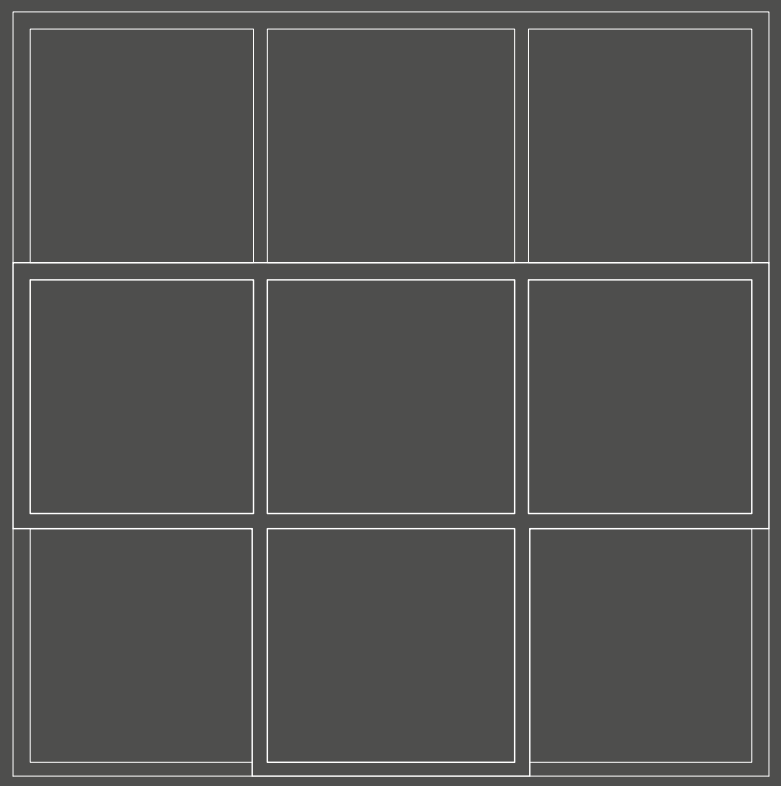


Academie van Bouwkunst

Building technique Diploma

Caroline Mazaro

Glass House

Caroline Mazaro

Where does privacy stop?

The concept of the glass house started by questioning where does privacy stop? Does it end on the limit of the house window or on wherever our eyes can see? The programme was made for a single family house and the proposal was to use glass as the predominant material in its exterior finishing, in a way that it allows the residents to integrate with what is on the outside but keeping the privacy inherent in the house, preventing the outside to see the inside. To do so the house was set back seven meters from the sidewalk and it differs in height from the neighbors by being around 11 meters high, in the front yard and back garden trees are placed so the views are blocked strategically. The structure is mostly composed of steel beams and columns, which gives more flexibility to clad the columns with timber boards without losing the desired slenderness of the facade. The layout of the interior is also composed of glass floors in certain rooms, allowing even more integration between the spaces and delivering the sense of seeing but not being seen to the residents.

Location

Amsterdam

How to create a glass house in the middle of Amsterdam and make it totally private?

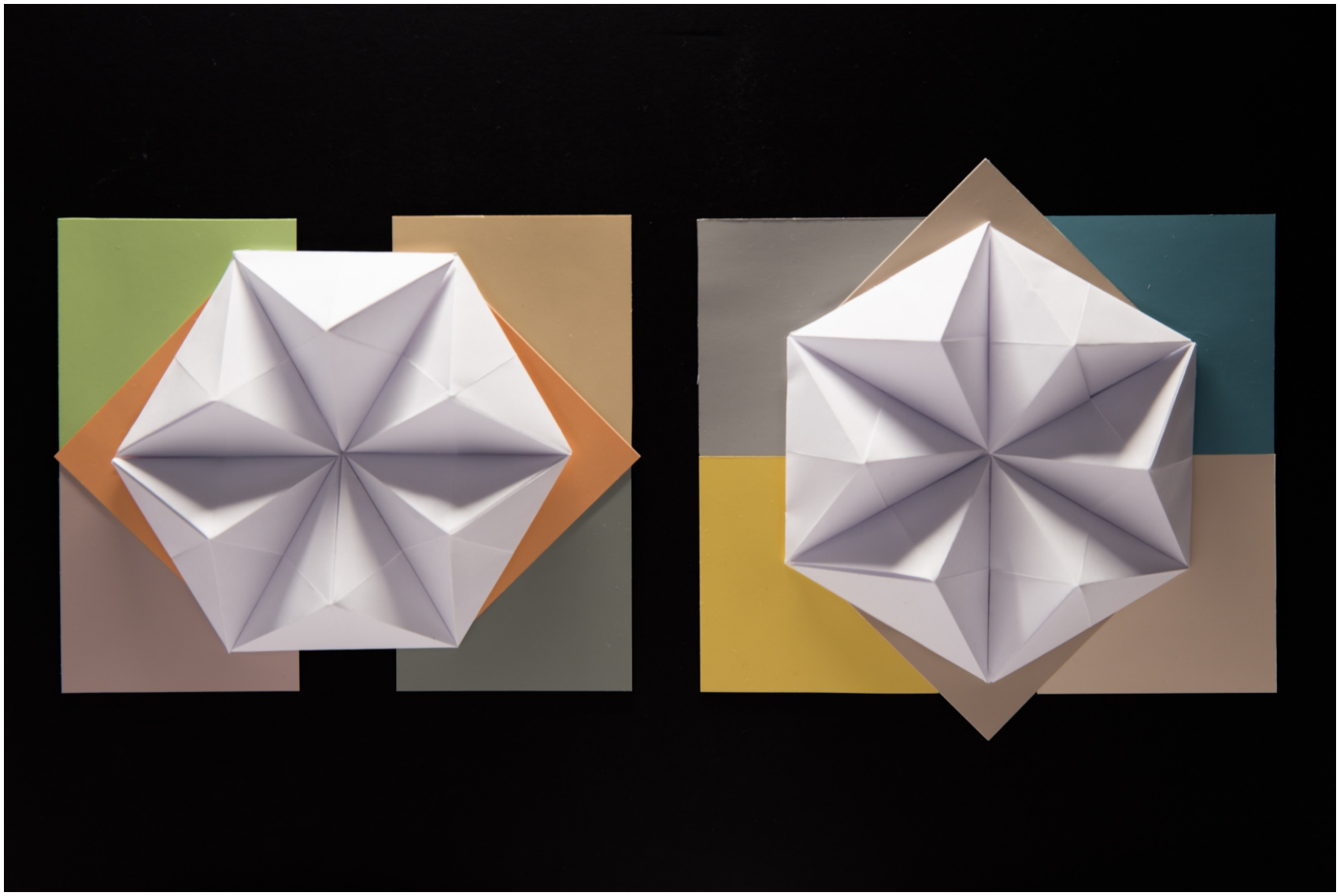
Due to technology we are able to create entire walls with glass and this technology brings an exceptionally beautiful feature to contemporary architecture. It allows total light penetration, passing through without any distortion, it brings a sense of space and integration, a sense of minimalism and sharpness. But while the inhabitants can enjoy the views outside, at some point they will have the desire to be secluded from the outside to have some privacy, it is intrinsic in the human being the necessity of being sheltered (the feeling of protection), this comes since the prehistoric age. Differently from before, nowadays we build bigger openings exposing our lives to the outside environment, it is a different life style than what was common in the past; nowadays we build open plan spaces, integrated rooms.

So if we live differently now, how do we perceive the typology of canal houses that were built 100 years ago? And how will architects 100 years from now perceive the canal houses that we are currently designing?

Fascination Models

This model was named Exposure and it comes from the fact that nowadays by creating entire walls with glass our lives are more exposed. The three elements floating in the air represent three words when designing for the future: sustainable, adaptable and mindful. Sustainable because sustainable living is necessary in order to save us from extinction, Mother Nature was here billions of years before humans and will continue to be here even if we manage to use all resources on the planet without giving it back. Adaptable because the environment we build today may be the built environment that next generations will use and they need to adapt to new ways of living without having to be demolished, causing residues. Mindful because besides all, we also want to create something beautiful and for this to happen we have to bear in mind all aspects of architecture. The elements have a rectangular shape, they are thin and high in one side just as a canal house is.

