THE STILL POINT AND OTHER OBSERVATIONS

by

Alan Douglas Hines

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APPROVED:

Olivio C. Ferrari, Chairman

Herschel Elarth

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ABSTRACT
Commodity, Firmness, Delight:

Vitruvius
Architecture can be divided into two realms. One is that which has to do with an object's logical structure and the other which is concerned with its sensible properties. Furthermore, it is only the architect who is able to function in both areas.
IN THE REALM OF LOGIC, OBJECTS ARE CONSTRUCTIONS CONSCIOUSLY AND DELIBERATELY FORMED BY AND FOR THE MIND. THIS MIGHT BE UNDERSTOOD AS A NETWORK OF IDEAS, PLACED BY THE HIERARCHY OF NEED, AND CONNECTED IN RELATIONSHIPS, THE NETWORK MUST ALWAYS BE FORMED IN TERMS OF ONE CONSTANT.

CONCEPTUAL
ABSTRACT
THE IDEA

IDENTIFICATION
SEPARATION
ARTICULATION
RECOMBINATION
These needs are directly tied to physical operations used in making that object. This brings us to the other realm, the realm of sense. Its structure is that of edge, surface, mass, light and so forth. It is through these physical properties that an idea is brought to life.
A PROJECTOR STAND HAS A DISTINCT HIERARCHY OF PARTS.

THESE PARTS ARE FORMED IN RESPONSE TO A NEED, SAY A VERTICAL ELEMENT TO ALLOW UP AND DOWN MOVEMENT, A PLATFORM FOR THE PROJECTOR TO SIT ON, A BASE TO HOLD THE VERTICAL ELEMENT AND WHEELS SO IT CAN BE MOVED.
FIGURE 10
PROJECTOR STAND DETAILS
This is fairly obvious, but this construct could be just as easily applied through any scale, from city to light switch.

Logic of parts

The architect can use this idea when he makes an object.
IF I WERE GOING TO MAKE A THING, SAY A DOOR, I MIGHT PHOTOGRAPH OR BETTER STILL, SKETCH AS MANY DIFFERENT DOORS AS I COULD FIND. THIS WOULD PROVIDE A BASE OF INFORMATION WHICH WOULD ALLOW ME TO FIND THOSE PROPERTIES WHICH ARE COMMON TO ALL DOORS AND WHICH FORM A BROAD STATEMENT OF THE PROBLEM "DOOR". THE DIFFERENCES ARE ALSO IMPORTANT, AS THEY GIVE SOME INDICATION OF THE CHANGES NEEDED TO MEET A PARTICULAR SITUATION.
THEN THE QUESTION ARISES, WHY DO YOU CALL DOOR, DOOR?
I submit that there is a door from which all doors spring. That is door as an idea and an ideal, the essence door, the doorness of doors.
FIGURE 16
THE CITY
The play between that essence and that reality is symbolised in the relationship:

universal

particular
THE PHYSICAL PROPERTIES ARE UNIVERSALS IN THEMSELVES, (IN FACT UNIVERSAL PARTICULARS) AND WILL EXIST IN AN OBJECT INDEPENDENTLY OF ANY FUNCTION OR EXERCISE OF WILL ON THE PART OF THE ARCHITECT OR OBSERVER. ARCHITECTURE EXISTS WHEN THE UNDEFINABLE QUALITIES OF THE PHENOMINAL OBJECT HARMONISES WITH THE LOGICAL STRUCTURE SET UP BY THE ARCHITECT, SO CLOSELY AS TO STRIKE A CHORD WITHIN OURSELVES, PRODUCING EMOTION. IT IS THIS QUALITY WHICH SEPARATES ARCHITECTURE FROM RATIONALISTIC DESIGN.
SIMILARITY IS THE BASIC PROCESS BY WHICH A RELATIONSHIP IS MADE.

IT MAY BE COMMON NUMBERS, SHAPE, SPACE, COLOR AND SO ON. THE BOND EXISTS BECAUSE THEY SHARE AN ATTRIBUTE, EITHER CONCEPTUAL OR REAL.
FIGURE 21

SIMILAR NAME

DISSIMILAR MANIFESTATION
FIGURE 22
DISSIMILAR NAME

SIMILAR MANIFESTATION
THE VALUE OF SKETCHING LIES IN THE EFFECT THAT IT PRODUCES. IN THE ANALYTICAL MODE, IT IS THE VISION PRODUCED THAT HARBORES NO LABELS, NAMES, VALUES OR PREJUDICES. THE THING IS ONLY WHAT IT IS.

IN THE SYNTHESISING MODE, IT IS THAT CALMNESS OF MIND WHICH ENABLES THE ARCHITECT TO SEE THE PROBLEM CLEARLY, AND TO ACT IN RESPONSE TO THAT SITUATION SO AS TO PRODUCE THE CORRECT SOLUTION.
FIGURE 24
SALZBURG SKETCH
This comes about through a simple process. When a person sketches he must concentrate only on what is being drawn, that is at any particular instant in time his eye, his mind and his pencil point are precisely at a point on a line on the object which is being drawn.
THE STILL POINT TAKES PLACE
AT THAT MOMENT IN TIME WHEN
AN IDEA IS BORN AND IS THE
SOURCE POINT OF ALL BEGINNINGS.
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(ABSTRACT)

A Philosophy of Design

The work is divided into two portions, one dealing with the logical structure of a consciously formed object, and the other promoting a construct of the sensible elements of physical form. Although the body of the work is composed of several projects, the intent remains constant. That is, through the understanding of the basic processes by which man has exchanged with his surroundings, order and clarity might be brought to the designed environment.