

THE STILL POINT AND OTHER OBSERVATIONS

by

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

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May, 1977
Blacksburg, Virginia

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Commodity, Firmness,
Delight :

Vitruvius



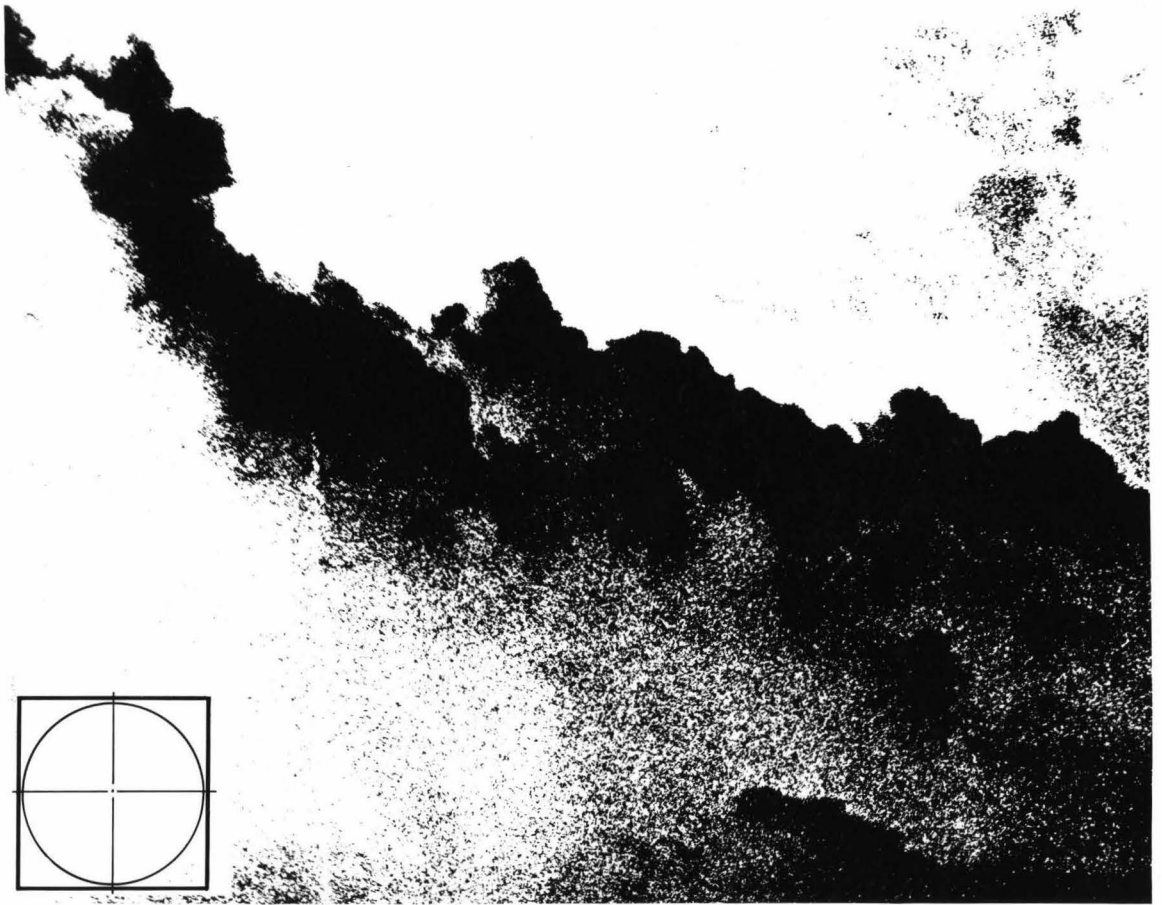
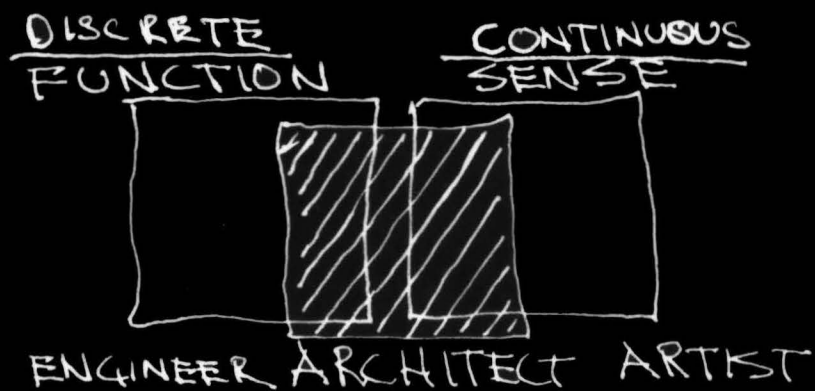


FIGURE 1
THE UNIVERSAL



THE PARTICULAR

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 IT'S SENSIBLE PROPERTIES. FURTHERMORE, IT IS ONLY THE ARCHITECT WHO IS ABLE TO FUNCTION IN BOTH AREAS.



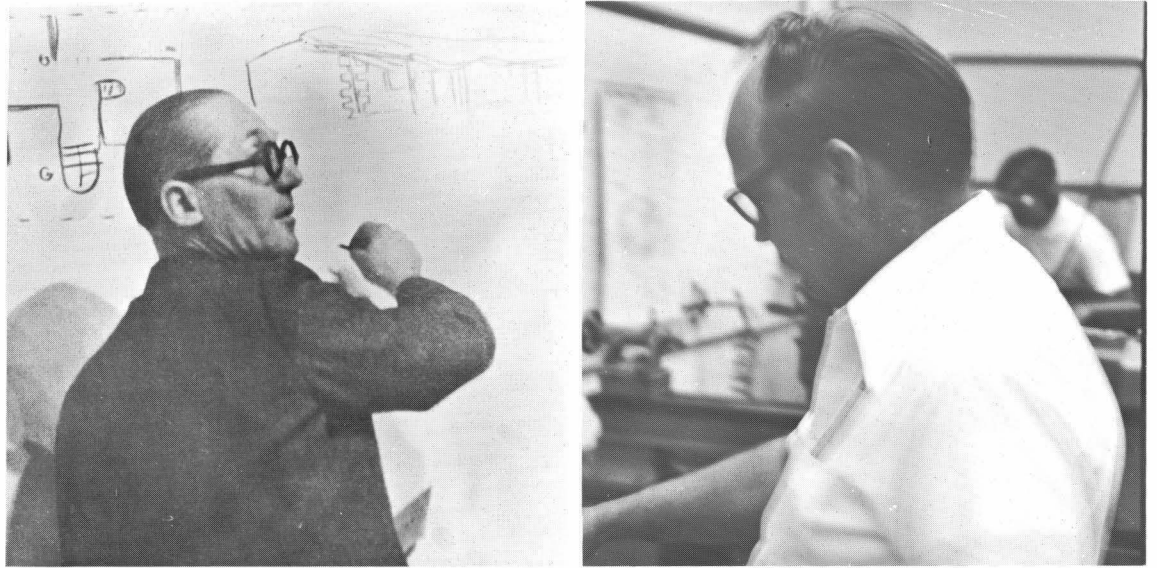
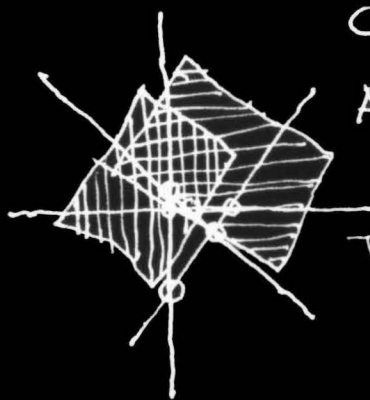