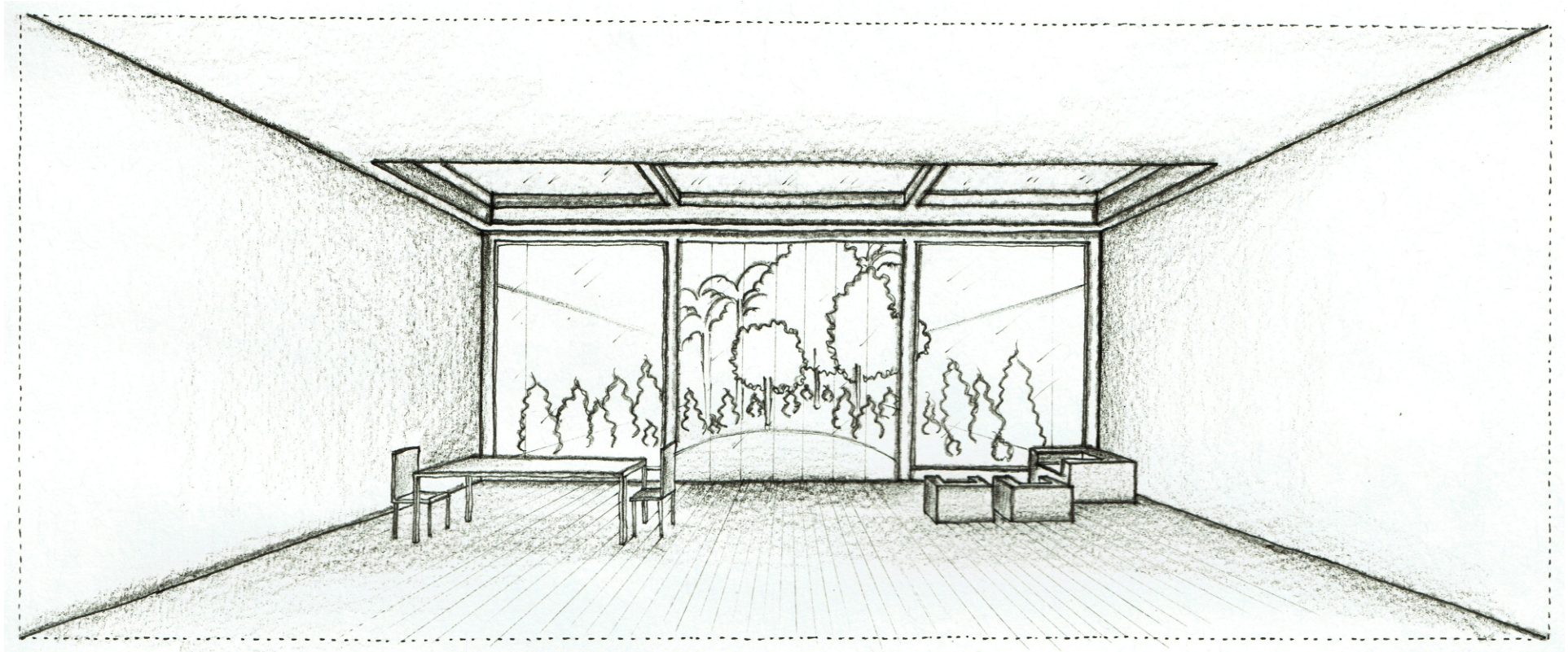
For this composition I wanted to create a fluid form using material that is flexible and using at the same time some detailed element as found in art nouveau to give it a delicate aspect. So I found samples of art nouveau themed wallpaper and made a 3 meters long strip which I then shaped into curves. These curves represent an architecture that flows and takes the shape of whoever touches it, it is flexible and delicate. A curve is a form of geometry and we can do a lot with curves. We can see curves in many things, the newest architecture that has been produced by architects such as Zaha Hadid for example, or even if we look around we will see curves in furniture, chairs, mobile phones and in many other products, and it seems to have a reason for that, apparently our brains prefer (or find it more beautiful) a room with a rounded design rather than with a linear design. My fascination represented in this composition is the lightness that we can create in architecture.

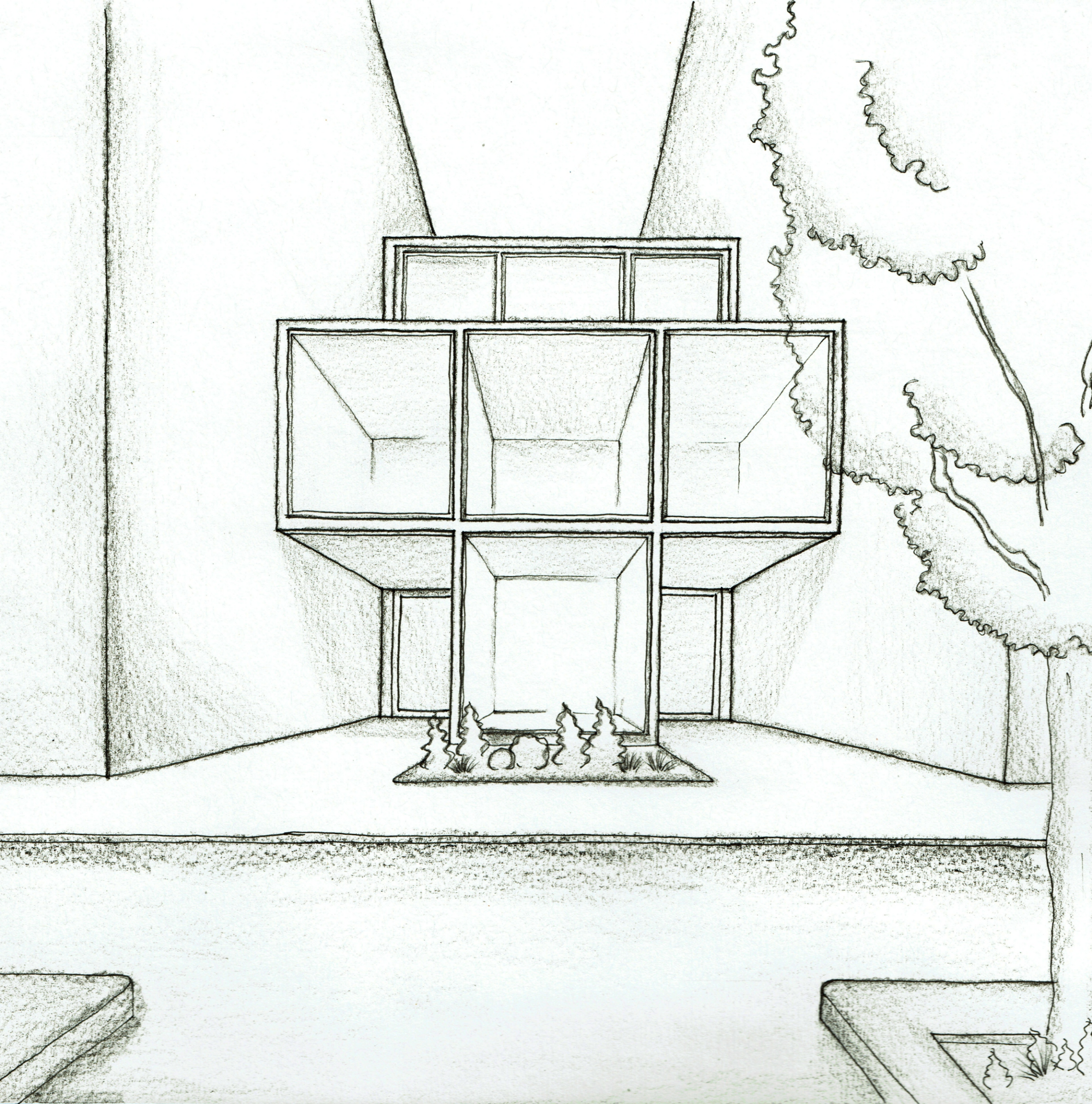


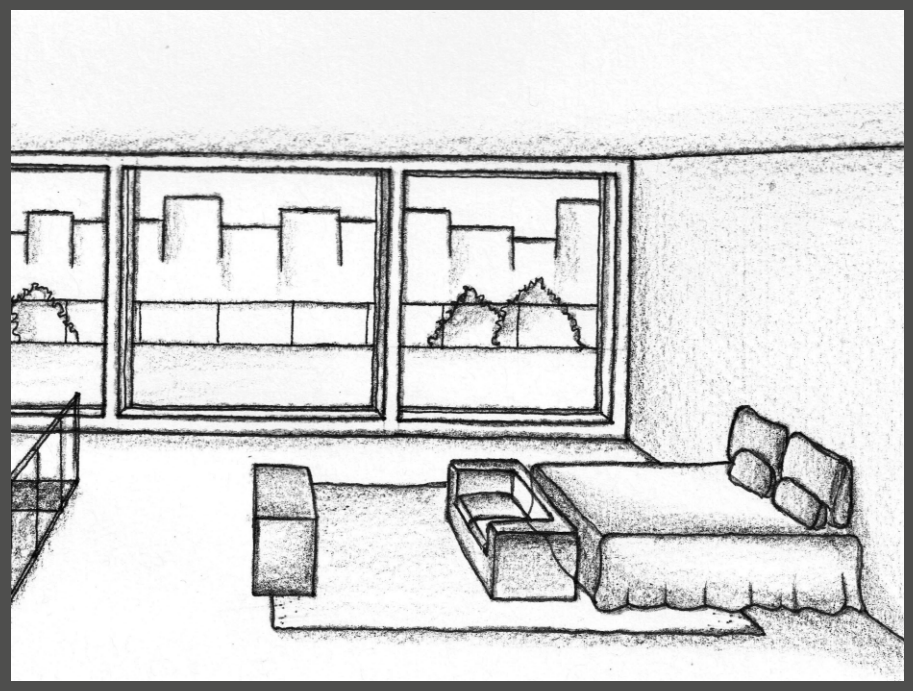
For this composition I was inspired by the Victorian tiles found in certain houses (and hand-painted tiles found in canal houses), forming a mosaic floor or wall. The patterns are usually symmetric and using geometric shapes. The production of tiles began to be mass-produced in the mid-18th and were used in many public buildings, churches, shops and houses for their functional properties and decorative effect, but some form of ceramic tile has been in existence for more than 25,000 years.

