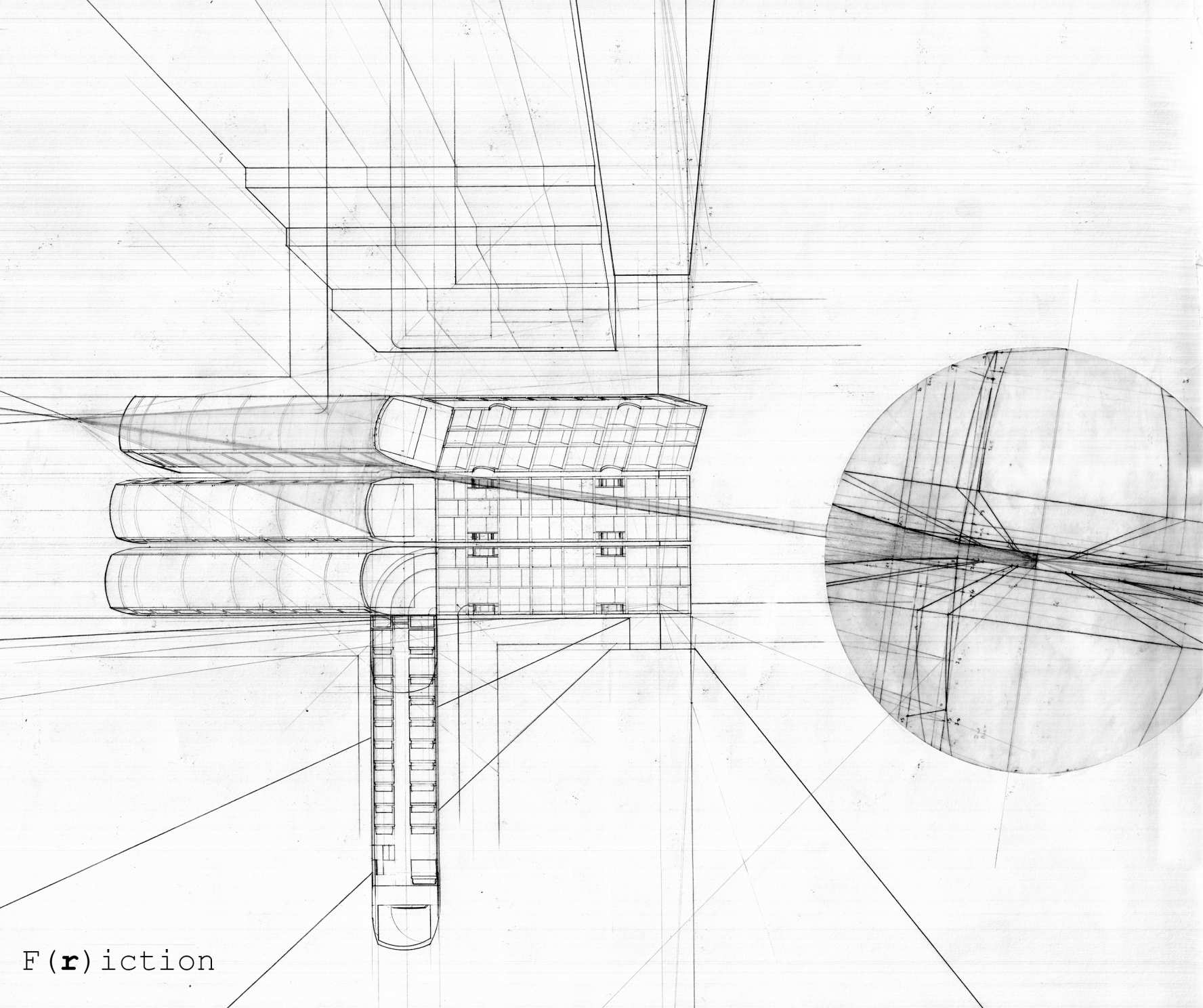

F(**r**)iction

F(r)iction

A thesis presented in partial fulfillment of the requirements for the degree Master of Architecture in the Department of Architecture of the Rhode Island School of Design, Providence, Rhode Island

By
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2015

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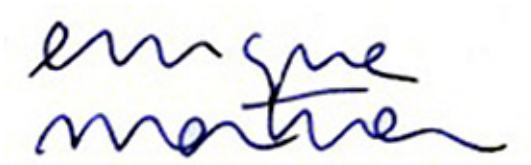

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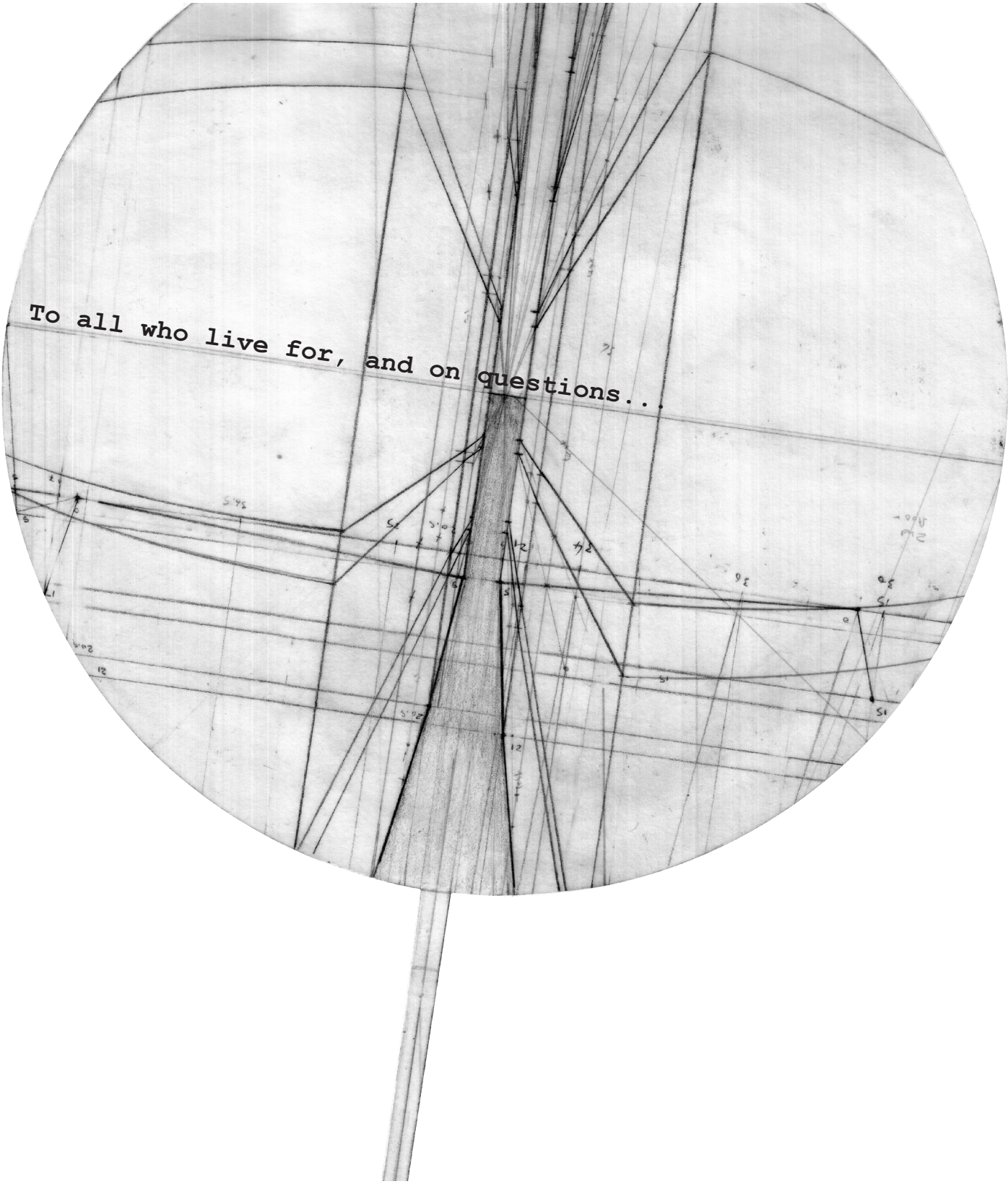

To all who live for, and on questions..

*"Architecture is **war**. War is **architecture**.*

*I am at war with **my time**, with **history**, with **all authority** that resides in fixed and frightened forms.*

I am one of millions who don't fit, who have no home, no family, no doctrine, no firm place to call my own, no known beginning or end, no "sacred and primordial site"

*I declare war on **all icons** and **finalities**, on all histories that would chain me with my own pitiful fears.*

*I know only **moments**, and lifetimes that are as **moments**."*

Lebbeus Wood[1]

Contents

1 **Thesis Statement**..... 8

2 **Abstract**..... 9

3 The Question of Access..... 10

4 Learning from WoodBlock
Perception and Interpretation..... 14

5 Challenges Of The Courtyard House
5.1 The Tower House..... 24
5.2 The Wall House..... 28
5.3 The House of Void..... 32
5.4 Apertures of Private and Public..... 34

6 Four Stories of F(r)iction
critique of ideology
6.1 A Story of a Small Room..... 38
6.2 A Bus Story..... 42
6.3 Waiting for Godot..... 48
6.4 Shopping and Fucking..... 54

7 Other Stories of Private and public..... 60

8 Footnotes..... 66

9 Bibliography..... 67

10 List of Illustrations..... 68

1 and 2

F(r)iction

Private
We create the world when we perceive it . . . see
We create the world as we interpret it …think … understand …imagine

Public
The world structures our perception . . . seeing
The world allows us to interpret …think …Understand …imagine

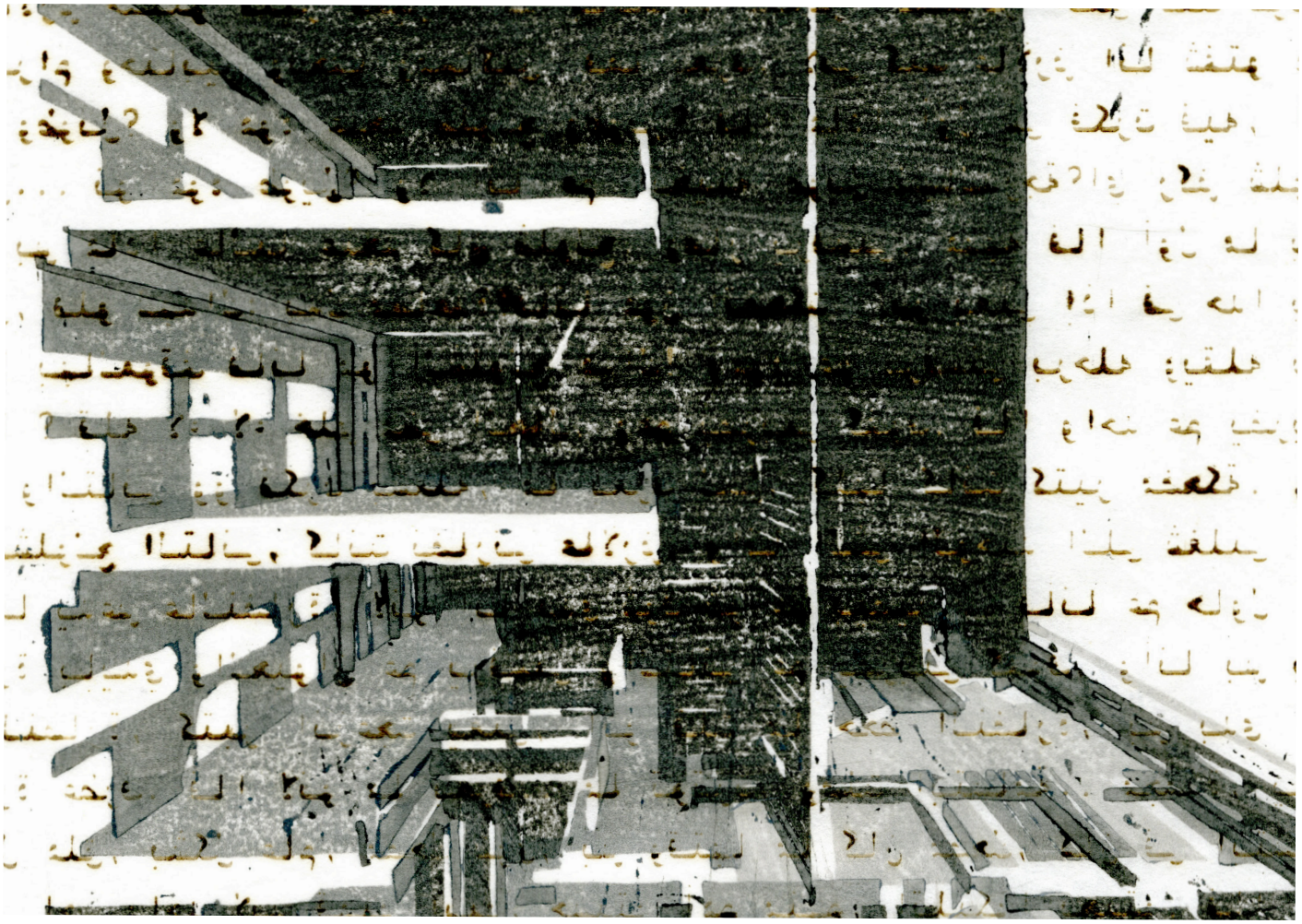
Architecture exists in the overlap of private and public
It is created in the friction of fictions…

Abstract

Architecture is a space for stories; stories of the inhabitants, the designers, and the builders...
In my thesis I'm using architecture to tell stories, and criticize ideologies. Stories become the program, the structure, and "building material", my site is any place where the criticized ideology dominates.
Architecture becomes a question and discussion. It is my question about life, and it is the question of the characters of the story about life. Eventually it's the question of every inhabitant of it. It's also an armature for different conditions of interaction of private and public.
In my architecture, spaces are constructed from specific vantage points of different characters of the story, from both literal and ideological vantage points. The inhabitants of it have the chance to see "live" the story from someone else's eyes, and maybe the world, through different point of views... Inhabitants can also live and create their own stories both in the physical and in the story space.

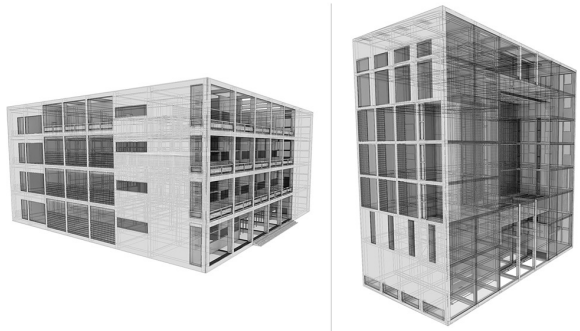
3

The Question of Access

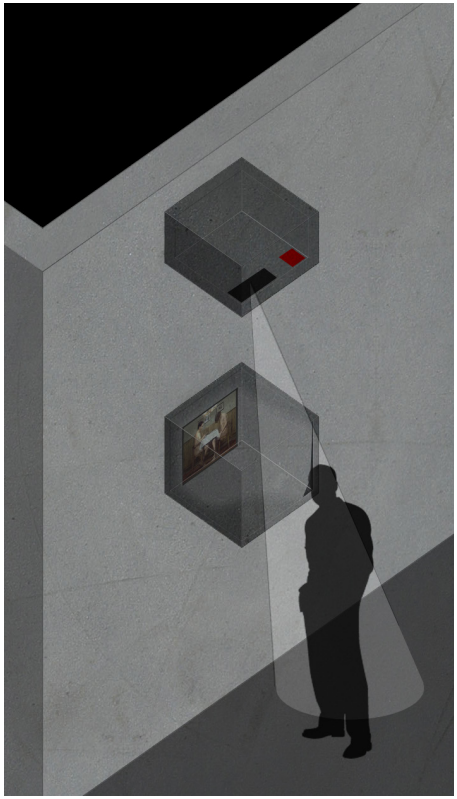


"Define, on the two dimensional surface of the earth, lines across which motion is to be prevented, and you have one of the key themes of history. With a closed line, and the prevention of motion from outside the line to its inside, you derive the idea of ***property.*** *With the same line, and the prevention of motion from inside to outside, you derive the idea of* ***prison.*** *With an open line, and the prevention of motion in either direction, you derive the idea of* ***border.*** *It is through the* ***prevention of motion*** *that spaces enter history"*

Reviel Netz[2]

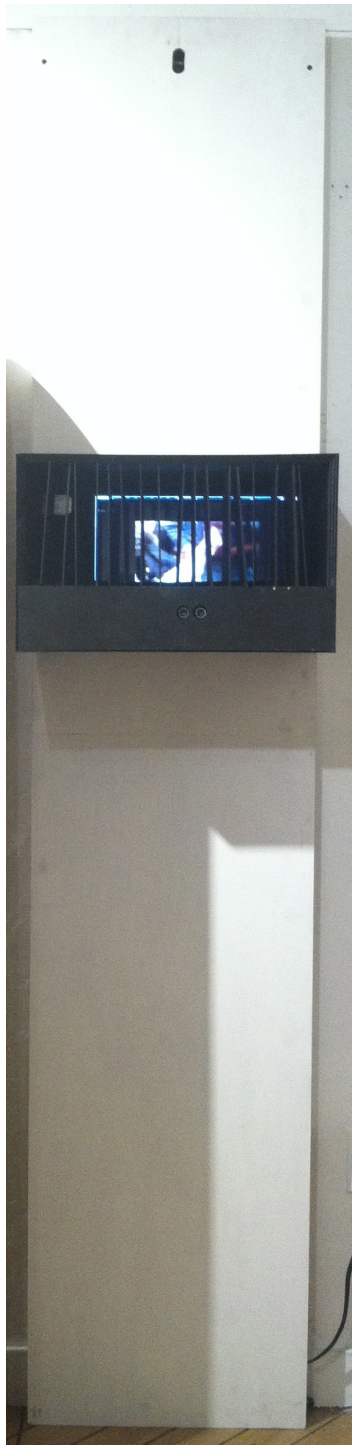


Casa Del Fascio from Private to Public.
The print is a section of a rotated Casa Del Fascio. The rotation allows for the strictly controlled building, to become much more open. The atrium which was a controlled connective space, becomes a transparent entrance for the public.
The text is a testimony on the demonstrations in Syria 2012 of a man who was detained during the revolution. Access to meaning is prevented by the lack of clarity of the text...

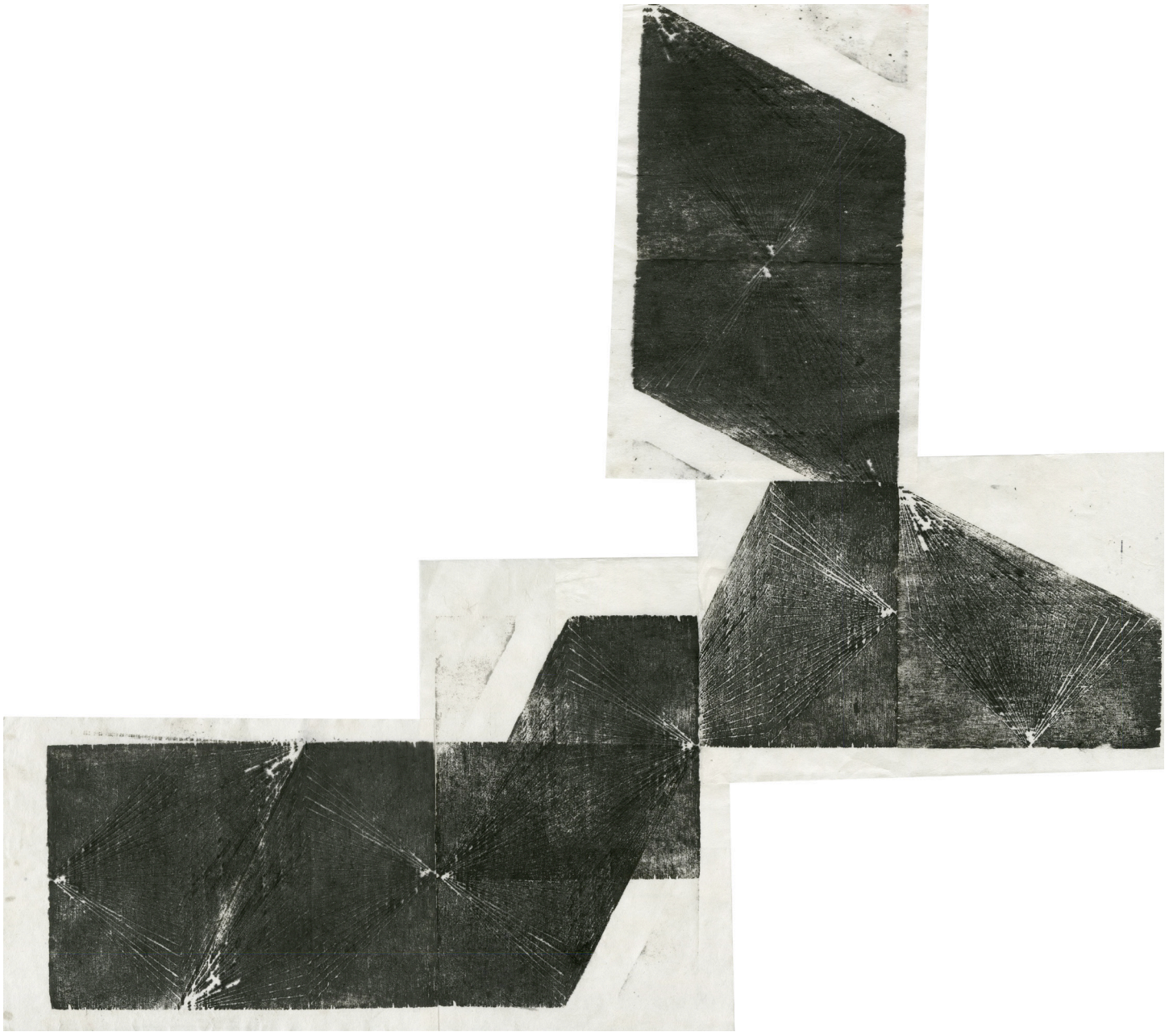


Control over access manifest itself in many ways, in different degrees of explicitness, yet the concept always remains the same; whether it's conditional access, limited access, or non access, it's always about getting privilege and allowing a situation of discrimination.

This installation project is about the concept of control over access, and its implications on our lives. In the box, there is a screening of a movie . Movie is a form of communication. The movie is a documentary that tries to explain both the complexity, and the clarity of the Syrian current situation. The movie is reaching out to communicate, yet the content is not reachable. Access to it is controlled, limited and distorted.

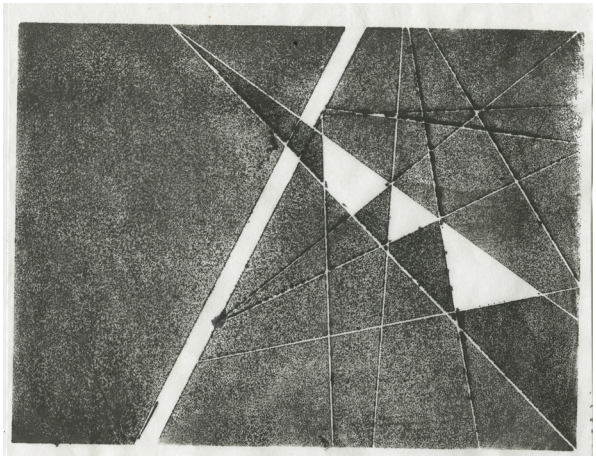


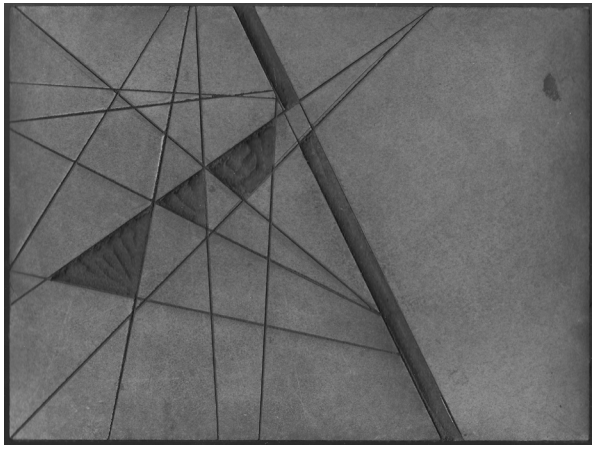
4
Learning from WoodBlock

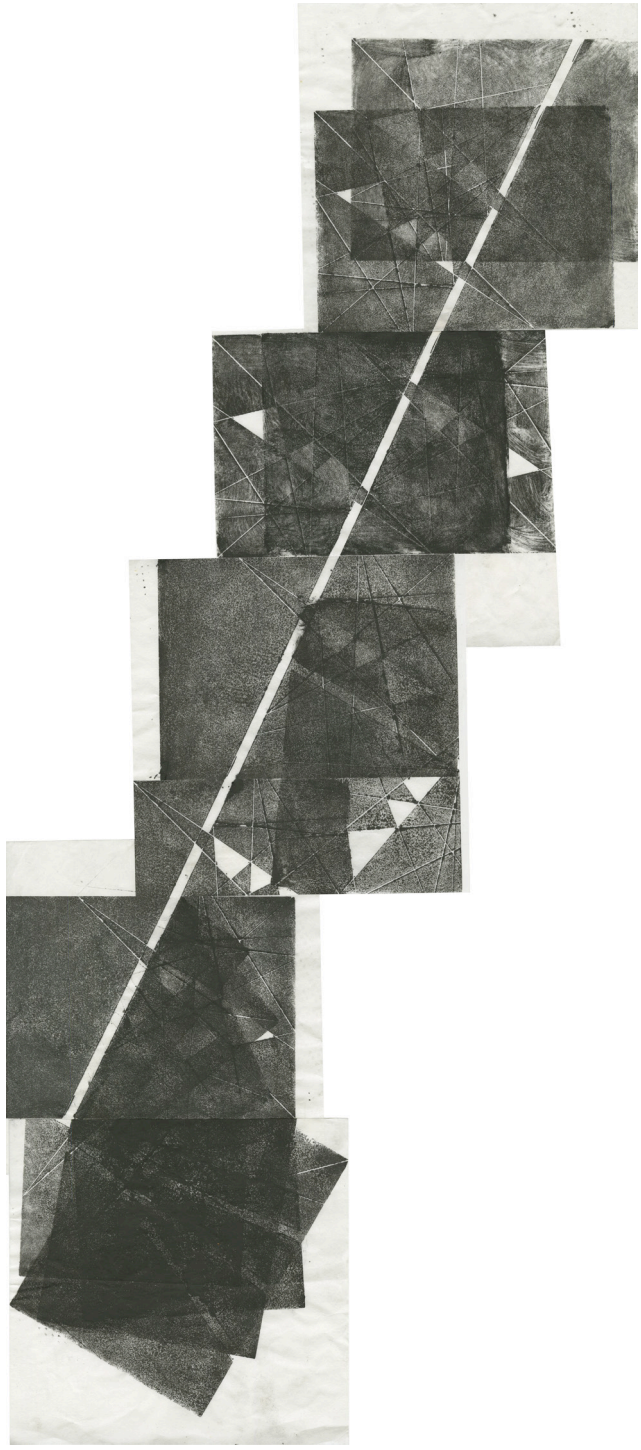


Woodblock

The medium doesn't suggest any absolute; There is no point or line, no edge line or vantage point, but edge space and vantage space. Even when forced toward "perfection", it still resists. There is no final drawing, every print is a different interpretation of what is carved on the block. And the "idea" carved on it, is constantly swelling, and shrinking, making infinite "selves" of itself.

