

TERTIUM QUID at
PIREUS POINT

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THESIS

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in Architecture

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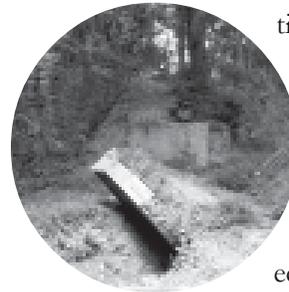
myth | labyrinth | poesis

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ABSTRACT

This thesis document is the record of a quest for a foundation in a 'tactical making' that is both dense and lucid enough to sustain and filter heuristic discoveries, as well as manifest itself only through a residue or deposit, appropriately receding back into its proper domain. The quest required assimilation of a making mode that uses both an illusive density of proto fragments and a lucid means to ratiocination to build working channels between conjunctive *and* disjunctive modes of seeing, thinking, and experience. This necessary integration of reflective distance with the vitality of making and ontology is not an overt part of a modern humanities education and consequently my architecture education pushed me beyond known domains. In forming the narrative for this thesis I discovered that the architectural structure carries the story of the journey.





..... *to those who have encountered a white whale on their ocean voyages*

ACKNOWLEDGEMENTS

My ability to make the discoveries recorded in this narrative is greatly indebted to scaffoldings that come from others.

In particular the text, *Myth and Modernity* by Milton Scarbrough identified ideas that I had been unable to articulate about my own encounter with architectural education.

The mentorship of Robert Smith whose example of character helped me to grow as a person.

My studio professors provided a careful exposure to thinking and making. I especially appreciate my committee for their quiet patience and presence.

I am grateful to Aunt Sally, Matt & Meeta and Stella & Shane for sharing their abodes, generosity, and conversation.

I could not have done any of it without the support of my family.

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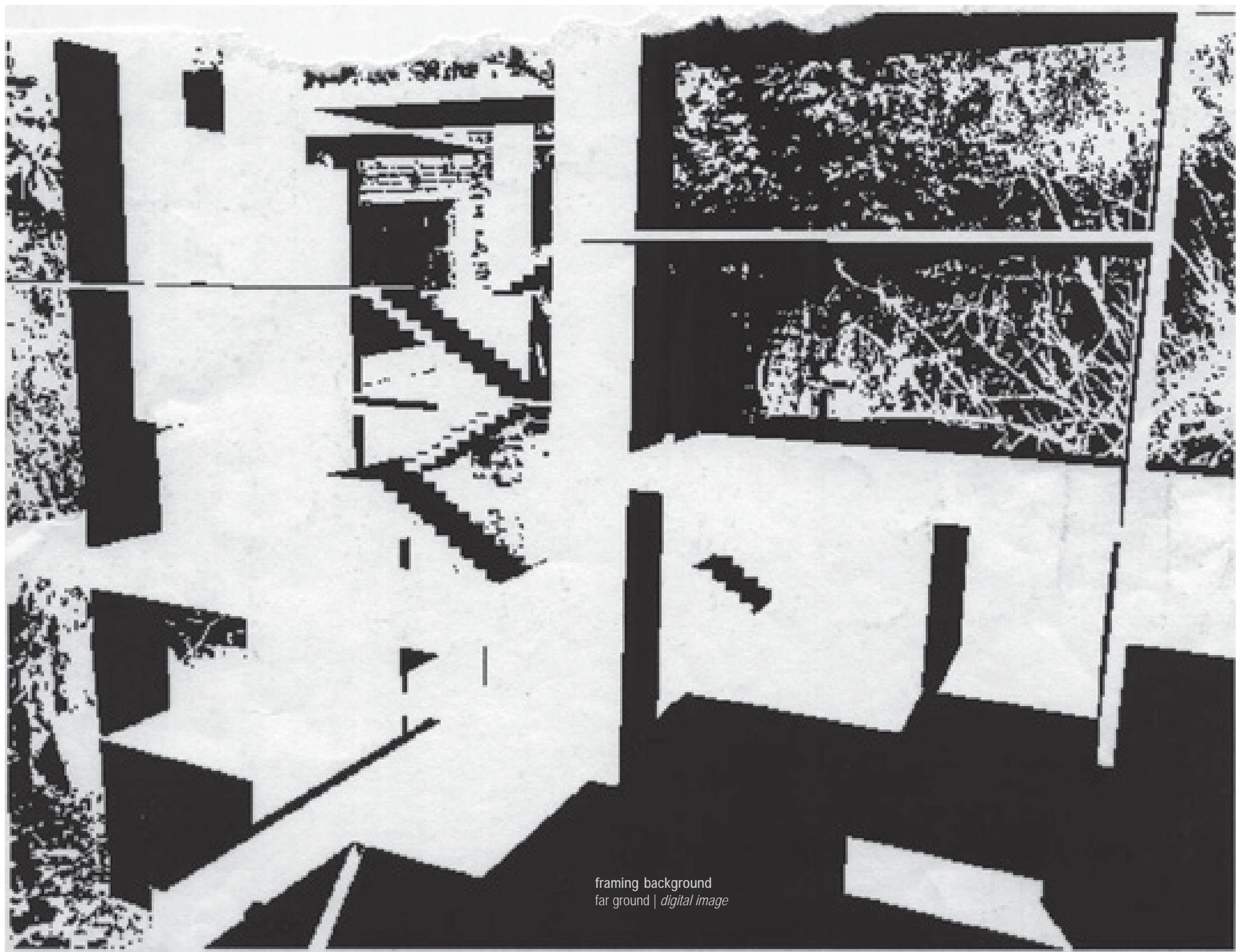
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framing background
far ground | *digital image*

The Minotaur || identification and recognition

After marveling at otherwise unengaged students' collective detailed recounting of the Minotaur myth from an architectural history lecture, which I myself had dismissed as significant at only a generic level and moreover as a meaningless story in itself, even absurd; I came, over time, to develop an appreciation for the significance and vitality of not just the themes surrounding mythology, but also of the actual spirit of the narrative. This appreciation began to take form at a late stage in my architecture education when I ran across a summation on the implications of mythology presented in an essay on myths and modernity:

“The ultimate assessment of myth must be of a kind suited to the nature of myth as giving expression to apprehensions of the life-world and as functioning to provide an orientation for living in that world. Within those strictures myth is neither true nor false in a theoretical sense but viable or not viable for the tasks (both theoretical and otherwise) which confront us. This viability is not determined in intellectual terms but in the very process of living, by whether or not one is energized, whether or not problems are being solved, whether or not life is integrated at a variety of levels, whether or not it is endowed with a significance that pulls one toward the future in hope.”¹

Through this framework I began to access a more comprehensive means to participating with full imagination into how different dimensions of the human experience lead humanity to grapple and engage with the vast world within which we exist in particular ways. Prior to that I had only recognized the storytelling abstractly as somebody outside the living meaning of them with no appreciation of how they may form a viable and significant basis for orientation in the world, nor appreciation for the impact that changes in those reference points can render on the participants. Insight into the spirit driving the life of these narratives, their ability to access the ‘background’, and their status as carriers of intrinsic mystery lead me to a deeper appreciation of the orientation in my own world view and some insight into how that shapes my encounters.

Viability || means & ends

Realizing viability, “in the very process of living”² is acutely experienced through the practical arts, and in this case, of architecture due to the necessity of its actual embodiment in the living world. Deciphering viability within the open ended humanistic discourse is less evident as it takes place through time and our own selves, as embedded in the very subject matter. Yet it is the second mode that primarily influenced the orientation in my education through the Anglo-American public school system and a college with Quaker roots. The difference between these two traditions was made apparent to me in the following characterization:

“...our Greek legacy urges upon us such activities as are associated with sculpture, architecture, drama, science and philosophy, ...the viability of the Timeaus as both expressing and supporting these activities is related to the viability of these activities as a special style of being in the world. While there is, to be sure, some overlapping, the preferred activities lying behind Genesis are less technical, less narrowly vocational. Genesis recommends not certain specialized activities but a certain value-orientation in all activities. It supports the making of moral and existential choices, especially those fundamental choices bearing on the total trajectory of one’s life as it moves toward the future in relation to neighbor, nation, and God.”³

It was this depiction that captured and identified for me the necessary shift in world view that I encountered in my architecture education. While there is not necessarily a dichotomy between these two orientations; the practical arts reveal their viability through their ontological presence in a stark *tangential* measure of an idea’s realization that derives from specific vocational techniques; while the liberal arts exist in a state of constant flux, never taking on the finality of a body but instead existing through living values in relation with others where viability is by its very nature existentially vulnerable.

The compelling purpose in my prior education had been oriented to mastering ideas through language. This form of mastery and its orientation toward the values of community and moral life was unlike what I found in architecture; which I discovered to be an employment of tangible limits found through taut proportions, and commensurable means. Curiously, this concrete object orientation of analysis seemed to be too minimal to be richly informed by the kind of context I was accustomed to having in the humanities, and yet it had the power to starkly measure the language used to ‘make it.’

Each mode employs constraints and discipline of the mind but through different means engages with its subject matter in ways that produce and discover differently. In the practical arts where forms take on substance, this is attained through methods that are heuristic, unmediated, and based on direct stimulation; while the *liberal* arts are mediated by a gradually interwoven dialog that broadens and deepens its overlap through its participants and time. Through the differences and similarities in each of these modes they mutually enrich each other.

Acquiring the means within architecture was confused by the need to simultaneously learn how to engage with each tradition appropriately in its realization. The necessity in architecture of generating a coherent body through signification with the requisite transferal to the actual and living world was an encounter that involved a sea change in orientation.

Encounters || background and foreground

I found the transition from my grounding and orientation within genesis, albeit with unawareness of my own roots, to be at first disorienting. Like all real encounters between different world views it was an uncomfortable and difficult transition to assimilate and ultimately work toward integrating with my prior orientation; in particular that the understanding is manifested through the means and therefore so instrumental to its actual realization. The way to comprehension took place through the very avenues that needed to be made manifest.

This manifestation was an awkward and erratic process. It is the foregrounding of what is essentially a gestation, the nature of which works as a container for that which is not only foregrounded but background as well and thus makes its presence in the foreground uncomfortably.

Initially, these new forms of the Timeaus were unrecognizable to me as a means to coherency. Excavating geometry from its 'proper domain' in the background was no small matter and I unwittingly resisted doing it. I did not make this transition readily for one reason with two origins: my accidental experience with a conjunctive sensing mode and my distrust of what I saw from the outside as a disjunctive geometric mode as a means to constrain (prescriptively and even proscriptively) the making of a body.⁴



portrait



focal foreground



weak context

Conjunctive Threads

In prior experiences with drawing I had been able to lose myself through a meandering development that found integrity on its own terms. I had no need to seek an exterior discipline as the process intrinsically sustained its development of unfolding growth. The sensibility of this experience is manifest in the included portrait. The direct sensibility recorded that makes it a portrait resides in the vivid portion, while the weak area around simply contextualizes it. This fracture between the vivid central portion and the weak fill completed after the first denouement captures the intrinsic quality of conjunctivity.

This same fracturing in sensibility is the reason that my hope to thread through an architectural space in this same way, to work with its physicality and materiality through a perceptual (visual or experiential) record, never materialized a body. I wanted the method to do what it would not; serve as an impetus toward creation of a body. In fact I confirmed after producing fragment after fragment that as Gaston Bachelard accounts in *The Poetics of Space*, "the poetic image is not subject to an inner thrust."⁵ Creating a body has a particular problem in relation to the direct record of perceptions because in the construction of an object the background cannot remain implicit in the way that it does in perception.

Contested Foreground

The second source of confusion was rooted in apprehension about obliterating a sensibility of spaces with a dead linear analysis. In an architecture lecture on Mannerism, the pleasure I took in viewing Il Redentore was disassembled permanently within the space of a sentence analyzing its 'broken pediments;' it became flat. In my own eye it had existed as a cascading set of forms with a shimmering sense of depth in space. The analytical tool literalized the geometry and undid the interiorizing of the entity. It was this leap between actual space and geometry as a container for the vitality of the imagined space that caused me the most problems.

I had discomfort with the analytical basis for looking at architectural works; it felt like it was undoing the richness of imagination that seems to require some amount of boundarylessness to exist in its full splendor. The necessary analytical separation into parts that works through how a body is put together did not seem like it would or could arrive at a whole that could contain the 'reverberations' that arise from the imagination. I viewed it as having a deadening effect on the work where I perceived it to have been primarily employed to generate a body.

I was without known reference points and unwilling as of yet to adopt new ones.



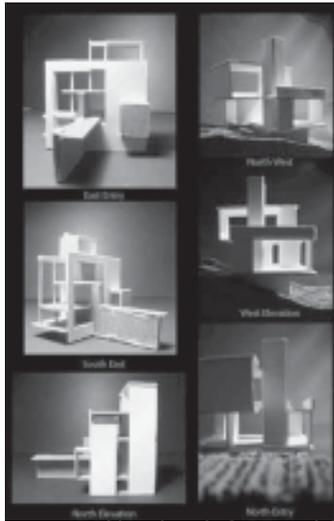
shimmering cascade



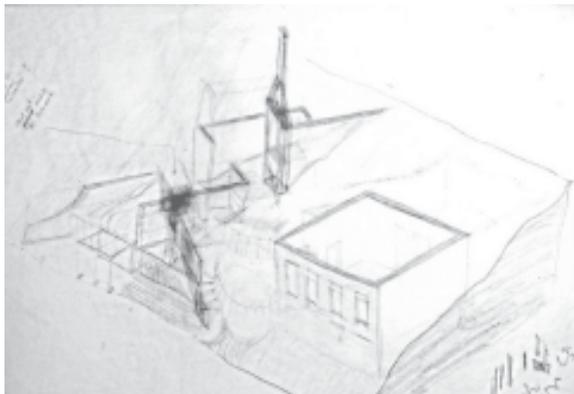
pediments



literal split pediments



gestural hand scale form models
far ground | *carton material*



gestural drawing of existing with proposed earthworks
far ground | *graphite and colored pencil*

Proper Domain || knowing and not knowing

It's in this uncomfortable place where things are discombobulated, being looked at instead of worked with, in other words, outside their proper domain, that I remained for some time as creativity seemed to caravel around without limits. Possibilities extended, not only ad infinitum, but exponentially as well. It was a sphere of impossibility.

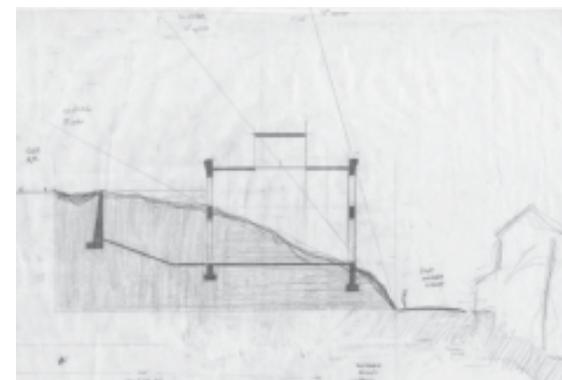
As I naively encountered what I am identifying as the world of Timeaus through an education in architecture I found myself unable to rein in generated fragments to make a coherent body. I leaned predominantly on hand scale 'gestural' form models at the beginning to find my way towards a completeness in which I could still rely on the impulse that carries through from essentially one gesture (left: above). This left me without the practice and techniques of analysis of parts and whole, and without the practice of searching out precision through a regulated 'proof' of sorts.

The problem was compounded by the nature of working through thoughts and drawing in that I found prior methods that had served me both in drawing and in the humanities tended to be interruptive and counterproductive. Ideas and how they should be represented simply did not translate into a body, nor did they serve even as an impetus toward one. Likewise depictions would seem to begin, but instead tended toward the inertia of a pendulum, creating iterations with little value in terms of building the body. I swung between over usage of these and attempts to block them entirely.

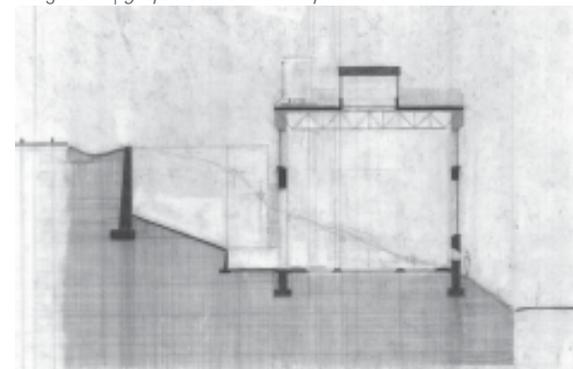
When I did first abruptly transition to projective drawing it was an awkward object record where no thinking or discovery took place because of the sense that 'projecting' by its very nature was from an object, thus necessitating an 'objective' coordination to make that same object. This trapped me in drawings that could not deviate or grow. I was stymied by what seemed to be regulated drawing as constraints without a means to discover.

Two early concurrent project drawings demonstrate the different level of development between the two techniques that resulted from the late transition to projective drawing. The hand drawn figure (opposite: bottom) was drawn using intuition to locate and proportion; the realm where I was most comfortable. My first attempt to construct a drawing sectioning the site (right: top) has ill-proportioned awkwardness and inaccuracy that are telling of the discomfort attendant with foregrounding in the learning process; I resorted to intuitive sketching again halfway through the drawing with poor results for the both. The site section that I was finally able to execute (right: middle) was competent but as a record of an existing shell still did not answer the fundamental question I had about exploration through this form of drawing. The ‘authoritative’ accuracy of the computer generated section projected from a digital topographical map (right: below) could be used to confirm both the intuitive and the regulated drawing but also tended to further reinforce the persistent notion of a need to reconcile with the puzzle of constraints of a prior but actually unknown object.

This sphere required excavation of the background in order to realize its density and become manifest. This excavation of the site, so to speak, is what situates the foreground for placement. Departing from my known domain initially took place through simply establishing some geometric containers. Tacit knowing in this case was foregrounded through the work process itself in an effort to surpass my internal markers. The alienation of this contested foreground allowed for the, “isolation of formal aspects and their independent analysis [that] is necessary [to develop]... a deep comprehension of how a building is made.”⁶ With these containers in place I was then able to touch on the web that lies behind them.



first draft of existing shell extrapolated from the plan
far ground | *graphite and colored pencil*



orthographic projection of existing structure
near ground | *graphite*

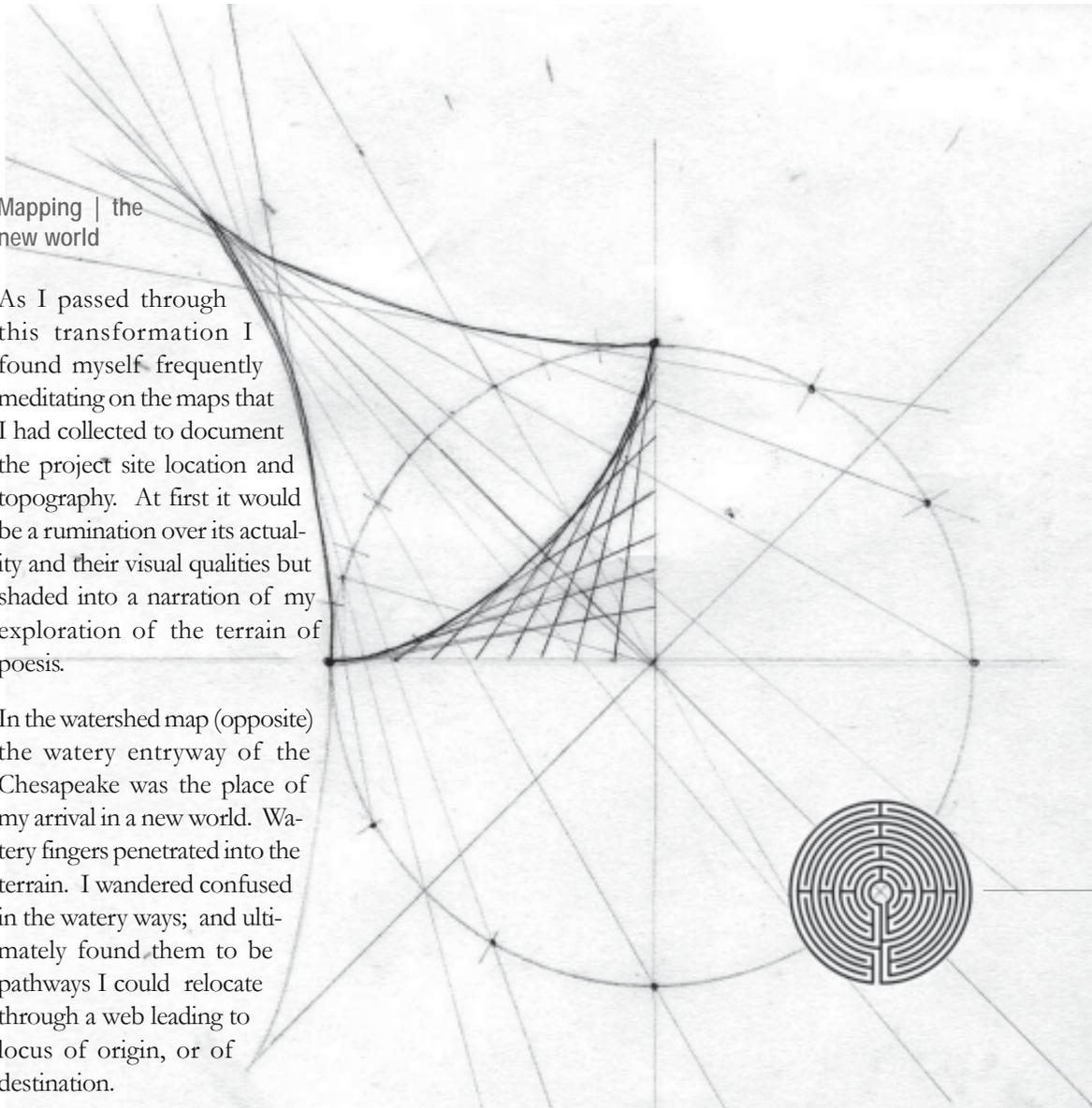


measured site section from digital topographical map
near ground | *digital image*

Mapping | the new world

As I passed through this transformation I found myself frequently meditating on the maps that I had collected to document the project site location and topography. At first it would be a rumination over its actuality and their visual qualities but shaded into a narration of my exploration of the terrain of poesis.

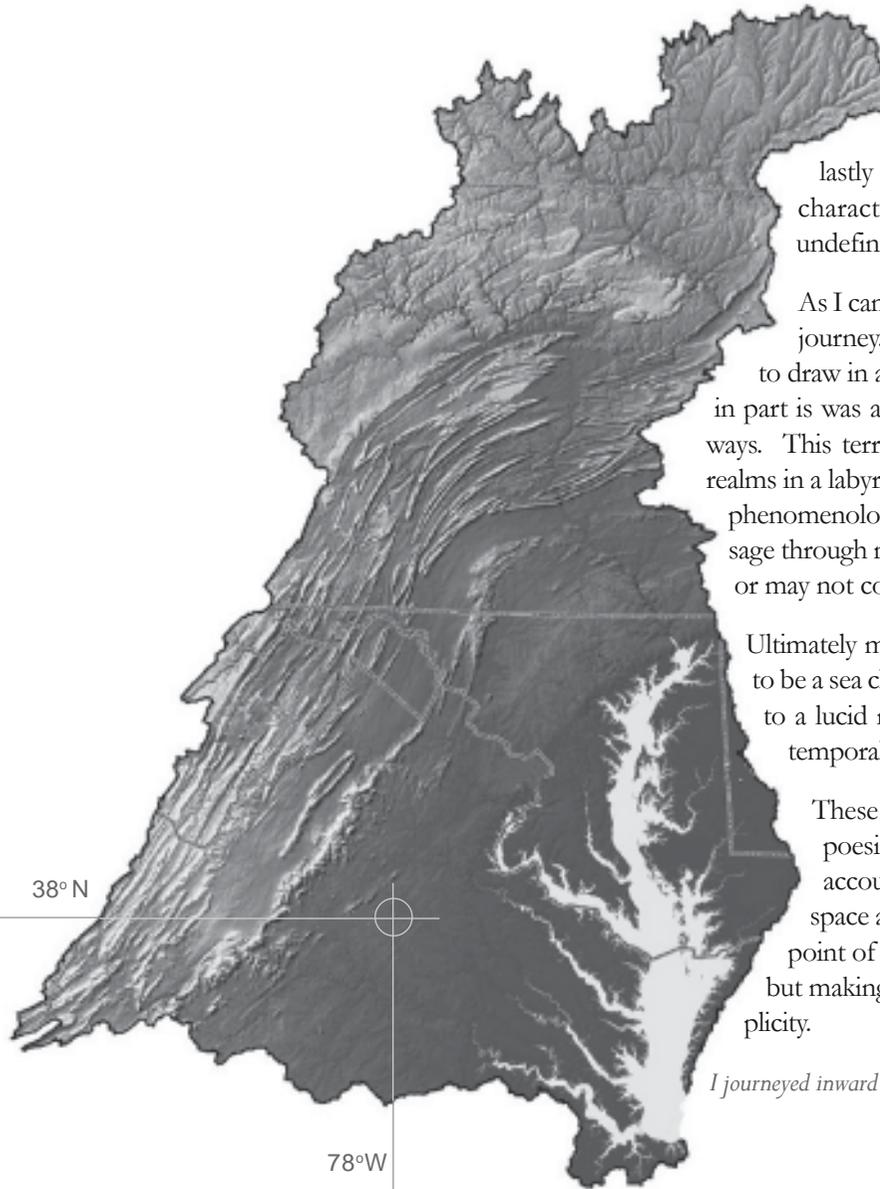
In the watershed map (opposite) the watery entryway of the Chesapeake was the place of my arrival in a new world. Watery fingers penetrated into the terrain. I wandered confused in the watery ways; and ultimately found them to be pathways I could relocate through a web leading to locus of origin, or of destination.



geometric locus: an astroid and its involute
journey cusp | *graphite and straight edge*

labyrinthine pathway
coupled folded ground | *digital image*

New World Watershed
new ground | digital image



The mountain wrinkles beyond felt much like my discoveries in poesis; ironing in wrinkles as I pushed them upward and outward to the unknowable edge; lastly the uppermost region with a distinct terrain of vague character; a place of no knowable center or linearity, an undefineable territory.

As I came to know this new terrain I ciphered out a map of my journey. In part it was a linear passage over cusps where I had to draw in all my threads and get them over to the other side; and in part it was a processing inward through coinciding coupled pathways. This terrain of poesis, which folds together different ground realms in a labyrinthine passage must also contend with a mythical and phenomenological state of foreground and background. The passage through middle ground carries a fragile background, which may or may not come to have a presence in the foreground.

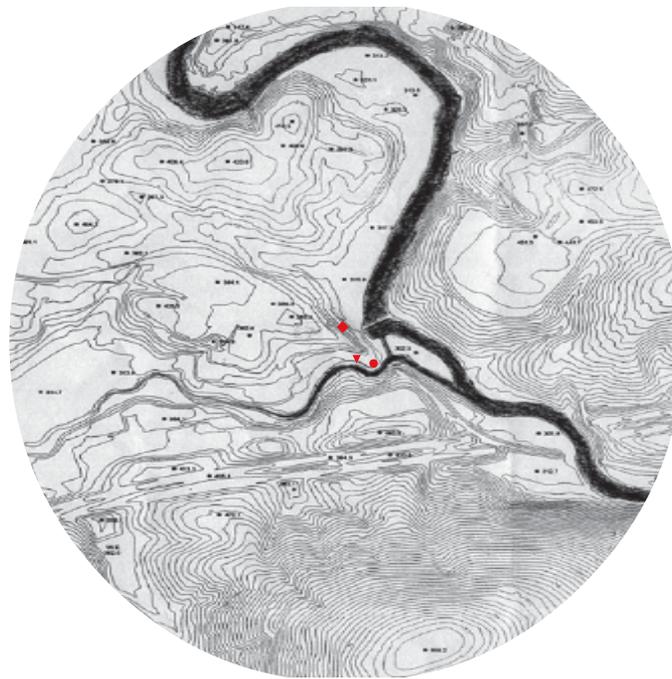
Ultimately my wandering passage over this range of ground came to be a sea change in orientation. I passed from a dense far ground to a lucid near ground. In the middle ground lies a necessarily temporal space unfolding and emerging from the far ground.

These grounding terms are used to describe both a tactical poesis, and the mythical narrative of an actual journey. This accounting of my journey is a depiction of the reality of space and time in poesis. Any locus at any given moment is a point of origination. Space can only be occupied through time but making within folds allows one to situate oneself with multiplicity.

I journeyed inward seeking orientation, up waterways to arrive at Pireus Point.



pathway up from brookside
fragments | *photo*



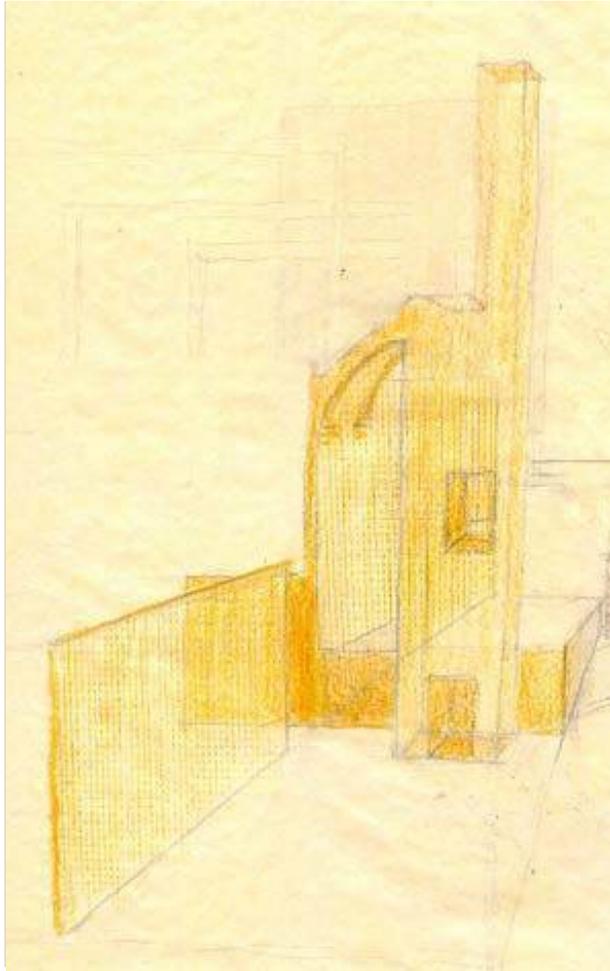
- ◆ existing shell & imaginary remains | northeast side
- ▼ 1885 mill foundation remains | southeast side
- pathway up from brookside | south side

I disembarked at Pireus Point, a geologic protusion rising sixty five feet above the confluence of a creek with the Rivanna River. Here I found remanence and fragments; where I sought to situate myself.



