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Ronald E. Dulaney, Jr.

Library

Steve Thompson,
Chair

Heinrich Schnoedt

Frank Weiner

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A b s t r a c t

Library

This study began with the desire to design a public town library of the future and became a search for an inkling of what is essential to Architecture.

It is murky and full of contradictions. It asks more than it proposes, and the traces of its windings are better ordered through collage than logical synthesis. This study is neither a thesis nor a synthesis.

When drawing out the measure of this study it may be beneficial to state what it attempts to place at the perimeter. Architecture is not a product of society, civilization, or economy. Architecture is not democratic, and it cannot be brought forward in the public realm. Architecture is not a private affair. Architecture is not space, and it is not building.

This study does attempt to hold that Architecture is founded in speech and gesture which originate in culture. As 'constructions' (construings), Architecture and the book share with the body the potential for utterance. The library is the coincidence of Architecture, the book, and the body.

A c k n o w l e d g e m e n t s

My faculty, especially Steve, Heiner, and Frank, for their discussion, constructive criticism, and encouragement.

My peers, especially Jyosthna, for daily discussions and criticisms, and who shared with me the objects and ideas of their intense studies.

My family, especially Laura, for the support that has helped me arrive at this moment.

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P r e f a c e

1

In his essay "Labour Work & Architecture,"¹ Kenneth Frampton differentiates between "architecture" and "building" using as his basis Hannah Arendt's discussion of the *vita activa*.²

As Frampton describes, Arendt lays down three fundamental human activities which together make up the *vita activa* (which she distinguishes from the *vita contemplativa*): "action," "work," and "labor." Arendt measures each of these by their connection to political thought and speech, or life in the public realm, which she designates as the most general condition of *human* existence.

"Action, the only activity that goes on directly between men without the intermediary of things or matter, corresponds to the human condition of plurality, to the fact that men, not Man, live on the earth and inhabit the world. . . . this plurality is specifically the condition . . . of all political life."³

In Arendt's proposition, labor corresponds to the activity of biological process and survival of the human body and species while work is artifice through which the individual mortal lives of the species pass.

Frampton describes action as "the existential preliminary of every building act."⁴ To Arendt's labor and work, Frampton

4	1	2
Frampton, p. 151	<i>Meaning in Architecture</i> , Jencks, Charles & George Baird, ed. (NY: George Braziller, Inc., 1969) pp. 150-168.	<i>The Human Condition</i> (Chicago: The University of Chicago Press, 1958)
		3
		Arendt, p. 7.

[Arendt] "argues firstly that 'labor' by virtue of being a constantly changing process of survival is inherently private and impermanent, whereas, conversely, the very act of human appearance depends upon 'work' as the sole agency through which the relative permanence of the human world, testifying to human continuity, may be established. Thus she determines 'labor' as 'impermanent' and synonymous with the 'private' realm and work as 'permanent' and synonymous with the 'public realm.'"⁵

the place of public appearance which makes edification the work of *homo faber* and distinct from the labor of *animal laborens*.

Frampton follows his analogy to Arendt's determination that the activity of labor now dominates the human environment. Under these circumstances, Frampton says,

"The man-made world of things, the human artifice erected by the homo-faber becomes a home for mortal men, whose stability will endure and outlast the ever changing movement of their lives and actions, only inasmuch as it transcends both the sheer functionalism of things produced for consumption and the sheer utility of things produced for use."⁶

draws analogy to the distinction within architecture between the "process of building" and "constructing of edifices."

To the activity of work, Frampton attributes "edification" through its etymology in *aedificium*, *aedes*, "hearth." It is the durability of the hearth, in all its shapes, as

architecture as edification, or reification, is possible only under "appropriate cultural conditions." The architect then must "determine as precisely as possible the conditions under which he is being asked to act."

"The people of every country are the only safe guardians of their own rights, and are the only instruments which can be used for their destruction. And certainly they would never consent to be so used were they not deceived. To avoid this, they should be instructed to a certain degree. I have often thought that nothing would do more extensive good at small expense than the establishment of a small circulating library in every county, to consist of a few well-chosen books, to be lent to the people of the county, under such regulations as would secure their safe return in due time."⁷

For Thomas Jefferson knowledge, especially historical knowledge, was the safeguard from government tyranny. The library was an institution of public education serving the actions of citizens in the public realm of democratic

5 7

Frampton, p. 151.

Thomas Jefferson "Letters 1809" *Jefferson: Writings* (NY: Literary Classics of the United States, Inc., 1984) p. 1207.

6

Arendt as quoted by Frampton, p. 171.

government. The "well-chosen books" succeeded the mythic depictions in the pediments of the Parthenon. It may be said that Jefferson's ideal library is an institution of work.

Will conditions at the present time support Jefferson's model of the community library? What are the current conditions of a public "community library" for a town?

Mack Scogin's description of the conditions for the recently completed Clayton County Library may offer some clues. "Information is sought" (distinct from knowledge), "practical reasons" (indicating utility), "personal history" (distinct from tradition) and "K-Mart" (indicating consumption) all suggest that the community library is presently a device of labor.

The difference between the present community library and Jefferson's ideal county library may be understood, in Arendt's terms, as the victory of labor over work.

Arendt gives the socialization of the public realm no small role in the victory of labor. She describes the extension of the processes of labor, once kept private, into the public realm and vice versa. The boundary between the public and private realms has dissolved.

Further study of the local community library may reinforce an understanding of its role as an information seller. The library collection, as a commodity, is consumed, and its content is determined by an economy of popular currency. It is a store house of pragmatic information, popular entertainment, and local genealogy and is provided as a customer service by the local municipal or administrative government acting as a business of society. As a societal institution grounded in consumption, it is unlikely that the public community library can appear as anything but labor or building.

However, the library as work, accessible to the population, is possible through the benefaction of individuals (or foundations) devoted to the edification of monuments in the public realm. Such instances in the United States include The New York Public Library, which arose from consolidation of the Astor and Lenox Libraries founded by the Tillman Trust and, in particular, the earlier of more than 1600 public libraries founded by Andrew Carnegie.¹¹

It was the rise of the individual within democracy which Frank Lloyd Wright monumentalized through his designs for private

". . . a place where information is sought for practical reasons and history is personal. Easy parking. Come on in. A K-Mart for information."⁸



Figure A

"Society is the form in which the fact of mutual dependence for the sake of life and nothing else assumes public significance and where the activities connected with sheer survival are permitted to appear in public."⁹

The town, " . . . where citizens are valued as customers."¹⁰

⁸ Mack Scogin as quoted by Jim Murphy, "K-Mart for Information," *Progressive Architecture*, Nov 1988, v. 69, no. 12, pp. 82-9. ¹⁰

⁹ Town government mission statement printed in *About Town* Arendt, p. 46. *Newsletter*, Blacksburg, Virginia. ¹¹

¹¹ Van Slyck, Abigail, "The Utmost Amount of Effectiv[sic] Accommodation": Andrew Carnegie and the Reform of the American Library," *Journal of Architectural Historians* (December 1991) pp. 359-83.

^A Clayton County Library System Board of Trustees Photo: R. Dulaney, Jr.

dwellings. As Kenneth Frampton points out, to Wright the "family home" was "the important *res publica* of the emerging society, 'the fire burning deep in the heart of the prairie.'"12

This dissolution of the boundaries between labor and work poses significant questions in a society that traces its origins to the political life of democracy founded in the *agora* and *res publica* of Greece and Rome. Presently the "public realm" administers the process of labor while the "private realm" offers "citizenship" in the "discount city." What will the effect be on action as previously defined and on democracy as work if the place of public appearance transforms completely into the place of consumption?



Figure B

4

It interesting to note that reference to the biological body appears within the definition of consumption. It is paradoxical that, in addition to "the using up of goods and services" as a process of survival, consumption is defined as "a disease causing wasting away of the body."

The body, bound to the earth and consumed with the process of labor, was first displaced by the mechanism, and it seems, is presently dissolving altogether in light. Robert Romanyshyn has told this story in *Technology as Symptom & Dream* as the distancing

"Activity has become function: inspiration and expiration as respiration; communion as ingestion, digestion, elimination. The body is a technical matter, a problem to be solved. I know this body. We all know it. But it is known at a distance from life, from the body in its living situations."13

of "ourselves" from our bodies which arose out of the Renaissance convention of perspective and is resulting in the abandonment of our anatomical bodies.

It also seems that the recent acceleration of this abandonment, occurring within the process of labor, would have a profound impact

on building in general, and on the community library in particular.

The present community library, as a device of labor within society, rests on ground giving way to "cyberspace," or the "global village" as called by Marshall McLuhan in *The Gutenberg Galaxy*. As a disembodied matter of light, cyberspace offers

immediate accessibility to limitless information and services at any time. The rise of expediency, a symptom of labor, may indicate that this new medium will not only replace the book but also many of the opportunities to embody the present processes of labor as building.

In such a world there is little "need" for factual libraries, town halls, financial institutions, even, possibly, schools and universities. In such a world most interaction is (inter)mediated. The question may then be asked whether action itself, as defined by Arendt and determined by Frampton to be "the existential preliminary of every building act," is any longer a reality.

What would the opportunities be for the architect in such a world? Michael Benedikt, in *Cyberspace, First Steps* suggests that the role of the architect working within the realm of building will change as does the new medium of "construction." ("building" by Frampton's definition).

"Cyberspace will require constant planning and organization. The structures proliferating within it will require design, and the people who design these structures will be called cyberspace architects. Schooled in computer science and programming (the equivalent of 'construction'), in graphics and in abstract design, schooled also along with their brethren "real-space" architects, cyberspace architects will design electronic edifices that are fully as complex, functional, unique, involving, and beautiful as their physical counterparts if not more so. Theirs will be the task of visualizing the intrinsically nonphysical and giving inhabitable visible form to society's most intricate abstractions, processes, and organisms of information. And all the while such designers will be rerealizing in a virtual world many vital aspects of the physical world . . ."¹⁴

5

To *homo religiosus*, mediation is the act of revealing the sacred. This revelation occurs through telling myths and acting rituals, both "outerances" of the actual body and the metaphorical body (as in the manuscript and the edifice). Language, both speech and gesture, is Life. The manuscript, the edifice, and the human figure all embody Life.

It is the bodily experience of the manuscript which distinguishes it from the printed word. In the medieval monasteries of Europe

"The archdeacon gazed at the gigantic edifice for some time in silence, then extending his right hand, with a sigh, towards the printed book which lay open on the table, and his left towards Notre-Dame, and turning a sad glance from the book to the church,— 'Alas,' he said, 'this will kill that.'"¹⁵

16
Denman, Frank, *The Shaping of Our Alphabet: A Study of Changing Type Styles*

14
Benedikt, Michael (ed.), *Cyberspace: First Steps* (Cambridge, MA: The MIT Press, 1991).

17
McLuhan, Marshall, *The Gutenberg Galaxy* (NY: The New American Library, 1969) pp. 107-8.

15
Hugo, Victor, *Notre-Dame de Paris*, Vol. 1 (NY: Fred DeFau & Co., 1888) pp. 189-90.

"... it was the affright of the priest in the presence of a new agent, the printing press. It was the terror and dazzled amazement of the men of the sanctuary, in the presence of the luminous press of Gutenberg. It was the pulpit and the manuscript taking the alarm at the printed word It was the cry of the prophet who already hears emancipated humanity roaring and swarming; who beholds in the future, intelligence sapping faith, opinion dethroning belief, the world shaking off Rome. It was the prognostication of the philosopher who sees human thought, volatilized by the press, evaporating from the theocratic recipient It meant, 'The press will kill the church.'"¹⁸



Figure

C

a contemplative experience in service of political action.

In the chapter "This Will Kill That" from *Notre-Dame de Paris* Victor Hugo distinguishes between "theocratic architecture" and "popular masonry." Hugo describes a shift in consciousness from religion to politics. For Hugo, architecture is the embodiment of language founded in the cult.

To the archdeacon, Rome is the Center necessary to all sacred space¹⁹ and is the source of a unified sacred language. The priest, an initiate of the cult, orally mediates the Word of God to the populace within the body of the sanctuary.

With the printing press the body is displaced by the machine, the word degenerates into chatter, and sacred space gives way to the *res publica* of democracy.

Hugo's differentiation between Solomon's Temple and Phidias' sculpture is significant. In the pediments and metopes of the

Parthenon, . . . Zeus explores for us the character of human intention and its crimes, which makes law necessary for mankind."²² These sculptures, on the "face" of the temple, belong within the realm of the *res publica* where they speak to the individual citizen, while within the "cella", or temple body, the priest/priestess alone maintains cultural mediation. It is the cult of the body that the cella of the temple shares with Solomon's Temple. In the Greek temple terror of the deity is confined to the cella and

"While Daedalus, who is force, measured; while Orpheus, who is intelligence, sang;—the pillar, which is a letter; the arcade, which is a syllable; the pyramid, which is a word, all set in movement at once by a law of geometry and a law of poetry, grouped themselves, combined, amalgamated, descended, ascended, placed themselves side by side on the soil, ranged themselves in stories in the sky, until they had written under the dictation of the general idea of an epoch, those marvellous books which were also marvelous edifices: the Pagoda of Eklinga, the Rhamseion of Egypt, the Temple of Solomon."²¹

C

Transcription
Woodcut from Denman, Frank
The Shaping of Our Alphabet
(NY: Alfred A. Knopf, 1955)

21

Hugo, p. 193.

18

Hugo, p. 191.

20

Hugo, p. 192.

19

See Eliade, Mircea, *The Sacred & the Profane* (NY: Harcourt Brace Jovanovich, Inc. 1959).

22

Scully, Vincent, *Architecture: The Natural and the Manmade* (NY: St. Martin's Press) p. 74.

within the figure of man. The landscape, and consequently the cult, has lost its terrible power, has become "civilized," and will eventually be consumed by mankind. Thus cultic law (culture) gives way to the *res publica* (civilization).

In the Parthenon the edifice defined by Frampton succeeds the edifice defined by Victor Hugo.

The ore for the "light-giving press" is drawn from the murky underworld of Orpheus's memory. The printed book, a product of the machine, consumes the conventions of the manuscript.

"All civilization begins in theocracy and ends in democracy. This law of liberty following unity is written in architecture."²³

"The general characteristics of all theocratic architecture are immutability, horror of progress, the preservation of traditional lines, the consecration of the primitive types, the constant bending of all the forms of men and of nature to the incomprehensible caprices of the symbol. These are dark books, which the initiated alone understand how to decipher. Moreover, every form, every deformity even, has there a sense which renders it inviolable."²⁴



Figure D

"The general characteristics of popular masonry, on the contrary, are progress, originality, opulence, perpetual movement. . . . They have something human, which they mingle incessantly with the divine symbol under which they still produce. Hence, edifices comprehensible to every soul, every intelligence, to every imagination, symbolical still, but as easy to understand as nature. Between theocratic architecture and this there is the difference that lies between a sacred language and a vulgar language, between hieroglyphics and art, between Solomon and Phidias."²⁵

Architecture, as construction (*construere, to heap together, pile up, build, construct*), is founded in cultural speech.

Architecture, the manuscript, and the human figure all embody Life while the book remembers life. The library, which originates in the cult, shares its story with the building, the book, and the body.

"Gutenberg's letters of lead are about to supersede Orpheus's letters of stone. The book is about to kill the edifice."²⁶

²³ Hugo, p. 193. ²⁴ Hugo, p. 194.

²⁵ Hugo, p. 198. ²⁶ Hugo, pp. 198-99.

^B Easter Assembly, 1772 Salem Congregation, Winston-Salem, NC. Engraving from collection of Old Salem, Inc.

cel-: to hide, conceal, keep secret

"Then the Lord God formed man of dust from the ground and breathed into his nostrils the breath of life; and man became a living being."²⁷

"Language . . . which is the condition and the cage of my thinking, issues out of the body - the cage and condition of my being."²⁸

In the past the embodiment of speech has taken various shapes. It's origins may lie in Hugo's "masses of rock" or Le Corbusier's "primitive temple."

In the cella (secret room) of the Greek temple, the god or goddess "remained," and communication between the deity and the populace only occurred through the mediation of the priest or priestess. As Vincent Scully describes in *The Earth, The Temple, and the Gods*, the siting of the temple itself construes the relationship between the place, the deity, and human life.²⁹

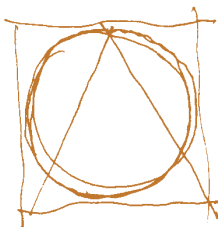
The medieval basilica exists as the cella withdrawn from the temple. However, the individual is now permitted to enter this secret world and experience the nearness of God through transcendent interior space ordered by the rituals of the body in the mass. The collective will, individualized, is directed from

the landscape toward the interior. In the vessels of the basilica and the monastery live the labyrinth, the manuscript, the cell, and the garden. In the medieval cathedrals the populace is educated, with the Word of God read aloud within the body of the sanctuary.

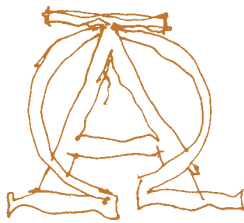
In each of these events the word is brought to life through language (speech and gesture). These worlds inherited the sacred rituals and myths of their predecessors. With the printing press the media of the word significantly changes our relationship to the Word and to the body.

