"At the Still Point of the Turning World": A Reference to Time and Movement
thesis documentation by James Joseph Knapp
September 16, 2005
Washington-Alexandria Architecture Center
Alexandria, VA
At the Still Point of the Turning World

M. Arch II
Thesis submitted to the faculty of the Vir-
ginia Polytechnic Institute and State Uni-
versity in partial fulfillment of the require-
ments for the degree of
MASTER OF ARCHITECTURE.

Approved

Susan Piedmont Palladino, Chair
Paul Emmons PhD, Committee Member
Jaan Holt, Committee Member

Author’s Note: Unless otherwise noted, the images herein are the original work of the author. All images reproduced herein from sources other than the author were used in accordance with the fair use clause. Use of any and all images or quotations is strictly for educational and non-profit purposes, reproduction is strictly prohibited.

© 2007 by James Joseph Krapp and
ALL RIGHTS RESERVED
Why do we do what we do?

It is important to me to reflect about architecture, to step back from my daily work and take a look at what I am doing and why I am doing it. I love doing this, and I think I need it too. I do not work towards architecture from a theoretically defined point of departure, for I am committed to making architecture, to building, to an ideal perfection, just as in my boyhood I used to make things according to my ideas, things that had to be just right for reasons which I do not really understand. It was always there, this deep personal feeling for the things I made for myself, and never thought it was anything special. It was just there. Today I am aware that my work as an architect is largely a quest for this early passion, this obsession and an attempt to understand it better and to refine it. And when I reflect on whether I have learned something in my training and practice, I realize that in some way I always seem to have known the intuitive core of new discoveries.

-Zumthor, "Thinking Architecture" (1)

The search for the ideal. So often during the journey we lose sight of why we began. If we already know the answer why do we ask the question?

A treatise provides the basis for a future understanding. A retroactive manifesto allows us the opportunity to look at the process and journey towards a result. It is unbiased by preconceived notion.

This documentation is both treatise and retroactive manifesto. Understanding is resultant upon experience not ruled by theorems.
A Clinic for the study of Sleep Disorders

The proposal for a clinic for sleep disorders sited on the edge of Dupont Circle within the District of Columbia.

This thesis is a reference to time and movement as it relates to our individual perception. We each experience our environments differently and architecture should be prescribed to fit the needs of the individual. It is the study of design evolution along a time-line. The science of effect. As we move along a line how does our environment and influence shape the final outcome?

In architecture, process is the task of understanding. The following documentation is my personal time-line along that undefined path.

I dedicate this thesis to the memory of my grandfather, Bernard T. Kelley.
In the beginning...

This acts as hypothesis without proof but rather process. I have not determined program or result but rather committed to the ever-changing evolution of the architectural process.

Preconceived ideas are ever-present in any journey and I undoubtably believe certain things as we start to explore time and architecture. What is truly exciting about the prospect of the future is the unknown that we cannot predict but rather examine and allow to unfold and shape the spaces and experiences we inhabit.

-Burnt Norton

“Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.”

-Eliot, “Four Quartets”, (5)
The origins of the thesis were rooted in clocks and watches. Initial thoughts lead to the exploration of time, measurement, and our relationship to the clock. What drives our modern schedules?

9.16.04
"You can't make time. You can only measure it."
-Harold, 6

"You can't make time. You can only measure it."
-Krapp, 6

"You can't make time. You can only measure it."
-Harold, 6

"The clock is not merely a means of keeping track of hours, but of synchronizing the actions of men. The clock, not the steam engine is the key machine of the industrial age... in its relationship to determine quantities of energy to, standardization, to automatic action, and finally to its special product... accurate timing. The clock has been the foremost machine in modern technique, and of each period it has remained in the lead. It makes perfection toward which other machines aspire."
-8

"Sleep medicine is a relatively young science. Much is unknown and therefore the standards of research have only begun to evolve. The opportunity for architecture to shape research exists. Playful experimentation with building could lead to scientific revelation."

