The Hamilton House

An Iteration in the Making

by

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in

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The Hamilton House

dbdmportfolio

FIG 1: Perspective of The Hamilton House

| Author's Philosophy

| Life is about Craft

| To plan a city; to program a building; to assemble a structure;
to build a chair; to tone the body; to hone a talent...

| Abstract

How is a Product inspired by its Context, and can we assert the opposite: how is a Context inspired by a Product? This thesis explores this double condition by identifying the relationship between Product and Context. An investigation will catalogue custom homes of Gesamtkunstwerk (A Total Work of Art) from early 19th century through to the present day. A set of terms and principles will be extracted from the analysis of these homes to understand the methodology of their Architecture and Furniture designs. Illustrations of furniture from a few of these custom homes will be catalogued, in addition to a proposed new component that follows the home's concepts, influences and design elements as intended by the Architect. The thesis project will adapt the principles of Gesamtkunstwerk in contemporary society today through the depiction of drawing and craft. A final project proposes a custom home for the up and coming city of Hamilton Ontario while questioning the principles of what unites Product designs and their Context. A synthesis project explores the methods of a Total Work of Art to express a connection between one's surroundings and the ensuring creations.

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To my love Jeniffer; *“you are my flower of pure beauty and divine, I could gaze upon you for endless time. From root to stem, peddle to powder, I think I am in love with this flower.”* Thank you for holding my heart close to yours, you are my inspiration and wonder.

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Preface

Architects were once tasked with the responsibility for both a building's exterior and interior. Today, a split profession divides the fields to what is formally known as Architecture, Interior Architecture, Interior Design, and Interior Decoration. These professions work with one another to obtain a building and its related product. When a building is created from start to finish there is more to discuss and admire in its details. Furnishings are generally selected to follow the language of the architecture; where the development of the architecture inspires the furniture as well as the fixtures that are considered best suited for that structure. What if the professions went back to being one? What if the design of the architecture was contemporaneous with the design of the furniture? What does furniture possibly have in common with the design of a structure?

Gesamtkunstwerk is a German term that loosely translates to The Total Work of Art. It is where interiors are designed by the Architect as atmospheres in which the Architect obtains total control. The Architecture is developed simultaneously with the furniture as well as the decor in order to obtain a unity in the final product. This total work of art develops a relationship between the architecture and the furnishing, revealing a unique methodology and a connection of design processes. Both furniture and architecture are made up of details and connections, just on different scales of human interaction. Perhaps there is a link between designing for both products?

Although architecture is an art in itself, it is the furnishings that tell us where to sit and admire, reach for and grab, and even feel complete in a setting. A chair design, for example, can provide an architect with an opportunity to practise their techniques and concepts in a new medium. Furniture tends to follow an architect's style of design; it is the microcosm of the architecture. One must experience the raw craftsmanship of a chair, how the chair speaks to the architecture and how the two are becoming one. The architecture is but the cover of a book, awaiting a story to be told through its interior.

FIG 2: Hamilton House Northwest Elevation

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Part 01

Gesamtkunstwerk

| Gesamtkunstwerk

Throughout the 19th and 20th century, the concept of *Gesamtkunstwerk* became evident in architecture. Architects understood that concepts in the making of individual pieces in total harmony with the components of a building could be joined into an aesthetically cohesive whole. However, the concept of *Gesamtkunstwerk* pushed architects even further, giving architects total control, not only with the design of the building, but every detail that went into the building as well.¹ This included designing items such as chandeliers, silverware, furniture, railings, architectural components and much more; the building became a total artwork.

The responsibility for a total work of art falls upon all designers and architects. A building's exterior and interior must exist in a harmonious union, in which a constant dialogue endures.² Nevertheless, contemporary projects tend to overlook the details, particularly the furniture. The building becomes the primary focus of design often neglecting the smaller parts of the whole. A moment or render can be wrongfully displayed if contradictory furniture is selected for its context.

The field work which follows explores the idea of the total work of art. The scope of the thesis is limited to custom homes both for products and context. To develop a strong connection to the design it is important to know both the context and the client. The design of a house includes a variety of furniture and mediums which play a significant role within the total work of art. Examples of *Gesamtkunstwerk* were investigated from the late 1800's to as recent as 2010. A set of terminology are extracted from the research of the *Gesamtkunstwerk* architecture in order to understand the design of the thesis project.

| Gesamtkunstwerk Page Layout

IMG 2

IMG 3

Architect:	Victor Horta
Building:	Hôtel Tassel
Location:	Brussels, Belgium
Client:	Belgian Scientist Emile Tassel
Date:	1894

Relevancy to Gesamtkunstwerk, the Total Work of Art

Victor Horta's, Hotel Tassel, is a prime example of Gesamtkunstwerk in architecture. The structure is one of the original examples of the evolving art nouveau style, recognized by curvilinear forms inspired by nature.³ A subtle play between nature and industry, with each complementing each other as essential components of the building. Horta designed every element and principle of this building to create "A Total Work of Art." The building commemorates a remarkable sense of unity with thorough devotion to the smallest detail, from the railing to door handle or bell and every piece of furniture.⁴ The open plan allows a diffusion and transformation of light throughout the construction. The building's heart was the central stair hall, as the building had the effect that the exterior natural world is now permanently brought inside, with the soothing hues of green, orange, and yellow providing a respite from the bustling noise of the street.⁵ The building's structure is occupied with iron support columns with bio-mimic qualities relating after plant stems.⁶ It also includes iron rails on the stair's representative of vines, as well as dramatic curves in walls, stairs, and windows.⁷ Horta designed everything from the stained-glass windows, the window frames, the light fixtures, the floor tiles, and even the radiator covers and door handles. Unconditionally, everything followed the organic aesthetic of art nouveau, producing not just a building, but a piece of art that feels alive and natural in every aspect.⁸ Horta combined residential and representational functions which require a subtle organization of spaces and differentiated circulation.⁹ The buildings represent the personality of their owners.

Terminology

Style

Nature

Element

Principle

Detail

Reveal

Transform

Light

Heart

Outside In

Material

Organic

Function

Personality

IMG 4

IMG 5

Architect:	Charles Rennie Mackintosh
Building:	Hill House
Location:	Helensburgh Scotland
Client:	Walter Blackie
Date:	1904

Relevancy to Gesamtkunstwerk, the Total Work of Art

Gesamtkunstwerk in architecture is represented in Charles Rennie Mackintosh's Hill House. Charles spent a great amount of time with the Blackie family throughout the project's initial phase in order to ensure that the needs of the occupants and the proposal was suited for the family's lifestyle.¹⁰ The house portrayed a robust exterior referencing Scottish vernacular architecture and traditional Scottish values with modern international ideas.¹¹ It contrasted with a highly ornamental interior, featuring oriental themes alongside art-nouveau and art-deco details.¹² Mackintosh collaborated with his wife, the artist Margaret MacDonald, to produce virtually every component of the house, from the architecture to the furniture, fireplaces, lighting and textiles. The hall and library are typically masculine spaces, defined using strong, geometric lines and dark wood. In difference to the dim, masculine hallway and library, the drawing room is an illustration of the white rooms that Mackintosh became famous for.¹³ Mackintosh juxtaposed geometric shapes with organic decorations, this included a formalized rose that was stenciled onto walls and fabrics.¹⁴ The powerful force of nature, the sea and the weather and environment all had a strong impact on the facade. Mackintosh famously argued that 'construction should be decorated, and decoration should not be constructed.'¹⁵ Inspired by the natural, the house echoes the erotic embrace of purity, clarity and harmony in aesthetics. Mackintosh sought to create an entire space, a harmonious whole, designing everything. The pieces of design reference the materials used in their creation, using nature and natural use of materials.¹⁶

Terminology

Occupant

Movement

Traditional

Ornamental

Detail

Component

Luminescent

Organic

Nature

Decorative

Force

Harmony

Blend

Material

IMG 6

IMG 7

Architect:	Antonio Gaudi
Building:	Casa Milà
Location:	Barcelona, Spain
Client:	Pere Milà and Roser Segimon
Date:	1904

Relevancy to Gesamtkunstwerk, the Total Work of Art

Casa Mila is Antonio Gaudi's most well renowned work of civic architecture because of its constructional and functional modernizations. Gaudi argues that 'Man makes art for man and hence it must be rational.'¹⁷ He was determined to 'meet the needs of modern life without the nature of the materials or their resistance being an obstacle that limits his freedom of action.'¹⁸ Casa Milà comes from the clients and couple of Pere Milà and Roser Segimon. The couple occupied the main floor and rented out the other apartments. The Building features forms and systems drawn from nature, similar speaking of the interiors that follow the same organic and functional style.¹⁹ There are two large courtyards to improve the lighting and ventilation and excellent chromatic contrasts of light and shadows as the day goes by. Gaudi preferred undulating in alternative to straight lines, this is visible in his designs that echo human physiognomy.²⁰ The Building design is made of solid stone that is dynamic and expressive. Architectural concept was inspired by the organic shapes of nature: leaves, flowers and curvy lines are integrated as decorative elements, present in every detail of the entire structure.²¹ The facade evokes the waves of the sea. The architect took care of every detail, and both the sumptuous halls and the two large staircases located at the main entrance are decorated with wall paintings steeped in mythological themes.²² This innovation in formal dynamism features wrought-iron balconies decorated with abstract motifs, which infuse this excellent construction with a unique and distinctive personality.²³

Terminology

Movement

Function

Unity

Client

System

Nature

Organic

Style

Light

Physiognomy

Material

Detail

Decorative

Personality

IMG 8

IMG 9

Architect:	Frank Lloyd Wright
Building:	Robie House
Location:	Chicago, United States
Client:	Frederick C. Robie
Date:	1908-1910

Relevancy to Gesamtkunstwerk, the Total Work of Art

Frank Lloyd Wright became one of the greatest advocates of Gesamtkunstwerk in the United States. The Robie House, named after its owner, is the definitive example of Wright's Prairie-style architecture. The Prairie-style inhibited low ceilings, open interior space, and horizontal themes that were used to apprehend the essence of the Great Plains.²⁴ Frank Lloyd Wright was one to strongly believe that 'architecture should contrast its environment,'²⁵ thus the Robie House was intended to fit effortlessly into the physical context of the Midwest. One of Wright's methods to achieve this was through natural light, as he placed a great amount of importance on the stained-glass windows, he custom designed for this house.²⁶ Frank Lloyd Wright said that buildings should be designed from the inside out. Wright designed everything in the house, including the furniture and light fixtures. He even had a habit of physically joining apparatuses together. While the floor plan is unique, it's the strongly horizontal styling, both inside and out.²⁷ The house is divided into two main volumes with the chimney rising at the center of the house.²⁸ The unusually long, thin Roman bricks and limestone trim reinforce the motif, even the reddish color of the mortar, used on the vertical joints, helps the mortar blend in with the brick and moves your eye horizontally.²⁹

Terminology

Client

Movement

Style

Space

Environment

Context

Custom

Light

Outside In

Detail

Connection

Volume

Center

Material

IMG 10

IMG 11

Architect:	Gerrit Rietveld
Building:	Schroder House
Location:	Utrecht, Netherlands
Client:	Truus Schroder
Date:	1925

