

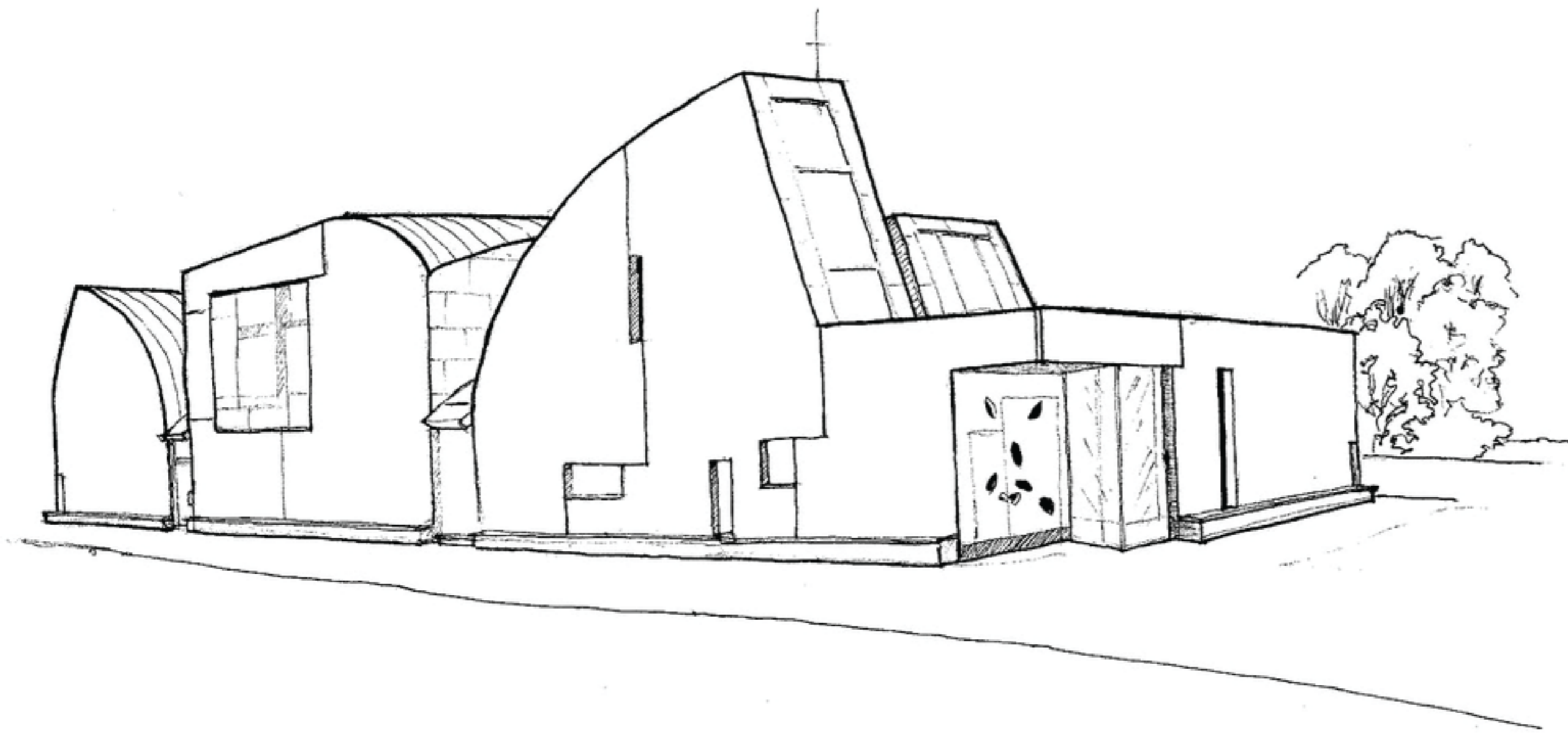
Steven Holl

The **Chapel** of
Saint Ignatius



“You can’t photograph that building. Only people who have been there can experience it.”

