

The Relationship Between Line and Tone

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State University in partial fulfillment of the requirements for the degree of

Master of Architecture

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Steven Thompson

David Dugas

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References

From Virginia Tech:

Frank Weiner
Steven Thompson
David Dugas
Arian Korkuti
My Studio Cohort

From books and study:

Hannah Arendt
Gaston Bachelard
Max Bill
Mario Botta
Le Corbusier
Johann Wolfgang von Goethe
Martin Heidegger
Gernot Hertl
Andrew Jefford
J.M.W. Turner
James Turrell
Peter Zumthor

From Scotland:

Ardbeg
Bowmore
Bruichladdich
Lagavoulin
Laphroaig

Abstract

This project is the search for a room. The search included that which is sensible through tone, and that which is intelligible through line. Tone and color were used to paint the sensible, geometric constructions were used to understand the intelligible. The constructed axonometric drawings became both sensible and intelligible in the way that their very construction is an active reconstitution of the charred contours of a dream.

This project began with a glass of Scotch, which is a container of a world; dreamlike, smoky, and ethereal. It ended with drawings of a room; a reconstitution of a dream.

Series I

1.
Bachelard, Gaston. "The Poetics of Space." Penguin Books, 2014. p. 201
2.
Falling Board | Rockite Cast, Glencairn Glass, Ardbeg 10-Year Scotch | Photograph | 13 x 20 | Nikon D7100
3.
Reverie Sketch No. 3 | Coffee and Conte Crayon | 10 x 8 | Moleskine Sketchbook
4.
Watercolor Reverie No. 1 | Watercolor Paint | 9 x 12 | Strathmore Watercolor Paper
5.
Watercolor Reverie No. 2 | Watercolor Paint | 11 x 15 | Strathmore Watercolor Paper
6.
Watercolor Reverie No. 4 | Watercolor Paint | 12 x 9 | Strathmore Watercolor Paper
7.
Watercolor Reverie No. 5 | Watercolor Paint | 11 x 15 | Strathmore Watercolor Paper
8.
Watercolor Reverie No. 10 | Watercolor Paint | 9 x 12 | Strathmore Watercolor Paper
9.
Reverie Sketch No. 1 | Coffee and Conte Crayon | 10 x 8 | Moleskine Sketchbook

Series 2

10.
Albert-Birot, Pierre. "Poèmes à L'autre Moi." Gallimard, 2004. p. 48
11.
Bristol Diagram Axonometric | Graphite Pencil | 18 x 24 | Clearprint Vellum
12.
Bristol Diagram | 2-Ply Bristol | Photograph | 13 x 20 | Nikon D7100
13.
Tall Board Axonometric | Graphite Pencil | 18 x 24 | Clearprint Vellum
14.
Shadow Plaster Board | Plaster Cast and Oak | Photograph | 13 x 20 | Nikon D7100
15.
Shaded Form Axonometric | Graphite Pencil | 18 x 24 | Clearprint Vellum
16.
Floating Plaster | Plaster Cast | Photograph | 13 x 20 | Nikon D7100
17.
Form-Type Shaded Axonometric | Graphite Pencil | 18 x 24 | Clearprint Vellum
18.
Bristol Diagram Models | 2-Ply Bristol | Photograph | 13 x 20 | Nikon D7100

Series 3

19.

Bachelard, Gaston. "The Poetics of Space." Penguin Books, 2014. p. 241

20.

Scotch Board Formwork Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

21.

Room 3 Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

22.

Room 1 Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

23.

Room 7 Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

24.

Room 10 Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

25.

Room 11 Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

26.

Room 15 Axonometric | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

27.

Room 15 Section Shaded | Graphite Pencil | 24 x 36 | Clearprint Vellum

Series 4

28.

Blanchot, Maurice. "L'arret de mort." Mass Market Paperback, 1977. p. 124

29.

Charred Oak Model | Photographs | 13 x 20 | Nikon D5500

30.

Square to Circle Construction | Graphite Pencil and Color Pencil | 24 x 36 | Clearprint Vellum

31.

Combined Interior and Exterior Axonometric No. 1 | Graphite Pencil and Color Pencil | 24 x 36 | Clearprint Vellum

32.

Sketch | Fineliner Pen | 10 x 5 | Moleskine Sketchbook

33.

Interior View Axonometric Construction | Graphite Pencil | 24 x 36 | Clearprint Vellum

34.

Interior View Axonometric Tone | Graphite Pencil | 24 x 36 | Clearprint Vellum

35.

Interior View Axonometric Color | Graphite Pencil and Prismacolor Pencil | 24 x 36 | Clearprint Vellum

36.

Scotch Glass Sketch | Prismacolor Pencil | Part of a 24 x 36 Drawing | Clearprint Vellum

"Daydream undoubtedly feeds on all kinds of sights, but through a sort of natural inclination, it contemplates grandeur. And this contemplation produces an attitude that is so special, an inner state that is so unlike any other, that the daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity."



