

Syracuse University

**SURFACE**

---

Architecture Senior Theses

School of Architecture Dissertations and  
Theses

---

Spring 2017

## **Blur Out**

Hye Rim Shin

Follow this and additional works at: [https://surface.syr.edu/architecture\\_theses](https://surface.syr.edu/architecture_theses)



Part of the [Architecture Commons](#)

---

### **Recommended Citation**

Shin, Hye Rim, "Blur Out" (2017). *Architecture Senior Theses*. 404.

[https://surface.syr.edu/architecture\\_theses/404](https://surface.syr.edu/architecture_theses/404)

This Thesis, Senior is brought to you for free and open access by the School of Architecture Dissertations and Theses at SURFACE. It has been accepted for inclusion in Architecture Senior Theses by an authorized administrator of SURFACE. For more information, please contact [surface@syr.edu](mailto:surface@syr.edu).

SYRACUSE SOA 2017

# BLUR OUT

ARC 508 | SPRING 2017

SHIN, HYE RIM

Thesis Advisor: Molly Hunker

01

Research Topic  
different states of matter

02

Forms or Feelings?  
atmosphere

03

Indexical Effects  
emotions

04

Formlessness  
phenomena

05

Swatches  
representation

06

States of Matter  
snow

07

Mapping  
site analysis

08

Design  
Avalanche Intervention

09

Pin-up  
room

aesthetic les'THetikl

adj

concerned with beauty or the appreciation of beauty: the pictures give great aesthetic pleasure. giving or designed to give pleasure through beauty; of pleasing appearance.

n

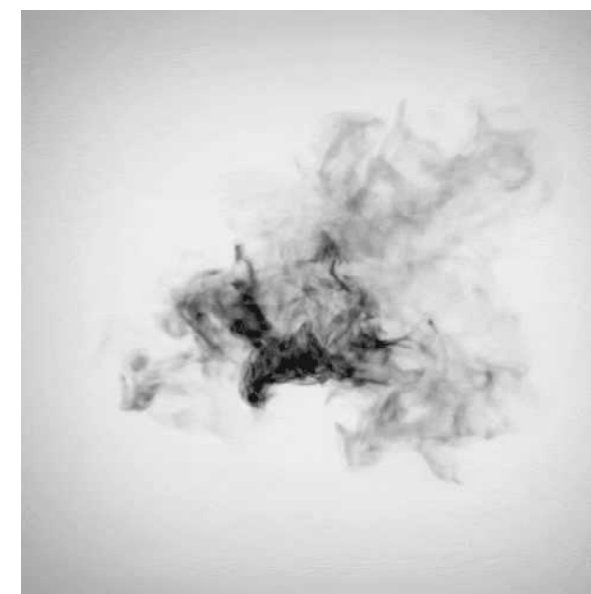
a set of principles underlying and guiding the work of a particular artist or artistic movement: the Cubist aesthetic.

PROJECT STATEMENT

“Blur Out” explores ideas about architecture that seeks ephemerality rather than legibility, eidetic affects rather than demand of focused attention and atmospheric or emotional spaces rather than conventional spaces.

01

**Research Topic**  
different states of matter



intangibility



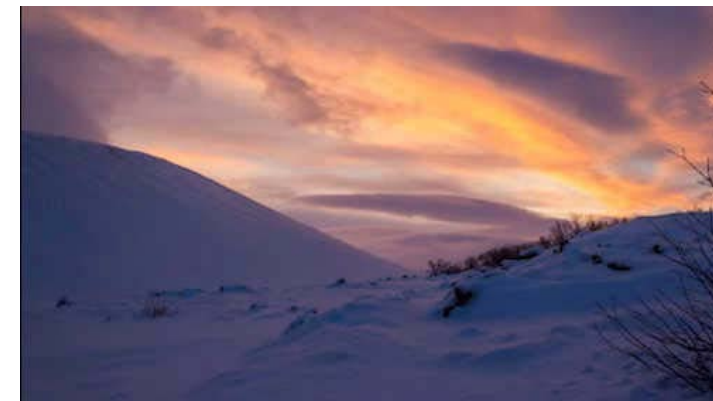
### 1) Different States of Snow

The exploration of “Blur Out” is situated within the research topic of different states of snow that are generated from avalanche phenomena of Iceland, which develops site specific understandings of the phenomena and effects.

The project aims to build a blurred boundary both literally and experientially between the built and natural environment to challenge representing and re-presenting the spectrum of tangibility to intangibility. By exploring the dichotomy between the built and the natural context of Iceland, a new understanding of perceiving and experiencing the avalanche phenomena creates an uncanny relationship that would change and draw attention from sublime as the norm to sublime as the spectacular.



Tangibility - Intangibility

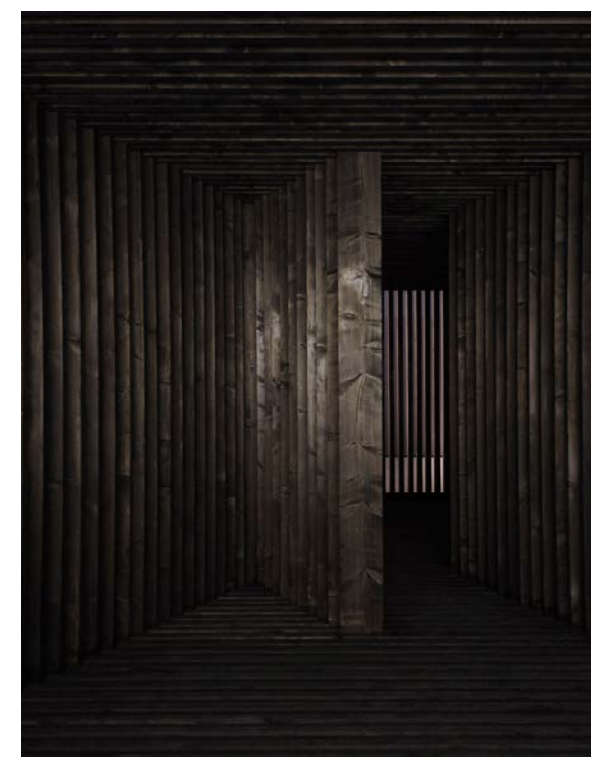


Sublimity  
*Iceland*

02

Forms or Feelings?

atmosphere



Horizon Pavilion  
*David Adjaye*

## 2) Atmosphere

The experience of atmospheric spaces is closely related to the experience of form, color, texture and moment. As much as perception is linked with memory and recognition, our relation to these aesthetic effects are formed by past memories and culture.

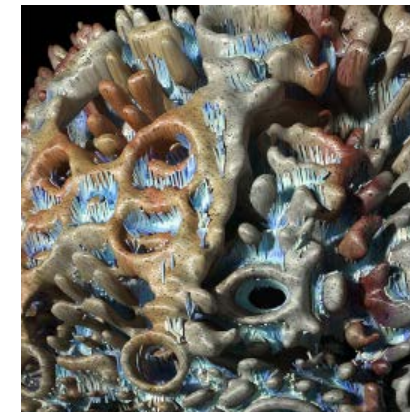
Moreover, Architecture is a discipline that is responsible for the aesthetics as it could stir feelings that would strongly influence people's memories in different ways. As Olafur Eliasson claimed, "The precise presentation and experience of the visual surface evokes by looking and remembering, seeing and thinking individual and social ideas and recalls familiar experiences."



1-1 Therme Vals  
*Peter Zumthor*



1-2 The Cosmetic Limit  
*Naureen Mayer*



1-3 The Debased Flowers  
*Young & Ayata*



1-4 David Bowie  
*Ziggy*

03

Indexical Effects  
emotions



fantasy, Mood River  
*Jeffrey Kipnis*

### 3) INDEXICAL EFFECT

Spaces have their own characteristics or atmosphere. Whether you feel disgusted, calm or bright, as Jean-Paul Thibaud mentioned, it is possible to “share ambiances.” Ambiances “play on both sensing and knowing, and involve a certain I-do-not-know-what (je-ne-sais-quoi as commented by Vladimir Jankelevitch) that can never be fully resolved.” However, as Jeffery Kipnis noted in his essay, On those Who Step into the Same River, “[a]esthetic pleasure, mood, and atmosphere belong to the family of indexical effects, inevitable whether or not the indexical effect itself is the original intended goal.”

Additionally, referring back to Jason Payne’s “Hair and Makeup,” certain type of hair and makeup or aesthetics would allow an engagement of “sensastion.”

Damacio: “When we sense that a person is tense’, ‘edge’,... or ‘cheerful’, without a single word having been spoken to translate any of those possible states, we are detecting background emotions. We detect [and express] background emotions by subtle details of body posture, speed, and contour of movements, minimal changes in the amount and speed of eye movements, and in the degree of contraction of the facial muscles,” i.e., as indexical effects perceived through distracted awareness.

Jeffrey Kipnis



Mood River Study Diagram  
Jeffrey Kipnis



David Bowie  
Ziggy

04

Formlessness  
phenomena



Robery Smithson  
*Partially Buried Woodshed*

#### 4) Formlessness

As MOS claims in his essay, Manifesto Maybe, "Formlessness then" has been concerned with strategies of negation or reduction. For example, because of the ascendancy of modernist painting during the sixties and seventies, form was understood primarily as a matter of two-dimensional pictorial composition whereas "formlessness now" accounts for so much more. It quotes in his essay that, "Painting isn't the dominant discourse pushing form today: everything, from media studies to parametrics in architecture to the spectacular ... comes with its own assumptions about and prescriptions for form and referential dimensions of the formless itself." "Formlessness" for me deals with not compositional strategies but atmospheric strategies which utilizes additive, inclusionary methodology of color, texture, grid, which blurs boundaries between literal form and insinuated form.

##### 4a-1) STUDIES

01. phenomena
02. color
03. texture
04. events

"Painting isn't the dominant discourse pushing form today: everything, from media studies to parametrics in architecture to the spectacular...comes with its own assumptions about the prescriptions for form and referential dimensions of the formless itself."

