

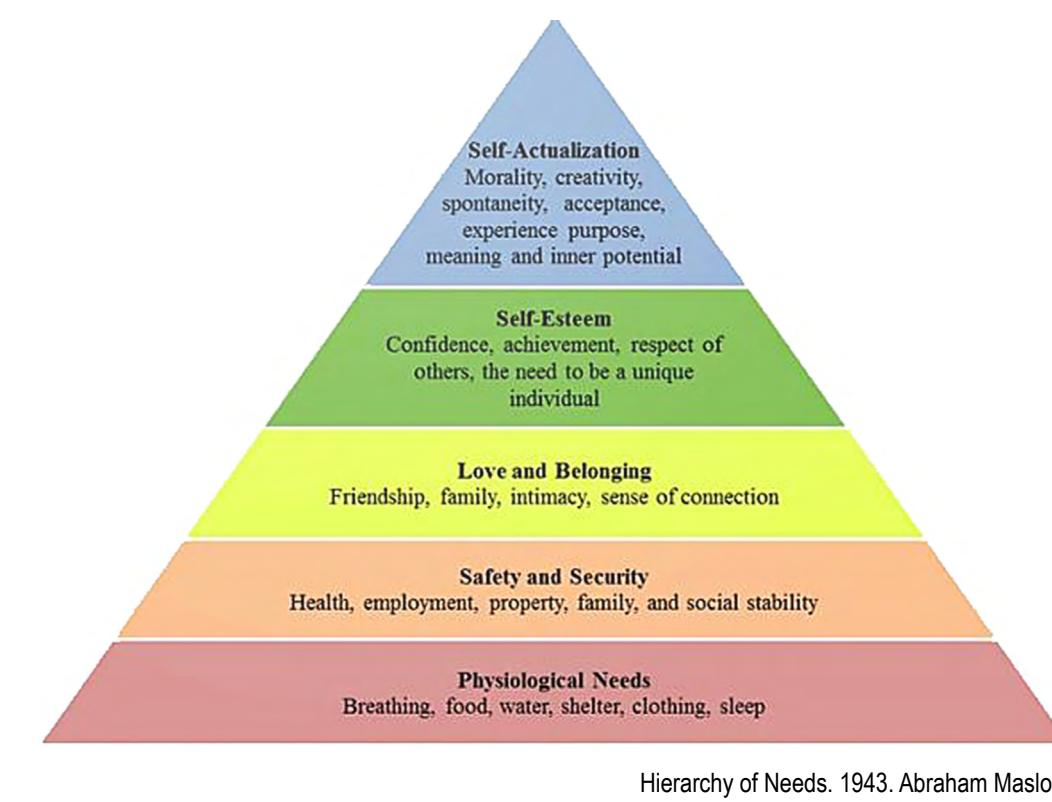
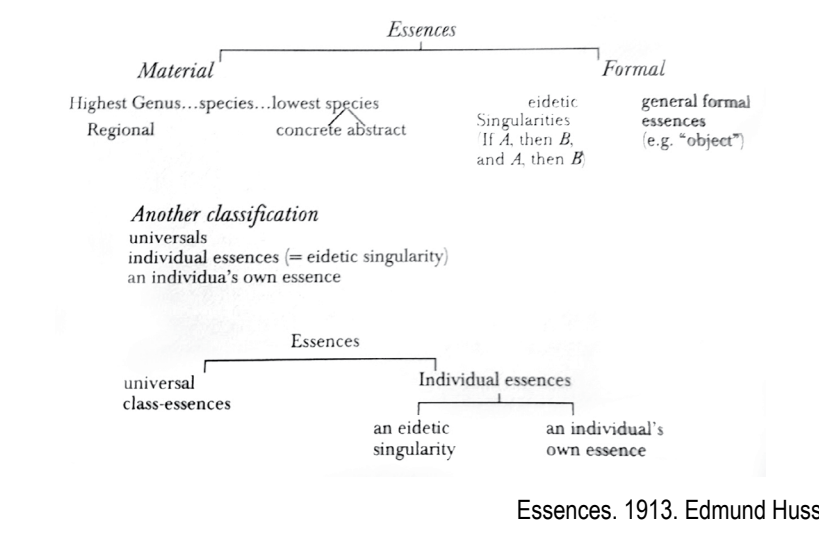
Abstract

