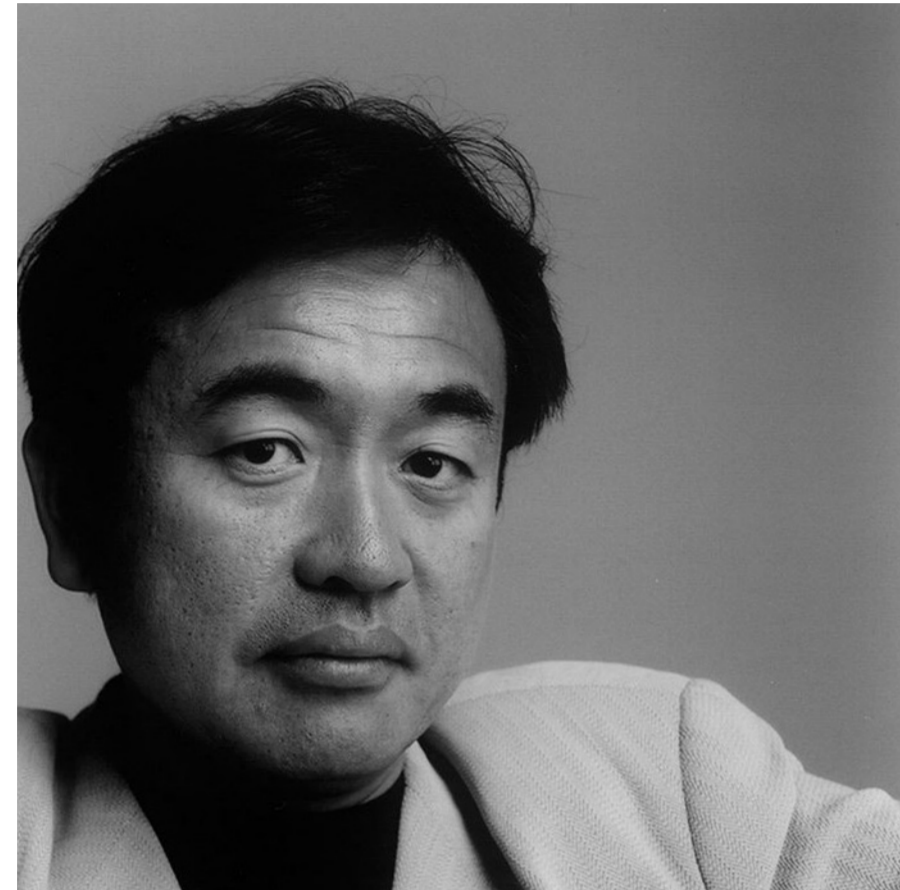




a hot spring in tamina gorge

BEYOND SUBJECT - BEYOND OBJECT



*'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.'*



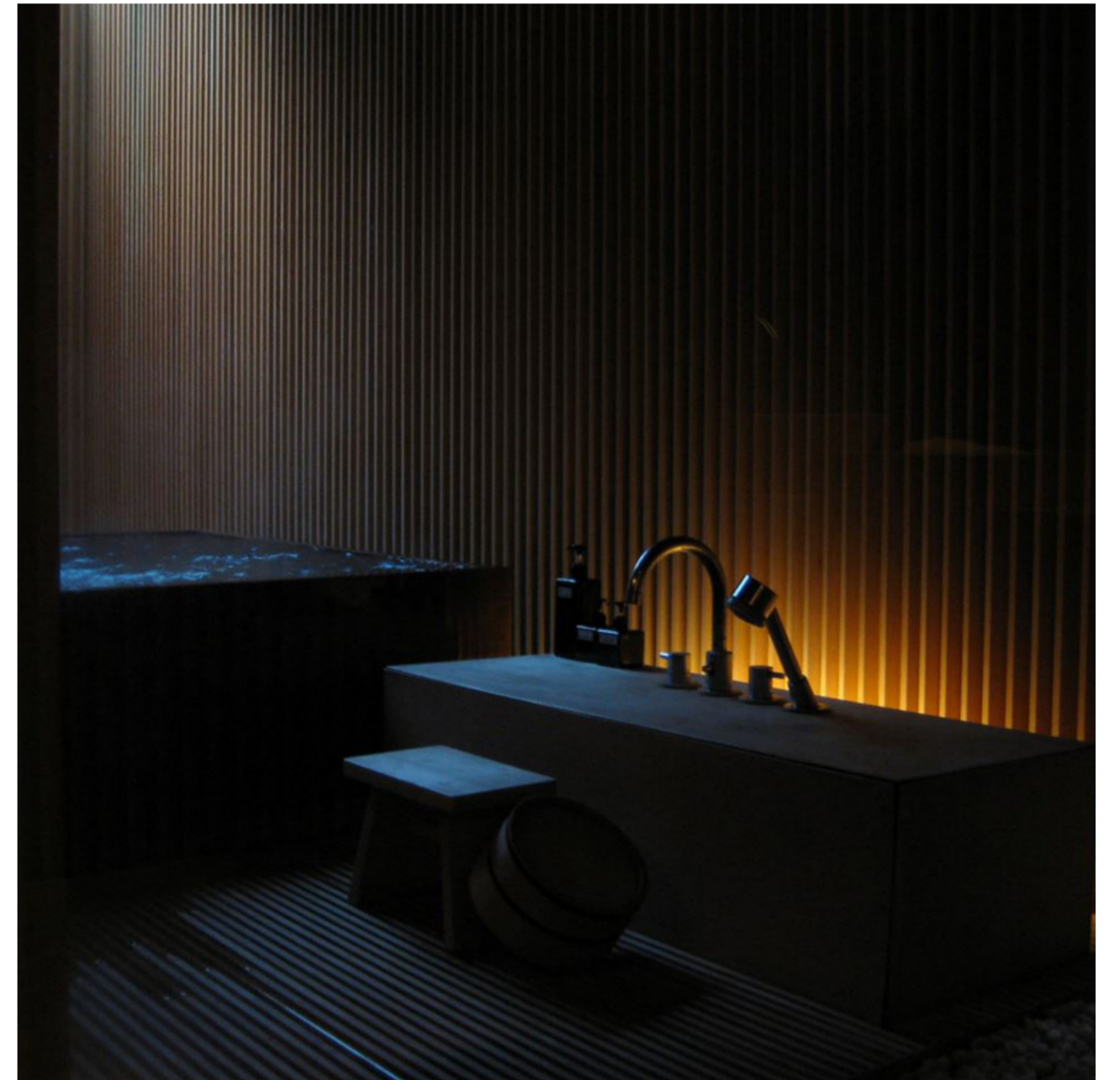
*'In western culture... it is considered important to clearly differentiate between any two distinct phenomena. But by dividing all existence in to either yes or no, interior or exterior, mind or body, the warmth that lies at the border between the two extremes is lost, sacrificed to rationality.'*

*‘To be precise, an object is a form of material existence distinct from its immediate environment.’*

- Kengo Kuma

*‘To be precise, a subject is a form of human existence distinct from its immediate environment.’*

- In sympathy with Kuma



# ANTI-OBJECT TECHNIQUES

## AN ESTABLISHMENT OF AN ANTI-OBJECT DOMAIN

Concealment of the building, or site, through its placement in the terrain, or enclosure by other unrelated objects.

Discreet/ masking points of entry.

Prevention of overall views, from within the site or its buildings.

## A SENSORIAL CREATION OF THE ANTI-OBJECT

Darkness.

'Distracting' sensorial contact.

*Immersion in water, texture on bare feet, splashed water on skin, encountered steam, temperature change, dimensional constraints - or 'pressure', etc.*

## ENGAGEMENT WITH EXISTING CONTINUA OF NATURE

Minimisation of structure.

Resonance of the structure with surroundings.

Softening of separating edges.

## A STRUCTURAL CREATION OF THE ANTI-OBJECT

Incompleteness of structural elements (I.e. they continue elsewhere).

Separation of source from effect, particularly in regard to lighting.

Merging of spaces through the visual overlap produced by different kinds of screens.

Softness of transitions accomplished both through screens and material choices.

Multiplicity of elements, instead of their singular use.

Complexifying of the perceived through the 'lensing' effect of uneven glass, or reflections.

*A summary of the anti-object techniques found  
in \*Ginzan Onsen Fujiya and Horai Onsen Bath  
House*





'QUI NE RENONCE PAS À TOUS SES BIENS  
ET NE MARCHE PAS À MA SUITE, NE PEUT  
ÊTRE MON DISCIPLE'





# ANTI-SUBJECT TECHNIQUES

*“The taste of the apple ... lies  
in the contact of the fruit with  
the palate, not in the fruit  
itself; in a similar way ... poet-  
ry lies in the meeting of poem  
and reader, not in the lines of  
symbols printed on the pages  
of a book.”*

JORGE LUIS BORGES

DRAMATIC PASSAGE, THAT REINFORCE THE FEELING OF BEING IN THE PRESENT (BEYOND THAT EVENT)

A charged leaving behind of the outside world, and an entry into an unknown one.

A charged moment of darkness and enclosure before the expansion at the Horai bathing house.

(STRIPPING) A STRIPPING OF THE PERSONAL, FROM MEMORY.

Staying away from home.

Time spent in non-personal space

Views avoid anything that would remind of a previous life.

(STRIPPING) A STRIPPING OF THE PERSONAL, PHYSICALLY

Distance from home environment and belongings.

Leaving of shoes at entrance.

Minimal space for the display of personal items.

Abandonment of clothes to bathe.

Separation of the storing of clothes and the bathing area.

(CONTACT) A DIRECT, SENSORIAL CONNECTION WITH SURROUNDINGS.

Material texture on bare skin, splashed water on skin, steam, temperature change, water pressure on the body..

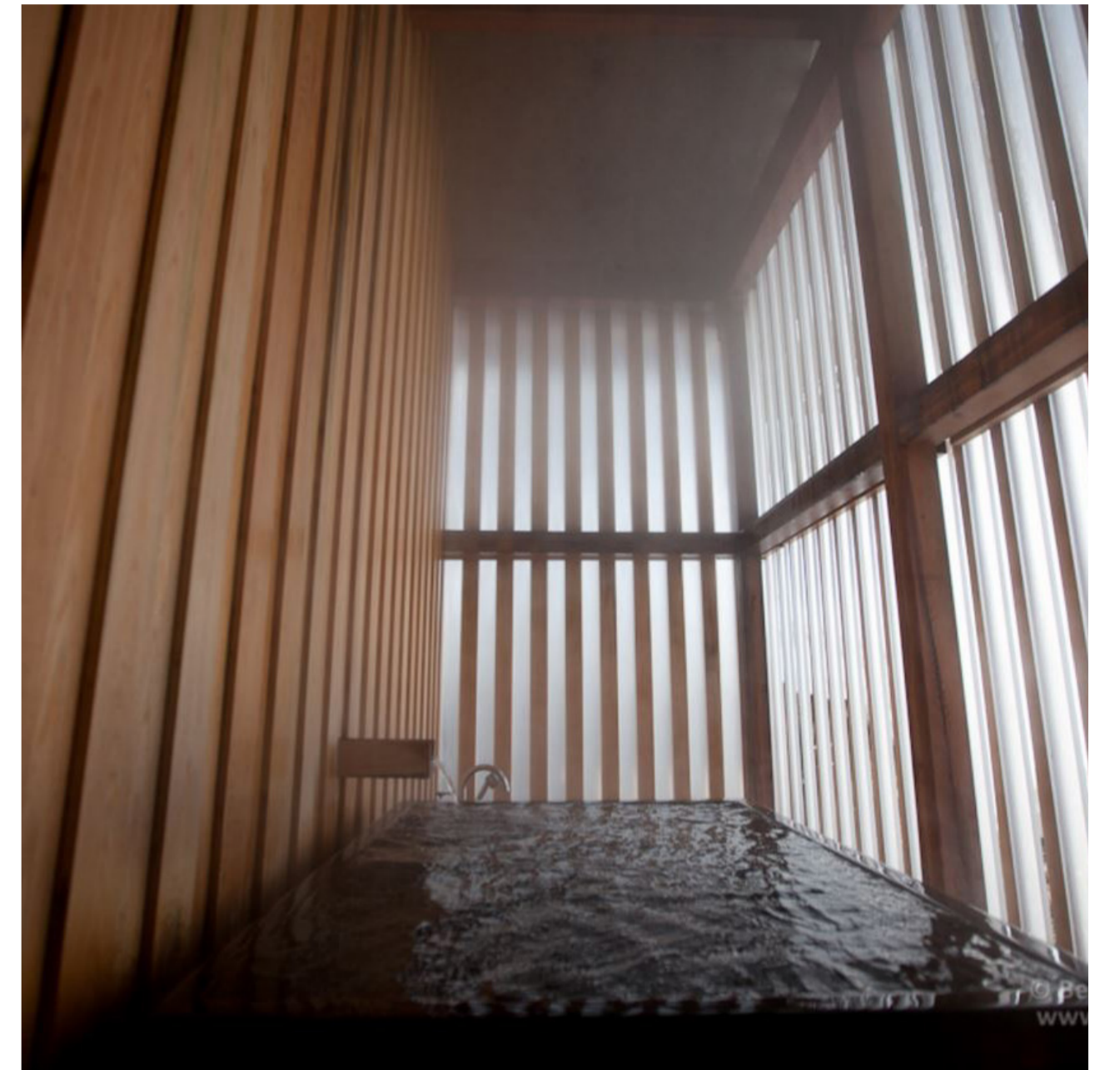
Dimensional constraints - or 'felt' pressure.

