Some Mechanical and Metaphysical Characteristics of Form Deciphered

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1. Mechanical Understanding of Form: Pictorial Depth

Robert Venturi

_I begin where all pictorial form begins, with the point that sets itself into motion._

Paul Klee

historic, two-dimensional framework

Paul Klee
Paul Klee

"traces" of Minos

Paul Klee

Kurt Krantz

_trace serialization_

Problematic discontinuities
Symbolic Autonomy

_To build a rocket and send it to the moon, you need only to measure space......not define it._

Roger Jones

Depth, a Renaissance idea

Big Creek, October
II. Metaphysical Understanding: Transcendental Depth

Egocentric "here and there"

we know we exist. Marleau-Ponty

Mirror Man and the other side

incongruent counterparts Immanuel Kant

Extra-Dimensional Behavior

inside and outside the ego Paul Klee

Big Creek, November

III. Boundaries

Human-centric hierarchy

there is no future... whether the earth or the sun revolves around the other is a matter of profound indifference. Albert Camus

territorial presence of actualities George Herbert Mead

Carlos Scarpa

Robert Venturi

Jaspers

a leap of faith

Robert Venturi

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Submitted to the Department of Architecture on November 19, 1984 in partial fulfillment of the requirements for the Degree of Master of Architecture.

ABSTRACT

Scientific/mathematical abstraction does not fix the limits and constraints within which a designer may operate. Nor should it be necessary to understand form generation as a defiant, self-expressive gesture outside those boundaries. Both are predilections of mutually exclusive, formal frameworks. Some characteristics of these frameworks, a mechanical and metaphysical understanding (respectively), are deciphered and a philosophic alternative is partially exposed.

A world of phenomena exists independent of humankind and another, one of ideas, is dependent on humankind. Built environments manifest a relationship between these worlds and proffer an organic hypothesis: a design philosophy need not transcend the archetypal ubiety of physical phenomena. The dark side is a naive desire to transfix time, to overcome Angst. An alternative is to associate "I" with field [behavior] as a variable, moving, changing phenomena of form.

Maurice Smith, Thesis Supervisor
Professor of Architecture
where all is order and symmetry
there can be no life
Lancelot Law Whyte

creation, preservation, death
Kurt Krantz

Immanuel Kant

Robert Pirsig

Depth, the other side of seeing
Prepositions of Inhabitation

Big Creek, December

Tautochronistic shifts
an Outrageous Polemic

Not and now, now and not, not and now
Gertrude Stein

Aldo van Eyck

Dylan Thomas

Finite Boundaries, Frames

the island, thus, is a place par
excellence
Norberg-Schulz

IV. Both Sides [Now]

Beyond Figure/Ground
"I" as a variable, moving, changing,
phenomena of Form
In a corner of Oklahoma, a woman is plucking at the earth. She is naked, and gardening. She has land all over her, for she has also been making pots, and her long Bohemian hair is blondly gummy with clay. She kneels down and messes with a place in the earth.

James Dickey

Geography, not geometry, is good to us.

Architecture belongs more to a world of phenomena than of ideas.

In addition to a main body of text (the polemic), the thesis includes epigraphs, anecdotes, and illustrations intended as supportive material. When not otherwise noted credit this author. Several of the drawings were part of an independent design project executed concurrent with thesis work. The site of the project was an abandoned, pre-civil war mill complex in North Georgia on the banks of Big Creek, downstream from confluences with Long Indian and Hog Wallow Creeks. In 1855 the site was occupied by two cotton mills, a wool mill, saw mill, brick yard, flour mill, corn mill, shoe shop, two blacksmith shops, retail store, gin house and gin, stable, corn house, machine shop and store house. An overshot iron wheel of sixteen feet, with a face diameter of twenty feet, provided power for the largest of the cotton mills. All was destroyed in Sherman's March to the Sea.
Cogredient "Here's"

Y. Irreconcilables

God Geometry

Naked Singularities

Territorial Accomadation of Mind and Matter

[Now ] can only be made particular by reference to a particular thing.
I. Mechanical Understanding of Form: Pictoral Depth.

Concepts that explain the physics of motion have historically generated frameworks for structuring form. (Form in a most physical sense; of or pertaining to form, outline, contour, profile, shape, surface, system of lines/surfaces.) Over the course of scientific development, mechanics, the study of motion and parallel development of descriptive geometry, have provided sympathetic formalists with an abstract, polemical vocabulary.