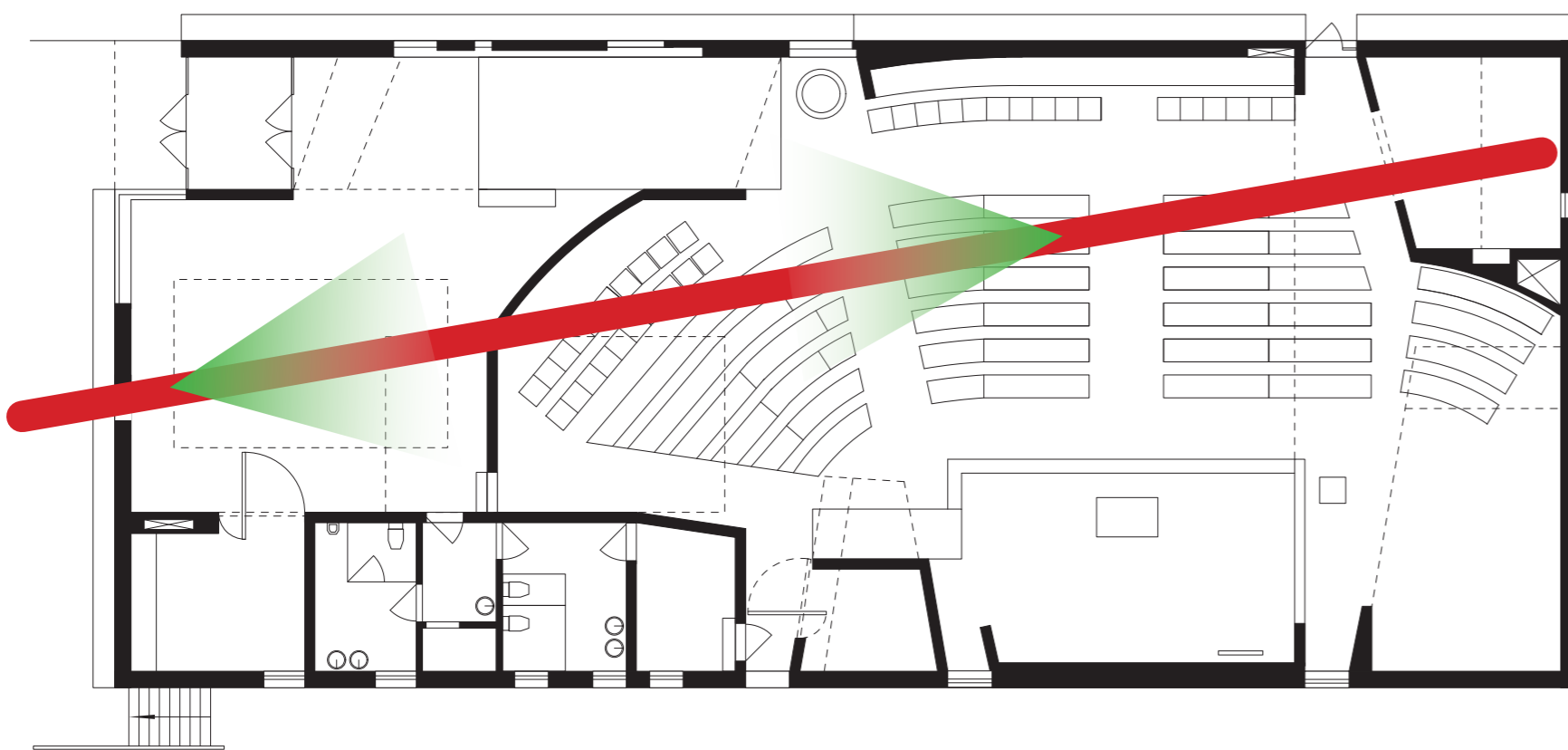
- Steven Holl in the NY Times



Parallax

the moving body's interpretation of space

Holl consciously designs with parallax in mind crafting perceptions of spaces which can only be enjoyed at specific angles. The opening beside the baffle in the narthex connects the thin front window to the madrona tree in the blessed sacrament chapel. This connects the three volumes together blending the spaces.



