



## **A RURAL FIRESTATION**

by  
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**MASTER IN ARCHITECTURE**

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Hans Rott, Chairman

Michael O'Brien

William Galloway

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Blacksburg, VA



**Abstract**

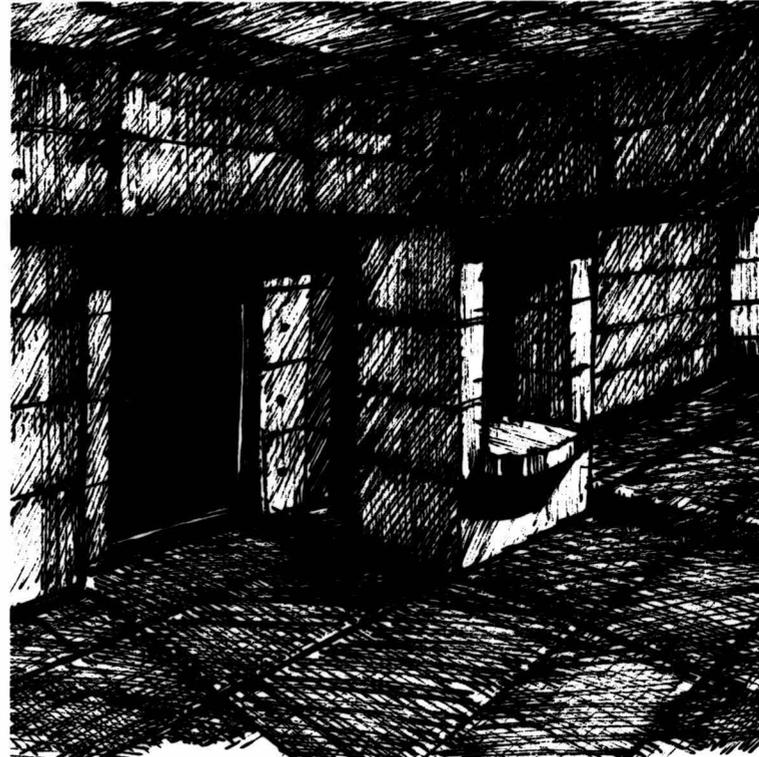
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Committee Chairman: H. Rott  
Architecture

**(ABSTRACT)**

On the most basic level, this project fulfills the requirements of a firestation. Elevated to another level, it represents an exploration into the differentiation of things. Geometry gives a formal order, material gives an appreciation of reality. With these, opportunities are created for a richness in architecture; places for man and for machine, places for one and for many. That which is permanent and that which is not. That which knows the earth and that which knows the sky. That which makes us question and that which does not.

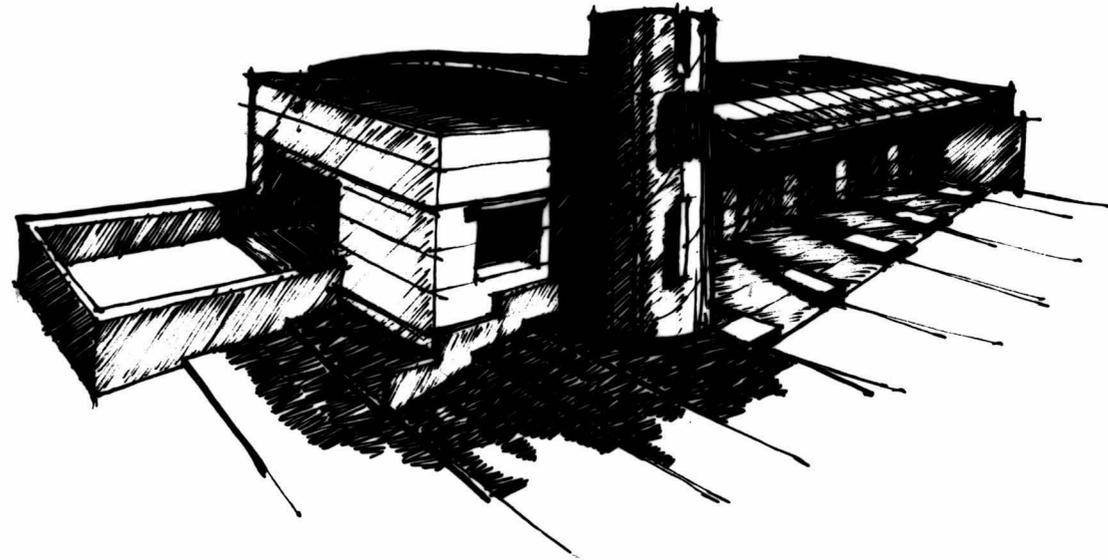
*A Rural Firestation:  
Interior Study*



**Acknowledgements**

I offer thanks to the members of my committee for their time, encouragement, and generosity. To my colleagues, whose passing comments and sometimes lengthy criticisms have helped me see things differently. To my friends, who have wanted so much from and for me. To my family for their support and encouragement in this and all my endeavors.

