

architectural mechanisms

(X)perience
architectural mechanisms

Architecture is experience. Born of an individual's interaction and engagement with built form, the architecture exists through the interpretation of its being. It is the act of engagement. It results from the movement of the body, the perception of one's surroundings and the emotional response to space.

Emerging from site the primal engagement of built form with the natural landscape offers an essentialism. In order to infuse architecture with a poetry of space and light, an essential focus on the most basic components of architecture provides an opportunity for the celebration of the moment. The need for a stair or a door, or a window each accumulate an opportunity, unique and grand, but all too often forgotten. The experience mechanisms attempt to regain meaning through the poetry of architecture.

The following mechanisms explore the premise of experience. Through a disassembly of architectural moments and a hyper articulation of their configuration, each mechanism suggests the potential found in the most basic of elements. The mechanisms emerge from a quest for essentiality. The articulation of distinct experiences in individuated pavilions allows for a collection of discrete and specific investigations. Each composition assumes an iconography of individual identity relative to the viewer and their action. The experience is orchestrated through the interface with the object: representing and defining a way of seeing, perceiving, and engaging the self and the adjacent terrain. Individually articulated, the delicate pavilions are for watching, reclining, residing, entering, moving, and engaging place. The choreography of the object's meaning and identity is instilled through form, but activated through engagement. The movement through time and space provides the emotive opportunity of experience of the synthesized object and place.

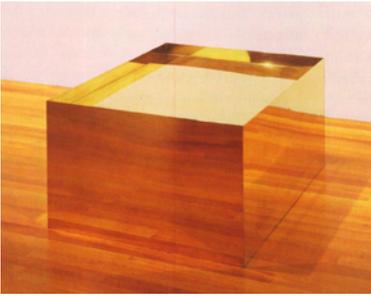
1

The investigation is two phased. The first truly architectural - focusing on the designed object as a mechanism for celebrating the experience of a singular architectural fragment. 36 different mechanisms each examine the potentials of an architectural experience. Looking at threshold, iconography, weight, geometry, view, force, light, imagery, surface, frame, stair, material, circulation, landform, and skin (to name a few), each element is celebrated to produce a mechanism: an architectural pavilion that's sole purpose is to experience the event and its surrounding ceremonies. Each element is a designed object that when engaged draws the occupant closer to the space and action of the architectural construct.

These 36 pavilions are scattered across a 100 acre parcel along the James River in central Virginia. Located specifically within their natural context and within the interrelationships of the collection, the pavilions serve to engage the viewer and the landscape through architectural experience.

2

The second phase emerged from the recognition that the mechanisms as unbuilt propositions rely upon representation to simulate the experience. The planning that still demands their implementation holds the mechanisms one step from the actual experience. The production of 8 spaceframes took fragments of ritual from domestic life and produced the experience itself. Generated by a fixed microcosmic lens that collapses a three-dimensional construction with a two-dimensional landscape - the viewer engages architecture to make experience. The manifestation is an installed environment - each of the eight fragments accumulating to provide a collective vision of domestic ritual.



donald judd - untitled 1968



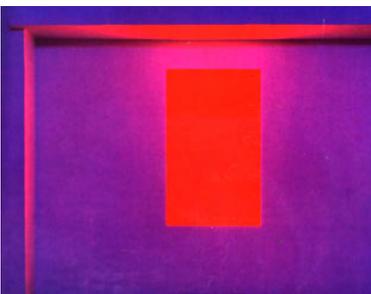
walter de maria - lightening field



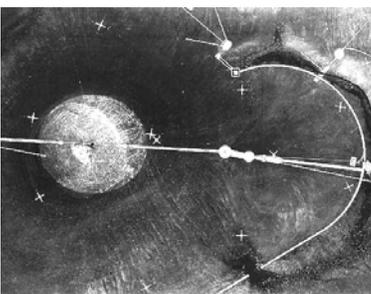
michael heizer - double negative



robert smithson - spiral jetty

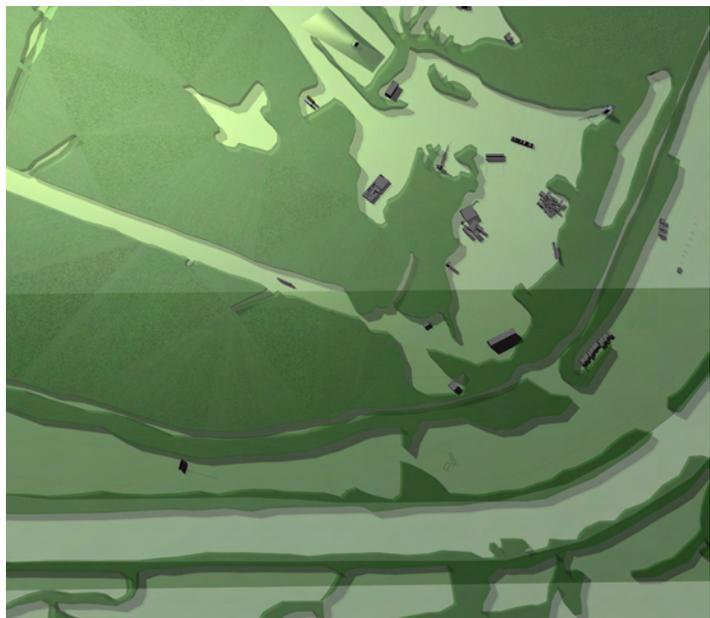
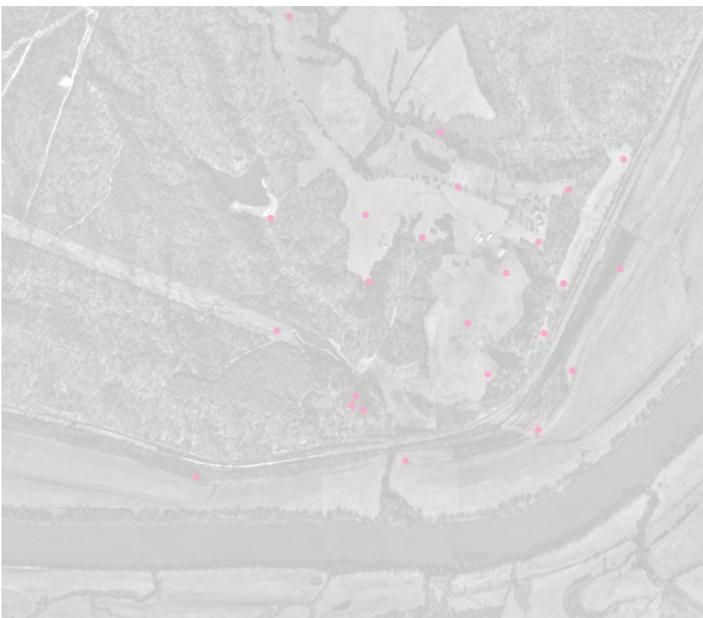
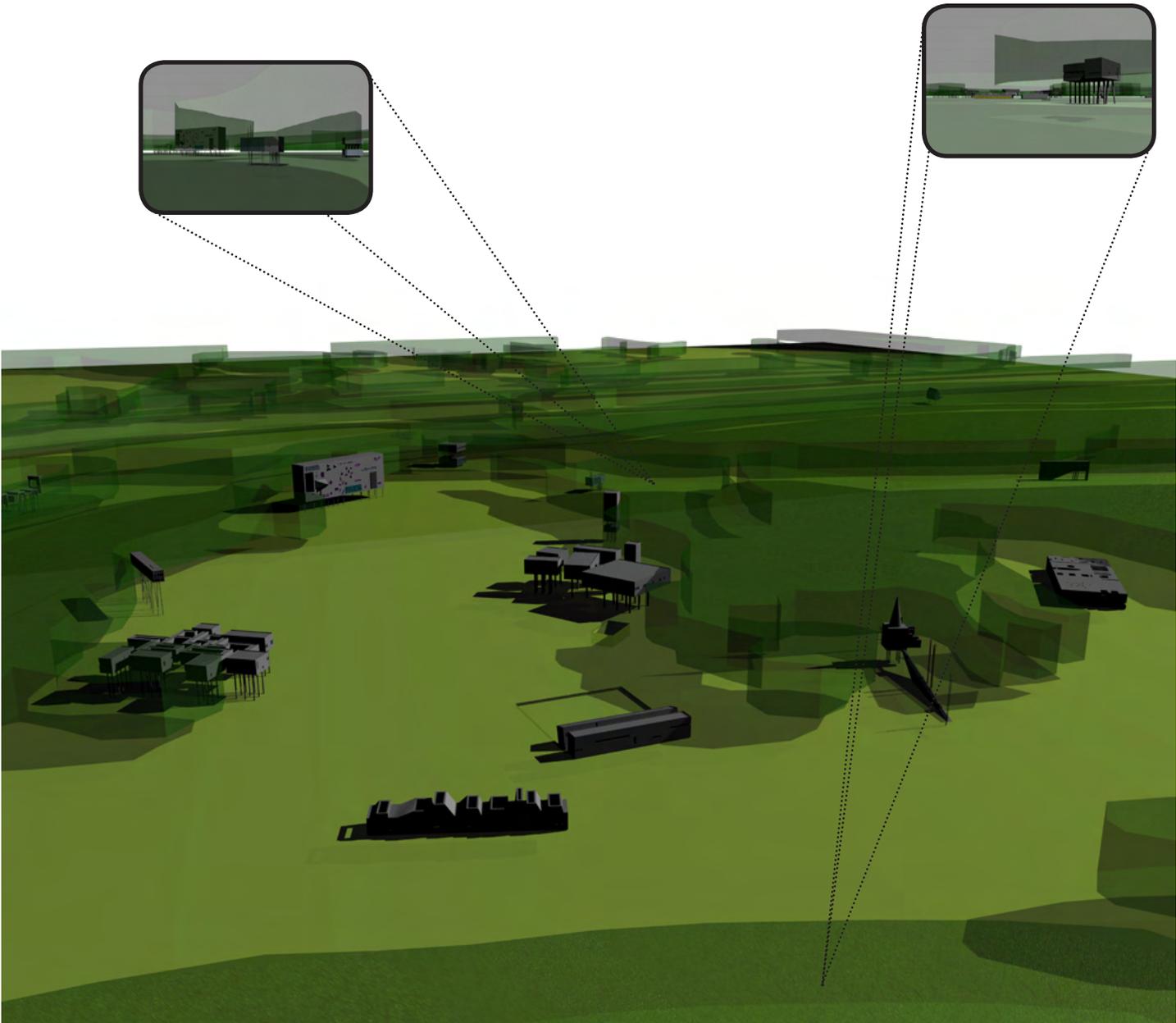


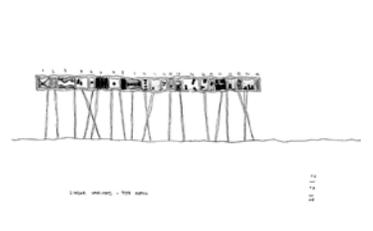
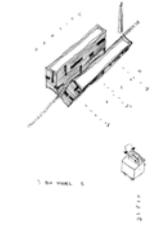
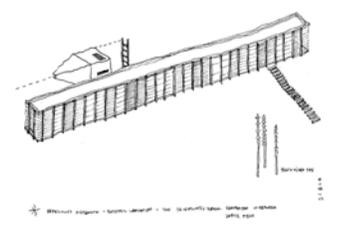
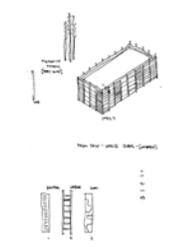
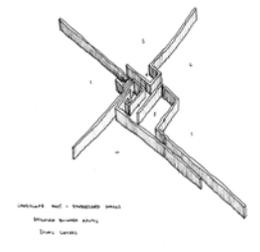
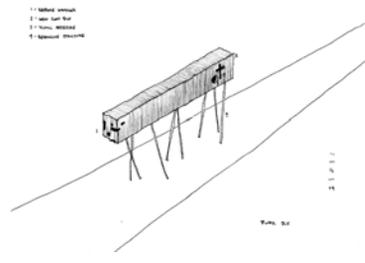
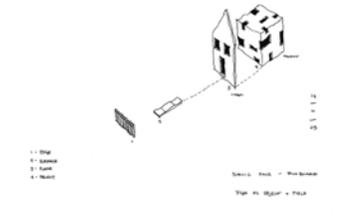
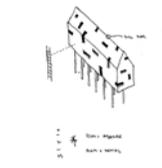
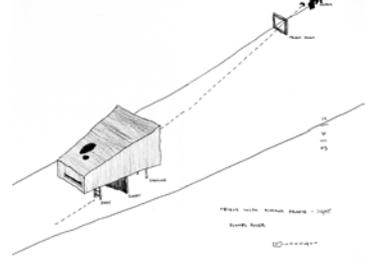
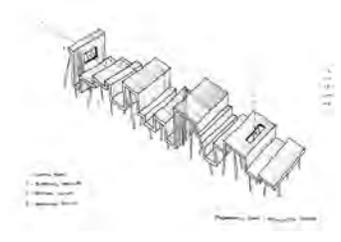
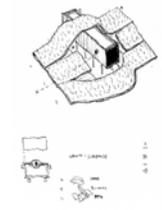
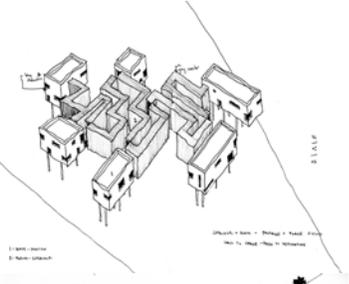
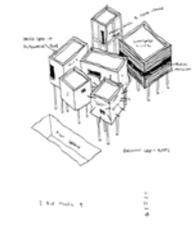
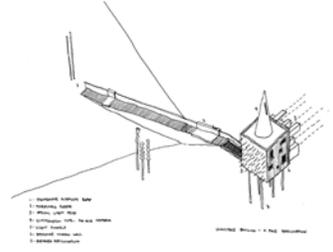
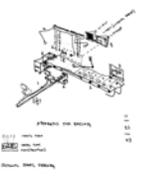
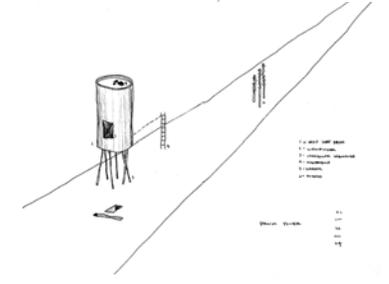
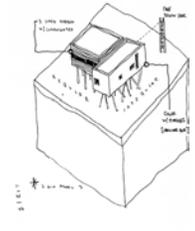
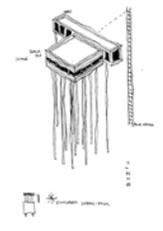
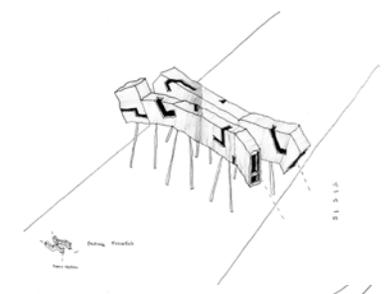
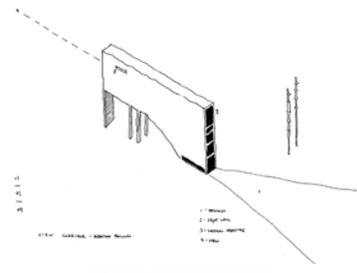
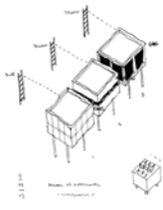
james turrell - light scrim



