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by

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Thesis submitted to the
faculty of Virginia Poly-
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fulfillment of the require-
ments for the degree of
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Duality begins in the layers of intentions within this thesis.

The thesis is approached from the primary need to address the questions of architecture by means of the intellect.

Subjectivity is an inevitable intervention in the design process.

Thus, there is the secondary need to address the questions of the self.

In which the intellect and its subjectivity are integral parts of.

Nuca of my identity is sculpted by the Buddhist philosophy.

Thus it is the primary source which I draw from

in the making of architecture.

However, the philosophy and architecture are in diametrical opposition.

Architecture is reliant on the tangibility of materiality and structure.

Buddhism rejects that life in the tangibility.

More acutely, its essence is an amorphism because of its inexplicable nature.

Conversely, architecture's caliber resides in

the clarity of form.

This is an attempt

in the construct of an architecture

taken from outside of architecture

while imbuing the quality of being architectural.

In parallel, duality is in the dialectic

of a thesis and an antithesis

in search of a synthesis.





The line is the sine qua non
in the articulation of architecture.
Its width delineates
a space
while in its delineation,
is the
spaces.
is a
of
in

separation of
the path,
manifestation
the line,
its path,
hierarchical ordering
and separation
of spaces.

Path and passage
are the embodiment of
the Buddhist philosophy
and the core of its architecture,
the temple.

The line in horizontality is symptomatic
of the temporal world
and the spiritual in verticality.

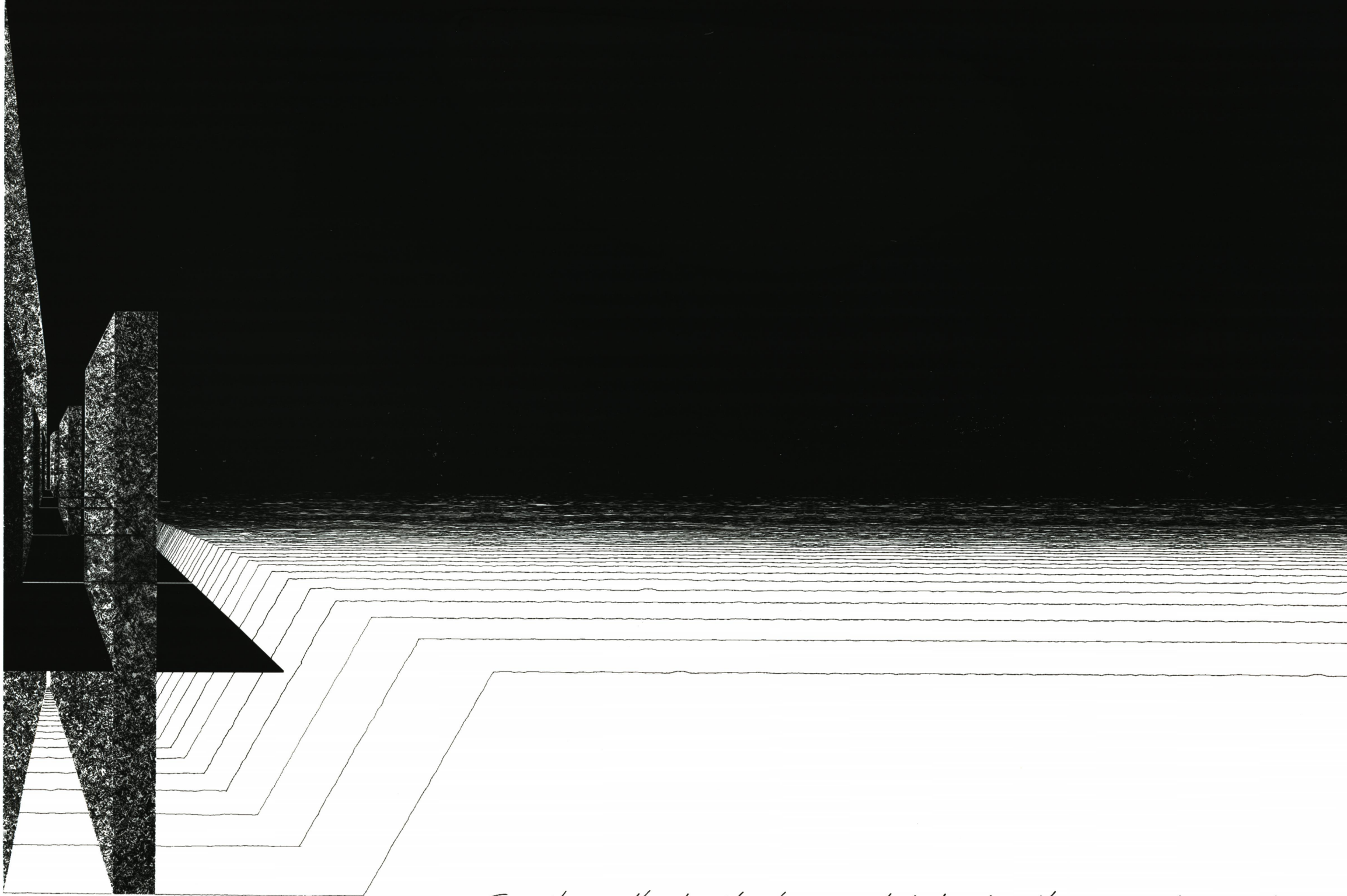
The ascending path connects
the temporal transcending
towards the spiritual.