*A Rural Firestation:  
Exterior Perspective*

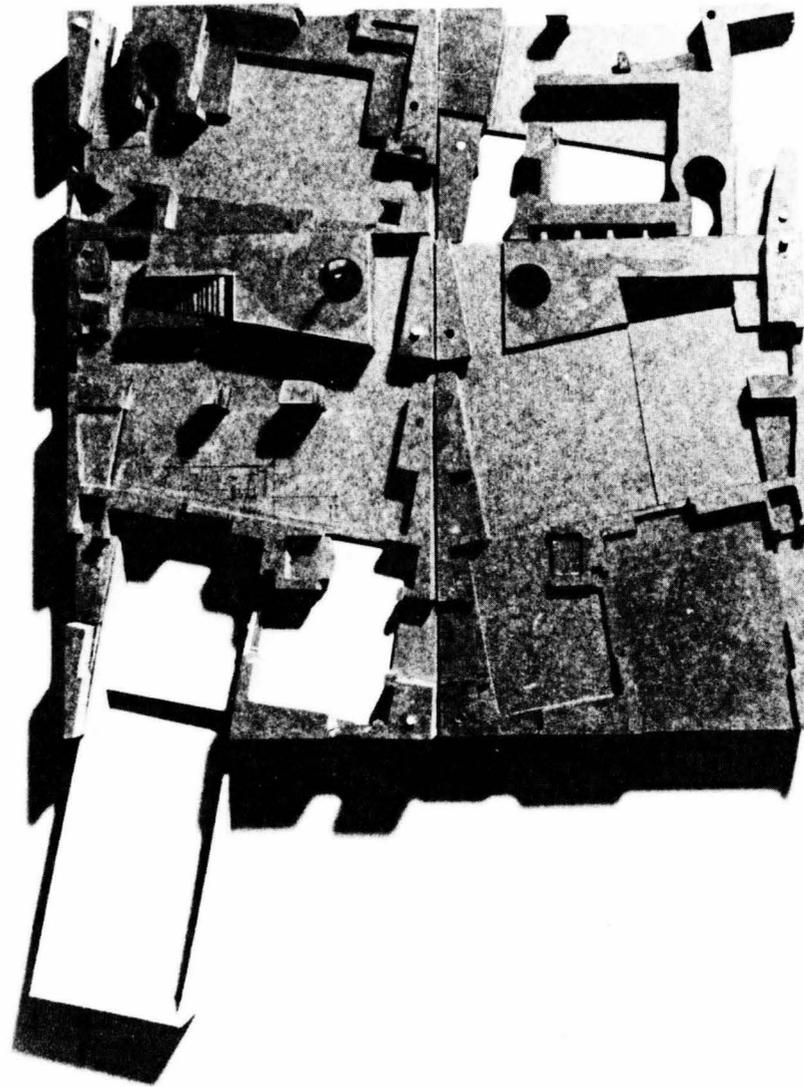


**A Rural Firestation**

**Table of Contents**

Foreword	2
Plans	3
Elevations	5
Sections	8
Axonometrics	12
Perspective	14
Vita	16

*A Thing in Itself*

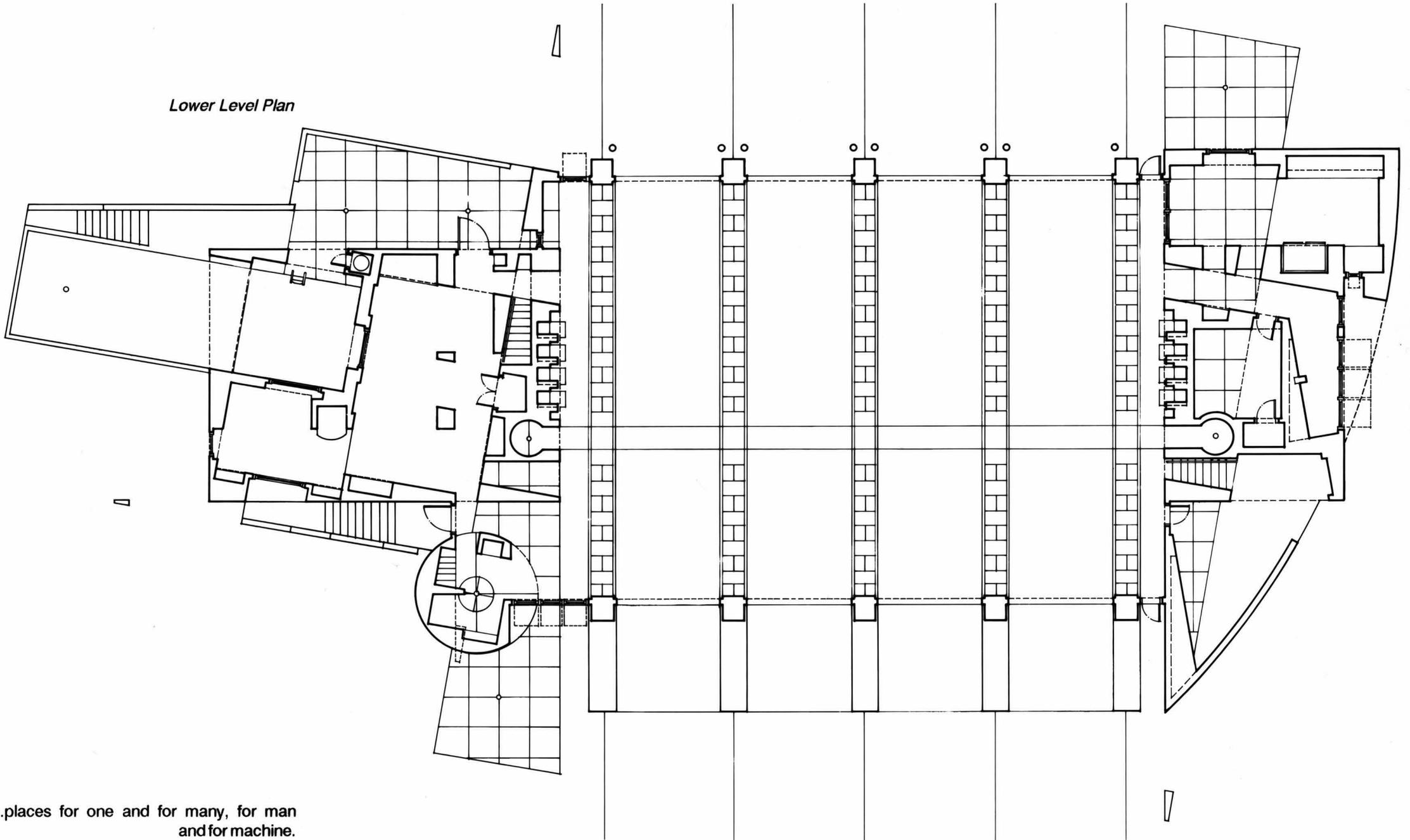


## Foreword



There is a rational and formal ordering necessary in my architecture; rules for formal manipulation created from within myself or taken in part or whole from others. There is, in the forefront, a desire for an integrity that exists in those places which I admire for having transcended time and region. Their presence and clarity are universally acknowledged. There is a quest for richness in what is normally taken as typical. To allow for the wonder of shadow, water, and light. To make these wonders obvious, in part by celebrating the institutions for which we build. The minimum that any building should be is the appropriate representation of the institution for which it was created, evoking the idea of that institution, encompassing the function and purpose of such a place. If we stop here, then we have described nearly all the buildings ever built; the victims of routine and resignation to conformity, weary and unaware of the wonder of things. There is much more - an elevation to a greater idea, *the next better thing*. This, then, is the point of exploration in my architecture; that a thing fulfill its most basic requirements which its form and purpose dictate, and that there is richness developed in the possibilities of an awareness of the differentiation of things.

