How to Construct a Not-House

An Investigation of the Poetic Image
“What is an inexhaustible source of wonder is not only the mature sureness of this fundamental orientation to Being but also the richness of its formation in word and stone.” – Martin Heidegger

“We come to see not the work of art, but the world according to the work.”- Maurice Merleau-Ponty
It’s true that I’ve been making a meal. And I’d like to share it with you, if you’d be so kind to participate in this communion with me. This meal, this banquet, has many parts that have been marinating for various amounts of time.

As with any meal, you are free to eat what you’d like. Feel free to sample bites from different plates. You can eat dessert first if you’d like, but I’d encourage you not to skip the vegetables. Though I can only offer dishes to be tasted, it is my hope that at points of curiousness you indulge me because at other points of dry crumbliness I think that I’ve indulged you.

I am quite interested in the way these ideas have marinated, percolated, permeated, melded, dissolved with each other over time. I am interested in the new connections that have been revealed through the process of making the meal, which began and was sustained by boiling water. Boiling water! The bubbles rise to the top of the pot, thrashing and moving based on the way they’ve hit other bubbles along the way. In a moment, a plethora of situations have constructed and reconstructed themselves. As I throw new ideas into the pot, they cause a series of reactions, oftentimes referred to as events. Events, like when a tuft of dandelion seeds is caught and carried by the wind, spark a multiplicity of drawings, models, or ideas.

The following mental maps and subsequent Boiling Water Snapshots are snapshots of thought through time. These drawings are maps of the different ways ideas have formed new relationships over time. This churning is the life force behind this experimental, revelatory design process. These maps can be handy tools in situating oneself in the different scopes this project readily takes.

Cooking has always been an experimental thing for me.
Design has always been an experimental thing for me.

The process for this project began with wondering and wandering. Questions were asked which were answered through the creation of drawings or models. In a process of experimentation, however, there is often failure. Failure was an important part of this project because it exposed stunted questions, conventional thinking, and enforced honesty and humility. It was important to see failure as a greater vector towards learning.

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2 Interestingly, those three things oftentimes have become blended as the process of this project unfolded.
Relationship between body & world

"FIRST HOME"

Memory

Image & imagination

Experience

Representation

"THIS IS NOT A PIPE"

"THE PROOF IS IN THE PUDDING"

Intimacy

"Parts of the Matter vs. Essence of the Matter"

Being-in-world

Thank you

Relationship between:
  creator & creating

Drawing

Hand

The thinking hand

Bridge boundary between
  SELF & WORLD
  SELF & DRAWING

Reference point

Excerpts of self
Examining things from two different sides of the same river

Everything is connected even by its separation - Simmel

Study of life through dialectics

Fact of the matter versus essence of the matter - Koukal

Relationship between the craft and the craftsman

Pallasmaa, “The Thinking Hand”, “Eyes of the Skin”

Phenomenology

Husserl

“Begin where you are

Hegel

Being intertwined with the world

Heidegger

Being-in-the-world

Bachelard

Study of intimacy reveals truth

Zumthor,

“The proof is in the pudding”

Relationship between body and world

[return to primordials]
Bachelard, "Poetics of Space" [pursuing the depth of the unknown] in memory, imagination, and the dark, dusty drawer in the corner

In Praise of Shadows, Tanizaki

"Not Home"

ADOMUS

-linked to the concept of emotional placidity
-using the concept of the "home" as a platform to ask architectural questions
-homes as containers for people, containers of relationships, residue of human dwelling and emotion; presenting these emotionally-based homes with architectural questions and listening for a response
Deleuzian idea of multiplicity

[.arranging and rearranging to realize potential of virtualities] Drawings as machinges, not objects; an open dialogue

Where do we dwell? Can you dwell in a rose? Do we dwell in emotion? Do people seek to be contained?

Rilke’s “Letters to a Young Poet”, “Diary of Laurel Marie Briggs”

What is the relationship between light and dark? Are they constantly on the edge of the other?

Bachelard, “Poetics of Space”

Original Rose House
Emotional Placiality

What does it mean "to dwell"?

Heidegger
Bachelard

ADOMUS

Emotional Placiality

What does it mean "to dwell"?
to gather, return, care,
set free, situate
How do we see? How do we read intimacy?

James Corner: image vs. representation
How does the viewer participate in the image?

drawings as abstract machines (instead of objects)

Frampton Language
Frascari “Creating the reveal”
Scarpa Detail
Eco Code

Art reveals architecture.

the joint between the real and the imagined (between the dwelt and the drawn)
How do we draw?
“loosening of the language loosens the architecture”
Rodin
Rilke
Giacometti

Art reveals architecture.