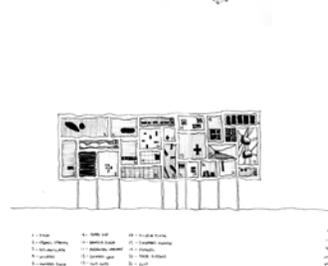
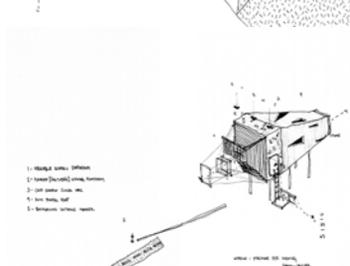
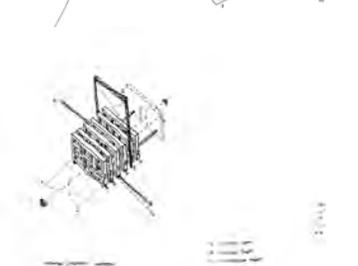
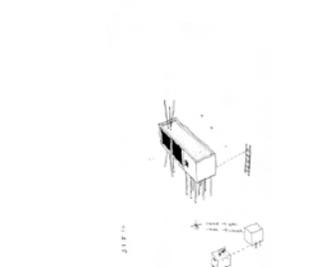
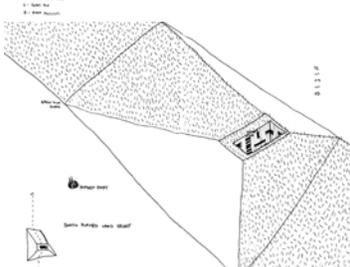
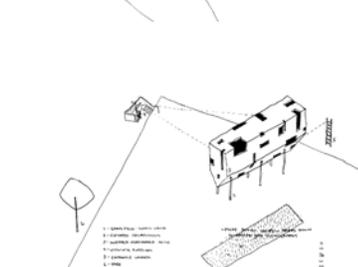
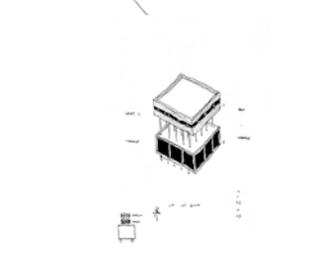
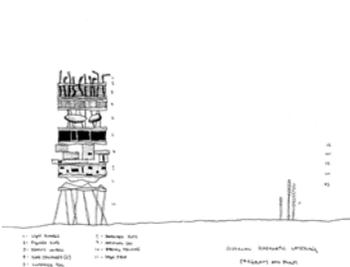
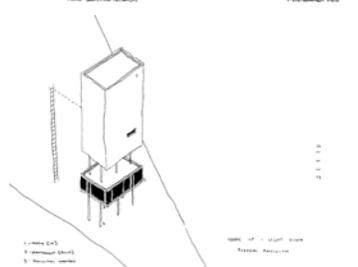
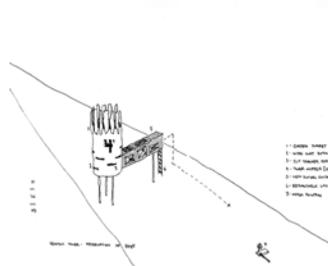
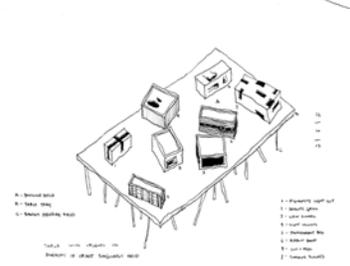
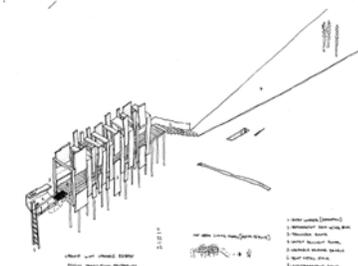
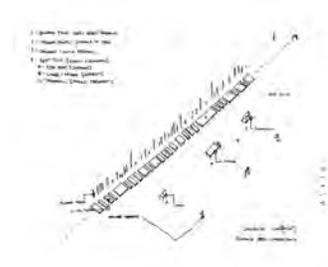
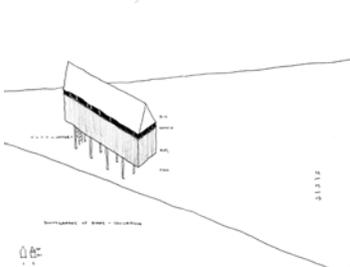
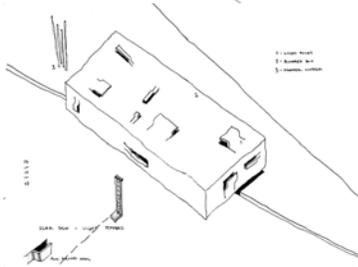
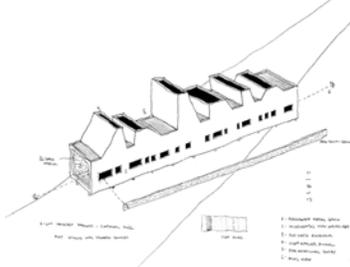
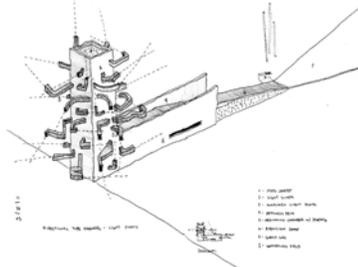
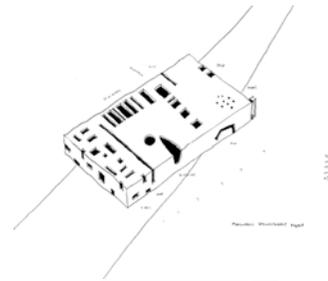
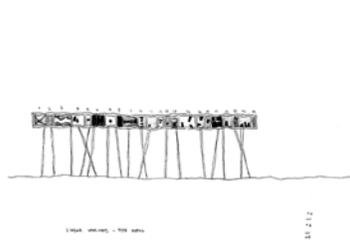
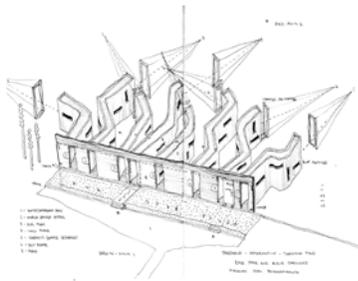
james turrell - rodent crater

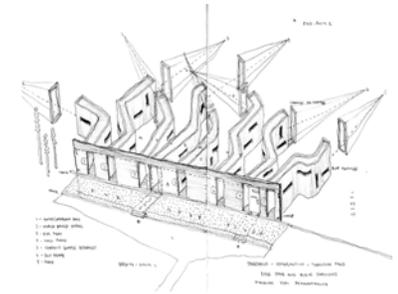
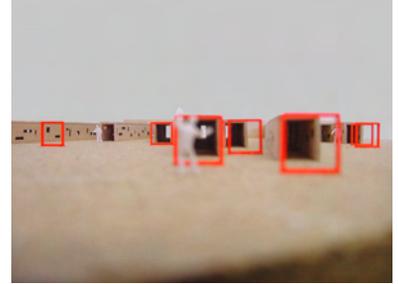
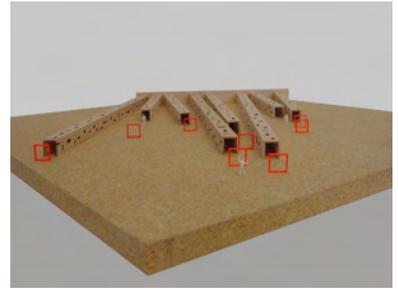
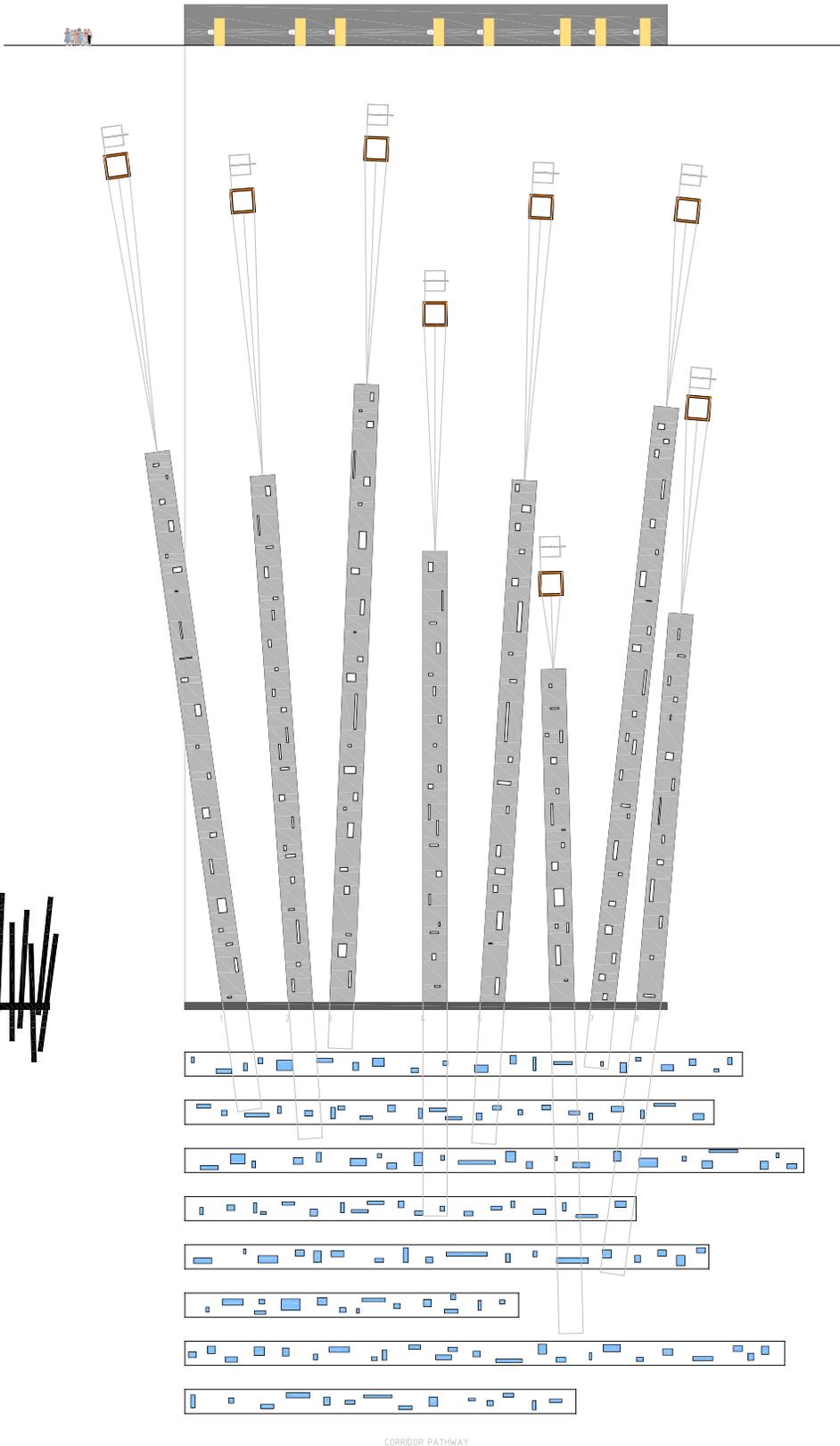
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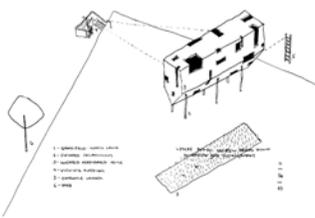
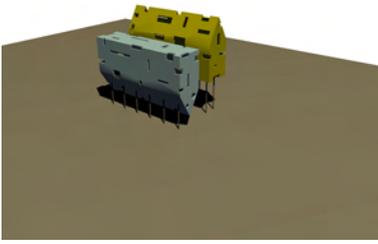
Architectural drawings showing various sections and elevations of a building structure, including a legend for materials and components.