A LAYERING ON OF THE NON-PERSONAL.

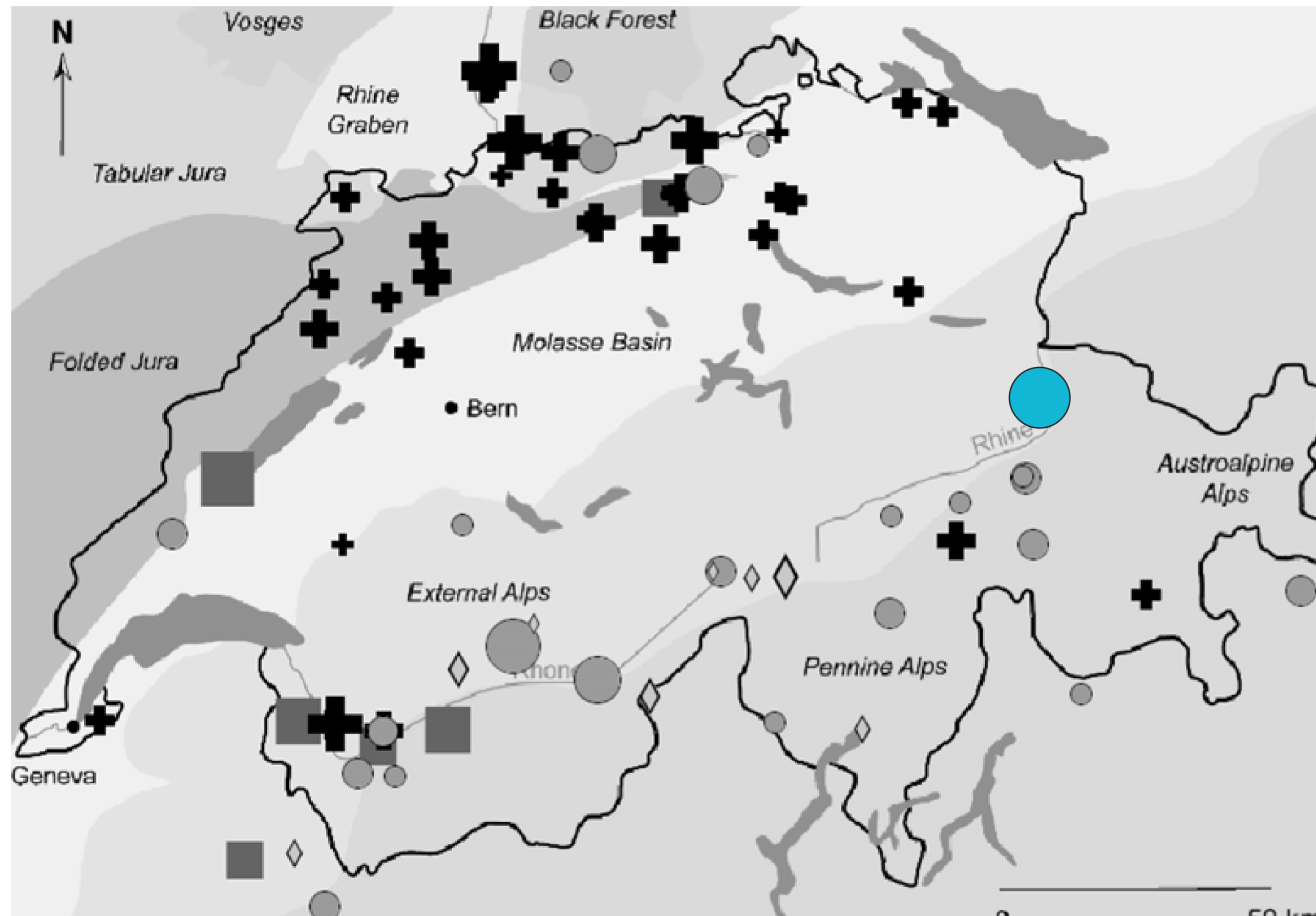
Bathing minerals are kept on the body after bathing.

Communal clothes may potentially be worn.

Locally grown food may be ingested.



POTENTIAL



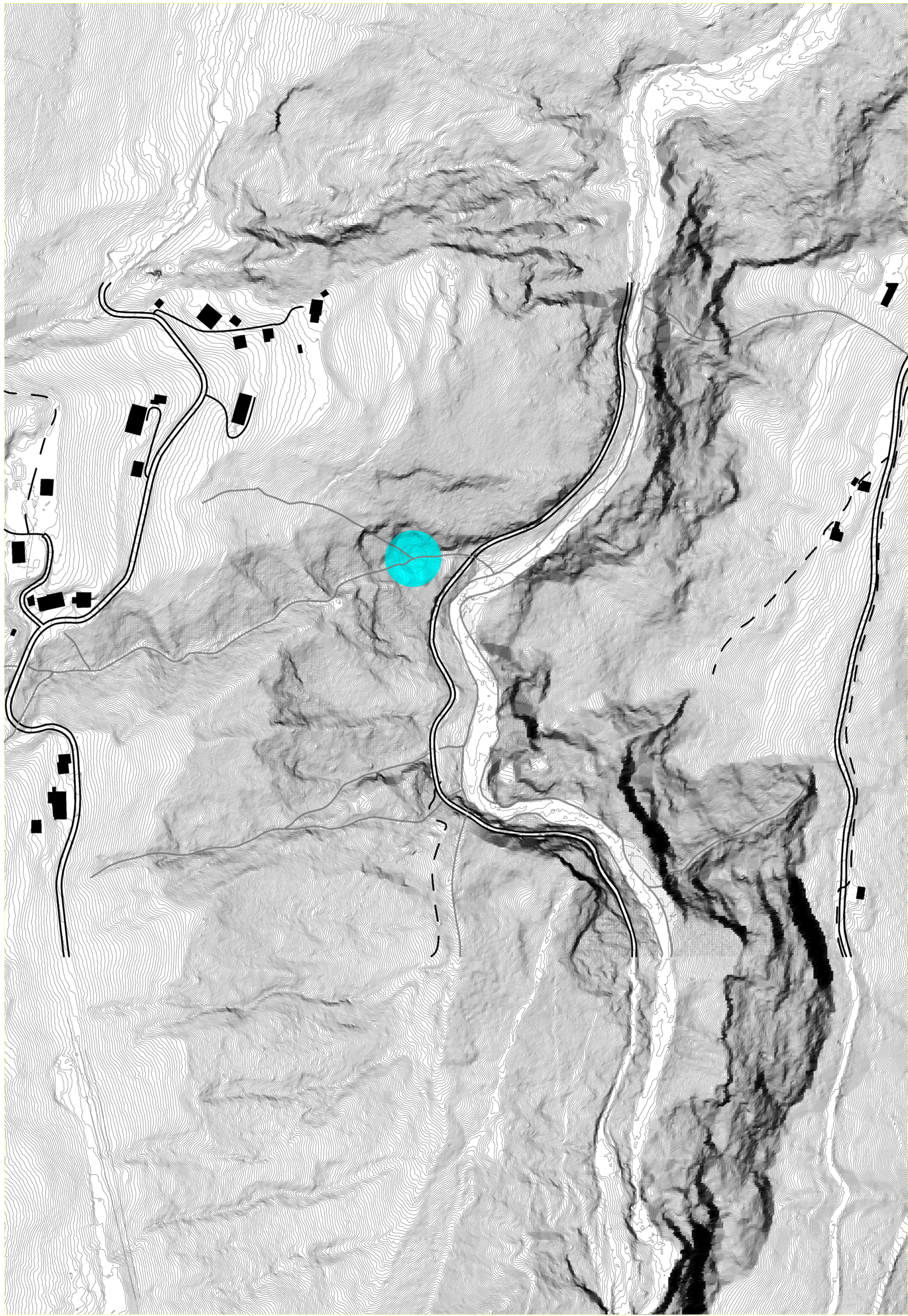
Type of sample point

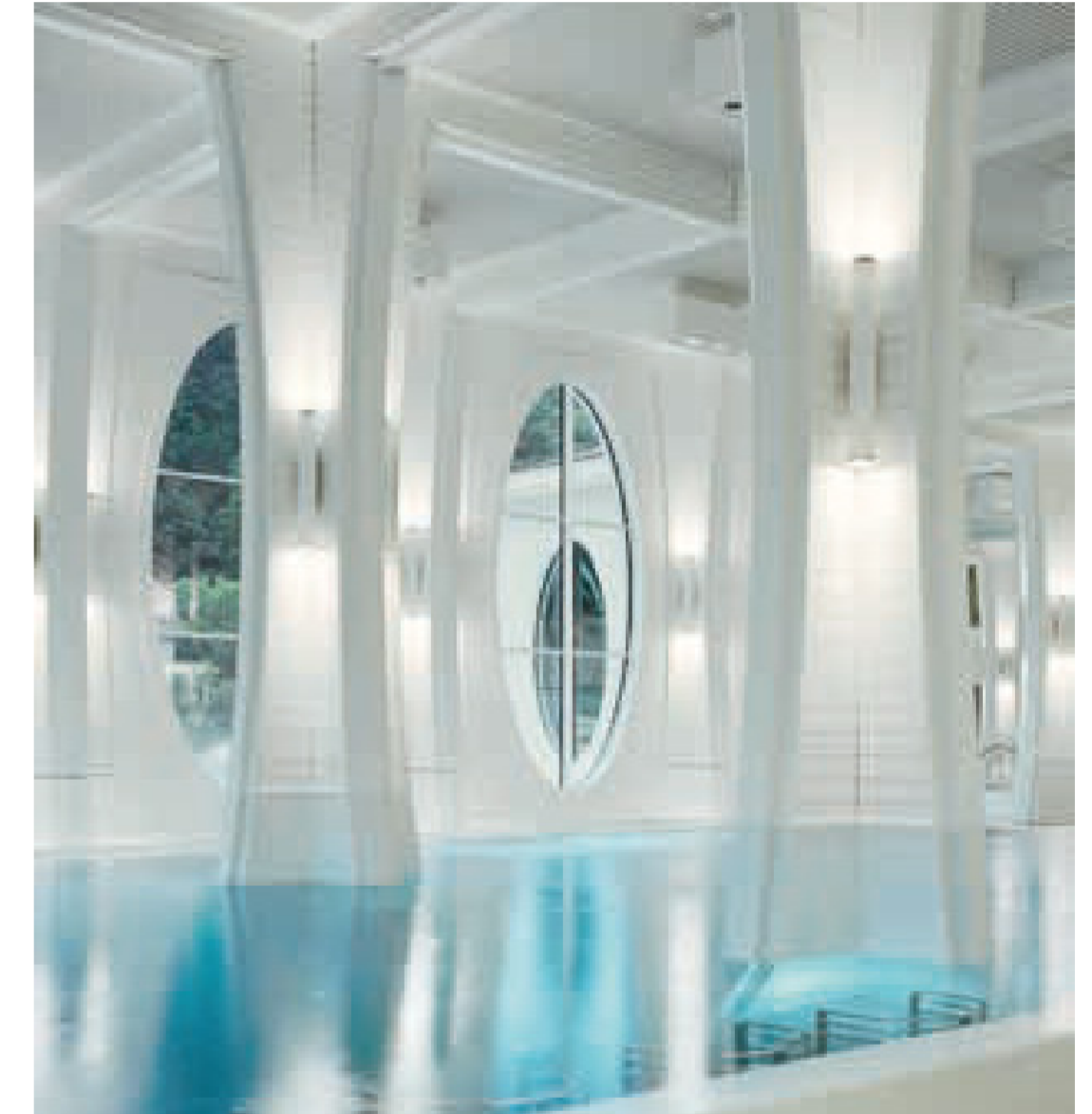
- ✚ Boreholes
- Boreholes and springs
- Springs
- ◇ Springs in tunnels

Thermal power (kWth)

- |   |   |   |               |
|---|---|---|---------------|
| ✚ | ■ | ● | > 5000        |
| ✚ | ■ | ● | ◇ 2000 - 5000 |
| ✚ | ■ | ● | ◇ 500 - 2000  |
| ✚ |   | ● | ◇ 100 - 500   |
| ✚ |   | ● | ◇ < 100       |