Peter Zumthor & atmosphere

Intimacy & Phenomenology
Gaston Bachelard

Drawing Intimacy
Contents

[7] how to make a meal | the meta-metaphor

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    the memory house
    the house of fear
    the house of sculpture
    the house of brea(d)th
    the sacred house

[95] conclusion
1. From mundane subjectivity, start your description by briefly stating in a notebook your most prominent memory of the phenomenon that is under investigation for the week, and how you feel about it. Find a photograph, image, or any other visual aid that you think at least partially exemplifies the phenomenon.

2. Begin to phenomenologically focus your description. Shifting from your most prominent memory and feeling about the phenomenon, focus in on the phenomenon itself, either directly or indirectly. Take care with your language throughout your description, employing verbs and adverbs rather than adjectives and nouns. Try to only report on how this phenomenon appears to you, in itself and from itself. All other knowledge relating to this phenomenon, whether derived from psychology, sociology, anthropology, the hard sciences, architecture, etc., needs to be put aside and bracketed. Attempt to do this initially through body hermeneutics:
   a. Perception. What can you see, hear, feel, taste, and smell? Which senses are most engaged? Which senses are muted? How are the senses synaesthetically or otherwise stimulated? What distance is the “perfect” distance from which to “take in” this phenomenon and perceive it most comprehensively? What happens to your various senses when you alter your distance from the phenomenon?
   b. Motility. How does this phenomenon ask you to move? What speeds or rhythms does your body take up? In what specific ways do certain body parts move? Which specific limbs does it engage? Are the movements you are being asked to take up physically comfortable or not? Does it ask your body to—literally—go new places? Does it keep you in your physical comfort zone?
   c. Social-affectivity. How does this phenomenon ask you to engage it on an emotional level? What/how does it make you feel? How do you relate to it on an interpersonal (or person-object) level? What are the contours of your relationship to one another? How does it “fit” you and you it? Do you feel any dis-ease or psychic discomfort? Do you feel alienated or marginalized? Or welcomed and on familiar ground?
   d. Viscerality. What is going on beneath your skin, in the inner workings of your body? Does the encounter with the phenomenon induce an upset stomach, a headache, a quickened heartbeat, etc.?
   e. Cognition. How does this phenomenon ask you to categorize it? What is it called? What do those names tell you? What is its rational relation within larger schemes or contexts (its function, its history, its “value,” etc.?)

3. Attempt to discern the essential structures of the phenomenon through imaginative variation. If you imaginatively “remove” various elements of the phenomenon, does the experience “hang together” or “fall apart”? What is essential to the phenomenon in order for its appearance to remain coherent, as that appearance? What elements can be removed without effecting the intelligibility of the experience?

4. Without waiting until the last minute, pair up with your partner for the week over lunch, coffee, a beer, the internet—whatever works that will allow you to have an undistracted conversation. Compare notes, visual aids, and work through steps 1-3 together, in a provisional attempt to “attune” and bring your descriptions together. The point here is not to judge who has generated the better description. Listen, and try to see, together.

5. Summarize your joint findings into five (5) bullet points that you think (at least provisionally) capture the essence of the phenomenon, still employing verbs and adverbs rather than adjectives and nouns. You will narrate these findings with your partner at the next class meeting.

(continued on next page)
“What is the primordial stuff of architecture?”, he wonders.

Memory
Emotion
Imagination
Darkness
Light
Silence
Atmosphere
Time

These are the elements of this investigation. These are the brick and mortar that construct the homes embedded in this book.
Blessed John Paul II, in his Letter to Artists, recognized that the link between craft and craftsman could also be seen in the word itself, for example in Polish, stwórc (creator) and twórc (craftsman) 4. The German philosopher, Martin Heidegger, made the claim that the closer one becomes to the origin of the word, the closer one becomes to the essence of a thing. There begins to be revealed a connection between language and object, word and lived-world. The way we describe things, the way we draw things, reveals how we see and understand the world around us.

Continuing, the relationship between the craft and the craftsman is an intimate one. In this study, the consideration of how the hand relates to the rest of the body is centrally important. When drawing, the hand becomes a link between the eye, mind, and the body. The movements of the body become traced onto the canvas. Finnish architect Juhani Pallasmaa understands the hand as the first tool in which we discover the world. He explains the hand as being an important tool in drawing, especially, when he describes architecture as “a product of the thinking hand” 5. Through hand-drawing, he claims that we touch the designed object or space from the inside out. In this way, we see things differently.