The passage pierces the mind
as it challenges the body.

It is made upon
the density of steel plates
that gratefully acknowledges
every step made upon it.

The end of the passage is marked
by the impassability of the body.

Let the mind and its vision
are able to transcend
the physical boundaries.



*From the earth, to the horizon that touches the sky, the path
begins at the profane ascending to meet the sacred space.*

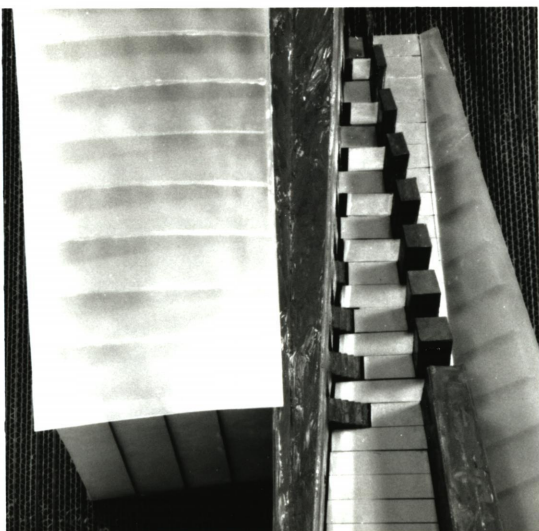


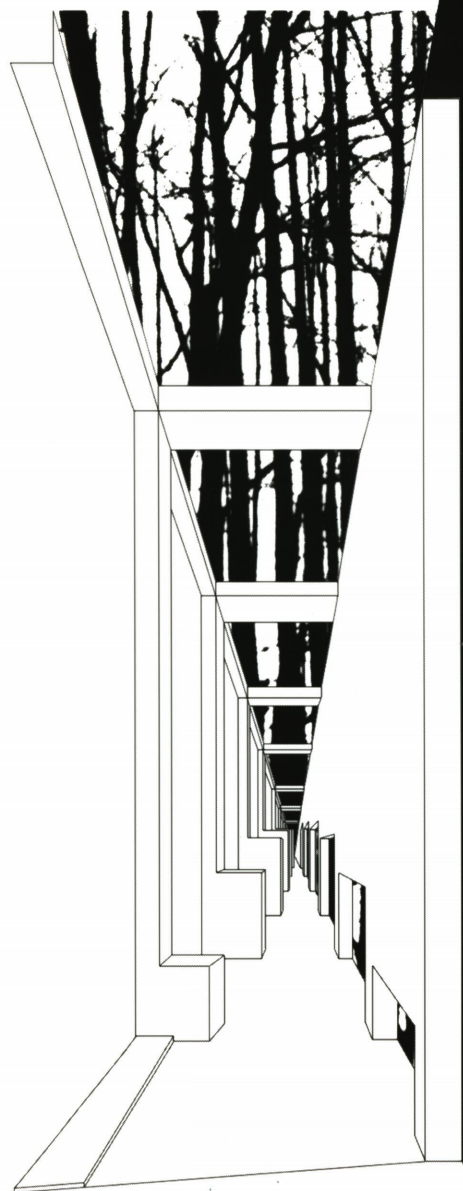
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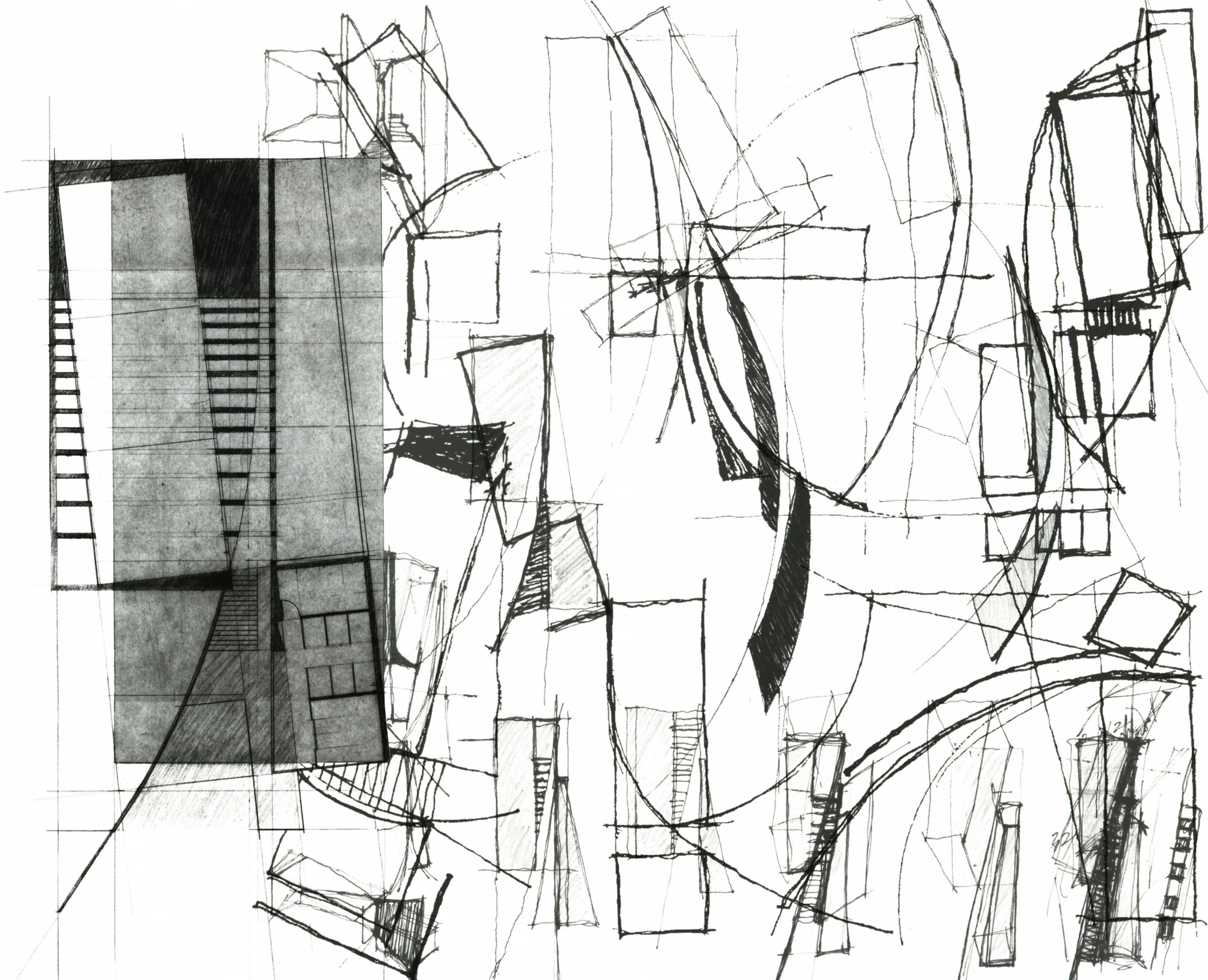
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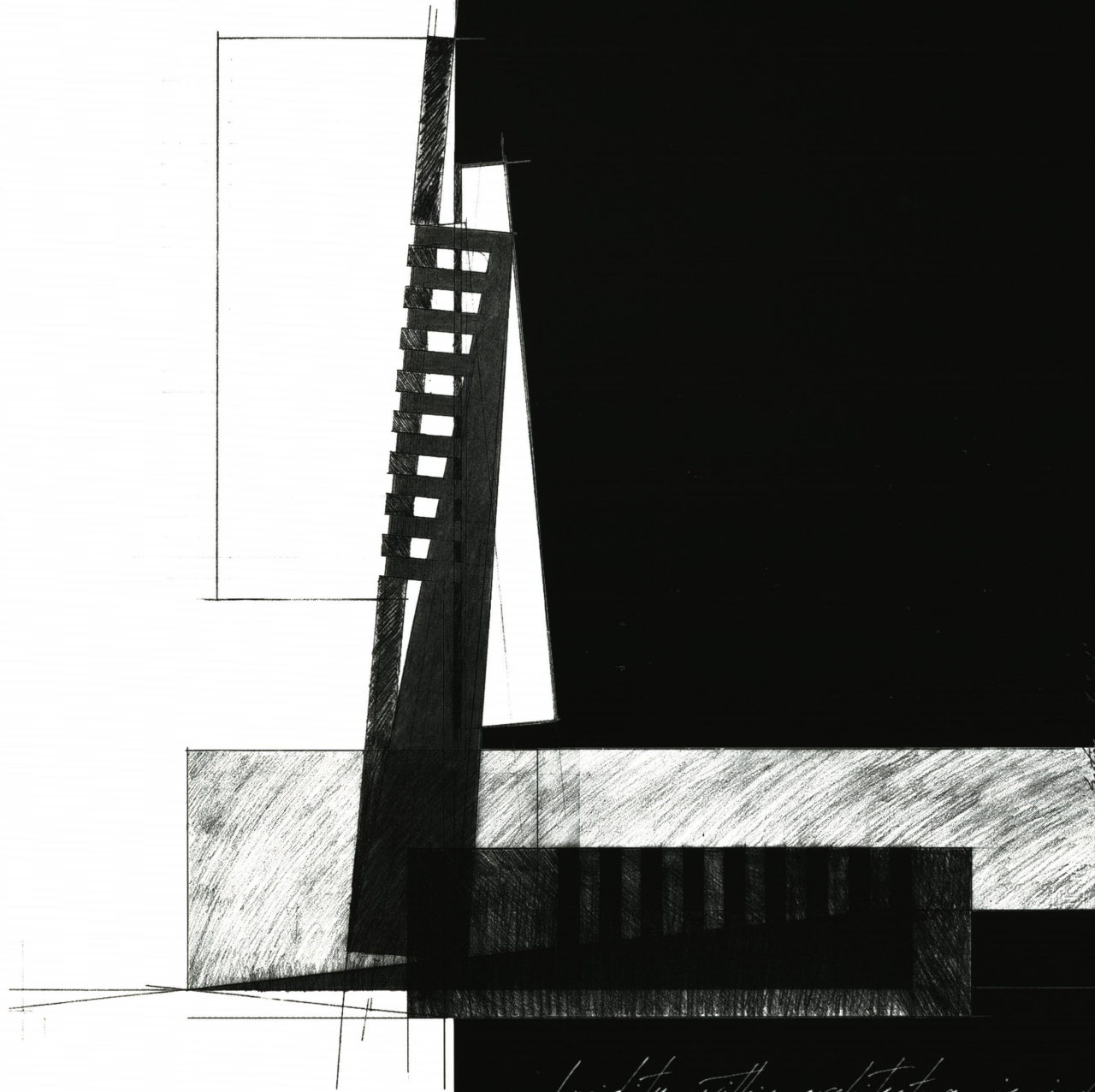
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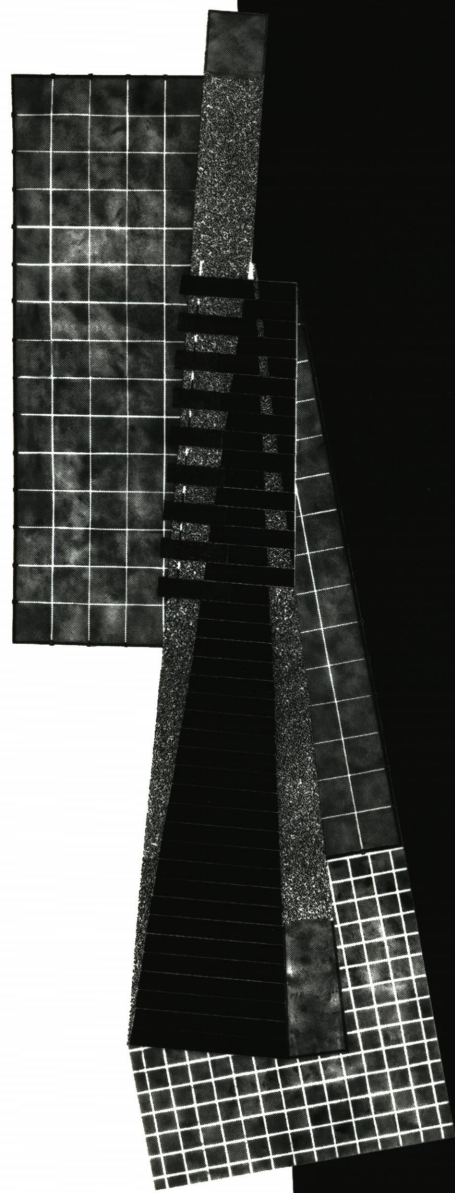


