AN ARCHITECTURAL THESIS

by

DAVID LAWRENCE HEURING

CHRONICLES OF A DWELLING
CHRONICLES OF A DWELLING

... an argument for architecture:
the integration of philosophical convictions
and architectural language.
CHRONICLES OF A DWELLING

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DAVID LAWRENCE HEURING

An architectural design thesis examining architecture as the integration of philosophical convictions and design language (vocabulary) through philosophical and ontological intents of dwelling as both an act and a place.

Completed May 9th, 1986 in fulfillment of requirements for the department of architecture in the College of Architecture and Planning at Ball State University, Muncie, Indiana.
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ACKNOWLEDGEMENTS

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PREFACE

The thesis project exists as a response to the academic requirements of the Ball State University College of Architecture and Planning fifth-year design studio.

"When each word is read, would you know the difference if nothing was said?"

-Anonymous
Simply stated, I am attempting to discover what "architecture" is. The structure of the thesis argument is based upon the recognition, understanding, and integration of philosophical convictions and architectural language. It involves the acceptance of personal and objective definitions of architecture; it involves a foundation of meaning in architectural philosophy; it involves the use of an architectural vocabulary to create a language that "speaks" of "architecture"; it involves a process of conventions and conceptions; it involves a methodology distinguishing between intentions and perceptions.

In addition, the thesis attempts to recognize "architecture" as having three components: architecture as philosophy, based upon convictions and revealing meaning; architecture as art, inspiring aesthetics; and architecture as science, involving constructability and technology.

"We shall not cease from exploration; and the end of all our exploring will be to arrive where we started, and know the place for the first time."

- T.S. Eliot
Chronicles of a Dwelling

A thesis argument for architecture: the integration of philosophical convictions and architectural language.

Simply stated, this thesis deals with architectural design. The projects represented here are products of a three-quarter (thirty-week) exploration.

Chronicles of a Dwelling views "architecture" as the integration of philosophical thought (meaning) and architectural language (vocabulary). This implies a process, a methodology, a basis, and an understanding of what "architecture" means, what it becomes, and what it is. It accepts "architecture" as having three components: architecture as philosophy, revealing thought, conviction, and meaning; architecture as art, inspiring aesthetics and creativity; and architecture as science, employing research, technology, and constructability.

The theoretical premises for the thesis exploration are the following: one, the development of architectural convictions, establishing a philosophy, a meaning, which serves as the foundation for architectural design; two, the exploration of an architectural manifestation, revealing a process of problem recognition and problem definition, of parts, of ordering ideas, relationships, and elements, of the transformation of an idea, a thought, a concept into something real, the product of what "architecture" becomes; and three, the formulation of a spatial theory and language, reflective of the personal element, that which is unique to each individual's interpretations, understandings, and manifestations which give architecture, character, identity, a sense of "place", saying what "architecture" is!

Since "architecture" is a very personal interpretation of space, the thesis project is, likewise, a very personal reflection of the meaning of the space. A dwelling, meaning a place of existence, was chosen as the project vehicle to explore "architecture". A dwelling can be many things: a house, a home, a place of work, of recreation, of being, etc. Therefore, a dwelling serves as a true analysis (reflection) of the human condition (life), of the human existence (being), and of the human soul (essence). The ultimate goal of dwelling is to achieve the natural harmony, the unification of man, nature, and divinity, the "primary oneness". This process of dwelling is cyclical, always perfecting, maintaining an eternal nature, perpetuating the existence. In this way, the dwelling provides a relationship to the abstract notions of personal philosophical and ontological meanings.

The design parameters for the dwellings themselves relate to the experiences of existence. There are three dwellings, one representing each mode of existence- conception, evolution, and discovery. In turn, each dwelling contains spaces which respond to the thematic constructs of the four functions of experience- intuition (spatial), intellect (rational), sensation (pleasure), and feeling (emotion)- while at the same time, allowing interpretations for the variation of a theme to simultaneously exist within itself, thus allowing intention and perception to co-exist. In addition, the integration of the use of the natural elements- earth, wind, water, fire, and sky- as qualitative themes for the spaces are explored.

The design language in Chronicles of a Dwelling is rooted in the exploration of spatial constructs, developed through the use of groundplane changes, surround manipulations, and overhead canopies. The ordering device for the vocabulary deals with movement, sequence, procession, axiality, focus, terminus, and hierarchy. The relationship of spaces respond to the notions of center, perimeter, the order, the circumference, the play of geometries creating spaces to be inhabited and spaces to be viewed, positive spaces and residual spaces of varying scale. The elements used in this "kit of parts" includes the natural and man-made, vegetation forms as surround and overhead elements, groundplane changes in platform and slope, columns as freestanding elements, spatial definer, circulation controls, and visual foils, the wall as spatial enclosures, as edge, and as entry, and the path as circulation and axis.

The Maternal Hearth, the dwelling for conception, represents the idea of "dwelling" as a "home", inhabitable by the human body, resembling most literally the notion of a house.

The Chambers of the Self, the dwelling for evolution, represents the idea of "dwelling" as a museum of "architecture", a place for exploration, for recreation, emphasizing a sense of "place".

The Manifestation of the Occupant, the dwelling for discovery, represents the idea of "dwelling" as built "ruins", inhabitable by the human spirit, the human memory, representing, in effect, a dwelling for eternity.
INTRODUCTION-1

CHRONICLES OF A DWELLING was conceived as a project which could explore "architecture" abstractly, theoretically, and realistically.

The project is an attempt at and an inquiry into a level of building (creating), a level of architecture (art and language), an abstraction (a dream) that represents certain ethereal and philosophical notions.

The thesis project serves as a vehicle for discussion and exploration of ideas, attitudes, emotions and experiences. These events are paralleled through interpretation of philosophical thought, represented through an architectural language (vocabulary), and chronicled through the forms of timeless dwellings.

The project is a chronicle, a timeless story of dwelling. The dwellings are "homes" representing the modes of existence, those which embody the nature of existence-Conception, Evolution, and Discovery. Each dwelling is composed of four spaces, representing the functions of experience-feeling (emotional), intellect (rational), intuition (spiritual), sensation (pleasure). The use of the natural elements-earth, wind, water, fire and sky were incorporated as an architectural thread throughout the project.

INTRODUCTION-2

The nature of the project deals with "environmental phenomenology"-the study of spatial aspects of the life-world (natural and man-made things of human action and interaction).

It strives to capture the character of a journey through time.

It is so titled because it is meant as an attempt to discover and reveal the "timeless" essence which determines the meaning of individual, existential phenomena.

INTRODUCTION-3

The thesis will be divided into three sections. Each section deals with one of the three concepts: (1) the nature of man, (2) the nature of architecture, and (3) the nature of spatial experience.

The thesis is a personal and a critical study of architecture, and an attempt to explore answers to questions about architecture. The project is a "higher order" of project language, and a point of departure for architectural research.

The theoretical approach follows: architecture encompasses the spatial environment, the art of living, and the relationship between man and his environment. Architecture is aesthetic and the expressive representation of natural law that accords with the natural movements of the spatial medium.
The thesis emphasis is threefold: one, it attempts to discover the nature of architectural design; two, it explores philosophical thought; and three, it examines architectural language.

The thesis goals are also threefold: one, on a personal level, to develop an attitude of and about architecture, to examine personal philosophies, and to impart knowledge, provide stimulation, and to inspire; two, on a thesis level, to explore the nature of architecture, to raise questions about creativity, architectural issues, architectural judgements, and to address the "higher order" of architecture; and three, on a project level, to develop and examine my architectural vocabulary and to expound upon it as a language, and to represent my convictions about architecture in a series of meaningful places.

The theoretical premises for my thesis are as follows: one, the exploration of a method of architectural composition that is capable of encompassing related elements as well as randomly placed or selected elements to form architectural relationships; two, the development of a theory of architecture that is capable of embracing practical, aesthetic, theoretical, and symbolic frameworks; and three, the formulation of a spatial theory that accepts interior/exterior, public/private domains, building/nature as uniquely differentiated, yet integrated components of a continuous spatial matrix.

My approach to the design includes an absolutist approach, being arbitrary, one of free will, based upon conceptions, as well as a relativist approach, accepting the inevitable, the pre-conditions, based upon conventions. These two approaches must be addressed and resolved in order to make sense out of the realities of architectural rhetoric.

Therefore, my process includes a personal analogy (of myself), a direct analogy (of known facts), and a symbolic analogy (of poetic functions).

The philosophy of the project is organized around a system of religious beliefs, experiential events, logical thought, and questioning man's role in the universe. Life, symbolized in the dwellings, is complex, so the dwellings are necessarily complex; yet, there is a natural order, at times allowing inconsistency, at times becoming subordinate to the circumstance, and at times dominating the circumstance.

The architectural language is expressed through the use of the "classical" element-relationship-ordering idea framework and employs both syntactic (derived from architectural grammar) as well as semantic language (form derived from symbolic or implied meaning).

