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I am submitting herewith a thesis written by Brian K. Chevchek entitled “Urban Spa: Capturing the Sensual through the Filmic.” I have examined the final electronic 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.

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Urban Spa: Capturing the Sensual through the Filmic

A Thesis Presented for the Master of Architecture Degree

University of Tennessee, Knoxville

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Dedication

This thesis is dedicated to Fon and my parents Gene and Eileen, their support and guidance made this possible.

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I would like to acknowledge George Dodds, William Martella, Mark Schimmenti, and Scott Wall. Their guidance and support was invaluable in the development and success of this thesis investigation.

Abstract

Architects and film directors share in the mental task of structuring our being in the world and articulating the surface between ourselves and the world. This structuring and articulation occurs through a chiasmatic binding of the external world of the body and the inner world of the mind.

It is through the sensual qualities of architecture that perception is opened and awareness of ones existence in space occurs. This thesis investigates how the poetic images in film can inform and assist the production of an architecture that captures the experiences and encounters of the sensual.

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Chapter 1 A Case for the Sensual

The “real world” in which we find ourselves, then – the very world our sciences strive to fathom-is not a sheer “object”, not a fixed and finished “datum” from which all subjects and subjective qualities could be pared away but is rather an intertwined matrix of sensations and perceptions, a collective field of experience lived through many different angles. The mutual inscription of others in my experience, and of myself in their experiences, effects the interweaving of our individual phenomenal fields into a single ever shifting fabric, a single phenomenal world or “reality”. (Abram, 1996 p.67)

The task of architecture is to make visible 'how the world touches us', as Maurice Merleau-Ponty wrote of the paintings of Paul Cezanne. (Pallasmaa, 1996 p.31) In accordance with Merleau-Ponty our bodies are “flesh” made of the same “flesh of the world” that enables us to comprehend the world. (Ponty 1969 p.131) Flesh is the domain in which experiences exist. Architecture articulates and structures this existential ‘flesh’ and helps define human existence. Buildings and cities structure our being in the world and mediate between the experiencing self and the world. Architecture is the art form of the body and is articulated through sensual experiences. These experiences heighten our perception and grounds mans being in the world.

The built environment has detached itself from questioning our human existence.

Buildings are no longer existentially grounded. As a result of this we are provided with a world that is “stunted perceptually” (Holl 1994 p.40). Through this commodification our cities have become the “city of the eye” detached from the body. “As buildings lose their plasticity and their connection with the language and wisdom of the body they become isolated in the cool and distant realm of vision.” (Pallasmaa 1996 p.20) In a culture of the simulacra (Baudrillard 1994) the corporeal is lost and is replaced with fast paced environment. When Charles Moore and Kent Bloomer published their book Body, Memory, and Architecture in 1977 they supported an architecture tailored for the body and its senses. “What is missing from dwellings today are the potential transactions between body, imagination, and endorsement.” (1977 p.44) I say that what they felt was missing then is still missing today.

Many factors have contributed to this environment. One position that theoreticians and architects cite is the emphasis on the intellectual and conceptual dimension of architectural production. Juhani Pallasmaa states that the overemphasis on these dimensions has contributed to the “disappearance of the physical, sensual and embodied essence of architecture.” (Pallasmaa 200 p.24) Steven Holl agrees, however he acknowledges and incorporates in his work the concept that there are intentions behind sensations. It is this intentionality that sets architecture apart from pure phenomenology. There is a duality that exists between intention and phenomena similar to the objective and subjective, rational and empirical and thought and feeling. (Holl 1994 p.42)

Holl goes in to say “The challenge for architecture is to stimulate both the inner and outer perception and heighten phenomenal experience while simultaneously expressing meaning; and to develop this duality in response to the particularities site and circumstance. Physical phenomena engages our outer perception while mental phenomena engages our inner perception.” (Holl 1994 p.42) By mediating between both of these of these perceptions a heightened awareness can be achieved. I consider the mediating element to be – the sensual.

A sensuous encounter is the embodiment of outer perception and inner perception. It incorporates the body as well as the mind. A sensual architectural work has a “full material and spiritual presence and incorporates both physical and mental structure. Images of mental presence give rise to images of mental imagination.” (Pallasmaa 1996 p.31) A multi-sensory experience address both/and- not- either/or - presence and absence near and distant, sensed and imagined all fuse together. “The body is not a mere physical entity; it is enriched by both memory and dream. The world is reflected in the body and the body is projected on the world.” (Pallasmaa 1996 p.31) It is through the sensual qualities of architecture that perception is opened up and an awareness of ones existence in it occurs or “how the world touches us”. This thesis will attempt to capture the sensual qualities of architecture in order to achieve a more meaningful encounter of architecture.

Every touching experience of architecture is multi-sensory; qualities of matter, space, scale are measured quickly by eye ear, nose, skin, tongue, skeleton, and muscle, This

approach to architecture strengthens the existential experience ones being in the world, essentially giving rise to a strengthened experience of self.” (Pallasmaa 1996 p.29)

Chapter 2 Capturing the Sensual

“Architecture is always concrete matter. Architecture is not abstract, but concrete. A plan, a project drawn on paper is not architecture but merely a more or less inadequate representation of architecture, comparable to sheet music. Music needs to be performed. Architecture needs to be executed. Then its body can come into being. And this body is always sensuous. All design work starts from the premise of this physical, objective sensuousness of architecture, of its materials. To experience architecture in a concrete way means touch, see, hear, and smell it. To discover and consciously work with these qualities - these are the themes of our teaching.” (Zumthor 1998)

Hence, for Zumthor the true test of a building is the built form. During the design process how can we be sure we are capturing these phenomenological qualities that will provide the inhabitant with the experience of the sensual qualities of the space in around a built work?

If a sensual understanding and experience of space and place is the goal, how can an architect capture these qualities of perceptual richness and significance within the design process? If the goal of a built piece of architecture is to engage the body I believe at some time during the design process the design itself it should also engage the body. However, our design methods are typically still and static. Architectural representation is

more than a process of transcription between a concept and a building; it is a tool that determines the praxis of the architect. I intend to challenge my own approach to design by exploring another method of investigation that may offer me the opportunity to capture the essences that engage a sensual experience. Film will be the source of my exploration. Both architecture and film provide ways of learning about ones self. This thesis investigates how the filmic, in particular the existential images of space (Pallasmaa 2000 p.3) can inform and assist the production of an architecture that captures sensuous qualities which provide perceptual richness. I am investigating ways of qualifying cinematic space to inform the spatial and temporal experience.

Chapter 3 Exploring the Sensual Through the Filmic

Film shares with architecture the task of framing our experience of life. Both art forms construct images of life situations to provide a greater understanding of the world. It is the expression in the imagery embodied in film that can inform architectural production that captures these images and turns them into embodied architectural experiences.

Pallasmaa asserts that the shared ground of architecture and film is “lived existential space” (2000 p.8) and that all art express human experiences through the concept of lived space. (2000 p 10) Lived space is a term from phenomenology used by Heidegger to describe spatiality in the world. (1962 p.143) In a general sense, it refers to the world in which humans move and find themselves at home. “Lived space is always a combination of exterior space and inner mental space, actuality and mental projection.”(Pallasmaa 2000 p.18) It is in exploring this lived space of film that architects can move from a formal and intellectual approach towards a thoughtful and sensual essence of architecture.

“There are images that deliberately focus our attention to an object and entertaining images that hypnotically dull senses and weaken sense of self, whereas poetic images open up stream of association and affect. Poetic images strengthen our existential sense and sensitize the boundary between ourselves and the world. These are invigorating images which emancipate human imagination” (Pallasmaa, 2001 p.9).

There is only one way of thinking in cinema: poetically (Tarkovsky, 1986 p.150)

Andrei Tarkovsky

“In a word, the image is not a certain meaning, expressed by the director, but an entire world reflected as in a drop of water” (Tarkovsky, 1986 p.110) His films exhibit poetics of space that doesn’t require architectural construction or function. Images of space, matter, light, and time evoke experience of pure existential being.

Films: *The Mirror* (1975) *Stalker* (1979) *Nostalghia*(1983) *The Sacrifice* (1986)

Michelangelo Antonioni

Films: *Professione: Reporter-* *The Passenger* (1974),

L'Avventura(1960)

Federico Fellini

Films: *La strada* (1954), *8 ½* (1963)

Alain Resnais

Films: *Hiroshima Mon Amour* (1959), *Last Year at Marienbad*(1961)

Wim Wenders

Films: *Wings of Desire* (1987)

Ingmar Berman

Chapter 4 Program

Qualitative Program

The vehicle for investigating this thesis is a urban spa and bath that would function as a place that would provide a broad range of alternative and holistic healing and therapy approaches such as aromatherapy, yoga, acupuncture, reflexology, chiropractic, massage, chiropractic, herbal, nutritional, meditation, hot water bathing, swimming, etc. The philosophy of the spa would be synchronizing body and mind through positive thinking, visualizations, and workouts. The word spa is borrowed from the Belgian town of Spa, where those seeking a cure have bathed since the time of the Romans. Some say the town's name is an acronym for the Latin phrase *salus per aqua*, which means "health by water."

The program does not include typical salon services. The media-enhanced trends of modern spa business entice people to play as hard and as fast as they work. Luxury-style settings promoting high-tech treatments with expensive cosmetics increasingly distract people from the essence of the bath experience. In claiming to cater to a time-conscious and materialistic culture, most spas are a contradiction in terms.

This spa would be contemplative place where the limitations of linear time and consensual reality could be put aside. In such places, people might even be inspired to explore alternative and positive futures, instead of escaping from it. This thesis will examine the ritual of the spa and bath in the urban context. The challenge lies in integrating the contrasting dense and dynamic urban context of New York, with the

tranquility of the spa, generating a rebirth of a private and public place that awakens all senses.

The central focus of the program is the baths. Additional programmatic components are treatment rooms, reception, formal and informal mediation and relaxation spaces, saunas, and swimming pool, boutique shop, and restaurant/café. This spa and bath is not an emblem for the privileged, an elitist institution, but would balance its intimacy by integrating itself in the public life and the urban fabric, a concept that occurred in former bathhouses.

This facility understands the importance of quality sensual encounters with architecture that heighten the guests' awareness of their own bodies and minds in space and time, thus enhancing the therapeutic effects of the total experience. This building functions as an "oasis in the city" a "cathedral of the flesh" (Brue 2003) It offers introspection in addition to community and provides a clear understanding of guests' awareness and perception within this world. The spa is a balance between private and public. Many areas require a very private and intimate experience for each guest, however others area may open themselves up engaging the urban context allowing a sense of community and relationship with the city. The building will contribute to the depth of experiences through perceptual and sensual engagement as the guest moves through the "story" of a building.

Approach

The building and site sits quietly within the block. There isn't a continuous monolithic wall along the street edges but rather episodes along this edge that responded to existing grain and rhythm of the block. These episodes occur through solid and voids, textures, change in cornice heights, etc. Although passersby know the building is new, there is the sense it has been here even longer than some of the other building on the block. There are opportunities for the passerby to gaze through to the interior of the site and building. This offsets with moments that hide what is happening within. Crossing the threshold into the site doesn't immediately provide access into the interior of the building, but rather into an exterior space where there is a duality between openness and containment. Here the ground material changes, noticed more by the sound of the foot than the eye. There are narrow views into the site and garden beyond. There is a sound of water gently flowing but to the eye there is just still water. There is a hint of eucalyptus in the air. A person feels they can pause and rest here, but also feels they want to explore more. Light reflects onto a monolithic wall offset on the other side by translucent/ transparent glass.

Entry/Reception

The scale is small. Natural light illuminates a rather dim space except for task lighting in certain areas. Different colors, textures and aromas stand out in a neutral background. Brief glimpses into adjacent areas through portals of varying scale branch off from this space. During the day one of these views is to the exterior garden. Another opening hints to a larger space beyond glowing with reflection. A brief figure crosses through

that path but isn't there long enough to comprehend. At the other end of the space is a view back out to the street and sidewalk. It is as if one is caught between two worlds one more intimate and private and the other spacious and public where the path to this point led you to a place that isn't not as far as one perceives it is.

Baths and pools

The larger of the heat spaces and pools are a balance between communal and private. A person doesn't enter a large room as one would enter a stage, but rather a gentle sequence of spaces occur that position one within the main baths. Hard surface permeate the spaces with the sound of gently flowing water at moments, and slashing and dripping at others. Light is dim and private with shafts permeating the ground and wall surfaces during the day. However, at one end the interior space filters toward the exterior all the while balancing the private and public. There are varying levels of intimacy and community.

Quantitative Program

<u>Building Space</u>	<u>Area</u> (s.f.)
Common Spaces	
Vestibule	100
Main Lobby	150
Tea Café	250
Tasting Café/Bar	250
Toilets	300
<i>Subtotal</i>	<i>1,050</i>
Baths and Associated Spaces	
Sauna w/ shower 108 F	1,300
Indoor Bath 95 F	800
Outdoor Bath 97 F	2,000

Terraces	800
Fountain Grotto 97F	50
Fire Bath 113F	160
Cold Bath 54F	130
Shower Stone	100
Drinking Stone	50
Sounding Stone	60
Flower Bath 86F	120
Rest / Relaxation Space	230
Outdoor Shower Stone	100
Steam Room	270
<i>Subtotal</i>	<i>6,170</i>
Therapy Spaces	
Waiting Area	100
Rest / Relaxation Space	220
Physiotherapy	100
Underwater Massage	100
Massage	
5 rooms @ 40 s.f.	200
Treatment Room	
7 rooms @ 40 s.f.	280
Medicinal Baths	40
Inhalation	35
Aquatherapy 97F	150
Yoga/ Mediation Studio	
Large	400
Small	250
<i>Subtotal</i>	<i>1,875</i>
Circulation	
35% of Common, Baths and Therapy Spaces	
9095 * .30 =	2729
Public Bathing Support Spaces	
Makeup/Grooming	100
Changing Area	
6 private rooms @ 120	720
Men's Communal	800
Women Communal	800
Showers	

Men	300
Women	300
Toilet Rooms	
Men	250
Women	250
<i>Subtotal</i>	<i>3520</i>

Service Spaces

Reception	75
Administration	
3 offices	325 total
Bath Attendant	120
Storage	250
Towels, equipment, etc.	
Utilities/ Janitor	80
Kitchen Prep	250
<i>Subtotal</i>	<i>1,100</i>

Bathing Service Spaces

Storeroom	150
Utilities/ Janitor	80
<i>Subtotal</i>	<i>230</i>

Central Plant

Chemical	90
Machine room	50
Electrical Room	135
Water Treatment	650
Sanitation Plant	220
Mechanical	400
<i>Subtotal</i>	<i>1,775</i>

15% of Support, Service, Plant

$$6625 * .15 = 994$$

Elevator	70
Stair 2 min.@ 260	520
Total	20,033

Landscape Space **Area (s.f.)**

Gardens	800
Total Project	20,833

Site Footprint	21,147
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Chapter 5 Site

Manhattan is a rich agglomeration of buildings, people and culture that makes this city an extraordinary place. Moreover, New York has a long history and relationships with film. Whether a person has been there or not, images of New York and what the experience of living, working, or visiting the city is has been portrayed in literature, art, and film and it lives in everyone's imagination. Through many of these art forms, in particular great pieces of literature and film, the reader/viewer has constructed spaces and structures of New York in their mind. These images that are created are not merely pictorial but experiences of embodied and lived space. These spaces have sensual characteristics that express the sights, sounds, and texture of Manhattan. New York is a phenomenon that exceeds a capacity of description and representation and is experientially infinite. However, images only tell a portion of the story to know New York is to experience it, especially by living in it.

The project site is located in one the many unique neighbors in Manhattan, called NoLIta (North of Little Italy) which between Little Italy, SoHo, NoHo, and the Lower East Side. This name follows the pattern started by SoHo (South of *Houston* Street) and later followed by TriBeCa (*Triangle Below Canal* Street) and others. This small neighborhood, despite its tiny surface area and relative quite presence, is intriguing. The neighborhood was long regarded as part of Little Italy, however lost its recognizable Italian character in recent decades because of the migration of Italian-Americans out of Manhattan to other

boroughs and to the suburbs. In the second half of the 1990s, the neighborhood saw an influx of young urban professionals and an explosion of expensive retail boutiques and trendy restaurants and bars.

The project site is a thru-lot with frontage on Elizabeth Street to the east and Mott Street on the west. This open space is an area of approximately 22,000 s.f. and is located in the middle of the block between Prince Street to the north and Spring Street to the south. The immediate context is primarily a dense fabric of 4-5 storey tenement walkup buildings that function as mixed use buildings such as boutique shops, cafes, and restaurants on the first floor and residential on the second. The site is owned by Elizabeth Street Gallery a small company that provides a unique selection of antique and re-creation decorative objects such as fireplace place surrounds, garden ornaments, statuary, and lighting. The facility and most of their inventory is located in building across the street from this open space site. They currently utilize the site for existing large pieces of garden ornaments and for storage of bulk items. Access is private and by appointment only. Throughout the last several years I have never noticed a large inventory of pieces and although it is a lovely space, it is underutilized where the public is not allowed to access it. This project would propose to relocate the pieces offsite or consolidate them to a specific area of the site that would allow development of most of the property. However a more interesting solution may be to incorporate some of the pieces as elements within the landscape or even the building therefore exhibiting them in a different manner.

The site works well for this thesis investigation by virtue of its ideal context. There is a tight grain of buildings along both of these streets that contains a vibrant street life that is balance of commercial, residential, and tourist activity. The greatest asset is the opportunity provided by a thru-site that measures approximate 185' long and that allows frontage on two streets. The site is also a slightly unusual shape a deviation from the typical rectangular lot that the city grid usually offers. It measures 135' in width on Elizabeth and 81' on Mott. The building south of this property is a 4 storey u-shaped apartment building with a courtyard that faces the project site. The size, location, and configuration provides an opportunity to propose a building that will address at least three and possibly four sides, a unique opportunity in an urban setting like New York.

Chapter 6 Precedents

Peter Zumthor – Thermal Baths at Vals (Figures 43-54)

Peter Zumthor's Thermal Bath at Vals is a collection of spaces that stimulates all the senses. The use of light water and materials arouse not only a sense of sight, but also evokes rich experiences in taste, touch, hearing, and smell. The apparent quality of this experience allows the thermal baths to become a sensuous backdrop to the spiritual process of bathing. The photographic images appear to contain qualities of perceptual richness, physical engagement, and emotive intensity. Zumthor discusses the initial concepts of the design of the baths; "Mountain stone, water, building in stone building with stone, building into the mountain, building out of the mountain, being inside the mountain –how can the implications and the sensuality in the association of these words be interpreted, architecturally? The whole concept was designed by following up these questions; so that it all took form step by step." (Zumthor 1996 p.10) The process of design included an initial "feeling for the mystical nature of a world of stone inside the mountain, for darkness and light, for the reflection of light upon water, for the diffusion of light through a steam-filled air, for the different sounds the water makes in stone surroundings, for warm stone and naked skin, for the ritual of bathing." (Zumthor 1996 p.10) These statements illustrate a phenomenological approach- a pure looking at the essence of things as they arise from experiences. Zumthor examines his memory and imagination for images that fit a particular situation and tries to understand their qualities.

These images “condense sensuous experiences into a whole. They do not however reproduce these things as they objectively are but, rather as they subjectively are for me and this for me has its roots precisely in the experiences made within the room.”

(Zumthor 1996 p. 87) Zumthor attempts to awaken the sense of occupants of his buildings with emphasis on the sound, touch and smell. In his first essay *A Way of Looking at Things* in Thinking Architecture, he remembers childhood visits to his aunts house and vividly recalls grasping the front door handle: “I remember the sound of gravel under my feet, the soft gleam of the waxed oak staircase, I can hear the heavy door closing behind me as I walk along the dark corridor...”(Zumthor 1996)

The Thermal baths at Vals is located in a small village and is connected to the adjacent hotel via a tunnel. The building is built into the slope of the mountain and its continuous internal space is like a cave or labyrinth that moves through stone blocks deep inside the mountain towards daylight at the front of the building. At this threshold the exterior environment starts to penetrate the openings and engage the interior spaces. The building itself resembles a large stone embedded within the mountain side.

The main elements of the building are stone, water, and light. The stone is local Vals gneiss that is built into the site in a uniform layering where one stone layer is placed on another. “Wim Wenders has talked of how stories in his films are built up by the lives of the characters in them. Similarly, materials are the characters in Zumthor’s architecture.” (Zumthor 1996 p. 6) The sensuous qualities of the stone in relation to the water are

evident in these images. The stone masses define and frames layers of views across, up and down spaces. The stone is a backdrop for the main element, water. Both the water and stone is revealed in the natural light that is filters and pours into slots in the roof. Although there is a consistent language each space appears to be treated in a different manner providing different environment. There is the stratified stone that is rough and polished, the smooth concrete walls that are gray or colored, and the light or dark spaces.

The plan is straightforward and logically oriented to provide a procession of spaces. This reasoned approach lets the materials be expressive and not conceptually driven. He shows his intellect in artfully expressing the stone and beauty of water through manipulation of material and light.

Zumthor believes that “all design work starts from the physical, objective sensuousness of architecture, of its materials. To experience architecture in a concrete way means to touch, see, hear, and smell it” (Zumthor 1998 p.58)

Rick Joy (Figures 55-69)

Rick Joy’s architecture integrates reason and poetry into an experiential whole. His architecture focuses on the technical components of building and construction, the circumstances and qualities of site, and the principles of rationality and perception. (Jacobson 2002 p.15) His buildings reflect a modern sensibility as well as a response to

vernacular and historical structures: “We are continually striving to create architecture that is regionally sympathetic and well grounded in the context and community of its place. I believe we can learn a lot from buildings we have inherited, but imitating their forms without recognition of the original content degrades their importance, creates skin deep style, and limits the sense of wonder and inventiveness that is critical to creating memorable place.” (Jacobson 2002 p.13)

One of his primary objectives is to go beyond an architecture seen as object and develop buildings and spaces that are experiential encounters with the world. “His buildings are not architectural objects; they are existential instruments that frame, condition, and articulate the realm of experience.” (Jacobson 2002 p.19) the emphasis of this experience is sensual and intuitive rather than theoretical and conceptual. “In the designs, a great deal of attention is given to the qualities of the sensual experiences. After achieving a thorough understanding of the owner’s aspirations and required functional aspects, I frequently enter into a realm of mindfulness that relies predominantly on intuition. This realm allows for a synthesis of the logical aspects of the design and the visceral understanding of the experiences-transcending the theoretical. This process...often preempts my considerations of the visual form.” (Jacobson 2002 p.19) Joy’s architecture has more of a verb essence than a noun, “The more ethereal aspects of the intimate experiences –the sounds, smells, tactile qualities and moods-are more important than the object itself. The act of seeing through window or entering through a door is considered

first. An architecture that nudges people on to a more engaging multi-sensory experience and heightens the awareness of actually being there.” (Jacobson 2002 p.19)

His lofts in the urban Barrio district in Tucson is an insertion of three wedged shaped buildings into small site. Although dense, the spaces between the buildings do not appear too crowded but rather have “mysterious and tactile intimacy”. (Jacobson 2002 p.15)

Existing buildings had to be demolished however the facade was retained and restored. The site is entered through the facade that contains solid and transparent openings alluding to a relationship between public and private. The spaces behind the wall and between the buildings meander in a labyrinth manner. Spatial order plays against spatial randomness and regional traditions plays against modern expression. “Time turns into a deep time that has an archeological essence.” (Jacobson 2002 p.15)

The heightened awareness occurs through the materiality and texture of chartreuse green walls, brown oxide iron, pinkish colored rammed earth walls, “Joy’s green evokes a sensation of taste”. (Jacobson 2002 p.15)

What interests me about this project is the subtle yet rich quality of the spaces in-between the buildings and the surface articulation of them including the buildings surface itself. The overall phenomena are a result of materials, detail, texture that allows the forms to be almost negligible.

His office/studio located on opposite corner beyond the loft project extends the labyrinthine of exterior space and courtyards. He utilized materials of rammed earth, wood at the door, rusted steel, and glass that expresses ruggedness and elegance. The

building site is entered through a heavy wood door that locates the visitor in a courtyard framed by a massive rammed earth wall on one side and expansive glass wall on the other thereby directing attention to the sky.

Joys residential projects in the deserts of Arizona poetically synthesizes the form, materials and color together with a craft-based approach that exposes materials of concrete, oxidized steel, skins of glass. In addition to the materiality there is a juxtaposition of the heavy solid walls and light transparent glass. The glazing allows for a dialogue between inside and outside. It appears as if the spaces merge silently together. The interiors like exteriors are subtle yet experientially rich. Typically wood is added to achieve warmth however what is most striking is the light that enters. There are moments of intense light and darks surfaces that add to the materiality. His buildings create the silence that enables sensations to be revealed. There is a subtle rhythm between active and passive and foreground and background.

Through the images the parts or elements of the building are sensuously rich. His representations in plan, elevation and model are subtle and simple yet their presence through the photographs shows a multi-sensory architecture.

