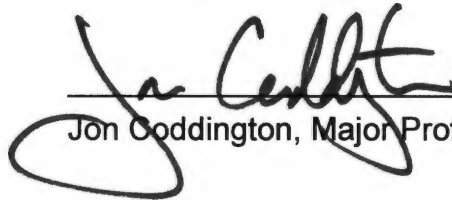


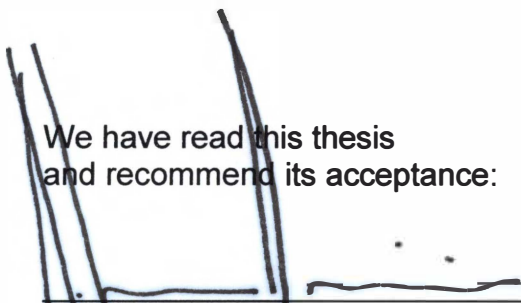
To the Graduate Council:

I am submitting herewith a thesis written by Thomas M. Waring Jr. entitled "Spiritual Architecture and the Everyday." I have examined the final paper copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture with a major in Architecture.



Jon Coddington, Major Professor

We have read this thesis
and recommend its acceptance:

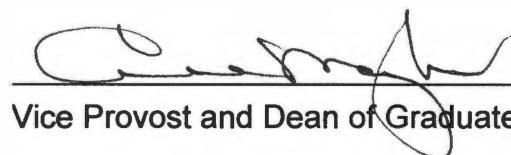


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**SPIRITUAL ARCHITECTURE
AND THE EVERYDAY**

A Thesis
Presented for the
Master of Architecture
Degree
The University of Tennessee, Knoxville

Thomas M. Waring Jr.
August 2002

Thesis
2002
. W365

DEDICATION

The pursuit of this degree has not been a sole journey. Every step I have taken has been possible because of my wife, Brigid. Her gift of love has been my refuge from the disappointments and my impetus to press on. This effort is dedicated to her.

ACKNOWLEDGMENTS

The pursuit of this degree has required far more than I endeavored to invest. The quality of my education is certainly the result of a rigorous and comprehensive effort. During this process I learned more about myself than I did about architecture.

Academically I wish to thank the members of my committee. Professor Mark DeKay proved to be my biggest advocate during the process of design and in the heat of reviews and critiques. His suggestions and guidance spoke poignantly to my heart and spirit, fueling the passion to pursue and understand the aspect of spiritual engagement in architecture. His facilitative role as a mentor always desired to bring me alongside, and share his love of architecture, which to me was a wonderful asset and the epitome of what teaching should be. Professor Jon Coddington was a strong source of encouragement throughout the process. His unrelenting desire for the production of "my best work" I believe motivated me to reach the level of completion I did in this project. He was always available to talk and willing to listen. Professor Adam Drisin drove me to achieve and maintain a stringent continuity that I could not have attained on my own. His direct and precise insight allowed me to seek my own solutions while constantly requiring excellence.

Secondly, I am indebted to my family and friends who constantly supported me physically and spiritually throughout this process. Their prayers and encouragement lifted me up when I did think I could possibly give any more.

The understanding and endurance of my wife Brigid, and son Tripp, were beyond anything I could have anticipated. The extended periods of time away and the constant preoccupation with my studies were always forgiven without reservation. I am most grateful for their willing sacrifices and loving support in pursuit of this dream.

Next I am grateful to my class. We came to play. We were simultaneously collective and individual in every sense. I was truly blessed to know every person in my class through the struggles and achievements of the past three years.

Most of all I am thankful to God. His hand in my life and touch on my spirit gives my life faith, hope, and love. Without his reality in my everyday I am incomplete. This was the catalyst in exploring the way architecture might be spirituality engaging, or how I as an architect might design with sensitivity to the spiritual needs of the individual.

ABSTRACT

This thesis investigates the way architecture can be spiritually engaging as well as perform functionally in a non-religious program. Spiritual sensitivity and intent in architecture may seem somewhat counter to the act of architecture itself. Architecture is a physical manifestation of the designer's idea, and the fulfillment of the patrons functional needs and/or desires. The spiritual may seem to be the ephemeral rather than the tangible, the philosophy rather than the action, or the metaphysical rather than the physical. However, architecture may be derivative or inclusive of many outside influences, such as the context, topography, function, and in this proposal the spiritual.

Architecture has dealt well with the spiritual engagement in relation to the sacred. However, it has not been as deliberate in providing an engaging experience spiritually in everyday architecture. To study the way architecture might be engaging spiritually there are characteristics and qualities that have the capacity to bridge the tangible and the ephemeral. These characteristics begin to define the essence of the spiritual experience through varying scales from the individual to the collective. The conscious design of spaces that breath life into the project will be those moments conceived as meditative, quiet, centered spaces and will be contrasted to the more physically engaged collective spaces. This thesis of spiritual engagement of the everyday will be explored through the design of a transitional residential community and neighborhood community center in Memphis, Tennessee.

PREFACE

What constitutes spirituality is subject to wide and varied interpretations. The question this thesis explores is how architecture can be spiritually engaging without necessarily being connected religiously. In understanding this relationship, Figure P.1 is offered as the overriding concept of my thesis. The individual is made up of three parts: the mind, the body, and the spirit. We exist, regardless of our religion, in a relationship to or at least with an understanding of the sacred. This is balanced with the temporal existence in the everyday. Spirituality, as a component of the individual, can be defined in many different



Fig. P.1: Spiritual Relationship
Source: Author

ways. The spiritual is that which pertains to the spirit or soul, and is differentiated from the physical. *Webster's American Dictionary* affirms these points as well as stating that the spiritual is the moral or religious nature of things. The spiritual and religious are obviously not synonymous, however for some there is a correlation in that the religious is the ritual or rule system that orders a spiritual belief or spiritual understanding. In conjunction with that point and the dictionary definition is the idea that "Religion is what the individual does with his own solitariness."⁽¹⁾ This idea that the religious exercise, or the observation and engagement of spiritual practice and belief is experienced on the individual level, in solidarity, is the bridge this thesis will use to connect the metaphysical experience and the physical place. One intent of this design is to create different scales of isolated or individual places. This act of removal from external pressures by design precision and intention for private spaces creates moments for conscious introspection and may begin to inform the way the built environment and the resulting spaces are responsive spiritually. In this instance the act of isolation and the programming of spaces to allow for solitude as well as interaction with the collective, on different scales, begins to inform the nature of spirituality. Therefore spirituality and spiritual architecture reaffirms the relationship between the Individual and the Collective, either in integration such as congregation and shared communal places, or in the segregated and isolated

solidarity of spaces programmed for the individual, as well as in the rich scale between these two extremes where the single, multiple, and collective spaces overlap, merge, and combine.

One of my favorite buildings is the Mausoleum of Galla Placidia in Ravenna. It is a sacred piece of architecture that pays tribute to the family buried there. It is a piece of architecture with a relatively plain exterior. In that respect it acknowledges the building style and materiality of its context. However the interior expresses a spiritual nature that is particular to the religion of the patron. This is an example of spiritual architecture of the sacred rather than the everyday. The objective of this thesis is to find the same level of resolution in the architecture of my project that engages the spiritual on an everyday sense rather than in a sacred way. The program of the mausoleum reflects the spiritual relationship of the individual being memorialized and those that might use it for reflection and memory of that person. It is for both the individual and the collective in that sense. The interpretation is sacred but the same qualities might be transposed to a non-religious project that has deliberate spaces designed for individual experiences and collective use. Beyond the religious symbolism, the design excellence for this piece of architecture echoes in every facet of the project, from the methods and materials used to the incorporation of light and ingenious planning for the form and function of the construct. It is an example of how architecture has referenced the spiritual in a sacred space but allowed for the beautiful integration of the



Fig. P.2: Galla Placidia

Exterior View

Interior Views:

Barrel Vault

Dome and Pendentives

Source: Wodehouse and Moffett, *A History of Western Architecture*

everyday experience of place. Allowing a specific genius loci for the architecture and a celebration of life and death which is the threshold of spiritual belief and proof. (Fig P.2)

(It is) a small monument with elaborate decoration. Built ca. 425 on a Greek cross plan, it was intended to house the tombs of Galla Placidia, her husband and her brother Honorius. The building also served as a memorial to St. Lawrence. Behind the plain brick exterior, enlivened by blind arches and pilasters, is a rich and glowing interior created by marble floors and wainscoting and mosaics on the upper walls and vaults. The arms of the cross in plan are enclosed by barrel vaults, and the raised crossing is completed by a dome on pendentives. Small windows admit light through alabaster glazing to shine gently on the mosaics. The small glass pieces or tesserae are intentionally set on a slight skew to the plane of the wall so that they do not all catch the light in the same way. This enlivens the surface and makes the inanimate material seem to glow. The ceiling vaults, covered with geometric stars derived from textile designs, are set on a deep blue ground and framed by decorative bands in brilliant colors, while the semicircular panels or lunettes formed below the barrel vaults at the end walls illustrate scenes of the Good Shepherd, the martyrdom of St. Lawrence, and the apostles. It is a stunning interior, reflecting imperial patronage and a high standard of workmanship. (2)

This project is beyond an arbitrary application of a material, the incorporation of a rhythmic window system for simple ambient light, or an acrobatic parti and plan exercise to search for significance in the spirit of the place. Rather it is a deliberate and highly crafted jewel of architecture that exhibits sensitivity to the human spirit in a quiet, reflective and

appropriate burial and memorial site. This piece of architecture represents a resolution and inspiration of spiritual architecture in a sacred sense. My thesis aims to achieve the same level of resolve in a contemporary project.

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IN VISITING A PLACE WE SOMETIMES BECOME AWARE OF AN EXTRAORDINARY ATMOSPHERE THAT WE FIND DIFFICULT OR IMPOSSIBLE TO DESCRIBE IN RATIONAL LANGUAGE: WE ARE SIMPLY CONSCIOUS OF THAT PLACE ADDING UP TO MORE THAN THE SUM OF ITS PARTS AND HAVING AN ADDITIONAL, INEXPLICABLE DIMENSION. INDEED, WHEN WE FIND A PLACE TO BE "MEMORABLE" IT IS USUALLY THE RESULT OF HAVING REMARKED THAT EXTRA SOMETHING. ARCHITECTURE SERVES AS A MEMORY SYSTEM FOR IDEAS ABOUT HUMAN ORIGINS, A MEANS OF RECORDING UNDERSTANDING OF ORDER AND RELATIONSHIPS IN THE WORLD, AND AN ATTEMPT TO GRASP THE CONCEPT OF THE ETERNAL COSMOS WHICH HAS NO FIXED DIMENSIONS, WITH NEITHER BEGINNING NOR END.

MALCOLM QUANTRILL

SECTION 1: SPIRITUAL ENGAGEMENT AND THE SACRED

Introduction

The spiritual engagement of architecture affirms that architecture is more than just a practical art. Its incorporation in sacred places is testament to that fact. The thesis of architecture's ability to be spiritually engaging in an everyday sense is a manifestation of my desire to understand what it is to engage the spirit architecturally. By understanding the essence of how architecture accomplishes this in a sacred sense, application of that knowledge with precision and intent can be made in an everyday way. A portion of understanding what is spiritual is recognizing what has been accomplished spiritually in sacred architecture. Secondly is an understanding of what has been accomplished spiritually in the everyday. The hope is that an understanding of what *Spiritual Engagement* is will lead to a language that is derivative of what exists and what could be accomplished.

Spiritual Architecture of the Sacred

The architect of the sacred place enjoys an opportunity to explore and produce a project that

serves as a connection between the individual/collective and the sacred. This deity may be recognized as the Creator, Father, Healer, Teacher, Saviour, or Protector. It is the architecture however, that serves as the conduit and gathering place for the congregation and the individual to find that intimate, reflective, inspiring, and supernatural experience with their God. The relationship between God and man may be directly referenced or abstracted in many of the constituent architectural elements. In the structure it may be felt in the following ways: heavy to light, open to closed, or system to singularity. The attributes or characteristics of the God that is worshiped may be exemplified and celebrated through the materiality as well. These may include transparency to density, solid to ephemeral -- regarding heft or lightness, or texture -- regarding rhythm, tactile sensation, and rawness vs. refinement. The expressive nature of the form as ideal, or fragmented, or another deviation coupled with a geometric concept. The orientation may evoke the spirituality in reference to another sacred, even immortal place, or it might be to the landscape. The incorporated natural elements such as sun or

water, the celebration of the found natural qualities, or the views and vistas may well serve for reflective, meditative, or memory driven spaces that refer the individual and the collective to the cycles of life, the natural order, or that which is greater than humanity. Spiritual architecture defines the worship space through these attributes in an effort to create poetic and enriched space through imagery, referring individuals to God and empowerment, celebration, and inspiration. To the same end these attributes can be employed in spiritual architecture of the everyday that is not in reference to the sacred. This thesis explores this claim within the context of the above tactics.

These are the numerous ways that spiritual architecture tries to inform its place by solving the issues that all architecture must address. Most issues discussed to this point are germane to all architecture but must be considered individually as well as collectively in regard to the overriding idea, parti, or design concept that will be implemented for spiritual architecture. Stemming from these observations is a collection of precedents that seek to resolve common issues with some sensibility of spiritual resolution.

The utility of the space has not yet been addressed. It is in concert with that referential quality and is concerned with the ritual of worship and facilitating the message and emotion of that religion. The unification of the separate programmatic elements and functional requirements of the project are expressed through a carefully planned and deliberate sequence, a sacred path, and an associated spiritual journey. These elements of circulation and sequence are critical dimensions of the architecture and all architecture that charge the program and utility of the project with life. Therefore the intent is to analyze examples of sacred architecture in an effort to understand the spiritual incorporation and resolution of the structure, the materiality, the formal quality, the orientation, the natural (light, water, and landscape), and finally the sequence or sacred path that unifies the project.

Materiality

Historically spiritual architecture has been a beautiful incorporation of the most desirable qualities, in materials as well as craft. In many instances the architect has been awarded a

sumptuous palette of exquisite and superior materials to complete his task. The Dome of the Rock in Jerusalem is one exceptional example where the opulent materials were used as a tangible symbol of the new religion's ascendancy. Rich materials were used on both interior and exterior surfaces. (Fig 1.1) Marble facings and elegant mosaics adorn the piers and vaulted surfaces. (Fig 1.2) Windows have ornamental stone grilles that were based on contemporary patterns, and the arches around the rotunda employed polychromy. Many surfaces are beautifully painted and gilded while the exterior is adorned with lead sculptural qualities accented by gold leaf. Islam created a monument to rival the wealth and magnificence of other temples and churches extant as well as proclaim its glory and substantiation. The translation of a precedent such as this cannot be plagiarized or superimposed on a homeless transitional residence and community center. However the fact that materiality was used as a symbol of the religions validity, vitality and worth can be used. Material selection for the thesis project may not be opulent, but it can be appropriate to cost and implementation, it will be



Fig. 1.1: The Dome of the Rock
Source: Wodehouse and Moffett, *A History of Western Architecture*



Fig. 1.2: Interior of the Dome of the Rock
Source: Wodehouse and Moffett, *A History of Western Architecture*

carefully crafted to allow a dignified and well resolved home that helps identify and reestablish the validity, vitality, and worth of this marginalized population. It might even serve as an architecture that signifies the ascendance of this demographic from a nonproductive state to a fully functioning segment of the population.

Structure

Other projects use materiality in continuity with structure, not to proclaim an image, or as a symbol, but rather to create an emotion at entry. The idea is to convey a transition at the threshold from the temporal world to that of a sacred ground. This is evidenced in the punched portals and windows of the Early Gothic churches such as the Abbey of St. Denis with its finely crafted stained glass and monumental clerestories. (Fig 1.3) The structural rhythm of load bearing walls or columns with the inset stained glass windows worked well as a further departure from the outside world by tempering the light as it penetrated the colored glass that conveyed the faiths greatest stories. The disconnect from the outside world and the reorientation to the sacred relationship was felt in

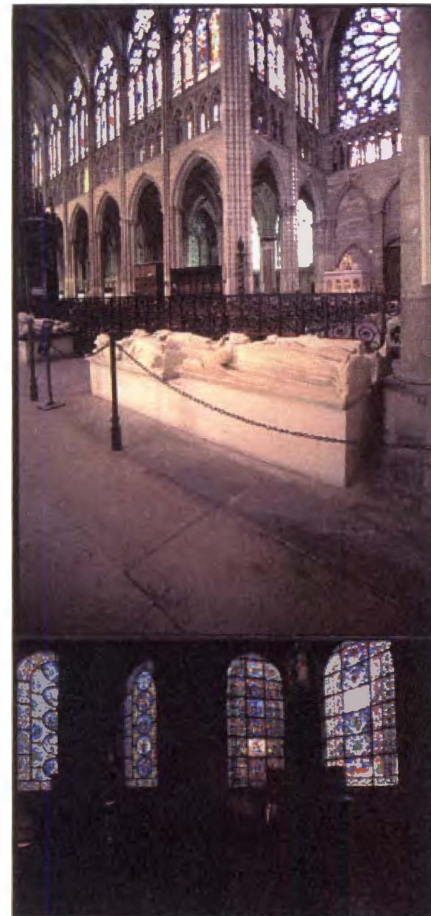


Fig. 1.3: Interior of the Abbey of St. Denis
Source: Wodehouse and Moffett, *A History of Western Architecture*

these spaces. The sanctuary or worship space had a hefty wall that surrounded and enclosed the nave. The analogy of a safe, solemn, and sacred space was felt not only in the extreme detail and ornament but also in the heft of constructed mass that stood between the holy space and the World. This heaviness released its authority as the nave or worship space soared overhead, and the walls became lighter and more ephemeral as they climbed to the heavens.