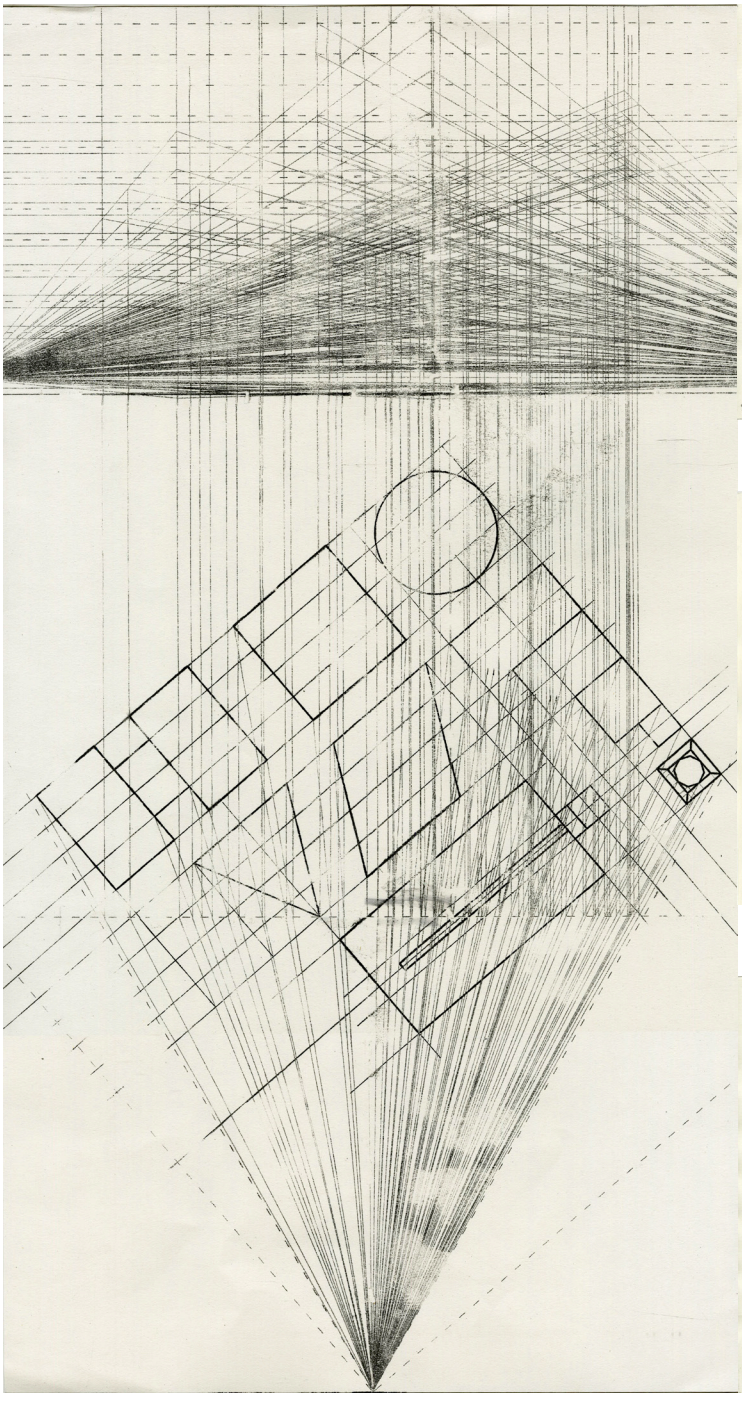


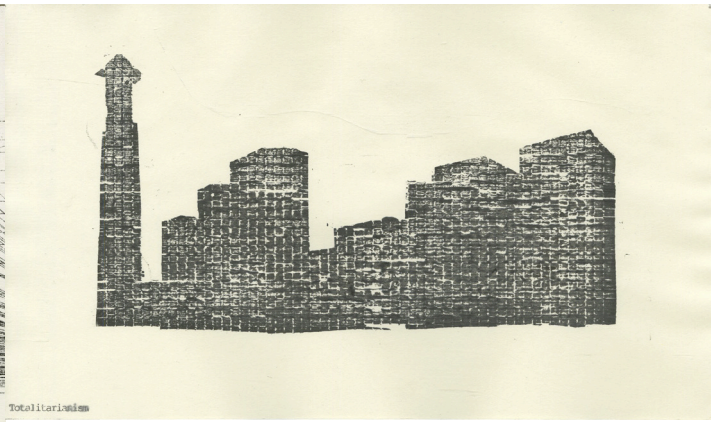


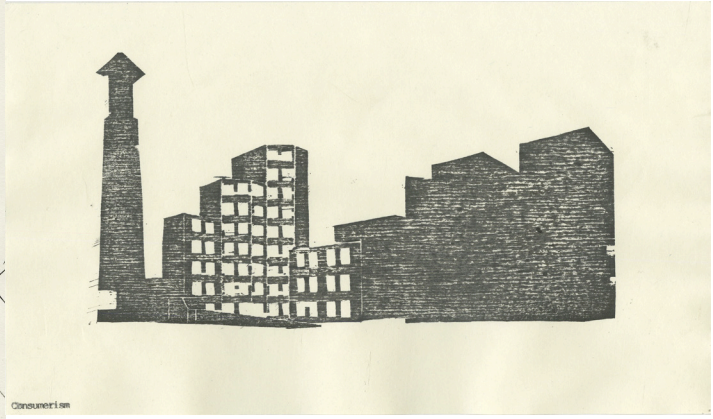


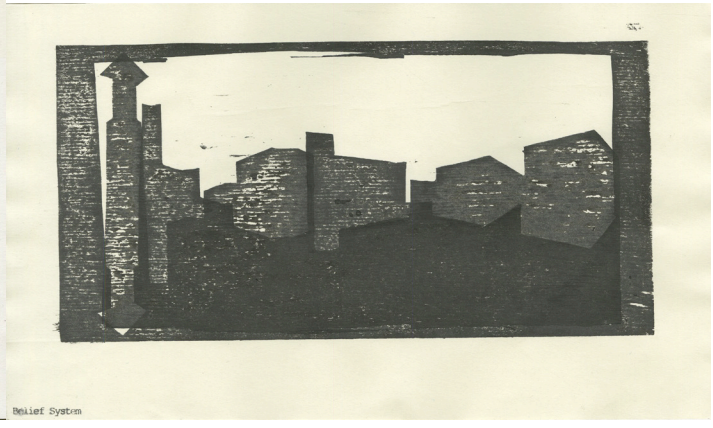
To **claim** is to Register,
to make private.

To **overlap** is to Communicate,
to make public

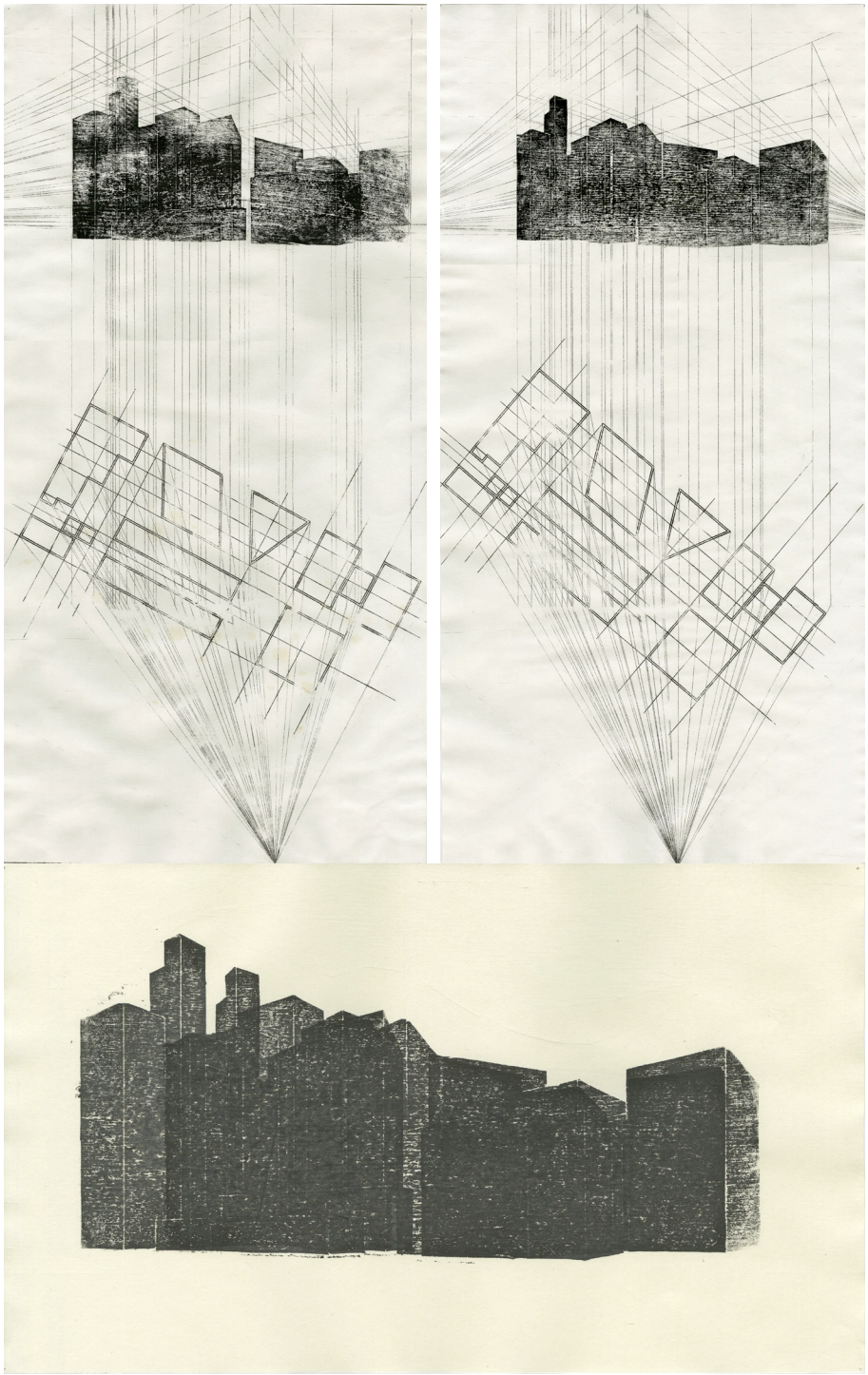



Totalitarianism

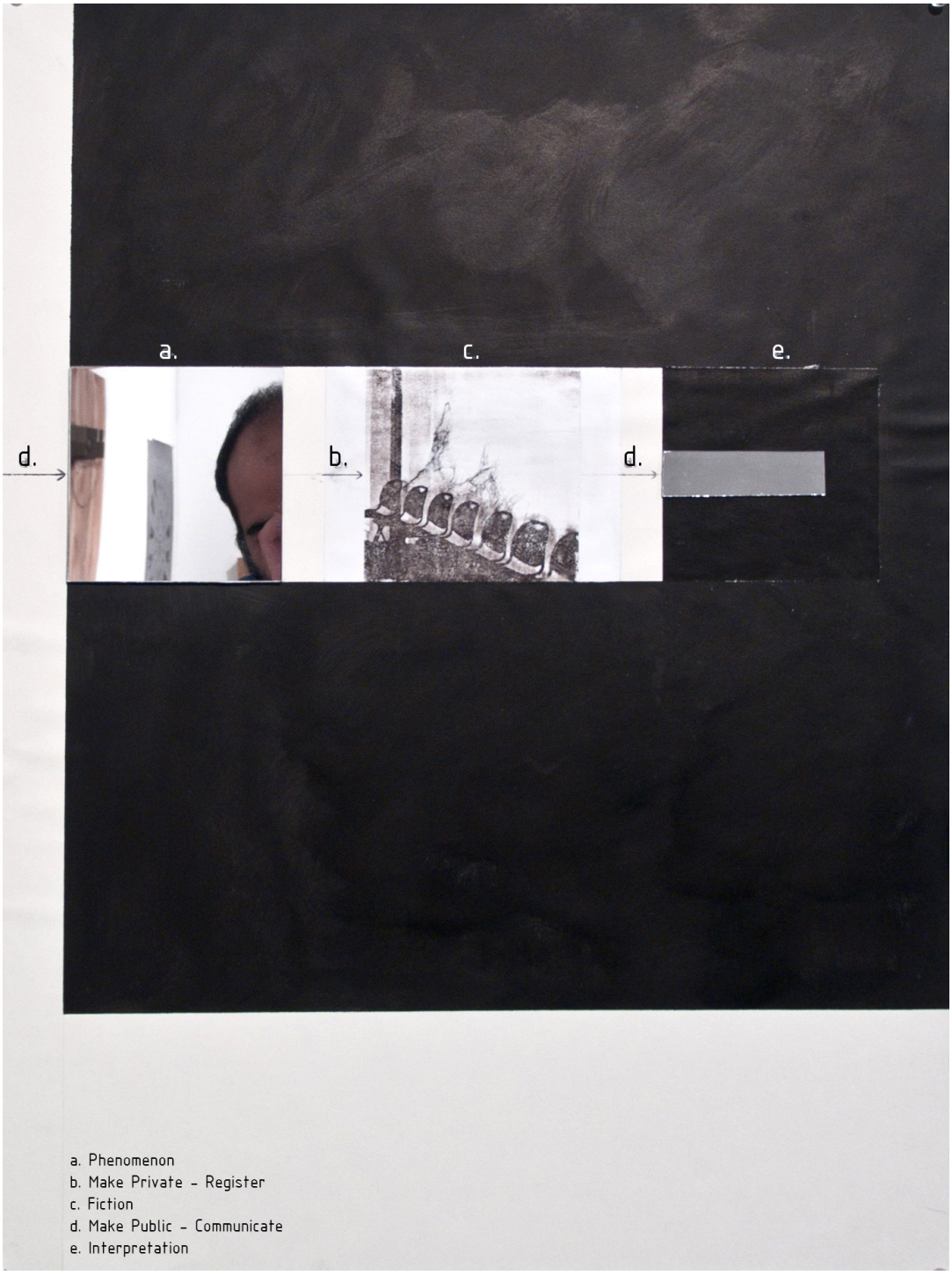

Consumerism


Belief System

Different vantage points are asymmetrical about the perceived phenomenon both in space and in time.
Self at different times, or different people at the same time, are never the same. The variables that construct our interpretation are so many.
We see everything through the frame of our eyes, we perceive what we see filtered through the frame of our ideology using our brain, we communicate what we see through the frame of language using the frame of our body .



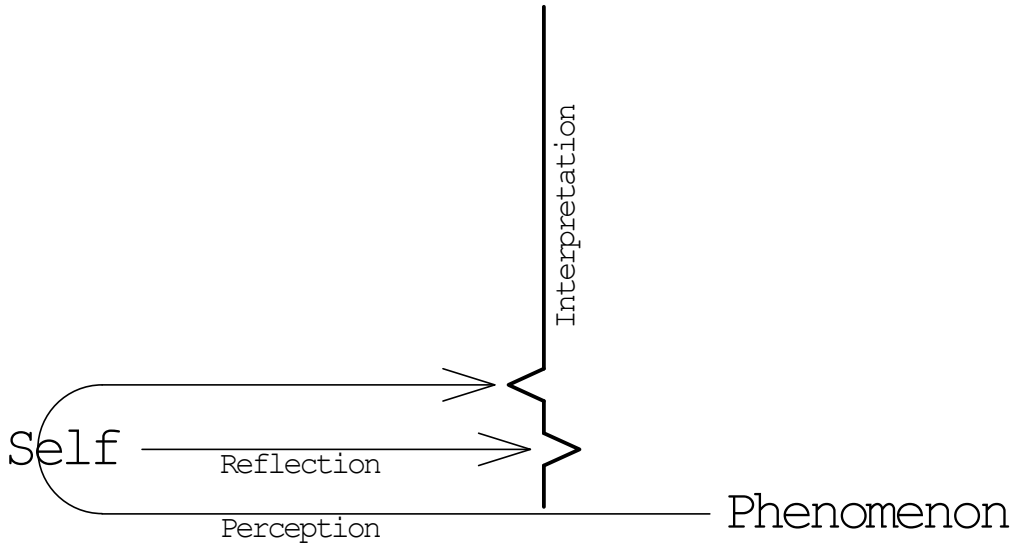
Interpretation is a limit we hit every time we perceive a phenomenon.
It stands between us and the phenomena. Whenever we perceive something, the closest (and farthest...) we can get is our interpretation of it, we actually create it every time we perceive it.
Everyone sees through his private lens that defines him as different from others.
Every perception is an interpretation
Every perception is a creation of an image of the world
Every perception is an imagination
Every perception is fiction



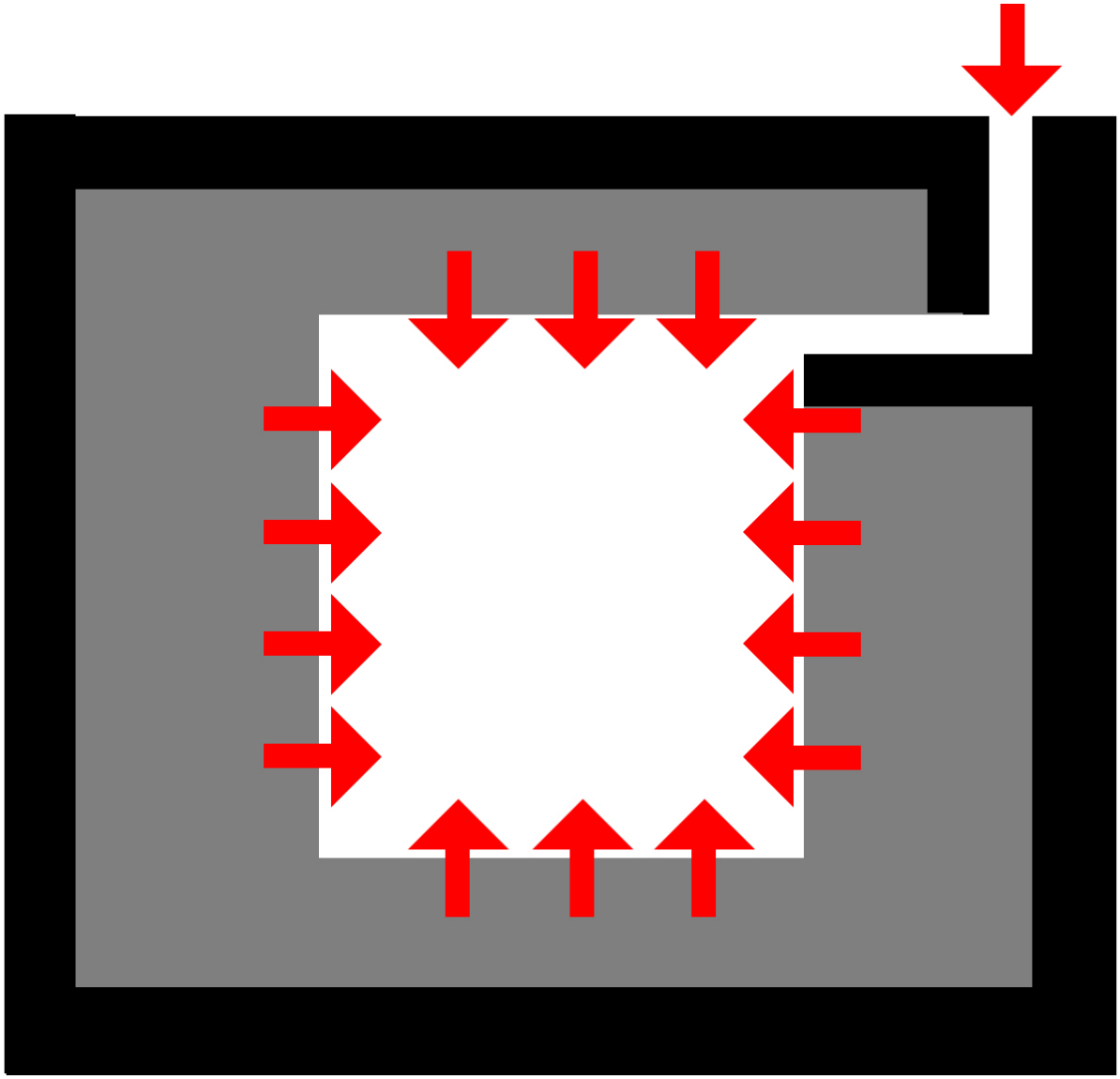
Every self at every moment yields a uniquely different interpretation, each one of these interpretation yield a private self-and all past interpretation of the same self at a different time, or different interpretation of different selves at the same moment - create simultaneously a public as opposed to each of the private.

I-now is private self, and **I-a-while-ago** is part of the public.

Past self becomes a phenomenon.
The limit between the current self and past self is the interpretation of the phenomenon.


Interpretation
Self
Reflection
Perception
Phenomenon

5
Challanges of The Courtyrad House



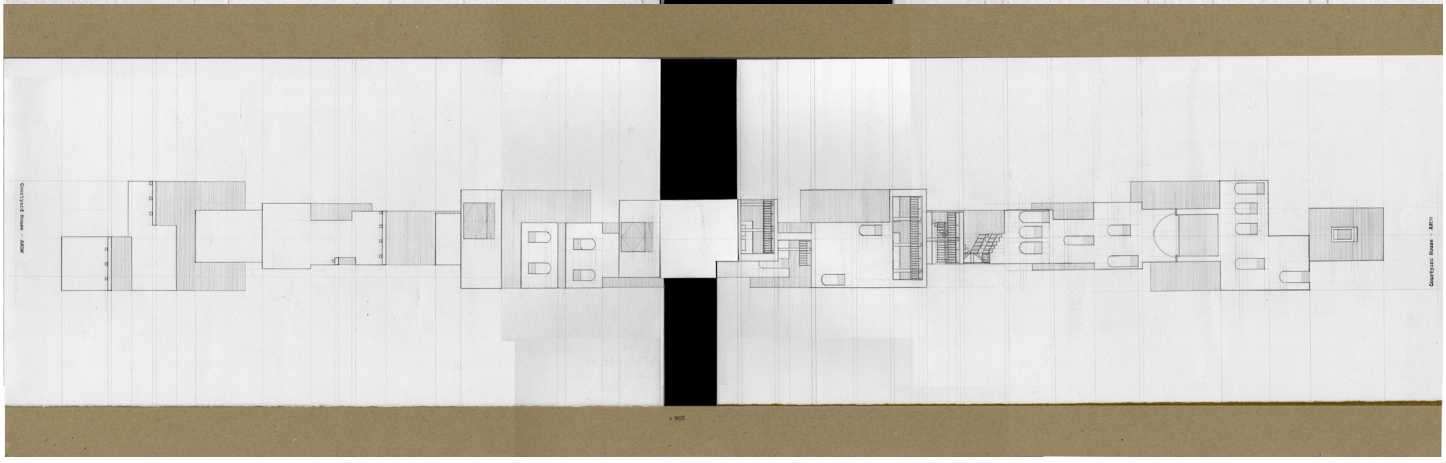
Typology/Ideology of the Syrian Courtyard House

Syrian courtyard house is a clear example of the influence of ideology on architectural typology. The house opens inward, and function as a wall outward. the enclosed spaces are boxes separated by thick walls and are connected through the courtyard. This typology reflects a mentality which celebrates autonomy, and accept only inward transparency.

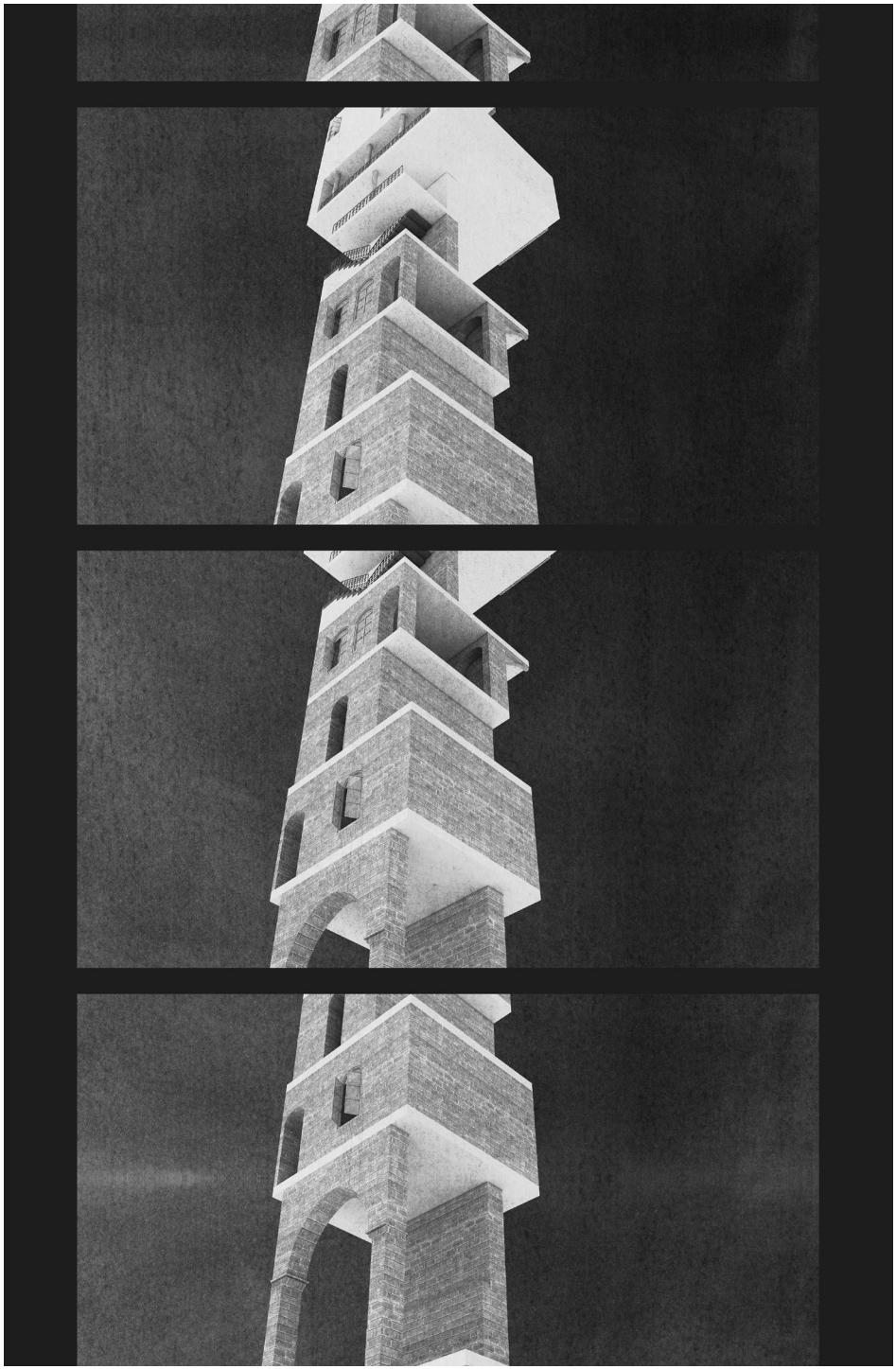
5.1 Tower House.

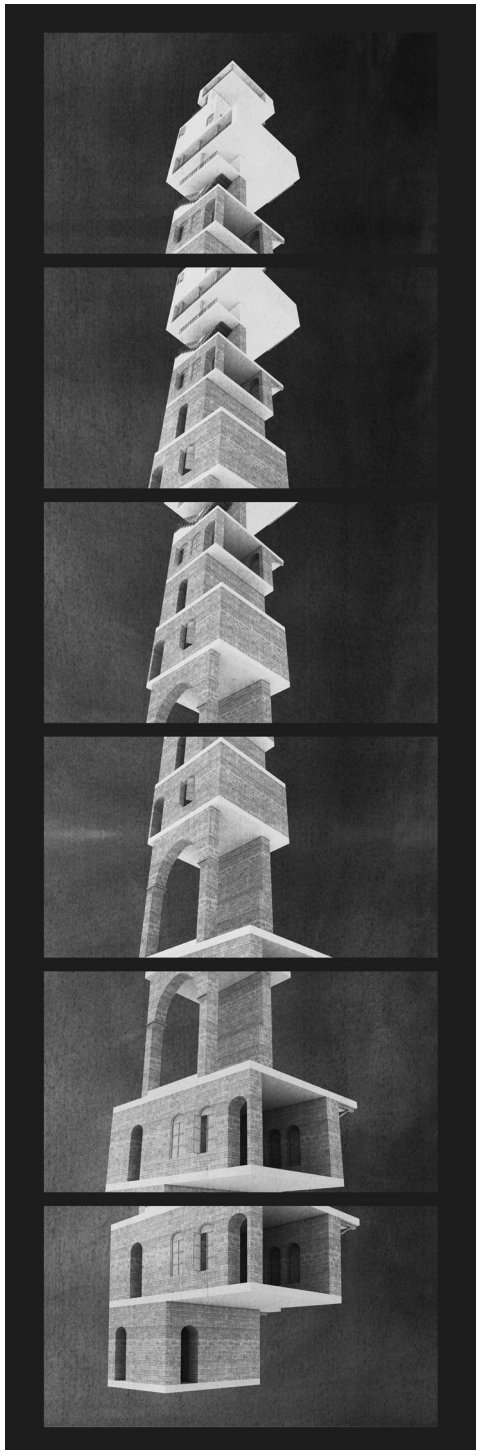
This is an analytical project, which reveals the autonomous nature of each of the private spaces of the house.
The tower has two sides; a public side facing the courtyard, and a private side facing outwards.

