

Architecture as model and projection

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abstract

this thesis begins as a study for an observatory and ends as a place to simply look upward.

architecture is explored through questions of model and projection. these questions become more and more discernable as the model is built and photographed.

the model is an analogue to a potential building. the drawings reveal the projective nature of architectural form. the photographs of the model capture surfaces as elements of architecture.

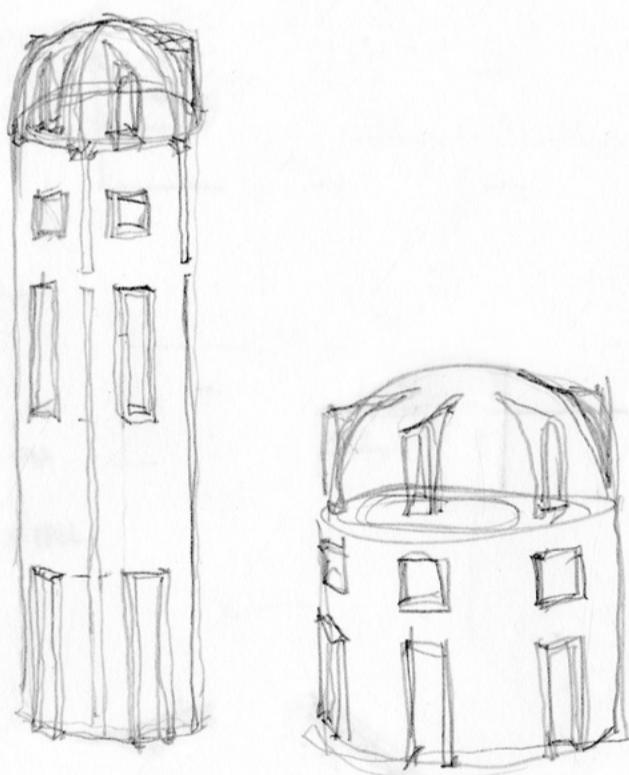
at this point, the work is free to pose its own questions.

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acknowledgments

to all who have helped me get to this point on my line, thank you.



preface

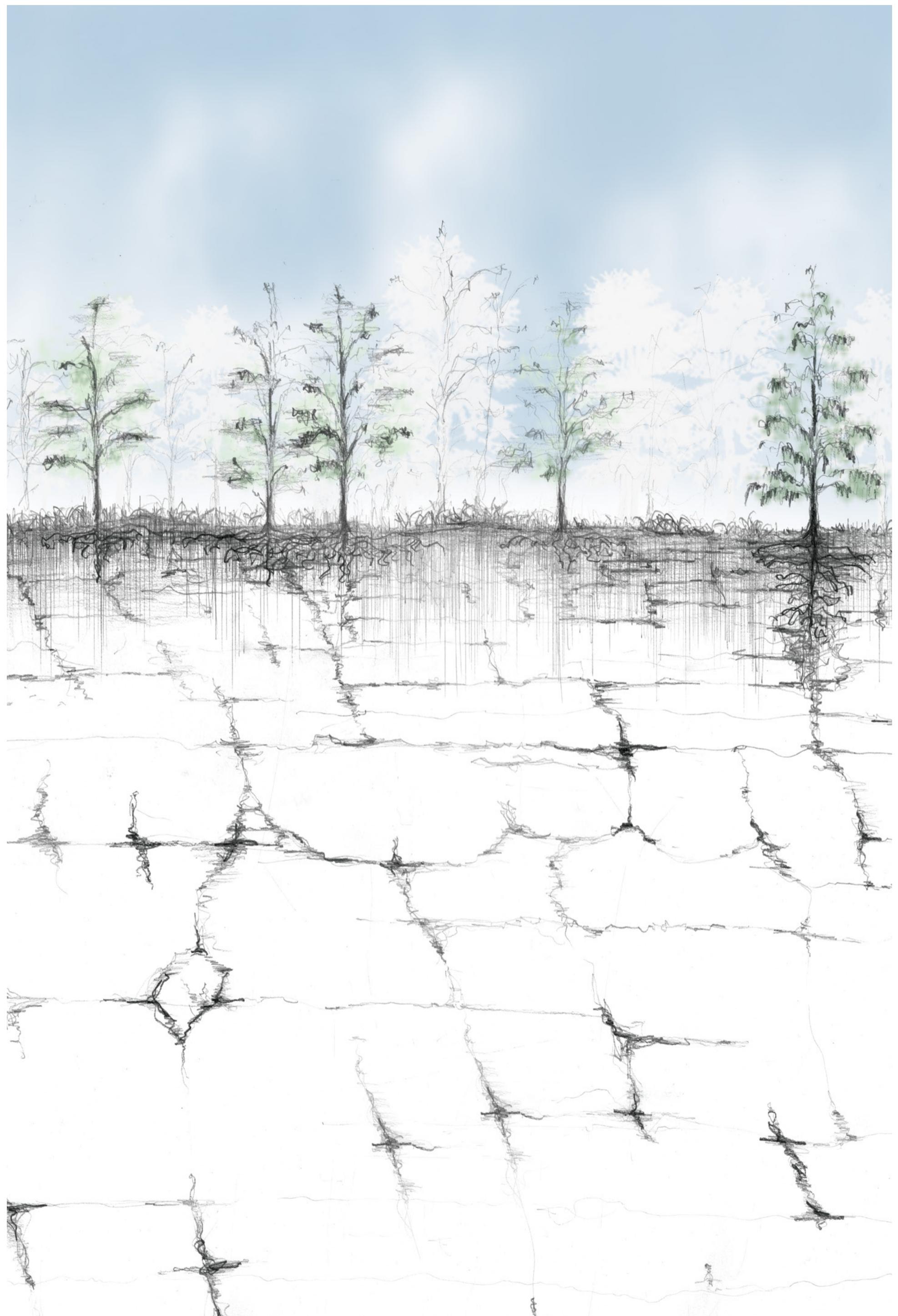
an astronomer used to go out at night to observe the stars. one evening, as he wandered the outskirts of town with his whole attention fixed on the sky, he fell accidentally into a deep well. while he lamented and bewailed his sores and bruises, and cried loudly for help, a neighbor ran to the well, and learning what had happened said: "hark ye, old fellow, why, in striving to pry into what is in heaven, do you not manage to see what is on earth?"