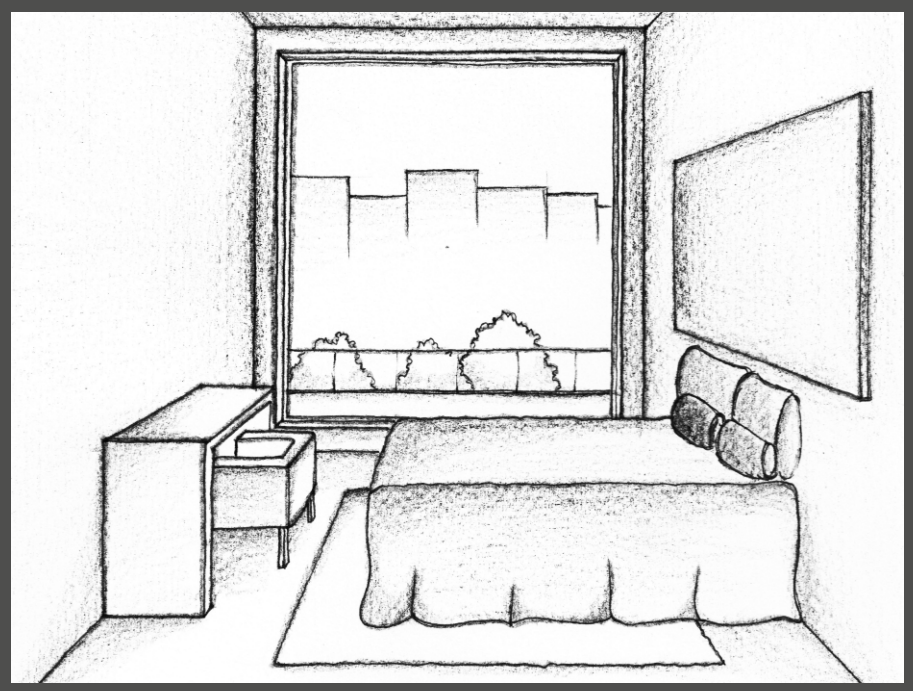
The geometry of my composition is a reflection of the geometry found in these tiles. The fascination I tried to represent in this composition named Geometry is the history intrinsic in certain elements found in architecture and the importance of preserving them; the geometric elements found in architecture and in almost everything else in our lives and the effect of colors in built environment (by using colored paper). Also as a way of looking back thousands of years and analyzing which materials were used in constructions and realizing that the materials we are using nowadays may not be the materials of the future.

