

PRIVATE FAMILY GARDEN + PHENOMENOLOGY + DECONSTRUCTIVISM  
alias LANDSCAPE DESIGN COOKING A LA CZECH

by

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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF LANDSCAPE ARCHITECTURE

in

THE FACULTY OF GRADUATE STUDIES

Faculty OF AGRICULTURAL SCIENCES  
LANDSCAPE ARCHITECTURE PROGRAM

We accept this thesis as conforming  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

August 2001

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*Faculty of Agricultural Sciences*  
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Vancouver, Canada

Date 20<sup>th</sup> August 2001

## ABSTRACT

Private family garden + phenomenology + deconstructivism; alias landscape design cooking a la Czech is a thesis project the main purpose of which was to answer authors questions concerning the practical use of the two design approaches applied to project for a real site through a development of designs driven by the principles of the respective styles/movements. Emphasis were paid to the influence the movements have on architectural and garden design. Second aim was to investigate the appropriateness and usefulness of designing through a model creation in a miniaturised simulation of the real situation in three dimensions. Following, and the last step, was to investigate the effectiveness of the model to communicate and truthfully represent/simulate the impact of the proposed design interventions. Throughout the work on the project, stages and consecutive steps taken were recorded to document the process.

Development of the project was divided into several phases. First, suitable site was chosen and data related to the property gathered. Second, phenomenology and deconstructivism had been studied - mainly through looking at precedent design work and development of visual annotated analysis. Third step, happening simultaneously with second, was creation of a model simulating the current state and conditions on the site. Fourth, preliminary design proposals were developed. As a reflection on step four, design guidelines were developed (step five) to provide more steady ground/base for development of a coherent and better focused final design, which was the product of step six. In the seventh step, a rough model of the final design was developed and had been gradually refined into a stage of a final model with minor changes to the design elements occurring throughout the process. The changes were executed as they became desirable after the three dimensional simulation of the proposed design was developed and a higher level of understanding of the spatial relations was achieved.

In conclusion, a high effectiveness of the model "to tell the story" was observed and emphasized even further by digital photo-documentation targeted to "draw the viewer into the model space." Lessons about time demands for the model creation were learned and better level of understanding the way deconstructivism and phenomenology reflect in design work was achieved.

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## ACKNOWLEDGEMENTS

My thanks belong to

Pavla and Patrick McGrath for giving me many good reasons to choose their property as a study site for this thesis

Mr. Don Luymes for guiding me through the program and his involvement in the thesis project

Mr. Patterson for his full-on deployment and professional guidance and to Doug for not giving up on me

## STATEMENT OF THE PROBLEM

.....

### REASONING

Author's main goal is to learn more about two movements - phenomenology and deconstructivism and investigate possibilities of their application on a project for a real site. Second purpose of the thesis is to acquire a practical skill in model building and investigate model's possibilities and limits as a tool for design and representation of the proposed design. For this purpose the project should be treated as a learning exercise not necessarily giving the correct final answers or solutions. Valuable lessons are to be learned throughout the process and even from the mistakes. Stages of the work on the project should be recorded to document the process as series of consecutive steps. Keeping record of the stages undergone should allow us to see the connection between them.

### EXECUTION

.....

#### PATH TO ACHIEVING THE GOALS

For the purpose of investigating the practical use of deconstructivist and phenomenological approaches for design and the appropriateness of using a model as an integral part of the design process, the whole project had been divided into several phases:

First, a suitable study site was selected. Data about the site were collected ("hard facts" as terrain configuration and lot dimensions were acquired and sensational qualities observed, photo-documentation made). In relation to the site, information about the structures on the property was gathered (those include dimensioned elevations of the house and garage, floor plans, geodetic survey, driveway dimensions and elevations).

Second, phenomenology and deconstructivism had been studied through looking at precedent design work and development of annotated visual analysis. Research included visits to the local gardens rich in use of natural phenomena as one of the keystones for design and study of literature (mainly research of the way deconstructivism reflects in architecture).

In the third step, model simulating the current state and conditions on site was created. This step was used for acquiring better understanding of the spatial relations and proportion of elements currently present on site, estimating their impact and importance. Both - natural elements and manmade structures were re-created in the model version for the purpose of investigating the representational quality of the simulation and serving as base for the design work.

Fourth step brought development of preliminary designs, building on the knowledge of precedent and understanding of the site (partly through viewing it at the model scale).

Step five saw development of desirable design interventions/intended achievements that were seen as valuable to appear in the final design. This was a reaction to the preceding step in which preliminary design development did not lead to satisfactory results. Firmer guidelines were intended to provide a more steady base for development of a more coherent and better focused final design.

In step six, final design was developed based on combination of using the valuable elements researched in the preliminary design stage and application of the desirable interventions from step five. Sketchy proposals led gradually to a precisely dimensioned final draft.

Following seventh step was a development of series of plan drawings each representing one of the layers of the design proposal for the steeply sloping study site. The individual layer drawings were not actual sections at a given height but a schematic representation of the layers stacked on top of each other.

In the last eighth step, rough model was created based on the draft of the final plan. It was then gradually refined to the stage of a final model with minor changes done to the individual design elements. These changes were executed as they became desirable after the three dimensional simulation of the proposed design was developed and a higher level of understanding of the spatial relations had been achieved.

Conclusions were made and observations recorded on the end of the individual chapters, sometimes with brief evaluation of the effectiveness of the step when modelling was involved.

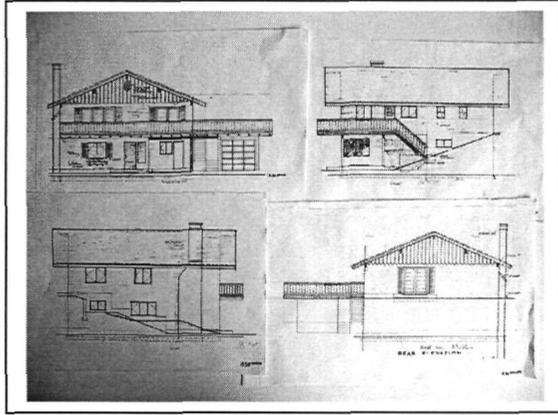
## THE CLIENTS

Pavla and Patrick McGrath and their sons Charlie and Shawn are members of the family who lives in the house on 2106 Ridgeway Avenue in North Vancouver, B.C. They put great emphasis in making the dwelling a home and Pavla opposes the idea of being constantly on the move to supposedly greater houses as people advance in their careers and life. This does not necessarily mean that the family will stay in this house forever but it seems to be a good place satisfying the needs of all the family members for a long time ahead. So this may as well be "The Place", it is what they expect from a house to be.

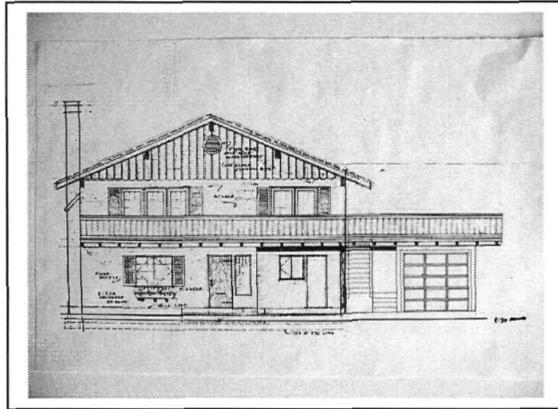
Both parents are very active persons - working professionals and loving parents (which combination makes them very busy as they play both roles with passion and as fully as they can). They are artistically inclined, open-minded and trying to appreciate and live life in its fullness.

# THE SITE

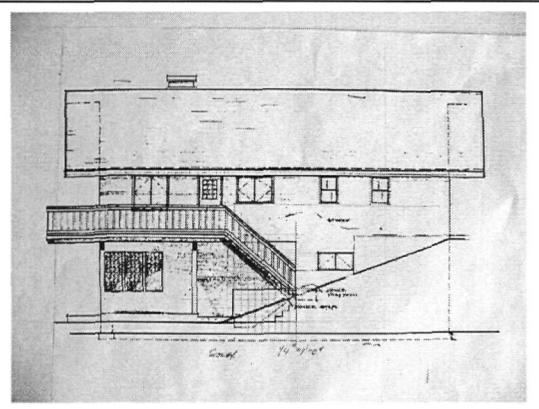
## DOCUMENTATION OF THE HOUSE STRUCTURE



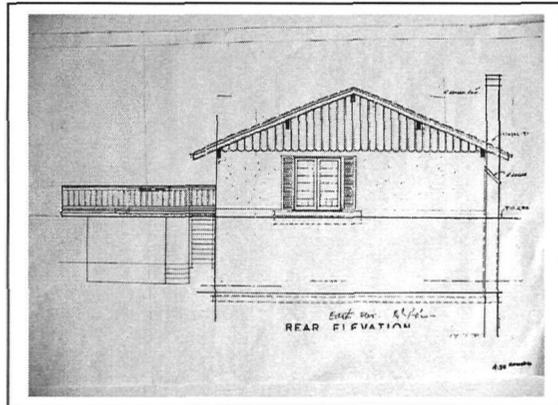
Technical documentation of house structure



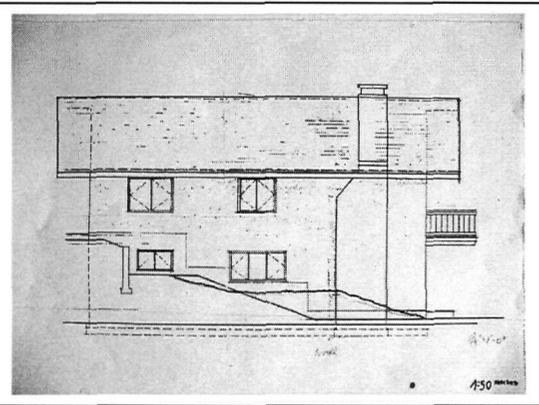
Front façade (West)



Side façade (South)



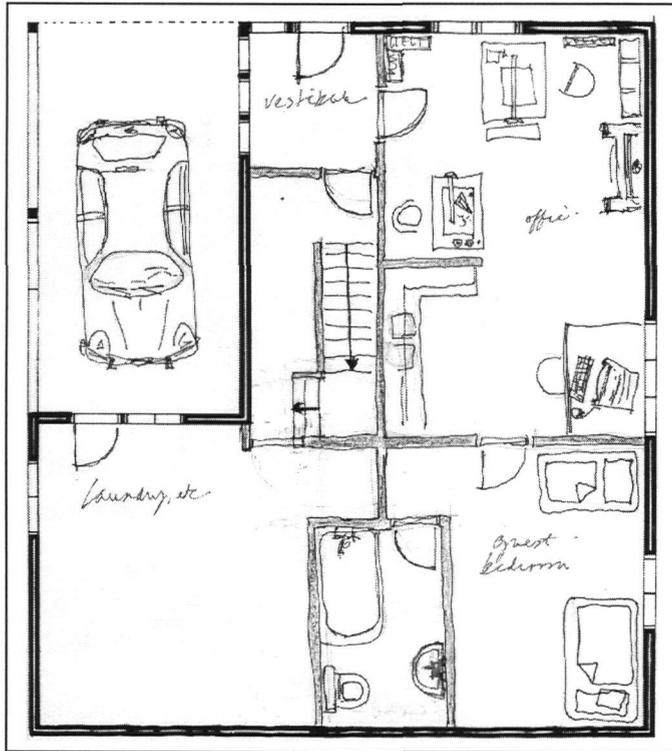
Back façade (East)



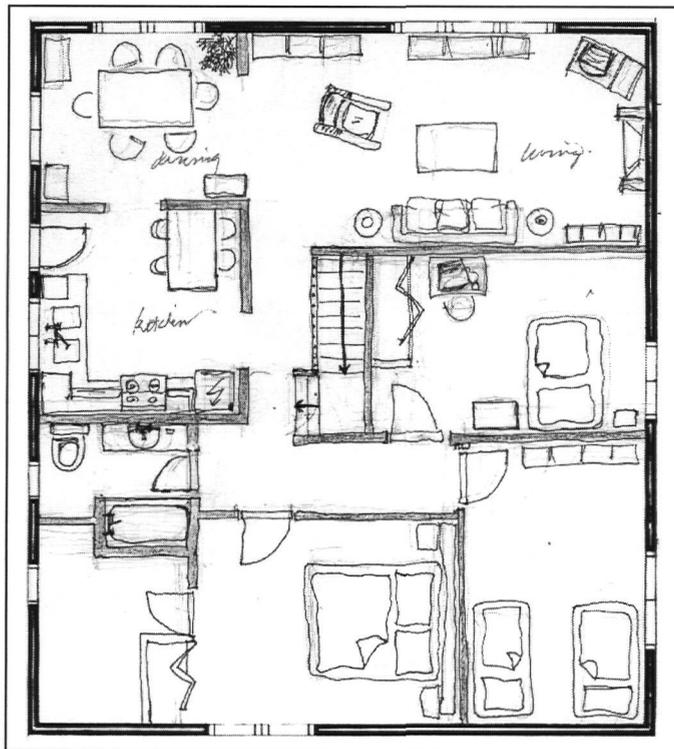
Side façade (North)

# THE SITE

## DOCUMENTATION OF THE HOUSE STRUCTURE



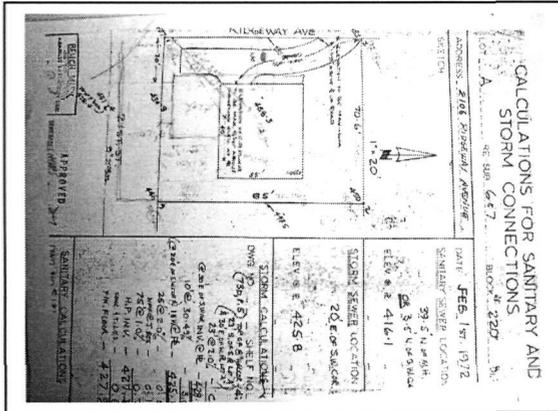
House floor-plan – ground floor



House floor-plan – first floor

# THE SITE

## DOCUMENTATION OF THE PROPERTY

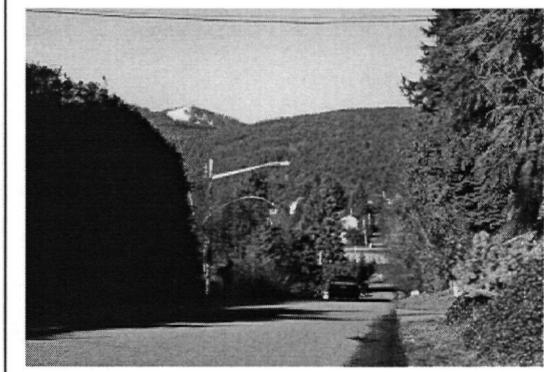


# THE SITE

## PHOTO-DOCUMENTATION



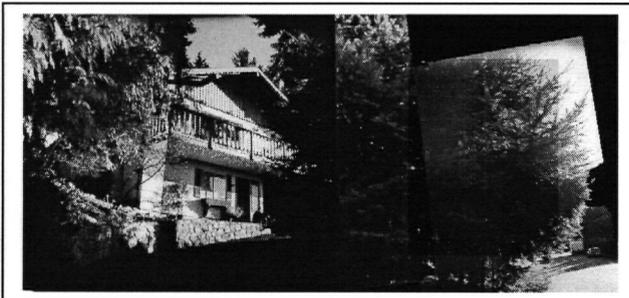
View from the street towards the site



View of the street (looking North)



View from the street towards the site (looking West)



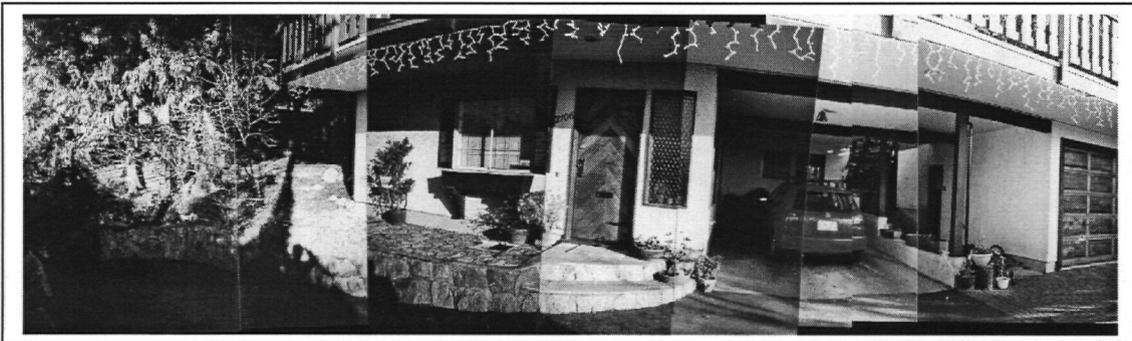
View from the street towards the site (looking South)

# THE SITE

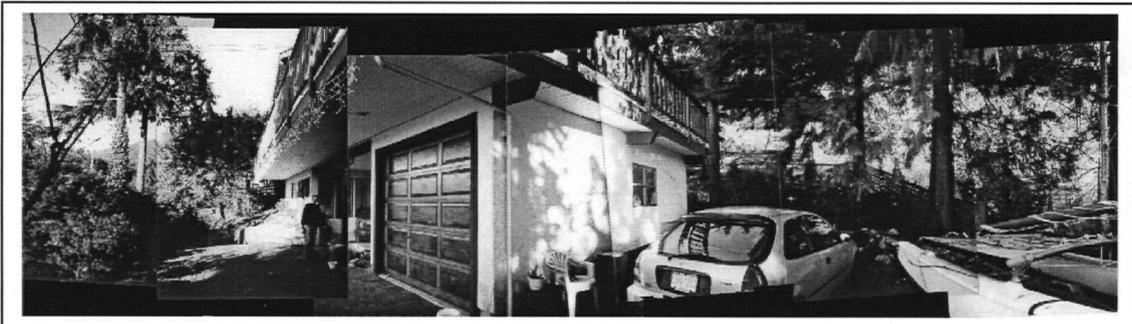
## PHOTO-DOCUMENTATION



View from the deck (looking West)



Front (West) façade – ground level



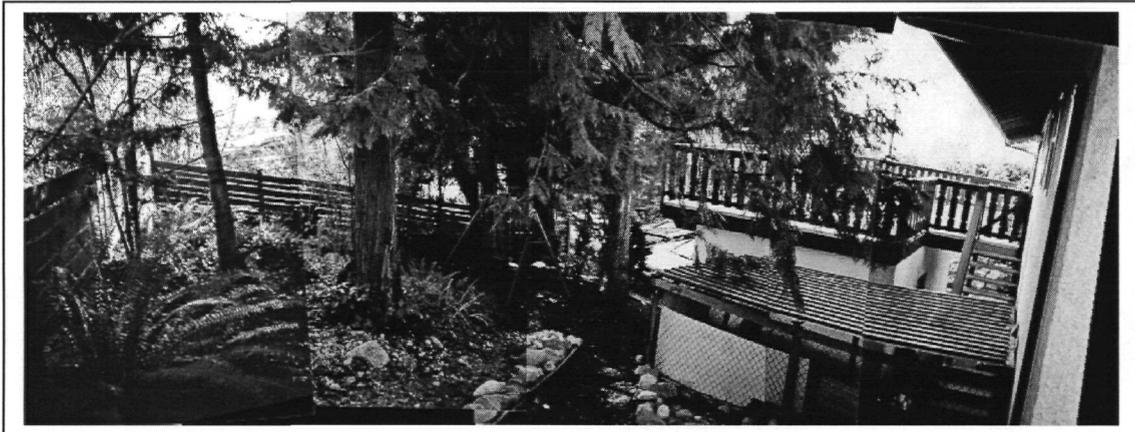
Front (West) façade – ground level

# THE SITE

## PHOTO-DOCUMENTATION



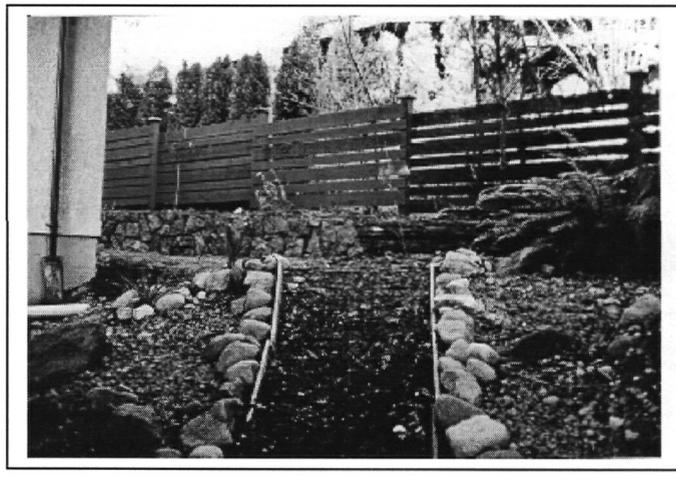
Deck (South side)



Deck and South-east corner of the property



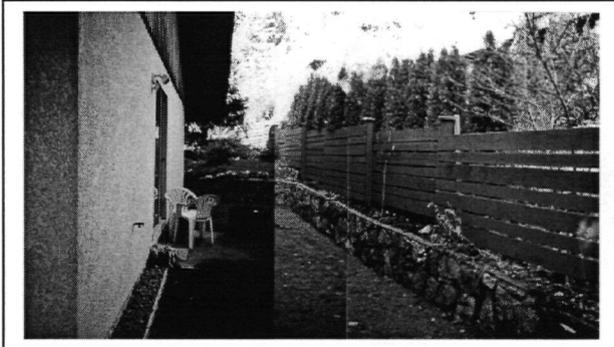
South-east corner



Path leading to back patio (South-east corner)

# THE SITE

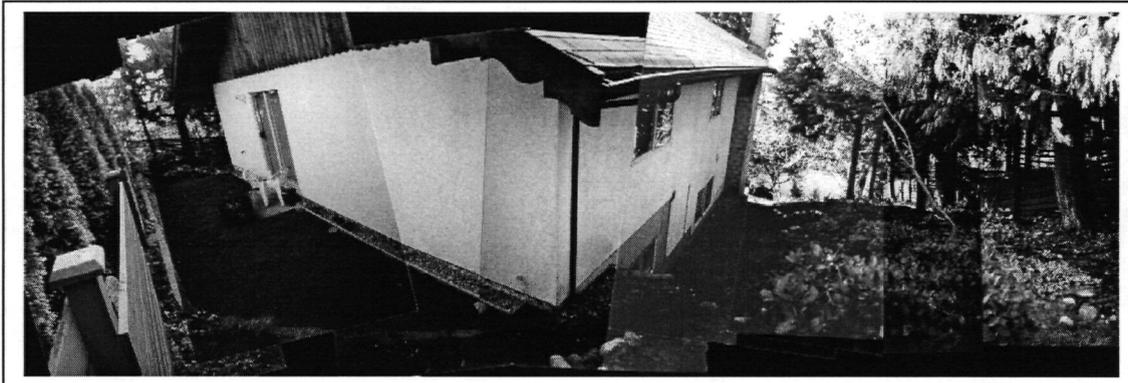
## PHOTO-DOCUMENTATION



**Back patio (looking North)**



**Back patio (looking South)**



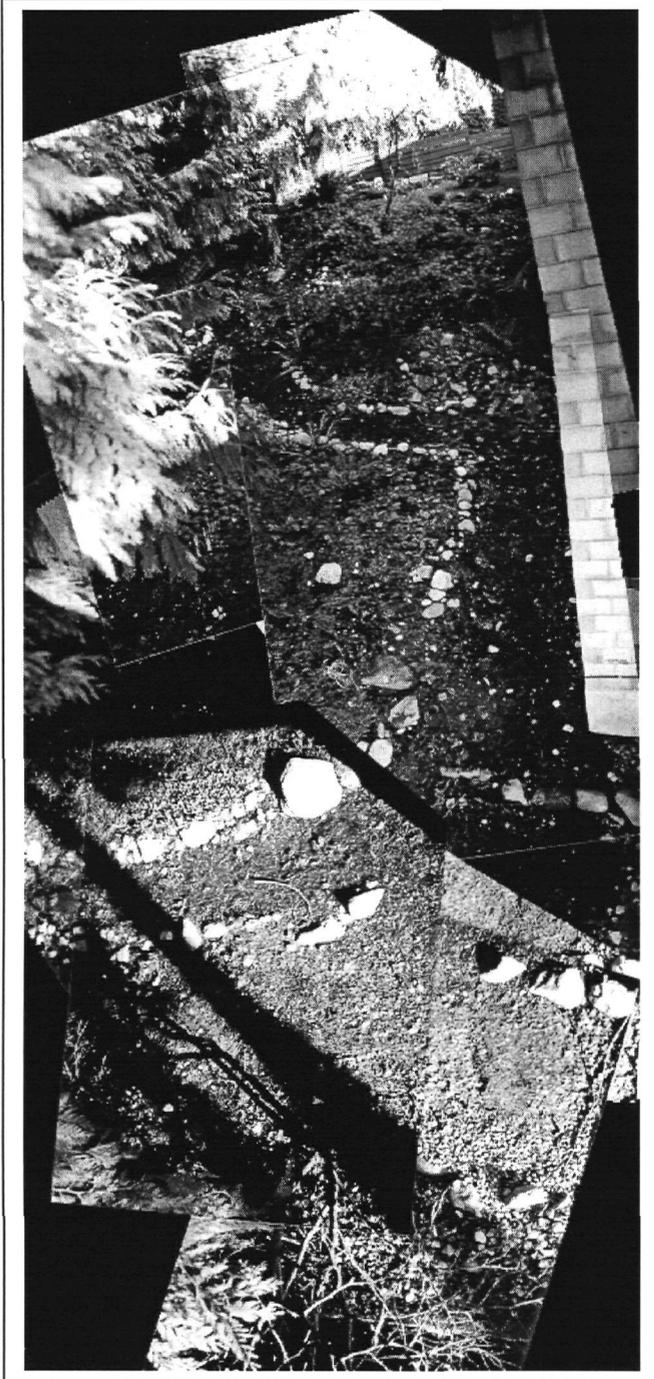
**Back patio (looking South-west)**



**North-east part of the property**

## THE SITE

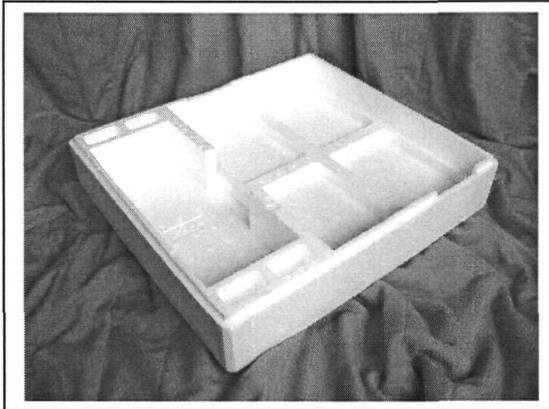
.....  
**PHOTO-DOCUMENTATION**



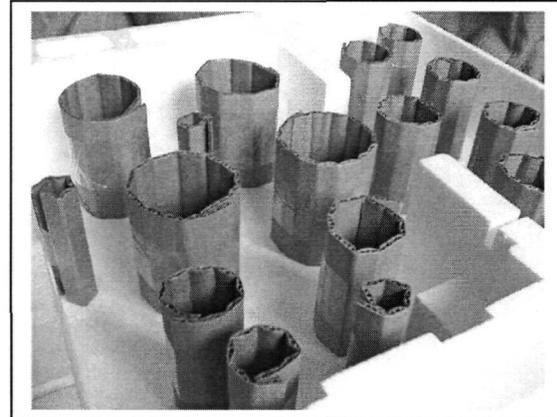
North-east part of the property (view from the deck)

## MODEL

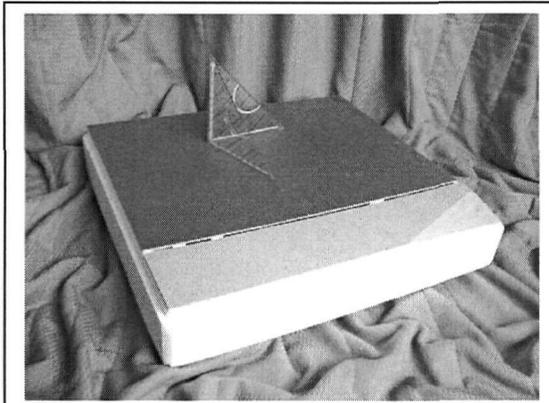
### FIRST STAGE - THE BASE



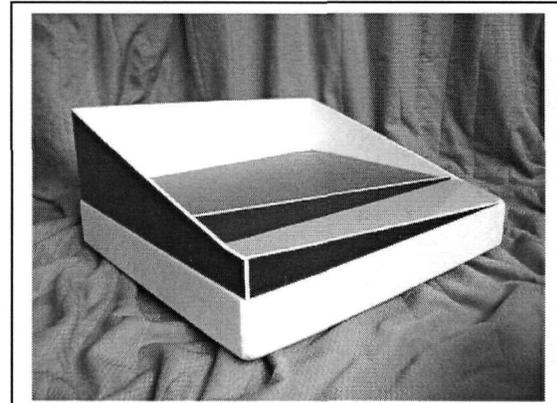
**Base to built on** (major challenge: find a site that will exactly match the size of the styrofoam box you found)



**Adjustments and Modifications** (making the base suitable for its function – improving its ability to support horizontal cover evenly and in level without letting it sag)



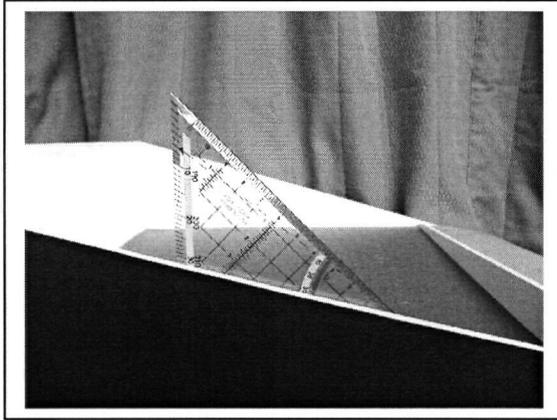
**Horizontal flat platform** (representing layer with assigned calculated elevation above sea level – base for vertical measurements of height of elements on site)



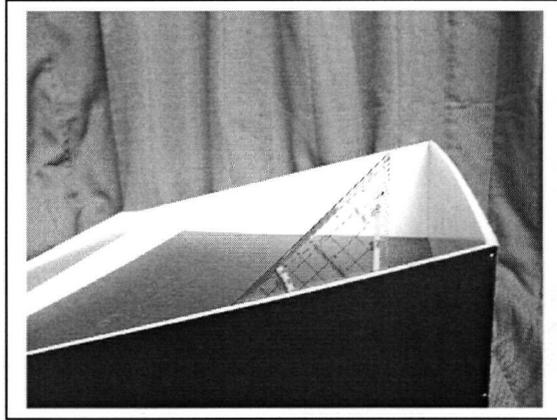
**Simulation of topography and Delineation of lot perimeter** (used for following simulation of original and altered terrain configuration, limit for proposed changes)

# MODEL

## FIRST STAGE - THE BASE



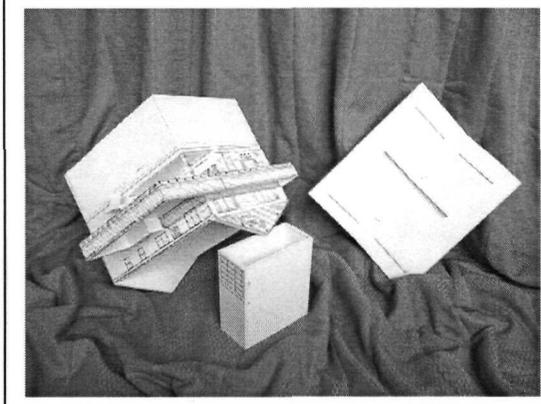
**Slope angle** (used for slope analysis)



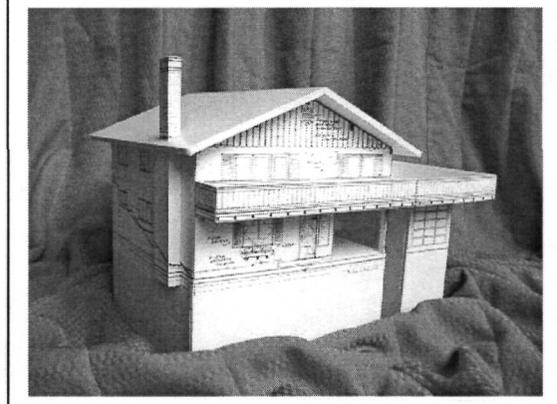
**Vertical elevations** (position of floor levels, depth of underground and height of over-ground structures)

# MODEL

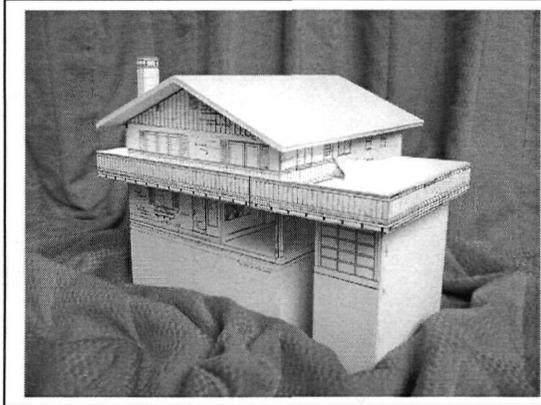
## SECOND STAGE - THE HOUSE



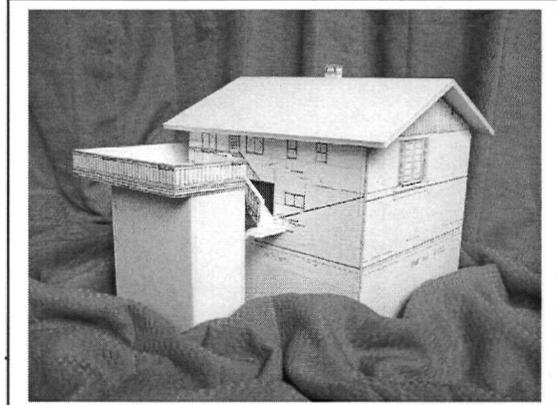
**Scaled model of the house (scale 1:50, model components)**



