

EPHEMERALITY IN STASIS

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Thesis submitted to the faculty of the Virginia Polytechnic Institute and
State University in partial fulfillment of the requirements for the degree of

Master of Architecture

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Frank Weiner

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Blacksburg, VA

A B S T R A C T

Through an exploration of media and technique, this project sought to represent pregnant silence and portentous darkness within architecture: ephemeral effect drawn in stasis. A sequence of three rooms - formed constructively, but intuited through tone - imagine interior worlds in which the stage is perpetually set, but the performance itself never begins.

R E F E R E N C E S

Personal

David Dugas
Arian Korkuti
Steve Thompson
Frank Weiner
+
My Studio Colleagues

Published / Produced

Tadao Ando
Adolphe Appia
Edmund Burke
Louis Kahn
Giovanni Battista Piranesi
Jun'ichirō Tanizaki
James Turrell
Thierry Urbain
Lauretta Vinciarelli
Lynd Ward
Peter Zumthor
+
2001: A Space Odyssey
Arrival

C O N T E N T S

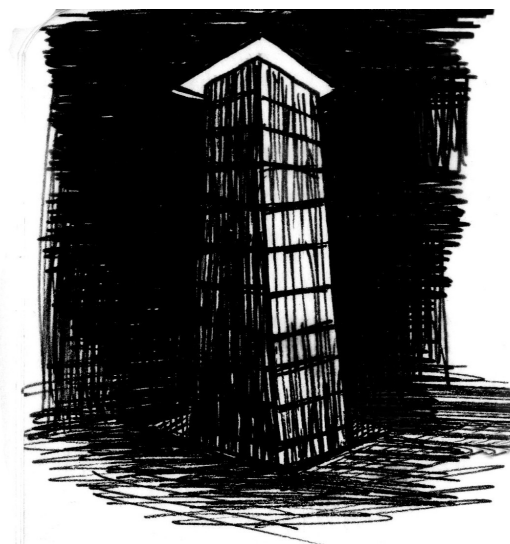
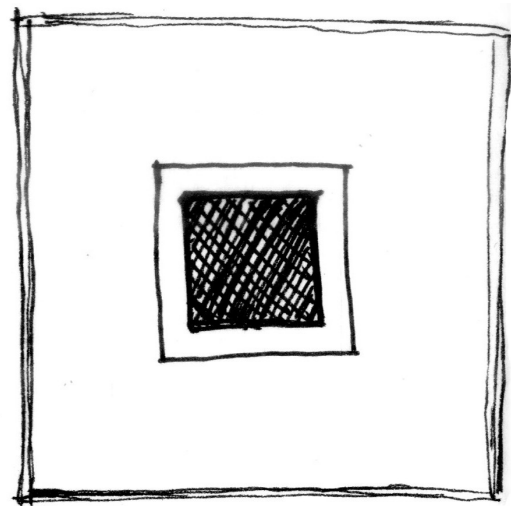
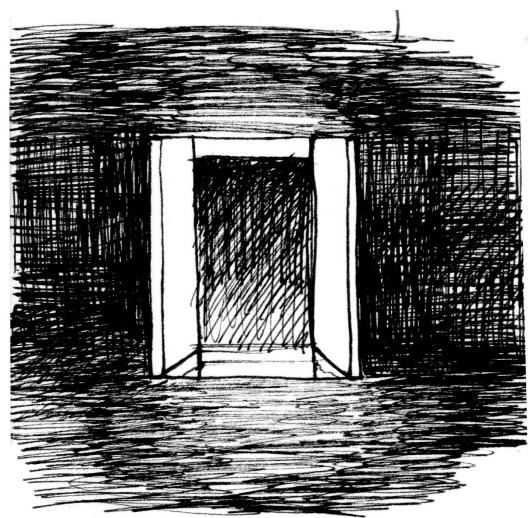
Title Page.....i.
Abstractii.
References.....iii.
Table of Contents.....iv.



Series One1 - 11
Series Two12 -19
Series Three 20 - 23
Series Four 24 - 29
List of Images..... 30 - 32

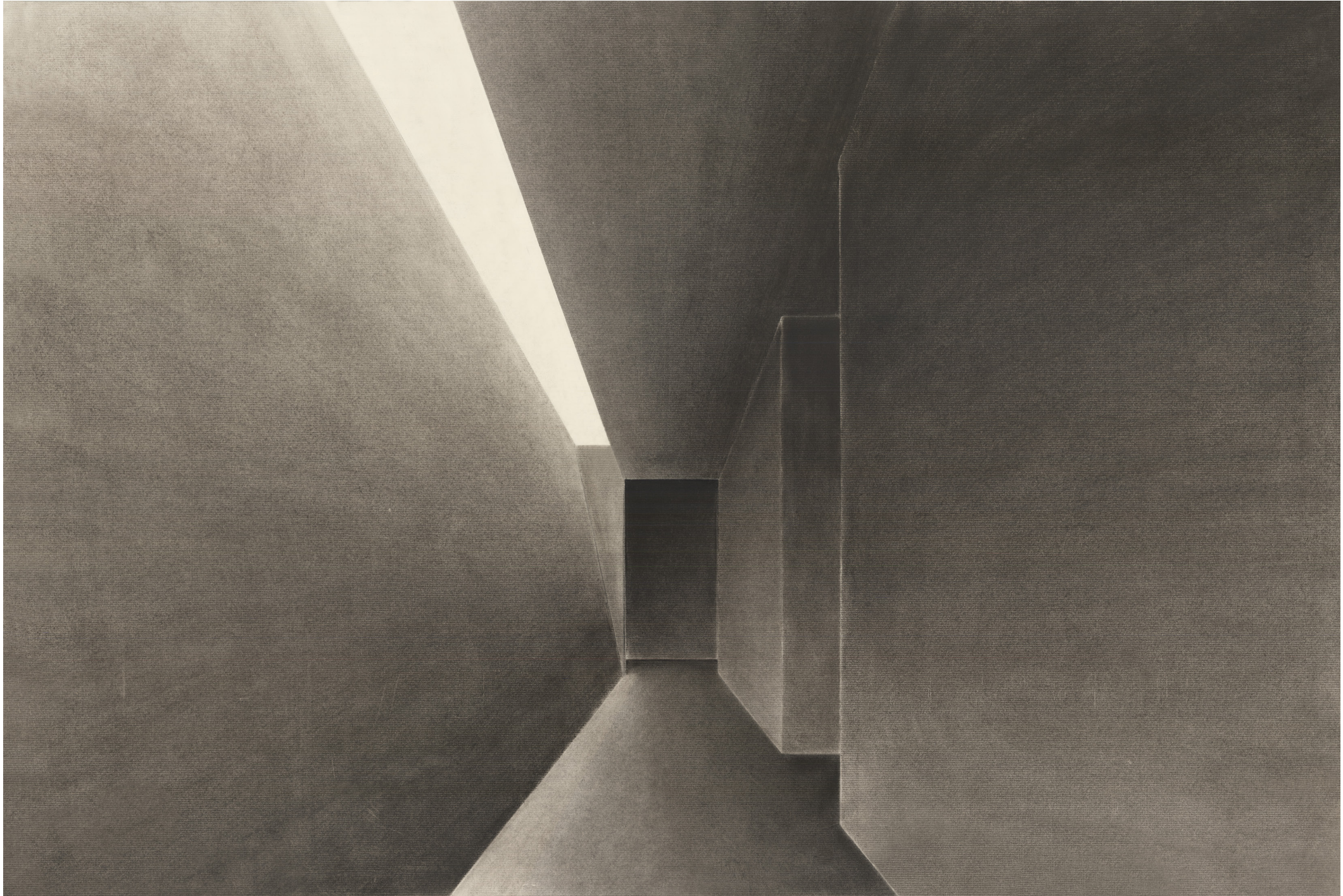
In temple architecture, the main room stands at a considerable distance from the garden; so dilute is the light there that no matter what the season, on fair days or cloudy, morning, midday, or evening, the pale, white glow scarcely varies... Have not you yourselves sensed a difference in the light that suffuses such a room, a rare tranquility not found in ordinary light? Have you never felt a sort of fear in the face of the ageless, a fear that in that room you might lose all consciousness of the passage of time, that untold years might pass and upon emerging you should find you had grown old and gray?

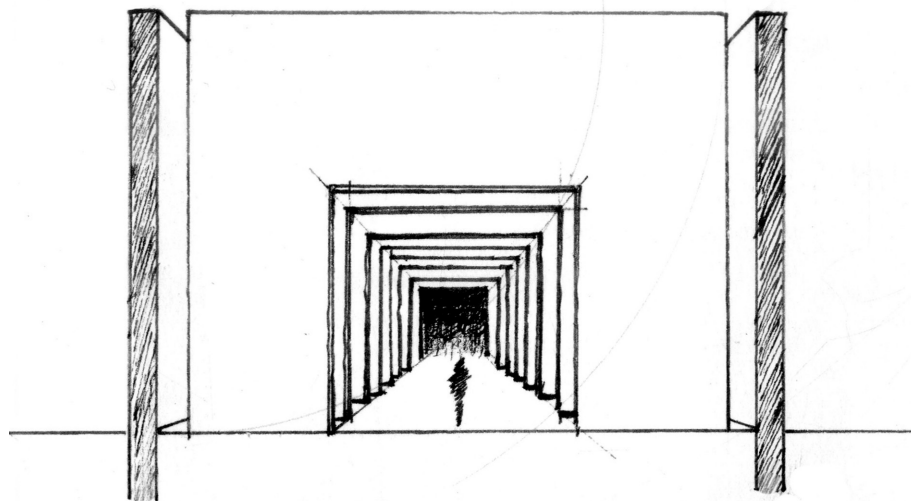
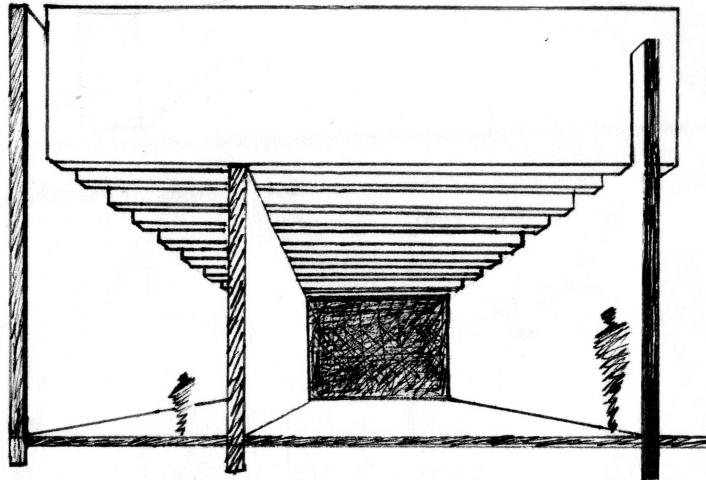
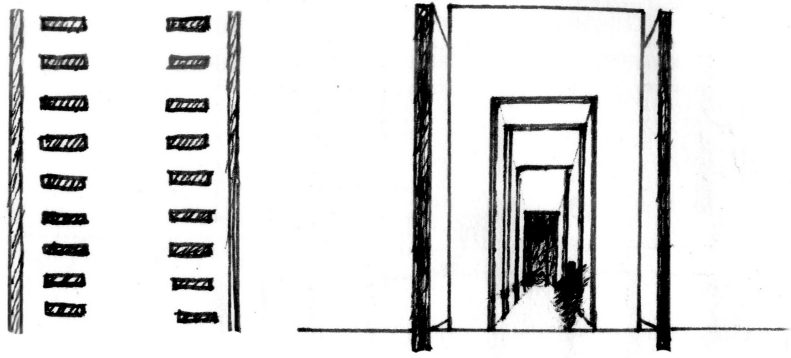
Jun'ichirō Tanizaki (*In Praise of Shadows*, pg. 21-22)