Design is an opportunity to reorder our visions and perceptions as we would have them.

-Anonymous
PART ONE: ARCHITECTURE

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What is "architecture?" One might as well ask "What is the universe?" or "What is the meaning of life?" The answer—many things! There can be only rhetorical answers, but never-the-less, it is a question worth addressing.

Architecture is meaning as much as it is aesthetics. Architecture is just as important for what it is as opposed to what it is perceived to be, or what it was intended to be (whether it is a thought in the mind or a whole city on a landscape).

Architecture, in general, is the "creation" of space. In the abstract, it is a thought process, whether it pertains to simplicity or to the constructs of a multi-dimensional complexity. As a function, it is an art, creative; a science, technological; a skill, construction; a profession, business. As reality, it is most concretely the built environment designed and created for man.

I believe architecture is the integration of philosophical thought (espousing and emphasizing meaning) and design language (the employment of architectural vocabulary).

I believe "architecture" has a higher order—a spiritual order—over and above that of architecture in general.

This "higher order" of architecture is philosophical meaning. This is the motivational root in architecture. This makes architecture. The interpretation of this meaning, its purpose, its conviction, will be different for each individual. However, the constant remains. Architectural rhetoric will always argue "What is architecture?" and undoubtedly will never accept one all-inclusive definition that will answer this question. This is good! It allows for intellectual stimulation, outlets, and arguments about the essence, the ontology, of architecture. This, in turn, promotes personal interpretations, which brings us back to the question, continuing the cycle, "What is architecture?" With every thought as a response to this, architecture lives!

The power of architecture lies in its ability to be interpreted!

"A valid architecture evokes many levels of meaning and combinations of focus; its space and its elements become readable and workable in several ways at once."

-Robert Venturi
Complexity and Contradiction
Architecture, in order to begin to be defined, must be in some way categorized; architecture as a process, a function, an activity; architecture as a product, a physical artifact, a building.

Architecture as a process is as much "selection" as it is "creation". It is an acknowledgement of the conventions of the day, of the organization of the whole, of the technique of the parts.

Architecture as a function is a response to an inquiry (whether artistic, technological, etc.), allowing for response to the needs of the society.

Architecture as an activity is an expression of meaning.

Architecture as a product is a "concrete" form, a realization (physical) of an inquiry.

Architecture is form and substance, abstract and concrete.

Architecture is an expression of philosophy, of convictions; therefore, it can be an expression of moods, emotions, etc... that reveals meaning, expressing language.

"Architecture is the confluence of forces realized in form." - Fritz Griffin and Marietta Millet

Architecture as an art-creative; as a science-technological; as a skill-construction; as a profession-business.

Architecture (as an art) links up its tradition with its true social mission (humanism); like all other arts, it frees man from reality.

Architecture helps model, through creative interpretation, man's surroundings and at the same time responds to its humanist responsibility.

Architecture is a complex thought process which explores philosophical convictions through the use of a design language (vocabulary) manifested in the creation of space.
The exploration of architecture is an endless process. The structuring of the thesis was set up to allow for the simultaneous exploration of the design process, research activities, and the thesis project. The advantage of this process is that it allows for a more design-inclusive, design-intensive, integrated cycle which is the basis for the design process.

In addition, it allows for the actual project to function as a research tool in itself, for comparison/contrast, etc. against similar projects or philosophies.

The combination of reasoned analysis, intuition, concern for historical memories, etc. allows each dwelling to be derived from a set of fresh particular circumstances.

The criteria for controlling what we produce is composed of our senses (our eyes), our brains (our thoughts) and our memories (our intuition).

Therefore, a methodology may be established: the "problem" is explored, recognized, defined, and evaluated, creating a process which in turn is repeated in cycles, producing the solution.

Research is a tool for academic and professional inquiry and growth.

By exploring, researching, critiquing, analyzing, and understanding the works of professional architects, one can begin to form parameters of his own philosophical and intellectual boundaries, place himself within these boundaries, and begin to find an identity upon which he/she can espouse his/her personal convictions.

It is at this point one can begin to expound upon theoretical principles and make them realities.

It is at this point one begins to develop to a point where what they have to say becomes meaningful and worthy to be heard.
ARCHITECTURE: Graphics

Architectural graphics serve as a communication media to allow the project to be visualized. In addition, they serve as a tool to express the intentions of the project, its representations, its imagery, art, sculpture, etc.

The architectural drawing is a graphic designation of the project.

It functions to show the architecture ranging from its simplicity to its understanding of its many-layeredness, timeless validities.

It shows an architecture that is a designation of the particular circumstances and the characterization of the place, the time, and the "motive".

"The drawing of architecture is an extraordinary instrument and a means of communication; architectural elements that are drawn, painted, displayed, printed, reproduced or exhibited too often bring the research to a close as soon as a valid result has been achieved inside the universe of representation."

-Constantino Dardi
Architecture 1980

ARCHITECTURE: Analysis/Criticism

Analysis in architecture provides the opportunity to examine "substance" in a work, to act as a tool to assess its strengths and weaknesses.

There are three types of analysis: one, interpretive; two, qualitative; and three, quantitative.

In the design process, analysis can provide many insights: a study of what the project is (meaning); and a study of what the project is meant to be (intention), etc.

"Architecture is not an isolated or autonomous medium; it is actively engaged by the social, intellectual, and visual culture which is outside the discipline and which encompasses it. Though grounded in the time and place of its making, architecture is capable of reshaping the cultural matrix from which it rises. A vital architecture is one that resonates with that culture. It is this resonance, not reference to some locus left behind or yet to be found, which gives architecture its power."

-Carol J. Burns/
Robert Taylor
Perspecta 21
ARCHITECTURE: Education

Architectural education combines many fields of study—fine arts, history, science, mathematics, philosophy—into a curriculum that helps the student develop a variety of skills—creativity, problem solving, problem recognition, problem definition, technological, construction, and drafting skills, artistic, drawing, and writing skills, etc. The most important element in the curriculum is the student's education; the student faces before graduation is the thesis—an independent study.

There are three types of thesis studies:* independent design project, written thesis, and design thesis. The following provide descriptions of the three types: the independent design project focuses on a specific project with specific educational goals with the main challenge being the development of a design solution to the selected design project; the written thesis is simply a research paper that develops and supports an hypothesis by means of reason and scientific method; the design thesis combines research and development of a thesis statement which is then defended by convincing arguments involving the use of precedent, history, analogy, etc., culminating in final design project. The main challenge of the design thesis is to develop theoretical premises, convincing proof of the theories, and a design which demonstrates the principles stated in the thesis statement.


ARCHITECTURE: Thesis

The design thesis, therefore, is a teaching tool which gives the student the opportunity to do independent inquiry in design. It enables the student to establish specific learning goals, test general principles which are in the formative stages and are intellectually attractive, experiment with specific architectural ideas which he or she may be sympathetic with, complete an architectural problem within a personal framework, and determine priorities and organize methods and schedules. CHRONICLES OF A DWELLING is a design thesis. It has explored theories of what "architecture" wants to be, what it should be, and what it is; it has challenged the premises set forth; it has achieved the goals and objectives that I have sought.

"The thesis is primarily an intellectual process—an attempt to order the way one thinks about design. It is not just another design problem."
-William Cannady
Arch. Record, April 1986
ARCHITECTURE: Curriculum

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* Note: Also included- ARCH 393 (Architectural Internship), ARCH 201 (during second year), ARCH 321 (during third year), ARCH 401 (during fourth year), ARCH 422, 423 (during fourth year).

Architectural Education is a process - a journey of self-discovery and growth. It involves setting goals, testing ideas, experimenting with new ideas, and re-evaluating progress. The goal is to develop a personal style and approach to architectural design. It is a process of self-discovery and growth, and the journey is never truly complete. April 1986
PART TWO: PHILOSOPHY

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Manifestation of the Occupant ..... 29-30
Philosophy functions as an intellectual stimulant. Whether used to dream, to rationalize, etc., its purpose is to make man think and search.

Philosophy, then, serves as metaphysical speculation, the study and search for questions, or rather questioning.

Is philosophy pure fantasy (in the fact that we rely on part of our thoughts while questioning the other part) or is it speculation (we have no real idea of what purpose our thought is to serve).

The philosophy of the project is directed toward the fields of epistemology and ontology. Epistemology deals with the origin of knowledge. Ontology deals with essence of being. There exists a paradoxical phenomenon in the essence of knowledge, that is, the simultaneous existence between the realm of believing (perception) and the realm of knowing (reality).

This dualism can be found almost everywhere in life. Dualism exists as free will-good vs. bad, perception vs. believing, reality vs. knowing and as natural events-night and day, the sun and the moon, the body and the soul, the intellect and the emotion, the physical and the abstract.

*Plato's theory of knowledge states that if a bubble represents all that there is to know, then the inside of the bubble is what we already know, the surface of the bubble is what we are about to learn, and outside of the bubble is what we yet have to learn. The bubble is always growing!