This combination of materiality and structure was further emphasized at the thresholds through carved tympanum sculptures into the heavy wall. Illustrations were incorporated into the architecture for a rich conveyance of the message, where entablatures, sculptures, paintings and frescoes, all informing and explaining the spiritual journey were used. The use of tympanum sculptures (Fig 1.4) in many Romanesque cathedrals such as the Sainte-Madeleine of Vezelay was common. It was a strong way of portraying the stories of the scriptures in a way that would be ever present above the thresholds to the sacred spaces and accentuate the heavy, thick wall being penetrated as one entered the sanctuary and was reoriented to



Fig. 1.4: Narthex tympanum from Sainte-Madeleine , Vezelay
Source: Wodehouse and Moffett, *A History of Western Architecture*

the alter and the axis mundi. In this manner those who entered could reflect on the spiritual message, and those passing by the portal could feel the gaze of the ominous figures upon them, but both could recognize and comprehend the separation of the interior sacred space from the exterior worldly space.

The aspect of materiality was used in these examples of sacred architecture to convey richness of space in two ways: analogous materiality -- Dome of the Rock, and disconnection, isolation, and separation of the sacred and temporal spaces -- Abbey of St. Denis and Ste. Madeleine at Vezelay. All of these pieces of sacred architecture use structure in a heavy to light method. Most allow for isolation of the individuals and the collective once inside the threshold to the worship space. The threshold being accentuated as a thick punched portal as illustrated in figure 1.4, and once inside the windows are raised and stained as in figure 1.3. There is a disjuncture from the outside world and an inward focus to the construct. The heft of the materials are felt in the thick, load-bearing walls and column structure that creates the portals, punches through the walls for light and

climbs to the great spans, lofty domes and arched roof structures above. The clerestories mark the transition as the walls thin into a grid of columns and the windows expand to allow *light from above* to flow in. The transparency is shone emphasized in shafts of light (Fig 1.5) or tempered with stained glass. Therefore one can begin to dissect these sacred precedents for their qualities of structure, materiality, natural elements, working separately as well as in unison to convey the spirituality of the sacred architecture. This experience is intended for the collective as well as the individual.



Fig. 1.5 Pantheon
Shaft of sunlight penetrating oculus and altering the interior condition and experience of the space dependant on the time of day, intensity of light or other atmospheric conditions.
Source: Thomas Barrie, *Spiritual Path, Sacred Place*

Natural Elements: Light and Water

The natural elements (light specifically) have been discussed as by products of the structural system and the transparency of materiality, but not necessarily as independent factors that determine or emphasize the sanctity of sacred places. There are two notions of the natural that are to be addressed. First are the products and secondly the processes of light and water. The first is the product of sunlight. As noted it can be inspirational and narrative as its rays illuminate the broken panes of color and stream into the cathedral

nave or bounce vibrantly and majestically off of the tesserae as in the mausoleum. The sunlight can also be used purely in degree and method of penetration to emphasize the brilliance or intensity of spirituality. The dimension of the openings can control this intensity of the light and angles of orientation, once again the product, or the process/cycle of to the prevailing daylighting patterns can be exploited by manipulation of the openings to allow different conditions at different times of the day or year. (Fig 1.6) In some instances like Notre-Dame du Haut at Ronchamp, Le Corbusier creates a composition of intense light penetrating pinholes, contrasted with a square punched window opening and a slit at the top of the of the wall where the roof curves away from parallel. (Fig 1.7) This effect creates a sense of the supernatural and a phenomenal experience of the sacred place with the ambient wash of light contrasted with the intense streams that illuminate and activate the sanctuary. Ronchamp explores the orientation to the sun to get these varied conditions of sunlight and well as the unconventional form of the construct to evoke emotion and integration of the light. Other projects

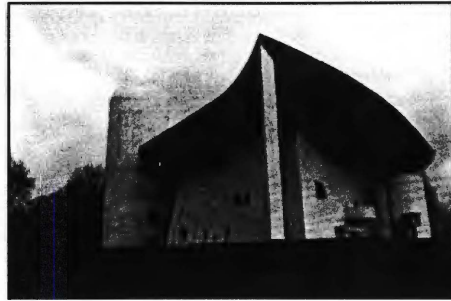


Fig. 1.6: Le Corbusier, Chapel of Notre-Dame du-Haut, Ronchamp
 Source: Wodehouse and Moffett, *A History of Western Architecture*

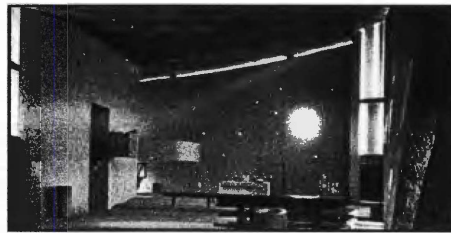


Fig. 1.7: Le Corbusier, Chapel of Notre-Dame du-Haut, Ronchamp
 Interior light composition behind the altar
 Source: William Curtis, *Modern Architecture Since 1900*

like the Pantheon use the *axis mundi*, as the shaft of light penetrating the oculus illuminates the interior of the dome. The formal element of the dome is repeated in mosques, cathedrals, and temples around the world to reference the sacred and orient the focus of the collective to the supreme spiritual relationship. Still other projects, like Hagia Sophia, use clerestories not as a storyboard of stained glass but rather as a pure incorporation of the *light from above* defining the illuminating presence and character of the spiritual and sacred space. (Fig 1.8) This incorporation of the natural element of light is intentional, in and of itself, however the light has to be channeled, framed, and controlled through form, materials, and orientation, thus emphasizing the spiritual through the product and process of light.

The second natural phenomenal quality to explore is water. Water has been used for its inherent qualities that lend to the spiritual experience by many religions and many religious pieces of architecture and art. (Fig 1.9 and 1.10) The first characteristic is the cleansing utility of the water. Christianity, Islam, and many other religions use a form of baptism as an outward sign of an

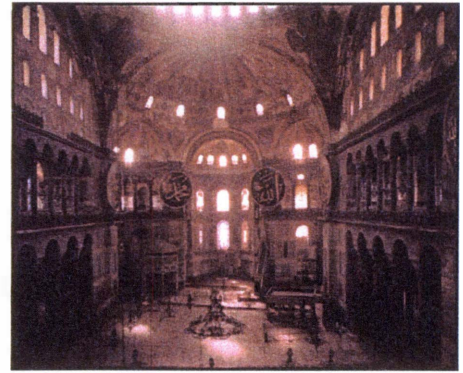


Fig. 1.8: Anthemius and Isidorus: Hagia Sophia, Constantinople, 532-537
Source: Wodehouse and Moffett, *A History of Western Architecture*

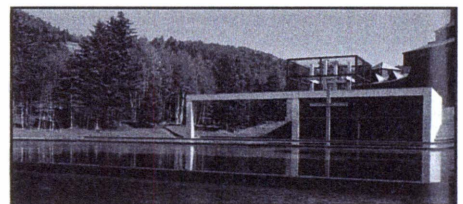


Fig. 1.9: Tadao Ando, Church on the Water, Tomamu
Source: William Curtis, *Modern Architecture Since 1900*

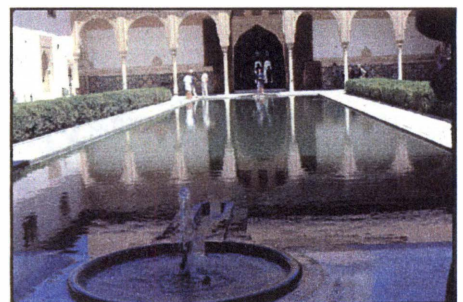


Fig. 1.10: Court of Myrtle Trees at the Alhambra, Granada
Source: Wodehouse and Moffett, *A History of Western Architecture*

inward change. Cleansing the body takes the form of an outward demonstration of the spiritual conversion or cleansing of sin. The Catholic Church uses water in the Holy Water Font where holy water is kept and used for blessings and the baptismal font for infant baptisms. The ritual of ablution is shared by the Shinto faith by washing one's hands and rinsing out the mouth at the water trough at the entrance of the temple. The Zen Buddhist temples also have designated places for ritual ablution. In other spiritual architecture there is an incorporation of water elements for reflection and meditation, which is analogous to the reflective nature of a still pool such as in a Zen garden. The use of water in spiritual architecture can be powerful for many reasons. Whether it is the act performed at the water element, the inspiration from the character of the water and the vessel, or reference to the creator of the water, its use historically has been powerful and cherished as an element essential to the highest sacred rituals and utilities. This is the product of water.

Then the Lord spoke to Moses saying: 'You shall also make a laver of bronze, with its base also of bronze, for washing. You shall put it between the tabernacle of meeting and the altar. And you shall put water in it, for Aaron and his sons shall wash their hands and their feet in water from it. When they go into the tabernacle of meeting, or when they come near the altar to minister, to burn an offering made by fire to the Lord, they shall wash with water, lest they die.'

Exodus 30:17-20

The process of water is similar to that of the sun. While it does not have a daily or annually defined pattern, it does have a cycle of nature. In

the form of precipitation, absorption, nourishment, and evaporation; and like all lifecycles it has an intrinsic spiritual quality. The words to describe this cycle can easily be translated into the spiritual. The incorporation of the process can also be expressed architecturally in the planned collection, storage and usage of water in the program.

These natural elements are obviously part of the interrelationship between the individual as well as the collective in relation to the concept of sacred spirituality. It is the designer who determines the integration and value of these natural resources, and the culture or society that seeks these solutions in sacred architecture. The use of these natural phenomena emphasizes the relationship between the individual as well as the collective to that which is greater and beyond the control of man. Each of these natural elements creates reference to and respect of the collective spirit of all life and incorporates sensitivity to that natural order. This is passed on to the individual as well as the collective as they use, perceive, and digest the architecture.

Sequence as the Journey and Circulation as the Function

Sequence is the connecting process where the architect prescribes with exact intent the relationships between spaces and forms, interior and exterior, enclosures and openings. This intent is crucial to the creation of a rich and poetic architecture. It is a composition of path to place. The sequence allows a progression to and through a construct, analogous to the spiritual journey and the physical journey of life. The architect has the power to mold the circulation into a series of events and opportunities that facilitate the physical utility of movement analogous to the phenomenological character of spiritual progress, involving memory and reflection. Sequence might be as ordered as the circumambulating function of the monks' cloister, or the ascension sequence in a pagoda, however the intent is to define the spiritual through a sequence of changing and flowing spaces.

In relation to the churches and cathedrals already discussed there is an understanding of the threshold as a departure from the temporal world and a transition to the sacred ground. There is also an internalization of focus to the altar or holy place

where the sacred world has its crescendo of all of the elements already mentioned. The spaces may squeeze together and then provide release in the celebrated spaces of larger collective program, like the narthex to the nave. However the idea is that there is not only the functional need of circulation met, but there is also a spiritual and emotional construction and manipulation of experiences based on the sequence of spaces.

Conclusion

Obviously this is not an exhaustive list of what defines spiritual architecture. There is the notion of formal geometry and proportion that many architects have incorporated into the creation of the supernatural experience. Other areas may be in symbolism or a hundred other concerns that inform, drive, and inspire design of the sacred. However the areas explored include materiality, and its use in artistic, or poetic ways to impact the project so that the experience of the place has a spiritual sense. Structure is studied as a necessary component that may be articulated or incorporated in such

a way to compose space that is referential to the spiritual, or in concert with other considerations of spirituality. The third character is the incorporation of the natural or God-given attributes that are testament to that which is greater than the individual is the natural: sunlight, water, and the firmament (topography). These things encompass the physical product to be utilized as well as the process to be referenced. There is orientation that is crucial primarily to these natural elements as well as the form and void relationship of the architecture that may emphasize spirituality. The final consideration is the sequence of planned elements and planned views for the heightened awareness and emphasis of the spiritual quality, as well as unification of the element and functional needs of the program. All of these elements are constituent parts of the architecture that refer the individual and the collective to that which is beyond himself and the immediacy of that

particular place. The spiritual allows us to understand that we are part of a larger construct. This is evident in these studies of architecture of the sacred, but there are examples of this integration in the everyday. Structure, materiality, natural elements, and sequence are all four areas that are common, necessary and fundamental in both sacred and common architecture. The articulation of these essential elements with intent to design for spiritual engagement is what is fundamental. This first section informs how to do that within the context of the sacred. The next layer in the investigation will be to understand these elements within the context of the everyday, while still possessing that intention and precision for spiritual engagement in the architecture.

SECTION 2: SPIRITUAL ENGAGEMENT AND THE EVERYDAY

Introduction

Non-sacred architecture is built on relationships with, or in response to the surrounding physical context rather than being reliant on the metaphysical relationship to God. Therefore it builds up its dialogue with the specific place by its sensitivity to the important buildings in the immediate context, the natural and inherent site conditions that determine orientation and climatic benefits, and the rhythm and density of the urban fabric.

These relationships will be addressed as they are translated from the spiritual qualities of the sacred to the everyday. The phenomenal experience, gleaned from the sacred relationship, was the creation of architecture that references and elevates awareness of those things greater than the individual. It also focussed on providing moments in the architecture that allows the individual to experience a range of human emotions by providing a range of spaces defined by their degrees of intimacy provided. This idea will maintain the necessity to incorporate the same architectural elements of structure, materiality,

Architecture presents the drama of construction silenced into matter and space; architecture is the art of petrified silence. An architectural experience silences all external noise; it focuses attention on one's very existence.

Steven Holl, *Questions of Perception*

orientation, natural elements, and sequence in the everyday rather than the sacred as well as be sensitive to the form and residual spaces of the architecture. These attributes are resolved in relation largely to the genius loci of the project. They are also doing so in a way that engages the spirit and evokes a phenomenal experience.

Spiritual Architecture and the Everyday

"Architecture represents a means to give man an existential foothold."(3) This is true of all architecture and reaffirms the thesis that architecture can and must engage the spirit in an everyday and temporal manner. In understanding the relationship of the Individual/Collective to everyday existence it is necessary to recognize what is out of the individual's control. They perhaps are best described in Mircea Eliade's *The Sacred and the Profane*. Here Eliade describes man's awareness of the sacred as it is manifest as something wholly different than the profane. The word he uses is *hierophany*, which is defined as: "something sacred (that) shows itself to us. From the most elementary hierophany -- e.g., manifestation of the sacred in some ordinary object,

a stone or a tree -- to the supreme hierophany (which, for a Christian, is the incarnation of God in Jesus Christ) there is no solution of continuity." In this sense it is an understanding of the sacred present within the profane, as an absolute transcendence of the temporal. In this example of the tree and the stone there is the realization of the everyday spirituality that comes in the recognition of nature. It is as the individual is confronted by the "mysterious act," something of a completely different order, "a reality that does not belong to our world, in objects that are an integral part of our natural 'profane' world," that this idea of hierophany can be understood. In the architectural translation of this terminology, it is the response of the manmade constructed world to the conditions beyond man's control. It is how the designer uses the sacred or natural order to inform, transform, and activate a project. It is this precision and intent of the architect to allow the architecture to embody spirituality rather than just allowing it to manifest as a by-product of the utility and program of the project. It has already been studied in the light and water elements of sacred architecture, but this natural order, reference to it and incorporation of it

When the sacred manifests itself in any hierophany, there is not only a break in the homogeneity of space; there is also a revelation of an absolute reality, opposed to the nonreality of the vast surrounding expanse.

Mircea Eliade, *Experience of the Sacred*

in the views, spaces and places that the manmade transforms may begin to allow the architecture to engage the spirit. This connection and disconnection to nature can serve as one of the key components linking the transcendent quality and the physical architecture.

Case Studies

Salk Institute

One exceptional example of spiritual architecture of the everyday is the Salk Institute. (Fig 2.1 and 2.2) There is the use of materiality, form and space, nature and sequence in a way that evokes emotion and spirituality.

"Louis Kahn's Salk Institute for Biological Studies on the Pacific coast near La Jolla aspires within its own spirit to an order achieved through clarity, definition, and consistency of application. The idea of simple and strong; The institute manifests beauty of mind and act; of the resolution and articulation of the major elements of the building...being what it wants to and needs to be, to the precise detail and execution of beautiful concrete surfaces. Even the component of structure derives from the need to enclose specific spaces, specifically and pertinently, rather than offer a general envelope within which specific space might then be designated. The central court, as a typical Kahn-like space of shimmering blue water, a band pointing toward the ocean epitomizing what human endeavor can accomplish at one scale with geometric clarity and authoritative but modest deliberation, to give to the scaleless sweep of the ocean, here the Pacific, a poignant gesture."

—from Paul Heyer. *American Architecture: Ideas and Ideologies in the Late Twentieth Century*. p195



Fig. 2.1 Salk Institute
Vista to the Pacific horizon, framed and accentuated by a thin, translucent line of water, splitting the platform down the middle and drawing sky and light down into the space.

Source: William Curtis, *Modern Architecture Since 1900*

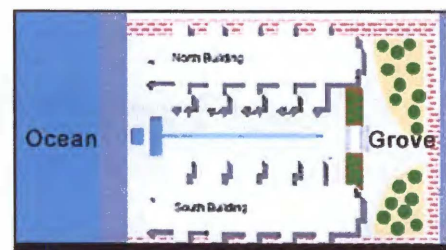


Fig. 2.2 Salk Institute Organizational Diagram

Source: Author

Louis Kahn explores the structure, materiality, form and spatial relations, and incorporates nature in the spirit of the Salk Institute. (Fig 2.3) It is this combination of elements in service to the individual human spirit, its ability to come together in a collective to search and find cures, and encouragement for the importance and impact on the world their work might have, that becomes articulated and inspirational in the construct.



