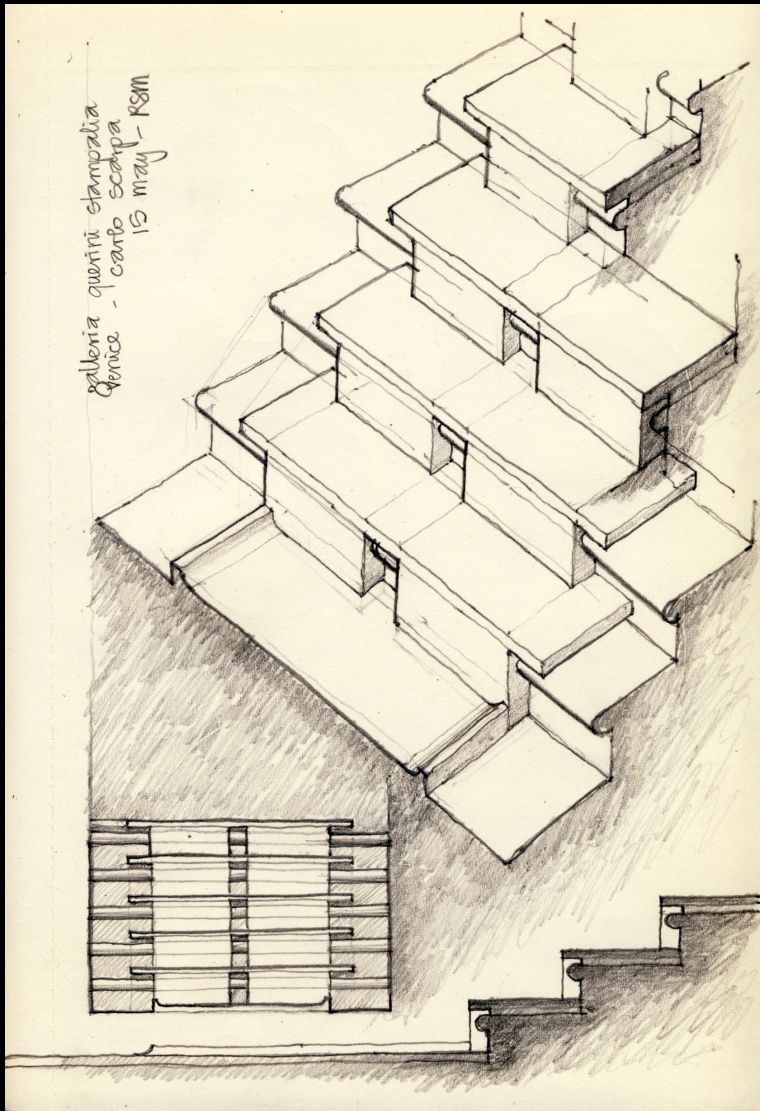


The Space Within: Interior Experience as the Origin of Architecture

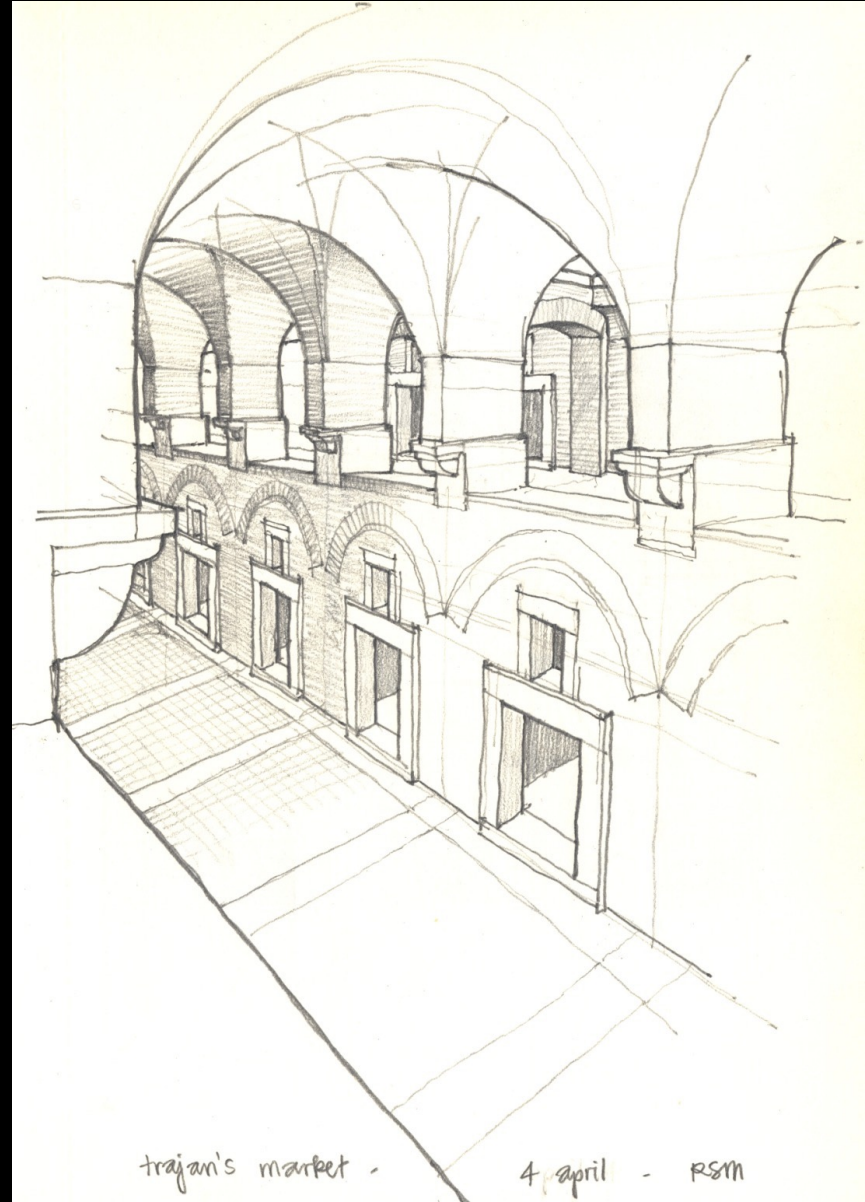
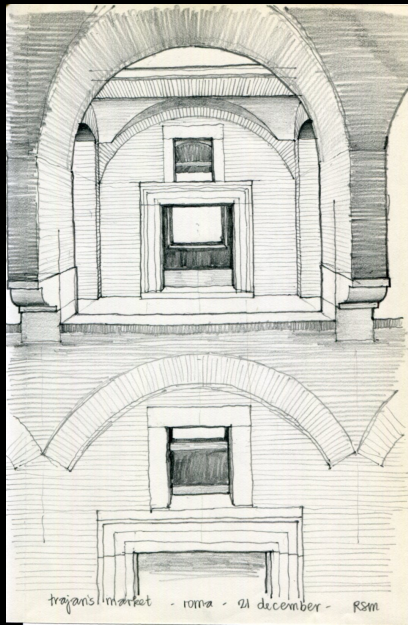
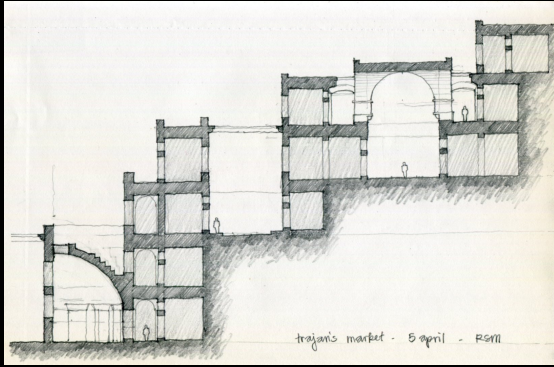


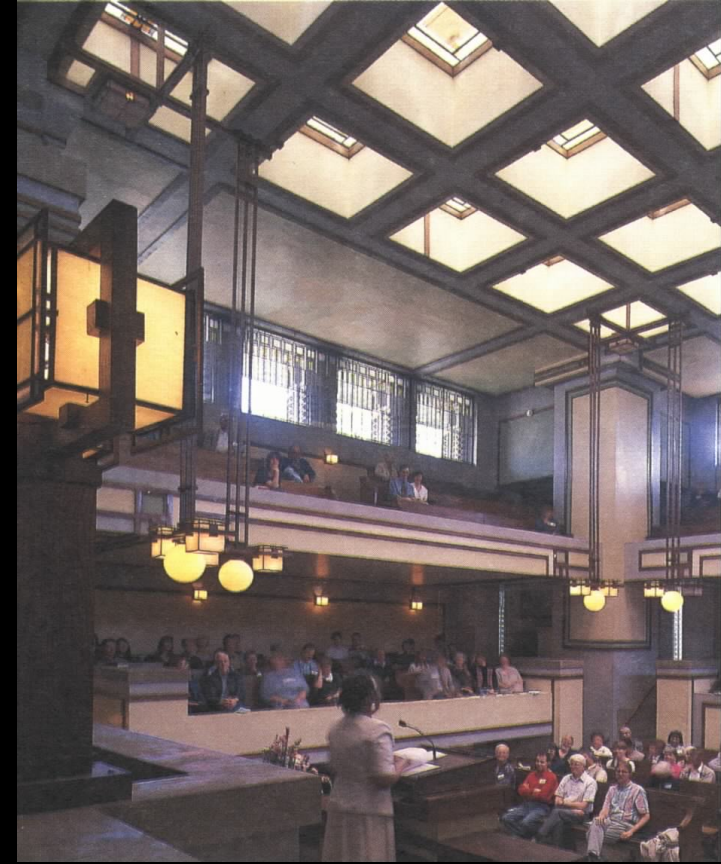
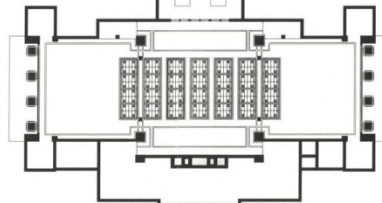
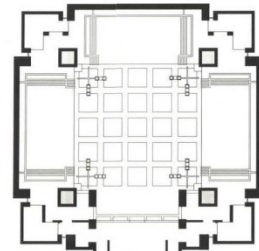
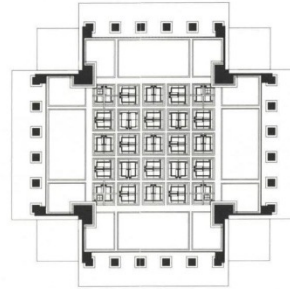
Robert McCarter

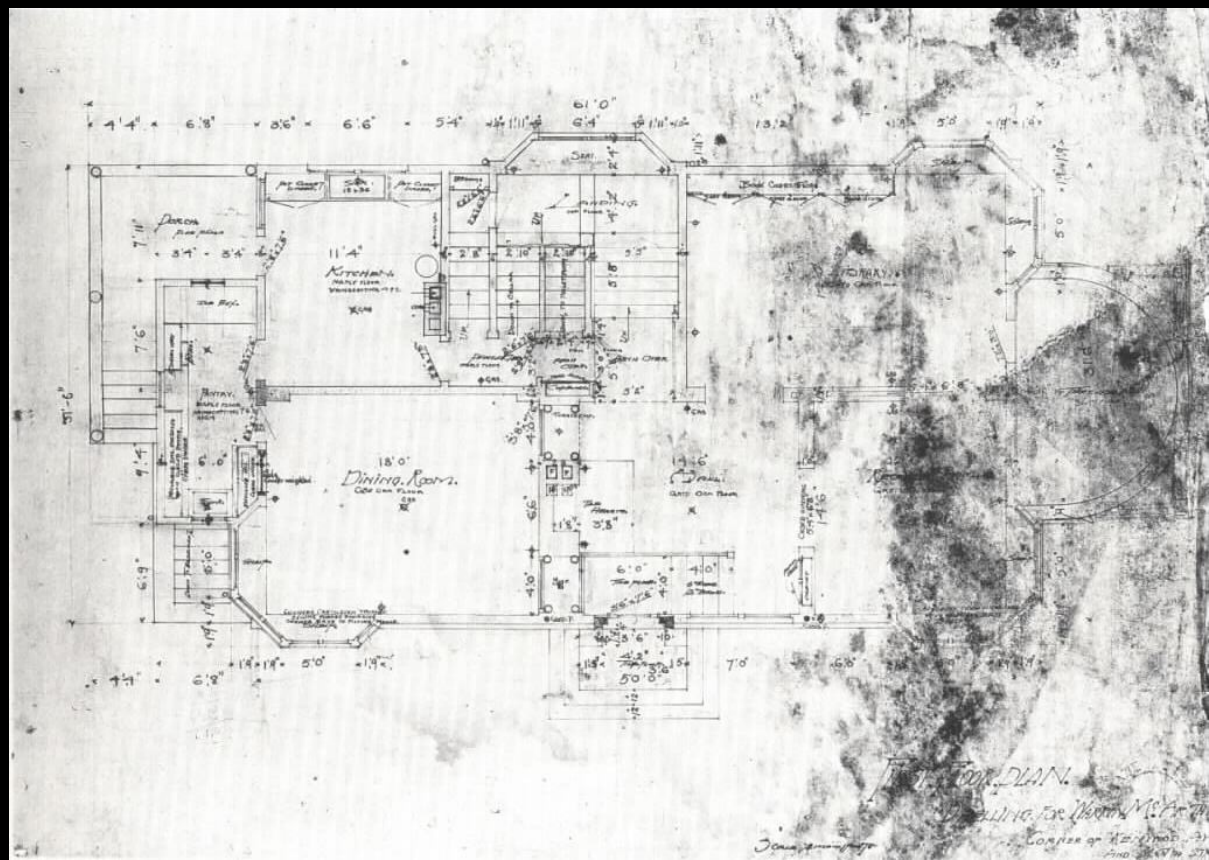
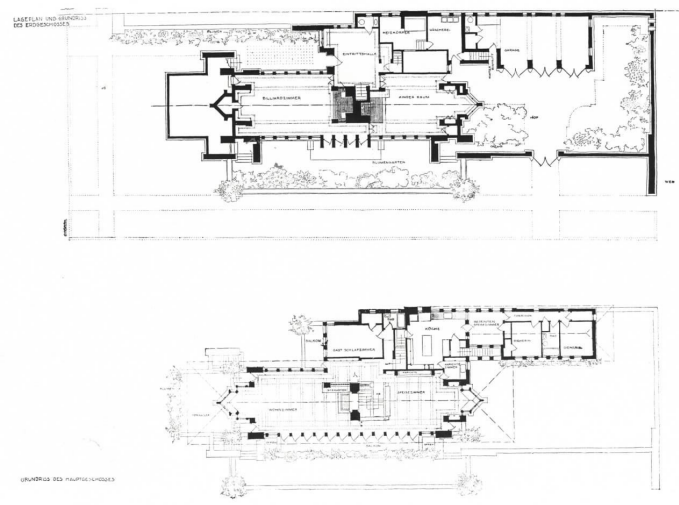
RUTH AND NORMAN MOORE PROFESSOR
WASHINGTON UNIVERSITY IN ST. LOUIS

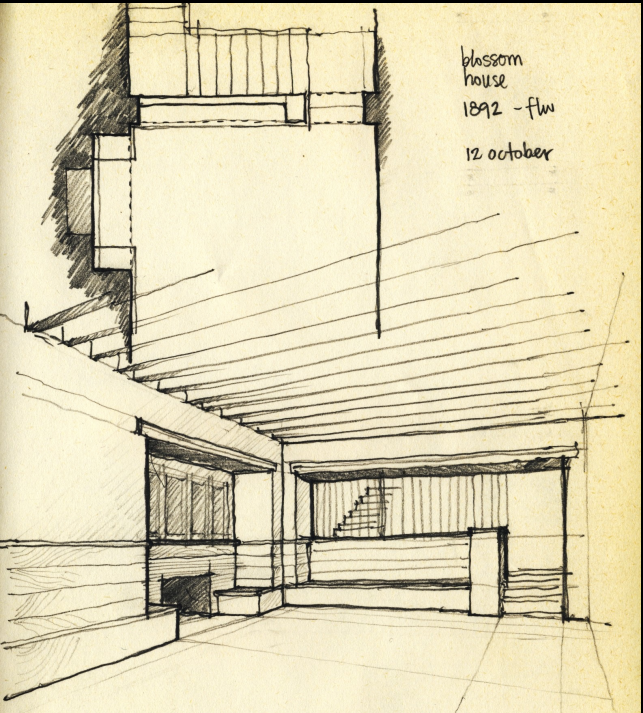
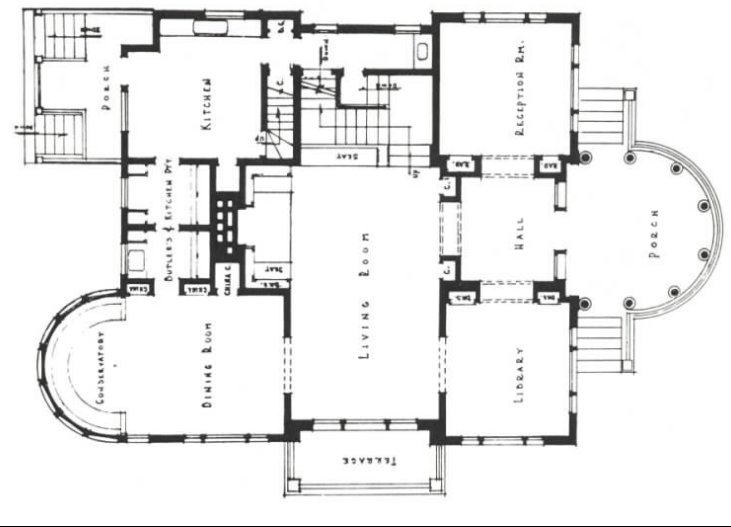
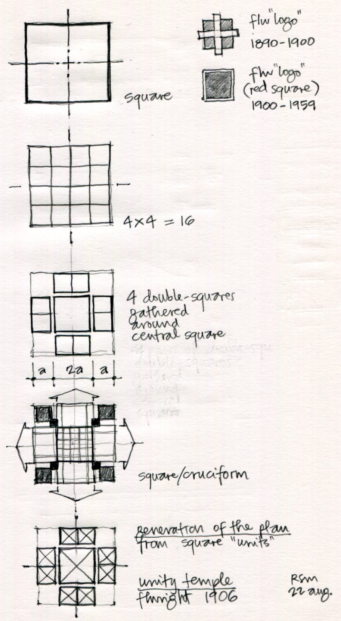
Faculty of Architecture
University of Ljubljana, Slovenia
13 October 2022

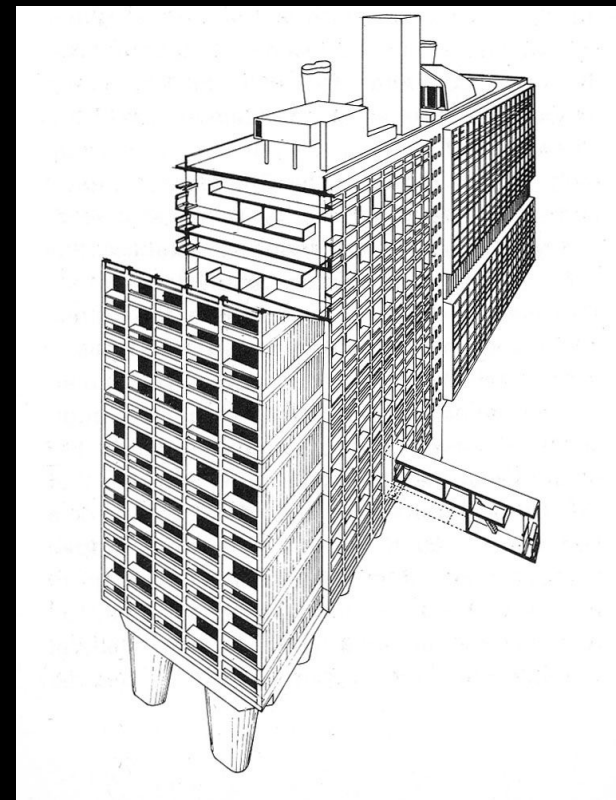
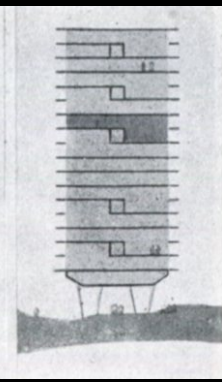
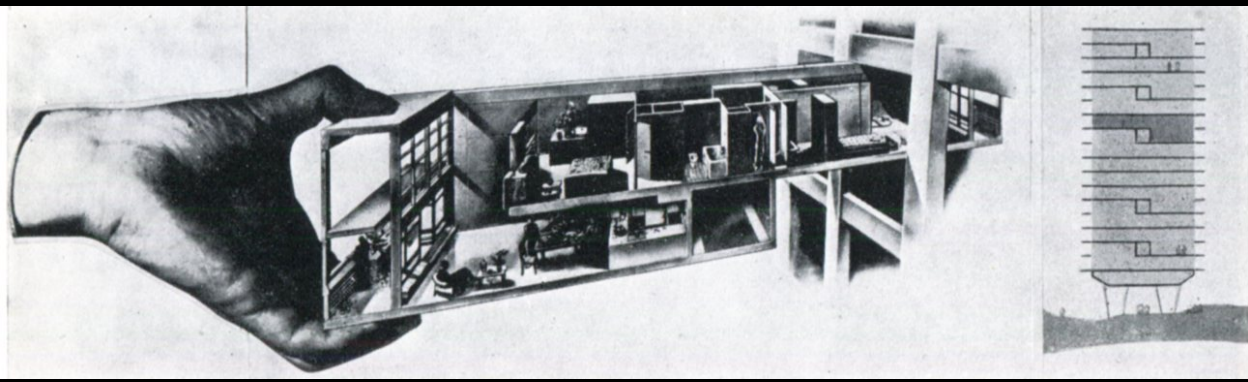
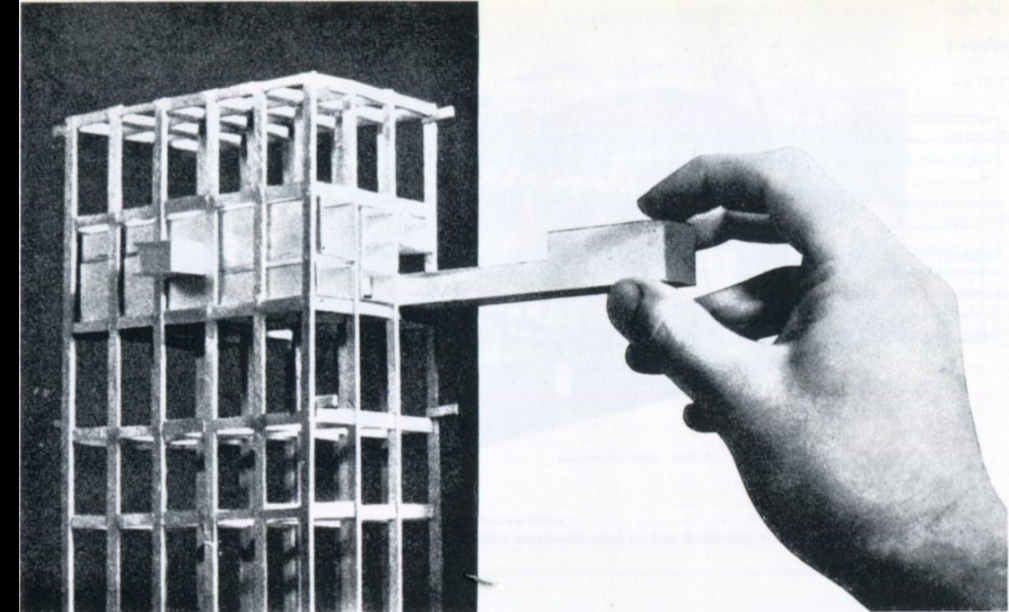
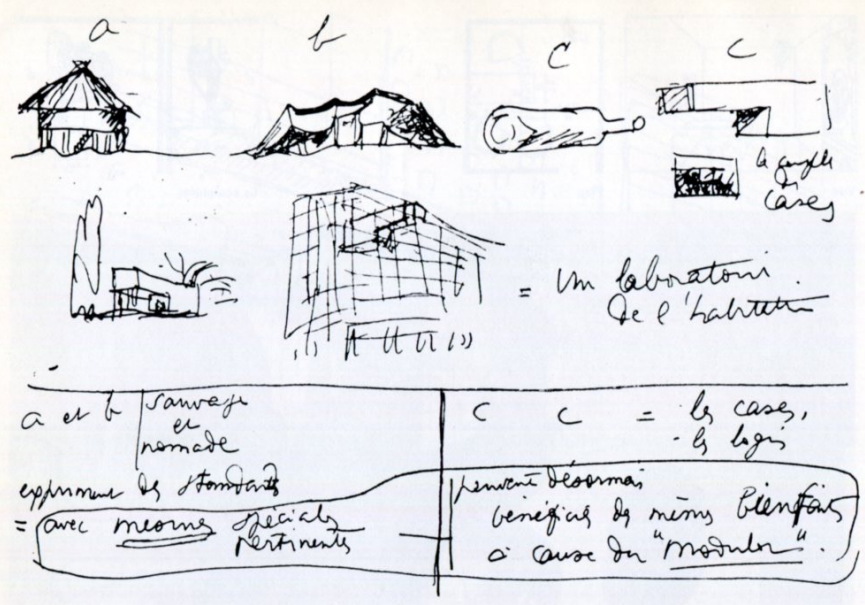
The Space Within as the Origin of Architecture









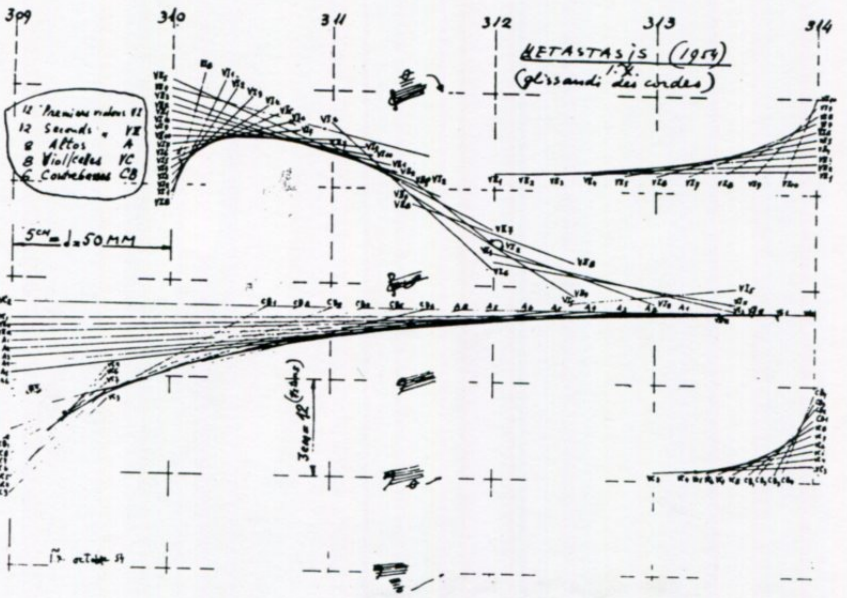


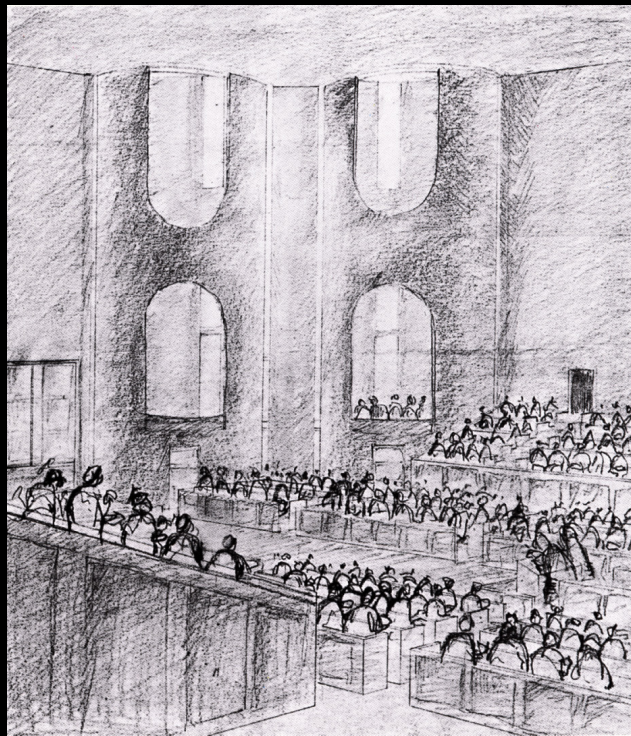
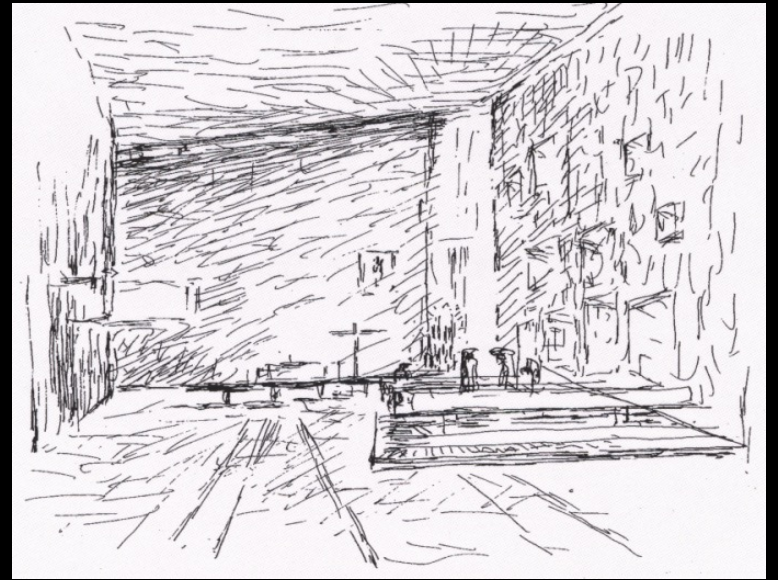


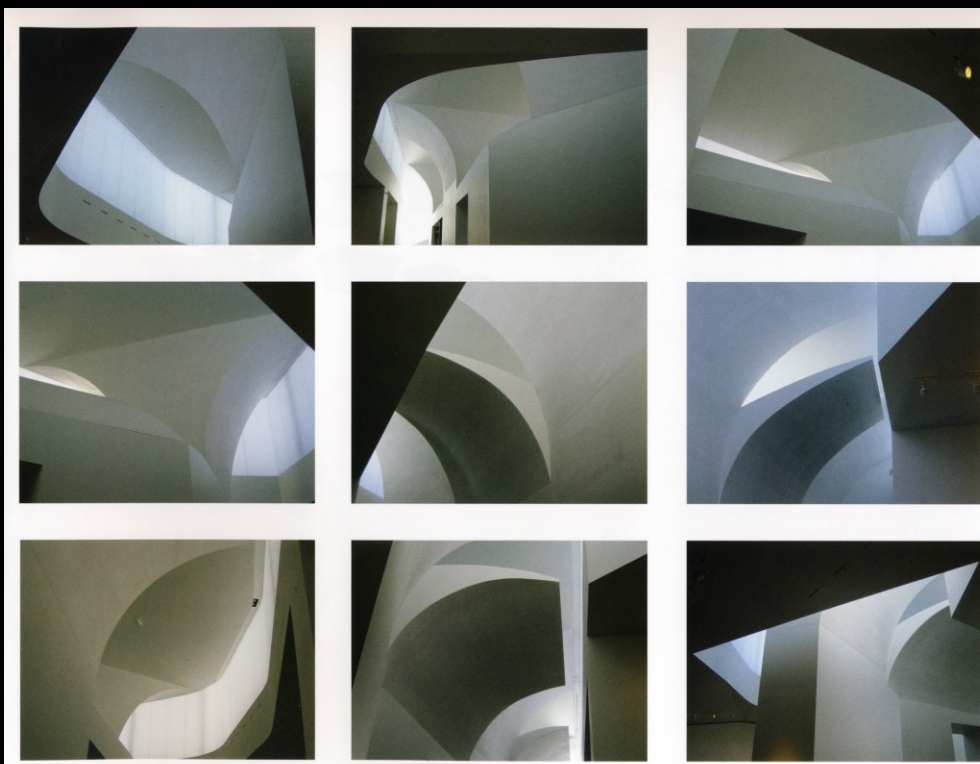
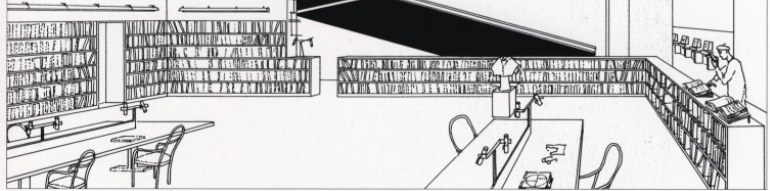
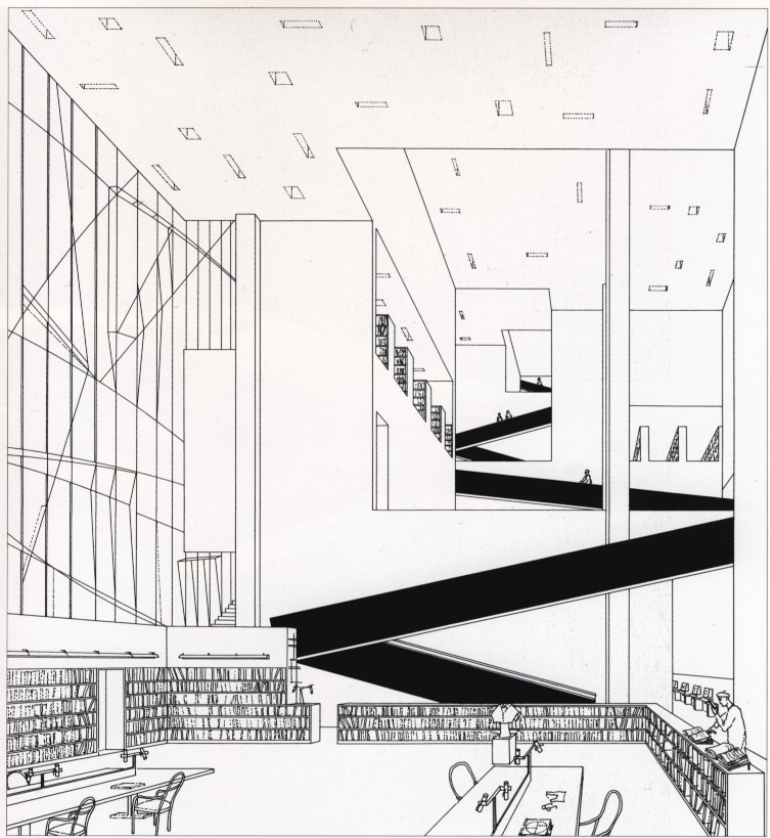


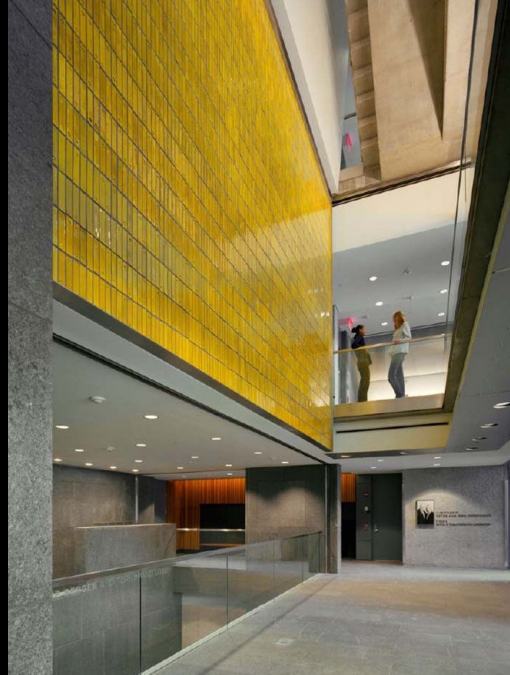
163 Philips Pavilion, Brussels International Exhibition, Le Corbusier and Iannis Xenakis, 1958.

