Design thesis submitted to the Faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of Master of Architecture.
Approved by:

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Gratitude should be made to the College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University for providing the resources to make this thesis happen. Special appreciation at Virginia Tech goes to Olivio Ferrari, Eugene Egger and Robert Siegle for their assistance in the constructive, process and interpretative qualities within this event. As in any event, chance of life reveals itself, thank you: Chris Risher, Jr., Tim Taylor, Wallace Harper and Dwain Curd for your infinite support and friendship.

Dallas G. Leung  
1992 October  Blacksburg, Virginia
"design is a habit-forming drug... design has absolutely no existence as veracity, as truth."

THE EROTIC STATE OF D.
by
Dallas G. Leung
qualité propreté
In change an event occurs. These events contest or confirm our experiences, in the established ways of life and manners of thought. You can call this event an education of sorts. It is an unfixed, unsatisfied construction of perpetual selves in process. In each self, the marking of time is full of chance and change. These markings are not the sameness of things but a possibility of adding things without decision of their differences. Overtly dependence on the established conscious is a prescription to sameness, and closure, and a re-examination of thought and production.

The structure of self is always in a mode of folding and unfolding simultaneously. Within these folds are different markers. A structure or process of these markers is the relations between them. These relationships are the gaps of the unconscious desires.

Unconsciously the author of this thesis strives for a unity, or rather, for an easy understanding of its content. The clarity is a process of production of this thesis. The confusion is the representation of the reader's process of production. It would not fully help, if the author gave accounts of the present and past relationships. The thesis is no longer in the author's field but in relationships and cross-relationships. The field is the readymade field of these interpretations.

This thesis makes a conscious reference to Marcel Duchamp's junction of two things and the author's proposed relationship between a man and a woman in the interfacing of the erotic event. The following quotes are the author's attempt to locate the erotic process a continuum of thought by borrowing text/quote to express.

...it is a habit-forming drug, which has absolutely no existence as a drug. I can think of only the great religious reverence, but what would it be so revered? It is a drug, that drug. The onlooker is another important as the artist. I think of the artist, in the place of him, that it is completely independent of what is intended, and that something is what it is. The work of art is always based on the two poles of the maker and the onlooker, and the spark that comes from the bi-polarization gives birth to something. But the artist shouldn't concern himself with the onlooker, has nothing to do with him--it's the onlooker who has the last word. Fifty years later there's another generation and another crucial language, an entirely different approach, and there's either forgotten or else it enters into the category of art history. But that is just luck, the game between the artist and the onlooker, as I said before. ...As a drug it's probably very useful for a number of people, very sedative, but as religion it's not even as good.

...it is evidently acquired; it is, like all dissociations of ideas, the result of a habit; this habit itself results from very numerous experiences without any doubt, if the education of our senses had been accomplished in a different environment, where we should have been subjected to different impressions, contrary habits would have arisen and our muscular sensations would have been associated according to other laws.

"We believe that in our reasoning we no longer appeal to intuition; the philosophers will tell us this is an illusion. Pure logic could never lead us to anything but tautologies; it could create nothing new; not from it alone can any science issue. In one sense these philosophers are right; to make arithmetic, to make geometry, or to make any science, something else than pure logic is necessary. To designate this something else we have no other than intuition."
A state $Q_i$, $i = 0, 1, 2, \ldots$.

- Enforced (2D) action $x$.
- $Q_i$ biological or mythic distortion.
- Erotic pleasure type.
- Communication or conversation plateau.
- Substitution of animalization.
- Organismic dance and animal imagery.
- Realistic or plastic reproduction, gravitation.
- Male/female transformations.
- Estrogen or inertion.
- Testosterone biology.
- Social myths distortion.
- Adaptation of sex or heat.
- Artificial modification.
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THE EROTIC STATE OF D. & V.

In assembling a project for an architectural thesis, one is constantly aware of the adjustment and readjustment needed in the molding of an understanding of how one's process of production will affect the realization. This thesis deals in process in realizing an architectural vocabulary, one that is not fixed by the rules of object or representation. A concern with conception of ideas and the combination with the visual, "the mind & the eye," is emphasized for an equilibrium. Emphasis in the purely visual or non-conceptual is not addressed in this research. With these concerns, Marcel Duchamp is used to state a grasp of such a viewpoint. He describes this understanding in a representative philosophy called "Eroticism." This thesis story is used to understand these erotic connections in a hypothetical relationship between a man and a woman called "The Erotic State of D. & V." Through this relationship, making is understood by principles and not by rules.

The erotic state is not constitutes a singular project, but rather, others preceding it. This compilation of production, broken into different groups called Previous Studies, Readymade Projects and Society Anonyme Gallery. The relationships between each group is the main focus of understanding the process that developed within each project. In this body of work, tendencies, and not methodology involves intuition as a process.