Relevancy to Gesamtkunstwerk, the Total Work of Art

The Rietveld Schroder House is a prominent example of the De Stijl movement, categorized by refining components to their geometric forms and primary paint hues.³⁰ Rietveld experiments with modular elements such as collapsible walls that provide a transformable way of living and built form blurring the line between interior and exterior.³¹ It was an abstract geometric composition based largely on abstract structures of rectilinear planes, straight lines, squares, rectangles, combined with a strong asymmetry. Planes and lines were limited to the primary colours: red, yellow, and blue, and the three primary values: black, white and gray.³² 'A post, jamb or support.'³³ This is best exemplified by the construction of crossing joints, most commonly seen in the carpentry.³⁴ Rietveld was a furniture maker before becoming an architect. His architecture and particularly this house can be considered as a piece of furniture that is capable of being transformed into different internal spatial arrangements and external environmental conditions. He explores an incredible array of joinery design with numerous pieces of built in furniture that form the flexible spaces in the house.³⁵ It is a three-dimensional realization of a Mondrian painting. The building has a high degree of flexibility of the internal environment with numerous sliding and folding walls capable of dividing an essentially open plan space into smaller cubicles for visual and noise privacy.³⁶ Iconic corner window on the top floor: both the large window and the small one perpendicular to it swing open, dissolving the corner to make it feel like one is outdoors.³⁷ In 1924 the house was on the outskirts of the city, Schroder enjoyed looking out at the landscape.³⁸

Terminology

Movement

Component

Experiment

Elements

Transform

Outside In

Material

Influence

Shade

Join

Flexible

Environment

Space

Love

IMG 12

IMG 13

Architect:	Eileen Gray
Building:	E-1027
Location:	Roquebrune-Cap-Martin
Client:	Eileen Gray
Date:	1929

Relevancy to Gesamtkunstwerk, the Total Work of Art

Eileen Gray's E-1027 House was a true example of a Total Work of Art. The house displayed a pioneering language of industrial modernism that was sensitive to modern ideals but enriched by examples of vernacular architecture.³⁹ The building was target practice by German soldiers during World War II.⁴⁰ In 1990 it was occupied by illegal squatters following the murder of its homeowner.⁴¹ Eileen spent three whole years designing the furniture and plans, placing careful attention into every detail.⁴² The Villa is small, so it must be able to remain free and independent and store everything in a minimum amount of space in the L shape plans. Spaces provided included an Entrance hall, a multi-purpose and convertible open-plan living room, a bedroom-studio, a bathroom, a shower room, lavatory, and kitchen with movable partitions.⁴³ At the heart of the living area there is a large sofa, a fireplace, cupboards, and a shower room concealed by a screen wall. Mobile reading tables on a folding metal arm, where one could read and write, was included in each room.⁴⁴ The house was among the first residential projects to experiment with staple elements of modernist vocabulary such as ribbon windows, flat roofs, and pipe railings. Restrained beauty of Gray's delicate functionalism was founded in highly ingenious furniture, paying the utmost attention to every detail.⁴⁵ Eileen facilitates conviviality by means of multipurpose furniture and features which separate, open or create transitions. The Villa was built on pilotis (floating), with its flat roof, reinforced-concrete structure and hollow-brick walls, needed to be harmoniously integrated in its environment.⁴⁶ On the south-west side facing the sea it becomes an outdoor living space sheltered from the wind by the pine trees.⁴⁷

Terminology

Language

Influence

History

Detail

Open

Mobile

Heart

Fire

Experiment

Element

Functional

Transition

Harmonious

Environment

IMG 14

IMG 15

Architect:	Le Corbusier
Building:	Villa Savoye
Location:	Poissy, France
Client:	Savoye Family
Date:	1929

Relevancy to Gesamtkunstwerk, the Total Work of Art

Villa Savoye detaches from its physical context and lends its design to be contextually integrated into the mechanistic/ industrial context of the early 20th century; conceptually defining the house as a mechanized entity.⁴⁸ Le Corbusier is famous for stating, 'The house is a machine for living.'⁴⁹ The Statement is not translated into the design of a human scaled assembly line; but the design begins to take on innovative qualities and advances in other fields of industry, for efficiency. The home follows The Five Points of Architecture that focuses on the use of pilotis, flat roof terrace, open plan, ribbon windows, and a free facade.⁵⁰ Ribbon windows begin to play with the perception of interior and exterior.⁵¹ The simplistic, streamlined result born out of innovative engineering techniques and modular design had influenced Corbusier's spatial planning and minimalistic aesthetic.⁵² Upon entering the site, the house appears to be floating above the forested picturesque background supported by slender pilotis that seem to dissolve among the tree line, as the lower level is also painted green to allude to the perception of a floating volume.⁵³ The building displays a spatial interplay between public and private spaces as privatized areas are located within a larger communal setting. A Series of ramps moving from the lower level all the way to the rooftop garden require the inhabitants to slow down and experience the movement between spaces.⁵⁴ Strips of windows are designed to open by sliding over each other while the flat roof also serves as a garden and terrace.⁵⁵

Terminology

Language

Influence

History

Reveal

Mobile

Heart

Fire

Experiment

Elements

Functional

Harmonious

Transition

Detail

Environment

IMG 16

IMG 17

Architect:	Bernard Bijvoet, Pierre Chareau
Building:	Maison de Verre (House of Glass)
Location:	Paris, France
Client:	The Dalsace Family
Date:	1932

Relevancy to Gesamtkunstwerk, the Total Work of Art

Maison du Verre was an architectural experiment of Avant-garde and an example of Gesamtkunstwerk. The house uses various industrial and mechanical fixtures juxtaposed with a traditional style of home furnishings all under the transparency and lightness of the facade.⁵⁶ An open and free plan of the house is permitted because of the skeleton frame steel construction.⁵⁷ The use of omnipresent lightweight materials, such as glass and glass block add to the juxtaposition of industrial materials and traditional home decor. Unable to expel an elderly woman on the top floor, the house was constructed underneath an existing apartment. On the Ground floor was a medical suite for Dr. Jean Dalsace while the family occupied the upper floors of the Maison. The house was both functional and artistic. An unusual circulation arrangement was resolved by a rotating screen which hid the private stairs from patients during the day but framed the stairs at night.⁵⁸ Mechanical components include an overhead trolley from the kitchen to dining room, a retracting stair from the private sitting room to a bedroom, and complex bathroom cupboards and fittings.⁵⁹ Spatial division inside is customizable using sliding, folding, and rotating screens in glass, sheet or perforated metal.⁶⁰ Sunlight during the day gives off the same subtle shine as a piece of frosty sea glass.⁶¹ At night, illuminated by floodlights, it glows in the dark like a bio-luminescent creature of the deep. The House is brought to life by rotating metal screens, sliding doors, rolling ladders and retractable staircases. A New York Times reporter defined the house as, 'an exquisite machine.'⁶²

Terminology

Experiment

Influence

Tradition

Style

Transparent

Light

Flow

Material

Obstacle

Functional

Component

Custom

Essence

Machine

IMG 18

IMG 19

Architect:	Frank Lloyd Wright
Building:	Falling Water
Location:	Mill Run, United States
Client:	Mr. and Mrs. Edgar Kaufmann
Date:	1935

Relevancy to Gesamtkunstwerk, the Total Work of Art

The Total Work of Art is exemplified in Frank Lloyd Wright Falling Water through a design that is seamlessly integrated with its natural surroundings; the building, its furnishings, and the context is sewn together through one unified, interrelated composition. Wright believed that the whole is to the part as the part is to the whole and where the nature of the materials, the nature of the purpose, the nature of the entire performance is all equally important to the resulting building.⁶³ Fallingwater's design signifies the harmony between people and nature; physically and spiritually embracing the natural world.⁶⁴ Wright spoke of how buildings should be designed from the inside out. In Falling Water, interior stone floors flow out onto terraces, corner windows open outward to "break the box," and expanses of plate glass frame nature through its continuous four seasons. Fallingwater's interior is intended to imitate nature to feel like a surrounding forest.⁶⁵ Wright revolved the design of the home around the fireplace, in which he believed was the heart of the home, a meeting place for the family. A rock cuts into the fireplace of Falling Water, physically carrying the symbolism of the waterfall into the heart of the house. A glass hatchway in the main levels floor opens to reveal a staircase leading down to the stream below.⁶⁶ The waterfall had been the family's retreat for fifteen years and when they commissioned Wright to design the house, they envisioned one across from the waterfall, though Wright incorporated the building on top, just like in Japanese architecture.⁶⁷ The exterior of Fallingwater enforces a strong horizontal pattern with the bricks and long terraces.⁶⁸

Terminology

Seamless

Natural

Environment

Context

Sewn

Harmony

Physical

Spiritual

Outside In

Fire

Heart

Inspiration

Influence

Pattern

IMG 20

IMG 21

Architect:	Alvar Aalto
Building:	Villa Mairea
Location:	Noormarkku, Finland
Client:	Harry and Maire Gullichsen
Date:	1939

Relevancy to Gesamtkunstwerk, the Total Work of Art

Alvar Aalto's Villa Mairea is an experimental house of shifting and advancing technology. The home fuses a modern open plan with the ghost of a traditional-style tupa in transition from traditional to modern architecture.⁶⁹ The lawn and pool are in the hollow of an L, with a range of rooms oriented in equal direction.⁷⁰ The main living area appears to open and close, which reproduces a similar experience as when walking through a forest.⁷¹ A curving, living, unpredictable line which runs in dimensions unknown to mathematics is the incarnation of everything that forms a contrast to the modern world between brutal mechanicalness and religious beauty in life.⁷² A forest light shines through the undulating screen that forms the wall between the bookcase partitions of the library and the ceiling to further imitate the experience of being outdoors. Compacted dirt rises at a fence, roughly woven together from long sticks, a regularity arises as it lengthens.⁷³ The sticks become more directional and linear, until it merges with the wooden walls of the grass-roof sauna which continues to form the roof of an outdoor space and walkway.⁷⁴ The house design was indented to blur the lines between being inside and outside. The verticality of the columns existing throughout the house found by the staircase mimic the sea of birch trees that surround the house.⁷⁵ Each column is different in order to avoid all artificial architectural rhythms. Free-form is found throughout the house, from the shape of the swimming pool and balcony spaces to other smaller finer details, like the fireplace.⁷⁶ Interiors play with wood, stone and bricks.

