

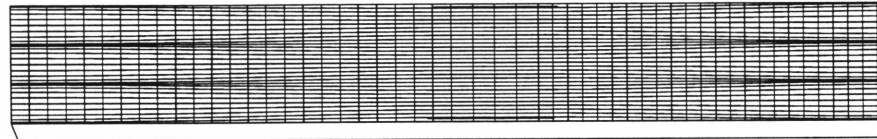
Freight Warehouse to Architecture School:
A Representation of Ideas in Hardline, Sketch, and Text

by

Scott O. Corwin

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

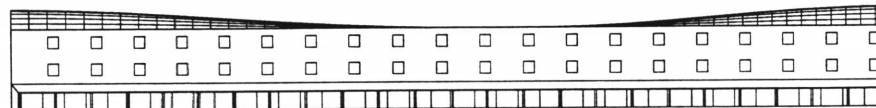
Master of Architecture"



Frank Weiner, Chairman

William Green

Robert Schubert

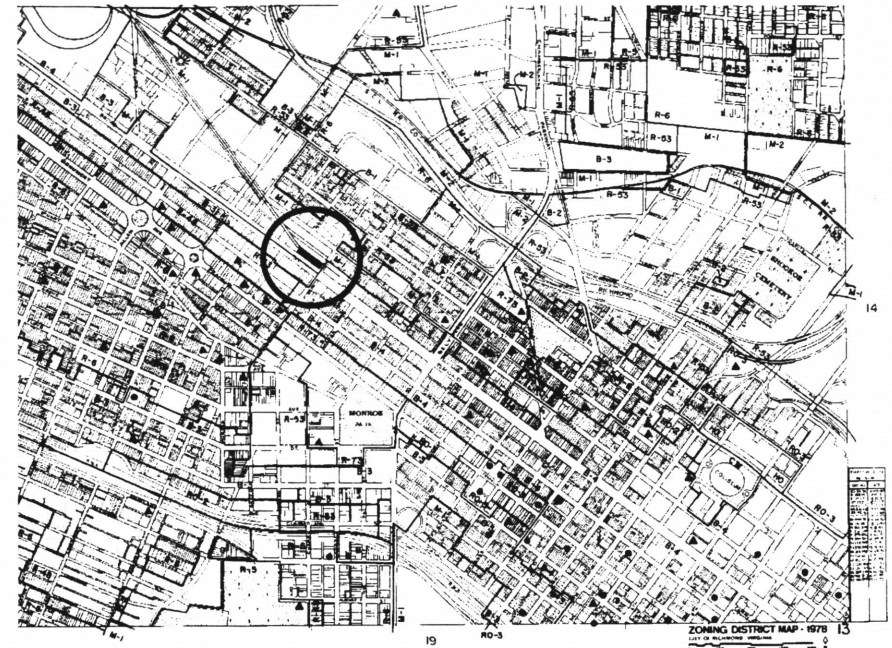


1994
Blacksburg, VA

ABSTRACT

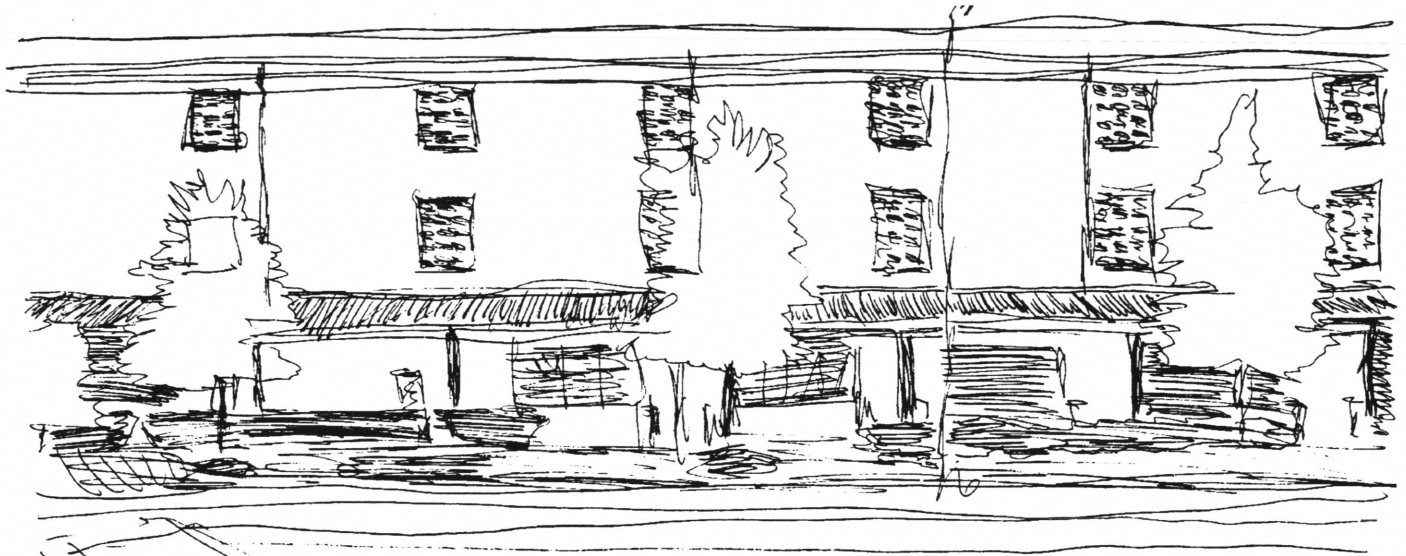
THE FREIGHT WAREHOUSE ARCHITECTURE STUDIO IS ADJACENT TO VIRGINIA COMMONWEALTH UNIVERSITY IN RICHMOND. ALTHOUGH DESIGNED AS AN ADAPTIVE REUSE, IT IS A DIRECT RESULT OF TWO THINGS: A READING OF EISENMAN'S KOIZUMI PROJECT AND WORKING IN HIS OFFICE FOR A FEW WEEKS IMMEDIATELY PRECEDING COMMENCEMENT ON THE STUDIO. THE READING WAS THE ONSET OF THE THEORY NECESSARY FOR THE STUDY, AND THE EXPERIENCE IN THE OFFICE OFFERED THE OPPORTUNITY TO ESTABLISH THE DIRECTION FOR THE PROJECT.

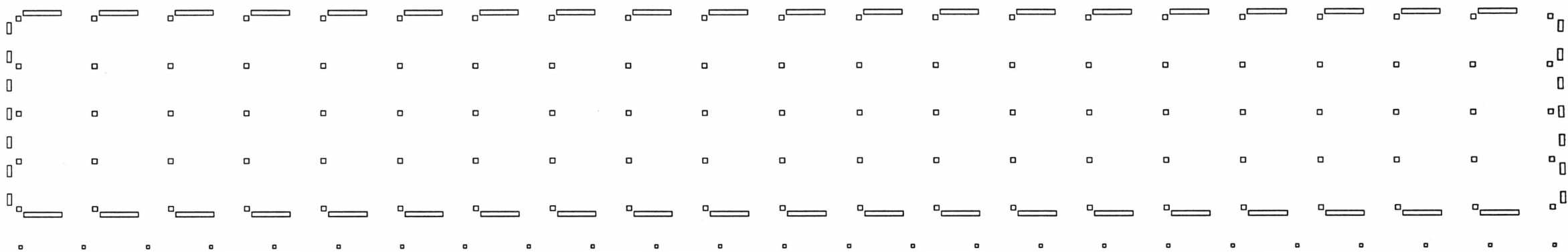
THE QUESTION OF CULTURE, UNDERSTANDING, AND READING YIELDS THE QUESTION OF THE RECONCILIATION OF PERSONAL HISTORY AND COMMUNITY HISTORY, HOW AN ARCHITECT INTERVENES IN A LOCATION FROM A GIFT WITH TRADITION. AS A RESULT, THERE IS "a condition of a space evolving from within, not an insertion, from without.... So what is interesting about this space is we set up the mechanism of interplay, but we did not know what was going to happen. In other words, I am not saying it is a beautiful design.... In a sense it is mediated because the hand of design is taken away...



THERE IS A LANGUAGE BASED IN PLATONIC THOUGHT WHICH IS FAMILIAR TO ALL WESTERN METAPHYSICAL THINKERS. WHEN IT IS INITIALLY DISCOVERED, THERE IS A TIE TO EARLY PHILOSOPHICAL THOUGHT, AND THE STUDENT PARTICIPATES IN THE WORLD OF TIMELESS NEWNESS, THE PRESENTNESS OF SOMETHING MILLENNIA OLD. YET THIS STRIKES AS A DISCOVERY AS IF ONE ACTUALLY PARTICIPATES IN THE TIMEAN DIALOGUE.

ONE IS ABLE TO JOIN IN THE DISCUSSION OF THE ORDER OF THE WORLD. CERTAINLY ONE WONDERS, PLATO DID NOT BELIEVE IN THE RELIGIOUS METAPHORS HE ADDRESSED, BUT THIS IS A MEANS TO CONVEY AN UNDERSTANDING OF AN OPERATIONAL WORLD, WITHOUT BEING OVERCOME BY THE SUPERSTITIOUS WORLD. HOW MANY THINKERS HAVE PERISHED WHO WERE DEEMED HERETIC AND DISBELIEVERS? HOW MUCH THOUGHT HAS BEEN LOST BECAUSE THERE WERE THOSE WHO FAILED TO ASSIMILATE? ONE MUST BE ABLE TO SURVIVE IN ORDER TO PROGRESS. WITHOUT NEW THOUGHT WHICH CAN BE CONVEYED, THERE IS ONLY REDISCOVERY AND LIMITED PROGRESS. IF PLATO FOUND THE PLATONIC SOLIDS IN THE DOXOCAHEDRON, WHY CAN WE NOT FIND THEM? WE CAN UNDERSTAND, OR READ, AT A MINIMUM, BASIC SOLIDS BUT WHY DO WE FAIL TO COMPREHEND MORE ADVANCED REGULAR POLYGONS? THEY ARE NOT PART OF OUR LIVES. BASIC UNDERSTANDING OF THE SURFOUNDING WORLD IS GONE.





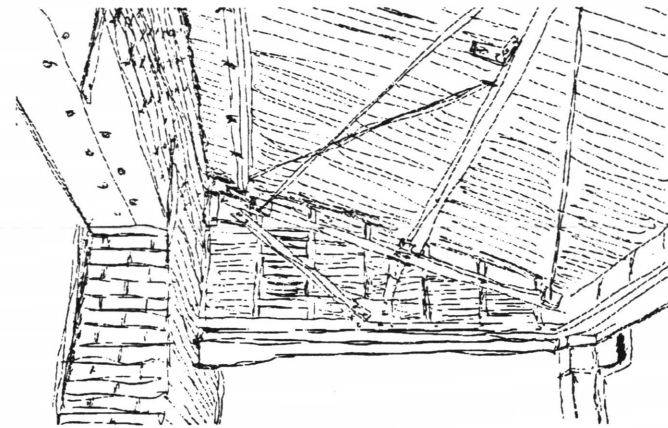
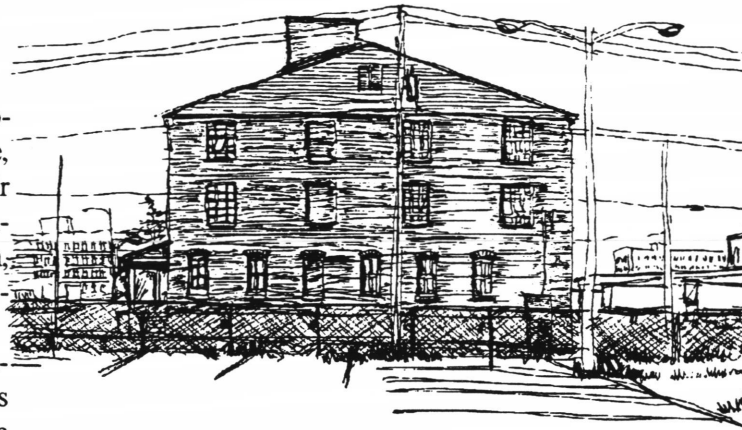
is not important. For me, it was an important experiment. I would like to work in this mediated fashion again....

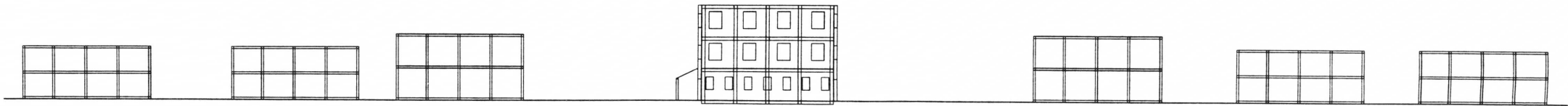
JOHANNES ITEN IN DESIGN AND FORM (1975) RECOGNIZES THAT A STUDENT MAY HAVE "subjective forms and colorings." "Simple people, unspoiled by schools, work almost always in their subjective forms and colors. Where wrong instruction [destroys] the original sureness of form, ...exercises lead [the student] back to [the] associated types of form."

"Subjective character may become evident in various ways. The same formative forces which produce the specific form relations of a person according to his physical, spiritual and mental constitution are also capable of influencing that person's work. If the person is genuine, everything he does becomes a reflection of his inherent formative forces...."

"Any personal formalization of a subject is genuine only when it corresponds to the creative artist's constitution and temperament. [There are] three basic types: the material/impressive, the intellectual/constructive and the spiritual/expressive. The material/impressive type proceeds from the observation of the great variety of nature and reproduces it realistically without and expressive additions. His drawings are the outcome of keen visual observation of nature. They are accurate reproductions of even the smallest details. The intellectual/constructive type, starting from the construction of an object, tries to comprehend everything, put it in order, and arrange it geometrically. The spiritual/expressive type allows himself to be guided by his intuition, and in doing so neglects the constructive form. He studies the tone values with special care...."

"Man's intellect enables him to recognize the impersonal conformity to the laws of nature and to make use of it objectively. In a more profound sense, all measurement and construction are a means of surmounting the limitations and shortcomings of the human condition to reach an objective statement of general validity. When dealing with subjective colors or subjective forms, it is of value to teacher and artist to know and pay attention to these facts. Such a study leads to the appreciation of one's own strength and acceptance of the fact that fellow human beings are different.... The objective laws of form and color help to strengthen a person's powers and to expand his creative gift."



