ON BACKGROUND

MATTHEW SCOTT KNIGHT

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FOR THE DEGREE OF

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FRANK WEINER, CHAIR

STEVEN THOMPSON

DAVID DUGAS

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BLACKSBURG, VA
ON BACKGROUND

MATTHEW SCOTT KNIGHT

(ABSTRACT)

BY DEXTERITY, UNBIND WALLS OF STONE.

THERE IS NO SHRILL SCREAM, BUT RATHER

THE QUIET ENJOYMENT OF JOINING

THE SUPPORTIVE FORMS OF INVISIBLE

CULTURE. PREMONITIONS, APPARITIONS,

ILLUSIONS, ALLUSIONS, AND RELATIONSHIPS

MAKE MATTER APPARENT. REDIRECT THE

ENERGY OF THE BRAIN TO THE HANDS LIKE

MACLEISH’S DUMB, OLD MEDALLIONS. ACCEPT

GIVEN GIFTS OF THREAD. TAKE ONLY RIGHT

TURNS. FOR PARADISAL COMMANDS, YOU ARE

SENT AND SPICED. BY IMMACULATE HEARTS,

YOU ARE LOOSED AND ENSLAVED.
FOR MY LOVELY MARLANA
FOR MY MOTHER, MARIAN
FOR MY FATHER, STEPHEN
AND FOR ALL OF MY ANCESTORS,
WHOM I HOPE TO HONOR
WITH A MEASURE OF FULLNESS AND CONSTANCY
I WOULD LIKE TO EXPRESS MY Deepest gratitude TO

FRANK FOR HIS PATIENT FORMATION, OPEN-MINDED DISCURATION, MODEL OF SCHOLARSHIP, AND JUDGMENT;

STEVE FOR HIS PRUDENCE, DISCERNING EYE, AND MEMORY;

dave FOR THE INSPIRATION OF HIS BEAUTIFUL DRAWINGS AND ENCOURAGEMENT;

arian FOR HIS INEXHAUSTIBLE EMPATHY, ABILITY TO SHAKE MY THOUGHTS, AND HIS KEEN EYE FOR SPACING;

Hunter FOR HIS STALWART LEADERSHIP AND WILLING SPIRIT;

AND, Mark Schneider FOR KNOWING WHAT’S GOOD FOR US DESPITE OUR PROTESTATIONS.

BEFORE
PLAY
THE ISSUE OF NATURAL RIGHT PRESENTS ITSELF TODAY AS A MATTER OF PARTY ALLEGIANCE. LOOKING AROUND US WE SEE TWO HOSTILE CAMPS, HEAVILY FORTIFIED AND STRICTLY GUARDED. ONE IS OCCUPIED BY THE LIBERALS OF VARIOUS DESCRIPTIONS – TO USE THIS SOMewhat LOOSE TERM; THE OTHER BY THE CATHOLIC AND NON-CATHOLIC DISCIPLES OF THOMAS AQUINAS. BUT BOTH ARMIES, AND IN ADDITION THOSE WHO PREFER TO SIT ON THE FENCE OR TO HIDE THEIR HEADS IN THE SAND, ARE, IF I MAY HEAP METAPHOR ON METAPHOR, IN THE SAME BOAT. THEY ARE ALL MODERN MEN. NO MATTER HOW NEUTRAL WE MAY BE, WE ARE ALL IN THE GRIP OF THE SAME DILEMMA.


TWO OPPOSITE CONCLUSIONS COULD BE DRAWN FROM THIS MOMENTOUS DECISION. FIRST, THE MECHANICAL, OR AT ANY RATE NON-TELEOLOGICAL CONCEPTION OF THE UNIVERSE, HAD TO BE ACCOMPANIED BY A NON-TELEOLOGICAL CONCEPTION OF HUMAN LIFE. THIS “NATURALISTIC SOLUTION” PROVES TO BE IMPOSSIBLE. IT IS IMPOSSIBLE TO BANISH ENDS FROM THE SOCIAL SCIENCES, OR WHAT AMOUNTS TO THE SAME THING, TO CONCEIVE OF ENDS AS DERIVATIVE FROM DESIRES OR IMPULSES. THEREFORE THE ALTERNATIVE HAS PREVAILED: WHICH MEANS THAT WE HAVE HAD TO ACCEPT A TYPICALLY MODERN DUALISM OF A NON-TELEOLOGICAL NATURAL SCIENCE AND A TELEOLOGICAL SCIENCE OF MAN.