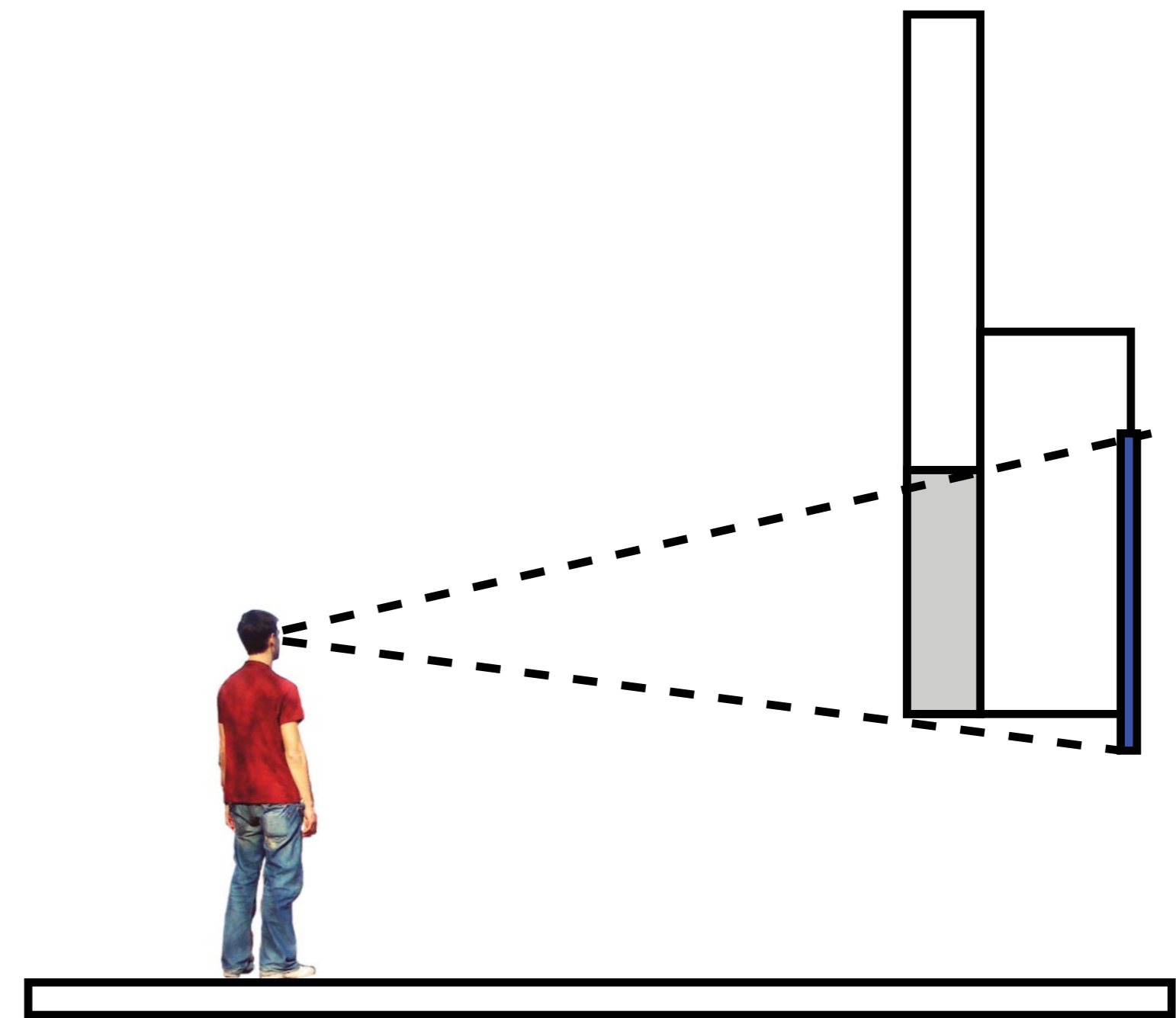
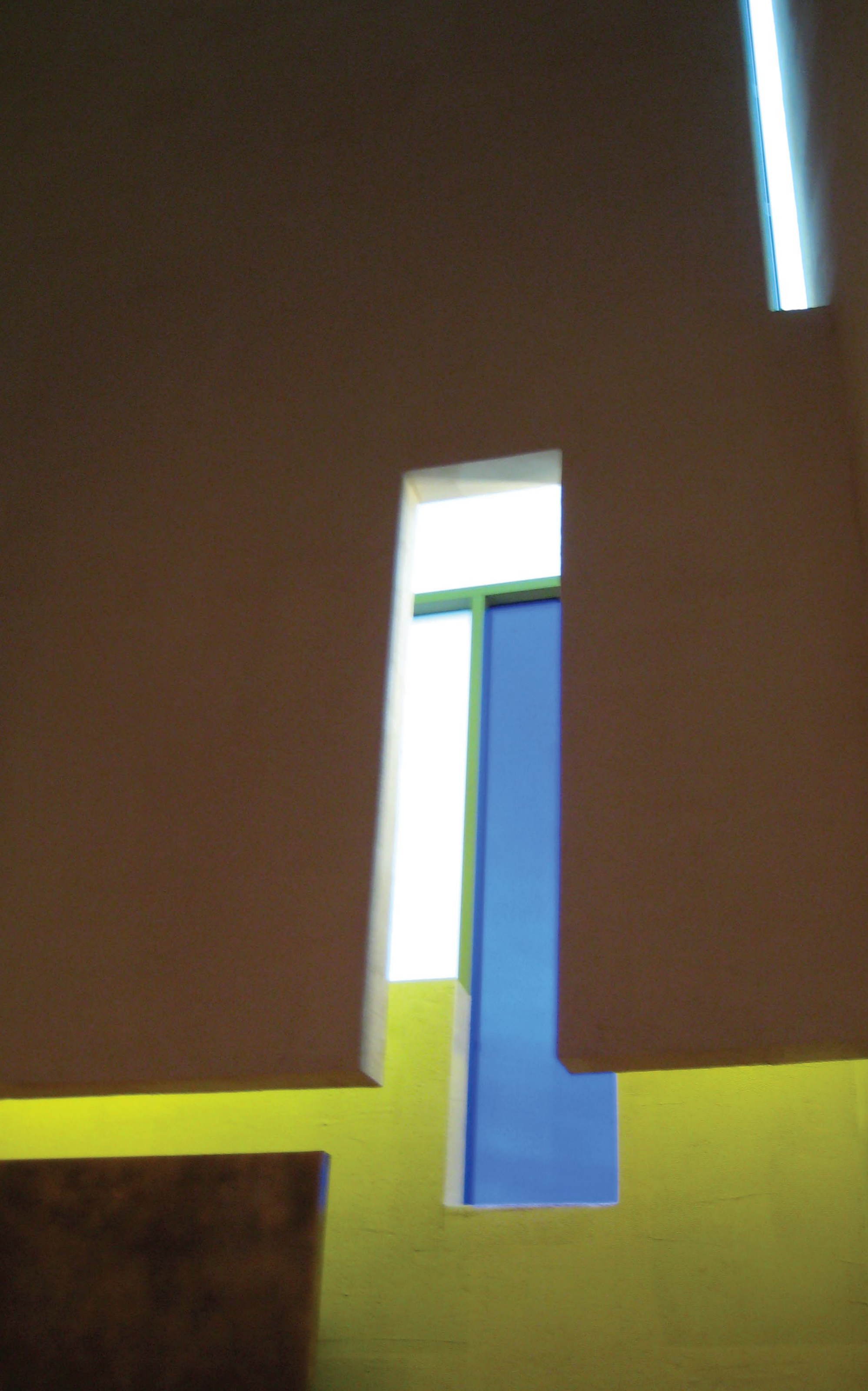


