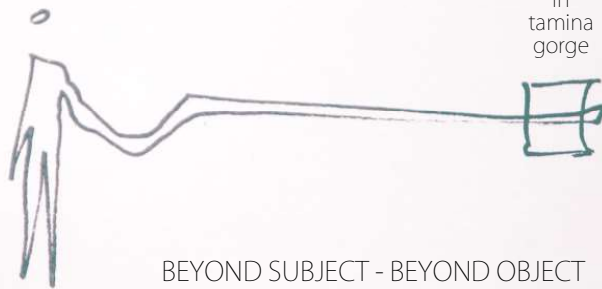
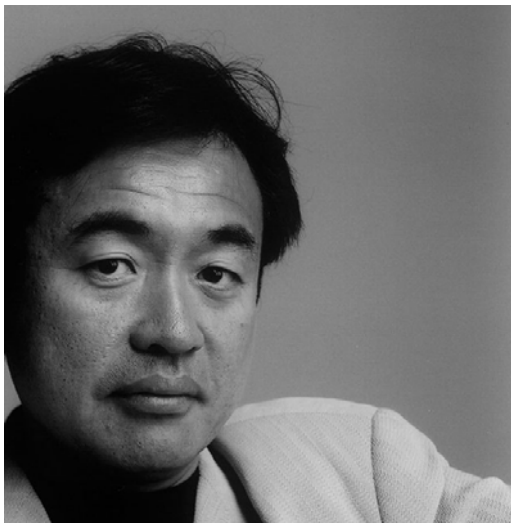


a hot
spring
in
tamina
gorge



BEYOND SUBJECT - BEYOND OBJECT

INSPIRATIONS



'We are composed of matter and live in the midst of matter. Our objective should not be to remove matter, but rather to search for a form of matter other than objects. What that form is called – architecture, gardens, computer technology – is not important. Until a new name is given to that form, I will call it the Anti-Object.'

-Kengo Kuma



'In western culture, particularly in the currents of modern thought that are based on rationalism, it is considered important to clearly differentiate between any two distinct phenomena. But by dividing all existence in to either yes or no, interior or exterior, mind or body, the warmth that lies at the border between the two extremes is lost, sacrificed to rationality.'

-Kisho Kurozawa



PRESENCE



CLOSENESS

THOUGHTS

After the analyses of ginzan onsen fujiya and horai onsen bath house by kengo kuma

ON ANTI-OBJECT

Immaterial. He connects us with something beyond our ability to fully comprehend: depth of darkness, thin strips of bamboo, blending of behind the screen and before the screen, continua of nature. Yes indeed, isnt nature already containing that, a complexity...

And in that overwhelming of our senses, in a soft, soft way, there is a kind of release, a being in something that is less fixed, less shallow.

In a way one can say that the background 'dissolves', but it is not in the sense of becoming blurry, wiggly lines. it is more in the sense of passing beyond our comprehension - or one layer of our comprehension, and moving onto the next - another state.

ON ANTI-SUBJECT.

The human is also in a way capable of being 'dissolved'. Again this is not in the sense of becoming blurry, wiggly lines, but rather that of becoming more involved with, more a part of, their surroundings. Being in water, feeling it, and its warmth around the body, in a way, connects the body directly to its surroundings. If it is reduced senses or not, I dont know, but it is equally a change of state

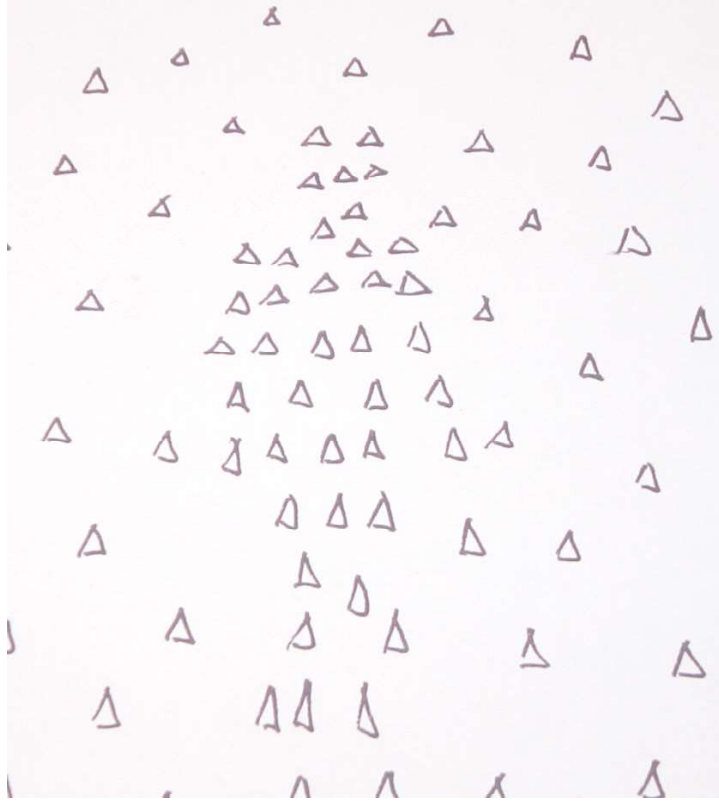
IN THE COMBINATION OF THE TWO

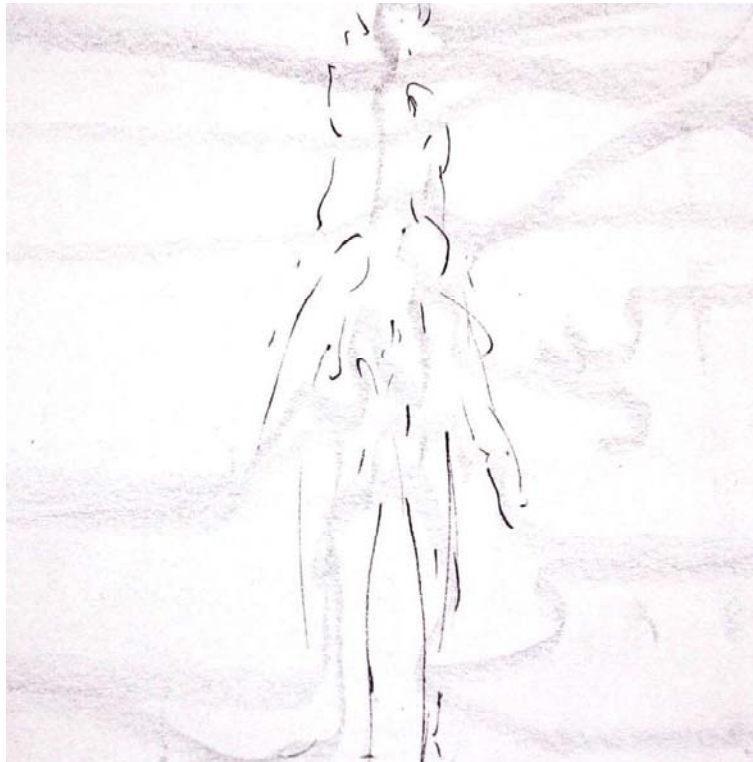
There is self being a involved part of a much more expansive, ethereal world.



