

Body and Spirit: Crafting an Architectural Language of Redemption

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A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Architecture

University of Washington

2013

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program authorized to offer degree:
Architecture

acknowledgments

mom, dad for the long haul

Alex, Rick, Gundula for endless guidance

REST for generous collaboration

my God and savior for withholding no good thing

thank you.

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preface

What is good design? As an internal pursuit it means saying things that you believe to people that you care about.

- Frank Chimero

This thesis ultimately grew from the simple desire to unite my faith with my academic pursuits—two passions informing each other. I approach every project first through the lens of divine belief. All design takes a particular point of view and packages it for a realm of use by others who are not us. Empathy and personal belief are not exclusive. As to why a man would put such effort into a “female issue” like prostitution and the sex trade is to believe the falsehood that women are at the center of the issue. These women offer a supply filling a demand, the demand of men for buyable sex. If the demand were to die, the supply would dissipate. Thus, this issue is just as much a men’s issue as it is women’s. Architecture surely will not solve any of this, but it can be a part in the healing process, creating an environment of present security and future hope. Abolition begins with a conversation. Though small and esoteric, this thesis acts as a conversation about architecture, faith, and the sex trade in the hope that we keep talking and start doing.

identity crisis

Sustainability, technology, economy, environment, integration, prefabrication, global-local thinking—these become the watchwords and buzzwords of the architectural profession in the 21st century. Though nobly intentioned, the profession sucked much of the meaning out of these words, commodifying them in an effort to remain relevant and forward-thinking. To not be these things is to be bad; indeed, all are beneficial when approaching design. Yet the effort to be these things often leads to a distorted understanding of the role of architecture. Architecture bloats to the superhero epic: it will save the world with composting toilets while distracting with soulless visual stimulus. And though it certainly doesn't forget use by people carrying out specific tasks, it runs the risk

of simplistically defining use, experience, and human need.

If the fundamental architectural question remains “how do we dwell?”, or as Giedion puts it, that architecture should be “the interpretation of a way of life valid for our period” (qtd. in Harries 2), this leads to the more general question, “what does it mean to dwell?” Indeed, the allure of addressing the second part of Giedion’s assertion—“for our period”—traps architecture in the nowness of time, looking to how today is different from yesterday rather than gleaning what they share. The concern remains “what is new” rather than “what is best.” Thus postmodernism delivered the shock of the aesthetic new until it was no longer new, proving that “less is a bore” masks “what we know is a bore.” Gehry’s Bilbao museum delivered the shock of new formal possibility, whereas later iterations of crumpled metallic urban landmarks in cities like Cambridge and Seattle lacked the allure of the cutting-edge because they had been done before. The same will be true for the current moment’s architecture obsessed with technologically marvelous environmental response. The gadgetry will grow old, the buzzwords stale. In the meantime humans will continue to dwell.

So what does it mean to dwell? Fundamentally, dwelling is an embodied state. To exist on the earth, and therefore to dwell, requires the body. Yet what is the body, its limits and parameters, its interactions with the world? Answering these questions—fundamental to an understanding of what it means to dwell and thus to the role of architecture—requires looking beyond design to science, philosophy, and theology. A theological study of the direct relation of the body and the spirit, as well as the image of God crucially defines to what architecture can respond and affect—both the measurable (the body) and unmeasurable (the spirit). Indeed, the fact of Jesus’s embodied existence on earth—wholly God and wholly human—and his bodily ascension to heaven reinforce and gives

cause to celebrate embodiment as a key state of humanity: we are made in the image of God but experience dimension bodily. Philosophical and scientific inquiry illuminates bodily responses to space, time, and phenomena (outwardly focused) and the connections between the body, mind, memory, and imagination (inwardly focused). The dance between outward world and inward life defines the communal and individual nature of existence.

This relationship becomes distorted via subordination and commodification. The body becomes not a holistic whole of material and immaterial identity but an object or image of consumption. Similarly, architecture as commodity forgets its symbolic and experiential obligation to enrich our dwelling on the earth. Instead it becomes a seduction of aesthetic, images emptied of meaning or any sort of embodied correlation. These distortions redefine and weaken our understanding of the body and its connection to the spirit. At a fundamental level, the body is home, and it may expand and contract to colonize external manifestations of home (thus we dwell). When the body is violated, our sense of identity, security, and comfort in dwelling on the earth is compromised. Sexual violation wounds physically, psychically, and spiritually, inducing multifarious levels of pain that force one out of the body, away from sensation. Women who have been sex-trafficked or in the sex trade face a degraded embodied existence. Pornography and the sex trade reduce the value of women from individual to consumable object and image. Men use, degrade, and abandon the bodies of women and harm them physically, emotionally, and spiritually. Many women formerly in the sex trade or pornography industries describe dissociating themselves from their bodies during sexual acts to cope with the trauma (Farley 57). Thus they divorce themselves from embodied existence, withdrawing not only from the world but from themselves.

This thesis works collaboratively with REST (Real Escape from the Sex Trade), a

local organization dedicated to getting women out of the sex trade, to explore the various connections between the body and spirit and how—by responding to both—architecture may craft an environment of physical, psychological, and spiritual healing for women leaving the sex trade. It addresses how architecture may reinforce or reconnect the linkage between embodied existence and the spiritual. One must cultivate the soul through the body; the body remains the only way to get at it. Still, such ideas imply a separation between body and soul (reinforced by Platonic and Cartesian thought) that disserves their inherent connection. This thesis explores architecture as an extension of the body and a mediator between body and environment. It engages the ability of architecture to encourage healing for both body and soul through architecture's ability to mediate the body's interaction with both the external environment and the spirit. Lastly, it addresses the nature of home and what spatial and material qualities best comprise a sense of dwelling.



BODY & SPIRIT

CRAFTING AN ARCHITECTURAL LANGUAGE OF
REDEMPTION

which body?

The meanings of “body” remain ambiguous and varied. Efforts to define and specify bodily states often lead to a dividing of embodied existence. Plato drew a sharp division between body and soul, likening the body to a tomb for the soul, a corpse which traps the live soul (Leder 142). Cartesian ontology continues the trend of division, splicing human substance into *res extensa* and *res cogitans*—the corporeal and the mental (Leder 6). To move away from the notion of a merely physical nature of the body, philosophers employ the German terms “*korper*” and “*leib*”—physical and living body—to draw distinctions between the body as object and the body as experiencer. Yet again, efforts to distinguish draw artificial lines of division (Leder 5). Merleau-Ponty employs the term “body proper”

(or “one’s own body”) to encompass the notion of body not as object but the “medium whereby our world comes into being” (Leder 5).

In the New Testament of the Bible, the three Greek terms “flesh” (*sarx*), “spirit” (*pneuma*), and “body” (*soma*) further complicate divisions of bodily understanding. John A.T. Robinson points to Hebrew, where no term for body as contemporary readers understand it exists (11). The term “*basar*” comes the closest, but differentiation between body and flesh—as distinguished in ancient Greek—becomes difficult. Robinson outlines the Greek differentiation as being one of form versus matter. There exists another Greek opposition between body and soul, an understanding again absent in the Hebrew. In Greek thought, “...the body is non-essential to the personality: it is something which a man possesses, or rather, is possessed by” (14). This contrasts the Hebrew idea that the body is the outward form of the soul, and that when the body dies, so does the soul. Thus the Hebrew term becomes the most inclusive definition of “body” as something both physical and beyond physical. Paul, a Hellenic Jew and Roman citizen, complicates and enriches each of these terms’ meanings and interrelationships. His use of “flesh” always refers to the corporeal, the physical through which we encounter the world. This may at times be neutral (referring to present fleshly existence in Philippians), but is most often negative, tied either to the genealogy of Judaism or to the notion of “living in the flesh” which is always defined in relation to sin and the law. Additionally, references to the flesh always occur in the present or the past. In contrast to the flesh is the spirit; this opposition is constant. Paul’s use of the term “body” remains less clear-cut. At certain times, the term equates to the negativity of the flesh; at others, it is united with the Spirit. In Romans 8:10-13, Paul directly correlates “body” with death, synonymous with “flesh”, and opposed to the Spirit. This reading shifts when Paul mentions the body again in verse 23: “...but we

ourselves, who have the first fruits of the Spirit, groan inwardly while we wait for adoption, the redemption of our bodies.” Suddenly, the body is something awaiting redemption, not a vessel of death. This shift must be understood in context. Paul’s prior, derogatory use of body in Romans 7:24 and 8:10-13 occurred in his elaboration of the fallen state of humanity and the ways in which Christ has redeemed it (or, as Fitzmyer terms it, Paul’s description of the new Christian life (505)). When Paul speaks of the body in Romans 8:23, he no longer speaks of the newness of that life, but its established existence as a state of suffering and waiting. The “body of death” awaits redemption. Though the stigma of death still lingers on this use of body, a profound optimism outweighs it: Romans 8:23 promises a future where the body is whole and good—redeemed. Here the body is distinct from Paul’s understanding of “the flesh,” which is never wholly neutral but always slightly pejorative. Redemption does not necessarily mean relief from corporeality but the putting on of the “spiritual body” (Fitzmyer 510). Indeed, the body and the Spirit seem united, as the Spirit groans inwardly while awaiting the redemption of the body. Troels Engberg-Pedersen ties together the disparate ideas of the body seen in Romans 8:10 and 13 and Romans 8:23 with the idea of incomplete transformation. In the former verses, Paul says the body is dead; in the latter, the spirit gives the body life: “But are their bodies literally dead? Both yes and no. They should be literally dead, but are not quite so. Conversely, the pneuma does not (yet) quite generate life for them” (143). Thus, Paul’s two uses of body in Romans 8 reflect two opposite ends of a spectrum of not-yetness, one of death, the other of life. This thesis addresses the body not simply as physical vessel but the method and means for experience and spiritual cultivation, departing from this Pauline unification of body and spirit.

encounter

Where is the main stress, for instance, in being there (être-là): on being, or on there?

- Gaston Bachelard

We measure and evaluate our environments with the entirety of our bodies, not only seeing, hearing, smelling, but instinctively measuring heights, depths, and lengths by projecting our bodies into space, comprehending the weight and mass of objects based on our own (Pallasmaa, *The Eyes of the Skin* 26). Yet further than this, the environments in which we dwell become extensions of our bodies. Drew Leder elaborates:

As I go through the day, my extended body ebbs and flows, now absorbing things, now casting them back onto shore. I do not notice my body, but neither do I, for the most part, notice the bed on which I sleep, the clothes I wear, the chair on which I sit down to breakfast, the car I drive to work. I live in bodies beyond bodies, clothes, furniture, room, house, city, recapitulating in ever expanding circles aspects of my corporeality. As such, it is not simply my surface organs that disappear but entire regions of the world with which I dwell in intimacy. (35)

Within this context, architecture and the city become aspects of being. When unwanted company enters a space we call our own, we feel the violation of intimacy because it is “our” space. We suddenly become aware of the space’s boundaries (and thus our bodies’) when it is breached. Likewise, pain of the city in which we dwell cuts more acutely than elsewhere because we share an intimacy with the place. Conversely, because our bodies allow us to measure and know the limits of environment, they provide the limits from which we may liberate ourselves in imagination, which Pallasmaa calls “...the most human

of all qualities” (*The Thinking Hand* 17).

Since architecture and built environment in general not only aid in defining our awareness of our bodies but also become extensions of them, and since we define the body not as simply physical matter, not just flesh, but the amalgamation of the physical, mental, and spiritual, the role of architecture as mediator between body and world, physical and spiritual, one’s self and others, becomes paramount. Pallasmaa calls architecture “... the ground for perception and the horizon to experience and understand the world... Architecture gives a material structure to societal institutions and to daily life, reifying the course of the sun and the cycle of hours of the day” (*The Eyes of the Skin* 28). In these ways, existence is a matter of perception and embodied projection. This projection shifts, expands, and contracts depending upon environment and activity. Driving in a car, I project myself spatially into the car, but also experience the world as the car, at car speed, attentive to external elements affecting the process of driving. Engrossed in a book, I project myself into an internal, imagined world and may leave the space of reality completely.

The mental and the conscious surely play roles here as well. And if we gain and can begin to inherently categorize all information through our bodies, the mind further enriches embodied connections and gives images to what we didn’t know we knew. While we experience, we think about our experience, often intermingling the two acts (Dennett 26). Thus we engage with the world both actively (or externally) by experiencing and passively (or internally) by thinking, remembering, imagining. Indeed, Antonio Damasio elaborates that perception is very much an active process in which brain and body engage the environment in order to “propitiate the interactions necessary for survival” (225). Those actions result in changes in both the brain and the body; both react and evolve to stimulus in ways that complexly link them.

image

A Cartesian duality pervades Western culture, and this has implications for architecture. Consumer culture devalues the body by shaming physical imperfection; a commodified standard of beauty becomes the measuring stick for the worth of our bodies, possessions, and buildings. Intelligence is divorced from embodied existence as the mind takes precedence: "I think therefore I am." Religious understanding continues to inordinately dwell upon the separation of body and soul rather than understand their interdependence. Separating out as if by centrifuge these aspects of experience encourages architecture that only engages the intellect, only the spiritual, or only the functional. Currently, two tendencies in architecture fall prey to this possibility: instrumentalizing buildings into utilitarian, functional systems devoid of meaning and aestheticizing buildings into an instantly tantalizing image devoid of marks of the human condition (*The Embodied Image* 119). The ever-expanding domination of technology as architectural tool encourages and facilitates the overlap of the two. Pallasmaa speaks of the tool as mediator between the body and a specific object: the hammer mediates between hand and nail, the pen between mind, hand, ink, and paper. Each end of the tool corresponds intimately and specifically to the body and to the object with which it interacts, and the hand "becomes" the tool in the process of use (*The Thinking Hand* 48). The computer may be no less a tool than a hammer or pen, but bodily interaction with it varies greatly from previous tools. The hand does not easily "become" the computer. It even lacks the weighty and rhythmic interactions of a traditional typewriter. As a representational tool, the computer lacks depth and scale, making it easy to succumb to the attraction of the digital image or three dimensional model and lose the awareness of their existence as simulations of an as-yet unmade reality. Marco

Frascari comments that contemporary architectural representation becomes less about drawing as representation of an unbuilt form and more about a built form representing a previously existing drawing (109). A danger lies in images that imagine for us.

However, the computer can't hold all the blame. Images more and more dominate every aspect of our reality, subverting and replacing it. Richard Kearney asserts that "... reality has become a pale reflection of the image" (2). Images offer alternate realities, or—pushing the idea to its most extreme—become a hyperreality which replaces reality. Jean Baudrillard goes so far to assert that images have taken over reality, that the world exists in a state of hyperreality (1). Though concerned with contemporary society, Baudrillard traces notions of the simulacra to the Iconoclasts who sought to destroy the iconographic images of God in fear that they would replace God himself (4). Closer to home, Disneyland becomes a "deterrence machine" of apparent childish fabrication which masks the unreality of reality (13). Neil Leach summarizes the idea that "the function of the image shifts from reflecting reality to masking and perverting that reality...The image is all there is. Everything is transported into an aesthetic realm and valued for its appearance" (5). The symbolic power of the image risks being overwhelmed by aesthetics. This occurs to bodies—particularly those of women—encouraged by the commodity fetishism of capitalism where advertising exploits and reduces women's bodies to a sexual image. The commodified woman and architecture meet on the cover of *Learning from Las Vegas*, where a billboard of bikini-clad Tanya represents the aesthetics and non-ethics of postmodernism. Just as the female body is commodified and aestheticized, architectural elements are stripped of their context and original function to act as aesthetic decoration (Leach 67).

Removal from context and function deny original meaning, which is to deny the power of the image to engage our memories and imaginations and instead reduce it to

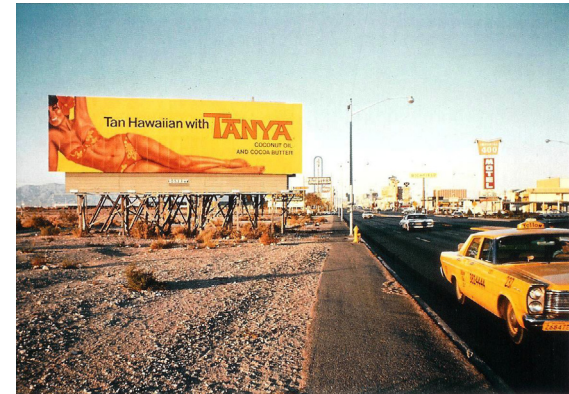
a commodified aesthetic. Buildings become aesthetic objects primarily and experienced spaces secondarily. The imaginative possibilities of the image replace actual experience instead of enriching it. Image connects with concepts of identity. Individuals and groups of people put forth an ideal image of their perceived selves for others, projecting less who they are than what they hope or imagine their worth to be. Thus images are powerful, poetic, suspect, and contradictory. Architectural image works in the same way. Though the increase in images may devalue architectural experience, the role of architectural image to that experience and the memory of it are no less profound because of it. At its best, architectural image provides a collective unifier across space and time, connecting a particular place and experience to places and experiences over the world and throughout history. It thus connects people—past and present—via a common point of interaction and knowledge. Returning to Leder’s idea of the body expanding and colonizing space external to it, Pallasmaa draws parallels between “...images of the house and our own body with its sense organs and metabolic functions” (*The Embodied Image* 125). House and body become metaphors for each other, images by which the other is understood.

spirit

For many persons an aura of mingled awe and unreality encompasses the “spiritual” and the “ideal” while “matter” has become by contrast a term of depreciation, something to be explained away or apologized for. The forces at work are those that have removed religion as well as fine art from the scope of the common or community life.