Passage is the core of spirituality as the path is the center of its architecture. Hence, the path becomes the generator of the primal plan and the spacial order.

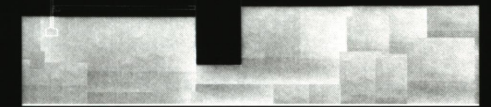
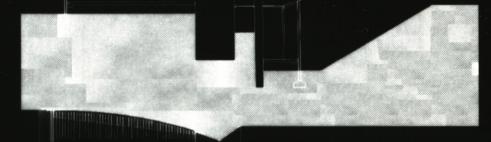
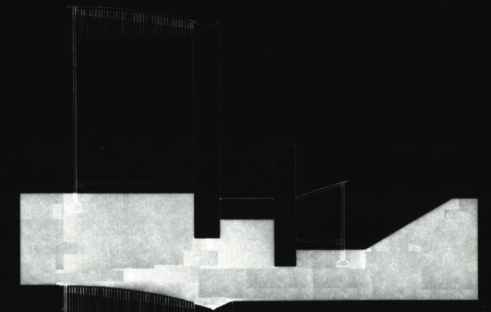
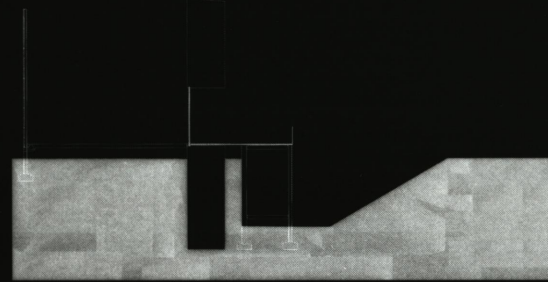
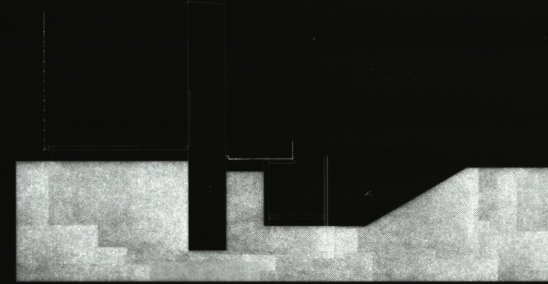
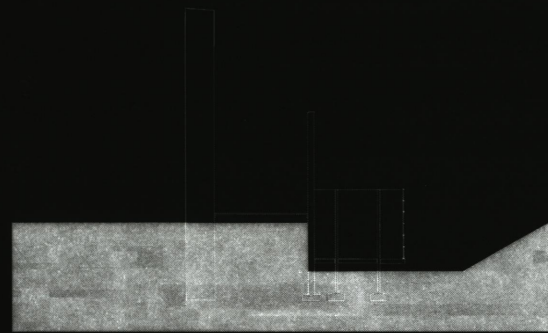