the astronomer, *aesop's fables*

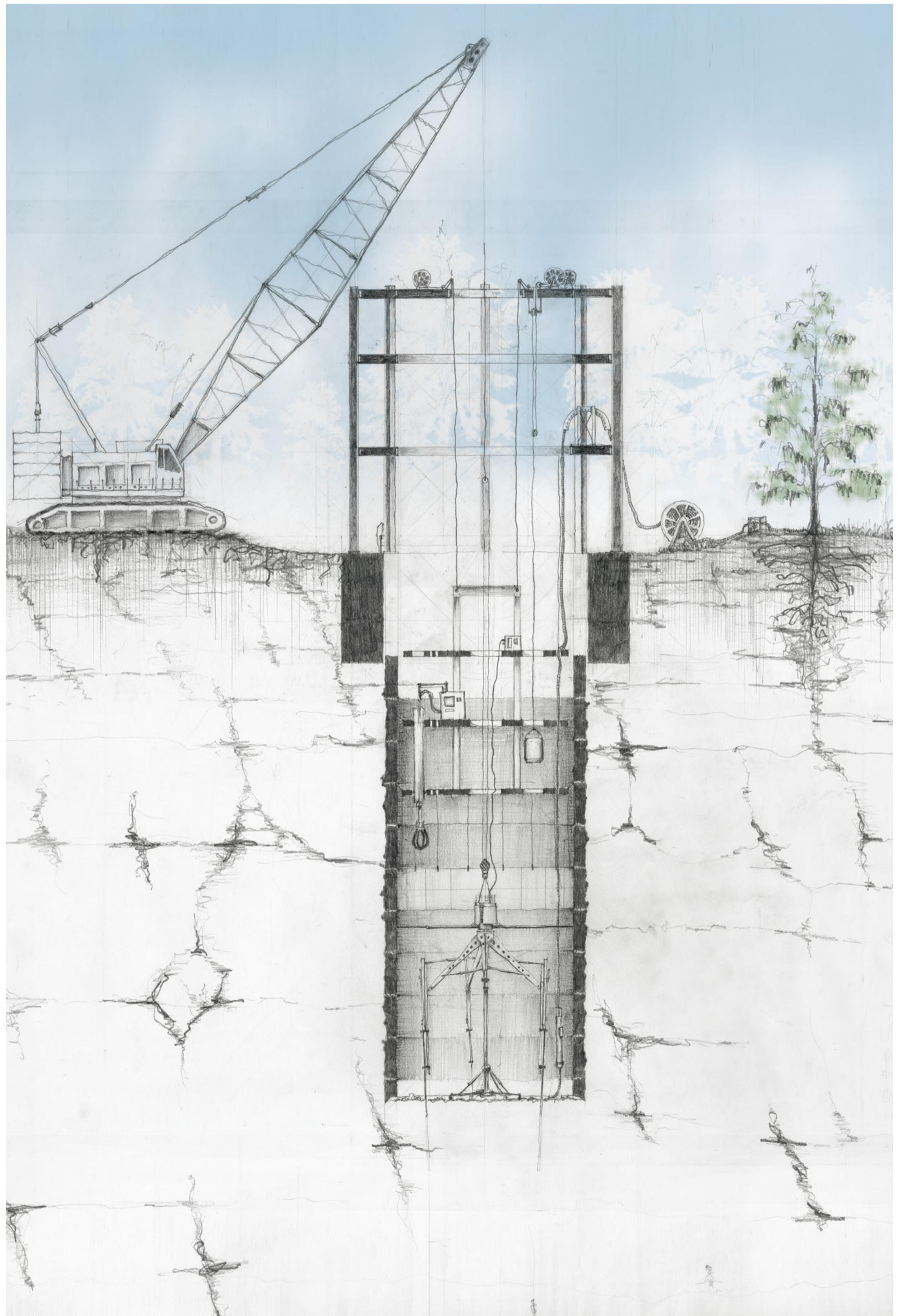


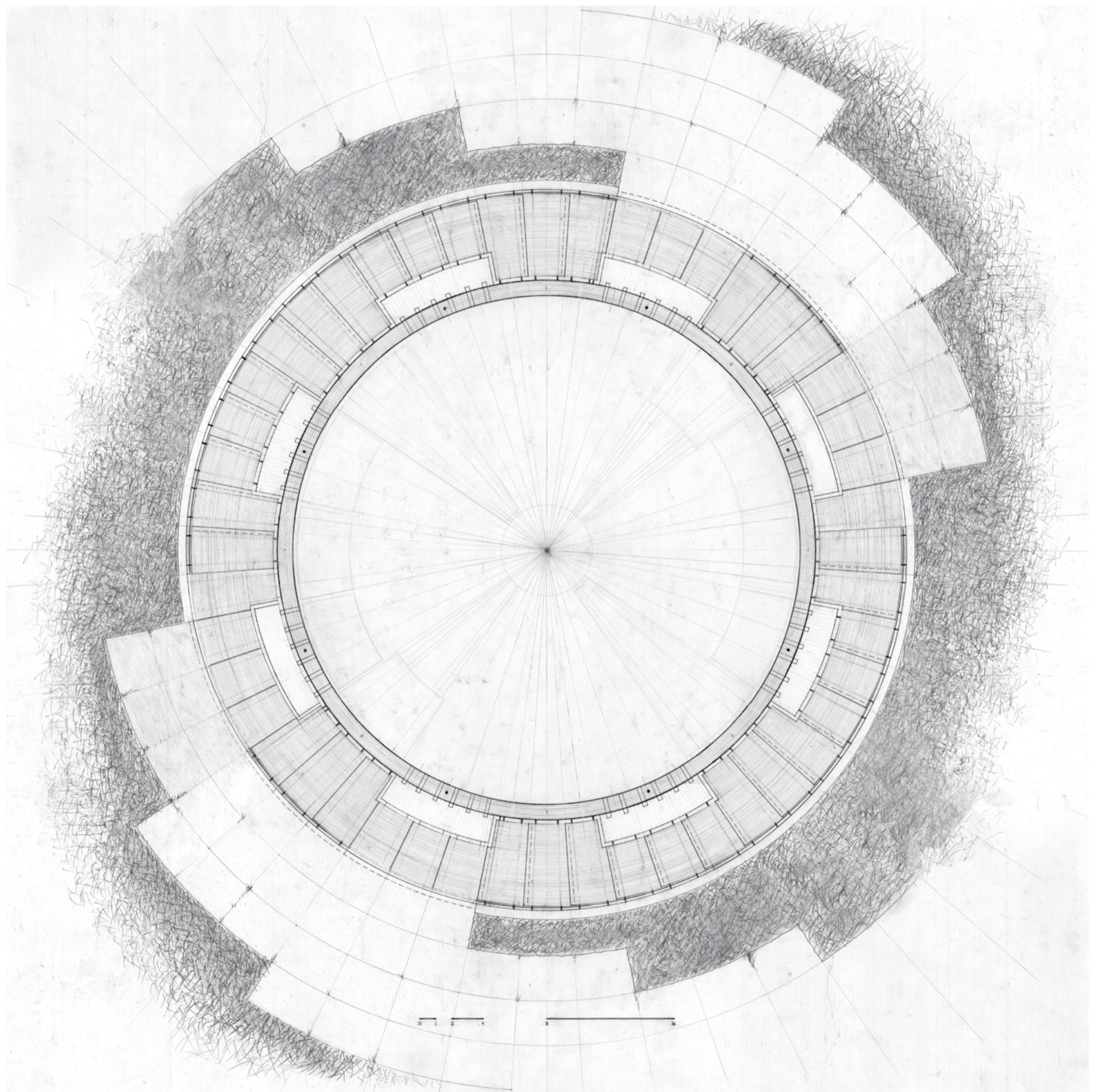
the project

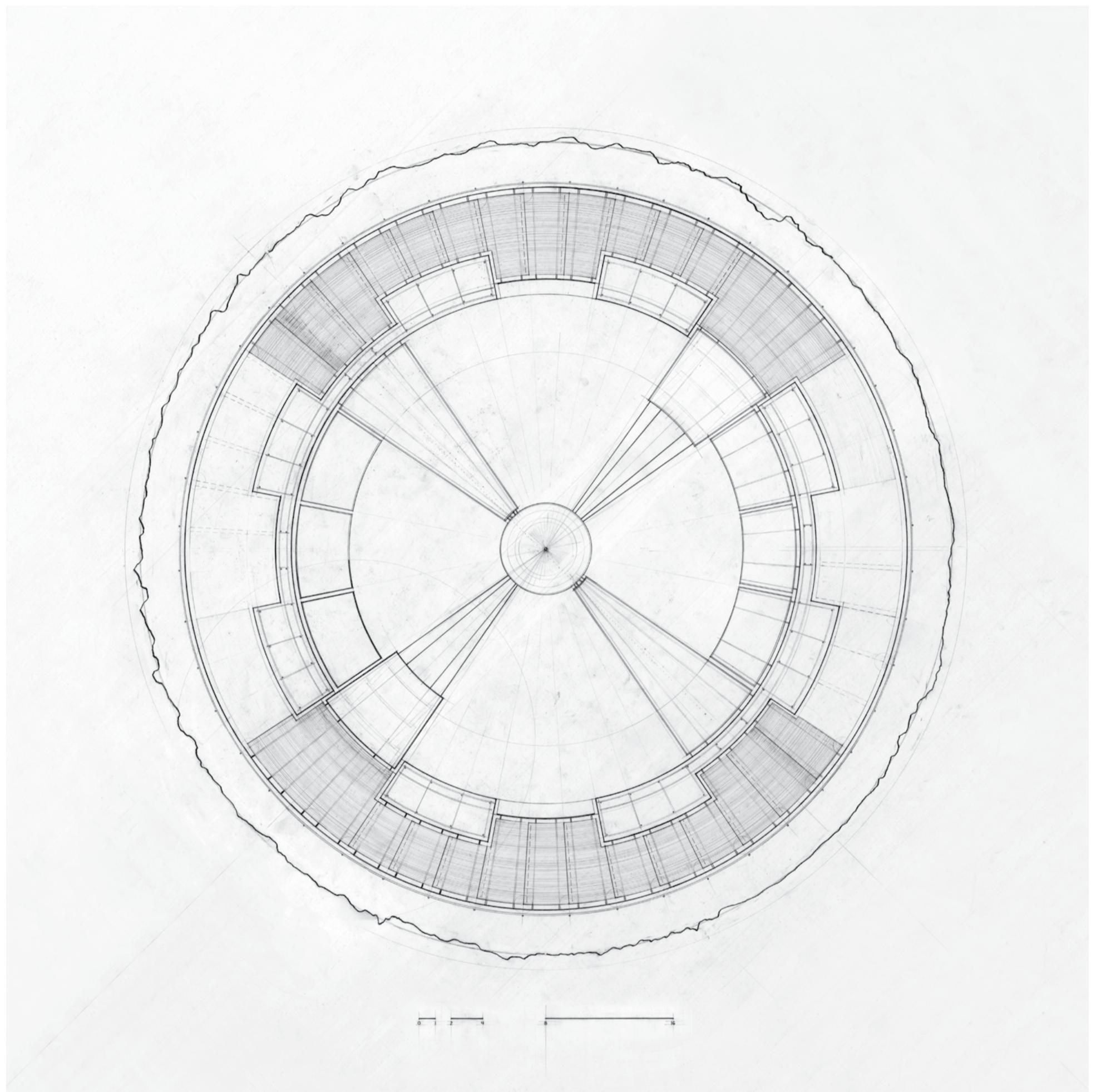