Fig. 2.3 Salk Institute
Source: William Curtis, *Modern Architecture Since 1900*

The University of Tennessee Knoxville
Art and Architecture Building

In an absence of a tremendous, expansive or rich context of landscape, architecture can derive its spirituality in a more self-referential way. The Art and Architecture building at the University of Tennessee has a spiritual quality that is pronounced from the first experience of the building throughout its entire function. There is an initial understanding of a monumental piece as it differs greatly from the context of the campus. Its form is a divided mass that operates with bands of program that unite and consolidate the division. The void in the center creates a rich experience of streetscape (Fig 2.4) with interaction for the individual

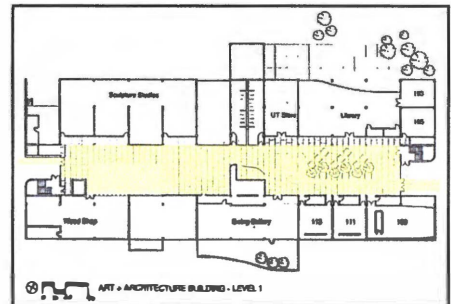


Fig. 2.4 A&A Building Streetscape
Source: Author

with the collective. The cantilevered faculty offices are suspended into this space (Fig 2.5), figural of the faculties instruction as the heart of the process of knowledge being passed to all of the appending elements of classrooms and studios that are cantilevered to the exterior of the mass of the building. The expansive atrium is capped with an exposed truss and flat roof with clerestories that raise the central void an additional floor. This allows a wash of ambient light throughout the central spaces and offices, further serving the analogy of enlightenment and knowledge. (Fig 2.6) The materiality is pronounced in stark contrast to the surrounding brick structures, therefore stating what is already assumed, that art and architecture are progressive and wholly a different set of disciplines than the other colleges of academia. There is a treatment of ribbon window on the cantilevers to accent the free facade and provide a modern reading of the space. There is an understanding that the building is alive as the lights, movement, and openness within the architecture is constantly changing with the activity levels at all times of the day and night. The structure of columns and infill walls suggest functional

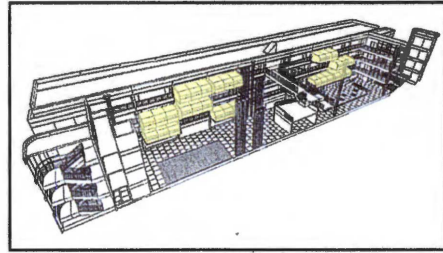


Fig. 2.5 A&A Building Office Pods
Source: Author

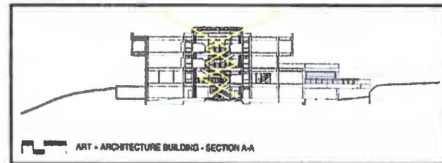


Fig. 2.6 A&A Building Ambient Light from Above
Source: Author

appropriateness for the adaptability and flexibility of spaces and datum. The final element is the circulation (Fig 2.7) that ties the building together and allows functions beyond the requirements of code or need. The stair in the central atrium space is monumental and a contiguous stream of switch back, bridge, and broken diagonals that ascend the void and unite the bands of circulation across the atrium, at an off center zone of the building. Other circulation elements are pulled out at the edges of the volume and glazed for a feeling of disconnection from both the campus and the building as liminal zones that moderate the transition of interior to exterior. The bridge that is crossed at the main entry condition serves as another sequential element to disengage literally the campus and become aware of the transition and threshold of the architecture. (Fig 2.8) There is a two-story entry condition that emphasizes the portal at a carved away split in the mass of the second floor. It is at entry that there is a full comprehension of the construct as a temple for education in the discipline of architecture and art. It is this idea of isolation and introversion that is common with the typical sacred architecture and

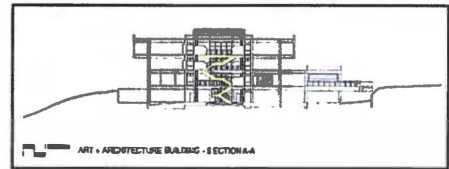


Fig. 2.7 A&A Building Circulation
Source: Author

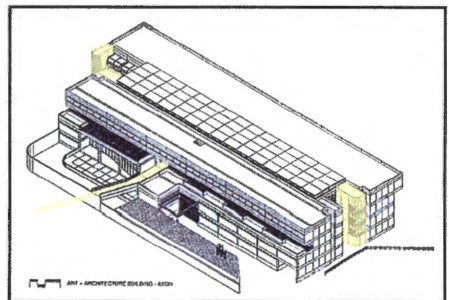


Fig. 2.8 A&A Building Pulled Out Circulation Elements and the Bridge
Source: Author

the planning of elements for the symphony of light, form, structure, and materiality that create spirituality in this temporal space.

One's identity is contingent on the sense of belonging to a place. The creation of place and entry is a fundamental human activity.

Thomas Barrie

Genius Loci

"Since ancient times the *genius loci*, or 'spirit of place', has been recognized as the concrete reality man has to face and come to terms within his everyday life. Architecture means to visualize the *genius loci*, and the task of the architect is to create meaningful places, whereby he helps man to dwell." (4) The application of this concept is an understanding of the site as the place that is infused with the spiritual. Again it is understanding the architectural elements of structure, materiality, form and space, orientation, nature, and sequence, but doing so with great recognition and emphasis on place-making for the phenomenological result.

Some easy examples that have an incredible spirit of place are ones that exist in extreme natural conditions, often in isolated sites. Those may include projects like Casa Malparte.

(Fig 2.9) With its fantastic terrain and juxtaposition of architecture amidst the rocky promontory, it creates

Questions of architectural perception underlie questions of intention. This "intentionality" sets architecture apart from pure phenomenology that is manifest for the natural sciences. Whatever the perception of a built work—whether it be troubling, intriguing, or banal – the mental energy which produced it is ultimately deficient unless intent is articulated.

Steven Holl, *Questions of Perception*

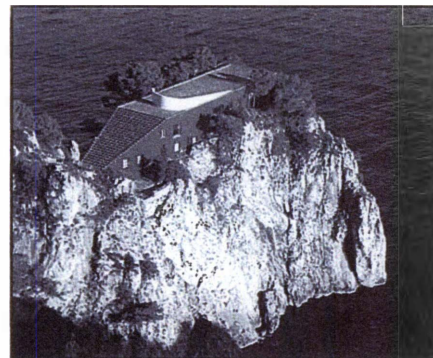


Fig. 2.9 Casa Malparte
Architecture in stark contrast with its environment, yet optimizing the site conditions for incredible sense of place and fantastic phenomenological experience.
Source: William Curtis, *Modern Architecture Since 1900*

The sacred place was never an impassive backdrop; its form was never disassociated from its use and content. It was a dynamic place, often charged with emotional energy and experienced spatially and temporally as its users moved through its spaces or entered its sacred enclosures

Thomas Barrie

a *genius loci* that is tied specifically to nature and the experience of that place spiritually. It also has a sense of isolation, while not necessarily inwardly focussed, it is a solitary figure against a naturally disconnecting landscape. Another example of architecture of the everyday that exhibits spiritual engagement is the Acropolis, Athens. (Fig 2.10 and 2.11) It has an articulate order and logical understanding in its proximity to the rest of the city as well as in its detail. It has an immutable presence in the landscape and evokes the spirit of place where the gods would look down on the daily life and transactions of the city.

Individual and Collective

In many ways this architecture of the everyday facilitates spirituality in the idea of the individual space in relation to the collective space, along differing scales. The purpose is resonant of understanding spirituality as those things the individual does with his solitude. Therefore the programming of space with provisions for solitary experiences or options is integral to the thesis of the spiritual architecture of the everyday.

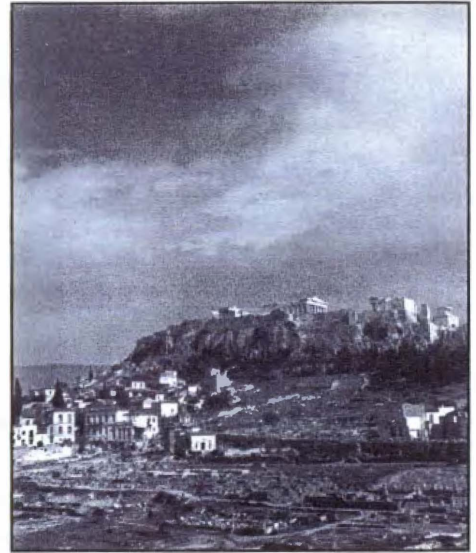


Fig. 2.10 Acropolis and Agora
Source: Norberg-Schultz, *Genius Loci*

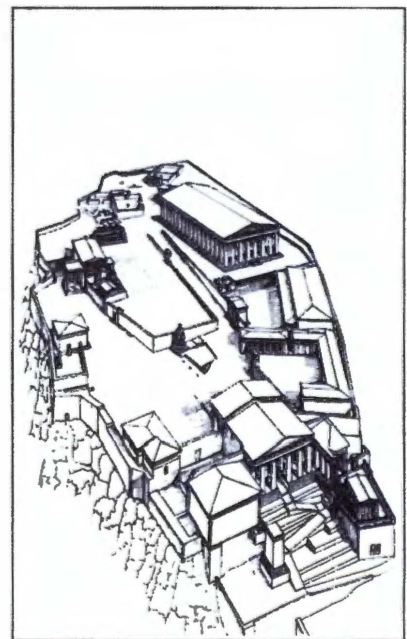


Fig. 2.11 Acropolis
Source: Barrie, Thomas

Conclusion

The Individual and Collective experience of spiritual engagement by the architecture, is dependent on its integration with its built and natural environment, and all individuals affected by its existence in their community. Therefore it must be responsive in its dialect with surrounding neighbors, their properties, and the built environment. Simultaneously it must be responsive and evocative of a spirit of place as it is anchored to the specifics of place. The architecture must use the common elements of structure, materiality, formal and spatial relations, orientation, nature and sequence both physically and metaphysically, with the intent for spiritual engagement, and in concert with its spirit of place. In addition, being spiritually engaging in the everyday also means the architecture must be responsive to the community and all participants that are involved or affected by its presence and integration into that neighborhood. The intent is that the incorporation of the spiritual sensitivity will be evidenced in the relationship between the final product and its specific environment.

What is the spiritual? That which unites many souls.

Goethe

The descent into oneself can inspire a need to communicate discoveries made in solitude: the private reflection provokes the public action.

Steven Holl, *Questions of Perception*

SECTION 3: THE PROJECT

Introduction

The ideas taken from studying architecture that engage the spirit should be translated into an architectural vocabulary to solve the issues of my project. The issues that need to be resolved need to be defined. Therefore the next portion of this document is to explain the project, define the program, explain the site and its validity, and describe the intentions of the project. This will result in a design methodology and project that is engaging spiritually in everyday life.

The project is a transitional residential community and a community center. The transitional residences are referential to the individual and the community portion of the program is related to the collective.

The program elements will be composed with a clear concept that is derivative of the nature of the two different groups, the transitional residents and the neighborhood residents and their integration. The social problem is that homeless individuals have few options for assistance and recovery from an unfortunate series of circumstances that leaves them homeless and

Architecture presents the drama of construction silenced into matter and space; architecture is the art of petrified silence. An architectural experience silences all external noise; it focuses attention on one's very existence

Steven Holl, *Questions of Perception*

destitute. This situation is compounded if the individual has a family. Most shelter programs have religious affiliations and therefore the assistance is contingent on fulfilling a requirement such as attending services, chapel times, or other religious rituals. The intention of this residential community is that the individual gets more than a hot meal and a dry bed for a few days. The proposition is that this assistance could be offered without religious requirements for help. The sacred component of the everyday as it is constructed and layered into the project is this thesis's equivalent of the religious requirement.

The intent is that this help will be for those people that have been referred by service agencies or have been determined to possess a desire to change their present circumstance. The residences will offer a home for 12 to 18 months where laundry can be done and a hot meal can be prepared. It will be a dignified and sensitive home for the specific needs of this population that has been marginalized by society, where they can be embedded in a neighborhood, find the assistance they need, and be reintegrated into a community and productive place in life. These ideas for the

project allow for the consideration of the individual as well as the collective. There is reciprocity as these individuals and this architecture will contribute to the beauty and revitalization of this blighted neighborhood.

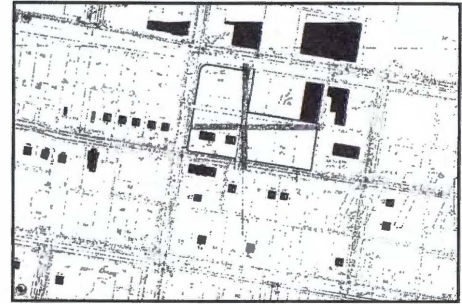


Fig. 3.1 Figure Ground
Source: Author

Site

The site is in Memphis, Tennessee, in a blighted neighborhood that is currently in the painful first stages of revitalization (Fig 3.1 and 3.2) . There are traditional subsidized housing projects from the 1950's a few blocks to the southwest of the site. This is where the poor were densified and the danger and crime within the complex forced its renovation in parts, destruction in parts, and its boarding up and abandonment in other parts until more funds were available for improvements. There are new subsidized single-family residential units in the block to the west of my project and an established neighborhood to the south. (Fig 3.3 and 3.4) The site is within a mile of the Mississippi River and a quarter to a half-mile radius to junior high schools and elementary schools. Other possible destinations that would be needed by this population within the half -mile radius (red circle on



Fig. 3.2 Immediate Context
Source: Author



Fig. 3.3 Site Geometry
Source: Author

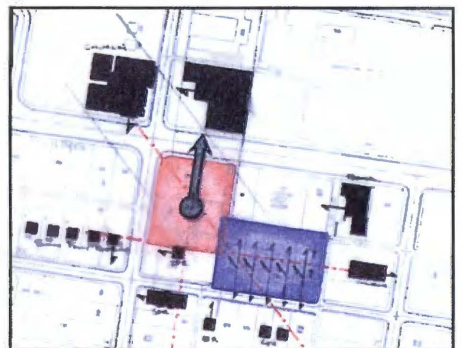


Fig. 3.4 Orientations
Source: Author



Fig. 3.5 Site Connections to Civic and Cultural Needs of the Homeless
Source: Author

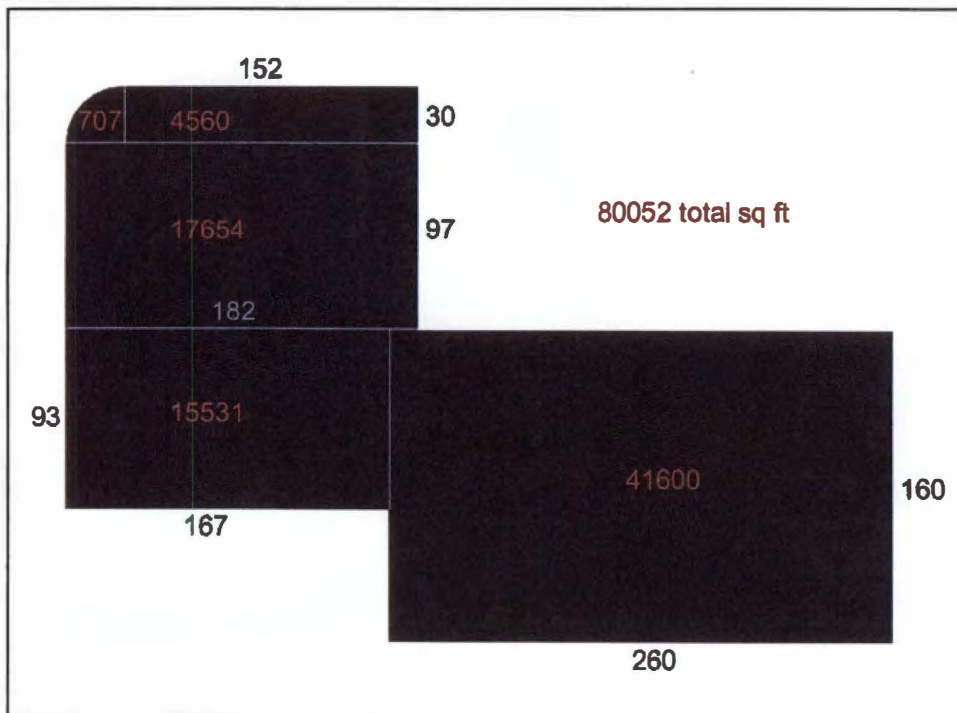


Fig. 3.6 Plot Measurements
Source: Author

Fig 3.5) include: two parks, a greyhound bus terminal, a head start program, a community college, and a handful of churches. Within a mile radius (blue circle on Fig 3.5) is the courthouse and government agencies that may need to be accessed for assistance. Also within a mile is the vocational technical center, the Tennessee Technology Center, post offices and the central business district of the city. My site is an L-shaped piece, occupying the end of a block. (Fig 3.6) The northwest corner is on a heavily traveled thoroughfare with bus access. The southwest corner has a two-story single family residence from the 1920's, with separate potential living quarters behind it that are approximately the same scale as the newer construction in the neighborhood. The fabric of the neighborhood is not extremely dense, and the city is offering tax benefits and incentives for neighborhood businesses that stay as well as for new development.