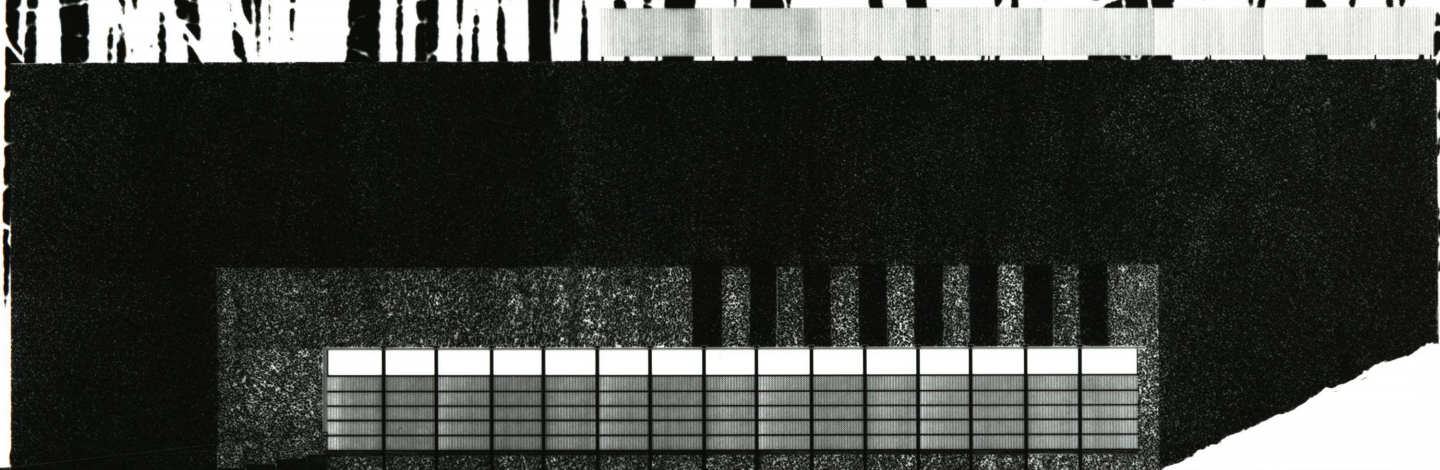
Lucidity within architecture is induced by the symbiotic relationship of its three dimensions of plan, elevation and section. The constructive dimension stems from the reflection, translation and rotation of the 0,



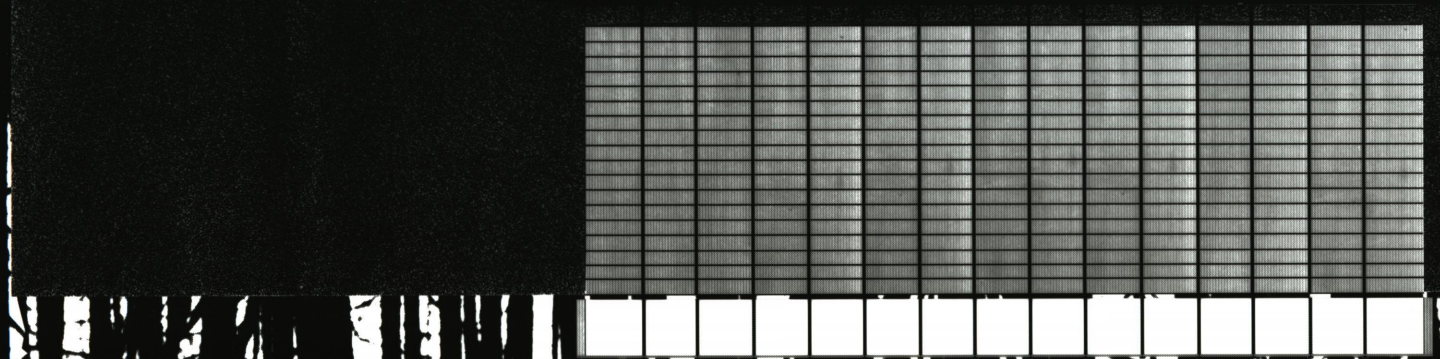
Architecture has an obligation to honor its architectural tradition,
not in emulation but in interpretation. The plan is made in reverence
of a simple rectilinear geometry and the discipline of its modulation.



*the sections are reflective of the natural trinity of heaven, earth
and man suspended between.*