Phenomenology, the philosophy that considers and translates contextual information, including cultural or physical. To create a conscious experience in art and architecture, factors such as materiality, sequence, operation, occupation, and construction must be recognized. The framework for which evaluating phenomenological projects is through understanding the self. The self is composite of the senses and the consciousness. Creating a framework to evaluate the self through phenomenology allows an exploration of contemporary projects that exist in that defined phenomenological realm. Considering all these things, the research tests an occupiable installation project, created for the self in the phenomenological context. Methods of designing and building/creating that heighten the awareness of the self are used to evaluate the project. By exaggerating a specific detail, in any form, that is descriptive of its context, a phenomenological project is expressed; this expression has the ability to bring awareness to the the senses and consciousness.

Framework

Phenomenology and The Self

Phenomenology is a philosophy that has been interpreted and practiced through many since the 1800s, broadly meaning the essence of something appearing though another form of expression. Husserl's theory of essences, address the self's relationship to universal and physical essences of formality and materiality. The ability of perception through the self, constructed of the senses and the consciousness, allows these two classifications to interact.



The self is the body, its perception through the senses, and its consciousness. A body's perception is its understanding of its relationship to its surroundings. Perception is digested through sound, taste, touch, smell, and sight. Consciousness is the understanding of the relationship to the world of which one exists. Memories are capable through the senses; they can fade or be tainted; however, the overlying impression that something makes, is the ultimate essence - the phenomenon. Maslow's Hierarchy of Needs evaluates the self. The bottom the pyramid is physically driven through the senses; the top of the pyramid is psychologically driven through consciousness. The senses address physical needs, the consciousness address actualized needs. The physical and psychological complete the self to allow for perception and understanding to shape genuine experiences.

Balance Between Installation and Architecture



Hello Wood's Project Village 2016 aims to gain permanence and establish its place in Csóromföde, Hungary. The main material used for the program is wood. Each project operated with the village's infrastructure while also creating its own itinerary. This village needs a phenomenological process to preserve the culture of community, serve the self of the occupants, honor the tradition of material, and respect the physical context on which the village exists. *The Thread* addresses the physical and psychological needs of the the self and village. *Play with Fire* is about material and longevity; *Alt-Cathedral* is about ritual, and healing the consciousness; *Bath House* is cleansing the self; *Fire Nest* is about tying cultural and physical contexts. The workshop presents the opportunity to experiment in occupational and monumental scales, within a particular framework of location, materiality, resources. It is understood that to accomplish a phenomenological experience, there is consideration for all modes of viewing and the exaggeration of gesture (considering the contexts).

Case Studies - Artists and Architects

A genuine architecture, within the framework of phenomenology, is thoughtful, contextual, relatable and memorable. Phenomenology in architecture dissects the philosophy of constructing an experience. It requires the awareness of self and context in design to produce a craftsmanship that evokes the self and context, the constructing of a memory, and the ultimate compounding of an experience. Art is experienced similarly to architecture, but usually at a smaller scale. Depending on intent and necessity, installations usually have explicit commentary or expression of a phenomenon, whether cultural or physical. Installations exist between the scale of a drawing and a full-scale building. The senses are how we experience, the consciousness is how we perceive the experience; these together make up the self. The physical and conceptual realms between art and architecture need a phenomenology to evaluate themselves by, which is through the self.