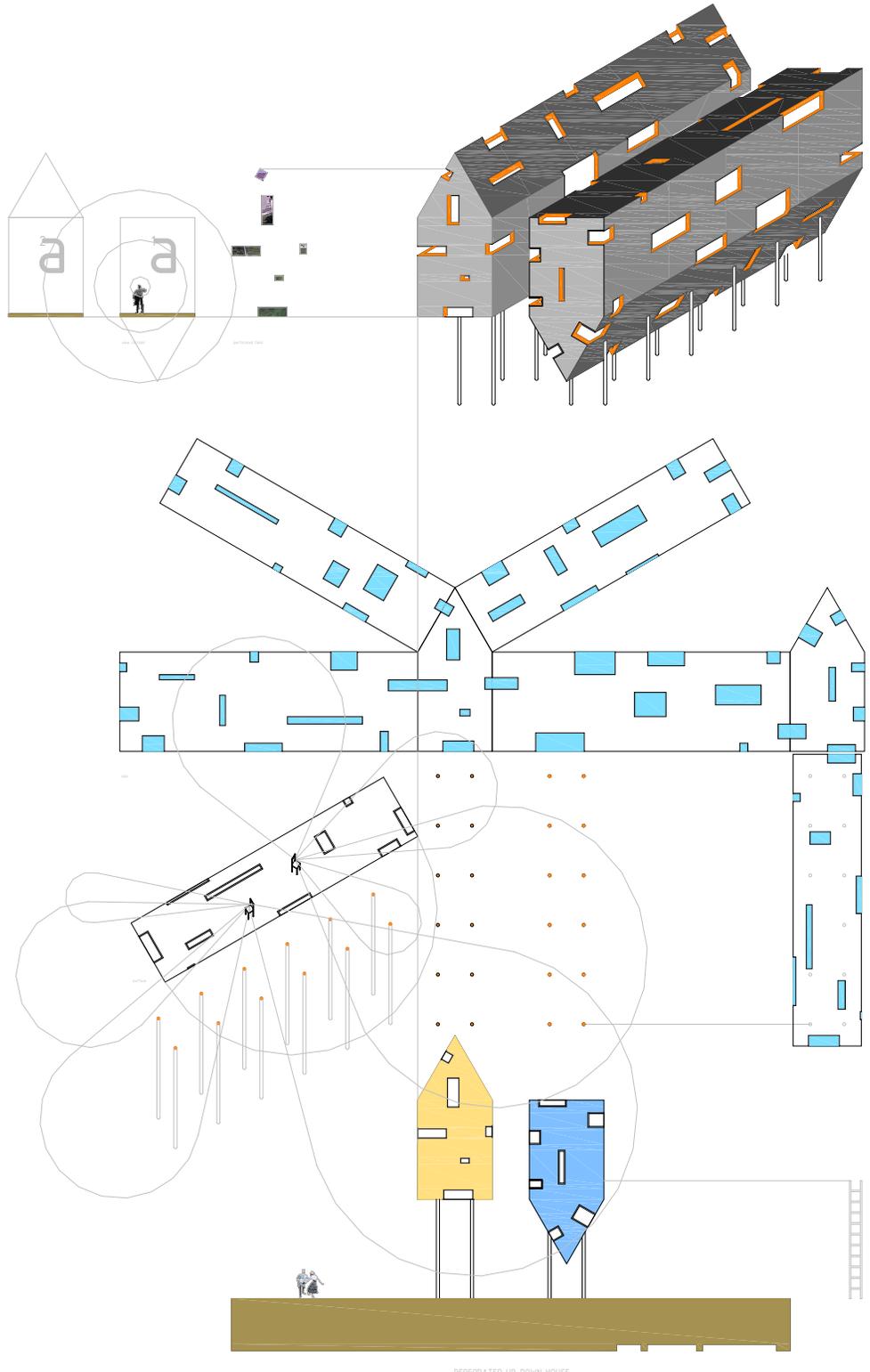
1- Threshold to Path

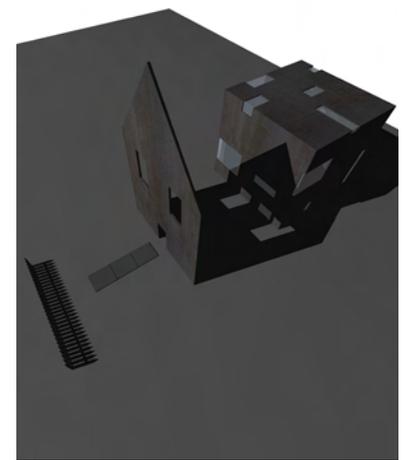
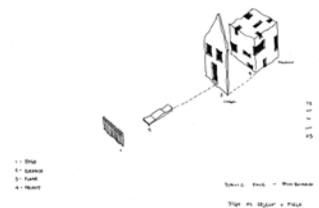
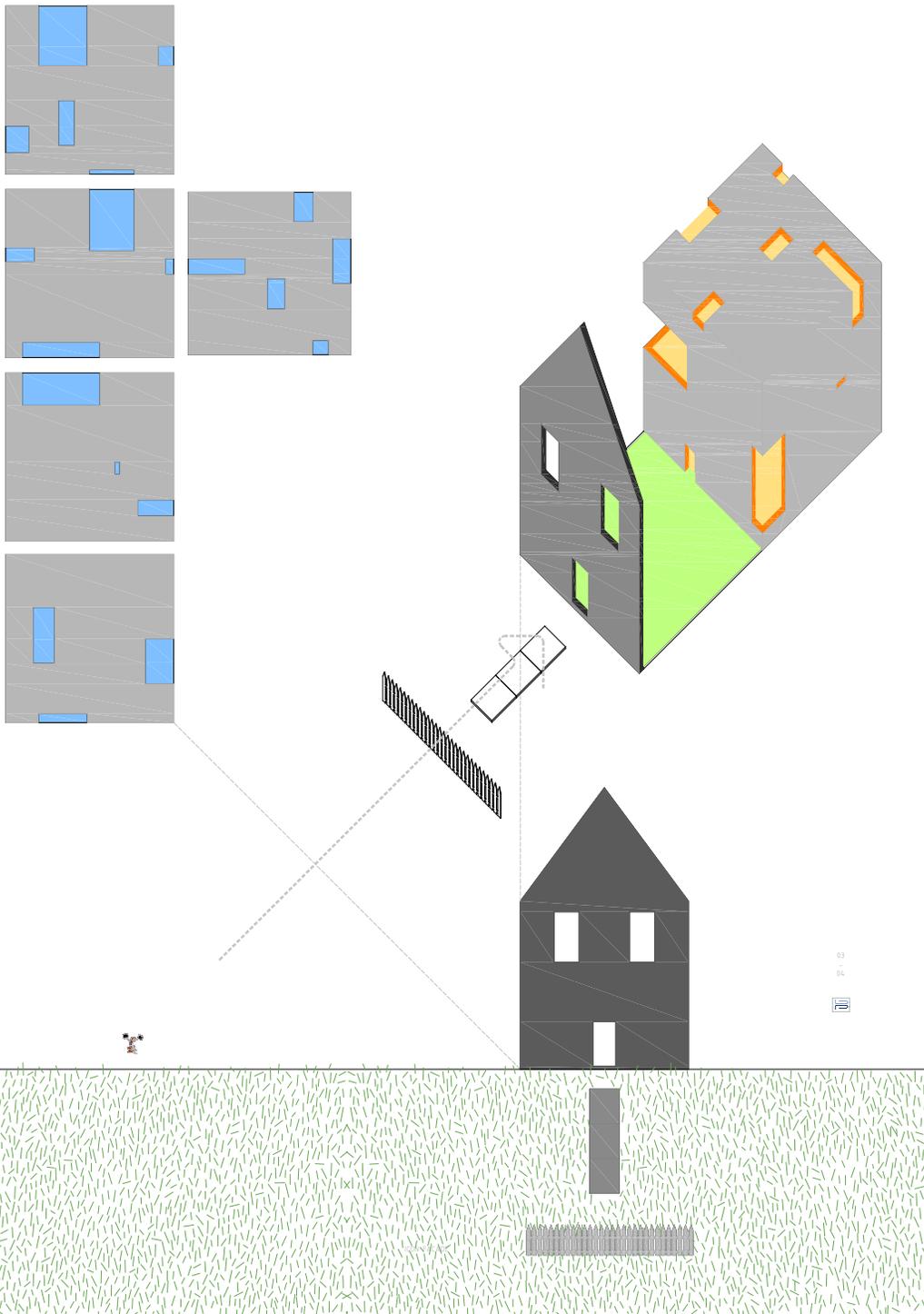
Exploring the role of entry, the gate house is the point of origin to the network of pavilions scattered across the landscape. Upon arrival, the visitor is confronted with a blank wall studded with numbered portals. Behind each door, linear tendrils accumulate to direct, orient, and offer a selection of experiences. One checks in, is assigned a entry number, and the tube funnels you through the landscape directing you toward your individual experience destination. The visitor moves through the calibrated tube, decompressing from the vehicular arrival and slowly re-directing towards the landscape and an axial alignment with a corresponding [X]perience mechanism. Each tube varies in light quality, length, orientation, and outcome. The viewer moves through and across the threshold to uniquely define their awareness of time, space, and experience relative to the moment.



2- Up Down House

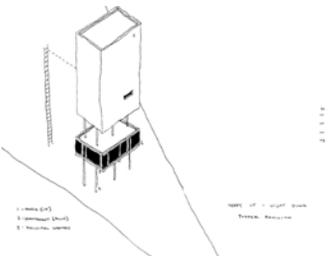
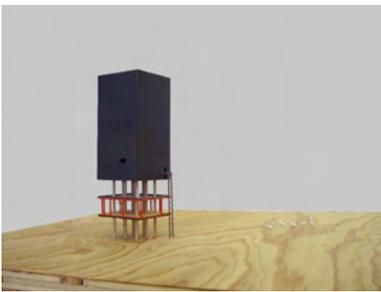
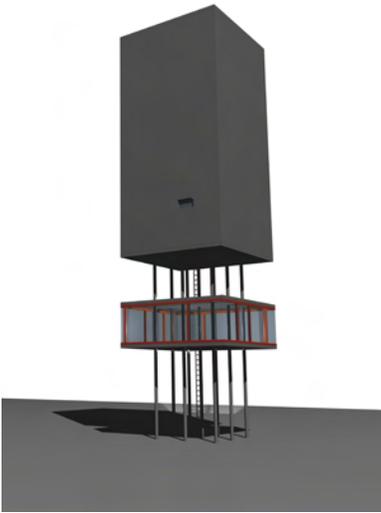
Two iconic images of home are set against one another as a diptych configuration. Their juxtaposition comes through the inversion of the figures: one up, one down. Detached from the ground plane and relentlessly perforated with choreographed apertures, the image of the volume is reconditioned. The manipulation of this referential figure challenges the conventional perception of wall, roof or home. A solitary ladder set at a distance from the houses reestablishes the ground plane by provided a corresponding elevated vantage for viewing the house. The viewer re-engages the traditional visual relationship for a singular and precarious moment. In exchange their physical relationship is compromised. The body and eye are separated and objectified through their disconnection. The same ladder provides access to the units. View and access are provided as disparate events.





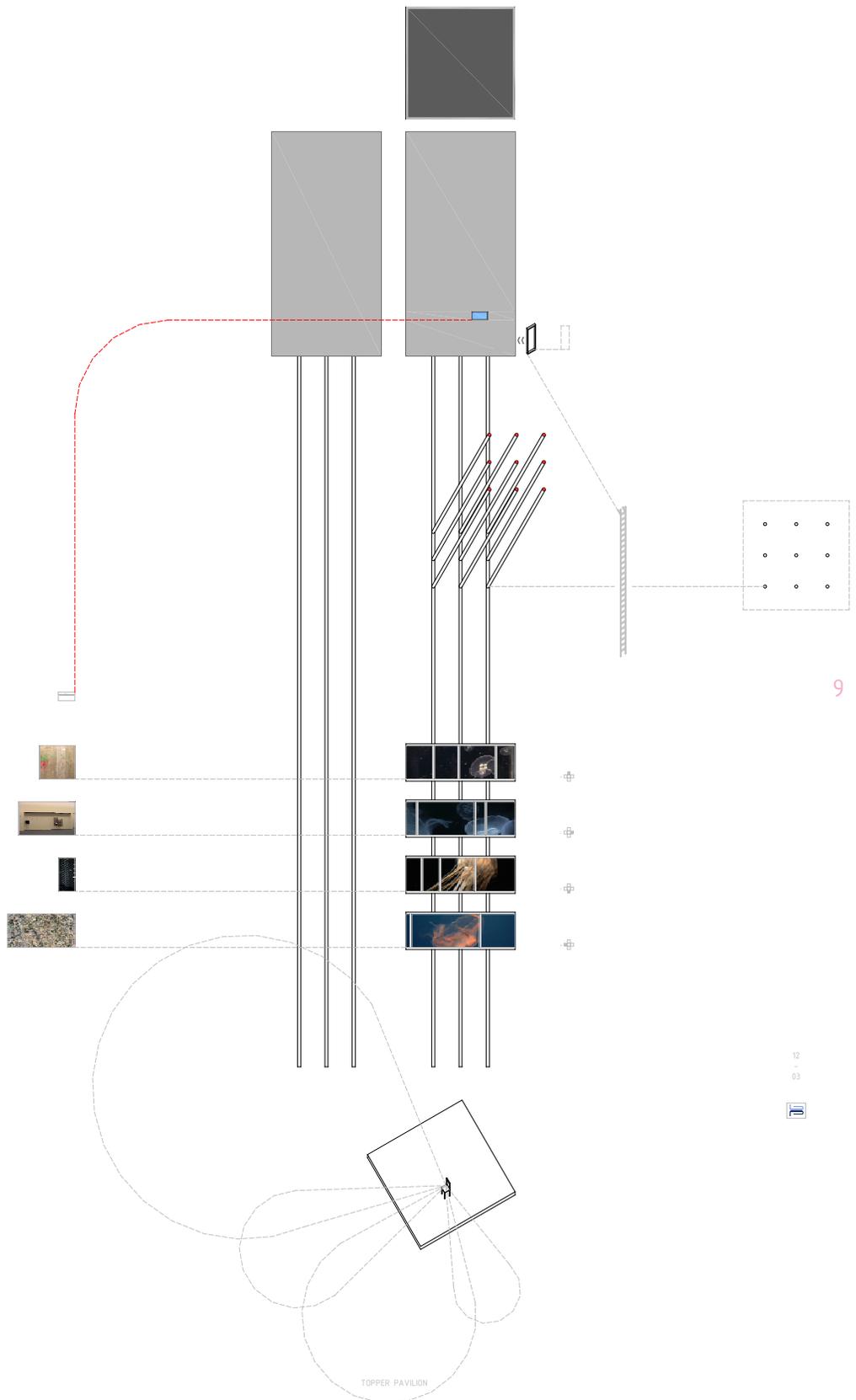
3- Icon Image

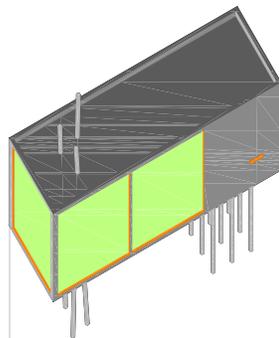
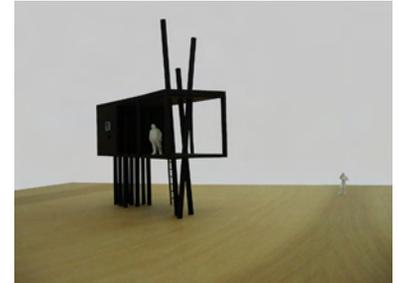
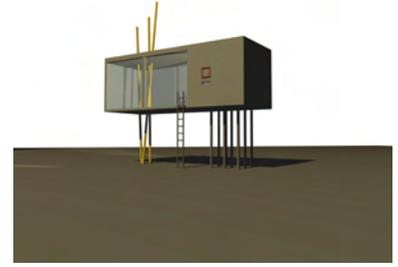
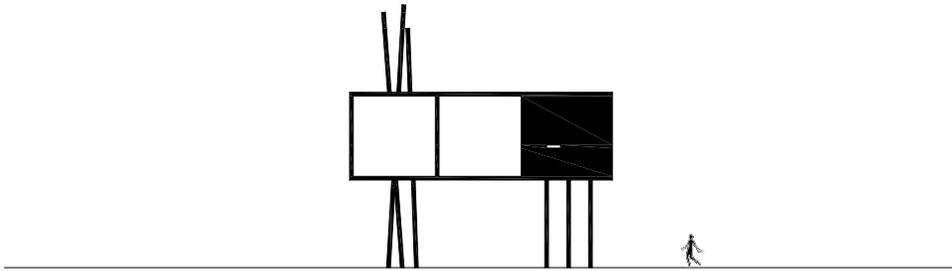
An axial approach to the iconic image of home sets a falsified billboard front apart from the enclosure veiled behind. The cubic perforated box is internally organized with a skin responding to the needs of the enclosed spaces. The apertures on the billboard front respond to symmetry, balance, and iconography, while the apertures of the cubic box respond to the localized needs of light, view and ventilation. The pattern on all five faces of the cube produces an anonymous and scaleless figure. An iconic picket fence sits as a screen in front of the layered entry. Movement from boundary fence onto path, through the plane of image, to arrive at the actual non-directional architectural enclosure positions the residential unit as the culmination of the layers of cultural baggage shed experientially and formally during the visitor's axial approach.



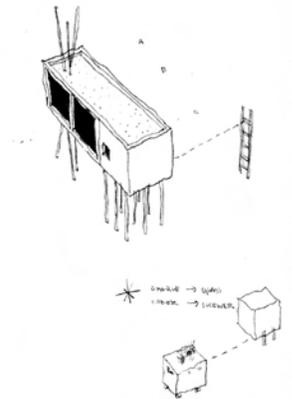
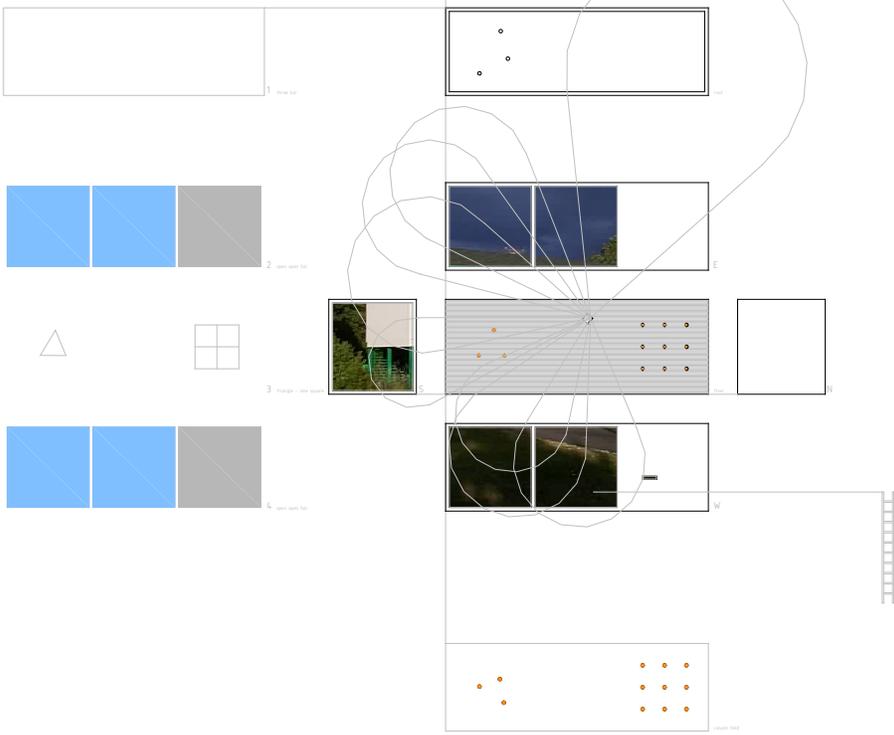
4- Heavy Light Tower

The opaque vertical chamber floats on a nine square columnar grid above the transparent horizontal chamber establishing an inverse weight relationship. The heavy top of the opaque volume has two openings - one for entry, one for light. The space is vertical extending the eye and perception towards the double square volume of the height. Designed for sleeping, the volume is for the ascension of dreams and the wonder. Dark and hidden for recoil the volume serves as a protective dream chamber. The horizontal glass chamber is for daily lounging. Compressed vertically, the expansive horizontal is emphasized. The dialogue between the two figures suggests a weight inversion and frozen tension between the massive above and the delicate under.