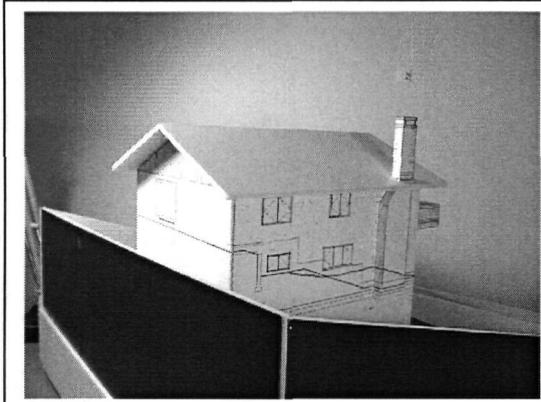
**Front / Side façade (West/North)**



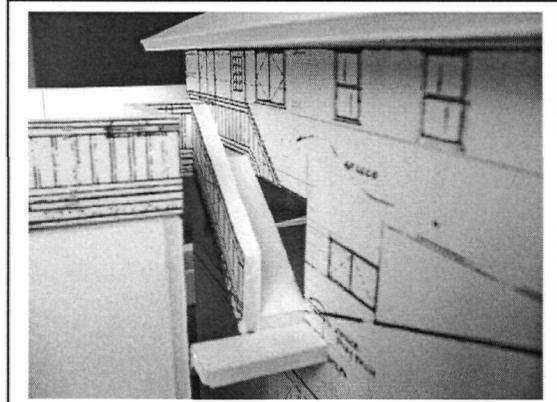
**Front / Side façade (West/South)**



**Side / Back façade (South/East)**



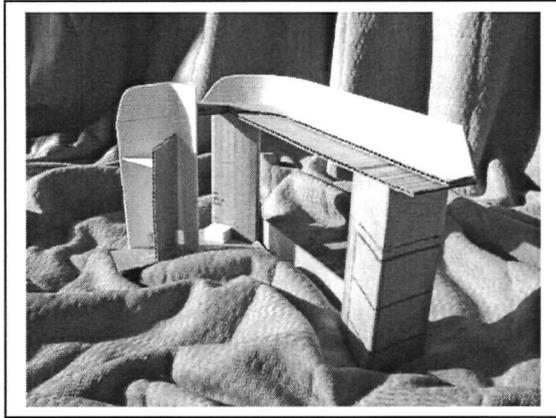
**Back / Side façade (East/North)**



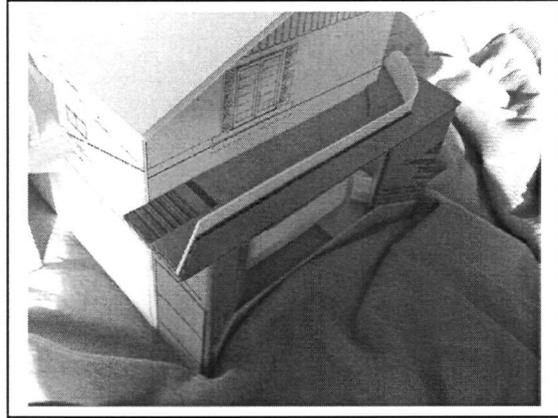
**Detail (exterior stairs)**

# MODEL

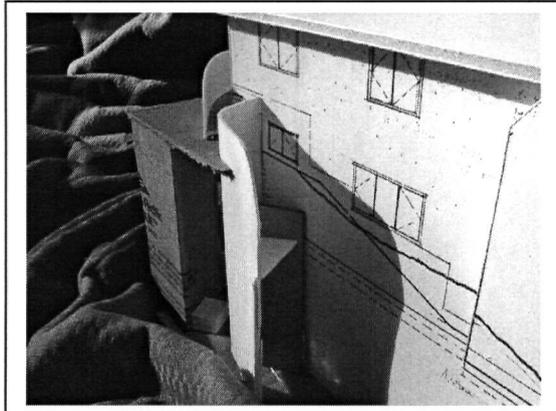
## THIRD STAGE - BACKYARD RETAINING WALLS



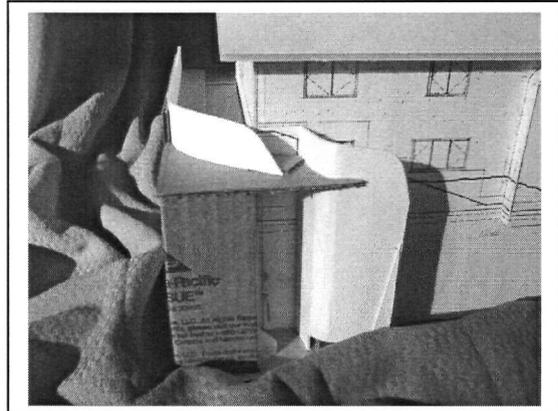
**Detached structure of retaining walls**  
(supporting structure – holds wall at the right height, defines wall's shape)



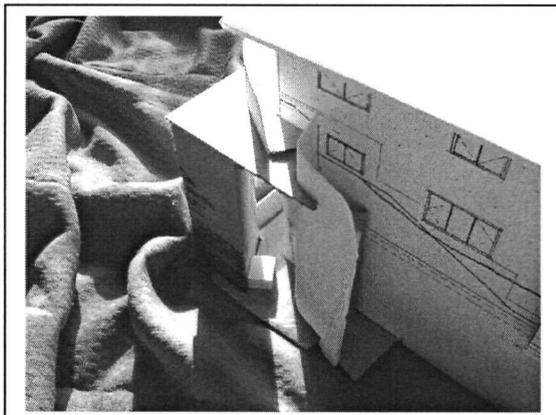
**Structure of retaining walls** (attached to the house – back view)



**Structure of retaining walls** (attached to the house – side view)



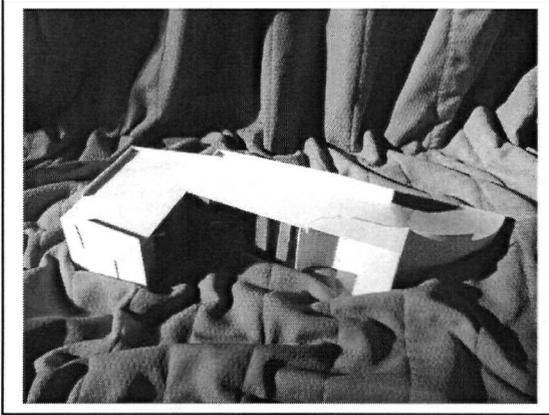
**Structure of retaining walls** (attached to the house – side view)



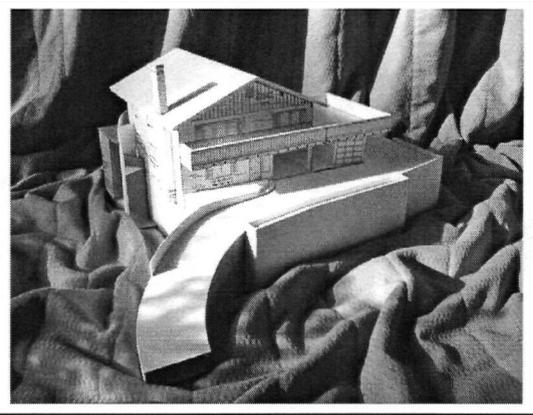
**Structure of retaining walls** (attached to the house – side view)

## MODEL

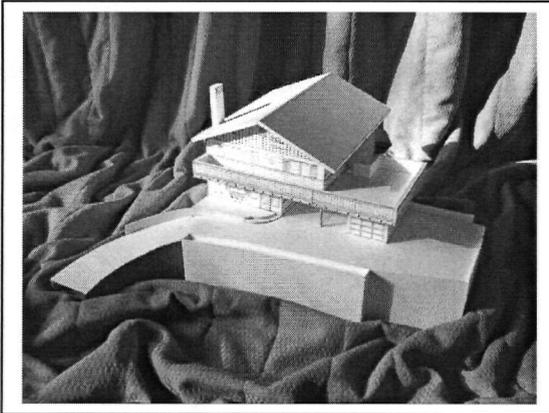
### FOURTH STAGE - FRONT DRIVEWAY AND RETAINING WALLS



**Detached structure of front ramp/driveway and retaining walls** (supporting structure – holds wall at the right height; defines its shape)



**Structure of front ramp/driveway and retaining walls attached to the house** ( $\pm$  front view showing retaining walls and front planter)



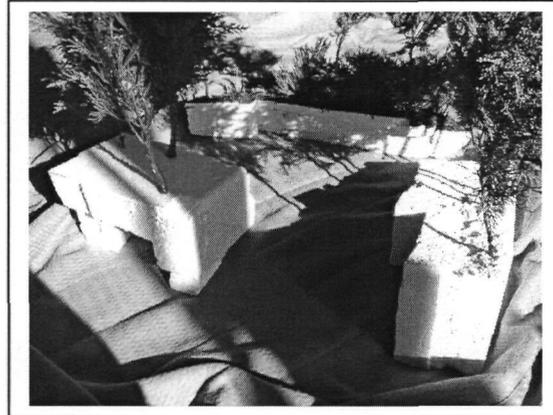
**Structure of front ramp/driveway and retaining walls attached to the house** ( $\pm$  front view showing retaining walls and front planter)

## MODEL

### FIFTH STAGE - SIMULATION OF TERRAIN CONFIGURATION AND VEGETATION



**Slope segments** (styrofoam blocks cut under an approximate angle; anchoring base for tree models; rough base for fine bark finish – “top soil” )



**Slope segments** (styrofoam blocks; back view)



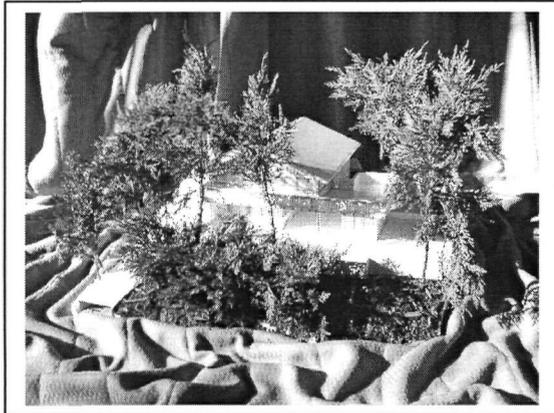
**Slope segments** (styrofoam blocks; comparison of plain blocks and block with bark topping simulating the level and configuration of final grade)



**Slope segments + house + trees + ramp/driveway**

# MODEL

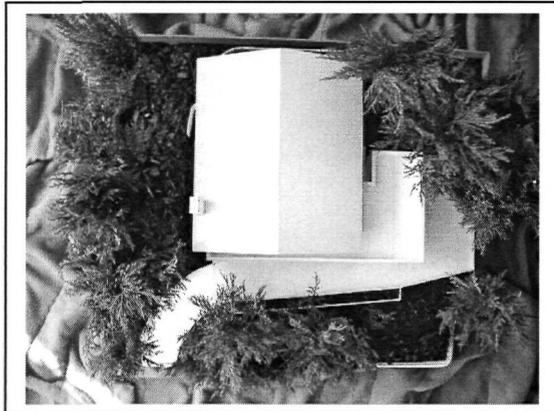
## FIFTH STAGE - SIMULATION OF TERRAIN CONFIGURATION AND VEGETATION



**Slope segments + house + trees + ramp/driveway** (front view, front block shown with bark finish)



**Slope segments + house + trees + ramp/driveway** (front view, front block shown with bark finish)



**Aerial view** (lot limits; fence line; house structure; driveway; vegetation cover)



**Front view** (lot limits; fence; house structure; driveway; vegetation cover)

## MODEL

### FIFTH STAGE - SIMULATION OF TERRAIN CONFIGURATION AND VEGETATION



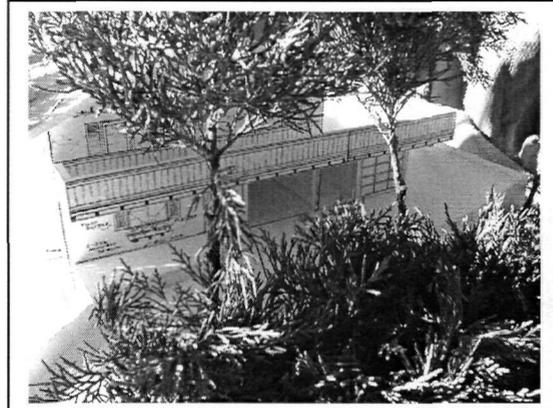
**Aerial side view** (lot limits; fence; house structure; driveway; vegetation cover)



**Aerial ± frontal view** (lot limits; fence; house structure; driveway; vegetation cover)



**Aerial ± back view** (lot limits; fence; house structure; driveway; vegetation cover)



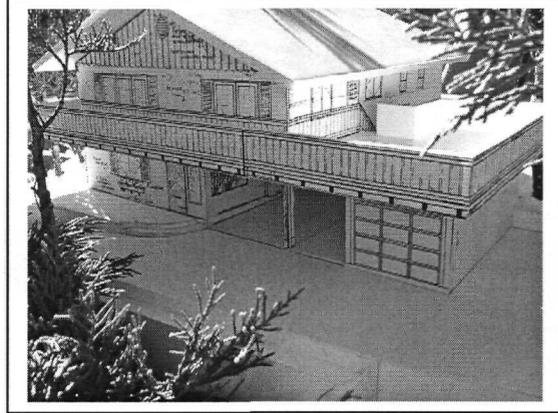
**Close-up view of the front part of the house**  
(±front view - vegetation barrier)

## MODEL

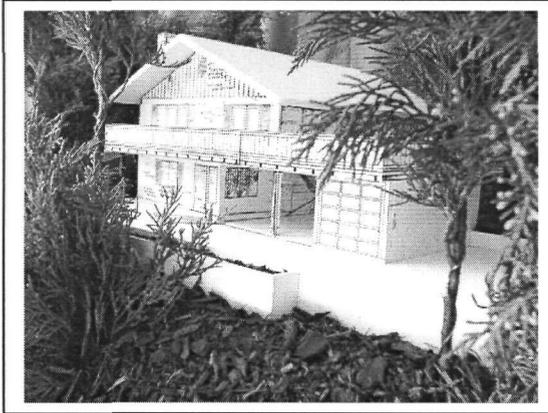
### FIFTH STAGE - SIMULATION OF TERRAIN CONFIGURATIN AND VEGETATION



**Close-up view of front part of the house**  
(± front view of driveway)



**Close-up view of front part of the house**  
(± front view of driveway; garage; terrace;  
covered parking space)



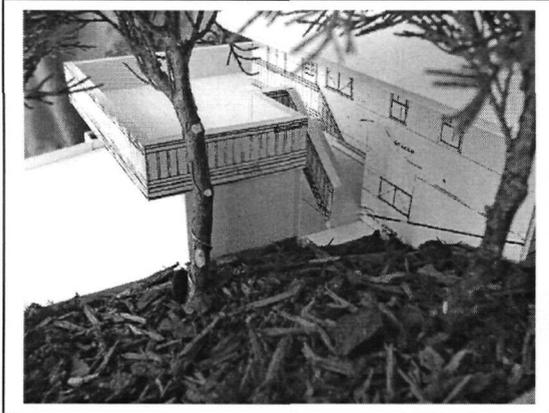
**Close-up view of front part of the house**  
(± front view of driveway; garage; terrace;  
covered parking space; side open parking  
spaces; front planter; retaining wall)



**Close-up view of side part of the house**  
(view of driveway; garage; terrace; side open  
parking spaces; front planter; retaining wall)

## MODEL

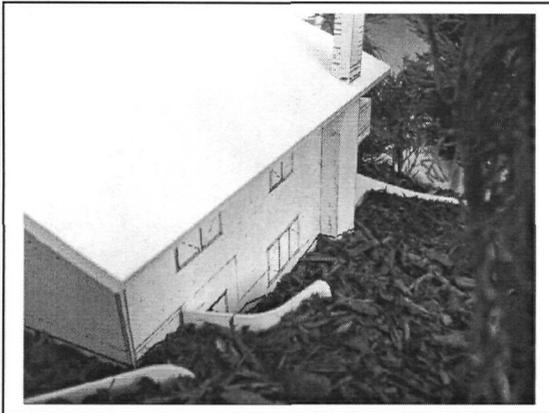
### FIFTH STAGE - SIMULATION OF TERRAIN CONFIGURATIN AND VEGETATION



**Close-up view of side part of the house**  
(± back view of garage; terrace; side open parking spaces)



**Close-up view of back part of the house** (side view of backyard retaining wall; fence)



**Close-up view of side part of the house** (side view of backyard and side retaining wall)

## MODEL

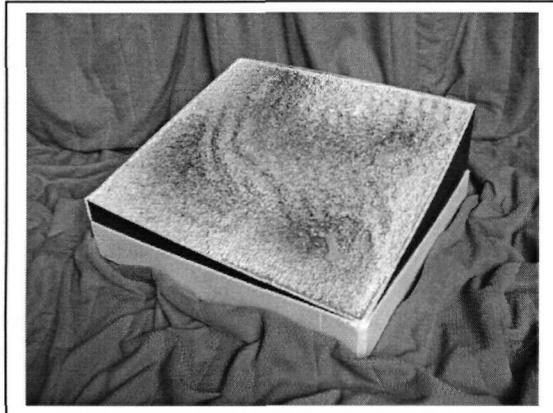
### ..... SIMULATION OF CURRENT CONDITION

This stage has proven model's high effectiveness to capture the situation on site at a simplified and schematic level. Precisely scaled miniaturised version of the real landscape may provide even some additional information that is hard to capture or correctly evaluate in terrain analysis on site. Model offers new angles of view impossible in the real situation. It may provide a more complex understanding of the site as virtually the entire area can be seen in its wholeness. In this captivating characteristic of the model lies a danger that should be recognised before a new design concept for a site starts to be generated. It is important to keep in mind that the users of the site will in reality never be able to enjoy the design from the same perspective as the model offers. Their view horizon will be much lower and the site can never be looked upon as one entity at one moment. Therefore relations between proposed design elements instantly evident at the model scale may never be understood the same way on site.

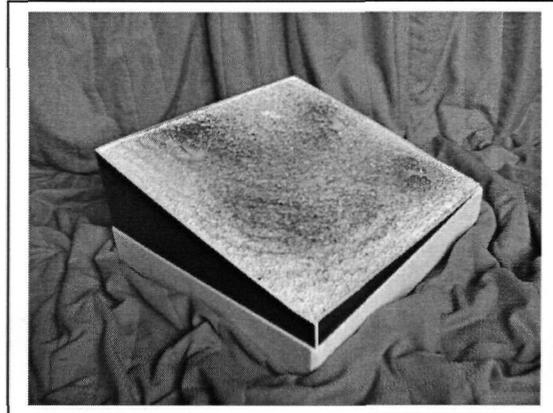
The simplified model version of reality has later been very helpful throughout the design process as proposed interventions could have been experimentally executed at the miniaturised scale and their impact roughly assessed or estimated. The model also allowed for additional measurements, need of which would have normally resulted in another site visit as certain dimensions on such a steeply sloping site get strongly influenced by the angle and need to be usually calculated or measured on site.

## MODEL

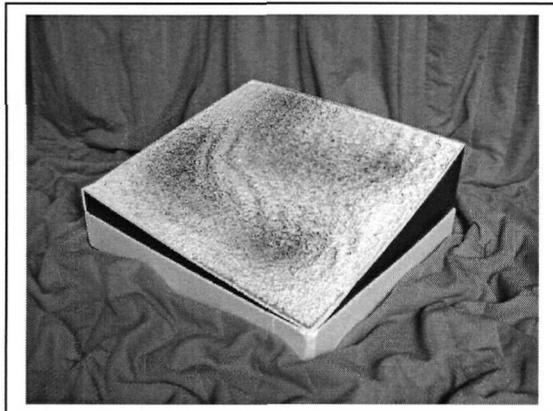
### SIXTH STAGE - SIMULATION OF ORIGINAL TERRAIN CONFIGURATION AND ANALYSIS OF SURFACE HYDROLOGY



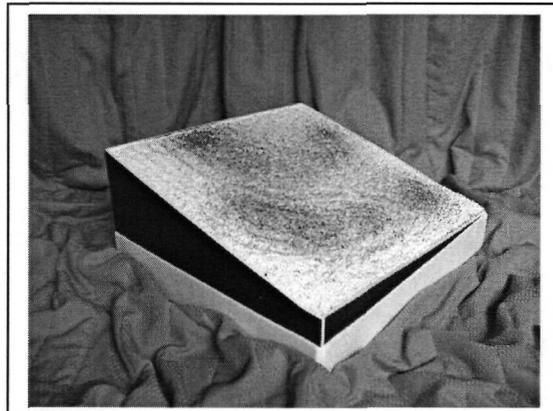
**Study of pre-development condition – hydrology** (based on memory and subjective observations of the previous owner/developer of the lot)



**Simulation of water flow and areas more saturated with water**



**Study of pre-development condition – topography** (based on memory and subjective observations of the previous owner/developer of the lot + geodesic survey plan)

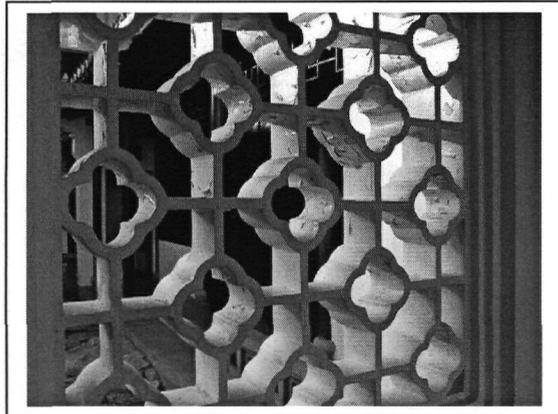


**Simulation of topographic configuration**

# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS

Example of documented site visit to the Dr. Sun Yat-Sen Classical Chinese Garden from the era of Ming Dynasty in Suzhou. Other visited sites included for example Nitobe Memorial Garden and The Morikami Museum and Japanese Gardens.



**Lattice window** (plaster on wood frame; semitransparent opening in the massive walls; usually well selected and targeted view disclosing to the eye of the observer only certain parts of the world behind the barrier)



**Lattice window** (wood; assembled without the use of nails or screws holding together just through the precise angled cuts of its parts in place of joints, demonstration of how parts should fit together to create sensual whole)



**Lattice window** (wood)



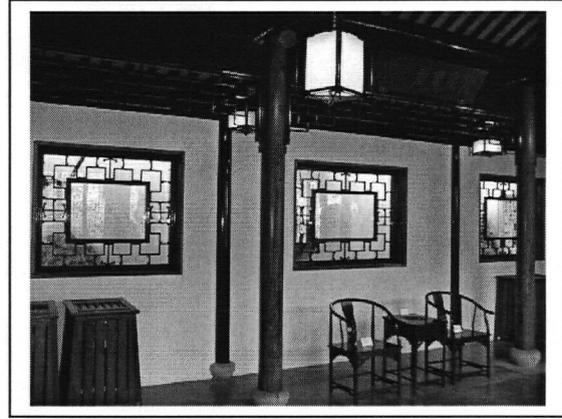
**Lattice window/gate** (wood; framed view)

# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS



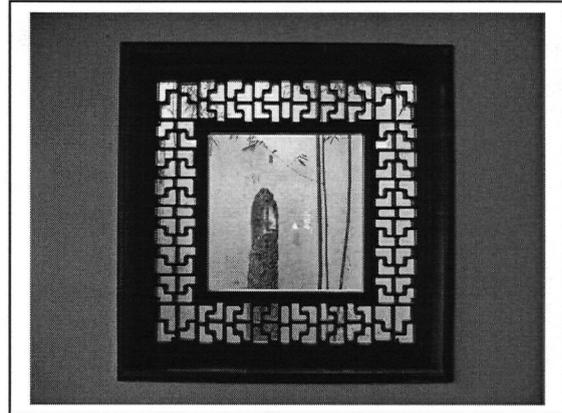
**Lattice windows** (wood and glass; interior – exterior semitransparent division; connectivity and continuation combined with sense of intimacy and enclosure)



**Lattice windows** (wood and glass; interior – exterior semitransparent division; framed view with fully clear glass opened to scenery – natural or man-made composition)



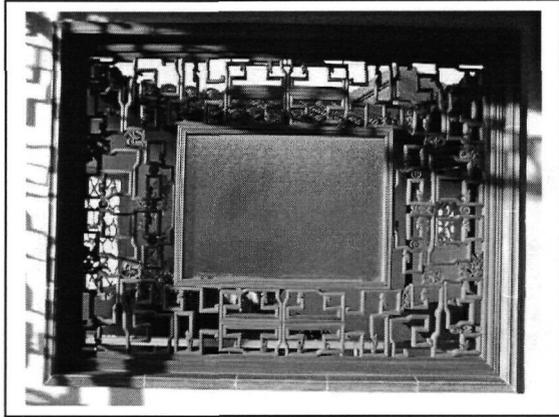
**Lattice window** (wood and glass; view of the ever-changing garden)



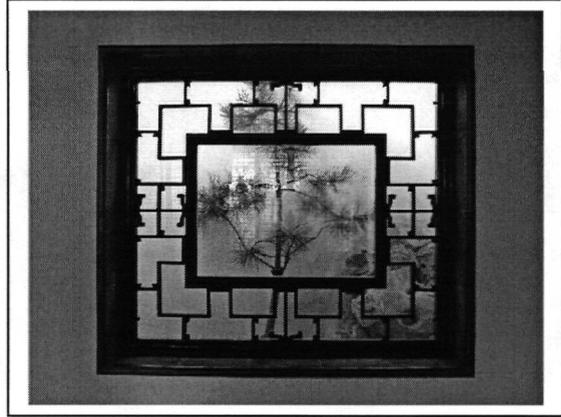
**Lattice window** (wood and glass; view of similarly constantly changing rock – except in other time dimension)

# PHENOMENOLOGY

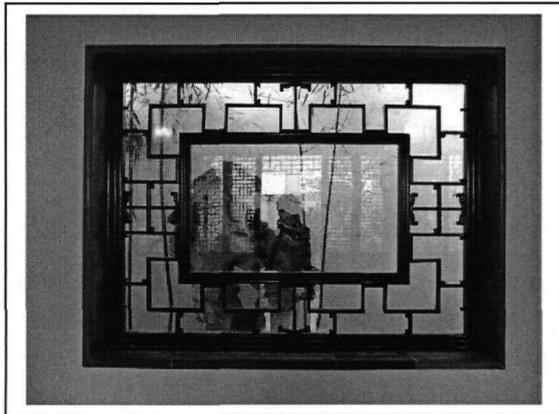
## ANNOTATED VISUAL ANALYSIS



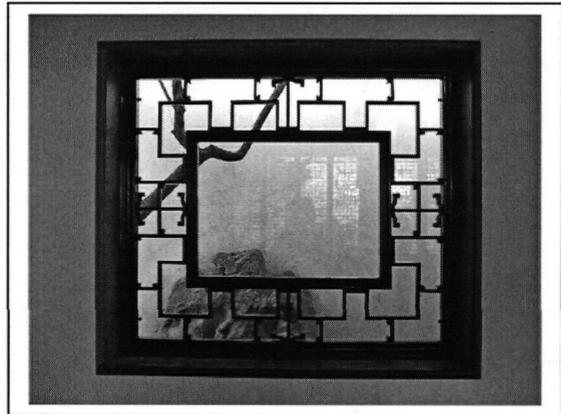
**Lattice window** (wood and frost glass; giving sense of the nature of the space behind the barrier without actually showing it; usually used on purpose to provide certain level of connectivity and to not expose the less visually appealing scenery on the other side)



**Plants - pine** (often symbols of human virtues: for example – The Three Friends of Winter – the pine, bamboo and winter-blooming plum - celebrate strength, grace and renewal of life)



**Plants – bamboo**



**Plants - winter-blooming plum**

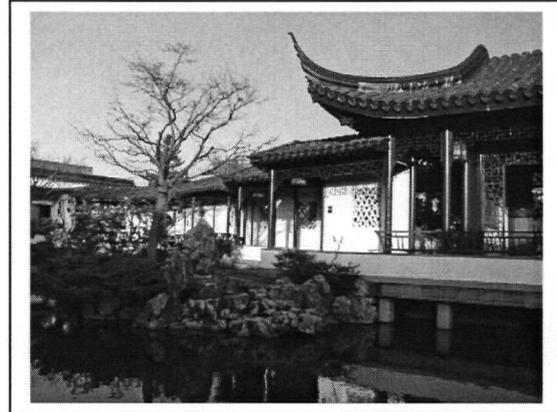
# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS



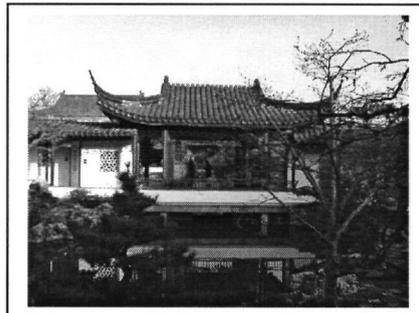
**Roof drippers** (water from the roof is not caught in gutters and took invisibly from the site but is let to freely fall down and reach the ground in which it soaks; effect of the rain is magnified by the water curtain along the drippers` line)

**Roof drippers**



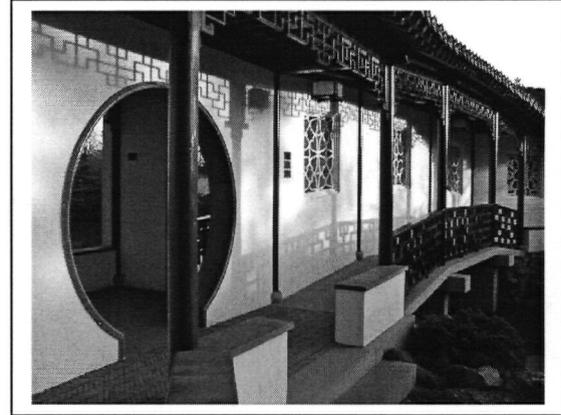
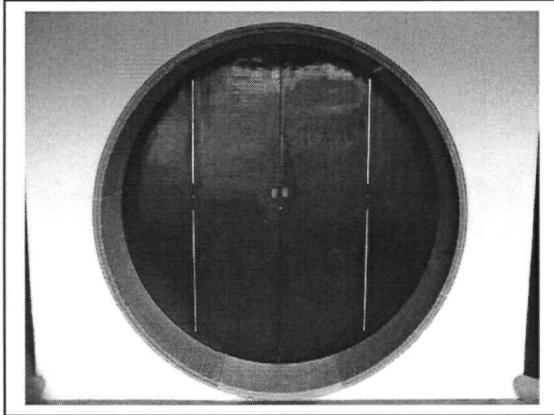
**Roof drippers**

**Roof line** (zig zag line represents the shape of dragon`s back/spine)



# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS



**Moon gate** (traditionally the main entrance to the garden; always precisely positioned on the south side so the Moon on the 15<sup>th</sup> of every month in the Chinese calendar rises right above it)

**Moon gate**



**Stone footing of columns** (protection against ground humidity – openly stated purpose of the element that took on smooth curvy shape defined by the architect and craftsmen who made it)



**Railing** (serves as a bench with back for sitting – ergonomic shape)

# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS



**2D tree** (shadow of a tree cast on one of the garden space-dividing walls)



**Reflection of the Sun** (yellow-leaf variety of *Elaeagnos pungens* planted at the foot of the North side of a tall wall)



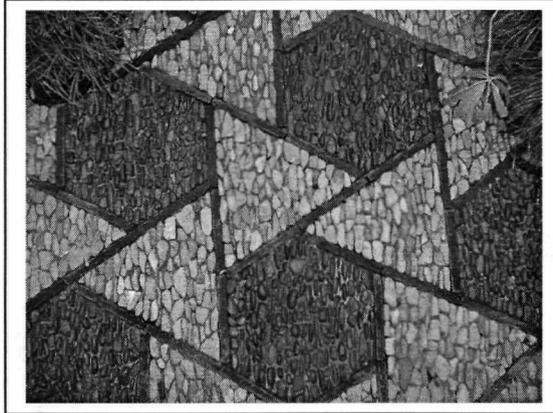
**Reflection of the sky – the other dimension** (in water basin; depiction of the yin principle)



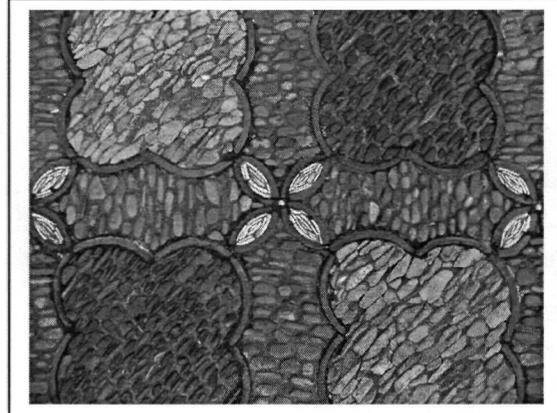
**Taihu rocks** (properly chosen from lakeside finding place of rocks exposed to eroding forces of water and atmosphere; sculptural objects; story-tellers)

# PHENOMENOLOGY

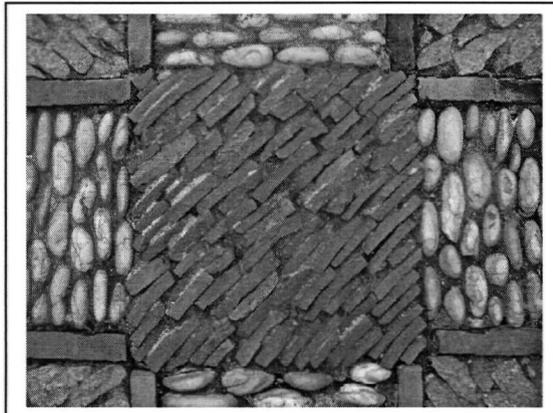
## ANNOTATED VISUAL ANALYSIS



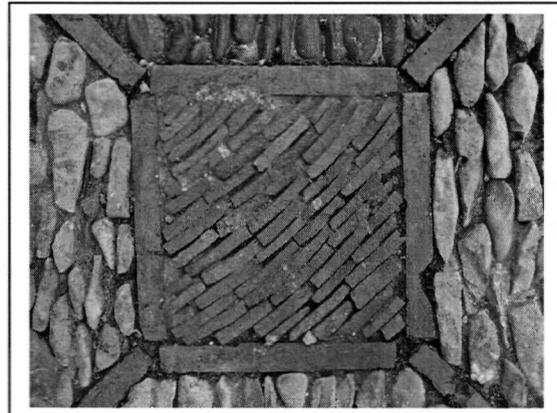
**Paving pattern** (with various kinds of stones)



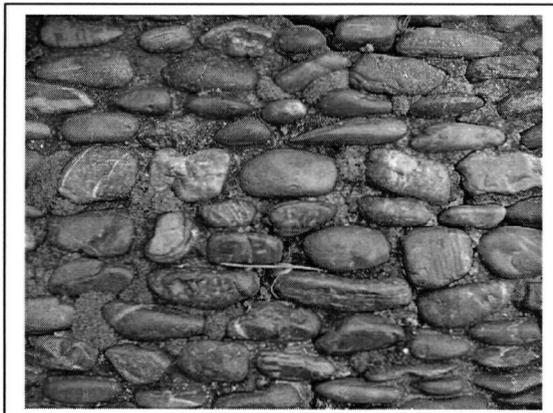
**Paving pattern** (with incorporated china chips)



**Paving pattern** (with incorporated tile chips)



**Paving pattern** (with incorporated tile chips)



**Paving with moss** (settled and controlled level of invasiveness of “nature” in the minimalist form)

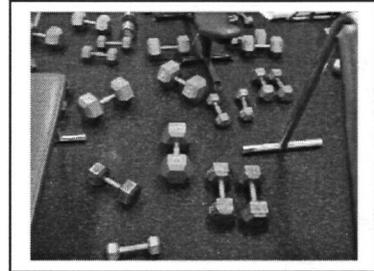
# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS

Learning from unorthodox examples. If my own design could only be as obvious...