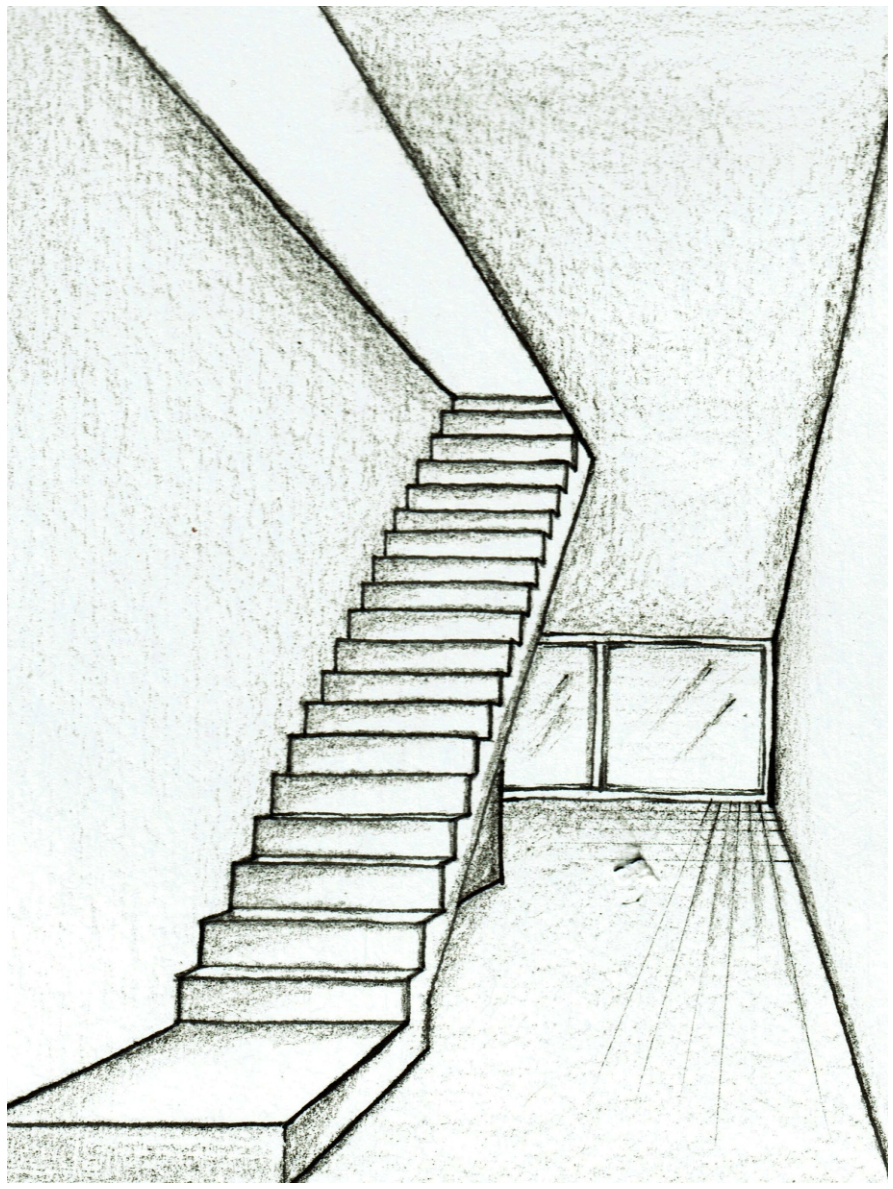
Perspectives



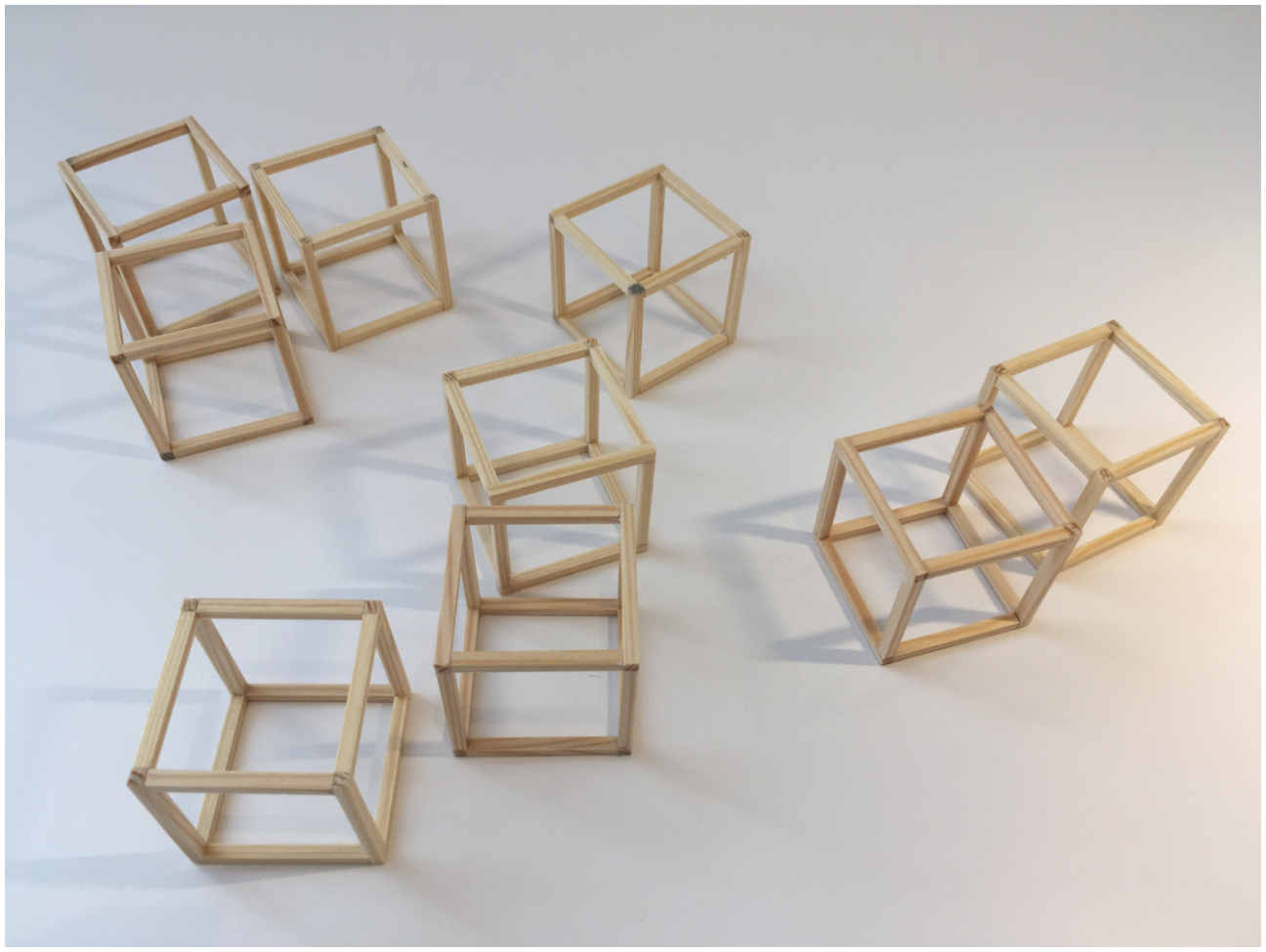


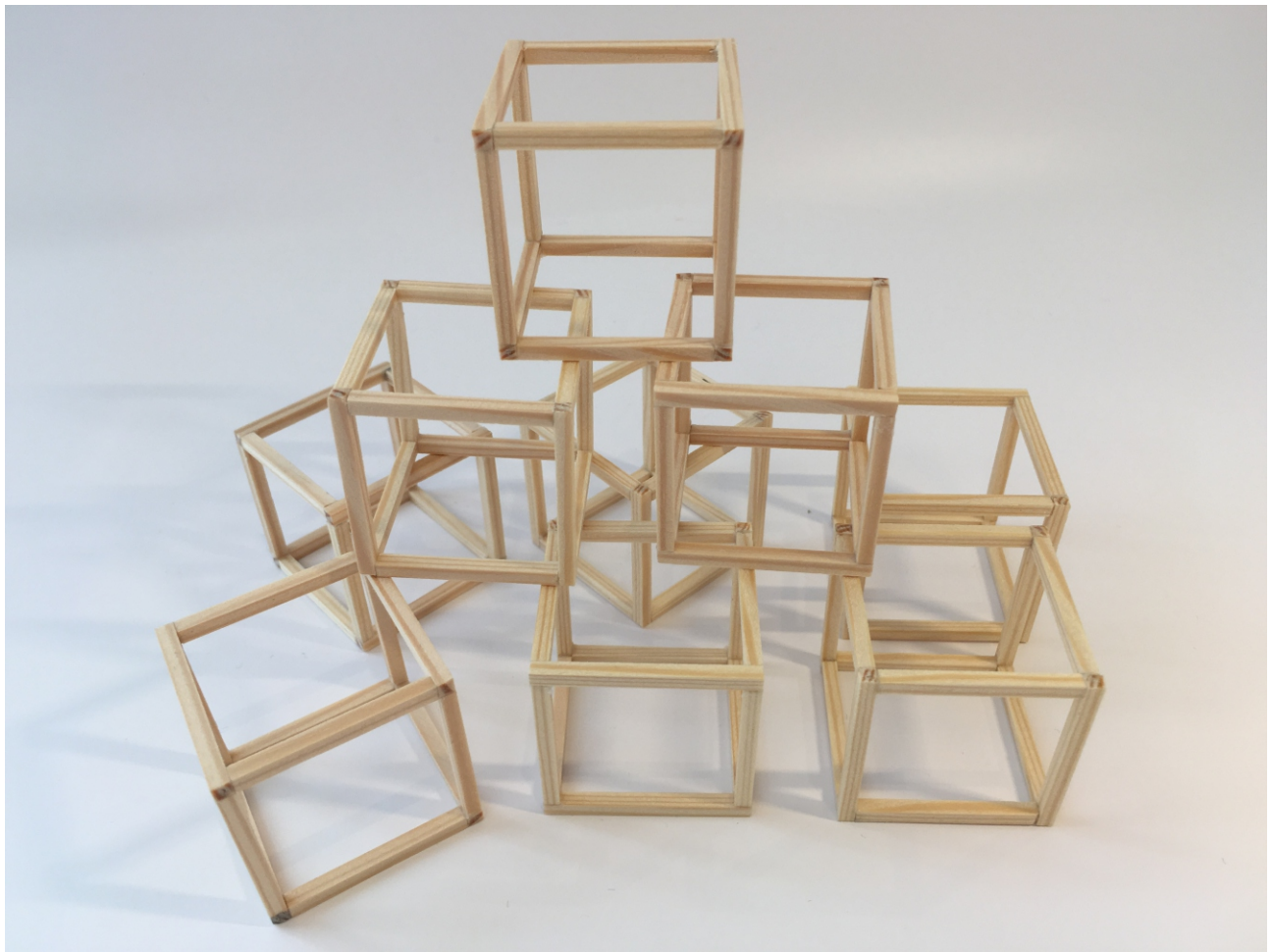




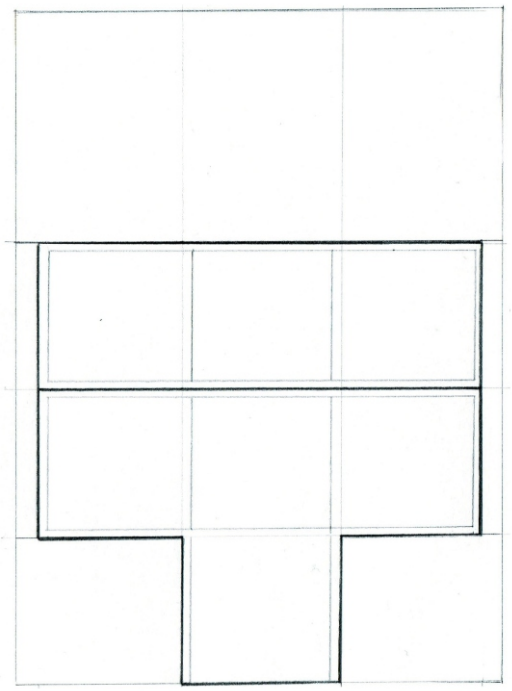


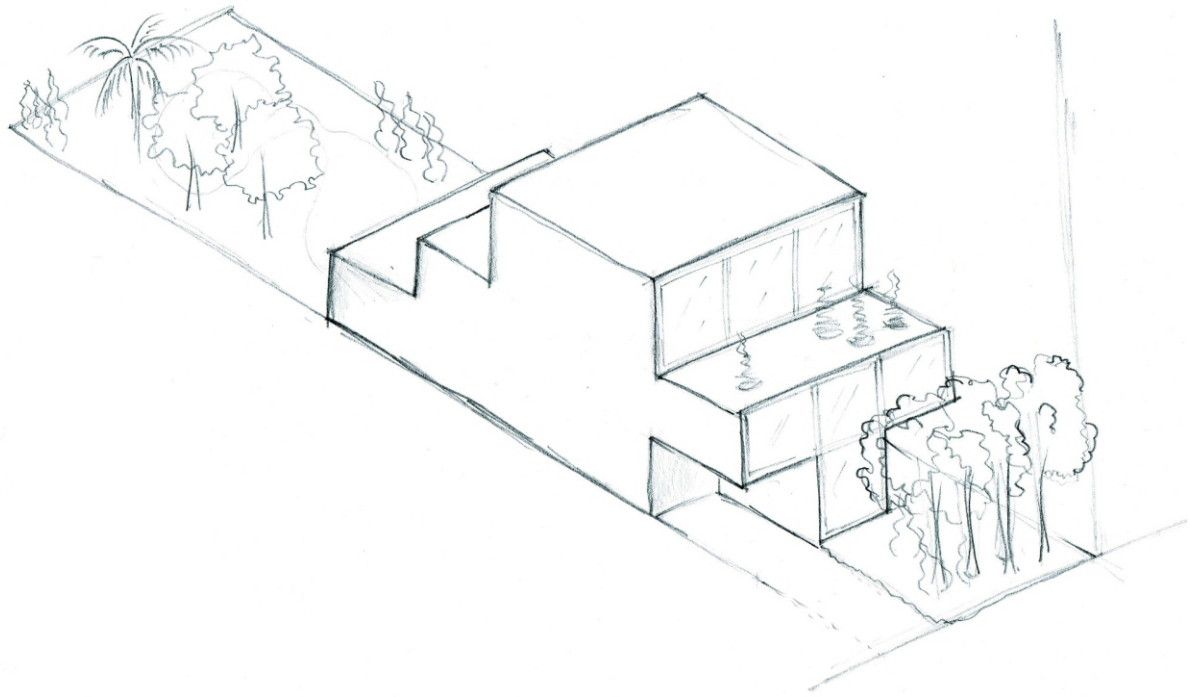