Terminology

Experiment

Technology

Landscape

Tradition

Style

Experience

Client

Mechanical

Light

Detail

Outside In

Language

Rhythm

Material

IMG 22

IMG 23

Architect:	Charles & Ray Eames
Building:	Case Study House No.8
Location:	Los Angeles, United States
Client:	Charles & Ray Eames
Date:	1945

Relevancy to Gesamtkunstwerk, the Total Work of Art

Charles Eames said, ‘Just as a good host tries to anticipate the needs of his guest, so a good architect or a designer or a city planner tries to anticipate the needs of those who will live in or use the thing being designed.’⁷⁷ The Eames House focused on new materials and technologies developed during World War II. The intention being prefabricated materials that would not interrupt the site, be easy to build, and exhibit a modern style.⁷⁸ This attention to detail, however, did not hinder the aspect of displaying the idea of prefabrication. A concrete retaining wall ties together two boxes separated by a courtyard that make up the parts of the residence.⁷⁹ The two boxes serve two different functions, one is for the residence and the other is a studio. The composition breaks the space up rhythmically: exterior courtyard serving as a double-height space in between both boxes.⁸⁰ The importance given to light in the design can be connected to Japanese influence.⁸¹ Contrast to the cold steel framing that forms the structure, the interior of the house is warm and comforting with its wood-block floor and the soft light penetrating each room through each day. Wooden staircases float effortlessly connecting the lower and upper levels. The use of natural materials on the interior bring the residence closer to nature, giving the appearance of the house resting softly on the earth. A row of eucalyptus trees was also planted at the front that provide shade and blend parts of the house with outdoors.⁸² The house is an unrolling scroll of a Mondrian painting.⁸³ The house they created offered them a space where work, play, life, and nature co-existed. House in nature served as a director; the scent, the sound of birds, the shadow of the trees against the structure whether inside or out, the openness of the site, all the elements join seamlessly.⁸⁴

Terminology

Desire

Purpose

Material

Technology

Style

Detail

Rhythm

Influence

Light

Nature

Blend

Director

Join

Seamless

IMG 24

IMG 25

Architect:	Mies Van Der Rohe
Building:	Farnsworth House
Location:	Plano, United States
Client:	Dr. Edith Farnsworth
Date:	1945

Relevancy to Gesamtkunstwerk, the Total Work of Art

'Nature, too, shall live its own life. We must beware not to disrupt it with the color of our houses and interior fittings. Yet we should attempt to bring nature, houses, and human beings together into a higher unity,' Mies Van Der Rohe.⁸⁵ In addition to designing the exterior and interior of the Farnsworth House, Mies hand-crafted the furniture. In the house sits the Barcelona couch, chair and footstool as well as his Brno chair.⁸⁶ All his furniture exemplifies his design approach of 'less-is-more' and makes an interesting case of Gesamtkunstwerk. Shading and privacy were established through the many trees that were located on the private site.⁸⁷ As Mies stated on his achievement, 'If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from the outside.'⁸⁸ The structure is made of eight I-shaped steel columns that support the roof and floor frameworks.⁸⁹ In between these columns are floor-to-ceiling windows that make up the facade of the entire house, opening the rooms to the surrounding context. The ground floor of the Farnsworth House is thereby elevated, and wide steps slowly transcend almost effortlessly off the ground, as if they were floating up to the entrance.⁹⁰

Terminology

Nature

Disrupt

Organization

Unity

Outside In

Hand-Crafted

Anchor

Shading

View

Significance

Material

Open

Context

Floating

IMG 26

IMG 27

Architect:	Arthur Erickson
Building:	Hugo Eppich House
Location:	Vancouver, Canada
Client:	Hugo Eppich Family
Date:	1979

Relevancy to Gesamtkunstwerk, the Total Work of Art

Arthur Erickson's Hugo Eppich House is a modern example of Gesamtkunstwerk. Everything inside the house, including the curved steel furniture, was custom-designed by Erickson and his partner Francisco Kripacz, and manufactured by Eppich's Ebco Industries.⁹¹ Far removed from its more rectilinear relations, such as Mies van der Rohe's Farnsworth House, its curvilinear lines and response to the site are much more like Frank Lloyd Wright. Like Wright, the house is a device to bring the outside in; everywhere you look, the views of surrounding trees and water conflate interior and exterior.⁹² The family room opens onto the infinity pool, which further blurs boundaries. "The building speaks to a time when there was much more mountainside to design on. It is a home to visit eagles, raccoons and bears, enticed by the babbling brook on its edges, as well as a variety of wildfowl that enjoy the landscape design."⁹³ Erickson always spoke about the importance of light in the house.⁹⁴ He used water and polished chrome-plated steel columns to bring the sun into the ground plane; 'they directly reflect the sky', he said. 'Steel is different in nature than concrete.' It's a malleable material, like plastic. I wanted to show its plasticity by taking I-beams and curving them.⁹⁵ Hugo Eppich's wife, Brigitte, expressed a desire to be able to 'see the children playing even when I am ironing'.⁹⁶ This pragmatic request resulted in an inspired glass facade, which draws the eye towards a central platform and pool area.⁹⁷ Hugo also didn't want a wooden house, but rather something more solid that was built to last.

Terminology

Custom

Influence

Outside In

Landscape

View

Reveal

Nature

Light

Texture

Material

Imitation

Inspire

Anchor

Time

IMG 28

IMG 29

Architect:	Daniel Libeskind
Building:	18.36.54 House
Location:	Connecticut, United States
Client:	Art World Couple
Date:	2010

Relevancy to Gesamtkunstwerk, the Total Work of Art

“You don’t need to impress with size,” Libeskind said. “You can keep it modest but still make it a spectacular place to live.”⁹⁸ Daniel Libeskind’s 18.36.54 house is a true modern-day example of Gesamtkunstwerk. The house is surrounded by 250-year-old oak trees and historic low stacked stone walls in acres of scraggly woods and a vast cascading meadow.⁹⁹ A Natural material palette makes up the interior deep-toned wooden planks and outer skin, comprised of reflective copper panels.¹⁰⁰ The Interior reads as a unified volume, where the ribbon intrudes into the ground plane. Distinction of programmatic elements serve multiple purposes, allowing a seamless and free-flowing circulation throughout the home.¹⁰¹ Even before reaching the threshold, the visitor is standing simultaneously outside and in; a common theme in the house. Fragmented views or entry points serve for indirect lighting. The house balances the exuberant and the analytical. The Roof plane folds down into a partition which extends into a piece of furniture.¹⁰² A Built-in sofa, dining table, banquettes, and bookshelves, are swathed in oak paneling.¹⁰³ Interior finishes, cabinetry, and built-in furniture are custom handcrafted from locally harvested oak planks.¹⁰⁴ An art world couple, the client, wished for the house to be known but not where it is or who lives there. Though with difficulty, separating the space from its inhabitants, to start any project, Libeskind says, you must first fall in love with the client.¹⁰⁵

Terminology

Nature

Material

Unity

Multi-Purpose

Seamless

Flow

Open

Outside In

Lighting

Detail

Custom

Hand-Crafted

Relationship

Love

Part 02

Language of a Total Work of Art

| Language of a Total Work of Art

A chair and architecture are both explorations of the body in space - how we interact with objects or buildings. A chair has a specific function, as does a kitchen; each is an exercise in fulfilling a function and purpose. Architecture and furniture have always been paired together. Architects are tasked with designing buildings, but that does not mean they cannot direct their design skills elsewhere. Furniture design is a microcosm of architecture. Both mediums are made up of materials, details and connections, but on different scales. Each type deals with human interactions; people interconnect with structures in a similar way as they do with furniture. Words such as seamless, sewn and texture can be adjectives that describe architecture, furniture and material.

The preceding time-line resulted in a clear understanding of evolution of the Total Work of Art. Here the architect took the design of the home further than just the architecture by exploring a new way of living. Key terms were derived from each of the homes and categorized into seven groups which were further categorized into one of seven principles. The use of these principles supports the development of a common language when discussing the total work of art.

| Language Page Layout

Drawings representing terms

Component

Connection

Decorative

Mobile

Multi-Purpose

Pattern

Detail

Dictionary Definition:

Attention to or treatment of a subject in individual or minute parts.

Author's Definition:

A fragment of a whole; it has the power to illustrate and define the entirety of an object, place or thing through a representation. Details describe what a building can be, they are fundamental to the life and personality of a space and setting. A detail can be a pattern on a wall or a collection of artifacts that inhabits a space.

PALETTE 1

Context

Harmony

Organic

Rhythm

System

View

Nature

Dictionary Definition:

The phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations.

Author's Definition:

The relationship between architecture and nature has existed in harmony throughout history. Nature is a flow of organic elements that dictate the context well before an object or place is constructed. It is as forgiving as it is unpredictable.

PALETTE 2

Experiment

Imitation

Influence

Language

Modernization

Movement

Style

Dictionary Definition:

A distinctive appearance, typically determined by the principles according to which something is designed.

Author's Definition:

A language that defines an object, place or thing. It can be a movement, an imitation, influence or a series of moments.

PALETTE 3

Element

Hand-Craftet

Physical

Seamless

Sewn

Texture

Material

Dictionary Definition:

The matter from which a thing is or can be made.

Author's Definition:

The physical embodiment of an object, place or thing. It is an element that defines a texture and visual qualities. Materials can be crafted to have a seamless entity or display a means of decay and erosion over time. It can be an action or representation of an action caused or influenced by a craftsmen, artist and natural occurrences.

PALETTE 4

Desire

Disruption

Love

Obstacle

Personality

Physiognomy

Anchor

Dictionary Definition:

A person or thing that can be relied on for support, stability, or security.

Author's Definition:

A client or developer with characteristics and personality. An obstacle, a love, a disruption with a sense of need and desire. They can be an obstacle or a love and passion that drives the project forward. An Anchor is an unmovable object that hooks itself onto ideas and concepts defined by its traits.

PALETTE 5

Flexible

Force

Functional

Open

Organization

Transformation

Space

Dictionary Definition:

The dimensions of height, depth, and width within which all things exist and move.

Author's Definition:

The theory and practice of designing and building inhabited environments. Architecture can organize and transform the function and flexibility of the built environment to a degree or standard. Forces that act upon the space can assist in creating an open plan derived by the architect and/ or client.

PALETTE 6

Experience

Fire

Luminescent

Shading

Spiritual

Transparent

Light

Dictionary Definition:

Something that makes things visible or affords illumination.

Author's Definition:

Architectural lighting is not just the transparent or luminescent rays from natural or artificial light, but the warmth of a presence or spirituality. A fire, for example, is not just a source of light and shadow, but the heart of a home where families gather to engage in conversation.

PALETTE 7

Part 03

Catalogue

Catalogue

Furniture and home decor proposed by architects as a part of *Gesamtkunstwerk* are an exploration of how they intended on living. It is a key component of this catalogue to study Total Works of Art by Victor Horta, Gerrit Rietveld, and Alvar Aalto; to understand their methodologies, principles and laws of how space should be experienced. The design of furniture gives architects an opportunity to delve deeper into the intricacies of design.

The furniture complements the architecture and vice versa. A kitchen table can be the heart of a home. A table plays an important role in a kitchen; it is where people gather, cook, learn about new cultures, and enjoy new cuisine. When we think about the importance of coming together for meals with family or friends, to share traditions and stories, we encounter a space designed for socializing and eating. When company arrives, they gravitate into the kitchen to socialize and naturally sit at the table to relax, eat and engage with one another. Furniture defines how we use a setting; it is the table in the kitchen that anchors where a space is created to eat and socialize.