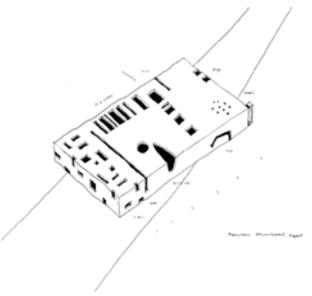
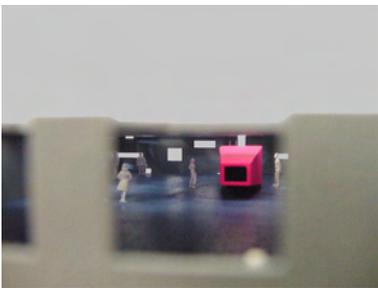


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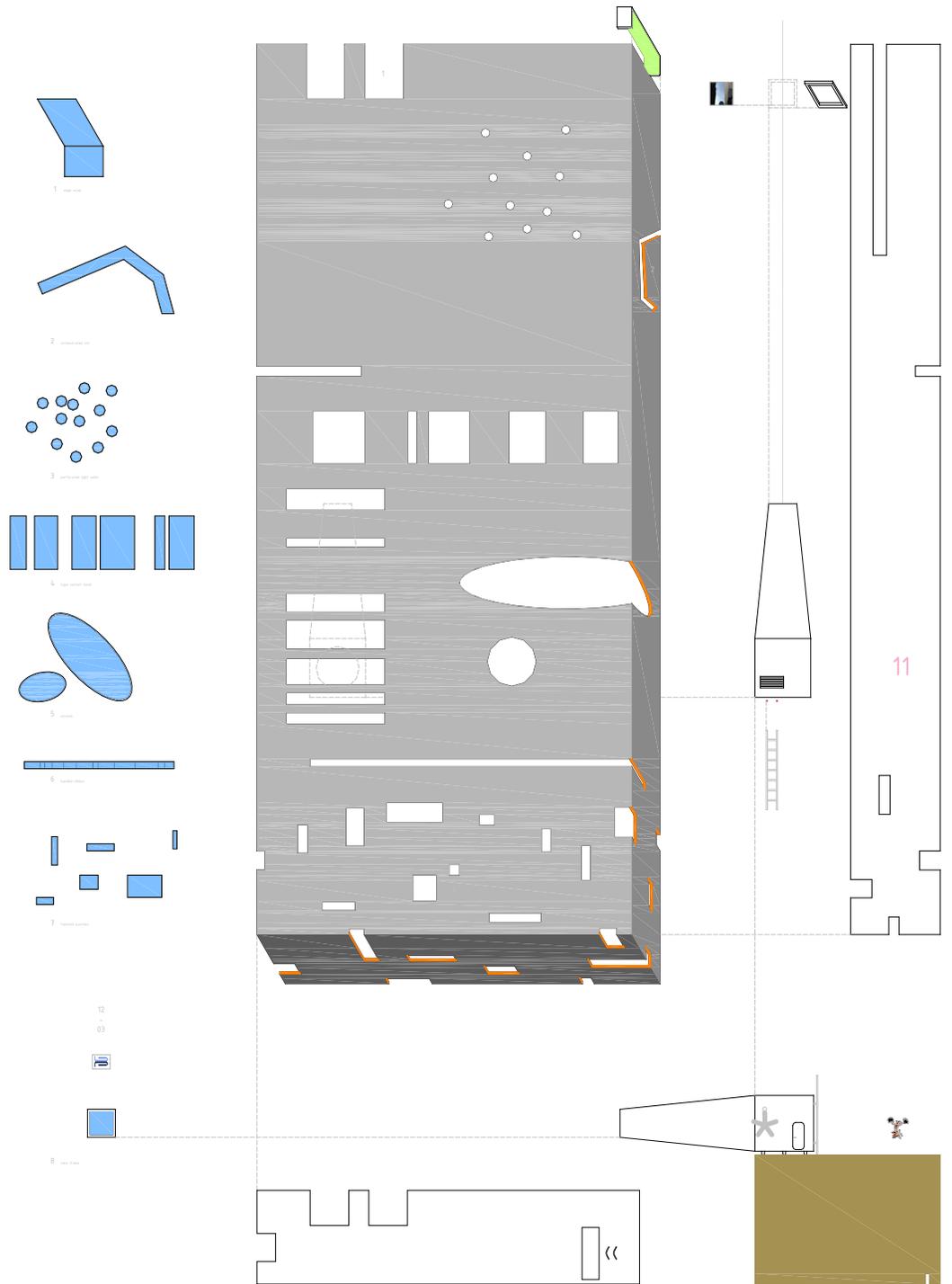
9-9 Square

The traditional nine square of the architectural plan is rotated up to engage the section. Six cubes define a vertical plane of three positive and three negative. Two columnar structures: an ordered nine square and three disordered sculptural pins, elevate the occupied plane. The disorganized pins extend to engage the third volumetric level of the nine square. The module of space is held and implied on the relation while the interior spaces leak across these elevational articulations. The form and order of the view box mediates the experience. The variation form light to dark provides for a private sleeping platform that become a private viewing platform. The geometry is engaged through the sequential movement towards and through the 9 square.

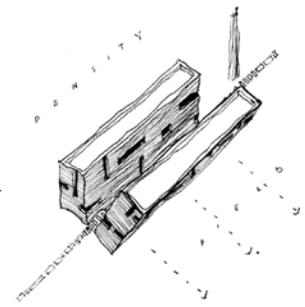
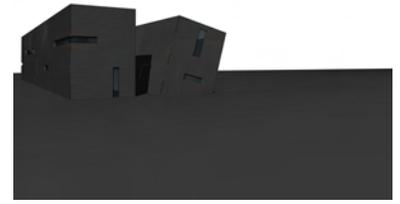


6- View Chamber

A large singular volume with a singular shell provides a continuous skin of enclosure for the great hall. The articulated shell focuses the potential of the aperture. The diverse methods of articulating the skin and surface of the shell provides for juxtaposed and contrasting conditions of light, view, ventilation, movement, and composition. Moving in scale and chronology, the cuts through the skin provide localized washing, dappling, and flooding of light. The view is framed and re-framed, opened and closed, denied and celebrated throughout the chamber in diverse and contrasting ways. An interior viewing oculus creates a cockpit for a focal view through the space and skin to engage the landscape, mediating between formal frame and ambient light portal. The chamber becomes an ever fleeting effectual experience. The grand hall serves as a communal living room flooded with the fragmented images of the surrounding landscape.



EVOLUTIONARY FIGURE



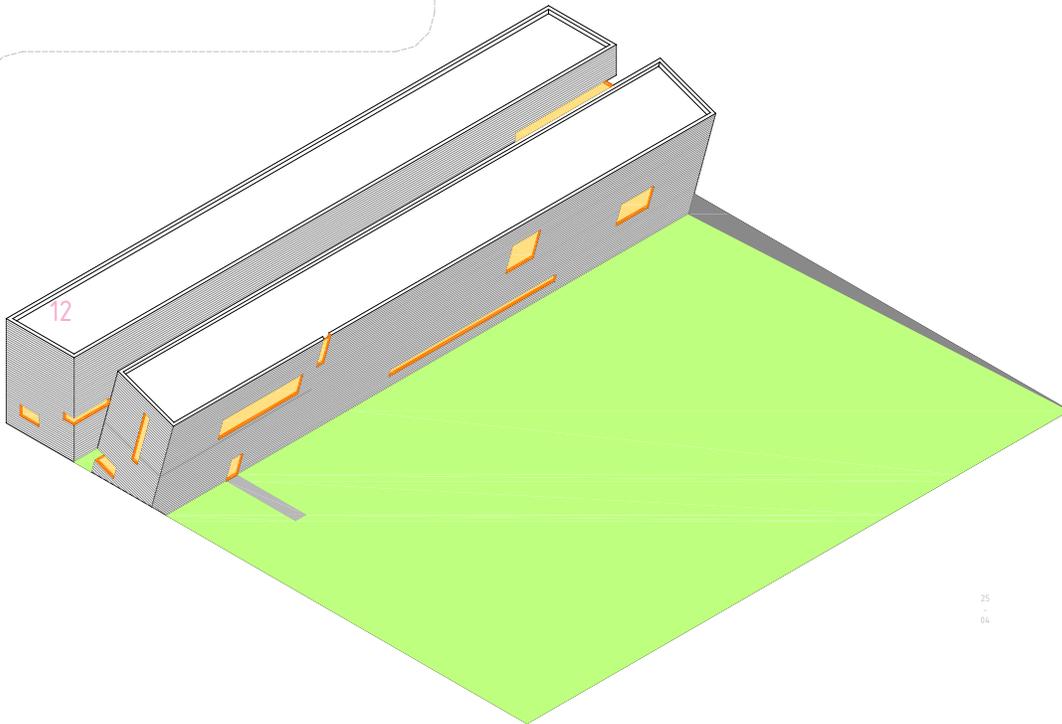
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13



7- Lean 2

Two identical linear volumes sit side by side. One leans away from the other. A gently sloping depression is formed as a reciprocal action. The shifting figures expresses an intra-relationship of reliance and disdain. The landscape and its recessive gesture becomes the third figure in the conversation. The two shifting forms house varied functions. The level figure houses administrative functions including office spaces and the owner-operator's residence. The opposing canted figure houses the communal functions of kitchen, laundry, and storage. The two forms shift against each other and the dipping landscape to address levels of publicity and access. The communal figure is entered at the base of the slow depression along the ceremonial broad face of the leaning bar. The private figure is entered from the short utilitarian face,

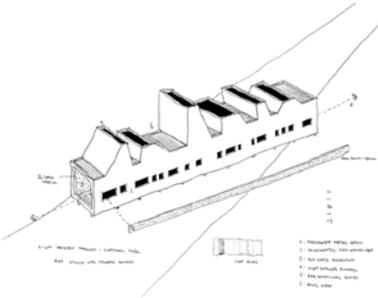
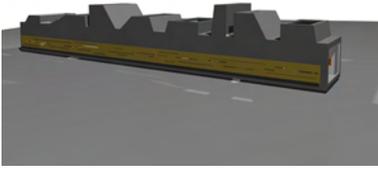
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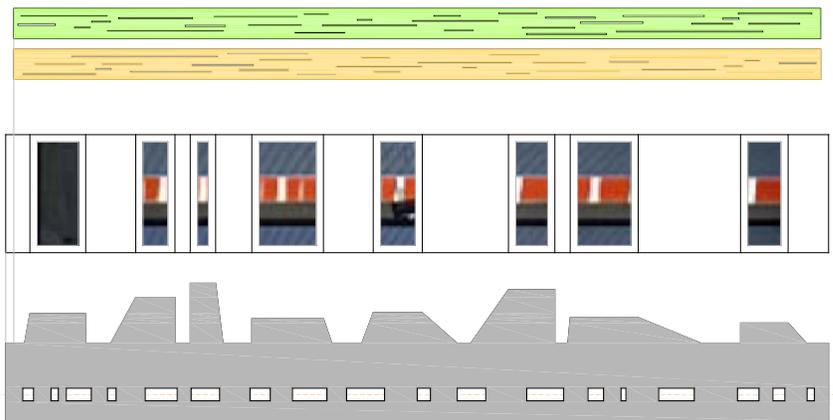
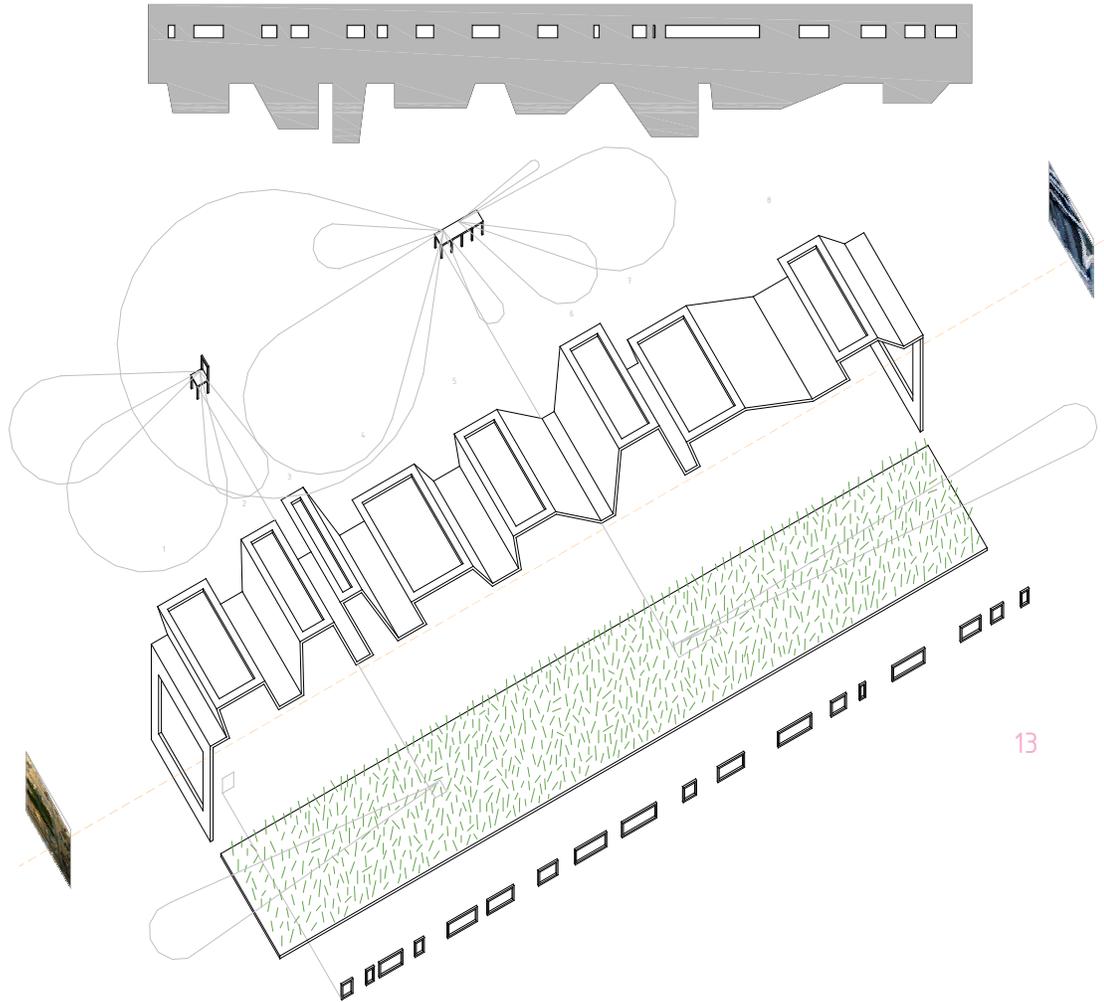


DUAL LEAN

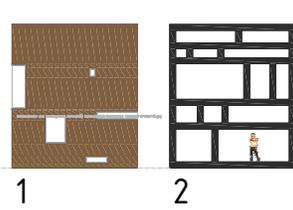
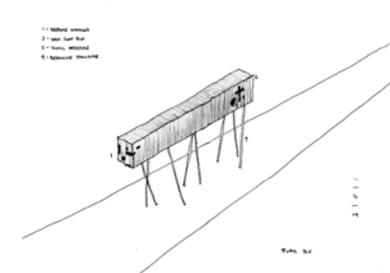
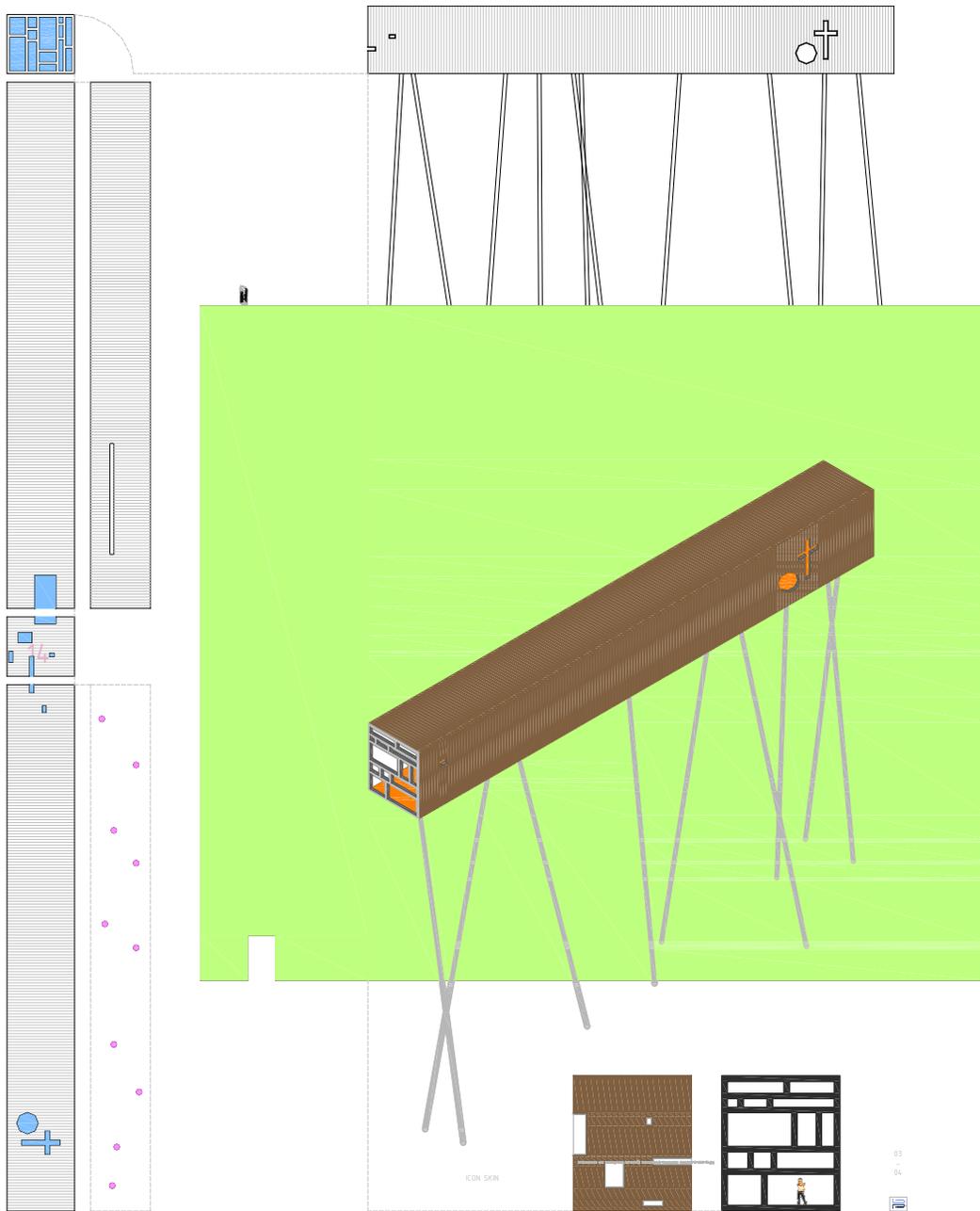


8- Lighted Corridor

A sectionally articulated white line sits in the lush green field. As a linear corridor of light, the line is mediated by diverse roof apertures. The alternating horizontal view windows are masked by striped shields. Linear slits in the shields provide fragmented lines of light and a raked view of the adjacent landscape. The linear movement along its axial path moves through varied densities and views to orchestrate one's frame of reference. Revelation and denial of light and view wrestle along the transition. The head and tail of the corridor are large frames capturing a pictorial presentation of the view and serving as a reference datum against the fragmented sequence.

