

"At the Still Point of the Turning World": A Reference to Time and Movement

*thesis documentation by James Joseph Krapp*

*September 16, 2005*

*Washington-Alexandria Architecture Center*

*Alexandria, VA*

M. Arch II

*Thesis submitted to the faculty of the Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of  
MASTER OF ARCHITECTURE.*

Approved

-----  
Susan Piedmont-Palladino, Chair

-----  
Paul Emmons PhD, Committee Member

-----  
Jaan Holt, Committee Member

Author's Note: Unless otherwise noted, the images herein are the original work of the author. All images reproduced herein from sources other than the author are used in accordance with the fair use clause. Use of any and all images or quotations is strictly for educational and non-profit purposes, reproduction is strictly prohibited.

© 2007 by James Joseph Krapp  
and  
ALL RIGHTS RESERVED

## Why do we do what we do?

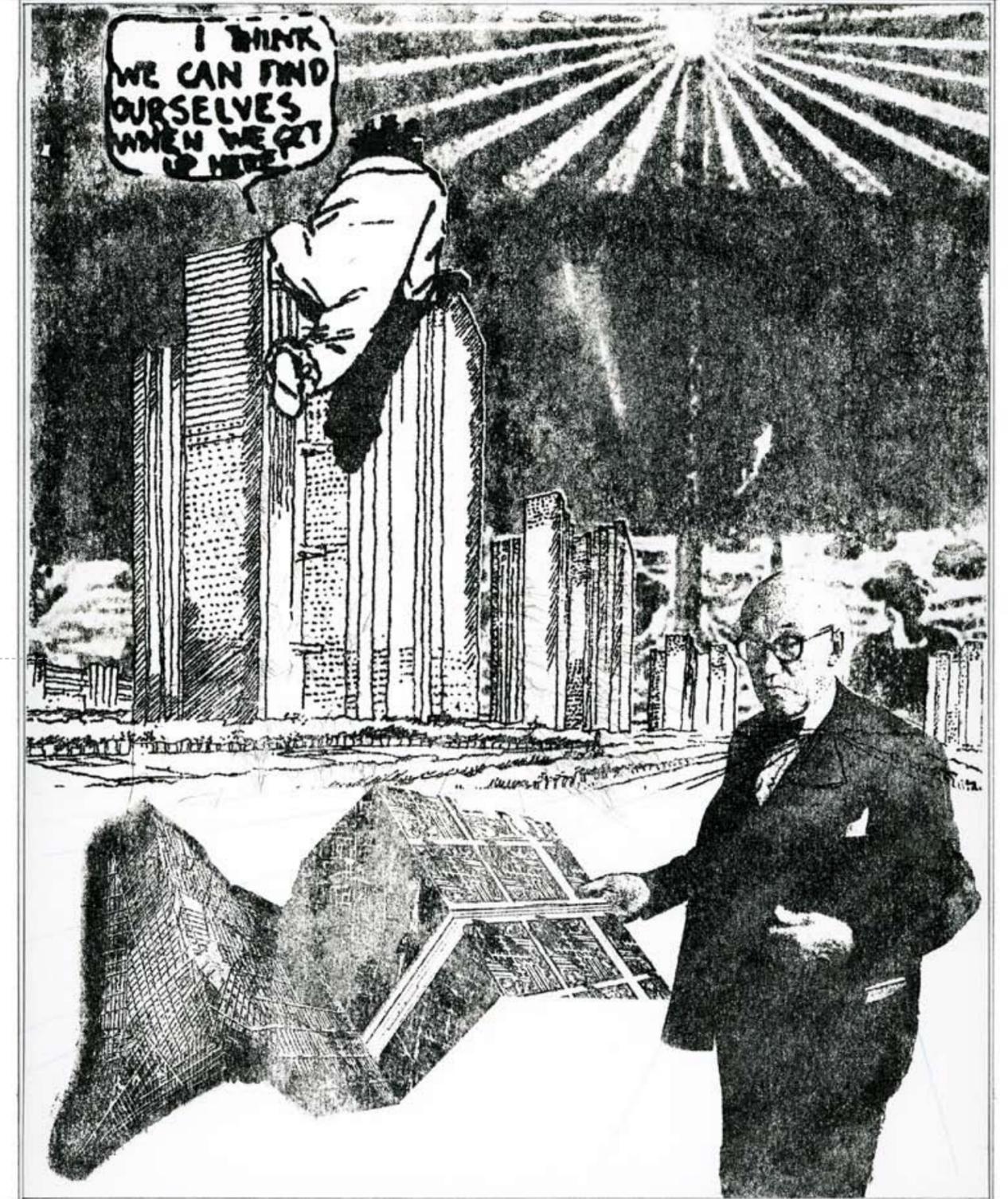
"It is important to me to reflect about architecture, to step back from my daily work and take a look at what I am doing and why I am doing it. I love doing this, and I think I need it too. **I do not work towards architecture from a theoretically defined point of departure, for I am committed to making architecture, to building, to an ideal perfection, just as in my boyhood I used to make things according to my ideas, things that had to be just right for reasons which I do not really understand.** It was always there, this deep personal feeling for the things I made for myself, and never thought it was anything special. It was just there. Today I am aware that my work as an architect is largely a quest for this early passion, this obsession and an attempt to understand it better and to refine it. And when I reflect on whether I have since added new images and passions to the old ones, and whether I have learned something in my training and practice, I realize that in some way I always seem to have known the intuitive core of new discoveries."  
-Zurthor, "Thinking Architecture", (1)

## Frontice

*The search for the ideal. So often during the journey we lose sight of why we began. If we already know the answer why do we ask the question?*

*A treatise provides the basis for a future understanding. A retroactive manifesto allows us the opportunity to look at the process and journey towards a result. It is unbiased by preconceived notion.*

*This documentation is both treatise and retroactive manifesto. Understanding is resultant upon experience not ruled by theorems.*



A Clinic for the study of Sleep Disorders  
*James Joseph Krapp*

*The proposal for a clinic for sleep disorders sited on the edge of Dupont Circle within the District of Columbia.*

*This thesis is a reference to time and movement as it relates to our individual perception. We each experience our environments differently and architecture should be prescribed to the fit the needs of the individual. It is the study of design evolution along a time-line. The science of effect. As we move along a line how does our environment and influence shape the final outcome?*

*In architecture, process is the task of understanding. The following documentation is my personal time-line along that undefined path.*

Sections

- approval i
- foreward/frontice ii-iii
- abstract iv
- contents v
- research 2
- inspirado 4
- project site 6
- ideogram 10
- 24 hours 30
- penultimate 80
- defense 82
- multimedial/image credits 106
- bibliography 107
- acknowledgement 109
- vita 111

process timeline



"At the still point of the turning world"  
a thesis defense by James Krapp

Illustration via McCay (2)

*I dedicate this thesis to the memory of my grandfather, Bernard T. Kelley*

You realize that life goes fast  
It's hard to make the good things last  
You realize the sun doesn't go down  
It's just an illusion caused by the world spinning round  
-The Flaming Lips "Do you Realize" (3)

In the beginning...

*This acts as hypothesis without proof but rather process. I have not determined program or result but rather committed to the ever-changing evolution of the architectural process.*

*Preconceived ideas are ever present in any journey and I undoubtedly believe certain things as we start to explore time and architecture. What is truly exciting about the prospect of the future is the unknown that we cannot predict but rather examine and react as events unfold and shape the spaces and experiences we inhabit.*

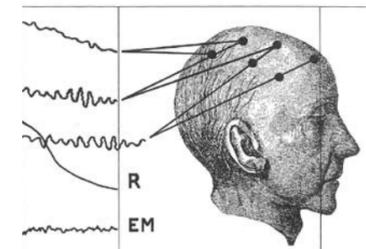
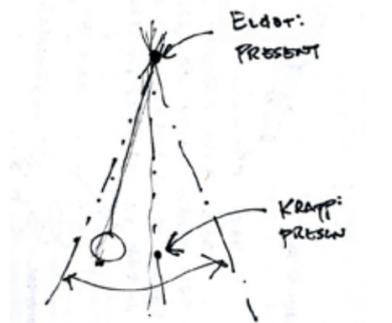


Illustration via Darden (4)

Burnt Norton

*"Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.  
What might have been and what has been  
Point to one end, which is always present."*

Eliot, "Four Quartets", (5)



9.17.04

*"Time only exists in the present... in turn the present only exists now... and now... and now... everything else is past or future."  
-Krapp, James*



Time

The origins of the thesis were rooted in clocks and watches. Initial thoughts lead to the exploration of time, measurement and our relationship to the clock. What drives our modern schedules?

9.16.04

"You can't make time, You can only measure it."  
-Krapp, Harold (6)

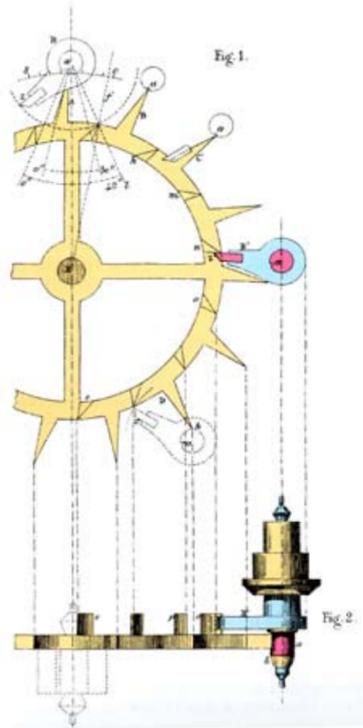
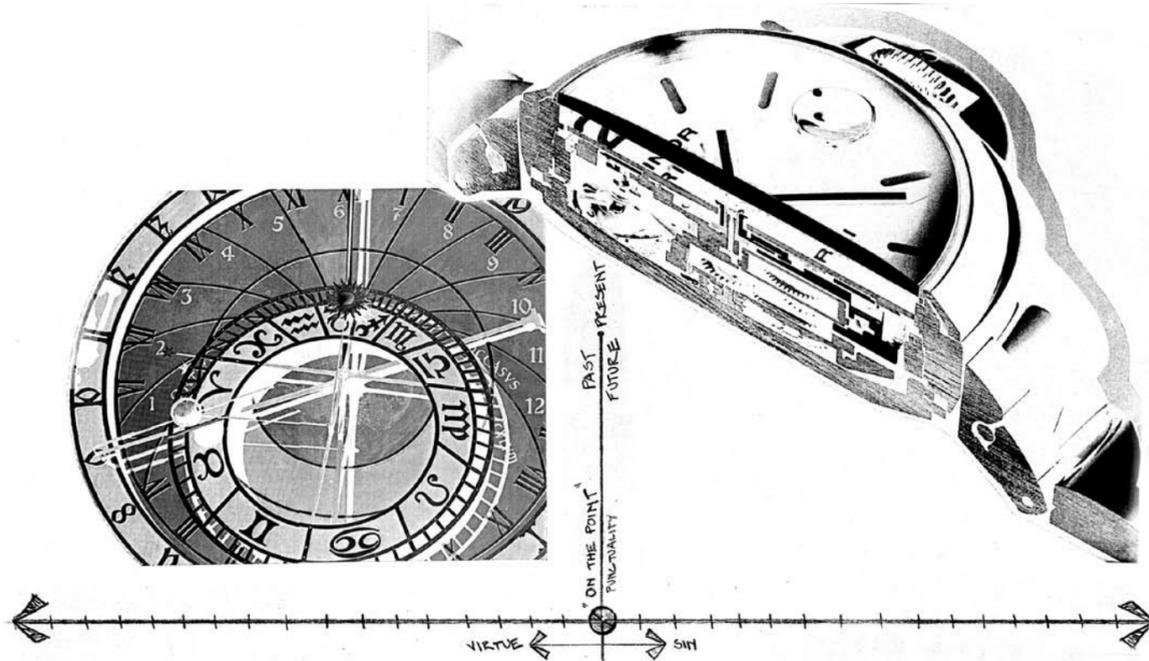


Illustration via Haswell (7)



10.12.04

"The clock is not merely a means of keeping track of hours, but of synchronizing the actions of men. The clock, not the steam engine is the key machine of the industrial age... in it's relationship to determine quantities of energy to, standardization, to automatic action, and finally to it's own special product... accurate timing. The clock has been the foremost machine in modern technics; and at each period it has remained in the lead. It makes perfection toward which other machines aspire."

-Mumford, "Technics and Civilization" (8)

Sleep Disorders/Theory

Sleep medicine is a relatively young science. Much is unknown and therefore the standards of research have only begun to evolve. The opportunity for architecture to shape research exists. Playful experimentation with building could lead to scientific revelation.

"Science remains essentially mysterious, yet our daily scientific and phenomenal experiences shape our lives; experience sets a new frame from which we interpret what we perceive."  
-Hall, Parallax, 14 (9)

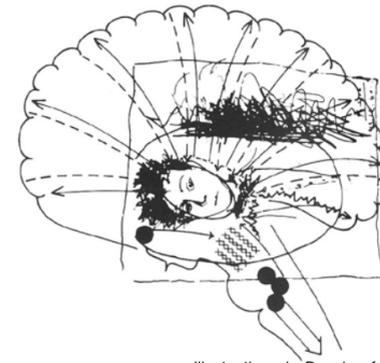


Illustration via Darden (10)

SLEEP ARCHITECTURE 10-22-04

- 80 MIN NREM FOLLOWED BY 10 MIN REM
- THE 90 MINUTE CYCLE IS REPEATED 3-6 TIMES PER NIGHT
- AFTER EACH CYCLE THE PROPORTION OF REM SLEEP INCREASES

NON-RAPID EYE MOVEMENT SLEEP

- STAGE 1 → DROWSY TRANSITION FROM WAKE TO SLEEP
- STAGE 2 → INTERMEDIATE SLEEP  
↳ AROUSAL MORE DIFFICULT
- STAGE 3 → DEEP "SLOW WAVE" SLEEP
- STAGE 4 → DEEPEST SLEEP, LITTLE CONTACT W/ EXTERNAL SENSATIONS

→ DURING NREM SLEEP

- ↳ BRAIN ACTIVITY DECREASES
- ↳ BLOOD PRESSURE DECREASES
- ↳ BREATHING DECREASES
- ↳ HEART RATE DECREASES

- STAGE 3 & 4 SLEEP DECREASES THROUGHOUT OUR LIFE, BY 75 STAGE 4 MAY NOT EXIST

↳ DURING REM SLEEP THESE ALL INCREASE

- NEWBORNS EXPERIENCE APPROX. 50% REM SLEEP  
↳ DECREASES BY AGE 2 TO 20% → 25% AND REMAINS CONSTANT THRU ADULTHOOD

11-11-04 "SLEEP THEORY"

SCIENCE VS. PSEUDO SCIENCE

SLEEP ARCHITECT VS. MAGIC / STORY TELLING

- SHOULD SLEEP MEDICINE BE AN UNDERSTANDING OF SCIENCE & PHYSIOLOGY/NEUROLOGY OR SHOULD IT BE AN UNDERSTANDING OF MAN'S RELATIONSHIP TO THE COSMOS?

11-11-04 "SLEEP DISORDERS"

- DISSONANCE → OBSTACLES NORMAL SLEEP
- INSOMNIA → DIFFICULTY IN FALLING OR REMAINING ASLEEP
- NARCOLEPSY → SLEEP ATTACKS  
↳ CATAPLEXY  
↳ SLEEP PARALYSIS  
↳ HALUCINATIONS
- HYPER-SOMNIA → EXCESSIVE SLEEP DURING NORMAL WAKING HOURS, EVEN W/ NORMAL SLEEP & NIGHT
- SLEEP APNEA → BREATHING RELATED DISORDER  
↳ COMMON IN OBESITY
- CIRCADIAN RHYTHM SLEEP DISORDERS → JET LAG  
↳ TIME ZONE CHANGE
- PARASOMNIAS → BEHAVIORAL CHANGES BETWEEN SLEEP/WAKE CYCLE

NIGHTMARE DISORDER  
↳ REPEATED AWAKENING DUE TO NIGHTMARES

SLEEP TERROR  
↳ AWAKEN SCREAMING, CRYING  
↳ SWEATING, SHAKING, DISORIENTED

SLEEP WALKING  
↳ ENGAGE IN COMPLEX MODERN MOVEMENT DURING SLEEP  
↳ EATING  
↳ WALKING

DISORDERS TO OTHER CONDITIONS

- ↳ MENTAL
- ↳ MEDICAL
- ↳ SUBSTANCE INDUCED

? → DID SLEEP DISORDERS EXIST BEFORE THE CLOCK? →

↳ UNTIL MAN DETERMINED THAT THE CLOCK WAS NECESSARY TO SYNCHRONIZE THE ACTIONS OF MAN THE ONLY MEANS OF SCALE OR SLEEP DISORDERS MUST HAVE BEEN SIMPLY NOT SLEEPING @ NIGHT POST CHORES.  
→ WHEN DID SLEEP DISORDERS BEGIN

→ "DID EDISON CREATE SLEEP DISORDERS WHEN HE INVENTED THE ELECTRIC LIGHT?"  
→ EDISON WAS A ~~REVEREND~~ INSOMNIAC

fall 2004

Tatlin

The proposed monument to the 3rd international whose model was completed in 1919 provides the glimpse of a alternative modern clock. Each geometric piece rotated describing a different scale of time.



Illustration via Internet (15)

Ferris

Hugh Ferris's renderings provided the visual imagination of New York, the city that never sleeps. Our first insomniac city.

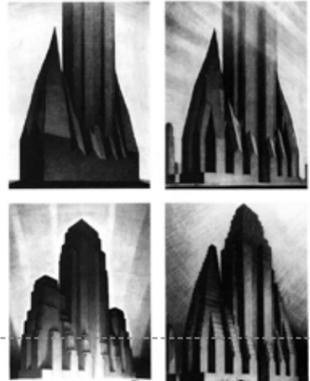


Illustration via Koolhaas (16)

Needle and Globe

The translation of Manhattanism into two forms that guide the vision of skyscraper theorist of the 1900's.

The sphere and trylon as it comes to be referred, is eventually integrated into the final design.

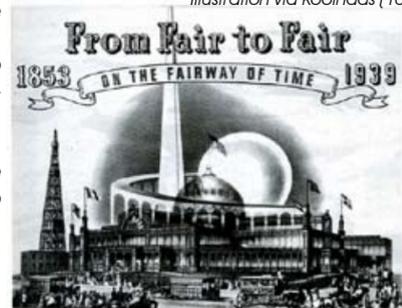


Illustration via Koolhaas (17)

Darden

The graphic and fantasy of Darden allow for dreams to meet reality. The work is unrealized greatness. Inspiration of what could be.

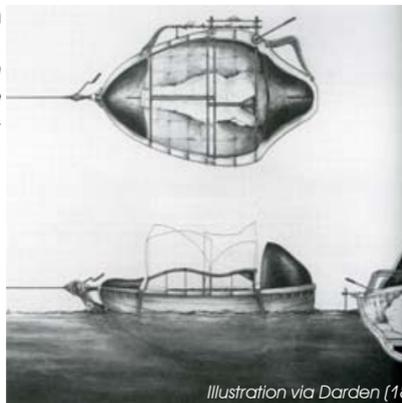


Illustration via Darden (18) "At the Still Point of the Turning World" 4

Delirious

'Delirious New York' provides a primer on the city, retroactively. Koolhaas describes the Synthetic city, the only place alive both day and night. The city turns itself on allowing a second life when the sun goes down. Coney Island of the 1890's displays fantastic ideals New York city will reach toward.



Illustration via Koolhaas (11)



Illustration via McCay (12)

Little Nemo

The Winsor McCay comics 'Little Nemo in Slumberland' of the early 1910's provide an architectural fantasy world for Nemo to inhabit during his dreams. The quickly growing fantastic urban landscapes of Chicago and New York provide the visual backdrop in many of Nemo's adventures.



Illustration via McCay (13)

Sant 'Elia

The speed and movement so studied by the futurists provides a conceptual vision of what the building could be. La Citta Nuova of 1914 is the futuristic vision that inspires daily works. Additional futurist drawing/painting technics like that of Giacomo Balla inspire the moving drawings forthcoming.

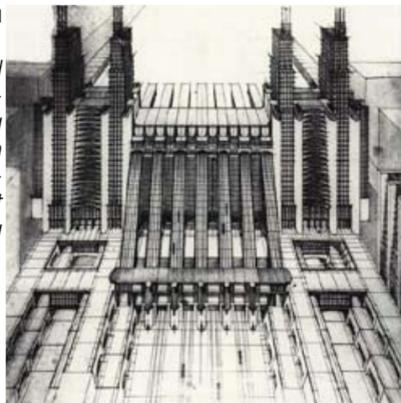
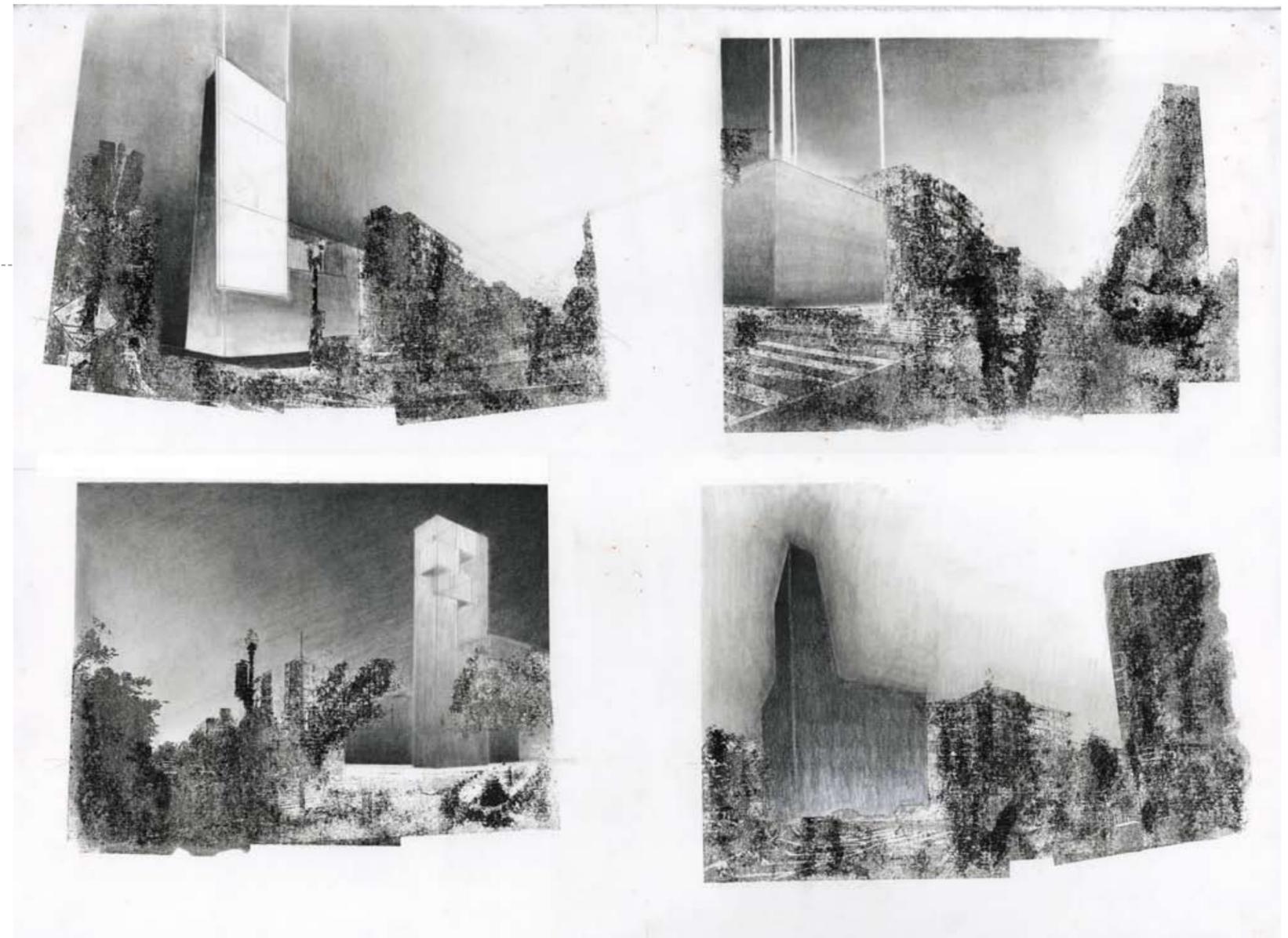


Illustration via Sant' Elia (14)

fall 2004

Imitation not Mimicry

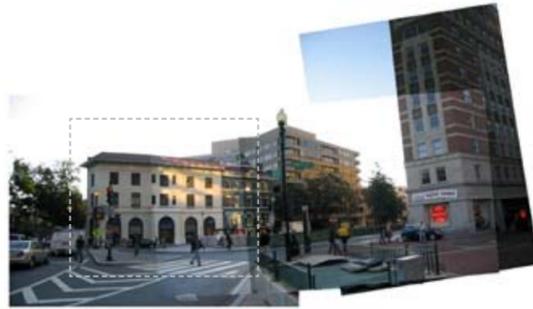
Initial goals lead to the study of beautiful hand drawing. The mastering of media is not lost during research and what better way to research than train visually via the work of hugh ferris. Result, personal interpretation of site massing.



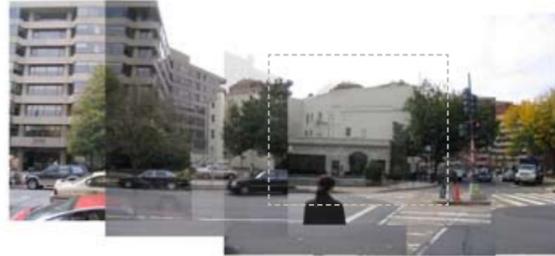
### Dupont Circle

Dupont Circle is one of the Washington D.C.'s most energetic communities. This area maintains the most diverse collection of people and business.

The acute point where the Massachusetts and Connecticut Avenues meet Dupont's roundabout creates the present day site of a Sun Trust Bank branch. If we assume the circle is a watch face and 12 is north, then the retrofit 3 story building rises @ 4:30.



view from northwest dupont circle



view from east massachusetts ave.



view from south connecticut ave.



view from east connecticut ave.

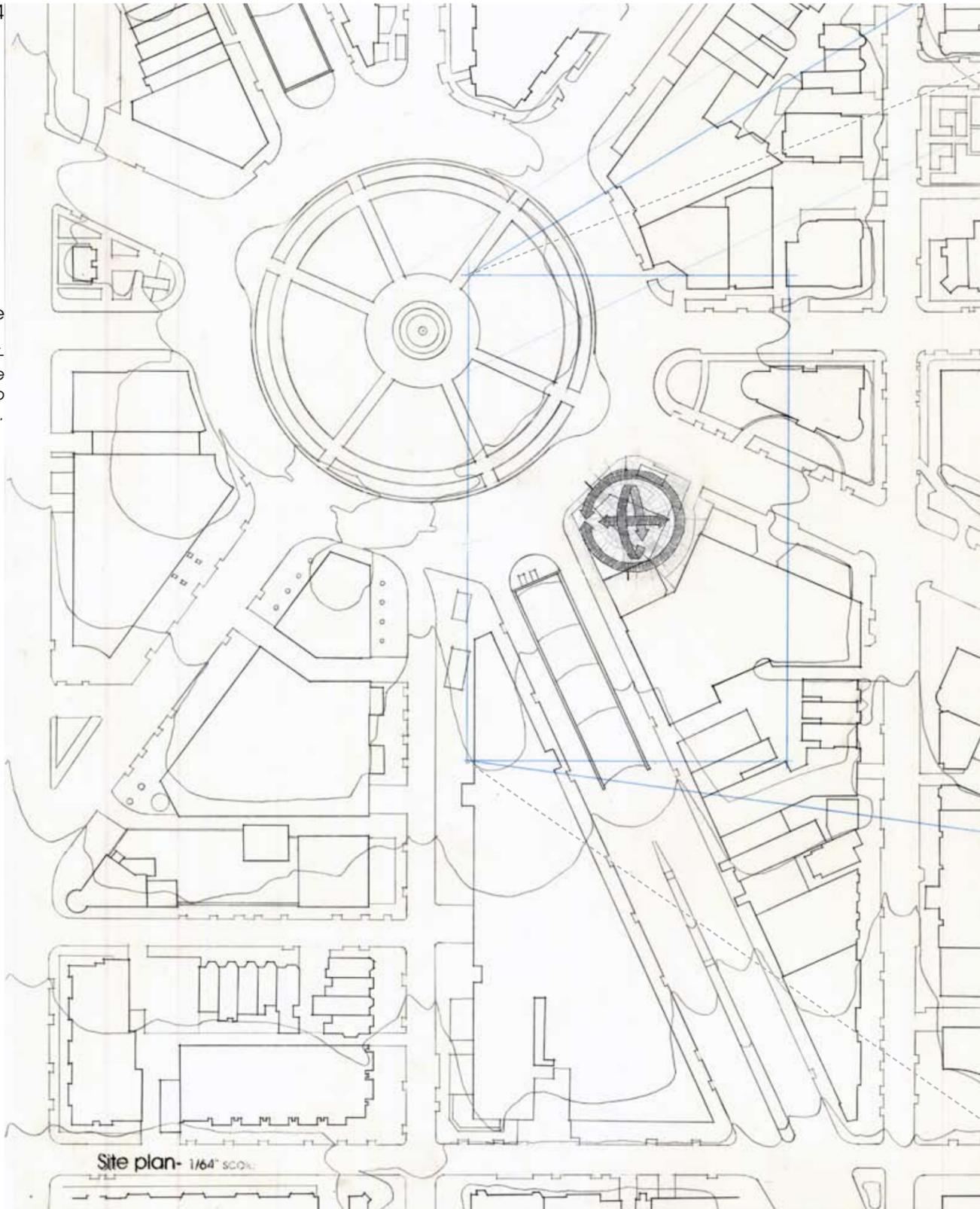


Image via D.C. Planning Office (19)

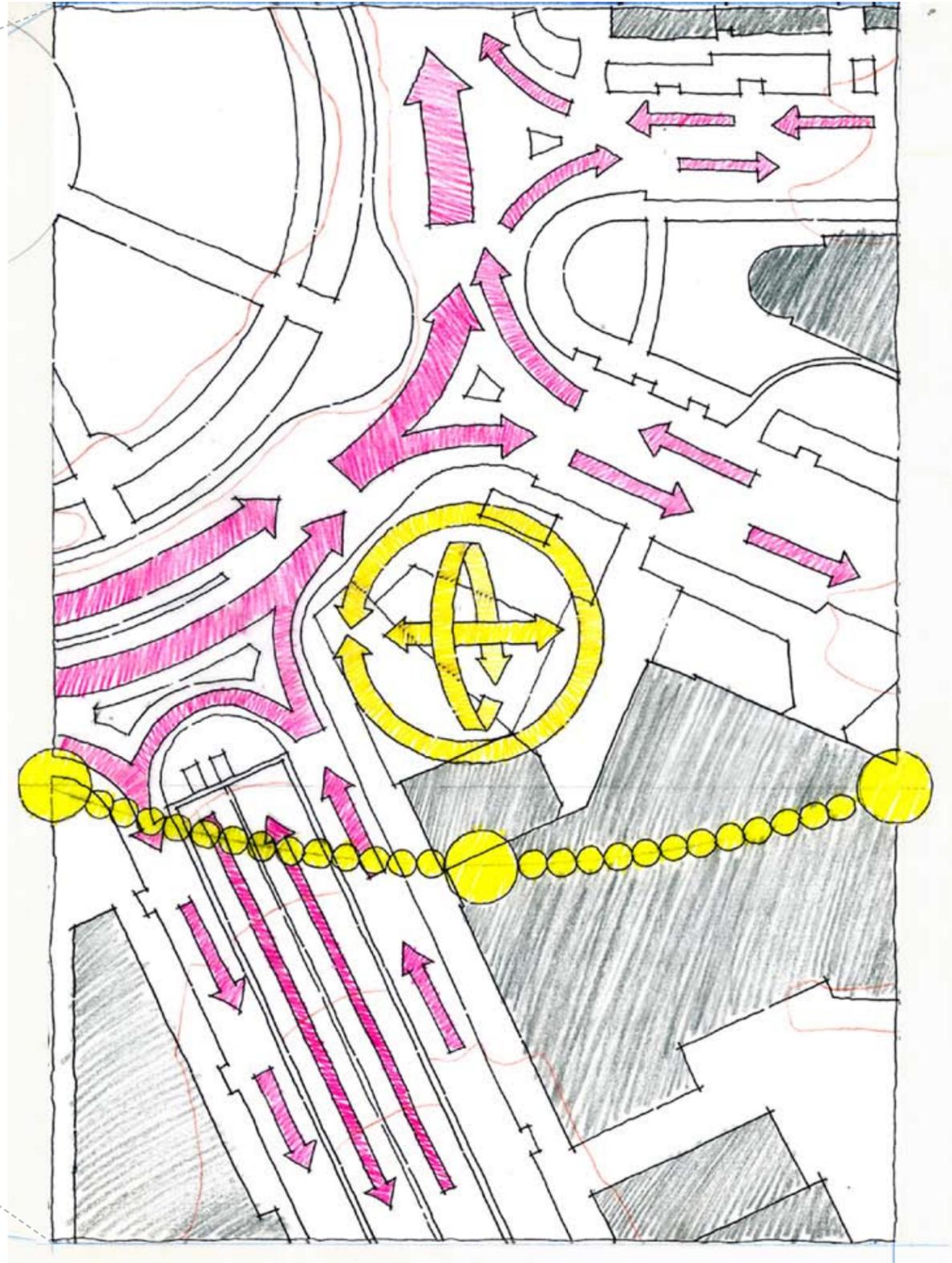
fall 2004

Dupont Circle

Original analysis shows the typical traffic patterns and generally predictable site conditions. Future site visits lead to more in depth knowledge of the site.



Site plan- 1/64" scale



Dupont Circle

The majority of traffic moves counter-clockwise on site. The roundabout spins everything in this direction as it distributes the public to and from Dupont circle. The patterns in the circle itself take on a more varied path. The circle, albeit its paths are marked clearly, allows for chaotic movements cross-site.

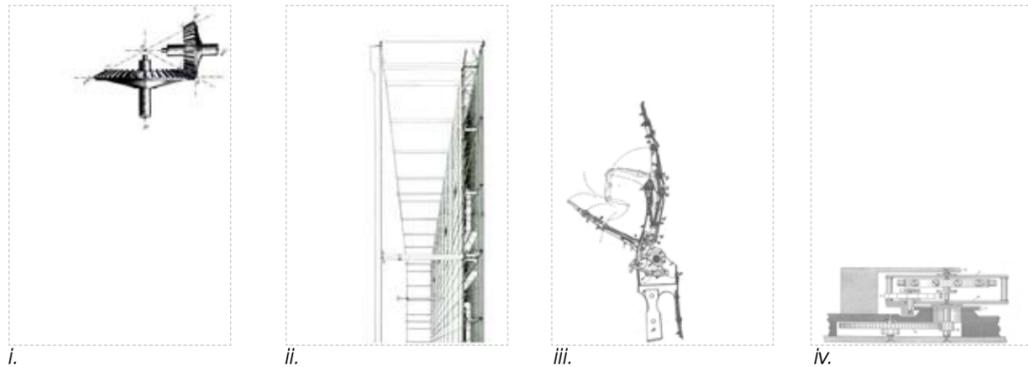
Darden

*Inspiration breeds process. That inspiration is subjective. It's maker finds vision in ways others may not. Each project is begun with the hope that the vision of it's maker transcends the subjective. It's optimistic goal is to translate the individuals the personal journey*

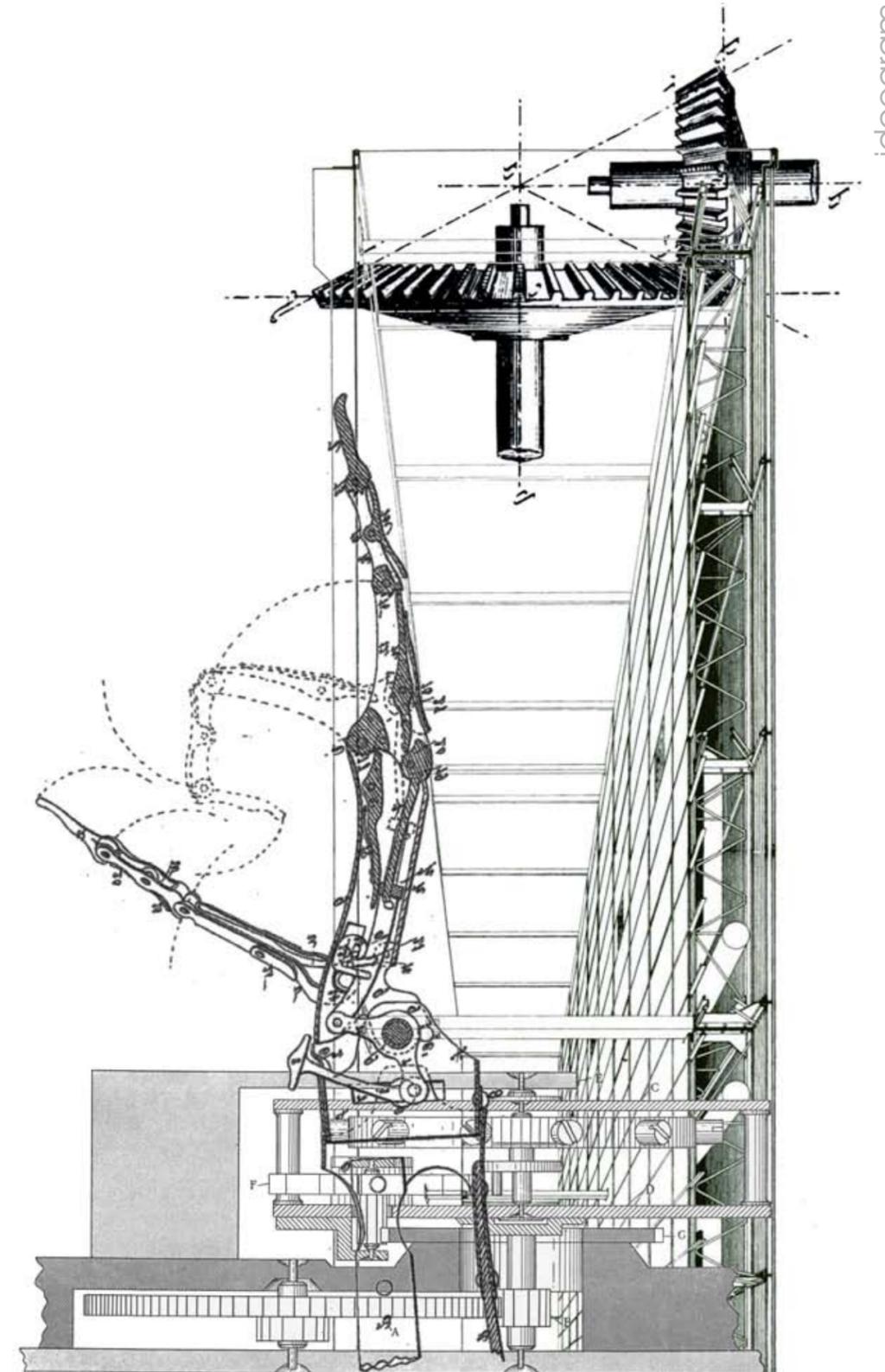
*The initial iteration is composed of graphics of my choice and have distinct relationship to time and movement.*



view from connecticut ave.



- Ideogram #1
- Dis/continuous Genealogy**
- Depthing mechanism i.
- Foster IBM Building ii.
- Artificial Hand iii.
- Tourbillion Section iv.



Darden II

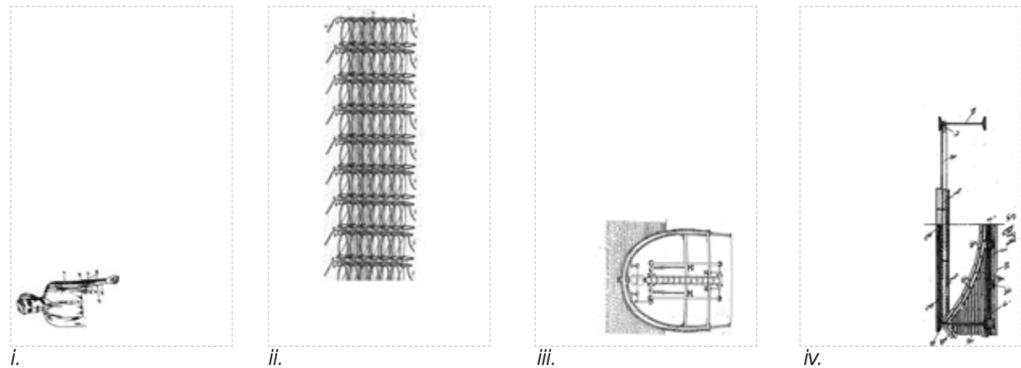
The second iteration is test of unrelated graphics not selected by myself. Additionally it is to determine the difference between collage and ideogram.

We determine that the material need not be specifically related to the original topic to be beneficial to the design process. We create the story that make the graphics relevant.

Each ideogram maintains a distinct quality of both section and elevation. Each elementally have remnants that can be seen in the final design.

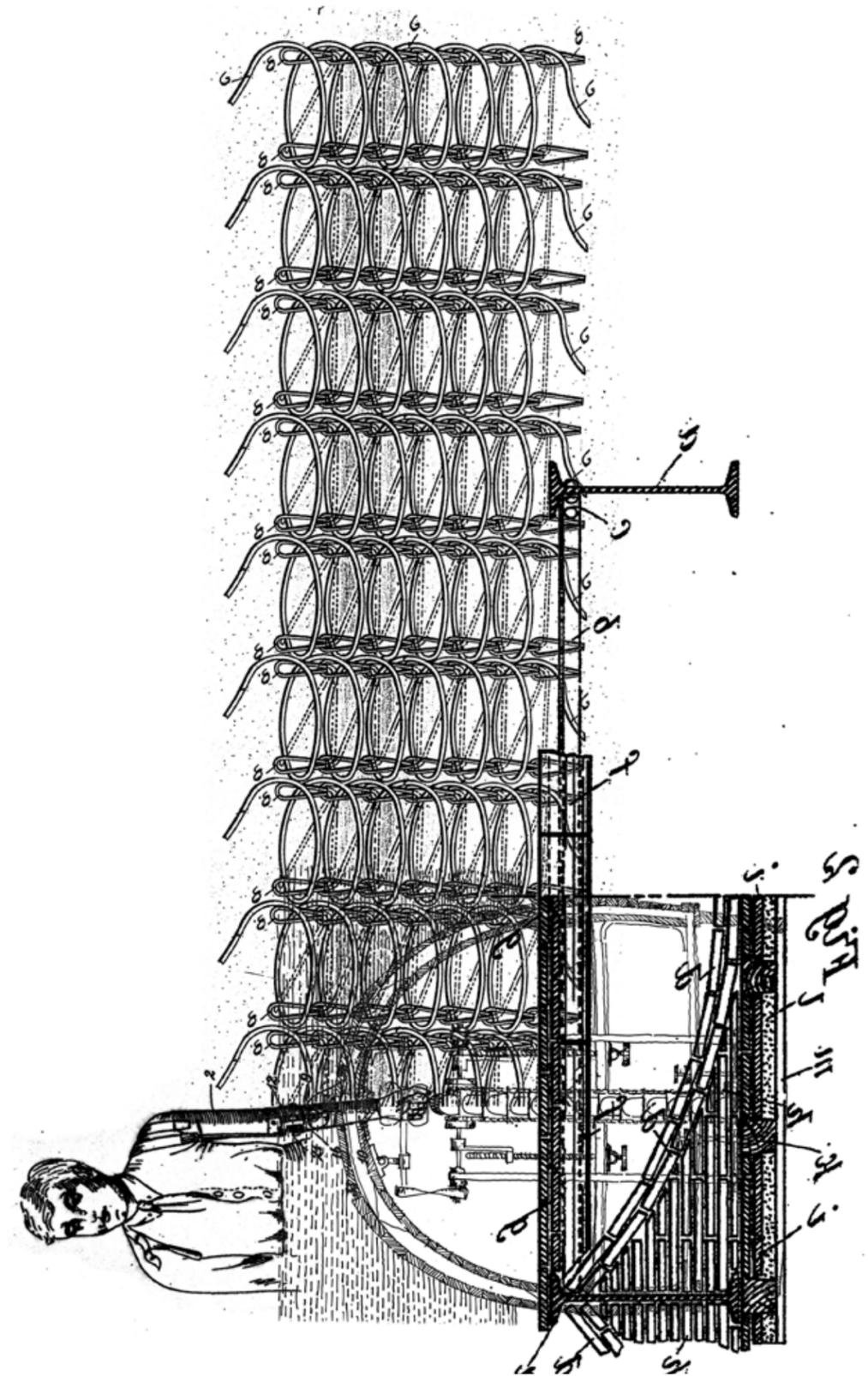


view from connecticut ave.



Ideogram #2  
**Dis/continuous Genealogy**

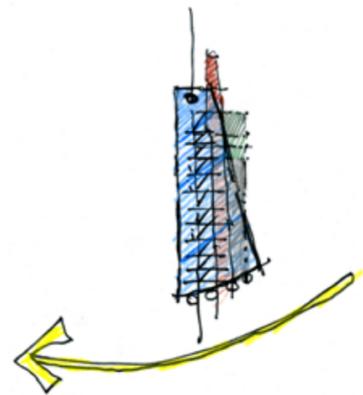
- Boy w/ artificial arm i.
- Weaving diagram ii.
- Grain Elevator iii.
- Guastavino Vault iv.



Moving Rooms

The initial scale of the building seems larger than I had originally intended. The focus on smaller more detailed rooms specifically tailored to different movements, may or may not change the reaction of an inhabitant.

Several concepts focused around the typical perceptions or misconceptions about sleep. The idea of being "rocked" to sleep or that of "rotating" a room being used to alter the perception of day vs. night becomes important analysis.



11.8.04

ROCKING ROOM  
→ ROOM GENTLY ROCKS/SWAYS  
→ CRIB LIKE MOVEMENT

ROTATING ROOM  
→ TRACK PATIENT AS TO TIME OF DAY  
→ CHANGE LIGHTING!  
→ TOTALY BLOCK IT OUT

→ THE EARTH IS CONSTANTLY ROTATING  
→ CAN A ROOM COUNTER ACT THE EARTH'S ROTATION?  
→ CAN A ROOM TELL TIME TO THE EXTERIOR -

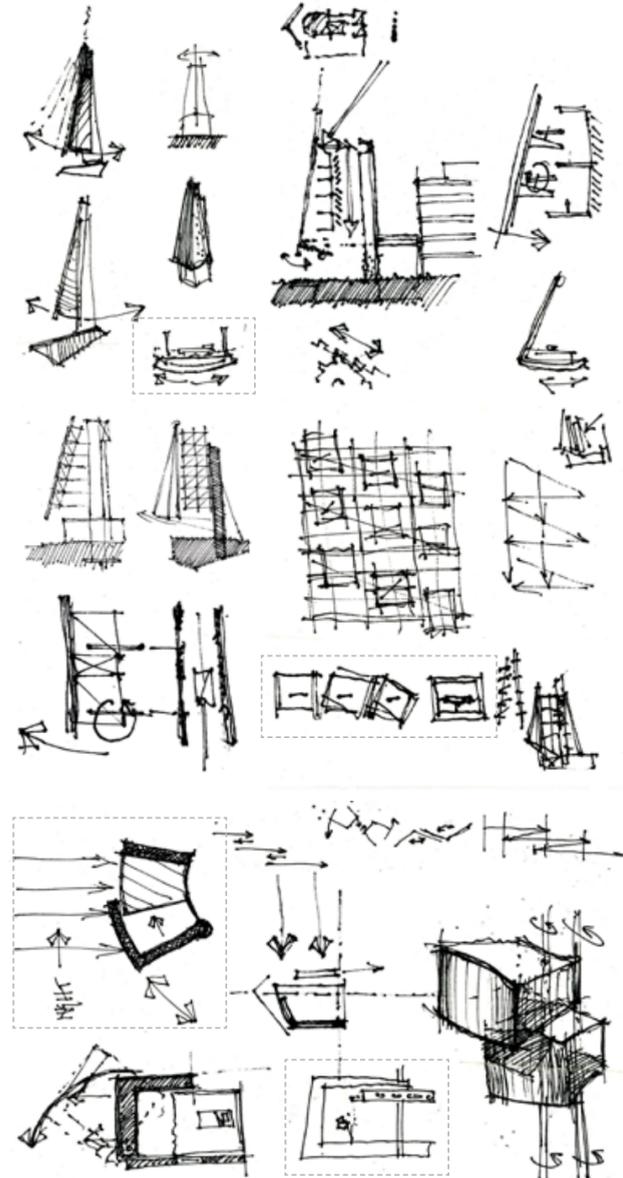
SLOW DAY/LONG DAY  
→ TIMED SHADING + REPERATING  
→ "SHRINK"/EXPAND DAY

INSOMNIA VS. DARKNESS  
→ ONE ROOM EFFECTS THE OTHER  
→ PATIENTS 4/ OPPOSITE SYSTEMS HOUSED NEXT TO/ ABOVE, BELOW BACK OTHER

SOLITUDE ROOM  
→ A STUDY IN MATERIAL  
→ LACK OF LIGHT  
→ LACK OF SOUND  
→ SAND BED  
→ AMBIENT SOUNDS  
→ TEMP CONTROL

EVOLVING BUILDING SKIN  
→ MIMICKING REM + NREM SLEEP MOVEMENTS  
→ BLDG. SHOWS SLEEP ACTIVITY PATTERNS

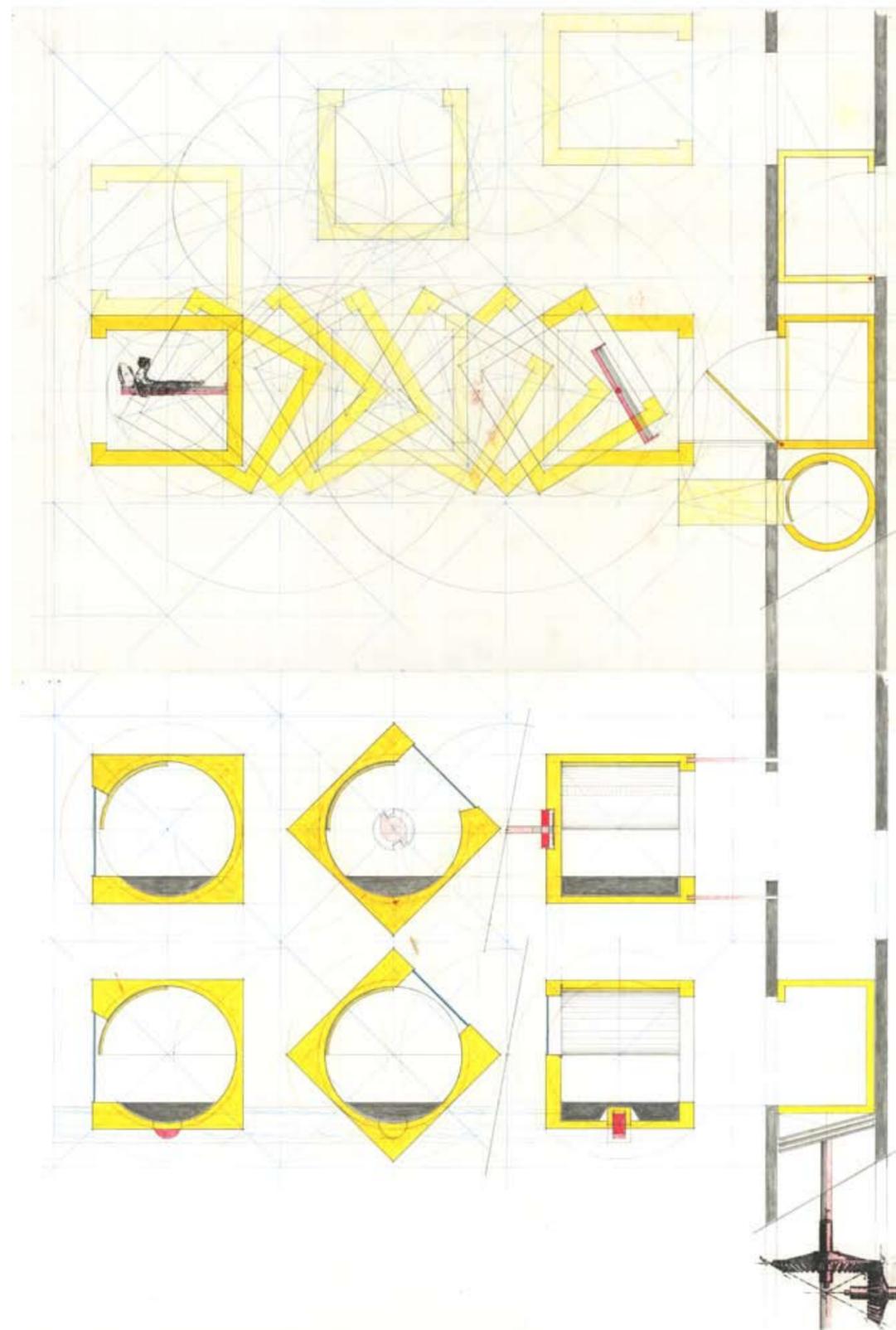
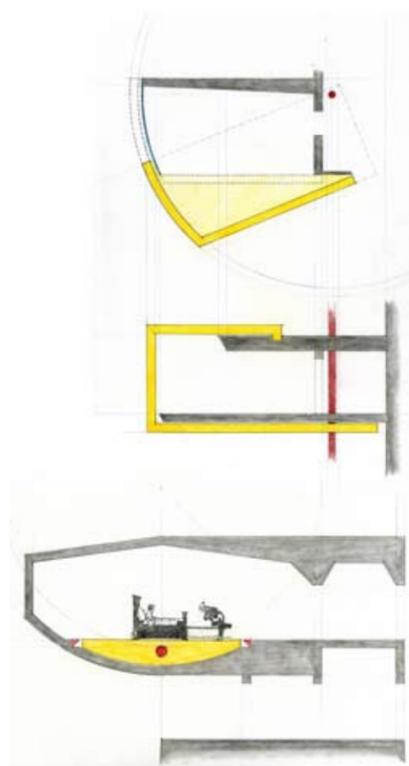
OSCILLATING ROOM  
→ BACK + FORTH / UP + DOWN MOVEMENT  
→ SIMILAR TO MEASURING ATOMIC TIME  
→ RHYTHMIC BASED UPON TIME VS. DISTANCE TRAVELLED



Perception?

If we could slow down or speed up the day could we change the way the body/mind reacts to the environment around it?

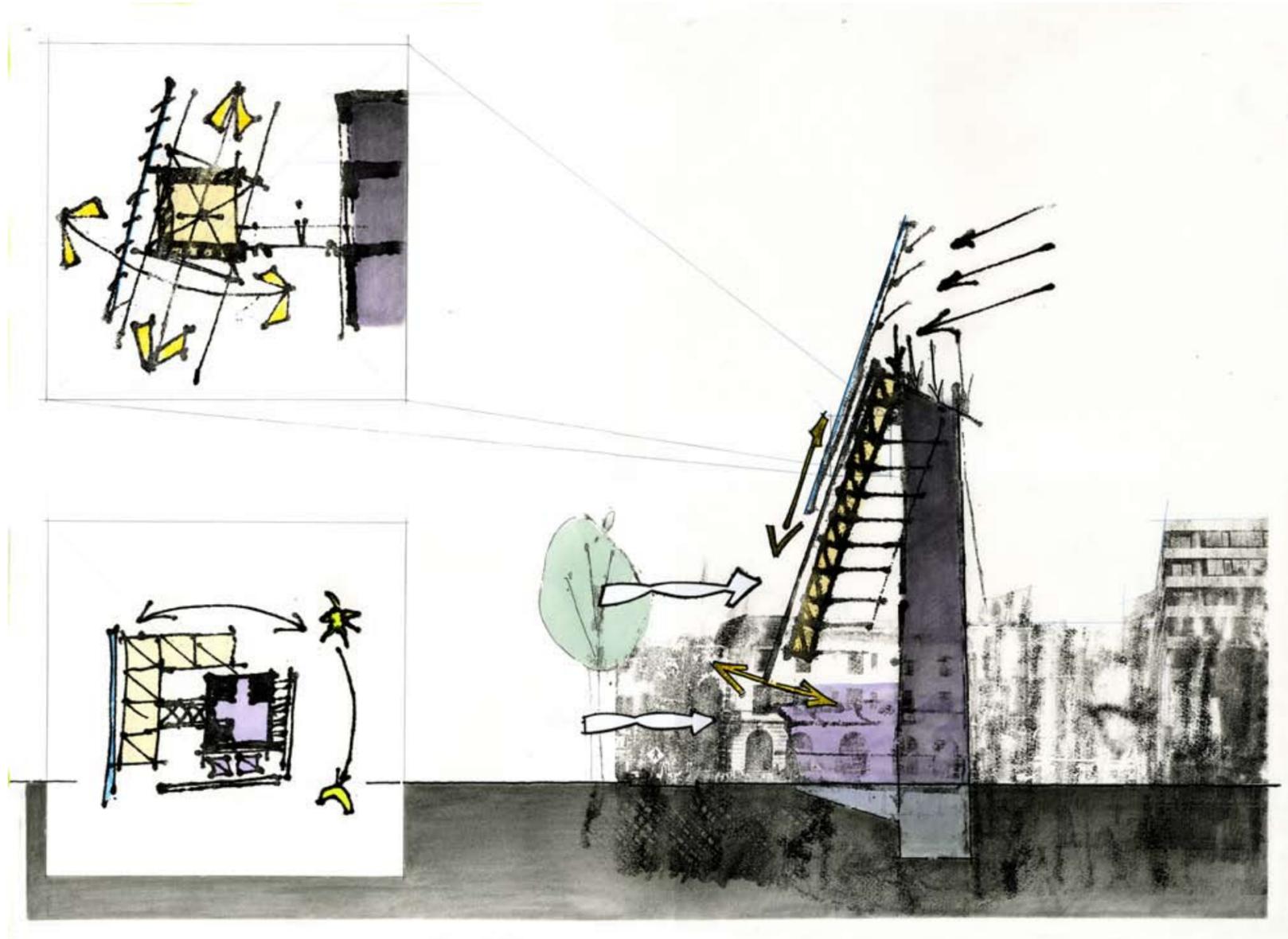
One notion is that during sleep we could alter the way light enters a room by changing the environment around a patient without them realizing the environment is different than when they began a sleep cycle.