Table 1 Program

Source: Author

PROJECT DIVISION	DEFINING CHARACTER	SQ. FT.	QTY.	TOTAL SQ. FT.
FAMILY				
Kids' Study and Learning Center	Two study centers, for individuals small groups, and couples	544	2	1088
Laundry Units	two facilities border courtyard and are adjacent to study room	1000	2	2000
	2 Bedroom	780	5	3900
	3 Bedroom	1300	2	2600
	4 Bedroom	1500	2	3000
<i>Family Sub-total</i>				12588
SINGLES				
SRO units	Shared entry sequence by three private court shared by four units	327	13	4251
Bathroom Facilities	Shared by three units	55	4	220
<i>Singles Sub-total</i>				4471
COMMUNITY				
Pool	Small pools subset on large indoor pool			10350
	Arcaded entry with handicapped access from lockers			
	Grandstand to east and upper circulation around pool			
Gym	Outdoors, sunken below grade views from arcade and balcony			8800
Exercise Rooms	Overlook pool area (aerobics, weights)	500	2	1000
	One is enclosed and one is exposed on pool side			
Showers	Wet circulation to pool and sauna accessable to all facilities whirlpool and wading pools	500	2	1000
Reading room	Penthouse position, punched window system			500
	Top of community center through space from garden to pool			
Classrooms	Third floor of center with computers	400	4	1600
	Used for social services, job placement, and community classes			
Service Offices	Services for the families in need as well as the community, intended for social workers, job placement, etc.	210	3	1050
<i>Community Sub-total</i>				28771
Total Project Sq. Ft.				45830



Fig. 3.7 Site Pictures
Source: Author

Character

The creation of this place intends to marginalize the worldly daily needs, that these individuals may have been most concerned with, and allow the individual to find restoration to the productive population in all aspects of life. It is not a shelter for the transient but rather for rehabilitation of the committed segment of the demographic that would desire change and a second chance. Thus the architecture for this specific program must reflect the basic needs of affecting the mind, body, and spirit as well as be specific for facilitating change.

This will be a new home and a significant departure point for the resident to have a fresh start. It will allow the transient culture to reject a *homeless* life and find restoration for the mind, body and spirit within the program and architecture of the project. The initial interpretation of the program is to give aid to homeless families that desire change and need assistance to fulfill that objective.

Homeless shelters in North America are largely retrofitted hotels, altered low-rise office buildings, manipulated churches or adapted warehouses. This new architecture would be one of intercession between the self-sustainable, producing population and the indigent, destitute, homeless and poor population. The focus would be on the providing a facility that would not merely meet the physical needs, but could also emphasize change, encouragement, and empowerment of the individual through the architecture via spiritual engagement. The "one size fits all" approach to shelter housing or subsidized residences usually results in dehumanization and rarely incorporates the nesting of spaces and scales through hierarchical progression from public to semi-private

There is a strong identity between the skin and the sensation of home. The experience of home is essentially an experience of warmth.

Steven Holl, *Questions of Perception*

to private. It leaves little room for expansion of program or densification of the population. The poor are expected to adjust to their circumstances and surroundings, absent of community links, and without response to individual needs of community members. The result is a lack of human dignity and scale. The antithesis is my proposal, designed with the dynamic program needed to rehabilitate the casualties of life and minister to the holistic needs of the individual mentally, physically and spiritually. The concept and construct derived by these intentions, in concert with the culture and climate of the region, prescribed sequence of spaces, and conscious consideration of connectivity of the architecture functionally with the neighborhood and city amenities are at the heart of the project.

In respect to the relationship between the individual and the collective, the spiritual experience unites the cultures or classes of varied demographic and economic groups. Many barriers are broken down in the common pursuit of spiritual peace. The diversity of individuals can be ignored or celebrated in the community. The sensitivity and sensibility to build and promote relationships between the individual and the collective builds a

strong and unified congregation, faith, neighborhood and city. The challenge is the creation of a piece of architecture that can provide a congregating place, a community common ground, that is imbued with the peace and hope that fosters building those personal relations. Therefore the spiritual engagement could drive the design to reinforce this social goal. This culmination of diverse yet desirable qualities and concerns identifies why the consideration of spiritual architecture is so attractive. The fact is that outside of the sacred architecture the modern man finds himself in a high speed, high tech world, that is increasingly competitive and ever-changing. The act of finding quiet and meditative places and space is more marginal and less commonplace. If it is neglected largely in the norms of modern society, how much more so must the spirit of the homeless individuals and families be in need of attention. It would obviously be less of a priority compared to the search for the next meal and shelter for the night. It is the delicate consideration of how architecture might approach the spiritual, psychological, and physiological needs of the human being and respond to those concerns in a

secular building. This directive is especially pertinent to those social and cultural undertakings that are profane in their function and objective but share a similar moral and ethical code as the spiritual. Many forces influence the architect and the art but this study is concerned with the intuitive and individual experience of each person that makes up the collective, and the ability of the architecture to act as a conduit, facilitator, or impetus for the spiritual experience.

Diverse cultures and ages are representative in the social need to provide housing and refuge for those families that are without means to provide for themselves. The physical and social need is worldly and profane while the moral and ethical is characteristic of ministry and charity that clearly relates to the spiritual and sacred needs. This thesis explores how the architecture can be physically designed to allow for meditative spaces, reflection, and specific utility for the residents and the neighborhood, allowing a reciprocal relationship between the neighborhood residents and the project residents as well as reciprocity between the connected resources in the city and the project.

SECTION 4: THE ISSUES AND THE VOCABULARY

The issues addressed and the vocabularies explored throughout the project are how the physical architecture responds to the proposition explored so far in the document.

Issues

The issues are how:

Structure

Materiality

Form and Void

Orientation

Natural Elements

Sequence and Circulation

come together to become spiritually engaging. Obviously these issues are common to all architecture, but the thesis maintains that the spiritual engagement can occur on an everyday plane. Therefore the use of these essential elements with critical intent is to create architecture that possesses genius loci and allows for a phenomenological experience.

Understanding architectural scale implies the unconscious measuring of an object or a building with one's bodily scheme on the space in question. We feel pleasure and protection when the body discovers its resonance in space

Steven Holl, *Questions of Perception*

We speak of the phenomenological aspects of an environment as its genius loci, spirit of place. That genius loci will possess both general characteristics, that we have called its "presence," and more detailed features, or what we have called its "identity." The very concept, spirit of place, depends upon the particular relationship of things to each other in a particular place. Being in the same place, in the same physical, environmental framework, things set up an interaction by that very coexistence so that they become intelligible to us not only as isolated phenomena but also as integrated parts of a unique whole.

Malcolm Quantrill

Vocabulary

Structure

Dicotamies to explore: Solid / Ephemeral
 Heavy / Light
 Enclosure/Openness

Materiality

Rough to smooth with resolution of scheme
Exploitation of texture and mass for sense of
connection, penetration, and boundary
Consideration of color differentiation for individual
character throughout the project
Cleanliness as associated to color and texture

Form and Void

Cluster relationship of spaces between forms in
courtyards and path to place relations
Nesting --Individual to collective -- different scales
and hierarchies of spaces that are nested within
each other

Orientation

Transparency that is specific for sun angles
Relative proximity to necessary resources of
residents: agencies, community amenities, and
schools
Public to private graining of site to neighborhood
Large to small program dispersiion

Nature

Sensitivity to light incorporation for ambient light

Awareness of process and product of natural water
and light collection and use

Harmony with nature, peace and centeredness

Circulation and Sequence

Complete path to place sensitivity and intent
throughout project

Division of public circulation into individual
threshold

Articulation of threshold as retreat or departure
from collective

Those active members of society that work and facilitate the residential development would be working with the homeless, fringe population. The architecture reflects this combination of individuals by providing a clean and inspiring refuge in the heart of the urban fabric. The rooms introduce sleeping lofts in the economy SRO units for retreat and maximization of the unit space. Shared entry sequences are used with all units and nesting of courtyards against the residential lawn for the differing scales of public to private and collective to individual open spaces within the landscape of the

complex. There is outdoor connectivity through doors and windows in the large public places such as the indoor pool out onto the sunken basketball court. A similar condition is found in the residential units and their open living room onto the shared courtyard between single-family residences. The skylights and windows in the single-family homes and in the pool area are carefully placed to take advantage of wind and sun angles. The rooms are small to encourage less time in the space and more focus on activity outside the home, in the center, or in the city. The site is chosen to enhance the quality of life and stimulate the senses with natural elements and references to a greater power than the individual.

Climate concerns engage the designer with the practical as well as the phenomenological. The sensitive response to the inherent qualities of the landscape and the integration of the construct with the environment results in a physically and spiritually well-resolved project. The resolution of the climate agenda is a marriage of the natural and the manmade. The sensitivity to light, water, views, materiality and their configuration allow opportunities for the architecture to refer, imply, or

even create phenomenal moments and experiences with metaphysical qualities.

The reflective and meditative places provide a place of centeredness and peace. These places of reflection and introspection are manifest in the public as well as private. The desired qualities for these places are transcendence, reflection, peace, reprieve, retreat, resolve, and inspiration. The architectural program for the incorporation of the above is small nooks and break off areas from the larger public rooms both indoor and outdoor. Individual meditative, reading, and resting areas are part of the residence and the community center. Light incorporation is crucial and is planned for specific intensity, specific quality at specific times of the day, and specific quantities. Program for this consideration is in window placement and size, light wells and skylights, and detail of the materiality that composes the openings and affects the light quality that penetrates the skin of the building. Water is interspersed in these areas as reflective, calming, cleansing, and soothing spaces. They are mediated to have specific character in quantity, force, flow speed, method of introduction to the pool, continuity of stream or enclosure, and utility.

In memorable experiences of architecture, space matter and time fuse into one single dimension, into the basic substance of being, that penetrates the consciousness. We identify ourselves with this space, this place, this moment and these dimensions, as they become ingredients of our very existence. Architecture is the art of mediation and reconciliation.

Steven Holl, *Questions of Perception*

The public areas have greater variety and frequency of these elements, especially in the community center, but the private areas have some interventions as well. This design intent is to bring about the phenomenal quality of the spaces and imbue them with character that will allow the mundane and routine of the everyday to occur in a more inspired and spiritually sensitive place.

Public architecture at best aspires to be just this: a setting for the ritual that makes of each user, for a brief moment, a larger person than he or she is in daily life, filling each one with the pride of belonging.

Spiro Kostof

The next area of translation is of the ritual of the sacred to the everyday. This area of emphasis is concerned with delivering inspirational and phenomenal places to live out the everyday exercises of life. These are primarily programmed into the residential portion of the project. The vocabulary used in this translation is centered on the integration of the routine, the act of the progression through the daily ritual of life, and resulting attainment of these daily duties and responsibilities that usually are found on the to do list or daily calendar. This part of the project is centered on taking virtually every place in the habitation, and allowing the utility of the place to be transformed by the incorporation of light, room size, sequence of spaces, water, views, and materiality. The program consists of the kitchen being the

center of the house with a double height space and balcony from the upstairs bedrooms that looks over it and the dining area. The living rooms open to become an indoor/outdoor place to read the morning paper, and so on, so that the sequence and quality of each space from the bedroom to the threshold of the home is exceptional. The nature of materials and changes in floor plane and room height help define the hierarchy and intended use for each place. There is even a specific ritualized departure and entry for the site. All of these will be about providing a spiritually rich experience of place. The routines of daily life will be considered and appropriated in critical relation to the spiritual dimension.

The careful sequence fulfills the final dimension of the individual and collective to spiritual relationship. The sequence is derivative of a sacred journey. (Fig 4.1)

Therefore it is considerate of all details such as the open to closed room orientation and articulation, materiality expressed and differing for different walkway and path experiences, relationships built up for emphasis or blurring



Fig. 4.1 Angkor Wat
Sequence, Approach, and Journey
Source: Wodehouse and Moffett, *A History of Western Architecture*

Christians walk along the ambulatory of the cathedral and pray at the stations of the cross, and Hindus circumambulate certain temples specifically in a certain direction.

Richard Barber, *Pilgrimages*

of interior to exterior conditions, and specific views. (Fig 4.2) The key is in the thread of continuity that the sequence brings to the project. It is a delicate and deliberate ribbon with carefully planned details at critical moments and subtle nuances for individual quality in the separate rooms and spaces. Arrival, transition, journey, and return are samples of the vocabulary that define the sequence. The program elements rely especially on the topography of the site, and the public to private entry and threshold. The portals are sized and articulated individually to their function and perceived character. Once again the floor plate and level changes are critical and the vertical to horizontal circulation is woven together while emphasizing the relationship between them as contrasting in some instances while at other points being congruent and seamless.



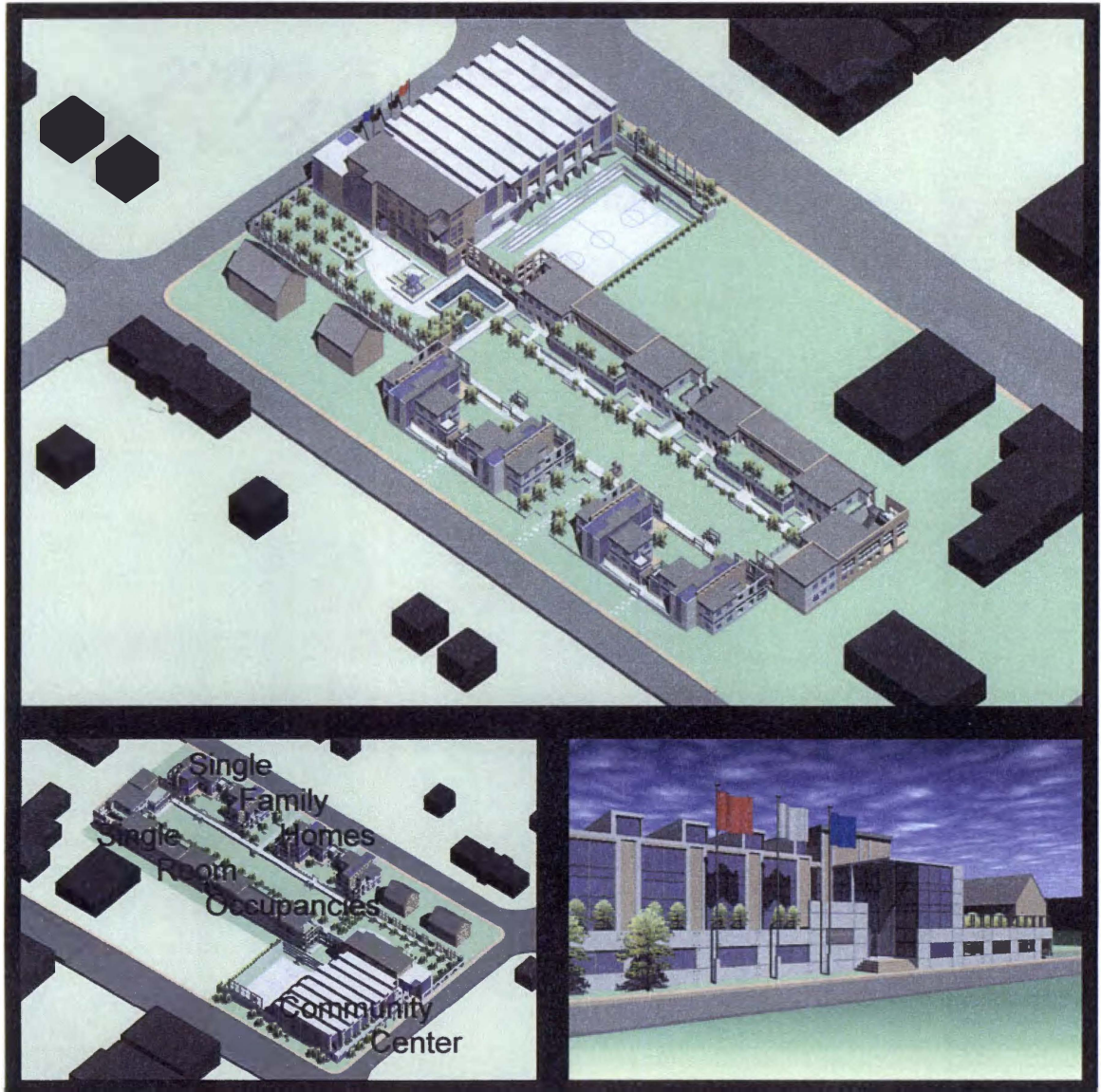
Fig. 4.2 Katsura Imperial Villa
Blending of interior exterior and framing a view

Source: Wodehouse and Moffett, *A History of Western Architecture*

The symbolic journey is one of traversing through darkness toward light, from constriction to openness, a theme that has direct architectural implications. The act of separation suggests physical as well as psychological distance. The journey is usually divided into four segments: the finding of the path, trials along the path, the attainment of the spiritual place, and the return. The finding of the path and the journey of trials appear in the myths, religious texts, and folktales of cultures around the globe and throughout history.