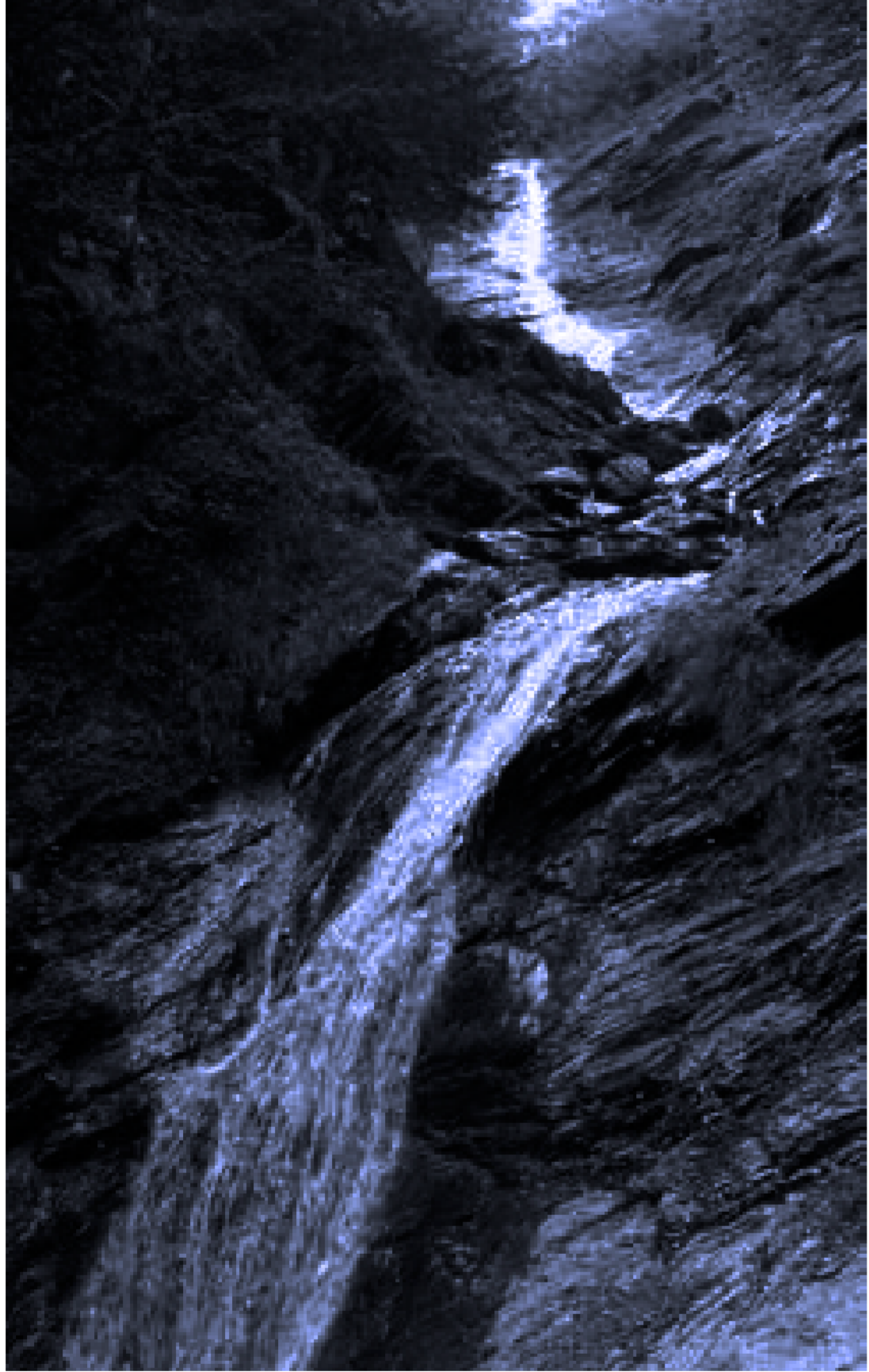






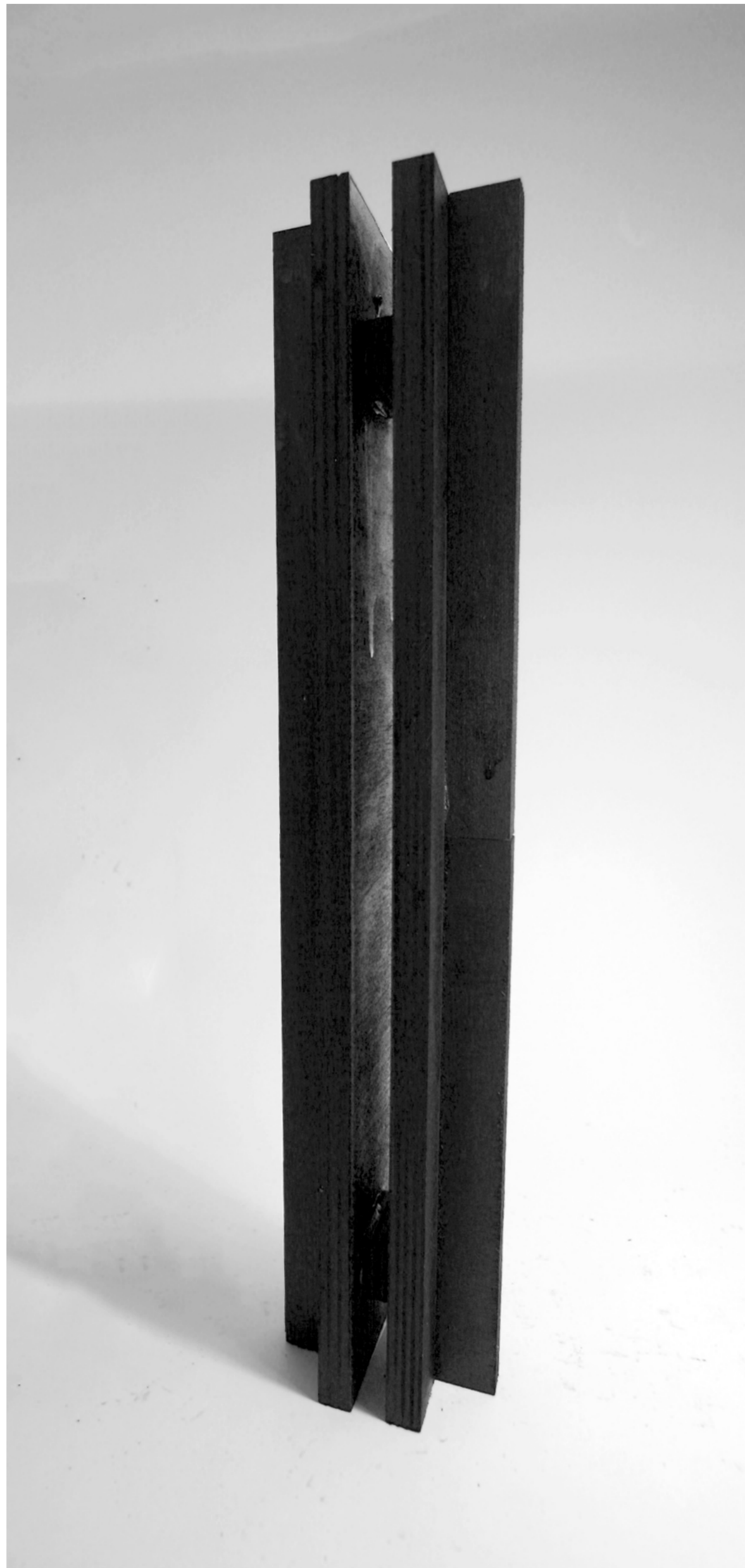
Sample point type	Discharge temperature (°C)	Flow rate (L/s)	Reservoir geology	pH
Spring	36.5	39.7	Triassic limestone	7.34