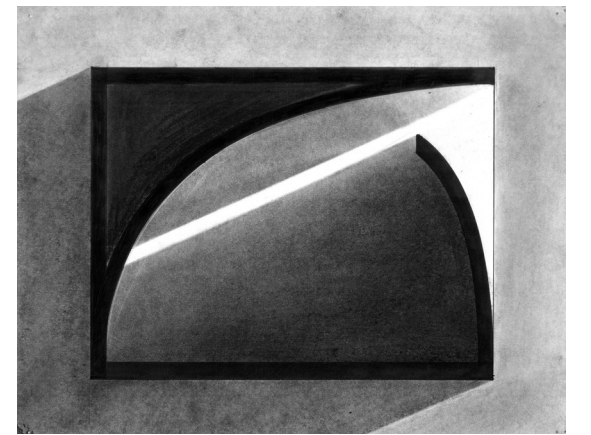
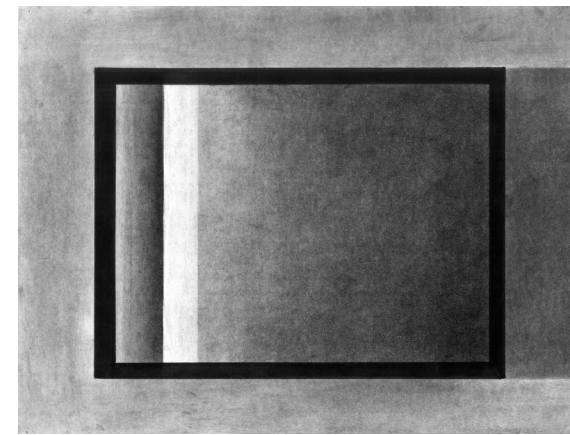
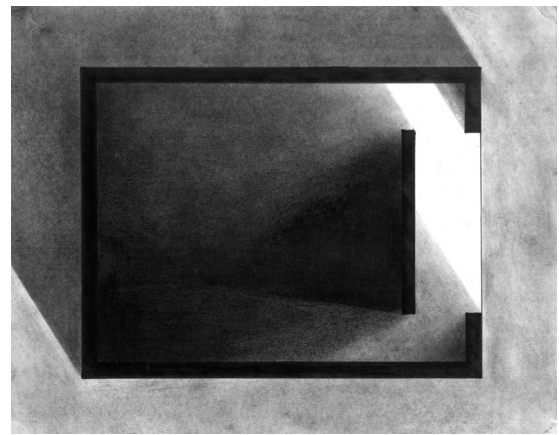
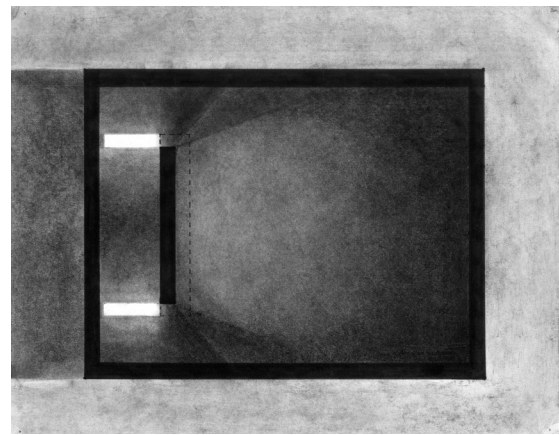
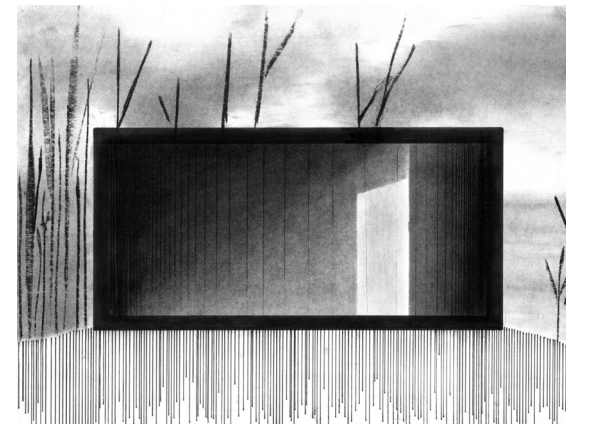
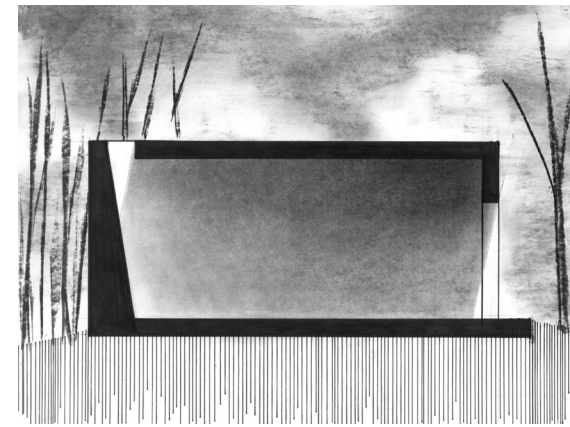
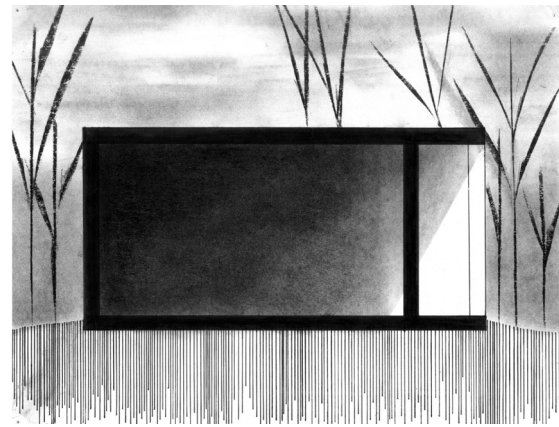
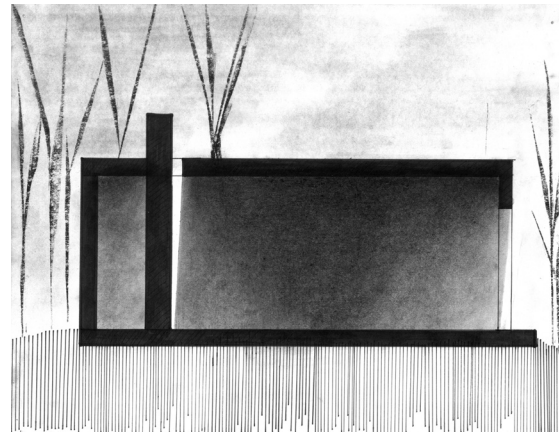


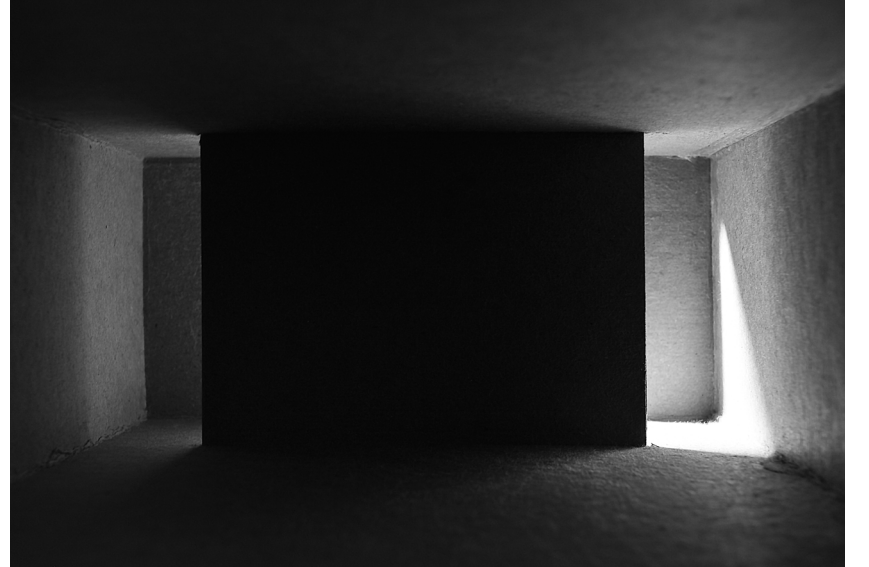
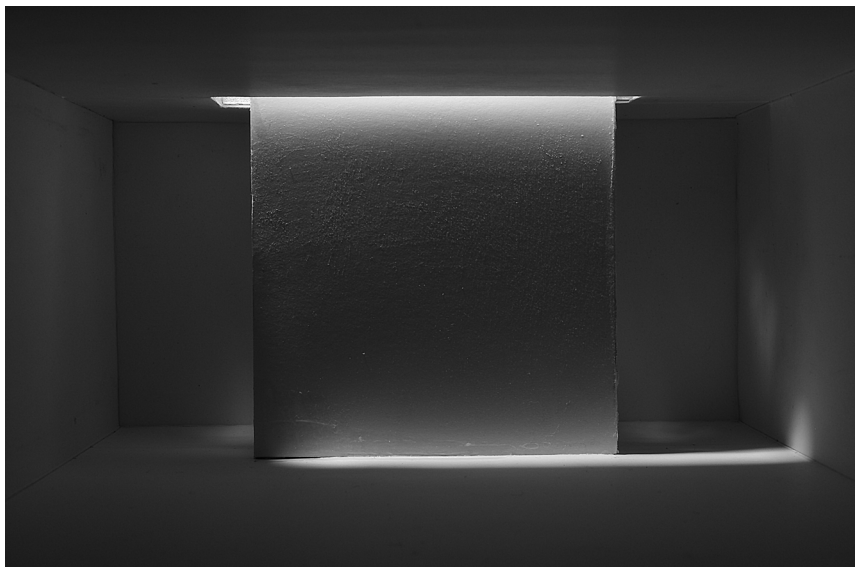
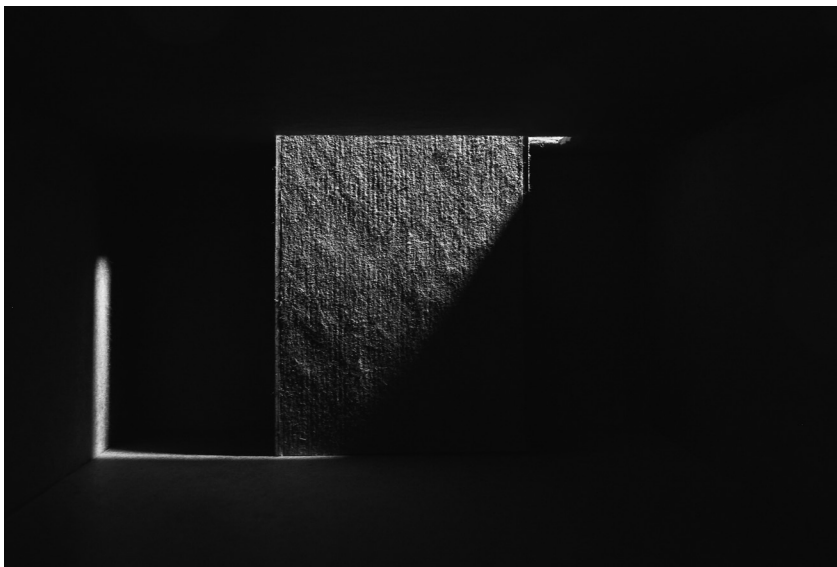