**Carlo Scarpa
(Figures 70-74)**

The episodic nature whether expressed in the movement of water or rhythmic pattern of walls panels of Carlo Scarpa's work is apparent in the Querini Stampalia Foundation.

Water is a prominent characteristic of the city of Venice whether it is the tension cause by the flooding of the waters or the tranquility of light playing off the surface. Scarpa invites the water into the building by opening the façade to the canal with intricately detailed metal gates. Individual stone treads of the ladder stairs are revealed depending on the height of the water each day. The smooth ceiling in the flood gates catches the light that reflects off the water.

Scarpa blurs the line of interior versus exterior while emphasizing the juxtaposition of the old and the new. The smooth stone floor wraps up to form a low wall which is pulled away from the existing rough structure forming a moat that fills and empties water from the canal. The low wall continues into the main gallery and meets the travertine wall and extends into the garden. Here water flows through a maze within a sculpture ending in a waterfall seemingly more tranquil and controlled than the water that threatens to rise over the edge of the low walls within the building.

The main gallery a continual space which invites the canal in on one end opens to the garden on the opposite end. The garden is raised to meet the floor of the gallery in elevation and the glass garden side façade softens the line that separates the interior and

exterior. These types of elements and themes create richness and interest in sequence. It is through Scarpa's gardens that one begins to understand the buildings as whole and as a “communicating vessel”. (Dodds, 2004 p.32) The garden merges into the building at Stampalia blurring the distinction between interior and exterior environment. Through “directing visions” the building elements of the site and interior of the building become extension of the landscape. (Dodds, 2004 p.34).

At the Turin Exhibit Scarpa used an “interrupted wall” similar to the Gardens at Stampalia. The use of the *parete interrotta* became a significant component in his landscapes. “The water in the reflecting pools and the light from the great Vanini chandelier dynamically charged the space, as Scarpa’s large steel sculpture created an ominous presence, hovering cloudlike above the interior landscape. Yet, it is the distinctive, screen like wall – the *parete interrotta*- that holds the ensemble together, marking the space as landscape. (Dodds, 2004 p.36) Similarly the “interrupted wall” at Stampalia holds the elements of the pond, well, water source and green space together in this exterior garden. “The wall is the key element of spatial coordination” of both these environments. (Dodds, 2004 p.36).

Chapter 7 Zoning and Building Code Analysis

Site Location: 219-221 Elizabeth Street between Spring Street and Prince Street.

New York City Zoning Resolution

Zoning map 12C indicates the site is located in a C6-2, commercial district. The district permits use groups 1 through 4 covering residential and community facilities. A spa falls within use group 4 community facilities- health related facilities.

The maximum Floor Area Ratio, which determines the floor area of a building, is 6.00 for a community facility use; meaning the maximum floor area ration for a development would be 6.00 times the lot area.

The provisions of a C6 district are as follows:

33-25 Minimum required side yard: no side yards are required. However if an open area extending along a side lot line is provided at any level, it shall be either:

- (a) at least 8 feet wide at every point; or
- (b) at least five feet wide at every point, with an average width of 8 feet

33-26 Minimum required rear yard: a rear yard with a depth no less than 20 feet is required

33-27 Special provision for Through Lot: In the case of a zoning lot occupying an entire block no rear yard or rear yard equivalent shall be required.

33-432 Front Setback

on a narrow street: 20 feet

on a wide street: 15 feet

maximum height of front wall before initial setback: 85 feet or 6 stories whichever is less

sky exposure plane on a narrow street: 2.7 to 1 (horizontal to vertical)

sky exposure plane on a wide street: 5.6 to 1 (horizontal to vertical)

33-442 Alternate Front Setback

depth of optional front open area on a narrow street: 15 feet

depth of optional front open area on a wide street: 10 feet

height above street line: 85 feet

alternate sky exposure plane on a narrow street: 3.7 to 1 (horizontal to vertical)

alternate sky exposure plane on a wide street: 7.6 to 1 (horizontal to vertical)

New York City building Code

The Occupancy designation is E, business which includes barber and beauty shops, as well as group medical facilities and F-3, assembly shall include buildings and spaces in which the persons assembled are physically active and do not have a common center of attention.

Table 3-3 Construction Classes

I- Noncombustible

I-A four hour protected

I-B three hour protected

I-C two hour protected

Table 4-1 Area and height limitations for unsprinklered buildings and spaces

For occupancy type E, business, construction class IA-IE, the height limit is 75'-0"

Table 4-2 Area and height limitations for sprinklered buildings and spaces

For occupancy type E, business, construction class IA-IE, there is no height limit.

Table 6-1: Determination of exit and access requirements

For occupancy type E, business:

Maximum travel distance unsprinklered is 200 ft, sprinklered is 300 ft

Capacity- number of persons per unit width

To outdoors at grade: 100

All other exits and corridor doors: 80

Ramps corridors and horizontal passageways: 100

Corridors:

Minimum width: 44"

Dead end corridor: 50 ft

Table 6-2 Occupant load requirements net area table

Classrooms 20 sq ft per person

Gymnasium 15

Storage Rooms 200

Offices 100

Locker rooms 12

27-358: Where data regarding square foot per person for an occupancy is not listed in table 6-2, the occupant load shall be established by the architect subject to the approval of the commissioner

27-366 Exits from floors

There shall be at least two independent exits, remote from each other, from every floor of a building.

27-369: Corridors

Corridors shall be kept readily accessible and unobstructed at all times. Corridors shall be kept free of combustible element.

- (a) clear width of a corridor shall be measured in the clear between the narrowest points produced by any projections such as radiator, drinking fountains, or locker door swings.
- (b) Corridors shall have a clear height of 7'-6"
- (c) Changes in level requiring less than two risers shall be ramped.

27-375: Interior Stairs

- (c) the width of the stairs shall be measured clear between walls, grilles or guards. Stair stringer may project into the required width not more than two inches on either side.
- (d) The clear headroom shall be at least seven feet

Table 6-1: Maximum riser height and minimum tread width for occupancy class E is 7 $\frac{3}{4}$ " risers and 9 $\frac{1}{2}$ " plus nosing treads.

27-376: Exterior Stairs: exterior stairs may be used in lieu of an interior stair provide that it complies with the requirements of an interior stair and modified as per:

- (a) no exterior stair shall exceed 75'-0" or six stories in height
- (b) no exterior stair shall be located nearer than ten feet to an interior lot line

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Appendix

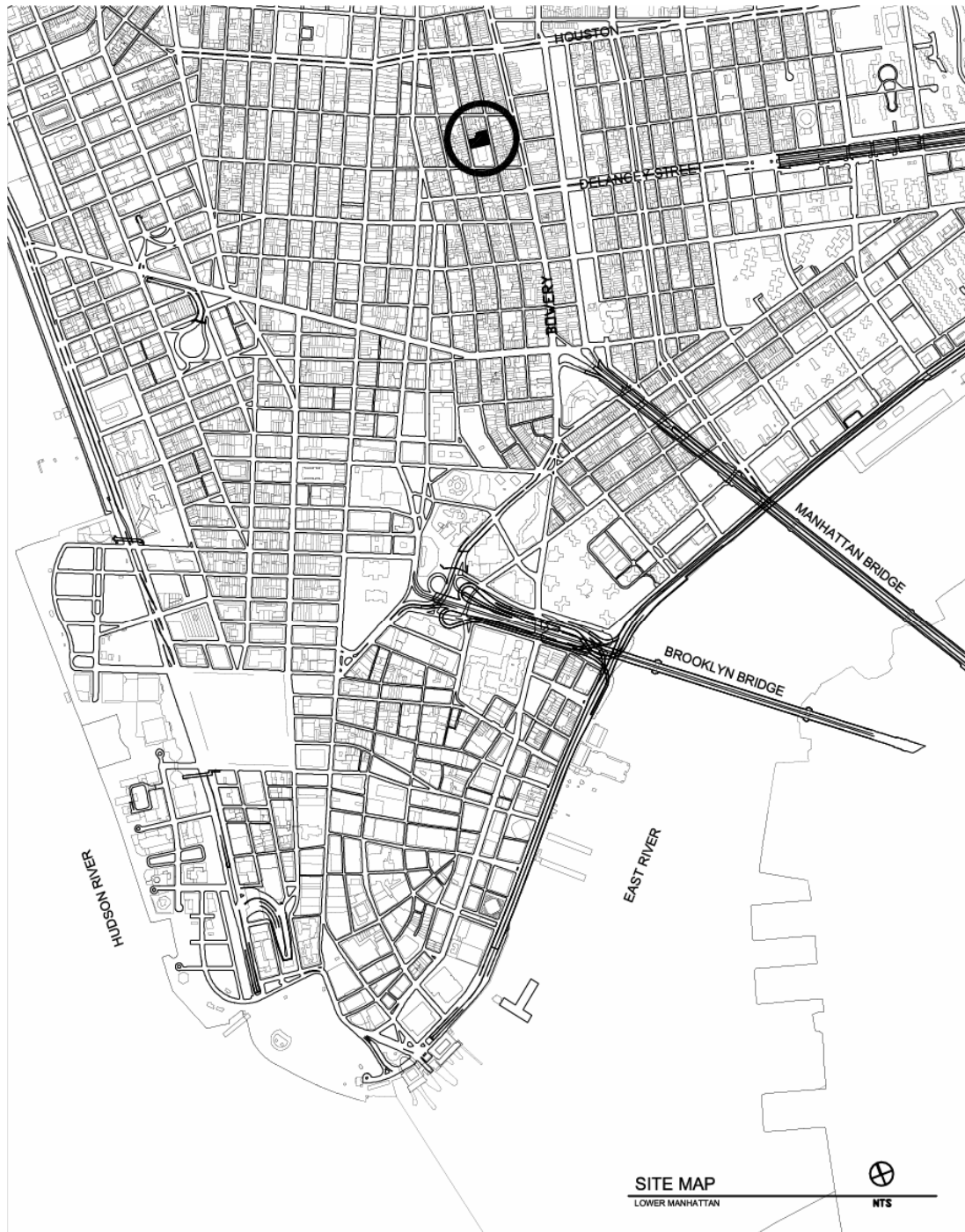


Figure 1. Site Context Lower Manhattan (Author)



Figure 2. Existing Site Plan (Author)



Figure 3. Aerial Photograph of Site (Terraserver)



Figure 4. Site Photograph 1 (Author)



Figure 5. Site Photograph 2 (Author)



Figure 6. Site Photograph 3 (Author)



Figure 7. Site Photograph 4 (Author)



Figure 8. Site Photograph 5 (Author)



Figure 9. Site Photograph 6 (Author)



Figure 10. Site Photograph 7 (Author)



Figure 11. Site Photograph - Mott Street 1 *(Author)*



Figure 12. Site Photograph- Mott Street 2 *(Author)*



Figure 13. Adjacent Site Buildings - Mott Street *(Author)*



Figure 14. Mott Street *(Author)*



Figure 15. Buildings Across from Site - Mott Street (Author)



Figure 16. Storefronts on Mott Street (Author)



Figure 17. View South on Mott Street (Author)



Figure 18. Site and Adjacent Buildings - Elizabeth Street (Author)



Figure 19. View South on Elizabeth Street (Author)



Figure 20. View North on Elizabeth Street (Author)



Figure 21. Buildings across from site on Elizabeth Street (Author)



Figure 22. Storefronts across from site on Elizabeth Street (Author)



Figure 23. Building at corner of Elizabeth and Mullberry (Author)

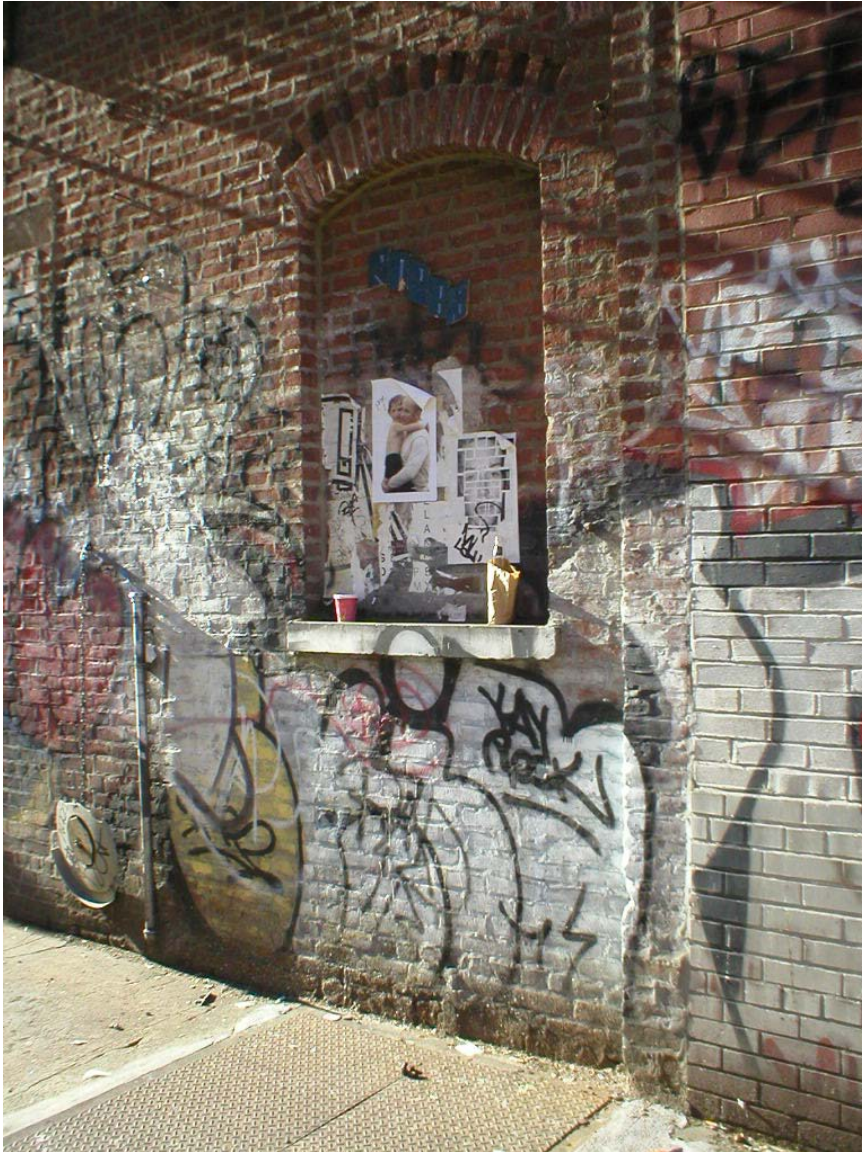


Figure 24. Site Context (*Author*)



Figure 25. Adjacent building on Elizabeth Street (Author)



Figure 26. Adjacent apartment building (Author)



Figure 27. View from retail space across from site *(Author)*

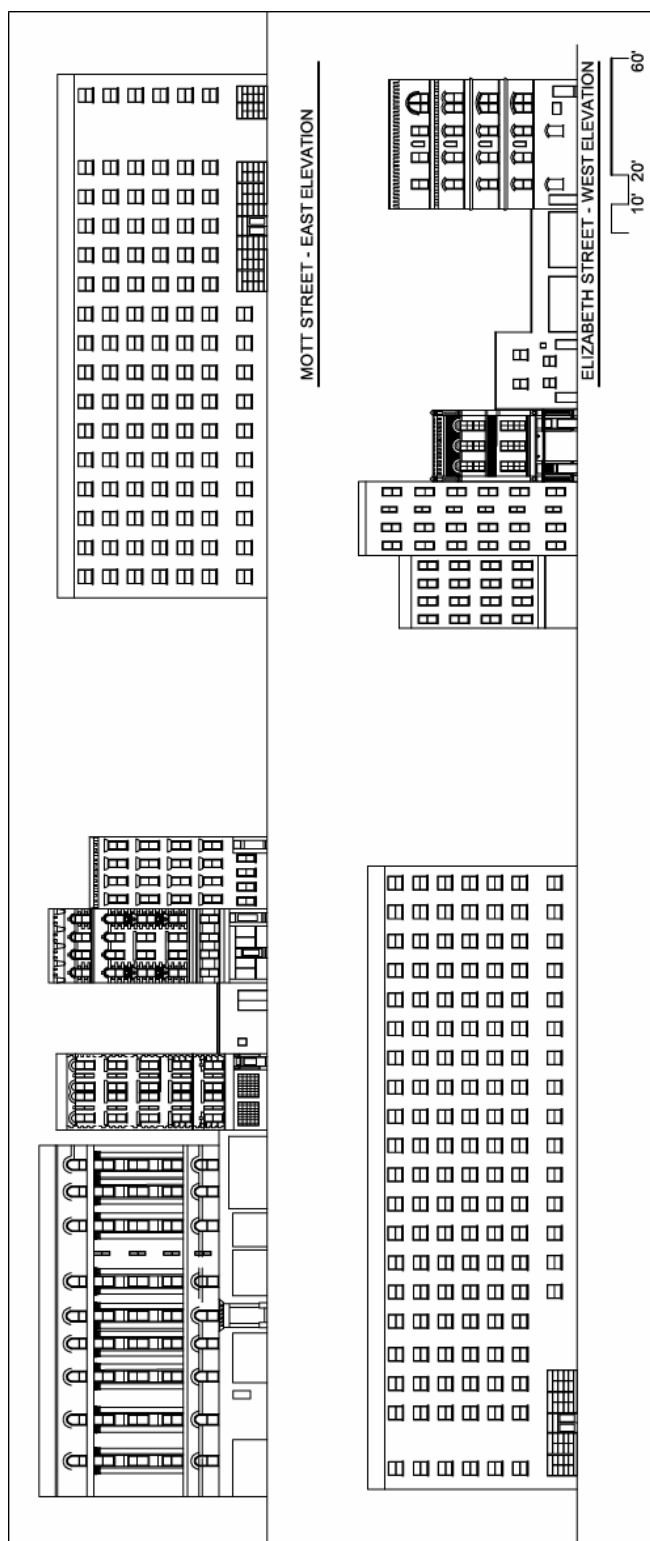


Figure 28. Streetscape elevations 1 (Author)

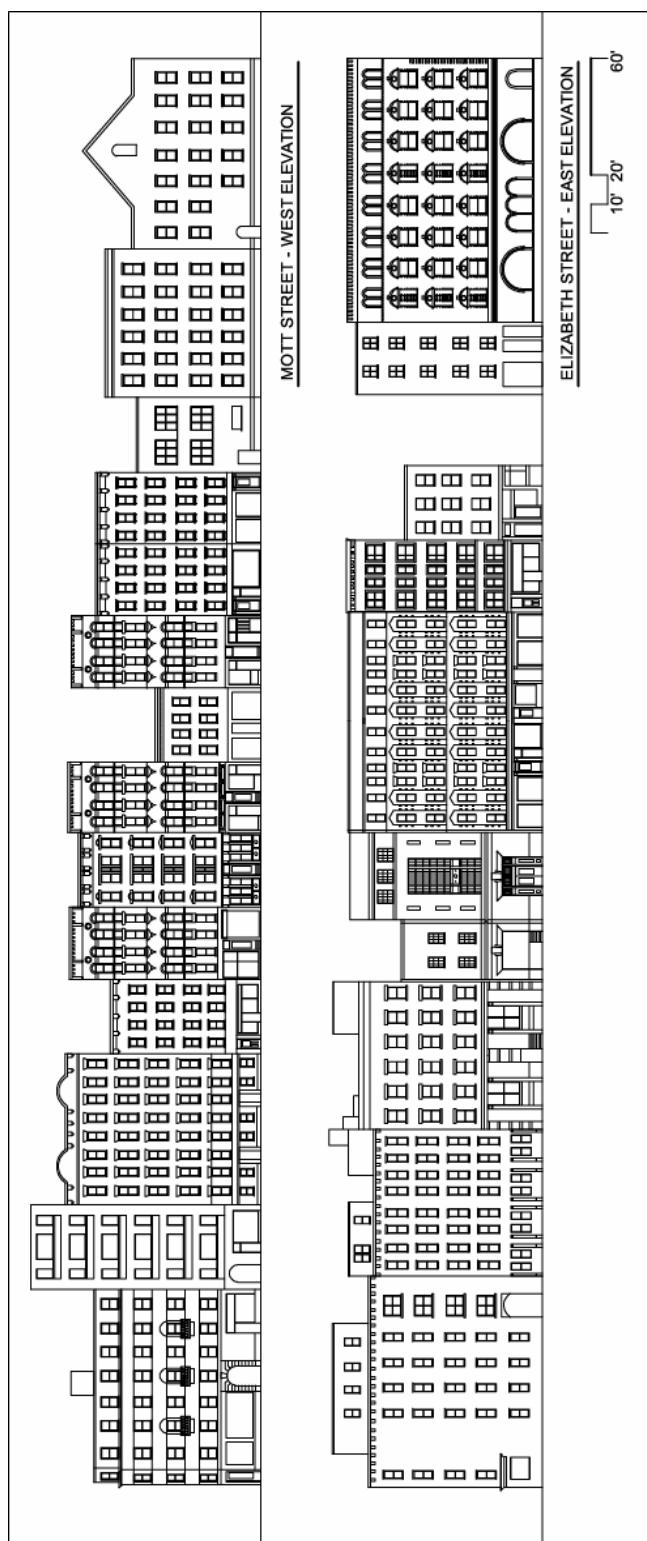
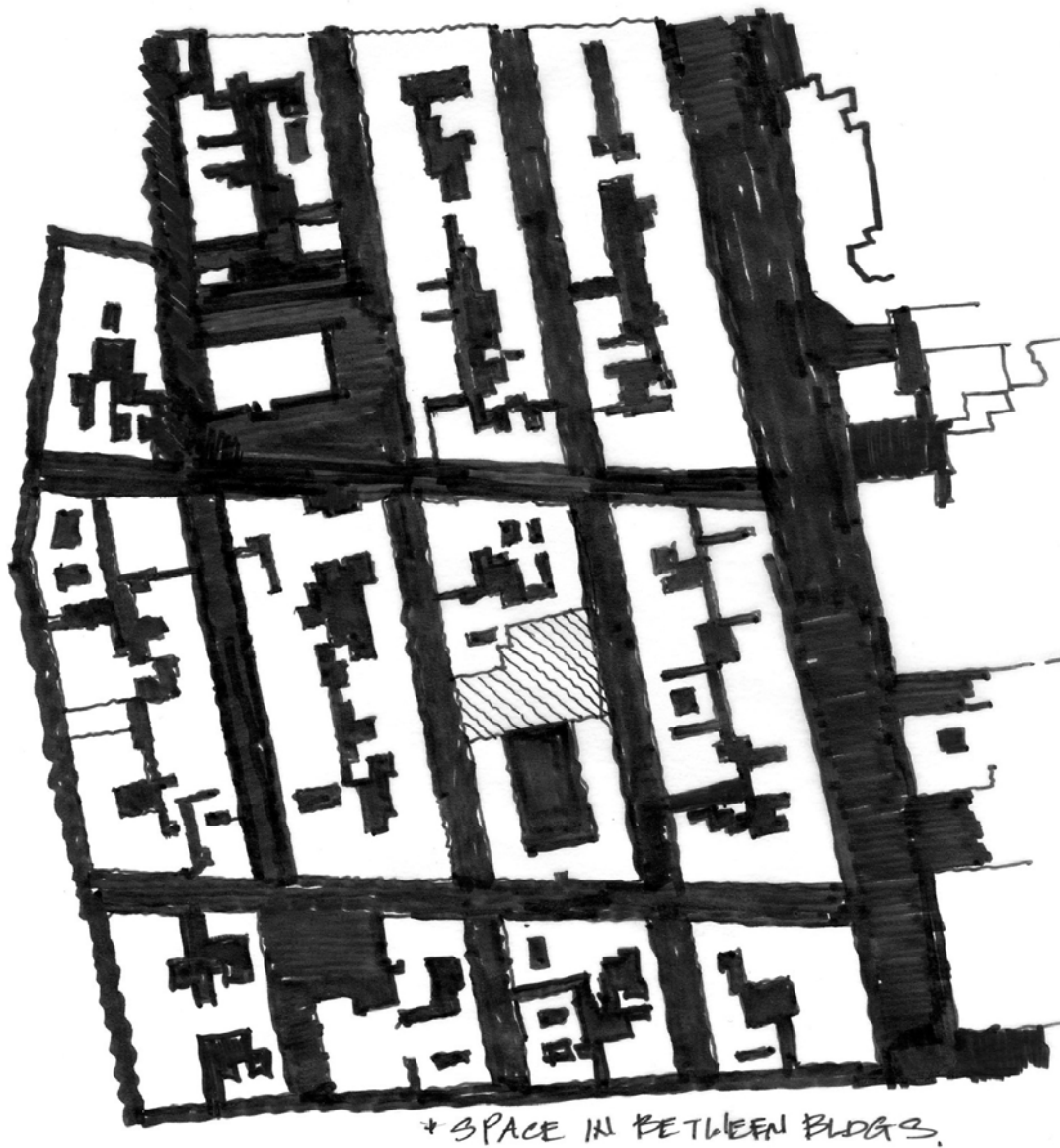


Figure 29. Streetscape Elevations 2 (Author)