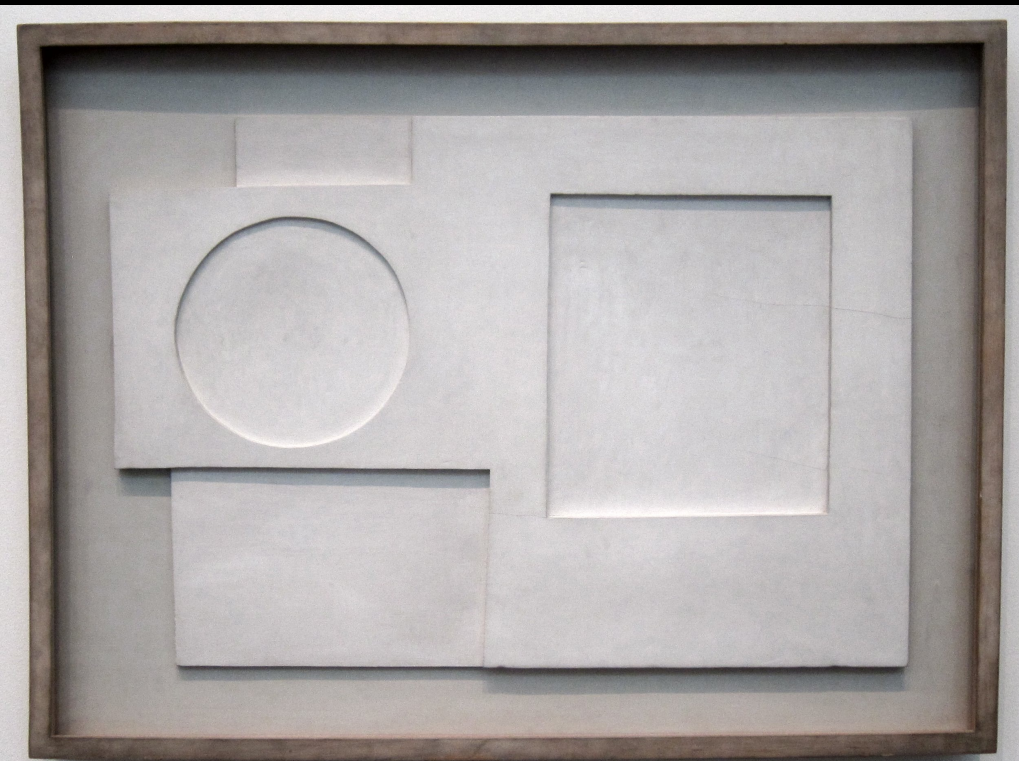
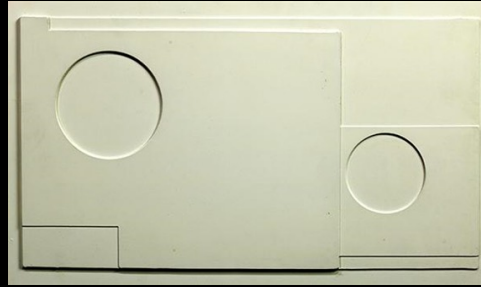
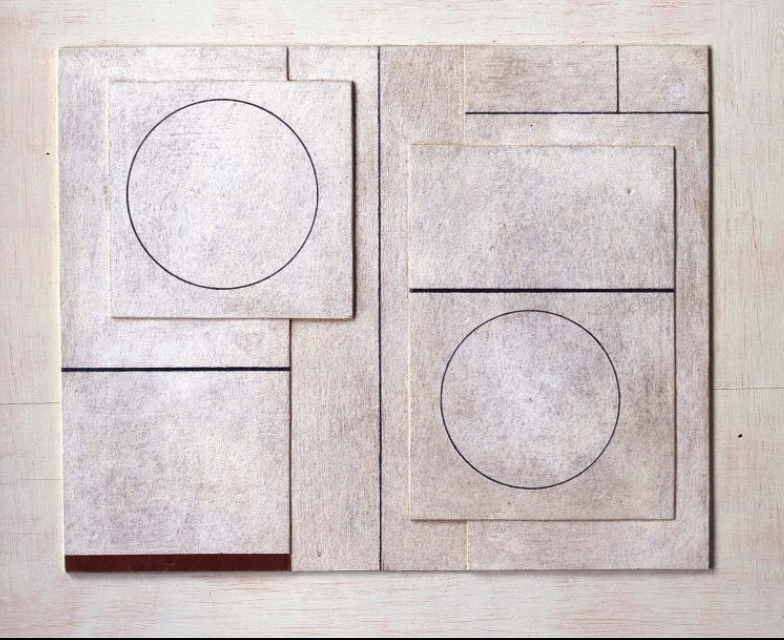
164 Iannis Xenakis, ruled surfaces of sound in Metastasis, 1954 (from N. Matossian, Xenakis).



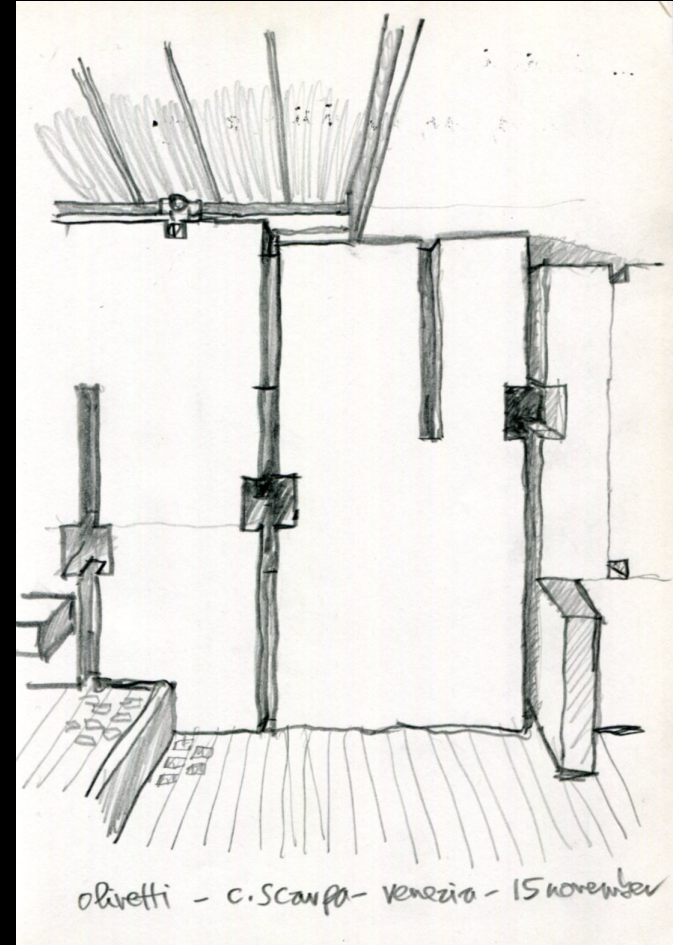
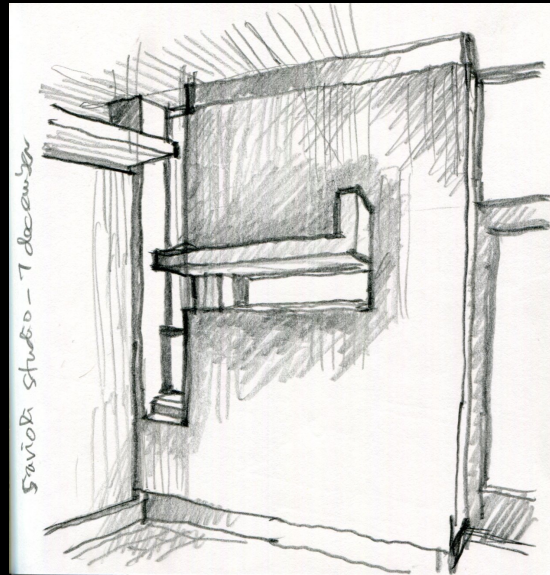
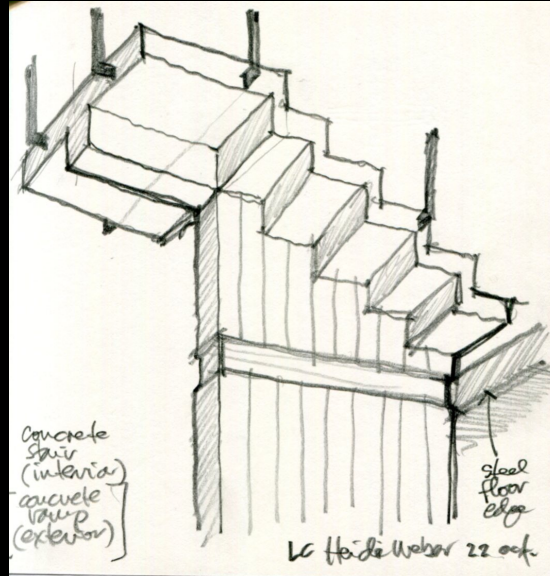
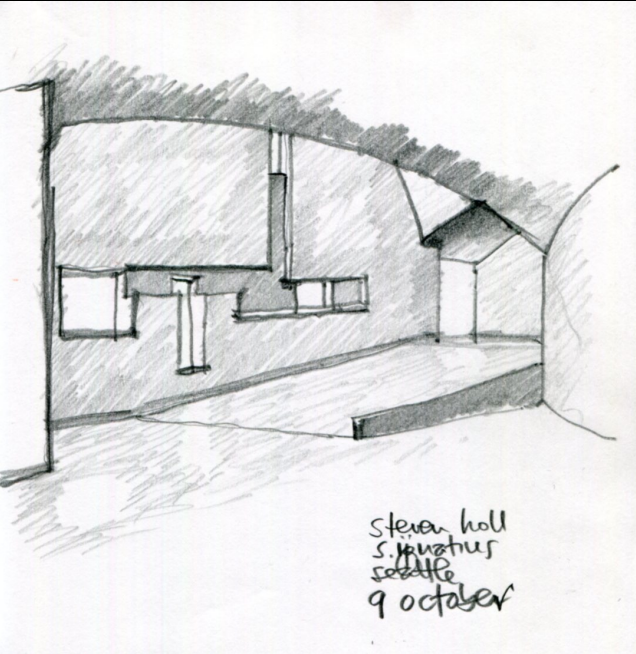


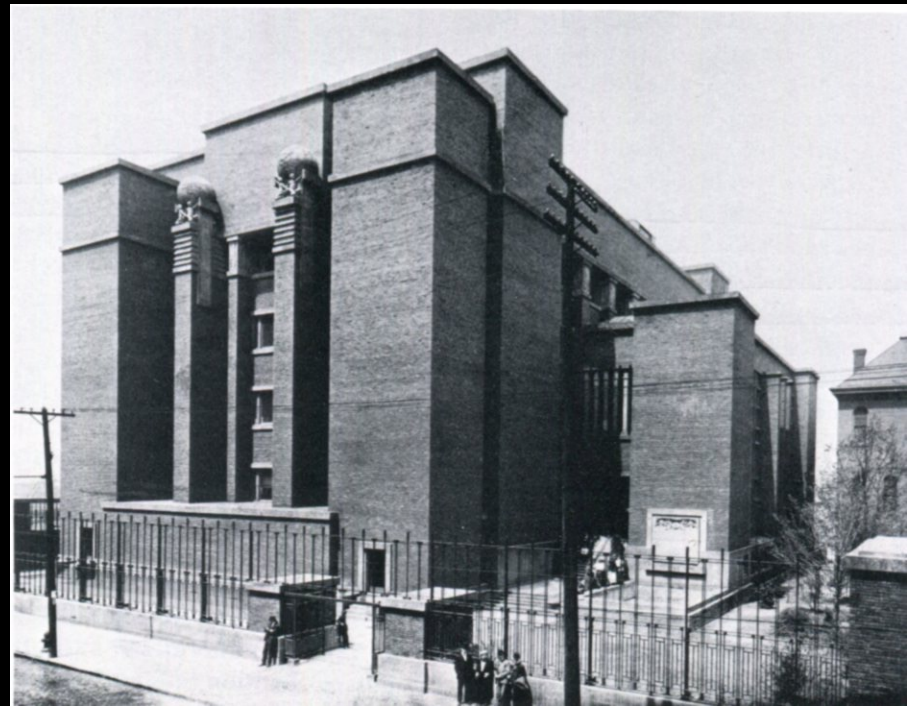




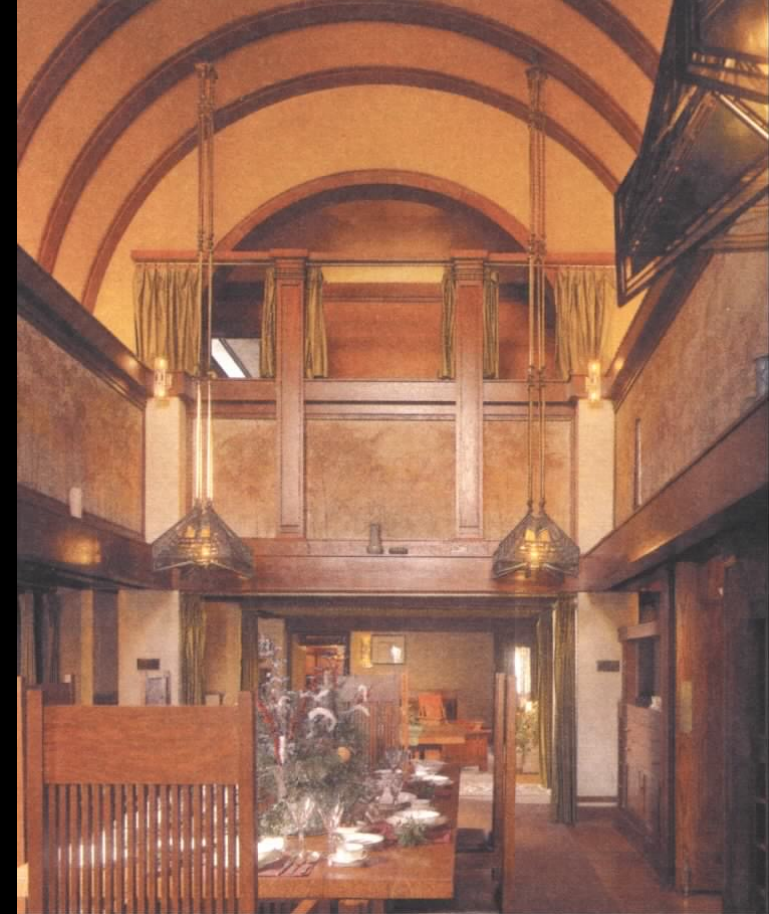
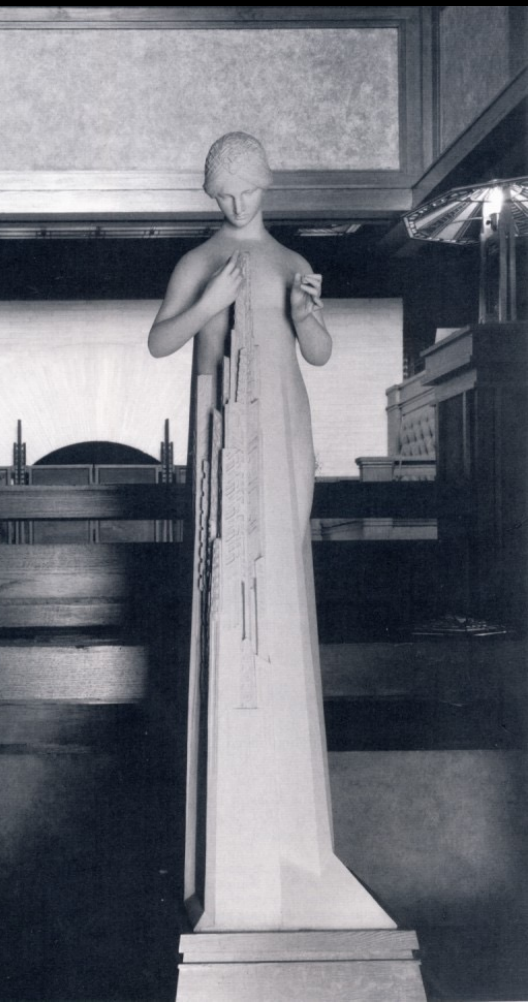


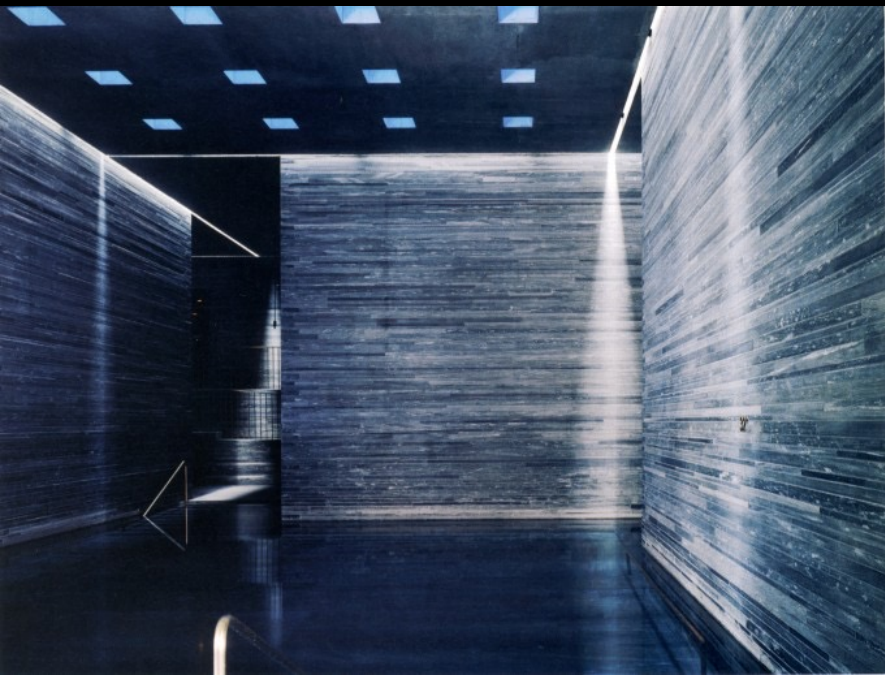
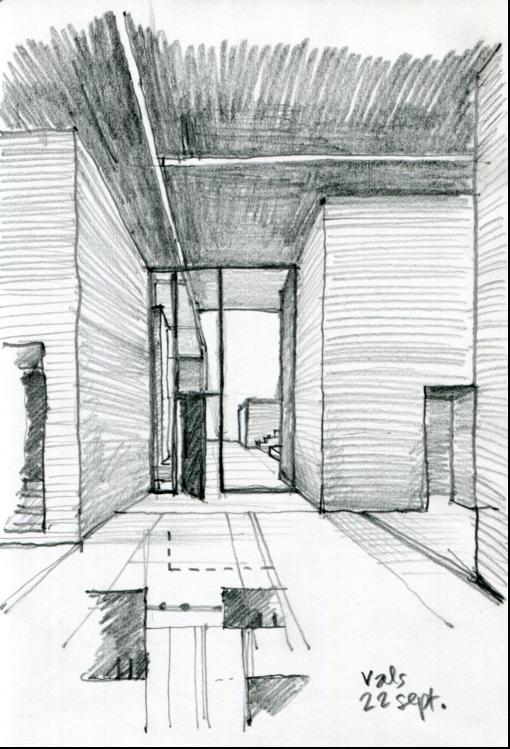
The Nearness of Interior Space and the Distance of Exterior Form

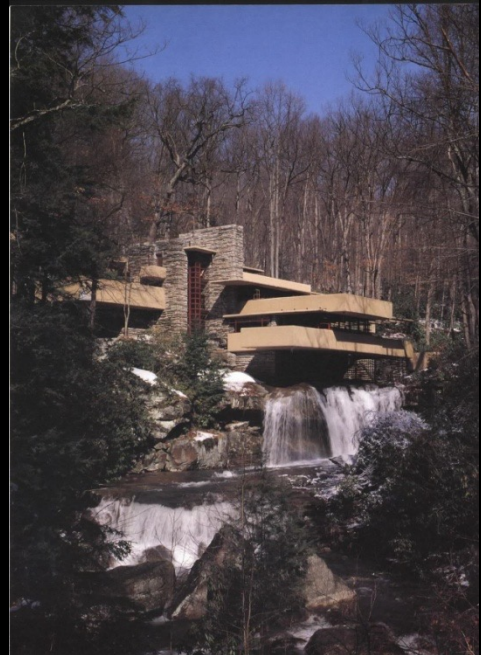
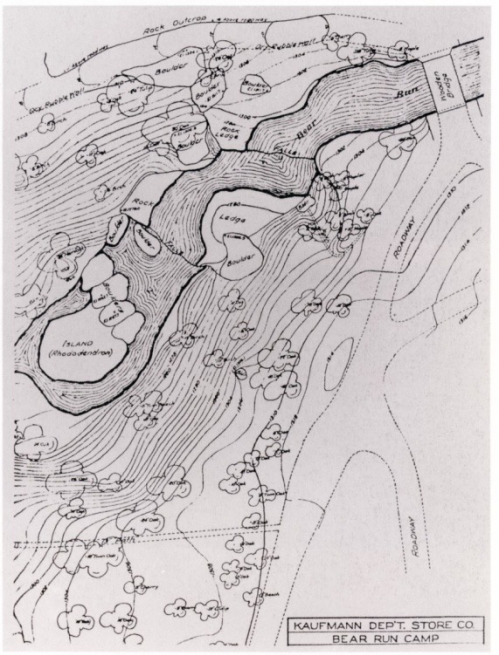




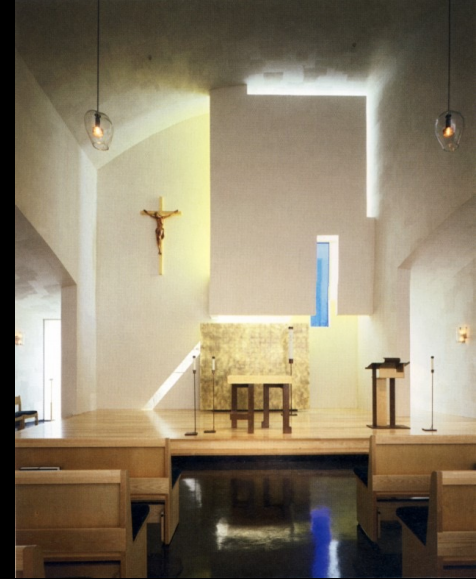




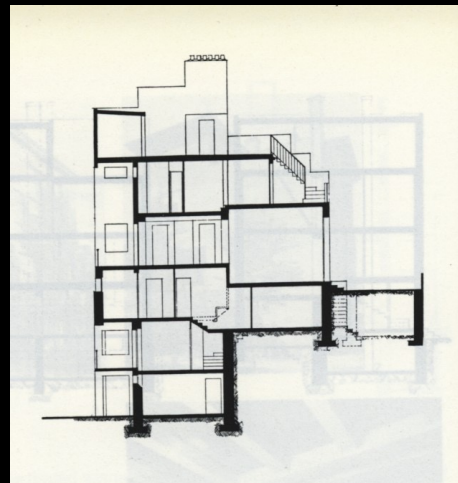
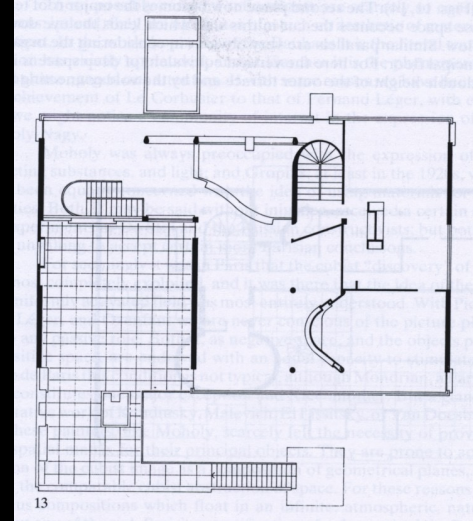
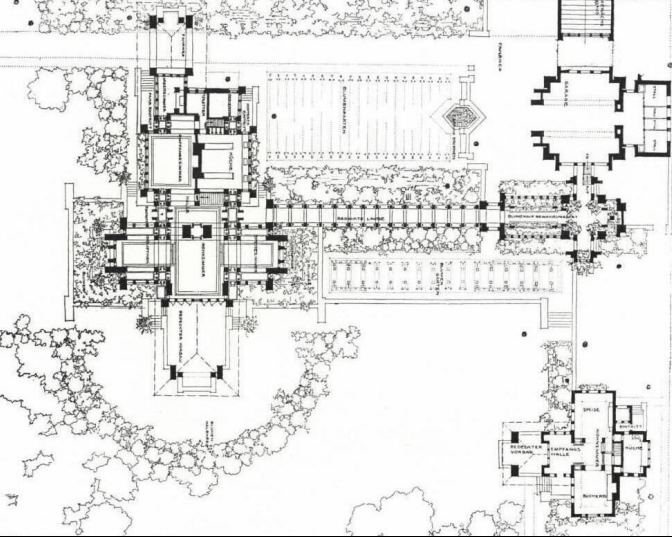




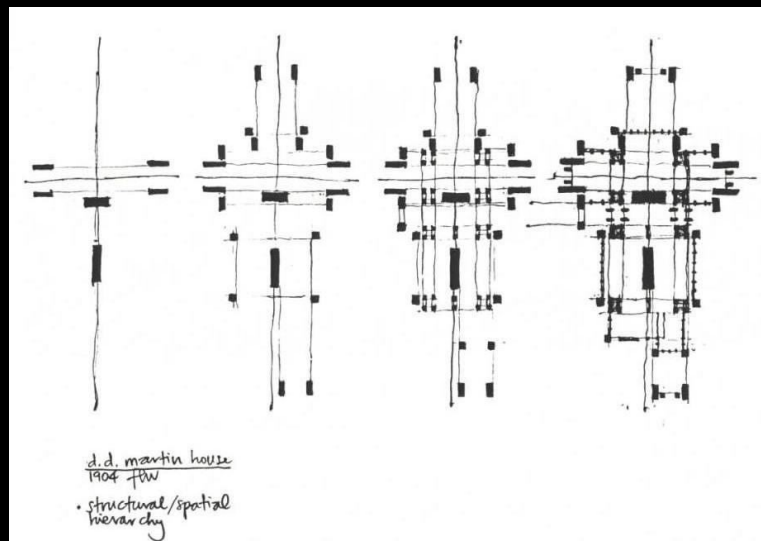
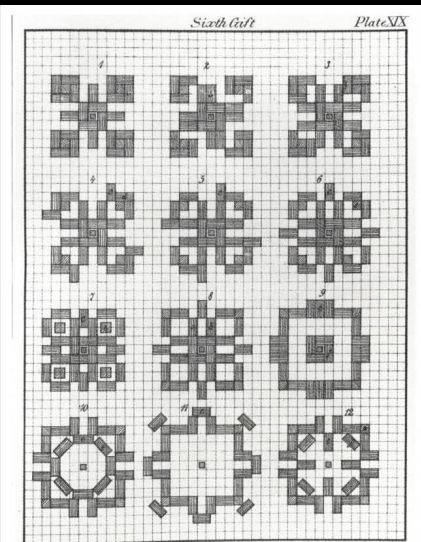
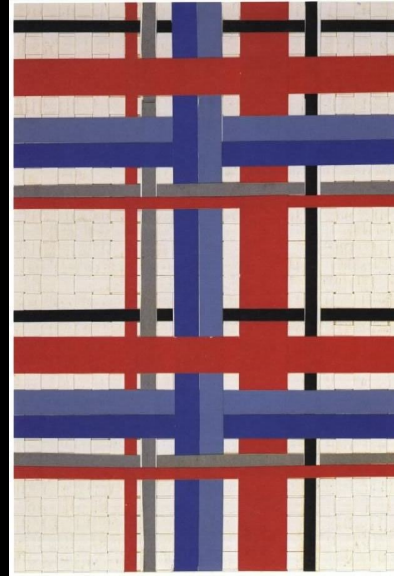