BEYOND SELF

SKETCH





SITE



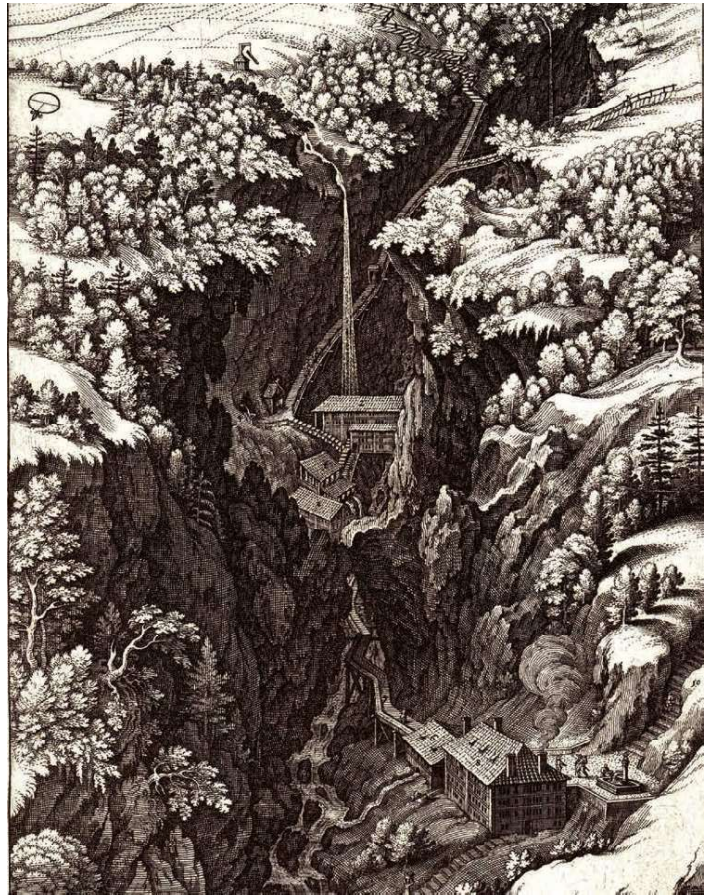








WATER IS NOW PIPED UNDER ROAD
TO LOCAL TOWN



EARLY OCCUPATION OF GORGE

HYDROGEOLOGISCHE KARTE DER SCHWEIZ 1:100 000

Topographie: Blatt 38 der Landeskarte der Schweiz 1:100 000

Blatt Panixerpass

Bearbeiter: H. Jäckli, A. Bögli, Th. Locher, W. Nabholz, C. Schindler, E. Weber und L. Wyssling

Durchlässigkeit der Lockergesteine

Grosse Durchlässigkeit



Lehmfreie Schotter in den Talsohlen
Im allgemeinen grundwasserführend. Meist enge hydrologische Beziehung zwischen Grundwasser und Oberflächengewässern. Gute Reservoirwirkung. Gute Filterwirkung. Bei genügender Grundwassermächtigkeit für Filterbrunnen geeignet.



Lehmarme Schotter ausserhalb der Talsohlen
Quellsammler an Talhängen oder auf Plateaux. Entwässerung häufig längs Quellhorizont oder unterirdisch in die Schotter der Talsohlen. In der Regel keine hydrologische Beziehung zwischen Grundwasser und Oberflächengewässern. Im allgemeinen bescheidenere Reservoirwirkung. Gute Filterwirkung.

Lehmarme, kiesreiche Schuttbildungen:
Meist enge hydrologische Beziehung zwischen Grundwasser und Oberflächengewässern. Für vertikale Filterbrunnen oft geeignet. Häufig gute Quellsammler. Schichtquellen am Kontakt zur weniger durchlässigen Unterlage.



Bachschuttkegel
Gehängeschutt, Steinschlagschutt, Rutschungsschutt
Bergsturzschutt, inkl. stark verfestigte Masse des Flimser Bergsturzes
Lokalmoränen in Kristallin- und Kalkgebieten

Mittelgrosse Durchlässigkeit



Lehm- oder sandreiche Schotter
Im allgemeinen grundwasserführend. Oft enge hydrologische Beziehung zwischen Grundwasser und Oberflächengewässern. Für Filterbrunnen von kleinem Ertrag meist geeignet.

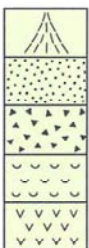
Uneinheitliche Durchlässigkeit



Moränen, siltreich, lehmarm bis lehmreich
Oft Quellsammler

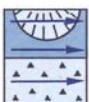
Mittelgrosse bis geringe Durchlässigkeit

Lehmhaltige, kiesarme Schuttbildungen:



Bachschuttkegel
Gehängeschutt
Bergsturzschutt
Rutschungsschutt, Schieferrutschung
Sackungsschutt, Schiefersackung

Bedeckte Grundwasserleiter



Schotter unter Bachschuttbedeckung
Schotter unter Bergsturzschuttbedeckung

Durchlässigkeit der Festgesteine

Sedimentgesteine

Grosse Durchlässigkeit



Kalke und Dolomite
Bei Verkarstung allgemein gute Grundwasserleiter. Quellsammler. Zirkulation des Wassers in Höhlensystemen, Klüften und Spalten. Karstquellen mit grossen Schüttungsschwankungen. Schlechte Filtration. Für vertikale Filterbrunnen bei günstigen Strukturen und genügender Tiefenlage geeignet. Grundwasser mittelhart.



Rauhacke und Gips, oft verknüpft mit Kalken und Dolomit (Triaszüge)
Meist hochmineralisierte, sulfatreiche Quellen

Uneinheitliche Durchlässigkeit



Unreine sandige oder mergelige Kalke



Wechselagerung von Kalken oder Sandsteinen mit Mergeln oder Tonstiefen



Sandsteine, Konglomerate und Breccien

Geringe bis sehr geringe Durchlässigkeit



Tonschiefer und tonige Kalkschiefer, untergeordnet z. T. mit einzelnen Kalk- bzw. Sandsteinzwischenlagen, oft mit Rutschungen

do. metamorph als phyllitischer Verrucano

Kristalline Gesteine

Uneinheitliche, eher grössere Durchlässigkeit



Granite, Diorite, Amphibolite, Porphyre, massige, glimmerarme Gneise

Geringe bis sehr geringe Durchlässigkeit

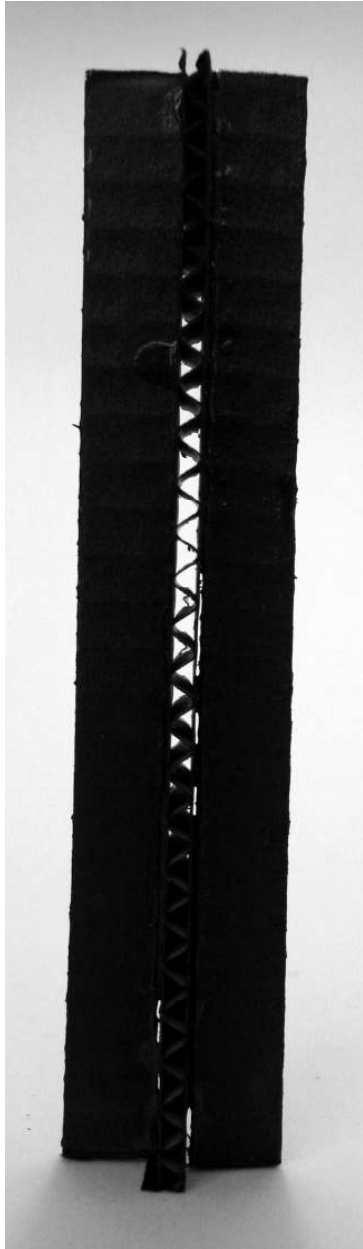


Stark verschieferte, glimmerreiche Gneise, Glimmerschiefer, Phyllite, Gneisquarzite von Piz-Terri-Lunschana, epimetamorpher Verrucano im Süden des Gotthard-Massivs



