Objects in A Series

There exists in Old Louisville a certain rhythm of objects adjacent to one another. This texture is both visible from an aerial photograph, as well as by encountering the neighborhood as a pedestrian. Old three-story houses with Victorian details on almost every corner create a consistent pattern as well as creating a particular scale and vocabulary. The actual size of the dwelling is the one break in the regular rhythm of objects. An object dwelling of similar scale and massing in nature and any contemporary addition to the old community must be synthesized.

Experimental pattern: Connection of green spaces

Central Park, a square block within the heart of Old Louisville. It acts as a series of green spaces within the density of the city. It is linked to the great mall of St. James Court which in turn connects the green space connection into the front parts of the neighborhood houses. The approach is therefore present to recognize the linkage of green spaces and continue the transition on into the house, and even into the back garden.

Theme: Residential (quiet character)

Old Louisville is primarily a sanctuary of the oldest residents in the city. Any addition to St. James Court must maintain the quiet character and atmosphere of the residential context. Most of the people living in the area are either retired (many of which are students), established older people, or younger professionals.
Visual spatial pattern: juxtaposition and penetrations of buildings.
Looking at the specific objects (buildings), other common patterns can be
described. Most houses along St. James Court have a distinct architectural
design, with two or more buildings penetrated by larger volumes. The larger volumes are
usually composed of two full stories and often a third level within the roof and
generating from the roof. Many are the result of the removal of a wall
although some houses also utilize wood or brickwork to demarcate the upper
levels. Often windows, doors, and even parts of roofs penetrate the
volume giving clues about what is located inside. The new building should utilize similar but transformed systems of articulation.

Visual pattern: vocabulary of material and detail (facade).
Connections and relationships between different components of the neighboring
buildings are often pieces of great detail, such as cornice, fascia, window trim,
molding, and battens. The new building can be designed and contextualized for similar
work with a more contemporary vocabulary of detail to express contemporary
materials, technology, and materials.

Experiential pattern: orientation and manipulation of light.
Many of the houses are designed to take advantage of light with
surrounding fenestration: expansive, high windows, and reflective surfaces. This drawing
can be an exploration of contemporary techniques which utilize light in experiential living.
THE PROCESS: DESIGN

This process proceeded from the context analysis into four phases of exploration. The first step was an exploration of the essence of the order present in the existing sit-- becoming manifest in a set of objects representing a minimal amount of complexity. The chair, the table, and the lamp provide the basic components of an investigation of simple human interaction. The result is the development of a vocabulary of essential design components: structure and vessel--the chair; structure and platform--the table; structure and illuminator--the lamp. Each object is expressive of both function and context. Each expresses multi-functional attitudes. The chair is open to one side while being more closed to the other. The table can serve as a one person work station or as a setting for social interaction depending on where one sits in relation to it. The lamp can provide either direct light or indirect light. Each object projects different meanings depending on their use and combination with one another.

The second phase was to develop a community space to contain the designed set of objects. This phase was an examination of community and an exploration of the virtual quality of space. The result was an arrangement of two primal communal gathering elements, fire and water, within a smaller scale field replicating the larger ordering pattern of the entire dwelling. Here also, a certain dualism exists between the influence of the intrinsic issues balanced by the extrinsic issues. The resulting detail is a continuous framework which exists as structure and shelving on the inside and penetrates the envelope in the form of windows on the outside.

The third stage was the design of the multi-family dwelling. In this investigation the complexity of interaction is much greater and the tension between intrinsic and extrinsic issues is at its most extreme. The result of this exploration is a statement about context, identity, presence, and appropriateness. The dilemma is resolved in a building presenting a subtly and subdued presence to the front street, while revealing greater drama in the rear facade and garden.

The final phase is the intervention into the urban fabric around the site of the dwelling. This is the ultimate exploration of complex interaction. In this investigation, order is reinforced through the addition of corner retail into a community lacking such basic facilities providing a greater degree of social sustainability. These corner nodes are strung together to connect to the neighborhood commercial area and to connect the community to the downtown.
Object and Evolution

Vertically - the entire original of being monumental encapsulated in a volume or abstract through art in form as in the case entire image, projecting into a screen.

The vertical object is defined by two horizontal components - elements of the grid reference, mechanism common to the universe, operator and arrangement within the American city.

The vertical object is transformed in the presence by in the subtraction of mass from destruction toward replacement.

Architecture is required to produce its aesthetic function, while observing the presence of its virtual absence.

Within the boundaries of the larger volume, there is in the configuration of smaller volumes and effective elements.

The object is made complete with the introduction of the "shadow" instead of element into the structure.

Simplicity and wholesomeness are the results.

In the piece of the chair, the arrangement of the seat which holds the human being.

The table in the configuration of structure and platform.