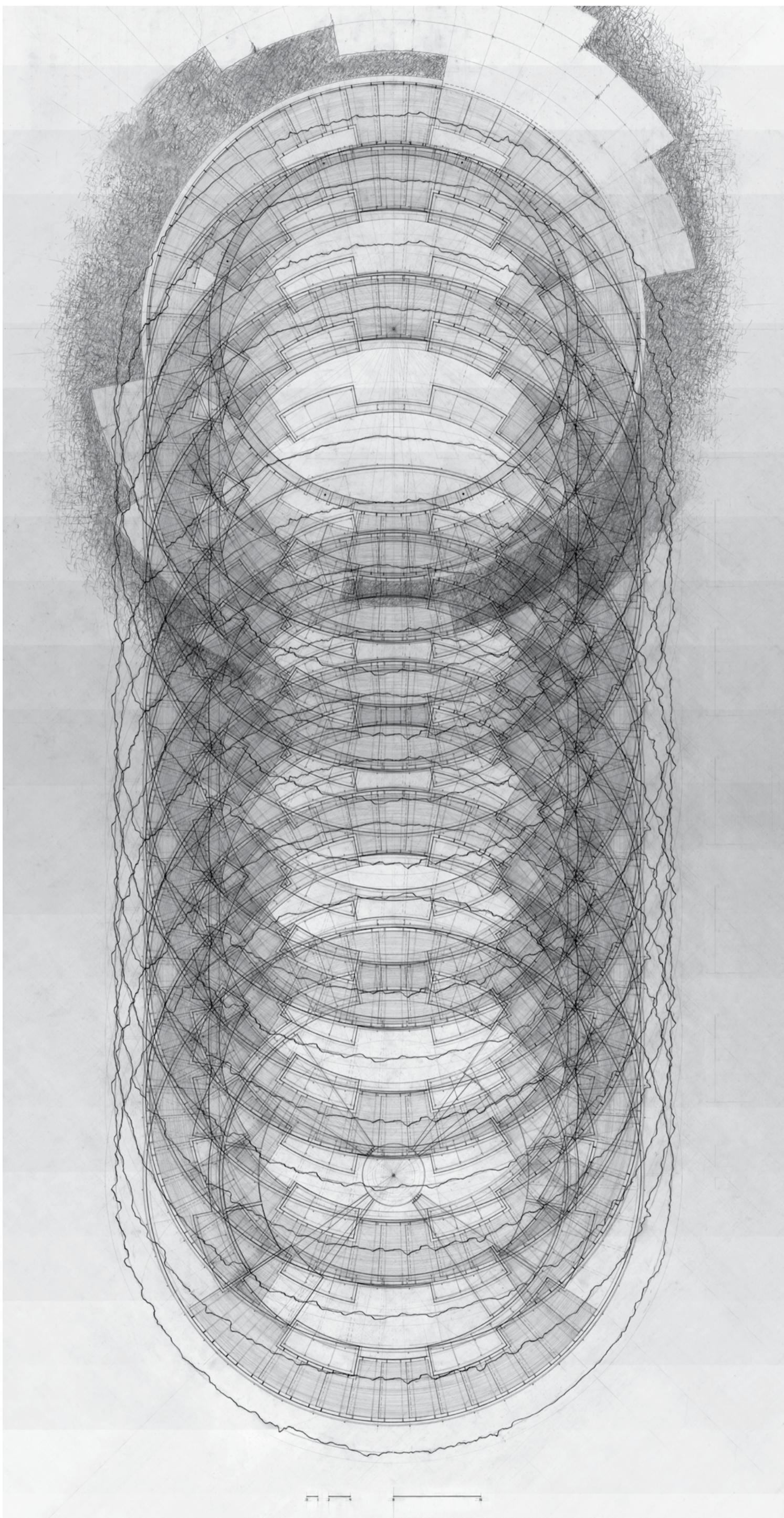
site section



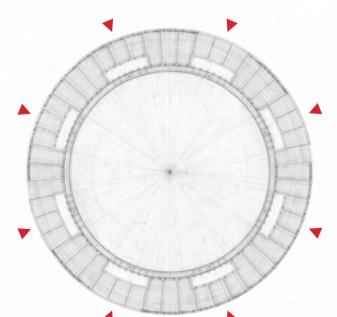
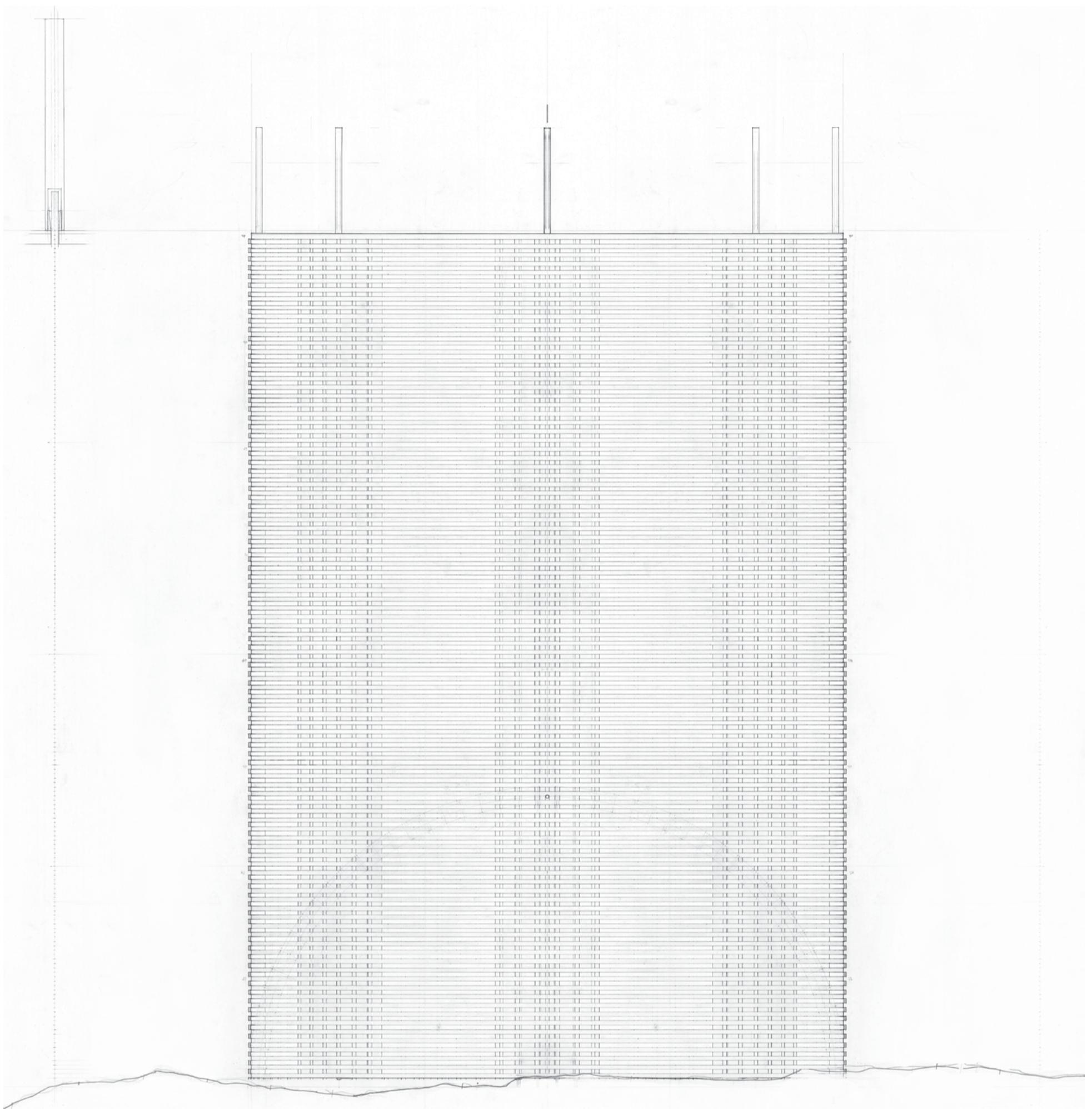