△ FIGURE - G R O U N D △

Figure 30. Figure Ground Site Study (Author)

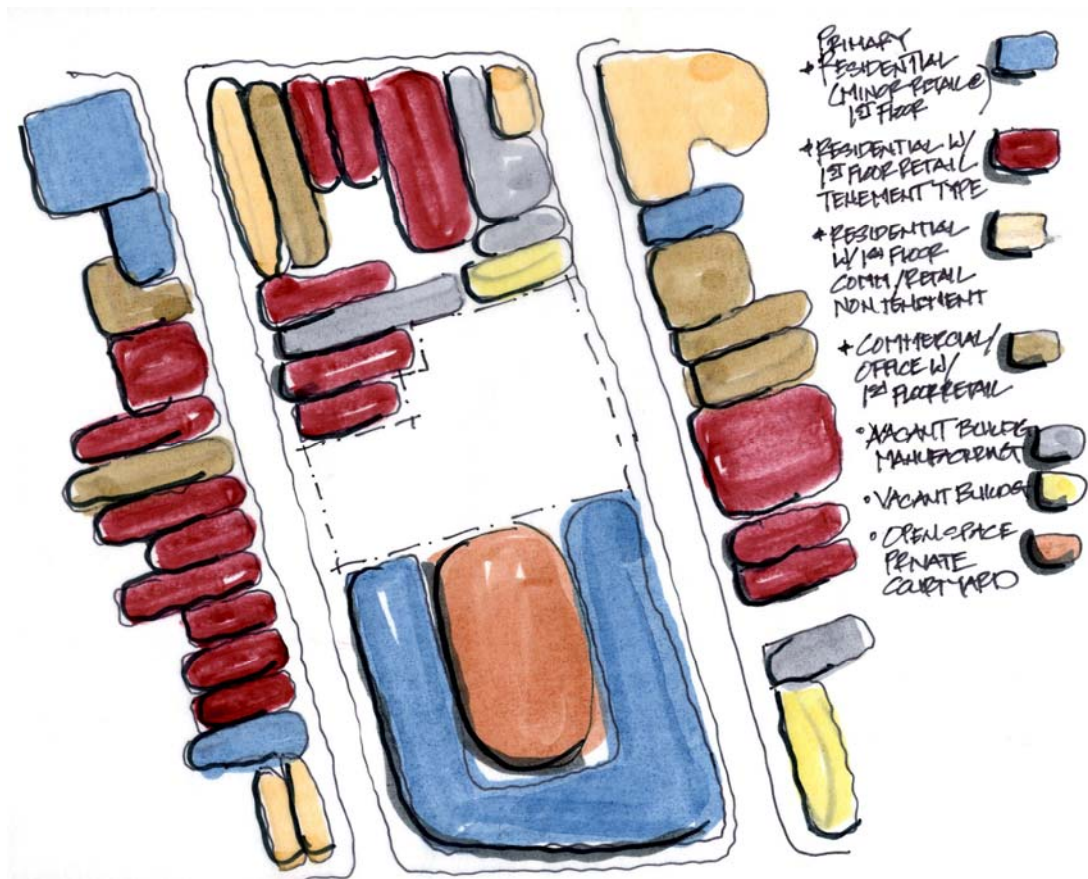


Figure 31. Site Study - Adjacent building uses (Author)

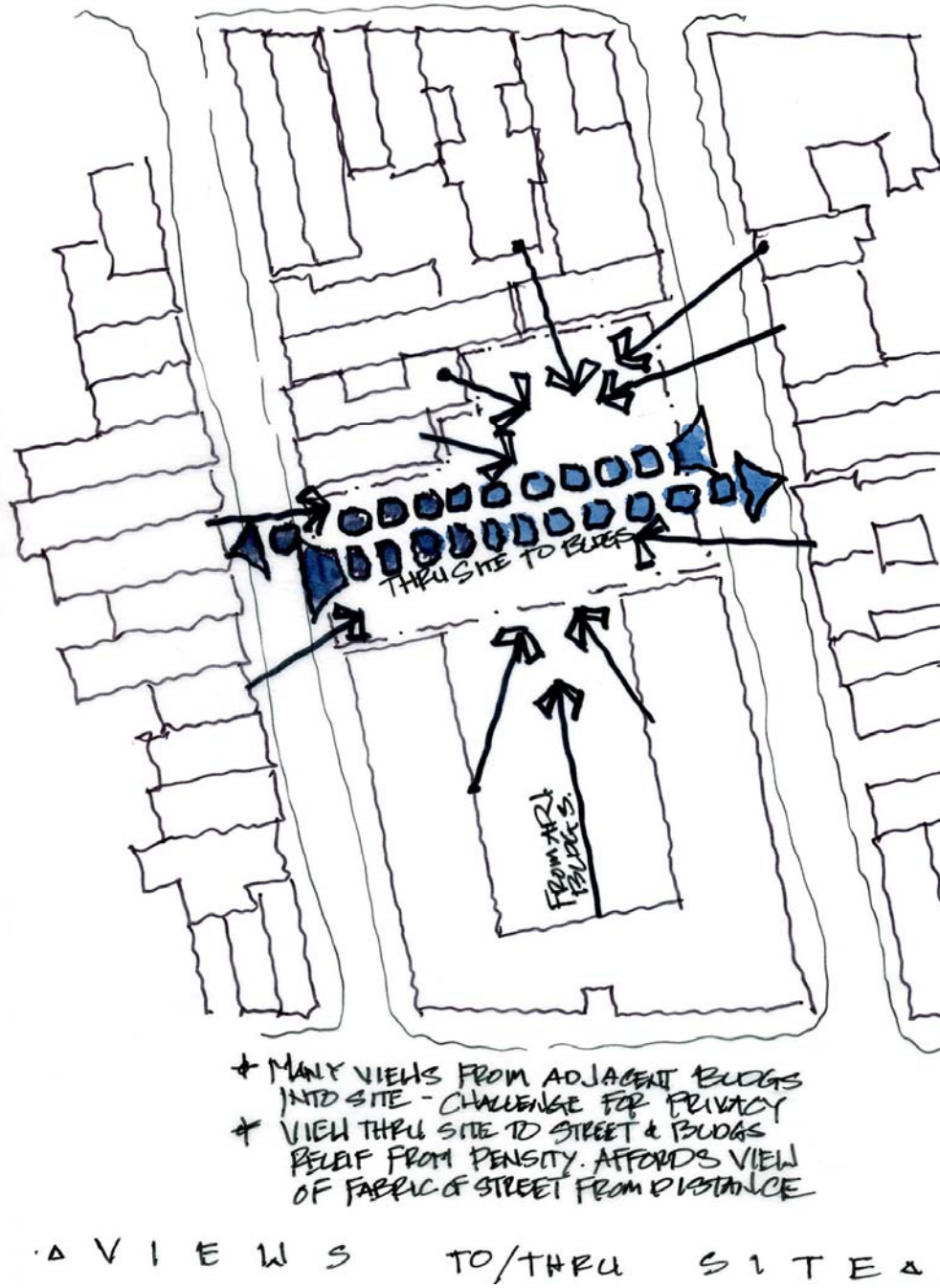


Figure 32. Site Study – Views (Author)

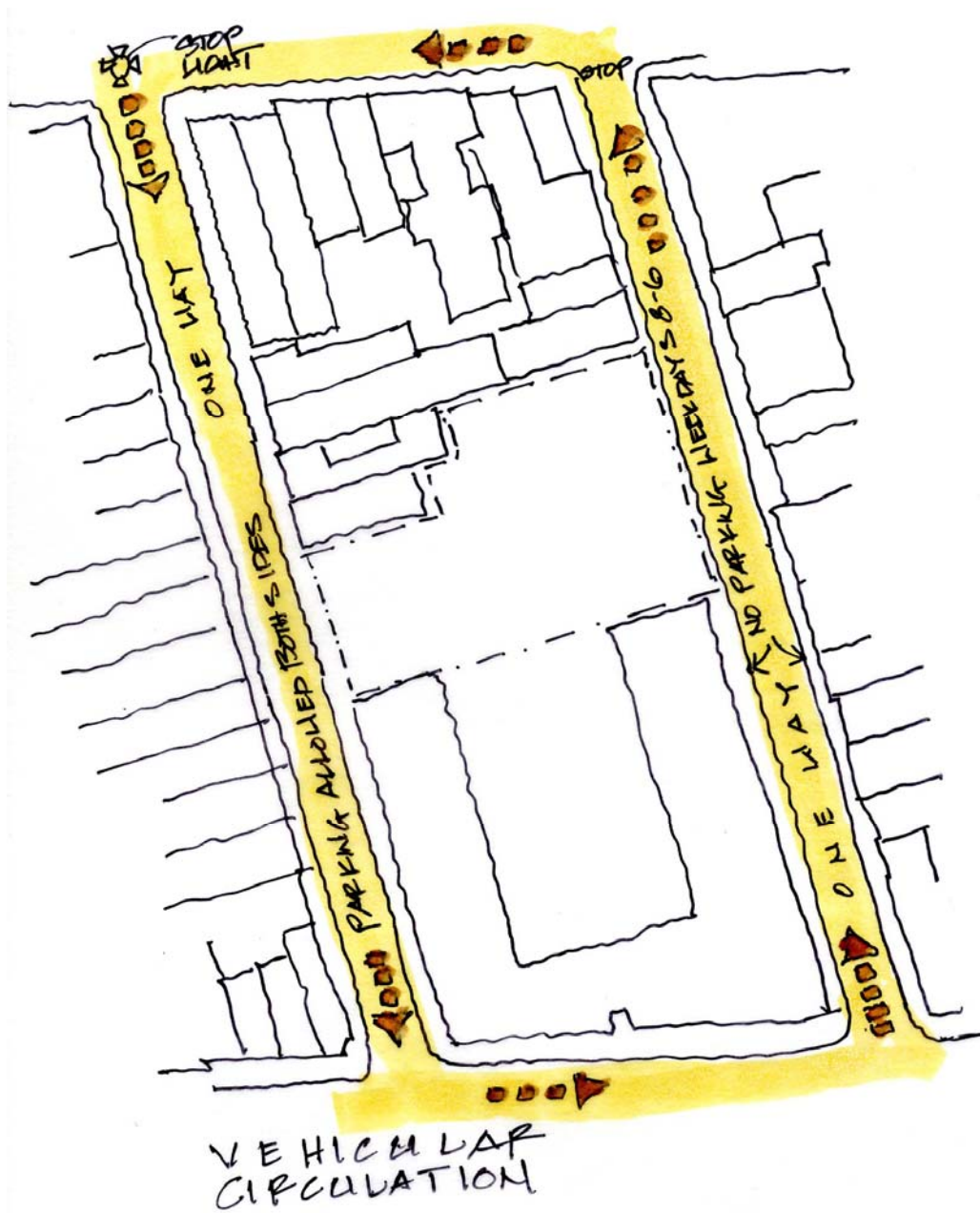


Figure 33. Site Study 1 (Author)

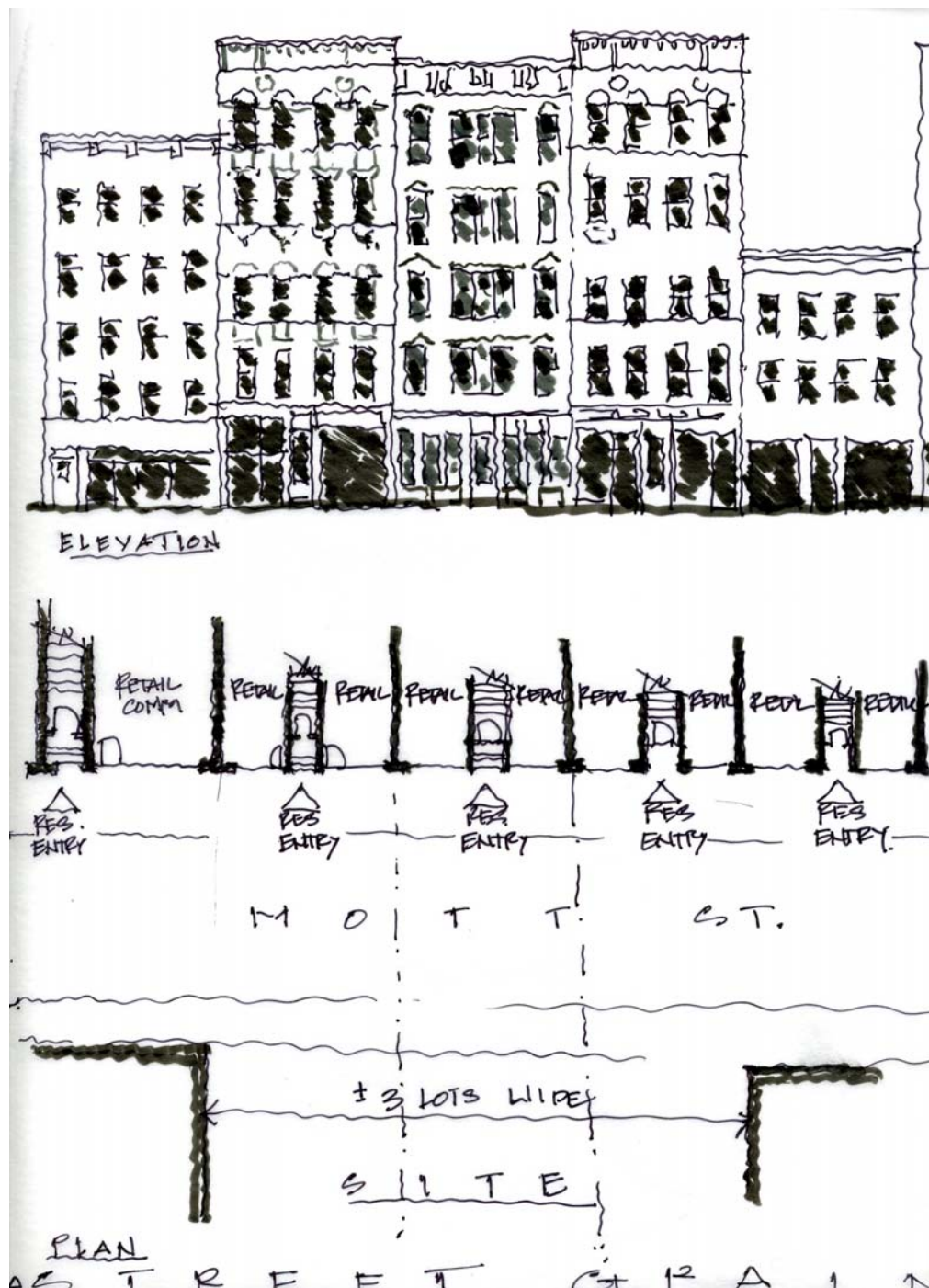


Figure 34. Site Study 2 (Author)



Figure 35. Site Study- Section thru Mott Street (Author)



Figure 36. Site Study 3 (*Author*)



Figure 37. Sun study - Summer Solstice 9:00 am (*Author*)



Figure 38. Sun Study - Summer Solstice Noon *(Author)*

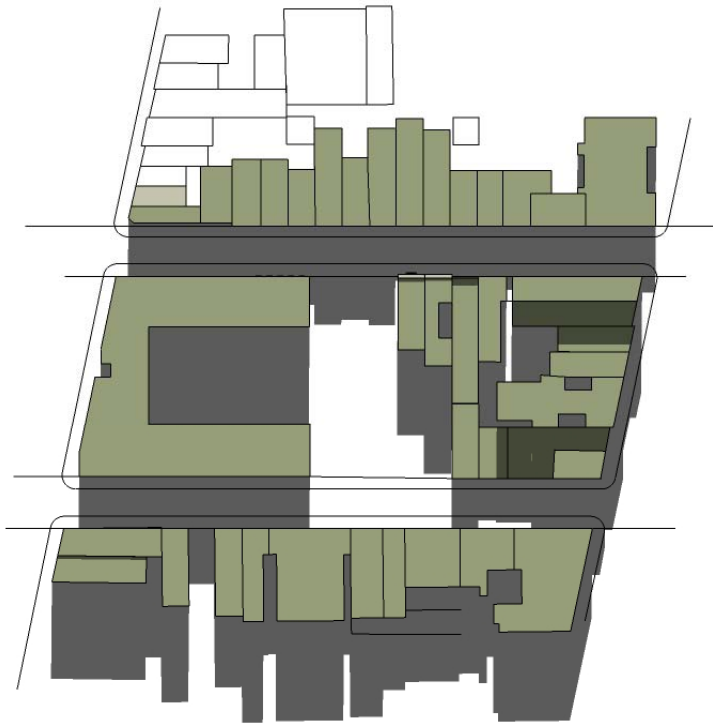


Figure 39. Sun Study - Summer Solstice 4:00 pm (Author)

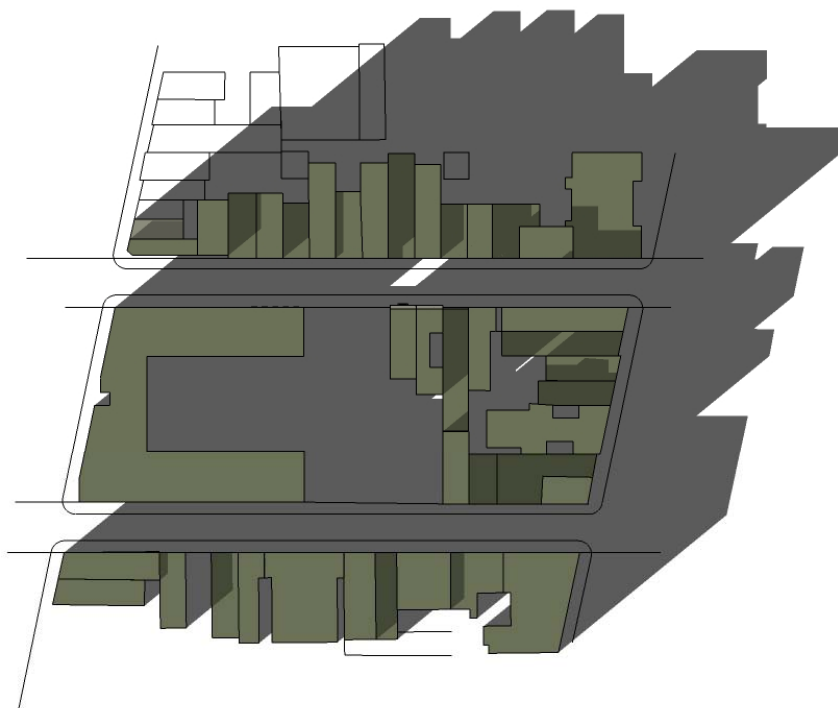


Figure 40. Sun study - Winter solstice 9:00am (Author)

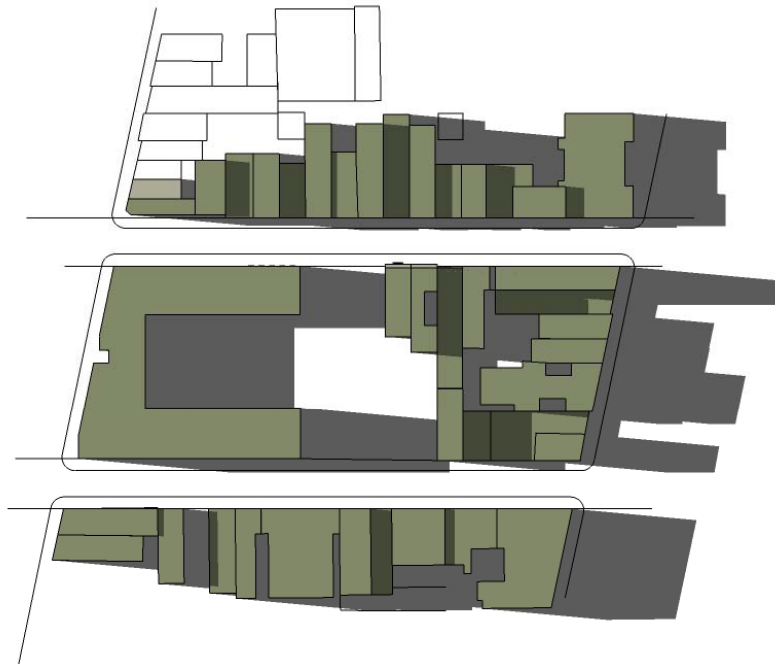


Figure 41. Sun study - Winter Solstice noon *(Author)*

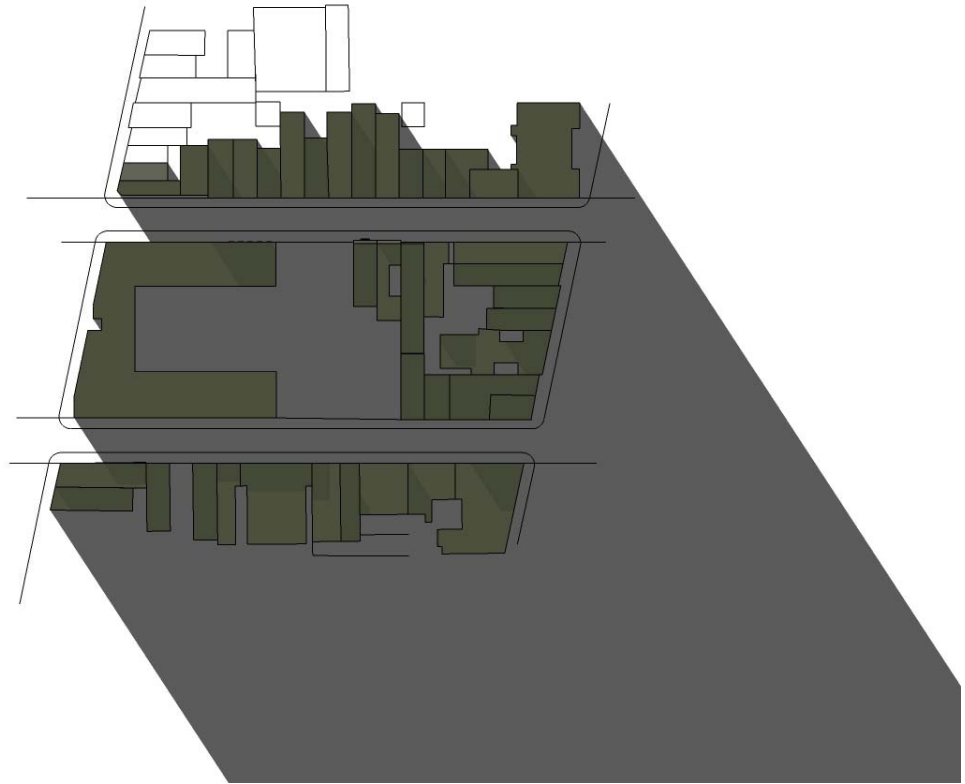


Figure 42. Sun study - Winter solstice 4:00pm (Author)



Figure 43. Zumthor, Thermal Baths Vals 1 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 44. Zumthor, Thermal Baths Vals 2 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 45. Zumthor, Thermal Baths Vals 3 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 46. Zumthor, Thermal Baths Vals 4 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 47. Zumthor, Thermal Baths Vals 5 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 48. Zumthor, Thermal Baths Vals 6 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 49. Zumthor, Thermal Baths Vals 7 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)



Figure 50. Zumthor, Thermal Baths Vals 8 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)

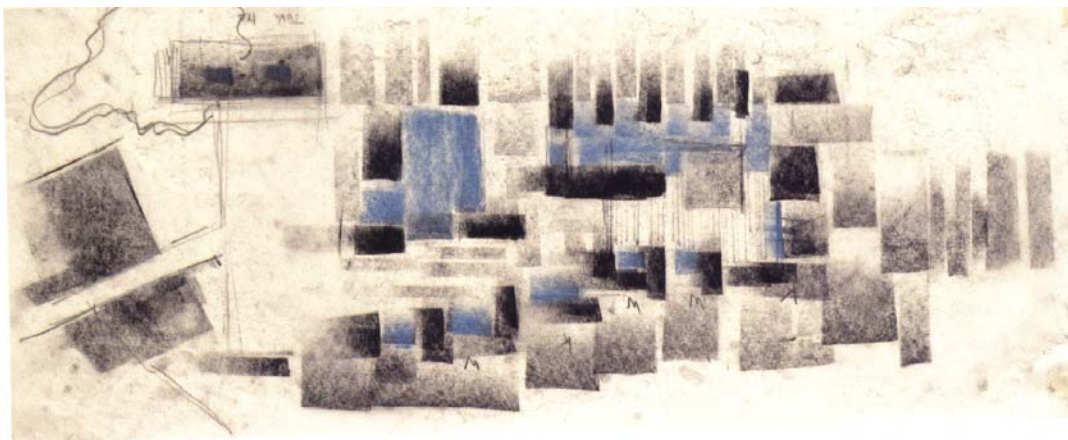


Figure 51. Zumthor, Thermal Baths Vals 9 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)