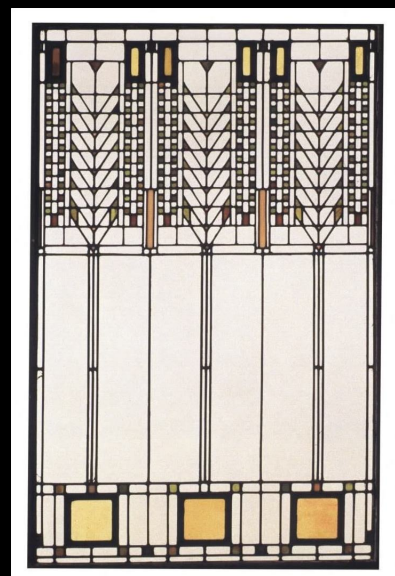
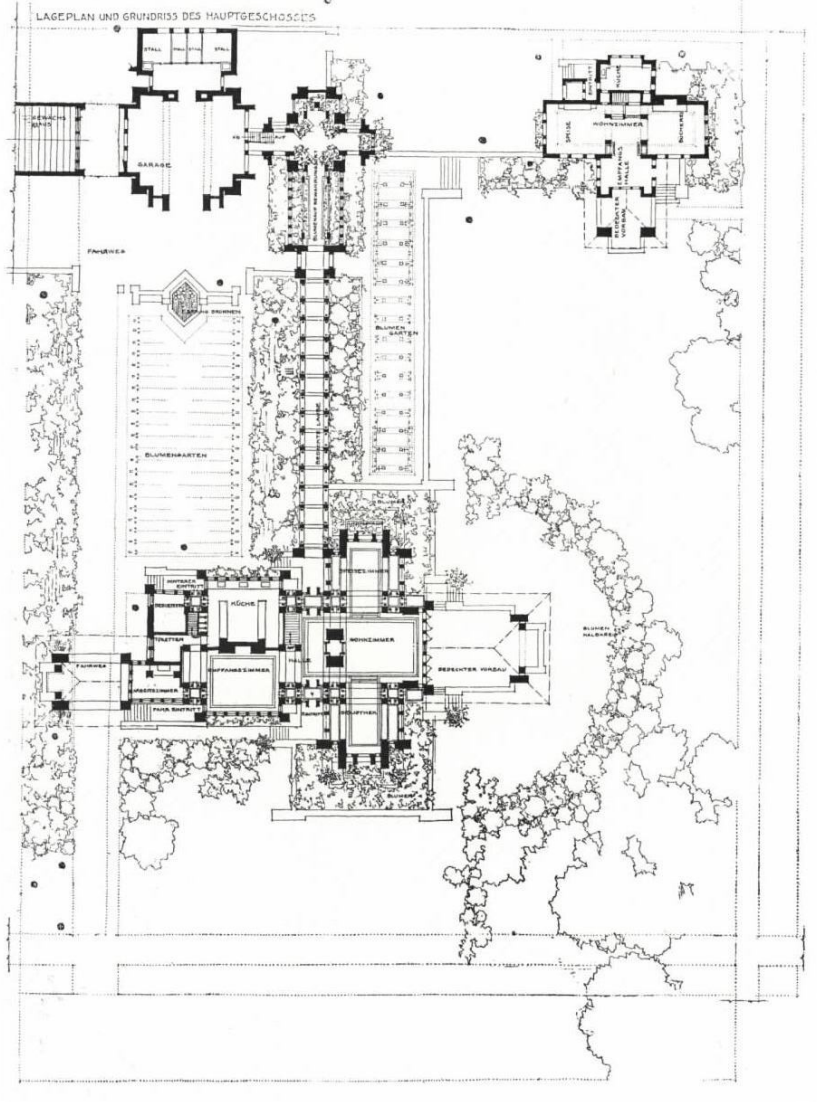
Three Early Modern Conceptions of Interior Space

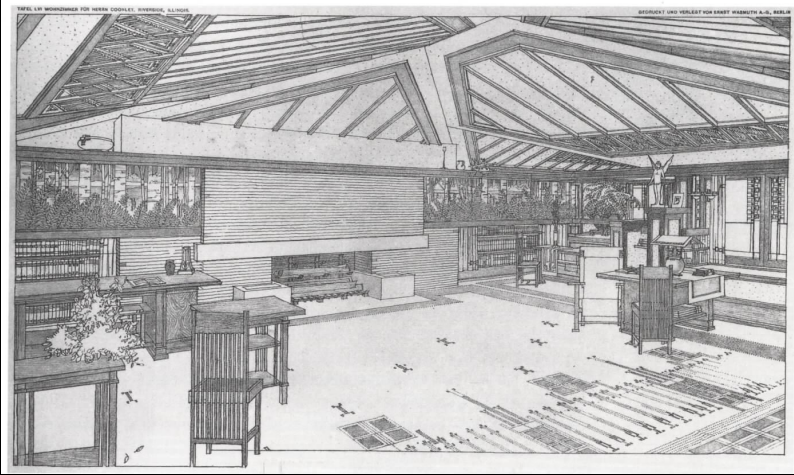


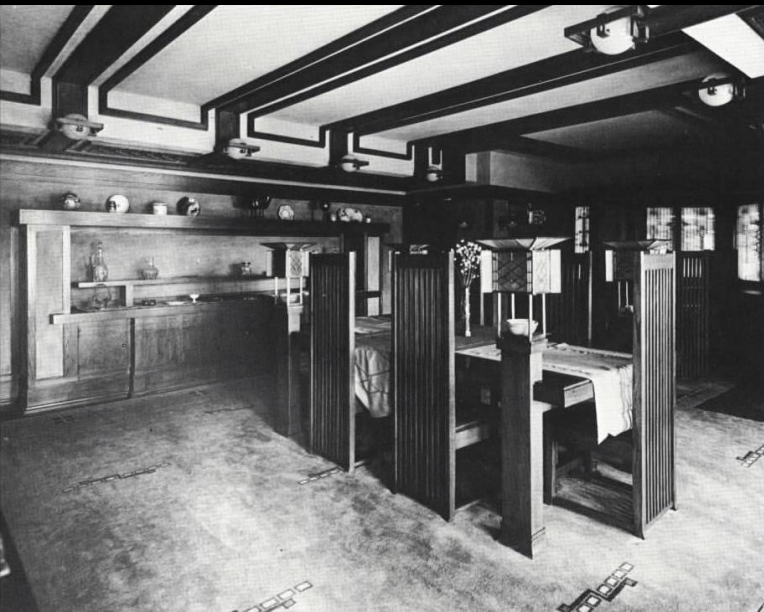
Frank Lloyd Wright



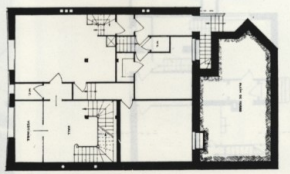
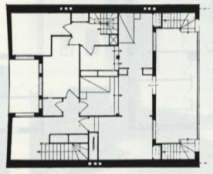
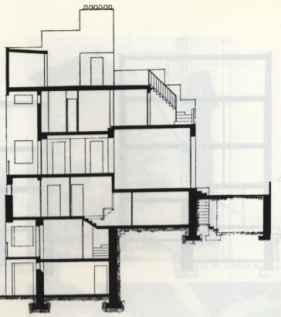
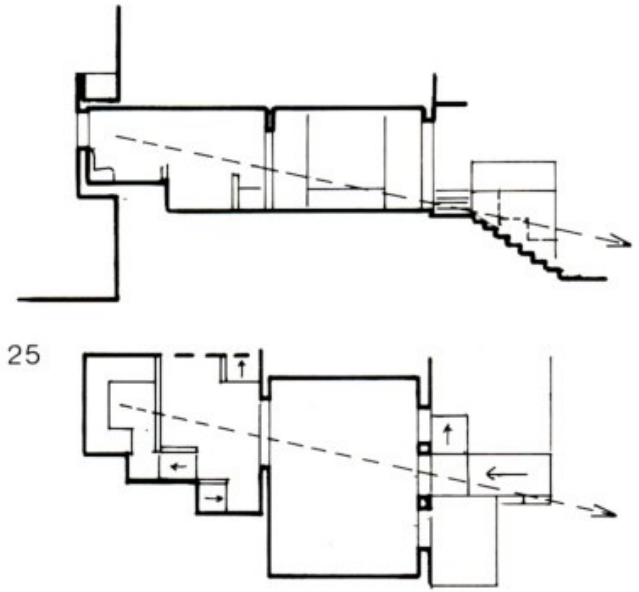
WOVEN PLAN



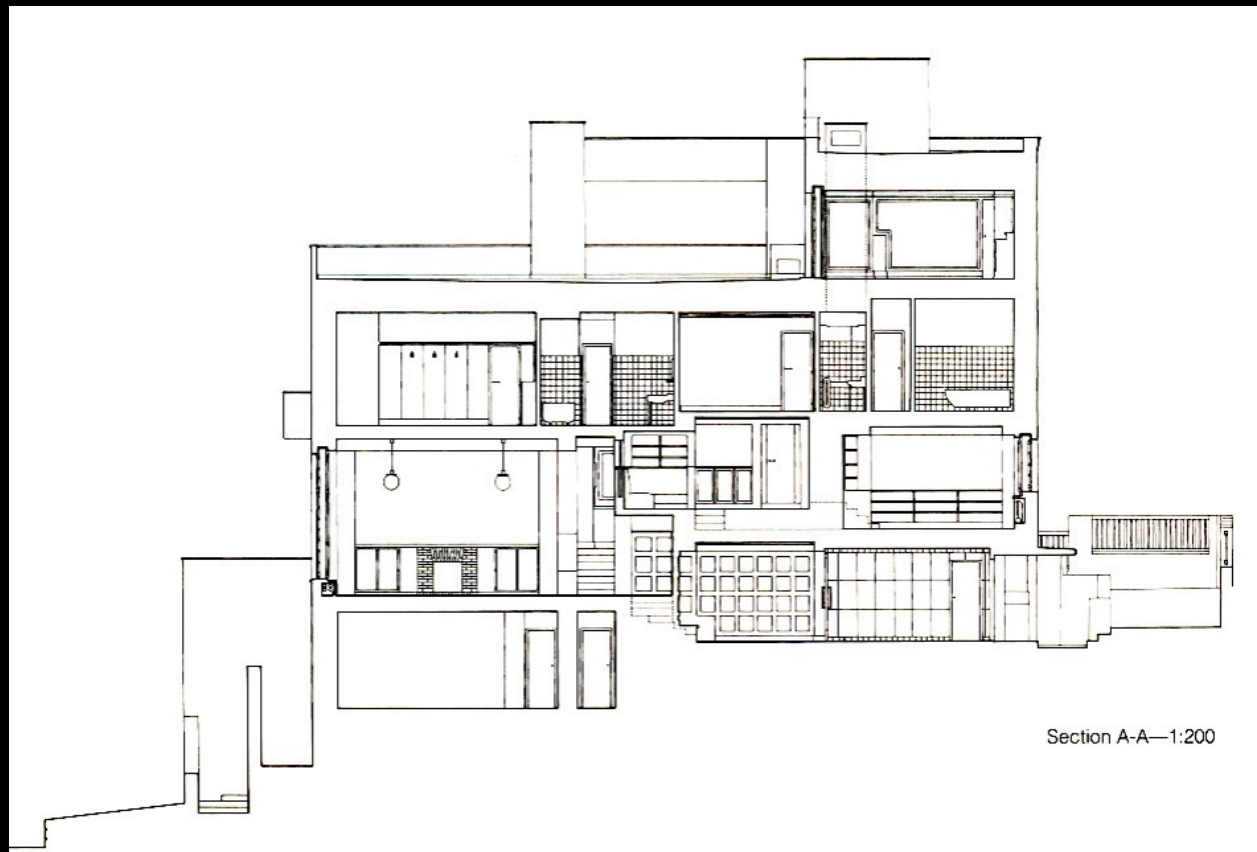
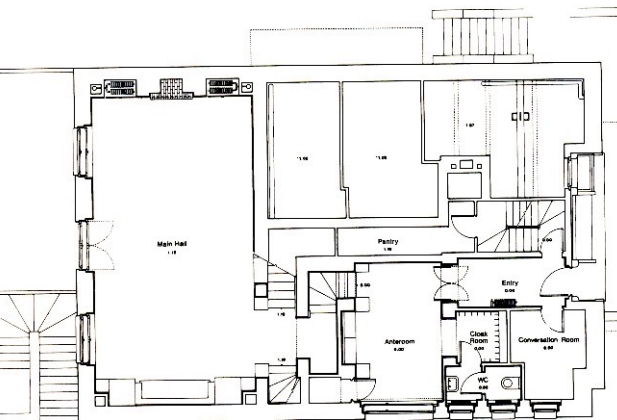
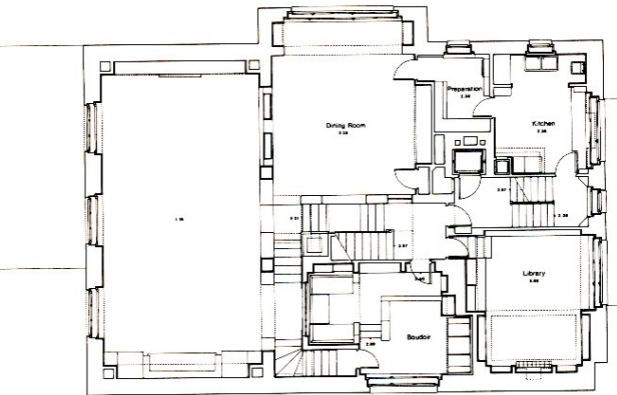
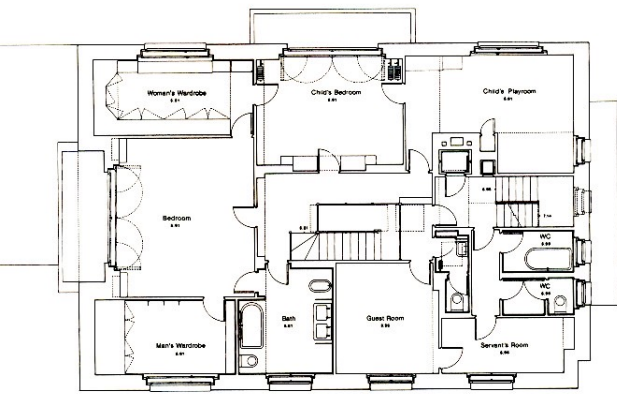




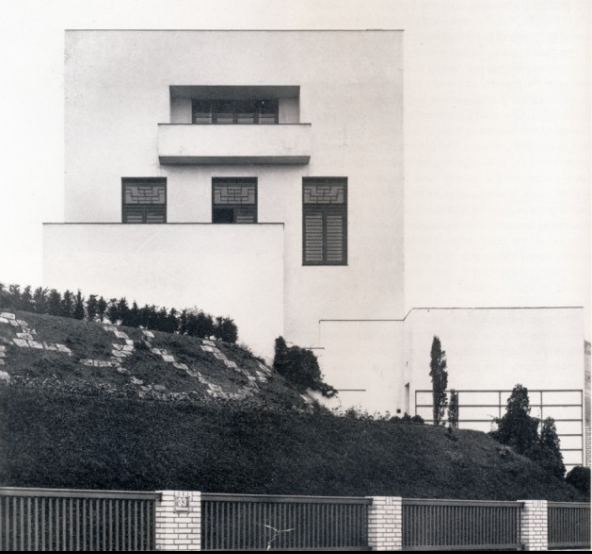
Adolf Loos



RAUM PLAN

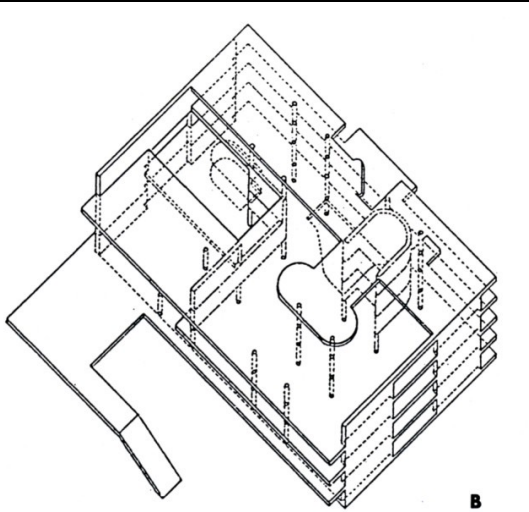
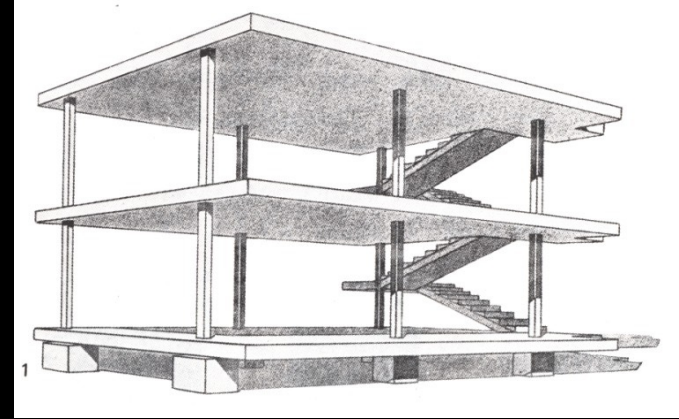


Section A-A—1:200

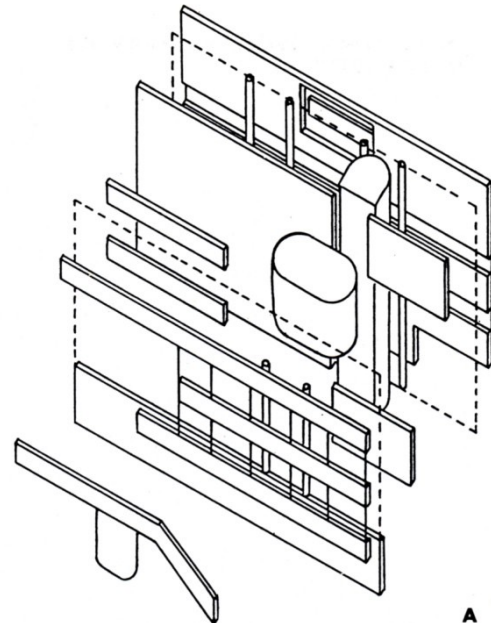
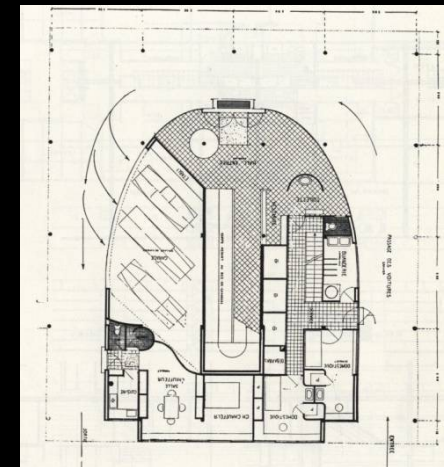
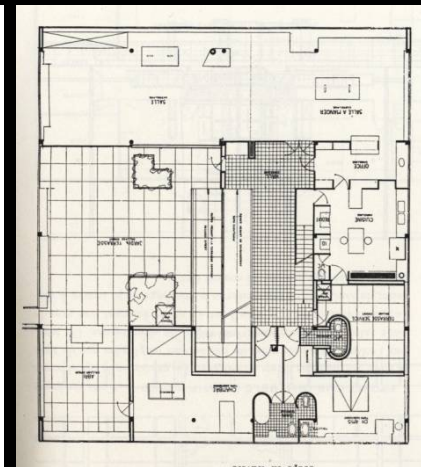
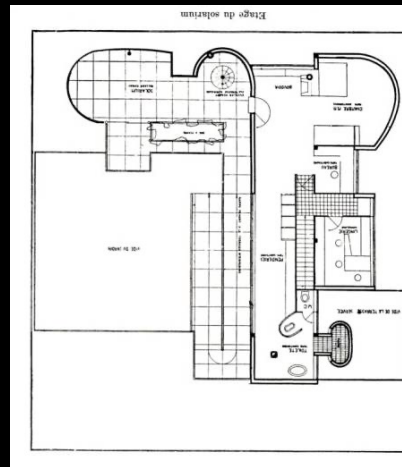




Le Corbusier

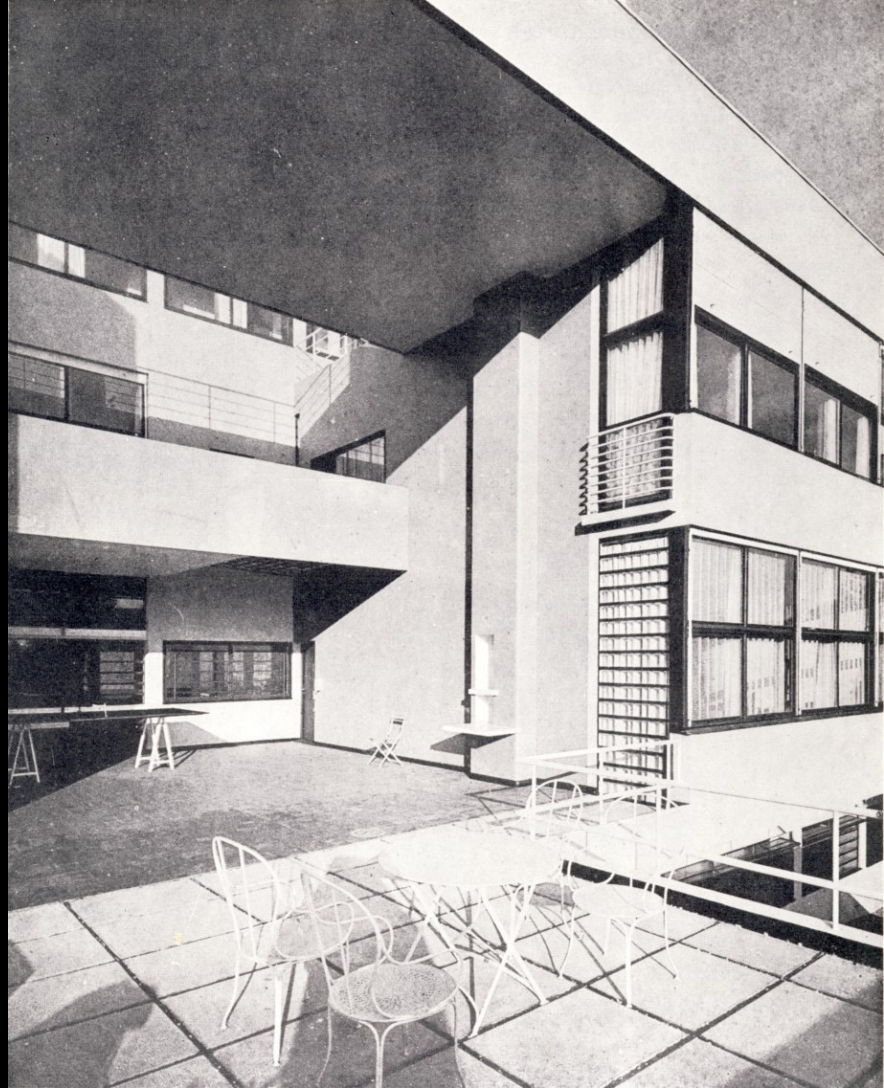
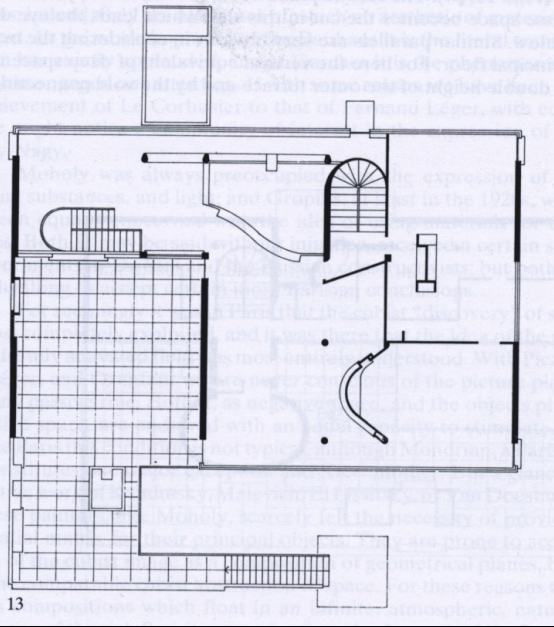


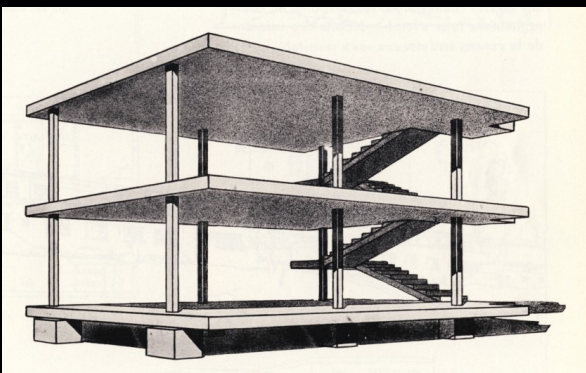
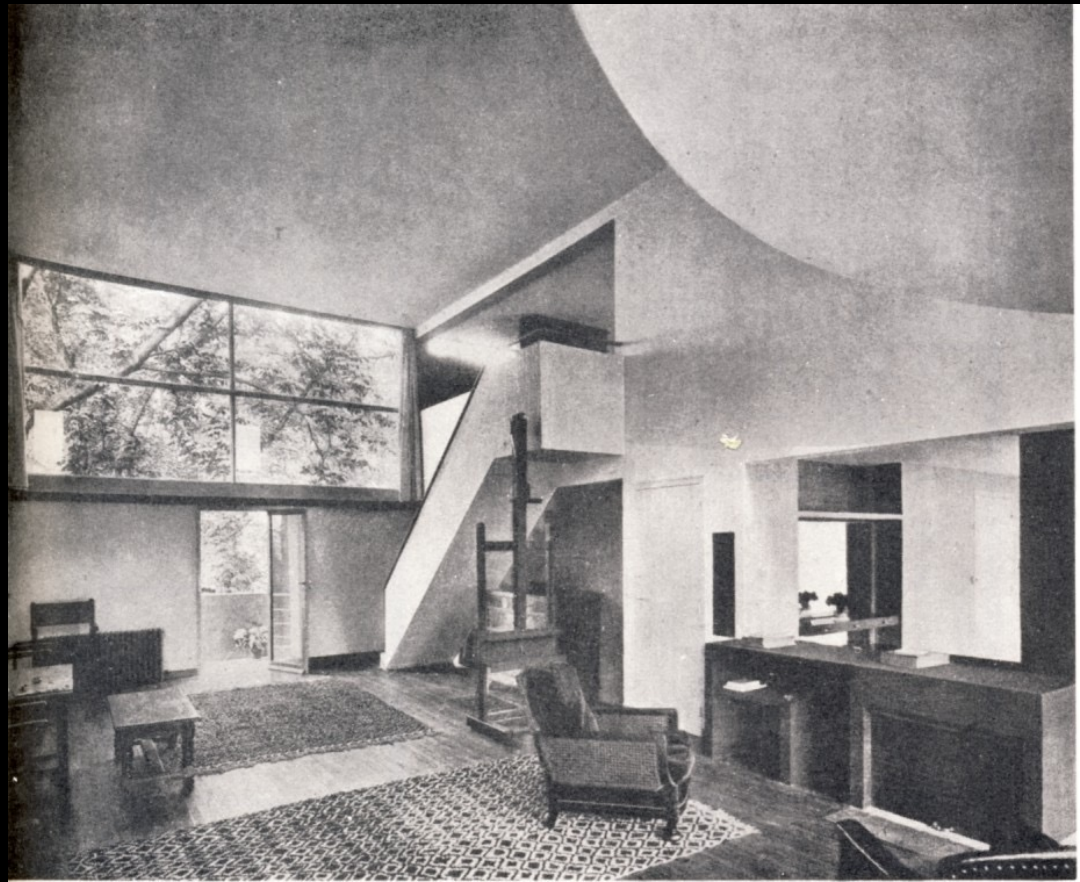
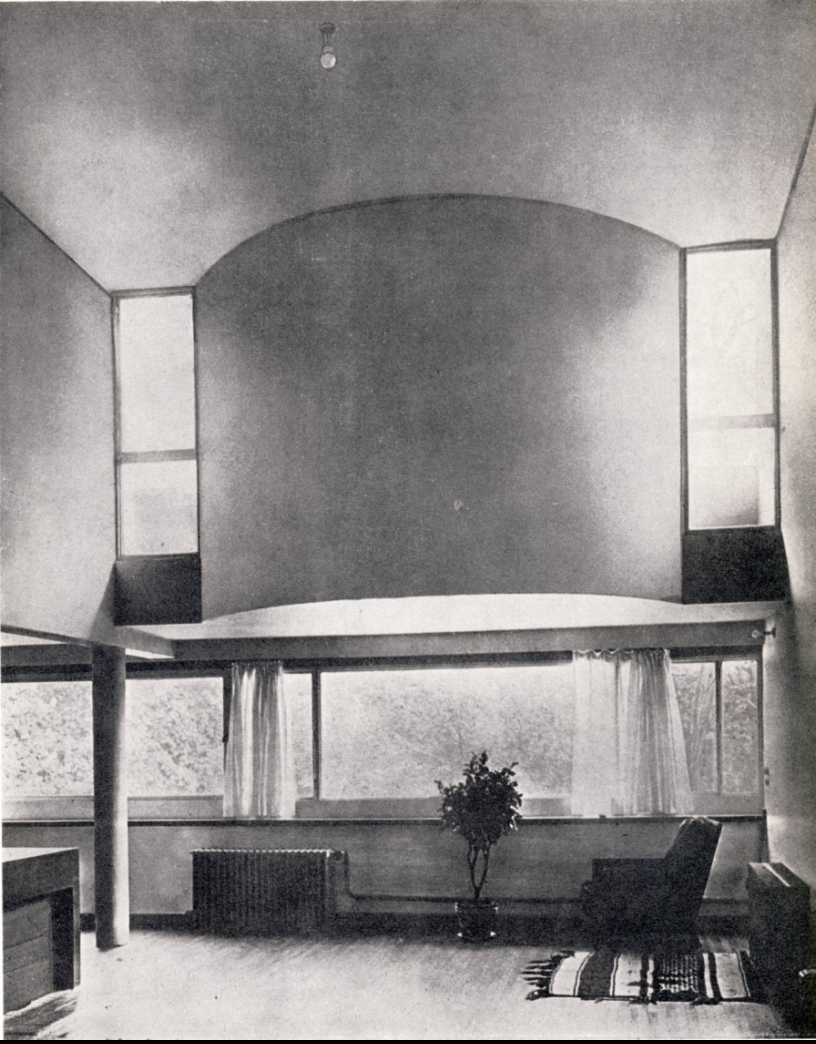
B