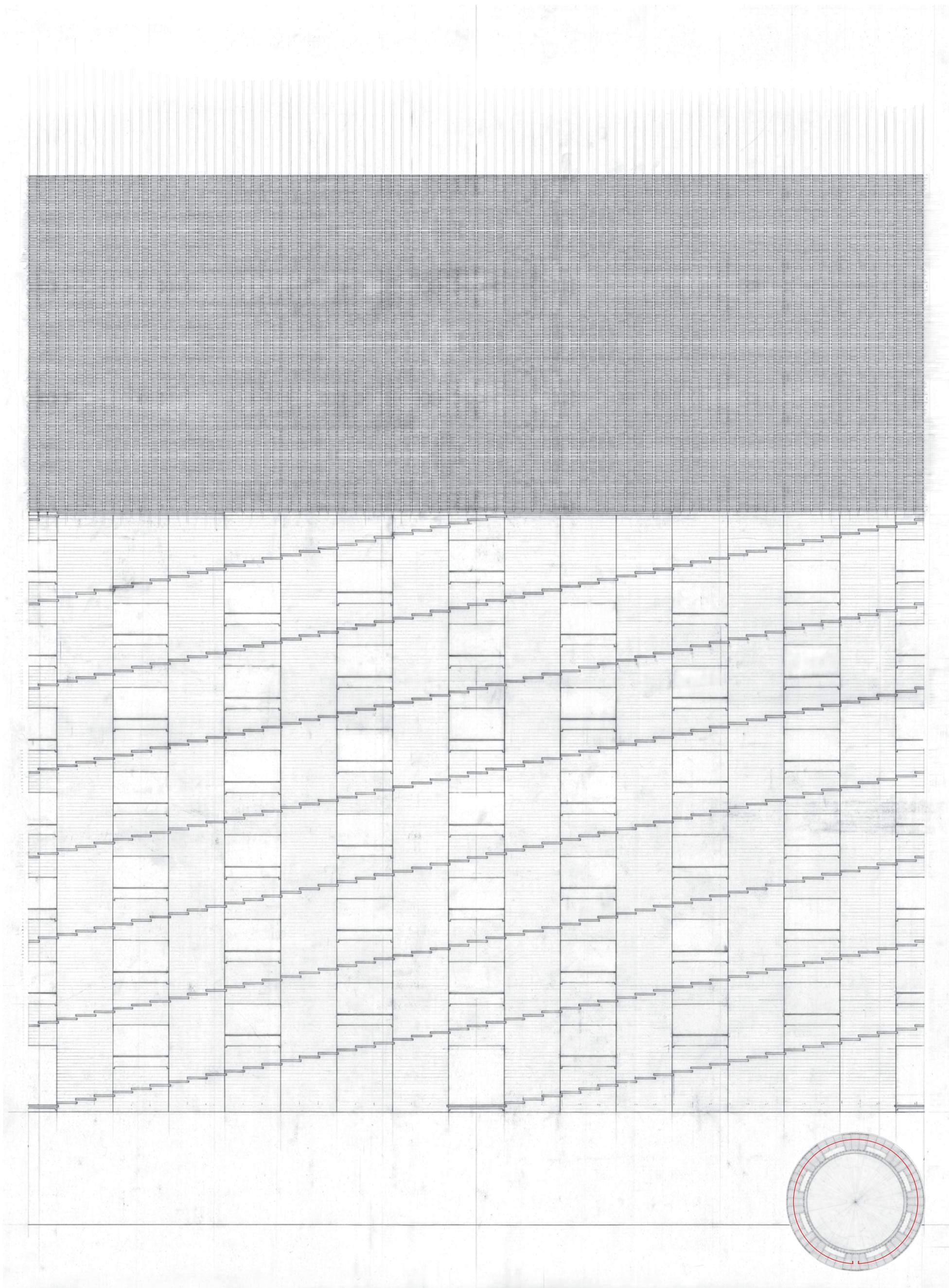


plan - bottom level

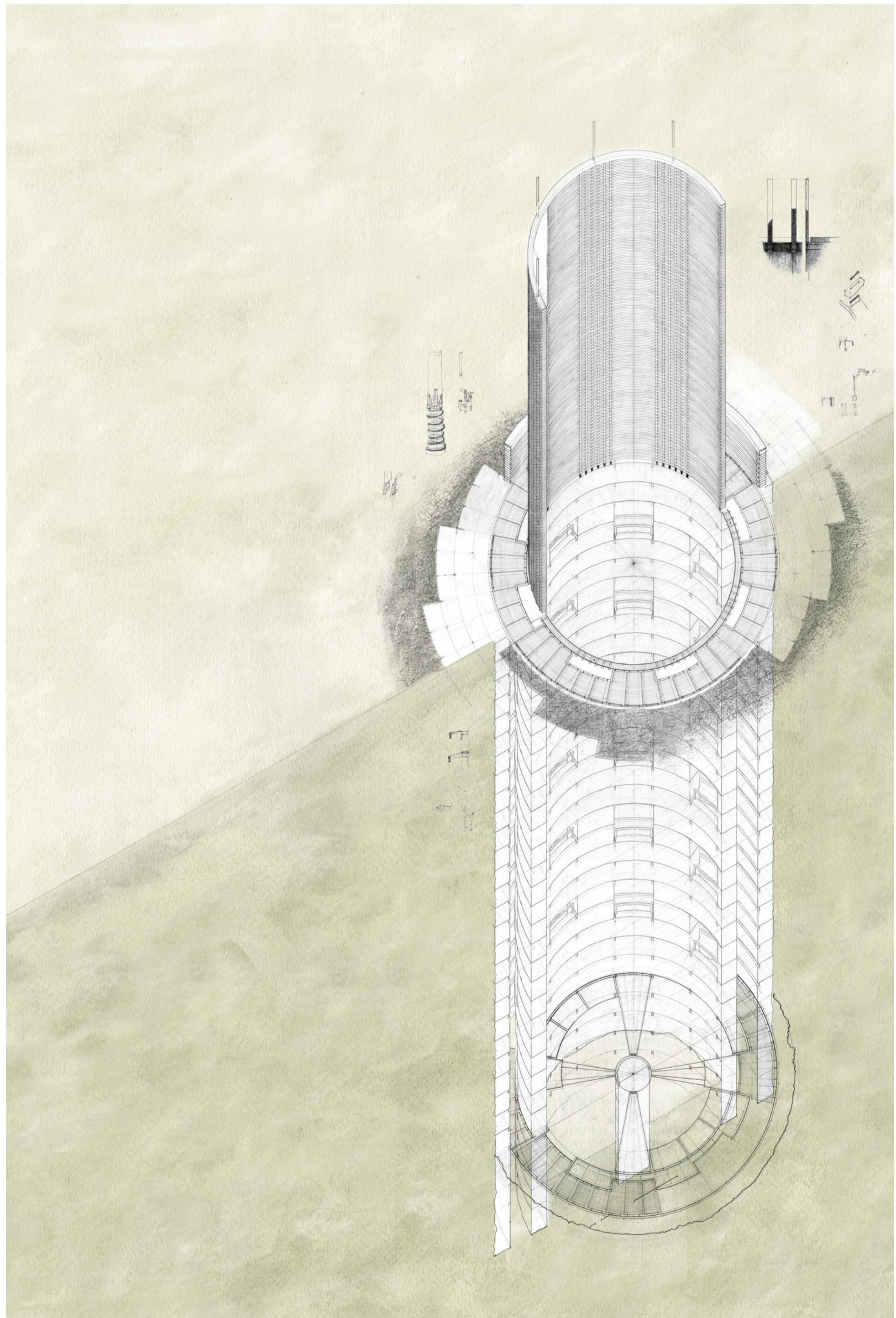


axonometric projection of the volume below the surface

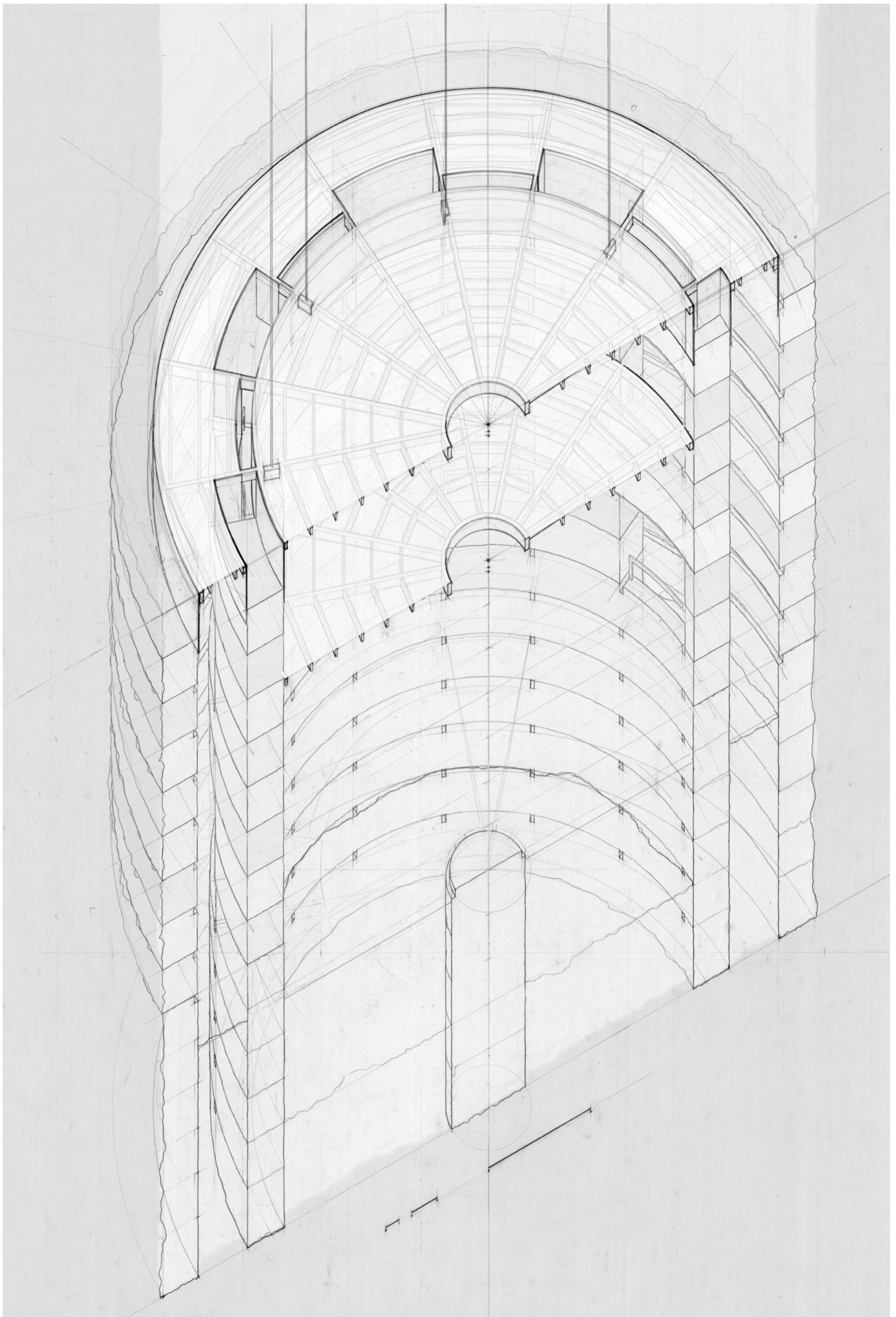




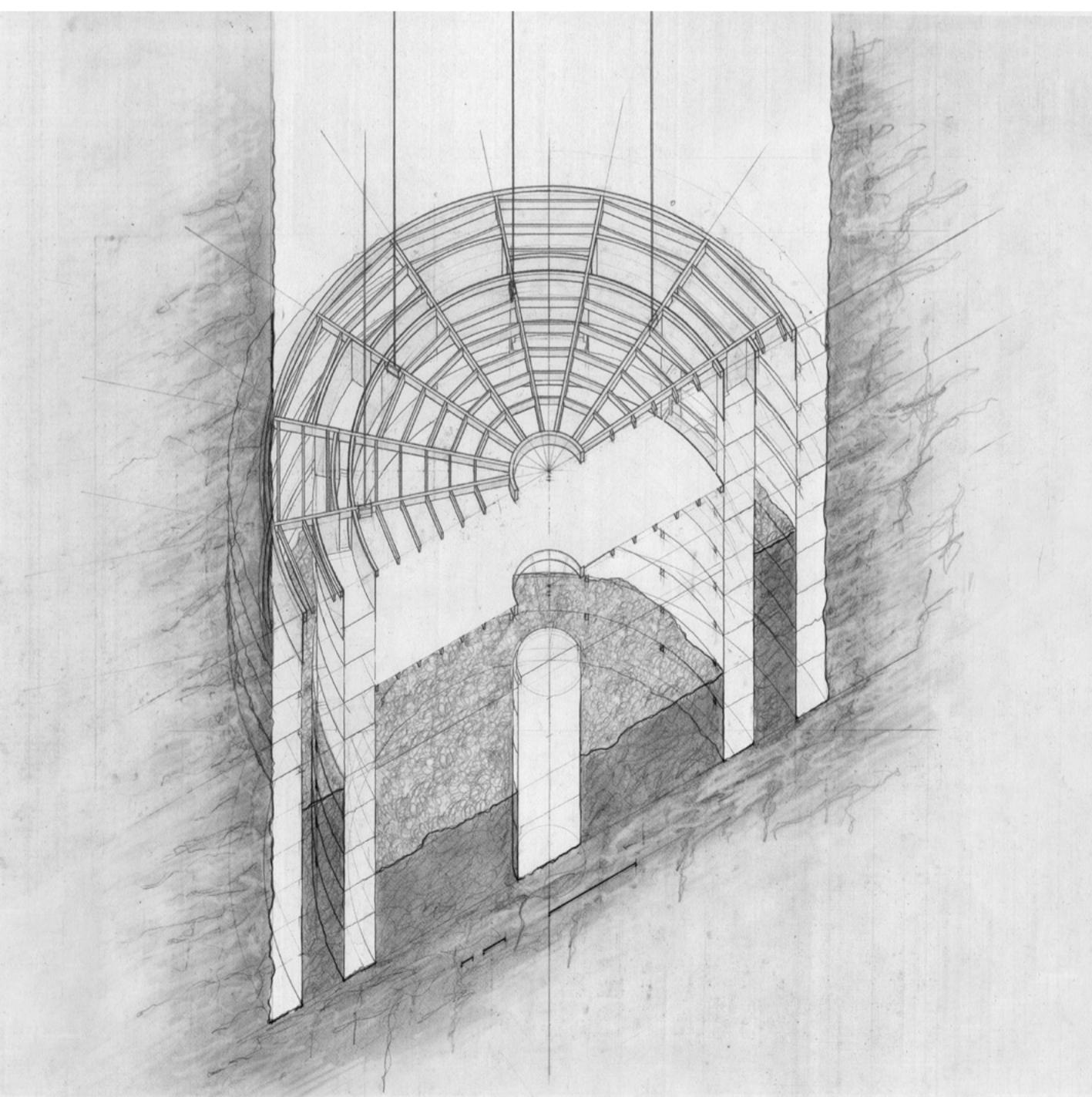
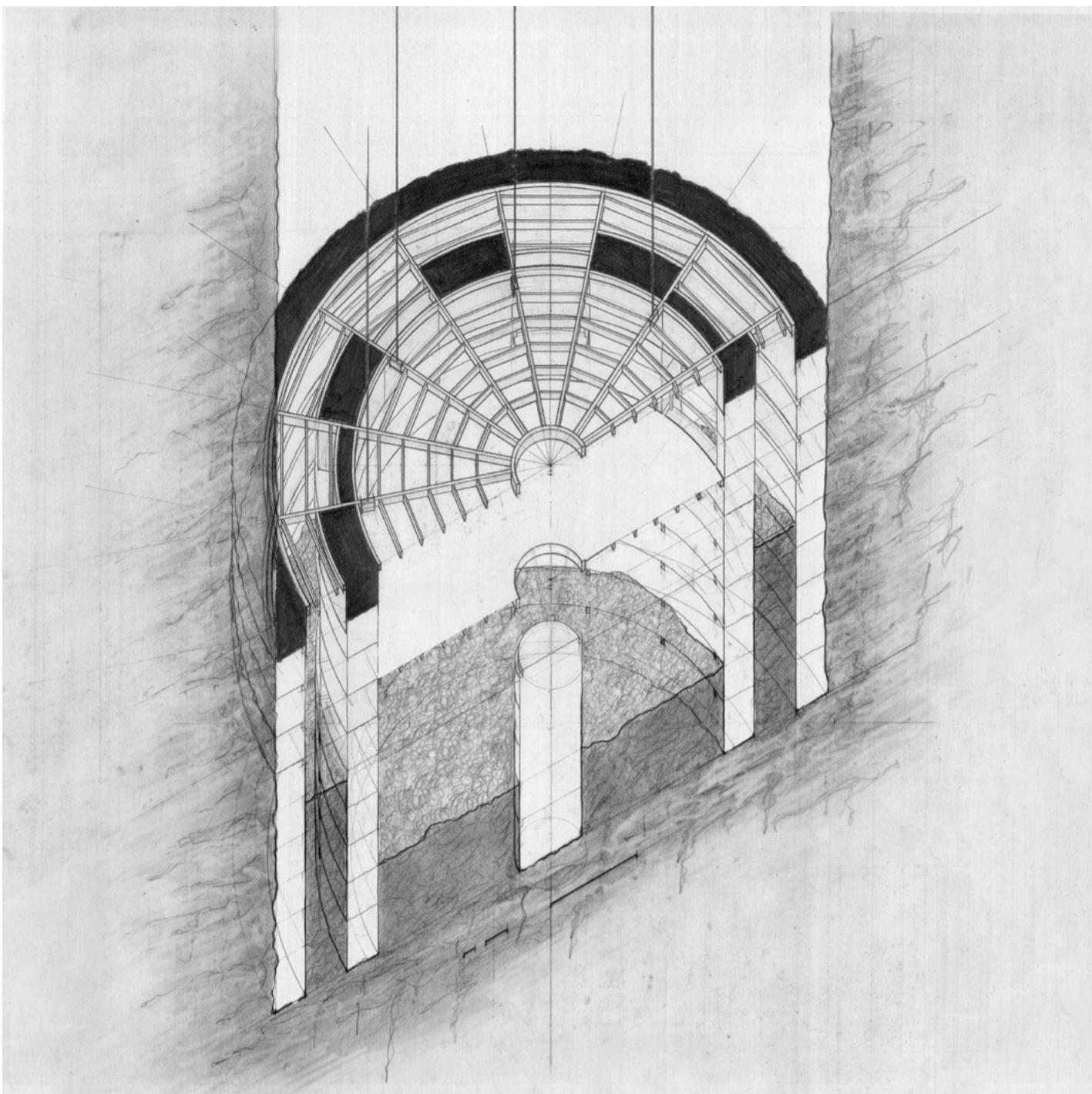