The printed book still holds the memory of the body. Like the manuscript the book assumes an order of the body. We refer to the spine of a book, its front and back, and its symmetry. The page has four cardinal directions named the head, foot, back, and fore.

In the manuscript, however, pages are laid out by divine ratios which locate the script, body, pictorial elements, and margins on the page. The script and the pictorial elements work together as a single formulated sequence of thought. In the preperspectival world these pages are not fields or windows through which one looks. Instead the words and images exist in the realm of the reader and vice versa. This realm is neither perspectival nor flat.



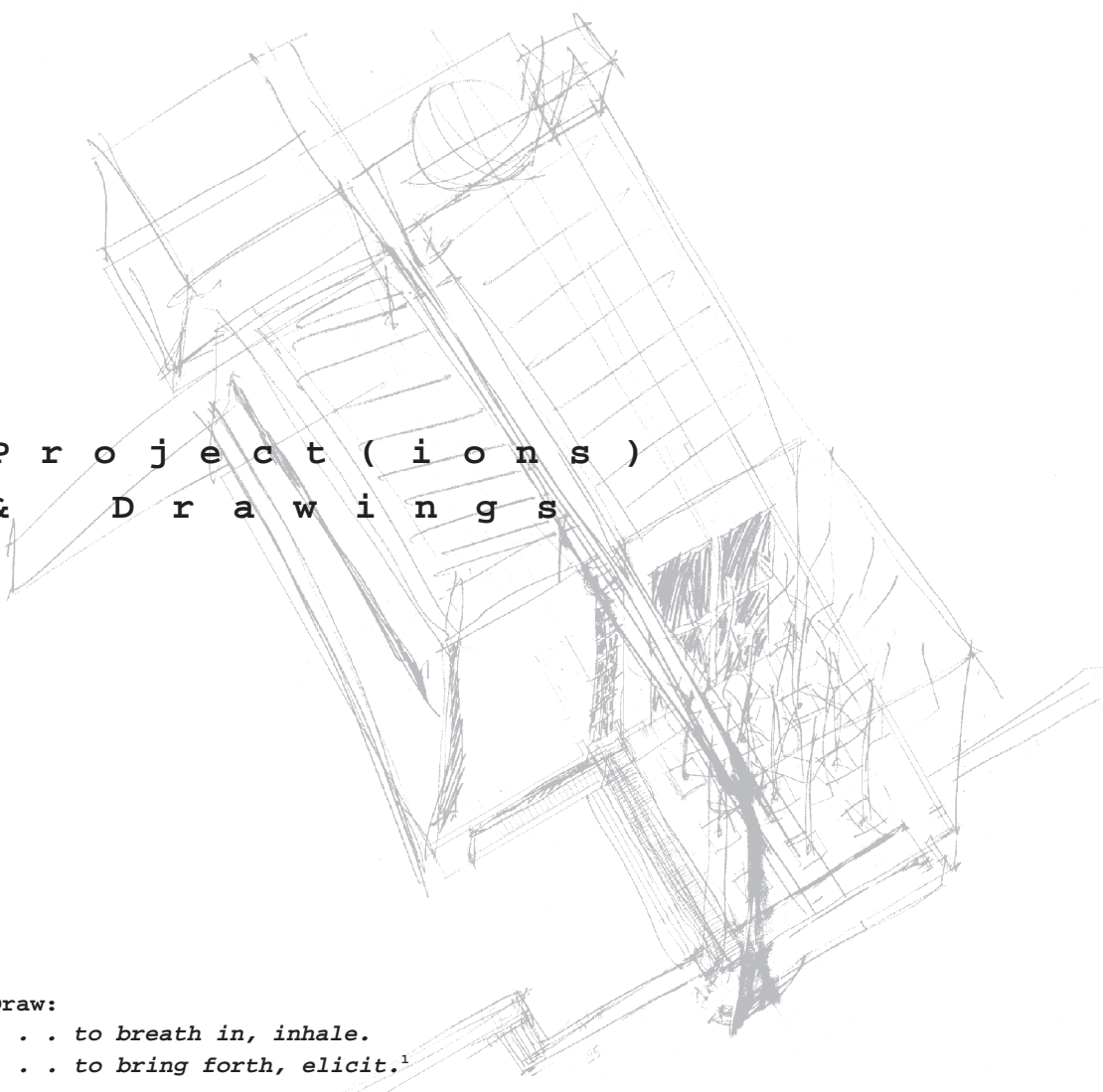
Figure



E

E 27
I am the silence which
you cannot understand.
I am the utterance of
my name.
Daughters of the Dust

28
Genesis 2:10, *The New* Rykwert, Joseph "Body
Oxford Annotated Bible and Building" *Daedalus*
(NY: Oxford University p. 102.
Press, 1977).



P r o j e c t (i o n s) & D r a w i n g s

9

Draw:

. . . to breath in, inhale.

. . . to bring forth, elicit.¹

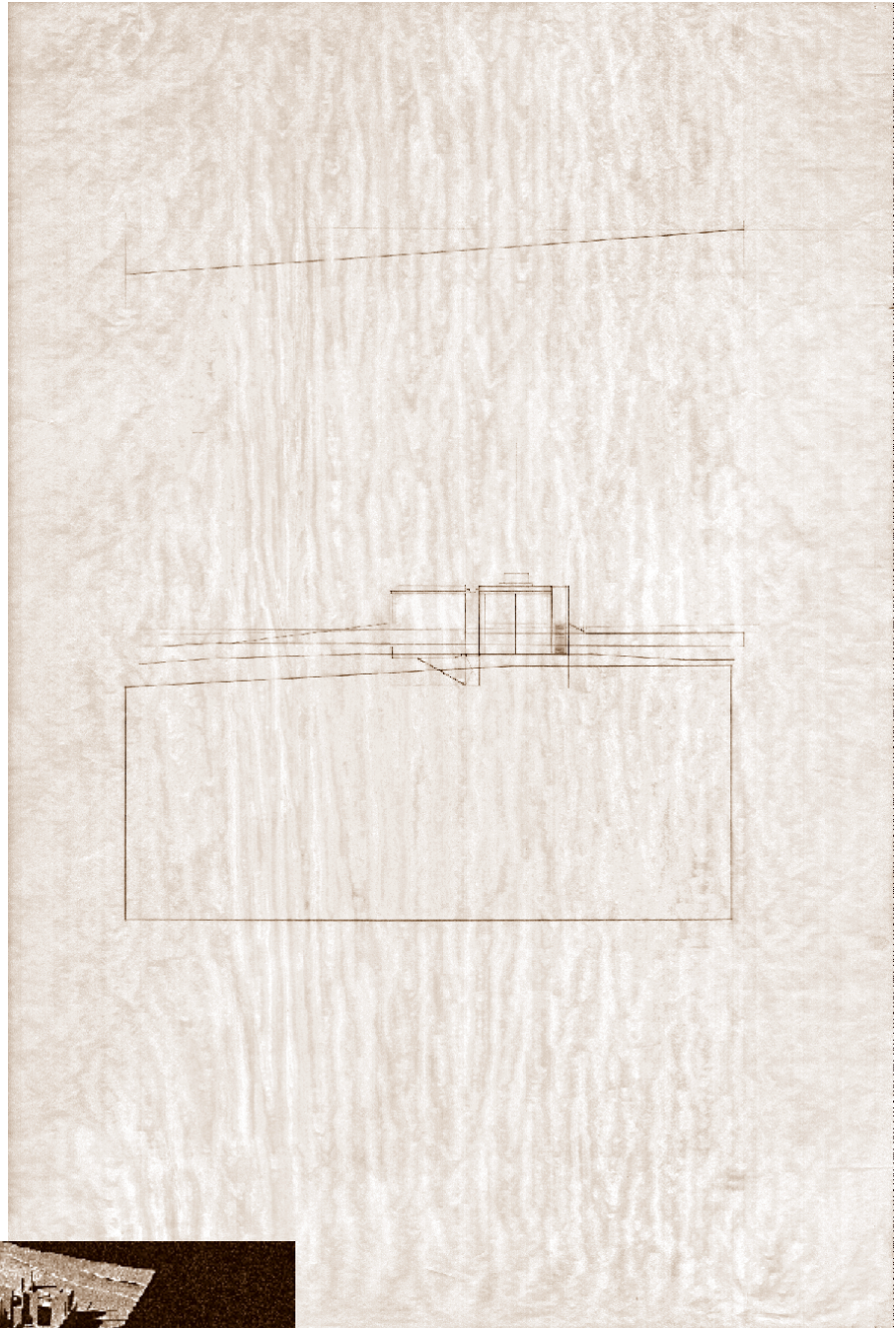
Latent in the scientific conventions of sectional, perspectival, and axonometric projection are assumptions about the body. Metaphorically, each of these conventions is possible only through a disembodied eye and a lifeless, weakened, or replaced body. Perhaps, however, it may still be possible to draw through the veil of these conventions a memory of the body in *illud tempus*.

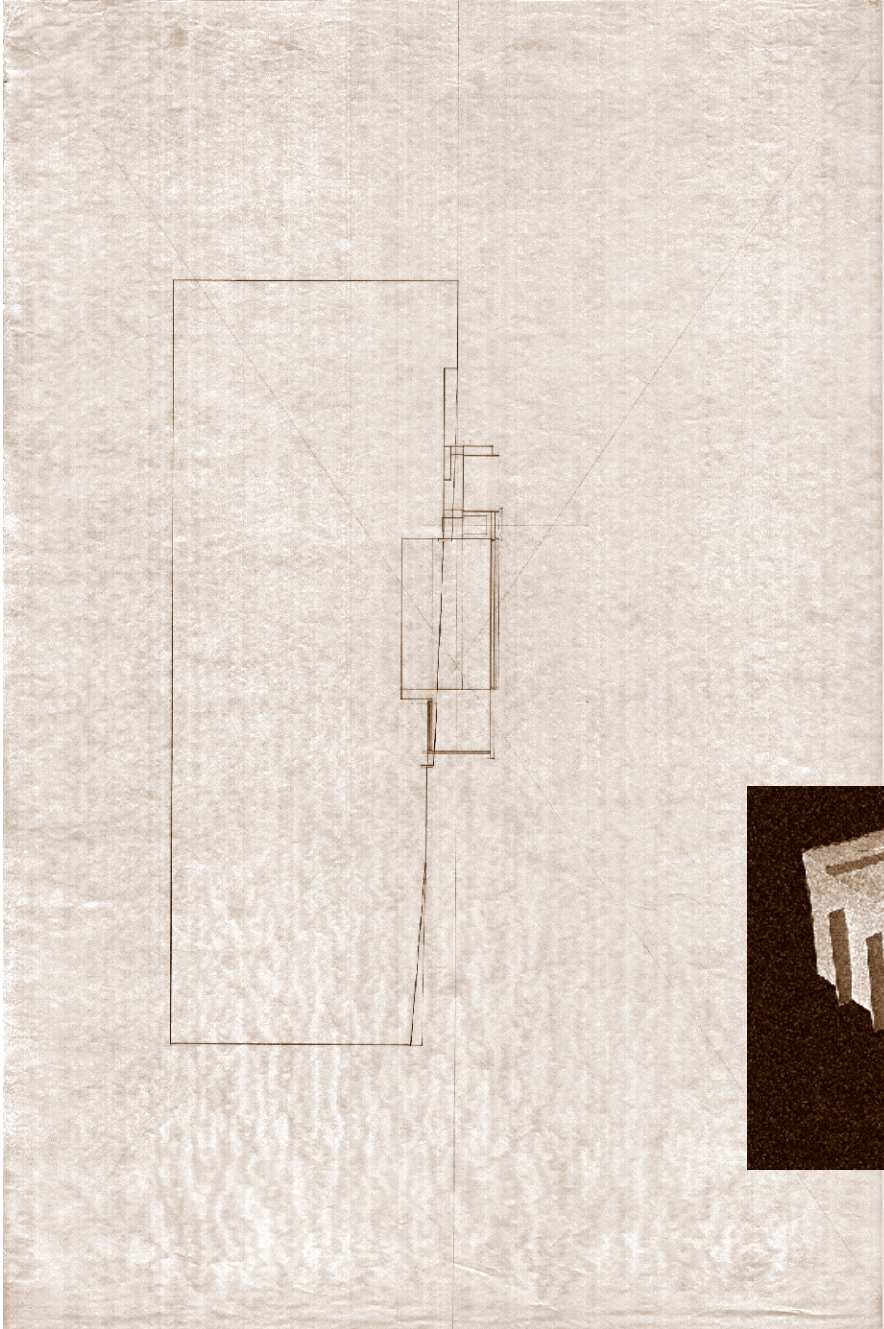
"Talking about bodies, especially talking cogently and coherently about my own body, is notoriously awkward. Ludwig Wittgenstein devoted much of his last book, curiously misnamed *On Certainty*, to questioning how anyone could maintain that he 'knows that this is my hand', as he raises it or points to it. Knowledge of my hand is only acceptable, it would seem (extrapolating from Wittgenstein), when I speak of my body as a mental construct."²

¹
Webster's New World
Dictionary

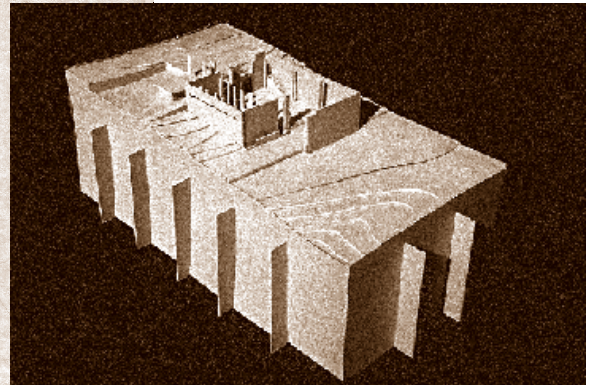
²
Rykwert, Joseph, "Body
and Building," *Daidalos*,
1992 Sept. 15, no. 45, p.
100.

s i t e

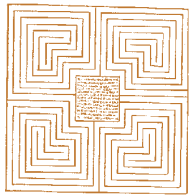




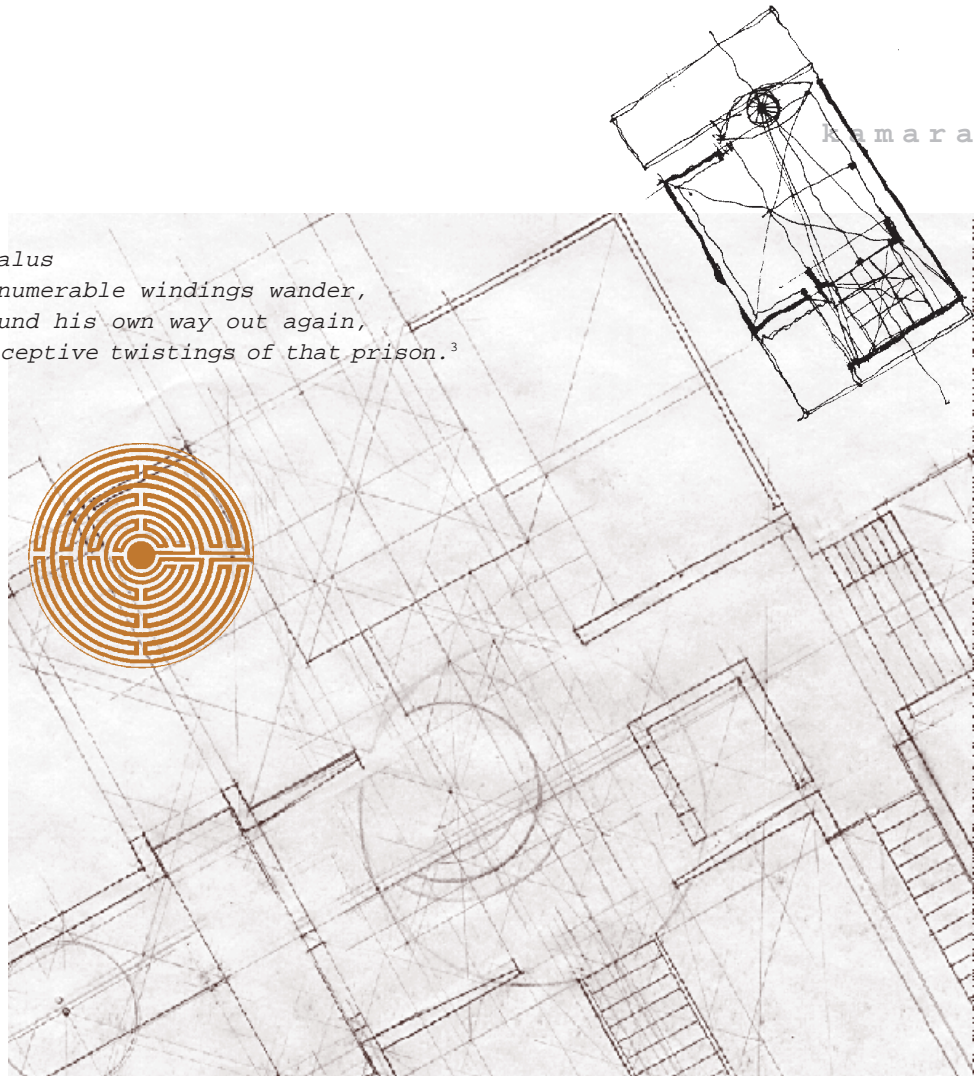
s i t e



. . . so Daedalus
Made those innumerable windings wander,
and hardly found his own way out again,
Through the deceptive twistings of that prison.³



