NEW ACROPOLIS: A CULTURAL CENTER FOR AN UTOPIAN CITY

BY

MARIANNE NANCY PANDOZZI

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

MASTER OF ARCHITECTURE

APPROVED

W. W. BROWN, CHAIRMAN

J. SCOTT POOLE

K. C. ARCENEAUX

J. WANG

FEBRUARY 1988
BLACKSBURG, VIRGINIA
"Whether in classical or in primitive foundations, the Mandala ground plan was never dictated by considerations of aesthetics or economics. It was a transformation of the city into an ordered cosmos, a sacred place bound by its center to the other world."

- Carl G. Jung

Man and His Symbols
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
</tr>
<tr>
<td>I DEVELOPMENT AND ORGANIZATION</td>
</tr>
<tr>
<td>EARLY STUDY MODELS</td>
</tr>
<tr>
<td>FINAL MODEL</td>
</tr>
<tr>
<td>FINAL PLAN AND SECTION</td>
</tr>
<tr>
<td>II MUSEUM</td>
</tr>
<tr>
<td>EARLY ELEVATION DRAWINGS</td>
</tr>
<tr>
<td>EARLY STUDY MODEL</td>
</tr>
<tr>
<td>FINAL STUDY MODEL</td>
</tr>
<tr>
<td>FINAL ELEVATION</td>
</tr>
<tr>
<td>EARLY ELEVATION</td>
</tr>
<tr>
<td>III LIBRARY</td>
</tr>
<tr>
<td>EARLY PLAN AND ELEVATION</td>
</tr>
<tr>
<td>STUDY MODEL</td>
</tr>
<tr>
<td>FINAL SECTION, PLAN, AND ELEVATION</td>
</tr>
<tr>
<td>IV STRUCTURE AND PROPORTION</td>
</tr>
<tr>
<td>GEOMETRY</td>
</tr>
<tr>
<td>COLUMN STUDY</td>
</tr>
<tr>
<td>STUDY OF MAJOR STRUCTURAL PARTS</td>
</tr>
<tr>
<td>ALTERNATE ARRANGEMENT OF PARTS IN THE THEATRE CONTEMPLATION TEMPLE</td>
</tr>
<tr>
<td>LIBRARY STUDY SPACE</td>
</tr>
<tr>
<td>VITA</td>
</tr>
<tr>
<td>ABSTRACT</td>
</tr>
</tbody>
</table>
UNITY

The idea for the plan of the city is presented in the color wheel diagrams. The center is the white light of pure crystalline geometry, symbolic of the divine. Color appears as light travels through the crystal diverging into the seven colors of the rainbow. This is symbolic of the activity of God's outward expansion into the creation of the physical realm. In celebration of this, the spiritual center is marked by a tower as a universal symbol of the connection of the physical world to the spiritual; man to God. This might also be understood as the original unity of man and God.
DUALITY

MULTIPLICITY

"THE MARRIAGE BETWEEN HEAVEN AND EARTH FORM THE POINT OF DEPARTURE FOR THE FURTHER DIFFERENTIATION OF THINGS."

CHRISTIAN NORGERSHULZ
FROM GENIUS LOCI

Man expresses spiritual ideas in the physical world through name and form. Therefore, in the cultural center, there is a library (a monument to name as the written word), a museum (monument to form through visual expressions), and an indoor and outdoor theatre that combines the qualities of name and form (the spoken word with visual images). These shall promote the great works of past and present and encourage new expressions to be created in the future. As Lao Russell stated in her book, God will work with you but not for you. 

"The ascension of any man to great heights is dependent upon his ability to become re-inspired by the inspired messages brought to him by world geniuses."
"Proportion is a correspondence among the measures of the members of an entire work, and of the whole to a certain part selected as standard. From this results the principles of symmetry. Without symmetry and proportion there can be no principles in the design of any temple. That is no precise relation between its members as in the case of those of a well-shaped man. Vitruvius"
DIVERSITY WITHIN MONOTONY

Just as all things in God's universe are arrangements and rearrangements of the same basic elements, so it is in the cultural center. Diversity comes from an endless variety of combinations of the same standard parts, and just as in nature, the function of the structure controls the arrangements. The major elements of the center are concrete masonry structural units which are used in a variety of ways to create numerous spatial effects. Three sizes of columns are also designed for additional support.
NEW ACROPOLIS:
A CULTURAL CENTER FOR
AN UTOPIAN CITY
BY
MARIANNE NANCY PANDOZZI
COMMITTEE CHAIRMAN:
WILLIAM W. BROWN
COLLEGE OF ARCHITECTURE
AND ENVIROMENTAL DESIGN
(ABSTRACT)
A POEM BY M.N. PANDOZZI