THIS IS THE POSITION WHICH THE MODERN FOLLOWERS OF THOMAS AQUINAS, AMONG OTHERS, ARE FORCED TO TAKE, A POSITION WHICH IMPLIES A RADICAL BREAK WITH THE THOUGHT OF ARISTOTLE, AS WELL AS THAT OF THOMAS AQUINAS HIMSELF. THE FUNDAMENTAL DILEMMA IN WHOSE GRIP WE ARE, IS THE ONE CAUSED BY THE SUCCESS OF MODERN NATURAL SCIENCE, A SUCCESS WHICH IS PRESUPPOSED RATHER THAN MADE DOUBTFUL BY THE SO-CALLED CRISIS IN PHYSICS. AN ADEQUATE SOLUTION TO THE PROBLEM OF NATURAL RIGHT CANNOT BE FOUND BEFORE THIS BASIC PROBLEM HAS BEEN SOLVED.

LEO STRAUSS, NATURAL RIGHT AND HISTORY
OVER THE LAST THIRTY-THREE YEARS, I HAVE READ, COLLECTED, BOUGHT, MISPLACED, FORGOTTEN, REMEMBERED, LOST, HIDDEN, CARRIED, MEMORIZED, RECITED, PROCLAIMED, MISUNDERSTOOD, SKIMMED, ANNOTATED, TRANSLATED, COVETED, MISREMEMBERED, DISCUSSED, WRITTEN ABOUT, DRAWN, AND BUILT UPON THE FOLLOWING WORKS. THE INDIVIDUAL VOLUMES ARE SET FORTH IN A SEQUENCE OF MY OWN DESIGN SUCH AS THAT IT MAY PROVIDE A RECEPITIVE SOIL FOR EACH READER AND ASSIST IN SUCCESSFULLY NAVIGATING THE LABYRINTH. AS SUCH, THEY MAY BE CONSIDERED, AS A SINGLE BODY, A PREFACE TO THE WORK THAT FOLLOWS.

MATTHEW KNIGHT
ITALO CALVINO • INVISIBLE CITIES • JOSEPH CAMPBELL • THE MASKS OF GOD • JOSEPH RYKWERT • ON ADAM'S HOUSE IN PARADISE D'ALLAURES BOOK OF GREEK MYTHS • HOMER • THE ILIAD • HOMER • THE ODYSSEY • JOHNNY HEJDUK • THE MASK OF MEDUSA • HERODOTUS • HISTORIAE

OVID • AMORES • OVID • HEROIDES • OVID • METAMORPHOSEON LIBRI • VIRGIL • THE AENEID • LIVY • AB URBE CONDITA • SALLUST • DE CONJURATIONE CATILINAE

JULIUS CAESAR • COMMENTARI DE BELLO GALlico • SUEVIUS • DE VITA CAESARIUM • BEOWULF • GIAMBATTISTA VICO • THE NEW SCIENCE

JAMES JOYCE • DUBLINERS • JAMES JOYCE • A PORTRAIT OF THE ARTIST AS A YOUNG MAN • JAMES JOYCE • ULYSSES • HUGH FERRIS • POWER IN BUILDINGS

JOHNNY HEJDUK • VICTIMS • AMEDEE OZENFANT • THE FOUNDATIONS OF MODERN ART • FLANNERY O'CONNOR • WISEBLOOD • JOHNNY HEJDUK • BELLIN NIGHT