Thomas Barrie

SECTION 5: PRESENTATION OF THE PROJECT

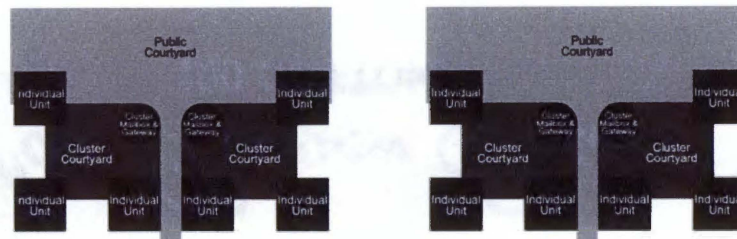


Project Introduction Panel

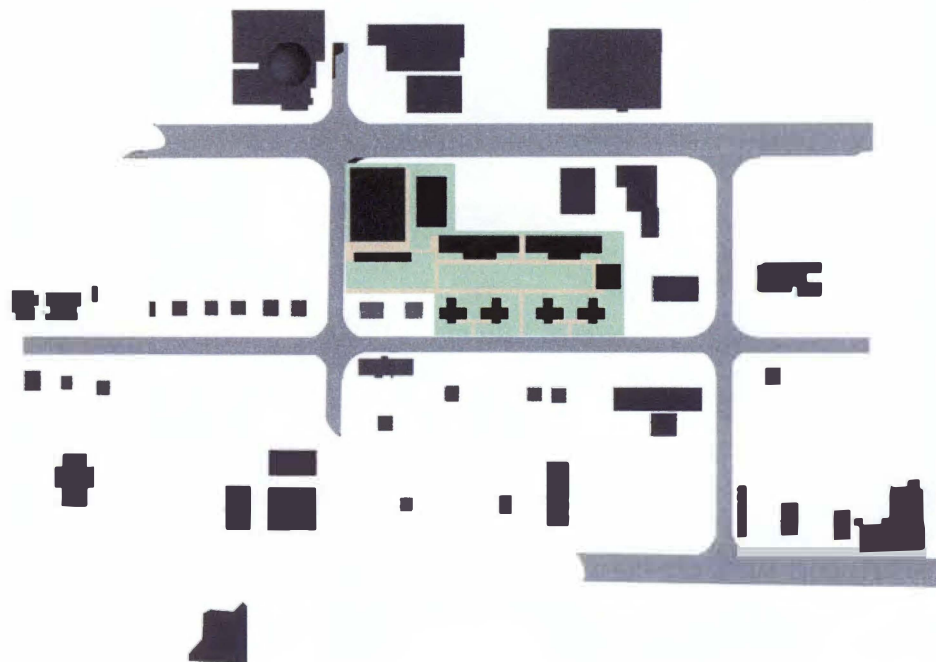
Site Axon from Southeast

Site Axon from Northwest and Main Entry Perspective

Source: Author



EARLY CLUSTER DIAGRAM



STREET RHYTHM

Diagram Panel 1
Source: Author

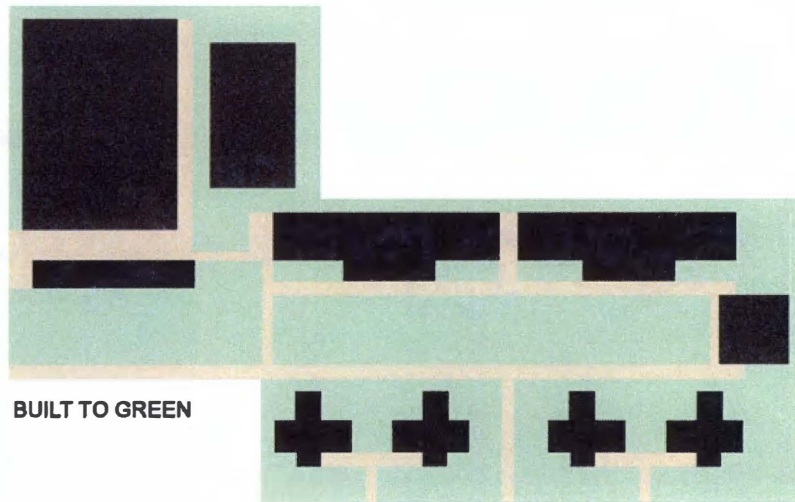
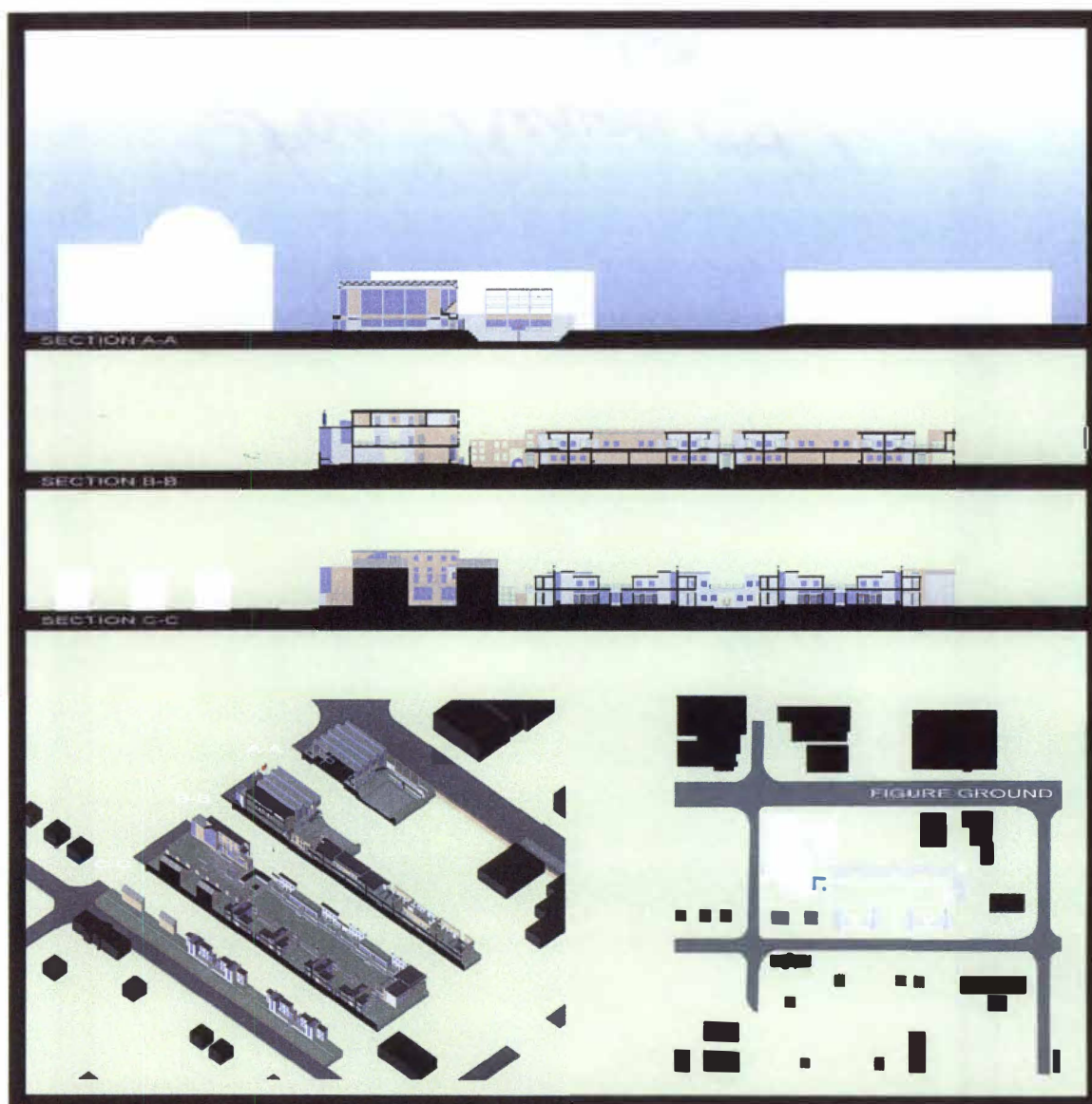
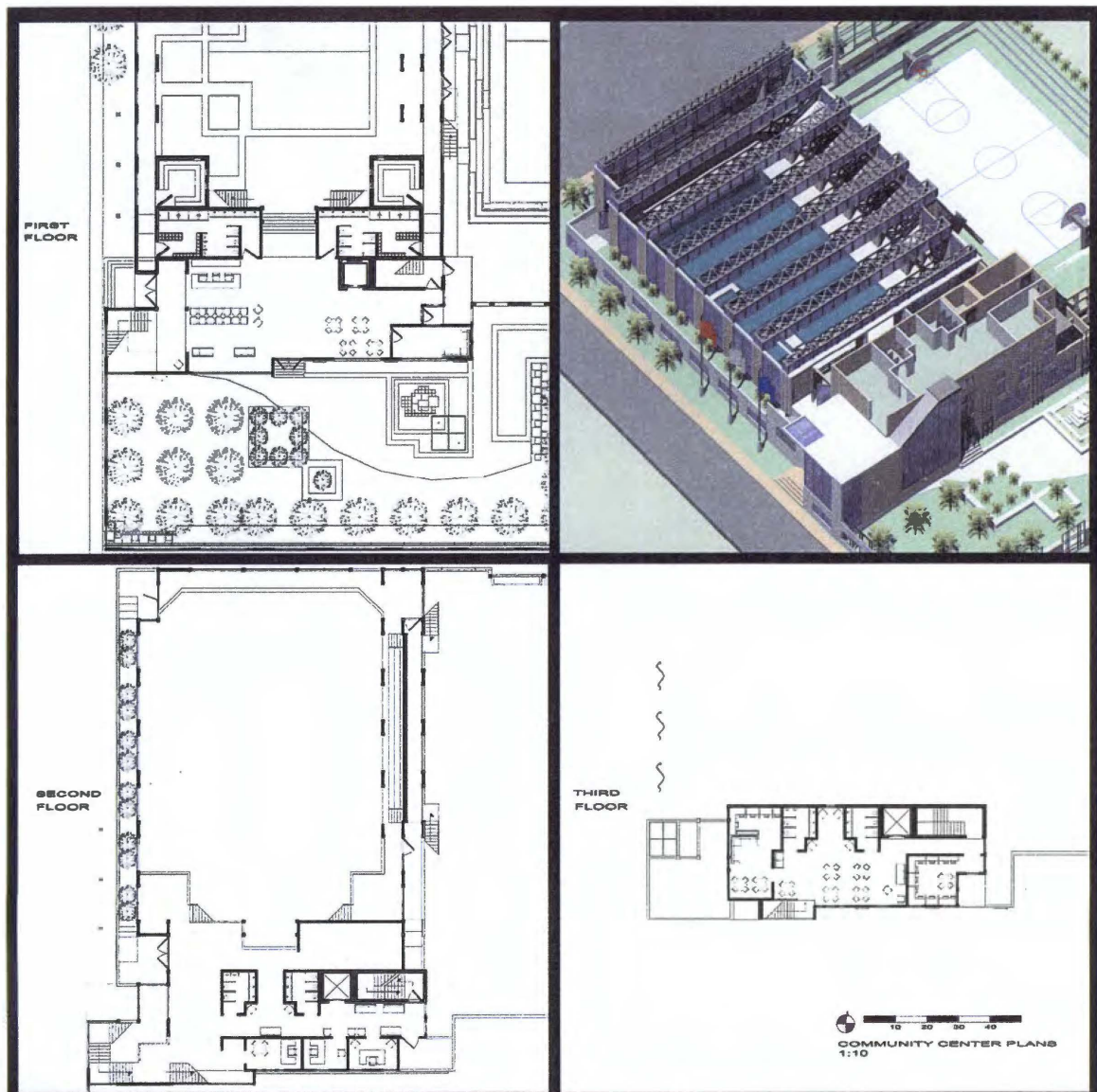


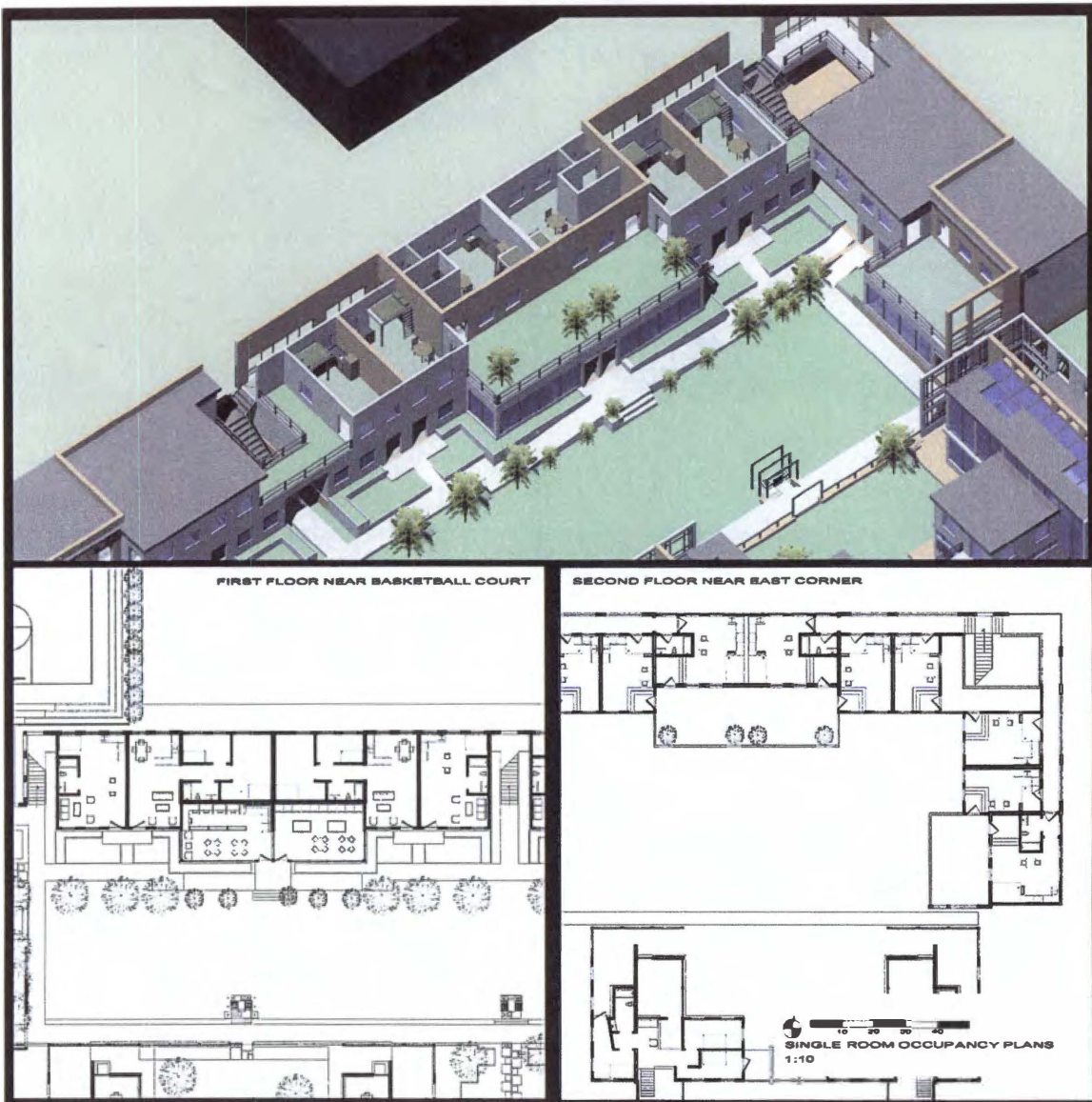
Diagram Panel 2
Source: Author



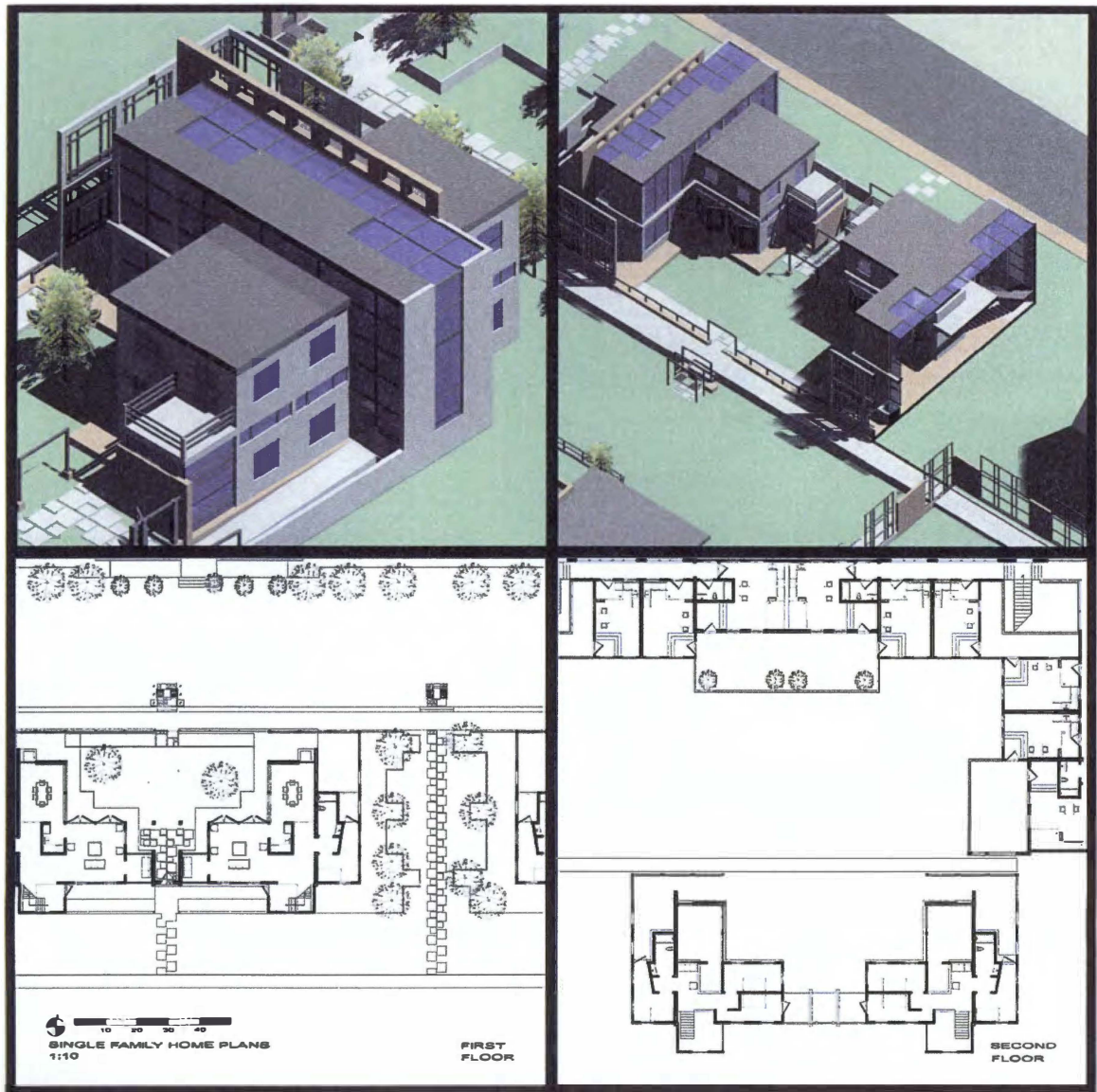
Section Panel
Source: Author



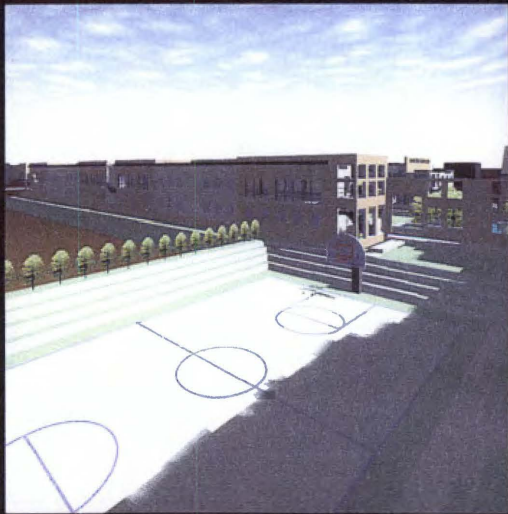
Community Center Panel
Plans and Axon from the Southwest
Source: Author