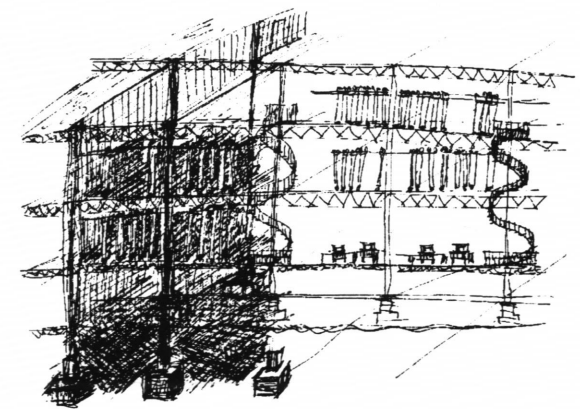
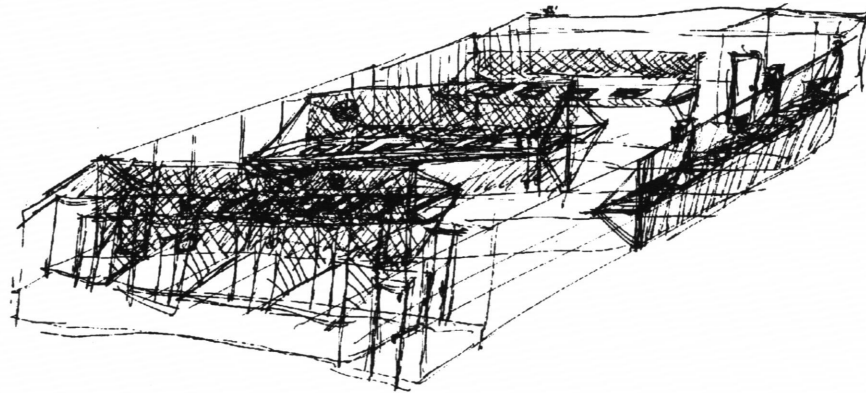
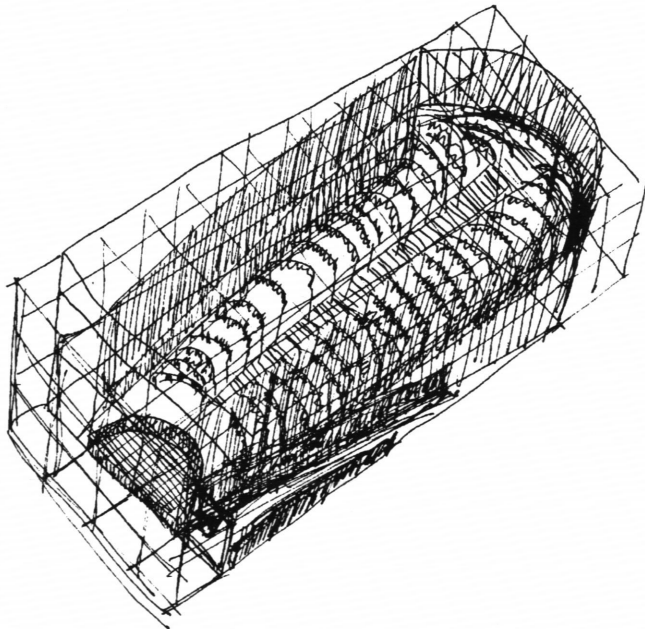
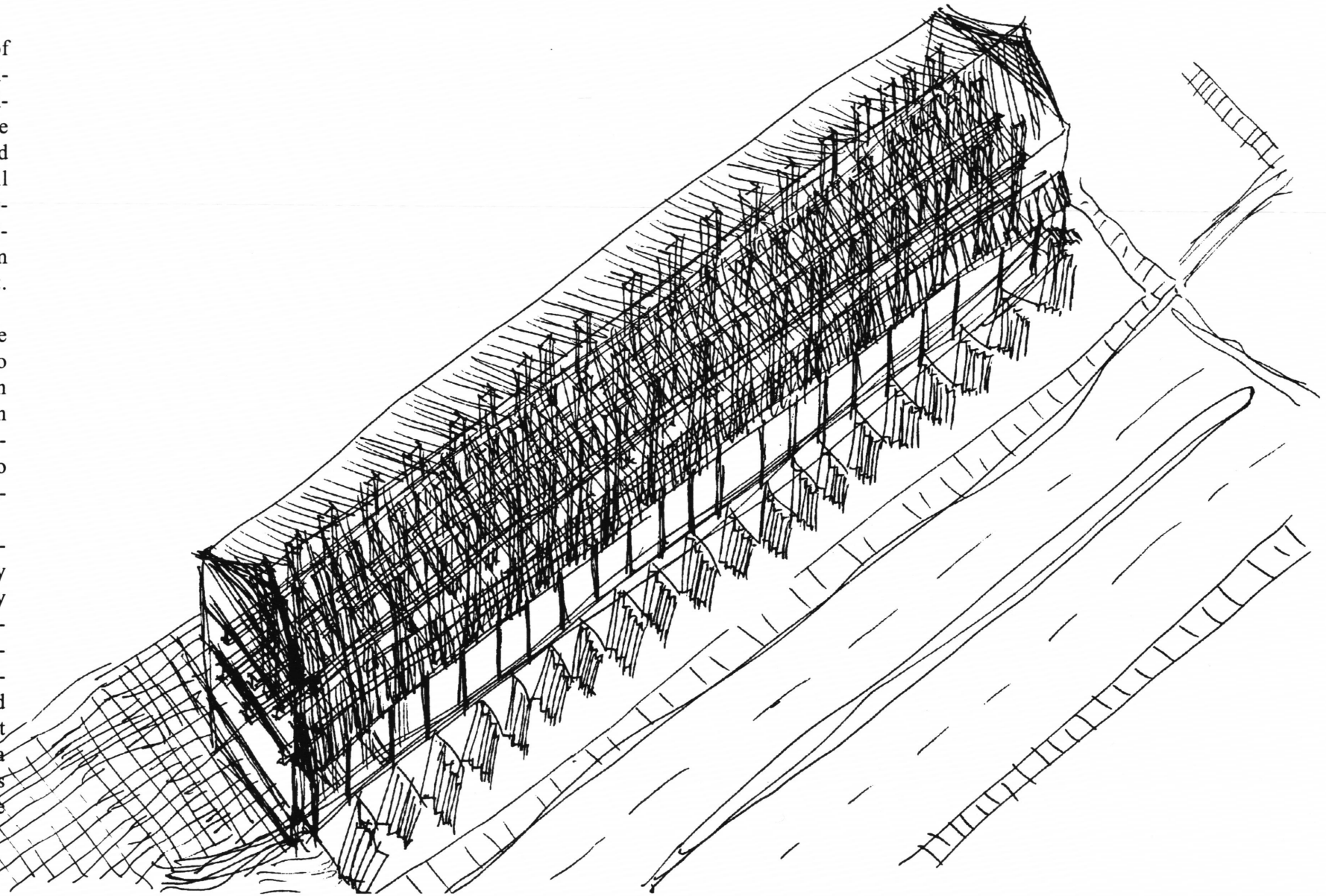


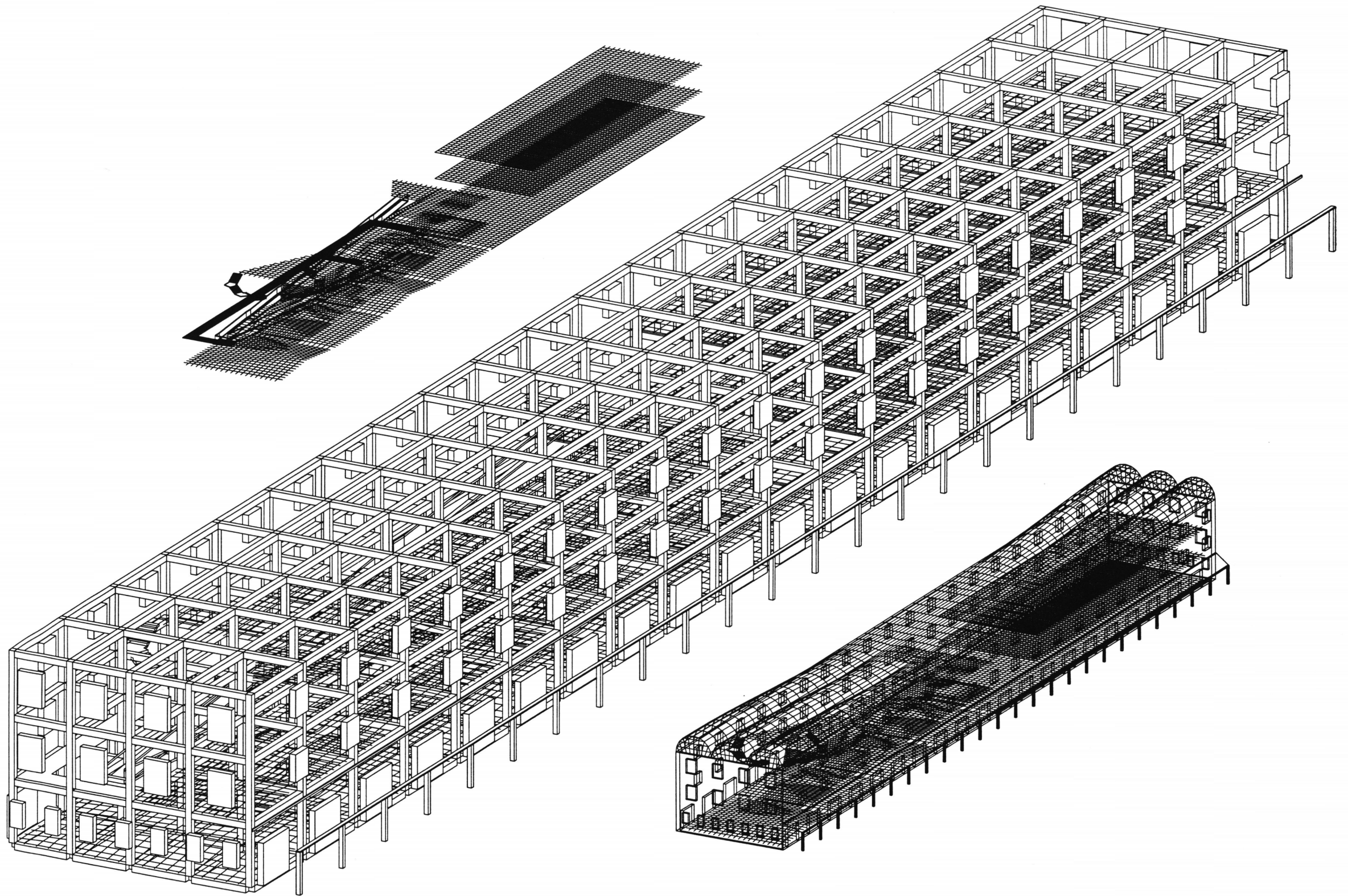
Why is the condition of equilibrium identified with sanity? Certain culture, in its intolerance of the eccentric and the unresolved, has appropriated symmetry, the simplest of all equations, as the image of stability, and therefore, power. "A"-symmetry and "dis"equilibrium are, by inflection, aberrant. Only ideals are named.

Vertical and true are synonyms. To be oblique is to veer from plumb as well as from candor. However, a deviation reaching ther horizontal restores truth; to be honest is to be "on the level." Social and spatial ideals are shared.

Language, the first infiltration of custom into the study of architecture, must be quickly subverted. For, is not the vertical biased in fact, a radius converging with others, as the horizontal is devious, bending and slowly closing in on itself? Is not equilibrium merely an event, a momentary resolution of forces, as sanity is only an incident within the range of the mind.

Elizabeth Diller





you have to be able to see it. If it is not possible to see it or feel it, then I have failed. I cannot do anything but say 'Is it there?', 'Do you see it?'

Staff and students arrange themselves in self-selecting groups, respecting differences in pedagogical techniques, theoretical and ideological positions, and attitudes toward design and style. The spirit and variety of the work produced in this way has enriched the school as a whole due to the energy and integrity of both staff and students involved in the process.

AA School of Architecture
Projects review 1990-1991

Whenever Utopia disappears, history ceases to be a process leading to an ultimate end. The frame of reference, according to which we evaluate fact, vanishes, and we are left with a series of events all equal as far as their inner significance is concerned.

Karl Mannheim

What seems paradoxical about everything that is justly called beautiful is the fact that it appears.

Walter Benjamin
Schriften

...neither in the space in which it is nor in that which it is not.

Zeno's arrow

Take paradox away from the thinker and you get the professor.

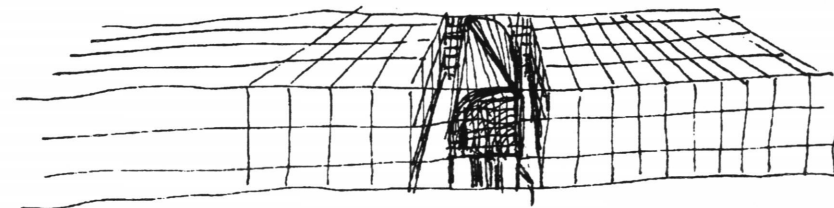
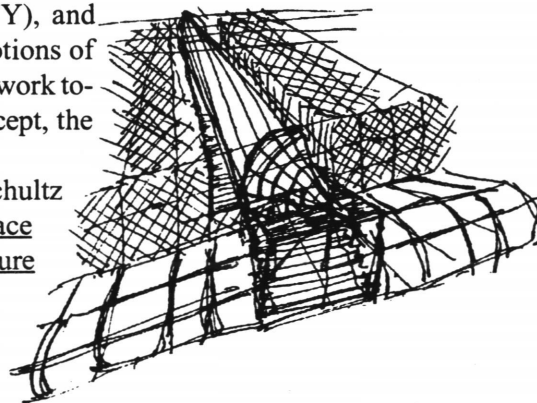
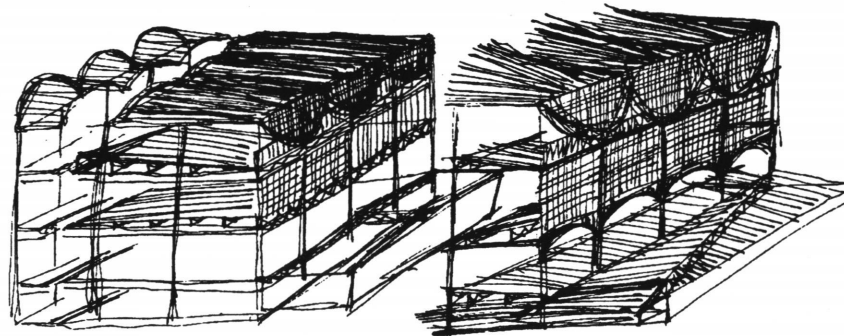
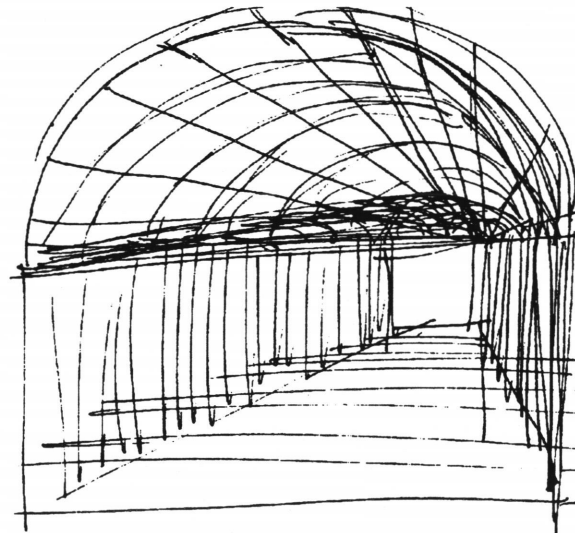
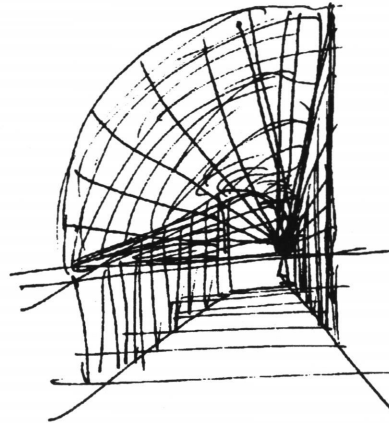
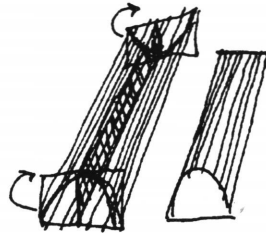
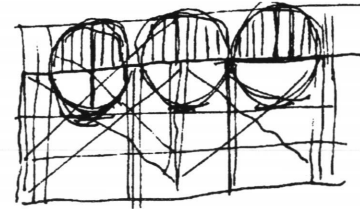
Kierkegaard

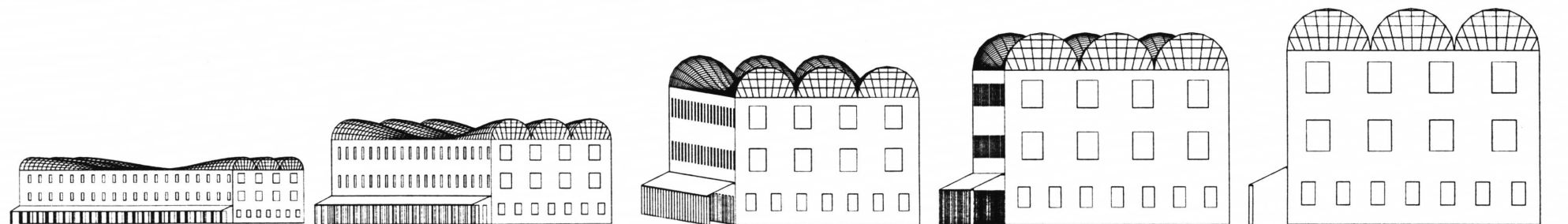
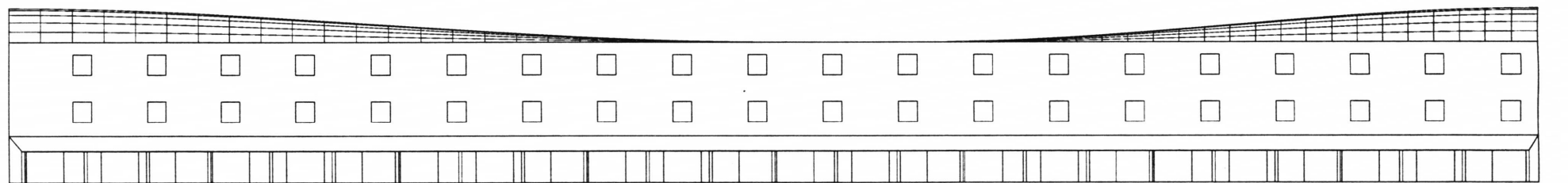
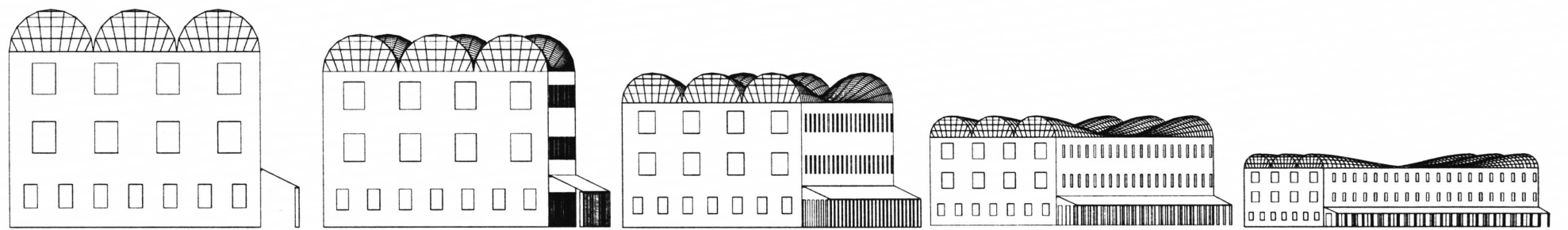
...dig into the etymology, reach to the root of vocables, image and idea are the same word. What you call form and what you call substance are absolutely identical, one being the exterior of the other, form being substance rendered visible.