## ANTI-OBJECT TECHNIQUES

*A summary of the anti-object techniques found  
in "Ginza Onsen Fujiya and Horai Onsen Bath  
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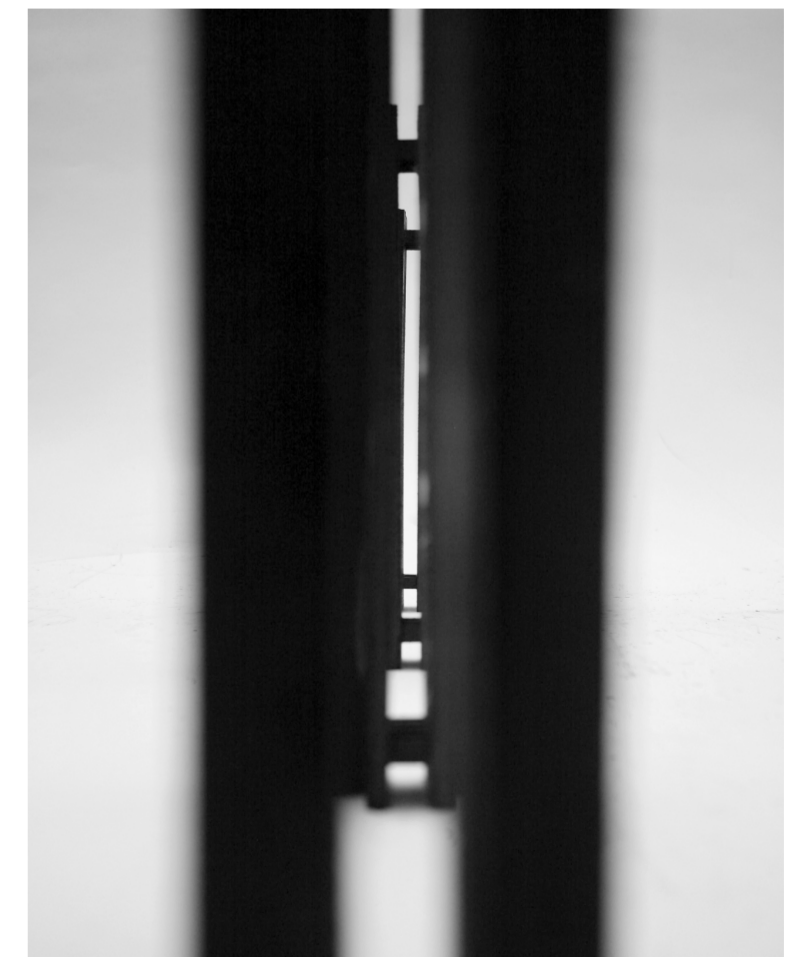
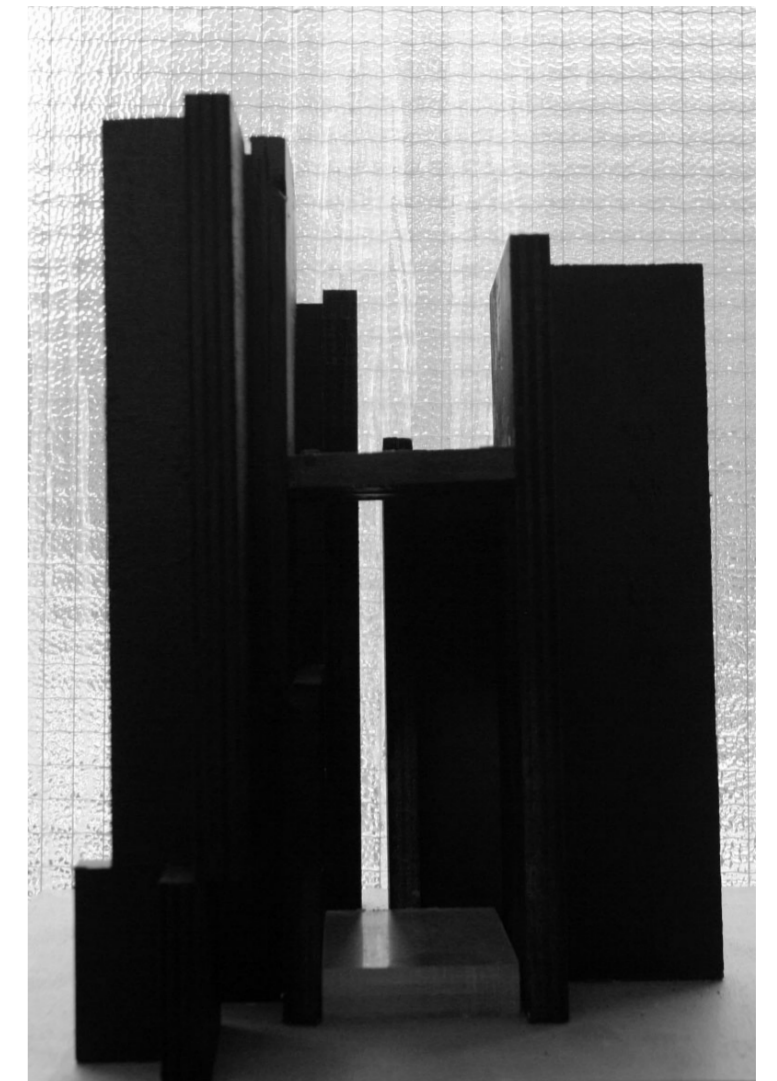
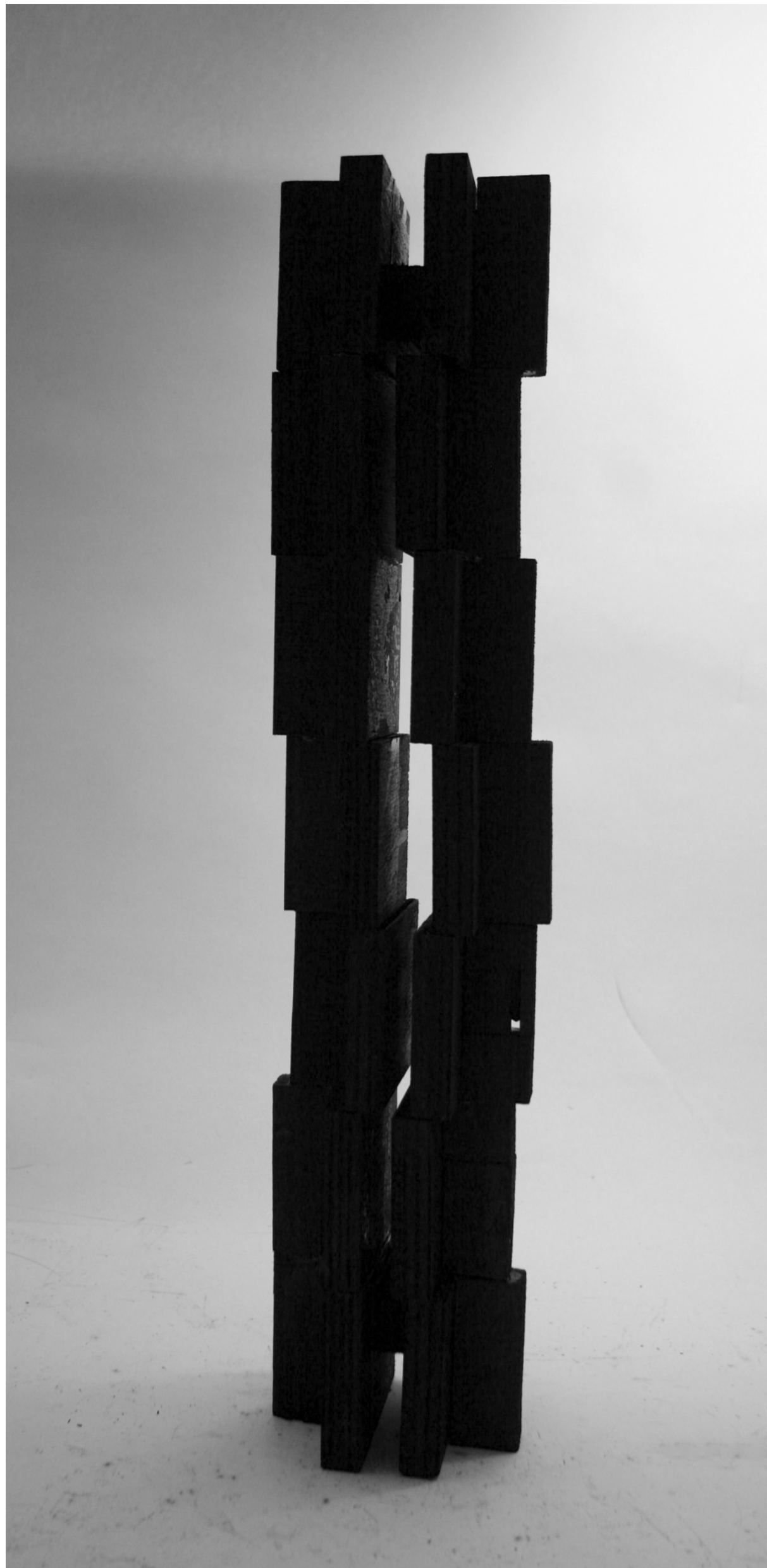
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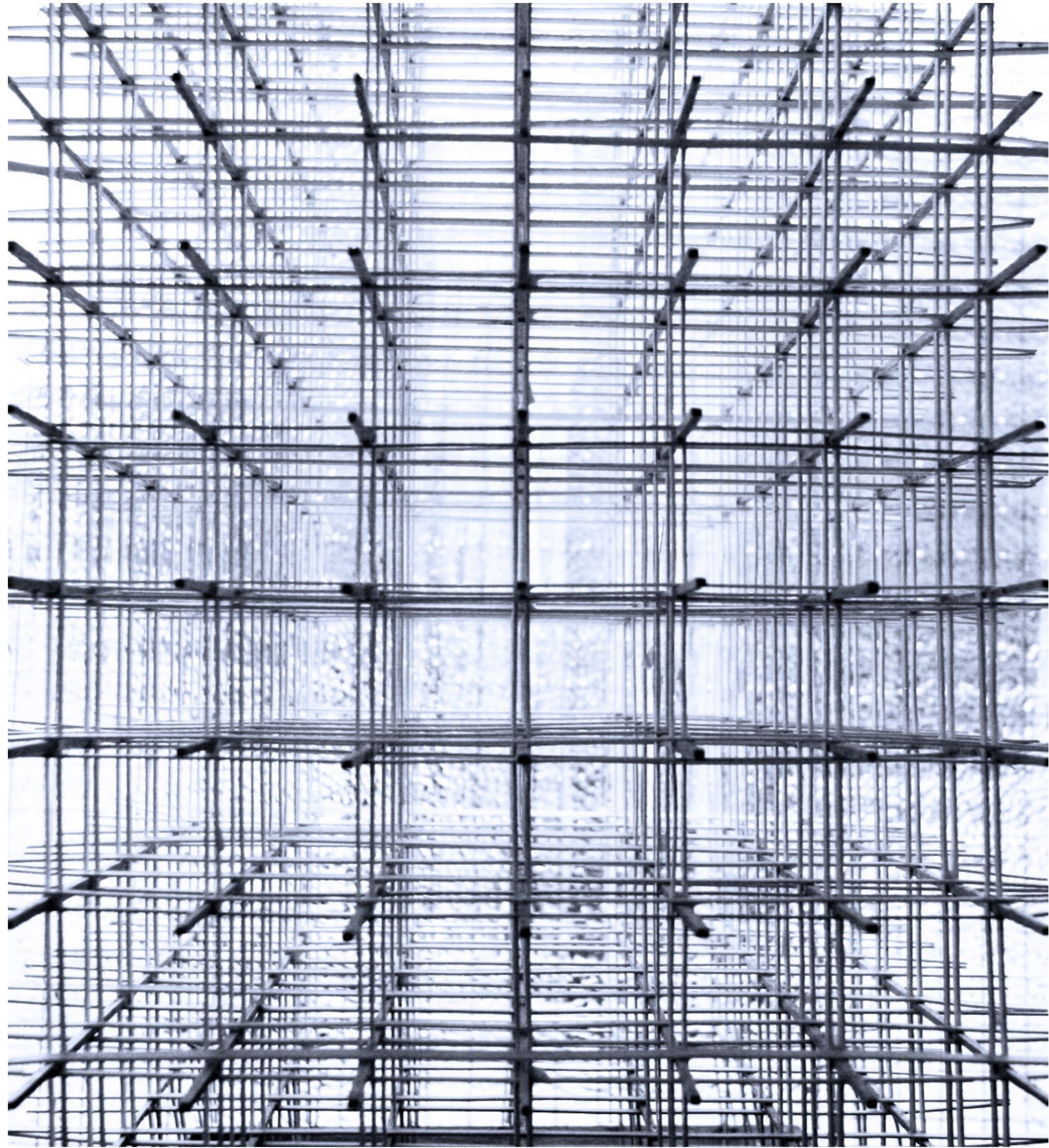
### A STRUCTURAL CREATION OF THE ANTI-OBJECT

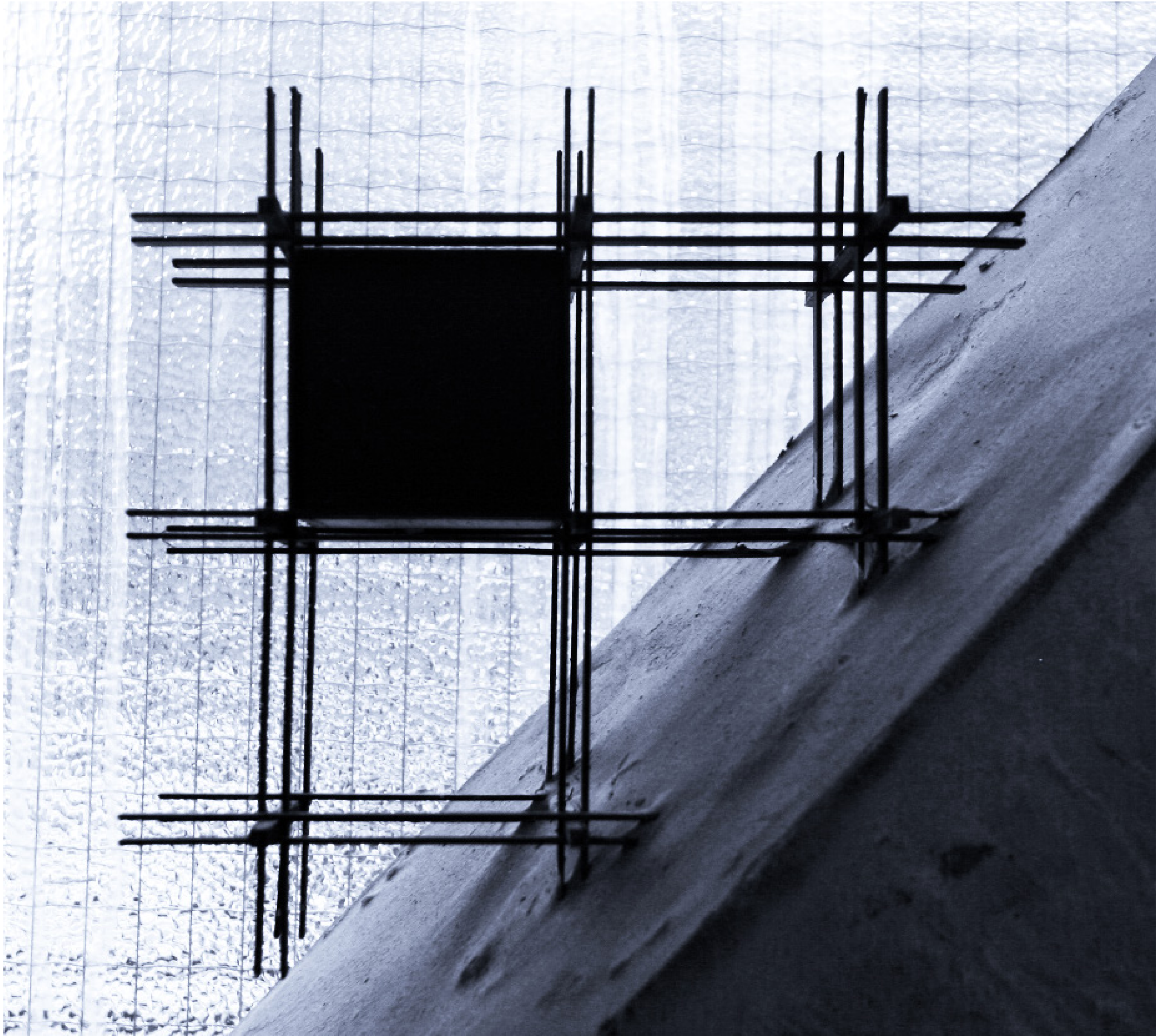
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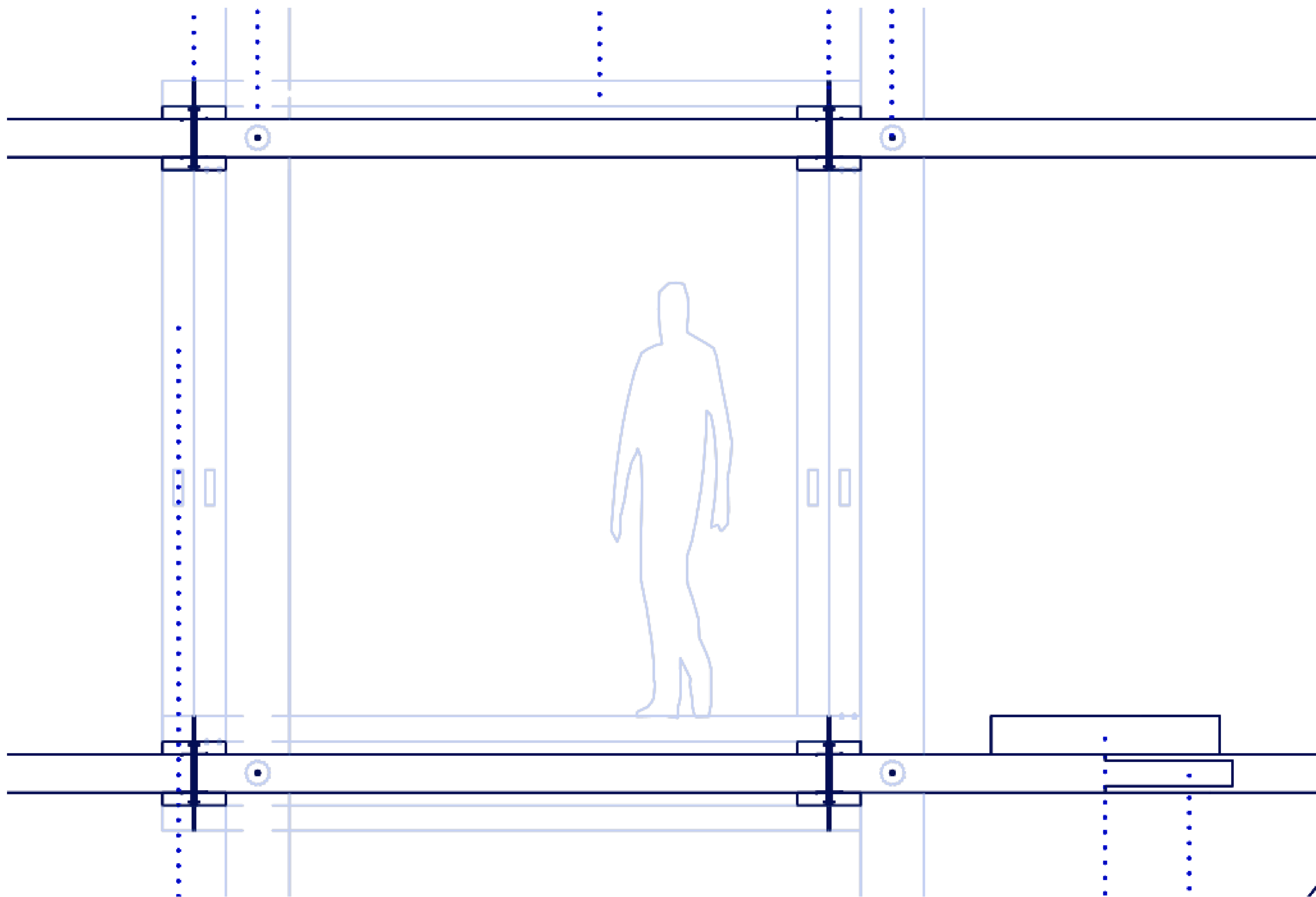