east elevation 1:25



west elevation 1:25

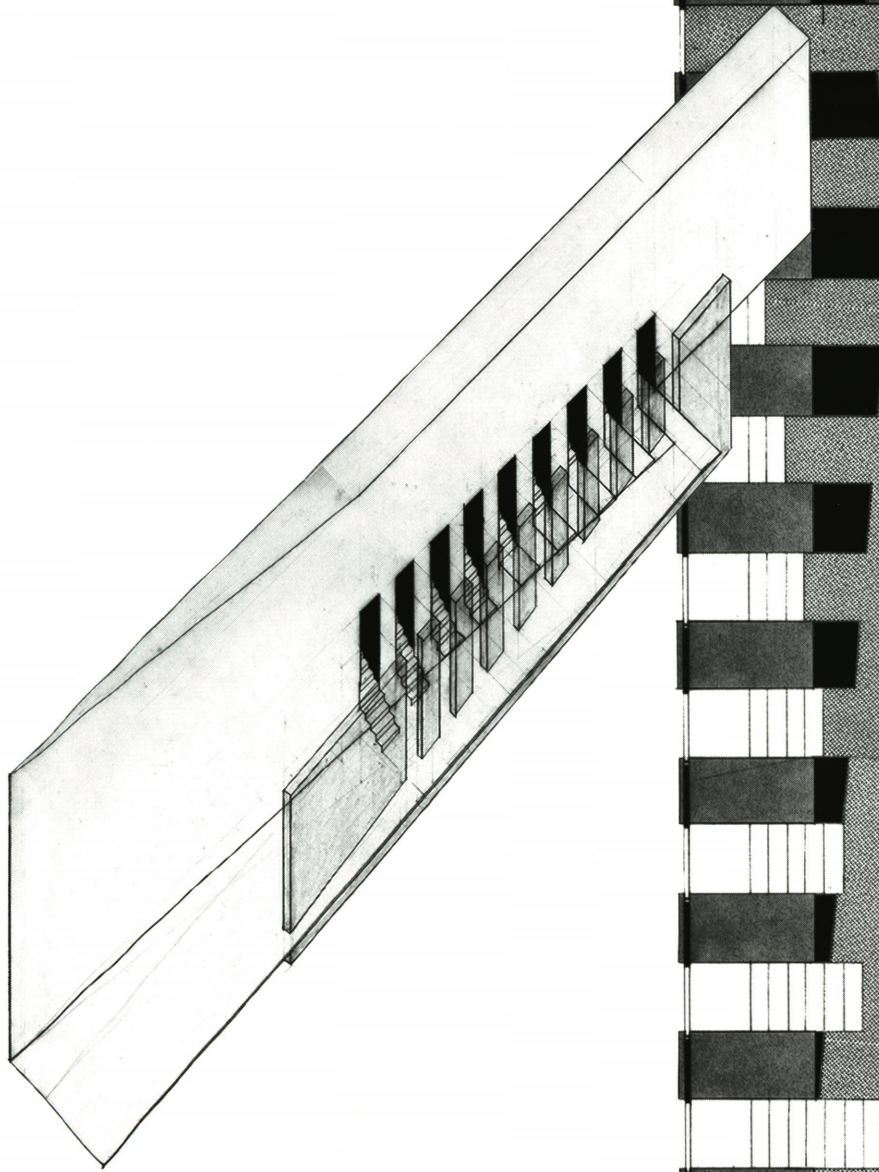


south elevation 1:25

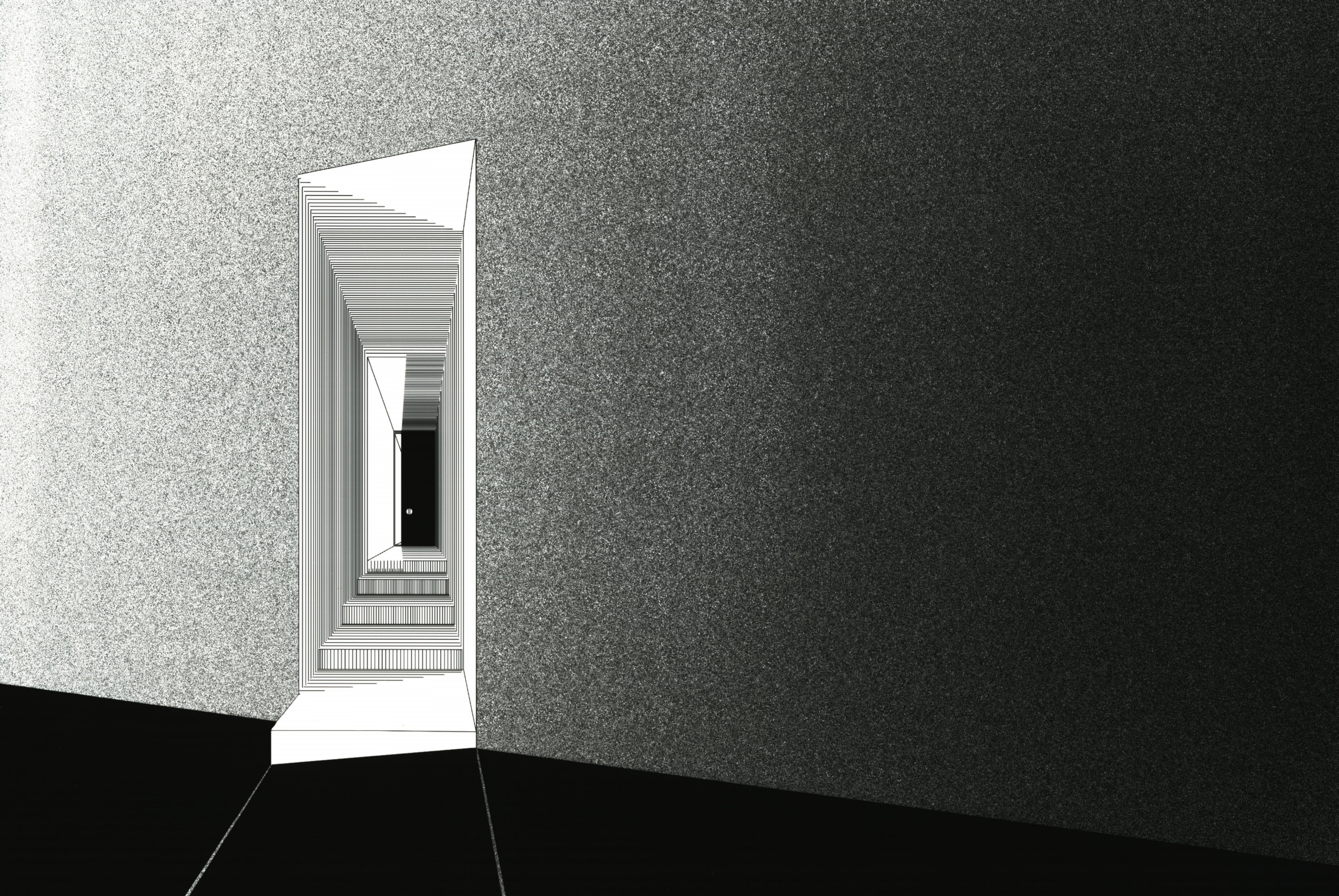


north elevation 1:25





the architecture of a being
is a container of substance
and the containment of essence.
The former is the first birth of corporeality.
The latter is a spiritual awakening
born out of contemplation and introspection.
Both occur in
the context of thresholds.
This birth canal is
the depth of a concrete wall.
The poignancy in passage is made
by the compression of
the dark, selfuric mass
released onto the patterns of
the sacred space.
The movement from one architectural
space into another
parallels the transcendence from
the externa physical realm into
the inner spirital realm.
Eight thresholds mark
the eight paths to enlightenment.
The ninth exists.
However, the restricting
external wall makes it
corporeally impassable.