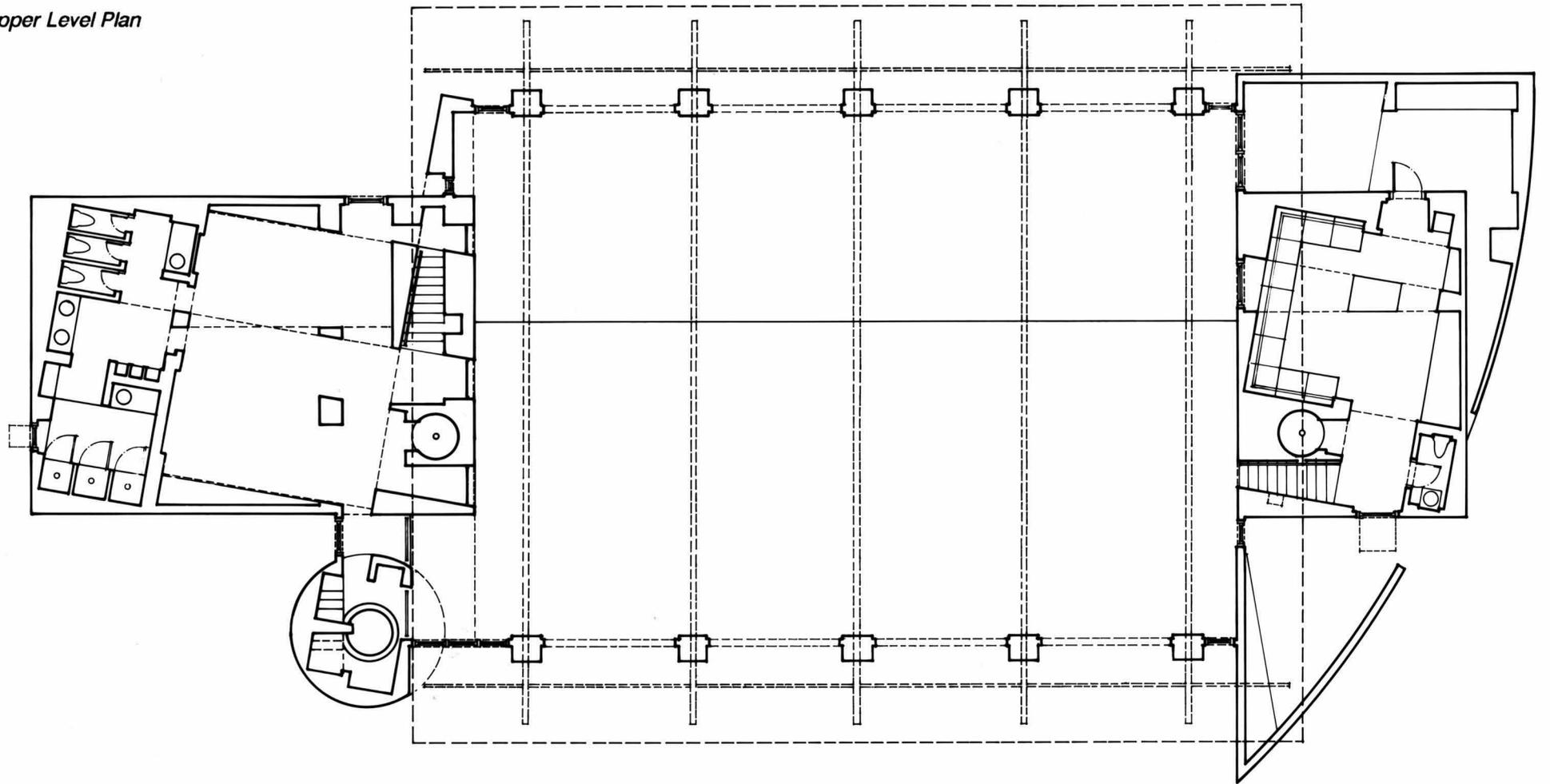
Lower Level Plan



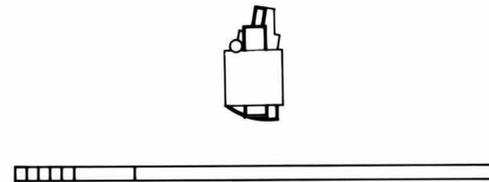
...places for one and for many, for man and for machine.



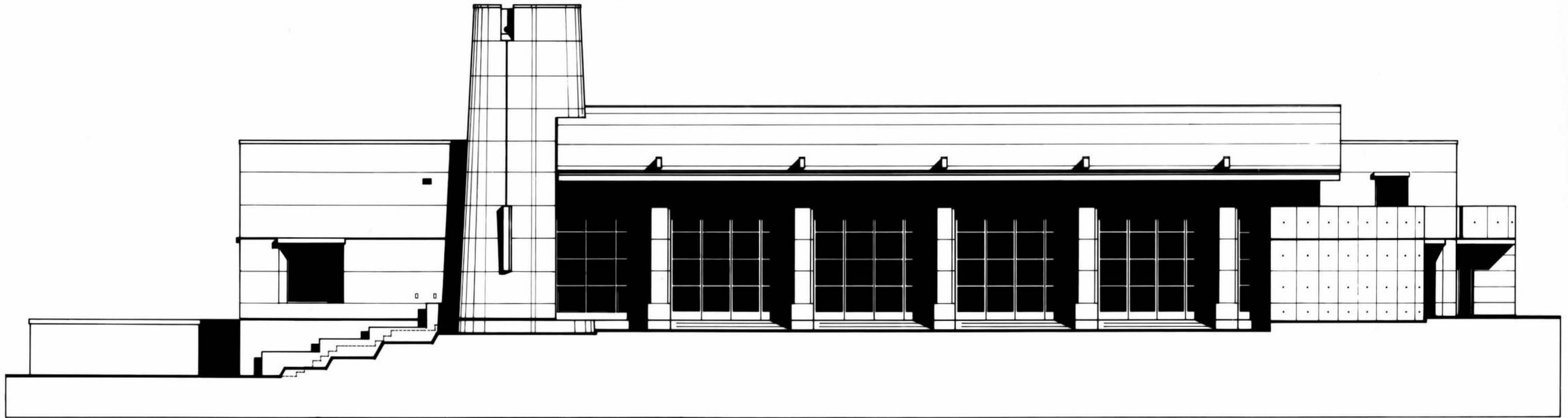
Upper Level Plan



...the light and the heavy.