11.12.04

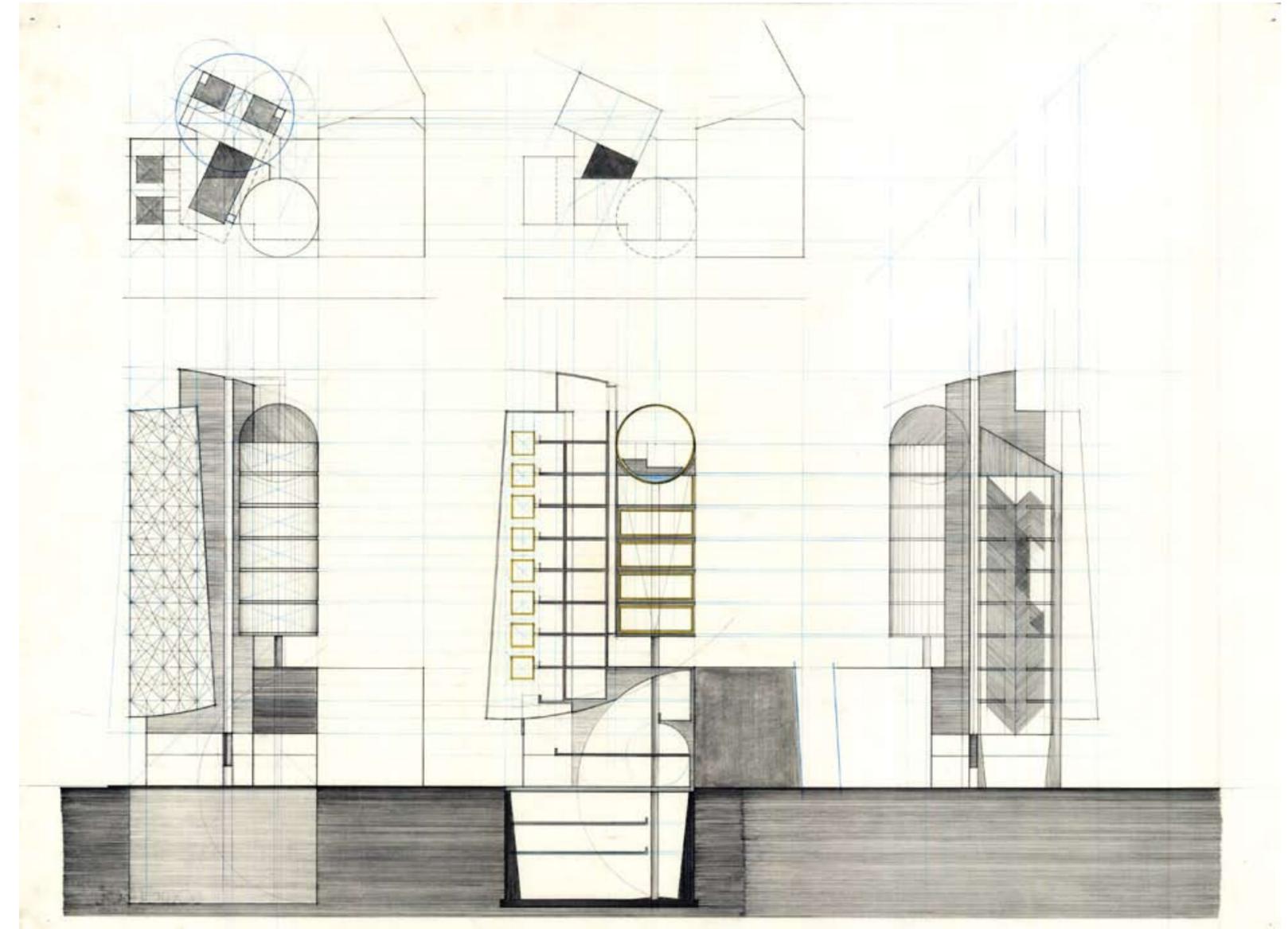
Fall Midterm Critique  
1/48" scale  
The first incarnation of a cohesive idea is an early conceptual attempt at a rocking structure. The basis is that of a large scale metronome which houses individual cubes that can be adjusted to needs of individual patients.

This initial sketch focuses on one specific room typology, see previous pg 14.



12.14.04

Fall Final Critique  
1/48" scale  
The second iteration of the rocking building has integrated two additional room types. The rotating room and the first glimpse of the globe or sphere.



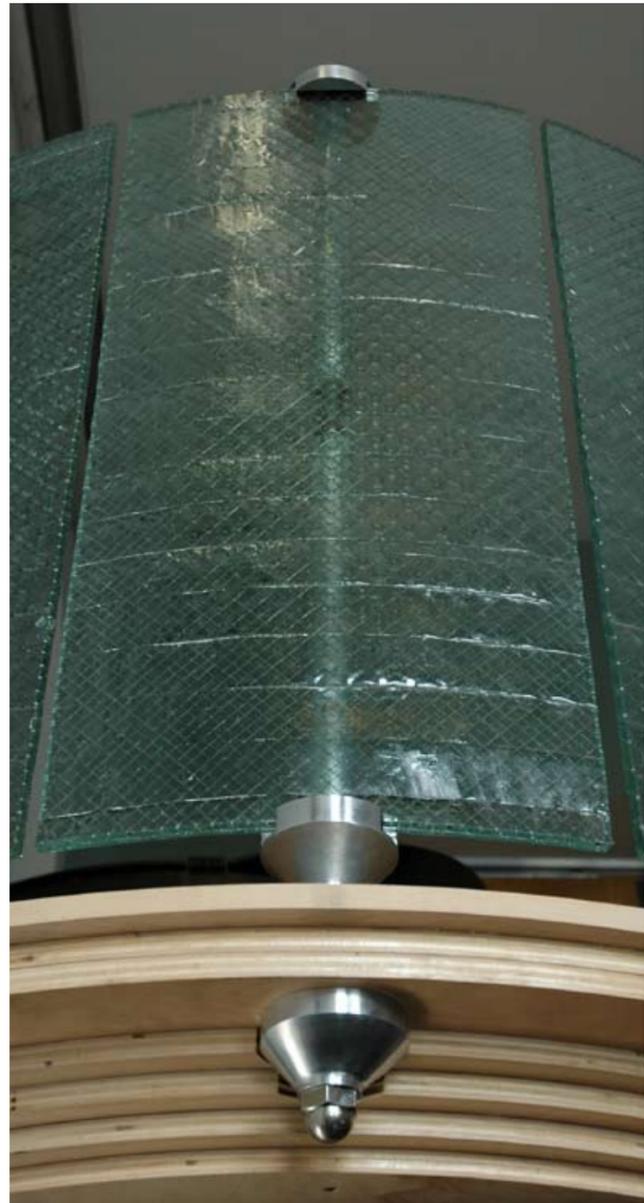
Build-Build

Winter allows me the chance to get a jump on spring and into the shop. The drawing board was starting to wear on me and nothing like some demolition to relieve the thesis stress.

Patrick Cooke and I begin the first steps of our independent spring studio know as build-build. A reaction to the lack of work actually realized by design-build studio's we proceed to focus on the build rather than to design. "To make is to know." preaches the Don via Vico. -Foote, Jan (20)



For additional content see- <http://oftheturningworld.blogspot.com>

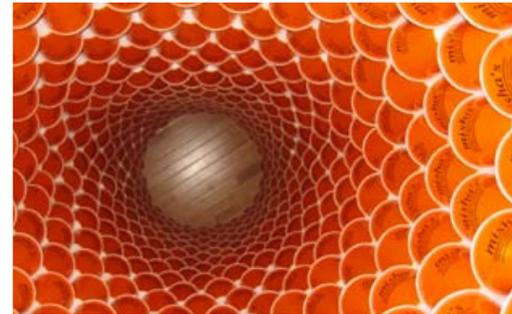


"At the Still Point of the Turning World" 18

Cup Studies

Restlessness leads to experimentation. Part installation art, part material study. The fuel that supported the daily rigor of our architectural studies, misha's coffee flotsam, becomes our new muse.

Patrick and I continue to study via the act of building. The cup studies breathe life back into our work if only as inspiration. If only Goldsworthy would have experimented with this material.



For additional content see- <http://oftheturningworld.blogspot.com> flash\_cup\_studies.swf



Came and Went

Winter break allows a retrospective look at the fall semester allows a clearer perspective to a disjointed beginning.

1.28.05 "STATE OF THE THESIS"

- WE HAVE FORMS + ROOMS THAT DON'T SPEAK TO ONE ANOTHER
  - ↳ SHOULD THE ROOMS BE INDIVIDUAL OR SHOULD THE AREAS BE CHANGED BY FURNITURE RATHER THAN THE ACTUAL ROOM MOVING?
  - ROOM ADAPTS TO PATIENT AS PER DOCTORS ORDERS
  - PATIENT ADAPTS DOCTORS ORDERS
- ↳ HOW DOES THE BUILDING INFORM THE PATIENTS?
- ↳ HOW DOES THE BUILDING INFORM THE PUBLIC?
- CLOCK TOWERS, CHURCHES, MOVING BUILDINGS CHANGE BOTH INTERIOR AND EXTERIOR PERCEPTIONS
  - ↳ THE NATURE OF ALL BLDGS. IS TO MOVE, THE EARTH MOVES AND THEREFORE EVERYTHING ABOUT IT MOVES
  - ↳ DOES THIS MAKE THE EARTH'S MOVEMENT NEGLIGABLE OR A STANDARD THAT MUST BE ACCOUNTED FOR

CONT. →

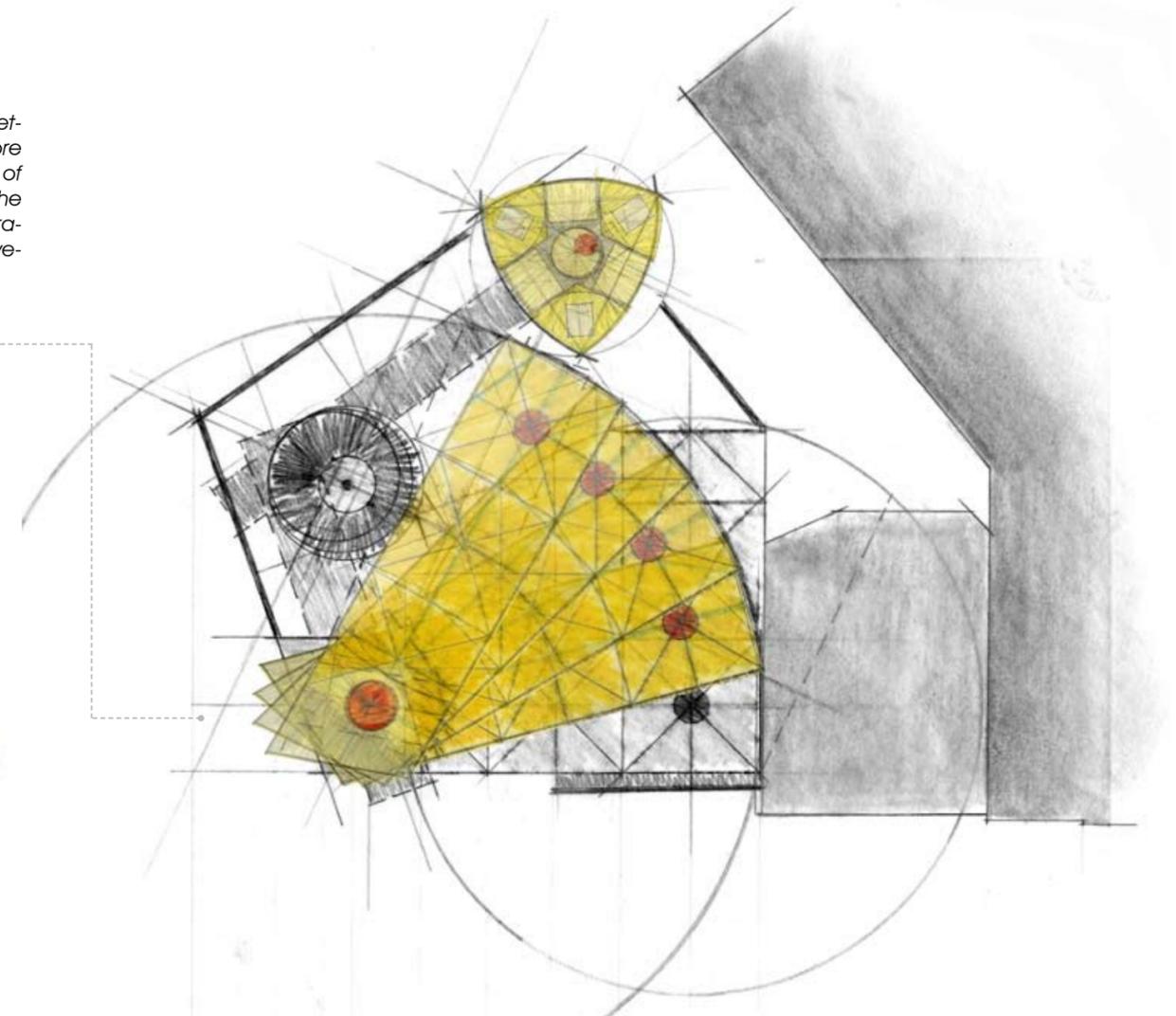
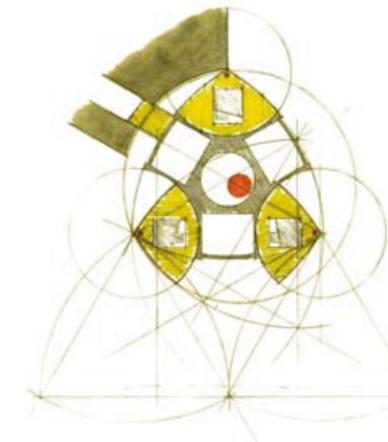
1.28.05 "STATE OF THE THESIS CONT."

- SO THE GOAL IS TO EFFECT PUBLIC + PATIENT THROUGH MOVEMENT GREATER THAN THE EFFECT OF THE EARTH'S INHERENT PROPERTIES
  - WE MUST REMEMBER THAT THE PATIENTS, PUBLIC + DOCTORS ARE AT ONE POINT OR ANOTHER "ALL PUBLIC"
    - ↳ MOVEMENT ALTERS PERCEPTION VIA SPEED, FREQUENCY, DIRECTION, ALTITUDE
    - ↳ THE BUILDING'S MOVEMENTS SHOULD AT SOME POINT ALIGN, ORGANIZE, INFORM
      - ↳ TELL TIME
      - ↳ MARK EVENTS
      - ↳ CREATE MOMENTS
- 
- PUBLIC INFORMS PATIENT  
PATIENT INFORMS DOCTOR  
DOCTOR INFORMS BUILDING  
BUILDING INFORMS PATIENT
- ↳ BUILDING'S CIRCADIAN RHYTHM
    - WHEN IT RESETS IT INFORMS
    - WHEN IT MOVES IT ALTERS PERCEPTION
  - ↳ BUILDING CAN REMAIN FIXED OR BE ALTERED BASED UPON QUESTS

Wankel

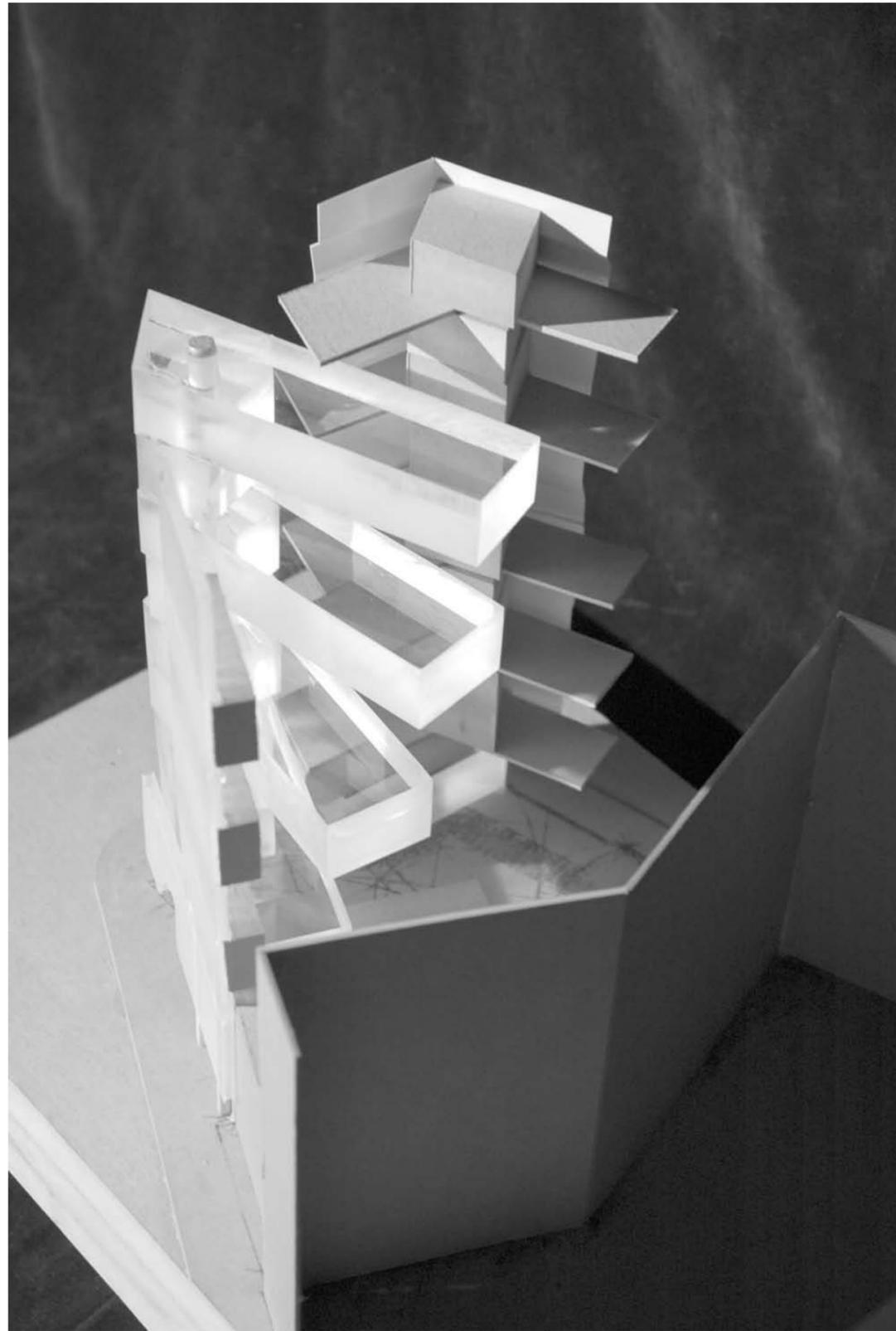
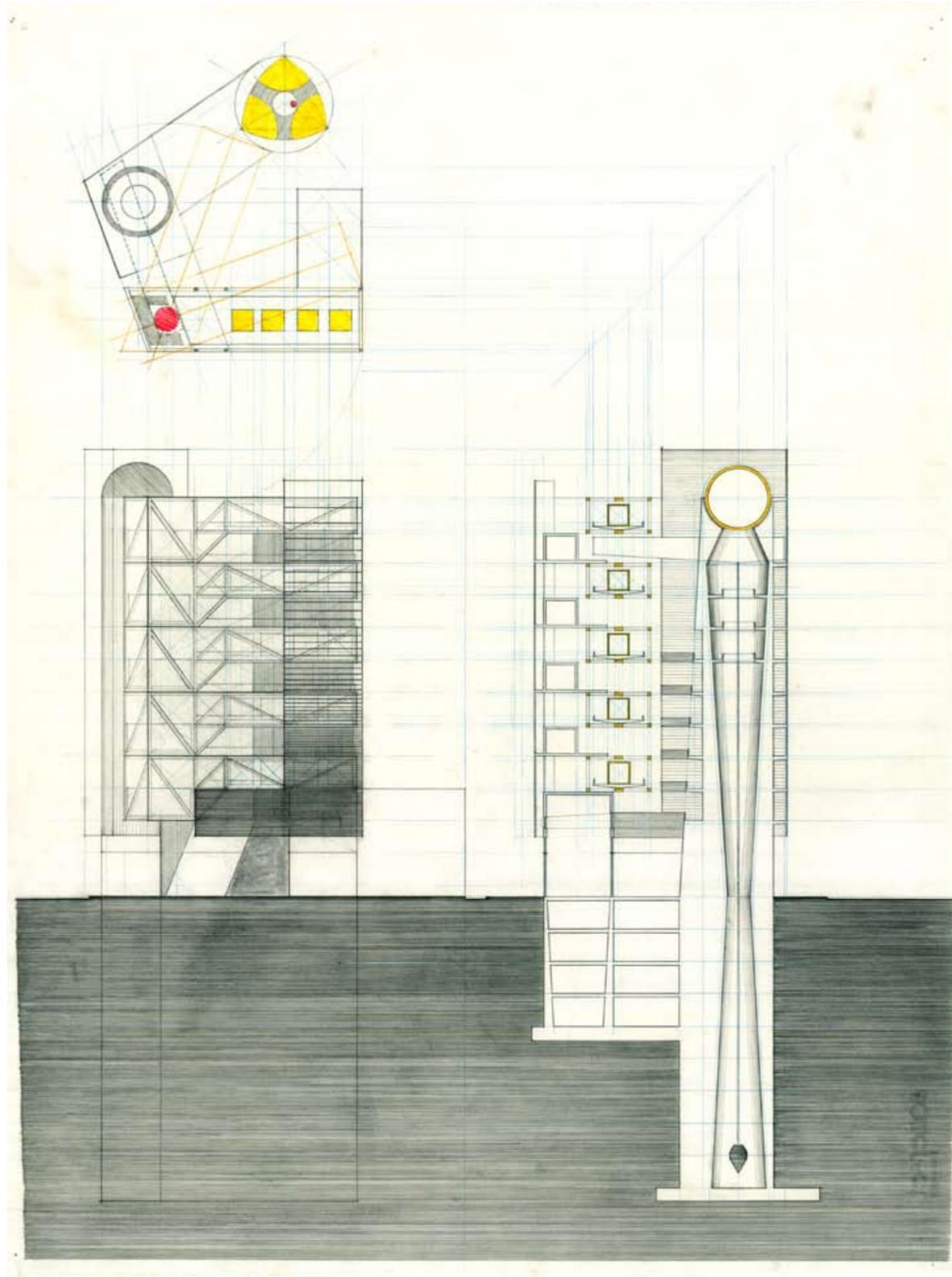
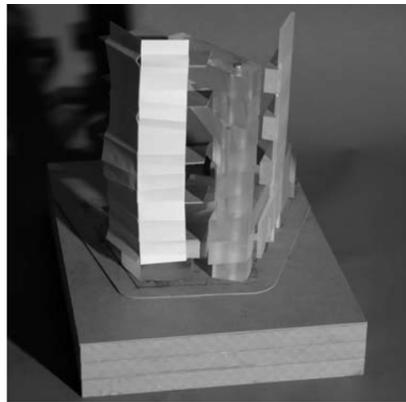
The focus is still movement and what better inspirations than the engine. More specifically the dynamic movement of the Wankel engine. We have seen the rotating room/building i.e. Casa Girasole. What happens when that movement is shifted off axis?

For additional content see- [http://oftheturningworld.blogspot.com/flash\\_wankel.swf](http://oftheturningworld.blogspot.com/flash_wankel.swf)



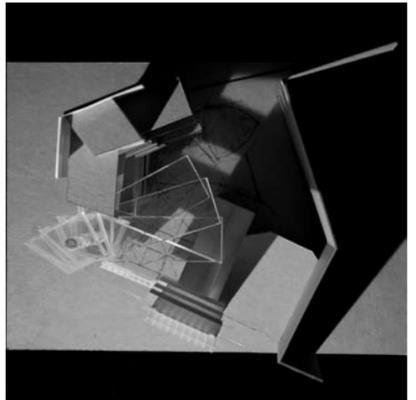
Spring Midterm Critique  
1/48" scale

A building in three parts. The Wankel rotary engine, rotation around an offset center in combination with a room that rock's from east to west. The crane, shifts individual rooms into varying orientations against the sun and one another. The globe and pendulum, act as the buildings counterbalance to dynamic movement. The initial concept of the pendulum is purely functional.



Spring Midterm Critique

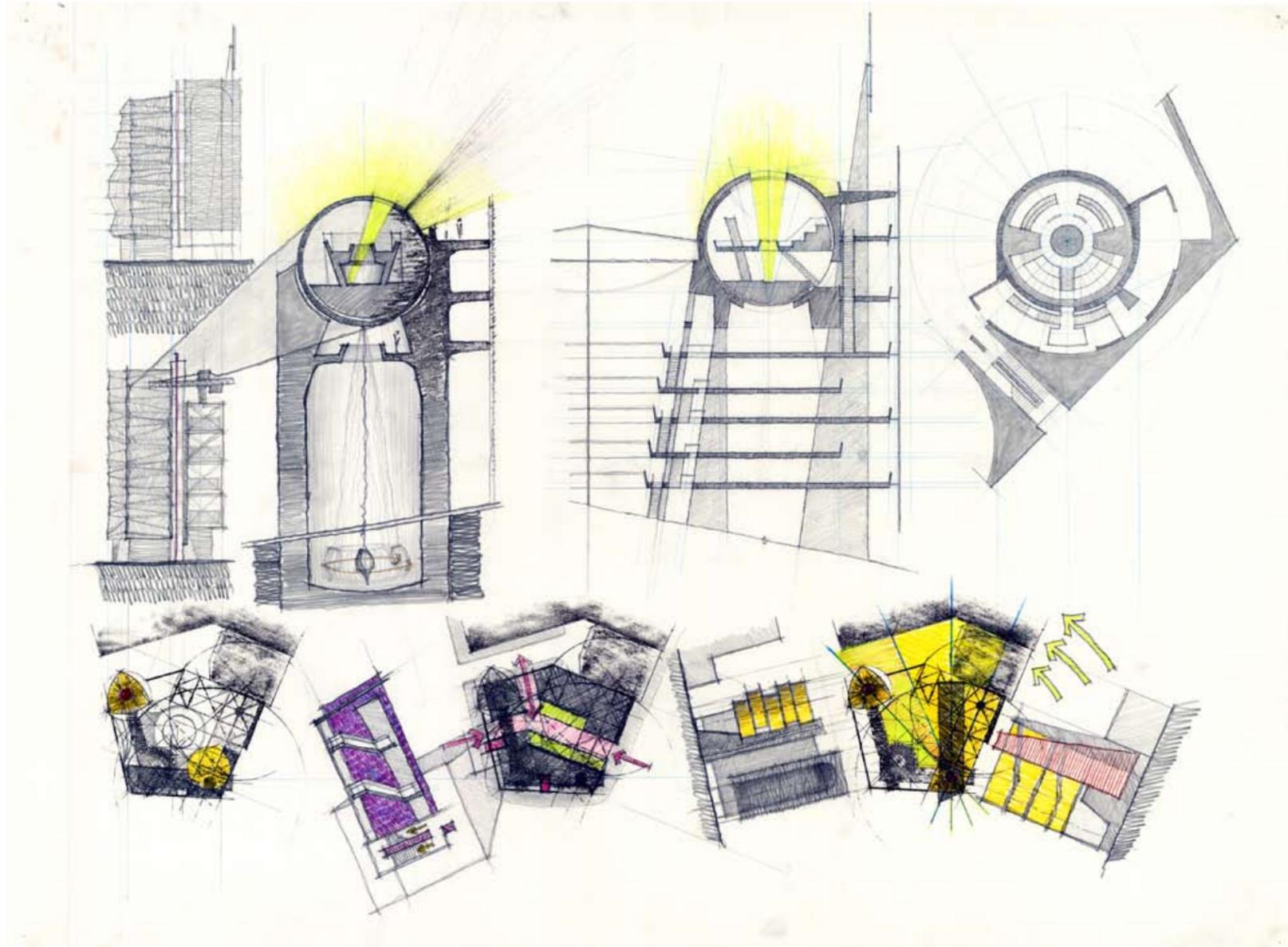
The model is an early test of the crane portion of the build and it's context in the site as it changes positions. The building has an endless series of combinations in which the rooms may be experienced.



3.3.05 - 3.26.05

Dark Days

Too many options not enough refinement. What is most important? Does the dynamic movement of the rotary rooms carry the weight it received in the last crit? The crane is a lost cause, too much action for such a scale of building. The pendulum has strength but why? It's original purpose was pedestrian. The pendulum is a counterbalance to alternate movement thought out the rest of the building. Yet it contains it's own inherit movement. What's next?



3.30.05

Breakthrough

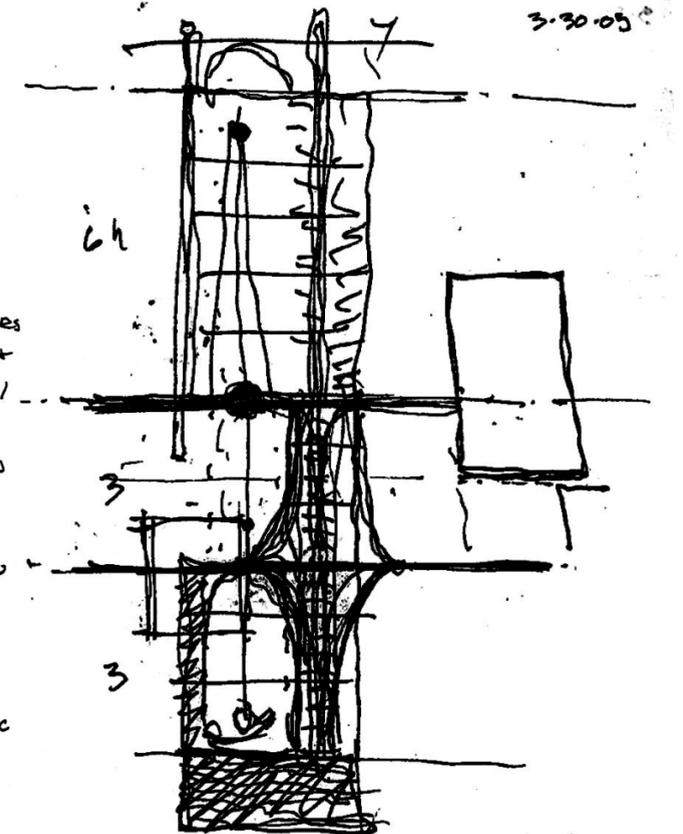
I have spent weeks spinning without resolution post my midterm critique. One afternoon, a route 66 fueled sketch session leads me in a new direction that focuses on the pendulum as the buildings central element rather than as a counter balance.

Does the pendulum really move?

3.30.05 12:05 A.M.

ROCK BOTTOM TURNS TO BREAK-THROUGH, I RECLAIM CONTROL OF THE THESIS

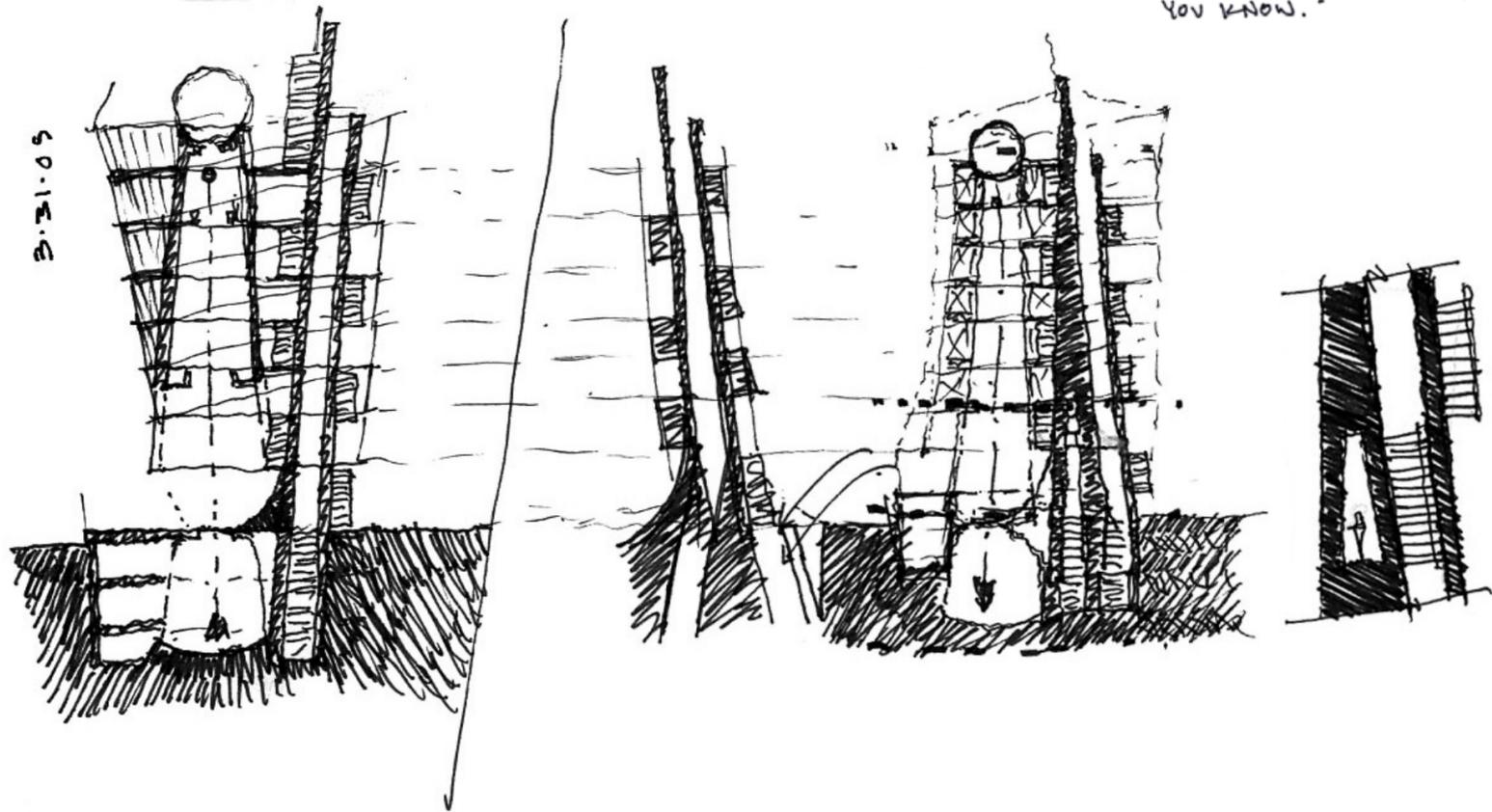
- ISSUES TO RESOLVE
- NORTH/SOUTH CIRCULATION LEADS TO E/W EXPOSURE
- HEADS OF VERTICAL EGRESS
- LOCK-DOWN FIRE DOORS
- IS EXPOSED @ GRADE + ROOF
- BECOMES SPIRE / SUN DIAL
- INTEGRATES W/ GRADE ABOVE + BELOW
- DUALITY "TO KNOW THIS U MUST KNOW THAT"
- POSSIBLE CIRCULATION WITHIN WALL
- RETAIL @ GRADE OR BELOW
- RAISE ACTUAL FIRST FLOOR OF CHURCH
- CREATE PLAZA @ PENDULUM



3.31.05

Breakthrough cont.

The building would (for now) consist of two major elements. The pendulum and the circulation. The pendulum acts as the buildings atrium. The challenge is how to circumnavigate from the bob to full extension of the wire support. Additionally where do these points exist and relate to the public and patient.



3.21.05

→ MAYBE I WAS WRONG  
 → MAYBE THE PRESENT DOES EXIST

→ WHEN WE DISREGARD THE NOTION OF PAST AND FUTURE, WHEN WE GET LOST IN MOMENTS (EVER MOVING EVENTS), FORGETTING + DISREGARDING AS THE PRESENT, I WANT TO BE IN THE NOW. IF WE COULD CONTROL THE FUTURE THEN THERE WOULD BE NO PRESENT, BUT WE CAN'T, AND THERE FOR THE PRESENT IS THE HAPPINESS WE LET DRAPE OVER US WITHOUT FEAR OF WHAT HAPPENS NEXT.

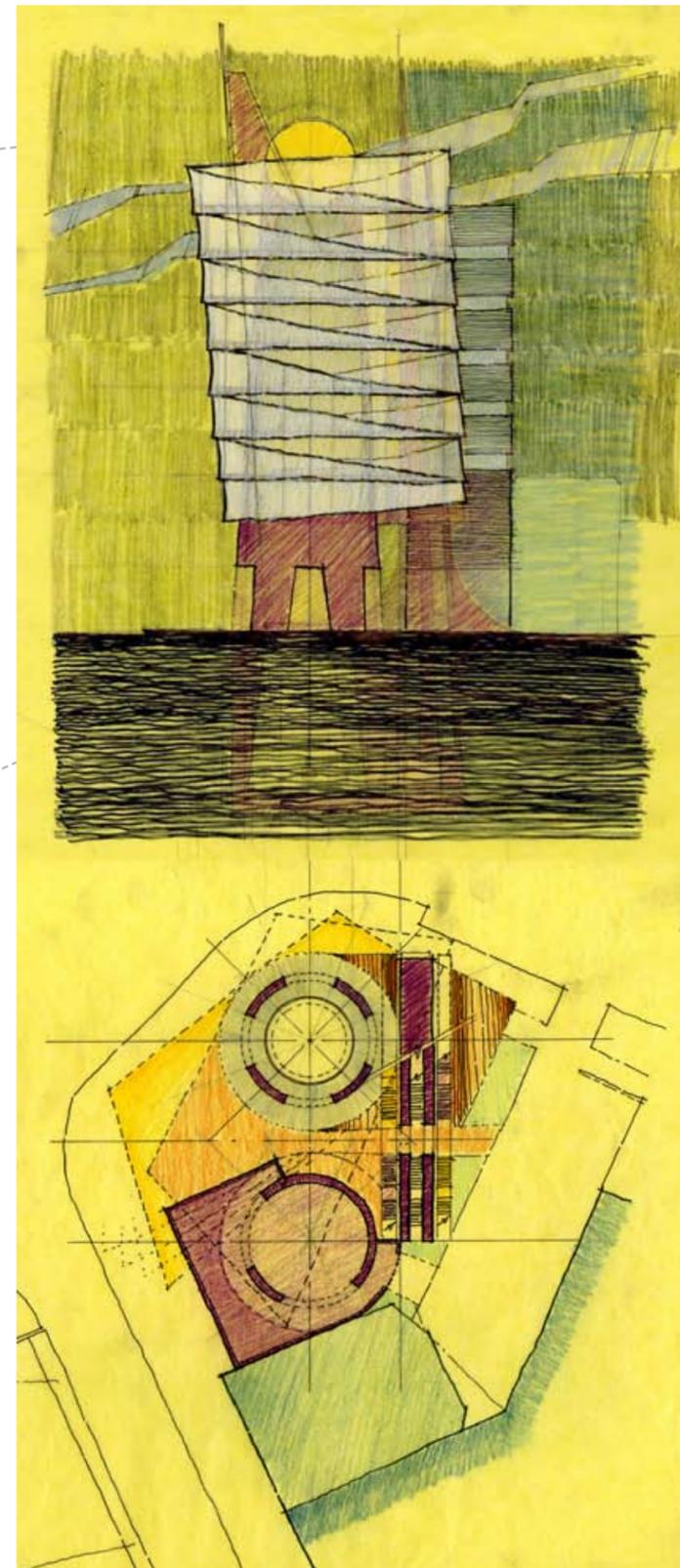
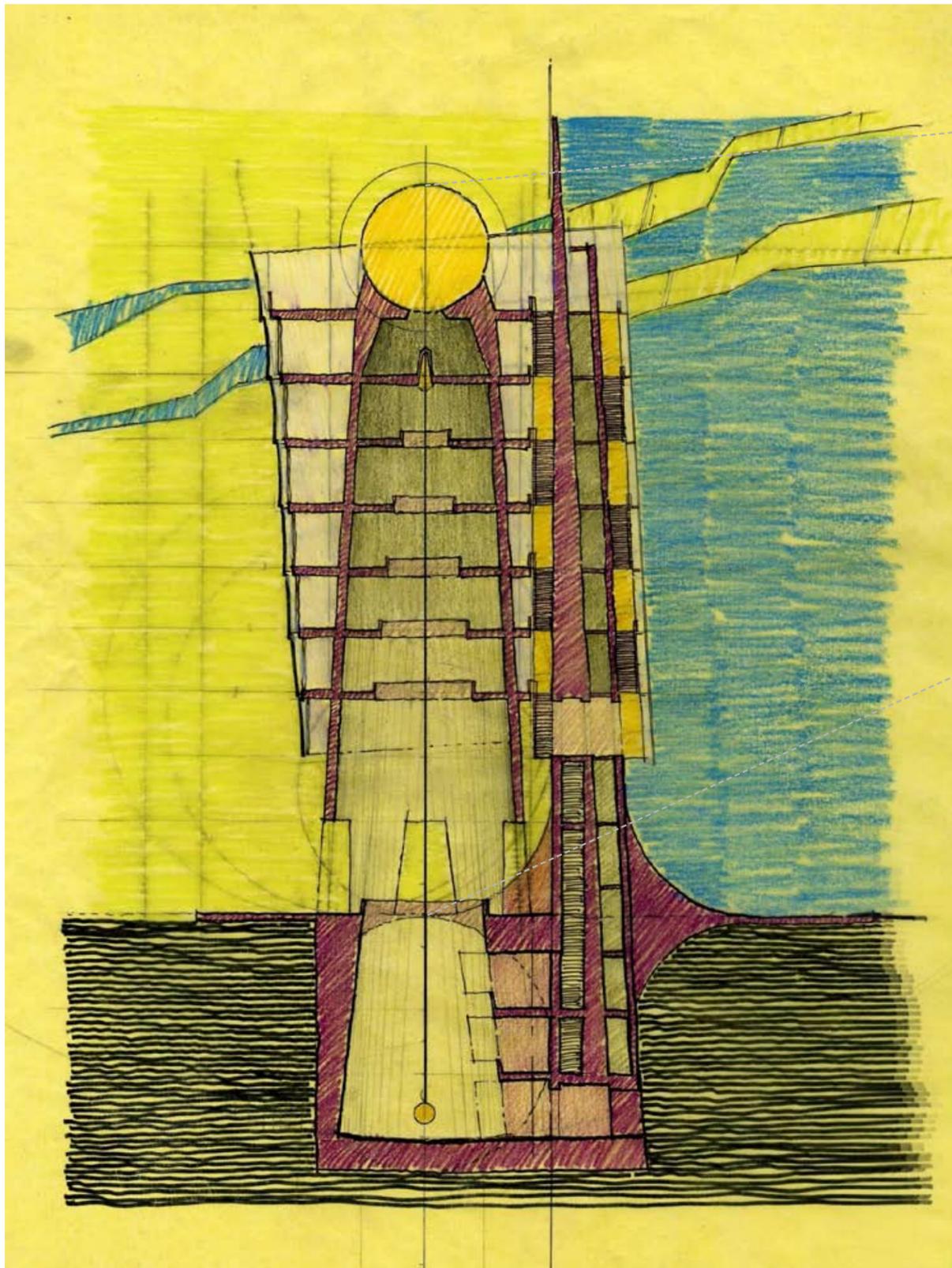
→ THE PHILOSOPHY WILL EVOLVE AS THE MOMENTS CONTINUALLY IN FORM.  
 "LET GO OF EVERYTHING YOU KNOW, OR THOUGHT YOU KNOW."



4.6.05

Two Towers

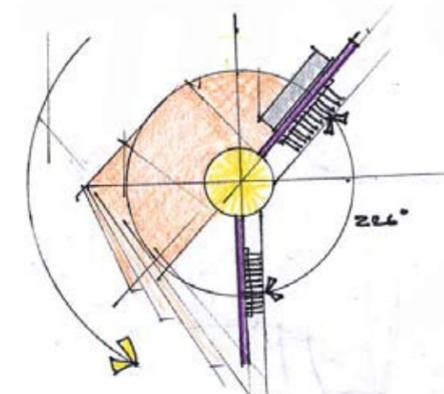
The pendulum and corresponding circulation wall begin to delineate between east/west and day/night. At this point the circulation and the pendulum act as individual elements.



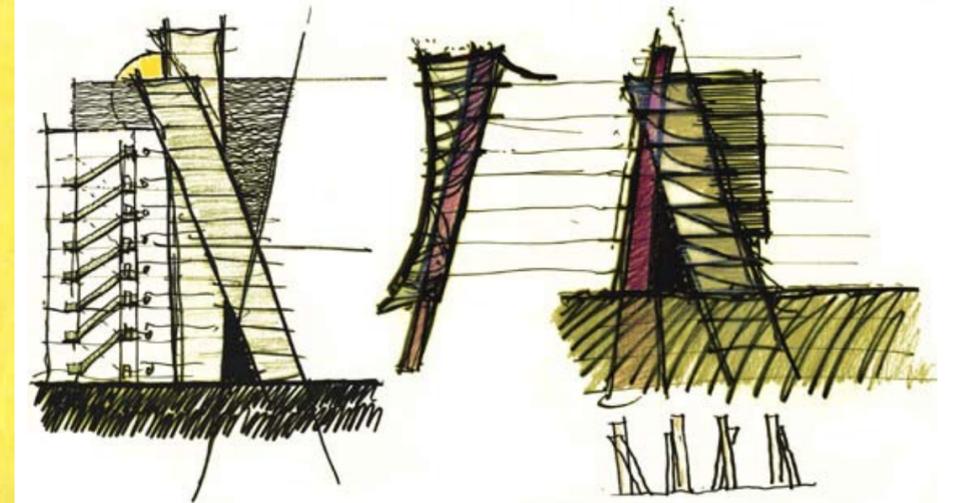
4.6.05 - 4.11.05

Pre-cursor

Certain sketches begin to lean toward integration of circulation and the pendulum. We determine the pendulum's period. In a 24 hour cycle we see it will travel 226 degrees. The wall and the pendulum become one.



THE PENDULUM ENGAGES THE WALL, ITS PERIOD PRIVES THE WALL'S ORIENTATION DC -> 226°



24 Hours

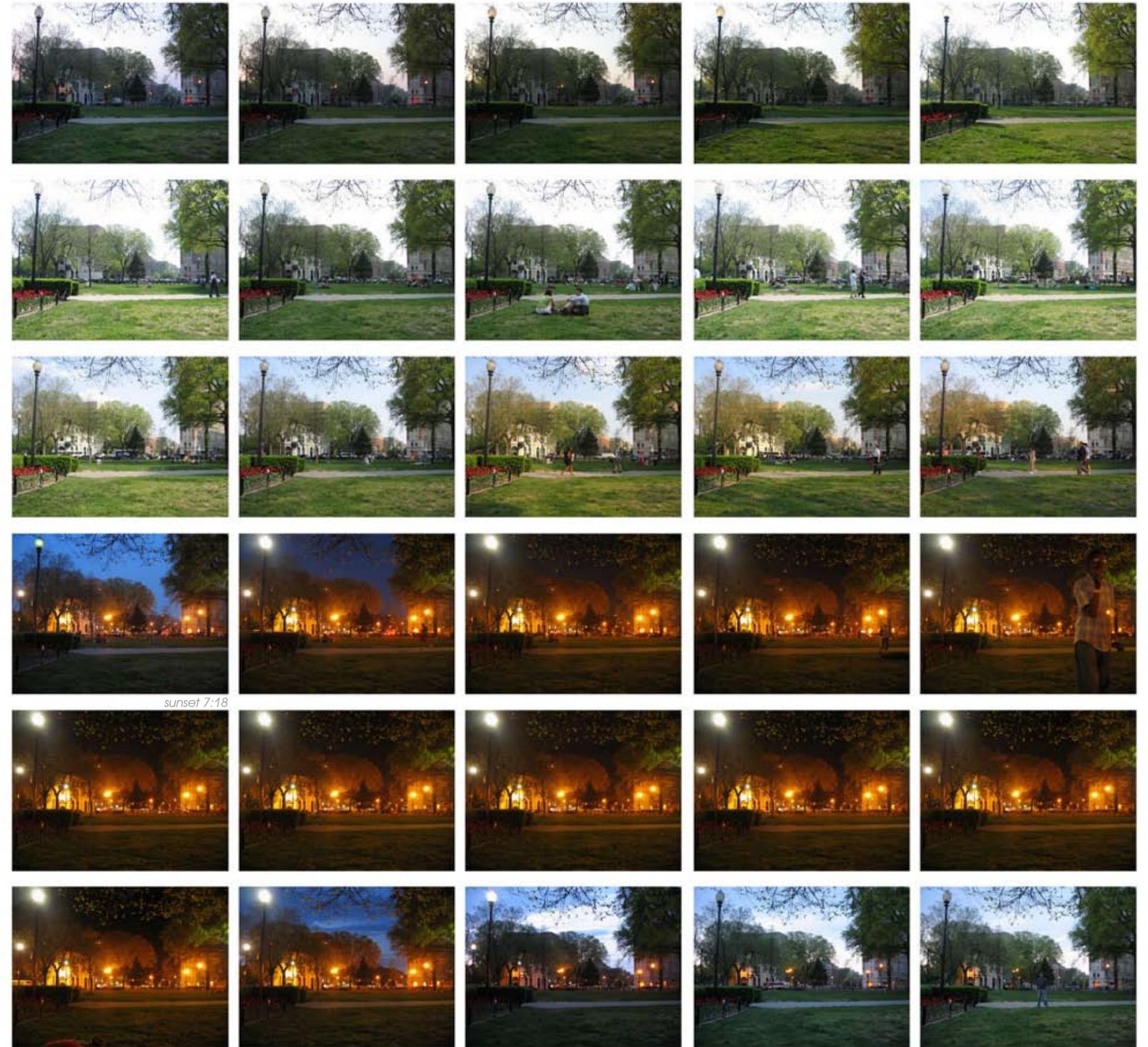
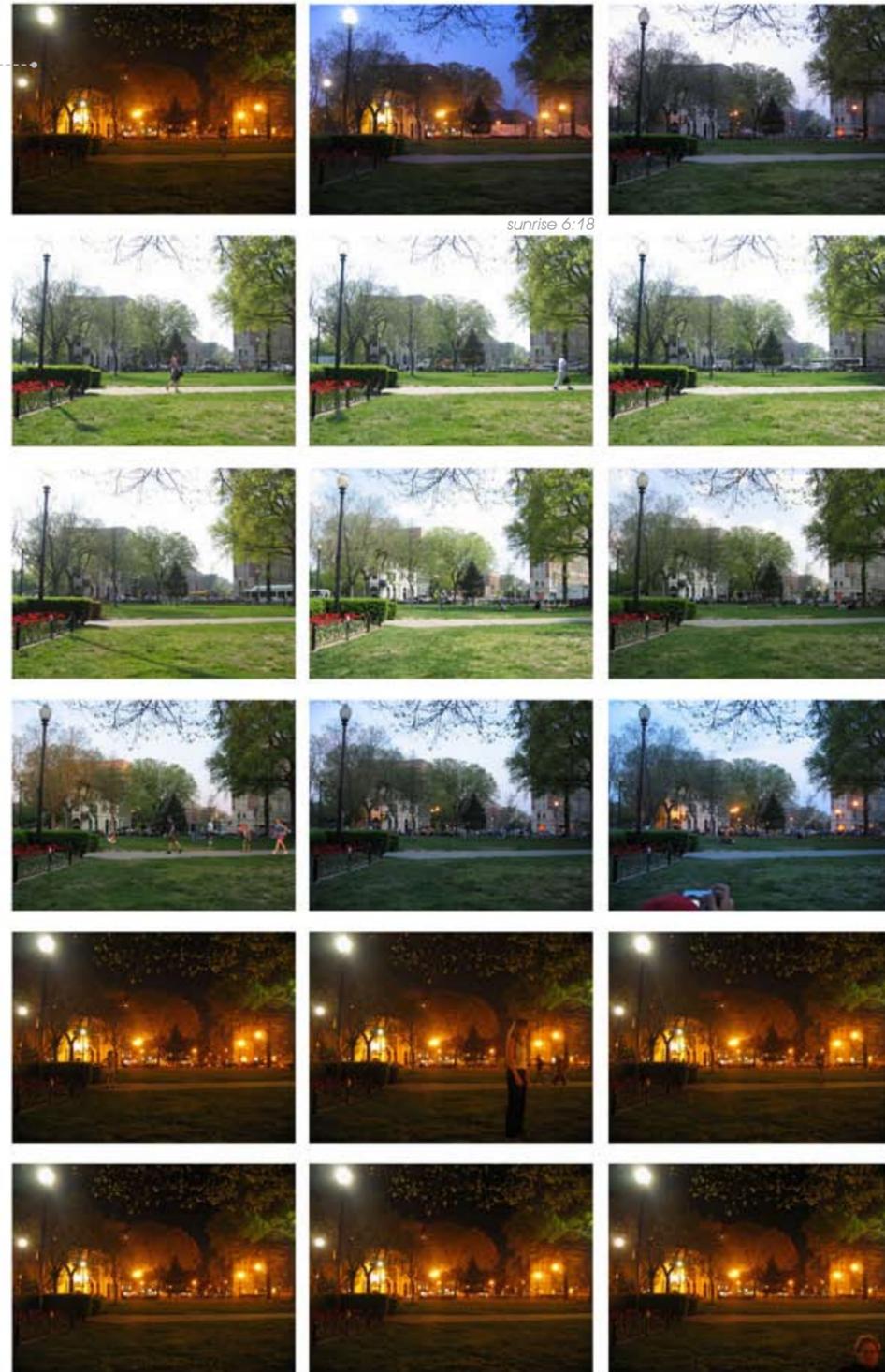
When we study site our most typical reaction is to verify it's presence during the day. We use the sun as our demarcation rather than acknowledging it's ever present counterpart the moon.

Additionally, site is not merely image. It is people, sounds, smells, experiences. Site is both sensory and extrasensory.

In the study of sleep disorders the majority of the research is completed during the opposite hours of the standard business day. Night is when the building comes to life.

The day is documented with two cameras. One still shot taken every 10 minutes and one 30 second video every 30 minutes. The eventual result beyond the stories is a time lapse view of the day

For additional content see <http://oftheturningworld.blogspot.com/24-hours-dupont-time-lapse.html>



Virginia Tech  
 College of Architecture and Planning  
 James Kiser  
 Virginia Tech  
 Washington Alexandria Architecture Consortium  
 100-706-3007  
 4/18/05

To Whom It May Concern:  
 I'm presently working on the completion of my Master of Architecture thesis whose focus is on sleep and movement. The project is the design of a theoretical clinic for sleep disorders to be sited @ 1000 Connecticut Ave. just south of Dupont Circle.

In an effort to further the application of thesis, I have committed to spending 24 hours of Dupont Circle in order to see a full day of activity @ my site as well as experience it through the eyes of an insomniac.

I will be documenting the day's events via digital camera and all my efforts are dedicated towards the furthering of my school project. My professors and director of the school know and understand the task I have undertaken and support my efforts. I hope not to cause any disturbance and please understand the good nature of my work and time spent here @ Dupont Circle.

Sincerely,  
 James Kiser  
 James Kiser  
 James Kiser  
 Virginia Tech  
 WAAC Director

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first un-interrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and krispy kremes.

4.20.05 24 HOURS @ DUPONT

- 6:18 - PAT + I HAVE PREPARED FOR THE AM DAY. WE ARE A 1/2 DOZEN KRISPY KREMES DOWN + 1/2 CUP OF COFFEE.
- 6:26 - SUN IS UP AND THE HAZE HAVNT BURNED AWAY. DAWN JUST CALLED TO SEE IF I WAS ACTUALLY ON SITE. THE MORNING IS PINK/ORANGE AND QUIET MINUS THE MORNING DELIVERYS AND CONSTANT FLOW OF THE FOUNTAIN.
- 6:47 - IT'S GOTTEN COLDER AS THE MORNING HAS COME ON. WHEN WE ARRIVED AROUND 5:45 IT WAS ALMOST HOT @ 87°
- 6:54 - ACTIVITY IS STILL LOW, THE COMMUTE RUSH HAS BARELY BEGUN. PEOPLE WHO HAVE BEEN HERE ALL NIGHT STILL OUT NUMBER WALKERS.
- 7:04 - SUN UP WAS @ 6:25 OFFICIALLY. I'VE DECIDED TO TAKE PICTURES ON THE DGS'S W/ PAT'S CAMERA AND SO SECOND VIDEO ON THE D30 HOURS. I HAVE ALWAYS THOUGHT I WAS A PATIENT MAN... AND NOW WE WILL SEE.
- 7:05 - I THINK I'M GOING TO READ FOR AWHILE SO I CAN IGNORE THE CAMERAS.
- 7:15 - THE SUN IS VISIBLE NOW OVER THE TREE TO MY EAST. THE LEFT CORNER OF MY EYE IS STINGING ORANGE

CONT →

24 @ DUPONT CONT.

- 7:22 - I'M STARTING TO GET LOOKS FROM PEOPLE. MAINLY YOUNGER FEMALES DRESSED FOR WORK BUT WEARING FLIP FLOPS... PAT KNOWS WHAT I MEAN.
- 7:39 - LADY SITTING BEHIND ME WON'T STOP SINGING "HURT'S SO GOOD", WHY DO I THINK THIS WON'T BE THE LAST TIME SOMETHING LIKE THIS HAPPENS TODAY?
- 7:45 - IT TOOK TILL NOW TO HEAR MY FIRST CAR HORN. IT'S ALMOST 8. I EXPECT TO SEE ALOT MORE PEOPLE IN THE NEXT 45 MINUTES.
- 8:10 - A COUPLE OF SUPERGES JUST CAME ON SITE. THEY SEEM TO BE SETTING UP TO SHOOT RIGHT OVER TOP OF ME.
- 8:24 - I DIDN'T FOR SEE THIS, THERE IS A GUY MOWING THIR CIRCLES GRASS TODAY, HE'S GONNA MAKE ME MOVE I CAN FEEL IT.
- 8:38 - THE LAWNMOWER HAVNT MADE ME MOVE YET, AND NOW EVERYTHING STARTS LIKE CUT GRASS. WHY DOES EVERYBODY HAVE AN IPOD?
- 8:47 - I FEEL LIKE THE CITY IS ALWAYS LATE. IT'S ALWAYS A STEP BEHIND. THE STREETS OF PITTSBURGH WOULD BE NEARLY EMPTY BY NOW... UNTIL LUNCH. IT'S 71° NOW. I'M GOING TO FEY OUT HERE. THE SUN IS HIGH NOW AND IT'S STARTING TO HEAT UP. THE ORANGE + PINK IS GONE + REPLACED BY DUL BLUE.

CONT →

24 @ DUPONT CONT.