Previous Studies consist of projects dealing with events, differences, combinations and movement. Events are discussed relative to the presentation of a group, a presentation of the relationships, or conversations and transformation of a right-hand glove into the left showing the interdependence of the objects. Differences in the junction of similarities and dissimilarities that are neither serious nor separate, are employed in a communal and societal project. In the study of combinations, focus is given to the behaviors of the objects, one, two, and three, and how they can be applied both the construction and the meaning of the relationships. The last study deals with movement simulated in the two-dimensional qualities of photography and silk-screening.

The Previous Studies formulate specific ideas, finding a union of observed differences and how by re-arranging each other they can be represented as a deeper meaning. Within the Readymade Projects, a more encompassing frame of reference is given both to Duchamp's organizational principles and their implementation. By using a storyline within this thesis, his principles and philosophy of Eroticism can be comprehended in a mythical relationship between D. (Man/Dallas) and V. (Woman/Venus). The relationship is broken into the three relational phases of Enticing, Worrying, and Making dealing with surface desires of choosing, substance of expression, and transferment of intention in each other. Within each phase, a Readymade is projected as a project of their possible phase in a relationship.

Within the reciprocal manner of the Previous Studies and the mal-entanglement in the Readymade Projects, a concept of The Erotic State of D. & V. is embodied in the proposed Society Anonyme Gallery, an architectural project. Society Anonyme's purpose was to create a museum-quality art collection for the sole creation of Modern Art, to be donated in the future. It is envisioned that Anonyme's Collection of Yves Scherer will be activated to its intended purpose within today's art issues.

To apply these connections of storyline to the gallery, a further declaration of the erotic state is used to model these ideas. This erotic state is a group of situations where the conditions of change in an event between D. and V. are placed at the moment of change or the moment of a turning point. This pleasure of the relationship lies between the expected and the unexpected, where the storyline plays an equal role to any event of experience. Erato in Duchamp's description is "to bring out the day-to-day things that are constantly hidden."

These underlying preferences are the qualities of experience or knowledge that can be created in the execution of interchangeability between a storyline and architecture (or smaller elements). There is no exchange unless pleasure of architecture can express the experience or knowledge. Participation in these projects is part of the experience of the erotic and the architectural environment.

Use of the storyline and the image of a society of objects and ideas. These conceptions present an indifferent choice of expression. The Readymade Projects, in this thesis, contains an understanding of how each represent a different type of production. The readymade is used as devices used to generate parallel associations which are embodied in other relationships or qualities outside the defined context of the object. This process of production entails a common entity real or ideal concrete or abstract, which is everyday life which solely by using having been invented.

These readymades exist in varied forms, lacking any moral or social existing state. Assisted or aided by intuition, a collection of perceptions or specific and modified to acknowledge an interactive context outside the present constraints. To heighten the intangible, readymades are tied in form of word associations or puns for further expression.

Readymades is a terminology that Duchamp created to change the different types of processes to withdraw his direct control. In the perception of objects and ideas. These conceptions present an indifferent choice of creativity. The readymade should be viewed as devices used to generate parallel associations which are embodied in other relationships or qualities outside the defined context of the object. This process of production entails a common entity real or ideal concrete or abstract, which is everyday life which solely by using having been invented.

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8 TO 9 MONTHS

33 volumes of video taping of national news spanning from June 4, 1988 to March 18, 1989

Standard VCR blank video tape

Events relative to time are affected in relation to the viewer or participant. This suggests that time can embrace another dimension outside the conventional observation. In this example, a span of time can affect us as individuals, a group, and also as an alternative form. These video tapes represent a 8 to 9 month duration: starting with Tiananmen Square Massacre through Hurricane Hugo through collapse of the Berlin Wall and Soviet elections beginnings of democracy. The video presentation will not express linear progression but rather an inverted progression. Two video monitors provide a forward and backward sequence meeting at its midpoint.

Provenance:
Television transmission of NBC, ABC, CBS, CNN, and TBS national news.

Illustrations:
Tiananmen Square Massacre
Solidarity in Poland
20th anniversary of Woodstock
Hurricane Hugo
Collapse of the Berlin Wall
Nelson Mandela release
Soviet Union elections

OCLOCKET OF TIME

An occasion of human hair bound by rubberband between plexiglass sheets/frame. Average length: 9 1/2" in 3 years.

Time is described in man-made terms as a standard or device of measurement. Other than standard interpretations, time can be measured dimensionally in the length of hair. The association of human hair as a measurement is relative to the participant in marking or making of the events. In this case, time is measured in a three year locket events.

Provenance:
Marcel Duchamp, Three Standard Stoppages, 1913-1914.

Literature:

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Literature:
This project applies a commercial and residential program on an existing, Blacksburg, Virginia site along Main Street. The mixed-use interweaves eight commercial and residential tenants consisting of a minimum of 500-600 square feet each. The site tensions of retained level-changes, minimum site coverage, accessibility to an existing truck dock along the back boundary, and adjacencies to Post Office and commercial buildings, provide a combination dealing in the strategy of differences.

Through evaluation, existing conditions showed zones at the street level for commercial and upper level for residential. Emphasis in a volume and texture study shows how frontage and formality of use can reformulate basic vocabularies.