Mills Foundation 1882
remanence | *photo*

Reverberation | background



The pleasure of indwelling in the found fragments at Pireus Point is akin to the experience of conjunctive drawing. This entryway into poesis, “consider(s) an image not as an object, and even less as the substitute for an object, but to seize its specific reality.”⁷ In this poetic specificity, it has capacity as a, “phenomena of the resonance-reverberation doublet.”⁸ In this sounding into the background, “the resonances are dispersed on the different planes of our life in the world, while the repercussions invite us to give greater depth to our own existence.”⁹ This immediacy mired in a cosmic background of memory as described by Gaston Bachelard expresses the vivid but vulnerable origination of my journey.

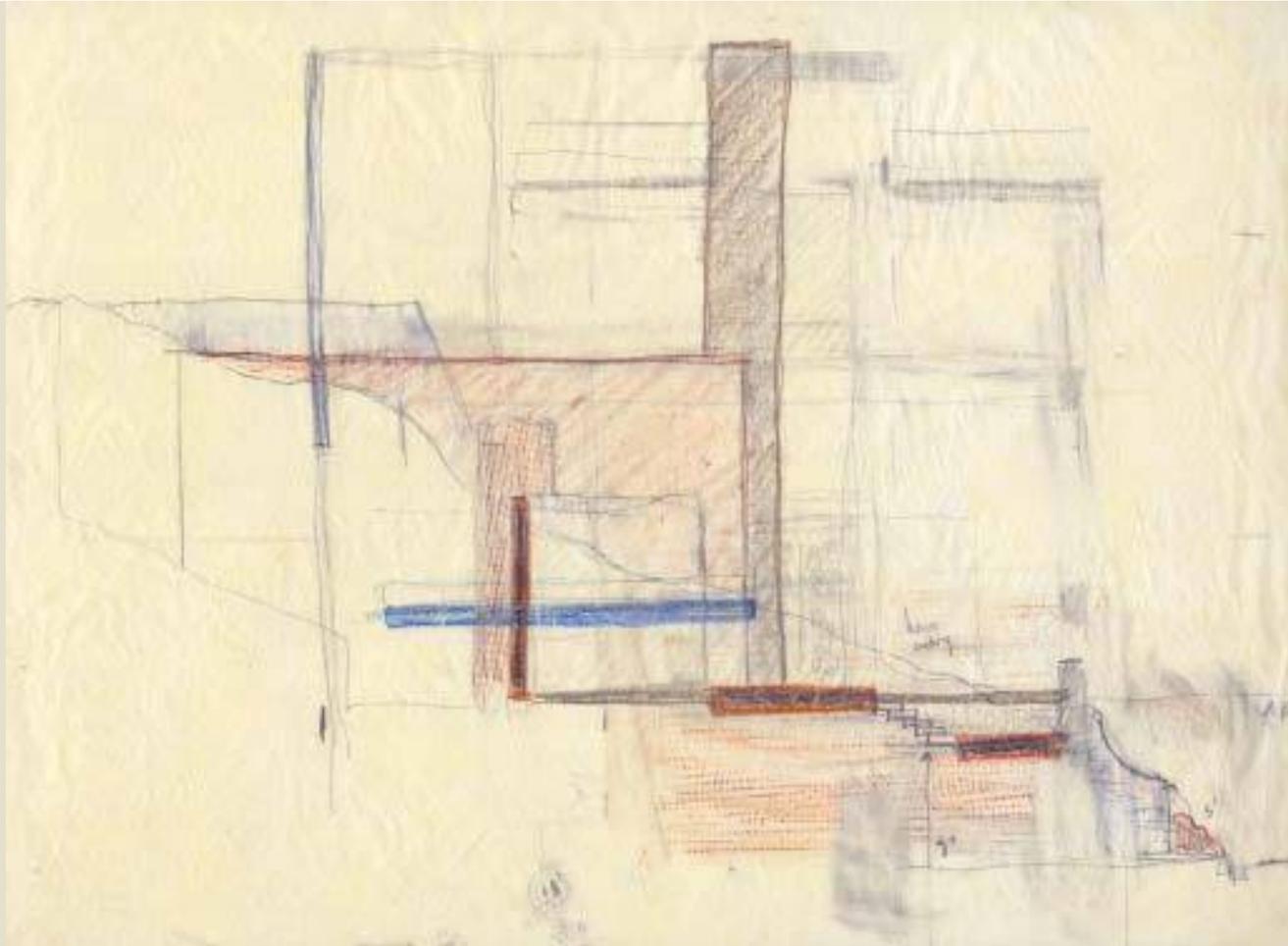
Reverberate *Latin: reverberare: to cause to rebound*
to re-echo; resound
to be repeatedly reflected
to rebound or recoil; redound

Remanence *Latin remanens: to remain*
the state or quality of remaining or enduring
the remainder

Fragment *Latin: frangere: to break*
a part broken off or detached from a whole
something incomplete; an odd bit or piece

I placed architectonic objects as I meandered amongst the remains; modulating the earth with walls in the hillside, stairs in the wall, framed facades through which one might pass, hearths where one might gather, and so on, occupying the space through these remains, imaginary and actual.

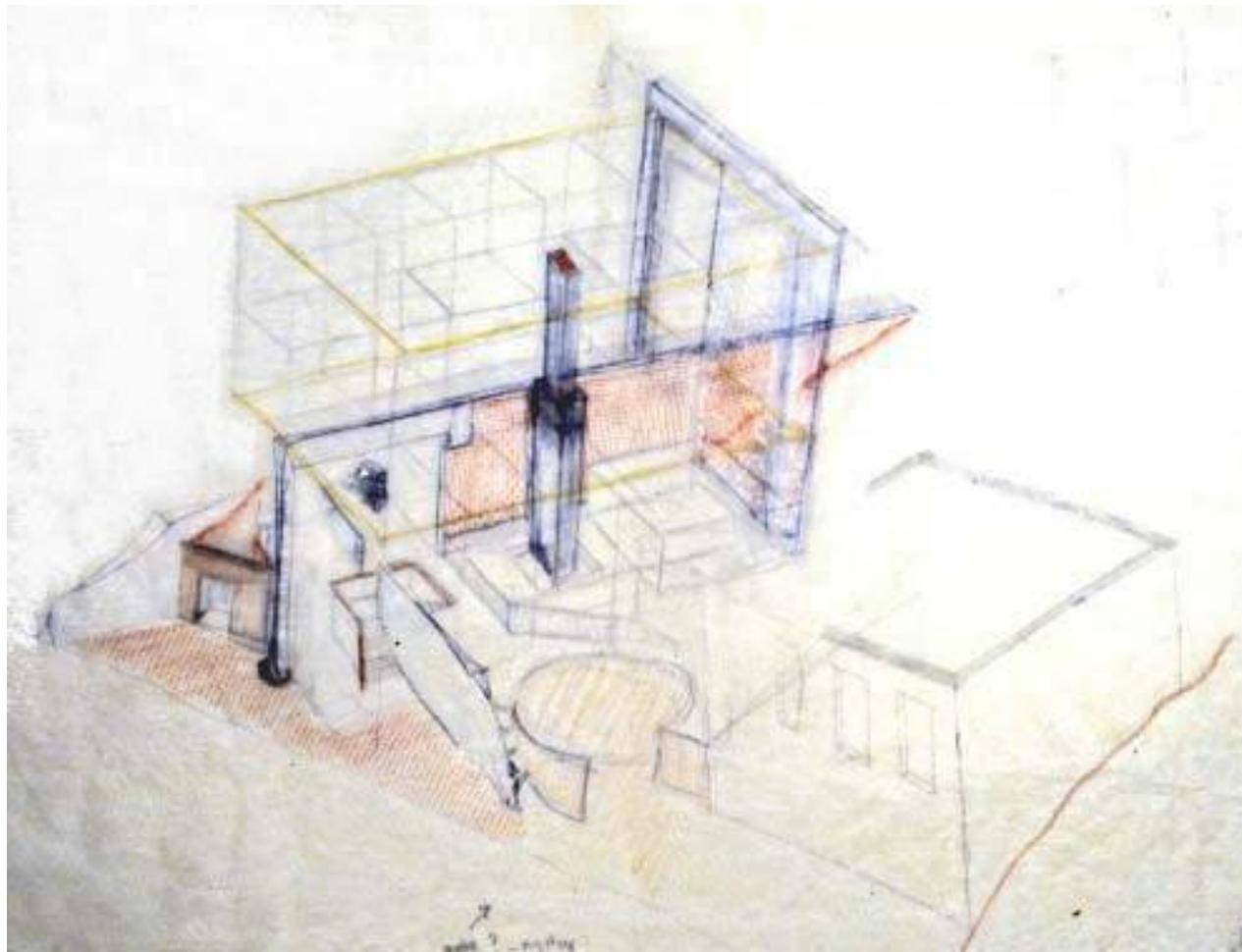
dense immediacy
far ground | *proto object realm*



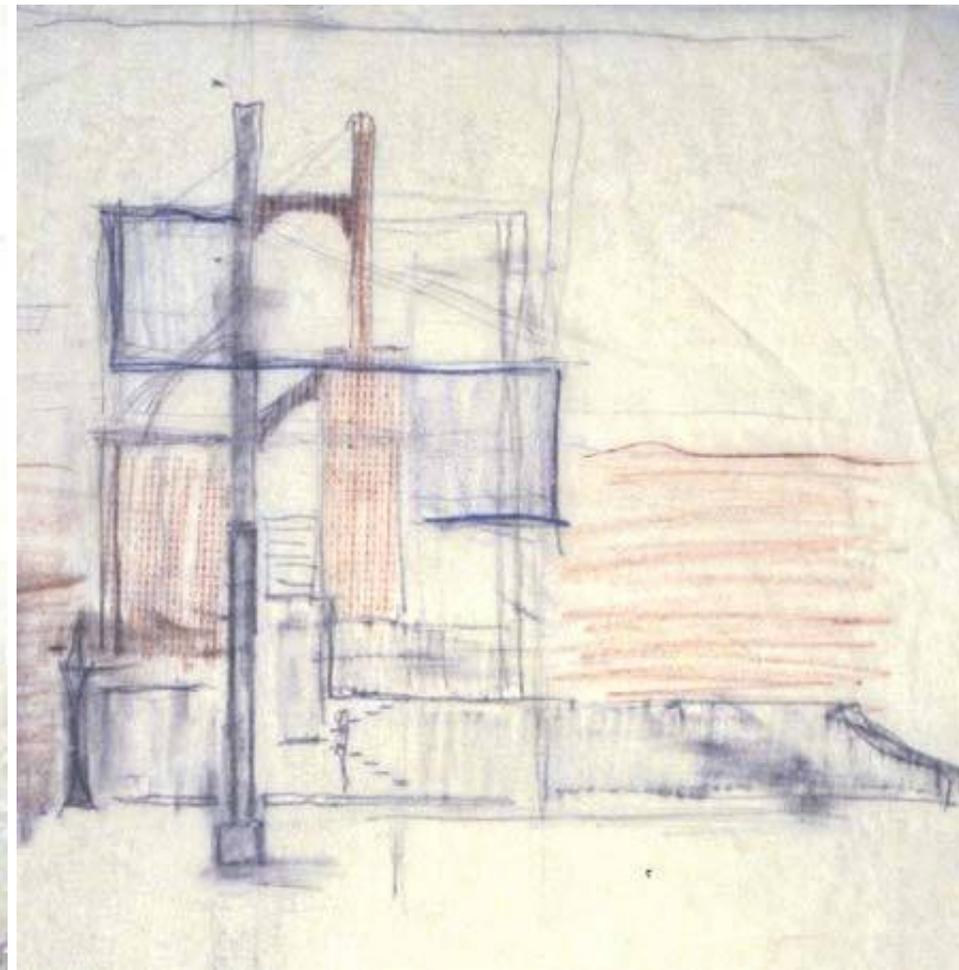
stepping up hillside
far ground | *object realm*



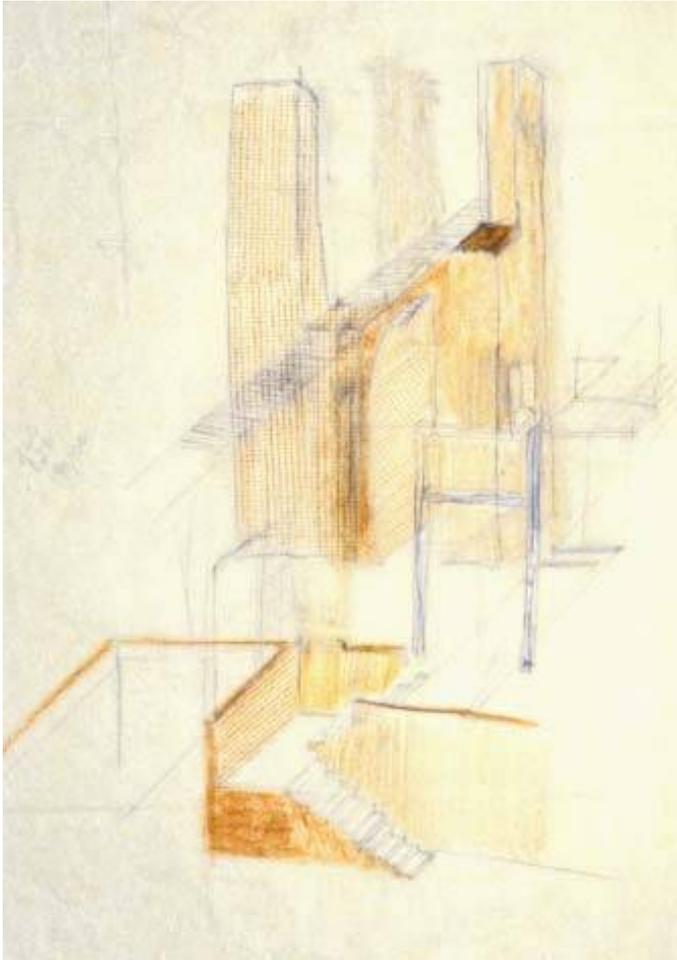
pathways folding into hill
far ground | *object realm*



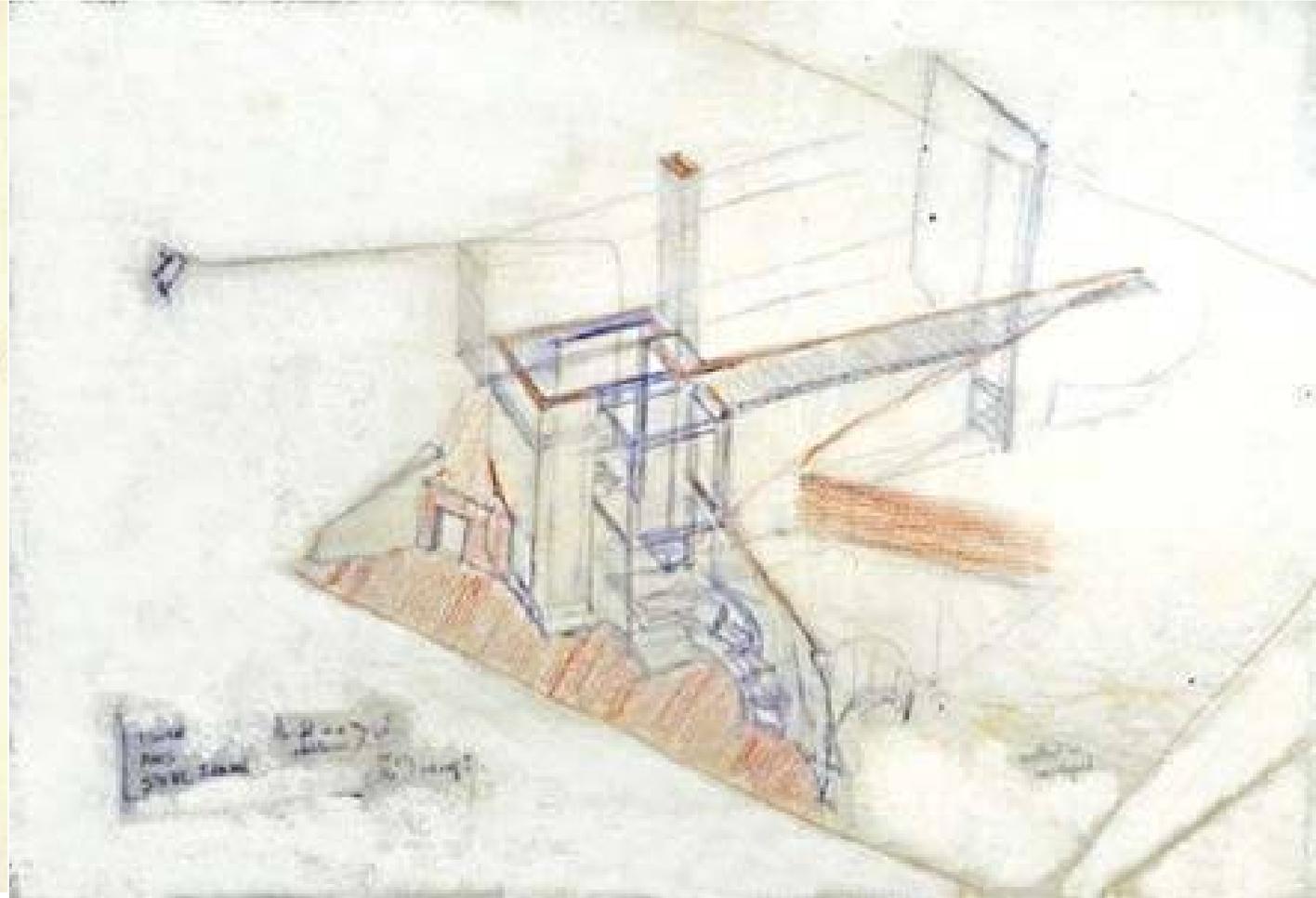
core rising
far ground | *object realm*



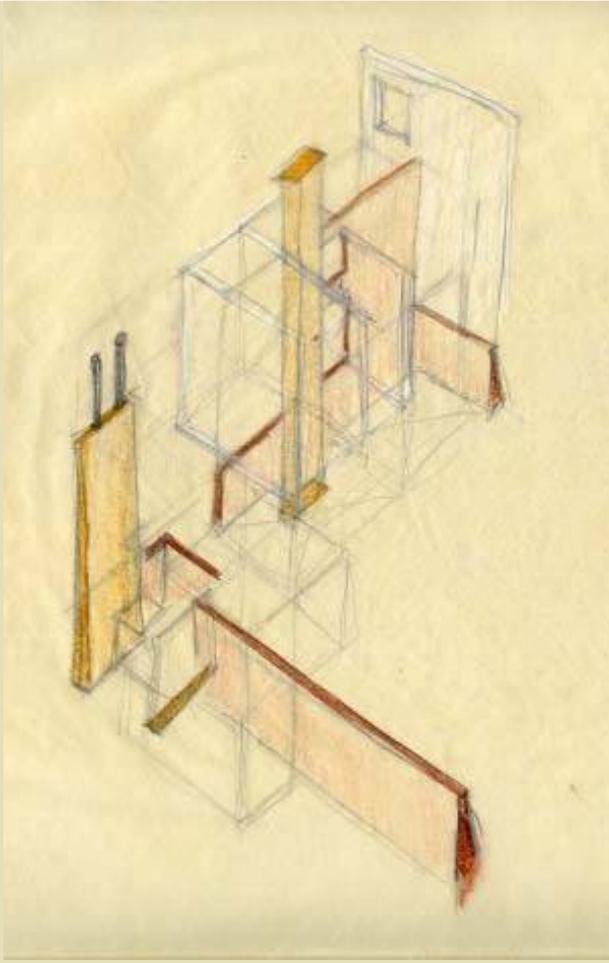
molding land
far ground | *object realm*



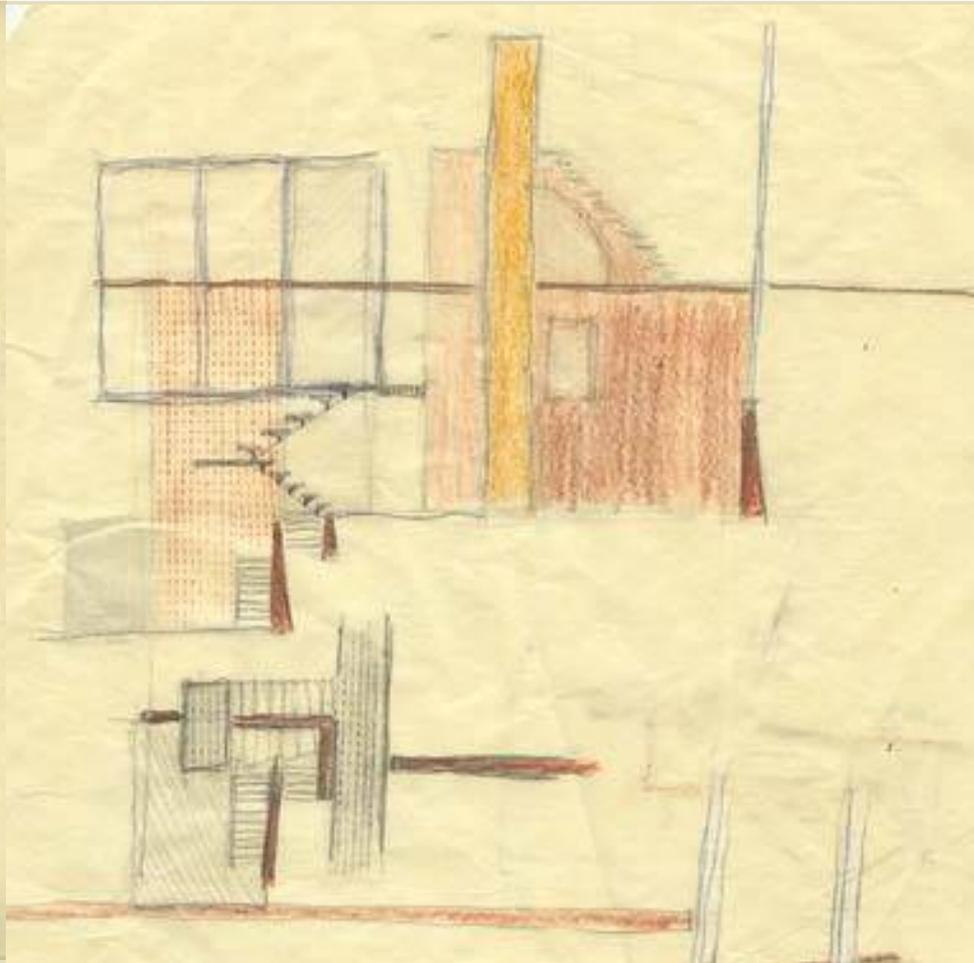
space crossing
far ground | *object realm*



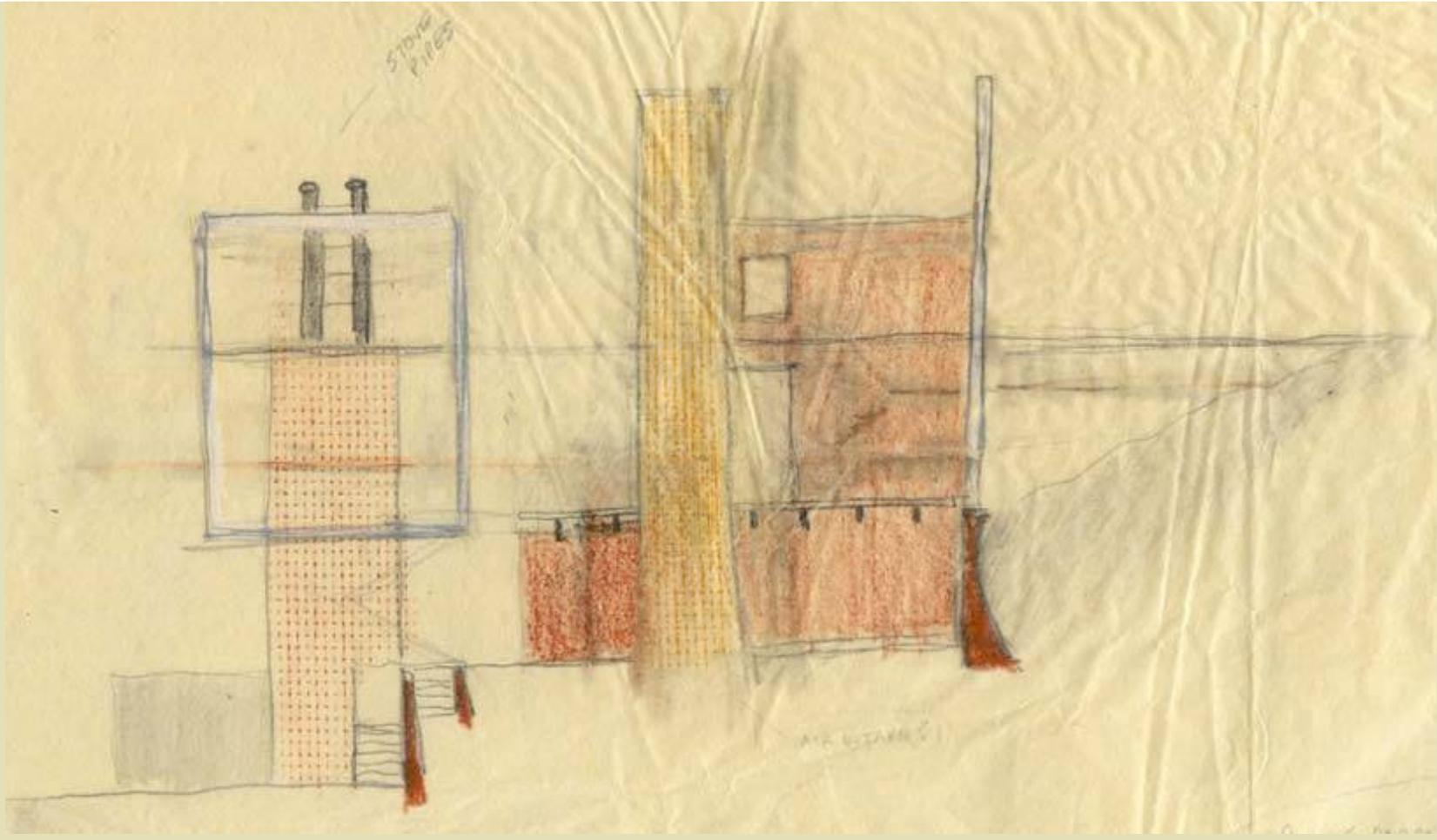
core base
far ground | *object realm*



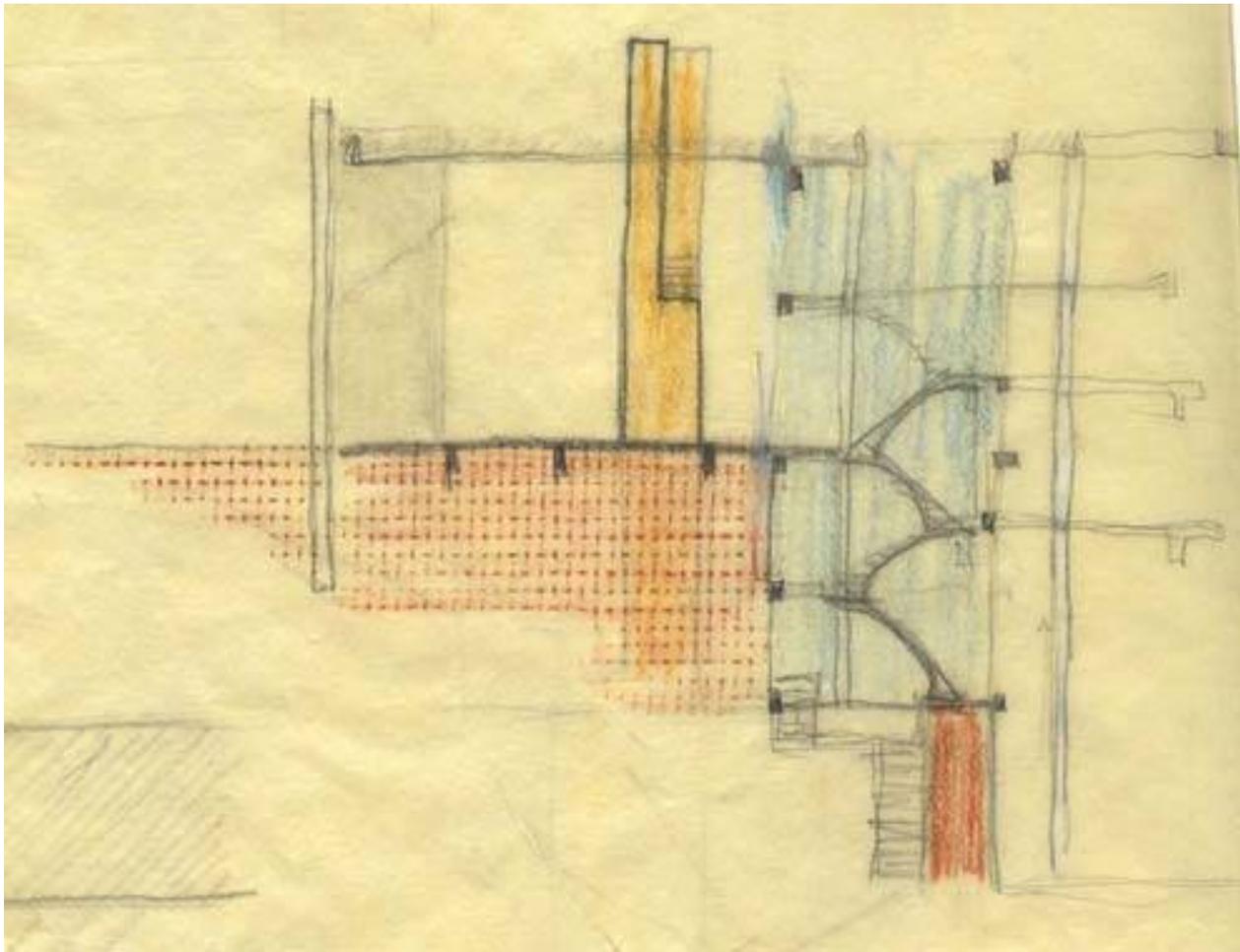
architectonic elements
far ground | *object realm*