- John Dewey

The question of image takes on new implications when considering the theological nature of humanity’s creation in the image of God (Genesis 1:26). Paul outlines that



1 | Cover image of *Learning from Las Vegas*

humanity exists in a liminal state of holiness and depravity: “.they exchanged the glory of the immortal God for images resembling a mortal human being...Therefore God gave them up in the lusts of their hearts...to the degrading of their bodies...” (Romans 1:23-24). Implicit in this verse is the past perfection of the body, now degraded. Later, Paul speaks of the body’s established existence as a state of suffering and waiting, where the Spirit groans for the redemption of the body. C.S. Lewis summarizes the present implications of such a theology in *The Weight of Glory*:

The load, or weight, or burden of my neighbor’s glory should be laid on my back, a load so heavy that only humility can carry it...It is a serious thing to live in a society of possible gods and goddesses, to remember that the dullest and most uninteresting person you can talk to may one day be a creature which, if you saw it now, you would be strongly tempted to worship...There are no ordinary people. You have never talked to a mere mortal...Next to the Blessed Sacrament itself, your neighbor is the holiest object presented to your senses. If he is your Christian neighbor, he is holy in almost the same way, for in him also Christ *vere latitat*—the glorifier and the glorified, Glory Himself, is truly hidden. (45-46)

ven though we await the redemption of our bodies, the weight of future glory compels us to view ourselves and others overflowing with the possibilities of redemption.

Bodily existence becomes increasingly essential for comprehending not only redemption but salvation. Jesus, as the divine incarnate in human flesh, lived a perfect embodied life, died an embodied death, rose bodily from death, and ascended bodily into heaven. Through this bodily death and resurrection comes salvation. Throughout, Jesus’s embodied existence is reinforced: many of the miracles he performed healed physical bodies; in Gethsemane he sweated blood from the spiritual and emotional stress of his imminent death; when he rose from the dead, proof of his embodied existence came

when he professed hunger and then ate¹. Not only do we view the people around us as bodies bound for future glory, but we look to the humanity of Christ as an image of perfect embodiment. Further evidence of the body-spirit relationship comes from Saul/Paul's salvation experience on the road to Damascus. Here Christ audibly spoke to Paul and blinded him, only lifting Paul's blindness while filling him with the indwelling Spirit (Acts 9:1-19). Literal, physical renewed vision accompanied salvation and revelation.

Expanding the spiritual to the architectural, Karsten Harries draws upon Vitruvius's description of the first shelter to illuminate the connection between body and spirit. Vitruvius attributes human distinction from the animal to the ability to stand upright and raise the head to the "starry firmament." Such a statement, laden with the pragmatic evolution of bipedalism and the impractical wonder of the beyond unites body and spirit and endows Vitruvius's explanation of the first shelter not simply with the necessities of safety from the elements and intruders, but of shelter (the house) providing spiritual needs too (Harries 138). Harries continues by surveying the story of Adam, Eve, and Eden in Genesis. Eden—home—in its perfection required no built dwelling. Indeed, the first indication that Adam and Eve became aware of their bodies occurs after both ate the fruit of the tree of knowledge and perceived their physical nakedness. They clothed their loins in an effort to reinstate a lost condition of bodily unawareness (now a memory). The Fall expelled Adam and Eve out of the garden's perfection and into the lack of sin. Built dwelling in this not-home becomes an attempted remnant of paradisiac perfection, the memory of a lost beginning and the hope of an immanently more perfect future (137).

¹ Graham Ward notes the gender of those who first view the resurrected Christ, suggesting that women may "more easily recognise the analogical nature of embodiment" (110). Drew Leder also notes that women tend to be more aware of their bodies, attributing this to the higher rate of change (menstruation, pregnancy, menopause) the female body undergoes, as well as the emphasis on bodily appearance cultural standards demand of women (99).

The notion of dwelling takes on richer implications when considering the Biblical assertion that the Spirit dwells within the bodies of believers. Not only is the body home to oneself and the encountering point with the world around, it is the home of the Spirit of God. Dwelling becomes sacred. Architecture as dwelling then not only serves as the memory and future of perfection, but the mediator between the sacred within and creation without. This understanding unites the sacred, spiritual, and immaterial with the reality of the physical world and the common life.

community

The richness of bodily experience and the ways in which our bodies interact with the world alternately encourage more expansive understandings of the body as a communal comingling of individual bodies. With Christ's bodily ascension into heaven a new definition of body is born. In Jesus's absence begins the Christian community as one body of believers. Paul proclaims, "Now you are the body of Christ and individually members of it" (1 Corinthians 12:27). Graham Ward asserts that to comprehend now the body of Christ means to study the church body (113). The sacred ritual of communion—the act of taking into the body the body of Christ—is indeed communal, instigated at a supper of believers and since executed as a group ritual. To commune the body of Christ is to engage other individuals as one in the body of Christ. Leder's idea of mutual incorporation, in which two or more bodies come together in a common purpose or shared experience, furthers an understanding of community:

Through a natural empathy, one body takes up the affective responses of another. I feel sadness as I witness another's tears and am infected by his or her laughter. There is a further transmission of intentions allowed by the use of gestures and language. In mutual

incorporation, each person's capacities and interpretations find an extension through the lived body of the Other. (94)

The ultimate extension of life through another lived body occurred in the body of Christ on the cross, where physical pain and suffering of one sinless man atoned for the sins of mankind. This represents an extreme appropriation of mutual incorporation as defined by Leder, but it holds implications for the more common occurrences of which Leder speaks by sacredly aligning the commonest communal interaction as a reflection of Jesus's sacrifice. The trinitarian nature of the divine, a tripartite one-God in constant communion with himself, further frames the necessity and sacredness of community as a constant affirming of oneness from different points of views. Lewis states that "Heaven is a city, and a Body, because the blessed remain eternally different: a society, because each has something to tell all the others—fresh and ever fresh news of the 'My God' whom each finds in Him whom all praise as 'Our God' (*The Problem of Pain* 155). The individual, idiosyncratic, and utterly unique experience of one lived body informs and enriches the experience of other bodies in the communal body. This paradoxically reflects both the profound solitariness and joyful camaraderie of dwelling.

For the first 150 years or so, Christians met as a community of believers in homes. Forbidden from public practice by Hadrian, Christians of all economic backgrounds gathered in houses of major cities of the Roman Empire. Within the house, the table became a sacred gathering space of eating, fellowship, and teaching in the spirit of the Last Supper. At the time, sharing a meal was a sign of community, and the mixing of various social classes, including slaves, radically shifted culturally embedded social dynamics. All were saints together, and the table and house became a sacred unity. Even as Christian community ran counter to Roman custom, house worship also worked to connect believers to the cities in

which they found themselves (Sennett 136-141).

pain and imagination

Pain is the body's calling card back to itself. Leder creates an image of a tennis player, who, though his body is under great physical exertion, is focused not on his body but the opponent across the net and the ball meeting his raquet, until an insistent pain in his chest forces the player to focus not on the game but upon his body (71). Elaine Scarry outlines the certainty and reality of one's own pain and the ambiguity and unsharableness of another's (4). Furthermore, the utter lack of language in expressing pain—often reduced to groans—echoes Paul's description of the Spirit groaning with groans beyond words for the redemption of our bodies in Romans 8. To be embodied is to encounter pain and suffering as likely as pleasure and joy and to be unable to adequately share it communally. Yet pain encompasses more than a neurological response. C.S. Lewis differentiates between pain as "a particular kind of sensation...conveyed by specialised nerve fibres" and "any experience, whether physical or mental, which the patient dislikes" (*The Problem of Pain* 87). Lewis concerns himself mostly with the latter category (suffering, anguish, tribulation, adversity, trouble) into which elements of the first may fall if intense enough. The uniqueness of pain as sensation dwells in its objectless fixation. Most sensations displace themselves externally: hunger for food, desire for companionship, fear of rejection. But pain essentially focuses internally, as Leder suggests, but is incapable of being projected outward even though the state of pain is when we most desire to not be in our bodies (Scarry 164). Scarry contrasts pain with imagination, which to exist requires an external object (whether based in reality or fantasy) but not a particular state of being. Thus pain and imagination become the extremes of a gradient of experience, one of sensation, the other image. Every other

experience falls within this spectrum, biased one way or another (166).

Extrapolating this dichotomy into the experience of architecture reveals a dual requirement the built environment must fulfill: it must respond and engage the imagination (the projection of an image) and the sensational (an experience). Architecture that fully does both stretches the spectrum of human experience and becomes memorable and meaningful at multifarious levels of being. The image is a shared artifact between people and across time, so that a tourist in 2013 France staring at the Louvre pyramid shares a bond with an Egyptian staring at the pyramids of Giza in 2000 BC. The image engages the corporate body so that one person may look to another and know that, yes, she sees the same thing that I see. The experience (as it approaches the inward focus of the pure sensation of pain) is a relatively internal and private artifact. As a response and trigger for the body, it is intimate and individual. Yet since an architectural experience cannot approach the pure sensational level of pain, it remains shareable, bodies relating to bodies.

memory

Imposing form on a period of time is what beauty demands, but so does memory.

- Milan Kundera

Kazuo Ishiguro's novel *The Unconsoled* charts the possibilities, frustration, and existential dread of dwelling in a perpetual dream state. The protagonist Ryder, a pianist arrived to give a concert spends days—though time distends and shrinks throughout the narrative—within what seems to be an unconscious dream state where events, places, time, and people disassociate and conflate. Ryder spends much of the novel lost in memories, memories often triggered by spatial realms. Memory becomes a cocoon which

weaves past experience into present spatial reality. In one scene, a rusted car conjures memories of Ryder's family childhood car, which became a spatial fantasy ground and refuge from his feuding parents. In order to clarify his memories, Ryder gets into the old car, whose spatiality and embodied tactility directly affect his memories (264). Ryder gives his memories mental form by engaging his body with a specific spatial environment. With memory comes the notion of slowness. Milan Kundera links slowness to memory and speed to forgetting, asserting that "...the degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting (39). Edward Casey pushes further Kundera's idea, asserting that contemporary society has lost its ability to remember, instead defining memory in relation to forgetting, and calls computers "our modern mnemonic idols," serving as data storage so that we may forget more and more, and thus forget what it means to remember (Remembering 2).

Memories essentially shape and define personal identity, for without them, we cannot grasp a temporal understanding of our lives, nor measure and evaluate our past selves, beliefs, and actions to our present conditions and future aspirations (Casey, Remembering ix). In memory we are least aware of our present body even though sensory perceptions—the smell of a particular room, the texture of a fabric—often trigger memories. Rainer Maria Rilke describes the memory of the house thusly:

Afterwards I never again saw that remarkable house...it is no complete building: it is all broken up inside me; here a room, there a room, and here a piece of hallway that does not connect these two rooms but is preserved, as a fragment by itself...In this way it is all dispersed within me—the rooms, the stairways that descended with such ceremonious deliberation, and other narrow, spiral stairs in the obscurity of which one moved as blood does in veins...all that is still in me and will never cease to be in me. It is as though the picture of this house had fallen into me from an infinite height and had shattered against

my very ground. (qtd. in Pallasmaa *The Embodied Image* 126)

Rilke's memory is fractured and strikingly detailed, distant and immediately part of him, essentially mental but essentially conjuring the physical.

architecture

Rilke encompasses the poetic and imagistic relations between the body and architecture. Architectural explanation, division, and representation constantly draw upon the image and knowledge of the body to make sense of the built environment. We speak of the skin of a building, its façade as face. Front doors and back doors functionally reflect the nature of bodily orifices (Casey, *Getting Back into Place* 118). Structure likens to the skeletal system. Indeed, architecture may be thought of as a series of systems working together (circulatory, structural, tectonic, ventilation, lighting, etc.) as a body (circulatory, nervous, digestive, endocrine, etc.). One may speak of the image of both body and building in similar ways: one may be disheveled, the other dilapidated. Rules of symmetry and proportion derived from the human body; both Vitruvius and Alberti speak of proportional relations between parts and the whole to create one harmonious body (Casey 118). The relationship between the heart and the hearth often works as a centralizing organizing mechanism, both formally and metaphorically. The Greek goddess Hestia ruled over the home and hearth, residing in the center of the house in a space enclosed from the outside environment. With the hearth comes fire, and with fire smoke which adds a vertical, heavenward thrust to the hearth, creating a tension between the centralized safeness of *here* and the sublime, eternal upward *there*, a tension exemplified in Palladio's Villa Rotunda, whose central round hall encloses and grounds while its dome expands upward (Casey 136). Dwelling and divine meet at the hearth, in the heart.

Thus body and building relate symbolically and functionally, but they also relate to each other directly, one building to one body or many bodies, or many buildings to one body or many bodies. A house is little more than a series of casings between the body and the world, protective layers of interiority and intimacy from façade to clothing (Serres 91). Speaking of the house, Bachelard writes, “In the life of a man, the house thrusts aside contingencies, its councils of continuity unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being’s first world” (7). Yet if we take Bachelard literally, the human being’s first world is not the house but the womb—a space-within-a-body, a body-within-a-body. There is no safer space than the womb. Yet Bachelard’s childhood houses serve as places of nurturing and security. Even as the family unit and individual mobility shift and fracture the childhood stability of which Bachelard dreams, the wholeness of the memories of particular nascent landscapes may still hold a subconscious power over our dreams of dwelling (Harries 205). Increased intimacy and time with any space strengthens the association with it and the body, as we identify a place with our body, so our body may be alternately identified with place (Casey 120). Consequently the body also acts as the element between places, passing through and lingering in the liminal spaces of not-yet as much as it resides in the comfortably defined. An architecture rich in betweenness (the passage, the door, the window, the porch, the stair) accommodates a body in movement (128).

exploitation

Men can co-exist on condition that they recognize each other as being all equally, though differently, human, but they can also co-exist by denying each other a comparable degree of humanity, and thus establishing a system of subordination.

- Claude Lévi-Strauss

The adage “the world’s oldest profession” marks prostitution with history, universality, and work. Victor Malarek corrects the saying to “the world’s oldest oppression” (xii), replacing the implicitness of work with slavery. Both suggest the existence of bodily exploitation by other bodies as a primordial condition. To fully comprehend body and spirit, one must understand both from their most extreme degradation. Sexual exploitation is a deeply personal, inward violation of the body—physically, psychically, and spiritually. When the body is thus violated, it becomes an object of disgrace, a prison of oppressed experience. Additionally, the sex trade subsists in a broken community of manipulation and abuse; larger corporate corporeality is abused and distorted to create a system of subordination and need neither mutual nor equal. The sex trade ultimately dehumanizes by abusing the physicality of the body and denying the sacredness of the soul within by declaring these women for capital and pleasure. Under such circumstances, one cannot dwell as a sacred mode of being; instead one merely survives.

Edgar Degas in his 1868 painting *Interior*, alternately known as *The Rape*, captures the connection between sex, body, and space. The alternate names of the painting profoundly implicate sexual trauma and interiority. Graham Ward describes the sex shop as a place of interiority (118). The deeply personal and sacred act of sex itself occurs in the space of two bodies, the most interior spatial cohabitation possible. Architectural

2 | *Interior or The Rape*, Edgar Degas, 1868
Philadelphia Museum of Art



space becomes confining and prisonlike instead of refuge-like. The shared nature of sex also speaks to its vulnerable communal nature. Furthermore, community in the sex trade distorts into a realm of manipulation and broken relationships, a place where girls call and identify their pimps as “boyfriend” or “daddy” (Lloyd 9). Instead of a building-up and sharing of oneness, “community” becomes about power and control. Pimps exploit the vulnerability and isolation of at-risk women to forge a bond of subordination, becoming the woman’s means of support, security, and affirmation—their identity. The pimp offers a community that replaces the often broken past communities and homes of these women, and will deliberately isolate them from outside means of support. The pimp employs violence unexpectedly and intensely to craft an environment of constant threat in which the lack of violence becomes a desired reward (Farley 50). Pain and memory fuse together.

Melissa Farley summarizes the physical control of the pimp: “The pimp’s total control over women in prostitution includes what she wears, when and where she can sleep, and what and how much she can eat, if and how much emergency medical care she receives, even how much air and light she is allowed to have...the pimp [owns]...every aspect of her sexuality” (51). Furthermore, women disassociate their being or parts of their body in preparation for sexual acts. One woman described reaching a dissociated “subspace” in which pain was tolerable and welcome (57). As its name implies, this subspace is no space, away from the body, away from the world, away from experience necessarily so that the woman can tolerate the violation of her body.

In the United States, the pornography industry each year makes more money than the music and movie industries combined, and estimates on the amount of money spent on prostitution daily go as high as \$40 million (Spector 1). Seattle is a major player in the world sex trade because of its major Pacific ports and the close border with Canada. Trafficking began quickly after the city’s founding, exploiting Native American women for the sexual appetites of newly arrived industry men, flourishing with the advent of the Tenderloin District near Pioneer Square. Additionally, traffickers would lure Japanese women to the U.S. for exploitation in the trade by posing as husbands. Mayor Hiram Gill was caught connected with a 500 room brothel in Beacon Hill in 1911 (he was twice reelected). In the 1980’s prostitution arrests reached as high as 2,000 a year (Battistoni). Today, the current state of affairs may be less visible but no less problematic. At any given time, around 500 women are soliciting themselves in the Seattle area (Boyer). One in three runaways is taken in by a pimp within forty-eight hours of leaving home (National Runaway Switchboard), and the average age for women entering the sex trade is thirteen years old (Estes). 95% of women in the life experienced sexual abuse as a child (Boyer), and the average life span of a

woman in the life is seven years (FBI). Various organizations exist within the city to aid in the end of the sex trade and the amelioration of women leaving the life: Washington Engage, the Genesis Project, the Union Gospel Mission, Unbound, and REST, Real Escape from the Sex Trade.

healing

This is the point when the destructive forces of illness give way to healing. In every sense, it is a turning point—a turning of your mind’s awareness from a focus on your inner self to a focus on the outer world.