MORNING SPECIALS
TUESDAY AND WEDNESDAY UNTIL 1PM
BIGGEST ONE-DAY SALE
San Francisco Chronicle
Missing Tracy girl's body found

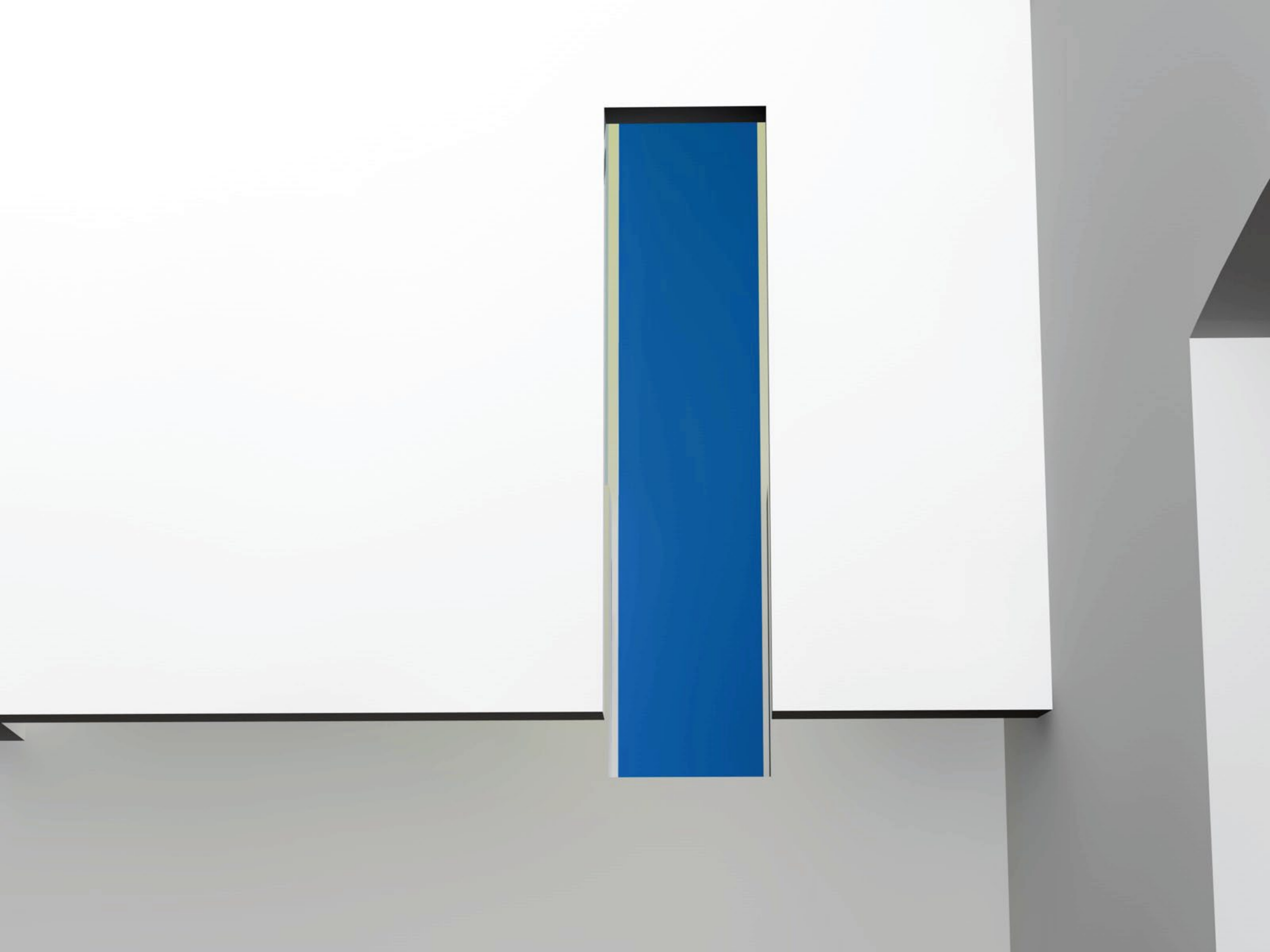


In the Nelson Atkins Museum of art Holl creates unique experiences through the overlapping levels. The window frames on the outside create a viewing experience for people inside and out.





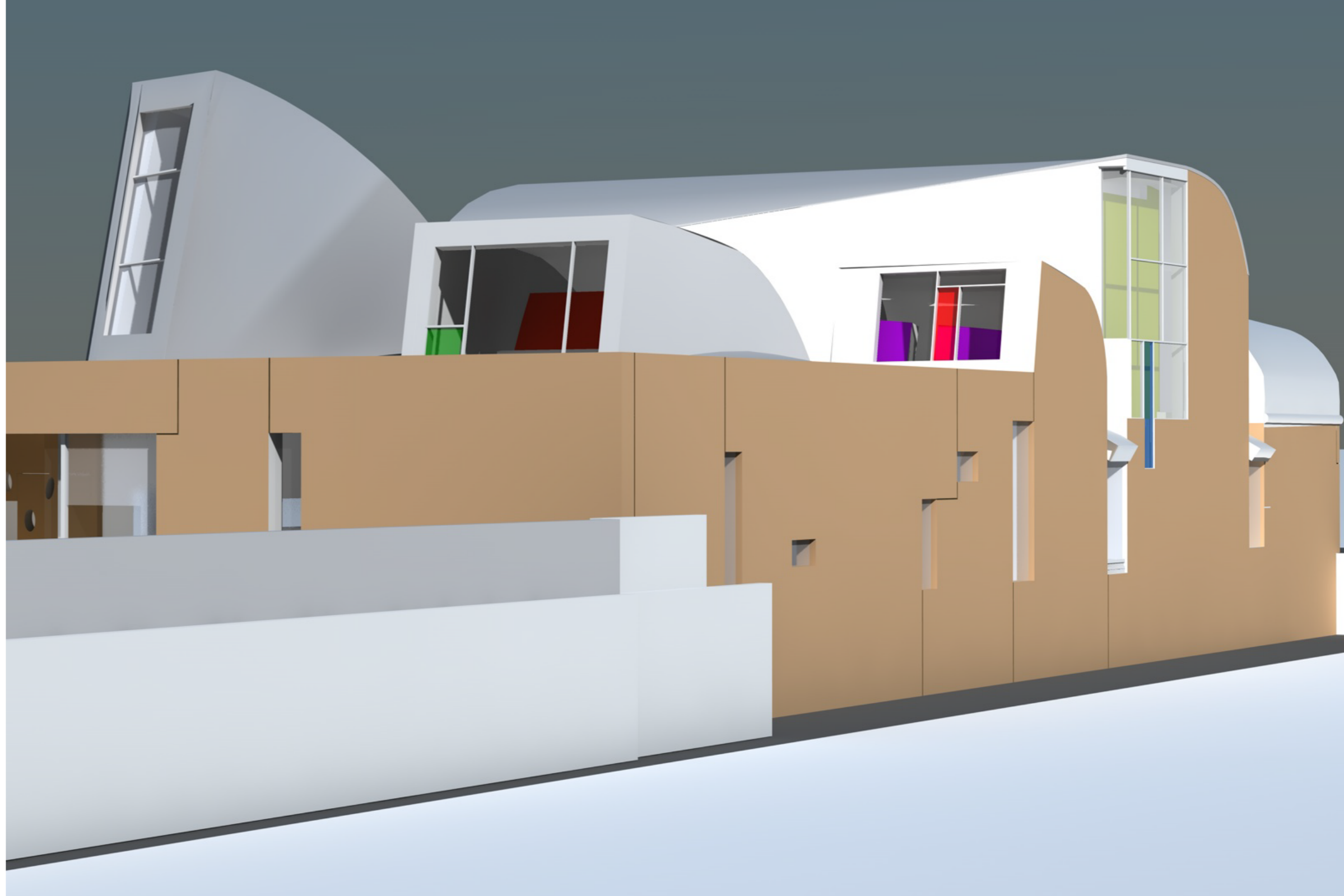
Moving through the chapel is carefully planned out by Holl. The baffle notches are narrow, which limiting the locations people can view it unobstructed. Instinctively people want to move their head so they can see the whole window. Holl states in his book Parallax that architecture should be able to influence how the body experiences space by guiding it with subtle visual cues.