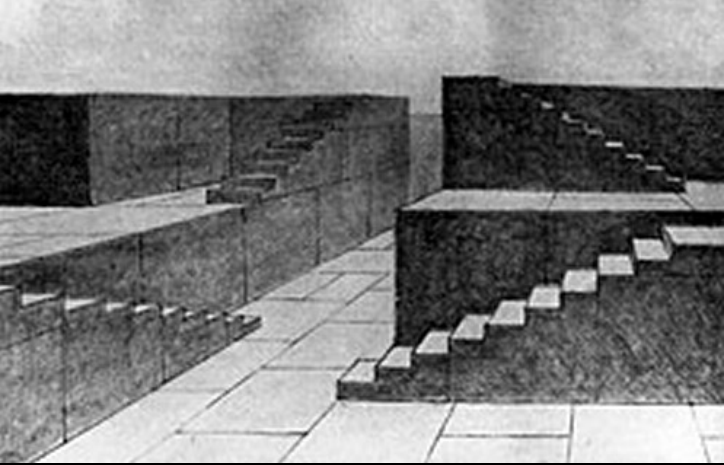


A

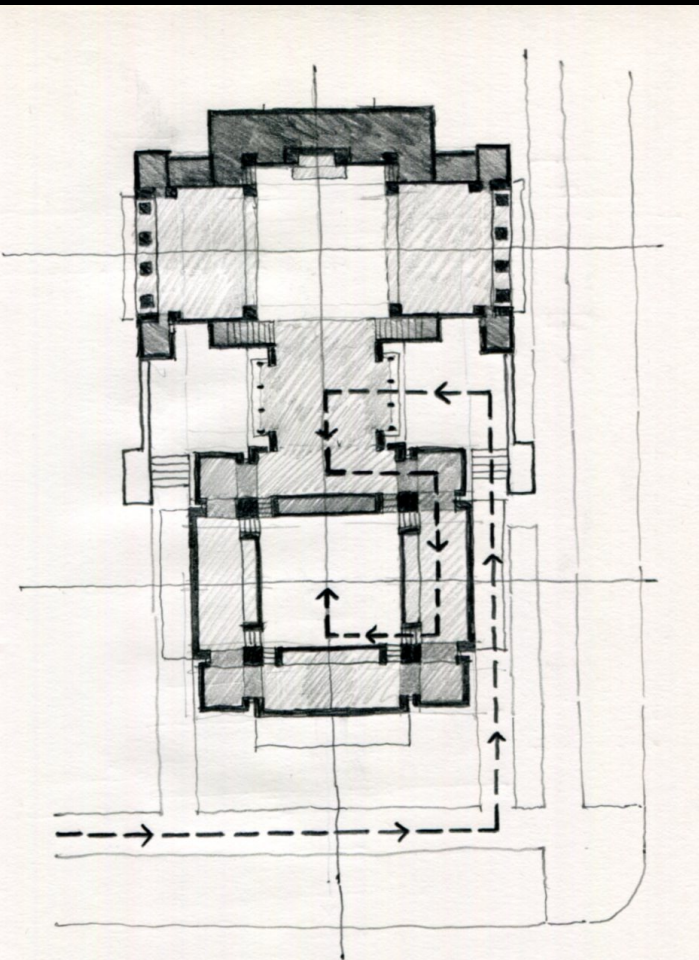
PLAN LIBRE
Free Plan





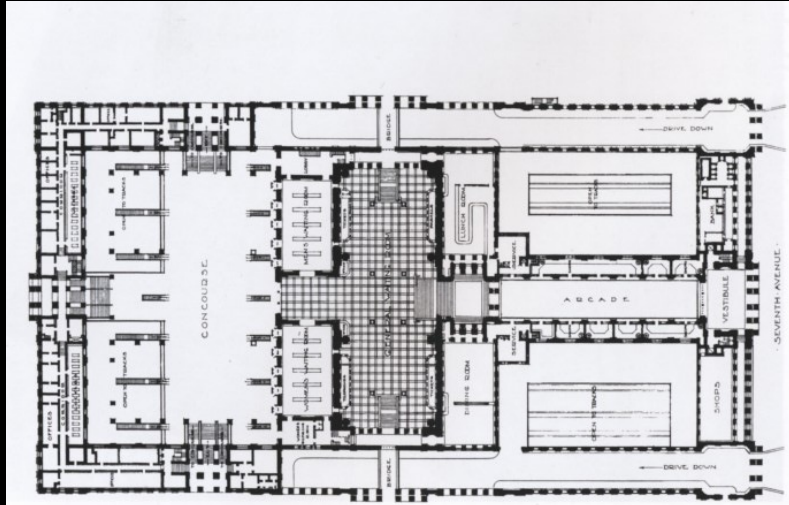
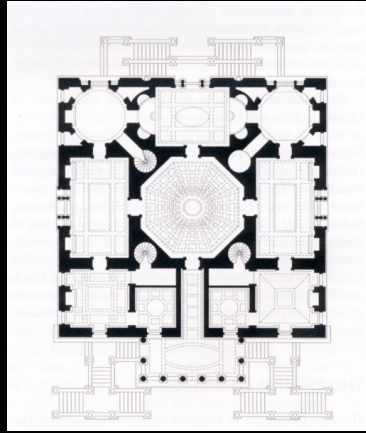
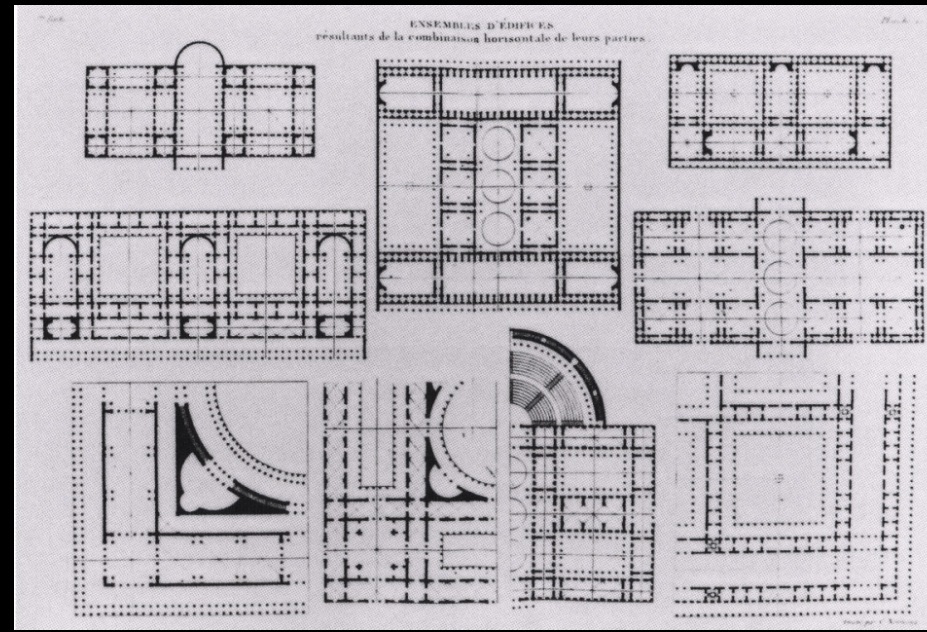


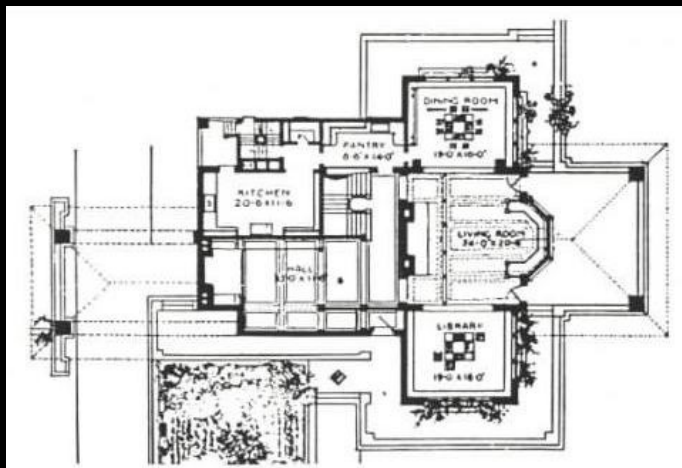
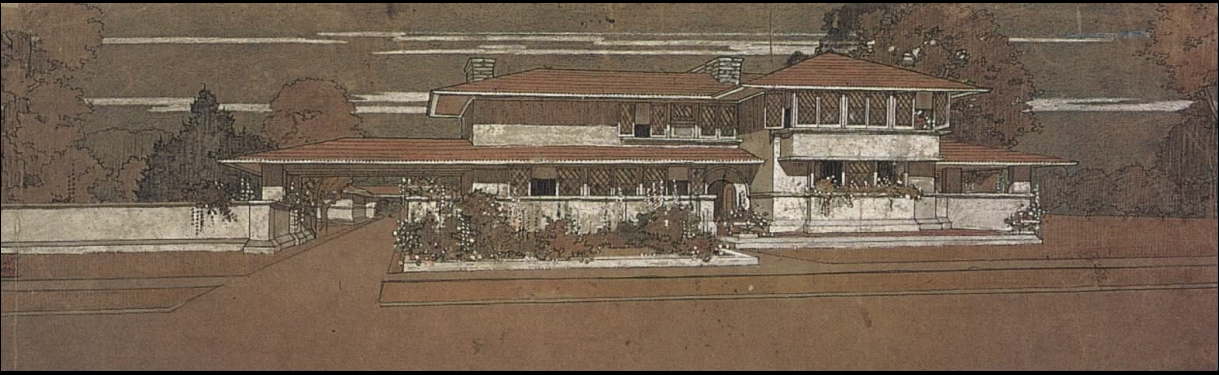
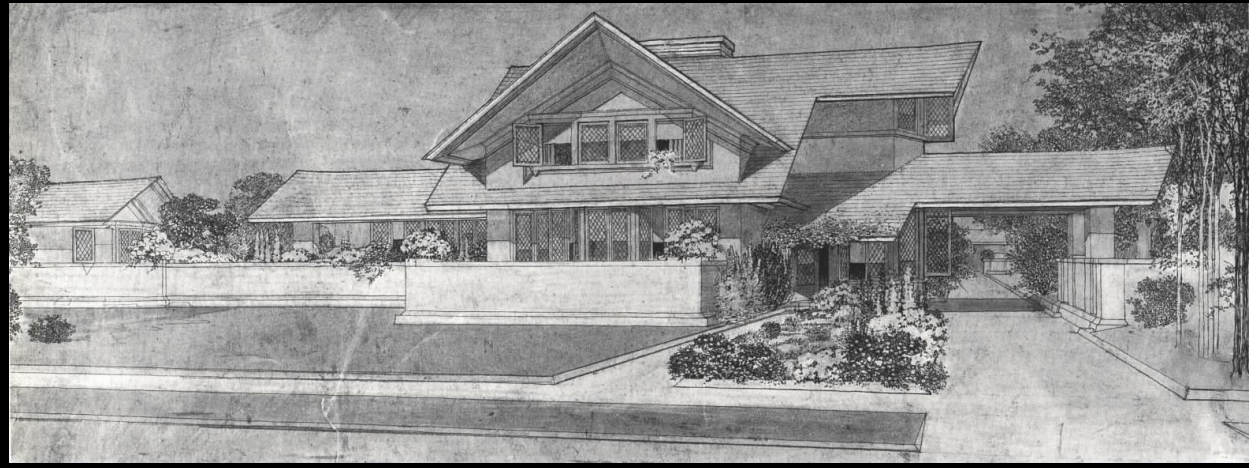
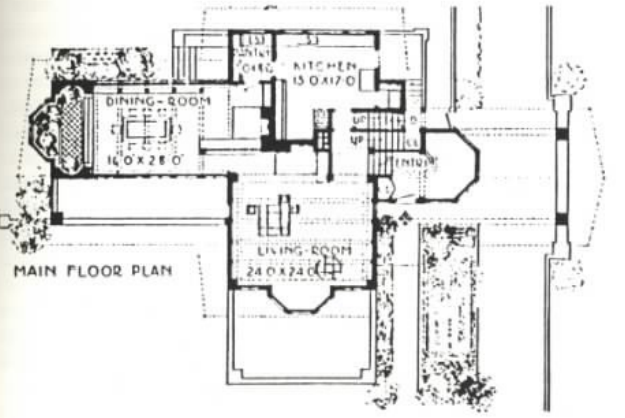
The Separate Paths of the Eye and the Body in Experience

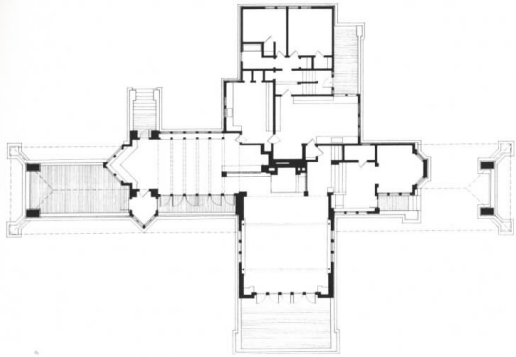
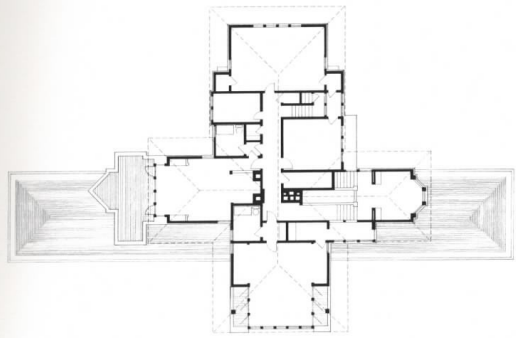


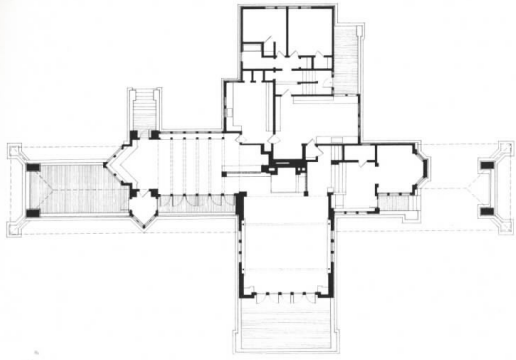
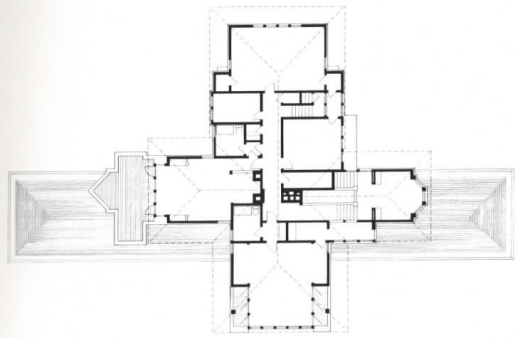
unity temple
1906 flight

- entry sequence - moving along edge of volumes, exterior and interior.
 - movement on axis blocked until center is reached.
- 22 aug.
RWT



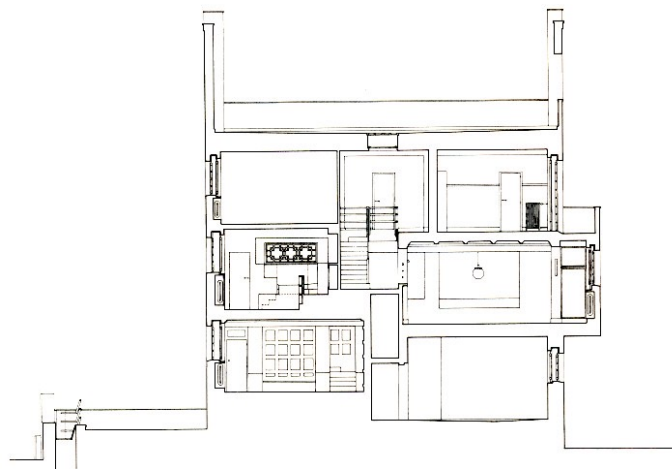




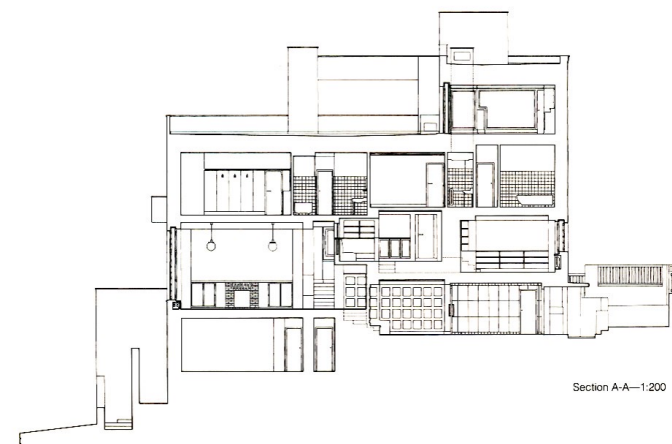




Section C-C—1:200

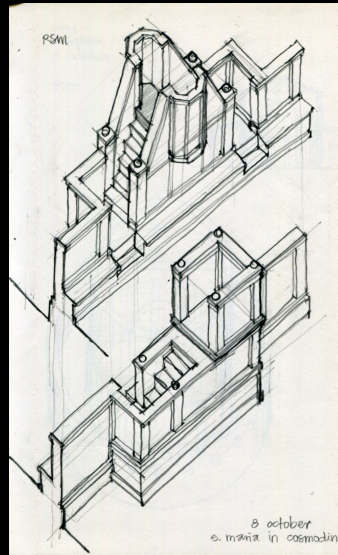
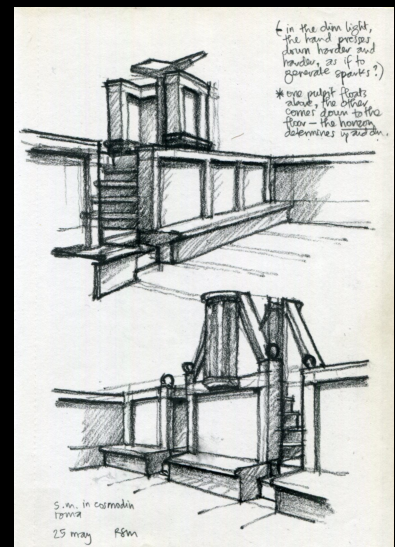
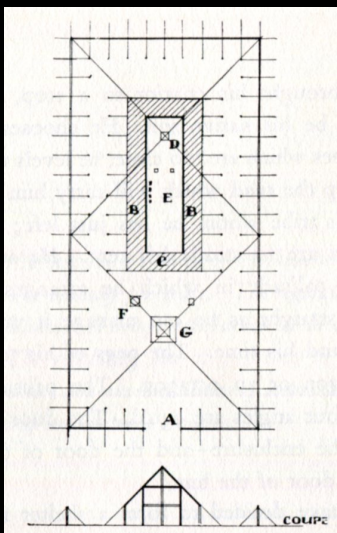
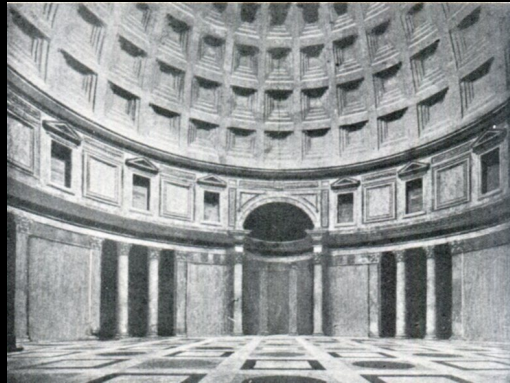
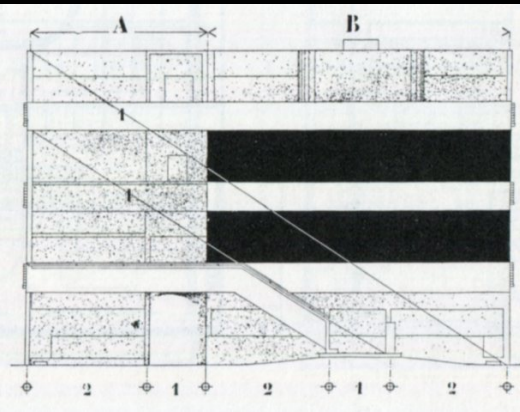
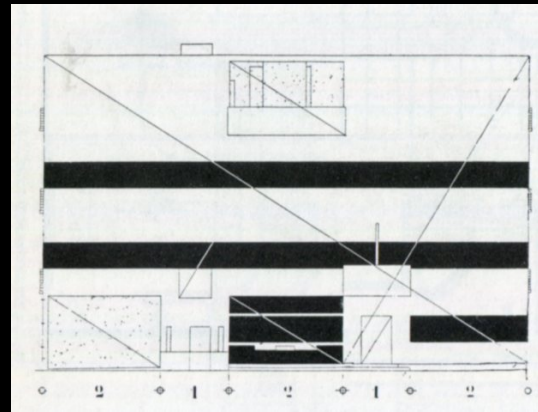
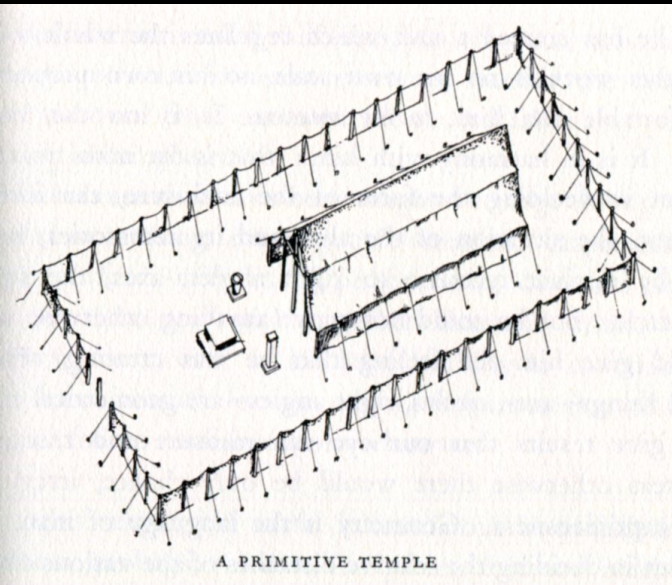
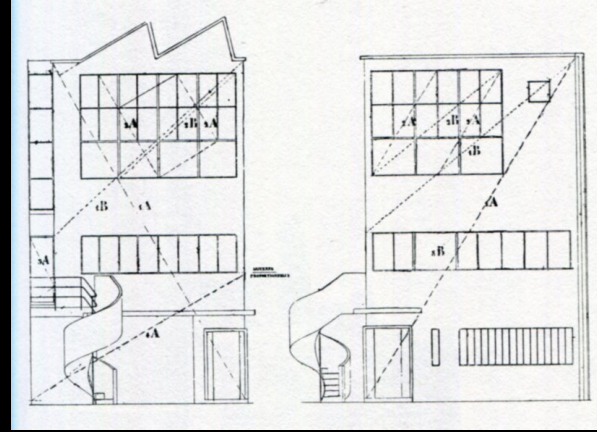
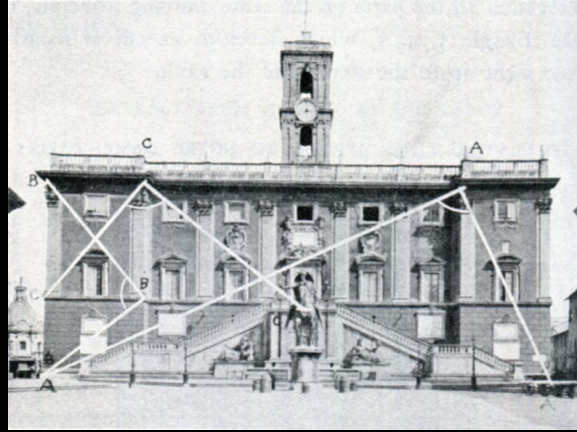
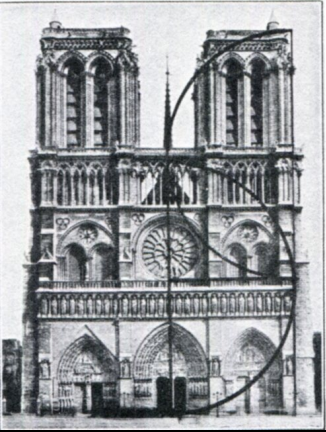


Section D-D—1:200

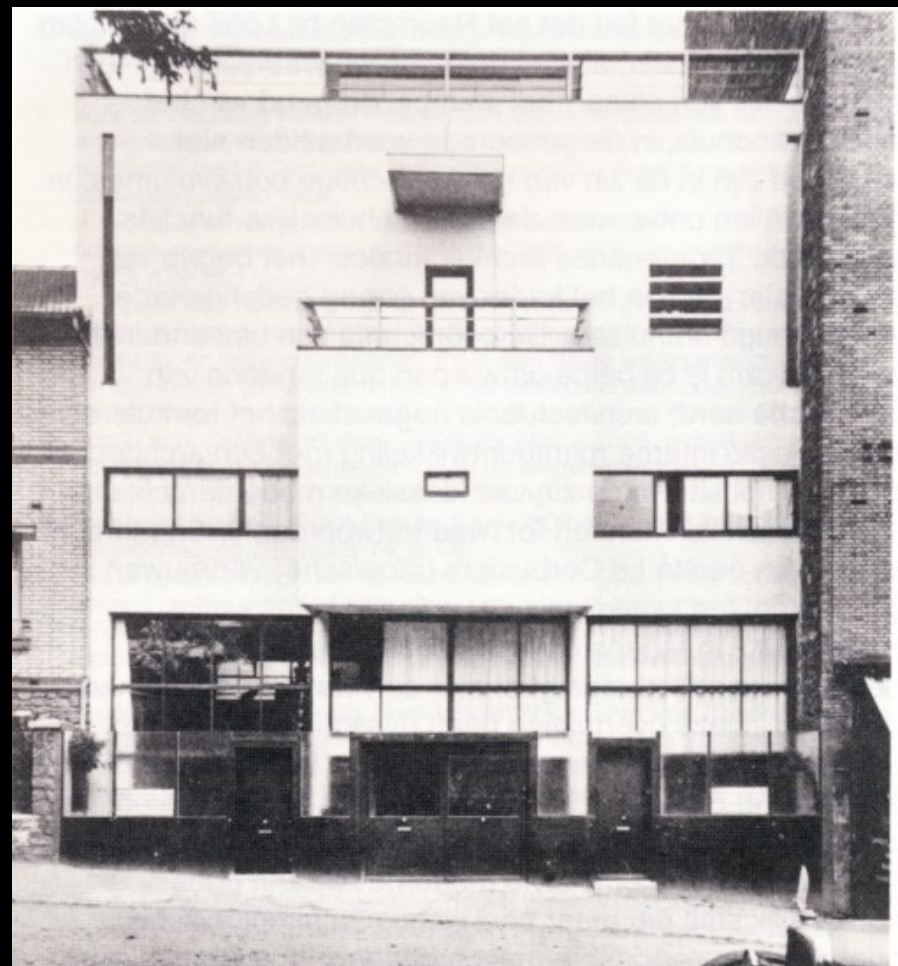


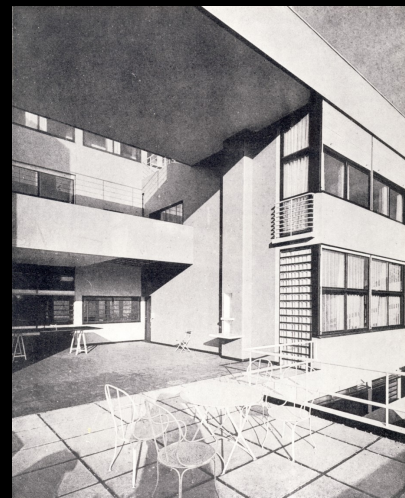
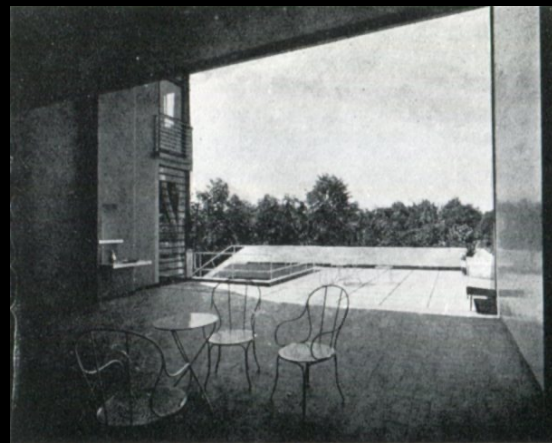
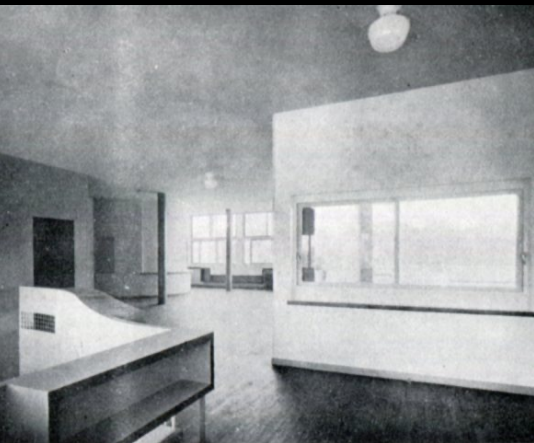
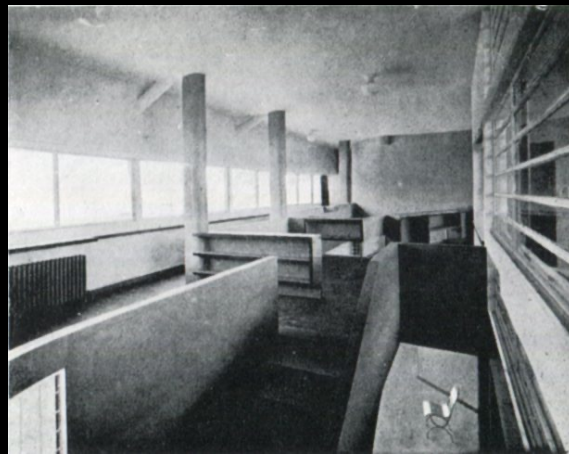
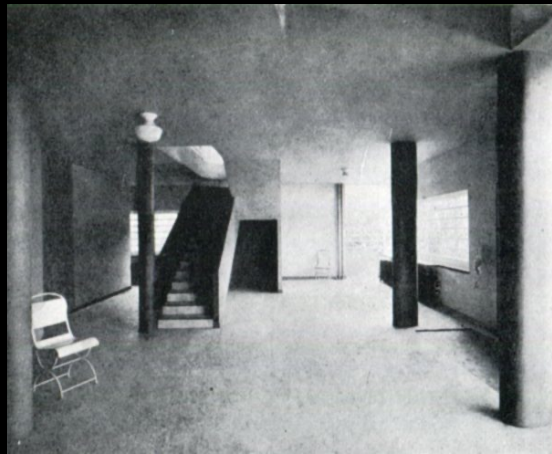
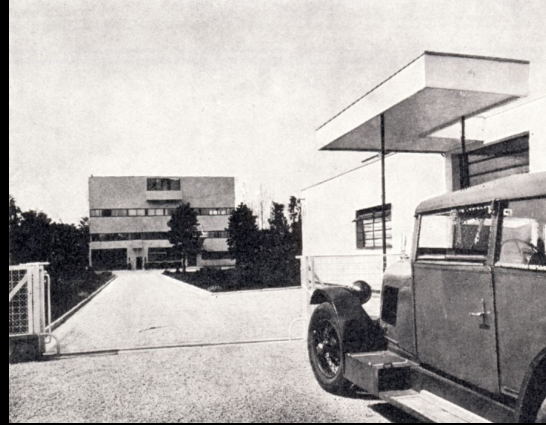
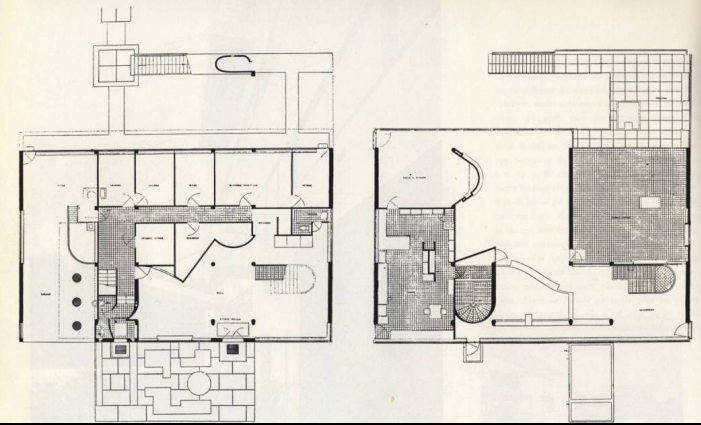
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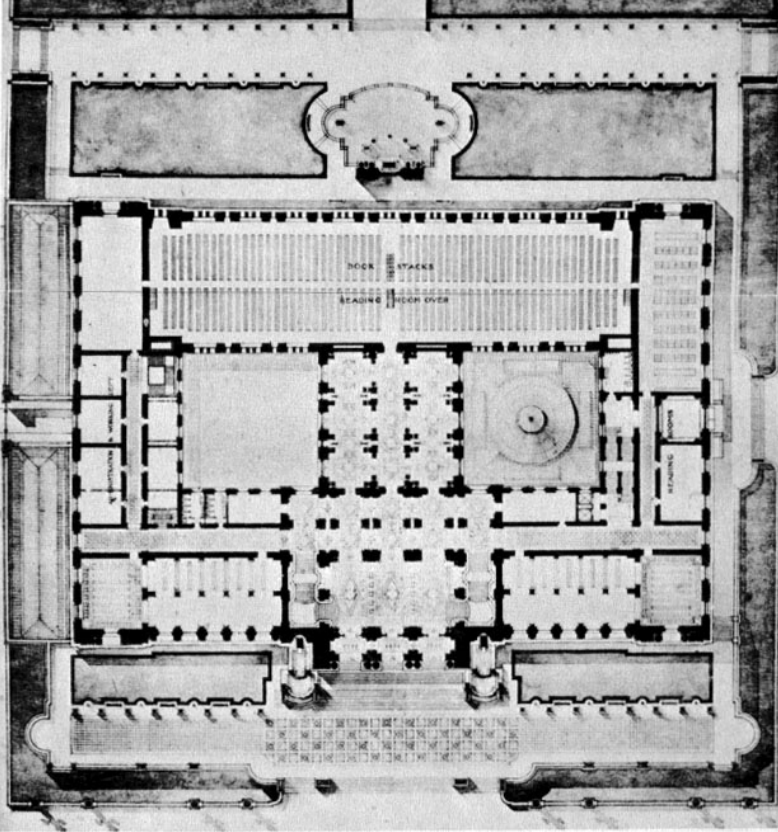