- Esther Sternberg

Architecture’s potential for crafting a healing environment derives from its spiritual prerogative for dwelling, a prerogative that manifests itself physically through environmental and spatial conceptions. Light, color, texture, interior and exterior, and sound all have quantitative and qualitative evidence for physiological and psychological benefit or detriment. Lack of light most explicitly affects mood in seasonal affective disorder. Yet light impacts more general types of depression too. Adequate amounts of daylight affect not just perception but emotion, mood, and healing: depressed hospital patients staying in sunny rooms left significantly sooner than those in lowly lighted rooms in one study (Sternberg 49). Related to light, colors also exhibit physiological and psychological effects. The most significant aspect of color use is not particular shades, but a balance in variety. Studies show that too many colors or patterns overexcite the eye leading to fatigue, but monotonous environments prove just as detrimental, causing restlessness and lack of concentration. For this reason white and neutral environments may be as problematic as overly colored ones (Mahnke 5). Even so, specific colors do arouse or suppress certain

emotions and connotations. Red may be stimulating or violent, yellow cheering, blue relaxing or depressing, and green calming. Green is particularly restful because the eye doesn't need to refocus the light as it does with other colors (11-12). Green also connotes nature, and indeed, the natural environment plays just as significant a role in healing as color and light. Studies show that patients with a view of nature heal more quickly than those without (Sternberg 3). Linking back to the Garden of Eden, the verdant natural possesses original connotations at a spiritual level manifest in contemporary quantifiable studies.

Additionally, spatial relationships and constructs have effects on stress levels, best exemplified in the maze and the labyrinth. Both may act as larger life metaphors viewed from opposite perspectives. A maze heightens stress by bombarding a person with unceasing choices, dead-ends, and an inability to see beyond to the future destination. Labyrinths, however, have a calming effect: there is only one path to take, allowing the participant to focus inward. The participant possesses a level of control of the environment even as the labyrinth may appear as tangled as the maze from afar (100). While both the maze and labyrinth are special experiences designed to incite specific emotions and feelings, the built environment around may fall on a spectrum from mazelike to labyrinthine. A sense of control over an environment is crucial for lower stress.

A particular hurdle for the healing of women leaving the sex trade remains dissociation, an extreme denial or escape that results in the fragmentation of the self (Ross 205). One woman describes the tendency thusly:

It's like when I was fifteen years old and I was raped. I used to experience leaving my body. I mean that's what I did when that man raped me. I went to the ceiling and I numbed myself because I didn't want to feel what I was feeling. I was very frightened. And while I was a

prostitute I used to do that all the time. I would numb my feelings. I wouldn't even feel like I was in my body. I would actually leave my body and go somewhere else with my thoughts and with my feelings until he got off me and it was over with. (qted. in Ross 206)

Addressing this dissociation in the healing process is crucial, to unite the various parts of the self into a continuous whole that experiences past, present, and future as one (209). Another woman remarks on the healing process: "That was probably the hardest things to get over—reattaching with feelings and reattaching with myself and my physical body... The goal...is to slowly take every shattered piece of your life and build you back up" (208). Realizing the harm done to the body and the connection to memories of past trauma means returning to the body in wholeness and allowing memory to construct a coherent narrative of trauma.

2

home

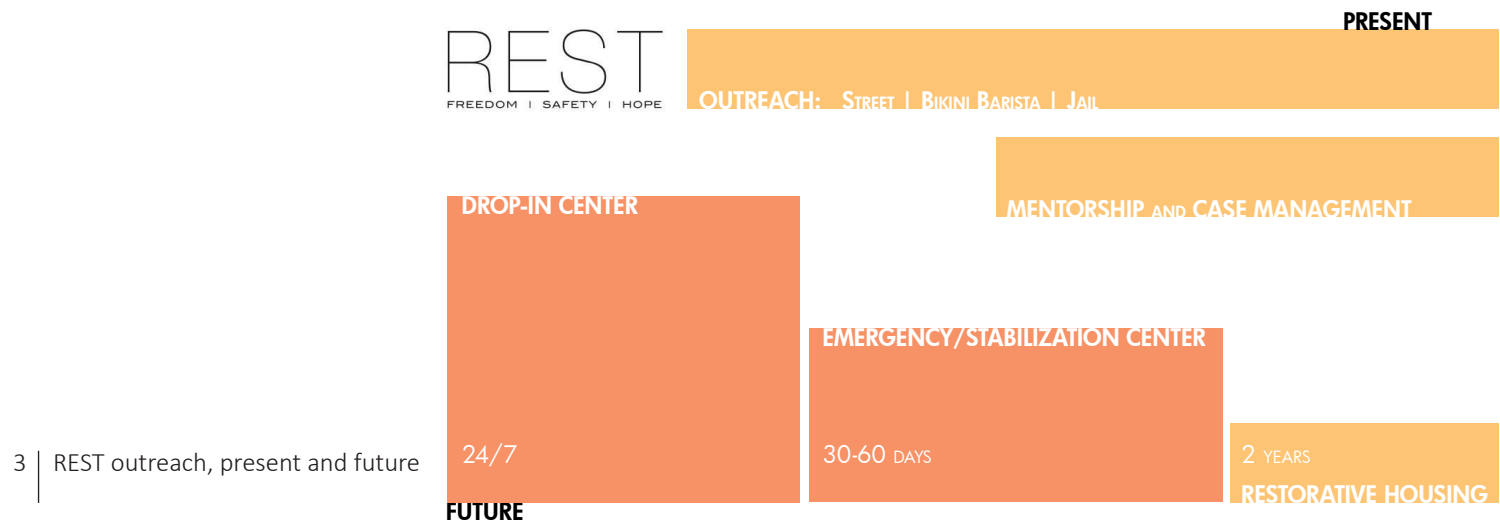
This thesis advances from the supposition that dwelling is essentially a matter of body and spirit, and that the architectural implications of dwelling must address both. Additionally, the sacred aspect of dwelling upon the earth is violated and disrupted for women in the sex trade as they are dehumanized and their bodies disrespected. Architecture must respond to this situation humbly but forcefully; it will not craft a perfect world for these women, but it can create an environment of healing and a place of dwelling that reaffirms their humanity and begins to tie them to community larger than themselves. Any architecture responding thusly must balance pragmatic needs (counseling, safety, etc.) and intangible necessities (affirmation of the immeasurable weight of glory through

measurable means). Development of a program and cultivation of a site with these goals must then weigh spatial relationships, formal qualities, tectonic systems, environmental factors, and neighborhood adjacencies from this dual approach.

Precedent for such a program traces back to the Middle Ages where convent-like institutions were established for ex-prostitutes in France, Germany, and Italy. Many of these institutions continued to hide away these women, devoted to isolated penance, but a few focused on reintegration by pursuing a trade or marrying (Cohen 15-16). In 1758, Robert Dingley and Jonas Hanway founded the London Magdalen House, which would serve as a model for similar institutions built in the early 19th century in New York, Boston, and Philadelphia (132). In the 1890's a series of sixty-five Florence Crittenton homes opened across the country with an ethos not of penitential seclusion but of reinsertion into society (135). A general failing of many of these institutions, however, was their inability to provide skilled instruction in a trade that would allow women to support themselves once out of the institution, though this is certainly partly a limitation of available means of support for women in the 19th century (139).

program

REST, Real Escape from the Sex Trade, is a Seattle non-profit organization committed to getting women out of the degradation of the sex trade. Their work includes street, bikini barista, and jail outreach programs, mentorship and case management for women looking to leave the life, and restorative house for women who have successfully left. In the future, REST hopes to maintain three spatial-programmatic components of outreach, including three spaces for three levels of care and outreach. The first is a drop-in center where women in the life may come for brief periods of time, receiving counseling, and rest in a



safe environment. The second is an emergency and stabilization center providing women a bed for thirty to sixty days, detox, counseling, and educational opportunities. The third is a recovery home consisting of a “family” of six women who may stay up to two years upon leaving the life. This thesis addresses the programmatic needs of this third component.

The body is our home while upon the earth, and it ebbs and flows to colonize spaces and dominions larger than itself. Thus this house becomes an extension of these women’s’ bodies, which have been abused and objectified. Pain causes us to withdraw into our bodies, note the absence of a desired absence, and then dissociate from the body. The house becomes a space to manifest that pain, draw it out of the body, and thus reorients these women to a more expansive and engaged mode of being. Rest and recovery, rehabilitation and reintegration, safety—these encompass the fundamental programmatic necessities of the REST House. The house is transitional and dual, providing a space where the terrors of the past may be aired and confronted while also manifesting the immanent possibility of the future. It is home but not forever. It is safe but not constricting. Public and private take on varying identities at individual, communal, and neighborhood scales.

The program balances a tension between institution and home, rules and independence, community and the individual, and reintegration and rehabilitation.

Women 18 to 24 who have left the life will live in the REST House for up to two years. Three 'families' of six girls each will live in three houses on the same site, encouraging multiple scales of communal interaction. While there, they will heal from the physical, psychological, emotional, and spiritual damage inflicted in the life and whatever may have led them to it. They will also work to educate the mind as they reintegrate into the public realm with jobs and responsibilities. Due to the trauma of the past, many of these women possess the emotional development of a teenager. Many were abused by family members or friends, and almost none have any positive recollection of home, nor did they ever have a place to call their own. While in the life, their pimps were the source of protection and harm, employing psychological manipulation and physical and sexual violence to create physical and emotional dependence. The pimp held total control of the environment. At the rest house, the house mom is the authority figure. Maternal in every sense, she acts as a guide, comforter, discipliner, and counselor. She replaces the harmful control of the pimp with healthy rules and requirements for the women of the house. As such, her role is necessary for communal order and personal growth. It is also incredibly exhausting for the house mom; the program must create refuge for her just as for the other women. Each girl's room becomes her territory, her kingdom, her refuge. It is a space of her control. Most women leaving the life have never before had a space entirely their own.

Public spaces include those of communal gathering, communal healing, and communal work. These spaces are colonized as in any home, but also host specific institutional functions. A learning center provides a professional space that creates a habitual routine of work for the girls if they are not ready to leave the house and seek

USERS	PROGRAM	CONSIDERATIONS
<p>WOMEN 18-24 3 FAMILIES 6 GIRLS PER FAMILY 1 MOM PER FAMILY</p> <p>21 RESIDENTS</p>	<p>3 HOUSES HEARTH TABLE BED GARDEN</p> <p>COMMUNAL SPACE WORK LEARN PLAY</p> <p>12,000 FT²</p>	<p>INTROVERSION AND EXTROVERSION INDIVIDUAL AND COMMUNAL USE CHANGE OVER TIME HOME AND INSTITUTION REHABILITATION AND REINTEGRATION</p> <p>2 YEARS</p> <p>RESTORATIVE HOUSING</p>

learning opportunities elsewhere. Staff spaces include an office and spare bedroom. Exterior garden space remains as important as the interior for encouraging healing and providing occupation. The public-private relationships between these spaces shifts based upon users. Within the house, communal living spaces are more private at the scale of the neighborhood but very public at the scale of the house community. Bedrooms are most private at either scale.

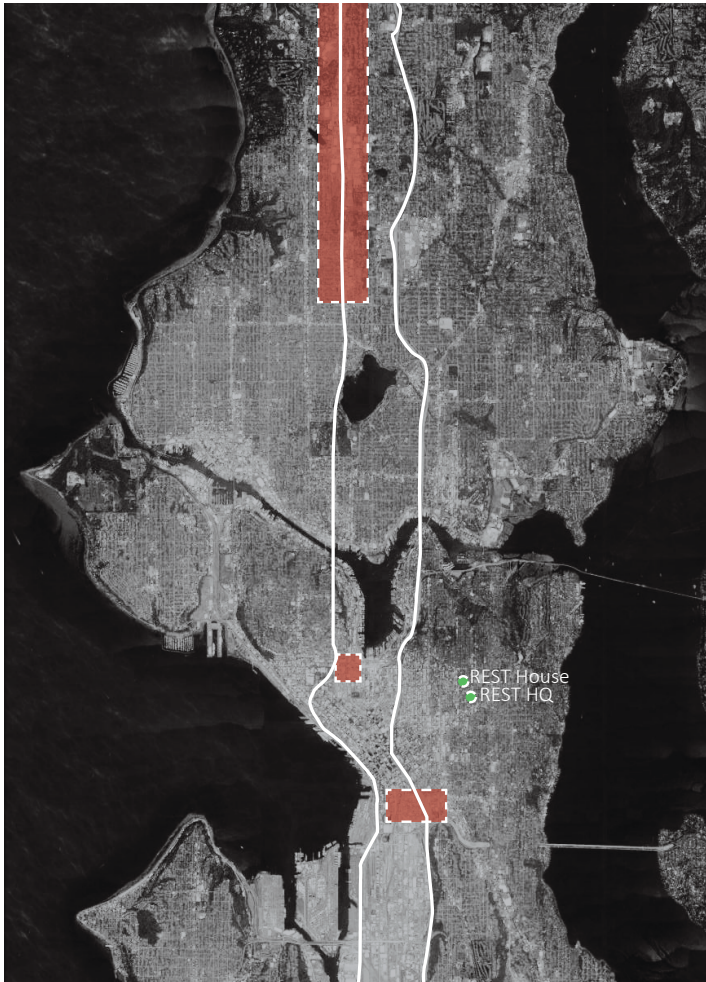
Though the REST House consists of archetypal dwelling spaces—bedrooms, kitchens, living areas—these spaces carry subtle distinctions from spaces found in a single family home. The restorative and healing nature of the house—its institutional aspects—alter the spatial and symbolic definitions of these spaces. A bedroom in the REST House will be the first experience of private space for many of these women. Used to sharing with family prior to the life and with other girls while within it, these women finally possess a room of their own. It is their refuge. The dining room, as in most houses (at least symbolically) becomes the focal point of gathering. The brokenness of the families that most of these women experienced growing up and the manipulative “family” structure of the life makes this coming-together essential to building a healthy understanding of togetherness. Echoing the early Christian gathering at the table, meals are a sacred communal gathering. Women take turns preparing meals together in the kitchen, which then becomes more than a place for preparing food, but an opportunity to work together in service of the other women. It is a space of humility and creation. Living spaces must adapt to contain both casual activity and intense emotional confrontation—both at various scales from the individual to the entire group. Recreational spaces must adapt to various activities of movement and stillness. The learning center must accommodate both quiet individual study and collaborative work. Outdoor spaces may be used for gardening, smoking, solitude, or relaxation.

Interior Spaces

Living.....	300 ft ²
Dining.....	180 ft ²
Kitchen.....	250 ft ²
Den.....	200 ft ²
Bedroom.....	192 ft ²
..... 6 total	1152 ft ²
Bathroom.....	48 ft ²
..... 7.5 total	400 ft ²
House Mom's Room.....	300 ft ²
Staff Bedroom.....	120 ft ²
Utilities.....	100 ft ²
Closet Space.....	100 ft ²
One House.....	total 3102 ft ²

Common Spaces

Offices.....	220 ft ²
Recreation Room.....	300 ft ²
Library and Learning Center.....	480 ft ²
	total 1000 ft ²



5 | areas of high prostitution; locations of REST operations

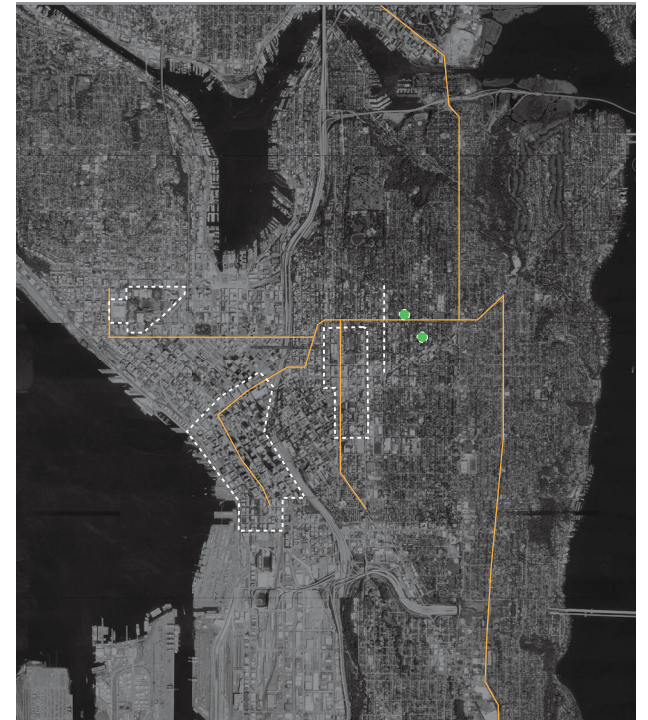
Throughout the day, the women in the house interact with one another in various ways. Everyone must be up by nine, and though not required to do so together, most eat breakfast (and lunch if home) together in the kitchen or dining room. During the day they may go out separately or in groups to jobs or schools, though they may also stay at the house to study. Each night, two or three women are responsible for preparing supper which all are required to eat together. Evenings usually involve a planned activity, sometimes at the House (like a sewing class) or outside (a trip to the gym). Group devotion time occurs at nine, and lights out at 10:30 on weeknights and midnight on the weekends. At this time girls should be up in their rooms; if they hang out together, they must do so quietly and with the door open. Various week days are reserved for cleaning and counseling.