FIGURE 2
THE MASTER



THE CRAFTSMAN

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

□ □ SEPERATION

△ △ △ △
 ▽ ▽ ▽ ▽
 ARTICULATION

△ △
 ▽ ▽
 △ △
 ▽ ▽
 RECOMBINATION

■ ■

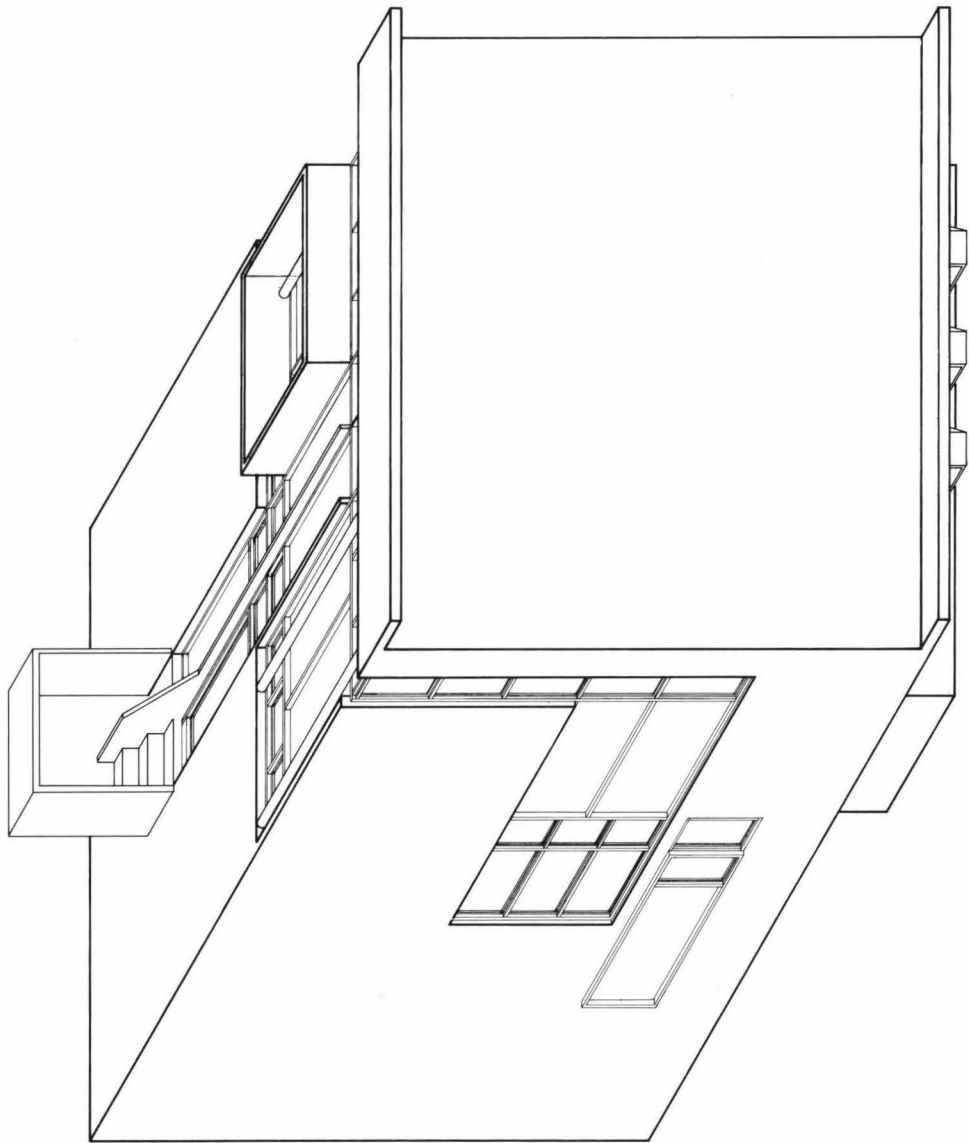


FIGURE 3
ISOMETRIC



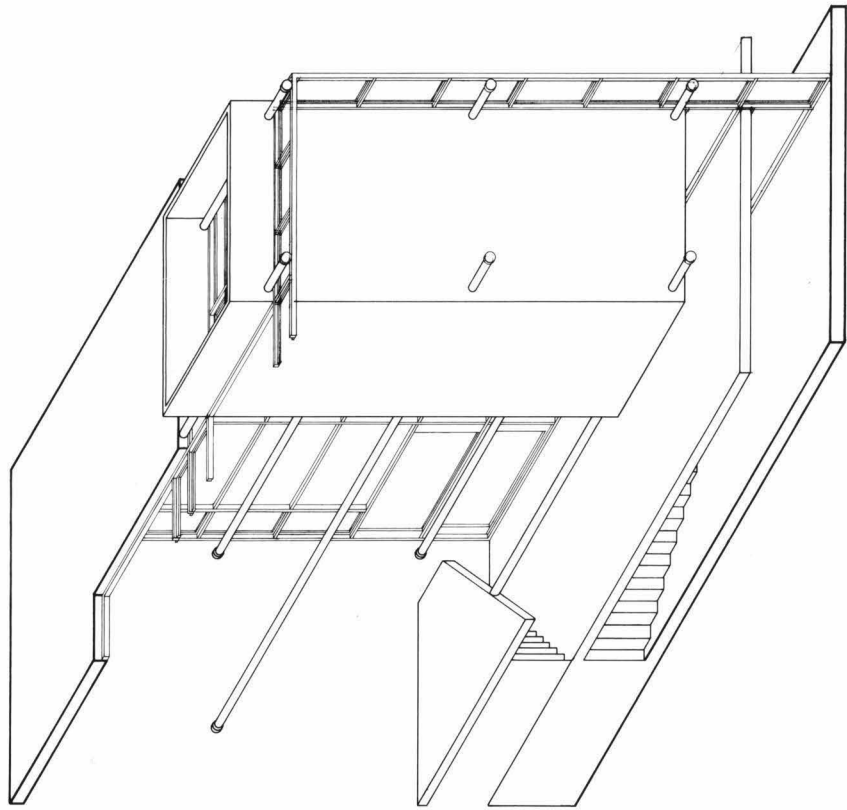


FIGURE 4
ISOMETRIC



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.



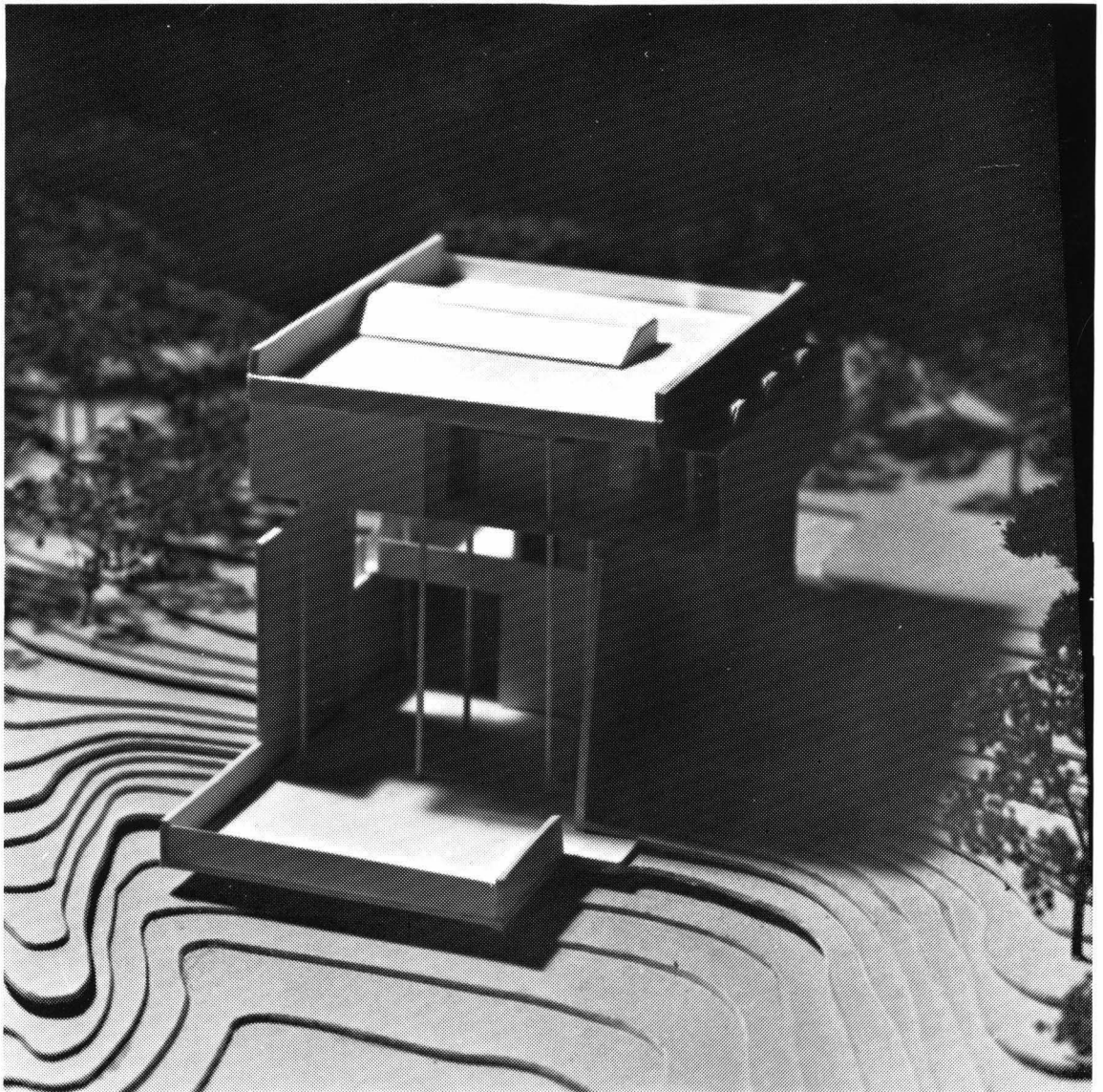
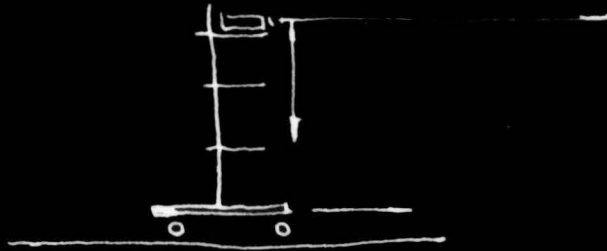


FIGURE 5
PAVILION HOUSE



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.