The ultimate philosophical challenge that man can attempt to deal with is the question of man's role in the universe. I believe that, individually we are but a spark of energy existing in our own small part of the universe, but the potential contained in our energy is the power of the universe.

Energy, by our known physical laws, cannot be created or destroyed. It can only change its state of matter.

I believe in science; I understand and accept the laws of physics, of gravity, etc.

I believe in religion; I have faith in the existence of a higher power, of God. I believe in Jesus and that He was born on this earth as a man and that He is the Son of God. I believe in the notion of the Trinity. I believe in miracles and I believe in destiny.

I believe the purpose of life is to search for and discover your potential, your reason for being granted the gift of life and the possibility of eternal existence (being given a soul), for the purpose of manifesting your place in this universe.

Life is existential for the soul, it is the core of our lives.

Life begins with God; God has the soul. I believe in man in each one of God's creation; I believe in a creation of energy released directly into how we shall have existence from Him to exist in the history of time.

The evolution of man is to grow to understand their unique beliefs and potential, to live in the soul through discovery.

"Architect your dreams, human beings, to create their spirit..."
Life is existence. The act of existence begins with the soul, not the body, not the brain. I believe the core of our existence is the soul—the energy of our lives.

Life begins with the creation of the soul. I believe God has the power to create and destroy energy. I believe God creates the soul; this is His "breath" in each one of us. Our conception is an act of creation; a creation of life, a creation of energy, a creation of the soul. The body is but a creation of energy that is latent in each individual, but released during the union of two people. (This is how we share in the power of God to perpetuate the existence of the universe. This is also a gift from Him to us.) This act is celebrated by God in the (His) creation of the soul.

The evolution of life allows the body and the soul to grow together, to exist together, to become a unique being, a conscious union, so that the full potential can be realized. When this is achieved the soul transcends to another "plane", to a new discovery!

"Architecture values before all else the actions of human beings and the effect of physical forms upon their spirit."

-Robert Venturi
Complexity and Contradiction
Dwelling can be "extruded" so that four elements are exposed: one, dwelling as an act; two, dwelling as an attitude; three, dwelling as an objective; and four, dwelling as a place.

As an act, it is to live or continue in a given state or condition.

As an attitude, it is to exist with meaning.

As an objective, it is to have all the richness of memories evident in the description of the "place".

As a place, it is space, in which all really inhabited space bears the notion of "home"; therefore, the house, the dwelling, is an analytical tool of the human existence and of the human soul.

The philosophical meaning of "dwelling" can be summed up as follows: The dwelling relates a picture of the mental structure of the given or assigned activities and events, allowing an interpretable understanding of the phenomena paralleled to metaphysical existence.

Each dwelling becomes an event with its own individual character (i.e. MATERNAL HEARTH-conception, CHAMBERS OF THE SELF-evolution, MANIFESTATION OF THE OCCUPANT-discovery).

The MATERNAL HEARTH dwelling most resembles the notion of "home" as a house.

CHAMBERS OF THE SELF is a transitory dwelling for exploration between a place for the body and a place for the soul.

MANIFESTATION OF THE OCCUPANT is a dwelling for the spirit.
The dwellings imply a sense of place, a particularity of place, in the sense that they include historical context and development of the vernacular as well as responding to positions and shapes of the site itself. This approach breeds chance discoveries, accidental relationships that direct a scheme towards unexpected territory, while at the same time exploring layers of references and signs that relate back to the context.

The dwellings are places to reside in which allow for the manifestation of the primal oneness—the union of earth, man, and divinity (the environment, man, and God). The dwellings are different from the conventional notion of a house in the fact that they are a reflection of time, of life, of the chronicle of existence.

"Enough will have been gained if dwelling and building have become worthy of questioning and thus have remained worthy of thought."

-Martin Heidegger
PHILOSOPHY: Dwelling for Conception

MATERNAL HEARTH

The center of the dwelling for conception is a square, symbolizing rationality as the foundation for meaning in life. The "architectural events" celebrated here happen off the perimeter of the square, physically integrating them, paralleling the close integration of the events of conception.

The BIRTHING POND, representing intuition (spiritual function of experience), celebrates the union of water and earth, symbolic of the beginning of life. Two circular forms join to become one entity, the pool, and is surrounded by two squares, protecting and representing the rational aspects of the duality from which the pool was conceived.

The INCUBATOR, representing sensation (pleasurable function of experience), celebrates the union of earth, sky, and fire. Raised up out of the water towards the sun, it becomes a place of light and warmth. The oval shape is a transformation of the geometries of the two circles, symbolizing the identity of the "newly-born one".

The COCOON, representing intellect (rational function of experience), celebrates earth and sky, and makes reference to the duality of life. Two sides, one "looking" at past events-the birthing pond and the incubator-and one looking at future events-the square open to interface with the outdoors, symbolizing the freedom of the rationale. Two sides are solid enclosures, symbolic of the constraints of logic, thought sometimes caused by our emotional counterpoints. At the joining of the two walls, the penetration of squares, focusing deeper within the rationale symbolize the inner reflection that is often needed to balance emotional instabilities. A grid work of columns throughout the three squares emphasizes further the rational order of the spaces.

From within this "cocoons of knowledge" emerges an aerial meeting the center of the open wall to the outside future, where the QUEST, representing feeling (the emotional function of experience), celebrates the union of earth, wind, sky and fire. Radiating from the rational edge of the dwelling, it leaves this inner sanctum of conception on a search for person identity of the self. It is free to experience the process of evolution!

"The message assumes a poetic function when it is ambiguous and self-focusing."

-Umberto Eco
(rational function
and sky, and make
thing pond and the
outdoors, symbolic
two sides are solid;
emotions of logic
and the periphery:
emotions. A grid work of
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-26-
PHILOSOPHY: Dwelling for Evolution

CHAMBERS OF THE SELF

The dwelling for evolution, in contrast to the dwelling for conception, is composed of separate spaces (chambers) linked by residual spaces, emphasizing the singular events of the "whole", suggesting that life's events are not always apparently related. The spatial concept of separation rather than physical integration is in response to the search for the self, which extends over a greater period of time and "space" than that of conception. After the journey through the UNKNOWN FOREST, one encounters the dwelling on the edge of the forest.

The WALL, representing intuition (spiritual function of experience), celebrates the union of all of the natural elements-earth, wind, water, sky and fire. Man-made, the wall contrasts with the natural "wall" of the forest. Serving as an entry, the wall is a free-standing element: a barrier, yet having two entry's; a divider of space, earth and forest on one side, wind, water, and sky on the other. It recedes into the ground plane of the court and pool, and emerges as a path of steps and as a colonnade leading to a semi-circular pagoda, the center of the residual space, where all singular events may be seen and evaluated.

The RETIRING ROOM, representing the intellect (rational function of experience), celebrates earth, sky and water, providing a place of tranquility for meditation among man-made courtyards and natural forests. Composed of three circles, symbolic of the "trinity" of the conception entities (the "two" and the "newly-born one"), the space culminates beyond a wall in a newly discovered perspective of knowledge under the tree of life.

The DUNGEON, representing feeling (the emotional function of experience), joins earth and wind in a contained box with a view of the future (dwelling for discovery) but no way to get there. The dungeon is symbolic of the imprisonment of the self within own limitations, expectations, and fears.

The FINNACLE, representing sensation (pleasurable function of experience), celebrates the union of earth, sky, and fire, towering above the dwelling and towards the sun, viewing the site, allowing recollections of the past (dwelling for conception and visions of the future (dwelling for discovery to be triumphantly joined. From the base of the tower, a series of steps allowing movement beyond the evolution leads to the river, where one continues to discover the meaning of life.

"The creation of architectural meaning is very much a game."
-Charles Jencks
The intellect (ratio) celebrates earth, sky, and tranquility for life: the union of earth and sky in the natural order of circles, symbolic of the cosmic entities (the "tao"). The spatial culminates to the human life.

The emotional function is through the wind and earth in the cultural context (dwelling for here). The dwelling for the self within and fears.

The affective function (pleasurable) facilitates the union of above the dwelling for the site, allowing dwelling for conceptual understanding for discovery from the base of the moving movement beyond a border, where one continues to live!
PHILOSOPHY: Dwelling for Discovery

MANIFESTATION OF THE OCCUPANT

The dwelling for discovery represents a dwelling for the spirit. It is a fusion of the ideas of the two previous dwellings, combining axiality, sequential movement, order, notion of center, use of residual space, etc. It derives its formality from its essence; it is a manifestation of order and form.

The ENLIGHTENMENT TOWER, representing intellect (the rational function of experience), celebrates the union of all the natural elements—earth, wind, water, sky and fire. Conceived and developed from the square form, the tower touches both earth and water and rises towards the sky. From within, similar “events of vocabulary” may be recalled from earlier encounters in the previous dwellings. The main axis into the dwelling begins here with a small reflecting pond. The tower is open on two sides, admitting sunlight and allowing views. A horizontal plane with a circular oculus functions as an overhead element, instilling a memory that soon may be recalled. The progression through a series of three walls (planes) is reminiscent of past journeys and serves as a dramatic event of experiencing the sequence. The axis divides a tree-scaped garden, symbolic of the unknown forest, yet an ordered expression of the natural landscape around the dwelling. Water flows from the top of the hill (from above “somewhere”) cascading down the hill in a series of falls and pools, leading the occupant to a gateway where it becomes apparent as to where the water emanates.