BERNARD TSCHUMI • THE MANHATTAN TRANSCRIPTS • ALDO ROSSI • THE ARCHITECTURE OF THE CITY • DAVIDSON & LYNN

NEIL GAIMAN • AMERICAN GODS • JOHNNY HEJDUK • THE PIG IN THE CITY • PETER EISENMAN • TEN CANONICAL BUILDINGS • JOHNNY HEJDUK • SANCTUARIES

ARISTOTLE • POETICS • PETER SLOTERDIJK • RUBBLES • WILLIAM H. GASS • FINDING A FORM • JOEY JOHN PAUL • II RIDES ET PATIO

GREENE & CUSHMAN • THE PRINCETON HANDBOOK OF POETIC TERMS • ARISTOTLE • NICOCHAMEAN ETHICS • GASTON BACHELARD • THE POETICS OF SPACE

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MANFREDO TAFURI • THE SPHERE AND THE LABYRINTH • PETER SLOTERDIJK • THE ART OF PHILOSOPHY • GOETHE • THEORY OF COLORS

EDUARDO TORROJA • PHILOSOPHY OF STRUCTURES • MARCO FRASCARI • THE MONSTERS OF ARCHITECTURE • THEODOR ADORNO • MINIMA MORALIA

THEODOR ADORNO • AESTHETICS • PIER VITTORIO AURELI • BRUSSELS • PAOLO VIRNO • A GRAMMAR OF THE MULTITUDE • WILLIAM H. GASS • READING RILKE

FRAncIS TRUFFAUT • HITCHCOCKTRUFFAUT • RICHARD & KOETTER • COLLEGE CITY • JOSE ORTEGA Y GASSET • THE MODERN THEME

VIKTOR SHKLOVSKY • THEORY OF PROSE • CICERO • PHILIPPICA • DERRIDA & EISENMAN • CHORA L WORKS

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NIKOS KAZantzakis • THE LAST TEMPTATION OF CHRIST • ANTONIO GRAMSCI • PRISON NOTEBOOKS • MANFREDO TAFURI • THEORIES AND HISTORY OF ARCHITECTURE

ALFRED NORTH WHITEHEAD • THE MINDS OF THE IDEAL VILLA • JOHN HEJDUK • THE EDUCATION OF AN ARCHITECT

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CARLO GINZBURG • WOODEN EYES • ROBERT VENTURI & VINCENT SCULLY • COMPLEXITY AND CONTRADICTION • MARCUS AURELIUS • THE MEDITATIONS • JOHN T. IRWIN • THE MYSTERY TO A SOLUTION • POE BORGES AND THE ANALYTIC DETECTIVE STORY • ALDO ROSSI • A SCIENTIFIC AUTOBIOGRAPHY

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FRANZ KAFKA • THE CASTLE • ALEXIS DE TOUCQUEVILLE • DEMOCRACY IN AMERICA • GEORGE STEINER • NOSTALGIA FOR THE ABSOLUTE

LEO STRAUSS • NATURAL RIGHT AND HISTORY • JORGE LUIS BORGES • LABYRINTHS • ANTOINE DE SAINT-EXUPERY • WIND, SAND AND STARS
MASTERS TO STUDY

GONZALO FONSECA
COSTANTINO NIVOLA
MARIO SIRONI
ISAMU NOGUCHI
CANDIDO PORTINARI
TOHAKU
CARLO CARRA
MINORU NOMATA
JORDI BONET
SERGIO DE CAMARGO
THOMAS LYON MILLS
By dexterity, unbind walls of stone. There is no shrill scream, but rather the quiet enjoyment of joining the supportive forms of invisible culture. Premonitions, apparitions, illusions, allusions, and relationships make matter apparent. Redirect the energy of the brain to the hands like MacLeish’s dumb, old medallions. Accept given gifts of thread. Take only right turns. For paradisal commands, you are sent and spiced. By immaculate hearts, you are loosed and enslaved.
A MATTER
OF SIX POEMS FROM MEMORY
NOT ONE
BUT ALWAYS THE OTHER
BUSILY PLYING THE PEN