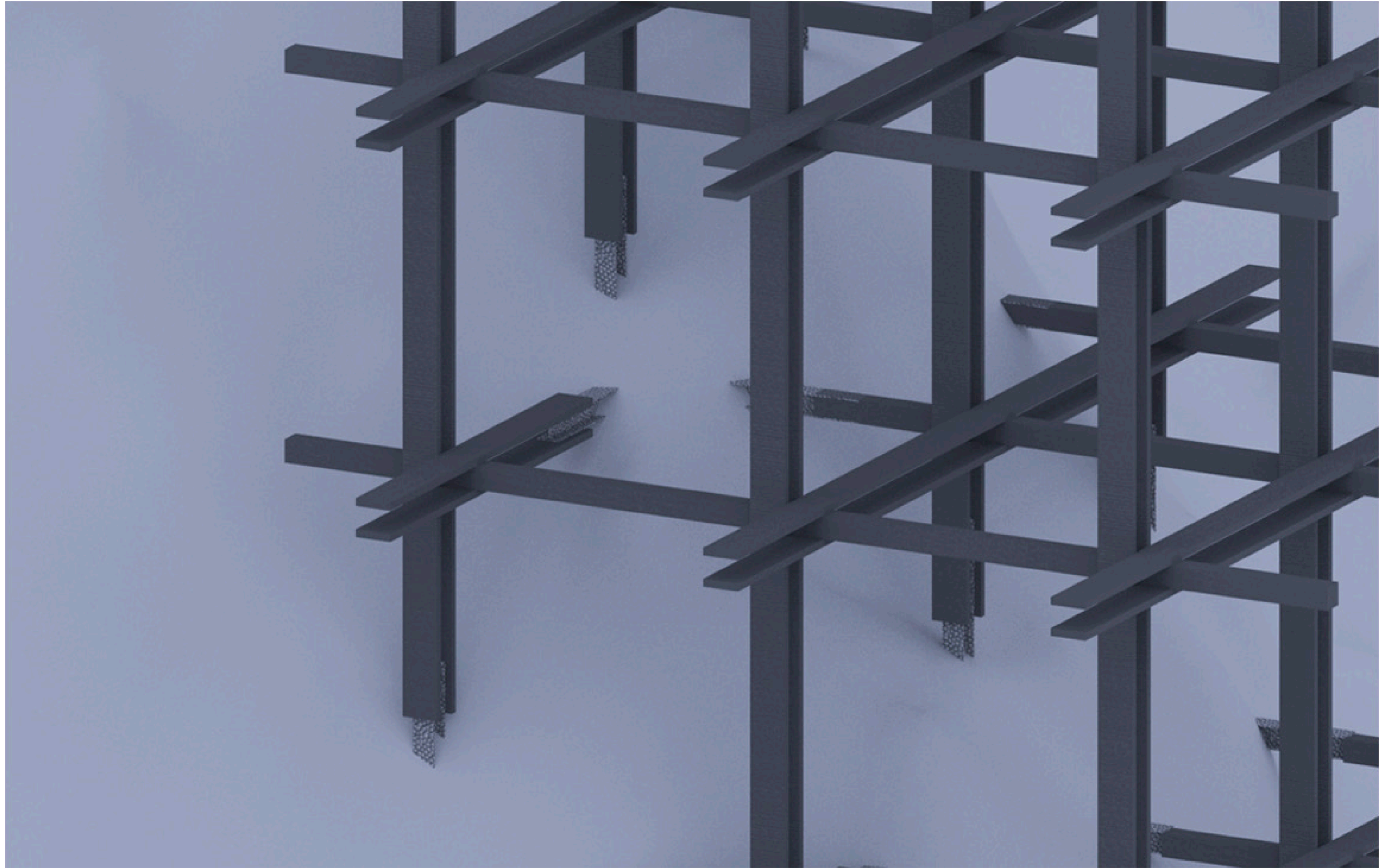


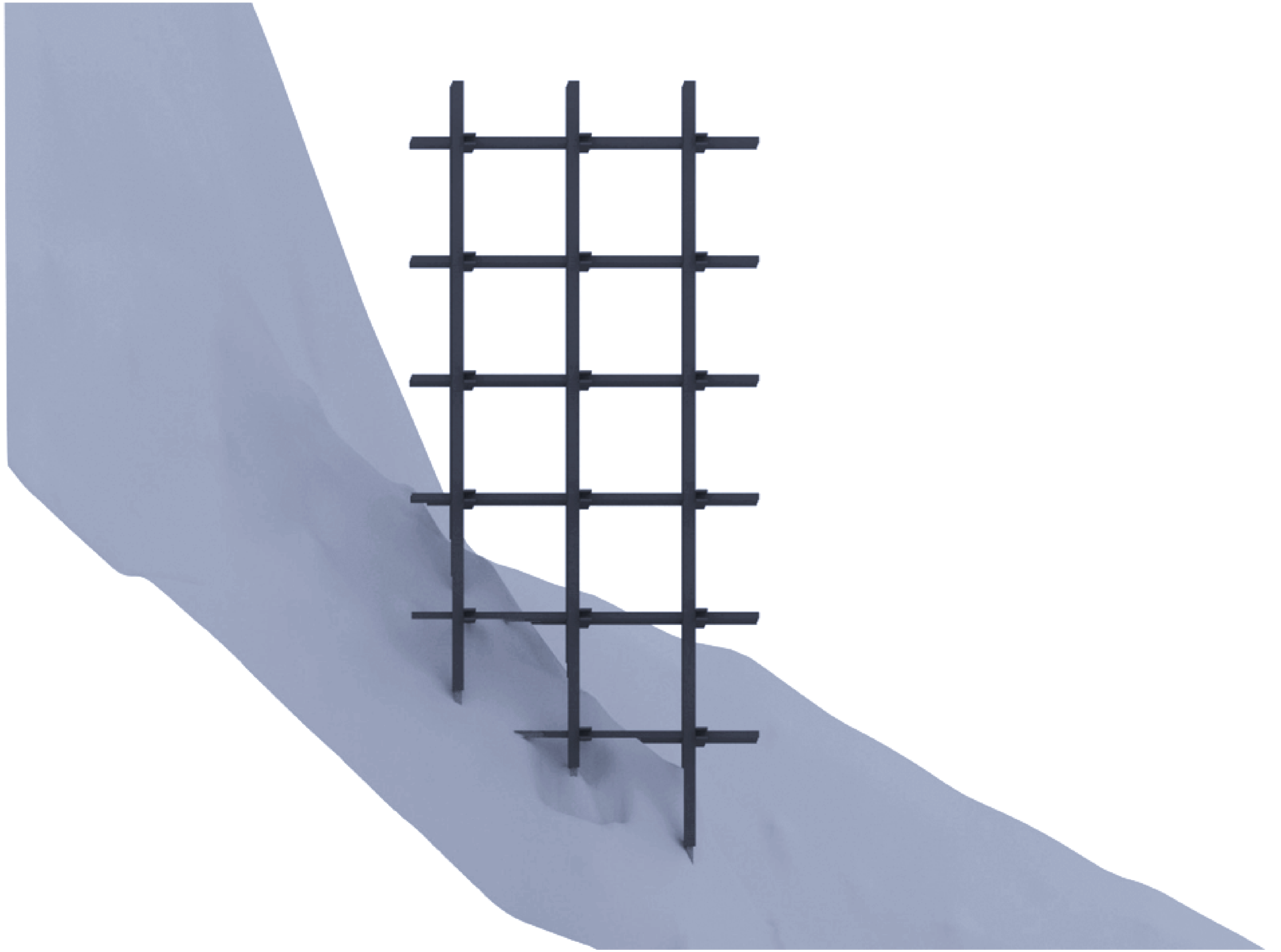


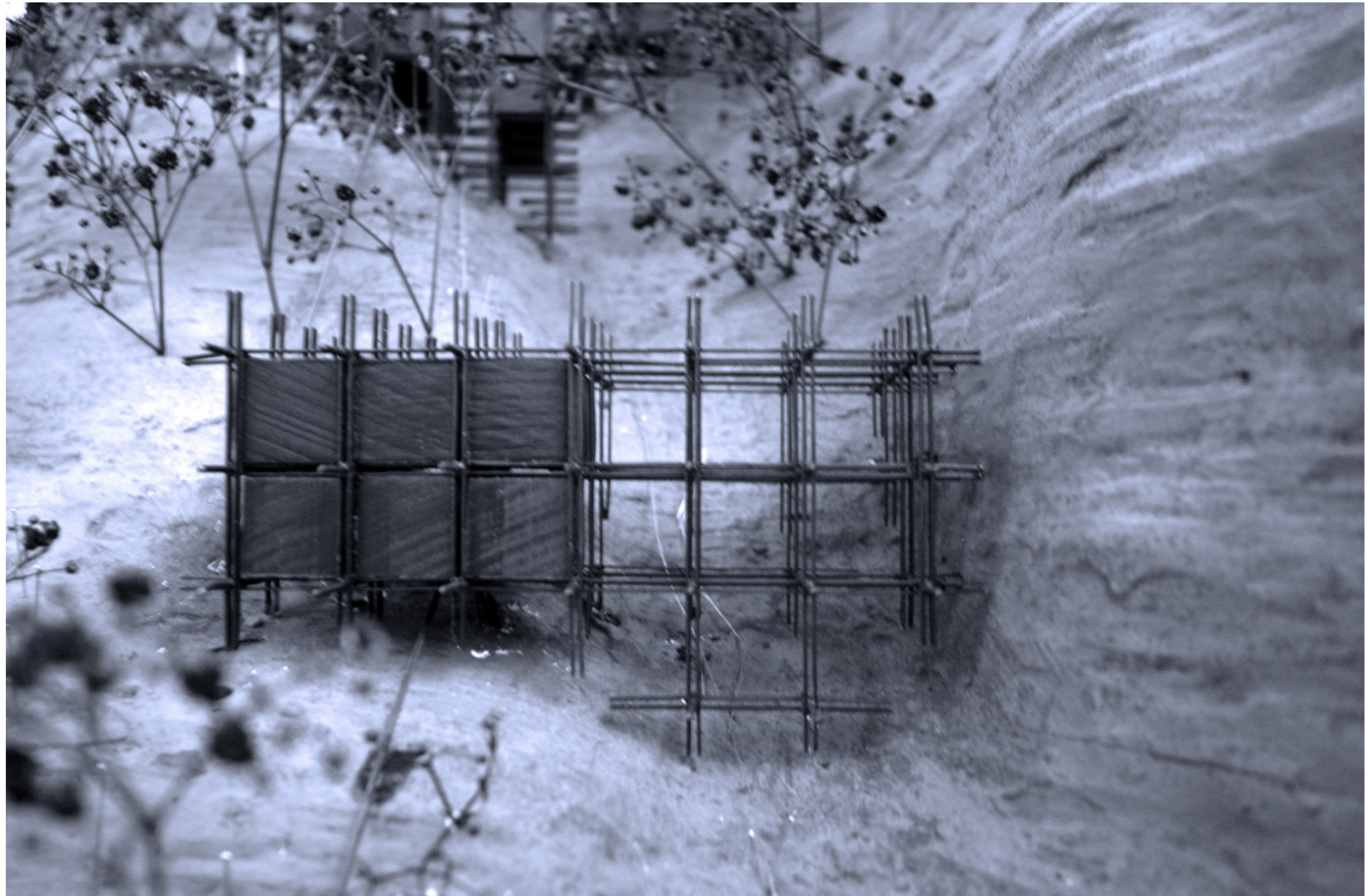




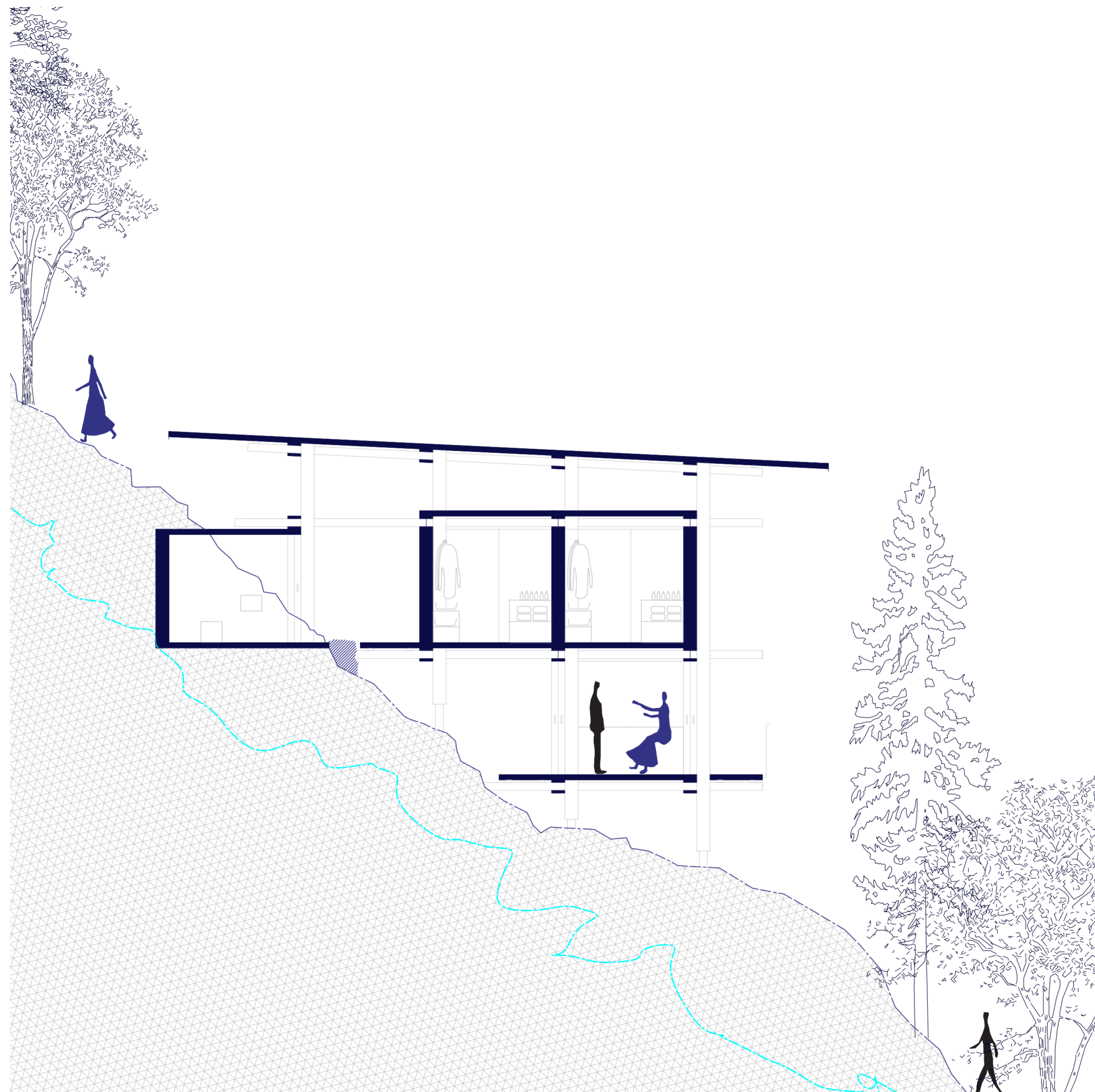


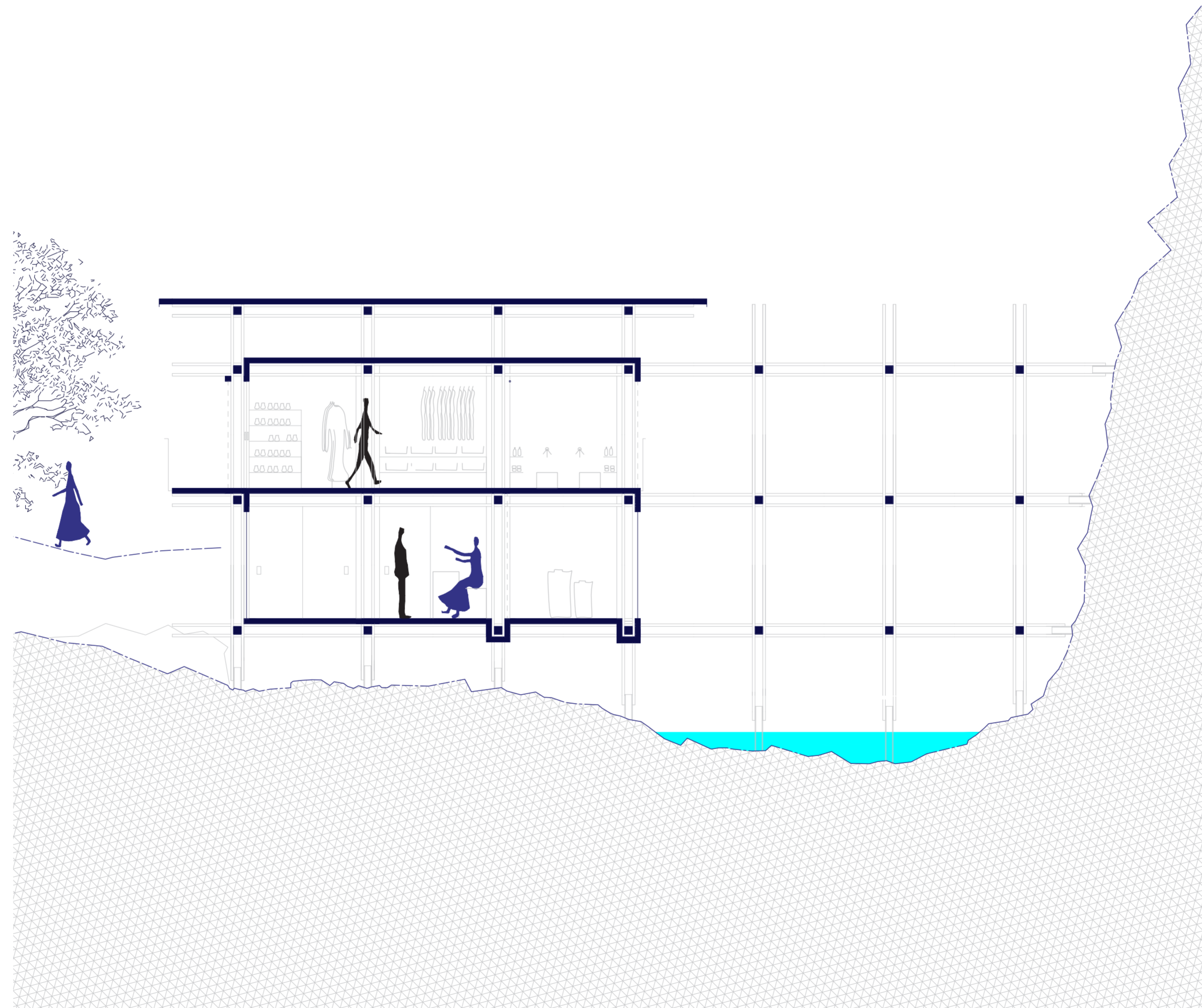