A



. . . to be educated, skillful
with the pencil, instructed in
geometry, know much history, have
followed the philosophers with
attention, understand music, have
some knowledge of medicine, know
the opinions of the jurists, and
be acquainted with astronomy and
the theory of the heavens.⁴

Lyceum

Detail 5/8" = 1"

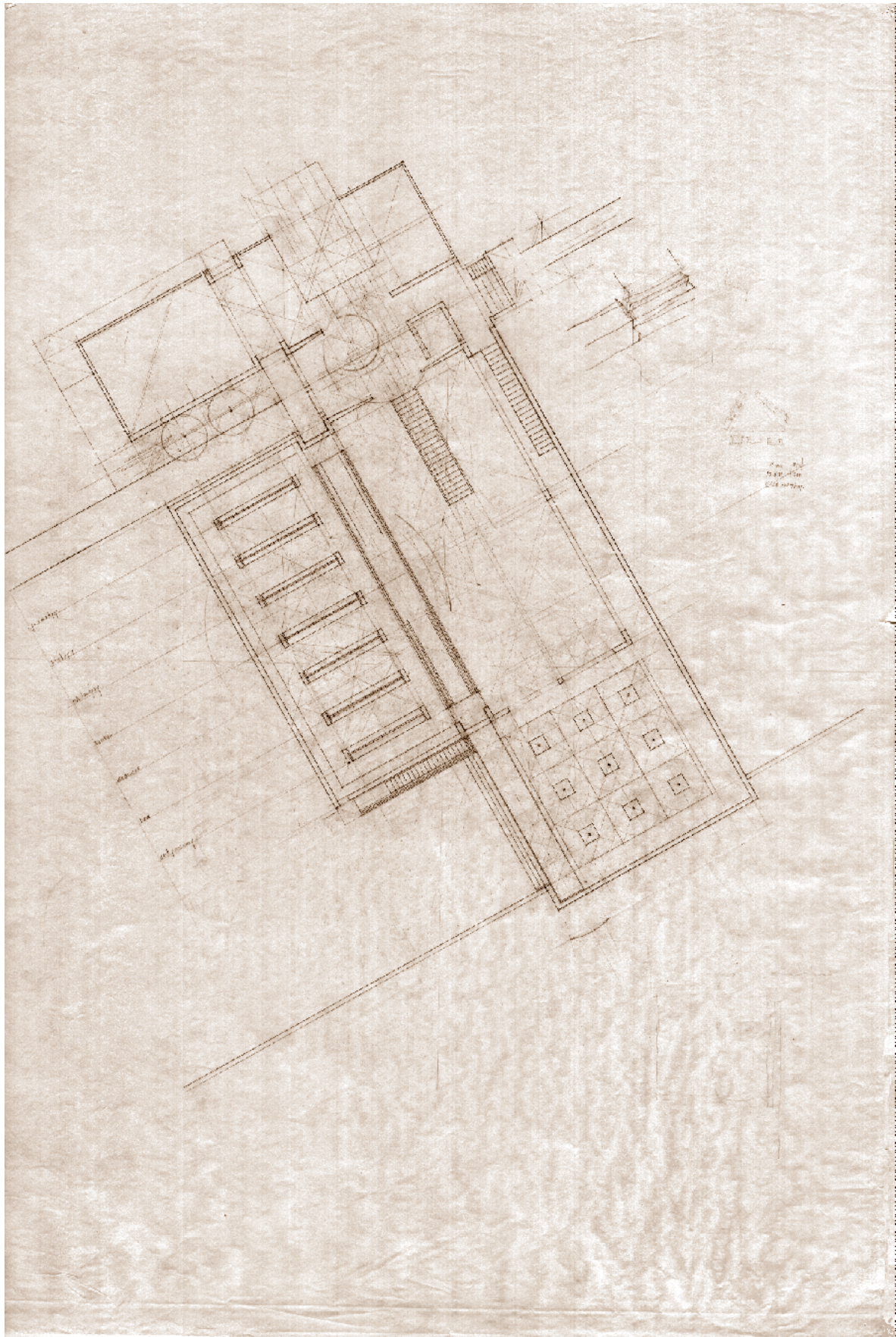
[from the Temple of Appollon
Lykeios near it] the grove at
Athens where Aristotle taught.⁵

A
Church Labyrinths
Mathews, W. H., *Mazes &
Labyrinths: Their
History & Development*
(NY: Dover Publications,
Inc., 1970) p. 55.

3
Ovid, *Metamorphoses*, transl. by
Rolfe Humphries (Bloomington:
Indiana University Press,
1983) p. 186.

4
Vitruvius, *The Ten Books on Architecture*,
transl. by Morris Hicky Morgan (NY: Dover
Publications, Inc., 1960, 1914) p. 5.

5
Webster's New World Dictionary



. . . the historic Greeks partly inherited and partly developed an eye for certain surprisingly specific combinations of landscape features as expressive of particular holiness. . . . combinations of features such as mountains, caves, springs, and so on as characteristic of Greek holy places . . . a limited number of landscapes as embodying particular aspects of the goddess of the earth and of the relationship of men to her.

The reason for the elongation of the court on a north-south axis now seems clear: it directs the eye toward the sacred mountain of the goddess and emphasizes the natural order which derives from her.⁶



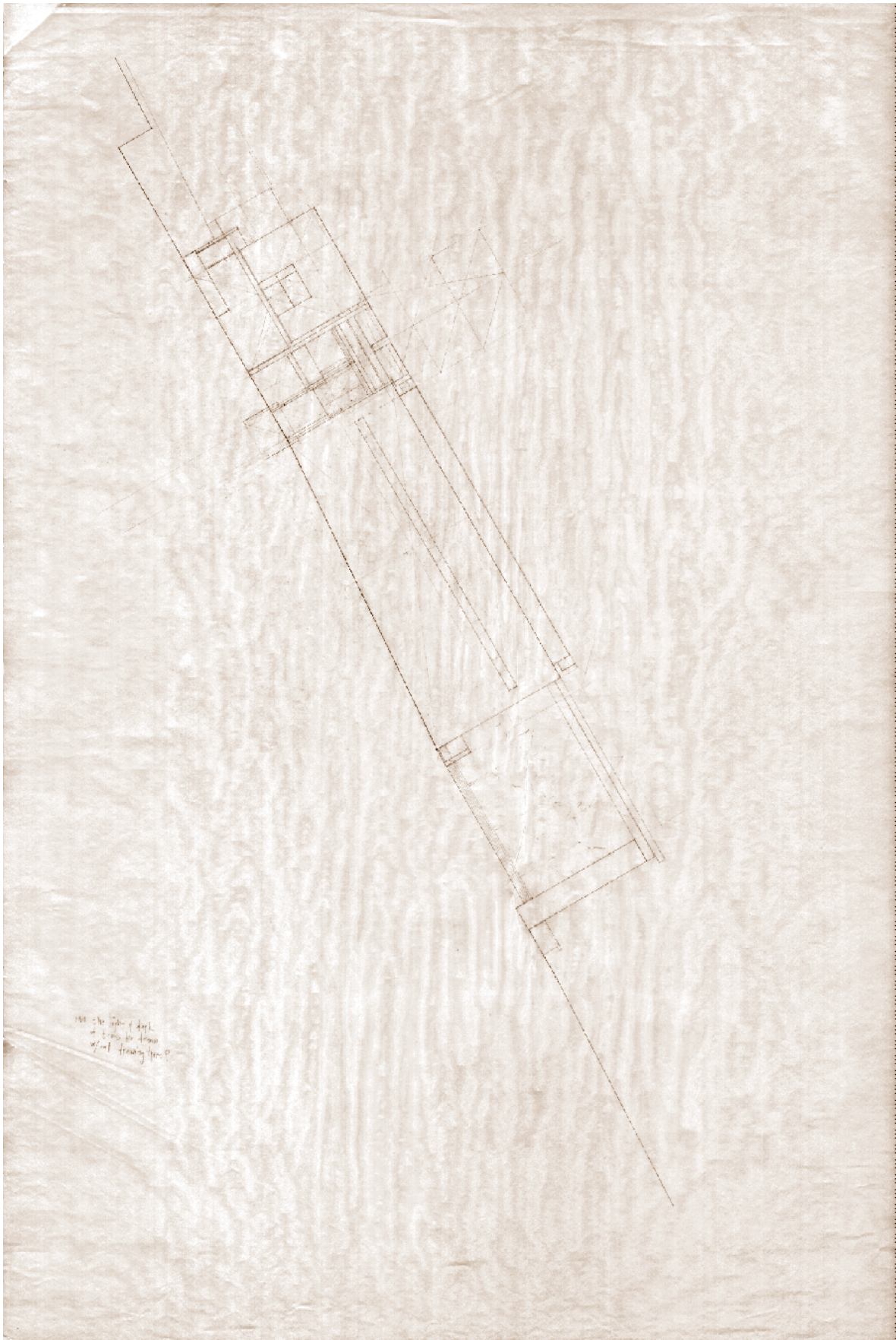
B



Detail 5/8" = 1"

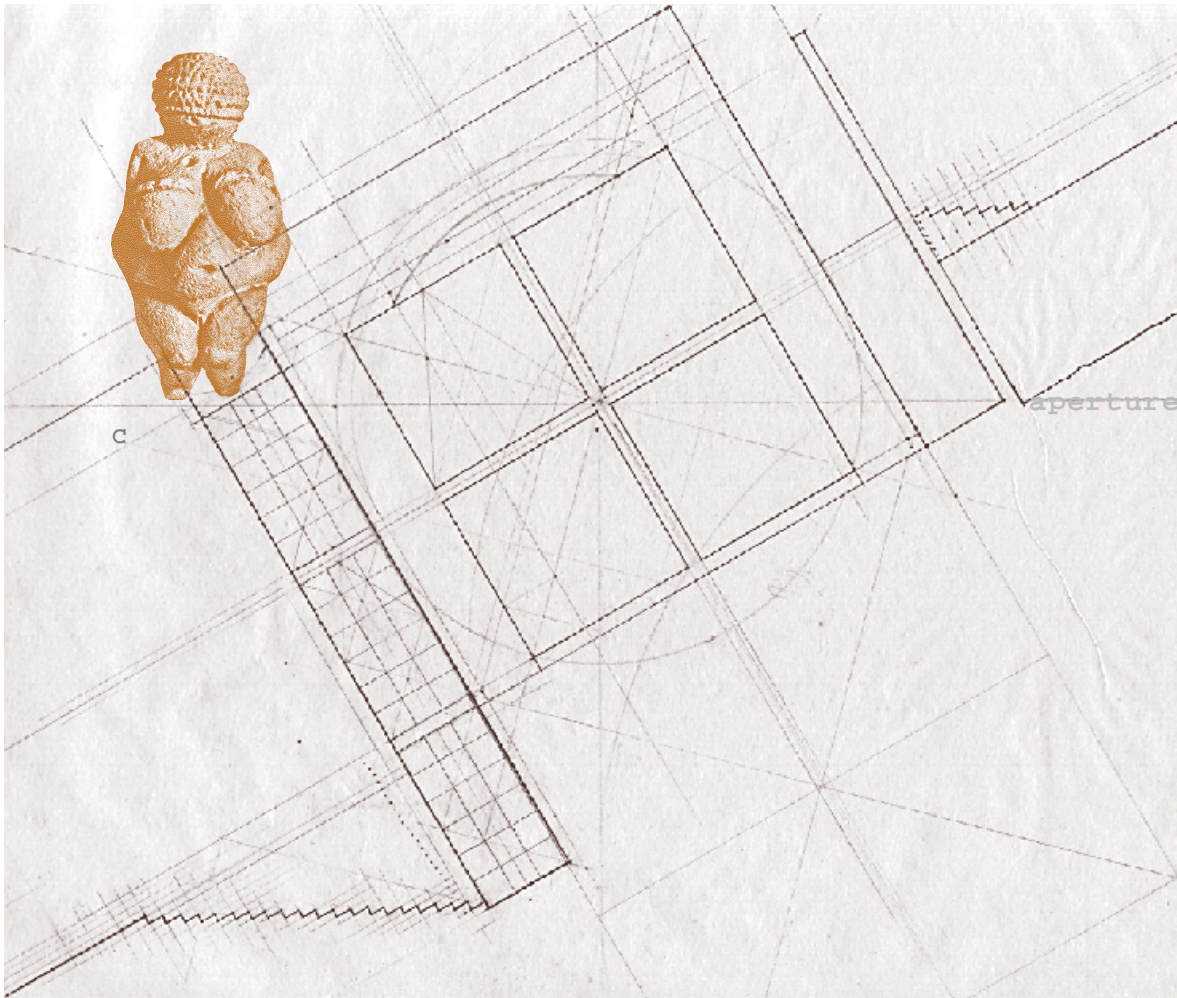
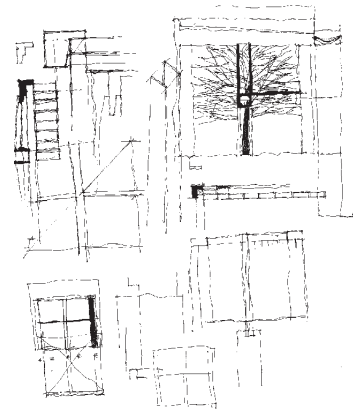
B
Knossos, Plan
Scully, Vincent, *The Earth, The Temple, And the Gods: Greek Sacred Architecture*

6
Scully, Vincent, *The Earth, The Temple, And the Gods: Greek Sacred Architecture* (New Haven: Yale University Press, 1979,1962) p. 3.



188 - No. 10 - 1/2 d. 1/2
of 1/2 inch for 1/2 inch
of 1/2 inch for 1/2 inch

*The path of the Labyrinth became a dance and the natural architecture of twisting passageway and swelling cave a personalized, familiar setting In sculpture, the most ubiquitous objects extant are female figures, generally regarded as images of the earth mother and certainly, despite differences in style and possibly in intent, carved as the child knows the mother, all breasts, hips, and mons Veneris, full and round*⁷

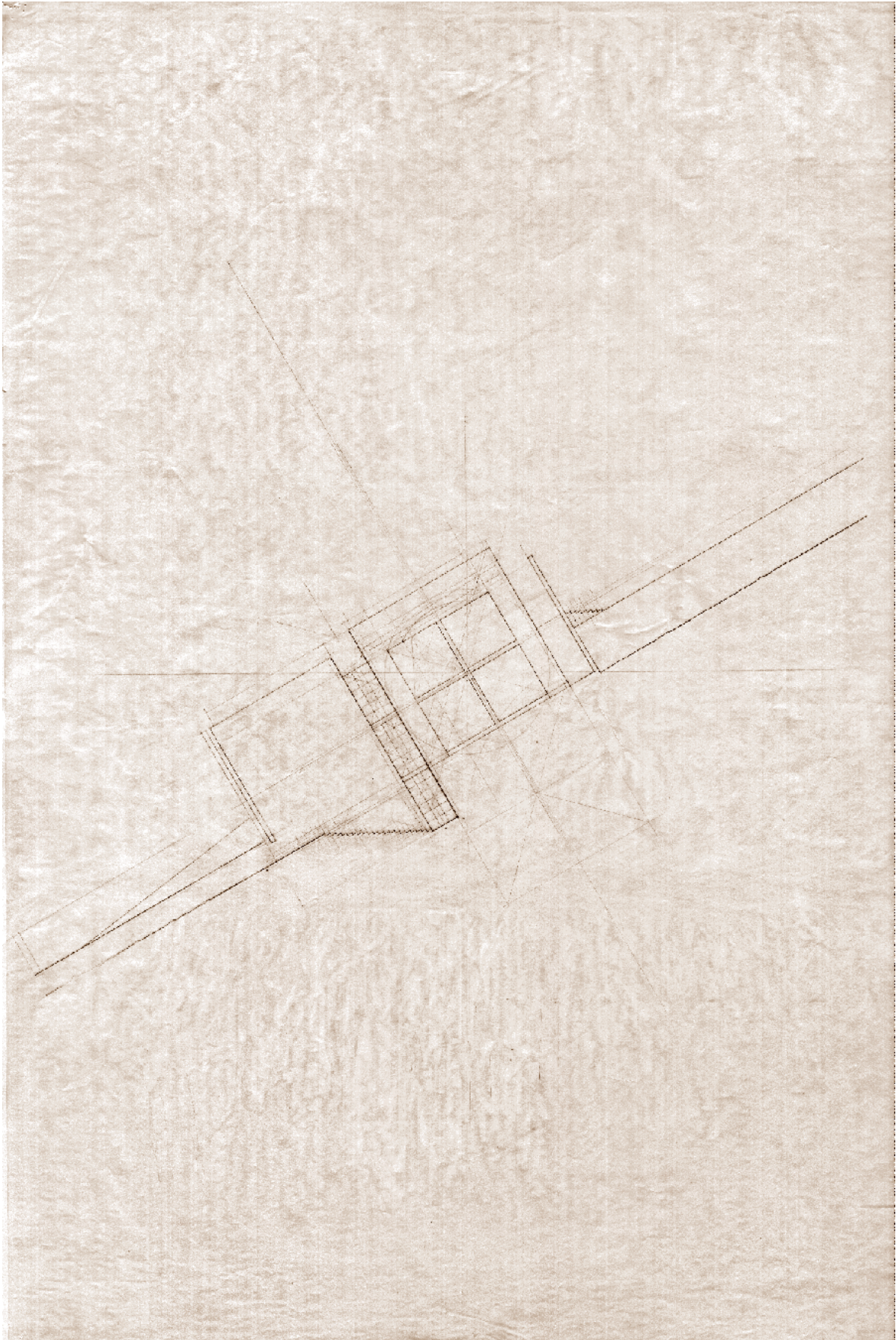


16

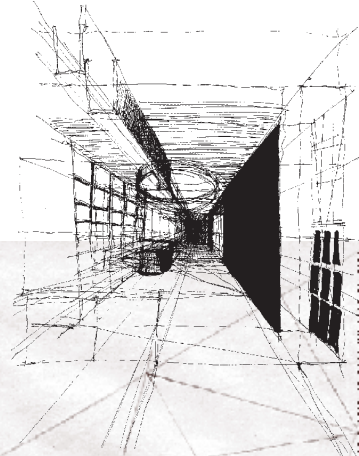
Detail 5/8" = 1"

C
Venus of Willendorf
Janson, H. W., *History of Art* (NY: Harry N. Abrams Inc., 1986, 1962) p. 29.