Lokal grössere Durchlässigkeit nachgewiesen

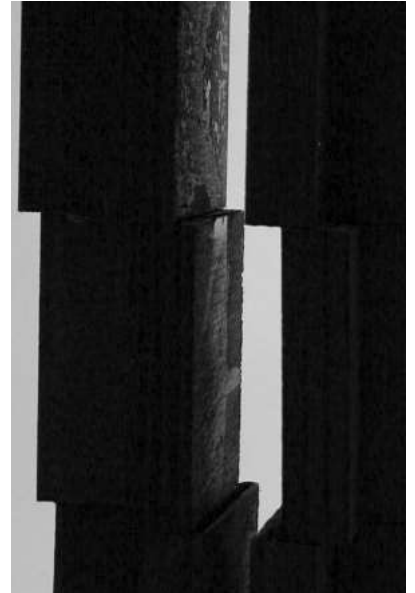
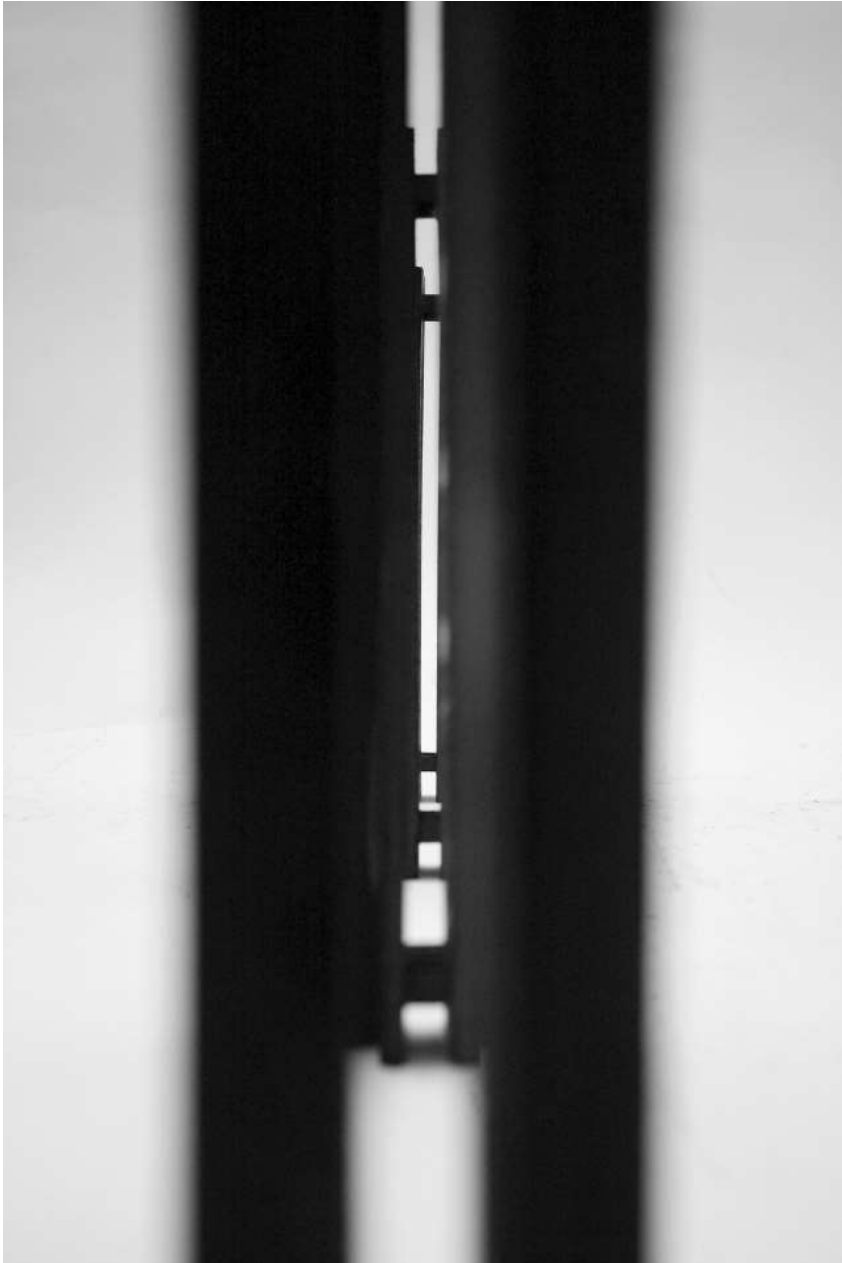
STRUCTURE



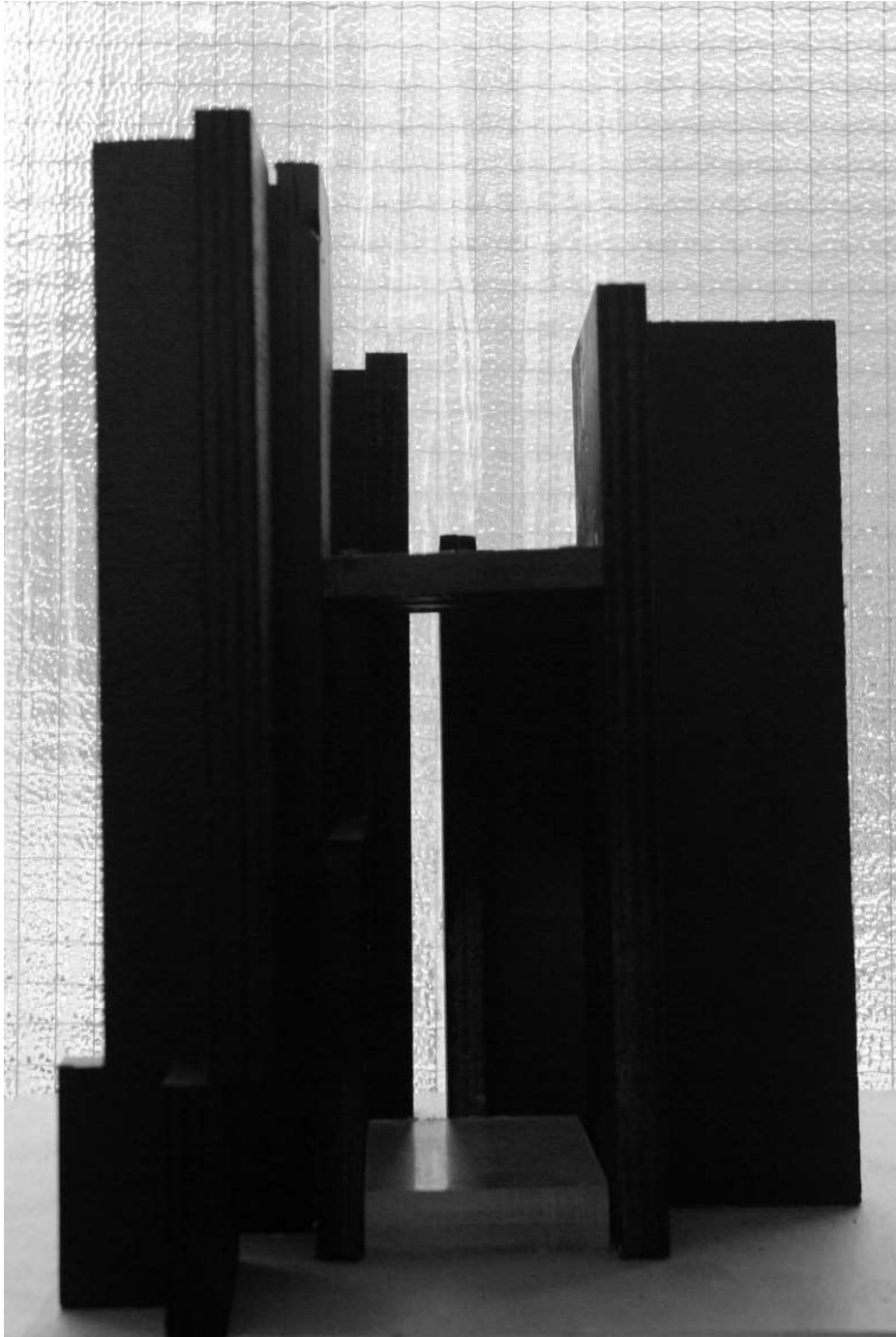
GAP BETWEEN TWO MASSES, BUT NEVERTHELESS ENCAPSULATED