PHYSICAL PURIFICATION IN ROCK

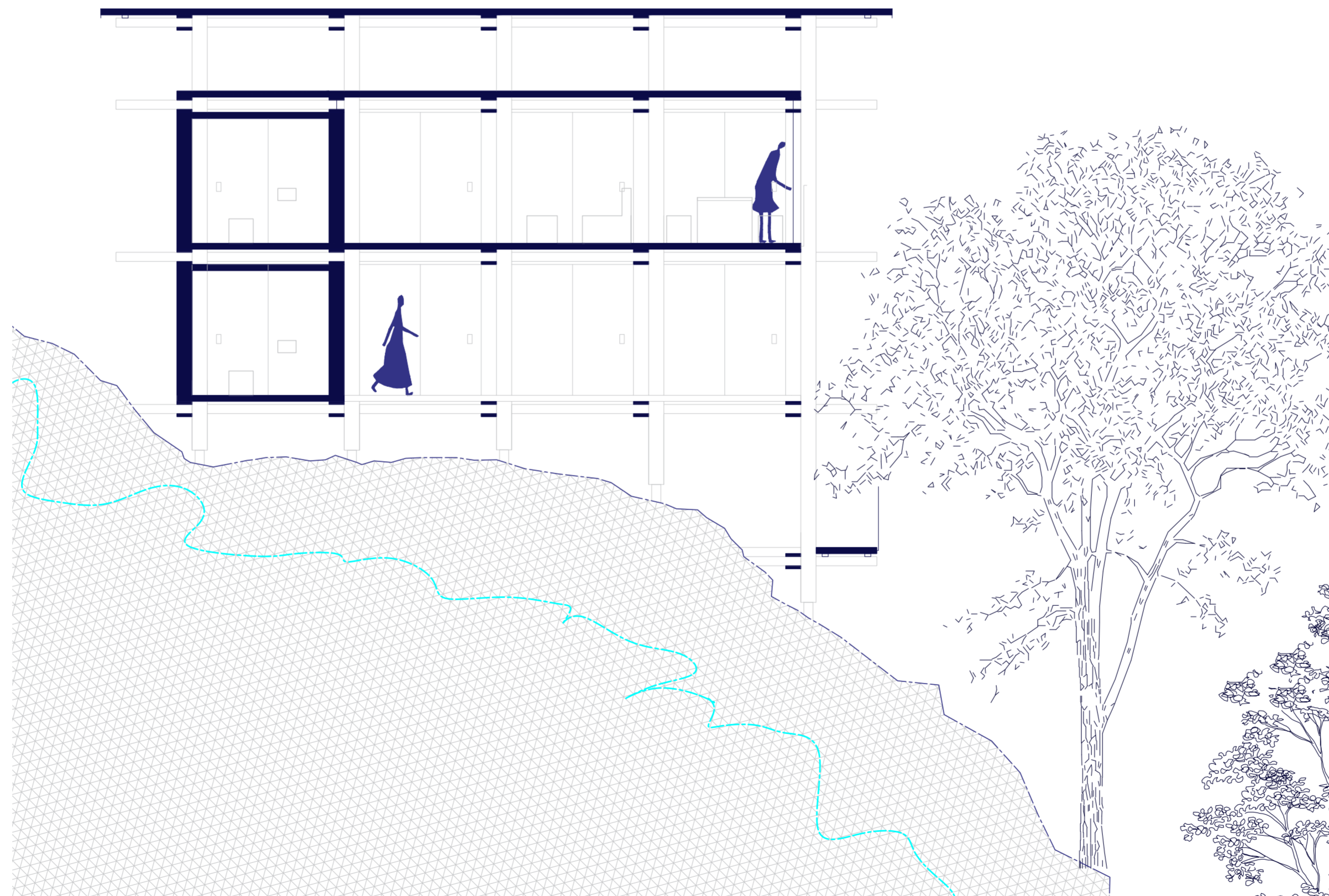


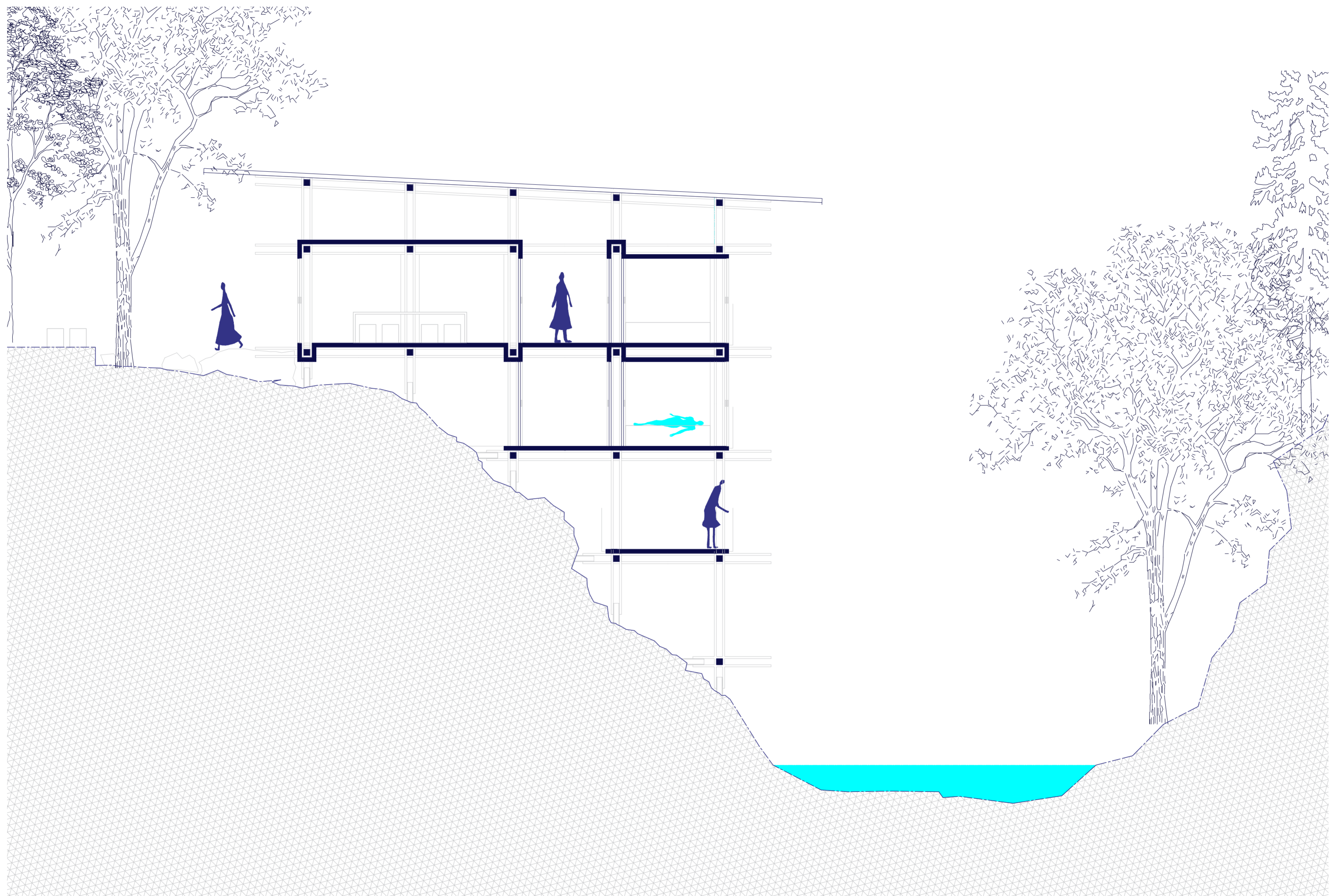


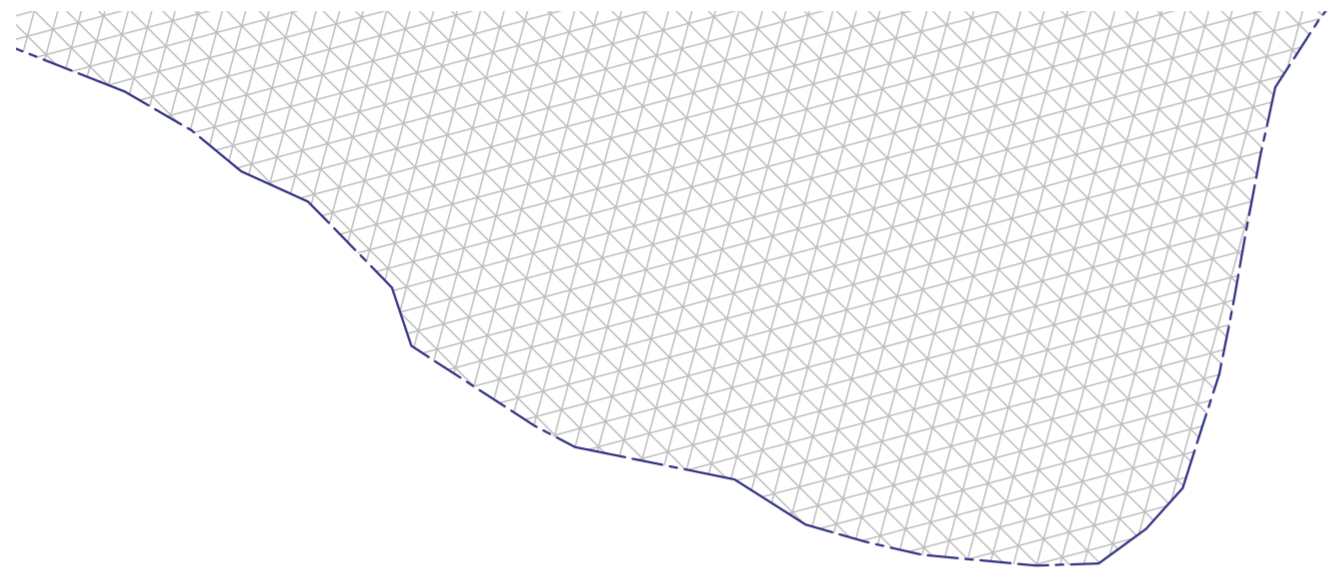




