

FROM PROCESS TO CRITERIA

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

in

Architecture and Environmental Design

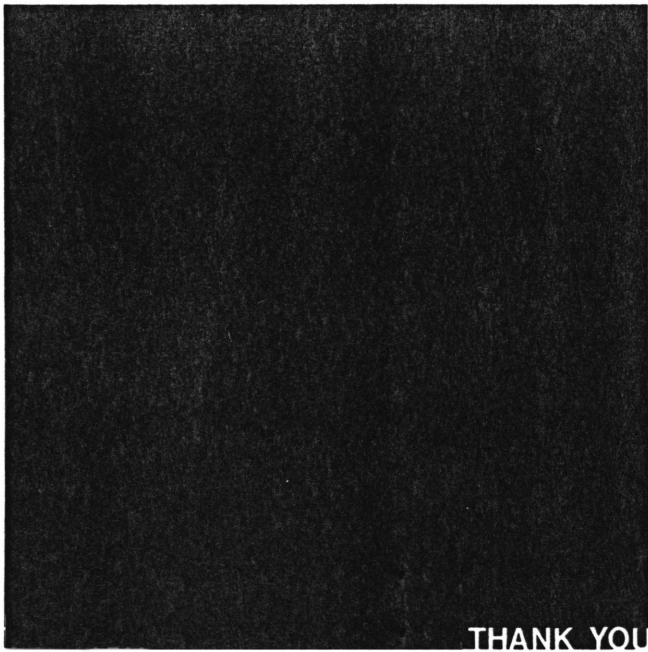
APPROVED:

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D. E. Egger, Chairman

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O. C. Ferrari

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Ron Daniel

December, 1987  
Blacksburg, Virginia



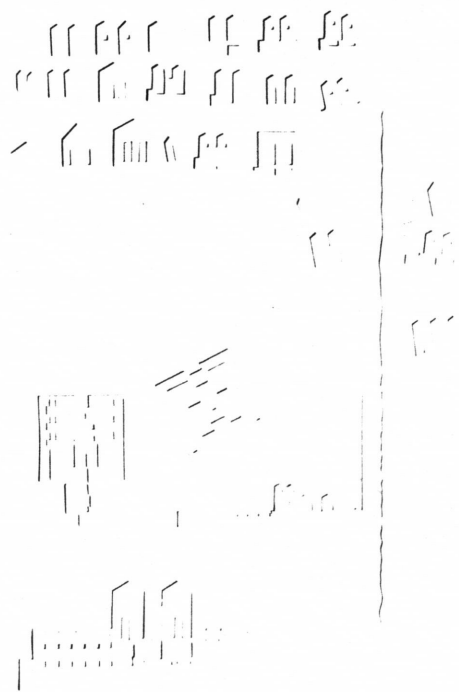
THANK YOU

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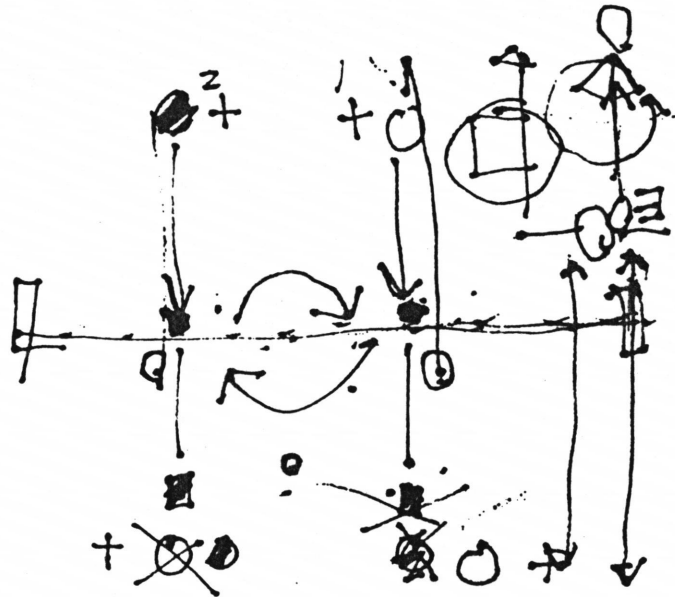
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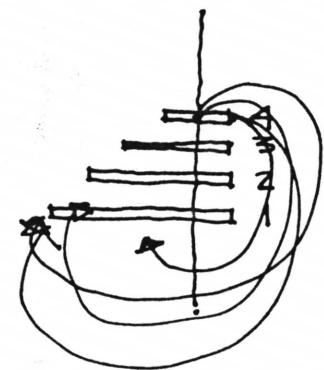


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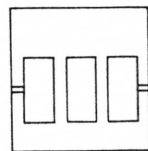
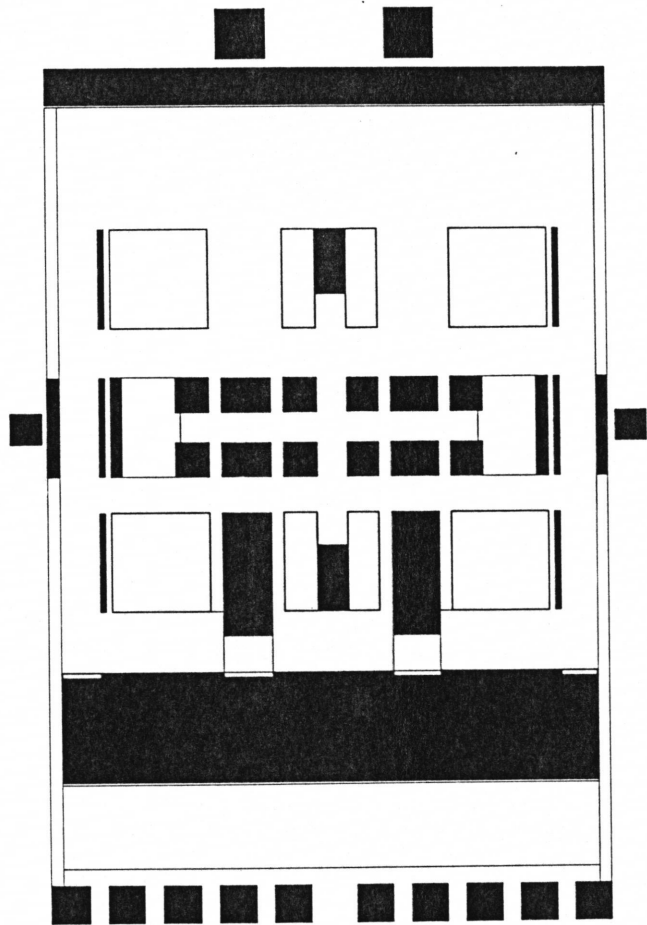
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The relationship between product and process cannot be drawn. Only a framework within which to visualize it can be presented. As a dialectic or a logical referent. From a singular rationale to addressing something larger than itself. This, then, can define not what is to be understood, but how to understand it. As a premise on which to base decisions; the result being how information relates to other information rather than solely what information is.

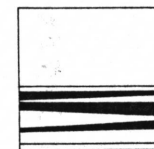
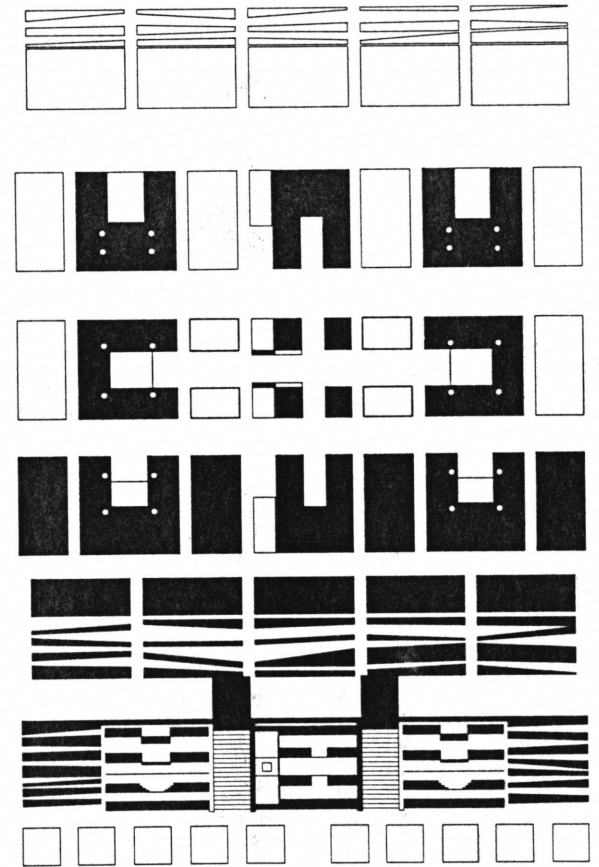


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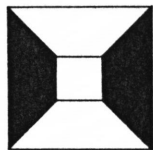
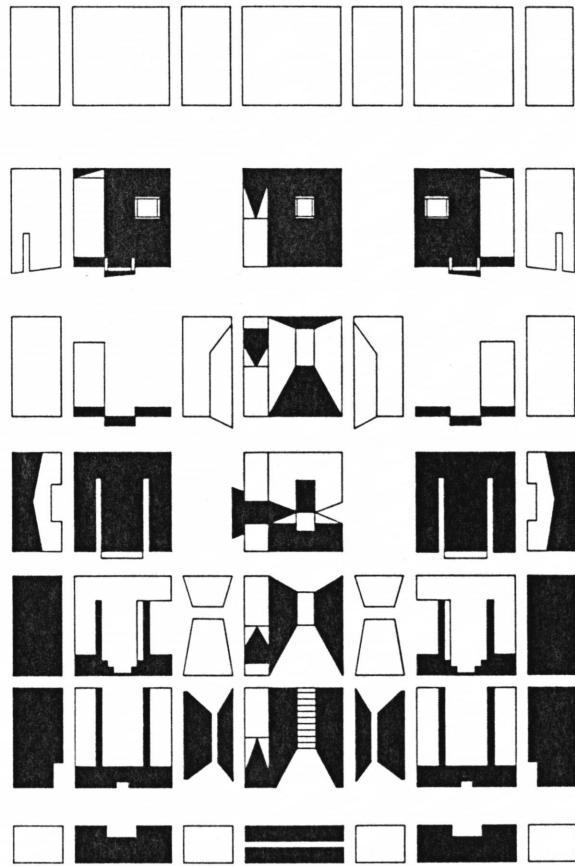
3



A PRODUCT CAN BE DEFINED IN TERMS OF A PROCESS. HERE, MEDIA DRAWS THE PROJECT, AND RANGE HAS A DOUBLE OBLIGATION: TO BUILD THE TOTAL LINE, AND TO CONTINUE MOVEMENT WITHIN EACH CONTRIBUTORY OPERATION. AS A RESULT, A CONSTANT CAN BECOME A GENERATOR WITHIN THE PROCESS DUE TO A RELATIONSHIP BETWEEN THE PRODUCT AND ITS PERIOD IN TIME.

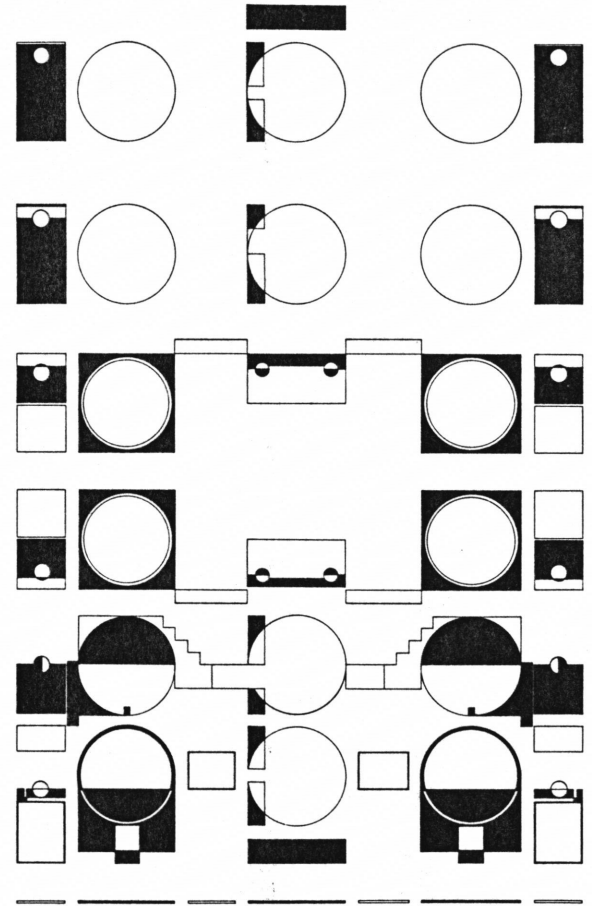
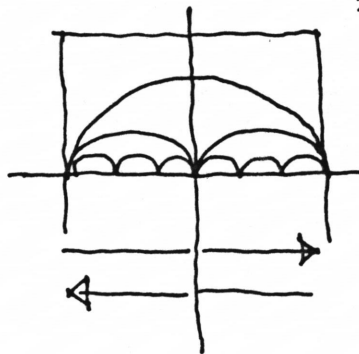


4



THE PRODUCT IS INCLUDED IN THE PATTERN. THE PRODUCT IS INCLUDED IN THE PROCESS. THE PRODUCT THEN BECOMES A DISCOVERY WHERE ISSUES ARE MEASURABLE AGAINST A REFERENT OTHER THAN SIMPLY IDEA TO PRODUCT OR PROBLEM TO SOLUTION. THIS ALLOWS THE OUTCOME TO INCLUDE MORE THAN ORIGINAL INTENT.