DEPTH, SHADOW, DISTANCE BETWEEN



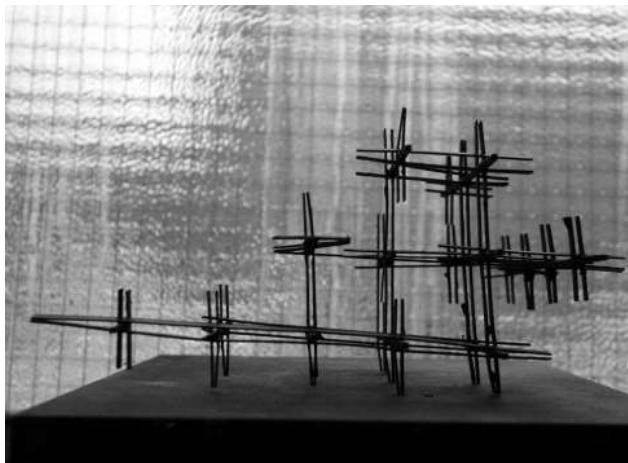
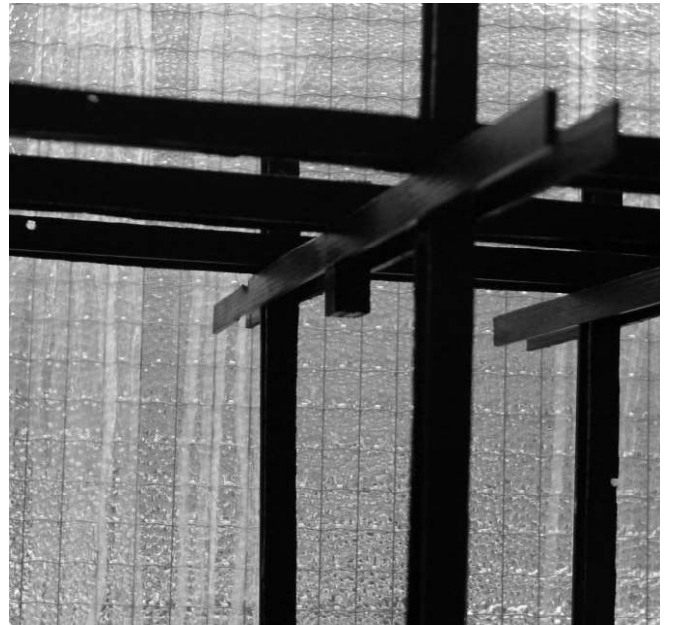
ADDED COMPLEXITY - OR HOW TO MAKE USEABLE...



DENSE VALLEY



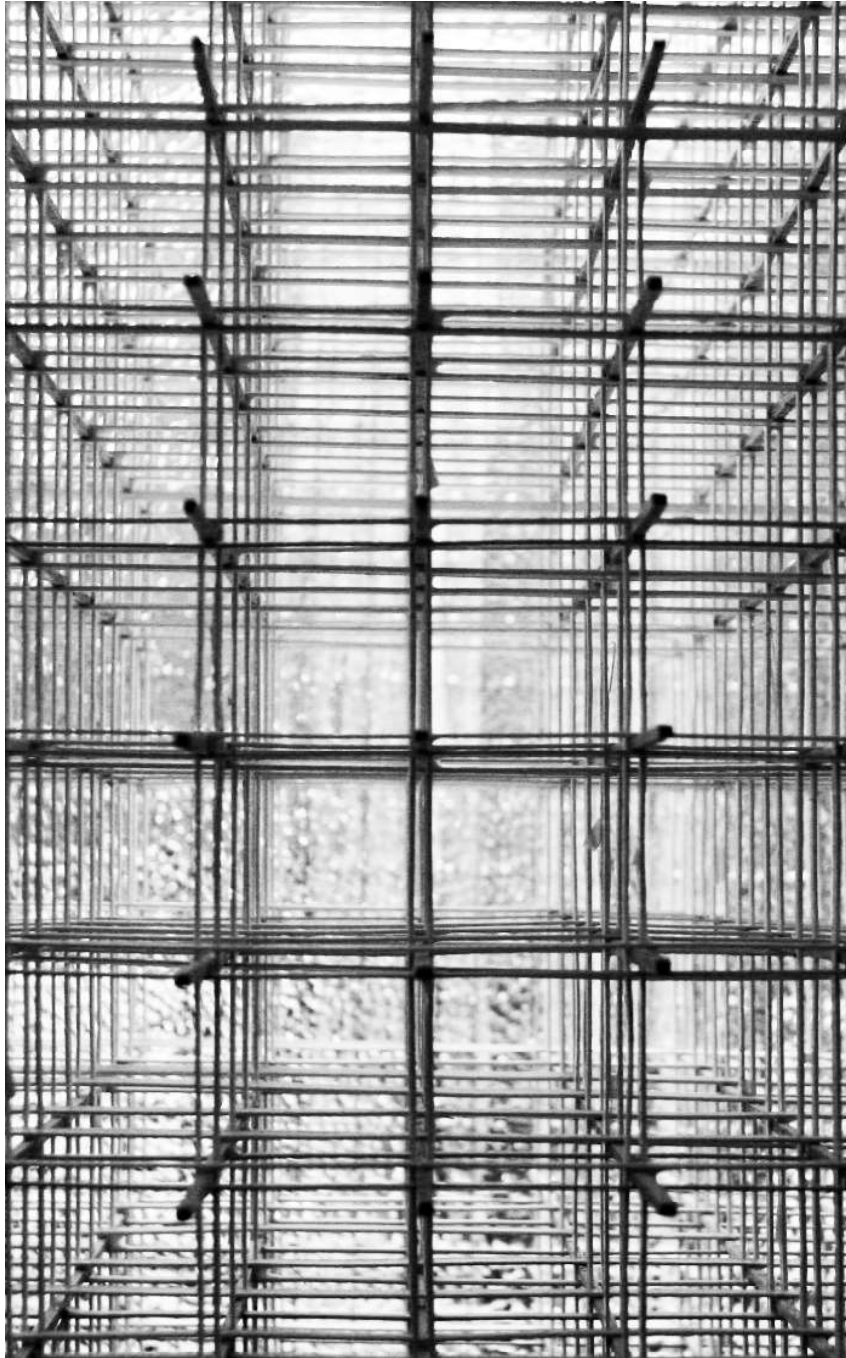
JOINT



THICKER, THINNER, MISSING COLUMNS,
BROKEN STRUCTURE... HOW TO USE IT.