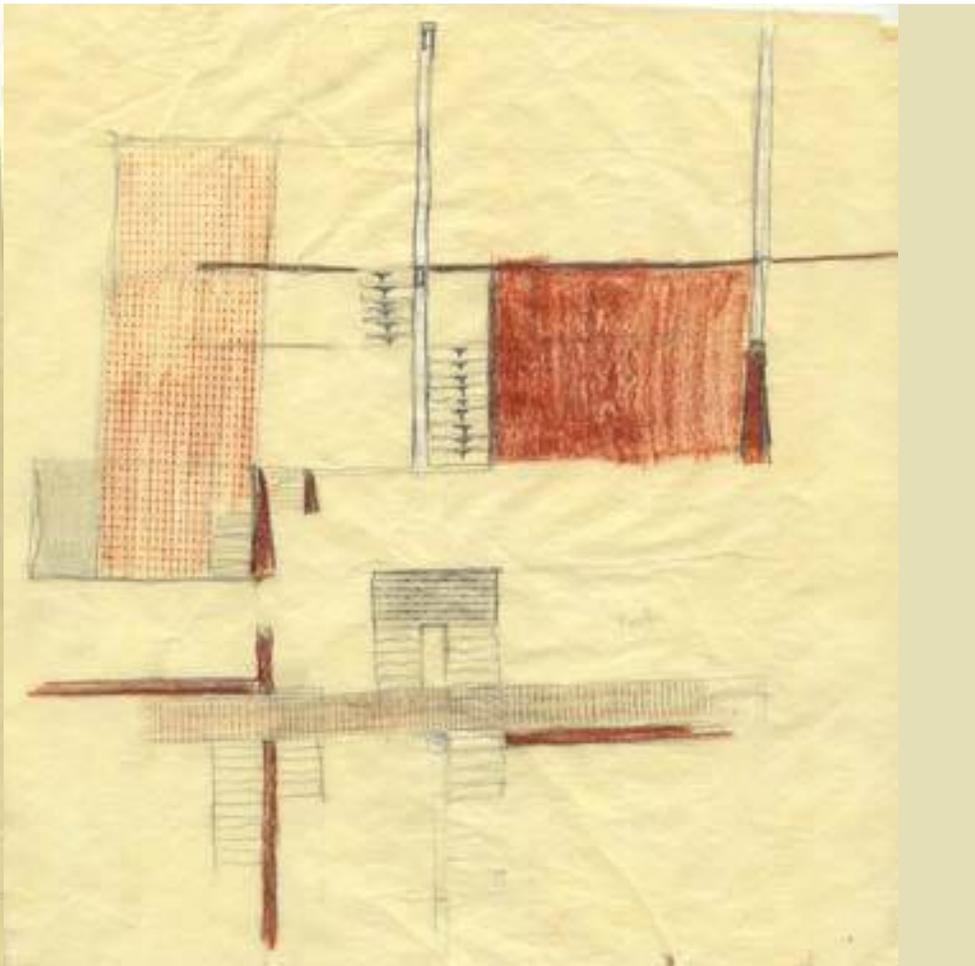
steps rising into space
far ground | *object realm*



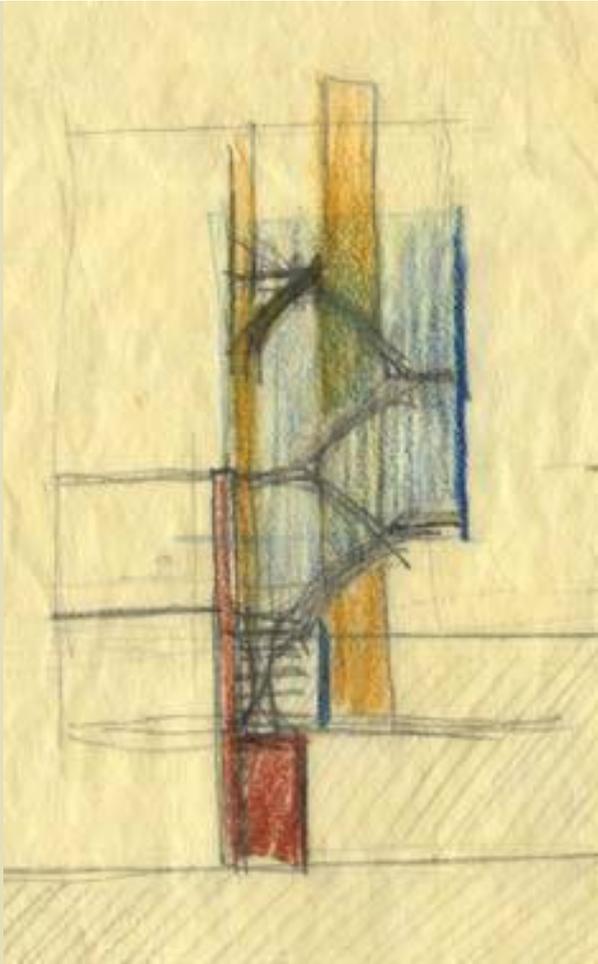
wall, chimney core, frame
far ground | *object realm*



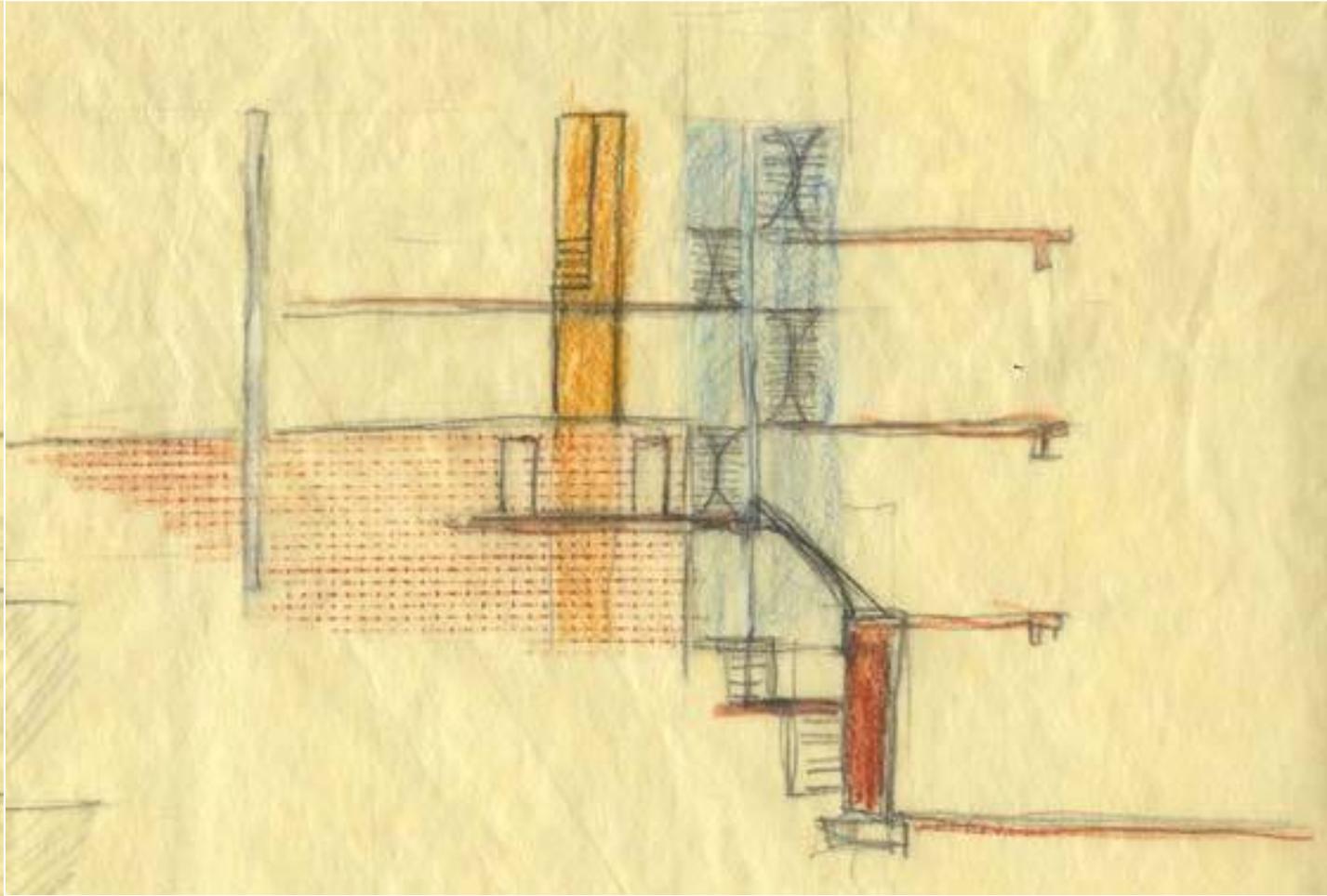
stair bridge
far ground | *object realm*



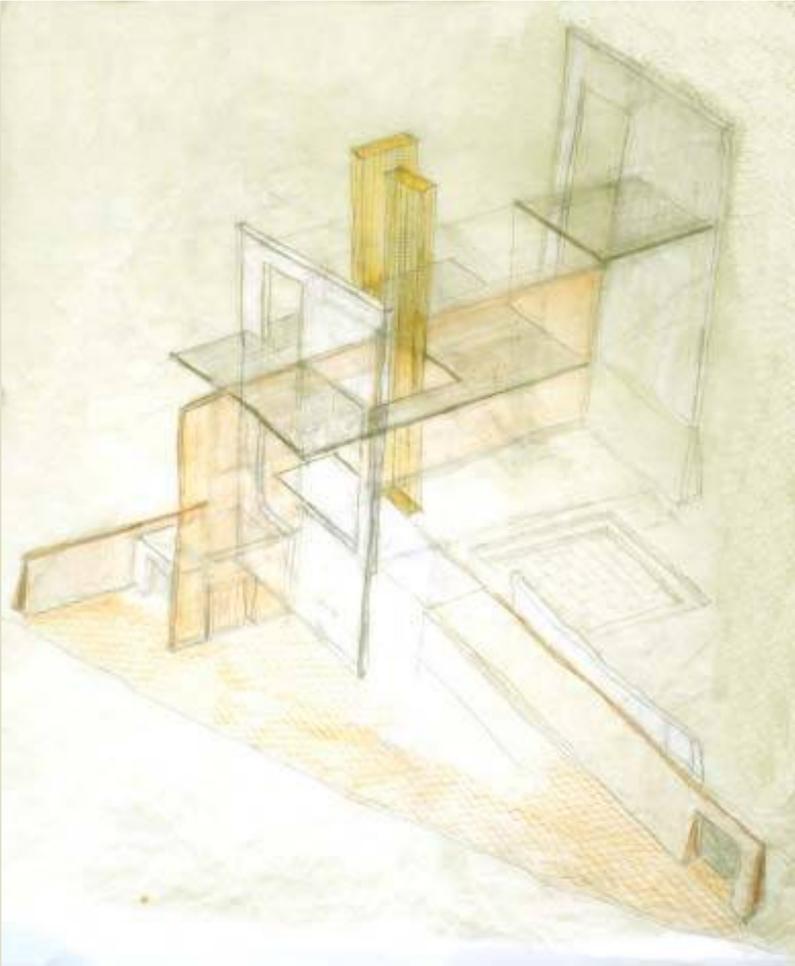
stair spine
far ground | *object realm*



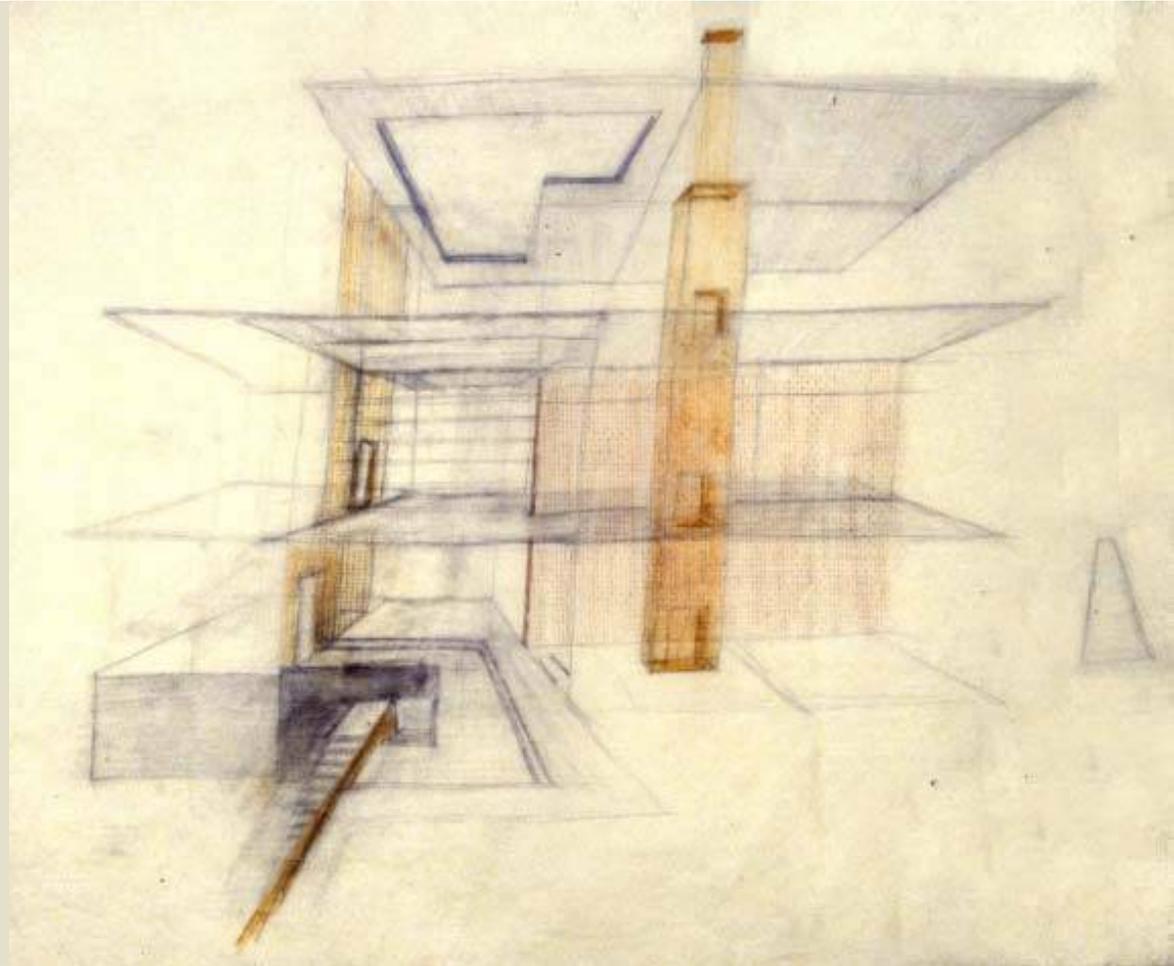
stair core weave
far ground | *object realm*



stair criss cross
far ground | *object realm*



facade passage
far ground | *object realm*



plane levels into space
far ground | *object realm*

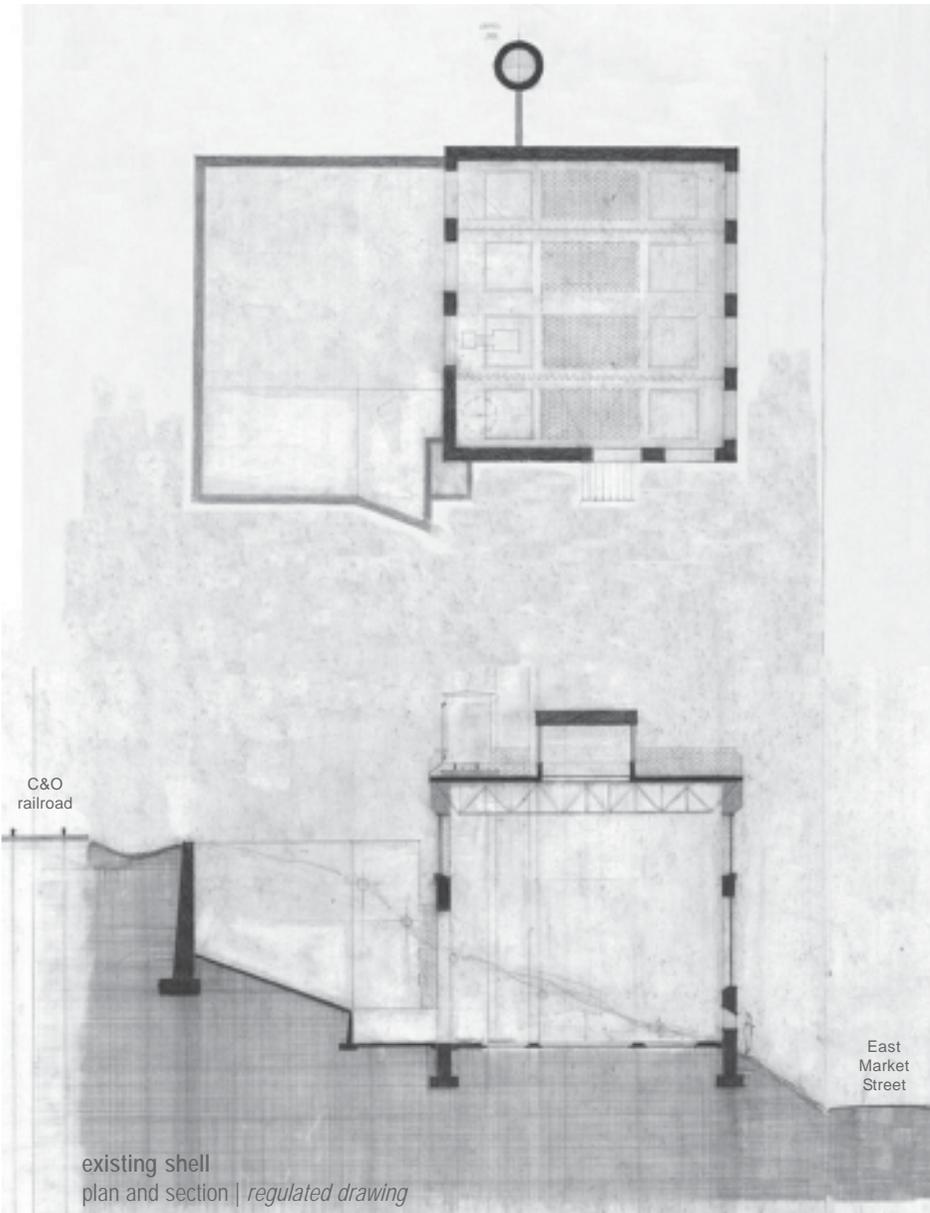
Imaginary Remains | proto origins

But as *its specific* reality a poetic image is vulnerable; it is, “essentially variational, and not, as in the case of the concept, constitutive;”¹⁰ And as I can attest from my own attempts, “it is an arduous task – as well as a monotonous one – to isolate the transforming action for the poetic imagination in the detail of the variations of the images.”¹¹ The poetic image by its very nature remains in a specific but transient state through its ability to hold to background; the place from where many forms and substances may emerge.

It is this density that is the natural origination for poesis itself, but because reverberation is, “the opposite of causality”¹² it can also be a graveyard. This peculiar vulnerability is augmented as one senses that the “objective critical attitude stifles the ‘reverberation’ and rejects on principle the depth at which the original poetic phenomenon starts.”¹³ This precarious paralytic origination has an ontological depth that may be illicit through poesis; but poesis, as something contingent to the concrete world, necessitates a foregrounding to be realized.

While the fragments generated were of value to the character of the work, I did not recognize that, “the poetic act has no past,”¹⁴ is not causal and as such does not work as a notion to integrate or assimilate a body of ideas, or any body for that matter, but instead makes its presence felt through reverberation. As I occupied the shell remains while seeking to make a body, this reverberation receded.

core knot
far ground | *object realm*



coalyard | *west side*

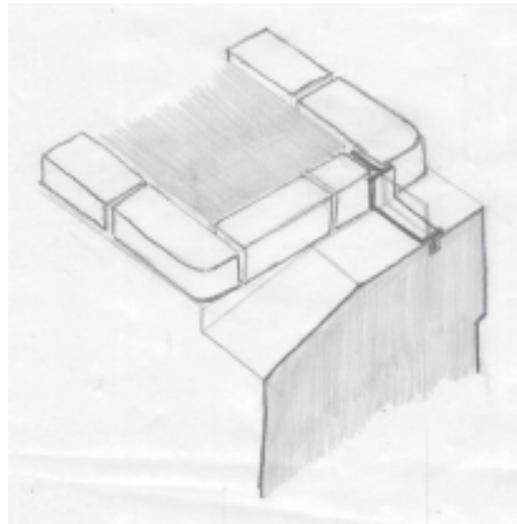
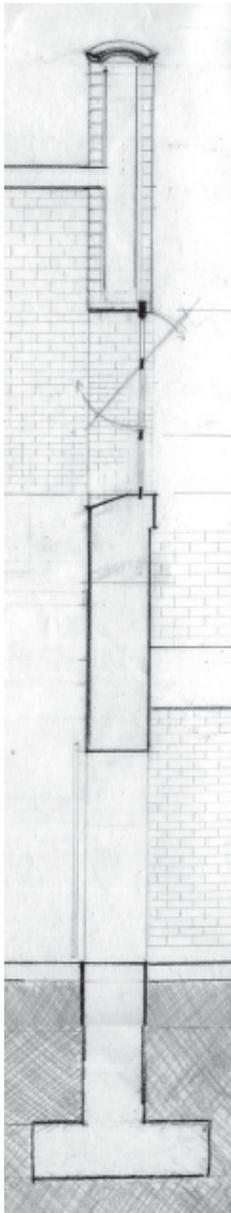


entryway | *south elevation*

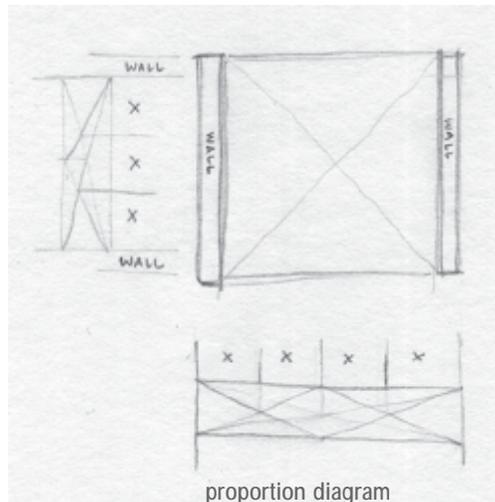


powerplant | *south streetside*





wall section and opening detail
existing ground | *object realm*



proportion diagram
existing ground | *web realm*

Actual Remains | existing ground

On the northeast side of Piraeus Point the shell remains of a power plant built circa 1930 are set into the hillside. In back along the railroad tracks is a coal yard. On the north is a chimney stack 150 feet high.

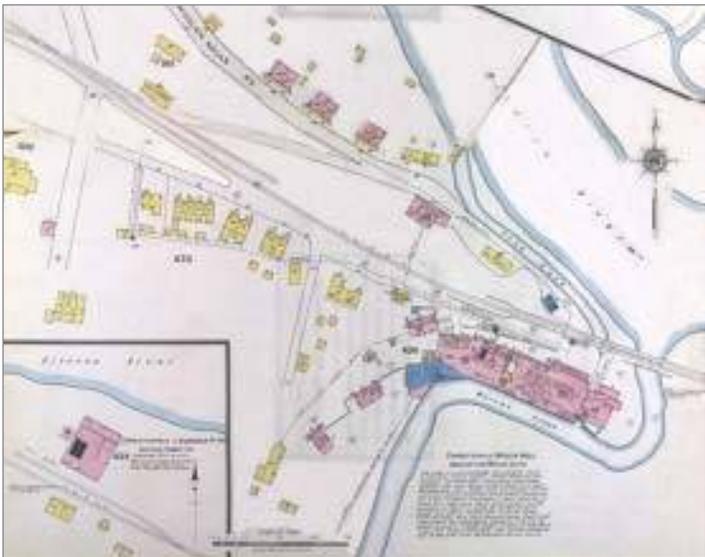
The shell itself has two foot thick walls forming a 40 by 44 foot structure. The base level is concrete, the upper level is a reinforced brick loadbearing wall. Three warren trusses span from front to back and support a ventilating clerestory in the concrete slab ceiling.

This I occupied and used as a workshop to fabricate my thesis. I left the shell essentially untouched; inside, I laid out my tools, outside, I built the works.

From within this shell I excavated the site and constructed the works on the southside



Woolen Mills and view of open land beyond | 1882



Sanborn Map | 1920

Excavating Remains | center, perimeter and transformability

This excavation begins in uncovering the story of these remains. In the past these fragments were part of a rooted community on a transport corridor of goods and people between the Chesapeake Bay and the Shenandoah Valley. Formerly inhabited by the Monacan Indians, it had been a continuous location of commerce and industry from the Colonial period through the first half of the twentieth century. The Point undergoes a surprising amount of transformation in the sensibility of land and of place that comes about even within a generation or less.

The nineteenth century was a period of development into a cohesive center. Three Notched Road connected trade from the Shenandoah Valley to the state Capital and crossed the Rivanna River at this location. Multiple mills were located here, corn, grist, and plaster, as well as a blacksmith, and a drygoods store. A dam was constructed in 1829 on the Rivanna River which also served canal traffic between Charlottesville and Richmond until 1850 when the railroad was built along the top of the bluff projectory. The mills developed into a cohesive woolen cloth industry using water wheel power from Morses' Creek to operate the mill. This was interrupted by the civil war when Custer, under Sheridan's command in the Union Army destroyed the mills with fire while destroying the rail lines to Richmond.

After the Civil War the mills were rebuilt and sustained through the leadership of a French Huguenot, John Marchant. In 1882 there was another fire. A new four story 120x60 foot main building with a five foot thick base and a tower was constructed on the southwest side of the bluff by the architect, George W. Spooner. With this solid anchor the mill community grew in this period. In 1886 a gothic style chapel was built for the millworkers, and in 1902 a school house. By 1906 the community consisted of 50 families.

In the early twentieth century the 1882 building was demolished and the existing Mill building constructed in 1932. In 1940 the last mill building was constructed. It was sometime in this last building period that the powerplant was built along East Market Street on the northeast side of the bluff. In 1959 the Mills were sold to a Pennsylvania company, leaving local hands and interest for the first time. It closed five years later in 1964.

It's centrality has dissipated as the basis for interchange has shifted in the modern world to the commercial strip routes of eight lanes of constant traffic that divorce people from their relationship to the land, climate, and each other. Waterways that are now at the periphery of our world, routes that disappear under a bridge going to nowhere, are in fact critically connective to the cycle we live in and need to be 'placed' in that relationship with us giving us a sense of our boundaries and centers founded in a real geography.

Now at the edge of modern Charlottesville and sitting at a perimeter of sorts Pireus Point becomes another kind of center, an island wilderness of post-industrial decline. Less than two hundred years after the dam was built the site is a jungle with remnants of industry amongst the overgrowth. The place is evocative of wilderness. The community living there has left intact the uncultivated character of the area. It is a sphere where time bends and different worlds coexist; a front porch with the constant refrain of a police scanner on the CB; a lawn party with violin players; people swimming below the dam. A vibrant community rooted on an unseen island in a sea of accelerating expansion to nowhere.