Provenance:

Literature:

1,2,3 RING(S)
Single/set of 2
Ring size: 8

1,2,3 RING(S)
Single/set of sand-cast sterling silver ring(s)
Ring size: 8 1/2 (2 units)

Marcel Duchamp, Fountain, 1917.


TRAVEL GUIDES
Signed: Sgt. W.G. Doeur

Marcel Duchamp:

TRAVEL OP. Pair of military, leather shin guards as a ready-made.
Signed: Sgt. Doeur.

TRAVEL GUIDES

Marcel Duchamp:

TRAVEL GUIDE PANES

Provenance:

Marcel Duchamp, Porte Gradiva, 1937.

Provenance:
Marcel Duchamp, Glider, Mill in Neighboring Metal.

Marcel Duchamp, Plaque, 1913-1915.

Marcel Duchamp, Dart Object, 1951.

Marcel Duchamp, Female Fig Leaf, 1950.

Marcel Duchamp, Female Fig Leaf: Given: 1. The illumination gas. 2. The waterfaill in various stages. This superimposition compares the conception and perception of women's stereotypes.

Marcel Duchamp, Given: 1. The illumination gas. 2. The waterfall in various stages. This superimposition compares the conception and perception of women's stereotypes.

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SOCIETE ANONYME GALLERY

1/8" scale model made of poster board, museum mounting board and cardboard. 
19 3/4" x 32" x 6"
3/8" scale model made of heat-formed plexiglas, museum mounting board, prefabricated and museum heat-formed plastic sections and fiberglass window screen on sand-blasted and etched plexiglas and poster board base. 
7 1/2" x 27" x 17"

Contextual model represents the southwest corner of the 200 block of Worth Avenue in Palm Beach, Florida. Model indicates the observation/multi-use tower placement within the gallery's location in a complex of buildings southwest and a network of walking paths at street level. Venue in Enlarged model of observation/multi-use relates the tower to the dimensional aspects of the site within individual elements and the assembly. Each buildings element is in equal weight to each other.

Storyline and readymades are processed in a set of the proposed gallery of Societe Anonyme. This line. Each architectural project represents Anonyme's other openness compared with the other closed-society organizations and the differences that allowed a two people can bring into a relationship. The me. This purpose of both is to promote their goals, Anonyme's which each one will possess in an encounr-closed.

The description here will be limited to nec that construction materials and overall parts of ship. The the gallery. The tower provides a high-point above a center, complex of commercial buildings, which views 1 to the Atlantic Ocean, the intracoastal, and the ts of the mainland. It accommodates a multi-event space in an elliptical-shape tower that twists above a and tilts, as well as simulates a movement that views its peeling and wrapping expression. The roof, and the level is entered from the cone-shaped skylight alti-event which gives a reverse look into viewing the it twists narrow end of the cone. This perspective element in point in the sky is the view you'll see as you. Ther roof enter by the tower's elevator. This aluminum skylight cone-shape is a part of a concrete base wing the shape constructed in poured concrete. The elliptical base serves as a counter-weight and support as for the tower and its concrete floor slab. This vertical elevator access is within this concrete shape base to bring visitors into the tower or into the he base two underground gallery floors.

The space within the tower tilts and peels away at a hinge point on the entry level. From a base to this hinge point, a slice of light grows increases - the twoing larger to connect with the roof skylights. These skylights are the remaining areas of peels the roof, this shape is the remaining void of reli. From the elliptical roof deck. Both light treatments increase the tower's simulation of movement. The small of the tower and skylight is comprised of parallel steel studs that are diagonally oriented toward the roof level. This rhythmic pattern parallels the exterior, aluminum-clad wall panels. This skin-panel and the The skin of the tower is comprised of parallel steel studs and soffit continue the street facade pattern and provide the visitor with a covered introduction to the open sculpture garden.
écriture
et projet
"Ready made."

[Handwritten text in the margin]

[Signatures and marks]
UN-VEILING VALUES
is it FAIR to construct You?

like boys FANTASizing about robots!
RELATEDNESS not similarities
HONEST

not

FABRICATION
"Préciser le "ready-made," en projetant pour un moment
moins à venir (tel jour, telle
date, telle minute), dans un
un ready-made." Le ready-made
pourrait ensuite être cherché (avec un délai)
C'est une amélioration de ce dispositif,

- Inscrire naturellement cette date,
  heure, minute, comme témoin, etc.,
  dans le coté exemplaire
  du cadenas.
Préciser ce "readymade,"
un projetant pour un moment
venir (tel jour, telle
telle minute), d'inscrire
un readymade — le readymade
puisse ensuite être cherché (avec tous détails)
L'important est donc cet
éphéméride instanterné, comme
un discours prononcé à l'occasion
de n'importe quoi à telle heure
cest une date de readymade.
— Inscrire certainement cette date,
SOCIÉTÉ AN
19 EAST 47
NEW

Mr. Marcel J.

has paid $5.00 and is an
from Ma
THE EROTIC STATE OF D. & V.
The vita has been removed from the scanned document