MOS



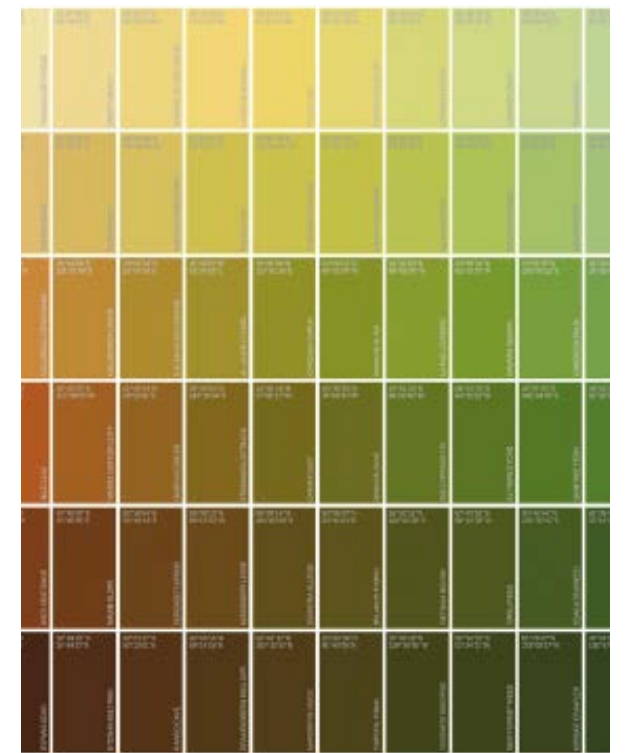
"Formlessness Then"



"Formlessness Now"

05

Swatches  
representation



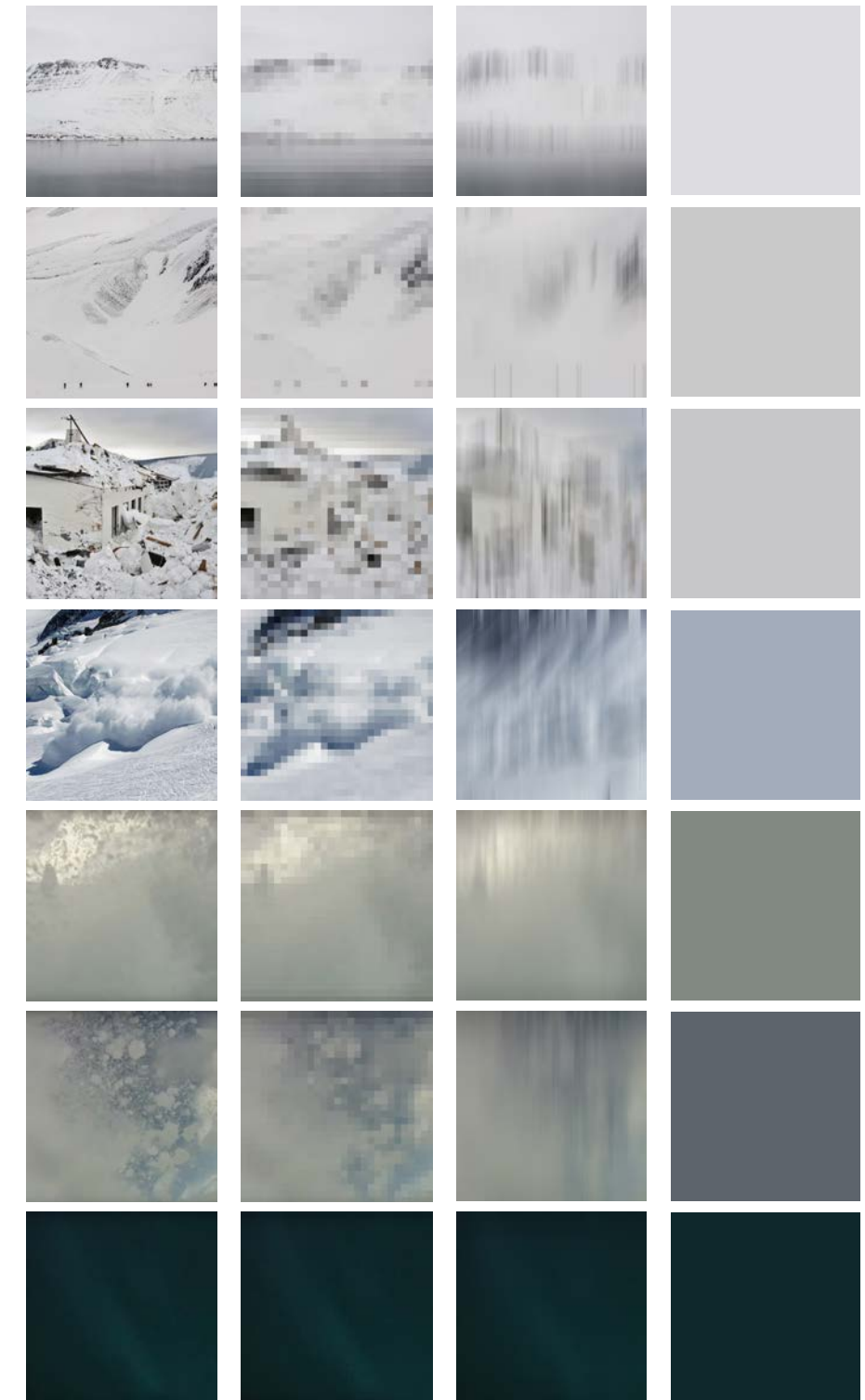
Color Swatches  
*Land Rover*



## 5) Swatches

This thesis looks at cosmetics of the phenomenological effects and utilizes them directly and indirectly to develop a palette of elements that architecturalize the spatiality, temporality and materiality of the phenomena. The avalanche is a terrific case study for this exploration because it represents snow in so many various ways - including states of snow that range from hard and icy, to slick and buttery, to powdery and airy. I have explored these different states of matter and how they can be materialized through 2d techniques to 2.5d through the lens of scale, color, and texture.

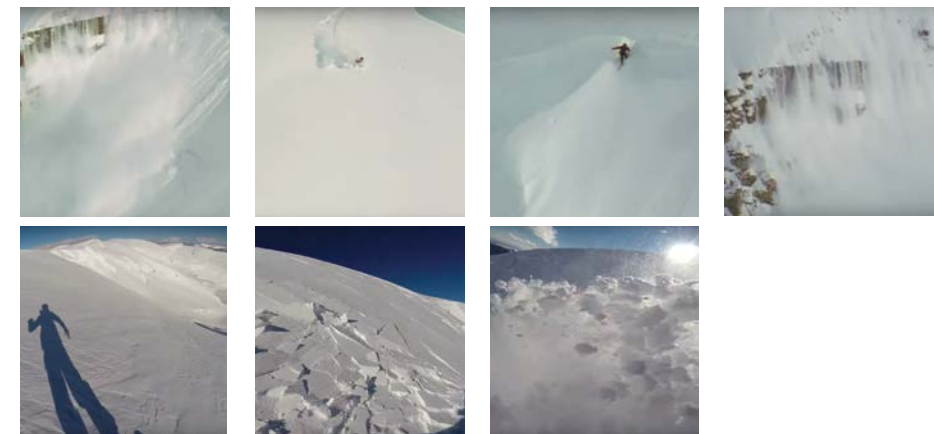
## 5a) Color



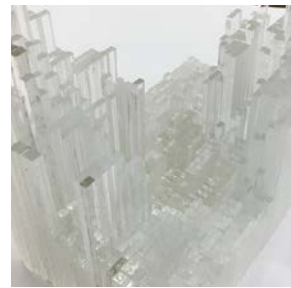
5b) Texture



5c) Moments

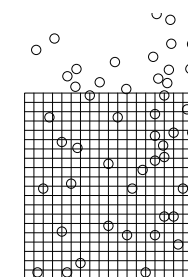
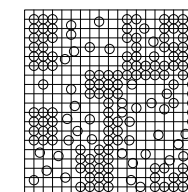
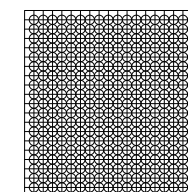


5d) Study Models



States of Matter

snow

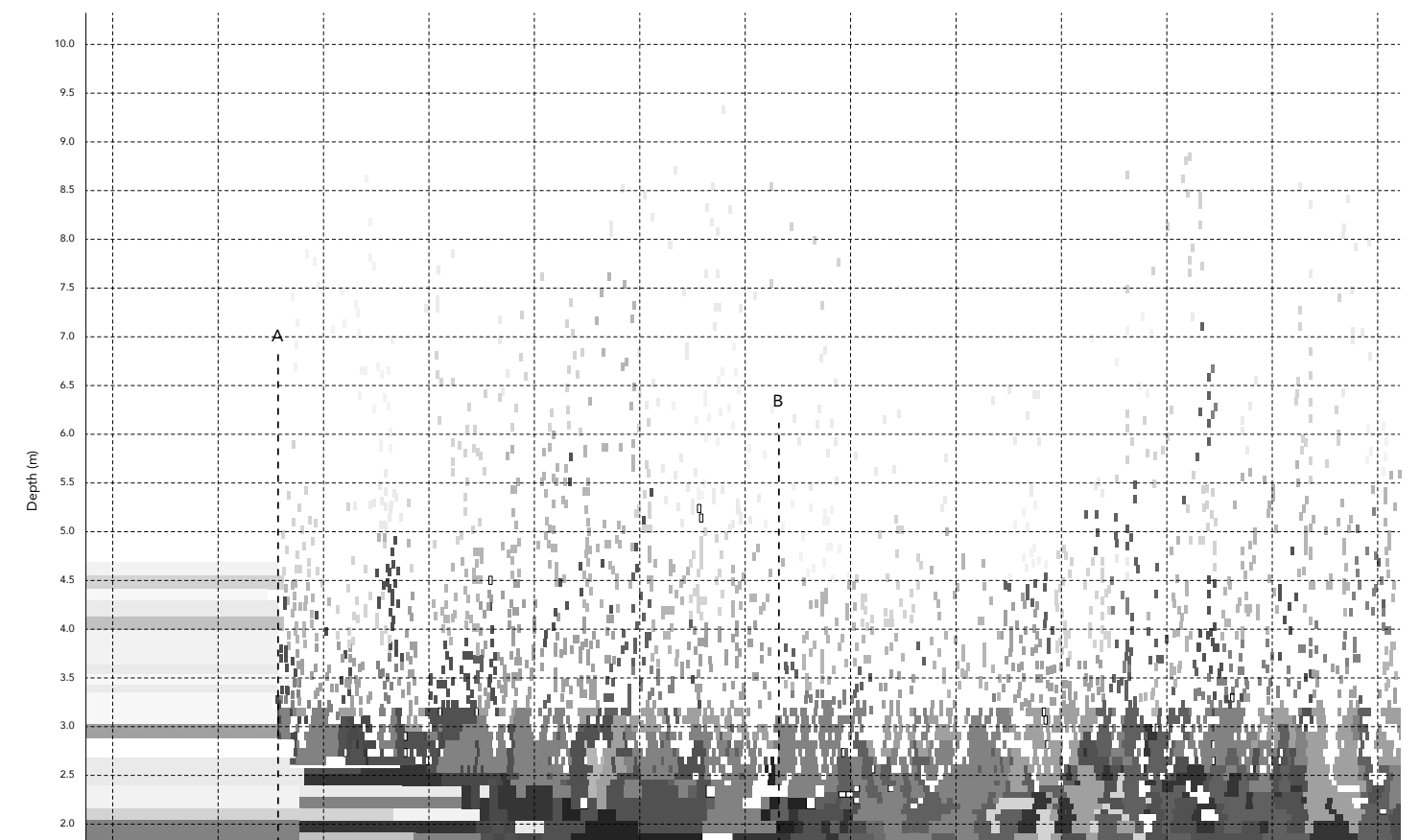


Solid, Liquid, Gas  
*structure of matter*

### 6) States of Matter

Snow too has structure. For example, the regularity of the molecules differ as the gradient of the states are affected by energy , naturally altering the molecules through a constant cycle of stability and instability. This natural alteration creates different characteristics of snow that produces gradient of effects that range from visible to invisible and tangible to intangible.