PILES IN THE MUD
THE EXTENSION OF THE SEAT WHERE THE FOOT
MEETS THE HAND
NEVER BROKEN
CLOSER TO REPPOSE THAN POSITION
THE DESSICATED EAT
THE TAUT LINE
REGALIS POTESTAS
AUCTORITAS SACRATA
HORROR VACUI
BETWEEN TWO POLES

THE DOGWOOD KNOWS
DISSUMULATED AND UNWORTHY
A TWIST THAT AFFOURED A TURN
BENT NECKS FOR A REMEDY
LIKE GELASIIUS
THE TWO POWERS
WATER MAKES SOUND
BUT IT HAS NO ORGAN,
NO INSTRUMENT, TO DO SO.
HOW DOES THE MOON
FORM ITS SLIVERS?
WHO CONSTRUCTED ITS WHOLENESS IN
THE SKY?
NEVER ONCE
HAVE I ENTRUSTED MYSELF TO SLEEP,
AND AWoken IN THE SAME PLACE.
THE EXPRESSION
OF THE FIRST, EFFICIENT, AND FINAL
CAUSES ARE SIMULTANEOUS.
IN THE DARK NIGHT WHEN IT ALL BEGAN,

NON-ENTITY TO ENTITY
STRUCK OUT FROM WIDTHLESS DEPTHS
IGNITED BY A STRANGE FIRE
BOUND WITH POISON
AND INTO THE BRIGHT SUN
THEIR FEET SLIDE,
CUT SHORT,
ON LIGHTED BIRCH
SEVEN RUNGS UP, BUT ONLY SIX DOWN
Even now hardly anyone still remembers what we meant by making the Earth live: not what you imagine, content with your dustcloud life set down on the border between water, earth, and air.

I wanted life to expand outwards from the centre of the earth, to spread upwards through its concentric spheres, to circulate around its metals, liquid, and solid. It was the only way earth might have become an enormous living organism, the only way we could have avoided that condition of precarious exile to which life has been forcibly reduced, the dull weight of an inanimate ball of stone beneath, and above, the void.

You can no longer even imagine that life might have been something different from what now goes on without it, or rather, almost without, since above you and the earth’s crust, there is always the other tenuous crust of the air.

Still, there’s no comparing this to the succession of the spheres in whose interstices we creatures of the depths have always lived, and from which we still rise up to throng your dreams.

The earth is not solid inside, but disjointed, made up of superimposed layers of different densities one below the other, right down to the iron and nickel nucleus, which again is a system of nuclei one inside the other, each rotating separately from the other according to the greater or lesser liquidity of its element.

_Italo Calvino, “The Other Eurydice”_
WE SLEEP TO DREAM
NOT TO REMEMBER
BUT TO KNOW
NOT TO THINK
(FOR EVERY, INDIVIDUAL ADAM)
THERE IS A SLIGHT RINGING OF THE EARS
A SOUND PERCEIVED IN THE HEAD
BUT NOT EXTERNAL TO THE BODY

ALL THE MASTERS ARE DEAD
BUT THE DUMB OX'S LOWS ARE HEARD
THROUGHOUT THE WORLD
It is not surprising that Aristotle begins his Metaphysics with the assertion that all men desire to know, and that it is natural that we should have attained a sharpness and particularity of our visual faculties. The most important lesson for the architect to learn is the one about seeing. There is relatively little space between seeing and appearing. To see is to somehow come closer to the space of appearances, i.e., to join with the thing, to be surrounded by that world. For through this, as Aristotle asserts, we may achieve the fullness of discerning one from another, and by this we may know substance and station.
These things are fatal
There is no air in space
The sun does shine at night
Two points and a segment
capture space
But, in a garden of white marble
there exist forms
as a resolution of gravity
not a matter of outward reflection
but rather of the restoration
of the cosmic abyss
A consonance between clouds and cities from above.
A SHRIEKL SCREAM
IT IS SOWN IN CORRUPTION,
IT IS RAISED IN INCORRUPTION;
IT IS SOWN IN DISHONOR,
IT IS RAISED IN GLORY;
IT IS SOWN IN WEAKNESS,
IT IS RAISED IN POWER;
IT IS SOWN A NATURAL BODY,
IT IS RAISED A SPIRITUAL BODY.
MAN WAS MADE IN AN ANIMATED BODY,
BUT MAN WAS MADE A LIVING SOUL.