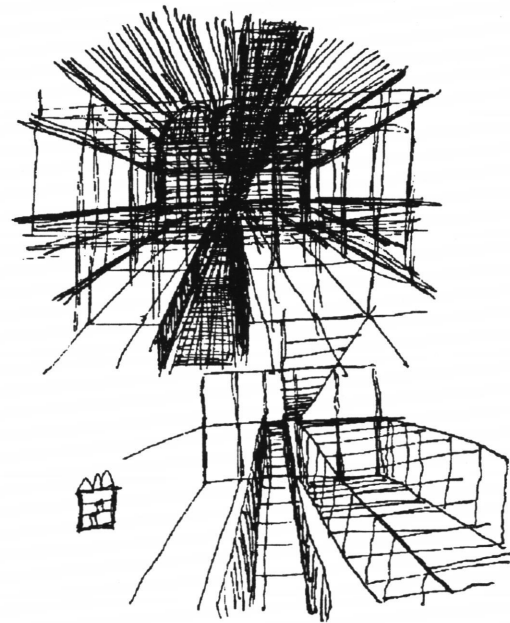
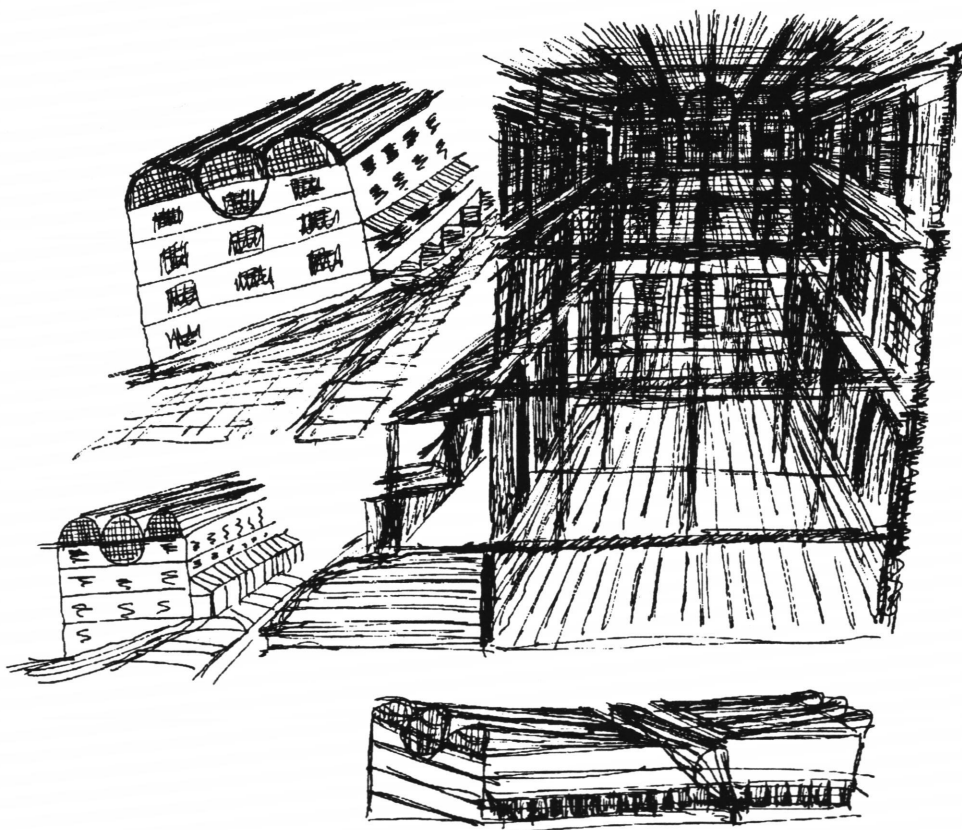
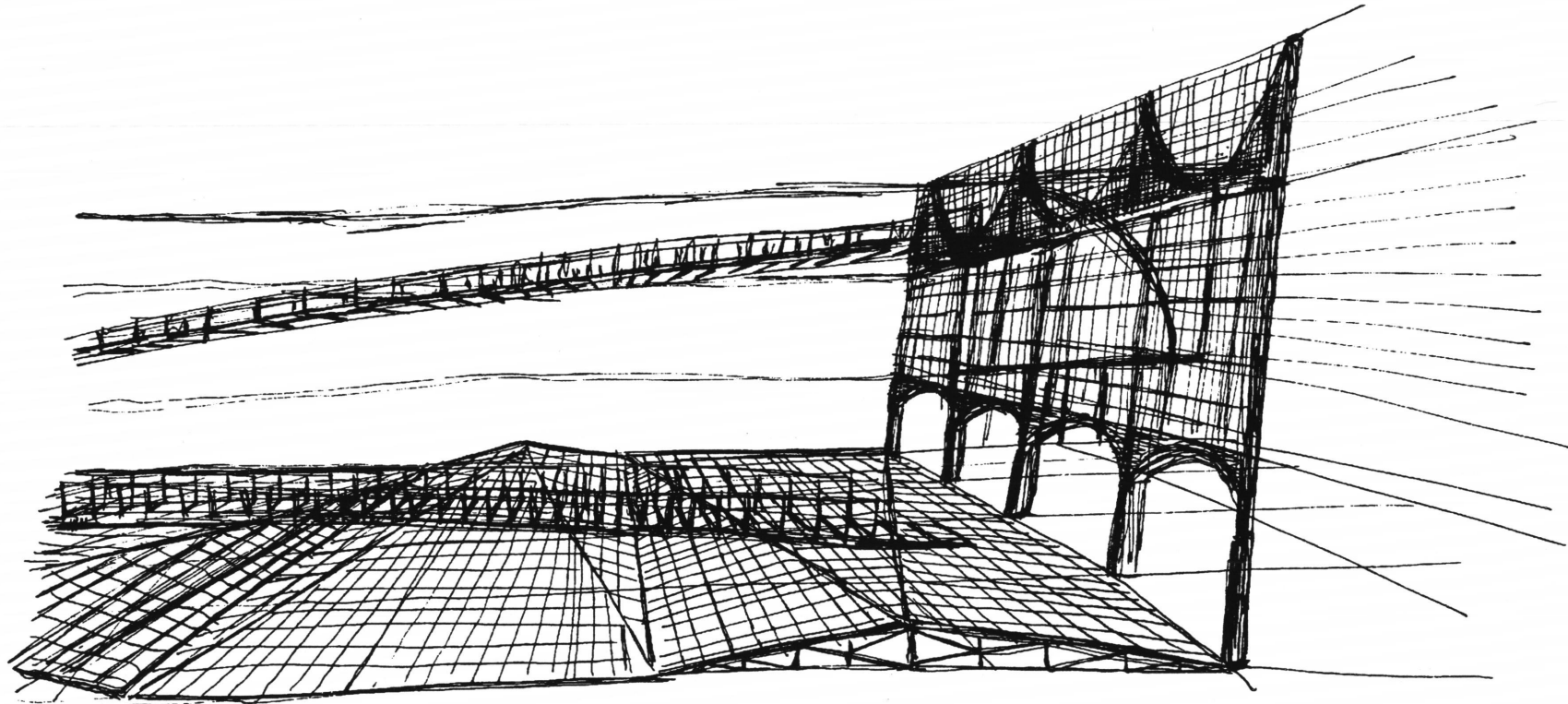
Victor Hugo

...The elementary organizational schemata consists in the establishment of CENTERS or places (PROXIMITY), DIRECTIONS or paths (CONTINUITY), and AREAS or domains (ENCLOSURE)... The notions of proximity, centralization, and closure therefore work together to form a more concrete existential concept, the concept of PLACE.

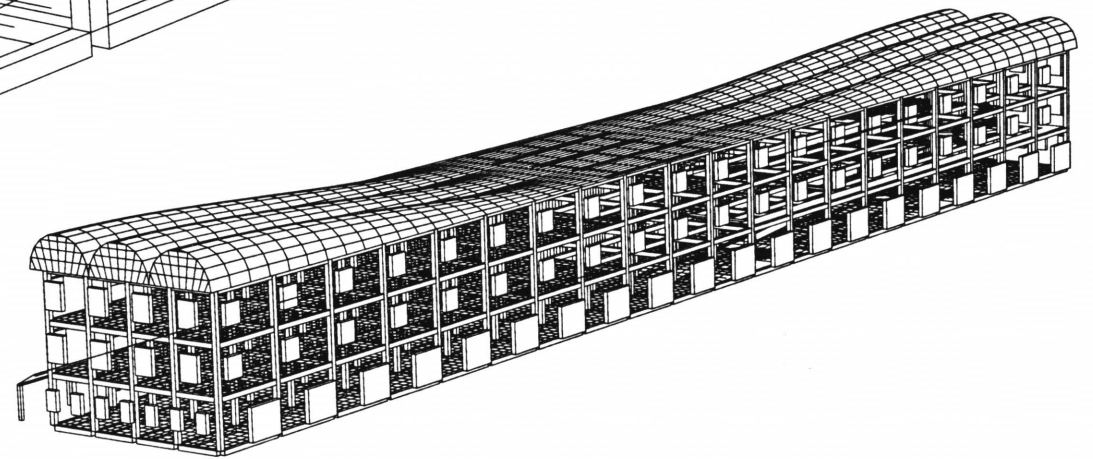
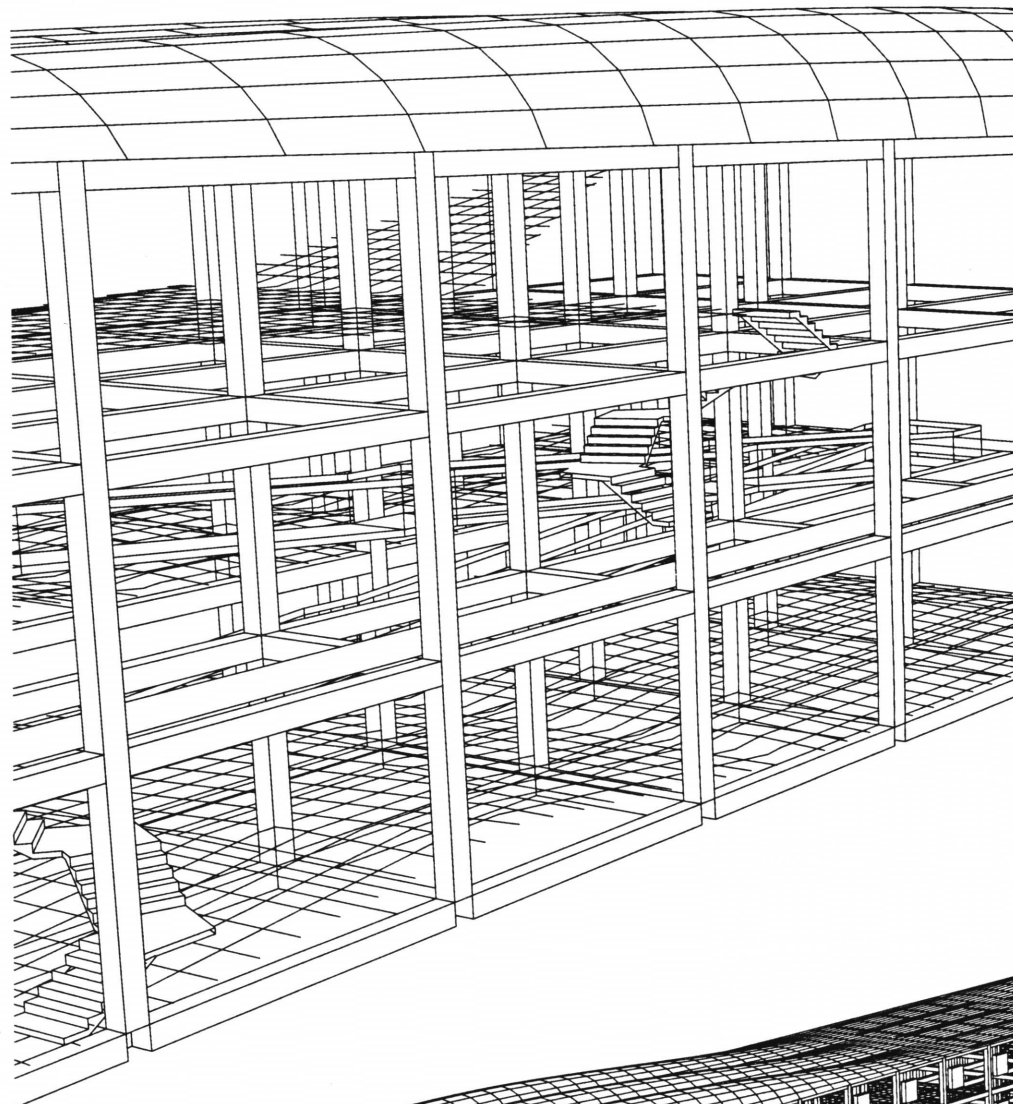
C. Norberg-Schultz
Existence, Space
and Architecture