site

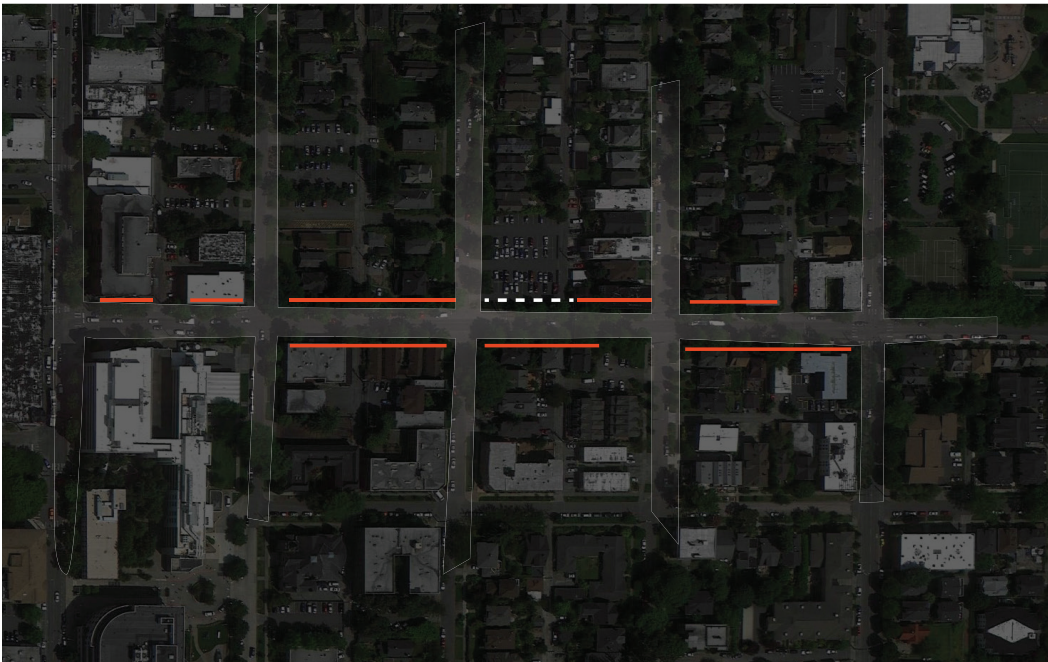
Girls in the life possess not only a tenuous sense of home but a distorted relationship to the city. The biblical reference to “a woman of the city” (Luke 7:37) is considered a euphemism for prostitute, and women in the life are said to “work the streets” of the city. Though much of that “work” has shifted from physical to digital networks—Craigslist is a prime way to sell sex—Seattle has three major tracks: the International District, the Denny-Dexter area, and the Aurora/99 corridor. Though such a program could be located within a rural context and take the form of a meditative wilderness refuge, such an approach fails to account for the significant role the city plays in these women’s lives and the necessity for not only rehabilitation of body and spirit but of reintegration into community, including the larger community of the city. Previously, the REST House was located in the Central District, a neighborhood of higher crime and prominent gang presence. This environment presented a constant temptation to the women of the house to return to their previous life;

thus, a new neighborhood and different environment was necessary. Capitol Hill, just to the north of the Central District, provides a highly diverse and safe environment to locate such a program. Additionally, REST's entire base of operations recently moved from its Belltown location to Capitol Hill, making the placement of the REST House in the same neighborhood even more ideal.

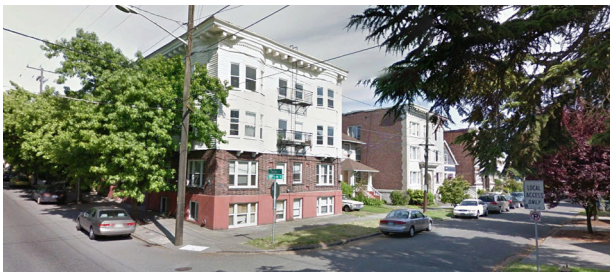
Both site and program work within liminal realities. The program balances residential and institutional characteristics, and the site, located in a primarily residential section of Capitol Hill yet on busy Thomas Street and close to the commercial thoroughfare of 15th Avenue, reflects this duality. The neighborhood consists of single family homes and three story apartment buildings—another duality. Across the street, the Seattle AIDS Support Group is located in an old residence. This diversity of environment presents an ideal location for a program equally home and institution. Within this context, the REST



6 | transit connections and areas of interest in the city



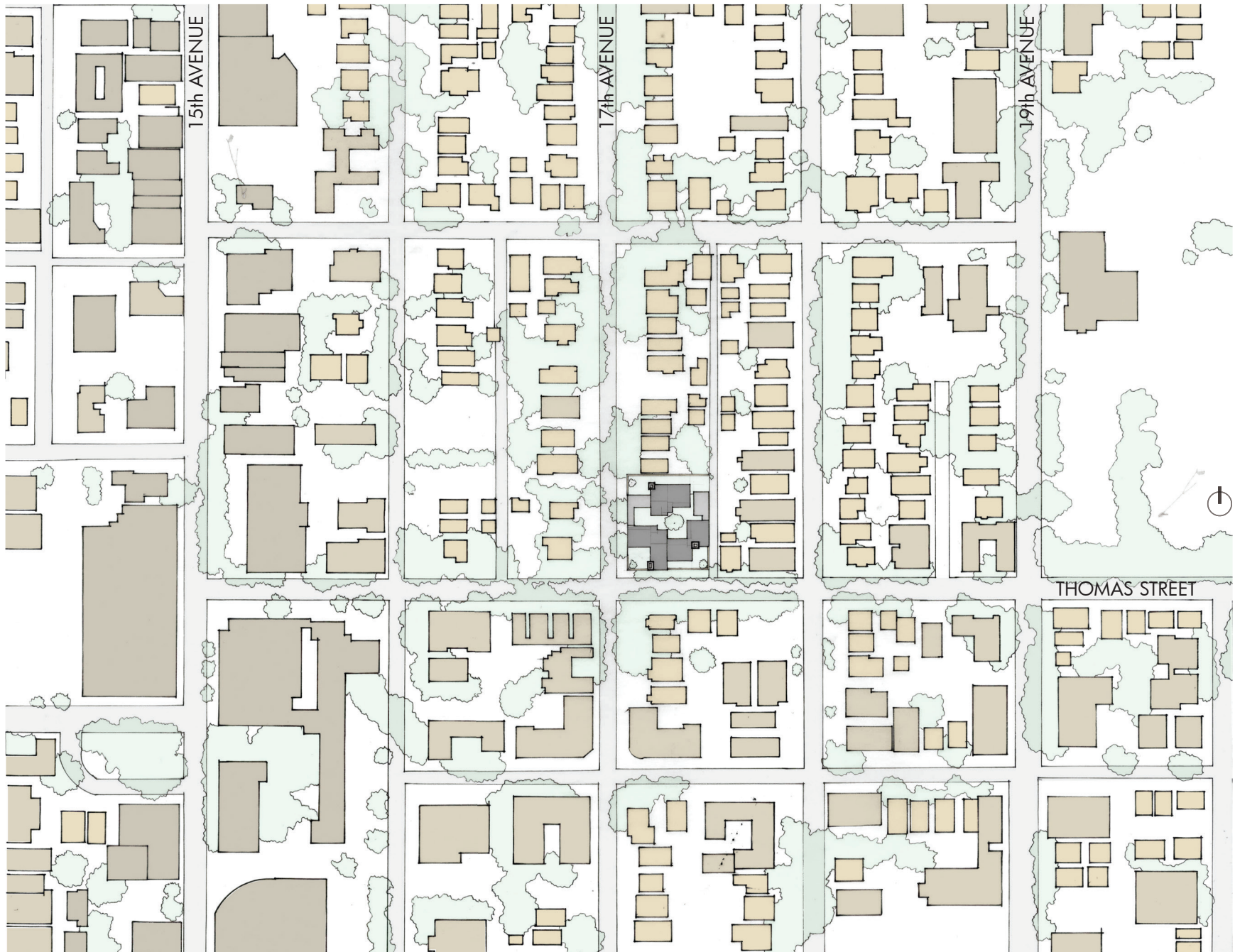
7 | neighborhood response to Thomas St.



- 8 | Seattle AIDS Support Group, west of the site
- 9 | site from the corner of 17th and Thomas
- 10 | apartment blocks mixed with single family create typological tension

House should maintain an air of anonymity. Anyone involved in the sex trade belongs to a heavily stigmatized community. Any direct declaration of the REST House’s purpose will be avoided. Instead it will remain a place for “women to get back on their feet” generally.

The current site, a Group Health parking lot, interrupts the built form of the neighborhood. It presents a vulnerable face to Thomas while most other buildings along the street turn away, creating a wall of architecture and landscape. The REST House provides an opportunity to complete the neighborhood response to the busyness of Thomas while working within the liminal qualities of the area to craft a place delicately balancing home and institution in a way respectful but necessarily different from the existing neighborhood fabric. The site inhabits the corner of Thomas Street (to the south) and 17th Avenue (to the west). An alley borders the site to the east and provides secondary access. Primary access comes from 17th Avenue; Thomas is a busier thoroughway, and few of the existing buildings along it open to it. Thomas Street and most streets in the neighboring area are generously shaded by tree cover. Directly across the alley to the east are five three story apartment buildings sited closely together. Their scale, number, and presence along the side street of 18th Avenue present a departure from the general neighborhood scale of single family homes. Their proximity to the site provides an opportunity for the REST House to mediate between the scale and form of the apartment buildings and smaller homes. The close presence of 15th Avenue’s commercial nucleus provides the potential for collaboration between businesses and the REST House. Willing businesses can offer to provide jobs for the women, creating a sense of community participation and self-reliance for them. Additionally, bus service downtown exists not a block away from the house. None of these women will have a car—few a license, and public transportation and walking prove essential for mobility.



11 | REST house in context



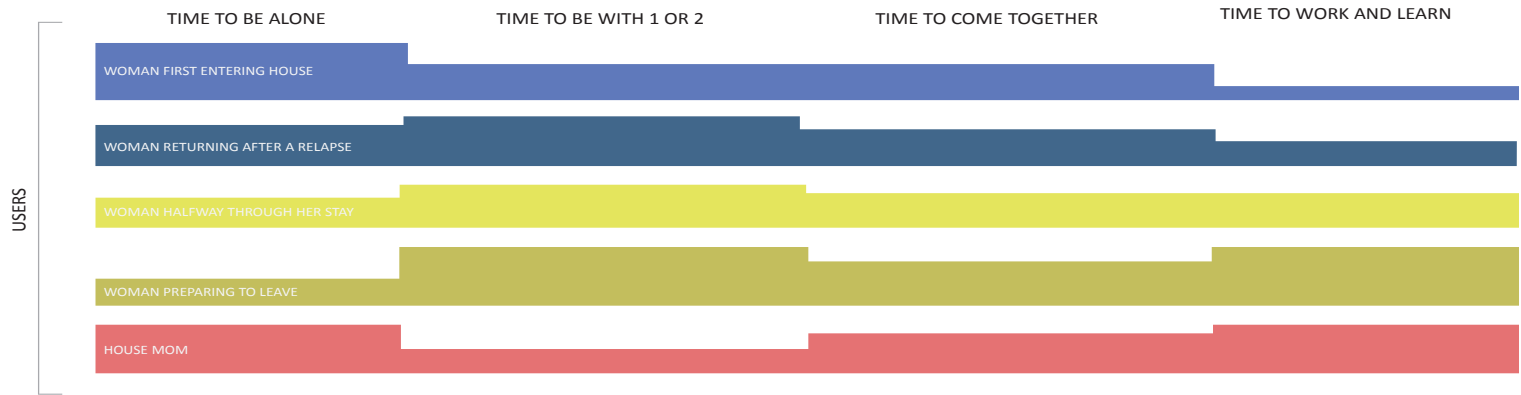
beginning with the body

The influences and implications of the site undoubtedly affect the design of the REST House, but design inquiry for this program must begin at the scale of the body. It is essential to craft spaces that encourage these women to get back into their bodies first before encountering the world. Spaces must also accommodate multiple bodies acting as one body. Various studies of users, narratives, and the body through time aided the initial design process. Users fall into groups based on the length of their stay at the REST House. Narratives grew from interactions with others, be they working, coming together as a whole, with one or two, or being alone. These studies informed how often and who might use particular spaces and what physical, psychological, emotional, and spiritual needs spaces should provide under those circumstances.

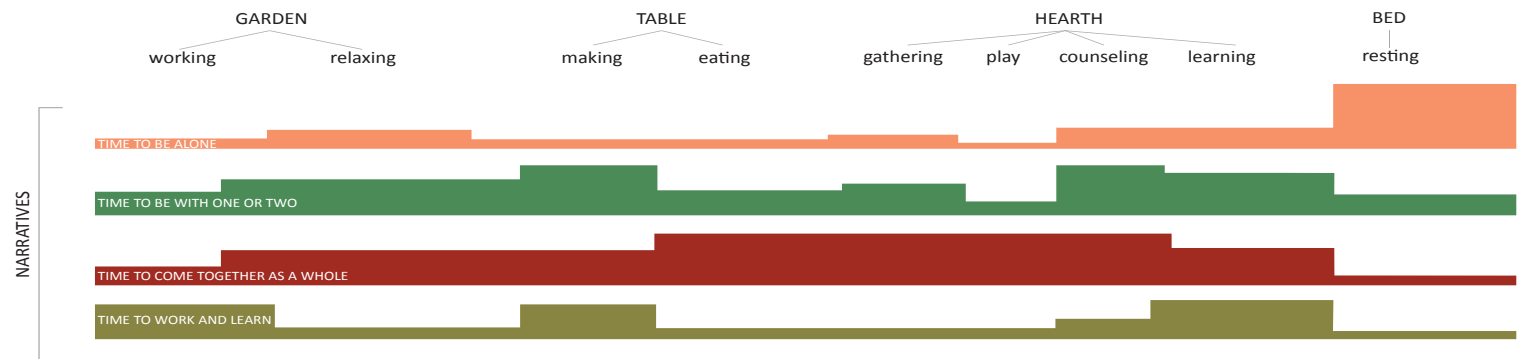
Elemental spaces of hearth, table, bed, and garden summarize various uses in the house, and may be further broken down to understand the shifting needs of each space. Charting the evolution of the previously established narratives and the way they may or may not use particular spaces further informed the various scales, purposes, and psychological states of use for each space.

Tracking these general narratives across the course of the day further reveals when each narrative is more likely to occur and for how long, suggesting spatial approaches for each. These narratives may also be substituted by various manifestations of body to clarify in which situations the individual may act outward from her own body or when a group may act as one body. These studies provide a reasonable substitute for in-depth communication and documentation of the way the current women of the REST House interact, a level of engagement beyond the scope of this thesis.