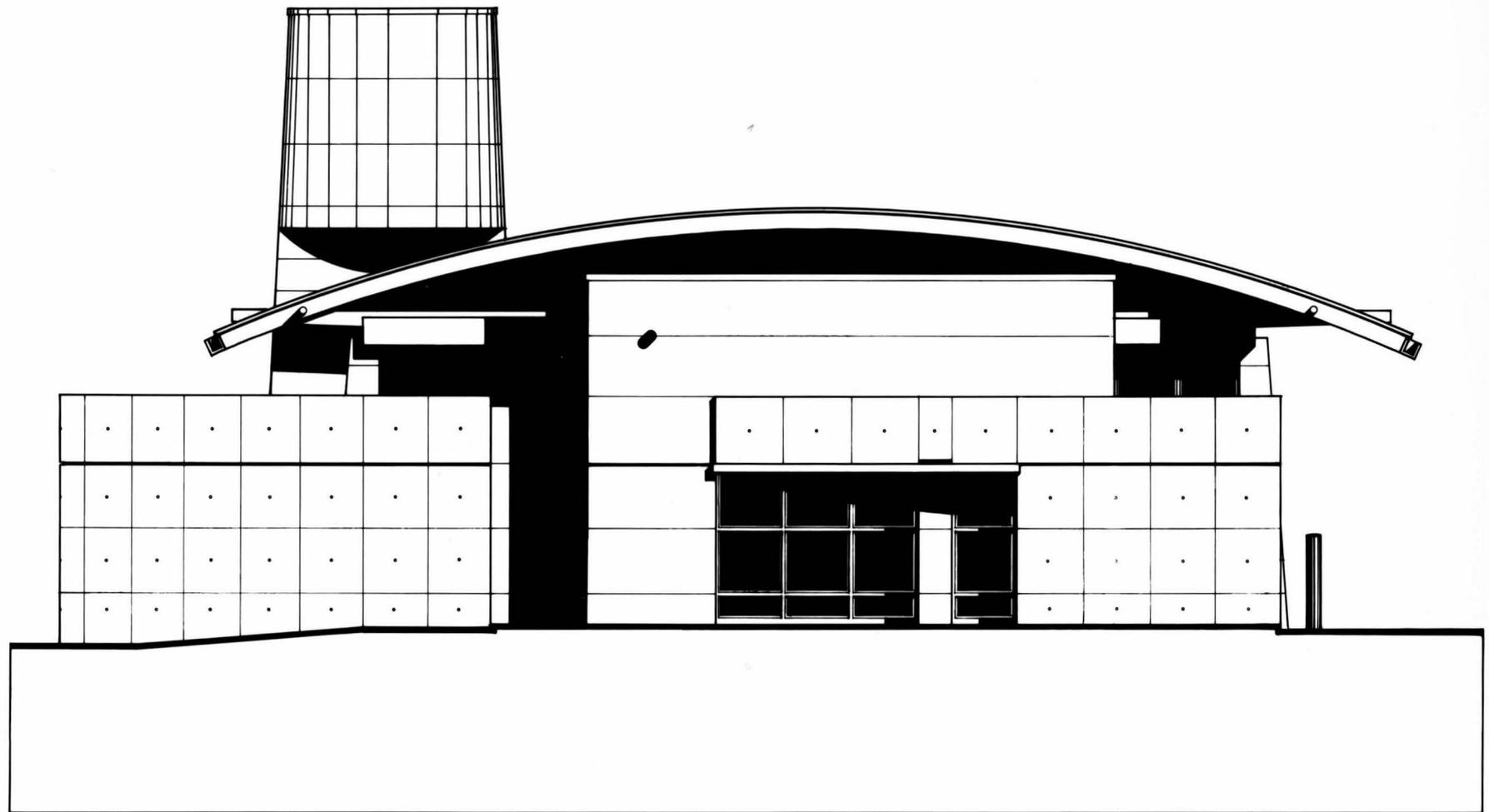


*Front Elevation*

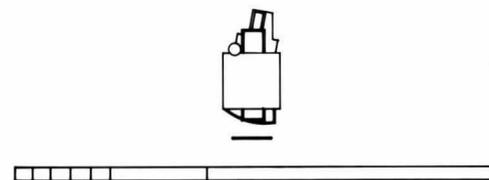
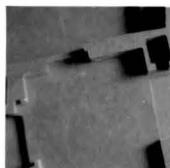


*End Elevation*

In the case of the thick habitable wall, one experiences both a sense of room and a sense of uninterrupted continuity as spaces flow together.

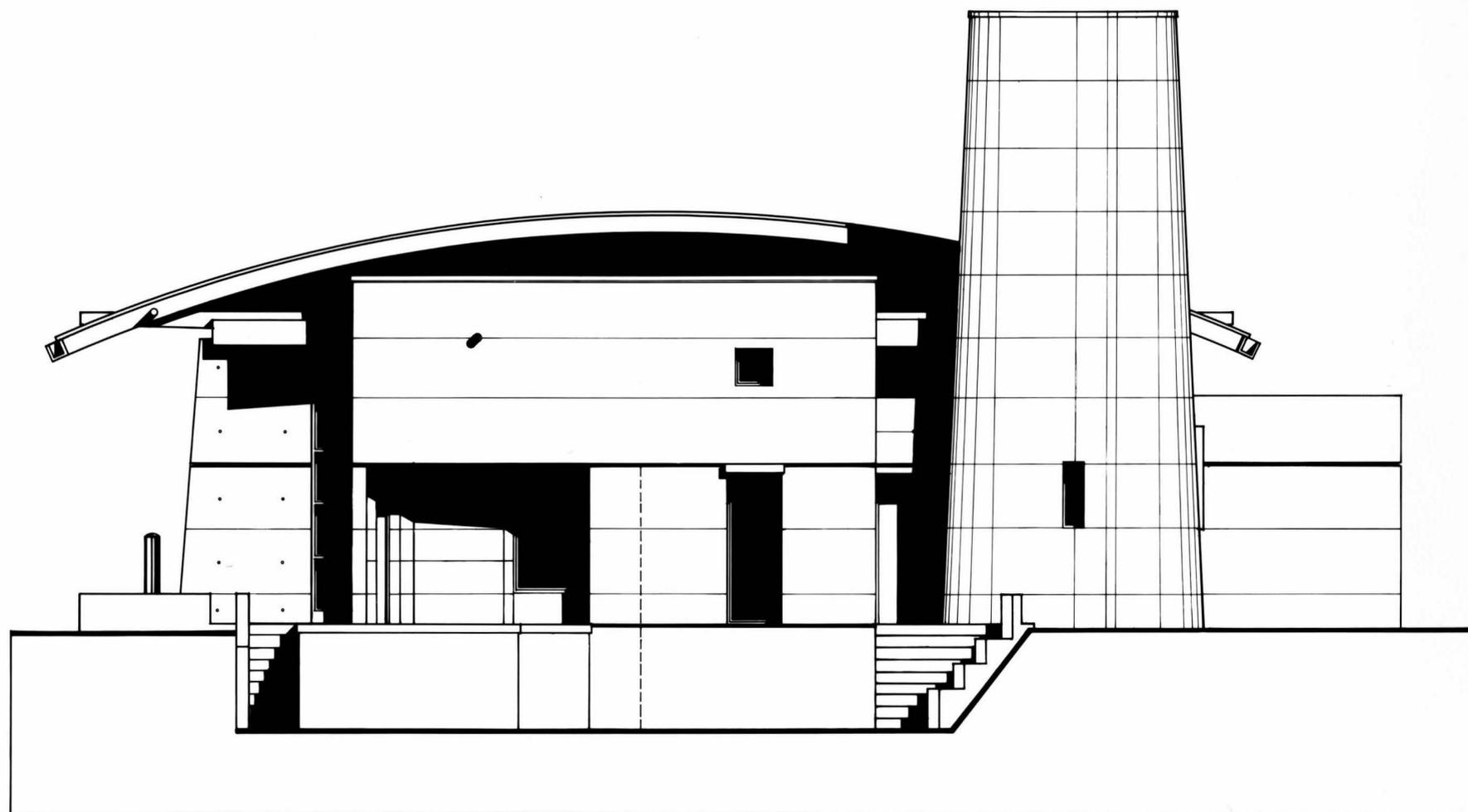


...the pliable and the stiff.