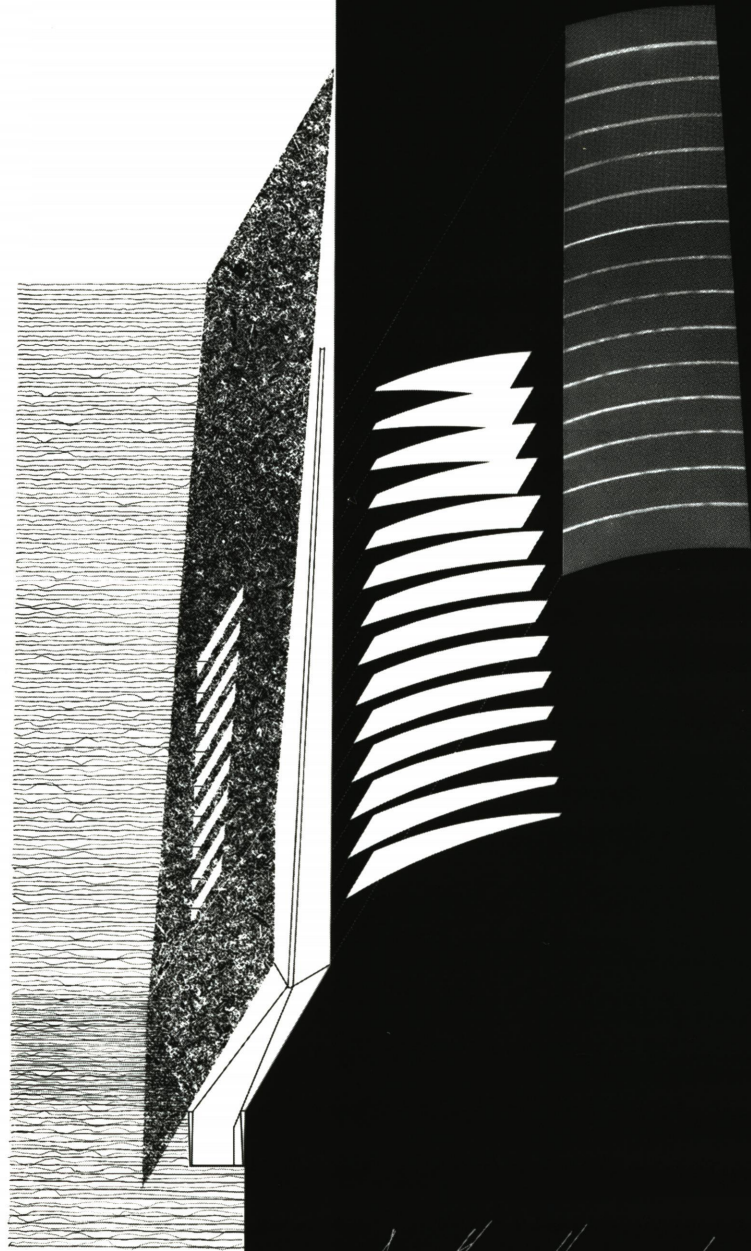
Materiality is qualitative in its fidelity
to how and what it aspires to be
in light of
how and what it is.

Within the depths of
the metal slats of the ceiling structure
lurks an ambiguity
of boundaries and containment,
extraneous to the definite nature of metal.
Its perviousness contradicts
the propensity of
solidity, density, and massiveness.