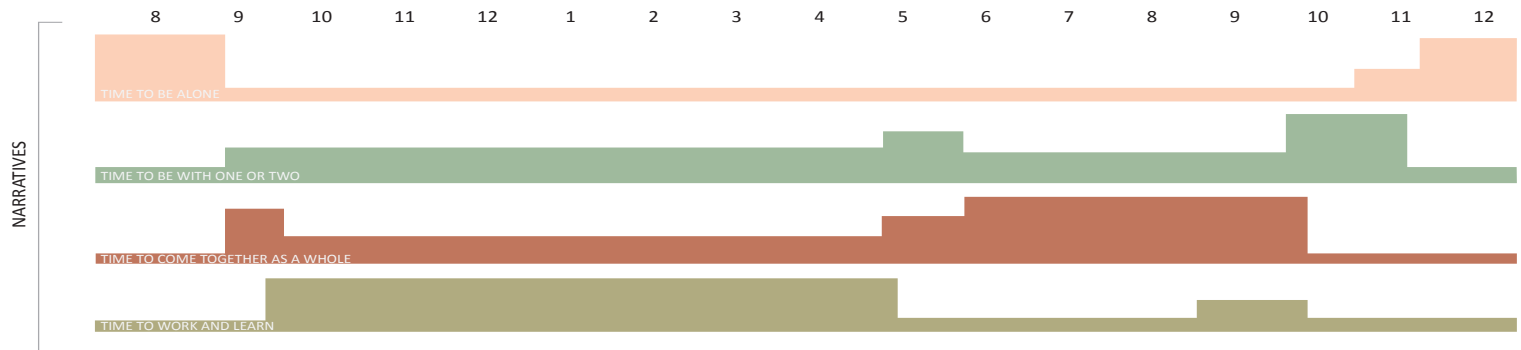
NARRATIVE AND USER

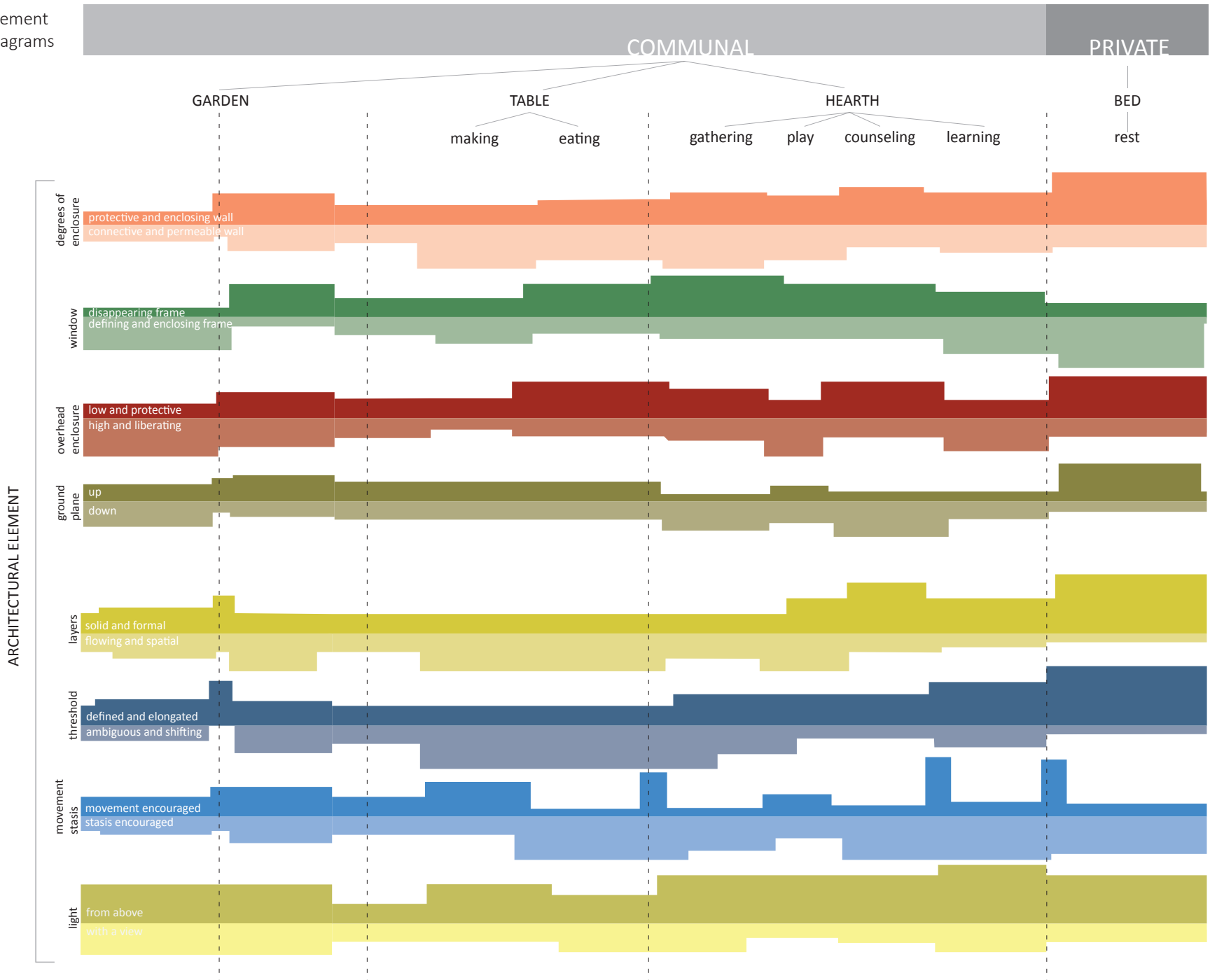


NARRATIVE AND SPACE



NARRATIVE AND TIME

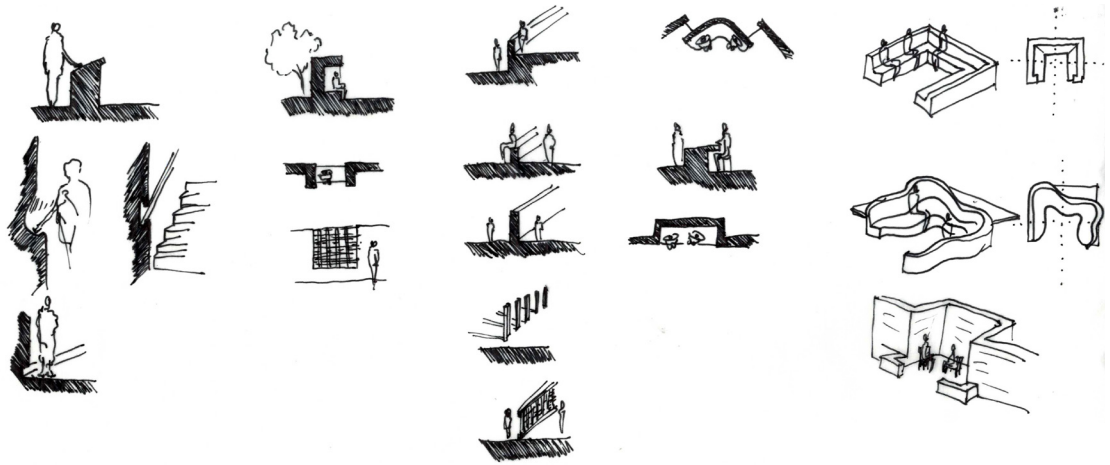




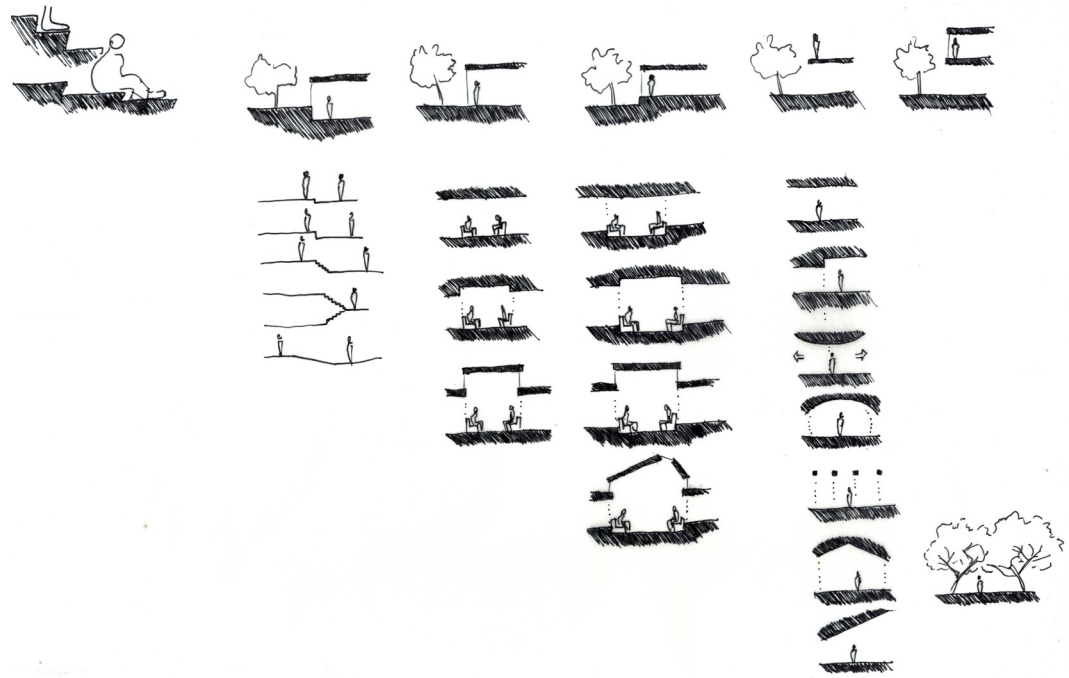
From these studies then emerge architectural investigations. Fundamental architectural elements like enclosure, opening, ground plane, threshold, etc. may be divided into simple opposites. For example, an opening may be defining and enclosing or disappearing. Based on the knowledge about program and user gained from the previous studies, these elements are charted across the defined REST House program to better understand the quality of space that each part of the program requires.

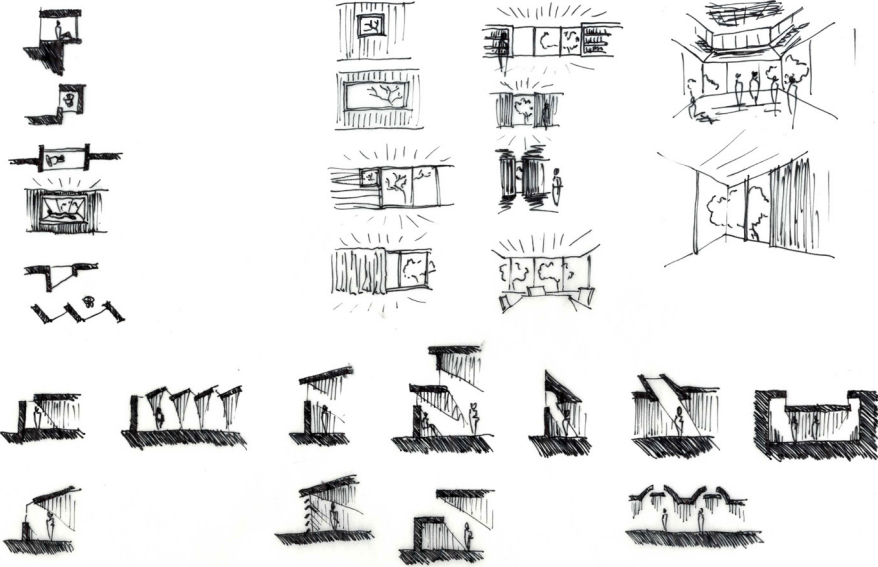
Further organizing these elements led to four combined categories: wall/enclosure, ground/roof plane, opening/light, and layer/threshold. First charted abstractly as programmatic response, these four categories were then charted visually and architecturally with a series of diagrams exploring various manifestations and possibilities of creating each element, and how the element might respond to narrative and user. The result is a visual guide that begins architectural exploration with the body. Combinations of elements across categories suggest compositions of rooms and the possible connections and transitions between spaces.

15 | wall/enclosure diagrams

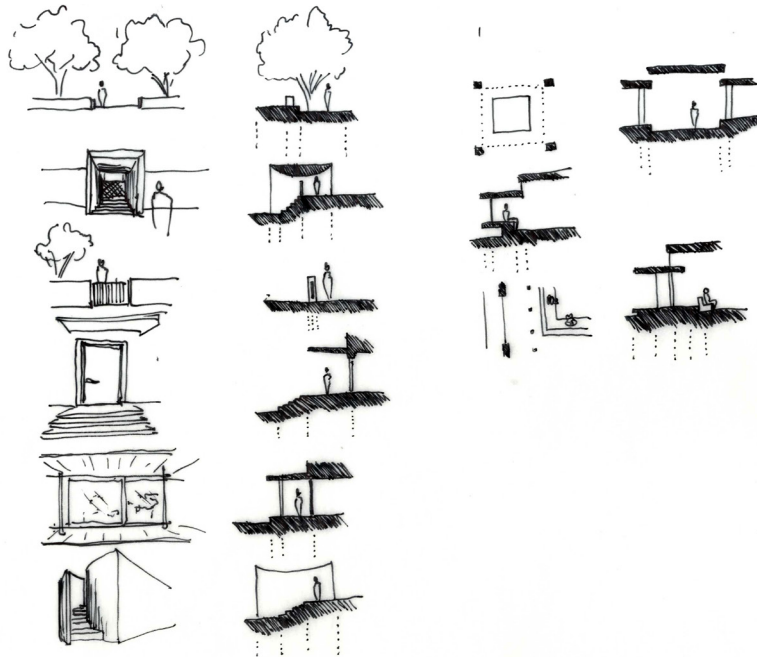


16 | ground/roof plane diagrams

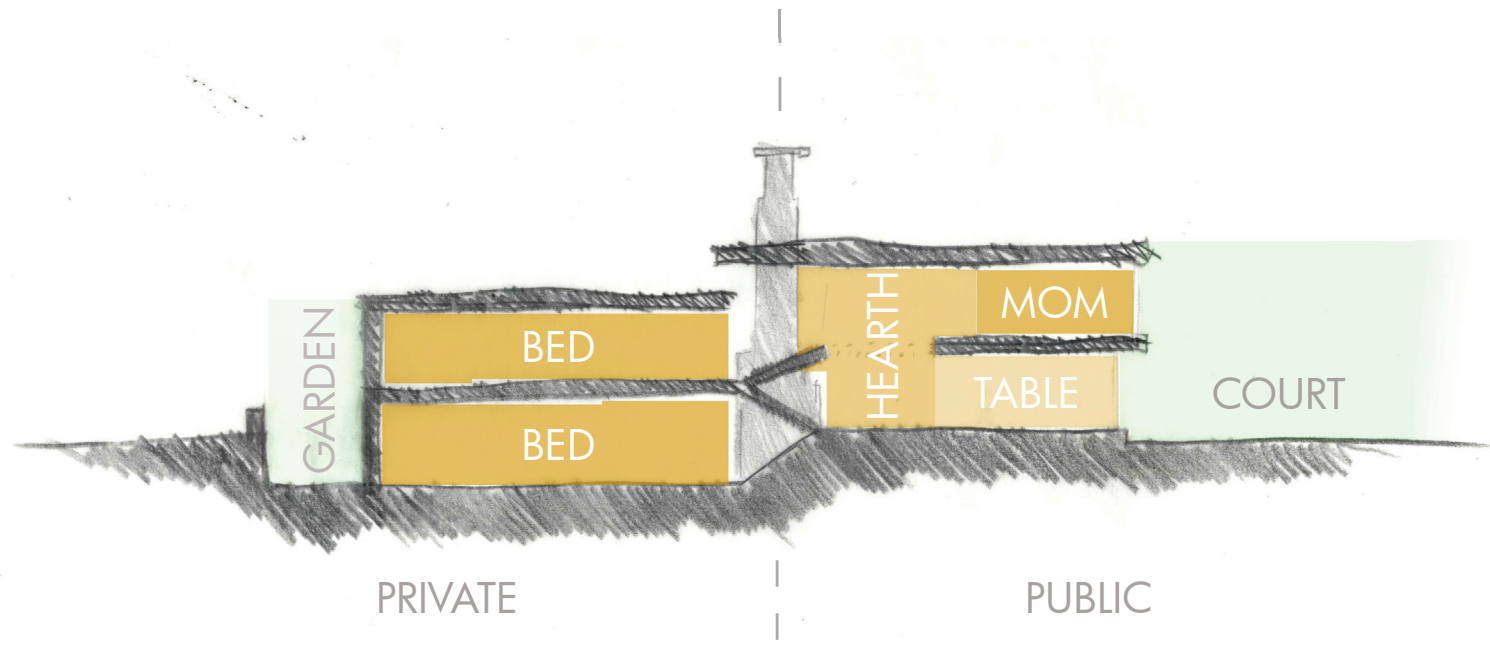




17 | opening/light diagrams



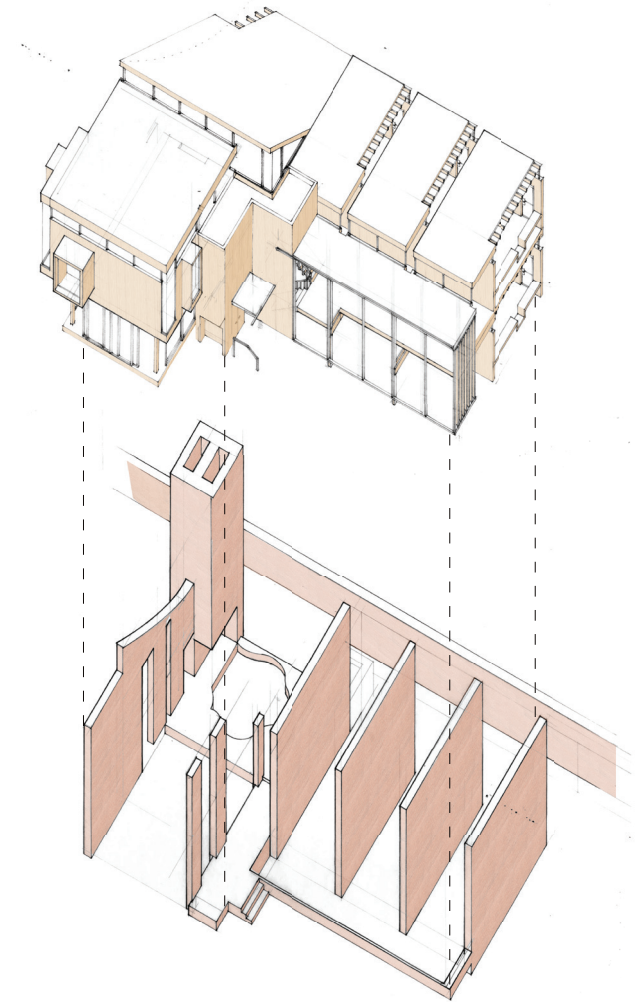
18 | threshold/layer diagrams



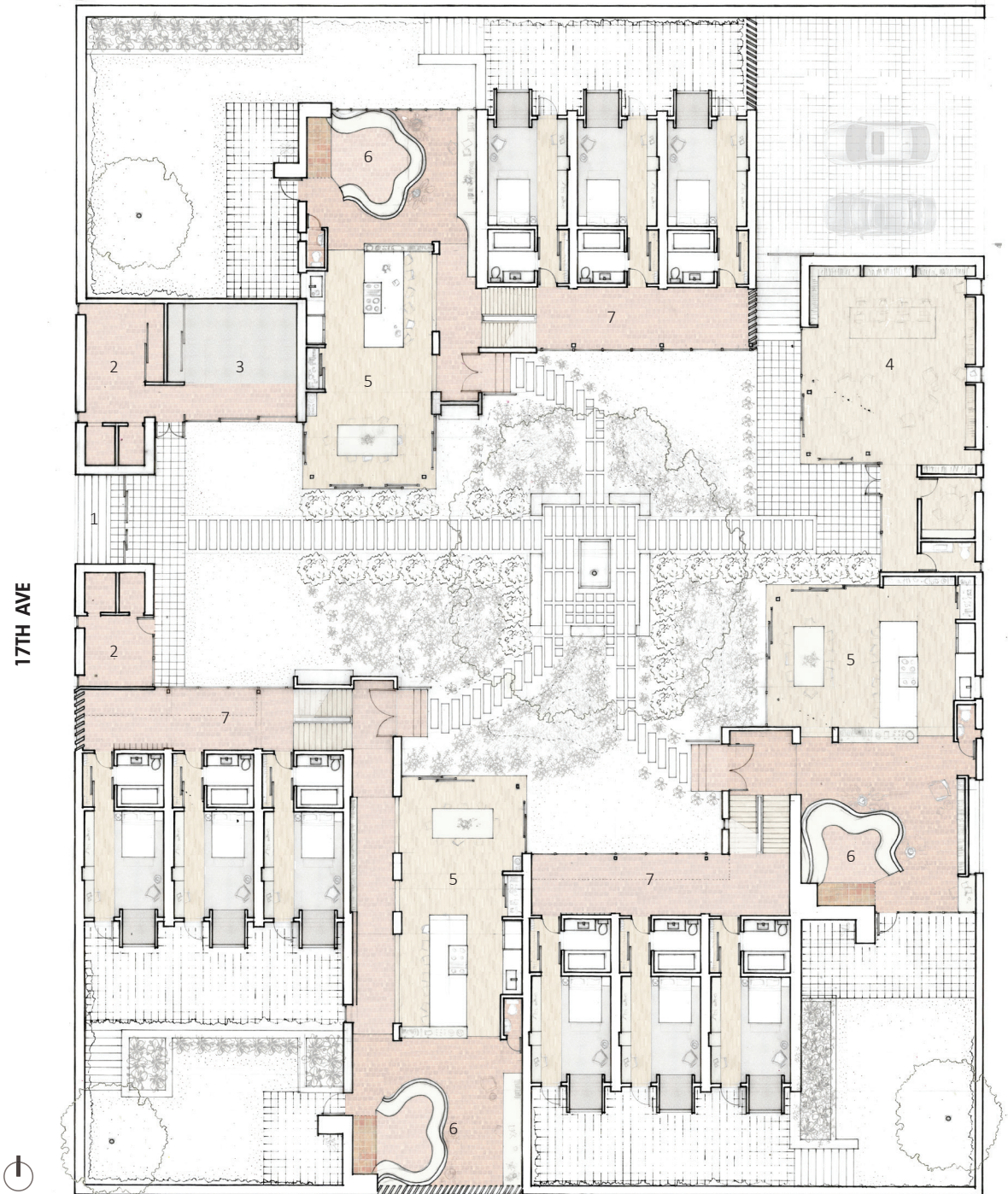
19 | diagrammatic section

From these combinations emerges a diagrammatic section of a single house. Table looks out to a central court shared by all houses, while the hearth is more interior and private. Bedrooms are located upon split levels insuring vertical equidistance between them and common spaces. Each bed looks out to a private garden. The house mom occupies the highest point, symbolic of her position as head of the house.