"Science remains essentially mysterious, yet our daily scientific and phenomenal experiences shape our lives. Experience sets a new frame from which we interpret what we perceive."
-Holl, Parallax, 14

"At the Still Point of the Turning World"

Illustration via Darden (10)

Illustration via Haswell (7)
Tatlin

The proposed monument to the 3rd International whose model was completed in 1919 provides the glimpse of an alternative modern clock. Each geometric piece rotated describing a different scale of time.

Sant’Elia

The speed and movement so studied by the futurists provides the visual imagination of New York, the city that never sleeps. Our first insomniac city.

Delirious

Delirious New York provides a primer on the city, retrospectively. Koolhaas describes the Synthetic city, the only place alive both day and night. The city turns itself on allowing a second life when the sun goes down. Coney Island of the 1910’s displays fantastic ideas New York city will reach toward.

Little Nemo

The winsor mccay comics Little Nemo in Slumberland of the early 1910’s provides an architectural fantasy world for Nemo to inhabit during his dreams. The quickly growing fantastic urban landscapes of Chicago and New York provide the visual backstop in many of Nemo’s adventures.

Needle and Globe

The translation of Manhattanism into two forms that guide the vision of skyscraper theorist of the 1900’s. The sphere and trylon as it comes to be referred, is eventually integrated into the final design.

Darden

The graphic and fantasy of Darden allow for dreams to meet reality. The work is unrealized greatness. Inspiration of what could be.

Imitation not Mimicry

Initial goals lead to the study of beautiful hand drawing. The mastering of media is not lost during research and what better way to research than train visually via the work of Hugh Ferris. Result, personal interpretation of site massing.
Dupont Circle

Dupont Circle is one of the Washington D.C.'s most energetic communities. The area maintains the most diverse collection of people and business.

The acute point where the Massachusetts and Connecticut Avenues meet Dupont's roundabout creates the present-day site of a Sun Trust Bank branch. If we assume the circle is a watch face and 12 is north, then the retrofit 3 story building rises @ 4:30.
At the Still Point of the Turning World

Original analysis shows the typical traffic patterns and generally predictable site conditions. Future site visits lead to more in-depth knowledge of the site.

Dupont Circle

The majority of traffic moves counter-clockwise on site. The roundabout spins everything in this direction as it distributes the public to and from Dupont Circle. The patterns in the circle itself take on a more varied path. The circle, albeit its paths are marked clearly, allows for chaotic movement across site.
Inspiration breeds process. That inspiration is subjective. Its maker finds vision in ways others may not. Each project is begun with the hope that the vision of its maker transcends the subjective. Its optimistic goal is to translate the individual to the personal journey.

The initial iteration is composed of graphics of my choice and have distinct relationship to time and movement.
Darden II

The second iteration is a test of unrelated graphics not selected by myself. Additionally, it is to determine the difference between collage and ideogram.

We determine that the material need not be specifically related to the original topic, to be beneficial to the design process. We create the story that makes the graphics relevant.

Each ideogram maintains a distinct quality of both section and elevation. Each elementally have remnants that can be seen in the final design.
Moving Rooms

The initial scale of the building seems larger than I had originally intended. The focus on smaller, more detailed rooms, specifically tailored to different movements, may or may not change the reaction of an inhabitant.

Several concepts focused around the typical perceptions or misconceptions about sleep. The idea of being “rocked” to sleep or that of “rotating” a room before using it to alter the perception of day vs. night becomes important analysis.

Perception?

If we could slow down or speed up the day could we change the way the body/mind reacts to the environment around it?

One notion is that during sleep we could alter the way light enters a room by changing the environment around a patient without them realizing the environment is different from when they began a sleep cycle.
Fall Midterm Critique
1/48" scale
The first incarnation of a cohesive idea is an early conceptual attempt at a rocking structure. The basis is that of a large scale metronome which houses individual cubes that can be adjusted to needs of individual patients. This initial sketch focuses on one specific room typology, see previous pg 14.

Fall Final Critique
1/48" scale
The second iteration of the rocking building has integrated two additional room types. The rotating room and the first glimpse of the globe or sphere.
Winter allows me the chance to get a jump on spring and into the shop. The drawing board was starting to wear on me and nothing like some demolition to relieve the thesis stress.