2

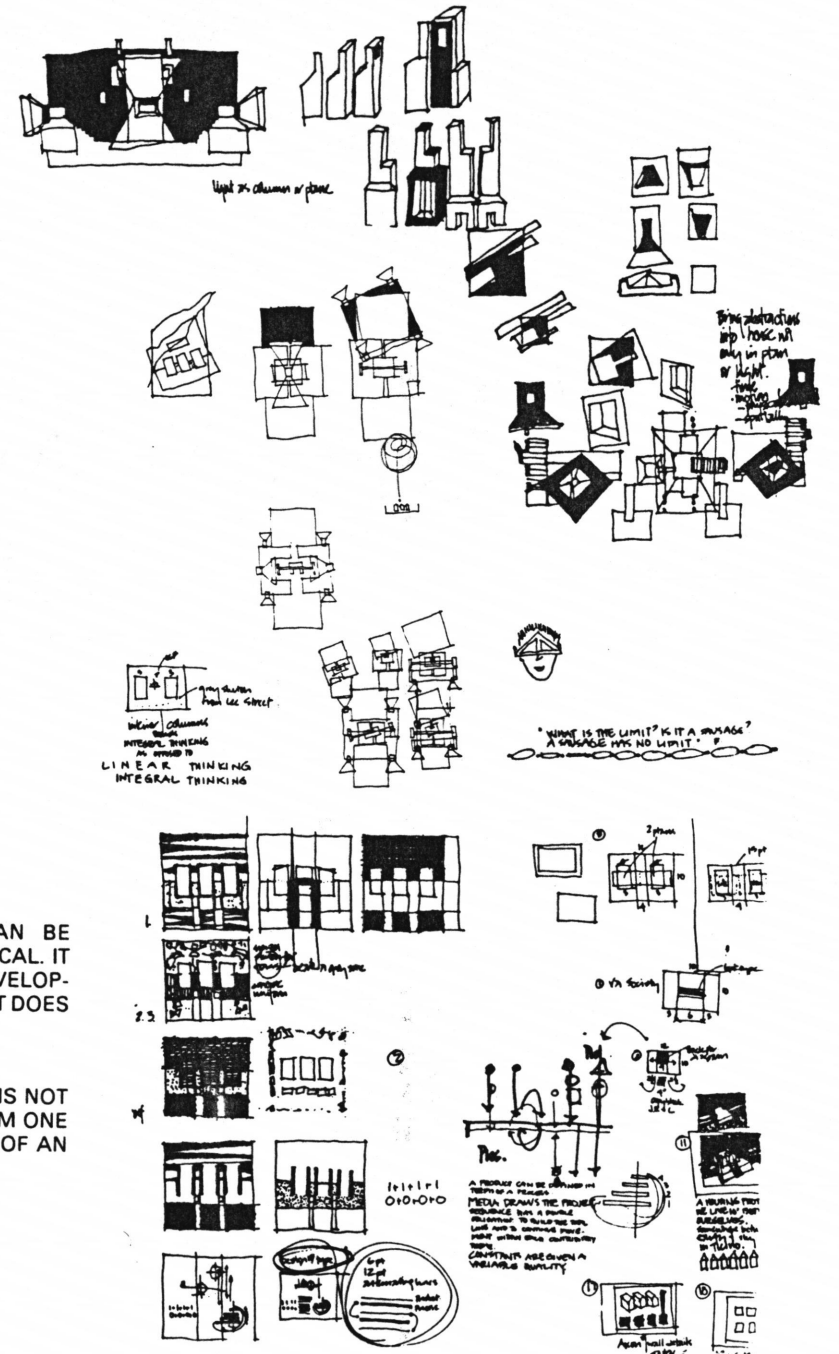
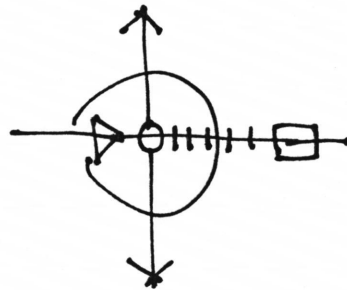




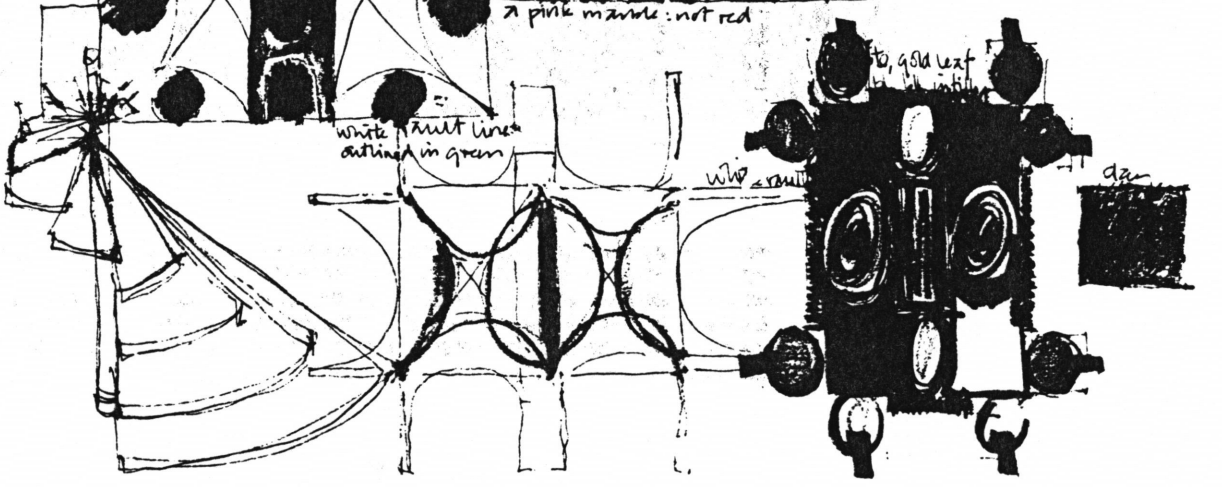
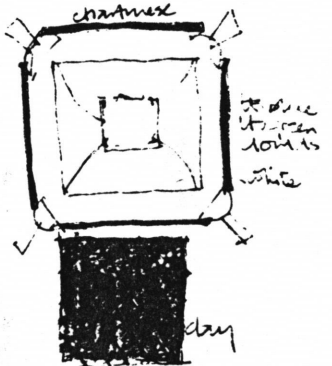
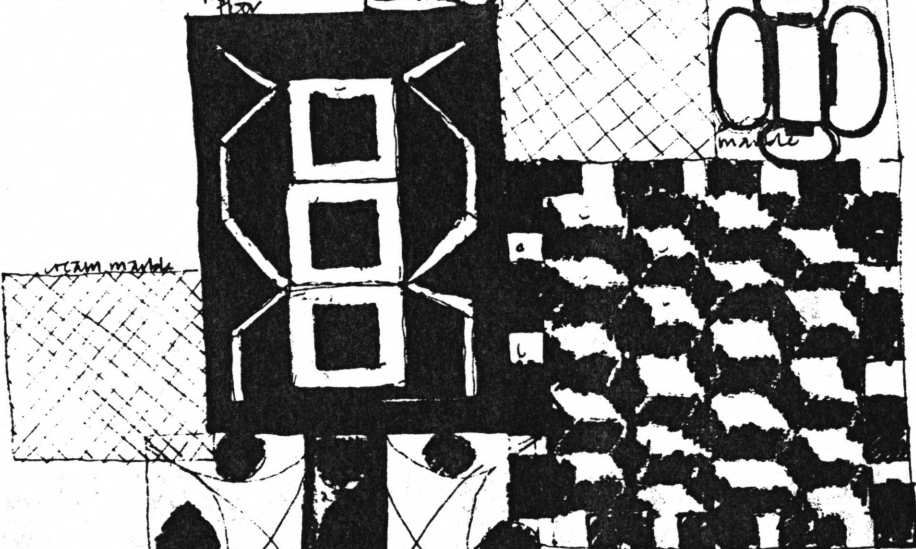
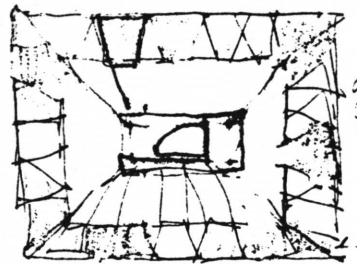
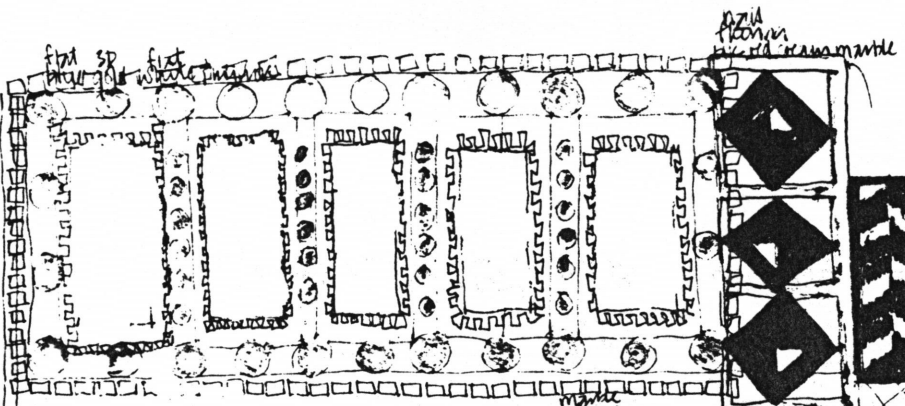
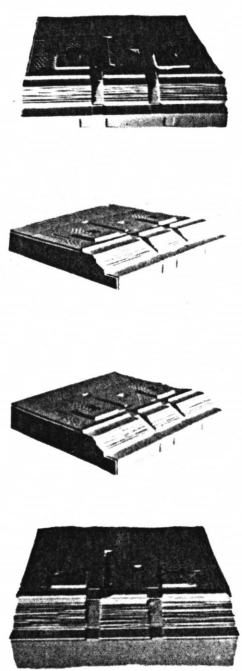
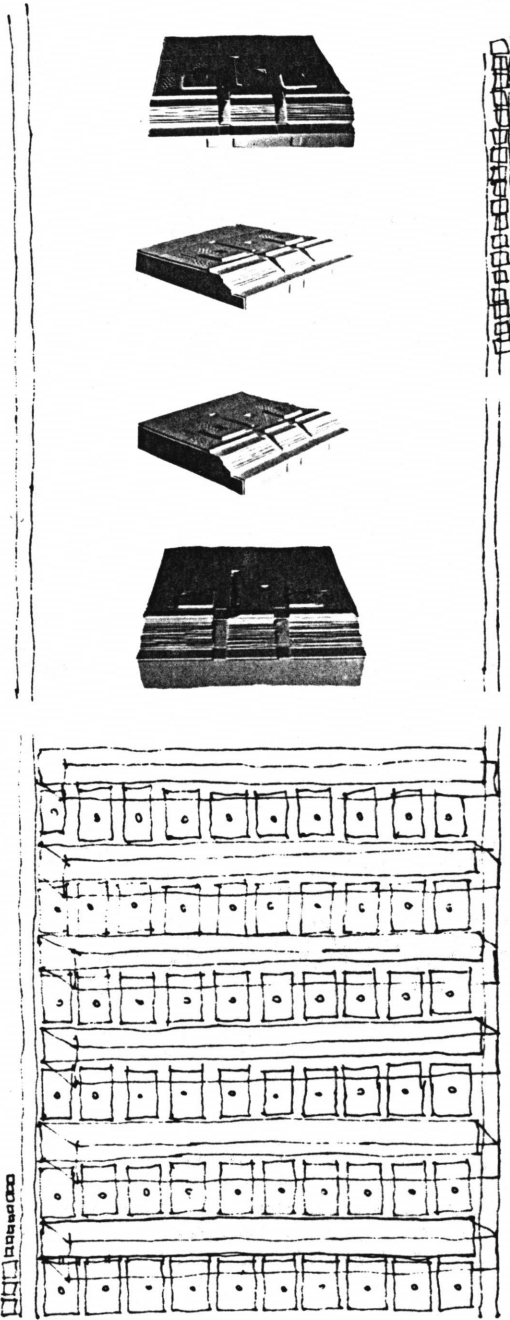
5

WITHIN THIS FRAMEWORK NEW TOOLS CAN BE INTRODUCED. THE OPERATION IS NOT MECHANICAL. IT IS THE INTERPRETATION OF METHOD. THE DEVELOPMENT OF RANGE BECOMES CYCLIC. THE PRODUCT DOES NOT OCCUR AT THE END OF THE LINE.