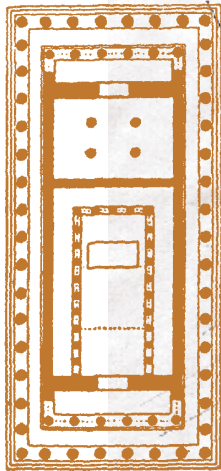
7
Scully, Vincent, *The Earth, The Temple, And the Gods: Greek Sacred Architecture* (New Haven: Yale University Press, 1979, 1962) p. 11.



. . . The Temple Cella became a petrified memory of Home, for the storeroom [opisthodomus], the living room [cella] housed the figure of the Deity [cella] and the porch allowed for the priesthood to act as a go-between [pronaos] for the citizens and the gods.⁸



18



D

oculus

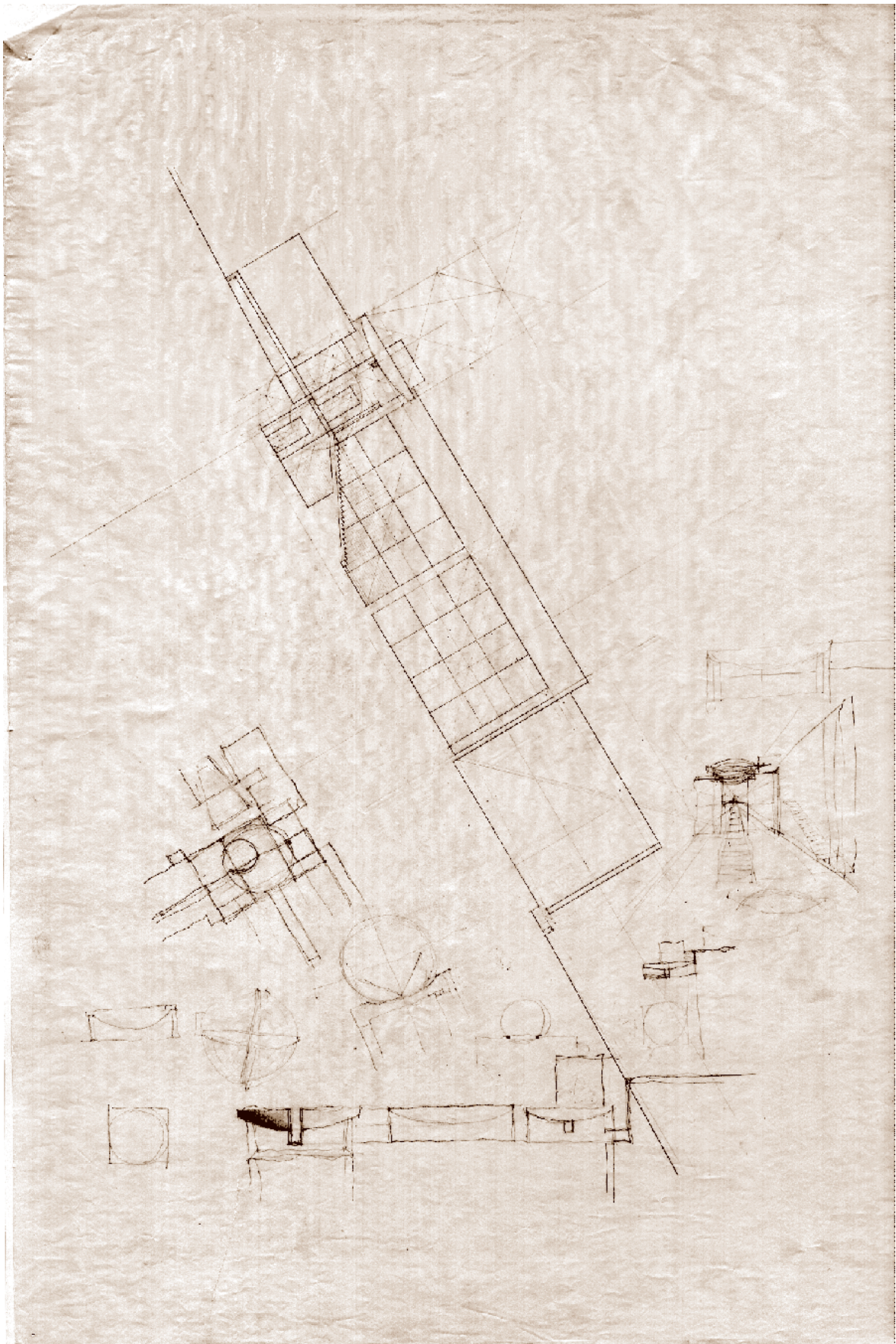
ladder

lantern wall

Detail 5/8" = 1"

D
Parthenon, Plan
Lawrence, A. W., *Greek
Architecture* (Middlesex:
Penguin Books LTD,
1983, 1957)

8
Nicholson, Ben, "The Vice
Versa of Dorian Shelter,"
Harvard Architectural Review,
no. 7, p. 58.



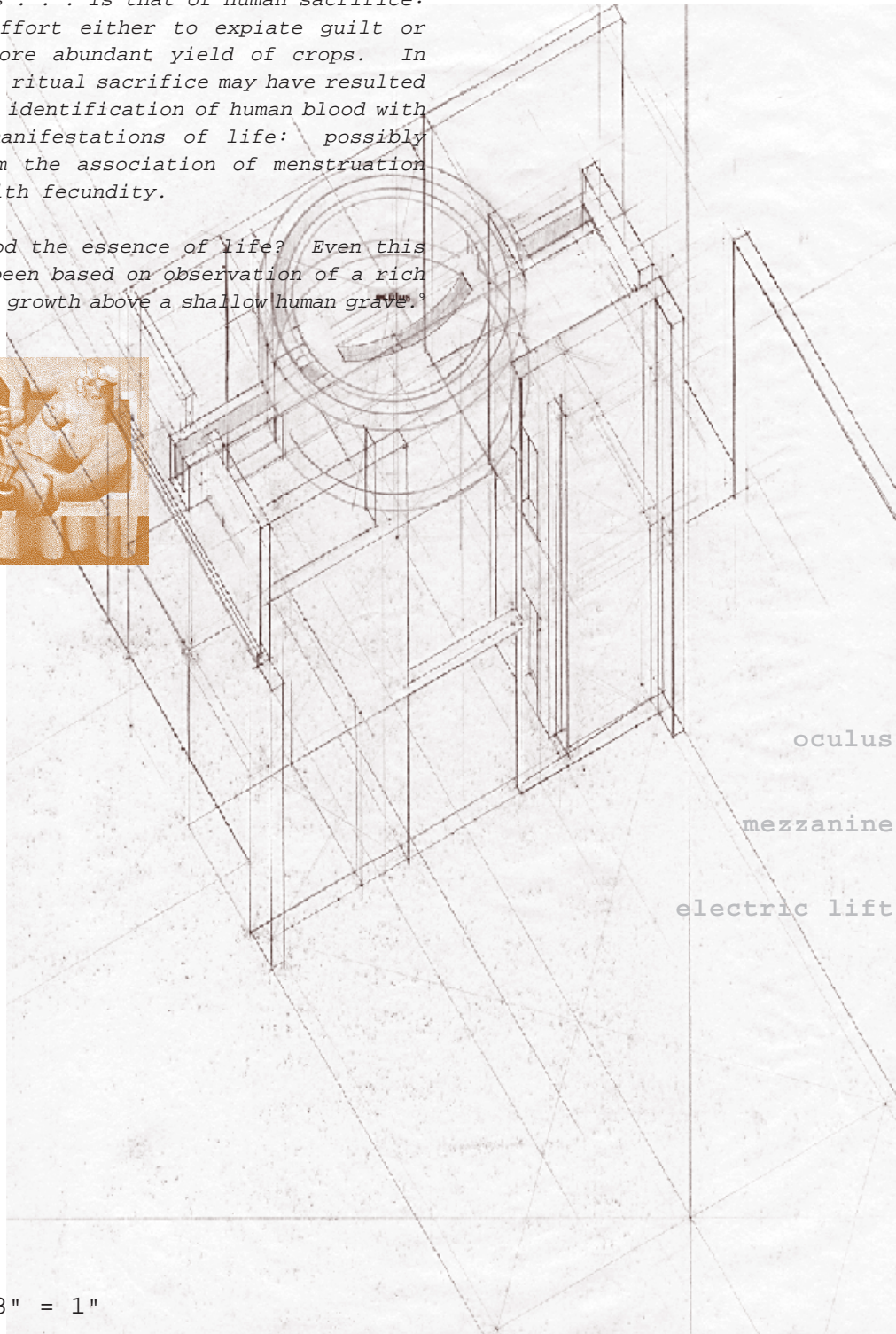
Perhaps the most mysterious of all human institutions . . . is that of human sacrifice: a magical effort either to expiate guilt or promote a more abundant yield of crops. In agriculture, ritual sacrifice may have resulted in a general identification of human blood with all other manifestations of life: possibly derived from the association of menstruation and blood with fecundity.

Was not blood the essence of life? Even this might have been based on observation of a rich vegetational growth above a shallow human grave.⁹



E

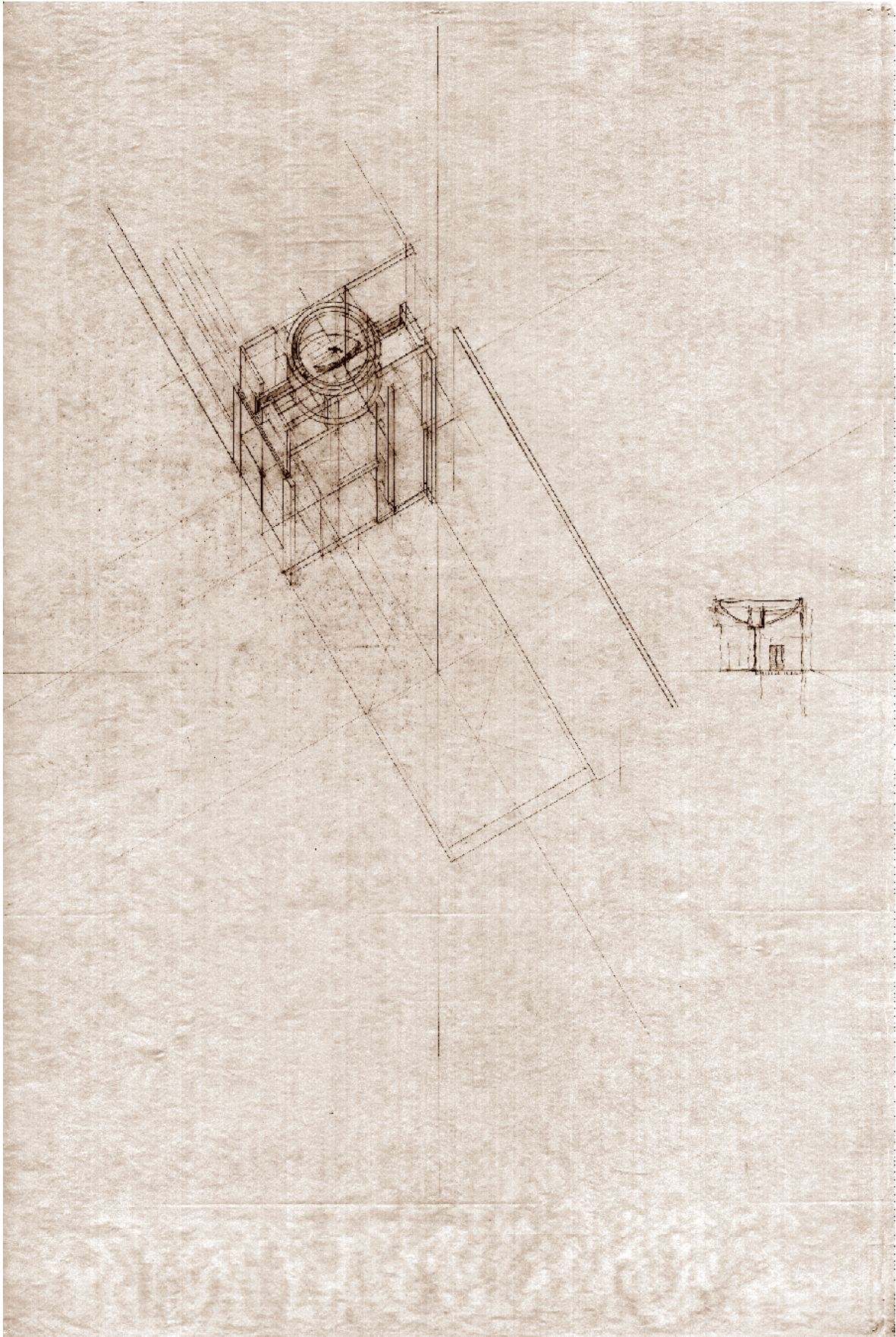
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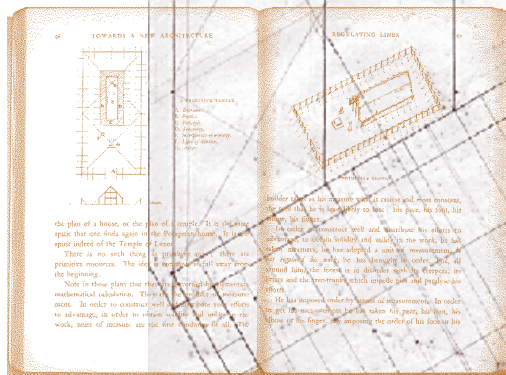
Detail 5/8" = 1"

E Painting, Le Corbusier Mumford, Lewis, "Garden, Home, Weber, Heidi, Le Mother," *Technics and Human Corbusier, The Artist Development* (NY: Harcourt (Montreal: Edition Heidi Brace Jovanovich, Inc.) Weber, 1988)