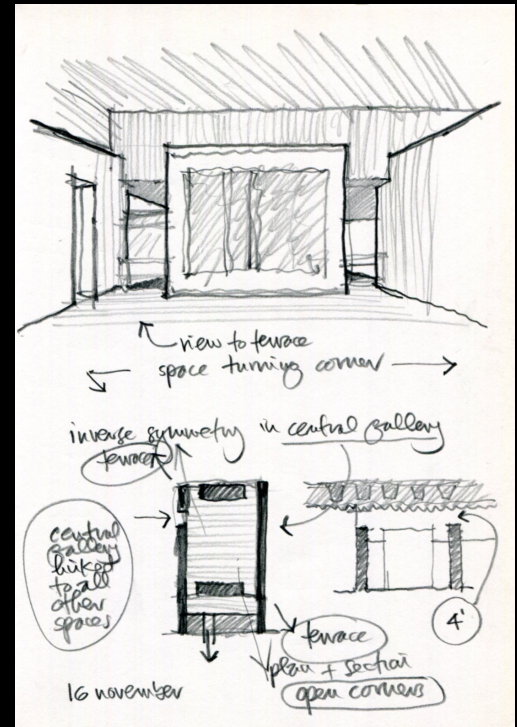
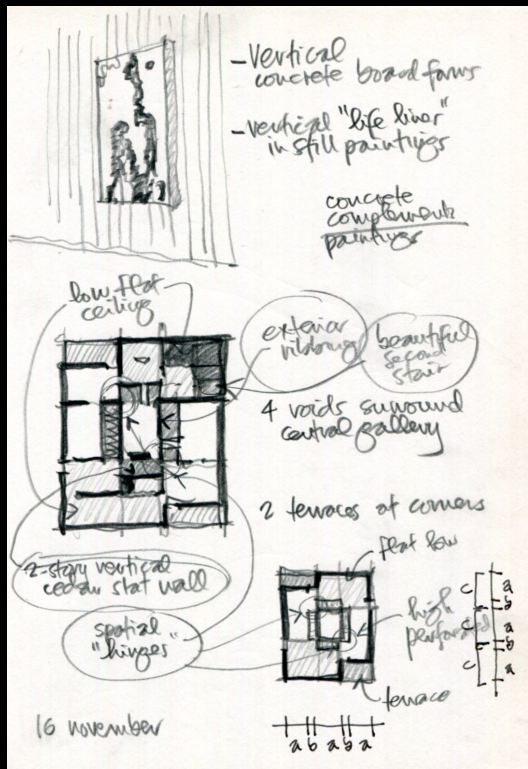
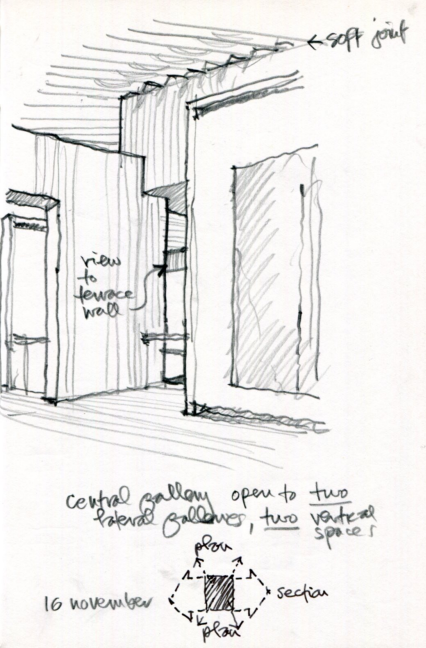


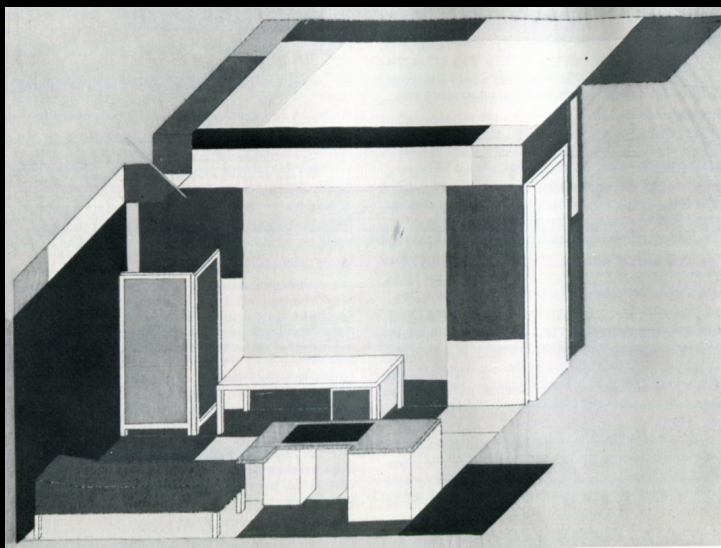
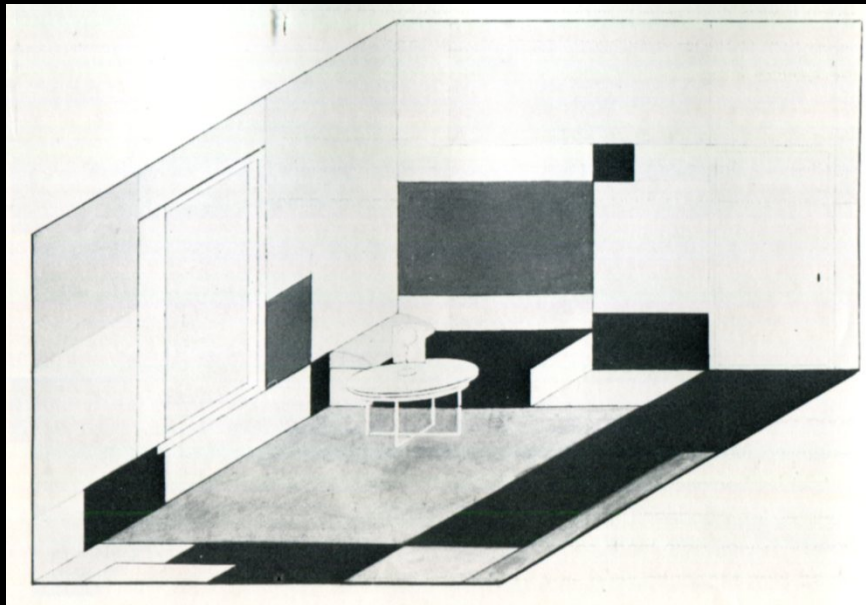
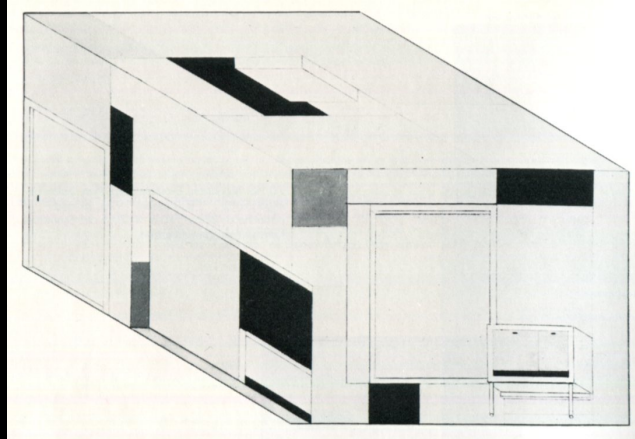
(in the dim light, the hand presses down harder and harder, so if to generate space?)
* one pulpit floats above the other, corner down to the floor - the location determines position.





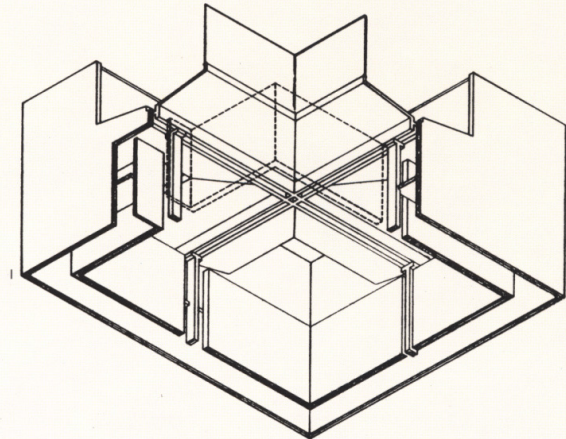
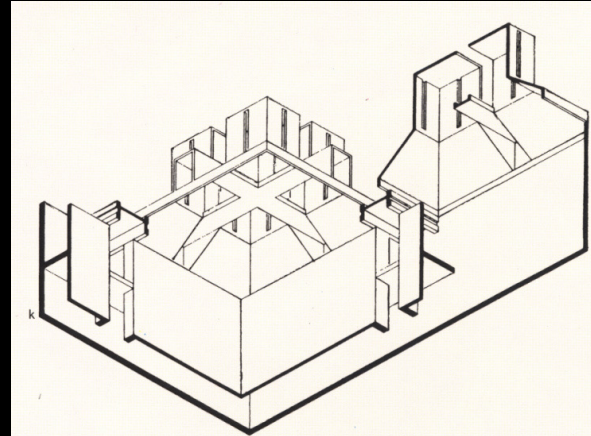
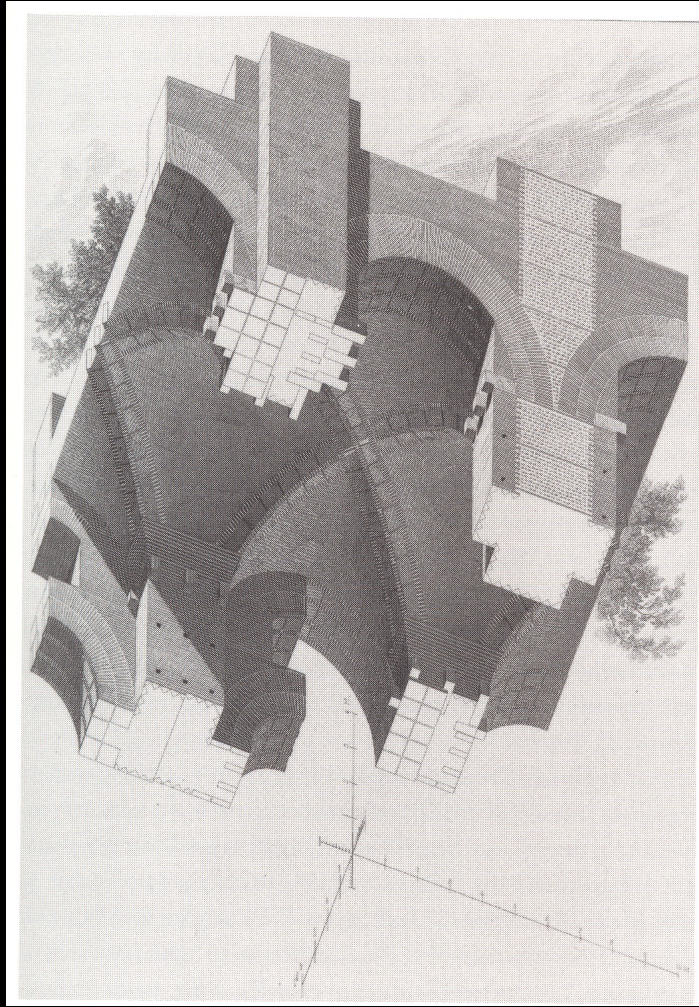
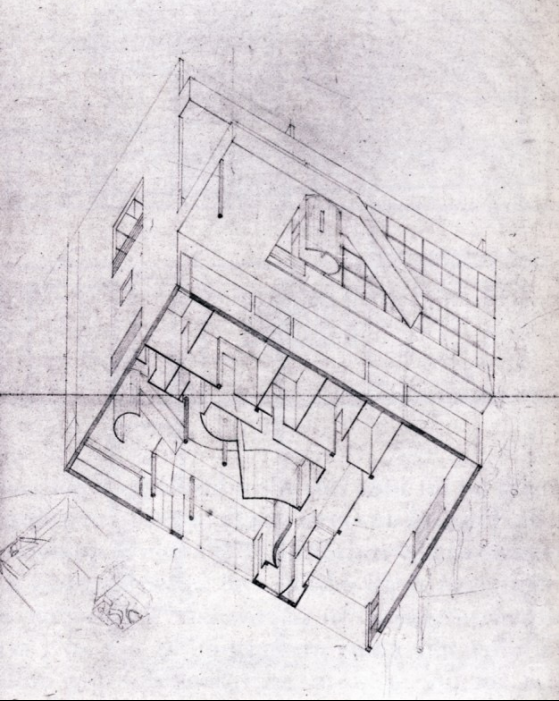


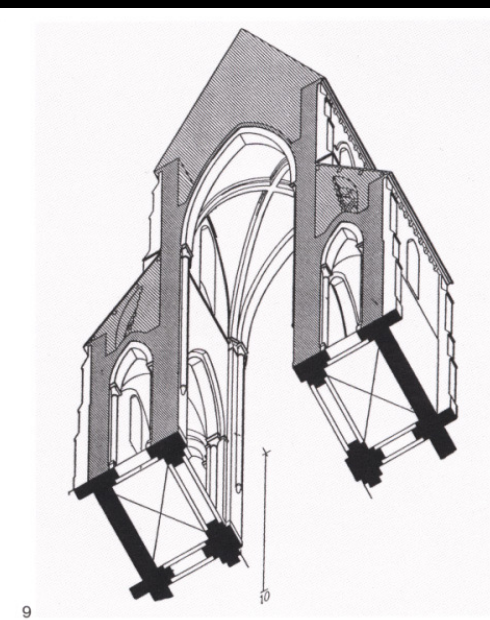
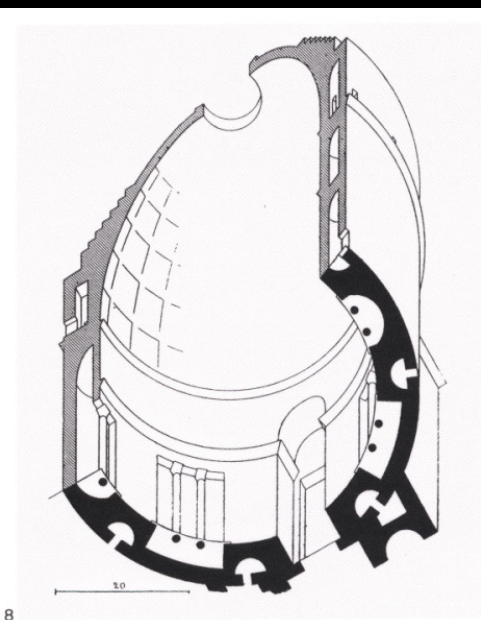
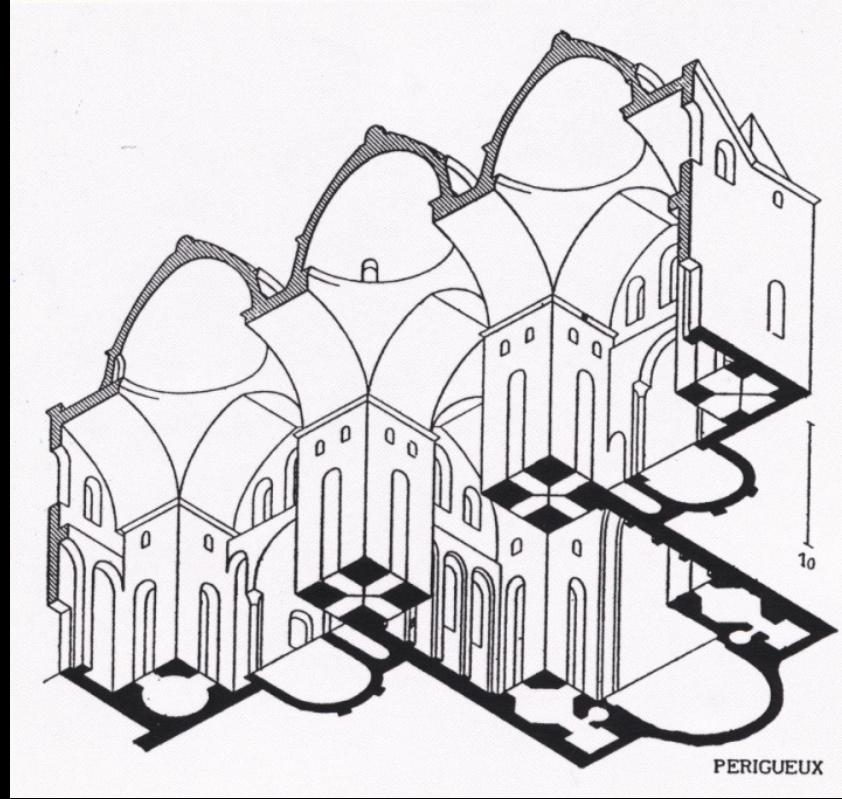
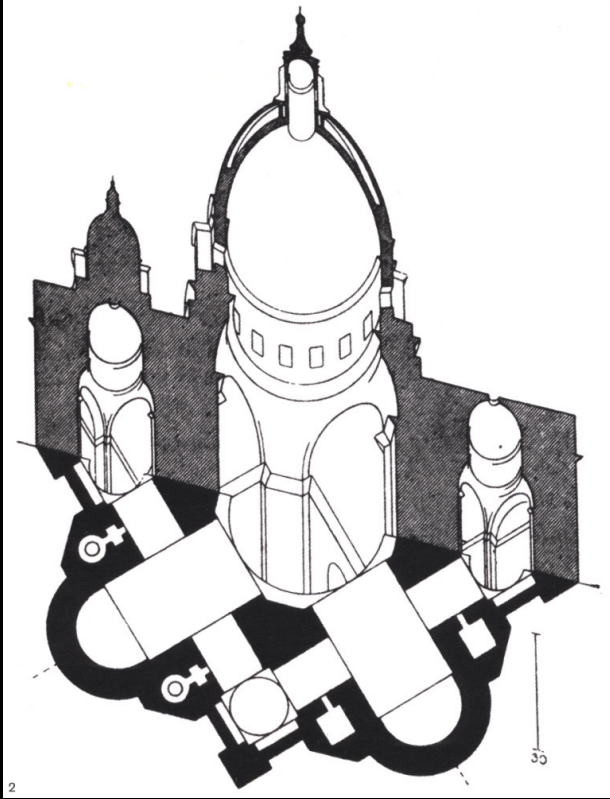




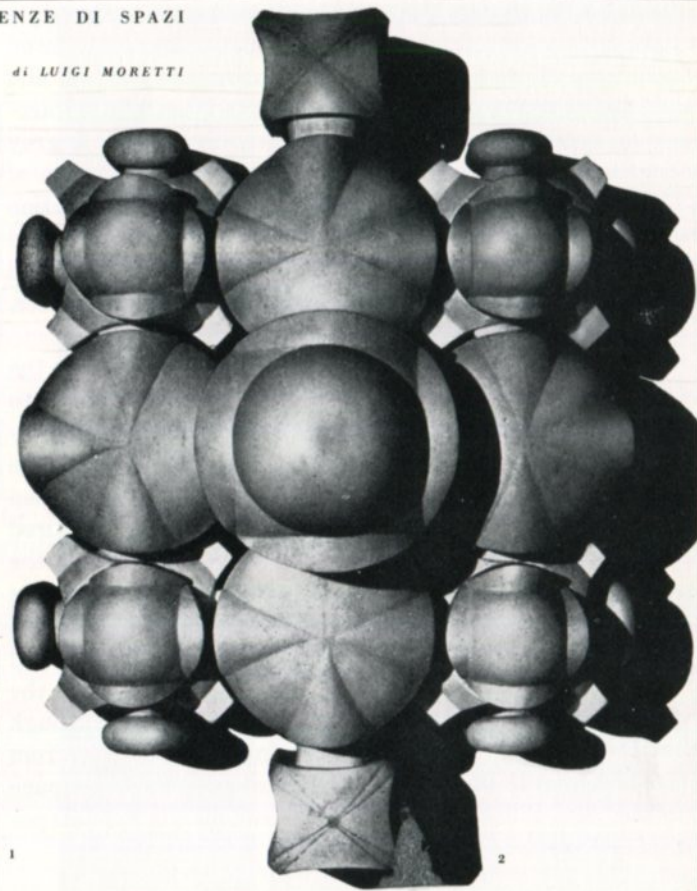
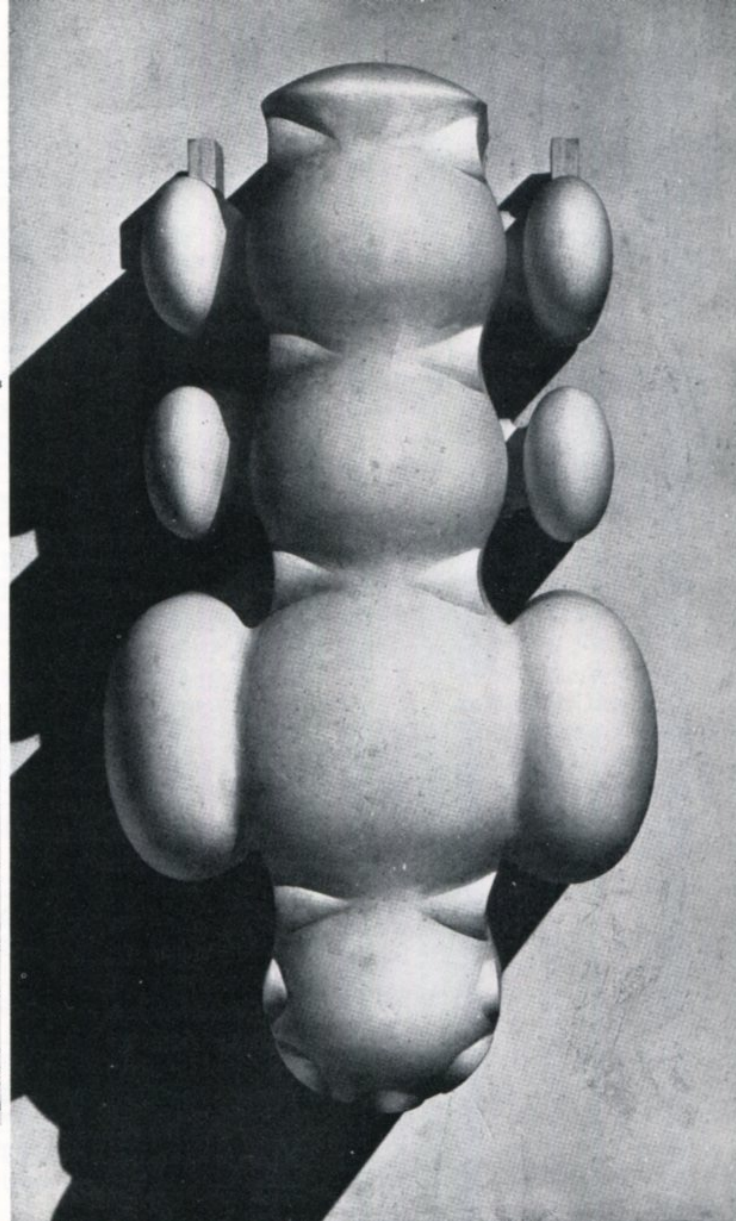
The Shape of Interior Space and the Boundary of Place







di LUIGI MORETTI



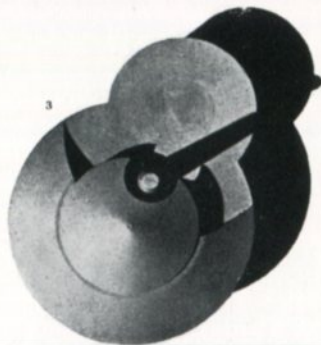
Una architettura si legge mediante i diversi aspetti della sua figura, cioè nei termini coi quali si esprime: chiaroscuro, tessuto costruttivo, plasticità, struttura degli spazi interni, densità e qualità delle materie, rapporti geometrici delle superfici e altri più alieni, quali il colore, che di volta in volta possono affermarsi secondo le inafferrabili leggi delle risonanze. Ognuno dei termini ha una tal congiunzione con gli altri che difficilmente in quell'atto vivido, instabile, oscillante, mai identico, che è la visione di un'architettura, è possibile quietarsi su uno solo di essi e quello -olamente percorrere.

Intervengono nei nostri colloqui con una architettura tutti i fatti e diremmo tutti i personaggi metafisici, gli enti, che la compongono: ciascuno recitando nel suo verbo, o di luce o di peso o di misura o di materia o di vuoto spazio, ora chiamando gli altri ora ripetendosi ora scomparendo, con una concatenazione espressiva sempre mutevole, come la luce e gli uomini, ma con una congruenza finale, un destino immutabile, che è poi la creata ordinanza dei loro rapporti, la struttura dell'opera.

Naturalmente se in un'architettura ogni lato espressivo, ogni aspetto della sua figura, è legato coordinatamente agli altri, a esempio il tessuto del chiaroscuro all'organismo plastico o all'organismo apparente della costruzione, sembra lecito, in sede di analisi critica di un'opera, assumere uno di questi aspetti in astratto

I modelli degli spazi interni sono stati realizzati considerando matrici di forma le superfici interne delle architetture esaminate.