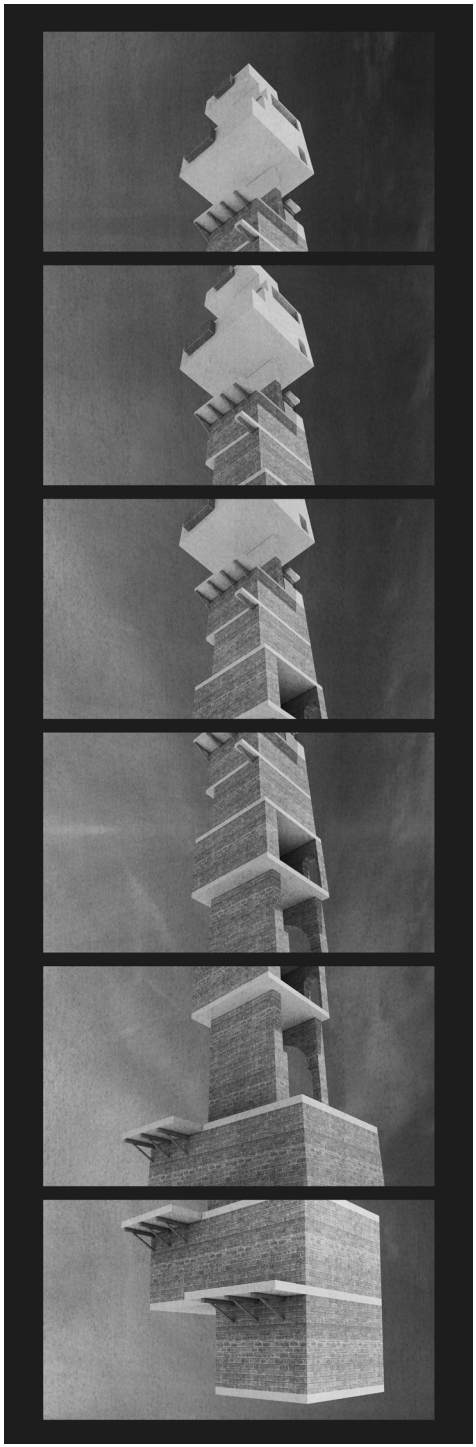
The drawing is a 90 degree -Hejdukian- axon of both sides of the Tower.
The third dimension is hidden, and is revealed when called an "Axon"

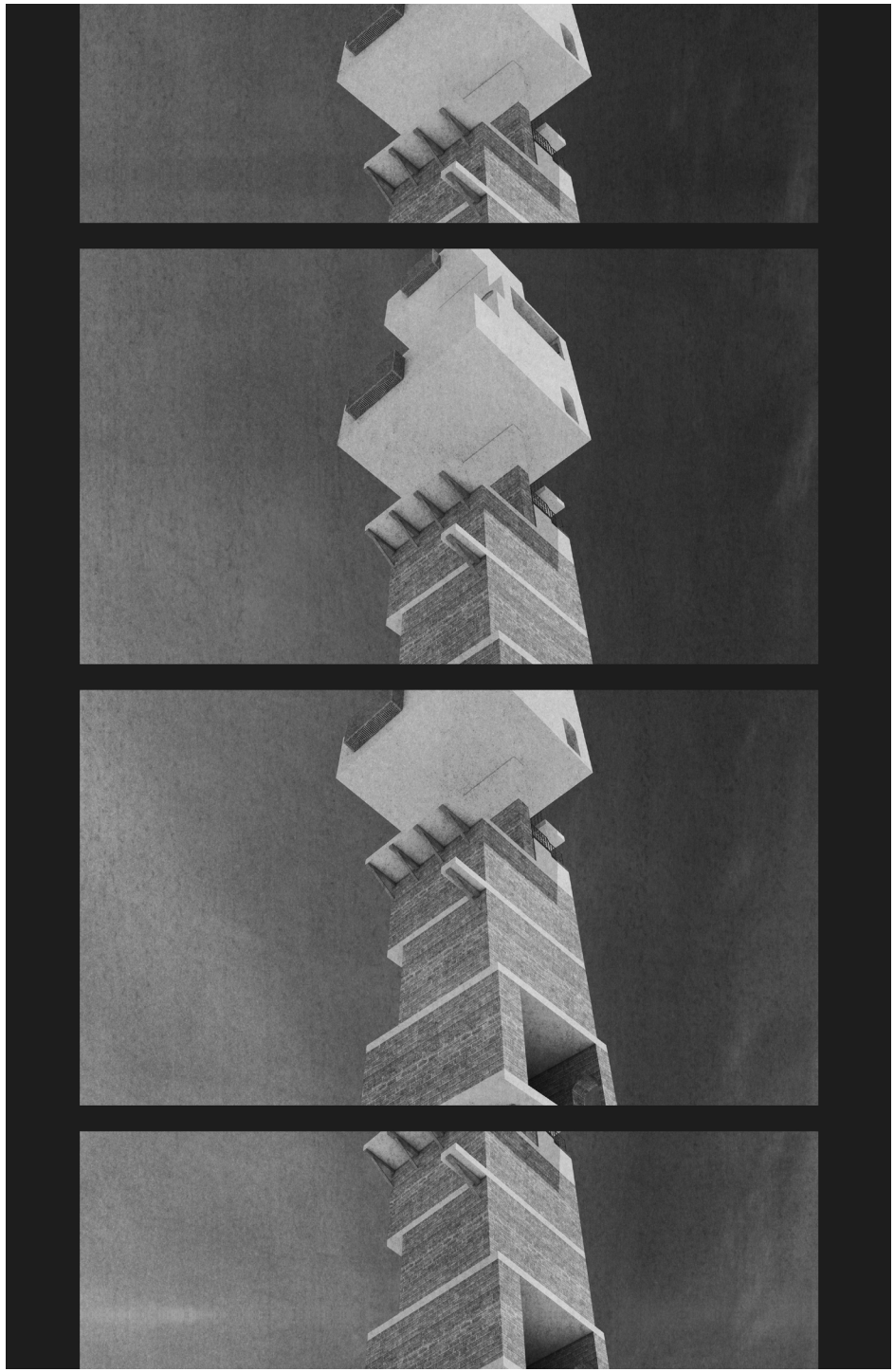


Courtyard House - AXON

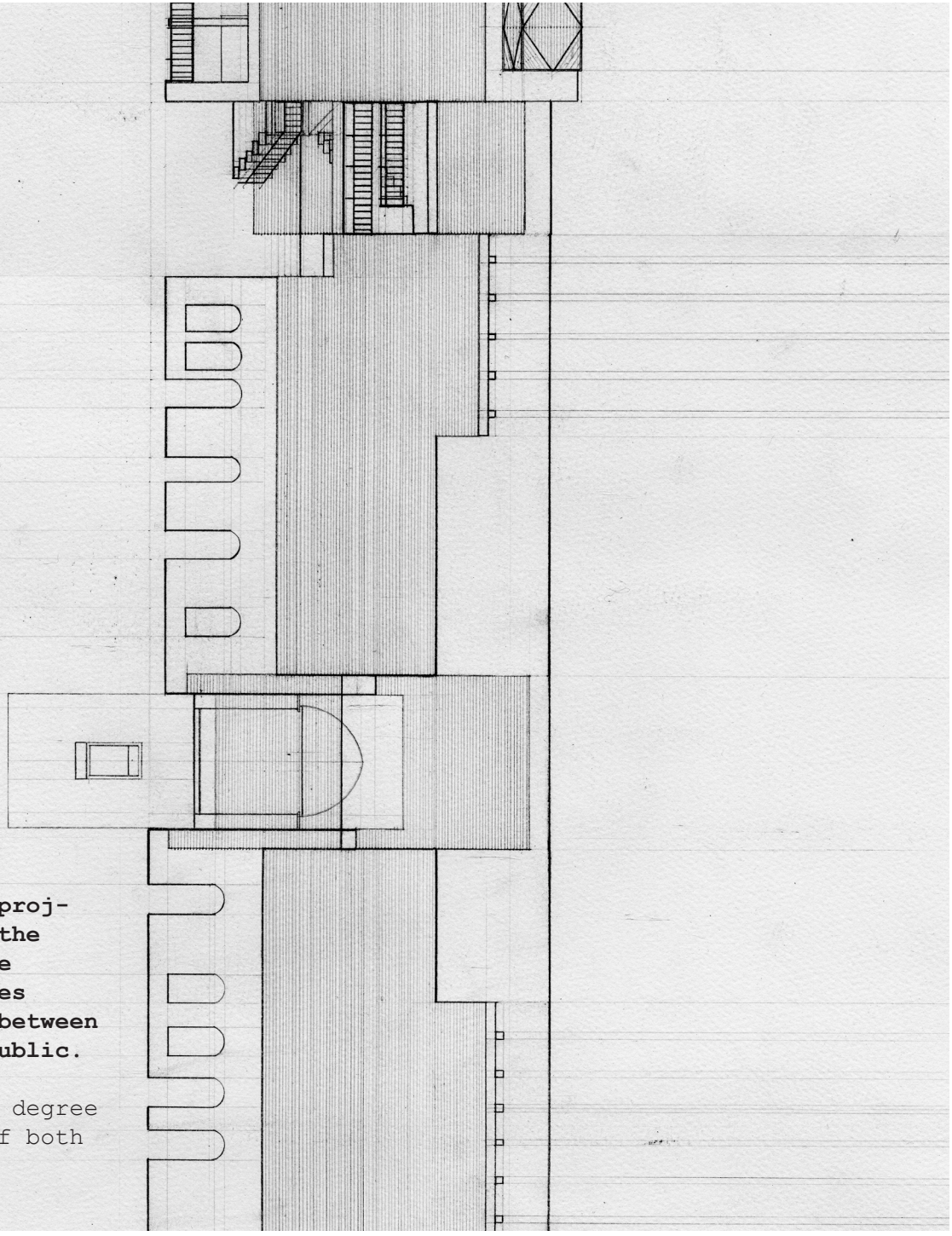






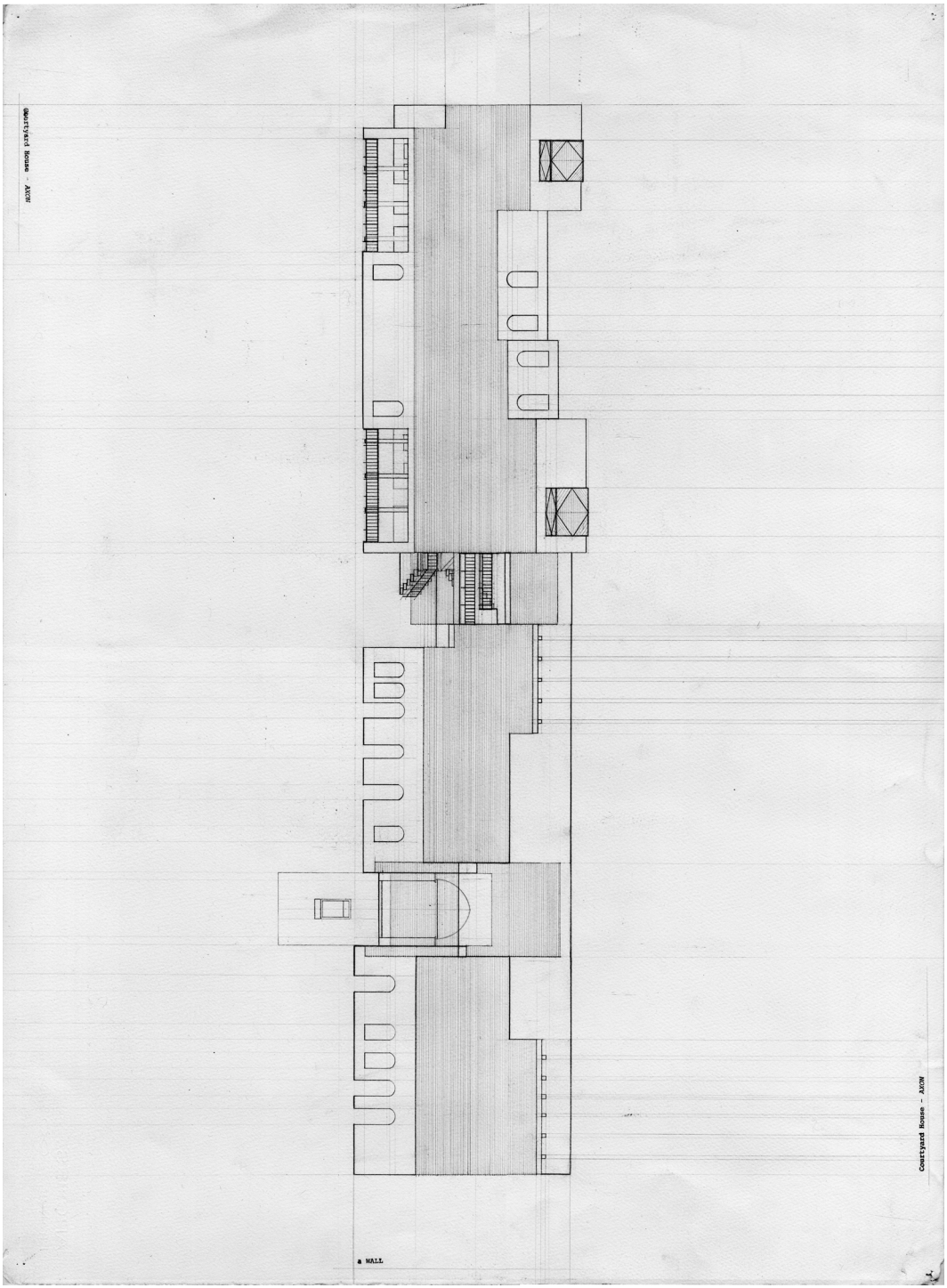


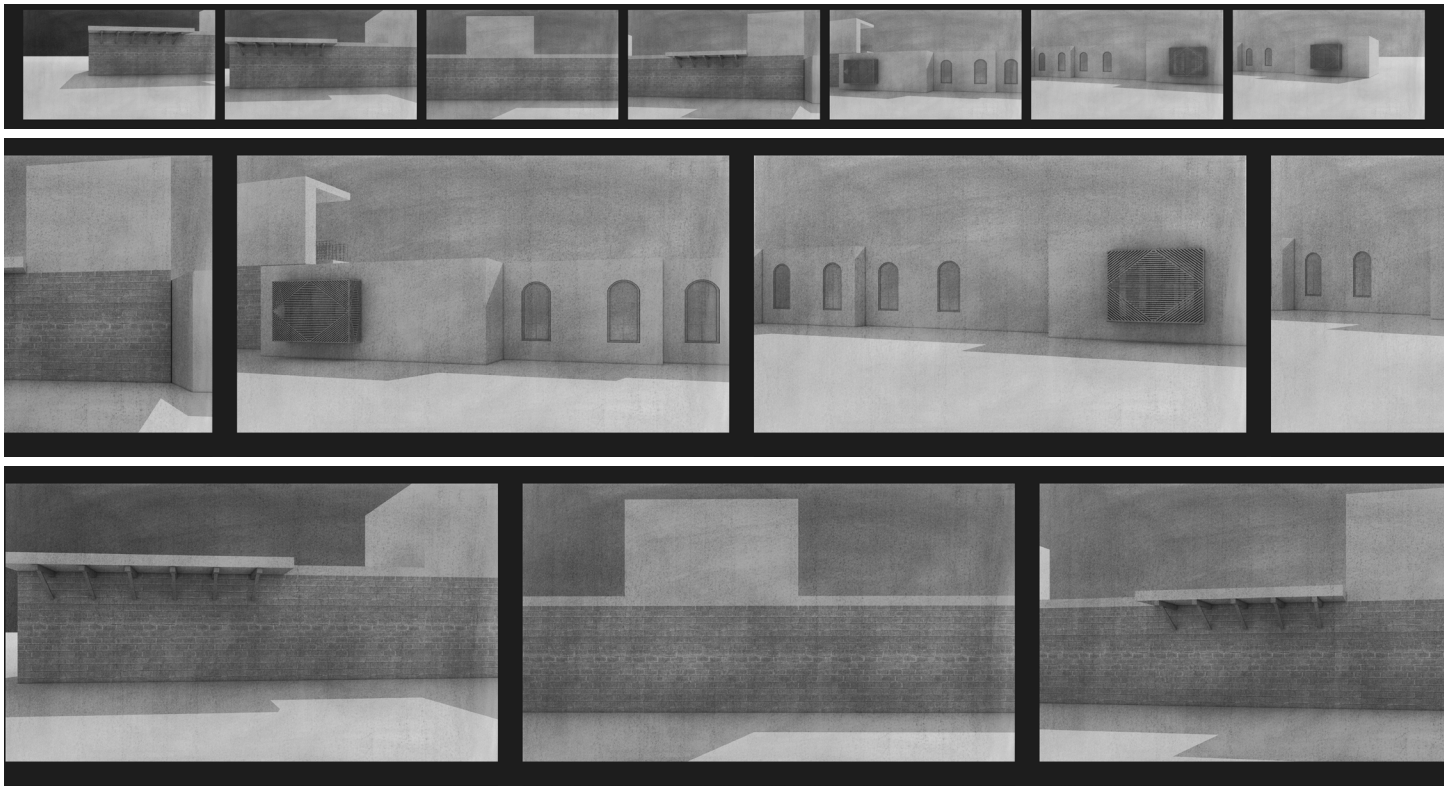
5.2
Wall House



Another analytical project, which reveals the two-sidedness of the house. Private spaces function as a wall between chosen and random public.

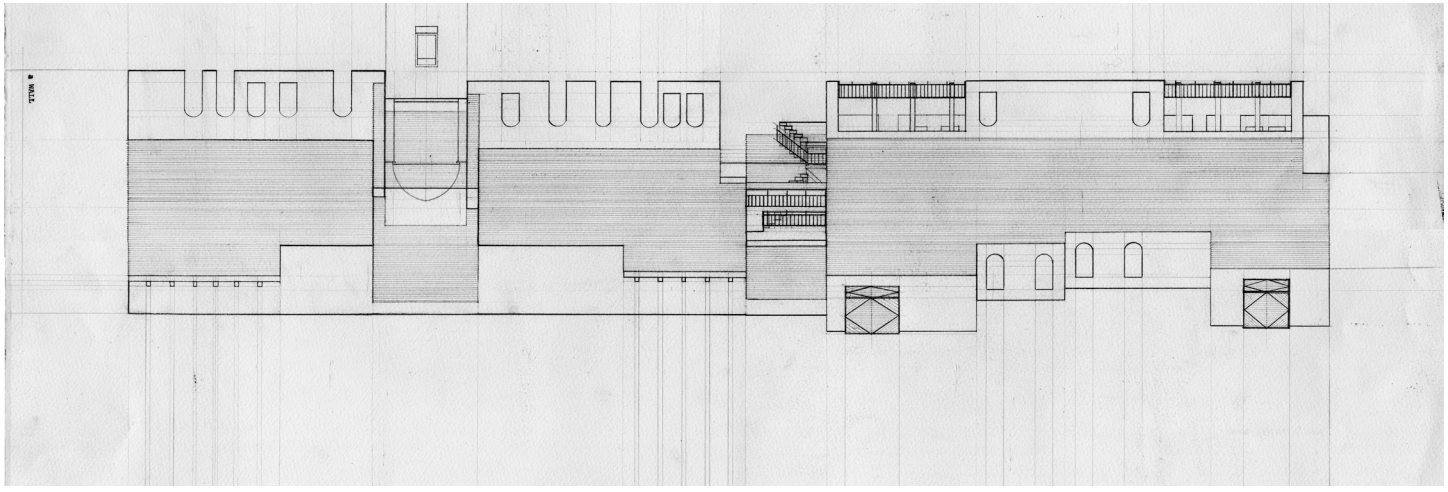
The drawing is a 90 degree -Hejdukian- axon of both sides of the Wall.

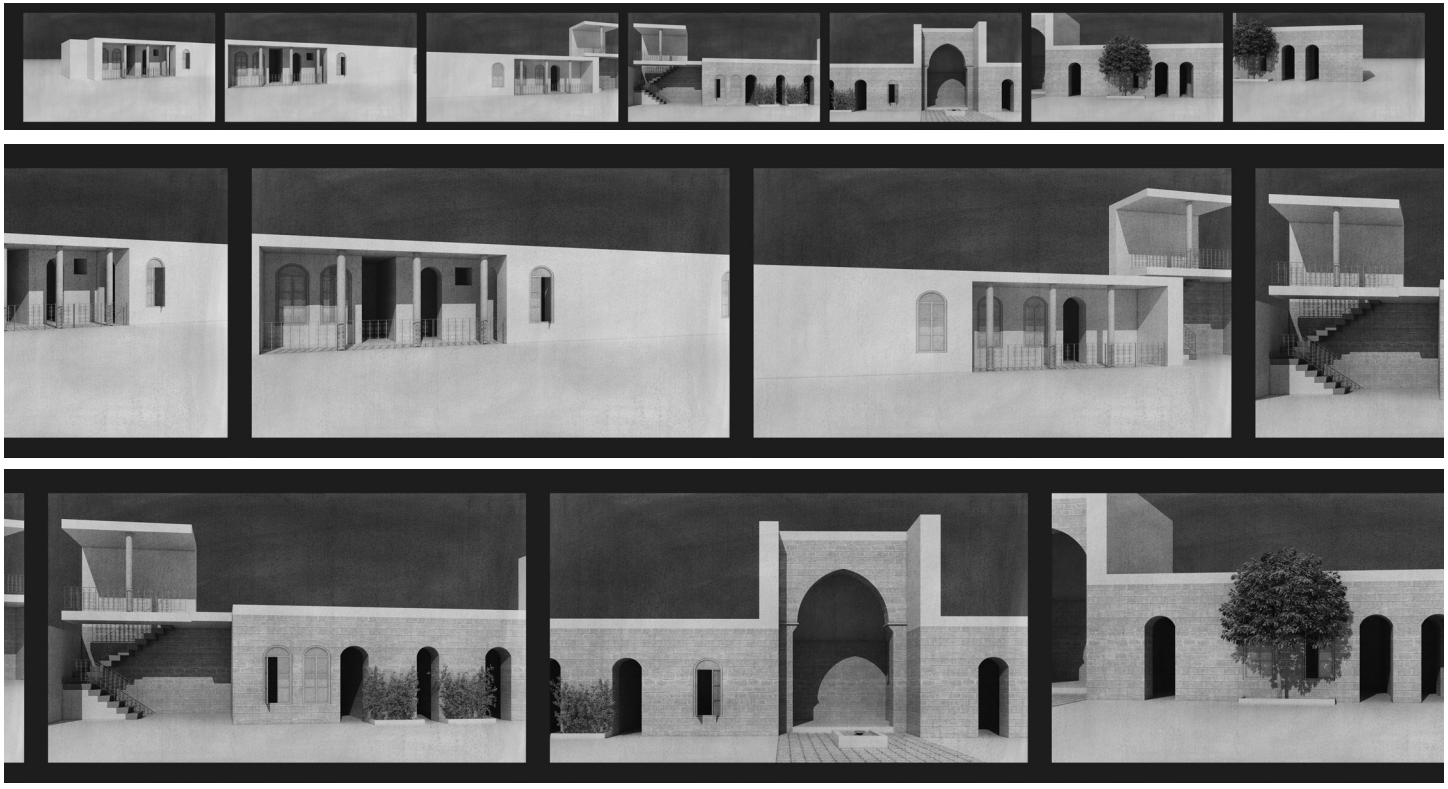

Courtyard House - AXON
a WALL
Courtyard House - AXON



The Private Side of the Wall.

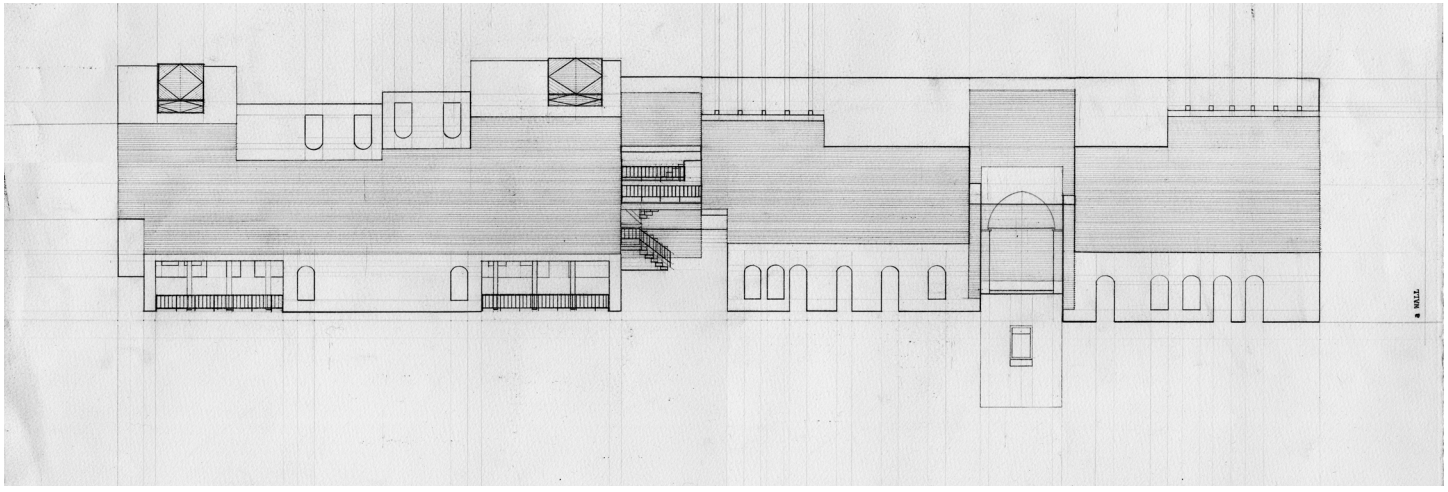
The Wall is constructed by moments of inhabitation; of position in time.