Cubes

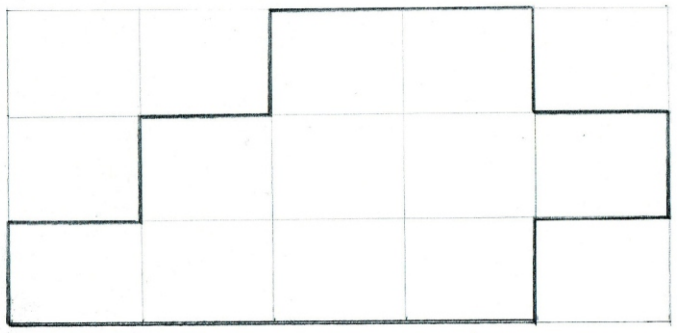




Design concept





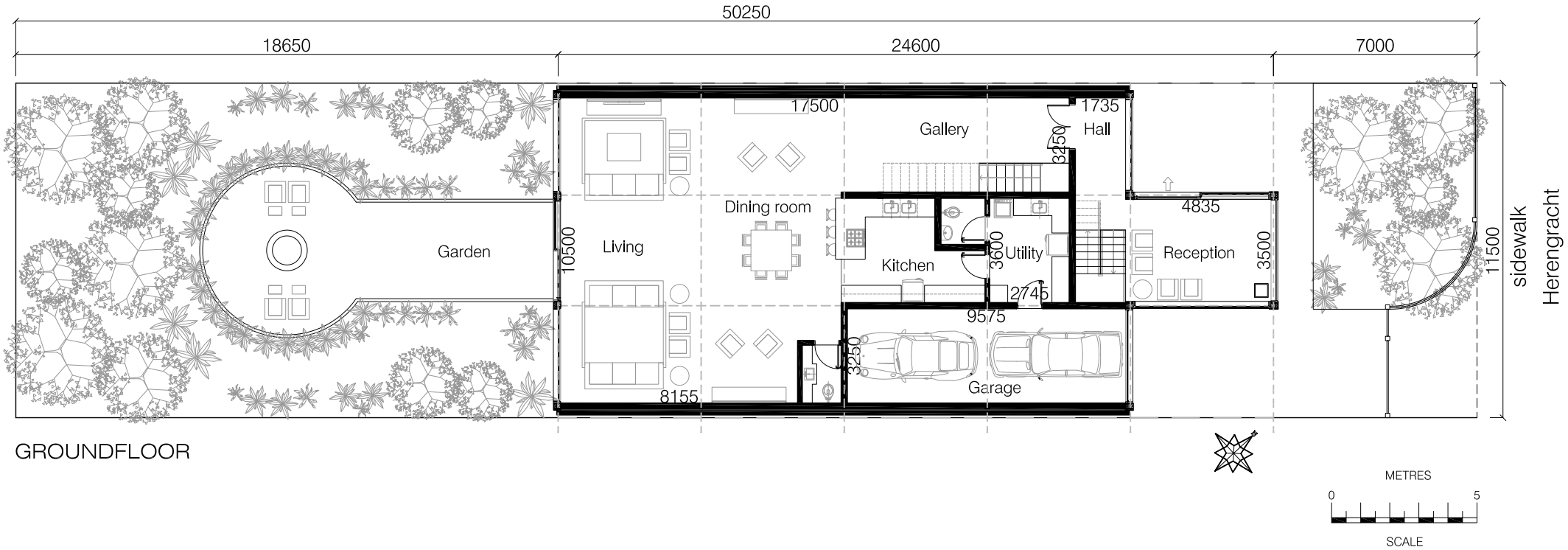


3d Perspectives

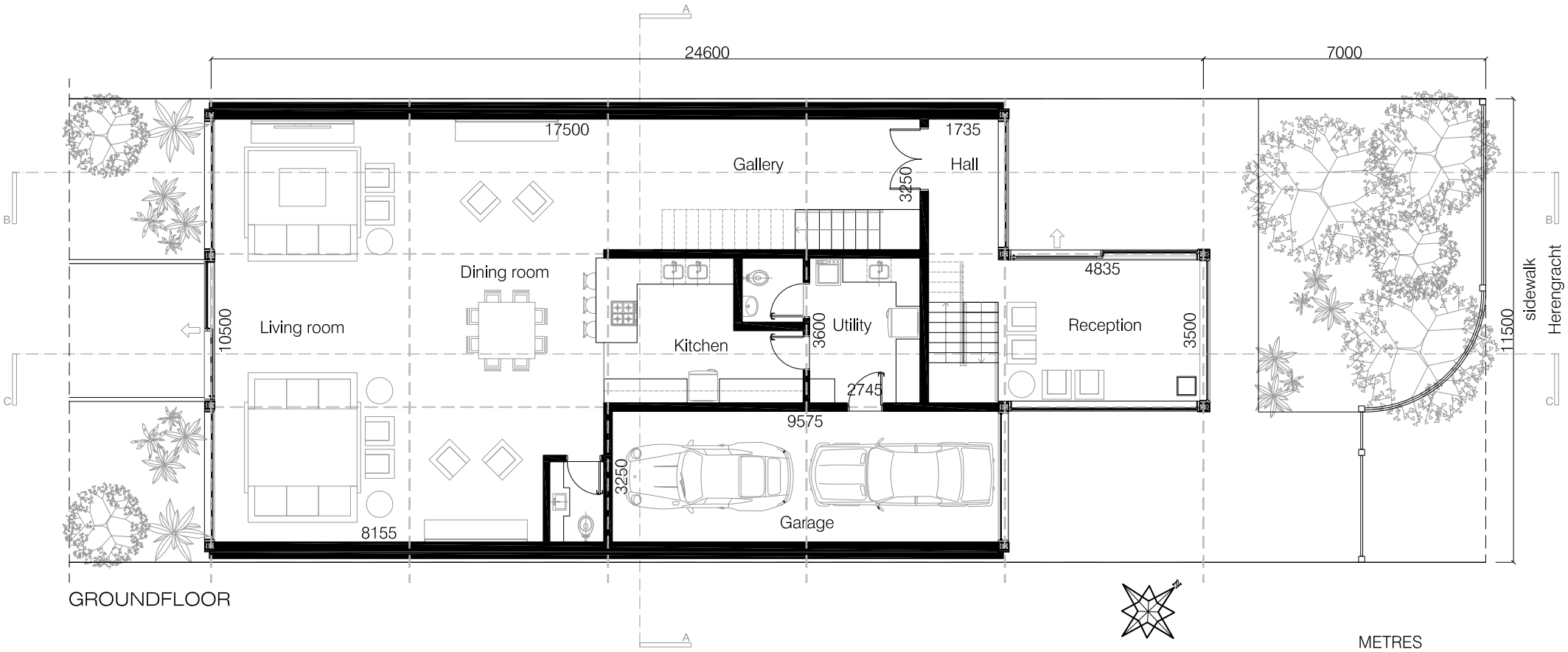
ToekomstGroep
DE BLAAUW
ToekomstGroep

Picanko