Single Room Occupancy Panel
 Axon from the Southwest and Plans
 Source: Author



Single Family Homes Panel
 Axon from the Southwest and 3-D Section from Northwest and Plans
 Source: Author



Project Perspectives Panel 1

Main Entry

Pool Interior

Basketball Court

Garden South of Community Center

Source: Author



Project Perspectives Panel 2

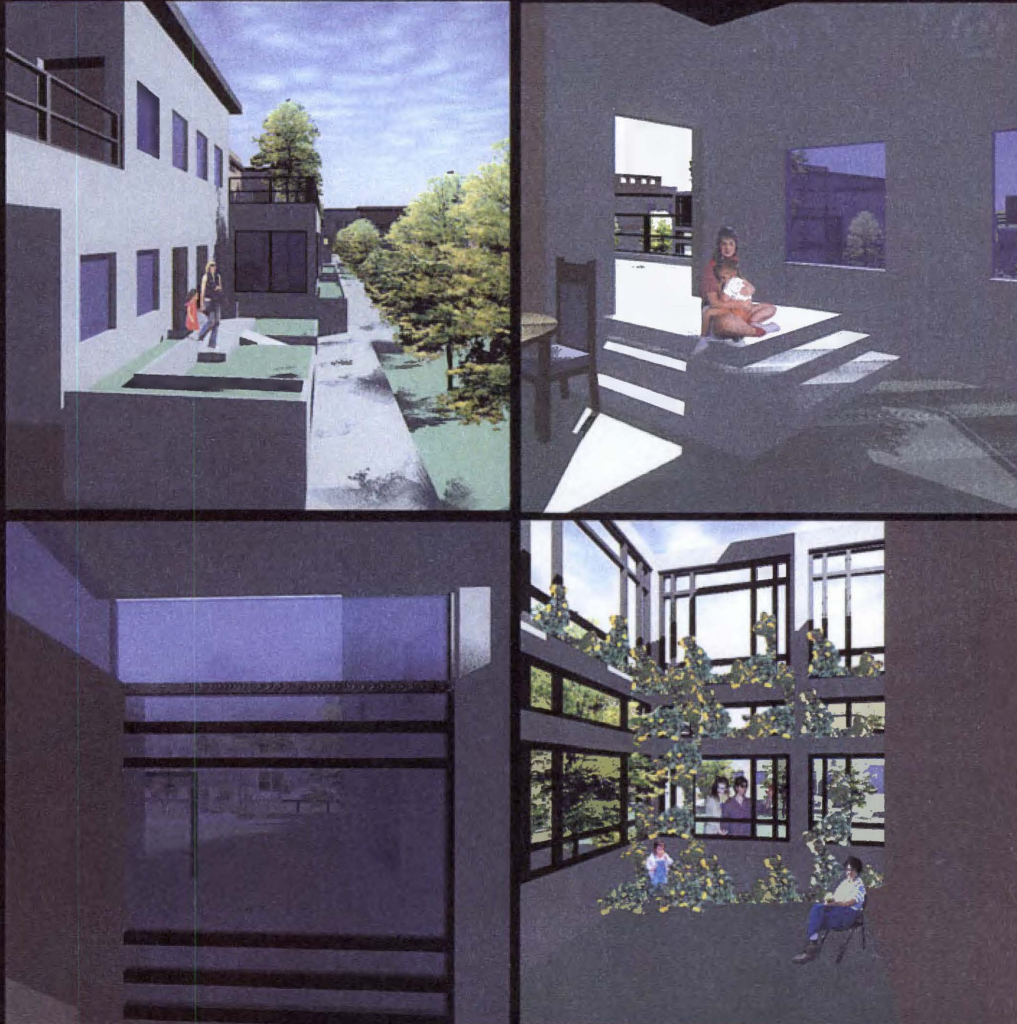
Pool Interior

Childrens Playground

Source: Author

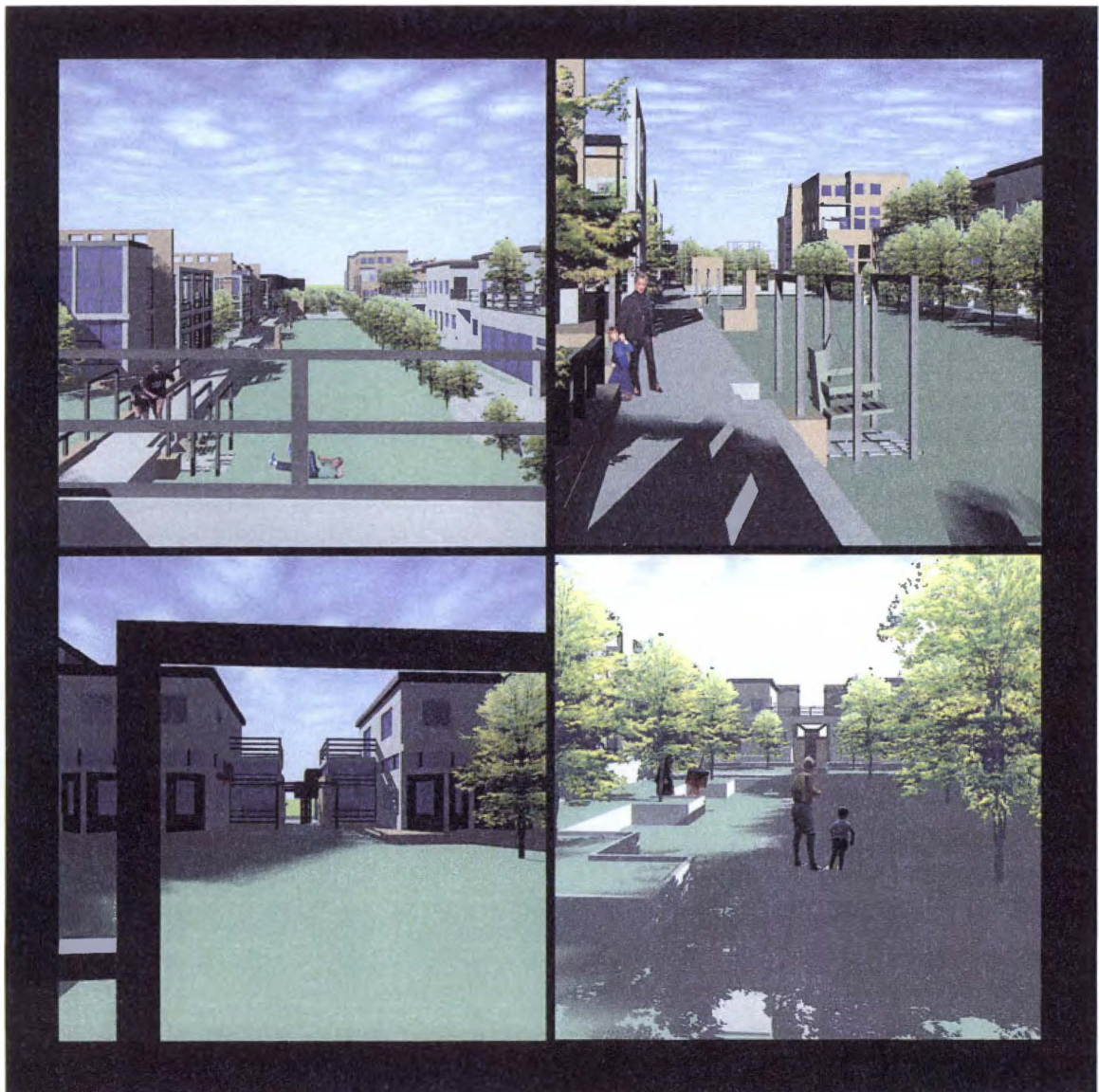
Residential Lawn from Southeastern Community Center Balcony

Individual Water Element in Gareden South of the Community Center



Project Perspectives Panel 3
 Residential Walkway looking East
 Single Family Home Nook, off of Living Room
 Source: Author

Single Room Occupancy 2nd Floor to Shared Balcony
 Private Garden Behind Single Family Home



Project Perspectives Panel 4
 Residential Lawn Looking West from Balcony
 Single Family Home Shared Courtyard

Source: Author

Residential Lawn Looking West from Walkway
 Collective Entry Garden and Picnic Area
 Terminating on Community BBQ Grill

SECTION 6: EPILOGUE

The process of the paper and the process of the project inadvertently were somewhat incongruous. The notion of attempting too comprehensive of a strategy, in the German tradition of the *gesamptkunstwerk* or total work of art, gave way to a more in-depth study of a specific strategy of the scheme. Rather than topically covering the notions set out in the spiritual study of the everyday through the structure, materiality, form and void, nature, orientation and sequence and circulation, I fixated my study on the notion of designing for the integration and segregation of the individual and the collective. Within this emphasis were integrated components of materiality, orientation, nature, form and void, sequence and circulation; however the rigorous massaging of all components to the finite end of spiritual engagement was impossible. Therefore the impetus for project exploration of the thesis document was to define the architecture and resultant spaces by three things: the main helix diagram of the mind, body and spirit; the two

The essence of architecture lies not in its usefulness -- the purely practical solutions it offers to the human need of shelter -- but in the way it meets the much profounder need to shape our habitat. In our culture, architecture transcends the mere physical substance of buildings by endowing constructed with aesthetic, emotional and symbolic meanings which elevate them to symbols of civilization.

Plato

definitions used to define the spiritual; and the integration of the two programmatic parties that would use the facility.

The Project Compared to the Text

The beginning of this thesis journey was an exploration of the spiritual component of architecture and its transcendence from a sacred realm to an everyday application. This was to take place in the structure, materiality, form and void, orientation, natural elements, and sequence and circulation. My project did deal with these ideas holistically and did have manifestations of each intention within the final project. Some areas were more rigorously carried through the design, however the ideal was more ambitious than the reality. The structure was largely load-bearing walls in the project, apart from the column and truss system necessary to span the pool. This idea was intended to carry the idea of wrapping throughout the project. The structural continuity was meant to provide a wrapping series of walls and ground planes (Fig 6.1) that offered harmony and cohesion to the overall project, pronounced entry and thresholds at the breaks and distinguish the

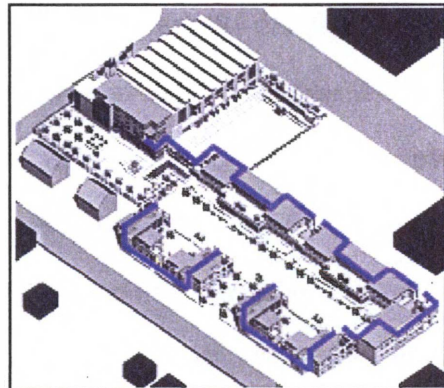


Fig. 6.1 Wrapping Metaphor
Source: Author

differing portions of the program from the residential to the community center as well as the individual spaces from the collective spaces. The materiality was congruent with this premise of wrapping. The continuous bands were of uniform materiality, either brick or earth tone CMU block. Glazing was used more liberally in the Community center to announce entry sequences and vertical circulation, but it was also used in the residences to differentiate the wall, roof, and slab materials. It also allowed transparency in the vertical circulation as well as helped define the penetrating volumes in the single-family homes. (Fig 6.2) The form to void relationships helped define the green to built ratio and character of the site. It also helped define the rhythm of housing in the single-family residences.

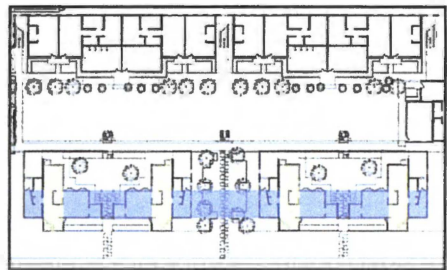


Fig. 6.2 Unit Penetration
Source: Author

(Fig 6.3) The orientation was made primarily in response to the built context. The larger series of building programs on the northern edge of the site corresponded to the placement of the community center and was juxtaposed against the residential graining of the neighborhood to the south. The Northern edge also is defined by the most heavily traveled roadway and traffic artery into the central business district of the city, with public

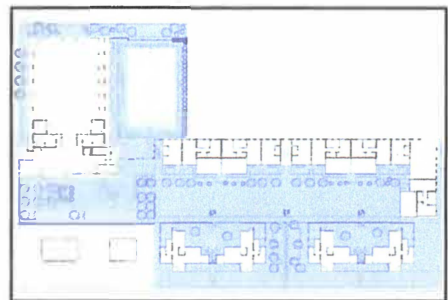


Fig. 6.3 Built to Green
Source: Author

transportation. Therefore, this edge was commiserate with the community center building needs however the main circulation series and entry points were more internalized. The natural elements and inherent character of the site were preserved mostly in an effort to keep the project as green as possible. The large trellis walls define circulation paths, control views and noise, and continue the emphasis of wrapping. The water elements were idealized as collective points for the natural rain and water cycles that would occur and be manifest as integrating the process and the architecture. This happens in the single-family homes as it is collected at a cistern in the rear of the house, but the continuation throughout the project was incomplete. The water elements are in place and used as reflecting pools, quiet meditative places but not worked through in the collection of rainwater from all of the distinct pieces of architecture. Glazing as mentioned was used to bring in the light specifically and intentionally in the community center and residences based on the room orientation and appropriateness for utility of those spaces. Finally circulation and sequence was used to organize the program and ideas.(Fig 6.4)

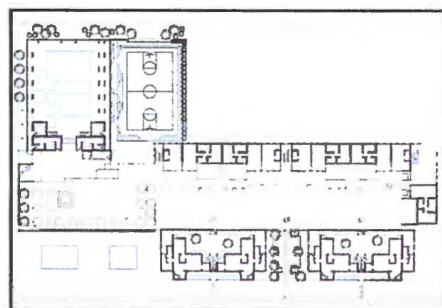


Fig. 6.4 Internalized Circulation
Source: Author

The main entry was placed on the western edge to allow a single control point in the community center and allow for the organization of the residential entry through the garden. The sequence tried to segregate the public and private yet still allow overlap and opportunity for rich exchange between the neighborhood and the residents. (Fig 6.5) The safety and security was accounted for in this way as well as the wrapping of walkways that defined the scales and differing moments of collective and individual use. Shared entry courts, balconies, and facilities all helped negotiate the changing sequence of spaces.

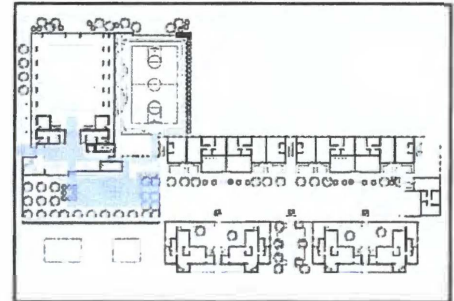


Fig. 6.5 Public to Private Circulation
Source: Author

The Main Diagram

The idea that the mind, body and spirit define the individual was the first premise for the project. (Fig 6.5) The program unfolded from that in that there are spaces dedicated to all three components. Most of the physically engaging spaces have more isolated associated pieces, or differing scales of individual to collective as well as intimate to public use. Most of these physical spaces also have observation areas or spiritual and mental, meditative, reflective, contemplative spaces



Fig. 6.6: Spiritual Relationship
Source: Author

that are associated. There is also a differentiation of the participants from the spectators. Examples include the smaller pools broken off of the large pool, (Fig 6.7) the grandstand that defines and covers the loggia that opens onto the basketball court. There are two swings that terminate the rear axis between each pair of single family residences, (Fig 6.8) and border the residential lawn that is surrounded by a low two-foot retaining wall/step/bench that defines the functioning perimeter of the communal space. There are program pieces in the community center that are dedicated specifically to mind: reading rooms and study areas, social services and job readiness offices, and computer labs and classrooms. These areas have glazed or balcony conditions to the body spaces: pool, basketball court, or garden court to the south of the community center. The spiritual spaces are experienced as moments within these spaces dedicated to the mind and body. This idea can be best explained by the second component of the epilogue in the two definitions.