Each component in a design plays a key role in completing the total work of art. The purpose of the following catalogue is to explore the total work of art by extending the components proposed from previous examples of *Gesamtkunstwerk*. An architect may design other mediums throughout their careers. Not all bodies of work display all conditions or examples of every domestic object. For this study, an image of the architecture's interior is followed with six examples of furniture design that reside within that architecture. Six proposals then follow, upholding that architect's principles and architectural language on the design of extrapolated, imagined objects. The six proposals are then broken down into the process work displaying variations of how that component potentially developed to its proposed design. Three architects of different styles, three systems of architecture, displaying a total of six proposed components per project.

| Catalogue Page Layout

Victor Horta - Hotel Tassel

IMG 30

Chandelier

Victor Horta Design

IMG 31

Two - Tier Table

Victor Horta Design

IMG 32

Dinning Room Chair

Victor Horta Design

IMG 33

Studio Desk

Victor Horta Design

IMG 34

Clock

Victor Horta Design

IMG 35

Lichts Wandlamp

Victor Horta Design

IMG 36

Silverware

Proposal

FIG 3

Bowl

Proposal

FIG 4

Lounge Chair

Proposal

FIG 5

Victor Horta Notes

- Structure is one of the original examples of the evolving art nouveau style.
- Recognized by curvilinear forms inspired by nature.
- Building commemorates a remarkable sense of unity.
- Devotion to the smallest detail.
- Open plan allows a diffusion and transformation of light.
- Building's heart was the central stair hall.
- Exterior natural world is now permanently brought inside
- Hues of green, orange, and yellow providing a respite from the bustling noise of the street.
- Iron support columns with bio-mimic qualities relating after plant stems.
- Organic aesthetic of art nouveau
- Piece of art that feels alive and natural in every aspect.
- Horta combined residential and representational functions which require a subtle organization of spaces and differentiated circulation.
- Buildings represent the personality of their owners.

Bookshelf

Proposal

FIG 6

Stool

Proposal

FIG 7

Kitchen Table

Proposal

FIG 8

Variation 1

Iconic silver cutlery
Classical design
Simple and functional

Variation 2

Brass cutlery
Classical design
Simple and functional

Variation 3

Brass cutlery
Detailed handle design
Simple and functional

Variation 4

Brass cutlery
Decorative handle design
Art Nouveau style

Variation 5

Brass and silver cutlery
Curvilinear forms
Art Nouveau style

Variation 6

Silver cutlery
Detailed curvilinear forms
Art Nouveau style

Silverware

Design Proposal for Victor Horta
Gesamtkunstwerk in Hotel Tassel.

Variation 1

Lipped bowl
Modern design
Simple and functional

Variation 2

Widened bowl
Modern design
Simple and functional

Variation 3

Heightened bowl
Brass material
Simple and functional

Variation 4

Heightened Bowl
Brass material
Decorative handles

Variation 5

Enlarged bowl
Painted texture
Decorative handles

Variation 6

Shortened bowl
Painted texture
Simple and functional

Bowl

Design Proposal for Victor Horta
Gesamtkunstwerk in Hotel Tassel.

Art Nouveau Style of organic
and geometric form following
curvilinear forms inspired by
nature.

Elegant and Decorative Paint
Design on Functional object.

Bowl is metal or painted plature
to reflect blend between Nature &
Industry.

Hues of green, orange and yellow
providing a respite from the
bustling noise of the street outside
Hotel Tassel.

Variation 1

Classical and traditional
Ribbed back
Straight legs

Variation 2

Simple and modern
Plane back
Straight legs

Variation 3

Comfort and cushion
Decorative back
Curved legs

Variation 4

Comfort and cushion
Curve and organic back
Curved legs

Variation 5

Comfort and cushion
Geometric and curvilinear back
Detailed curved legs

Variation 6

Arm support and comfort
Geometric and curvilinear back
Decorative curved legs

Lounge Chair

Design Proposal for Victor Horta
Gesamtkunstwerk in Hotel Tassel.

Art Nouveau
Style of
organic and
geometric and
curved.

Functional
& Traditional
Design.

Unity through
devotion to the
smallest detail.

Wood material
with functional
comfort.

Chair detail
representative
of vines and
dramatic
curves.

Bookshelf

Design Proposal for Victor Horta
Gesamtkunstwerk in Hotel Tassel.

Functional &
Traditional Design.

Art Nouveau Style
of organic and
geometric and
curvilinear forms
inspired by nature.

Unity through
devotion to the
smallest detail.

Wood material.

Blend between
Nature & Industry.

Door detail
representative
of vines and
dramatic curves.

Variation 1

Open shelf design
Simple post and plane
Bottom shelf on floor

Variation 2

Closed shelf design
Back covered
Bottom shelf on floor

Variation 3

Closed shelf design
Thicker walls
Bottom shelf raised

Variation 4

Closed shelf design
Detail sides and cap
Bottom shelf raised

Variation 5

Functional and traditional
Detailed sides shelf
Bottom shelf raised with feet

Variation 6

Functional Art Nouveau style
Curved and detailed door
Bottom shelf raised with feet

Variation 1

Traditional design
Circle seat
Bowed legs

Variation 2

Traditional design
Square seat
Offset bowed legs

Variation 3

Traditional design
Square seat
Offset straight legs

Variation 4

Art Nouveau style
Square seat
Curved legs

Variation 5

Art Nouveau style
Circle seat with arm rest
Detailed curved legs

Variation 6

Art Nouveau style
Circle seat with cushion
Organic curved legs

Stool

Design Proposal for Victor Horta
Gesamtkunstwerk in Hotel Tassel.

Art Nouveau
Style of organic
and geometric
and curvilinear
forms inspired
by nature.

Exterior natural
world is now
permanently
brought inside.

Coherent
ensemble that
illustrates the
willingness
to treat the
architecture and
decoration as a
whole.

Wood material.

Stool detail
representative
of vines and
dramatic
curves.

Variation 1

Light weight and functional
Simple modern design
Straight legs

Variation 2

Light weight and functional
Simple modern design
Decorative straight legs

Variation 3

Light weight and functional
Traditional design
Ornamental legs

Variation 4

Decorative heavy base
Art Nouveau style
Ornamental legs

Variation 5

Decorative heavy base
Art Nouveau style
Curved attached legs with vines

Variation 6

Decorative heavy base
Art Nouveau style
Curved hook legs with vines

Kitchen Table

Design Proposal for Victor Horta
Gesamtkunstwerk in Hotel Tassel.

Unity through
devotion to the
smallest detail.

Art Nouveau
Style of organic
and geometric
and curvilinear
forms inspired by
nature.

Creation of a decor brilliantly
illustrates the curved lines
of decoration embracing the
structure of the building while
introducing modern technical
utilities alongside traditional
methods.

Gerrit Rietveld - Schroder House

IMG 37

Bookshelf

Gerrit Rietveld Design

IMG 38

Military Table

Gerrit Rietveld Design

IMG 39

Hanging Lamp

Gerrit Rietveld Design

IMG 40

Schroeder Table

Gerrit Rietveld Design

IMG 41

Red Blue Chair

Gerrit Rietveld Design

IMG 42

Military Chair

Gerrit Rietveld Design

IMG 43

Red Blue Cutlery

Proposal

FIG 9

Schroder Decoration

Proposal

FIG 10

Desk Lamp

Proposal

FIG 11

Schroder Bowl

Proposal

FIG 12

Military Stool

Proposal

FIG 13

Military Desk

Proposal

FIG 14

Gerrit Rietveld Notes

- Prominent example of the De Stijl movement, categorized by refining components to their geometric forms and primary paint hues.
- Experiments with modular elements such as collapsible walls that provide a transformable way of living.
- Blurring the line between interior and exterior.
- Abstract geometric composition based largely on abstract structures of rectilinear planes, straight lines, squares, and rectangles
- Strong asymmetry.
- Planes and lines were limited to the primary colours: red, yellow, and blue, and the three primary values: black, white and grey.
- 'A post, jamb or support.' This is best exemplified by the construction of crossing joints, most commonly seen in the carpentry.
- Explored an incredible array of joinery design
- Flexible spaces
- It is a three-dimensional realization of a Mondrian painting.
- Dissolving elements and components to make it feel like one is outdoors.

Variation 1

Iconic silver cutlery
Simple design
Functional

Variation 2

Cutlery painted white
Simple design
Functional

Variation 3

Cutlery painted primary colours
Colour is material
Functional

Variation 4

Cutlery painted primary colours
Abstract design
Artistic and decorative

Variation 5

Cutlery painted primary colours
Rational abstract design
De Stijl inspired

Variation 6

Cutlery painted primary colours
Ergonomically designed
De Stijl inspired

Red Blue Cutlery

Design Proposal for Gerrit Rietveld
Gesamtkunstwerk in the Schroder
House.

De Stijl movement,
categorized by refining
components to their
geometric forms and
primary paint hues.

Planes and lines were
limited to the primary
colours: red, yellow,
and blue, and the three
primary values: black,
white and grey.

'A post, jamb or
support.' This is
best exemplified by
the construction of
crossing joints.

Experiments with
modular elements.

Variation 1

Box
Simple design
Accented colour red

Variation 2

Box with planes
Simple design
Accented colour red and yellow

Variation 3

Platform with planes
Modern design
Accented colour red and yellow

Variation 4

Platform on plane
Modern design
Accented colour red and yellow

Variation 5

Double platform on plane
De Stijl inspired
Coloured red and yellow

Variation 6

Box and platform on plane
De Stijl and mondrian inspired
Coloured red and yellow

Schroder Decoration

Design Proposal for Gerrit Rietveld
Gesamtkunstwerk in the Schroder
House.

Blurring the line
between interior
and exterior.

Three -
dimensional
realization of
a Mondrian
painting.

It was an abstract geometric
composition based largely on
abstract structures of rectilinear
planes, straight lines, squares,
rectangles, combined with a strong
asymmetric design.

Desk Lamp

Design Proposal for Gerrit Rietveld
Gesamtkunstwerk in the Schroder
House

Design
integrates the
search for new
ways of living
and built form.

Abstract
geometric
composition
based largely
on abstract
structures
of rectilinear
planes, straight
lines, squares,
rectangles,
combined
with a strong
asymmetric
design.

De Stijl
movement,
categorized
by refining
components to
their geometric
forms and
primary paint
hues.

Variation 1

Shade and platform
Block design
Accented planes

Variation 2

Shortened shade and platform
Symmetrical block design
Accented planes

Variation 3

Shortened shade and platform
Symmetrical block design
Accented colours red and yellow

Variation 4

Exposed lamp and platform
Symmetrical cylinder design
Accented colour blue

Variation 5

Exposed lamp and platform
Symmetrical cylinder design
Accented colour blue

Variation 6

Exposed Lamp and platform
Asymmetrical cylinder design
Colour blue, red and yellow

Variation 1

Plain bowl
Base design
Practical and efficient

Variation 2

Plain bowl
Painted primary colour
Practical and efficient

Variation 3

Square bowl
Painted primary colour
Practical

Variation 4

Square bowl with dip
Painted primary colour
Practical and efficient

Variation 5

Square bowl
Painted primary colours
A Post, jamb or support

Variation 6

Square bowl with dip
Painted primary colours and white
A post, jamb or support

Schroder Bowl

Design Proposal for Gerrit Rietveld
Gesamtkunstwerk in the Schroder
House.

'A post, jamb
or support.'
This is best
exemplified by
the construction
of crossing joints,
most commonly
seen in the
carpentry.

Transformable
way of living.

Planes and lines were limited to
the primary colours: red, yellow,
and blue, and the three primary
values: black, white and grey.

Military Stool

Design Proposal for Gerrit Rietveld
Gesamtkunstwerk in the Schroder
House.