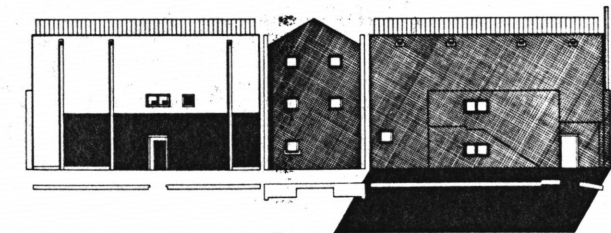
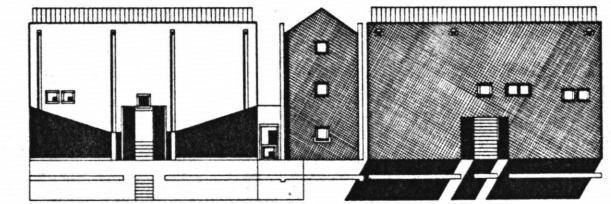
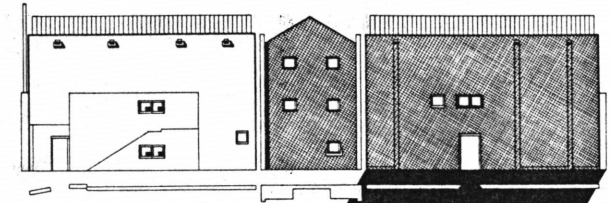
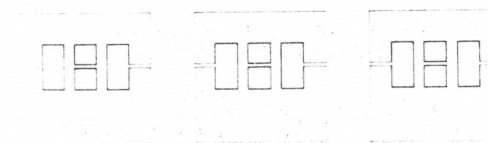
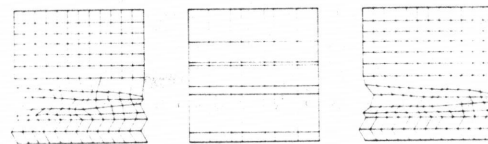
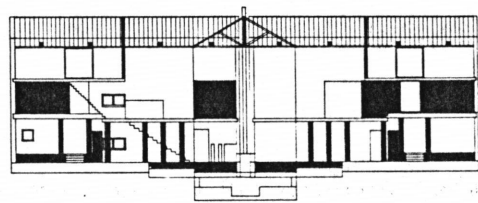
A PROCESS ESTABLISHES A BOUNDARY WHICH IS NOT AN ABSTRACTION OF A LINEAR DEPARTURE FROM ONE POINT, BUT AN INTERRELATION OF IDEAS PART OF AN INTEGRAL CYCLE.





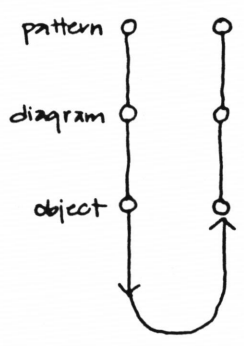
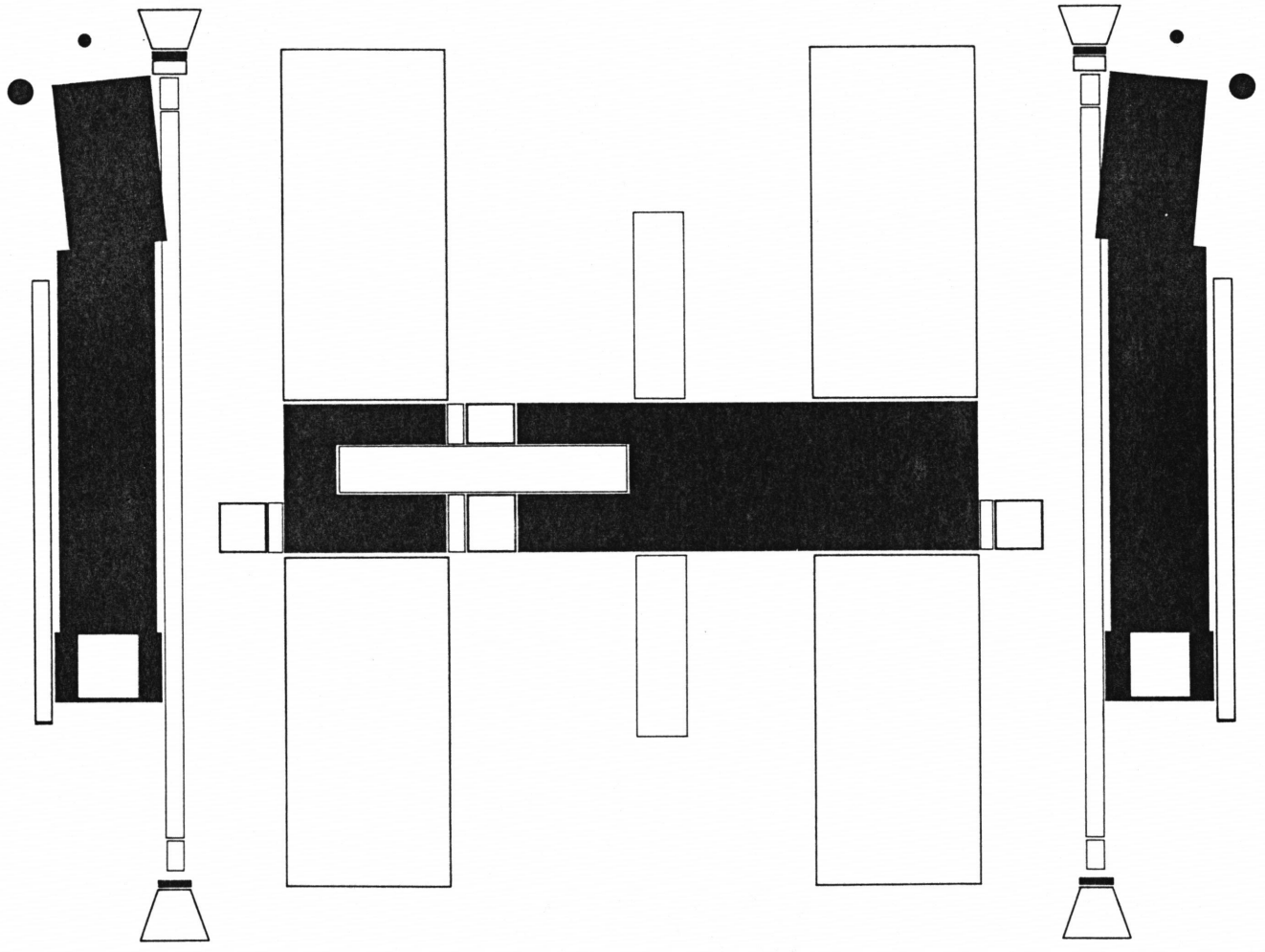


Palace floor ceiling study

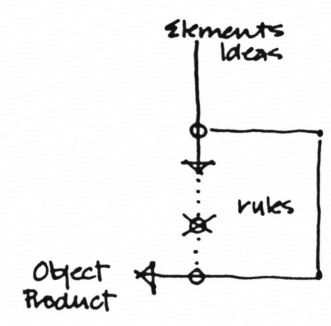


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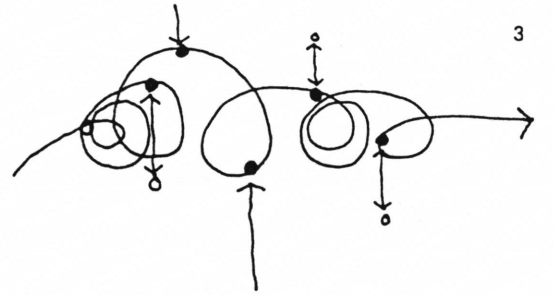
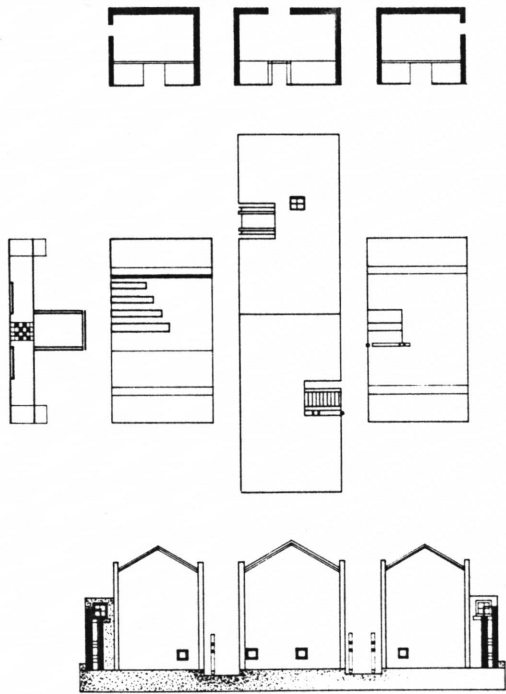
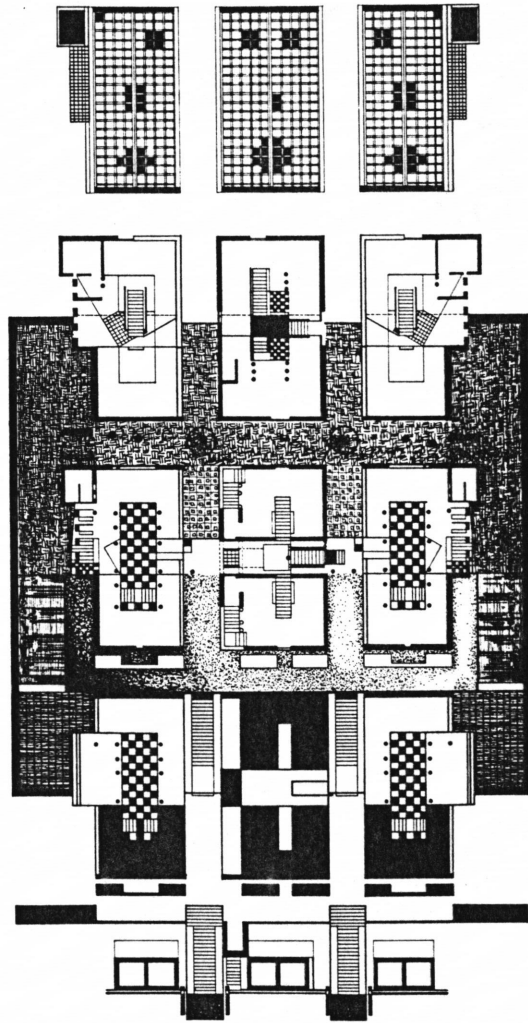
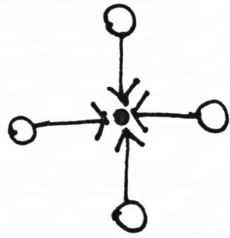
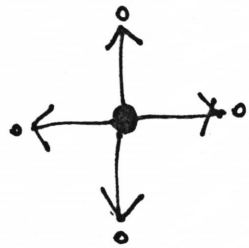
A PROCESS CAN BE DEFINED IN TERMS OF A PRODUCT. IT OCCURS WITHIN A RULE SET THAT LOCATES A MINIMUM ABOVE WHICH TO OPERATE. A BOUNDARY. AN ANALYSIS. NOT AS SYNTHESIS. NOT AS ISOLATE OBJECT. AS AN UNDERSTANDING OF A PERCEIVED WHOLE.