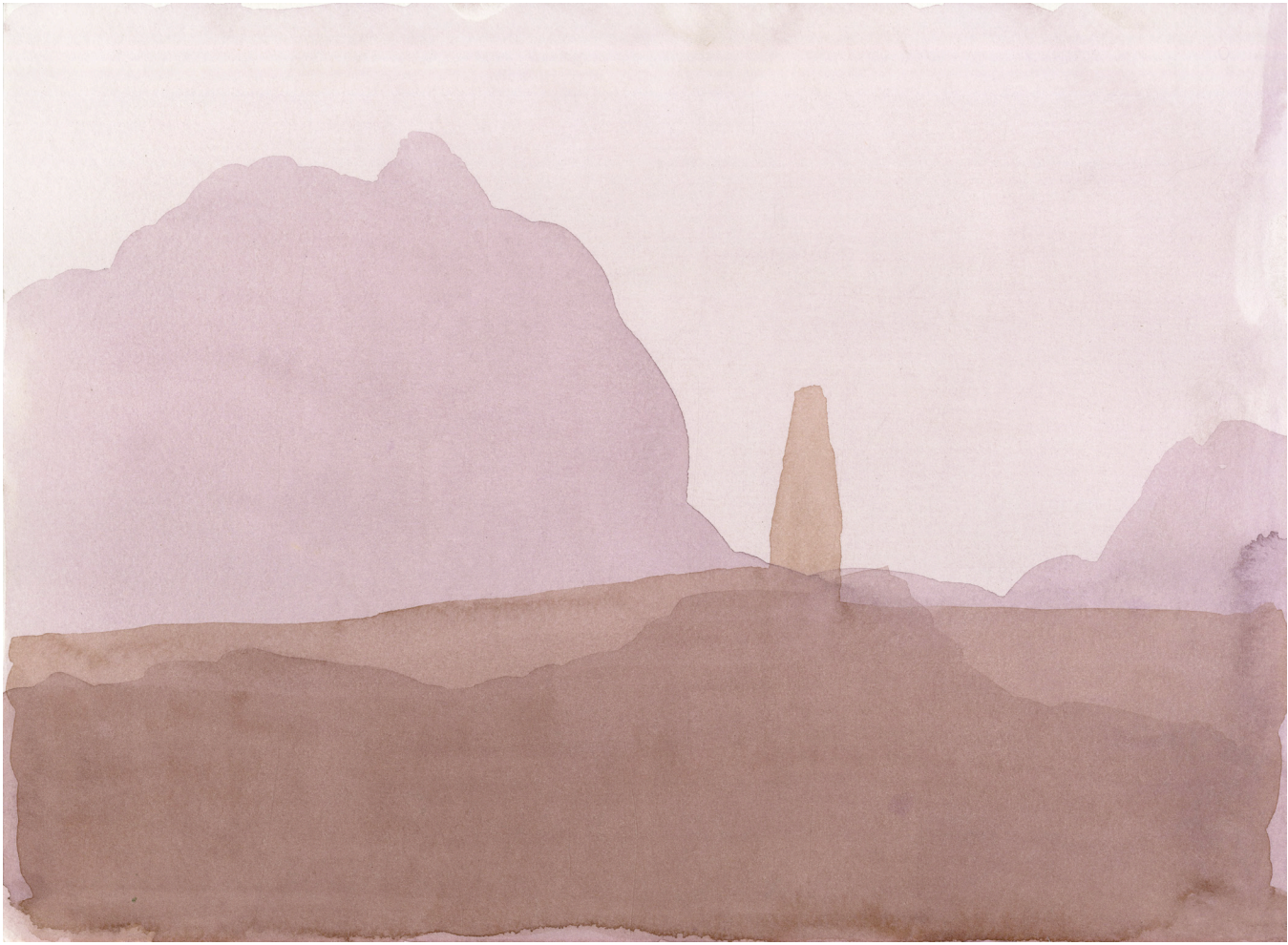






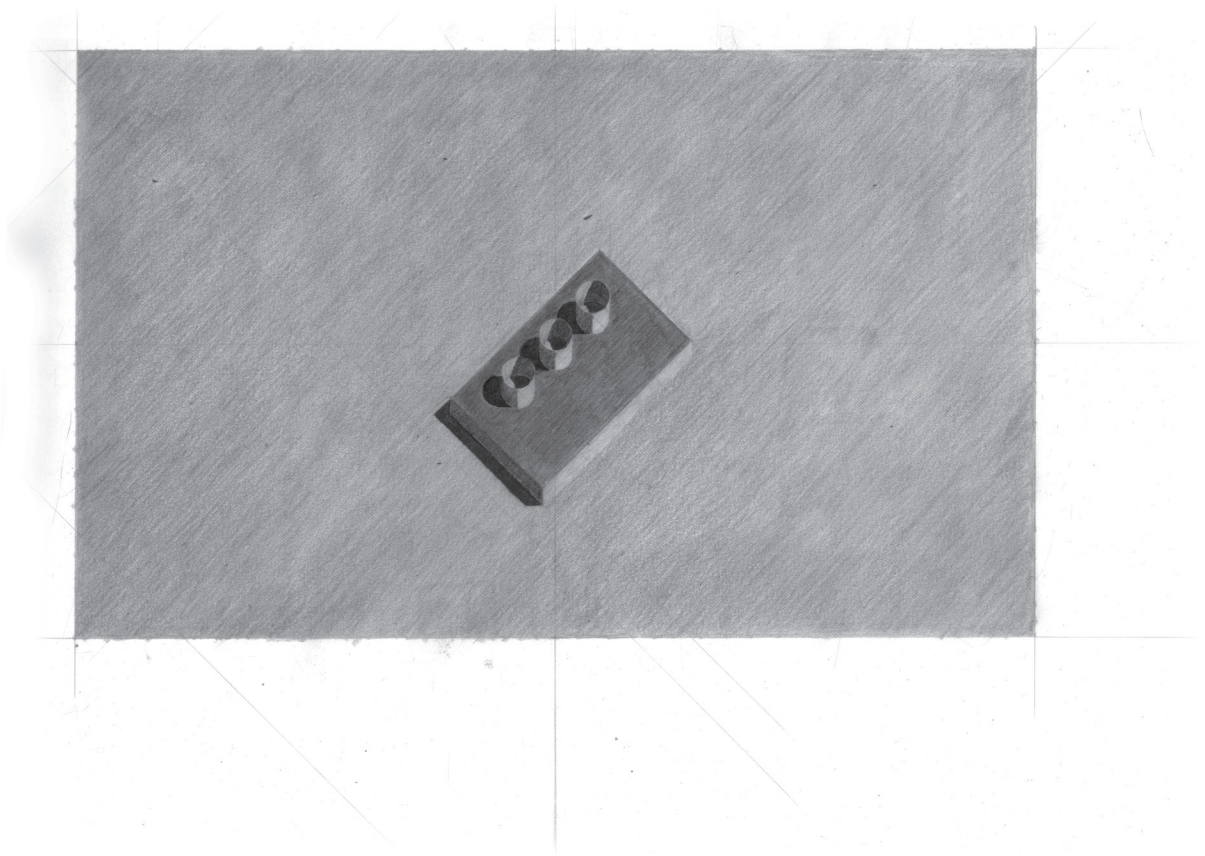


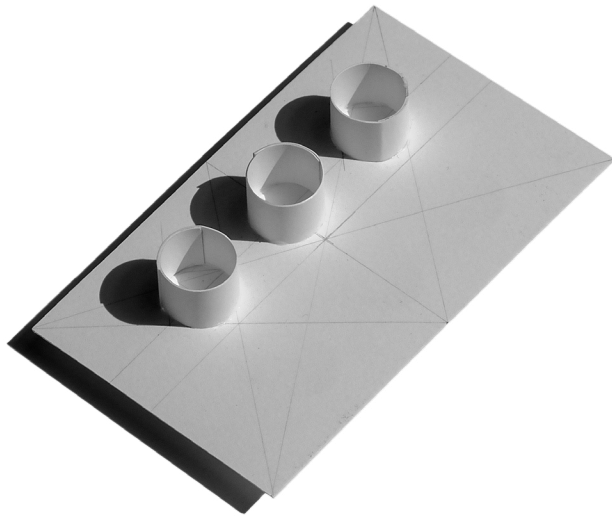


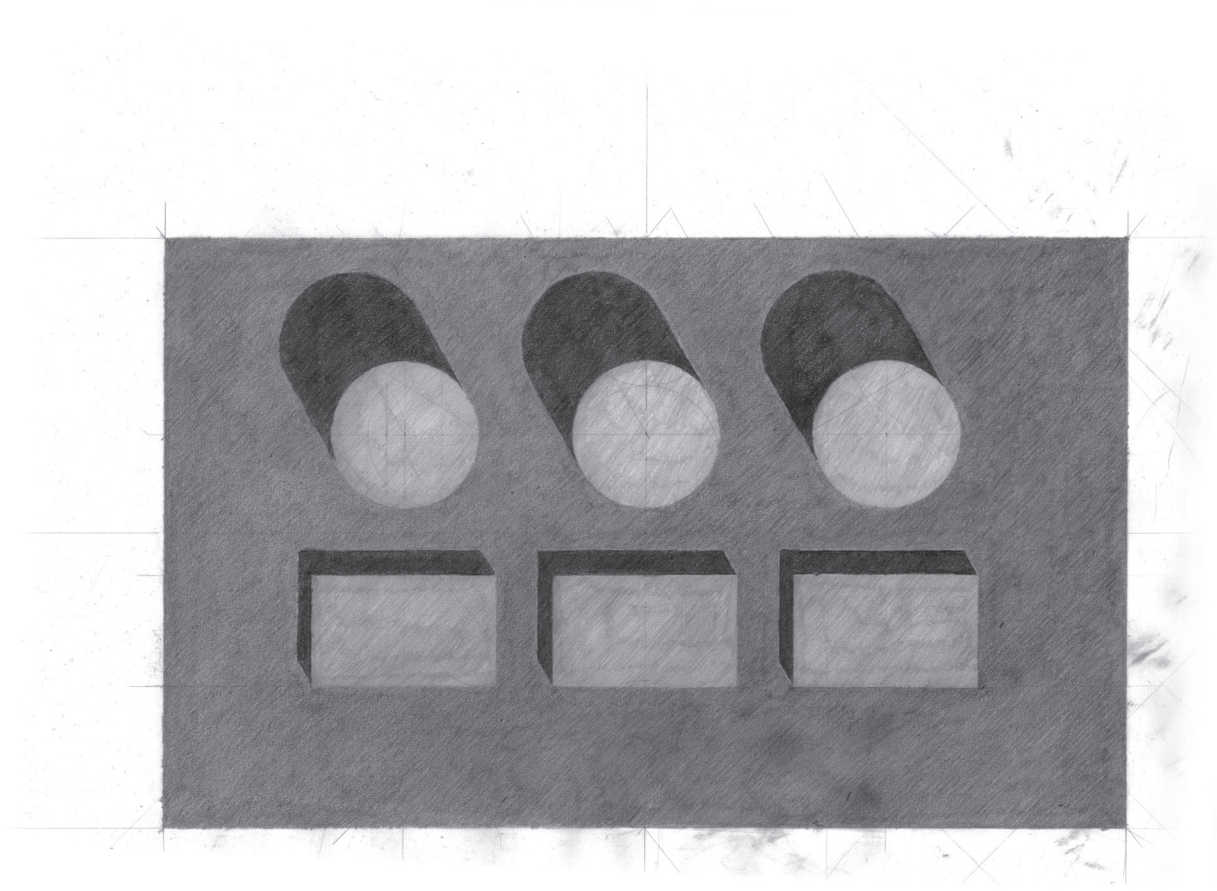


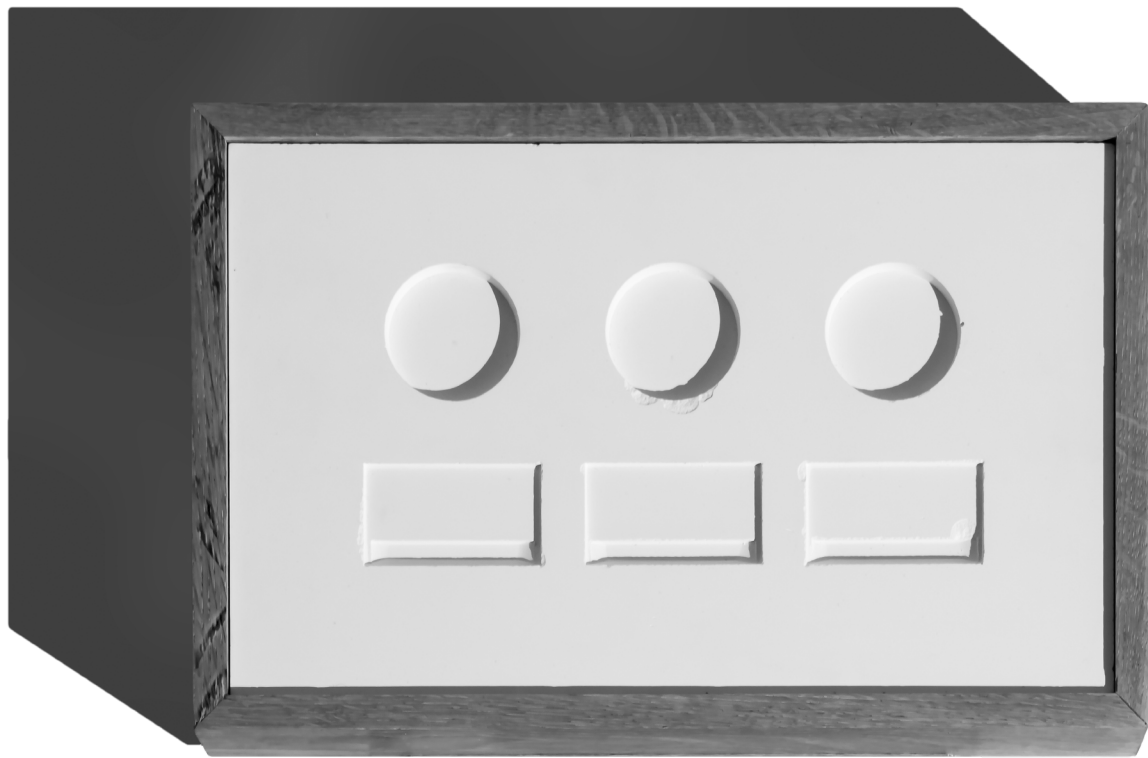