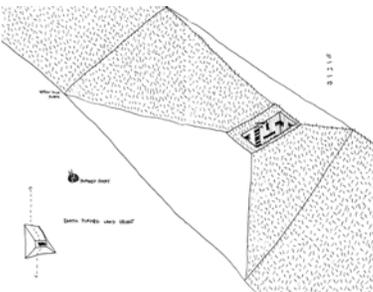
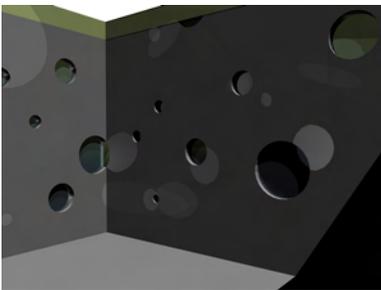
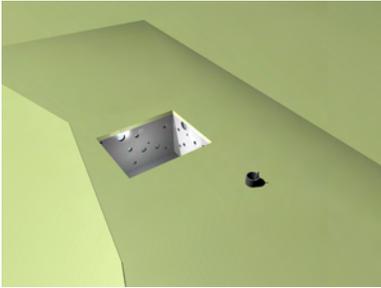


LIGHT LAYERED PATHWAY



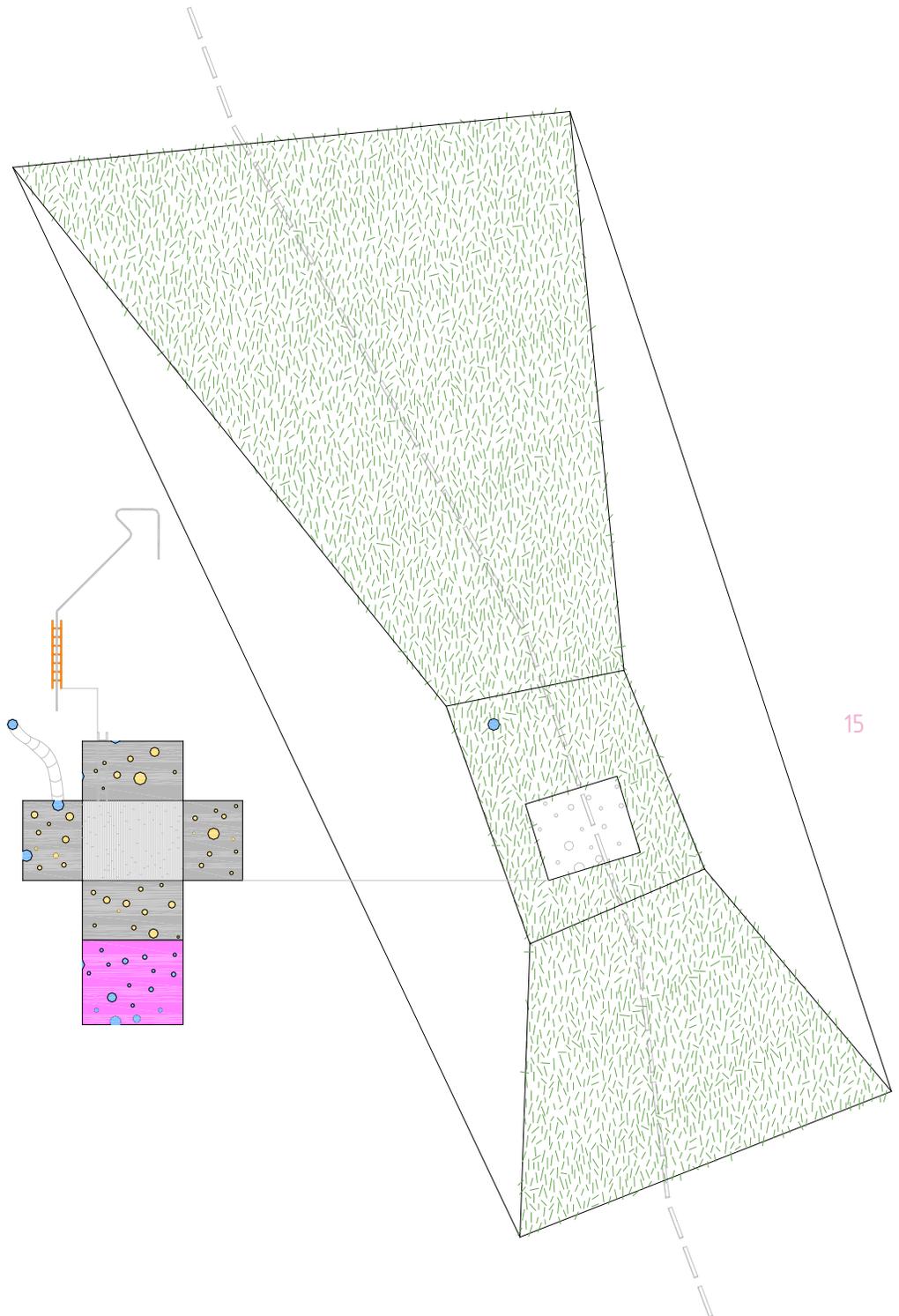
9- Icon Tube

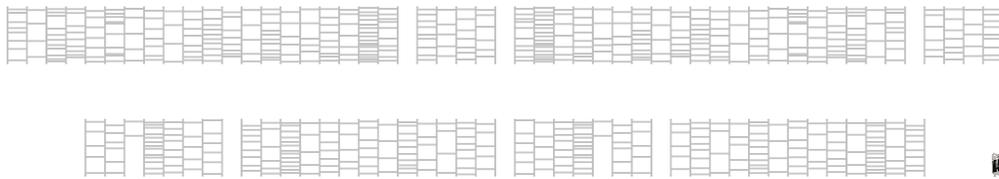
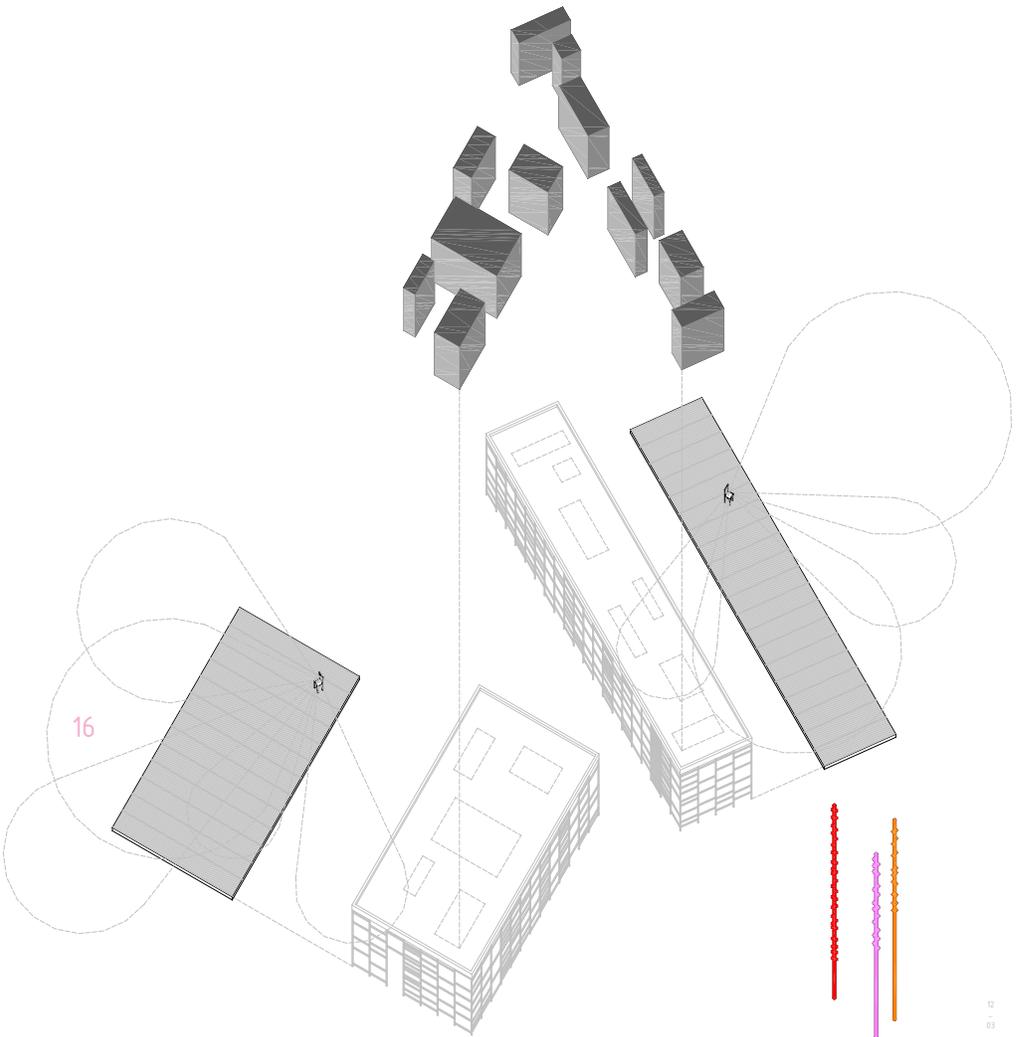
A hovering wood slat tube emerges from the wall of Virginia pine trees to reveal the James River. One end of the tube is opaque with small punches to view the tree canopy, while the other is open to a fractured frame, composition the perspective to the river. The length of the tube serves as a camera obscura, using the projection lines of the perspective to extend the focal length of the perception. On the lateral walls, a cruciform and circle window induce spiritual light forms to the meditation chamber. The delicate and precarious position of the sets faith and removal at the forefront of the viewers perception. The iconography of the imagery references organized religion while the framed view of the raw and natural Appalachian mountain range provides an overarching view of the sublime.



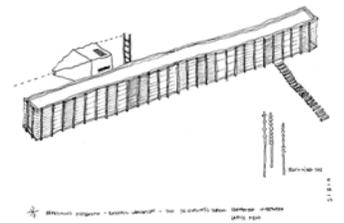
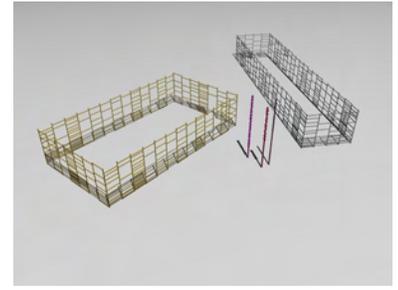
15- Land Form

A cultivated rise in the topography ascends to a polished metal pit. The shallow berm has hard geometric edges to ensure its reading as a man-made object. As a bubble on the surface of the field, the gentle slope draws one upward. Upon the viewer's ascent, one comes across a ladder emerging from a chrome tube leading into the earth. The descent takes the viewer through an organic subterranean tube ultimately arriving at a sunken pit. Wrapped in a chrome surface on five sides, the sixth remains open to the sky. The light and weather finish the volume. The inorganic surface is studded with varying circular backlit globes. A melodic music sets the tone with artificial and natural sounds cross mingling.