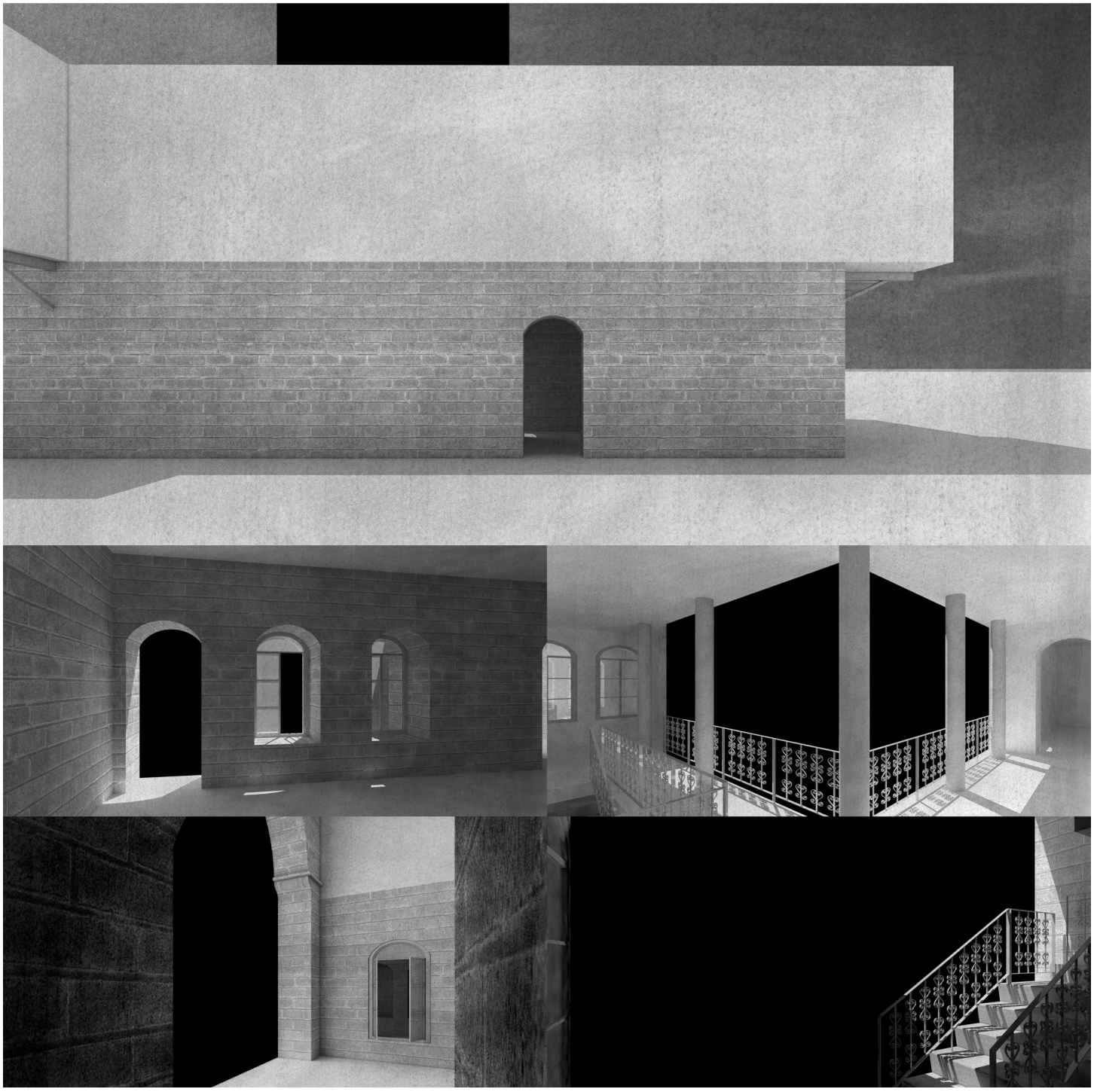
The Public Side of the Wall.

The Wall is constructed by moments of inhabitation; of position in time.



5.3
Void
House

or
The dysfunctionality of the courtyard House...



5.4 Apertures of private and Public

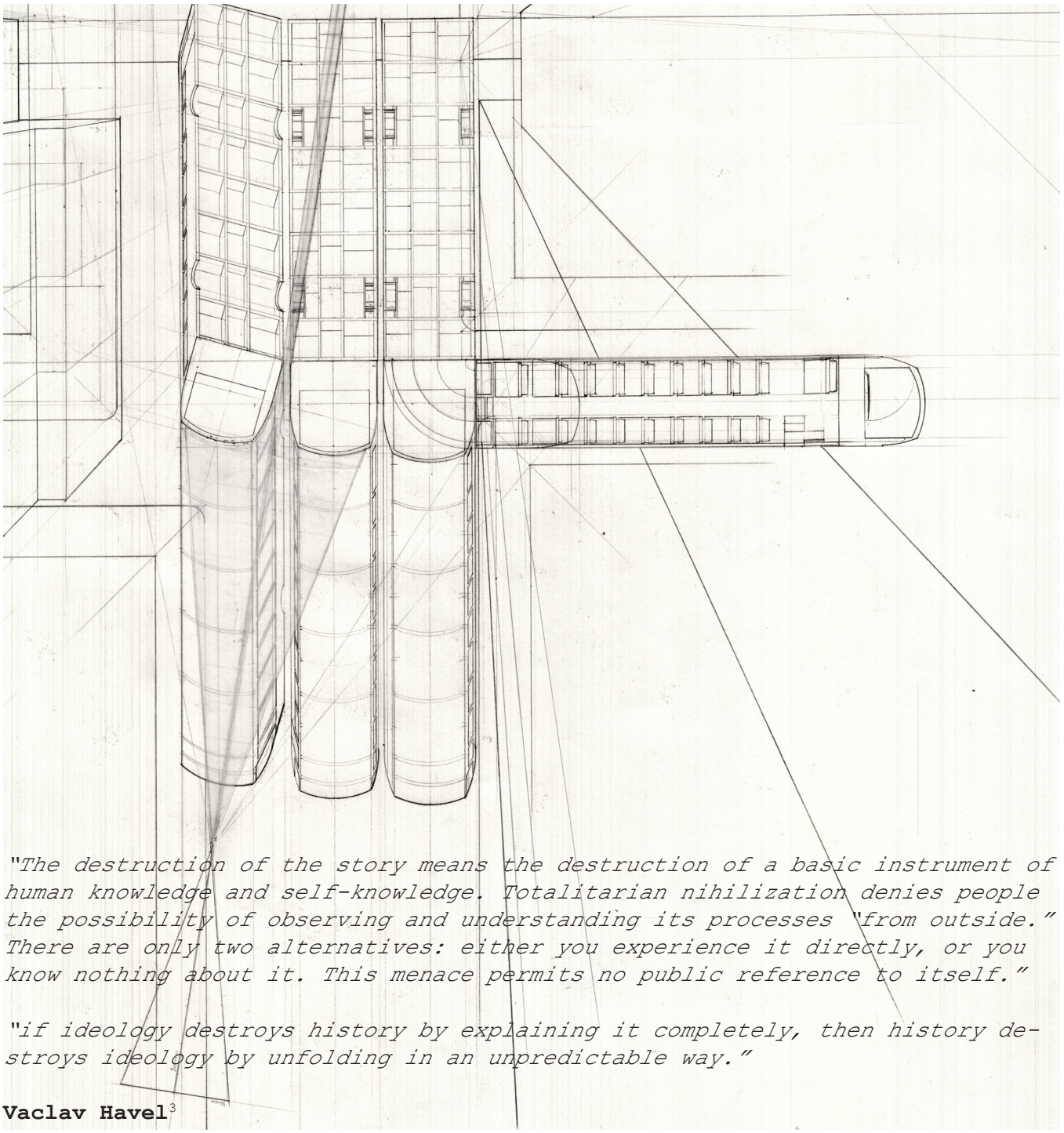
Types of filters in the courtyard house

Left:
Openings to the courtyard. Transparent, allowing a direct visual connection between the rooms and the courtyard.

Right:
Openings to the outside. have extra layers of privacy “protection”. Openings do only exist to facilitate the needs of light and ventilation.

6
Four Stories of F(r)iction

-Each is a critique of ideology.
-Each is about the friction of fiction and reality, or as I like to call it, a friction of fictions.
-Each is a specific situation of private and public
-Architecture is the story.

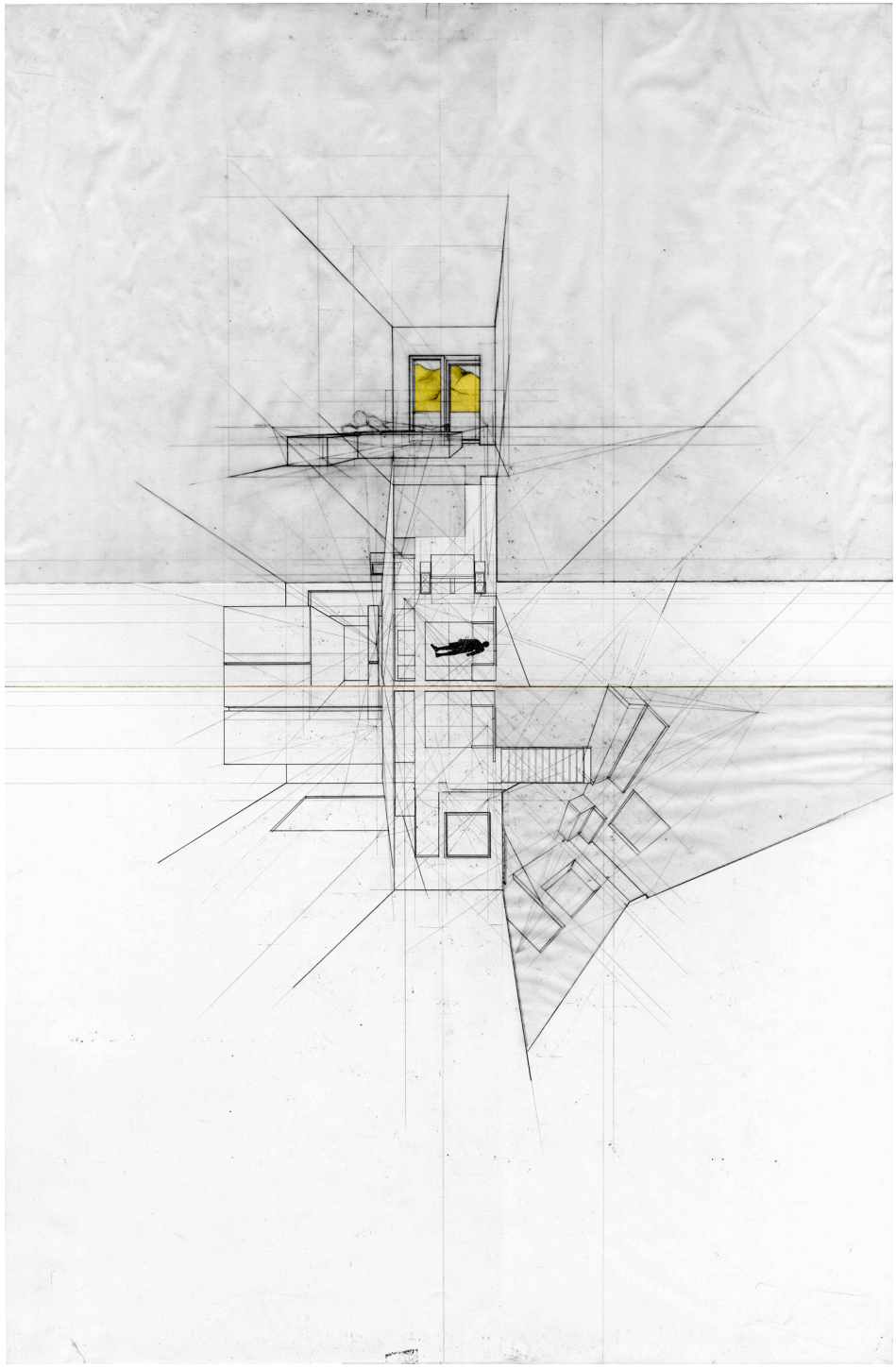


"The destruction of the story means the destruction of a basic instrument of human knowledge and self-knowledge. Totalitarian nihilization denies people the possibility of observing and understanding its processes "from outside." There are only two alternatives: either you experience it directly, or you know nothing about it. This menace permits no public reference to itself."

"if ideology destroys history by explaining it completely, then history destroys ideology by unfolding in an unpredictable way."

Vaclav Havel[3]

6.1 A Story of a Small Room

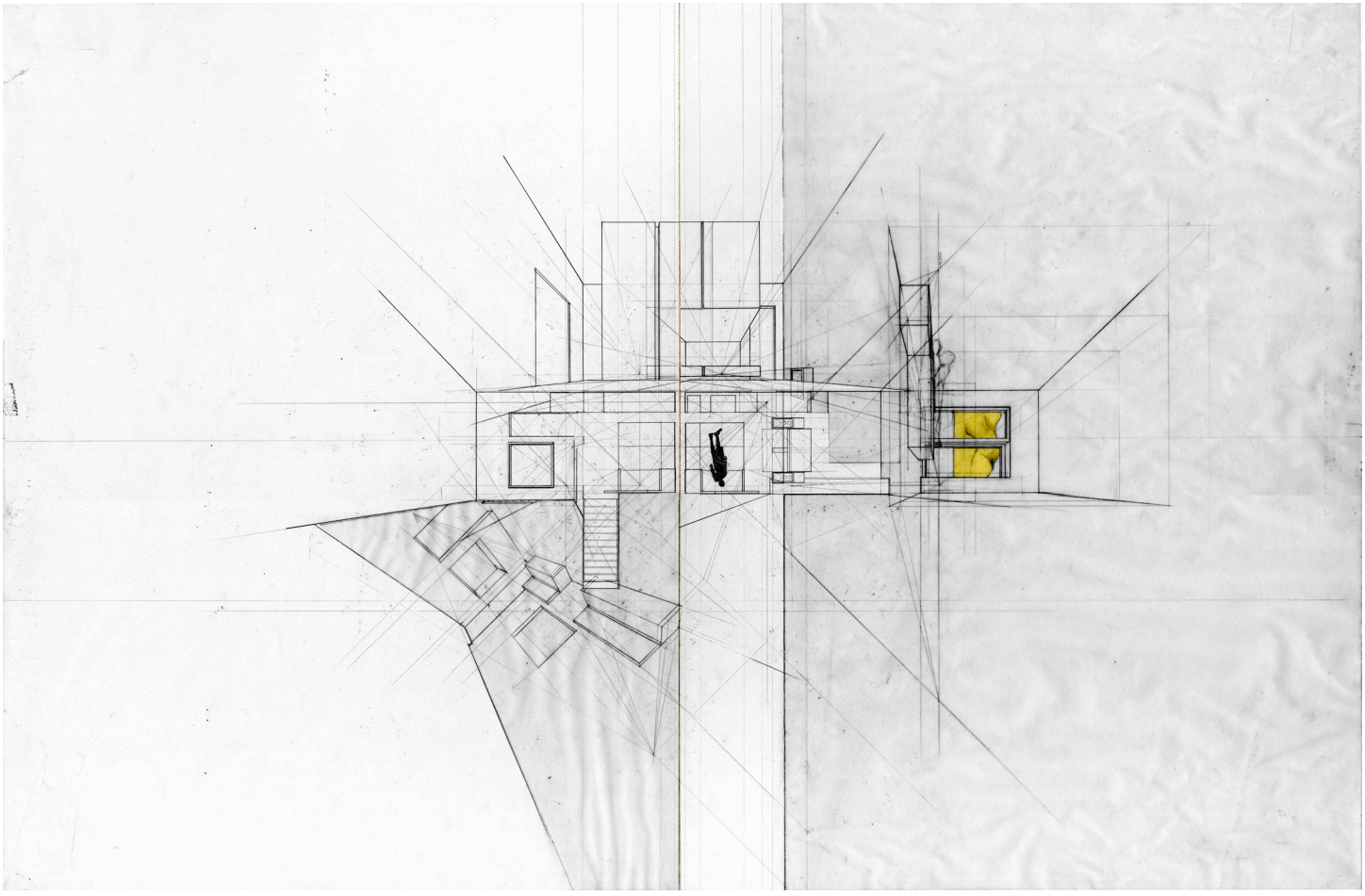


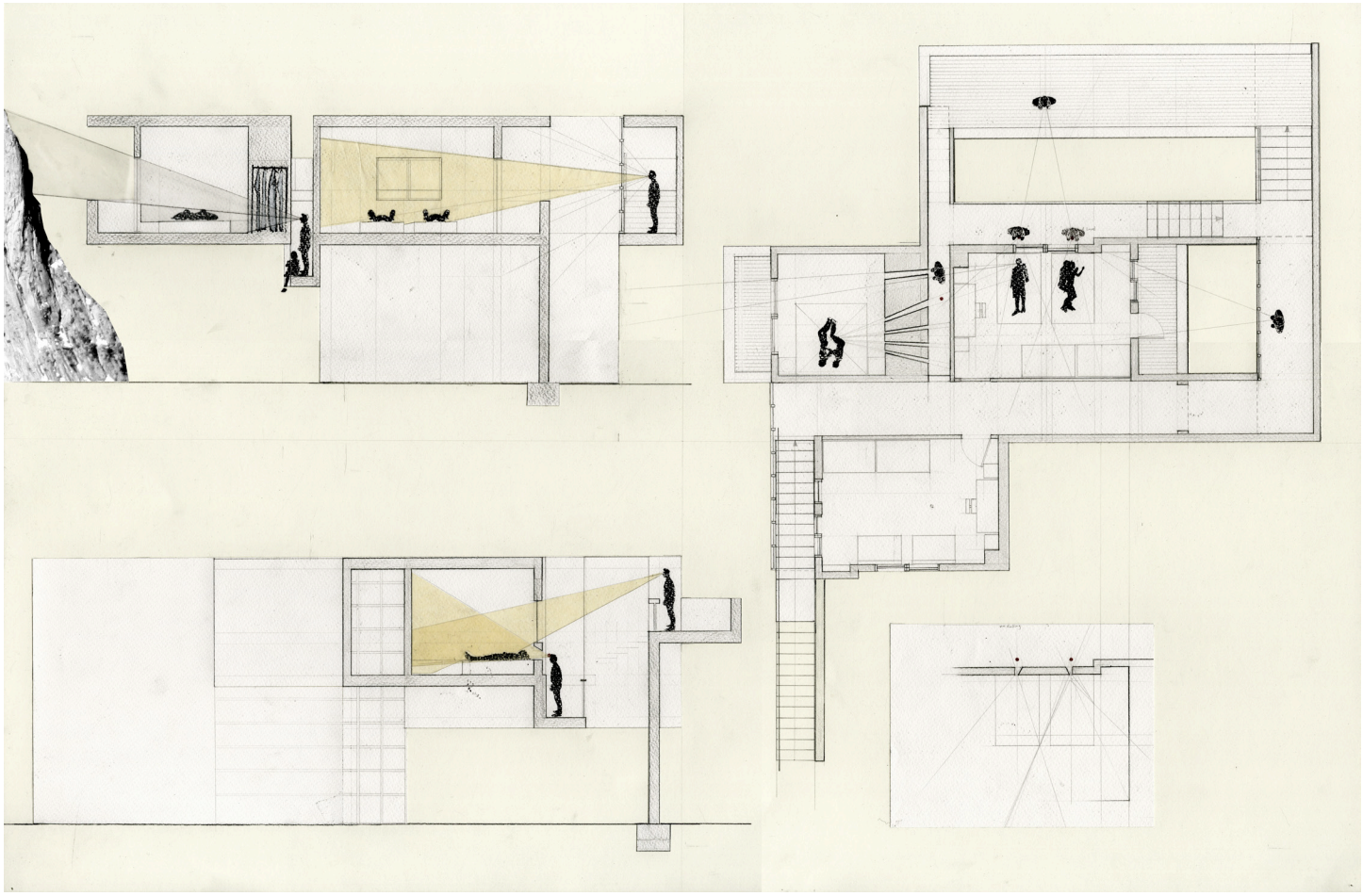
A small room in an apartment building.
Two brothers live in it, sometimes visited by their girl-friends.
The parents' room are wall-width away.

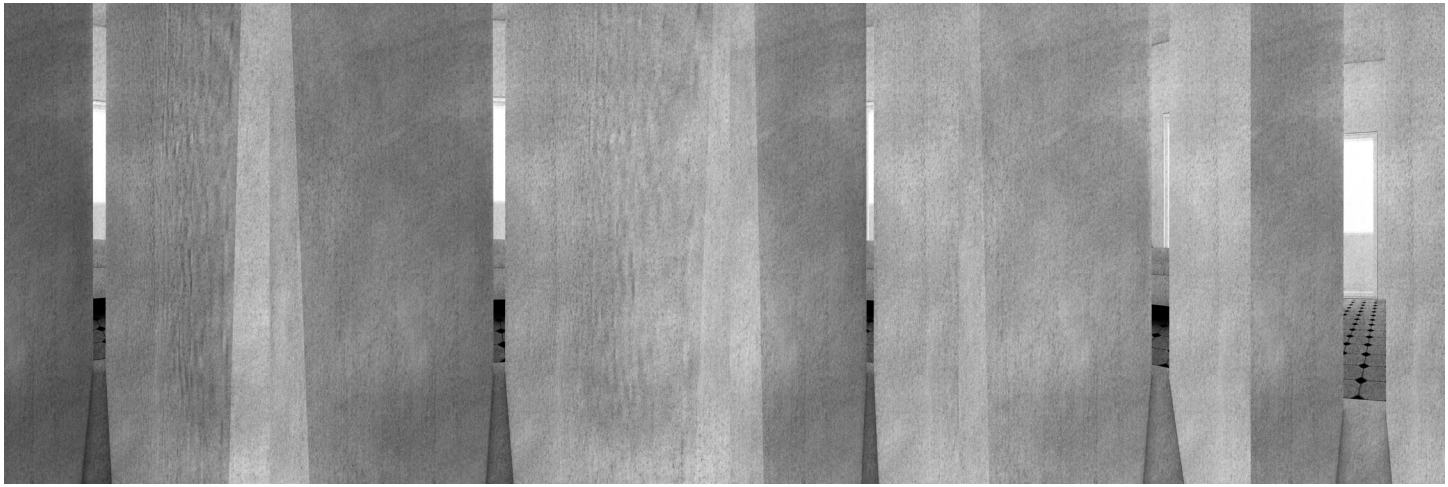
Two sofa-beds determine the private and public condition of the room.
When sofa-beds are in bed condition, no more space is left in the room.
When they are sofas the space becomes filled with friends.

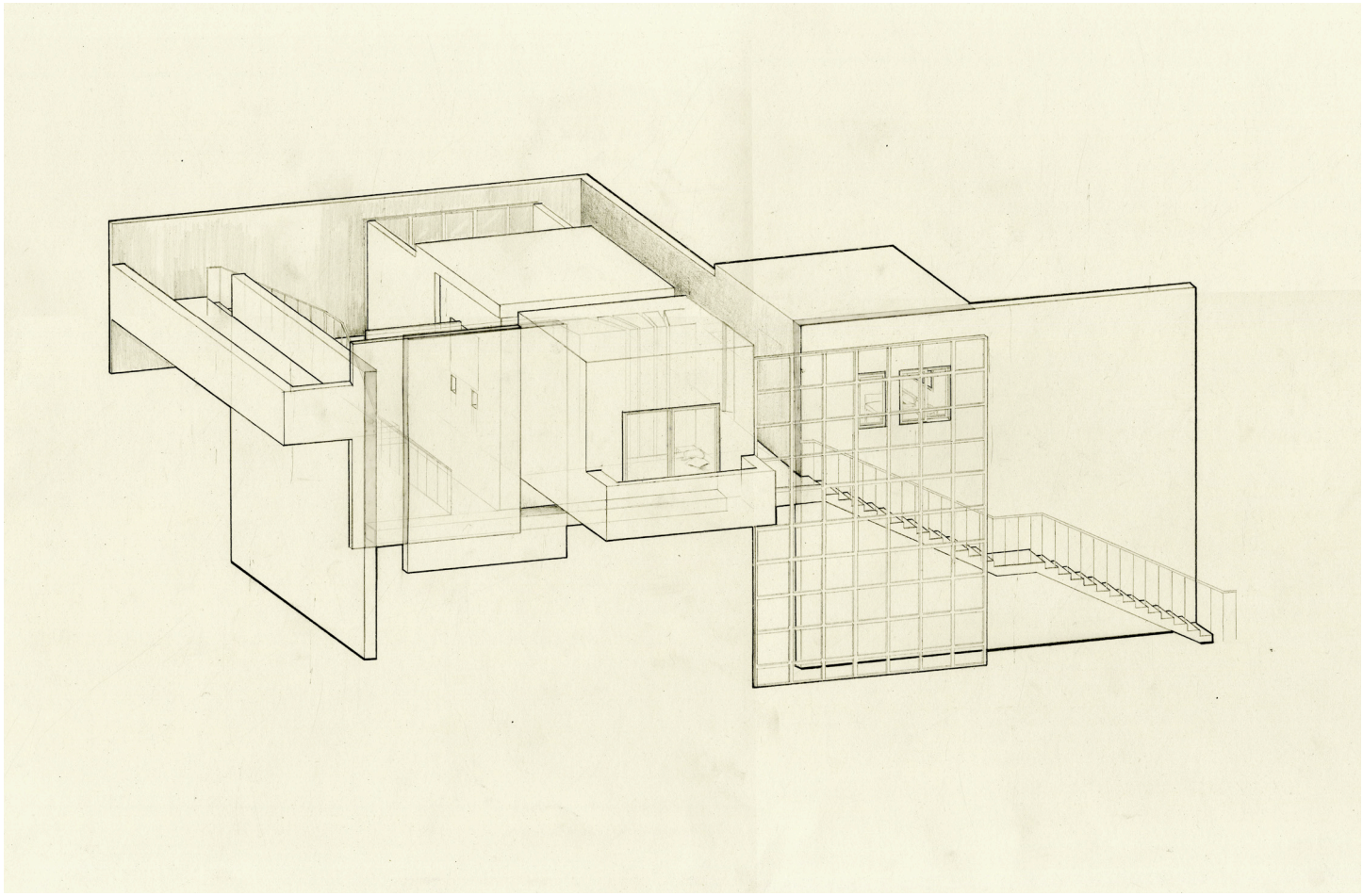
A Story of a Small Room

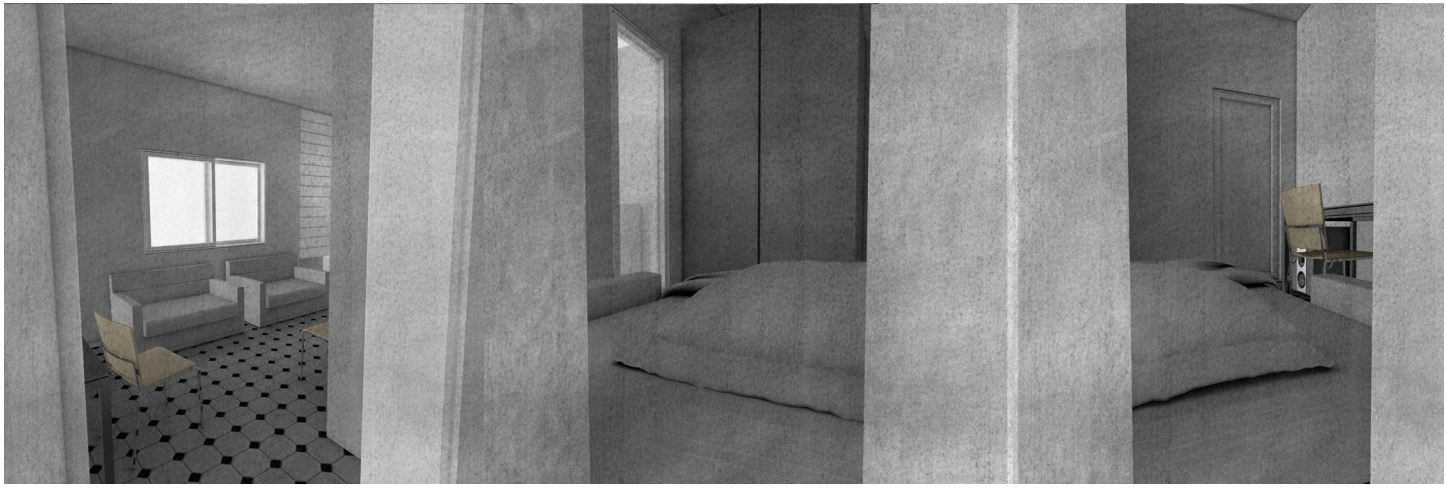
A story telling Space. Architecture is an armature that holds particular moments of private and public in the story.
The inhabitant of the story/Architecture becomes physically part of it only when the room is in its public condition.
The Private moments of the story are only visually accessible, and architecture plays a role of a “viseur” allowing a visual connection.