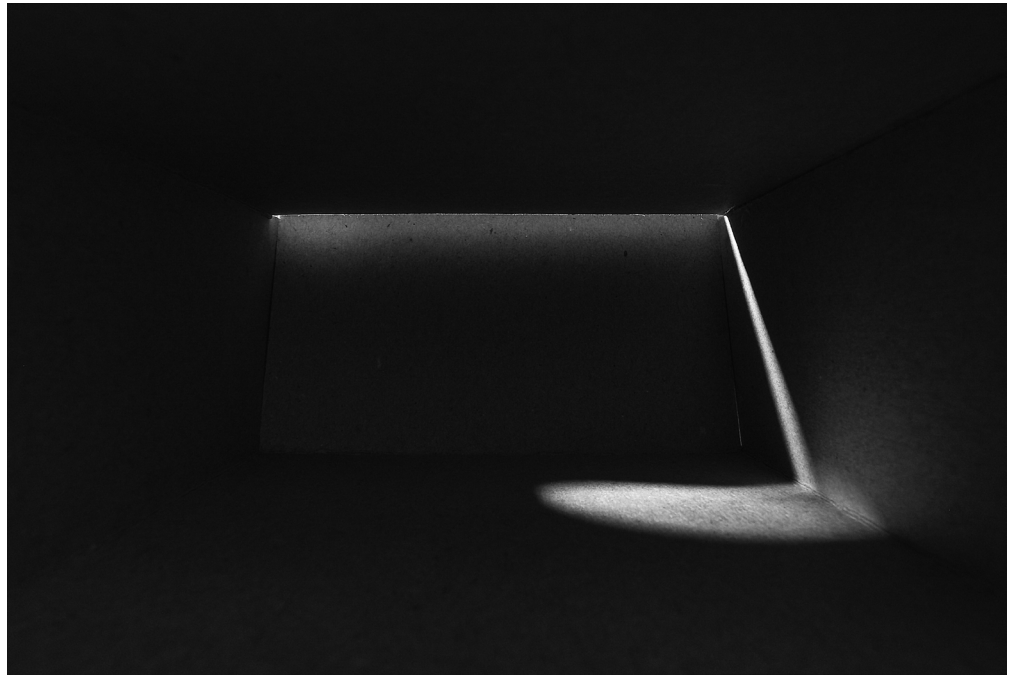
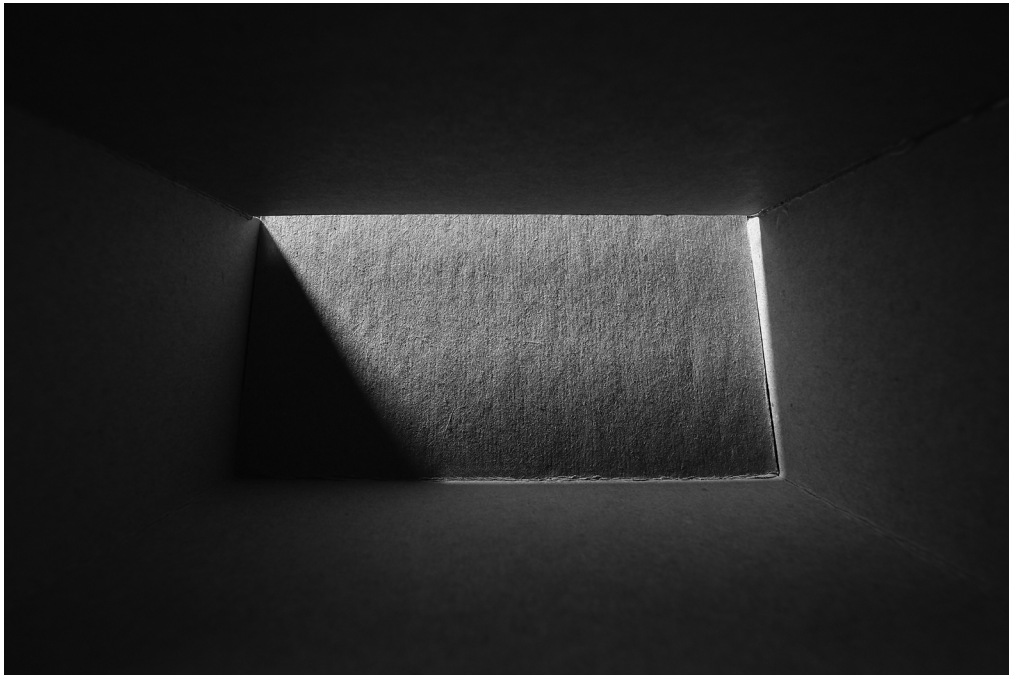


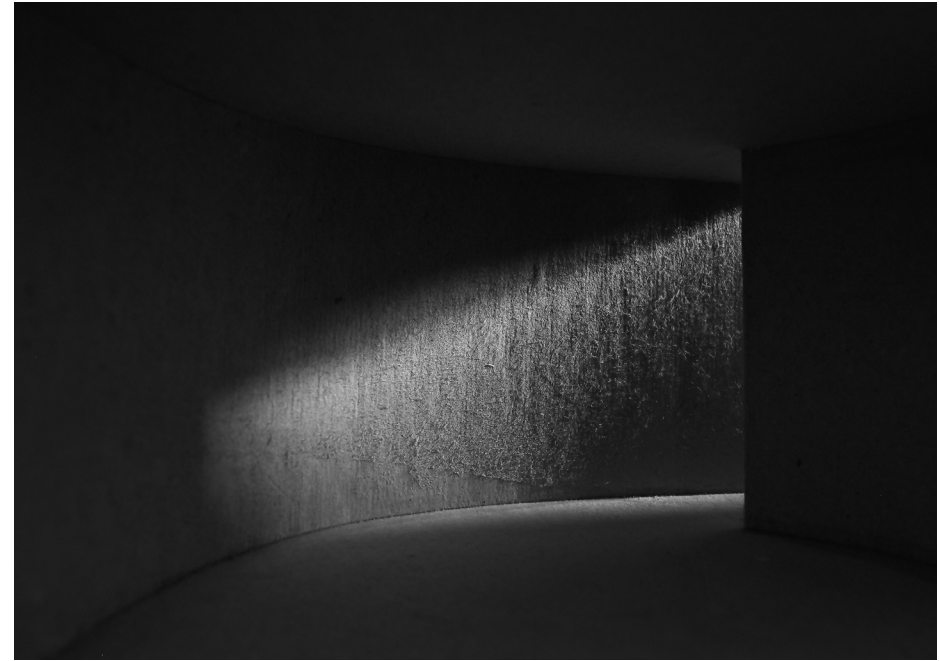
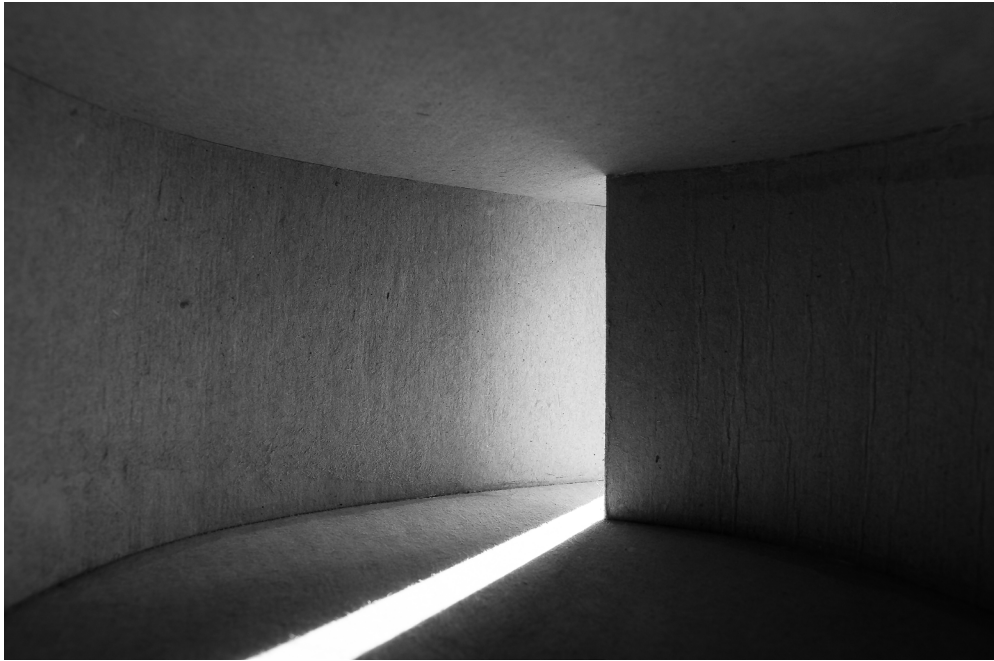