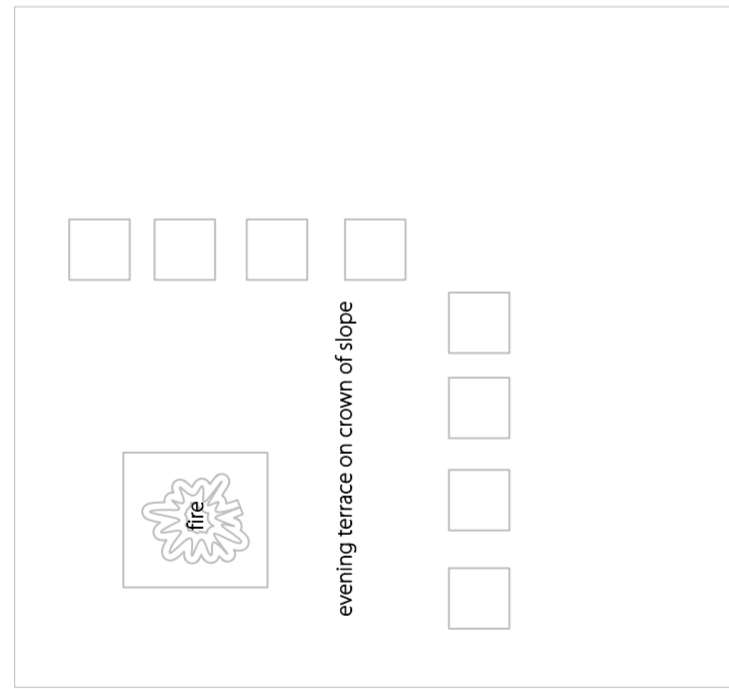
MENTAL PURIFICATION IN REMOVED LOCATION

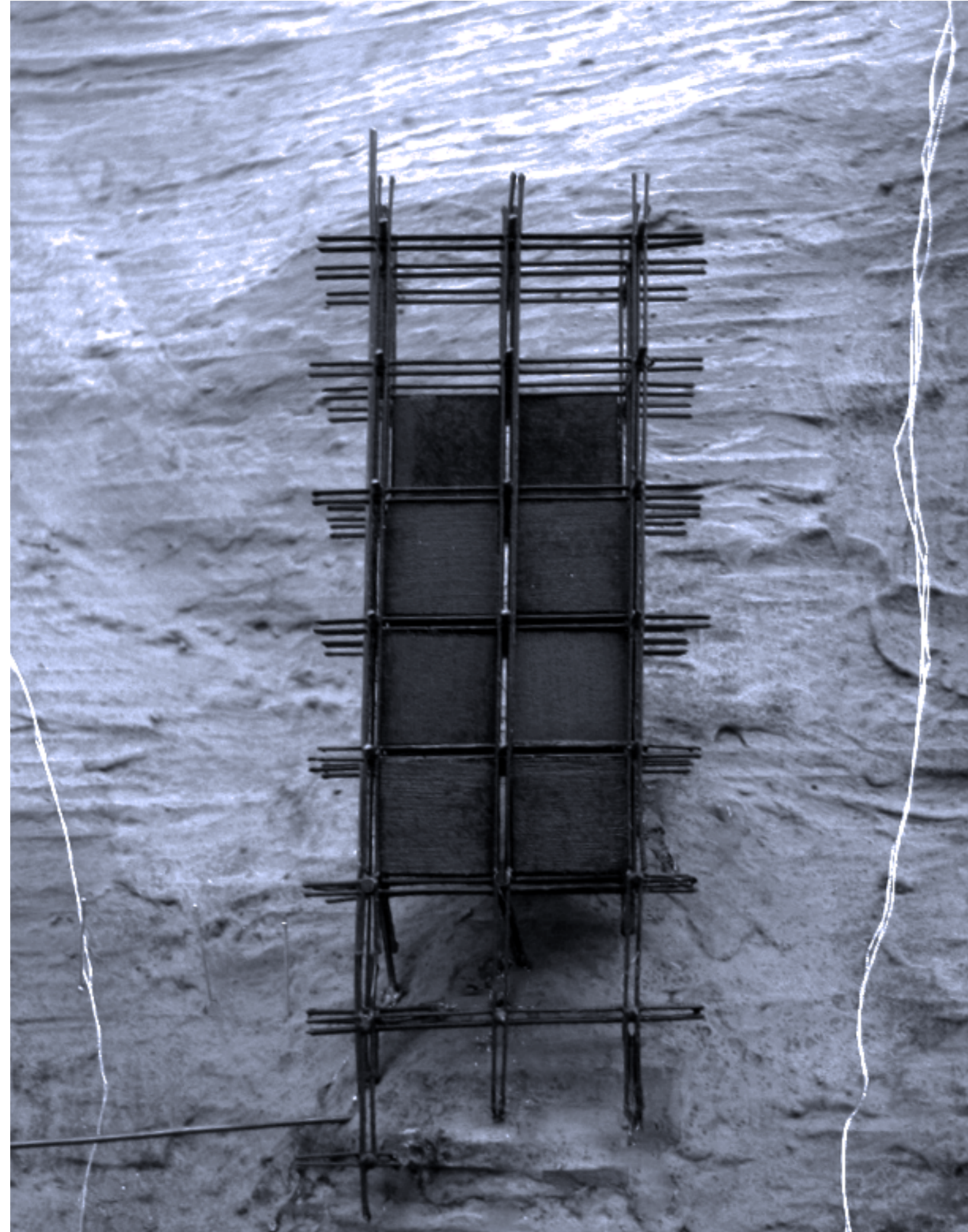




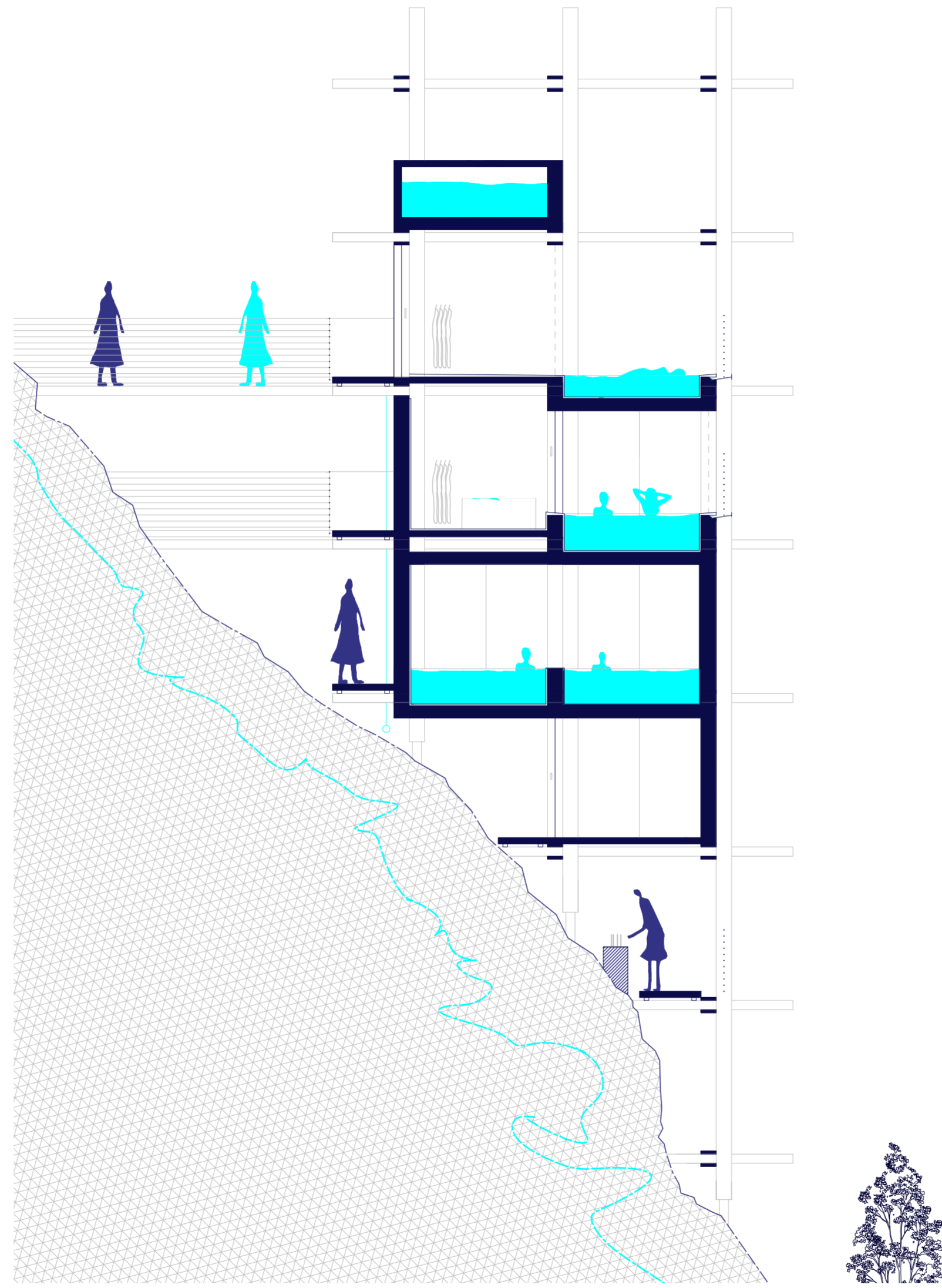


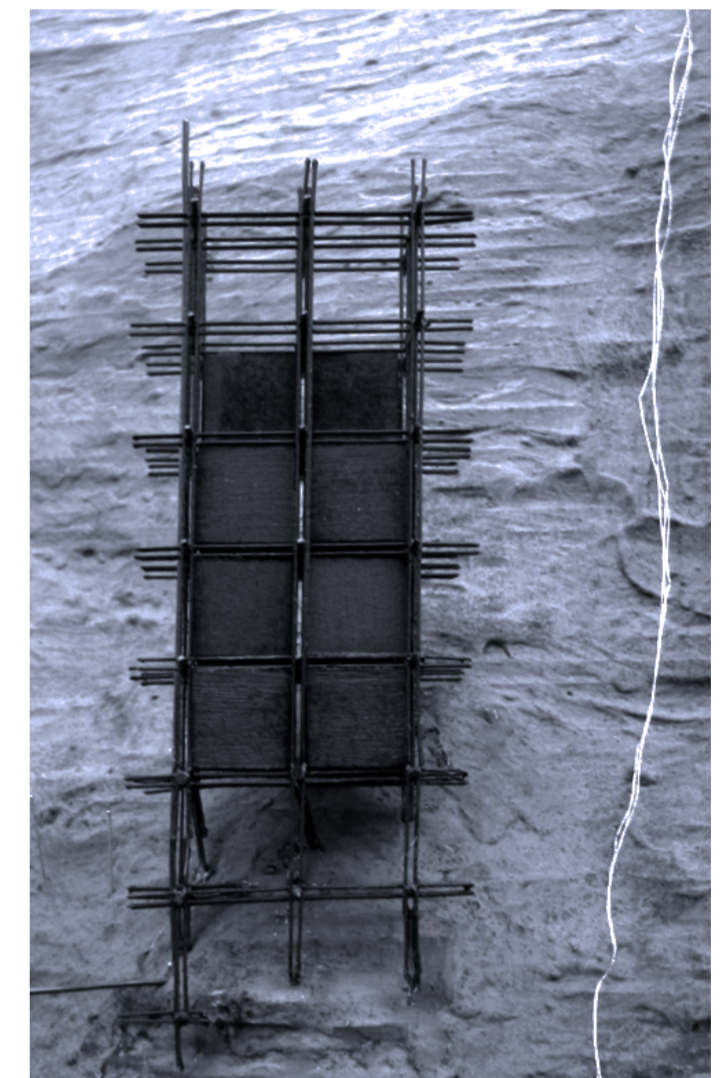