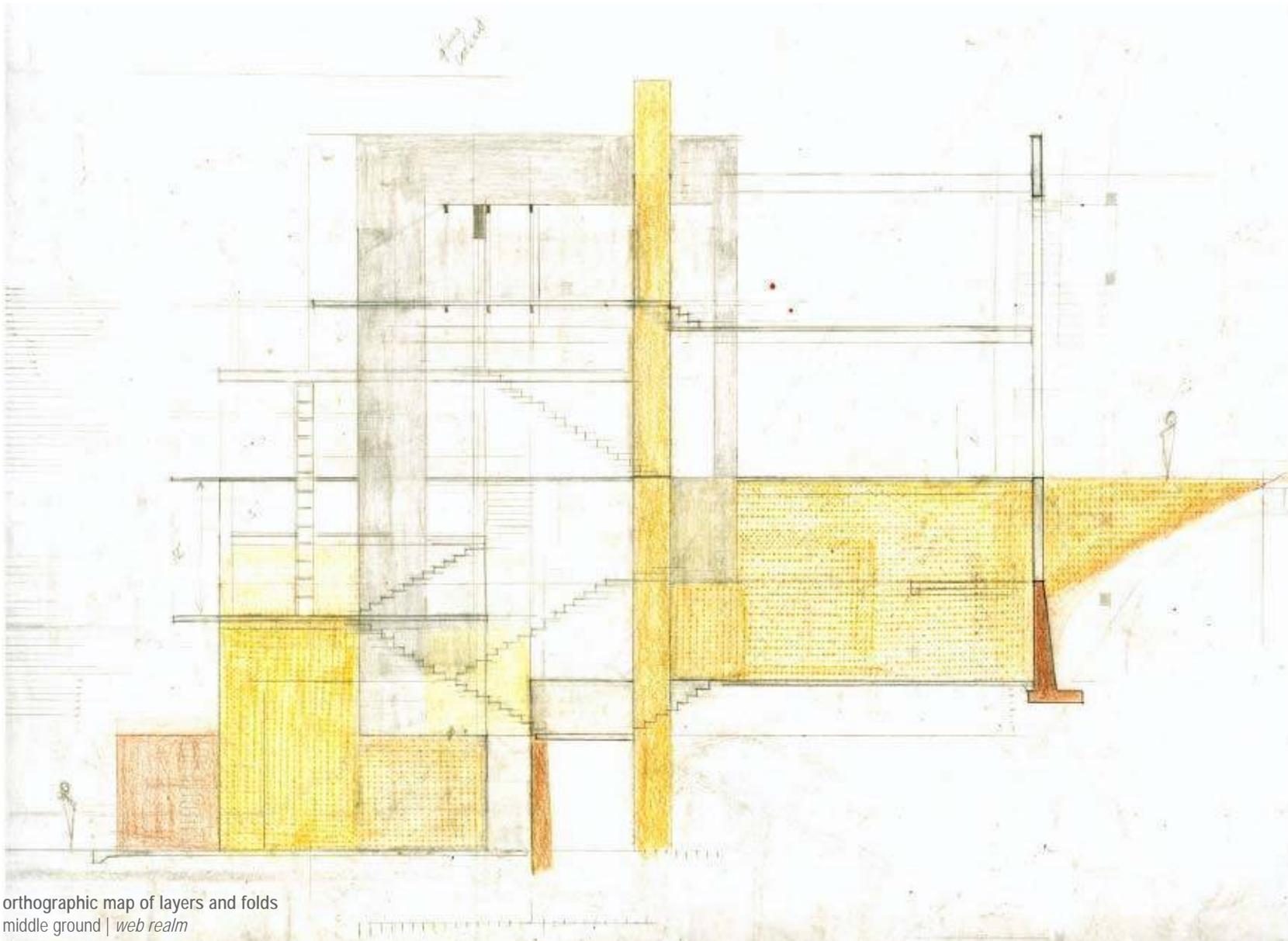
This is when I arrived.



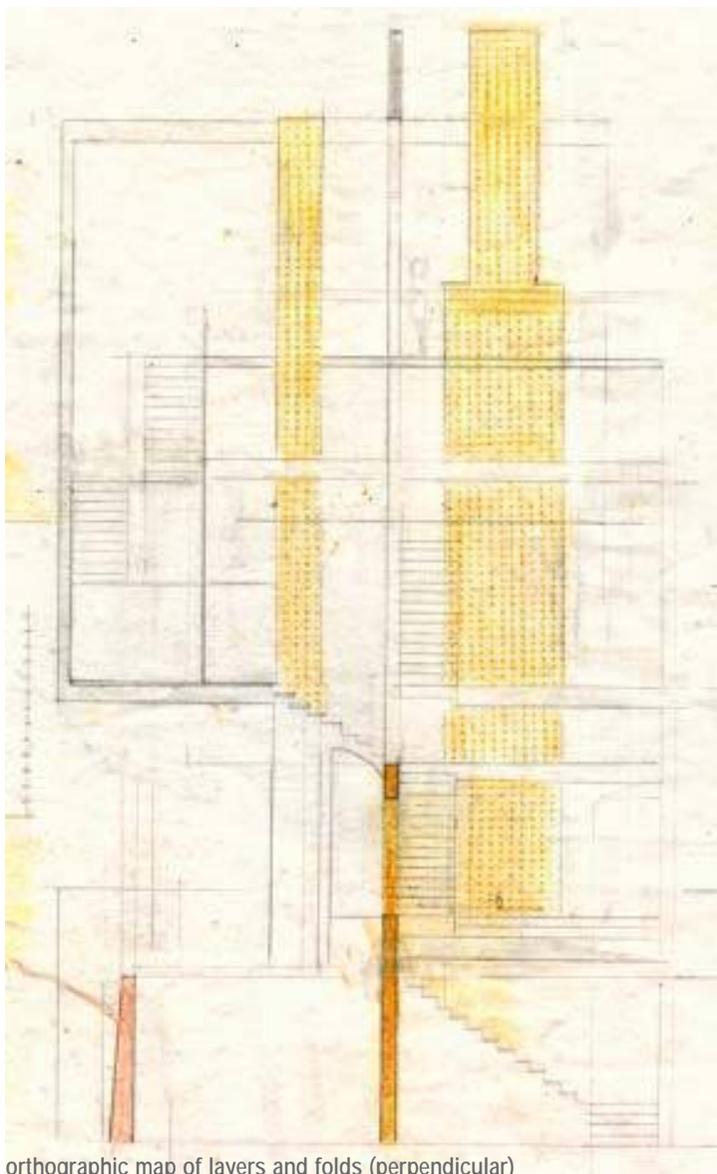
Woolen Mills | built 1932



Sanborn Map | 1950



orthographic map of layers and folds
middle ground | *web realm*



orthographic map of layers and folds (perpendicular)
middle ground | *web realm*

Excavating Background | space webbing

From my origination within the realm of proto architectonic elements, I made tentative headway into an unknown terrain of a regulated record. This foregrounding began with the tool of orthographic projection. Using the earthen walls and the hearth chimney to rise into space I traveled around them through the small measure of a step. The folds of space were dense, and the pathways not always evident through my view hole.

Through this projection I found myself in a labyrinthine passage through the coupled folding of the middle ground. Through the drawn out threads from projection I found a set of tactics that work in concert to draw space out from density. This slowly emerged from the vivid focal points and fragments within the originating realm of 'proto' tactics.

This proto channel is on one side of the fracture between an objectified idea and its protected free space of exploration. This allowed me to meander amongst things in the same drawing. As one passes through, "the site of ontological continuity between universal ideas to specific things through projection,"¹⁵ there is a difficult balance between the emerging object and its sense of being in different dimensions. This is where a practice of keeping a fracture in place between an objectified idea and its protected free space of exploration becomes important.

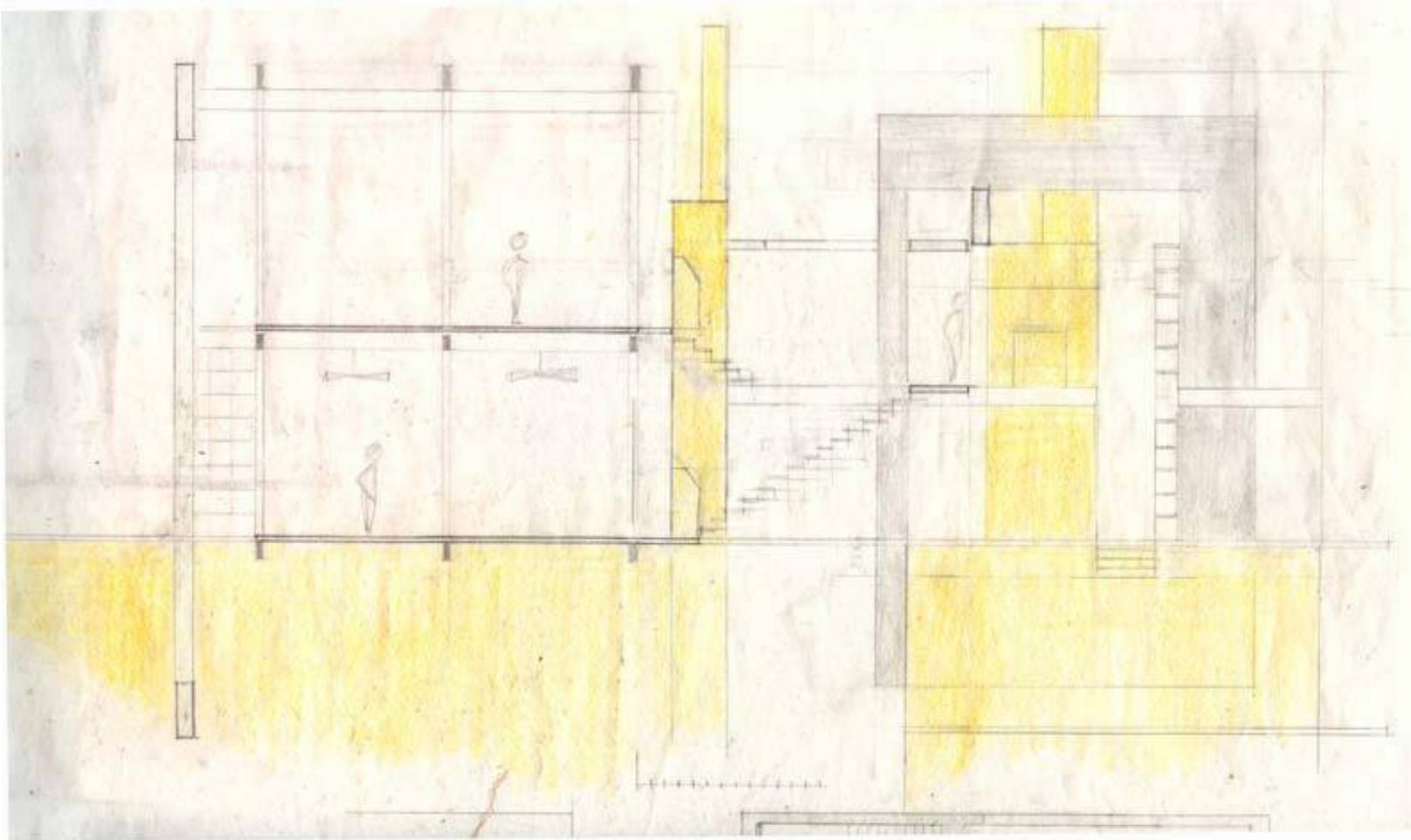
Proto *greek*
earliest form

Para *greek*
beside, alongside

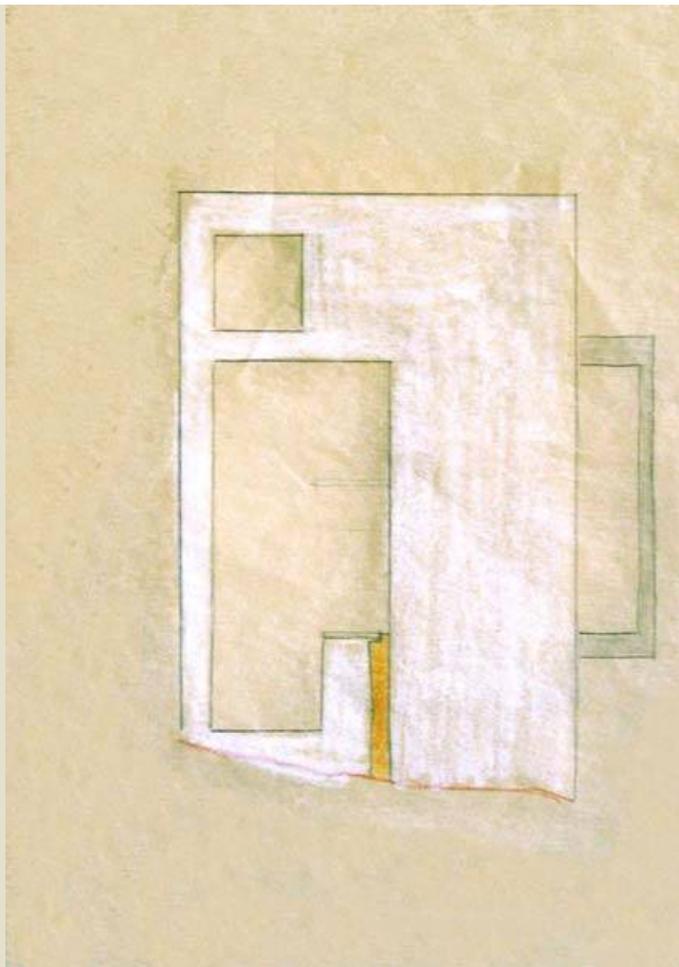
Hypo *greek*
under, beneath

Syn *greek*
together

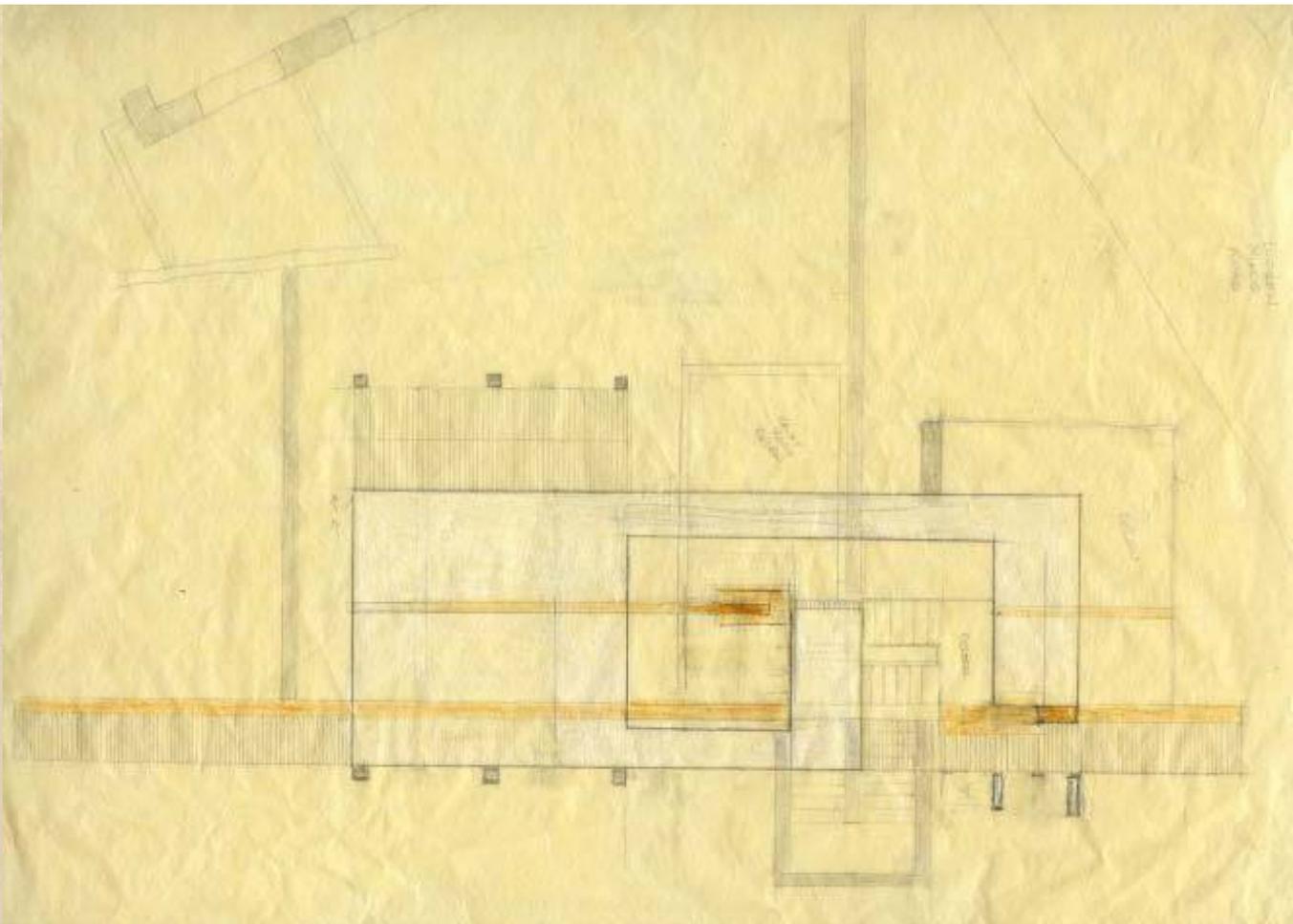
To make the body I had to first substantiate a container of origination. In spite of the density of flattened folded space, a clear baseline emerges as a singular line in the long section of the hill departure level. This provided a frame base to order the space above the earthen remains. Through this primary level distinction of realms, the architectonic elements could take on identity. The lower and middle earth held space through their contact with the ground. So it was the upper earth where space had to be explicitly claimed and thus this aerial level that departs from the earth came to be the generator for an ordering to be carried above and below.



above hill baseline orthographia
middle ground | *web realm*



facade fragment form
far ground | *web realm*



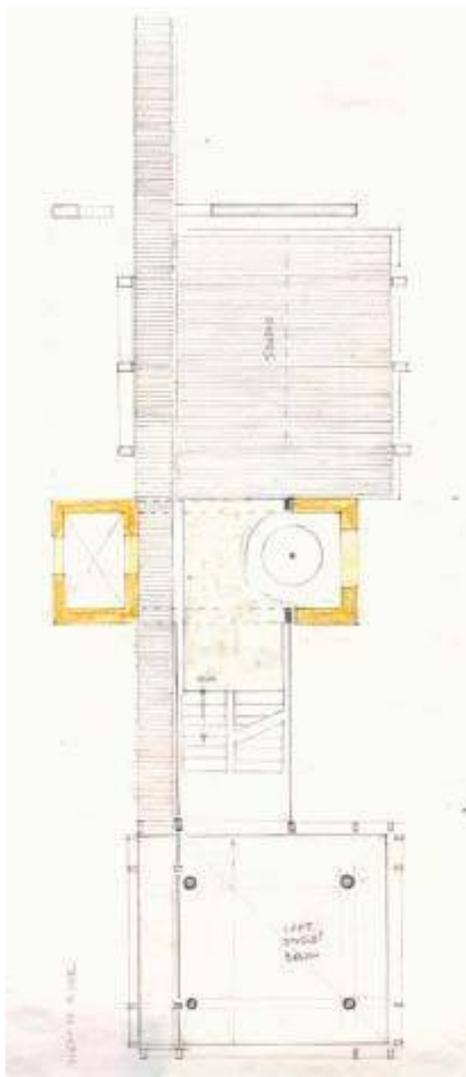
hill baseline ichnographia
far ground | *web realm*



*the east container (the one with the least contact with the ground) initially took on identity through a 'stand in' object to hold the space, flat plates on columns, that ultimately came to hold the space of the west container as well.

vertical matrix range
middle ground | *web realm*

- 1° hill level C&O Railroad
- 2° terraced in hill Existing Shell floor level
- 3° inset in hill East Market Street
- free range



first ichnographic tripartite division
middle ground | *web realm*

Container Matrix | the power of three

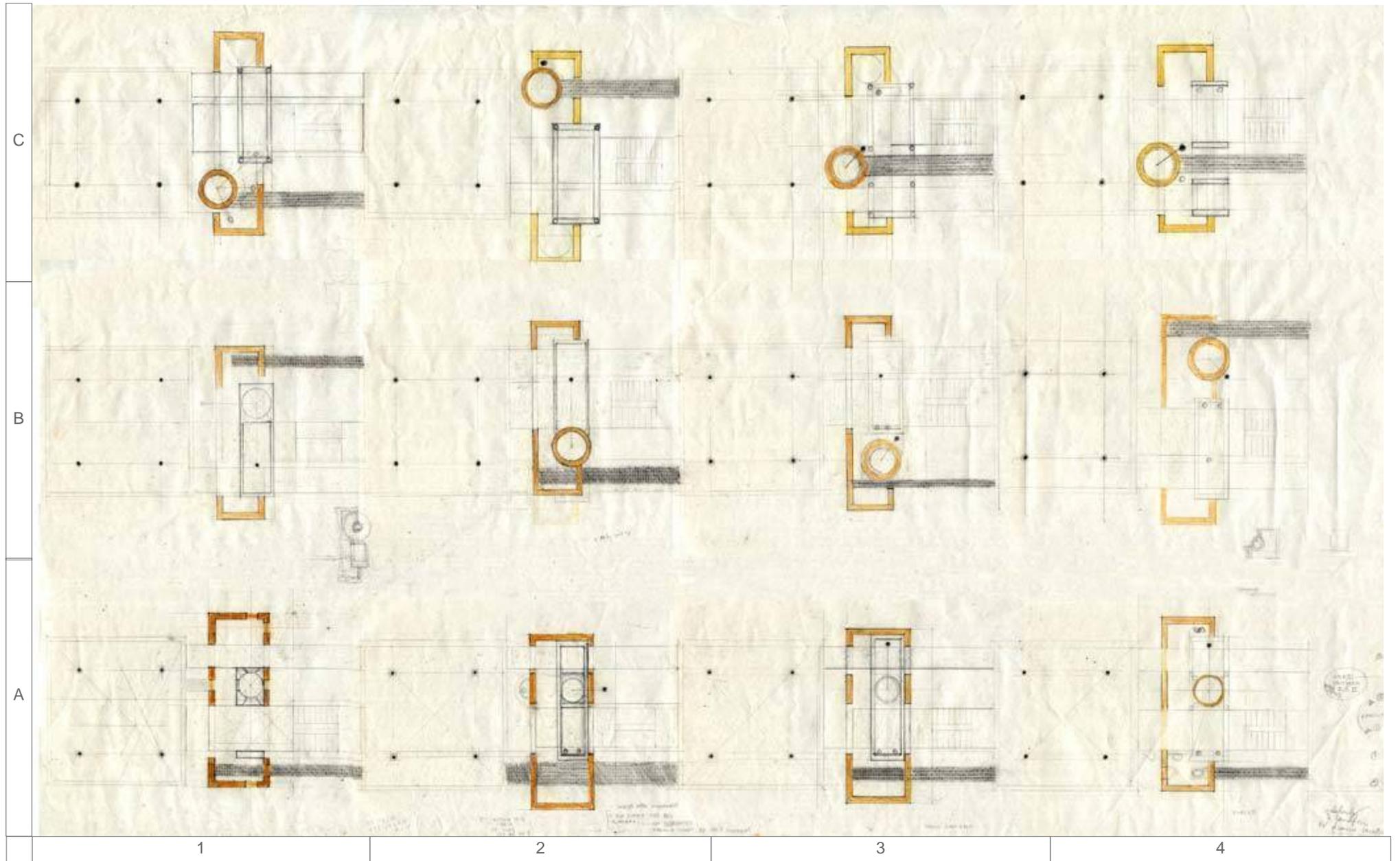
With the emergence of the hill top level as a baseline I was able to extrapolate a matrix grid of limits. Three levels in relation to the horizon line form pockets or ranges of space. Each range consists of a baseline plan set [A] and derivative plan set [B]:

primary	hill horizon level	C&O railroad
secondary	terraced in the hill side	existing shell floor
tertiary	set in the earth	East Market Street

At the primary level the core emerges bound by two containers, one on the east* (free range) and one on the west (groundside). These three containers are then projected upward and downward.

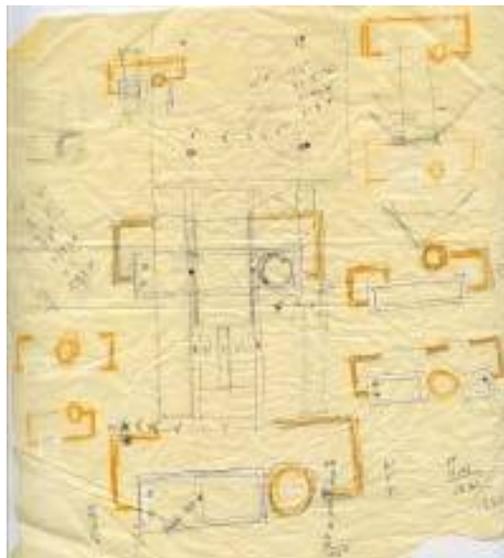
The core incorporates the vertical range of the matrix in a connective unit that forms the anchor container for the horizontal range. This middle core container is resolved as its own object with an independent structural and spatial ordering to connect the two parts it bridges.

The nine [3x3] space containers formed in this range division develop their sensibility as entryways leading in, through, and past the hill as bodily and visual passage through spaces in their relation to topos and the horizon line. With this ciphering of containers I could develop my first new tool for the works, a para-tactical device.



Paratactic | containers and patterns

After identifying the core container, I needed to penetrate its complex nested ordering as a connective unit both within the imaginary remains and with the existing shell. The primary principle for ordering it was the articulation of architectonic elements to distinguish between ordering criteria.



crossing
core relations | sketch

The middle core segment sits between the corresponding aligned platform sets that serve as ordering anchors. Through their structural alignment the platforms provide both vertical and horizontal parameters for the ordering of the three sub-elements that form the core. The nested pattern is composed of:

1. a core wrap	brick wall enclosure
2. a core shaft	cylindrical elevator
3. a core frame	a concrete frame/shear wall structure that carries: A: a stair set and cantilevered pathway between the two platform sets B: a steel frame walkway that links the core shaft with the half level platform shift

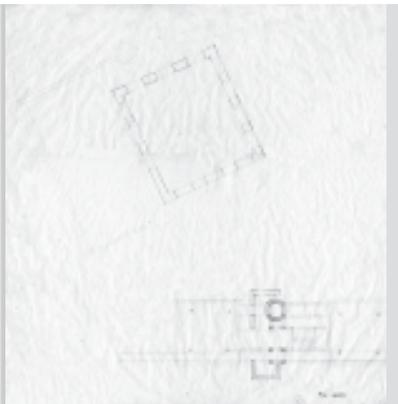
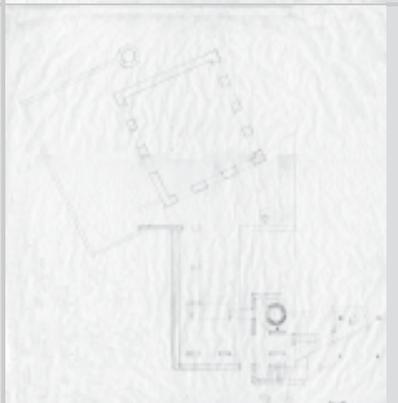
The design situates itself though tests sliding the core parts to understand the layers of correspondence. The testing was done with two aspects of how the core served the building; through systems distribution and through user circulation between the parts of the building. These arrangements were made considering:

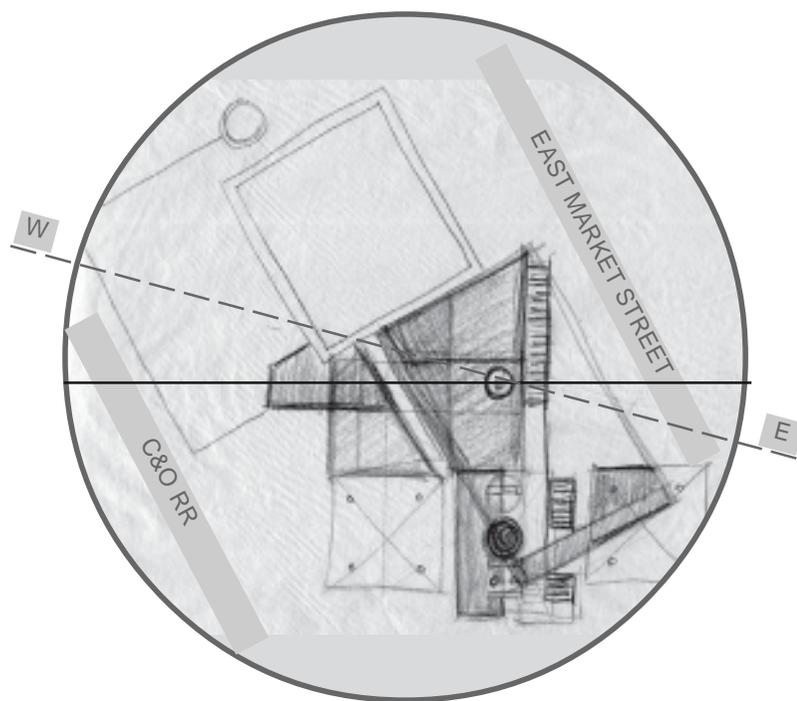
1. horizontal and vertical disposition of systems for linear efficiency
2. user accessible circulation through the core
3. the cylinder location as a pivot between the existing shell and the works.

These had fairly strict constraints through the necessity of their relationship with structure and interpenetrating spaces. I was then able to penetrate its nested ordering in sets of iterations. The documentation of even minor variations was significant for holding in reserve judgement for changing criteria in the course of design. It took as many iterations as shown here for:

- [A] the frame to emerge from the enclosure
- [B] the shaft to emerge from the frame, and
- [C] the shaft relationship to both primary and secondary (half level) circulation access to be realized.