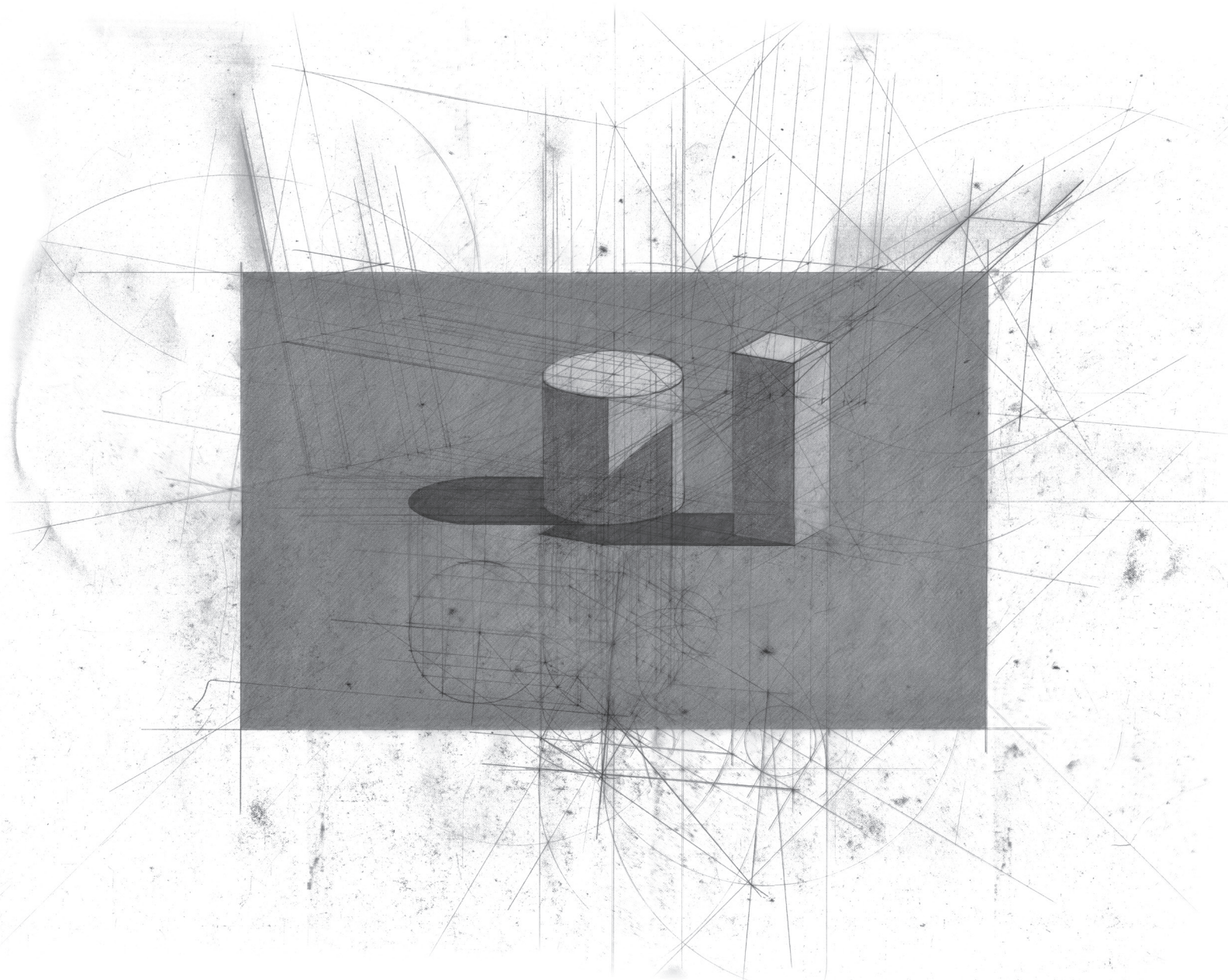
"So now I have become a decorative drawing
Sentimental scrolls
Coiling spirals
An organized surface in black and white
And yet I just heard myself breathe
Is it really a drawing
Is it really I."