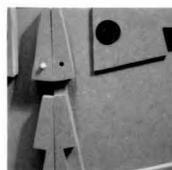


*End Elevation*

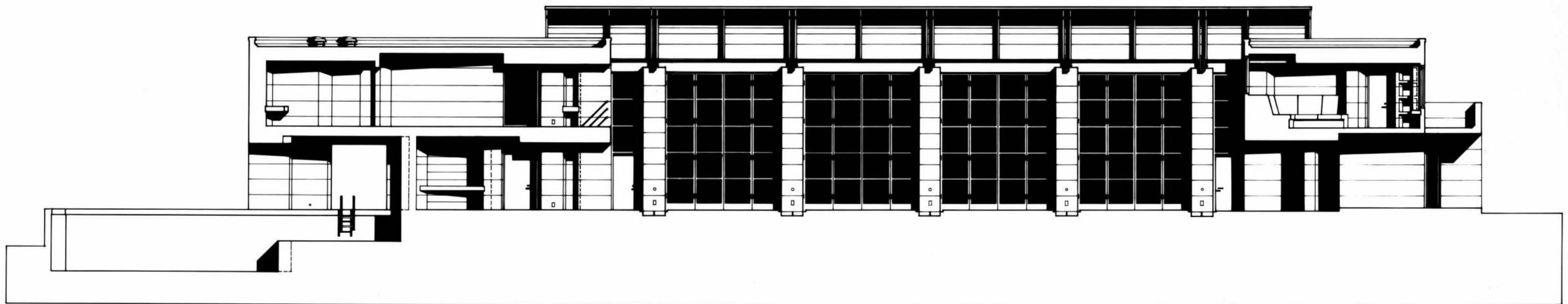
"The architecture of the wall, of negative space, can incorporate another world of intimacy, emotion, and memory. It can contain places which are the equivalent of the attics and basements. Alcoves, window seats, inglenooks, hidden panels and secret passages, can be carved from the "solid." The space of the walls can provide new mystery, illusion and surprise."  
- Peterson



...the rough and the smooth.

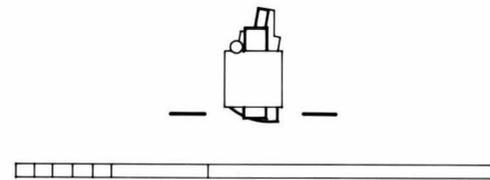
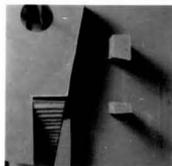
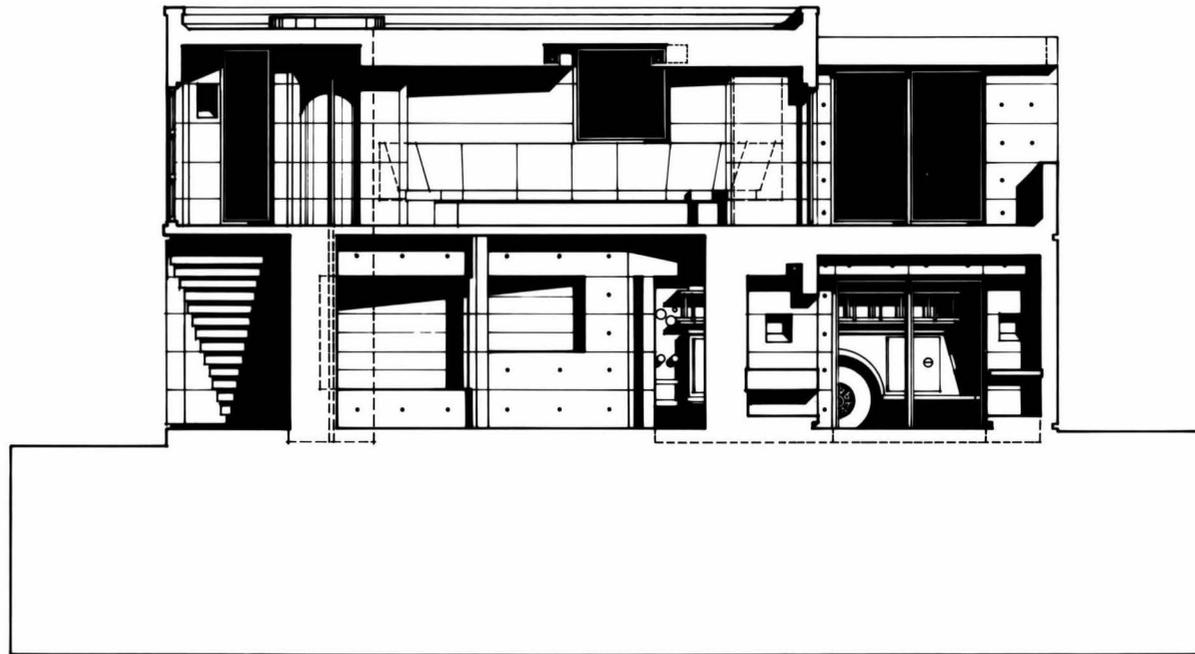