Avalanche Progression Graph



07

**6 Moments**

insinuated experiences



Horizon Pavilion  
*David Adjaye*

## 7) Spaces

These six moments of spaces are designed by moving back and forth between the intangible image and tangible 2d drawings to the 3d artifacts which produce similar aesthetic and experiential qualities.

### 7a-1) STUDIES

01. blurred effect
02. detail
03. moment

## 7a) Solid

The two are representative of Solid Ice. Utilization of these overlapping translucent glass tubes function not only as façade systems that obscure and fragment vision but also as obstructers that divide up spaces and form other smaller scale elements in the space.

### 7a-01) blurred effect

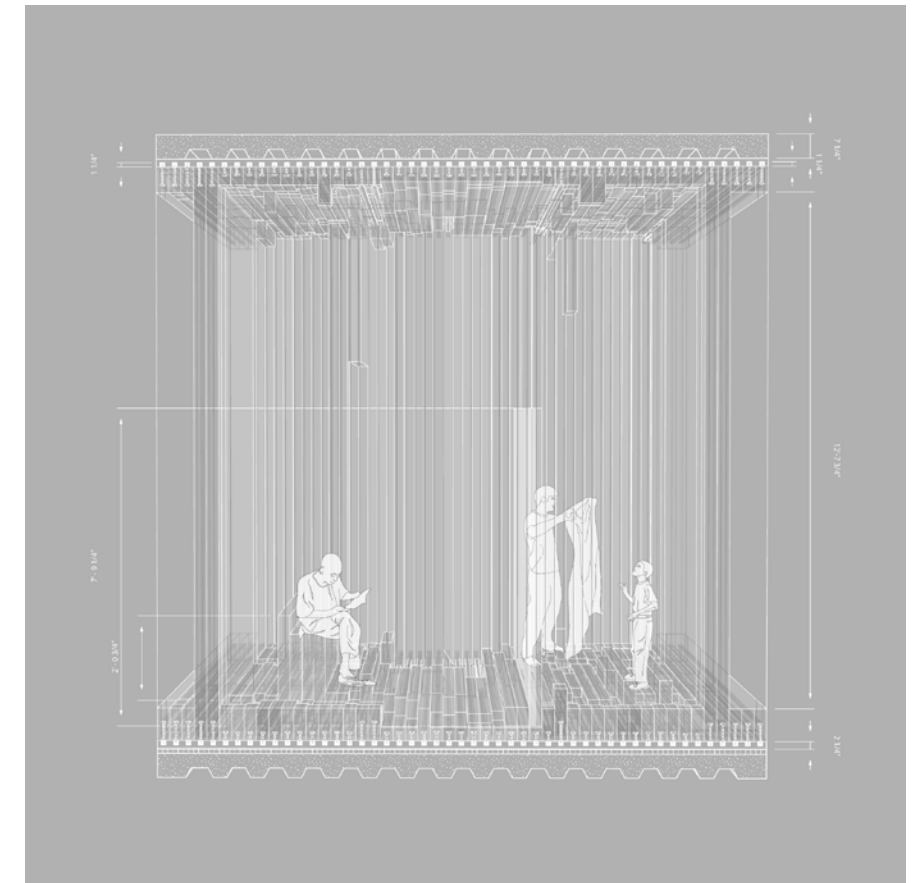
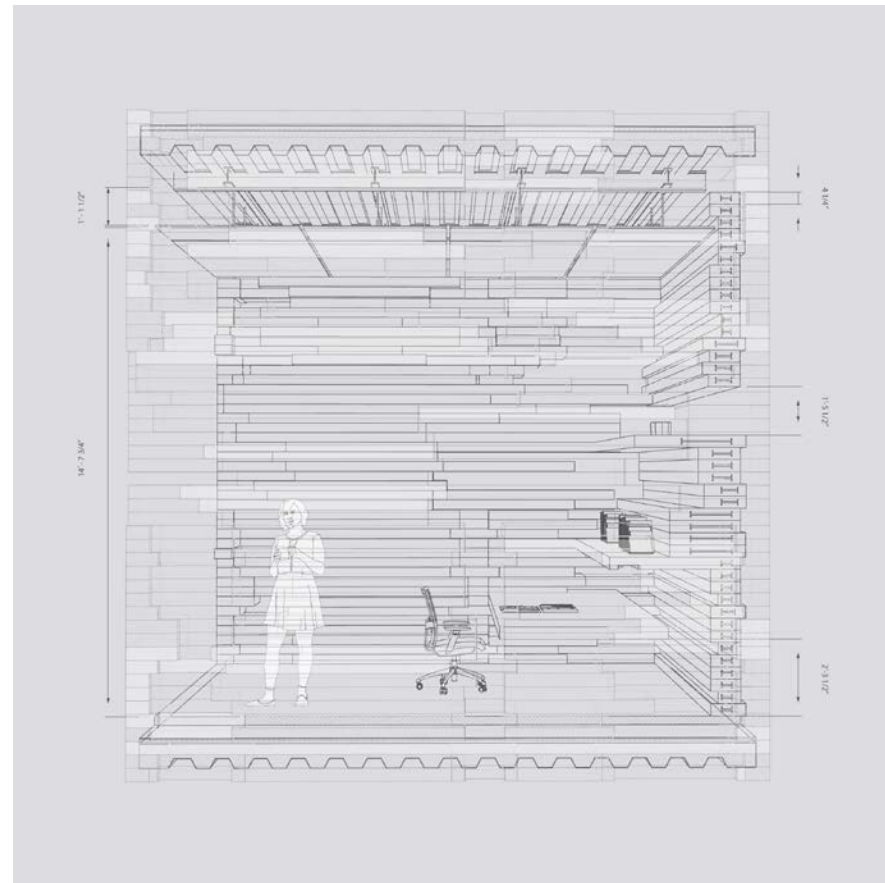


Striation as Façade Treatment  
*Obscuring*



Striation as Space Divider  
*Obstructing*

7a-02) Detail





7a-03) Moments



## 7b) Liquid

The next two are liquid. Wet snow is a mixture of dry snow and water molecules. Because of the density of water, this type of snow is more affected by gravity and flows around spaces leaving tracks. These atmospheric spaces are put together with string-like material to create directionality and flow of space.

### 7b-01) blurred effect

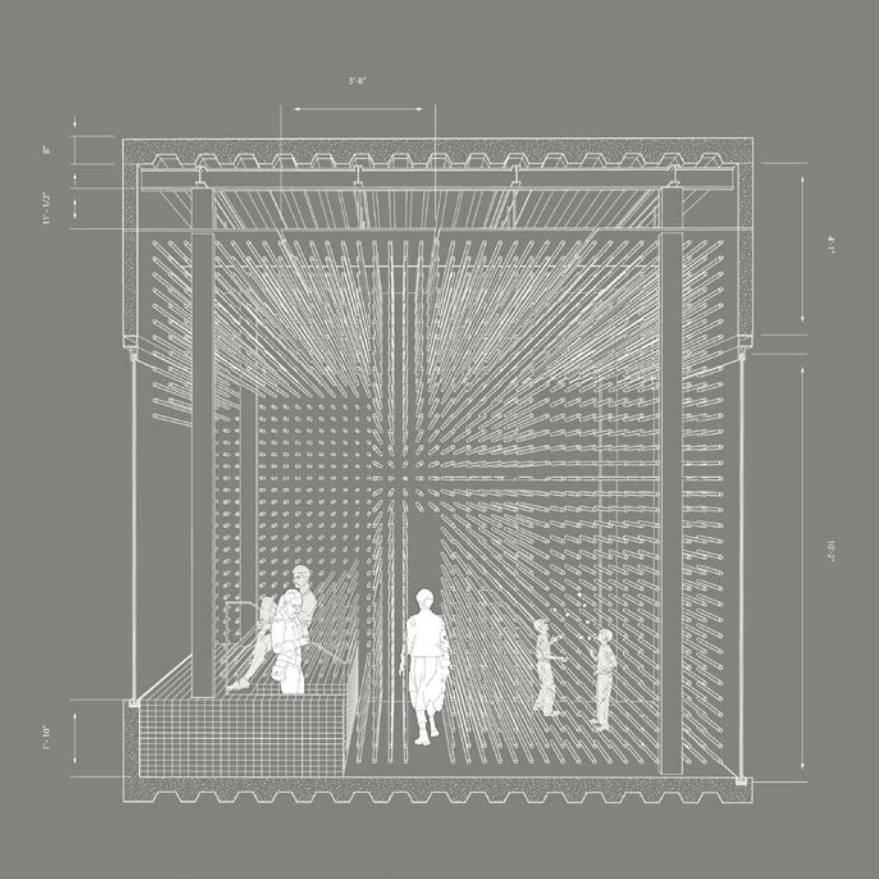
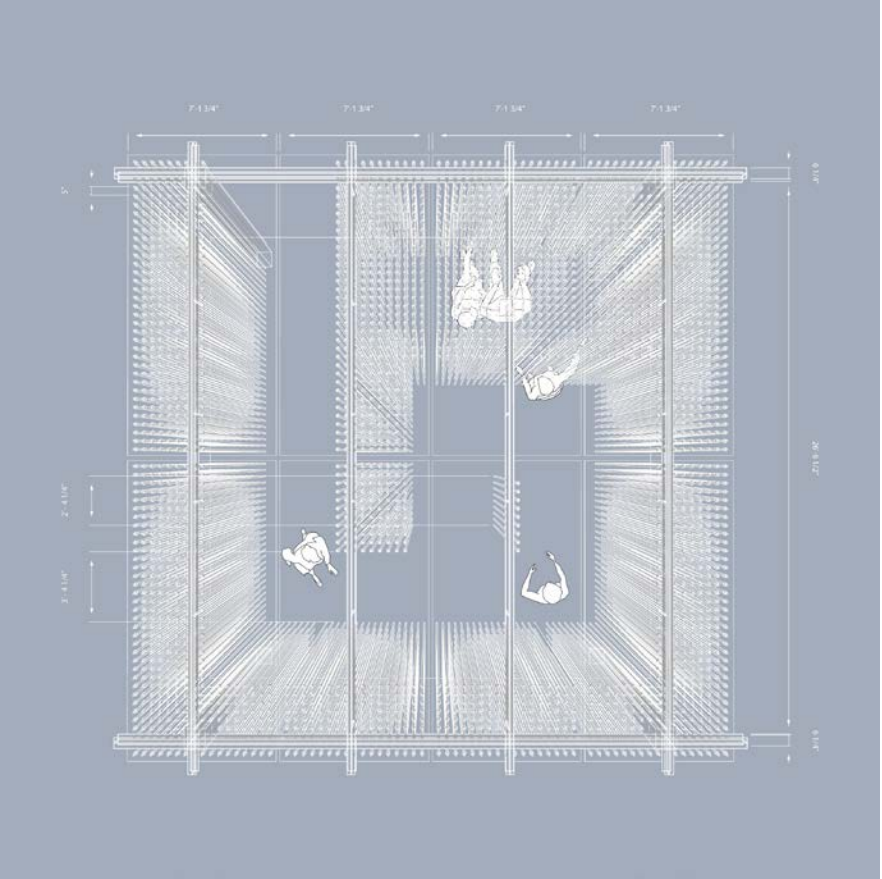