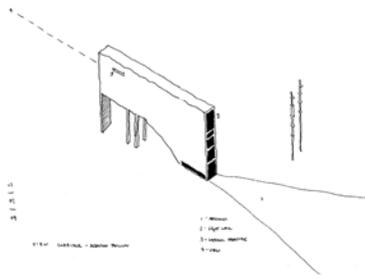


LATTICE PORCHES



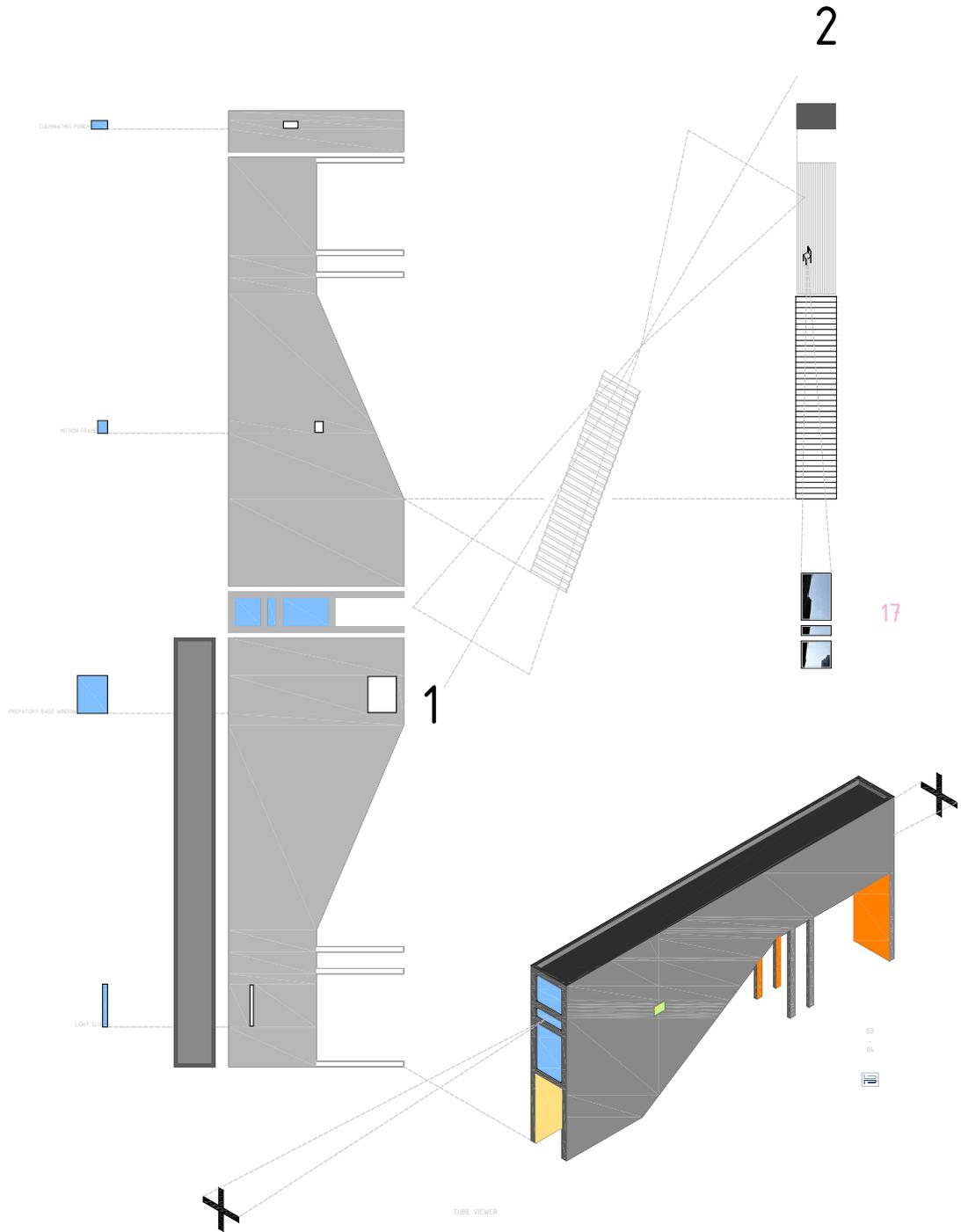
11- Cage Frames

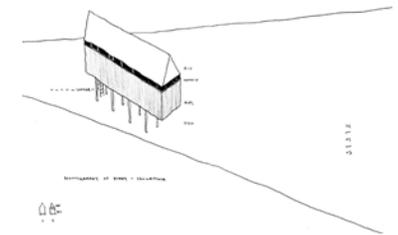
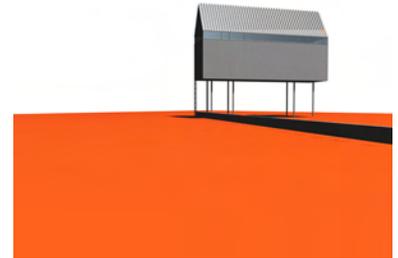
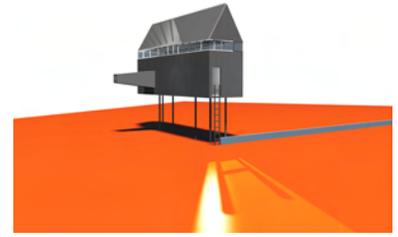
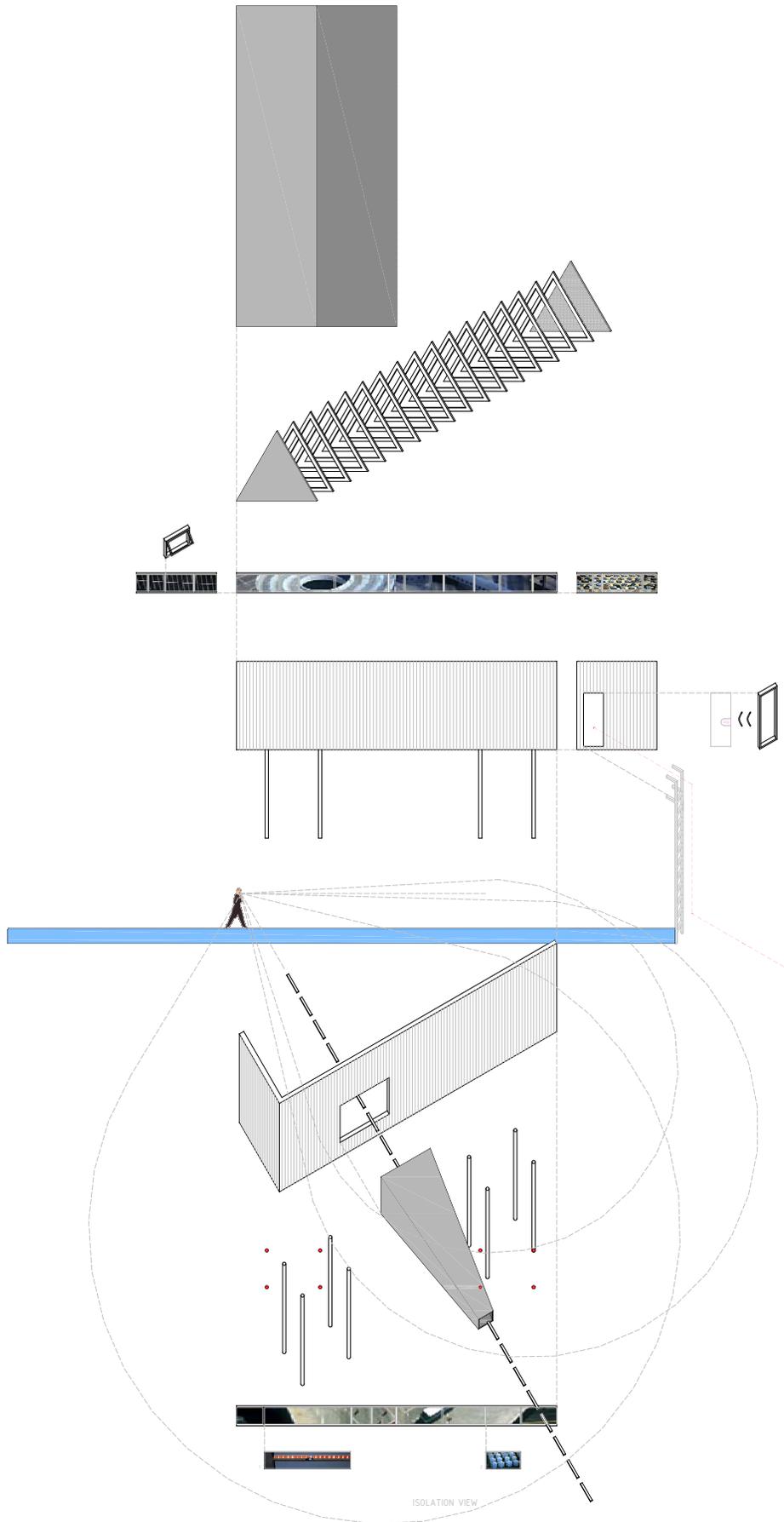
Two rectangular figures sit in conversation with one another. Defined by a lattice perimeter wall, the two cages share a similar four foot vertical columnar bay system. The standard matrix of columns is infilled with varying frequencies of horizontal members. The result is a varied collection of visual densities. Constricting and opening the cages become loosely and tightly porous. Through this porosity the encircling frame repositions the surrounding landscape. One cage is painted a battleship grey, the other a pale yellow ochre. The figures stand as fences, screens, frames and figures against the rawness of the open field. Three iconic totems mediate the convergence of the rectilinear chambers. The dual density and varied tonality establish a parallel dialogue. They demarcated entry and suggest a cultural and artifactual presence to the structures.



12- Stair Viewer

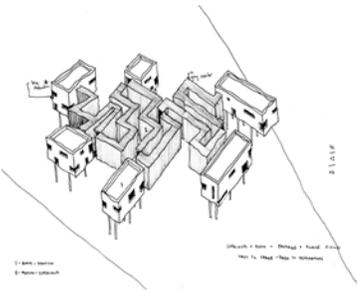
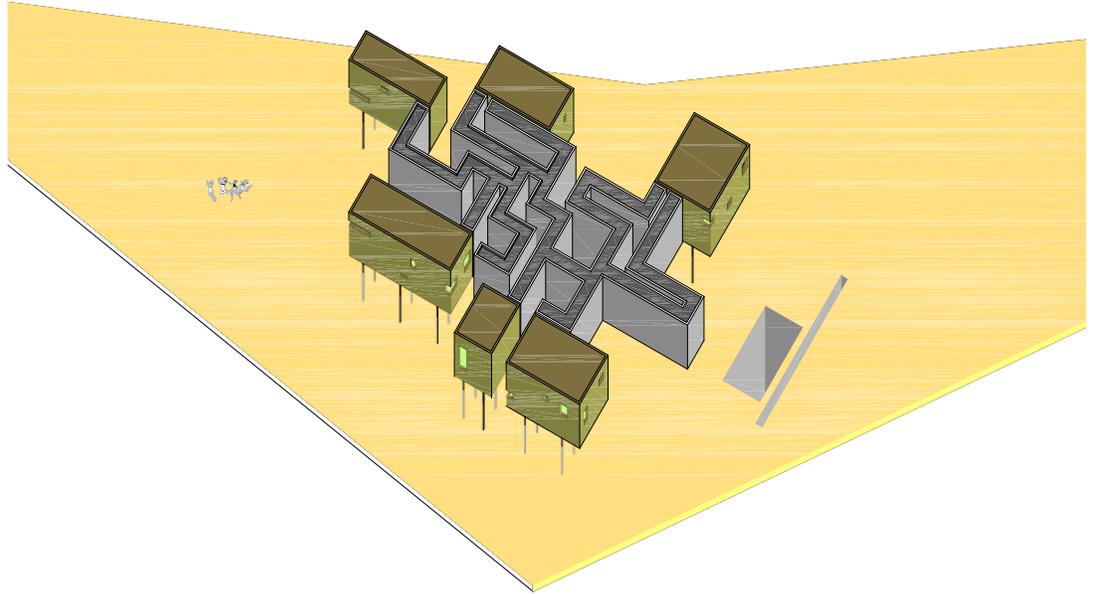
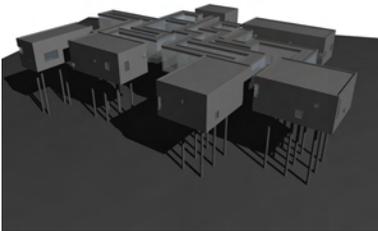
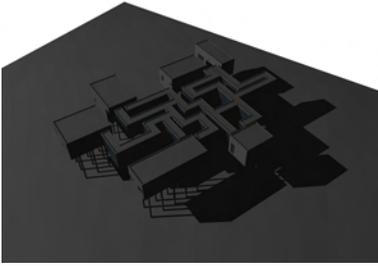
An ascending corridor extends the pedestrian path elevating it to a framed oculus that overlooks the ruined alley of a former power line easement. As a culmination of the approaching path, the stair viewer is a pavilion dedicated to ascension and the experience resulting from this action. To provide an elevated vista of the heroic superstructural path cut through the forest, the corridor bends from the ground to an elevated plane twelve feet in the air. An open entry serves as a transparent beacon, but also a light funnel to illuminate the ascension. Along the stair small windows align with the movement of the head and eye to frame, recognize and highlight fragments of the action. The handrail takes an irregular form to aid in the choreography of the body's motion upward. The top landing is met with a single opening. A portrait frame of the axis. The infinity of the manicured cut in the forest carries to the horizon.





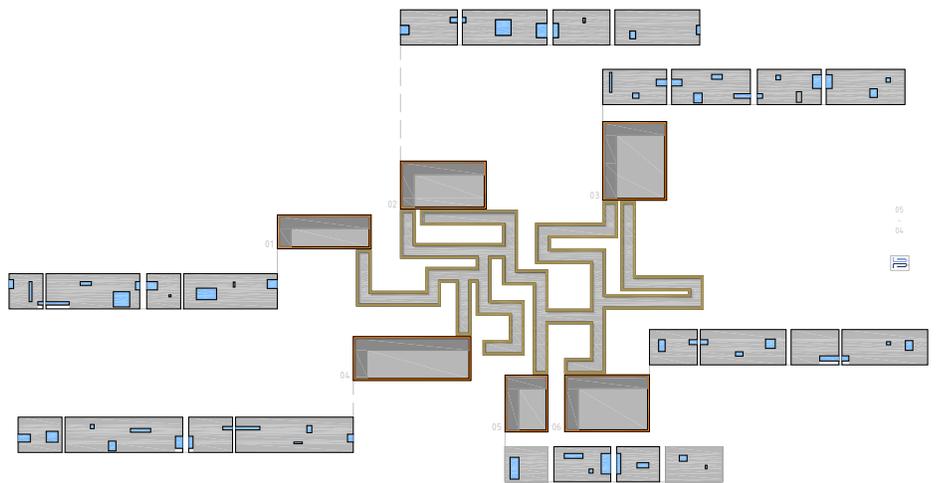
13- House-Eye

At the end of a long low wall, an elevated house form sits blankly. The iconic form of the house is cracked between roof and wall to reveal a continuous ribbon of windows. A line of light is sandwiched between the triangle and square. An elongated funnel protrudes from the broad face of the House Viewer. A large opening on the inside funnels down to a an intimate portal directing the eye and experience. The entry occurs through a portal on the short face of the pavilion. The House-Eye stands as a residential watching figure in an ambulatory landscape.

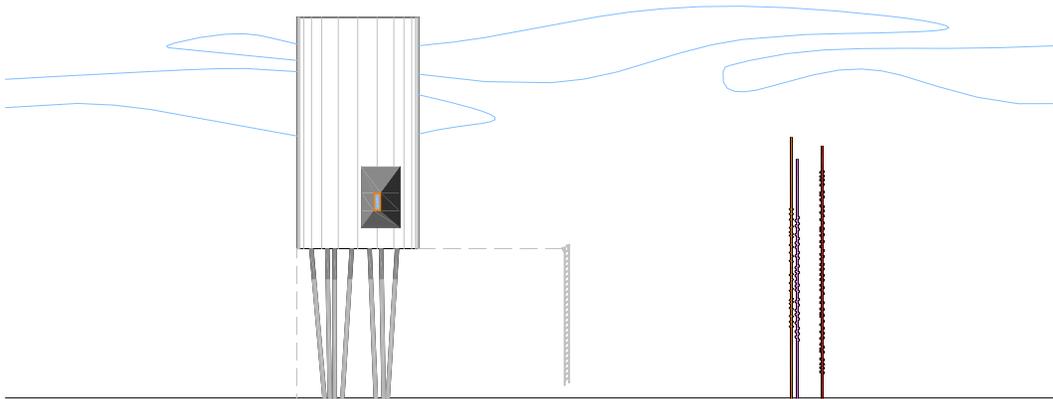


20- Cluster Pavilion

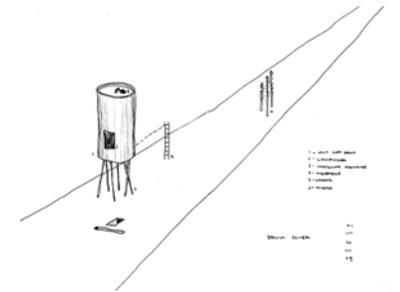
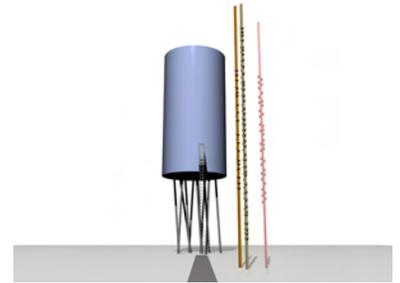
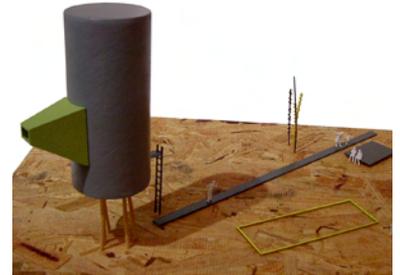
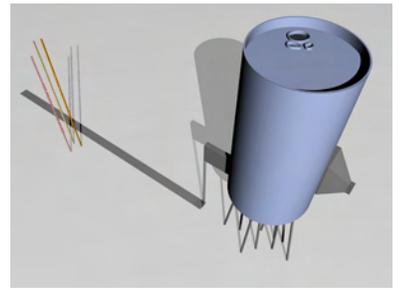
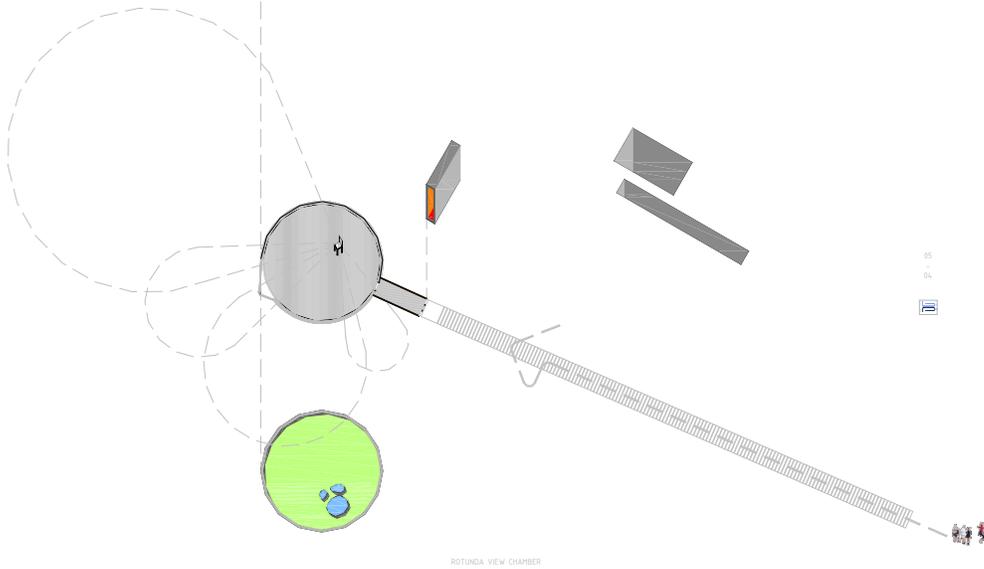
A grouping of diverse pavilions with a circuitous corridor connecting them establishes a variable experience between motion and rest. A series of rooms, each located at the end of a circuit are the recessive moments of protection from the wilderness of the raw nature in the woods surrounding them. The corridor twists and bends the viewer to disorient them through the procession. Light, accompanying the procession, extends the journey through variable speeds. Upon arrival they are cleansed of their referential position. Apertures provide anonymous views that remove the ability to locate oneself. The focus is turned towards the object seen as opposed to its relation to a larger superstructural system.