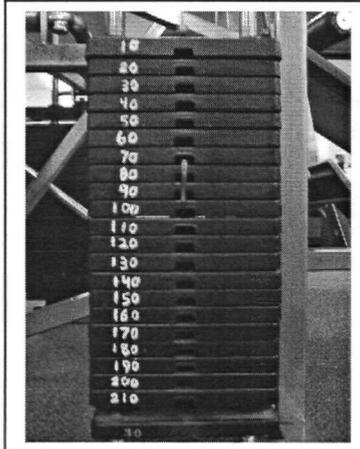
**Embodiment of weight** (symbol of weight that everybody understands in the shape, proportions and colors everybody is familiar with; for those who had minimum exposure to weights before and cannot match the size with its approximate weight there are big numbers on both ends of the weight telling its exact weight)



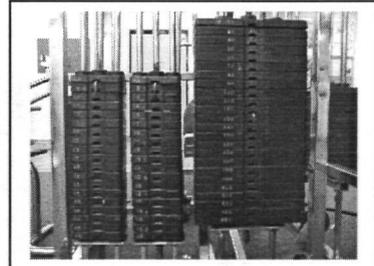
**Loose weights** (still life or composition of weights about weight)



**Weight in the rectangular form** (weight have as many shapes as there are elements, materials or objects in the world)



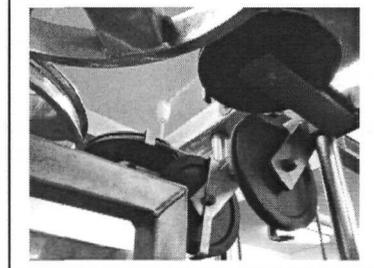
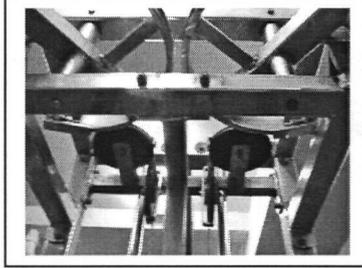
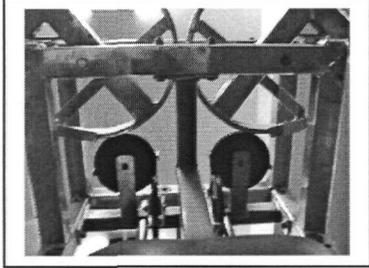
**Stalks of weight** (weight resting on weight)



**Triple demonstration of heaviness** (form, material & numbers)

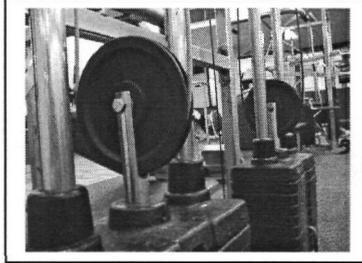
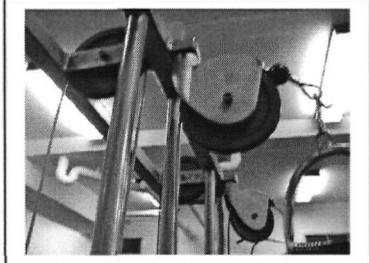
# PHENOMENOLOGY

## ANNOTATED VISUAL ANALYSIS



**Transmission of forces** (materiality, dimensioning, shapes – all talks about the intensity of forces that have to be transmitted)

**Mechanism of transmission** (purely technical approach; very straight forward functioning; clearly understandable)



**Transmission elements** (top)

**Transmission elements** (bottom)

**Weight** (bottom)

Every part of the mechanism talks explicitly about its function, forces that it is exposed to and there is a strong logic in the ordering of elements as to where they belong as a part of the whole.

## PHENOMENOLOGY

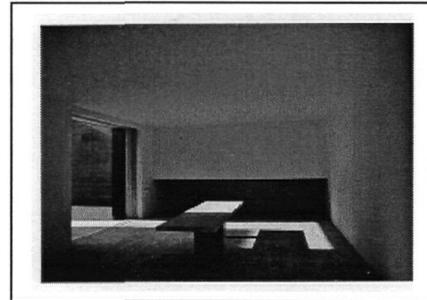
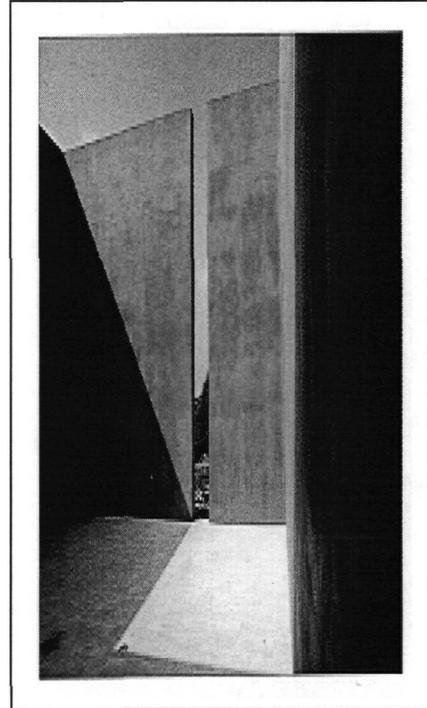
### PRELIMINARY RULES AND GUIDELINES

#### Sacred and Untouchable:

- » main structural elements of the house
- » existing land configuration and other currently present positive features that help to create character and atmosphere specific for the site - i.e. exposed soil with minimum under-story plants, light quality (shade, filtered spectrum)
- » existing large trees - diameter 15 cm and over (though not to be treated as a no.1 rule)

#### Nature of interventions:

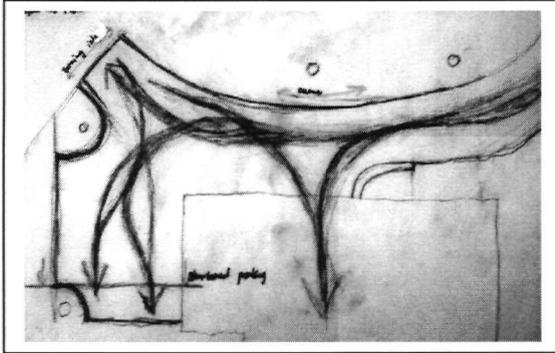
- » interventions should emphasize existing positive qualities through making them more perceivable for senses
- » contrast is to be utilized to underline the different qualities, accentuate experience
- » design language, shapes, dimensions and materials for constructions must openly demonstrate construction function, principles on which it works, how acting forces are transformed, dealt with
- » "logical" and "feeling natural for the site" are the criteria that should characterize the design - i.e. bigger stones are used on the bottom of the wall, smaller on the top
- » total reverse may be used for accentuation



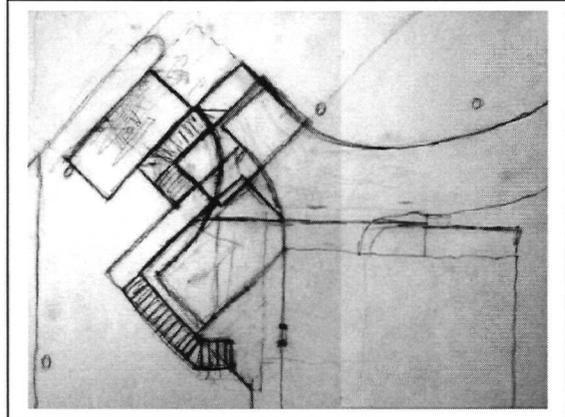
# PHENOMENOLOGY

## PRELIMINARY DESIGN PROPOSALS

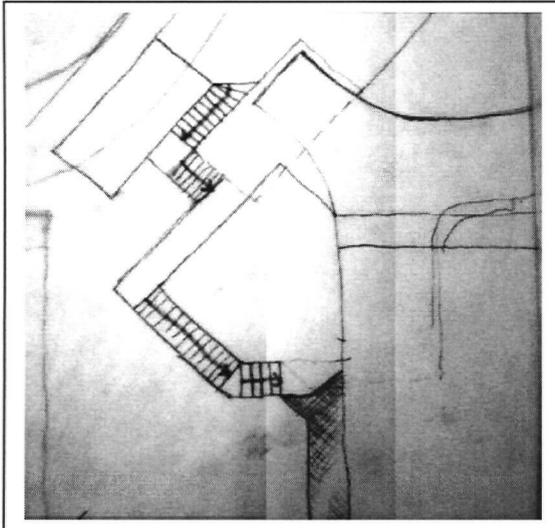
Series of preliminary designs were developed after completion of the model and research. Multiple possibilities were investigated in the initial stages. Samples included here show various possible spatial organisation.



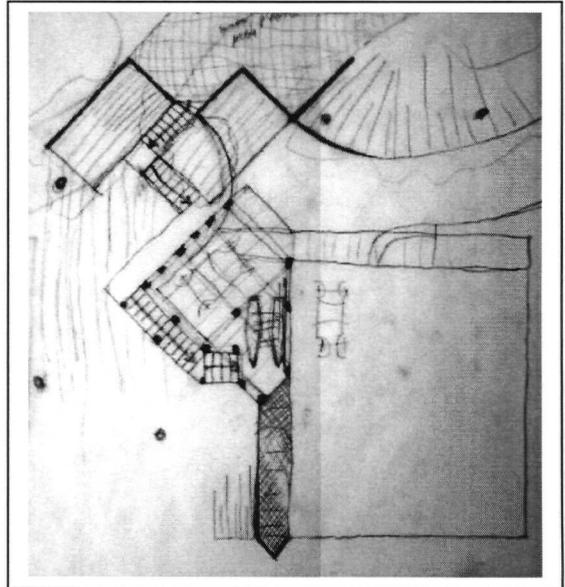
Study of traffic flow



Schema with two parking places at the house level and two additional ones at street level



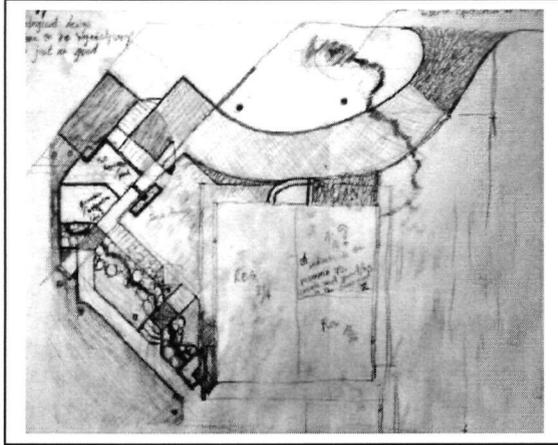
Schema with two parking places at the house level and two additional ones at street level



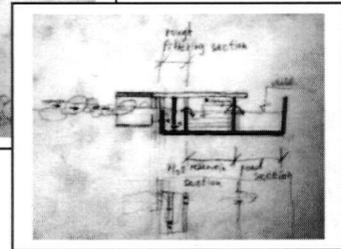
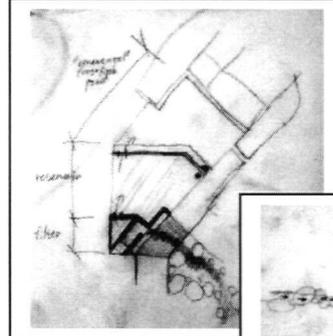
Schema with two parking places at the house level and two additional ones at street level (detailed variant 1)

# PHENOMENOLOGY

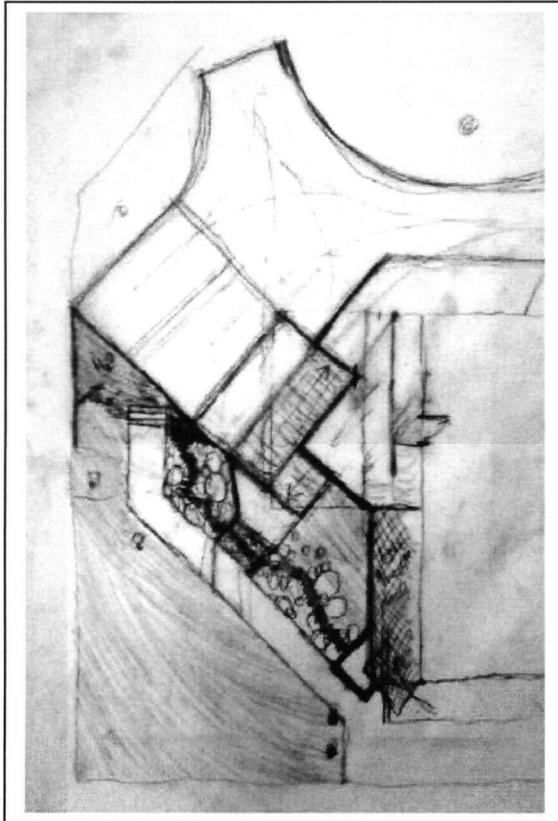
## PRELIMINARY DESIGN PROPOSALS



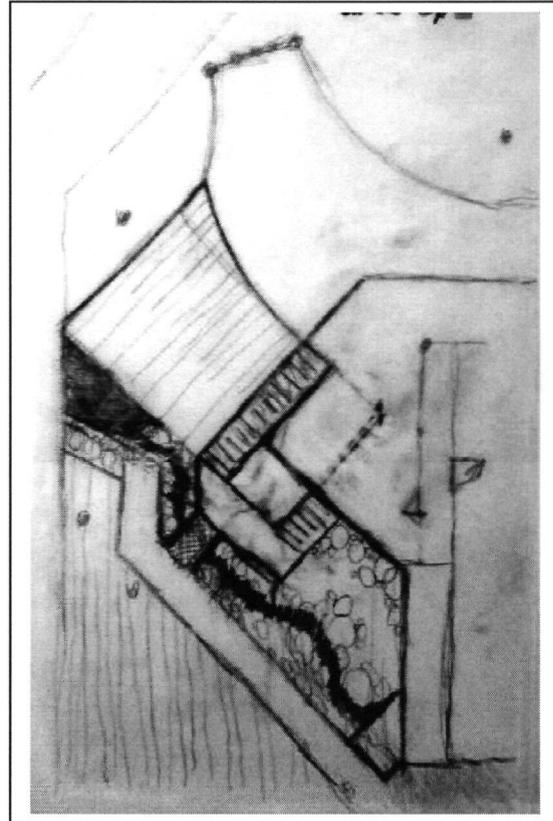
**Schema with two parking places at the house level and two additional ones at street level (detailed variant 2)**



**Detail of pond water retention system**



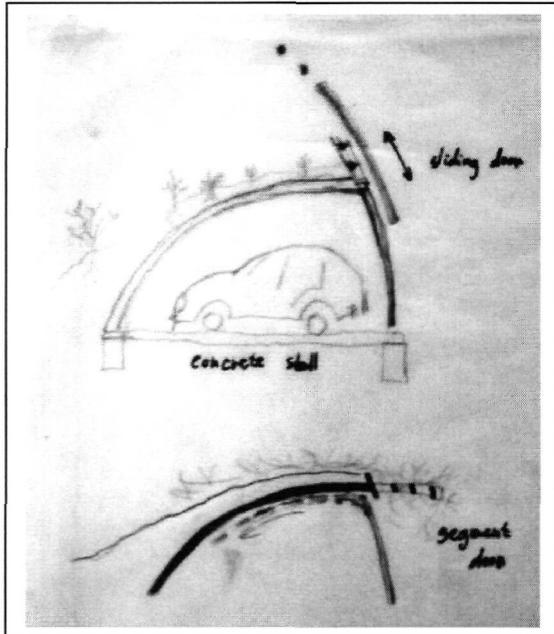
**Schema with three additional parking places at the house level (variant1)**



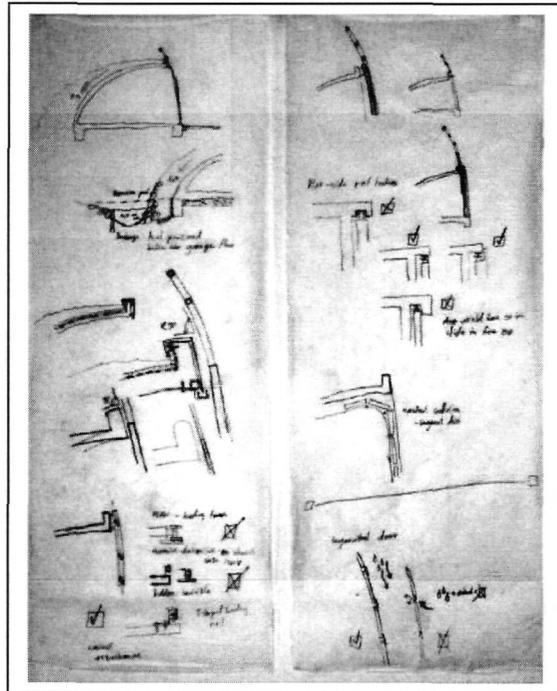
**Schema with three additional parking places at the house level (variant2)**

# PHENOMENOLOGY

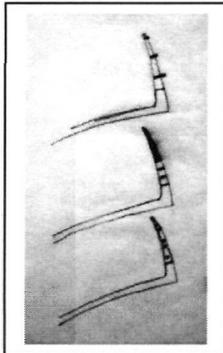
## PRELIMINARY DESIGN PROPOSALS



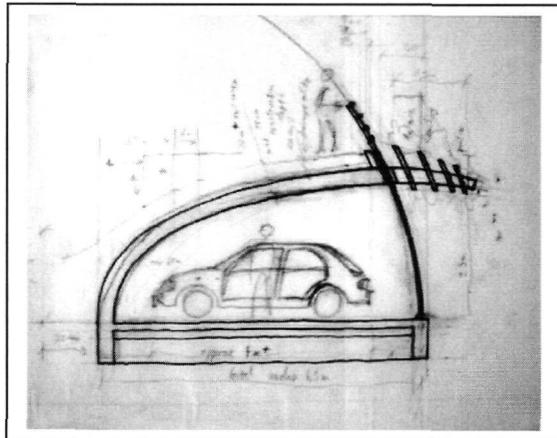
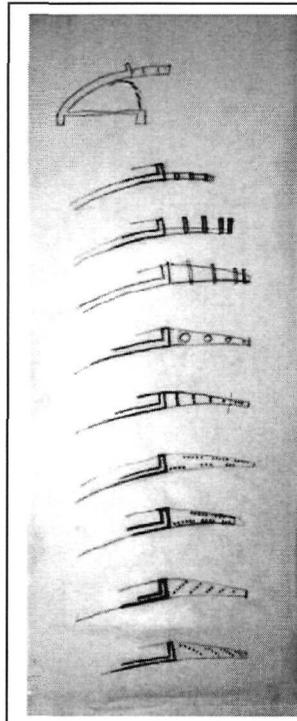
Proposal of "cave-like" garage construction



Conceptual details of construction elements



Variants of design elements



Final schematic design

## PHENOMENOLOGY

### ..... DESIGN GUIDELINES

During the phase of preliminary design development, need for more specific guidelines arose. Better formulated goals that should be achieved in the final design provided ground for creation of a more focused and coherent plan.

#### Phenomenologically speaking...

alias opportunities for altering, strategy, goals...

Phenomenologically speaking...

**...in terms of making the piece of street I live on unique and of mine...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- continue with interventions right to the edge of the dead black asphalt line
- visually mark the outer limits of the property so they will be clearly recognisable from the street
- make the contact spatial edge distinct by creating contrasting environments/spheres/zones (garden vs. street)

Phenomenologically speaking...

**...in terms of marking the arrival/coming home/entering my world, my property...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- mark the entry point (use 2D and 3D elements - structures as... ..lines in the horizontal hard surfaces, various surface materials, demarcation lines, points on soft surfaces... ..pillars, columns, plinths, pylons on sides of the entry point... ..gates and tollgates vertically transecting the space... ..portas, pergolas, arches demarcating in the air the limits of the imaginary endless vertical piece of privately owned cosmos above the head...)
- create a passage
- create inner environment contrasting to the one of the street

Phenomenologically speaking...

**...in terms of clear legibility of space and understanding the flow on foot and motorised traffic...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- provide visual clues that will lead the sight (which is unconsciously followed by the body - walking, turning of the steering wheel) i.e. lines created by meeting of different materials, lines created at the meeting point of differently oriented spatial structures, use symbols if necessary (arrows, signs)
- use materials that imply their purpose, intended use (traffic on foot - various levels, unevenness vs. motorised transportation - sturdy, smooth, even surface)
- use shapes (curves, angular shapes) and dimensions that suggest ways of use i.e. elements: ramps, steps, slides, railings
- use materials and shapes that encourage flow where it is desired, slow it or make you to stop on other places (direction of paving, roughness vs. smoothness, hardness vs. softness of the surface, sound effect caused by walking/driving on the surface, slope surfaces against the flow on end places, make them channel-like "sagging" perpendicularly to the flow at places with proposed higher speed of flow)

Phenomenologically speaking...

**...in terms of making the entry to the dwelling a threshold/passage/experiential portal...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make the entry zone to continue on sides, above (under - draw-bridge), in front and beyond the entry point itself
- make the barrier (door) strong, solid, heavy, grand and magnificent
- make the space narrower yet spatial enough and seemingly defensible like a fortress gate
- make the moment of opening of the barrier and act of acceptance of the visitor, make the inner space to warmly breath on you after the door opens (being welcomed and given admissibility is an act of honour granted by the owner of the dwelling)

Phenomenologically speaking...

**...in terms of seeing the light on the end of the tunnel/stairs leading to the living area on the first floor...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- let the natural light from upstairs to pour into the staircase space
- lit the upper level artificially for after-dark hours

- use darker, warm, earthy shades of colours in the lower area vs. light heavenly bright and sunny shades of colours in the upper space
- make the railing a prominent leader and support
- work with the varying ceiling height, try to elevate it even further with the movement up

Phenomenologically speaking...

**...in terms of making a connection between the living quarters and space beyond the walls...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make the walls solid and the openings prominent
- aim where the openings lead to
- frame the opening on the inside as well as outside
- view is important but it does not have to be picturesque and immediately beautiful (on the first sight)
- make the division in the spaces of the openings minimal and light for the moments when the outer space is welcomed to enter (free of any obstacle, light silk curtain, rice mat, suspended stripes of linen - natural flax colour, indigo natural dye, patterns, prints) vs. offer a sturdy barrier for stormy nights and days when you are home alone (strong, massive lattice, shutters)

Phenomenologically speaking...

**...in terms of making the occupyable spaces on the edge between the dwelling and nature (deck, patio) distinct...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make strong borders (visual, tactile), make the very edge occupyable
- play with overlaps: space-in-between + inner space, space-in-between + outer space
- use varying width of the in-between-space (from wide to narrowing to 0)
- use surfaces that are executed in a way unseen in nature even if the material is purely natural
- materials associated with interior use may be utilised outside for strong implication of the space purpose and for contrast to the "natural" world
- material weathering and signs of use is a special positive quality

Phenomenologically speaking...

**...in terms of making the varying light intensity and quality on the property better perceivable...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- embrace the darkness just like we do the light
- use contrast (material colour - man made and natural - including the alive and growing)
- provide clear edges as well as fuzzy overlaps, transition zones with gradual darkening/lightening-up level of light
- support more intensive use of the darker areas
- use the different opportunities the places have to offer (calming and soothing, mind stimulating property of the cooler vs. physically warming and mentally slugging of the sunny warmer one)

Phenomenologically speaking...

**...in terms of making the varying elevations/slopes of the property better perceivable...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- provide places with vistas where the body can stop in comfort and turn around to look back
- make some view corridors that show the whole length of the slope
- provide paths and other walkable (crawlable) surfaces with a range of grades - from steep sloping going perpendicular to the contour lines to horizontally levelled ones going along the contours
- use ramps and stairs as structural elements associated with overcoming terrain unevenness
- use horizontal and vertical constructions that by the angle they meet with the ground emphasise the steepness of the slope
- use bigger bodies of water - horizontally levelled surface of which will contrast with the slope
- use flowing water that will naturally seek its way down the hill
- look at nature and use her laws + revert them for contrast (i.e. bigger and heavier stones gravitate to the bottom of the slope...)

Phenomenologically speaking...

**...in terms of making the natural water circulation more evident...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- keep it visible for as long as possible
- keep it on the surface where it can be touched, heard, smelled, felt
- make features that play with the effemerality of regularly occurring happenings like rain - make features that work when the water is present and point to its unpresence by being in place but still, frozen
- let water fall, run, rush and splash to create visual and sound effects magnifying its presence
- retain some of the water that fell on site for the pleasure of animals (frog pond) and humans (esthetical and practical purposes i.e. watering)
- install floating platforms in the water bodies that will go up and down with the water level oscillation
- let water sound, sing, jump, dance, reflect...

Phenomenologically speaking...

**...in terms of play with the property limits...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- let the border stand out - use fences, walls, gates, materials and colours that act as a barrier (physical, visual, psychological)
- erase the border where desirable by leaving the limits unmarked or hidden
- create a sense of enclosure and ownership of the land

Phenomenologically speaking...

**...in terms of making the wind element perceivable for senses...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make structures and plant specimens that move and sound when hit by even the slightest breeze (Populus tremula, flags and banners, chimes, pinwheels...)
- let the water bodies to show ripples on the surface, install floating structures that may be carried by wind

Phenomenologically speaking...

**...in terms of making the difference between natural and human world more distinct...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- juxtapose highly finished man-made structural elements with natural elements
- create edge lines, points and spaces where the two worlds meet
- let them intentionally overlap in limited areas
- use highly controlled, refined and constructed human esthetical principles (symmetries, geometric shapes, gradation, colour co-ordination) vs. nature`s randomness and accidentality

Phenomenologically speaking...

**...in terms of plant material use...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- try to use plant material which requirements will be in harmony with the location
- use native plants if they are appropriate for the intended desirable effect
- if not necessary do not use over-cultivated varieties of plants

Phenomenologically speaking...

**...in terms of paying attention to detail...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make the Japanese saying that "God consists in detail" a rule for everything new being added or old being altered
- create unique details specific to the site and proposed construction, make an extra effort to develop new ways of joinery, endings etc.
- make the construction details visible, turn them into a decorative element
- make the details understandable/legible as for the function they fulfill
- use fine materials and finishing
- make details intriguing and pleasant to look at, nice to touch and even smelling deliciously

Phenomenologically speaking...

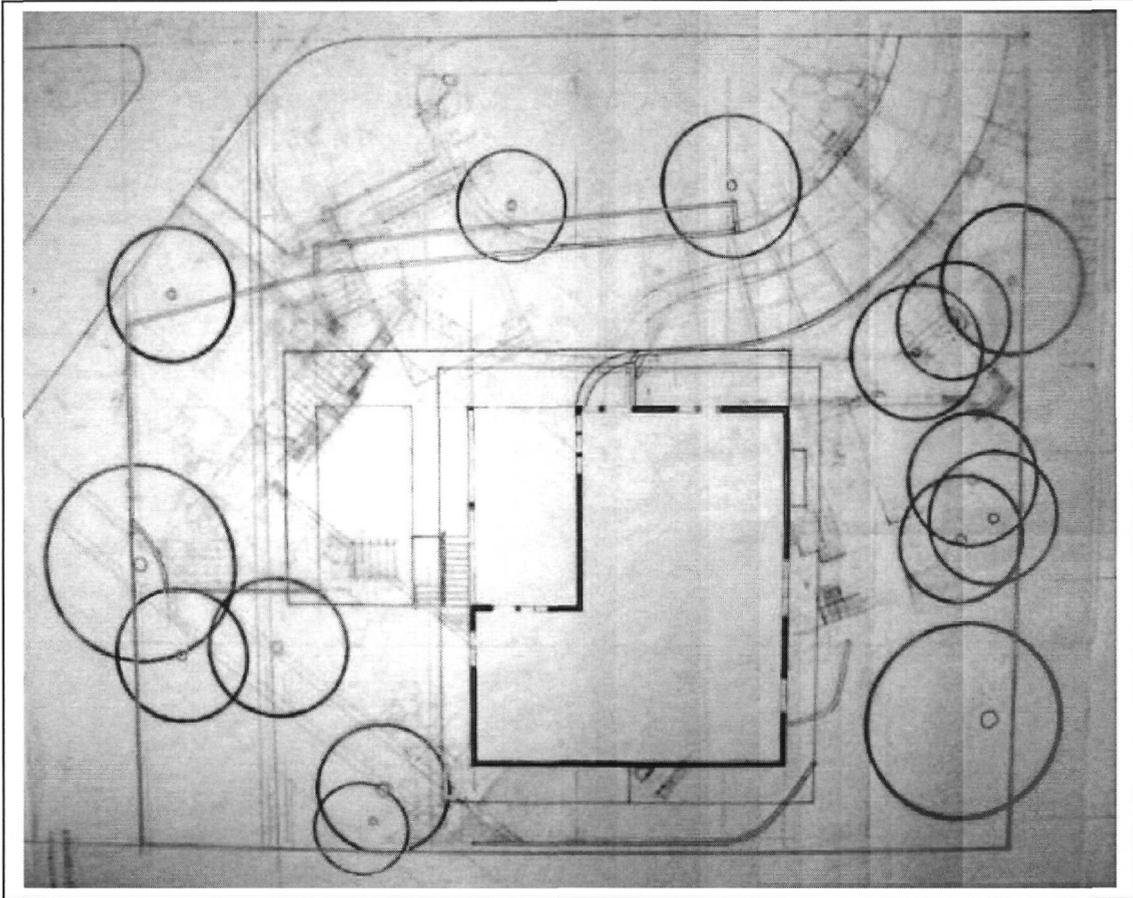
**...in terms of the design approach...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

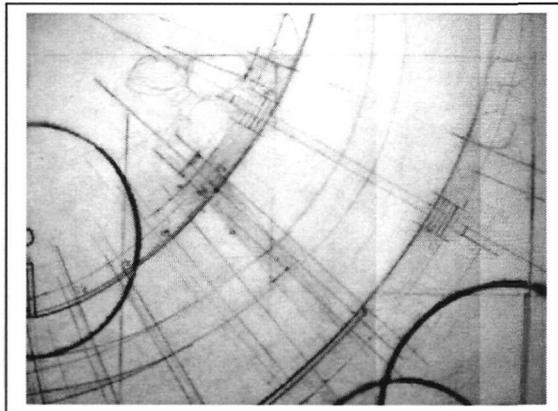
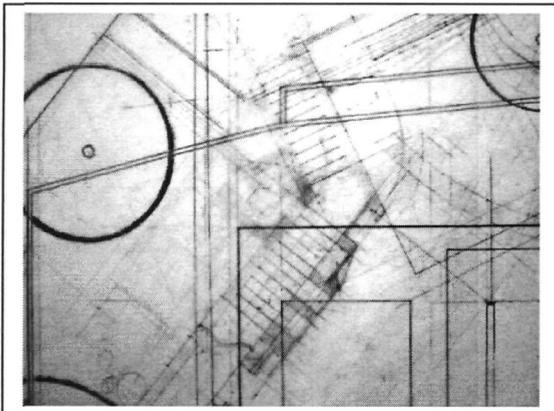
- spent on the site your whole life, every second of it, drink the water that falls on it from the sky above, eat the fruits that grow from the soil underneath... ...come to a conclusion on the end that the essence of the place is uncaptureable and ever changing

# PHENOMENOLOGY

## FINAL DESIGN



**Final dimensioned plan** (base for model representation of the final design)



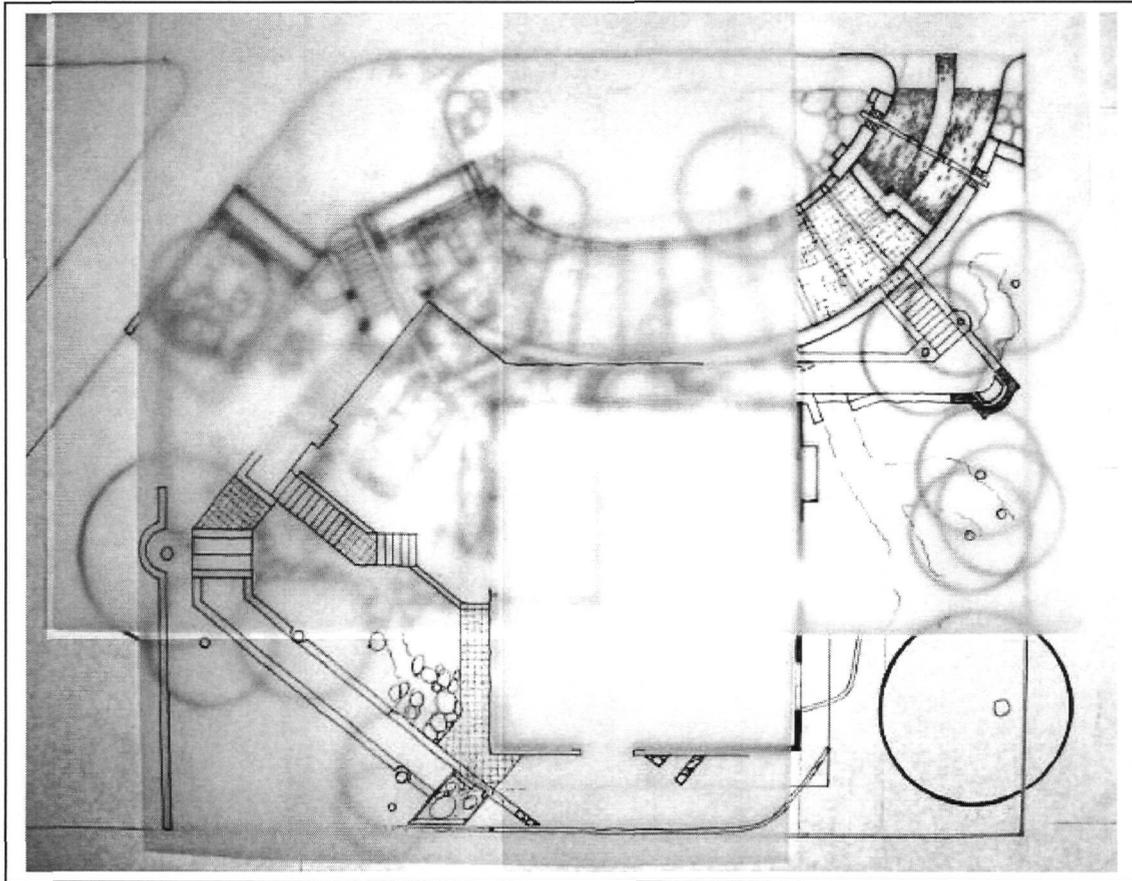
**Details**

## PHENOMENOLOGY

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### FINAL DESIGN

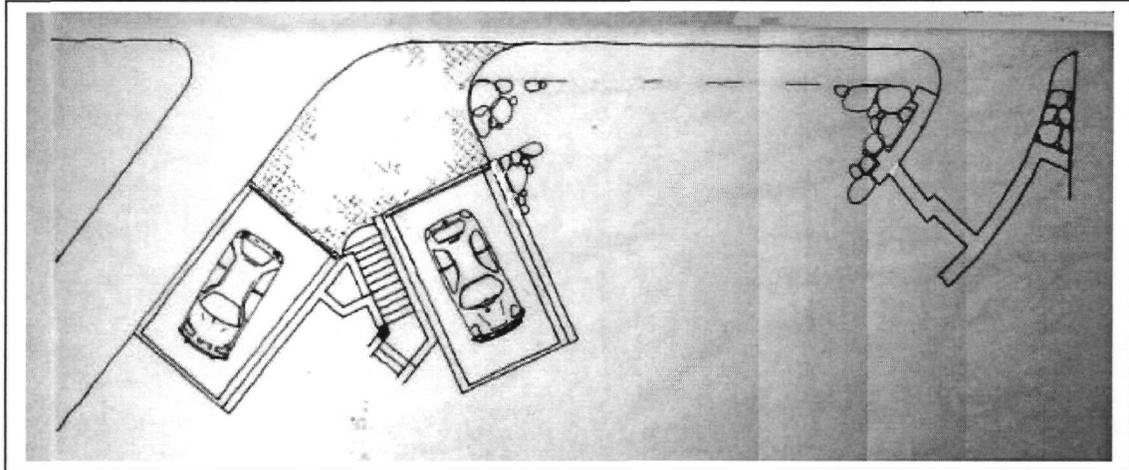
After completion, final design draft has been re-worked into a series of representative "layer" drawings. These schematically represent the individual layers final design is composed of. Layers, as presented here, are not sections of the plan drawn at a designated precisely calculated level but rather explanatory drawings allowing better understanding of the design concept.