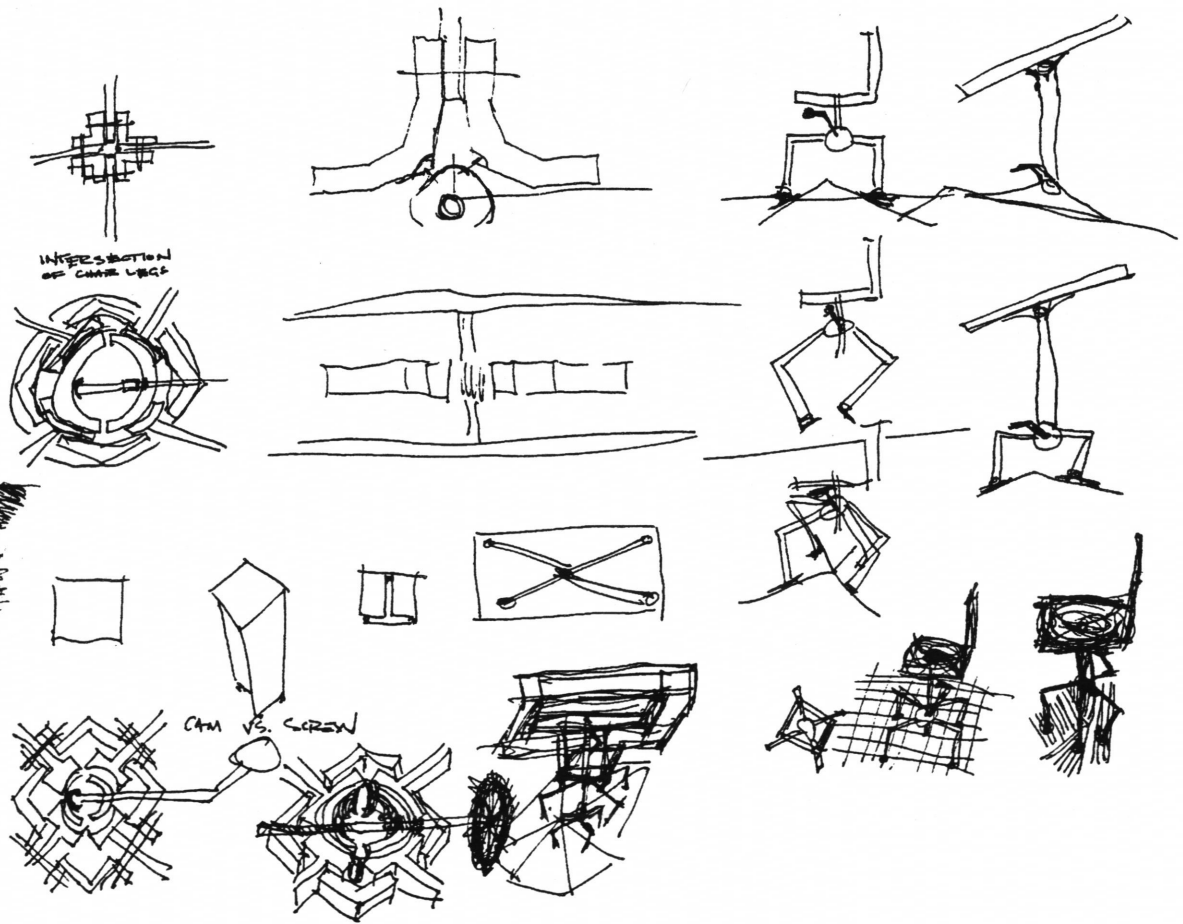
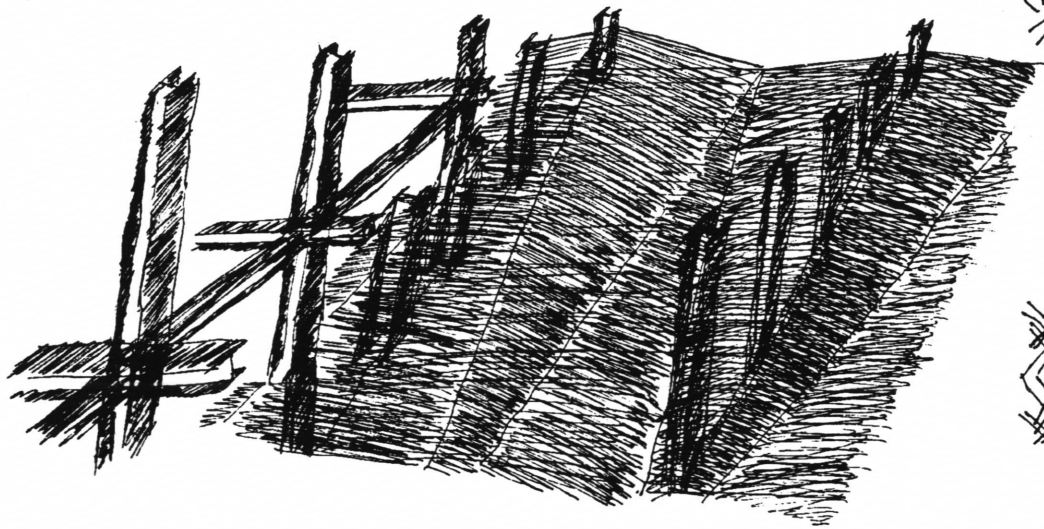
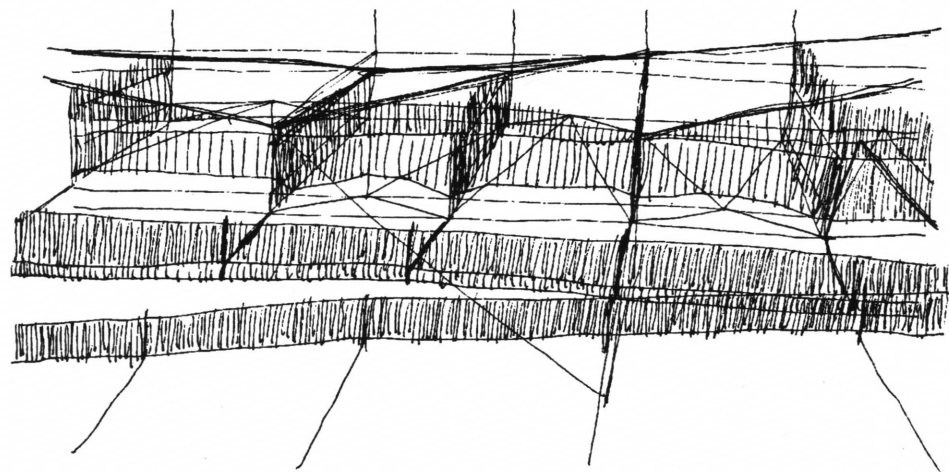
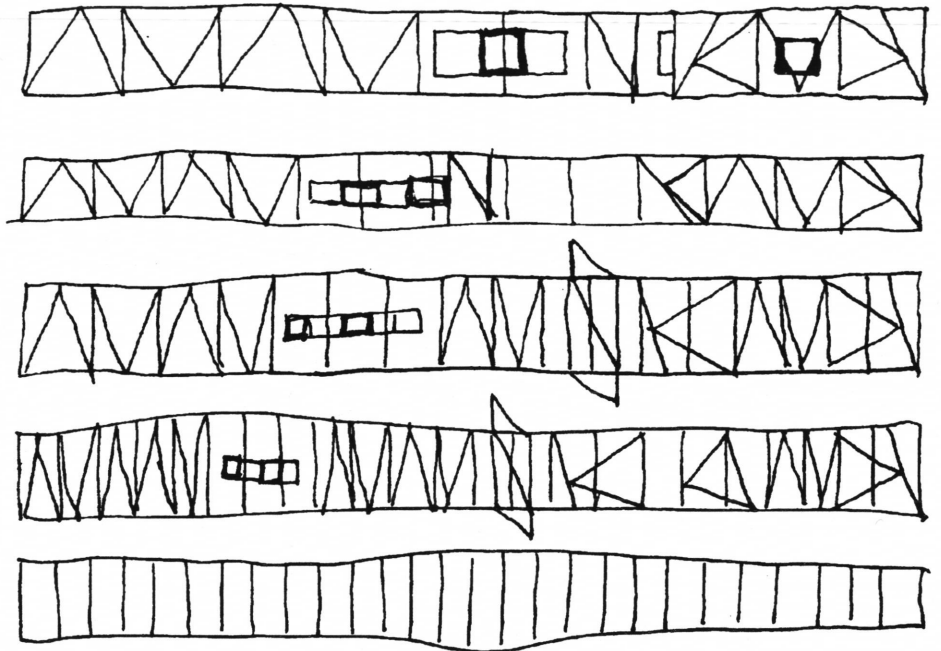
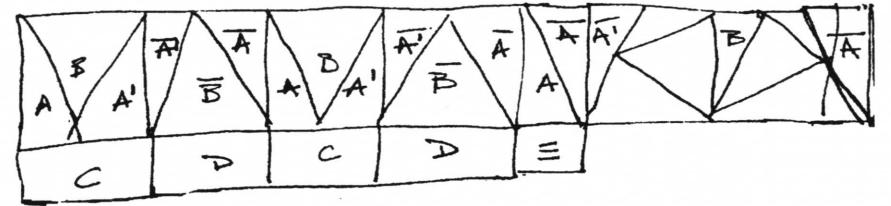


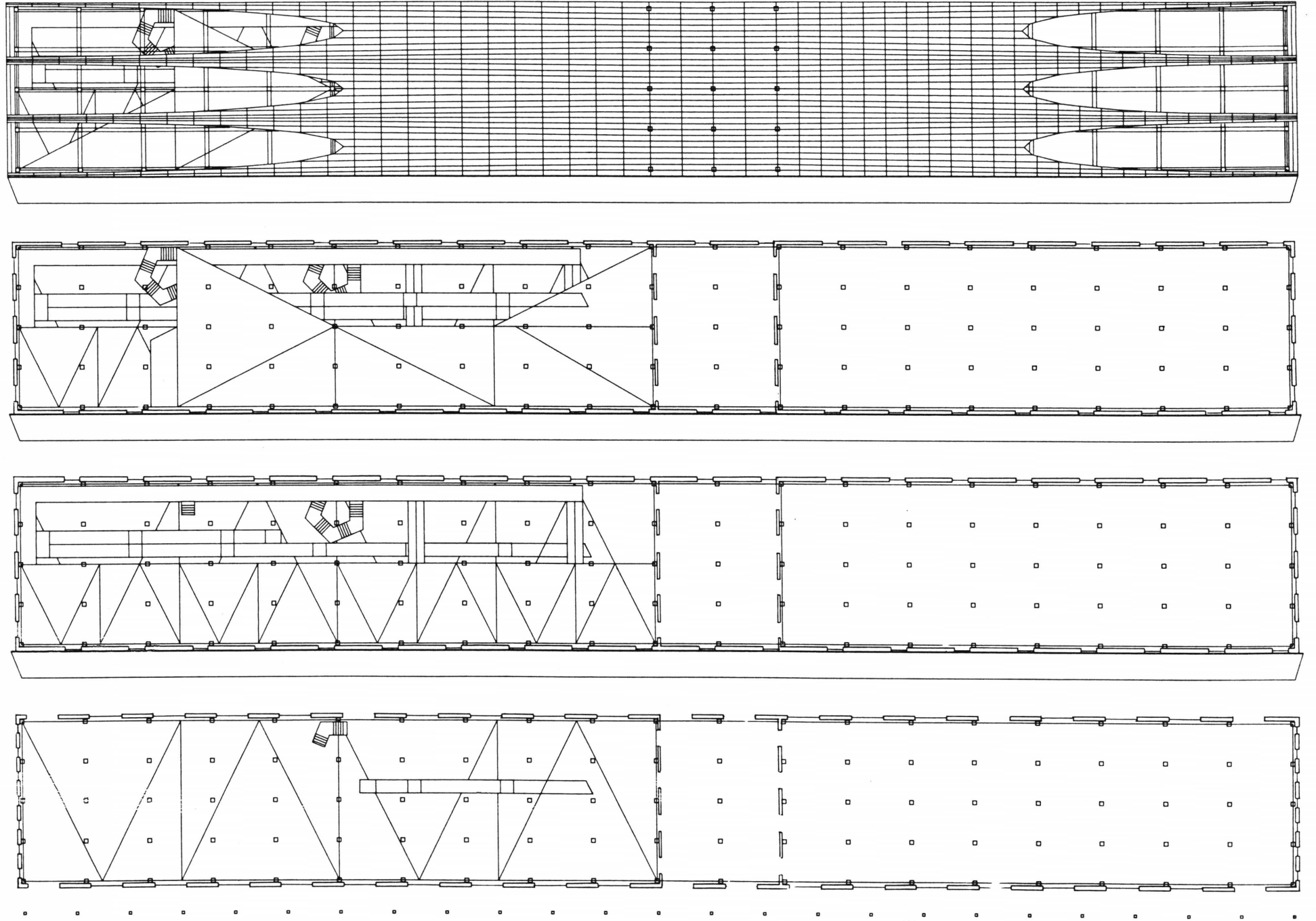
...to convert a place
into a state of mind.
Gordon Matta-Clark



...design does operate as a signpost for many readings, does, that is, obey the lay of ana-... Considering that no event has a true beginning or a true end, we can expect more readings to unfold, readings unanticipated by the project but for which it will always be prepared... And it does not seem that we have winnowed a positive possibility, We have at least begun to articulate the terms not of a new architecture of anarchi-itecture, new first principles or anarchy, but of a new respect for the imprint...into all writing including architecture. The respect is nothing other, but nothing less, than the recognition that what marks and makes possible the opposition arche anarchy is the entire field of ana-ana-architecture.

J. Kipnis
 Assemblage #14
 "Twisting the Sepatrix"



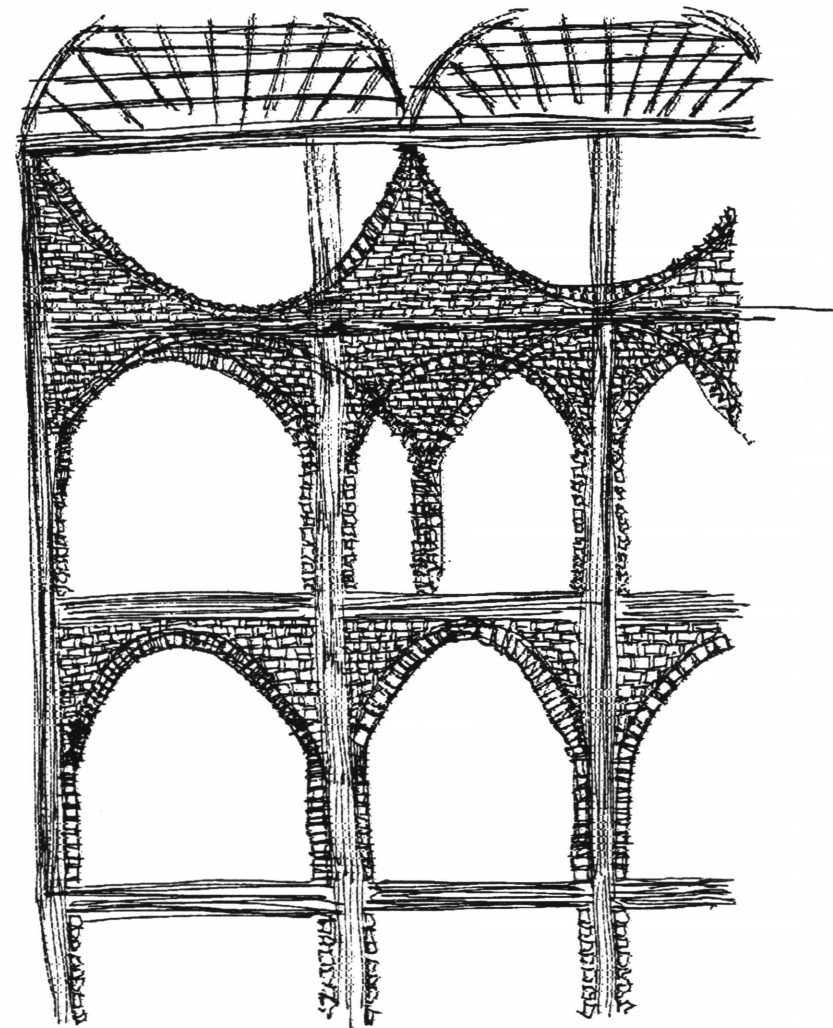
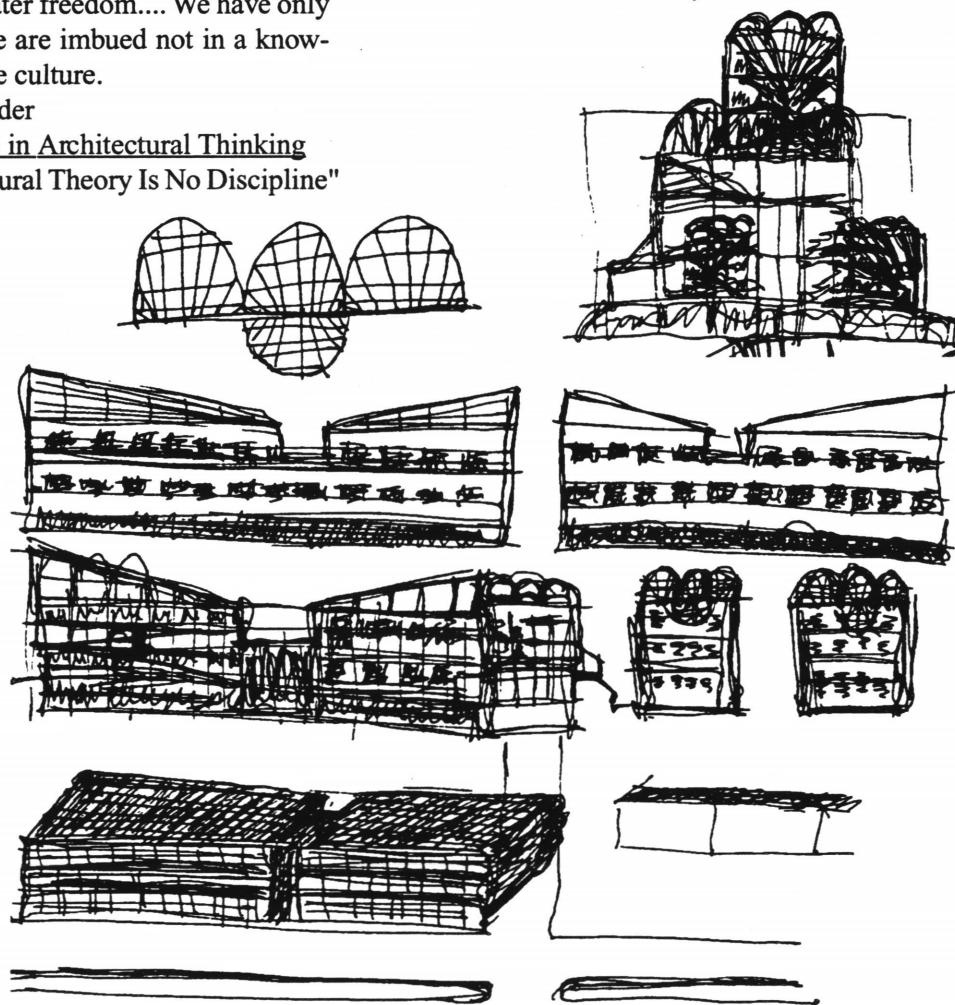
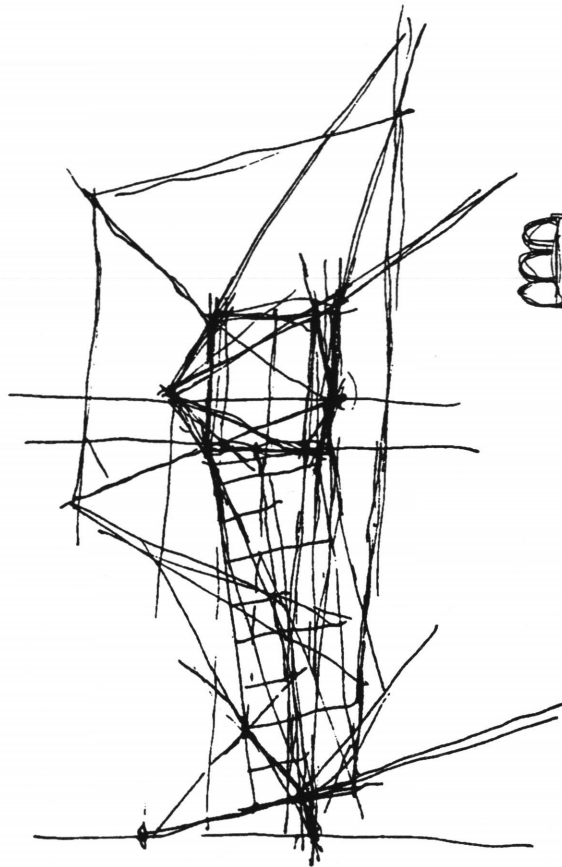