Patrick Cooke and I begin the first steps of our independent spring studio known as Build-Build. A reaction to the lack of work actually realized by design-build studio's we proceed to focus on the build rather than to design. “to make is to know” preaches the Don via Vico.

“Realism leads to experimentation. Part installation art, part material study. The fuel that supported the daily rigor of our architectural studies, misha’s coffee flotsam, becomes our new muse.

Patrick and I continue to study via the act of building. The cup studies breathe life back into our work if only as inspiration. If only Goldsworthy would have experimented with this material.
The focus is still movement and what better inspiration than the engine. More specifically the dynamic movement of the Wankel engine. We have seen the rotating room building i.e. Casa Girasole. What happens when that movement is shifted off axis?

For additional content see:-
http://oftheturningworld.blogspot.com/
Spring Midterm Critique
1/4" scale
A building in three parts. The Wankel rotary engine, rotation around an offset center in combination with a room that rocks from east to west. The crane, shifts individual rooms into varying orientations against the sun and one another. The globe and pendulum, act as the buildings counterbalance to dynamic movement. The initial concept of the pendulum is purely functional.

Spring Midterm Critique
The model is an early test of the crane portion of the build and its context in the site as it changes positions. The building has an endless series of combinations in which the rooms may be experienced.
Too many options not enough refinement. What is most important? Does the dynamic movement of the rotary rooms carry the weight if reeked in the fall only? The circle is a utilitarian, too much action for such a scale of building. The pendulum has strength but why? Its original purpose was pendulum. The pendulum is a counterbalance to alternate movement thought out the rest of the building. Yet it contains its own inherent movement. What’s next?

I have spent weeks spinning without resolution post my midterm critique. One afternoon, a route 66 fueled sketch session leads me in a new direction that focuses on the pendulum as the building’s central element rather than as a counterbalance.

Does the pendulum really move?
Breakthrough cont.
The building would (for now) consist of two major elements: the pendulum and the circulation. The pendulum acts as the building’s atrium, the challenge is how to circumnavigate from the bob to full extension of the wire support. Additionally, where do these points exist and relate to the public and patient?
The pendulum and corresponding circulation wall begin to delineate between east/west and day/night. At this point the circulation and the pendulum act as individual elements.

Certain sketches begin to lean toward integration of circulation and the pendulum. We determine the pendulum's period. In a 24 hour cycle we see it will travel 226 degrees. The wall and the pendulum become one.
When we study site our most typical reaction is to verify its presence during the day. We use the sun as our demarcation rather than acknowledging its ever-present counterpart, the moon.

Additionally, site is not merely image. It is people, sounds, smells, experiences. Site is both sensory and extrasensory.

In the study of sleep disorders the majority of the research is completed during the opposite hours of the standard business day. Night is when the building comes to life.

The day is documented with two cameras. One still shot taken every 10 minutes and one 30 second video every 30 minutes. The eventual result beyond the stories is a time lapse view of the day.

For additional content see: http://oftheturningworld.blogspot.com/24-hours-dupont-time-lapse.html
I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.

Diary 6:18 am - 6:03 pm

I thought this day might provide me with the first uninterrupted day for reflection. Sketching became obsolete early in the day. My research was best contained in text. I didn't know the experience would be so emotional and test me mentally and physically. Patrick and I set up shop and he heads back to school after loading me up with coffee and Krispy Kremes.
This has become a challenge. I didn’t know how exposed in public this long would make me feel. The goal was to experience the site at night. This will provide me with the alternate insight/desired.

4.21.05
Process (24 hours)
4.21.05 sunrise 6:14am

Maybe it was an act of madness? Upon review it seems that the best reason to do something is the experience. The time in Dupont was a self-induced allegory. The time spent at Dupont displayed at least, my commitment to the idea that these isn’t fully contained in text but also within experience, process and perception.