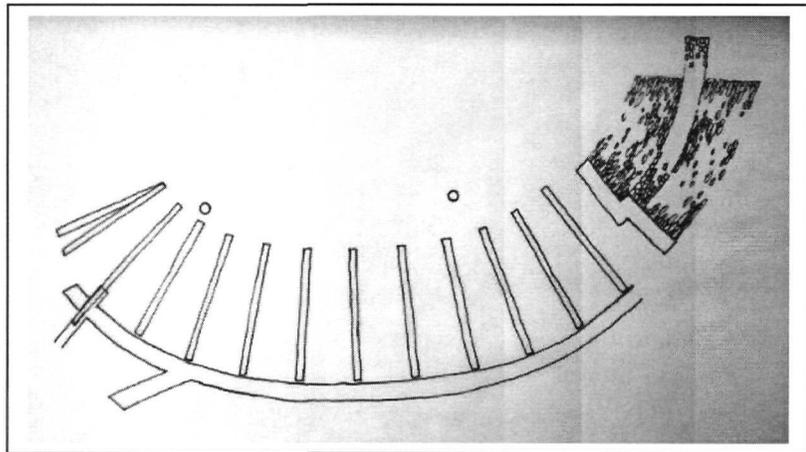
Complete layered plan

# PHENOMENOLOGY

## FINAL DESIGN



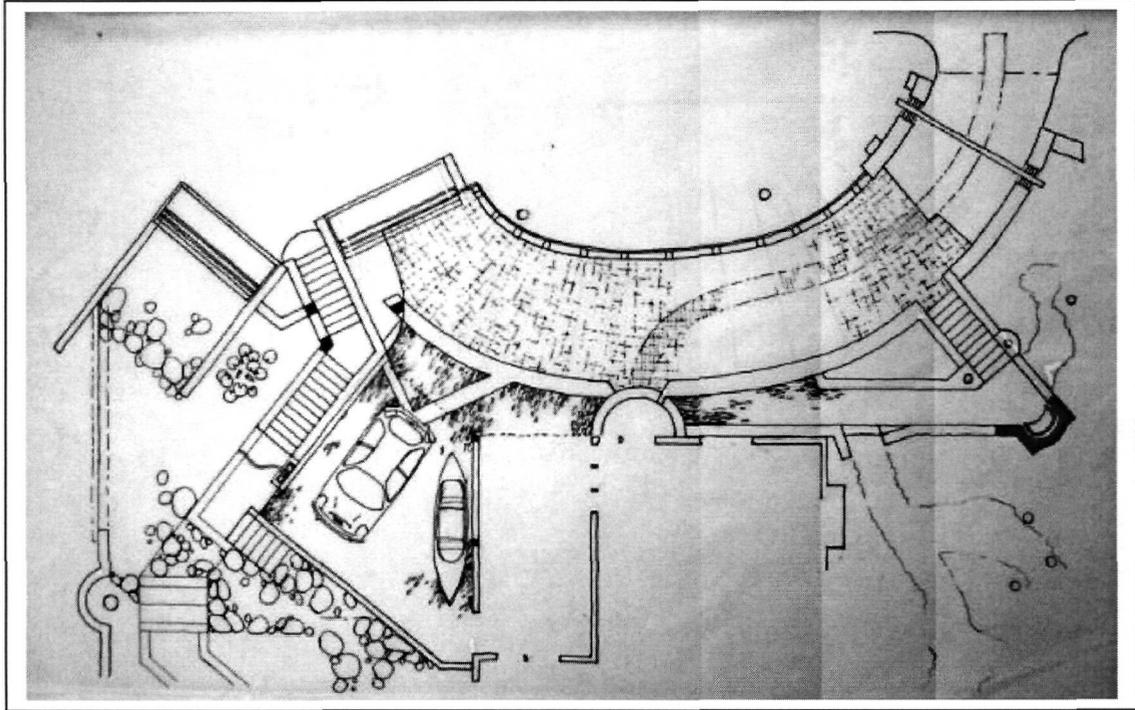
Layer 1 – lowest level



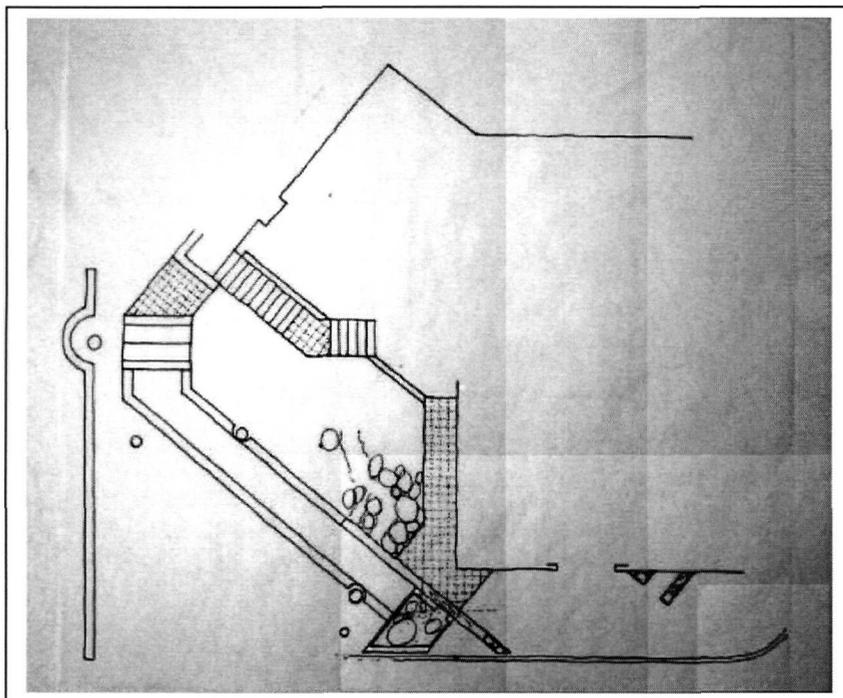
Layer 2

PHENOMENOLOGY

FINAL DESIGN



Layer 3

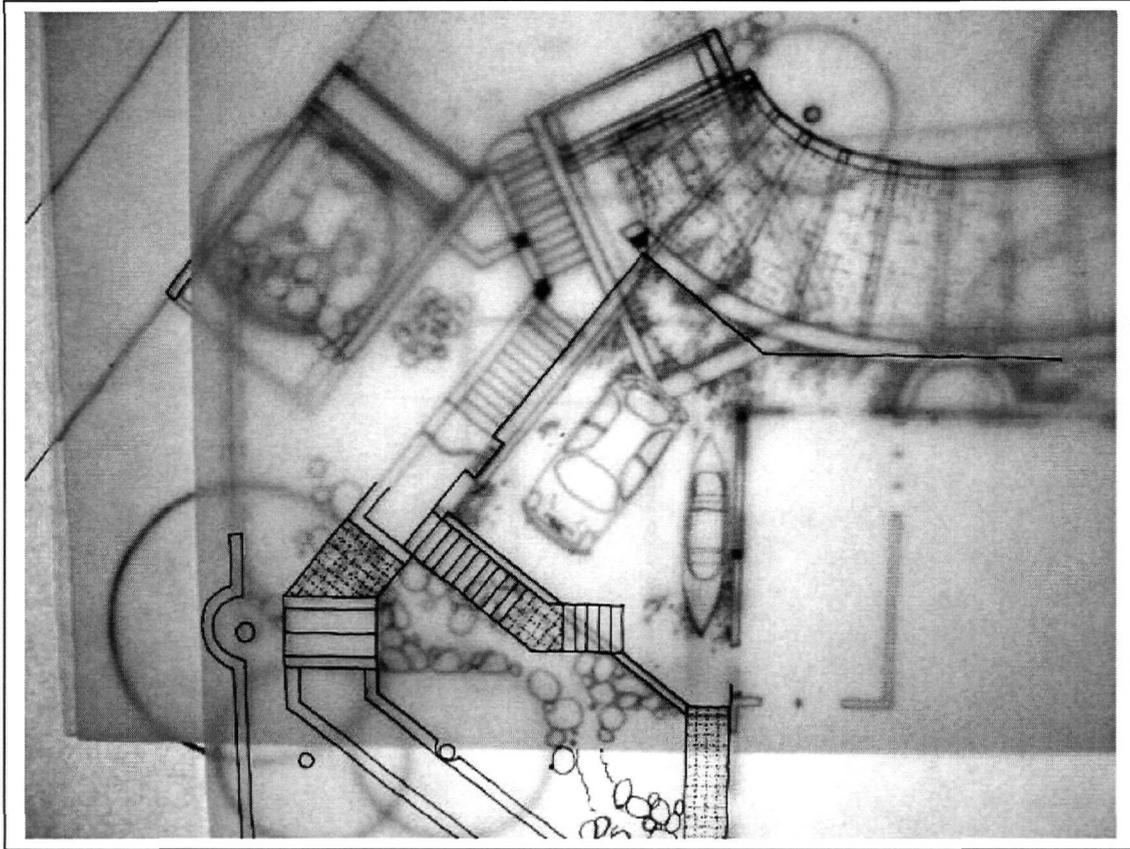


Layer 4 - top level

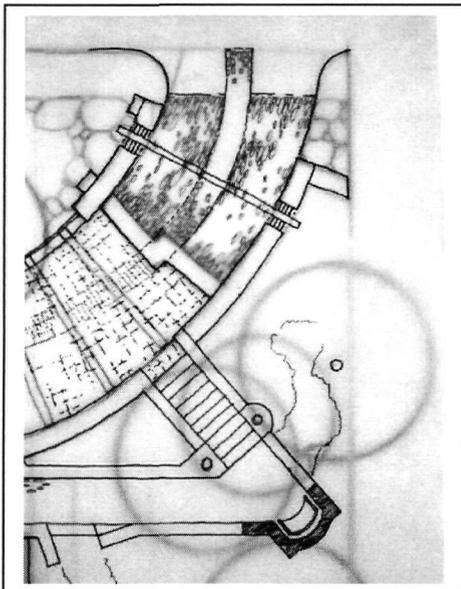
# PHENOMENOLOGY

.....  

## FINAL DESIGN



**Detail of overlapping layers**



**Detail of overlapping layers**

## DECONSTRUCTIVISM

.....

### ANNOTATED VISUAL ANALYSIS

Example of studied material included research of literary resources with a focus on representation of deconstructivism in architecture. Work of individual selected protagonists or architectural groups was studied. Attention was paid to what kind of materials they favour, what colours they prefer, what are they favourite surface finishes... Short descriptions and comments on they work had also been included.

#### Structure of the analysis:

- Text information: identification of the discussed architect/architectural group  
philosophical position, approach of the individual / group  
favourite materials, forms, colours  
other related comments and information
- Graphic information: drawing of selected structure / architect`s own drawings, plans  
favourite materials, forms, colours in sample image charts

## DECONSTRUCTIVISM

.....

### ANNOTATED VISUAL ANALYSIS

"In so far as one can define, explain or summarise the Deconstructionist project, one's account might go very briefly as follows. Deconstruction locates certain crucial oppositions or binary structures of meaning and value that constitute the discourse of 'Western metaphysics'. These include (among many others) the distinctions between form and content, nature and culture, thought and perception, essence and accident, mind and body, theory and practice, male and female, concept and metaphor, speech and writing etc."

Christopher Norris (Deconstruction II, p.7, 1989)

"The traditional opposition between structure and decoration, abstraction and figuration, figure and ground, form and function could be dissolved. Architecture could begin an exploration of the 'between' within these categories."

Peter Eisenman (Deconstruction II, p.7, 1989)

"This crossing, this going through the boundaries of disciplines, is one of the main - not just strategems but necessities of Deconstruction. The grafting of one art to another, the contamination of codes, the dissemination of contexts, are sometimes 'methods' or 'strategems' of Deconstruction, but most importantly they are moments of what we call history. And that is why I don't think Deconstruction belongs to an epoch or a period, even a modern one."

Jacques Derrida in discussion with Christopher Norris (Deconstruction II, p.9, 1989)

# P E T E R R E H E S E N Z E M Z A Z

"Architecture only exists as it displaces itself."

One of the most controversial architects of his generation.

A member of the »New York Five« group.

He gives his ideas tangible form.

Proceeding from an intellectual basis, influenced by French philosophers such as Jacques Derrida, he has used scientific concepts like plate tectonics, or the »Weak forces« of nuclear physics to attempt a challenge to the very conception of the built environment.

Radical shifting of elements makes him one of the leading lights of deconstructivism.

The two-story lobby shares a sense of displaced volumes and structural surprises.

Effort to »create a new type of public architecture«

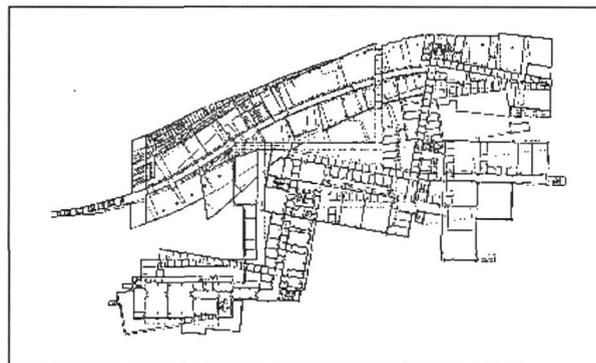
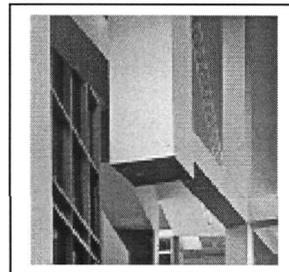
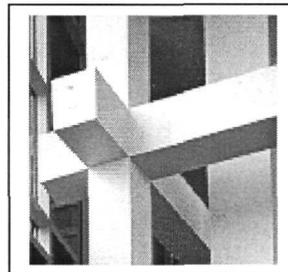
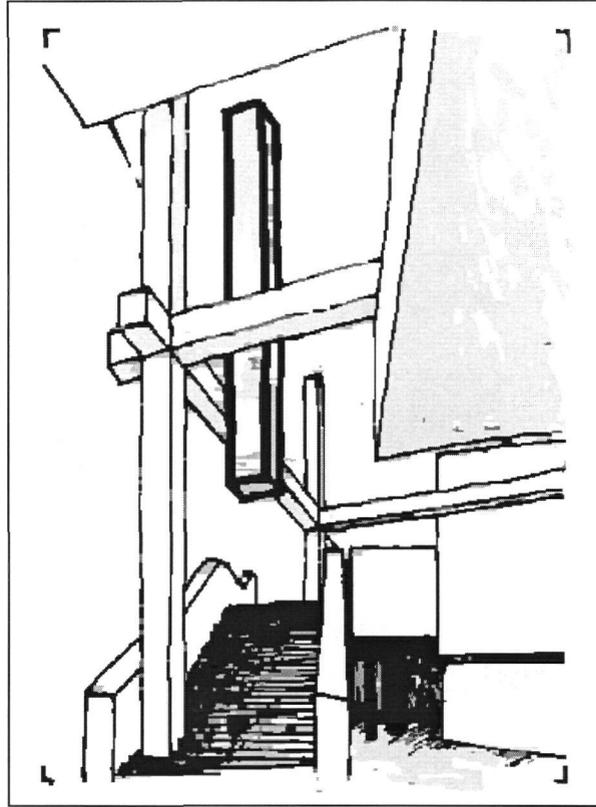
Impression of »movement and dinamism«

"I`m not a rebel. I just go with my flow."

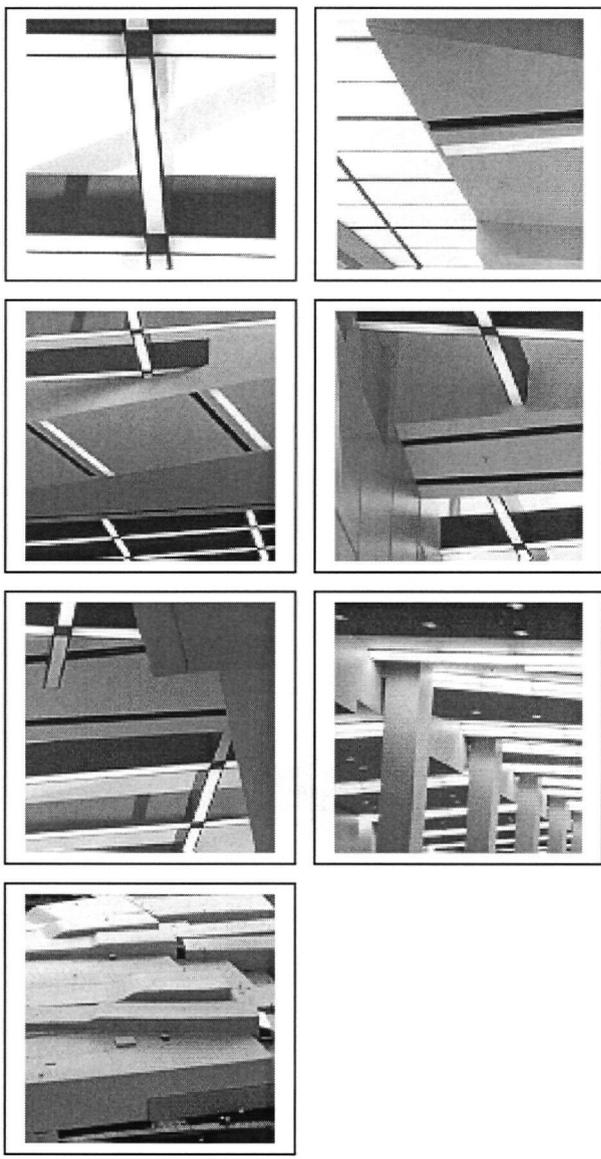
"I`m looking for ways of conceptualising space that will place the subject in a displaced relationship because they will have no iconographic references to traditional forms of organisation. That is what I have always trying to do - to displace the subject - to oblige the subject to reconceptualize architecture."

"A tumbling stack of candy-coloured slabs" The New York Times

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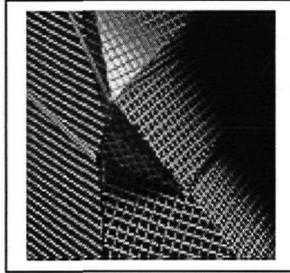
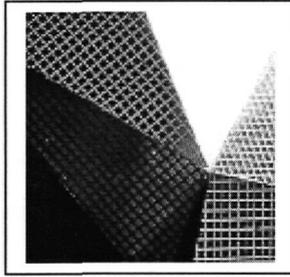
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# WAMZ-TRAD & ICSHZIEM

Hysolar Institute Building is a small building with an important role.

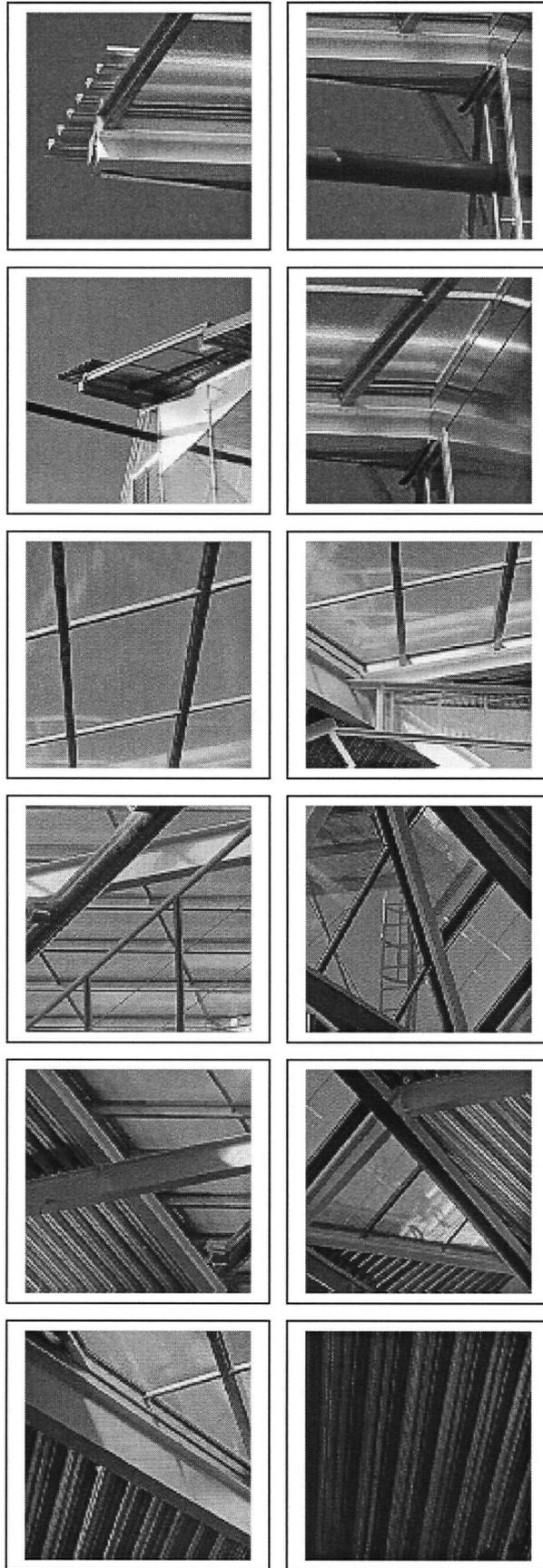
The use - the special nature of this building - determined the architectural design.

The project had to be completed quickly and on a low budget - two factors which influenced the choice of building methods and materials.

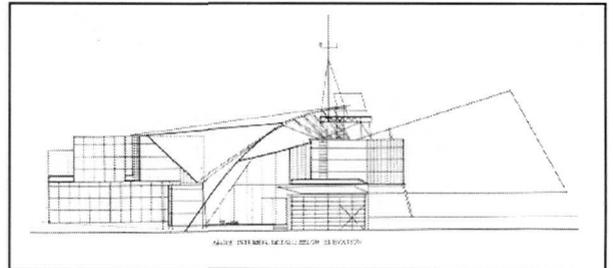
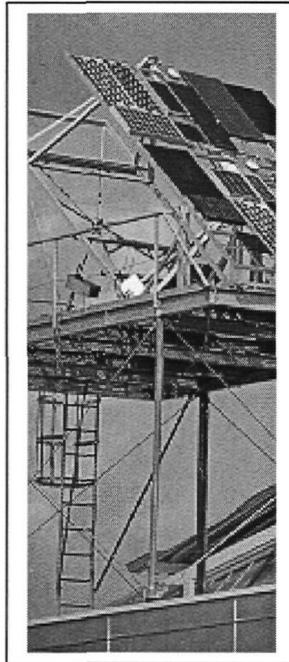
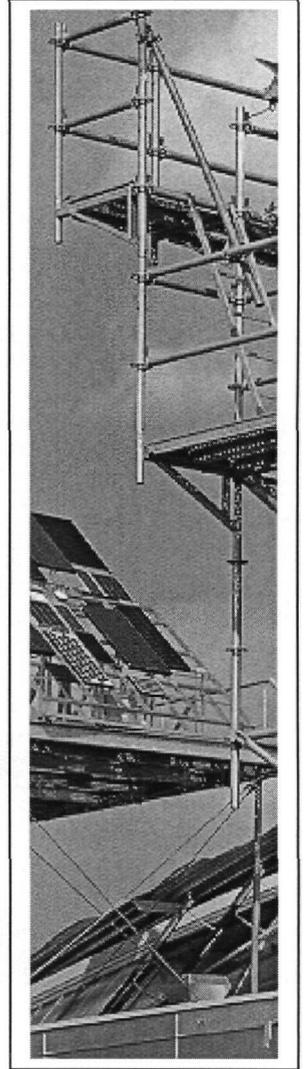
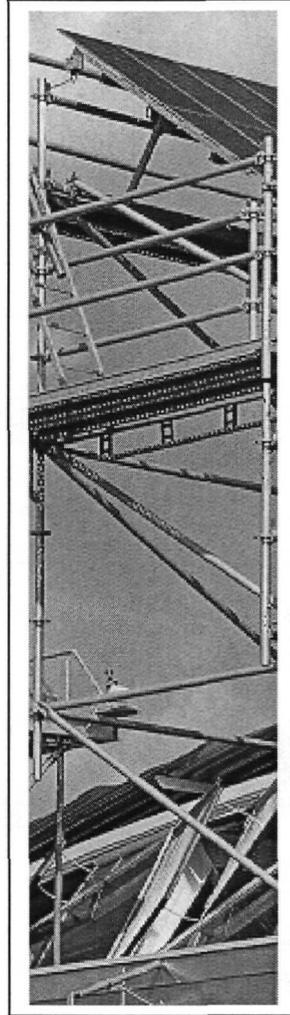
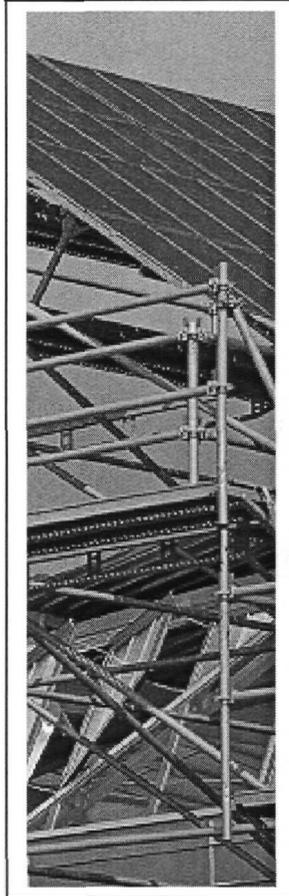
The design plays with the theme of layering - shapes, volumes, materials, experiences.

The use of the building for research reflects in the used materials and style.

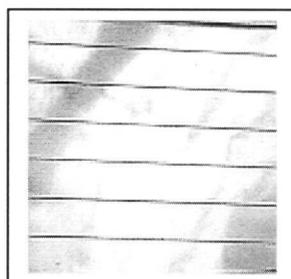
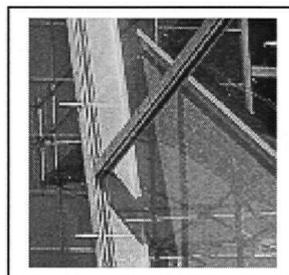
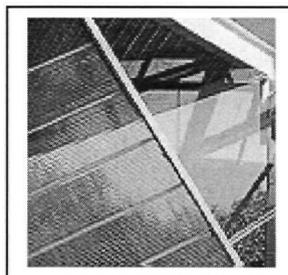
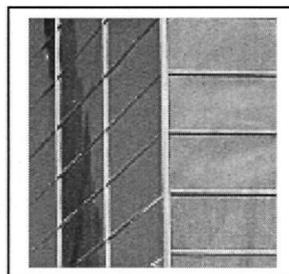
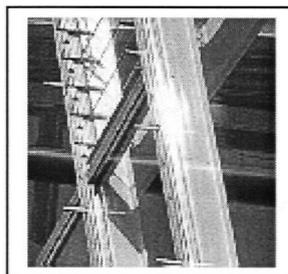
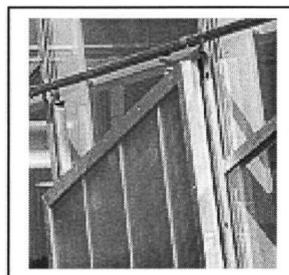
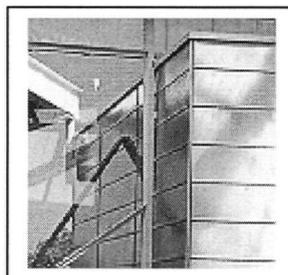
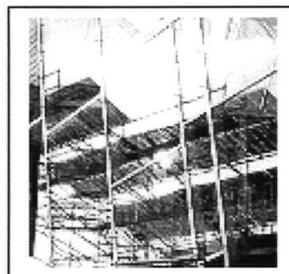
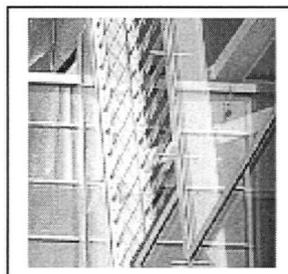
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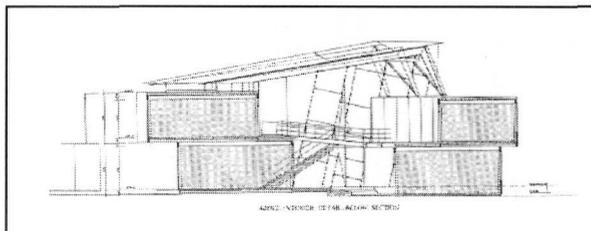
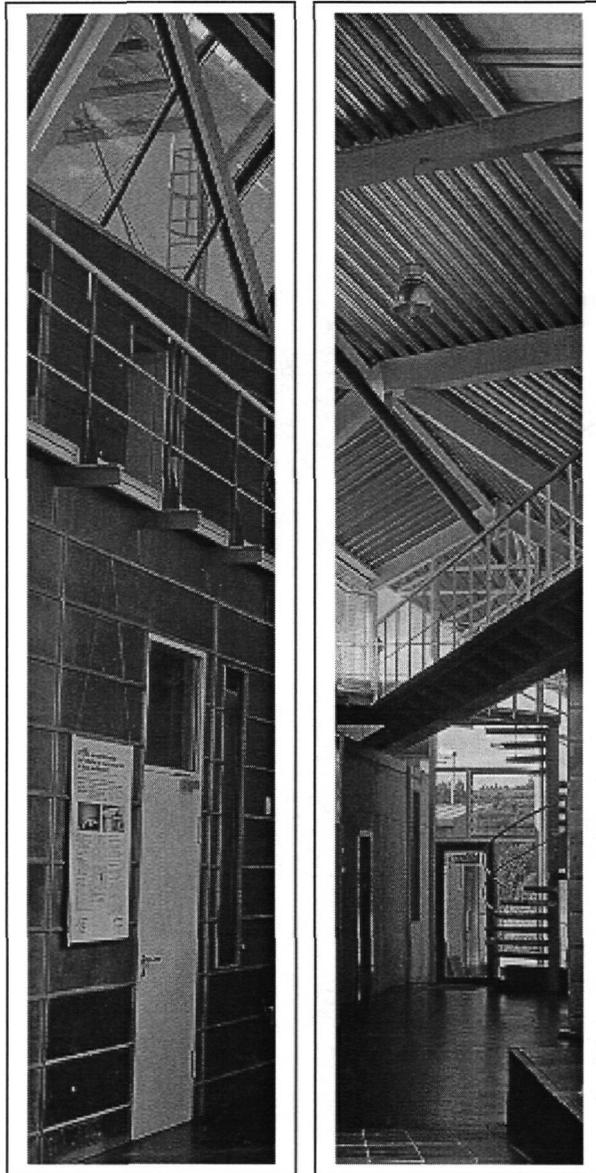
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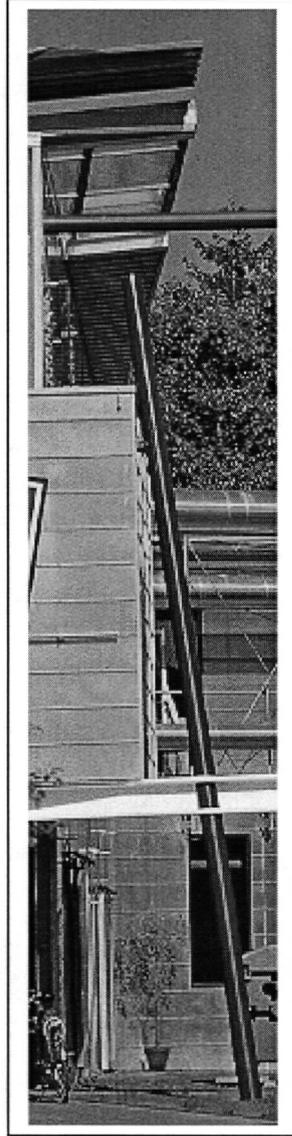
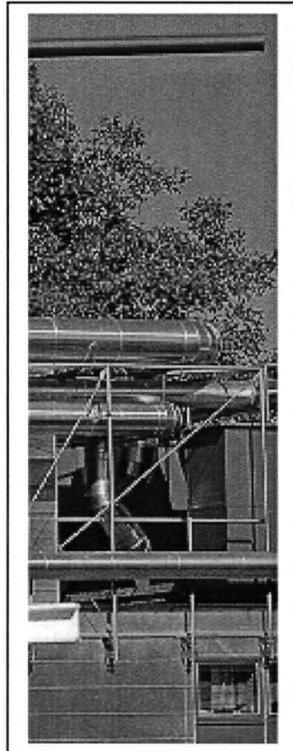
# WDMZ-TPD & INGHZIMD



# WDMZ-HAD & IGHZIMD



# WDMZ-17A D & I OSHZIMD



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Maybe the most influential architect in the world today. Not only has he successfully called into question the forms which modern architecture has taken for granted, but he has done the same for materials of construction.

It is not that steel and concrete are absent in his work, but rather that chain link, corrugated aluminium, or utility grade construction board are present.

In a way, Gehry is at times closer to contemporary sculpture than to architecture.

Stucco, copper, and lead-coated copper.

Opaque metallic façade as opposed to the glass wall.

Colored stainless steel-clad towers.

Gehry's free-flowing drawings give a sense of his creative drive.

Facades bring to mind fortresses - clad in lead-coated copper.

Twisting volumes.

The >>frozen monitor << sought by Gehry lends itself to the unexpected succession of interior spaces.