Beyond the garden, beyond the gateway, one again is faced with two paths, recalling the duality of life’s existence. What they represent, what they symbolize is open for interpretation! They both can get the dweller to the same place, yet they necessarily may not. A detour from one place will return the dweller to the UNKNOWN FOREST, representing intuition (the spiritual function of experience), but as a sign of hope it celebrates earth, wind, and sky, symbolizing the “primal oneness”—earth, man(spirit), and fire. A detour from the other similar place will end in the PITS OF ETERNITY, representing feeling (the emotive function of experience), combining earth, wind, and fire, symbolic of an unachieved “primal oneness” a fall from the REALM.

However, from the two paths, the dweller may arrive at the same destination. This is symbolic of the nature of life’s duality and the necessity for these dualities to co-exist, whether in harmony or tension, whether single or parallel universes, and triumph over their struggle. The REALM OF THE SPIRIT, representing consummation (pleasurable function of experience), celebrates the union of all the natural elements—earth, wind, water, fire, and sky. The central, circular pavilion is reflected by a circular pool (water), symbolic of the beginning; residual space becomes integrated into the gateway to the dwelling is reflected by the gateway to the REALM; the overhead oculus (sky) spares memory recollection from the Enlightenment Tower admitting the warmth and the light (fire) from the overhead sun. The REALM rises above the tree-tops towards the sky, from the highest elevations of the site capturing the “free-air” (wind). The notion of the “trinity” is expressed in the three anchoring corners of the REALM as well as in the three gables at the top. The manifestation of the occupant has been achieved.

"Anything of universal value is worth more than anything of merely individual value."

-Le Corbusier
PART THREE: LANGUAGE

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Architectural language is created through the use of vocabulary and meaning. The great strength of the language of architecture is its ability to provide for creative work within a frame of reference and to extend its use and continually add to its meaning. The spatial "fabrics" whereby the constructed entities and the voids, the positive and the negative, that make up the environmental whole, whether they are based on logic, geometry and proportion, or intuition, whim and random placement, create the architectural language. The image of the building or space, the perception of the users or viewers, the construction and function are all determined by the architectural language. In short, the language determines the architectural character, the image.

There are two types of language: there is a "learned language", one that is invented with each project or design, and there is an "historical language" that which is given, either by time, history, or convention. Language can be developed or used from history, as signs of modernity, as figuration of concepts, from rigid theories or by conceiving architecture as a hope for reality.

Language uses nature (the natural) and the built environment (man-made) as contrasts and in relationships to "meet" and join the two, either visually, or physically, to create a sense of place. The links that each architectural work establishes with its surroundings may be perceived immediately, be they natural or artificial, or when a unity of a superior order is established. Architectural language is the superior order. Semiology, or the doctrine of signs, plays an important role in the formation, discussion, and rhetoric of this "superior order". Semiology implies that vision is the unique channel of sensory perception. There are three "signs": the "indexical sign" is classified as the minimum form or element which just expresses itself (pure function); the "symbolic sign" is classified as the relation of the usage to historical, classical, or perceived meanings; the "iconic sign" is classified as a resemblance of the function or character of the form or element (implying a universal meaning).

The language may pertain to symbolic or cultural images employing a semantic usage, or the language can reflect the use of a vocabulary for pure architectural elements sake, making no symbolic or historical reference, employing a syntactic perception.

"The relationship between architecture and nature is direct—one element is changeable, cyclical, biological, and its opposite, a definite, immobile, unchangeable object."

-Nicoletta Cosentino
Architecture 1980
The term syntactic refers to the usage of architectural grammar for grammar's sake, i.e. the arrangement or disposition of architectural elements in a spatial relationship according to an ordered, established, or invented usage.

Steps or ramps may be expressed as circulation paths, connecting points in space, yet remaining on the same groundplane.

An overhead canopy may suggest a ceiling or roof plane, but may be open to the sky.

The facade may be expressed as a meeting place for or between interior articulation and exterior events; it may be a "filter" or a "diaphragm" that shields what is private and public, yet relating them.

The use of light can be interpreted as the break-up and discovery of the "cavity"; light may be used as a solution giving continuity to the compact stone masses of wall/screen/facade.

The wall may be expressed as an enclosure or a divider, but yet may be opaque or clear.

The column may be expressed as a structural element, yet hung from the ceiling or used as a free-standing spatial definer.

"The plan proceeds from within to without, the exterior is a result of the interior."  
- Le Corbusier

The term semantic refers to the use of forms which derive their meaning from symbolism. Semantics is the study of meaning and its historical transformations. Forms have accumulated meaning throughout history.

The use of forms may recall human memory and spark a traditional or historic perception.

The use of traditional forms may be incorporated with a non-traditional symbolism (of that form) creating new meaning for old forms.

The square may be used to represent rationality; the circle may be used to represent something less ordered. An arch may be used to represent a gateway or spirituality. A gable roof form may suggest the notion of residential home.

"In architecture, it (form) characterizes a harmony of spaces good for a certain activity of man."  
- Louis Kahn
Spatial relationships evolve from architectural vocabulary. The language this vocabulary forms is often a result of the testing of certain theories. This is what makes architecture an autonomous language, clearly distinguishing it in principle from the general theories of art.

CHRONICLES OF A DWELLING employs the theory of sculptural interpretations (through the use of the plan dimensional model presentation technique) to read meaning, intention, and perception from or into the spaces.

In addition, it employs the theory of representational architecture (using abstract or philosophical representations for the program of spaces) to derive symbolism and meaning in creating a "sense of place".

Finally, it examines the "classical" theory of architectural vocabulary, the usage and manipulation of architectural elements, relationships, and ordering ideas.

Elements are singular "objects" which become elementary issues in the design of a space.

Architects use elements to form building and spatial relationships, and may use them in a consistent manner to build a vocabulary, or they may use them in a different manner depending on their response to imagery, programmatic concerns, and spatial or functional needs.

Such elements include: entry, circulation, massing structure, services, space definition, and natural light.

Other elements of an architectural vocabulary may include groundplane, surround, and overhead.

"There is no work of art without a system."
- Le Corbusier

*Source: Analysis of Precedence
LANGUAGE: Relationships

Relationships refers to the combination of architectural elements and the resolution of opposing attributes of these elements.

Relationships include the following:

Building to context (integration of the building and its surroundings);
Circulation to use (relationship between static and dynamic activities, defining, implying, serving or linking spaces);
Plan to section/elevation (relationship between two-dimensional representation in plan and three-dimensional representation in section and/or elevation, revealing relationships that are either direct with similar articulation or indirect with independent articulation);
Unit to whole (relationship of parts as units to the whole of the building, being either less than the whole, being the whole, or forming the whole);
Inside to outside (the configuration of the area which separates the inside and outside, either dividing or joining the spaces);
Repetitive to unique (relationship between multiple elements and singular elements, separating, originating, interrupting, or serving each other).

*Source: Analysis of Precedence

LANGUAGE: Ordering Ideas

Ordering ideas create a conceptual framework for making decisions in the physical realm of design.

While not always employed, ordering ideas, when used, have an observable impact on the physical solution.

Ordering ideas include:

Symmetry/Balance (the relationship of parts about a real or implied axis);
Point/Counterpoint (the juxtaposition of specific elements against one another);
Grid/Geometry (embodies the use of geometric relationships to determine spatial results of varying configurations);
Hierarchy (the rank ordering of parts relative to a common physical attribute);
Layering (the spatial juxtaposition of parts as either distinct elements or implied surfaces or limits);
Parti (the dominant idea of the building which embodies the salient characteristics of the building; the essential minimum of the design from which the scheme develops and form generates).

*Source: Analysis of Precedence
The spatial fabric of the dwelling for conception is composed of "integrated" space, layered in response to sequence, movement, zoning and inside/outside interface.

The architectural expression is derived from a fixed context, rotated orientation (30 degrees off E-W axis to respond to the river inlet).

The central interior space is dominated by order, although it is broken or "penetrated" by circumstantial elements. The form (in plan) derives its shape from the semantic meaning of a square symbolizing rationality.

The exterior pool area is symmetrical about the middle axis and syntactically explores the use of the wall as an enclosure and the use of columns as spatial modulators and visual foils.

There is a symbolic relationship between water and earth, with each element acting as "entry" and "exit" respectively.