For additional content see - http://oftheturningworld.blogspot.com/24-dupontpart-i.html

24 Hour Retrospective

“A watch is simply a machine. It only adheres time once we adhere the value to a day” - Krapp, James
Post the day @ Dupont I have regained direction. The thesis finally has distinct direction. The goal is to create space about the pendulum. I have realized that thesis requires focus. Ideas will come and go, but distinction between thought and progress is oft mistaken.

Focus

Pendulum

The structure comes to the forefront as more detailed sections describe conditions where the building meets the street edge.
4.21.05

**Relationships**

The core section and its development holds the key to the entire building relationship between inside and out. The structural details loom large. It has come to my attention that the project scale has grown extremely large and I would be remiss to neglect the details. I hope to focus on the individual and smaller scale from here on out.

5.3.05

**Precursor**

This sketch proved more valuable than anticipated. We see the curved exterior facade which would become the entrance for final resolution. The angular nature of the structure is counteracted by the curved skin proposed in said sketch.
“At the Still Point of the Turning World”

“Time - as experienced duration - is relative to an individual and to a space. Constantin Brancusi imagined and fabricated his own time capsule. His studio was an unchanging Copotan village in the middle of Paris with the Endless Column as its timepiece. Here, the finite time of place and cultures was counterposed to infinity. The western argument that time persists merely as a consequence of the events taking place in it (time is nothing) ... For the Buddhist, time is a continuous flux, a fluidity that makes every manifest form perishable and ontologically unreal. Existence and nonexistence are not different aspects of a thing-they are the thing.”

- Holl, “Parallax”, (24)

Foucault’s Pendulum

“At the Still Point of the Turning World”

That was where I saw the pendulum. The sphere, hanging from a long wire set into the ceiling of the choir, swayed back and forth with isochronal majesty. I knew - but anyone could have sensed it in the magic of that scene - that the period was governed by the square root of the length of the wire and by pi, that number which, however irrational to sublunar minds, through a higher rationality binds the circumference and diameter of all possible circles. The time it took the sphere to swing from end to end was determined by an arcane conspiracy by most timeloss of measures: the singularity of the point of suspension, the duality of the planes dimensions, the tragic beginning of pi, the sacred quadratic nature of the root, and the unnumbered perfection of the circle itself.

I also knew that a magnetic device centered in the floor beneath issued its command to a cylinder hidden in the heart of the sphere, thus causing continual motion. This device far from interfering with the use of the pendulum in fact permitted its manifestation, for in a vacuum and object hanging form a weightless and unshakable axis free of all resistance and friction will oscillate for eternity.”

- Eco, “Foucault’s Pendulum”, (23)

Calculation

Foucault’s pendulum acts differently in any location on earth barring the equator and poles. For additional content see: http://oftheturningworld.blogspot.com/flash-pendulum.html
The structural grid of the pendulum core and its corresponding radiating grid of 24 separate segments meet the walls and circulation. The globe sits on center with the pendulum, like the head of the building’s body.
Post-critique we find the building shifting its head. The globe relates most to Trylon and the pendulum should act independently as the cone has been opened to the sky. The building has further blurred the line between inside and out.

"Take the cork off the bottle to drink."
- Emmons, Paul (25)
Fixed Failure

The idea of fixed failure (a structure theoretically fails until it reaches a point of stasis) reminds me of how the human body reacts during sleep. Can the structure mimic this?

5.20.05 - 5.30.05

When we are sleeping, our bodies undergo structural shifts in our sleep. This is a state of equilibrium, as our body weight is supported by the mattress and our head is cradled by the pillow. The idea of fixed failure is similar to how our body reacts during sleep, where the structure of the bed is maintained by the mattress and pillow, just as a building is upheld by its foundation. This concept of equilibrium is crucial in understanding how our body and mind function during sleep.
The challenge at hand is how the circulation reacts to the building mass. With the globe moving off center, the building's interior is open to the elements. How do we distribute the public and private upward?