GENESIS II.7
FINELY LIMITED WINGS IN THE SKY
RUSTLE
THOSE DRIP DROPS OF THE BOGGY BLACK BERRY
AND EXCITE
HAUNTED, CORPULENT CORPUSCLES
STIFFENING
AT THE DEEPENING OF THE EASTERN BREEZE
YOU COME
AT NIGHT, IN MY SLEEP,
TO SHAKE MY THOUGHTS
The stars rejoice in their setting, and in the rising of the sun. The heavenly lights rejoice in the going forth of one man to make a new world in the morning, because he has come out of the confused, primordial, dark night into consciousness. He has expressed the clear silence of Sophia in his own heart. He has become eternal.

Thomas Merton, OCSO, "Hagia Sophia"
The finest emotion of which we are capable is the mystic emotion. Herein lies the germ of all art and all true science. Anyone, to whom this feeling is alien, who is no longer capable of wonderment and lives in a state of fear, is a dead man. To know that what is impenetrable for us really exists and manifests itself as the highest wisdom and the most radiant beauty, whose gross forms alone are intelligible to our poor faculties this knowledge, this feeling. That is the core of the true religious sentiment. In this sense, and in this sense alone, I rank myself among profoundly religious men.

Albert Einstein, from Barker & Shugart's After Einstein
The sun sinks in the sky and wax melts.
Perfect, fallen, lost and redeemed all in
one breath.
Plucked from the tree,
standing, rectified, and overcome by passions.
It's hard to know what it means to be
human,
Or rather, what it is to be human
dictated by the exigencies of the imperfect,
the habituated,
local motion of the earth demonstrates
the only rest
is supernatural
and perfect.
ONE IS NOT A NUMBER
TWO IS A DIVISION
THREE IS AN ASSOCIATION
IN WHOSE MIDST
WE FIND OURSELVES ENTHRALLED
THE HINGES OF CENTERINGS
THERE IS NO RESOLUTION IN A DUALITY
ONE IS THE NUMBER TO WHOM THREE RETURNS
Sometimes you feel the fervent desire to see and hold the world in contempt as both inadequate and despotic; Didimos and Thomos, a twofold abyss dividing. Go build some Roman palace in some far off land only reached in dulcet canticles. But, watch for that taboric light in the third hour of the night. Outside of time, the wanderer goes to be present, and the influence of relative motion casts a great shadow at a distance.
into and over the ground
in and out and through
the place
where the plow
is lifted,
the port,
with room for movement
in the orbit
of culled culture,
the literal inscription
of city walls
We live in the void of metamorphoses
Os habent et non loquentur
Oculis habent et non videbunt
Aureas habent et non audient
Nares habent et non odorabunt
Manus habent et non palpabunt
Pedes habent et non ambulabunt
Non clamabunt in guttura suo

Psalm 113
IN THE INVENTION OF THE MASQUE, THERE IS THE CONSTRUCTION OF A LIFE TO MASK THE IMPOTENCY, LOSS OF AUTONOMY, AND LOSS OF SIGNIFICANCE EXPERIENCED AS BLINDING, QUOTIDIAN CONCERNS.
IN MY ENDING IS MY MEANING.