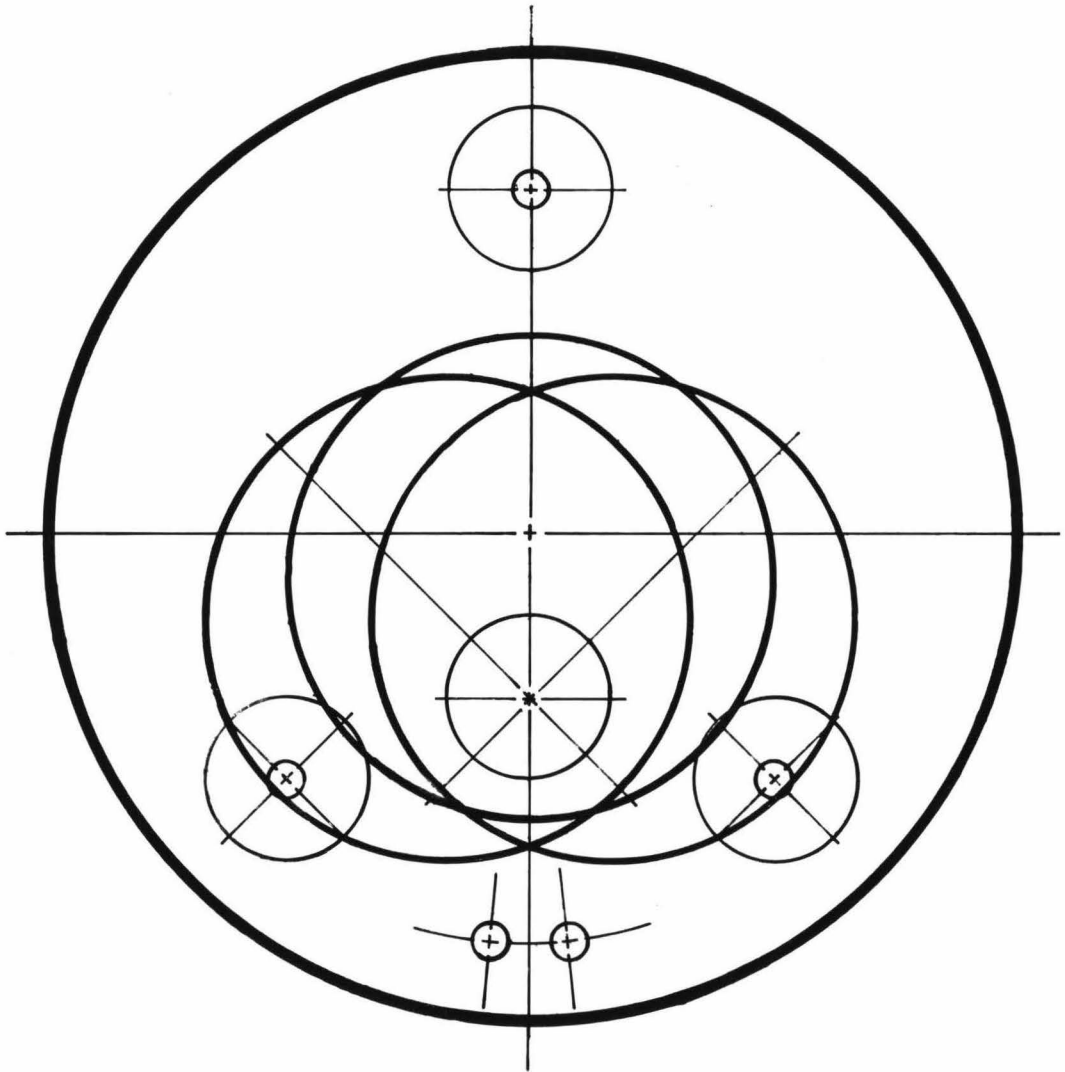


FIGURE 6
LOGICAL STRUCTURE



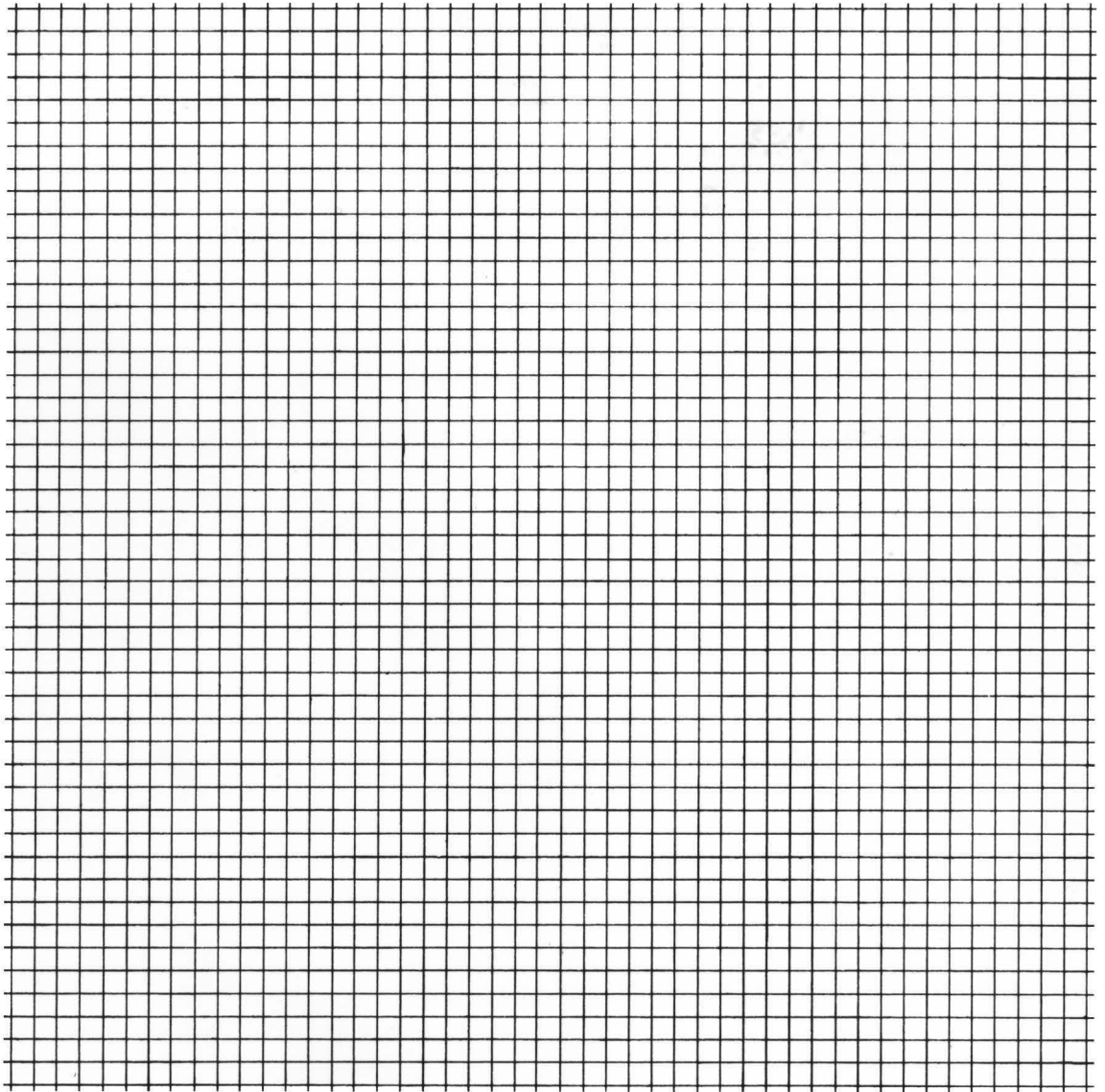


FIGURE 7
THE GRID





FIGURE 8
PROJECTOR STAND



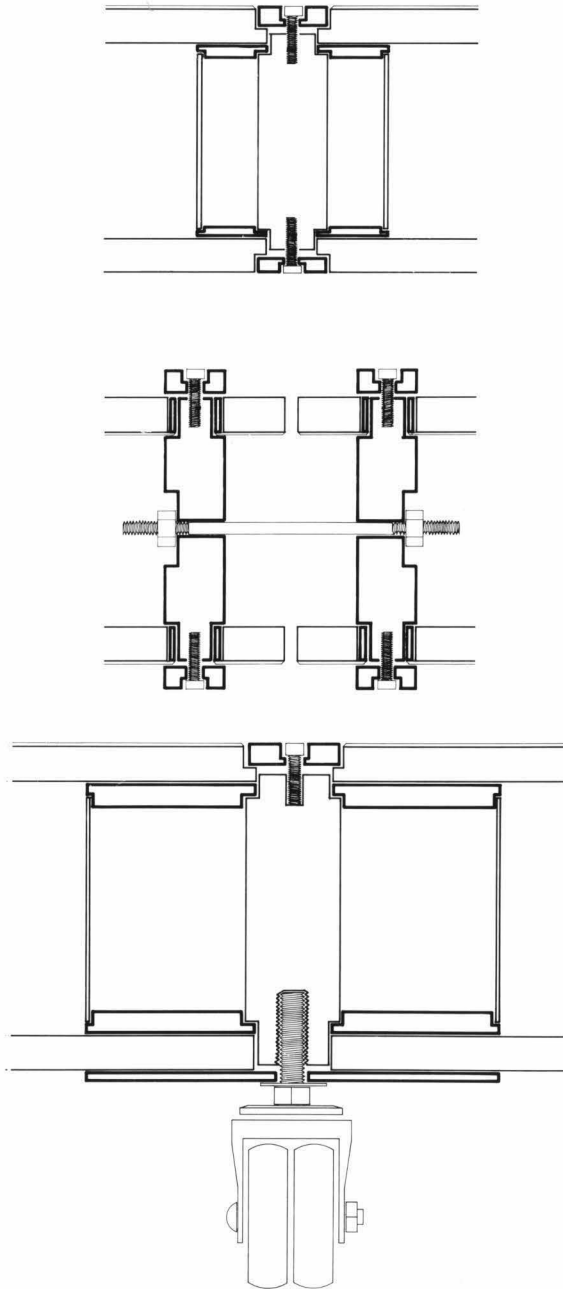


FIGURE 9
PROJECTOR STAND DRAWINGS ■■

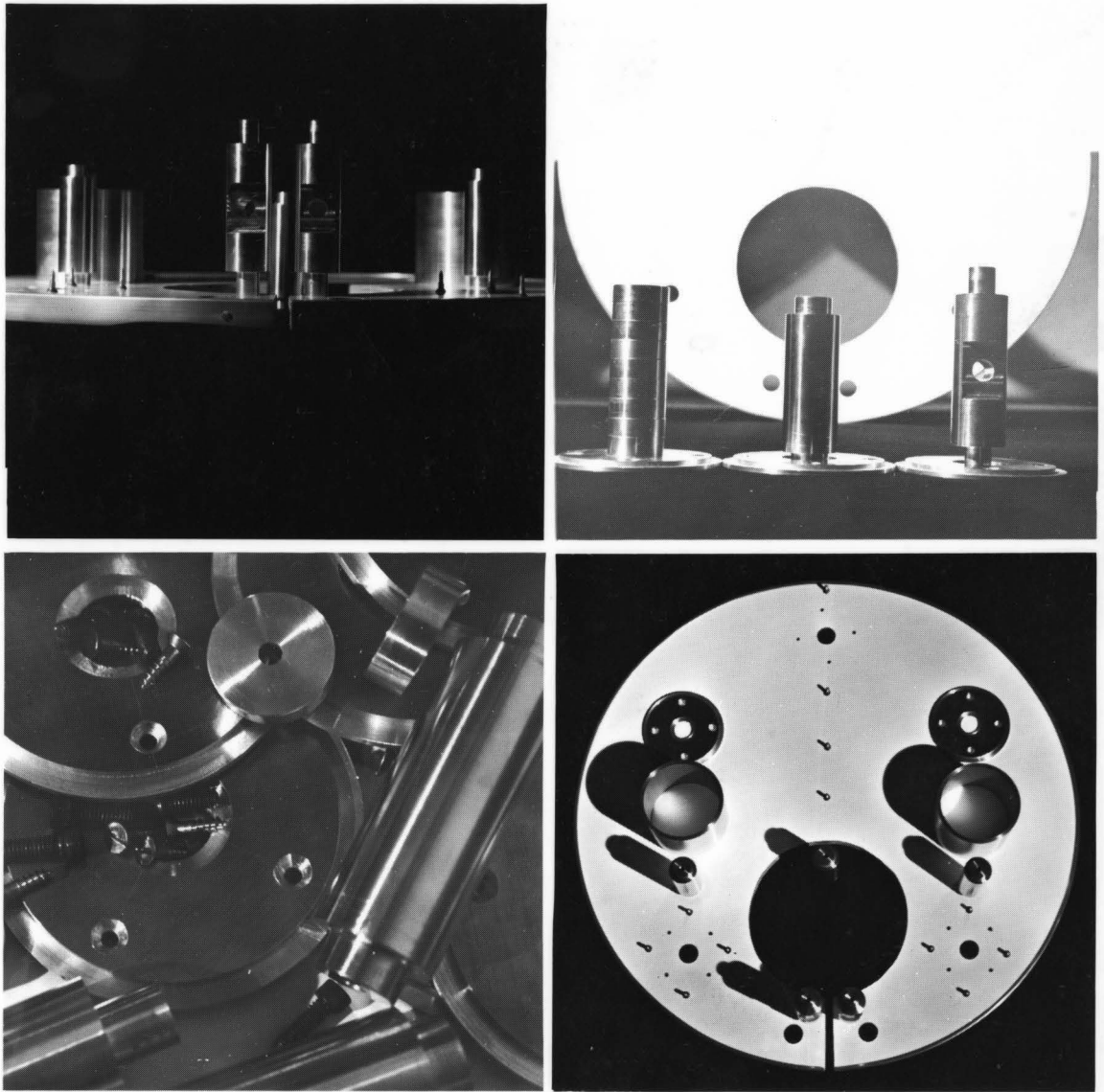


FIGURE 10
PROJECTOR STAND DETAILS ■ ■

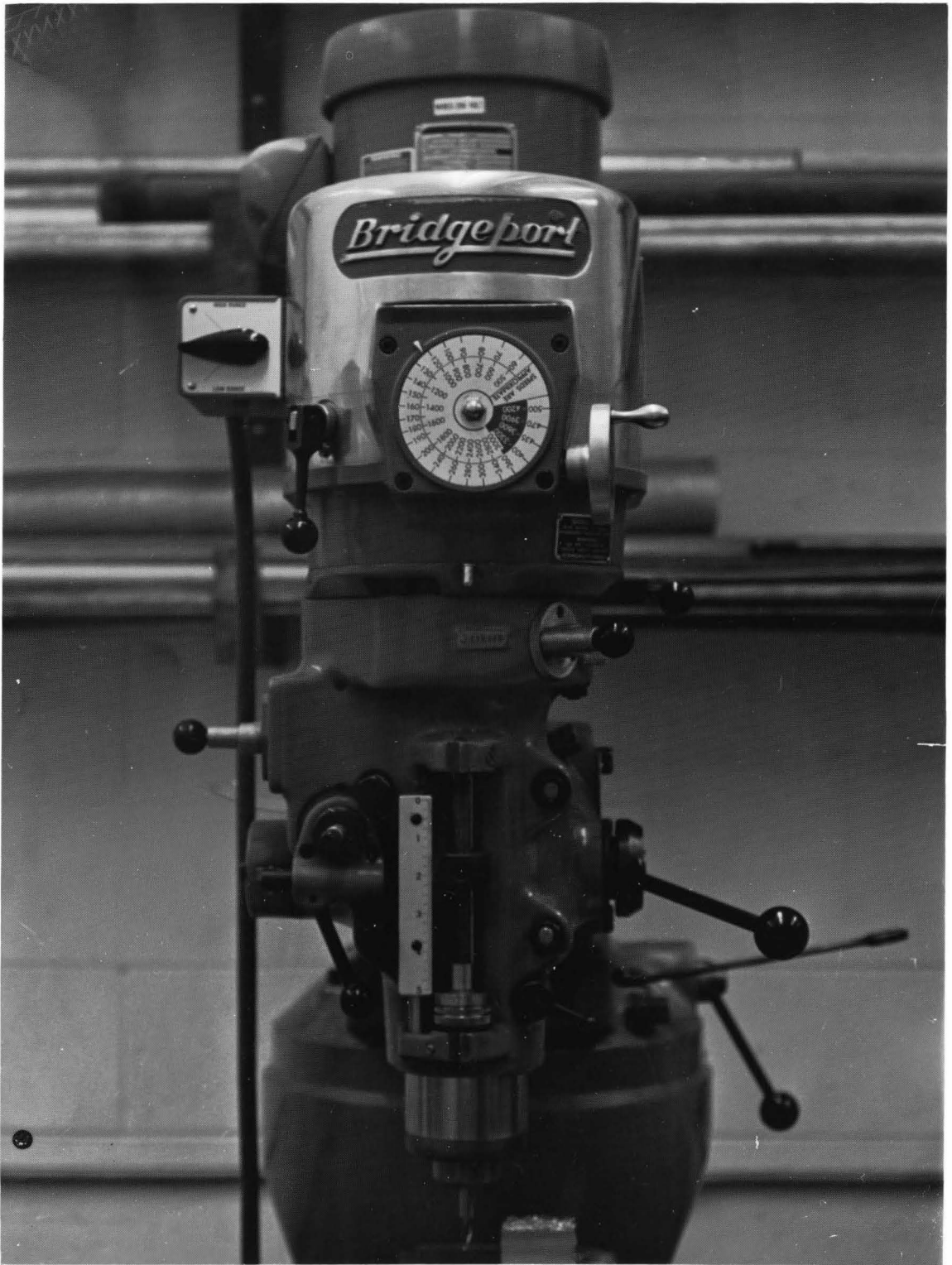