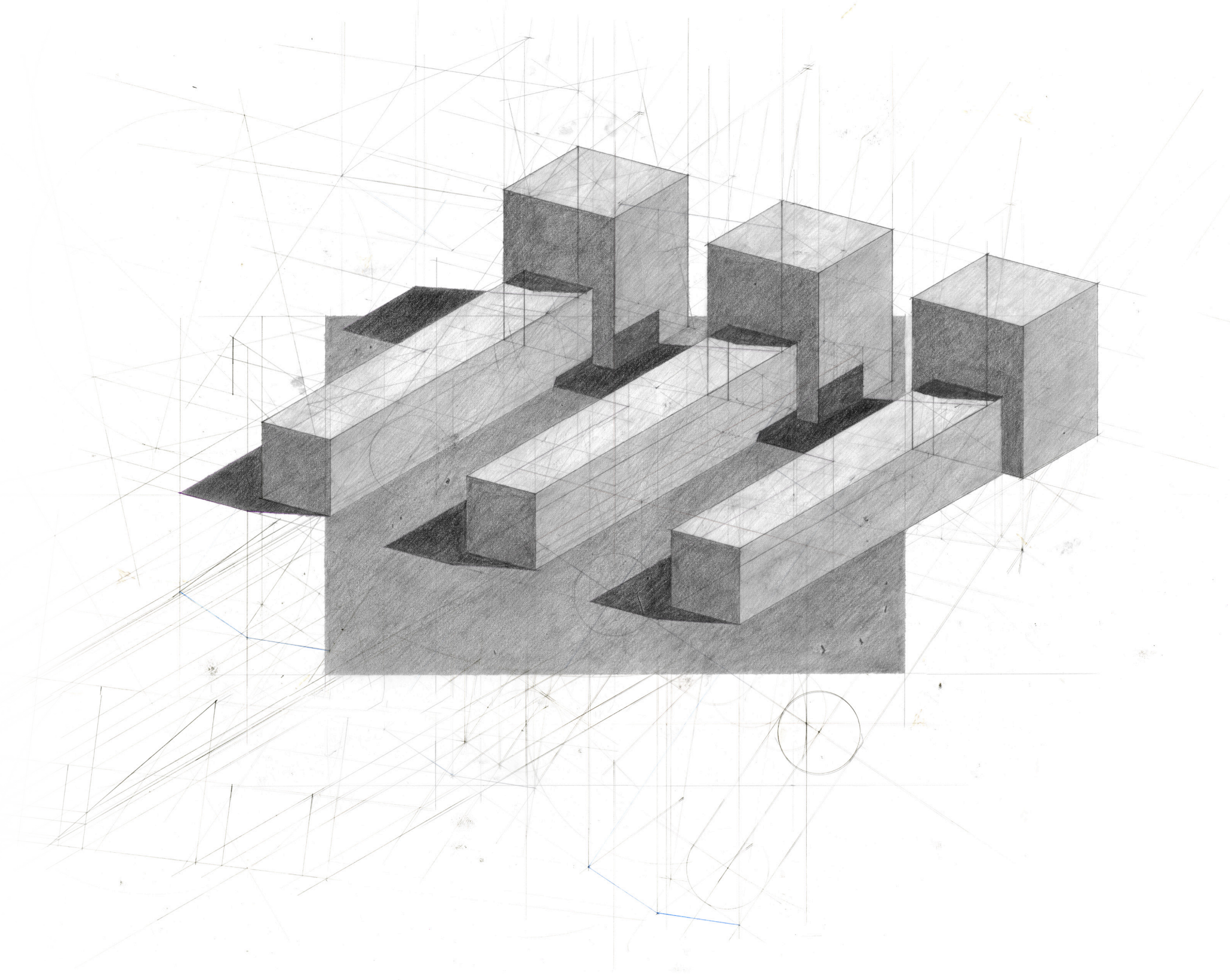


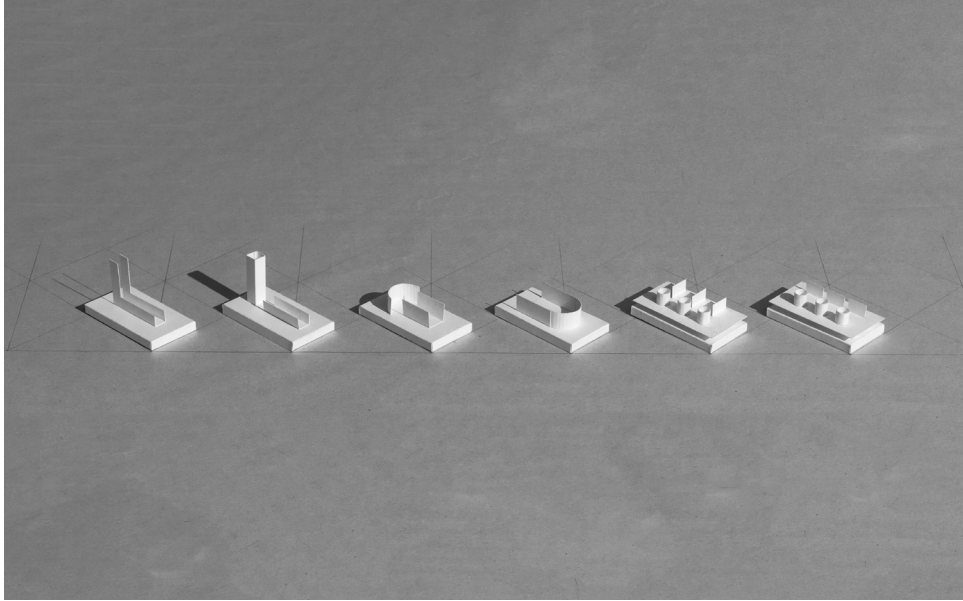






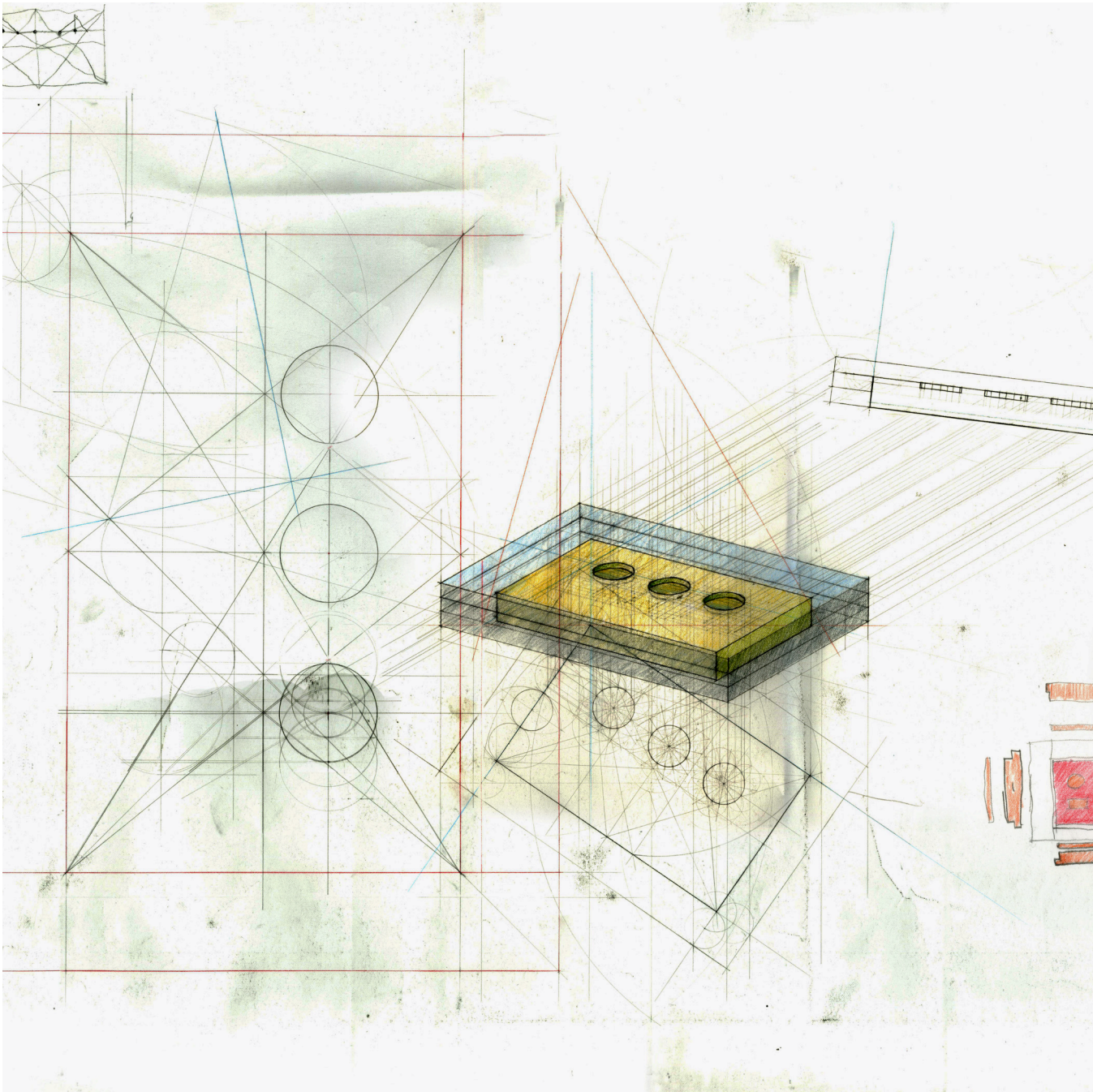


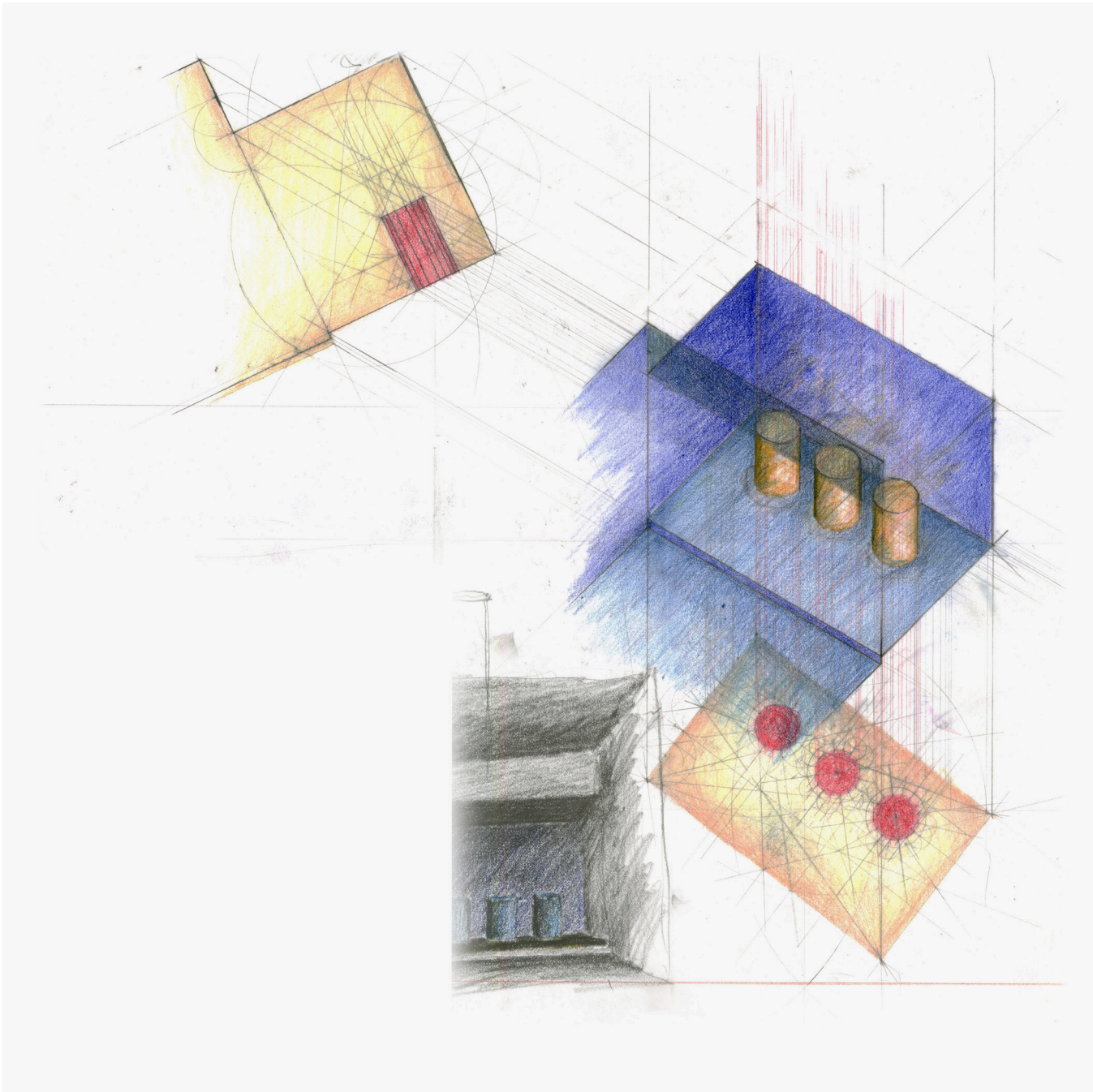


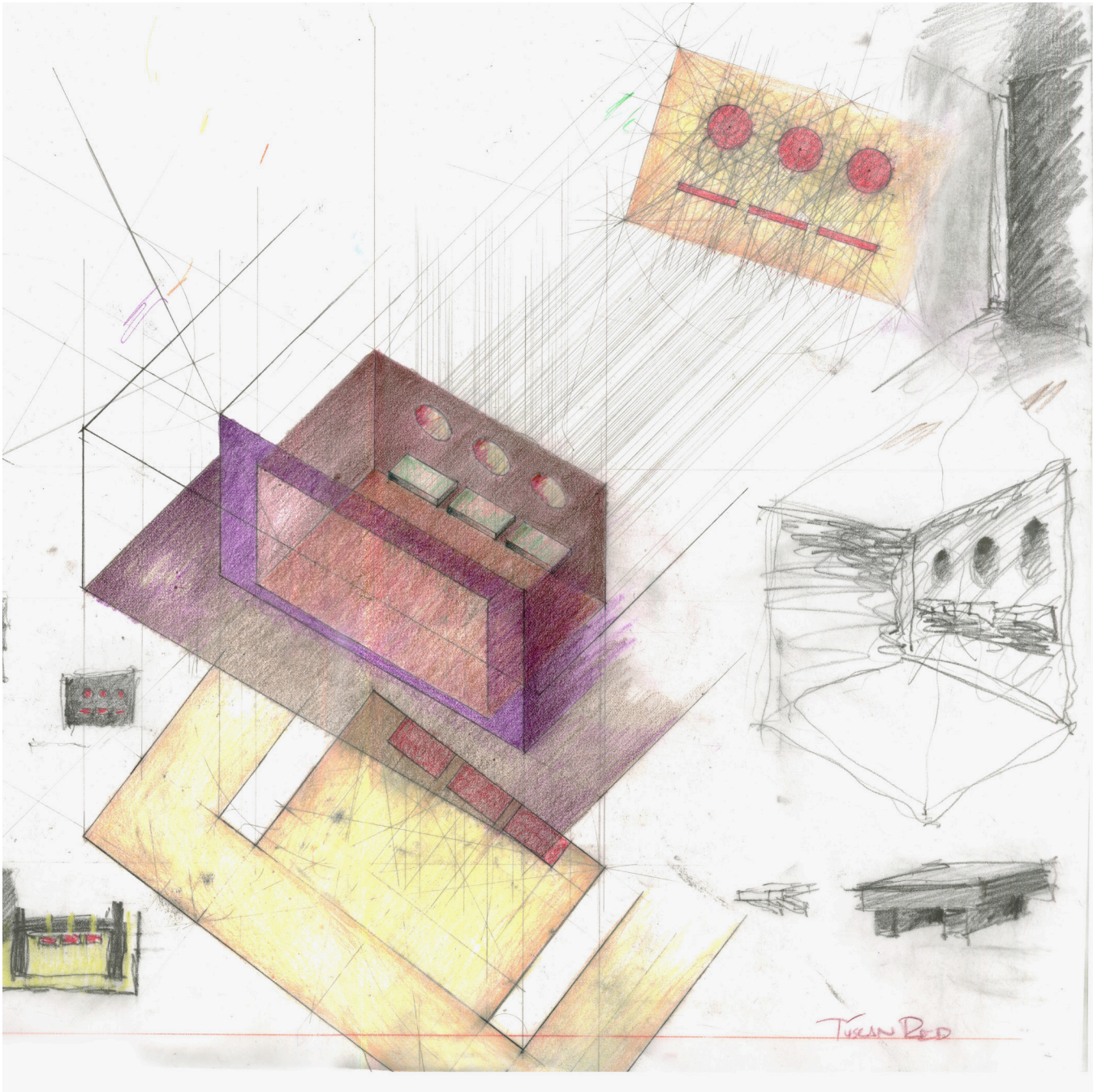