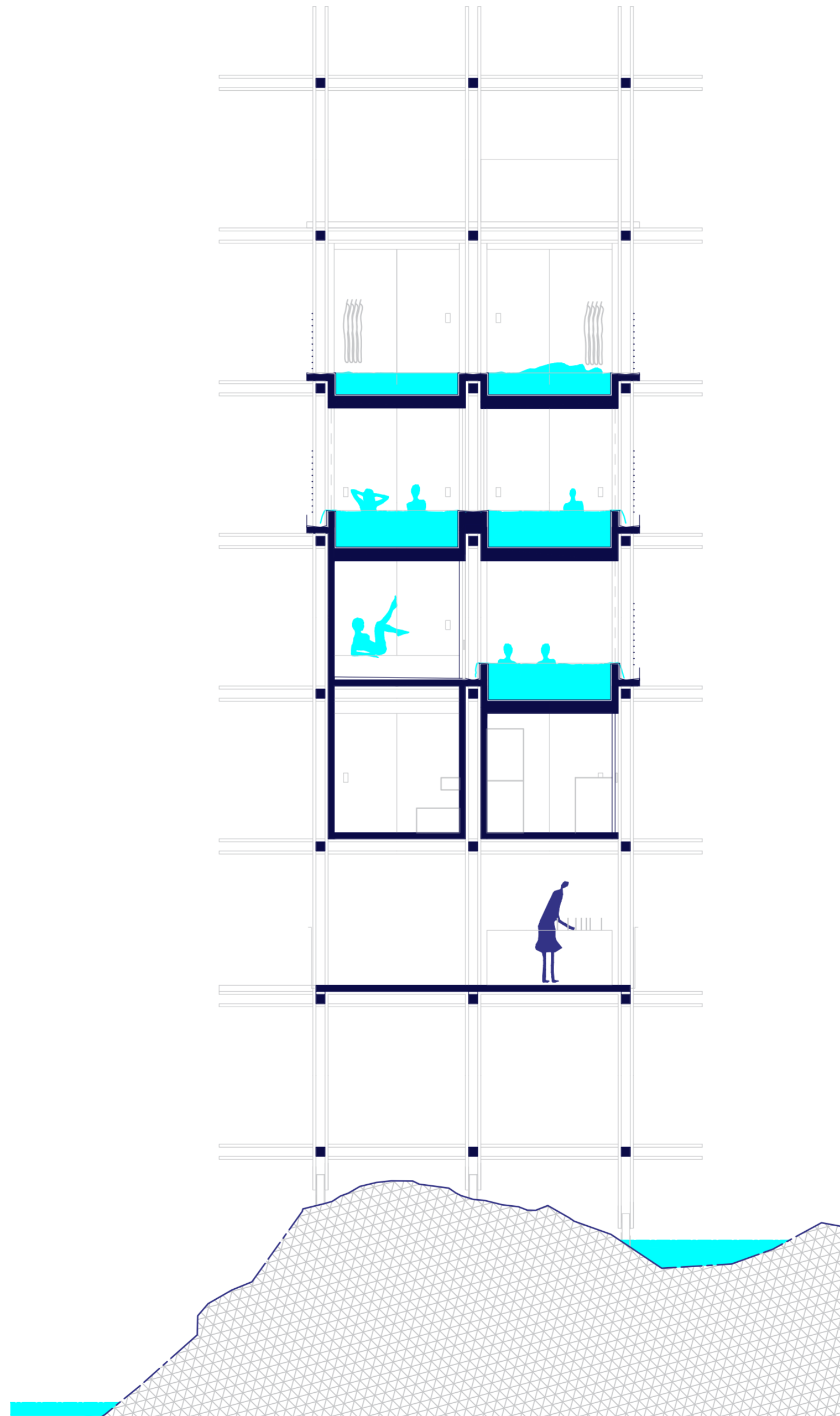
arrival from slope

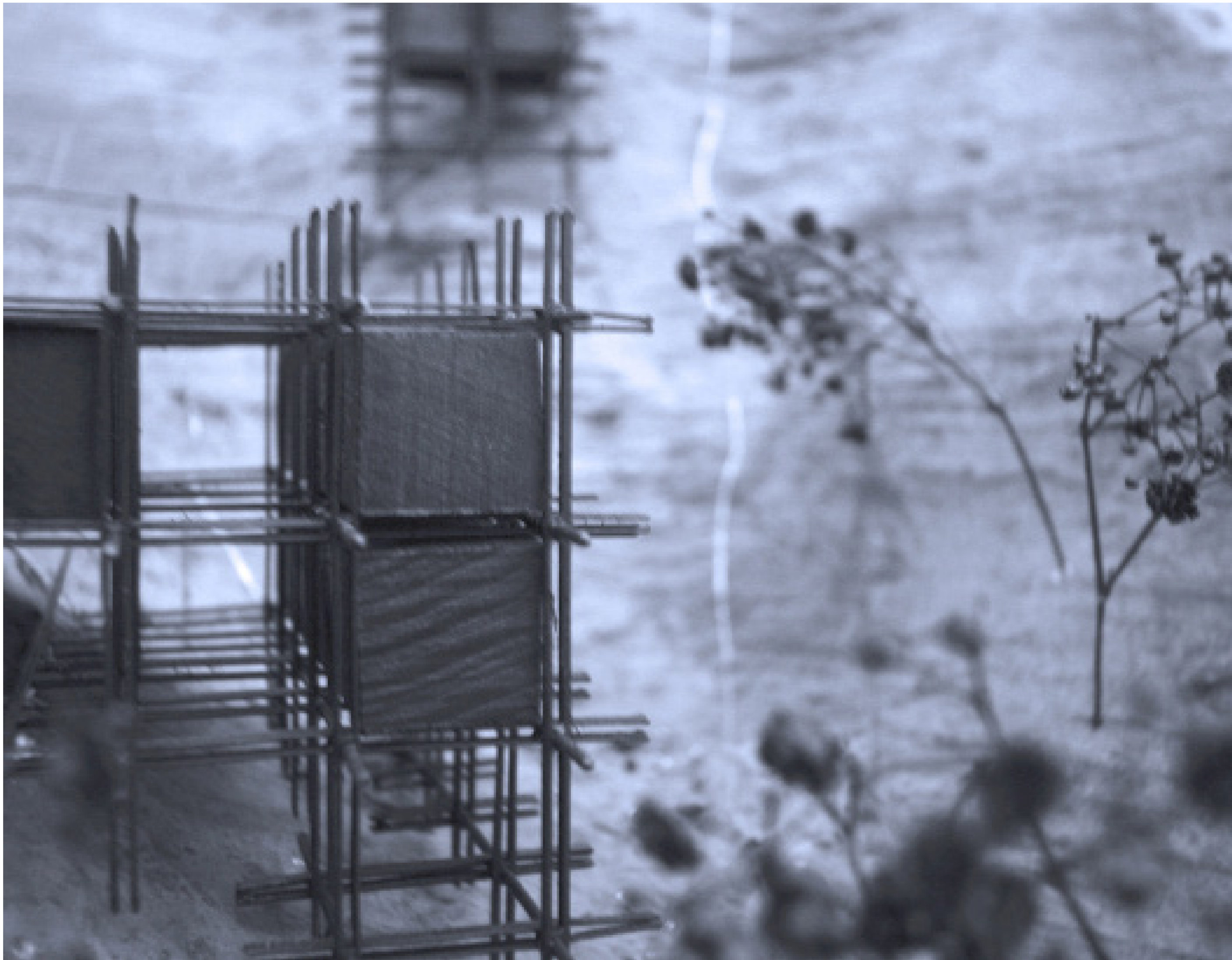




DISSOLUTION OF  
BATHING IN VAST  
VALLEY







DISSOLUTION OF SLEEP IN SOUND OF WATER