*Longitudinal Section*



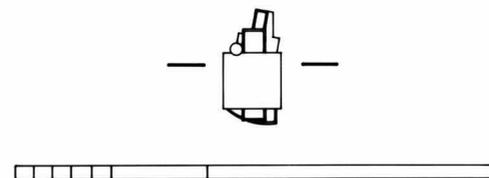
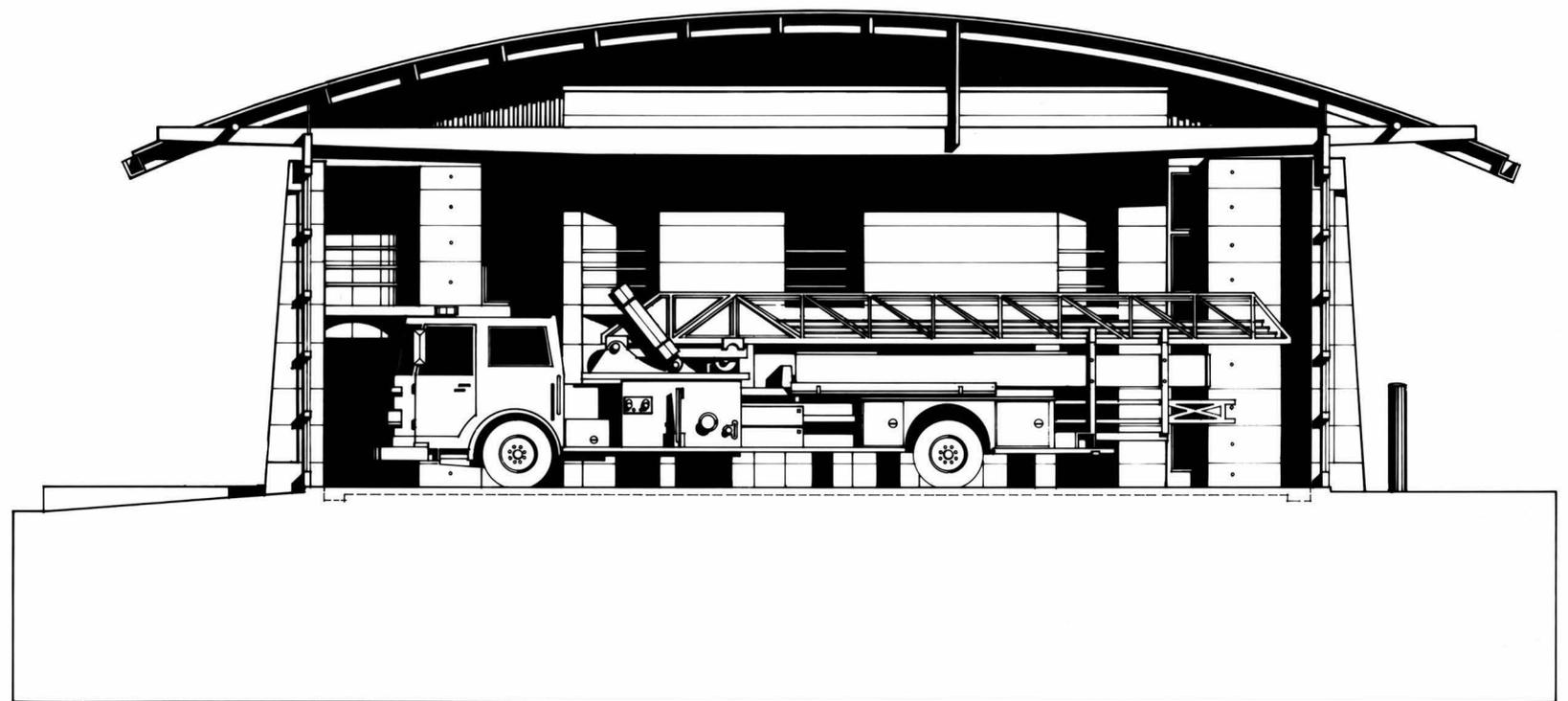
*Cross Section  
Thru Facilities*

Each thing possesses the power to become what its form has set as its end. There is in all things a dynamic power of striving towards that end. This power is part of presence.



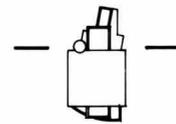
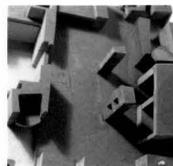
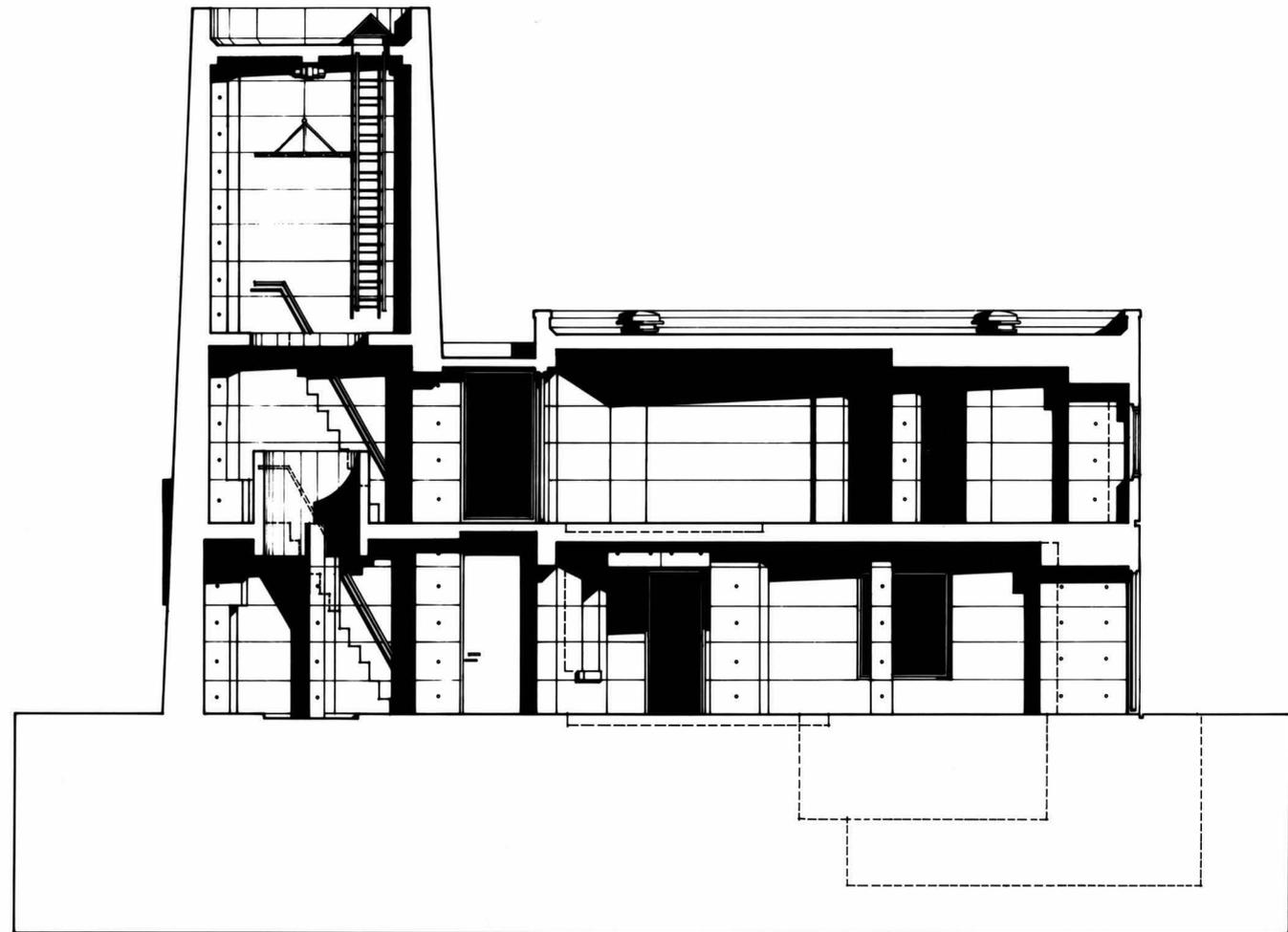
*Cross Section Thru  
Apparatus Room*

A building with presence, for example, is not apologetic, but asserts itself as architecture, having a right to be here, to bump off a few trees, to take up its position as a new entity in the physical world.