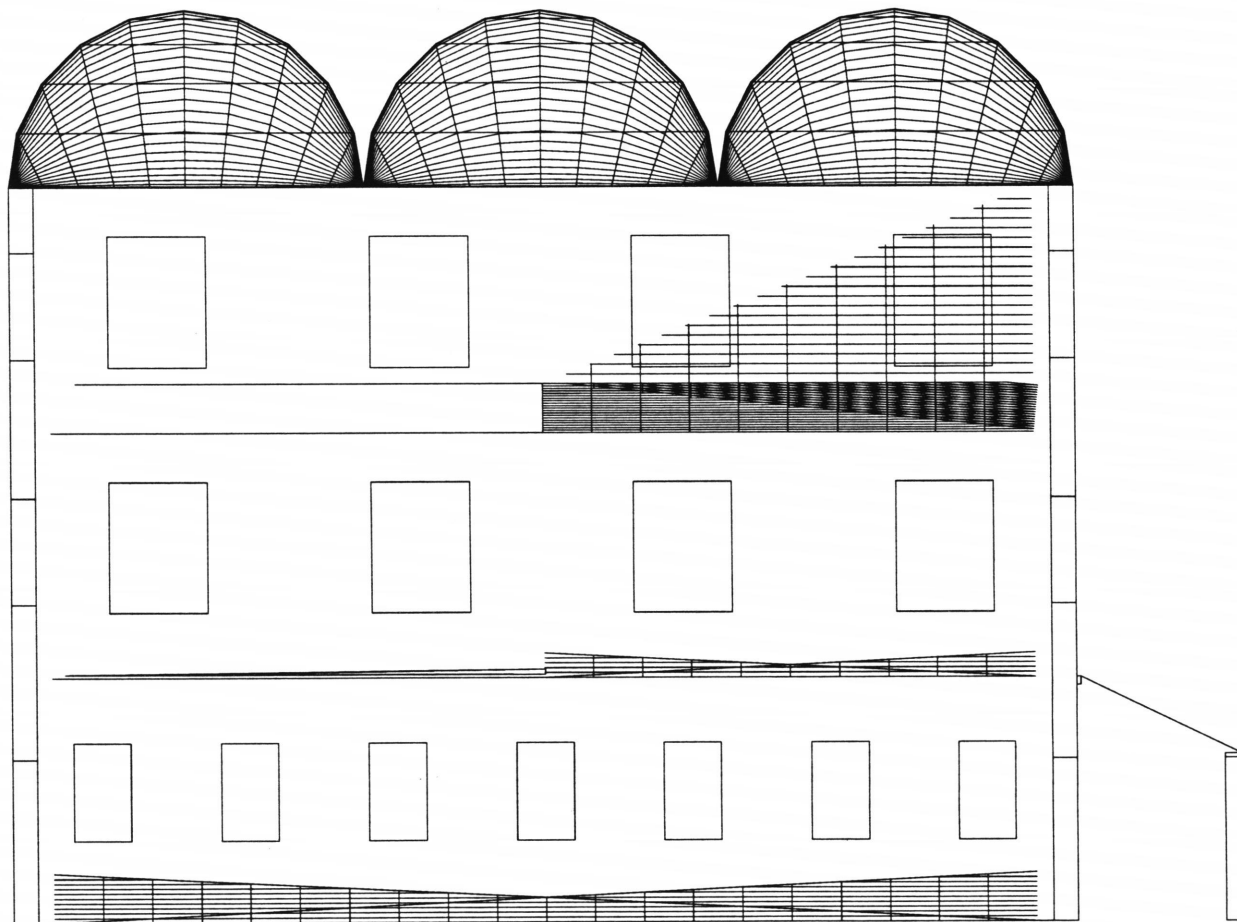
Thoughts attempt to explain architecture by invoking methods, terms and concepts that seem only marginally architectural....Architectural theory is an attempt to make architecture theoretical.... Architecture does not share all the features of philosophy or science. [I ask that criticism and practice be joined emphatically.] All theory is a form of practice just as all practice requires some form of theory. Richard Rorty: "Anybody can get along without literary pretensions- without writing- if he [or she] is content simply to demonstrate how something falls into place in a previously established context. This attitude is critical toward [those] who imitate science and... urge us toward professional standards, seeing [both] as self-limiting... and favoring the stability of the academy over the concerns of culture. We always run up against problems of individuality and the necessity of difference. Rorty imagines an alternative culture that embraces [the] pragmatist view: "the high" culture of an unfragmented world need not center around... anything more than anything else: neither poetry, nor social institutions, nor mysticism, nor depth psychology, nor novels, nor philosophy, nor physical science. It may be a culture which is transcendentalist through and through, whose center is everywhere and circumference nowhere." Rorty, Dewey, Emerson, James, Foucault and Derrida (all) have the sense that there is nothing "out there" or "deep down" to discover that will increase our wisdom or grant us greater freedom.... We have only what we make for ourselves.... We are imbued not in a knowable reality but in a comprehensive culture.

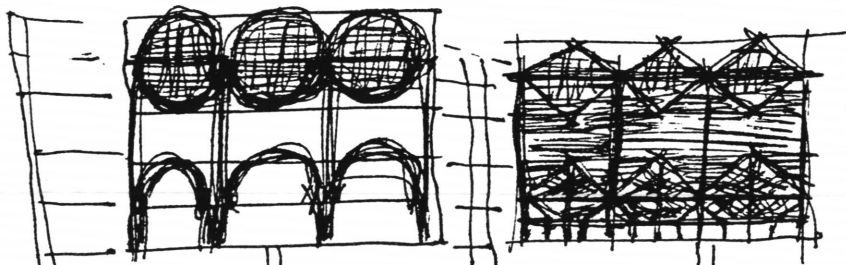
Mark Linder
Strategies in Architectural Thinking
 "Architectural Theory Is No Discipline"

Together perspective and sign organize the visual and verbal domains so that the subject may be developed in an imaginary dimension at the point of a visual pyramid intersected by the projection plane....Representing is itself complemented by the notion of the sign- something "representing" something else for "someone"- and it is these two realms that work to propose a specific place for the subject.

Mario Gandelsonas
House X
 "From Structure to Subject: The Formation of an Architectural Language"







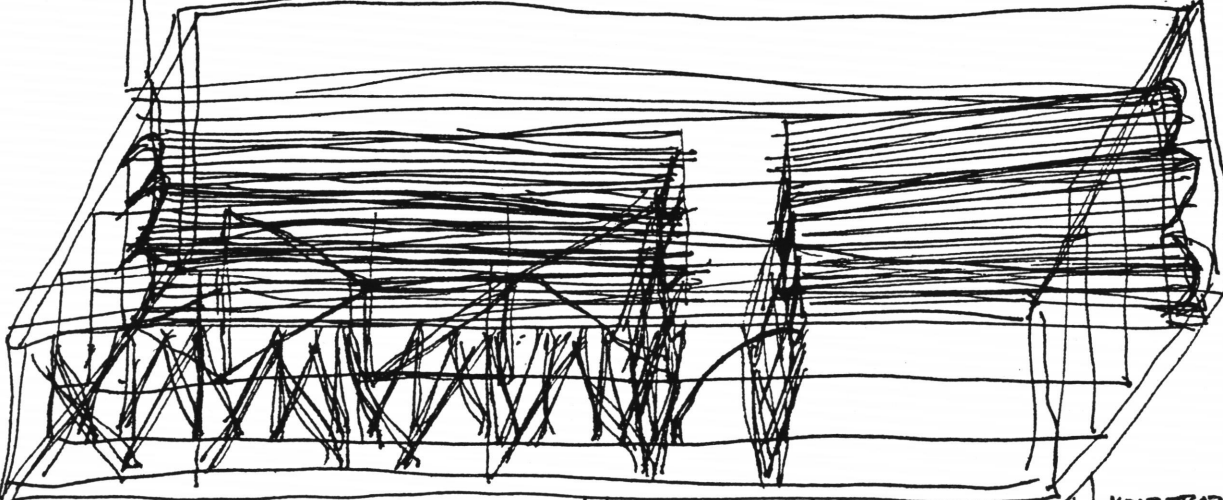
HOW DOES ONE RECONCILE HIS-
TORIES? 3 OF 4
GRANDFATHERS BORN
CONTEMPORARY
HISTORY - LATE 19th
CENTURY IS THE
INHERITANCE BOUGHT
IN THIS COUNTRY, BUT
BRANCHED FROM SE-
VERAL EDUCATIONAL
& DESIRE FOR
KNOWLEDGE IS THE
TRUE GIFT FROM

THESE FOUR
INDIVIDUALS.
PARENTS GROW
WITH THE MODERN
SEA AND WOULD BE
PUSHED BY THEIR
PARENTS, KNOW-
LEDGE -> WISDOM
IS THE PURPOSE
OF LIFE. THE
IMMEDIATE SUR-
ROUNDINGS WOULD
DIE NEW IDEAS,
CLEAN CRISP,
THEORETICAL.

THEIR INHER-
ITANCE IS WHAT
THEY MAKE ABOUT
THEM; FOR THEIR
PARENT, CAN ONE
GIVE WISDOM &
ETHICS; A DESIRE
TO KNOW & TO
GIVE; TO ADVANCE
THOSE AROUND
WHOM ONE
WITH HERITAGE
OF 20th C. AMERICA
WHAT WOULD ONE
DOES ONE HAVE?
ALL VISUAL IS.

FROM EARLY MODERN
FORMAL IDEALS.
HOW CAN ONE RECON-
CILE THIS IN AN
AMERICAN COMMUNITY
WHICH FOSTERS
MODERNISM?
A WIFE BRANCH WITH
EARLY AMERICAN
CULTURE AND THOUGHT
IN A SPIRIT ... BOTH
PERSONAL AND FOR-
CES STRIVE FOR
PROGRESS, BUT COL-
TURE DOES NOT ADAPT
AS QUICKLY AS THE

INDIVIDUAL.
THIS PROJECT IN-
VOLVES FILING
MODERN IDEALS
WITHIN AN AREA
UNWILLING TO
PROGRESS, STUCK
IN TIME, BUT
NEEDING DEVELOP-
MENT. WHAT DOES
THE STREET
CANNOT CHANGE,
BUT WHAT DOES
THE 20th C. ES-
PECIALLY MEANING
21st C. ARCHITECTURE
AND BRANCH?



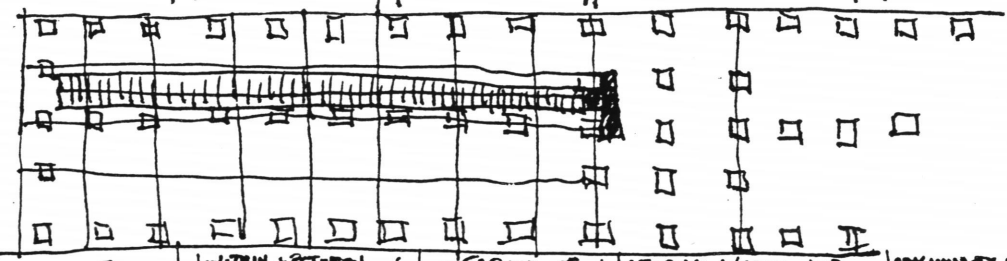
WHAT HOPE DOES
THIS BRING TO
THE COMMUNITY?
IN WHAT WAY CAN
AN ARCHITECT
GIVE HISTORY TO
A COMMUNITY AND
HAVE IT WORK WITH
THE CONTEXT SO

THAT THERE IS
GROWTH AND
PROGRESS? IF
THERE IS NO
PROGRESS -
DEVELOPMENT,
AND DISUSE WITH
CHANGING PERSONAL
VALUES,

WHAT HOPE DOES
LARGER SCALE
COMMUNITY VALUES
AND THE COMMUNITY
NOT ADDRESSING
WHAT HAPPENS
WHEN THIS CONTACT IS
GONE, THEN

THE HISTORY OF THE
COMMUNITY IS LEFT TO
BE HELD AS SUCH AND
NOT LIVED. THERE
MUST BE AN ATTEMPT
TO BRING HISTORY TO
THE PRESENT, TO LIVE,
AND GROW WITH ONE'S
HERITAGE, NOT ONLY

HOLD TRADITION
AS SACRED.
TRADITION FOR
ITS OWN SAKE
YIELDS NOTHING,
THERE IS NO
KNOWLEDGE, NO
GROWTH, NO LIFE,
NO DEVELOPMENT.
RECONCILE THEM.