- 7:08 - GENTLEMAN NAMED JIMMY JUST ASKED ME FOR SOME CHANGE AND A SMOKE ITS HARD TO FOCUS. I NEED TO TUNE OUT SOME OF THE OUTSIDE DISTRACTION SOON + SKETCH A BIT.
- 7:45 - BUSINESS COMMUTE HAS DIED DOWN AND ALL I WANTA DO IS JUMP IN THE FOUNTAIN. MAYBE THAT'S A GOOD CLOSING SHOT? I SWEAR I JUST SAW KALANA... I CAN'T BE DELUSIONAL YET.
- 10:00 - A GENTLEMAN JUST STARTED PLAYING TRUMPET IN THE CIRCLE. IT'S A NICE BREAK FROM THE CIRCLING CARS. EVERYTHING MOVES FROM MY RIGHT EAR TO MY LEFT, VEHICLES → TO QUIET VEHICLES → FOUNTAIN. EVERYTHING IN A CIRCLE.
- 11:15 - I'VE BEEN TALKIN' TO JIMMY FOR ABOUT AN HOUR. SHOWED HIM MY SKETCHBOOK AND WE TALKED ABOUT DUPONT CIRCLE. DUPONT → ALL RELIGIONS → ALL PEOPLE → ALL COLORS (DUPONT PAINT?)  
→ WHAT REPRESENTS ALL THESE THINGS → SOLAR SYSTEM → MOON + PLANETS →
- 11:41 - I'M WAITING FOR WHEAT TO RELIEVE ME. WHOLITTLE ACTIVITY SHOULD RAMP UP. TIME FOR A BREAK.
- 1:49 pm - WHEAT I JUST HAD A BUNCH OF VISITORS FROM PETERS TO P.V.A.

CONT →

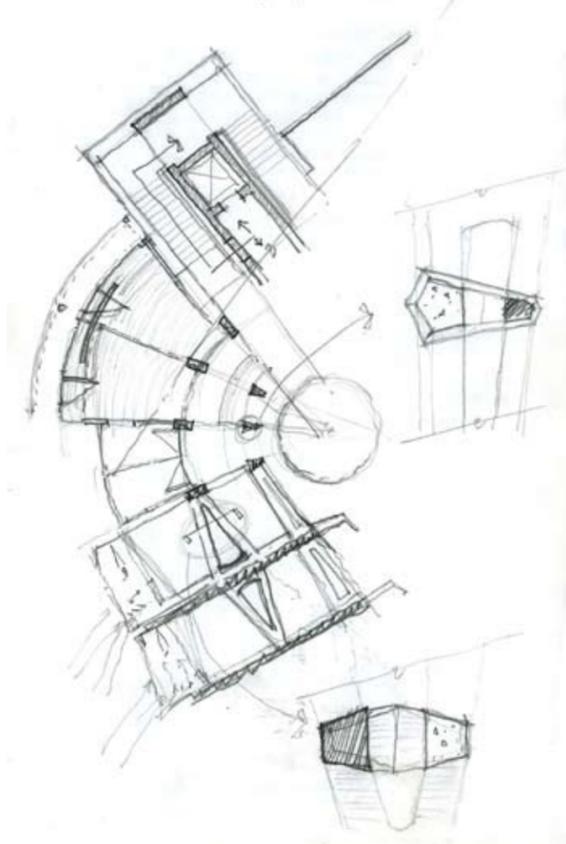
24 @ DUPONT CONT.

- 1:50pm - THE CIRCLE IS PACKED @ LUNCH. IT'S STILL GOING ON NOW. JIMMY RAN TO AN "AM" MET. SO I THINK I'M FREE TILL HE'S BACK.
- 2:52pm - JUST MET A FORMER BOKER WHO IS FAMILY IS ALL BOMBE TWO FIGHT PROFESSIONALLY. HE WANTED TO KNOW WHERE HE COULD START TAKING PHOTOGRAPHY CLASSES AGAIN. BY THE WAY IT'S 71°, HOT.
- 3:30 pm - I LAID DOWN TO READ AND PASSED OUT FOR A SPLIT SECOND. NO MORE LAYING DOWN.
- 4:00 pm - MET A PAINT RESTORATOR WHO'S WIFE SPENT 700 HUNDRED ON A DIGICAM + HE WANTED TO KNOW ABOUT MINE. HE WAS A REALLY SWEET OLD ITALIAN MAN NAMED GUSBERTI.
- 4:27 pm - THE STOMACH IS FINALLY EATING. I COULD USE A BREAK. B. KAHN CALLED.
- 6:40 pm - Patrick + George visit me and exhibition *Wanderlust* with my new lifestyle. *Clubs* *Directly* for *intermittent* *stade*.
- 8:03 pm - APPROACHING HALFWAY BOW. IT'S STARTING TO COOL AND THE SKY IS CLEAR. SUNDOWN SHOULD BE NICE. NOW COMES THE HARD PART. PAT AND GEORGE ARE HAVING A *SEEK @ FRONT PAGE*. JEALOUSY SETS IN...

Diary 6:16 pm - 12:06 am

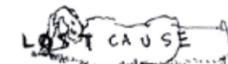
12 hours deep into the day I realize that this isn't necessarily a study in context and site but rather societal and experiential. This trends out through the rest of the rest of the day and in turn through out the thesis. It's not the destination it's the journey.

24 @ DUPONT CONT. 4.20.05



24 @ DUPONT CONT.

- 6:16pm - I HOPE THIS IS WORTH IT. MAYBE I WILL HAVE AN EPIPHANY ABOUT LIFE/ ABOUT THESE. IT'S BOUND TO COME TO ME. FOR NOW THIS IS SMOKE DOCUMENTATION... I'M TOO TIRED TO THINK.
- 7:02 - GMS DONG FLAG TEAM PULLS + A GIANT GROUP OF HIGH SCHOOLERS JUST FILTERED THROUGH. IT'S STILL BUSY, SUNDOWN IS DUE IN ABOUT 30MINUTES + THE SKY HAS ONCE AGAIN SHIFTED PINK/ORANGE. I'M GOING TO READ TILL SUNDOWN AND SKETCH WHEN IT GETS DARK.
- 7:18 - SUN IS DRIPPING. HAPPY HR OVER. NO NUKE \$2.50 DRAFT SPEAKS. GEAR OF AM PAT RETURN, BRUNING. JORGE BERNAL SHOWS UP AND BLOCKS VIEW OF LITTLE DIGITAL TRANSMITTER... STILL 90°, BUT FEELS LIKE 110°.



- 8:17 - SUN IS LONG GONE BUT IT'S GORENDS. I ALMOST LIKE THE STREET LAMPS BETTER THAN THE SUNLIGHT. HINDS THE PEOPLE IT LOOKS ALOT LIKE WHEN WE STARTED. NOW WE WATCH FOR THINGS THAT GO BUMP IN THE NITE. ABOUT 10 HRS. TO GO.

CONT →

24 @ DU FOOT CONT.

- 8:22 pm - IT'S AMAZING I'M STILL SPINNY ON ONE CUP OF COFFEE. DO I NEED MISHA'S TO SUSTAIN. ANSWER → YES. (I'LL GO IN THE MORNING)  
→ NIGHT LIGHTING IS GOING TO BE CRUCIAL. CONTRAST, DUE THE WHITE FAÇADE AND ONE WELL PLACED STREET LAMP GLOWS BRIGHTER THAN MOST BUILDINGS AND IT HAS LONG SINCE CLOSED. THE PUBLIC PORTION OF THE PENDULUM OPEN TO THE N/W SHOULD ATLEAST MING THE IDEA OF SOUTHERS @ NIGHT. IT'S DUPONT FACE IS IMITATING.
- 8:46 pm - HOW CAN KRISPY KEEHE STILL HAVE HOT POINTS, THAT SHD HAS BEEN ON FOREVER.  
AT NIGHT THERE IS A SUPRISING LACK OF RETAIL PRESENSE ON THE CIRCLE IT SELF. 3 BANKS A COUPLE OF OFFICES + SET BACKS DON'T DRAW YOU OUT OF THE CIRCLE. TRAFFIC HAS FINALLY REALLY CALMED, PEDESTALIAN + VEHICLE. I HOPE IT STAYS ACTIVE. THE CIRCLE SHOULD HAVE A DISTINCT PRESENCE DURING NIGHT + DAY. A MATERIAL CHANGE THAT CREATES @ SUNDOWN/LIGHTS OUT ANNOUNCES BEDTIME.  
→ CYCLICAL CHANGES → RHYTHMS

CONT →

24 @ DU FOOT CONT.

- 9:41 pm → TIM, HE SCHIFFERS, ARTIF + RICHARD JUST HAD A RIDICULOUS EXPERIENCE.
- 10:01 pm → I JUST DISCOVERED THAT THE DIGICAM WHEN MOVED TRACES THE FRED LIGHTS LIKE "FIRE".
- 10:45pm → PATECK + ALL WITNESS PUBLIC URINATION
- 10:44pm → TIM DEPARTS
- 10:55 pm → WE HAVE COME TO THE REALIZATION THAT THE CIRCLE HAS SEVERAL LAYERS FROM THE OUTSIDE IN TO THE FOUNTAIN. I TEND TO BE MORE APPROACHABLE SITTING IN THE GRASS RATHER THAN ON THE CONCRETE OUTSIDES. → ONION SKINS, MANY LAYERS
- 11:01 → TIM ARRIVES
- 11:51 → TIM'S PASSED OUT NEXT TO ME AND EVEN MY PATIENCE IS WEAKING TIND. ALLI GOT ME ALL WORRIED. THIS ISN'T ABOUT ARCHITECTURE ANYMORE. IT'S WILL, TO GO PAST, ABOVE + BEYOND. 7 HRS TO GO.
- 11:38 → WHAT IS PUBLIC SPACE, THIS IS ABOUT AS PUBLIC AS IT GETS. I FEEL EXPOSED, I LOOK OVER MY SHOULDERS FEARFUL FOR THE FIRST TIME. TO BE TRULY PUBLIC IS TO BE TOTALLY UN COMFORTABLE.

CONT →

24 @ DUPONT CONT.

- 11:48 pm → STARTED TO SEE THE FIRST INEGATED COLLEGE KIDS WANDER BY, HAPPY HOUR EARLY LATE.  
THE CIRCLE IS CALM. I CAN'T DECIDE IF I FEEL SAFER W/ TIM PASSED OUT HERE OR NOT. THE TREE W/ HAS SUPPORTED ME ALL DAY, 000 FEELS LIKE THE BIGGEST WALL I CAN'T SEE AROUND. PEOPLE ARE STARTING TO ROT AROUND FOR FOOD AND THE EMPLOYED PUBLIC TENDS TO BE GONE. I JUST WANT THE CIRCLE TO SLEEP. I HAVE A FEELING IT NEVER WILL.
- 12:06 am → TIM'S STILL HERE, HE JUST WAKE UP AND TRIED TO PISS RIGHT NEXT TO ME. PATIENCE IS AT AN ALL TIME LOW. I'D LOVE FOR SOMEONE TO SHOW UP. HOW ABOUT AN AUTHORITY FIGURE TO PROVIDE A LITTLE SANITY. THANKFULLY THIS MADNESS IS KEEPING ME SHARP. EVERYTHING IS MAKING ME TENSE AS HELL. OVER MY LEFT SHOULDER, TWO PEOPLE MAKING OUT A FOUNTAIN AND TIM. JIMMY IS BACK... HE CAME OUTTA NOWHERE.

CONT →

4.21.05

Diary 12:20 am - 6:14 am

This has become a challenge. I didn't know how exposed in public this long would make me feel. The goal was to experience the site at night. This will provide me with the alternate insight I desired.

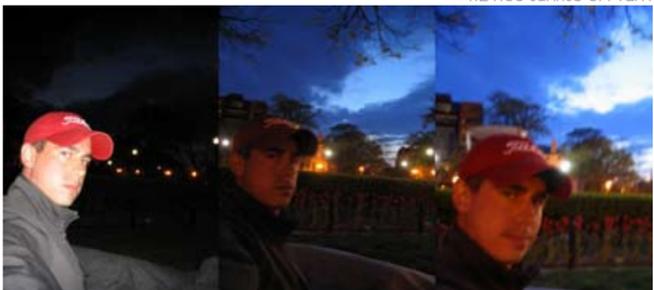
12:05

WE SLEEP UNDER DIFFERENT LAYERS, EACH LAYER SHOWS MORE OR LESS MOVEMENT  
→ SKIN → CLOTHES → SHEET → BLANKET  
FATS ← ENVIRON ← BLDG ← ROOM ←

WE PERCEIVE A LACK OF MOVEMENT WHILE WE SLEEP BUT RATHER THIS MOVEMENT IS MASKED  
→ EYES + EARS  
→ HEART + LUNGS BEAT UNDER SKIN  
→ HAND FEELS WITHIN

NO LONGER DO I CHOOSE TO MAKE THE BLDG BE MOVEMENT SPECTACLE BUT RATHER FELICITATION THAT WE ARE ALWAYS IN MOVEMENT, INCLUDING "STATIC" ITEMS LIKE BUDS.  
→ THE EARTH IS NOT NEGLIGIBLE IT'S MOVEMENT RULES THE BLDG. + HUMANS

4.21.05 sunrise 6:14am



"The earth itself is the master clock upon which we base our designs" -Haswell, "Horology" (21)

24 @ DUPONT DONATION LIST 11:46 PM

- "JIMMY" → 4 SMOOKIES, 2 GRANOLA BARS ONE PORKLE TWIG
- "LADY" → ONE BOX OF DONUT HOLES
- "BORSE" → 1 SHOEL, PHOTO ADVICE
- "LESKO" → 2 SMOOKIES
- "TIM" → 2 SMOOKIES, BOTTLED WATER
- "HYD" → 5 DOLLARS

12:20 AM → GAVE JIMMY MY TOWEL + NAPKINS HOPEFULLY HE'LL CRASH SOON. ALL DAY DUPONT HAS GIVEN NOTHING BUT SEVERE HIGHS + LOWS. THERE IS A COUPLE HAPPY AS CAN BE MAKING OUT BY THE FOUNTAIN WHILE JIMMY HALLING UP GOD KNOWS WHAT ON THE BEACH TO MY 2100.  
HOMELESS → POWER BROKER  
NIGHT → DAY  
CRAZY → CALM  
BLISS → FEAR  
TOO BUSY → TOO BORED  
COMFORT → TENSE

12:28 → NOW I HAVE TIM + JIMMY SETTING UP SHOP. THIS IS CRAZY. THE DOCTOR JUST CALLED. HE ADD SIBBERG ARE COMING FOR THE LATE LATE SHIFT.

12:47 → I AM A SLAVE TO THIS CLOCK. I'M STARTING TO QUESTION WHY I WEAR A WATCH. IT FORCES YOU TO BE ON POINT. SUNRISE COULD NOT COME SOON ENOUGH.

CONT →

24 @ DUPONT CONT.

1:11 AM → TIM JUST WOKE UP, PISSED ALL OVER HIMSELF THEN STARTED WANDERING + HUMBLING SHIT.

2:07 AM → TIMS BACK AND WANTS TO KNOW ABOUT "SCOTT'S STYLE" ASK BROWN

3:19 AM → BROWN LEFT ABOUT 45 MINUTES AGO AND THE KIDS ARE STILL SLEEPING. TIM KEEPS MAKING RANDOM NOISES AND HE KEEPS SCARING ME WHEN I'M NOT PAYING ATTN. I DON'T KNOW IF THE GUYS ARE COMING OR NOT.

I REALIZED SOME OF THE TIGHT GROUPS THAT THE WORLD RELIES UPON. THE GROUP @ DUPONT NEED EACH OTHER FOR SOCIALIZATION, FOOD, GENERAL SUPPORT. JUST HOW I RELIED UPON PEOPLE FROM WORK + THE CENTER TO BACK ME UP.

3:55 AM → GEORGE AND SEB'S PLEASANT SUPPSE AS THEY TURN THE BODIES TO SEE THE ENCLAVE. TWO NEW FRIENDS ASLEEP IN 4PLY INSULATION W/ADP (RVALE IZ?) A BLAZING ARJUM COMPLETE WITH FOUNTAIN WATER FALLING AND SUN SHINING T+ HINSELF. ITS BEGG ZEPHS - WHAT WILL I REMEMBER ABOUT TO PRT? JIMMY WILL TALK ABOUT THIS FOR THE REST OF HIS LIFE. 4.21.05 ONLY REMEMBER AROUND THE GLOBE, WE ARE PLACES.

3:52 AM → IN REVIEW OF NOTES (EXP. DONATIONS LIST), GEORGE LOOSE IT. OBJECTS APPEAR TO MOVE IN THE FURTHER VISION. JIMMY (CRAYON) IS PROBABLY HOBBLING TO THE TREE UNHAPPY.

DUPONT 24 CONT.

4:05 AM → TIM STARTED DISCUSSING THE MOVIE "RAMPER STOMPER" AS I CONTINUALLY EXPLAIN I HAD NEVER SEEN THE MOVIE

3:30 → I TOTALLY FORGOT ABOUT THE DEAF GENTLEMAN WHO ASKED IF I WAS ALONE + NEED HELP.

4:09 AM → GUE THE BIG YELLOW BALL. THE CHEF'S IS ACTING UP AND I'M STARTING TO FEEL NAUSEOUS (P)

4:11 AM → TIM PROCEEDS TO "STAY IN HIS COCOON" AS JEFF (FIBROGLAY) "MAKES HIM ASHAMED TO BE BACK"

5:31 → THE END IS NEAR... ABOUT 2 HRS. TILL SUNRISE. THE SKY IS TURNING HROG/NARY TO THE BEEBEEAST OF MAYBE MY EYES ARE RE-ADJUSTING. THE LAST HOUR WAS KINDA BLUEY, SIBBERG SAID I WAS KINDA MUMBING AND ASKING ABOUT HIS THESIS. I'M NOT AS PINKEY RIGHT NOW.

5:45 AM → THE DOCTOR IS TALKING DONUTS. I'M TALKING SUNRISE, I'M READY TO GO. THE HOT DONUT MITE JUST CAME ON.

5:53 AM → IT'S COLD NOW BUT THE LIGHT IS BREAKING. THERE IS PARTLY CLOUDY SKIES. IT'S STILL PRETTY DARK.

CONT →

DUPONT @ 24 → "STRIVE THAT REVERSE IT"

6:14 AM → SITTING @ MY TREE FOR ONE LAST TIME. I WILL NOT MISS THE ROOT THAT'S BEEN POKING ME FOR THE LAST 24 HOURS. SUN SHOULD BE HERE IF THE CLOUDS WOULD BREAK. THE WEATHER HAS BEEN GREAT.

↳ WHATEVER THE RESULT... THIS NEEDED TO BE DONE TO THEIR END AS PLANNED. SUNRISE TO SUNRISE... 1 FULL CIRCLE... NO SLEEP... CALM OR SLEEP IS WASHING OVER ME NOW...

5:10:05 RETROPECTED "WHAT DID THE 24 HRS TAKE"

→ THE MOVEMENT IN SITE IS CIRCULAR AS DRIVEN BY THE PLAN  
↳ CIRCLES THAT RESET CYCADIAN CITIES?  
↳ RISE + FALL  
↳ OPEN + CLOSE  
↳ EXPAND + COLLAPSE

→ BUD @ NIGHT → CITY RESTS BUD. WAKES  
→ CITY MAINTAINS AMBIENT LIGHT THAT NEVER REALLY GOES TO DARK

4.22.05



Image via Makrinos (22)

24 Hours Retrospective

Maybe it was an act off madness? Upon review it seems that the best reason to do something is the experience. The time in Dupont was a self-induced allegory. The time spent at Dupont displayed at least, my commitment to the idea that thesis isn't fully contained in text but also within experience, process and perception.

For additional content see - <http://offtheturningworld.blogspot.com/24-dupontpart-i.html>

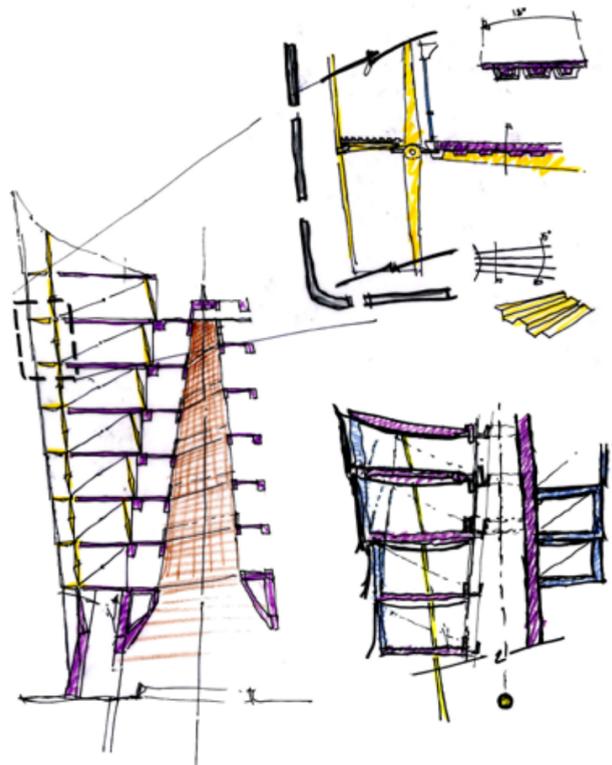
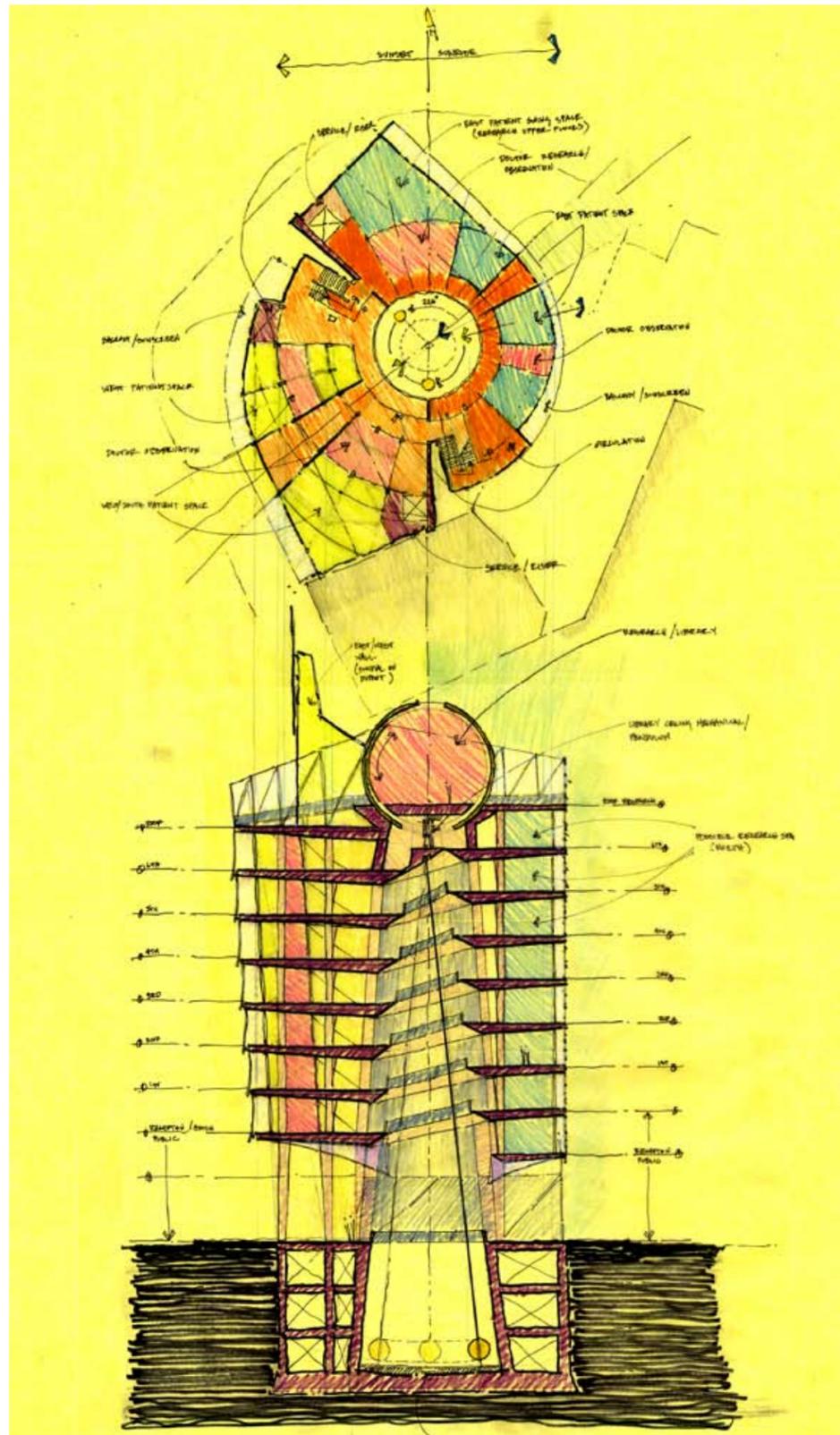
"A watch is simply a machine. It only adheres time once we adhere the value to a day" -Krapp, James

1.31.05

4.23.05

Focus

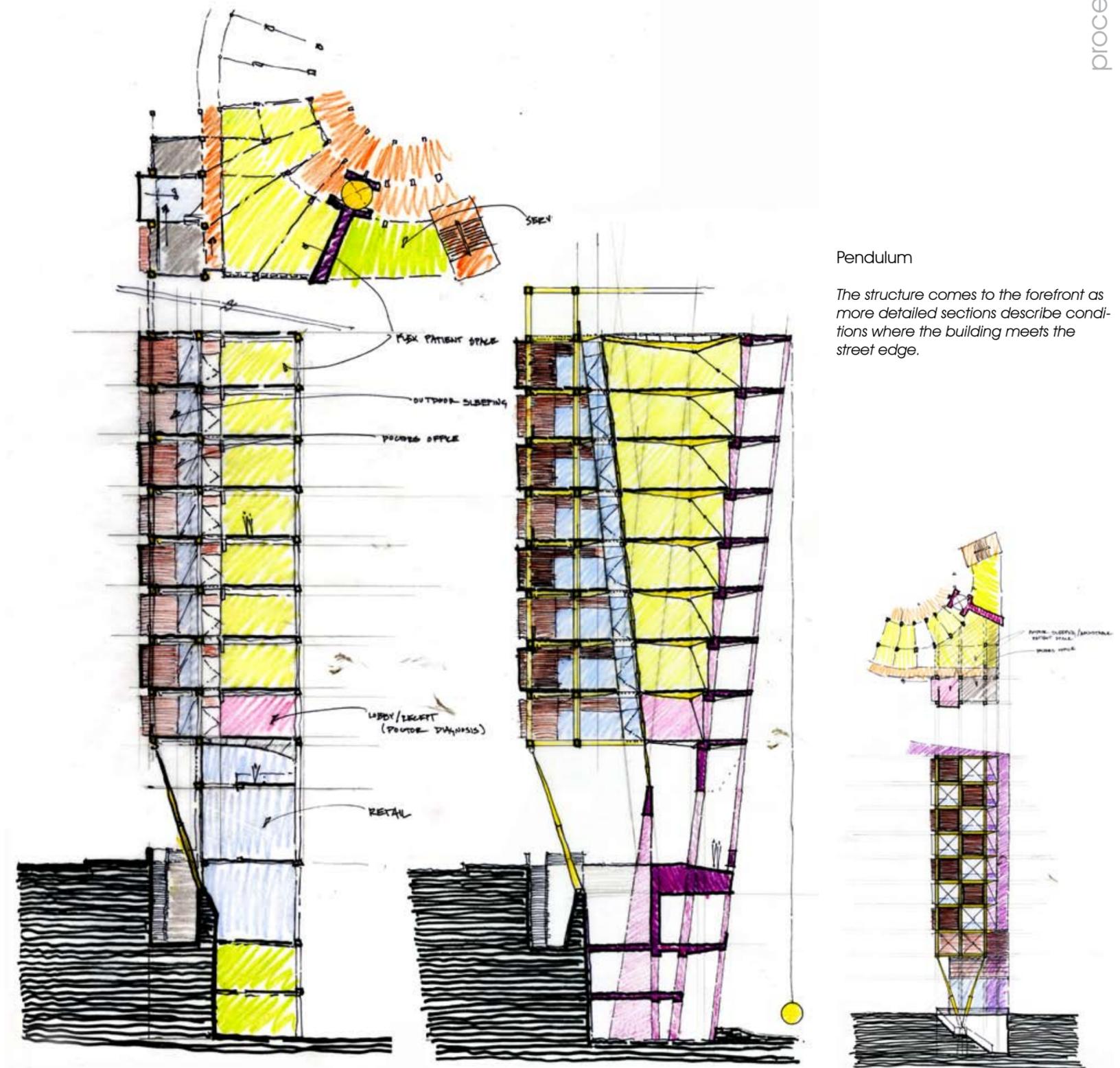
Post the day @ Dupont I have regained direction. The thesis finally has distinct direction. The goal is to create space about the pendulum. I have realized that thesis requires focus. Ideas will come and go but delineation between thought and progress is off mistaken.



4.23.05

Pendulum

The structure comes to the forefront as more detailed sections describe conditions where the building meets the street edge.





Foucault's Pendulum

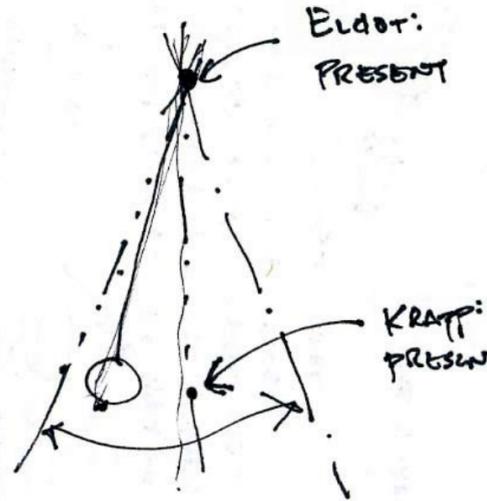
"That was where I saw the pendulum.

The sphere, hanging from a long wire set into the ceiling of the choir, swayed back and forth with isochronal majesty.

I knew - but anyone could have sensed it in the magic of that serene breathing - that the period was governed by the square root of the length of the wire and by pi, that number which, however irrational to sublunar minds, through a higher rationality binds the circumference and diameter of all possible circles. The time it took the sphere to swing from end to end was determined by an arcane conspiracy by most timeless of measures: the singularity of the point of suspension, the duality of the planes dimensions, the triadic beginning of pi, the secret quadratic nature of the root, and the unnumbered perfection of the circle itself.

I also knew that a magnetic device centered in the floor beneath issued it's command to a cylinder hidden in the heart of the sphere, thus assuring continual motion. This device far from interfering with the law of the pendulum in fact permitted it's manifestation, for in a vacuum and object hanging from a weightless and unstretchable wire free of air resistance and friction will oscillate for eternity."

-Eco, "Foucault's Pendulum", (23)



5.9.05 "PENDULUM CALCULATIONS"

PERIOD OF SWING = T "BEAT = 1/2 PERIOD"

PENDULUM LENGTH = L

ACCEL OF GRAVITY = g

THEN

$$T = 2\pi \sqrt{\frac{L}{g}}$$

$$T = 2\pi \sqrt{\frac{140'}{32 \text{ ft/sec}^2}}$$

$$T = 2\pi \sqrt{\frac{160'}{32 \text{ ft/sec}^2}}$$

$$T = 2\pi \sqrt{5}$$

$$T = 14.04 \text{ sec}$$

PERIOD IS 14 sec

beat is 7 sec

$$n = 360^\circ \sin \text{ OF LATITUDE}$$

$$226^\circ = 360^\circ \sin \rightarrow 1 \text{ REV} = 38.4 \text{ hrs.}$$

\* 60 ft @ 14 sec  
4.29 ft. per sec  
2.925 mph

$$\text{SPHERE VOLUME} = \frac{4}{3}\pi (r^3) = 65.4 \text{ cubic ft}$$

PENDULUM MASS

MAGNETITE

$$315 \text{ lb per cubic ft} \rightarrow 58246.7 \text{ lbs.}$$

CORTEN STL

$$\rightarrow 32046 \text{ lbs}$$

STAINLESS STL

$$\frac{24}{225} = \frac{38.4}{360}$$

$$= 1.6$$

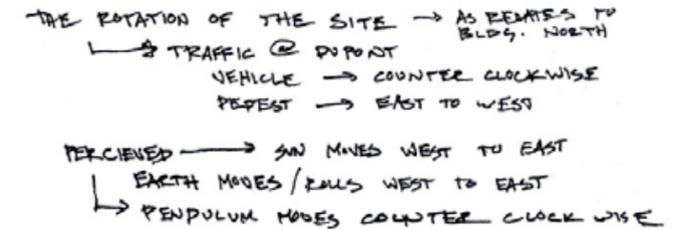
BACK TO 0

@ 8 DAYS

Calculation

Foucault's pendulum acts differently in any location on earth barring the equator and poles.

For additional content see- <http://oftheturningworld.blogspot.com/flash-pendulum.html>



-> @ DUPONT I ROTATED 24 hrs ABOUT THE CENTER OF EARTH

-> WAS I A PENDULUM? DID I ONLY REALLY TRAVEL 226° LIKE THE PROPOSED PENDULUM?

-> WHY DOESNT THE PENDULUM TRAVEL FULL 360°

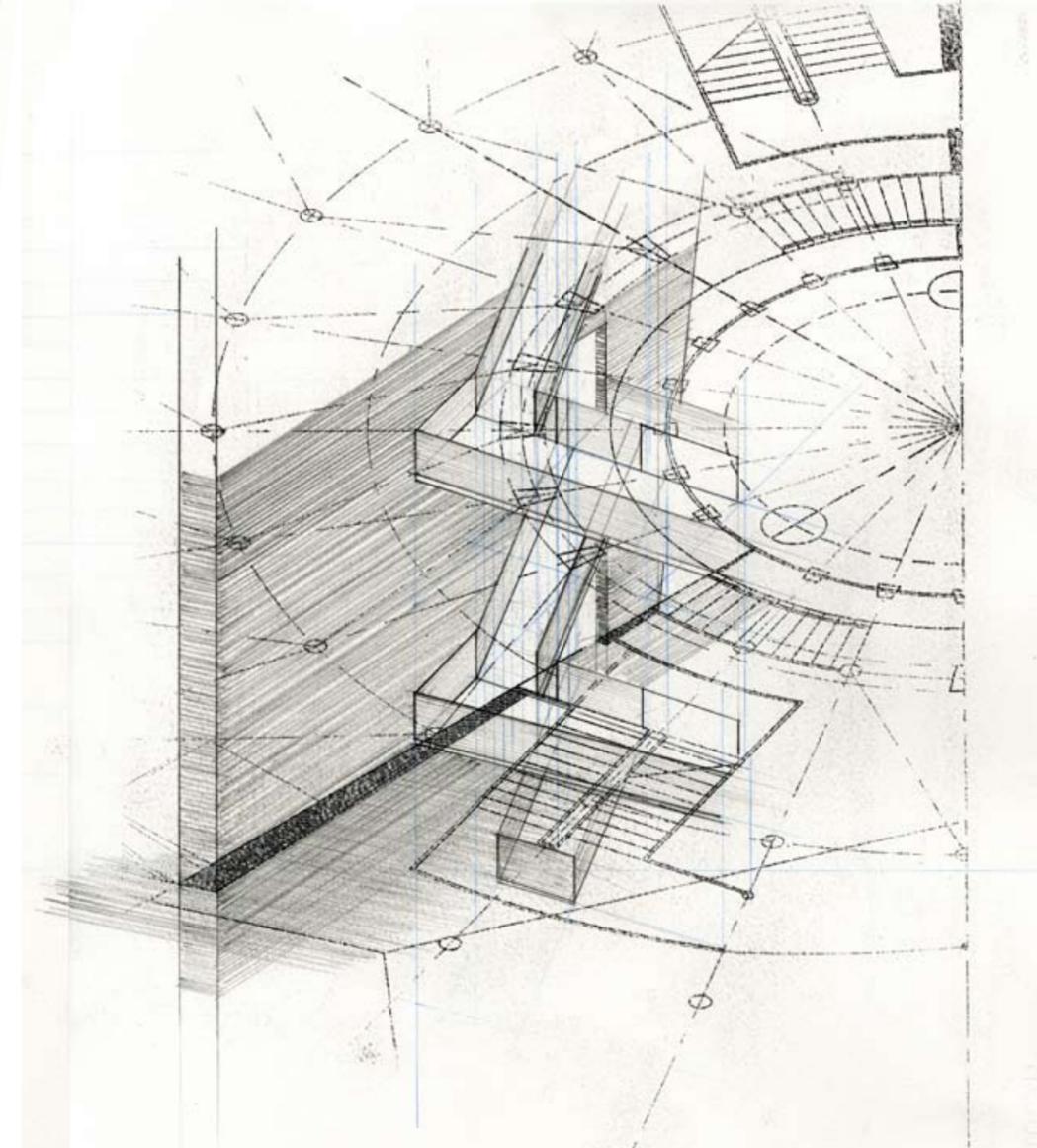
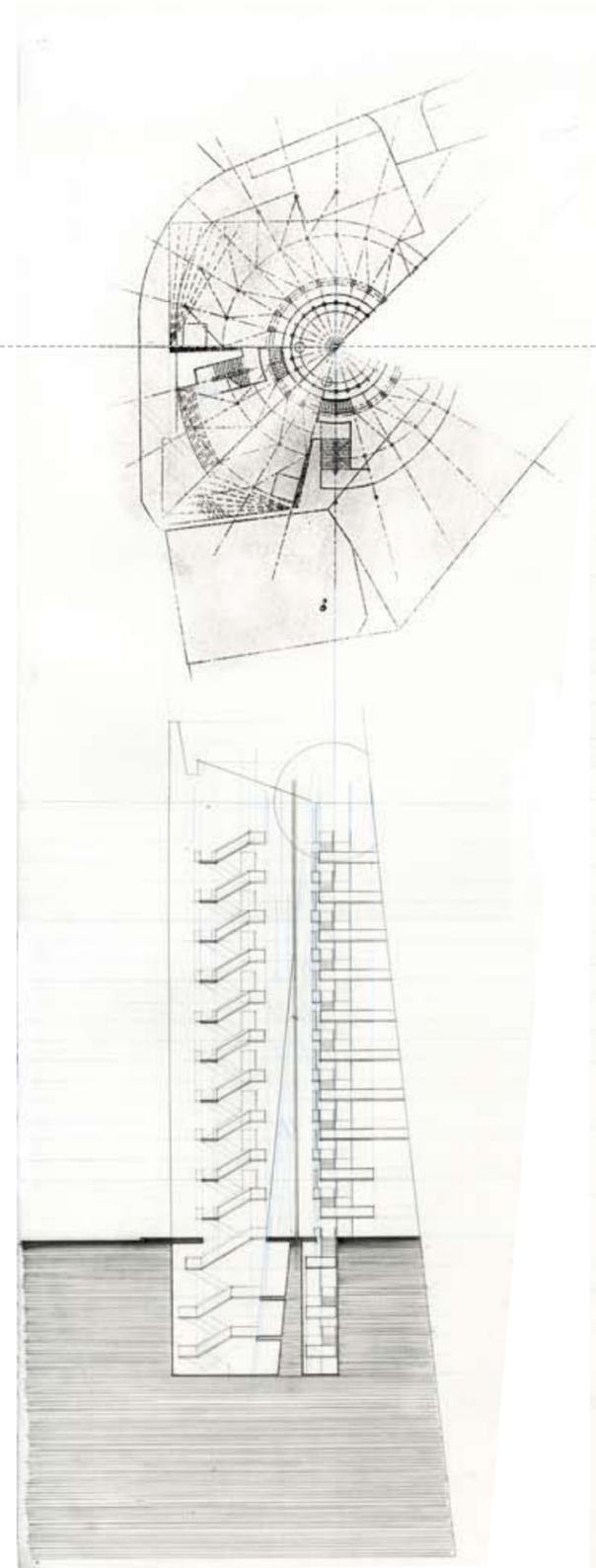
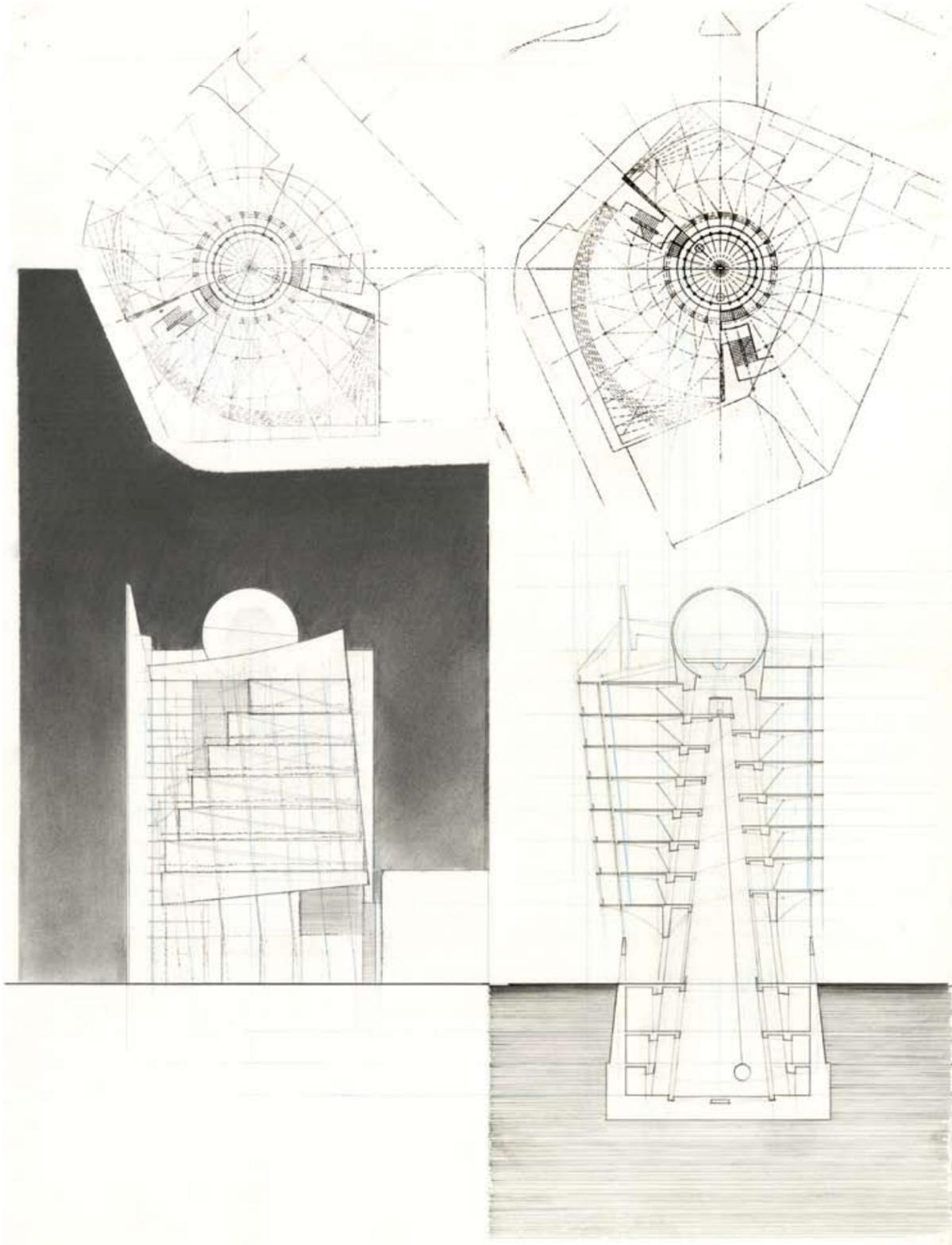
"Time - as experienced duration - is relative to an individual and to a space. Constantin Brancusi imagined and fabricated his own time capsule. His studio was an unchanging Carpatian village in the middle of Paris with the Endless Column as it's timepiece. Here, the finite time of place and cultures was counterposed to infinity.

The western argument that time persists merely as a consequence of the events taking place in it (time is nothing)... For the Buddhist, time is a continuous flux, a fluidity that makes every manifest form perishable and ontologically unreal. Existence and nonexistence are not different aspects of a thing-they are the thing."

-Holl, "Parallax", (24)

Spring Final  
1/48" scale

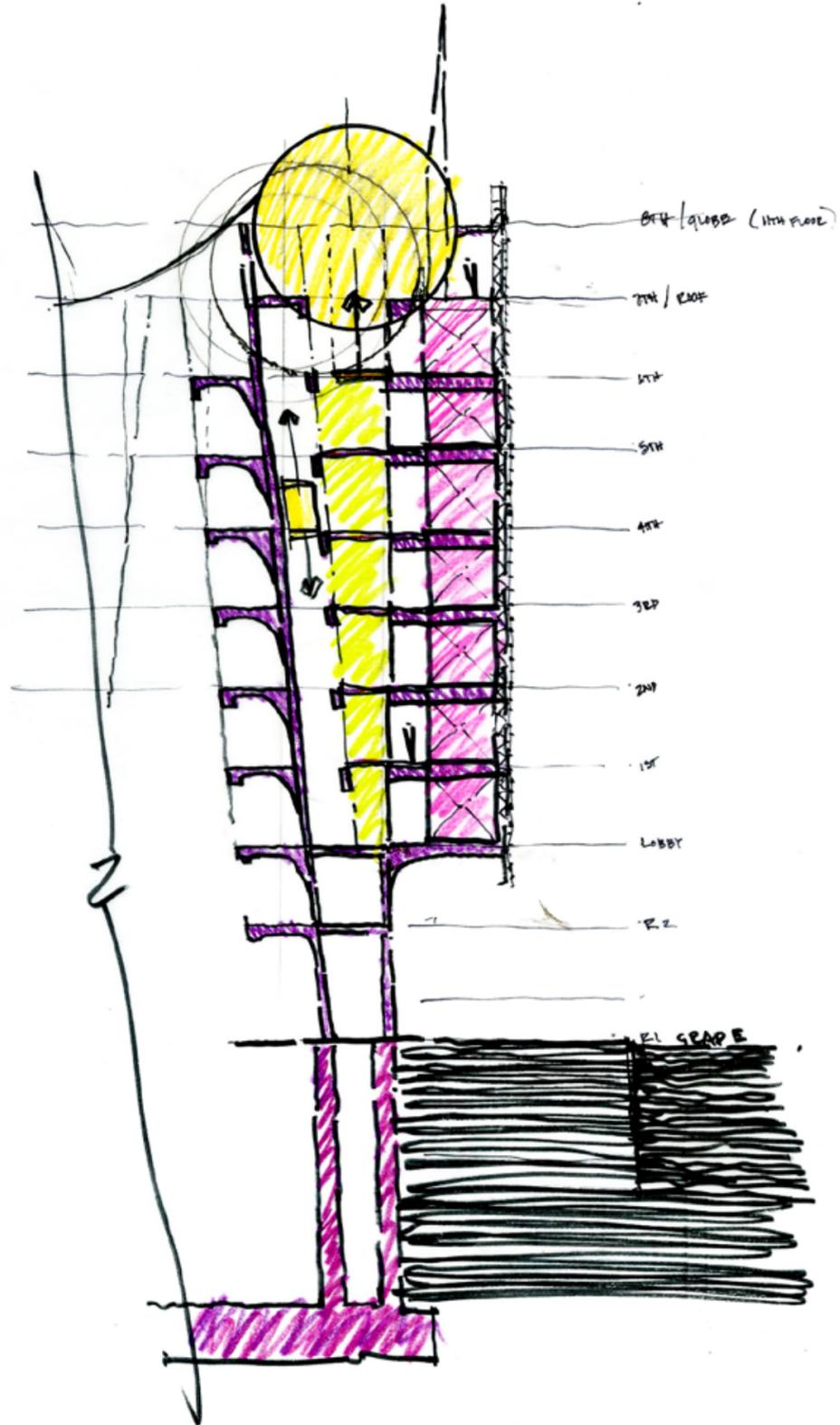
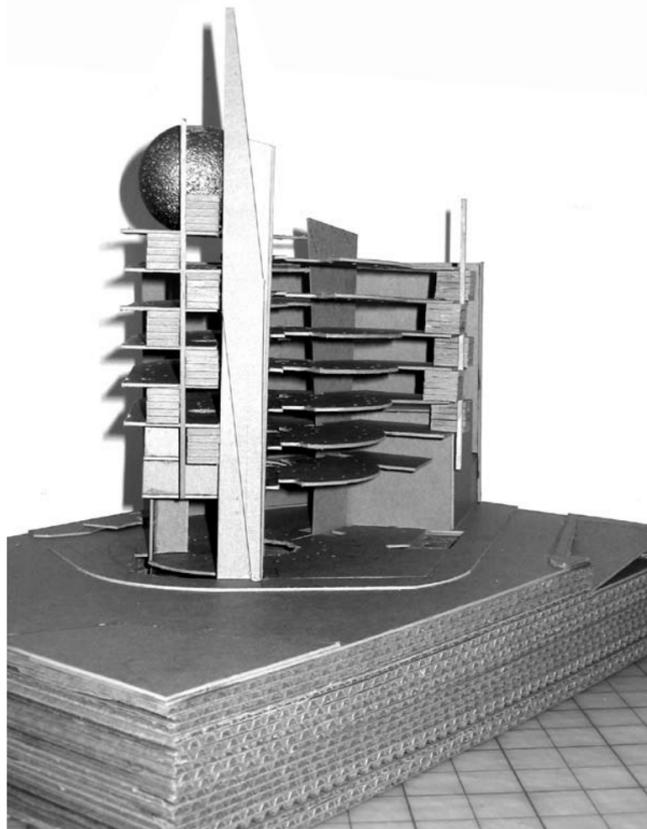
The structural grid of the pendulum core and its corresponding radiating grid of 24 separate segments meet the walls and circulation. The globe sits on center with the pendulum, like the head of the buildings body.



5.10.05 - 5.15.05

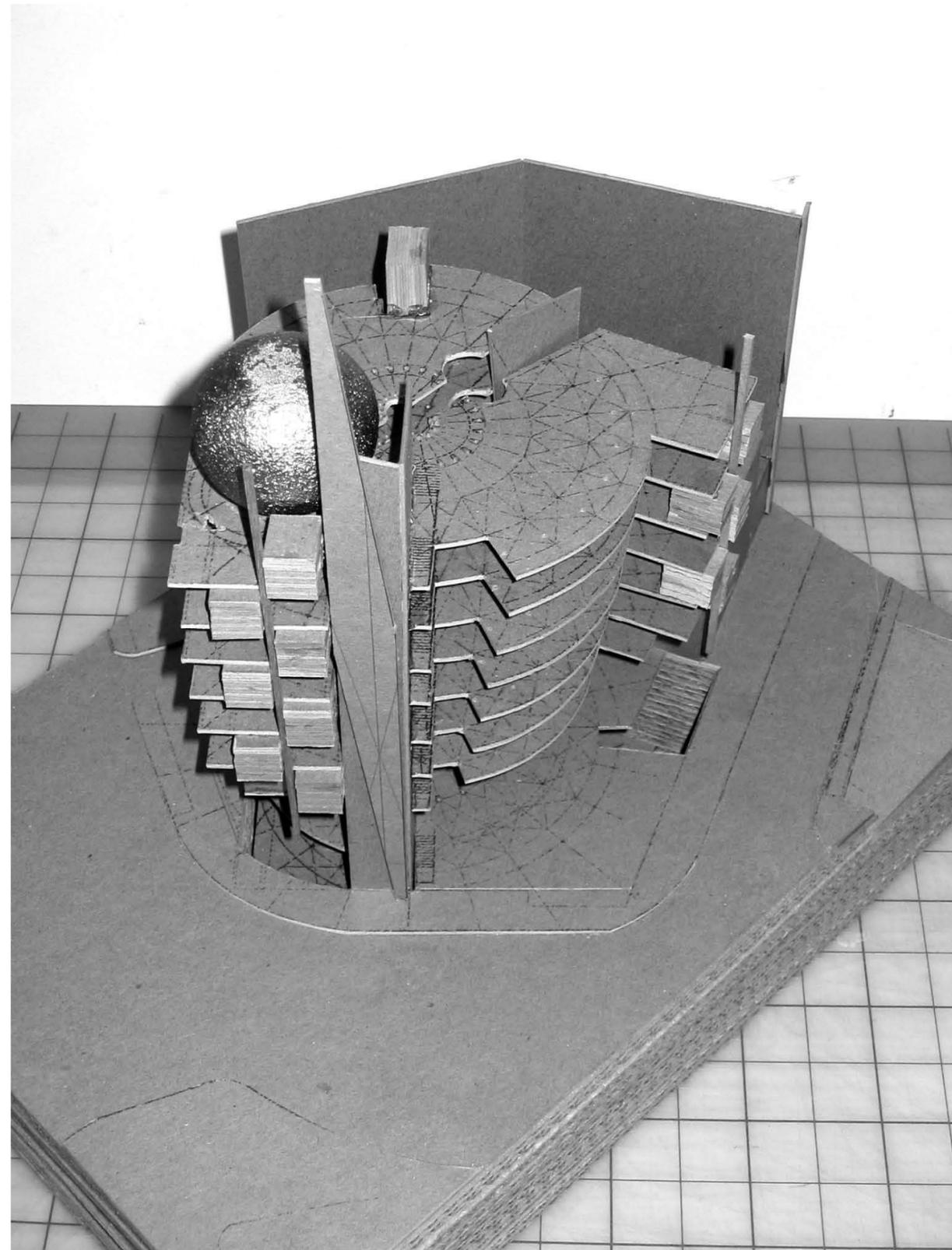
Un-corked | Dis-jointed

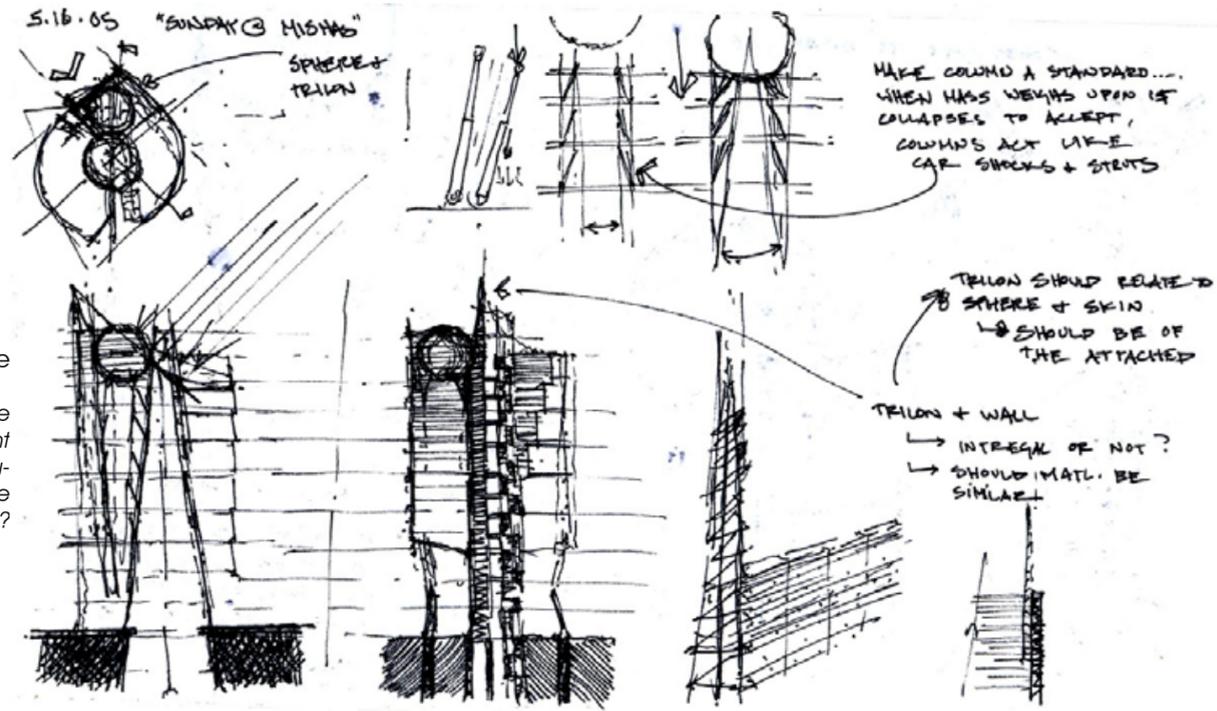
Post-critique we find the building shifting its head. The globe relates most to trylon and the pendulum should act independently so the core has been opened to the sky. The building has further blurred the line between inside and out.



5.10.05 - 5.15.05

5.10.05  
"Take the cork off the bottle to drink."  
-Emmons, Paul (25)





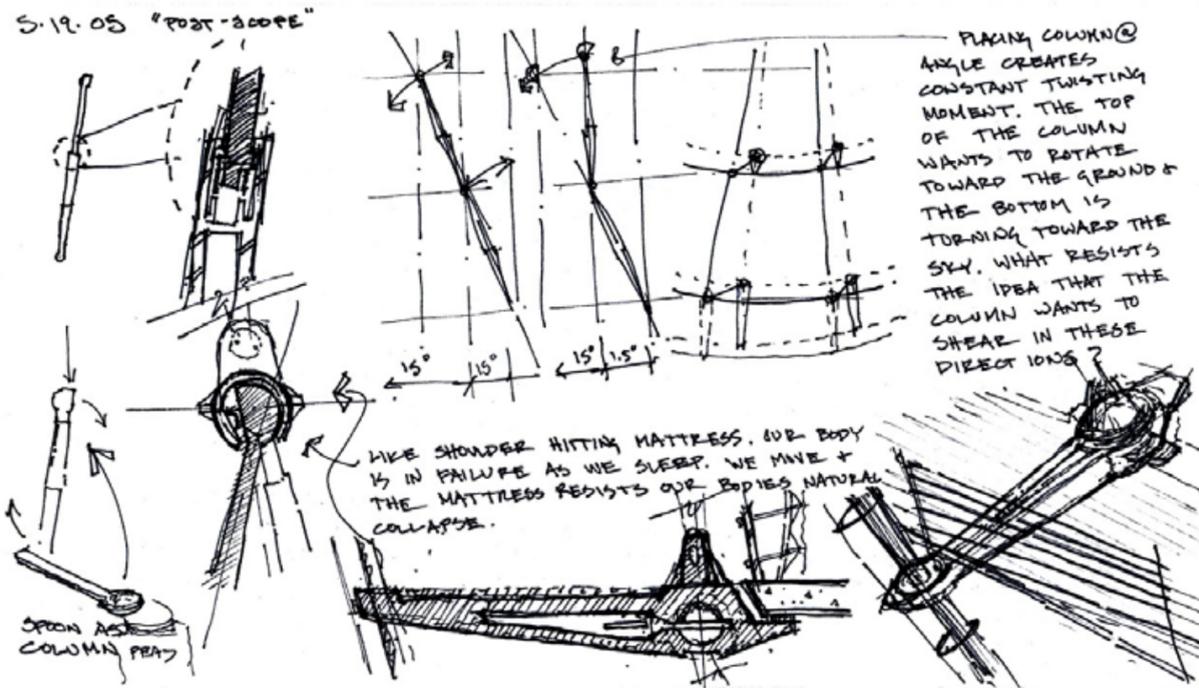
Fixed Failure

The idea of fixed failure (a structure theoretically fails until it reaches a point of stasis) reminds me of how the human body reacts during sleep. Can the structure mimic this?