A REMINDER TO
THE CITY

YOU, THE EARTHLY CITY, ARE
MY RIVAL—
A DISTORTED IMAGE OF
MYSELF.
GROWING OUT OF THE ANGER
LUSTS, FEARS, AND
TEMPTATIONS
OF THE ANIMAL IN MAN,
RATHER THAN OUT OF THE
BEAUTY, JOY, AND LOVE
THAT LIE
WITHIN HIS SPIRIT.
HE IS CAUGHT UP IN THE
ILLUSION OF YOUR
SEEMING REALITY
BY "PROOF" OF THE SENSES.
IN HIS CONFUSION HE BUILDS
MONUMENTS TO HIS
MATERIALISM—
THAT WHICH YOU REPRESENT,
RATHER THAN TO HIS
SPIRITUALISM—
THAT WHICH I AM.
"IN THESE THE RICH WHIRL-
ING DERVISH
HE THINKS HE SEES HIS OWN
GREATNESS."
YET WITH ALL THE WEALTH HE
CLAIMS TO POSSESS,
HE IS STILL POOR.

AND WITH ALL HIS FRIENDS
AND LOVERS,
HE IS STILL LONELY.
AND WITH ALL THE CARS, HOMES,
JEWELS, AND OTHER THINGS
THAT GIVE HIM THE PLEASURE
HE SEeks,
HE IS STILL UNHAPPY,
WRAPPED IN THE MISUNDER-
STANDING, HE STRUGGLES
TO POSSESS MORE OF THE
SAME.
ONLY TO FIND MORE EMPTY
PROMISES,
YOU, THE CITY, ARE A MANI-
FESTATION OF MAN'S
SUFFERING.
BECAUSE YOU WORK
AGAINST ME,
YOU ARE DESTINED FOR
DESTRUCTION.
BUT WORKING WITH ME,
YOU CAN REALIZE YOUR
DIVINE DESTINY—
WHEN YOU AND I ARE ONE,
JUST AS THE GREAT SPIRIT
LIVES WITHIN THE HEART
OF MAN,
I AM BURIED WITHIN THE
HEART OF THE CITY
IN THE THICK OF YOUR SMOG,
I LIE HIDDEN FROM VIEW.
YOUR VISION OF ME BLURRED
BY YOUR OWN INABILITY
TO SEE,
BUT PERHAPS I SHOULD NOT
BE SO QUICK TO
CONDEMN YOU
FOR SOME WHO DWELL
WITHIN YOU CAN SEE
THE TRUTH,
AND REFLECT THE ESSENCE
OF WHAT THEY SEE
IN THEIR CREATIONS,
THEY ARE YOUR SALVATION,
BECAUSE THEIR CREATIONS
BEAUTIFY THE CITY,
THEY ENLIGHTEN THE SOULS
OF OTHERS.
WHEN ALL MEN REALIZE THEIR
"POSSIBLE DIVINITY"²
THE CREATIVE FORCE OF
THEIR INDIVIDUALITY
WILL BRING FORTH
A CITY THAT IS A CLOSER
REFLECTION OF MY

PERFECTION.
AND THE PEOPLE WILL NOT
SUFFER FOR THEIR
ENERGIES SHALL HAVE
DIRECTION.
THEY WILL CREATE A CITY
THAT WILL FOSTER THE
GREATNESS OF EACH
INDIVIDUAL.
BUT DO NOT EXPECT MY
TOTAL PERFECTION
TO EXIST ON EARTH
FOR I AM AN IDEA AND HAVE
NO FORM.
AND THERE ARE MEN WHO
HAVE IMAGINED ME,
AND WERE DISAPPOINTED TO
FIND THAT
THEIR DESIGNS COULD
NOT GO AS PLANNED
FOR THEY EXPECTED MEN TO
ACT LIKE GODS,
AND FORMS TO ACT LIKE
IDEAS.
AND ALTHOUGH THIS IS NOT
POSSIBLE,
THE STRUGGLE TO MAKE THE
TWO AS ONE IS GOOD.
IT MAKES MEN REALIZE
THE UGLINESS OF THEIR
CITY AND THEIR LIVES
IN ORDER THAT THEY MAY
DISCOVER THE BEAUTY.
THEY WONDER HOW TO IM—
PROVE THE QUALITY OF
THEIR EXISTENCE.
I TELL THEM TO LOOK TO
NATURE FOR ANSWERS.
FOR NATURE IS NOT A
CREATION OF MAN AND IS,
THEREFORE, THE MOST
CLEAR IMAGE OF
PERFECTION
THE PHYSICAL WORLD HAS TO
OFFER.
MOST IMPERFECT CITY, YOUR
ARTIFICIALITY HAS CLOUDED
YOUR MEMORY OF ME,
BUT CAN I NOW RECALL
MY NAME?
I AM THE UTOPIA,
I AM WHAT YOU CAN COME
TO BE.

¹F.L. WRIGHT, THE LIVING CITY, p.58
²F.L. WRIGHT, THE LIVING CITY, p.11