CLUSTER PAVILION - PLACE FIELD

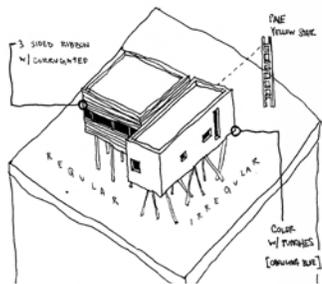
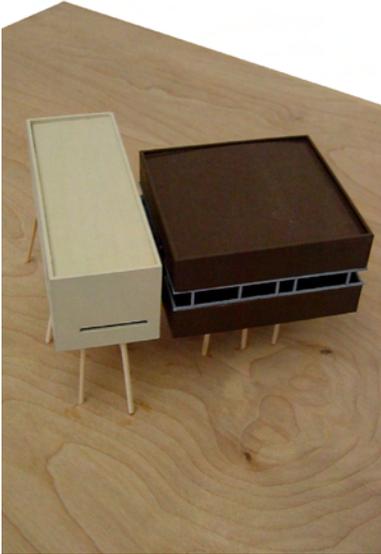


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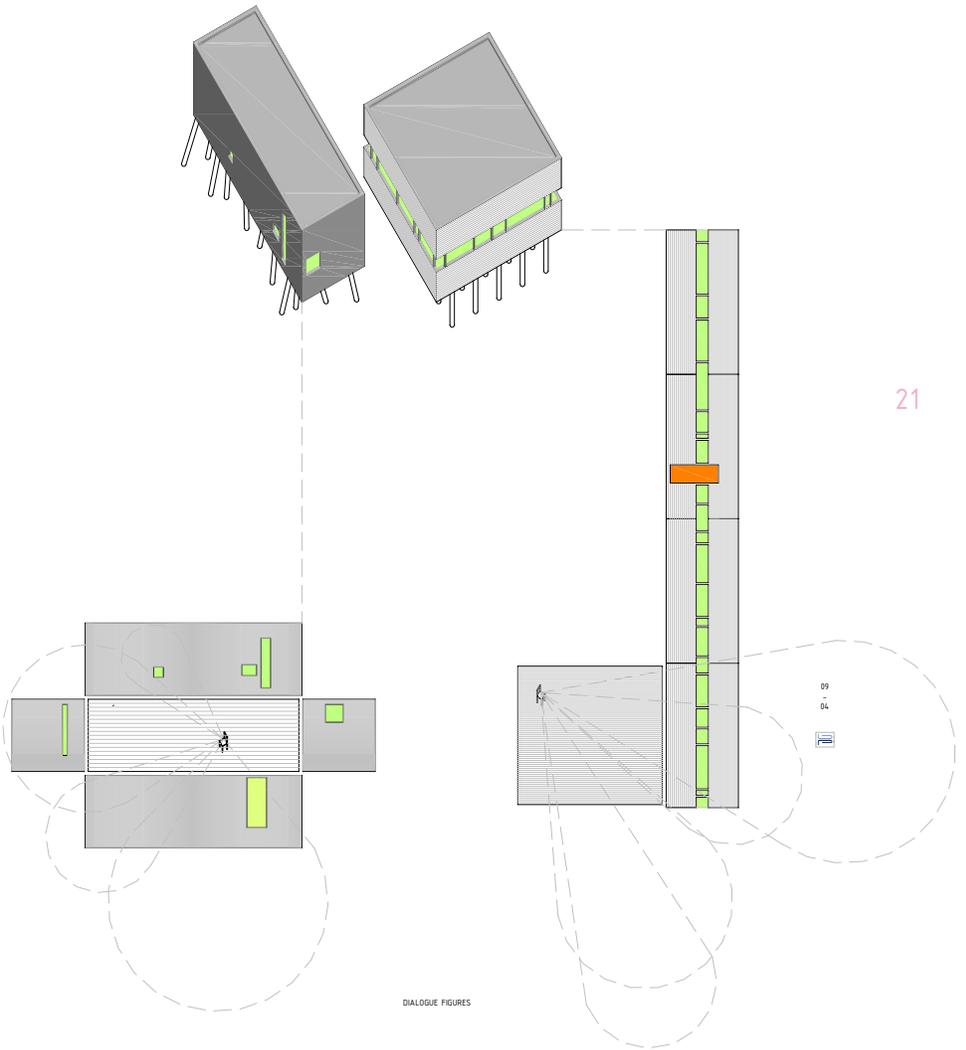
18- Drum Chamber

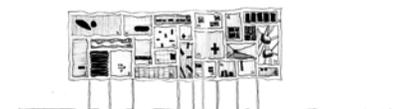
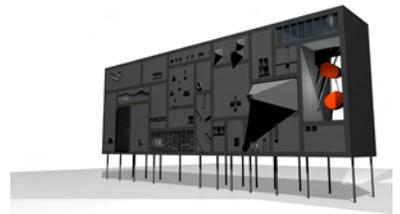
A tubular figure sits at the end of along approach path. An axially located ladder takes the viewer up to an orthogonal entry tube. The darkness leads into a rotunda. An extended cylinder culminates the processional experience. Top lit walls, washed with the hues of the changing daylight conditions distort the edges of the architecture and focus the eye towards the gradation of overhead light. A specifically framed view is presented through an adjacent portal. The homogeneity is balanced by the contrast of the view. The light is seen for itself and not what it is illuminating.



Dialogue Box

Two figures sit against one another in conversation. The day and night function of the inner activities separated by material, form, and position. A dark box studded with individual punched windows is made for nighttime activities. A day box is sliced with a continuous ribbon of light and horizontal views. The regularity of the day box is felt in its structure and elevations. Singular relentless and ordered, the architecture becomes a generic frame and universal backdrop for the activities and realities of site and occupant. The night box wiggles, the structure tilts and the elevations become compositionally positioned relative to the stars the site and the dreams of the occupant. Punched and shuttered they are thresholds to other worlds engaged only through the subconscious. A single reciprocal chair in each provides for a moment of position, fixed relative to time, perception and body. The vantage point of the self is marked by the interface with built form. The chair has feet that leave traces of where it has been.

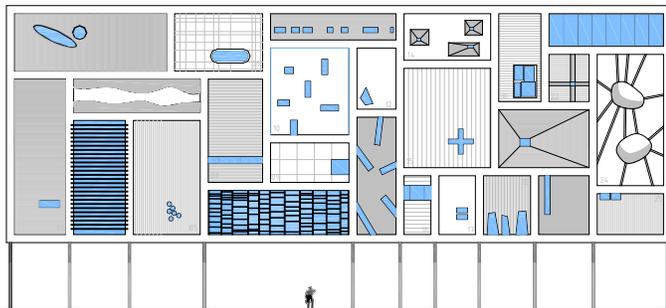




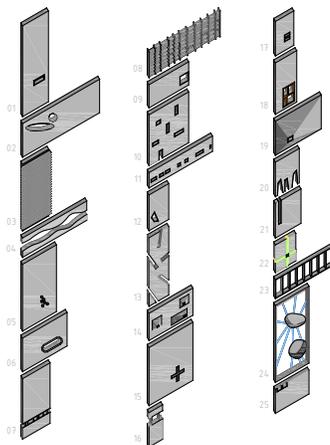
1 - Frame	10 - Panel VOG	19 - Pinwheel Mullion	28 -
2 - Organic Opening	11 - Horizontal Variant	20 - Base Portals	29 -
3 - Top Landscape	12 - Shifted Grid	21 - Suit	30 -
4 - Louvers	13 - Suit Eds	22 - Focal	31 -
5 - Cluster Punch	14 - Viewfrises	23 - Glass Bank	32 -
6 - Machined	15 - Cruciform	24 - Angropic Form	33 -
7 - Ribbon	16 - Eccentricity	25 - Edge Punch	34 -
8 - Sonicity Field	17 - Double Punch		
9 - Random Punch	18 - Pinwheel Mullion		

16- Compartmental Articulation

A variable superstructural frame establishes the Cornell box within which the pattern and specificity of the individual units plug in. Serving as a rack system, the infill has an individuated identity relative to need. The large frame holds the remainder together through a constant height, width and depth. Variability occurs through the subdivision. The unique types respond to the internal chambers and the variety of experiences held along the promenade. From localized opening to expansive view, framed window and light well, the skin becomes the mediator between the body and the landscape. The image of the self and the image of the natural held apart by a thin surface of composed surface. This mediator sets the tone of the dialogue between the entities. The rack juxtaposes a diverse array of collected voices.

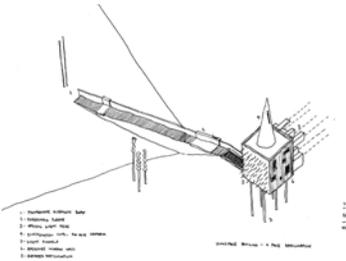
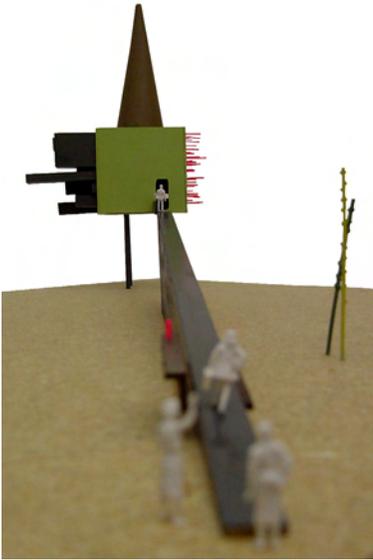
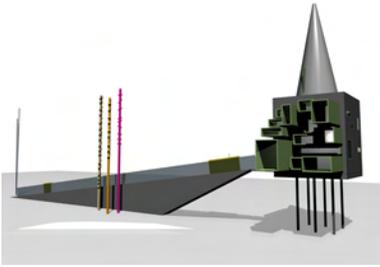


- 01 - PUNCH
- 02 - ORGANIC OPENING
- 03 - TOP LANDSCAPE
- 04 - LOUVERS
- 05 - CLUSTER PUNCH
- 06 - MACHINED
- 07 - RIBBON
- 08 - SONICITY FIELD
- 09 - PANEL VOG
- 10 - RANDOM PUNCH
- 11 - HORIZONTAL VARIANT
- 12 - SHIFTED GRID
- 13 - SUIT EDGS
- 14 - VIEWFRISSES
- 15 - CRUCIFORM
- 16 - ECCENTRICITY
- 17 - DOUBLE PUNCH
- 18 - PINWHEEL MULLION
- 19 - FUNNEL
- 20 - BASE PORTALS
- 21 - SUIT
- 22 - FOCAL
- 23 - GLASS BANK
- 24 - ANGRIPIC FORM
- 25 - EDGE PUNCH



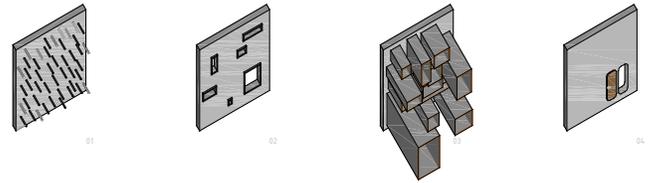
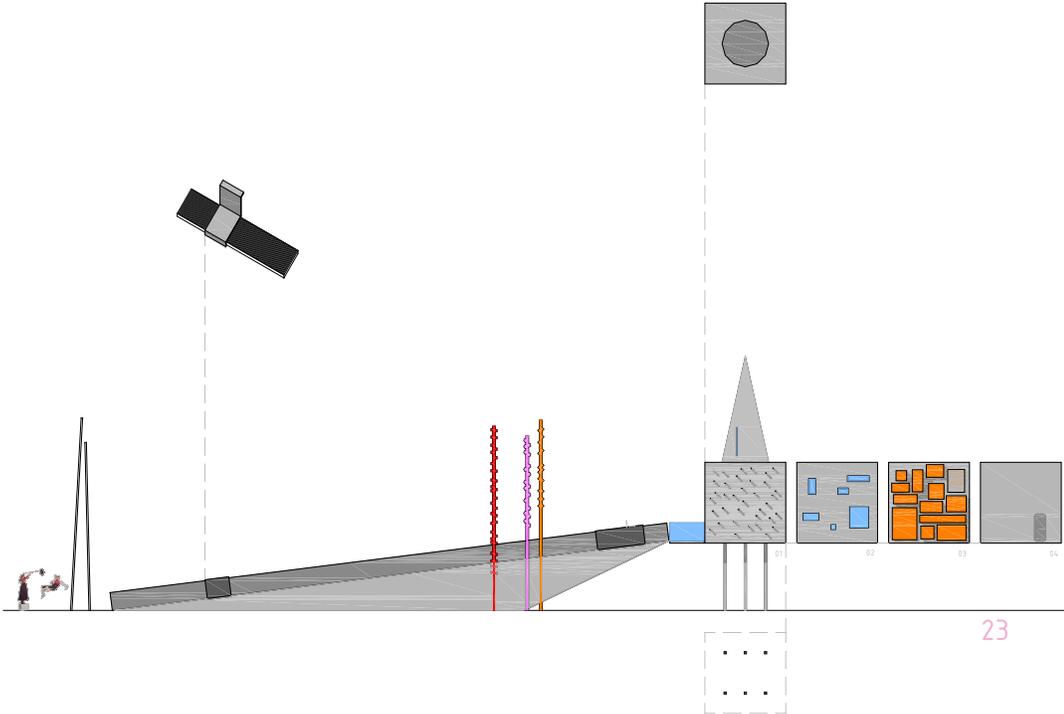
COMPARTMENTAL VARIANTS





14- Face Box

A long and gently sloping ramp ascends to an elevated cube. Along its length a series of sleeves provide opportunity for orientation and catalog. A series of totems walk the length with you, marking your elevation and calibrating your ascent against the landscape. The cube at the head of the ramp serves a destination and facilitator. Each of the six faces of the cube are variably treated to allow for a corresponding interrelationship with the orientation and resulting experience. Five skin types each address the surrounding terrain and its perception. Light rods, framed punched openings, deep funnels, a punched portal, and a conic pinhole lamp all relate to the four cardinal directions and the sky. The sixth face celebrates the weight and structure of the pavilion through the expression of the columns on the interior. The diverse facades combine in the interior. A central mechanism provides the opportunity to crop the facades or compose them sequentially.