Vegetation is used as surround-plane "walls" and overhead-plane "canopies".
LANGUAGE: Maternal Hearth

SECTION A-A

SECTION B-B

SOUTH ELEVATION

EAST ELEVATION
LANGUAGE: Maternal Hearth

* birthing pond *

* incubator *

* cocoon *

* quest *

PRINCIPLES OF GEOMETRY

* two circles becoming one *

* oval & square *

* square *

* radiating (directional)
LANGUAGE: Maternal Hearth

PLAN

DIAGRAMATIC FOOTPRINTS
The dwelling for evolution explores architectural composition that is linked by residual space, joining interior/exterior and public/private. Each "chamber" functions as a coincidental space, being rotated off the circumstance space (the apparent axis). Thus, there exists a syntactic "duality of theory" between the simultaneous architectural expression of fixed orientation (N-S axis), rotated context (N-chamber) and fixed context (E-W chambers), rotated orientation (axis shifted 25 degrees to respond to topography and river).

Architectural elements are employed to form a continuous spatial matrix within the space, revealing syntactic relationships.

The column defines movement through the entry "space" (into the dwelling) and integrates the edge of the residual space of the pond (water) with the "chamber" of the entry (earth).

The wall is used as a mass, as a solid enclosure, and as a screen (of varying dimensions) to dramatize the interplay of natural light upon the surfaces and throughout the space.

The use of the arched form and the gable roof (on the entry wall plane and on the three "chambers") recalls their similar use in the dwelling for conception. This usage explores the theory of semantics, on one level, symbolizing and transforming a meaning that has been experienced and is known, and on another level, creating a new meaning and context to use as a future reference.
LANGUAGE: Chambers of the Self

SCHEMATIC SKETCHES
LANGUAGE: Chambers of the Self

PRINCIPLES OF GEOMETRY
LANGUAGE: Chambers of the Self

PLAN

-DIAGRAMATIC FOOTPRINTS-
LANGUAGE: Manifestation of the Occupant

The dwelling for discovery attempts to combine the explorations and usage of vocabulary from the two previous dwellings into a "manifestation" of architectural theories to integrate the given "historical language" with the created "learned language".

The parti for the dwelling is based upon the notions of axis and centrality. Major spaces are developed along the perimeter (corners) of the dwelling, linked by ordered secondary spaces (residual), interfacing with outdoor space.

Ordering ideas are predominant in this dwelling: spatial configuration is strongly organized and balanced (symmetrical) around a series of major and minor axis and laid out according to a geometric grid. The spatial juxtaposition (placement) of the spatial-grid plane (the three "corners" and the axis to the tower and river) over the residual-space plane creates a layering that forms a point-counterpoint order with the interior courtyard and the exterior "forest-garden".

A network of hierarchical spaces is developed within the scheme and culminates in a space that expresses both syntactic usage (columns, walls, and overhead canopy as enclosure, screen, and definer) and semantic vocabulary (gable and arch forms).

This integration reflects the development of a theory of architecture that embraces practical, aesthetic, and symbolic frameworks.
LANGUAGE: Manifestation of the Occupant

SECTION A-A

SECTION B-B

SECTION B-B

SOUTH ELEVATION

SOUTHEAST ELEVATION
LANGUAGE: Manifestation of the Occupant

SCHEMATIC SKETCHES
LANGUAGE: Manifestation of the Occupant

PRINCIPLES OF GEOMETRY
LANGUAGE: Manifestation of the Occpant

PLAN

DIAGRAMATIC FOOTPRINTS
APPENDIX ONE: Presentations

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CHRONICLES OF A DWELLING: Site

SITE

Right: black marker pen on 24"x36" white trash paper.

Opposite: model, 36"x48" clay on corrugated cardboard contour base.

Right: 24"x36" sepia print rendered with prismacolor.
MATERNAL HEARTH

Presentation Medium:

Xerox reproductions of ink drawings on vellum sheets mounted on two 20" x 30" foam-core boards* showing plans, elevation, and section.

Plan dimensional model constructed from foam-core board, mat board, and wood pegs and dowels and spray painted flat white.

The presentation style lends itself to the expression of poetic intentions and allowance of sculptural interpretations.

*(drawings rearranged for manual reproduction purposes)
CHRONICLES OF A DWELLING: Fall Quarter

- THESIS - CHRONICLÉS OF A DWELLING -
- THE MATERNAL HEARTH -
- DWELLING FOR CONCEPTION -
- DAVID L. HEURING -

- THESIS - CHRONICLÉS OF A DWELLING -
- THE MATERNAL HEARTH -
- DWELLING FOR CONCEPTION -
- DAVID L. HEURING -

PLAN DIMENSIONAL S
CHAMBERS OF THE SELF

Presentation Medium:

Xerox reproductions of ink drawings on vellum sheets mounted on two 20" x 30" foam-core boards showing plans, elevation, and section.

Plan dimensional model constructed from foam-core board, mat board, and wood pegs and dowels and spray painted flat white.

The presentation style lends itself to the expression of poetic intentions and allowance of sculptural interpretations.

*(drawings rearranged for manual reproduction purposes)
CHRONICLES OF A DWELLING: Fall Quarter

-THESIS: CHRONICLE'S OF A DWELLING-
CHAMBER'S OF THE SELF
- DWELLING FOR EVOLUTION-
- DAVID L. HEURING-

PLAN DIMENSIONAL
MANIFESTATION OF THE OCCUPANT

Presentation Medium:

Xerox reproductions of ink drawings on vellum sheets mounted on two 20" x 30" foam-core boards* showing plans, elevation, and section.

Plan dimensional model constructed from foam-core board, mat board, and wood pegs and dowels and spray painted flat white.

The presentation style lends itself to the expression of poetic intentions and allowance of sculptural interpretations.

*(drawings rearranged for manual reproduction purposes)
Presentation Medium:
Ink black line drawings on mylar taped over xerox copies rendered with prismacolor pencil mounted on three 40" x 60" foam-core boards.

Study model mounted to foam-core board.
Screened xerox photocopies of color photograph of model measuring 16" x 16" constructed of mat board, illustration board, foam-core board, wood pegs and dowels, and styrofoam (for vegetation masses).

What is "architecture"? What constitutes good or valid "architecture"? How does one distinguish between architecture and "just art", or architecture and "just another building"? The answers to these questions are a reflection of a very personal interpretation. Objectively, the manifestation of an idea, a concept, or an intent (assuming one exists) about the creation of space must be accepted as architecture. This, then, can be judged as being good, bad, valid, weak, etc. Personally, architecture is "architecture" if it responds or relates to our own set of polemical or rhetorical ideals and standards. However, as an underlying root for the definition of architecture, and as a motivational basis for designing, for "creating" architecture, there is one common element which is explored to varying degree's: meaning!

The thesis statement, my argument for architecture, views "architecture" as the integration of philosophical thought (meaning) and architectural language (vocabulary). This implies a process, a methodology, a basis, and an understanding of what architecture means, what it becomes, and what it is. It accepts architecture as having three components: architecture as philosophy, revealing thought, conviction, and meaning; architecture as art, implying aesthetics and creativity; architecture as science, employing research, technology, and constructability. Therefore, architecture can exist as any one of these components independent of the others and still have value. Additionally, architecture can exist as the combination of any or all of the components. However, the integration and manifestation of all components results in the "highest order" of architecture—true architecture—the "architecture"!

The theoretical premises for the thesis exploration are the following: one, the development of architectural convictions, establishing a philosophy, a meaning, which serves as the foundation for architectural design, what "architecture" means; two, the exploration of an architectural manifestation, revealing a process of problem recognition vs. problem definition, of part, ordering, ideas, relationships, elements, of the transformation of an idea, thought, or concept into something real-concrete drawings, models, spaces, products of what "architecture" becomes; three, the formulation of a spatial theory and language, reflective of the "personal element", that which is unique to each individual's interpretations, understandings, and manifestations which give architecture character, identity, a sense of place, saying what "architecture" is!

The thesis was structured so that the process of exploration would sustain continuity throughout each quarter. Research, project design, and writings for the thesis manual were undertaken simultaneously, rather than independently, in order to achieve a more integrated result. The actual design process includes several aspects: the use of philosophical constructs as an underlying order for programmatic structure; the exploration of qualitative issues over quantitative issues to define spatial conditions; the use of elements, relationships, and ordering ideas to develop an architectural vocabulary; the employment of this vocabulary to create an architectural language; the use of models for three-dimensional studies and the use of "footprint" diagrams as a design and analysis tool. It was the intention that the thesis project be a reflection of the evolution of the design process, thus a chronicle.

Since "architecture" is the project of a dwelling, man's attempt to explore 'many things; a dwelling a "life", of the body, The ultimate unification of dwelling perpetuating life. The chooses life...
Since "architecture" is a very personal interpretation of space, the thesis project is a very personal reflection of the meaning of the space. A dwelling, meaning a place of existence, was chosen as the project vehicle to explore "architecture". A dwelling, as opposed to just a house, can be many things: a "home" for work, living, recreation, being, etc. Therefore, a dwelling serves as the true analysis (reflection) of the human condition (life), of the human existence (being), and of the human soul (essence). The ultimate goal of dwelling is to achieve the natural harmony, the complete unification of man, nature, and divinity-the "primal oneness". This process of dwelling is cyclical, always perfecting, maintaining an eternal nature, perpetuating the existence. When the soul no longer exists, the result is death. The philosophy reflects a choice, within destiny, and in the project, chooses life over death.