Because this is also the crossing with the existing shell it is an anchor to fix the relation with the existing shell. It was in this final step that my excavation found the webbing that lies underneath.

primary hill level departure			
secondary terrace in between			
tertiary hill earth entry			
	pivot I	pivot II	pivot III



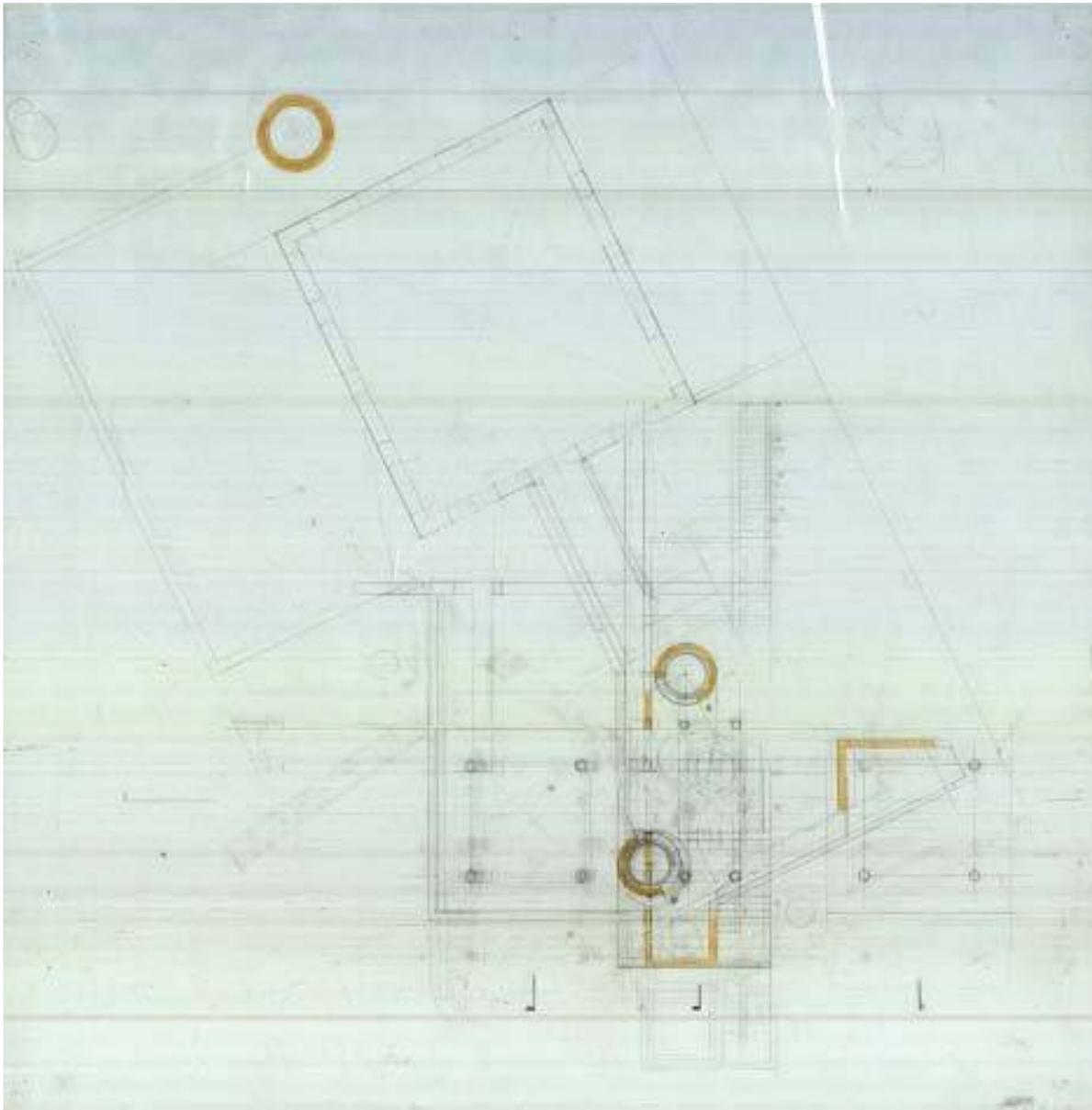
large scale constraints
pivot relations | sketch

Hypotactics | tolerances and limits

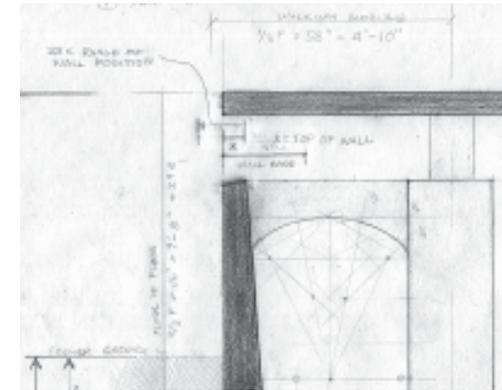
Now I sought criteria for making the footprint to begin construction. I had to establish the placement of the containers in relation to the existing shell. The exploration of constraints in locating the container set in relation to the existing shell were based on:

1. City grid limits between the upper (C&O Railroad) and lower (East Market Street) parallels forming the perimeter of the site.
2. Cardinal direction of the seasonal rising and setting of the sun: the length of the container set is limited to a rotation of 15 degrees off the equinox.
3. Proportions of existing shell:
 - A. copied and rotated to set baselines for the space between the shell and the works.
 - B. used to the size the flatplate containers (at one quarter).
4. Stair sets served as a key parameter because their limits tie into both horizontal and vertical relations; the margins at the range of their termination and/or bending points. gave any needed plasticity. They found their orientation quickly and naturally and remained stable within their parameters throughout the project:
 - A. The aerial stair set as a fixed portion in the building length.
 - B. The earthworks stair sets:
 1. The folding stair is constrained by the brick core.
 2. The straight stair by the space between the buildings.

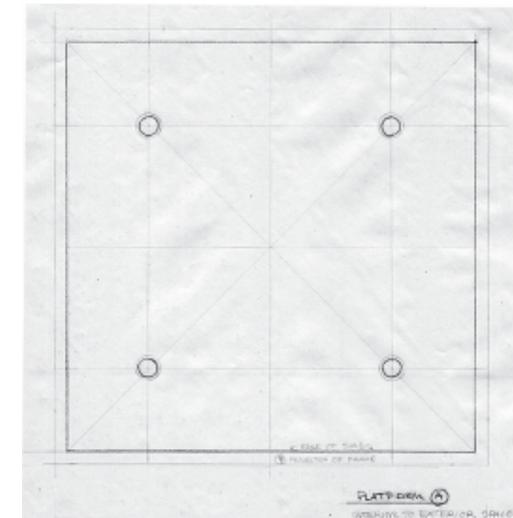
I tested these parameters sliding the container set to and away from the shell; first along the grid, then along its cardinal direction. Combined with the proportions and the stair sets this began to tie down the space relationship between the two edifices. Then I moved the pivot location at the core crossing as a final tie in of all the limits. The results of this exploration were a set of template overlays of three A plans. This sequencing lead me to uncover my second new tool, a hypo-tactical device.



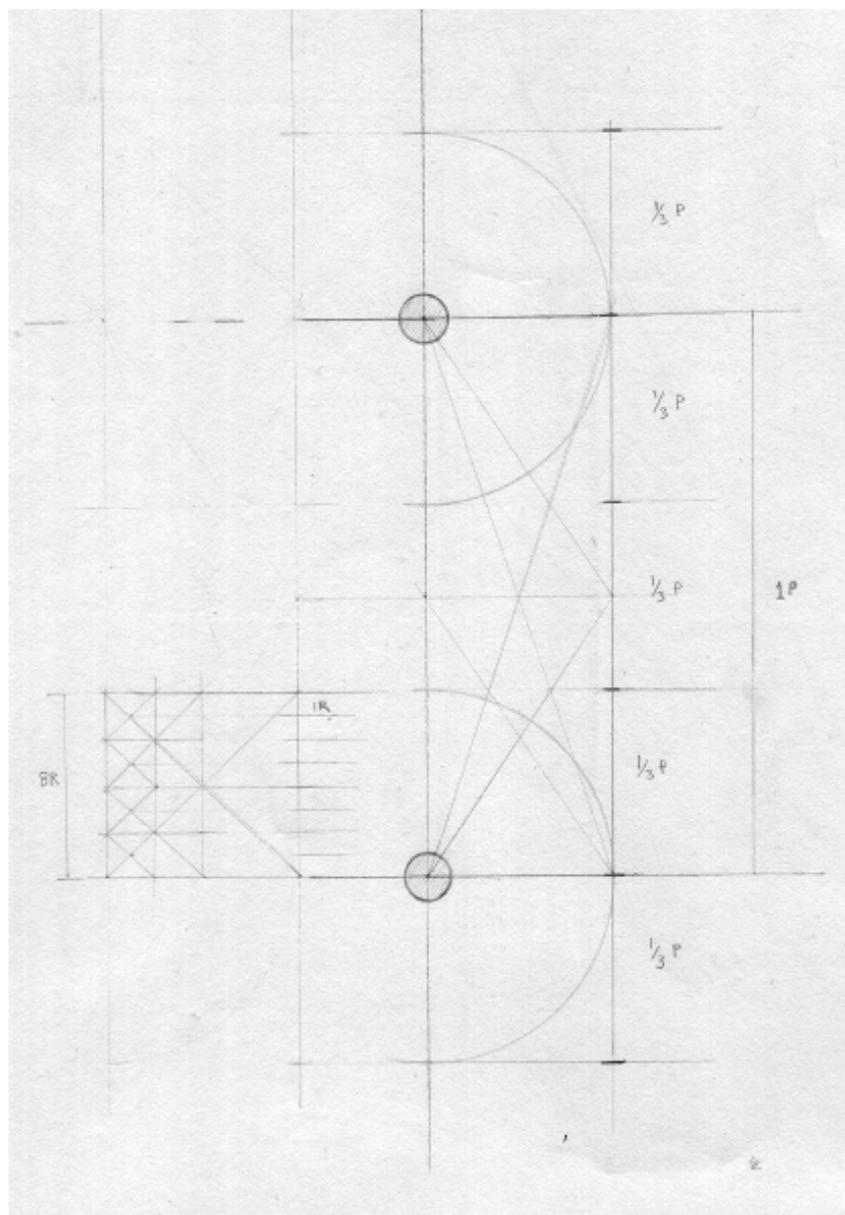
hypotactical template
near ground | *web realm*



groundwork object relation to webbing
middle ground | *baseline*



basis for unitary proportion system
middle ground | *syntactic*



module diagram
middle ground | proportion

Syntactics || specificity and plasticity

In the course of working in the realm of the hypotactical I became attentive to a syntactic phenomena. The laying out of the hypotactical web set in motion baseline and proportional relations that brought the design to a taut pull between specificity and plasticity.

Plasticity resides with the structural module of the platform column span. It's sizing and location have a plastic relationship with the span of the platform it supports. A unitary proportion of $1P$ is established based on the platform's interior column span. The structurally efficient 30% cantilever of flatplates sets a spatial module for the width of a pathway at $1/3$ of the span (the 3% margin beyond the platform edge is occupied by the attached enclosure framework).

Specificity originates in the material module and spatial scale of human size. The horizontal span unit also emerges in the vertical proportion. In the vertical it can be tied in to the modules of the step riser and the brick of the core. A half level change of one third proportion [$1/3P$] is a set of 8 steps, and two thirds [$2/3P$] a one level change, makes 16 steps. With this chain of links the horizontal column span is placed in relation with the material module of the core bricks; 29 bricks for a $2/3P$ rise.

With these relations between the spatial, structural, and material module set in motion I was in a position to develop the specificity of each structural element according to its actual built conditions while understanding how it would tie in to the larger scheme. For example, in the range of closure between separate structural elements. e.g. the width of the top of the retaining wall is derived from its structural form and sized according to its built conditions in the earth. This is then related to a baseline in relation to the superimposed platform element.

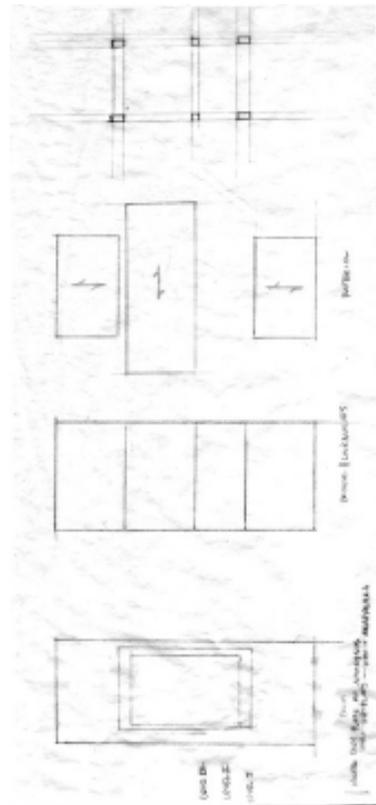
Each element is tied into the building through large scale constraints of position and small scale constraints of module. This unitary system guides the design limits for each structural element to be located, formed and sized. It is when the structural and material reality of a spatial module are united through tolerances and limits to the pattern constraints that the specificity and plasticity that arise from syntactic refinement are realized. This unity is the background against which construction takes place.

Earthworks | excavation to construction

The identification of a template, founded in the tactical webbing tools, established a legitimate foundational footprint. I was then able to pace out the imaginary remains from my existing workshop shell. This groundwork terraced the terrain, located the column alignment, and created subterranean space. The counterfort retaining wall structure formed pathway extensions to the existing shell. Both the lower and upper pathway are located using the baseline of the west platform edge.

The counterforts are constrained in relation to the other building elements. The upper counterfort serves as the superstructure column base and as part of the earth retaining structure. The lower level serves two structural purposes that inform its size and form, it retains earth and supports the core. The vertical gap alignment between the superimposed plate structures and the top of the retaining wall identifies a baseline that's specific relational location is found through the structural sizing and formation of the counterfort retaining wall structure.

counterfort retaining walls
concrete | *core and column foundation*



core structural scheme | *frame and plates*

Core | complex

After building the ground works and locating the column alignments for the platforms, the core elements are constructed on the lower groundwork base. Its brick walls are tied into the retaining wall base and its concrete frame is tied in with the wall counterfort structure.

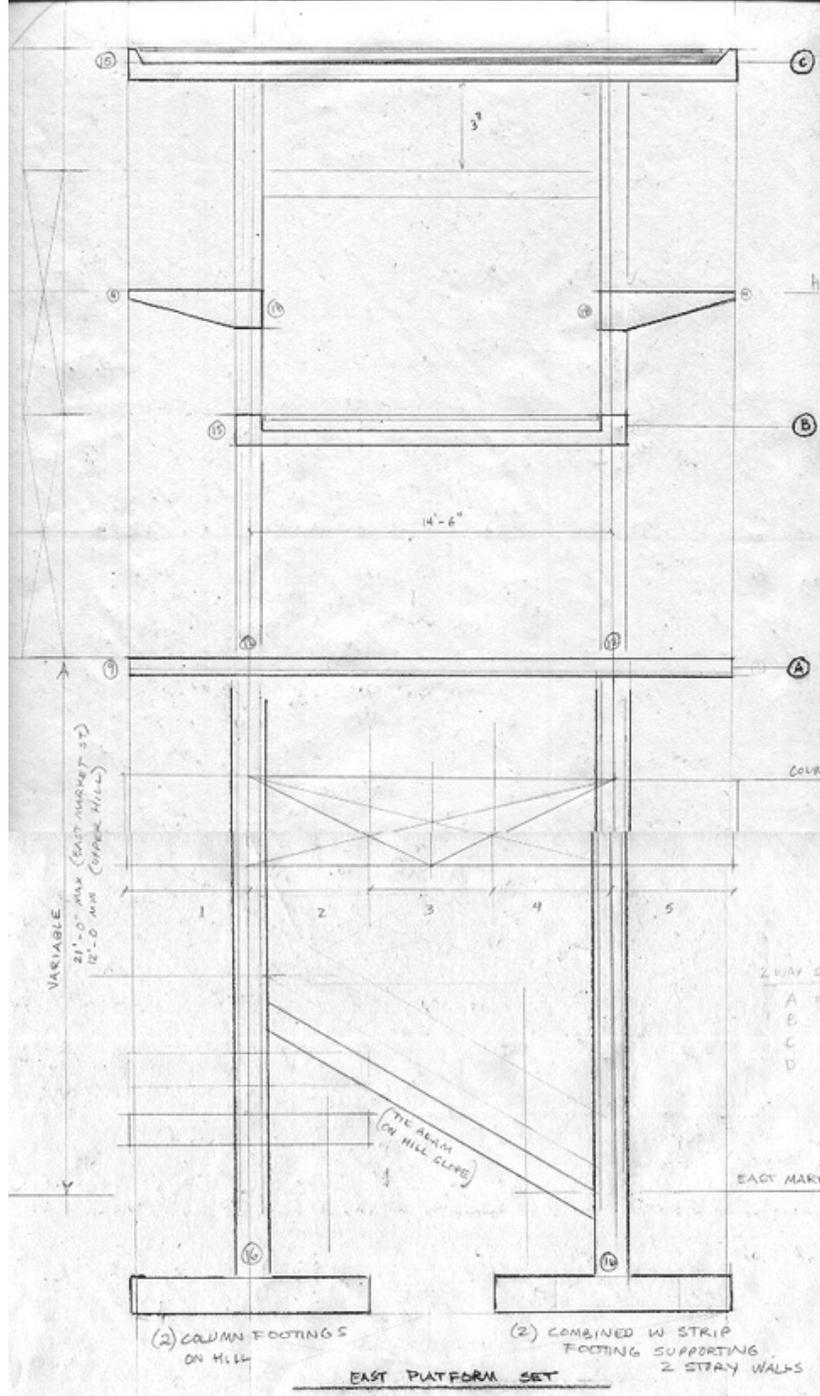
The core's frame has cantilevered concrete floor plates extending to the east and west side forming a gap between the grounded core and the superimposed platforms the extent of the pathway module. The brick wall enclosure is braced with concrete floor plates at each level.

There are two kinds of brick openings; a simple steel lintel or a pre-cast concrete lintel and tie. They are glazed in the same way, using a steel U with flange making a support edge slot for the glazing at the inside bottom of the opening, the glazing held up with side steel clips.

The independent cylindrical shaft is a load bearing brick wall integrated with an internal steel cylindrical structural ribbing that carries an elevator.

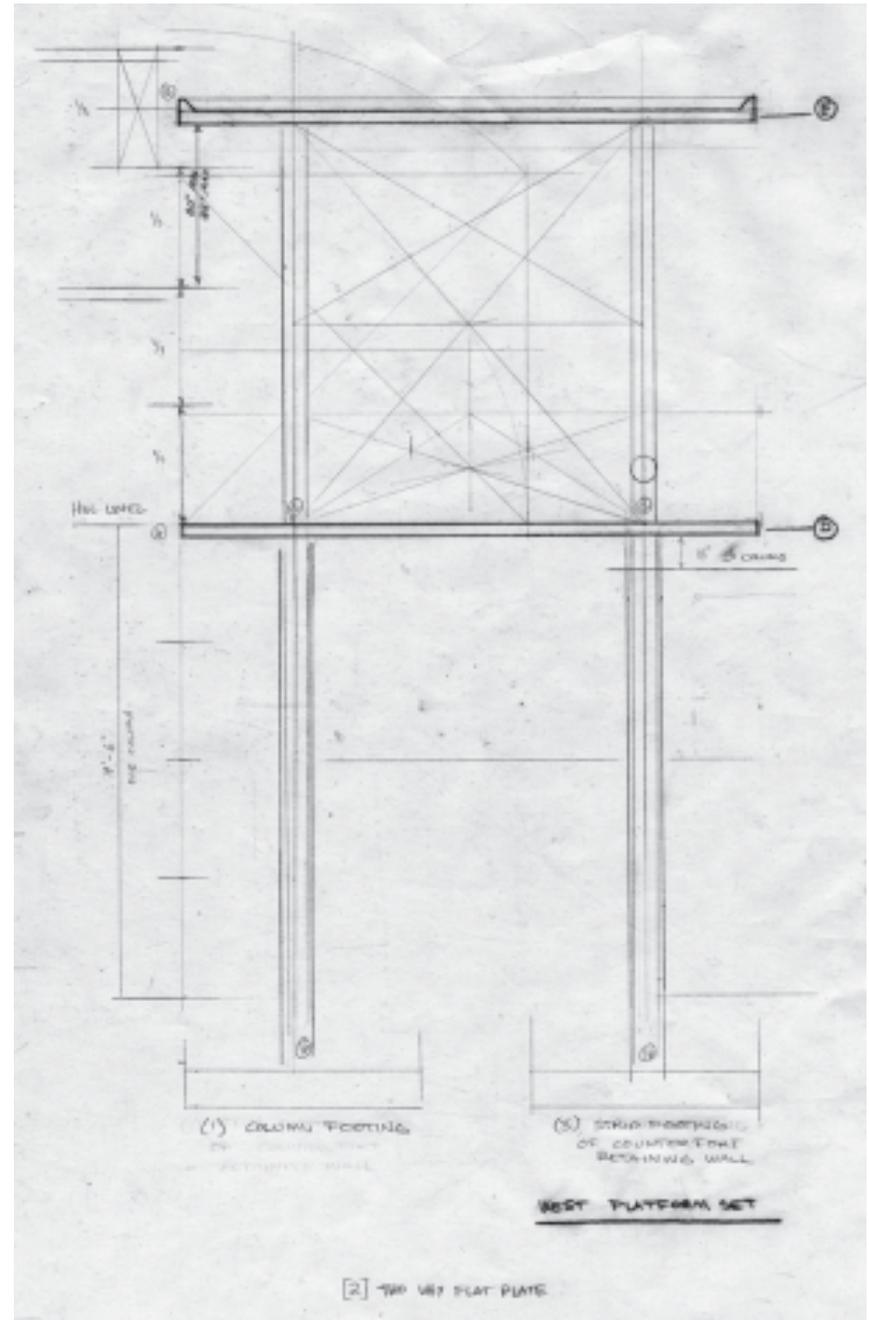
Core wrap wall and shaft

brick with steel armature | *concrete floor plates and lintels*

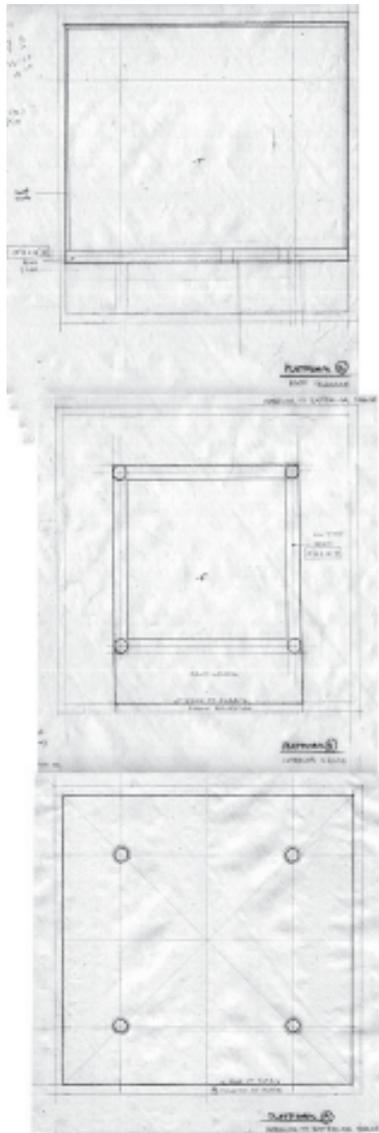


east platforms | two way solid slabs

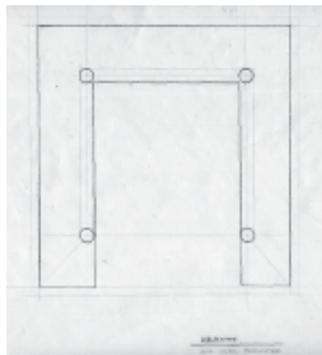
$\frac{1}{2}$ SPAN $\frac{1}{2}$ - $\frac{1}{2}$ = WALKWAY WIDTH
 $\frac{0}{3}$ = SQUARE
 $\frac{2}{3}$ = 24 BRICKS = STAIR RISE = 116" = 9'8"
 WALKWAY RISE = $\frac{1}{3}$ = $\frac{1}{2}$ STAIR RISE = 14 $\frac{1}{2}$ BRICKS = 58" = 4'10"
 $\frac{2}{3}$ = 43 $\frac{1}{2}$ BRICKS = 174" = 14'6"
 3/174



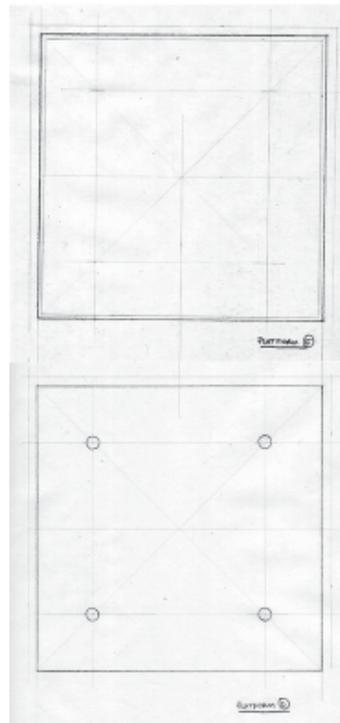
west platforms | two way flat plates



east platforms
two way solid slabs | *cantilevered or beam edge*



hill level walkway | *cantilevered off beam*



west platforms
two way flat plates | *cantilevered*

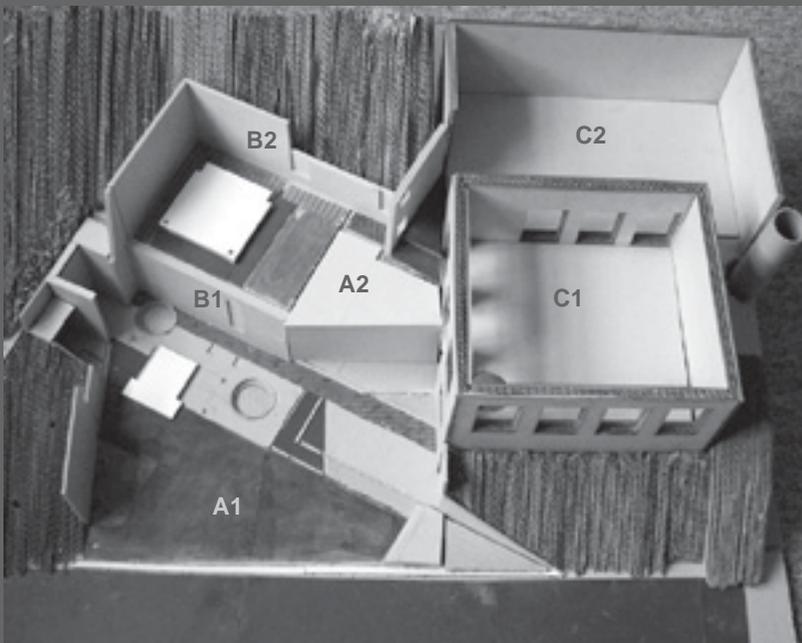
Platforms | horizons

Superimposed over the groundworks on the east and west side of the core, are two aligned concrete platform sets supported by a set of 4 round columns of varying length to the ground.

- 1a) The east platforms are two way solid slabs, each of which is modulated differently at each of three levels; in extents and in terminating edges of beam or cantilever.
- 1b) The columns also carry one level of beams with a cantilever walkway on three sides.
- 2) The west platforms are cantilevered two way flat plates.

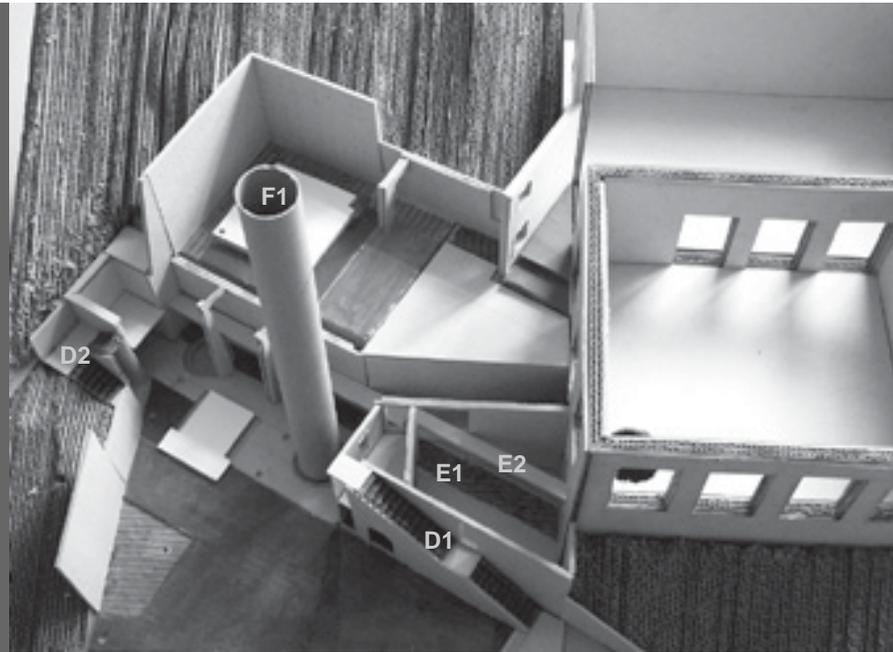
With this third structural element the works on the southside are substantially complete.