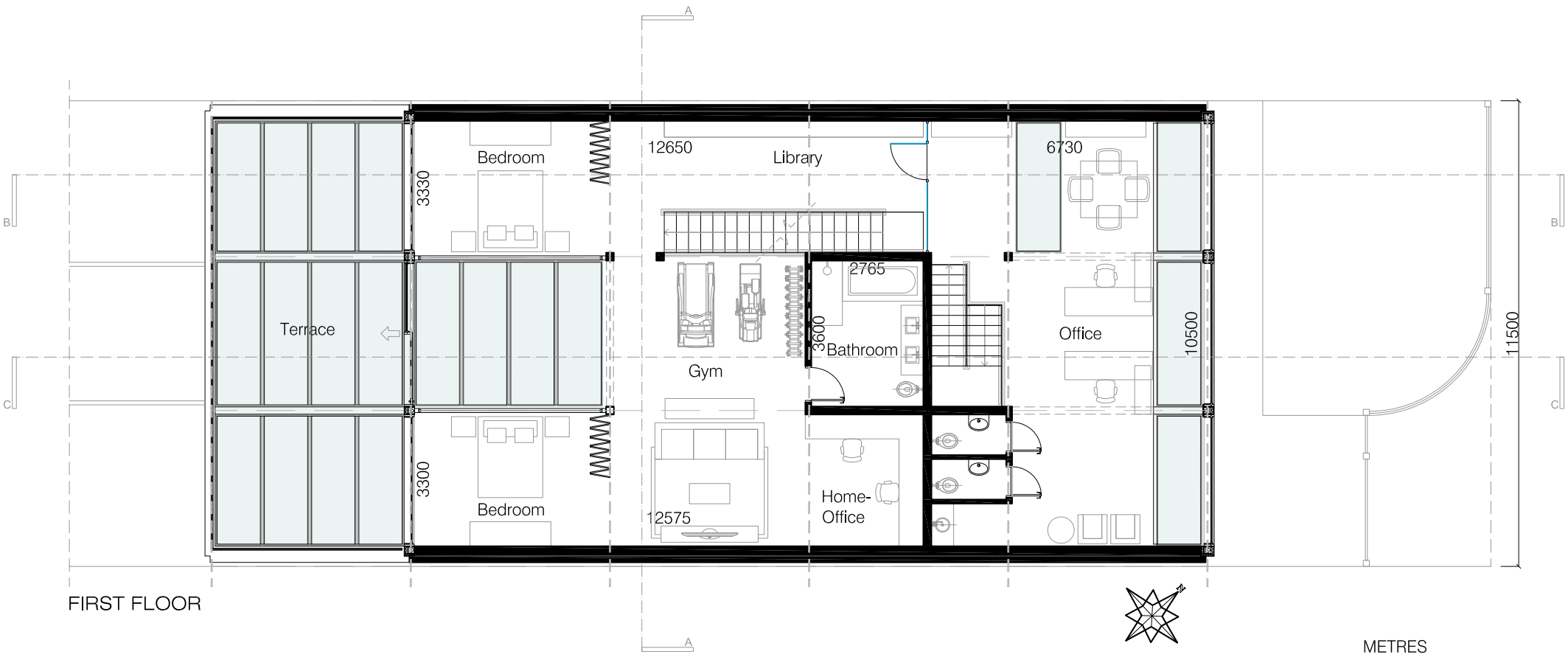
Plans



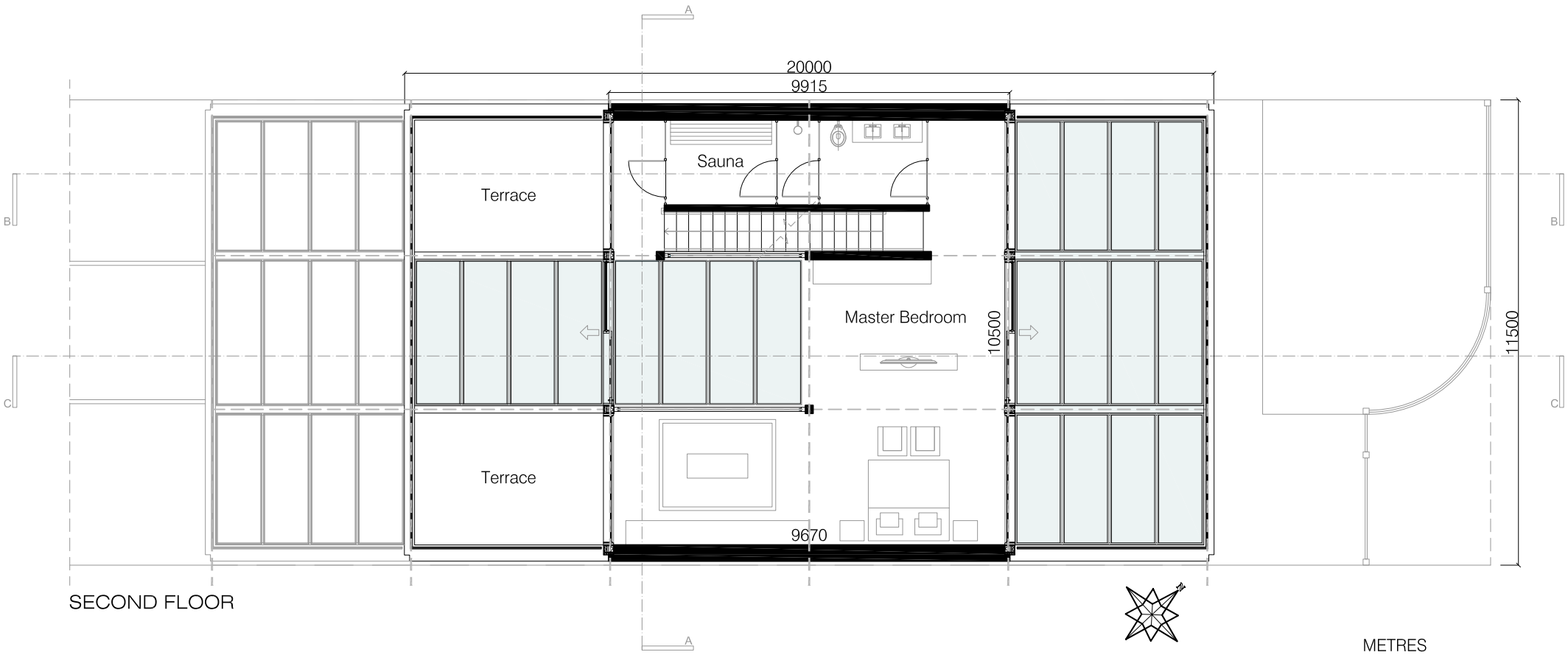
GROUNDFLOOR



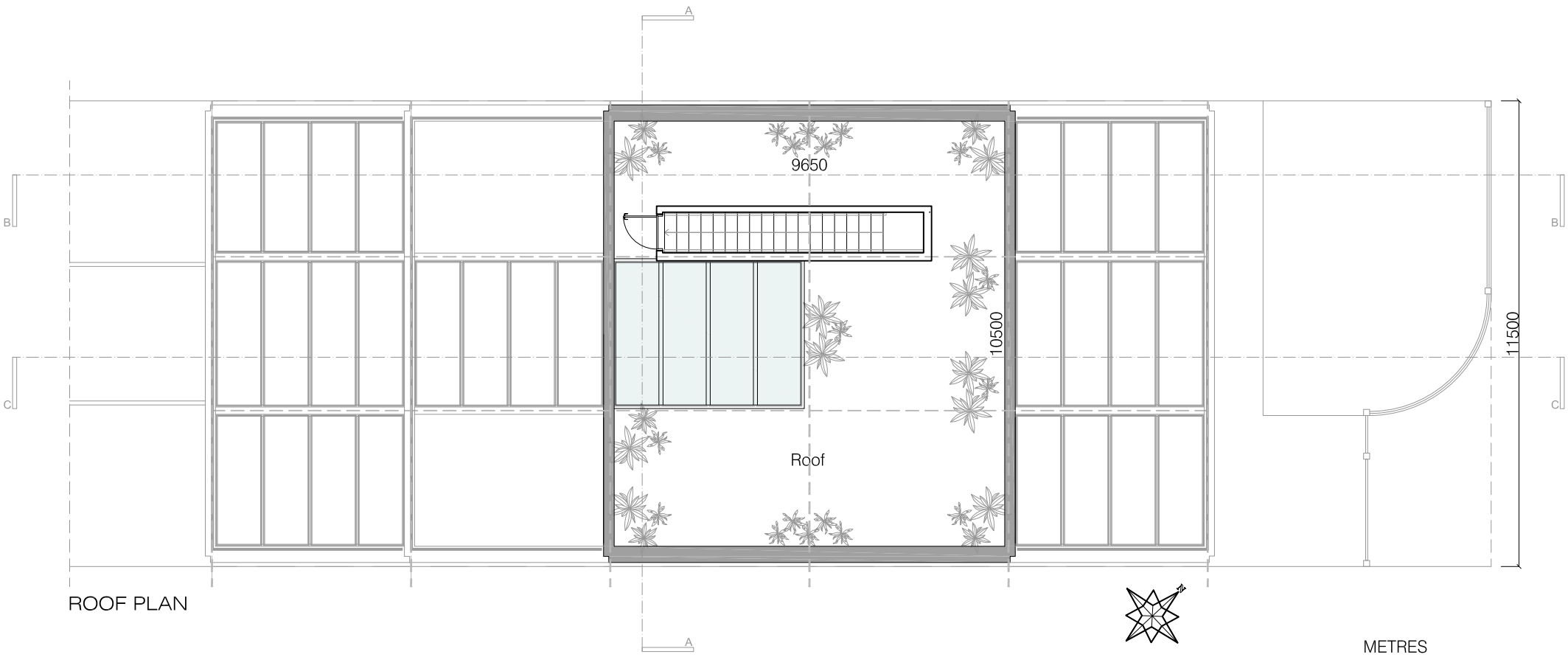
GROUNDFLOOR



FIRST FLOOR



SECOND FLOOR



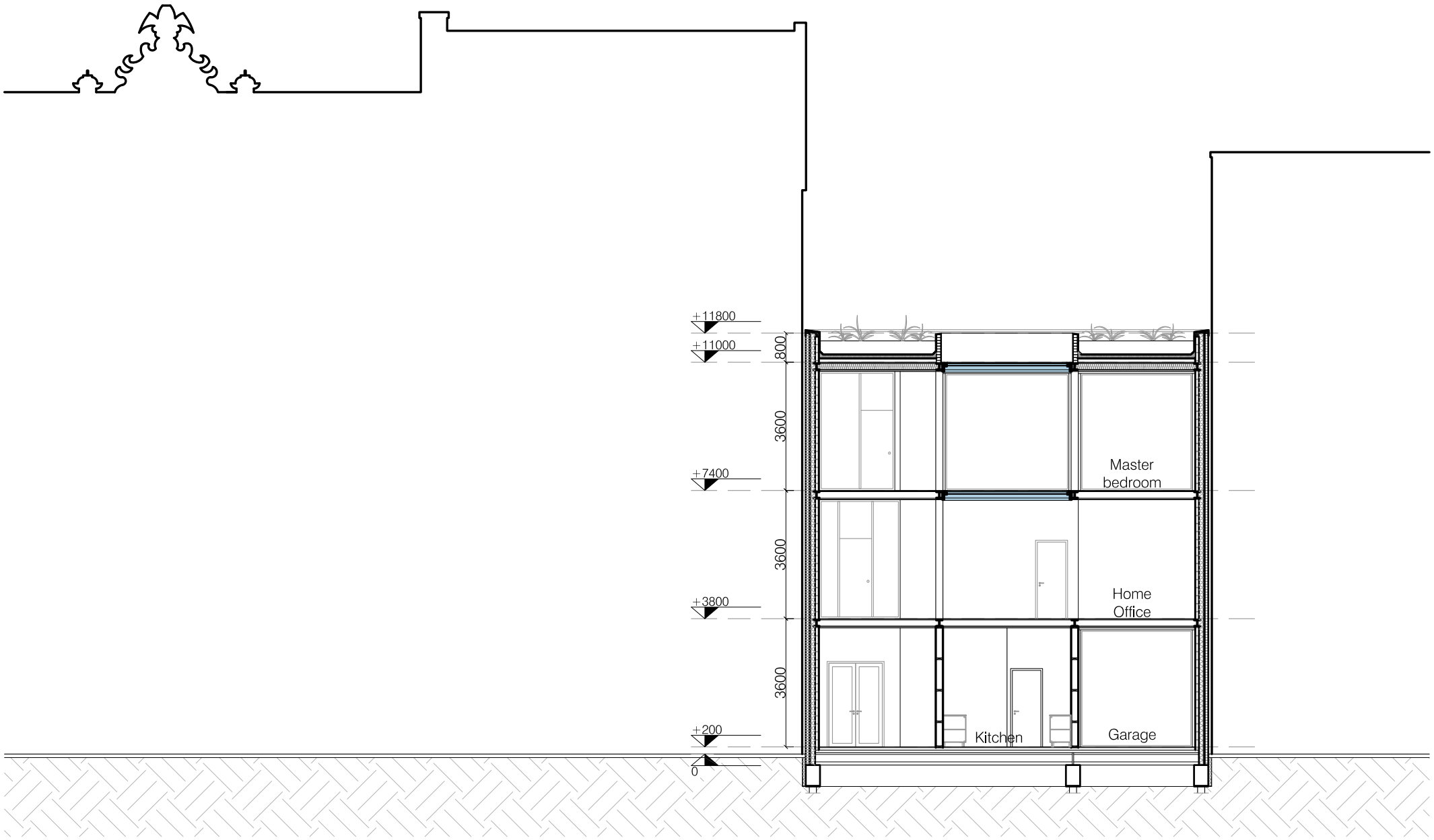