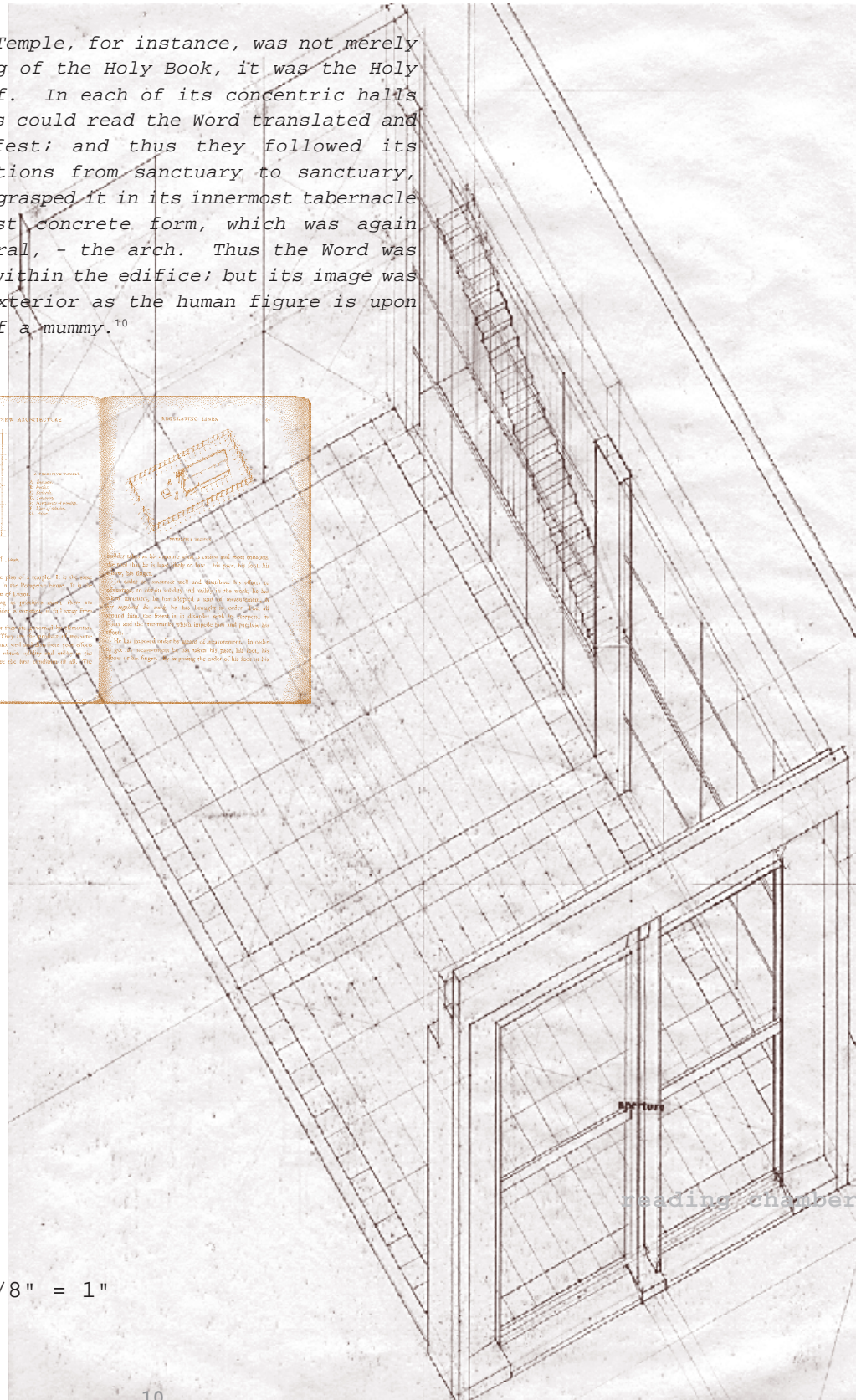
9



Solomon's Temple, for instance, was not merely the binding of the Holy Book, it was the Holy Book itself. In each of its concentric halls the priests could read the Word translated and made manifest; and thus they followed its transformations from sanctuary to sanctuary, until they grasped it in its innermost tabernacle in its most concrete form, which was again architectural, - the arch. Thus the Word was contained within the edifice; but its image was upon its exterior as the human figure is upon the case of a mummy.¹⁰



F



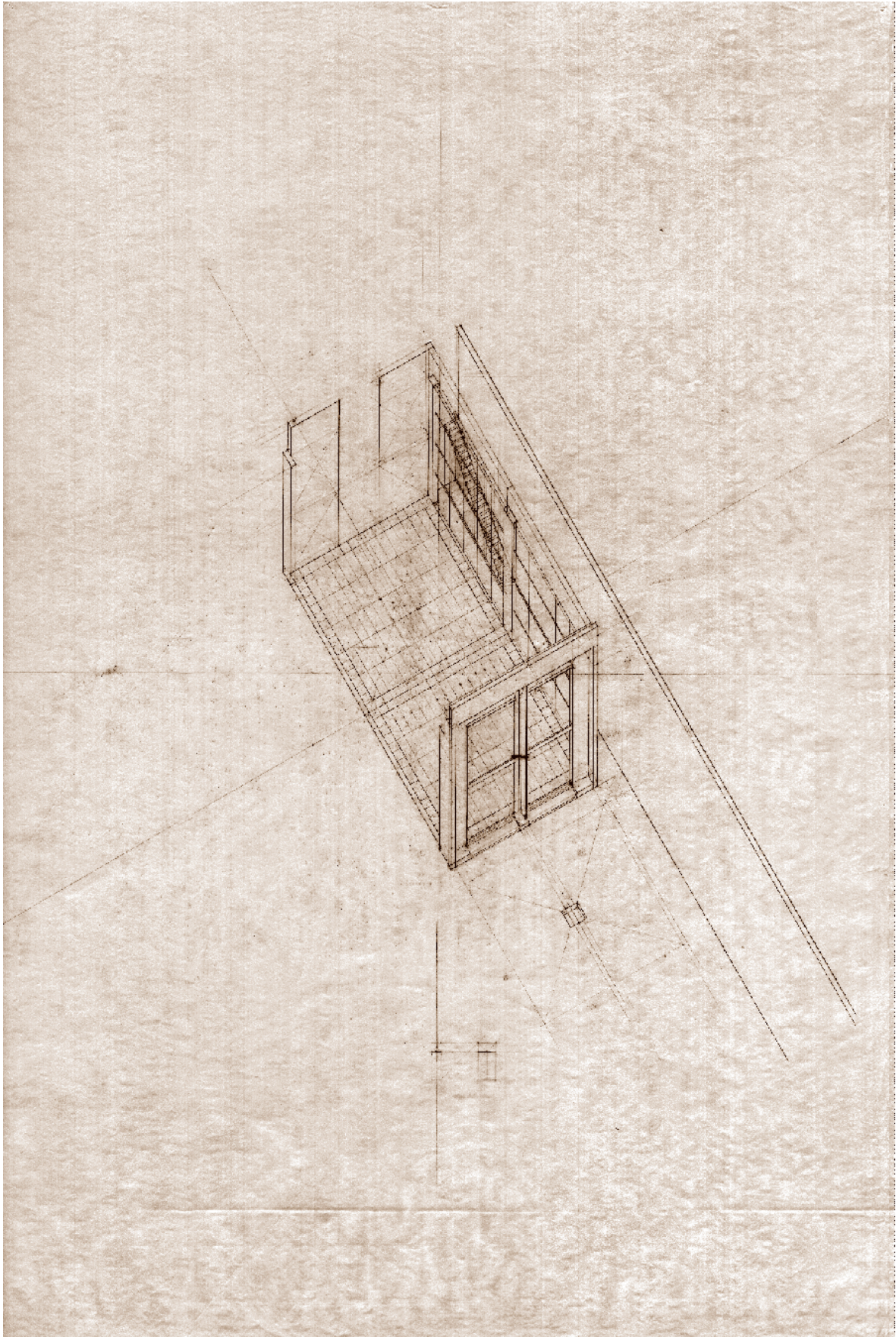
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F

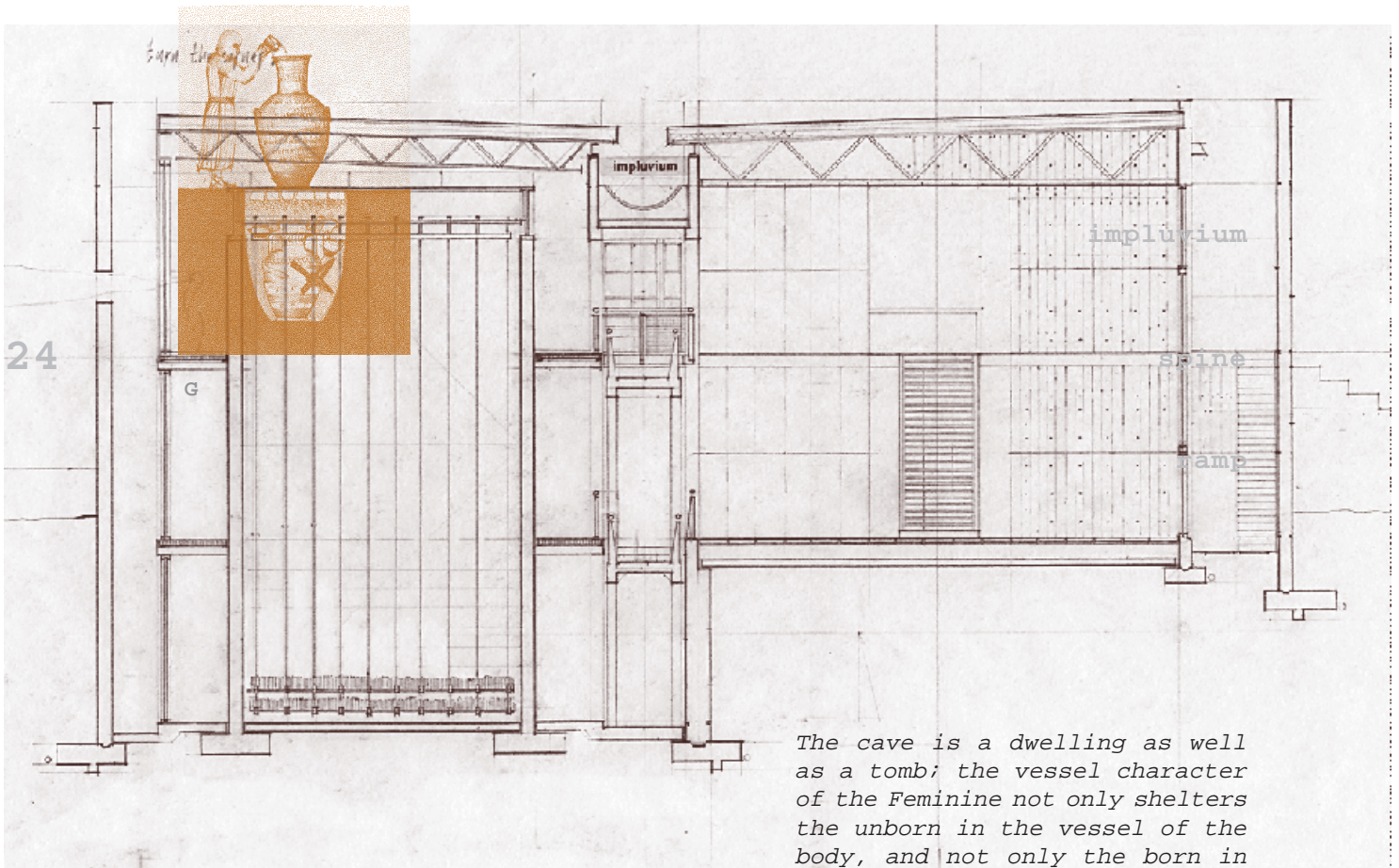
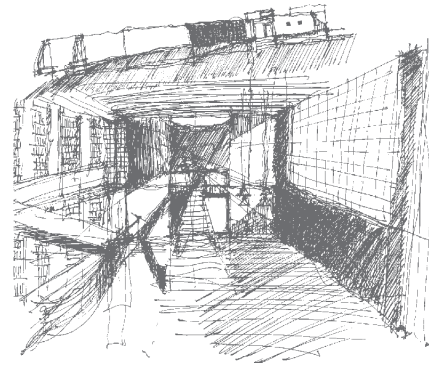
A Primitive Temple
Le Corbusier, *Towards a New Architecture* (NY: Praeger Publishers, 1974, 1927) pp. 66-67.

10

Hugo, Victor Marie, *Notre Dame de Paris*, Vol 1 (NY: Fred DeFau & Co., 1888) p. 193.



Directly above the grave would stand a monumental vase, sometimes five feet tall that would act as a grave marker and serve to accept libations of wine that would percolate into the grave through an opening made in the bottom of the vessel.¹¹



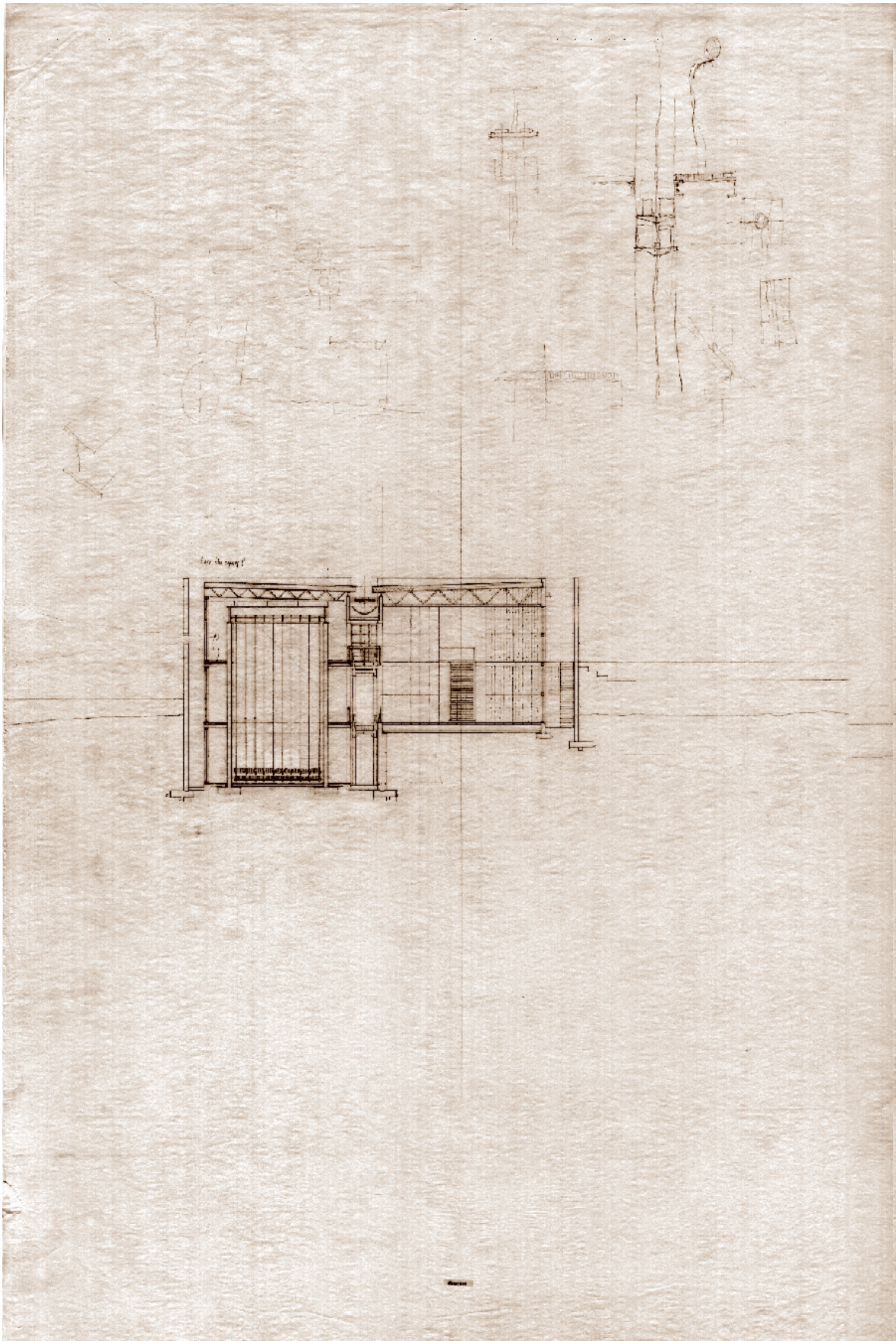
The cave is a dwelling as well as a tomb; the vessel character of the Feminine not only shelters the unborn in the vessel of the body, and not only the born in the vessel of the world, but also takes back its dead into the vessel of death, the cave or coffin, the tomb or urn.¹²

Detail 5/8" = 1"

G
Cross Section of Grave
Nicholson, Ben, "The Vice
Versa of Dorian Shelter"

11
Nicholson, Ben, "The Vice
Versa of Dorian Shelter,"
Harvard Architectural Review,
no. 7., p. 56.

12
Neumann, Erich, *The Great
Mother* (Princeton University
Press, 1955, 1963) p. 45.



. . . a hole, a round hole according to some, was dug in virgin soil (or the solid rock) and into it were cast first fruit, or unspecified and enigmatic 'good things', and/or earth from the settlers' home country. This hole was called mundus We know that in some way mundus was a shrine of the manes, the propitiated souls of the dead. . . . There was also a mundus devoted to Ceres, goddess of the crops, which even had a special priesthood. The cult of the dead, the infernal powers and the deities of vegetation are closely connected of course, and I take it that in general the mundus was, among other things, the mouth of the underworld.¹³



H

Muse: [OFr. < L. < Gr. mousa] 1. Gr. Myth. any of the nine goddesses who presided over literature and the arts and sciences 2. [m-] the spirit regarded as inspiring a poet or artist¹⁴

book case

There is, of course, a distinct possibility that cellars [in the Roman Empire] served as both cult rooms and stores; these functions can be complementary since fertility cults were directly concerned with the harvesting of agricultural produce.¹⁵

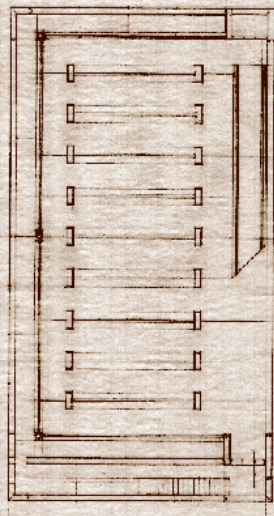
Detail 5/8" = 1"