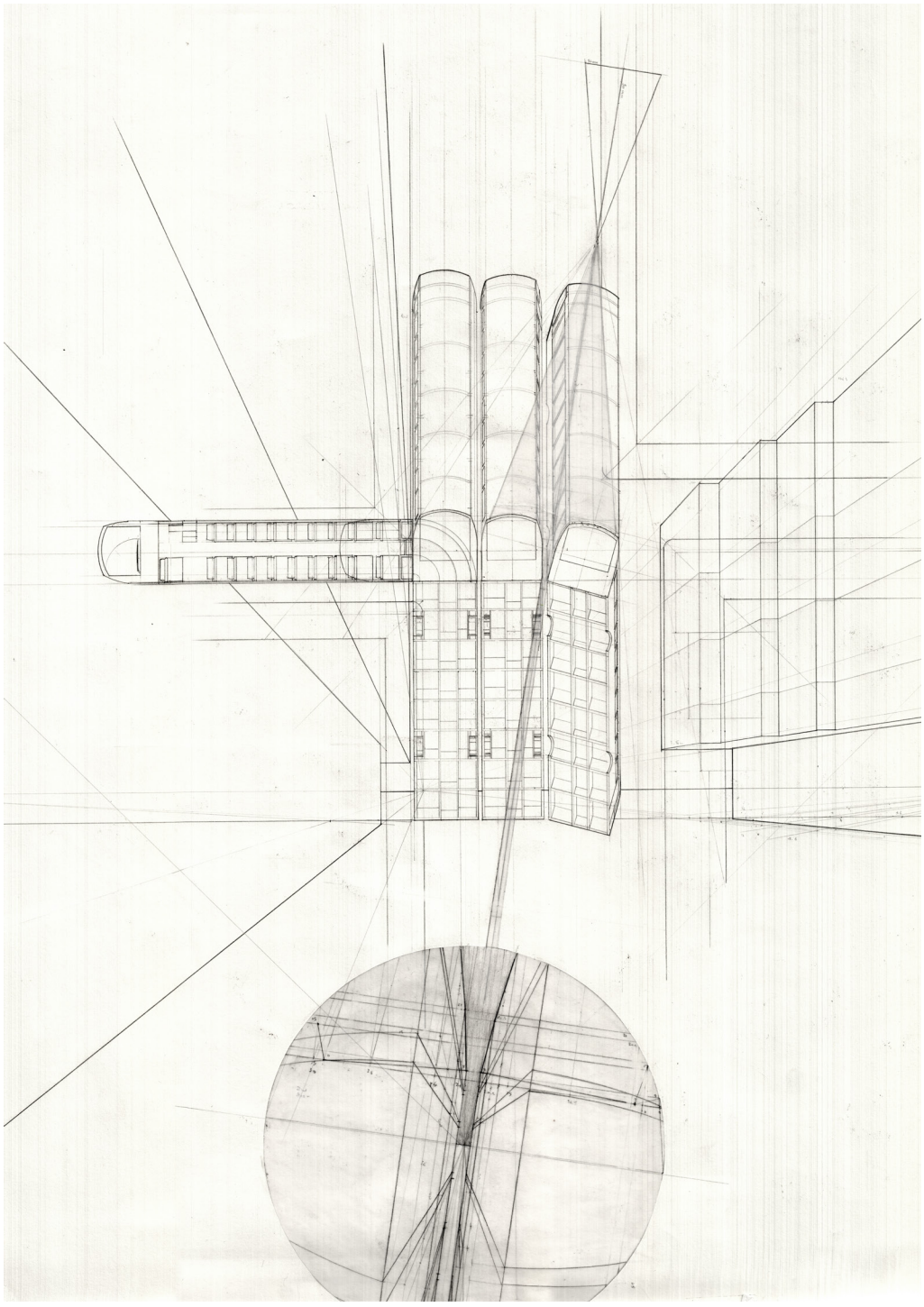








6.2 A Story of a Bus!

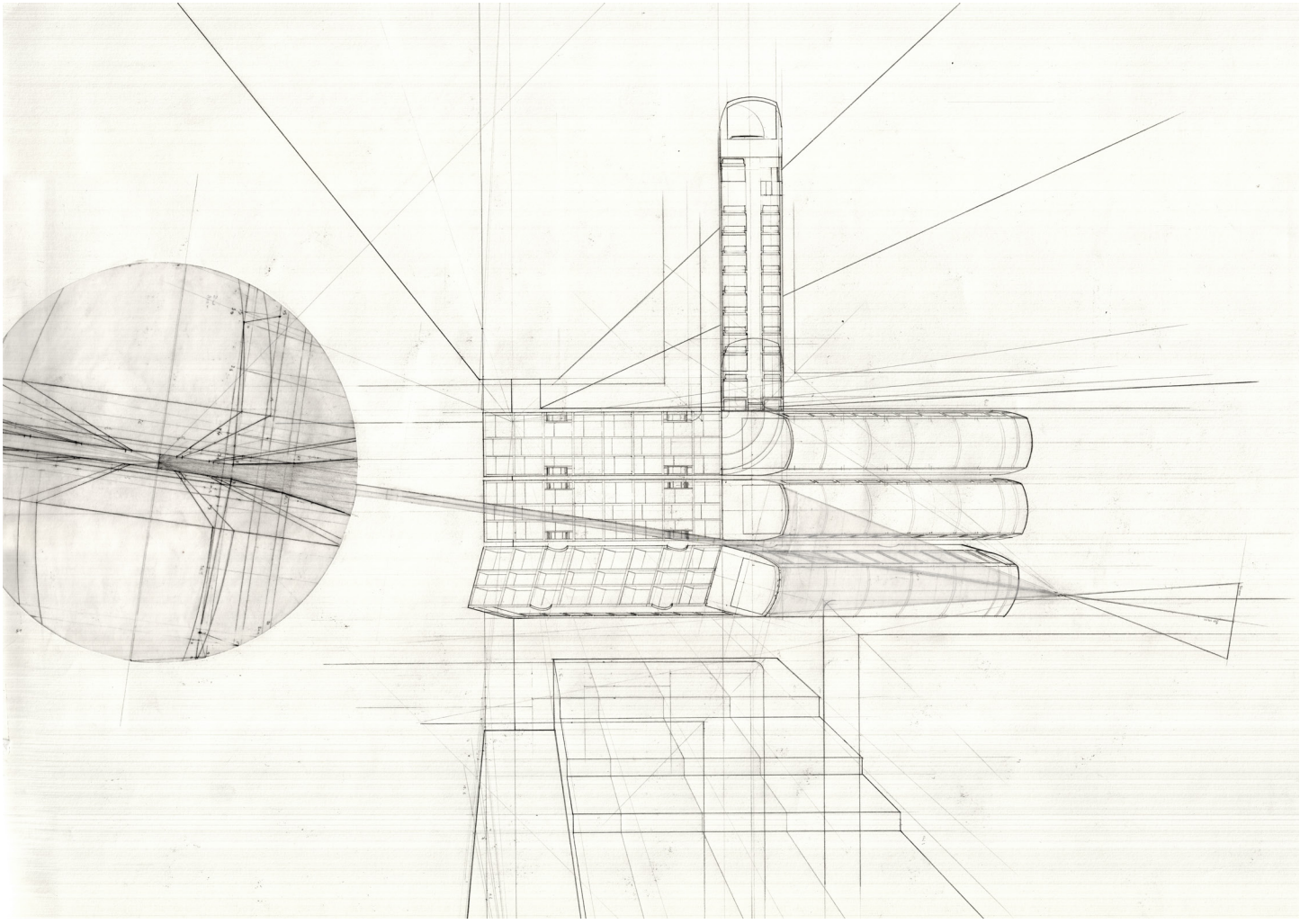


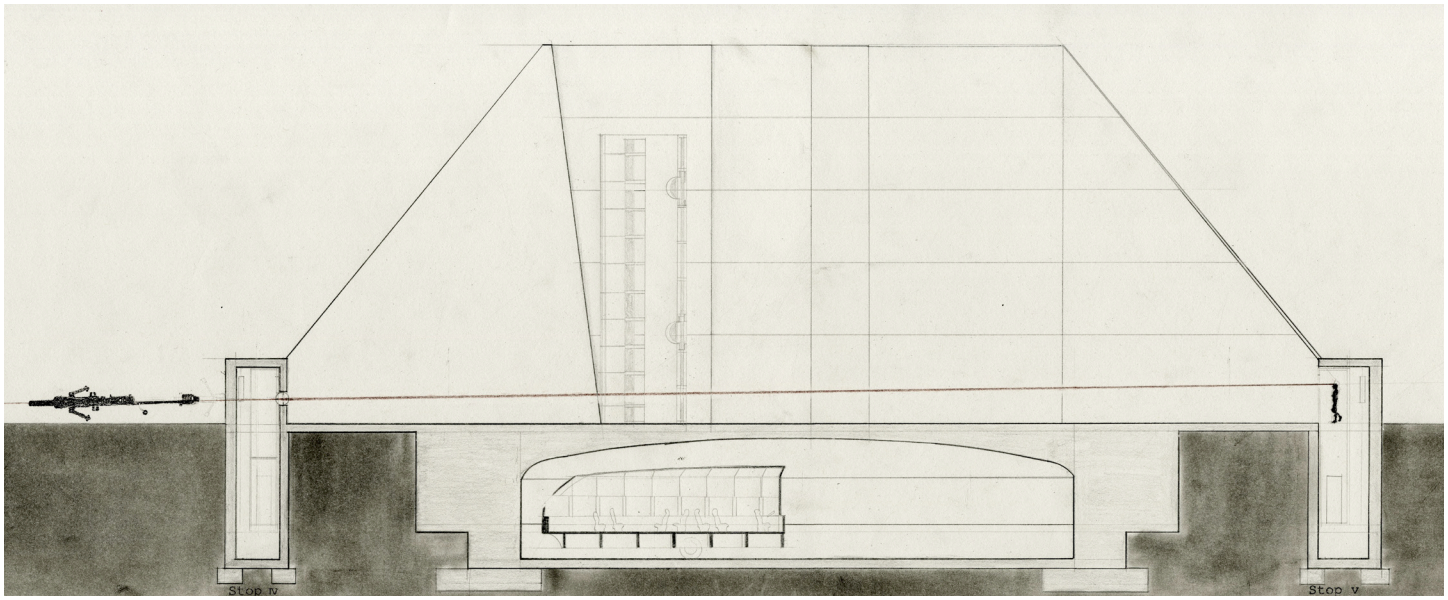
In Aleppo the second biggest city of Syria, and due to the current situation over there, people started to use public buses as wall of bullet barriers to protect themselves from snipers[4].

Once upon a Bus!

Occupying this story/Architecture is being occupied by it... inhabitants are put in a position where they have no option but to choose between being a sniper, or a victim.

inhabitants are victims of the architect.

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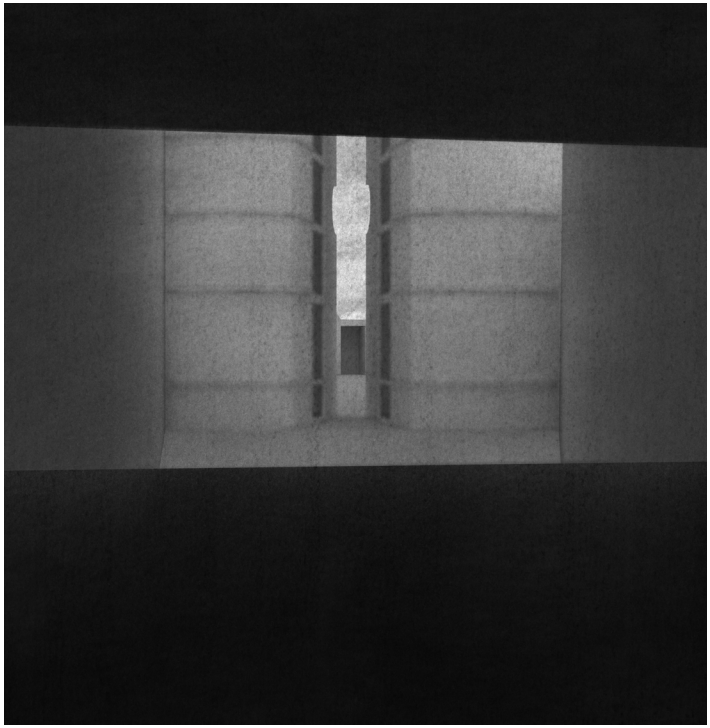
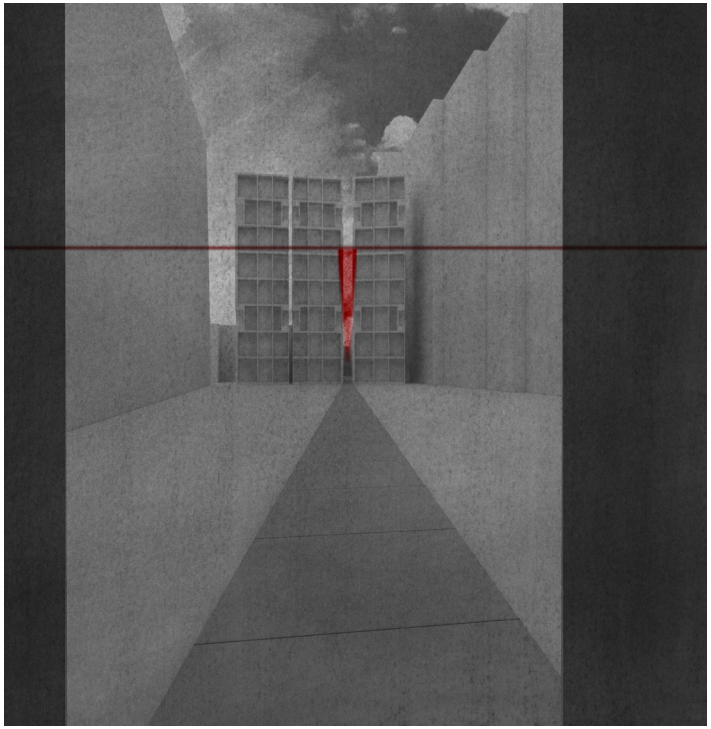
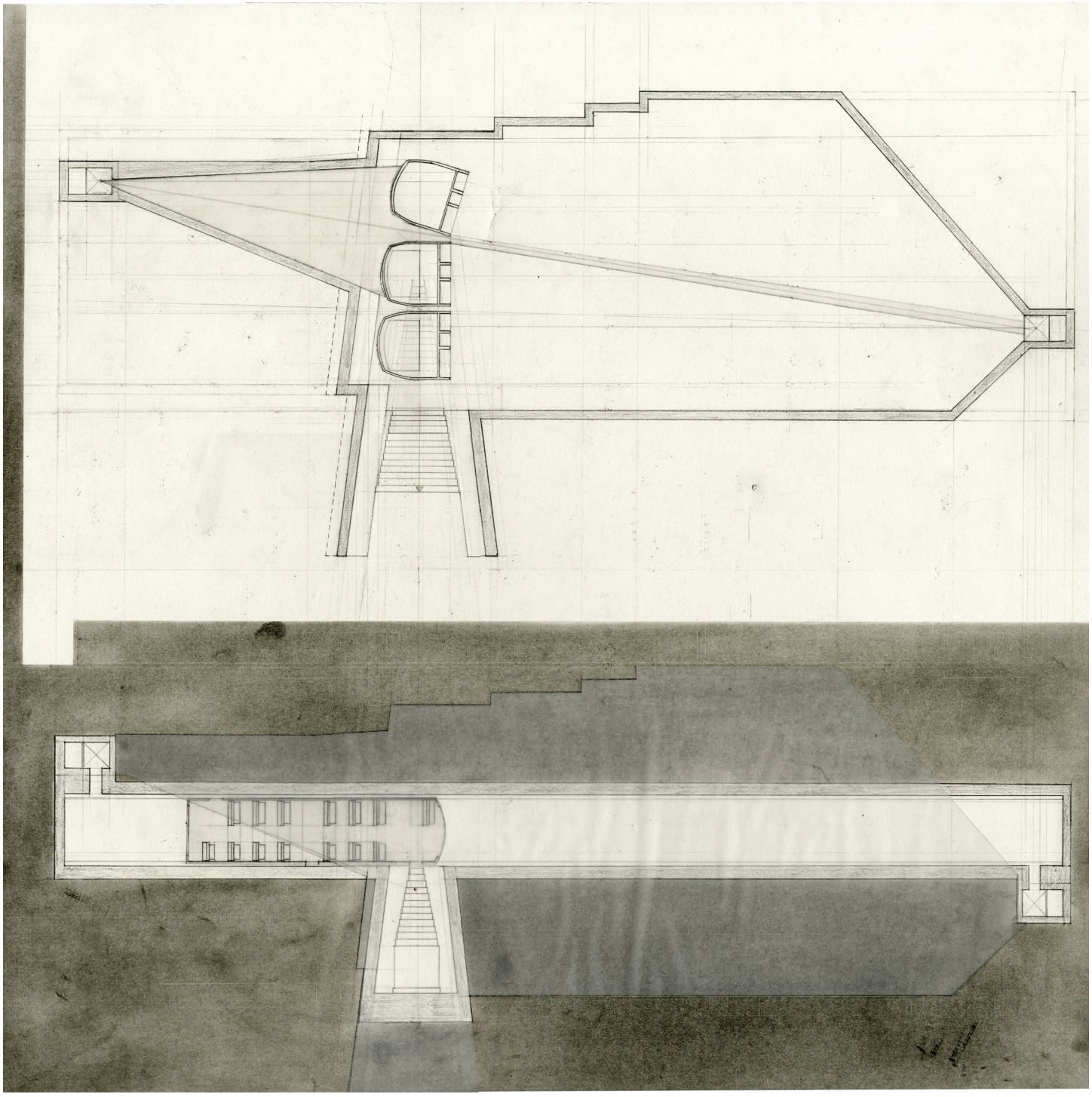
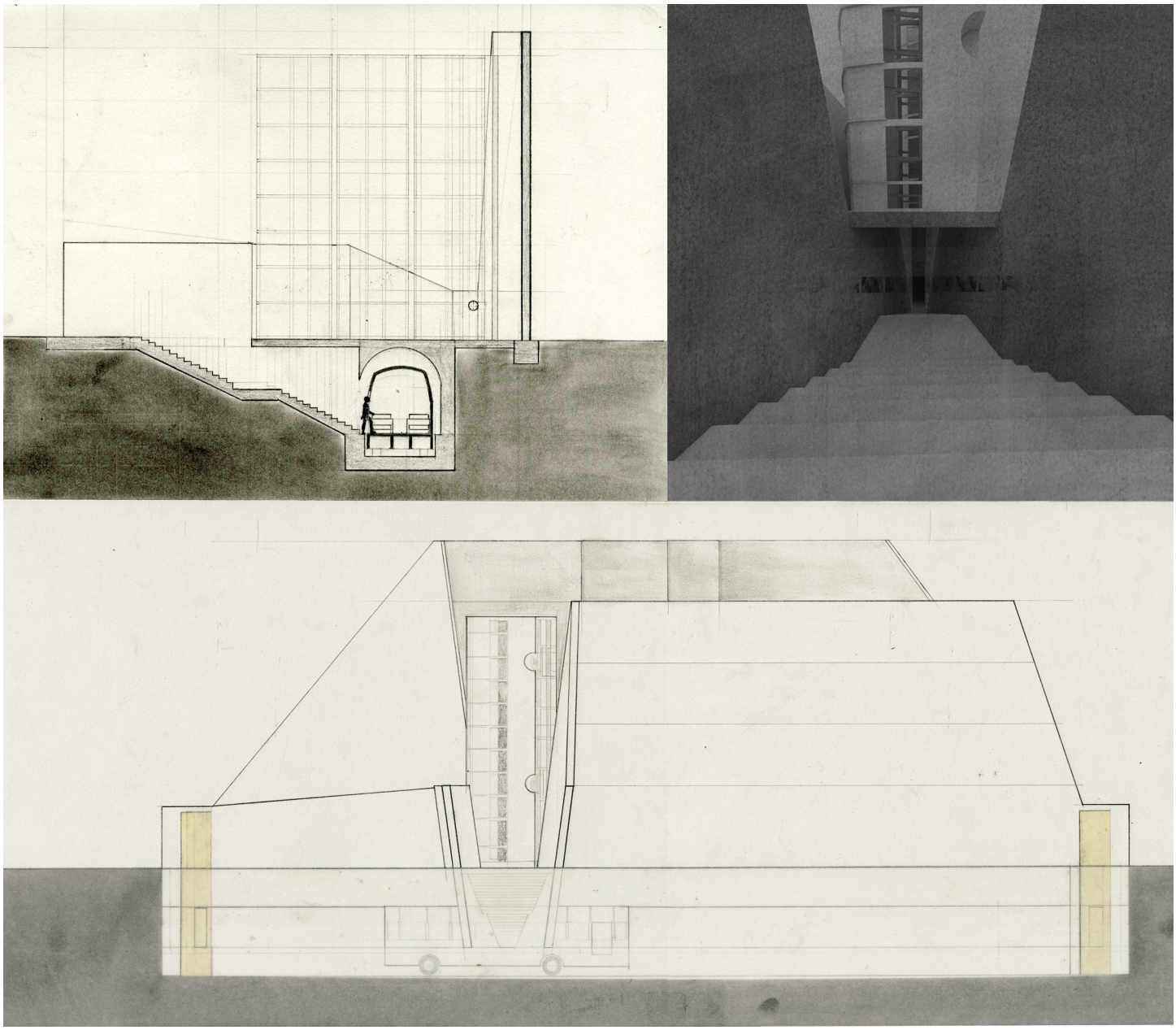
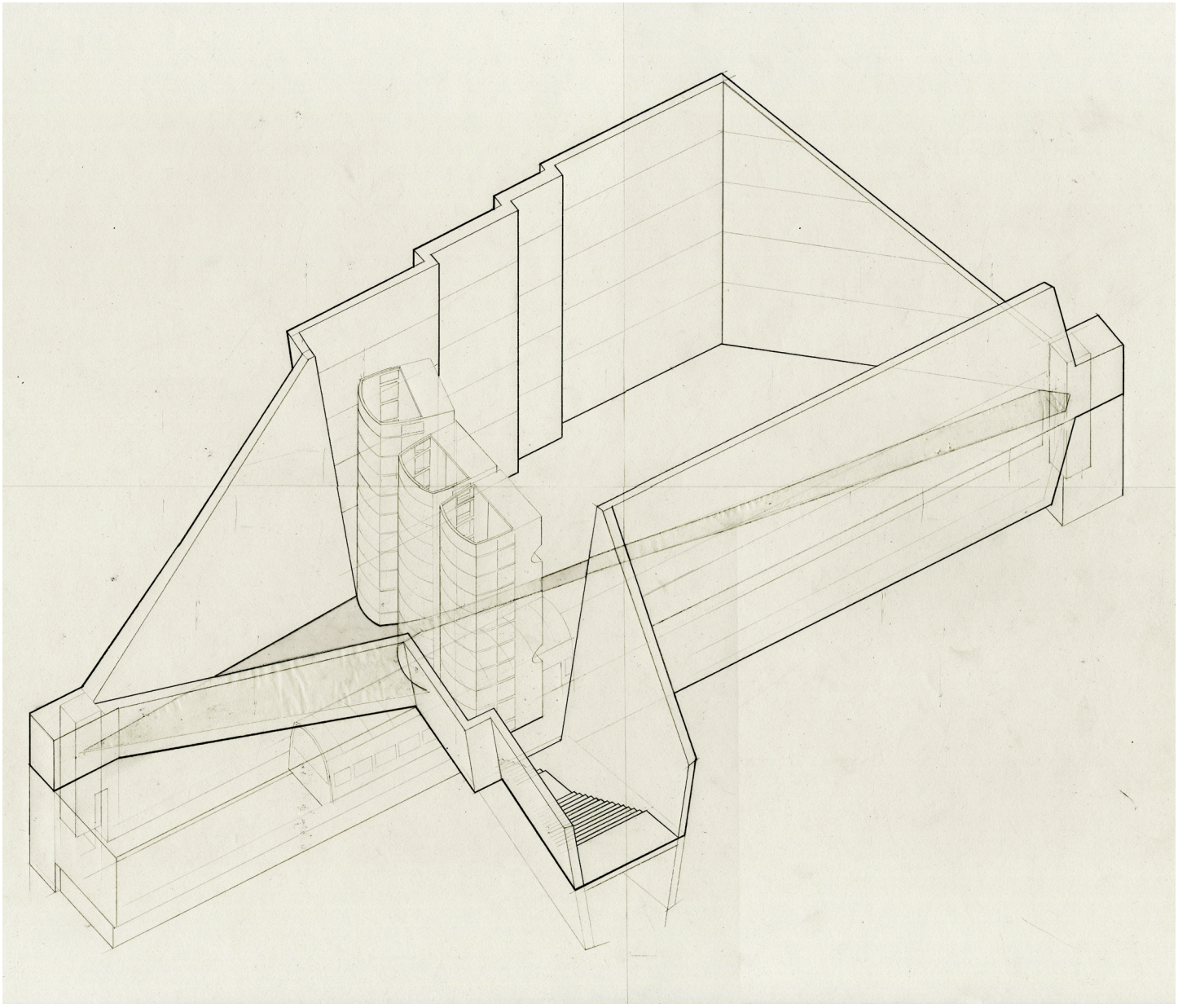
Stop v







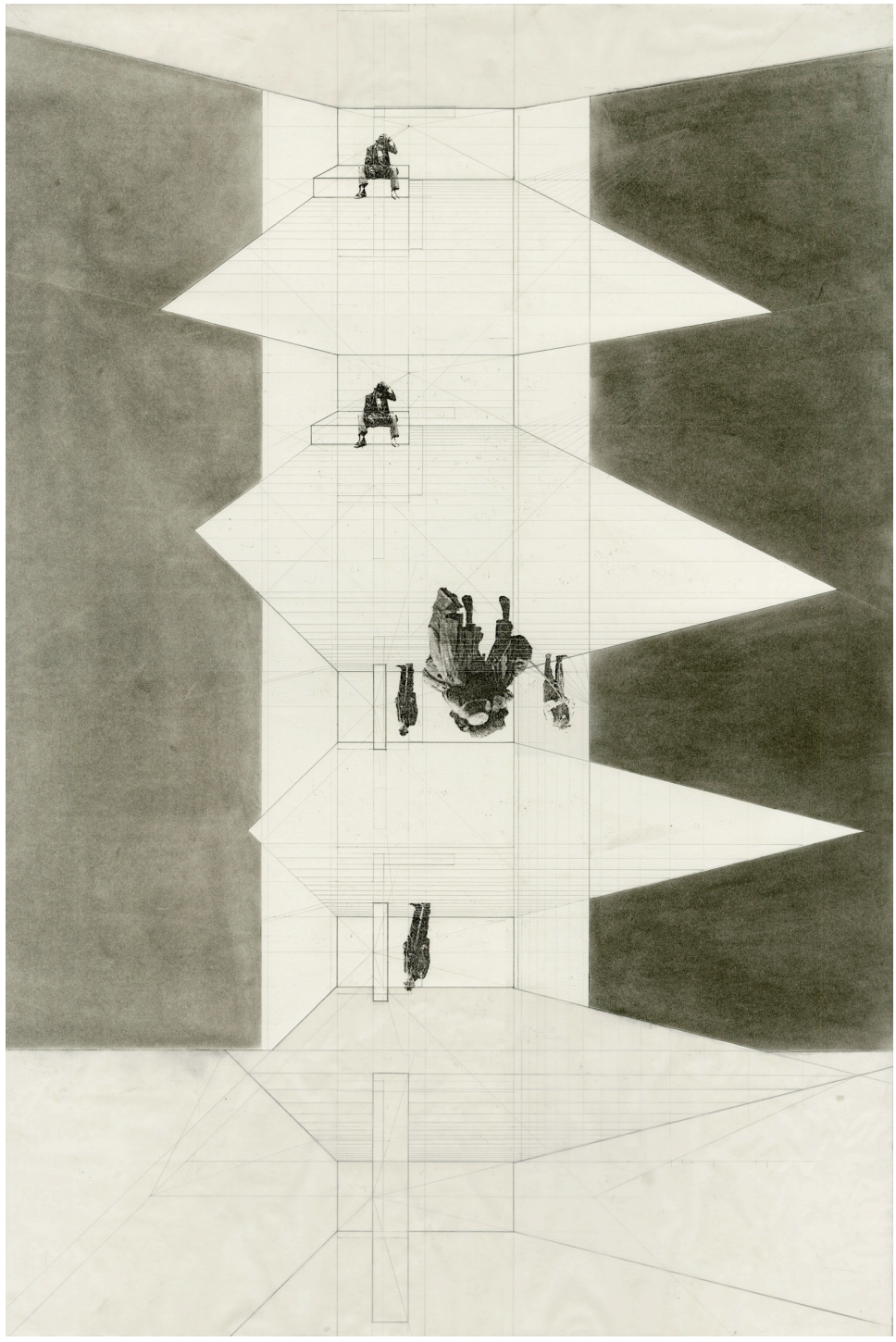




"private and public life today (particularly under totalitarianism) are inseparable;"