Footprint | terraced counterfort retaining walls



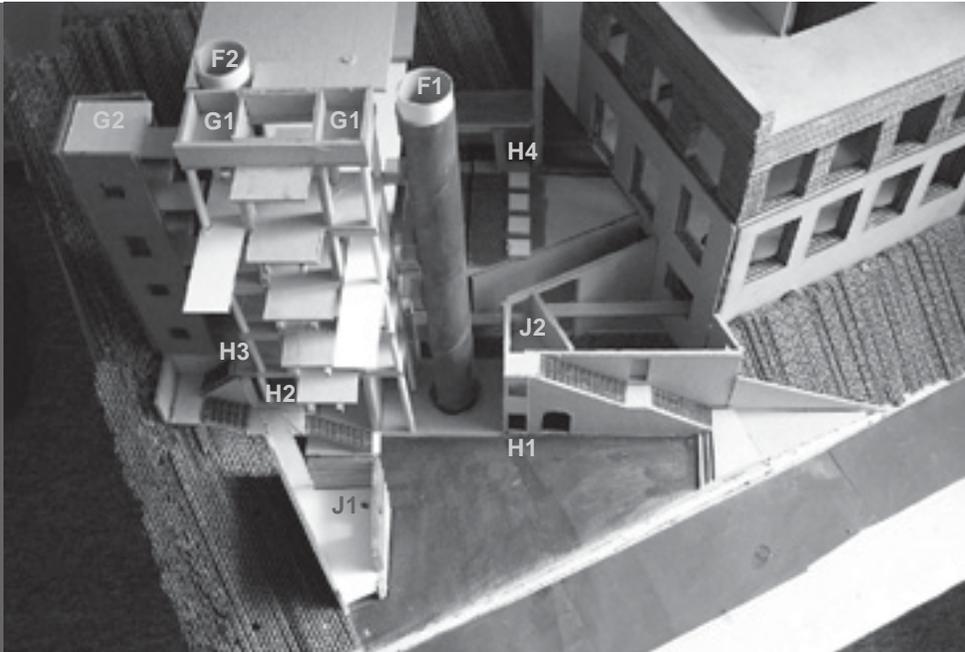
- A1 street court
- A2 terrace court
- B1 street retaining wall
- B2 hill retaining wall
- C1 existing shell
- C2 existing coalyard

Earthmolding | cavern and stair pathways up



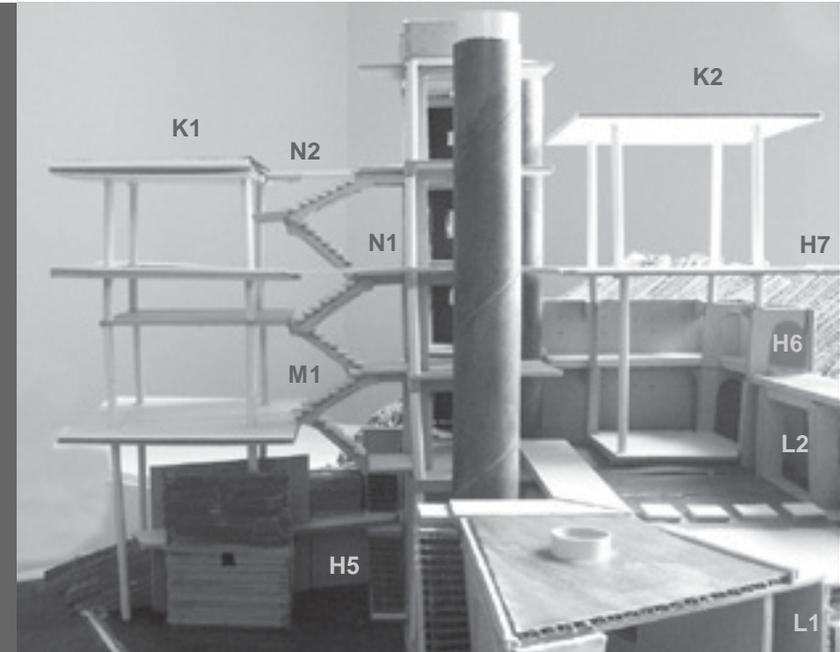
- D1 straight stair between courts
- D2 folding stair into core
- E1 cavern gallery
- E2 cavern bridge between core and shell
- F1 core shaft

Core Pivot | circulation and system distribution



- F1 core shaft
- F2 core shaft
- G1 core frame
- G2 core wall wrap
- H1 street court entry
- H2 upper cavern entry
- H3 core entry
- H4 terrace court entry
- J1 reading room
- J2 reading room

Platform Alignment | aerial galleries



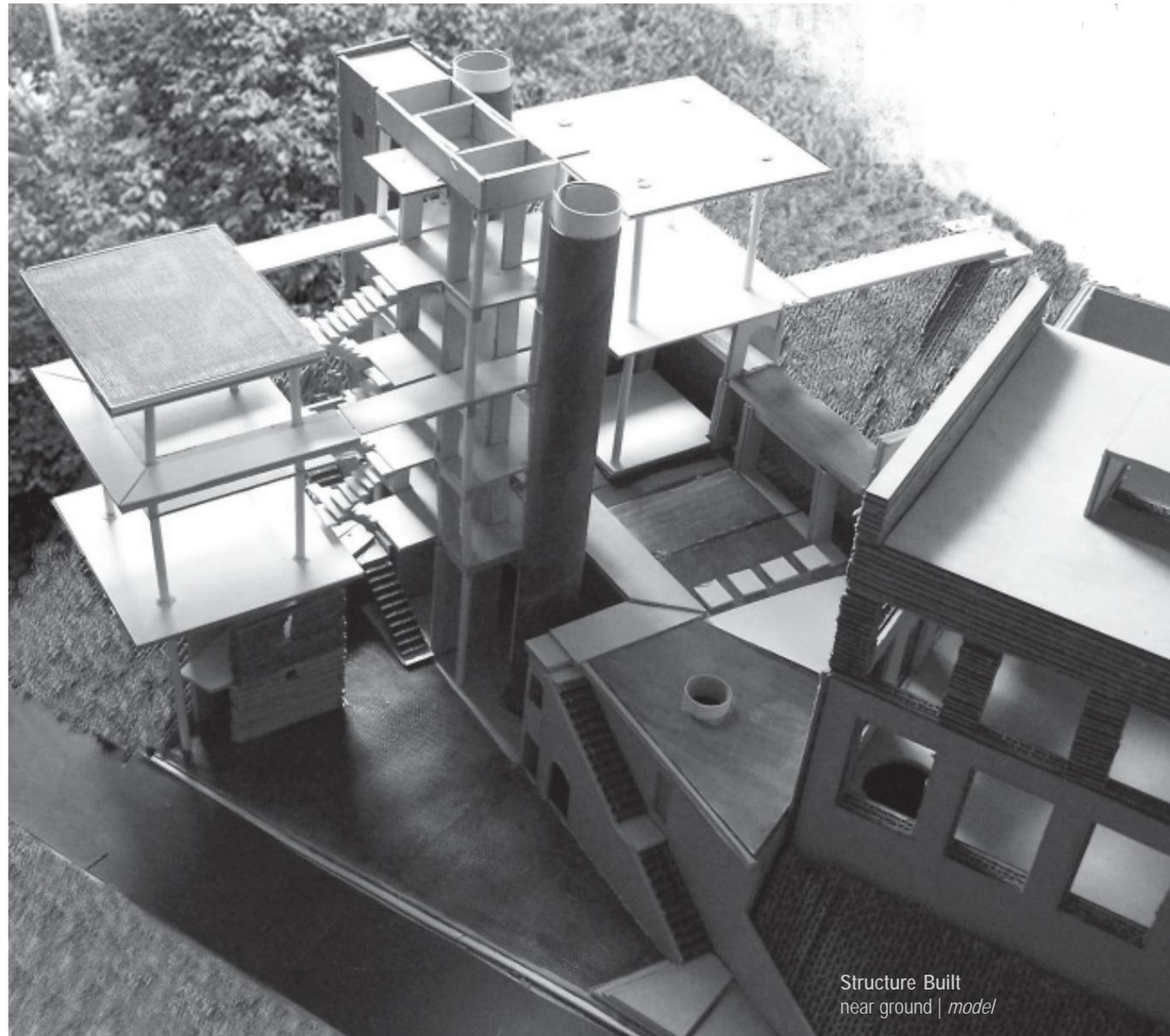
- H5 street court entry
- H6 upper terrace court entry
- H7 platform path entry
- K1 east platform set
- K2 west platform set
- L1 connection with existing shell
- L2 connection with existing shell
- M1 aerial stair
- N1 lower bridge
- N2 upper bridge

Tactical Quadrate | agility

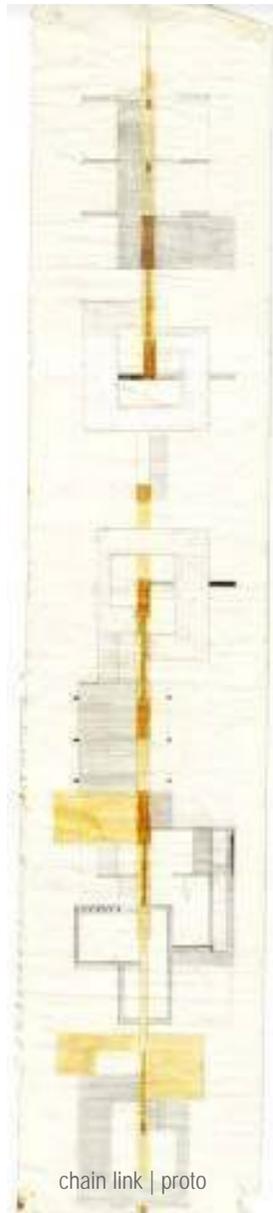
My excavation and construction uncovered a quadrate of tactical tools that work in concert to draw space out from density. This slowly emerged from the vivid focal points and fragments within the originating proto realm of the imaginary remains, into the containers and patterns of para tactics (alongside), the tolerances and limits of hypo-tactics (underneath) and finally through platicity and specificity to syntactics (together). The practice of these four tactics served me in four ways:

1. accomodated a fracture between the object and its exploration
2. areas of weaknes in ability or knowledge were pulled along by areas of strength.
3. making multiple threads sublimated analysis through the work process itself so it does not become counterproductive as a reflective distancing.
4. make judgements that pertain appropriately to each realm and thus keep my mind agile and flexible when confronted with a problem

This practice quiets the mind, leads into the background and lets work happen. So with my new tactical tools I built this structure to the south of my occupied shell. The enclosure was all that remained.



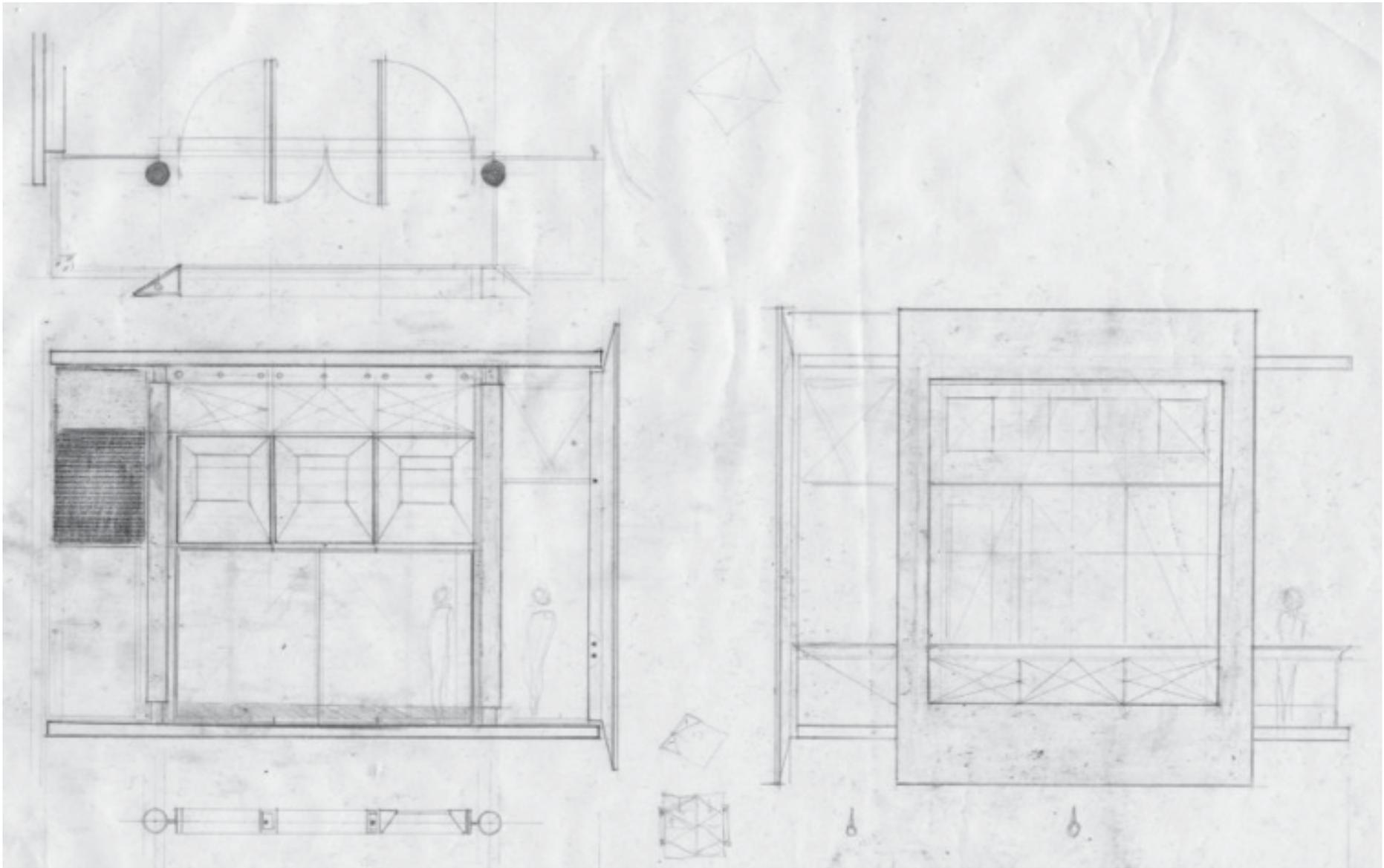
Structure Built
near ground | model



chain link | proto

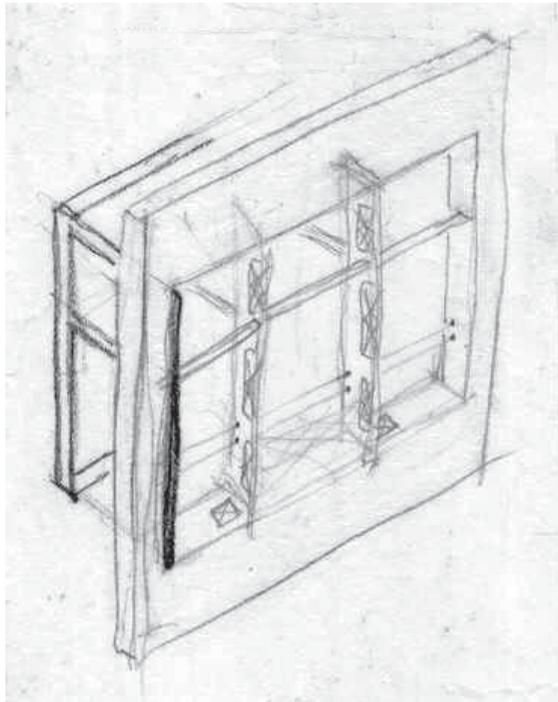


facade frame | *protomodel*

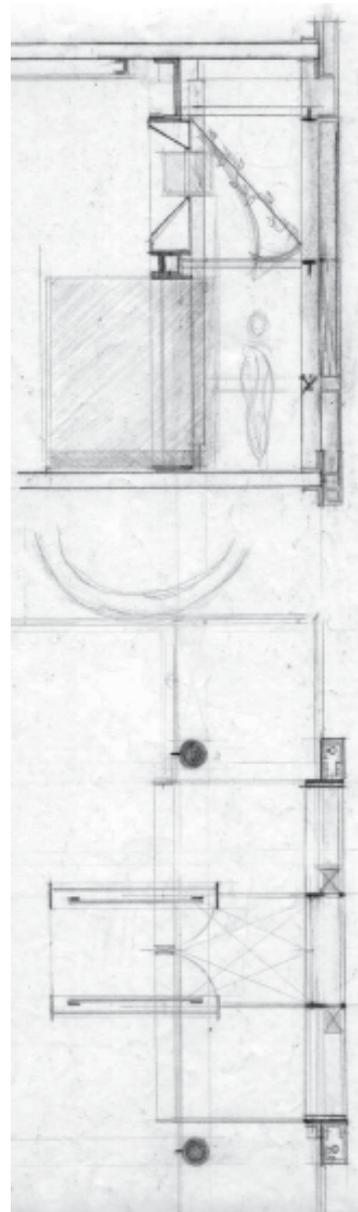


West Platform | interior enclosure (north & south)

West Platform | exterior frame (north & south)



tripartite bay steel frame | axonometric, plan and section



Enclosure | layered assembly

The enclosure takes on two aspects; frames to the interior and exterior landscape, as well as providing visual and bodily passage. Two layers develop, an inner enclosure and an exterior frame. As the platforms are up amongst the tree canopy, there is a webbing for vines to grow.

The enclosure and frame are attached to a three dimensional rectangular rigid steel frame the length of the column span with three bays that span from the inner concrete column to the outer margin of the platforms.

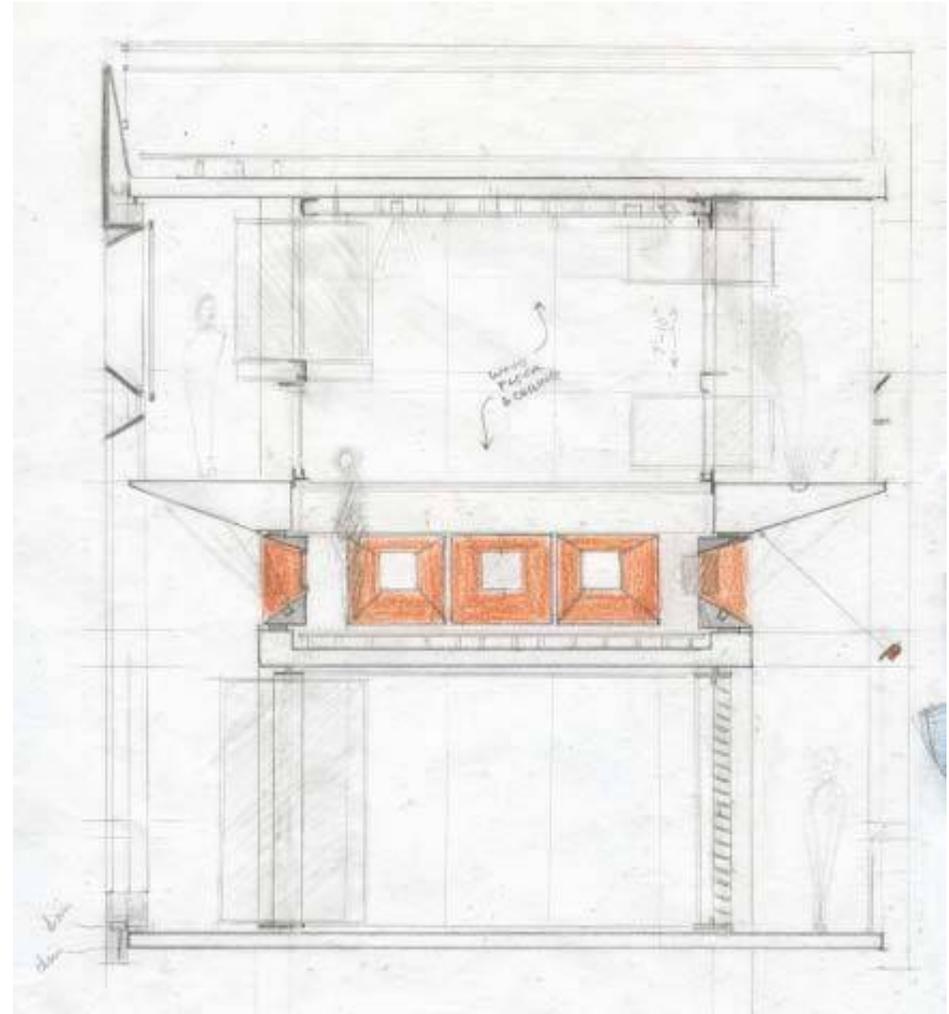
The inner steel frame forms a wall of one foot depth with one horizontal bracing subdivisions. The lower pocket frame holds two framed pivot walls that have an exterior layer of glazing and an interior attachment system for canvas or suspended display surface. The upper pocket frame holds three wood framed openings with pivot rotation glazing to make a ventilating clerestory.

The exterior facade frame is hung on the steel structure that projects beyond the edge of the concrete slab. It's depth has cavities for rain spouts, lighting, and planting vines. It is also braced with secondary framing that supports the trellis structure for the vines.

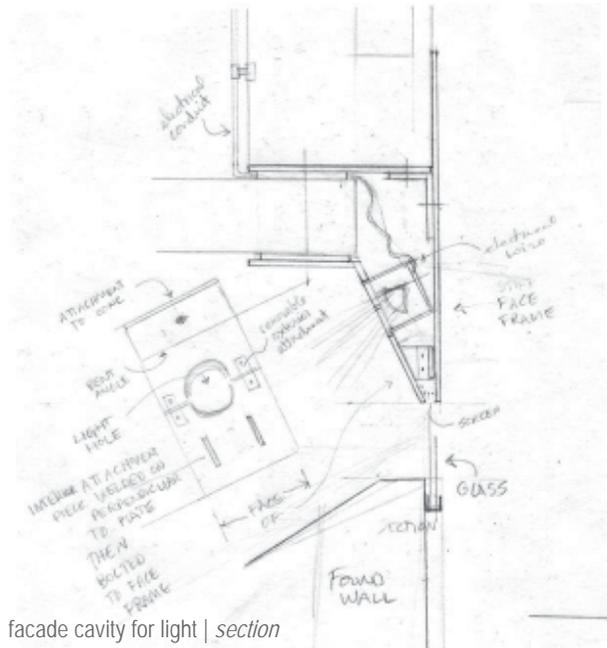
The bay spans are occupied according to their orientation in the cardinal directions. The north and south form a trellis for the perimeter exterior porch space with steel cable threaded through, marking a pattern of quarter and third subdivisions of the bay. The east and west are framed in accord with their respective views.



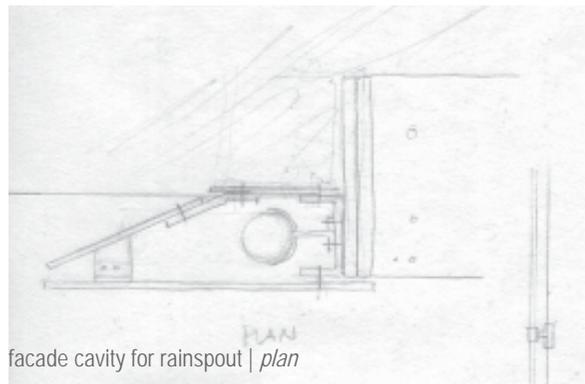
East Platform | enclosure exterior elevation (north & south)



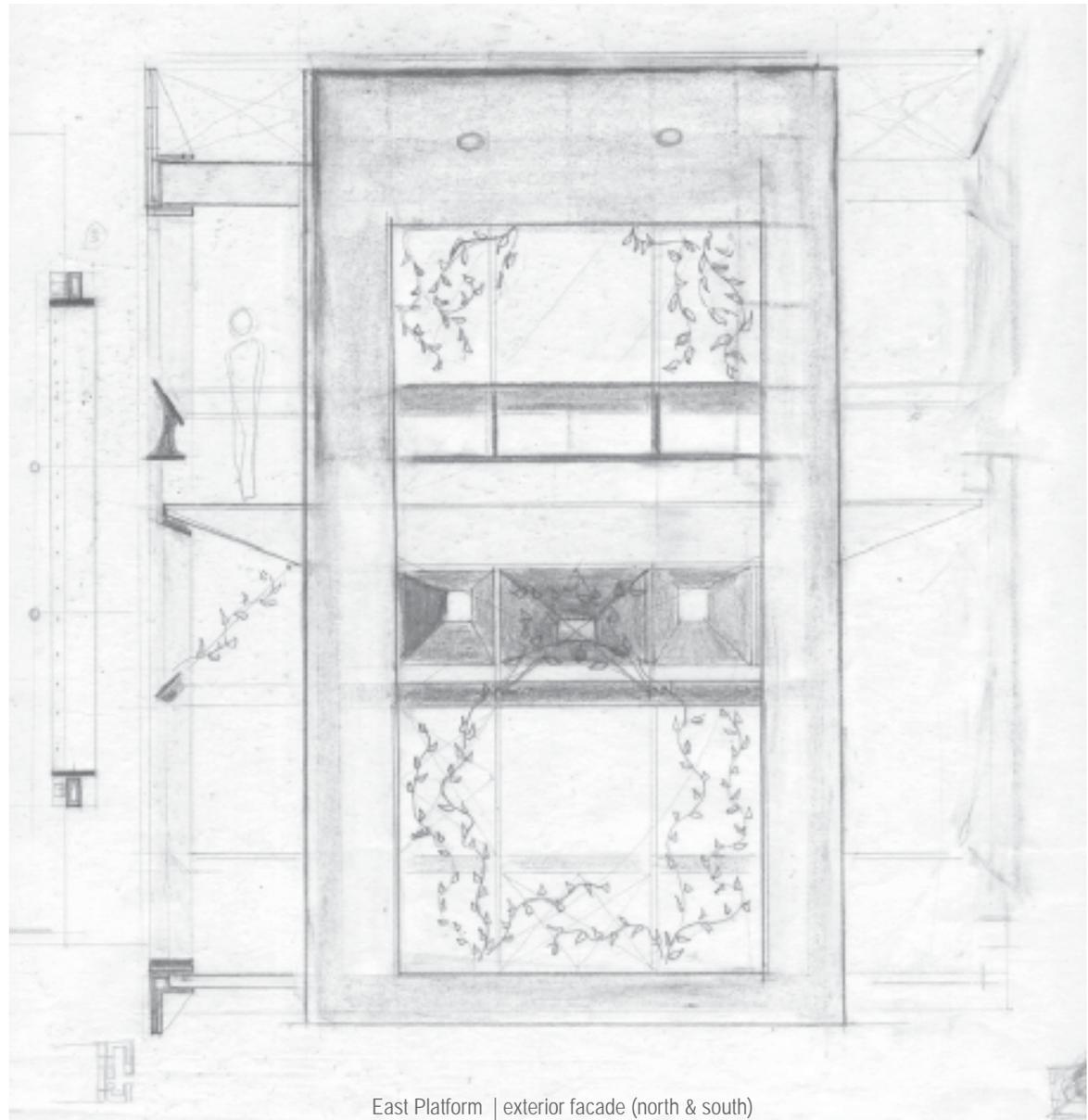
East Platform | section & interior elevation (north & south)



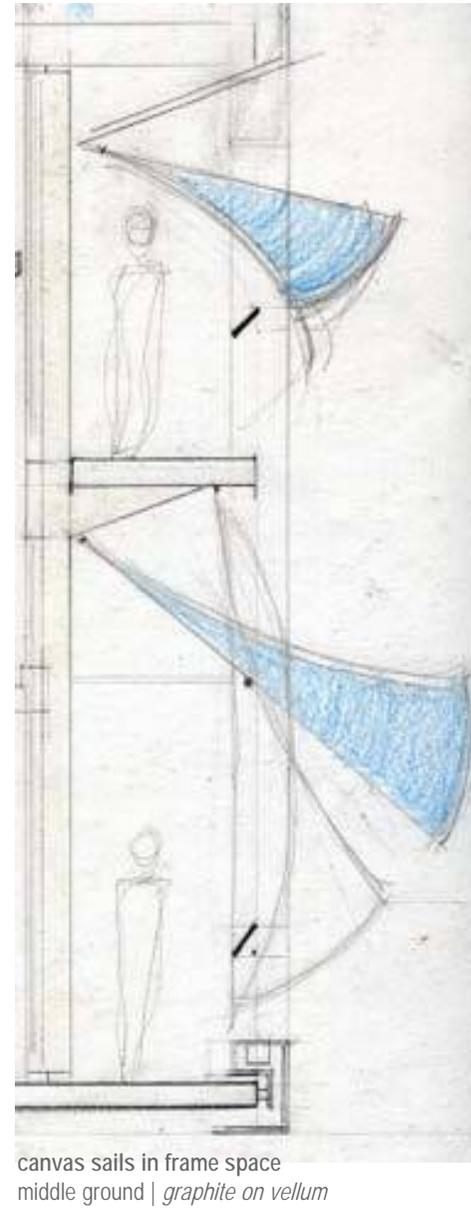
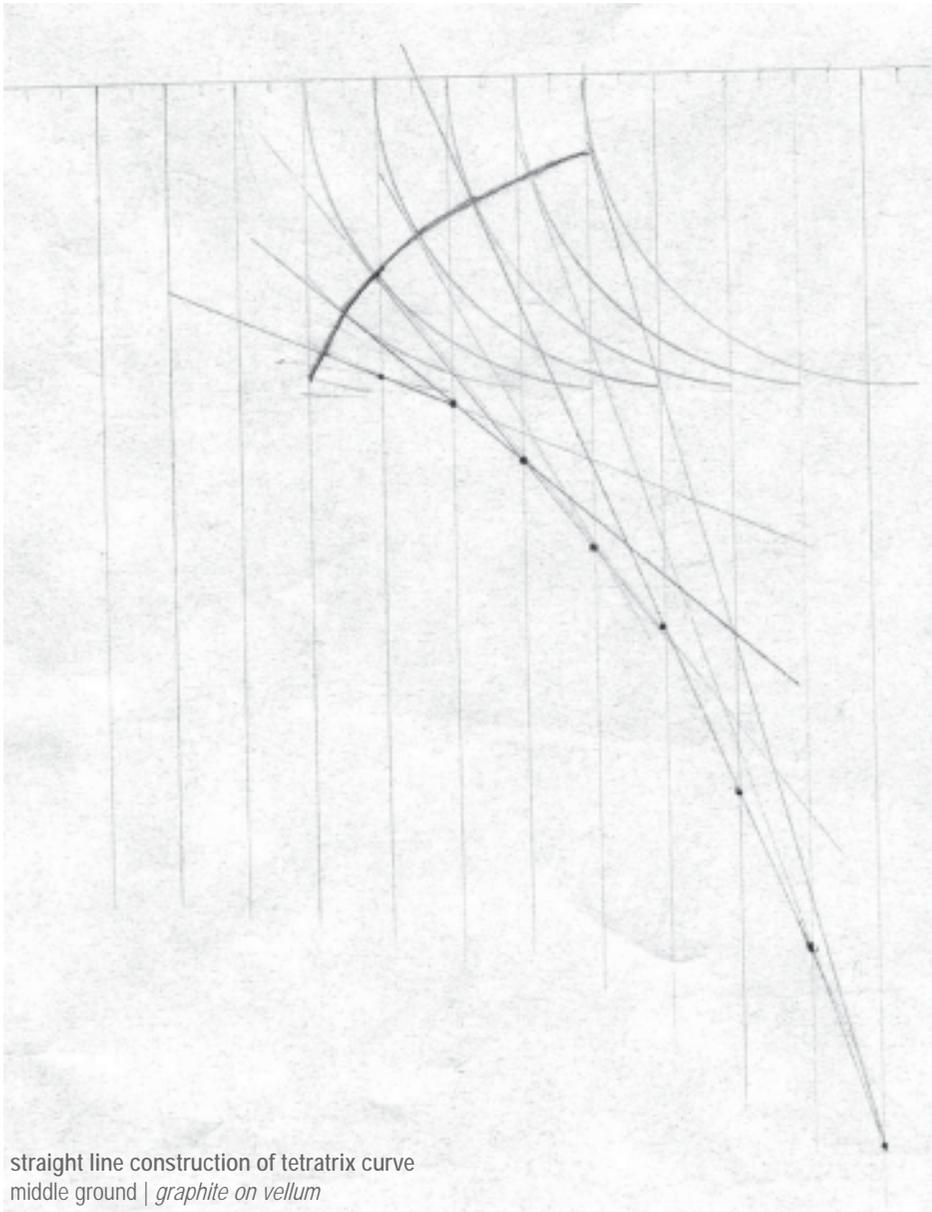
facade cavity for light | section