Did the chicken come first or did the egg? Does the meaning of an object arise from the word attached to it, or does the word come from the meaning of the object? Philosopher Martin Heidegger claimed that being closer to the origin of the word brings one closer to its essence. Words become tools, then, to educate one on the essence of the object. In this way, words construct meaning. The way one’s hands work with a drawing conjure meaning in a similar way. Tools, being used as a means, refine actions and tasks. As tools become refined, the act becomes refined as well. In this study, drawings are seen as catalysts for thought-drawings are seen as tools. Just as words build meaning, so too do drawings.

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SIGNIFICANCE OF THE HOME

The home serves as the meeting point for both interests of this thesis: semiotic and phenomenological. Experience and code are both embedded in the house. In order to better understand the house, the designer chose to dissect it. However, as with any problem, the solution is based off of the tools used to approach it. Instead of dissecting the home with a chainsaw and cutting off corners like Gordon Matta-Clark, the designer chose to approach the home wondering about emotional dwelling places. In this way, the tools for dissecting become memory and atmosphere instead of stud wall structure.
HOW DO WE DRAW HOW WE DWELL?
Can you dwell on a line?
In a line?
Can you dwell in the light space between words on a page?
What is it about the curve of a g that gestures my return?
9.23.14. 5pm. Partly cloudy, 66°F
From an evening wrapped in nostalgia,
Turning inside to go out
…lingering on the staircase
of the Memory House
INFLUENCES:

+ Bachelard
+ Zumthor
Sprouting from the thought, “Can one dwell in a rose?” as a subsequent question to “how do light and dark relate to each other?” the Original Rose House (ORH) quite literally served as the ink blot on the canvas that is this thesis study. The dialogue a craftsman has with his craft is an intimate one, indeed. He speaks to his project through his choice in materials, but also his gesture. However, for the project to unfold in its natural fruition, the craftsman, the designer, should listen. It was through this listening that the once mumbled language of the Original Rose House began to speak (albeit in tangled fragments at a time). Peering into section cuts of the ORH, the young man who was dwelling in the ORH looked out as well. Daydreaming asks one to look outside while turning in.

\{Where does one dwell emotionally?\}

The closed book, like the closed drawer and the dark inkblot on the page, offers the imagining self infinite depth and virtuality. It is on this plane, in the chasm between real and imagined, in the tension of the unreal reality, that the Young Poet opens the door of the Original Rose House and introduces himself. An outsider might call him a client, but an insider would not hesitate in calling him a companion.

\{Can one dwell in a rose?\}

A home can be seen as an extension of the body. Not only do they form reference points for how one understand themselves in the lived-world, but they are laden with memory and emotion. Rather than obeying the geometry of a home, the idea of the house is un-thunk in this study as a series of relationships. Heidegger’s hut in Todtnauberg, Germany has been analyzed in order to gain better understanding of his intellect. In this way, his ideas about dwelling have been grounded in his personal ritualistic retreat. In a similar way, Michelangelo’s frescos are grounded by the architecture of the Sistine Chapel. Heidegger’s consistent retreat is a testament to the intense relationship between thought, person, and place.
I don't want to spend my time writing things...
In an age of the image, one cannot deny that learning walks hand in hand with the image. Is the space poetic in and of itself, or is it the way one talks about it that makes it poetic? Perhaps it is a synthesis of these two questions.

Just as poetry is meant to be spoken and live in the lungs, architecture is means to be inhabited, experienced.

How does one know that poetry is poetry? It is the arrangement of the words on the page that signal one to slow down, signal that these words are important and should be lingered on? In a similar way, the reconsideration of composition, recognizing drawing and media as a tool to create a dialogue is relevant for architecture. Breaking up the paragraph (and by extension to architecture, break up the drawing into fragments), teaches one to read the poem, or the drawing, differently. Words become emphasized as they are allowed the space to let their meaning expand and dwell on the page and in the reader’s mind. The media is the message.
the Hilbert's idea of standing on an examination of participant attesting
democracy models at both sides.

3.30.15

↑ I'm both trying to reconcile unlike things — using past +
my drawings' add

↑ do this using details from everyday life &

↑ like: a staircase
↑ a man
↑ a meal
↑ a lake

↑ Need to look up
↑ German poetry for
↑ That time I decided
↑ RULES?