H
Grain Elevator
Le Corbusier, *Towards a New Architecture*

13
Rykwert, Joseph, *The Idea of a Town* (Cambridge, MA: The M.I.T. Press, 1976, 1988) p. 58.

14
Webster's New World Dictionary

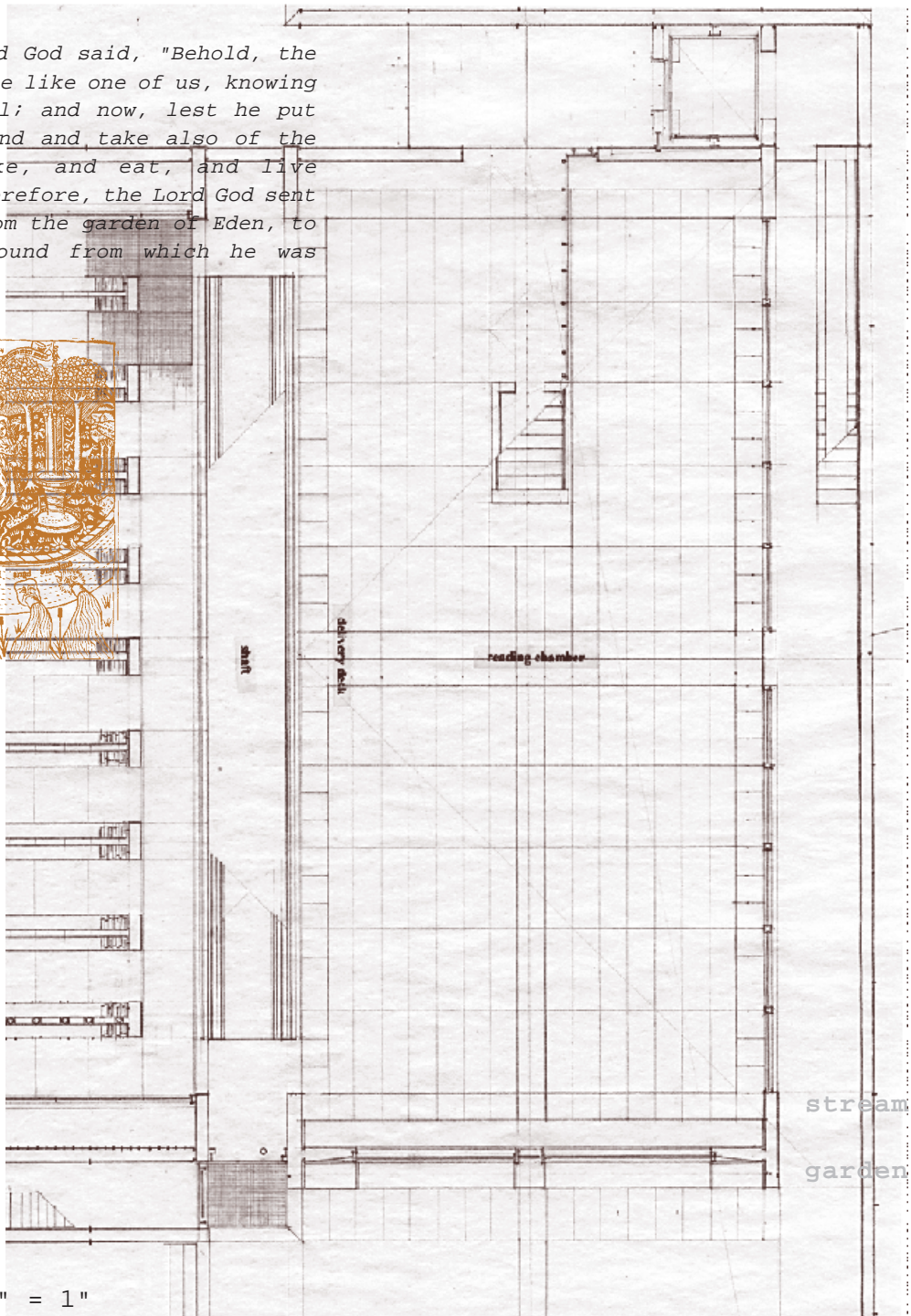
15
Perring, D., "Cellars and Cults in Roman Britain," *Archaeological Journal*, no. 146., (1989) p. 290.



Then the Lord God said, "Behold, the man has become like one of us, knowing good and evil; and now, lest he put forth his hand and take also of the tree of life, and eat, and live forever"- therefore, the Lord God sent him forth from the garden of Eden, to till the ground from which he was taken.¹⁶



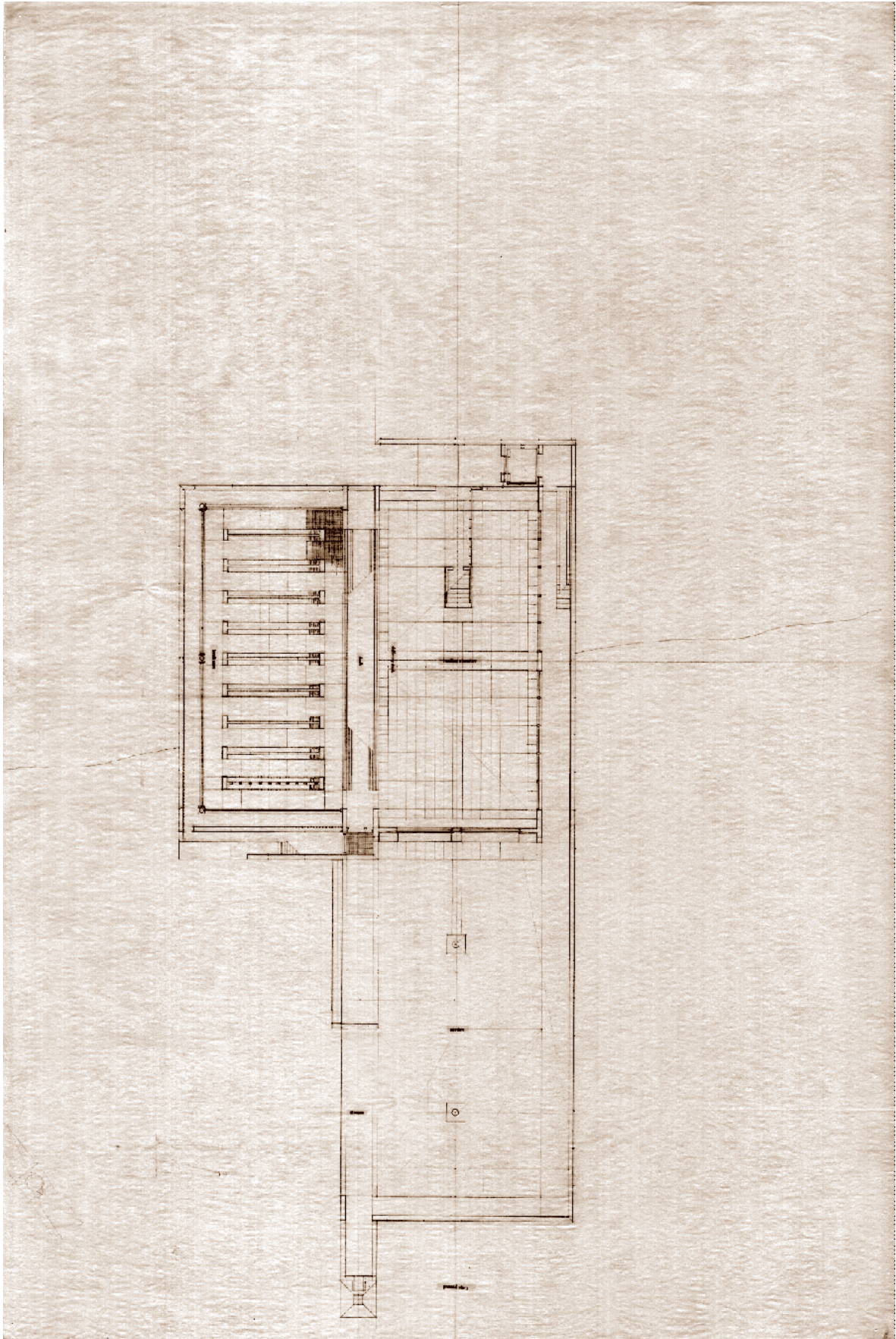
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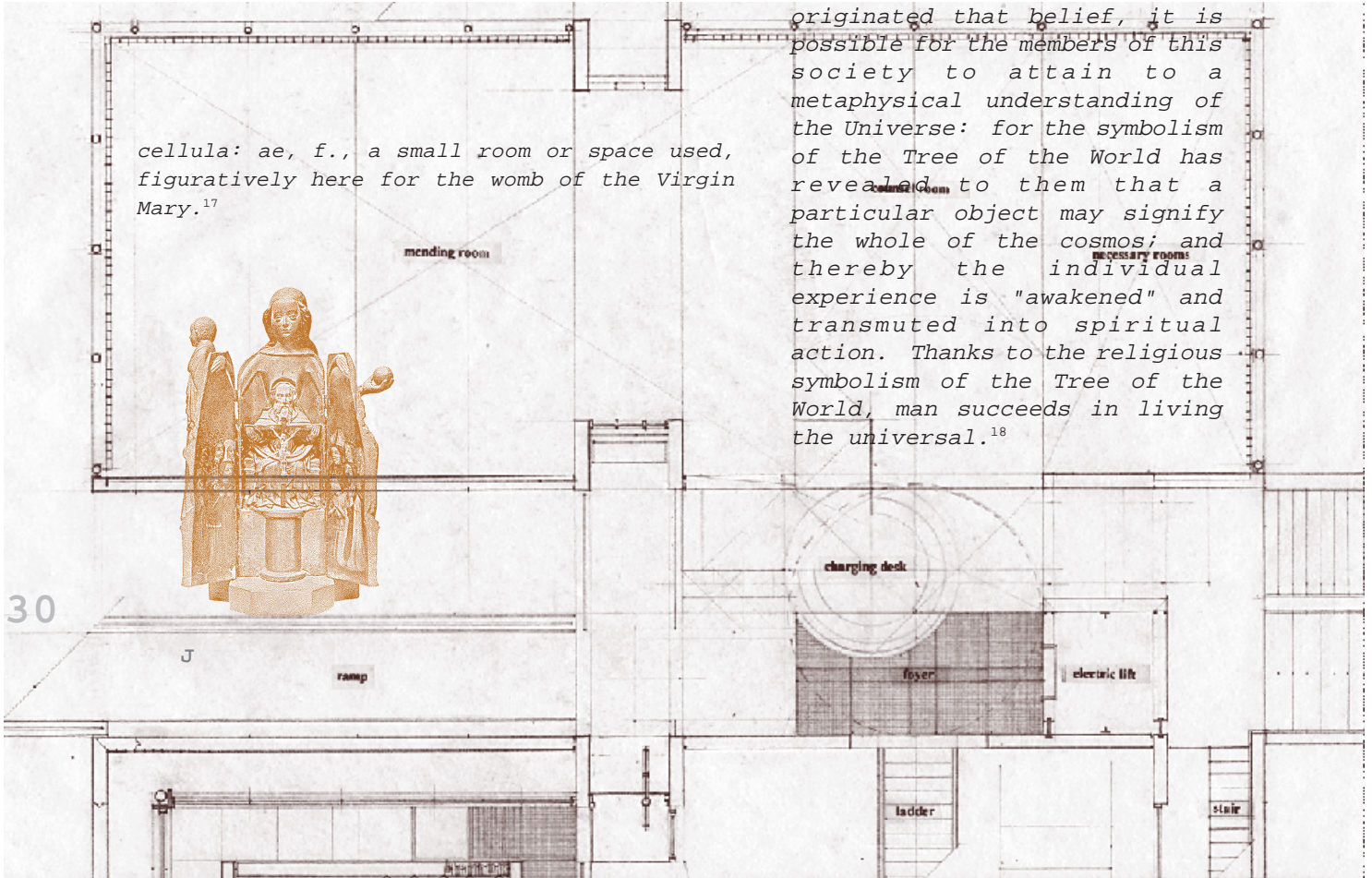


Detail 5/8" = 1"

I
Garden of Eden
Prest, John, *Garden of Eden: The Botanic Garden and the Re-Creation of Paradise* (New Haven: Yale University Press, 1981)

16
Genesis 4:22-23, *The New Oxford Annotated Bible*





If in a primitive society, some tree or other is regarded as the "Tree of the World", it follows that, thanks to the religious experience which originated that belief, it is possible for the members of this society to attain to a metaphysical understanding of the Universe: for the symbolism of the Tree of the World has revealed to them that a particular object may signify the whole of the cosmos; and thereby the individual experience is "awakened" and transmuted into spiritual action. Thanks to the religious symbolism of the Tree of the World, man succeeds in living the universal.¹⁸

malus pyrus (knowledge)

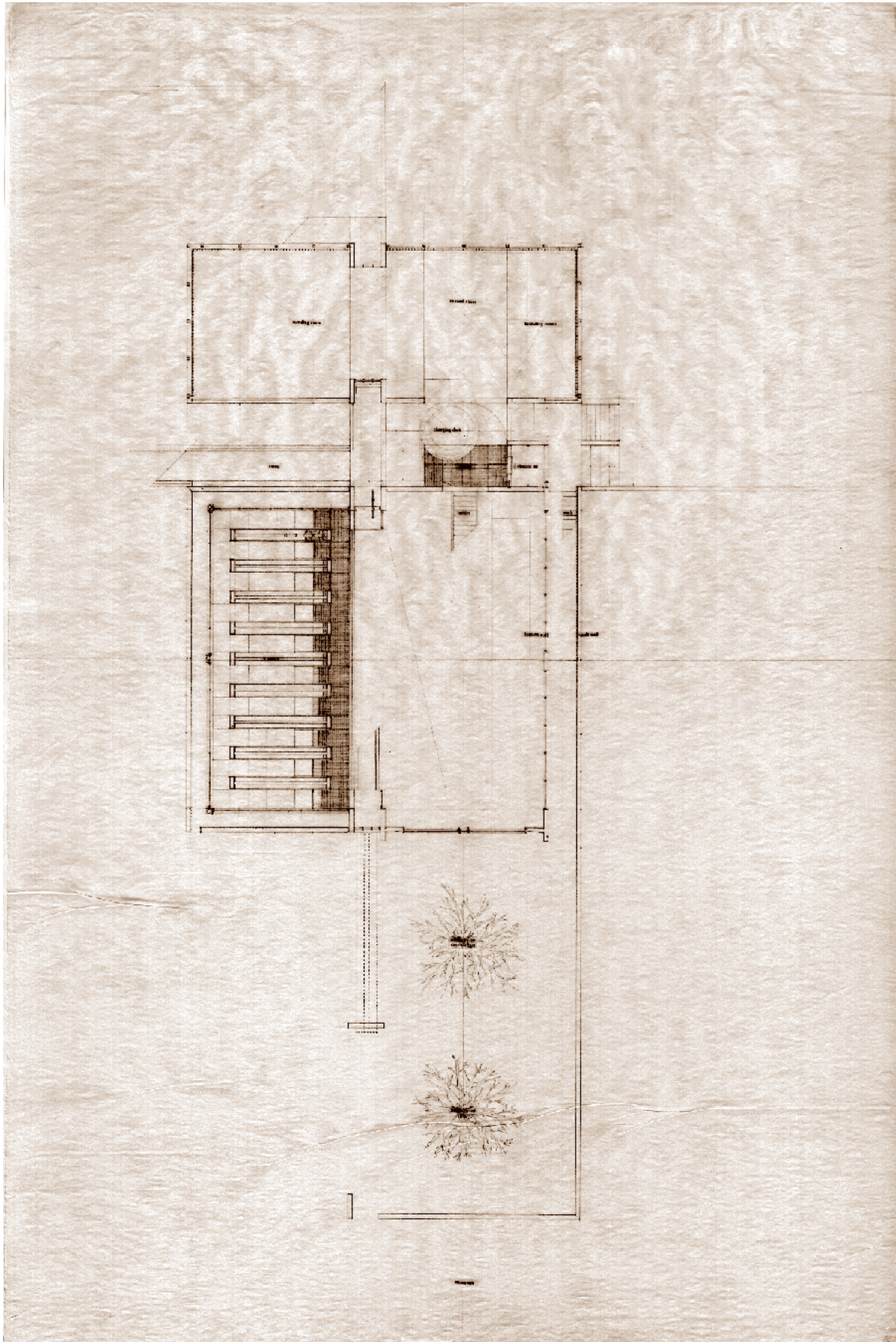
malus pyrus (life)

Detail 5/8" = 1"

J
The Virgin Mary
Neumann, Erich, *The Great Mother*

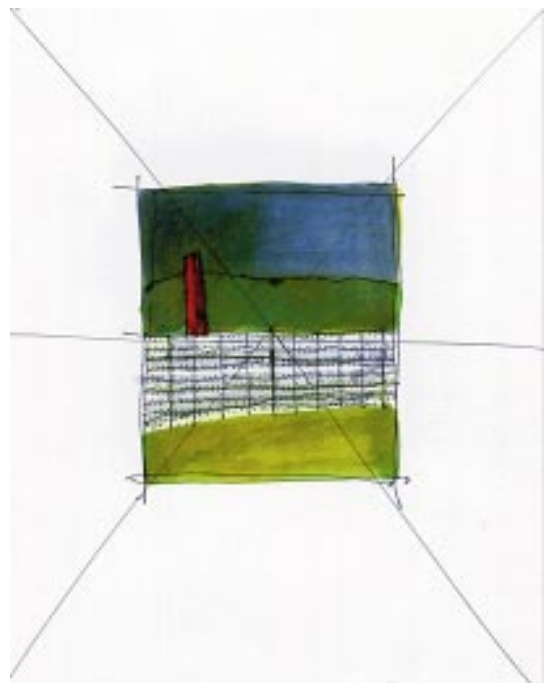
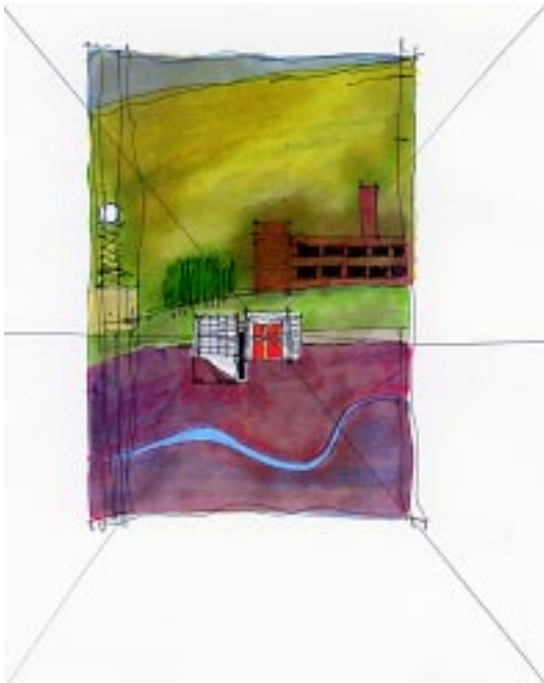
17
DeFerrari, Roy Joseph, *A Latin-English Dictionary of St. Thomas Aquinas* (Boston: St. Paul Editions, 1960)¹⁷

18
Eliade, Mircea, *Myths, Dreams, and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities* (NY: Harper and Row, Publishers, 1957, 1960)
p. 18



. . . through the ancient languages that are "useless," man should be redeemed from the world of mere profit and utility. We cannot "do much" with the ancient languages but they bring us into touch with something that takes us beyond the world of mere expedience.¹⁸

32



18

Picard, Max, *The World of Silence* (Washington, D.C.: Regnery Gateway, Inc., 1948, 1988) p. 60.