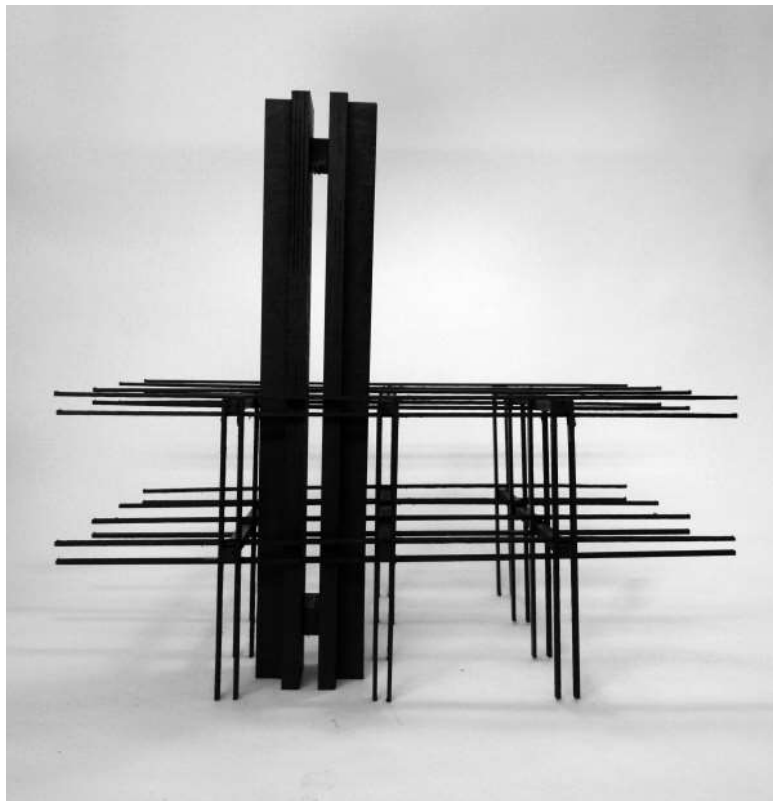
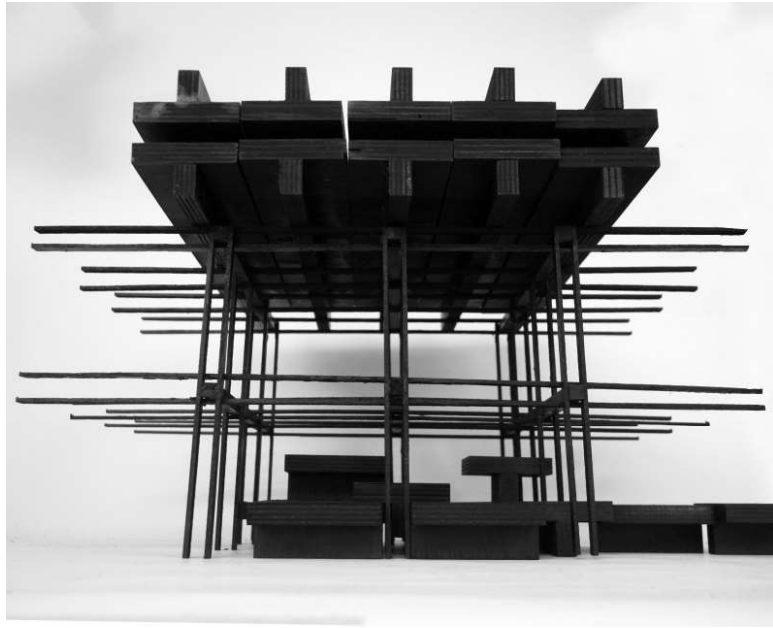