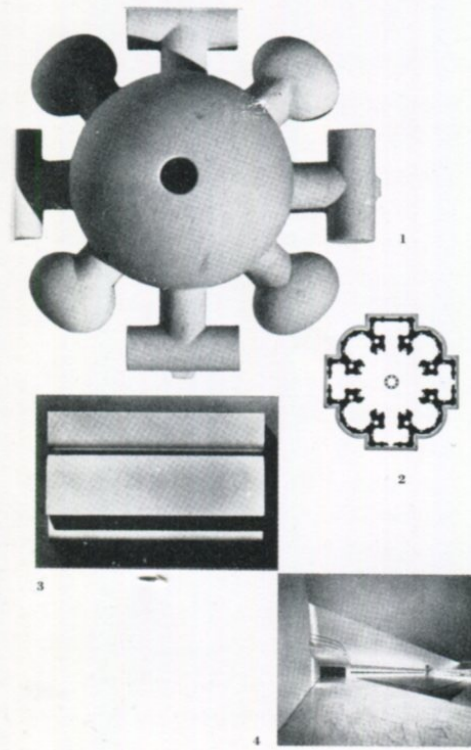
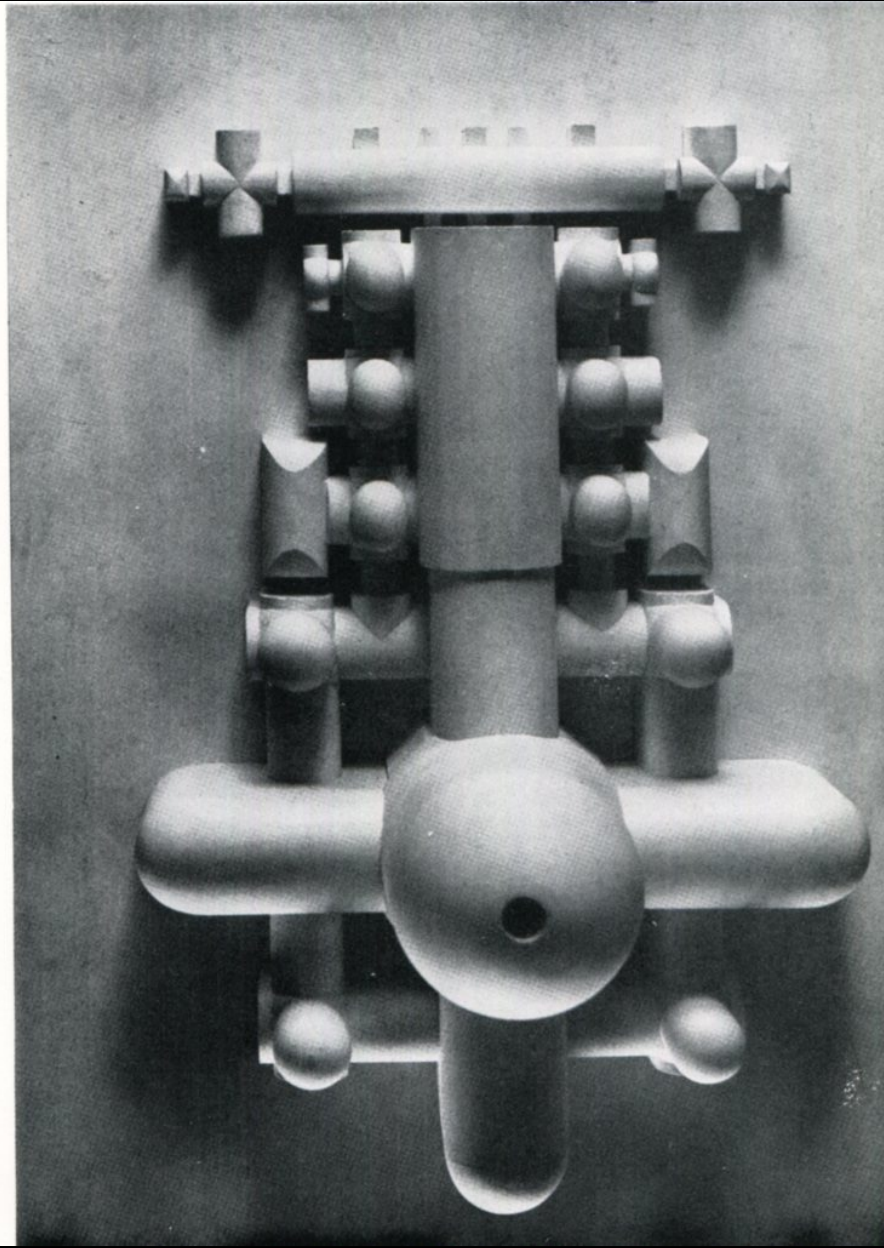
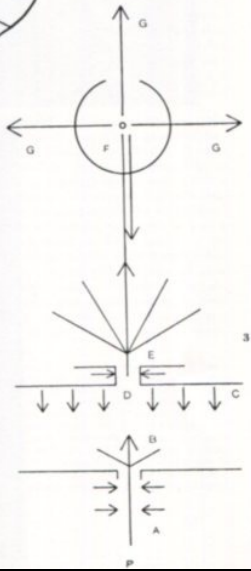
1. Guarino Guarini, Progetto per la chiesa di S. Filippo Neri in Casale Monferrato. Elemento planimetrico. (Guarino Guarini: «Architettura civile», Torino, 1737). 2. Volumi degli spazi interni della chiesa di S. Filippo Neri, modello costruito sul progetto. (G. Guarini, opera citata). 3. Frank Lloyd Wright, Casa McCord. Rappresentazione dei volumi interni del piano terreno



7 ▶
6



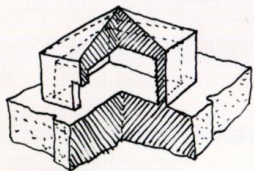
5



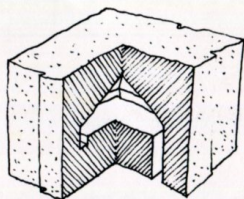
1. Michelangelo. Progetto per la Chiesa di S. Giovanni dei Fiorentini in Roma. Rappresentazione dei volumi interni. 2. Pianta (da un'incisione di Valerian Regnard). 3. 4. Roma, Foro Italico. Accademia di schema (L. Moretti). Rappresentazione dei volumi interni e vista della grande sala. 5. Mies Van der Rohe. Brno. Casa Tugendhat. Campi visuali degli spazi interni; zone di lettura definite (tratteggio sottile) e zone di impossibile intuizione della forma (tratteggio forte)



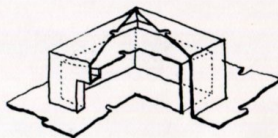
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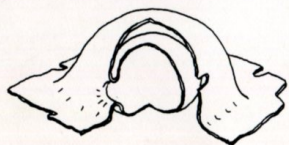
solid



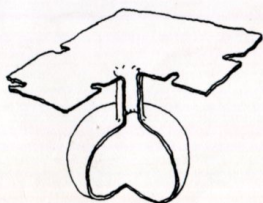
frozen air



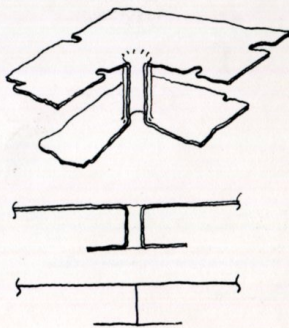
surface diagram-particular spaceprint



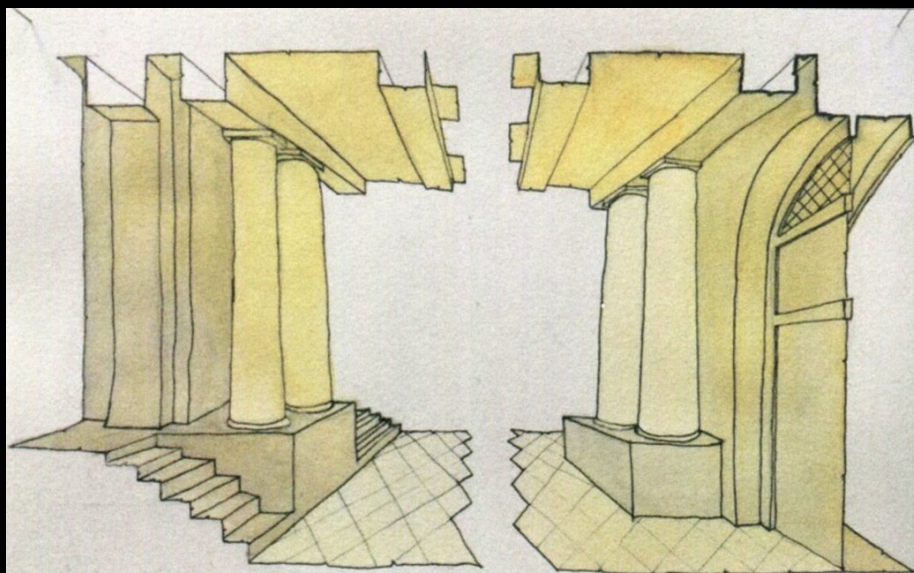
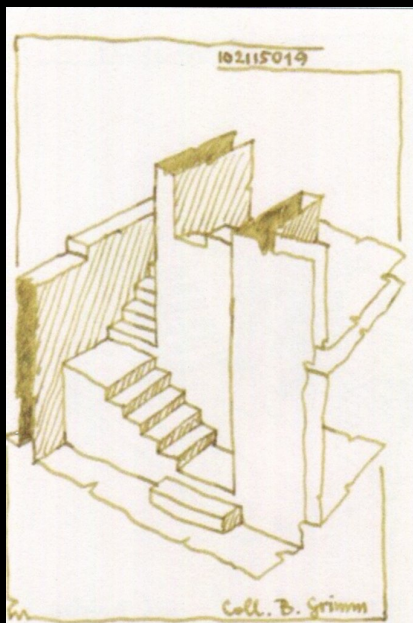
general spaceprint



topologically equivalent model="tem"

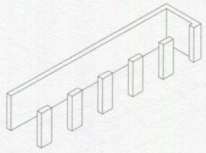


simplified general spaceprint

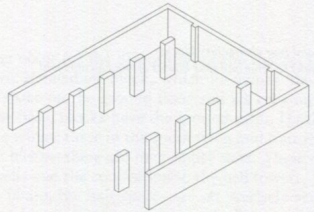




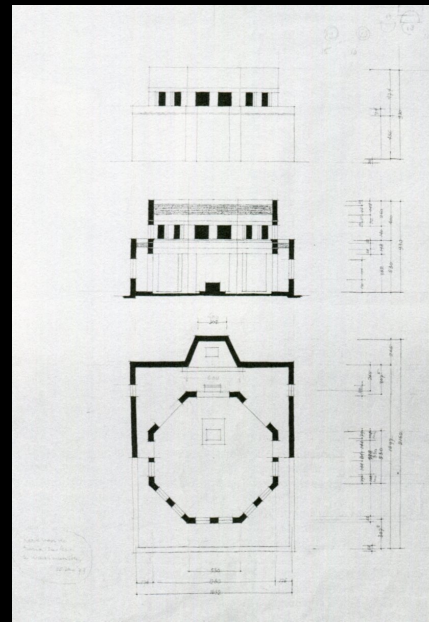
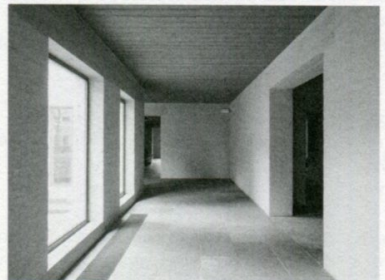
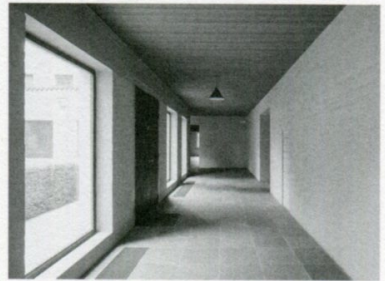
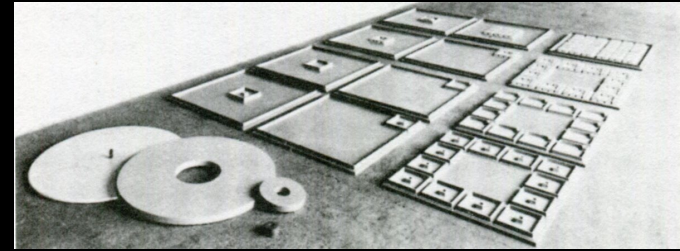
space-cell

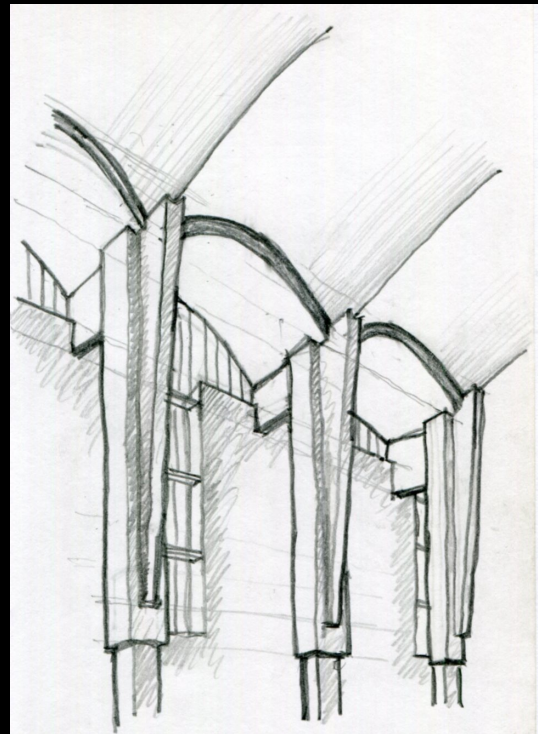
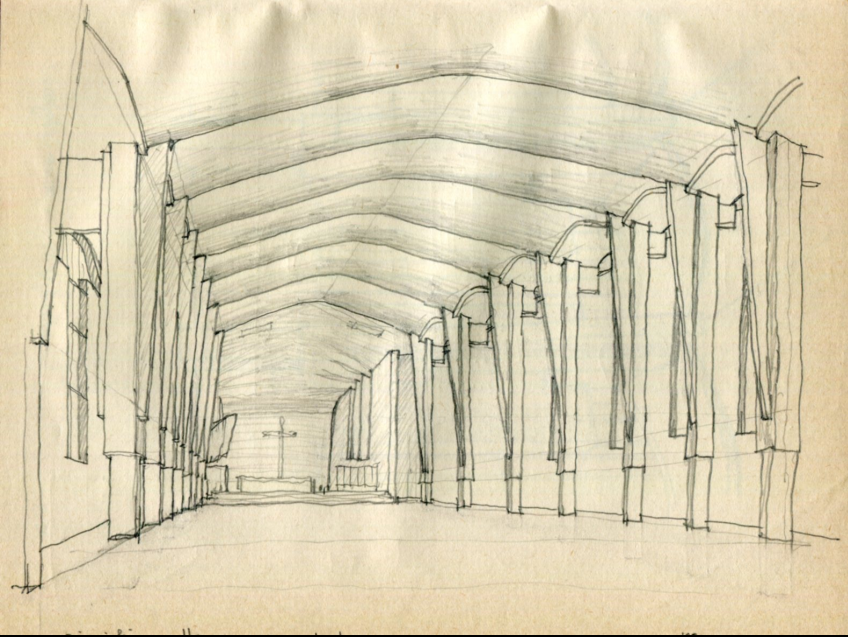


Gallery = cell enlarged in one direction, an 'extended' cell



Hall = superposition of galleries into the space
Drawings: AS XII.2-10





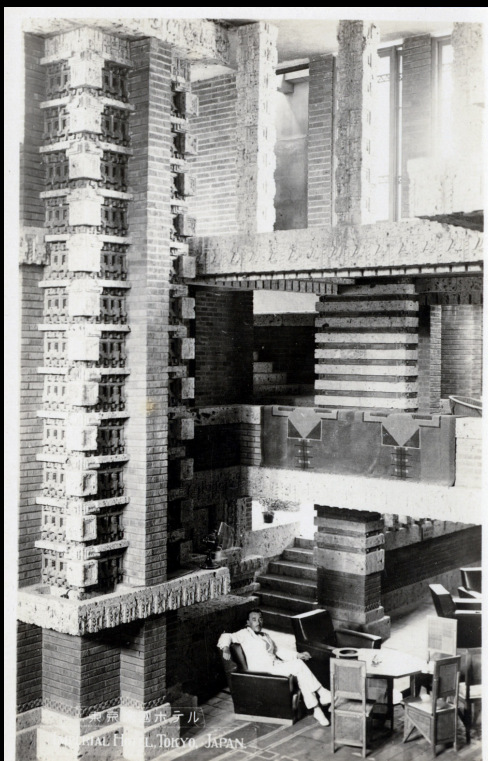
zalto church - seivajoki - 15 sept.



IMPERIAL HOTEL, TOKYO, JAPAN



東京帝國ホテル
IMPERIAL HOTEL TOKYO, JAPAN.

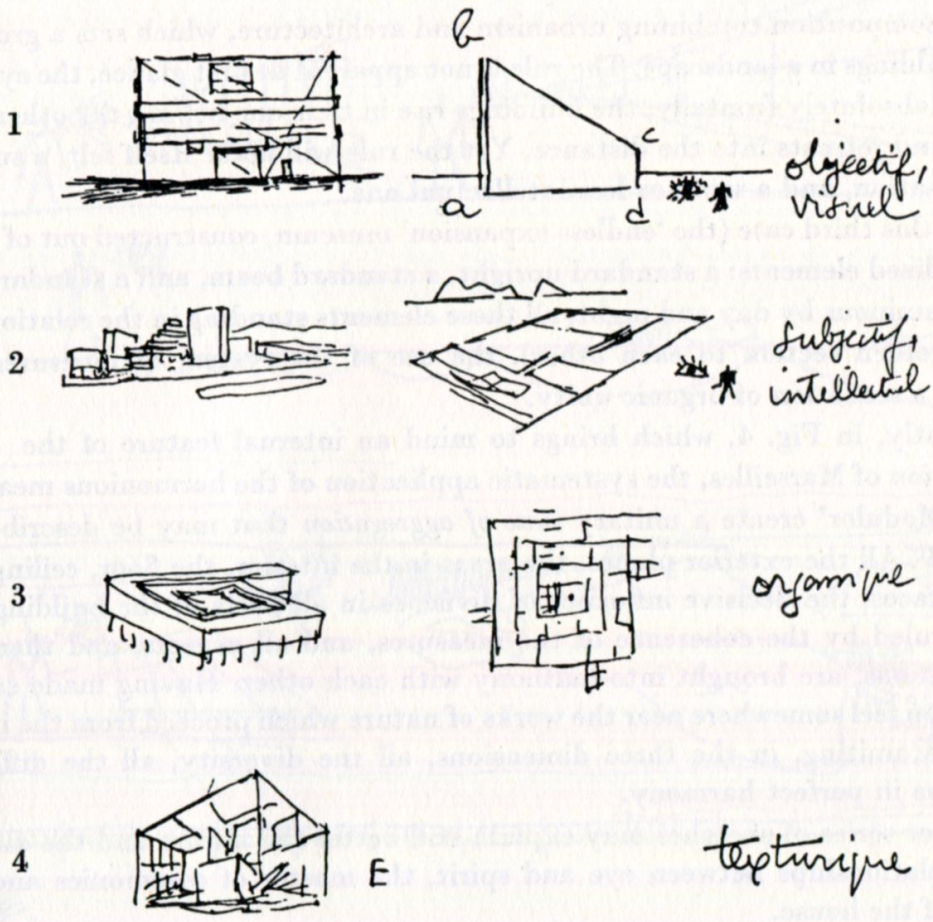


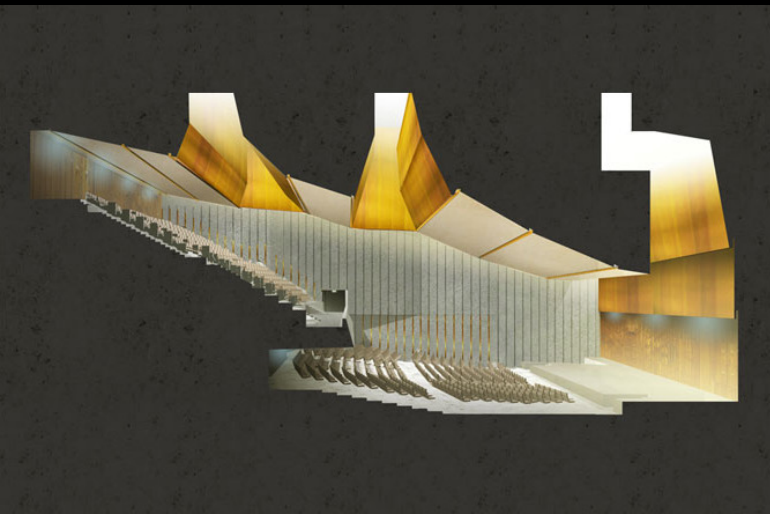
東京帝國ホテル
IMPERIAL HOTEL TOKYO, JAPAN.



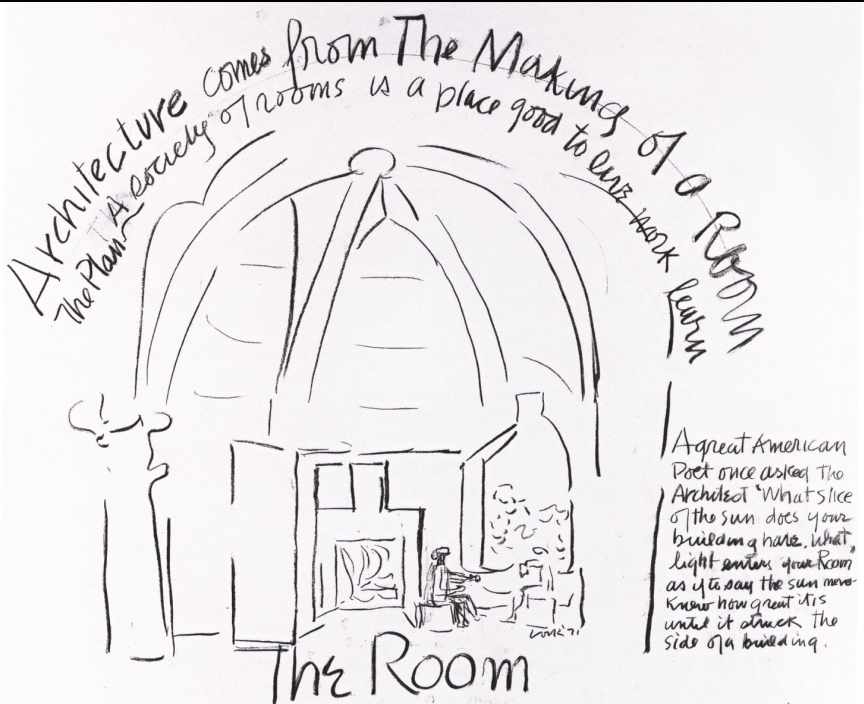
IMPERIAL HOTEL TOKYO, JAPAN.

東京帝國ホテル

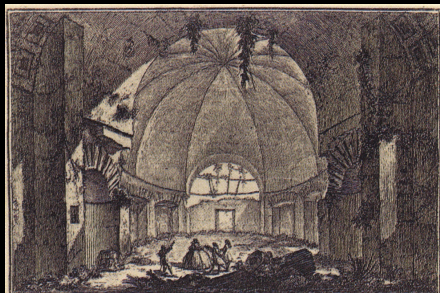




The Society of Spaces and the Emplacement of Encounters

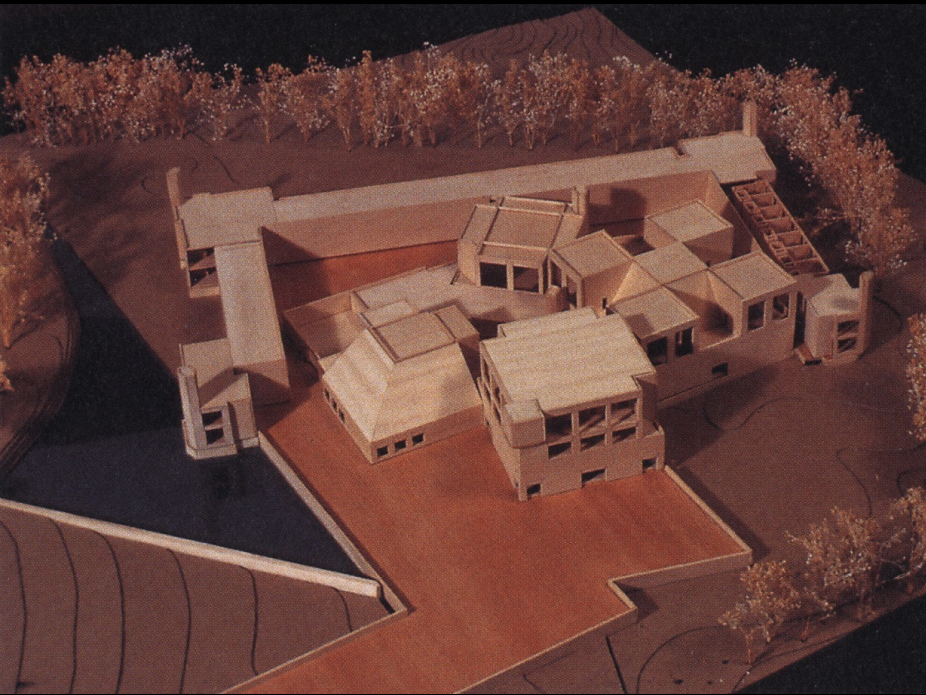
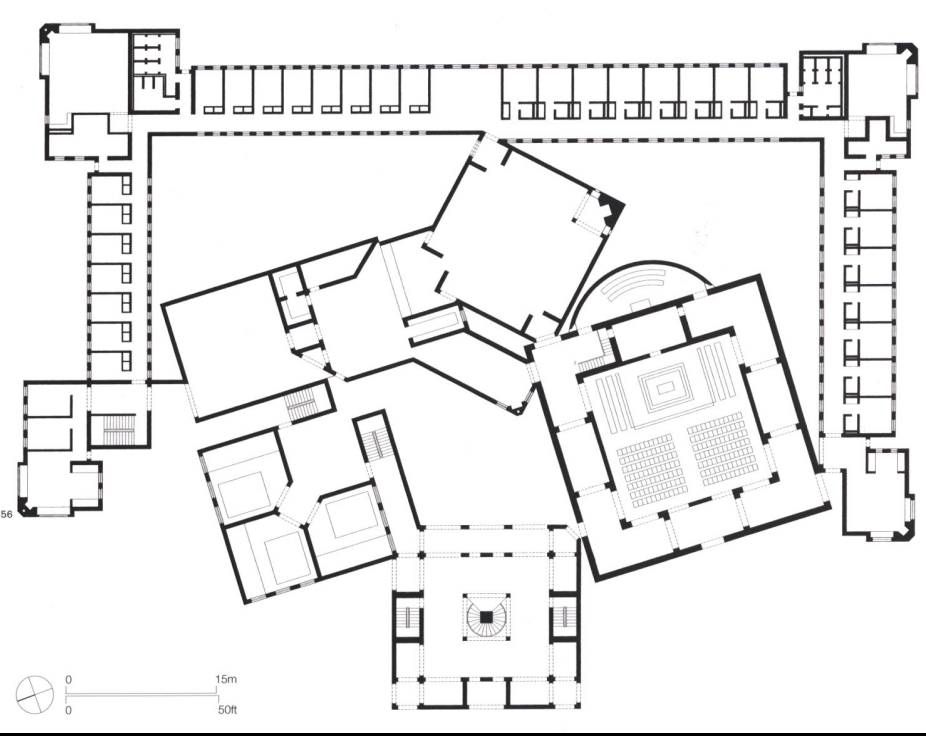


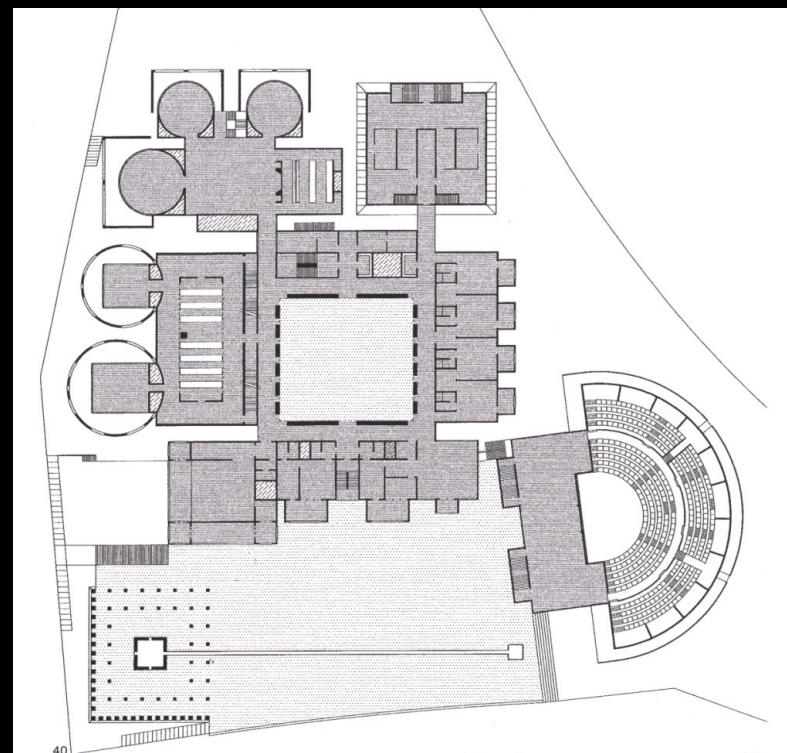
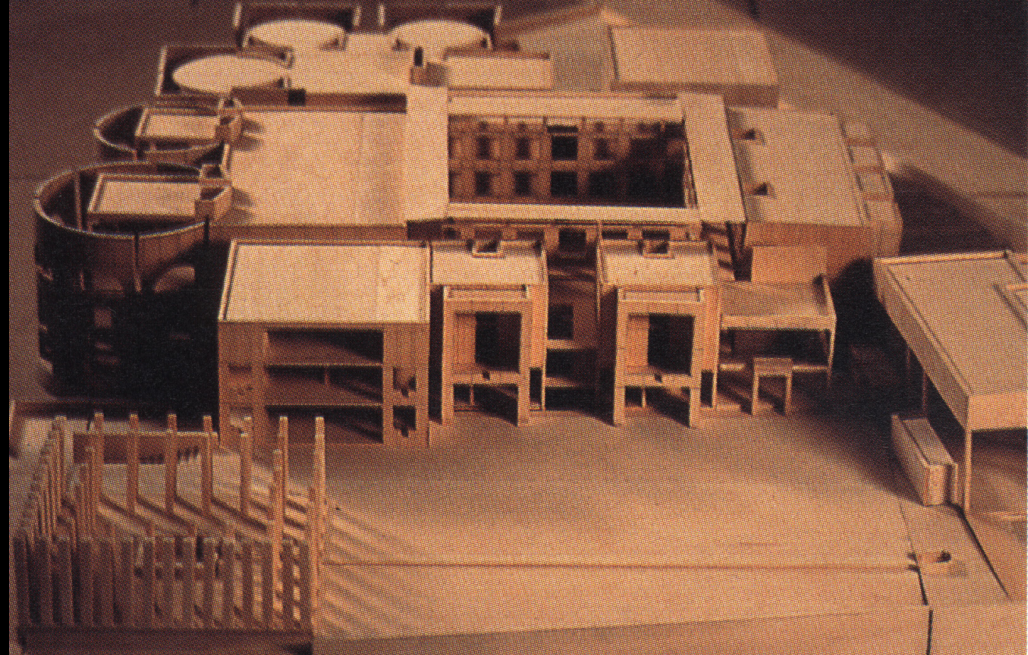
Is The place of the mind. In a small room one does not say what one would in a large room. In a room with only one other person could be generalists. The vectors of each meet. A room is not a room without natural light. natural light gives the time of day and the mood of the seasons to enter.