A p p e n d i x

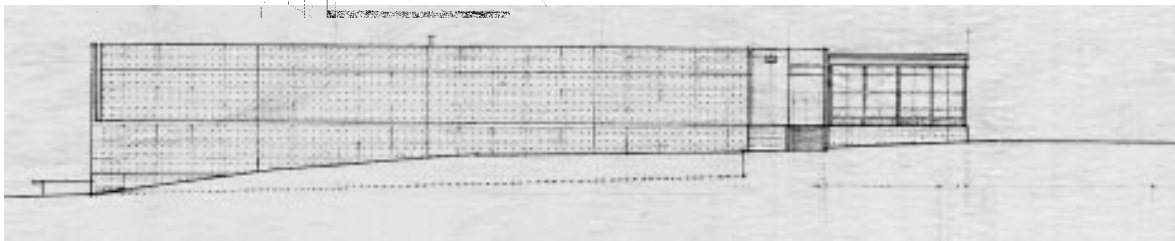
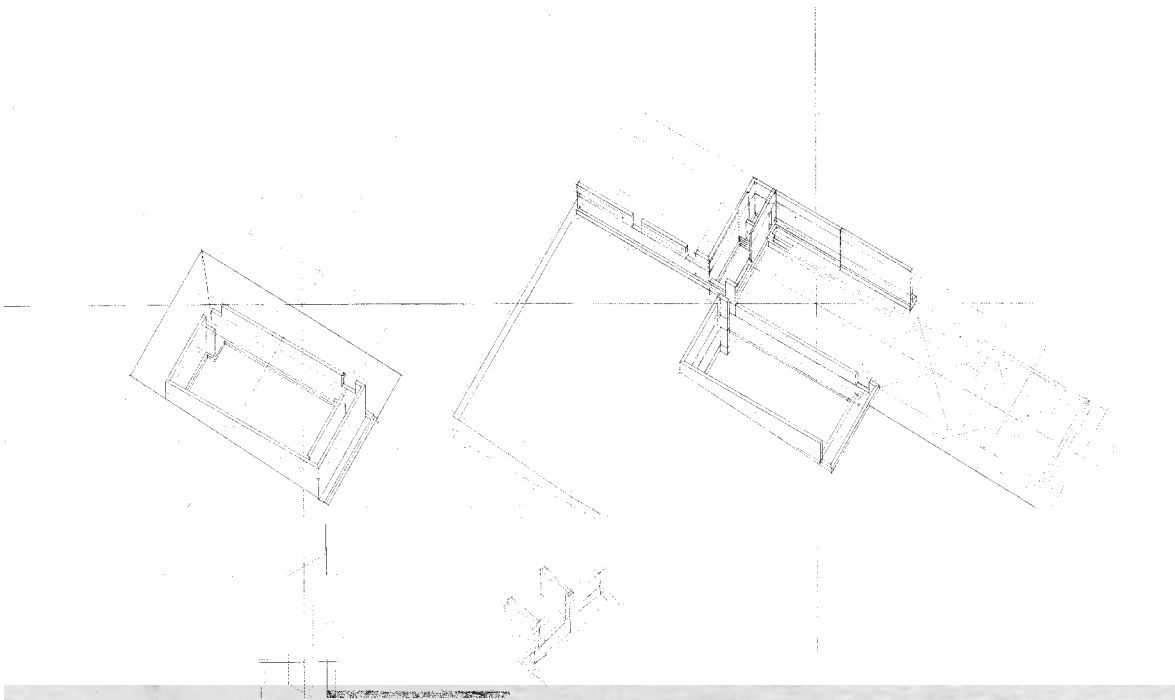
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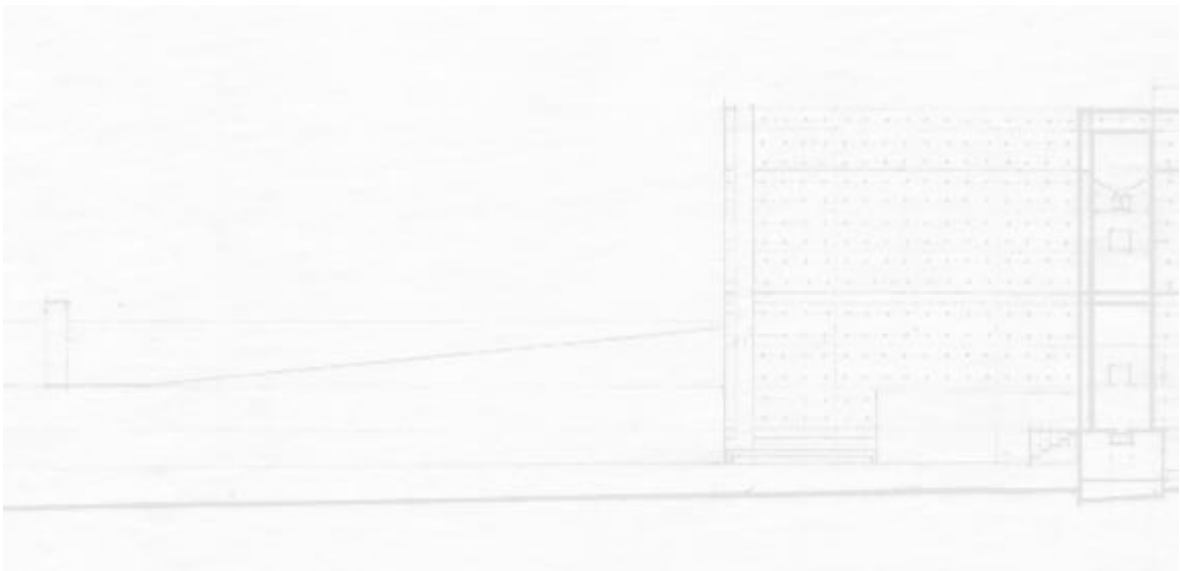
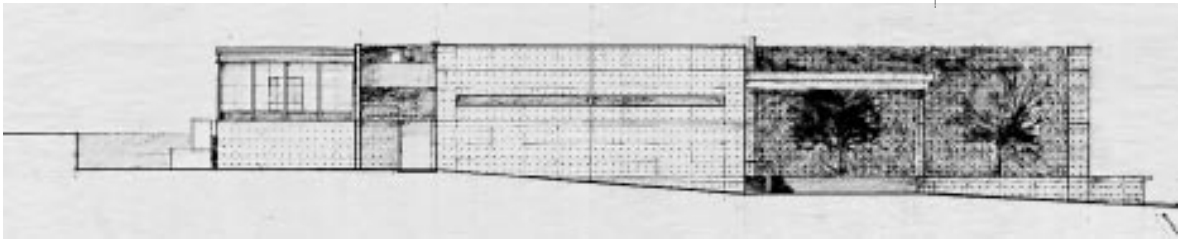
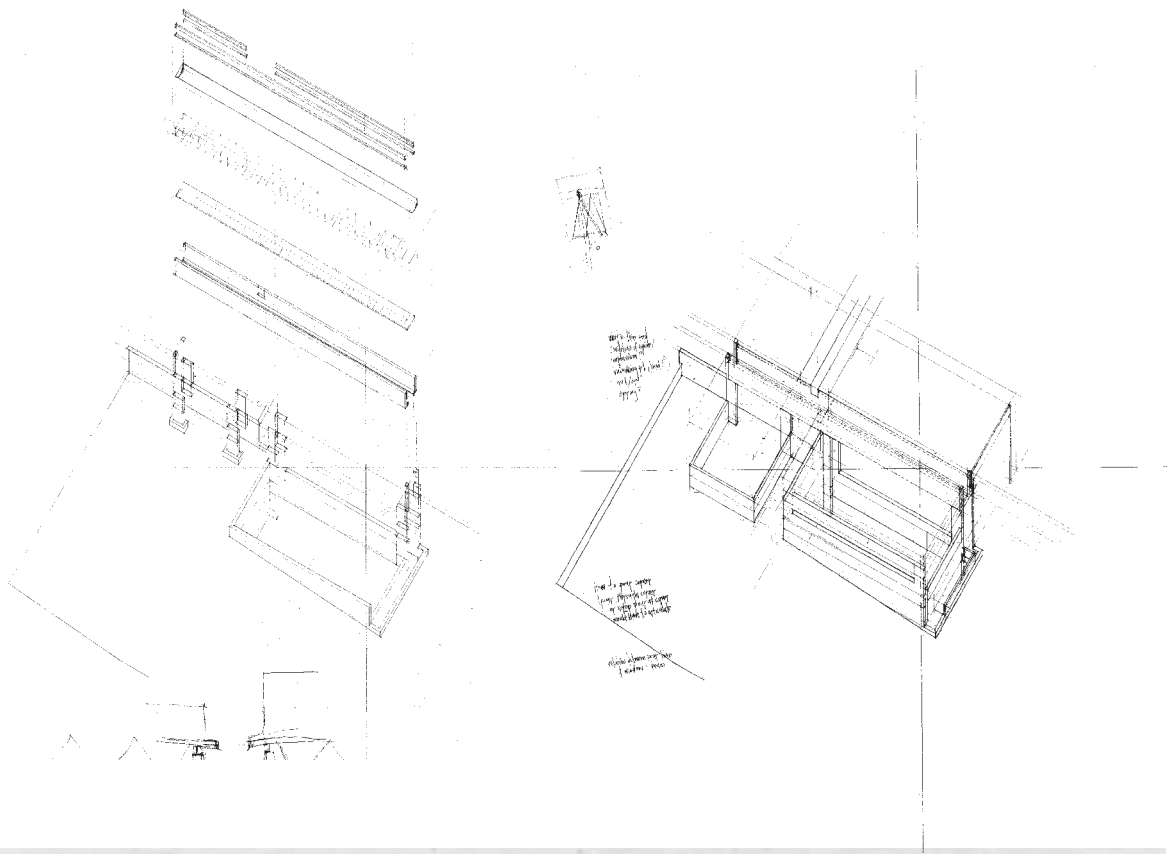
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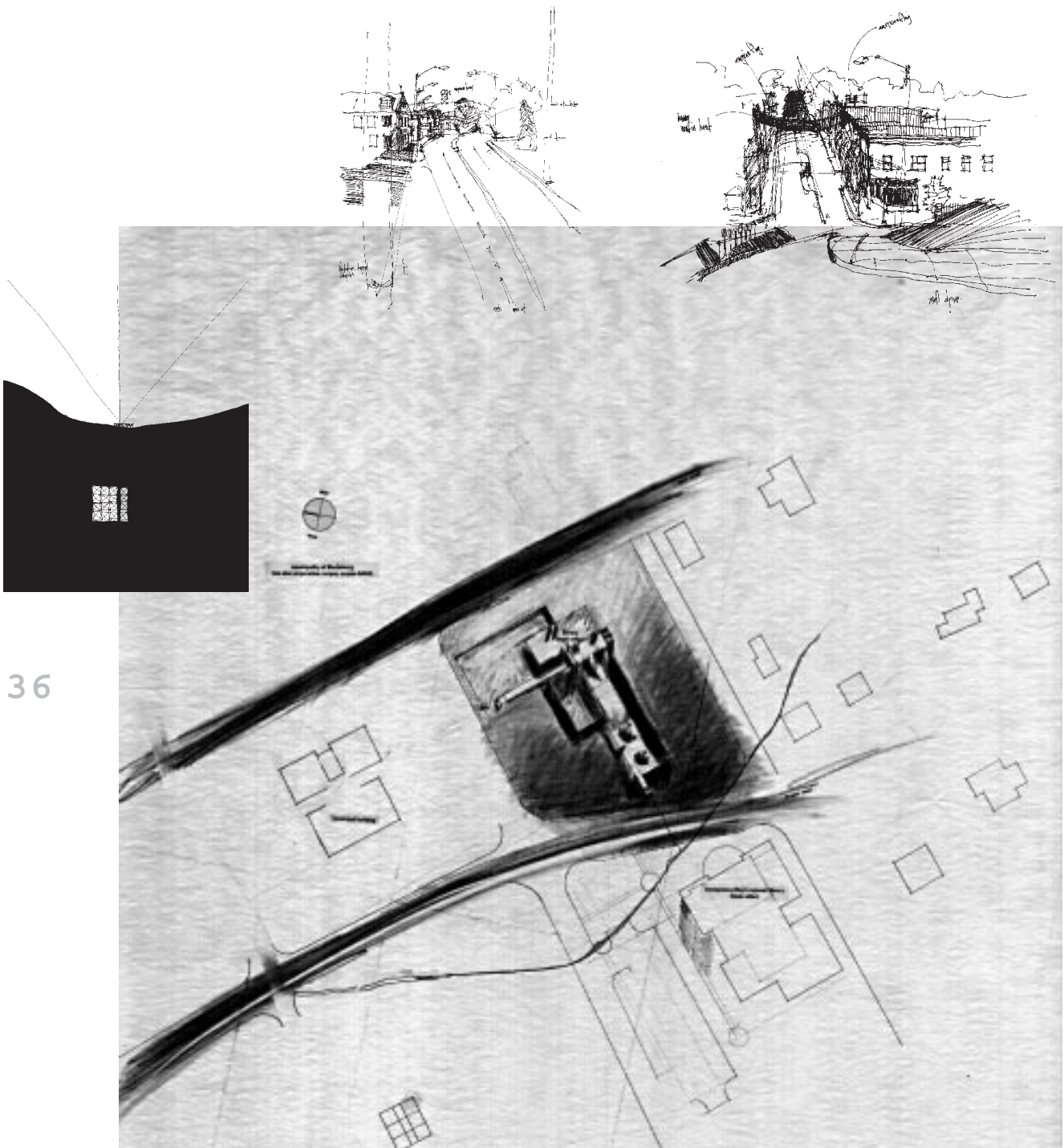
B l a c k s b u r g

S k e t c h e s & M o d e l s

V i t a



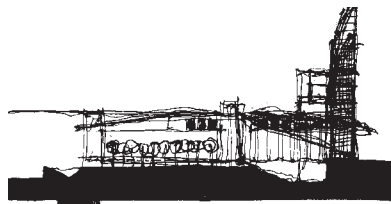
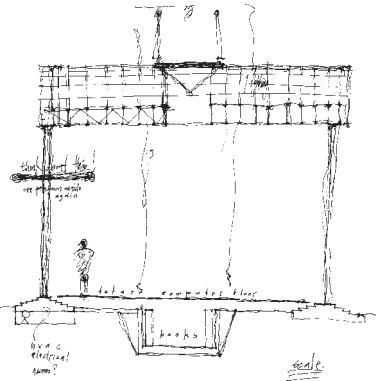
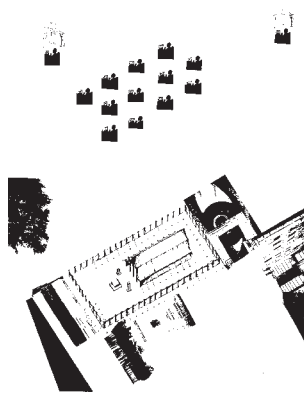
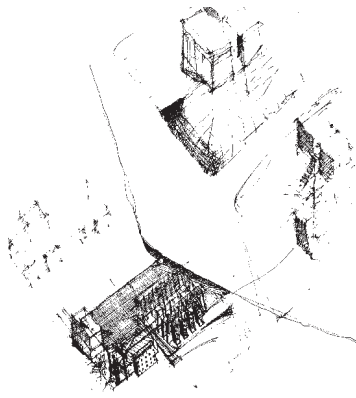