Bilbao's Guggenheim Museum was called >>a titanium, limestone and glass metallic flower<<

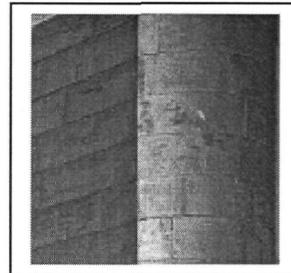
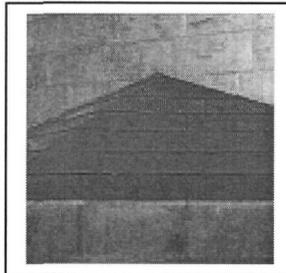
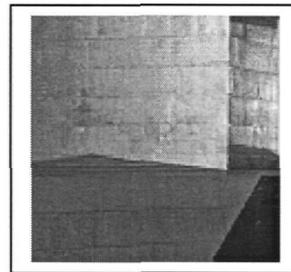
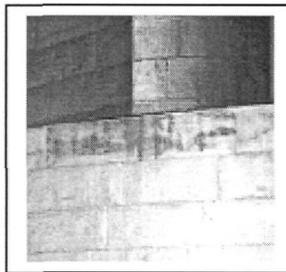
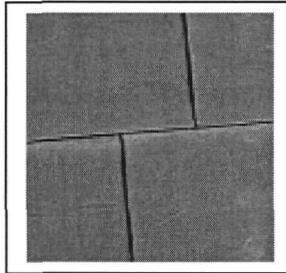
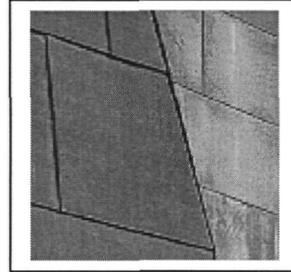
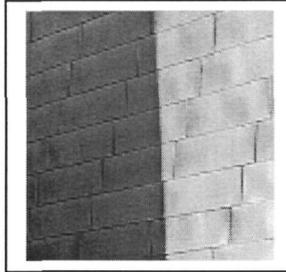
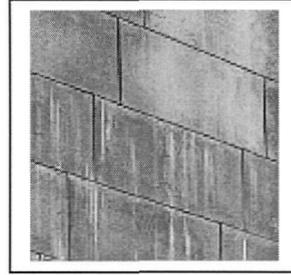
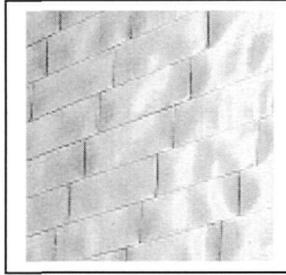
The concrete masonry is covered with a combination of painted stucco, and zinc metal panels.

The unusual exteriors of Frank Gehry translate into a sculptural approach to the light and volume of the interiors.

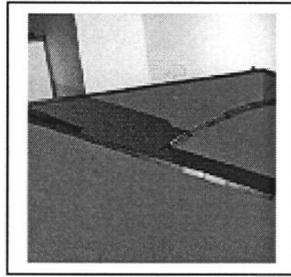
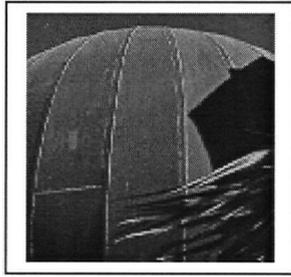
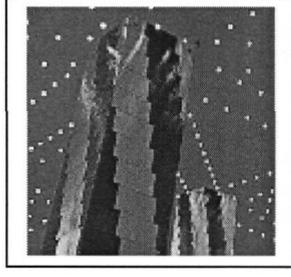
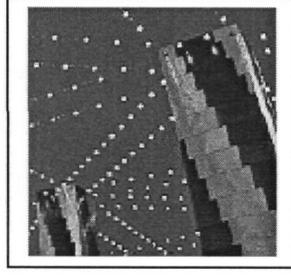
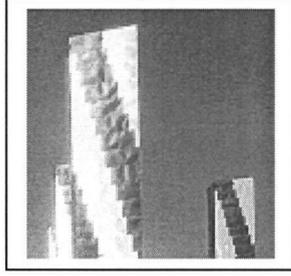
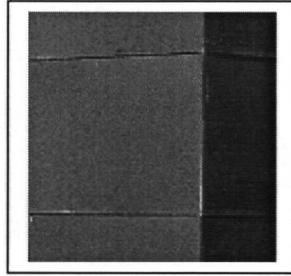
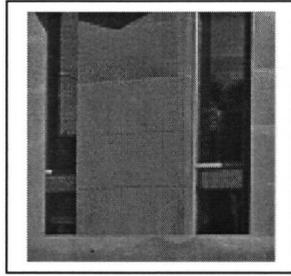
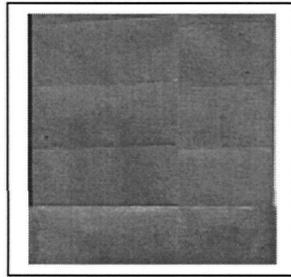
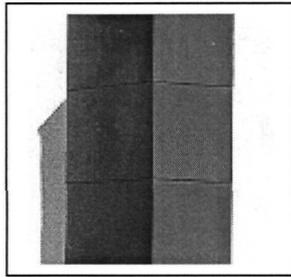
Named one of "America's 25 most influential people" by Time Magazine in 1996

Gehry's attempt to define his own importance: "It's not my formal vocabulary as much as the way I explore, deal with the world and respond. I don't think my ideas, my designs, my architecture should be emulated by kids as much as for them to know that somebody like them was able, by some kind of relentless pursuit, to make space in the world for this kind of work. And because of that, they do it too."

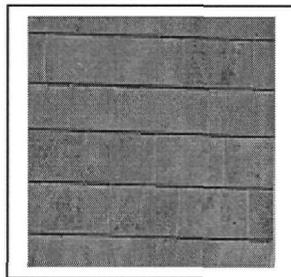
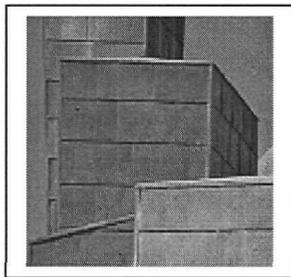
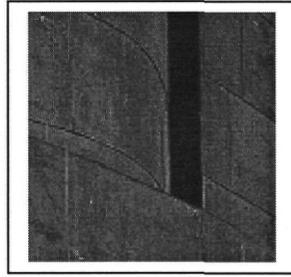
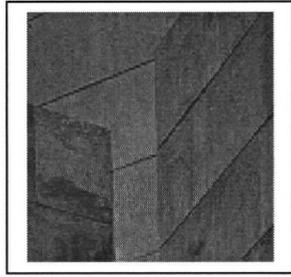
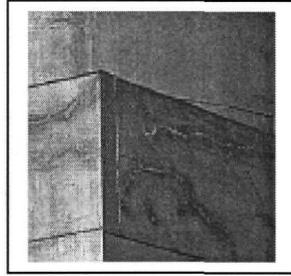
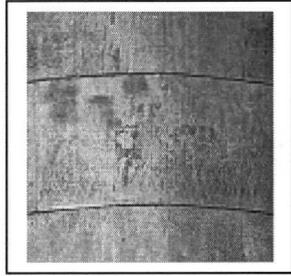
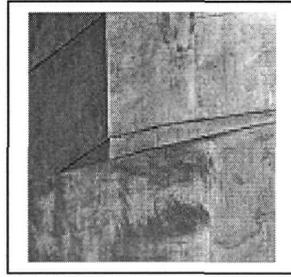
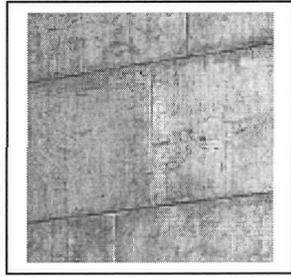
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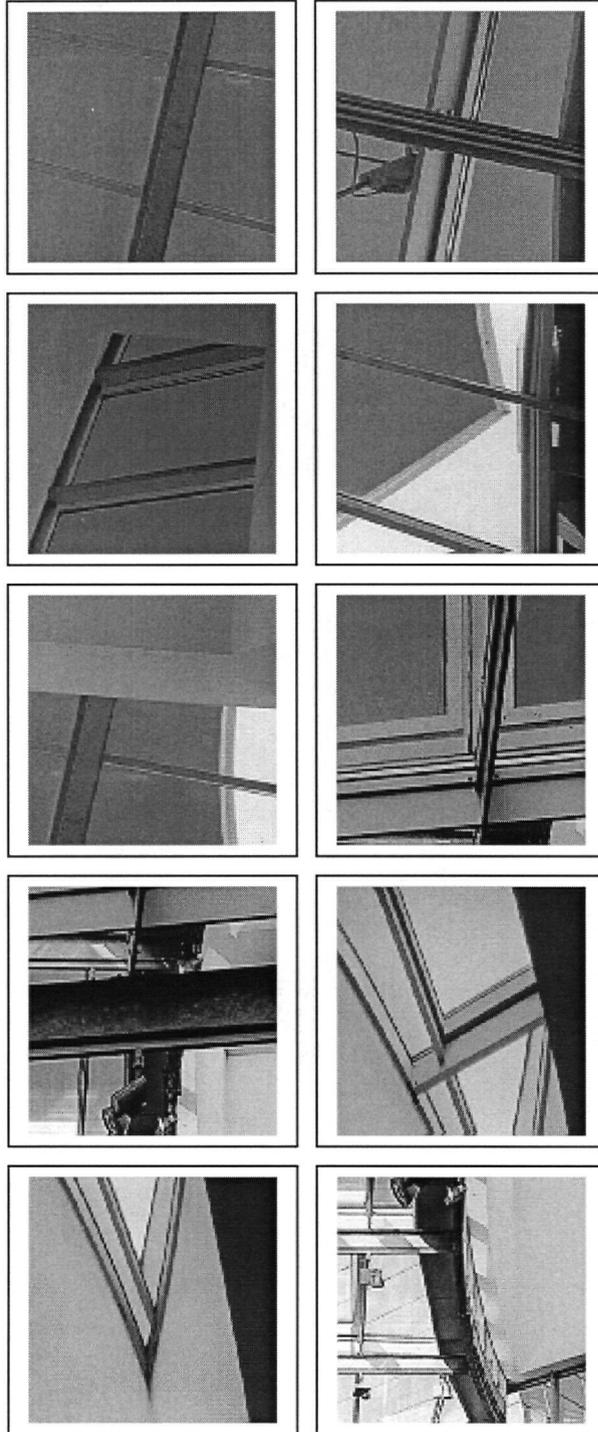
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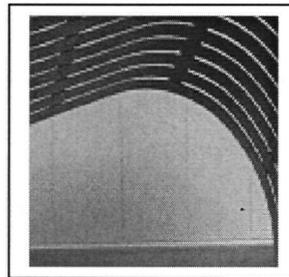
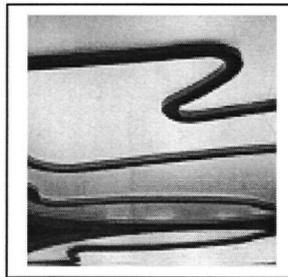
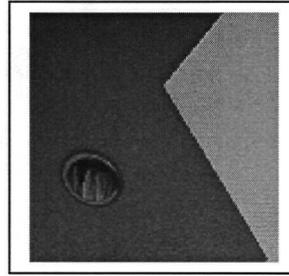
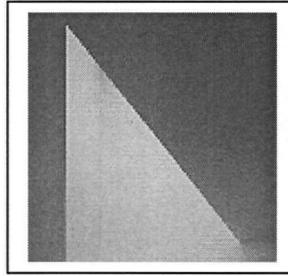
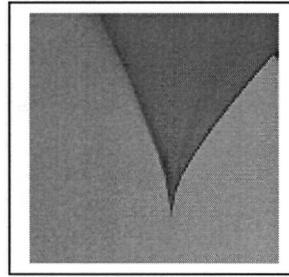
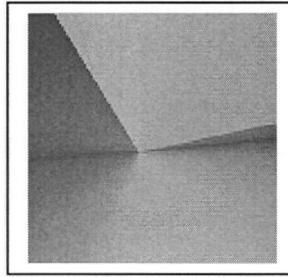
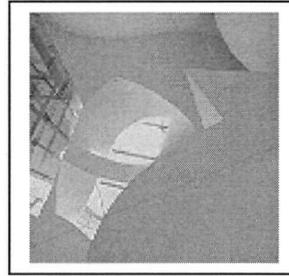
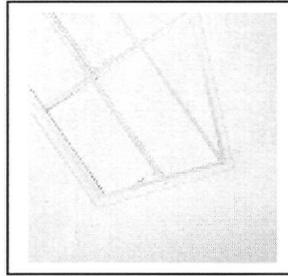
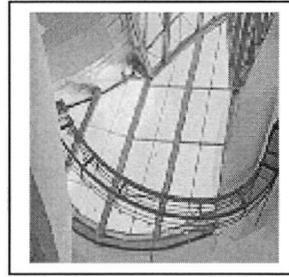
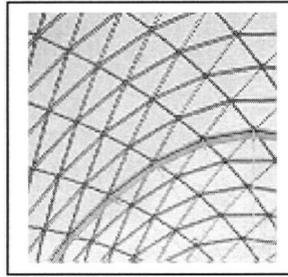
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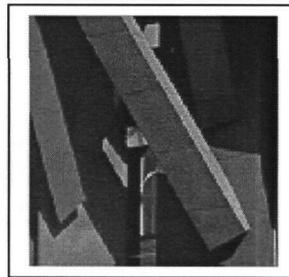
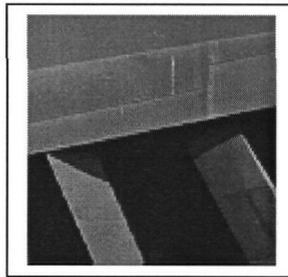
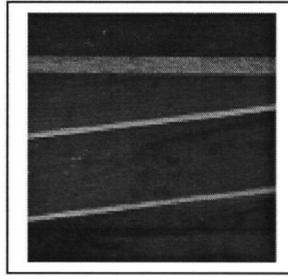
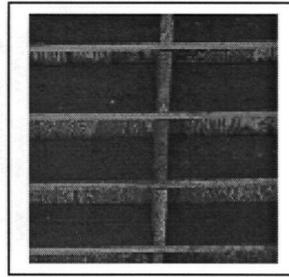
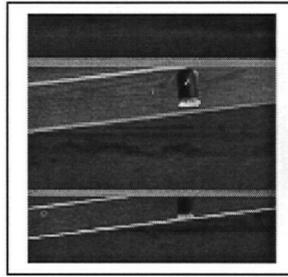
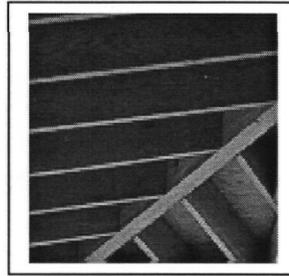
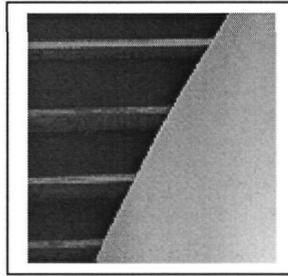
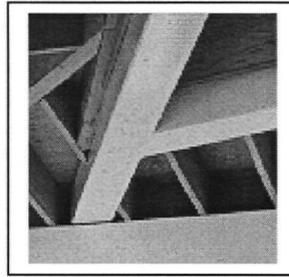
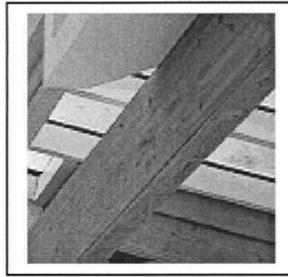
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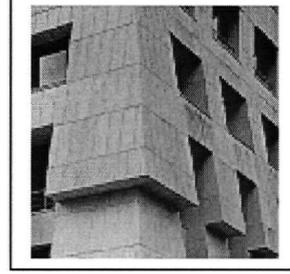
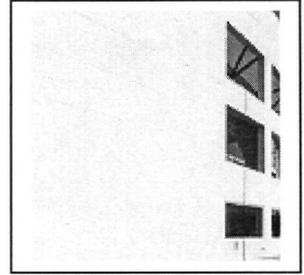
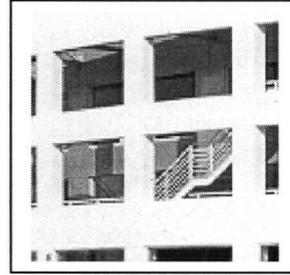
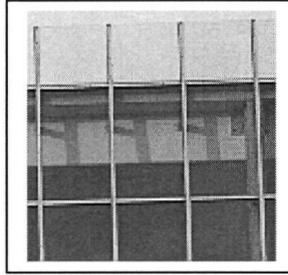
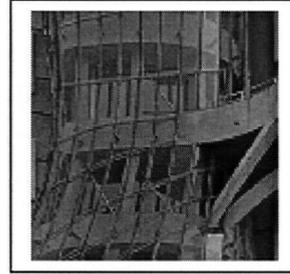
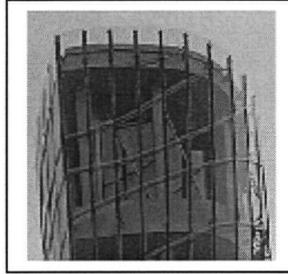
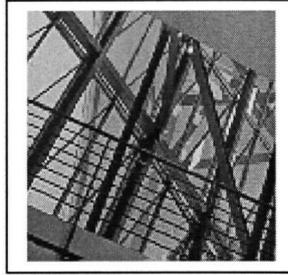
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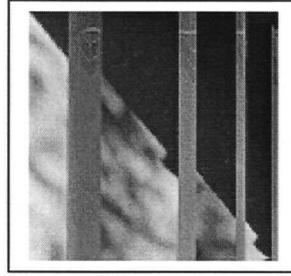
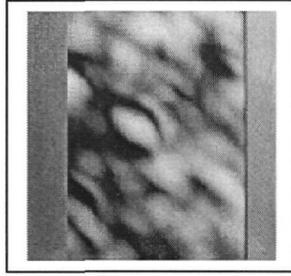
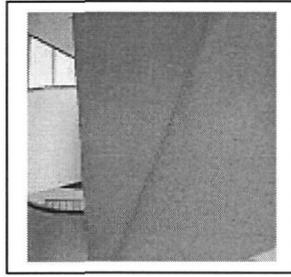
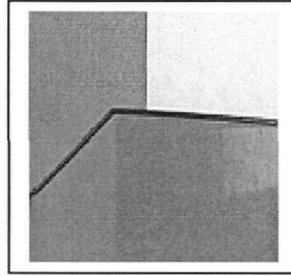
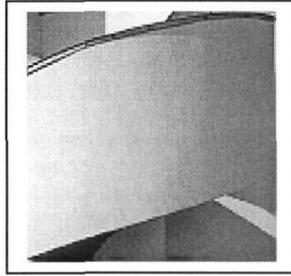
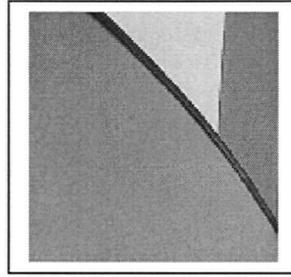
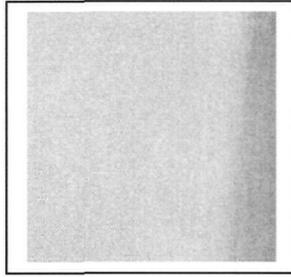
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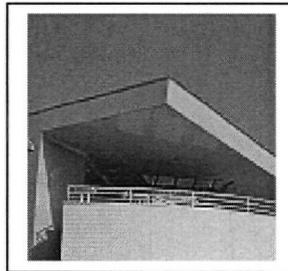
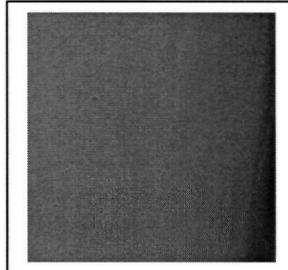
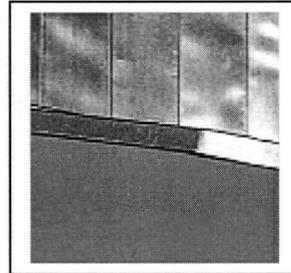
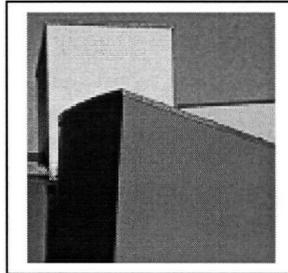
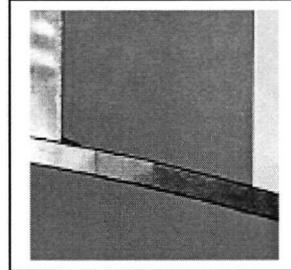
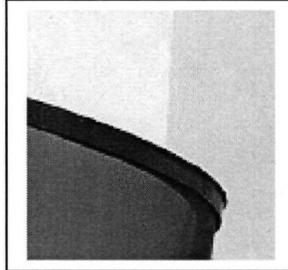
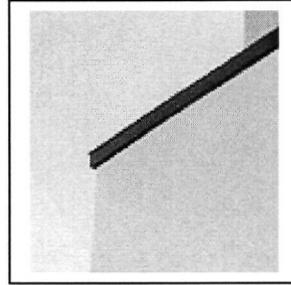
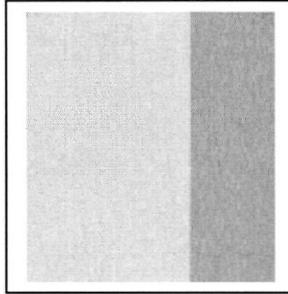
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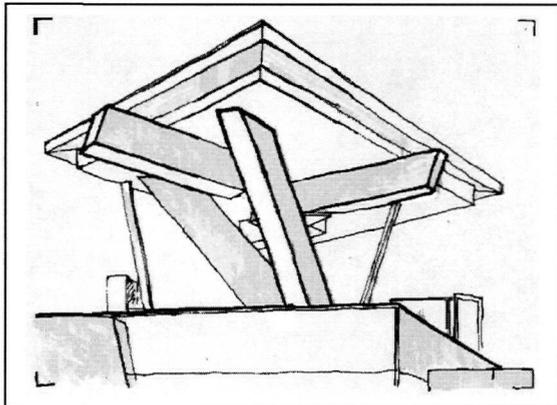
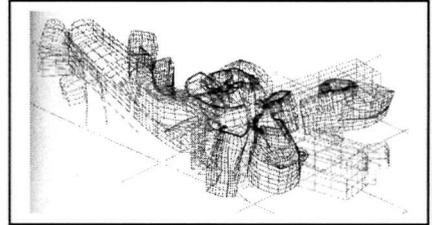
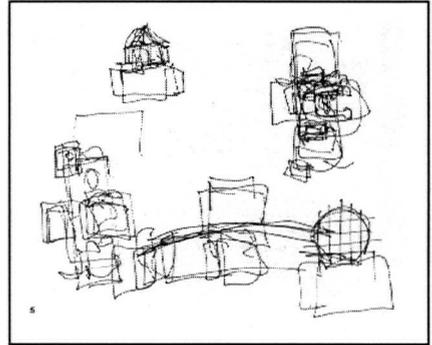
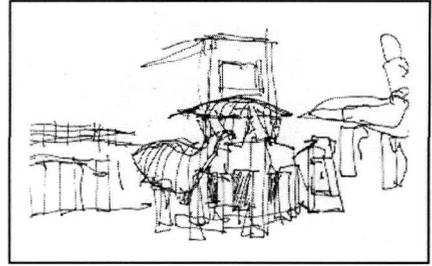
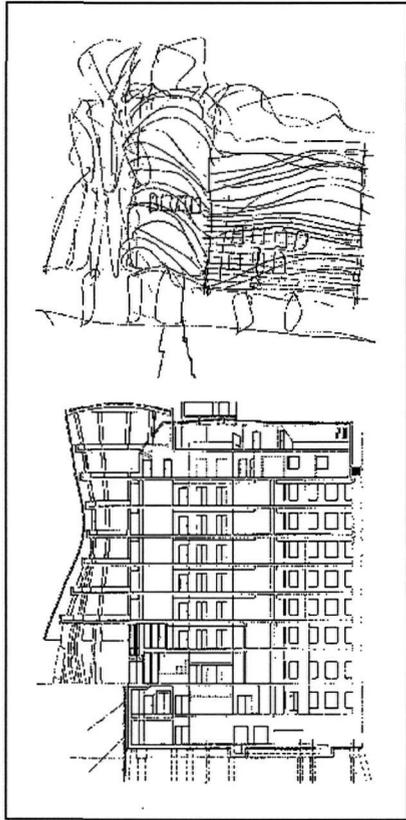
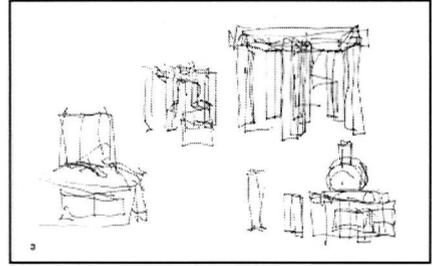
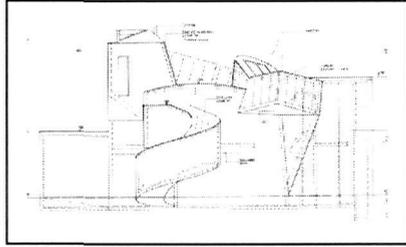
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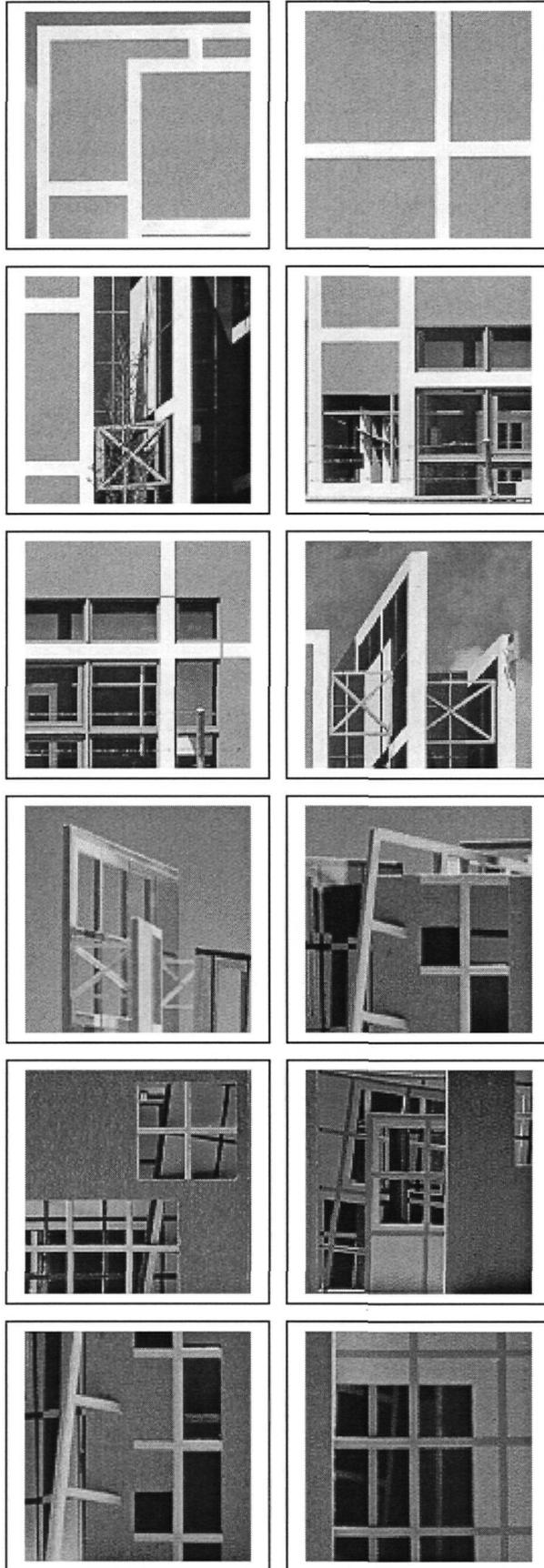
>>dispersed, multi-layered space<<

"A model that will serve is one in which our vision is a diverse and complex mosaic that, continuously shifting in a world akin to a series of boxes within boxes, perceives the traces of that world and manages to crystallise and systematise those traces to a limited extent. I take multi-layered space to be a space with a structure that generates such a vision."

"We, as subjects that see, cannot, unlike God, separate ourselves completely from the diverse, actual world. This is because the self that gazes upon an object is itself a diverse, opaque presence full of distorting noise."

"My projects are based on the method of inscription. Spaces are layered and walls cut and segmented. Both present and absent walls are divided and displaced repeatedly. Spaces are generated by a process of layering and dispersal. The fragments generated by segmenting, layering, dividing and cutting walls are compounded to reach the final form."

# ИИДРОШН ЗОДНИ ИИЧСТ ИЗОДНИ





# STEVEN HOLL

"Ideas, not forms or styles, present the most promising legacy of the 20 century architecture."

Declared that he is searching for >>the elusive essence of architecture<<

Holl`s buildings are >>more aural than visual<<

There is a subtle, abstract rhythm in Steven Holl`s work.

An interesting aspect of his approach is a philosophical rejection of commercial logic. He says: "A resistance to commercialism and repetition is not only necessary, it is essential to a culture of architecture."

Simple materials such as concrete blocks and white plaster are used with great attention to craftsmanship.

Proportions are calculated with reference to golden sections.

Inter-penetration of spaces, overlapping musical themes and spaces.

"As in Ovid`s *Metamorphoses*, 'Knowledge of the world means dissolving the solidity of the world.' So in the paradigm shift of today all material heaviness seems to disappear. The devices propelling this world of information-flow utilise non-material impulses in a visual field."

Pivoting concrete-and-wood panels in the façade.

Cut into differently sized geometric shapes, the panels open completely towards the street. This is radical design for a new, unsettled era.

Holl attempts to create a synthesis between the upheavals of high technology and local conflicts.

Thoughtful and capable of almost revolutionary forms, Holl seems to be driven by the desire to make his work live and evolve in the world as it is today, and as it will become tomorrow.

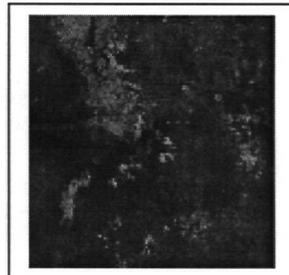
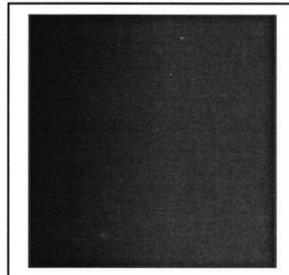
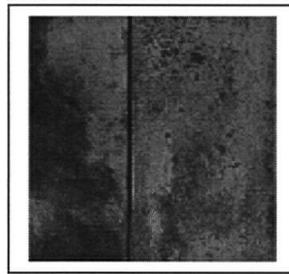
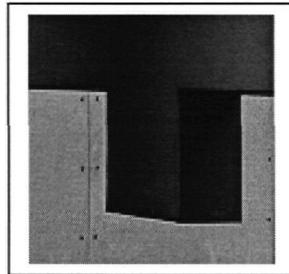
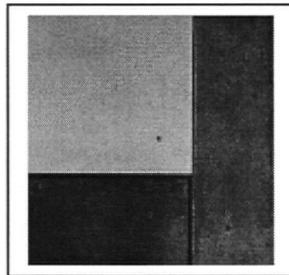
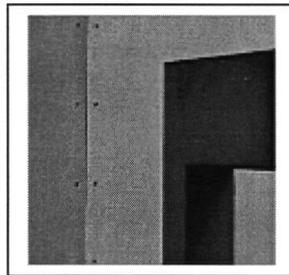
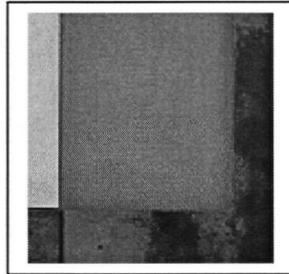
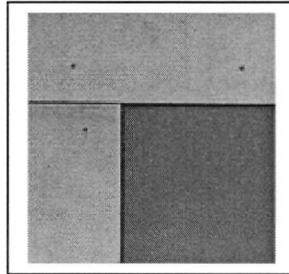
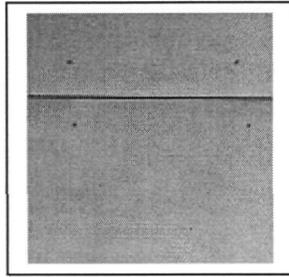
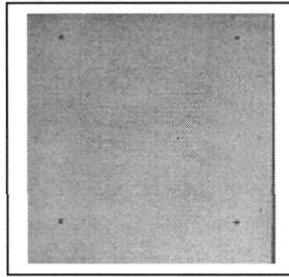
"A new architecture must be formed that is simultaneously aligned with transcultural continuity and with the poetic expression of individual situations and communities."

# STEVEN NEZ HOI L

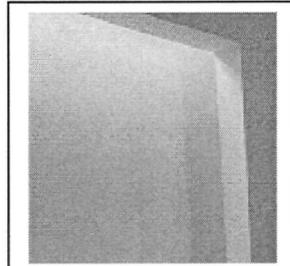
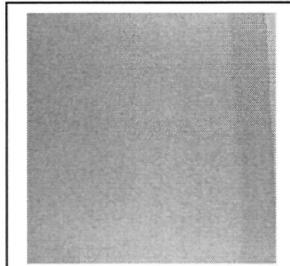
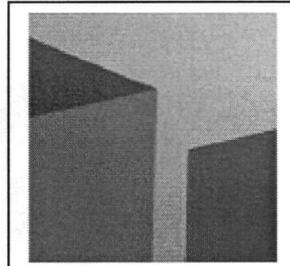
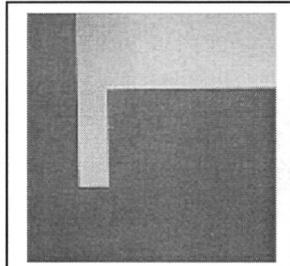
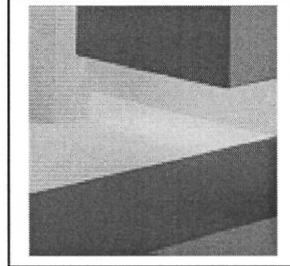
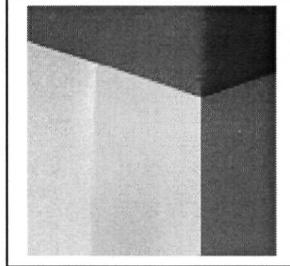
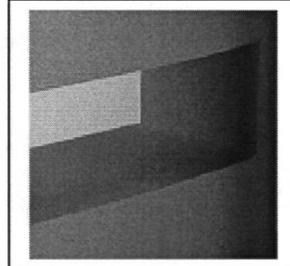
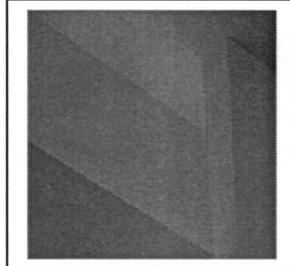
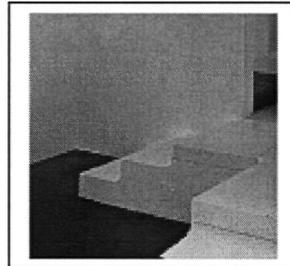
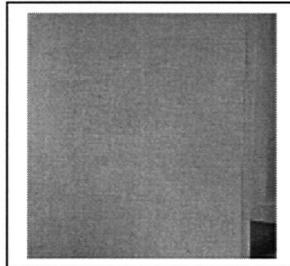
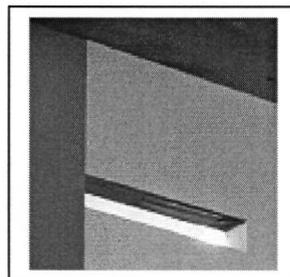
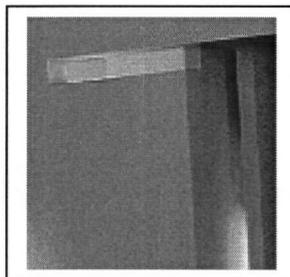
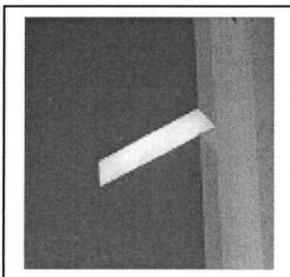
"The metal framing and sheet rock with skim-coat plaster was carved and notched at precise points around the central 31 foot cube of space at the entry. Colour was applied to the backs of surfaces, invisible to the viewer within the space. Natural and artificial lights project this colour back into the space around walls and fissures. As the phenomenon greatly reduces the intensity of the colour being reflected, a range of fluorescent colours could be utilised on the unseen surfaces, creating a mysterious calm glow."