FIGURE 11
MILLING MACHINE



THIS IS FAIRLY OBVIOUS,
BUT THIS CONSTRUCT COULD
BE JUST AS EASILY APPLIED
THROUGH ANY SCALE, FROM
CITY TO LIGHT SWITCH.



THE ARCHITECT CAN USE THIS IDEA
WHEN HE MAKES AN OBJECT.

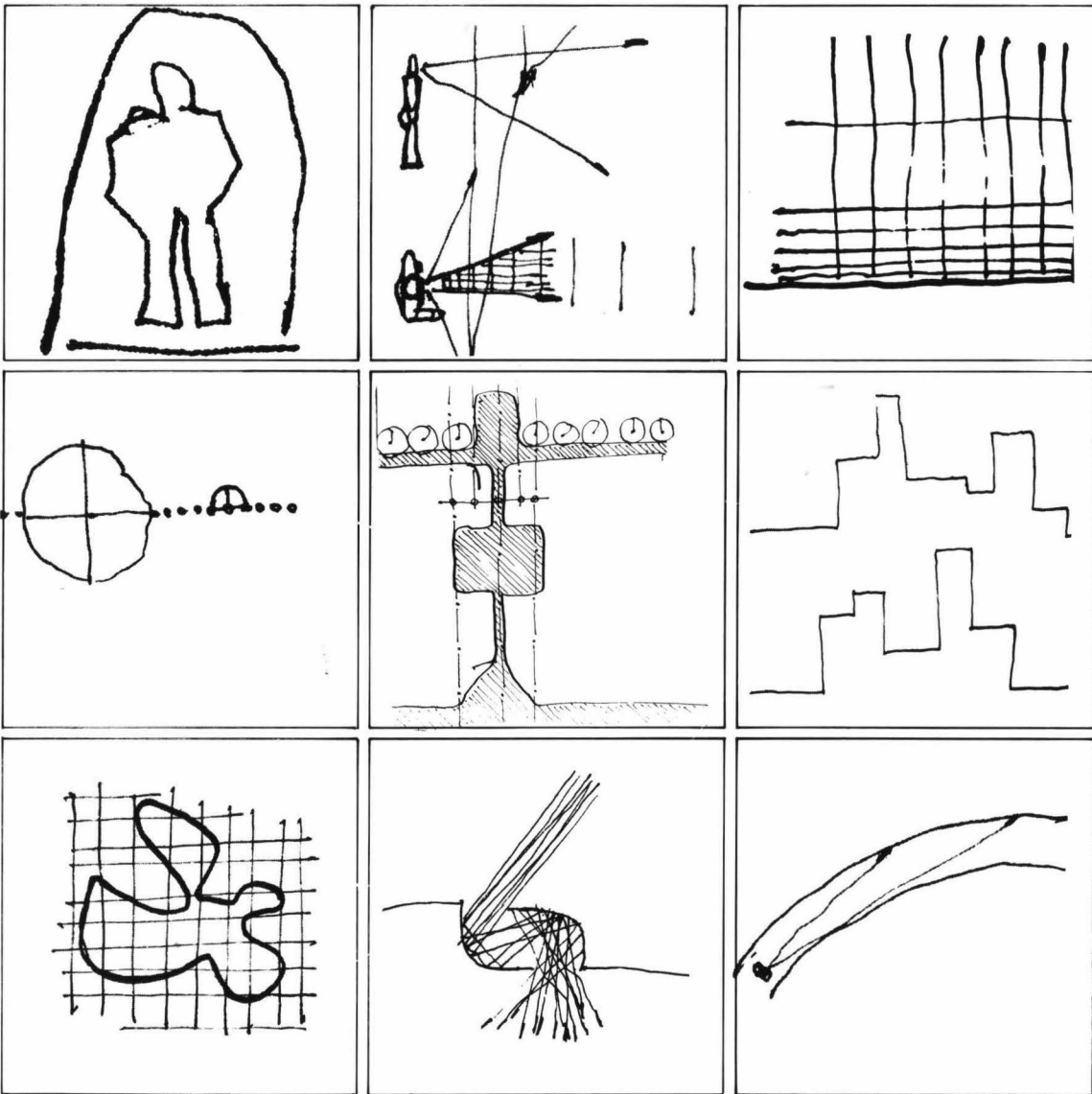


FIGURE 12
CITY SKETCHES



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.

