STRETTO HOUSE • DALLAS, TEXAS • 1991

CONCEPT
ANCHORING

• architecture being linked to physical context, the site.
• stretto house anchored by series of ponds located on site.

VOID

• void spaces are defined by floor to ceiling window walls
• modules reflect dams as voids reflect water.

MODULE

• narrow modules define larger, non matter or void volumes.
• four modules inspired by Bartok’s Celestre

ANALYSIS
COMMUNICATION

Bartok’s Celestre
loose water color
3D model
conceptual diagram
rendered elevation
floor plan

• four movements of Bartok.
• heavy masonry represents percussion while light glass represents strings.

PLAN TO SECTION

• three dimensionless design has been extruded directly from two dimensionless design.
• transforms the concept into a physical form.

STRUCTURE

• modules are masonry units that form rectilinear volumes.
• voids are glass & metal units that for free flowing volumes.

MASSING

• heavy, masonry masses support glass walls.
• curvilinear roof lines gradually ascend to form a hierarchy.

CIRCULATION

• paths carved out of interior creating an ‘experience’.
• a concrete space with an intellectual process.
INTRODUCTION

PROJECT
- an analysis of after-modern architecture.
- groups of three research & present a specific architect.
- categories to be organized & displayed in a disjunct manner.
- the objective is to develop a working knowledge of the movement at hand.

ARCHITECT
- avid watercolorist.
- influenced by Corbusier, Khan, & Wright, amongst many.
- studied in and influenced by Rome.
- Steven Holl Architects, NY.
- has drawn productively on the ideas of the French phenomenologist Maurice Merleau - Ponty.

MOVEMENT/STYLE
- reminiscent to modern movement through lack of ornamentation and use of volumes & planes.
- involvement in the past modern movement: focus on metaphysics, including respect for the context.
- may be placed in neo-modern movement; however elusive.

CONTEXT

ORGANIZING PRINCIPLES
- Le Corbusier’s idea of a purpor tional module.
- hinging is used to give flexibility to the design as well as the overall function.
- Kahn’s idea of servant v served.
- the Japanese regulating system of ken.
- organizing principles vary by project based on inspiration.

PHILOSOPHY
- architecture must engage all our senses, not primarily our eyes
- anchoring becomes the point of departure.
- the site becomes as important as the architecture.
- Holl’s ultimate goal is to leave the viewer feeling as if they experienced something beyond physics.

DESIGN LANGUAGE
- use of geometric shapes.
- tactile, worked, weathered, stained materials used.
- porosity: the carving out of a volume to create an experience.
- natural light cut out according to site analysis.
- void spaces: a non-matter volume.

MAJOR WORKS

ST. IGNATIUS CHAPELE

- the metaphor of light, each corresponding to a part of Jesuit Catholic Worship.
- the bottles become discreet volumes of space.

CRANBROOK INSTITUTE

- Holl has produced a building that is unequivocally ameliorative. -Architecture, ‘bab’ Magazine / A&C Publishing Group

SIMMONS HALL, MIT
Cambridge, Massachusetts 1999

- verticle porosity in the block creates a ruled surface.
- connected to sponge prints, stairwells are carved out respectively.

PLANAR HOUSE
Paradise Valley, Arizona 2002-2005

- concrete and steel blend into the dessert creating a blank canvas for the art collection held within.
- cut outs pay careful attention to natural light.

KIASMA MUSEUM
Helsinki, Finland 1992-1998

- the building’s mass intertwines with the geometry of the city and landscape.
- Kiasma: crossing, the point where two elements intersect.

VOID SPACE/HINDGED SPACE
Fukuoka, Japan 1989-1992

- four active north facing voids interlock with four quiet south facing voids.
- interiors are conceptualized as hinged space, multi-use.