The >>projected colour<< system uses saturated colours on surfaces which are not directly visible to infuse space with less intense hues.

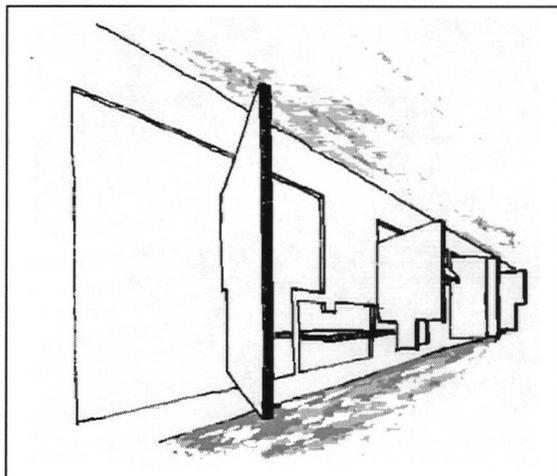
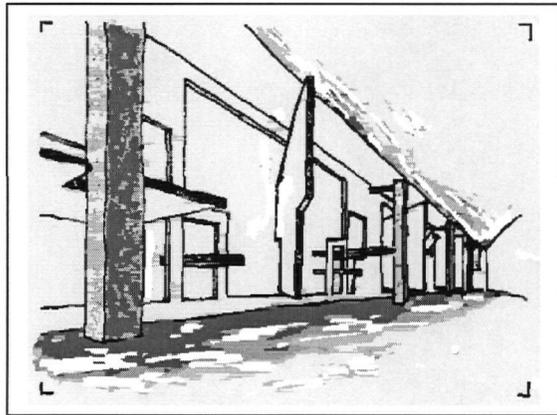
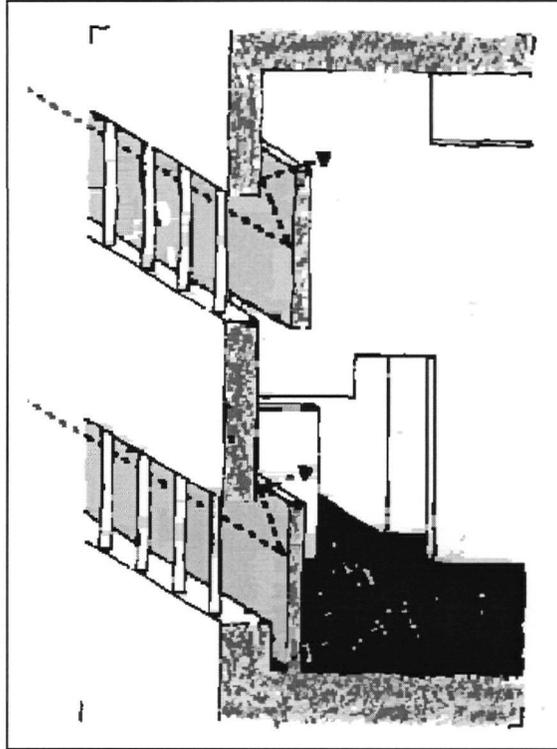
# PROJEKTION



# STUWENZ TOLJ



# STUWENZ ZEMKENS IOJI



# ZONZIOY PIIHP

"Meanwhile pluralism reins, perhaps a soil in which poetic, original artists can develop."

"I'd work for the devil himself," said Johnson in an interview.

The most recent addition to his estate, which is a kind of museum of architectural "follies", is the visitors' pavilion, which he designed as an homage to the "kids" who practise deconstructivism.

The design was built with >>prefabricated panels of structural wire mesh around an insulating urethane foam core, cut and bent to the required shape and than sprayed with concrete to complete its structural integrity<<.

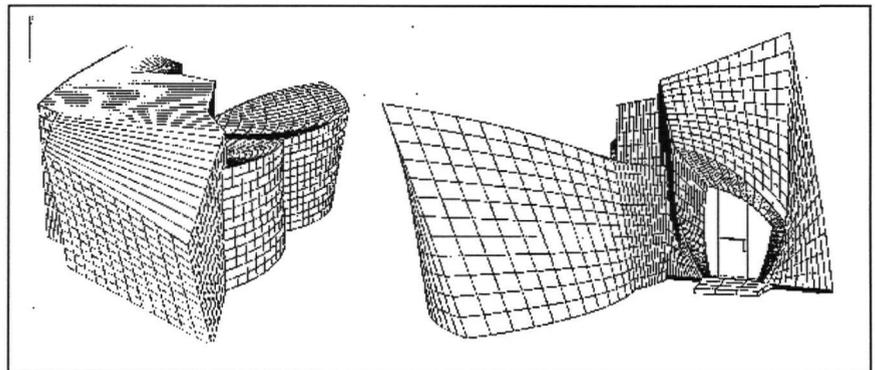
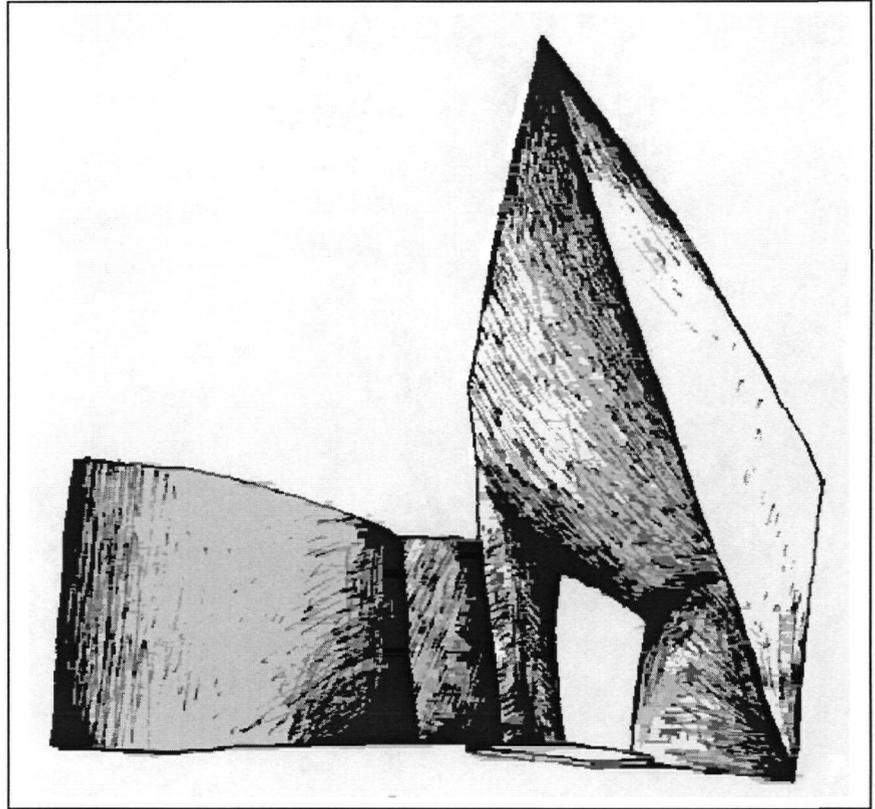
>>hysterical exhibitionism<<

"The purpose of this building is to serve as a reception for tourists to see a film and wait their turn for the tour to begin. The real purpose, however, is to test out my new theory of architecture without right angles, without verticals, made more like a piece of sculpture."

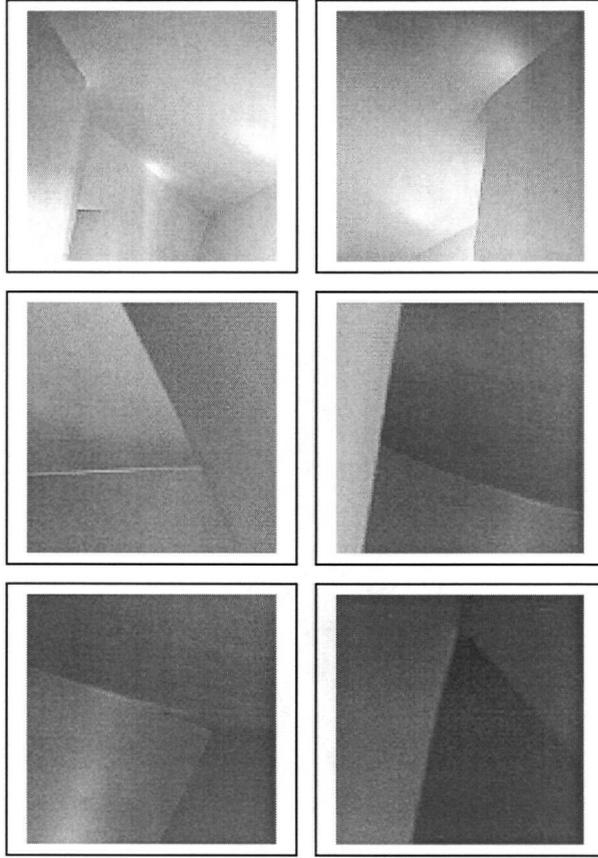
"I'm delighted with the results. It is a very emotional space to be in and to observe."

The Gate House can best be described as an inhabited sculpture.

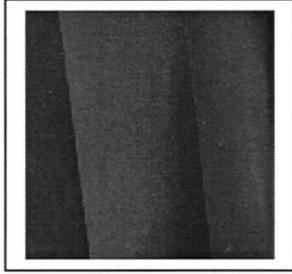
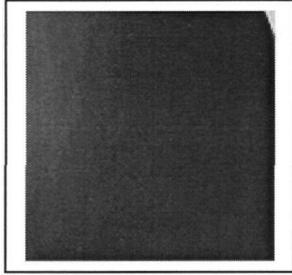
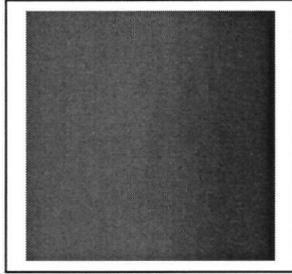
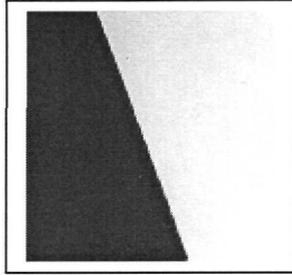
# ZONIZOY PHILIP



ZOWZIOY PHLHP  
PIHJHA  
POIZMOZ



ZOWZIOY PHLHP  
PIHJHA  
POIZMOZ



# M O R P H O S I S

"Our work transcribes the fragmented, dispersed, and detached nature of existence" :Thom Mayne

The >>modernist penchant for unification and simplification must be broken<<

The work of the group emphasises the importance of societal changes, such as the growing role of electronic communications, and the >>breakdown of conventional notion of community<<

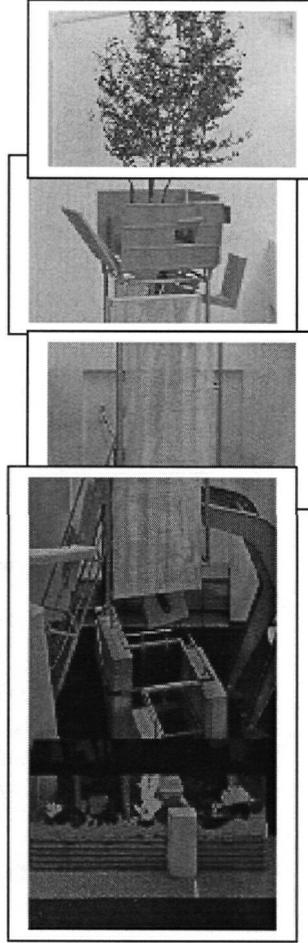
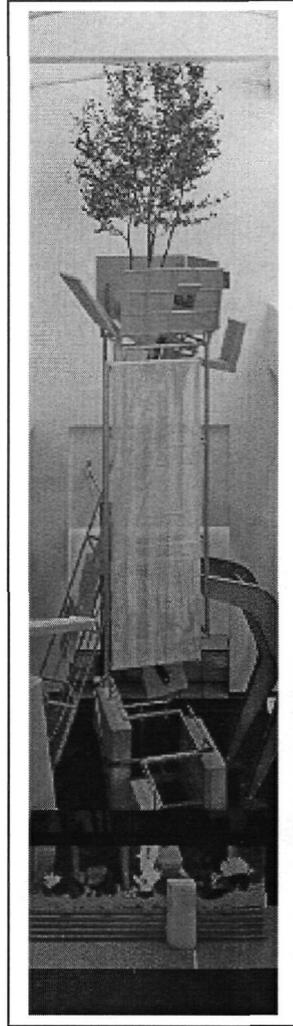
Although based on different analysis, Morphosis - like certain Japanese architects - has insisted on breaking down the separation of boundaries between the interior and the exterior of buildings.

They look to chaos theory and other recent scientific thought to explain and to justify the diversity and the apparently disordered forms which they have generated.

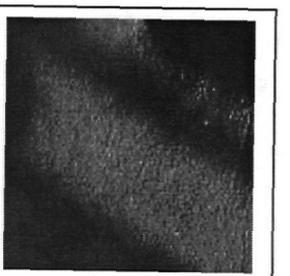
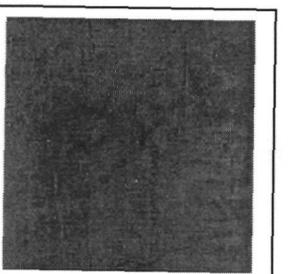
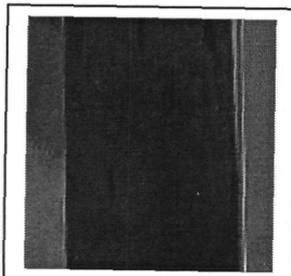
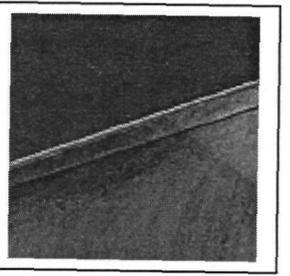
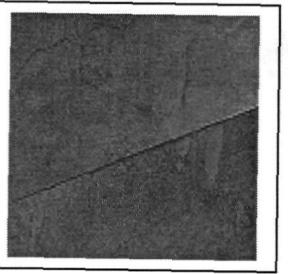
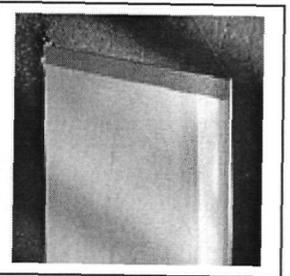
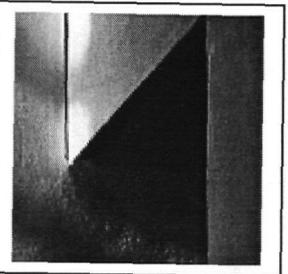
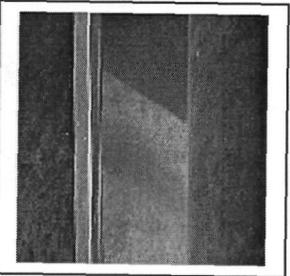
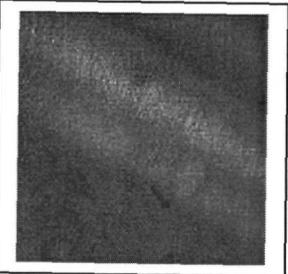
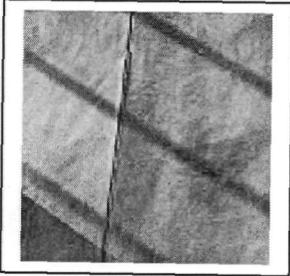
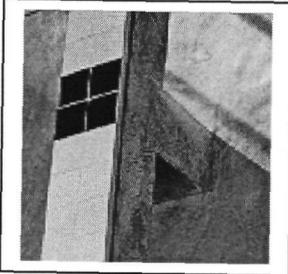
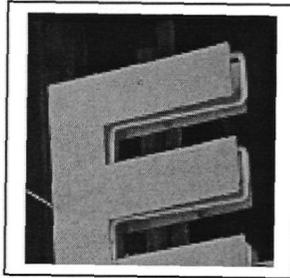
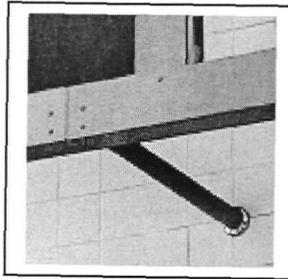
Punctual >>play structure<< is characteristic of the exploration of spatial relations implicit in most of the group`s work.

Their design indulges in unexpected shifts.

# SHOWROOM



# WORLD SHOWS



# L E B B E U S W O O D S

By any measure of the term an unusual figure in the world of contemporary architecture.

He decided to become a theoretician, abandoning built work for progressively more and more remarkable drawings.

Wood is exceptional in that he puts his considerable talents as a draftsman trained in engineering and architecture to use creating imaginary environments that could, according to him, be built.

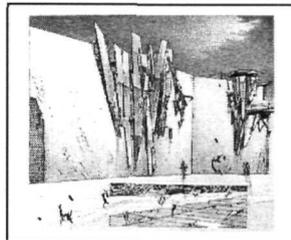
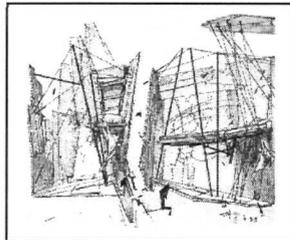
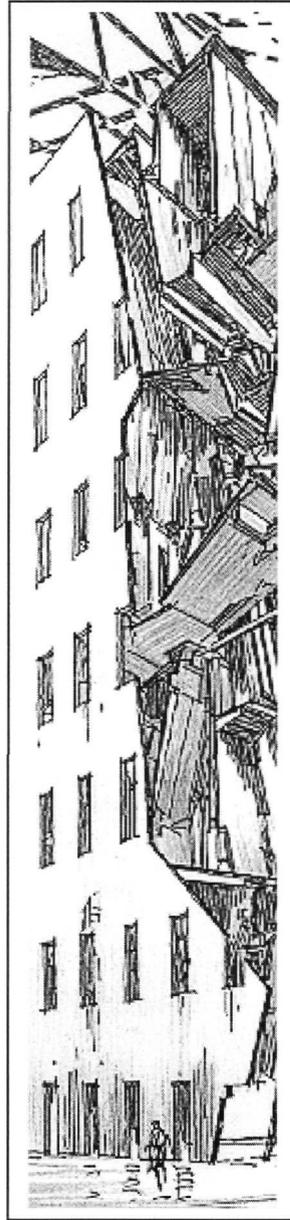
Dynamic reassessment of the architectural needs of the city.

Wood's characteristic of his architecture: "Architecture that compromises complexity, sensitivity, and dynamics; architecture that focuses on the human being and withstands commercial definitions; architecture that copes with new tasks as well as the old traditional ones - an everyday architecture that yet contains the claim of universality and topicality - architecture as a universal and unifying metaphor of space, time and body."

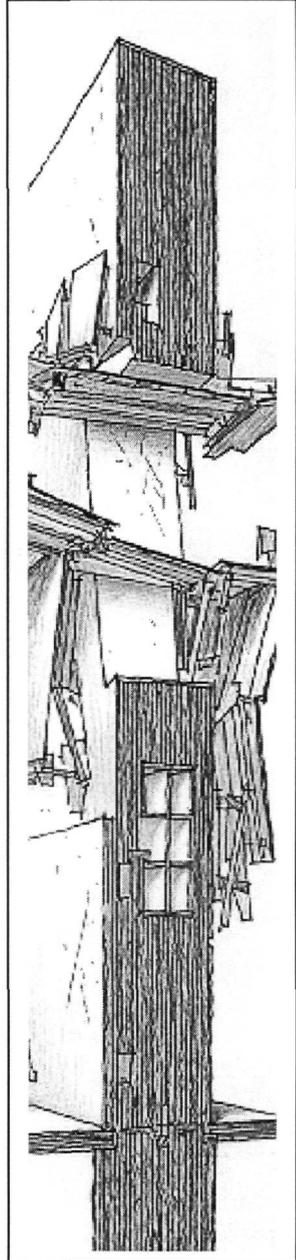
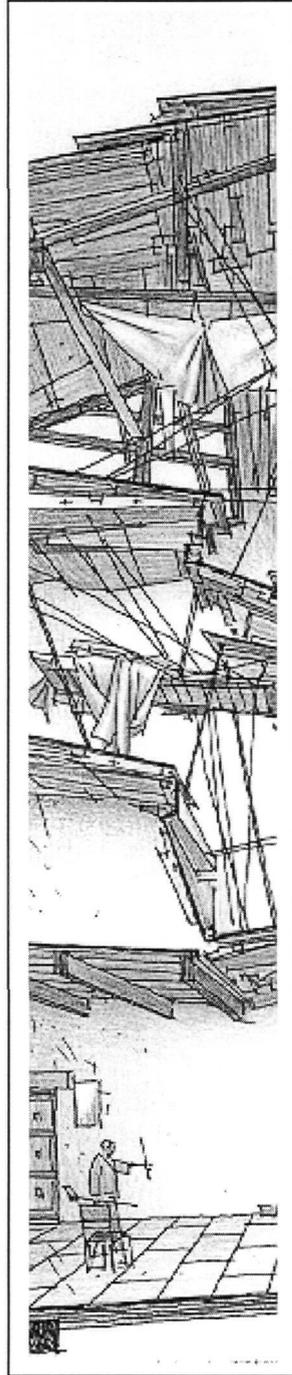
Although Woods does not go so far as to specifically choose construction materials for his imagined buildings, he does say that he would prefer metal or wood to brick, for example.

The drawings of Woods are based on solid knowledge of the technical aspects of architecture.

# WOODS



# WOODS



# ERICH CROWEN ZEN MOSS

"A lot of this work is a social and political commentary on the world and the way it works."

>>a jeweler of junk<<

>>the dreamer of Culver City<<

Moss places emphasis on unusual materials. Old chains, broken trusses and other incongruous elements take their place in the buildings, much as they might participate in a modern sculpture.

His own peculiarity lies in extensive and unexpected experimentation with materials and forms.

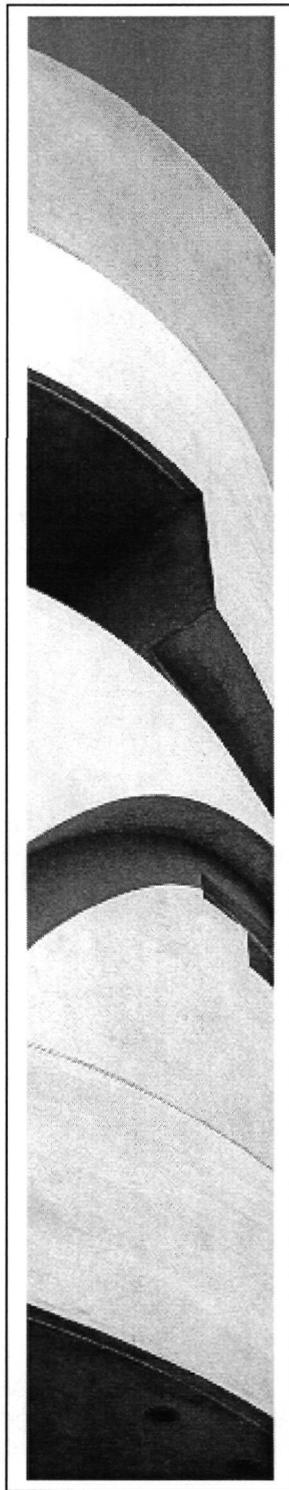
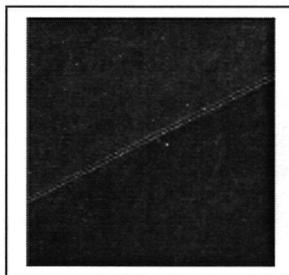
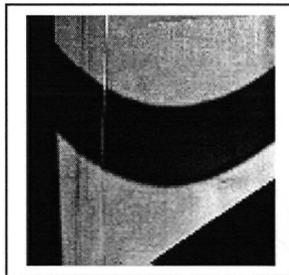
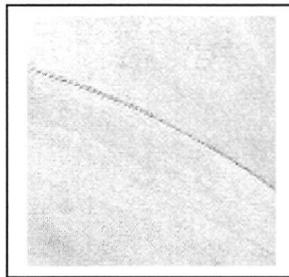
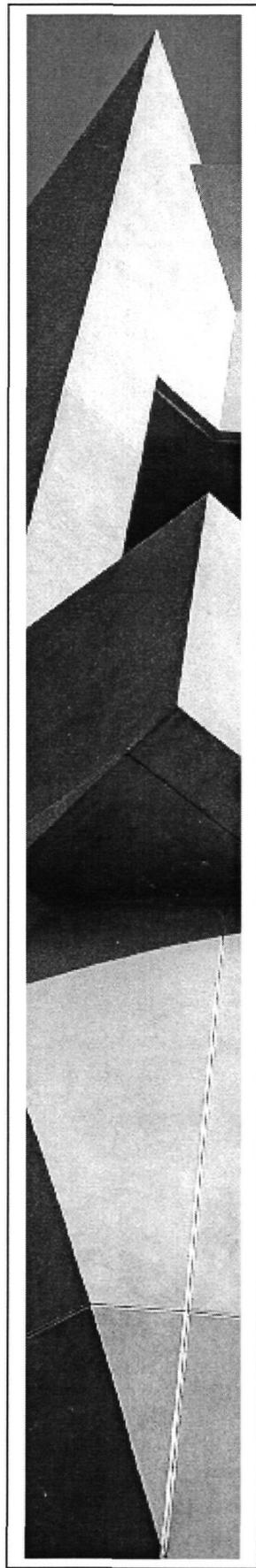
The complex shape is marked by phase of the design process, an architectural equivalent of >>pentimenti<< in painting. The result is what the architect calls >>incongruity and surprisingness<<

Moss calls the west façade the >>mausoleum wall<< because it includes old and new elements (chains, re-bar ladders and wheels)

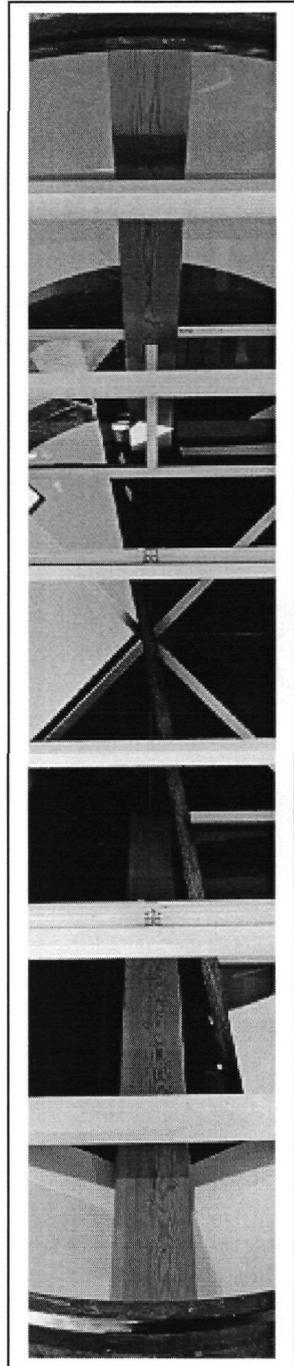
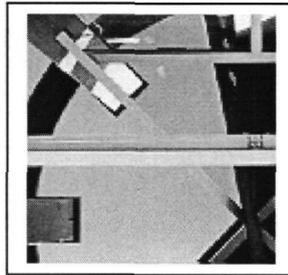
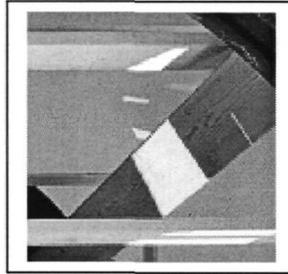
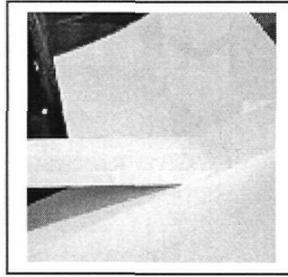
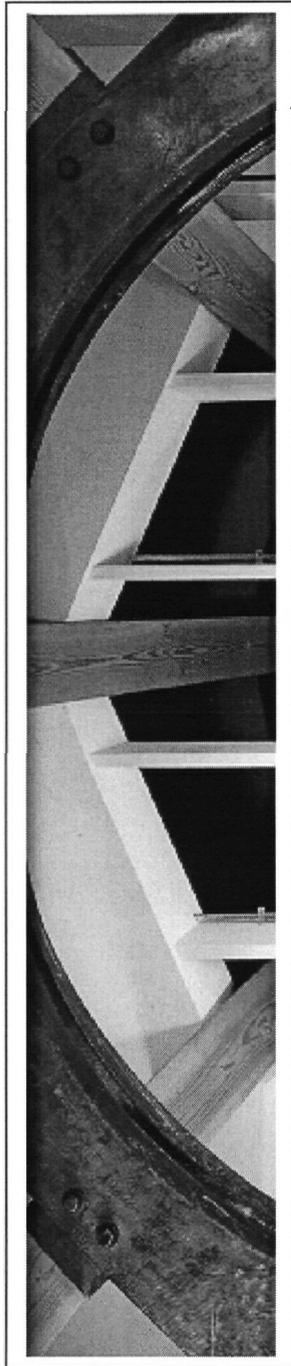
"If a building itself can include oppositions, so that it is about movement or the movement of ideas, then it might be more durable."

Moss's buildings bear his typical sculptural detailing and challenge traditional assumptions about space and motion.