■ ■

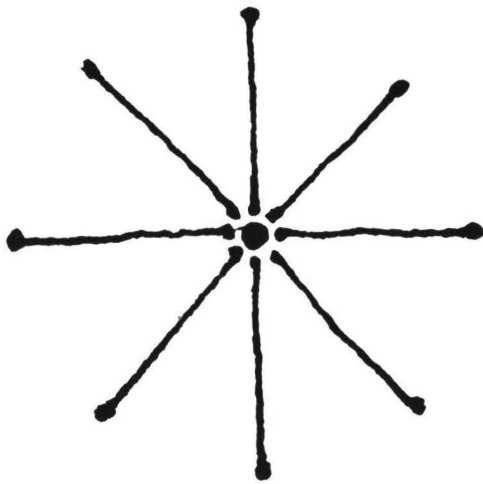
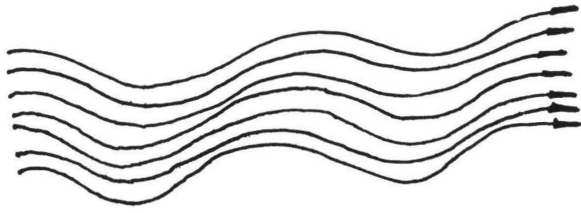
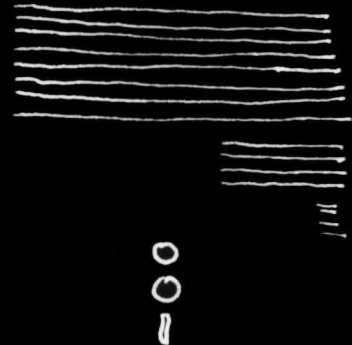
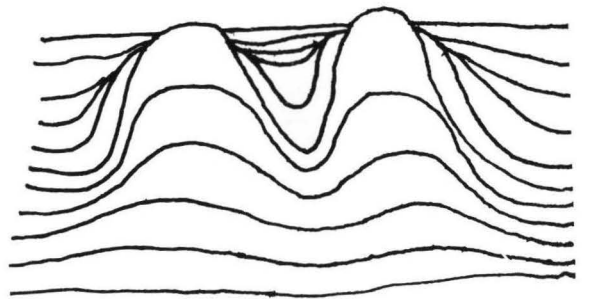
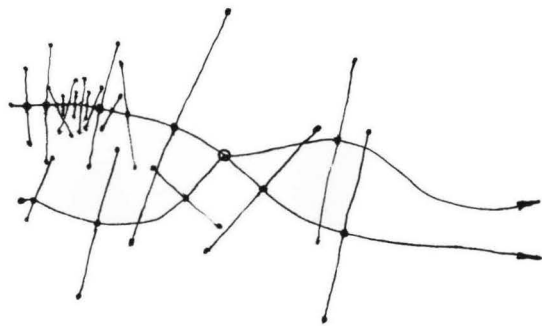
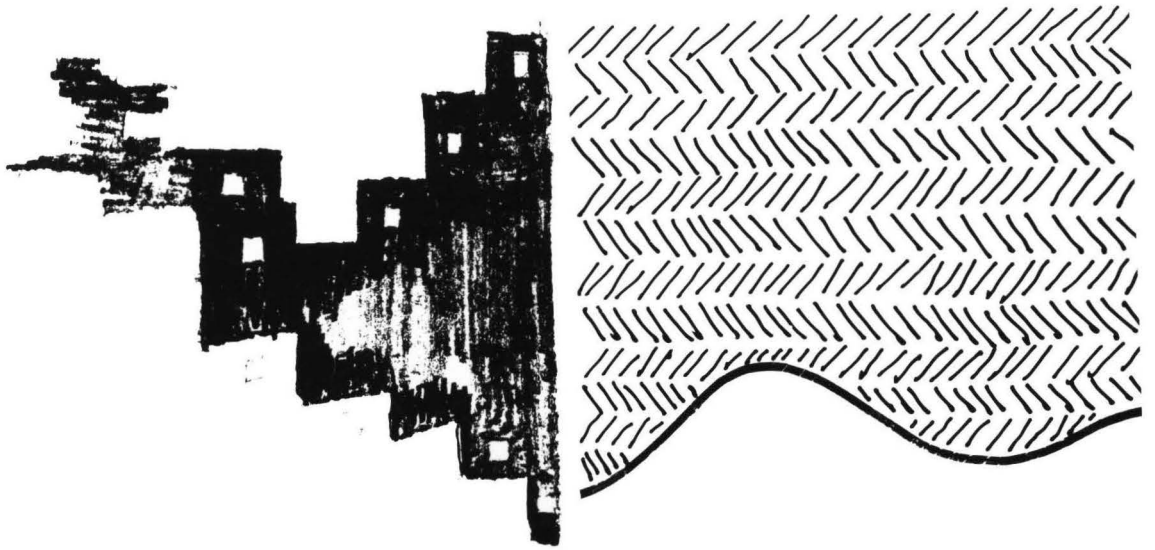


FIGURE 13
THE WIND

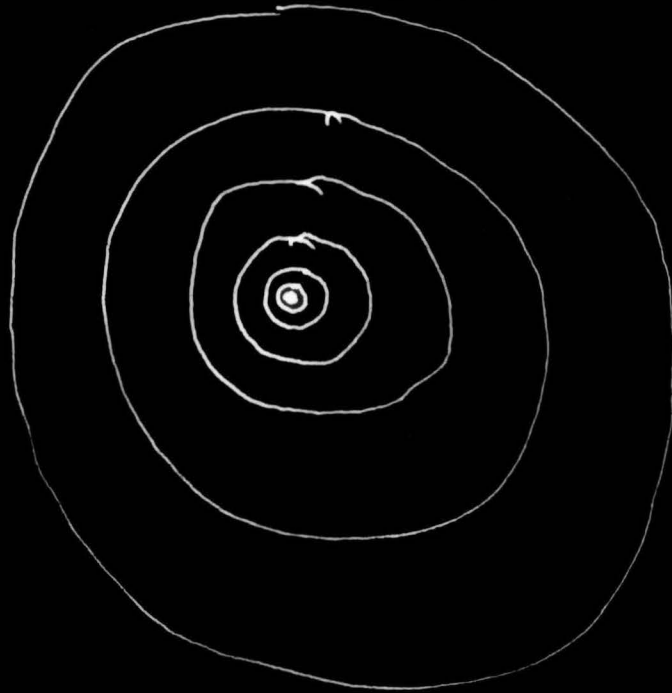
■■ THE SUN AND THE PROMISE

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.