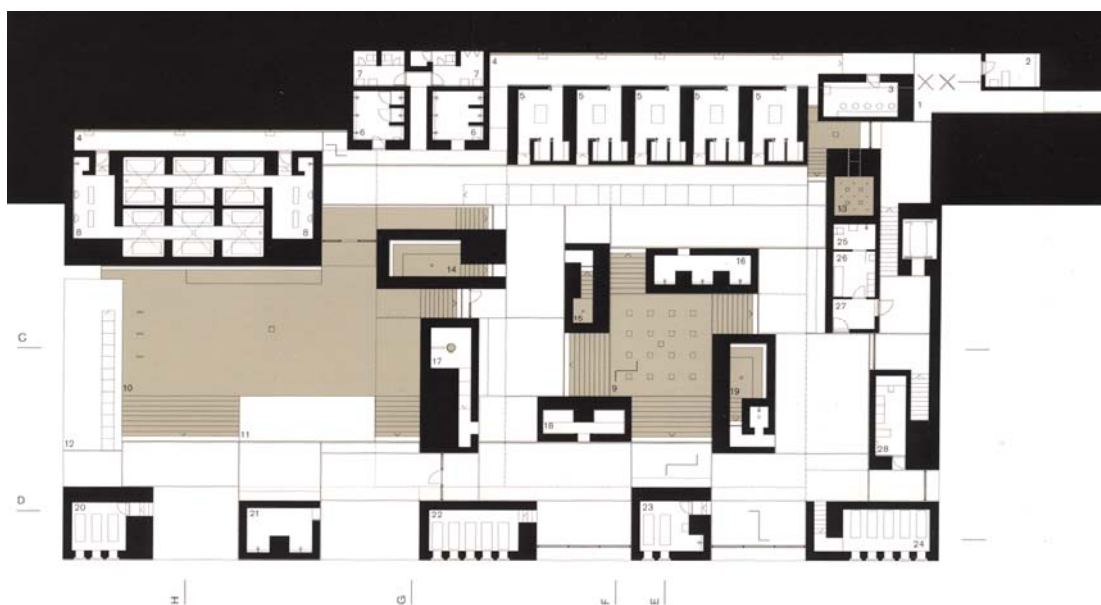


Figure 52. Zumthor, Thermal Baths Vals 10 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)

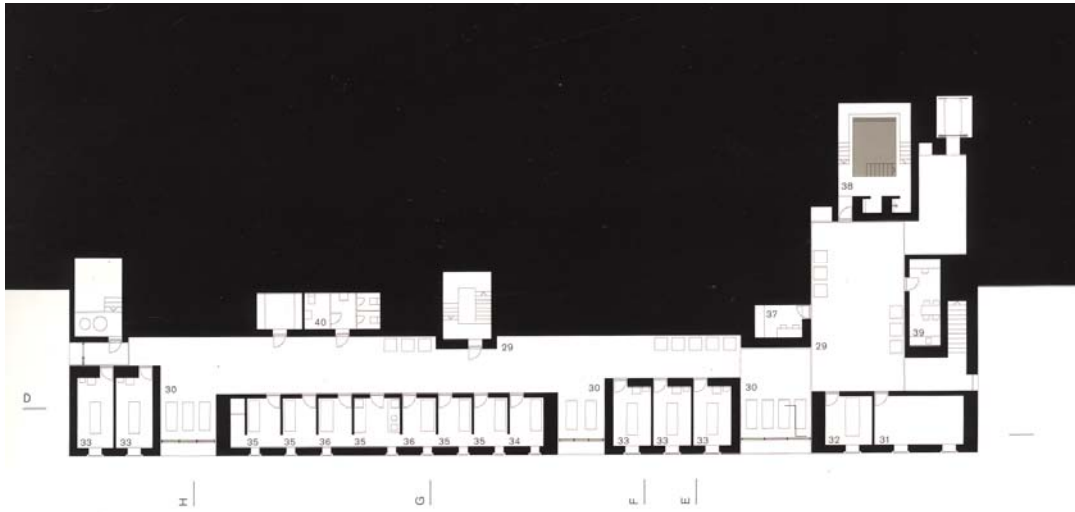


Figure 53. Zumthor, Thermal Baths Vals 11 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)

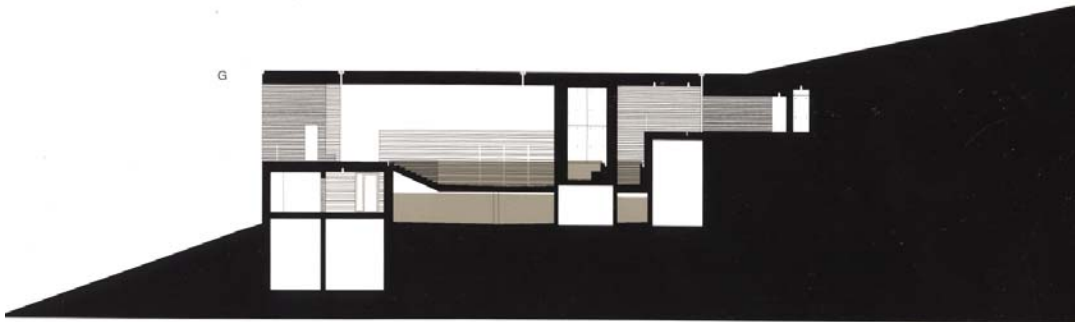


Figure 54. Zumthor, Thermal Baths Vals 12 (*Peter Zumthor Works: Buildings and Projects 1979-1997*)

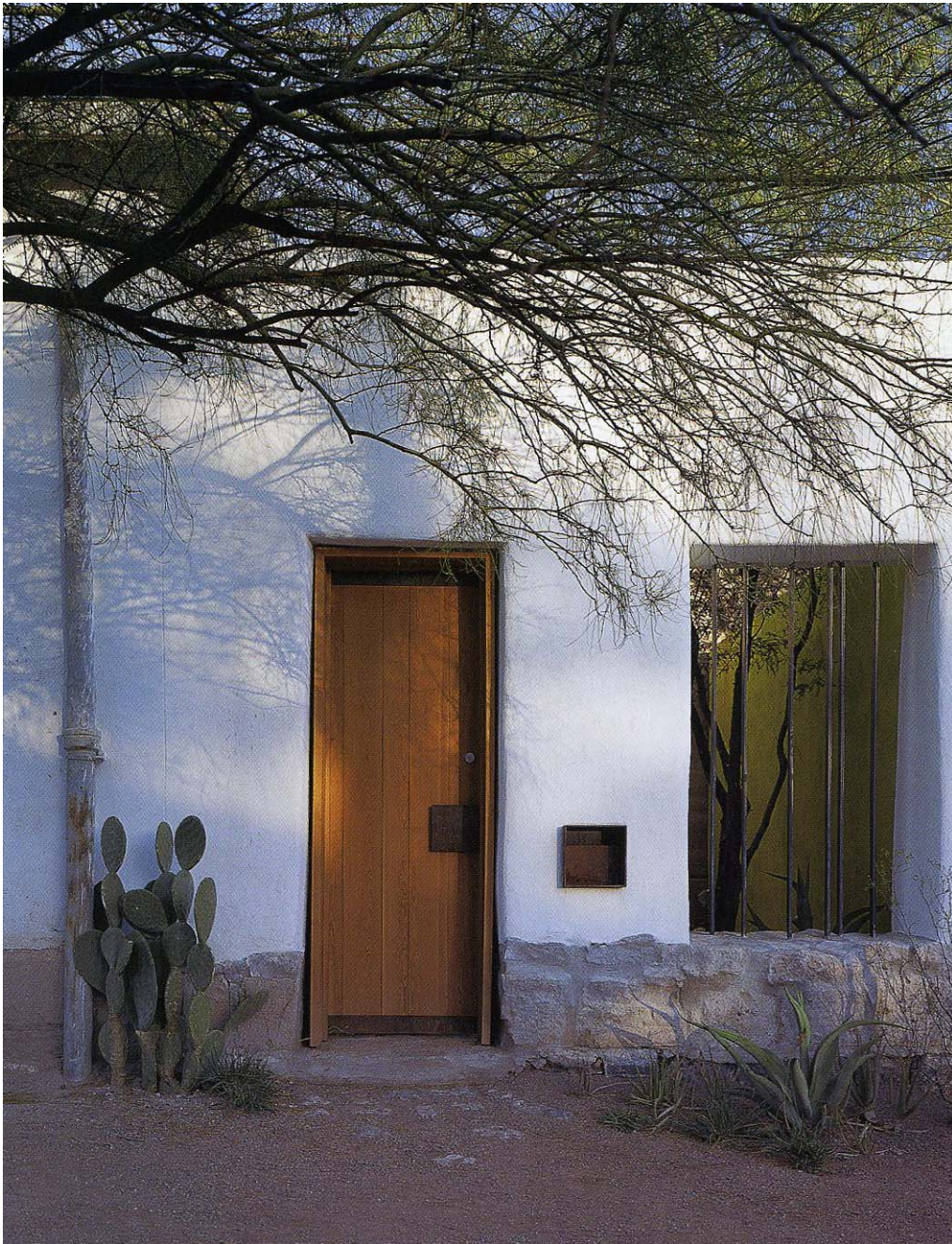


Figure 55. Rick Joy Lofts 1 (*Rick Joy Desert Works*)



Figure 56. Rick Joy Lofts 2 (Rick Joy Desert Works)

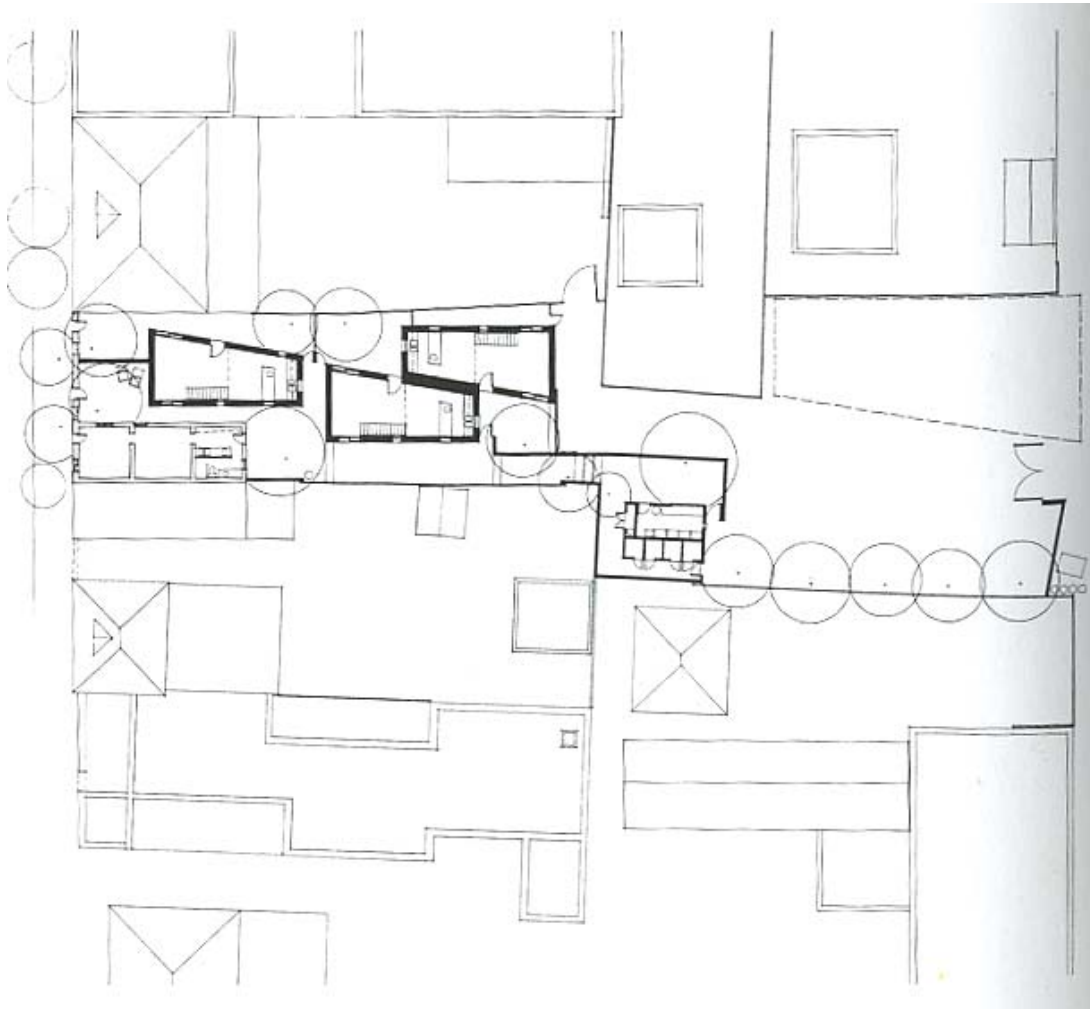


Figure 57. Rick Joy Lofts 3 (Rick Joy Desert Works)

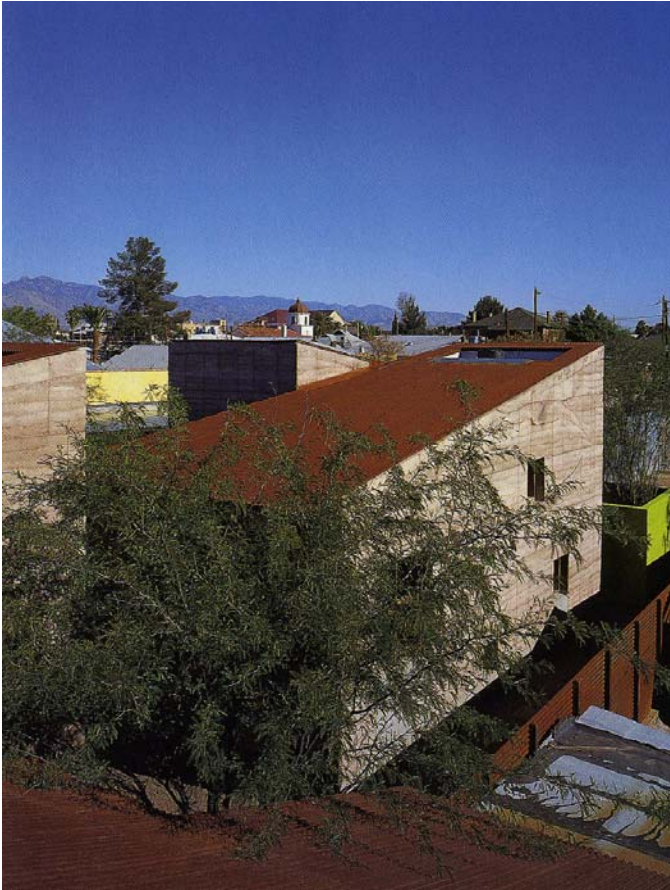


Figure 58. Rick Joy Lofts 4 (*Rick Joy Desert Works*)



Figure 59. Rick Joy Lofts 5 (*Rick Joy Desert Works*)

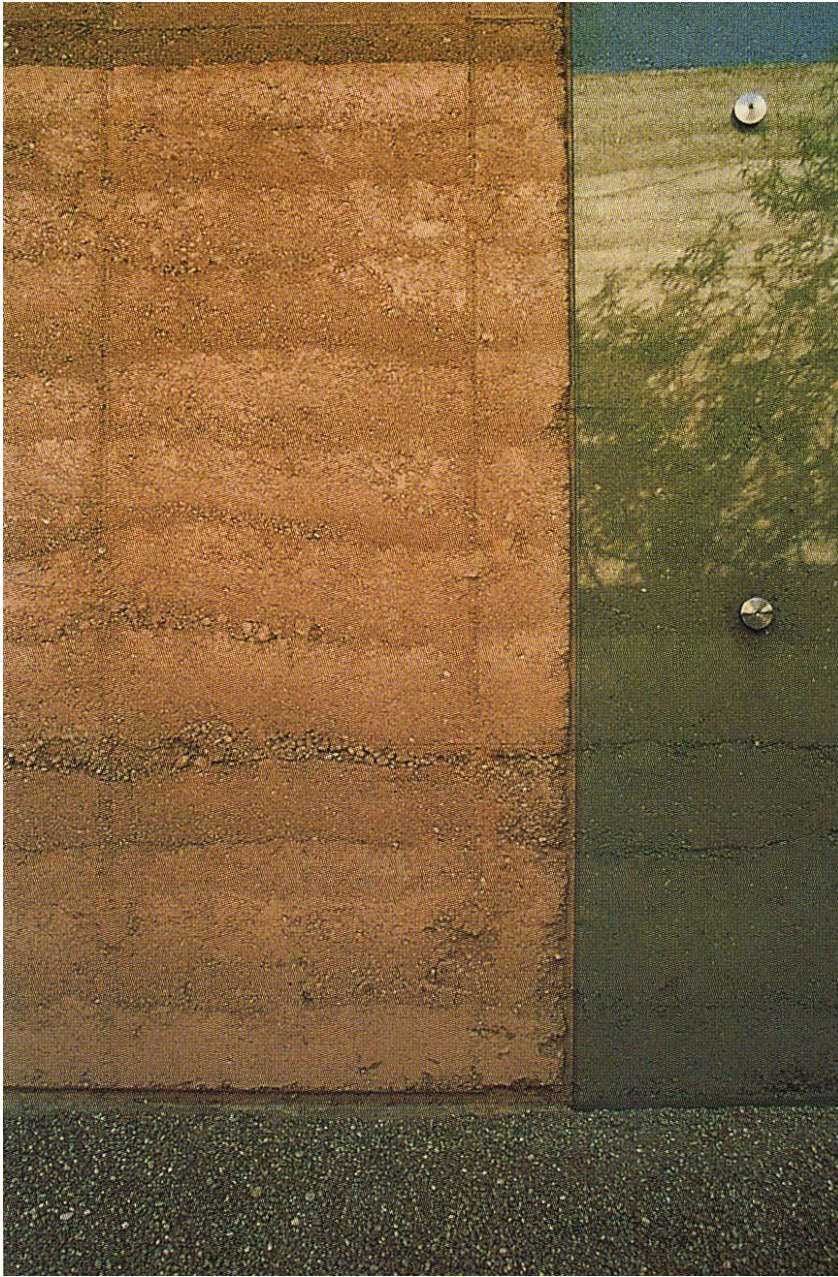


Figure 60. Rick Joy Studio 1 (*Rick Joy Desert Works*)

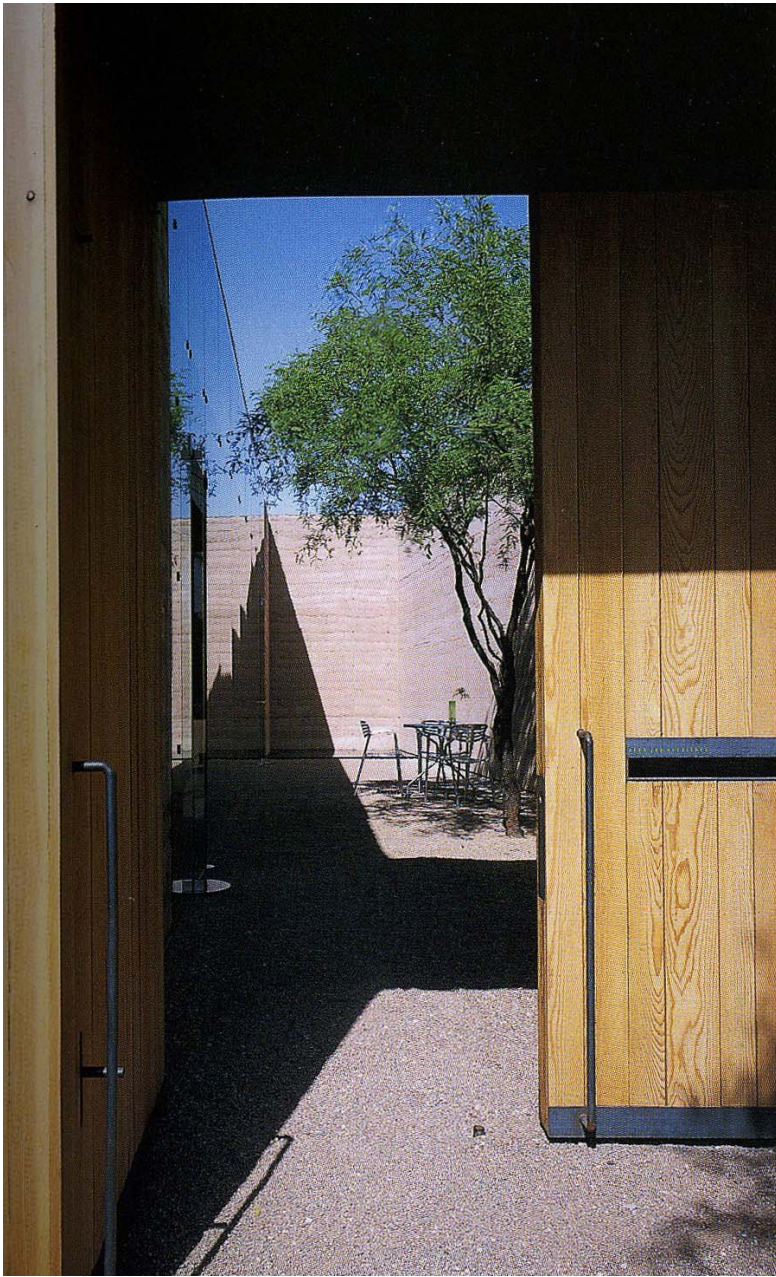


Figure 61. Rick Joy Studio 2 (*Rick Joy Desert Works*)



Figure 62. Rick Joy Studio 3 (*Rick Joy Desert Works*)

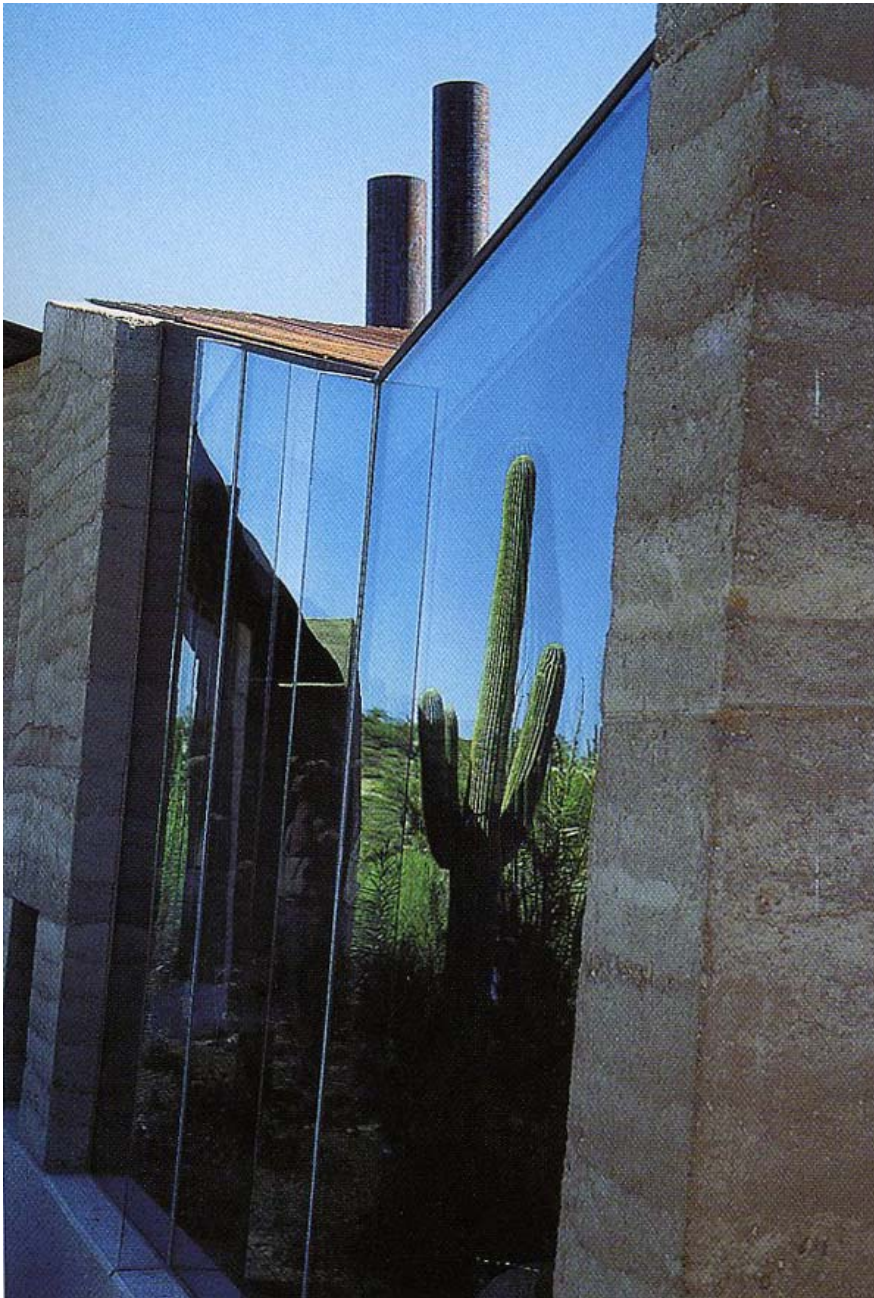


Figure 63. Rick Joy Catalina House 1 (*Rick Joy Desert Works*)