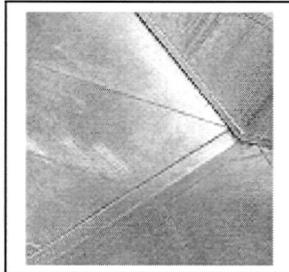
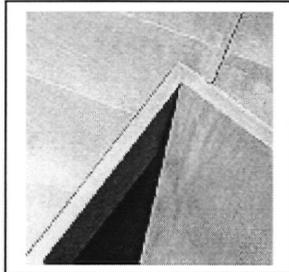
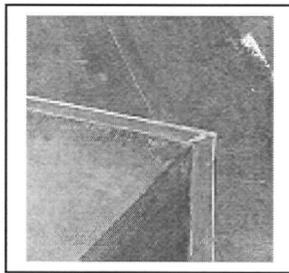
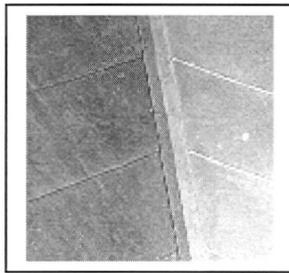
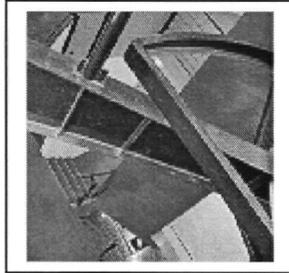
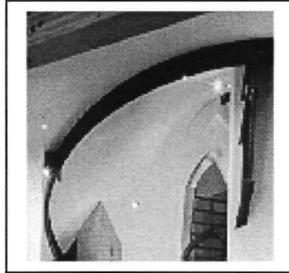
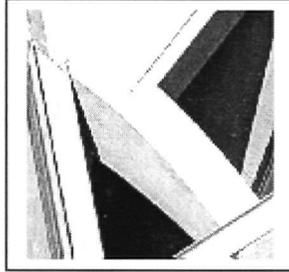
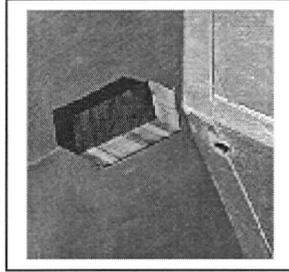
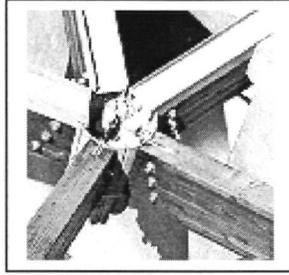
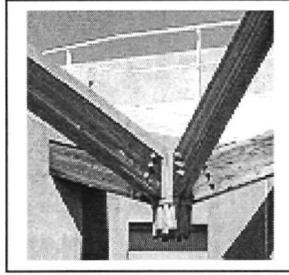
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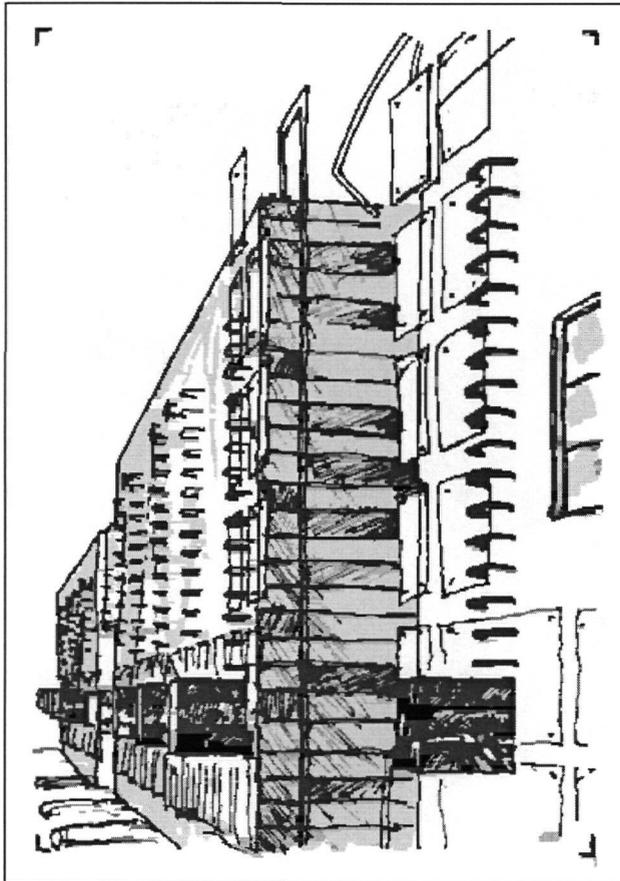
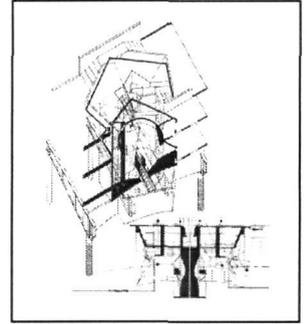
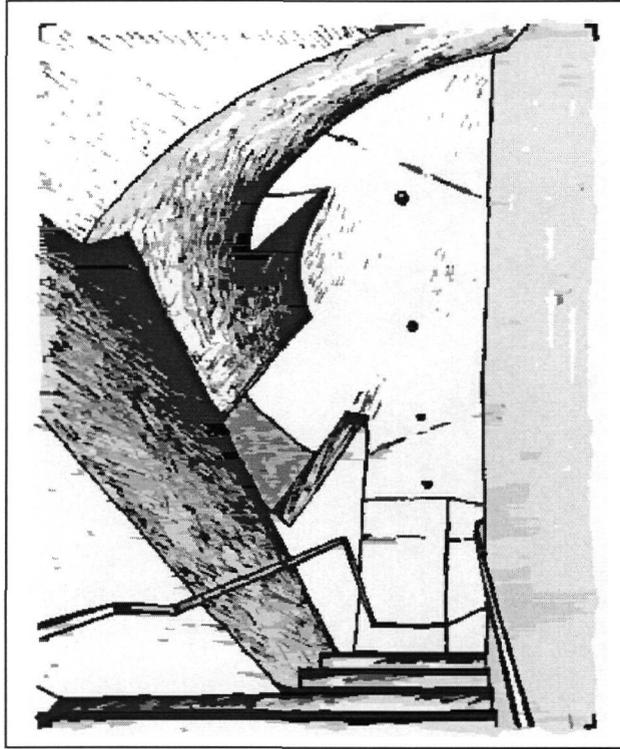
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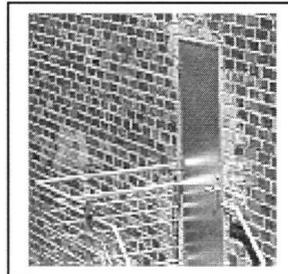
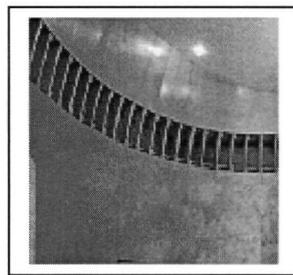
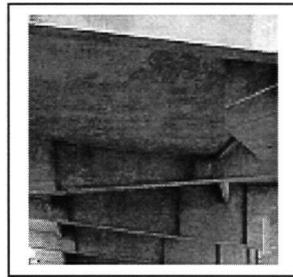
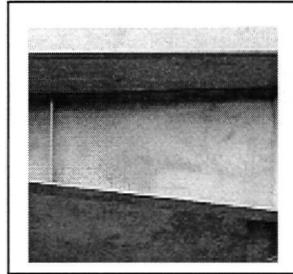
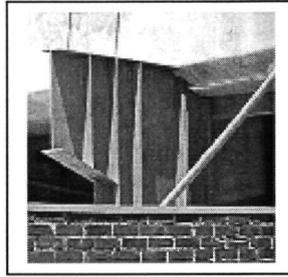
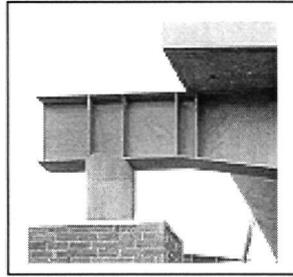
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# WORTHINGTON



# DECONSTRUCTIVISM

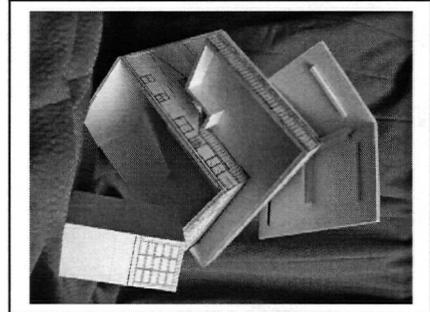
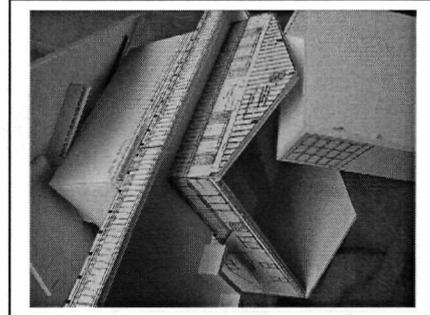
## PRELIMINARY RULES AND GUIDELINES

### Sacred and Untouchable:

- » nothing is really sacred, not even the structure of the house

### Nature of interventions:

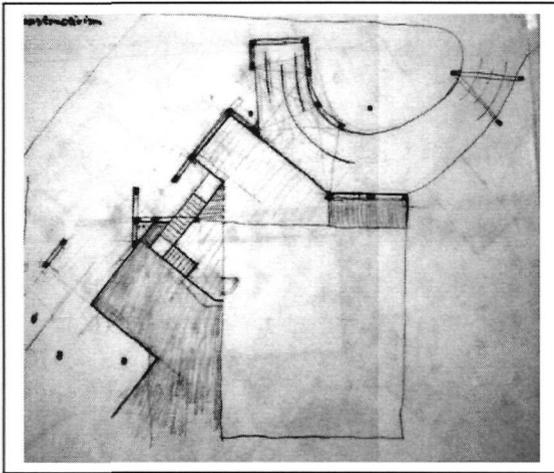
- » interventions may be radical, may impose new spatial order, change scale
- » yet, whatever the nature of the intervention is, it must not jeopardize basic functions, the site has to serve as a family garden
- » even though the changes on the site itself may be dramatic, broader context cannot be ignored - the aim is not to "blend" but to not "disturb"
- » costs and technological issues do not matter
- » esthetic function will be treated as equally important as any other function, it may even be the sole reason for an intervention or existence of a design element



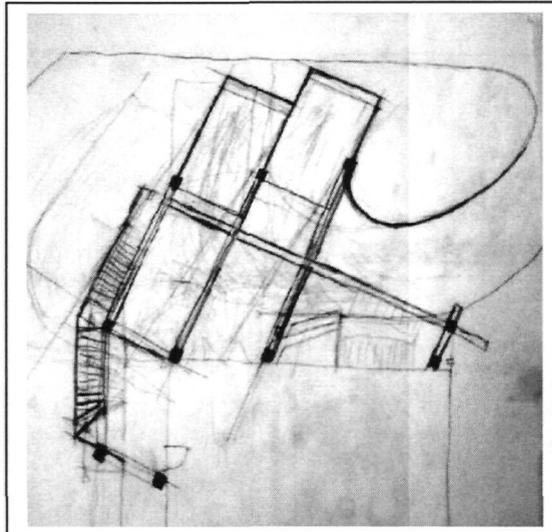
# DECONSTRUCTIVISM

## PRELIMINARY DESIGN PROPOSALS

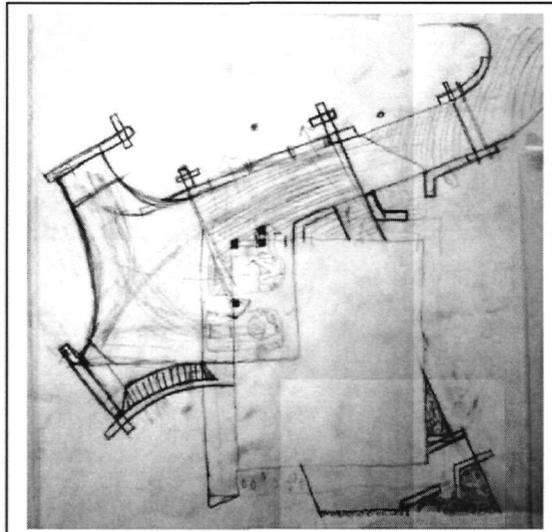
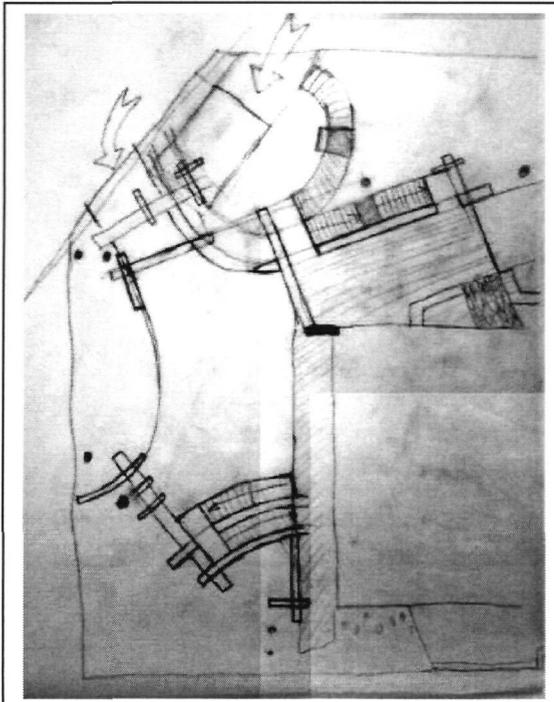
Series of preliminary designs were developed after research phase and completion of model portraiting current situation. Multiple possibilities were investigated in the initial stages. Samples included here show various possible spatial organisation.



Schema with raised portion of the garden to the level of first floor



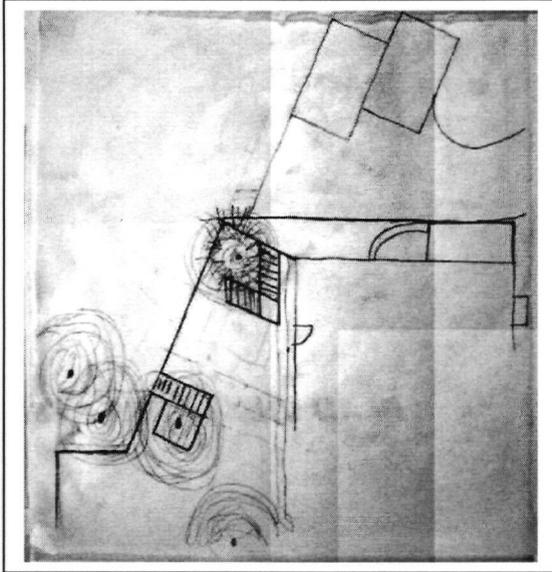
Schema with extended deck projecting from the front facade



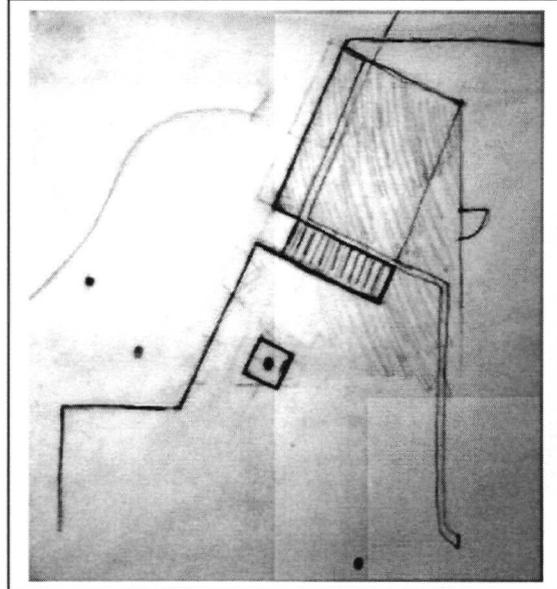
Alternatives with parking turned 90 degrees from the current situation

# DECONSTRUCTIVISM

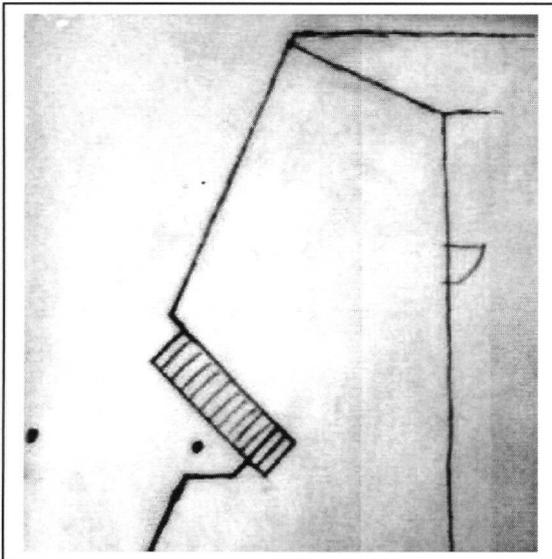
## PRELIMINARY DESIGN PROPOSALS



Further investigation of the “raised garden” scheme



Simplification of the same variant



Ultra minimalist approach

## DECONSTRUCTIVISM

### ..... DESIGN GUIDELINES

During the phase of preliminary design development, need for more specific guidelines arose. Better formulated goals that should be achieved in the final design provided ground for creation of a more focused and coherent plan.

#### Deconstructively speaking...

alias opportunities for altering, strategy, goals...

Deconstructively speaking...

#### ...in terms of project site vs. broader context relation...

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- disconnect the site from its environment - attempt to isolate the site to the maximum feasible extent from its surroundings by constructed artificial barriers (nature within nature) i.e.:
  - walls ...structural solid walls - à la medieval "Paradise Garden" principle - two worlds - the one within and the other beyond the wall ...structural solid but transparent walls - à la aquarium principle - artificial environment seemingly connected but in fact absolutely estranged from its context ...structural solid but permeable walls - à la zoo habitat - cage simulated environment - perhaps a B.C. habitat within the B.C. context without actual "communication" (migration of species,...) + walls of other nature - wind-stream walls, water walls, sound walls, light walls...
  - roofs ...structural solid roofs - an arbour garden with no natural moisture and light coming from the sky above (Antonio Gaudi's terrace in park Guel) ... structural solid but transparent roof - desert garden in Vancouver with a height limit horizon ...structural solid but permeable roof - the sky is unreachable for the Ikaros' breed, it's a domain of other existences
- alter human movement in and out of the site - 'ways of getting there' - i.e.:
  - no entry at all - site does not admit humans - total enclosure vs. view openings, platforms (extreme example - laboratory conditions - site "sealed off")
  - obscured entry/restricted entry - physical limits - i.e. narrow openings allowing only very slim persons to slip through, height restrictions, ropes, ladders...
    - imposed laws - i.e. status, race, sexual orientation, religious restrictions... and other limits we are used to from everyday life turned into absurdity
  - elimination of private ownership - free traffic zone for everyone

- ignore the surroundings - the fence line is the dividing line between the worlds - Vancouver residential neighbourhood on the outside, blue Caribbean palm sea lagoon or an igloo on a glacier (or both) on the inside - the Las Vegas ideal

Deconstructively speaking...

**...in terms of playing with the natural phenomena...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make the water flow uphill...
- ignore all plant species adequacy/association principles
- use artificial aid to alter (soil, air) humidity, temperature, light, seasonal changes...
- let the house stand and plants to grow perpendicularly to the sloping terrain

Deconstructively speaking...

**...in terms of deconstructing the ideal of a private residential garden...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make the garden absolutely unusable
- make space for the least expected uses (hot-air balloon starting ramp, change the whole site into a "canvas ground" for kids` chalk drawings, autodrom it out, golden beach it out, swimming pool it out (all would copy the existing grade)...
- grow only poisonous plants in the vegetable garden

Deconstructively speaking...

**...in terms of building the inside - outside connection...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- make the garden come to you - do not respect the assumption that it must be you who will go down the stairs to stand on the level of the steeply sloping garden (the Mohammed and a mountain principle)
- let the house be parallel with the slope - make the whole construction sloping, make the floors only to slope, make the walls or roof only (or both) to slope...
- let the outside come inside (as opposed to the standard principle of extending the inside into the outside)
- attempt to break the division/connection altogether

Deconstructively speaking...

**...in terms of altering the typical use patterns and stereotypical assumptions...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- ignore the typical progression/gradation of subsequent happenings - arrival, parking, walking, entry to the house...
- ignore the typical order/layout of spaces - road, driveway, parking garage, steps, main door, hall...
- ignore the typical dimensioning/proportions of spaces associated with their intended/obvious use
- ignore the typical principles of functioning of things - door does not have to open to the side (if it opens at all), fountain instead of spouting out water may suck it creating a spectacular whirly funnel, go on red, stop on green...
- turn it up-side-down: use a common "blobby" design with switched zones of grass and shrub/tree planting, have a kidney shaped island in your patio-shaped wrapping-around pool, let the shower to spray from the floor and suck the water from the top, have a green driveway with sculptured asphalt landscape around, switch the back yard and front yard usual functions, turn the front house façade to the side, tear down the constructed tree-house and plant a house-tree...

Deconstructively speaking...

**...in terms of building material use...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- introduce unorthodox materials that are normally considered not suitable for landscape architecture constructions (industrial, highly processed and finished primarily man-made inorganic materials)
- use textures, finishes and colours that will stand out and may rather be in contrast than in harmony with their surroundings
- pay attention to detailing that should be executed in a way that secures proper functioning of the particular element but may be uncommon for the given location (out of scale - over or under dimensioned, materially contrasting, colour uncoordinated...)

Deconstructively speaking...

**...in terms of using the plant material...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

- use plants solely for their effect (not for their geographic appropriateness - nativity - or other similar criteria)
- use assortment of plants with strong structural qualities (almost sculptural properties)
- the more altered was the plant through cultivation the better
- characteristics treated usually as negative (poisonous, spiny and thorny, allergenic plants...) may be found desirable in certain cases
- the more unexpected location or plant the better (let the lawn continue on the walls and roof, trees grow through and on the constructions/house, canopy to shade the whole sundeck...)
- if it supports the appeal of the design, shape vegetation to unexpected forms

Deconstructively speaking...

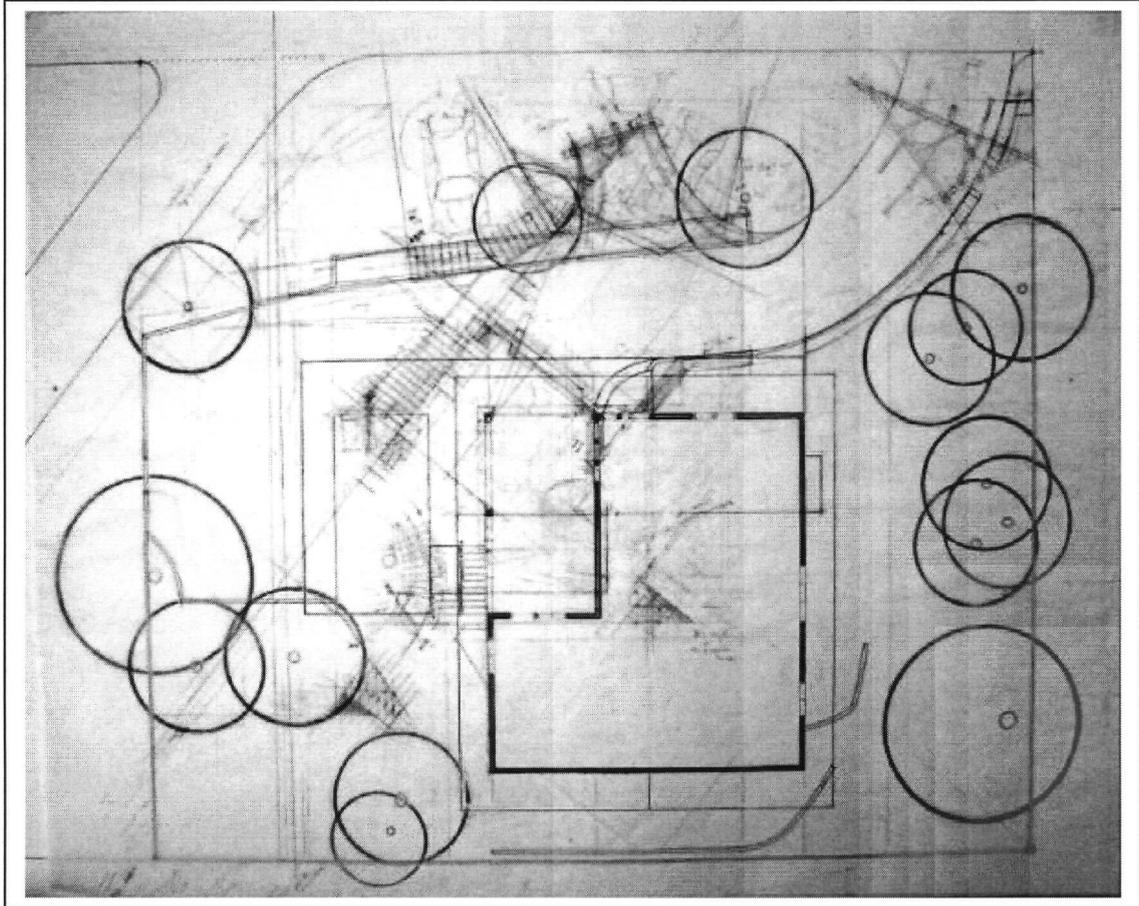
**...in terms of the design process...**

...here are x things that I think are important and I want to accomplish/emphasise in my design:

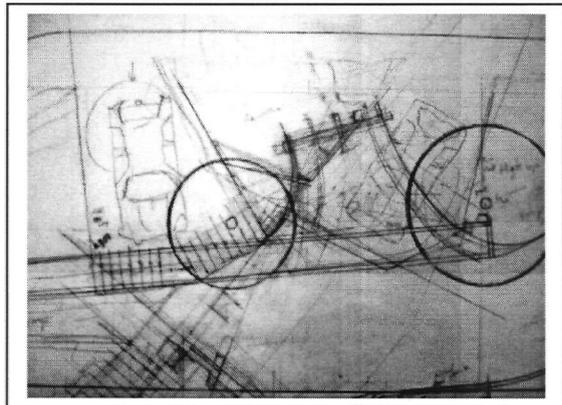
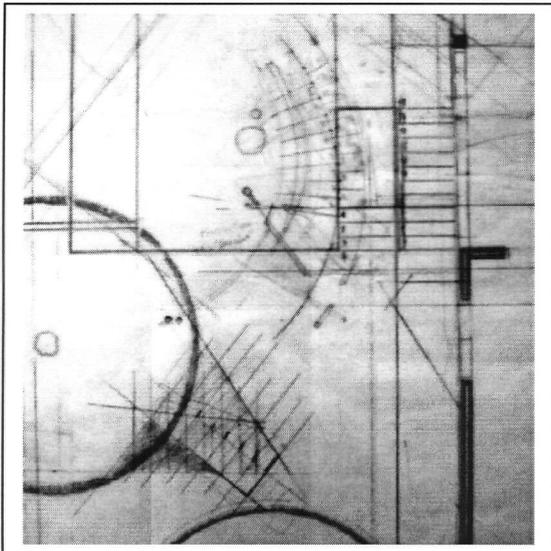
- start with developing final detailed sketches in big scale first and never step back from then to gain a complex picture
- draw blinded or after dark
- never go for a site visit
- never talk/discuss the proposal with the clients/users (supposing you know who they are and what they desire at all)
- never be concerned about feasibility/actual achievability of the design
- do not let the design be influenced by any of the current or formerly popular design trends/approaches (i.e. do not try to be sustainable, aim rather for both ecological and mental unsustainability)
- make the design to be functioning only as long as there is a constant human interference/intervention
- never learn anything about deconstructivism

# DECONSTRUCTIVISM

.....  
**FINAL DESIGN**



**Final dimensioned plan**



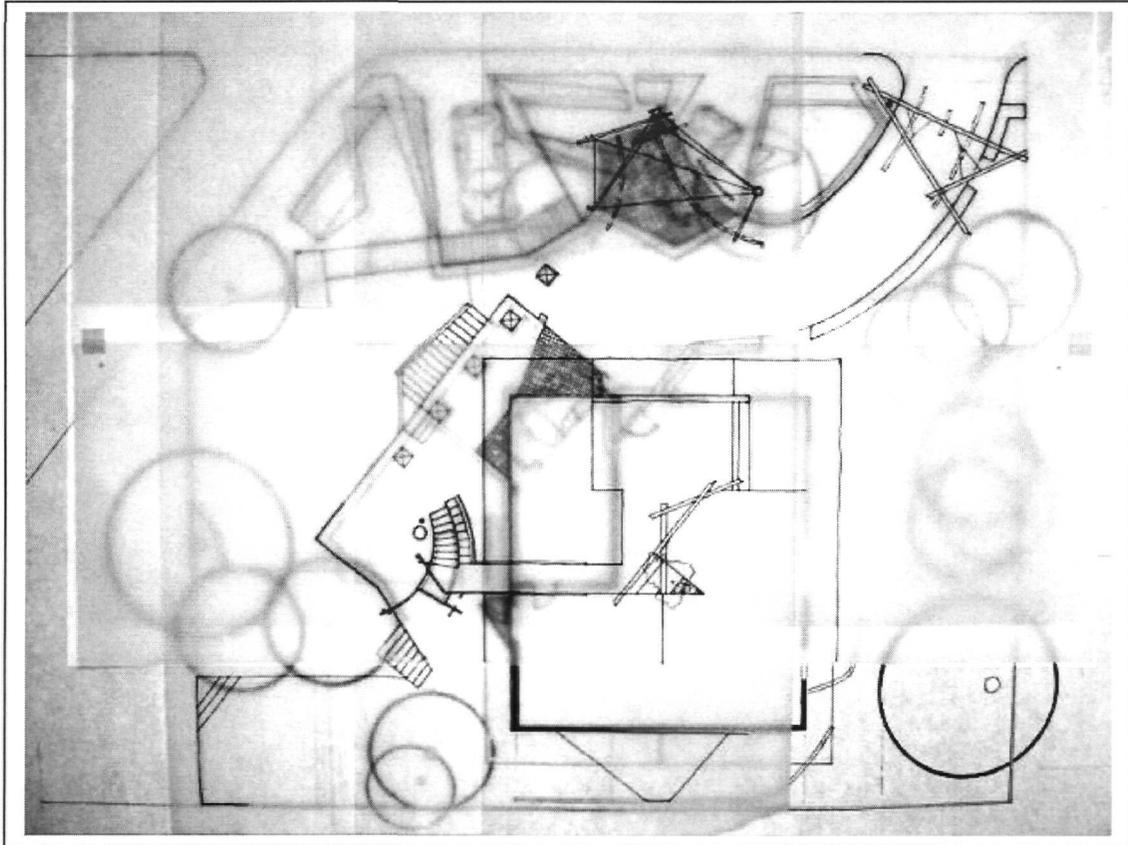
**Details**

## DECONSTRUCTIVISM

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### FINAL DESIGN

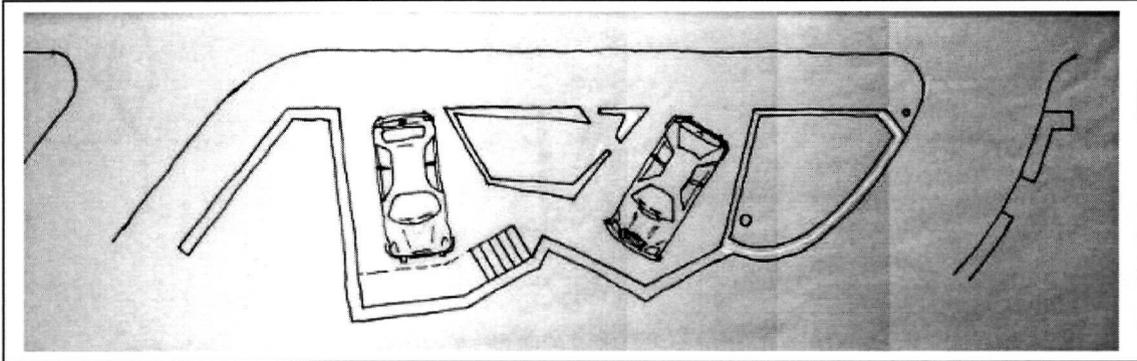
After completion, final design draft has been re-worked into a series of representative "layer" drawings. These schematically represent the individual layers final design is composed of. Layers, as presented here, are not sections of the plan drawn at a designated precisely calculated level but rather explanatory drawings allowing better understanding of the design concept.



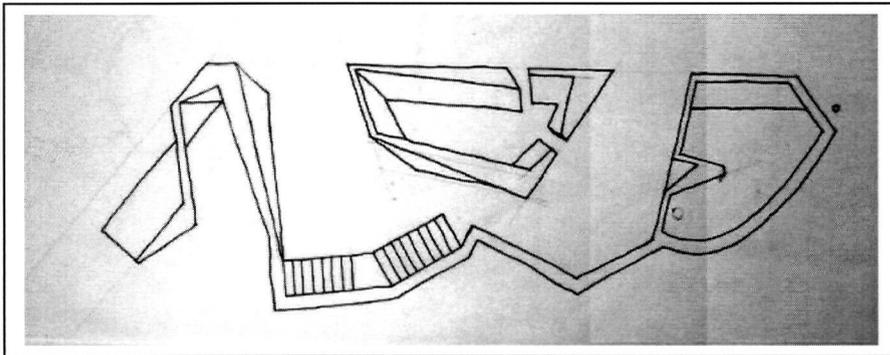
Complete layered plan

# DECONSTRUCTIVISM

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**FINAL DESIGN**



**Layer 1 – lowest level**

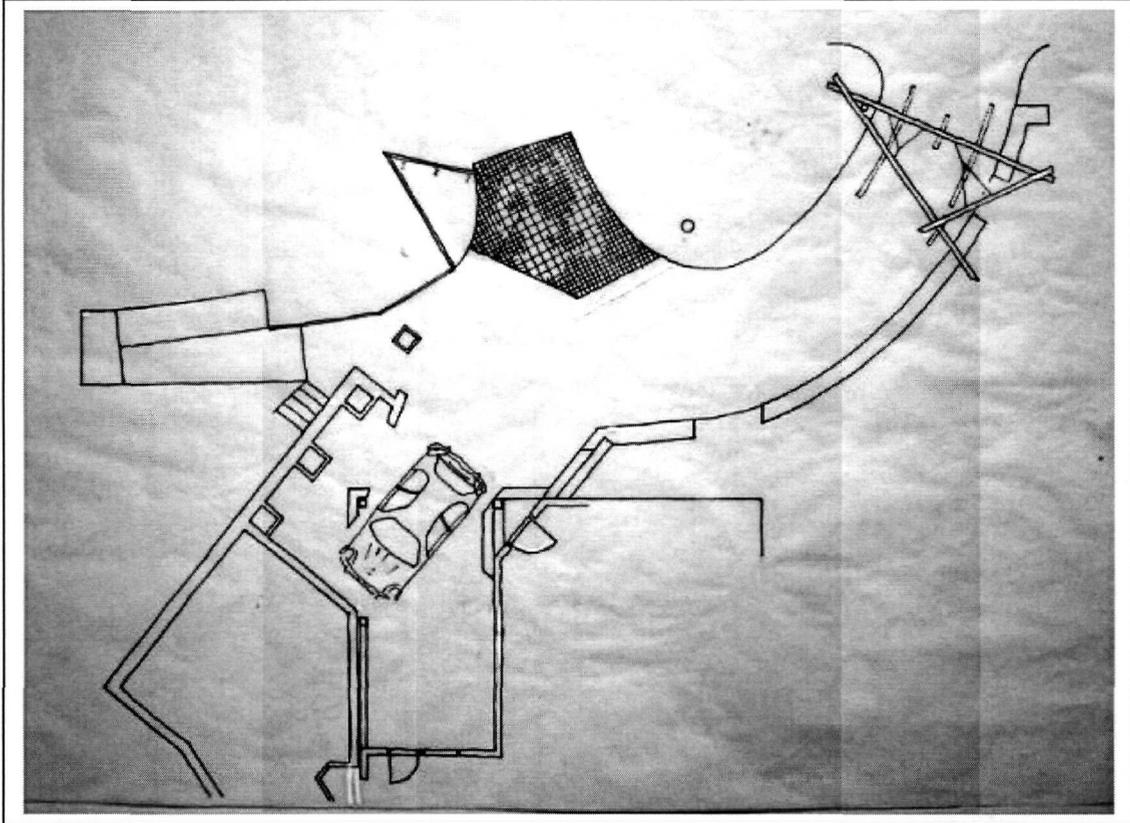


**Layer 2**

# DECONSTRUCTIVISM

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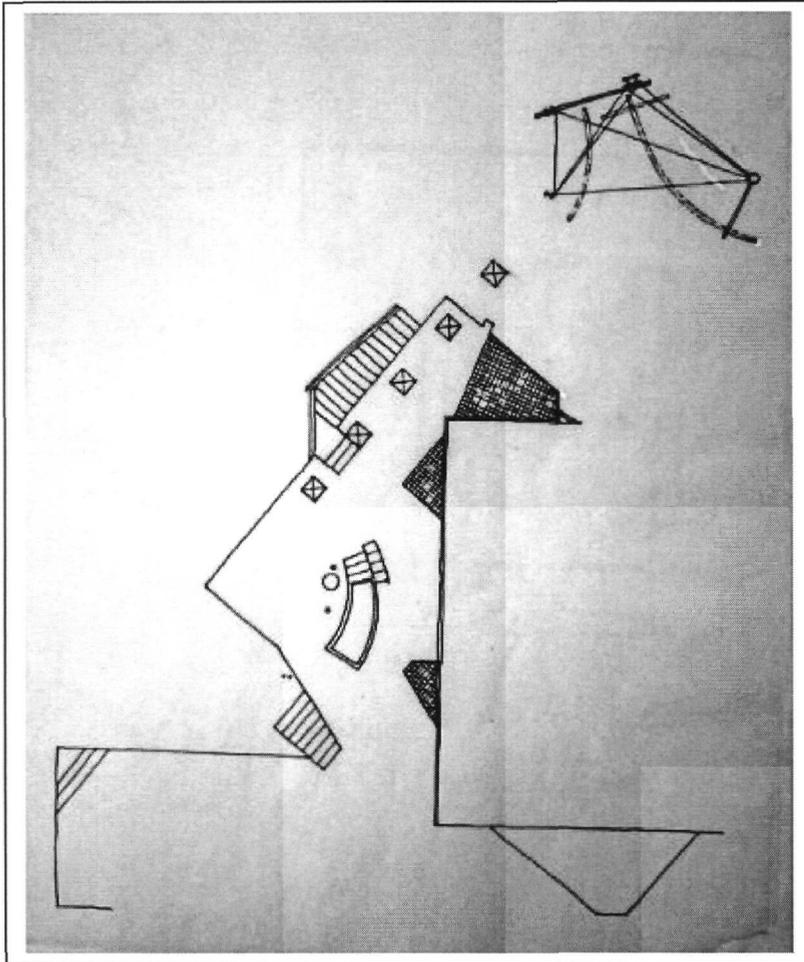
## FINAL DESIGN



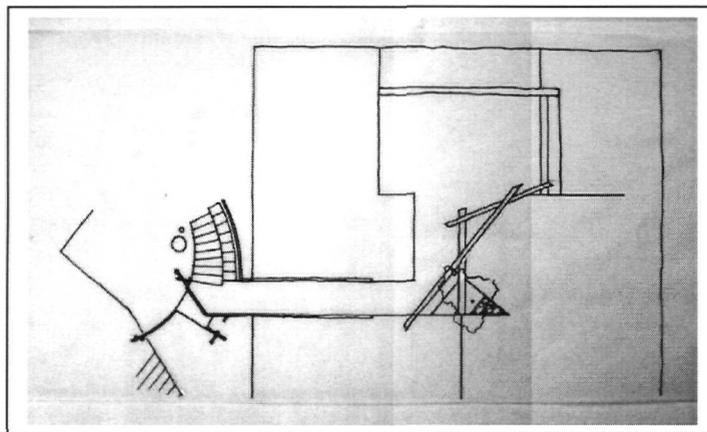
Layer 3

# DECONSTRUCTIVISM

## FINAL DESIGN



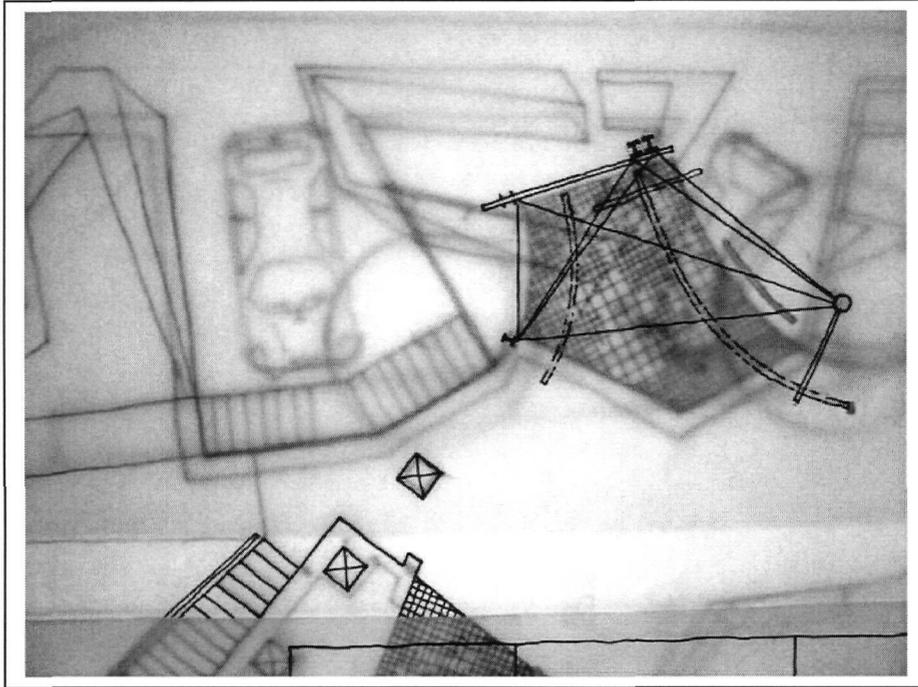
Layer 4



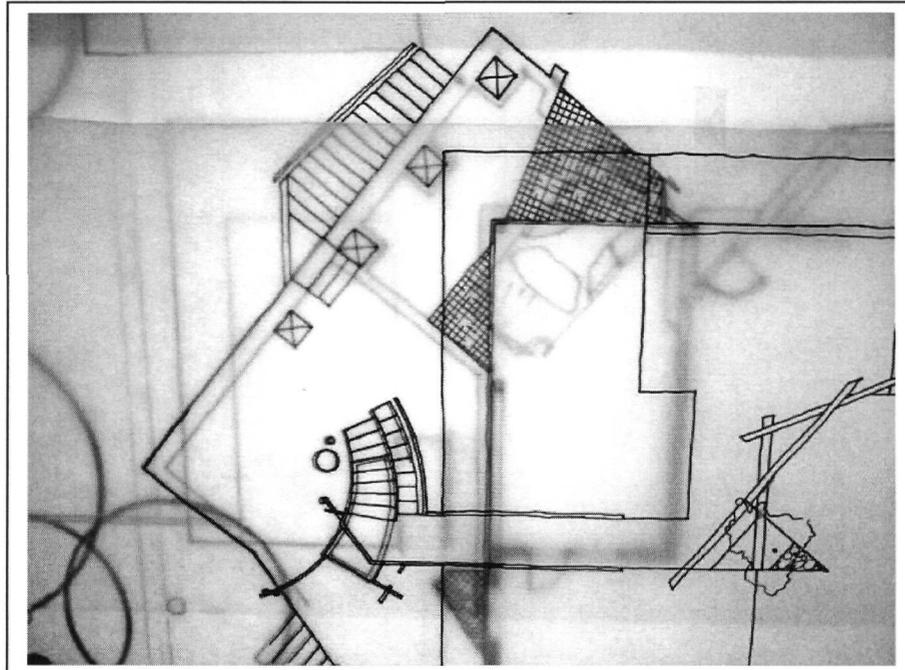
Layer 5 - top level

# DECONSTRUCTIVISM

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**FINAL DESIGN**



**Detail of overlapping layers**



**Detail of overlapping layers**

## PHENOMENOLOGY

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### FINAL MODEL

Building of the model of the new proposed phenomenological design was a culmination of the work. The modelling stage in this case followed after the design was fully developed in the drawing format. It may therefore be seen as a spatial form of representation of the final design proposal.