Elevators

The elevators have never been viewed as typical. Original ideas included plans for an elevator that confuses the rider as to which direction they may be facing after their trip begins, thus altering the patient's perception of location upon arrival. The final result is an elevator that rides at an angle along the building's core, distributing patients either east or west as prescribed by doctors.
Circulation Continues

Traveling through a building which essentially has a negative core provides a challenge not often encountered. How does one navigate vertically and horizontally? How does egress become beautiful again?

Public access is unconventional within the pendulum core. The lowest floors are exposed to the exterior. They are continuous with the street edge and free to all. The pendulum is not private. The actual reception space of the clinic begins at the third floor. The journey begins above the street. In this early configuration all of the floors are offset from east to west creating distinct elevation differences from one side of the building to another.

6.1.05 - 6.2.05

Stairs

The modern high-rise has become dependent upon the elevator. Although the elevator is necessary, the building is experienced personally and vertically at the stairs. They are not merely for egress.
Globe

The globe acts as the lunar symbol of the project as well as the counterpart to the pendulum. The issue is its accessibility and its integration to the entire building, at this point it remains unresolved.
Doctors and staff have a much different experience with this building than the patient. Their space tends to be traditional compared to that of the transient occupants. The structure is sturdy and regular. The facade is dynamic and is alterable by the occupant. Its movement shows varying degrees of activity to the exterior thus translating what is within to the public.
The building facade is the visually lightest portion of the structure. The core of solid concrete tapers out to lighter and lighter steel members clad in a fabric that can vary at the discretion of the doctor's diagnosis. The skin expresses the activity within.

Elevations and sections are still without resolution. The parts and whole are two different beings. Clarity has come in small doses throughout this journey.
At the Still Point of the Turning World

State of the Thesis

The process that is an architectural thesis is subjective to all who come upon it. It's not a matter of ownership of idea but rather exploration of an understanding. There isn't really an end but rather a time you put the pen down.

Krapp, James

7.9.05
The push to penultimate and eventual defense has begun. The project, or though unfinished, is solid in part due to the concept. Details, program and the eventual final will be the result of the next series of sketches.

Then again when is architecture ever really complete?

7.9.05

**Post State of the Union**

The presentation face of the building facade is being designed in pieces rather than the whole. I have never worked toward a final facade. I would rather create functional details and sectional relationships that define what the facade wants to be. The translation will be the combination of the individual details.
The Issue of the Sphere

The sphere has been present since early in the project. It acts as an object of opposition to the verticality of the tower and more importantly the tyton.

So how do you hold a sphere without touching it?

The core has always been a cone which was continuous to the point of the pendulum. The notion of a structure which alters from not only horizontally but vertically as well provides a symmetry which will later lead to better distribution throughout. The concrete structure begins to taper back out to the exterior as a new steel cone rises to hold the pendulum as the concrete cone had in earlier iterations.
The interior structural core acts as the first scale of measure for patients and public away from the bob to gauge themselves with the pendulum.

The division of columns and fenestrating details delineates separate scales of time as well as the organization for rooms through out. Presently the interior cores circulation ramps are a continuous corkscrew that winds its way to the top. Is the ramp necessary if the floors are no longer offset?

12 columns at the interior of the radiating structure lead to the 24 steel columns at the exterior. Each wedge represents 15 degrees of the pendulum’s rotation and represent the 24 hours in a day. Individuals can use the vertical and horizontal visual markers to create personal scale to each experience within.
Evolution of Connection

The sketches first use structural shapes similar to the "bulb-tee" which I have encountered at work. There is always a crossover between work and school. To have two worlds not speak to one another would be unfair to either. All of our experiences shape the final outcomes of the project.

The exterior structure which is visually lighter than the concrete interior core is comprised of a group of similar steel gusset plates and columns that can be fit to each circumstance the building requires.

The idea is modular so that one or two major custom shapes can work in all instances thus making the detailing economical.
Facades

The overall proportion will be a translation of the details in combination with the function. Patient and prognosis develop the facade as much as material. The final composition of each facade is activated by the patient within and the doctor’s diagnosis/treatment.