The design parameters for the dwellings themselves relate to the experiences of existence. There are three dwellings, each representing one mode of existence: conception, evolution, and discovery. In turn, each dwelling contains spaces which respond to the themes constructs of the four functions of existence: intuition (spiritual), sensation (sensuous), intellect (rational), and feeling (emotional), while at the same time, allowing interpretations for the variation of a theme to simultaneously exist within itself, thus allowing intention and perception to co-exist.

The design language in CHRONICLES OF A DWELLING is rooted in the exploration of spatial constructs, developed through the use of groundplane changes, surround manipulation, and overhead "canopies". The ordering device for the language, the "architectural thread" of the project, deals with movement, sequence, procession, axially, hierarchy, entry, focus, and terminus. The relationship of spaces respond to the notions of center, perimeter, order, circumstance, the play of geometries creating spaces to be inhabited, and spaces to be viewed, positive spaces, and residual spaces. The elements used in this kit of parts include the natural and the man-made, vegetation forms as surround and overhead elements, groundplane changes in platform and slope, columns as freestanding elements, spatial definers, circulation controls, visual foil, and the wall as spatial enclosure, as an edge, as an obstacle, as an entry, and the path as circulation and axis.

The site chosen was "invented" from a modified site location in central Indiana. The project responds to "site" in two ways: one, in a universal sense, independent of the particular place, able to be built where there is water, a hill, a flatland, forest area, open space; two, in a vernacular sense, responding to certain climatic conditions, views, topography, and emphasizing a definite sense of place. The components of the site reflect the presence of the natural elements: the river (water), topography features (earth), the forest trees and open plain (wind), the hilltops and open spaces (sky), and the presence of the sun and barren land (fire).
CHRONICLES OF A DWELLING: Winter Quarter

ARCHITECTURAL THESIS

CHRONICLES OF A DWELLING

CHAMBERS OF THE SELF

ARCHITECTURAL THINKING

"architecture as the integration of philosophical thought (meaning and architectural language vocabulary)."

DAVID LAWRENCE NEURING

-69-
MANIFESTATION OF THE OCCUPANT

"Art, lecture as the integration of philosophical thought (meaning) and architectural language (secondary)."
My thesis goals and objectives are threefold: one, on a personal level, to develop an attitude of and about architecture, to examine personal philosophies, and to impart knowledge, provide stimulation, and to inspire; two, on a thesis level, to explore the nature of architecture, to raise questions about creativity, architectural issues, and architectural judgements, and to address a "higher order" of architecture (those concerns which are withdrawn from the ordinary concerns of architectural practice); three, on a project level, to develop and examine my architectural vocabulary and to expound upon it as a language, and to represent my convictions about architecture in a series of spaces that are highly personal to me.

The theoretical premises for my thesis are as follows: one, the exploration of a method of architectural composition that is capable of encompassing related elements as well as randomly selected elements to form architectural relationships; two, the development of a theory of architecture that is capable of embracing practical, aesthetic, theoretical, and symbolic frameworks; and three, the formulation of a spatial theory that accepts interior/exterior, public/private domains, building/nature as uniquely differentiated, yet integrated components of a continuous spatial matrix.

My approach, as stated from my original proposal, includes an absolutist approach, being arbitrary, one of free will, based on conceptions, as well as a relativist approach, accepting the inevitable, the preconditions, based on conventions. These two approaches must be addressed and resolved in order to attempt to make sense out of the realities of architectural rhetoric.

Therefore, myself, and symbolic abstraction.

The philosophical system of the logical the universe. It is a complex, so the project, but it must be inconsistent with circumstances.

The thesis presents a discussion of emotions, parallel to the thought, reducing language (form) to the form of the presentation.

The project of "dwelling" represents the embodiment of Evolution, composed of eight sections of the human intellect and sensation (in the elements of environment) were incorporated throughout the analysis.
CHRONICLES OF A DWELLING: Summary

Therefore, my process includes a personal analogy (of myself), a direct analogy (of known facts), and a symbolic analogy (of poetic functions).

The philosophy of the project is organized around a system of religious beliefs, experiential events, logical thought, and questioning man's role in the universe. Life, symbolized in the dwelling, is complex, so the dwelling itself is necessarily complex; but it must have a natural order, at times allowing inconsistency, at times becoming subordinate to the circumstance, and at times dominating the circumstance.

The thesis project was conceived as a vehicle for discussion and exploration of ideas, attitudes, emotions, and experiences. These events are paralleled through interpretation of philosophical thought, represented through an architectural language (vocabulary), and chronicled through the form of a timeless dwelling.

The project is a chronicle (a "timeless" story of "dwelling"). The dwellings are "homes" representing the modes of existence, that which embodies the nature of existence- Conception, Evolution, and Discovery. Each dwelling is composed of four spaces, representing the functions of experience: feeling (emotional), intellect (rational), intuition (spiritual), sensation (pleasure). The use of the natural elements- earth, wind, water, fire, and sky were incorporated as an architectural thread throughout the project.

The architectural language is expressed through the use of the classical element, relationship, ordering idea framework and employs both syntactic (derived from architectural grammar) as well as semantic language (form derived from symbolic or implied meaning).

As a summary for stating my architectural convictions, I would like to say that I believe architecture should assume the responsibility of allowing people to accept it as being the way it is because that is the way they prefer it to be (rather than having no choice). Architecture is timeless-the evolution of time mandates that our decisions come between other's decisions. Yet, we must maintain what we consider to be ideal and enduring while still responding to the needs of our time and place. By doing so we can envision how the future will respond to what we give it. Architecture is a complex thought process which explores philosophical convictions through the use of a design language, manifested in the creation of space. The power of architecture as "architecture" lies in its ability to be interpreted.

As an ending note, the following quote seems appropriate to my project: "Enough will have been gained if dwelling and building have become worthy of questioning and thus have remained worthy of thought."

Questions about "architecture" will always remain worthy of thought!!!
CHRONICLES OF A DWELLING: Spring Quarter

MATERNAL HEARTH

PLAN

SECTION
CHRONICLES OF A DWELLING: Spring Quarter

MATERNAL HEARTH

AXONOMETRIC
CHRONICLES OF A DWELLING: Spring Quarter

CHAMBERS OF THE SELF

PLAN

SECTION
CHRONICLES OF A DWELLING: Spring Quarter

CHAMBERS OF THE SELF

AXONOMETRIC
CHRONICLES OF A DWELLING: Spring Quarter
MANIFESTATION OF THE OCCUPANT.

PLAN

ELEVATION
CHRONICLES OF A DWELLING: Spring Quarter

MANIFESTATION OF THE OCCUPANT

AXONOMETRIC
APPENDIX TWO: Submissions

Summer Statement ......................... 83-84
Proposal ................................. 85-90
Program .................................. 91-94
Research ................................. 95-97
APPENDIX TWO: Statement

THESIS STATEMENT: WRITTEN SUMMARY

BACKGROUND: Architectural design is my main area of interest in the field of architecture. I would define architecture as simply "the creation of space". But, then, this would be too easy, too naive. Architecture over the years has evolved from a simple shelter idea to a multi-dimensional complexity. It is an art, creative; a science, technological; a skill, construction; a profession, business. But just as I see the universe as being complex, yet naturally ordered, I view architecture as having a higher (highest) level of meaning, a natural order! The experiences I have had with architecture has a polemic relationship to philosophical convictions manifested in a design vocabulary. I strongly believe these to be my motivational "roots" in architecture. This isn't an awesome discovery nor some new revelation; I just recognize it as being necessary. It is my intention to pursue the "holy grail" of architecture. I hope, during my thesis year, to start on a journey to explore and discover this higher level of meaning. I know it will take a long time. I have the determination and the patience. Every day of my life I learn something more about my existence in this world. So it will be with the search for a more meaningful architecture. My career goal? To find and know my success!

PROBLEM STATEMENT: The relative architectural issues and general problems which I will be focusing on are as follows: Philosophical convictions, based on a meaningful thought process; architectural vocabulary,

APPENDIX TWO: Statement

based on an intellectual pattern language; design, as the synthesis of philosophical convictions and architectural vocabulary.

THESIS: Architecture is a response to a (complex) thought process which explores philosophical convictions through the use of a design language (vocabulary) manifested in the creation of space. Can architecture be a thought in the mind? Can architecture be a response to a thought? Is architecture expressed as a design language? Does architecture have to be built to be architecture? What is architecture?

APPROACH: The project, to be tentatively titled A Place Of Existence, will contain spaces which parallel human attitudes/emotions/experiences and the elements/forces of nature with a design language symbolic of these events. I envision it as a sort of "home" for (a) man. Some of my objectives are as follows: to examine personal and architectural philosophies and design convictions; to explore the nature of architecture; to understand the use of an architectural vocabulary as a "language".