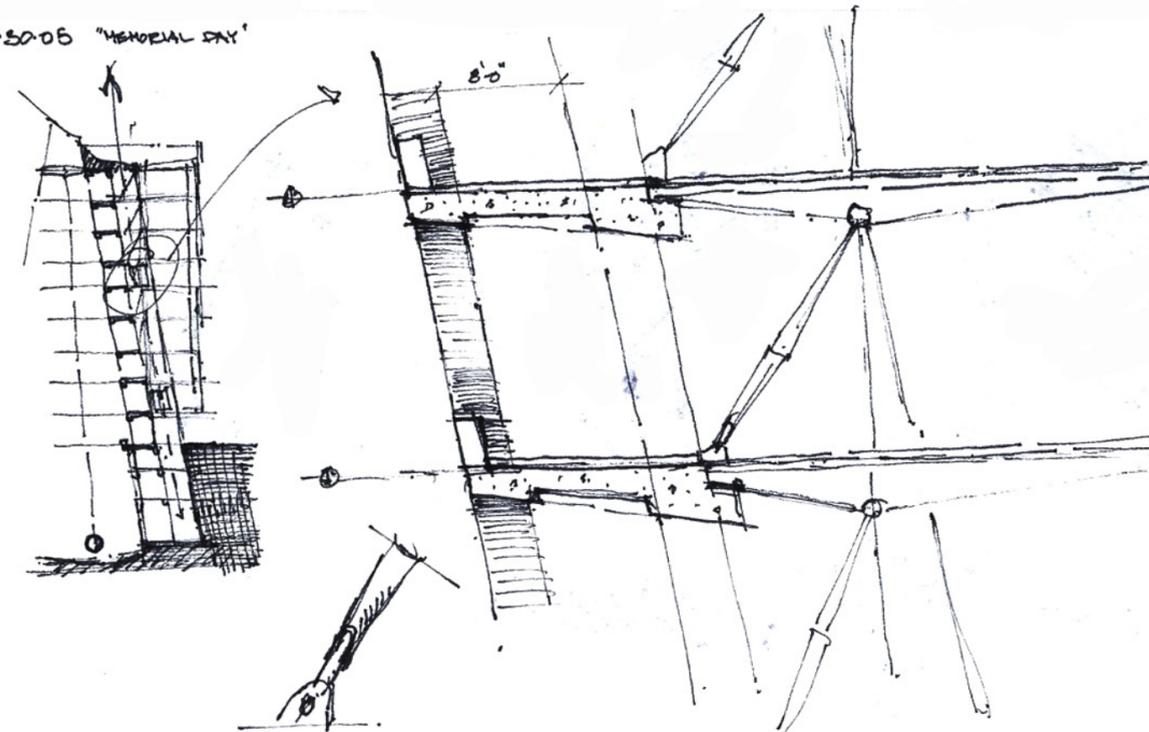
5.20.05

↳ OUTSIDE WHAT WE ASSUME AS A SOLID CONCRETE SPINE WE ROTATE THE SKELETAL STEEL FRAME WHICH HOLDS THE SKIN OF THE BUILDING. ITS JOINTS ACT LIKE THE BODIES. MOVING CONSTANTLY TO RESIST COLLAPSE, BUT IN THIS ACT OF COLLAPSE THE BODY IS NOT FAILING BUT RATHER RESISTING THE BREAK OR OVER EXERTION OF FORCE. THE CONSTANT MOVING + SHIFTING TO DENY THIS FAILURE LEADS TO STRUCTURAL SUCCESS.

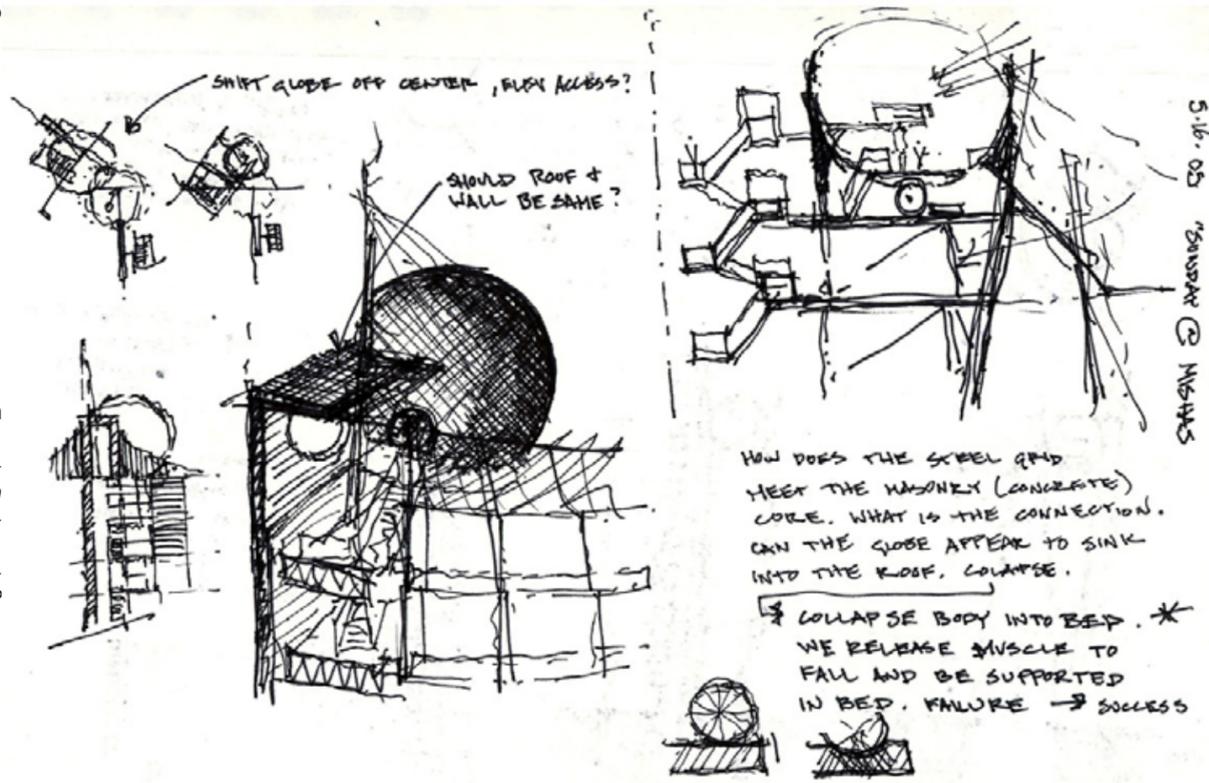
↳ WHEN WE ARE SLEEPING OUR BODIES STRUCTURAL SYSTEM IS NOT STATIC BUT RATHER IN A STATE OF COLLAPSE. "FIXED FAILURE" EVERY SHIFT AND MOVE WE MAKE IS COUNTERED BY THOUSANDS OF SLIGHT ADJUSTMENTS TO FIND A RELATIVE STASIS. THE PERCEPTION OF BODY IS THAT IT IS AT REST. WE ARE IN FACT NEVER @ REST. WE EXIST IN VARYING STAGES OF PERPETUAL MOVEMENT. LIKE A BUILDING, WHEN WE SLEEP WE APPEAR @ REST... BUT A BUILDING IS ALWAYS MOVING, SHIFTING AND ADJUSTING TO THE ROTATION OF THE EARTH, THE BUDG. SWELLS + SHRINKS, BREATHES + GAPS. THE BODY + BUDG. ARE QUITE SIMILAR DURING SLEEP... BOTH WORK FOR THE STATIC, ATTEMPT TO FIND A RELATIVE CALM BETWEEN THEMSELVES + NATURE. IT IS ALWAYS A BATTLE... A FIGHT FOR 'FIXED FAILURE'.



5.30.05 "MEMORIAL DAY"



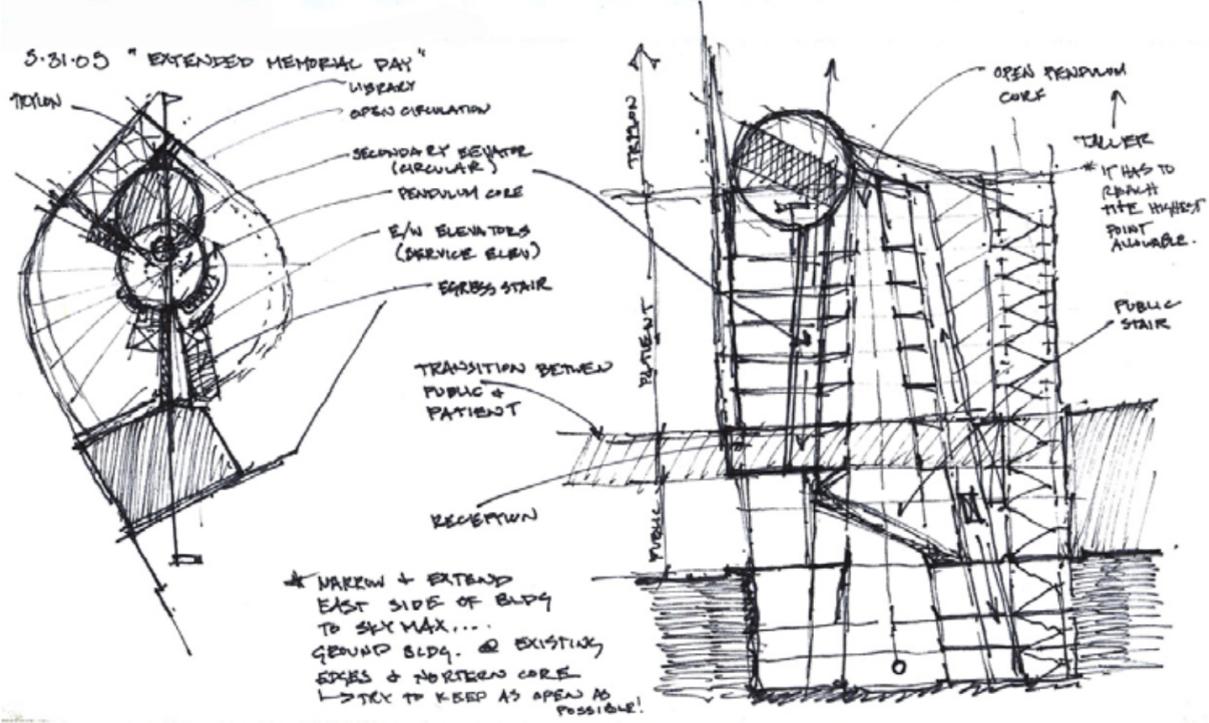
5.16.05 - 5.31.05



5.16.05 'SUNDAY @ NIGHTS' SHAWN @ NISHAS

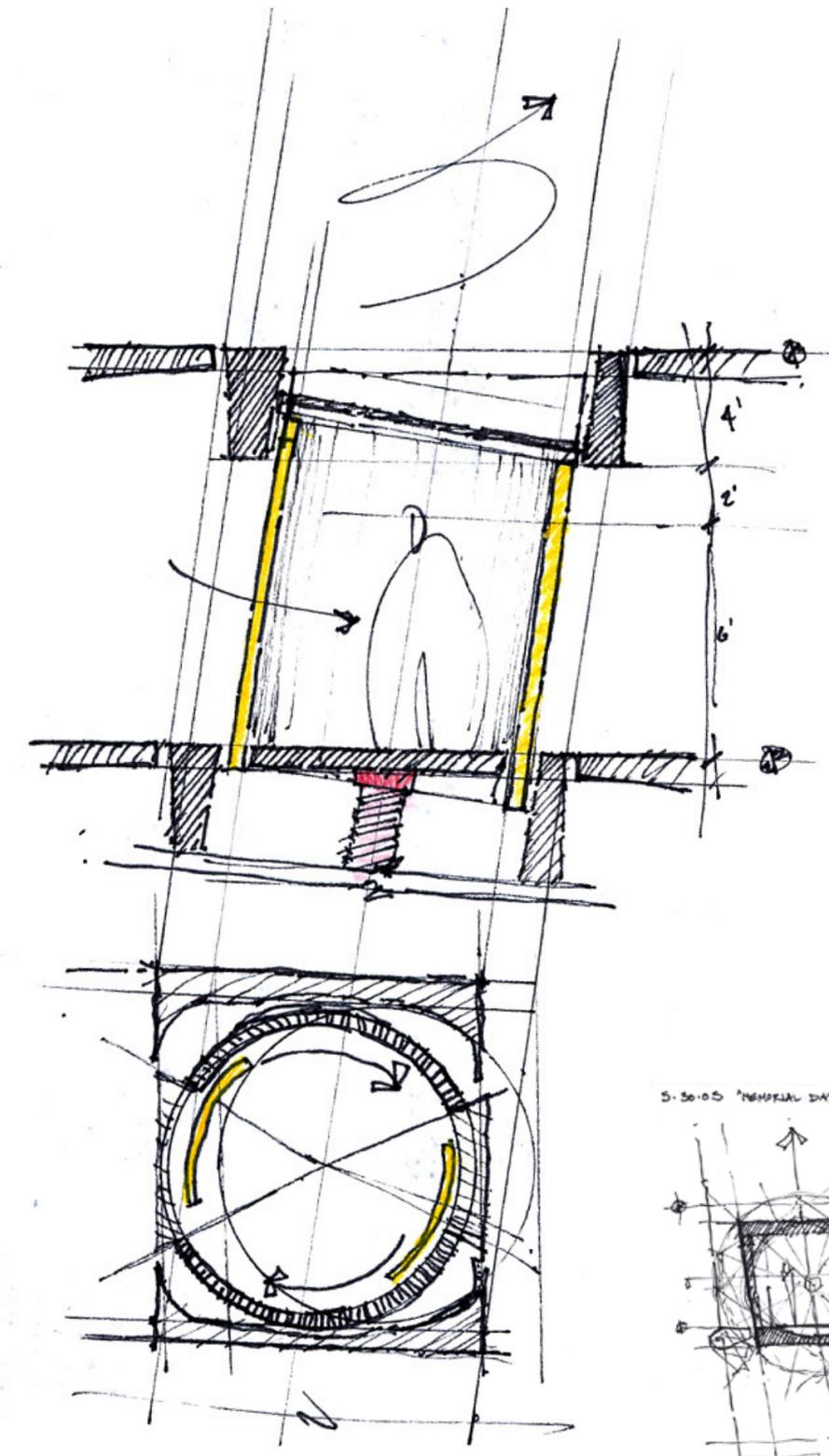
Circulation

The challenge at hand is how the circulation reacts to the building mass. With the globe moving off center the buildings interior is open to the elements. How do we distribute the public and private upward?



\* MARK + EXTEND EAST SIDE OF BLDG TO SKY MAX... @ EXISTING SIDES & NORTHERN CORE -> TRY TO KEEP AS OPEN AS POSSIBLE!

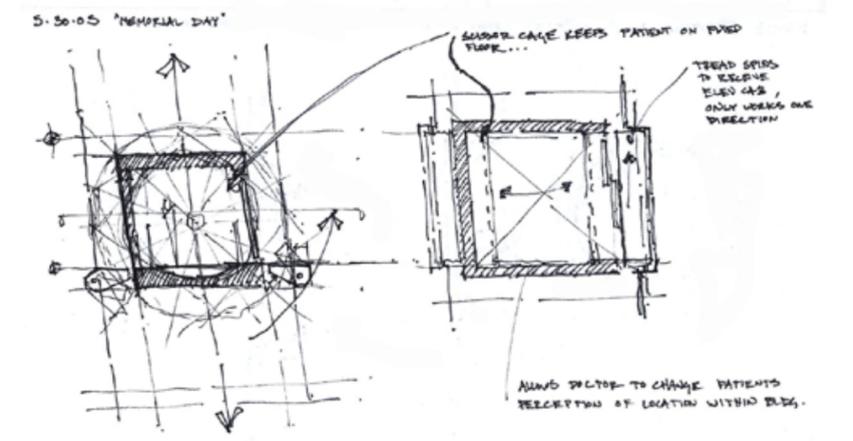
5.30.05 "MEMORIAL DAY" -> IT'S ALMOST JUNE... THIS IS A LIL BEHIND SCHEDULE.



5.16.05 - 5.31.05

Elevators

The elevators have never been viewed as typical. Original ideas included plans for an elevator that confuses the rider as to which direction they may be facing after their trip begins, thus altering the patients perception of location upon arrival. The final result is an elevator that rides at an angle along the with the buildings core. That distributes patients either east or west as prescribed by doctors.

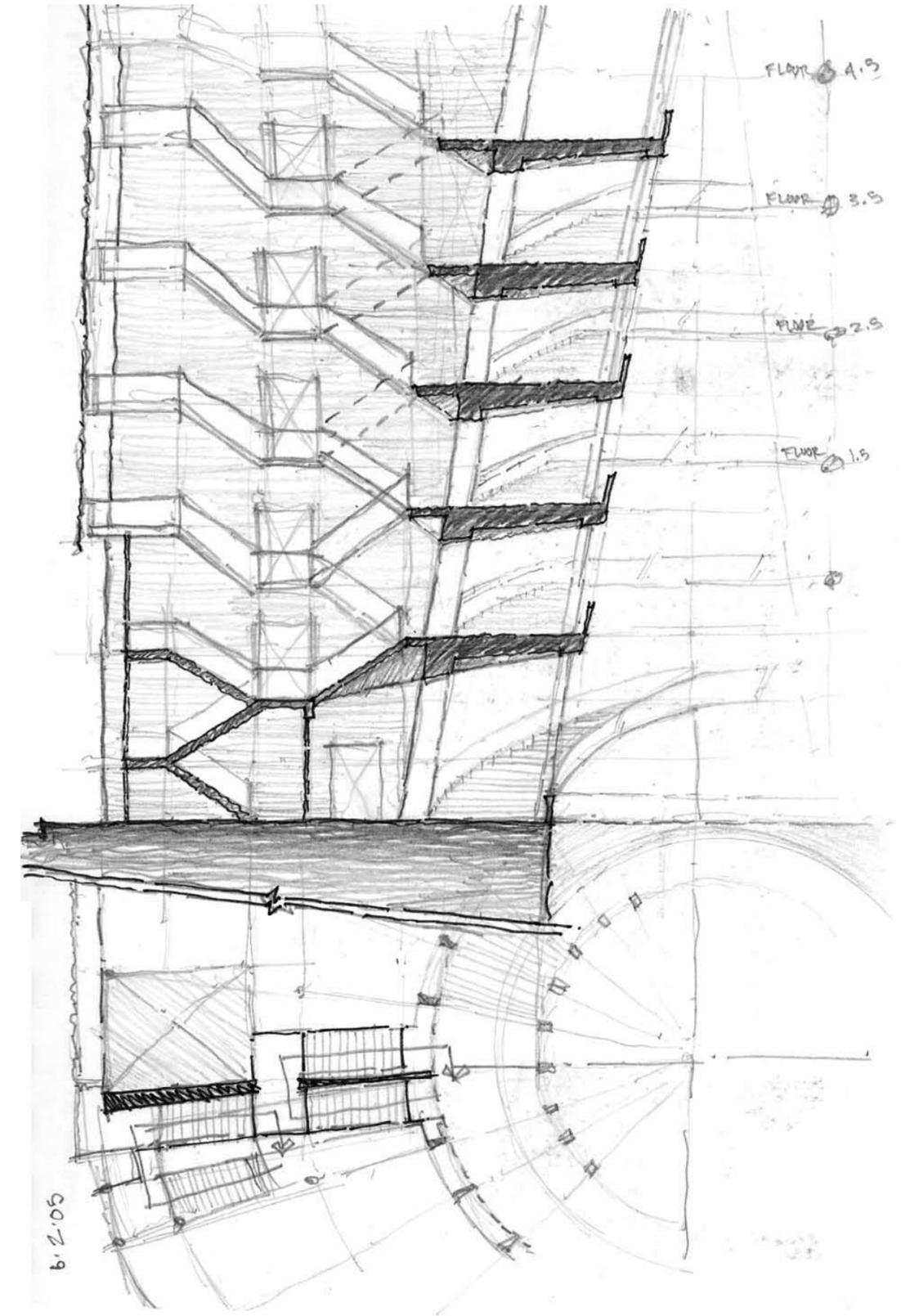
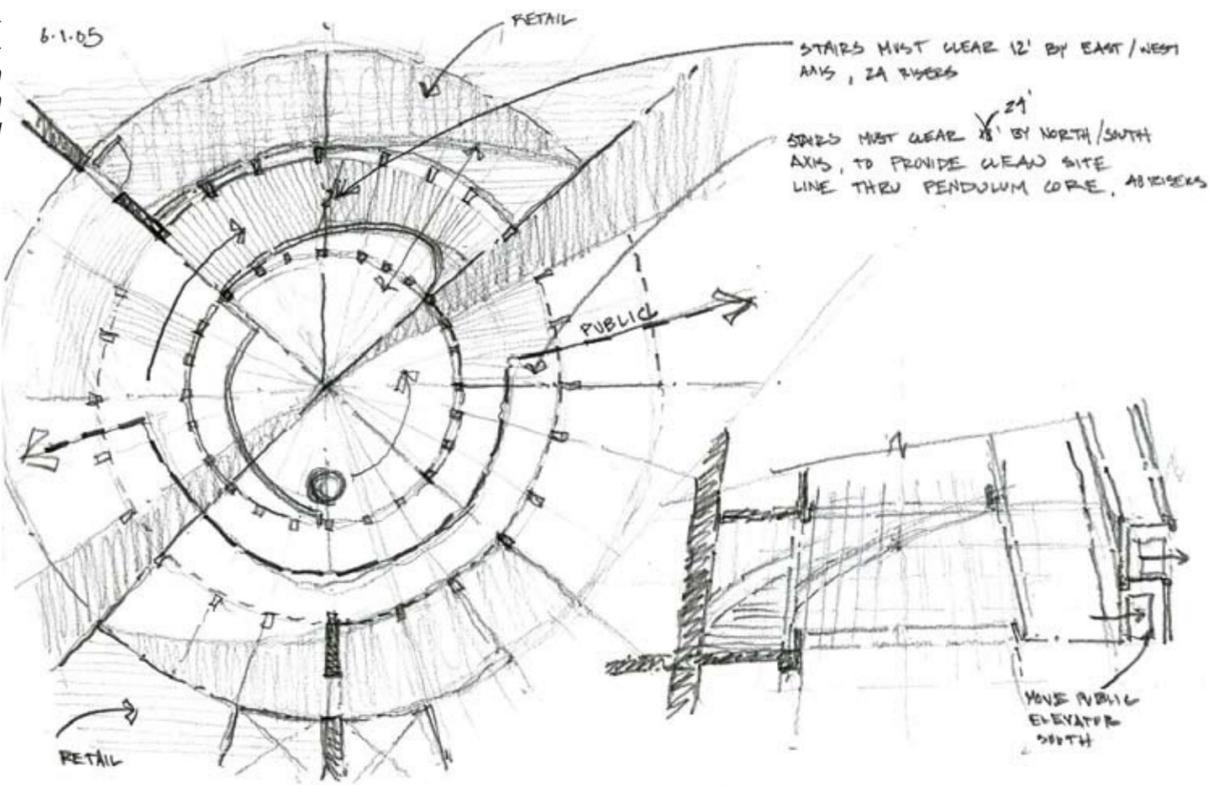
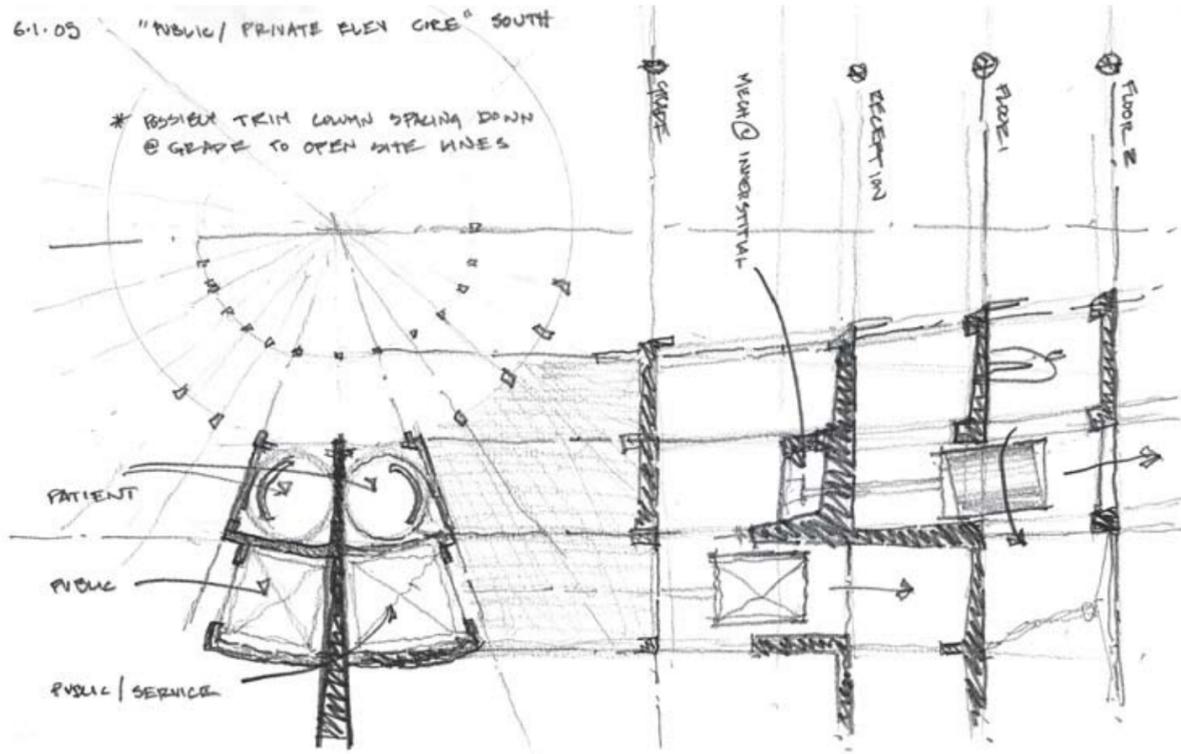


6.1.05 - 6.2.05

Circulation Continues

Traveling through a building which essentially has a negative core provides a challenge not often encountered. How does one navigate vertically and horizontally? How does egress become beautiful again?

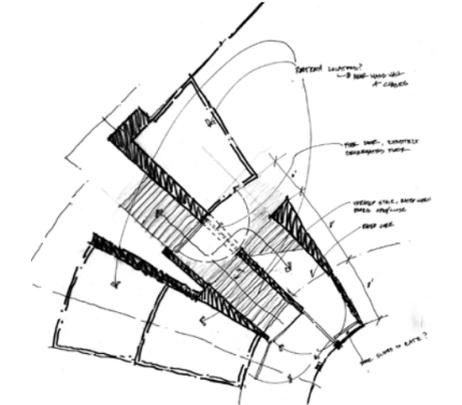
Public access is unconventional within the pendulum core. The lowest floors are exposed to the exterior. They are continuous with the street edge and free to all. The pendulum is not private. The actual reception space of the clinic begins above the street. The journey begins above the street. In this early configuration all of the floors are offset from east to west creating distinct elevation difference from one side of the building to another.



6.2.05

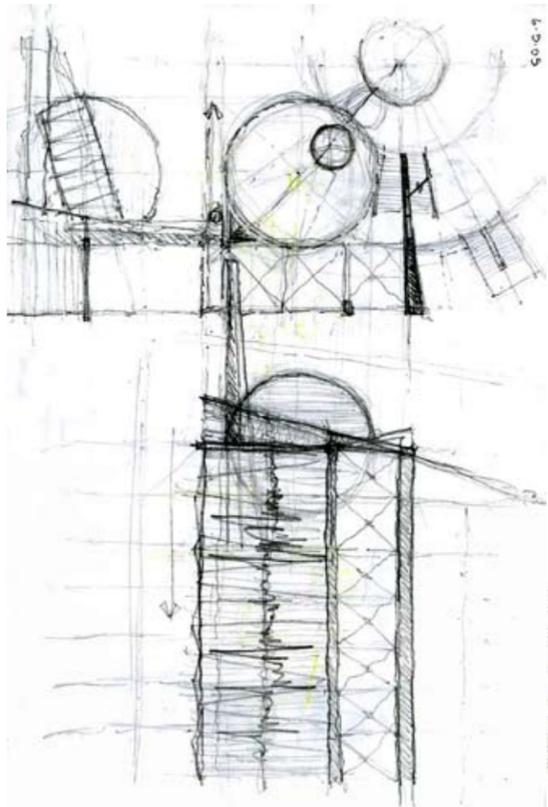
Stairs

The modern high-rise has become dependent upon the elevator. Although the elevator is necessary the building is experienced personally and vertically at the stairs. They are not merely for egress.



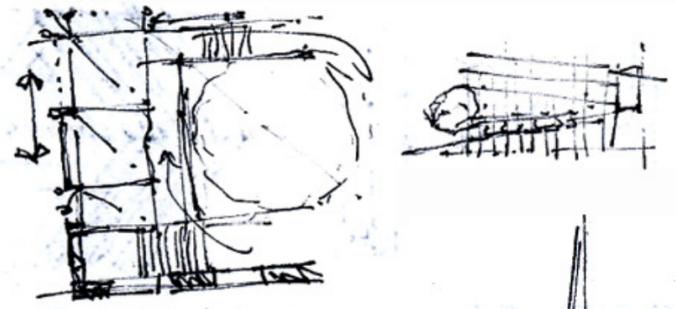
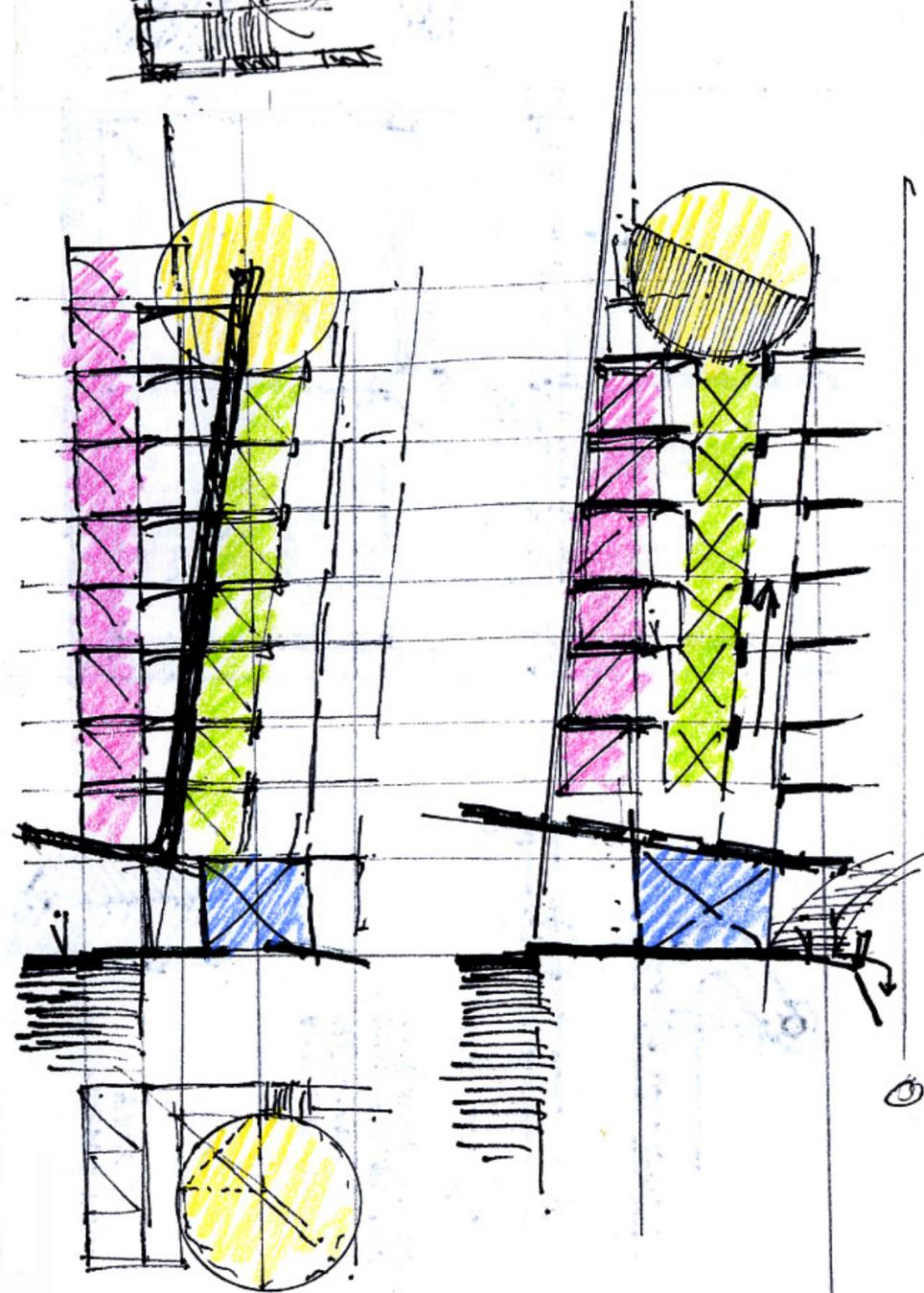
Globe

The globe acts as the lunar symbol of the project as well as the counterpart to the pendulum. The issue is its accessibility and its integration to the entire building, at this point it remains unresolved.

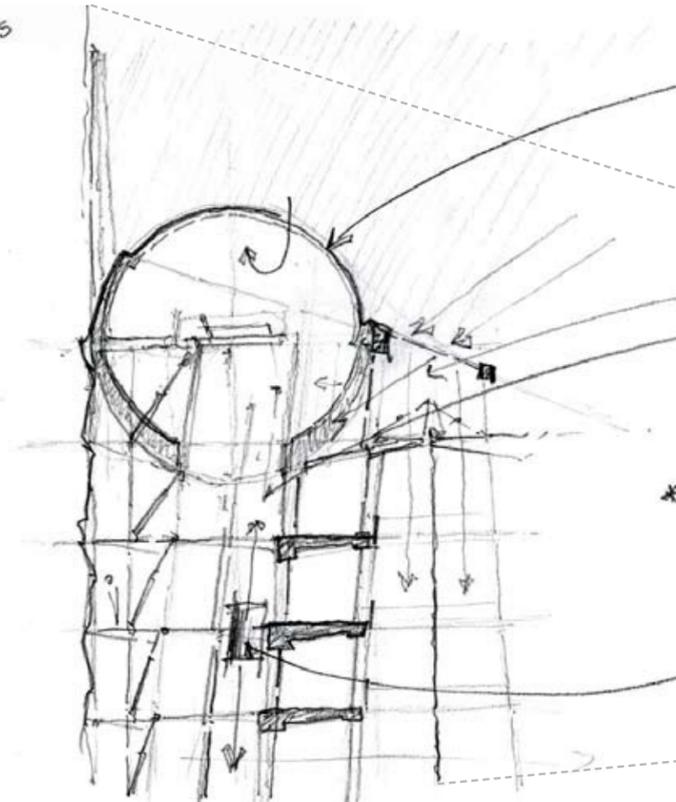


6.5.05

6.12.05



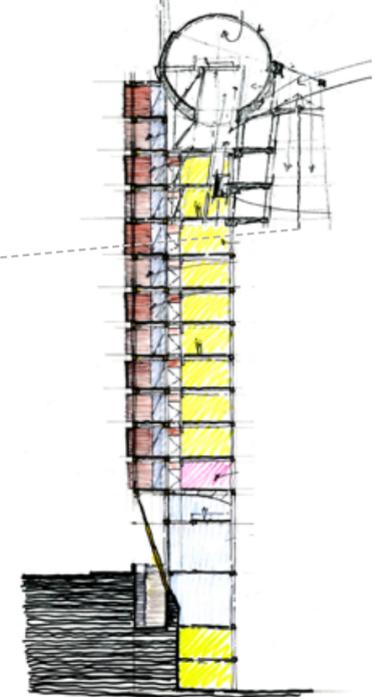
6.5



HOW DOES THE SPHERE OPEN TO SKY? DOES IT SIMULATE SKY IN INTERIOR.  
↳ TRANSLATE PERMS TO IMAGERY  
↳ EXG PROJECT TO FAÇADE  
\* SPHERE CAN ROPE TO DOME @ INTERIOR FLOORS?  
↳ CAN IT GET CORE LIGHT?  
PULL ELEVATOR SOUTH TO ENGAGE CORE AND JUST TOUCH SPHERE FOR ENTRY

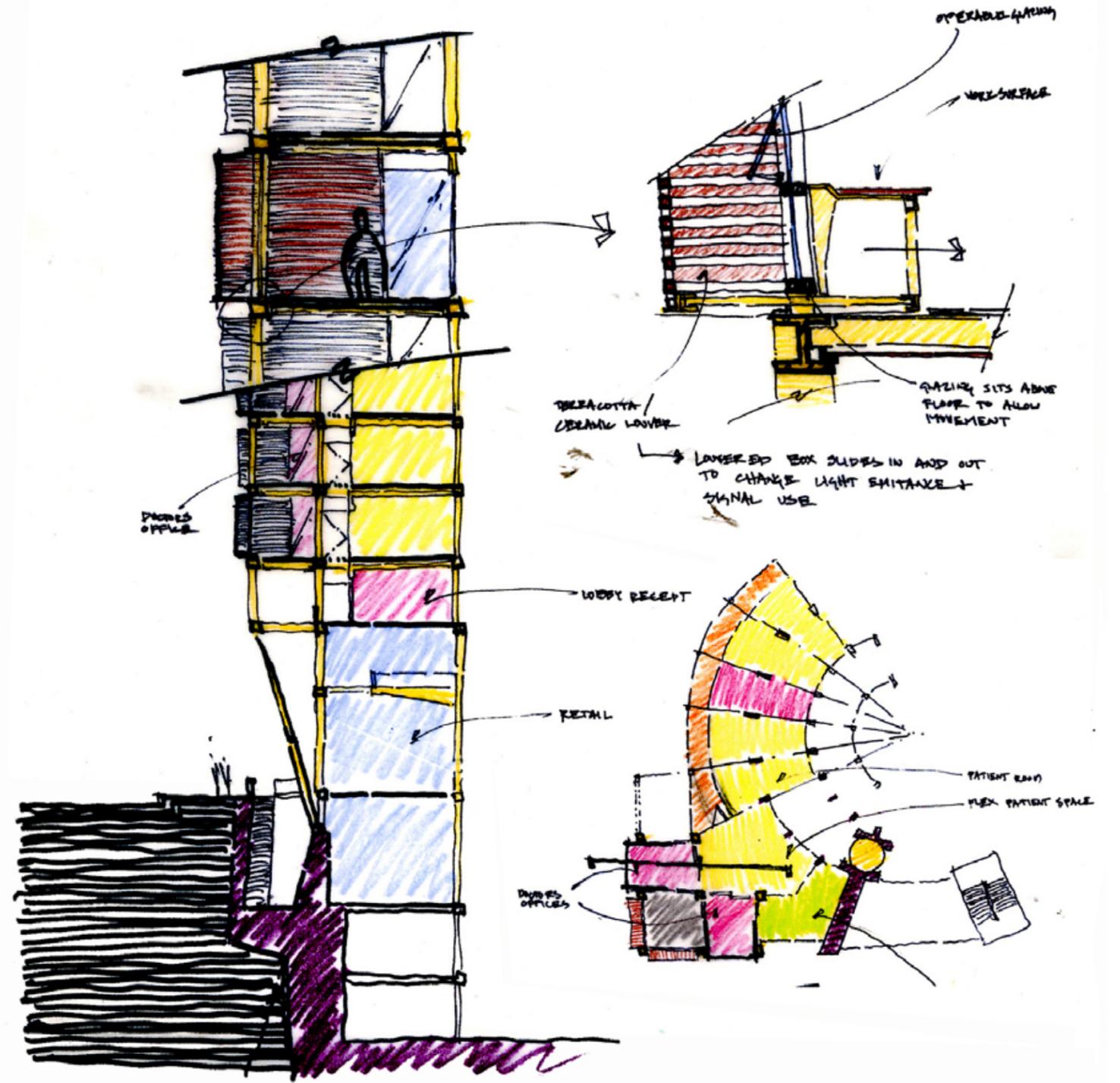
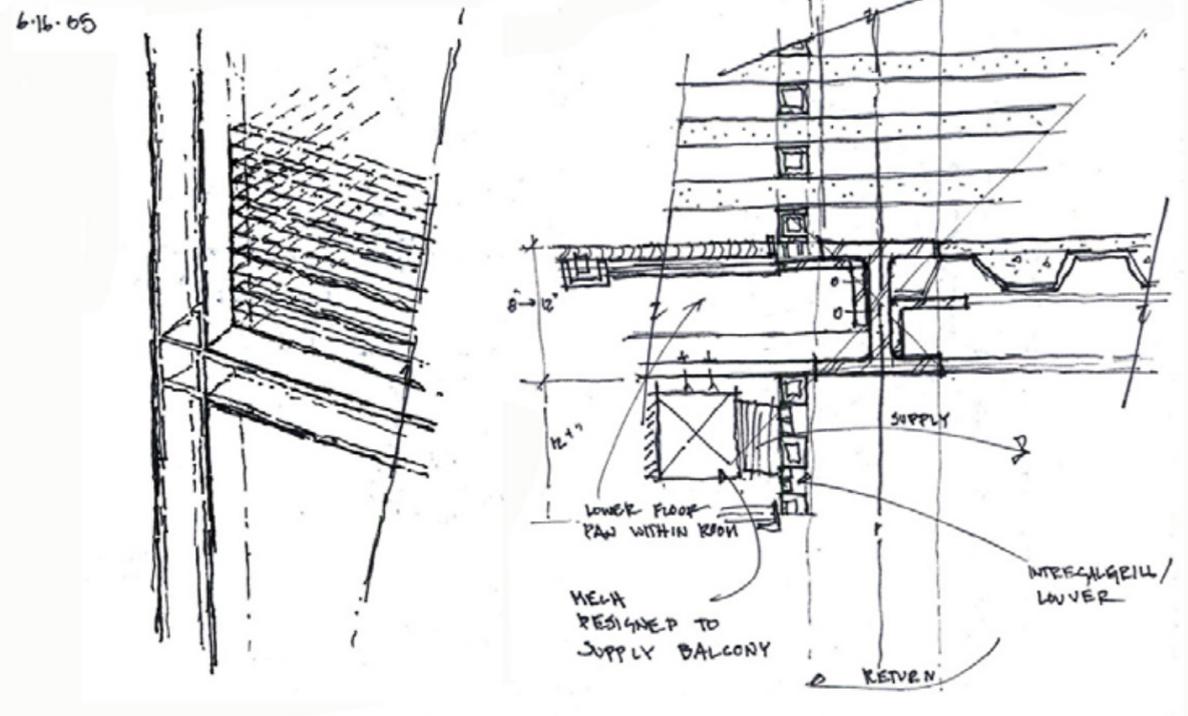
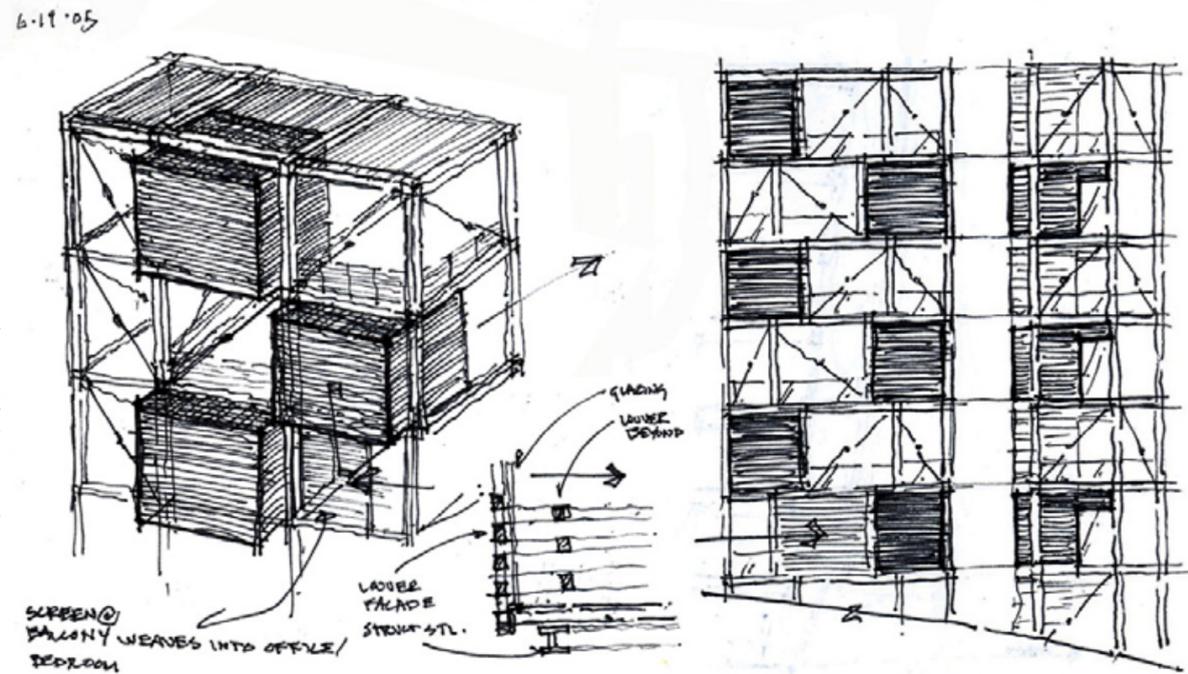
\* ELEVATE EAST SIDE TO EXTEND HEIGHT OF BLDG. SHOW OFF SET FLOORS @ WHERE EAST/WEST WALL OWNS

ELEVATOR STARTS @ RECEPTION FLOOR, ALLOWS ACCESS TO BOTH EAST + WEST  
↳ SHOULD ELEVATOR MOVE TO WALL?



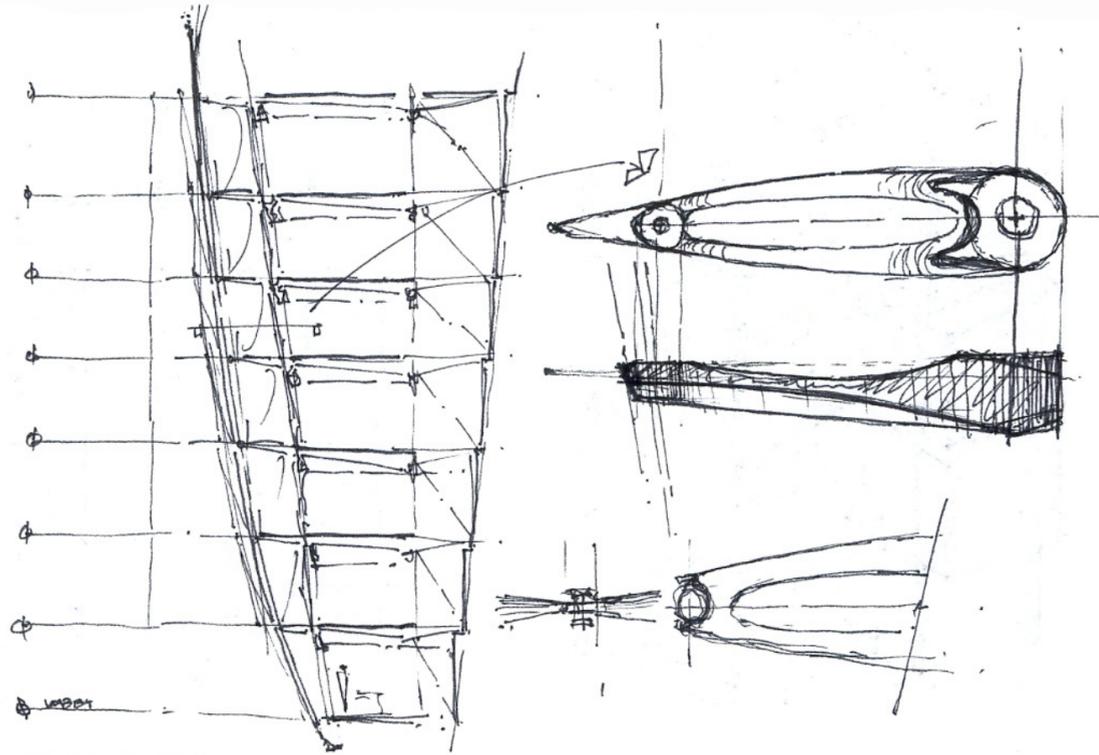
Offices

Doctors and staff have a much different experience with this building than the patient. Their space tends to be traditional compared to that of the transient occupants. The structure is sturdy and regular. The facade is dynamic and is alterable by the occupant. Its movement shows varying degrees of activity to the exterior thus translating what is within to the public.



6.19.05

6.19.05



Skin

The buildings facade is the visually lightest portion of the structure. The core of solid concrete tapers out to lighter and lighter steel members clad in a fabric that can vary at the discretion of doctors diagnosis. The skin expresses the activity within.

7.6.05 - 7.7.05

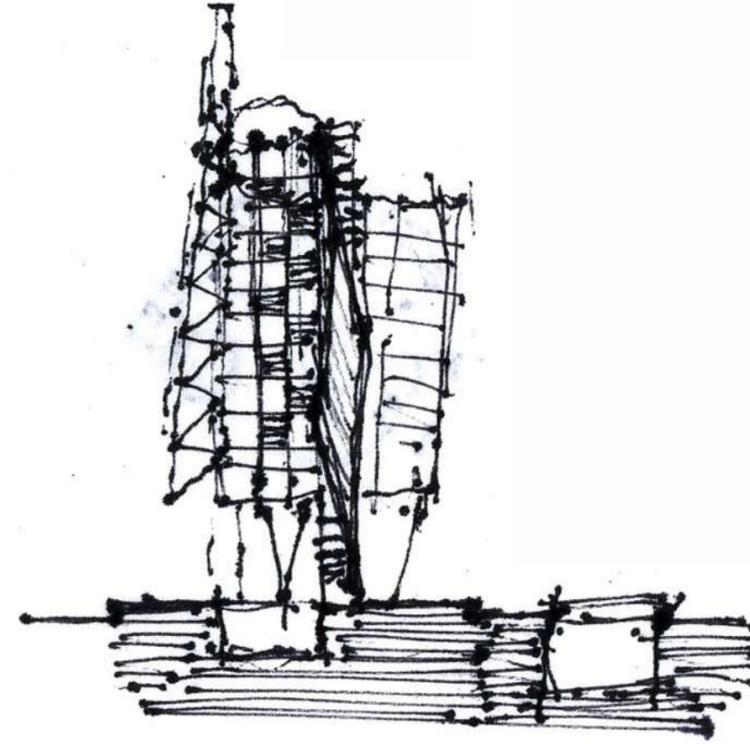
7.6.05 "THE SISTRO"

12 STORIES => 144 ft  
 ↳ 150' MAX ABOVE GRADE

3+ STORIES ABOVE EXISTING 9 STORIES DESIGN

\* EXPRESS ANGLE OF PEDULUM CORE @ EXTERIOR OF BUILDING

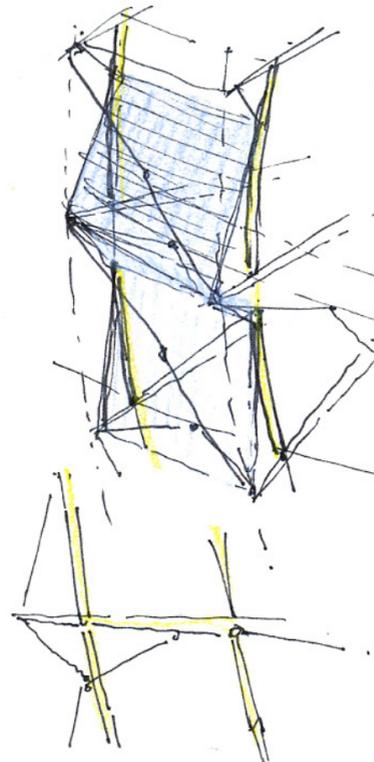
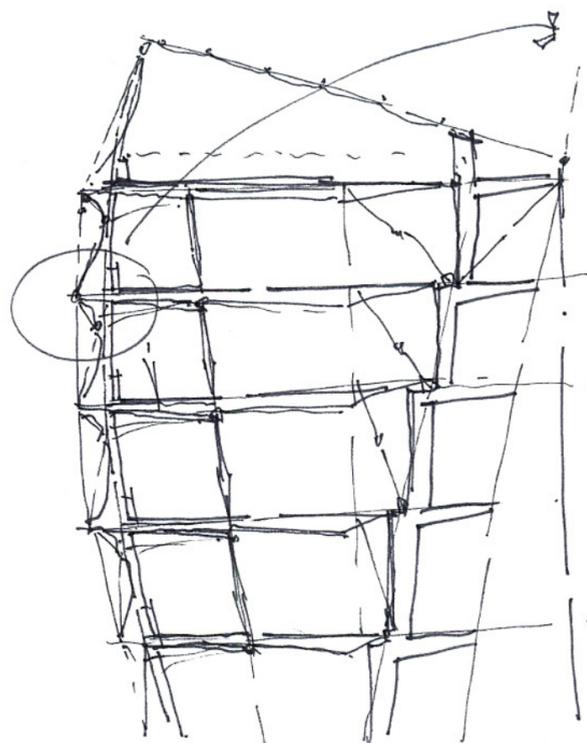
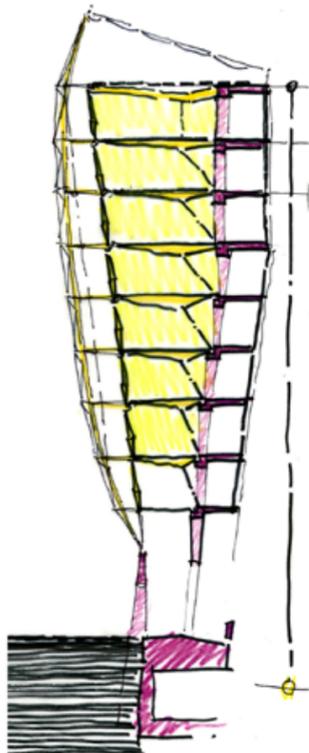
\* BLDG. ON A DIET → TRIM REACH TO HEAVENS



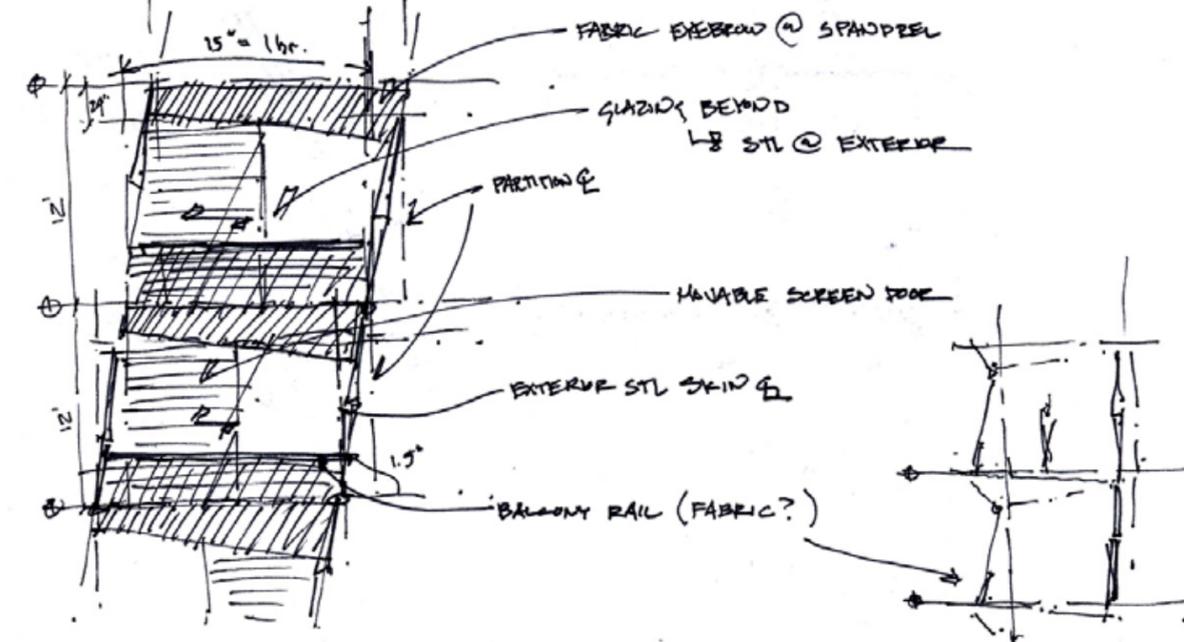
Flux

Elevations and sections are still without resolution. The parts and whole are two different beings. Clarity has come in small doses throughout this journey.

6.19.05



7.7.05 "FRIDAY NIGHT @ MICHAS"



## State of the Thesis

"The process that is an architectural thesis is subjective to all come upon it. It's not a matter of ownership of idea but rather exploration of a an unabsolute. There is isn't really an end but rather a time you put the pen down."  
- Krapp, James



THIS IS NO TIME TO BE TAME.

MAKE THE TOWER A TOWER!

7.9.05

MOVEMENT AND TIME ARE REFERENCES TO A PERCEPTION RATHER THAN A SCIENTIFIC EQUATION. THE CONCEPT OF THE TWO IS ONLY IN EXISTANCE IF THERE IS SOMETHING IN WHICH IT MUST RELATE. AS FAR AS I CAN RELATE THE PRESENT IS AN EVER-MOVING POINT ALONG A LINE IN WHICH EVERYTHING CIRCLES ABOUT. IT'S VICO MEETS DESCARTE ALONG THE IDEA IN WHICH TIME (SPECIFICALLY MEASURED TIME) EXISTS. AT ONE POINT MAN DETERMINED THAT IT WAS VIRTUOUS TO BE ON POINT, EVEN + ALIGNED WITH HIS FELLOW MAN. TO BE AHEAD OR BEHIND THIS POINT WAS TO BE VIRTUOUS OR SINFUL. THIS RELATIONSHIP MAN SHARES W/ FELLOW MAN DESCRIBES THE BASIS OF SLEEP DISORDERS AS A MORAL WRONG. FOR INDIVIDUALS TO NOT BE "ON POINT" IS TO SIN, AND SUCH AN AILMENT OR INABILITY BECOMES LABELED AS DISORDER. DISORDER OR NON-ALIGNMENT. TO NOT SLEEP OR SLEEP EXCESSIVELY IS CHAOTIC.

SO WHY DO WE LOOK TO THE PENDULUM AS A MEANS OF UNDERSTANDING MOVEMENT + TIME?