A PROCESS IS NOT A PROCEDURE. A PRODUCT IS NOT AN ISOLATE. IT IS IMPERATIVE THAT THEY OPERATE IN A RECIPROCAL RELATIONSHIP. A PROCESS AS AN ISOLATE IS ONLY A MEANS. A PRODUCT AS AN ISOLATE IS ONLY AN END.



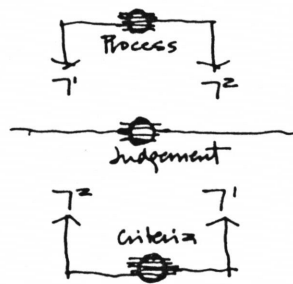
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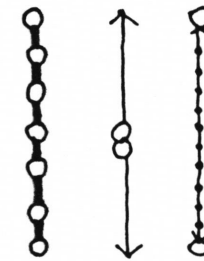
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## Conclusion

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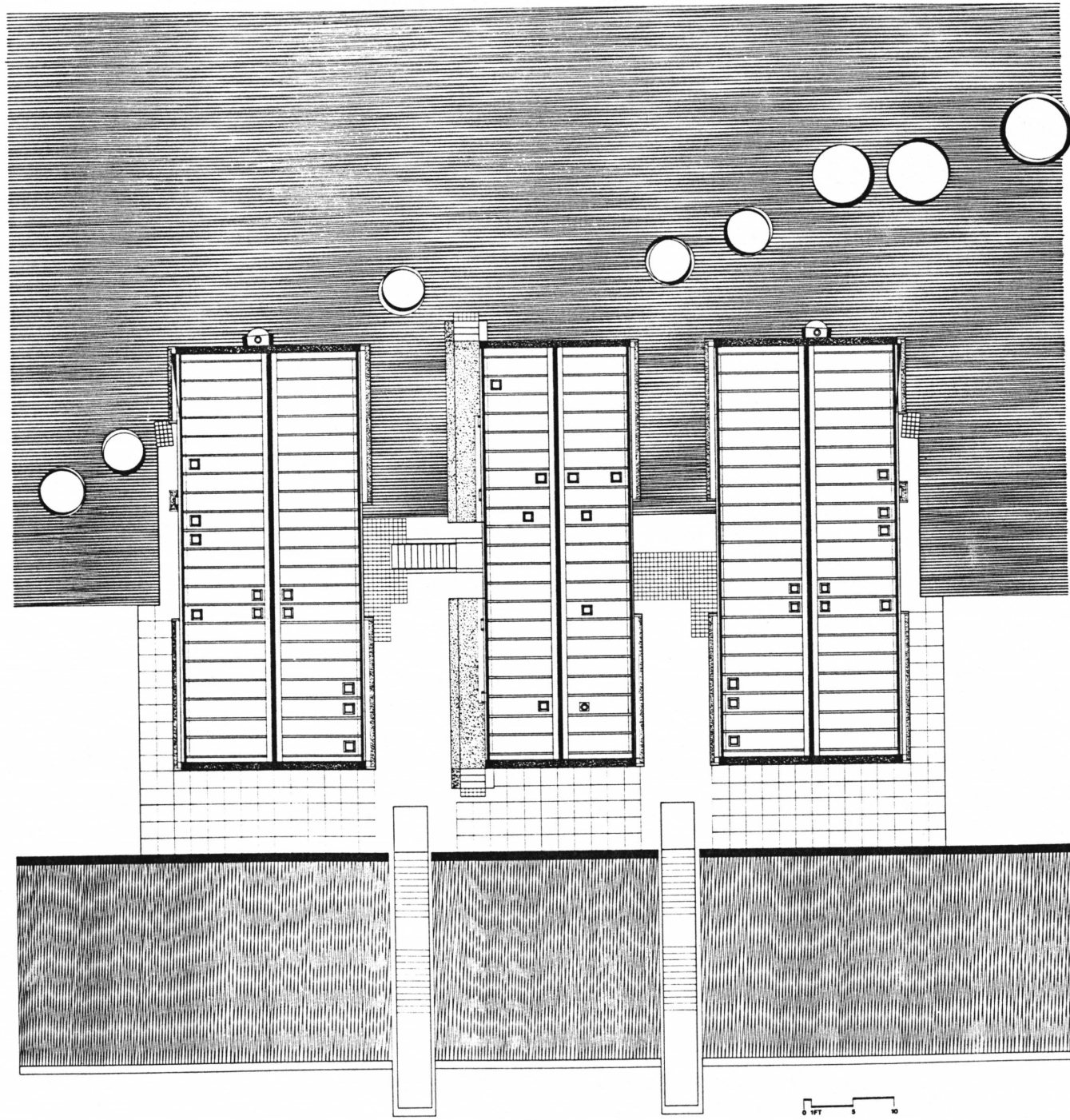


The allowance of a way to work gives a position or rationale by which to form judgements. Once the restrictions are established as a control, a freedom towards a range becomes apparent. A control checks itself. Not linearly, and not open-ended. The boundary is established as a range of thought.

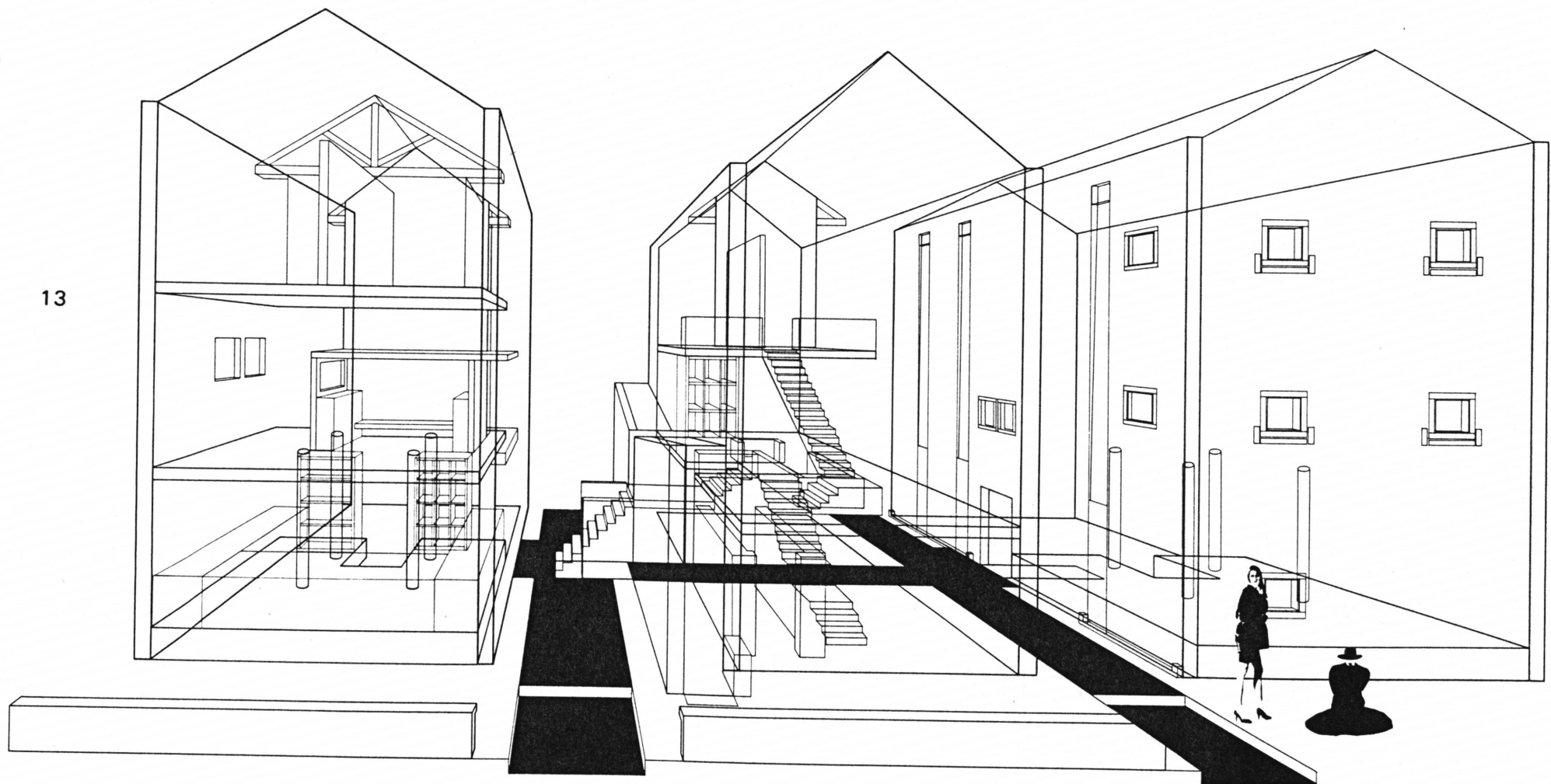


## Appendix

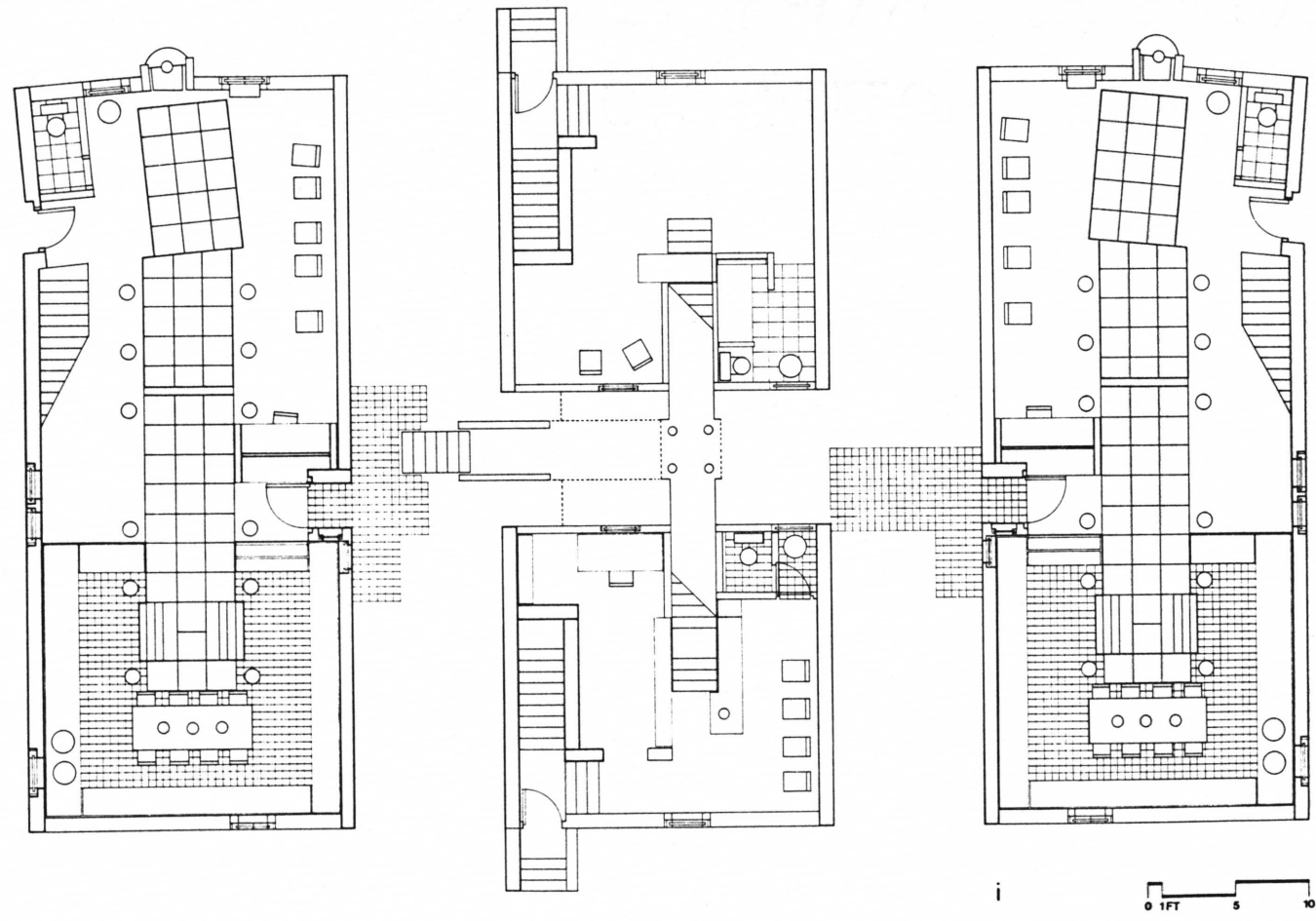
The coherent application of a method in design becomes a collection of architectural observations. Through a theoretical study of three houses designed as prototypes, formulations can become operational for future projects.