Figure 64. Rick Joy Catalina House 2 (*Rick Joy Desert Works*)



Figure 65. Rick Joy Catalina House 3 (*Rick Joy Desert Works*)



Figure 66. Rick Joy Catalina House 4 (*Rick Joy Desert Works*)

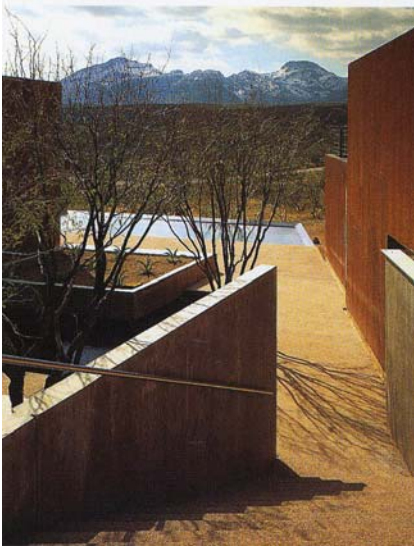


Figure 67. Rick Joy Tubac House 1 (Rick Joy Desert Works)

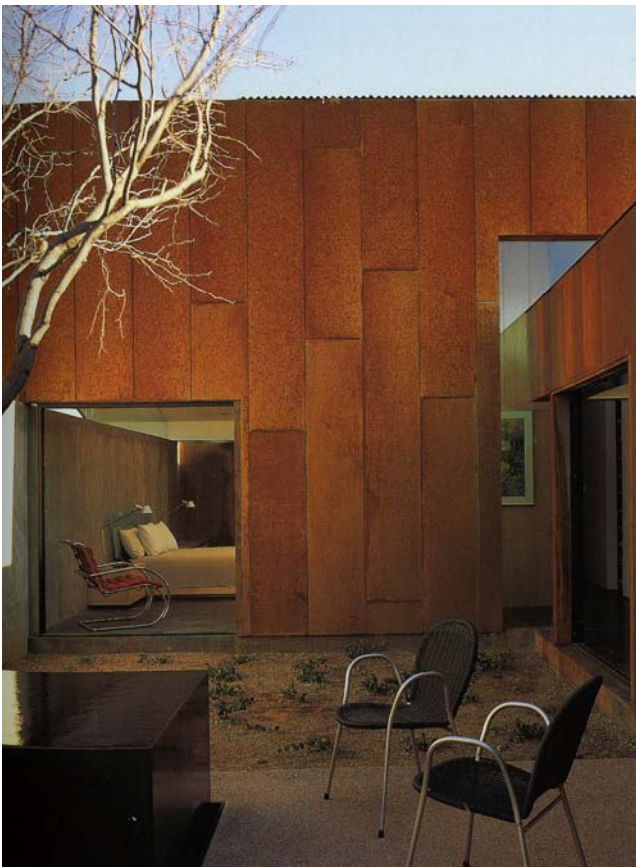


Figure 68. Rick Joy Tubac House 2 (Rick Joy Desert Works)



Figure 69. Rick Joy Tubac House 3 (*Rick Joy Desert Works*)

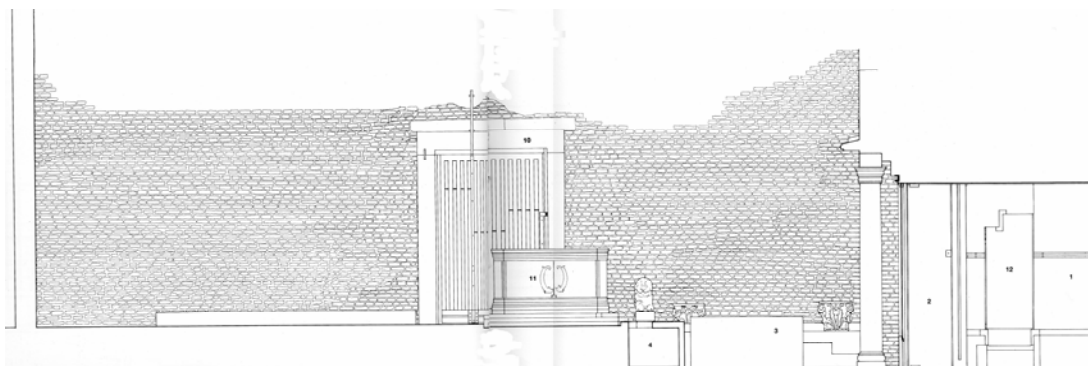


Figure 70. Carlo Scarpa, Querini Stampalia Foundation – Section Garden (*Querini Stampalia Foundation: Carlo Scarpa*)

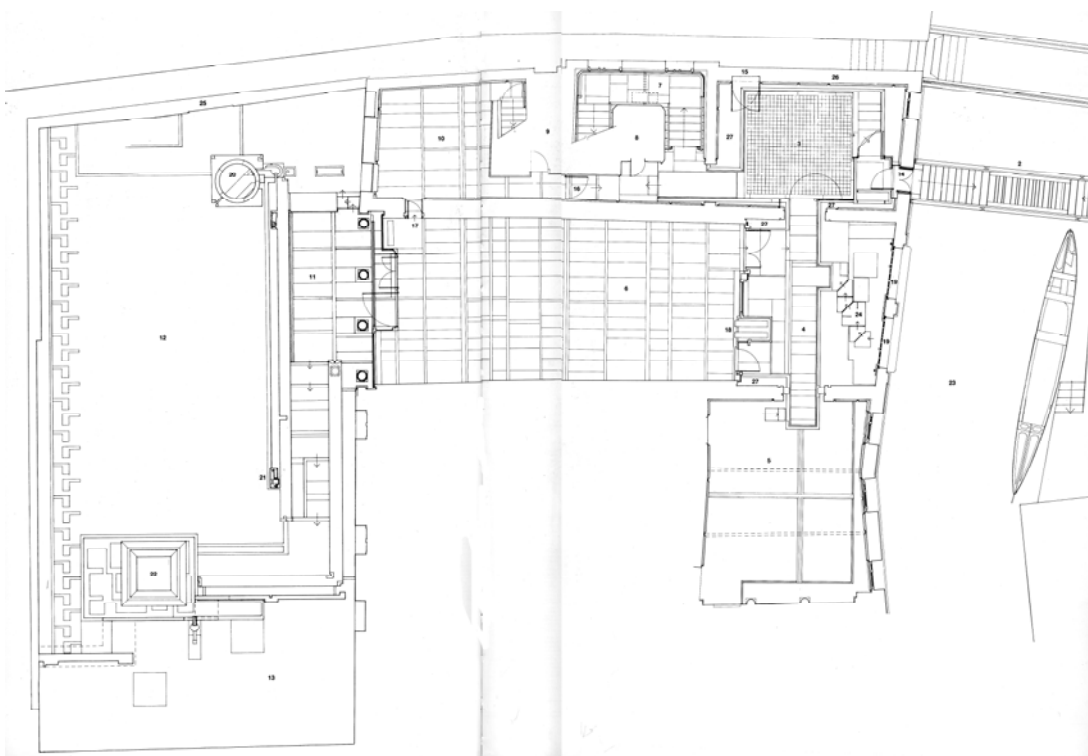


Figure 71. Carlo Scarpa, Querini Stampalia Foundation – Plan (*Querini Stampalia Foundation: Carlo Scarpa*)



Figure 72. Carlo Scarpa, Querini Stampalia Foundation 1 (*Querini Stampalia Foundation: Carlo Scarpa*)



Figure 73. Carlo Scarpa, Querini Stampalia Foundation 2 (*Querini Stampalia Foundation: Carlo Scarpa*)



Figure 74. Carlo Scarpa, Querini Stampalia Foundation 3 (*Querini Stampalia Foundation: Carlo Scarpa*)

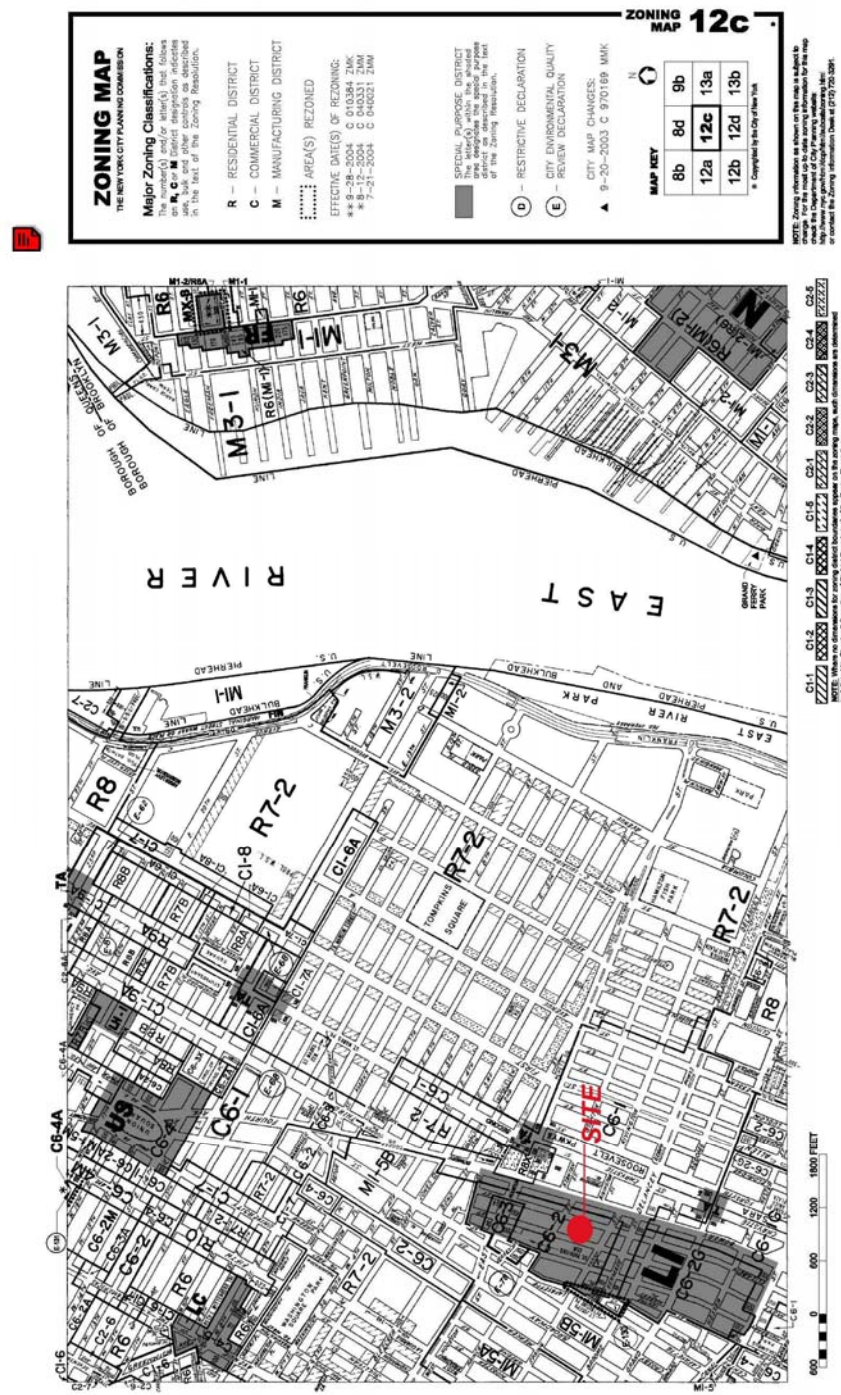




Figure 76. Watercolor Study 1 (Author)



Figure 77. Watercolor Study 2 (Author)



Figure 78. Watercolor Study 3 (Author)



Figure 79. Watercolor Study 4 (Author)



Figure 80. Watercolor Study 5 (Author)

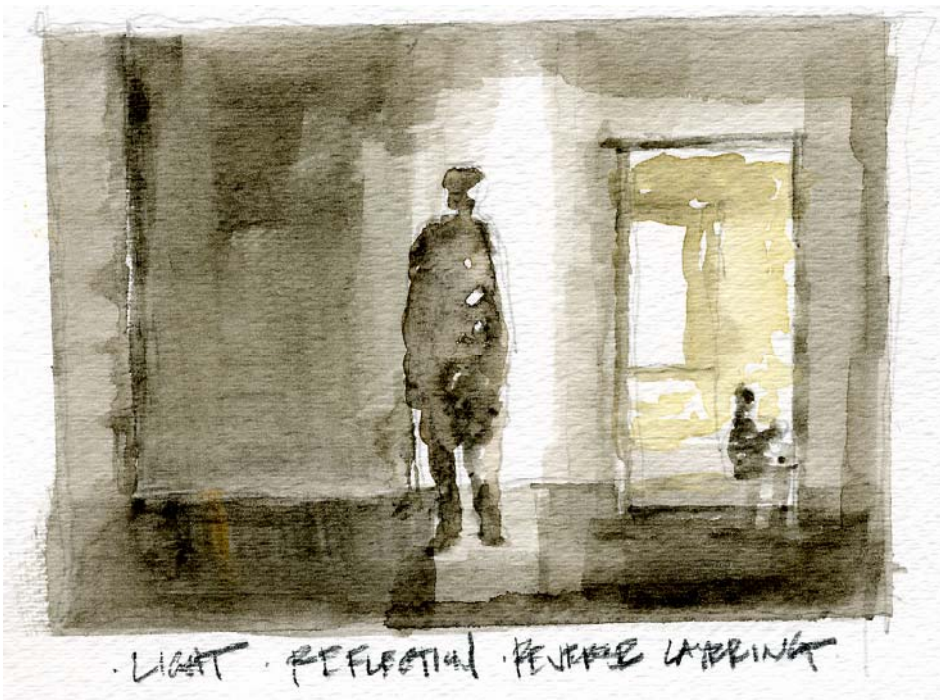


Figure 81. Watercolor Study 6 (Author)



Figure 82. Watercolor Study 7 (Author)



Figure 83. Watercolor Study 8 (Author)



Figure 84. Watercolor Study 9 (*Author*)



Figure 85. Watercolor Study 10 (*Author*)



Figure 86. Watercolor Study 11 (*Author*)

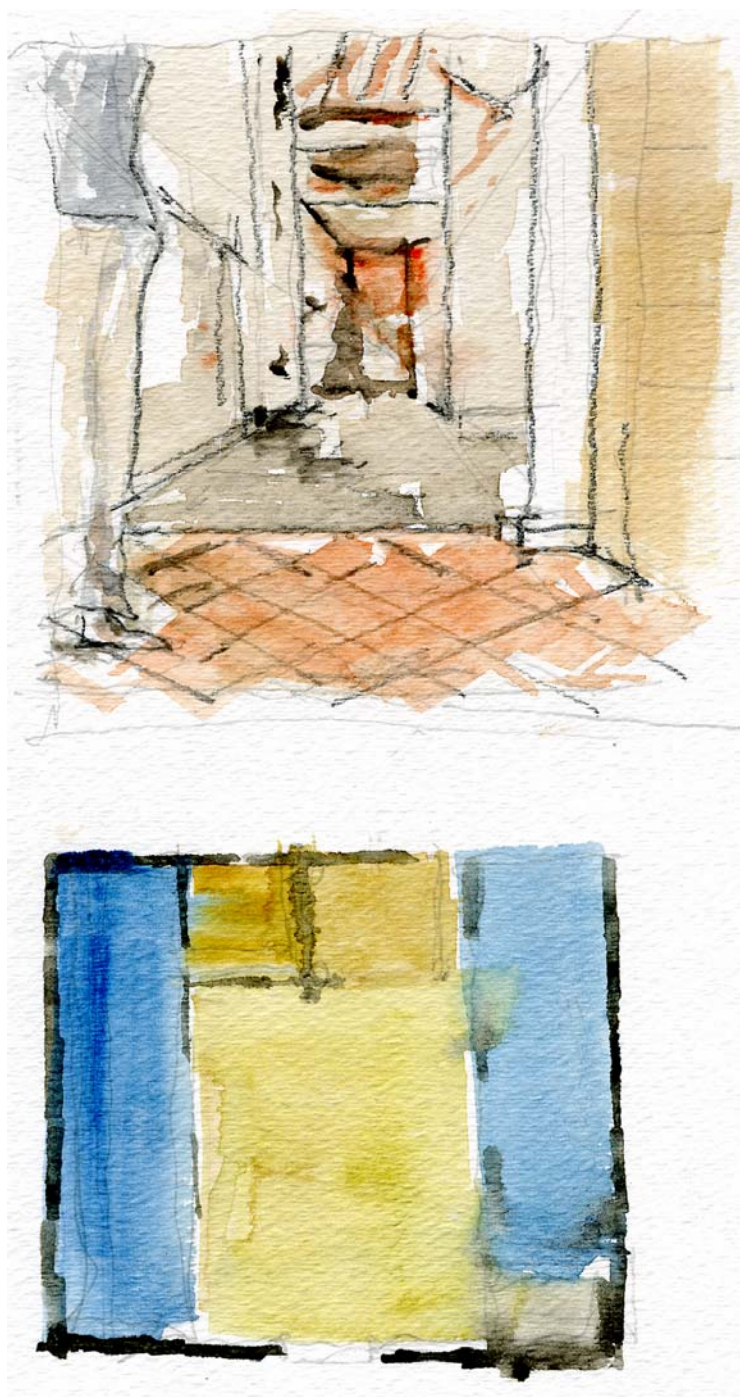


Figure 87. Watercolor Study 12 (*Author*)



Figure 88. Watercolor Study 13 (*Author*)



Figure 89. Watercolor Study 14 (Author)



Figure 90. Watercolor Study 15 (Author)



Figure 91. Watercolor Study 16 (*Author*)



Figure 92. Watercolor Study 17 (*Author*)

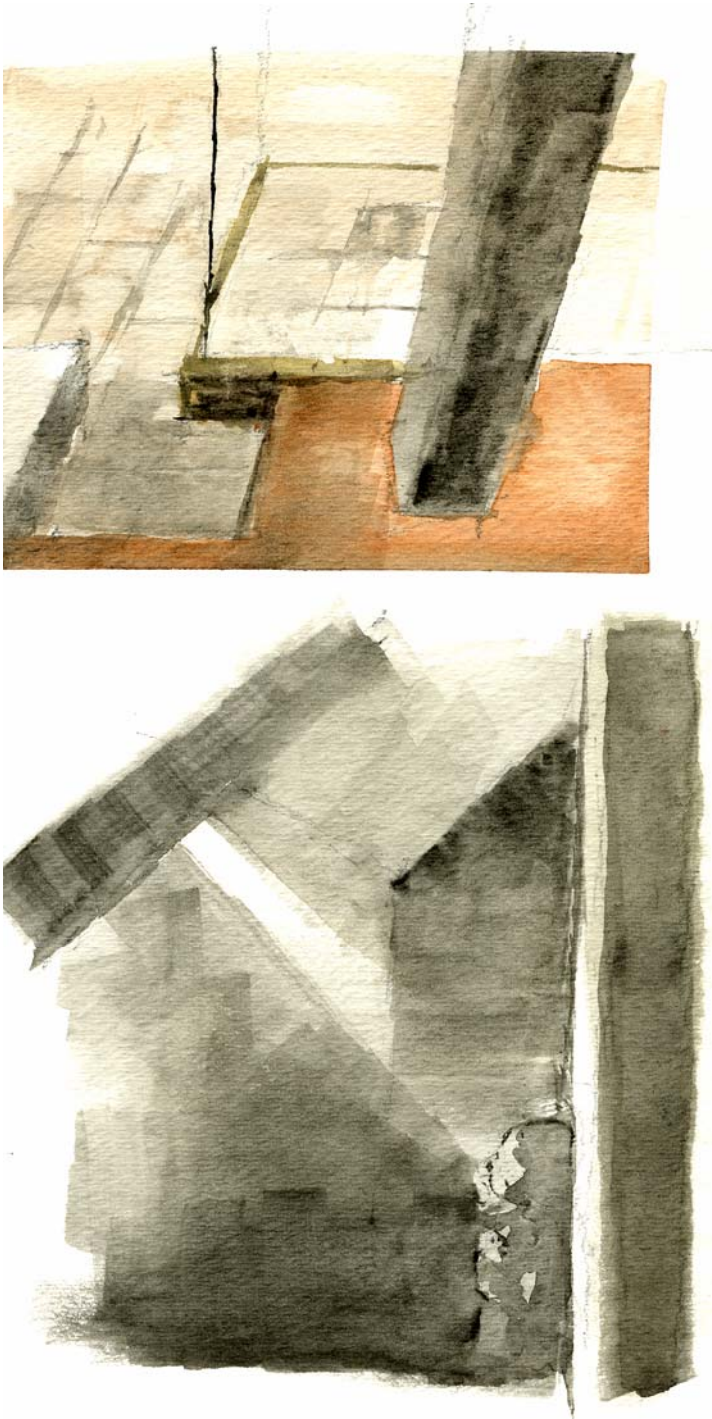


Figure 93. Watercolor Study 18 (Author)

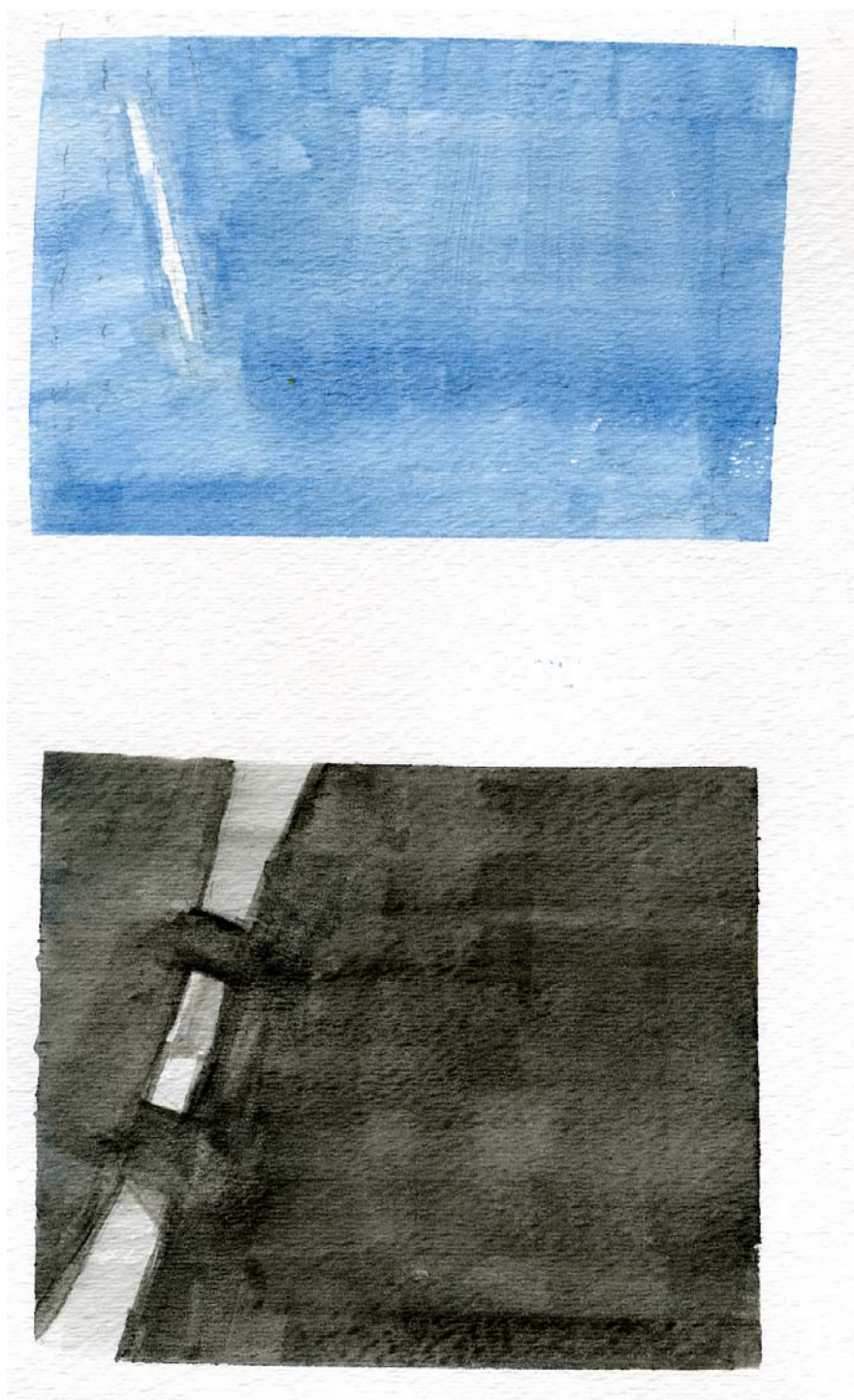


Figure 94. Watercolor Study 19 (*Author*)