Striation as Facade Treatment  
*Mediating*



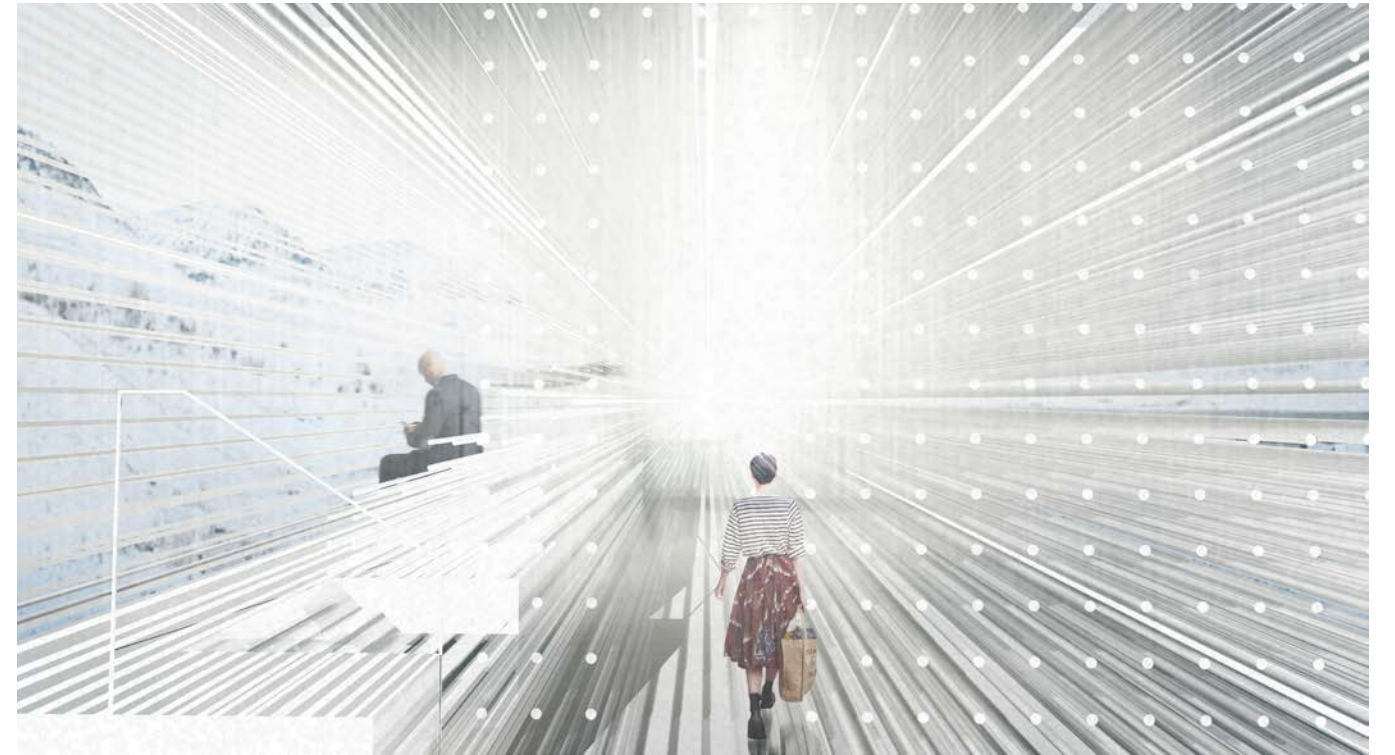
Striation as Space Mover  
*Directing*

7b-02) Detail





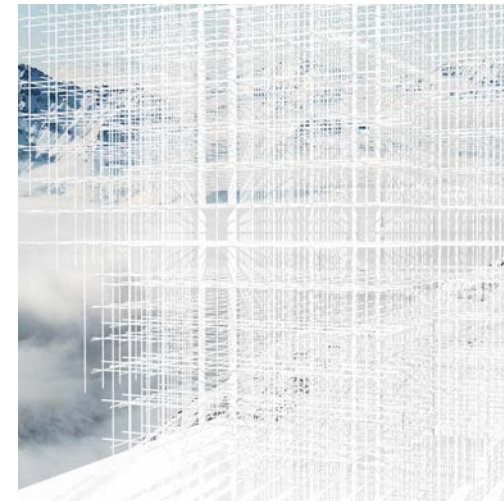
7b-03) Moments



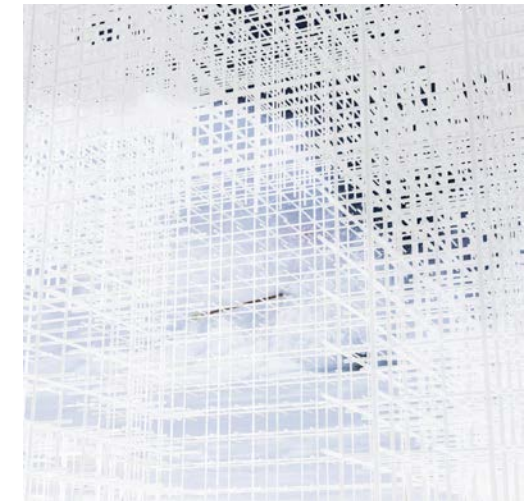
### 7c) Liquid

Lastly, powdery snow is light enough to float and haze open air. The intangibility of the minute scale is architecturalized into spaces that could be constructed from very thin steel grid system to fiberoptic strands.

#### 7c-01) blurred effect

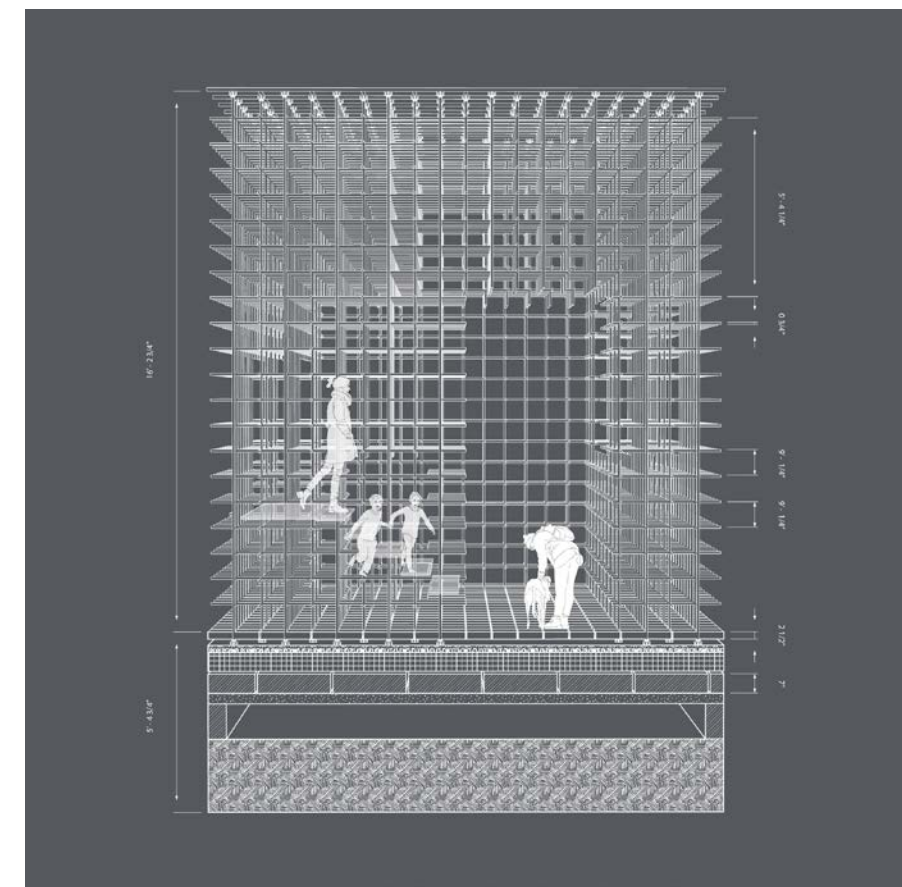
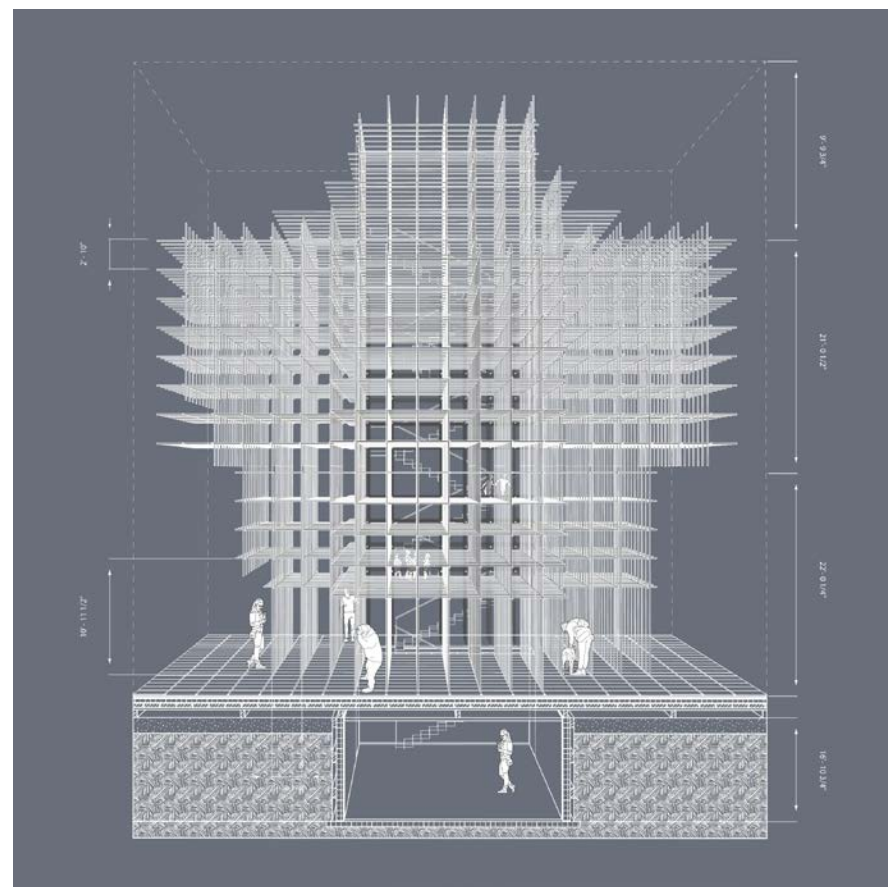