Vaclav Havel[5]

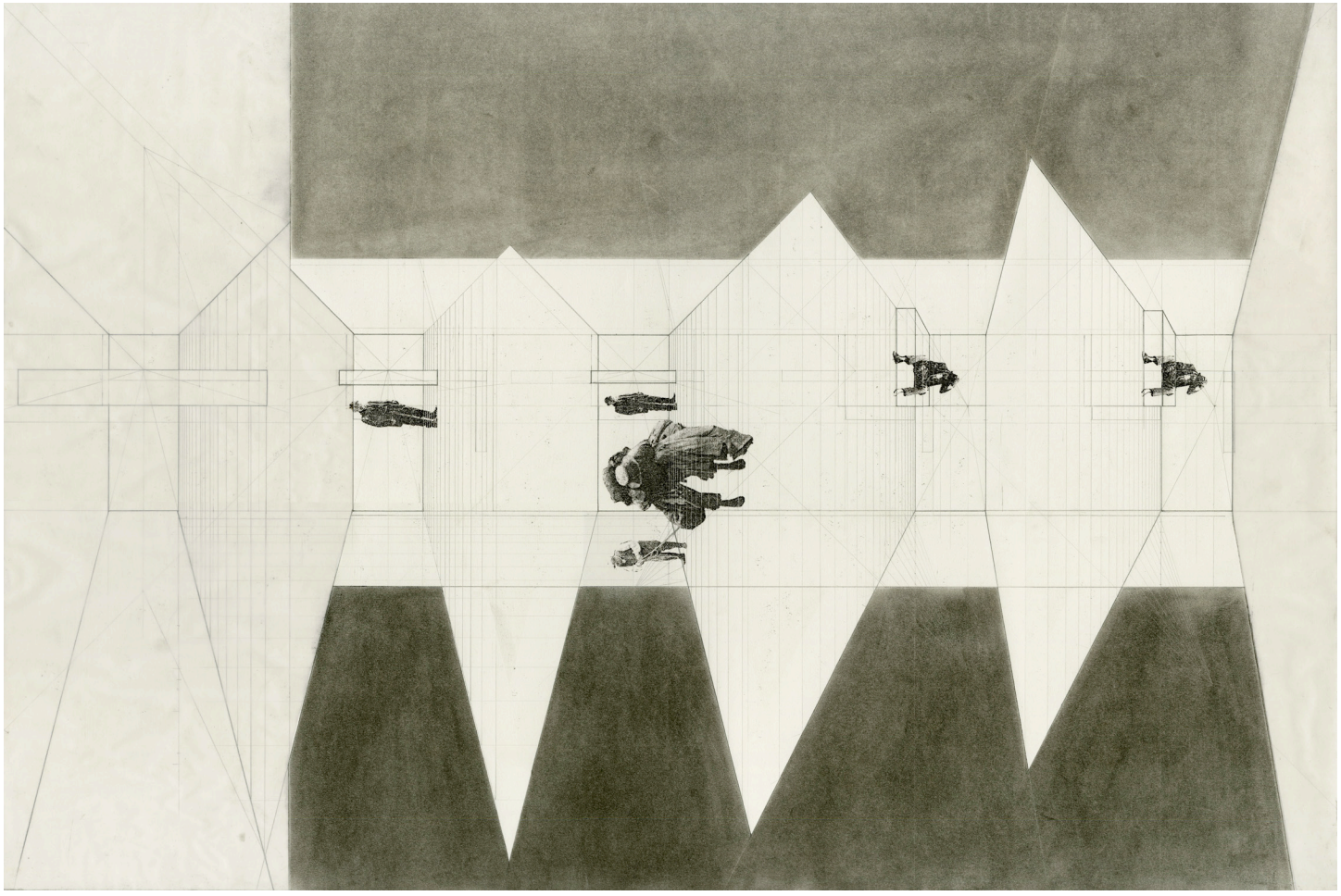
6.3 Waiting for Godot

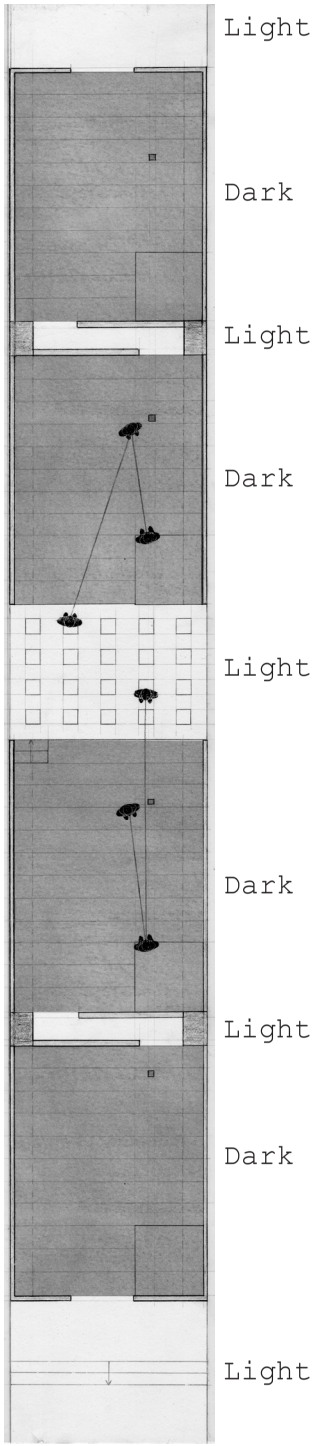


A Theatre play by Samuel Beckett[6]
1953

Waiting for Godot

The Architecture here is creating a distinct separation between the story and the inhabitant.
A set design condition, which establishes a spectacle - actor condition, where people watch the play from Estragon's, and Vladimir's point of view, who are the main two characters of the play.
People access the building from the two ends of it. They go through an identical space twice before they get to their seats. The two acts take places in the two spaces next to the seating area.




Light
Dark
Light
Dark
Light
Dark
Light
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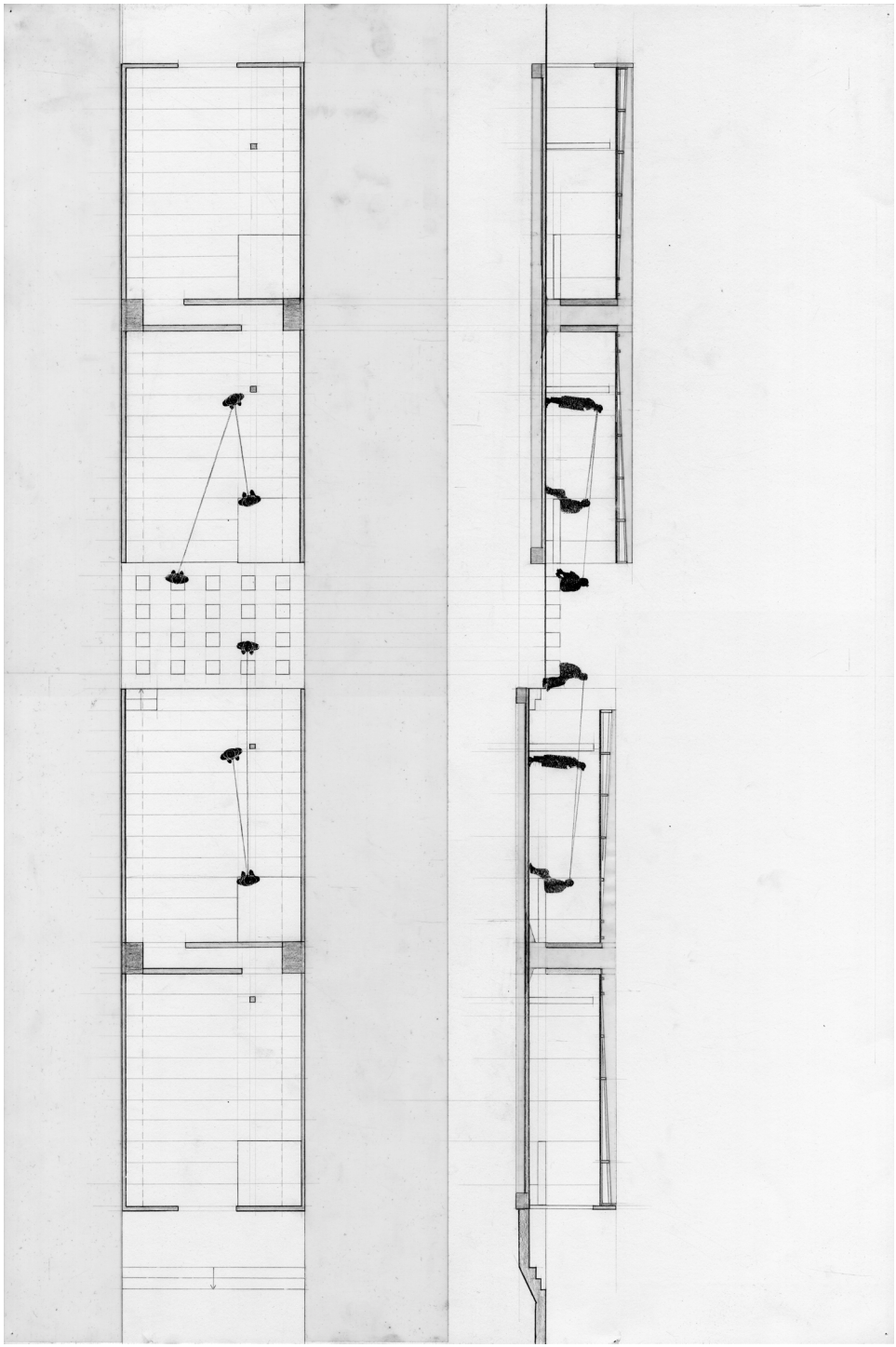
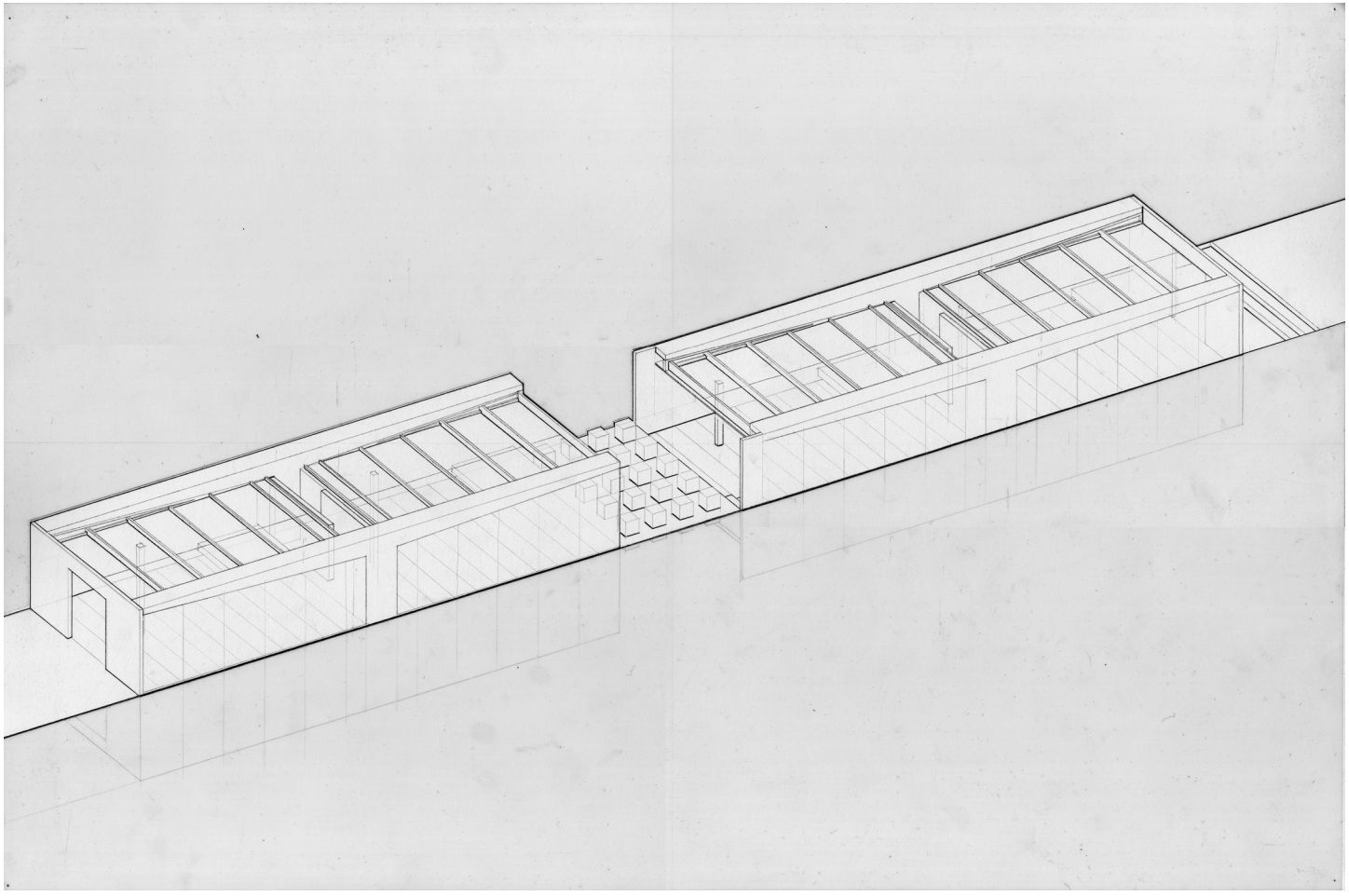
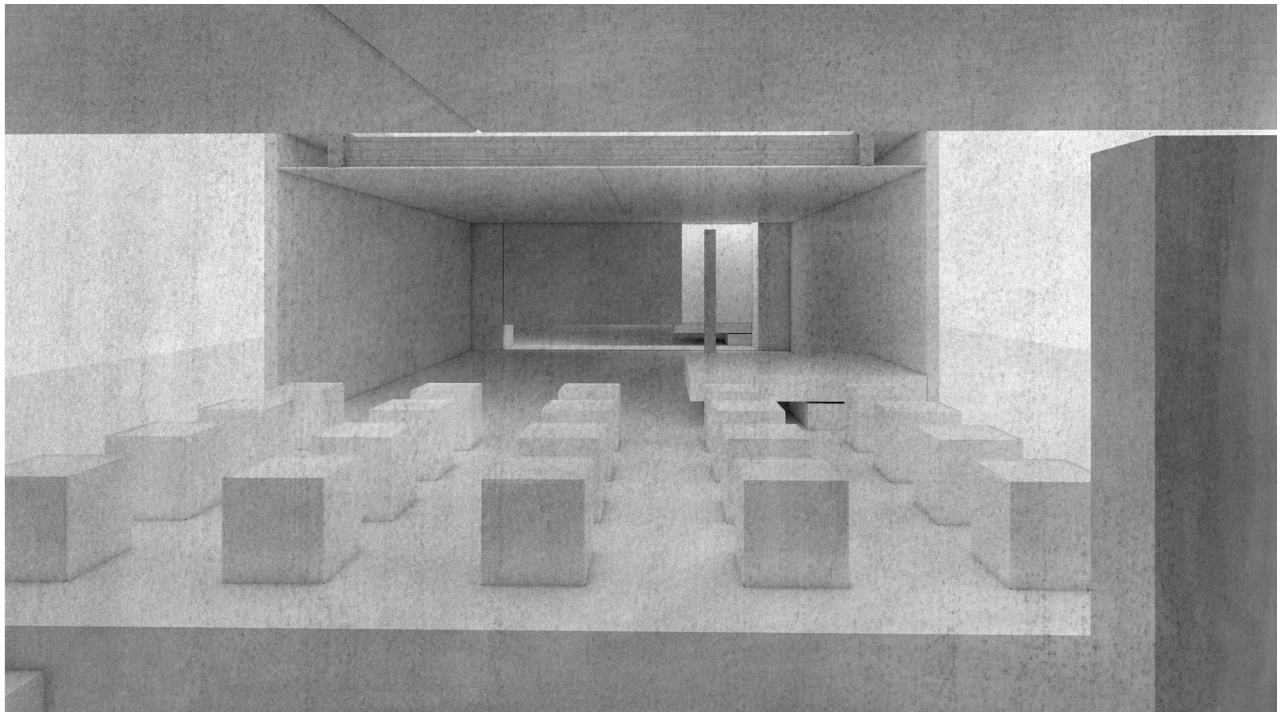
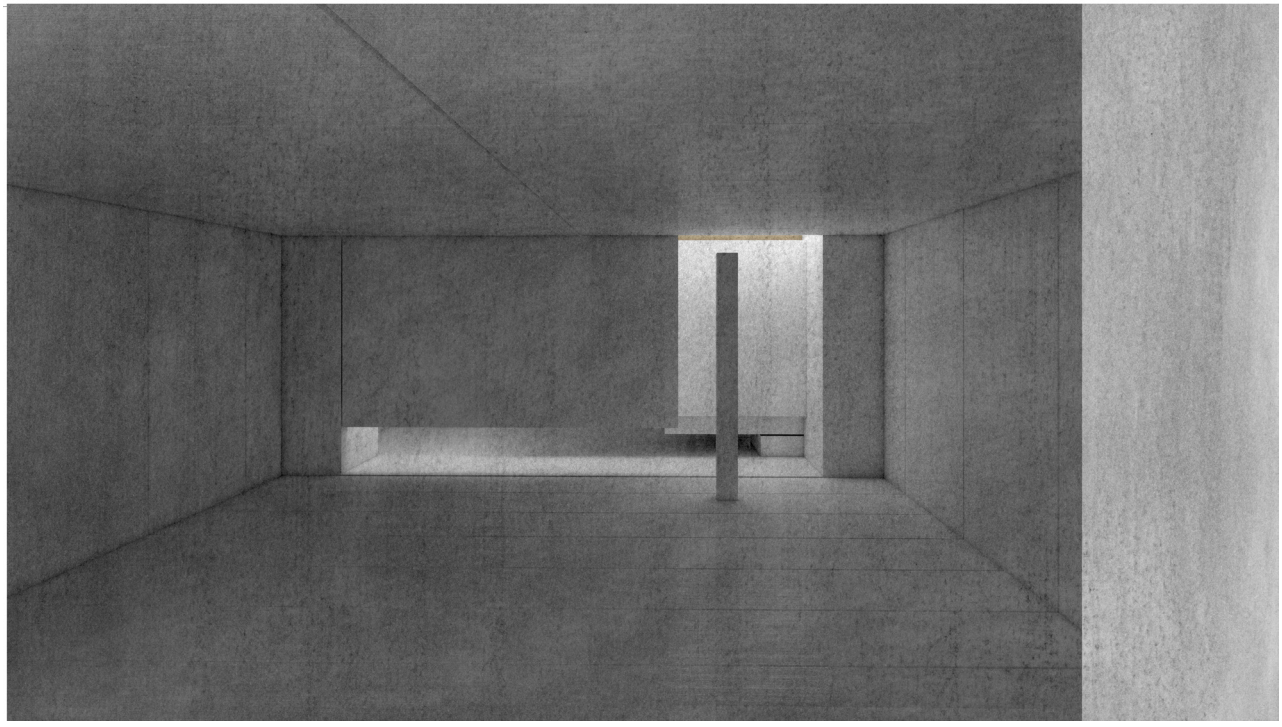
Light

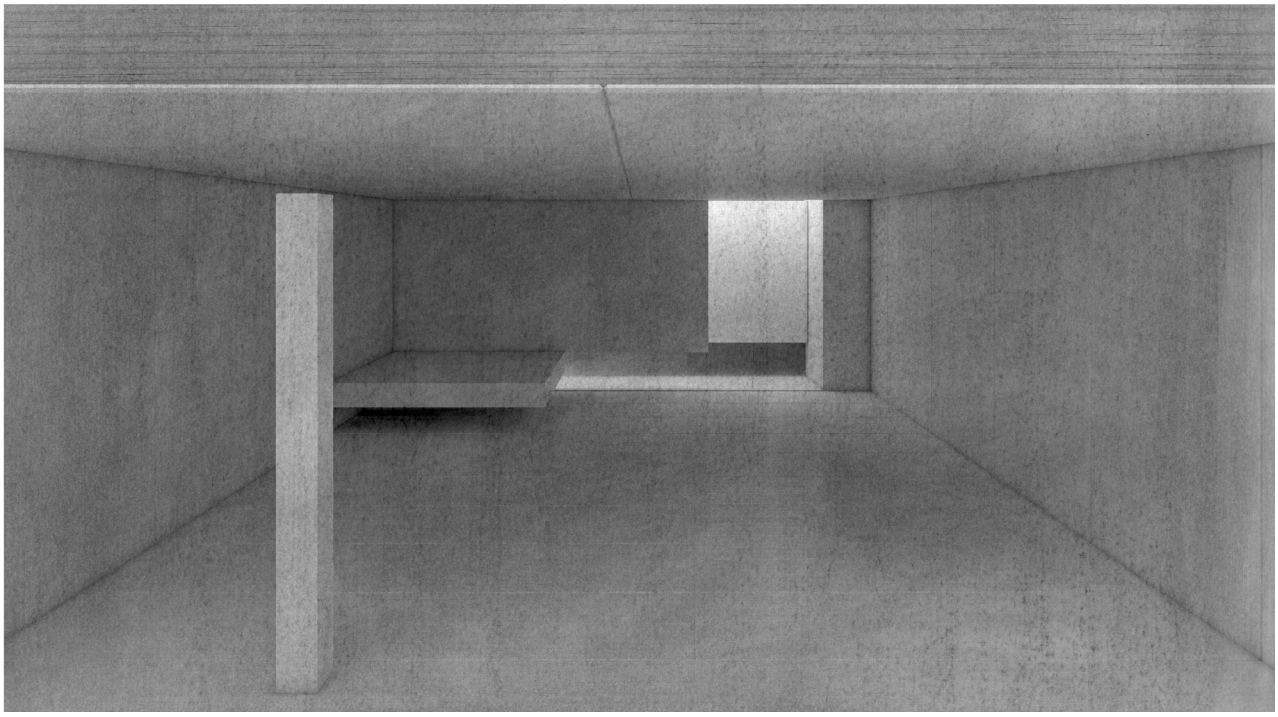




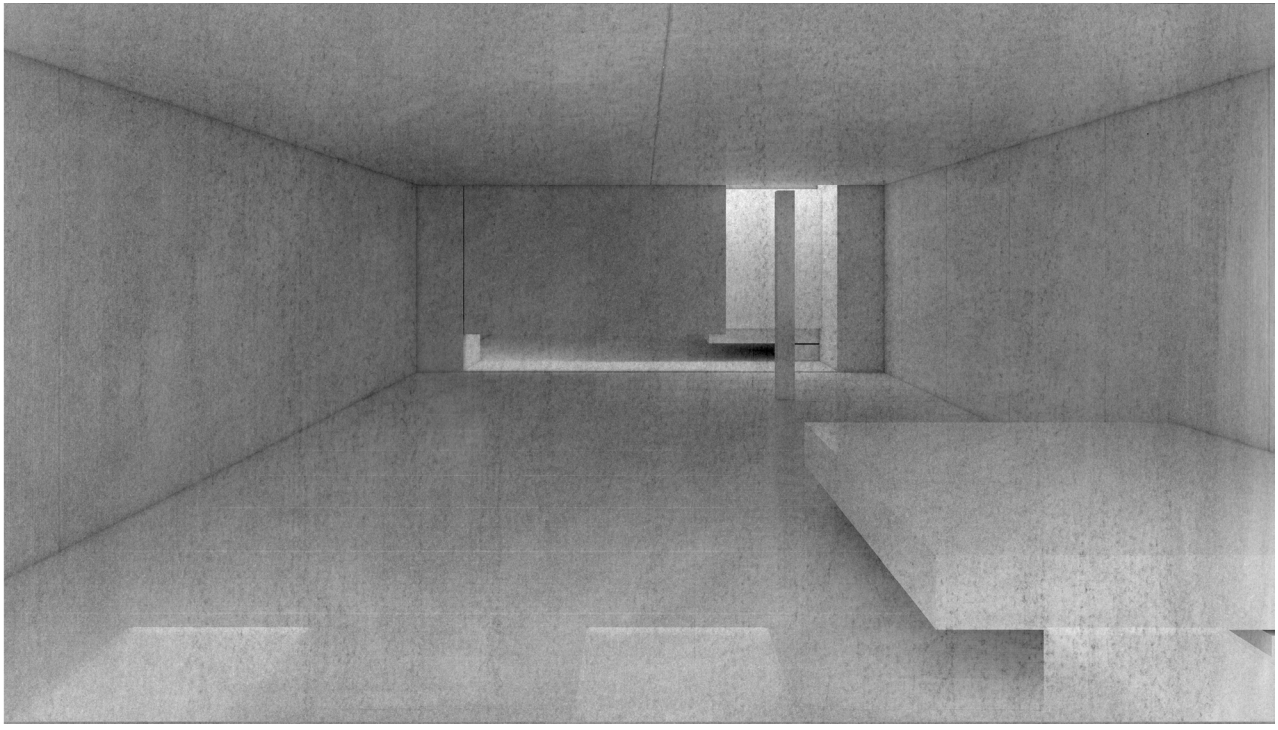




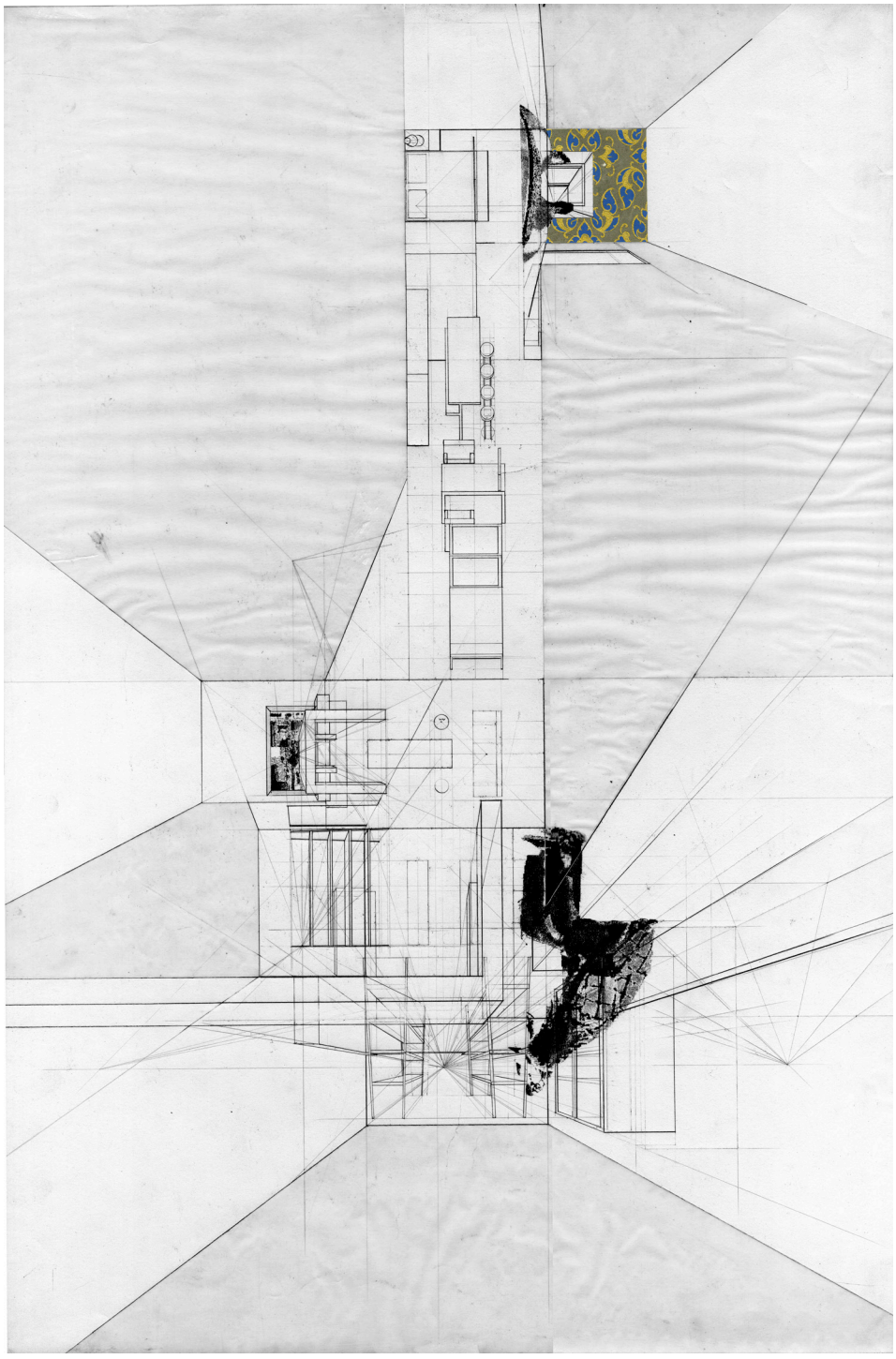
Vladimir
Point
of
View



Estragon
Point
of
View



6.4 Shopping and Fucking



A Theatre play by Mark Ravenhill[7]
1997

"This process of using money to make more money is not the only process at work, of course, but it is hard to make any sense of social changes these past 300 years without looking closely at it"