RECONCILE PERSONAL
HISTORIES AND
COMMUNITY HISTORIES,

WITHIN + BETWEEN
THE TWO, AND
GROW WITH THE

OUTCOMES. IF
IT IS DONE THERE
IS AN INFLUX OF

CRITICAL WISDOM, AND
THIS YIELDS UNDERSTAND-
ING OF SELF, AND THE

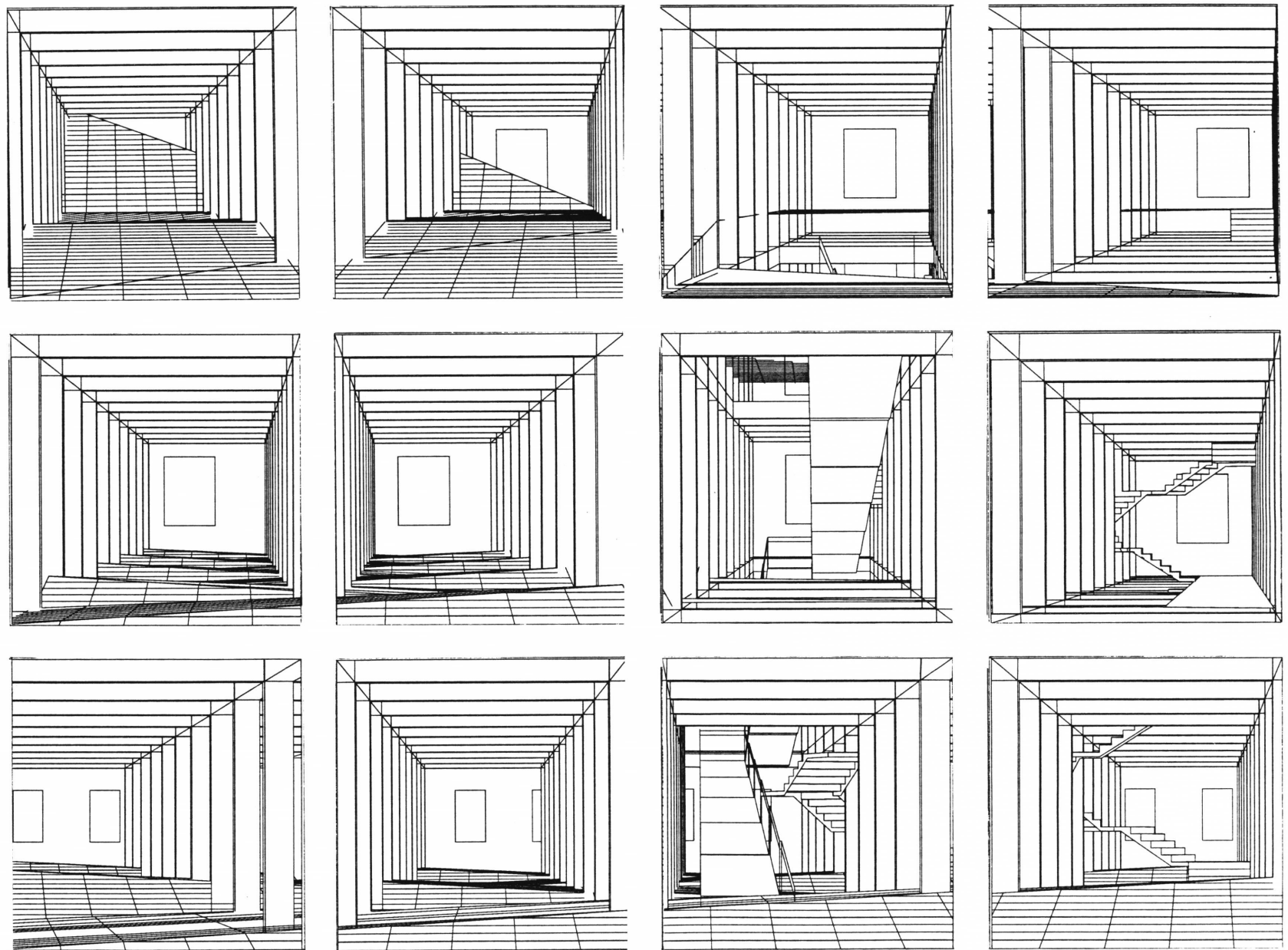
COMMUNITY IS
RESPONDED TO
ACROSS ITS SCALE.



HISTORY IS NOT RECREATED NOR DENIED.
WHAT IS A RECORD OF HISTORY,
TRADITION AND CULTURE, AND WHAT
DOES IT OFFER? DOES A CHRONOLOGY
YIELD THE POSSIBILITIES OF THE FUTURE
THROUGH THE PAST? DOES IT OFFER
THE POSSIBILITY THAT HISTORY DOESN'T
REPEAT ITSELF IF IT CAN INFORM?

A COMMUNITY
IS OBLIGATED
TO ITS OWN
HISTORY, TO
ITS OWN
TRADITION
TO ITS OWN
HERITAGE.

SO TOO IS AN INDIVIDUAL
OBLIGATED TO ONE'S OWN
HISTORY, TO ONE'S OWN
TRADITION, TO ONE'S OWN
HERITAGE. THE RECOGNITION
OF THESE TWO OBLIGATIONS
YIELDS THE ARCHITECTURE.

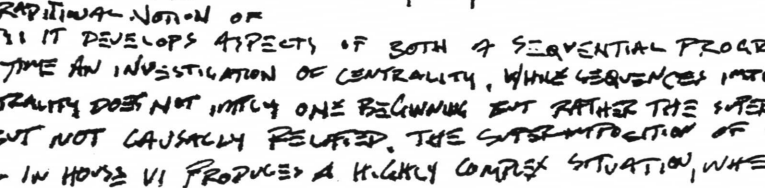
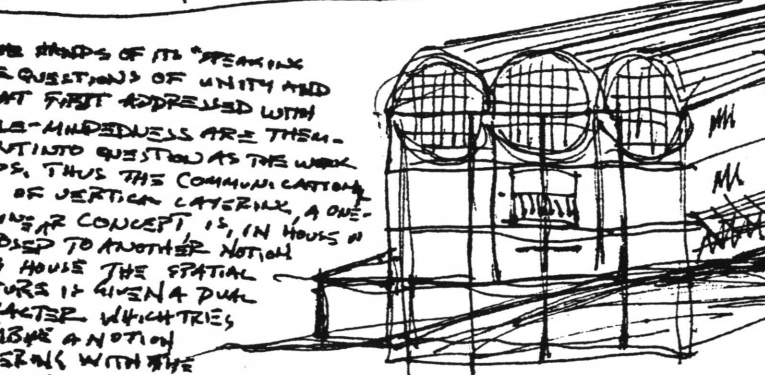
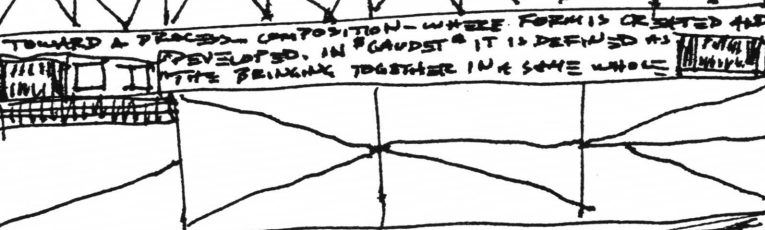
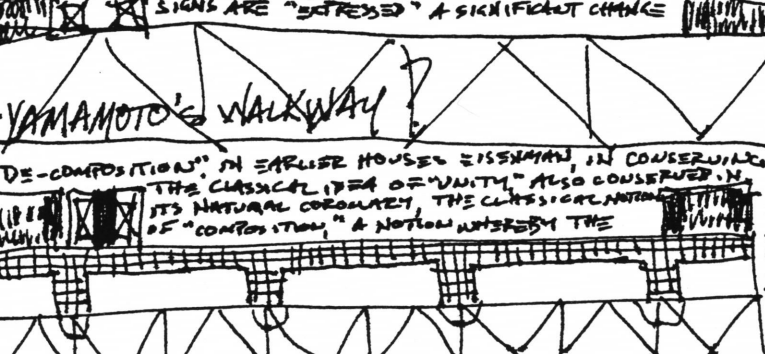
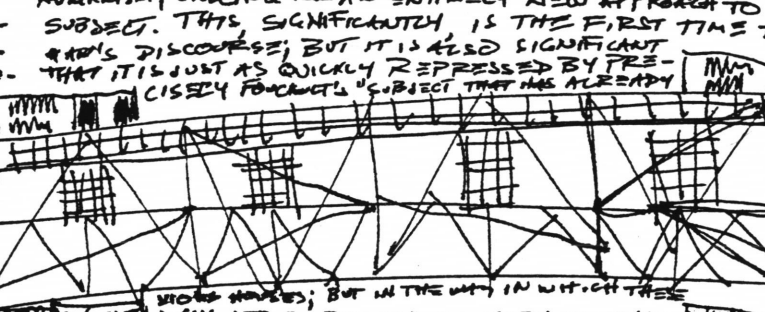


WE ARE CONFRONTING A CONDITION WHERE A DEMONSTRATION OF NEW OBJECT EXISTS SIDE BY SIDE WITH AN OLD SUBJECT. THE IMPLICATIONS OF THIS ARE TWO-FOLD. THE OBJECT, THE SUBJECT, AS AN EXISTING MODEL WHEN THE PROBLEM IS STATED IN SUCH A WAY AS TO ALLOW THE EXPLORATION OF SYNTACTIC MECHANISMS ARTICULATED TO A CARTESIAN, IMAGINARY SUBJECT - A PRECONSCIOUS MECHANISM WHICH OPERATES ON THE BASIS OF LOGICAL PROPOSITIONS AND JUDGEMENT BUT THE MODEL SPECIFICALLY BECAUSE IT REFUSES ANY THEORETICAL INCORPORATION OF THE NOTION OF SUBJECT CANNOT EXPLAIN SITUATIONS THAT CANNOT BE CONTROLLED IN AN EXHAUSTIVE WAY WITHIN THE STRUCTURAL SYSTEM, THIS INEVITABLY LEAVES THE DOOR OPEN TO SEMANTIC NOTIONS AND TO THE WEAKNESS OF THE UNCONSCIOUS WHICH IN METZ'S TERMS ALWAYS TAKES ADVANTAGE OF THE WEAKNESS OF RESISTANCE TO "BREAK AND FRAG" MEANT THE CRYSTALLINE SIGNIFYING SURFACE OF THE IMAGINARY SUBJECT.

READINGS, IN THE PREVIOUS HOUSES, SEEMS IMPOSSIBLE. HERE THE INFLUENCE OF THE PROCESS OF COMMUNICATION - FROM CONCEPT TO SIMPLE, CONCEPTUAL TO PERCEPTUAL, SEEM TO FINALLY BREAK DOWN, NO DOMINANT READINGS ARE ANY MORE POSSIBLE IN THIS CONDITION OF LOGICAL CONTRADICTION. THE ASSUMPTION THAT THE READER OF THE MESSAGE CAN ENTER A REVERSED SITUATION, AND GO THROUGH IT FROM BEGINNING TO END AT THE SAME TIME BECOMING THE MESSAGE IN THE PROCESS, IS DENIED BY THE WAY TOWARD CENTRALITY, OR CONVERSARILY TOWARD THE RETENTION OF CENTRALITY IS IN ITSELF A PRODUCT OF EISENHOWER'S SELF-CRITICAL DESIGN PROCESS. LINEARITY IS EVIDENTLY OUTSIDE THE WAY OF STRUCTURING A SYSTEM; THE COMPREHENSIVE MODEL WHICH EISENHOWER SEEKS DEMANDS AN ALTERNATIVE, AND THIS BY MEANS OF INTRODUCING THE NOTION OF WHAT EISENHOWER CALLS "ARCHITECTONICAL". THIS ARCHITECTONICAL IS NO MORE THAN THE NOTION OF KNOWLEDGE WHICH DEFINES THE CONCEPT OF PRECONSCIOUS SUBJECT OF ARCHITECTURE, A SUBJECT WHO KNOWS THE LIMITED OF LINEARITY AS BEING OF THE MANY POSSIBLE FORMS (NOTION) IN ARCHITECTURE, WHO KNOWS THAT A COMPREHENSIVE THEORY HAS TO BE ABLE TO DEAL WITH ALL OF THEM.

... IN HIS IMPORTANT ESSAY "POST-FUNCTIONALISM," HE OUTLINES A NEW STRATEGY. IN THIS TEXT HE REALIZES THAT HIS WORK INEVITABLY ENCOMPASSES AND PRESERVES "HUMANISM" OF BOTH CLASSICAL AND MODERN ARCHITECTURE, TOGETHER WITH THE NOTION OF A SUBJECT AS "ORIGINATING AGENT," OF A SIMPLE ORIGIN OF UNITY OF AN ARCHITECTURAL STRUCTURE. CRITICIZING - THAT IS COMING BEYOND THESE NOTIONALLY STREAMLINED UTILITIES TO CONSIDER THE NOTION OF "VANISHING SUBJECT" OF POST-

HUMANISM, CALLING FOR AN ENTIRELY NEW APPROACH TO THE SUBJECT OF ARCHITECTURE AND A BURIAL OF THE HUMANIST SUBJECT. THIS SIGNIFICANTLY IS THE FIRST TIME THAT THE "SUBJECT" BECOMES AN "EXPLICIT" PART OF EISENHOWER'S DISCOURSE, BUT IT IS ALSO SIGNIFICANT THAT IT IS JUST AS QUICKLY REPRESSED BY PRECISELY FORMULATED "SUBJECT THAT HAS ALREADY VANISHED".



THIS THEORETICAL POSITION IS ALMOST IMMEDIATELY TRANSFORMED INTO A MATERIAL OBJECT OF ARCHITECTURE, AN OBJECT WHICH WHILE ATTEMPTING TO RETAIN THE BOUNDARIES OF SYNTACTIC DOMAIN, NEVER CAN BE NOTED. THE STARTING POINT OF THE ARCHITECTURAL PROCESS AND ITS PRINCIPLES OF FRONT-SCENE, ITS ELEMENTS AND THEIR COMPARISON, ARE ALL DIRECTED TOWARD A PRECEDENT COMPOSITION - WHERE FORM IS CREATED AND DEVELOPED. IN CAUDAT IT IS DEFINED AS "THE BRINGING TOGETHER IN A SOME WHOLE".

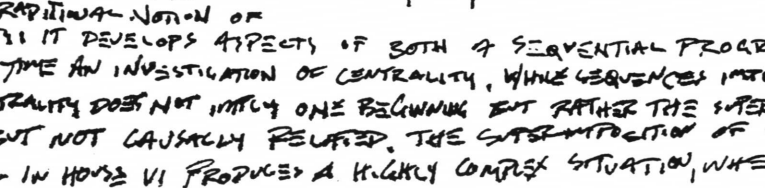
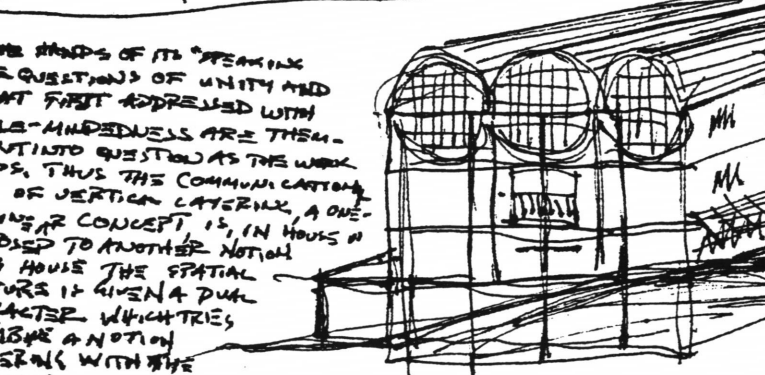
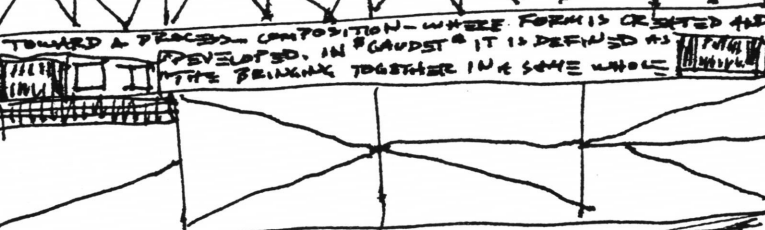
"DE-COMPOSITION" IN EARLIER HOUSES EISENHOWER IN CONSERVING THE CLASSICAL IDEA OF "UNITY" ALSO CONSERVED IN ITS NATURAL COROLLARY, THE CLASSICAL NOTION OF "COMPOSITION," A NOTION WHEREBY THE DIFFERENT PARTS, "EISENHOWER IN THE FIRST HOUSE ASSIMILATED THE IDEA TO THAT OF GRAMMAR, TRANSFORMING THE PARTS INTO NEW TYPES OF SIGNS, AND CRITICIZING RATHER THAN FOLLOWING HISTORICAL PRECEDENT. COMPOSITION OF SIGNS, AND THE NEW TYPES OF CLASSICALLY ORIGINALLY SHAPED OBJECTS ARE ALL DIRECTED TOWARD A PRECEDENT COMPOSITION - WHERE FORM IS CREATED AND DEVELOPED. IN CAUDAT IT IS DEFINED AS "THE BRINGING TOGETHER IN A SOME WHOLE".