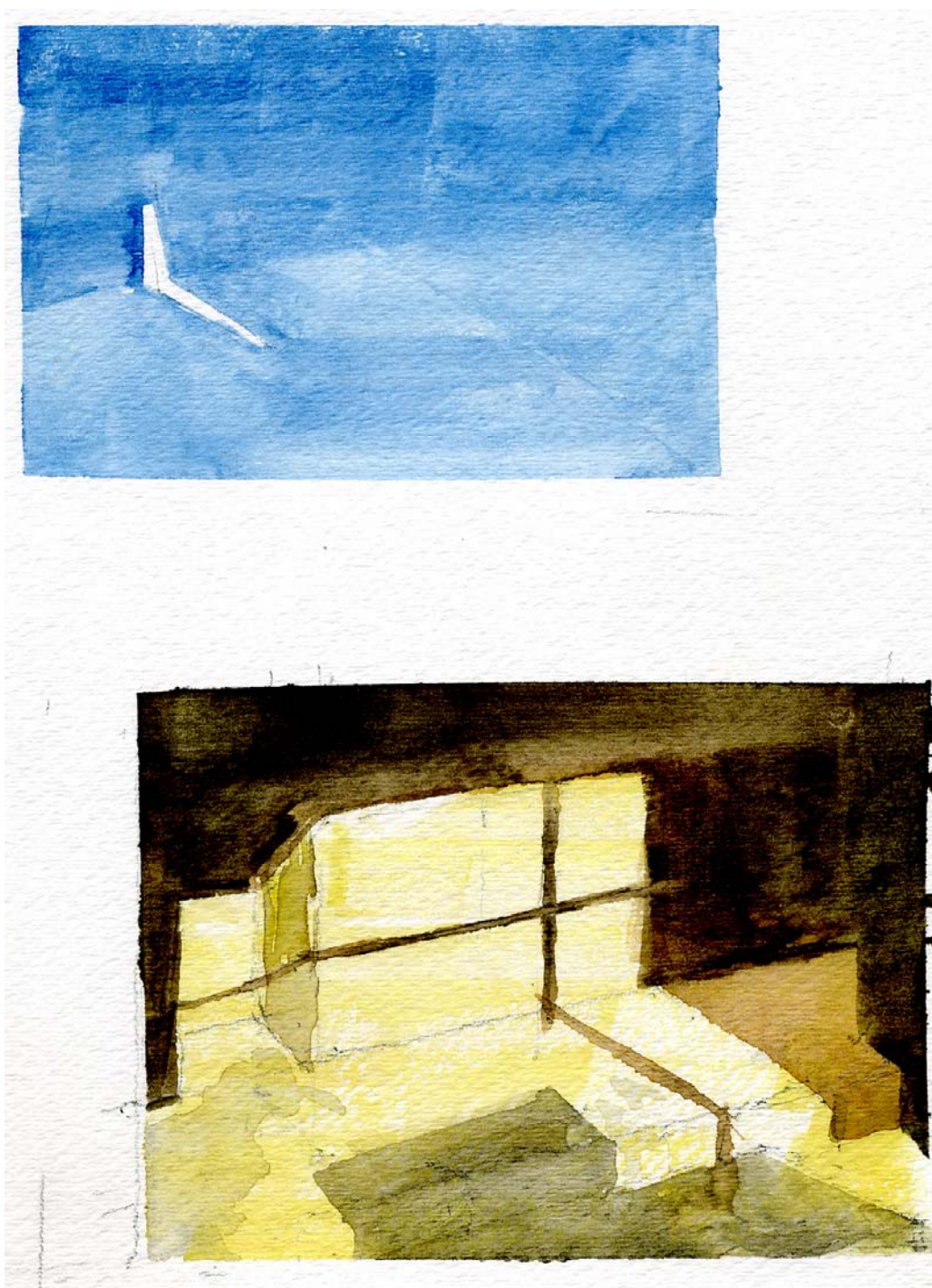


Figure 95. Watercolor Study 20 (*Author*)

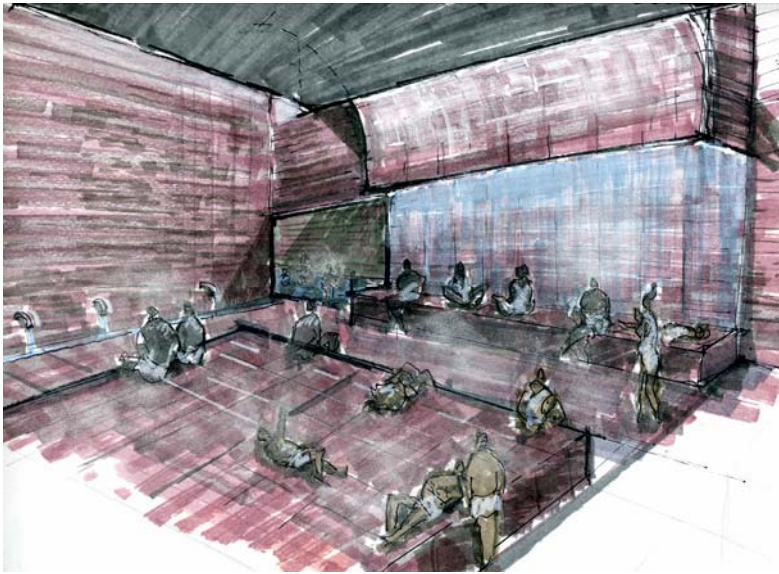


Figure 96. Concept Sketch 1 (Author)



Figure 97. Concept Sketch 2 (Author)



Figure 98. Concept Sketch 3 (Author)

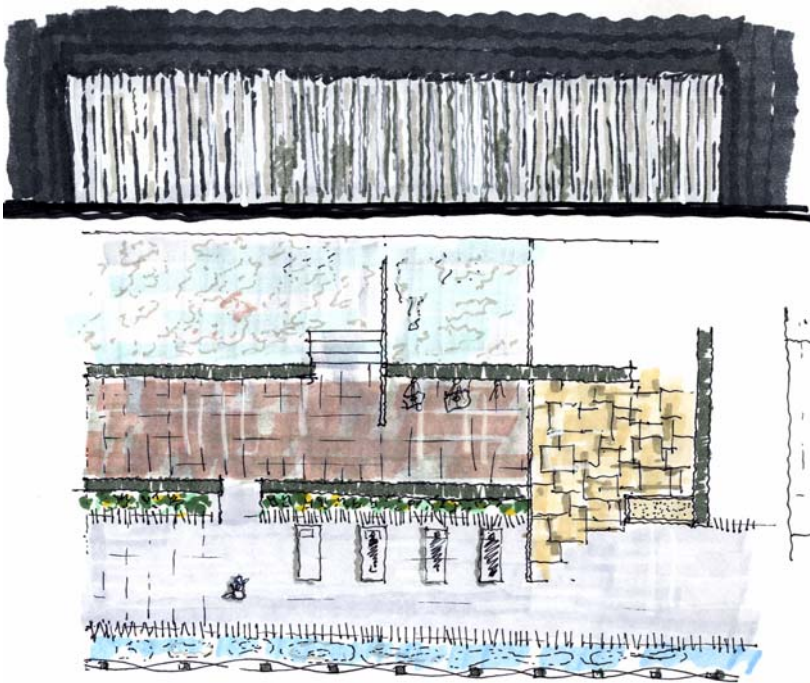


Figure 99. Concept Sketch 1 (Author)



Figure 100. Montage 1 (Author)



Figure 101. Montage 2 (Author)

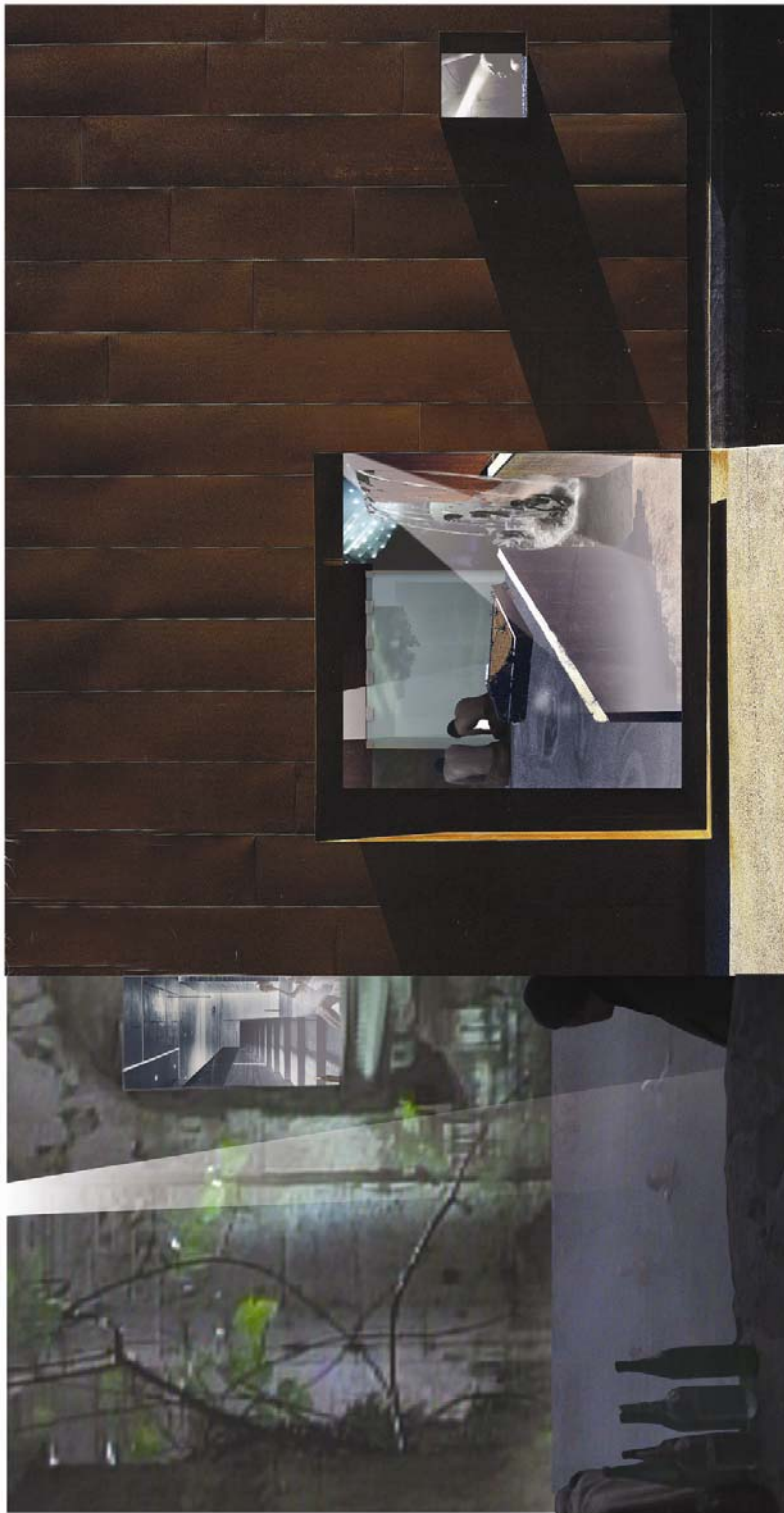


Figure 102. Montage 3 (Author)



Figure 103. Montage 4 (*Author*)

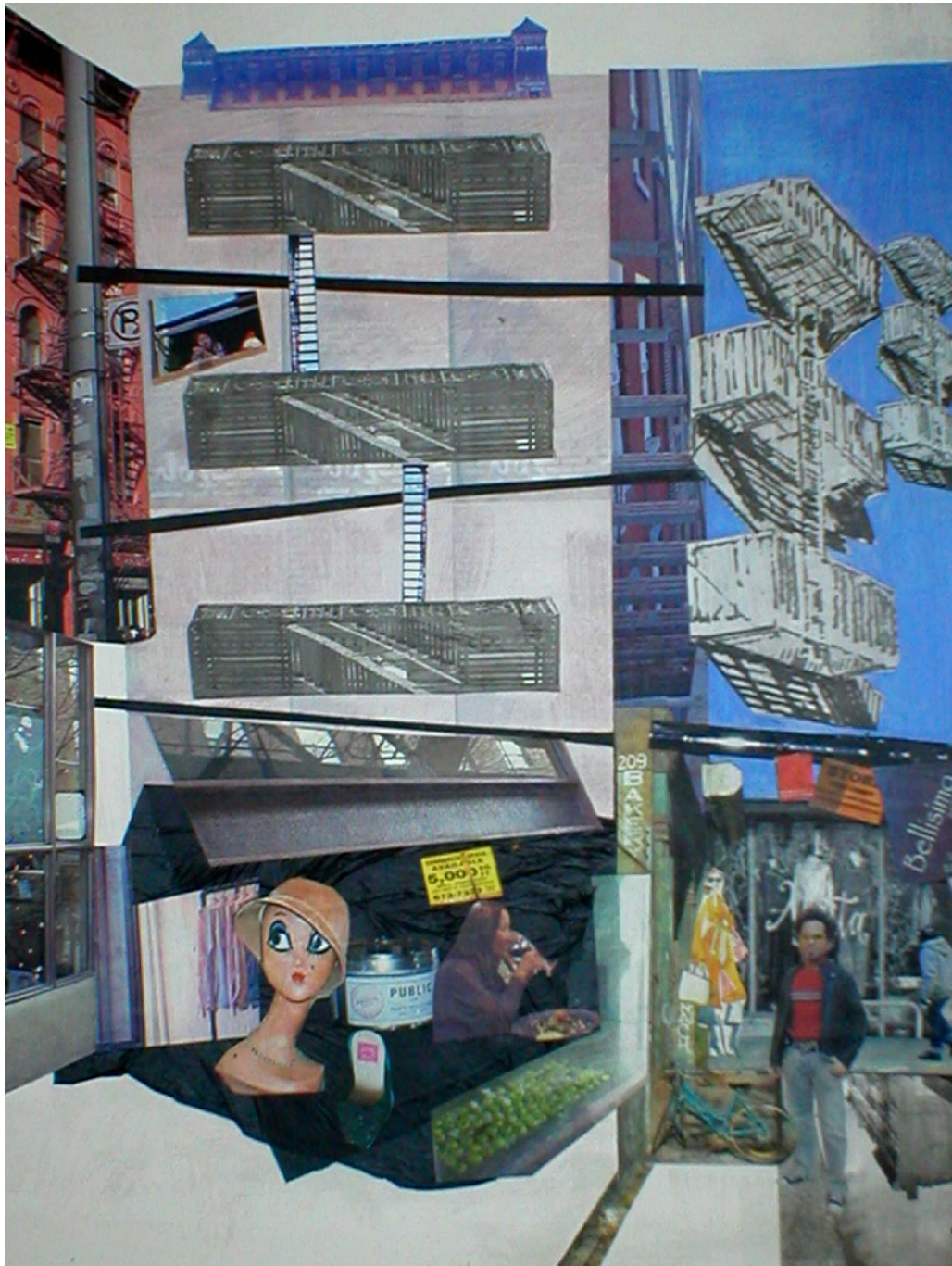


Figure 105. Collage Study 1 (Author)



Figure 106. Collage Study 2 (Author)



Figure 107. Film Precedent 1 (Author)

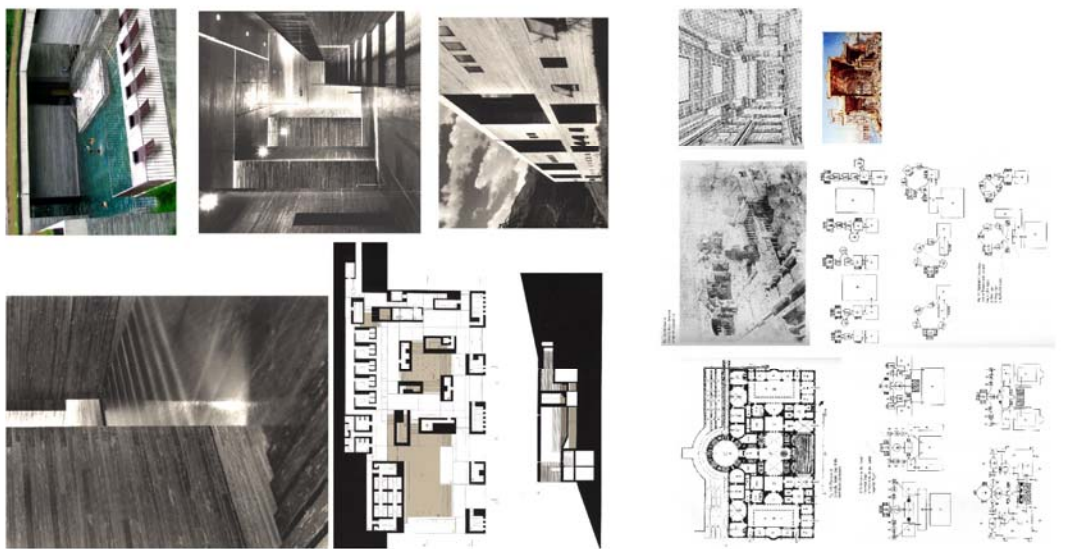


Film

The Scent of Green Papaya
Tran Anh Hung
The Pillowbook
Peter Greenaway

Urban Spa: Capturing the Sensual Through the Filmic
Brian Chevchek

Figure 109. Film Precedent 3 (Author)



Precedents

Thermae Vals
 Turkish Hamam
 Classical Roman Thermae
 Katsura
 Bath Spa
 Russian Banya
 Urban Spa: Capturing the Sensual Through the Filmic
 Brian Chevchek

Figure 110. Architectural Precedents (Author)

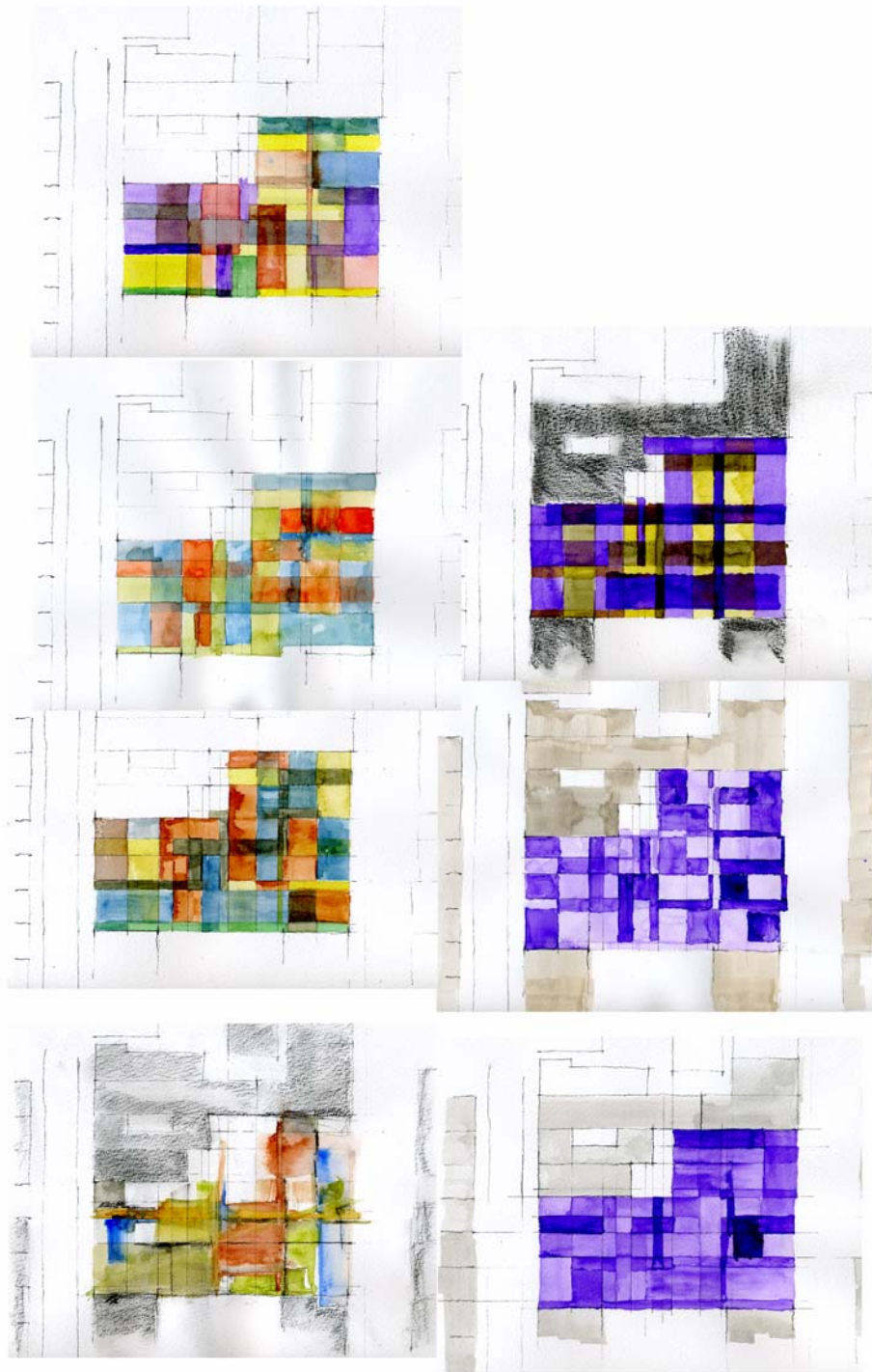


Figure 111. Site Parti Studies (Author)

Sketches

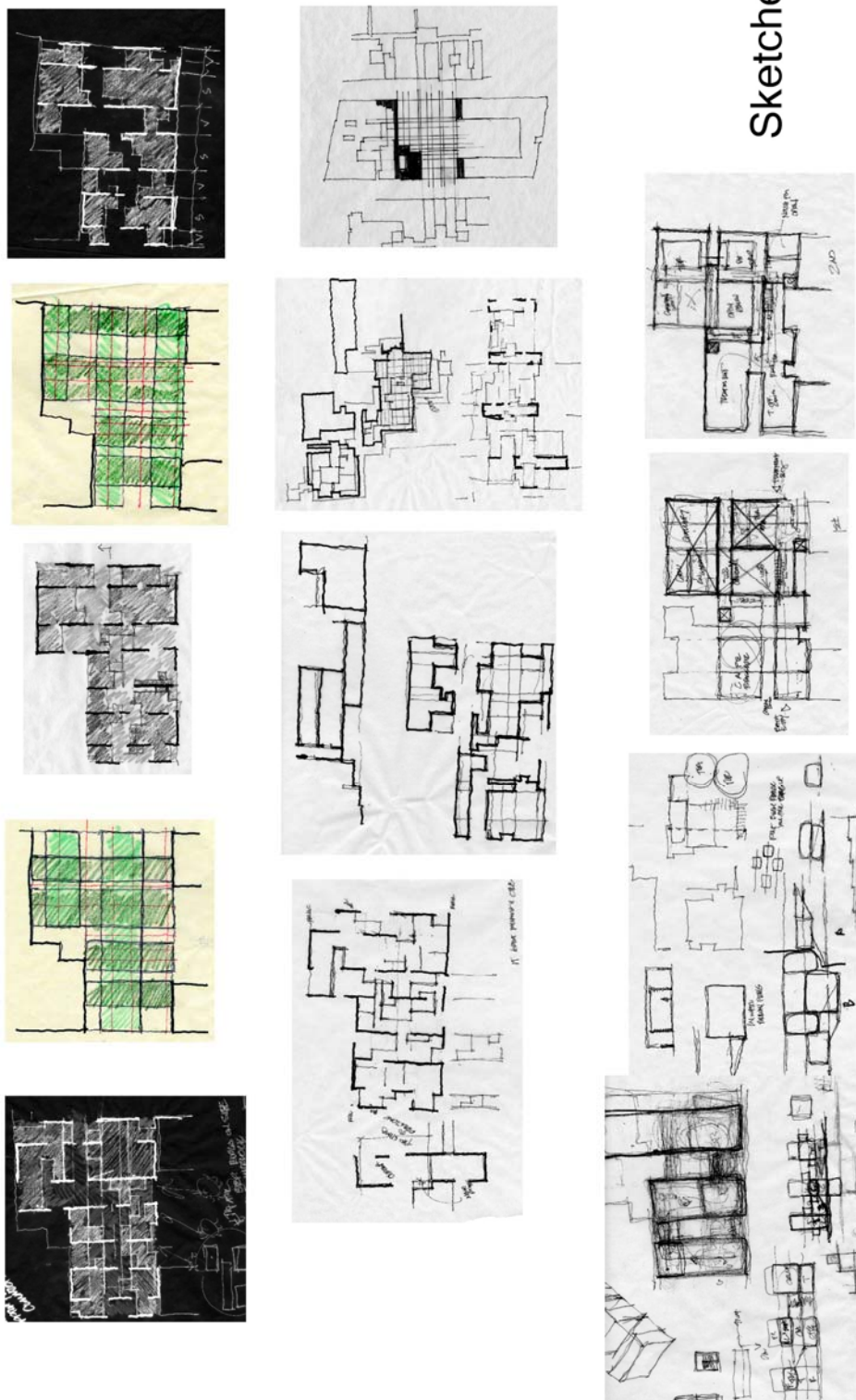
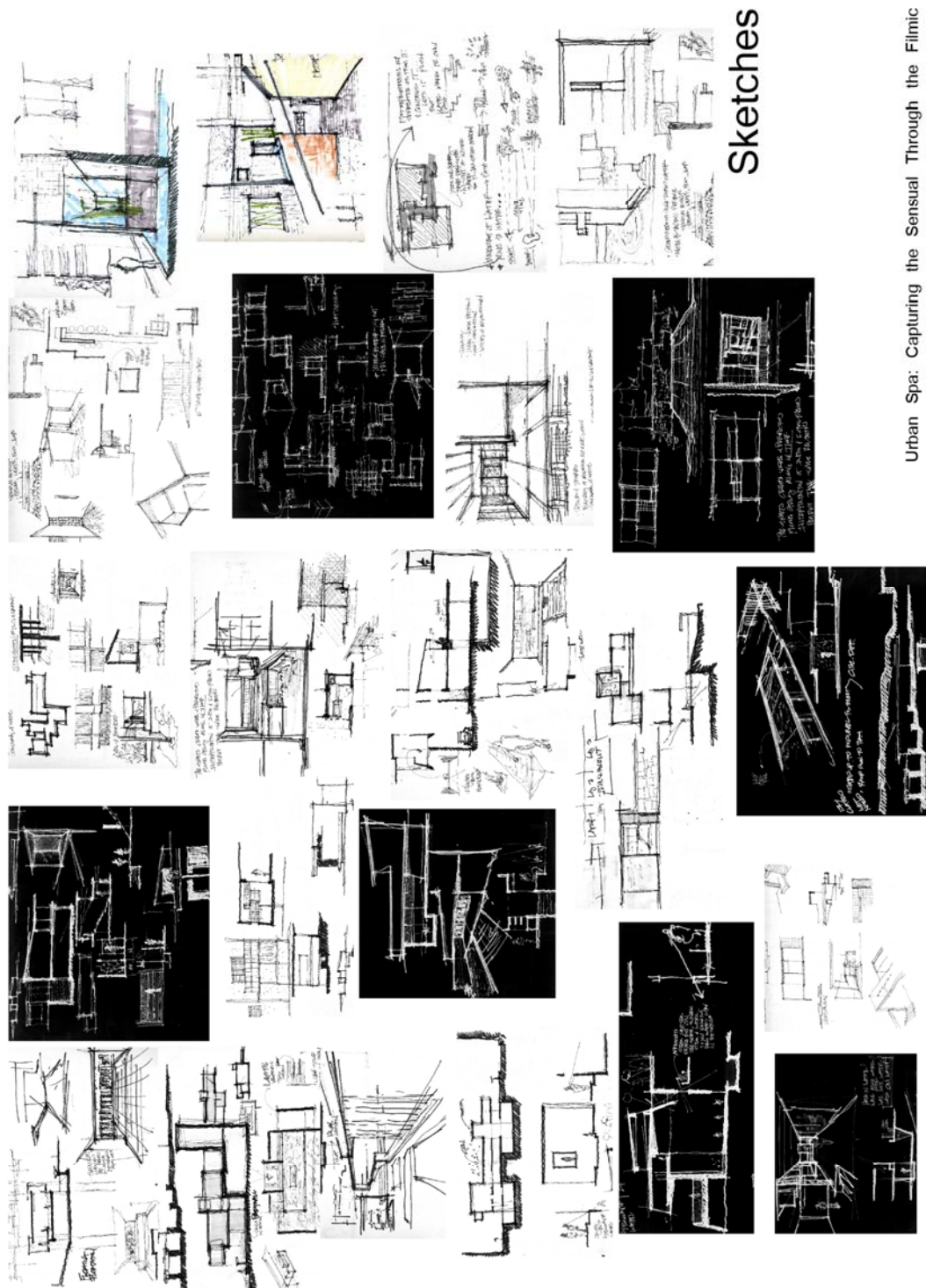