Striation as Mediator  
*Dispersing*



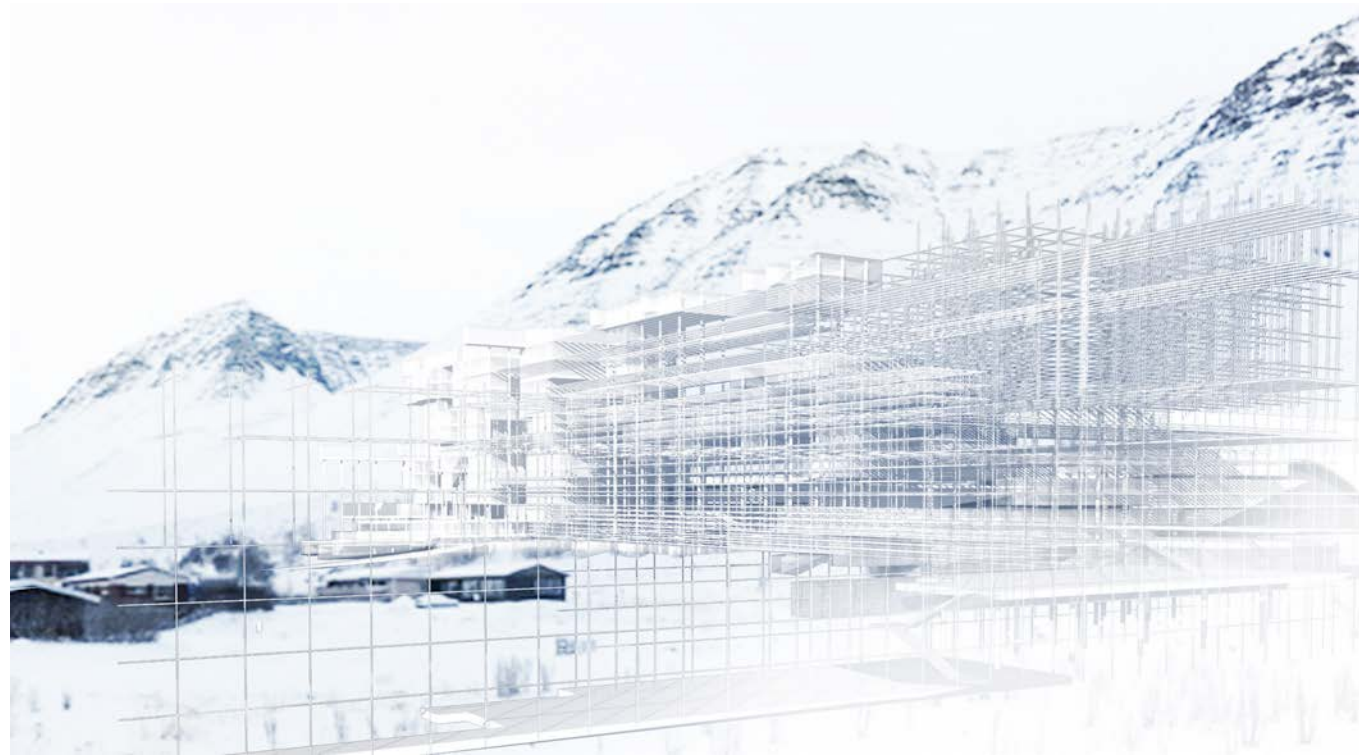
Striation as Space Maker  
*Encapsulating*