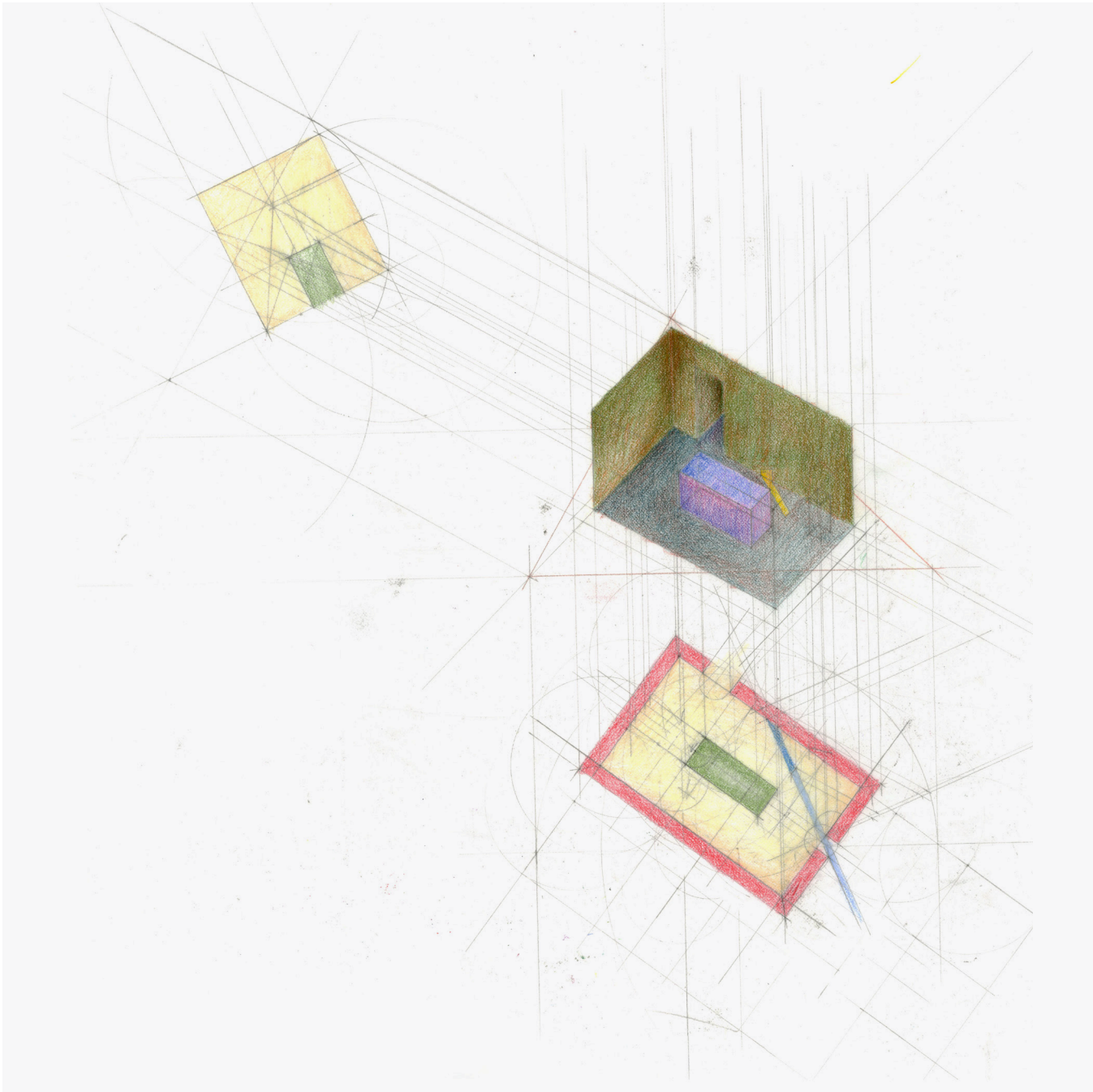
"The intimacy of the room becomes our intimacy. And correlatively, intimate space has become so quiet, so simple, that all the quietude of the room is localized and centralized in it. The room is very deeply our room, it is in us. We no longer see it, it no longer *limits* us, because we are in the very ultimate depth of its repose, in the repose that it has conferred upon us. And all our former rooms come and fit into this one.