Fabric

The alterable fabric exterior needs to be flexible enough to deal with the natural environments while practical enough to be adjusted by an individual. The negative space between the screen and rooms becomes porch or circulation along the building’s outermost edge.
“The needle is the thinnest, least voluminous structure to mark a location within the grid. It combines the maximum physical impact with a negligible consumption of ground. It is essentially building without an interior... The globe is mathematically the form that encloses the maximum interior volume with the least external skin... In many ways the history of Manhattanism as a separate identifiable architecture is a dialectic between these two forms, with the needle wanting to become a globe and the globe trying from time to time to turn into a needle...”

Koolhaas, “Delirious New York” (26)
Spheres & Tylony cont.

Inhabiting the sphere does not pose the challenge that holding it does. To make the least amount of impact upon the sphere's surface allows it to remain closest to its relative form. To maximize the volume of the sphere we must respect both inside and out.

However, the question remains unresolved, "What is the least intrusive way to hold a sphere?"

Present and Future

The point where the pendulum is supported 15 stories from the basement floor stands as the symbolic "present". The facade is just one of the evolutionary products of the activity within. Much like the bob of the pendulum it symbolizes the "future" or all that is not present, the perpetually changing.

Inhabiting the sphere does not pose the challenge that holding it does. To make the least amount of impact upon the sphere's surface allows it to remain closest to its relative form. To maximize the volume of the sphere we must respect both inside and out.

However, the question remains unresolved, "What is the least intrusive way to hold a sphere?"

Present and Future

The point where the pendulum is supported 15 stories from the basement floor stands as the symbolic "present". The facade is just one of the evolutionary products of the activity within. Much like the bob of the pendulum it symbolizes the "future" or all that is not present, the perpetually changing.
Programmatic requirements are locked down and the final issues are identified and will become the design focus during production. This lite critique ensures that the most crucial requirements are accounted for.
Resolution has come to some of issues regarding circulation, distribution and the programs sectional relationships. The elevator and circulation has been overhauled to reflect the true nature of how patients will circulate. The elevator will take on a slightly different orientation and its position in plan has altered. This will be finalized for penultimate...

The earlier proposition was a lobby/triage that distributed the patients from the third floor vertical throughout the building. The nature of the structure and the program lends itself to a distribution model that works from the inside out. Patients are distributed from grade to the middle of the building and then out in all cardinal directions as prescribed by the doctors.
Revelation Continued

As the floor plates have shifted to remain level on both sides of the pendulum core the opportunity for an intensive tial space is born. This allows doctors to review patients from alternate perspectives and vary the floor to floor relationships in which the patients exist.

Finally what do we make of the globe?

Observation Resolution

Partially inspired by Pittsburgh's Civic Arena the globe remains the least evolved of the projects elements. However, it has gained a purpose and formal structure. The compound shell allows a semi-sphere to ride along its interior opening and closing as prescribed.

The globe functions as intended, if acts as a space for various types of observation. What once was only a space for the internal now allows the building to observe outside itself and into the sky.
The penultimate marks a "stopping point" for which to gauge the readiness for defense. Albeit the process never stops, the eventuality of presentation exists. So here is the stage for which we display our "final" proposition. What you find is the shell of the finale, the cartoon version of the defense.
Final presentation

Defense is the culmination of several years of exploration put forth to the public. What precedes the following images in this documentation was in full display. Architecture does not exist without process; the beginning and the end are never the same, the entire collection of thoughts and imagery we conjure during this period of time known as thesis are as important as the last piece of paper we pin on that wall.

A presentation of the mixed media beginning with the 24 hours at Dupont Circle lead the discussion and are available on the attached DVD and online at

http://oftheturningworld.blogspot.com

"At the Still Point of the Turning World"
At the time I realized this incident as small-scale rather than directly
understanding the site, it is often difficult to understand the context
when one becomes immersed in the project. It was during this
process that I realized the importance of perspective and scale.

As we often find ourselves in familiar environments, we tend to
view them as a constant. However, when we are in new situations,
we often see things in a different light. The site area of Dupont Circle
and its surrounding area is situated on Massachusetts Avenue
at the intersection of Connecticut Avenue.