7c-02) Detail





7c-03) Moments

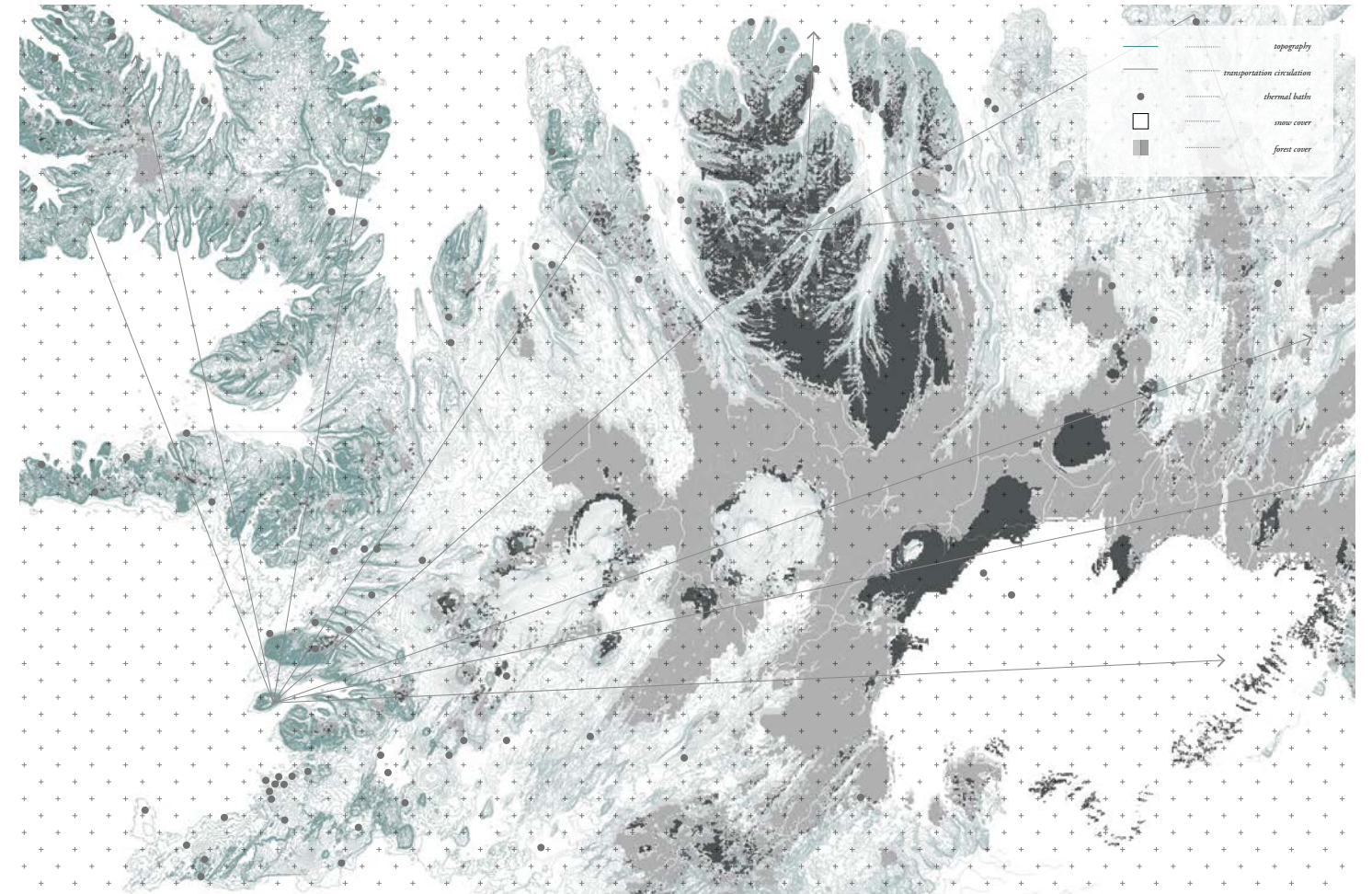


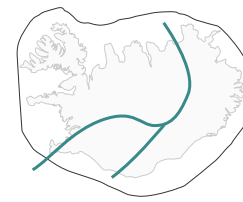
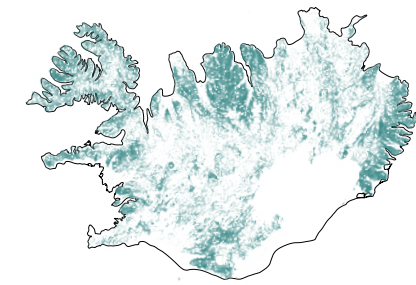
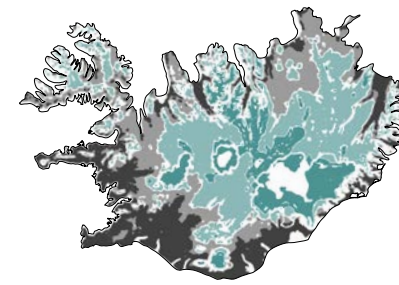
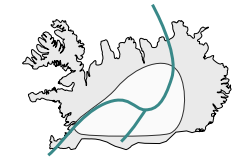
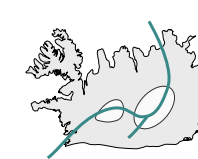
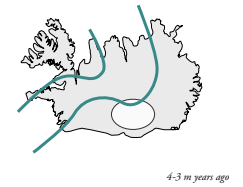
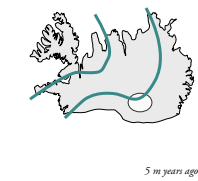
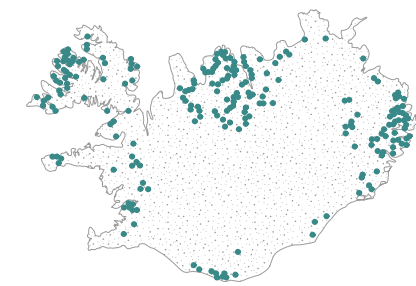
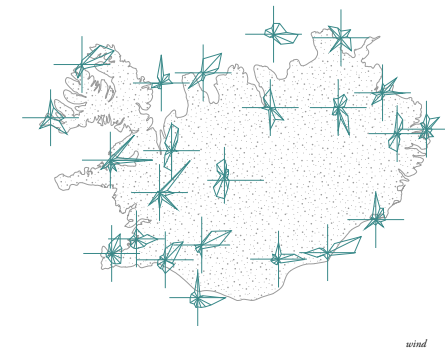
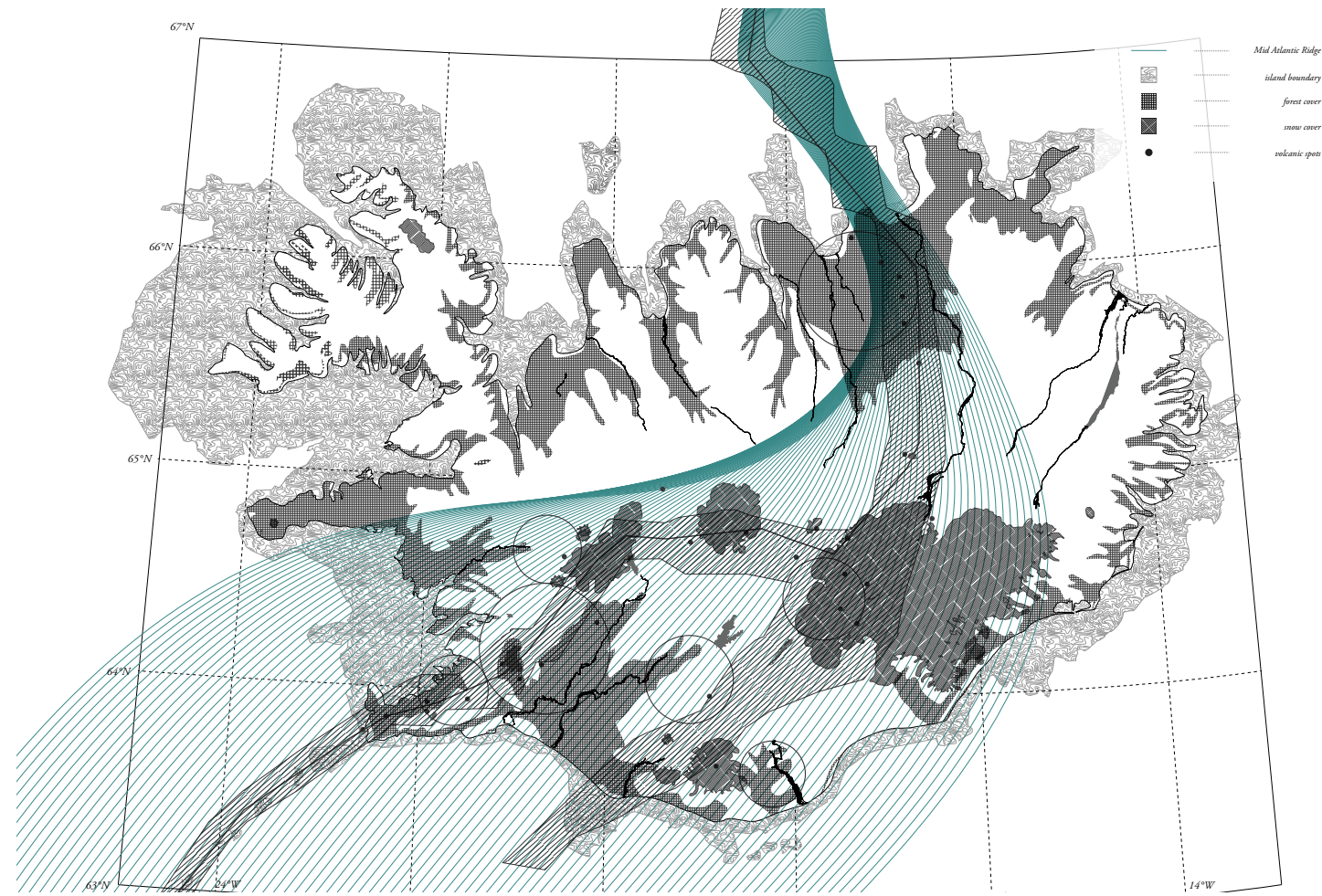




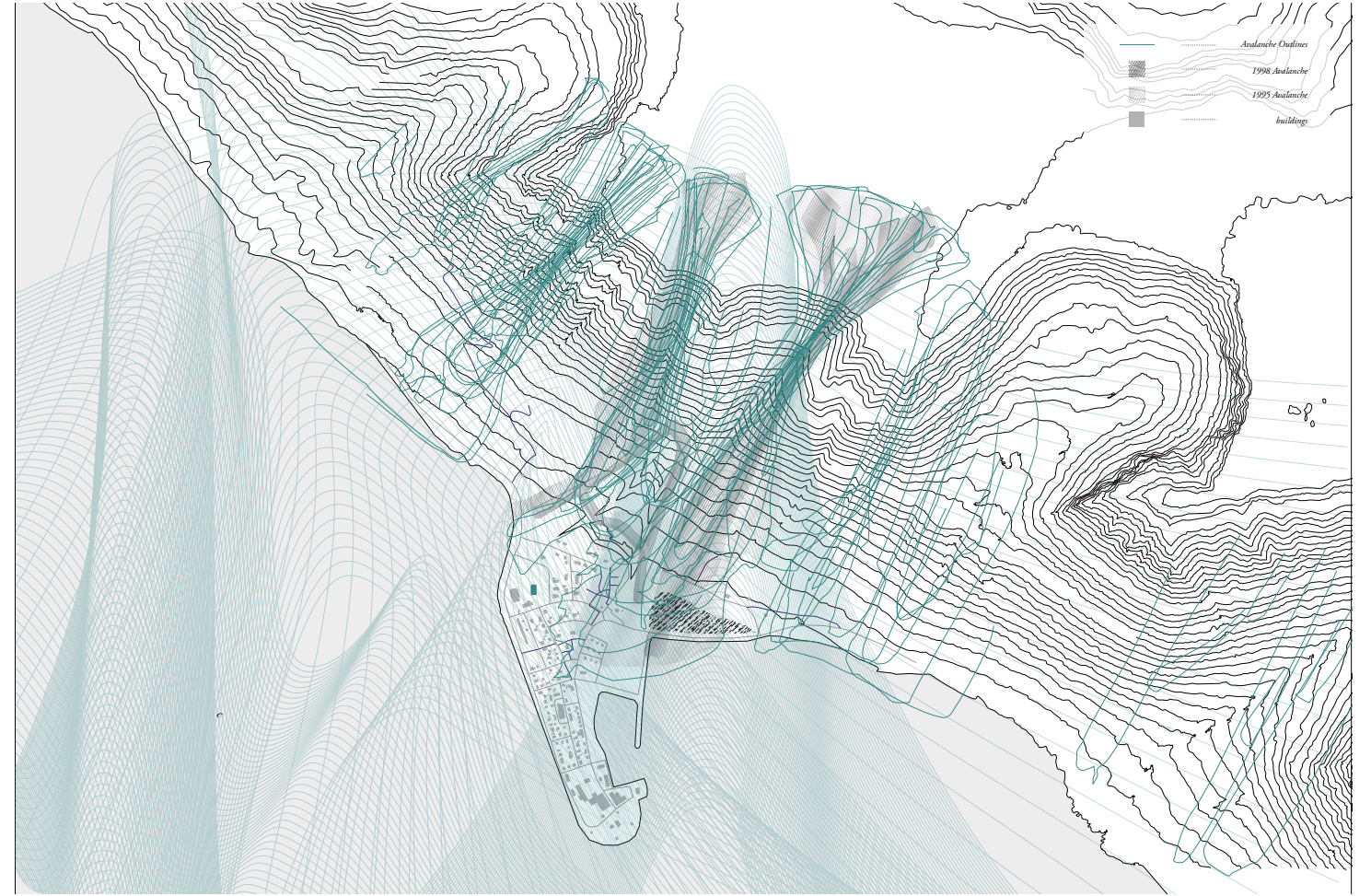
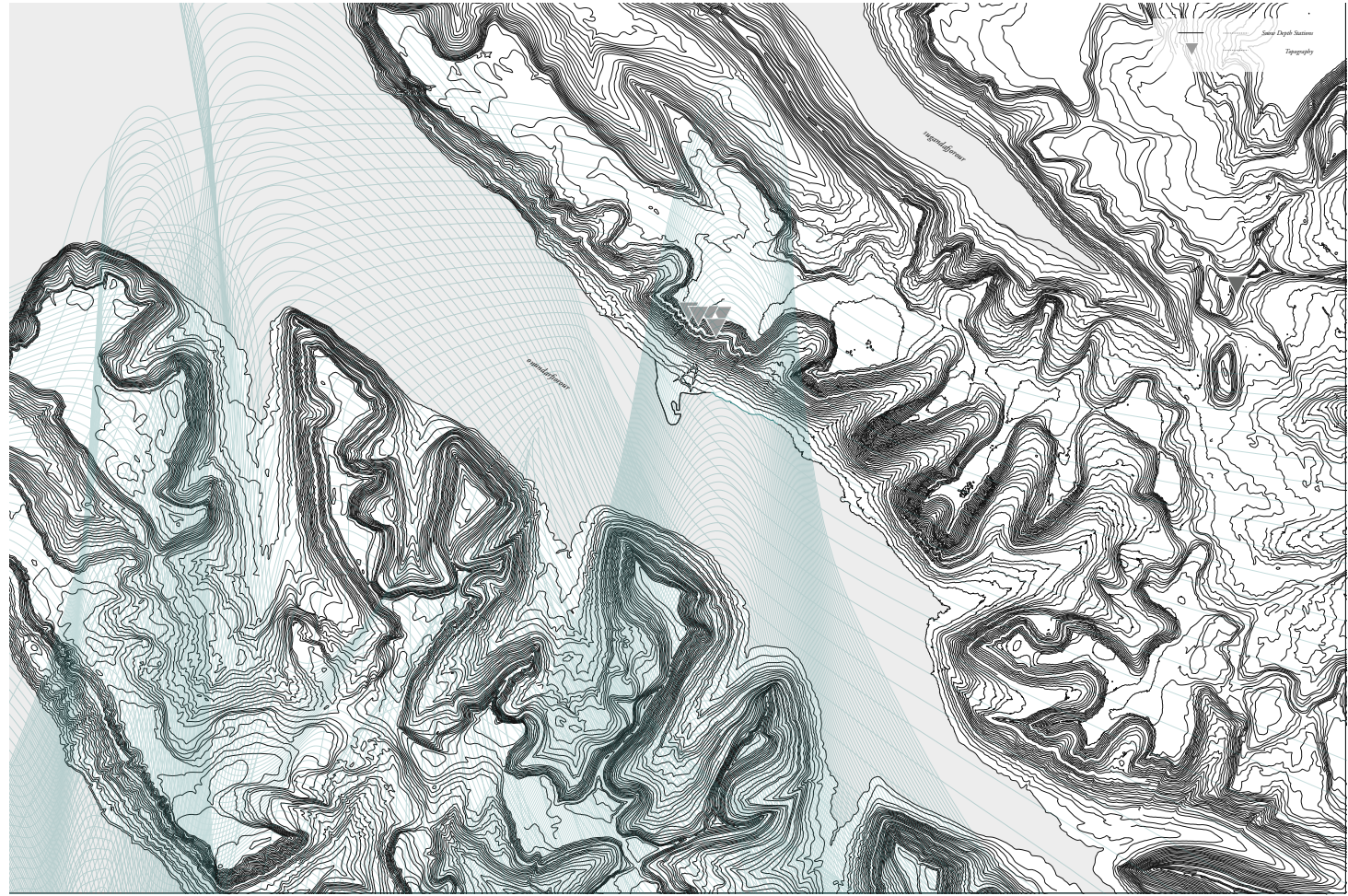
## 7) Mapping

Along with the investigation of architecturalizing snow in varying levels of tangibility, the project spatializes the design by interconnecting the progression of the avalanche with the context. Blur Out considers the specific avalanche prone site of Flateyri, Iceland. Flateyri is a small village located in Iceland's Westfjords which has been struck by a huge avalanche in October 1995. The thesis proposes a multi functional building that includes hotel, avalanche research center and memorial museum in front of a protection wall that augments the protection and incorporates the boundaries of the site.