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THE SAME TIME AN INVESTIGATION OF CENTRALITY, WHILE SEQUENCES IMPLY LINEARITY - A BEGINNING AND END - CENTRALITY DOES NOT IMPLY ONE BEGINNING BUT RATHER THE INTERSECTION OF SEVERAL READINGS PARALLEL BUT NOT CAUSALLY RELATED. THE COUNTERPOSITION OF THOSE TWO - LINEARITY AND CENTRALITY - IN HOUSE VI PRODUCED A HIGHLY COMPLEX SITUATION, WHERE THE POSSIBILITY OF LINEAR EXHAUSTIVE AND REVERSIBLE

YAMAMOTO'S WALKWAY?



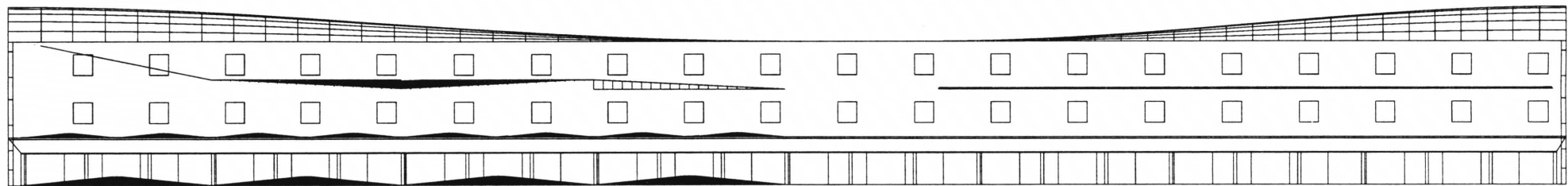
HOUSEY STILL UTILIZED ELEMENTS SYNTACTIC SIGNS AND LINGUISTIC CODES VERY SIMILAR IN APPEARANCE TO THE PREVIOUS HOUSES; BUT IN THE WAY IN WHICH THESE SIGNS ARE "EXPRESSED" A SIGNIFICANT CHANGE CAN BE NOTED. THE STARTING POINT OF THE ARCHITECTURAL PROCESS AND ITS PRINCIPLES OF FRONT-SCENE, ITS ELEMENTS AND THEIR COMPARISON, ARE ALL DIRECTED TOWARD A PRECEDENT COMPOSITION - WHERE FORM IS CREATED AND DEVELOPED. IN CAUDAT IT IS DEFINED AS "THE BRINGING TOGETHER IN A SOME WHOLE".

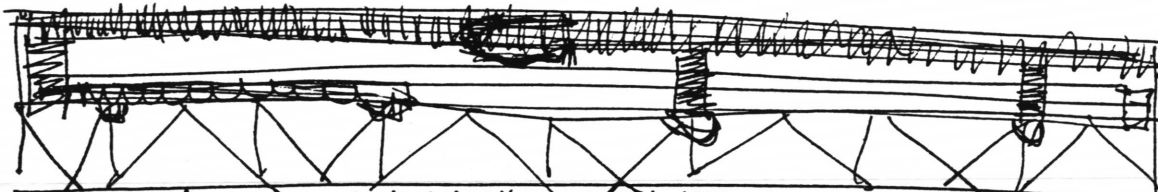
FINISHING POINT ARE RADICALLY TRANSFORMED; THERE IS A CRUCIAL CHANGE IN THE IDEA OF UNITY INVOLVED, IN THE CONSTANT AND EXHAUSTIVE SYSTEM WHICH WAS ONCE THE BASIS OF COMMUNICATION, THE AGENT OF THE CHANGE, AND THAT OF EISENHOWER'S CRITIQUE OF HUMANISM IN GENERAL IS THE NOTION OF

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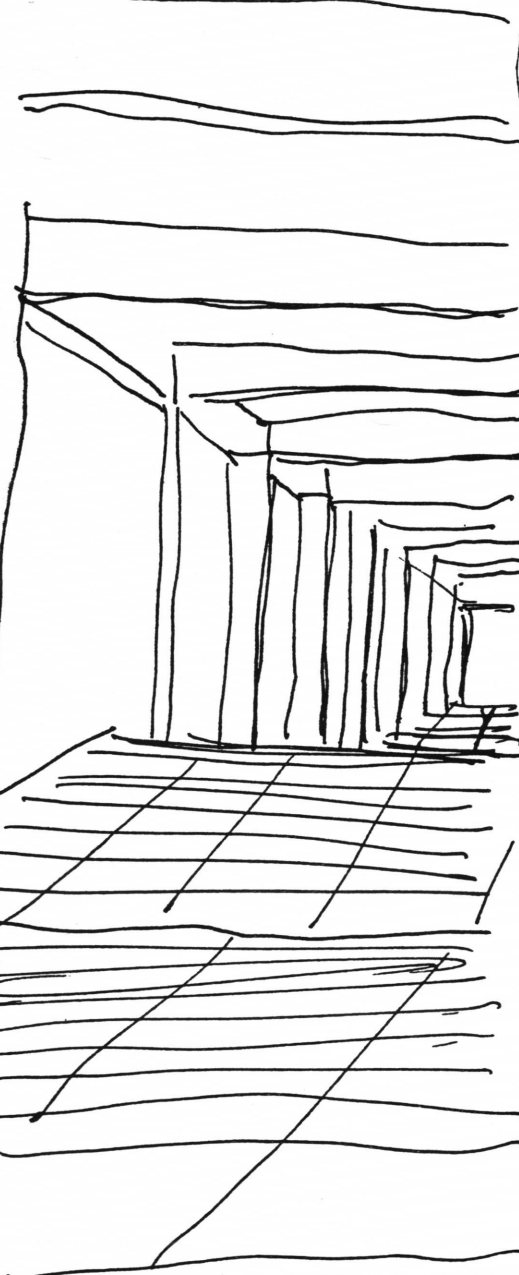




PANELS WITH JOINTS AT THE FOLDS AND AT THE COLUMN INTERSECTIONS ARE NOT TRANSLUCENT BUT OPAQUE SO THE LINE IS MORE USABLE THIS OCCURS AT THE COLUMN INTERSECTIONS, BUT NOT AT THE FOLDS. AT THE FLOOR INTERSECTIONS THE WALL MARKS THE VARIANCE IN THE SYSTEM.

TRANSLATION/ROTATION IS A SYNCHRONIC EVENT. THE BUILDING IS A CORRESPONDENCE OF SYNCHRONIC EVENTS. VIEWS ARE REPRESENTED SYNCHRONICALLY WITH MULTIPLE VIEWS THROUGH THE SECTION. IN THE BUILDING, ONE CAN LOOK FROM ONE SPACE TO ANOTHER + OBSERVE THAT THE TOPOGRAPHICAL SITUATION ACROSS THE VARIOUS SPACES IS THE SAME EVEN THOUGH THE ELEMENTS HAVE CHANGED.

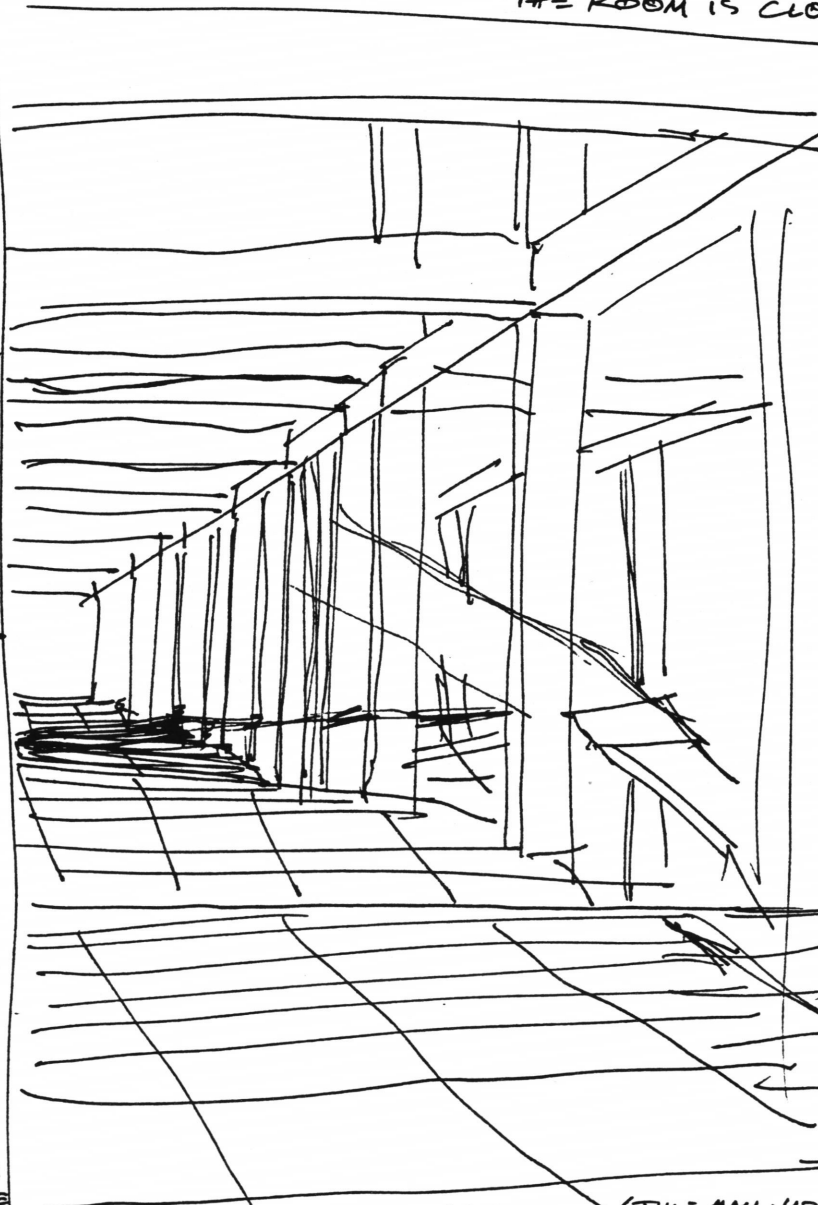
BASEMENT ACCESS THROUGH NW WALL ARCH THROUGH WHICH MECHANICALS ARE DRIVEN TRACTED TO MAKE LARGER CLASSROOMS. GLASS FOR CLASS ROOMS CAUSE LIKE GARAGE DOOR GUIDES, WITH A CURVE AT THE TERMINUS, ABOUT WHICH THE PANELS CAN BE STACKED AT THE EXTERIOR WALL. A TRIANGULAR PANEL OVERHEAD IS PARALLEL TO THE FLOOR SO THAT WHEN WALL IS IN PLACE, THE ROOM IS CLOSED.



RELATION OF SKETCH + CAD DRAWING

RELATIONSHIP OF ARCHITECT + COMMUNITY IN WHICH ONE IS BUILDING. RELATIONSHIP OF PERSONAL HISTORY + CULTURAL HISTORY OF THE COMMUNITY. WHAT IS THE OPPORTUNITY OF THE SYNCHRONIC DRAWING IF THE BUILDING IS REPRESENTED AS MULTIPLE PERSPECTIVES INCORPORATED INTO A SINGLE VIEW, OR ONE SECTION, ELEVATION OR PLAN.

THE SKETCH IS A VISUAL NOTE, A REPRESENTATION OF THE IDEA OF THE MIND. THE IDEA IS DIFFERENT FROM THE IDEAL; THE IDEA IS THE CONCEPTION OF THE MIND IT MAY NOT BE A REPRESENTATION OF THE TRUE IDEAL BECAUSE THE MIND MAY NOT HAVE THE TRUE VIEW OR THE PROMINENT VIEW.



IF 8' RATHER THAN 12' WHICH ARE MOUNTABLE THERE IS 15'-8" = 7' OF OVERHEAD

PANEL TAPERING TO 7'-3" = 4" FOR DUCT WORK OVERHEAD AS A RELIEF TO STRESS OF MECHANICAL SYSTEMS IN THE ROOMS. RUBBER OVERLAP FOR CONNECTION OF PANELS LIKE RAILROAD CARS W/ INTERLOCKING ESSCES TO SEAL ROOMS FROM ONE ANOTHER.

EVERY STUDENT + FACULTY MEMBER GETS A DUSTBUSTER AND IS RESPONSIBLE FOR ONE'S OWN SPACE.

A PULLEY OR MOTOR, I.E. GARAGE DOOR OPENER IS USED TO BRING THE WALLS INTO PLACE. GARAGE DOOR OPENER IS EXCESSIVE. MAKE THE ACT MEANINGFUL MUCH LIKE LOWERING THE SHADES AT NIGHT AND OPENING THEM BY DAY. GLASS PANELS OVERLAP AT CENTER OF ROOMS.

MARKING ONLY ONE STACK PER 2 ROOMS, WHICH MIGHT BE 2' DEEP.