PROCESS: My thesis process will include the following; examination of philosophical convictions (research); study of pattern language (research); series of exercises examining design language (analysis); series of additive design exercises expressing a design language (project); use of two-dimensional and three dimensional drawings, models (tools).

SITE: Site and context are to be developed. (The projects call for a site and context to include exposure to the four seasons, the natural elements- earth, wind, water, fire, sky.)

EVALUATION: The success of this project depends on the resolution of the program requirements, my understanding of an architectural language.
APPENDIX TWO: Statement

my creation of space that is architecture! I need to prove that architecture is more than "just a building". I need to prove that architecture is a thought process, a philosophical idea, etc. I need to show what is architecture and what isn't architecture. I need to know why it is or isn't. I have to know 'what is architecture'? I have to know what architecture is!

A success? When I'm satisfied I know what architecture is and what it means; when all my confusion has disappeared (is this possible?); whether or not I can form an intelligent opinion of what I think architecture should be!

A success; To have architecture in my head!
APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CHRONICLE'S OF A DWELLING
David L. Heuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Content:

Thesis Interest/Intent:
-As a student, as teacher's, as designer's, as architect's, we all invariably and humanly suffer from a folly, a weakness of the intellect. (We don't know everything!)

This is, however, a good thing. It enables us to dream, to question, to desire reason. In order to deal with problems that are real to us, we must question, we must reason, we must have convictions!

-What is "architecture"?
-What are the "higher order" of architecture, the philosophical and intellectual levels?
-To challenge my creativity!

Thesis Statement:

Architecture is a (complex) thought process which explores philosophical convictions through the use of a design language (vocabulary) manifested in the "creation" of space.

Thesis Approach:

-How does one decide what to do?
-How does one decide what to do with confidence with convictions?
-Examination of two approaches:
  - Absolutist - arbitrary, free will, conceptions
  - Relativist - determinism of the inevitable, pre-conditions, conventions

-What is architecture, then these two extremes set up the tension, the conflict, the design challenge!
APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CHRONICLES OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Content: (continued)

Thesis Argument: (continued)
- What does architecture respond to?
- What is the responsibility of "architecture"?
  - Architecture is 'timeless'; it is a 'link in a chain'. The evolution of time mandates that our decisions come between other's decisions. Yet, we must maintain what we consider to be ideal and enduring while still responding to the needs of our time and place. By doing so we can envision how the future will respond to what we give it.
  - In this sense, we make architecture 'timeless'.
  - Architecture should assume the responsibility of allowing people to accept it as being the way it is because that is the way they prefer it to be. (There are two perceptions of acceptance: one, we accept things because we have no choice, and two, we accept things because we prefer them a certain way.) However, the responsibility does not stop with mere opinion.
  - Architecture also has an obligation of quality, integrity, consistency, responsiveness, function.

Thesis Emphasis: (Thrust)
- The nature of architectural design.
- Philosophical thought.
- Architectural language (vocabulary).

Thesis Project: (See Thesis Project).

APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CHRONICLES OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Project: CHRONICLES OF A DWELLING

Project Statement:
- conceived as a vehicle for discussion and exploration of ideas, attitudes, emotions, experiences that are common to mankind while on his journey on this earth.
- experiences of man's life to be paralleled through interpretation of philosophical thought, represented through an architectural language (vocabulary), chronicled through the form of a "timeless" dwelling (home).

Thematic Issues:
- notion of dwelling (home) - where a man dwells is home (as opposed to his house), therefore, a 'home' is the best tool for analysis of the human soul. A home contains the richness of spaces, of memories, of experiences.
- Elements - earth, wind, water, fire, sky - as natural ordering ideas.

Relevance:
- chronicled - an account of events disposed in the order of time, as live is lived from 'event' to 'event', accumulating richness. 'parts' making up the 'whole', eventually completing a 'cycle'.
- program spaces based upon philosophical insight and interpretation.

Site: (Setting)
- to be 'invented' in order to parallel experience of dwelling.

Program:
- 'spaces' to be developed through the integration of the natural elements and philosophical interpretation of life's experiences.
APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CRONICLES OF A DWELLING
David L. Herring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Goals and Objectives:

- to develop an attitude of and about architecture,
- to examine personal philosophies (and how these philosophies affect me as a designer),
- to impart knowledge, to provide stimulation, to inspire.

Thesis Goals:
- to explore the nature of architecture,
- to serve as a vehicle for discussion and exploration of ideas, timeless questions, etc.
- to raise questions about creativity, architectural issues, architectural judgement.
- to address a higher order of architecture—those concerns which are withdrawn from the ordinary concerns of architectural practice (client, budget, etc).

Project Goals:
- to develop and examine convictions—reasons behind my decisions in order to deal with problems that are most real to me.
- to develop and examine my architectural vocabulary and to expound upon it as a language.

Research Materials/Resources:

1. Books:
   - A Theory of Architecture - Hammer
   - Architectural Judgement - Collins
   - Art and the Nature of Architecture - Alsop
   - Complexity and Contradiction - Venturi
   - Complicity and Conviction, Steps Toward An Architecture of Convention - Hubbard
   - Contributions To Analytical Psychology - Jung
   - Explorations in the Meaning of Architecture - Lennard
   - Method in Architecture - Neeth
   - The Poetics of Space - Bachelard
   - Thermal Delight in Architecture - Reschonis
   - Towards a New Architecture - Le Corbusier

2. Architect's study and analysis of their designs, philosophy, language.

3. Project Precedents
   - Five Player's

4. Philosophy/Mythology Readings

5. Outside Critics
   - to be determined.
APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CHRONICLE'S OF A DWELLING
David L. Heuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Project Management Plans:

Reviews (Quality Control):
- Formal reviews and jury (see Schedule of Events).
- Personal assessment on a weekly basis with thesis committee.
- Individual assessment on a daily basis (it is my intent to accomplish "something" every day in order to maintain continuity of design process/product).

Documentation:
- Work will be collectively documented on a weekly basis to coincide with personal assessment.
- Thesis manual/book to be compiled as an on-going process and reviewed on a quarterly basis.
- Project to be formally analyzed after each presentation review.

Scheduling:
- See Schedule of Events.

APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CHRONICLE'S OF A DWELLING
David L. Heuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Schedule of Events:

Autumn Quarter:
Sept. 10 - Autumn Quarter begins
Sept. 13 - Evaluation Criteria due
Sept. 17 - Verbal Presentation due (Review) - VT
Sept. 27 - Thesis Research due (Review)
Oct. 4 - Addendum due
Oct. 25 - Program for project due (Review)
Nov. 19 - Project; Schematic Design alternatives due (Jury) - VT
Nov. 19-22 Exam Week

Winter Quarter:
Dec. 3 - Winter Quarter begins
Dec. 6 - Evaluation Criteria due
Dec. 16 - Project; Schematic Design with systems integration due (Review) - VT
Dec. 21-Jan. 5 Quarter Break
Jan. 6 - Classes Resume
Feb. 25 - Project; Design Development with systems integration due (Jury) - VT
Feb. 25-28 Exam Week

Spring Quarter:
March 10 - Spring Quarter begins
March 14 - Evaluation Criteria due
March 28 - Project; Final Presentation (Jury) - VT
May 10 - Manual (Book) due (Review)
APPENDIX TWO: Proposal

ARCHITECTURAL THESIS 1985-86
CHRONICLE'S OF A DWELLING

DAVID L. HEURING

THESIS COMMITTEE:
Bob Koester, Chairperson
Dan Woodfin, Member

EVALUATION CRITERIA: AUTUMN QUARTER

1. Project:
   - programmatic requirements (qualitative/quantitative).
   - exploration of philosophical thought/architectural language.
   - relationships of issues/establishment of relative issues.

2. Research:
   - compilation of resources.
   - outline of study.

3. Manual (Book):
   - outline, structure, format.

4. Refine Design Process
   - end of quarter review.

5. Schematic Presentation:
   - drawings, model(s).

WRITTEN EVALUATION:

Bob Koester, Chairperson

ARCHITECTURAL THESIS 1985-86
CHRONICLE'S OF A DWELLING

DAVID L. HEURING

THESIS COMMITTEE:
Bob Koester, Chairperson
Dan Woodfin, Member

EVALUATION CRITERIA: WINTER QUARTER

1. Project:
   - continuing study and exploration of philosophical convictions.
   - use of graphic footprints as an analytical tool.

2. Research:
   - examination of architect's philosophical convictions.
   - examination of relationships/problem resolutions.

3. Manual (Book):
   - rough draft (of available materials).

4. Refine Design Process
   - end of quarter review.

5. Design Development Presentation:
   - drawings, model(s).

WRITTEN EVALUATION:

Bob Koester, Chairperson

Grade

Bob Koester, Chairperson

Grade
APPENDIX TWO: Proposal

Architectural Thesis 1985-86
CHRONICLE'S OF A DWELLING
David L. Heuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Evaluation Criteria: SPRING QUARTER

1. Project:
   - resolution and integration of philosophical convictions
   and architectural language.
   - graphic analysis.
2. Research:
   - completion of architectural examinations.
3. Manual (Book):
   - final draft (end of quarter).
4. Produce Design Product
5. Final Presentation:
   - mid-quarter presentation.
   - drawings, model(s).