CONT →

7.9.05 CONT.

THE PENDULUM ACTS AS A METAPHOR FOR TIME AS WELL AS A METRONOME TO CREATE A RHYTHMIC RELATIONSHIP BETWEEN BODY + MIND. AS WE PERCEIVE THE PENDULUM WE ASSUME THAT IT IS CONSTANTLY IN A STATE OF MOVEMENT. IN ALL ACTUALITY IT'S RELATIONSHIP TO THE EARTH AS WE KNOW IT IS FIXED. WE MOVE ABOUT THE PENDULUM. THE EARTH'S ROTATION + THE PENDULUMS RELATIONSHIP TO THE "FIXED" NATURE OF THE BUILDING IT IS HOUSED IN MAKE US THINK IT MOVES. IT DOESN'T MOVE (ASSUMING A VACUUM) BUT RATHER POINTS @ THE EARTH'S CORE. GRAVITY ALIGNS IT WITH THE EARTH'S CENTER AND WE ROLL AROUND IT. WE FOCUS ON THE PENDULUMS BOB + THE WIRE IT IS SUSPENDED FROM, THE PLACE TO BE CELEBRATED IS ~~BE~~ THE FIXED POINT WHERE THE PENDULUM HANGS. FOR THIS POINT IS THE PRESENT ON AN EVER-MOVING TIMELINE, IT'S BOB APPEARS TO ROTATE ABOUT IT.

VICO + DESCARTE => MOVEMENT + TIME PERCEIVED



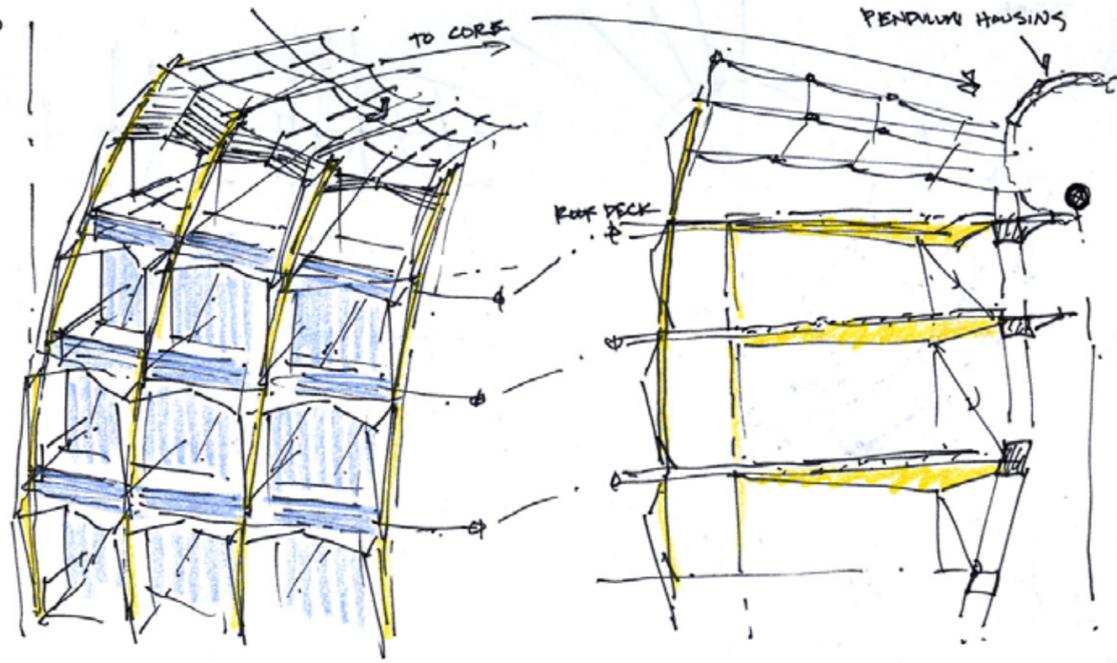
CONT →

7.9.05 CONT.

THE PENDULUM BECOMES THE BUILDING CORE. THE VOID WHERE IT IS HOUSED IS THE INTERNAL + EXTERNAL FOCUS OF THE BLDG. RESIDENTS + THE GENERAL PUBLIC. IT ALSO ACTS AS THE STEM + WHICH A WATCHES HANDS EXTEND. THE ENTIRE BLDG. ACTS AS A TIME PIECE... IN PLAN AND IN SECTION. IN PLAN THE BOB'S LOCATION SCALES TO THE COLUMN GRID. THE CIRCULAR FLOOR PLATES WHICH TAKE ON SIMILAR CHARACTERISTICS TO THE PLATES WITHIN A WATCH BUT ARE EXTRUDED UPWARD. THE NEGATIVE IS NOW INHABITABLE, WE EXIST IN THE WATCH (A GOAL FROM DAY ONE). ADDITIONALLY THE WIRE SUPPORT IN SECTION MOVES RHYTHMICALLY AGAINST VARYING VERTICAL REFERENCES TO ACT AS THE BLDG'S SECOND HAND.

7.9.05

7.9.05



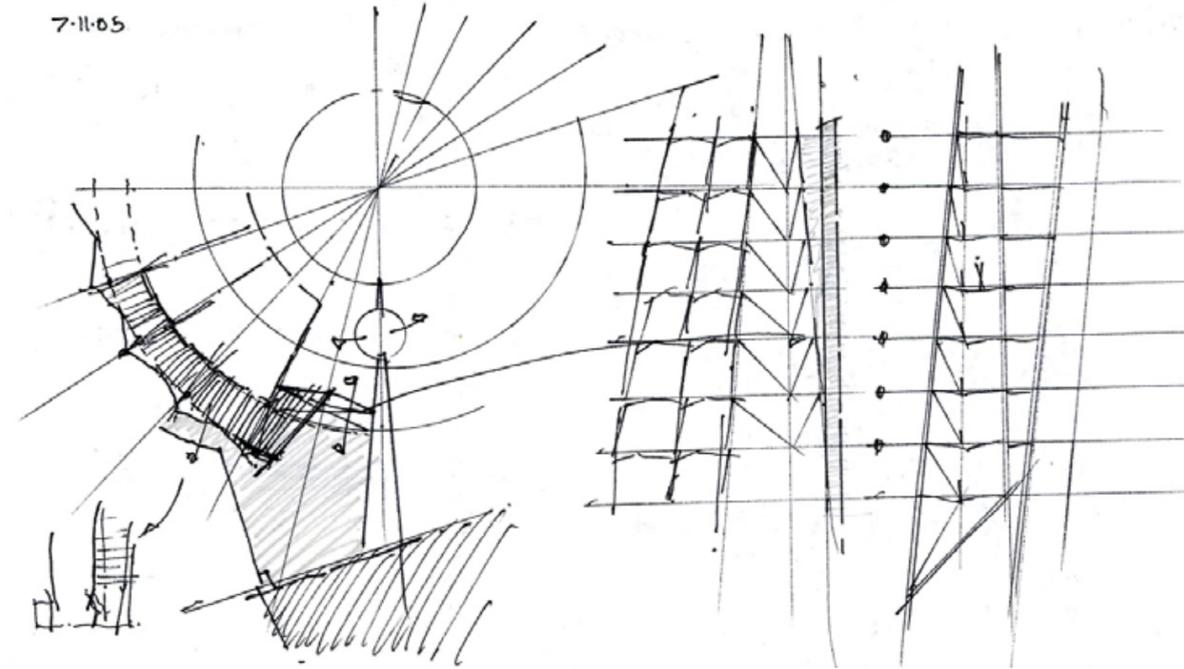
Post State of the Union

The push to penultimate and eventual defense has begun. The project, although unfinished, is solid in partii and concept. Details, program and the eventual final will be the result of the next series of sketches.

Then again when is architecture ever really complete?

7.11.05

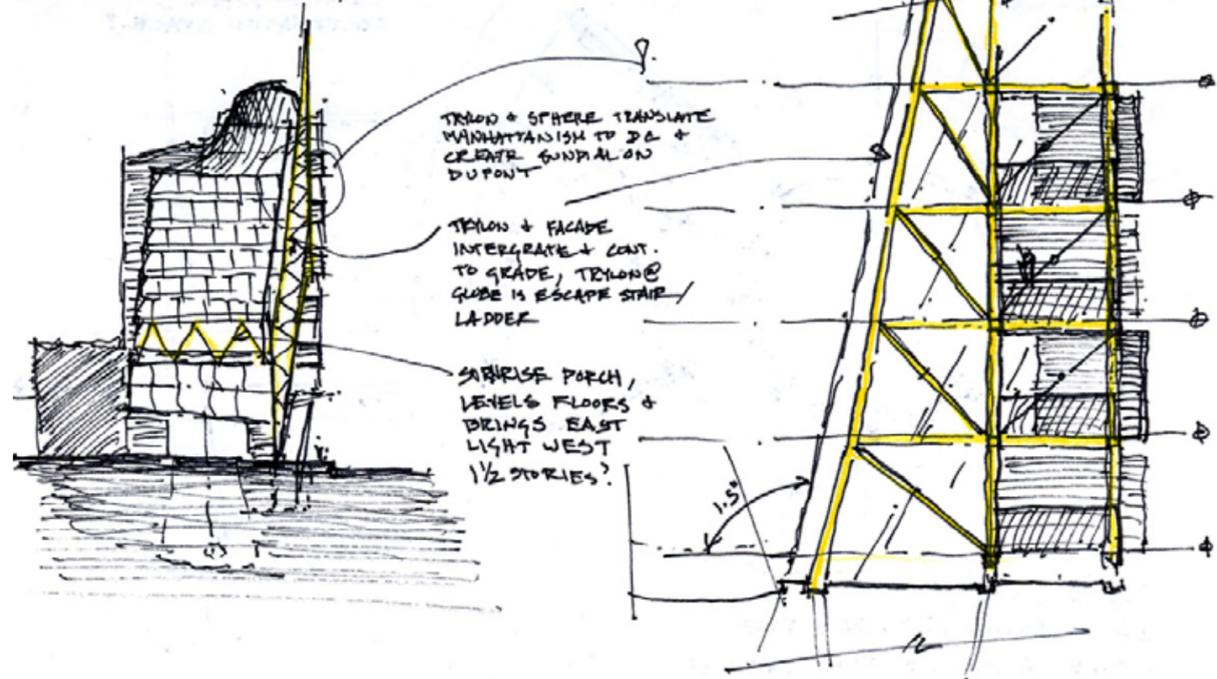
7.11.05



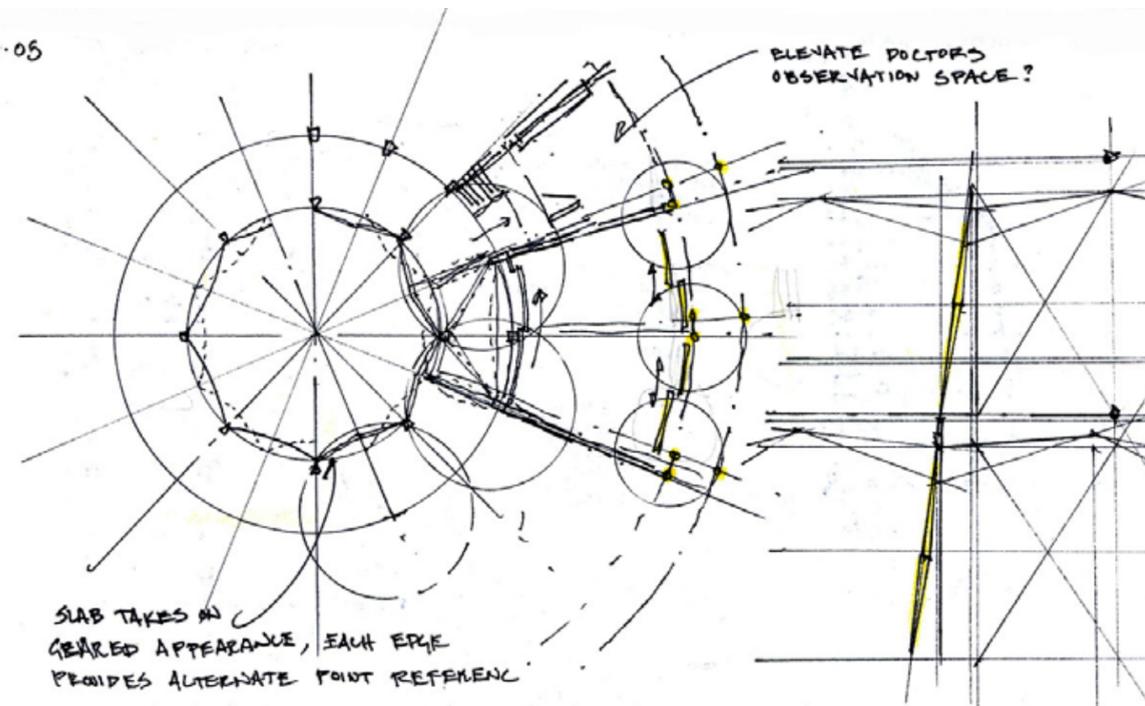
Exterior Finish/Frame

The presentation face of the building facade is being designed in pieces rather than the whole. I have never worked toward a final facade. I would rather create functional details and sectional relationships that define what the facade wants to be. The translation will be the combination of the individual details.

7.9.05 "CHIPOTLE" RUN



7.11.05



7.14.05

The Issue of the Sphere

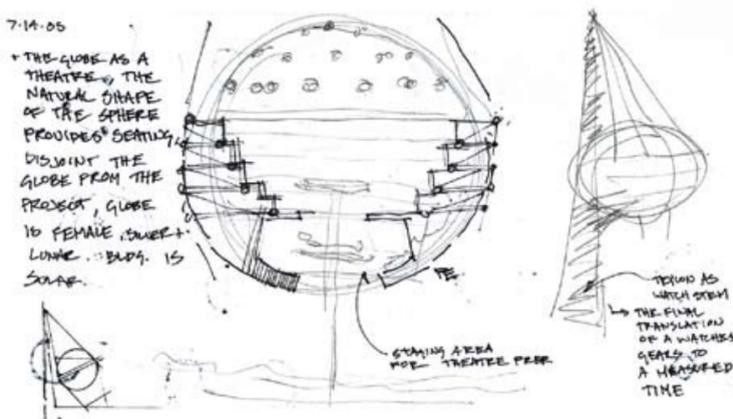
The sphere has been present since early in the project. It exists as an object of opposition to the verticality of the tower and more importantly the trylon.

So how do you hold a sphere without touching it?

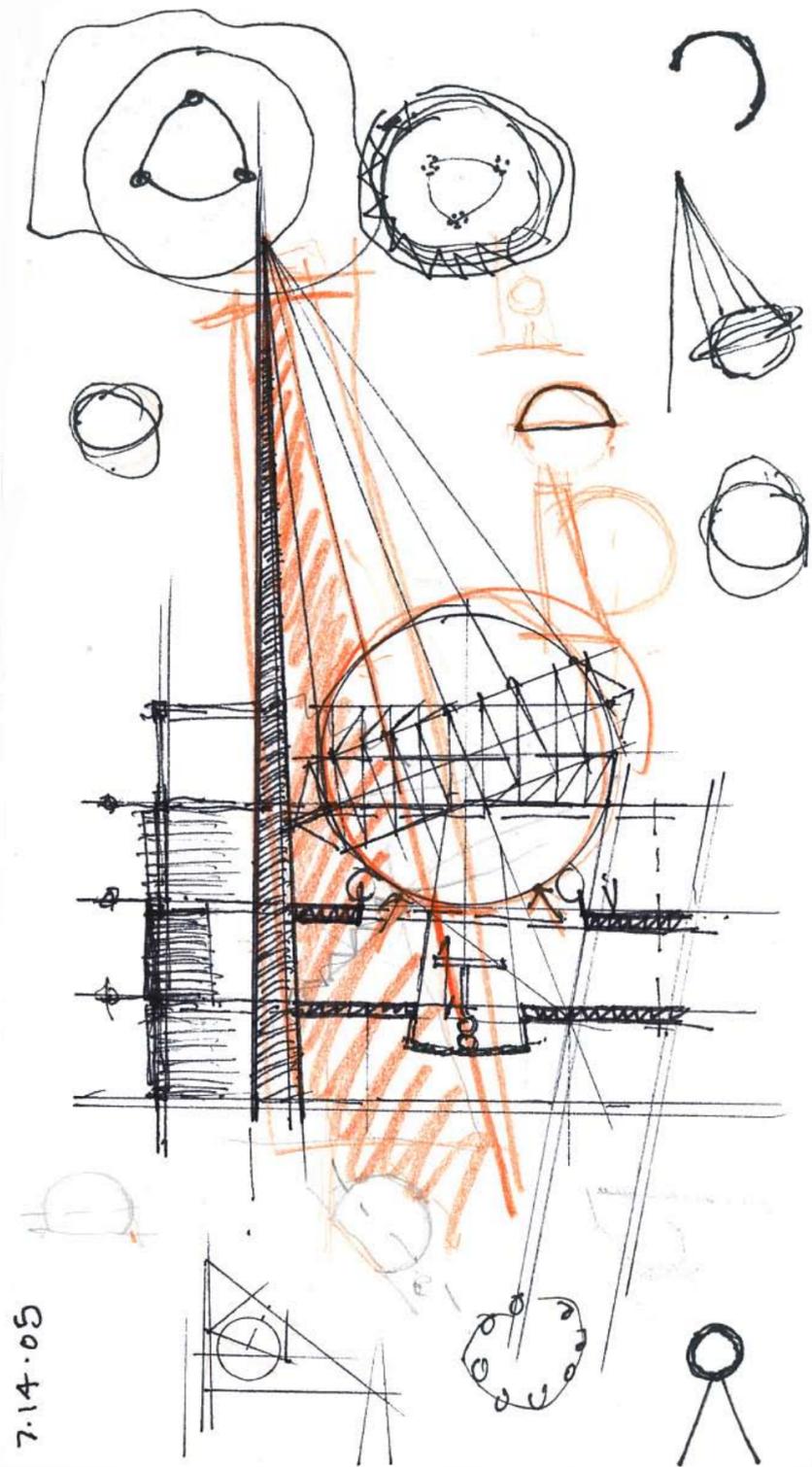
7-14-05

THIS GLOBE AS A THEATRE THE NATURAL SHAPE OF THE SPHERE PROVIDES SEATING. DISJOINT THE GLOBE FROM THE PROJECT, GLOBE IS FEMALE, CONCRETE + LONKE. BLDG. IS MALE.

STANDING AREA FOR THEATRE PER. PERIOD AS WHICH SEEM TO THE FINAL TRANSLATION OF A WATCHES GEAR TO A HORIZONTAL TIME



7-14-05

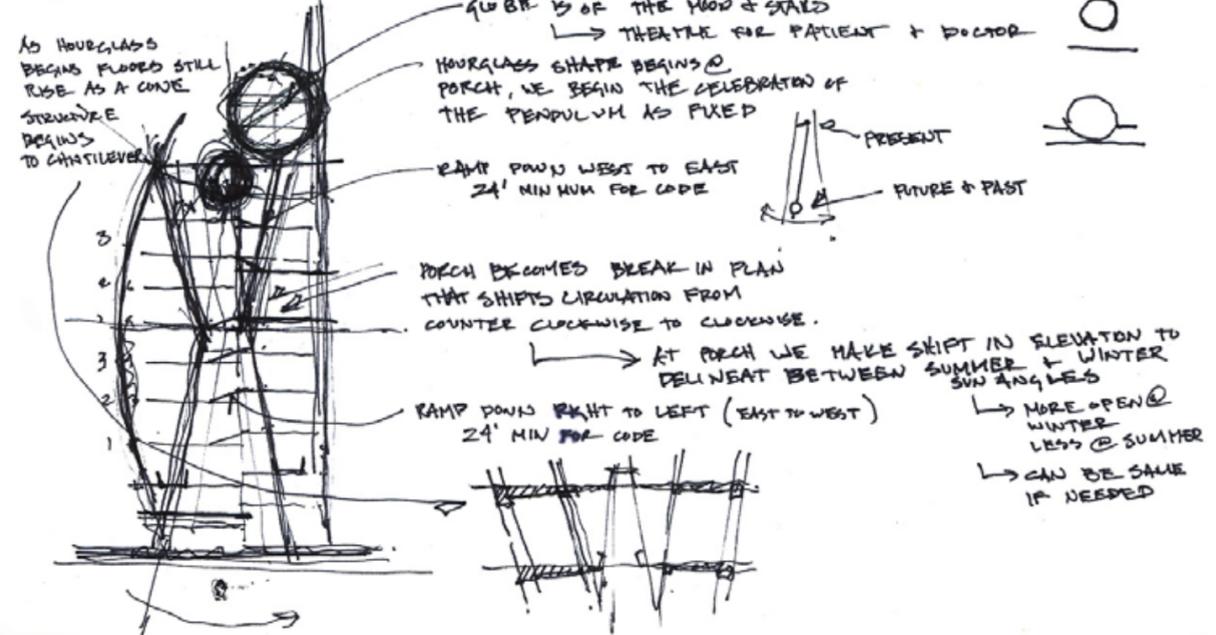


7.15.05 - 7.18.05

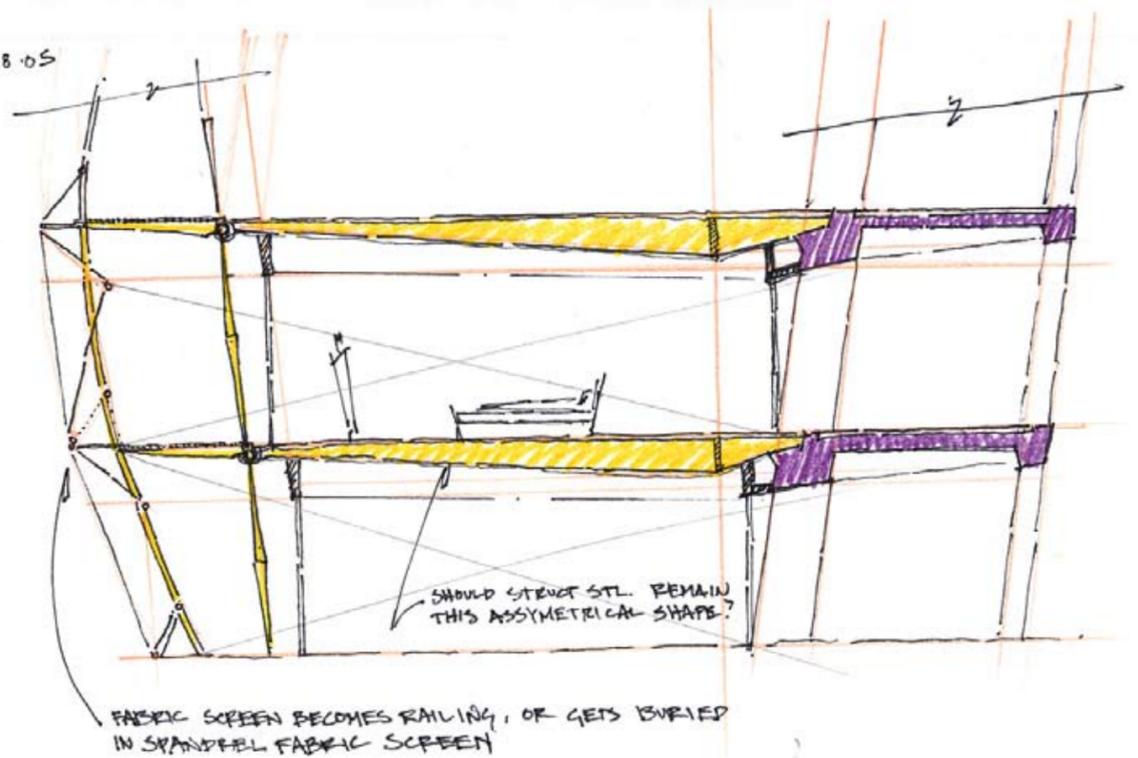
First Final

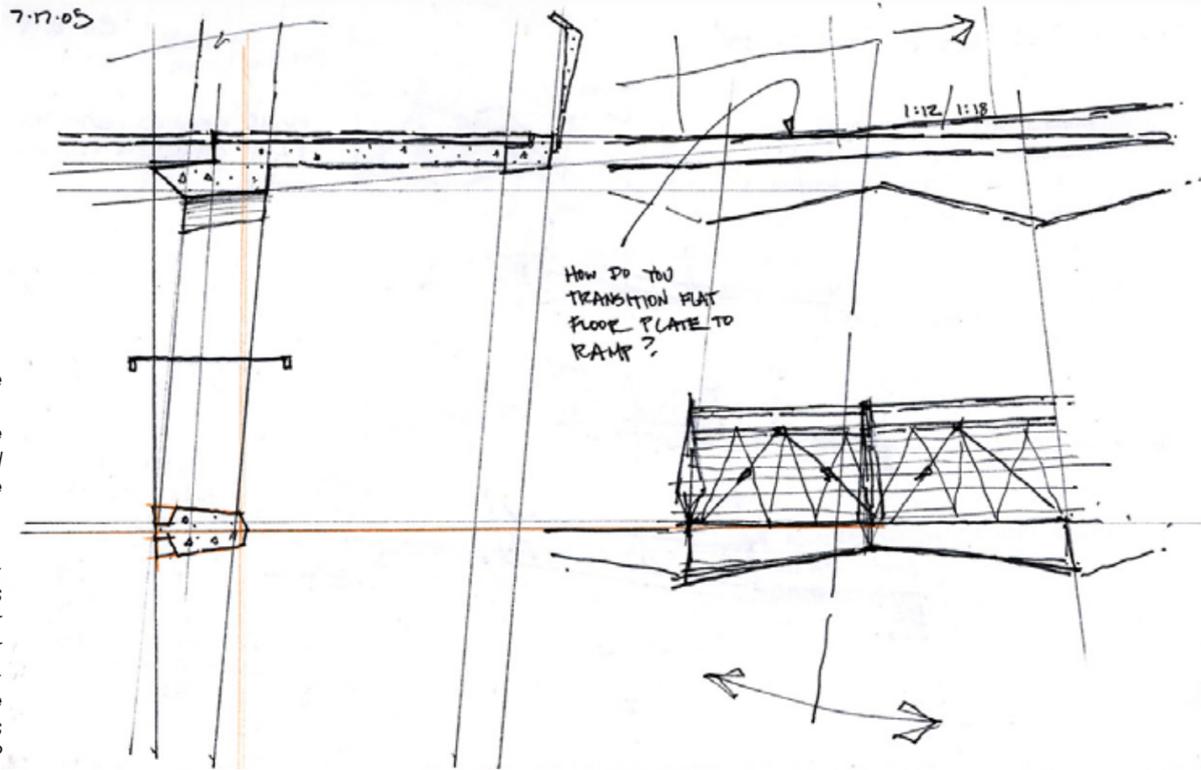
The core has always been a cone which was continuous to the point of the pendulum. The notion of a structure which alters from not only horizontally but vertically as well provides a symmetry which will later lead to better distribution throughout. The concrete structure begins to taper back out to the exterior as a new steel cone rises to hold the pendulum as the concrete cone had in earlier iterations.

7-15-05 "SIX WEEKS"



7-18-05

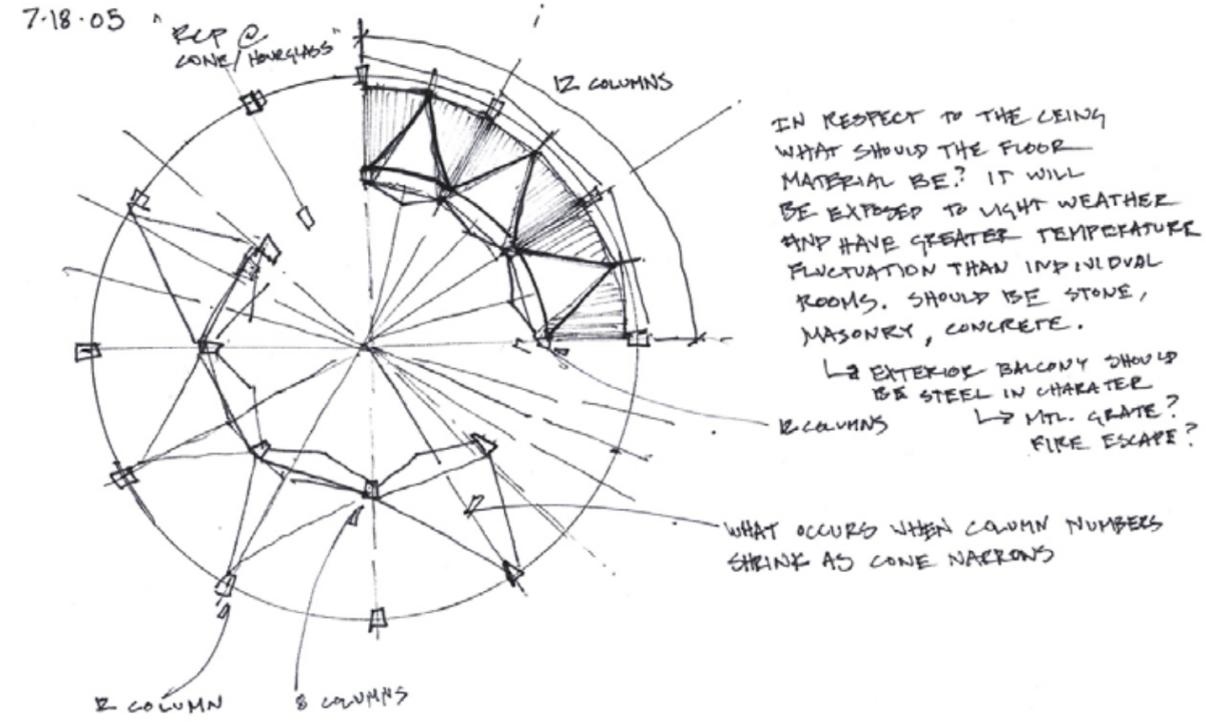
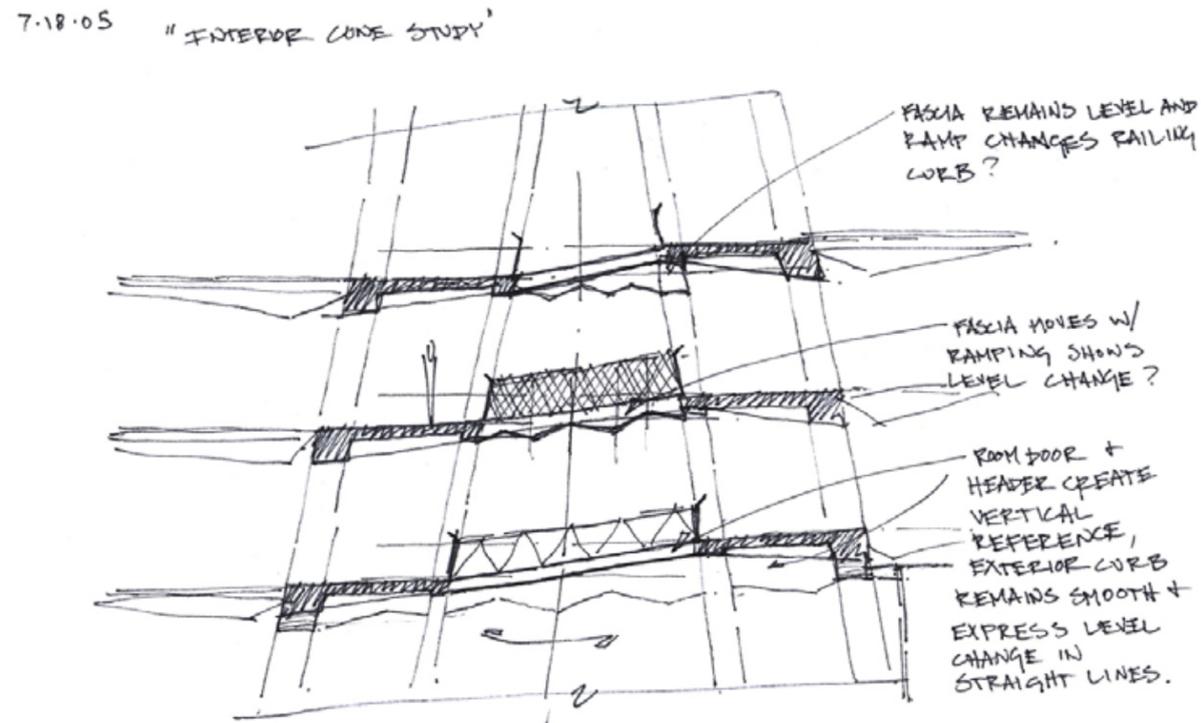




Core

The interior structural core acts as the first scale of measure for patients and public away from the bob to gauge themselves with the pendulum.

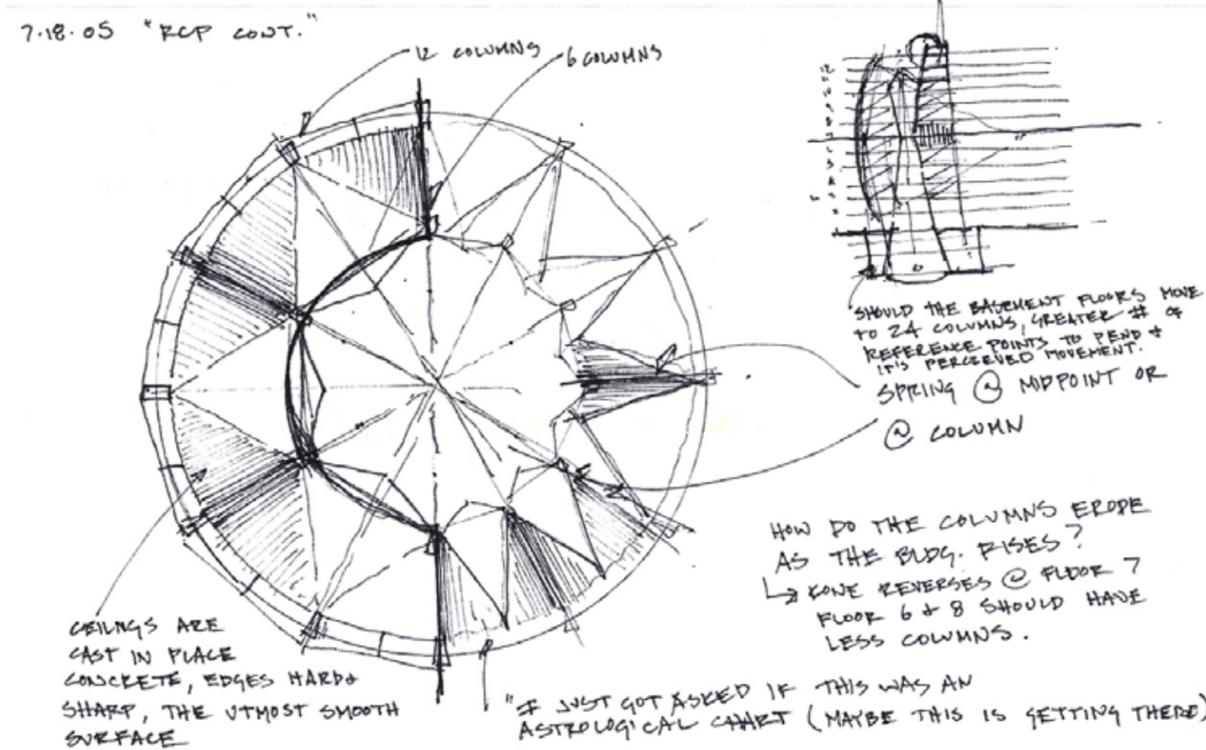
The division of columns and floor/ceiling details delineate separate scales of time as well as the organization for rooms through out. Presently the interior cores circulation ramps are a continuous corkscrew that winds it's way to the top. Is the ramp necessary if the floors are no longer offset?



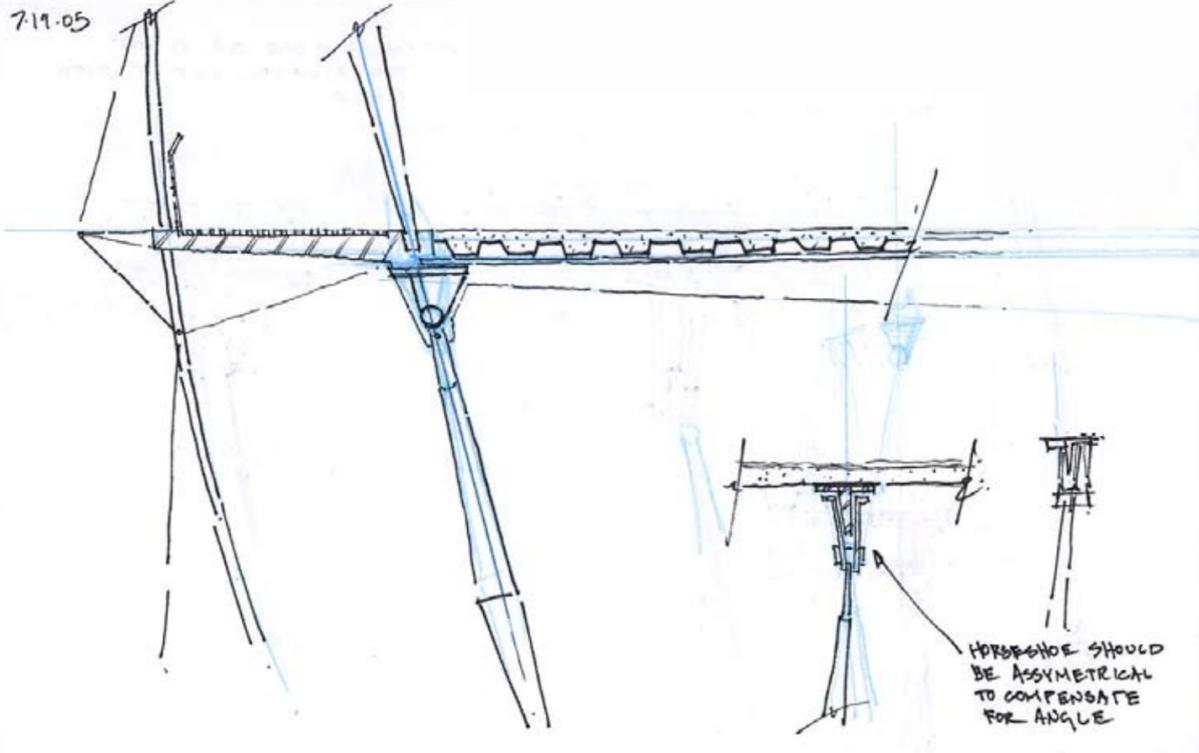
Demarcation

12 columns at the interior of the radiating structure lead to the 24 steel columns at the exterior. Each wedge represents 15 degrees of the pendulums rotation and represent the 24 hours in a day.

Individuals can use the vertical and horizontal visual markers to create personal scale to each experience within.



7.19.05

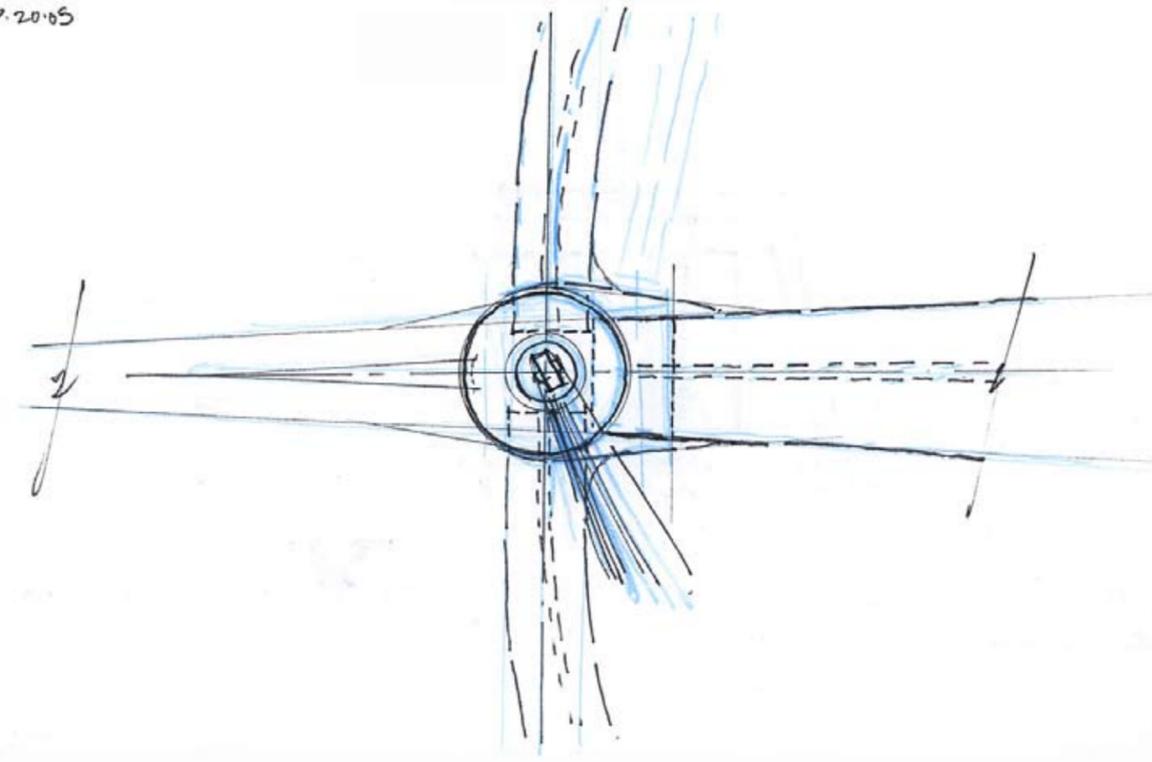


Evolution of Connection

The sketches first use structural shapes similar to the "bulb-tee" which I have encountered at work. There is always a crossover between work and school. To have to two worlds not speak to one another would be unfair to the work. All of our experiences shape the final outcomes of the project.

7.20.05

7.20.05

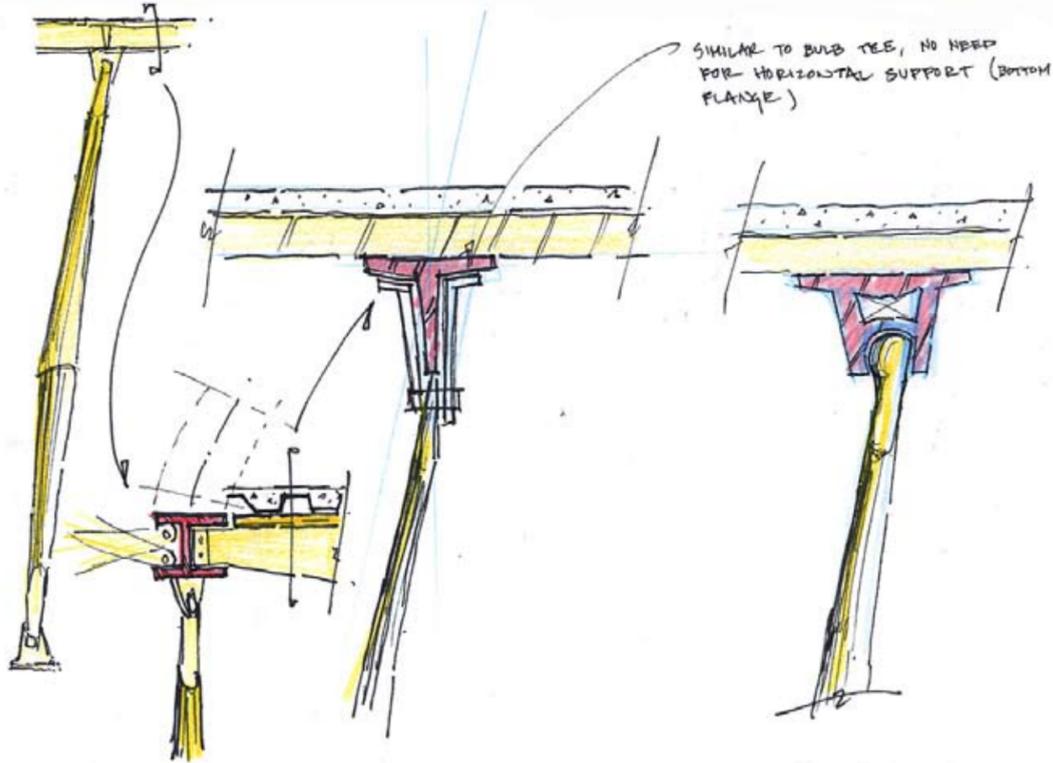


Detail/Joint

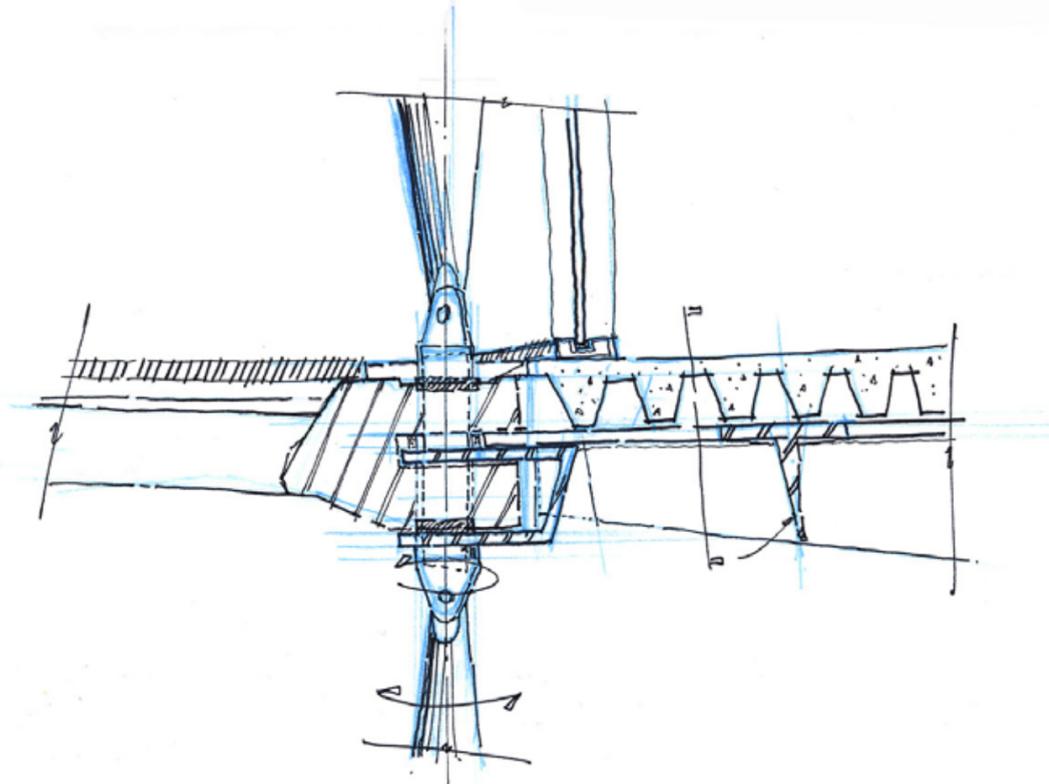
The exterior structure which is visually lighter than the concrete interior core is comprised of a group of similar steel gerberettes and columns that can be fit to each circumstance the building requires.

The idea is modular so that one or two major custom shapes can work in all instances thus making the detailing economical.

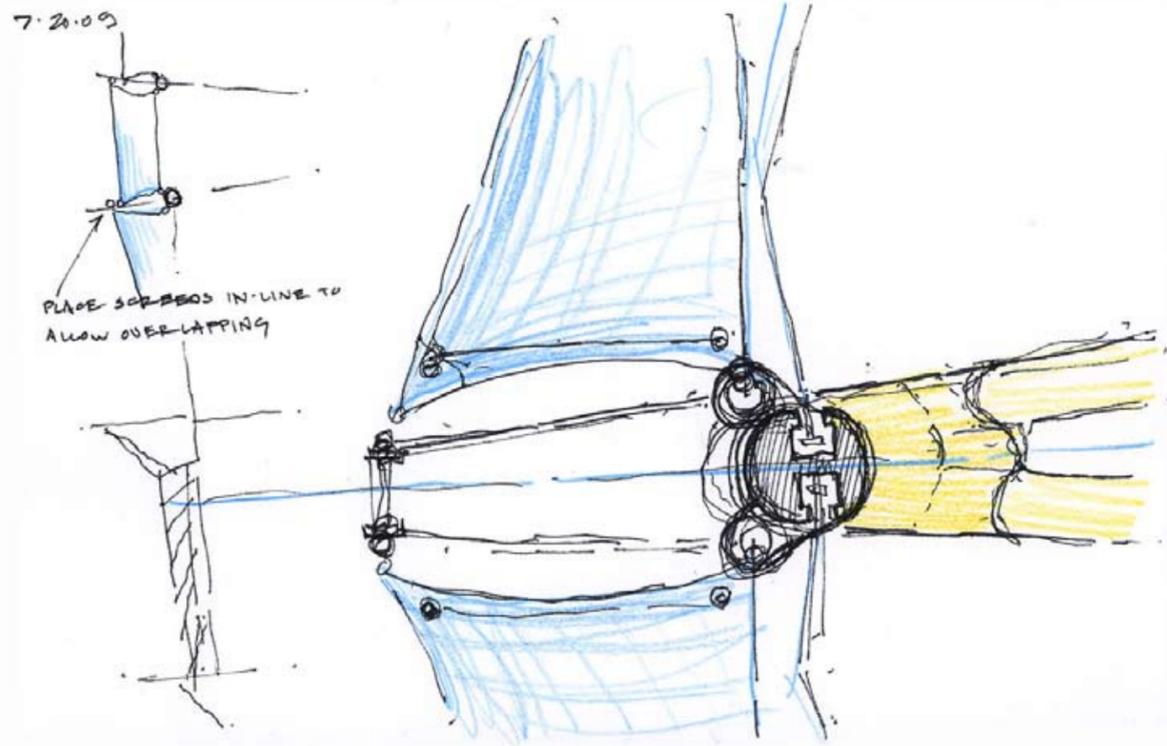
7.19.05



7.20.05



7.20.05



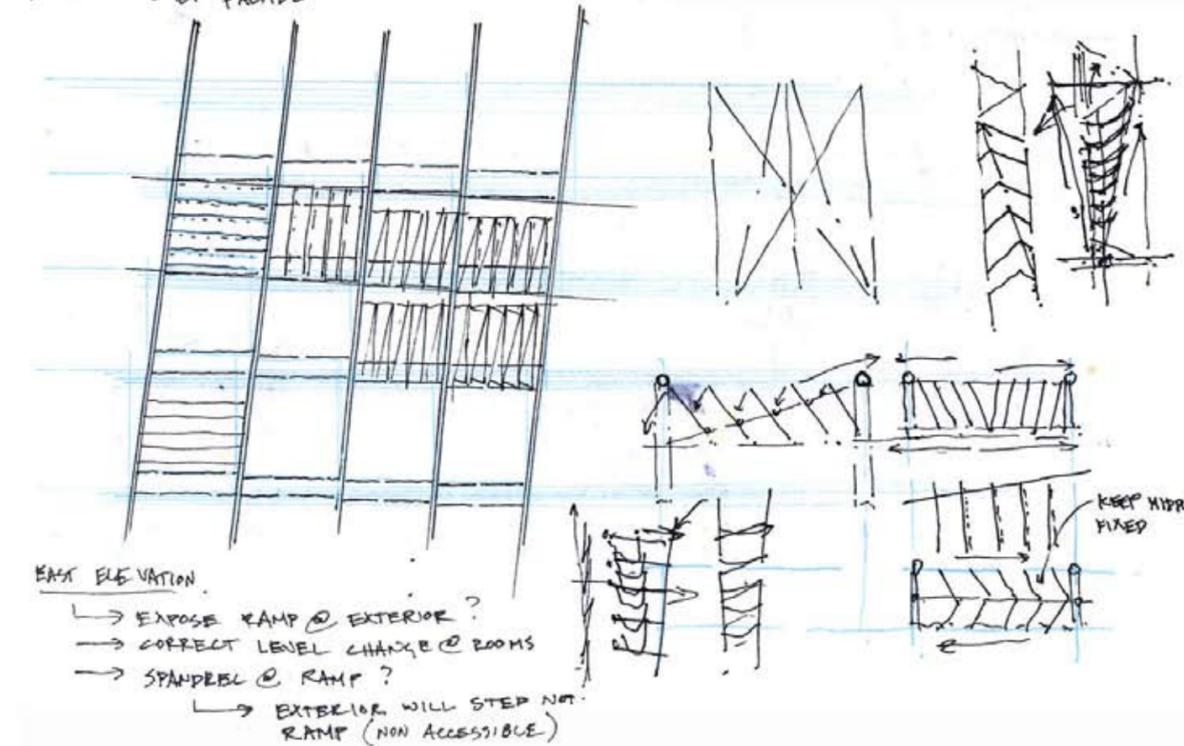
Fabric

The alterable fabric exterior needs to be flexible enough to deal with the natural environments while practical enough to be adjusted by an individual.

The negative space between the screen and rooms becomes porch or circulation along the buildings outermost edge.

7.20.05 - 7.22.05

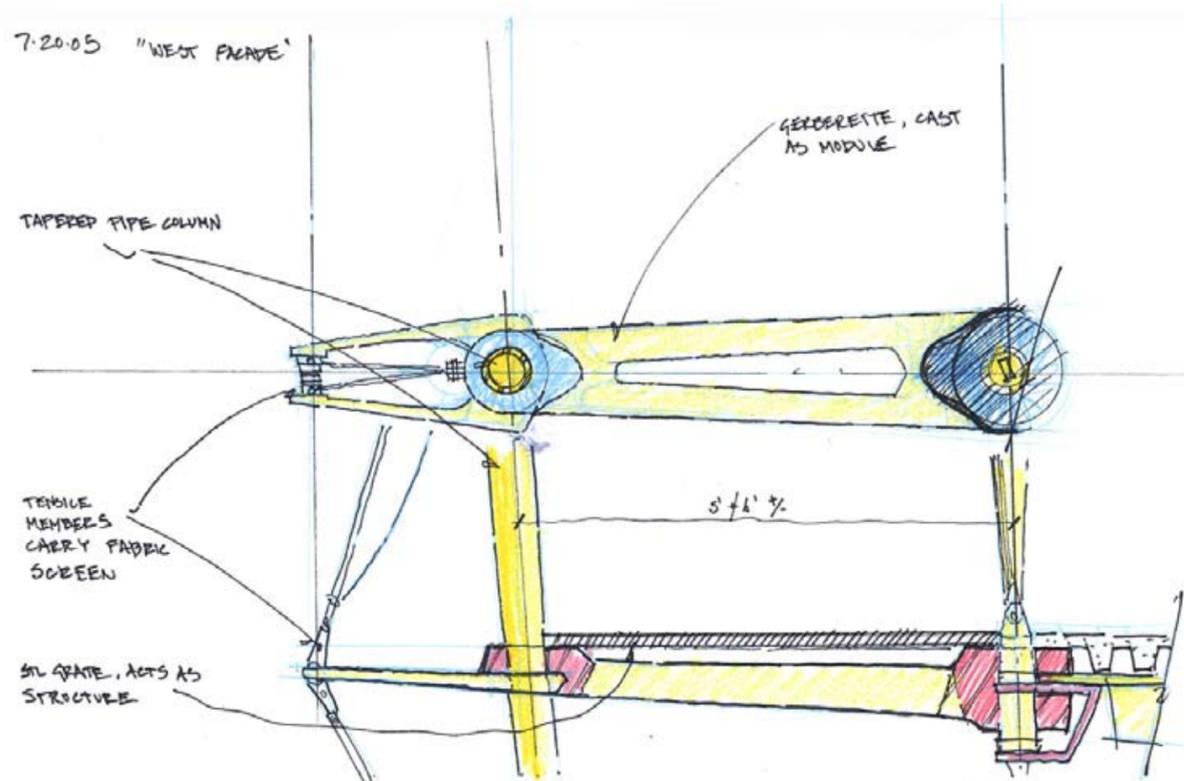
7.20.05 "EAST FACADE" SUNRIDE



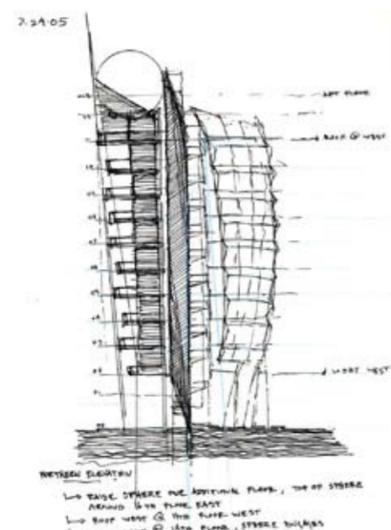
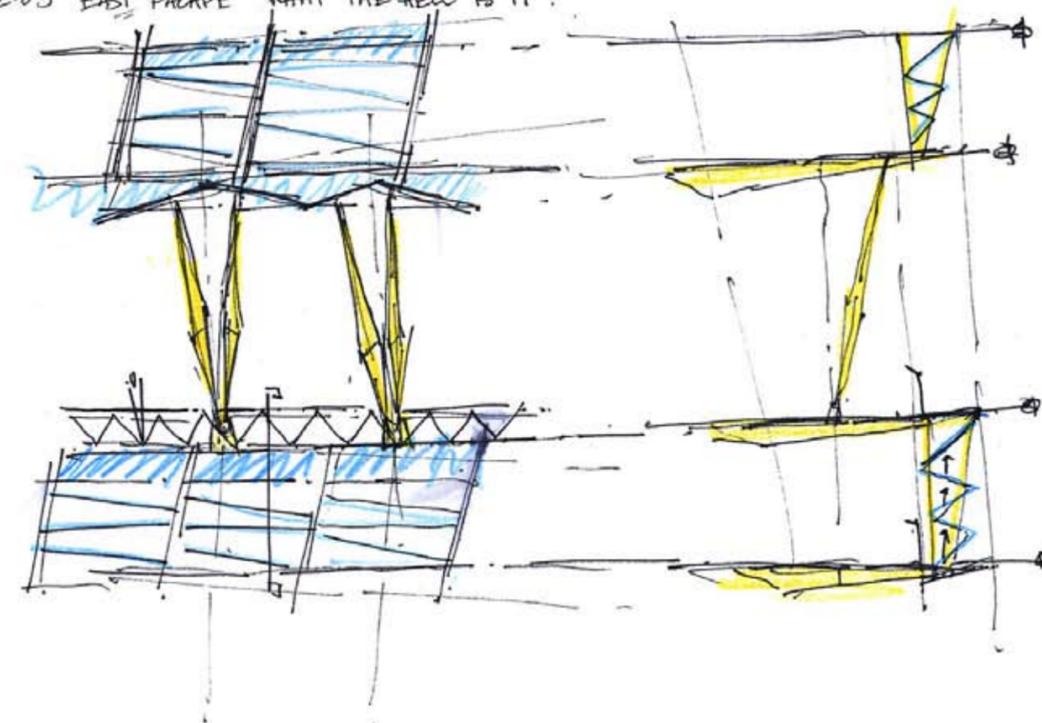
Facades

The overall proportion will be a translation of the details in combination with the function. Patient and prognosis develop the facade as much as material. The final composition of each facade is activated by the patient within and the doctors diagnosis/treatment.