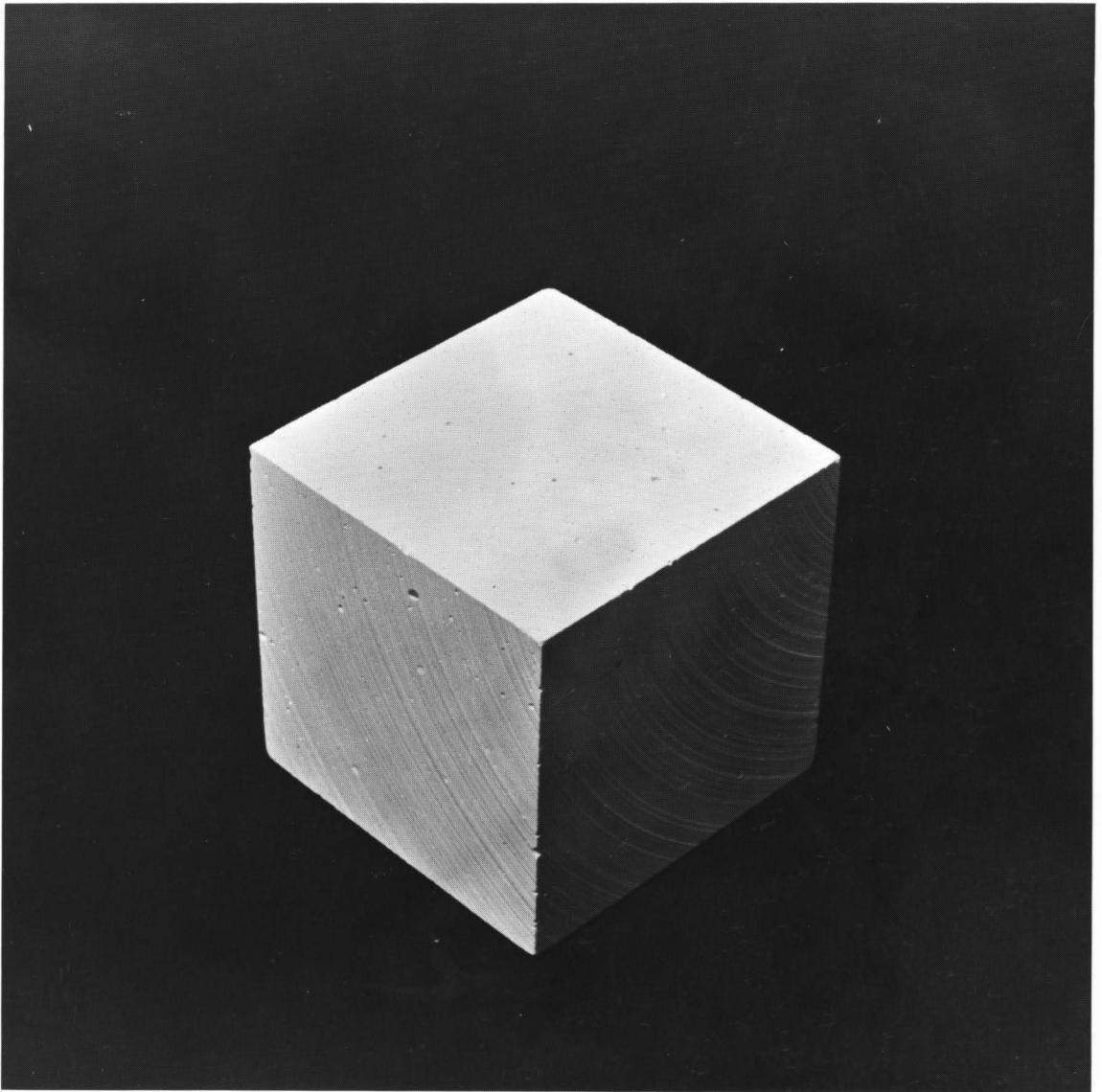


FIGURE 15
THE CUBE



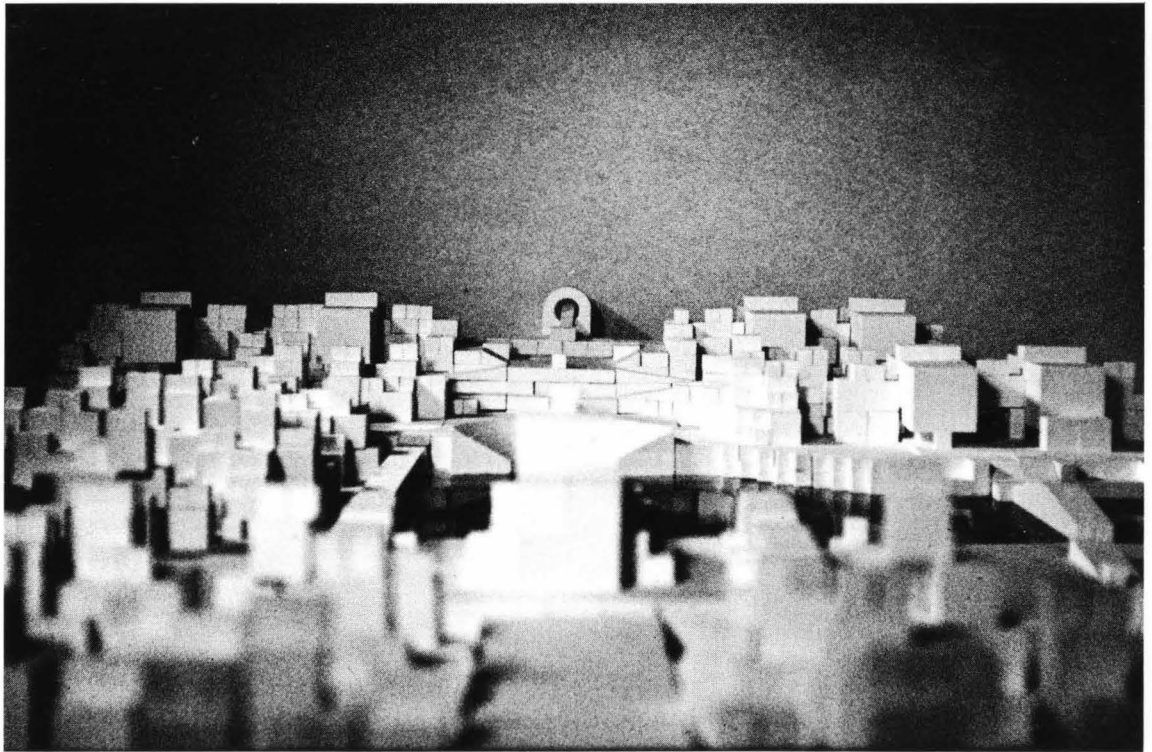


FIGURE 16
THE CITY



THE PLAY BETWEEN THAT
ESSENCE AND THAT REALITY
IS SYMBOLISED IN THE
RELATIONSHIP,

THE UNIVERSAL /
THE PARTICULAR

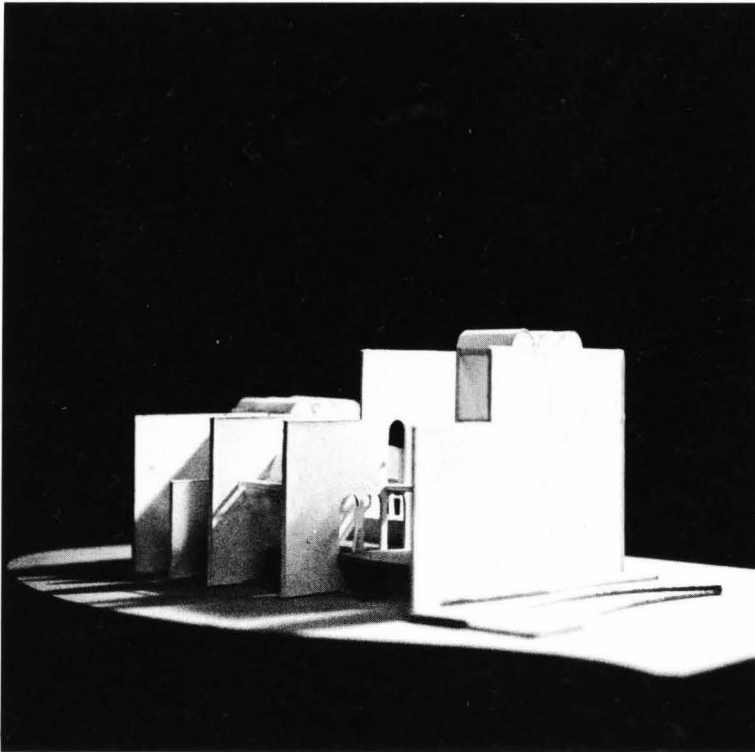
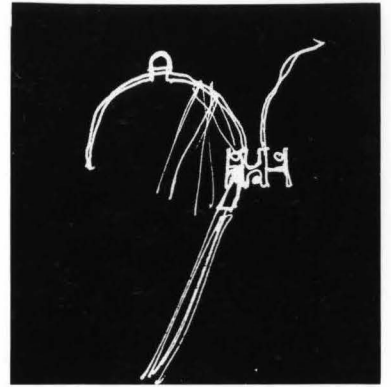


FIGURE 17
THE HOUSE



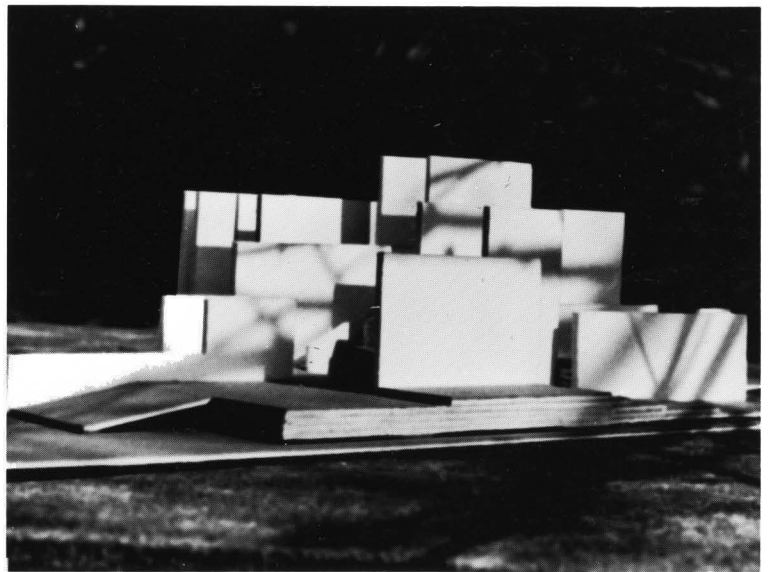
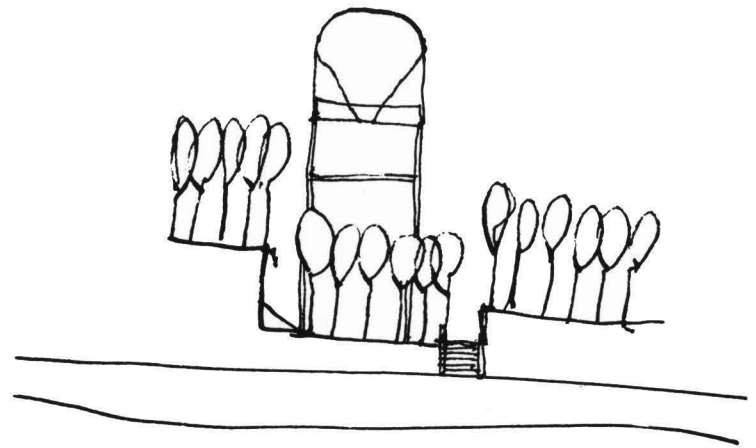
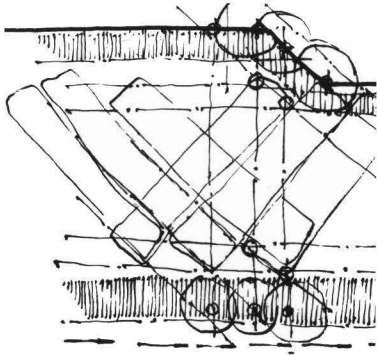
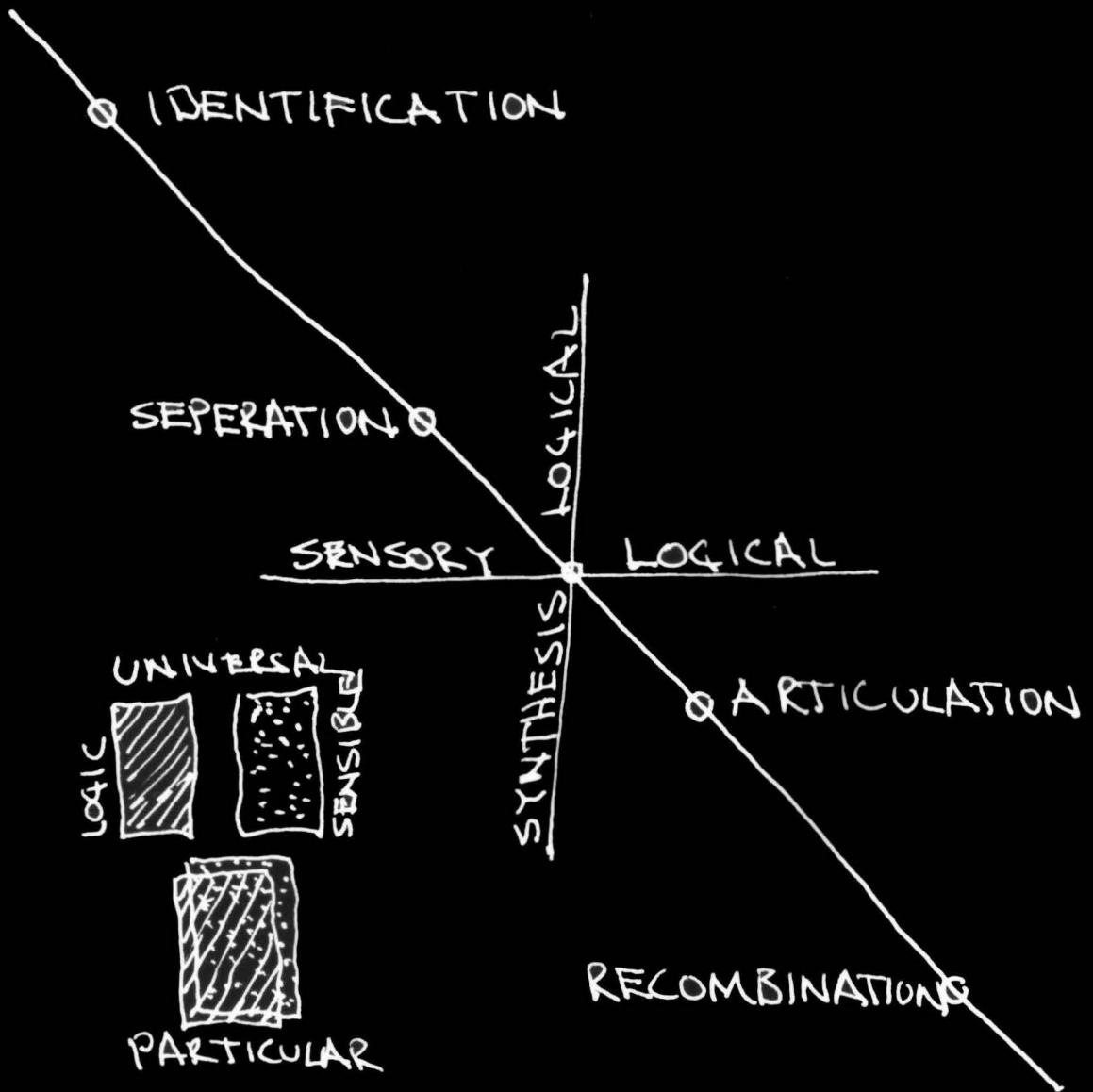