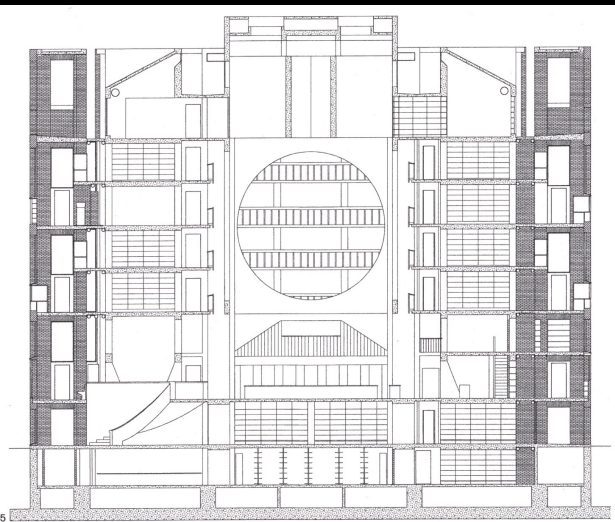
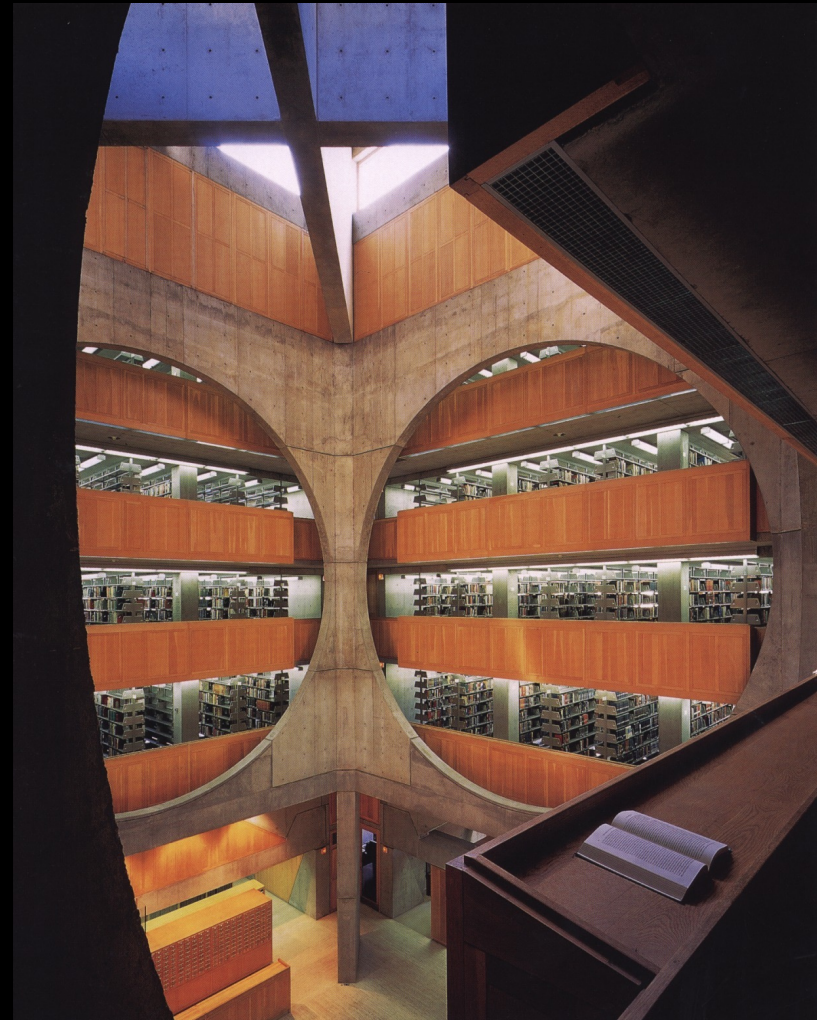
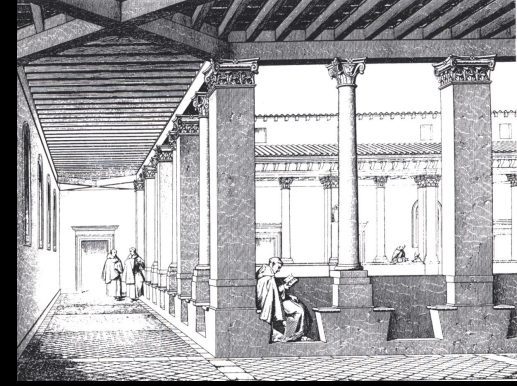


Tempio di Venere appreso il Cinghio a rullare negli Orti di Salustiano vicino all'antica Porta Salustiana.

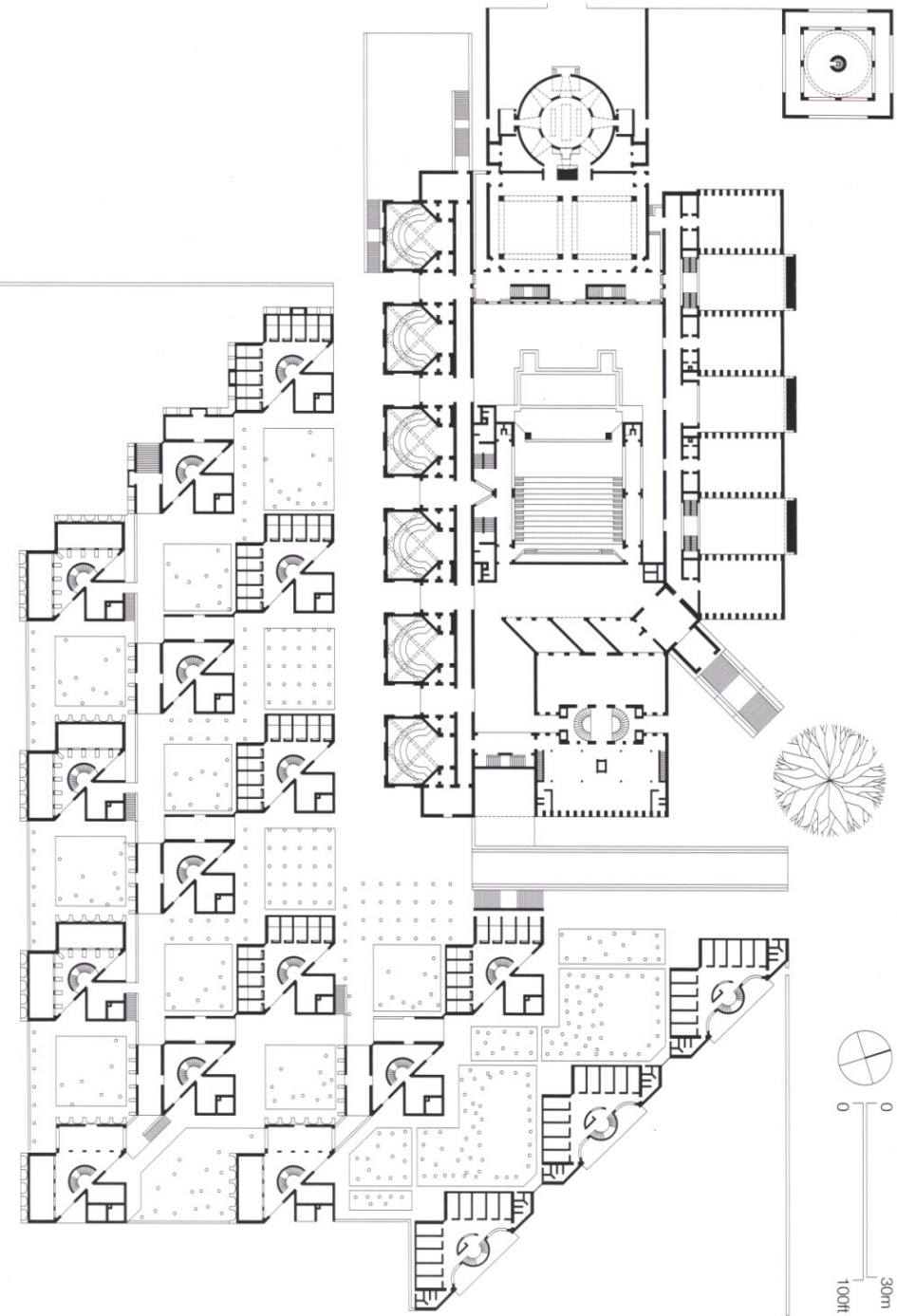




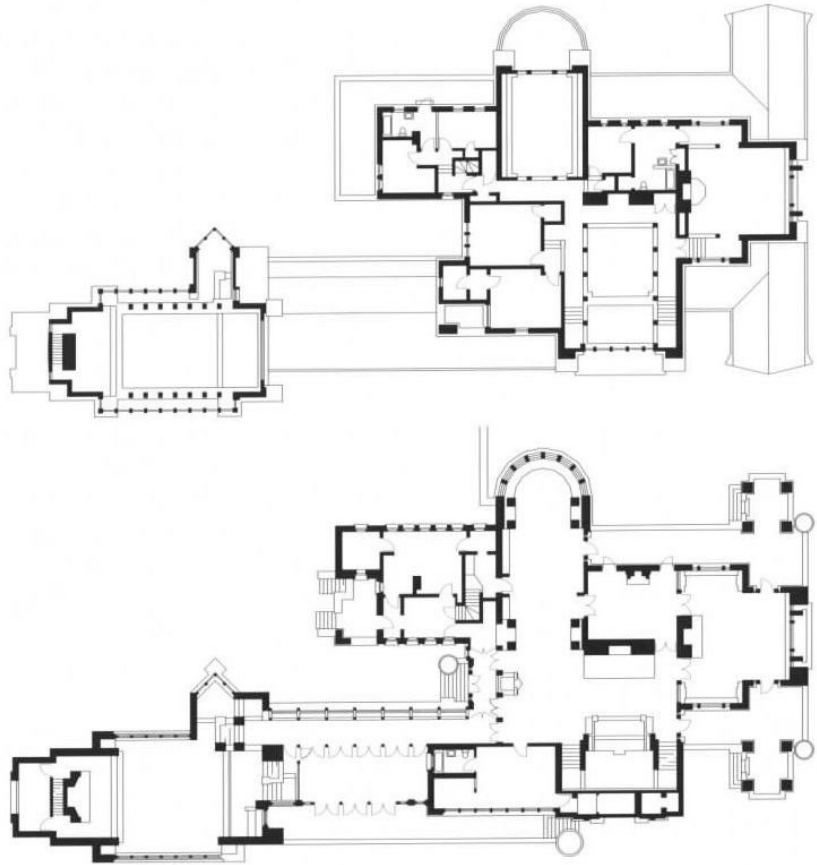




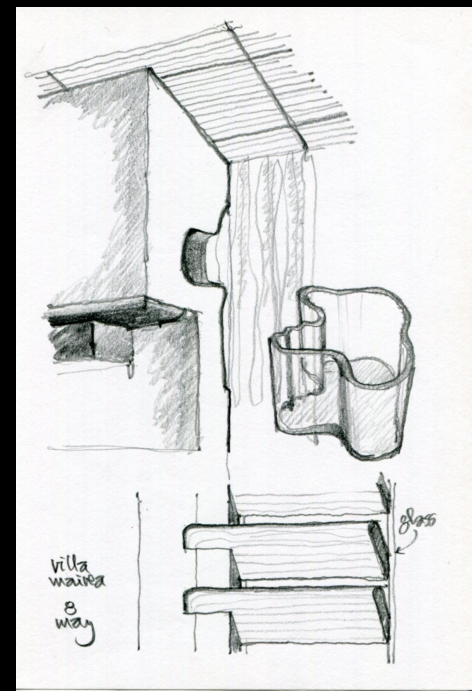
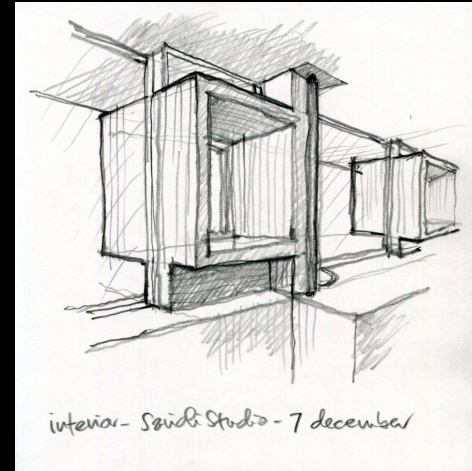
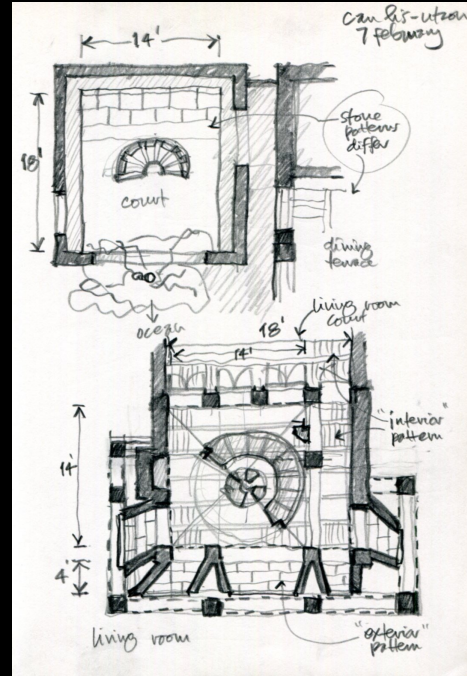






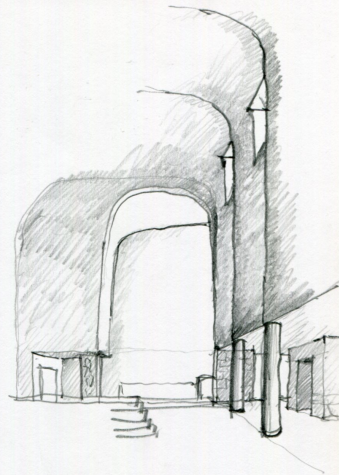


The Nesting of Places at Once Intimate and Immense

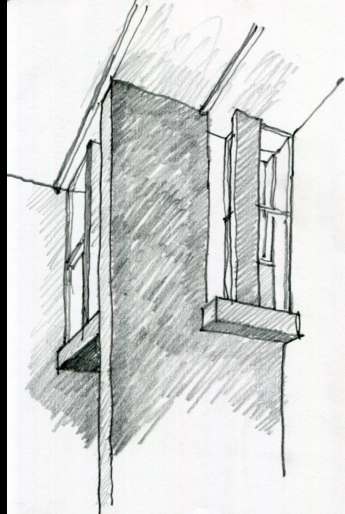








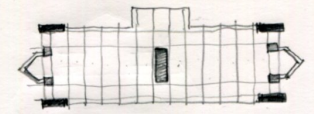
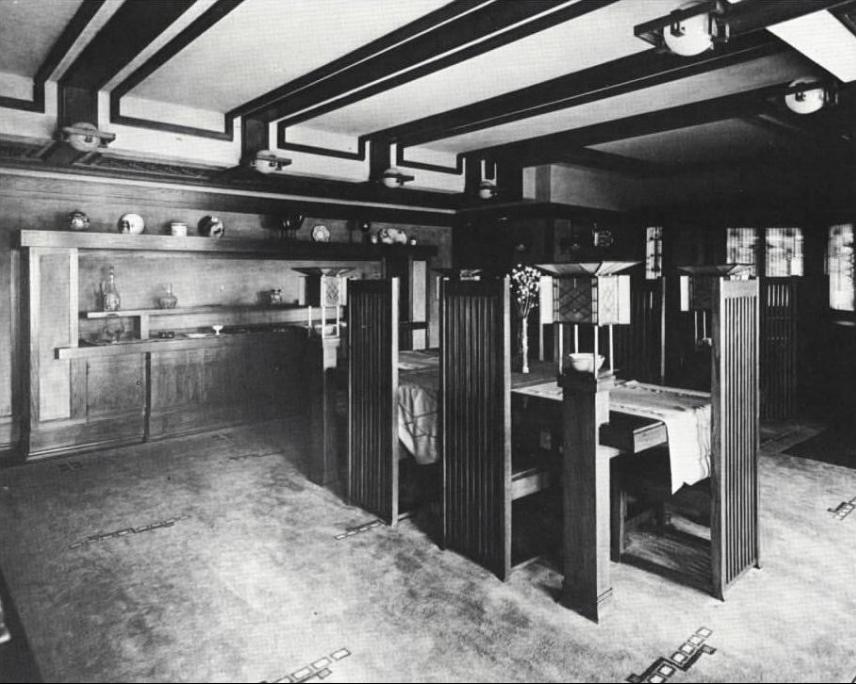
byggman - turken - 1 august



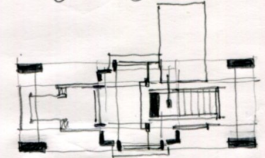
magnuski dund - leiviska - 26 juli



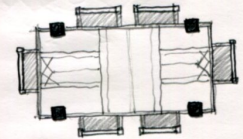




• robie house - 1908
living/dining room

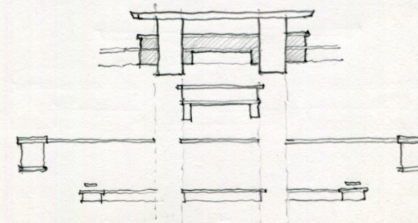
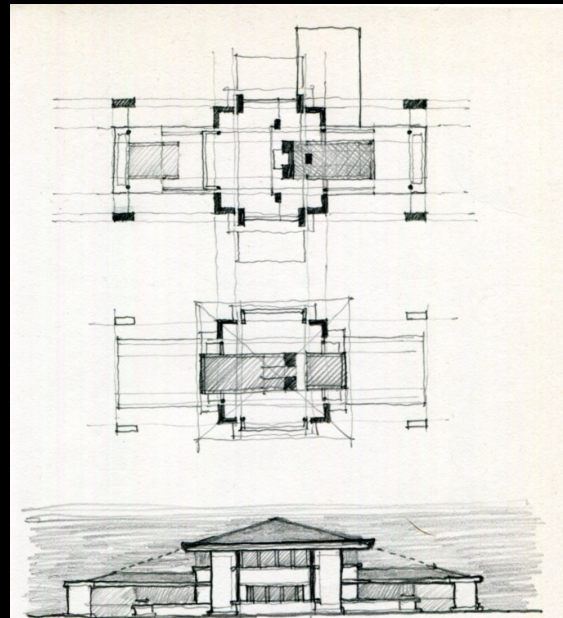


• evans house - 1908

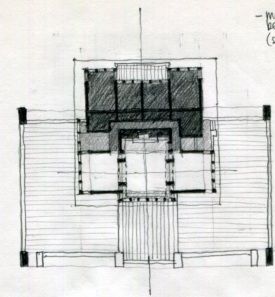


• robie house dining table
w/ chairs designed by flow

Setting the bounds
- implication of spatial field



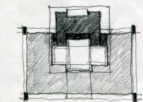
10 march psm



- movement zone
behind fireplace
(see d.d. section)

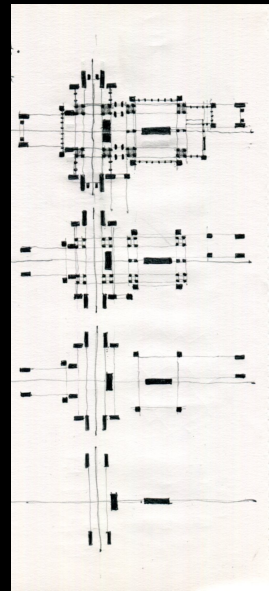
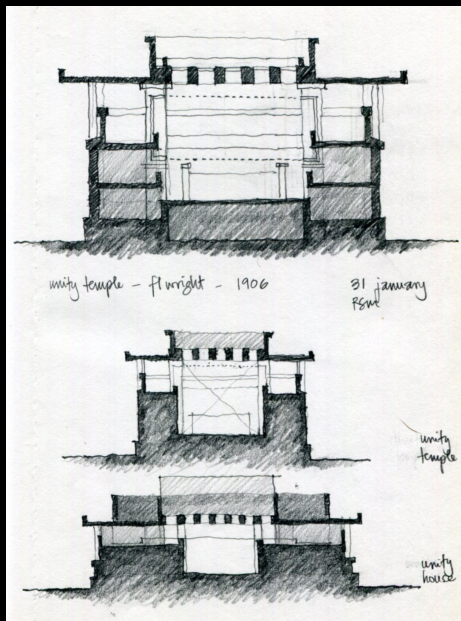
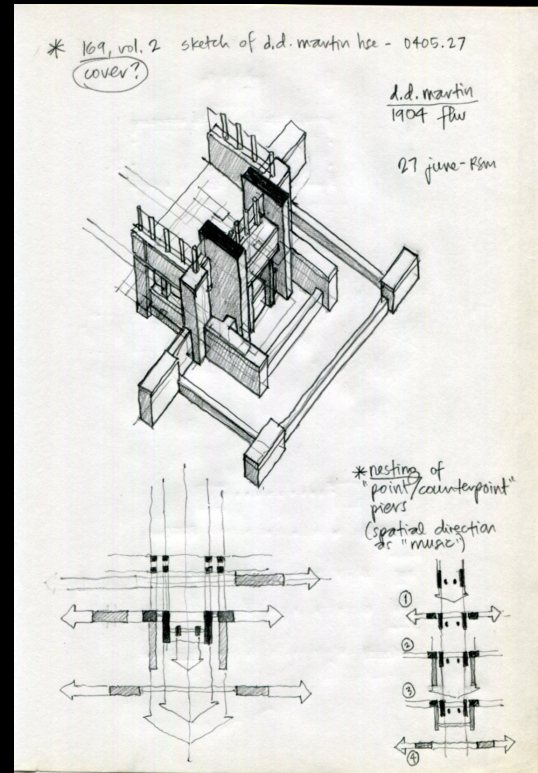
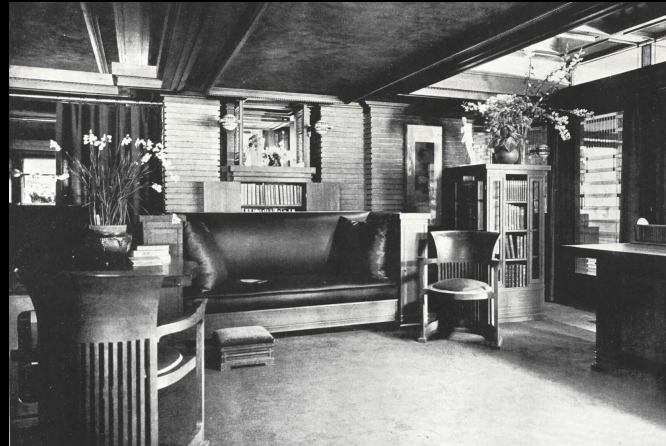
edwin cheney house, oak park
1903 floor plan

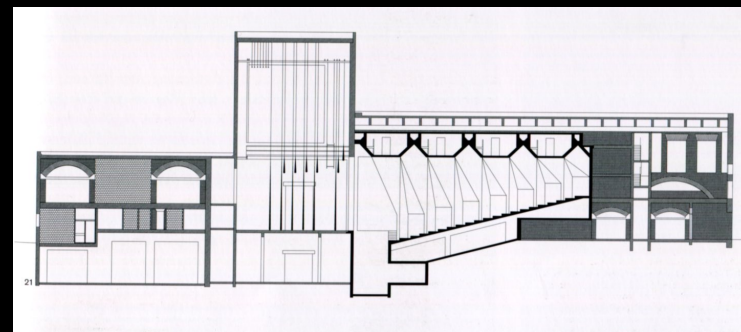
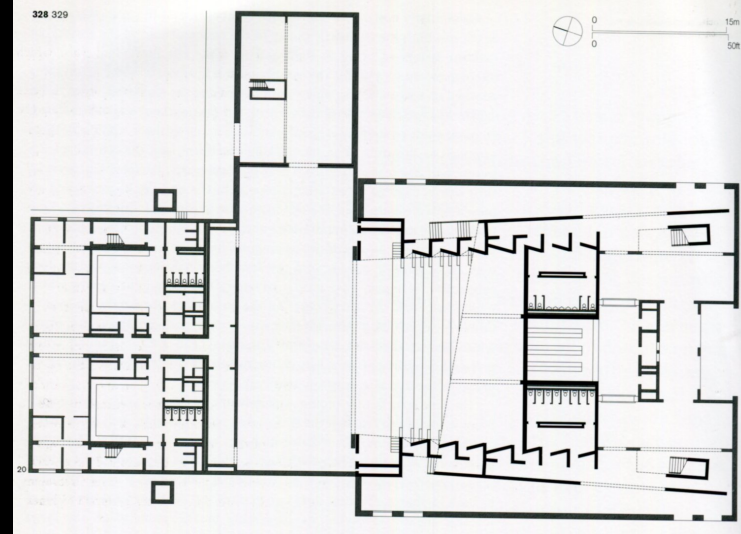
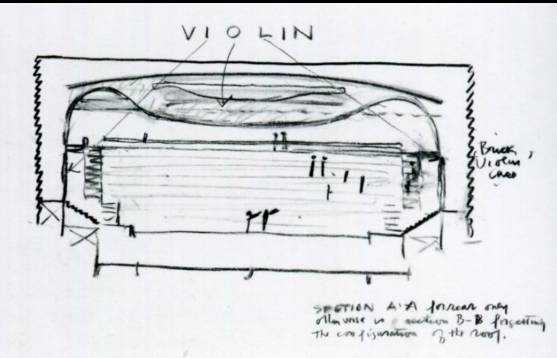
- "field" set by walls and piers (as in evans house)
- public rooms placed within the field,
private rooms placed outside the field,
service blocks on wall line

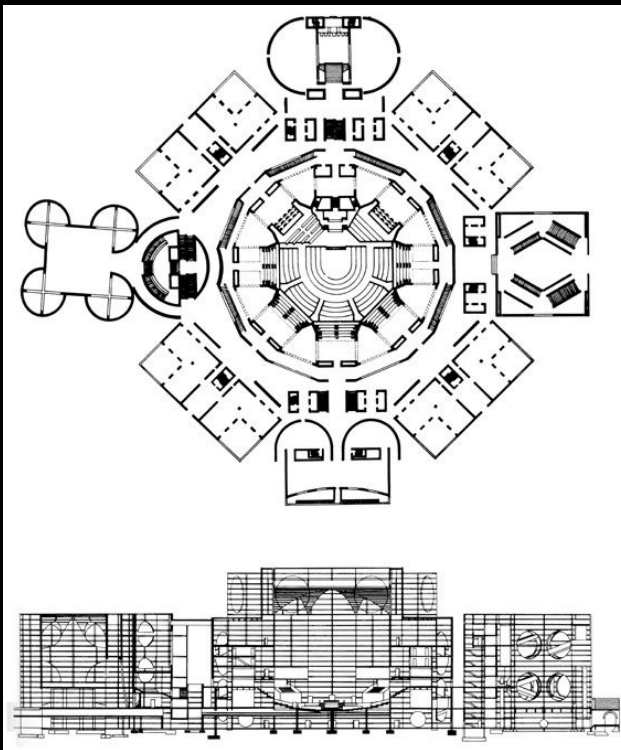
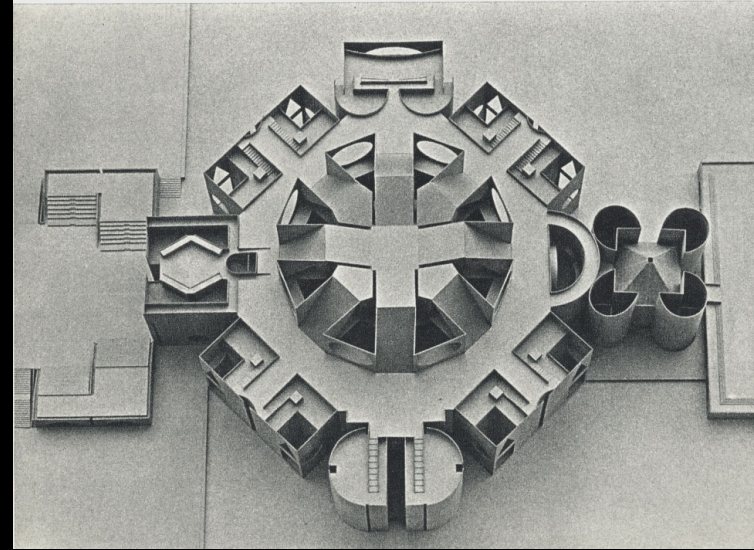


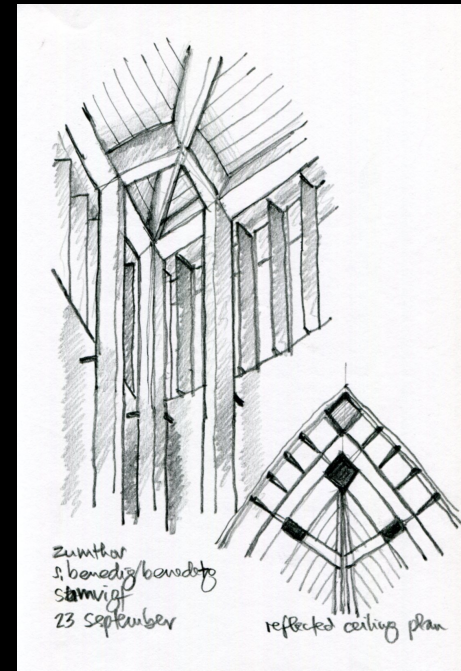
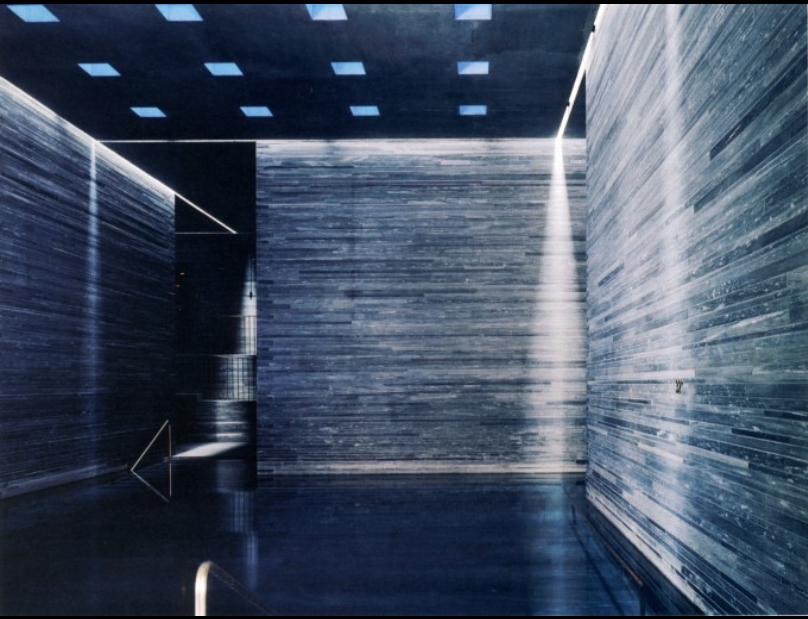
- interlocking U-shaped service/private space
and enclosed yard space

27 June PSM



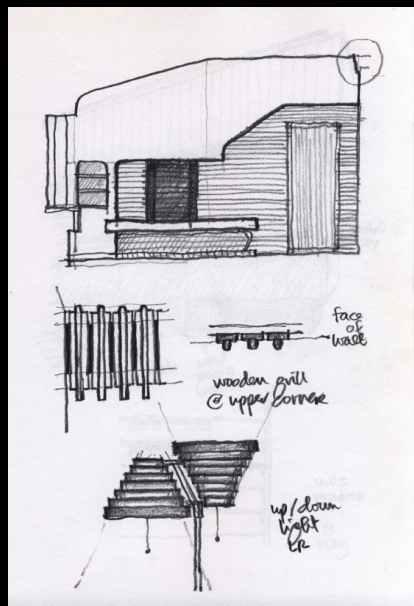


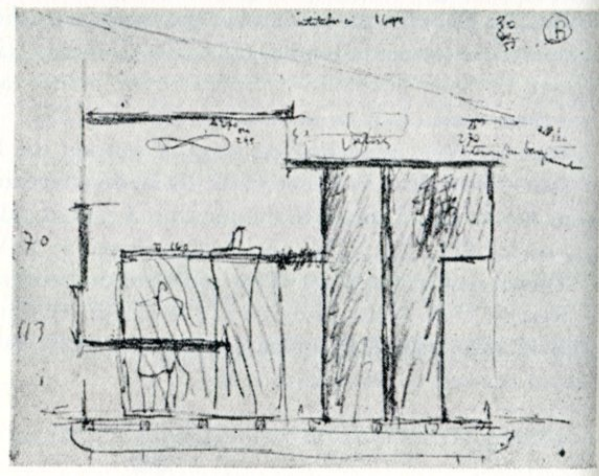
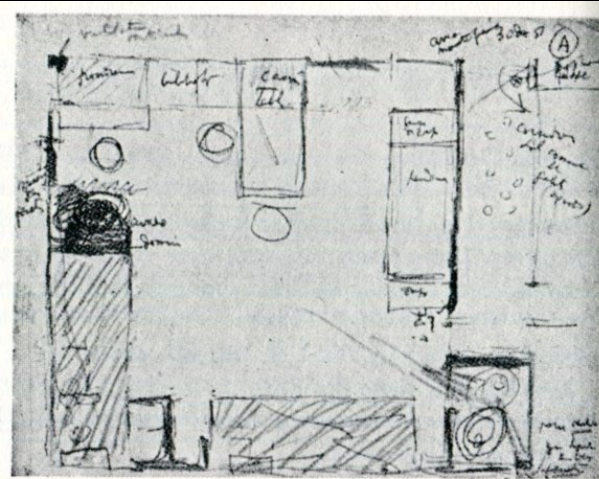