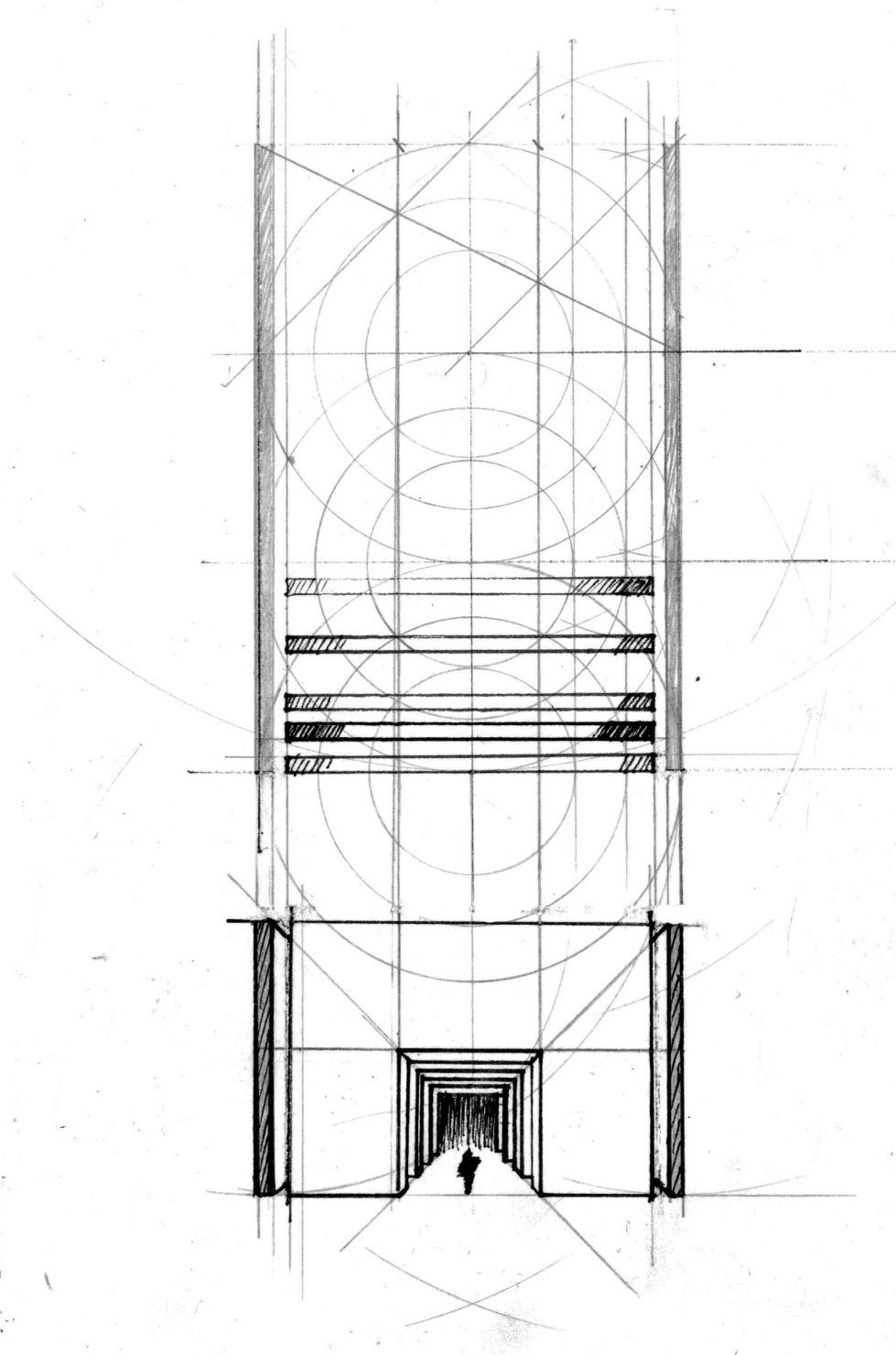


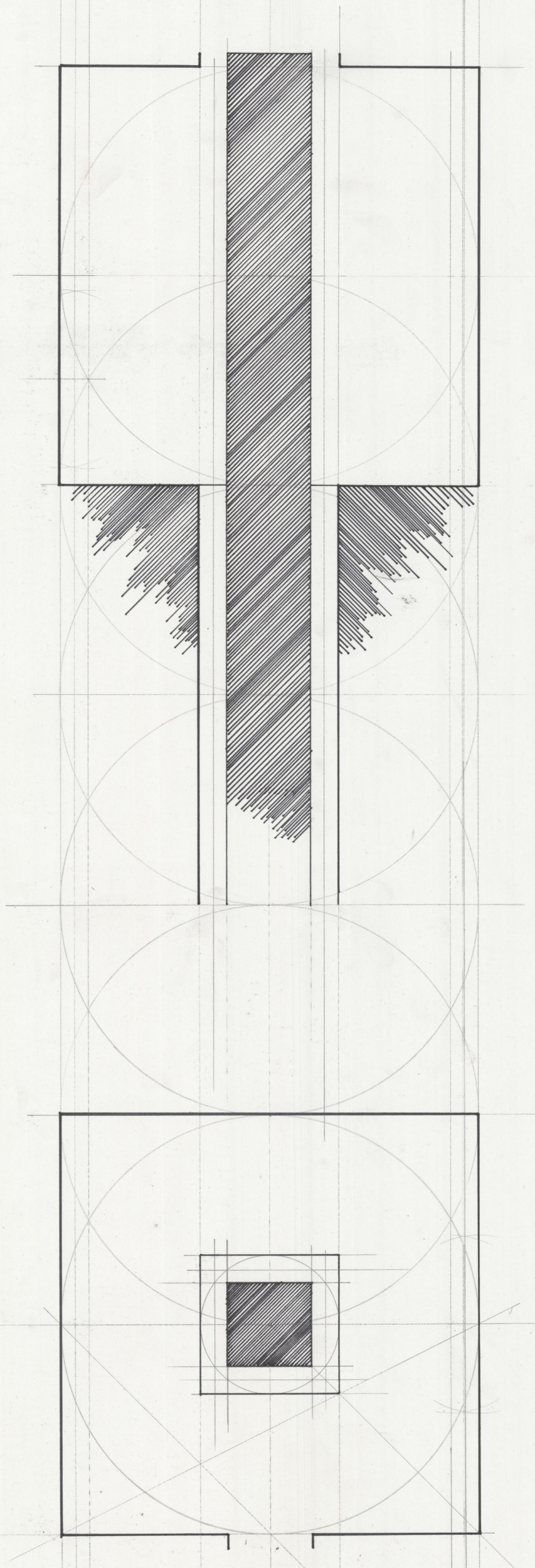


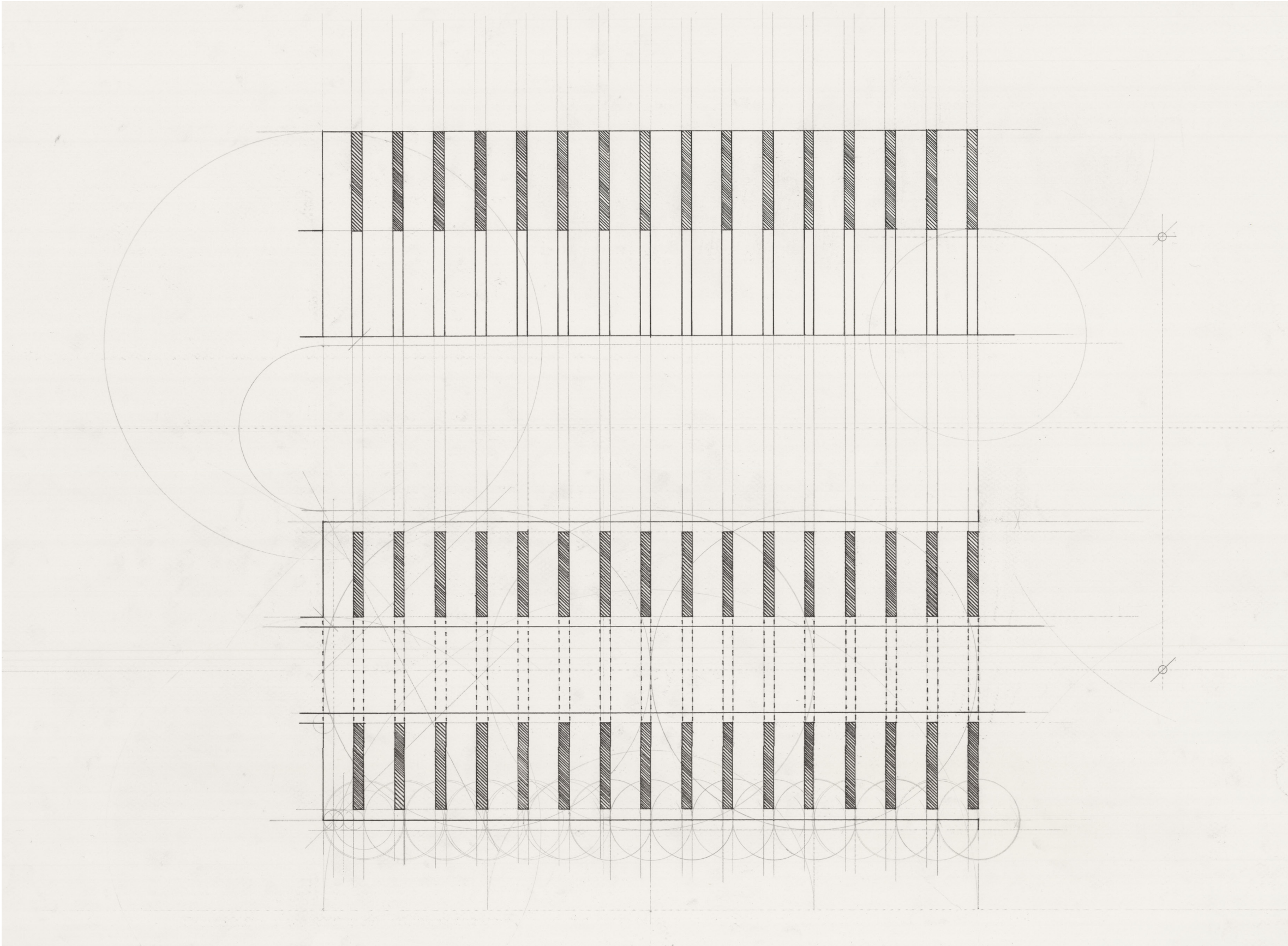