THROUGHGOING 'BEAM' - IMPORTANCE OF

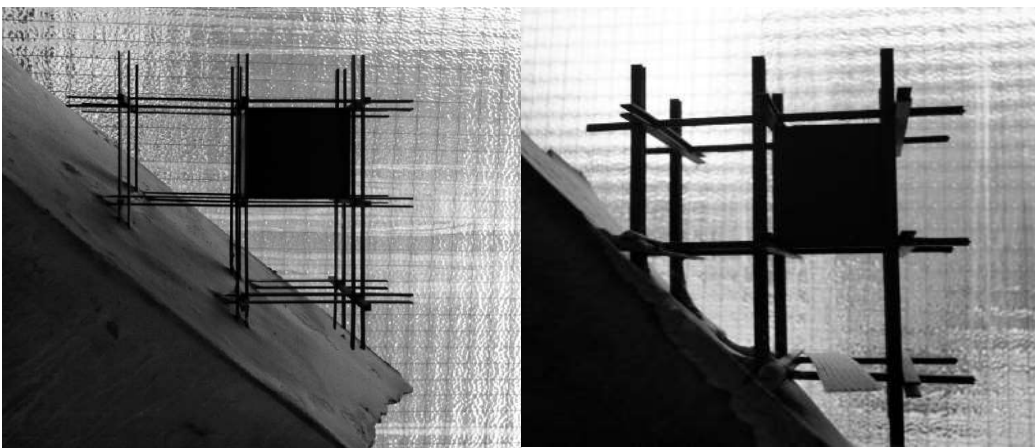


STRUCTURE CAN BE OBJECT FORM, WITHOUT
BEING AN OBJECT - IT HAS THAT STRENGTH

'INHABITED' STRUCTURE

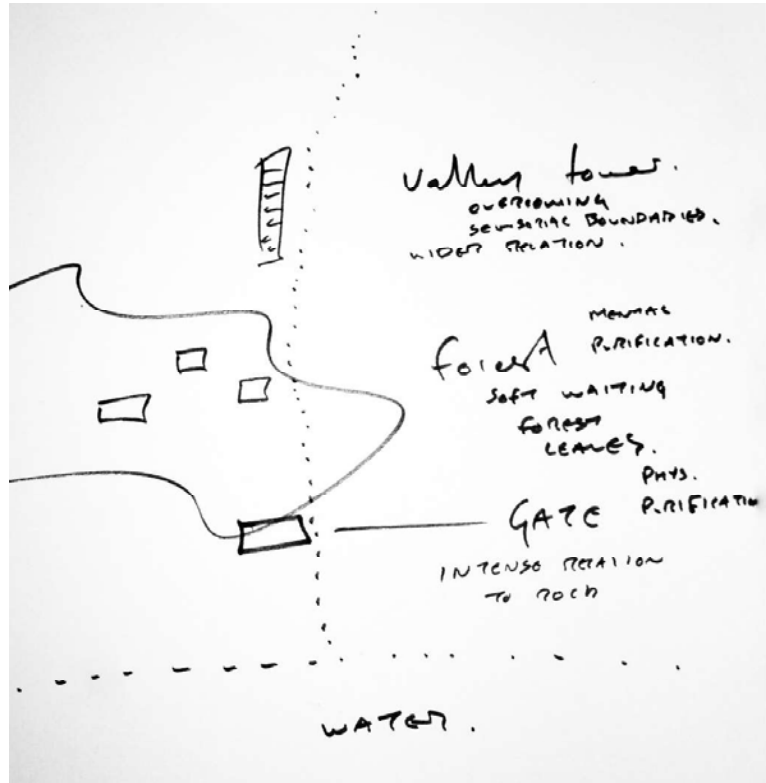


FROM SIMPLE

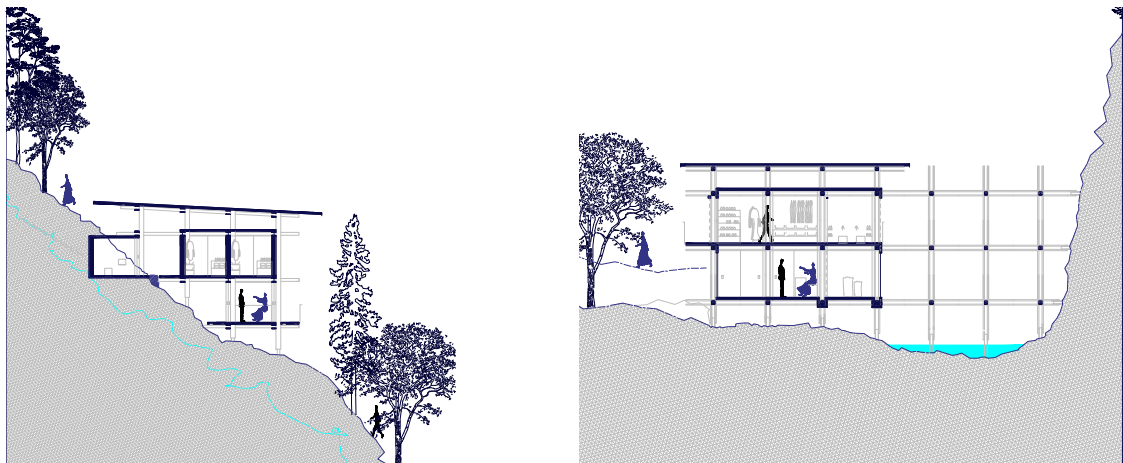
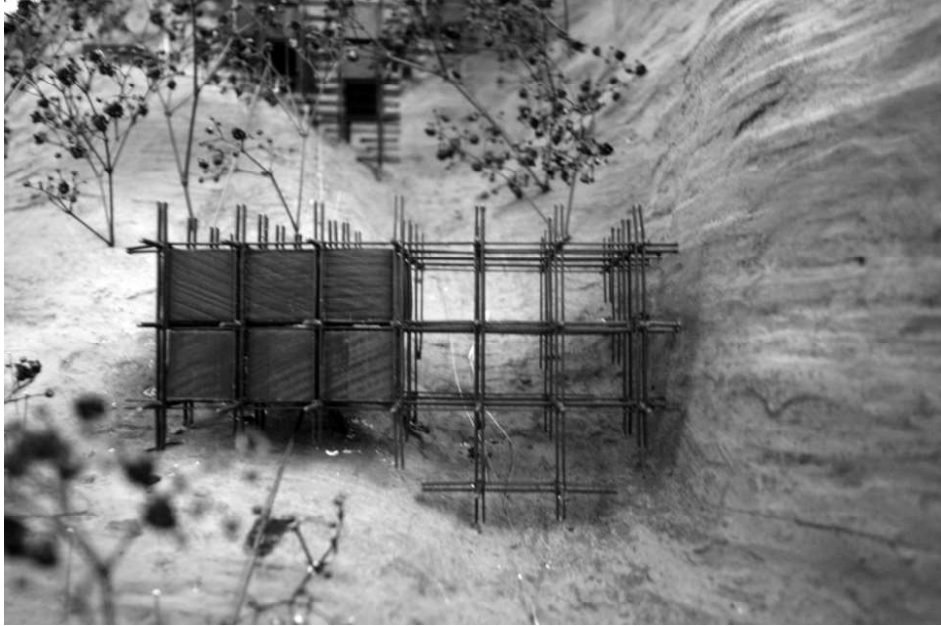


TO MORE SOPHISTICATED

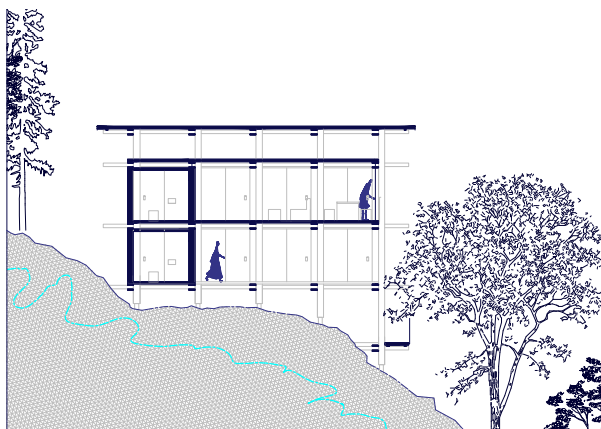
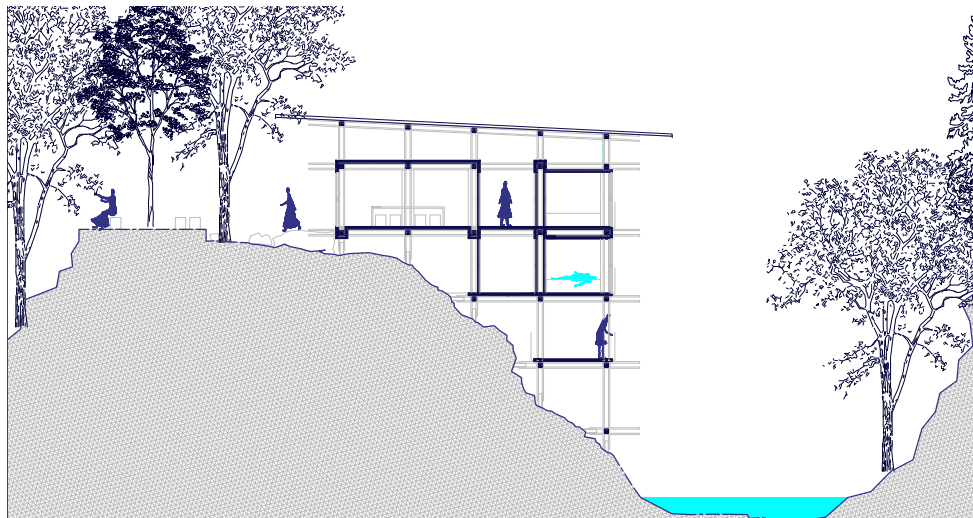
DEVELOPED
AS PROJECT