↑ post German onto
↑ letters to
↑ ME.

↑ Mapping real
places where
these things occur?
Fitting.

3.24.15

Faced it off.

The fields are...
From the grip of night,
With a fever’s cool grasp burning my chest
Entombed
by a House of Fear...
FLUXXUS

Perfect Time
This That

FLUXXUS

Perfect Time
This That
From teeming darkness,
How deep is the reservoir from which my life flows?
...digging deep to plant
the House of Sculpture
INFLUENCES:

+ Rilke
+ Rodin
+ Bachelard
+ How to introduce oneself to darkness?
Translated into the language of hands.

Every surface lives.
Unfortunately, the handwriting is quite difficult to read. The text appears to be a casual, handwritten note with various thoughts and ideas. It is challenging to transcribe accurately due to the handwriting style and the overlapping notes.
The room was empty. The door was ajar. The light flickered. The air was still. The silence was deafening.

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He stood there, arms crossed, looking at the empty room. His mind was racing. What had happened? Why was he here? Who was he? These questions echoed in his head, haunting him with their absence.

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The room was filled with memories. The smell of coffee, the sound of laughter, the feeling of warmth. It was a place of comfort, a place of family. But now, it was empty. The memories were a bittersweet reminder of what was lost.

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The door closed softly, the sound of the lock turning in the darkness. He was alone again. The room was silent, except for the sound of his heart beating against his chest. He took a deep breath, closed his eyes, and tried to find peace in the quiet.
From an expansive eve,
Traversing interior landscapes,
Nature flows from me
in the House of Brea(d)th
INFLUENCES:

+ Rilke
+ Giacometti
+ exploring bodily awareness in darkness
+ exploring boundary in darkness
+ measuring through rhythms
+ vastness
+ immense intimacy
I held the evening in my lungs,
Exhaled and it was over.
Does the cosmic space
We dissolve into
Taste of us, then?
- What do silence & darkness build? p. 165
- cathedral walls are museums of silence
- What are museums of cathedrals? Like? One is dead, the other is living... one a document, the other a person, who are works of art? (Popper: they are not)

Piero Bella Francesco's universal objects of ideas (the Platonic world of ideas is visible in his pictures)
- Silence is fertility, silence is mystery.

"When the sense of stillness is missing the extraordinary, the ordinary becomes connected with the ordinary, with an extraordinary flux of things (reduces the mechanical routine)
- "prayer is a pouring of the word into silence" ZBD
- "true knowledge is saying the whole world & God is deceased & the creator is to create silence"
the echo of

rhythm

of 10

things

produce the (apparent again)

What is

nothing that is

sense expresses the need that is for

p. 151

is language.

V.I. utile existence.

Right for cause all is - 150.

Any stone split open made to consume you 2.21.15

Does rhythm imply return?

TENSION

"I am definitely loved whatever happens to me. I am aware of this here. And so my life is good." - St. Josephine Bakhita

STRUCTURE OF POEMS relating to the structure of each house?

In how to build -

more in character.

Death to self?
Small piece of light, moving through the world like a lightbulb until it found its place on the wall covered in flowers.

"Light through slate?"

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**Excerpts and Exte**

Light & Stone
Thin Time
Thin Time
Thin Stone

So much so that boundaries are erased.

I am free to trace, to follow.

No echo to be heard.

Wait, listen.

Acting, without a frame, I try. I try to stretch, but to believe I reach when I cannot extend myself anymore. Is this my end? Shall I pass?

Or shall I fall? Into pleasure darkness & flickering light until death.
I have any myself at all—that means I existed so fast for so small a
feeding on it
gums can
I am a beginner in my and life

Lose Be still.

Where is the 87H? Oftrend of a
Galley? where he bedslee there or he other way too? Is the 87H there a the
beginning? He comes across it of course because he needs it.

As this where he bit weeks... lol,

Lacque joke.
From stillness,
To dwell in immense intimacy
is to learn the language of silence
in the Sacred House.
INFLUENCES:

+ chiascuoro
+ light & silence
+ rembrandt
+ goya
+ piranesi
+ michelangelo
+ olafur eliasson
As T.S. Eliot said, “we shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time.” Perhaps this is an apt description of what it means to dwell: to be situated in a place where an exchange of person and place, memory and emotion occurs.

Dwelling and return have seasonal and cyclical connotations. To dwell one must gather the more elusive architectural elements of memory, emotion, light, shadow, and smell.
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NOTES