The light is programmed of reflection and illumination.

In all cases, the process and ambiguity which results from the configuration of structure and platform effective elements in the environment.

Beginning, most are necessarily acting, sharing, and testing, only the effort, and nothing else - beyond the finality of one another, defining and environment when they are imposed to the aesthetic sense of the subject.

Also, the aspects are with challenge and edge upon the human being and arrangement in the design of the object.

Once we observe the object, since the materiality of things, the layers of colors, the individual"world" and place in a color, and a light, seeing objects within the object, seeing parts, seeing whole, seeing the whole, within the whole, within the object, within the object, within the object - a whole, in a whole, in a whole, in a whole.
CONCLUSION: A MANIFESTO ON ORDER

As one investigates the issues of design at different scales, one discovers that as the complexities of man's interaction with his fellow man and his environment increase, the issue of order becomes a more subtle one.

This exploration has been an effort to resolve the intrinsic and extrinsic issues of a particular program in a particular context by celebrating the inherent tension between the two. There is a natural tension which exists in any project as functional programatic concerns are synthesized with a contextually responsive aesthetic. The envelope seeks to contain the interior, yet the inside wants to penetrate the envelope—viewing out and letting light in. The resolution, if successful, allows both to achieve their objectives. This can be accomplished in many ways. The question becomes which way constitutes the most appropriate dialogue between an entity and its neighboring context. What does it mean to be a good neighbor? Following the metaphor of the dialogue, one can respond with several attitudes. One such attitude is to create an "antagonist", an active, confrontational piece which seeks to upstage and challenge its context. Such an approach might result in a "pearl"—or an abomination. Another common attitude would be to be submissive to the context, creating an "introvert"—subdued and passively in tune with the context. In this scenario, the opportunity for harmony is closely aligned with the risk of mundane monotony. The middle ground between these extremes is the "participant", challenging yet affirming. This approach is not content with the status quo, but rather seeks to make commentary on the nature of things as they are—pointing to a better way. Subtlety is the hallmark of such an attitude which comes from control and patience. This attitude can and should produce intrigue and drama, tempered with sophistication. This is the attitude of an order which accomplishes simplicity and complexity simultaneously.

Informed by the constructs of order analyzed in a given site, a designer is better able to respond to the context both rationally and intuitively producing this participatory contribution. The hypothetical issue of this thesis has been tested. Yet, one must realize that no amount of rational processing of the information can substitute for the intuitive phenomenalological understanding which must also concur. Order can not be reduced to a set of rules. If any practical theory about order is to be useful, it must be founded in the realization that order is elusive and subtly complex. Order is both the result of and the means of accomplishing holistic architecture. Order is, in a fundamental way, "expressed intention." This is most obviously demonstrated in the concept of pattern. Pattern by its very definition is order. Furthermore, pattern is pattern because of the intention which can be read, experienced, and at times, manipulated inherently within it. There are patterns in Nature. Nature is said to have an order. This phrase means that the natural world seems to be interconnected and related in terms of its systems in an intentional kind of way. Man's creations can also be ordered. In fact everything man does is in a sense an ordering of his world. The patterns of one's life reveal much about the qualitative nature of one's understanding of order. I believe order can be thought of as an understanding, both cognitive and intuitive, of man's intentional intervention in his world to satisfy his basic physical, social, and intellectual/spiritual needs. Architecture can and should satisfy all of these needs. Architecture can provide shelter, create opportunities for social interaction, and simultaneously stimulate the intellect through symbolism and meaning. To accomplish this, the architect of the future must develop an agenda that is beyond the typical narrow agenda of contemporary practicing architects. The future of architecture depends on the development of an awareness which provides for a more holistic architecture, incorporating a more comprehensive sense of order. This holistic
order will have to be self-sustaining: biologically, socially, and intellectually. No longer can we rape our environment or live in contrived isolation from one another. We must recognize that survival depends on recognizing our role in a complex, interconnected, and dynamic world. For architects that means ordering the man-made environment to work in harmony with its ecological context, creating spaces that support mankind’s efforts to live in community with each other, while not failing to produce challenging, stimulating, participatory art in which to dwell. This will only be accomplished by developing a sense of economy in the order of architecture. In other words, this means bringing resolution to the diverse and complex issues of human existence with an economy of quality, multi-faceted, and holistic design decisions. For example; the wall must continue to serve as a basic separation between inside and outside, but may also need to serve as a tromb wall, and also as an edge to a communal space, and also as a powerful visual design element in the whole composition contributing to greater meaning and symbolism, (and many other purposes.) With the development of this economy comes sophistication, and with this sophistication comes order which surpasses rational classification. It is this order which is felt with human intuition and that is the ultimate objective of architecture.
BIBLIOGRAPHY