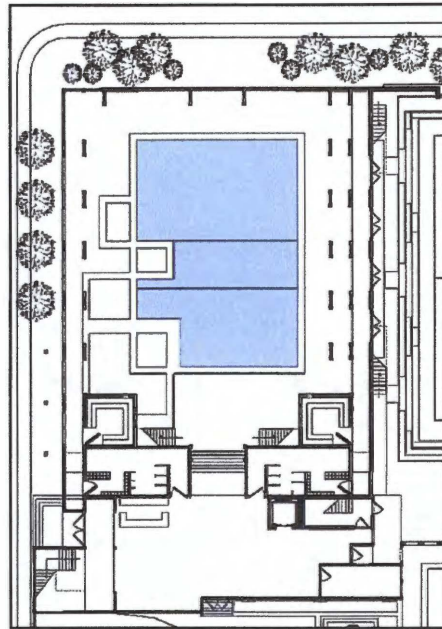


Fig. 6.7 Smaller to Larger Pools
Source: Author

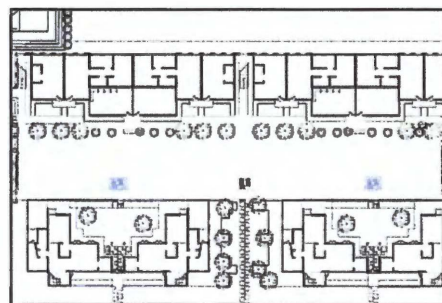


Fig. 6.8 Swings and Lawn Perimeter Wall
Source: Author

The Two Definitions

The two definitions consist of the differing conditions of isolation spaces for individual reflection versus engagement, and all scales in-between.

The first of isolation has already been defined in the text as the spiritual component that identifies with the solitude and intimate space where the individual finds his own resonance. It is in these moments of disengagement that the individual finds opportunities for meditation, prayer, or centeredness, and therefore has the provision for introspection and reference to that which is greater than the individual or humanity. These spaces might be defined in the private garden behind the residences, (Fig 6.9) the sleeping loft in the single room occupancy units, the small cutaways in the public entry to the south of the site, in the individual nook off of the living room in the single family residences, in the sauna in the community center, or around the smaller reflecting pool beside the large L-shaped water element.

(Fig 6.10) These moments of disengagement are obvious, but there are more subtle scales of disengagement, or engagement between smaller

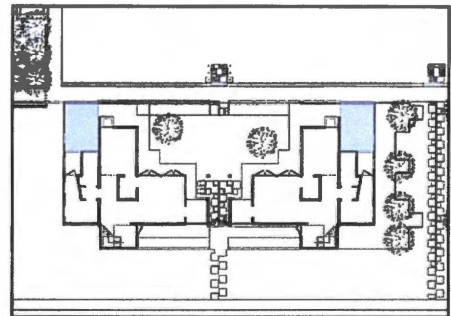


Fig. 6.9 Private Garden
Source: Author

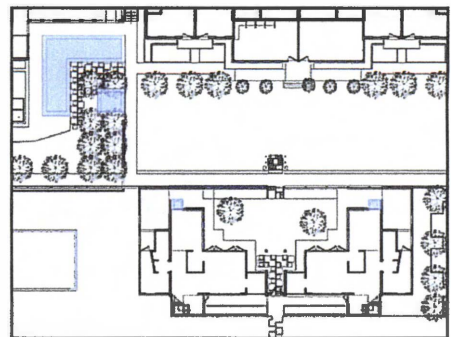


Fig. 6.10 Water Elements
Source: Author

parties. Those might include shared entry courts between two or three units, shared bathroom facilities for the single room occupancy units, double height space in the dining room with balcony from upstairs sitting area between bedrooms, or shared balconies spaces between two, three, and four separate units.

The second definition of the spiritual is from the Latin word for spirit. That word is *pneuma* or breath. It is the outward sign of the inside spirit. Just as the breath animates the body the spirit animates our life. This idea for breath, animation, and vitality is most prominently carried through in the more collective and physically engaging elements of the program. This juxtaposition with the isolated moments in the architecture allowed for a rich exploration into scales of nested spaces from the private to the public, in courtyards, rooms, views, and balconies. For example, the individual family residences are conceived of as a bar running from the east to west that defines the principle form of the southern boundary of the site. They are broken up in a rhythm that corresponds to the surrounding rhythm of residences in the neighborhood. A semi-transparent bar further

penetrates each of the four resulting homes, dividing the mass of each house and defining the ritual of the everyday within that home by containing the *everyday ritualistic or sacred* spaces. It houses the entry, stairs, kitchen and dining room. It divides the main living space from the more private bedroom space at its heavy-walled edge and serves as a canopy that emits light from above and channels water off of the roof into a cistern that collects it in the rear of the home. Within the home there are differing orientations to the public and private rooms that facilitate a meaningful overlap and open to closed relationship with the shared courtyard in back, the lawn and the rooms within the homes.

These two definitions serve to inform the project, its architecture, residual spaces, and landscape. They further serve to order the circulation and sequence through a wrapping of walls, columns, screen walls, and green walls. The final interpretation is in the two parties served.

The Two Parties

The two parties consist of a marginalized population of homeless residents that occupy the

complex. Their integration with society begins with the neighborhood that is coming to participate in the community center's offerings. It is here that the social and architectural layers of this thesis further weave together. As the homeless recollect their lives and begin to maximize the offerings of the residences they have meaningful exchange with neighbors and residents of the homes. This fosters community and collective hope within a population that has much in common and need of support and understanding. The meeting places such as collected entries and shared green spaces is meant to facilitate this exchange. The community laundry and study rooms as well as the community hearth on axis with the southern community entrance further overlap the residential interaction and finally the residential lawn ties all of the units and amenities together. As the residents maximize the community center their roots grow beyond their immediate context and further into the surrounding neighborhood. The community center acts as the collective common ground for the neighborhood and the integration of the residents as they receive holistic recovery of the mind, body and spirit from the offerings from the program, the integration with

the greater community, and the sensitivity of the architecture to allow for the range of emotions and needs of the human spirit to find peace in solitude or recovery in engagement.

The range of spaces and architectural form or elements is meant to reflect the range of emotions and needs of the human spirit. Is this truly the spiritual component of architecture finding engagement? Possibly, or possibly not. It is definitely allowing the architecture to operate in service to the societal need and sensitively to the population, program, and issues surrounding the thesis. The project may better act as a facilitator for the range of expressions of the spirit rather than spiritual engagement. The fact is that the spiritual experience is very personal and therefore the architecture can engage to the level that it is in service to the individual, and provide the places and moments commensurate with those emotions and activities, but the social need cannot be architecturally solved. Rather it can be thoughtfully considered and approached as a servant to the individual, appropriate to the collective, and sensitive to the scales and hierarchy of spaces in between.

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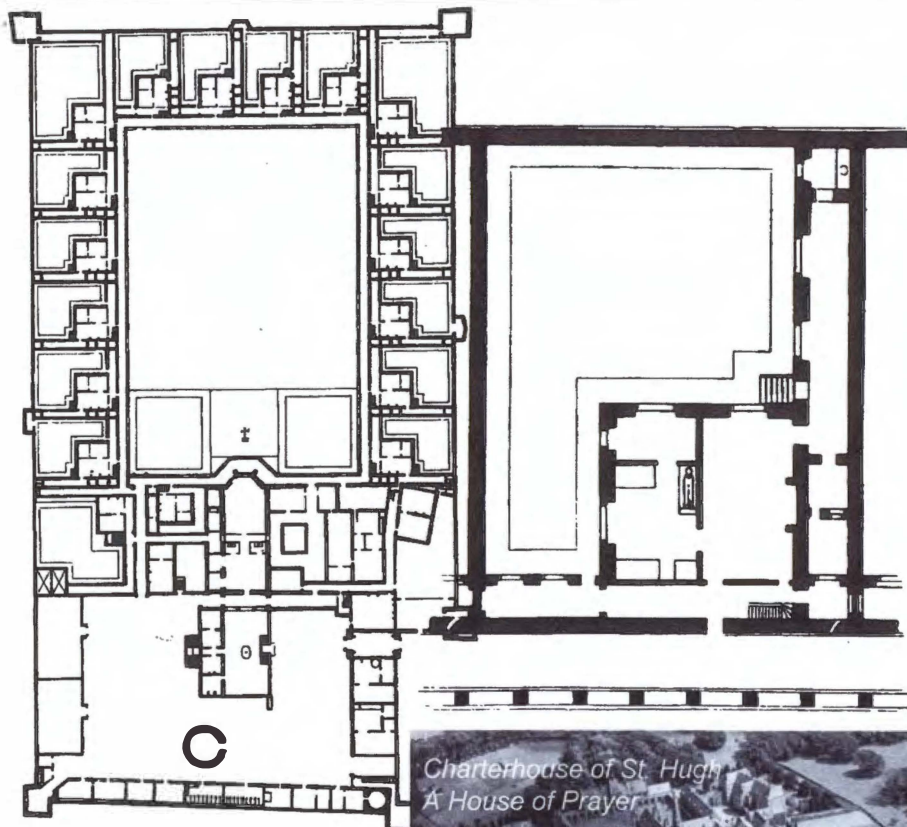
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APPENDIX

THE CHARTERHOUSE ~ EUROPEAN MIDDLE AGES

PRECEDENT STUDIES



A typical Carthusian cell
— a small self-contained
house and garden

- 1 Cloister walk
- 2 Corridor, isolating the monk from the noise of the cloister
- 3 Ante-room
- 4 Main room
- 5 Second room
- 6 Corridor to latrine
- 7 Latrine
- 8 Garden
- 9 Aperture in wall, through which food was passed
- 10 Door to garden
- 11 Larder

- Monks' choir
Lay-brothers' choir
Prior's forecourt
Great cloister
Chapter-house
Passage to the great cloister
Prior's house
Dovecoat
Individual cells
Chapel of St. Andrew
Sacristy
Chapels
- 13 Stables and rooms of donati
14 Gate
15 Guest-house
16 Barns
17 Watch-towers
18 Small cloister
19 Bakehouse
20 Kitchen
21 Refectory
22 Cemetery
23 Prison
24 Sub-prior's house
25 Sub-prior's garden

Charterhouse of St. Hugh A House of Prayer

Matter and spirit have mysterious affinities and can mirror one another. This is seen in a particular way in the ensemble of buildings that constitute a monastery.

The buildings are conceived in function of a spiritual ideal. They provide the setting in which a group of people can live the gospel message of Christ in a radical way.

Parkminster is a Charterhouse, a monastery of the Carthusian order founded by Saint Bruno in the 11th century. It is home for a community of Catholic monks who live as hermits.

Inspiration for the Charterhouse was the combination of the hermit's existence and the common life in one monastery. They were to house only 12 monks, thirteen with the prior. Later this number was doubled, and then tripled. Solitude entrained silence. Work going out of the monastery like preaching and proselytizing was wholly inhibited. The Benedictine order required them to work. This was only in their own cell and the small garden in front of it. Reliant on the lay-brothers to supply the needs of the monastery. The challenge was to weld three distinct areas of life in the monastery into one whole. Those three areas were the monks' cloister and its dozen cells; the group of community buildings comprising not only the refectory, chapterhouse and library, but also the church and the prior's cell; and finally the precinct in which the conversi and donati not only saw to the needs of the monastery and received its guests, but also shielded the monks from the world.

Why is this a precedent? It is a combination of the individual and a small community. Despite its relative isolation from the greater township, it still exhibits a distinct dialog between the individual space and larger civic spaces and program elements. It possesses a sense of minimalist living and provides discreet amenity for the individual (garden), and a greater more honorific space in the cloister. It reserves the highest regard and articulation for the church and distinct program pieces that refer the monks to God (Chapel, Sacristy, Refectory, etc.). It is an idealized community. It does not speak to the spiritual nature of the everyday or incorporation of this model to a diverse or eclectic mix of individuals. It exhibits consideration for a single minded, and distinct population that is marginalized by choice. However the program mix, idealized courtyard and community living aspects may serve to inform my approach to my project.

pictures and information from Monasteries of Western Europe, by Wolfgang Braunfels

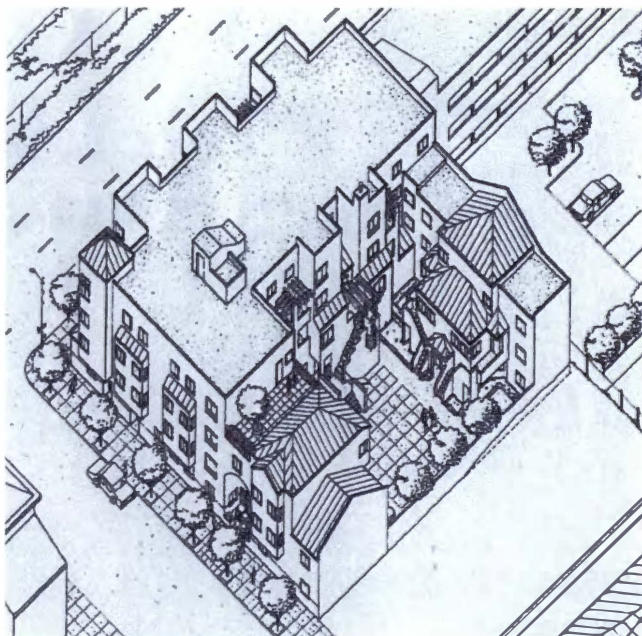
JAMES LEE COURT ~ OAKLAND, CA

PYATOK ASSOCIATES

PRECEDENT STUDIES

James Lee Court is a 26 unit subsidized housing project for the homeless in downtown Oakland. It is comprised of 4-story, stucco-clad volumes in a U-shape that surrounds a central courtyard. It has 4 townhomes for larger families that are entered directly off the court. Three- and four-bedroom units make up the second and third floors, and one-bedroom units are arranged along a double-loaded corridor on the fourth floor. There are 6000 square-feet of social services provided for on the ground floor including a day care for 40 children. Research revealed an average of one car per 40 homeless individuals, and therefore incorporated 11 parking spaces for the entire complex. There is no sharing of facilities. Suites are 20 percent smaller than their market-rate counterparts. However no two units are alike. There is more reduction in bedrooms than in living areas.

Why is this a precedent? It maintains creates a comfortable and funtional solution architecturally for the homeless population, especially families. It integrates program elements like social services and a secure courtyard that are planned for my project. It serves as a model for determining residential unit sizes, and obviously functions as a viable and feasible option for addressing the homeless with dignity to the individual and consideration for the context and greater neighborhood.

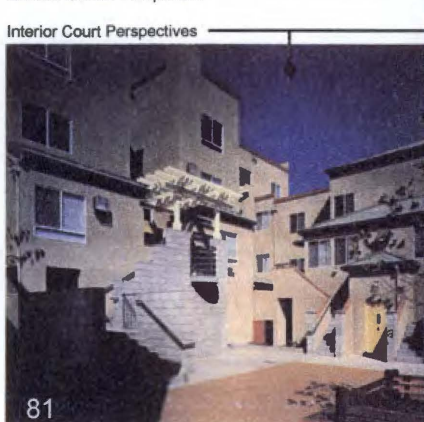


Interior Court Axon

Architecture, January 1993



Exterior Corner Perspective



Interior Court Perspectives



SAINT JAMES SOCIAL SERVICES ~ VANCOUVER CANADA AND FOUR SISTERS

(TWO PROJECTS, ONE ARCHITECT, SIMILAR ACHIEVEMENTS)

PYATOK ASSOCIATES

PRECEDENT STUDIES



St. James

Program distributed horizontally, social workers' offices, community crafts workshops, and a commercial laundry for public use at street level; an emergency residential facility with communal living space for women and children on the second floor, and longer-term accommodation for families in post-crisis transition on the third floor.

Why are these precedents?

St. James's great virtue, given its program, is its protective modesty, the result of a carefully contextual design. Once again it provides services as well as residences. It provides program for both transition and emergency homeless families.

Four Sisters exhibits greater architectural complexity, yet its residents take great pride in claiming their territory, and this confidence has crept through the walls to reinforce the neighborhood and enrich the city fabric. This is a great example of how a marginalized population that is usually shunned by the community has been a positive and building force in the neighborhood.