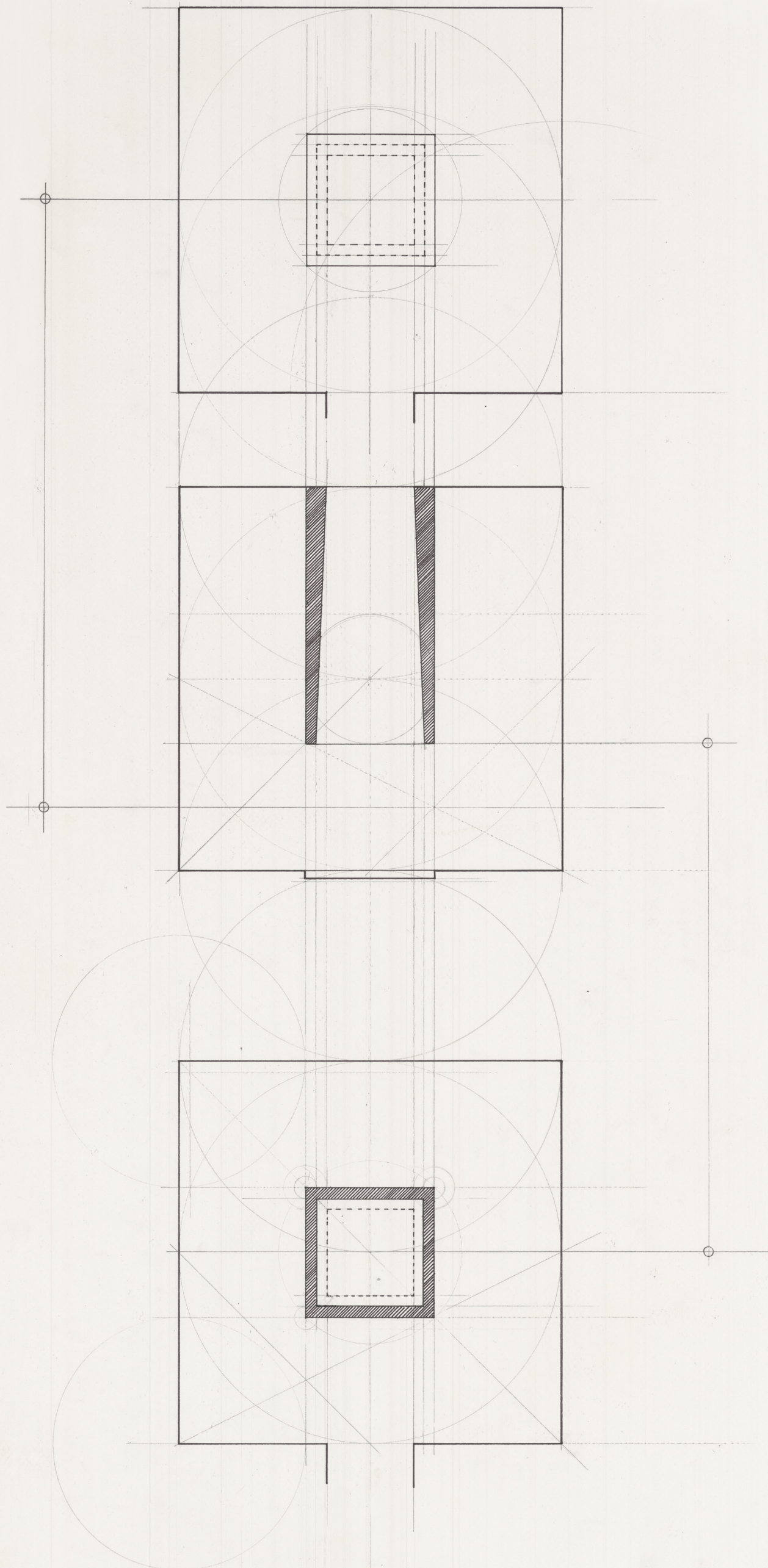




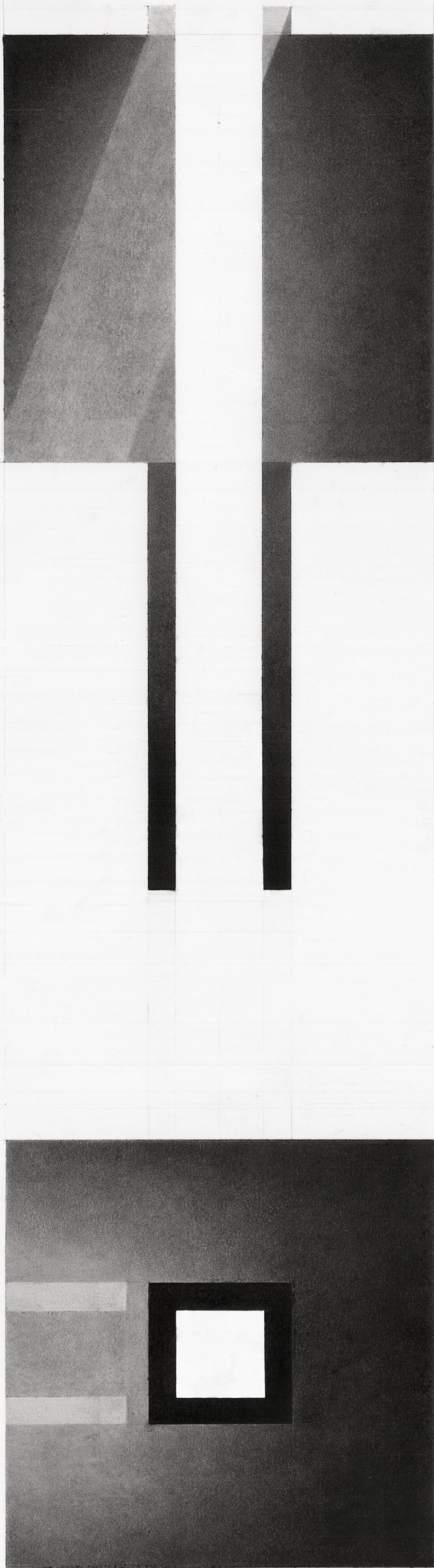


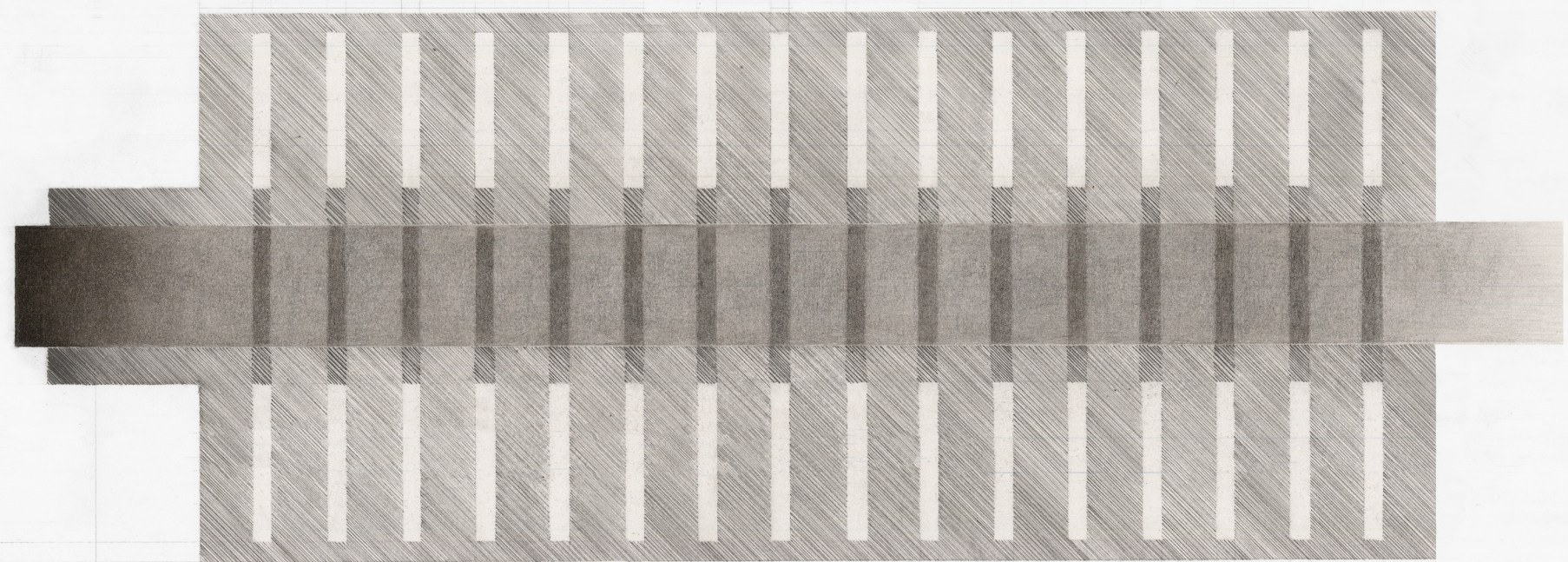
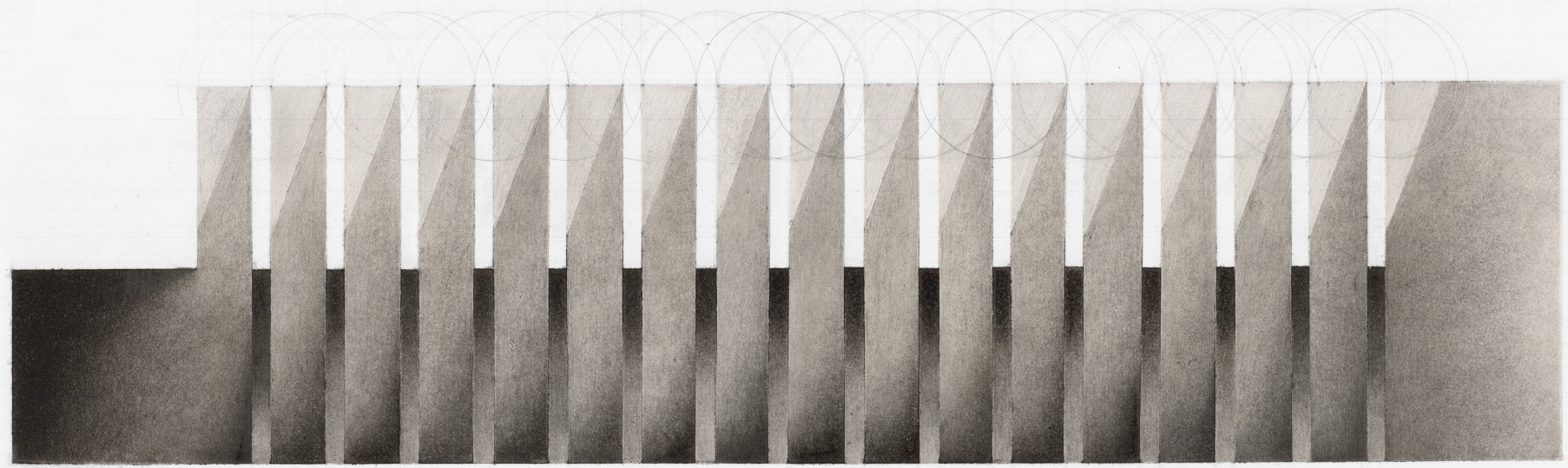