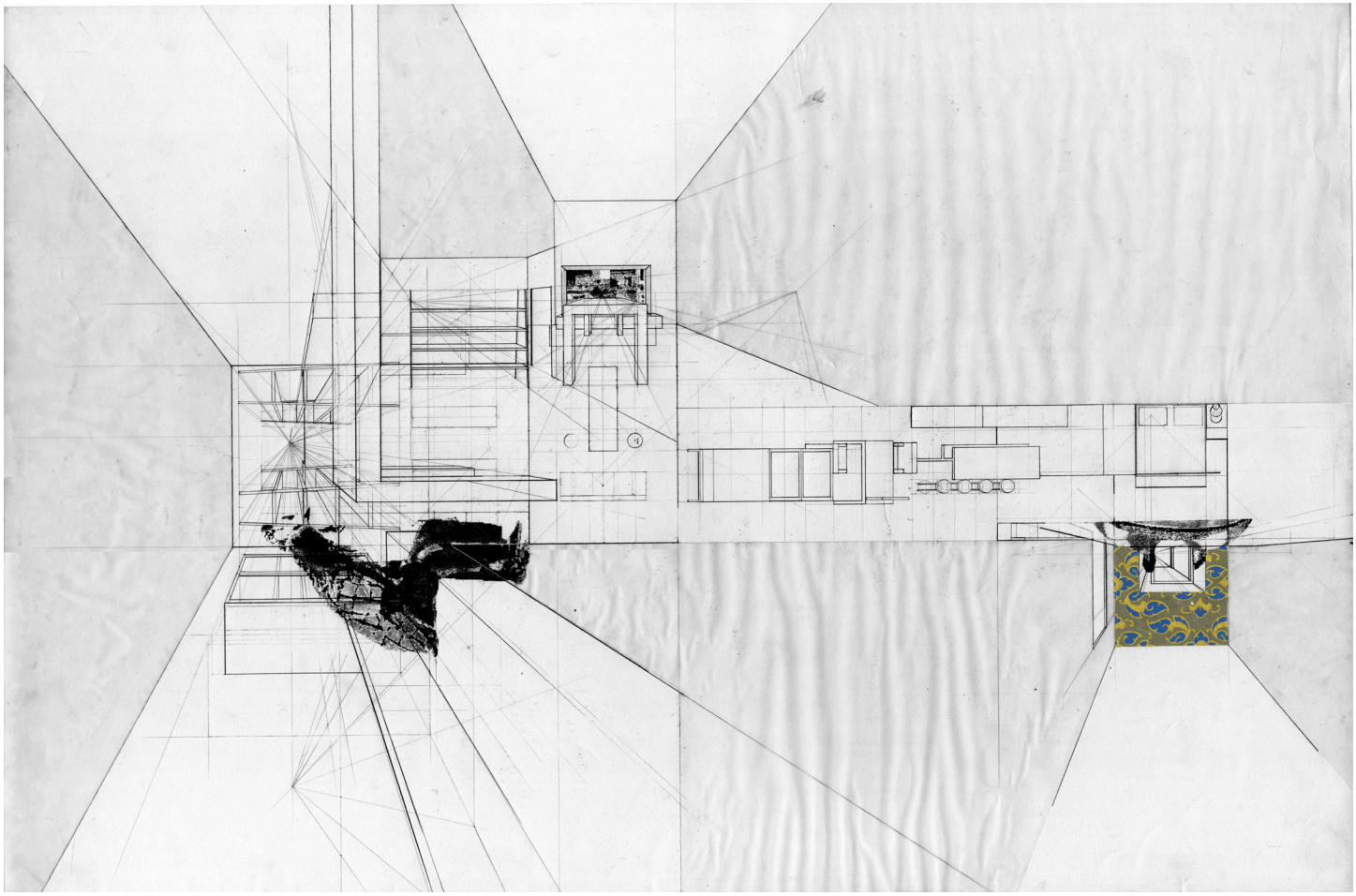
David Harvey[8]

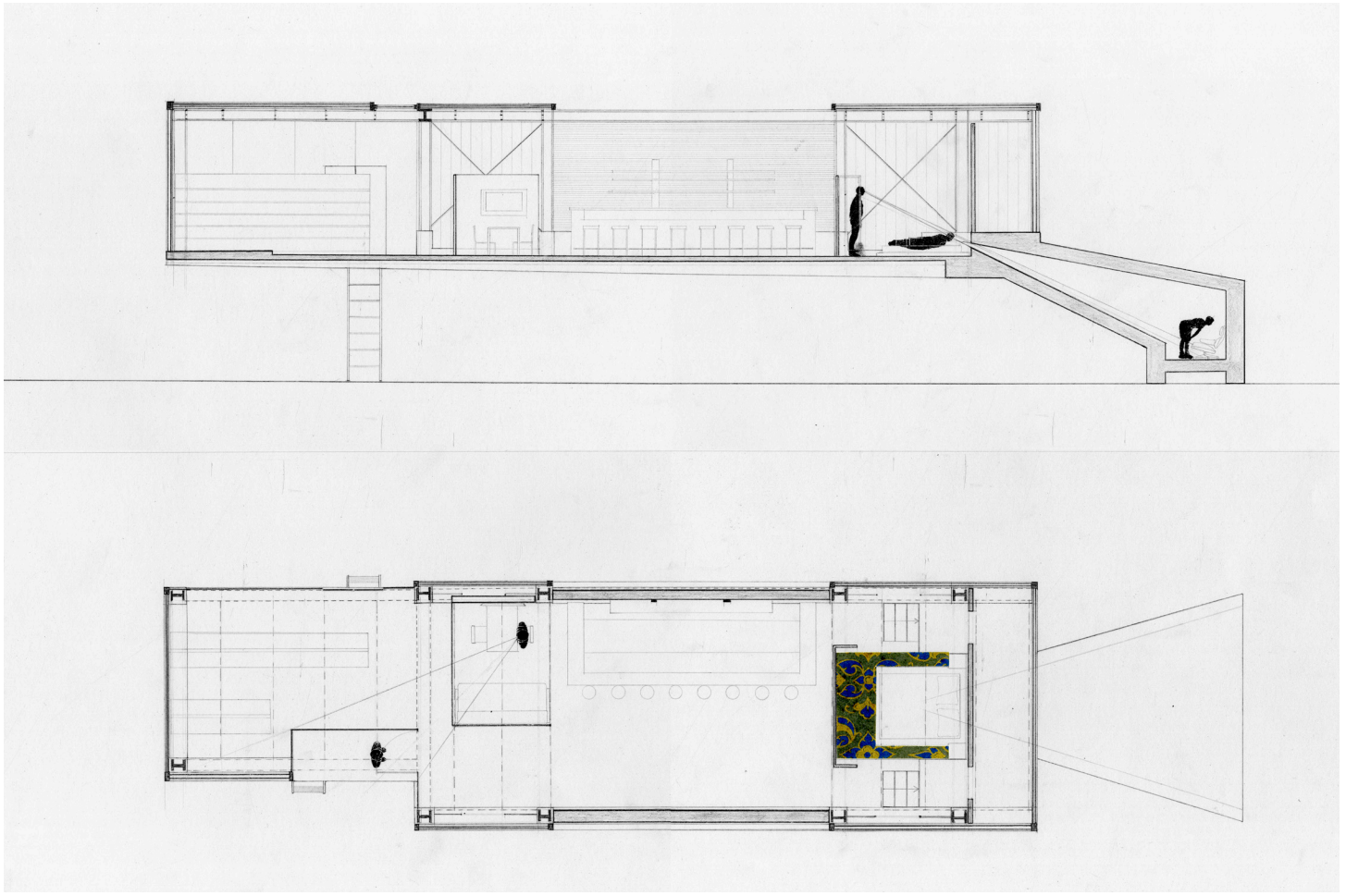
"There was no longer need for violence because effective control had already been established."

Reviel Netz[9]

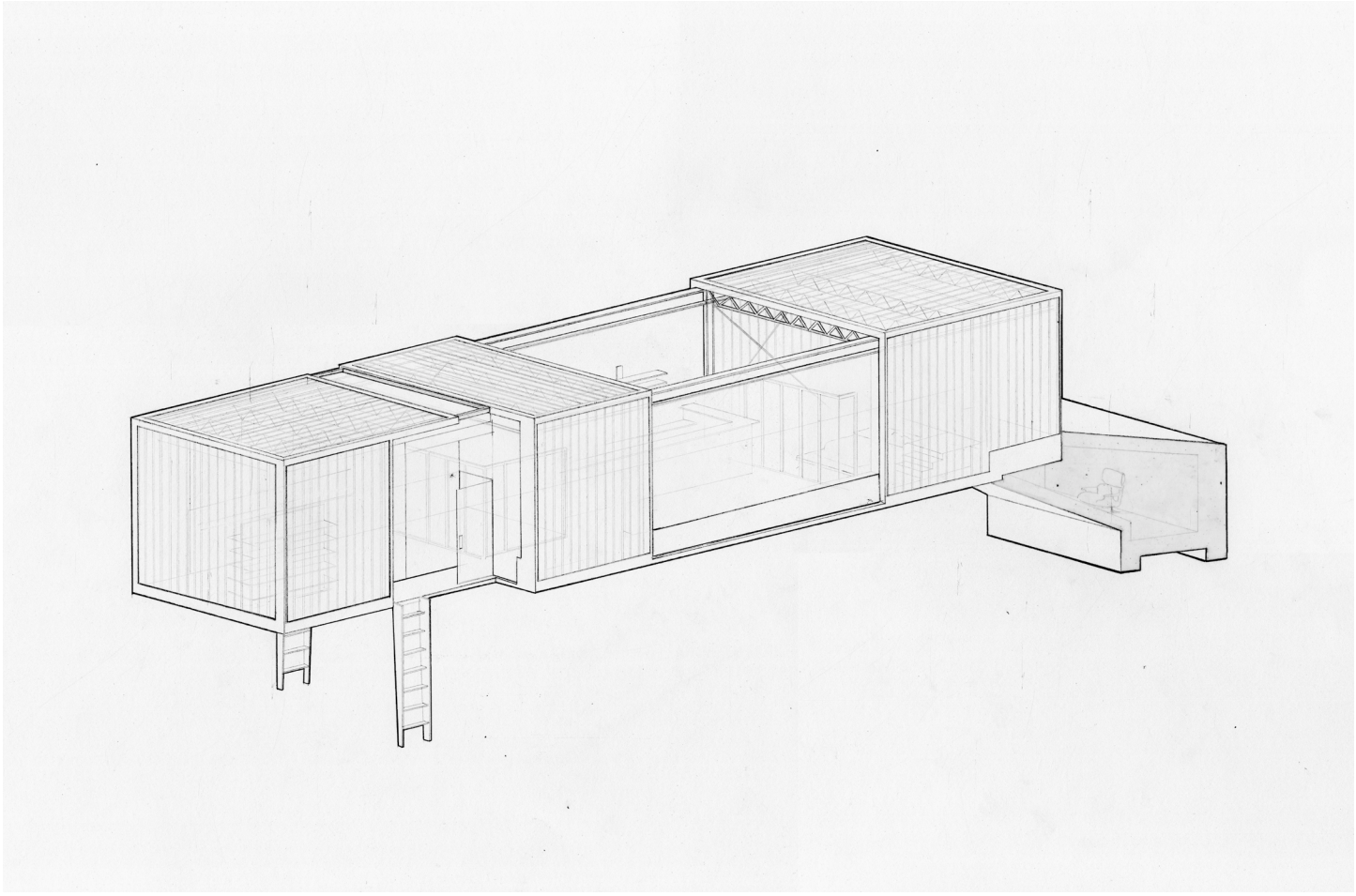
Shopping and Fucking

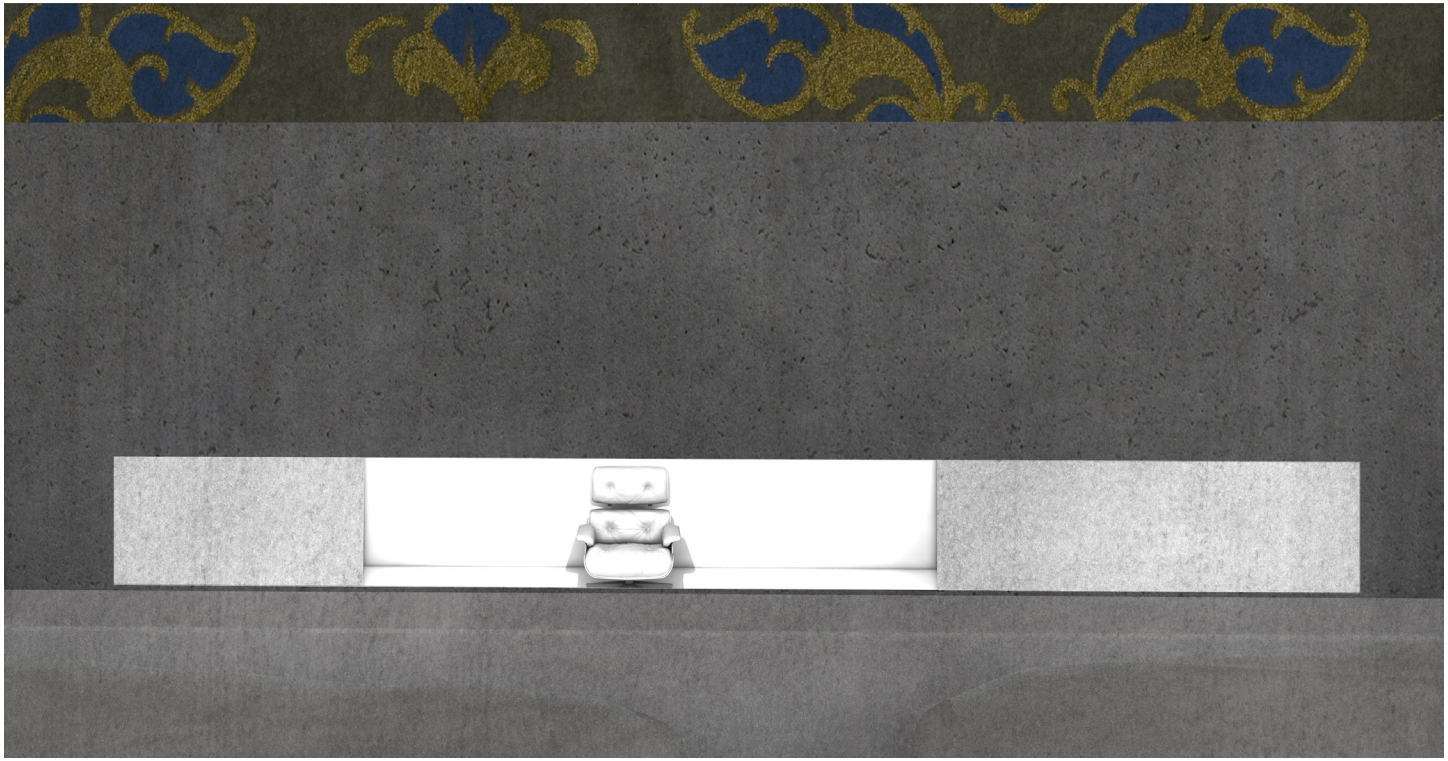
The story is camouflaged in the Architecture. Inhabitant are occupied by the story, yet they may not notice it.
There are hints of the story in the inhabitation of the architecture.
The story may or may not unfold, but inhabitation is inevitable...

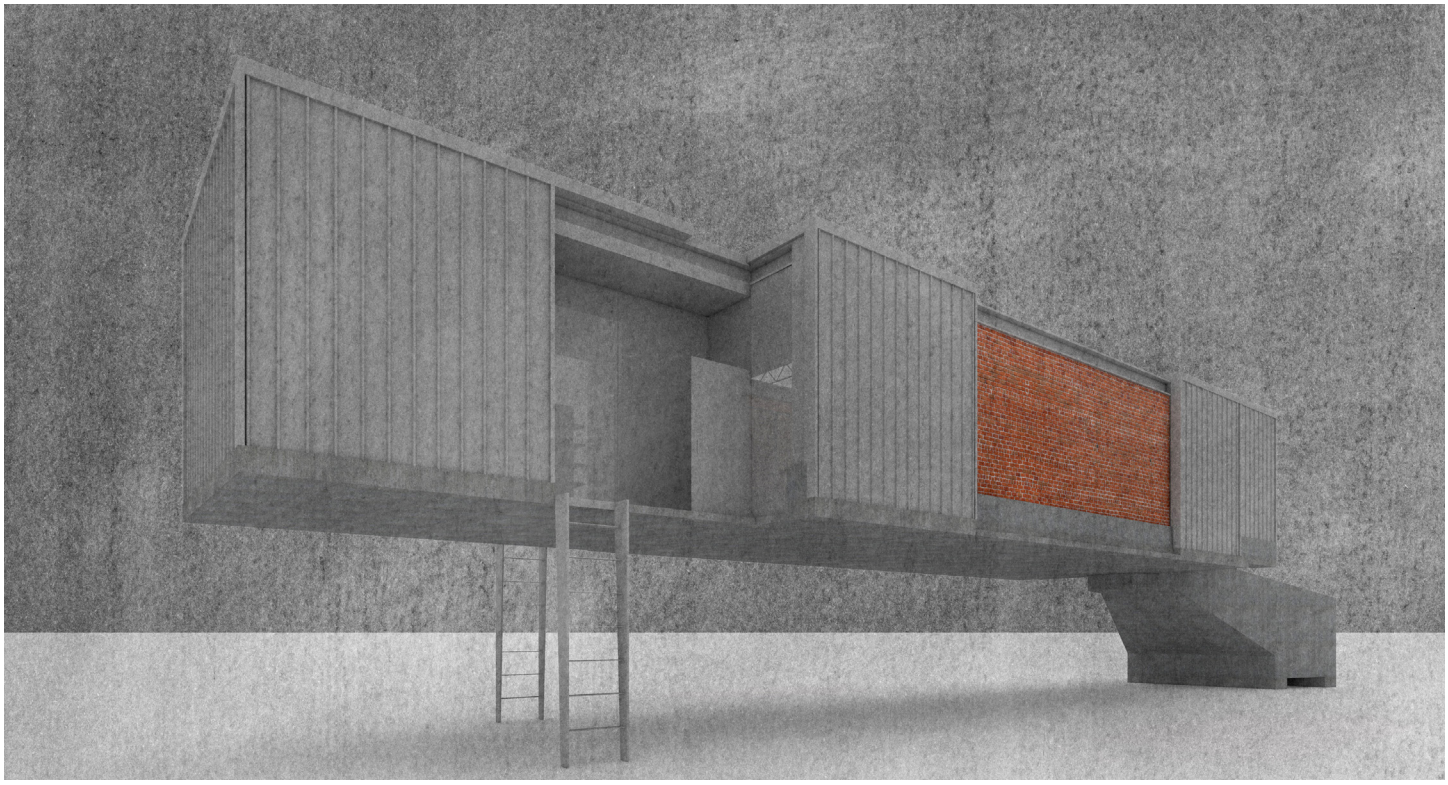


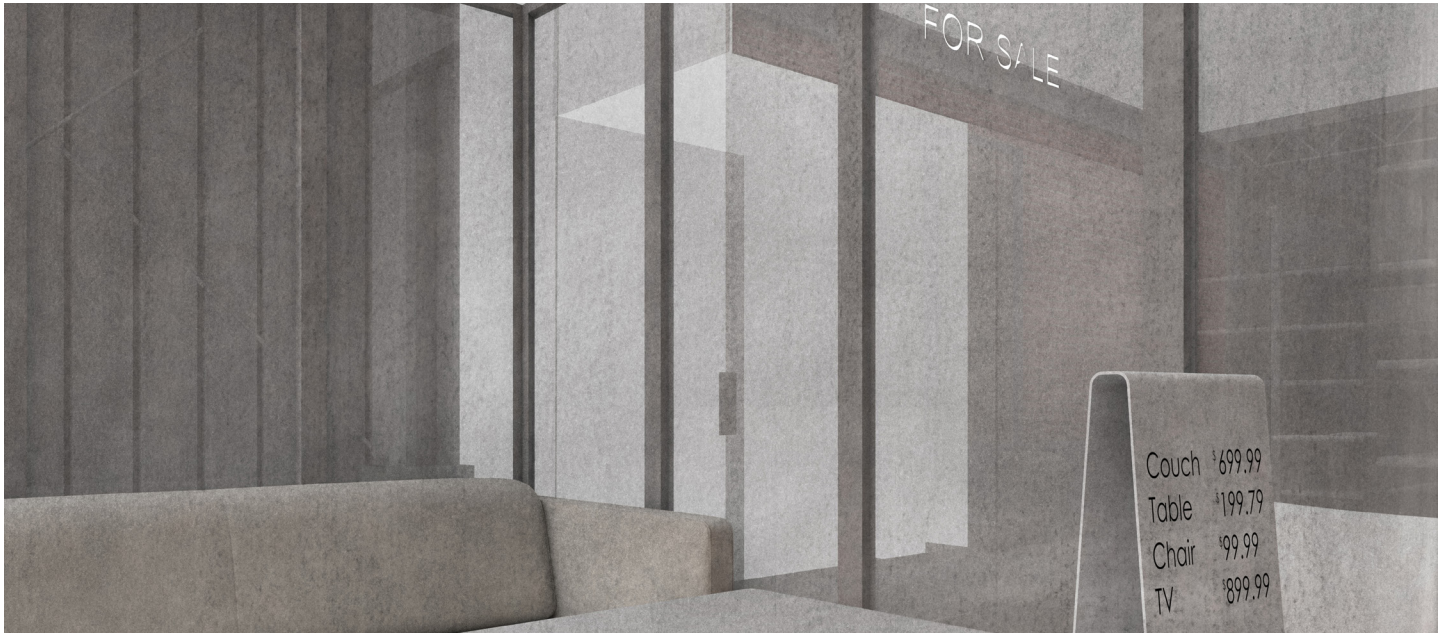


The Program is: a convenient store, with a living-room and bedroom show cases, in addition to a bar. A warehouse held by a concrete base which is a room where rape occurred in the story...