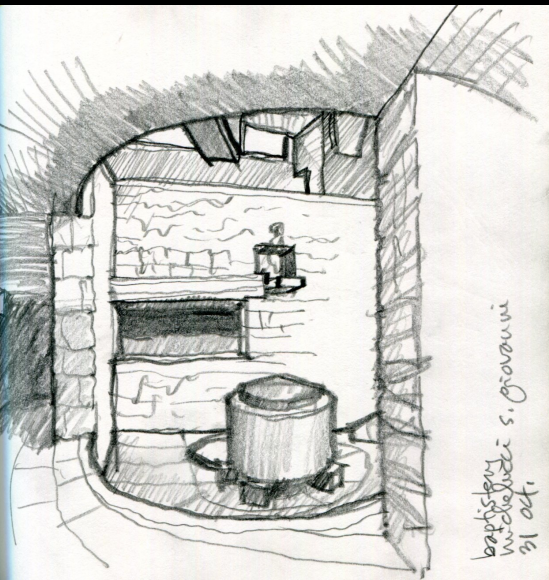
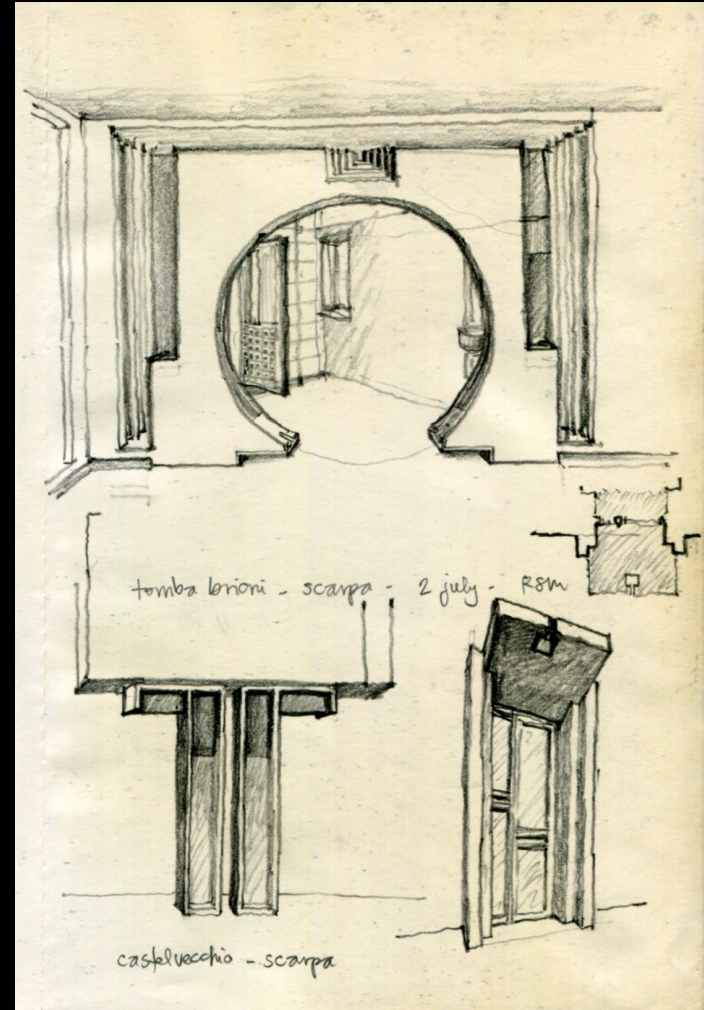
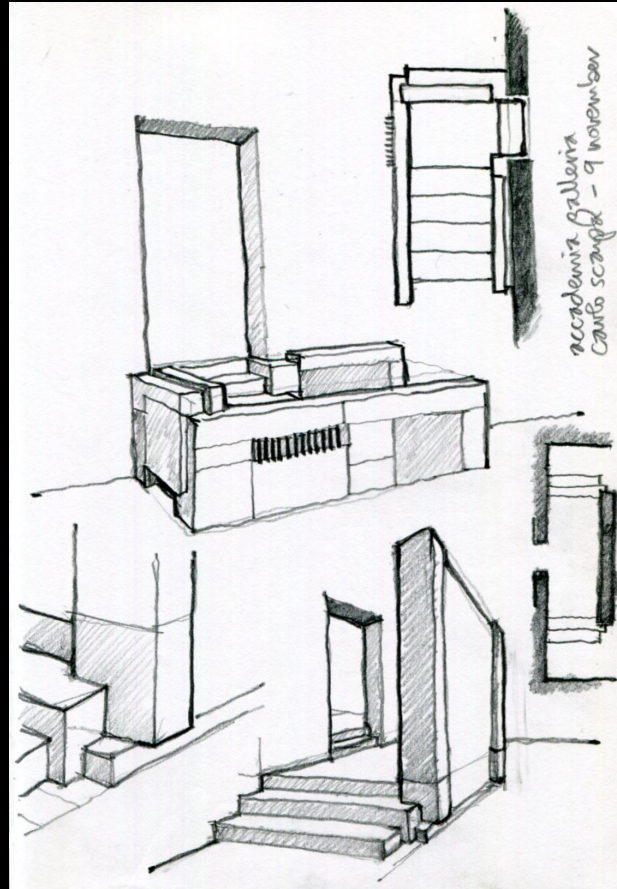
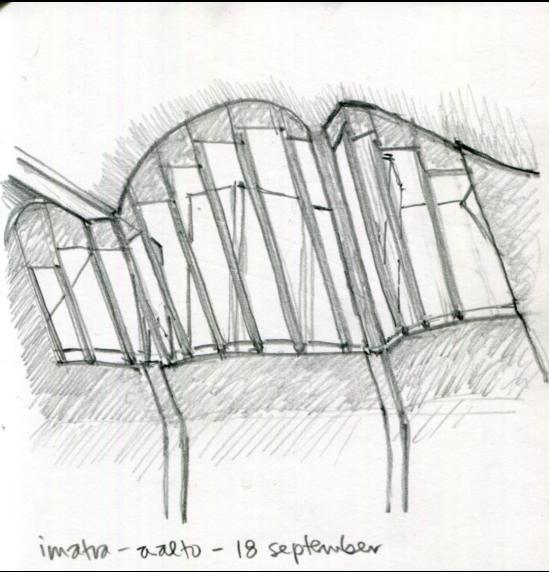








Making Room for Experience and Memory

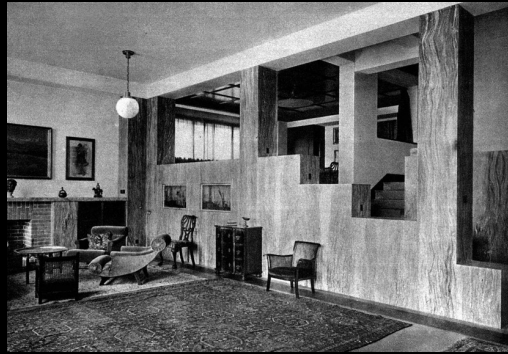




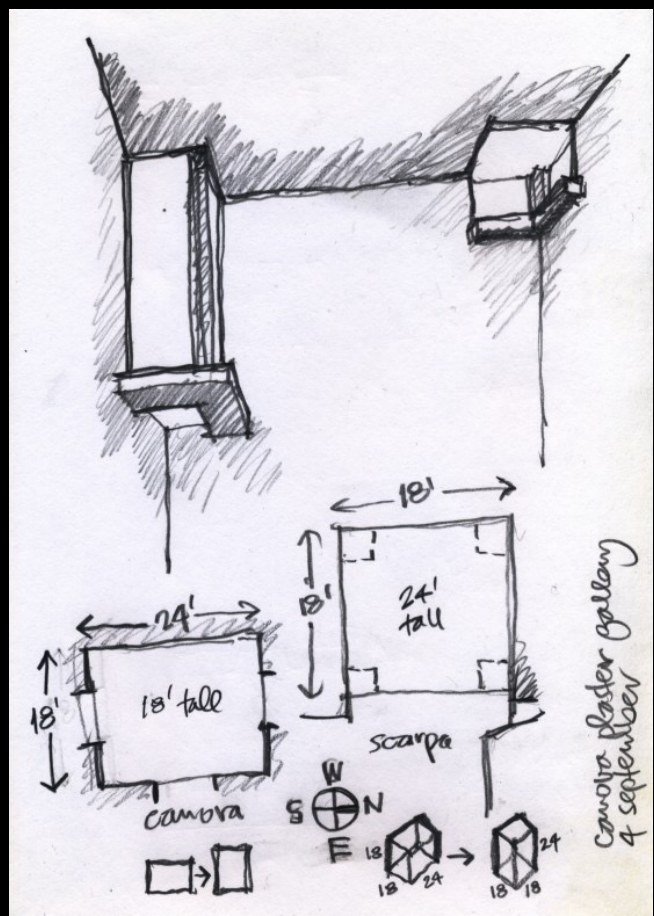












camera plaster gallery
4 september

camera plaster gallery (studio - 2 sept.)

windows on 3 sides:
ne, se, nw
(not sw)

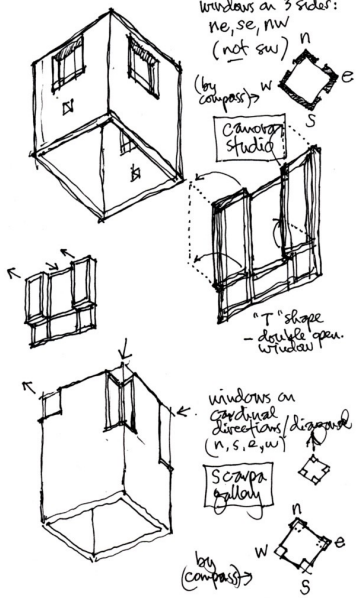
(by compass) w
Camera studio

"T" shape
- double open window

windows on cardinal directions/diagonal (n, s, e, w)

Scarpa gallery

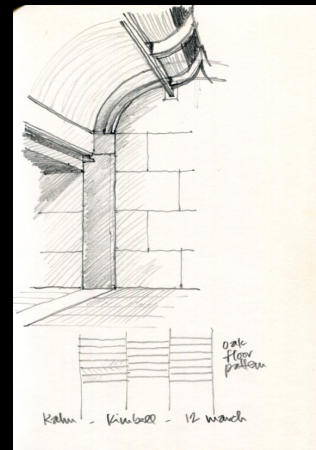
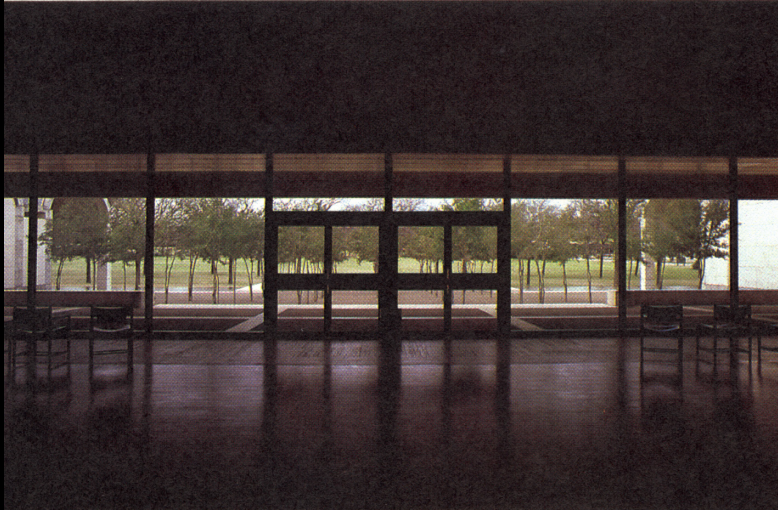
(by compass)









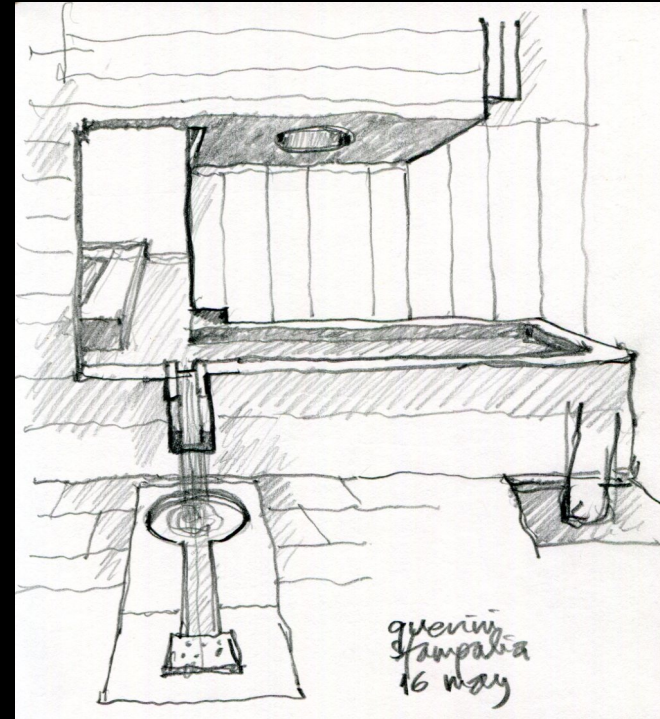
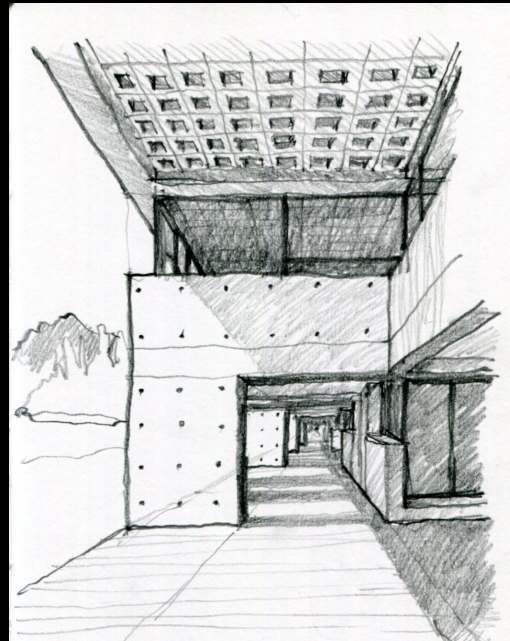
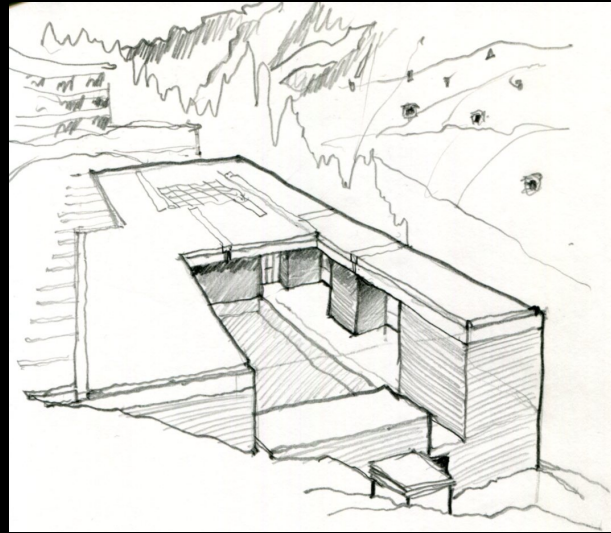
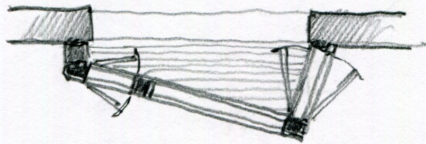
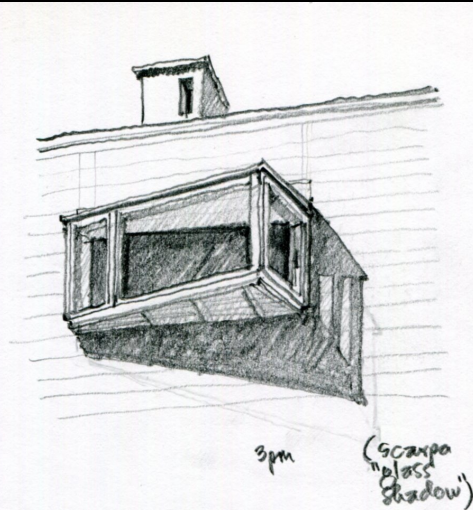


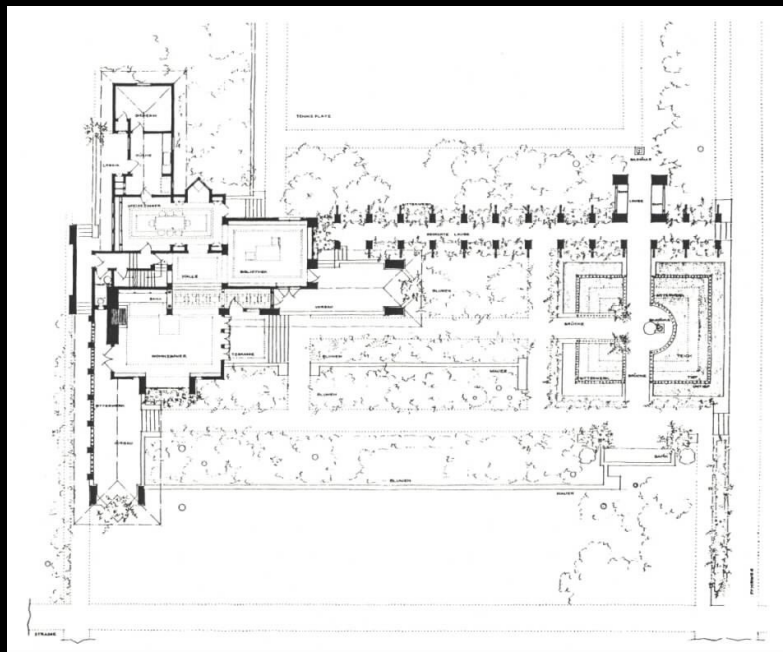
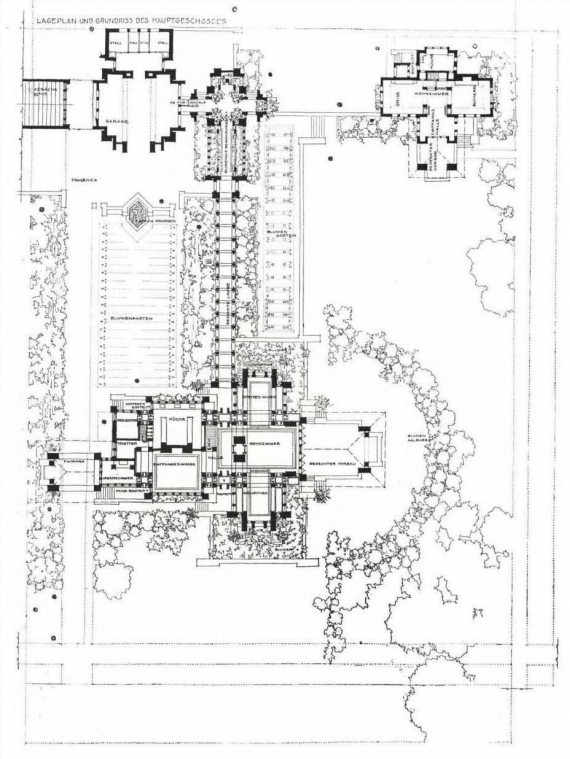


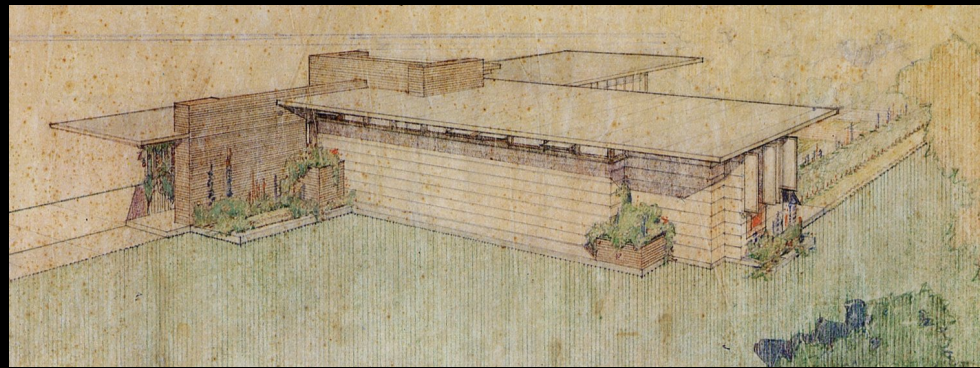
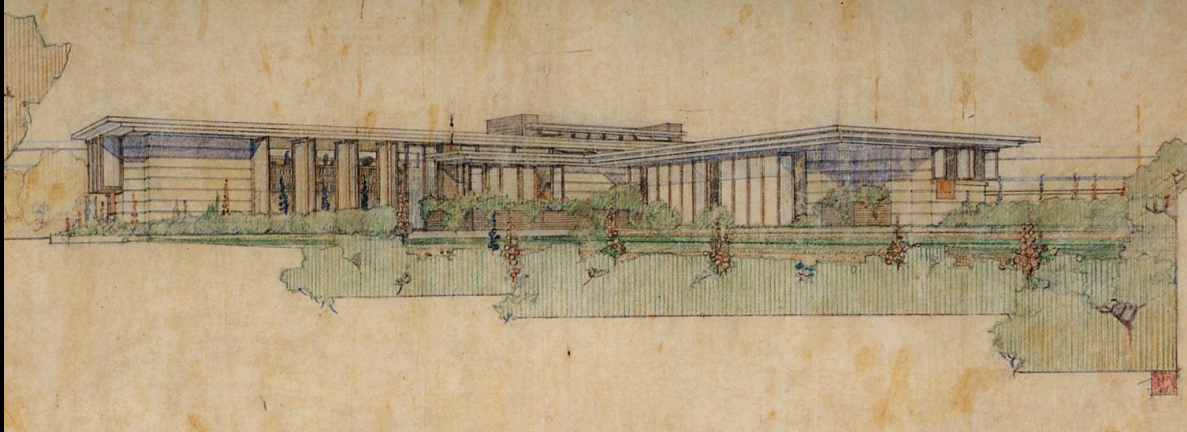
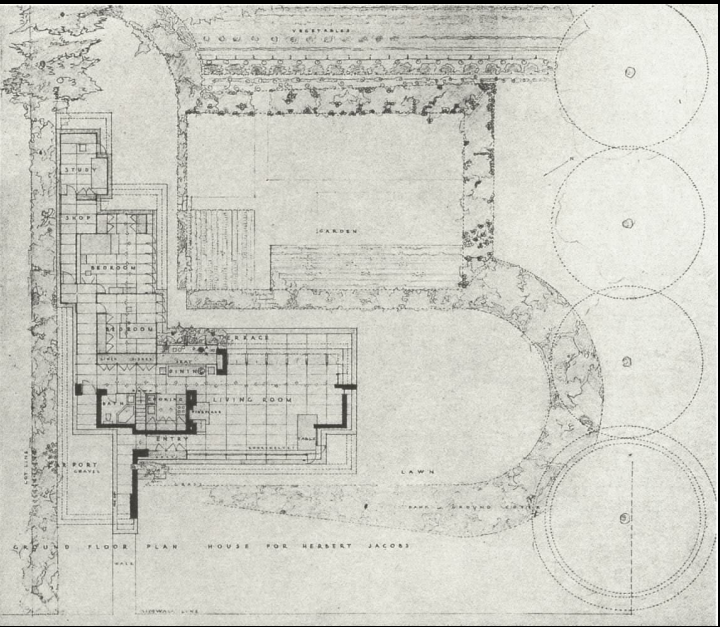


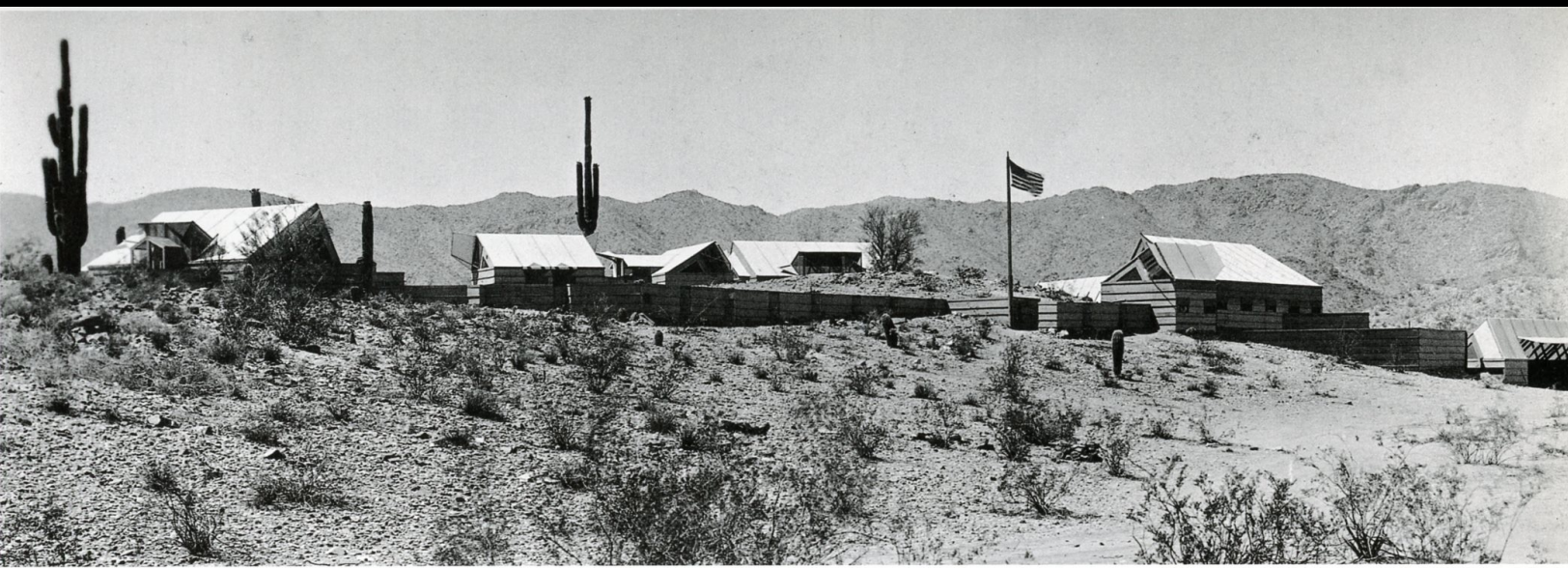
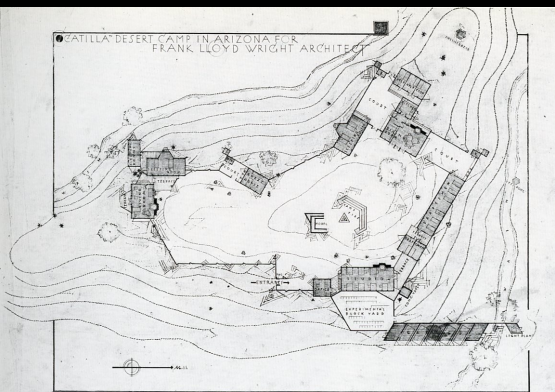


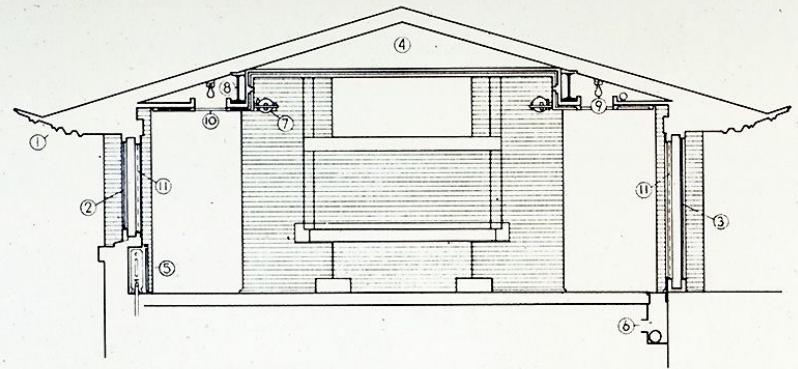
Interior Experience of the Exterior Environment



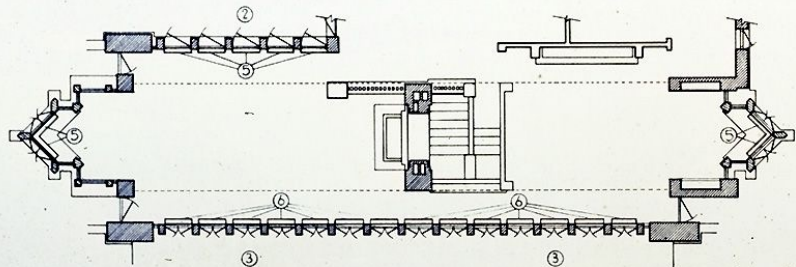








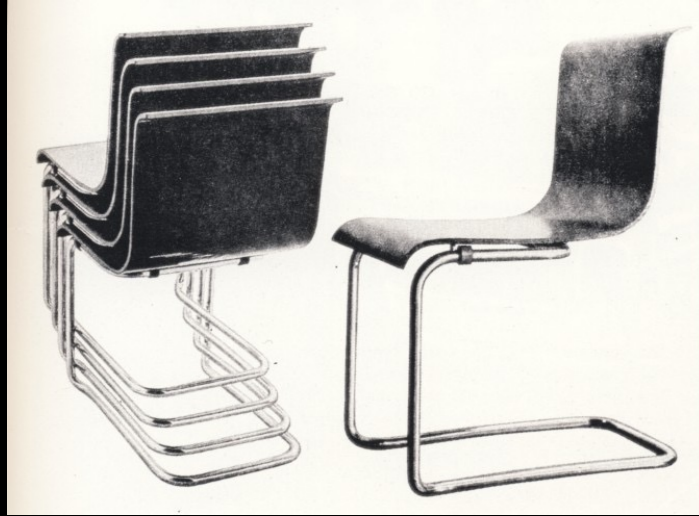
SECTION
PLAN



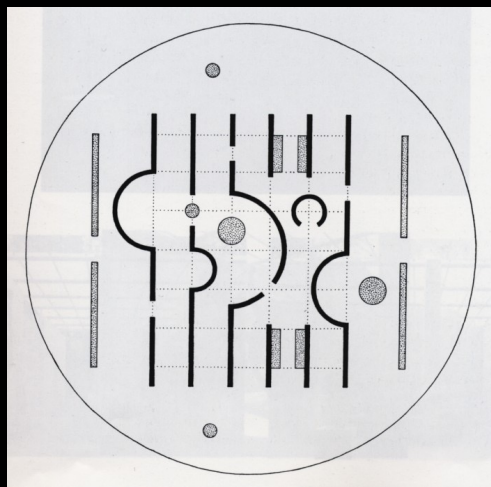












Interior Experience as Initiation and Evaluation of Architecture