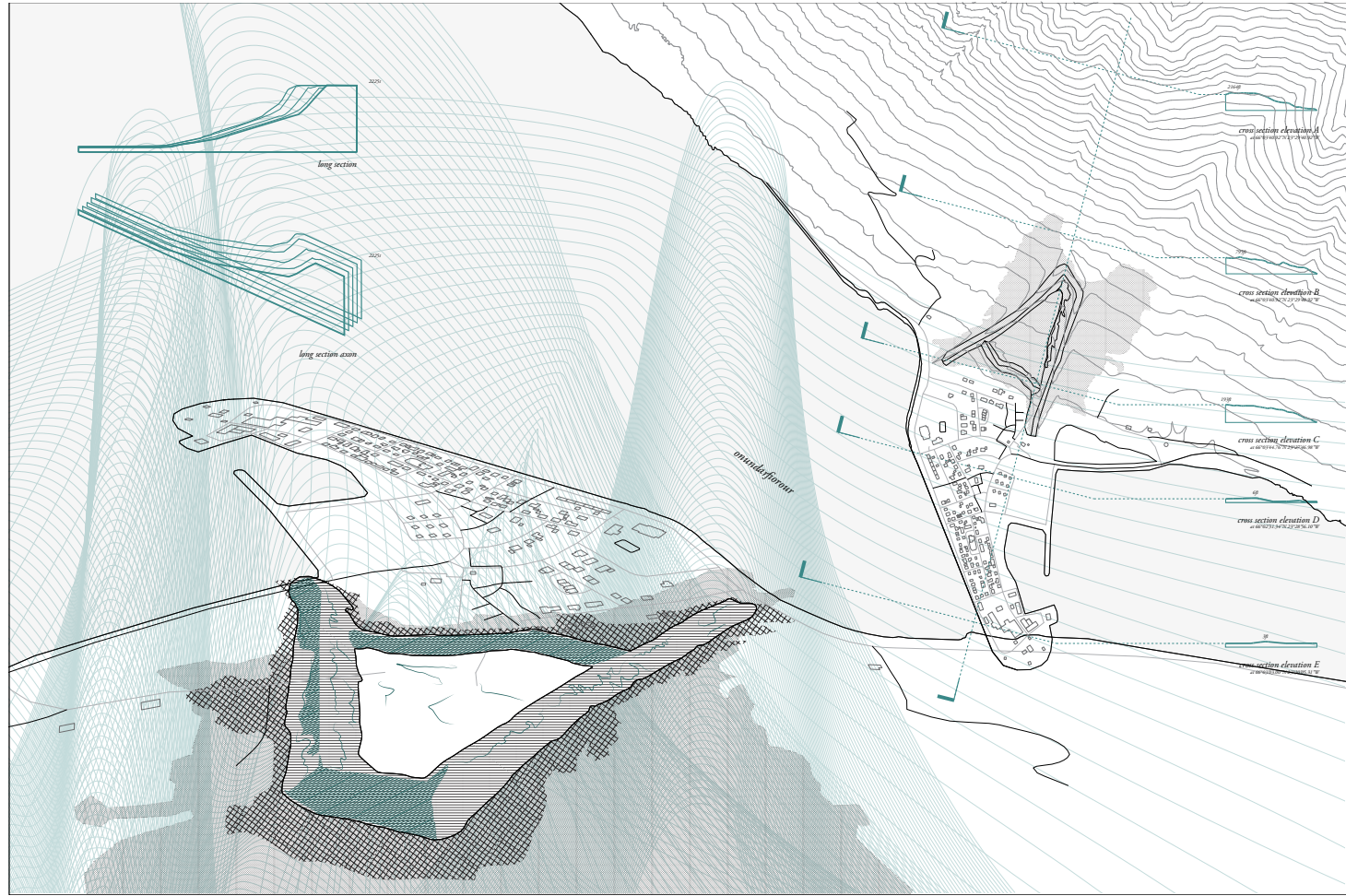








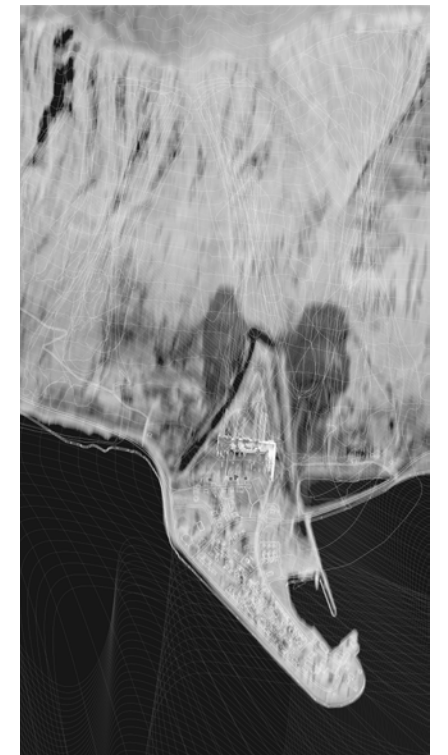




08

## Design

Avalanche Intervention



## 8) Design Strategy

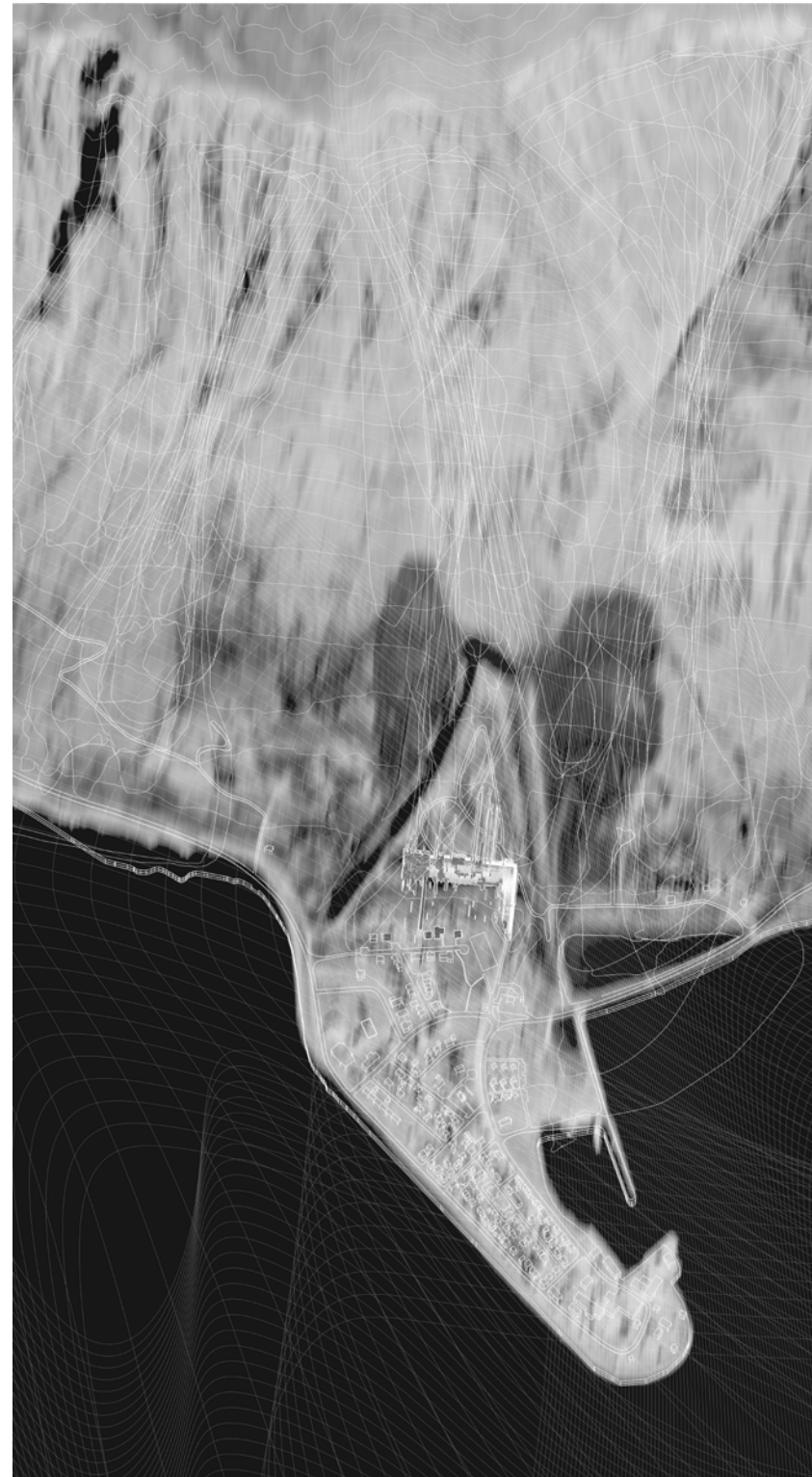
The design strategy looks at the frontality of the site to introduce a new perception of the elevation which blurs and creates a duality between the building and the context. These pixelated elements are then extruded and curated with the linear elements that I have explored in the previous moment studies. The linear elements move in and out of the landscape to not only structurally hold up the wall but allow insinuated experiences of being inside snow or an avalanche.