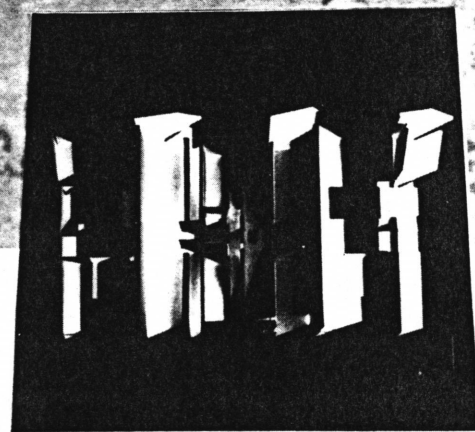
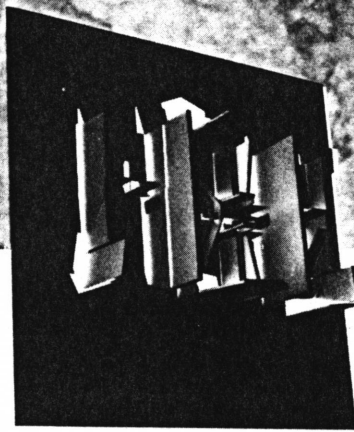
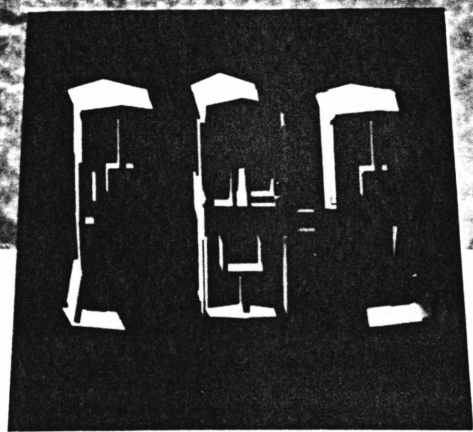
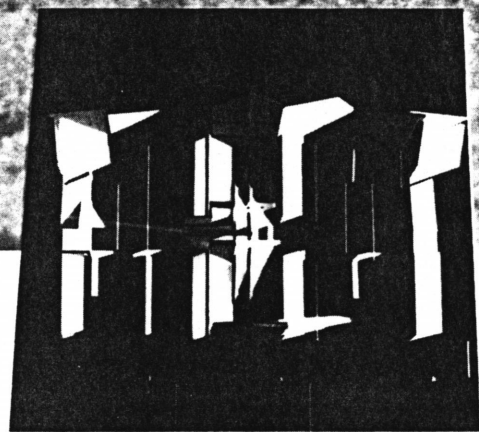


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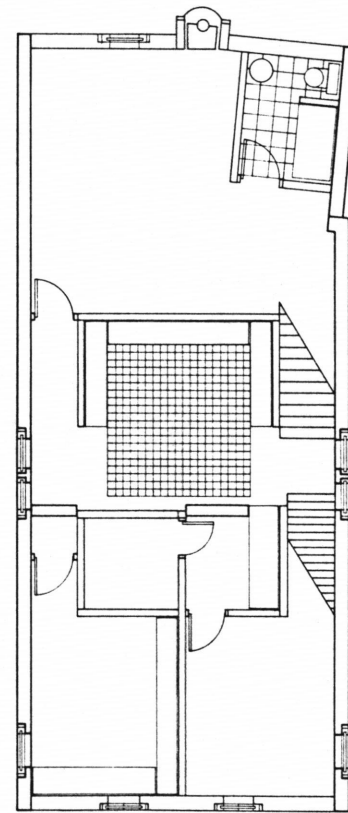
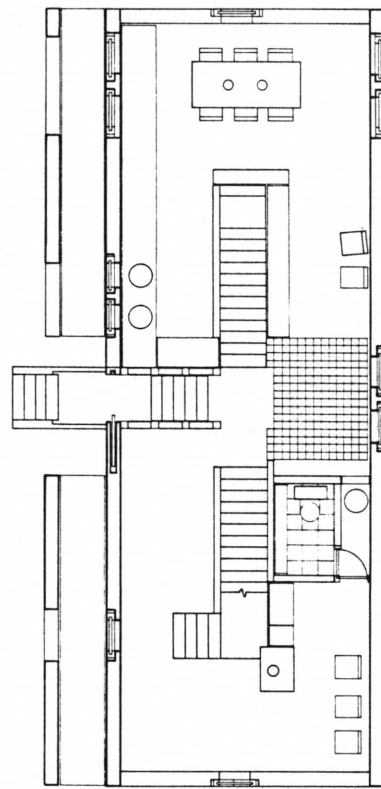
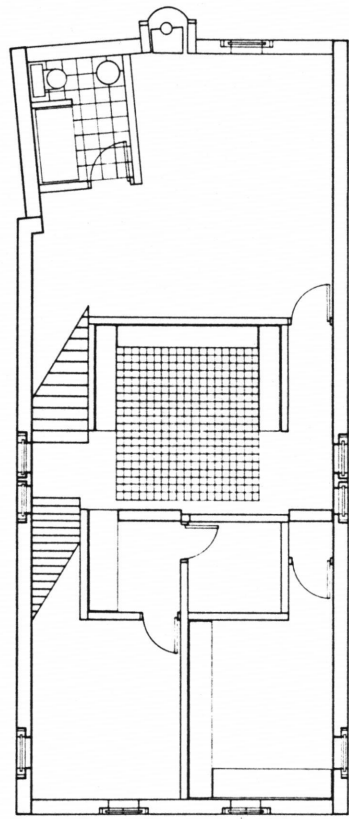




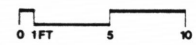




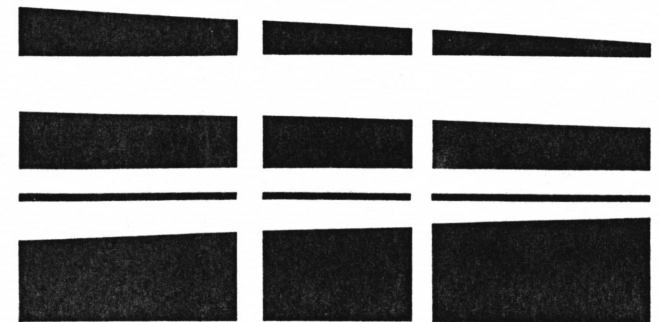
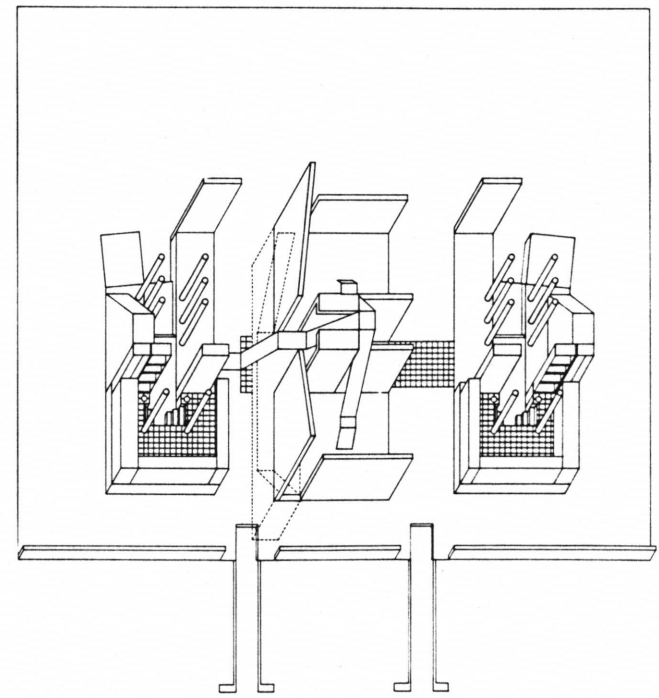
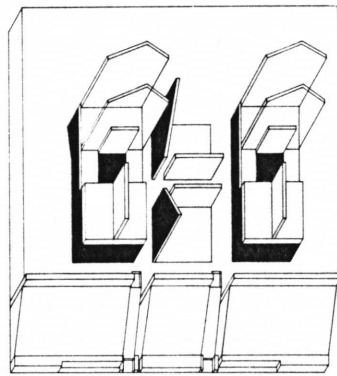
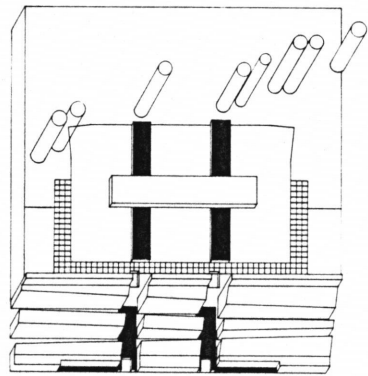
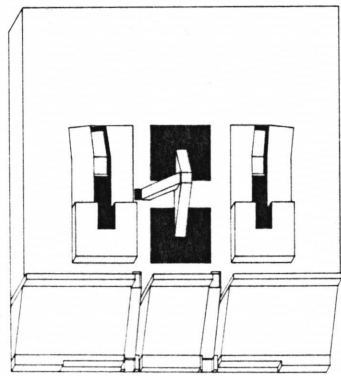
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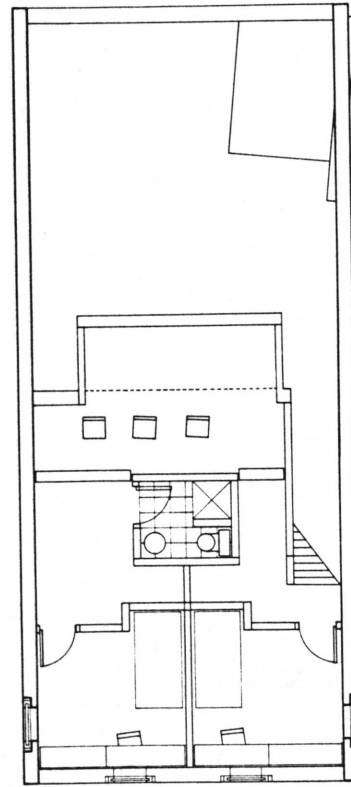
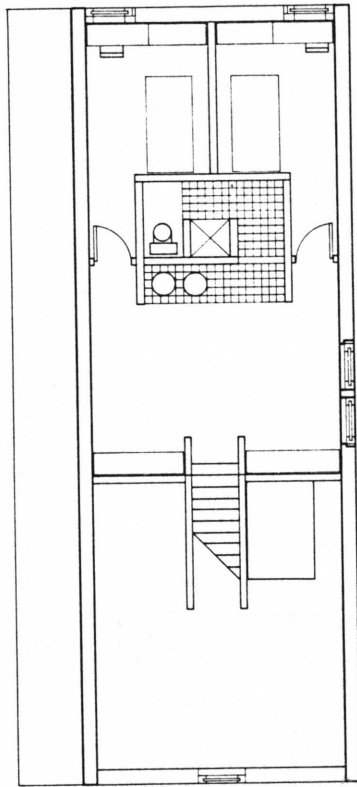
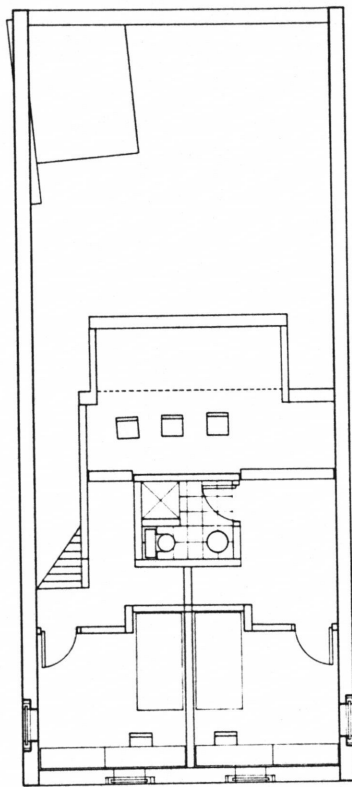
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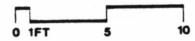
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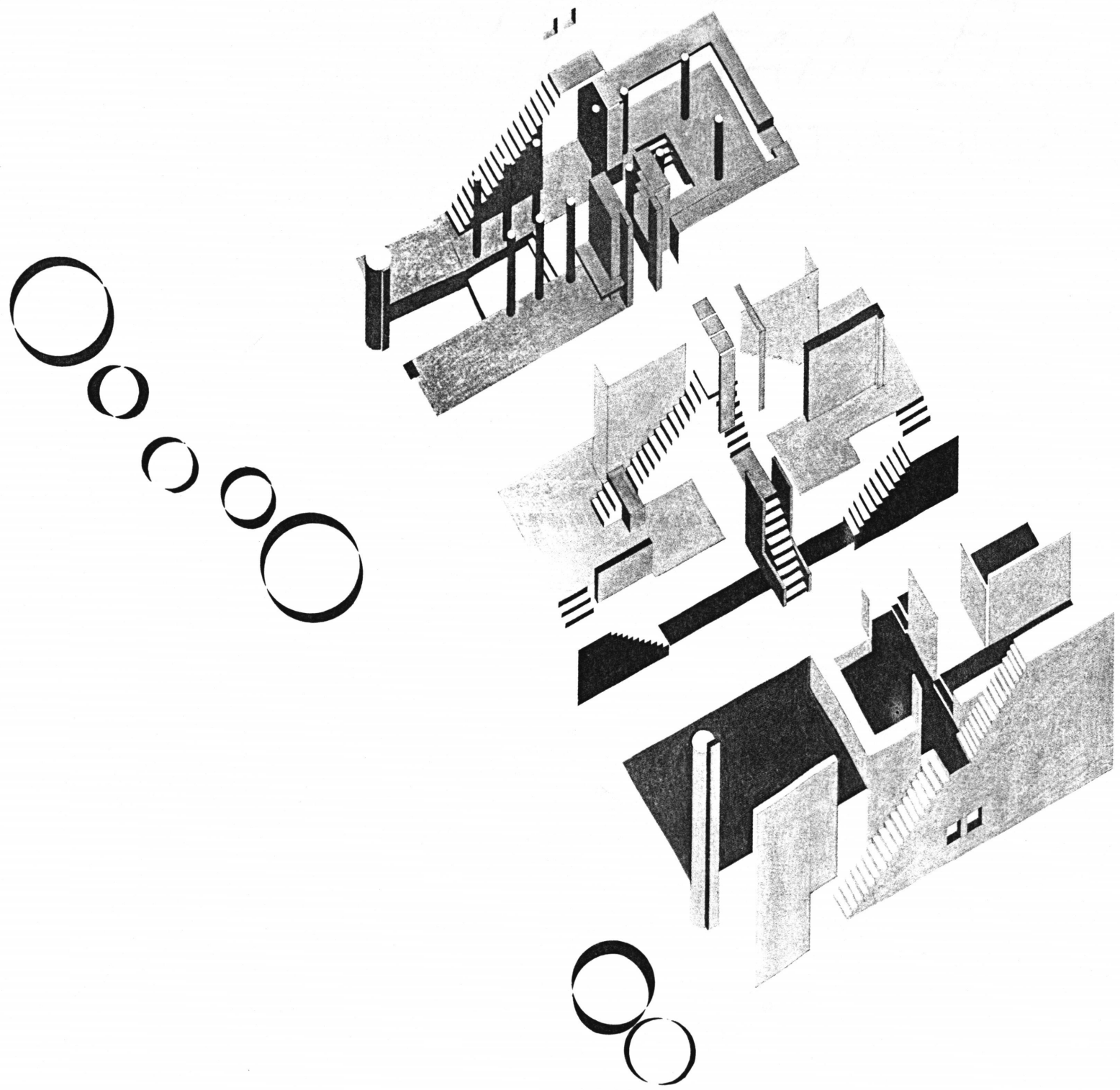