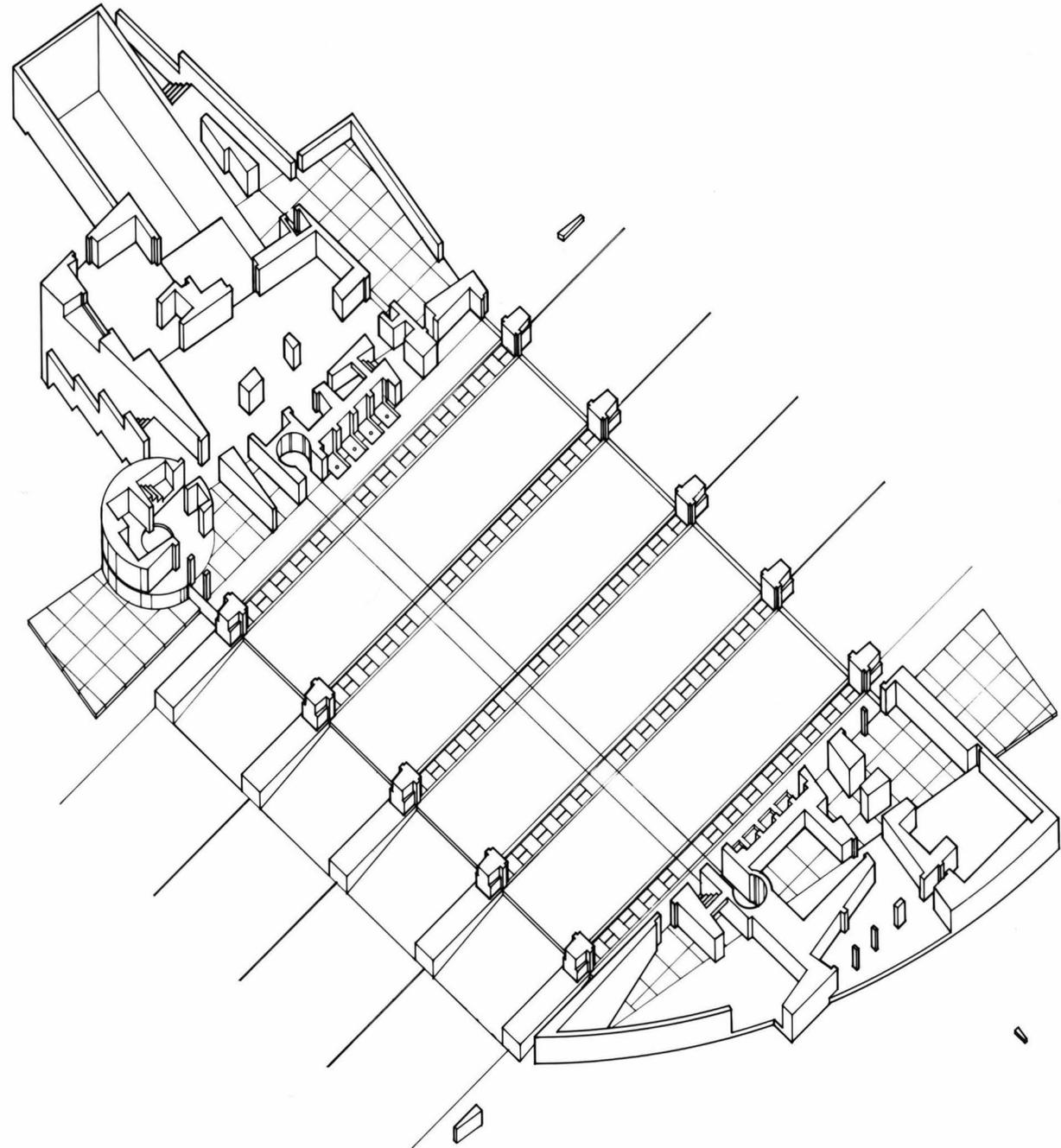


*Cross Section Thru  
Hose Tower and Facilities*

"An object or building with presence has a shine, a sensuousness, a symmetry to it. Well-constructed, though perhaps as temporary as a bird, clean, though its paint may be peeling, its presence is experienced not only visually, but also by coherent appeal to other senses: to touch, movement, sound, smell." - Benedikt