8a) Frontality

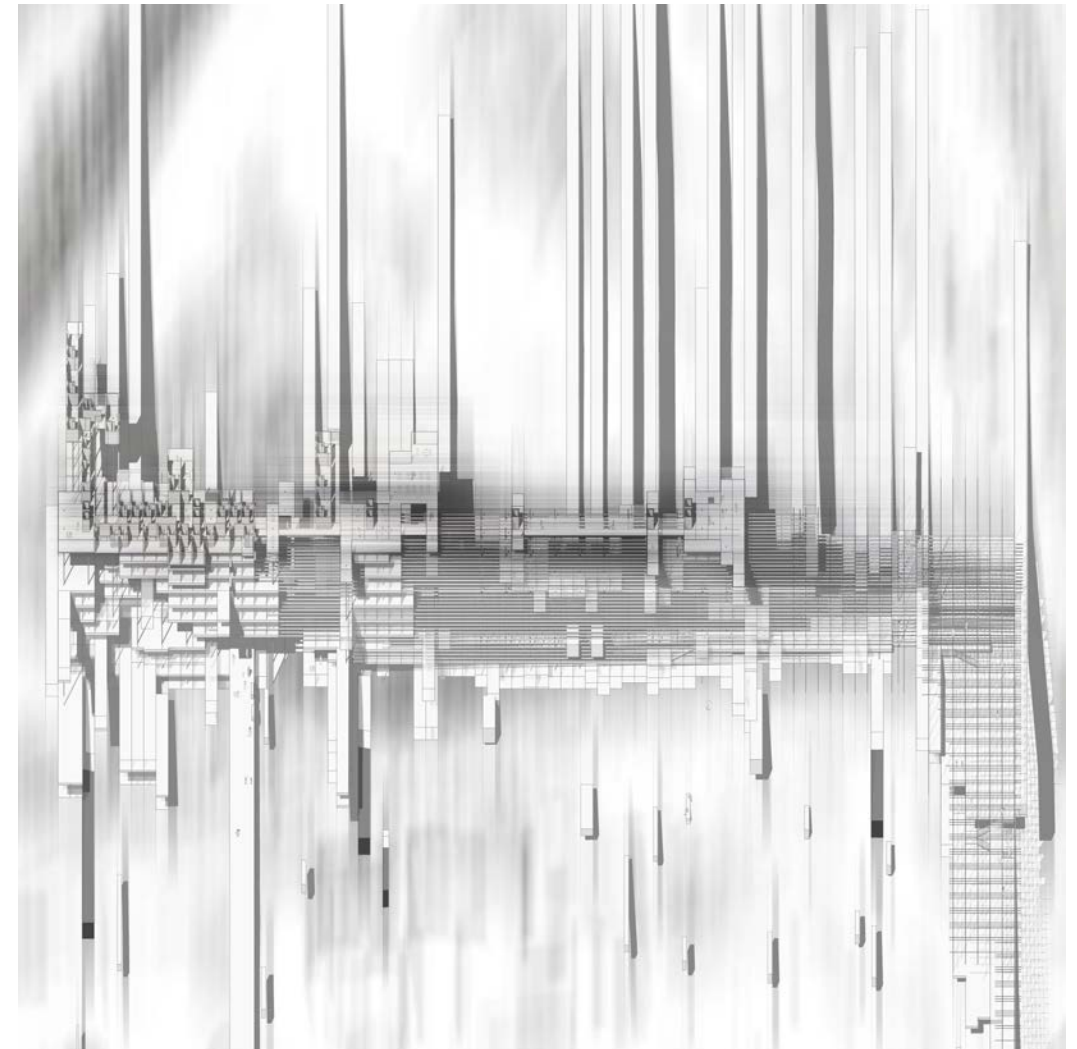




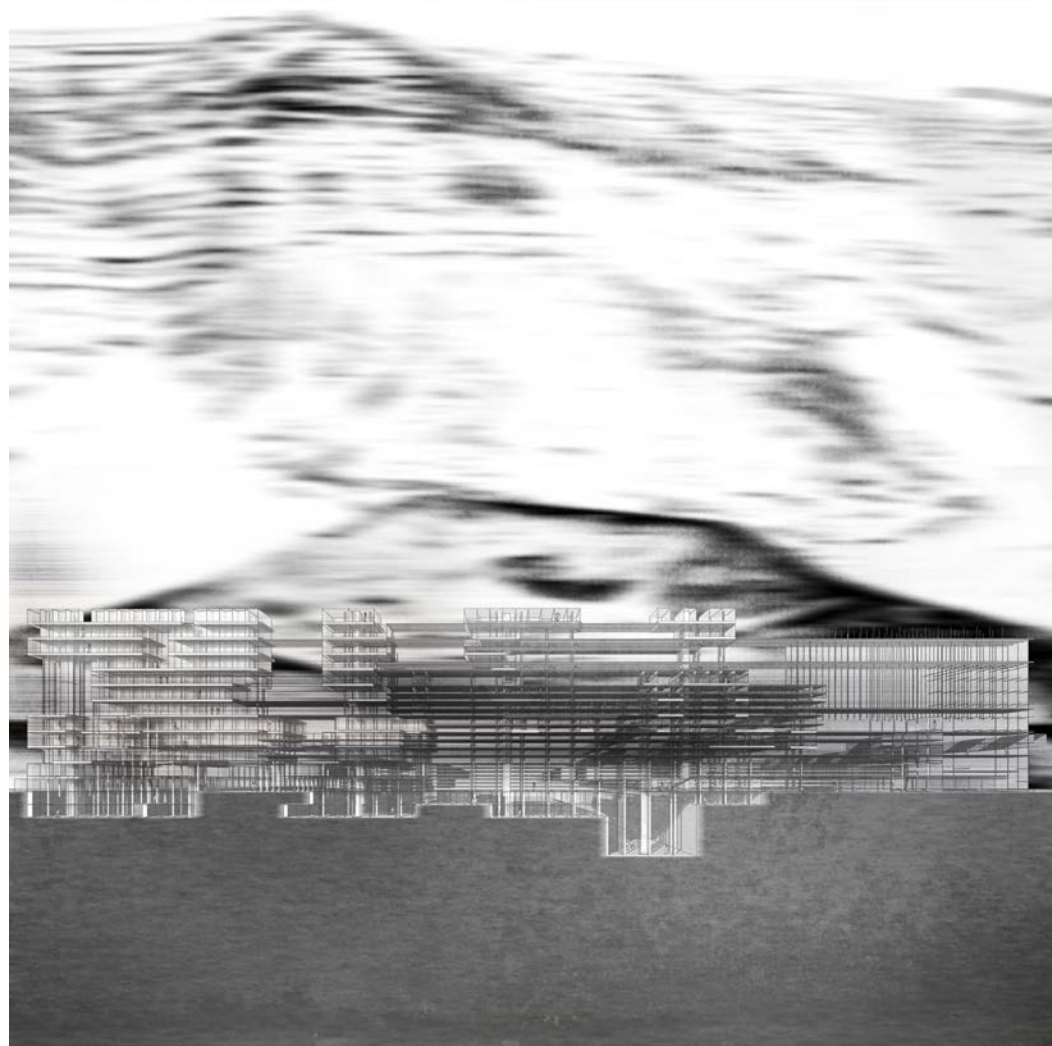
8b) Site Plan



8c) Plan



8d) Section





09

Pin-Up  
room

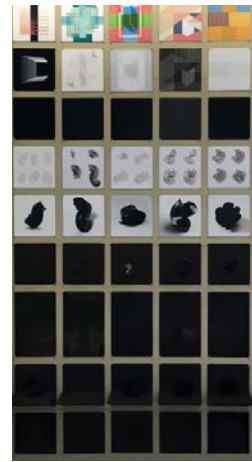


### 09a) Final Representation

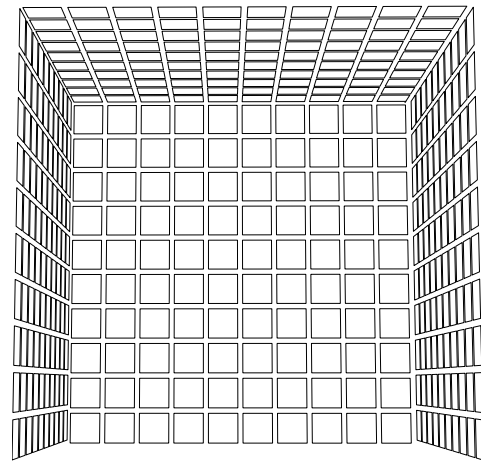
As of my final presentation, I aim to create a whole with different parts, such as this image of a woman constructed with different pictures of other people, or this presentation for “Black Wholes” class by Maya Alam. The wall seems really black from far away, but as you approach the wall, the contents of the drawings appear gradually. Similarly, I would like to create a space that uses 2D and 3D to portray similar indexical emotions to allow the audience to submerge in emotions.



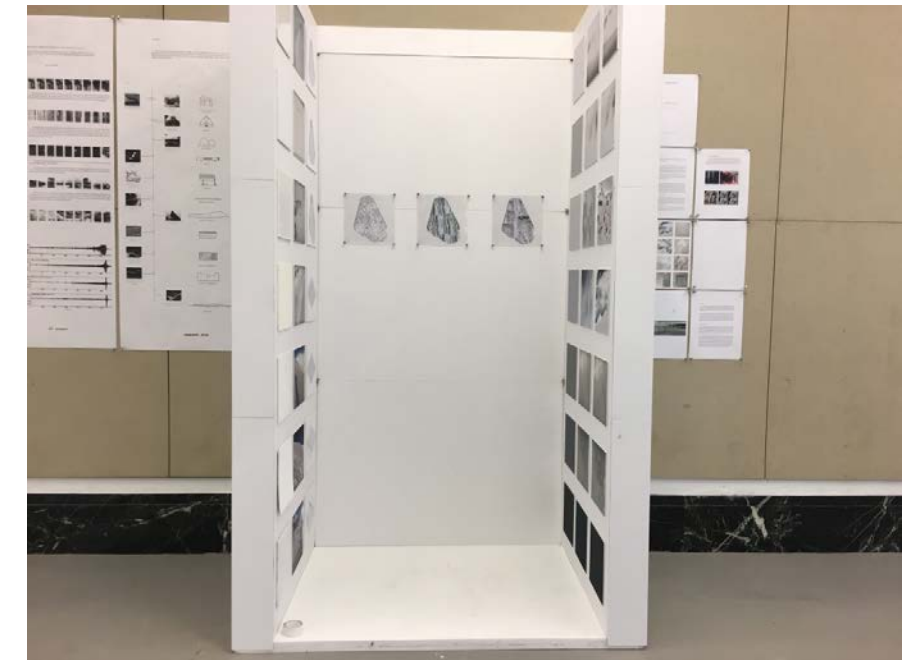
7a-1 Madam Curie  
Photographs



7a-2 Black Wholes  
Maya Alam



### 09b) Midterm Representation





09c) Final Thesis Prep Representation



09c) Final Thesis Representation



## 10) BIBLIOGRAPHY

Atmosphere - Peter Zumthor  
Another Scale of Architecture - Junya Ishigami  
Formless - MOS  
Hair and Makeup - Jason Payne  
Kissing Architecture - Sylvia Lanvin  
Mood River - Jeffrey Kipnis  
Space, Place and Atmosphere - Juhani Pallasma  
Subnature - David Gissen  
The Estranged Object - Michael Young  
The Eyes of the Skin: Architecture and the Senses - Juhani Pallasma  
The Meaning of the Body - Mark Johnson  
The Sensory Fabric of Architecture - Jean-Paul Thibaud  
The Three Dynamics of Urban Ambiances - Jean-Paul Thibaud  
Thinking Architecture - Peter Zumthor  
Urban Ambiances as Common Ground - Jean-Paul Thibaud