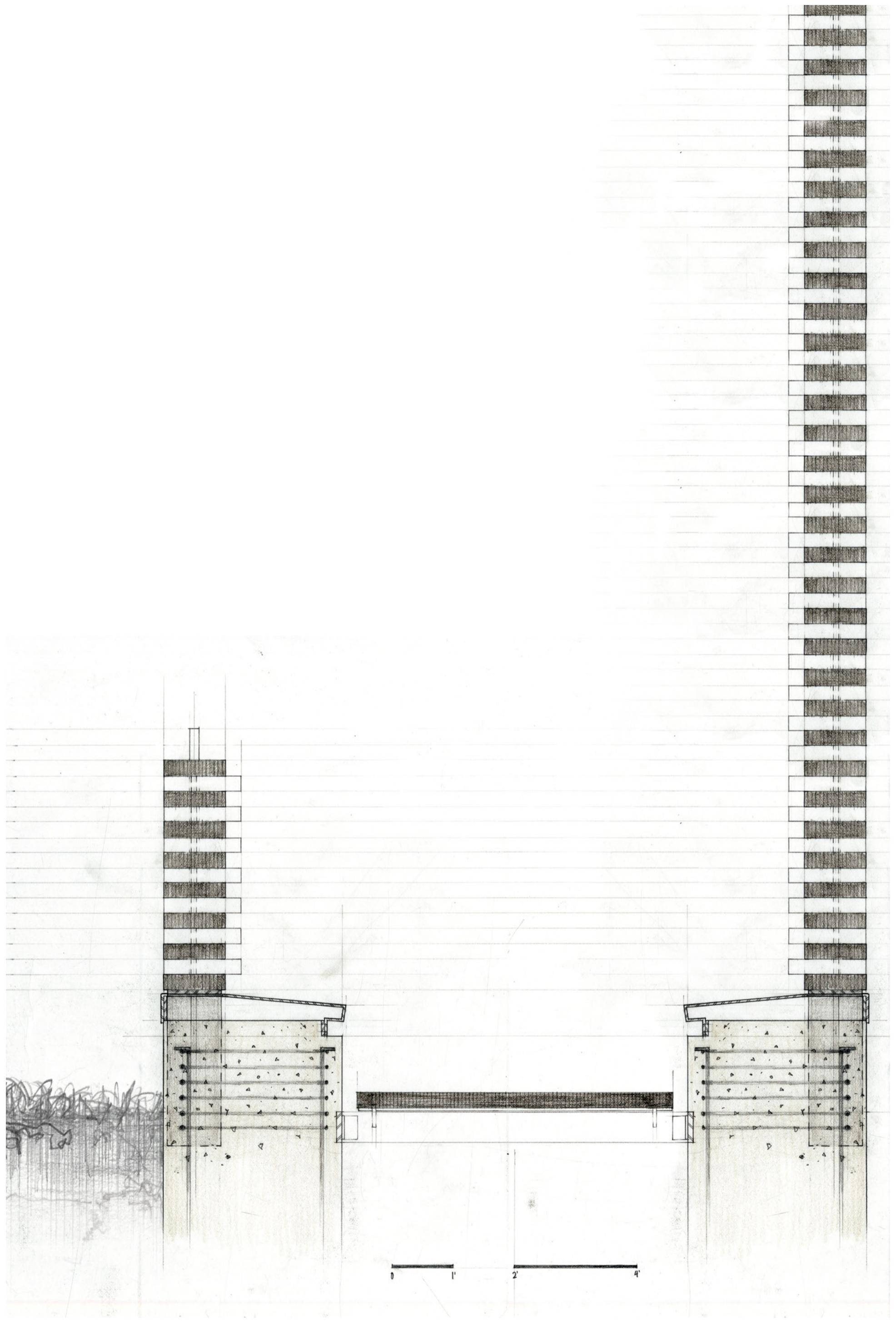
sectioned axonometric projection



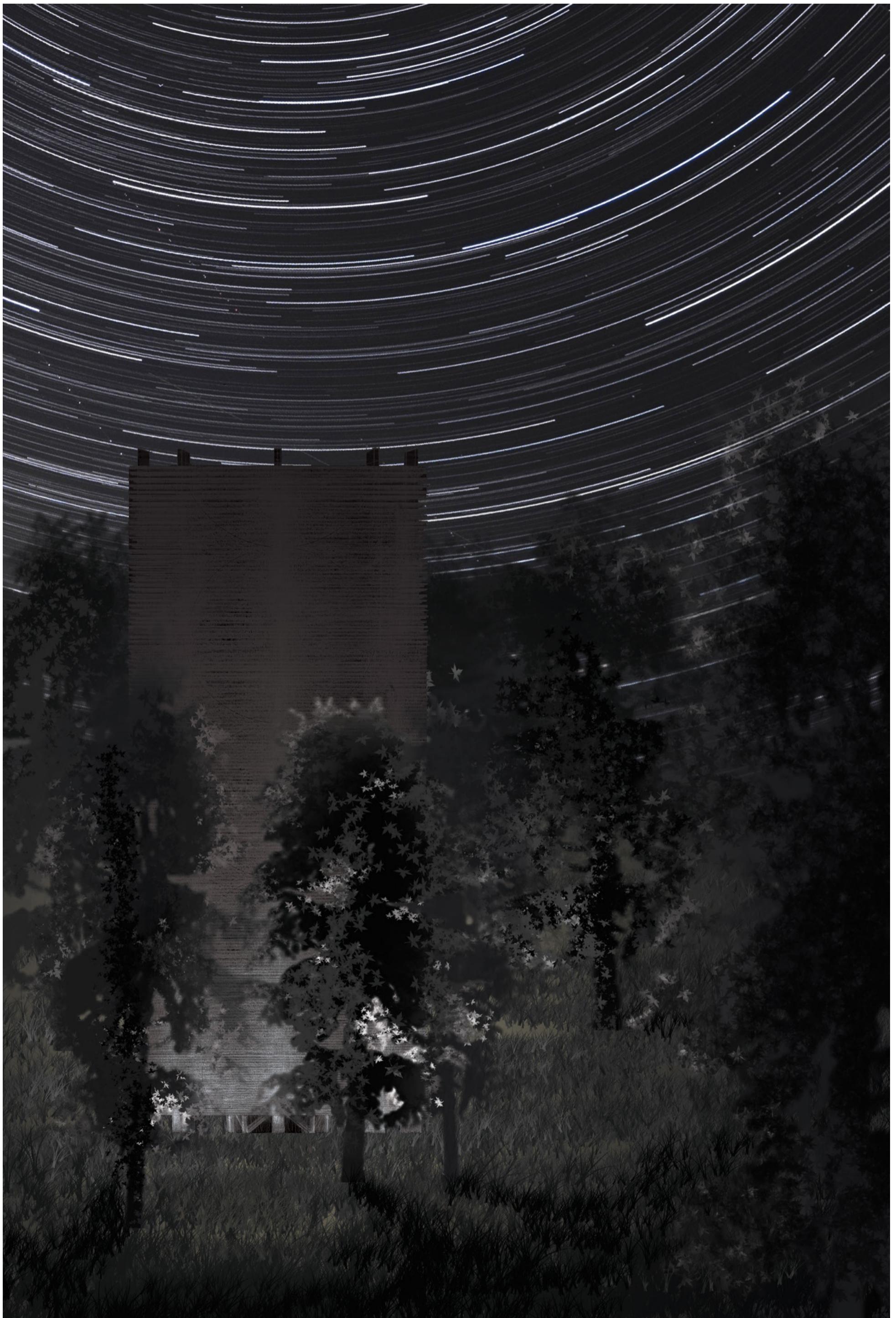
sectioned axonometric projection with formwork



sectioned axonometric projection of the concrete placement

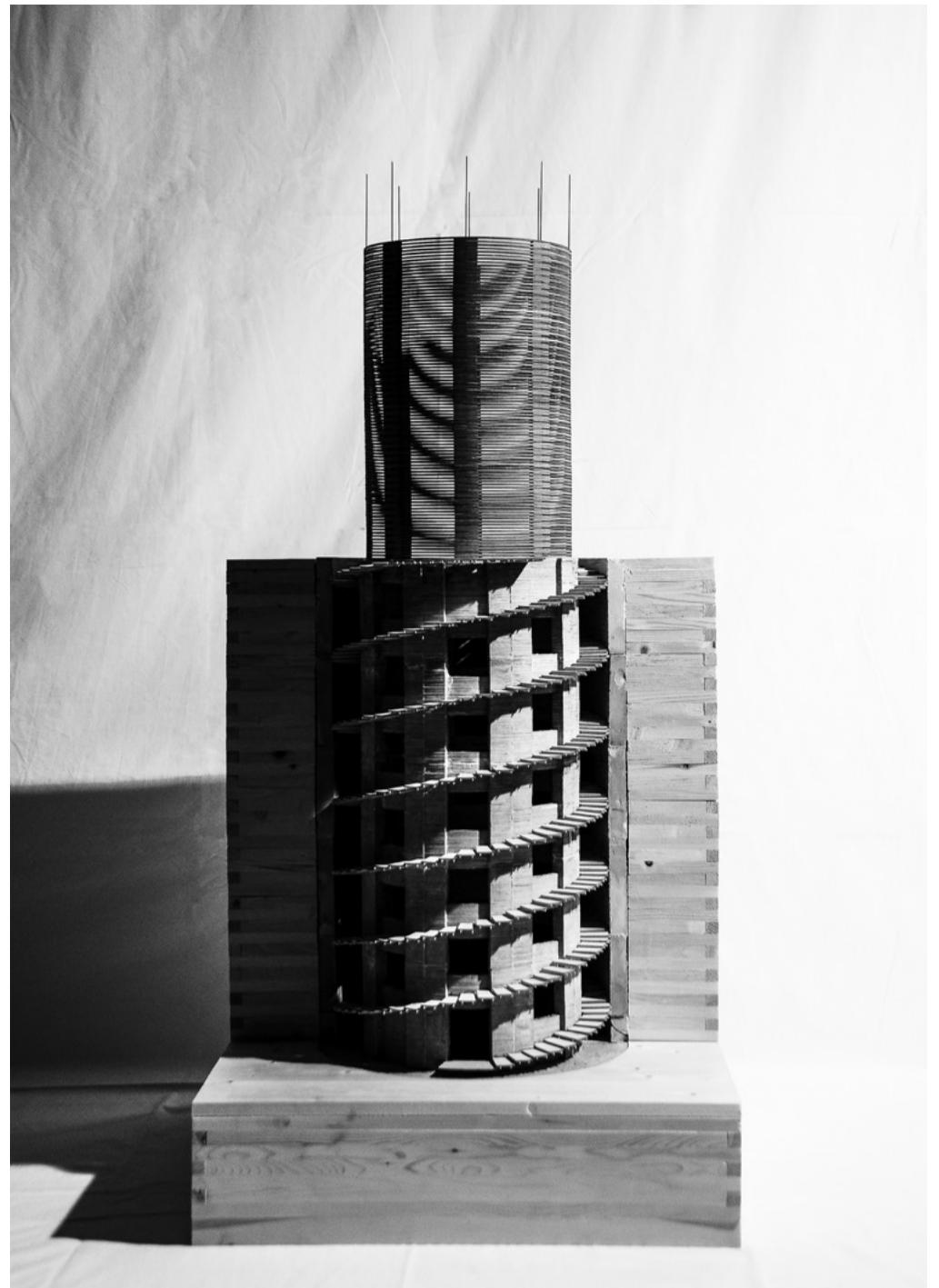


section detail study - ground level condition

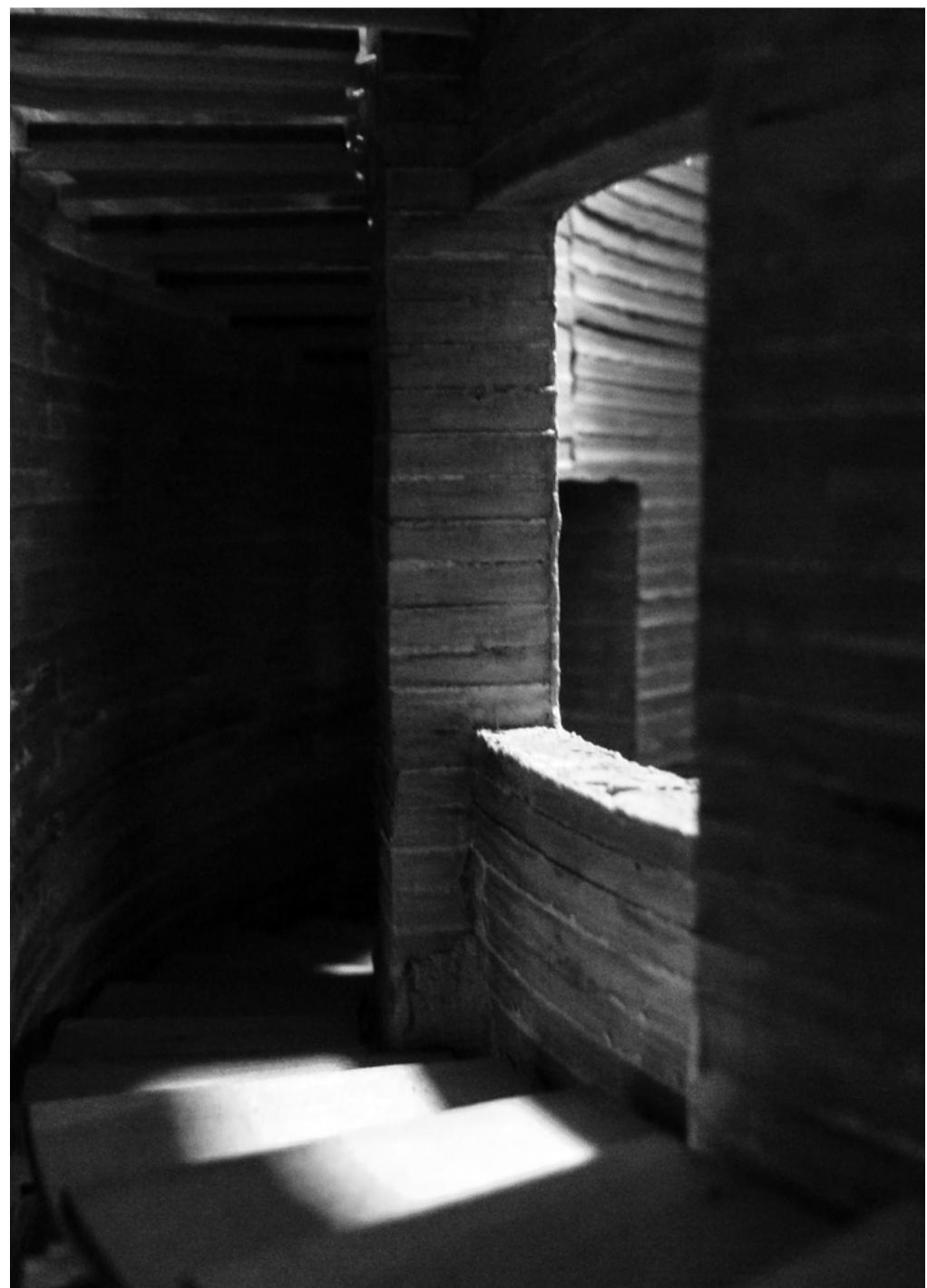


the portal under the stars

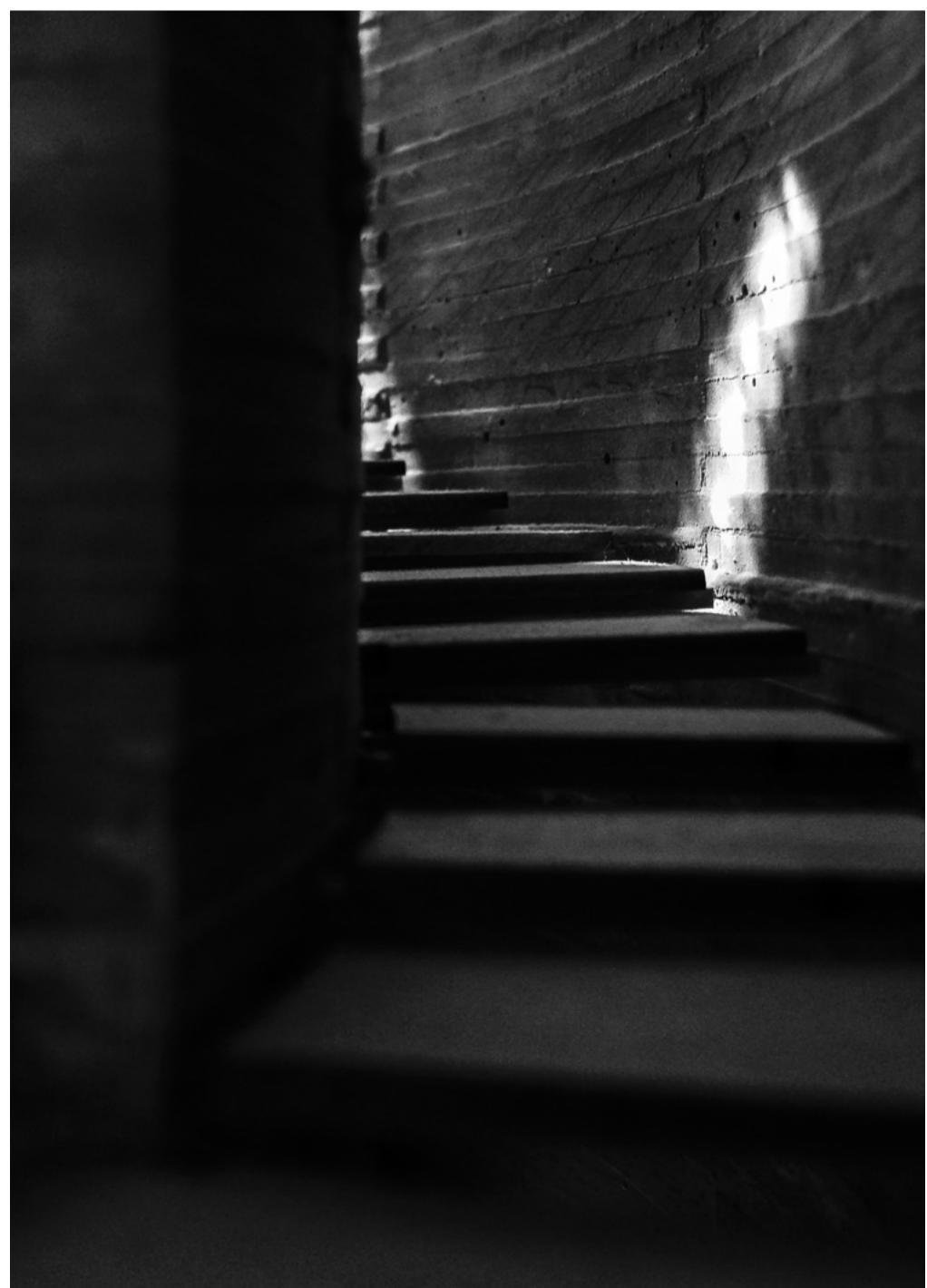
alice: "how am i to get in?"
footman: "*are* you to get in at all? that's the first question you know."