THOMAS MERTON, OCSO, “THE NIGHT OF DESTINY”
ALL IMAGES PRODUCED FOR EXHIBITION
AUGUST 2, 2018
BLACKSBURG, VIRGINIA

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LAYOUT OF THIS BOOK WAS COMPLETED IN
ADOBE INDESIGN
IMAGES, THEIR REFERENCES, AND MATTER

1. Informal One / Craypas Oil Pastel / 7.5"x7.5" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
2. Before Le Corbusier and the Physical World / Derwent Drawing and Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
3. Masque and Move / Derwent Drawing Pencil / 7"x7" / Art Alternatives Sketch Pad
4. Micinwesi / Derwent Drawing and Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
5. The Renaissance of the Masque / General Sketch Wash Pencil / 8.5"x11" / White Bond Paper
6. Night and Non-Entity / Photograph
7. Formal Odor to Le Corbusier / General Sketch Wash Pencil / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
8. Simplicity and Eternity / Black Pilot Fineliner Marker / 7"x7" / Art Alternatives Sketch Pad
9. The Double Doors of the Horizon / Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
10. Illustrating Mystery / Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
11. After a Storm / Photograph
12. A Visible City Engulfed / Pentel Arts Oil Pastels / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
13. A Fairy Passage After Mario Sironi / Craypas Oil Pastel / 8.5"x11" / White Bond Paper
14. After Carlo Carrà's Piedmontese Nobleman / Black Conte Crayon and Craypas Oil Pastel / 8.5"x11" White Bond Paper
15. A Tower in the Second Night / Prismacolor Pencils and Black Conte Crayon / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
16. The Open Hand Before and After Le Corbusier / Derwent Drawing and Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
17. Before a Storm / Photograph
18. After Seeing the Work of Tino Nivola in Person / Verithin Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
19. Collage of Le Corbusier's Woman and Bull and My Illustrations for the Golden Legend / General Sketch Wash Pencil / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
20. On Contemplation / Black Pilot Fineliner Marker / 7"x7" / Art Alternatives Sketch Pad
21. After a Self-Portrait of Le Corbusier / General Sketch Wash Pencil and Craypas Oil Pastel / 7"x7" / Art Alternatives Sketch Pad
22. After Le Corbusier's Woman and a Bull / General Sketch Wash Pencil and Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
23. Two Windows at Middleton Inn / Photograph
24. Meditation on the Winds of Desire / Black Pilot Fineliner Marker / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
25. Sketch of Masques / Conte Crayon, Charcoal, and Derwent Drawing Pencil / 10"x10" White Tracing Sheet
26. Notations After Raphael / Red and Black Pilot Fineliner Markers / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
27. Still from Television Programming / Manipulated in Adobe Photoshop
28. Four Women After Le Corbusier / General Sketch Wash Pencil, Black Conte Crayon, and Craypas Oil Pastel / 8.5"x11" White Bond Paper
29. Two Figures After Walter Pichler / Derwent Drawing Pencils and Watercolor Markers / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
30. Meditation on the Winds of Desire / Black Pilot Fineliner Marker / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
31. Looking Toward the Old World at the End of the Archipelago of Harpswell, Maine / Photograph
32. Collage of Constructed Perspective of Room / Derwent Drawing Pencils / 19"x24" / Ply Bristol Board / Manipulated in Adobe Photoshop
33. After Hisao Domoto's Informel Drawing / General Sketch Wash Pencil and Sargent Art Chalk Pencil / 19.25"x24" / Strathmore Cold Press Watercolor Paper
34. After Hisao Domoto's Informel Drawing / General Sketch Wash Pencil and Sargent Art Chalk Pencil / 19.25"x24" / Strathmore Cold Press Watercolor Paper