Figure 112. Sketches 1 (Author)



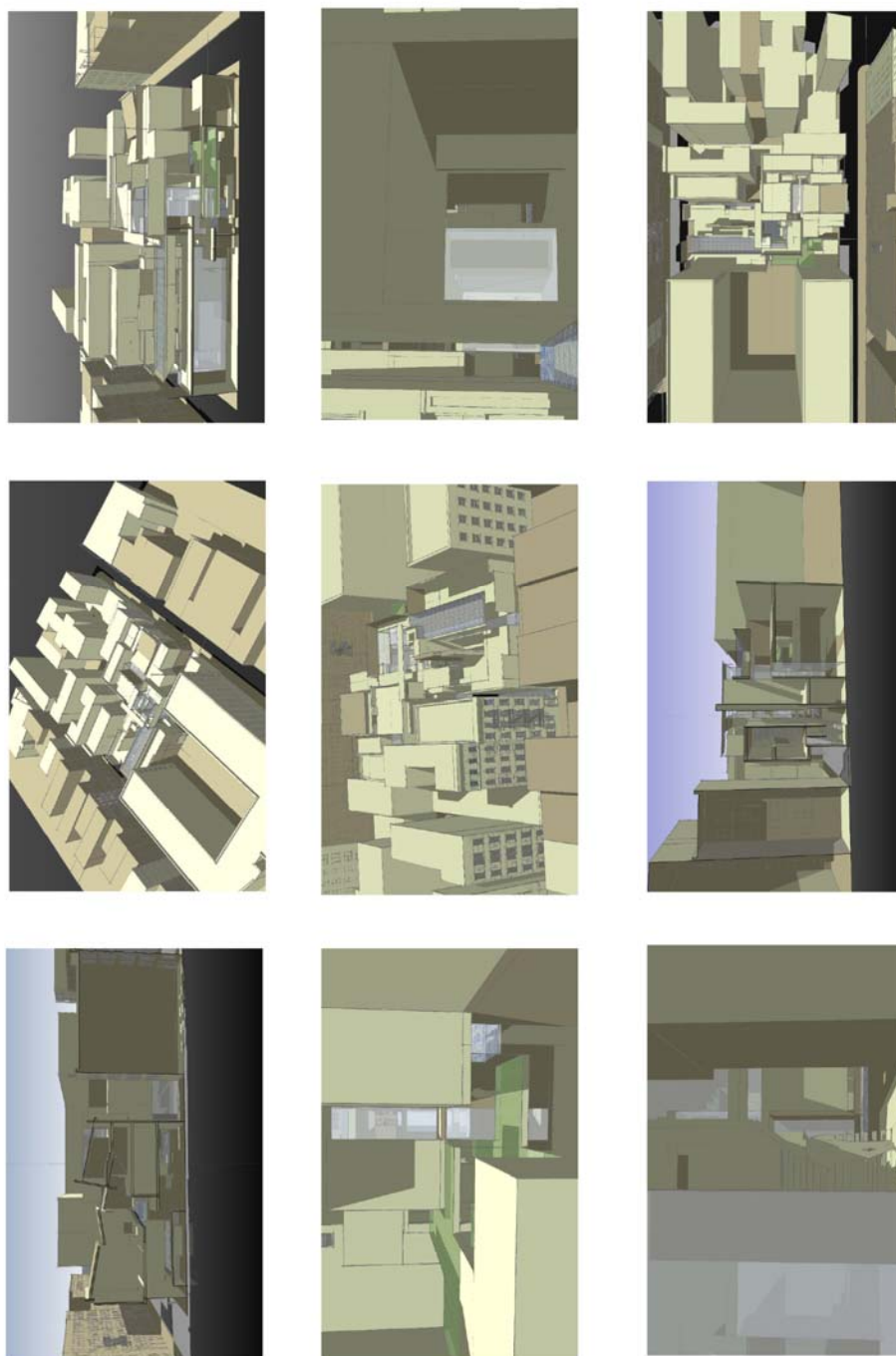


Figure 114. Preliminary Design 1 (Author)

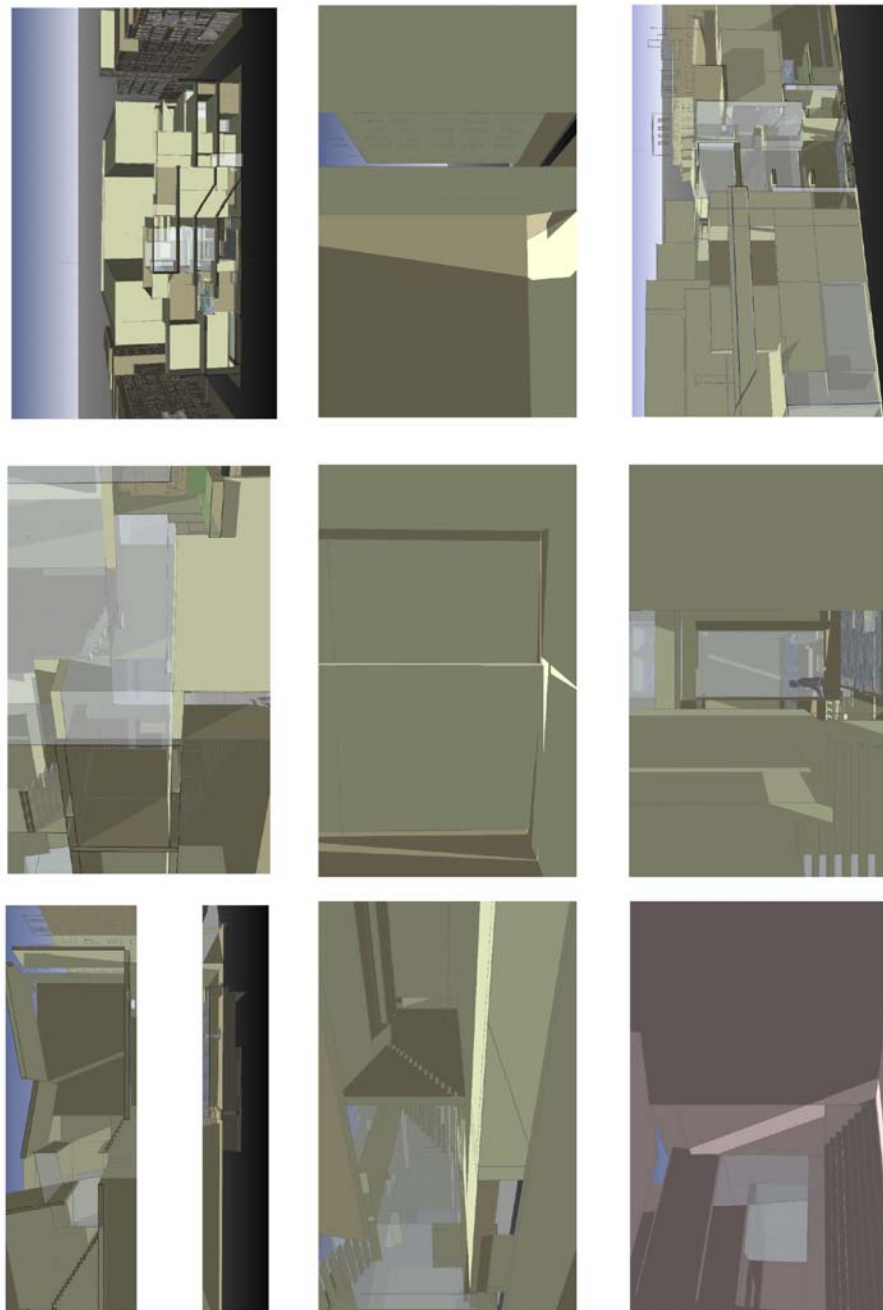


Figure 115. Preliminary Design 2 (Author)

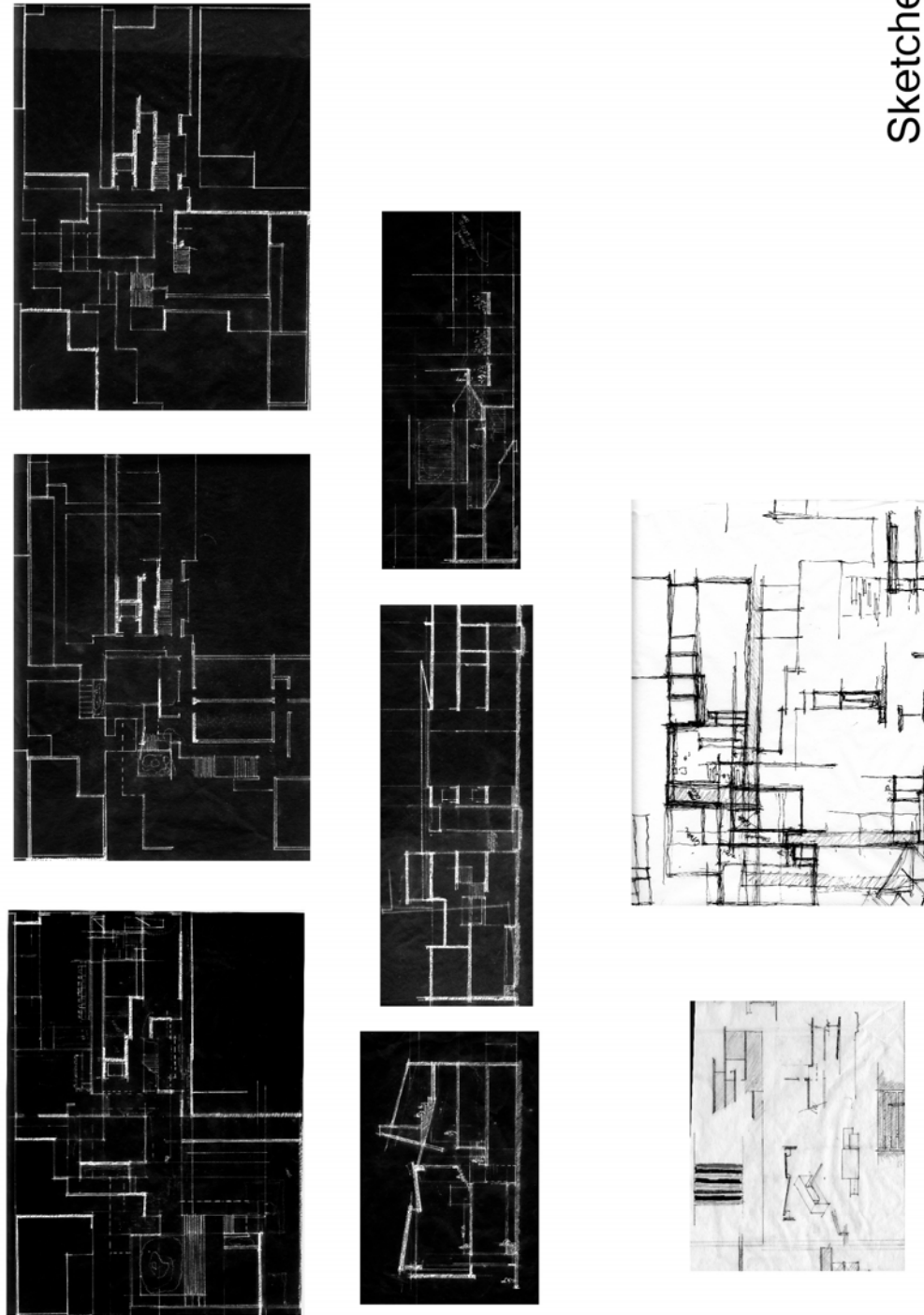


Figure 116. Preliminary Design 3 (Author)

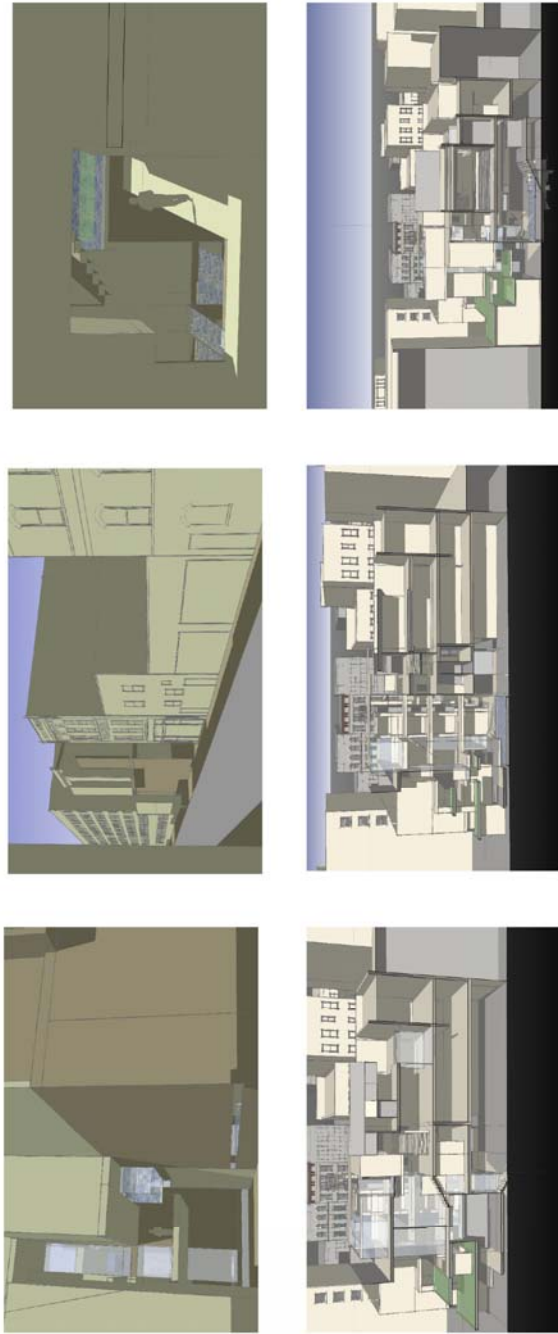


Figure 117. Preliminary Design 4 (Author)



Figure 118. Sensual Experience Plan Study (Author)

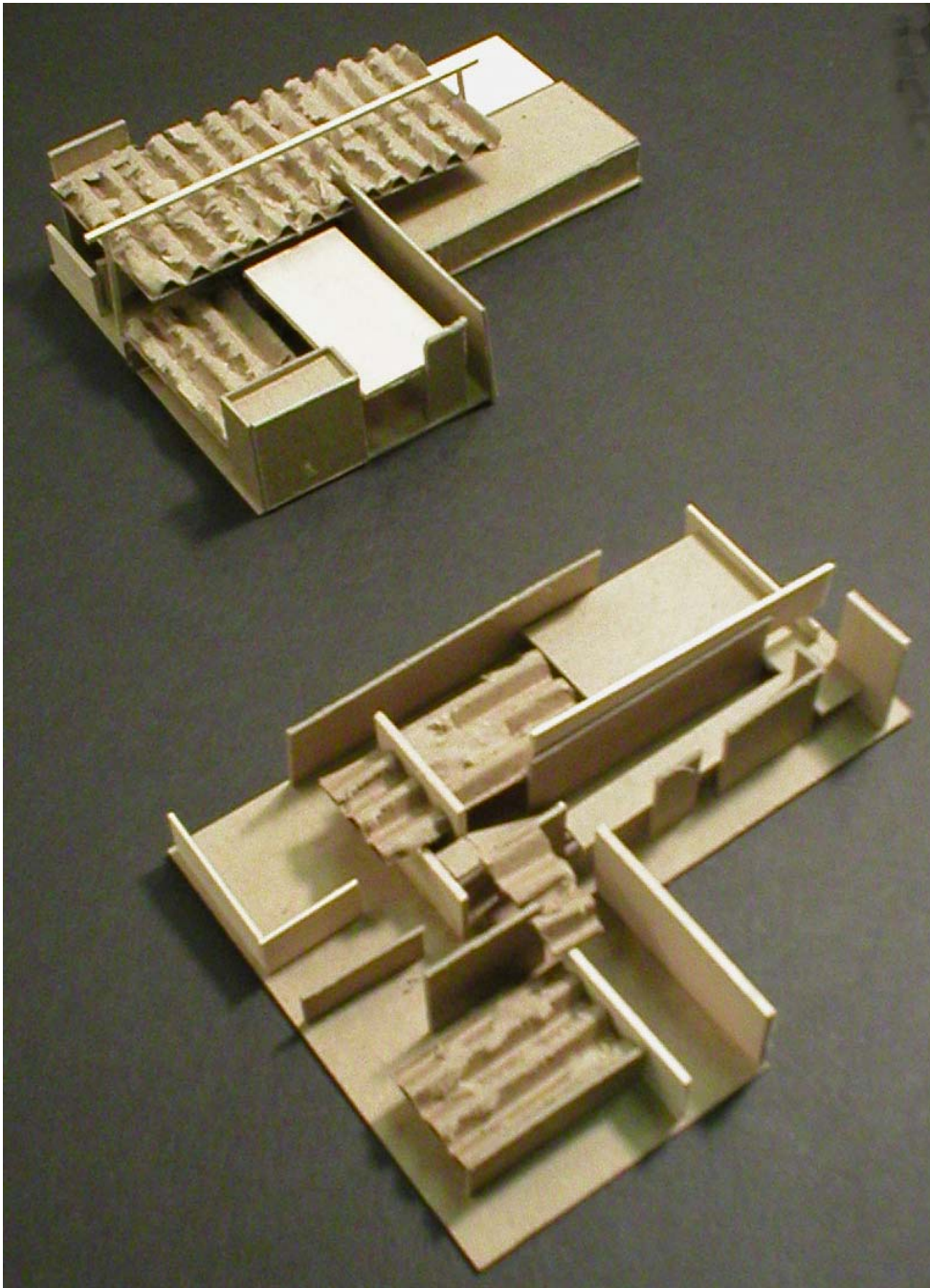


Figure 119. Study Models (*Author*)



Figure 120. Site Plan *(Author)*

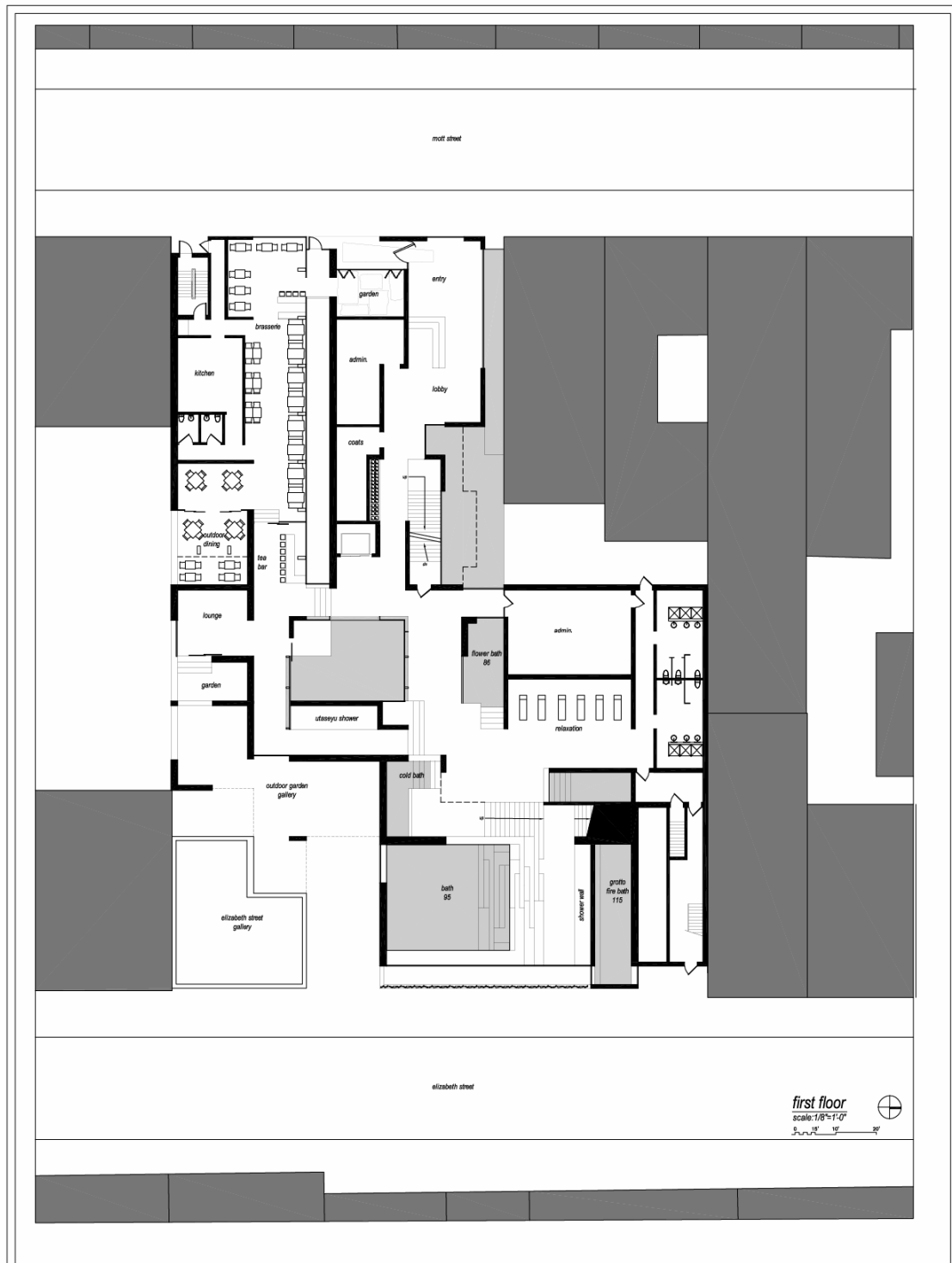


Figure 121. First Floor Plan (Author)