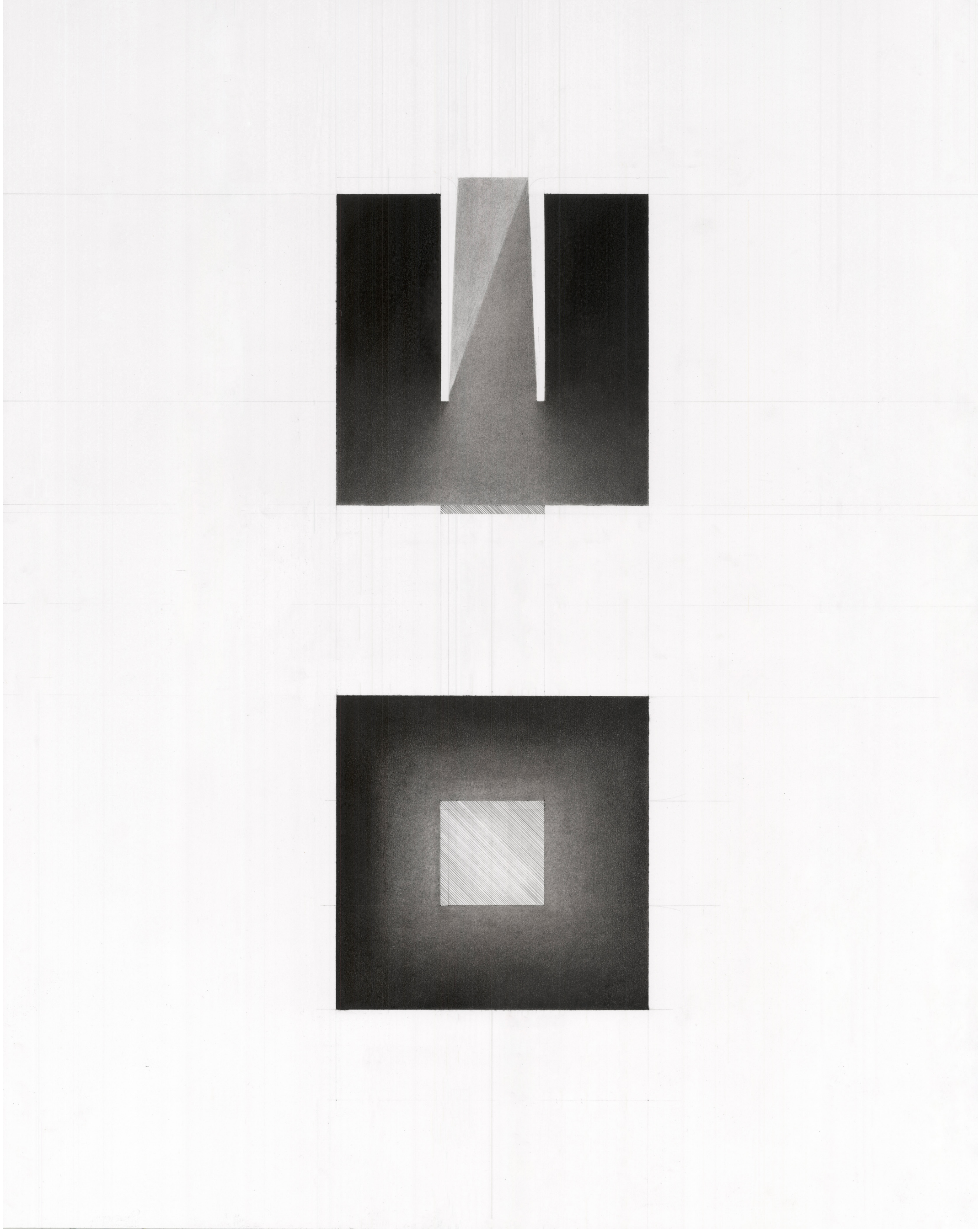


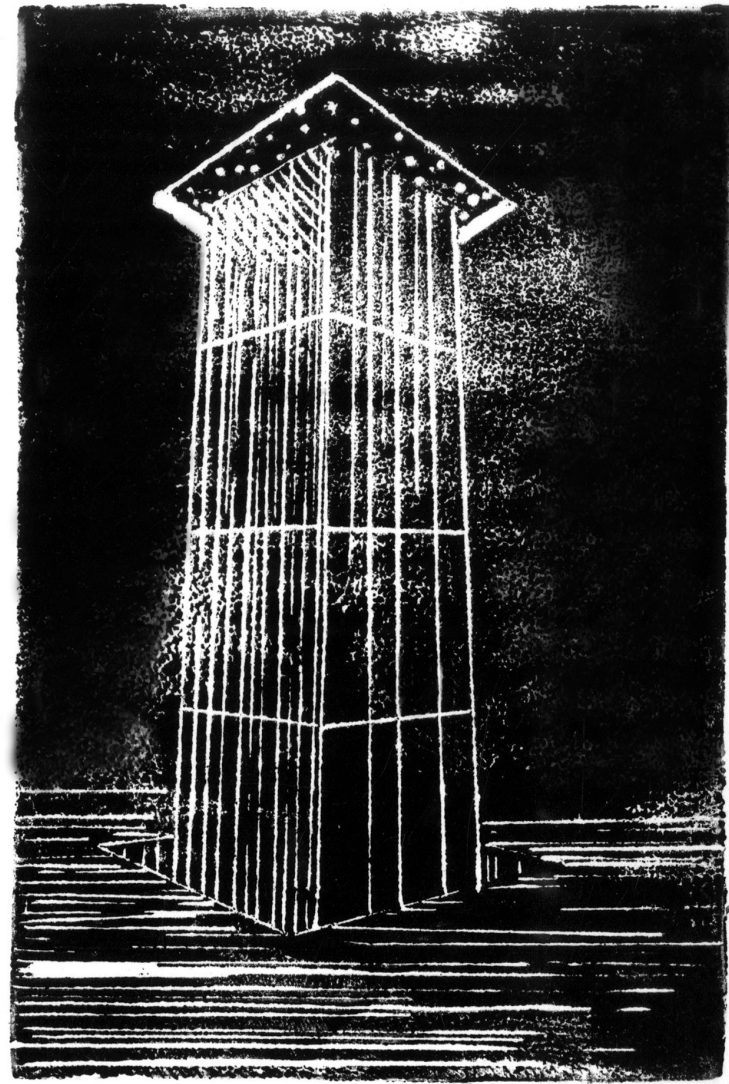
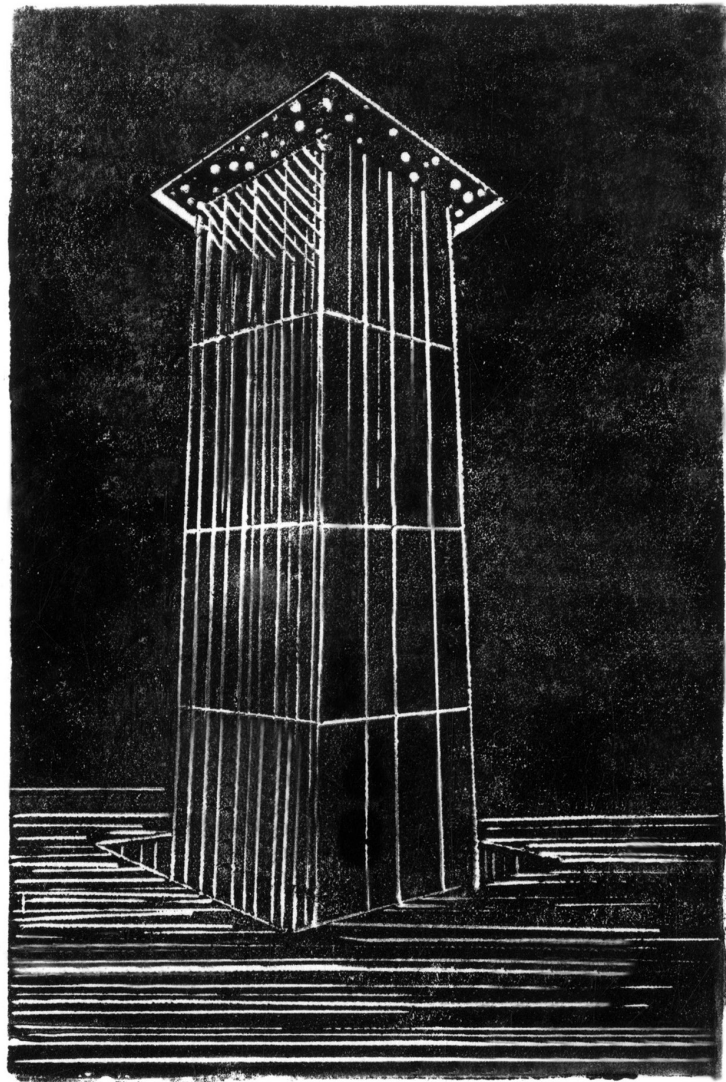


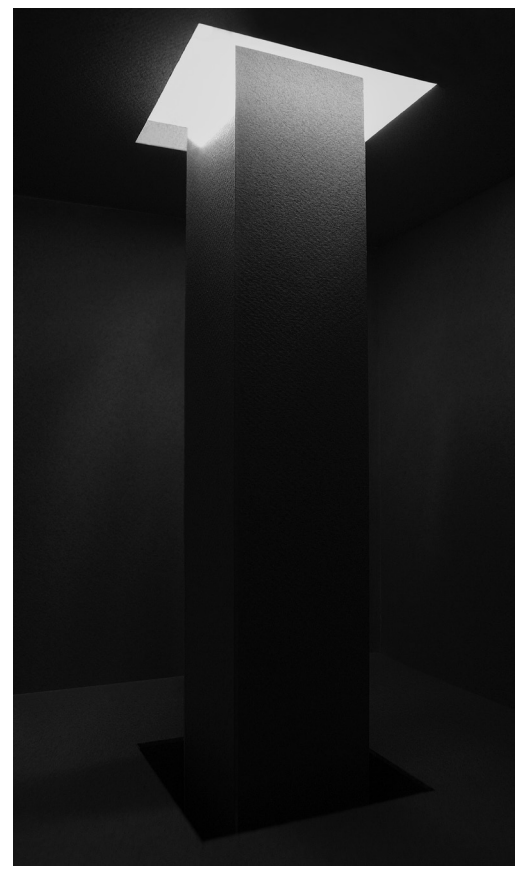
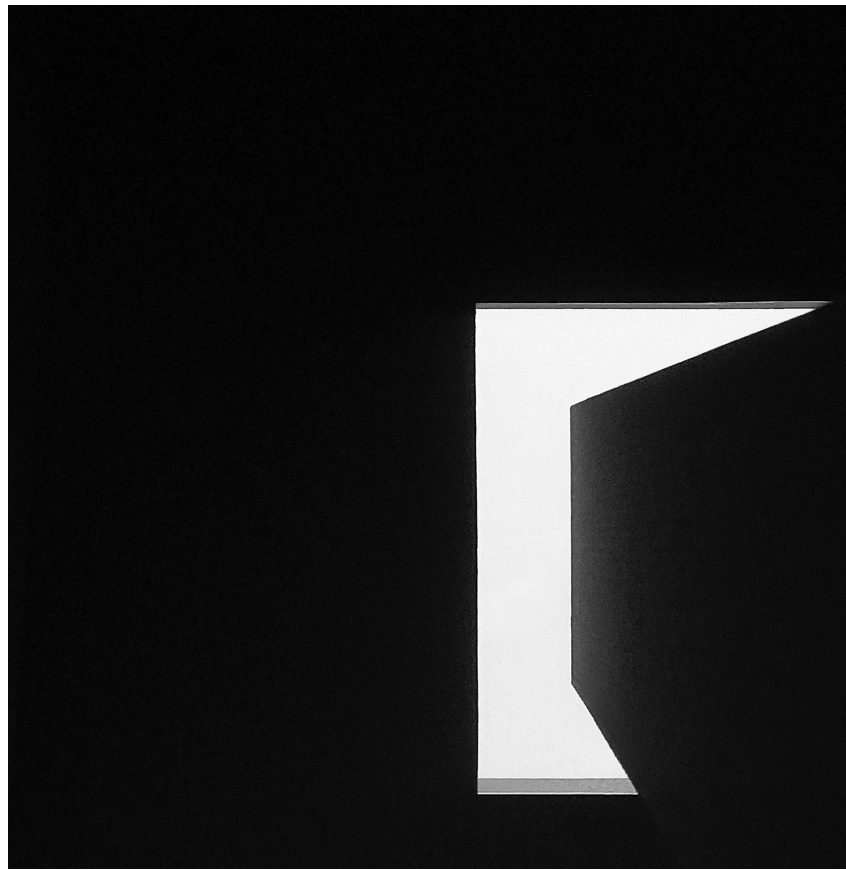
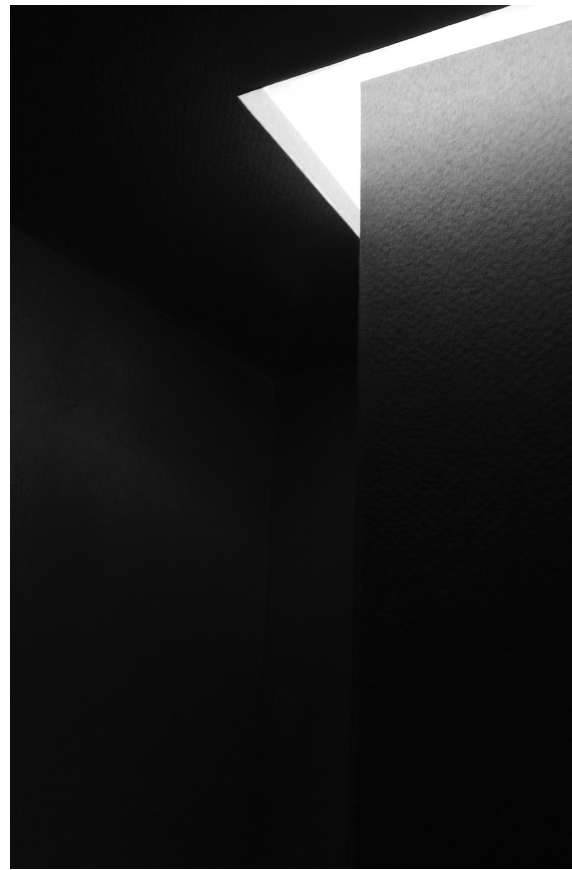