from top: front view; interior view of the open shaft



from top: descending the stair; a view of an opening

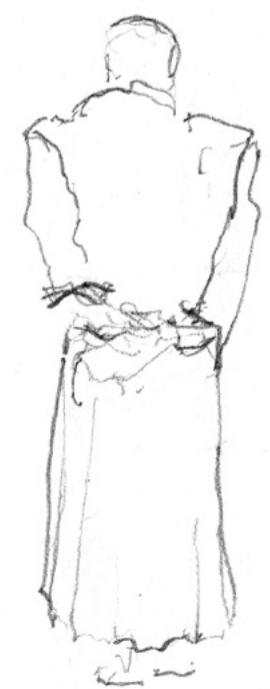


from top: a view of the light; a view up the stair

alice: "I can see nothing."
cheshire cat: "my, you must have good eyes."

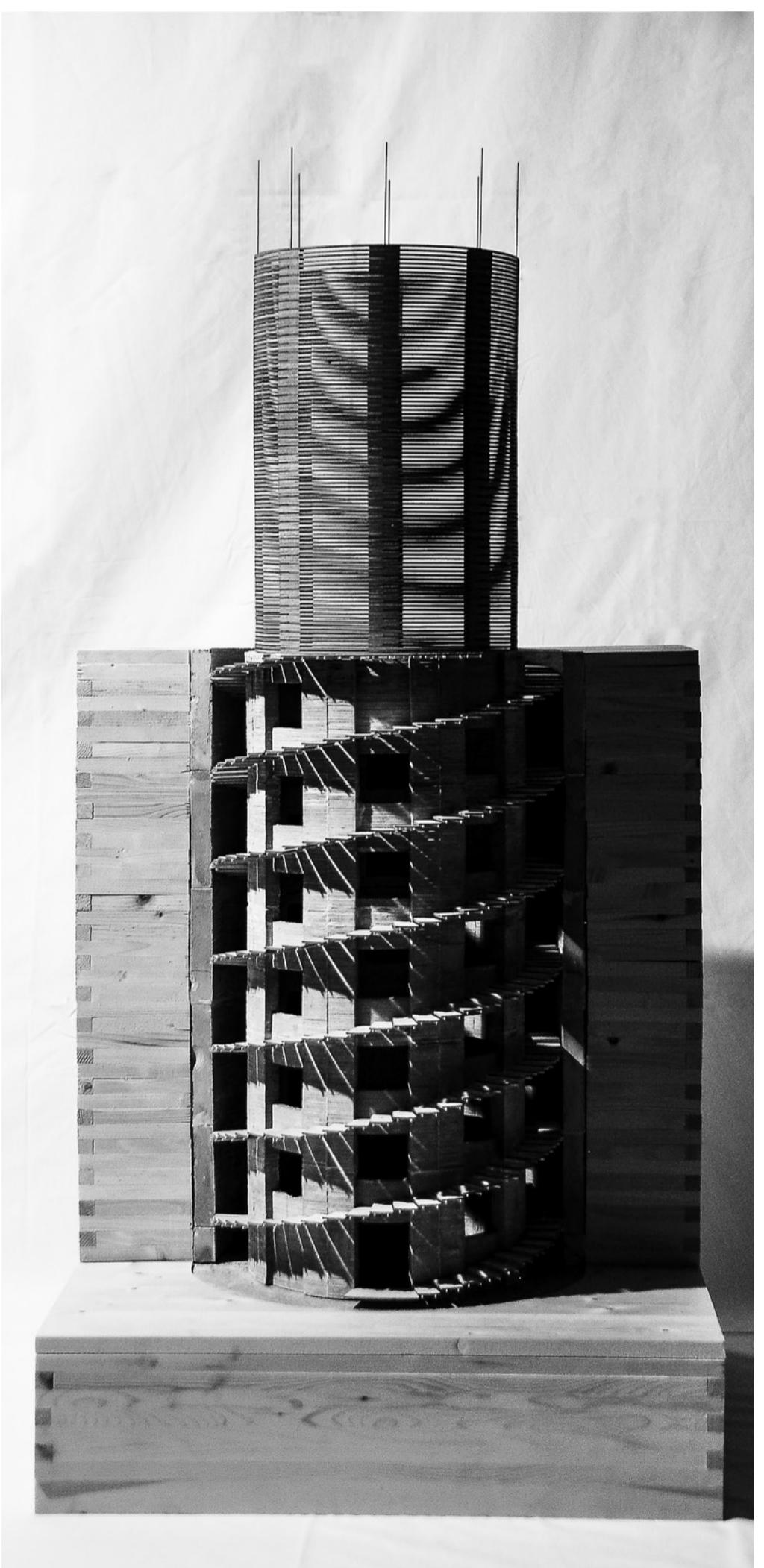


the model as an object

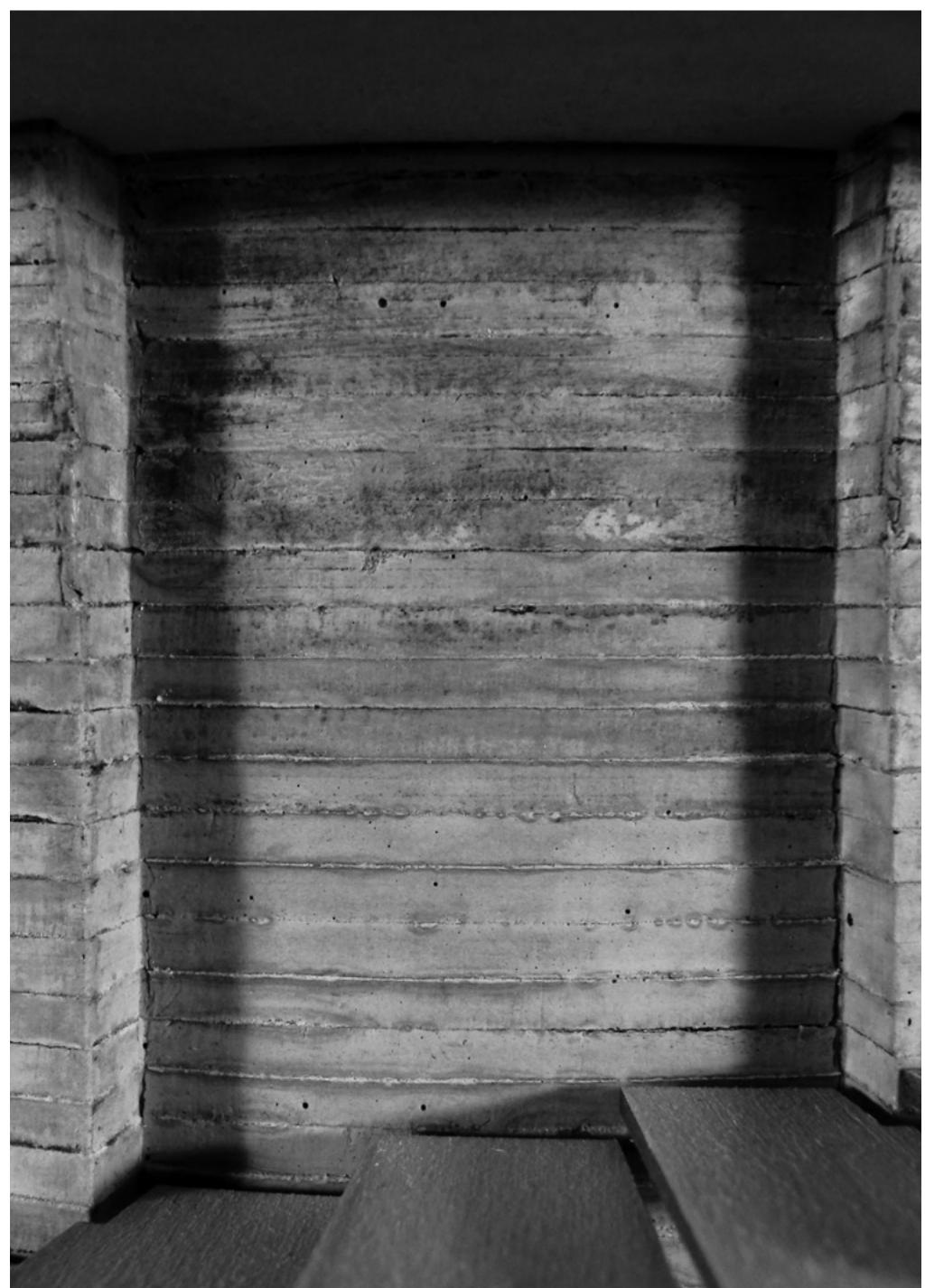
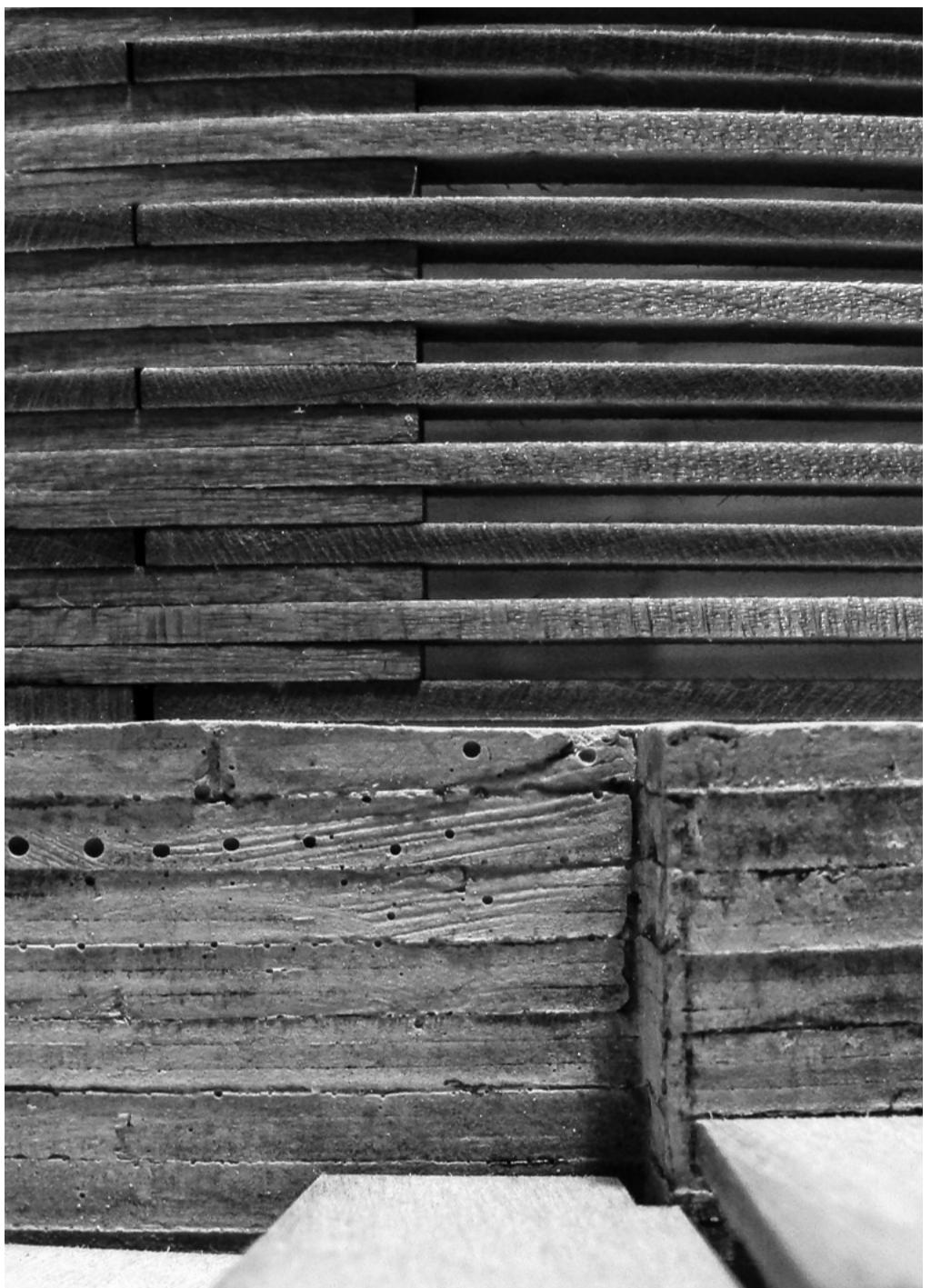