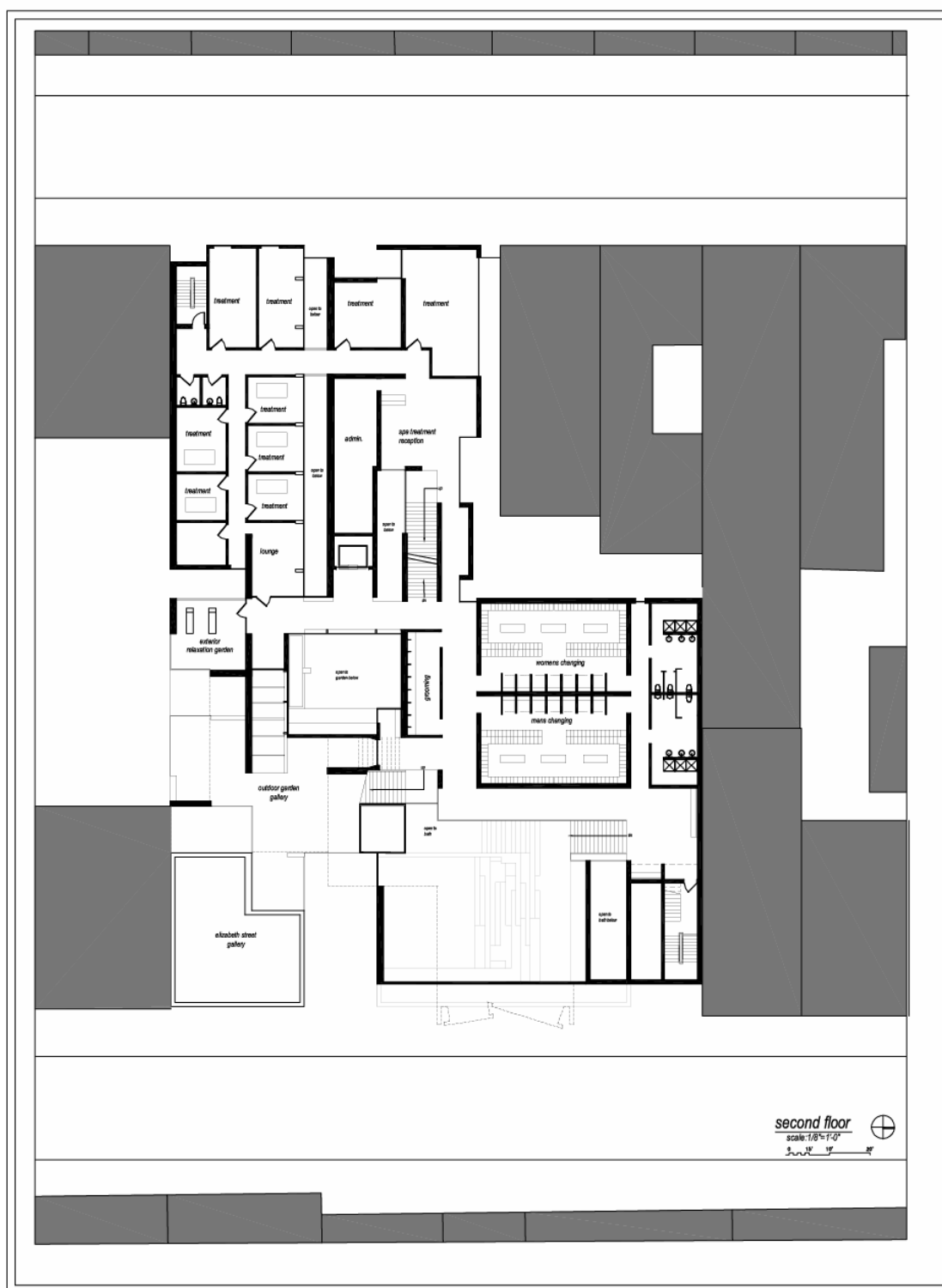


Figure 122. Second Floor Plan (Author)

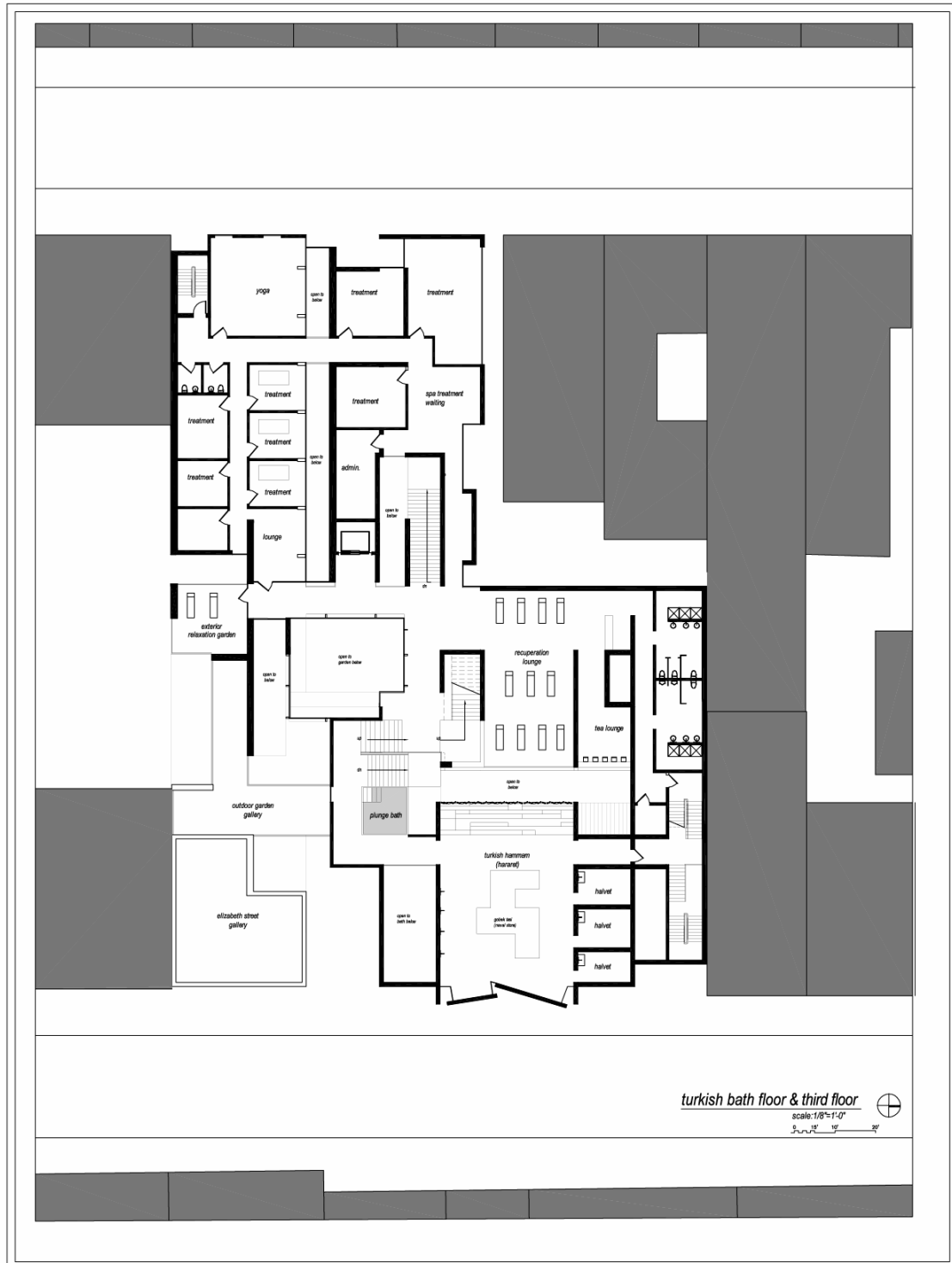


Figure 123. Third Floor Plan (Author)

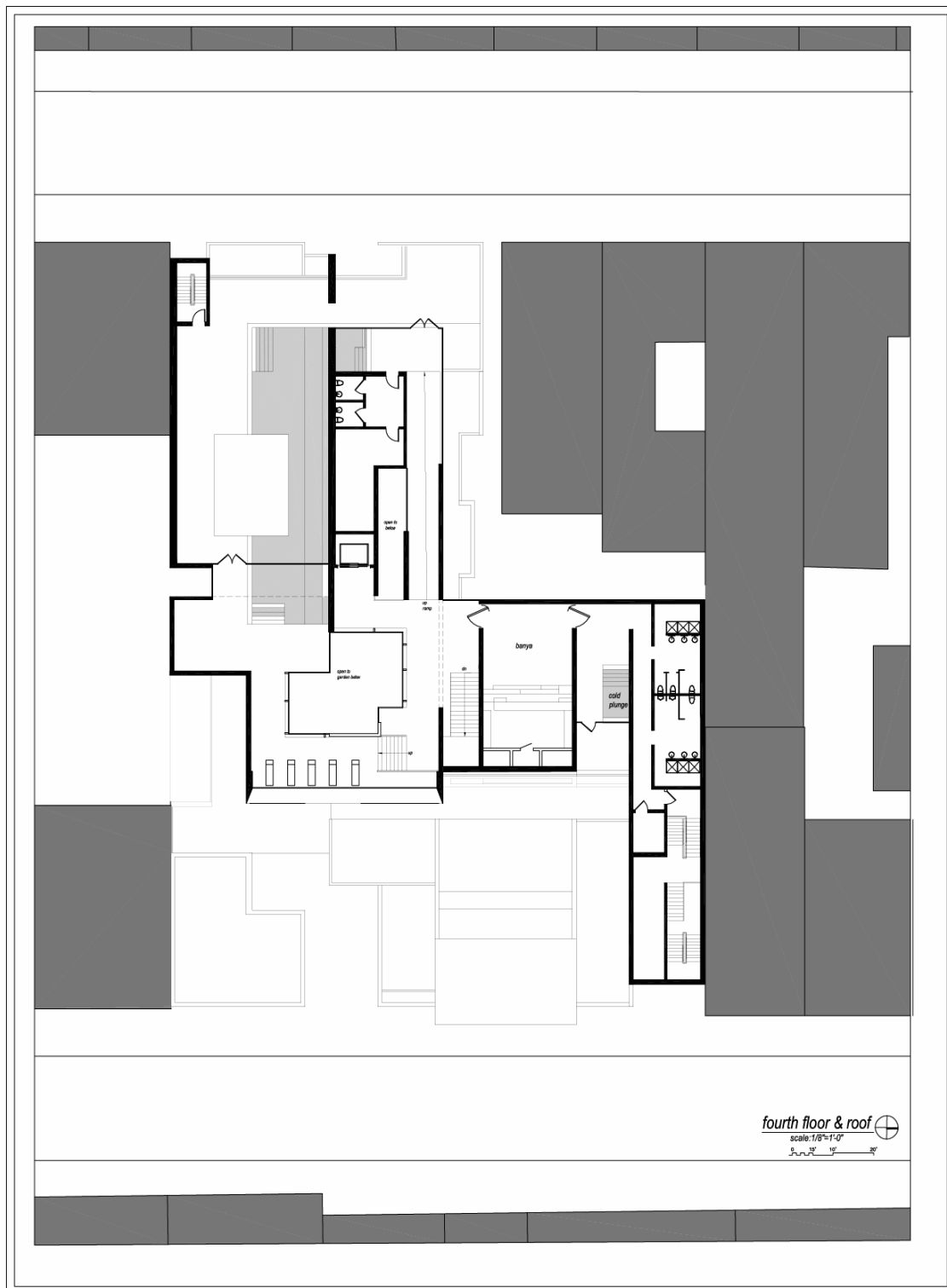


Figure 124. Fourth Floor Plan (Author)



Figure 125. Section 1 (*Author*)



Figure 126. Section 2 (*Author*)

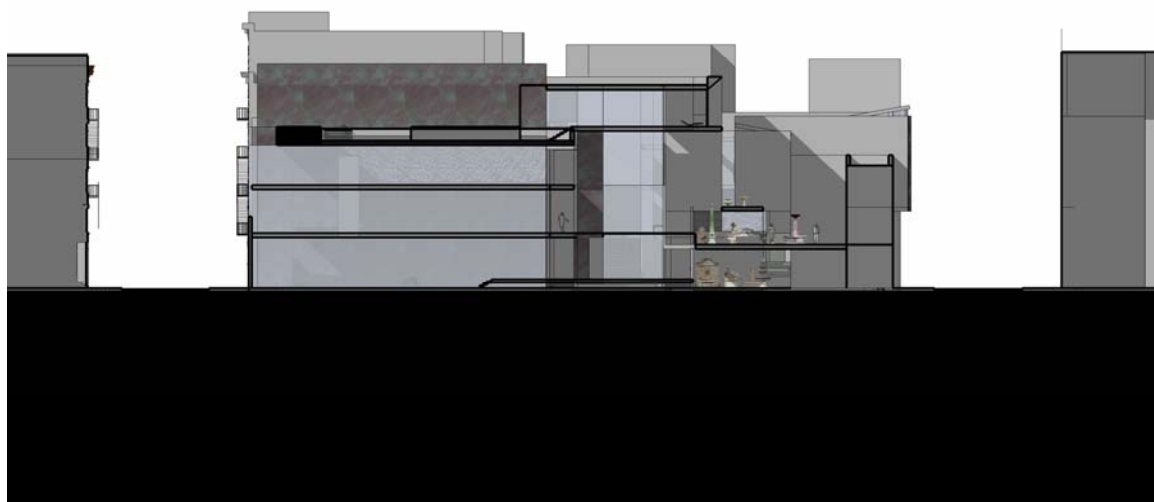


Figure 127. Section 3 (*Author*)



Figure 128. Section 4 (*Author*)



Figure 129. Enlarged Section (*Author*)



Figure 130. Sectional Perspective (*Author*)



Figure 131. Perspective (*Author*)

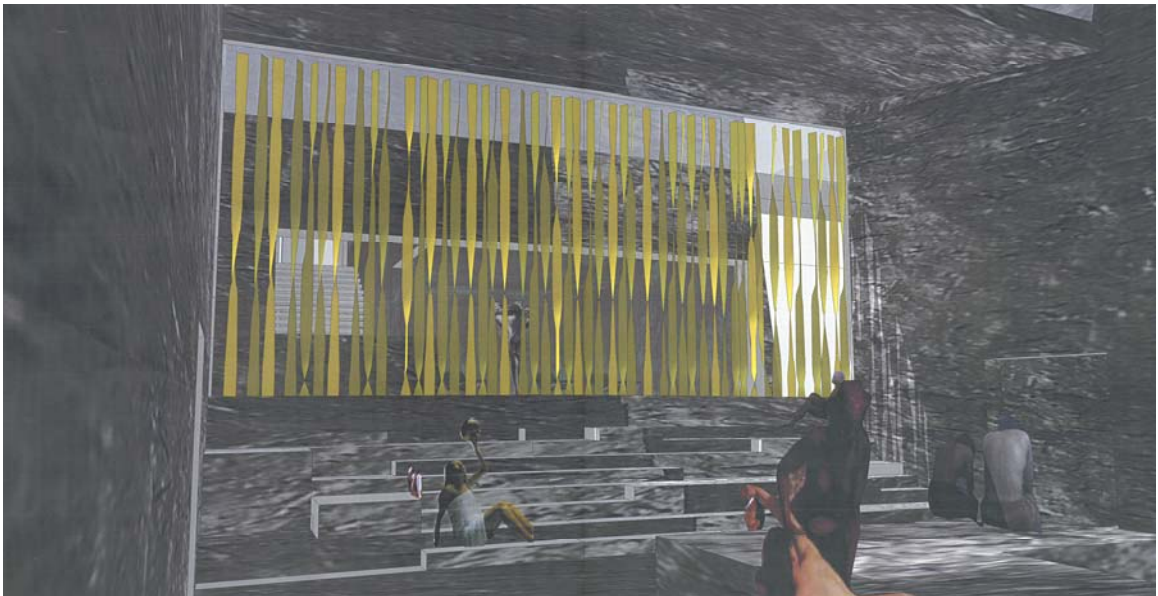


Figure 132. Turkish Bath (*Author*)



Figure 133. Interior Perspective (*Author*)

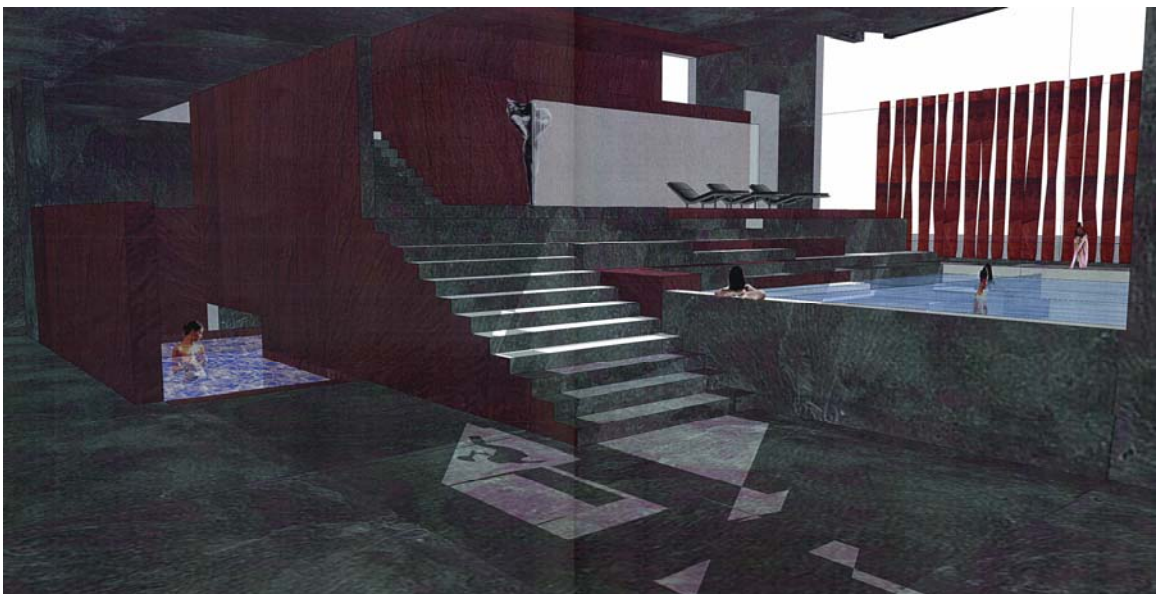


Figure 134. Interior of Bath (*Author*)

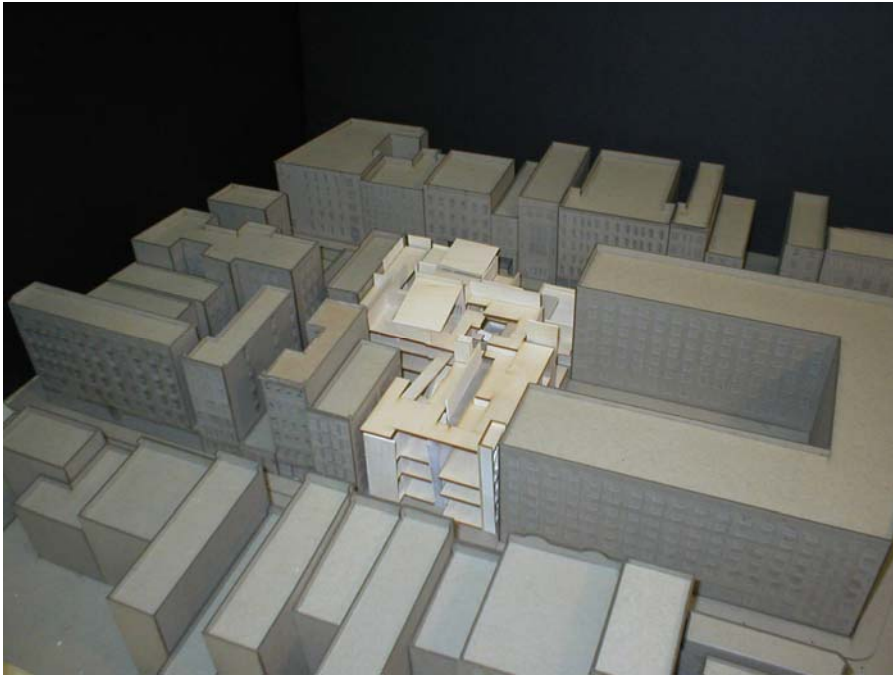


Figure 135. Model 1 (Author)

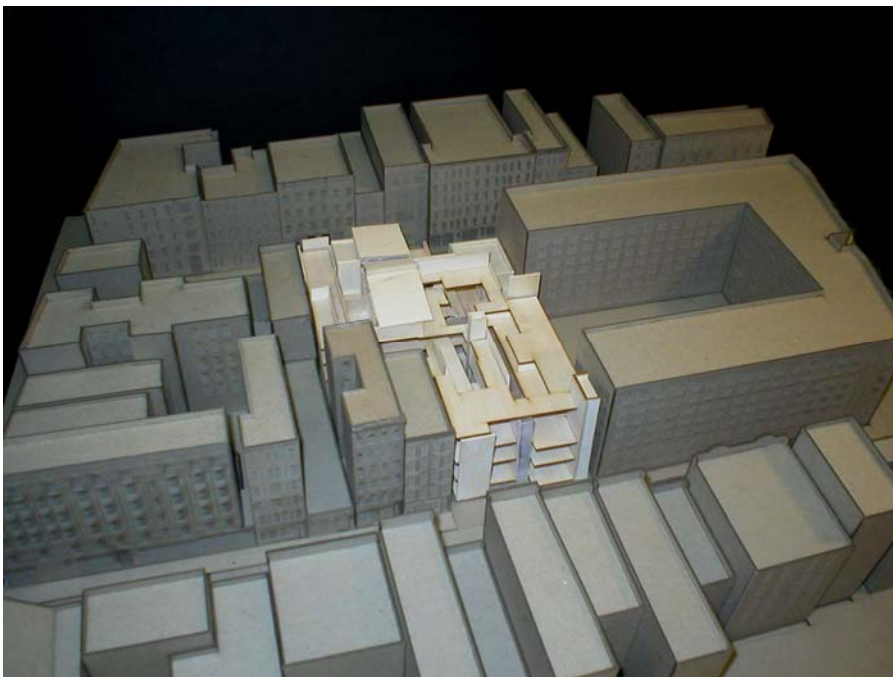


Figure 136. Model 2 (Author)

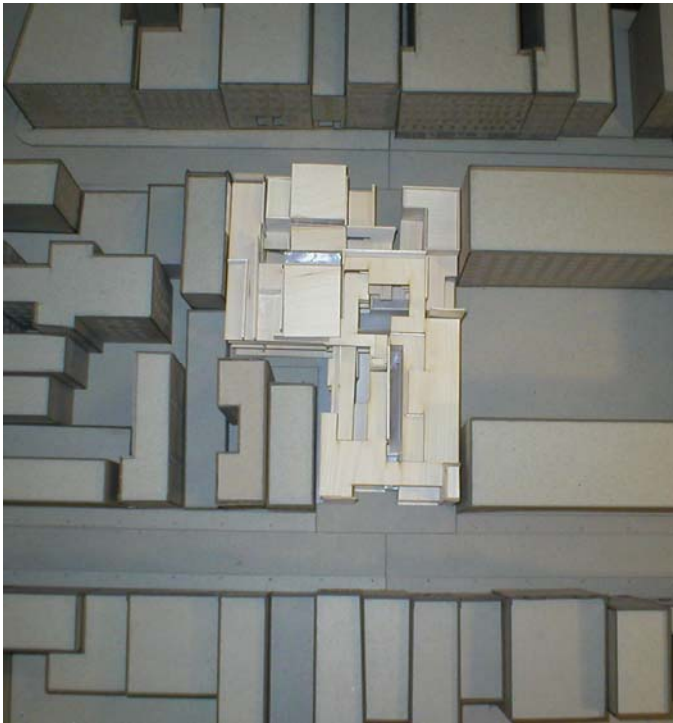


Figure 137. Model 3 (*Author*)



Figure 138. Model 4 (*Author*)

Vita

Brian K. Chevchek began his architectural studies in Ohio at Bowling Green State University where he graduated in the fall of 1993 with a Bachelor of Science in Technology with a major in Architectural/Environmental Design. After graduation he worked as an intern for architecture firms in Ohio and North Carolina over a period of four and one-half years. Brian entered the two year Master of Architecture program at Miami University in 1998. He suspended his studies after completing one year for an opportunity to work and live in New York City. He spent five years in New York working for Gruzen Samton Architects and Platt Byard Dovell White Architects where his involvement and responsibilities included all phases of project development in many different building types. Upon completing his Master of Architecture degree at the University of Tennessee, at Knoxville in 2005, Brian will pursue licensure in architecture in Philadelphia, Pennsylvania.