7.20.05 "WEST FACADE"

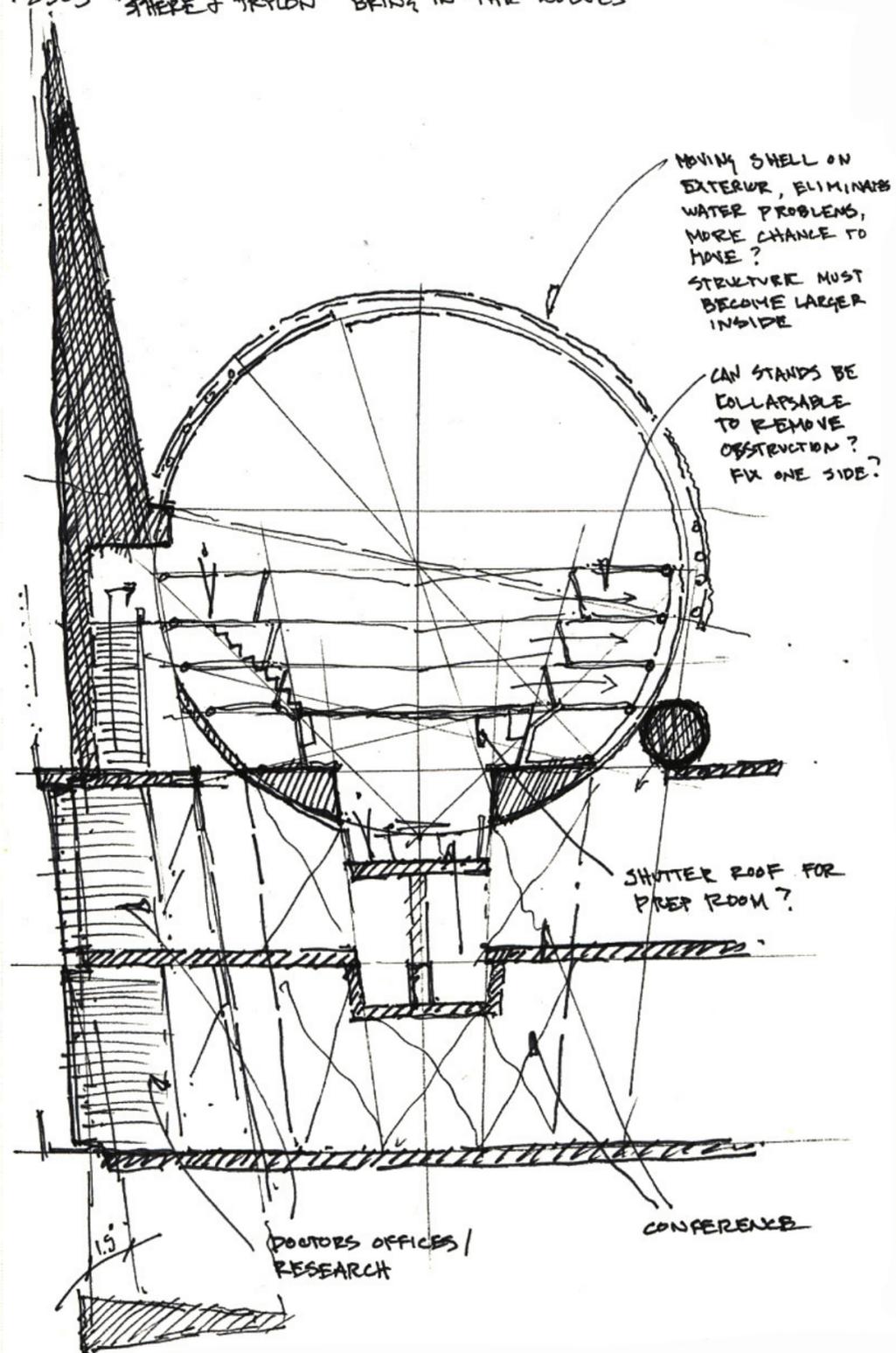


7.22.05 "EAST FACADE" WHAT THE HELL IS IT?



7.25.05 - 7.26.05

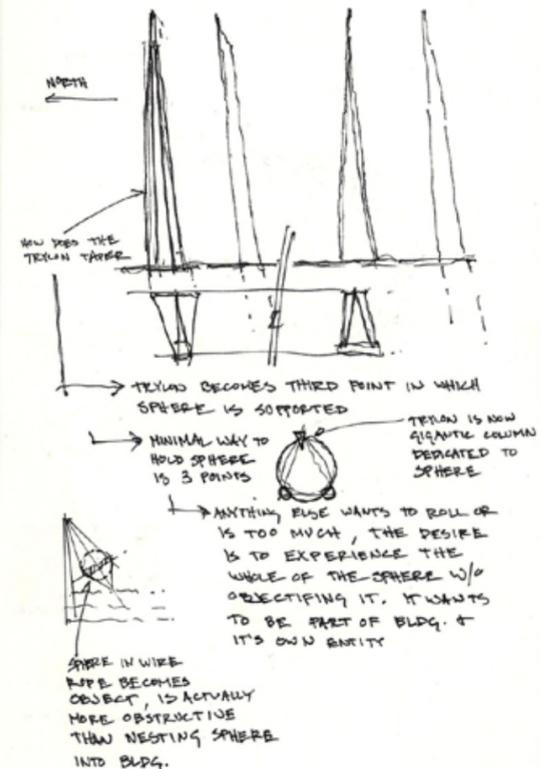
7.25.05 "SPHERE & TRYLON" BRING IN THE WOLVES



Sphere & Trylon

The sphere acts as the head of our building. It is the center for research and teaching. Where doctors can gather to share thoughts in the fashion which early medicine reviewed patients... from a stage in the round. The trylon acts as the third support point for the sphere as well as the public access. The final question is construction.

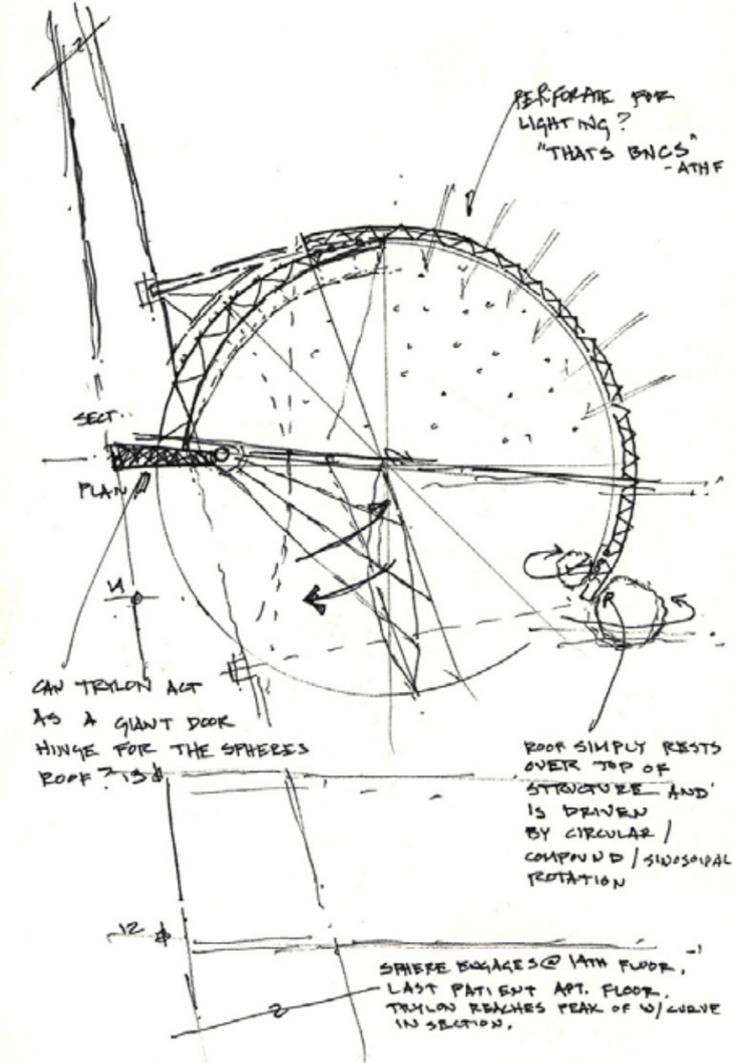
7.26.05 "TRYLON"



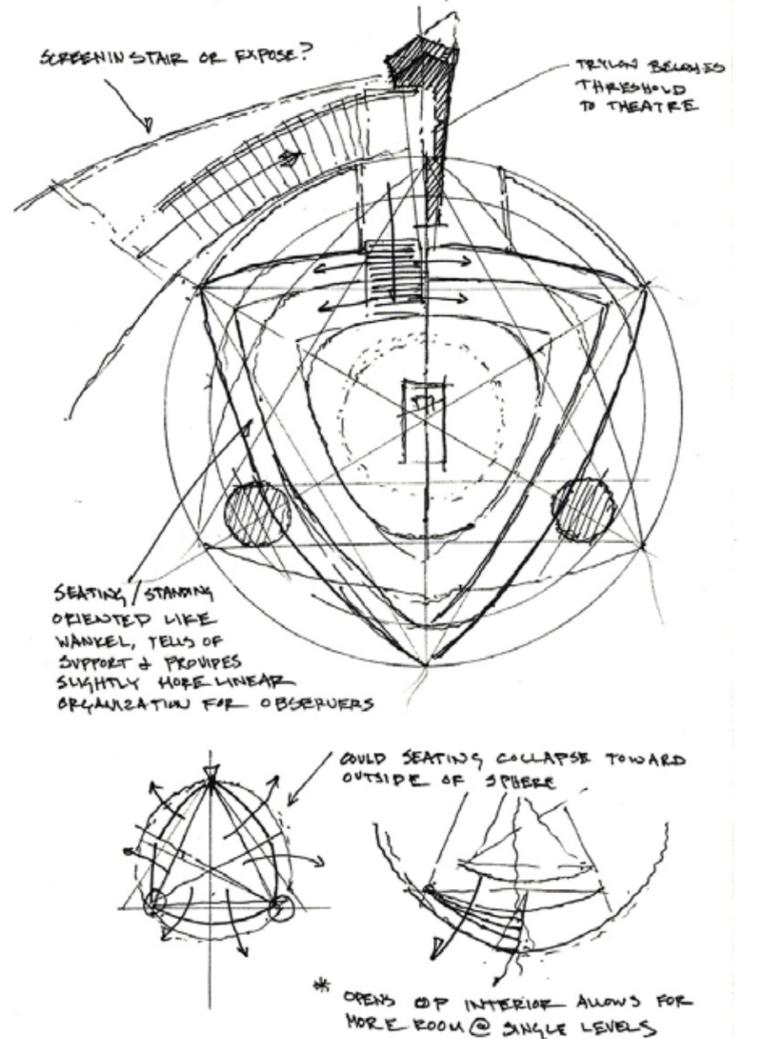
7.26.05 - 8.2.05

"The needle is the thinnest, least voluminous structure to mark a location within the grid. It combines the maximum physical impact with a negligible consumption of ground. It is essentially building without an interior... The globe is mathematically the form that encloses the maximum interior volume with the least external skin... In many ways the history of Manhattanism as a separate identifiable architecture is a dialectic between these two forms, with the needle wanting to become a globe and the globe trying from time to time to turn into a needle..."  
Koolhaas, "Delirious New York" (26)

7.26.05 "ROOF & STRUCTURE @ SPHERE"



7.26.05 "SPHERE & TRYLON" BRING BACK THE ROTARY ENGINE



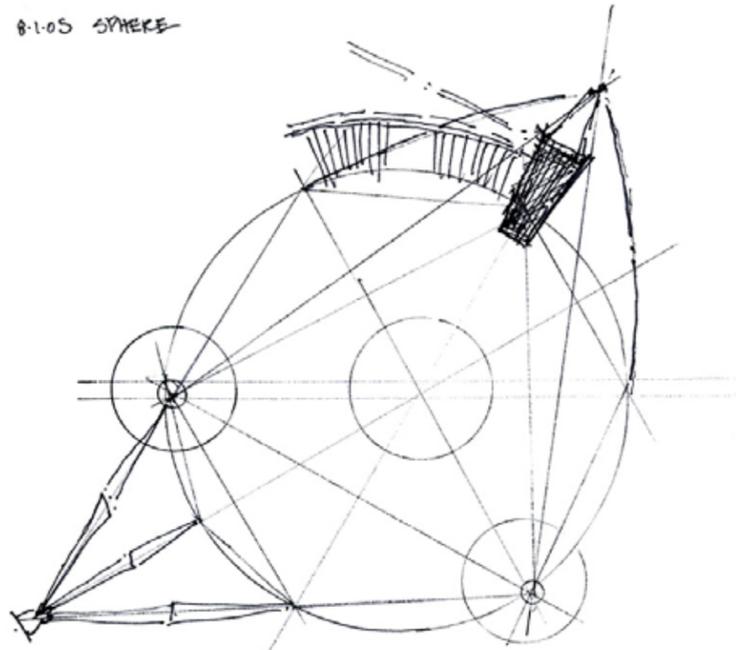
7.26.05 - 8.2.05

Sphere & Tylon cont.

Inhabiting the sphere does not pose the challenge that holding it does. To make the least amount of impact upon the spheres surface allows it to remain closest to it's relative form. To maximize the volume of the sphere we must respect both inside and out.

However, the question remains unresolved, "What is the least intrusive way to hold a sphere?"

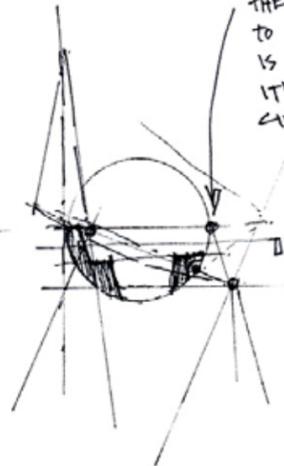
8.1.05 SPHERE



"IF THE SPHERE IS SOLID IT COULD BE HELD BY 3 POINTS. CAN WE POUR A HEMISPHERE BASE TO HOLD

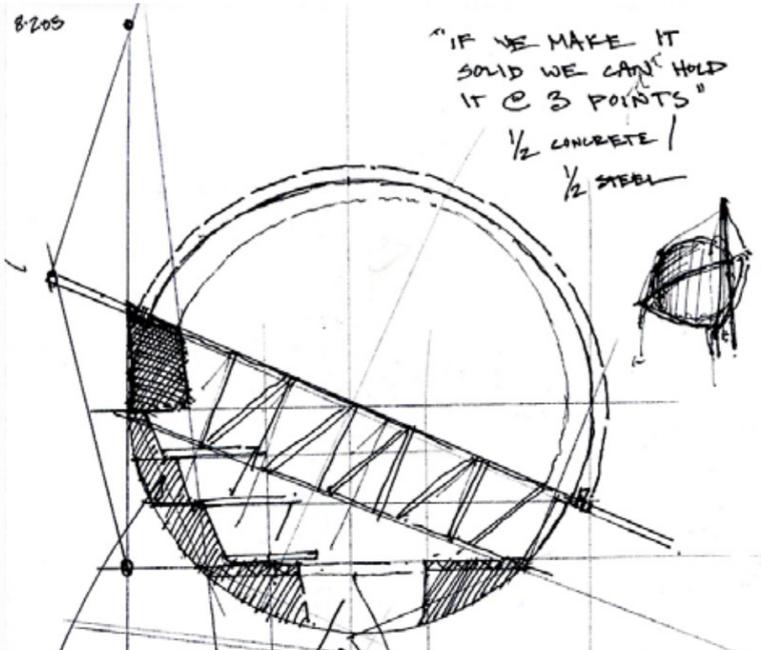


THE WEAKEST PLACE TO HOLD THE SPHERE IS ANY WHERE ABOVE IT'S LARGEST CIRCULAR DIMENSION

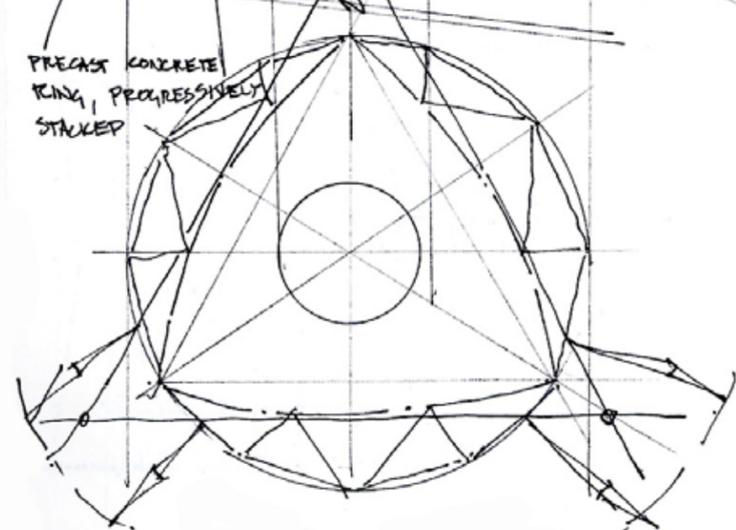


8.2.05

"IF WE MAKE IT SOLID WE CAN'T HOLD IT @ 3 POINTS"  
1/2 CONCRETE /  
1/2 STEEL



PRECAST CONCRETE RING, PROGRESSIVELY STACKED

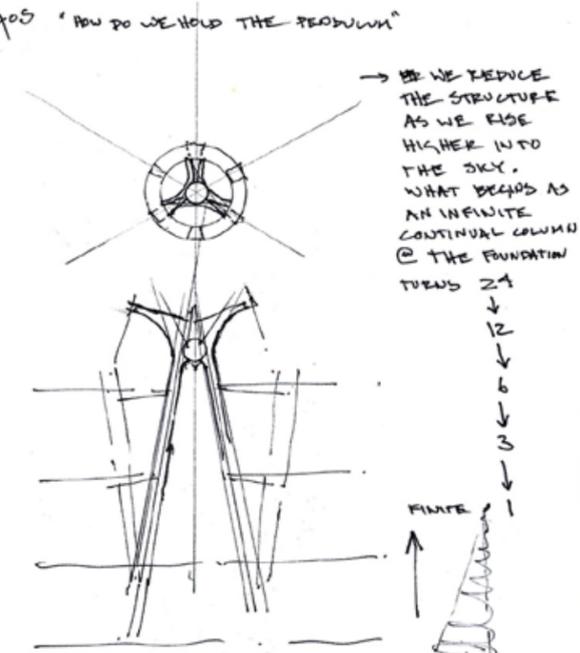


8.4.05

Present and Future

The point where the pendulum is supported 15 stories from the basement floor stands as the symbolic "present". The facade is just one of the evolutionary products of the activity within. Much like the bob of the pendulum it symbolizes the "future" or all that is not present, the perpetually changing.

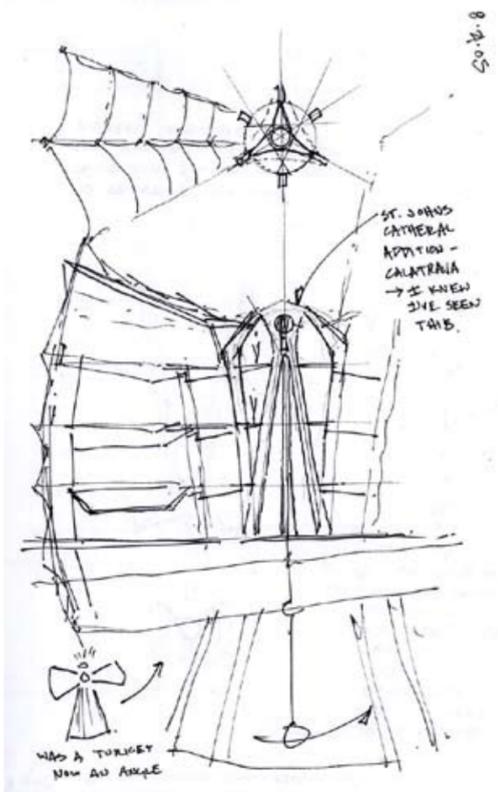
8.2.05 "HOW DO WE HOLD THE PENDULUM"



→ WE REDUCE THE STRUCTURE AS WE RISE HIGHER INTO THE SKY. WHAT BEGINS AS AN INFINITE CONTINUAL COLUMN @ THE FOUNDATION TURNS 24  
↓ 12  
↓ 6  
↓ 3  
↓ 1



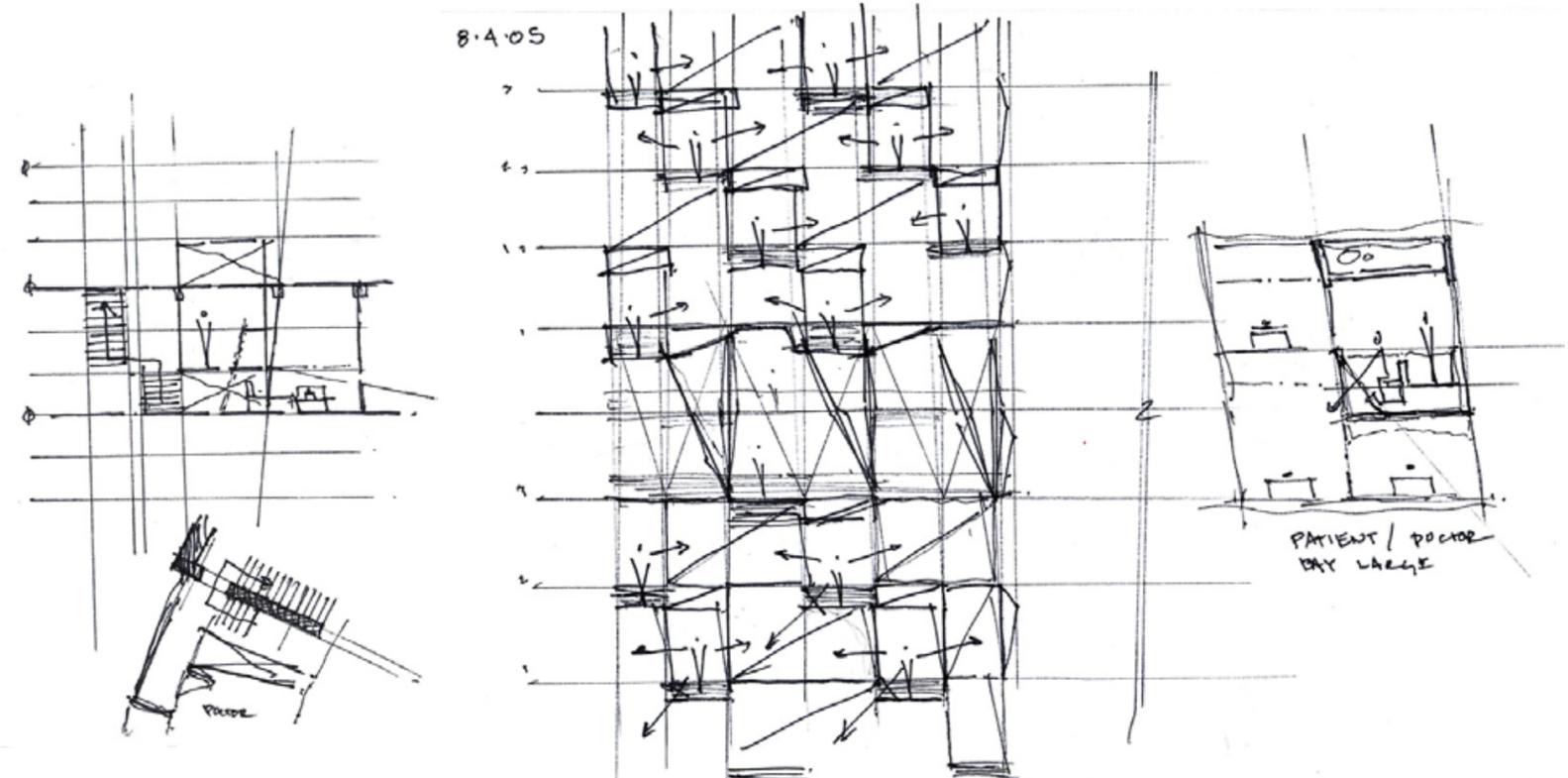
WE PRETEND THE CORE IS SOLID AND ERODE IT AWAY AS THE EXTERIOR SKIN BEGINS TO REVEAL INTERIOR



ST. JOHNS CATHEDRAL ADDITION - CALATRAVA → IS WHEN SHE SEEN THIS.

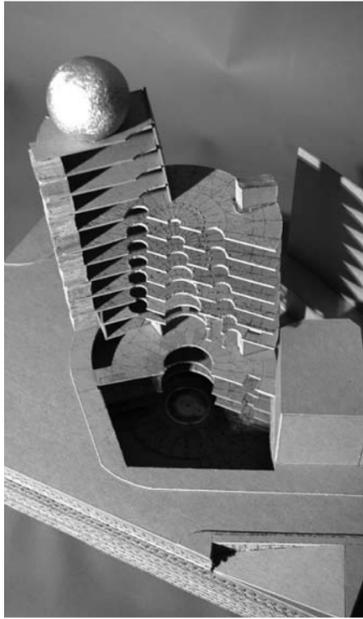
WAS A TURKEY NOW AN ANGLE

8.4.05



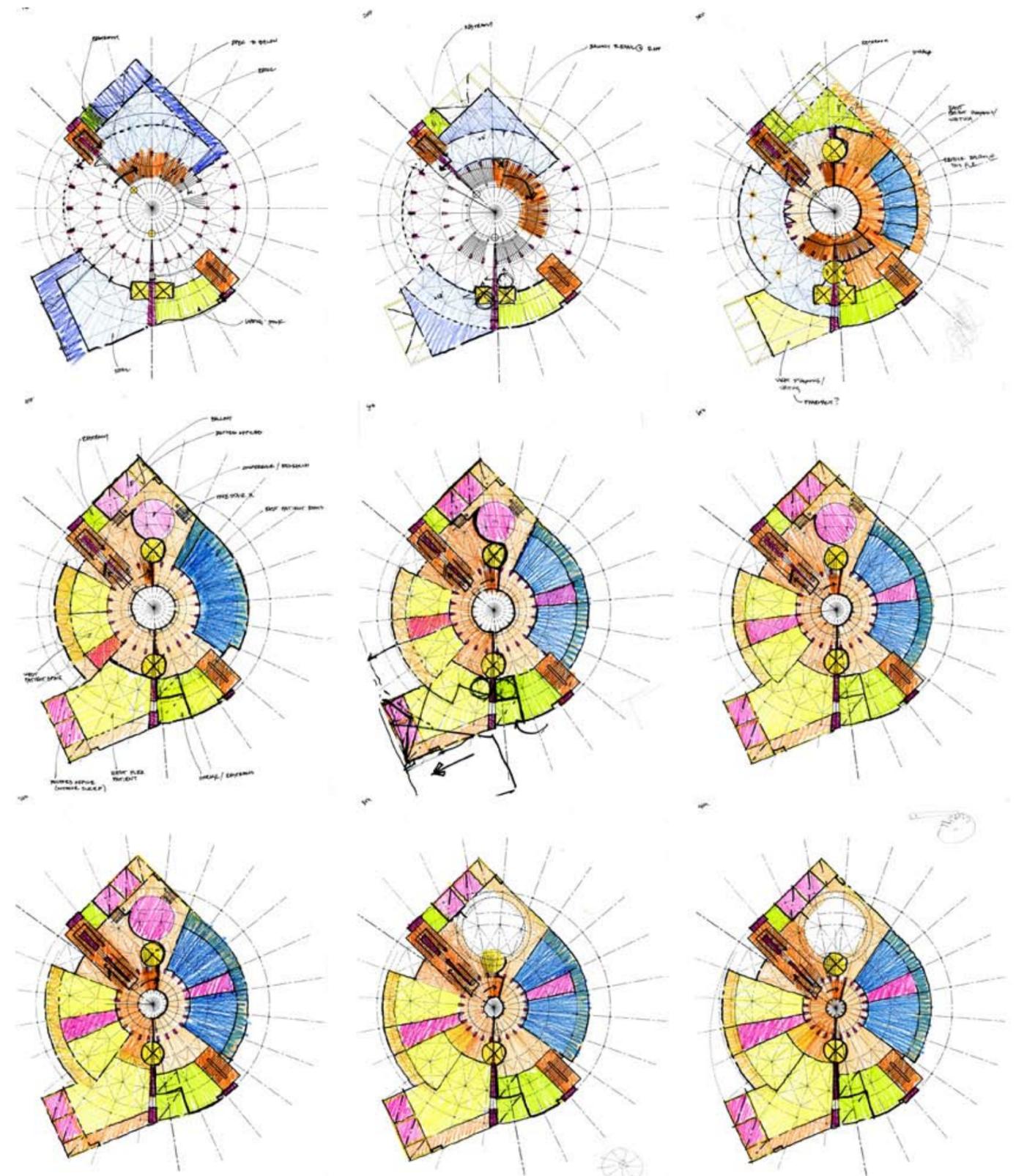
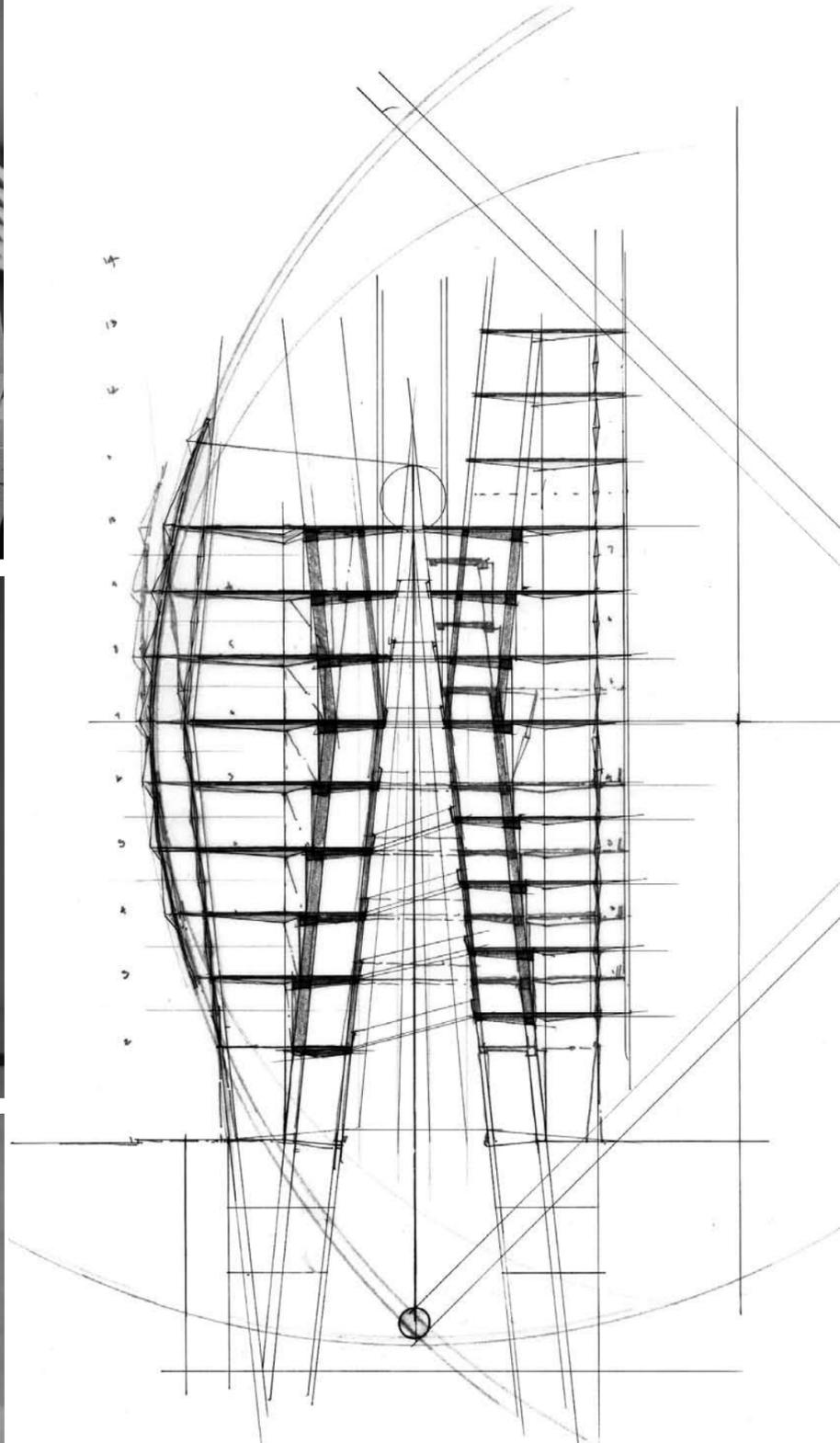
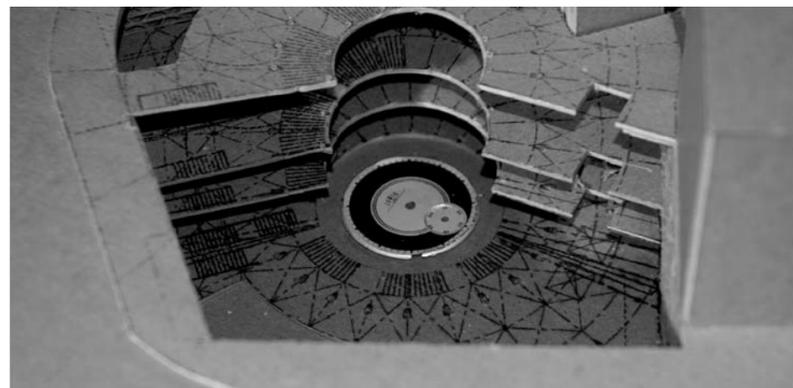
PATIENT / DOCTOR DAY LARGE

8.8.05



Pre-Penultimate

Programmatic requirements are locked down and the final issues are identified and will become the design focus during production. This life critique assures that the most crucial requirements are accounted for.



→ THE CHANGE BETWEEN EAST + WEST WILL BE DELINEATED BY THE WALL + WINDOW IN CONJUNCTION W/ MATERIAL CHANGES

↳ NO LONGER WILL "THE WALL" BE TWO MARKERS BUT RATHER CIRCULATION WITHIN + CIRCULATION ABOUT.

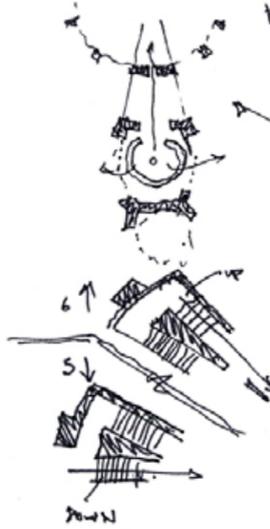
↳ ELEVATORS WILL BE BANKED WITHIN THE SOUTH WALL AND THEIR FOCUS TOWARD THE PENDULUM WILL BE A WINDOW (VOID) MARKING THE ZERO POINT OF THE PENDULUMS PERIOD.

↳ CIRCULATORY STAIRS WILL WRAP AROUND THE WALL AND BE DIRECTED TOWARD THE PENDULUM CENTER BASED UPON THE MAIN DIRECTION OF TRAVEL

↳ FROM FLR 6 + UP THE FOCUS WILL BE IN THE RISE

↳ FROM FLR 5 + DOWN THE FOCUS WILL BE IN THE FALL

↳ THE MATERIAL FROM OUTSIDE IN WILL TRANSITION FROM LIGHT + LOUD TO DENSE + QUIET  
↳ BUILDING WILL ERODE OUT + UP

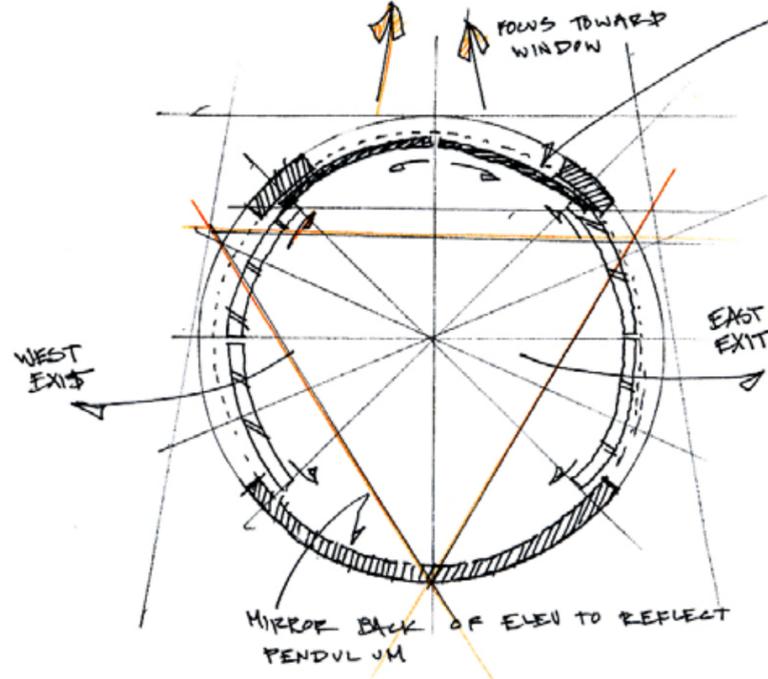


Pre-Penultimate Revelation

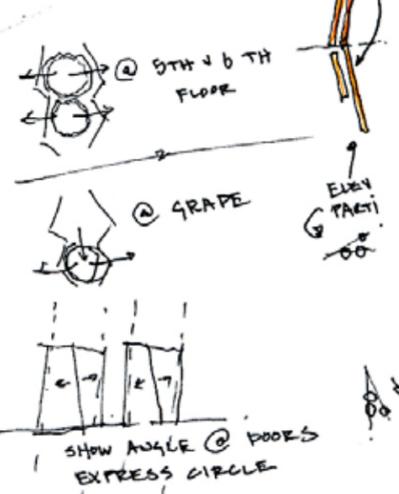
Resolution has come to some of issues regarding circulation, distribution and the programs sectional relationships. The elevator and circulation has been overhauled to reflect the true nature of how patients will circulate. The elevator will take on a slightly different orientation and it's position in plan has altered. This will be finalized for penultimate.

8.10.05 "ELEVATOR"

↳ HOW DOES A CIRCULAR ELEVATOR REALLY WORK?

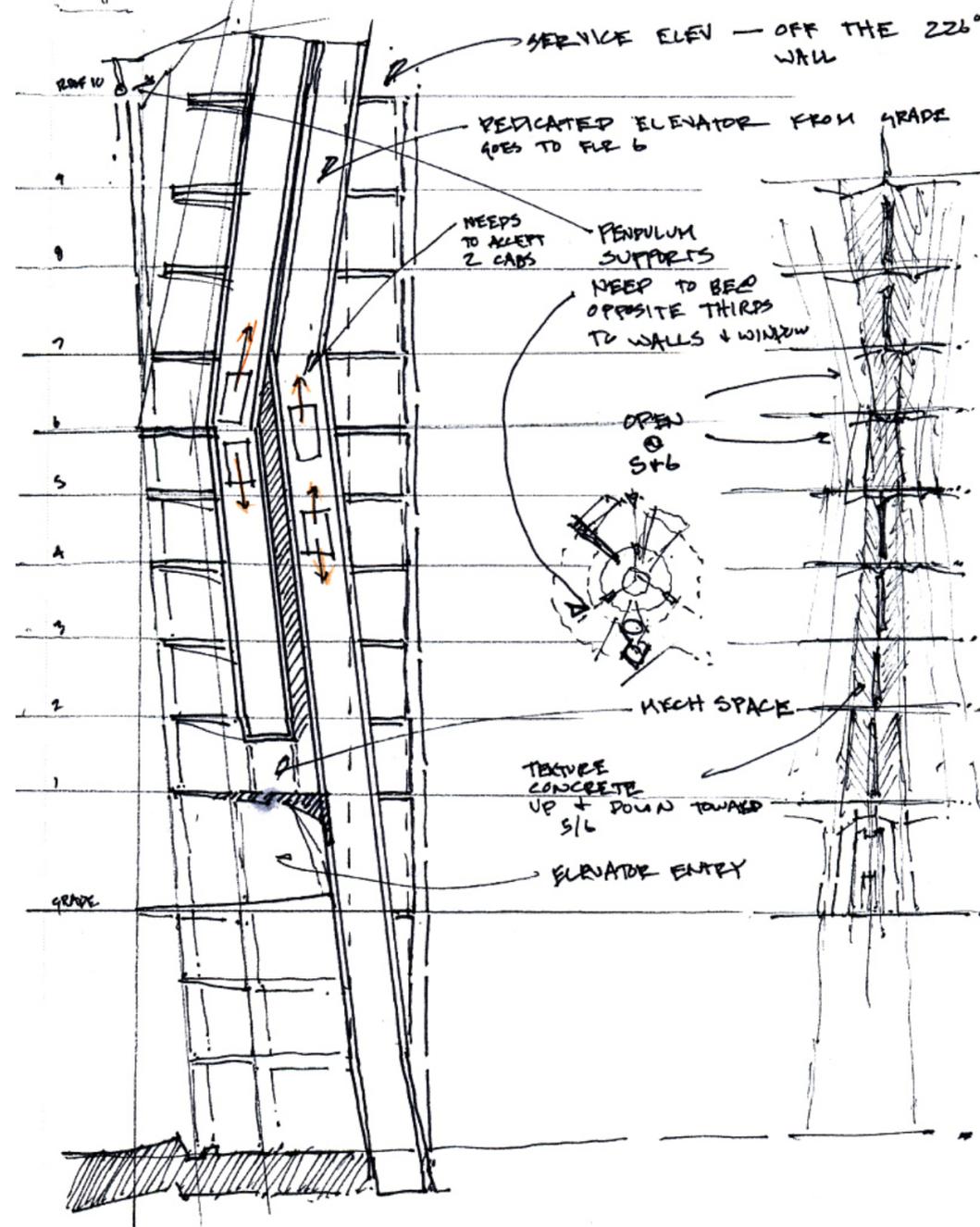


PATIENT ELEVATOR DOESN'T NEED SLD POOR, NEEDS WINDOW  
\* DEDICATED ELEV NEEDS 3 EXITS NORTH, EAST + WEST



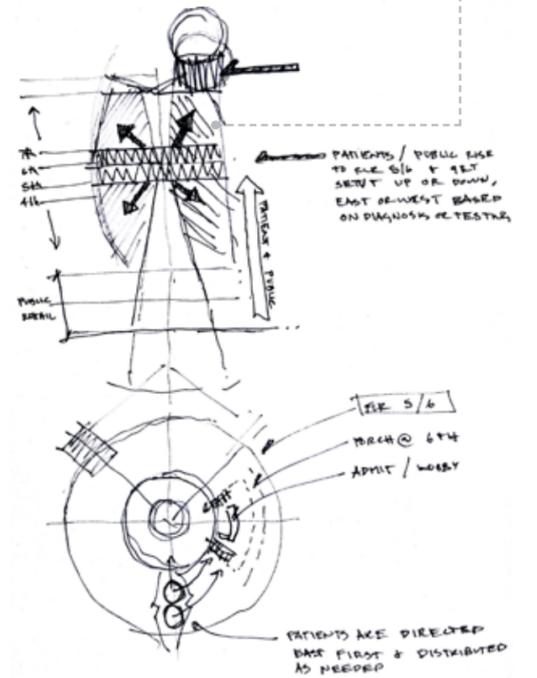
8.10.05 "ELEVATOR CONST." "THESTRA"

\* MAYBE THE PATIENT ELEVATOR DOES NEED 3 ENTRIES SO YOU CAN BEGIN @ NEITHER EAST OR WEST?



Distribution Revealed

The earlier proposition was a lobby/triage that distributed the patients from the third floor vertical throughout the building. The nature of the structure and the program lends itself to a distribution model that works from the inside out. Patients are distributed from grade to the middle of the buildings and then out in all cardinal directions as prescribed by the doctors.



8.9.05 - 8.10.05 8.9.05 / 8.10.05 "POST PIN-UP REVELATION CONT"

↳ THE GLOBE IS UNRESOLVED → WHAT IS IT WHY IS IT STILL THERE  
 ↳ THE GLOBE IS OF THE MOON, SILVER FEMALE & THE WEREWOLVES  
 ↳ THE DISJOINTED HEAD OF THE BLDG.  
 ↳ LET'S BRING BACK PATIENTS TO USE AS EXAMPLES, STUDENTS, COMIC CHARACTERS,  
 → BATMAN, LITTLE NEMO, SIEBERS, FOLEY, WEREWOLVES, FIGHT CLUB  
 ↳ MORE ATTENTION NEEDS TO BE PAID TO THE DOCTORS (THE DOCTOR)  
 ↳ THESE CHARACTERS BECOME DESCRIPTIVE SCALE FIGURES CATERED TO  
 THE DIFFERING ROOMS EACH PATIENT CAN USE.



↳ I NEED TO GIVE MORE ATTN. TO THE "BED" SPECIFICALLY, AND THE  
 MATERIALS SURROUNDING IT. SAND, WATER, MEMORY FOAM. SHOULD IT  
 BE PERMANENT OR FURNITURE (MAYBE BOTH) AND THE TYPICAL  
 HOSPITAL BED. LET'S HYBRIDIZE A HOSPITAL BED SPEC W/ MORE  
 TYPICAL RESIDENTIAL BED. LOW BED VS. HIGHBED, INTEGRAL TO  
 DESIGN? BED'S BECOME FORTS, TENTS WE HIDE UNDER,  
 WE JUMP ON, THEY ARE LOUNGES, DESKS, DINNER  
 TABLES.

↳ THIS IS THE PLACE WHERE WE DREAM, IT CAN  
 BE WHATEVER IMAGINATION ALLOWS  
 SHOULD WE ONLY SLEEP IN OUR BEDS? SHOULD IT  
 BE LIMITING OR RATHER ENDLESS. A BED IS A SURFACE  
 JUST LIKE A FLOOR OR A WALL.

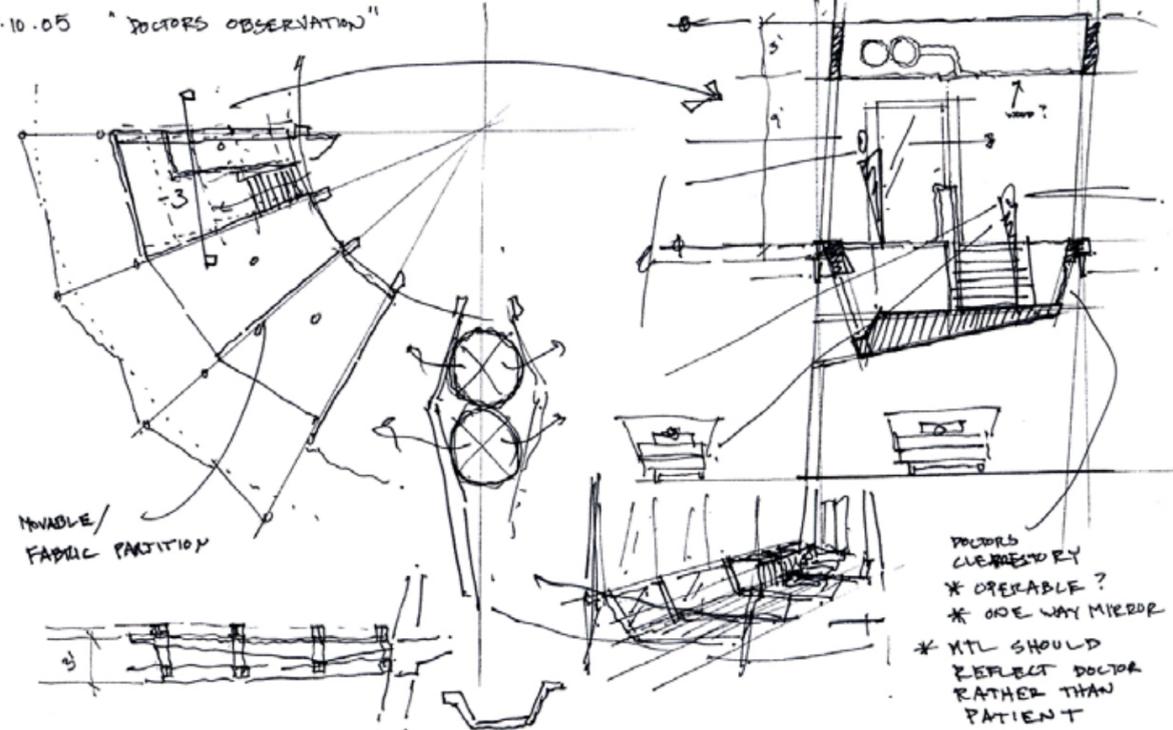
↳ WORLDS "GIFT"  
 ↳ MOST EXPENSIVE "GIFT"

Revelation Continued

As the floor plates have shifted to remain level on both sides of the pendulum core the opportunity for an interstitial space is born. This allows doctors to review patients from alternate perspectives and vary the floor to floor relationships in which the patients exist.

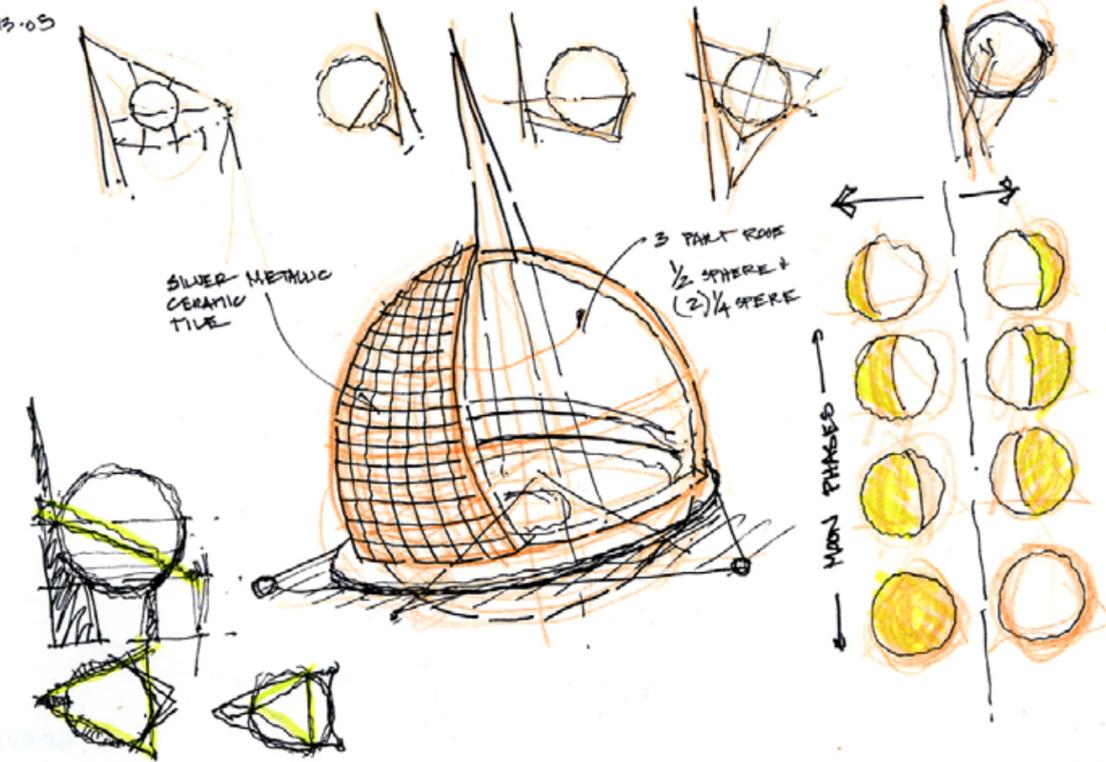
Finally what do we make of the globe?

8.10.05 "DOCTORS OBSERVATION"



8.13.05 - 8.15.05

8.13.05

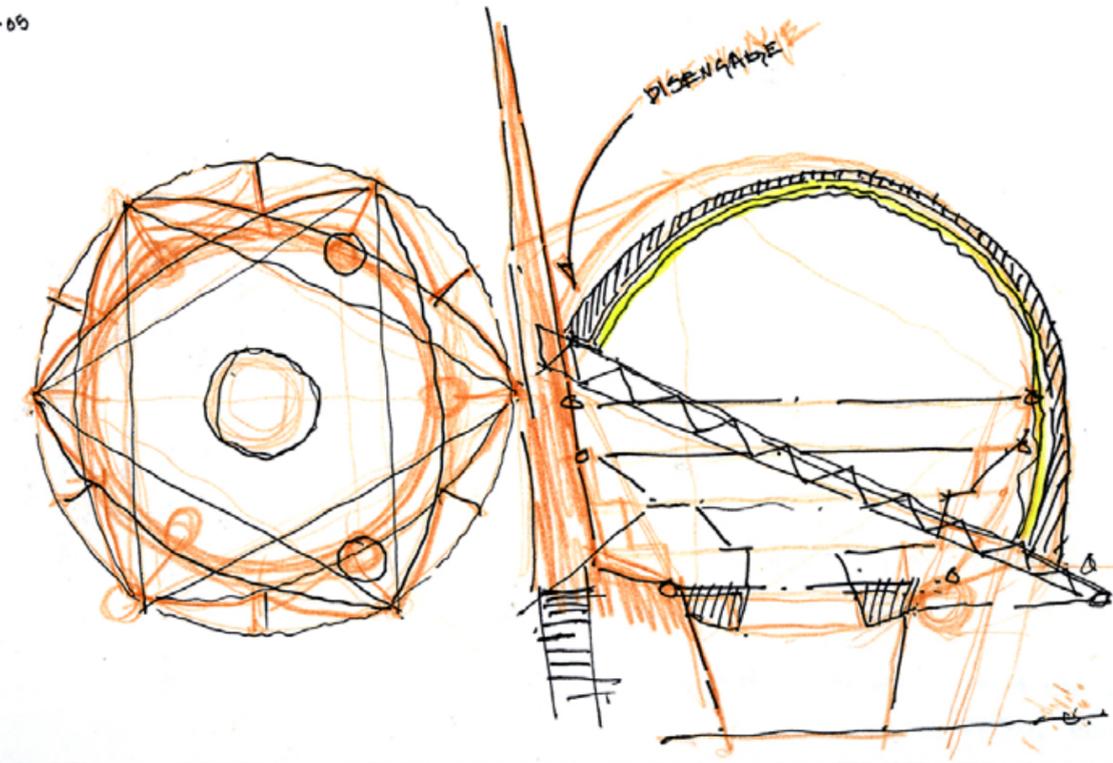


Observation Resolution

Partially inspired by Pittsburgh's Civic Arena the globe remains the least evolved of the projects elements. However, it has gained a purpose and formal structure. The compound shell allows a semi-sphere to ride along it's interior opening and closing as prescribed.

The globe functions as intended, it acts as a space for various types of observation. What once was only a space for the internal now allows the building to observe outside itself and into the sky.