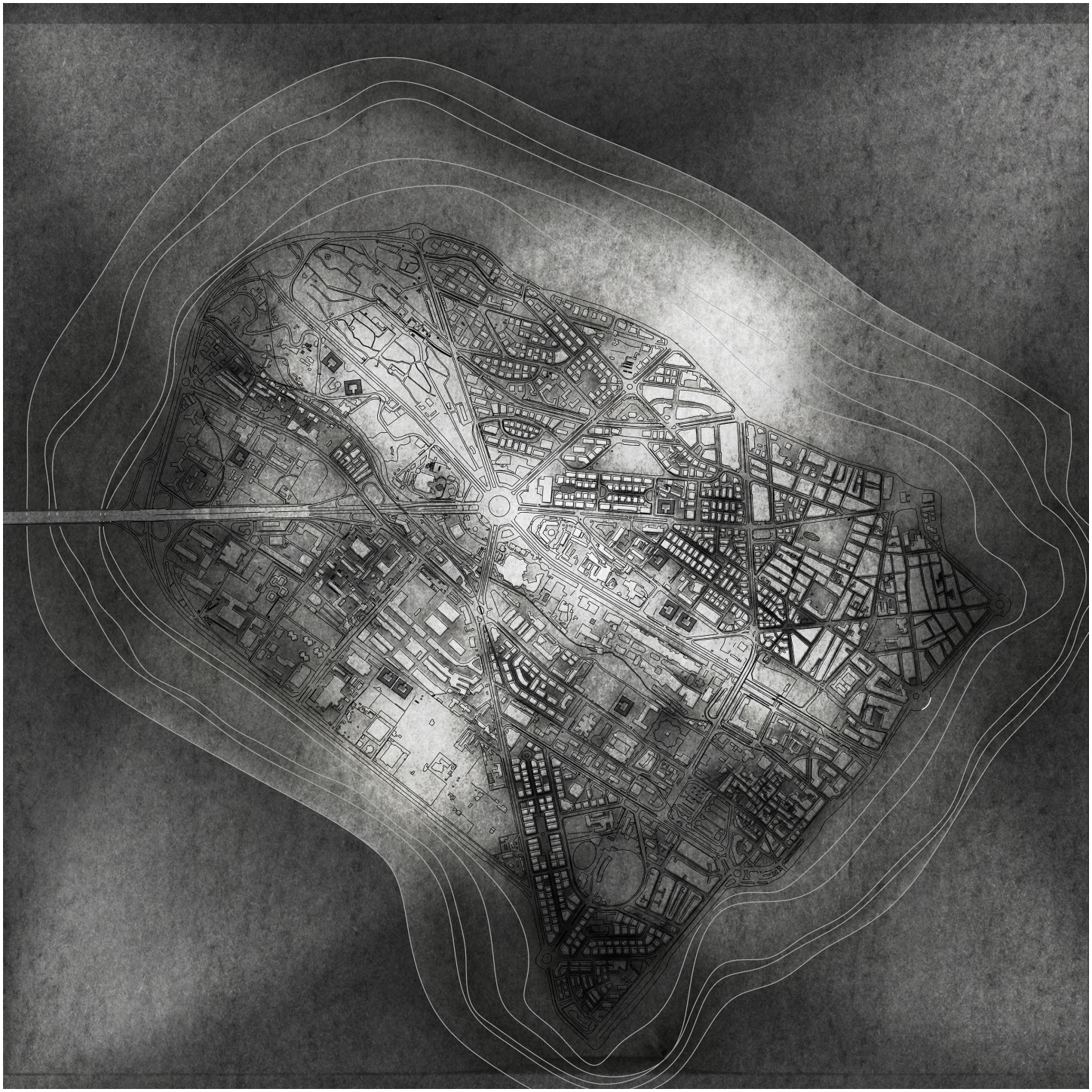






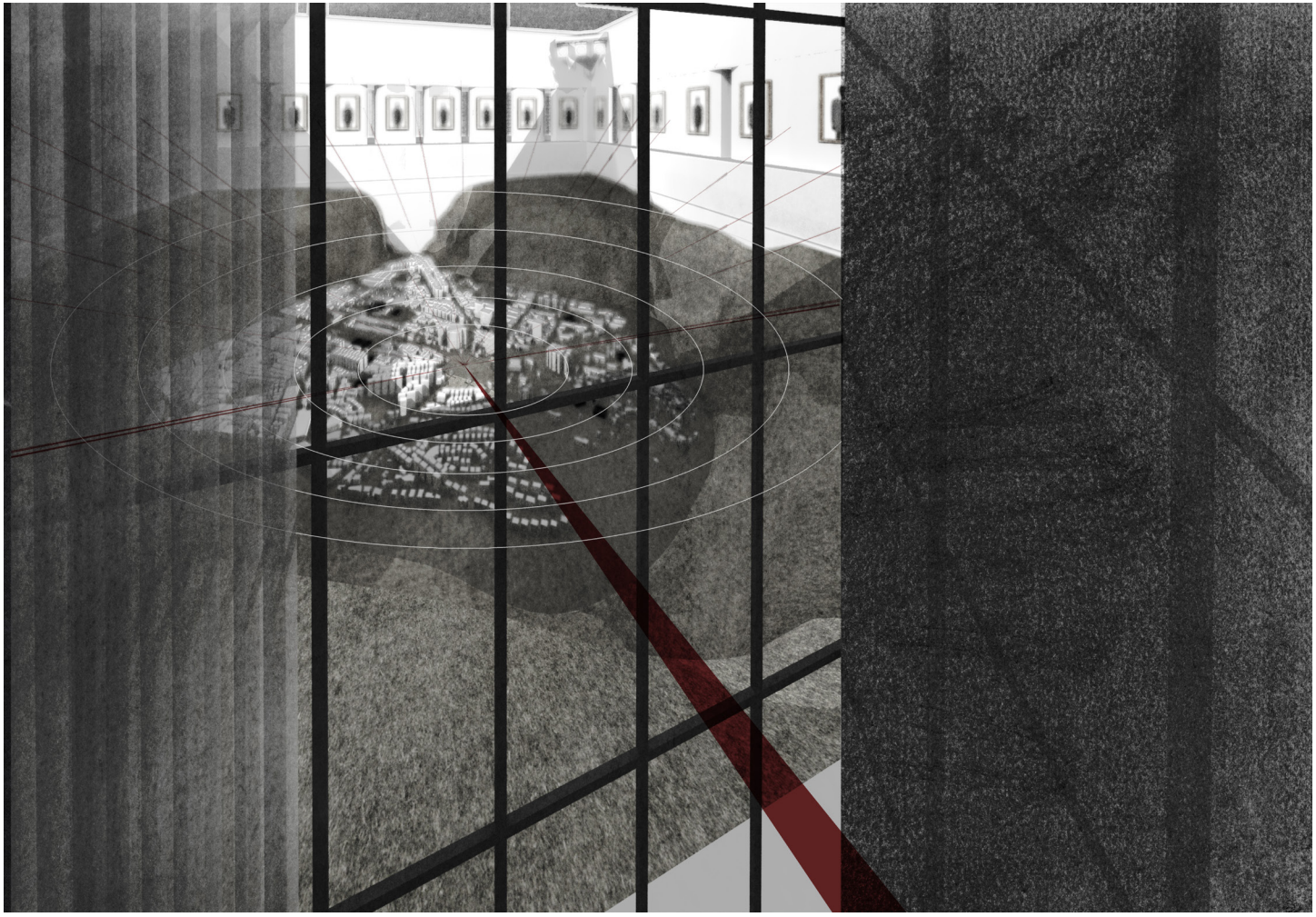

FOR SALE
Couch $699.99
Table $199.79
Chair $99.99
TV $899.99

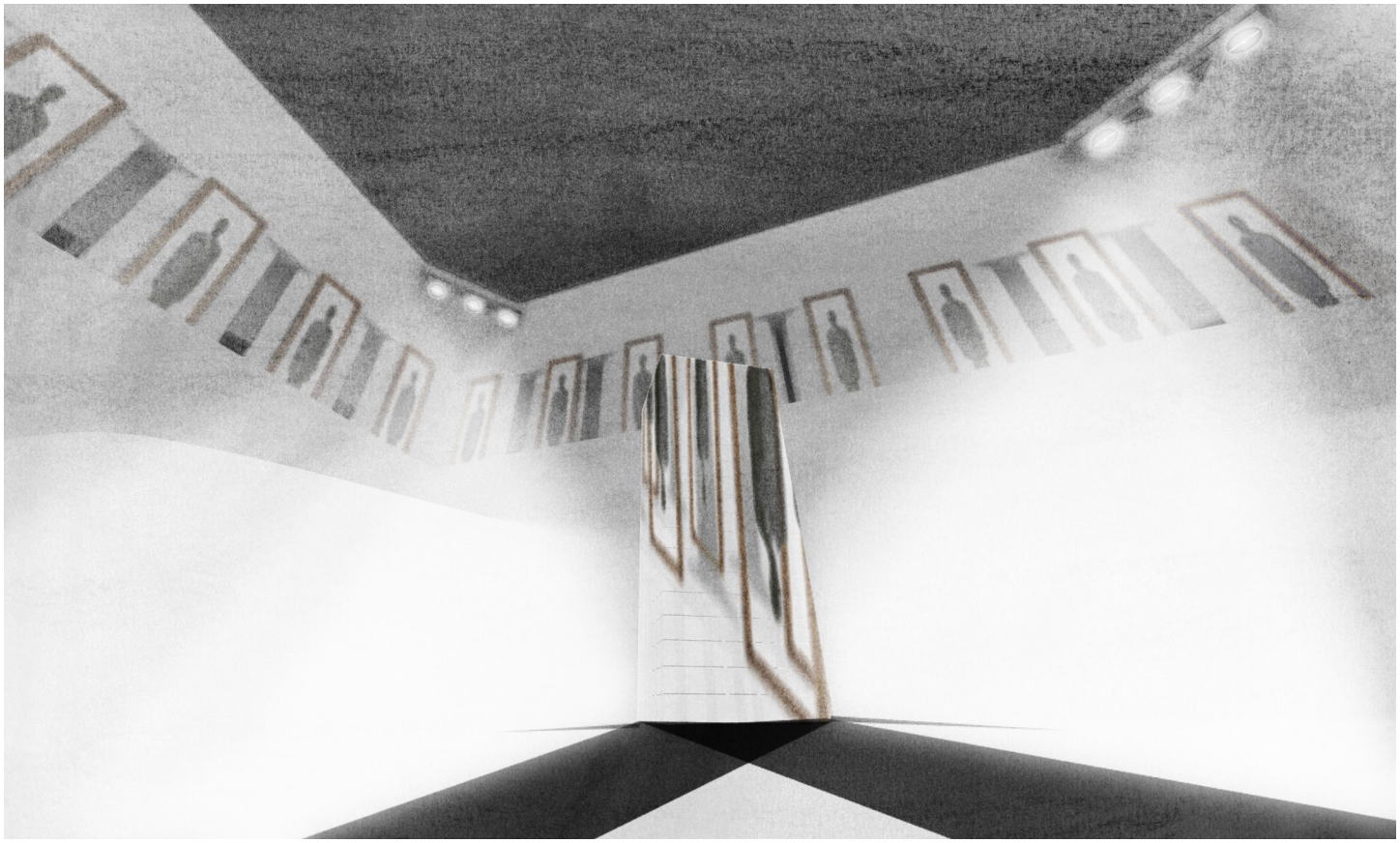
7
Other Stories of **Private** and **Public**



Public At The Edge Of Private
The House Of The Dictator

Hidden in the glare, the dictator is watching. Afraid of the darkness.





Public At The Edge Of Private
The House Of Public Under Dictatorship

When darkness is a crime, we become a mirror, we become the typical.
We reflect the surrounding, bury inside who we actually are.

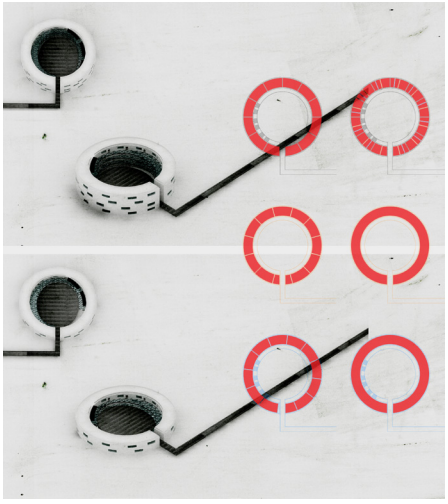
Shore of Rhode Island

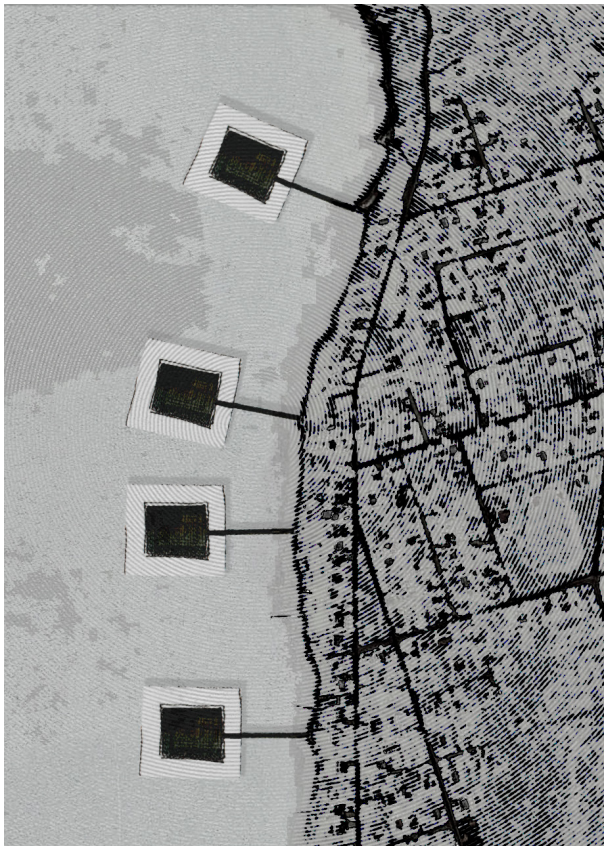
Shoreline of Rhode Island is considered by common Law to be public land, held in trust for the public by the state.

The Rhode Island Constitution specifically protects citizens' rights to fish from
the shore, to gather seaweed, to leave the shore to swim in the sea, and to walk along the shore.

In Rhode Island, state waters of public domain extend from mean high water three miles out to sea. Above mean high water, land and resources can be, and often are, privately owned.

Few years ago, and due to the rise of sea level, the mean high water is pushed -in some places along the shore- to the edge of private properties; where trespassing is not allowed!

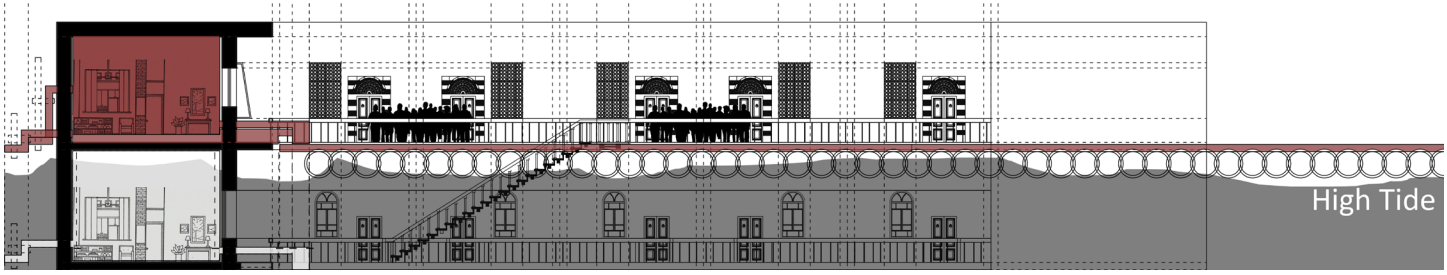


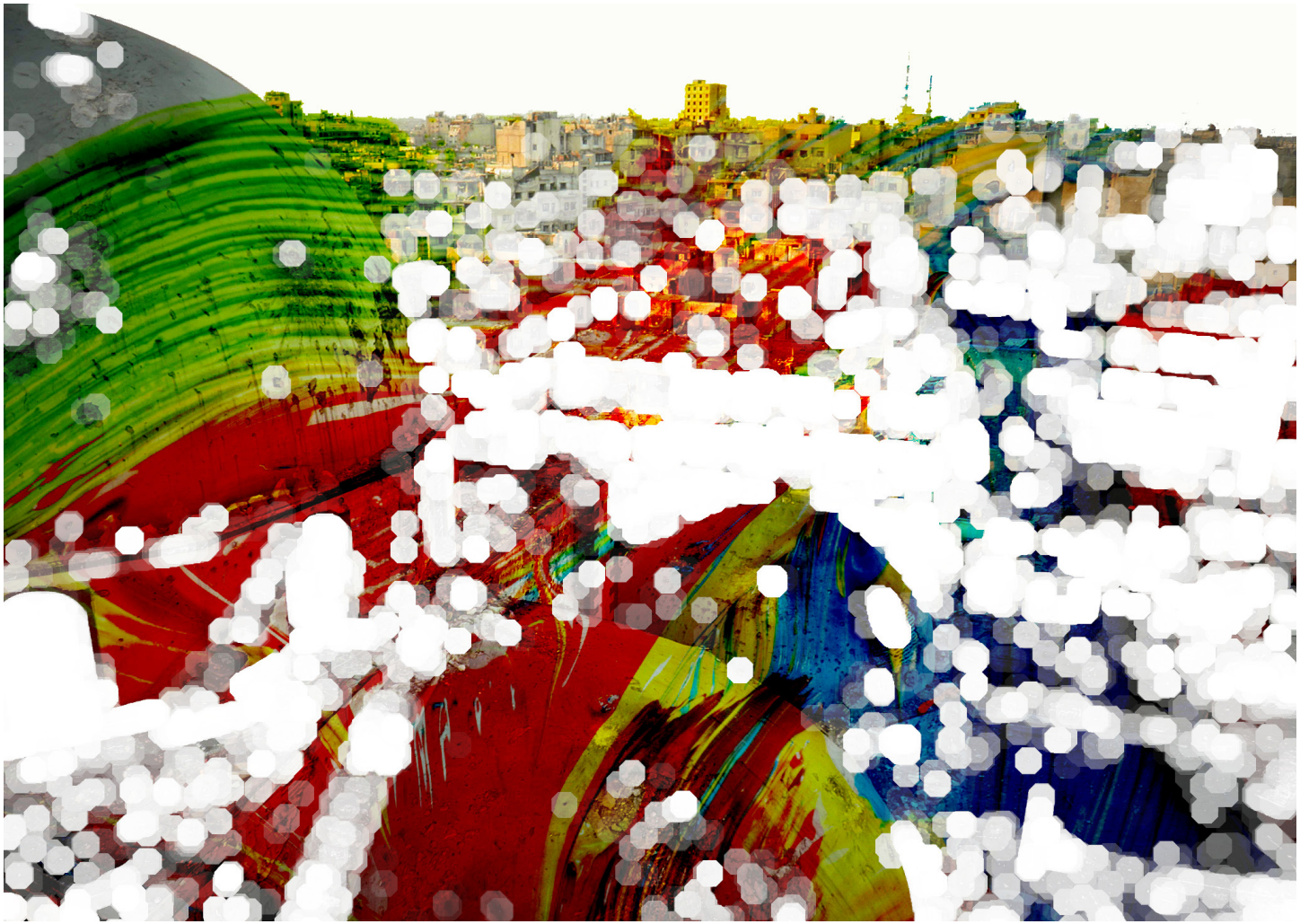


Public At The Edge Of Private

The Flood

When it's a high tide, we either inhabit the floating public courtyard, or we sink in our private spaces.





Private At The Edge Of Public
The city is already colored!

It’s common for people to choose the colors of their outfit right before getting out of their private circles. Here, people don’t need to do that! The colors of their city are in liquid state, and already chosen. People’s clothes are constantly stained with different colors of their city. Here, we are all in white, and our outfit would constantly be colored whenever we interact with our city. Just by passing in the city streets, even if far from its walls’ boundaries, man will be splashed by the drops of its colors.
Few people insisted to choose their colors, most of them failed; Some gave up, and some are still trying.

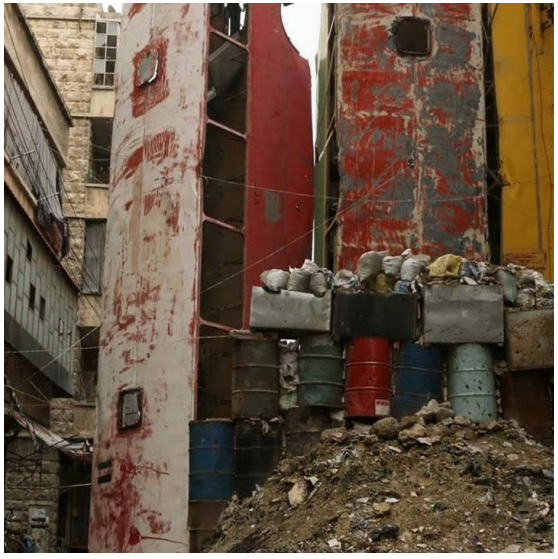
FootNotes

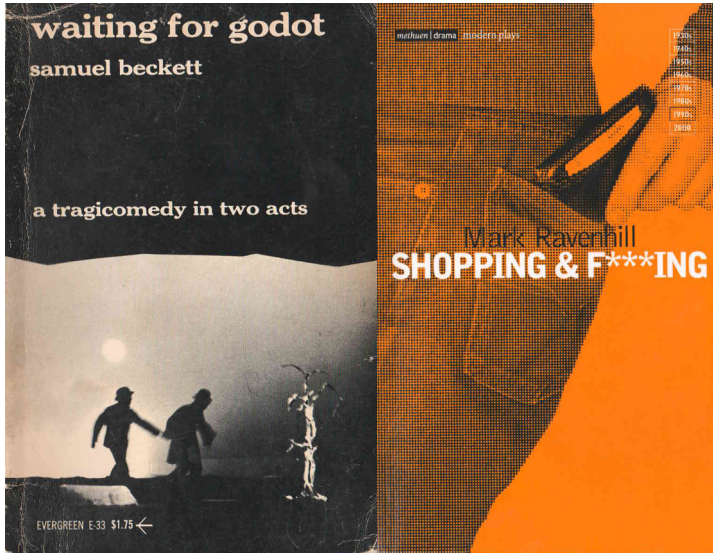
1- War and Architecture, Lebbeus Woods, 15 Pamphlet of Architecture, Princeton Architectural Press, 1996

2- Barbed Wire, Reviel Netz, Wesleyan University Press, 2004

3- Stories and Totalitarianism, Vaclav Havel,1987, Translation by Paul Wilson, Index on Censorship, no. 3 (March 1988)

4- Busses in Aleppo





5- Stories and Totalitarianism, Vaclav Havel,1987, Translation by Paul Wilson, Index on Censorship, no. 3 (March 1988)

6- Waiting for Godot, Samuel Beckett, Grove Press, New York, 1954

7- Shopping and F*ing**, Mark Ravenhill, Methuen Drama Modern Plays, 1996

8- Spaces of Capital- Toward a critical geography, David Harvey, Capitalism: the factory of fragmentation, 1992

9- Barbed Wire, Reviel Netz, Wesleyan University Press, 2004

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-**Spaces of Capital**- Toward a critical geography, David Harvey, Capitalism: the factory of fragmentation, 1992

-Stories and Totalitarianism, Vaclav Havel,1987, Translation by Paul Wilson, Index on Censorship, no. 3 (March 1988)

-Waiting for Godot, Samuel Beckett, Grove Press, New York, 1954
-Shopping and F*ing**, Mark Ravenhill, Methuen Drama Modern Plays, 1996

Movies:
Rashomon, Akira Kurosawa
Being John Malkovich, Spike Jonze
There Will Be Blood, P.T.Anderson
Darwin's Nightmare, Hubert Sauper Enter
The Void, Gasper Noe'
Shenandoah, David C. Turnley
They Live, John Carpenter
Seconds, John Frankenheimer
Let the fire Burn, Jason Osder
The pervert's guide to ideology, Slavoj Zizek, Sophie Fiennes
The Passenger, Michelangelo Antonioni
The Grand Budapest Hotel, Wes Anderson

List of illustrations

page 4
graphite on mylar, 9” by 7”, 2015
page 13
Woodblock print, sumie ink, 16” by 12” , 2014
page 14
Right: Woodblock print, sumie ink, 16” by 12” , 2013
Top Left: Hybrid Drawing, 7” by 4”
Bottom Left: Woodblock print, sumie ink, 16” by 12” , 2014
page 15
Right, Top Left: photograph, thesis prob, 2104
Bottom Left: Diagram of thesis prob installation, Digital drawing, 2014
page 17
Woodblock print, sumie ink, 20” by 20” , 2014
page 18
Right: Woodblock print, sumie ink, 38” by 16” , 2014
Top Left: Woodblock print, sumie ink, 8” by 9” , 2014
Bottom Left: Woodblock, 6” by 8” , 2014
page 19
Left: Woodblock print, sumie ink, 23” by 10” , 2014
Top right: Woodblock, 5” by 5” , 2014
Middle right: Each: Woodblock print, sumie ink, 6” by 9” , 2014
Bottom right: Each: Woodblock print, sumie ink, 6” by 9” , 2014
page 20
Left: Woodblock print and pen drawing, sumie ink, 23” by 12” , 2014
Top right: Woodblock print, sumie ink, 7” by 12” , 2014
Middle right: Woodblock print, sumie ink, 7” by 12” , 2014
bottom right: Woodblock print, sumie ink, 7” by 12” , 2014
page 21
Top left: Woodblock print and pen drawing, sumie ink, 23” by 12” , 2014
Top right: Woodblock print and pen drawing, sumie ink, 23” by 12” , 2014
Bottom: Woodblock print, sumie ink, 7” by 12” , 2014
page 22
Mirror, magnifying mirro and ink on paper, 24” by 18”, 2014
page 23
Diagram, Cad drawing, 2014
page 25
Diagram, Cad drawing, 2014
page 26-27
Tower house 90 Axon, Graphite on stonehenge Paper, 15” by 46”, 2015
page 28
Tower house - Public, Hybrid Drawing, 12” by 37”, 2015
page 29
Tower house - Private, Hybrid Drawing, 12” by 37”, 2015
page 30-31
Wall House 90 Axon, Graphite on stonehenge paper 22” by 30”, 2015
page 32
Top: Wall House - Private, Hybrid Drawing, 7” by 75”, 2015
Bottom: Wall House 90 Axon, Graphite on stonehenge paper 22” by 30”, 2015
page 33
Top: Wall House - Public, Hybrid Drawing, 7” by 75”, 2015
Bottom: Wall House 90 Axon, Graphite on stonehenge paper 22” by 30”, 2015
page 35
Void House, Hybrid Drawing, 40” by 35”, 2015
page 37
Apertures of private and Public, Hybrid Drawing, 30” by 35”, 2015
page 39
Bus Story, Graphite and mylar on stonehenge paper, 20” by 30”, 2015
page 40-41
Small room Story, Graphite and mylar on stonehenge paper, 20” by 30”, 2015
page 42
Top left: Cross-Section 1/50, Graphite, tracing paper and mylar on stonehenge paper, 2015
Top right: Ground Floor plan 1/50, Graphite, tracing paper and mylar on stonehenge paper, 2015
Middle left: Cross-Section 1/50, Graphite, tracing paper and mylar on stonehenge paper, 2015

All 20” by 30”
Bottom: Hybrid Drawing, 15” by 45”, 2015
page 43
Top: Axon, 1/50, Graphite and mylar on stonehenge paper, 20” by 30”, 2015
Bottom: Hybrid Drawing, 15” by 45”, 2015
page 44-45
Bus Story, Graphite and mylar on stonehenge paper, 20” by 30”, 2015
page 46
Top: Cross-Section 1/100, Graphite, tracing paper and mylar on stonehenge paper, 10” by 30”, 2015
Bottom Left: Looking at the victim, Hybrid Drawing, 15” by 15”, 2015
Bottom right: Looking at the sniper, Hybrid Drawing, 15” by 15”, 2015
page 47
Top: Ground Floor plan 1/100, Graphite, charcoal and mylar on stonehenge paper, 2015
Bottom: Under-Ground Floor plan 1/100, Graphite, charcoal and mylar on stonehenge paper, 2015
Both 20” by 30”
page 48
Top left: Cross-Section 1/100, Graphite, charcoal and mylar on stonehenge paper, 2015
Top right: Hybrid Drawing, 15” by 15”, 2015
Bottom: Elevation 1/100, Graphite, charcoal and mylar on stonehenge paper, 2015
page 49
Axon, 1/100, Graphite and mylar on stonehenge paper, 20” by 30”, 2015
page 50-51
Godot the Story, Graphite, charcoal and mylar on stonehenge paper, 20” by 30”, 2015
page 52
Top: Cross-Section, 1/50, Graphite and mylar on stonehenge paper, 10” by 30”, 2015
Middle: Ground Floor Plan, 1/50, Graphite and mylar on stonehenge paper, 10” by 30”, 2015
Bottom: Diagram of Light, 1/50, Graphite, Charcoal and mylar on stonehenge paper, 5” by 30”, 2015
page 53
Axon, 1/50, Graphite, charcoal and mylar on stonehenge paper, 20” by 30”, 2015
page 54
Top: Perspective, Hybrid Drawing, 8” by 14”, 2015
Bottom: Perspective, Hybrid Drawing, 8” by 14”, 2015
page 55
Top: Perspective, Hybrid Drawing, 8” by 14”, 2015
Bottom: Perspective, Hybrid Drawing, 8” by 14”, 2015
page 56-57
Shopping and Fucking Story, Graphite and mylar on stonehenge paper, 20” by 30”, 2015
page 58
Top: Cross-Section, 1/50, Graphite and mylar on stonehenge paper, 10” by 30”, 2015
Bottom: First Floor Plan, 1/50, Graphite and mylar on stonehenge paper, 10” by 30”, 2015
page 59
Axon, 1/50, Graphite, charcoal and mylar on stonehenge paper, 20” by 30”, 2015
page 60
Top: Perspective, Hybrid Drawing, 8” by 14”, 2015
Bottom: Perspective, Hybrid Drawing, 8” by 14”, 2015
page 61
Top: Perspective, Hybrid Drawing, 8” by 14”, 2015
Bottom: Perspective, Hybrid Drawing, 8” by 14”, 2015
page 63
Bird’s eye view, Hybrid Drawing, 18” by 18”, 2014
page 64
Perspective, Hybrid Drawing, 18” by 25”, 2014
page 65
Perspective, Hybrid Drawing, 18” by 30”, 2014
page 66
Top left: Diagram of flood, Digital Drawing, 15” by 13”, 2014
Top right: Site plan, Digital Drawing, 8.5” by 7”, 2014
Bottom: Section, Digital Drawing, 10” by 22”, 2014
page 67
Bird’s eye view, Hybrid Drawing, 10” by 14”, 2014
page 70
Propaganda of non-Ideology, Woodblock print, sumie ink, 9” by 11” , 2014

***I’m the Author of all drawings.**

Propaganda of Non-Ideology