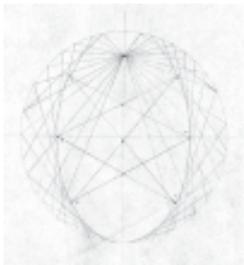


facade cavity for rainspout | plan



East Platform | exterior facade (north & south)

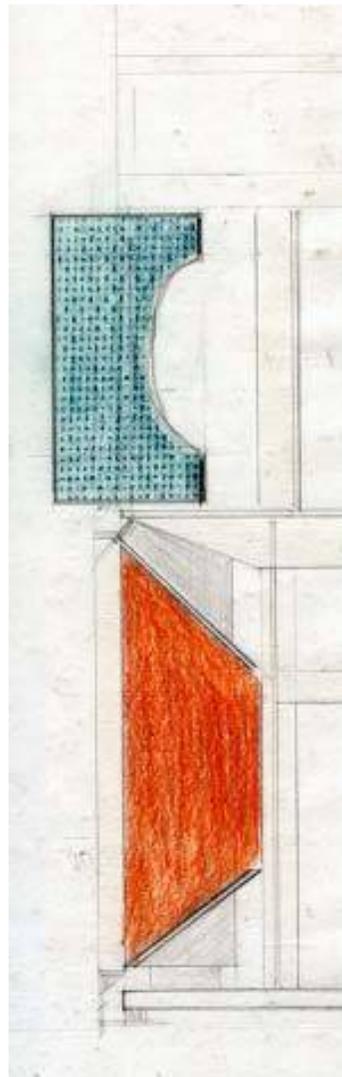




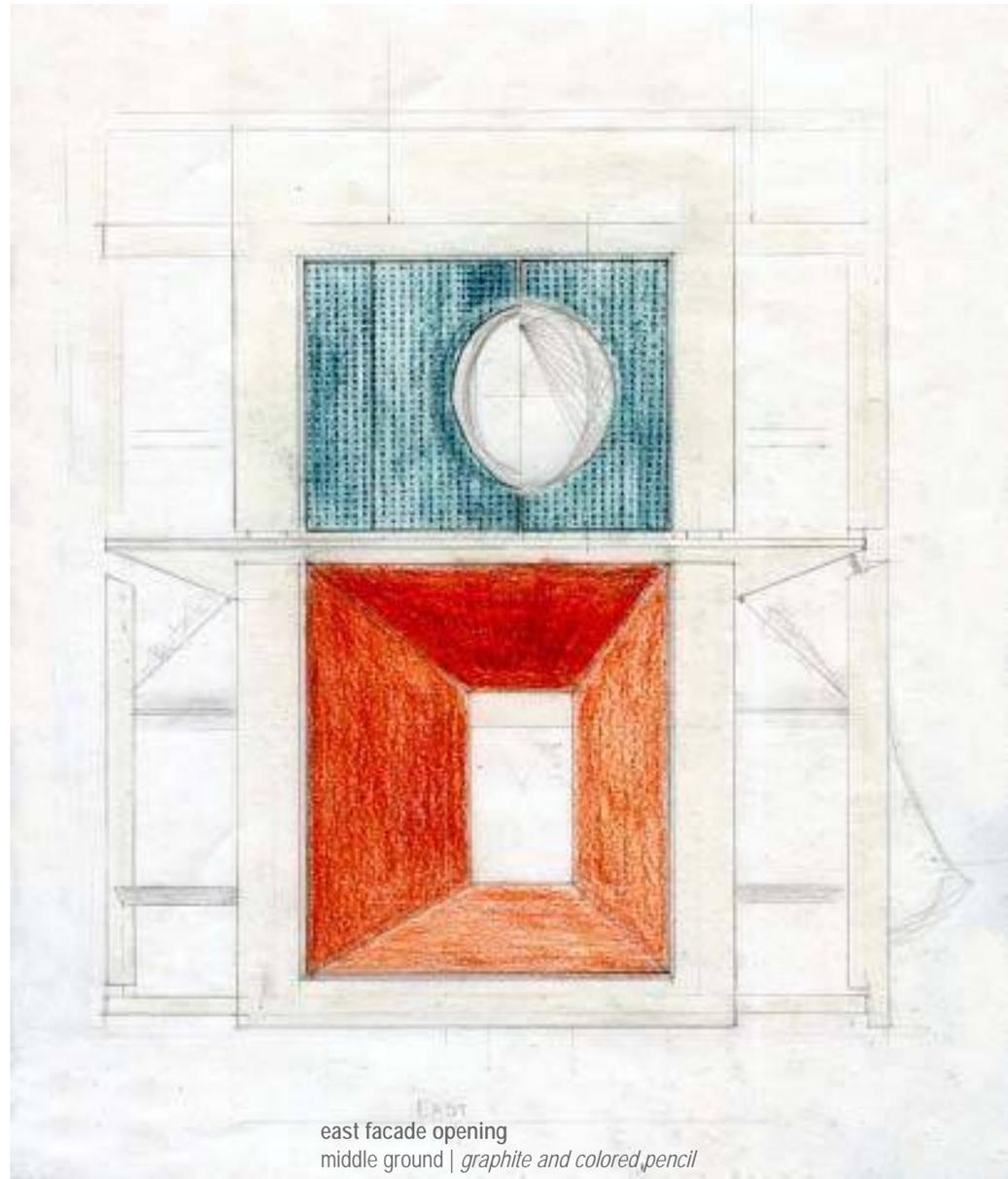
oval | circle and line construction



interior frame view | proto model



wood perspective frame in frame space
middle ground | graphite and colored pencil



east facade opening
middle ground | graphite and colored pencil

Poesis | labyrinthine journey

The frame is assembled and attached. With this my work on the southside of my workshop shell is enclosed. Herein lies my journey.

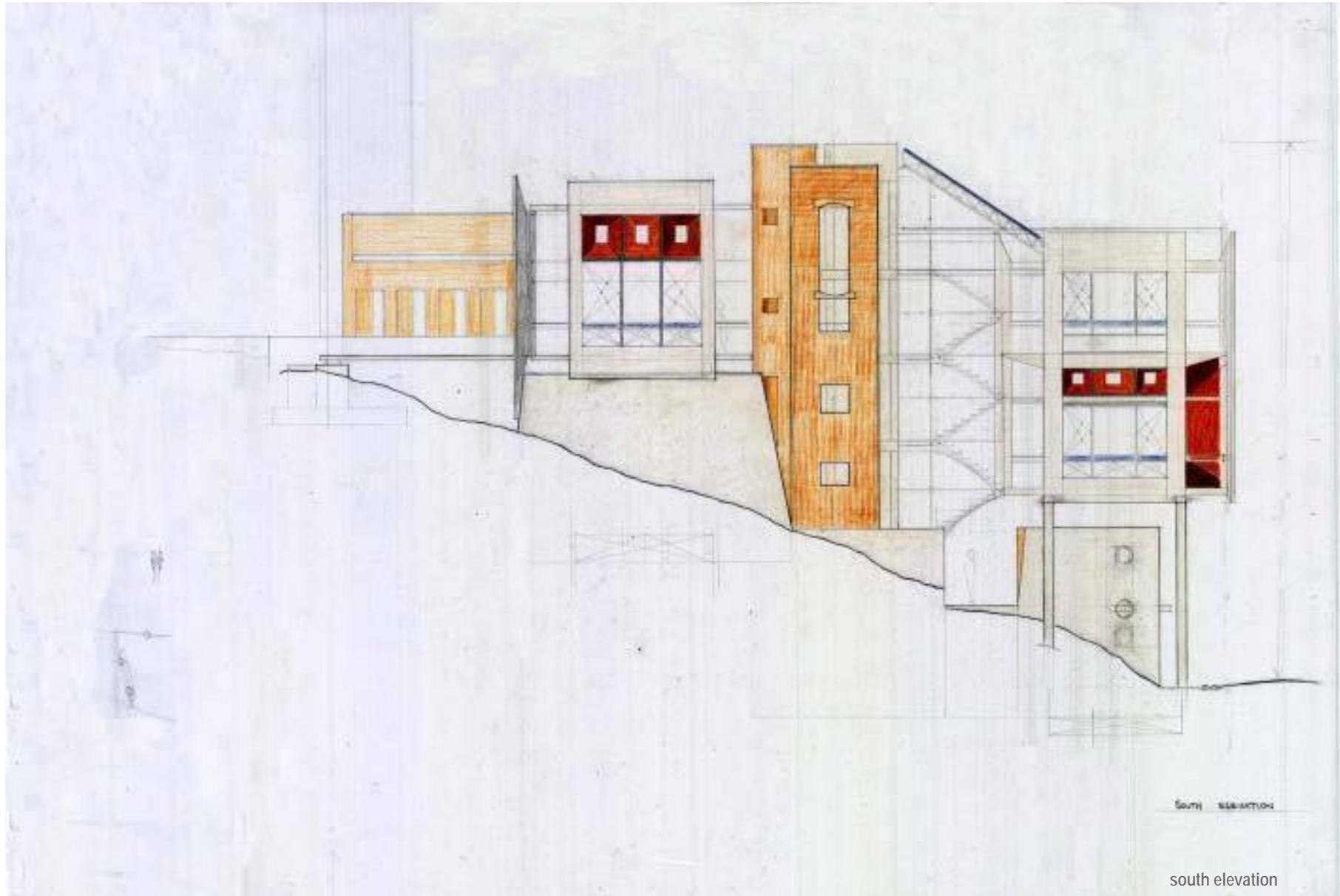
Through each end façade enters the seasonal rising and setting of the sun and a framed view outward. I am situated within my horizon and the terrain of this thesis. Here lies the far ground; and here too lies the near ground. In between are a multiplicity of parallel pathways that are threaded out from the density of the far ground and rethreaded into the lucidity of the near ground.

My journey over intuitive meanderings were not able to build a body alone, they needed by their very nature to wander. Body making required a locus of explicit geometries to be realized. These two different natures are folded together through the multiplicity of the middle ground and its labyrinthine tactics.

I learned in the course of this ground mapping that the dual nature of exploration and constraints that are so necessary to architecture are *both* sustained through the multiplicity **and** the folded parallels of the middle ground pathways. This is what finally lead me to understand how it is, that any point of departure can be taken, and in fact multiple points of departure serve best. I can begin anywhere and with time it will lead me into and out of the labyrinth.

view to interior through east facade
near ground | *model photo*



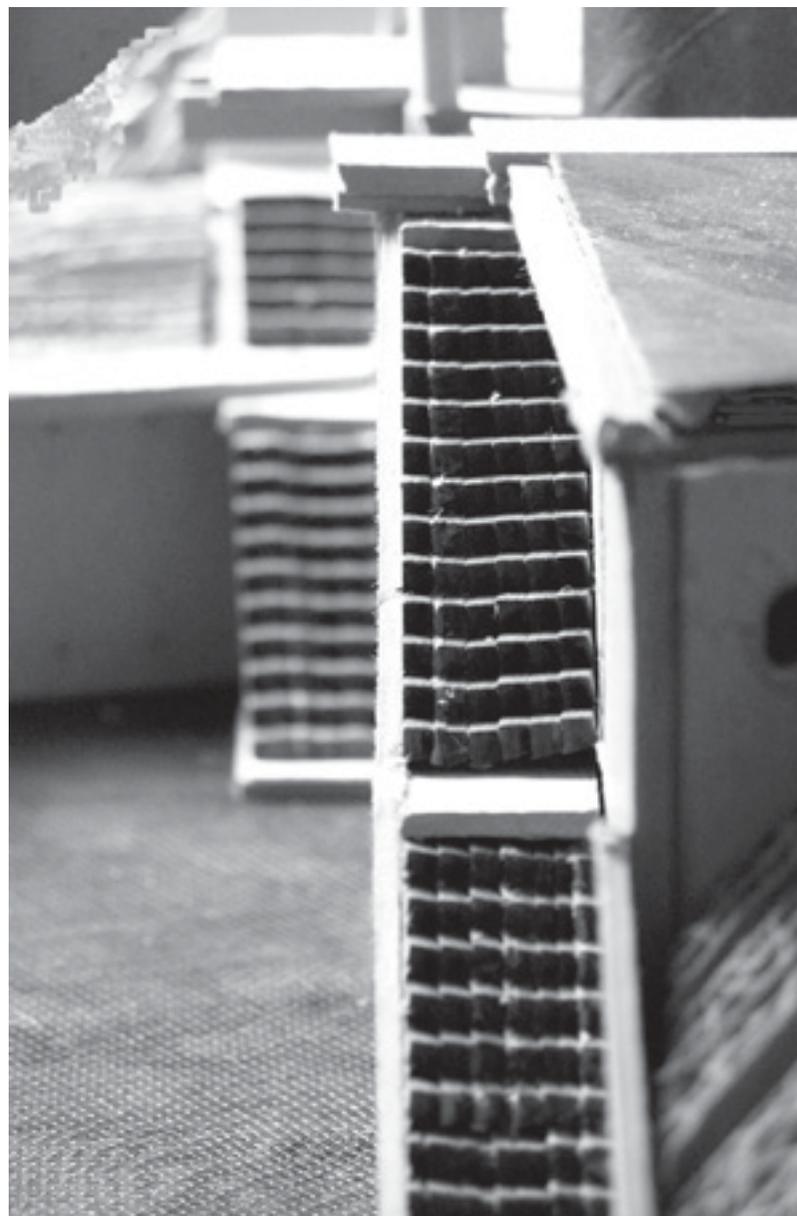
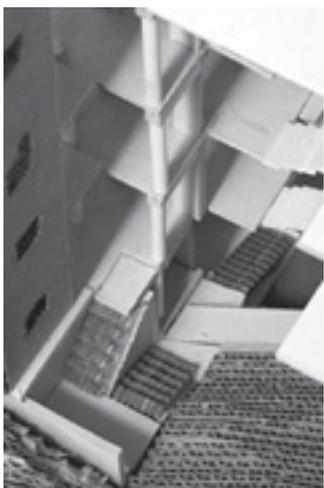


South elevation

south elevation



labyrinthine time and space
near ground | *model photos*



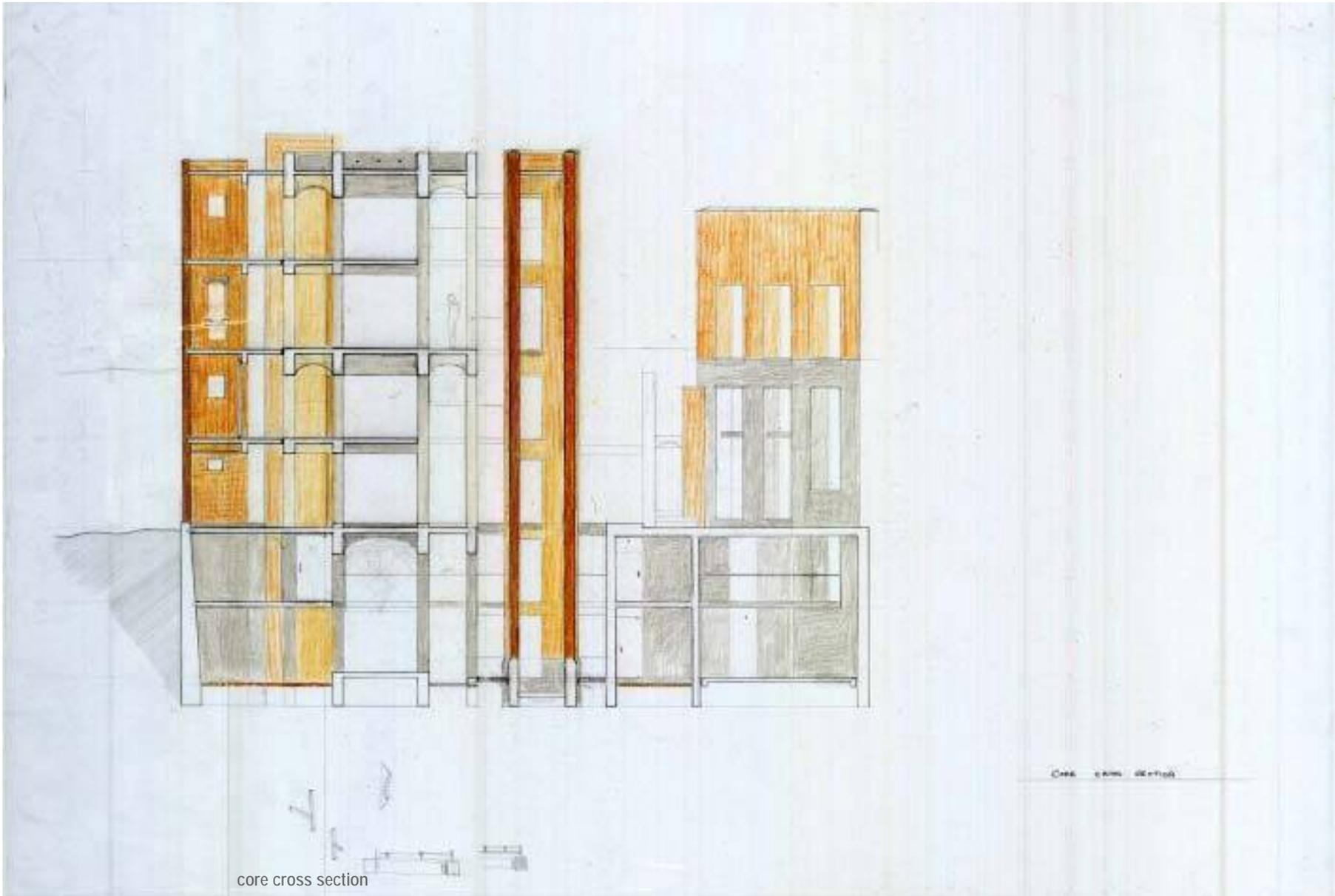
coupled pathways
near ground | *model photos*