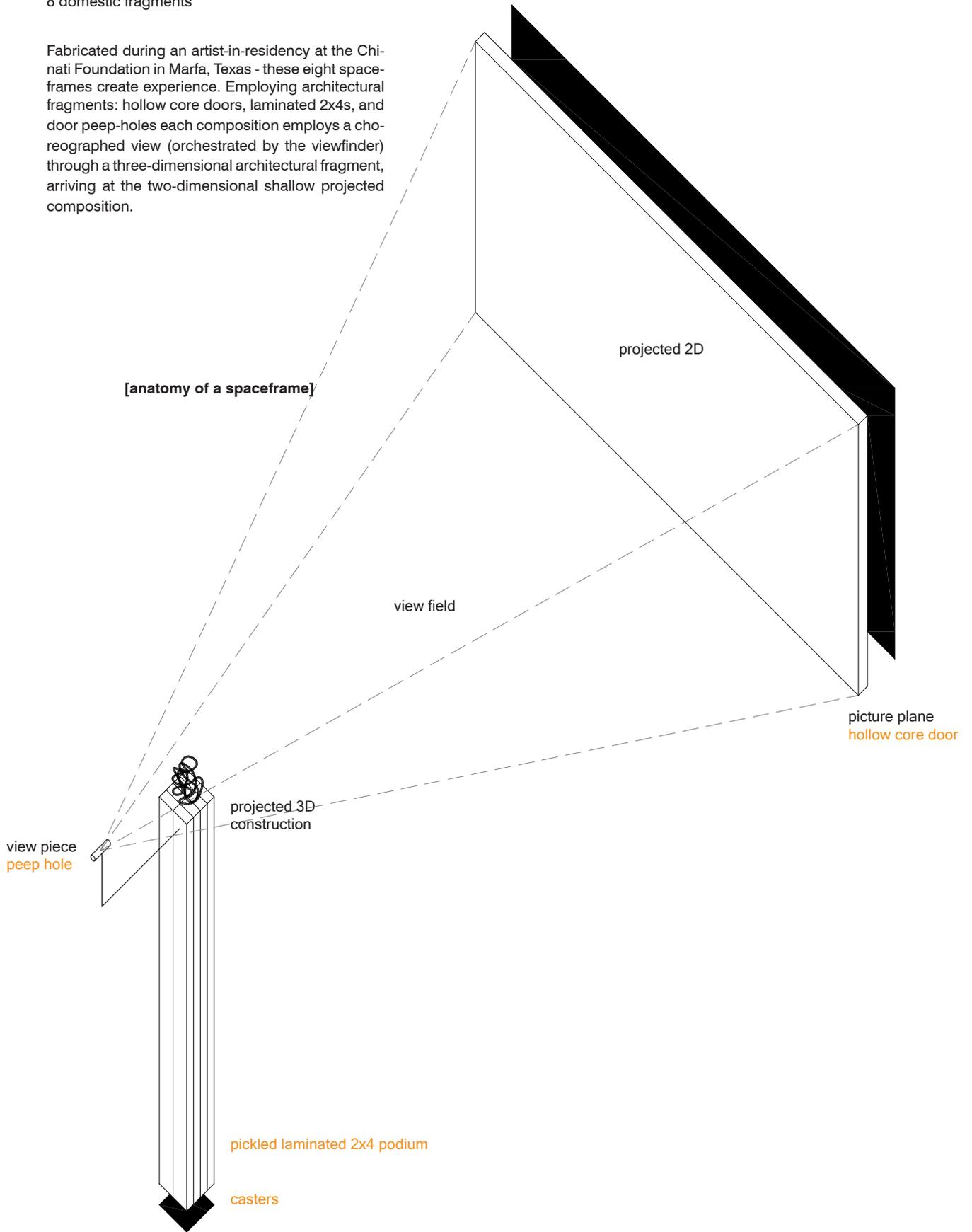


ICONFACE - PLANAR ARTICULATION



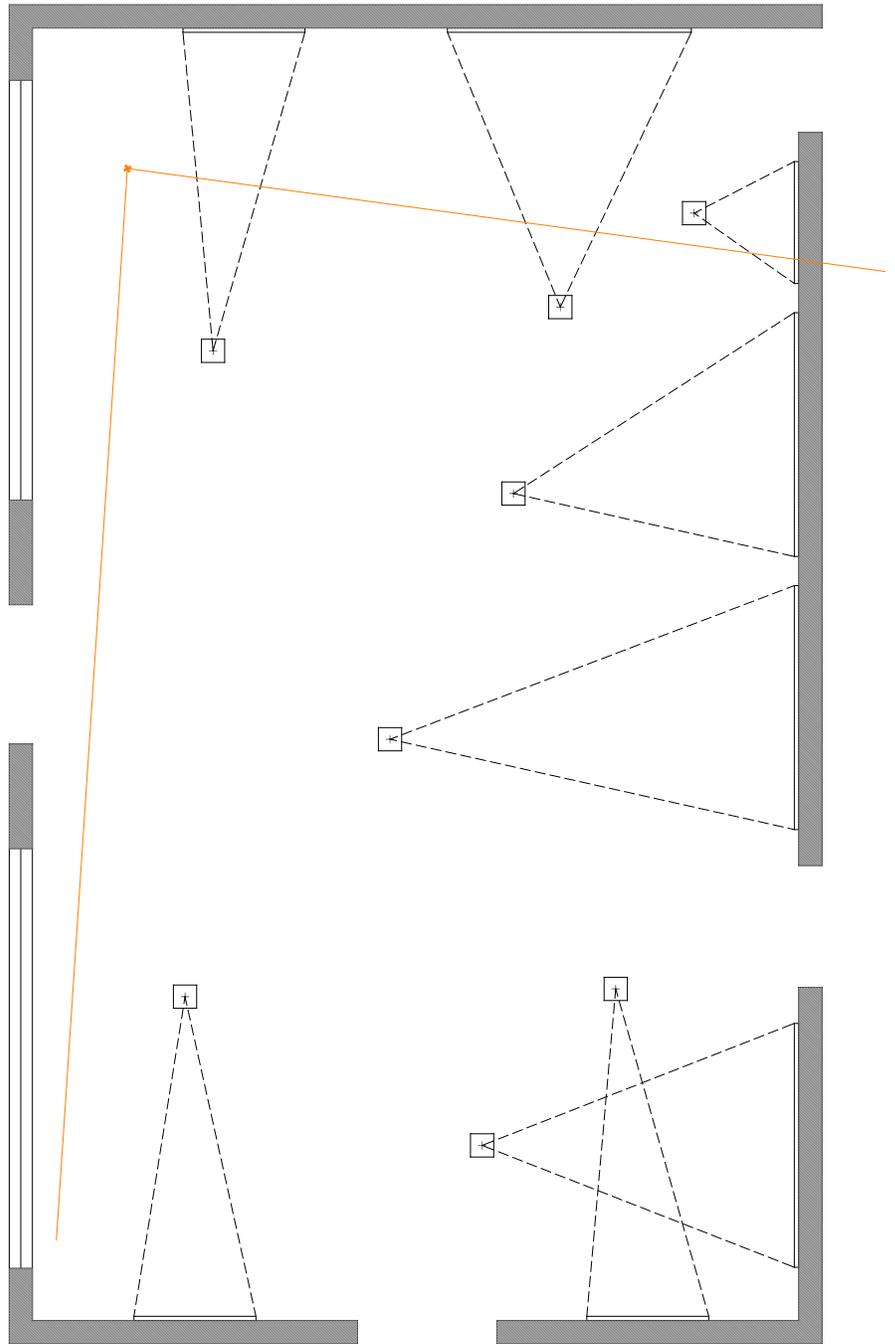
spaceframes
8 domestic fragments

Fabricated during an artist-in-residency at the Chinati Foundation in Marfa, Texas - these eight spaceframes create experience. Employing architectural fragments: hollow core doors, laminated 2x4s, and door peep-holes each composition employs a choreographed view (orchestrated by the viewfinder) through a three-dimensional architectural fragment, arriving at the two-dimensional shallow projected composition.

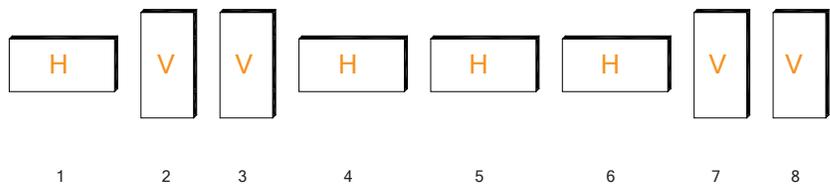


The eight spaceframes investigate a variety of fragments from domestic life: entry, conversation, storage, work, watch, sleep, eat, bathe. Each of the fragments is intended to be viewed alone and then stitched together through the sight line. Exploring the spatial and phenomenological aspects of these components, each piece isolates to precisely articulate its identity.

A process sketchbook accompanies each of the spaceframes. It contains conceptual, developmental and fabrication drawings that aid in the interpolation of the instillation. The fabrication is not a representation of experience but the experience itself.



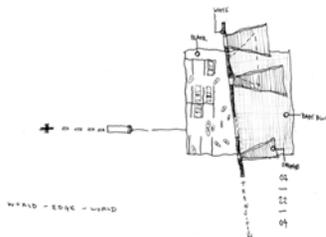
installation plan



The threshold of entry collapses space from the massive line of the horizon to the microcosmic world of a constructed interior. Mediated by a parking field, the view chamber siphons from the collective group to the individual. The figure is used to provide scale, but abandoned in all other spaceframes. Distance and dimension become relative to the composition requiring the projection of the viewer to determine scale. The view port layers the foreground against the background with a large wall. The planar separation allows multiple funnel views to fragments of sky, earth, horizon, and all three together.



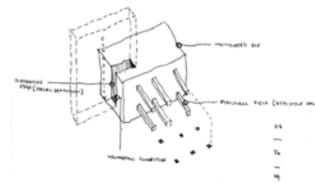
entry



The ritual of conversation is foundational to communication. Grouped interaction begins with the collection. A series of varied volumes create a field of individuated elements. Subtracted volumes, implied by cuts into the larger volumes, suggest a secondary overlapping field: an undertone and interface. The three-dimensional field extends into the two-dimensional field with varied perspectival vanishing points: the associated groupings lead to different conclusions.

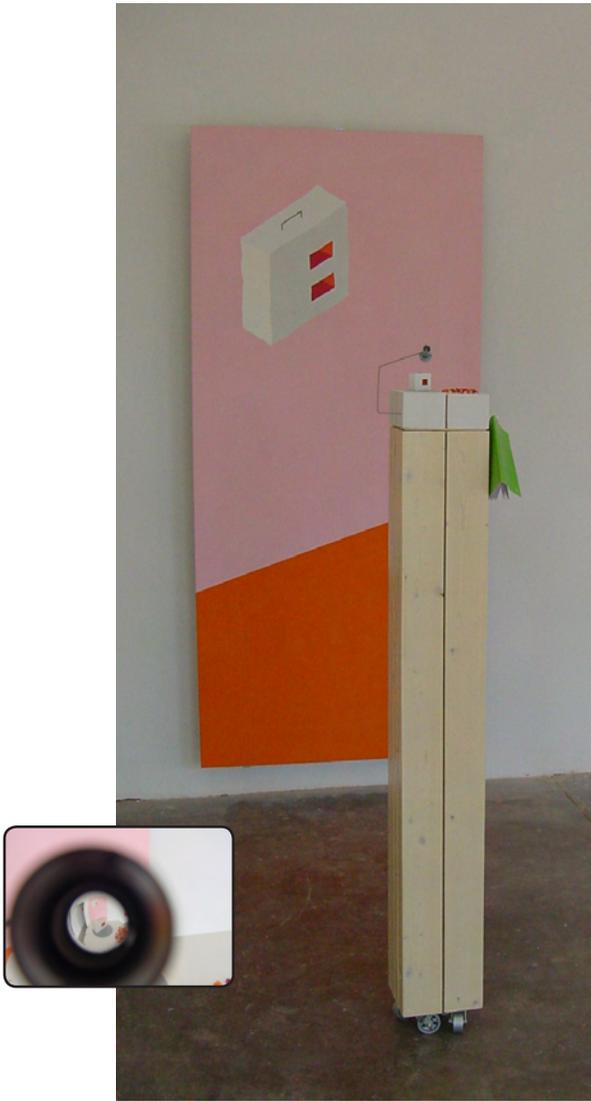


converse

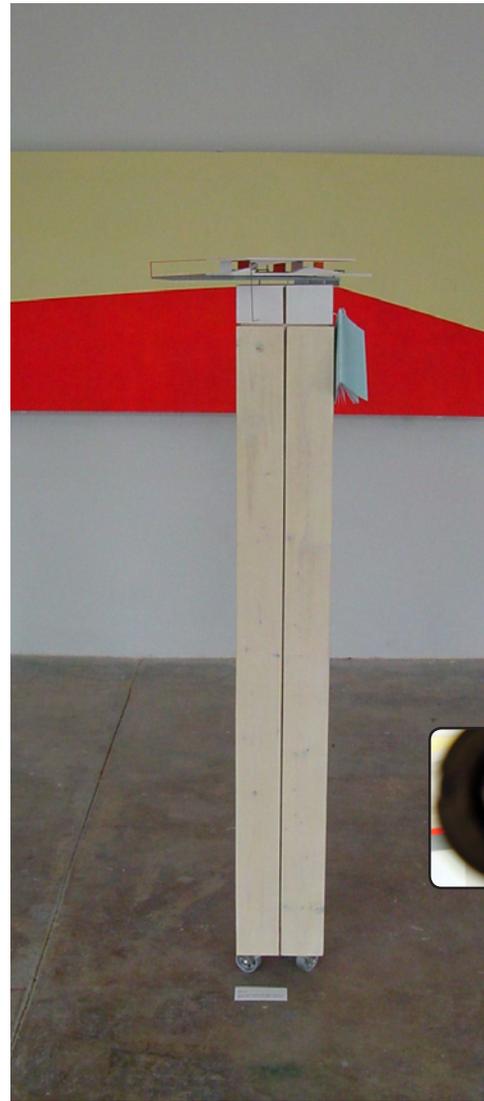


The suggestion of work is articulated through the compaction of its surroundings. Two extended horizontal planes establish an expansive spatial slice. Bulges in their surface pinch the sandwiched zone between. Floating vertical walls subdivide and crop the panorama, while a series of layered receding frames establish a foreground, middle ground, and background through their alignment. A series of framed parallelepipeds oriented to the X,Y, and Z axis correlate to the three chambers and their associated three gradients of grey located on the horizon. Each frame serves as a table - a space for work.

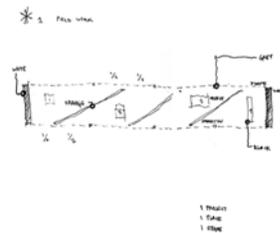
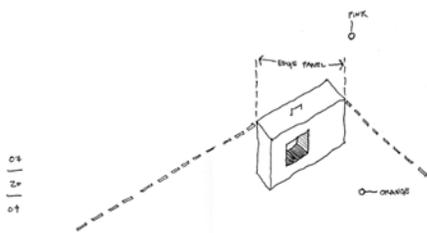
The case as a container suggests something discreet and sacred on its interior. A clustered field of diverse cases balances a larger case. Highlighted from within the field, the larger case is represented in both two and three dimensions. Voids, varying in quantity, suggest an inner removal. The edge of the three dimensional case defines an edge to the ground plane in the two-dimensional field.



store



work

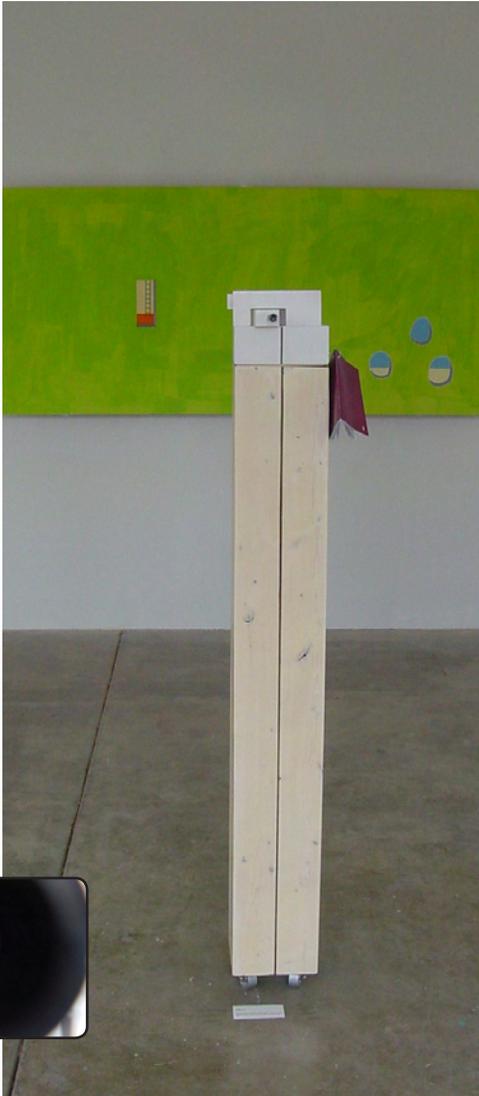


The spaceframe specifically focused on watching layers the object in space with the object in field upon the object in frame. An elevated box contains an organic form tucked to the left of view. A clerestory window bounces light into the red-orange walled chamber. A parallelogram shaped window frames the projected landscape - tightly aligning with the painted two-dimensional back drop. The vertical field aligns with the two dimensional field: hiding, collapsing, and extending its presence.

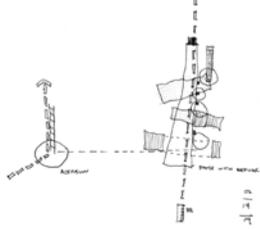
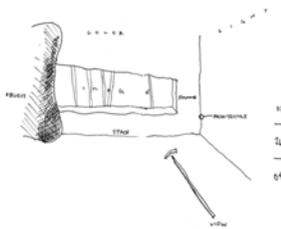


watch

The sleep spaceframe takes the typical three bedroom single family house and articulates each room as a discrete chamber either bridging, setting, or laying upon a funneling corridor. A central corridor [with tilted walls to accelerate the perspective] contains a series of openings leading to each of the three room ladders. Framed at the end of the corridor is a fourth projected ladder for ascension to the subconscious. Three additional picture plane portals suggest a "behind" to the picture plane: an alternative projection representing a diversity of realities or "dream worlds" found through slumber.



sleep





meaning (X)perience