FIGURE 18
HOUSING GROUP





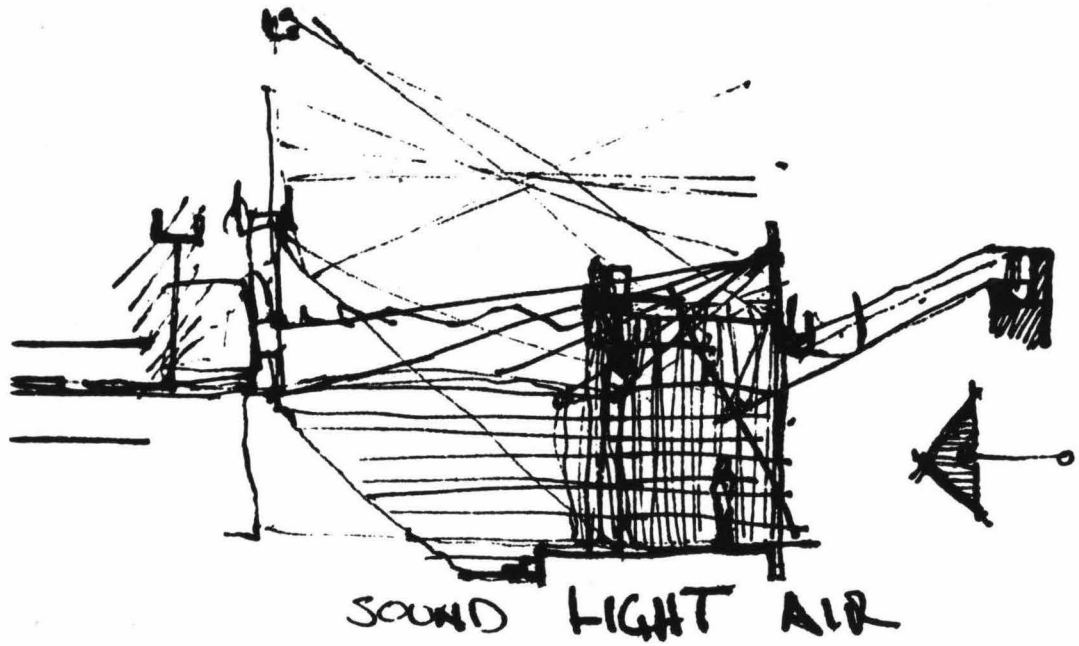


FIGURE 19
SOUND LIGHT AIR



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 SEPERATES ARCHITECTURE FROM RATIONALISTIC DESIGN.



FIGURE 20
SALT SHAKER



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

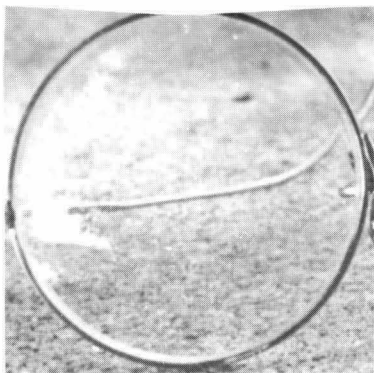
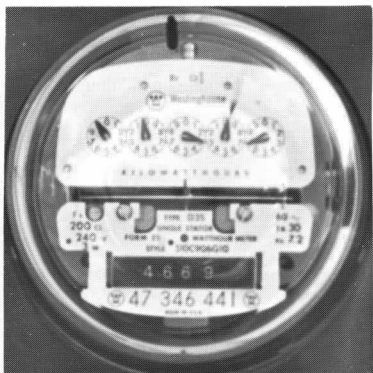
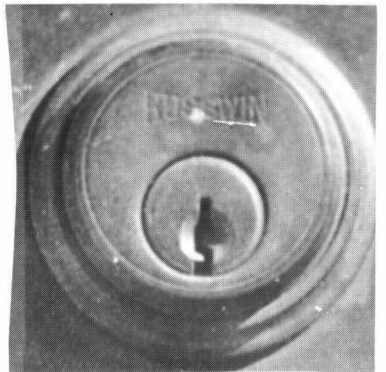
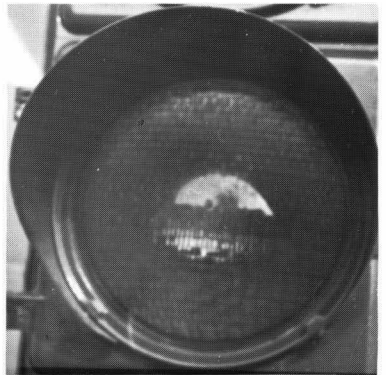


FIGURE 22

DISSIMILAR NAME



SIMILAR MANIFESTATION

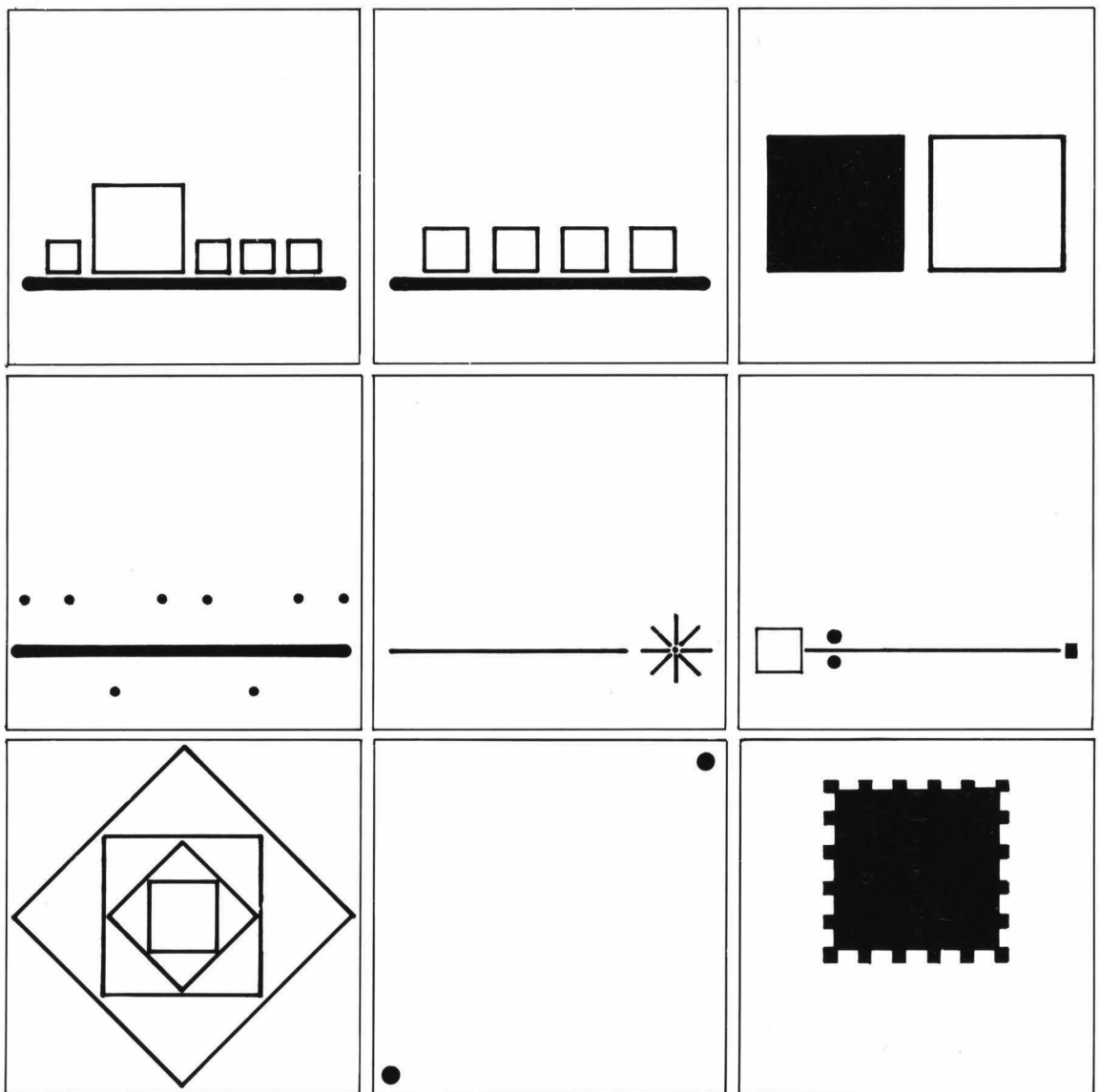


FIGURE 23
STRUCTURES



THE VALUE OF SKETCHING LIES IN THE EFFECT THAT IT PRODUCES. IN THE ANALYTICAL MODE, IT IS THE VISION PRODUCED THAT HARBORS 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.