Written Evaluation:

Bob Koester, Chairperson

Grade
APPENDIX TWO: Program

Architectural Thesis 1985-86

CHRONICLE'S OF A DWELLING

David L. Huring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Program: CHRONICLE'S OF A DWELLING

Nature: A series of dwellings, representing the modes of existence, each encompassing the functions of experience, are to be designed to interpret and respond to one another, parallel life's events.

Philosophy: To "capture" the essence of existence. (Not to find the 'secret', but to provoke thought, to encourage interpretation in order to question, to provide stimulation, to reason, to form beliefs and convictions.)

Ontological: What is the nature of life?
What is the meaning of life?
Where does man dwell?
What is the relationship between man and his environment?
(Spiritual, as well as physical.)

Architectural: To convey the integration of the nature of the program with the philosophical and ontological intents to create a dwelling that speaks a language of architecture.
APPENDIX TWO: Program

Architectural Thesis 1985-86
CHRONICLE’S OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woolfin, Member

Thesis Program: DEFINITIONS

Chronicle’s: Recording of related events over time.
: A 'timeless' story of a dwelling.

Dwelling: A 'home' representing a mode of existence.

Mode of Existence: That which embodies the nature of existence.
: Conception, Evolution, Discovery.

Functions of Experience: Feeling (emotional)
: Intellect (rational)
: Intuition (spiritual)
: Sensation (pleasure)


APPENDIX TWO: Program

Architectural Thesis 1985-86
CHRONICLE’S OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woolfin, Member

Thesis Program: STRUCTURE

Maternal Hearth
(Dwelling for Conception)

- Birthpond
- Incubator
- Cocoon
- Burning Flame

Chambers of the Self
(Dwelling for Evolution)

- The Wall
- Pinnacle
- Retiring Room
- Dungeon

Manifestation of the Occupant
(Dwelling for Discovery)

- Unknown Forest
- Realm of the Spirit
- Enlightenment Tower
- Wells of Eternity
APPENDIX TWO: Program

Architectural Thesis 1985-86
CHRONICLE’S OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Program: MATERNAL HEARTH
(Conception)

Spaces:
Birth Pool (Birthman) - Intuition (Spiritual)
  symbolizes: conception of soul, fundamental reason
  for man’s existence, love, innocence.
  : union of water and earth.
  Conception Bay (Union)
  Entry Port
  Landing

Incubator (Nourrir) - Sensation (Pleasure)
  symbolizes: warmth, security, nurturing.
  : sky, fire.
  Light
  Cradle
  Keeper’s Seat

Cocon (Coque) - Intellect (Rational)
  symbolizes: inner self, peace, tranquility, growth,
  transformation, development.
  : calm elements (protection from harsh elements).
  Gardens of Tranquility
  Reflection Pool
  Changing Room

Burning Flame (Quencre) - Feeling (Motion)
  symbolizes: quest, desire, dreams, curiosity,
  exploration.
  : wind, sky, fire.
  Viewing Platform
  Chapel
  Participation Stage

APPENDIX TWO: Program

Architectural Thesis 1985-86
CHRONICLE’S OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Program: CHAMBERS OF THE SELF
(Evolution)

Spaces:
The Wall (Loggia/Peristyle) - Intuition (Spiritual)
  symbolizes: direction, a measure of the journey.
  : water, earth, sky, fire, wind
  (encompassing all the elements).
  The Obstacle
  The Facade
  Stairway

Retiring Room (Solus) - Intellect (Rational)
  symbolizes: exploration of the self, inward focus,
  journey of the mind.
  : sky, earth.
  The Closet
  Solitude Chair
  Crystal Ball

Pinnacle (Apogee) - Sensation (Pleasure)
  symbolizes: love, triumph, conquering, courage,
  hope, passion, forgiveness.
  : sky, wind, earth
  Tower
  Above the Bin (Lookout)
  Mountains of the Sky

Dungeon (Dungeon) - Feeling (Motion)
  symbolizes: darkness, sorrow, pain, defeat,
  humiliation, empty future.
  : earth, wind
  Tombs
  Cloak of Darkness
  Shackles
APPENDIX TWO: Program

Architectural Thesis 1985-86
CHRONICLE'S OF A DWELLING
David L. Neuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Program: MANIFESTATION OF THE OCCUPANT
(Discovery)

Spaces:

Enlightenment Tower (Maenad) - Intellect (Rational)
symbolizes: meaning, knowledge of the journey.
: encompasses all the elements.
  Question of Meaning
  Gift of Love
  Answer Room

Unknown Forest (Purgatorio) - Intuition (Spiritual)
symbolizes: the journey again, a search.
: encompasses all the elements.
  Path
  Maze
  Miracle (out of nowhere)

Realm of the Spirit (Finales Abide) - Sensation (Pleasure)
symbolizes: free from death, unification of the soul with the Creator.
: encompasses all the elements.
  The Gates
  Sacred Heart/Alter
  Eternity Oasis

Pits of Eternity (Dauthus) - Feeling (Emotion)
symbolizes: agony, pain, confusion, darkness, a fall from the Realm.
: Earth, Fire, Wind
  Wells of Evil
  Hooded Judge (Heart of Doom)
  Mask of the Great Deceiver
APPENDIX TWO: Research

ARCHITECTURAL THESIS 1985-86
CHRONICLE'S OF A DWELLING
David L. Heuring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Research:
Type: Book
Title/Author: Towards a New Architecture by Le Corbusier (Jenneraut)
Evaluation: Examination of one architect's philosophy, introducing a 'new' vocabulary (at the time) and meaning of architecture.

Type: Book
Title/Author: Complexity and Contradiction in Architecture by Robert Venturi
Evaluation: Examination of one architect's philosophy, tracing historical and contemporary designs, explaining the meaning in architecture. (Written with reference to the above book.)

Type: Book
Title/Author: Method in Architecture by Tom Heath
Evaluation: Focuses on the 'task environment' of architecture and examines architectural method by theoretical analysis of case studies.

RESEARCH
APPENDIX TWO: Research

Architectural Thesis 1985-86
CHRONICLES OF A DWELLING
David L. Herring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Research:

Type: Book
Title/Author: Architectural Judgement
by Peter Collins

Evaluation: Analysis and synthesis of professional judgement is presented by examining environmental, political, and procedural judgement. Also, the context of precedent and value of criteria is discussed.

Type: Book
Title/Author: Art and the Nature of Architecture
by Bruce Allsopp

Evaluation: Attempts to apply aesthetics to the practice of the art of architecture. Good in examining the definition of art as applied to all arts (painting, sculpture, architecture, etc).

Type: Book
Title/Author: Real Architecture: The Rights and Wrongs of Taste
by T. H. Lyon

Evaluation: Expounds on personal philosophies of 'paper architecture', the 'personal element in architecture', etc.

Architectural Thesis 1985-86
CRONICLE'S OF A DWELLING
David L. Herring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Research:

Type: Book
Title/Author: A Theory of Architecture (The Second Chapter from A Platonic Dialog)
by Victor Hammer

Evaluation: Short reading on the subject of "what is architecture?" Reveals philosophical and spiritual insights between an older 'craftsman' and a younger, ever-questioning 'patron'.

Type: Book
Title/Author: Explorations in the Meaning of Architecture
by Susan Crowhurst Lennard

Evaluation: Examination of personal psychology and philosophies as an expression of architectural language. Includes insight on site, accessibility, size, type, geometry, plan, building material.

Type: Book
Title/Author: Thermal Delight in Architecture
by Lisa Heeschong

APPENDIX TWO: Research

Architectural Thesis 1985-86
C H R O N I C L E S O F A D W E L L I N G
David L. Huring

Thesis Committee:
Bob Koester, Chairperson
Dan Woodfin, Member

Thesis Research:

Type: Book
Title/Author: Togu Na (The African Dogon)
           by Tito Spini and Sandro Spini
Evaluation: Examines complex relationship between man and
            his environment, a relationship that has been
            created through long struggles and although
            ruled by the need to exploit natural resources,
            never been abused.

Type: Book
Title/Author: Contributions To Analytical Psychology
           by C. G. Jung
Evaluation: Explanations of the psychology of man.

Type: Exhibition Project
Group/Name: Convictions and Conceptions
           by Five Players
Evaluation: Examines philosophies and explorations of idea's
            dealing with the nature of architecture and
            ontological questions of man's home (dwelling).

Type: Book
Title/Author: Precedents of Analysis
           by N. C. State University Publication
Evaluation: Vocabulary and Analysis guide.

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Credit noted on individual pages.

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Publications:


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NOTE: Selected research list can be found in
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