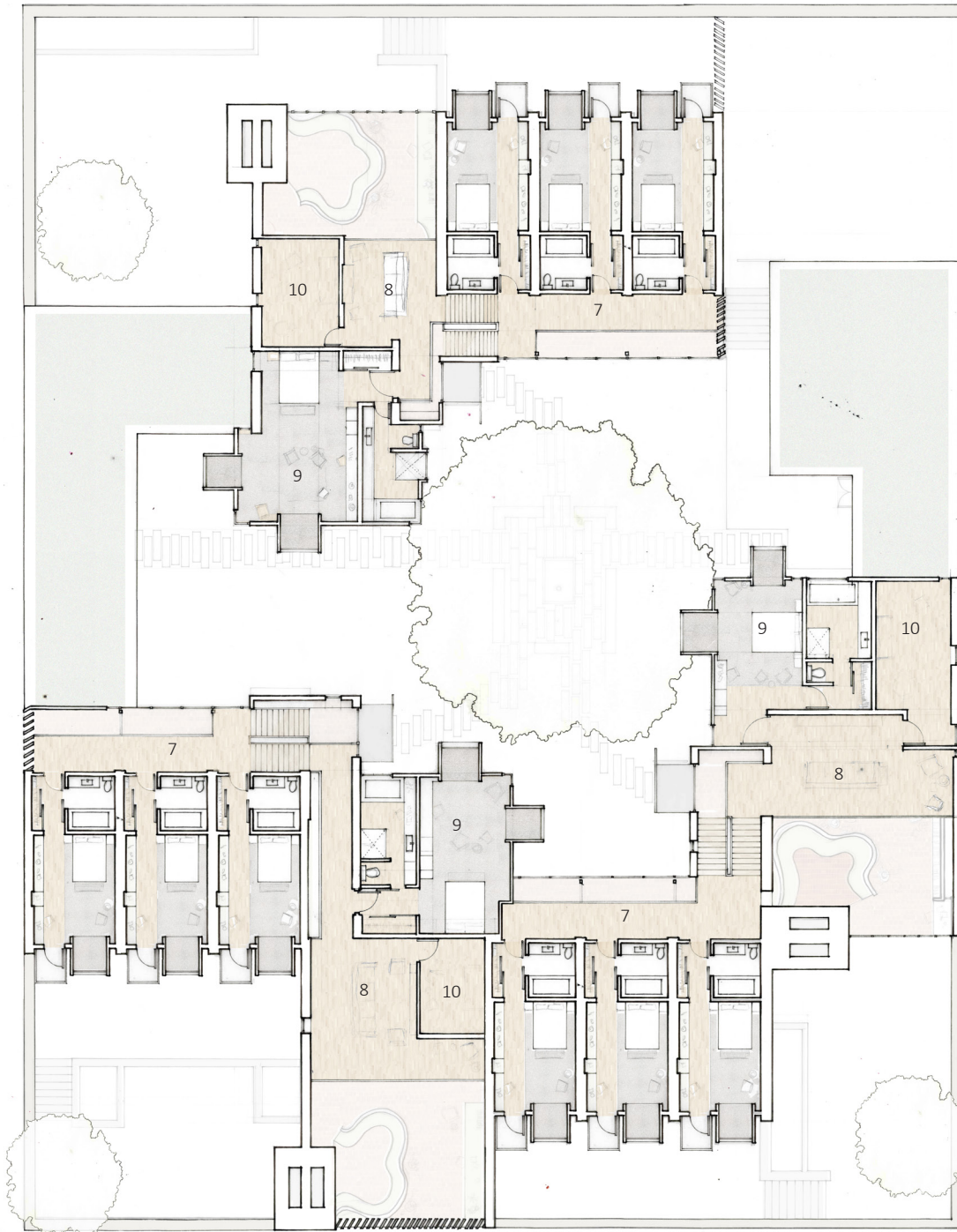
The site planning of the three houses derives from spatial characteristics of the diagrammatic section, relationships between public and private, environmental factors like solar orientation, and responses to the neighborhood. Three houses surround a central court. Common spaces then enclose the court from the street. The house, like its neighbors, presents a wall to Thomas St.; entry into the court is from the quieter 17th Avenue. To either side of the entry are staff offices. To the north is a recreational room, and directly opposite across the court is a library and learning center. The houses remain closed to the street but open up to the court. Reinforced masonry walls provide a material solidity and rhythm to the construction of the houses. Running north to south along the site, the masonry walls demarcate spatial divisions between street and complex, between houses, and between programmatic shifts within houses. This allows the houses to open to the north and south to access the court and private gardens and take advantage of north and south light and solar gains in the winter. Wood infill between these walls provides a warmth and positive tactility to each space. Green roofs on the common spaces and a series of bioswales in the court mediate storm runoff, and a connection to nature is constant and present in every space.



21 | lower and upper plans



- 1. entry
- 2. office
- 3. recreation room
- 4. library and learning center
- 5. table
- 6. hearth
- 7. bedroom wing
- 8. upper hearth
- 9. house mom's room
- 10. spare bedroom



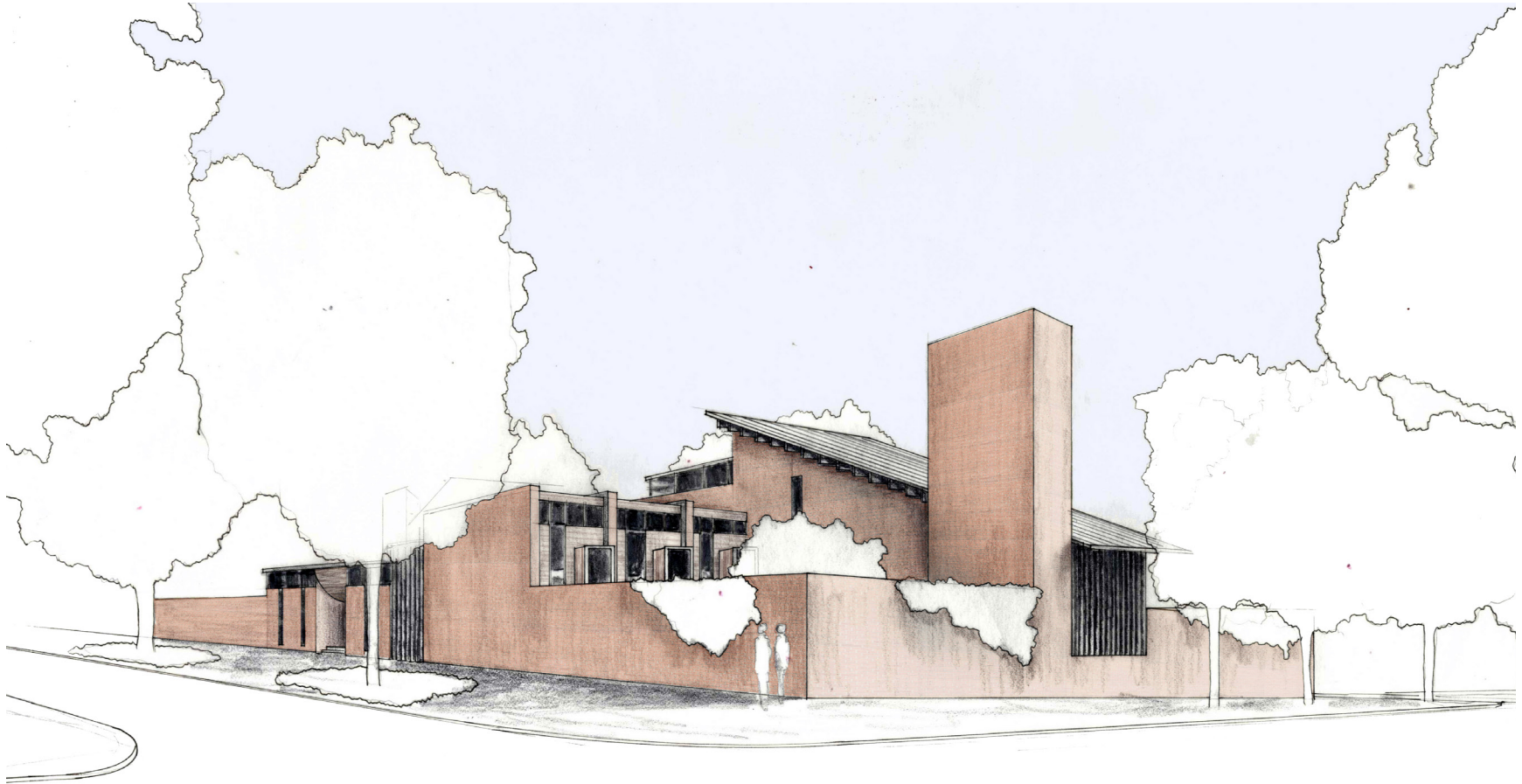
redeeming the image of home

Because many of these women fled broken and abusive homes when they entered the sex trade, the image of home may too be broken, negative, and antagonizing. The power of architectural image coupled with memory plays into the psychology of dwelling. In these women's' pasts the image is negative; the REST House provides an opportunity to redeem that image and memory of dwelling to something positive. These women will be faced with archetypal images of dwelling for the rest of their lives. The house addresses this by presenting the image of dwelling (the hearth, slanting roof, etc.) as both a formal response to programmatic and spatial requirements and as a point of encounter with the image that may supersede previous negative connotations of the image.

The House also works as an alternative to the insensitively placed apartment blocks that infiltrate the single family fabric of the neighborhood. Though itself typologically foreign to the neighborhood, the house and its courtyard scheme present a more benevolent scale to its neighbors and suggests a more productive use of outdoor space than the front lawn of the surrounding single family dwellings. Less easily perceived as an object in space, the courtyard house suggests that a distinction does exist between image and object, and that architectural image begins to lose its power when the two become conflated.

a tour of the house

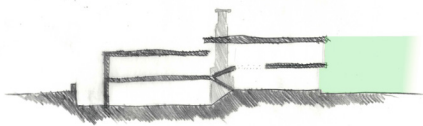
Following is a detailed look at the primary spaces comprising the REST House: court, table, hearth, garden, and bed. Each is the result of diagrammatic study, programmatic purpose, and an evolution of a process involving model making, sketching, and written reflection. The holistic body remains at the forefront of each design decision.



22 | REST House from the corner of Thomas and 17th



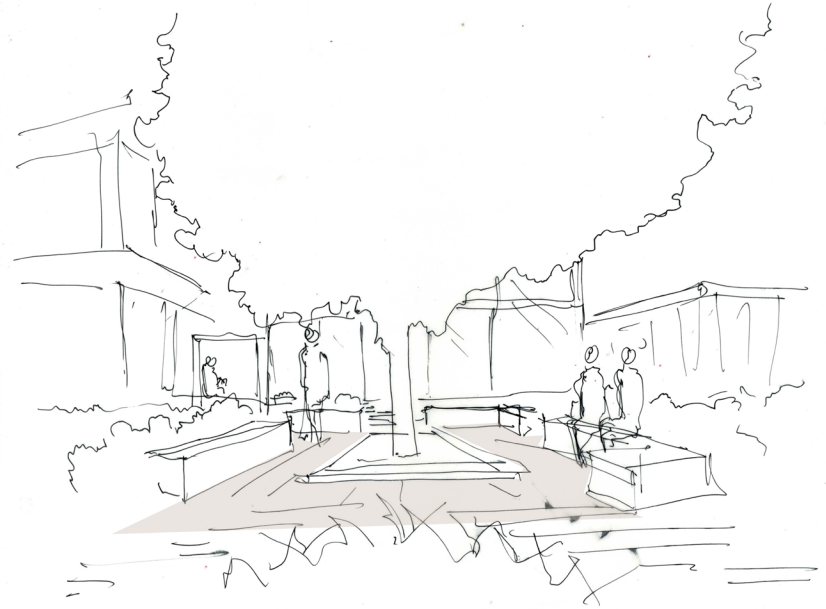
COURT



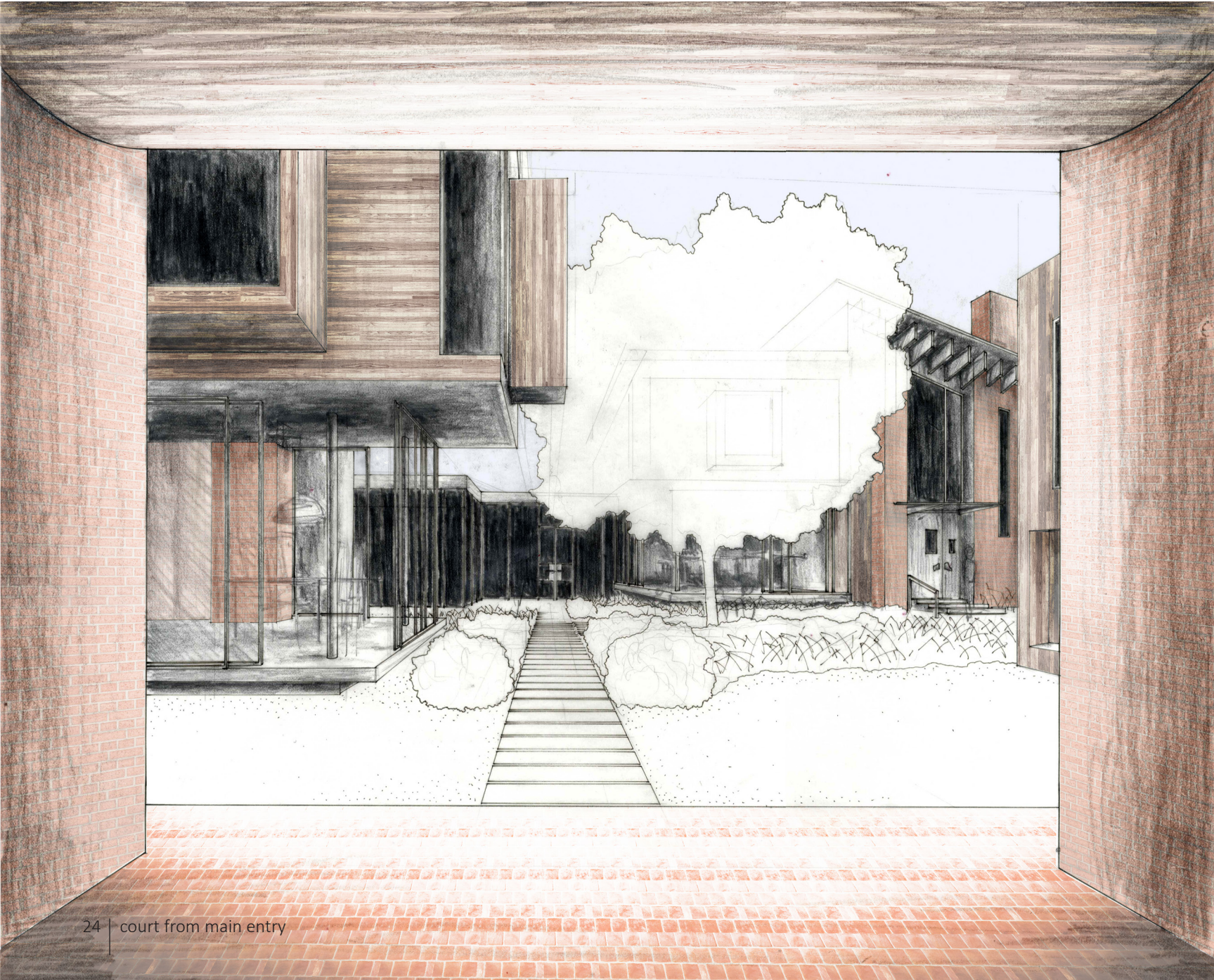
court

Entry is a significant moment of threshold. For a woman first entering or leaving the house it marks a profound transition and signifies the safety and security of the house within and the rich possibilities of the world without. The bellied roof of the entry is low and intimate even as it forces one through, encouraging movement, not hesitation.