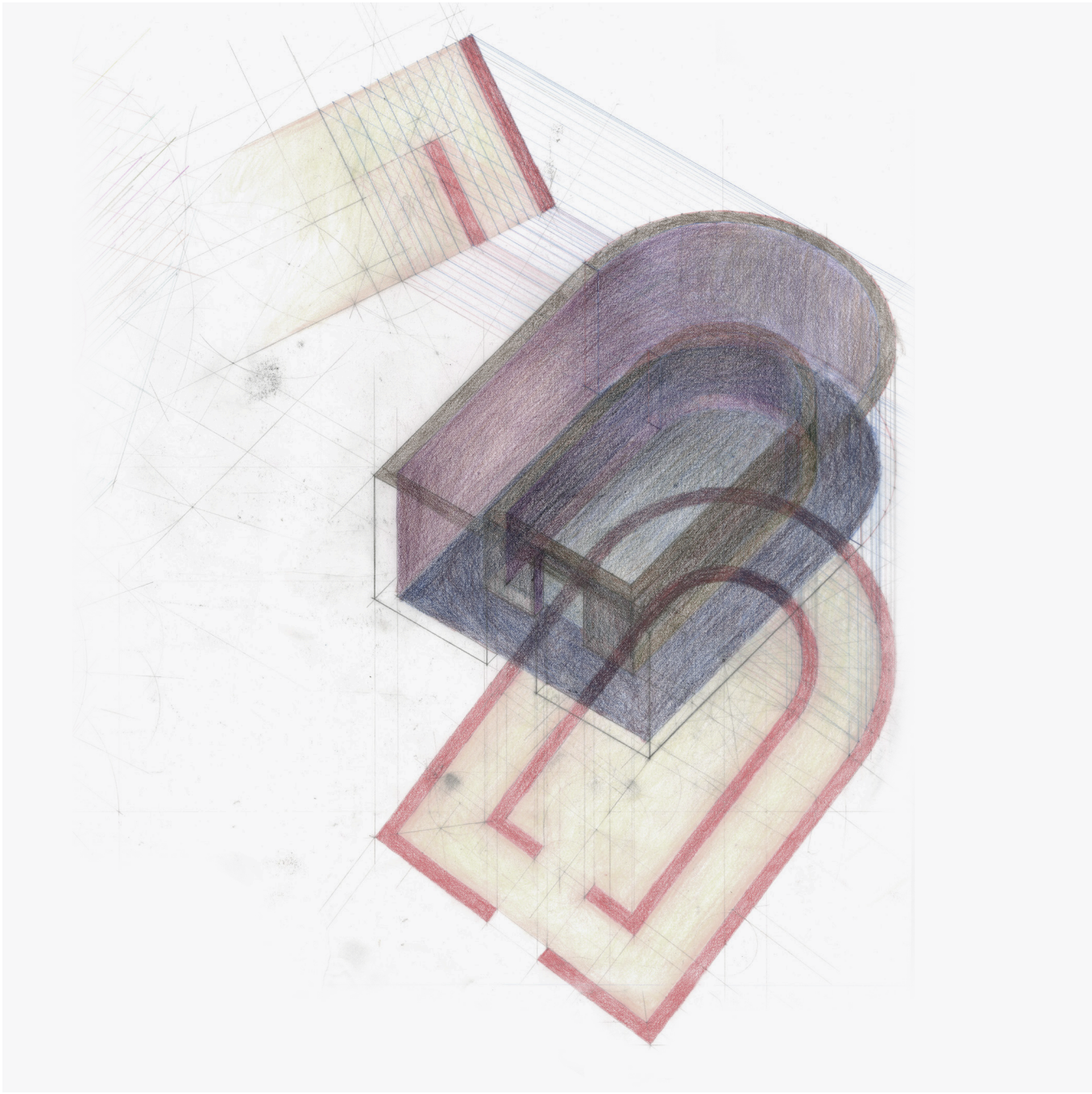
How simple everything is!"