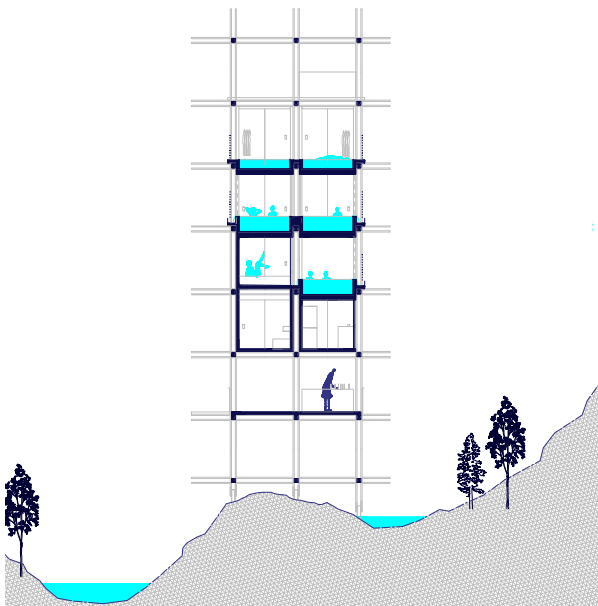
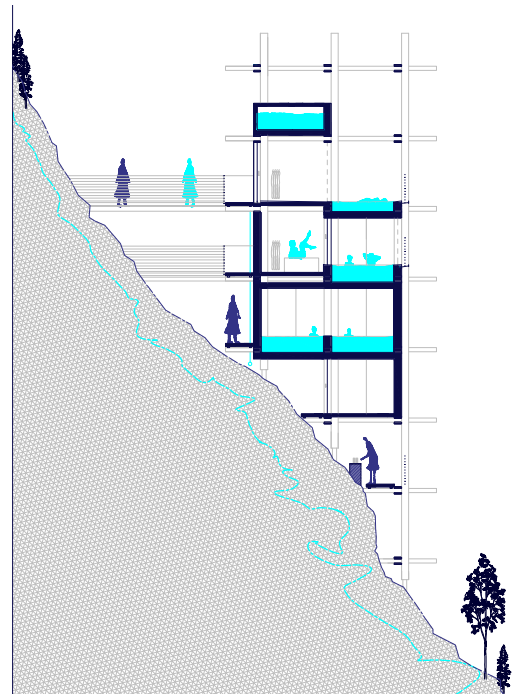
)SITE PLAN UNFORTUNATELY DELETED BY ACCIDENT
- BUT IS PRINTED IN EXHIBITION AND SHOWN ON SITE
MODEL)