light right



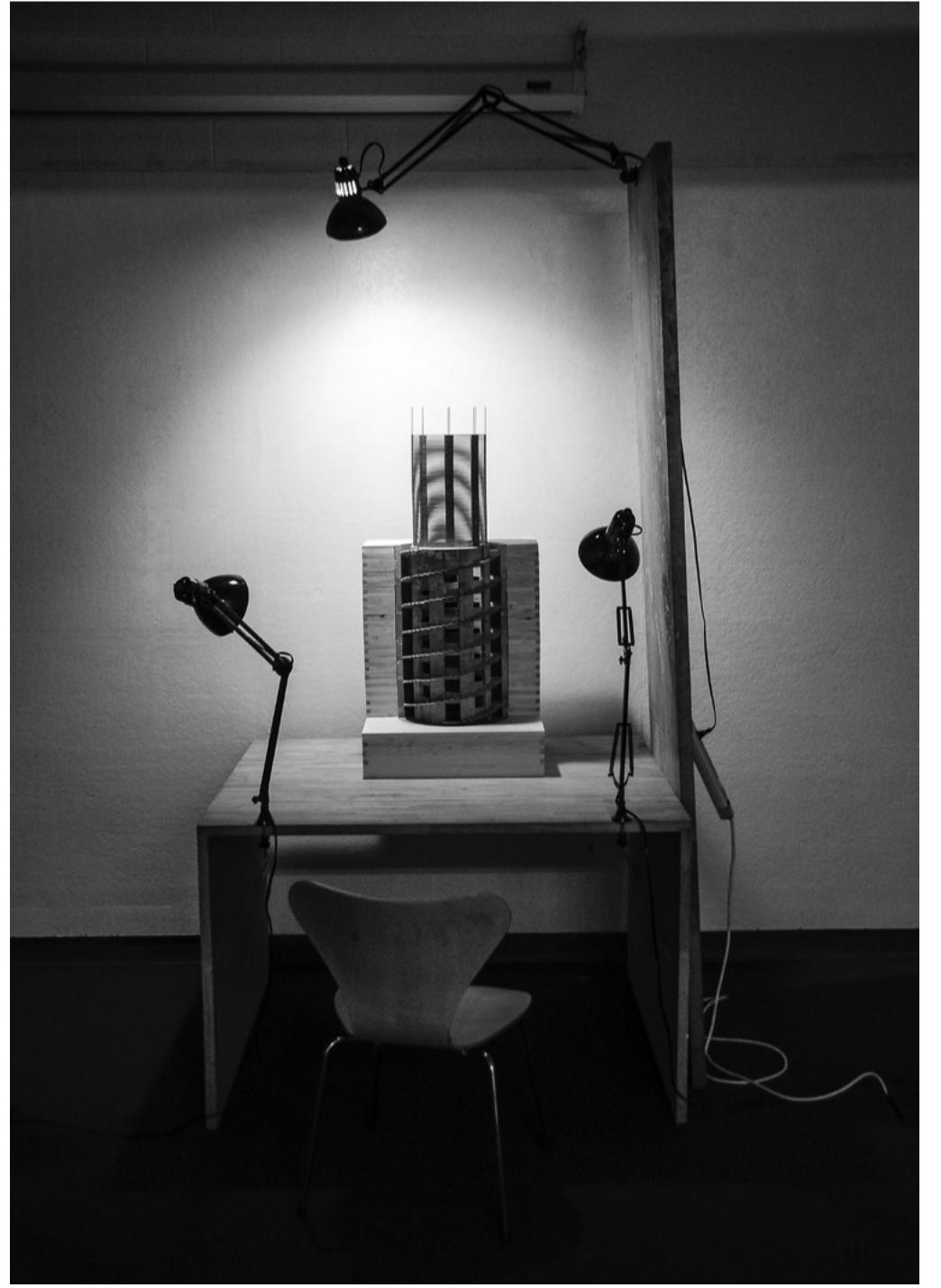
light left



from top: detail a; detail b

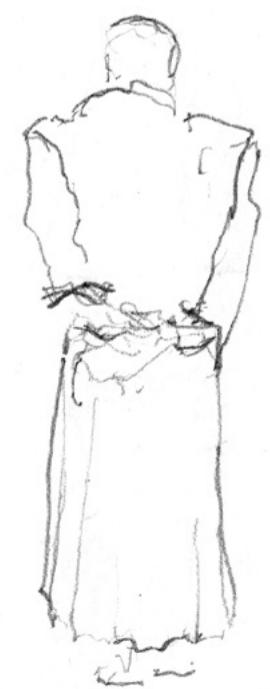


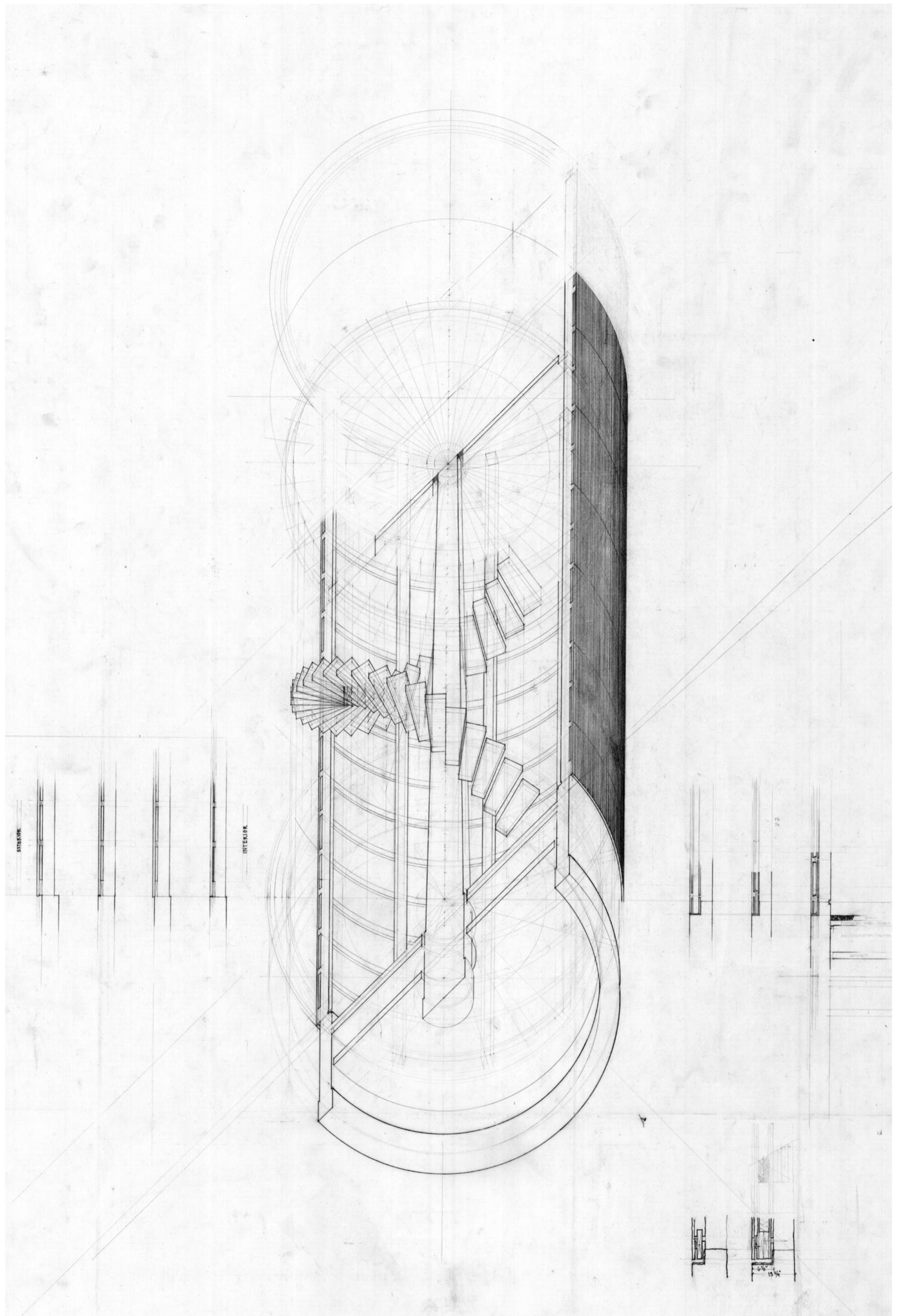
detail c



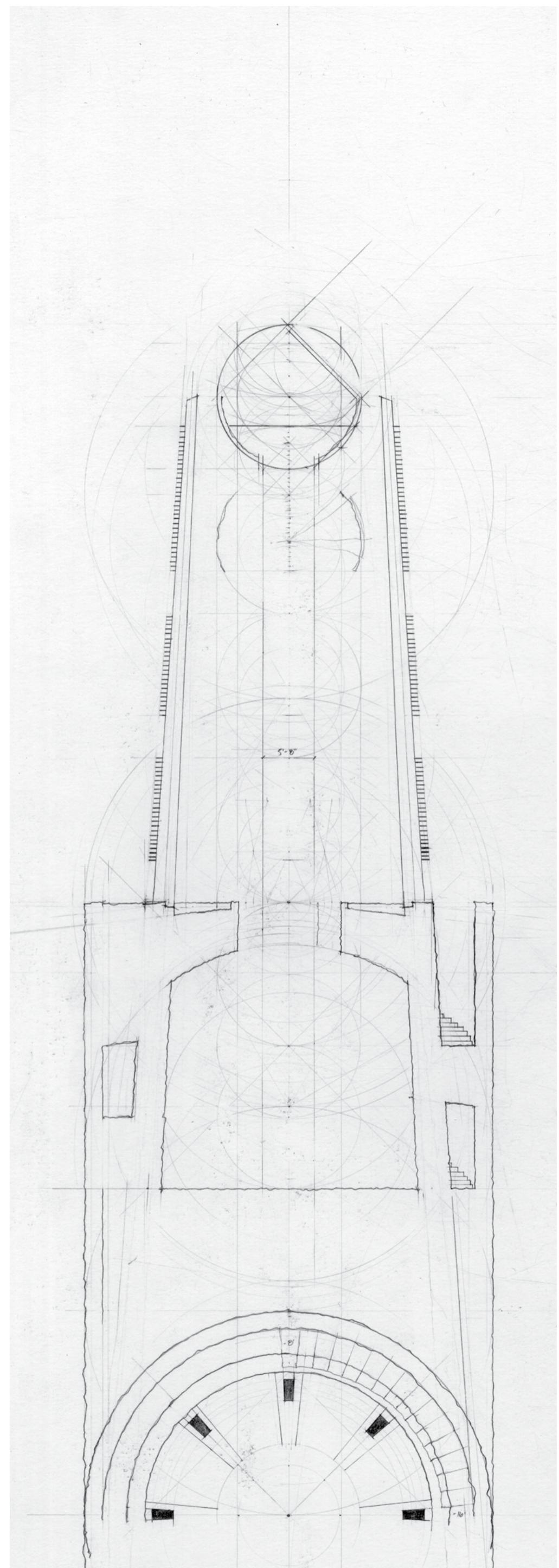
the model

selected studies

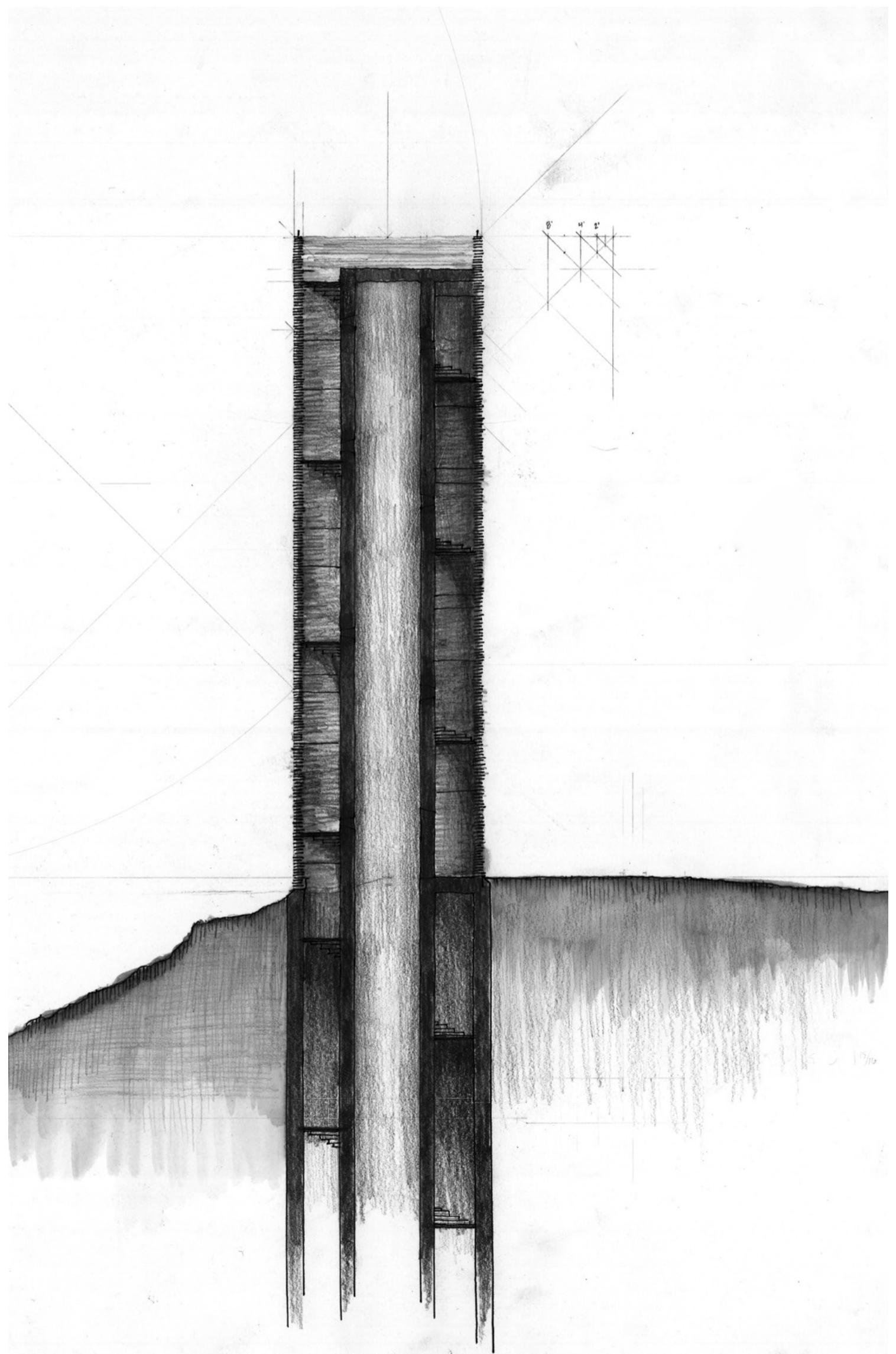




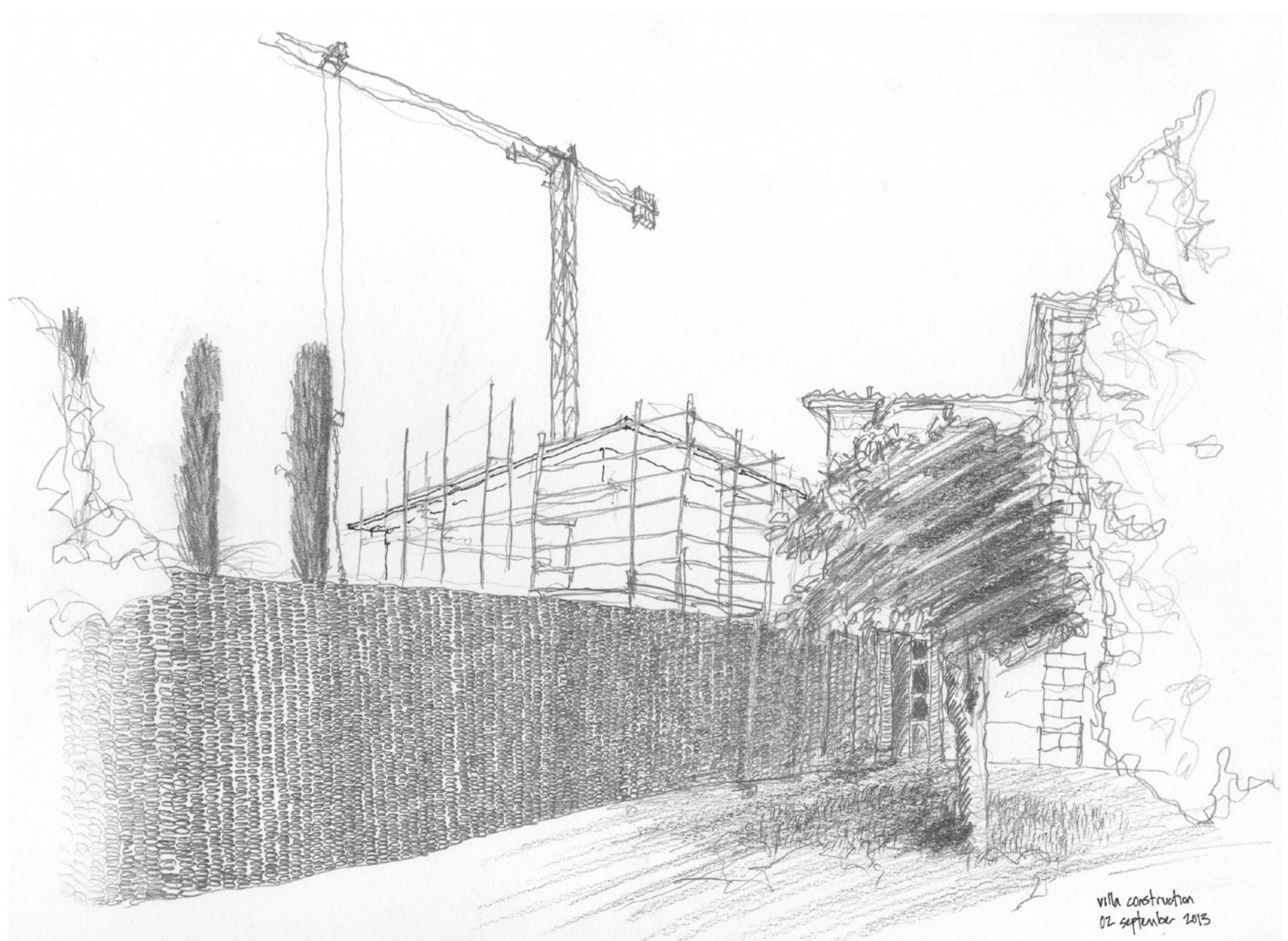
observatory study - worm's eye axonometric projection



observatory study - partial plan and section



observatory study - section of the tower



sketch of a construction site

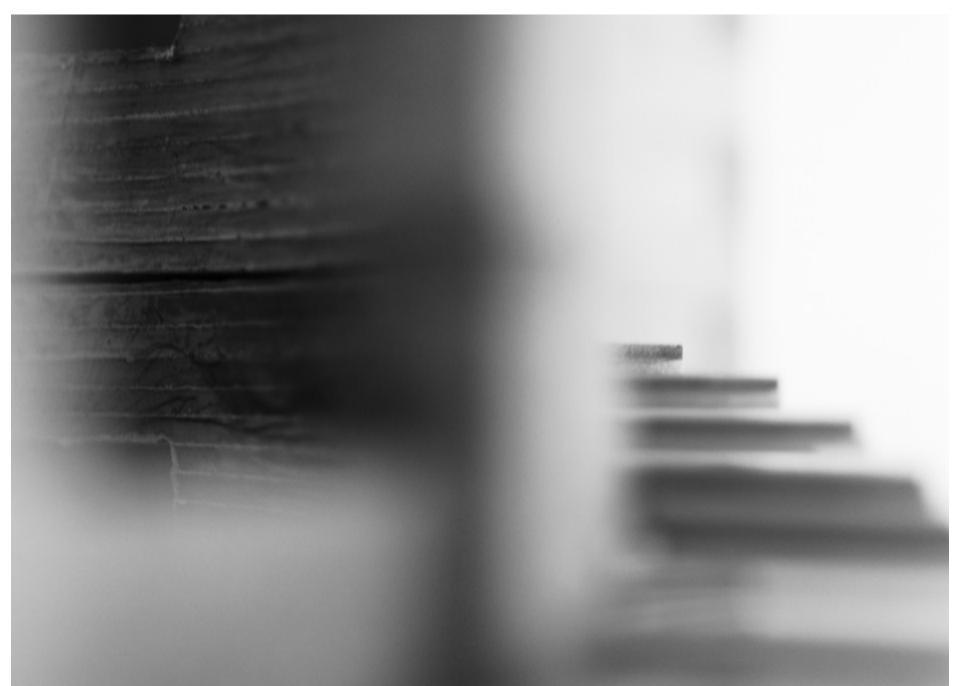
selected excerpts





sketch of the street - Urbino, Italy

"what happens when we look at a rose? what do we do as we become aware of colour and form? our soul is passive and receptive. We are, to be sure, awake and active, but our attention is not strained; we simply 'look'—in so far, that is, as we 'contemplate' it and are not already 'observing' it (for 'observing' implies that we are beginning to count, to measure and to weigh up). observation is a tense activity. to contemplate, on the other hand, to 'look' in this sense, means to open one's eyes receptively to whatever offers itself to one's vision, without calling for any effort or strain on our part to possess them. but what of knowledge? is there such a thing as a purely receptive attitude of mind in which we become aware of immaterial reality and invisible relationships?" (Pieper, 31)