ROOF PLAN

METRES

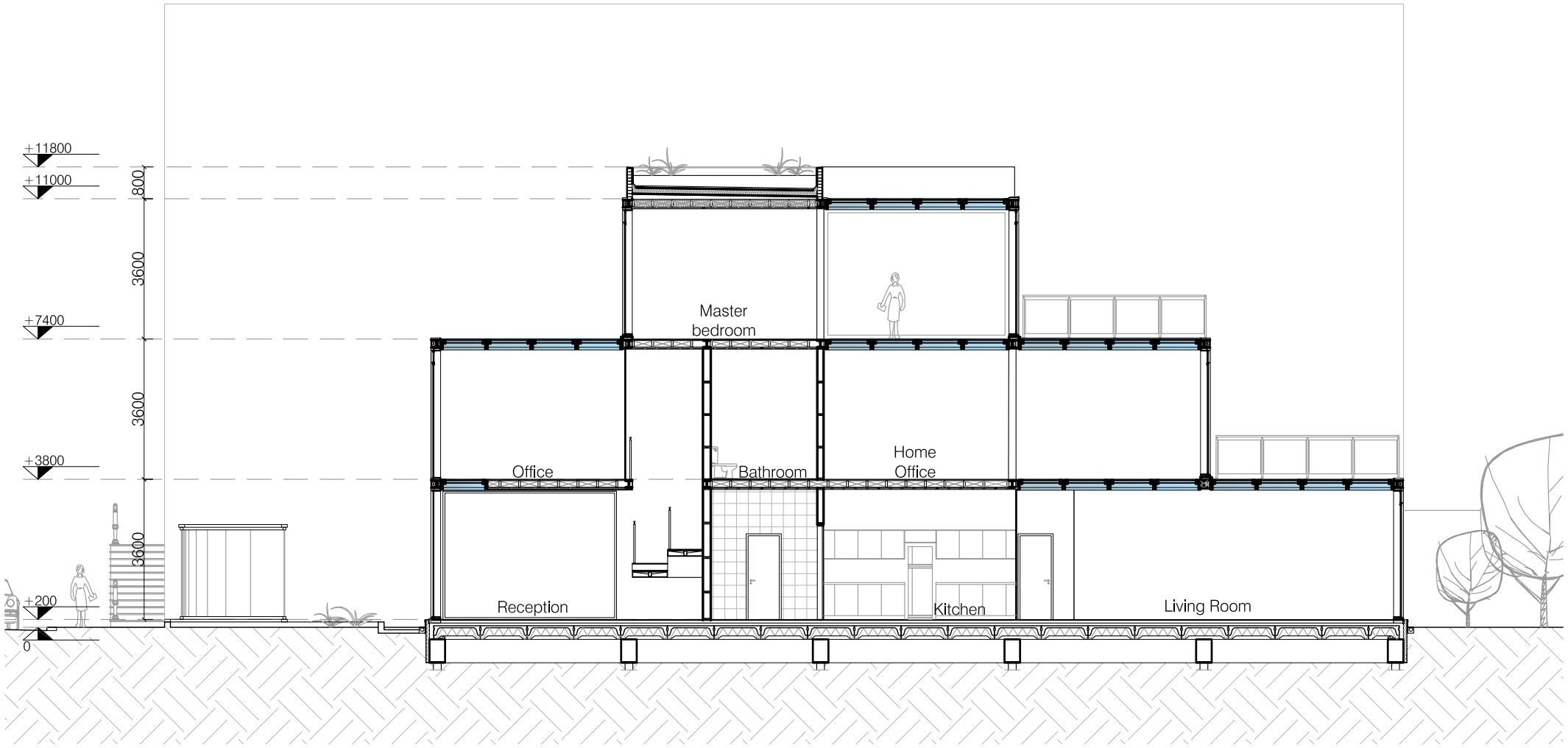
0 5

SCALE

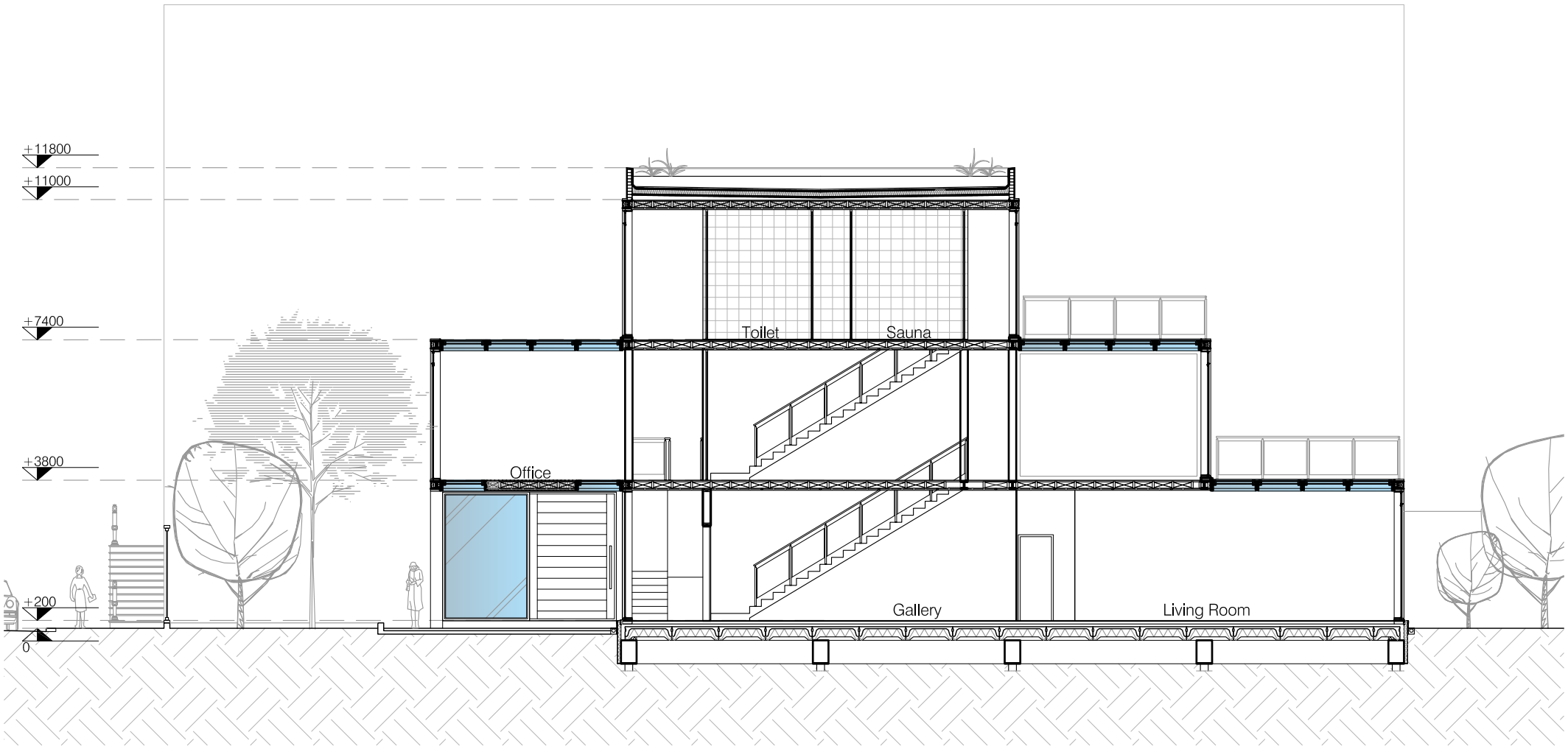
Sections & Elevations


+11800
+11000
800
3600
+7400
Master
bedroom
3600
+3800
Home
Office
3600
+200
Kitchen
Garage
0