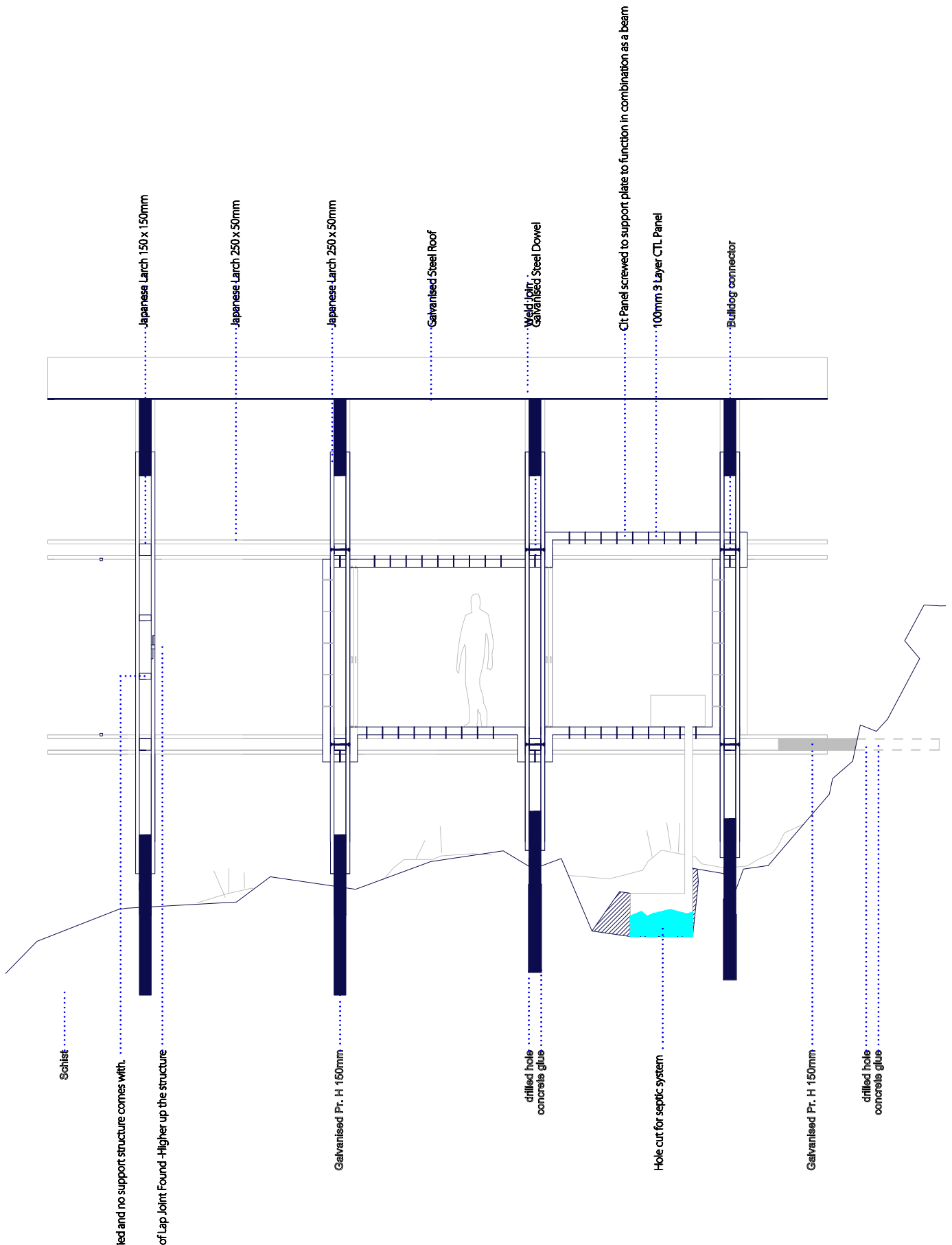
PHYSICAL PURIFICATION



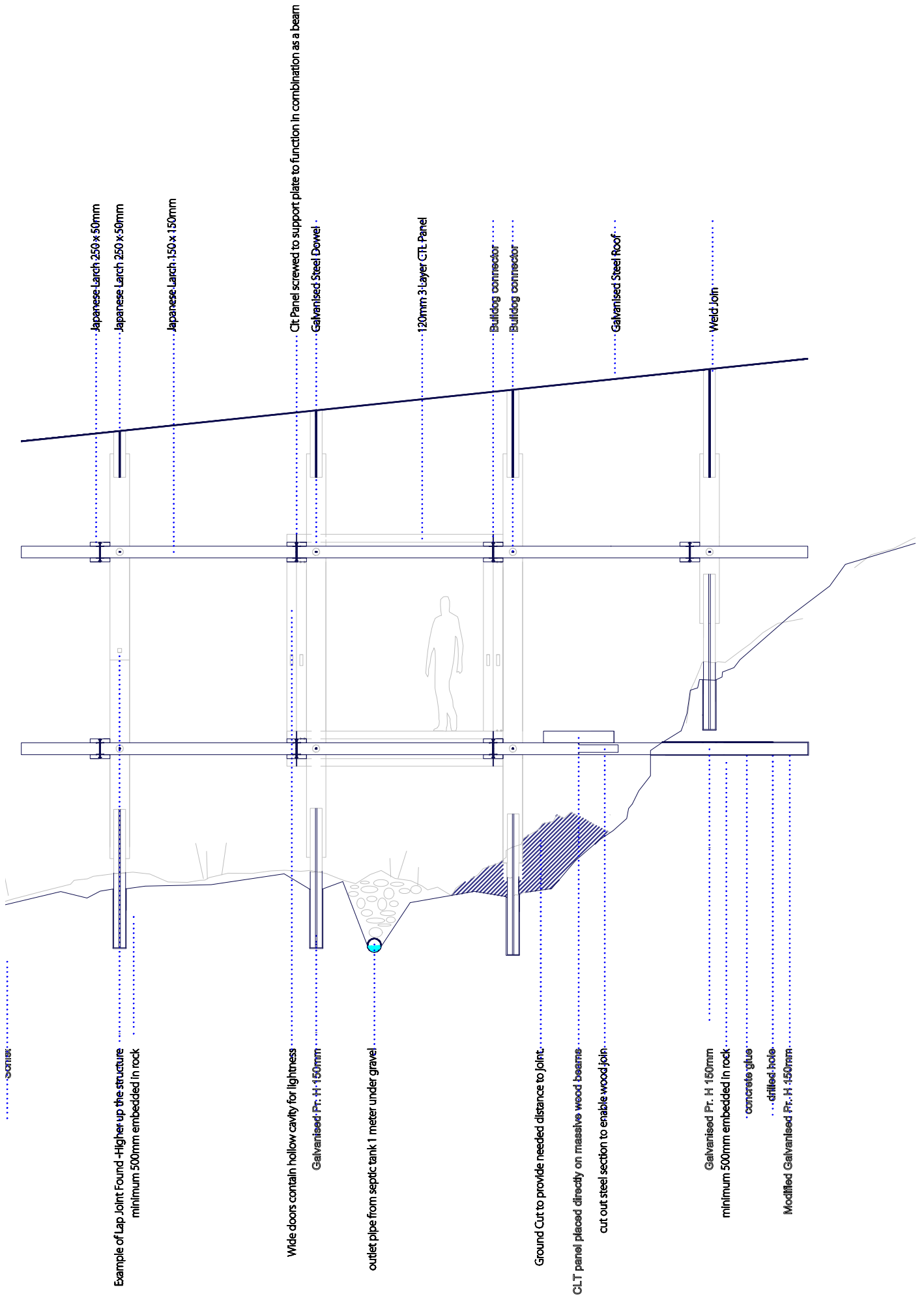
MENTAL PURIFICATION AND,
LATER, DISSOLUTION OF SLEEP



DISSOLUTION OF BATHING



Typical Section perpendicular to massive 'beam'



Typical section aligned with massive 'beam'

PROJECT DESCRIPTION

First, I looked into Anti-Subject, and Anti-Object: What could they be? This is written about, and discovered, in the two booklets on Ginzan Onsen Fujiya, and Horai Onsen Bath House. Both these projects are by the renowned architect Kengo Kuma. He once came to AHO and gave a lecture. He said almost nothing about his own thoughts on architecture, he was very Anti-Subject, but he has actually written a book: Anti-Object, where he lets himself fly. His own Diploma project, was a space for meditation, which, I imagine, also takes up the themes Anti-Subject, and Anti-Object.

Both Anti-Subject and Anti-Object involve a movement into the Greyness of between - into a '*Rikyu Grey*'. Both involve becoming a part of surroundings. For Anti-Object, it is to be more a presence than a thing, For Anti-Subject it is to be more of an *involved being* than a distanced observer. Or at least, that is how they are taken in this work, a choice had to be made.

These themes are tested out in Tamina Gorge, Switzerland. This is a place chosen because it offers a supply of natural mineral spring water, and also because it seemed to fit the themes of this project. It is removed from normal human life, a place of natural presence, and a place of early evening darkness and day time shadow.

The structure is a structure of dark valleys, in a dark valley, that forms a kind of structural screen around the infilling, or second layer of structure. It repeats, it repeats... Both the symbolic form of the valley within each building, and in its use; repeated from one structure to the next. It's a difficult landscape to take on. It's not so easy to hide anything there, not so easy to use that, hiding, to give a presence, thus an attempt was made to rely on this other anti-object approach - one of a complexity, and 'particulation' that overwhelms slightly as well as offering familiarity and repetition - it is soon known, and not alien in it's environment.

The program of the buildings is split, and aims at stripping the guest of their own identity before they reach (maybe for the second time) the bathing house in late evening, or night time. The first building is one of physical purification. The guest must leave all their possessions there and wash themselves - the bucket wash, Japanese style, because of the lingering in the act that it gives... They then take on communal clothes before making their way to the second structure. Though they may of course immediately go to bathe, this second structure provides a place to be, a place that is removed from the world, where they may exist for a time beyond their usual world. The hope is that here their thoughts may settle first, so that when they go to bathe again, they have been both physically and mentally cleansed. A cleansing of time.

The bathing house is for evening. Darkness has fallen, or evening there in the valley that gets so soon dark. There the guest removes their common robes and may physically come into contact with the place. Water, wood, on bare skin, the sound of the falling streams... all this washes over their senses.

Then with the water of the place still on their skin, they may make their way back to the second structure where they may also sleep, their thoughts fading, to sleep, their mind quieting, as they hear the sound of the stream that passes.

It's not a usual approach to a place. It's not a luxurious, or making the most of the sight of the waterfall kind of place. The approach is different. It aims instead to create that moment, of being together, intimately, with a vast sense of valley and darkness, of water cutting through rock, there in the tower. It would not be the same to go there instantly, to take with you your own things, to see everything, to be still there with your thoughts of home, and the things you have already done that day, and your shoes still on your feet!

There is much that we have that separates us from the world around us, and also from each other. If you have visited this bathing house, on your trip through Switzerland, the hope is that you would leave with the feeling that, yes, I really know the valley and its water, I really have been with it, with the soul of Switzerland rocks and water. That is the offer of the place, and that is the potential I think in an anti-object anti-subject approach. You can meet a profound presence, not as your separate self, but as a being that is more open to, and more intimate to it.

The structure - a structure of valleys, is of course not the most practical solution. It is more 'kunstform' than 'kjerneform', and it therefore poses many difficulties. It is an underlying structure of massive resinous wood, that is joined to the rock through galvanised steel H profiles that both relates in appearance to the schist and to the geometry of the wooden structure. The Panels that inhabit the structure help strengthen it - they work in intimate combination. The mass of wood that projects slightly from the structure is something that continues through the structure - linking the inside with the outside (you can see this in section). Thus even behind the structural screen, behind the panel walls, you are still in contact with the outside.

The 4 main spaces are: washing yourself in building one facing through the structure to rock and water; the remote view through the trees in the place of remoteness (building 2); the vast view to valley, or even sky, in the bathing house (though there is too a more intimate bath with stream); and the sleeping in the sound of stream. An attempt has been made to site these programmatic elements in harmony with their/ or to charge their, events.

Obviously, being a kind of first attempt to look into certain themes, this project is quite 'overblown.' but from this may come the same themes more subtly in following work. That was the hope for me, of this project. And thank you to AHO, for enabling it!

ROUGH SKETCHES