It possesses high level of persuasiveness and stimulates interaction. The "language" of this model is very easy to understand as a high level of realism was chosen throughout its creation. For this reason it easily communicates the nature of proposed design interventions even to people who were never involved in designing and are unable to read plans and other graphic forms depicting design work.

The three dimensional nature of the model in combination with its scale and physical size offers endless number of points of view which can otherwise be achieved only through sophisticated computer animation. The "realness" of the model, it being a physical object one can touch and have right in front his eyes, makes it probably more readily understandable for certain groups of people. Its physical existence may also leads to a conclusion that the design shown at the reduced scale could similarly easily be implemented/exist in the full scale which may be a weakness of computer virtual modelling that still represents a physically non-existent design.

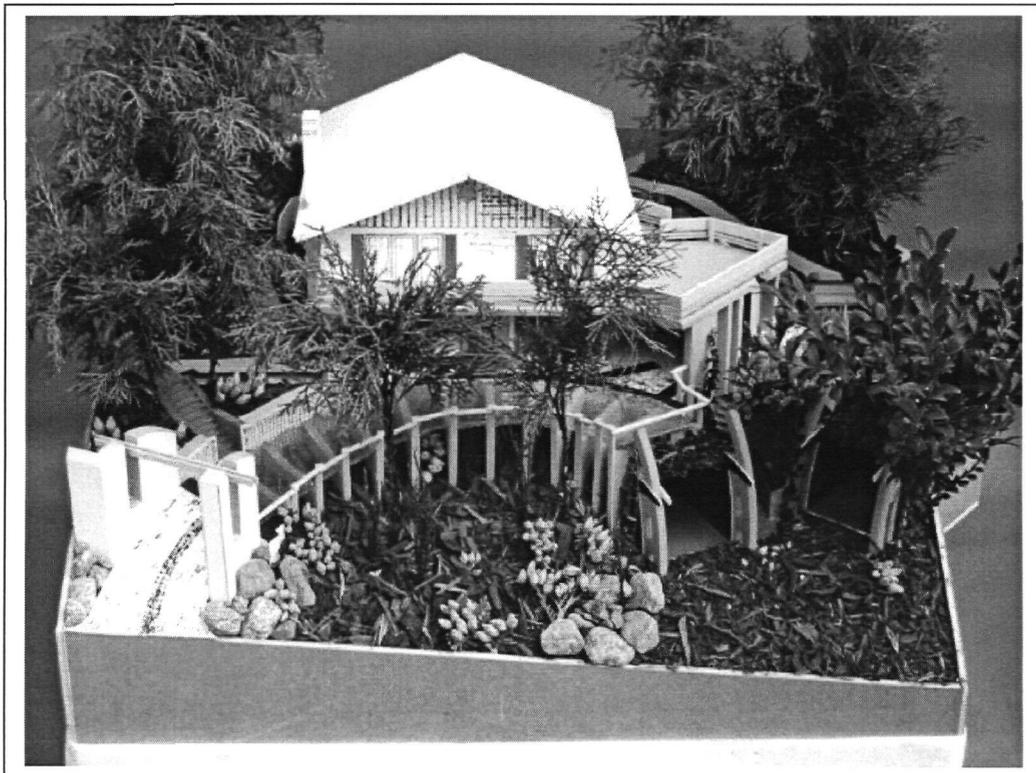
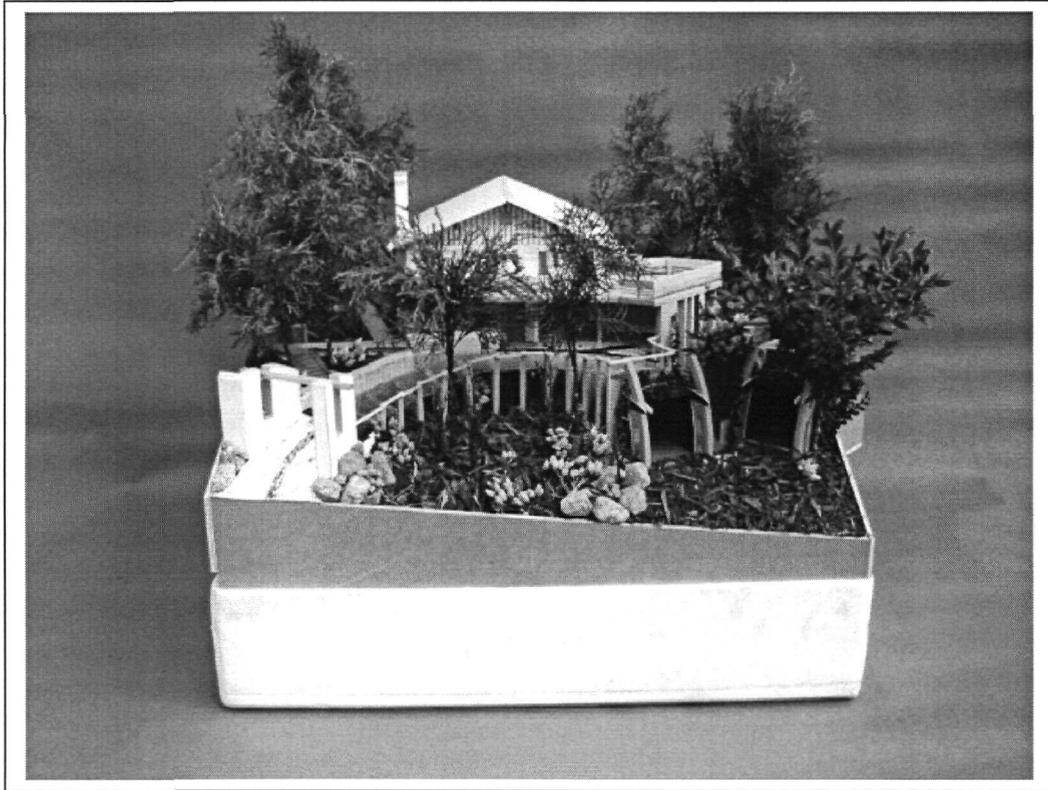
With the positive effect of being able to see the model from various angles and heights comes danger of forgetting about the way the design will be perceived by its users when implemented. Being able to look at the model as a whole from deliberately chosen angles brings part of the excitement and better understanding of the whole site can be gained from it but as noted in previous chapters, understanding of the space in reality will happen through pasting the information gathered from moving through the space in mind into a mental map as opposed to looking at its whole complexity at one moment.

Additional advantage of the model is a direct exposure of its builder to construction problems concerning the structural nature of the design. Even though model material imitates real construction materials only superficially, lessons about the principles of building or assembling remain similar. While for example a stone veneer drawn on a drawing may be left levitating in space (as the thin sheet of paper have capacity to support any Moby Dick without sagging a fraction of a millimetre), spatial nature of the model existing in environment with real gravity force does not allow for similar fictional tricks.

# PHENOMENOLOGY

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## FINAL MODEL



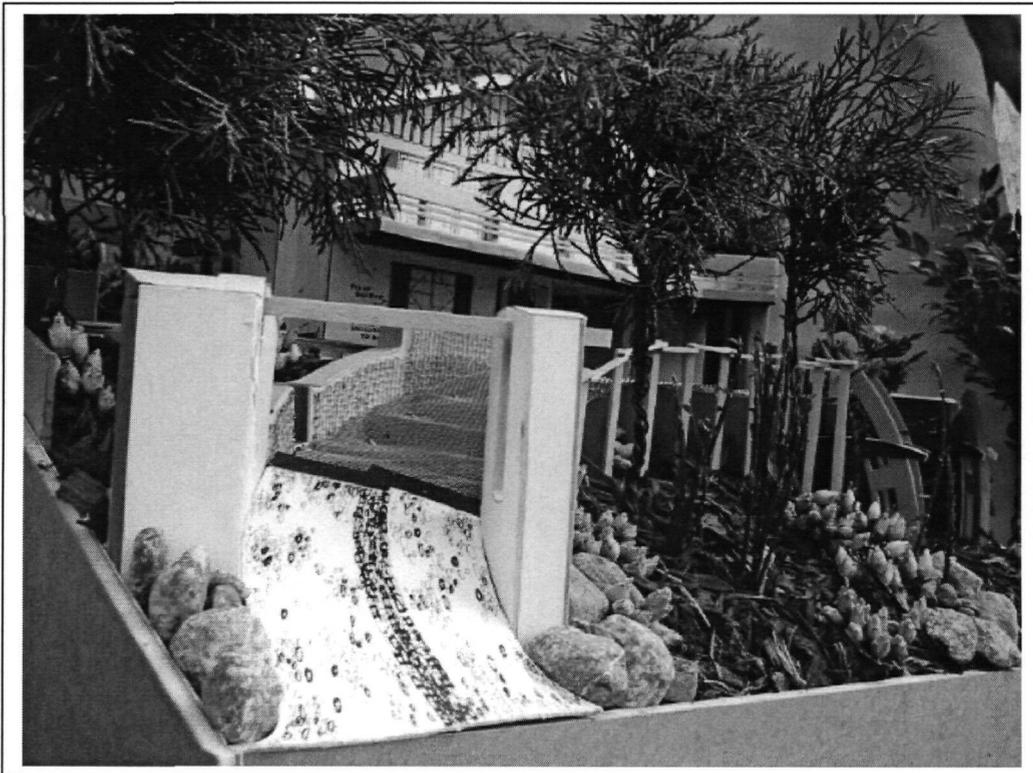


PHENOMENOLOGY  
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FINAL MODEL

# PHENOMENOLOGY

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## FINAL MODEL



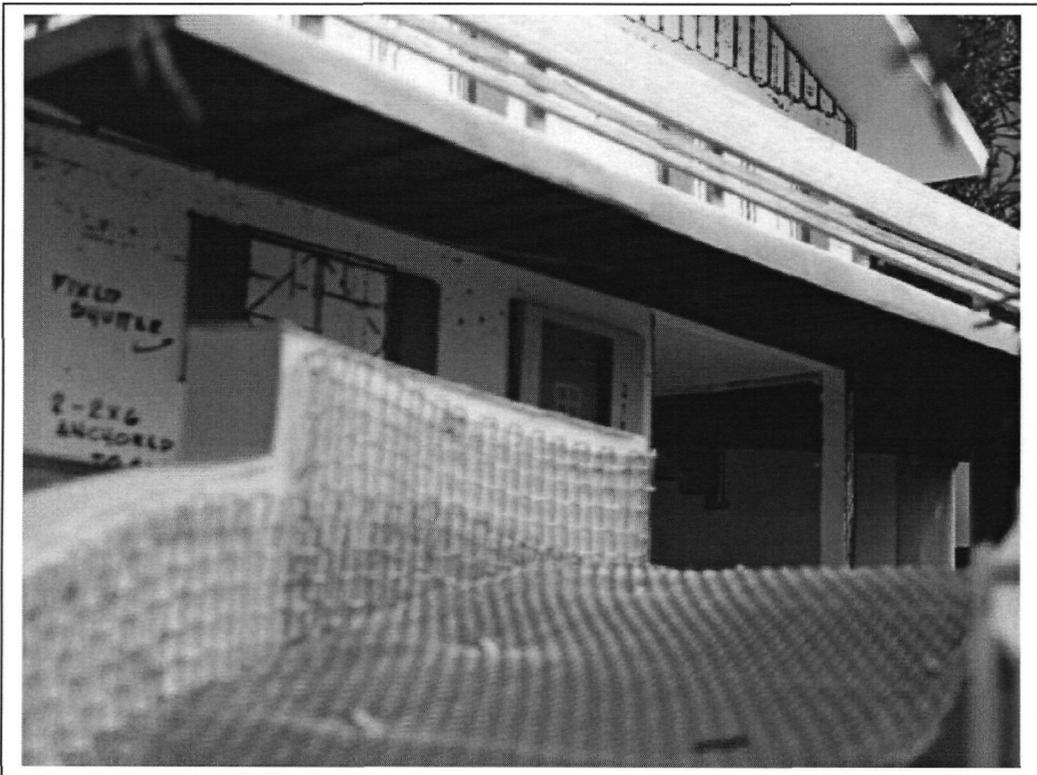
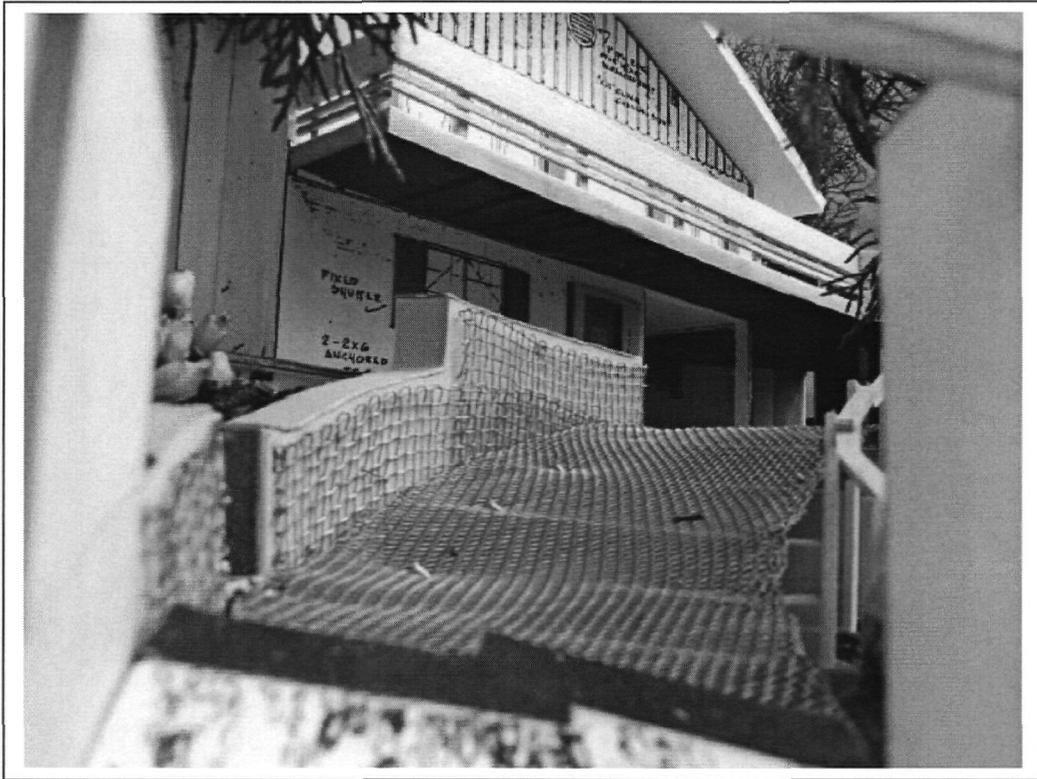
# PHENOMENOLOGY

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FINAL MODEL



PHENOMENOLOGY

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FINAL MODEL



PHENOMENOLOGY

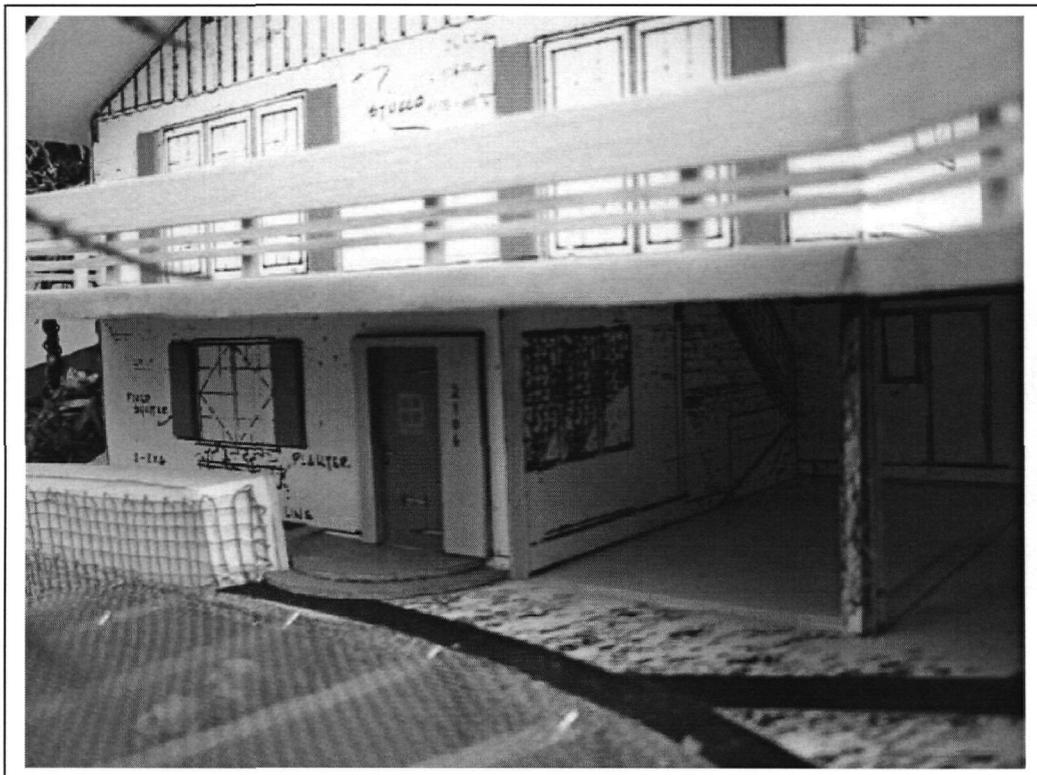
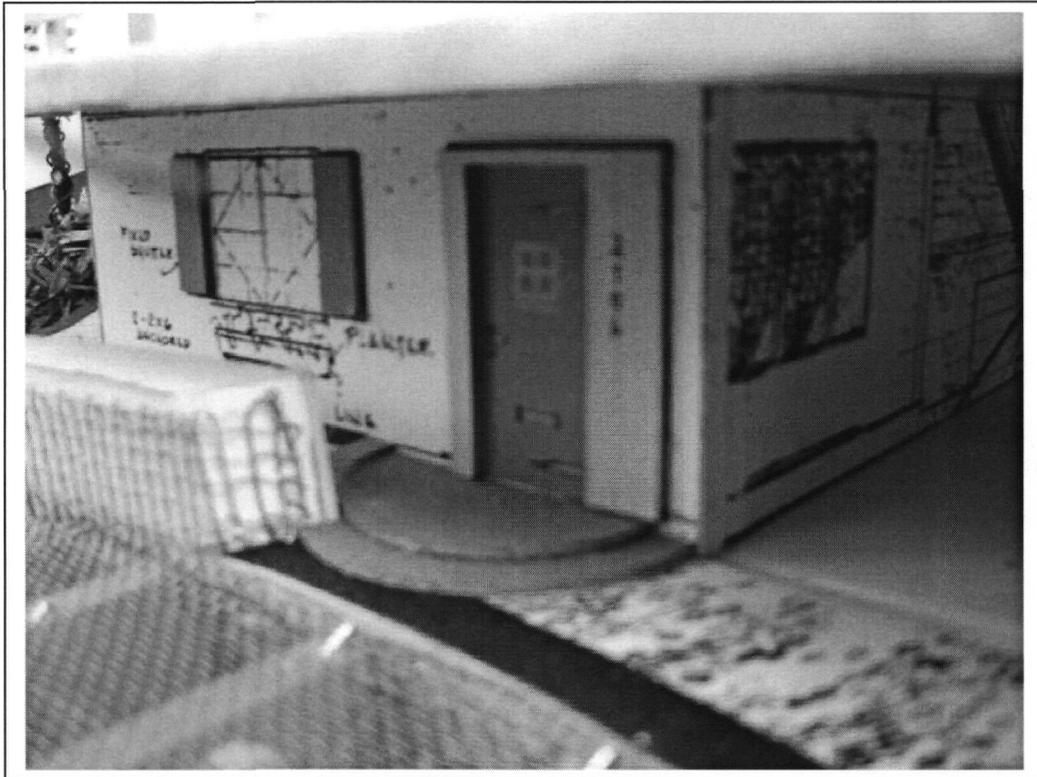
FINAL MODEL



# PHENOMENOLOGY

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## FINAL MODEL



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## FINAL MODEL



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FINAL MODEL



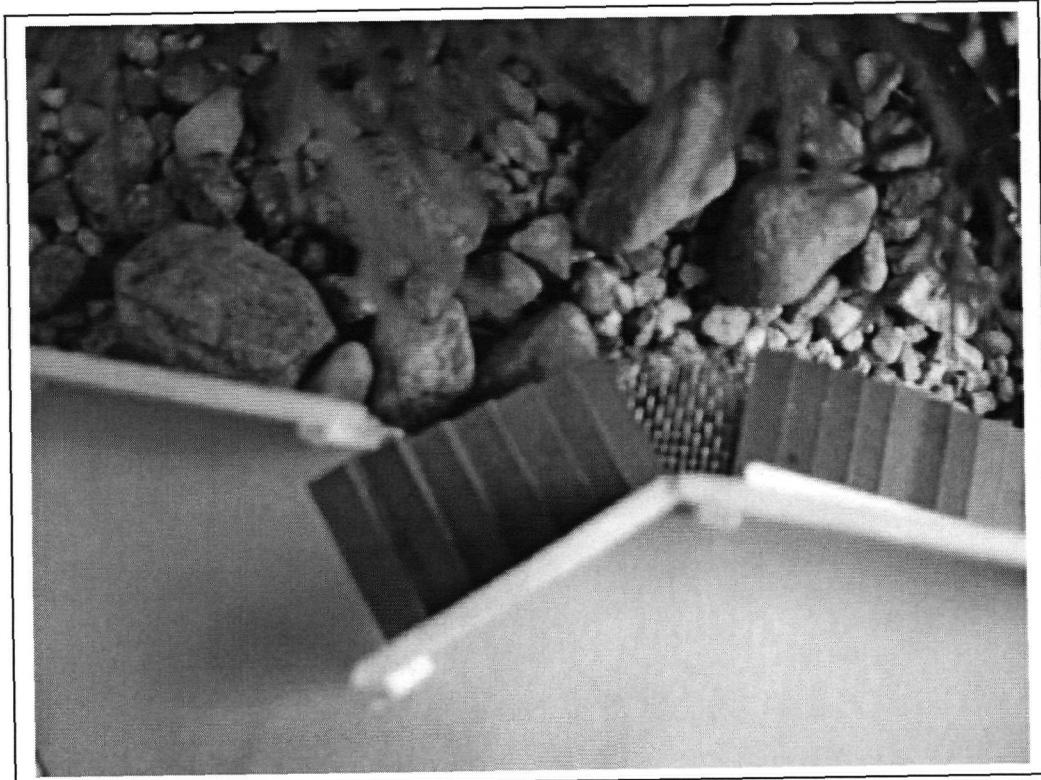
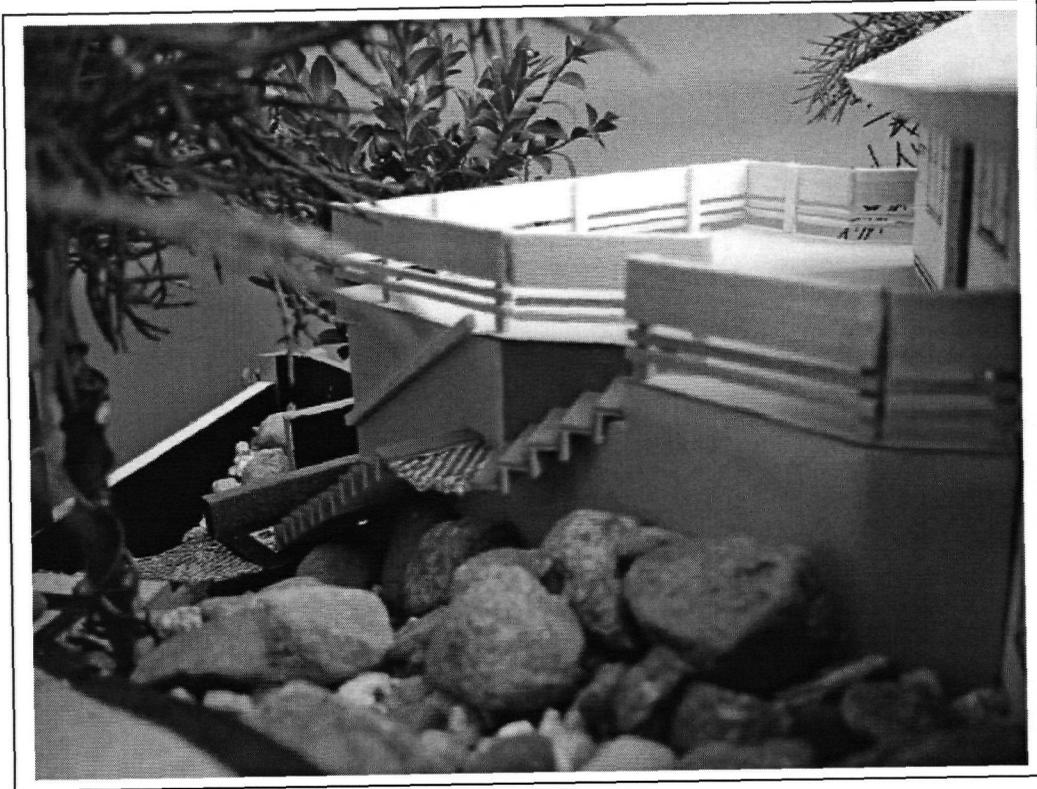
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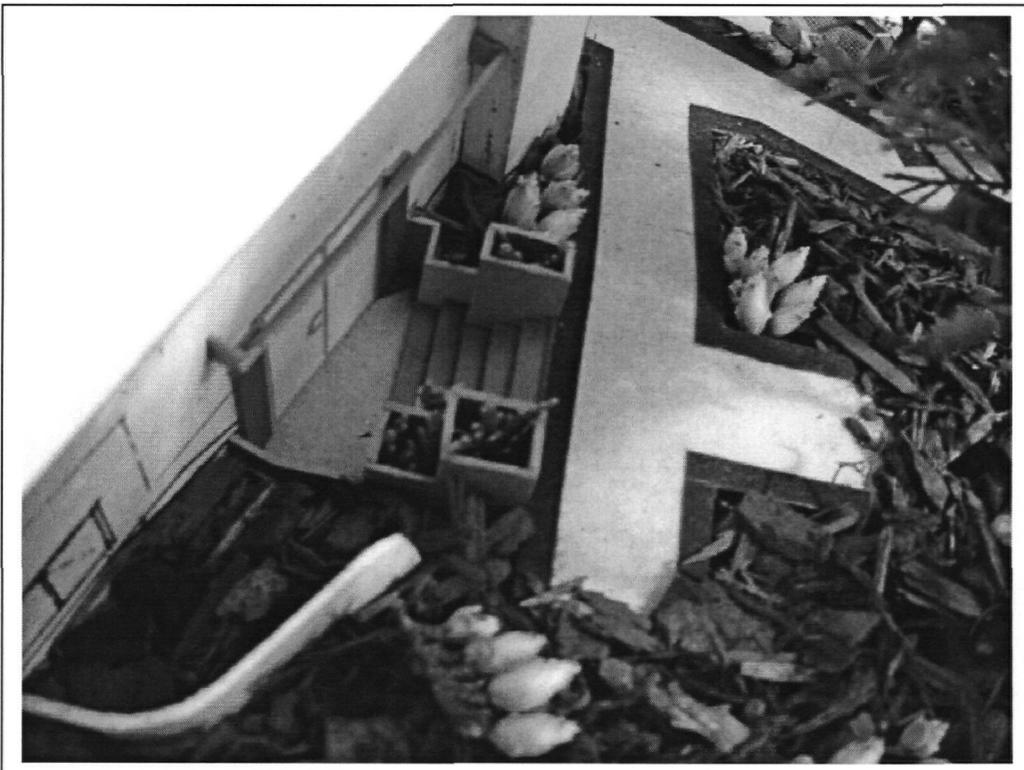
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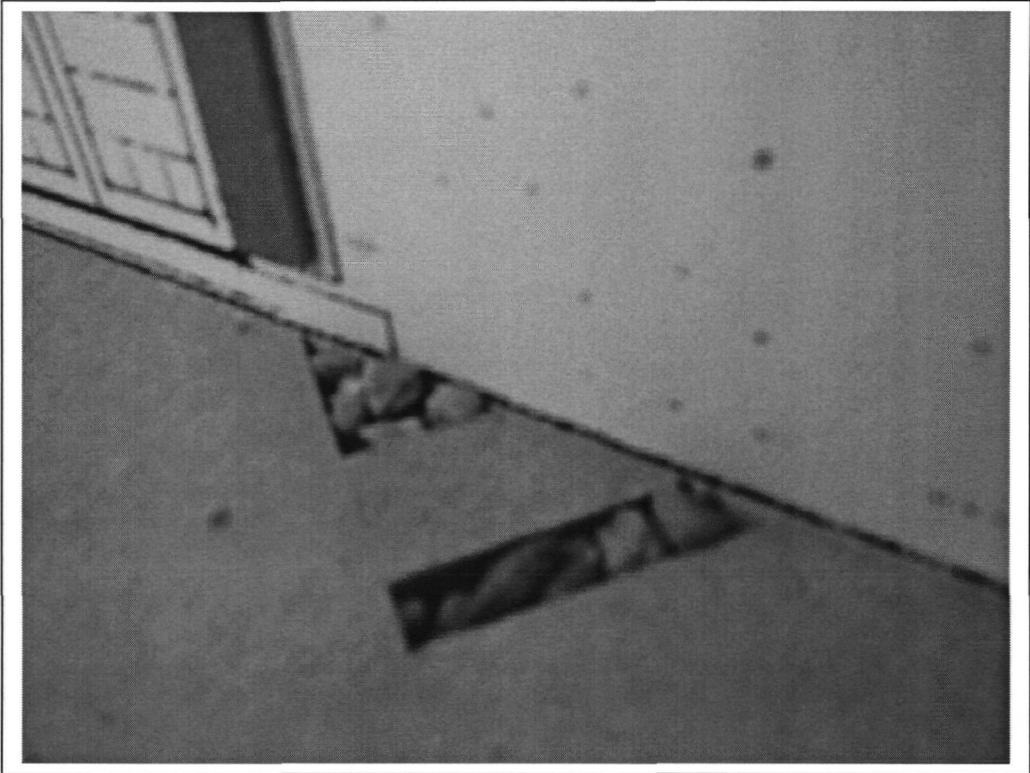
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FINAL MODEL



PHENOMENOLOGY

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FINAL MODEL



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