SECTION A


+11800
+11000
800
3600
+7400
3600
+3800
3600
+200
0
Master
bedroom
Office
Bathroom
Home
Office
Reception
Kitchen
Living Room

SECTION C


+11800
+11000
+7400
+3800
+200
0
Toilet
Sauna
Office
Gallery
Living Room

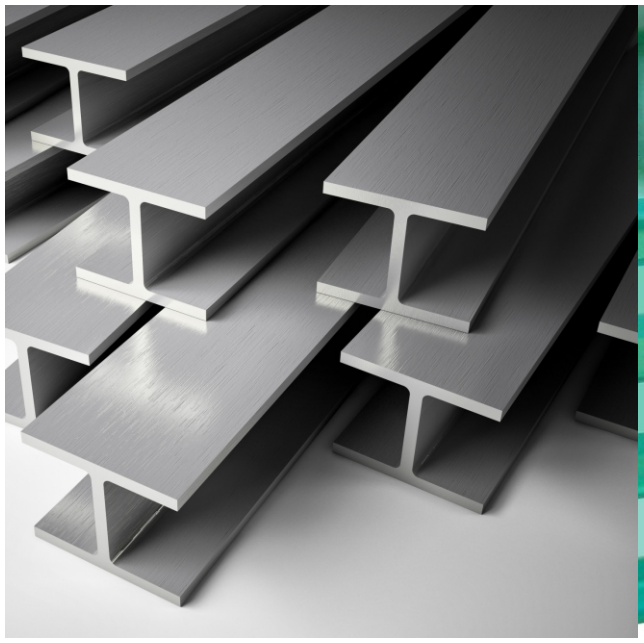
SECTION B

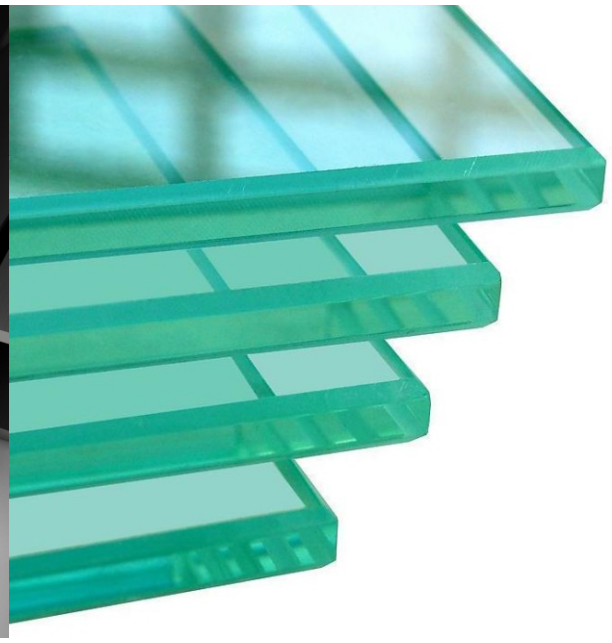
NORTH ELEVATION

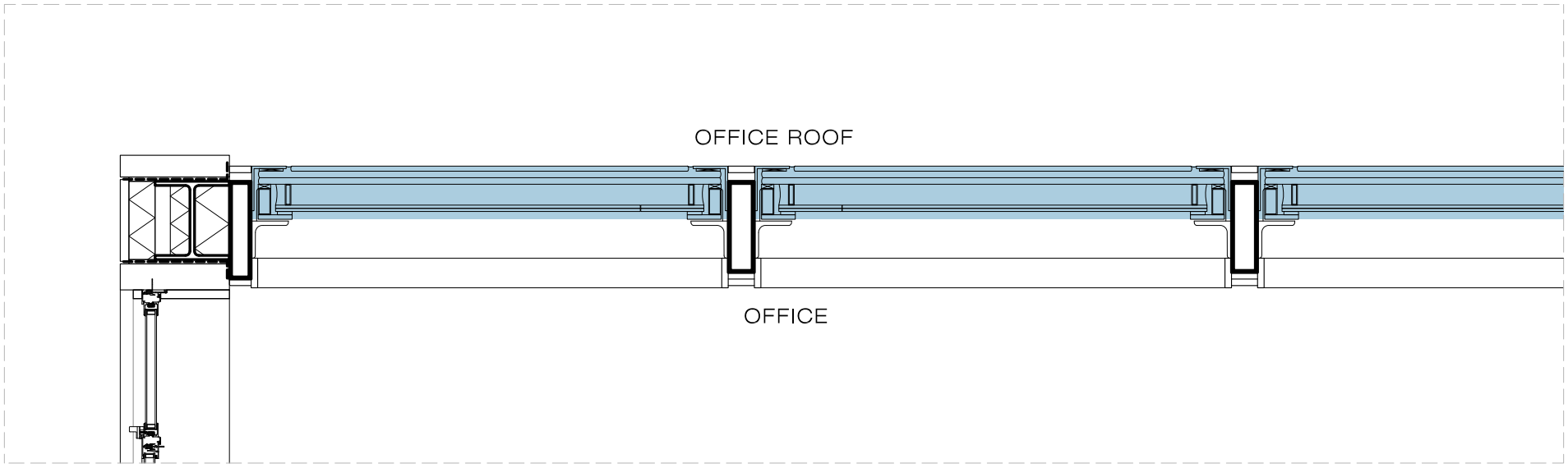
SOUTH ELEVATION

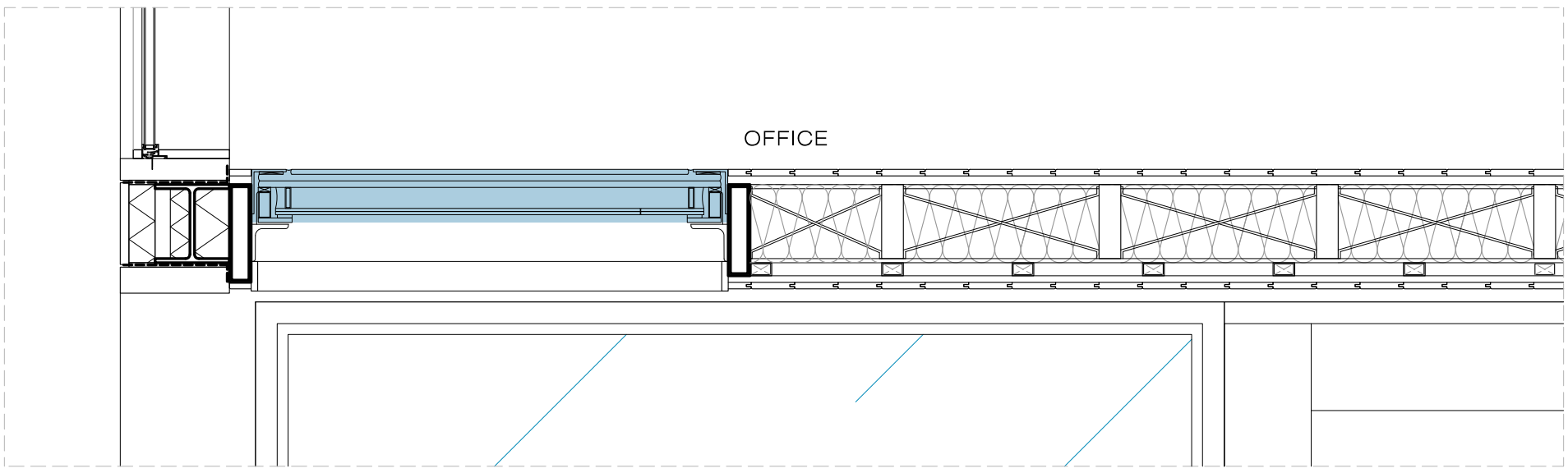
Model

Construction









ENTRANCE HALL DETAIL

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