Variation 1

Circle seat with circle stand
Colours red and blue
Single support column

Variation 2

Circle seat with circle stand
Colours red and blue
Four support columns

Variation 3

Square seat with square stand
Colours red, blue, and yellow
Four support columns

Variation 4

Post and jamb support beams
Colours red and yellow
Four support columns

Variation 5

Post and jamb support beams
Accented colour yellow
Four support columns

Variation 6

Post and jamb support beams
Accented colour yellow
Four support columns with jamb

Variation 1

Simple modern design
Horizontal and vertical planes
Two support columns

Variation 2

Flexible joinery
Horizontal and vertical planes
Railing at back

Variation 3

Colours red, blue and yellow
Post and jump support
Railing at back

Variation 4

Colours red, blue, and Yellow
Post and jump support
Horizontal Plane/ Shelf

Variation 5

Colours Red, Blue, and yellow
Small cupboard component
Horizontal plane/ shelf

Variation 6

Colours red, blue and yellow
Large cupboard component
Horizontal plane/ shelf

Military Desk

Design Proposal for Gerrit Rietveld
Gesamtkunstwerk in the Schroder
House.

'A post, jamb
or support.'
This is best
exemplified by
the construction
of crossing joints,
most commonly
seen in the
carpentry.

Array of joinery
design with
numerous pieces
of built-in furniture
that form flexible
spaces.

Architecture and particularly this
house can be considered as a
piece of furniture that is capable
of being transformed into different
internal spatial arrangements and
external environmental conditions.

Alvar Aalto - Villa Mairea

IMG 44

Artek Golden Bell

Alvar Aalto Design

IMG 45

Artek Servier Wagen

Alvar Aalto Design

IMG 46

Armchair 400

Alvar Aalto Design

IMG 47

Side Table 915

Alvar Aalto Design

IMG 48

Two Shade Floor Lamp

Alvar Aalto Design

IMG 49

X - Leg Stool

Alvar Aalto Design

IMG 50

Timber Cutlery

Proposal

FIG 20

Timber Chair

Proposal

FIG 21

Timber Table

Proposal

FIG 22

Timber Bookshelf

Proposal

FIG 23

Timber Bowl

Proposal

FIG 24

Timber Desk

Proposal

FIG 25

Alvar Aalto Notes

- Experimental house of shifting and advancing technology.
- Fuses a modern open plan with the ghost of a traditional-style
- Tupa in transition from traditional to modern architecture.
- The main living area appears to open and close, which reproduces a similar experience as when walking through a forest.
- A curving, living, unpredictable line which runs in dimensions unknown to mathematics is the incarnation of everything that forms a contrast to the modern world between brutal mechanical and religious beauty in life.
- A forest light that shines through the undulating screen that forms the wall between the bookcase partitions of the library and the ceiling to further imitate the experience of being outdoors.
- Design was indented to blur the lines between being inside and outside.
- Columns mimiced the sea of birch trees that surround the house. Each column is different in order to avoid all artificial architectural rhythms.
- Free-form is found throughout the house, from the shape of the swimming pool and balcony spaces to other smaller finer details, like the fireplace. Interiors play with wood, stone and bricks.

Variation 1

Iconic silver cutlery
Simple design
Functional

Variation 2

Wooden cutlery
Simple modern design
Functional

Variation 3

Wooden and silver cutlery
Simple modern design
Functional curved handles

Variation 4

Wooden and silver cutlery
Narrow handles and utensil
Functional curved handles

Variation 5

Wooden and silver cutlery
Elongated handles and utensil
Functional linear handles

Variation 6

Wooden and silver cutlery
Shrink silverware
Functional linear handles

Timber Cutlery

Design Proposal for Alvar Aalto
Gesamtkunstwerk in Villa Mairea.

Curving, living, unpredictable line which runs in dimensions unknown to mathematics is the incarnation of everything that forms a contrast to the modern world between brutal mechanical and religious beauty in life.

Experimental with locked components and materials.

Traditional-style Tupa in transition from traditional to modern architecture.

Shifting and advancing technology in handle design.

Timber Chair

Design Proposal for Alvar Aalto
Gesamtkunstwerk in Villa Mairea.

Variation 1

Post and beam structure
Organic seat
Simple modern design

Variation 2

Post and beam structure
Straight seat and back
Simple modern design

Variation 3

Curved arm rest and support
Straight seat and back
Simple modern design

Variation 4

Curved arm rest with support
Straight seat and back
Natural wood materials

Variation 5

Curved arm rest with connections
Cantilevered curved seat
Natural wood materials

Variation 6

Arm rest component
Cantilevered curved seat
Natural wood materials

Transition from
traditional
to modern
architecture.

Materials play with
variations in wood
exploring use of
components and
connections.

Free-form is found throughout the
chair, displaying a shift toward
advancing technology.

Timber Table

Design Proposal for Alvar Aalto
Gesamtkunstwerk in Villa Mairea.

Variation 1

Simple modern design
Post leg support
Flat top table

Variation 2

Simple modern design
Curved post leg support
Widened flat top table

Variation 3

Simple modern design
Outside curved post leg support
Widened flat toptable

Variation 4

Natural wood material with paint
Outside curved post leg support
Shortened flat top table

Variation 5

Natural wood material with paint
Outside curved post leg support
Extended flat top table

Variation 6

Wood material with boarder paint
Outside curved post leg support
Simple flat top table

Free-form is found
throughout the
furniture of shifting
and advancing
technology.

Curving, living,
unpredictable
line which runs
in dimensions
unknown to
mathematics.

Table follows traditional views with
modern variations of architectural
rhythms. Designed intentions of
blurring the lines between being
inside and outside by integrating
organic language through the legs
of the table.

Timber Bookshelf

Design Proposal for Alvar Aalto
Gesamtkunstwerk in Villa Mairea.

Variation 1

Backless shelf box
Vertical and horizontal planes
Simple modern design

Variation 2

Backless shelf box with cubicles
Vertical and horizontal planes
Intersecting planes

Variation 3

Backless shelf box
Vertical columns
Traditional modern style

Variation 4

Natural wood material
Double vertical columns
Traditional modern style

Variation 5

Natural wood material
Double vertical columns with case
Traditional modern style

Variation 6

Natural wood material
Double vertical columns with case
Experimental modern style

Follows
Traditional-style
Tupa in transition
to modern
architecture.
Simple horizontal
planes.

Experiments
new means of
connection.

Shelf studies the language of
the columns of the house which
mimic the sea of birch trees that
surround the house. The verticality
of the columns exist throughout
the house, founded by the
staircase.

Timber Bowl

Design Proposal for Alvar Aalto
Gesamtkunstwerk in Villa Mairea.

Variation 1

Cylinder bowl
Simple design
Functional

Variation 2

Cylinder bowl with curve
Simple design
Functional

Variation 3

Cylinder bowl with curve
Simple design
Functional and traditional style

Variation 4

Bowed bowl with lip
Simple design
Traditional style

Variation 5

Narrow bowed bowl with lip
Natural wood material
Traditional style

Variation 6

Shortened bowed bowl with lip
Natural wood material
Traditional modern style

Functional and
Traditional Style.

Timber wood
material follows
nature that
surrounds house

Bowl provides simple relationship
between house and user though
timber material and organic form.
Connection to the woodlands
that surround the house can be
identified in every grain of the
wooden bowl.

Variation 1

Flat top table
Curved post legs
Traditional style

Variation 2

Flat top table with storage unit
Curved post legs
Traditional style

Variation 3

Flat top table with drawers
Curved post legs
Traditional style

Variation 4

Flat top table with drawers
Curved post legs
Natural wood material and paint

Variation 5

Flat top table
Side table with lip
Natural wood material and paint

Variation 6

Flat top table with drawers
Side table with lip
Wood material and black paint

Timber Desk

Design Proposal for Alvar Aalto
Gesamtkunstwerk in Villa Mairea.

Simplicity and
Functional Design
with attention to
detail.

Innovation
and advancing
technology
through storage
and carpentry.

Studio desk remains flat with
side table that folds down and
lifts up for additional working
space. Drawers acts as separate
component with ease of access
and storage for use. Desk is
interchangeable.

Part 04

The Hamilton House

| The Hamilton House

The thesis proposal will adapt the principles of *Gesamtkunstwerk* in contemporary society today through the depiction of drawing and craft. A custom home, located in the city of Hamilton Ontario, will be proposed to explore the relationship between product and context; the product being the house with all its architectural and furniture components, and the context being a chosen site in Hamilton. The industrial city will be defined through the language of a Total work of Art, underlining key principles that reflect Hamilton's ideology and tradition. The principles will question what creates a unity between the design and an environment that represents Hamilton. Following the language of a Total Work of Art, there will be a series of sketches and critiques that lead into a proposed architectural or furniture component. The sketches are preliminary thoughts that have been broken down into their relevance to the relationship between the product and Hamilton, while maintaining a connection to the house's client. Each proposed architectural and furnishing artifact is then rendered to exemplify how that set would be experienced in the Total Work of Art of Hamilton. The architecture is developed simultaneously to the furniture in order to obtain a unity in the product design in response to its surroundings.

Detail

What makes Hamilton unique? What defines Hamilton's characteristics and traits?

*"Hamilton can make a terrible first impression."*¹⁰⁶ When approaching the city from the highway, one is greeted by a skyline of smokestacks. The view from the QEW and 403 is met with fast-food drive throughs, run down seventies mid-rise buildings and multiple one-way roads. Apart from its introduction, Hamilton is rich in history, arts, culture, and has a distinctive urban feel. It is a place where the natural beauty of nature and industrial manufacturing combine to create an extraordinary sense of place. Located on the southern shores of Lake Ontario inhabited by lush trails of the Niagara Escarpment, a UNESCO World Biosphere Reserve, Hamilton is a popular travel destination.¹⁰⁷ It is a place of conservation and recreational lands, with amazing waterfalls and natural playgrounds for cyclists, hikers, boaters and adventures. The city is a financial hub at the center of a fruit-growing district that provides local farmers markets and eateries. *"It is known for award-winning restaurants and committed chefs that are attracted by the high-quality seasonal produce across the region."*¹⁰⁸ The Art Gallery of Hamilton inhabits one of Canada's largest and finest collections of art, which has attracted young artists from around the World.¹⁰⁹ Hamilton is a reservation for its heritage and shows potential for growth and change within the modern city and its people. What makes Hamilton unique is its relationship between its historical past and modern future. Tradition is respected through the use of industrial materials, while Hamilton's youth brings new habits and style through the celebration of the arts.

IMG 51: Open Roads - Downton Hamilton, James and York Street

IMG 53: Steel Mill - Industrial Sector, North

IMG 52: Air Liquid - Railway

IMG 54: Trews Falls

Nature

What is Hamilton's relationship with nature? What is the natural presence and significance in Hamilton?