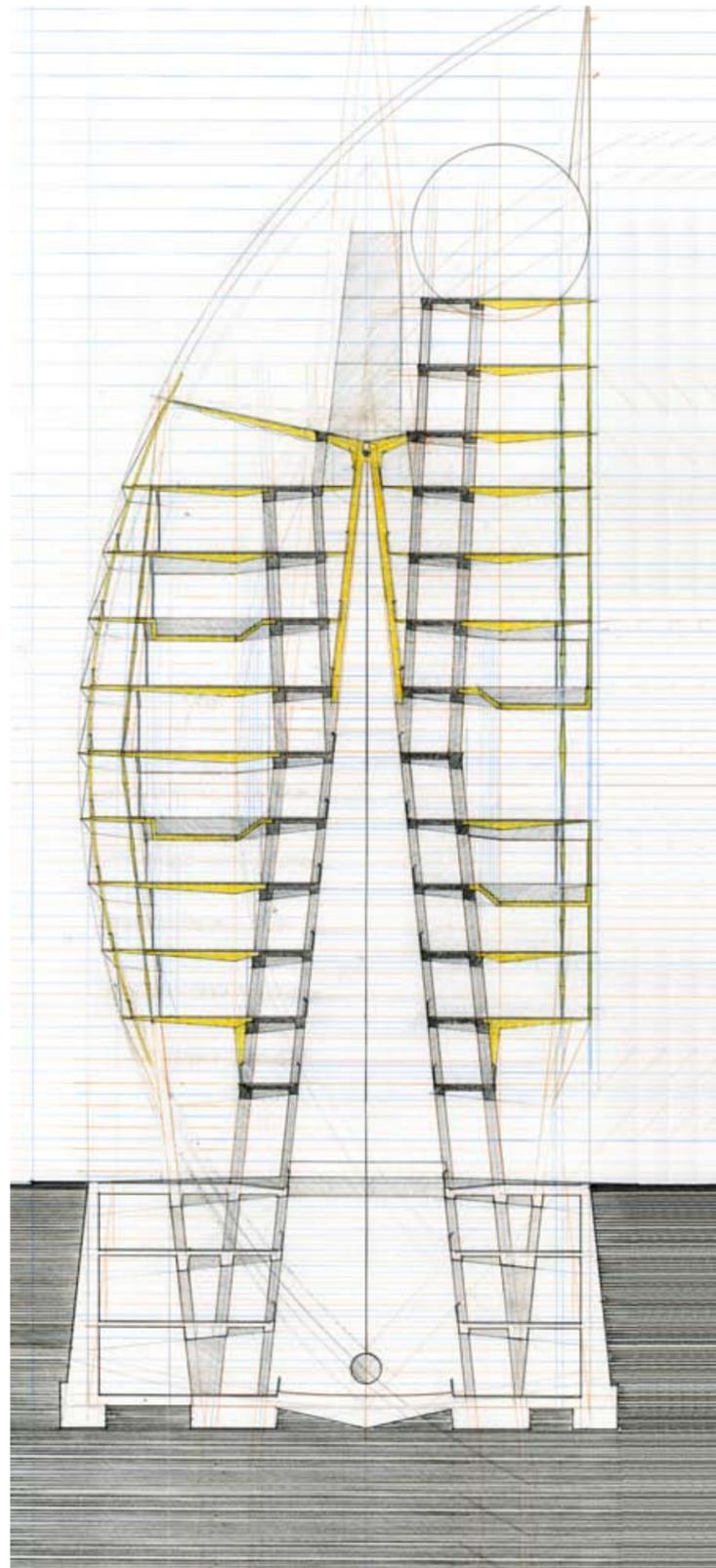
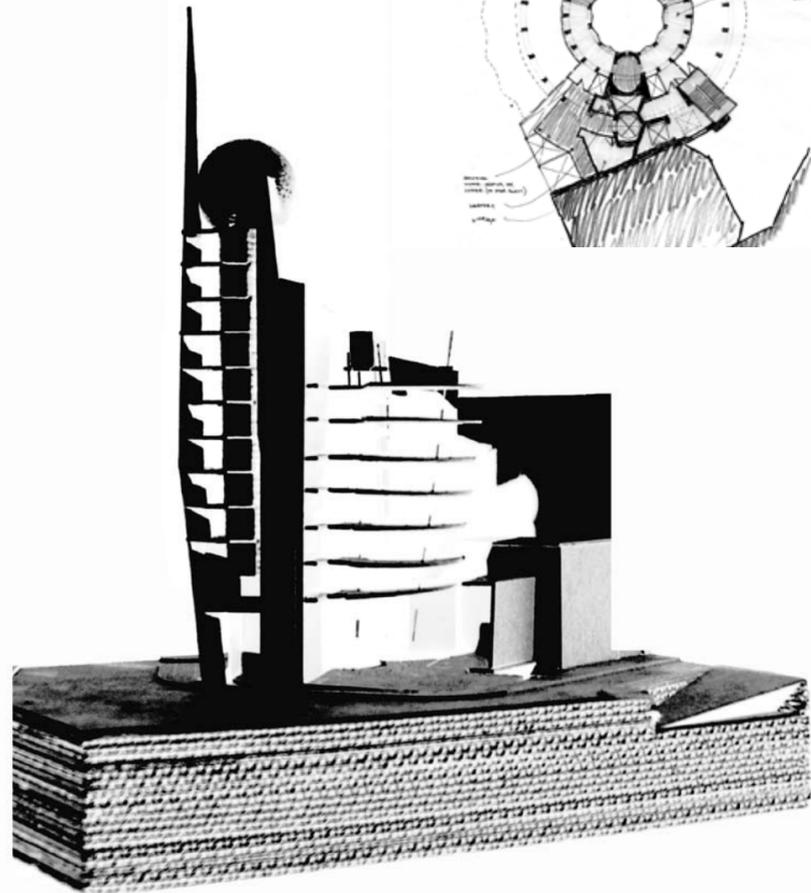
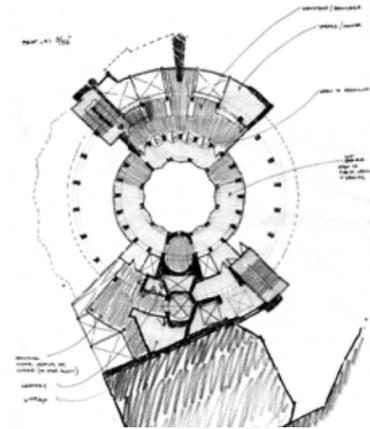
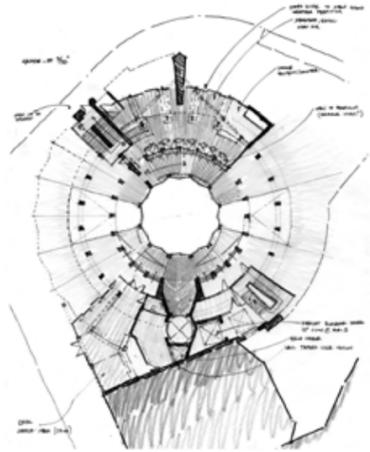
8.13.05



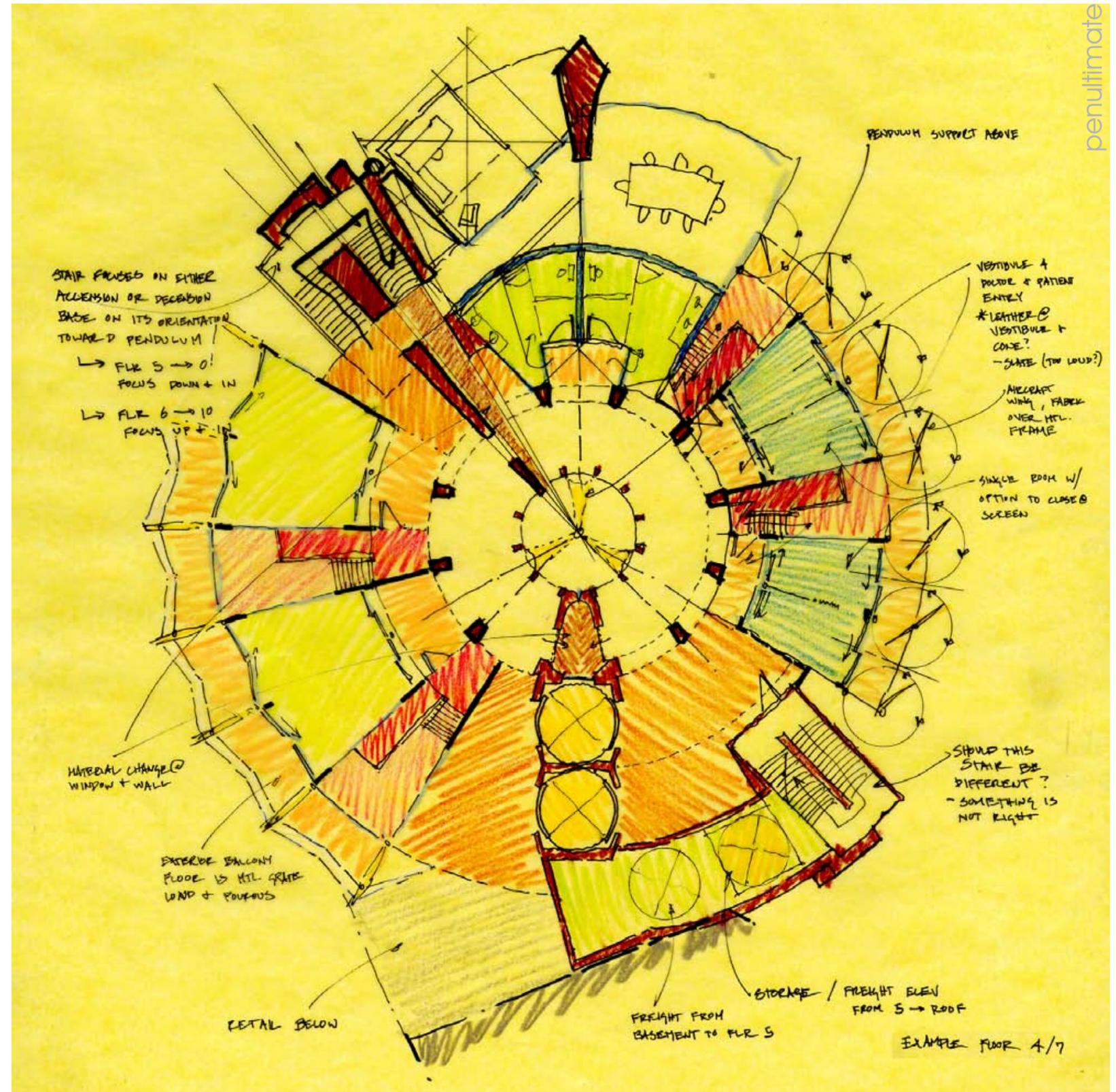
8.26.05 - 9.15.06

Penultimate

The penultimate marks a "stopping point" for which to gauge the readiness for defense. Albeit the process never stops the eventuality of presentation exists. So here is the stage for which we display our "final" proposition. What you find is the shell of the finale, the cartoon version of the defense.



"At the Still Point of the Turning World" 80

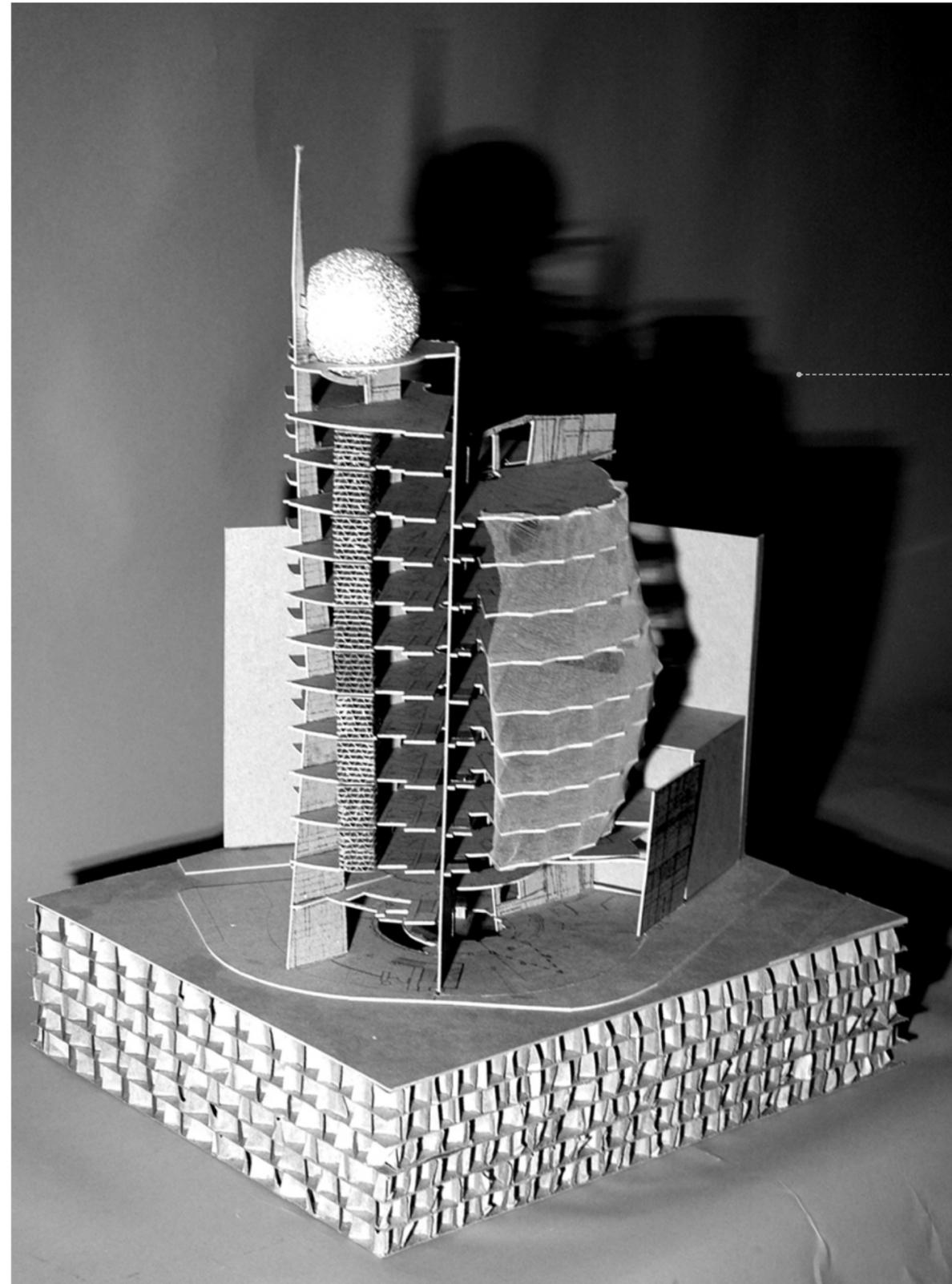


Final presentation

Defense is the culmination of several years of exploration put forth to the public. What precedes the following images in this documentation was in full display. Architecture does not exist without process, the beginning and the end are never the same, the entire collection of thoughts and imagery we conjure during this period of time known as thesis are as important as the last piece of paper we pin on that wall.

A presentation of the mixed media beginning with the 24 hours at Dupont Circle lead the discussion and are available on the attached DVD and online at

<http://oftheturningworld.blogspot.com>



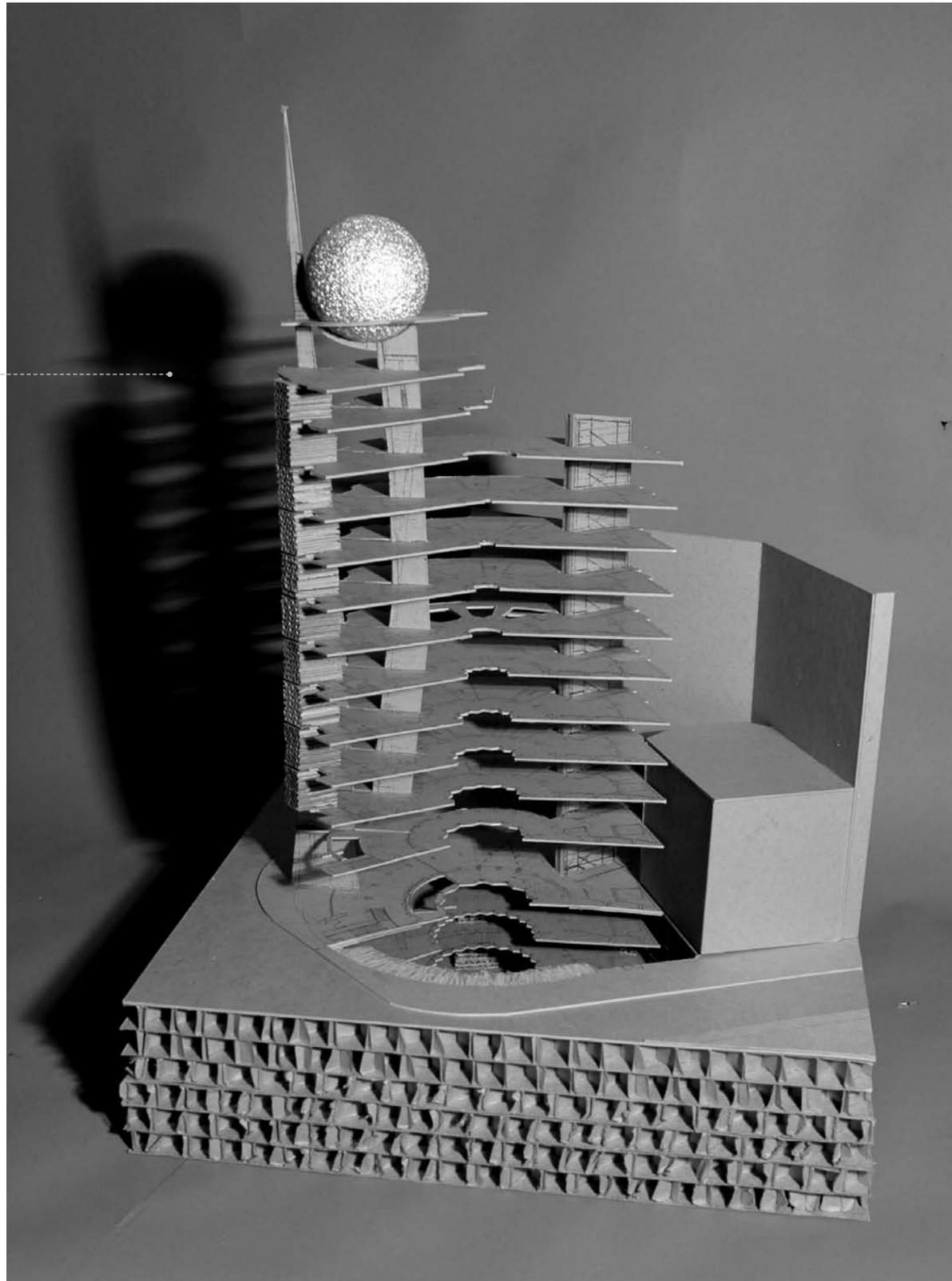
Model

The final iteration, aerial view looking due south

9.16.05

Model

Aerial view looking south/southeast

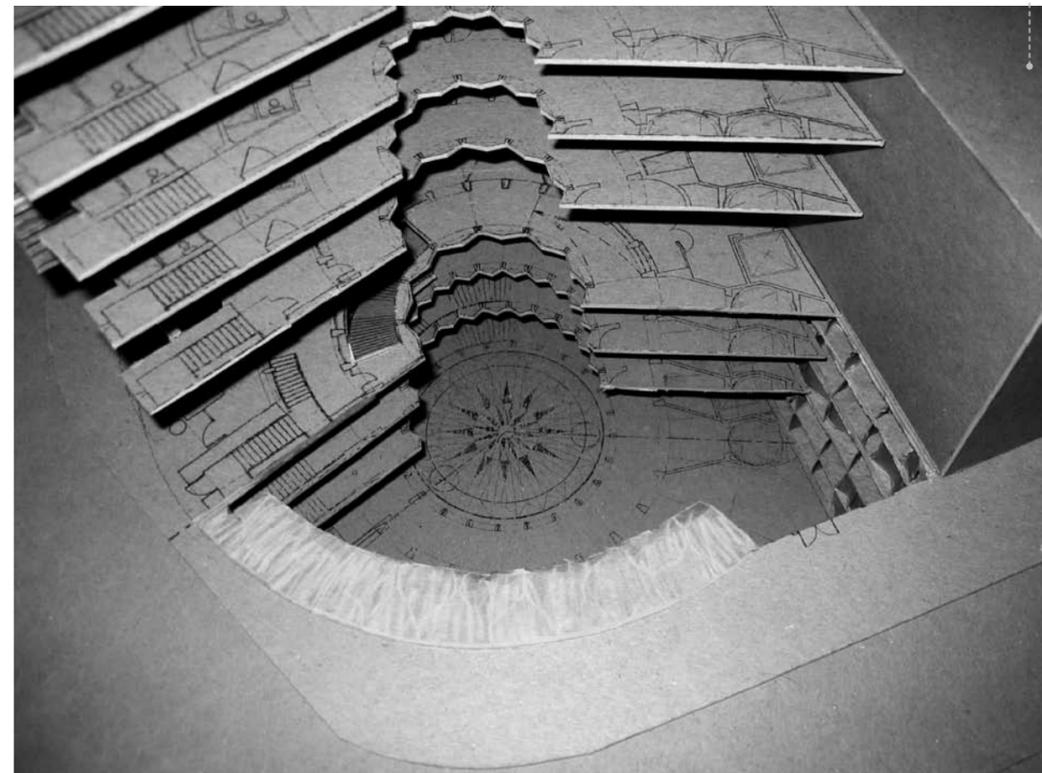
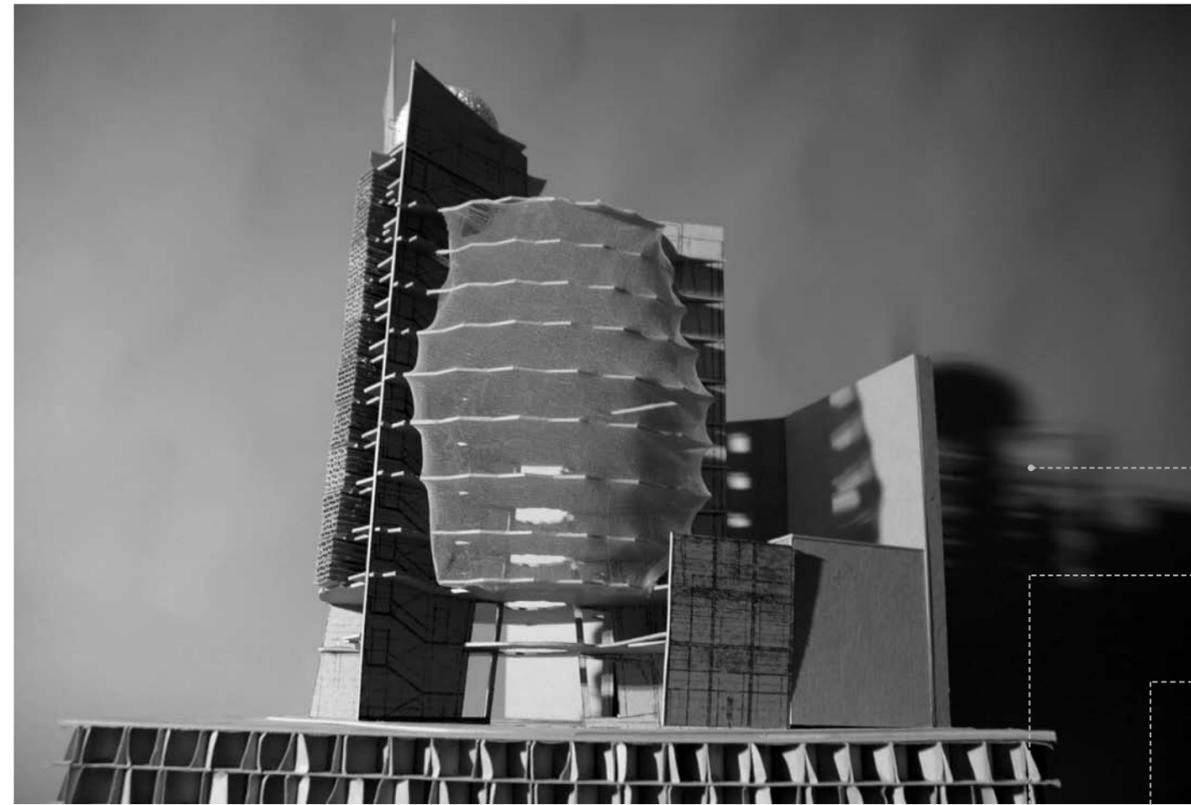


Model

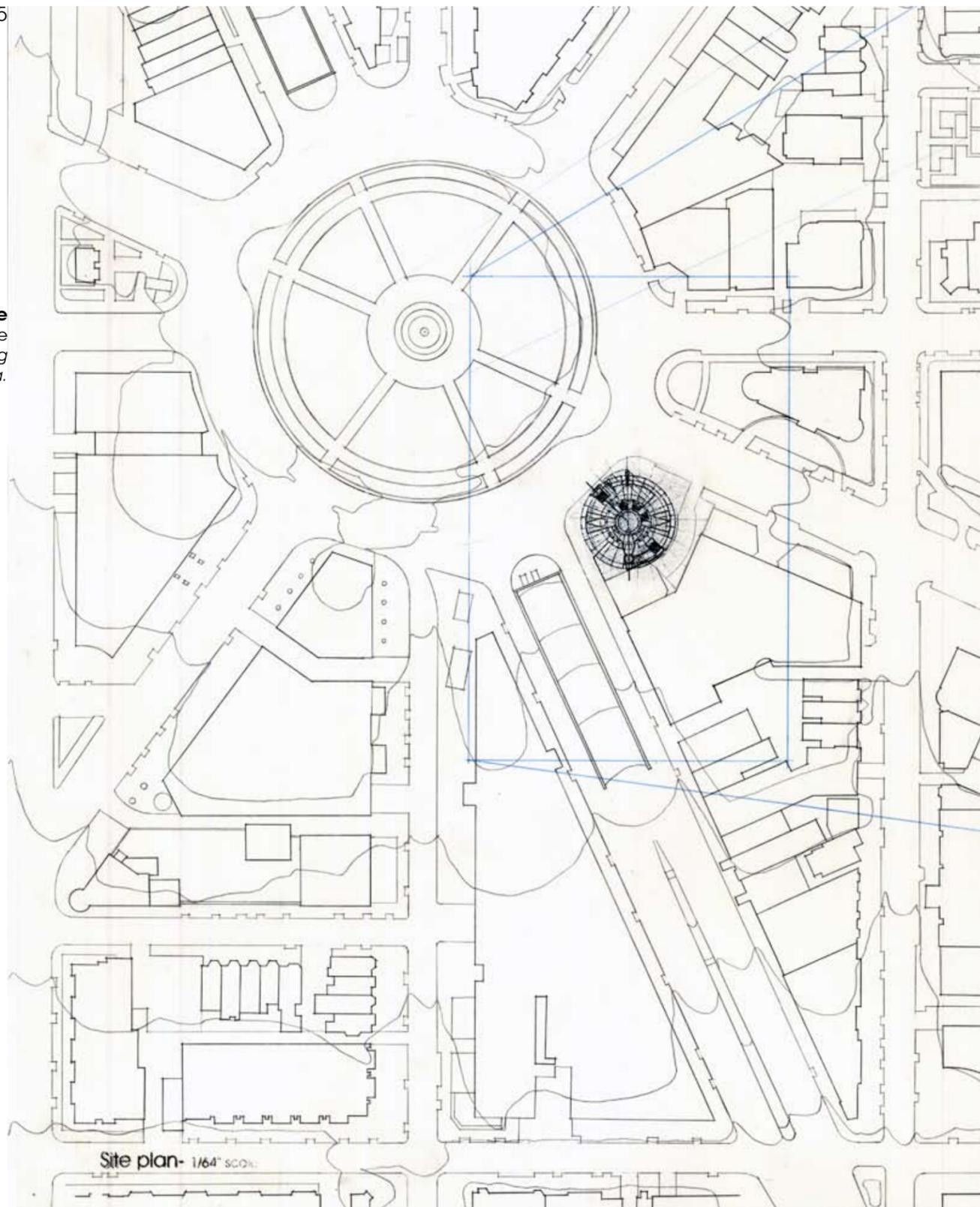
Worms eye view looking east/southeast

Cutaway view into sub-levels

Cutaway section looking west



9.16.05



**Site**  
 1/128" scale  
 Dupont Circle and the surrounding area.

Site plan- 1/64" scale



Site plan- 1/32 scale

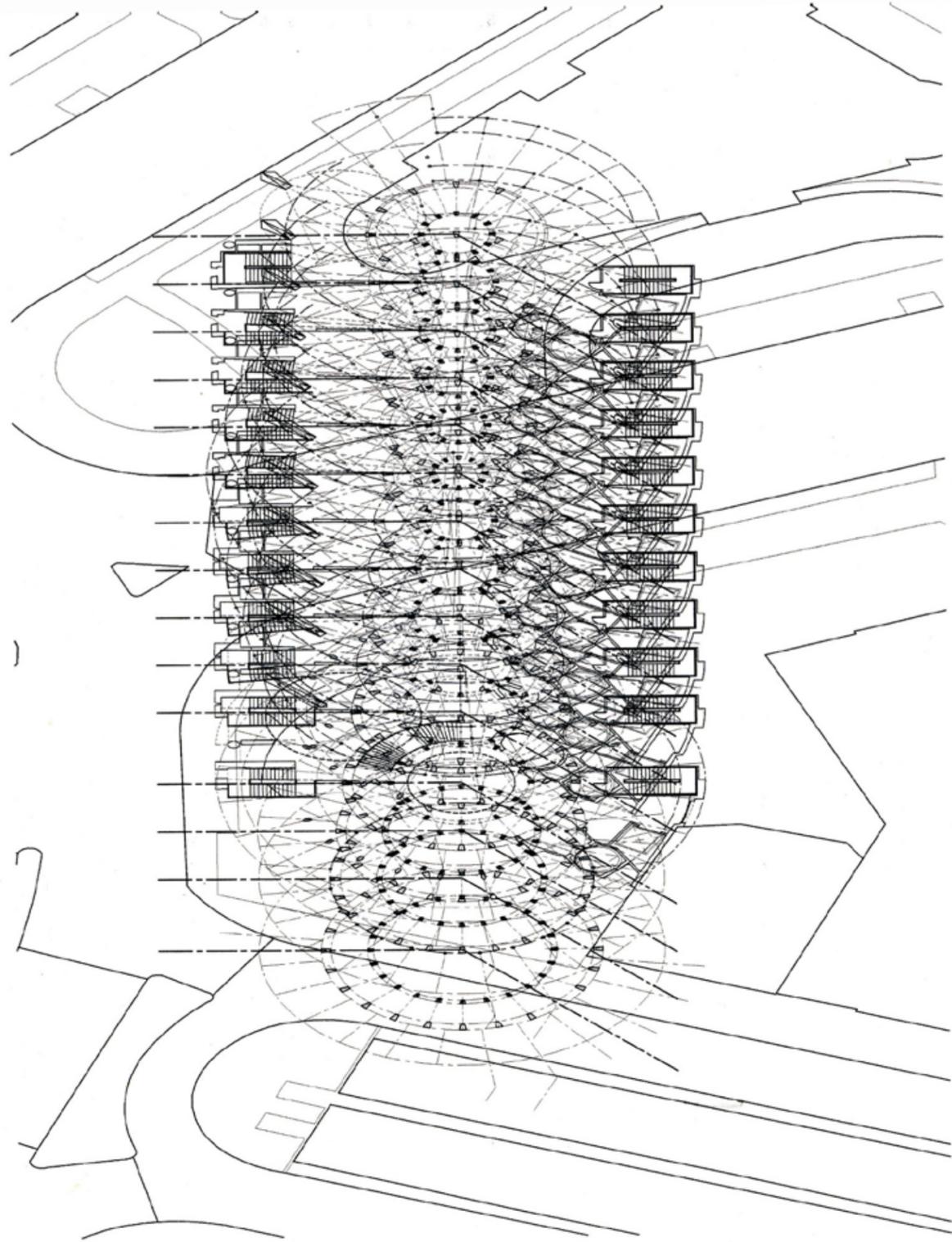
9.5.05

AT ONE POINT I RECOGNIZED TIME+ MOVEMENT AS SPECTACLE RATHER THAN DISTINCTLY UNDERSTANDING THE WE ARE IN A CONSTANT STATE OF MOVEMENT. I HAD ASSUMED THE EARTH'S MOVEMENT AS WELL AS THE BODIES DURING SLEEP AS NEGLIGABLE. TO ONE DEGREE I HAD BECOME IGNORANT TO THE MOVEMENT WHICH WE EXPERIENCE AS A CONSTANT. WE TEND TO ASSUME THE EARTH AS A CONSTANT/STANDARD W/O EXPLORING IT OR TRULY UNDERSTANDING HOW WE RELATE TO IT. ONE OF THE FIRST THINGS WE DO AS AN ARCHITECT IS DRAW OUR SITE PLANS AND DRAFT A YELLOW SPHERE MOVING RIGHT TO LEFT ACROSS OUR PLAN. IT'S A EARTH/HUMAN-CENTRIC PERCEPTION OF SITE AND IN TURN THE COSMOS. IN ALL ACTUALITY WE SHOULD BE DRAWING A FIXED YELLOW SPHERE W/ OUR SITE MOVING ACROSS IT FROM LEFT TO RIGHT.

**Site Key**  
 1/64" scale  
 massachusetts avenue  
 site area  
 dupont circle  
 connecticut avenue

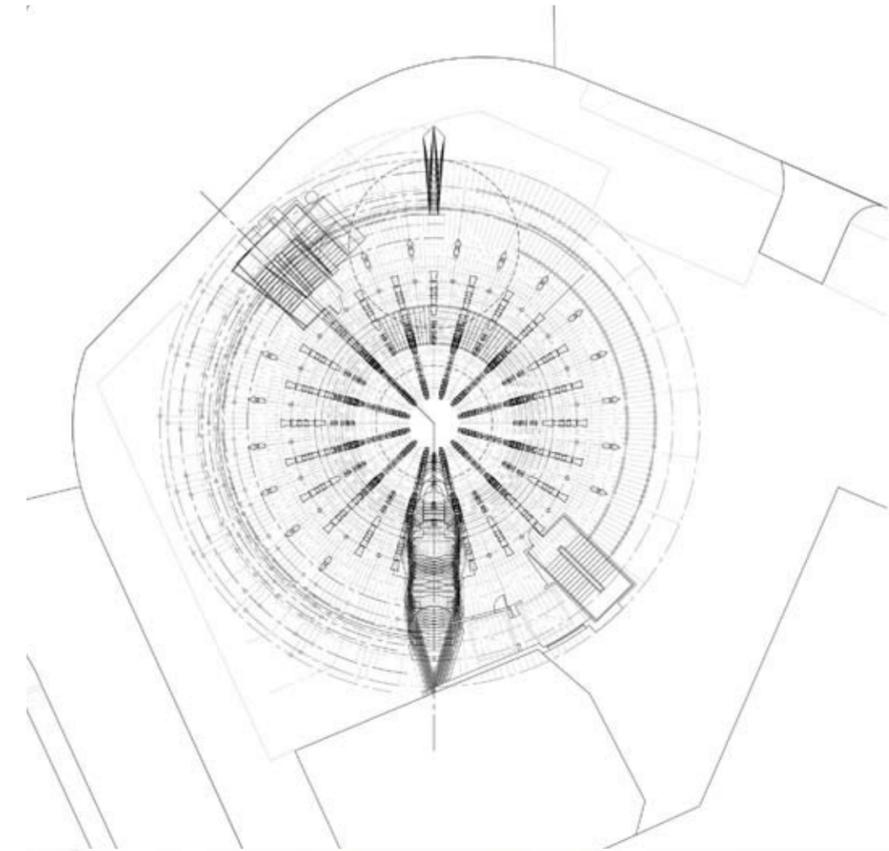
**Structural Axonometric**

*This vertical diagram displays the complexity of the plan as it relates floor to floor.*



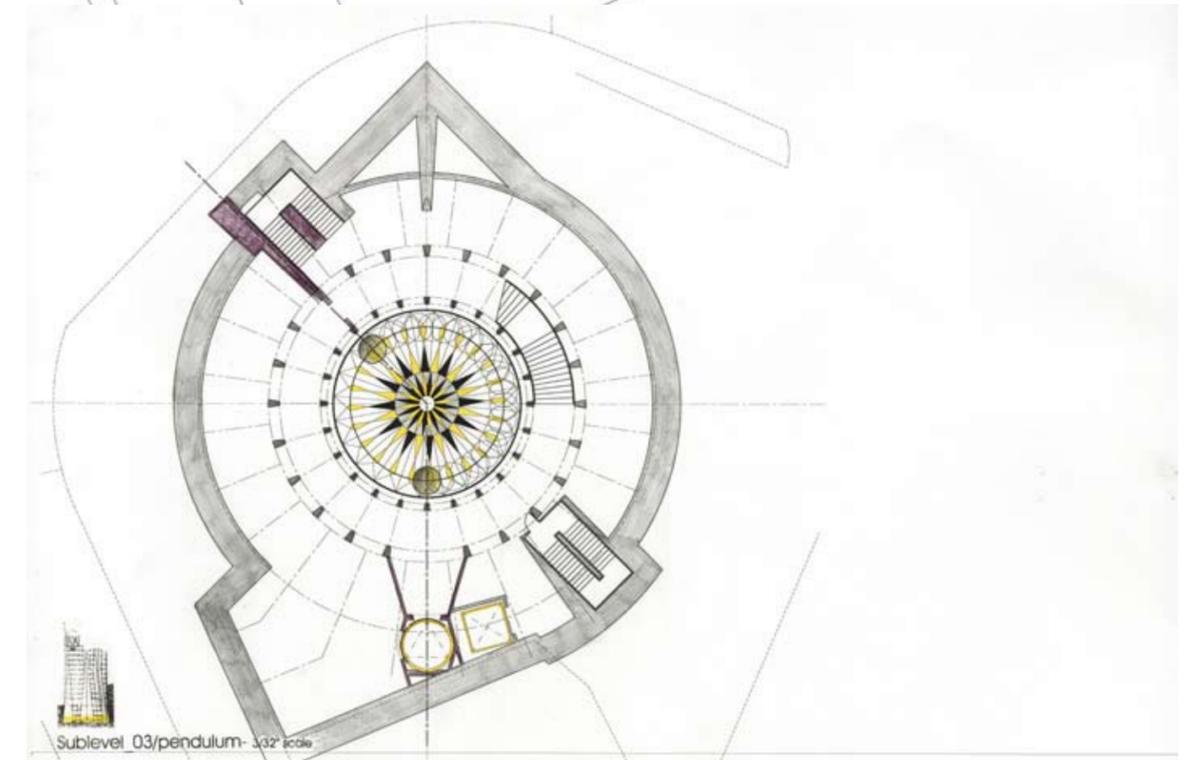
**Structural Plan**

*The overlay of all floors structural plans displaying the dynamic nature of the structural system.*



**Plan Sub-level 03**

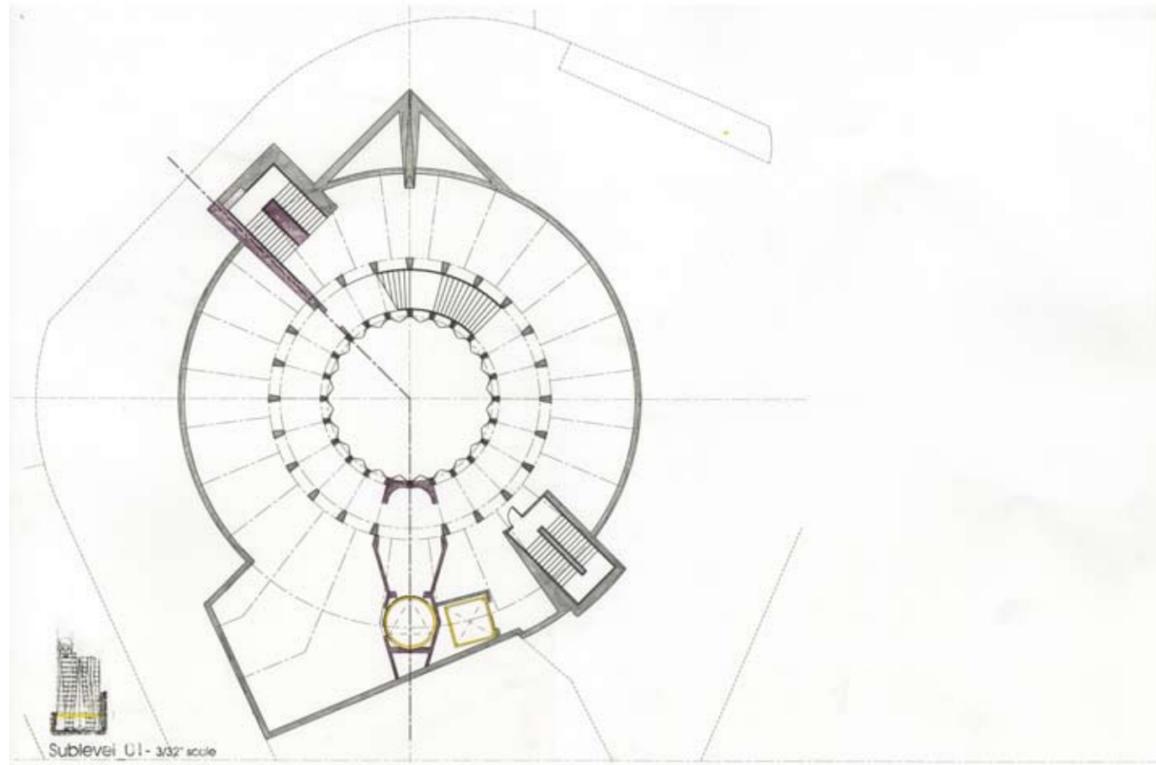
*1/32" scale  
Pendulum bob location. Public access to tracery floor. Terrazzo markings delineate two different watch faces, the typical 12 hour clock and the buildings specific period.*



**Plan Sub-level 01/02**

1/32" scale

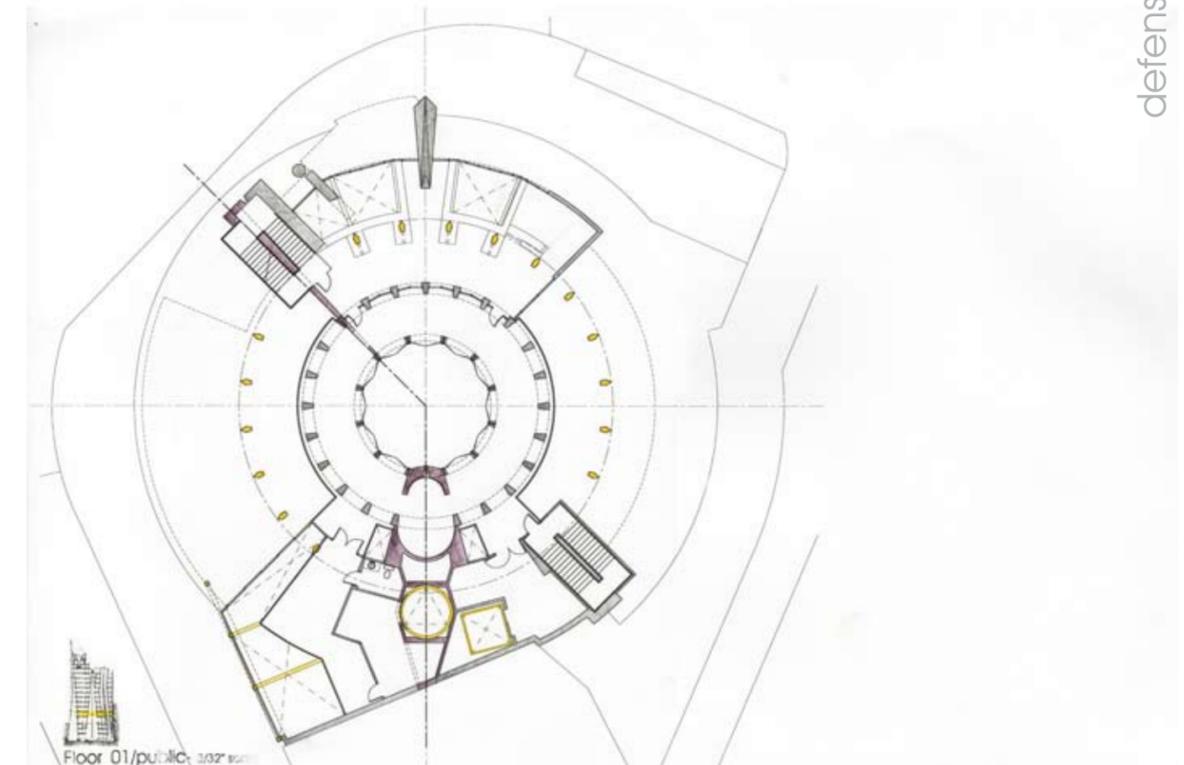
*Pedestrian levels. Speculative area for the underground expansion of private patient spaces or public retail endeavors.*



**Plan Floor 01**

1/32" scale

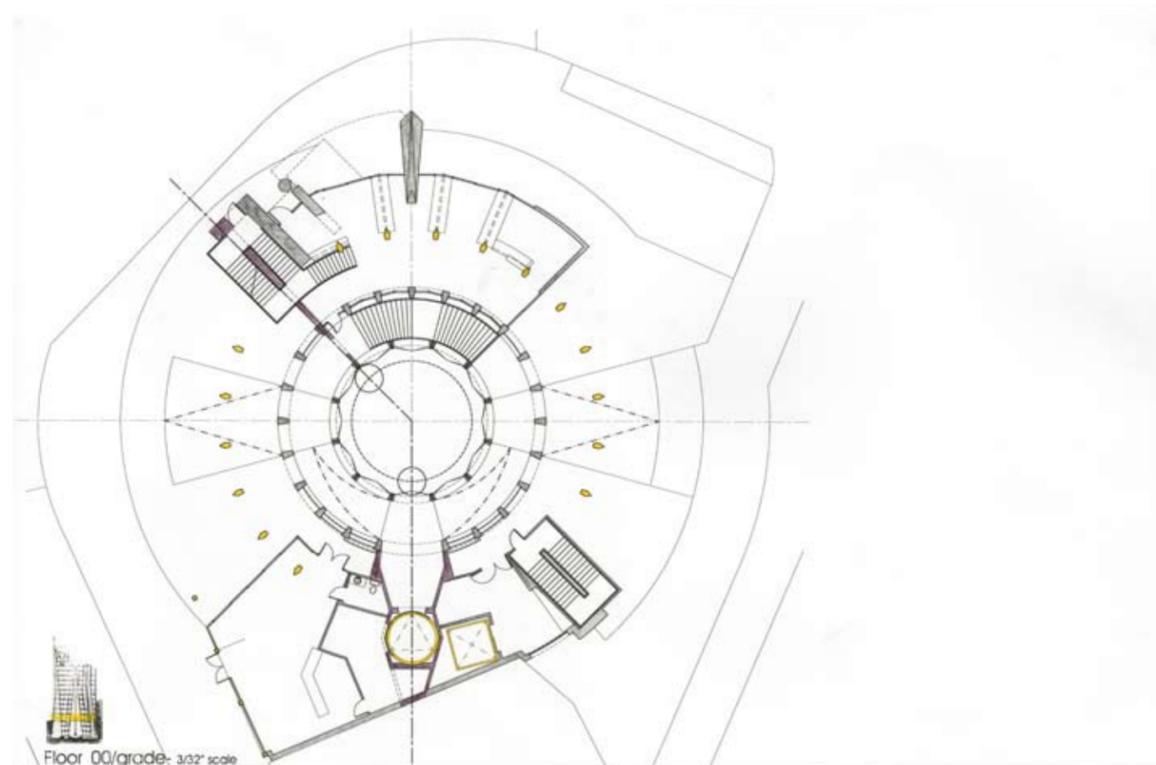
*Second story retail and public bridge*



**Plan Floor 00/ Grade**

1/32" scale

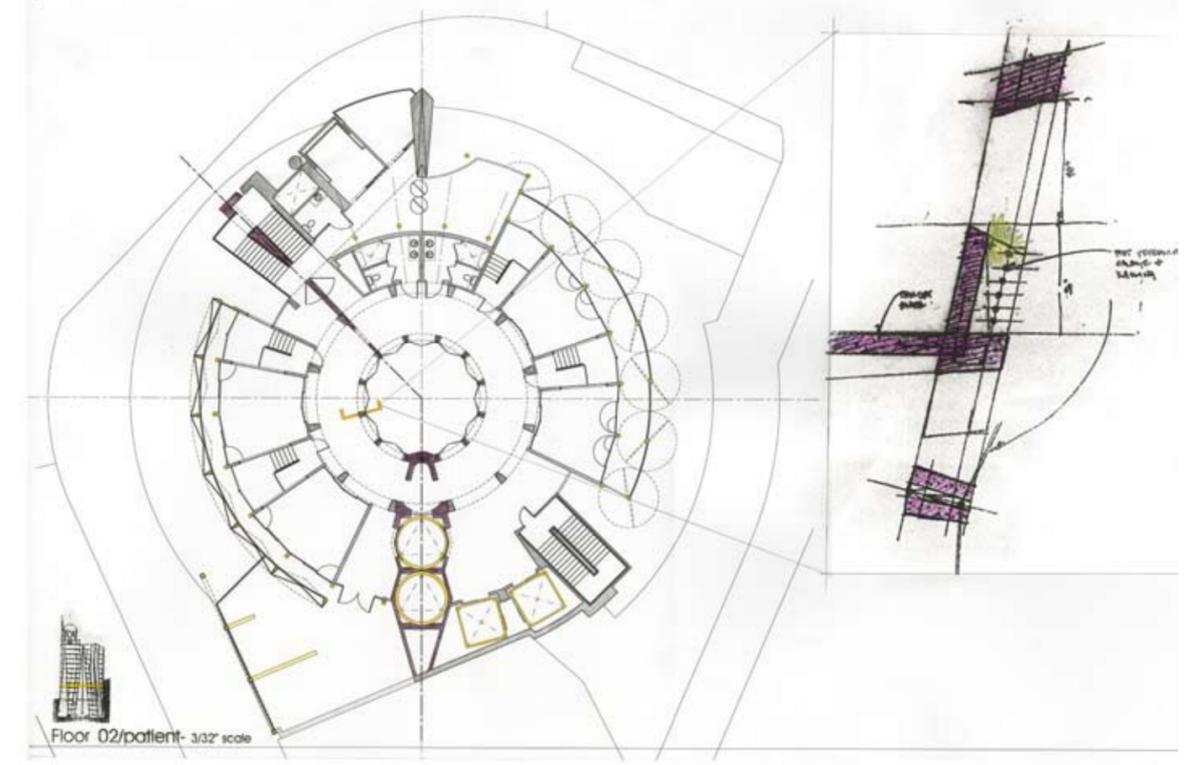
*Street level opens to pendulum floor below, open and exposed to elements. Retail elements to the north and south maintain the original building edge.*



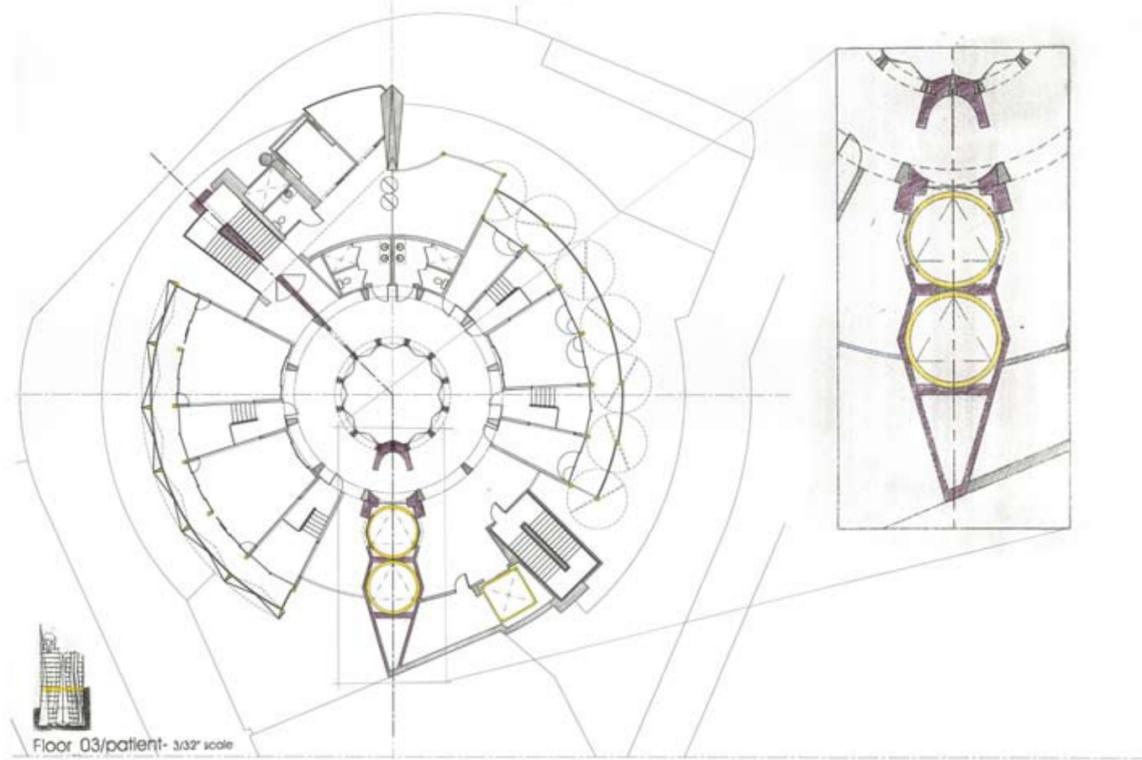
**Plan Floor 02**

1/32" scale

*Patient floor.*

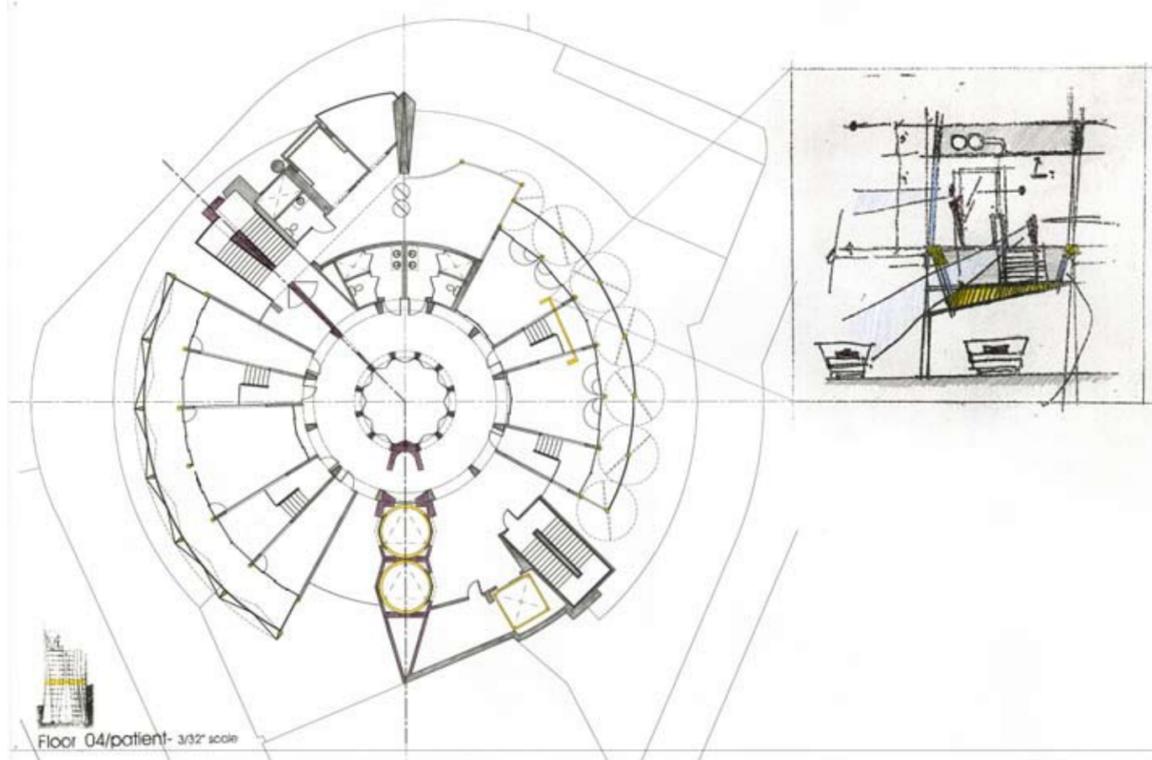


**Plan Floor 03**  
1/32" scale  
Patient floor.



Floor\_03/patient- 1/32" scale

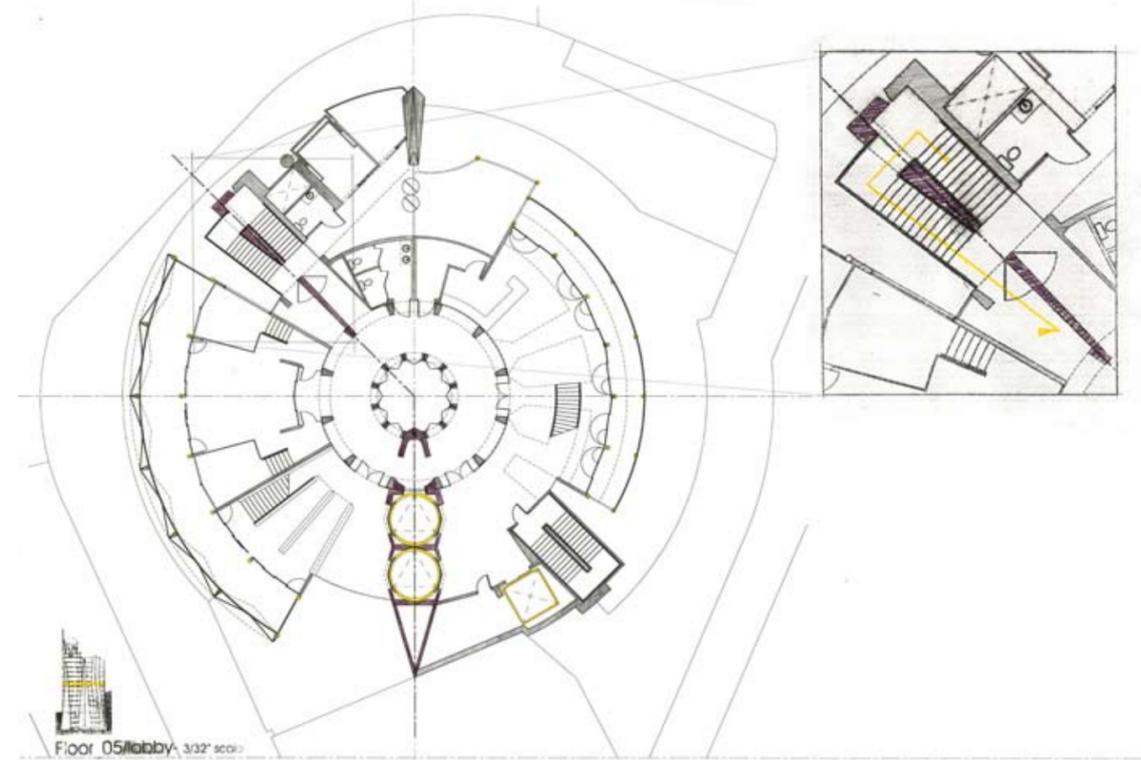
**Plan Floor 04**  
1/32" scale  
Patient floor.