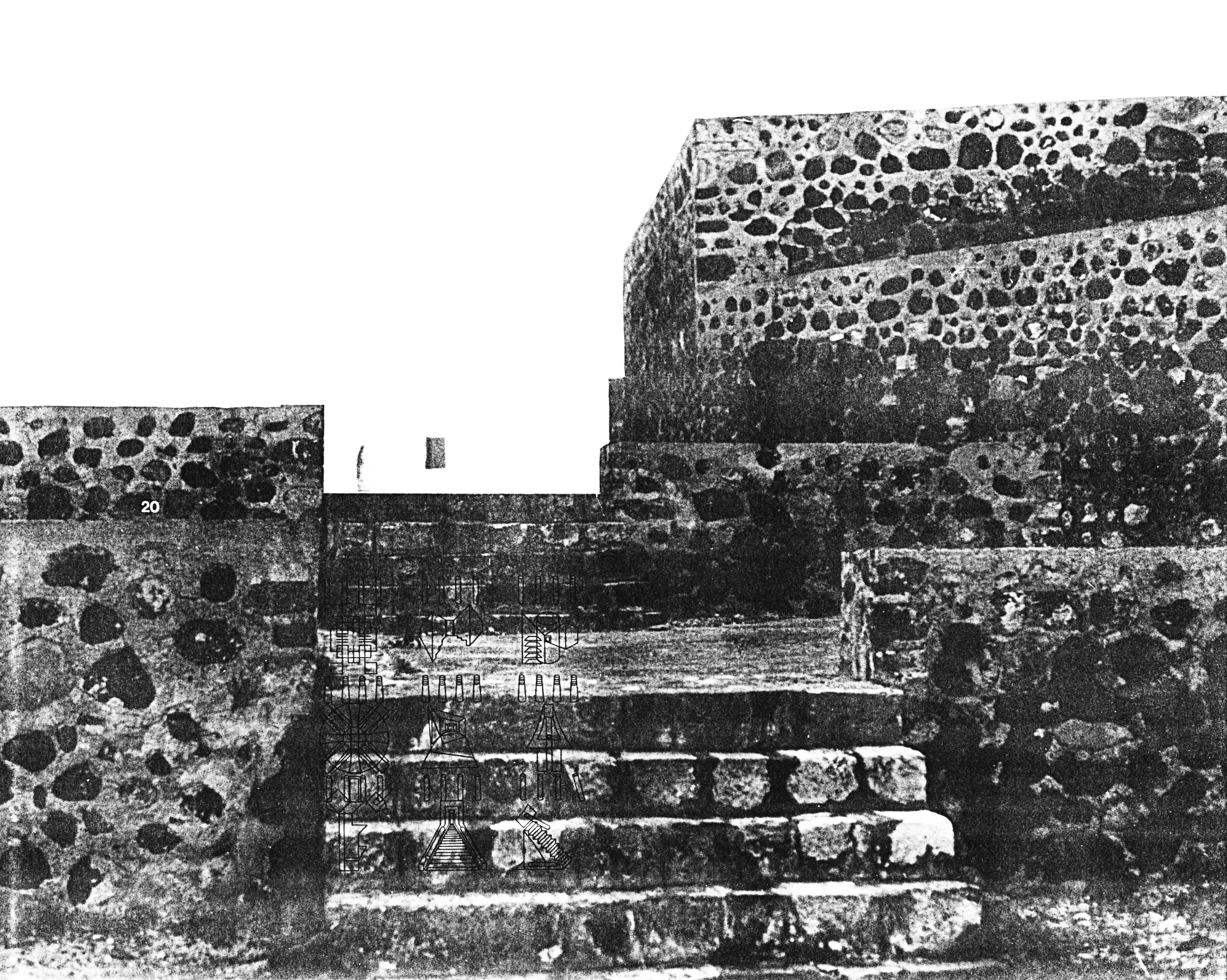
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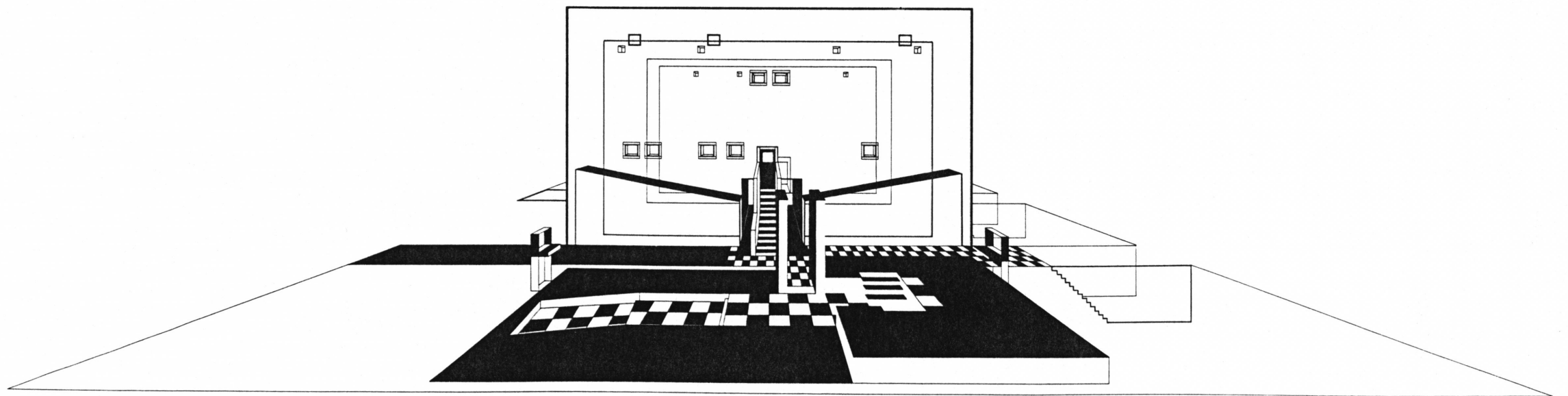
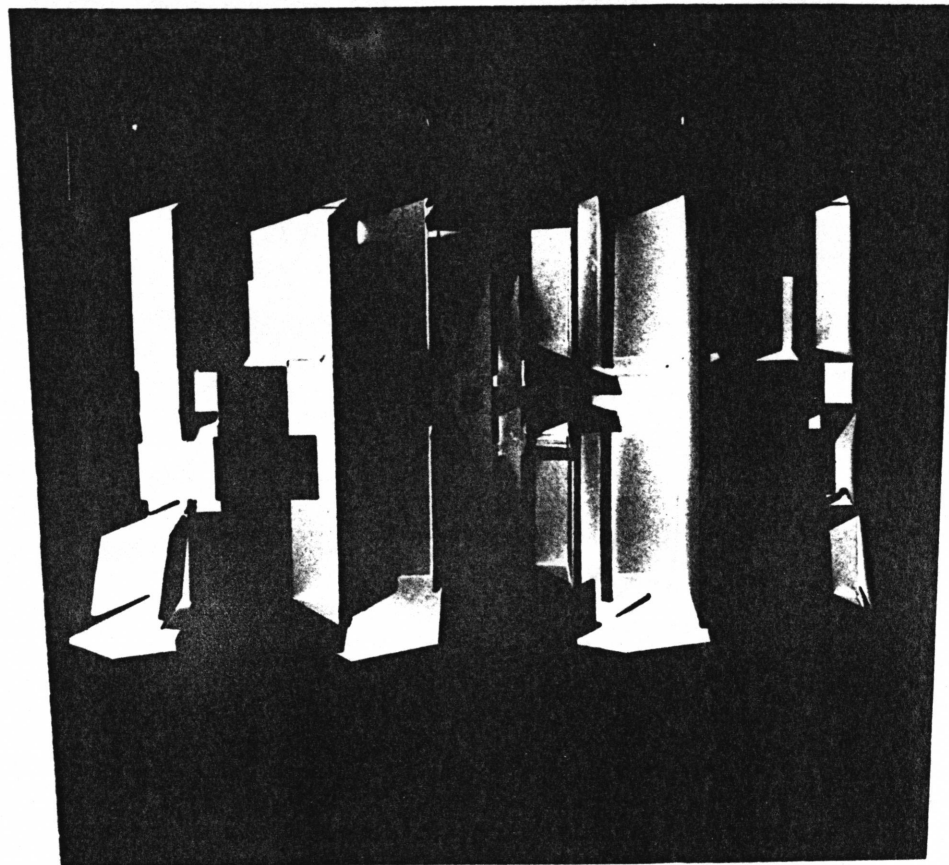