Hamilton's landscapes span an area of 1171 km squared, as the city is located at the peak of Ontario's Golden Horseshoe.¹¹⁰ *"The City claims over 3480 acres of Municipally-owned parkland at 394 locations, 50 shared School Board parks, over 49 kilometers of City-owned trails, and in excess of 2850 acres of open space property at 116 locations, offering many opportunities for people of all ages to get outdoors and explore nature."*¹¹¹ Since 10'000 BC, Hamilton escarpment ran through the core of the city and divided it into upper and lower levels.¹¹² The land encompasses six distinct physiographic regions: Niagara Escarpment, Iroquois Plain, Flamborough Plain, Horseshoe Moraines, Norfolk Sand Plain and Haldimand Clay Plain.¹¹³ Situated in the "transition zone between two major forest regions, the Eastern Deciduous Forest (Carolinian Zone) and the Great Lakes St. Lawrence Forest, Hamilton comprises of a various range of natural features that serve as important ecological and hydrologic functions." Some natural features include undeveloped lands such as woodlots, wildlife reserves, escarpment, ravines, and wetlands.¹¹⁴ The city inhabits more than 100 stunning waterfalls that can be found on the mountain and just outside Central Downtown, near the city centre.¹¹⁵ However, Hamilton is not commonly described as a "green city" due to the steel manufacturing that contributes to the town's bad green rap.¹¹⁶ Hamilton's natural presence exists within its protected green space, located in scattered plots across the mountain and downtown district. A proximity map locates areas of plush landscape in reference to amenities and trends of Hamilton's people.

Hendrie Valley

Royal Botanical Gardens

Lake Ontario

403

Bayfront Park

1 km

Pier 8

Stelco Industry

Proposed Site

GO Station

James St. N

City Centre

General Hospital

Burlington St. E

Barton St. E

Proximity Map Legend

●	Cafe
●	Museum/ Gallery
●	Education
●	Parks/ Recreation
●	Health/ Wellness
●	Religion
●	Food/ Shop
—	Railway
—	Foot Path
—	Minor Road
—	Collector Road
—	Major Road
—	Highway
■	Light Landscape
■	Heavy Landscape
■	Industrial Area
■	Water
■	Region

Style

What are Hamilton's roots and architectural history? What does Hamilton look like today?

"The area surrounding western Lake Ontario has been inhabited for approximately 6,000 years, and was settled by an Iroquoian-speaking Indigenous nation known among the Huron as Attiwandaronk (meaning 'those who speak a language slightly different from others') [or Neutral Nations].¹¹⁷ Over the years, many Europeans came in contact with the Neutral Nations including French explorer Étienne Brûlé, who arrived in 1615-16. *"Following Britain's victory over the French at the Plains of Abraham in 1759, French influence in the region ended. In 1815 George Hamilton – the son of businessman and politician Robert Hamilton, and a well-connected veteran of the War of 1812 – purchased a house and 257 acres of land in the small village then known as Head of the Lake."*¹¹⁸ Hamilton immediately began to lay out the town site by defining roadways and selling parcels of his land to newcomers.¹¹⁹ *"[The City] grew gradually until the late 1820s when a newly-constructed canal through Burlington Beach permitted schooners and steamers entry into Burlington Bay."*¹²⁰ As the port thrived through transportation and industry, the railway boom began to collapsed until 1857. As textile mills and knit-wear plants began to close in the 1950s and 1960s, Hamilton became progressively dependent on steel related industries.¹²¹ From 1960 to 1970s, the skyline was introduced to new high-rise dwellings near the city's core. Following the 1970s, "Hamilton's city council and harbour commission struggled to improve the harbour's water quality and to balance the needs of an industrial port with public demands for better environment and waterfront recreational areas." Following the year 2000, several architectural projects have begun to develop across Hamilton including Tiny Houses, as well as Hamilton's Waterfront Pier 8 Housing and recreational development by KPMB Architects.

IMG 55: Baptist Church

IMG 56: Hambly House

IMG 57: Tidy Working Class Homes

IMG 58: Mid 19th Century Home

IMG 59: Doric Columns

IMG 60: Dofasco Warehouse

IMG 61: Wilson Street Houses Panorama

| Material

What are Hamilton's resources? What materials represent Hamilton?

Hamilton's resources include an extensive industry of manufacturing and construction. *"[The City's] iron and steel industry, which began in the mid 19th century, has grown to become Canada's largest, accounting for a major part of the national steel output."*¹²² It also manufactures railroad equipment, clothing, appliances, turbines, automotive parts, wire, nails, and candy.¹²³ Hamilton's rich past reflects a highly-unionized, workingman's city. In the 1'800's, the City was endorsed into ship building, the beginning of an industrial era. In the 1'900's the city strived on steel industry, concrete and assorted metals.¹²⁴ The city's architecture is constructed with brick, both young and old, and various metals and lumber. Its industrial roots allowed a flourish of natural material that was collected and traded. The manufacturing and industry standard that still exists in Hamilton aided in the development of a series of nicknames for the city including "Steeltown", the "Ambitious City", "a lunch-bucket town," and the most famous "The Hammer." Hamilton's people are concerned with the organization of Ontario's physical and natural resources for economic and social benefit.¹²⁵ This includes crown lands, waters, forests, parks, fish, wildlife, fuel and industrial minerals.¹²⁶

IMG 62: Galaxy - Rusted Iron

IMG 63: James Street North

IMG 64: Maritime Trader Abstract

IMG 65: No Trespassing

IMG 66: Under the Bridge

IMG 67: Rust

IMG 68: Scrap Metal

IMG 69: Urban Decay

| Light

Where does Hamilton show potential for growth? How does Hamilton see its city changing?

Hamilton's population has grown in parallel to its economic cycles. The city's economy has experienced significant change in recent years. There has been a decline of manufacturing, and the rise of information and health services.¹²⁷ *"In 2003, the manufacturing sector employed nearly 80,000 people in the Hamilton area, (22 per cent of the workforce) while in 2013 that number had dropped to 46,200 (12 per cent)."*¹²⁸ After Stelco's permanent closure in 2013, Dofasco remained the last steel manufacturer in the city which continues to employ roughly 5,000 workers.¹²⁹ Hamilton is undergoing an urban renaissance that is helping to contribute to a new vision of the city. James Street North boulevard became home to several small shops and arts related community. It wasn't long before local businesses banded together for Art Crawl; a festival where all of the galleries, stores and restaurants on the street stayed open late and projected music onto the street.¹³⁰ To attract developers, the city disregarded development charges for new buildings. In addition, Hamilton established a loan program for residential construction and helped fund makeovers for abandoned buildings.¹³¹ The downtown prospered, hosting massive events such as Supercrawl and Architecture Crawl. The events attracted several youth including young couples looking to escape the cost of Toronto and especially independent artists. Statistics Canada show a trending popularity in single-detached homes and a house with three bedrooms. The cost of living between three co-operative individuals is shown to be more affordable for young artists and Hamilton's youth.

Total Occupied Private Dwellings

Single-detached house		56%
Apartment in a building w/ 5+ storeys		16%
Semi-detached dwelling		3%
Row House		13%
Apartment or flat in a duplex		2%
Apartment in a building w/ -5 storeys		8%
Other single-attached house		<1%
Movable dwelling		<1%

Total Occupied Private Dwellings by # of bedrooms

No Bedrooms		1,365
1 Bedroom		37,390
2 Bedrooms		61,600
3 Bedrooms		118,355
4+ Bedrooms		74,640
Total Bedrooms		293,345
	20% 40% 60% 80% 100%	

FIG 28: All information in reference to Statistics Canada. "Census Profile, 2016 Census Hamilton

| Anchor

Who are Hamilton's people? Who is Hamilton's client?

Hamilton's history reflects industrial heritage while its present brings to life the arts and culture through its youth. Hamilton's clients are its artists; the painters, the sculptors and the craftsmen. They are the makers of Hamilton that bring their city a sense of creativity and character. *"A new generation of young creatives are starting to stick around the city, along with an influx of Toronto transplants, who are all contributing to the growing arts community."*¹³² These young entrepreneurs seek refuge in affordable housing and flexible spaces that allow imagination to flow freely. Many artists will attempt to live together in order to thrive off each others creativity, often in groups of three. Today, artists in Hamilton will pay for rent and a separate studio that is possibly shared or rented space. There is this need for a separation of home and work environment, but only due to a lack of space. Some artist will transform their living rooms or bedrooms into additional studios. Though what if there was a mutual space between artists that inhabited both a living environment and maker-space ideology? How can independent artists thrive in a flourishing neighbourhood of artistic value without affordable housing? How can Hamilton protect its roots and future while providing a balance in the housing market?

FIG 29: Artist Typology

| Space

How is Hamilton divided and organized? What does the housing market look like in Hamilton today?

Hamilton is primarily divided between an upper and lower level. The upper level, called the mountain, is inhabited by suburbanites while the downtown district supports the urban developments and industrial sector. The city has increased in value and space, where properties can list for half of the rates of their Toronto equivalents.¹³³ It is a place where there is profit in detached houses and new projects; a developer's dream. An average house in the city of Hamilton is roughly placed at \$541,720. Several neighborhoods including the proposed site in the waterfront area fall under District D Zoning Bylaws, restricted to urban residential dwellings.¹³⁴ Aside from setbacks starting at 0.6-meter side yards to 6.0-meter front yards, depending on the location, Hamilton offers a great spectrum of flexibility within housing. It's Waterfront is set to undergo great architectural change within the next decade. The city offers an opportunity to become apart of a historical metropolitan and culture, however *"the Hamilton boom has created its own afford-ability crisis. Storefront rents have risen by 150 per cent in the past 10 years, and many sites are being earmarked for development. In the past decade, 2,000 rental units have been converted into condos, and the average one-bedroom rental cost grew by 5.1 per cent to \$890 per month."*¹³⁵ Hamilton's economic rise in housing prices have influenced some Hamiltonians to leave and pursue more affordable homes in nearby cities.¹³⁶ Many old homes and detached-houses are old and in need of repair. Their popularity attracts young buyers and small developers to renovate or simply build new on a potential property.

FIG 30: Hamilton Waterfront Axonometric

Variation 1: Floor 1

Three private studio's that double as private rooms
 Parking for two, aquired by code, with main entrance off of Nichol Street
 Entertainment space adjacent to foyer, overlooking work space

Variation 1: Below Grade

Flexible work space for artists, sliding door to private patio.
 Drop kitchen adjacet to work space.
 Open plan with simple flow and transition.

Variation 2: Floor 1

Three private studio's that double as private rooms with window nook.
Stone driveway doubles as landscaping. Parking for three.
Entertainment space adjacent to foyer. Washroom adjacent to main space.

Variation 2: Below Grade

Flexible work space for artists, sliding door to private patio.
Drop kitchen adjacent to work space, indoor/ outdoor bar.
Open plan with simple flow and transition.

Variation 3: Floor 1

Three private studio's that double as private rooms with window nook
 Stone driveway doubles as landscaping. Parking for three
 Entertainment space adjacent to foyer, main entrance off of Ferrie Street West

Variation 3: Below Grade

Flexible work space for artists, sliding door to private patio.
 Drop kitchen adjacent to work space.
 Secondary washing room, with outdoor storage.

Proposal: Floor 1

Three private studio's that double as private rooms with sliding doors. Stone driveway doubles as landscaping. Parking for two plus two on street. Theatre entrance off of Ferrie Street West, main door off of Nichol Street.

Proposal: Below Grade

Flexible work space for artists with sliding door to private patio. Drop kitchen adjacent to work space, great for entertaining. Secondary washing room, with outdoor storage.