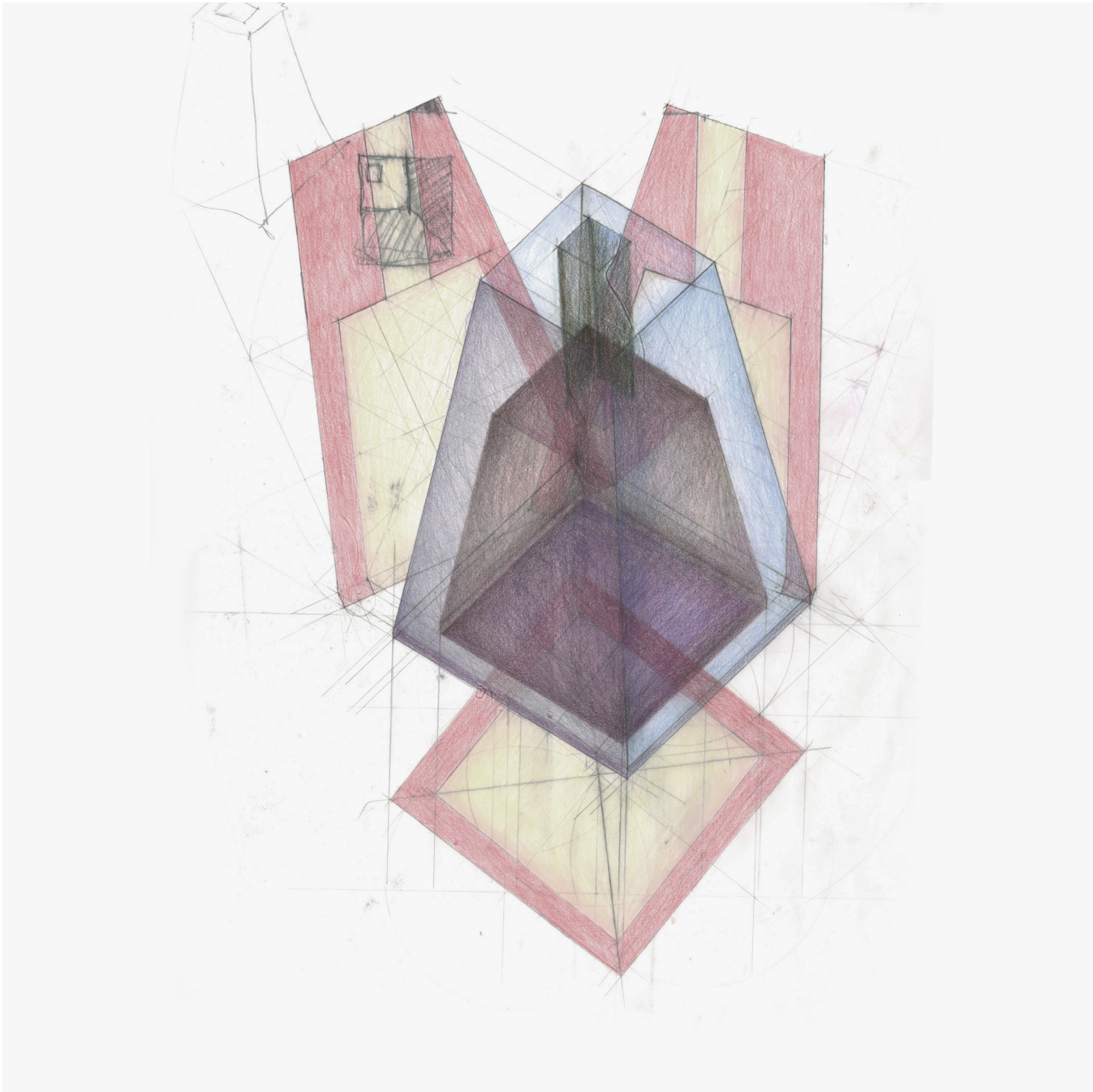


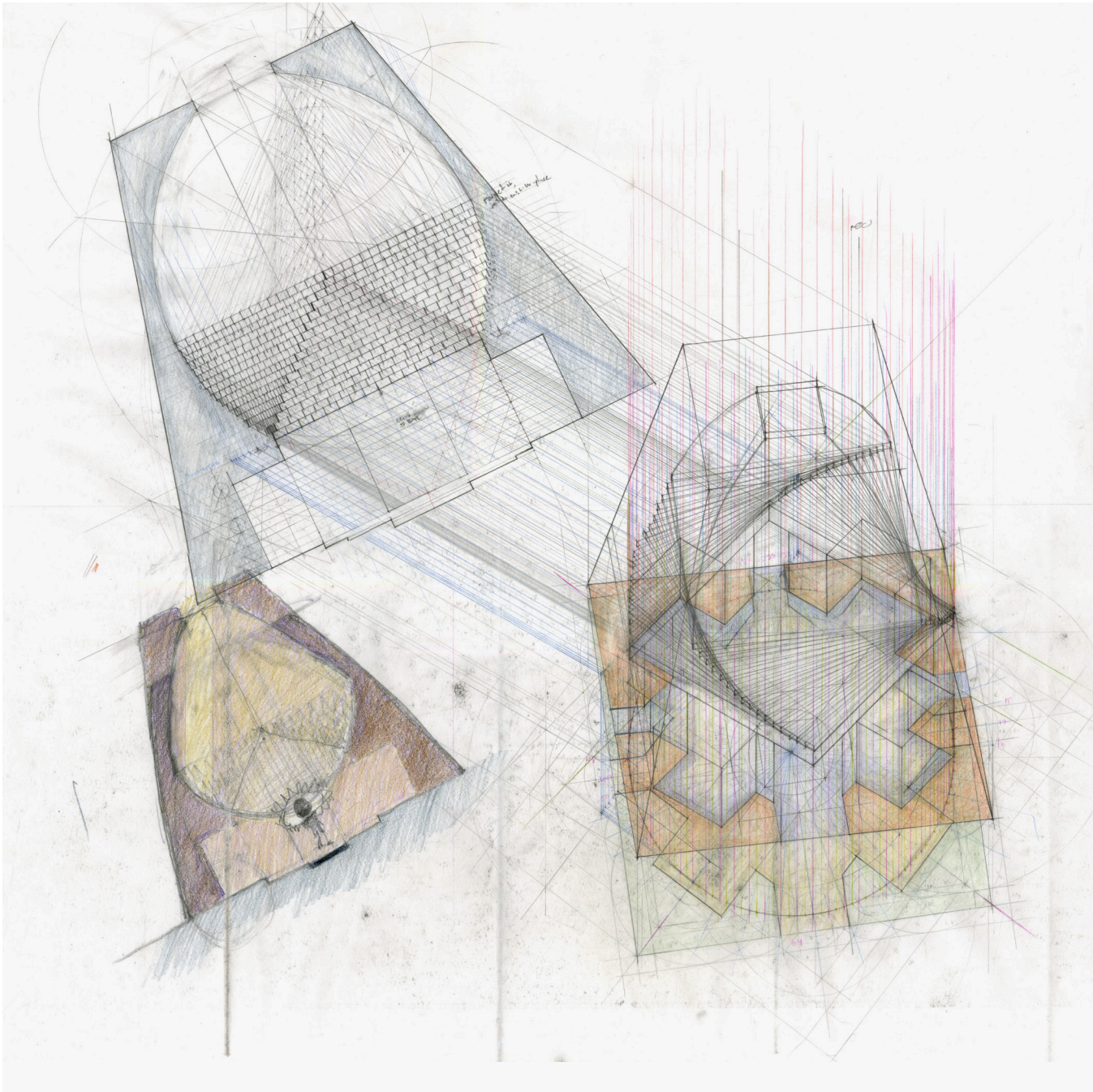


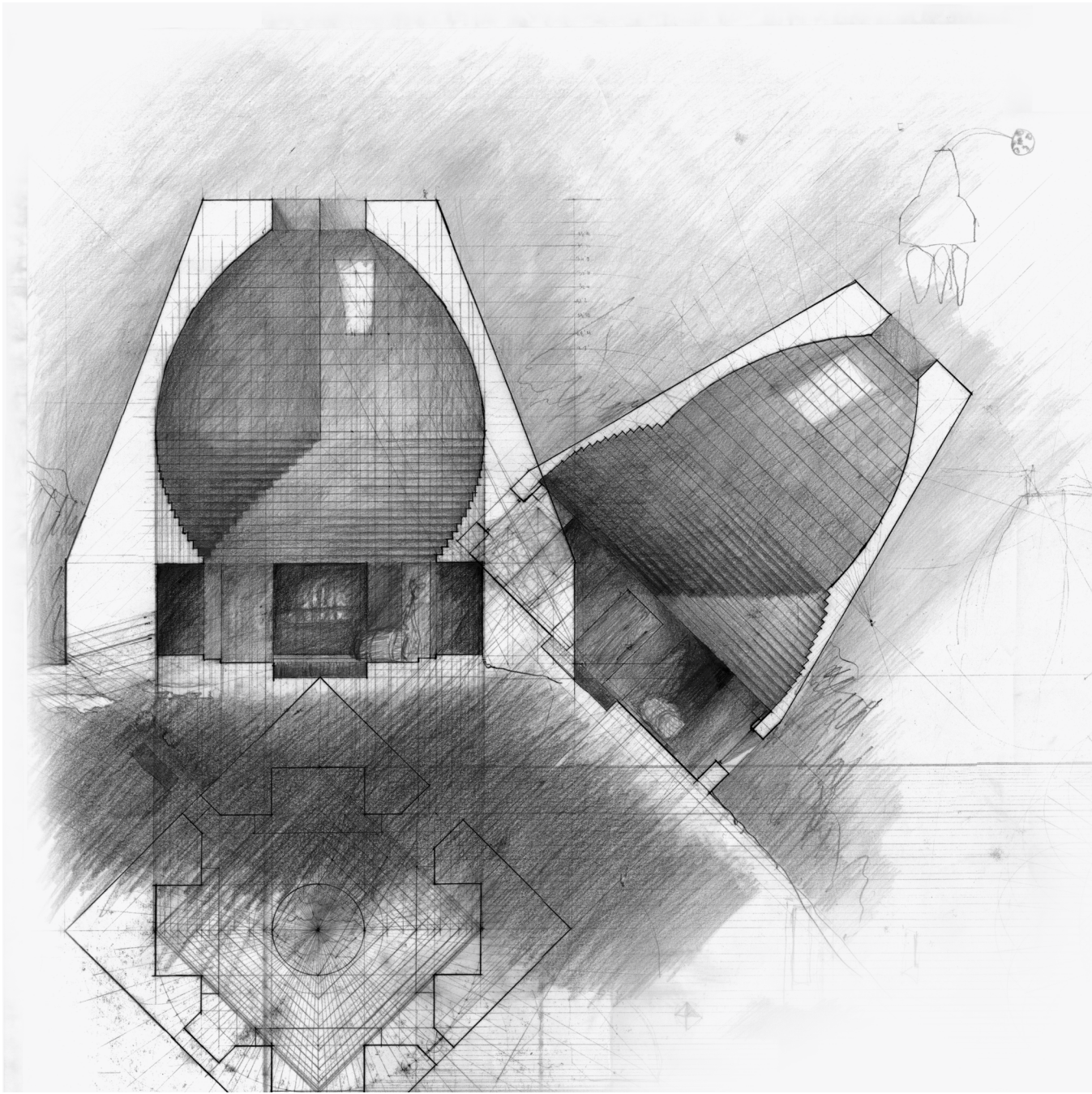












"About this room, which was plunged in utter darkness, I knew everything, I had entered into it, I bore it within me, I made it live, with a life that is not life, but which is stronger than life, and which no force in the world can vanquish."

