DWELLING
a figural exploration of domesticity

by
Francesca Perone

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Abstract
This thesis seeks to re-establish the necessity for specialized, figured spaces. Through the lens of the domestic sphere, the rooms become chambers of reflection, contemplation, and intimacy.

The architecture is inspired by spatial hierarchies of carving, that is to say, labyrinthine under-grounds that are highly articulated through figure, and represent a sacred procession, a ritual, a journey.

Historically, this introduces the spatial organizations of the Danteum, and of Peter Eisenman’s house studies. The architecture is always reflective of an enfilade of discrete elements, highly idiosyncratic and articulated to show what lies within.

The architecture is localized and intimate. The spatial reading of the space is to be recognized as being within a family of discrete figures, each one serving their inhabitants differently. This thesis is a counterargument to flexibility, as it stands rigidly within a grid, carved from the immaterial, an object in itself.

Yet to preserve the sacred thresholds of each room, there are hints of animation, placements of objects that seemingly are derived from the will of the character. It is in this way that architecture informs space typologies, how life can be situated within figures as a microcosm, seemingly localized.

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precedents of figuration
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Labyrinthine architecture is endless and deliberate. It establishes a hierarchy of corridor and room, emphasizing threshold, creating spatial inconsistencies.
newgrange tumulus

biet giyorgis

st john's catacombs
castel sant'angelo

giza pyramid

tar-raghad hypogeum
"In the middle of the journey of our life I found myself within a dark woods where the straight way was lost."
The Danteum is a symbolic fascist architecture constructed by Giuseppe Terragni for Mussolini. It is experienced as a path, leading through Hell, Purgatory, and Heaven, just as the Italian poet Dante. The Danteum, and by necessity, Dante's words, create a framework of spatial manifestation of a narrative.

Planarities of each room was described abstractly in order to construct a family of figures that could begin to inform of a different set of room.
The cube is regular and even. It can be divided into a grid containing nine squares. This grid shall be adhered to. The grid is a framework for the binaries of order and disorder, symmetry and dis-symmetry.

Eisenman's readings of Palladio show the illusions of the grid: slippages of planes and geometries. This thesis is an argument for rigidity and binary. There is no need for illusions or doubts.
The family of figures constructed by the plans and elevations of the Danteum (page 15) become volumes through extrusion. They are placed in a cube such that they form a continuous loop of carved, interior space.
The narrative of a spiritual journey is assumed through the narrative of a recluse and his home. Each space in Dwelling is treated with reservation and reverence. The figures translated from Danteum have evolved into a set that are discrete and independent.

The objects set within each space are indicative of the functions. The objects have an intimate relationship with the figures, such that it may be unclear if the object defines the architecture, or if the architecture is merely a register for the objects.
All representation methods serve to distill the spatiality of each project into a set of planar, orthographic artifacts.

The line drawings of plan and section on pages 19-24 recall a more traditional style of drawing, in which the figures are clearly articulated, and the intricacy of the objects is clearly read. It is read as austere and deadpan, evoking a sense of anticipation.
The colored drawings on pages 26 and 27 serve to animate the space, while maintaining the prominence of the figure as a binding element.

The model referenced on page 28 is yet another experimental representative method, taking a volumetric model and creating elevations for each side, essentially "unfolding" the volumes.