Site Plan

Dupont Circle and the surrounding area.
"At the Still Point of the Turning World"

Plan Sub-level 03
1/32" scale
Pendulum bob location. Public access to tracery floor. Terrazzo markings delineate two different watch faces, the typical 12 hour clock and the building's specific period.

Structural Plan
The overlay of all floors structural plans displaying the dynamic nature of the structural system.

Structural Axonometric
This vertical diagram displays the complexity of the plan as it relates floor to floor.
Plan Sub-level 01/02
1/32" scale
Pedestrian levels. Speculative area for the underground expansion of private patient spaces or public retail endeavors.

Plan Floor 00/ Grade
1/32" scale
Street level opens to pendulum floor below, open and exposed to elements. Retail elements to the north and south maintain the original building edge.

Plan Floor 01
1/32" scale
Second story retail and public bridge.

Plan Floor 02
1/32" scale
Patient floor.
Plan Floor 03
1/32" scale
Patient floor

Plan Floor 04
1/32" scale
Patient floor

Plan Floor 05
1/32" scale
Patient lobby and triage space. East end two-story reception space receives potential clients at the middle of the building and circulates them as prescribed by each doctor.

Plan Floor 06
1/32" scale
2nd level of patient lobby and triage space. Additional space for diagnosis and public research space.
Plan Floor 11
1/32 scale
Doctors conference space and globe elevator mechanical space. Additional extended-stay patient apartments.

Plan Floor 12
1/32 scale
Globe pre-function area and elevator mechanical space. Additional extended-stay patient apartments.

Plan Globe Stadium
1/32 scale
Globe multilevel interior. 3 tiered stadium style seating for presentation and research in the round. Final stop for the elevated platform.

Plan Globe Base
1/32 scale
Globe sub-structure and elevated platform shaft.
Section h
1/32" scale
North-South section through doctor's offices and south-east egress stair.

Section d
1/32" scale
North-South section through globe/iron and elevator core.

9.16.05
Section e
1/32" scale
Northwest-Southeast section through northwest and southeast egress stairs.
East-West section through globe and elevator core.

"At the Still Point of the Turning World"

Image via Makrinos (27)
Acknowledgment

This labor would be fruitless without the effort and inspiration of my family, friends and everyone at the WAAC who have created a fantastic environment unlike any other to pursue architecture exquisitely.

Special Thanks to...

My mother Marge, father Harold and sister Kelley
My thesis committee
Susan Piedmont-Palladino
Paul Emmons
Jaan Holt
Marco Frascari
My friends and colleagues
Jon Foote
Steven Sikars
Jared Martinson
John Schoppa
The Doctor George Makrinos
Leo Salom
Misha’s

... Patrick Cooke, for all the help and support everyday. My sincerest thanks PC, I couldn’t have done this without you.

... and Anastasia Amelchevskaya who has had me understand that good is not great. You are the absolute greatness. I love you.
James Joseph Krapp
james.krapp@gmail.com
16 W. 76th St. Apt 3RW
New York, New York 10023
513.252.7845

Professional History

Project Manager
Spring 2006–present | Workshop/APD, New York | NY

Staff Designer

Intern
Fall 2003–Fall 2005 | RTKL Associates Inc., Washington | DC

Architectural Intern
Summer 2005–Fall 2003 | Astorino, Pittsburgh | PA

Architectural Student Intern
Summer/Winter 1999–2000 | LDA Companies, Pittsburgh | PA

Academic

Virginia Polytechnic Institute and State University (Virginia Tech), Alexandria | VA
Fall 2005, Master’s of Architecture II thesis defended

Miami University, Oxford | OH
Spring 2001, Bachelor of Arts and Architecture

Awards and Exhibitions

VSAIA: student design competition 2004
transformer: strategic interventions at the VEPCO hydroelectric plant
Merit Award, VT AIA/AC representative

VSAIA: student design competition 2005
between thresholds: land and sea, city and ship
Merit Award, VT AIA/AC representative

Global Green USA: Sustainable Design Competition for New Orleans
Workshop/APD entry GREEN.O.LA
Competition Winner