Rachel Whiteread

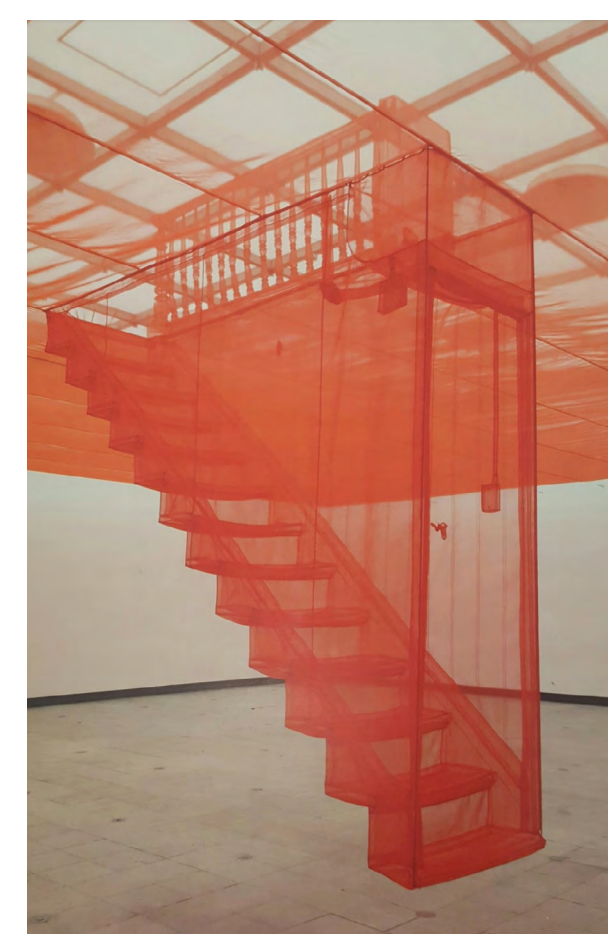
House, describes a building, but opposes that construct with heavy, casted pieces: monolithic and unoccupiable. The project provides a phenomenological experience in the constructed and conceptual contexts. A monument is a memory, its place operating as presence and absence.



House, 1994, London, United Kingdom, Rachel Whiteread.

Do Ho Suh

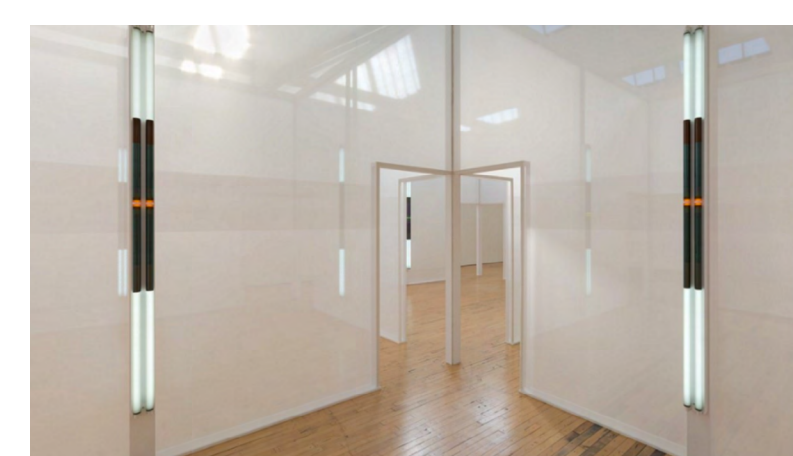
Staircase V is a installation made of silk, in a 1:1 scale replica of a staircase that existed in Do Ho Suh's childhood home. Uses of silk and nylon evoke a dream-like palimpsest, evoking nostalgia. The spaces created then allow for a spatial sequence.



Staircase V, 2010, London, United Kingdom, Do Ho Suh.

Robert Irwin

Homage to the Square celebrates the form of the cube and the tectonics of screen and light. The material allows for the occupant's. The density of the screens expresses the essence of what is behind it, not every detail; with the use of the senses, the occupant can interpret each space through the true self.



Homage to the Square, 2015, New York, Robert Irwin.