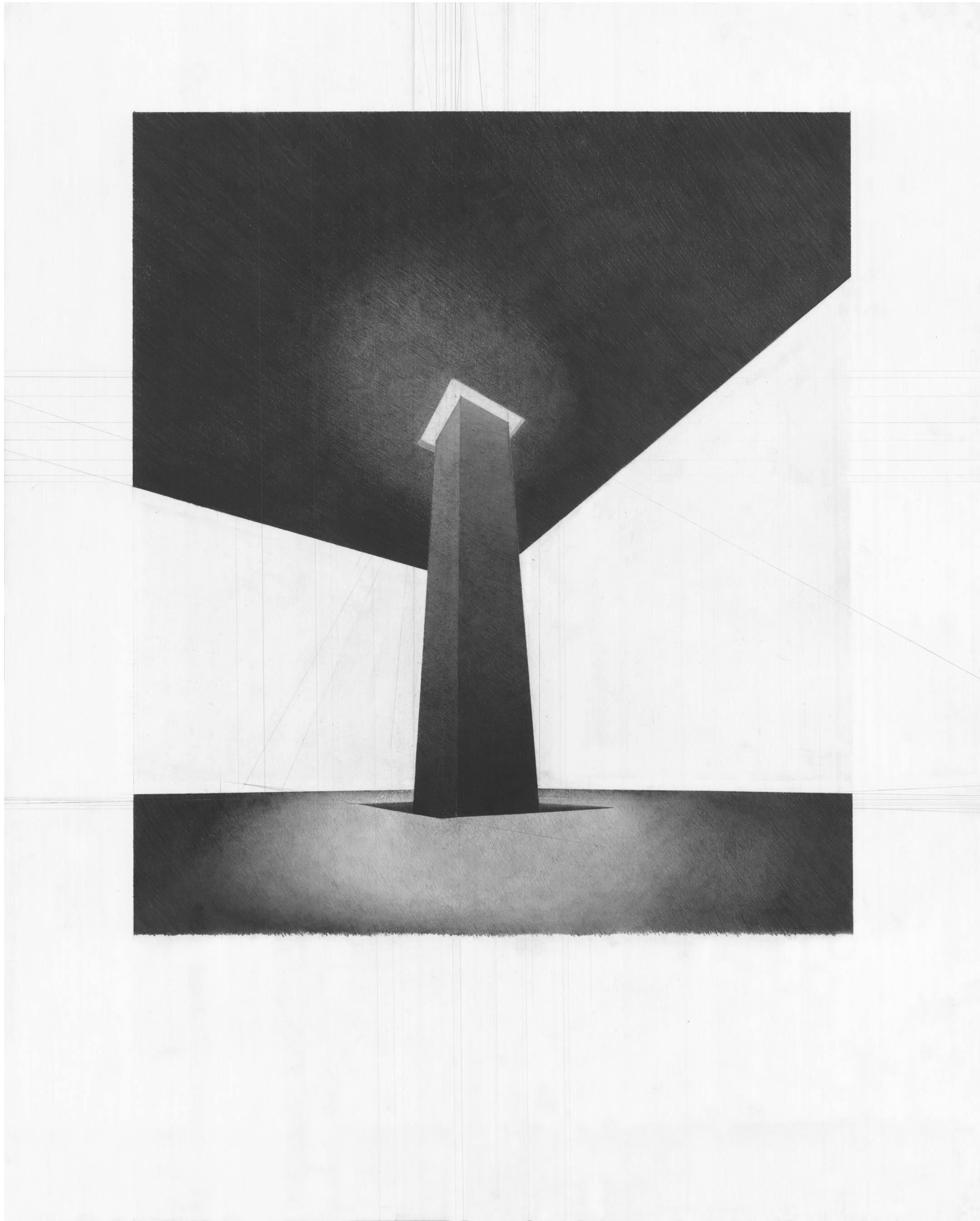


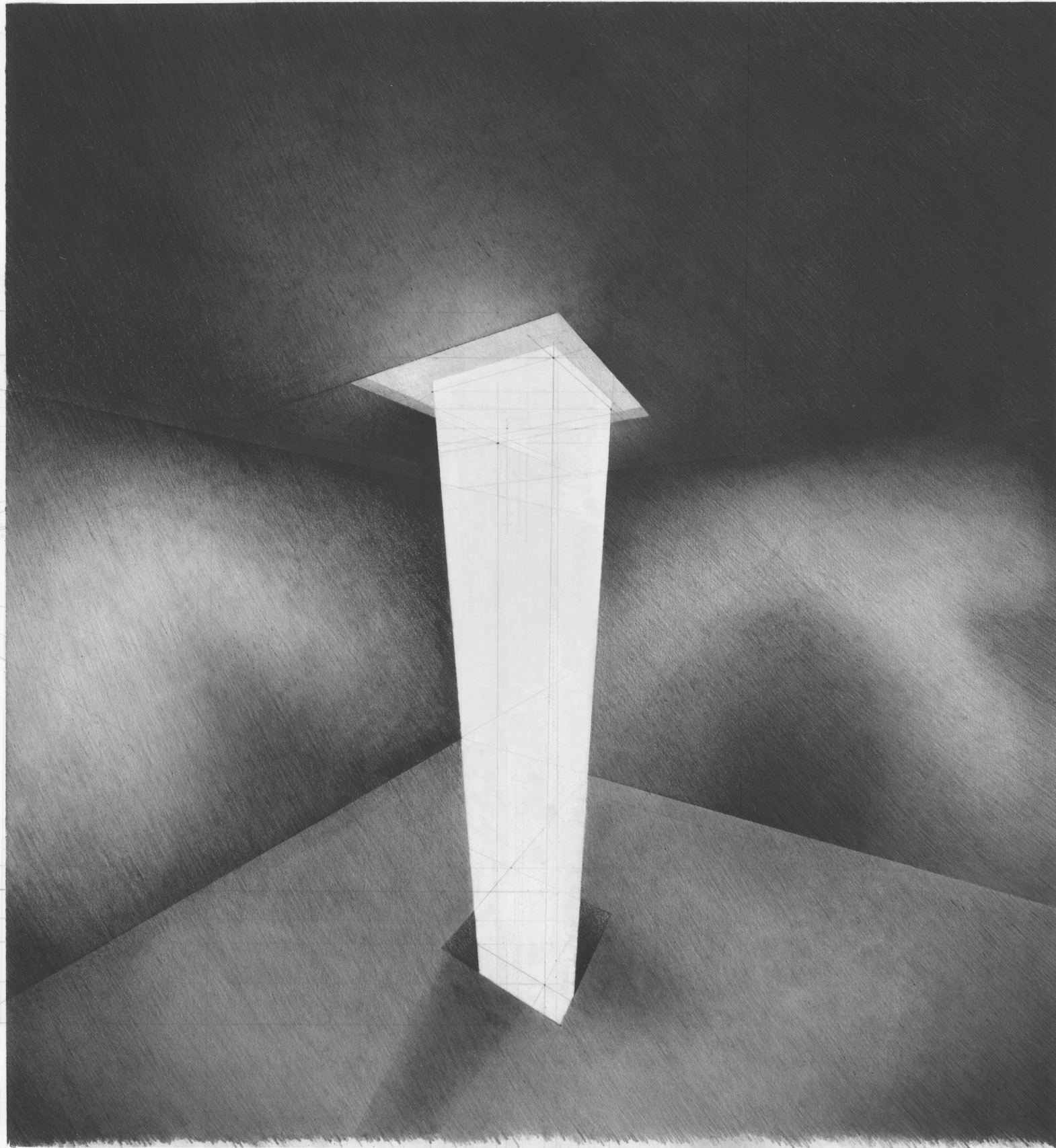


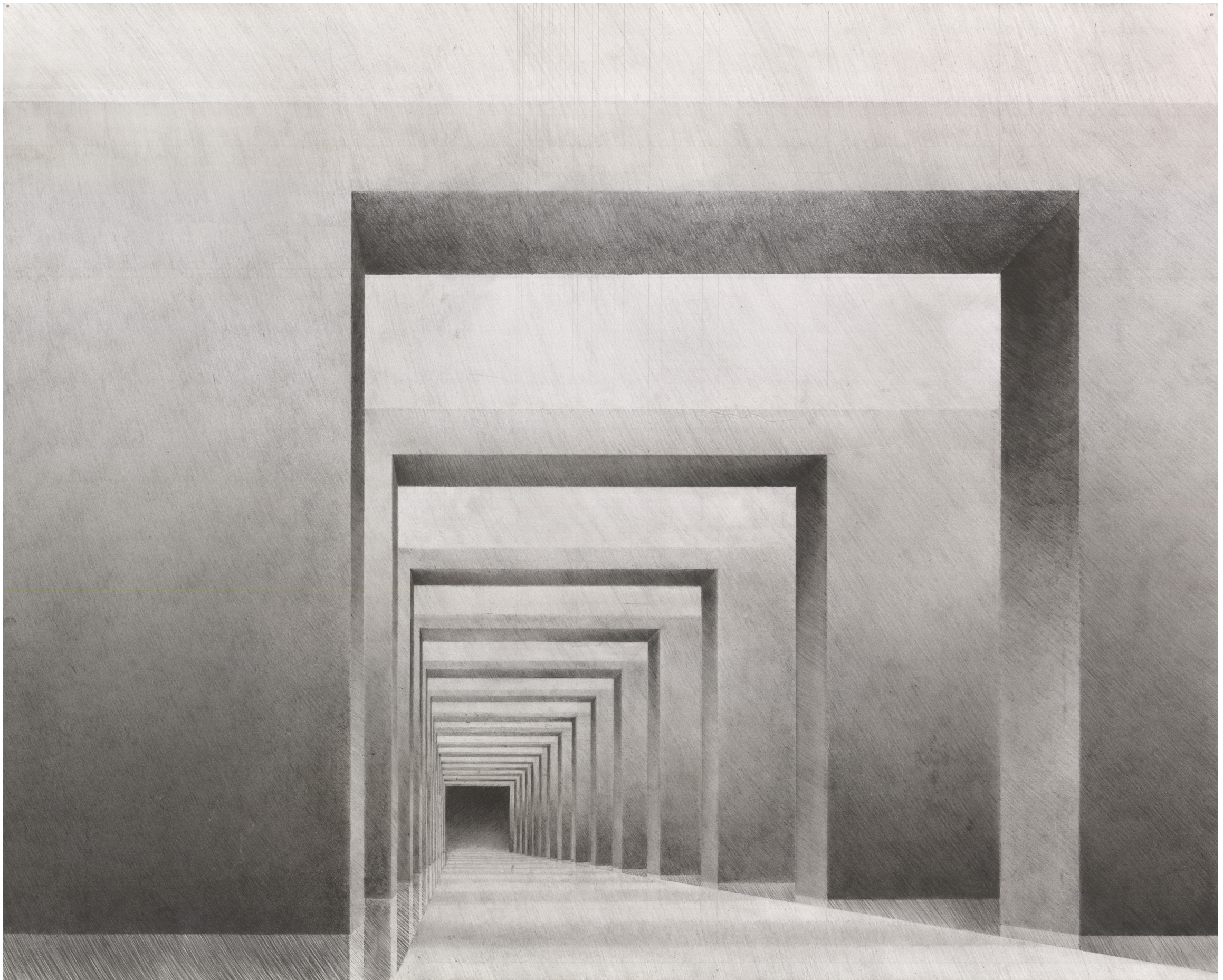


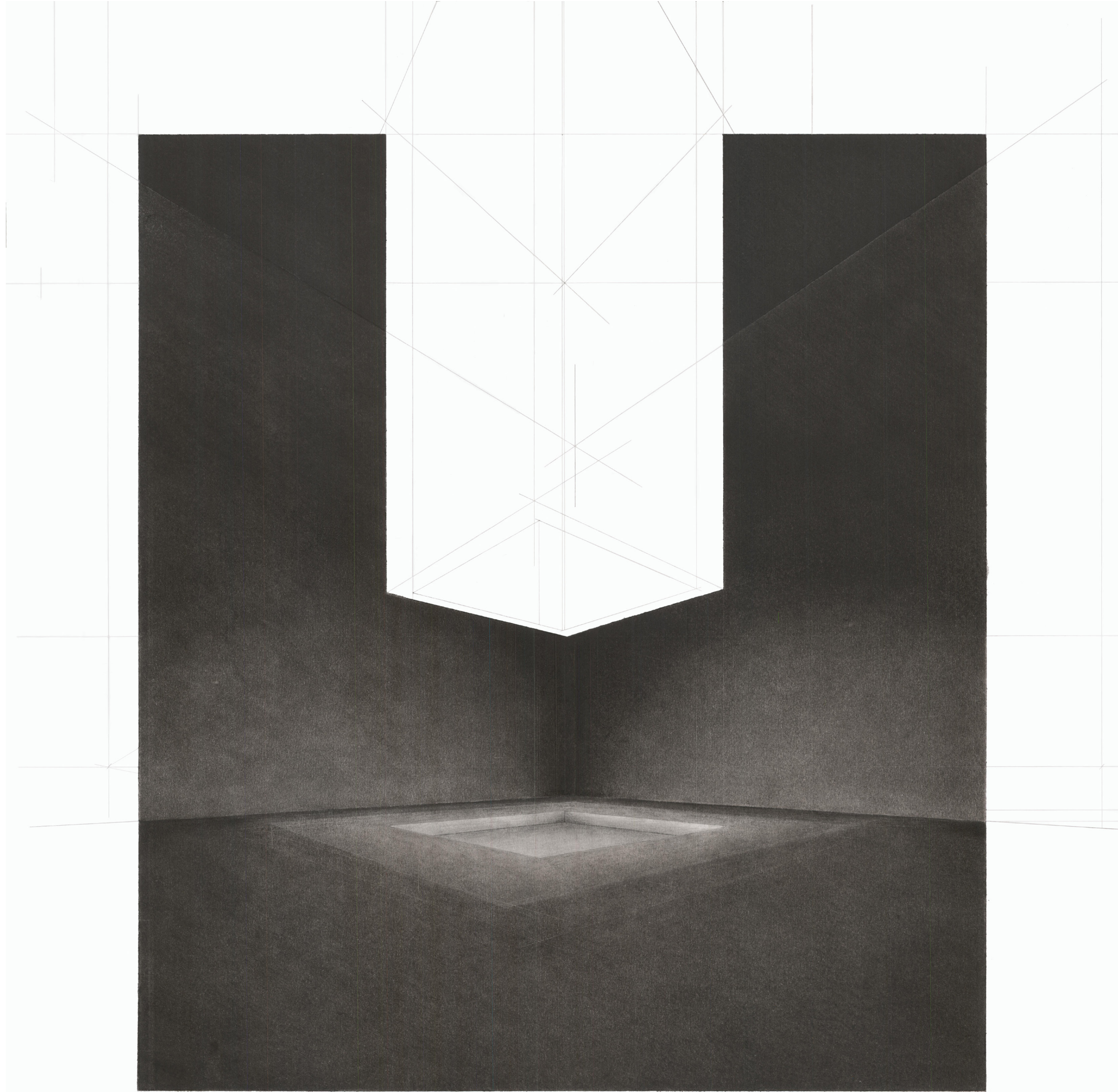


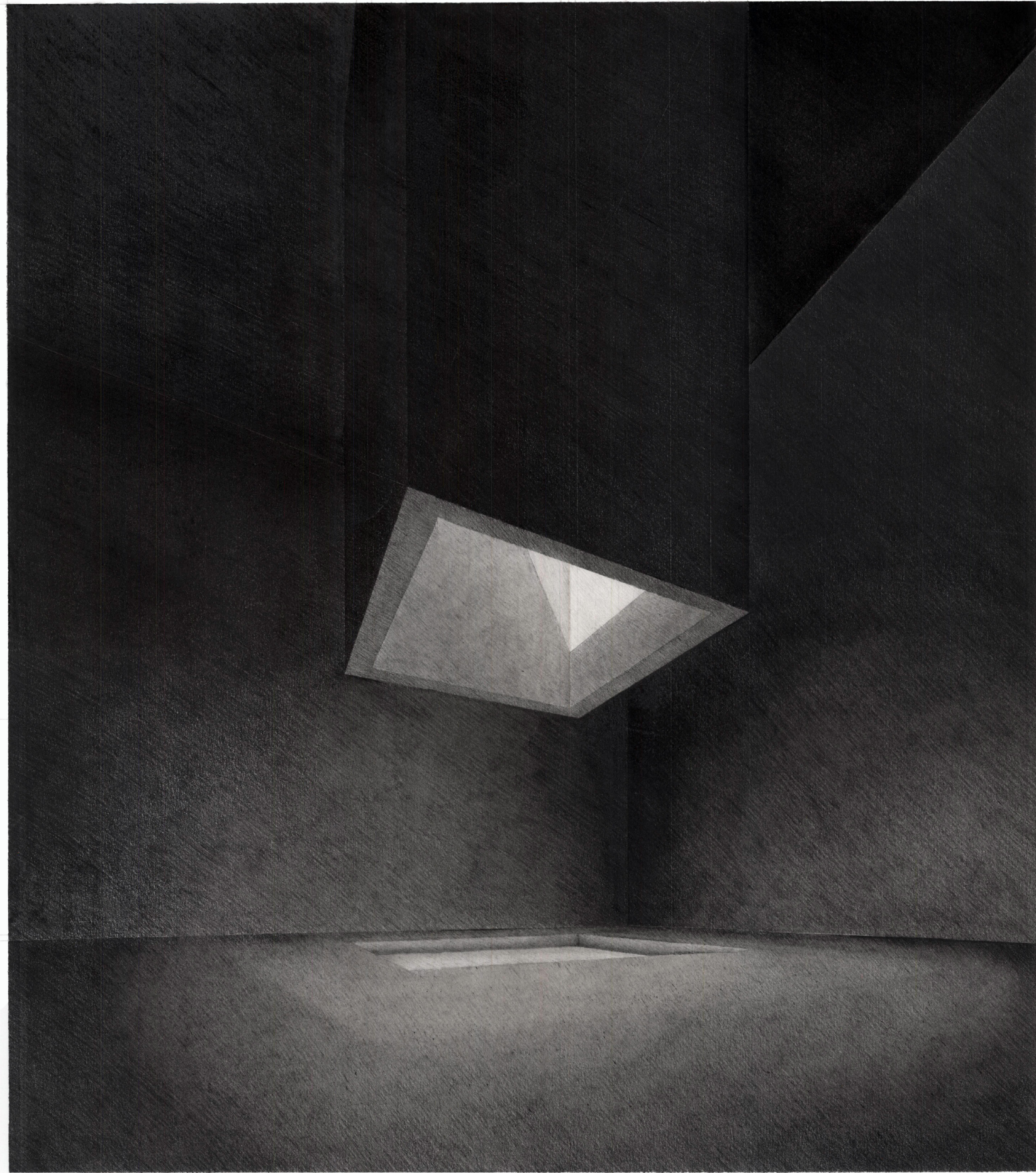














L I S T O F I M A G E S

2.

Sketches | Marvy LePen Fine Point | 5.5 x 8.5 | Stillman & Birn Sketchbook

3.

Tonal One-Point Perspective | Compressed and Powdered Charcoal | 24 x 72 | Charcoal Paper

+

Tonal One-Point Perspective | Compressed and Powdered Charcoal | 24 x 72 | Charcoal Paper

4.

Tonal One-Point Perspective | Compressed and Powdered Charcoal | 24 x 36 | Charcoal Paper

5.

Tonal One-Point Perspective | Compressed and Powdered Charcoal | 24 x 36 | Charcoal Paper

6.

Sketches | Le Pen Fine Point | 5.5 x 8.5 | Stillman & Birn Sketchbook

7.

Plans and Sections of Four Early Rooms | LePen Fine Point, Permanent Marker, and Vine Charcoal
| 8.5 x 11 | 60 lb. Printer Paper

8.

Model Photographs | Chipboard, Foam Board, and Two-Ply Bristol | Nikon D5600

9.

Model Photographs | Chipboard | Nikon D5600

10.

Model Photographs | Chipboard | Nikon D5600

11.

Sketch | Marvy LePen Fine Point | 5.5 x 8.5 | Stillman & Birn Sketchbook

12.

Room No. 1 : Plan and Section | 2H Lead, HB Lead, and Marvy LePen Fine Point | 18 x 24 | Cold
Press Drawing Paper

13.

Room No. 2 : Plan and Section | 2H Lead, HB Lead, and Marvy LePen Fine Point | 18 x 24 | Cold Press Drawing Paper

14.

Room No. 3 : Plan and Section | 2H Lead, HB Lead, and Marvy LePen Fine Point | 18 x 24 | Cold Press Drawing Paper

15.