35. After Hisao Domoto's Informel Drawing / General Sketch Wash Pencil and Sargent Art Chalk Pencil / 19.25"x24" / Strathmore Cold Press Watercolor Paper
36. In the Unity of the Cosmos / Prismacolor Pencils / 7"x7" / Art Alternatives Sketch Pad / Manipulated in Adobe Photoshop
37. Archæic Masque of Cast Plaster Pieces / Manipulated Photograph
38. Fragment of Drawing of Doriment of Mary in Relief / General Sketch Wash Pencil / 100 lbs. Strathmore Drawing Paper
39. Elevation of the Trinity Masque / Derwent Drawing Pencils / Two 18"x24" / Ply Bristol Board Sheets
40. Elevation of the Heavenly Masque / Derwent Drawing Pencils / Two 18"x24" / Ply Bristol Board Sheets
41. Set of Cast Plaster Pieces Arranged on White Drawing Paper / Photograph
42. Collage of Perspective Construction with Pedestal and Virgin Mary After the Assumption / Derwent Drawing and Prismacolor Pencils / 100 lbs. Strathmore Drawing Paper and 24"x36" 16 lbs. Clearprint Design Vellum
43. After Sironi's Figure in Piazza / General Sketch Wash Pencil and Sennelier Oil Pastels / 24"x36" 16 lbs. Clearprint Design Vellum
44. Floor Pattern After Jerzy Soldan / Lines Connected in Autodesk's AutoCAD / No Original
45. Image of Angel and Well of Souls After Hejduk and Hildegarde von Bingen / General Sketch Wash Pencil / 7"x7" / Art Alternatives Sketch Pad
46. Perspective of House for High Relief Work After Kuramata and Scollar / 8.5"x11" / White Bond Paper
47. After Sironi's Cathedral / Drawn with General Sketch Wash Pencil and Sennelier Oil Pastels / 24"x36" 16 lbs. Clearprint Design Vellum
48. Image of Stairs / Derwent Drawing and Prismacolor Pencils / 24"x36" 16 lbs. Clearprint Design Vellum
49. Drawing of High Relief Sculpture of Dormition of Mary by Tilman Heysacker / Derwent Drawing Pencils / 36"x24" White Tracing Sheet
50. Perspective of the Threshold / 8.5"x11" / White Bond Paper
51. Collage of Drawing of High Relief Sculpture of Dormition of Mary by Tilman Heysacker / Derwent Drawing Pencils / 36"x24" White Tracing Sheet
52. Plan of Circular Star with Figure / 8.5"x11" / White Bond Paper
53. Fragment After Bellini / General Sketch Wash Pencil and Craypas Oil Pastel / 8.5"x11" White Bond Paper
54. Perspective After Bellini and Canaletto in Piazza San Marco / General Sketch Wash Pencil and Craypas Oil Pastel / 8.5"x11" White Bond Paper
55. Collage of Constructed Plan Drawings of Isola San Michele, Pompeii, and Scamozzis Teatro Allantica / 8.5"x11" / Strathmore Drawing Paper and 24"x36" 16 lbs. Clearprint Design Vellum
56. Collage of Stills from Godard's Alphaville, Bunuel & Dali's Un Chien Andalou, and Sadeghi's Malek Khorshid / Edited in Adobe Photoshop / No Original
57. A Floor After Borromini's Fluid at Saint/Wo Alla Sarena / Line Segments Connected in Autodesk's AutoCAD / No Original
58. Elevation of a Window / With 8.5"x11" / White Bond Paper
59. A Vision of the Piazza After Giorgio Scarra, and Tutundjian / Prismacolor, Derwent Drawing, and General Sketch Wash Pencils / 24"x36" White Tracing Sheet
60. After Francesco di Giorgio, Figure Drawing of the Body in the Square / Prismacolor Pencils and Black Conte Crayon / Two 36"x24" White Tracing Sheets
61. Plan and Axonometric of Masque Drawn with 8.5"x11" / White Bond Paper
62. A Vision of the Piazza After Giorgio Scarra, and Tutundjian / Prismacolor, Derwent Drawing, and General Sketch Wash Pencils / 24"x36" White Tracing Sheet
63. Plan and Axonometric of Masque Drawn with Prismacolor Pencils and Charcoal, on 24"x36", 16 lbs. Clearprint Design Vellum
64. Model of Masque / Bristol Board and Derwent Drawing Pencil / Manipulated Photograph
65. Model of Masque / Bristol Board and Derwent Drawing Pencil / Manipulated Photograph
66. After the Defense / August 2, 2018 / Photograph
67. Virginia Tech Library Card / Found / Photograph
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