Fung Collaborative

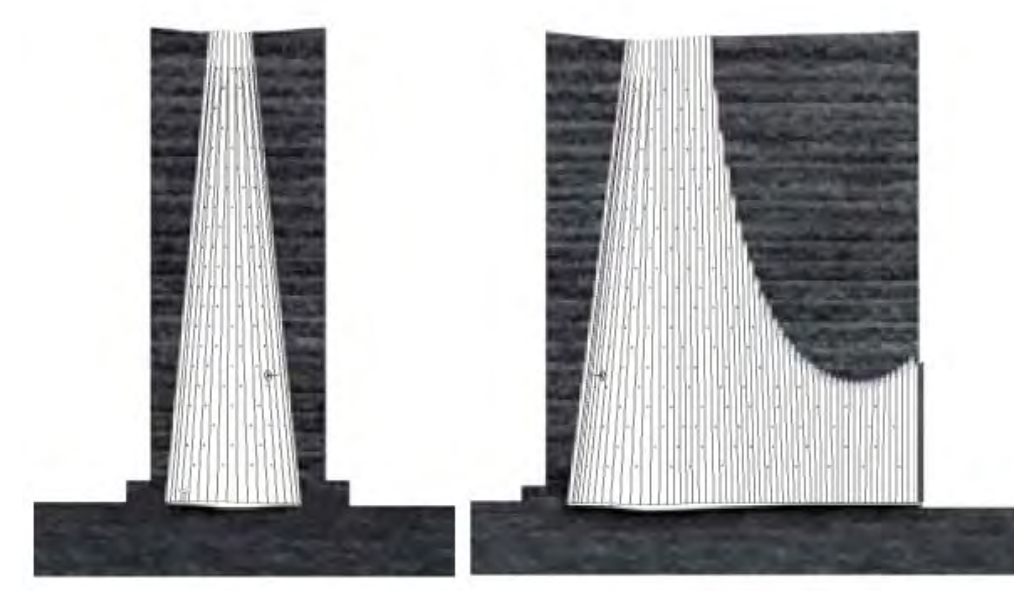
A place to experiment and practice phenomenology concepts, through collaboration and change in scale for both parties, calls for the artists and architects to together decide a physical form and spatial experience within a specific framework of location and materiality.



Show Show, 2004, Lapland, Finland, Various artists and architects.

Peter Zumthor

The experience of the Bruder Klaus Field Chapel is in progression to and through chapel, respect to the physical and cultural contexts, materiality and construction. The self is then actualized; this is a phenomenological experience.



Bruder Klaus Field Chapel, 2007, Wächendorf, Germany, Peter Zumthor.

