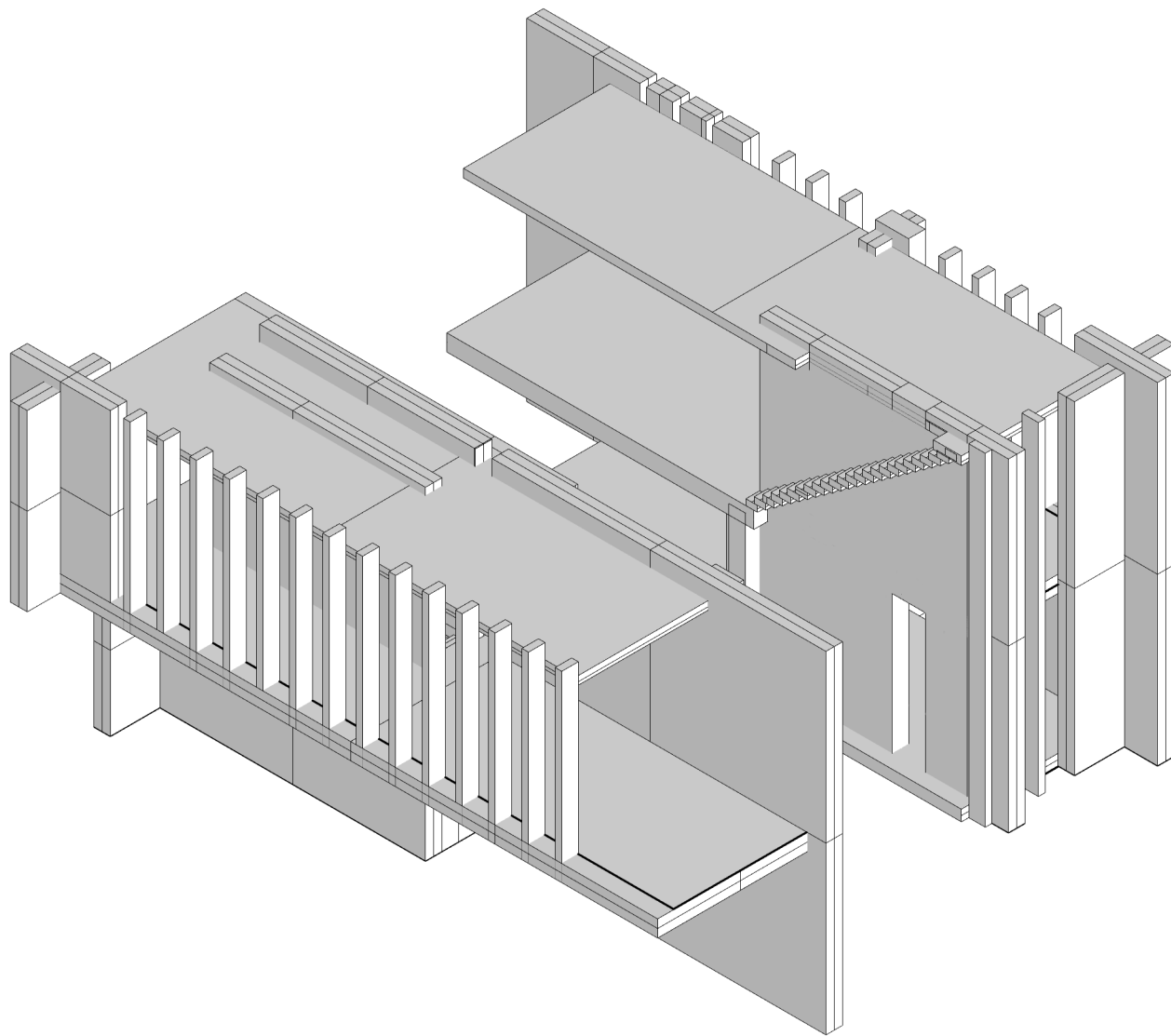


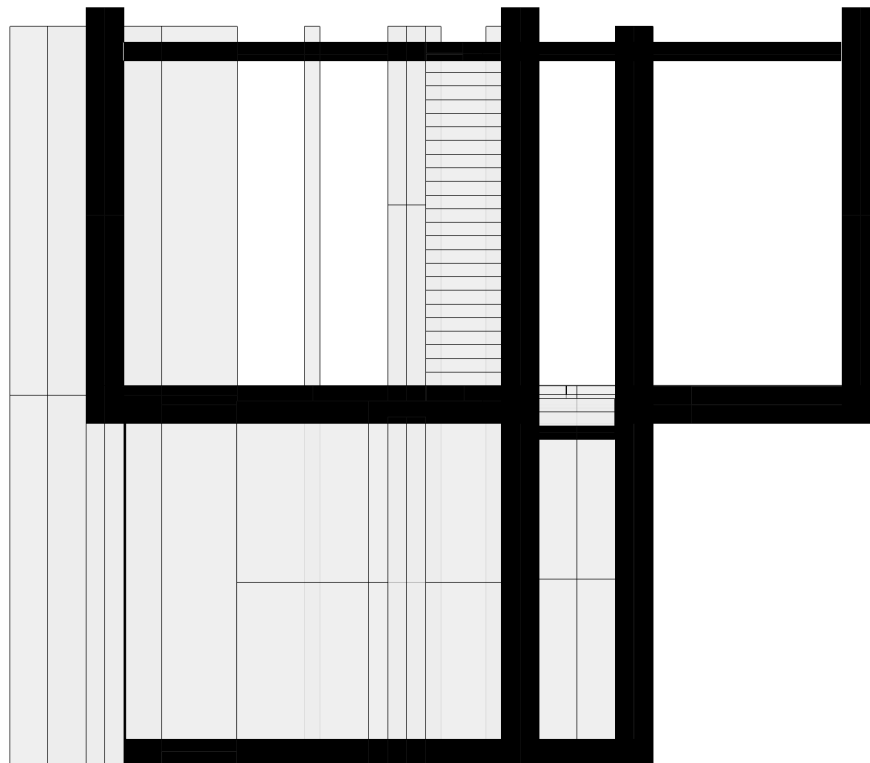














Hedge Hill