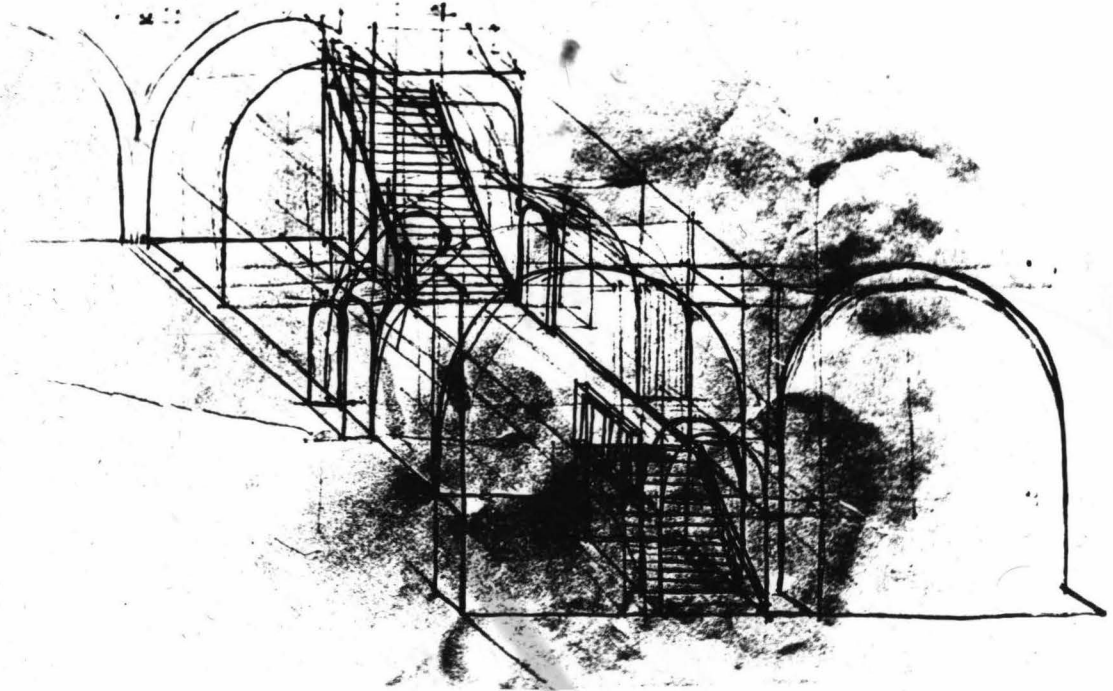


FIGURE 24
SALZBURG SKETCH



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.

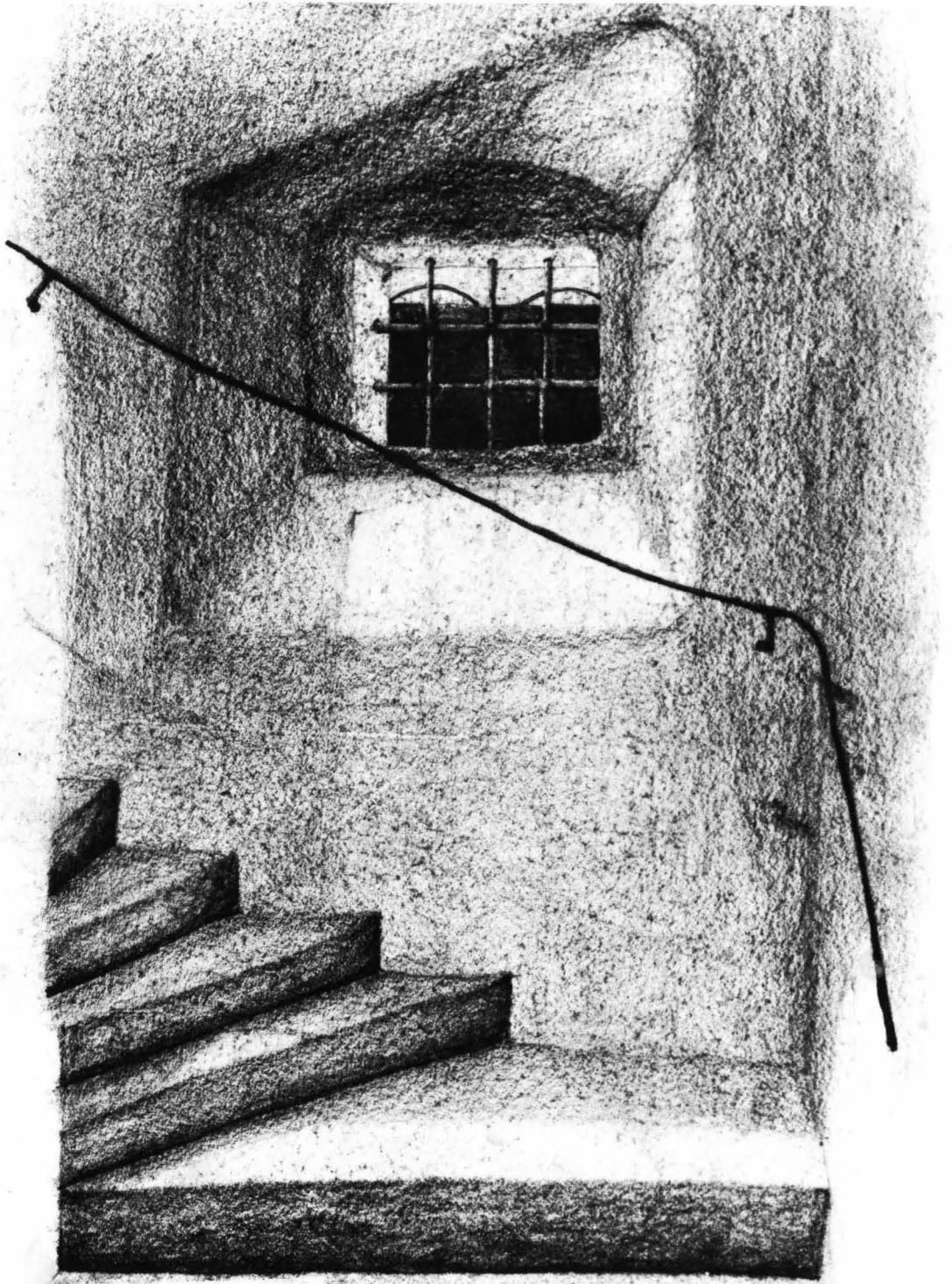
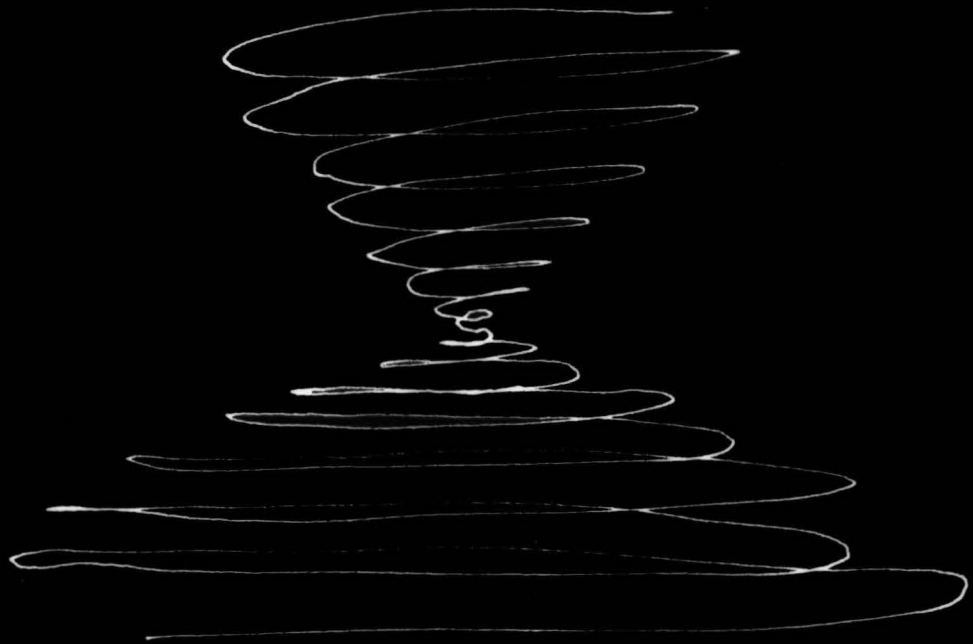


FIGURE 25
SALZBURG SKETCH



THE STILL POINT TAKES PLACE
AT THAT MOMENT IN TIME WHEN
AN IDEA IS BORN AND IS THE
SOURCE POINT OF ALL BEGININGS.



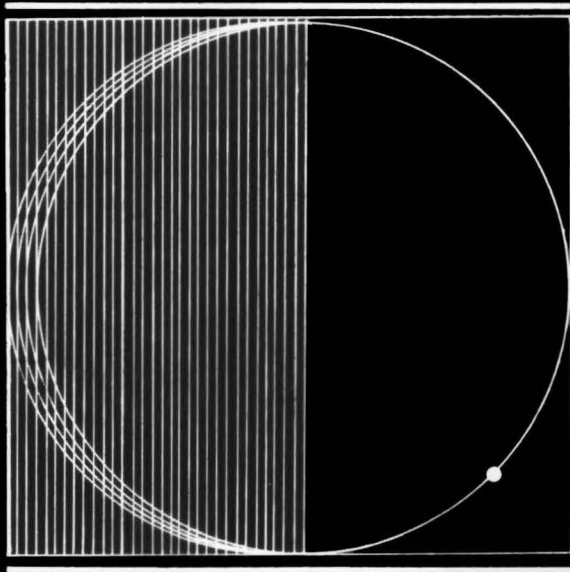


FIGURE 25



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THE STILL POINT AND OTHER OBSERVATIONS

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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 promogulating 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.