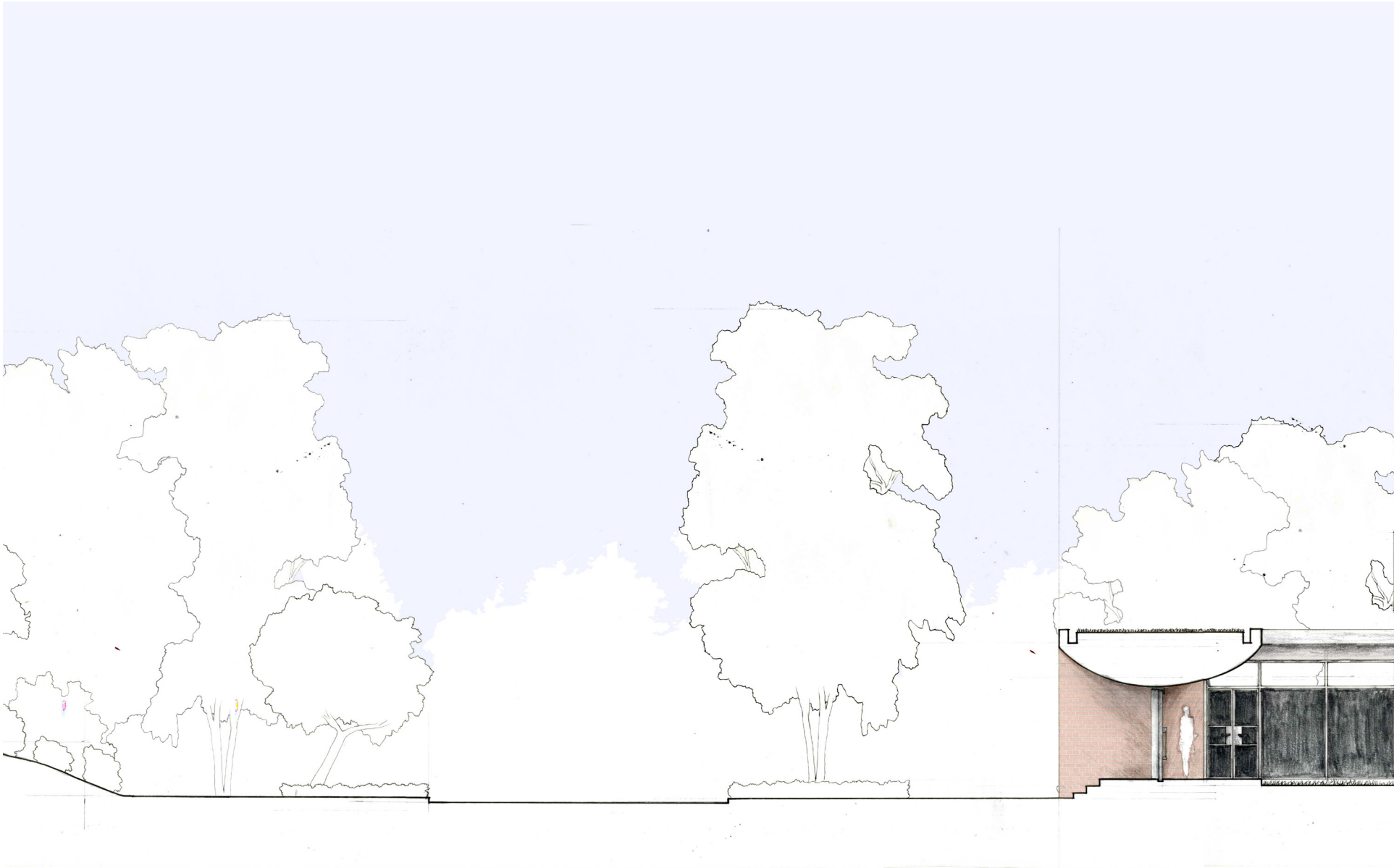
The court is a moment of informal encounters of varying scales. A single elm tree provides a central gathering space and meeting place. All paths lead to and away from the elm and it becomes a moment of stasis as women come and go throughout the day. Smaller spaces to sit in solitude or with another line the perimeter of the court, which contains multiple levels of threshold from main entry to house front door.



23 | gathering space around the Elm

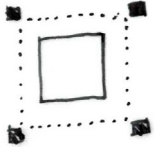
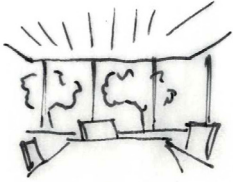


24 | court from main entry

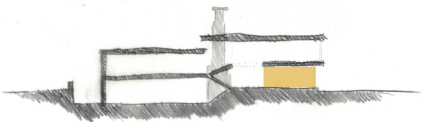


25 | section through court looking north





TABLE



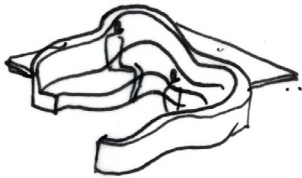
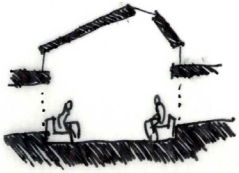
table

The table has a direct connection to the court and to each other table across the court. As a moment of extraverted gathering in the house where the women come together to make and enjoy a meal, it propels itself into the shared landscape of the court with minimally defined spatial and material boundaries, emphasizing the connectedness and commonalities between houses and women. The connection between table and garden also metaphorically reinforces the link between communion and fall, reminding that the former redeems the latter.

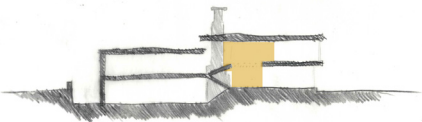




27 | table looking into the court



HEARTH



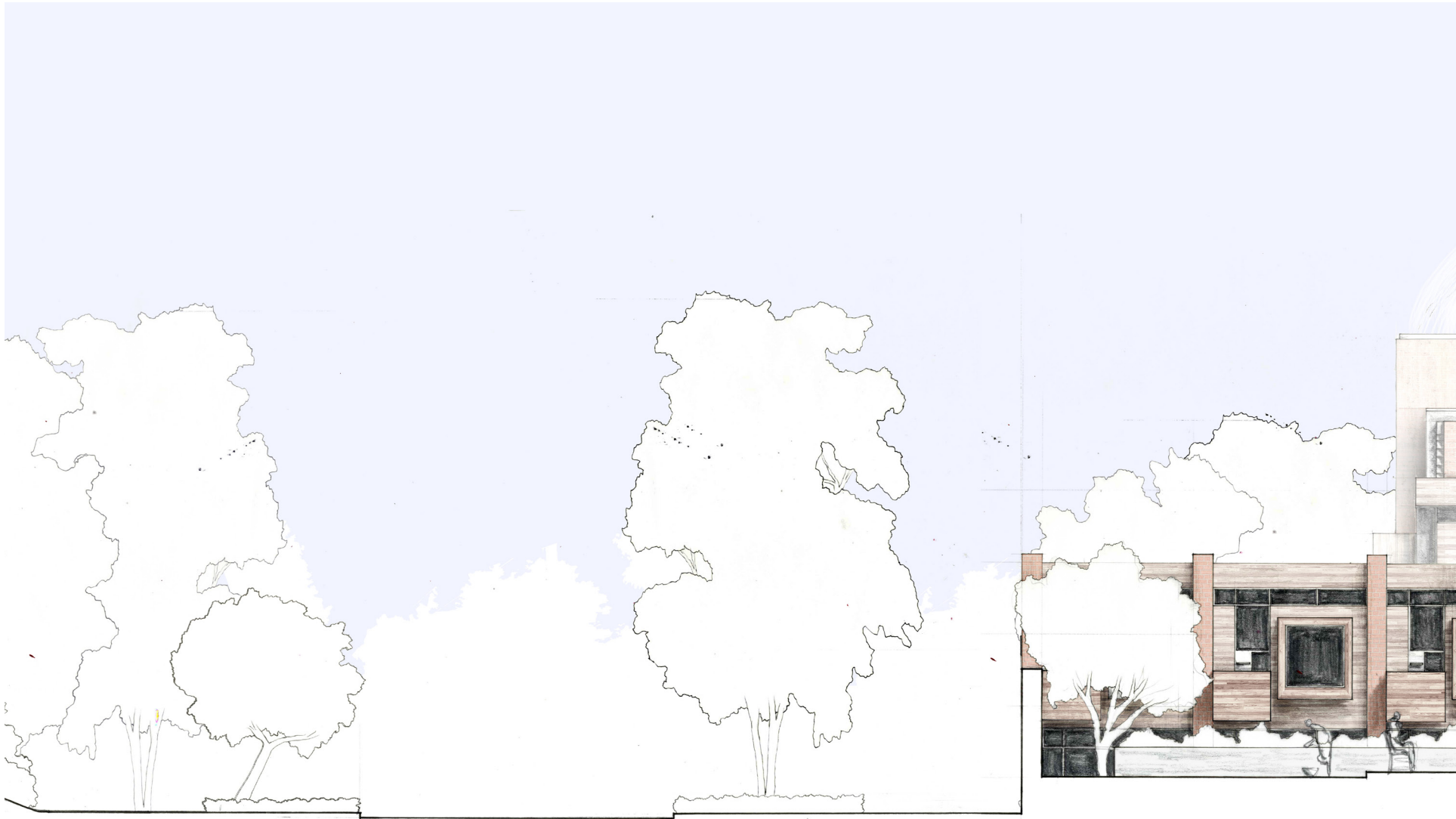
hearth

The hearth, though still a moment of communal gathering, retreats from view for intimacy and comfort. It envelops the entire family or one or two women while expanding upward and outward. The tension of the physicality of the hearth as both low, earthy protection and vertical, heavenward ascension is manifest in the extension of seating from the hearth as enclosure and the vertical play of light and roof form rising above. As a space of warmth and vulnerability, where these women will reveal their fears, struggles, longings, and hurts, the hearth as a fixed space provides solidity and safety yet also insures that each woman is part of the group. Though a woman may distance herself emotionally from a moment of conflict or vulnerability, physically and spatially she always has a place with the other women.



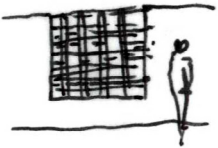
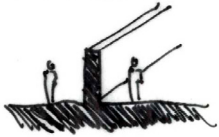


29 | hearth looking into the garden

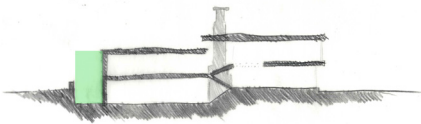


30 | section through hearth and garden looking north



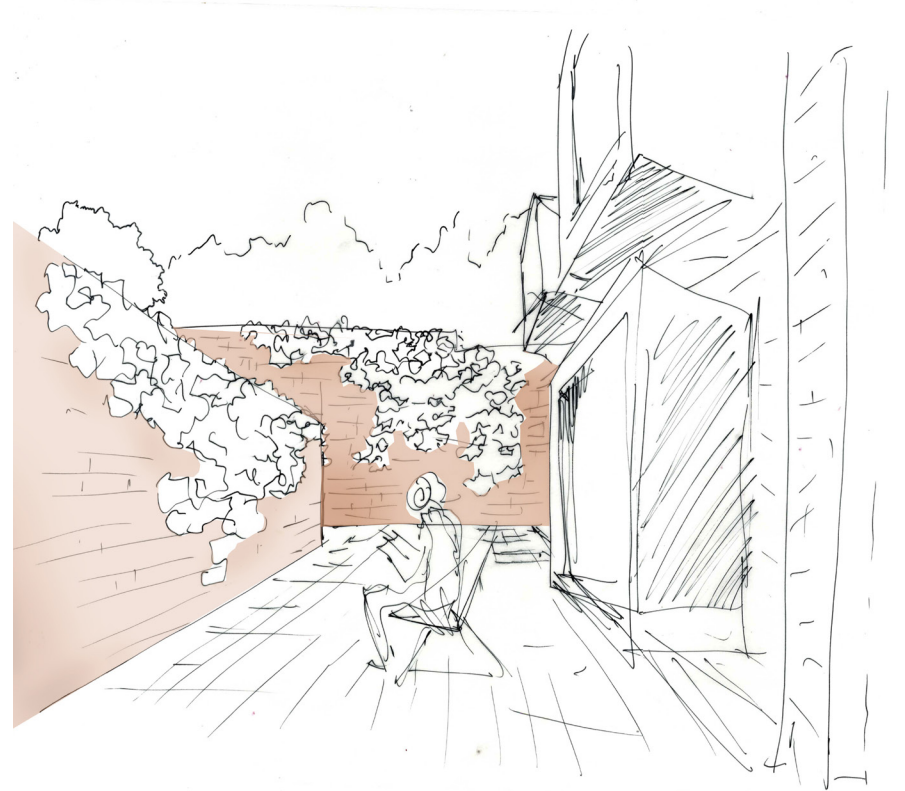


GARDEN



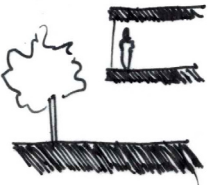
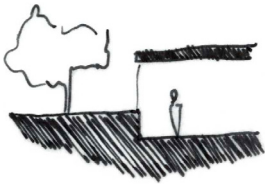
garden

The garden provides private outdoor space for each house. Various manifestations of wall create and divide space within. The hearth extends outward to create a space of exterior warmth and gathering. A small Japanese maple in each garden echoes the single elm in the court. Gardening plots provide space for the women to grow vegetables and herbs and to amelioratively interact with nature. Intimate, sunken patios become outdoor extensions of the bedrooms.