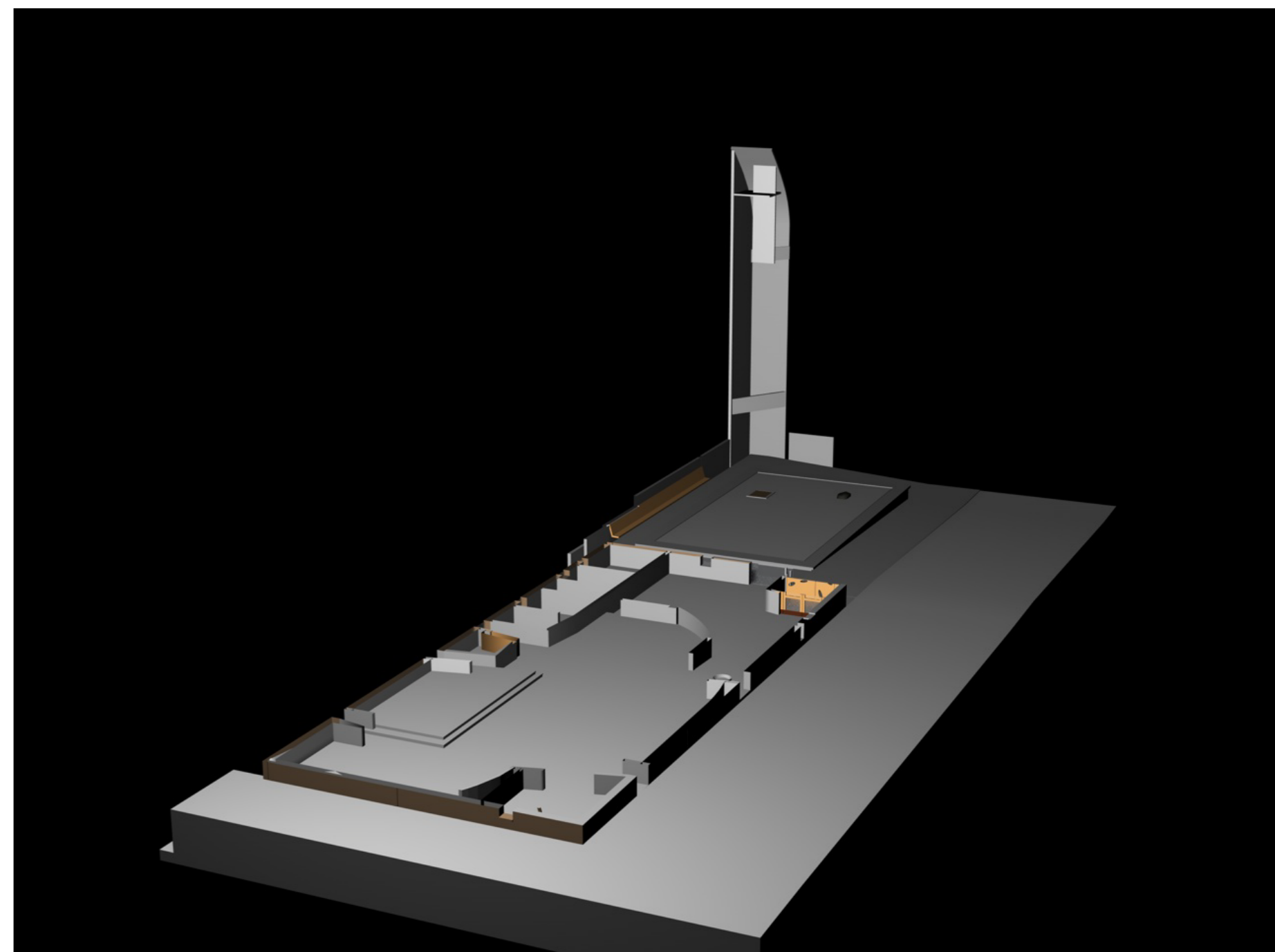
Lenses

bending of light





Walls and windows act as lenses bending light to where the architect wants. Lenses are used to alter the viewer's experience of time.



