THE POSITION OF A CHAIR
SEAN PATRICK HAISLIP
The Position of a Chair
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A thesis submitted to the Graduate Faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the professional degree
Master of Architecture, in Architecture.

August 15th, 2013
Blacksburg, Virginia

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Keywords
Chair
Steamed-Wood
Construction
Architecture
A chair was made of northern white ash wood. Steamed laminates make up each leg, and the spans are solid wood. A bent seat perches on this frame. Drawings, words, and photographs expose the chair in this book. A full exposition of the work can be found in the Art and Architecture Library at the College of Architecture and Urban Studies.

Sean Patrick Haislip
The Position of a Chair
This thesis is concentrated on the making of a chair. Construction, not production, is essential to a thing that is built. There are multiple operations that allow a thing to be made. We accept that operations exist within language. This chair posits my interest in a language of construction. As men, we admit making requires not only a skill, but a spirit. It is here, we encounter architecture and begin to build.

To Eugene and Wilson.
The world is seen at a distance.
To be present, is to have affection.
A primal search reveals an ancestor.
This is an operation of making.
A constructive thought is the nerve of an idea, but it is realized through its construction. It dictates a precise dimension and its structure, the selection of material. The nature of a constructive thought precedes the calculated reality, as the thought carries the totality of completion.

Per Olaf Fjeld
Sverre Fehn: The Thought of Construction, P. 40
The moral act positions a figure.
To make, is to figure an act of man.
A line is drawn for a basic definition.
C. Figures of a chair, lead on trace paper
D _ Cast chair projection, lead on trace paper
Material informs what is made.
White ash is in the chair’s construction.
This wood is present to a man’s hand.
Ash is accepted in the finish.
F. Rough laminate cut, digital photo, credit / Chris Taylor
G. Seat in a frame, lead on trace paper
H _ Lowered struts, lead on trace paper
Two positions, lead on trace paper
J: Wood cut for one chair, digital photo

Hyle is cut; Odysseus did this.
Laminates possess the joint.
Steam carries the curve.
Span determines the frame.
Definition is furnished in the figure.
K _ Laminates bent for back, digital photo, credit / Chris Taylor

L _ Steamed rear leg, digital photo
M _ Laminate prepped for glue, digital photo, credit / Chris Taylor
The frame is a setting.
Tenure steps the anxious mind.
There is a room to attend the feet.
If in prayer, a table may be needed.
Here, the figure is drawn.
This is a modest basis.
It is drawn multiple times.
An essential fact of construction.
An inverted figure, lead on trace paper
Raised struts, lead on trace paper
Q: Planed surface of rear knee, digital photo, credit / John Eskeland
To approach work, there is the flat surface. A machine serves the operation. If estranged, one will only labor.
S. Chiseling of a joint, digital photo, credit / Liam Smith
T joint for rear span, digital photo
U A frame with a seat, lead on trace paper
V _ Laminates embed the joint, digital photo
A memory of place is provocation.
Although definitive, its presence moves.
The thought is a part, this is constructive.
The chair is made upon admittance.
Z. Shaping of front leg, digital photo, credit: Chris Taylor
AA _ Sanding of rear leg, digital photo, credit / Tobias Leibing
The human world is always the product of man’s amour mundi, a human artifice whose potential immortality is always subject to the mortality of those who build it and the natality of those who come to live in it; in this sense, in its need for beginners that it may be begun anew, the world is always a desert.

Hannah Arendt
The Promise of Politics, P. 203
To exist in the world, the chair is measured.
A patent calls an idea to be bound.
Yet, parables continue to move.
We are placed between earth and sky,
The light here reveals a ground; so a chair is built.
The seat is offered to a man who stands.
My family and friends continuously supported me in my studies. I am humbled.
My professors acted with patience to provoke valuable critique. I am indebted.
Mark, John, and Chris taught me to work with wood. I thank with each chair.
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Citation

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