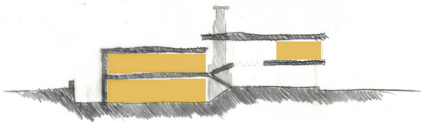




32 | back garden with planting beds and exterior hearth

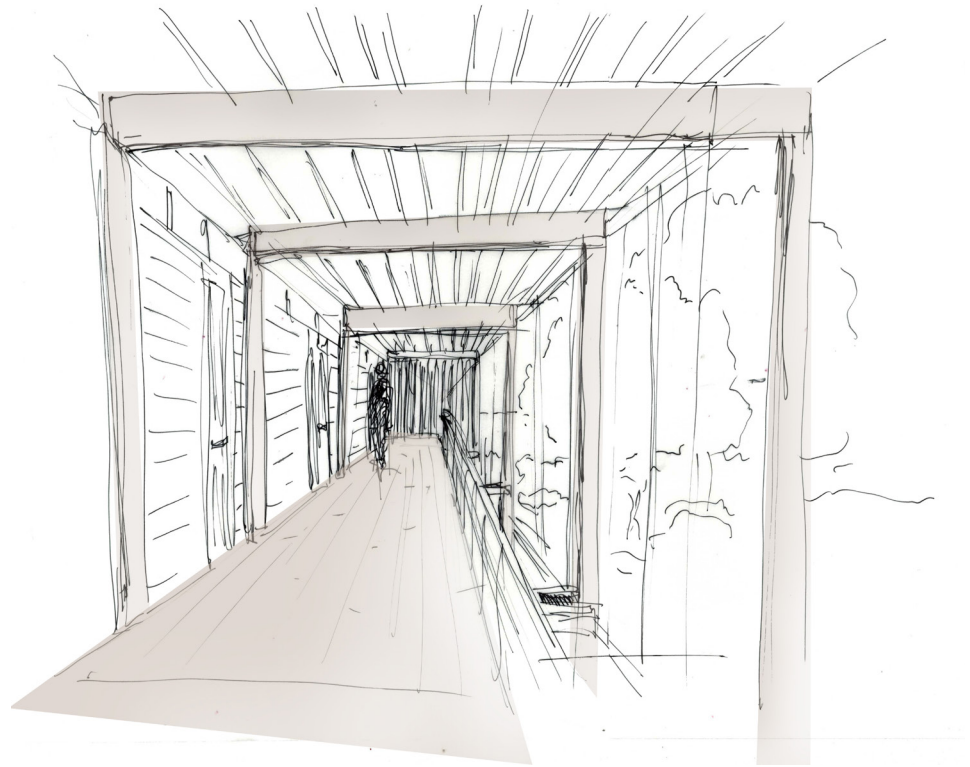


BED



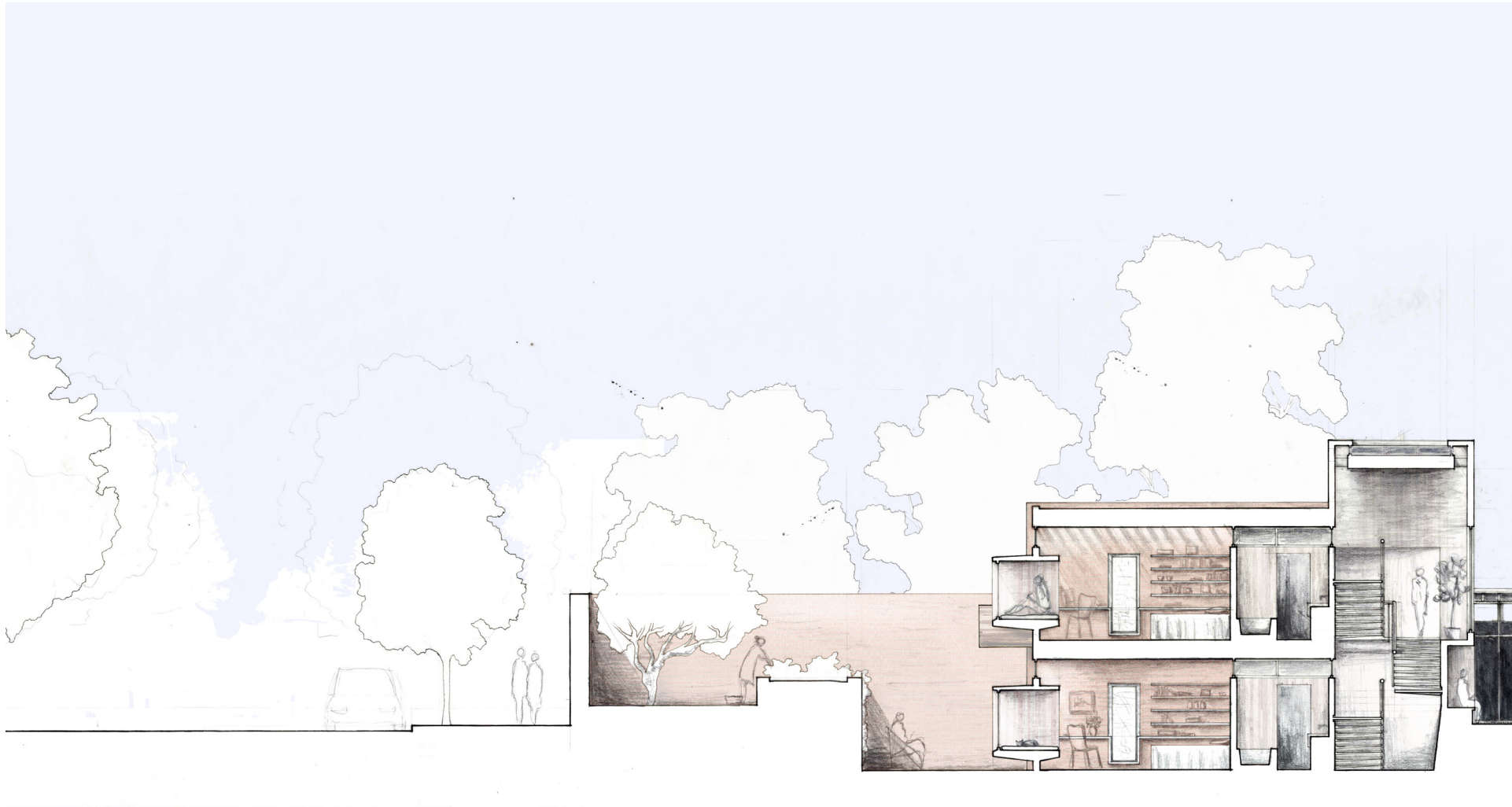
bed

The bed is the most intimate space in the house. It is each woman's sanctuary and refuge, a space of comfort nonetheless still connected to the outer world. Many of these women never had their own bedroom before, thus the space holds great power. The window seat in the bedroom becomes a habitable liminality, scaling to the intimacy of and protecting a single body while projecting it out into the world. This tension symbolizes the transient nature of a woman's stay here and the end goals of rehabilitation and reintegration, that even as the window embraces and envelops the body, it projects it out into the world.





34 | bedroom



35 | section looking west

GARDEN

BED



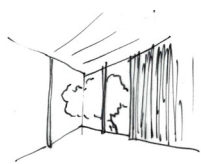


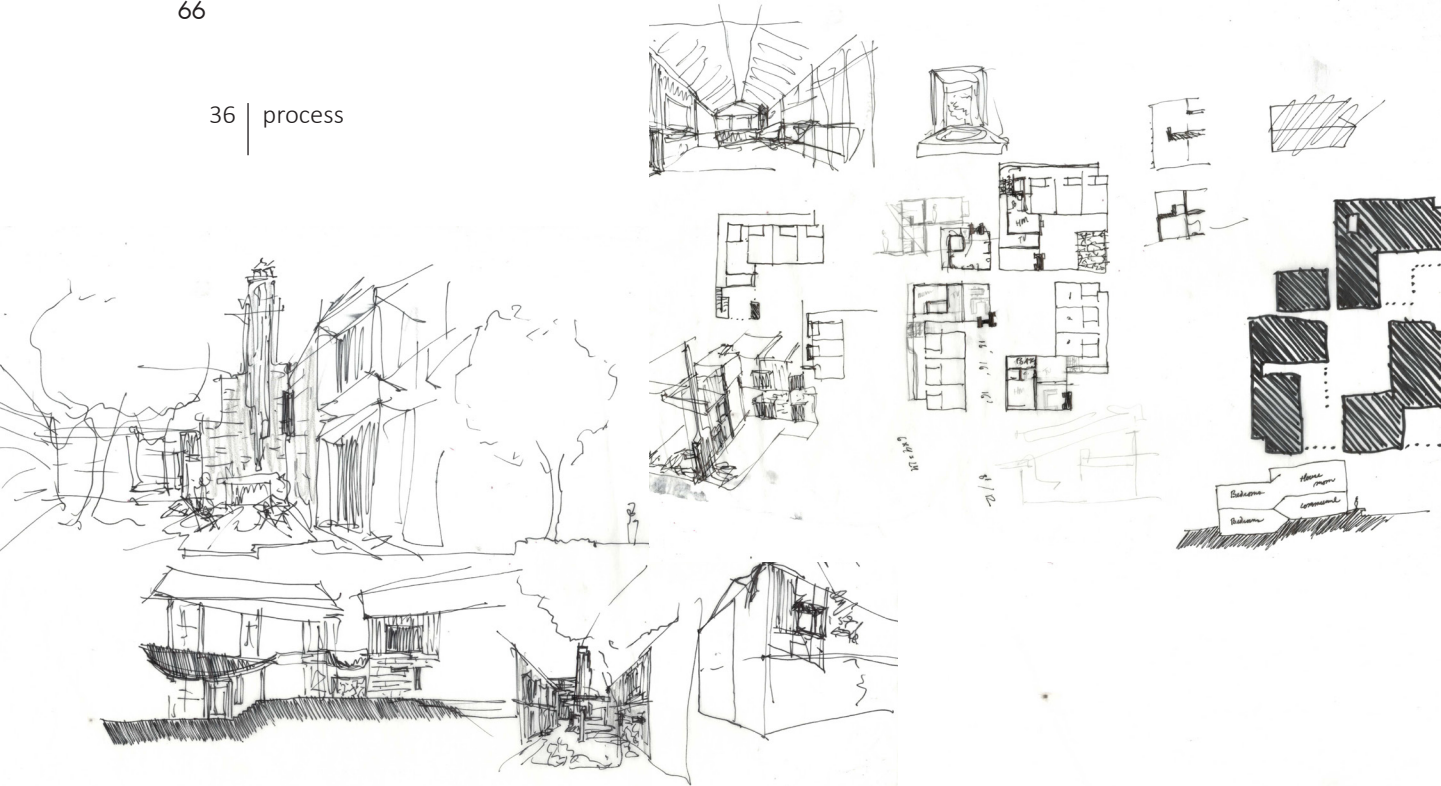
COURT

TABLE

HEARTH

GARDEN





Conclusions a protest of beauty

Beauty is not a detached aesthetic quality; the experience of beauty arises from grasping the unquestionable causalities and interdependences of life.

- Juhani Pallasmaa

I want my life to be a protest of beauty.

- Sara Groves

To dwell in beauty is to dwell in the fullness of the body and spirit. Dwelling in fullness means embracing oppositions—the measurable and unmeasurable, pain and imagination, image and experience, joy and sorrow. Yet embracing these oppositions means beholding the truth of what they are. Women in the sex trade have been denied or fed a distortion of the truth about nearly everything—family, love, work, worth, hope,

freedom, purpose—and discovering what is lie and what is truth is essential for personal rehabilitation and reintegration into a world quick to cheapen and commodify truth. This extreme situation demands an equally strong architectural response.

The response resulting in the REST House proves highly formal, structured, and luxurious, qualities that boldly suggest ways in which space is used and less inclined to natural modifications and evolutions that might occur over time in a typical dwelling. The formality and luxury of the REST House reflect idiosyncratic programmatic responses more than any *de facto* precedent for responding to body and spirit. The language developed and various executions of it in the REST House certainly remain applicable to projects of multifarious program and scale, but more modestly and perhaps more loosely. The relative simplicity of crafting architecture around the body reflects the beauty in a complex system whose very complexity and interdependences work to encounter the world in simple if ever nuanced ways. Yet the condition of body and soul for women in the sex trade is compromised to such a degree that an ameliorative architectural response is necessarily more opaque and choreographed than it would be in other circumstances. As a proposal, the REST House provides a comfortable and encouraging space for rehabilitation, balancing agency and control, freedom and safety. As a thesis, the house and the language used to construct it get to the core of dwelling as a response to something sacred yet embodied, everyday yet profound. The connection between body and spirit is what makes a way of life valid in any period.

Appendix

architectural precedent

Returning to Elaine Scarry's spectrum of human experience and its architectural extrapolation, we may judge the richness and depth in which buildings respond to and stimulate both body and spirit through a balance of image and experience. Below are case studies that exhibit such a richness and prove pertinent to various aspects, both programmatic and site specific, to the design of the REST House. The selection showcases a wide array of climactic, site, and formal responses, representing a temporal span of 121 years and a global span of three continents. Most engage a highly sophisticated duality between the built and the natural, reflecting the Garden of Eden's significance as an original space of dwelling. Though markedly different, each case study finds a unique way

to balance architectural image with architectural experience.

Glessner House

HH Richardson’s Glessner House provides an excellent example of a different residential form and scale inserted into a neighborhood of traditional homes. A courtyard house in essence, the house presents a formal and closed yet nonetheless inviting presence to the street, opening more fully to the private inner yard. Richardson reinforces this duality in his use of lines and curves: the street front’s rectilinearity contrasts the curved alcoves and stairways protruding into the inner yard. Additionally, contrast works at both the level of image and experience. The heaviness of the exterior rusticated granite walls conjures images of solidity and stronghold—the house as fortress. Though still solid in appearance, the brick walls of the interior yard suggest images of a more docile domesticity. The arches

37 | formal lines and granite material of streetfront

38 | curved forms and brick of the courtyard





39 | curved entry realigning movement.

40 | arrival

41 | entry; changing ceiling textures

42 | stairway



over each entry denote the significance of arrival and passage between. Though its street presence is imposing, the house exploits the symbolic nature of the image of the archetypal house—the gabled roof—to break down the scale of the building. From the corner, the house—though one structural whole—appears to be of two sections: the main body along Prairie Avenue and the secondary servant space along 18th Street. On the interior, curved spaces relate to the movement and realignment of the body along staircases and from room to room. Upon entering, a curve in the wall directly ahead redirects visitors toward the main staircase and parlor. Thus Richardson’s design balances an attention to image and experience, employing both to create a house appropriate to its site.

Villa Mairea

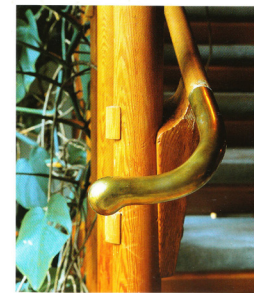
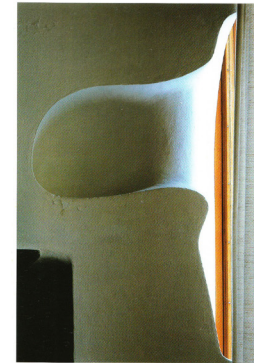
Alvar Aalto’s Villa Mairea, located in a very different environment, provides a sensually rich manifestation of experiences, both minor and significant, all the while drawing upon the forest image of the house’s surroundings, an image very much rooted



in a national identity. Throughout the house, the forest is echoed through structural and decorative wood columns and poles. Spruce tree columns holding erect the exterior entry canopy, a cluster of poles opposite the main entry, a dense series of similar poles about the main stairway, and various other structural supports throughout the house all conjure connections to the exterior. Experientially, the house provides a flowing spatial progression mediated and heightened by a rich haptic vocabulary. Textures and materials upon floor, ceiling, and wall shift to demarcate spatial transitions (the plaster ceiling of entry and dining to the wood ceiling of living spaces). Moments of bodily interaction with the space are given special care, as when the first step of the main staircase is a wider unexposed wood, and the wood handrails are capped at the ends with brass to denote the beginning or finishing of a journey. The care given to these small, even mundane moments speaks to an everyday sacredness inherent in the acts of dwelling. Sculptural moments are generally spare; a significant one occurs in the fluidly hollowed-out edge of the hearth, a symbolic representation of its importance as a center of gathering.

Can Lis

Jørn Utzon's Can Lis in Majorca works within a primitive material and structural palate to achieve a rich spatial interplay between interior and exterior. Consisting of four loosely connected buildings and constructed of local sandstone, the house interweaves interior and exterior space seamlessly while appearing to rise from the stony cliffside. The rugged construction of the house also draws from and recalls images of the vernacular. Parts—the main exterior loggia in particular—suggest classical arcades. The entire house consists of a duality between intimacy and expanse, especially in relation to the experience of nature. Small courtyards between interior spaces provide quiet, secluded outdoor



43 | hearth detail

44 | handrail

45 | Can Lis: material and environment



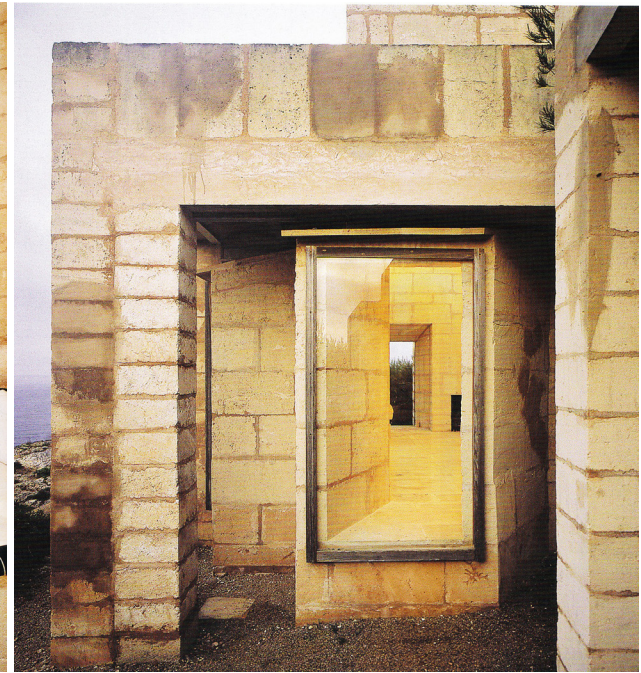


46 | exterior circulation spaces

47 | framed ocean views

48 | experience-enhancing construction methods

49 | reflected ripples



environments featuring the hardy plant life of the island. Main living spaces open to the sweeping expanse of the Mediterranean, sometimes in full view, other times framed in small slices by carefully placed viewing structures. Glass is delicately detailed in such a way that windows appear invisible from the interior, further eroding any barrier between inside and out.

Simpson-Lee House

Glenn Murcutt's Simpson-Lee House epitomizes the fundamental connection his buildings have with their surrounding environment. Built in a rural, heavily-forested area of New South Wales, the house relies not on material mimicry of its environment to achieve this unification, but instead poetically projects and heightens the experience of nature through the simplicity of manmade form and material. Constructed primarily



of steel and white-painted brick, the image of the house reflects the precision (unlike the primitiveness of Can Lis) in contemporary construction harmonizing with the forest surroundings, a duality of nature and man. Experientially, the house becomes a vessel for natural phenomena, opening completely to the forest to the west. Water ripples reflect off the corrugated roofing in the bedroom. Ventilation openings allow the breeze to pass through. The slight convexity of the ceiling suggests the image of a bivouac. At the center, the hearth works as a spatial divider between dining and living and communal unifier.

Maggie's Centre, London

An addition to several Maggie's Centres throughout Britain, Richard Roger's London campus of the free cancer patient facility provides an excellent case study of an institutional building that necessarily feels like home. The Centre provides emotional, nutrition and care,

- 50 | materials in contrast with environment
- 51 | framed forest views
- 52 | sophisticated detailing



53 | quiet gathering spaces

54 | spaces of solitude

and social support for anyone currently afflicted with cancer. Inhabiting a difficult site on a busy thoroughfare next to a hospital, the Centre announces its presence with bright orange and an expansive floating roof—an image of future-thinking design—while spatially turning inward, creating a quiet and peaceful atmosphere both inside and outside. The plan deftly separates patient and staff space by level, the lower providing gathering, counseling, activity, and solitary spaces for visitors, the upper providing office and administrative space for staff. At the center of the building is the kitchen and dining table, marking the significance of gathering together around a table and meal for communal bonding. A concrete structure is softened by wood partitions and buffers warmly reflecting the ample natural light in all spaces. A courtyard provides private outdoor space complete with another table for



gathering. In every way, Maggie's Centre espouses that environment is just as significant for healing and well-being during recovery as treatment and community.

55 | home below, office above

56 | entry

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image credits

fig. 1: Venturi

fig. 2: Philadelphia Museum of Art

figs. 3-36: Author

figs. 37-39: Harrington

figs. 40-44: Lahti

figs. 45-48: Moller

figs. 49-58: Author



57 | site model

58 | study model