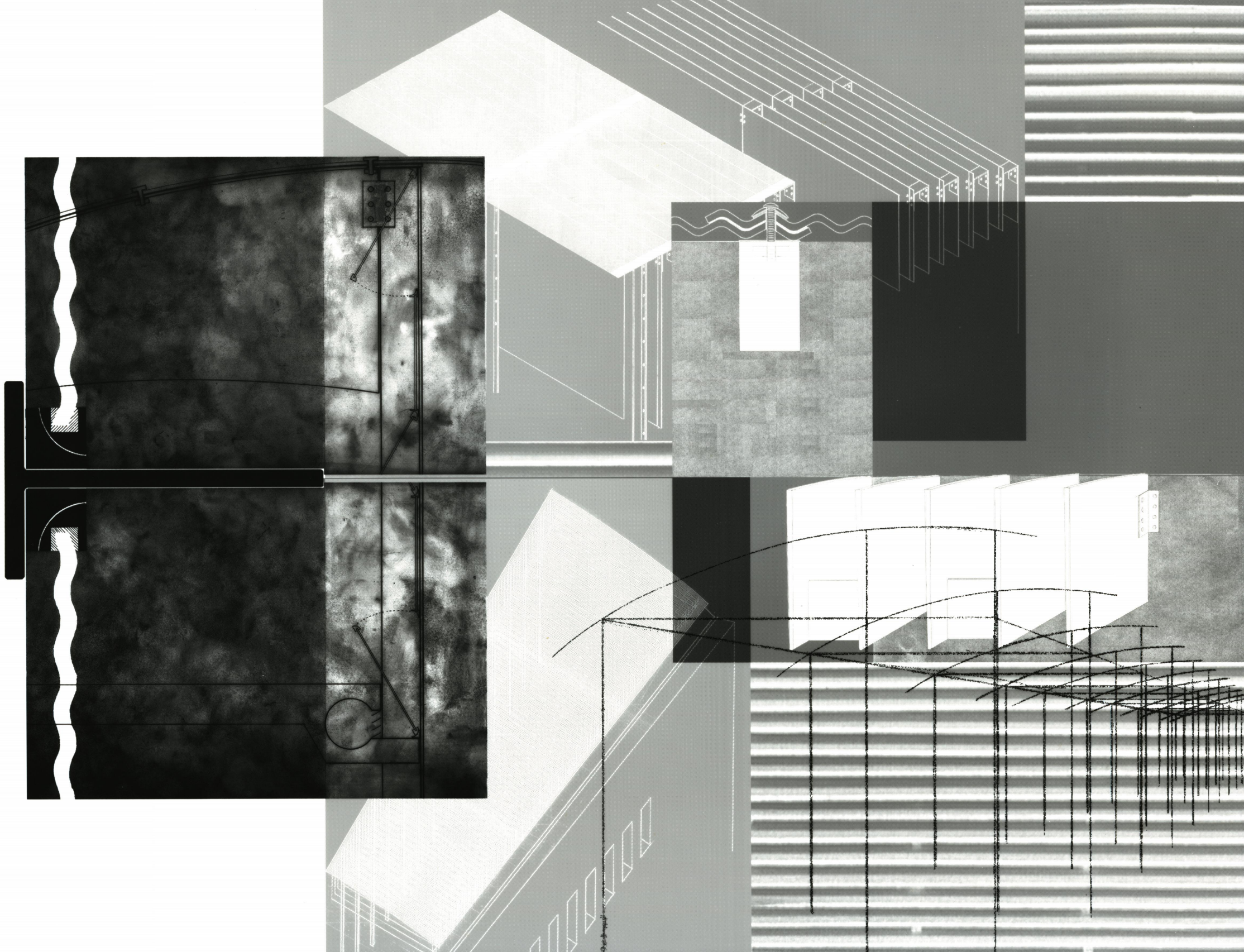
Because the sky
begins on the tangent line to the horizon,
the roof begins in fusion to its wall
in the homogeneity of material.

the transparency
of the corrugated glass membrane
permits light
as well as
possess the inherent quality of lightness.

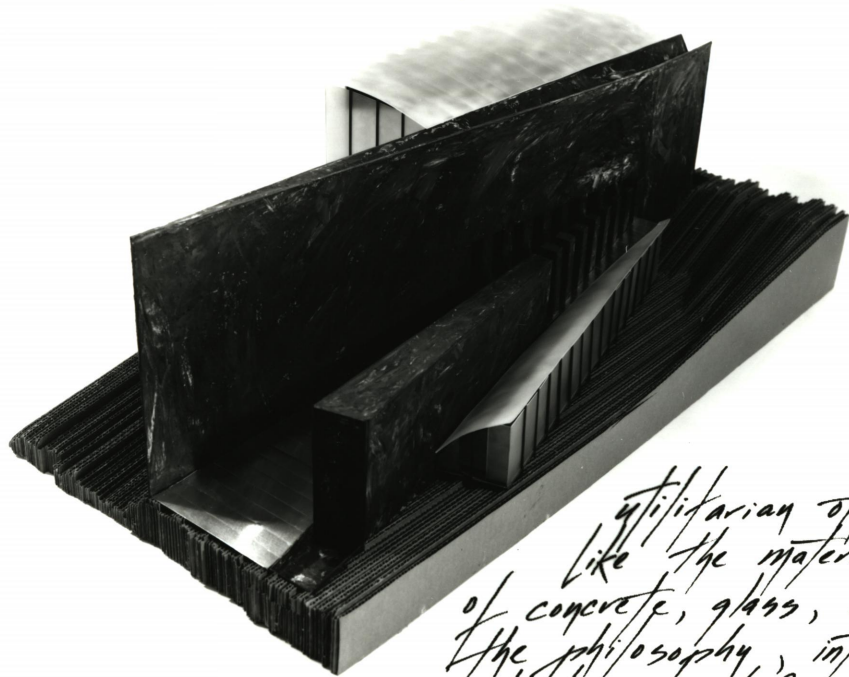
Its convexity delineates the geometry
of the sky.
All materials are born from the earth
in aspiration towards the heaven.



Apathy allows a being to exist without the depth of a spirit. Apathy allows a building to be made without the quality of being architectural. It often treats water as a discard. This is an offering to celebrate the path of wa



This architecture is
a physical manifestation of
its intangible opposite.
The temple is a construct of
the Buddhist philosophy
in the interpretation of
its architect.
It is made
with earnest intentions
of fulfilling
its



utilitarian obligations.
Like the materials
of concrete, glass, and steel--
the philosophy, interpretation,
intention and function
serve as a language
in the articulation
of the building.
However, it becomes mute
in conveying the quality
of being architectural.
Analogous to truth,
that is an intrinsic value
beyond the capacity of a language.