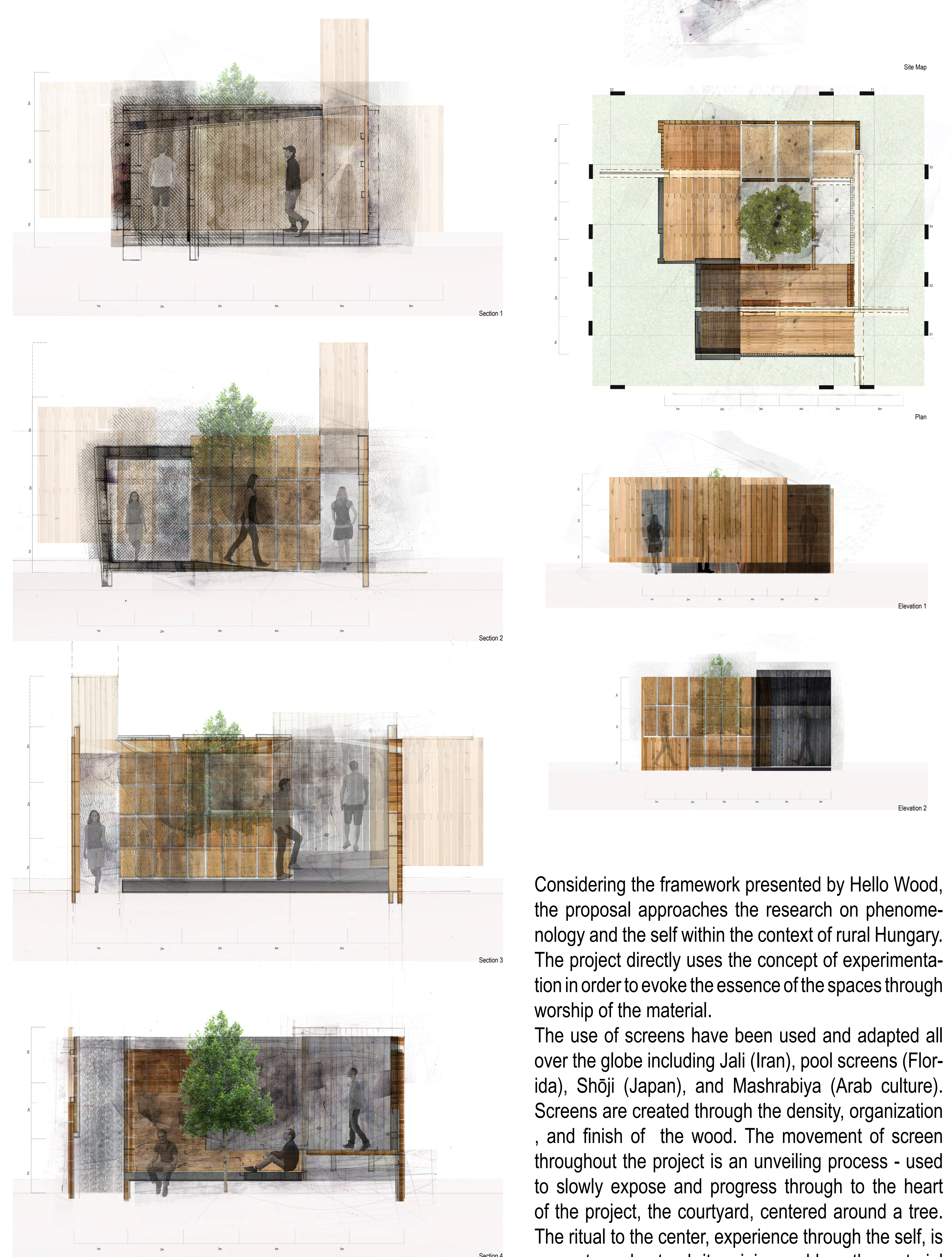
Steven Holl

The call for experience is inherently ingrained into the program. Holl's design executes this succession of spaces while also bringing an awareness of this program through the senses, using the seven spaces of light that as his framework. to then activate the consciousness.



St. Ignatius Chapel, 1997, Seattle, Washington, Steven Holl.

Design in Practice



Considering the framework presented by Hello Wood, the proposal approaches the research on phenomenology and the self within the context of rural Hungary. The project directly uses the concept of experimentation in order to evoke the essence of the spaces through worship of the material. The use of screens have been used and adapted all over the globe including Jali (Iran), pool screens (Florida), Shōji (Japan), and Mashrabiya (Arab culture). Screens are created through the density, organization, and finish of the wood. The movement of screen throughout the project is an unveiling process - used to slowly expose and progress through to the heart of the project, the courtyard, centered around a tree. The ritual to the center, experience through the self, is a way to understand its origins and how the material can be used.

Evaluation

Phenomenology is the self experiencing the essence of a place through the senses. A phenomenological process can be used to heal in order to focus and truly experience in a place. The design produced a phenomenological performance in terms of drawing. Physical construction will be expressed differently than what is proposed. Bridging arch and art through a framework of limited resources and materiality, the design proposal progresses the philosophy. the project is not done until it is taken from drawings to be built and documented. In terms of phenomenological translation, drawing in this proposal was necessary to exaggerate the palimpsest of material through the layered structure and explicitly express the intended essence of the spaces. The action of the self in the project promotes a phenomenological understanding of materiality, construction, progression through the project, and the physical and cultural contexts.