"to wonder is not to know. to possess comprehensive and exhaustive knowledge of a thing is to cease to wonder. furthermore, to wonder is not merely not to know; it means to be inwardly aware and sure that one does not know, and that one understands oneself in not knowing. to wonder is to be on the way, *in via*. it is only someone who *does not yet* know fully who 'wonders'." (Pieper, 136)



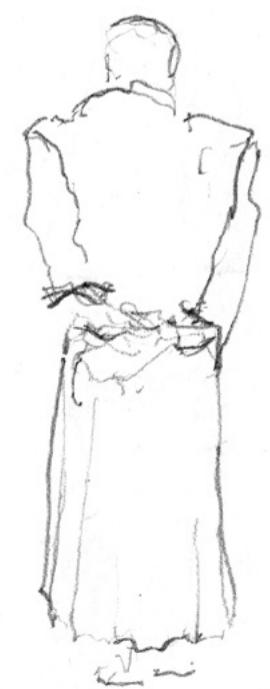
drawing of the light entering the stair

"we are essentially *viatores*, on the way, beings who are 'not yet'. who could claim to possess the being intended for him? 'we are not,' says Pascal, 'we hope to be.'" (Pieper, 137)

"there is truth, my boy. but the doctrine you desire, absolute, perfect dogma that alone provides wisdom, does not exist. nor should you long for a perfect doctrine, my friend. rather, you should long for the perfection of yourself. the deity is within *you*, not in ideas and books. truth is lived, not taught. be prepared for conflicts, Joseph Knecht—I can see they have already begun." (Hesse, 69)

"awakening," it seemed, was not so much concerned with truth and cognition, but with experiencing and proving oneself in the real world. when you had such an awakening, you did not penetrate any closer to the core of things, to truth; you grasped, accomplished, or endured only the attitude of your own individuality. that, too, was why the experience of awakening was so difficult to convey, so curiously hard to formulate, so remote from statement. language did not seem designed to make communications from this realm of life." (Hesse, 351)

appendices



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all drawings, photographs and models by the author.