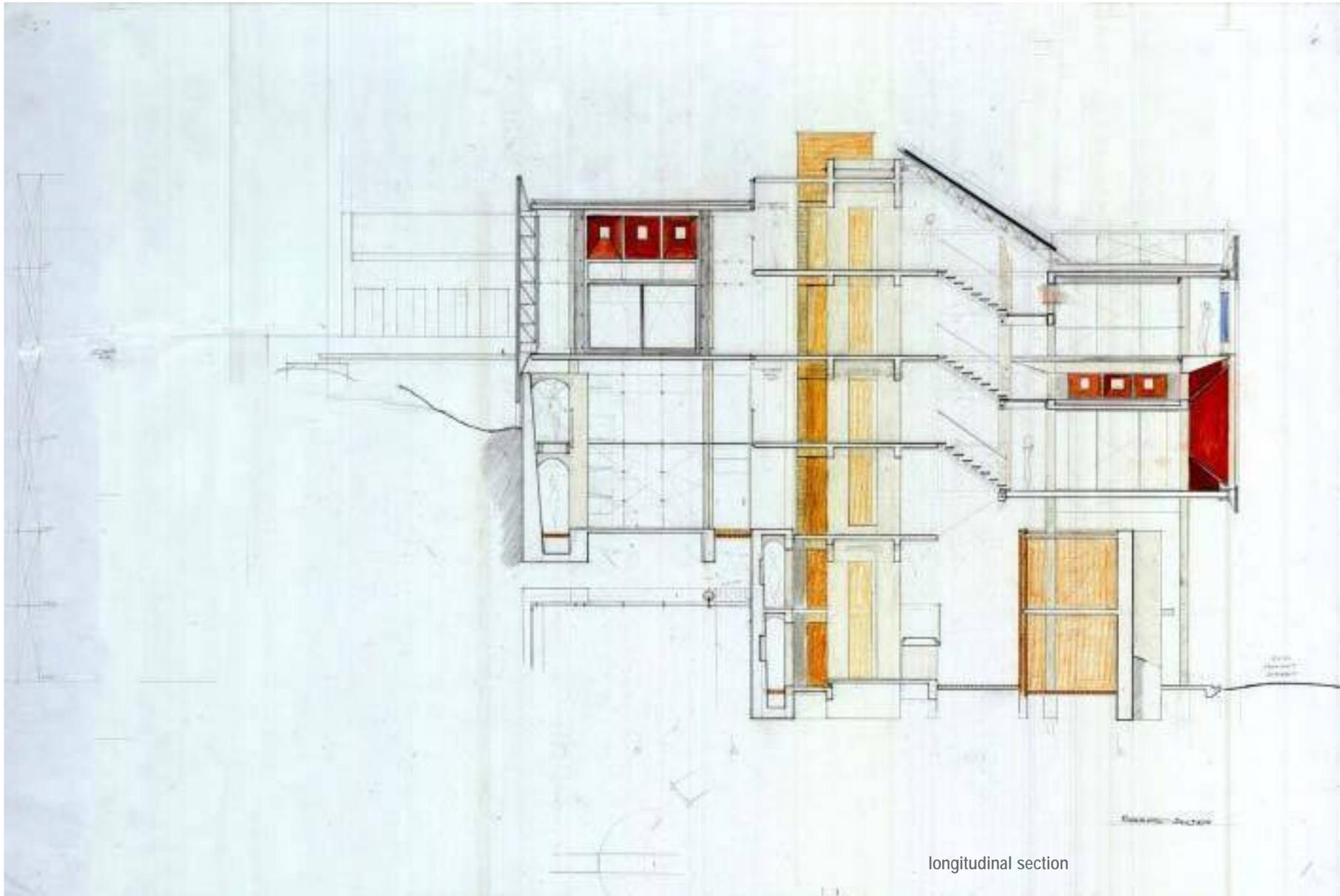
east elevation | near ground

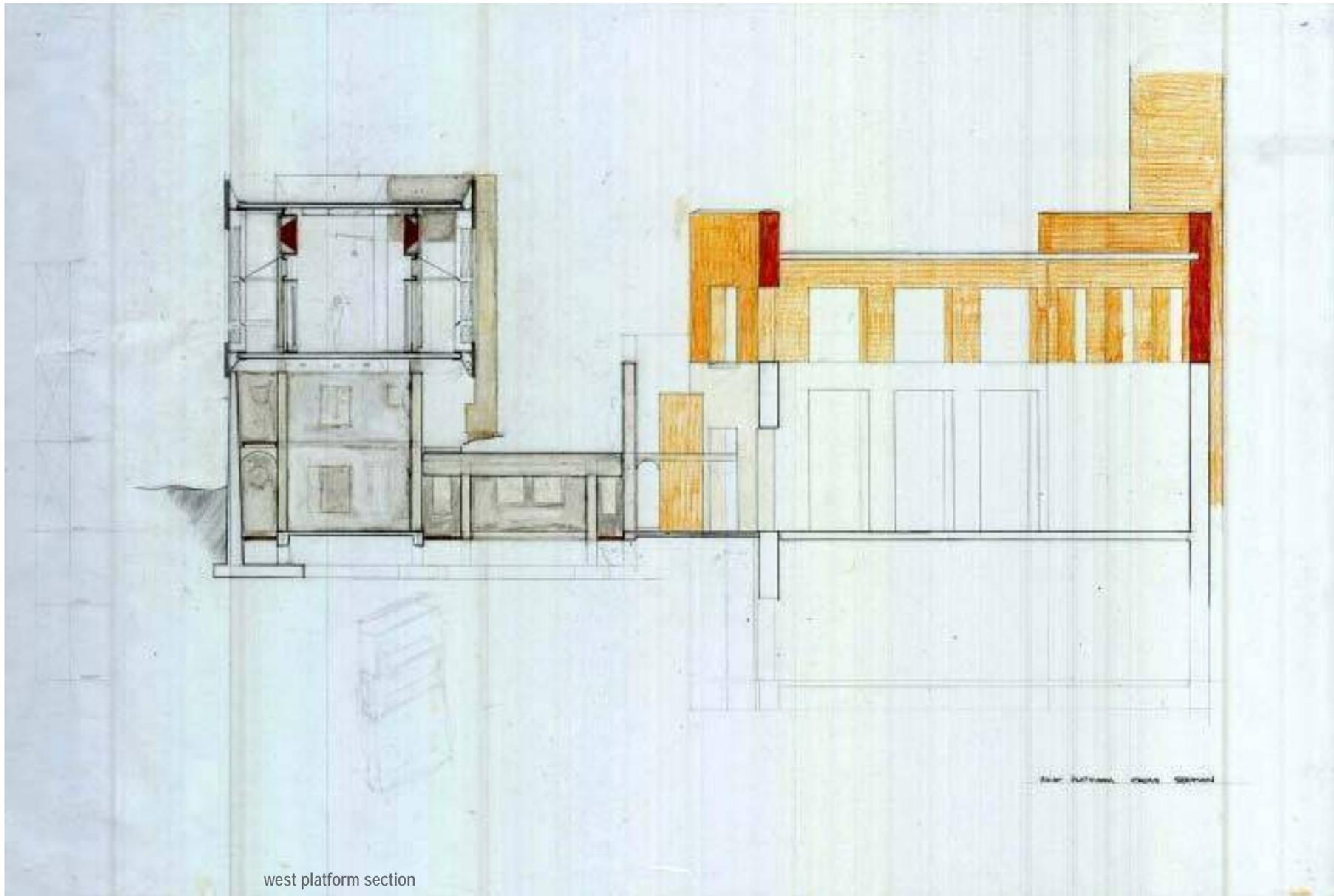


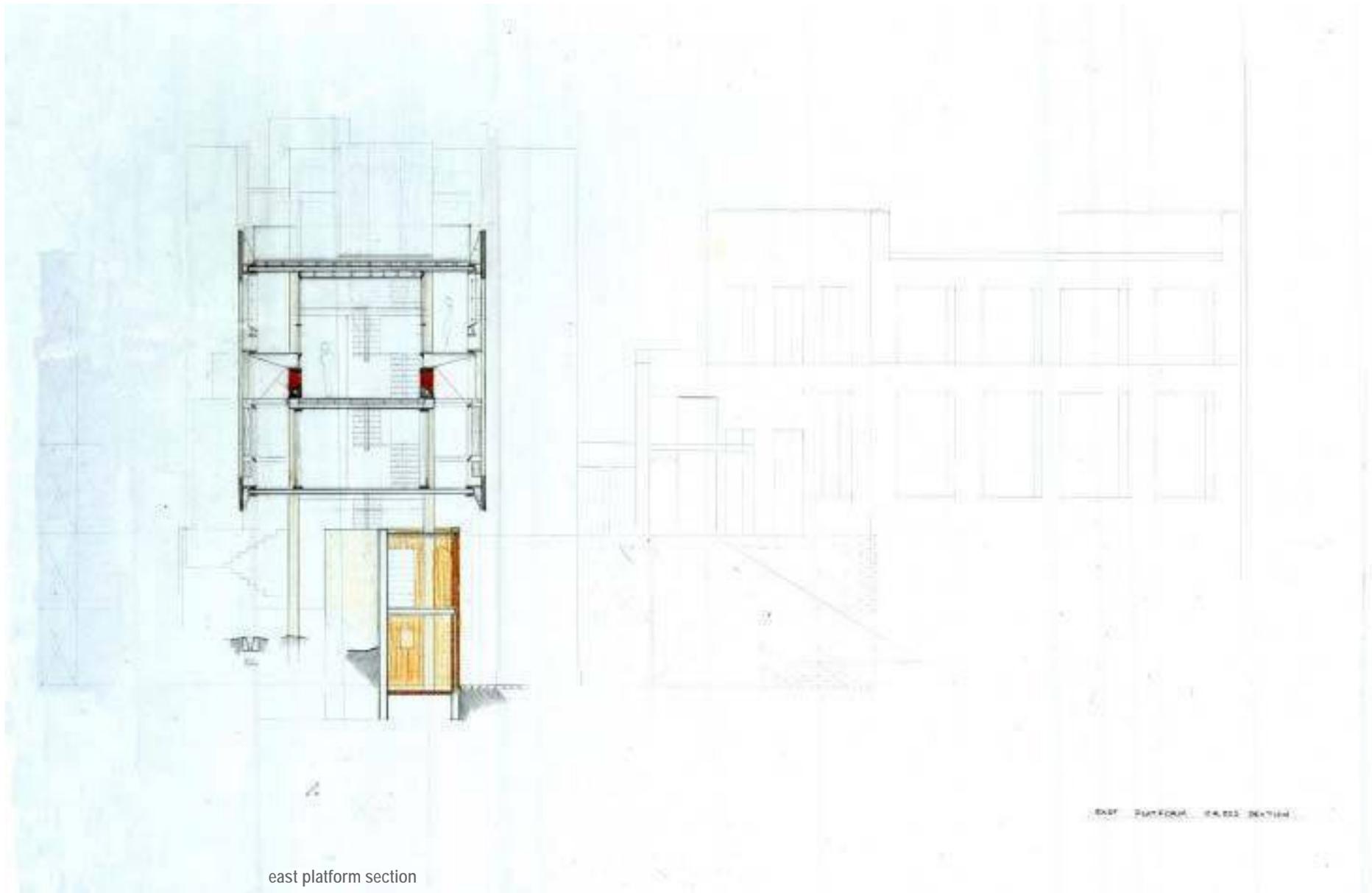
west elevation | near ground



core cross section







east platform section

TERTIARY PLAN SET

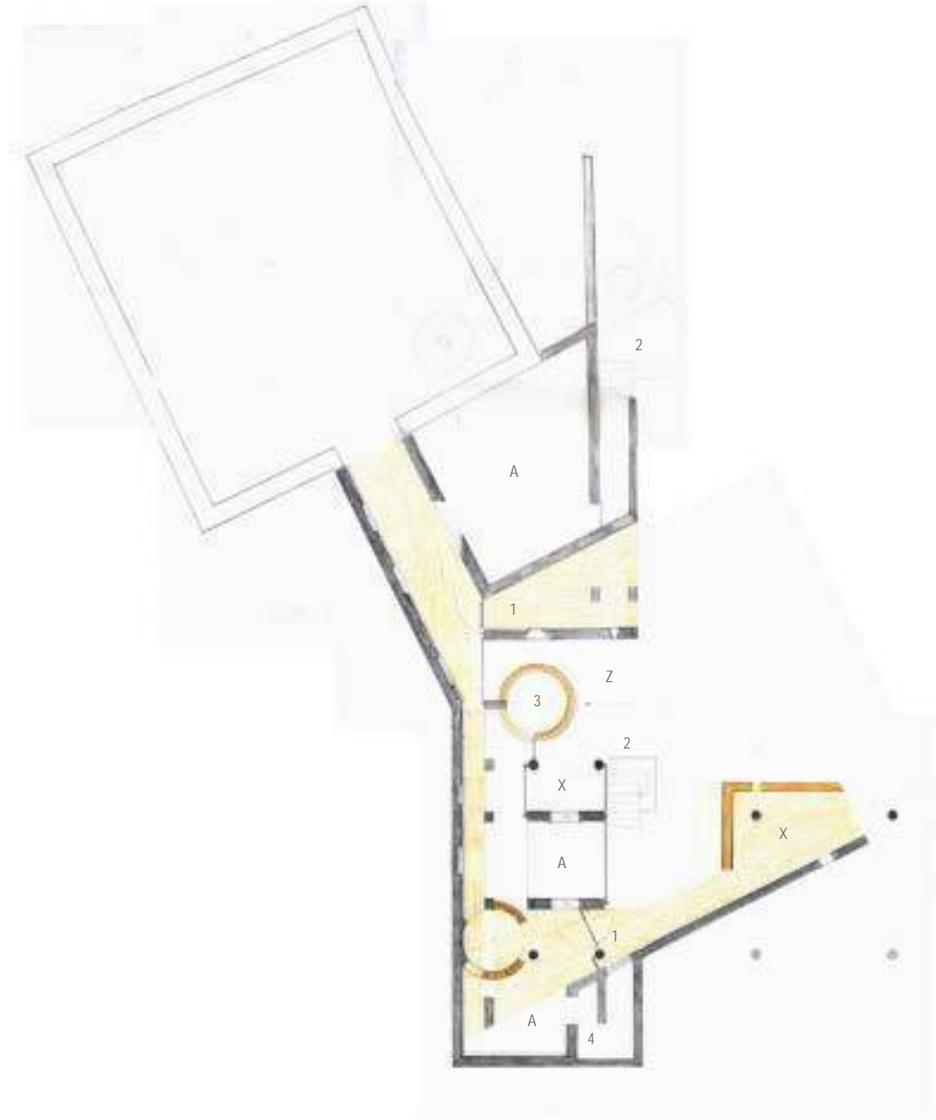
- 1 entry / passage
- 2 stairway circulation
- 3 elevator circulation
- 4 restroom / services
- 5 reading room

interior galleries

- A dark space
- B light space

exterior galleries

- X protected
- Z exposed



3^o A | east market street plan

SECONDARY PLAN SET

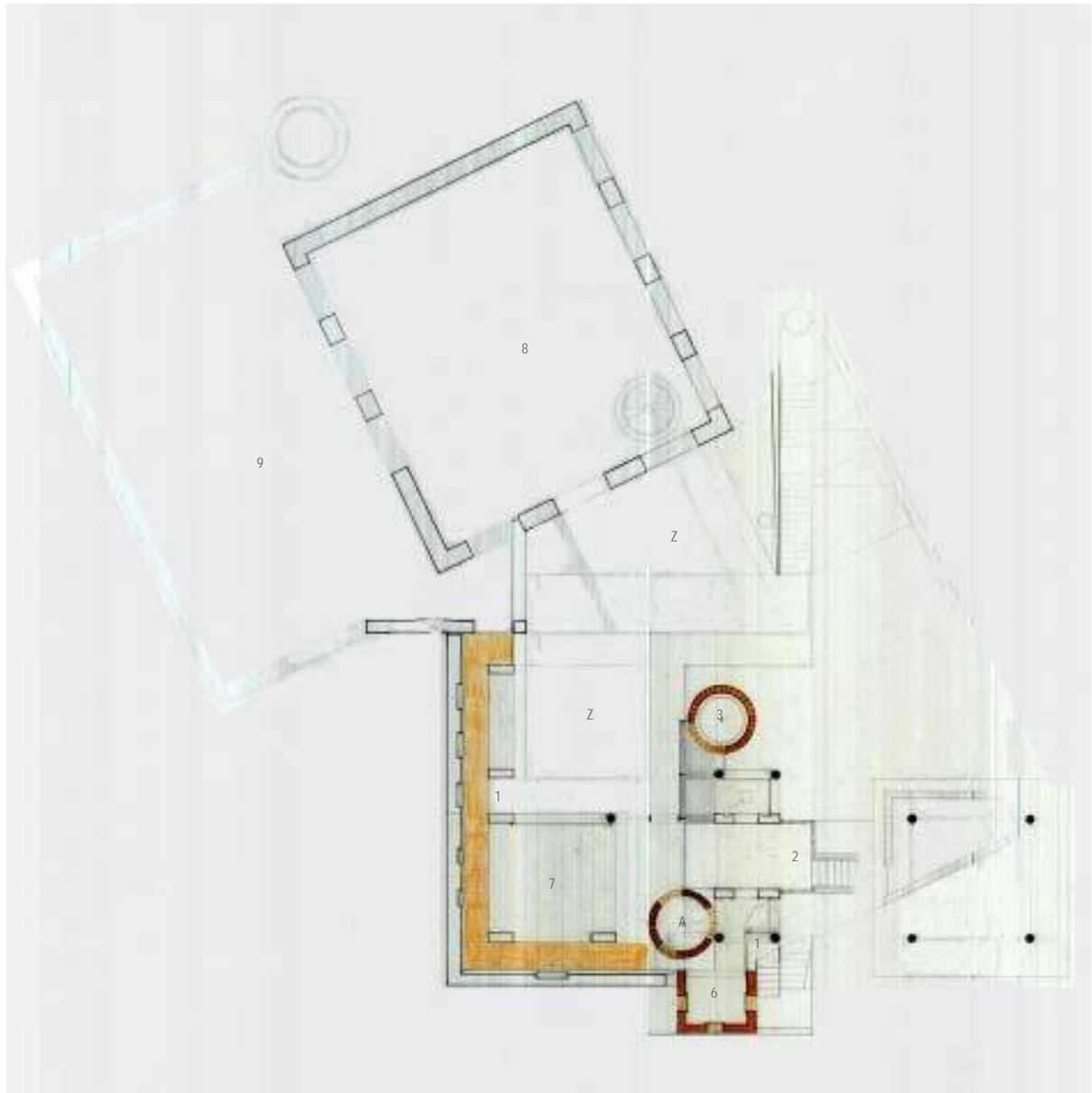
- 1 entry / passage
- 2 stairway circulation
- 3 elevator circulation
- 4 restroom / services
- 5 reading room
- 6 manuscript display
- 7 library
- 8 workshop
- 9 workyard

interior galleries

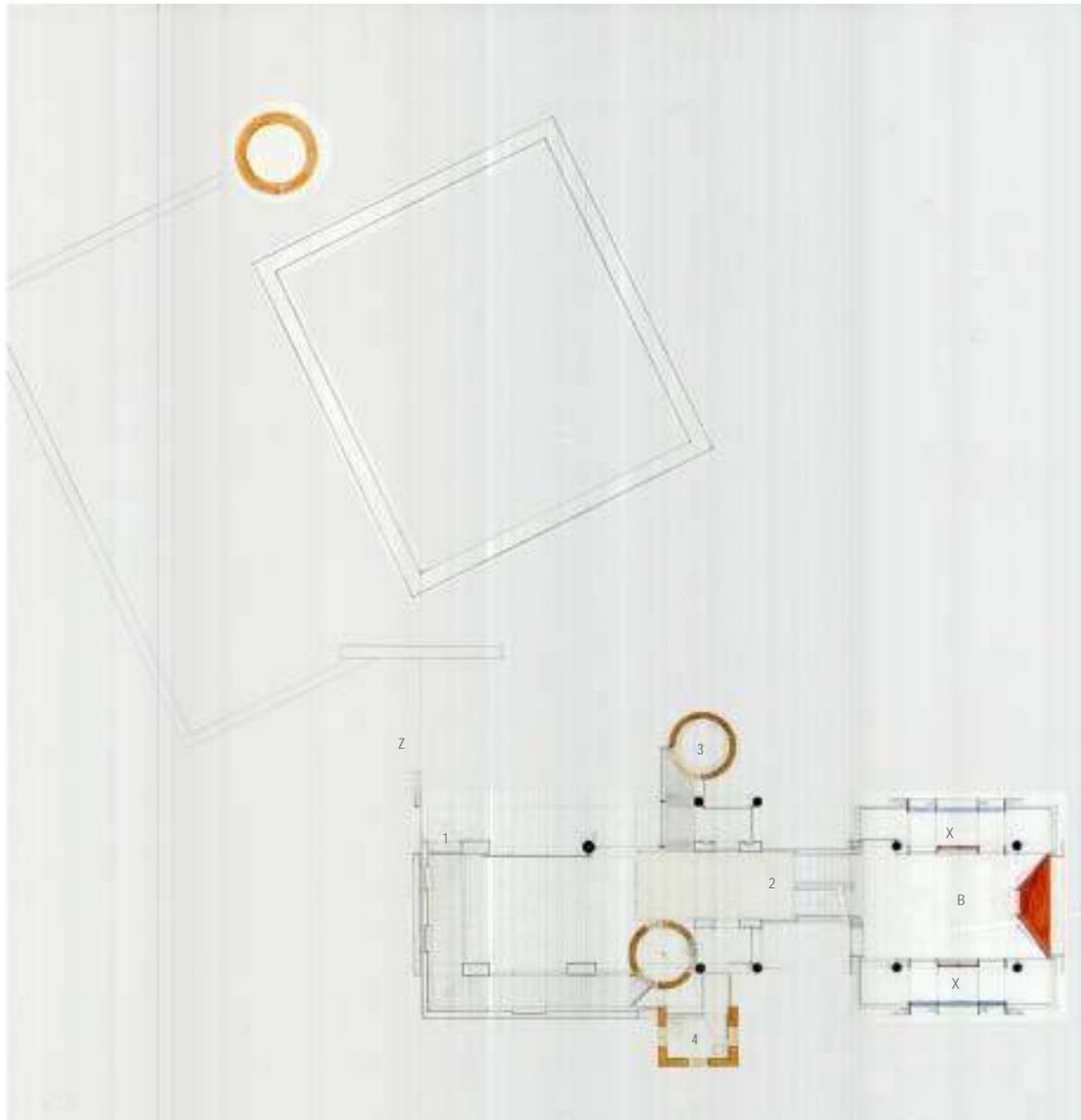
- A dark space
- B light space

exterior galleries

- X protected
- Z exposed



2^o A | court level plan



2^o B | library plan

PRIMARY PLAN SET

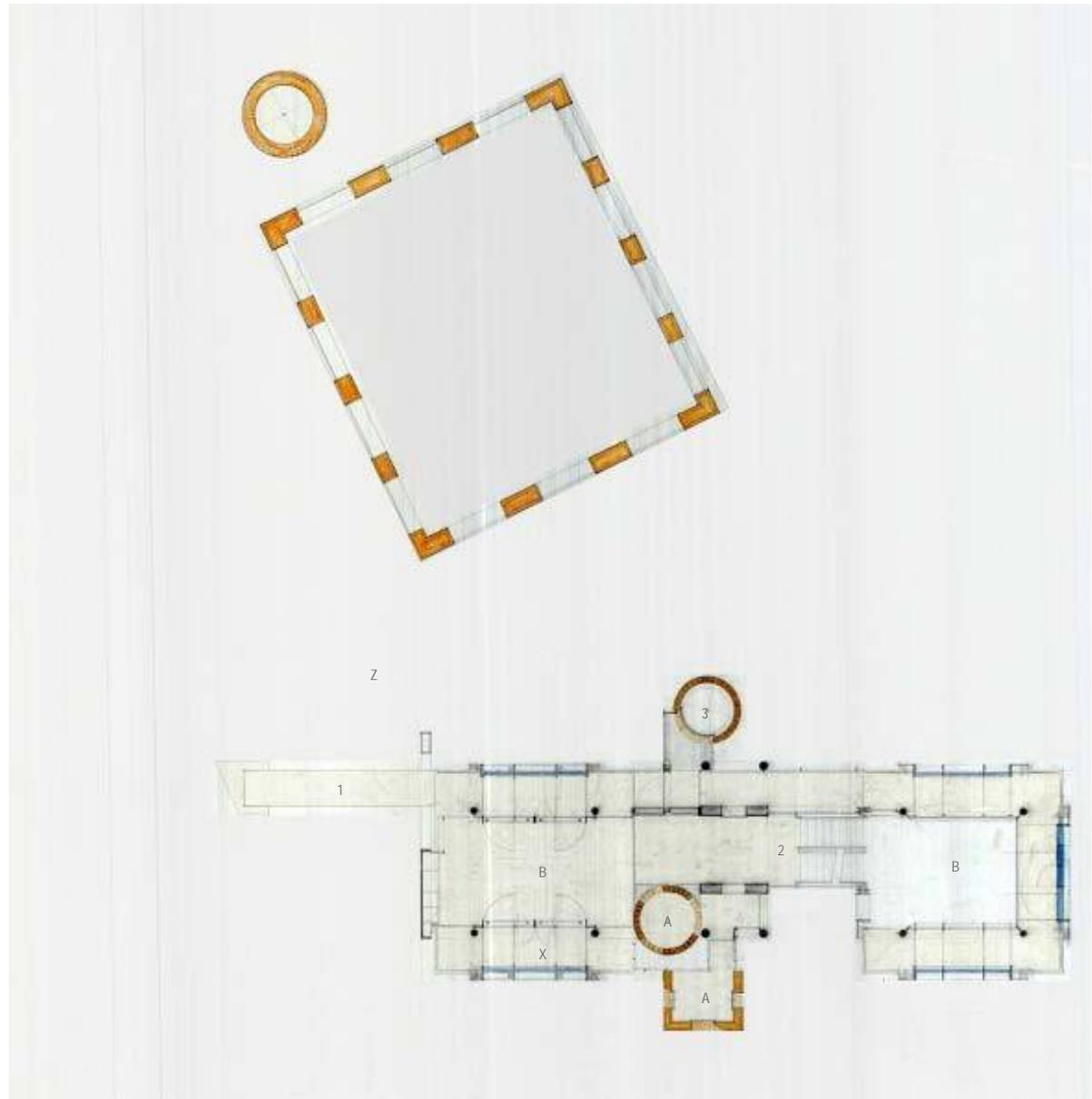
- 1 entry / passage
- 2 stairway circulation
- 3 elevator circulation

interior galleries

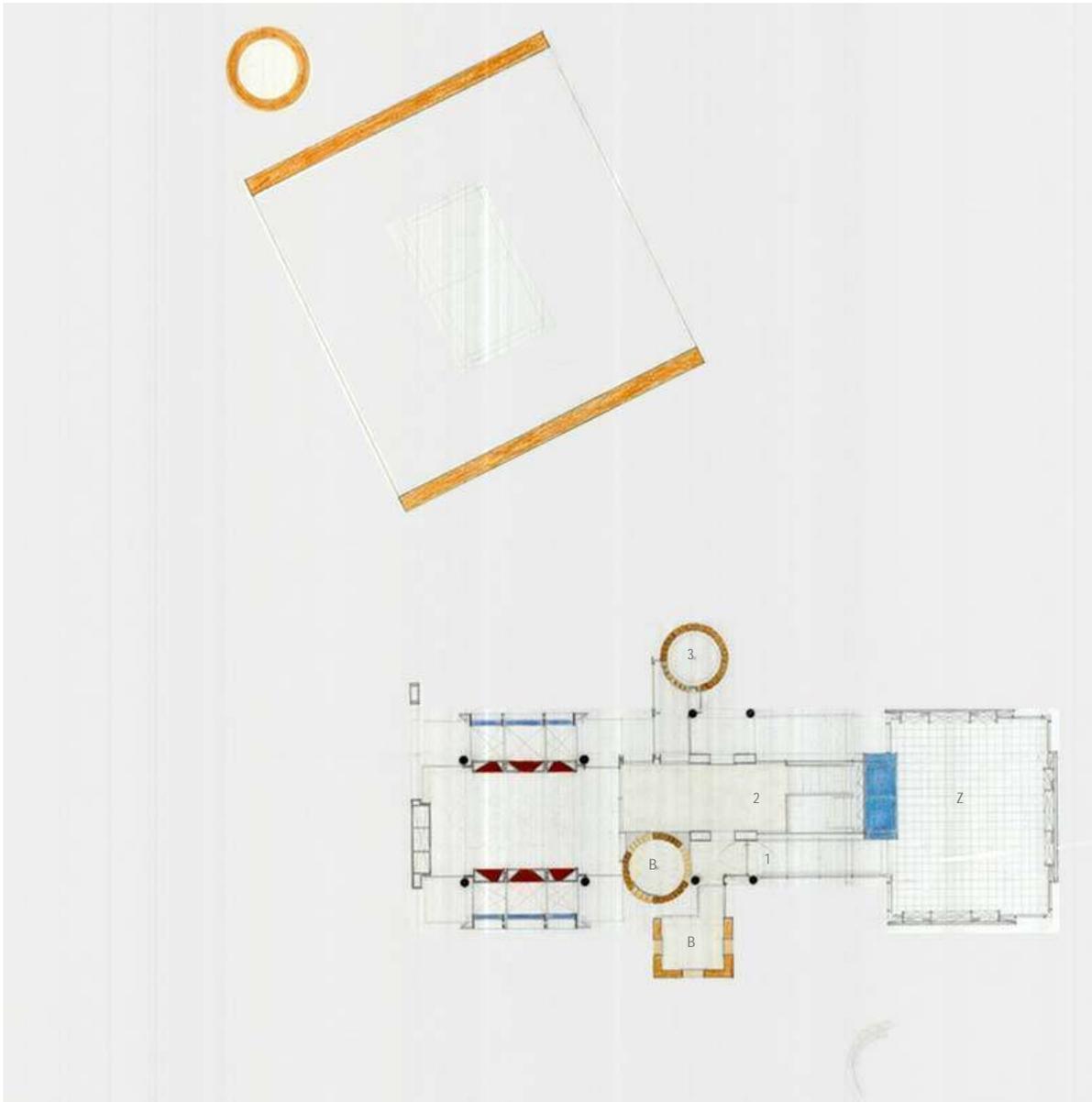
- A dark space
- B light space

exterior galleries

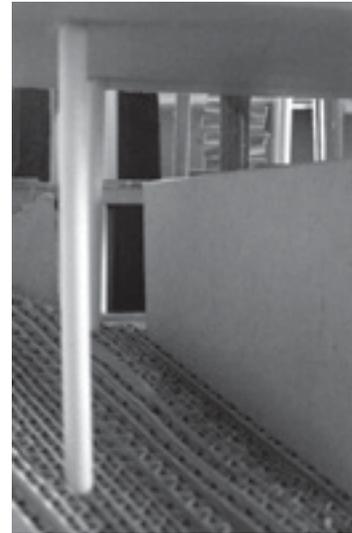
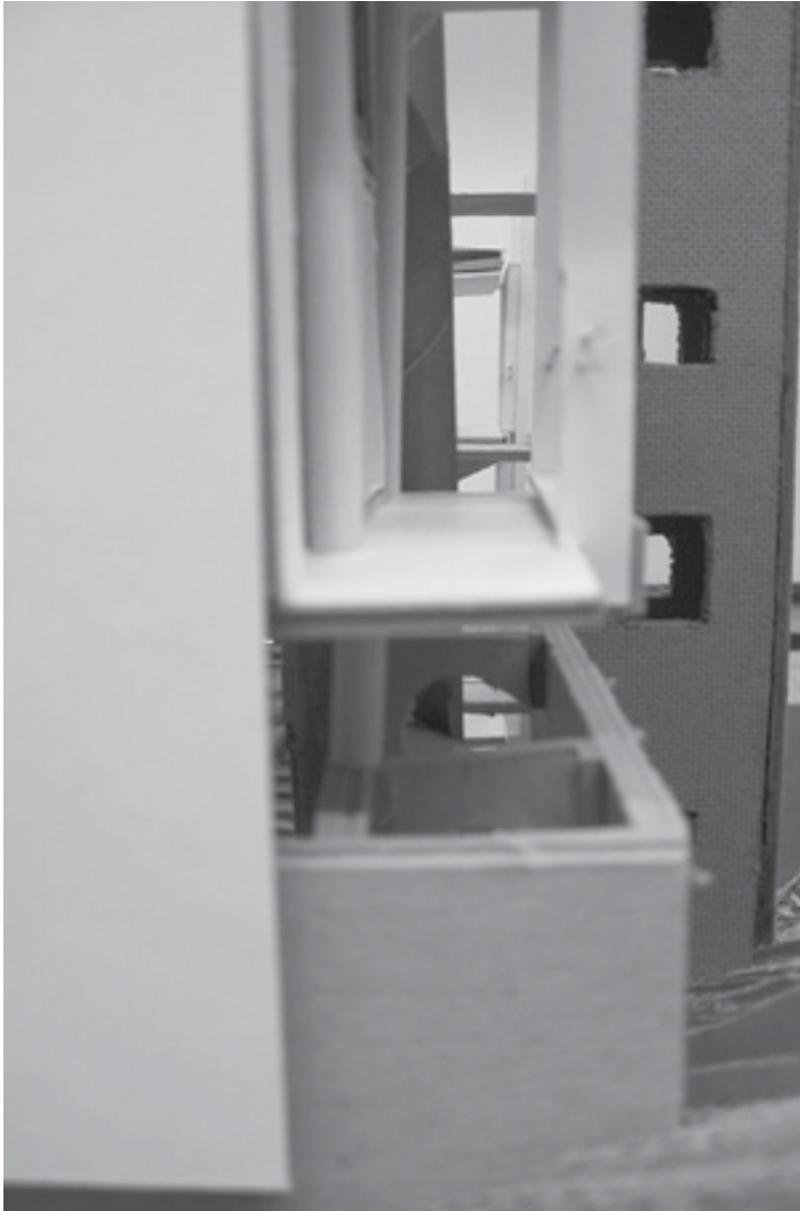
- X protected
- Z exposed



1° A | hill level plan

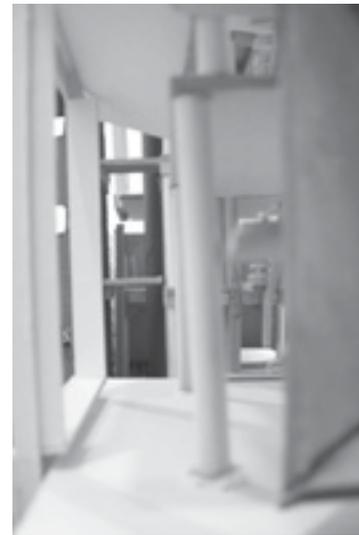


1° B | loft level plan



horizon and topos
near ground | *model photos*









approach on East Market Street
near ground | *photo montage*



view to interior through west facade
near ground | *model photo*

Horizon | orientation

It came to be an extraordinary experience to situate myself within the horizon at Pireus Point. Through visual and bodily passage in relation to horizon and topography, the built works on the south side of the shell embody a journey of discovering and rediscovering different relations within this domain. I processed inward to discover the unbelievable. Poesis takes place on a multiplicity of seemingly parallel and even diverging pathways that inconceivably fold together.

The disjunctive analytical quality of geometry that I had been so wary of turned out to have a strange reality. In its foreground existence it is as a container, but through the use of foregrounded containers I discovered behind them a vital web. Through sheer necessity the process of working through a coherent form of body led me to discover ratiocination; the thinking process of exactness. This derived naturally from the development of parallel and perpendicular sequences of tactics used for anchoring parts to explore the manipulation of other parts. This parallel and perpendicular relationship lead often to a surprising sense of resonance as relationships discovered would reinforce prior established relationships and further serve to anchor my floating possibilities.

This mundane and wispy set of perpendicular parallels led to a dense lucidity; a means to make the body. I came to appreciate, what I had always puzzled over; the square as the symbol for the earth element. Furthermore, as my sphere of exponential possibilities ad infinitum came into inner taut relations with each other through this processing inward I found new meaning in the often used and improbable illustration of the human stretched out in a circle and square. In so far as a construction is a body it is due to our sensibility of acting over the extents of our own body. This sensibility serves as a metaphor for the taut relationships that can be developed by the mind interacting with and within an object as it is brought to coherency.

But most important of all, this symbol of humanity and geometry carries with it the mystery of an irrational uncommensurable background. In the realm of background the soul world receives “the true form and substance of whatever was sensed or intellected in the external world.”¹⁶ In this inversable extending of presence is a state of being that can capture, “a sort of pure beginning,”¹⁷ within the folds of poesis.

This concludes the account of my journey in the labyrinth on this island of wilderness.....

*Knowing must therefore be accompanied by an equal capacity to forget knowing.
Non-knowing is not a form of ignorance but a difficult transcendence of knowledge.*
Gaston Bachelard

NOTES

1. Scarborough, Milton, *Myth and Modernity: Postcritical Reflections* (Albany, NY: State University of New York Press, 1994), 110.
2. Ibid., 110.
3. Ibid., 110-111.
4. Edgerton, Samuel, *The Heritage of Giotto's Geometry: Art and Science on the Eve of the Scientific Revolution* (Ithaca, NY: Cornell University Press, 1991), 38.
5. Bachelard, Gaston, *The Poetics of Space* (Boston, MA: Beacon Press, 1994), xvi.
6. Tzonis, Alexander and Liane Lefaivre, *Classical Architecture: The Poetics of Order* (Cambridge, MA: The MIT Press, 1999), 3.
7. Bachelard, Gaston, *The Poetics of Space* (Boston, MA: Beacon Press, 1994), xix.
8. Ibid., xxiii.
9. Ibid., xxii.
10. Ibid., xix.
11. Ibid., xix
12. Ibid., xvi
13. Ibid., xxiii.
14. Ibid., xxxiii.
15. Perez-Gomez, Alberto and Louise Pelletier,, *Architectural Representation and the Perspective Hinge* (Cambridge, MA: MIT Press, 2000), 6.
16. Edgerton, Samuel, *The Heritage of Giotto's Geometry: Art and Science on the Eve of the Scientific Revolution* (Ithaca, NY: Cornell University Press, 1991), 38.
17. Bachelard, Gaston, *The Poetics of Space* (Boston, MA: Beacon Press, 1994), xxxiii.
18. Ibid., xxxii.

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- iii topography map
UVA, Alderman Library. Last modified 2004.
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- 6 Il Renditore
Constant, Caroline, *The Palladio Guide*
(New York, NY: Princeton Architectural Press, 1993), 122. Fair Use.
- 10 Chesapeake Bay Watershed
Chesapeake Bay Program. Last modified January 8, 2008
<http://www.chesapeakebay.net/maps.aspx?menuitem=16825>
Maps Bay Watershed Outline (accessed October 10, 2010) Fair Use.
- 12 topography map (same as iii)
- 25 1882 photograph of Woolen Mills
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(Charlottesville: Art Restoration Services, 1995). Fair Use.
- 25 Sanborn Map 1920
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- 26 Sanborn Map 1950
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