Space 3| Spatial Sequences. Addition of Spaces
Spaces and spatial volumes always exist in an environment with which they must interact. Since single spaces usually just arise in archetypical situations, most buildings consist of a combination of several spaces of multiple spatial types. There are many possible ordering structures for organizing spaces. For example, Jörg Kurt Grütter differentiates between space within space, sequences of spaces, hierarchies of spaces, and spatial penetration.

Space 3|1| Horizontal Spatial Sequences
Space 3|1|1| Space within Space
The space within a space depends on the volume surrounding it and has no direct connection to the exterior. [Grütter, Ästhetik der Architektur, 109; see also illustrations next to it] The principle of space within space or the building within a building can be found, among other places, in Christian sacred buildings. The bronze baldachin above the High Altar in St. Peter’s Basilica is one such space.

The German theorist Jürgen Joedicke distinguishes between two types of space based on the kind of spatial boundary: the spatial field is alluded to by fragments (basic elements) and the spatial container is enclosed by continuous walls. According to Joedicke, both these fundamental types in architecture have occurred as interconnected elements from the beginning. The image of the god in the temple complex of Medinet Habu is marked off by four columns within an enclosed continuum – a spatial field within a spatial container. [Cf. Joedicke, Raum und Form in der Architektur, 106]

The Ise Shrine complex, holiest site of the Shinto religion, lies in a vast park grounds in which there are a number of individual shrines distributed throughout. There seems to be no visible ordering principle nor any apparent axial relation among the structures, but there is a recognizable order in the arrangement of the shrine buildings. In the innermost shrine, called Naiku, there is a covered bronze mirror said to have been brought here by the Goddess Amaterasu and never looked upon by anyone since. Only chosen priests and the emperor have access to this area.

The Ise Shrine is bordered by several linear elements in the form of simple wooden fences. The direct route is shielded by a freestanding wall, the upper half of the outer main gate consists of cloth that gives a glimpse inside when the wind blows. Thus there are several spatial layers that provide physical and implied protection to the shrine within, and at the same time conjure up in the mind of the visitor a vague image of the area that is off limits. In addition to the physical delimited space, a mythical space is created, which is charged by history and rituals.

The Mark Taper Forum in Los Angeles represents a secular manifestation of the space within space concept being surrounded by a double row of supports. A roof structure supported by the pillars creates a covered walk that is a spatial filter that encloses the cultural center and underscores its special importance. The square pillars assume the two main directions of this framing structure in their dynamic axes: the orientation along its exterior edges emphasizes the overall form of the object, while the transverse axis stresses its permeability. The proportions of the covered walk are in clear contrast to human scale and in their enormous height raise the building in the hierarchy levels of urban space, allowing them to stand out in the surroundings as a space-forming structure. The ground surface, at the pedestrian zone, differs only slightly from its surroundings so as not to interrupt the sequence of the vast urban space, opera house, and cultural center for the public.