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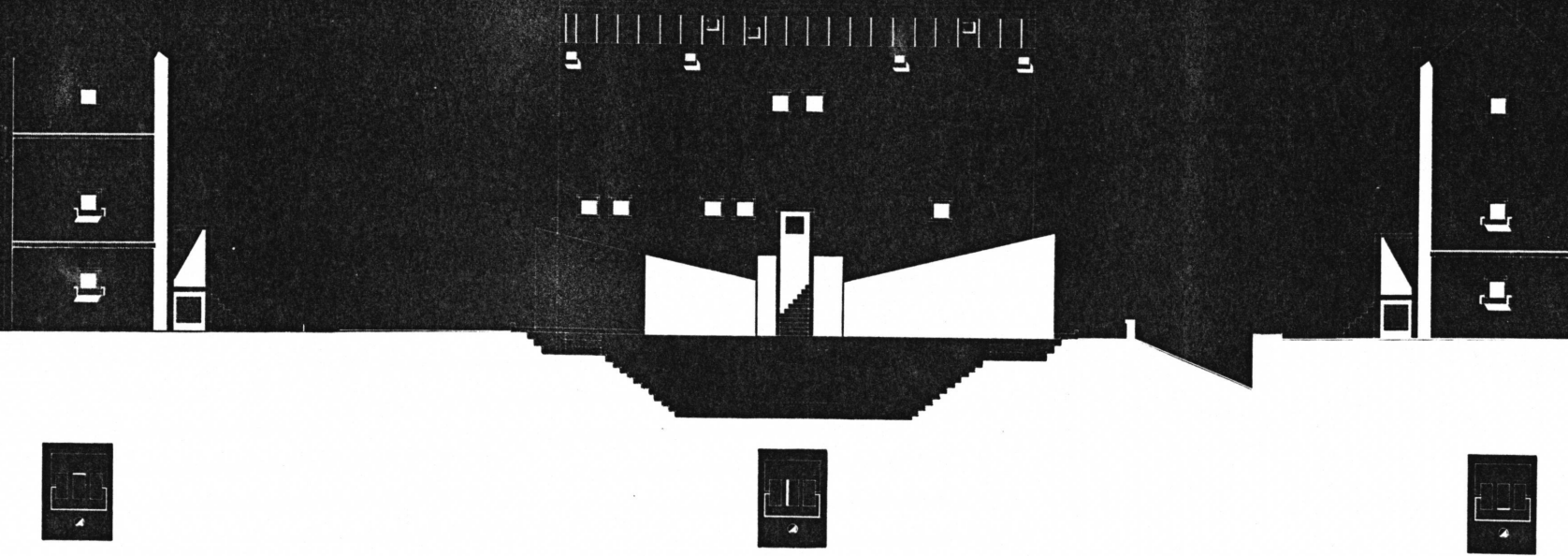


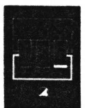
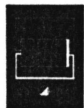
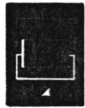
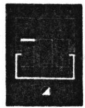


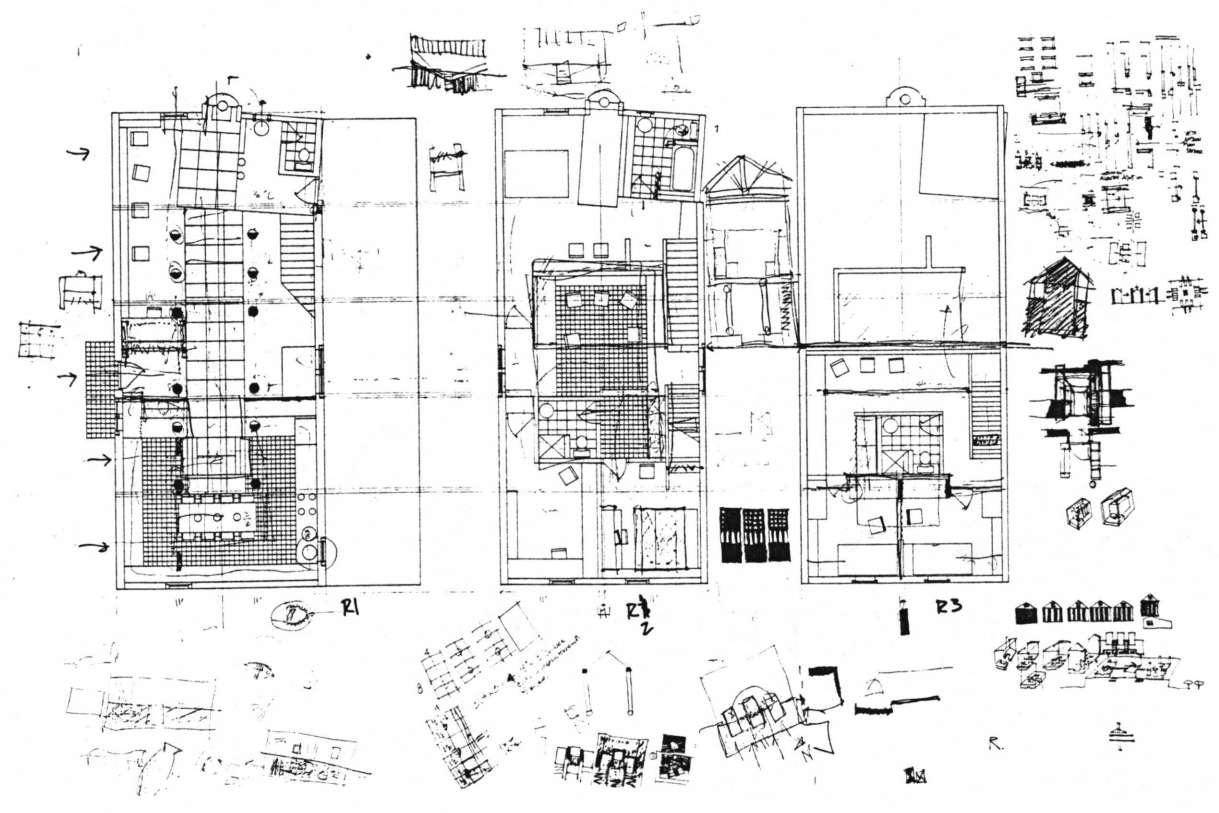
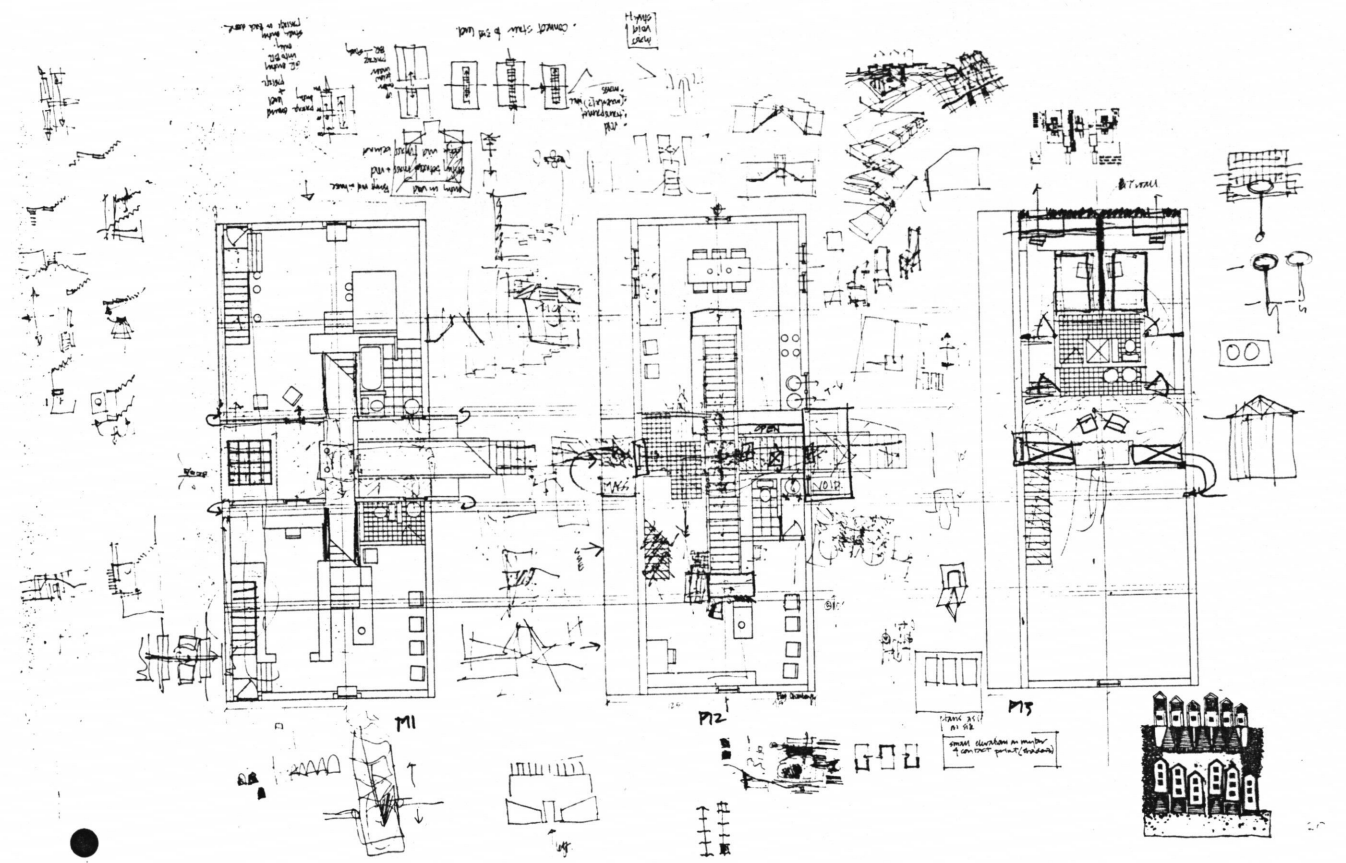