Excerpts from "Room 2 : Tonal One-Point Perspective" | 4H - B Graphite Pencils | Enlarged from Original Drawing (18 x 24) | 2-Ply Hot Press Bristol Paper

16.

Room No. 1 : Tonal Plan and Section | 2H Lead and Compressed Charcoal | 18 x 24 | 2-Ply Hot Press Bristol Paper

17.

Room No. 2 : Tonal Plan and Section | 2H Lead and Compressed Charcoal | 18 x 24 | 2-Ply Hot Press Bristol Paper

18.

Room No. 3 : Tonal Plan and Section | 2H Lead and Compressed Charcoal | 18 x 24 | 2-Ply Hot Press Bristol Paper

19.

Block Prints | Oil-Based Ink | 3 x 5 | Printmaking Paper

20.

Room No. 1 Model Photographs | Foam Board and Matboard | Nikon D5600

21.

Model Photographs | Foam Board, Task Board, and Styrene | Nikon D5600

22.

Model Photographs | Foam Board and Matboard | Nikon D5600

23.

Model Photograph | Foam Board, Task Board, and Styrene | Nikon D5600

24.

Room No. 1 : Tonal Three-Point Perspective | 4H - 9B Graphite Pencils | 18 x 24 | 2-Ply Hot Press Bristol Paper

25.

Room No. 1 : Tonal Three-Point Perspective | 4H - 7B Graphite Pencils | 18 x 24 | 2-Ply Hot Press Bristol Paper

26.

Room No. 2 : Tonal One-Point Perspective | 4H - B Graphite Pencils | 18 x 24 | 2-Ply Hot Press Bristol Paper

27.

Room No. 3 : Tonal Two-Point Perspective | 2H Lead and Compressed Charcoal | 18 x 24 | 2-Ply Hot Press Bristol Paper

28.

Room No. 3 Tonal Two-Point Perspective | 2H Lead, HB and 3B Charcoal Pencils, and 2H-9B Graphite Pencils | 18 x 24 | 2-Ply Hot Press Bristol Paper

29.

Model Photograph | Chipboard | Nikon D5600

32

In-Progress Photograph | Nikon D5600