Water as a Lens

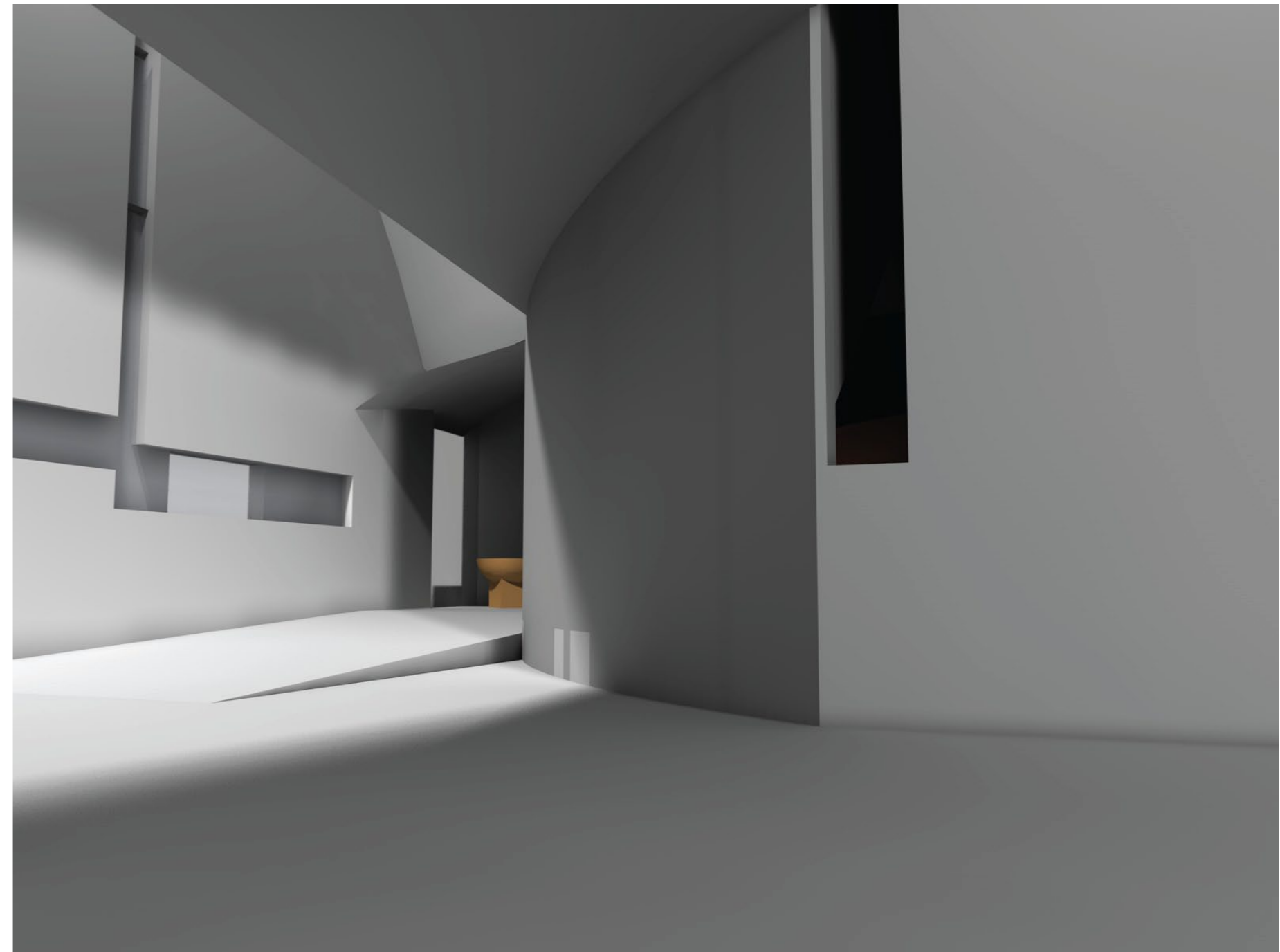
reflection pool

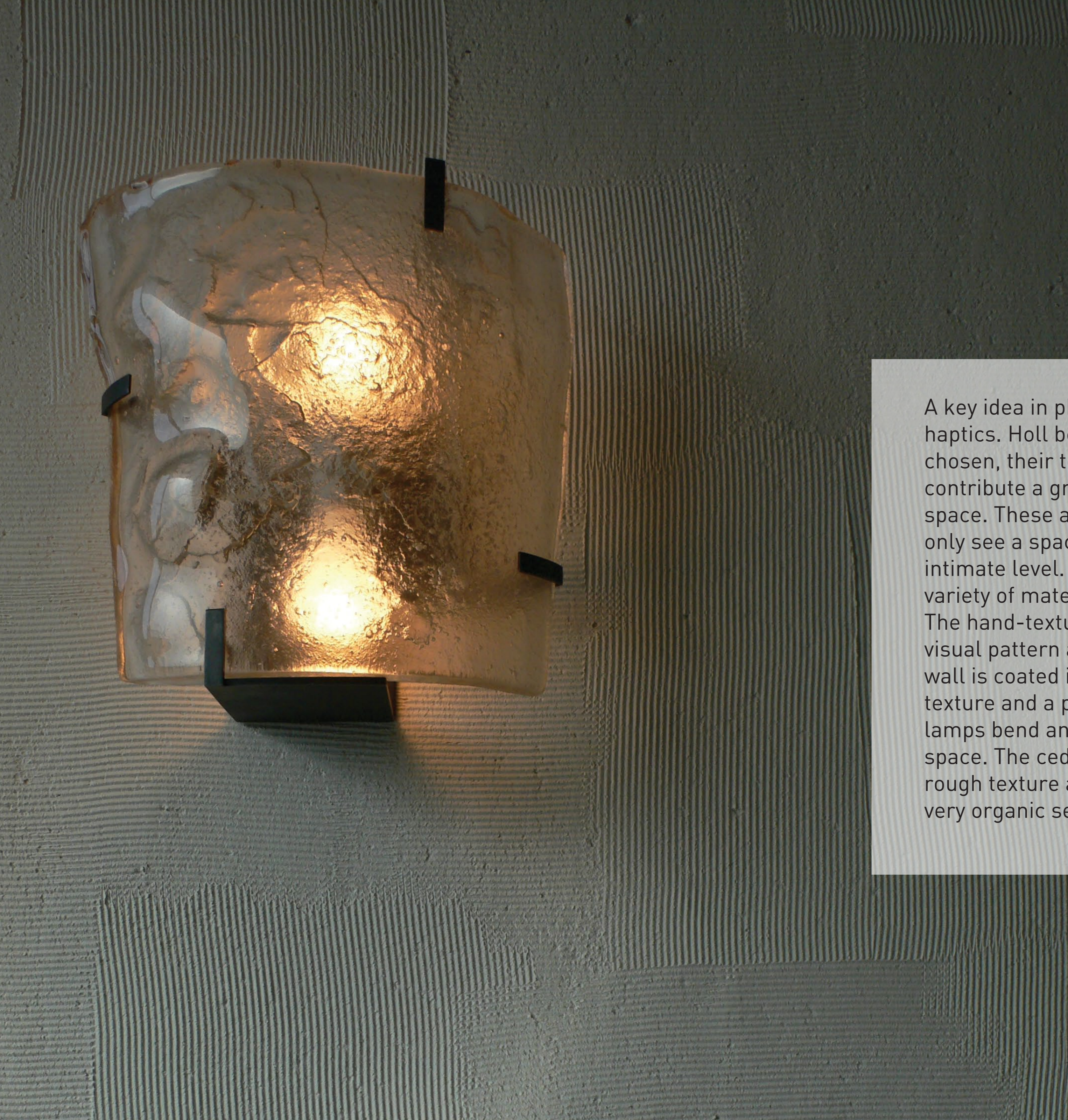
Holl describes water as a “phenomenal lens with the powers of reflection, spatial reversal, refraction and transformation of rays of light.” (Parallax, 2000). The reflection pond reflects the inside space coming through the volumes into the campus space around the chapel.



Materiality

the haptic realm





A key idea in phenomenology is the realm of haptics. Holl believes that the materials chosen, their texture, smell, or temperature, contribute a great deal to the experience of a space. These attributes allow the visitor to not only see a space, but feel it on a deeper more intimate level. To this end, Holl makes use of a variety of materials and textures in the chapel. The hand-textured plaster walls provide both a visual pattern and an interesting texture. One wall is coated in beeswax that gives a different texture and a pleasing scent. The sand cast lamps bend and diffuse the light through the space. The cedar doors are carved with a rough texture and rubbed with oil providing a very organic sensory experience.





Knut Hamson Center

Hamarøy, Norway

Holl's Knut Hamson Center in Norway is intended to represent the human body and soul, and this is expressed through the choice of materials. The exterior 'skin' of the building is rough, black stained wood, that is a historical reference to great Norse churches. As well, the long grasses on the roof represent the the 'hair' of the body, and traditional Norwegian sod roofs.





References

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