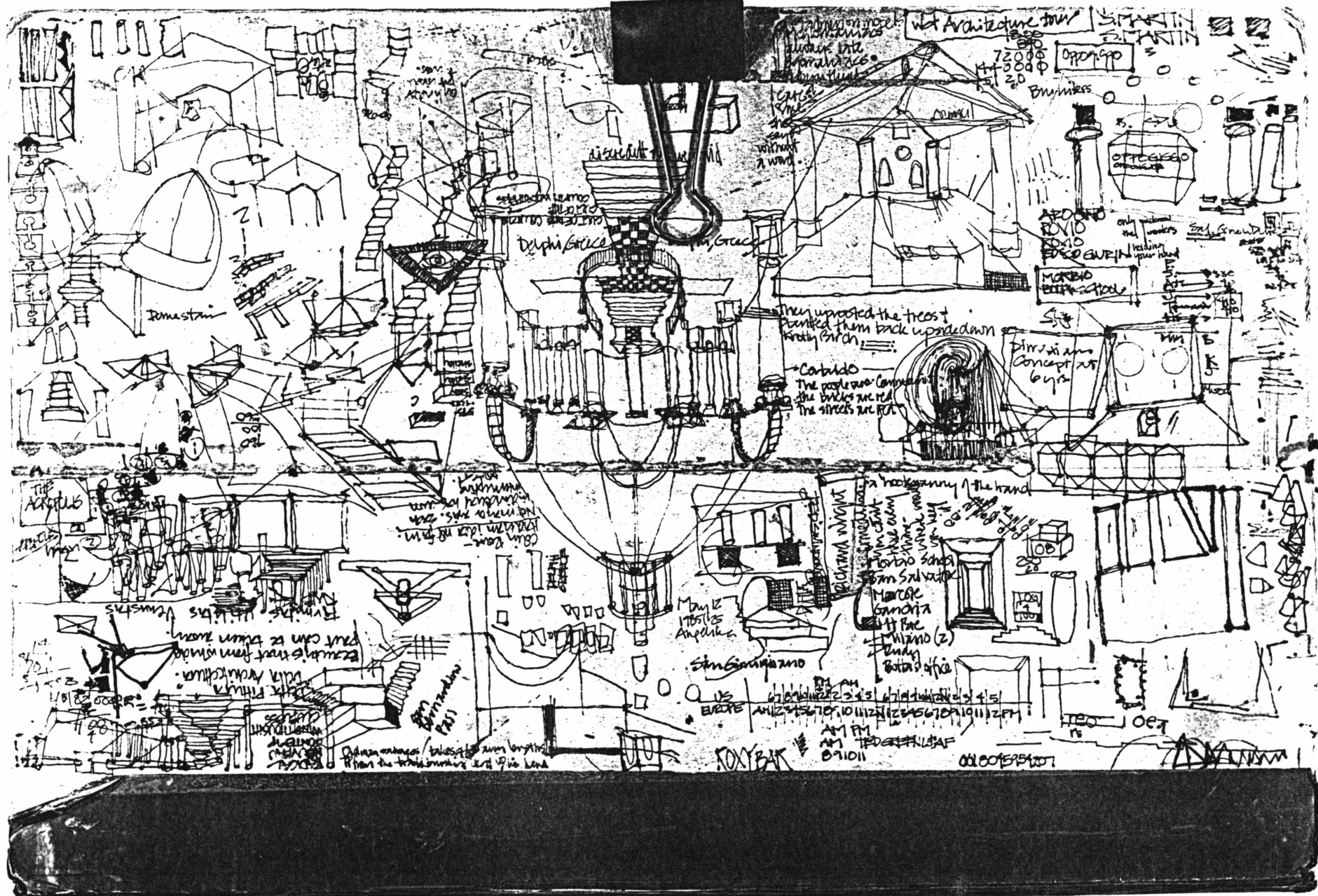




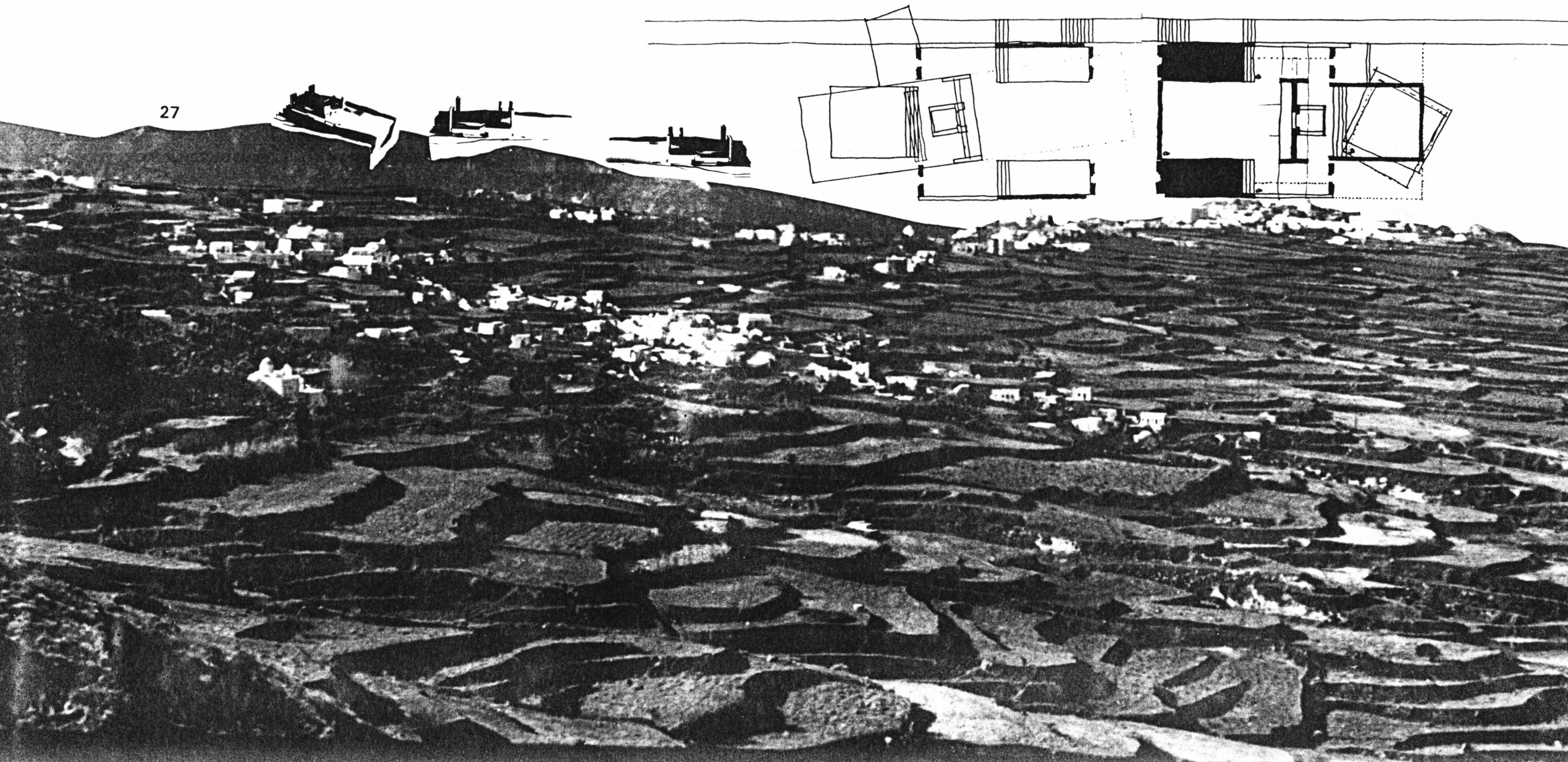


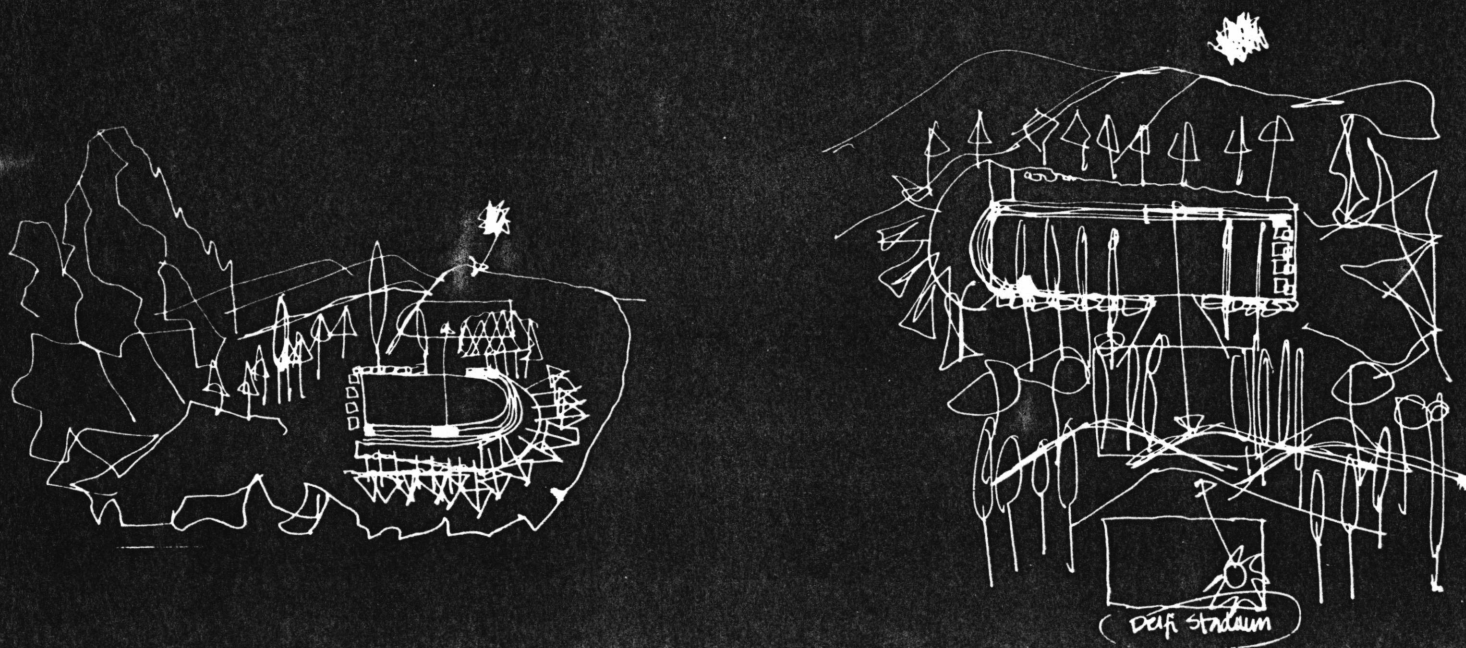


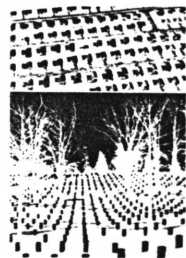
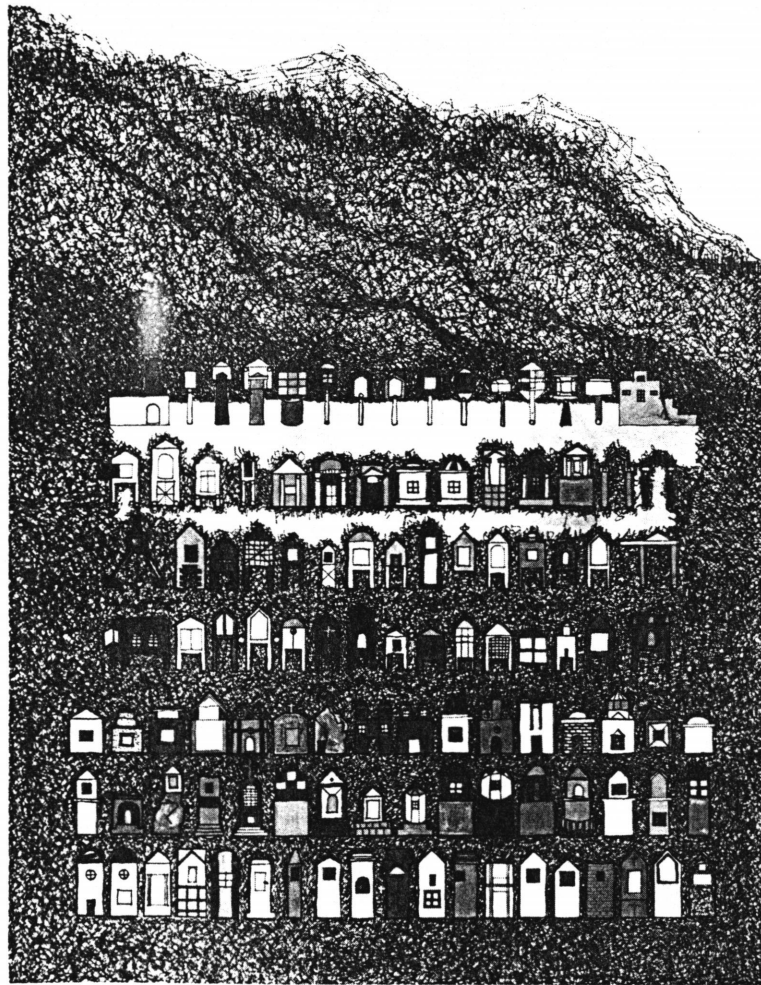




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Footnotes

- <sup>1</sup> From a discussion with Professor O.C. Ferrari.
- <sup>2</sup> From a presentation to the lab by Professor O.C. Ferrari.
- <sup>3</sup> Education of Creativity: Procedures and Processes  
Belinda C. Reeder. (Master of Architecture Thesis,  
V.P.I. Blacksburg, Va., June 1973), pg. 43.

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the scanned document**

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by  
Shelley F. Martin

D. E. Egger, Chairman

Department of Architecture and Urban Studies

(ABSTRACT)

This house is not in Ticino. It is somewhere between earth and sky, in the country, or in the city, passing the suburbs altogether at a speed of 45 mph. This house does not have a television set, hence the dweller never sees the architect portrayed in deodorant commercials, soap operas, nor shoe advertisements.