Floor\_04/patient- 1/32" scale

**Plan Floor 05**  
1/32" scale

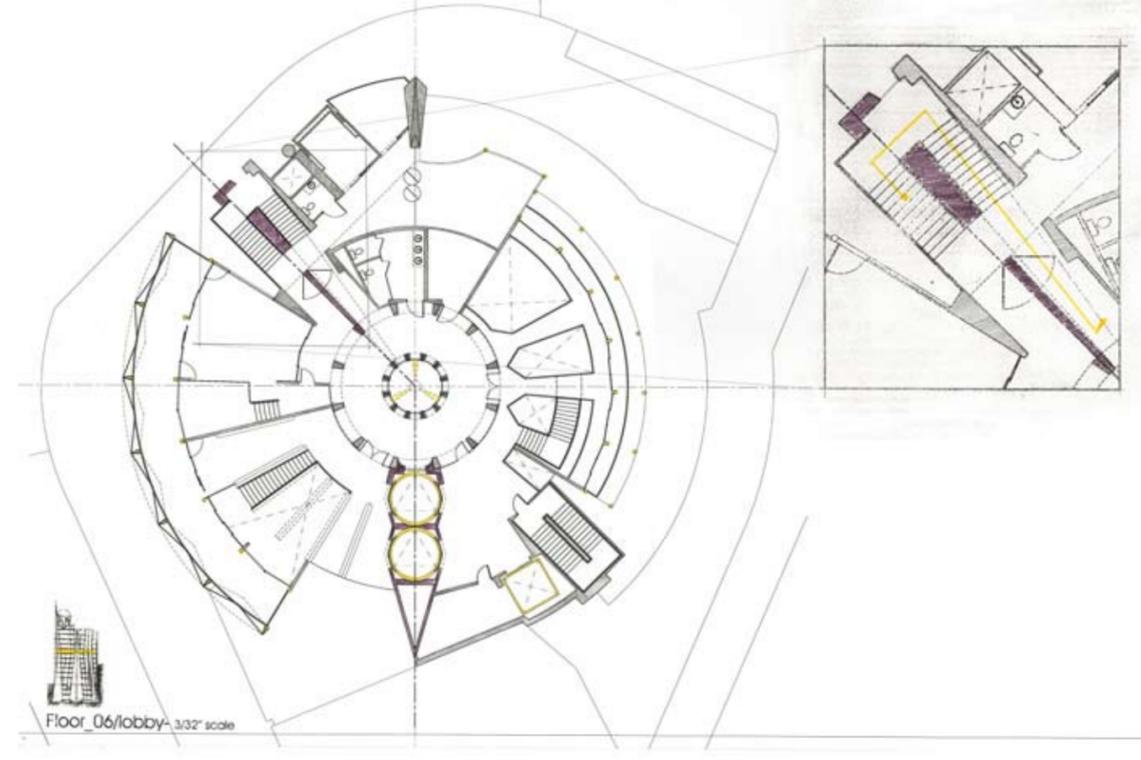
*Patient lobby and triage space. Eastern two story reception space receives potential clients @ the middle of the building and circulates them as prescribed by each doctor.*



Floor\_05/lobby- 1/32" scale

**Plan Floor 06**  
1/32" scale

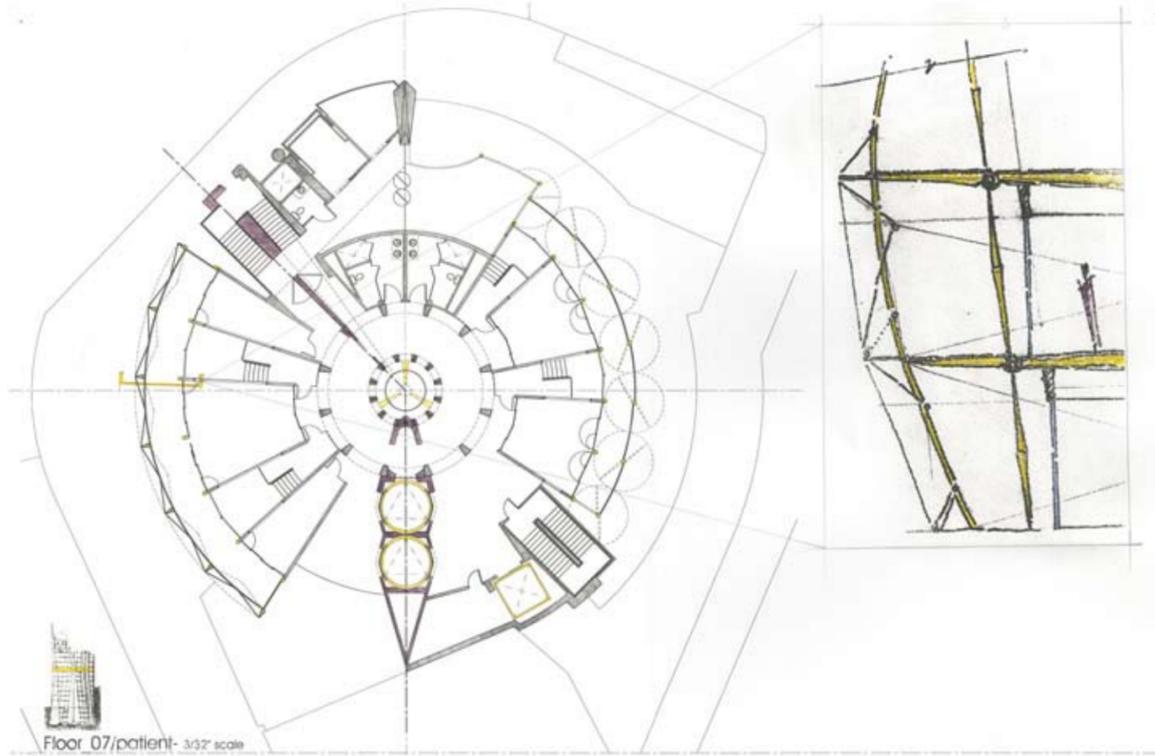
*2nd level of patient lobby and triage space. Additional space for diagnosis and public research space.*



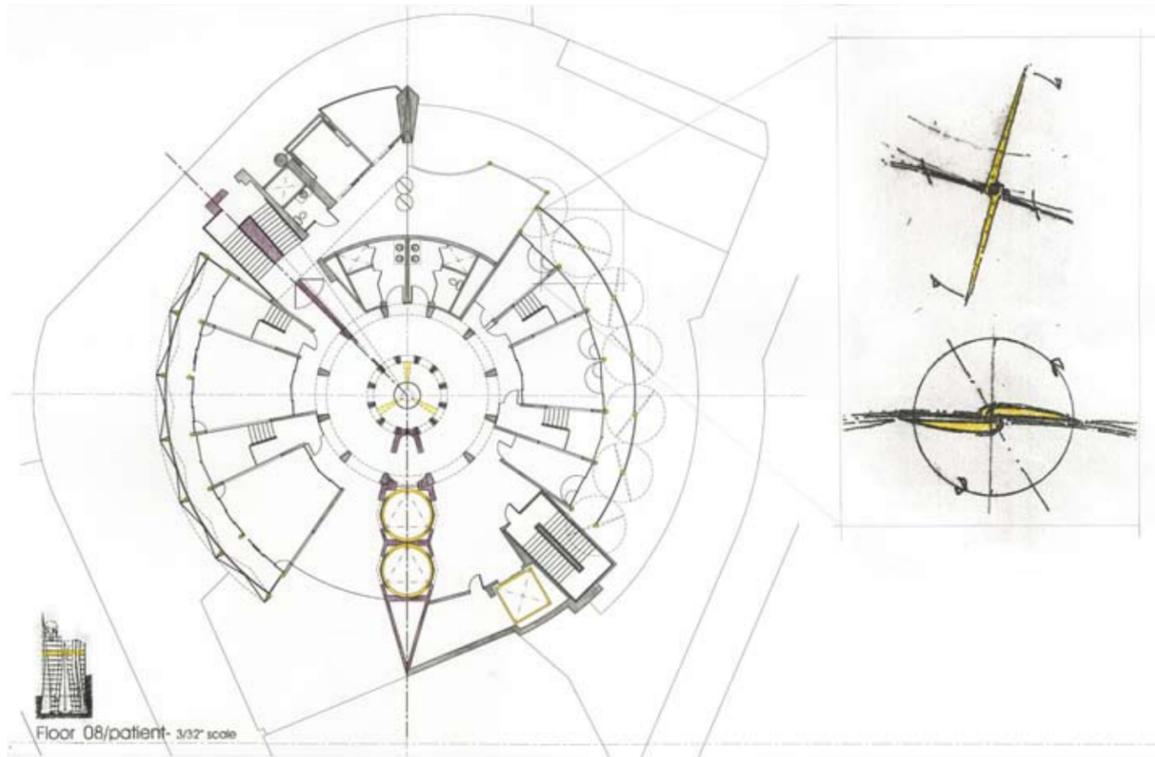
Floor\_06/lobby- 1/32" scale

9.16.05

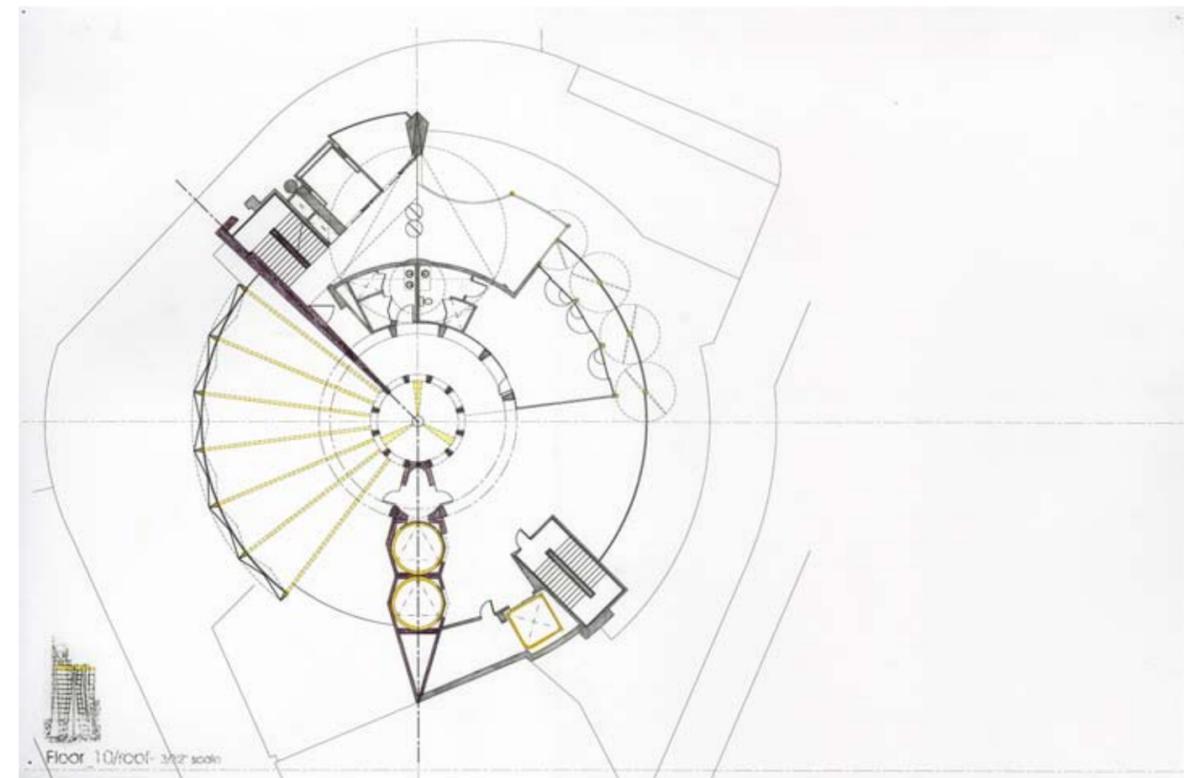
**Plan Floor 07**  
1/32" scale  
*Patient floor.*



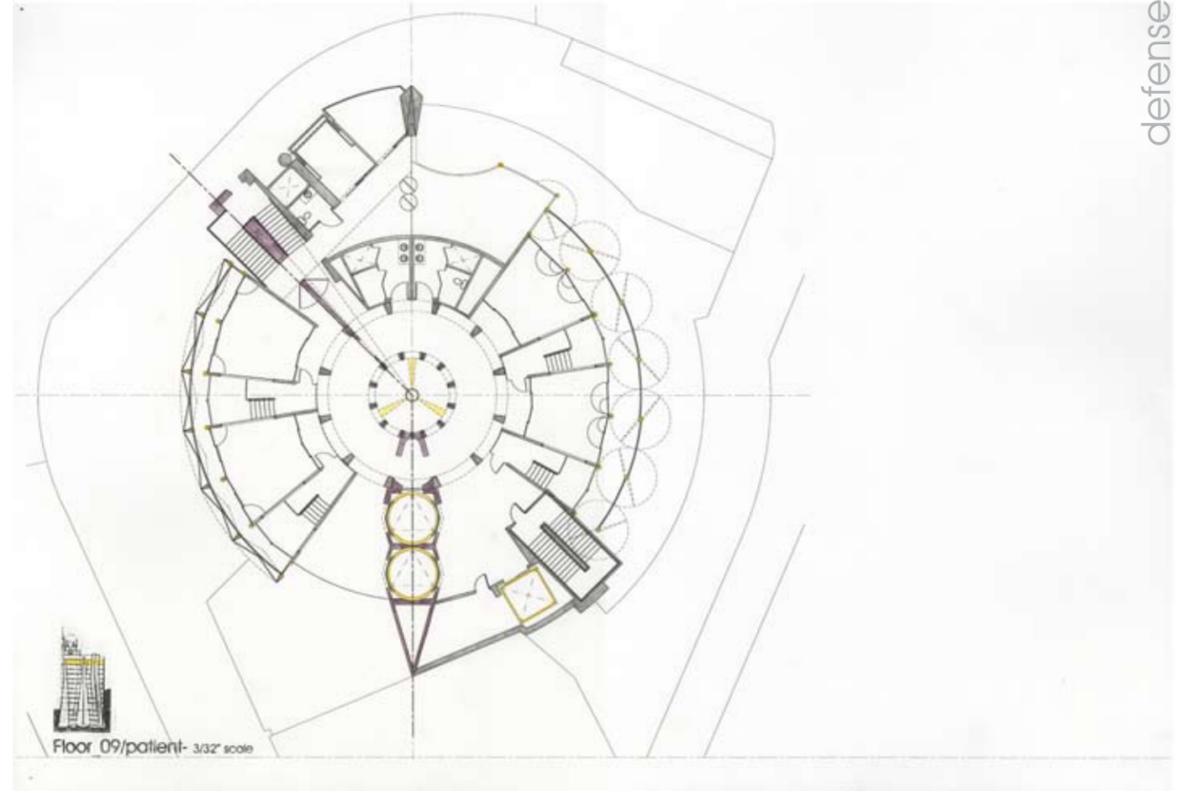
**Plan Floor 08**  
1/32" scale  
*Patient floor.*



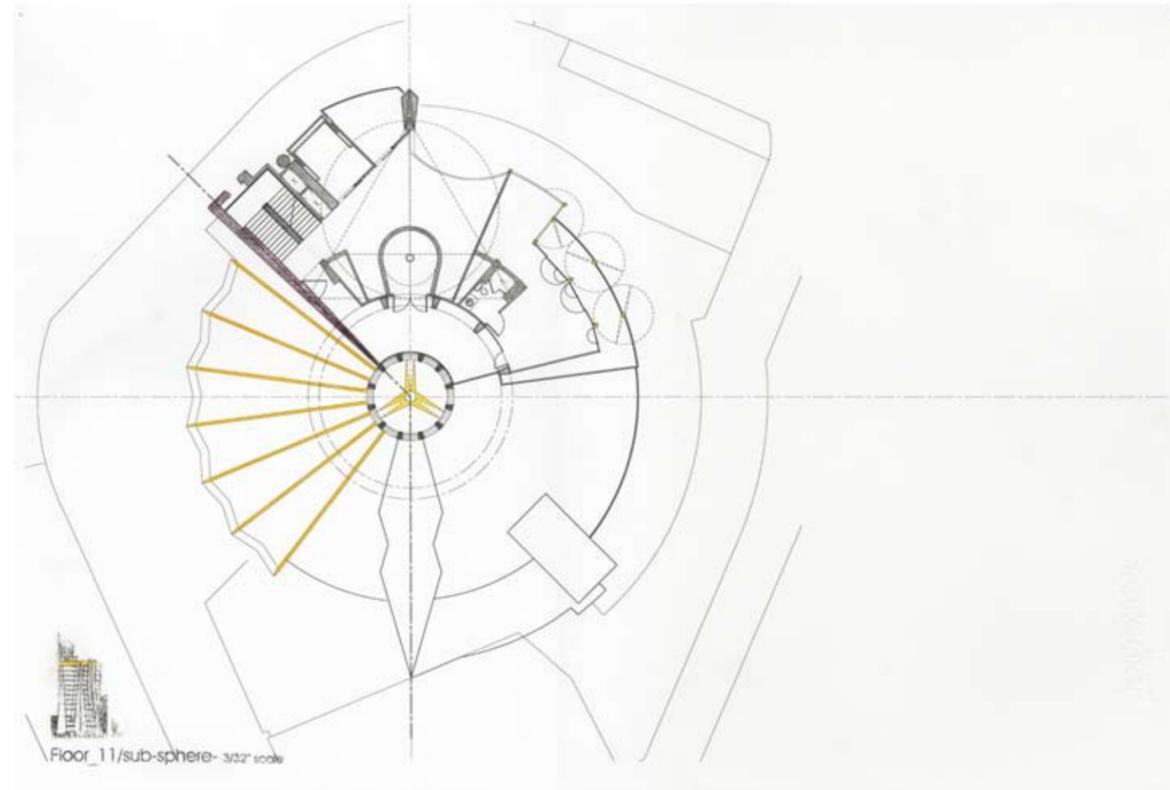
**Plan Floor 10**  
1/32" scale  
*Roof deck and extended-stay patient  
apartments.*



**Plan Floor 09**  
1/32" scale  
*Patient floor.*



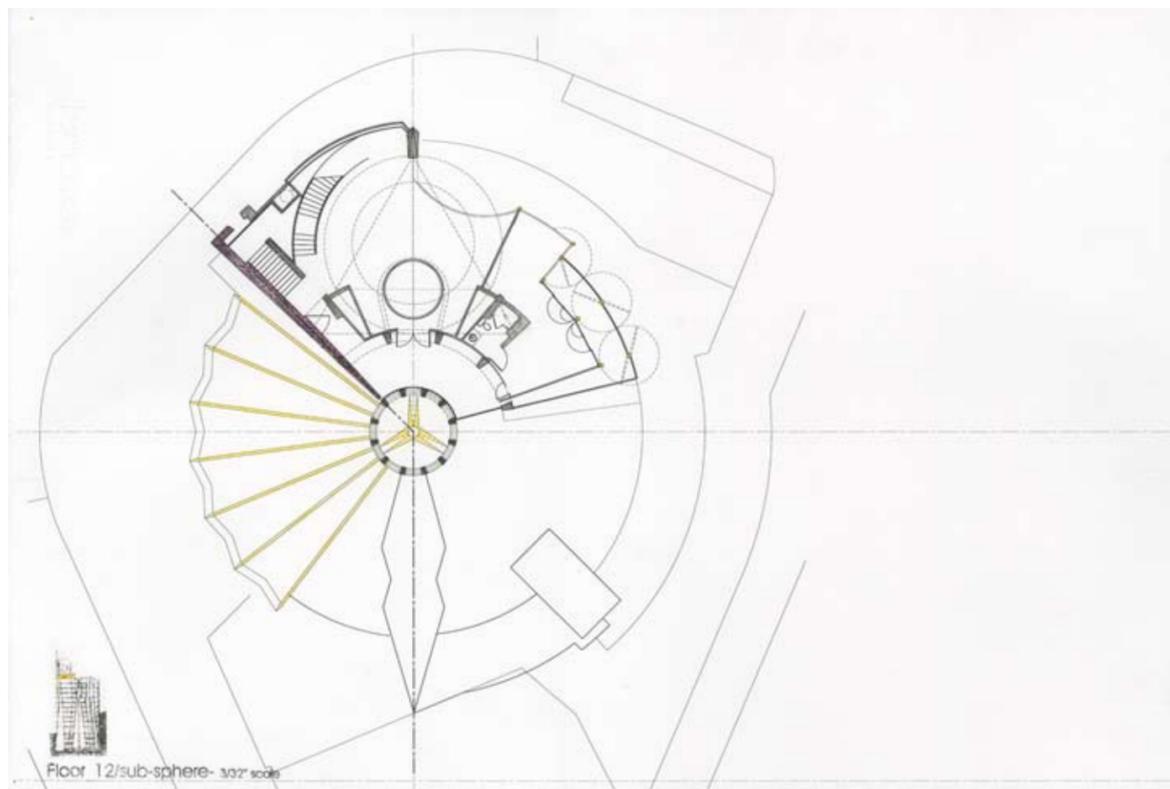
9.16.05



**Plan Floor 11**

1/32" scale

Doctors conference space and globe elevator mechanical space. Additional extended-stay patient apartments.



**Plan Floor 12**

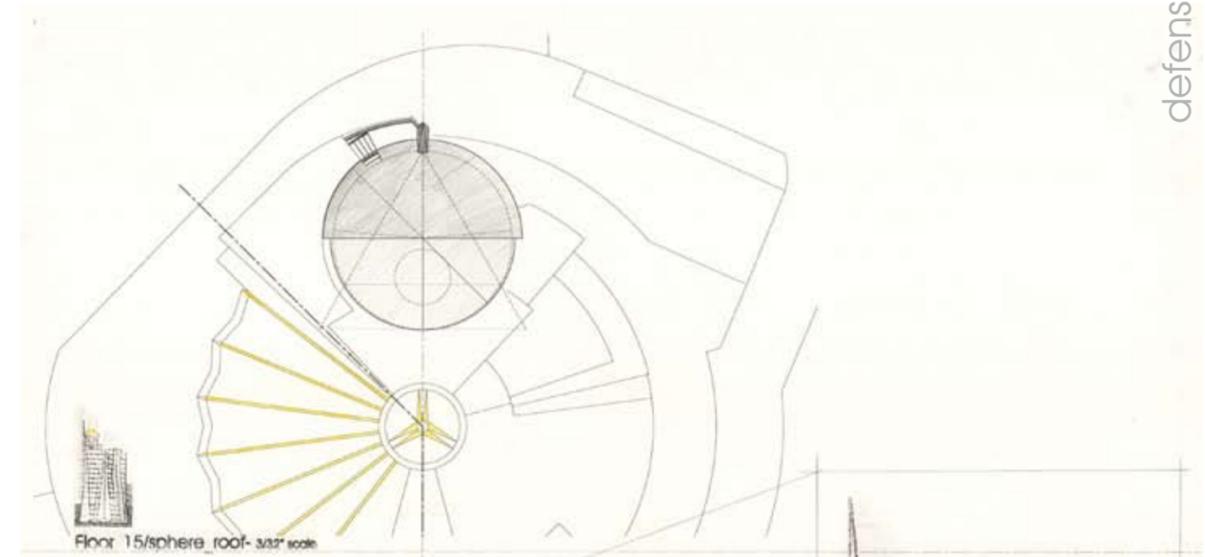
1/32" scale

Globe pre-function area and elevator mechanical space. Additional extended-stay patient apartments.

**Plan Globe Roof**

1/32" scale

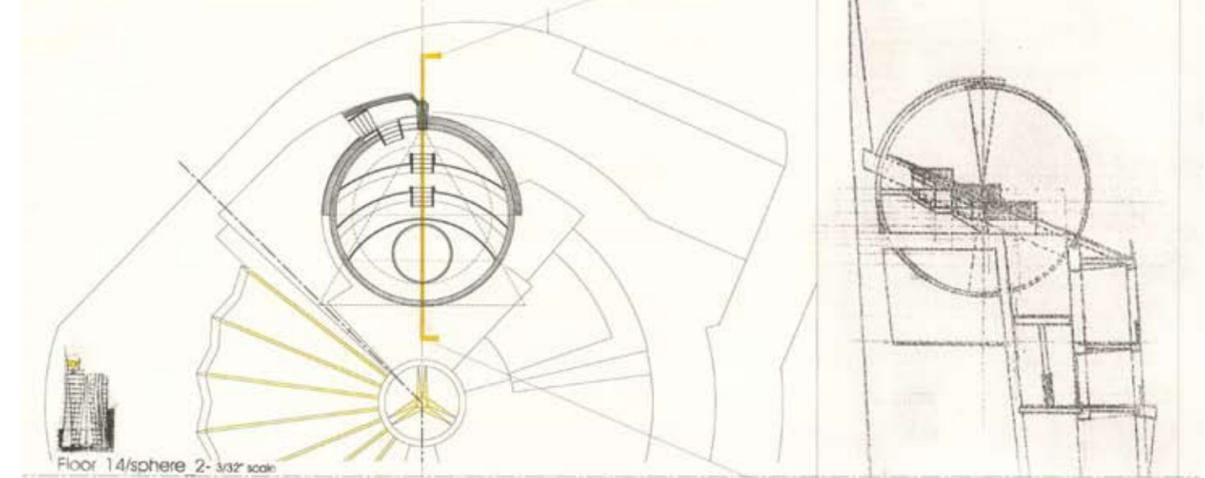
Complex roof plan.



**Plan Globe Stadium**

1/32" scale

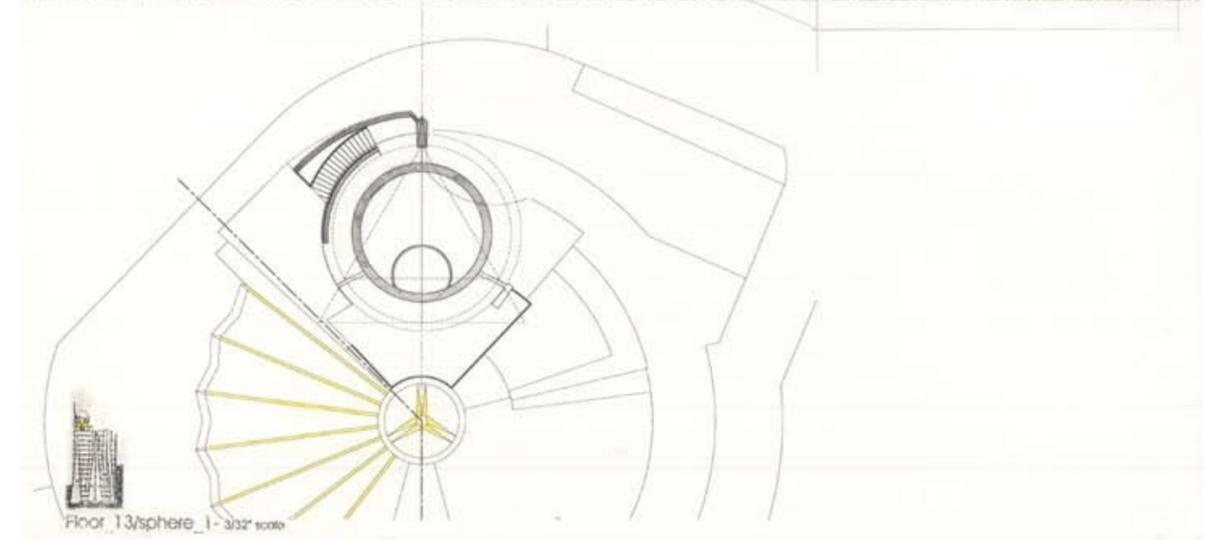
Globe multilevel interior. 3 tiered stadium style seating for presentation and research in the round. Final stop for the elevated platform.

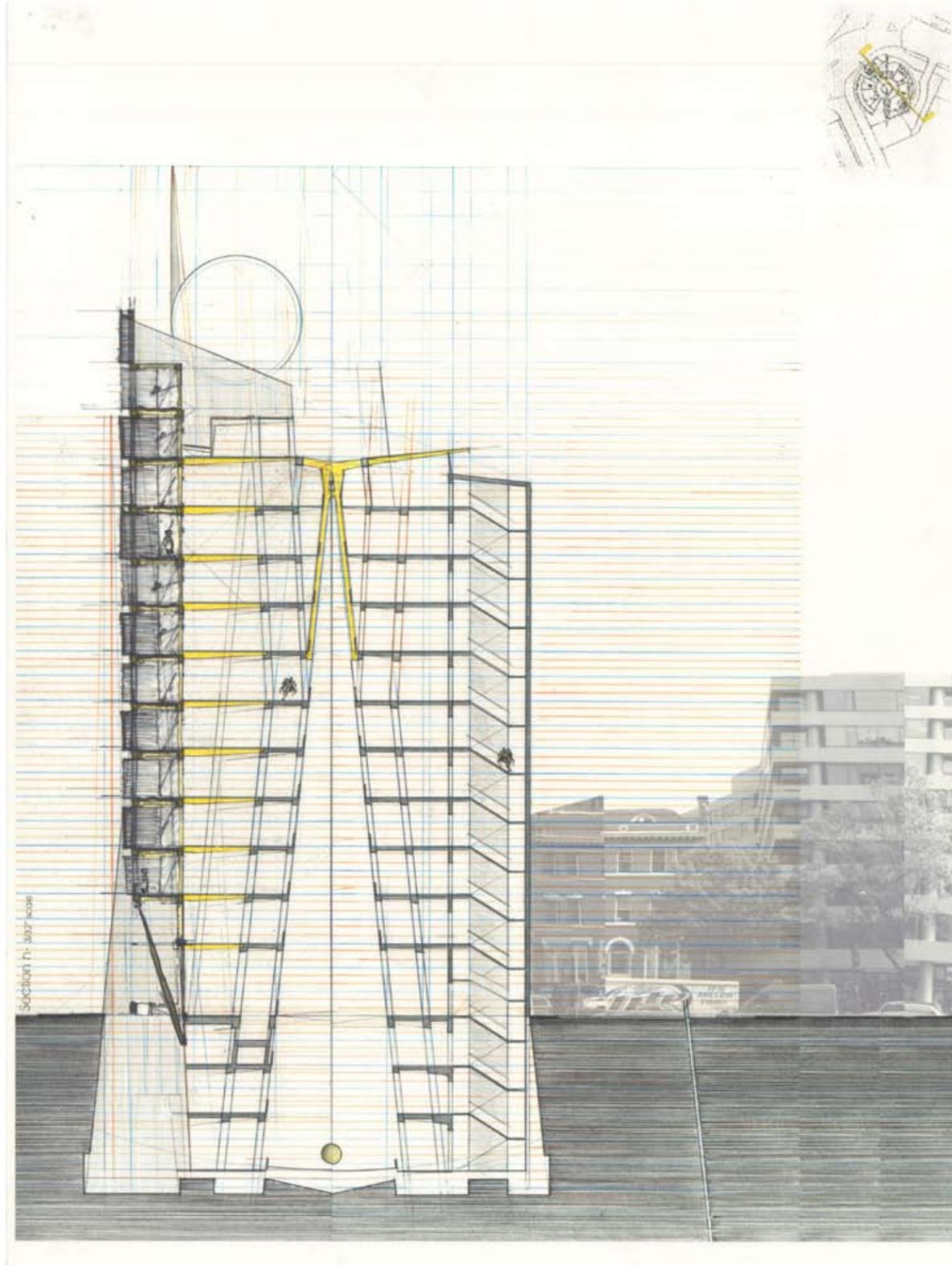


**Plan Globe Base**

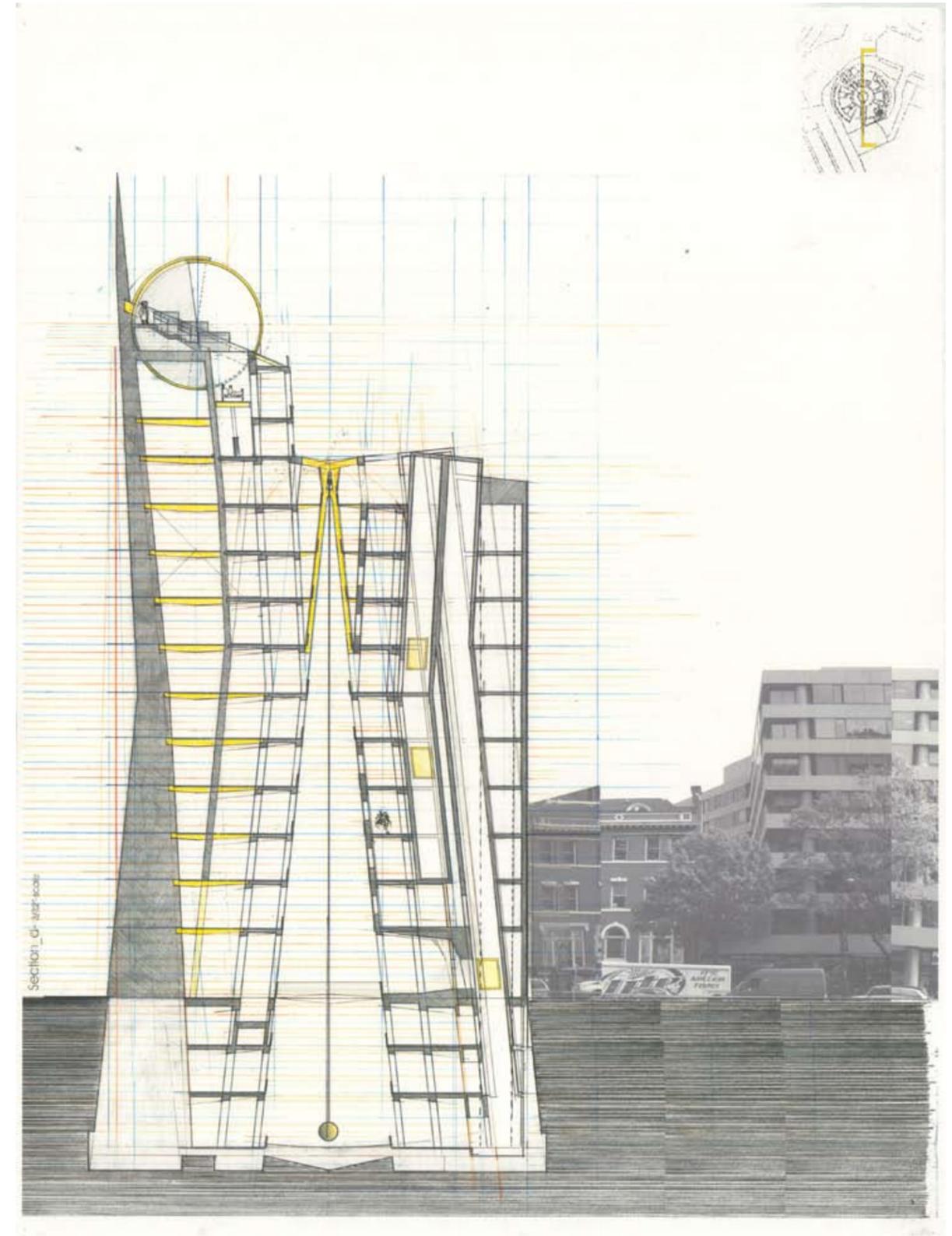
1/32" scale

Globe sub-structure and elevated platform shaft.



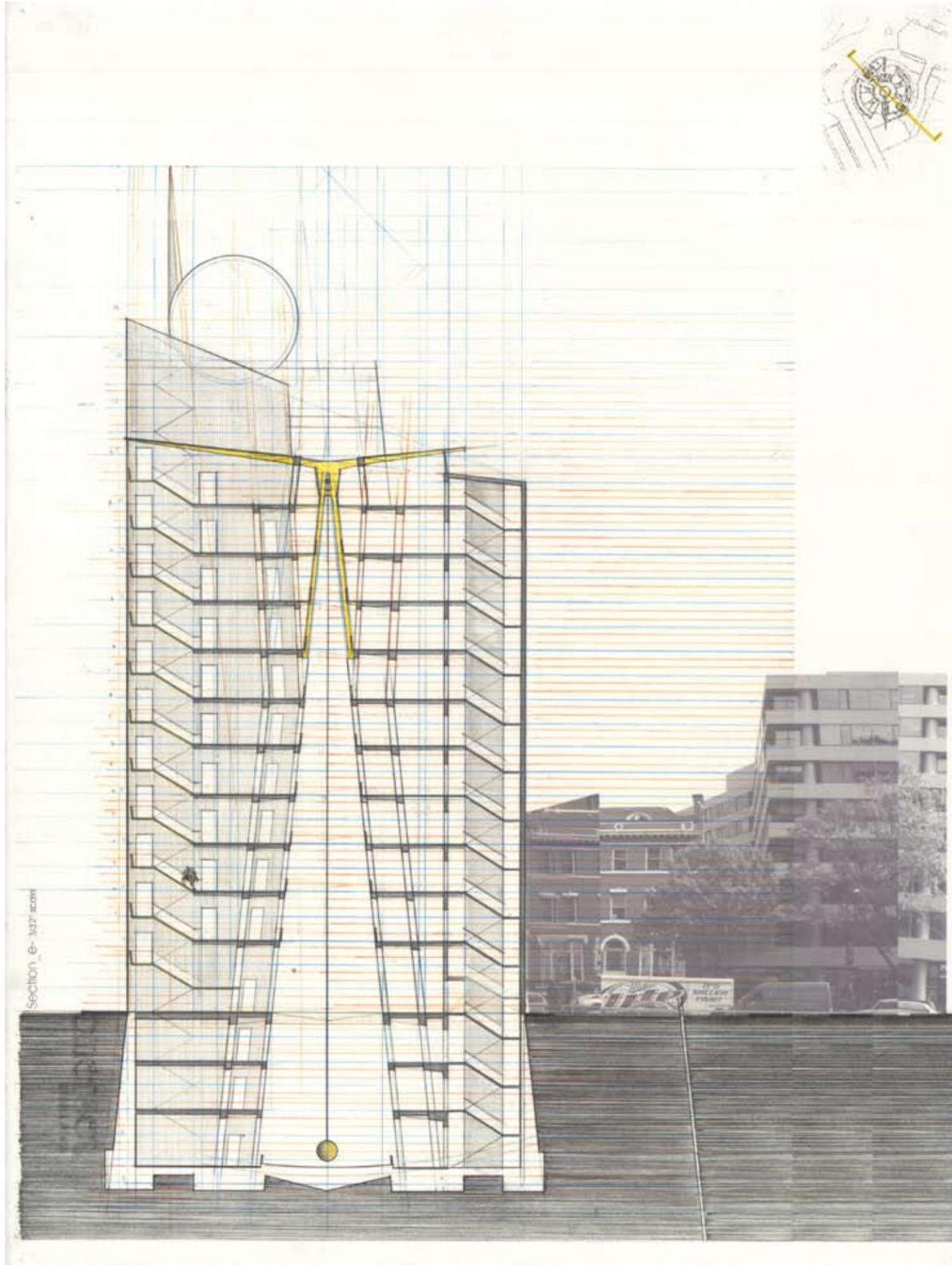


**Section h**  
 1/32" scale  
 North-South section through doctor's of-  
 fices and south-east egress stair.

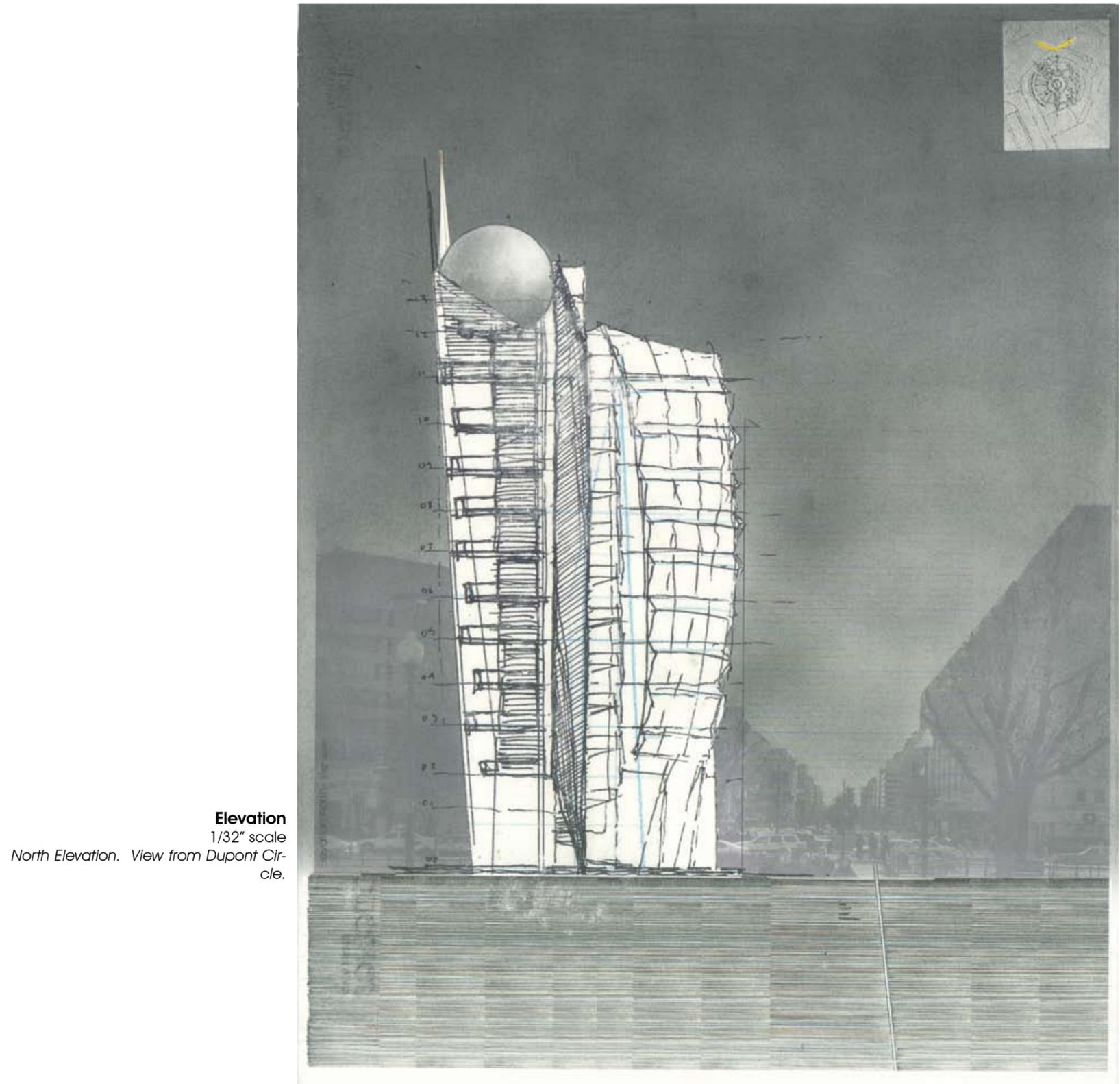


**Section d**  
 1/32" scale  
 North-South section through globaltry-  
 lon and elevator core.

9.16.05

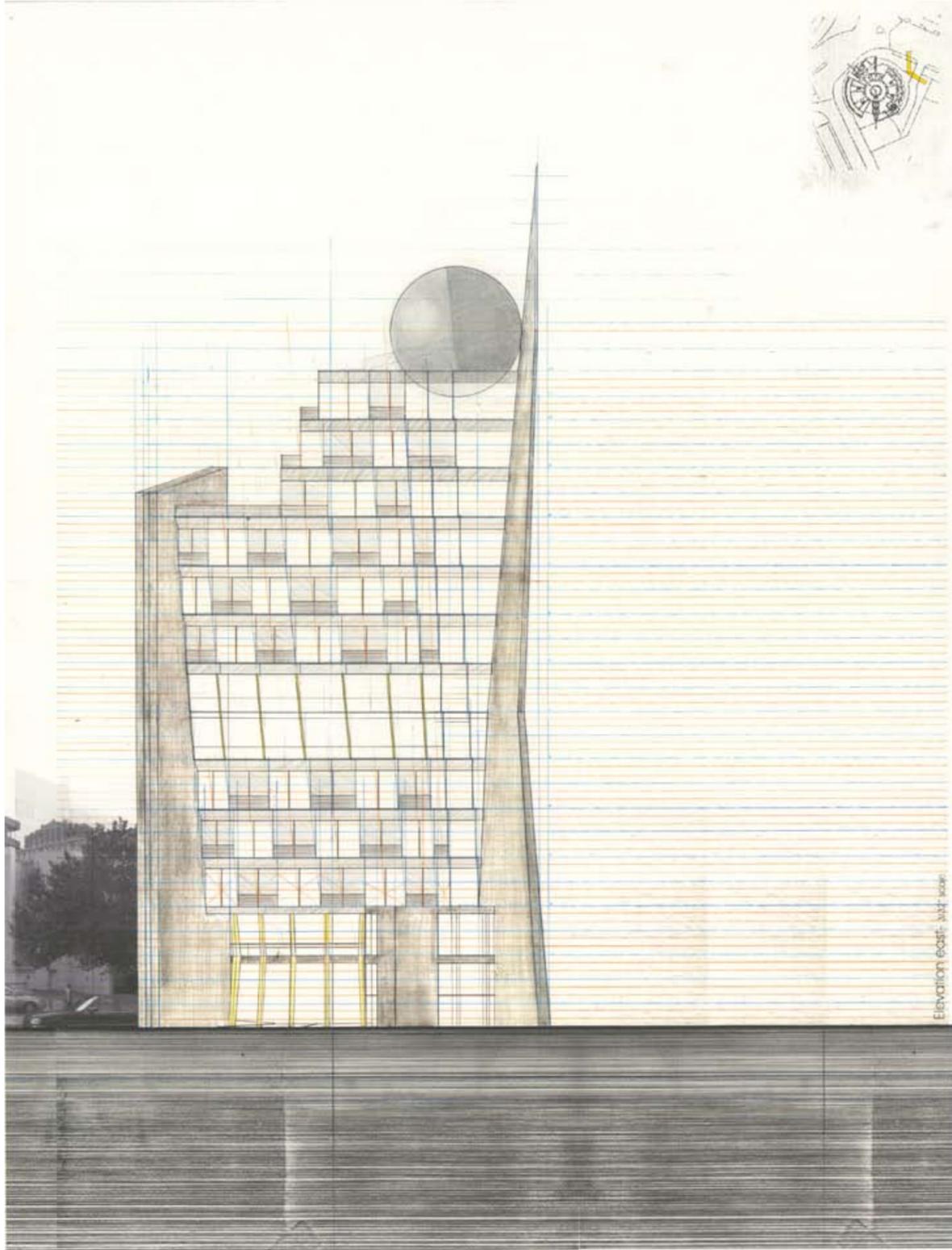


**Section e**  
 1/32" scale  
 Northwest-Southeast section through  
 northwest and southeast egress stairs.



**Elevation**  
 1/32" scale  
 North Elevation. View from Dupont Circle.

9.16.05



**Elevation**  
1/32" scale  
*East Elevation. View from Massachusetts Ave.*



**Elevation**  
1/32" scale  
*West Elevation. View from Connecticut Ave.*

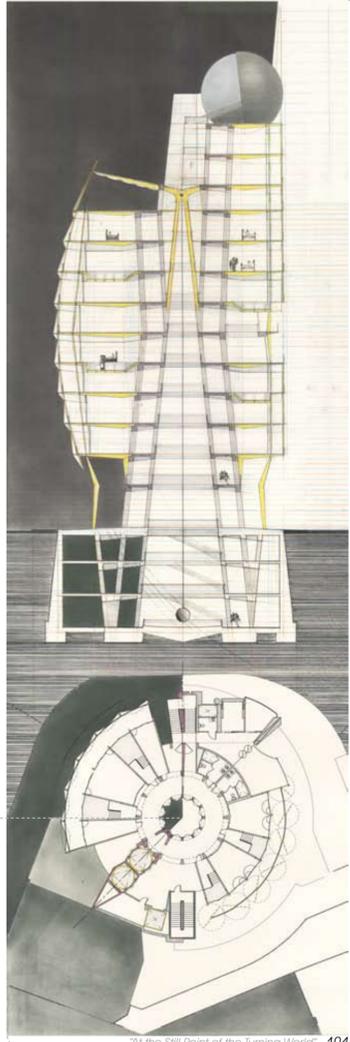
Plan/Section

3/32" scale

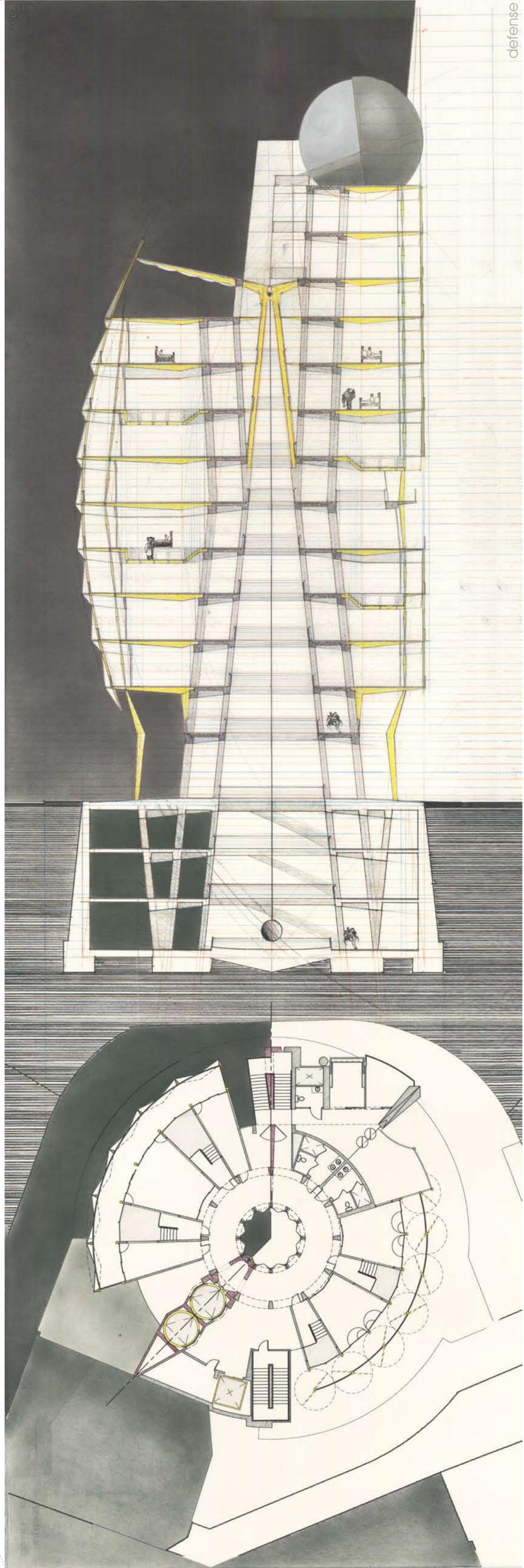
East-West section through globe/rylon and elevator core.



Image via Makris (27)



"At the Still Point of the Turning World" 104



*Author's Note: Unless otherwise noted, the images herein are the original work of the author. All images reproduced herein from sources other than the author are used in accordance with the fair use clause. Use of any and all images or quotations is strictly for educational and non-profit purposes, reproduction is strictly prohibited*

- (1) Zumthor, Peter. *Thinking Architecture*, Berlin, Birkhauser, 2nd ed. 2006. pg 39
- (2) McCay, Winsor. *Little Nemo 1905-1914*. Koln: Benedikt Taschen Verlag GmbH, 2000 pg 26
- (3) The Flaming Lips, "Do you Realize", Yoshimi Battles The Pink Robots , Warner Bros 2002
- (4) Darden, Douglas. *Condemned building : an architect's pre-text*. New York, N.Y.: Princeton Architectural Press, c1993. pg 53
- (5) Eliot, T.S. *Collected Poems 1906-1962* San Diego : Harcourt Brace & Company, c1963. pg 175
- (6) Krapp, Harold. Personal Interview. September 16, 2004
- (7) Haswell, Eric J. *Horology*. Charles River Books, 1976.
- (8) Mumford, Lewis. *Technics and Civilization*. New York: Harcourt, Brace and company, 1934
- (9) Holl, Steven. *Parallax*. New York: Princeton Architectural Press, c2000. pg 14
- (10) Darden, Douglas. *Condemned building : an architect's pre-text*. New York, N.Y.: Princeton Architectural Press, c1993. pg 56
- (11) Koolhaas, Rem. *Delirious New York : a retroactive manifesto for Manhattan*. New York: Oxford University Press, 1978. pg 36
- (12) McCay, Winsor. *Little Nemo 1905-1914*. Koln: Benedikt Taschen Verlag GmbH, 2000 pg 43
- (13) McCay, Winsor. *Little Nemo 1905-1914*. Koln: Benedikt Taschen Verlag GmbH, 2000 pg 116
- (14) Sant' Elia, Antonio. *Sant' Elia, Antonio*. Barcelona: Loft Publications, 2003 pg 71
- (15) Tatlin, Vladimir. russian public domain via Internet, <http://en.wikipedia.org/wiki/Image:Tatlin-Monument3int.jpg>
- (16) Koolhaas, Rem. *Delirious New York : a retroactive manifesto for Manhattan*. New York: Oxford University Press, 1978. pg 112
- (17) Koolhaas, Rem. *Delirious New York : a retroactive manifesto for Manhattan*. New York: Oxford University Press, 1978. pg 26
- (18) Darden, Douglas. *Condemned building : an architect's pre-text*. New York, N.Y.: Princeton Architectural Press, c1993. pg 50
- (19) Washington D.C. Office of Planning, public domain
- (20) Foote, Jon. Personal Interview.
- (21) Haswell, Eric J. *Horology*. Charles River Books, 1976.
- (22) James Krapp personal collection, gift from George Makrinos
- (23) Eco, Umberto. *Foucault's Pendulum*. San Diego: Harcourt Brace Jovanovich, c1989. pg 3
- (24) Holl, Steven. *Parallax*. New York: Princeton Architectural Press, c2000. pg 188
- (25) Emmons, Dr. Paul. Personal Interview. May 10, 2005
- (26) Koolhaas, Rem. *Delirious New York : a retroactive manifesto for Manhattan*. New York: Oxford University Press, 1978. pg 27
- (27) James Krapp personal collection, gift from George Makrinos

page 19  
[http://filebox.vt.edu/users/jkrapp/flash\\_cup\\_studies.swf](http://filebox.vt.edu/users/jkrapp/flash_cup_studies.swf)  
 page 21  
[http://filebox.vt.edu/users/jkrapp/flash\\_wankel.swf](http://filebox.vt.edu/users/jkrapp/flash_wankel.swf)  
 page 30  
<http://video.google.com/videoplay?docid=3961342581879216612&hl=en>  
 page 35  
<http://video.google.com/videoplay?docid=-5743055344240623437&hl=en>  
 page 41  
[http://filebox.vt.edu/users/jkrapp/flash\\_pendulum.swf](http://filebox.vt.edu/users/jkrapp/flash_pendulum.swf)

*all multimedia files as well as additional resources associated with the preceding thesis are available on the attached DVD and online at...*

<http://offtheturningworld.blogspot.com/>

Audoin, Claude. *translated by Stephen Lyle. The measurement of time : time, frequency, and the atomic clock* Cambridge; New York: Cambridge University Press, 2001.

Dohrn-van Rossum, Gerhard. *translated by Thomas Dunlap. History of the hour : clocks and modern temporal orders* Chicago: University of Chicago Press, c1996.

Darden, Douglas. *Condemned building : an architect's pre-text* New York, N.Y.: Princeton Architectural Press, c1993.

Dement, William C. *The Promise of Sleep: A Pioneer in Sleep Medicine Explores the Vital Connection Between Health, Happiness, and a Good Night's Sleep* Dell, 2000

Eco, Umberto. *Foucault's Pendulum* San Diego: Harcourt Brace Jovanovich, c1989.

Eliot, T.S. *Collected Poems 1906-1962* San Diego: Harcourt Brace & Company, c1963.

Ferriss, Hugh. *The Metropolis of Tomorrow* New York: I. Washburn, 1929.

Haswell, Eric J. *Horology* Charles River Books, 1976.

Holl, Steven. *Parallax* New York: Princeton Architectural Press, c2000.

Koolhaas, Rem. *Delirious New York : a retroactive manifesto for Manhattan* New York: Oxford University Press, 1978.

Landes, David S. *Revolution in time : clocks and the making of the modern world* Cambridge, MA: Harvard University Press, 2000.

Le Corbusier. *Le Modulor* New York : Garland ; Paris : Fondation Le Corbusier, 1983.

McCay, Winsor. *Little Nemo 1905-1914* Koln: Benedikt Taschen Verlag GmbH, 2000

Mumford, Lewis. *Technics and Civilization* New York: Harcourt, Brace and company, 1934

Reite, Martin. *Concise Guide to Evaluation and Management of Sleep Disorders* American Psychiatric Publishing; 3rd edition, 2002

Sant' Elia, Antonio. *Sant' Elia, Antonio* Barcelona: Loft Publications, 2003

Saunier, Claudius. *Treatise on modern Horology: the watchmaker's hand-book* New York: Norman W. Henley Publishing Co., 1930.

Valéry, Paul. *Introduction to the method of Leonardo da Vinci* London: J. Rodker, 1929.

Zumthor, Peter. *Thinking Architecture* Berlin: Birkhauser, 2nd ed. 2006.

Acknowledgment

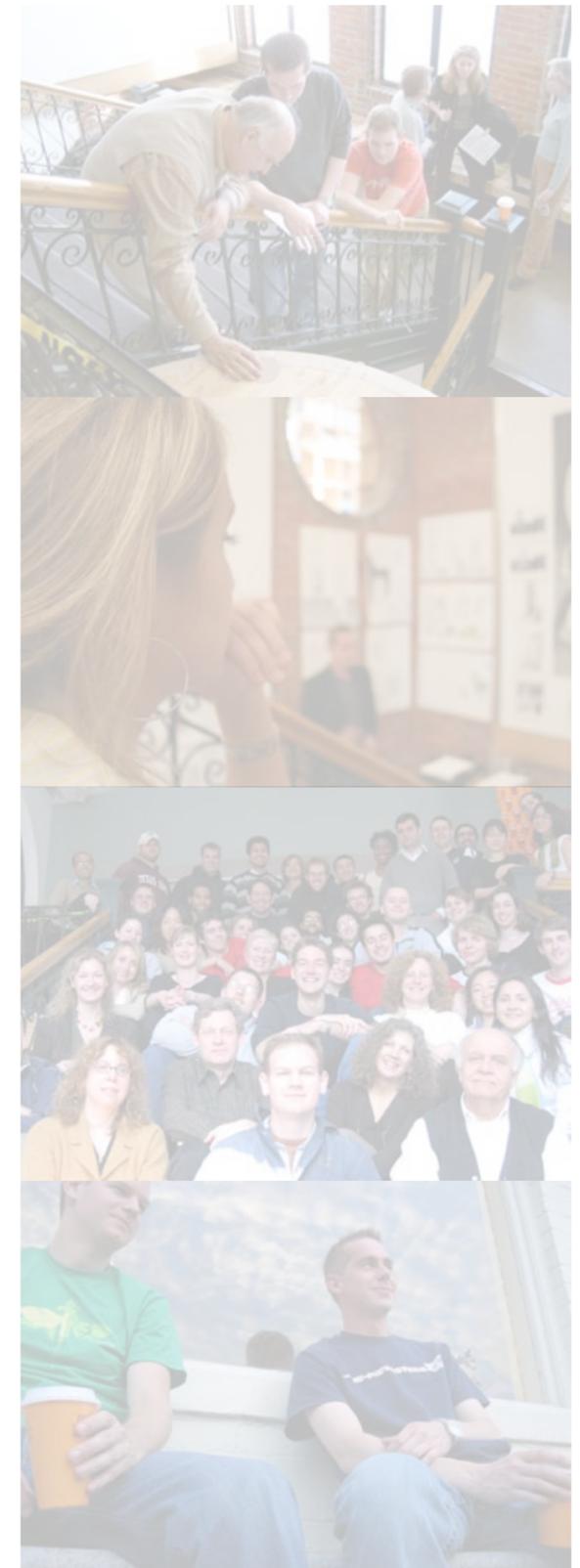
*This labor would be fruitless without the effort and inspiration of my family, friends and everyone at the WAAC who have created a fantastic environment unlike any other to pursue architecture beautifully.*

*Special Thanks to....*

*My mother Marge, father Harold and sister Kelley  
My thesis committee  
Susan Piedmont-Palladino  
Paul Emmons  
Jaan Holt  
Marco Frascari  
My friends and colleagues  
Jon Foote  
Steven Siebers  
Jared Martinson  
John Schippers  
The Doctor George Makrinos  
Leo Salom  
Misha's  
RTKL*

*... Patrick Cooke, for all the help and support everyday. My sincerest thanks PC,  
I couldn't have done this without you.*

*... and Anastasia Amelchakova who has had made me understand that good is  
not great. You are the absolute greatest, Я люблю Вас.*



James Joseph Krapp

*james.krapp@gmail.com*

16 W. 76th St. APT 3RW  
New York, New York 10023  
513.252.7845

*Professional History*

Project Manager  
Spring 2006- present | Workshop/APD, New York | NY

Staff Designer  
Fall 2005- Spring 2006 | RTKL Associates Inc., Washington | DC

Intern  
Fall 2003- Fall 2005 | RTKL Associates Inc., Washington | DC

Architectural Intern  
Summer 2000- Fall 2003 | Astorino, Pittsburgh | PA

Architectural Student Intern  
Summer/Winter 1999-2000 | LDA Companies, Pittsburgh | PA

*Academic*

Virginia Polytechnic Institute and State University (Virginia Tech), Alexandria | VA  
Washington/Alexandria Architectural Consortium  
Fall 2005, Master's of Architecture II thesis defended

Miami University, Oxford | OH  
Spring 2001, Bachelor of Arts and Architecture

*Awards and Exhibitions*

VSAIA: student design competition 2004  
*transformer: strategic interventions at the VEPCO hydroelectric plant*  
Merit Award, VT WAAC representative

VSAIA: student design competition 2005  
*between thresholds: land and sea, city and ship*  
Merit Award, VT WAAC representative

Global Green USA: Sustainable Design Competition for New Orleans  
Workshop/APD entry GREEN.O.LA  
Competition Winner