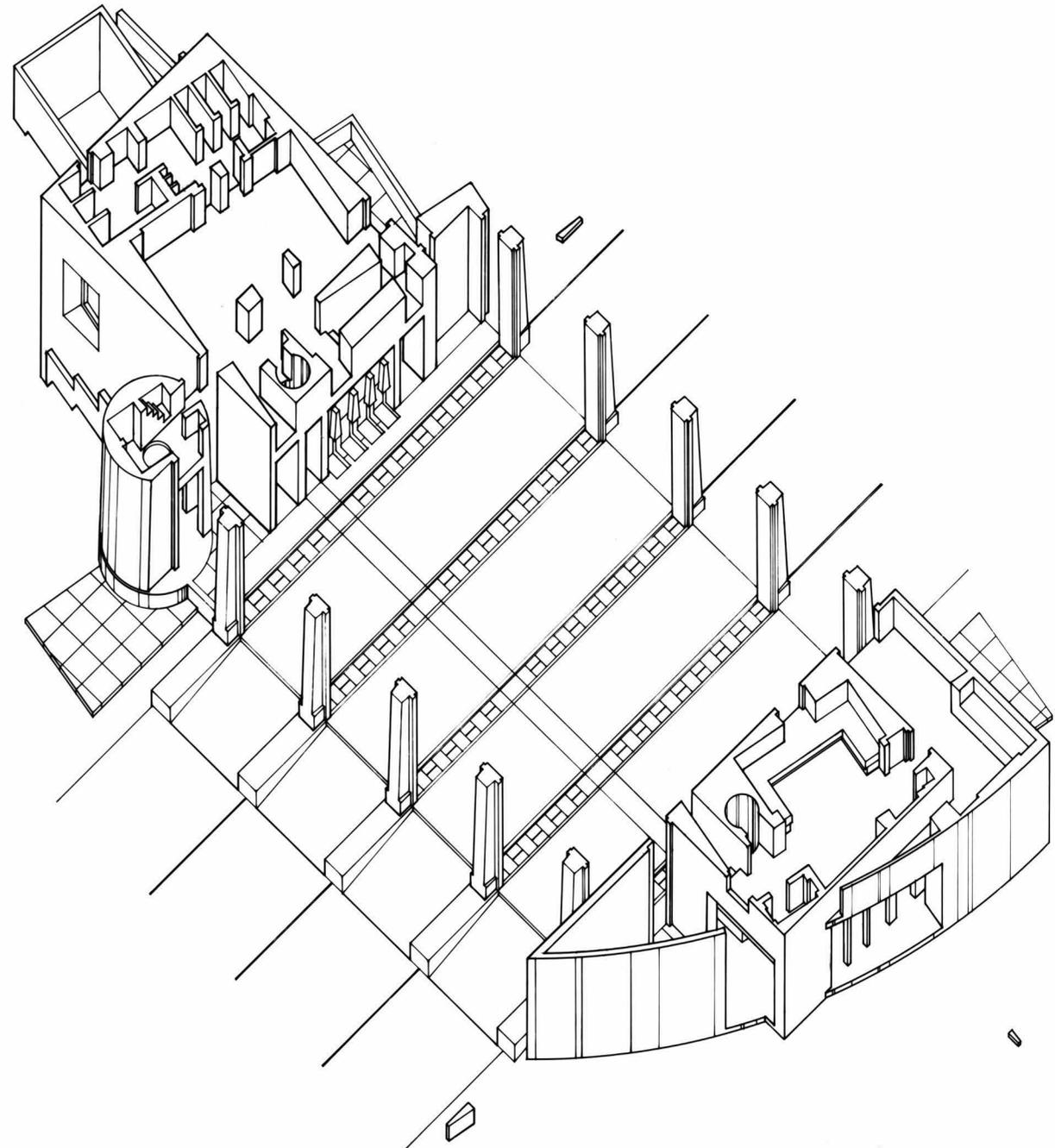
*Axonometric Projection:  
Lower Level*



...the thin and the thick.



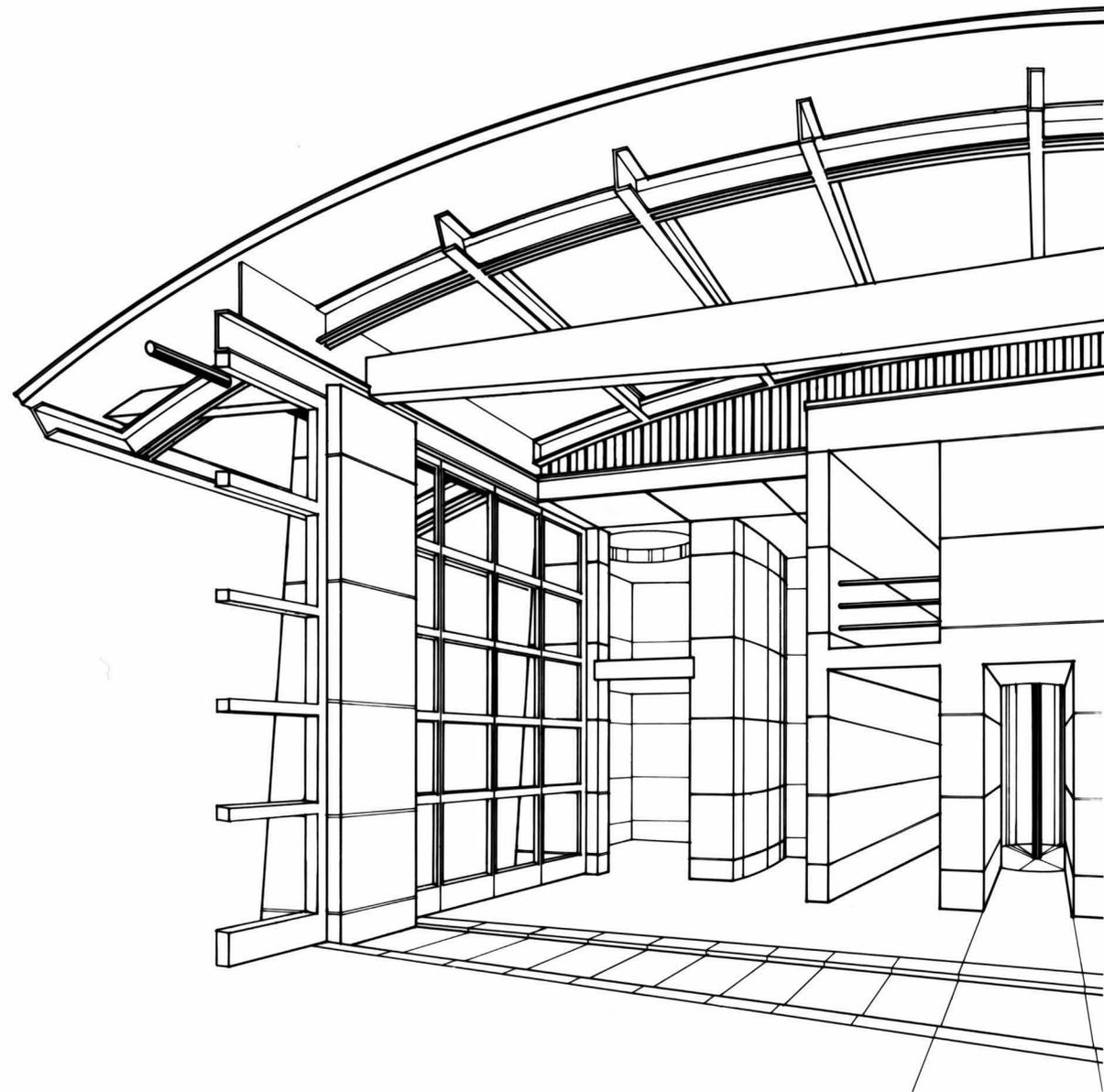
*Axonometric Projection:  
Upper Level*



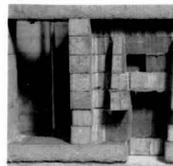
...the dark and the light.



*Interior Perspective*



...the open and the closed.



*Study Model*

There is a strong connection between the making of a thing and its materiality. This is evidenced in the tool marks; the remnants of thought, labor and a way of making.



That which makes us question and that  
which does not.



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