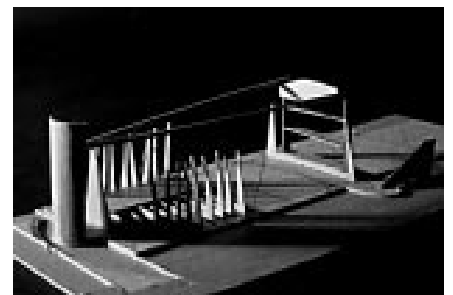
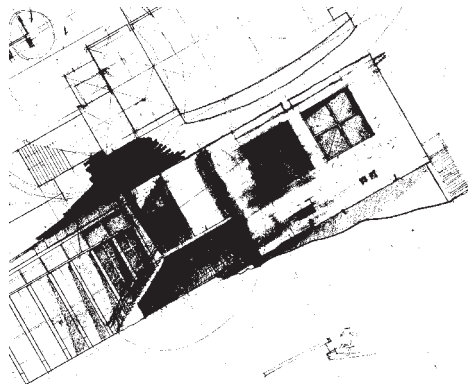
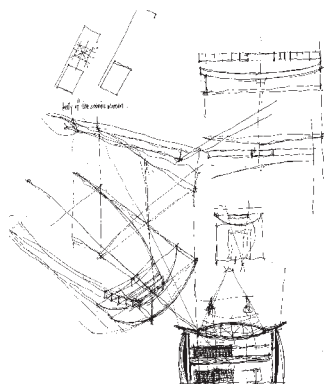
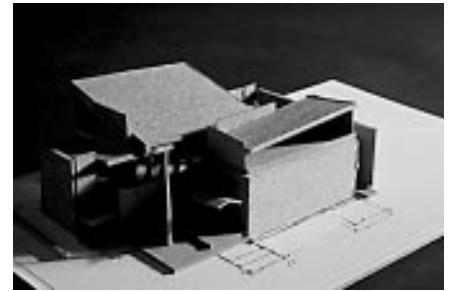
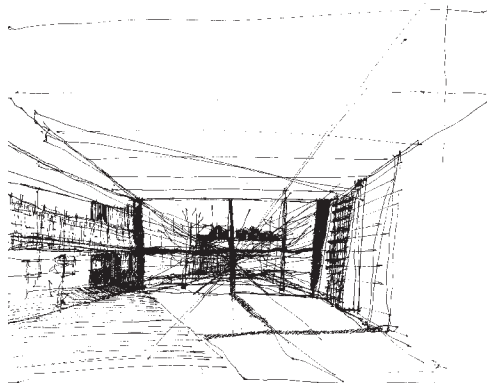
36

The town of Blacksburg is working hard to become the first town to fully actualize the idea of the "electronic village." The town was founded by one of two brothers as a trading outpost. A perspectival grid was projected onto the land and aligned with Main Street, the intersection of the town and the road west. The town prides itself with its progressive pioneering attitude and has made national news for its role as the electronic village.

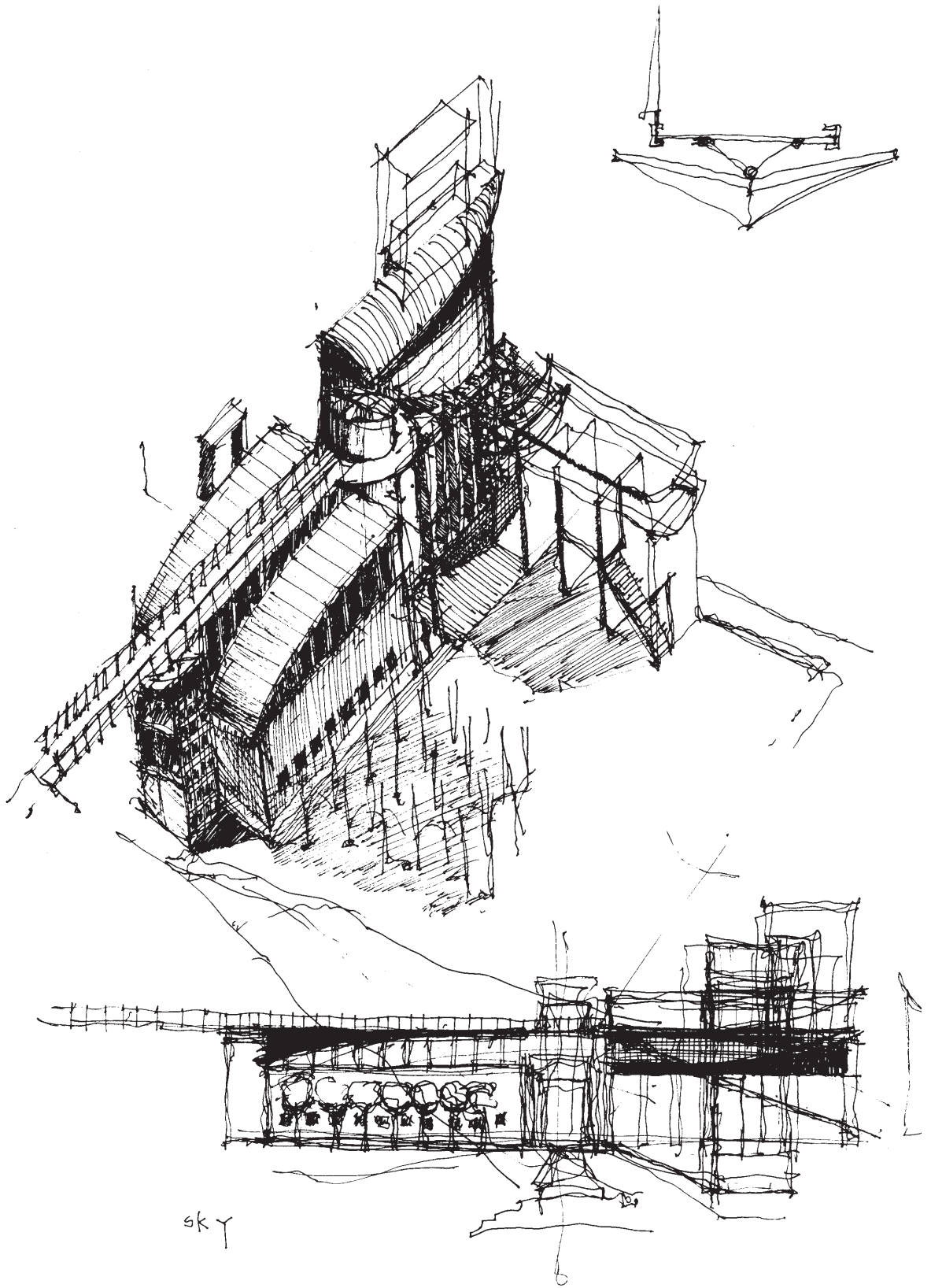
The planning idea present within the town of Blacksburg is that of drawn political lines, the precinct. Outside the town, vernacular structures are often sited more in line with the memory of the Greek "temenos." Early homesteads are often placed on a bluff within a valley and oriented toward the significant natural attributes of the horizon. Subconsciously, the town of Blacksburg, as a whole, follows this same "pattern."

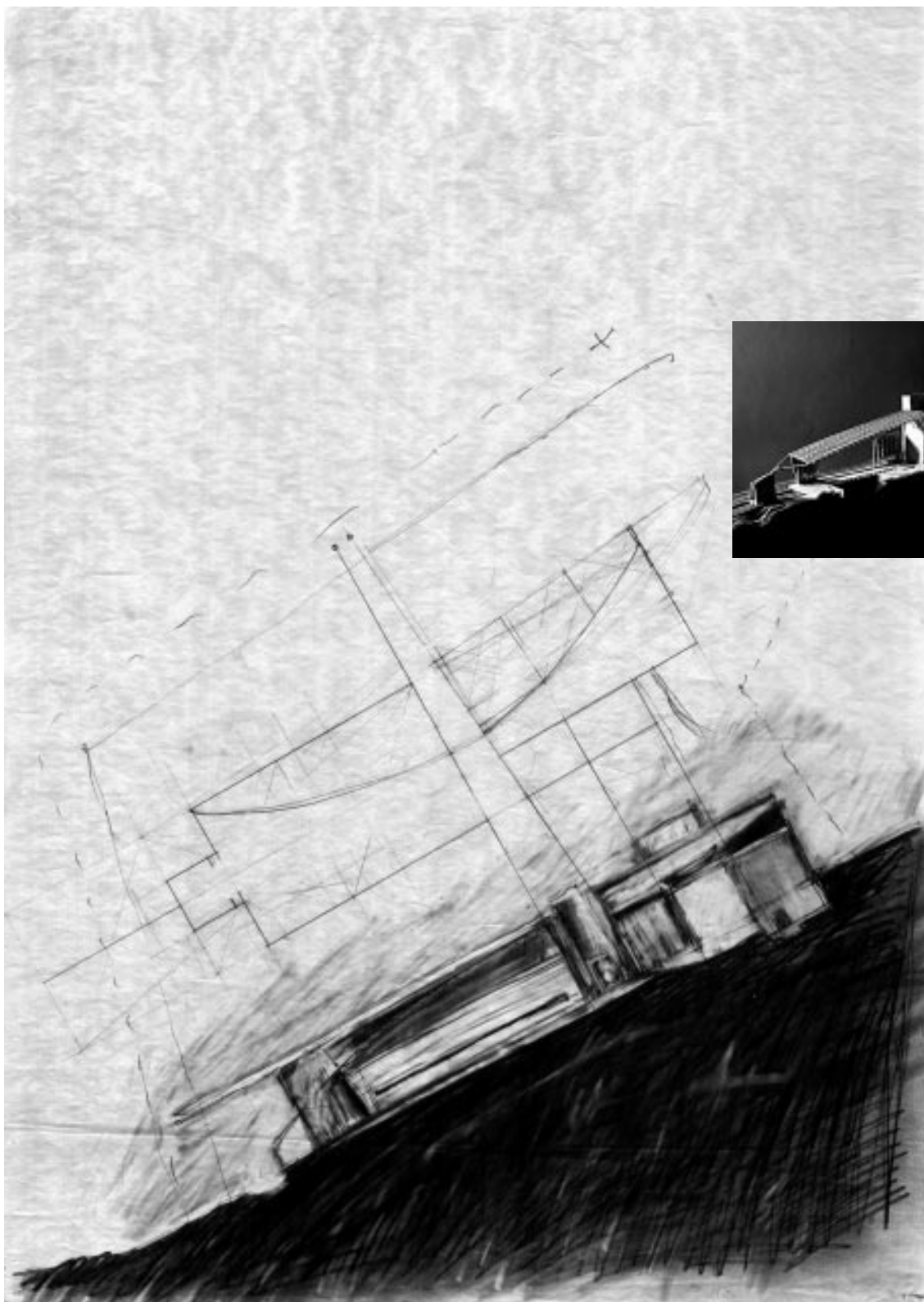


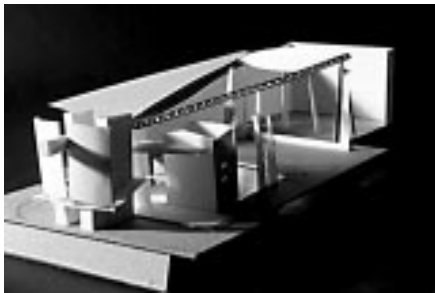
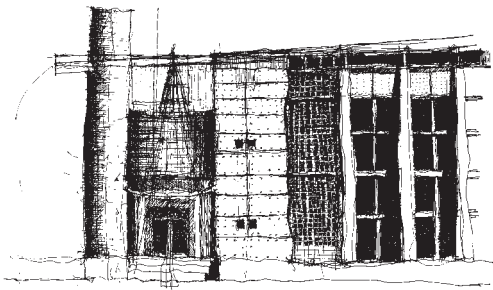
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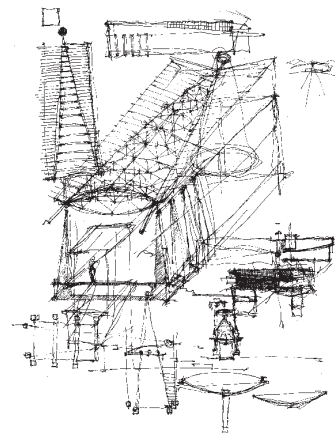
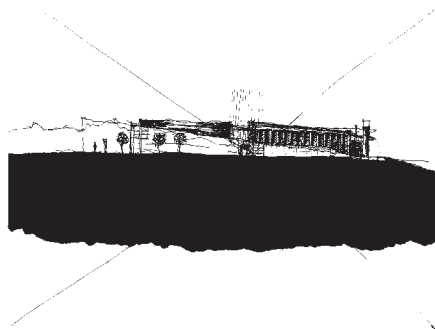
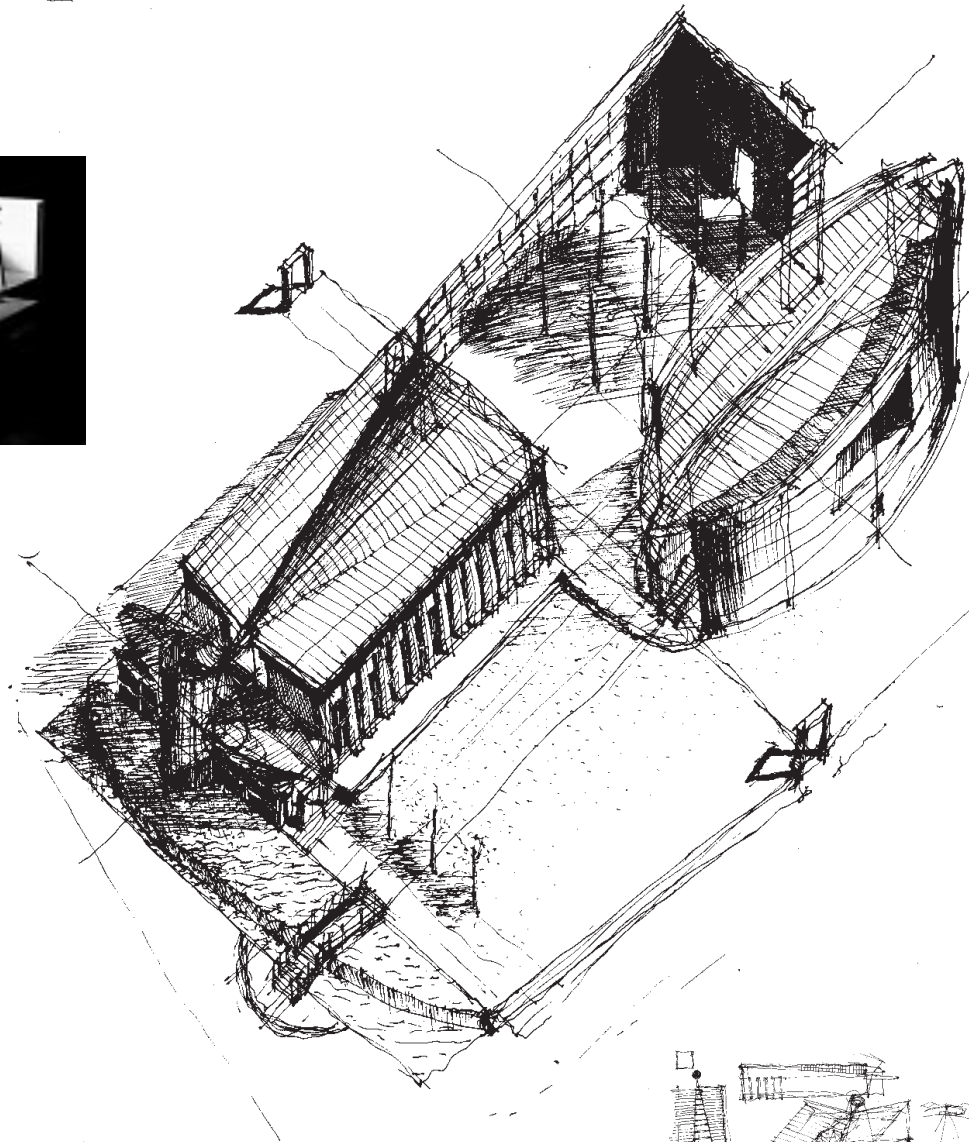
38







40



v i t a

Master of Architecture
Virginia Polytechnic Institute & State University, 1994/97

Virginia Society Prize, 1993

Graduate Assistant, Foundation Studies Program, 1991-94

Bachelor of Arts *Cum Laude*
Furman University, Greenville, South Carolina, 1989

Charles Blackwood Award in Art, 1989

Dana Research Fellowship, Department of Art, 1988

Intern Architect
Ray Huff Architects, P.A., Charleston, South Carolina, 1991