Four Sisters

This Canadian-style cooperative has approximately 70 percent of its tenants receiving rental subsidies. It is comprised of a rehabilitated factory and warehouse, as well as a new building that fills out the urban lot. Between these, a through-block city fire lane has been transformed into a courtyard, with private patios and open public spaces articulated with different types of screens. Landscape elements, grade changes, and vine foliage compliment these negotiated



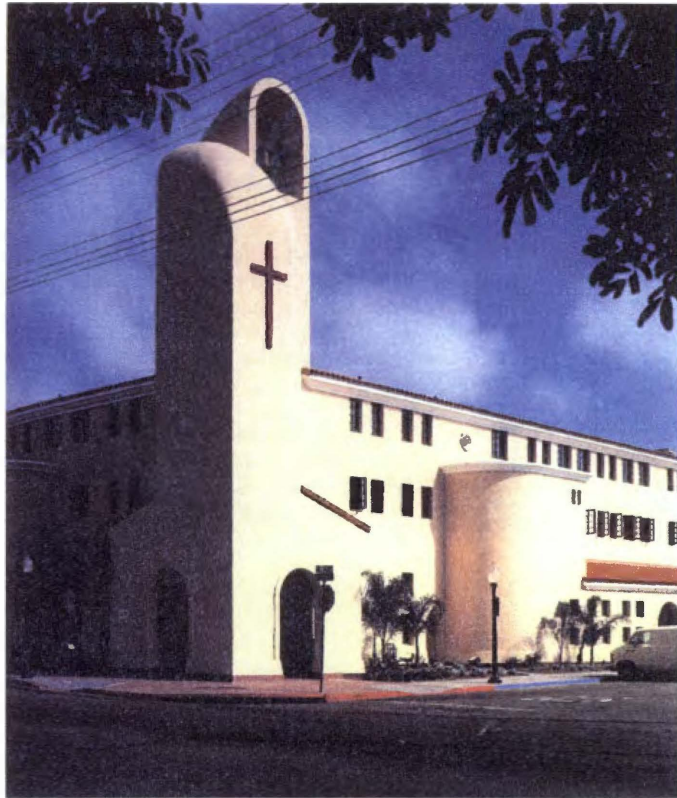
THE SAINT VINCENT DE PAUL/JOAN KROC CENTER ~ SAN DIEGO, CA

PYATOK ASSOCIATES

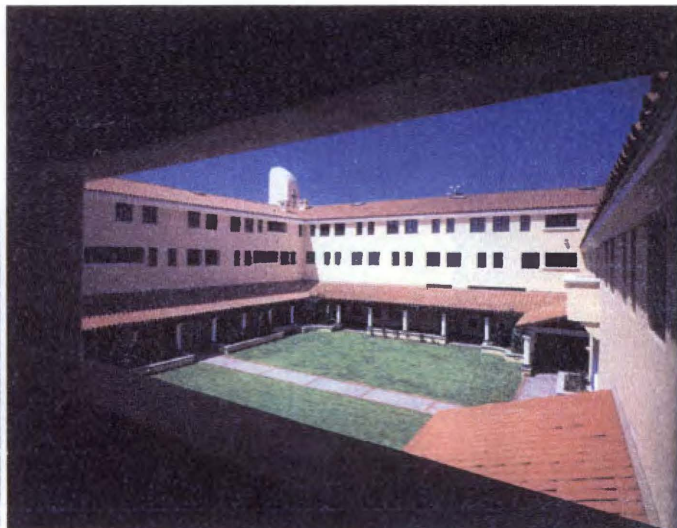
PRECEDENT STUDIES

The initial goal of the project was to permanently break the cycle of homelessness within an attractive building that challenged the depressing, dormitory situations of the typical shelter. It offers temporary residential arrangements and on-site facilities for social and health services. This three-story mission occupies a full city block in a rundown area of downtown San Diego. The center's residents are not "down-and-out drifters, drug addicts, or chronic alcoholics, but the motivated homeless," whose average stay is a month rather than overnight. "They are predominantly families who have run into a crisis, lost their jobs, or suffered an illness and are referred to us by social service and community agencies," says assistant director Harvey Mandel. There is emergency shelter on the second floor and transitional housing on the third floor for families that are allowed to reside for as long as eighteen months. Programmed with an interdenominational chapel, a children's playroom, meeting and television rooms, a library and a laundromat. There is an employment counseling office, conference rooms and private offices. The "bell tower" above the entrance captures prevailing winds from the west and channels fresh air through second- and third-floor corridors, which act as ducts. Hot air is then drawn out through a venturi and exhausted from the east-facing tower. DeSanto augmented this natural ventilation system with a cogeneration and waste-heat recovery cycle, thermal storage, passive solar features, extensive daylighting, and a computerized management system to coordinate the energy-saving devices.

Why is this a precedent? It encompasses a greater portion of the program I am considering. It addresses the exact population I wish to impact and it does so sensitively and with regard for the individuals being assisted specifically and their individual as well as collective need. It also incorporates elements on environmental consideration that I would like to capture in my project.



Similar program and articulation of cloister of European monasteries
Monasteries of Western Europe



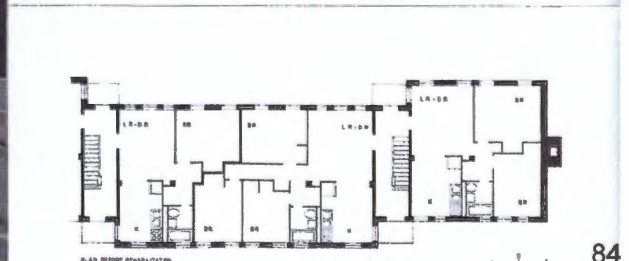
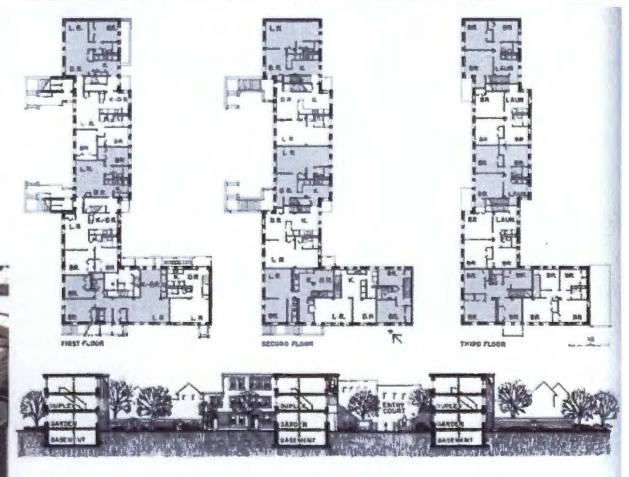
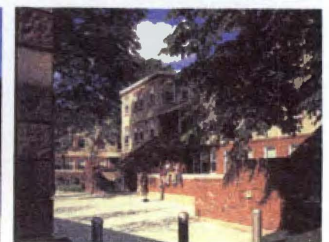
WASHINGTON ELMS HOUSING RENOVATION ~ CAMBRIDGE, MASSACHUSETTS

PRECEDENT STUDIES

Two fundamental imperatives shaped the transformation of this crime-ridden public housing project, that was in serious disrepair. First was the need to transform the interior public areas from a virtual no-man's land of dangerous entryways, corridors and stairs, into private spaces within the units, as well as privatizing a generous portion of the common outdoor spaces. The second imperative was to reduce densities. These considerations made the traditional model of subsidized housing a more adaptable, safe, and pleasant place to live and resulted in numerous awards for its intervention and salvation of what normally would be demolished and discarded as a model that did not work.

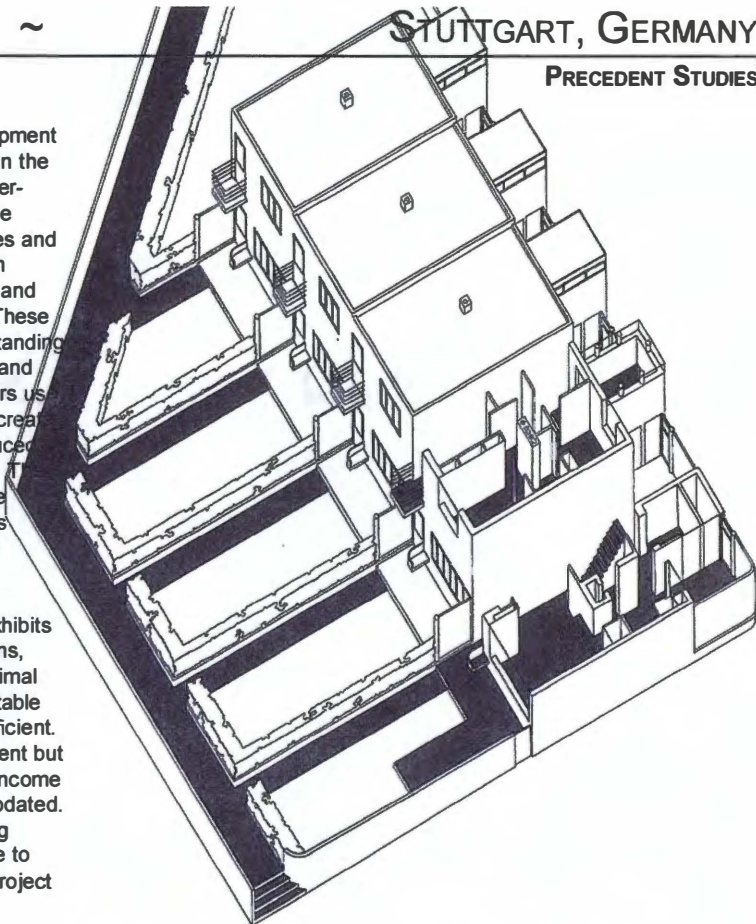
Why is this a precedent? This project offers notable features to consider in the design of a project in a less than ideal neighborhood. My site in Memphis is in a neighborhood with current construction of subsidized projects and renovation of nonfunctional traditional housing the difference in a

Architectural Record November 1988



This project was an experimental development of low-cost worker housing built in 1927 in the Weissenhof section of Stuttgart, West Germany. It was constructed in less than five months on a minimal budget. The houses and apartments exist as a functionalist urban design of varying heights, free-standing, and following the contour levels of the site. These homes utilized movable walls and free-standing partitions to open up the house interiors and maximize the function of the space. Others used cross-ventilation and private terraces to create significant space in consideration of reduced square footage and cost considerations. The completed project exhibited a remarkable stylistic consistency despite its numerous architects and their varying backgrounds influencing the design.

Why is this a precedent? This project exhibits numerous examples of well resolved plans, sections, and final projects that take minimal space and create significant and comfortable homes, that are both energy and cost efficient. The population and culture may be different but there still exists commonality in the low-income and working class families being accommodated. The struggle to provide adequate housing quickly and inexpensively was the charge to these architects, and is resonant in my project as well.



Progressive Architecture October 1988



SOLUTIONS FOR HOMELESS FAMILIES

PRECEDENT STUDIES (TYPOLOGICAL)



Courtyard View



Close-up of Building



Community Center



Entrance



Courtyard view through Protected Play Area



Typical Unit Interior

YMCA Villa Nueva

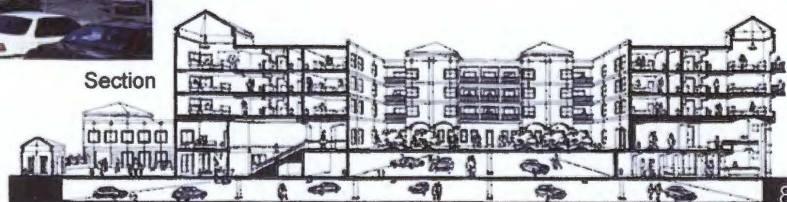


Childcare Playard



Axon

Section



YMCA Family Village



Screened Play Porches



Axon

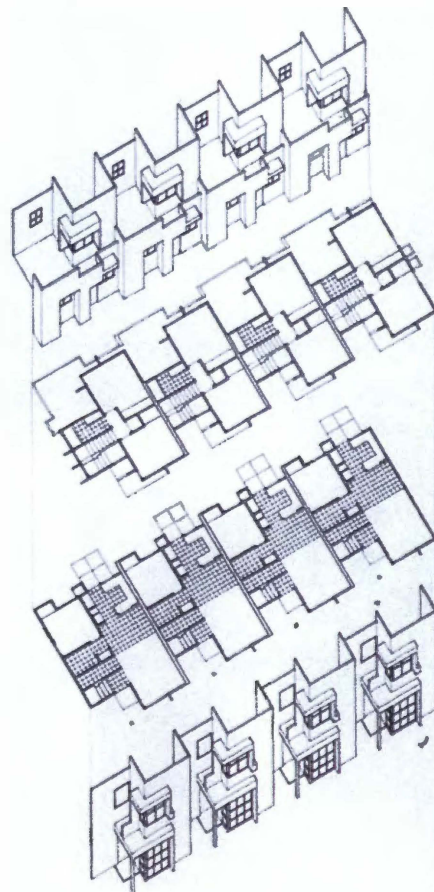
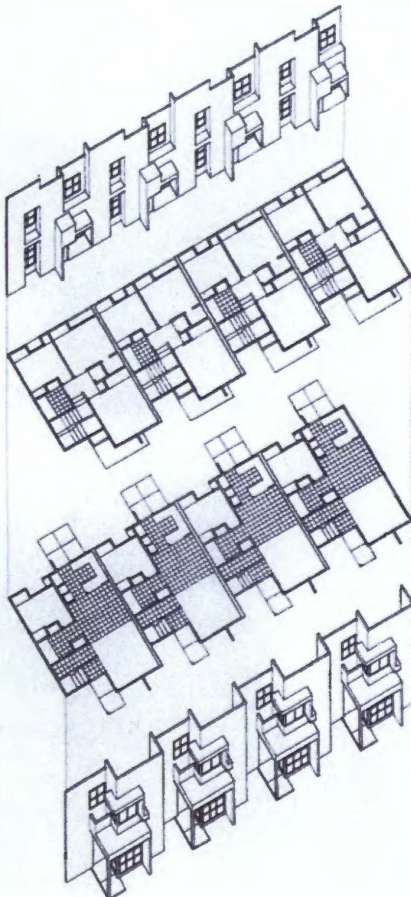
CABRILLO VILLAGE ~ SATICOY, CA

Cabrillo Village represents a victory for the migrant native Mexican farm workers, struggling to establish a permanent place in southern California. This is a displaced and relocated marginalized group of lemon growers who organized a collaborative to buy and develop the land they had leased 1937. They opted to demolish rather than renovate their barracks after being notified by the state that the units were unfit. The new projects exhibit a balance of public and private spaces by grouping two-, three-, and four-bedroom rowhouses around a common green and flanking them with private front and back gardens. At the northern edge, the architect connected the new complex to the rest of the village by providing a community center for meetings and family celebrations.

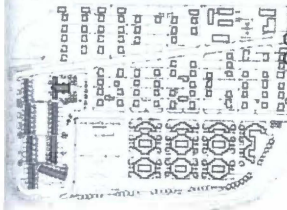
Why is this a precedent? There is a careful consideration for the users of the project. They exist as a group that has moved to California pursuing jobs and becoming an enclave. They possess a distinct culture with a desire to maintain a level of community and shared resources as well as their distinction as individual families. This is analogous to the enclave nature of homeless squatter civilizations. Not in the pursuit of a job maybe, but definitely in the position of a distinct culture with specific needs. The offering of improved standards and a higher degree of living quality can be found without destroying the spirit and pride of the individual.

Architectural Record November 1988

Axonometrics of Unit Configurations



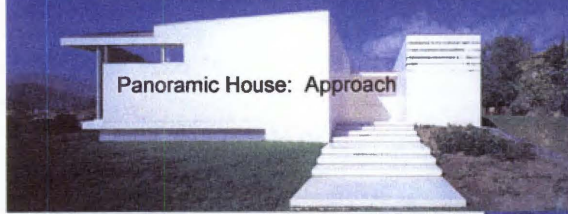
PRECEDENT STUDIES



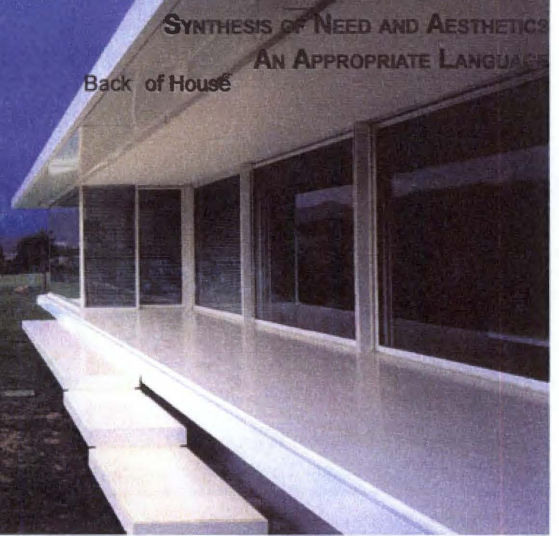
Central Green with a Typical Grouping of Units

Site Plan

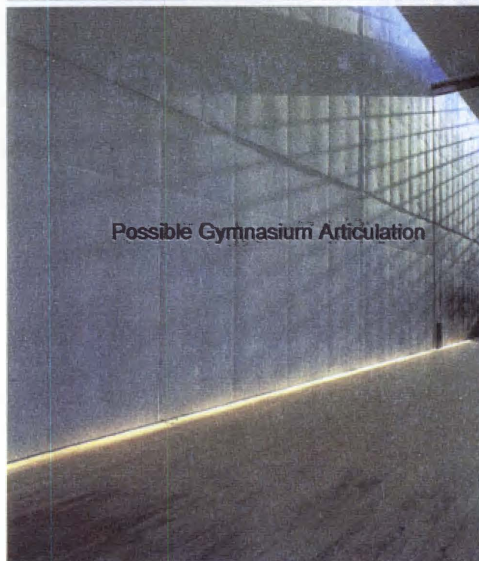
MINIMALIST HABITATION



Panoramic House: Approach



Back of House



Possible Gymnasium Articulation



Orientation to Street Approach



Y House:

Orientation to City

VITA

Thomas McCaul Waring Jr. was born in Memphis, Tennessee on November 2, 1971. He attended public schools in the Memphis City School System and Shelby County School System. Upon graduation from Germantown High School in 1990 he entered the University of Memphis on a full academic scholarship. He graduated with a Bachelor of Business Administration in December 1994. After working for four years in sales and marketing he entered the Master's program at the University of Tennessee in June 1999. From this program he received the Master of Architecture degree in August 2002.

Upon graduation he will pursue his professional registration as an architect at a firm in this region. He will continue the investigation of this thesis long into his career since design for the individual and specifically the human spirit is his passion.