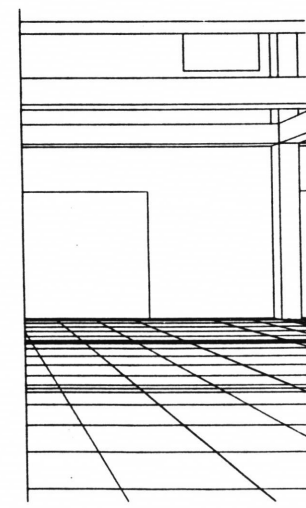
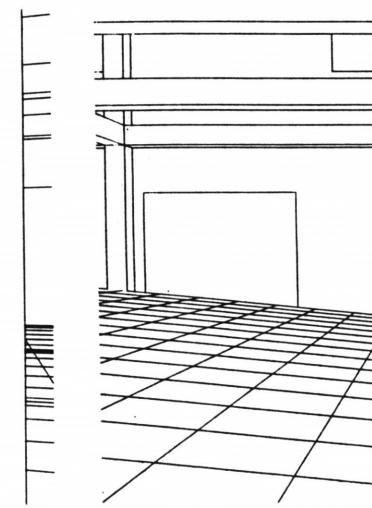
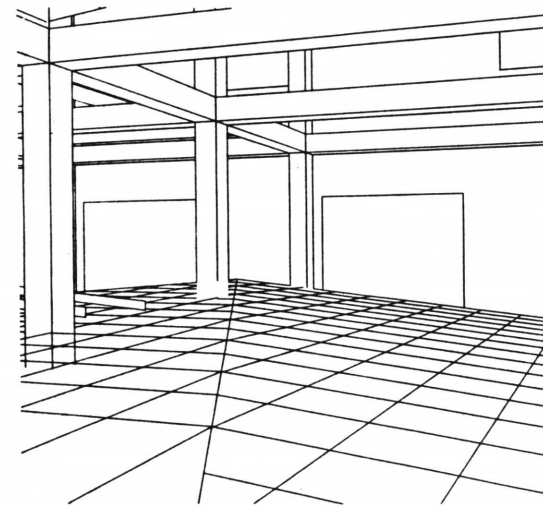
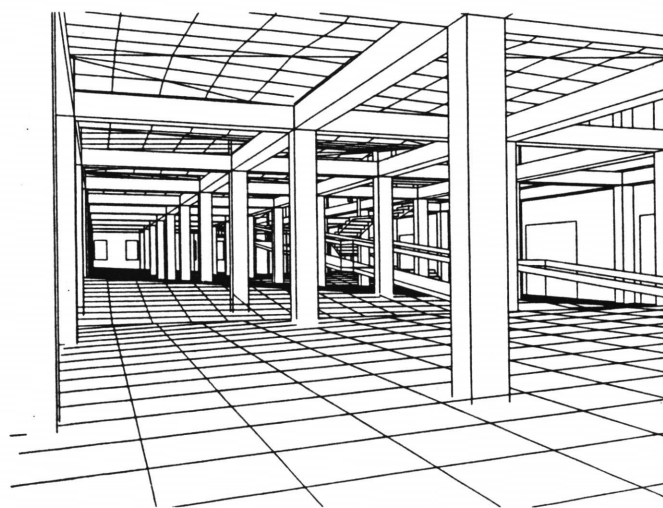
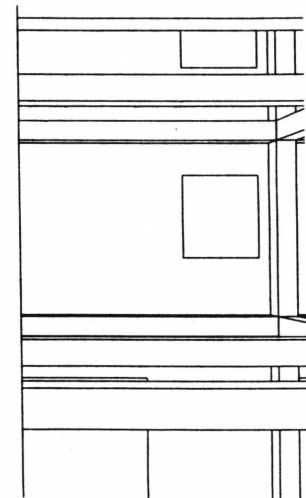
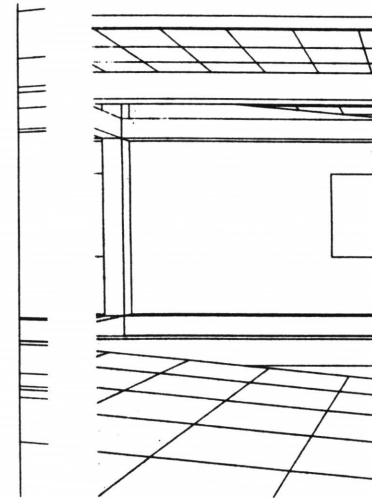
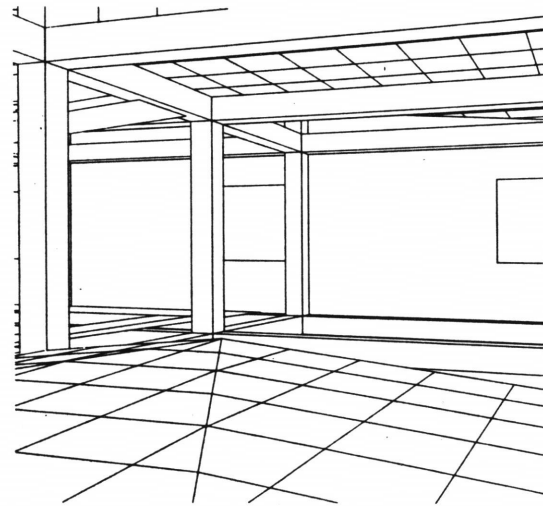
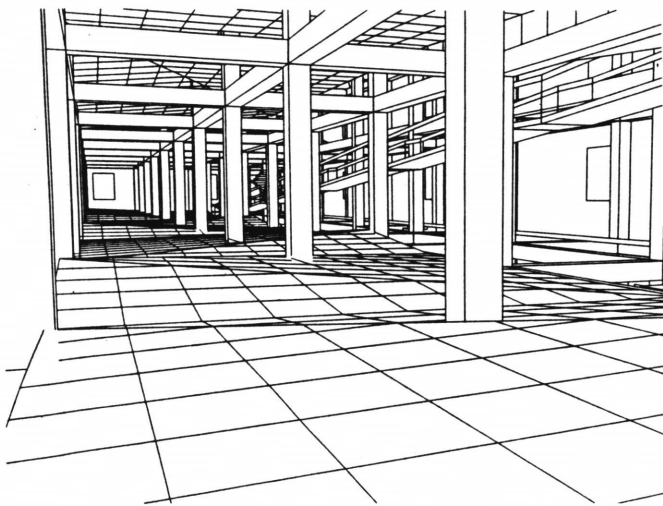
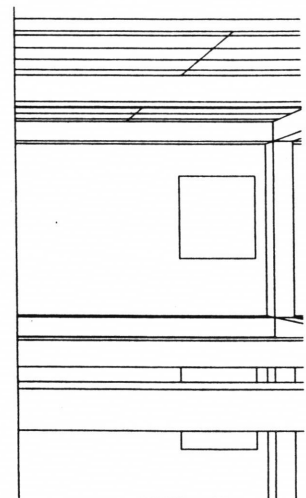
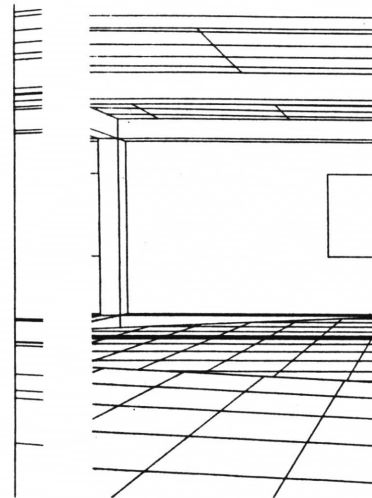
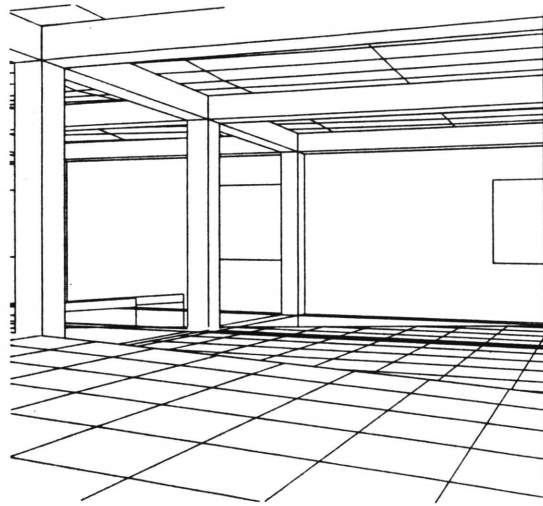
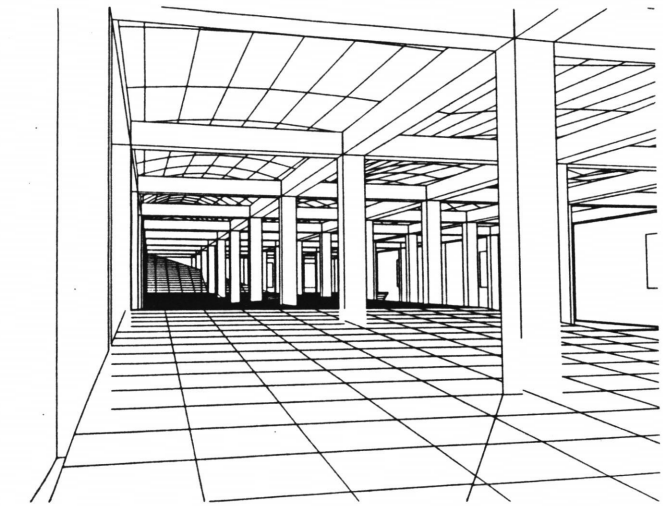
IS ALWAYS A DIFFERENCE BETWEEN THE NOTE OF THE MIND'S IMAGE VS. THE REPRESENTATION OF THE PHYSICAL OBJECT. THE PHYSICAL OBJECT IS OFTEN SKETCHED DIFFERENTLY FROM THAT OF THE MIND'S OBJECT. SOME FORM OF MODELING COMES INTO PLAY AT THIS TIME, WHETHER A PHYSICAL MODEL OR A COMPUTER MODEL. THE MODEL GIVES AN OBJECTIFIED REPRESENTATION OF THE MIND'S EYE. THROUGH THE MODEL THERE CAN BE A CLARIFICATION OF QUESTIONS OR QUESTIONS CAN BE ASKED.

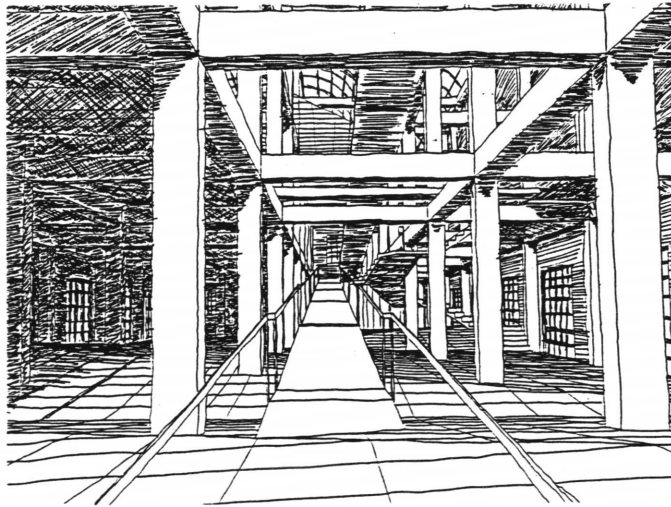
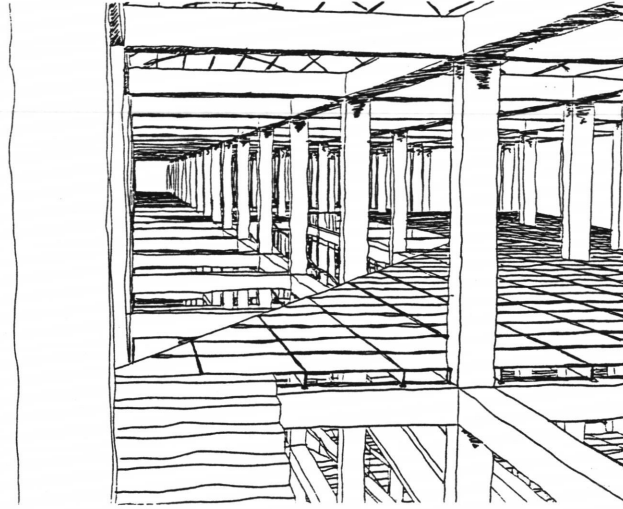
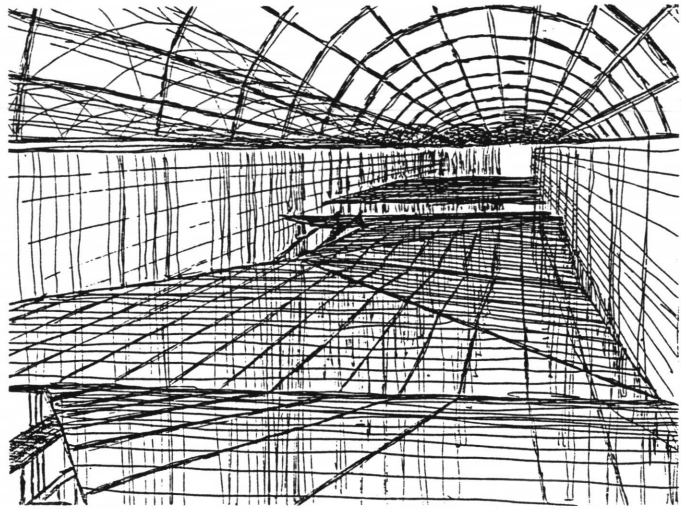
INTERSECTIONS BECOME A PROBLEM. SPATIAL RELATIONS BECOME VIRTUALLY OR TRULY CONCRETIZED. SPATIAL DIFFERENCES EVOLVE WHICH ARE NOT THE IDEAL OR REPRESENTATION. WHEN THESE QUESTIONS ARISE THE SKETCH IS NECESSARY.

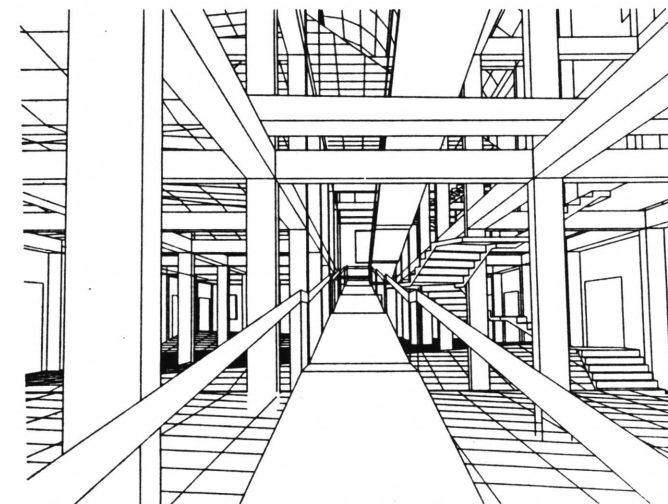
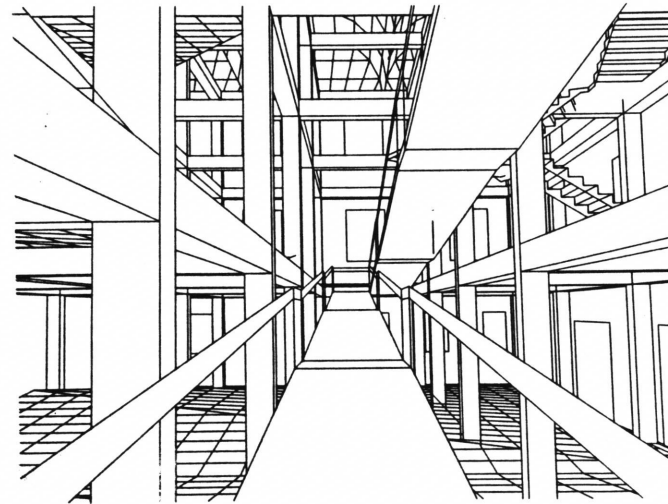
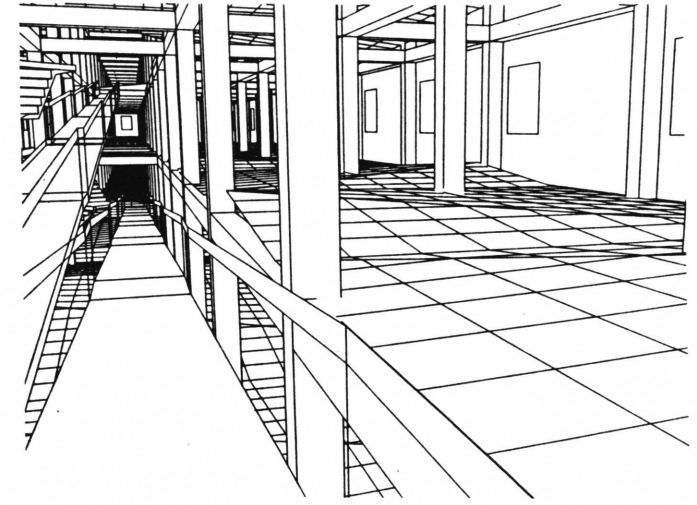
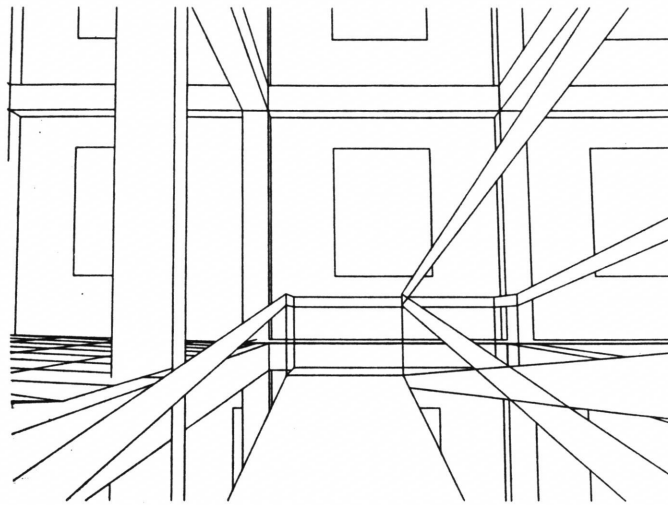
IT BECOMES A REPRESENTATION OF THE MIND'S EYE, A VIRTUAL MEMORY. THE STYLE MAY VARY BUT THERE

ATION OF THE TRUE IDEAL BECAUSE THE MIND MAY NOT HAVE THE TRUE VIEW OR THE PROMINENT VIEW.

RELATIONS BECOME VIRTUALLY IDEAS OF THE MIND'S SKETCH







“[T]he notion of mediation in the space was of a different kind. I do not know if it is good or bad, or whether it looks good or not, I do not know if the colors are right. But that is not important. For me, it was an important experiment. I would like to work in this mediated fashion again....	1 3
“I think that you can read the ‘other’ in the project, and begin to understand that these things are not mere caprice, but something other. I cannot convince you or anybody of this, you have to be able to see it. If it is not possible to see it or feel it, then I have failed. I cannot do anything but say ‘Is it there?’, ‘Do you see it?’...	5 7
“The obvious difference between the model and the realized building is a question of scale. Second is the question of iteration.... [W]hat changes is that the physical experience of the built building is different than in the model. The difference of the body looking at the model and the body inside the built building looking at the model is very different. This raises the issue of what I call presentness. Presentness is the displacement of presence in the event of building. It is architectural space which is no longer merely the result of writing on a surface manifest in three dimensions...	9 11 13 15
“I would argue [for] the possibilities of readings, not an understanding but a reading subject... But the reading subject... requires a displacement, because the reading subject expects to understand. What I am saying is it is not necessary to understand. What you are seeing... is not necessarily something understandable. It is only necessary to know that it is possible to read, and not necessary to understand....	17 19 21
“Nothing follows anything, for me there is no hierarchy.... I cannot do anything but what I am doing....” P. Eisenman, "Chora and Weak Form" <u>The Japan Architect</u> no.403-404	23