Variation 1

Traditional pitched roof
Brick as main Local material
Modern fenestration

Variation 2

Alternative modern - pitched roof
Brick as main local material
Classical tower

Variation 3

Flat roof
Brick as main local material
Modern fenestration

Variation 4

Modern flat roof
Brick and metal panels as main material
Parking under exterior cantilever

Variation 5

Modern flat roof
Brick as main local material
Metal framed tower

Variation 6

Single flush wood facade
Space above terrace
Wood as main local material

Variation 7

Industrial flat roof tower
Brick as main local material
Closed parking

Variation 8

Industrial Tower w/ sky room
Local brick as main local material
Modern fenestration

Variation 9

Flat roof
Local brick as main local material
Industrial cantilever space

Variation 10

Single flush wood facade
Slanted roof with traditional chimney
Wood as main local material

Variation 11

Industrial tower with Sky room
Brick as main local material
Modern fenestration

Variation 12

Traditional pitched roof
Industrial modern fenestration
Cantilevered space

Proposal: Southwest Elevation

Pitch roof under two storey height reflects neighbouring houses with respect for code and by-laws.
 Rusted metal cladding with brick and wood accents connects the use of material to Hamilton's industrial roots.
 Theatre entrance adjacent to secondary elevation and street allowing dramatic entrance to a house of artists.

Proposal: Northeast Elevation

Side lot elevation permits access from rear to front through rusted iron metal staircase cantilevered from house.
 Dramatic stage window allows light to flow into home, located above a ledge with an overhang above.
 Ledge permitted for pots and a small garden, typical for many Hamilton houses that push for a green and natural living environment.

Proposal: Southeast Elevation

Main entrance and door indicates house number aligned with the main street.
 Rusted iron windows follow metal skin and cladding. Windows hold transition from vertical to sloped skylight in roof.
 Modern landscaping with turtle stones and selective pods of plants reflect flexibility through nature and parking locations.

Proposal: Northwest Elevation

Rear facade highlights industrial aesthetic in the Hamilton house through use of material and style.
 Shipping windows reflect trade roots and manufacturing industry in lumber and metal.
 Large sliding rectangular door indicates modern present and forshadow of Hamilton's future.

Variation 1: Northwest Section

Drop Kitchen with table for eight. Space allows openness and free flowing atmosphere.
Foyer, that doubles as entertainment space, cantilevers over work and kitchen, dividing house into living (right) an work (left) related sections.
Double height work space with custom book shelving for artist's interpretation and possible installations.

Variation 1: Southwest Section

Raised entrance, according to code, with cliff behind house that allowws unique private studio/ bedroom view of waterfront.
Entertainment space adjacent to foyer and font entrance; caters to open social atmosphere creating threshold of social environment.
Private back patio permits flow from inside to out.

Variation 2: Northwest Section

Drop kitchen with table for eight, allows openness and free flowing space. Chandelier hangs from cantilevered floor above. Foyer, that doubles as entertainment space, cantilevers over work and kitchen, dividing house into living (right) an work (left) related sections. Triple height work space with custom shelving for artist's interpretation or possible installations.

Variation 2: Southwest Section

House allows unique private studio/ bedroom view overlooking Hamilton Waterfront. Entertainment space adjacent to foyer and front entrance; caters to open social atmosphere creating threshold of social environment. Private back patio permits flow from inside to out. Kitchen flows outdoors with additional bar seating.

Variation 3: Northwest Section

Drop kitchen with table for eight, allows openness and free flowing space. Chandelier hangs from cantilevered floor above. Foyer, that doubles as entertainment space, cantilevers over work and kitchen, dividing house into living (right) an work (left) related sections. Triple height work space for artist's interpretation or possible installations. Accent window through northeast elevation for dramatic lighting

Variation 3: Southwest Section

House allows unique private studio/ bedroom view overlooking Hamilton Waterfront. Industrial ladder for alternative access to stage spacing. Entertainment space adjacent to foyer and front entrance; caters to open social atmosphere creating threshold of social environment. Private back patio permits flow from inside to out. Patio falls beneath height of rear forest creating private realm and a place for nature.

Proposal: Northwest Section

Drop kitchen with table for eight, allows open and free flowing plan. Chandelier hangs from cantilevered floor above connecting living to dining space. Foyer, that doubles as entertainment space, cantilevers over work and kitchen, dividing house into living (right) and work (left) related sections. Triple height work space for artist's interpretation. Accent window through northeast elevation for dramatic lighting with book shelves and fireplace beneath.

Proposal: Southwest Section

House allows private studio/ bedroom view overlooking Hamilton Waterfront. Industrial ladder for alternative access to stage spacing. Entertainment space adjacent to foyer. Open atmosphere creates threshold of social environment of independent artists/ clients. Private back patio blurs the line between inside to out. Patio falls beneath height of rear forest creating private realm and a place to admire nature.

Variation 1

Modern steel framed door
Small window above
Traditional steel knob

Variation 2

Modern steel framed door
Alternative window corner above
Traditional brass knob

Variation 3

Double steel framed door
No windows
Modern silver handles

Variation 4

Traditional wooden door
Narrow window strip
Silver elongated handle

Variation 5

Modern wooden door
Narrow window w/ fynns
Silver elongated handle

Variation 6

Flush modern wooden door
House number on door
Traditional door knob

Hamilton Door

Design Proposal for the Hamilton House Gesamtkunstwerk.

House number on front of door.

001

Main flush, wooden door without windows, though theatre door on main axis of entrance introduces rotating window panels that bring the outside in.

PALETTE 38 & FIG 31: Door

Variation 1

Classical window frame
Traditional rectangular sizing
Wood framing

Variation 2

Modern window frame
Single rectangular sizing
Wood framing

Variation 3

Modern window frame
Single rectangular sizing
Metal framing

Variation 4

Classical window frame
Single arch glass
Window seating

Variation 5

Industrial rectangular window
Metal framing and tilt
modern window ledge

Variation 6

Circle window
Metal framing with split
Window seating

Hamilton Window

Design Proposal for the Hamilton
House Gesamtkunstwerk.

Style based on shipping window,
industrial history with Hamilton.

Rusted iron windows reflects
industrial heritage and reusable
local material.

Frame rotates
thirty degrees to
allow interior to
flow into exterior
and air flow.

Extended window built for interior
seating/ lounging.

PALETTE 39 & FIG 32: Window

Hamilton Column

Design Proposal for the Hamilton House Gesamtkunstwerk.

Variation 4

Classical hollow column
Cylinder shaped
Grey concrete wood features

Variation 2

Classical hollow column
Narrow cylinder shaped
Grey concrete

Variation 3

Classical hollow column
Cylinder shaped square base
Grey concrete wood feature

Variation 5

Classical hollow column
Cylinder shaped
Grey concrete wood feature

Variation 6

Industrial steel column
Exosedpainted steel
Letter I shaped

Variation 6

Industrial steel column
Exosed painted steel
Split frame

Intumescent paint to allow exposed metal with optional colours for finish selection. Variety allows artists to customize their total work of art of a house.

PALETTE 40 & FIG 33: Column

Variation 1

Classical spiral staircase
Wide wooden steps
Traditional elegant railing

Variation 2

Classical spiral staircase
Narrow wooden steps
No railing

Variation 3

Classical spiral staircase
Wooden steps
Simple wooden pipe railing

Variation 4

Classical straight staircase
Traditional wooden rise and run
No railing

Variation 5

Modern straight staircase
Wooden steps with gap in rise
No railing

Variation 6

Modern straight staircase
Wooden steps with gap in rise
Glass railing

Variation 7

Modern straight staircase with turn
Wooden steps with gap in rise
Metal and wooden railing

Variation 8

Modern straight staircase
Metal and wooden steps with gap
Metal railing with wood feature

Hamilton Stair

Design Proposal for the Hamilton House
Gesamtkunstwerk.

Variation 1

Classic fabric chair
Square back and seat
Industrial pipe legs

Variation 2

Modern wooden chair
Square back and seat
Pipe legs and back support

Variation 3

Modern wooden chair
Square back and seat
Pipe legs, back support and ring

Variation 4

Classic fabric chair
Square back and seat
Pipe legs, back support and ring

Variation 5

Modern fabric chair
Square seat and fabric back
Pipe legs, back support and ring

Variation 6

Modern fabric chair
Fabric back and seat
Pipe legs, back support and ring

Hamilton Lounge Chair

Design Proposal for the Hamilton House Gesamtkunstwerk.

Ergonomic angles of ten and five degrees for back and seat support.

Recycled metal plumbing pipe looped through reupholstered wood.

Pipes taken from inspiration of Hamilton's industrial sector, Stelco Industry. Fabric added from leather and sewing manufacturers locally sourced.

PALETTE 44 & FIG 35: Lounge Chair

Variation 1

Traditional wooden chair
Square legs and feet
Flat wooden seat and back

Variation 2

Traditional wooden chair
Square legs and feet with brace
Flat wooden seat and back

Variation 3

Modern wooden chair
Pipe legs and feet with joints
Flat wooden seat and back

Variation 4

Modern wooden chair
Pipe legs and feet
Flat wooden seat and back

Variation 5

Narrow wooden chair
Tall pipe legs
Flat wooden seat and back

Variation 6

Modern wooden chair
Tall pipe legs
Curved wooden seat back

Hamilton Dining Chair

Design Proposal for the Hamilton House Gesamtkunstwerk.

Recycled metal plumbing pipe looped through reupholstered wood.

Straight back and seat support with slight angle for comfort.

Recycled brass piping with wooden seat and back. Material collected from metal yard and reupholstered from old furniture.

PALETTE 45 & FIG 36: Dining Chair

Variation 1

Classic concrete table
Round coffee table
Metal support frame

Variation 2

Slim concrete table
Round coffee table with pipe legs
Metal support frame

Variation 3

Concrete table with etching
Round coffee table
Pipe legs

Variation 4

Concrete and wood table
Rectangular coffee table
Metal square legs

Variation 5

Double shelf wood table
Rectangular coffee table
Metal square brace

Variation 6

Double shelf wood coffee table
Etching in wood
Metal square brace

Hamilton Coffee Table

Design Proposal for the Hamilton House Gesamtkunstwerk.

Wooden flat connected by brass piping and steel frame.

Piping supports hot plates and hanging objects such as towels and magazines.

Symmetrical design inspired by two identical parts holding itself together through its roots. Reflects Hamilton's Mountain and Downtown district as well as industrial materials and history through the use of metal and lumber.

PALETTE 46 & FIG 37: Coffee Table

Variation 1

Traditional kitchen table
Oval shaped
Wood top and feet

Variation 2

Traditional kitchen table
Rectangular shaped
Wood top and feet

Variation 3

Modern kitchen table
Rectangular shaped with etching
Wood top and block feet

Variation 4

Modern kitchen table
Rectangular shaped with etching
Wood top and support

Variation 5

Rectangular modern kitchen table
Metal legs and reveal
Wood top with etching

Variation 6

Floating modern kitchen table
Metal legs as continuous support
Replaceable wooden top

Hamilton Kitchen Table

Design Proposal for the Hamilton
House Gesamtkunstwerk.

Wooden flat table connected by
brass piping and steel frame.

Table top can slide in and out of slit,
easily replaceable depending on
clients taste and style. Table has a
fixed thickness and maximum width
and length.

PALETTE 47 & FIG 38: Kitchen Table

Variation 1

Square woodworking table
Flat top
Square straight legs

Variation 2

Longated woodworking table
Flat top
Metal square straight legs

Variation 3

Longated woodworking table
Flat top with lip
Metal square straight legs

Variation 4

Longated woodworking table
Flat top with flip extension
Metal square straight legs

Variation 5

Woodworking/ studio table
Flat top with lip
Metal square cross legs

Variation 6

Woodworking/ studio table
Flat top with double table lift
Hanging support

Hamilton Studio Desk

Design Proposal for the Hamilton House Gesamtkunstwerk.

Wooden desk provides warmth through material with metal features connecting to Hamilton's roots.

Double lifted drafting table allows flexible workspace for multiple types of artists. Desk is suspended from wall to allow entire table to retract into the wall providing wide open private space.

PALETTE 48 & FIG 39: Studio Desk

FIG 47

Variation 1

Traditional kitchen stool
Wide seat
Straight wooden legs

Variation 2

Traditional kitchen stool
Narrow seat
Straight wooden legs

Variation 3

Traditional kitchen stool
Narrow seat with support
Angled wooden legs

Variation 4

Modern kitchen stool
Square wide seat
Angled pipe legs

Variation 5

Modern round kitchen stool
Wide seat with support
Angled pipe legs

Variation 6

Modern round kitchen stool
Log section body
Simple frame support

Hamilton Kitchen Stool

Design Proposal for the Hamilton House Gesamtkunstwerk.

Log section body holds direct relationship to Hamilton's lumber manufacturing roots.

Simple steel support frame under raw exposed wood and bark. Tree knobs and imperfections left as aesthetic and forshadow of Hamilton's past and future.

Leather seat cushion for comfort.

Stool has variation without metal support underneath.

PALETTE 49 & FIG 40: Kitchen Stool

Hamilton Studio Stool

Design Proposal for the Hamilton House Gesamtkunstwerk.

Comfortable seat and back support for ergonomics. Height of stool adjacent to desk.

Steel frame echos circular window and industrial material.

PALETTE 50 & FIG 41: Studio Stool

Variation 1

Typical studio stool
Square seat
Pipe legs

Variation 2

Typical studio stool
Square seat
Pipe legs with bracing

Variation 3

Typical studio stool
Round wooden seat
Pipe legs with bracing

Variation 4

Modern studio stool
Round wooden seat with cushion
Pipe legs with bracing

Variation 5

Studio stool with back support
Round metal seat with cushion
Pipe legs with bracing

Variation 6

Studio stool with tall back support
Round Leather seat cushion
Pipe legs with round brace

Variation 1

Cylindrical chandelier
Single hanging
Fabric light

Variation 2

Industrial chandelier
Single hanging
Metal light

Variation 3

Exposed industrial chandelier
Single hanging
Metal light ribcage

Variation 4

Exposed industrial chandelier
Double hanging with brace
Metal light ribcage

Variation 5

Exposed industrial chandelier
Hanging at separate heights
Metal light ribcage

Variation 6

Industrial chandelier
Iron pipe with chords hanging
Raw metal pod lights

Hamilton Chandelier

Design Proposal for the Hamilton House Gesamtkunstwerk.

Iron pipe connects with Hamilton's industrial sector through use of material.

Rusted metal with modern features reflect historical roots and forshadowing future of Hamilton's potential.

Different levels of lights are adjustable to allow variations in focus of lighting for the main table.

Hanging pod lights create a triangular shadow that follows in the corners of a circular light. The dramatic lighting reflects Hamilton's dramatic arts.

PALETTE 51 & FIG 42: Chandelier

Variation 1

Wooden desk lamp
Flat base
Square arm

Variation 2

Wooden desk lamp
Round base
Pipe arm

Variation 3

Fabric desk lamp
Round base
Pipe arm

Hamilton Desk Lamp

Design Proposal for the Hamilton House Gesamtkunstwerk.

Brass piping holding up light fabric supported on a brass base. The materials are locally sourced through Hamilton's industrial sector.

Horizontal arm rotates thirty degrees up or down to allow diluted or focused lighting. Light inside can focus straight out of cylinder or diluted around fabric.

PALETTE 52 & FIG 43: Desk Lamp

Variation 4

Double head fabric desk lamp
Round base
Pipe arm

Variation 5

Metal desk lamp
Round base
Shortened pipe arm

Variation 6

Metal and fabric desk lamp
Round brass base
Brass pipe arm with crossover

Hamilton Wall Lamp

Design Proposal for the Hamilton House Gesamtkunstwerk.

Light hidden under rusted iron.

Circle echos industrial shipping windows. Metal reflects Hamilton's manufacturing roots.

PALETTE 53 & FIG 44: Wall Lamp

Variation 1

Modern industrial wall lamp
Candle lit
Pipe frame

Variation 2

Industrial wall lamp
Candle lit
Double pipe frame

Variation 3

Industrial wall lamp
Bar light
Pipe frame

Variation 4

Industrial wall lamp
Double bar light
Pipe frame

Variation 5

Industrial wall lamp
Bar light circuit elongated
Pipe frame

Variation 6

Rusted iron wall lamp
Light hidden under circular mass
Brass frame attached to wall

Variation 1

Rectangular shaped bookshelf
Pipe support
Symmetrical design

Variation 2

Rectangular shaped bookshelf
Pipe support
Asymmetrical design

Variation 3

Wooden bookshelf
Metal pipe support
Asymmetrical design

Variation 4

Flat wooden bookshelf
Metal pipe support
Asymmetrical design

Variation 5

Flat wooden bookshelf
Metal pipe support
Short and large bridges

Variation 6

Elongated wooden bookshelf
Metal flat and triangular support
Individual shelving units

Hamilton Bookshelf

Design Proposal for the Hamilton House Gesamtkunstwerk.

Wooden framed shelves with iron flat insert.

Triangular metal clasp support for wooden shelving. Locally sourced materials with flexibility in amount of shelving required.

PALETTE 54 & FIG 45: Bookshelf

Part 05

Reflection

Reflection

How is product inspired by context, and how can we assert the opposite: how is context inspired by product?

A product or idea can be created by identifying a problem or question and devising a solution for it. The question of this thesis was to explore a double condition by recognising the connection between product and context. Both attributes devise a significant role in supporting each other in the making of a design. To implement a house, one needs the support of the surrounding context; as to admire a landscape; one needs to construct a shelter to admire it from. An investigation of *Gesamtkunstwerk* (a Total Work of Art) acted as a vessel to explore the relationship between architecture, furniture and site. The Total Work of Art was re-implemented in the City of Hamilton, in order to devise a house for young artists in support of Hamilton's future.

Frank Lloyd Wright ponders the idea of a connection between inside and out, where the line is blurred between interior and exterior. Charles and Ray Eames suggested that a house should not only satisfy the new client but take into consideration who may be living in the house afterwards. Daniel Libeskind claimed that one must fall in love with the client to understand how to design in support of their everyday lives. A product aims to capture the essence of an idea, its main purpose, the problem to solve, and the form it represents.

Glossary

Anchor

Dictionary Definition: A person or thing that can be relied on for support, stability, or security.

Author's Definition: A client or developer with characteristics and personality. An obstacle, a love, a disruption with a sense of need and desire. They can be an obstacle or a love and passion that drives the project forward. An Anchor is an unmovable object that hooks itself onto ideas and concepts defined by its traits.

Aporetic

Dictionary Definition: Characterized by an irresolvable internal contradiction or logical disjunction.

Author's Definition: An investigation of new ideas around furniture and architecture and how it can inspire the behavior in a domestic space.

Connection

Dictionary Definition: Association with or development of something observed, imagined, discussed, etc.

Author's Definition: The relationship in which a human, thing, or idea is linked or associated with one another or something else. There a means of relationship that ties together two or more forms that create a unity.

Context

Dictionary Definition: The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.

Author's Definition: That in which determines the architectural style, building material selection and site layout. An important aspect when considering the inspiration and discussion for a design. The surroundings of a site can have a major influence on the product produced in that setting.

Detail

Dictionary Definition: Attention to or treatment of a subject in individual or minute parts.

Author's Definition: A fragment of a whole; it has the power to illustrate and define the entirety of an object, place or thing though a representation. Details describe what a building can be, they are fundamental to the life and personality of a space and setting. A detail can be a pattern on a wall or a collection of artifacts that inhabits a space. They can serve multiple purposes and can become components, both mobile and stationary.

Ideology

Dictionary Definition: The body of doctrine, myth, belief, etc., that guides an individual, social movement, institution, class, or large group.

Author's Definition: An ideology is a collection of normative beliefs and values that an individual or group holds for other than purely epistemic reasons. It can be a series of ideas that coincide together in harmony to create a system of approach.

Iconic

Dictionary Definition: Relating to or of the nature of.

Author's Definition: Generally unprecedented. It sets new standards in its field as a style that other designers and producers follow. It can become inspirational by setting new standards that are questioned and explored by designers.

Light

Dictionary Definition: Something that makes things visible or affords illumination.

Author's Definition: Architectural lighting is not just the transparent or luminescent rays from natural or artificial light, but the warmth of a presence or spirituality. A fire, for example, is not just a source of light and shadow, but the heart of a home where families gather to engage in conversation.

Material

Dictionary Definition: The matter from which a thing is or can be made.

Author's Definition: The physical embodiment of an object, place or thing. It is an element that defines a texture and visual qualities. Materials can be crafted to have a seamless entity or display a means of decay and erosion over time. It can be an action or representation of an action caused or influenced by a craftsmen, artist and natural occurrences.

Nature

Dictionary Definition: The phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations.

Author's Definition: The relationship between architecture and nature has existed in harmony throughout history. Nature is a flow of organic elements that dictate the context well before an object or place is constructed. It is as forgiving as it is unpredictable.

Outside In

Dictionary Definition: The external side or surface of something in relation to its interior.

Author's Definition: Blurring the line between the exterior and interior blends together the natural and artificial world. Architecture conveys principles that flow from inside the structure to outside, and visa versa. The relationship between inside and out can reveal potential for elements and forces to coexist in harmony as the story of the building can be narrated from start to finish.

Space

Dictionary Definition: The dimensions of height, depth, and width within which all things exist and move.

Author's Definition: The theory and practice of designing and building inhabited environments. Architecture can organize and transform the function and flexibility of the built environment to a degree or standard. Forces that act upon the space can assist in creating an open plan derived by the architect and/ or client.

Style

Dictionary Definition: A distinctive appearance, typically determined by the principles according to which something is designed.

Author's Definition: A language that defines an object, place or thing. It can be a movement, an imitation, influence or a series of moments.

Technique

Dictionary Definition: A way of carrying out a task, especially the execution or performance of an artistic work or a scientific procedure.

Author's Definition: A way of carrying out a task that is demonstrated through elements and principles used to design an object, place or thing. Techniques are developed skills that architects acquire to inspire unique designs.

Void

Dictionary Definition: Completely empty.

Author's Definition: The concept of form in architecture is the integral and general order of the object/ mass or void/ space. Space is a living void; it is created by the arrangement of voids.

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Image Index

Figure 1 - 46

All Figures are single custom graphics, drawings and illustrations on set page, created primarily for this thesis; by author.

Palette 1 - 54

All Palette's include custom graphics, drawings and illustrations located on set page, created primarily for this thesis; by author.

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