Consider a body at rest—a body very small—small enough to be called a particle or point. A point at rest can be put into motion by an external force. Motion in a straight line is rectilinear displacement. The first dimension, magnitude, is a formal legacy of rectilinear displacement. The first dimension can be described by a straight line that can be extended continuously; an infinite line; a line of infinite magnitude.
To transition from rectilinear motion, to motion along a curved line, external force, contrary to the magnitude of movement, must be introduced. Consider a circle generated by an object tied to a string and swung in a horizontal plane. Since the motion is uniform all the tangential vectors representing the magnitude of displacement are equal. But there must be another dimension to displacement since the movement is not rectilinear. Direction is the other (second) dimension.

Curvilinear displacement is the result of changes in direction. In the case of uniform circular movement, the change of direction vector is always perpendicular to the vector of magnitude. A primal intellectual manifestation of two ideal dimensions, one at right angles to the other, was a paradoxical duality of identical, but non-congruent, measurements (the quintessential characteristic of depth).

Euclid postulated that a distance between two points could be identical to that between two other points. As proof of congruency, Euclid constructed two triangles, with equal angles and equal sides. Two methods were used in construction, characterized respectively by rectilinear and curvilinear displacements. In both, Euclid relied on the continuity of linear displacement to prove one triangle equal to another.

In parallel displacement (translation) the magnitude and direction of movement, are identical for each point defining the triangle.
In displacement by rotation one point of the triangle remains stationary. Net magnitude of movement, relative to this fixed point, can differ for other points but the vectors representing finite, simultaneous changes in direction are always identical.

Translation and rotation produce transformations confirmational of congruency in two dimensions. Limited to these operations, Euclid omitted any "spatial," three dimensional solutions to identical congruent measurement. C.L. Dodgson provides this fictional explanation:

Minos: It is proposed to prove 1.5 (pons asinorum) by taking the Isoceles Triangle, turning it over, and then laying it down again upon itself.

Euclid: Surely that has too much of the Irish Bull about it, and reminds one a little too vividly of the man who walked down his own throat to deserve a place in a strictly philosophical treatise.

Minos: I suppose its defenders would say that it is conceived to leave a trace of itself behind, and that the reversed Triangle is laid down upon the trace so left.
Minos' proposition represented an impasse for Euclid. In a closed system, based on a continuity of linear movements, a discontinuous change in direction is problematic.

A mechanical understanding limits behavior in space to those activities that can be described by two dimensions; magnitude and direction. A "trace so left" constitutes a third dimension; confirmational behavior. Rotation of a plane about an axis containing all points of invariancy (axis of symmetry) does not propagate a three-dimensional transformation. Minos' triangle as turned over could not be distinguished from the original triangle.

More than 750 years after the intellectual debate depicted in that fictional conversation, Pappus of Alexandria offered a resolution. Consider the apexes of an Isoceles triangle to be points in space. Circumnavigate these points with straight lines, giving each line a directional symbol. Rotate a second, identical, triangle $180^\circ$ about a vertical axis and superimpose it on the first. The triangles can be distinguished by a reversal of internal, generative direction.

In effect, Pappus was claiming that a two dimensional system could describe the three-dimensional behavior that had hither-to-fore been denied. Pappus appeared to have found an opening but instead succumbed to the "man-trap" inherent in all closed systems. He permitted autonomy (the spaceless mind) to bifurcate the process. Pappus, like Euclid was unable to extricate formal theory from the paradoxical duality of an
unable to extricate formal theory from the paradoxical duality of an
dependent dimensions. The assignment of a symbol to
direction permitted behavior to be internalized, held in suspension, and
reconstituted as a physical phenomena.

To build a rocket and send it to the
moon, you need only to measure space,
not define it....

Roger Jones

A mechanical understanding approaches three-dimensional behavior
in company with symbolic variables. Generation of these variables is a
self-fulfilling operation of geometry. Depth, as a third dimension,
becomes pictorial. Mechanical depth represented in constructed
perspectives since the Renaissance, is an idea about [seeing] rather
than [being in] the environment.
Big Creek, October
II. Metaphysical Understanding: Transcendental Depth

Discontinuities pose no problem for a metaphysicist. Place the left hand on the right, palm to palm. Identical in every respect, they are not the same hand. Observe an object in the mirror. The imaged object "there" is not identical to the material object "here."
Relative to the egocentric "sense" (here) everything else in the
world is reflective in posture (there). For a metaphysician, Depth, the
third dimension, is a consequence of the distance between these two
positions. Confirmation of Depth is the inverse path; a path from
"there to here." Merleau-Ponty gave that path the following
description:

In the world there is the thing itself,
and outside this thing itself there is
that other thing which is only
reflected light rays and which happens
to have an ordered correspondence with
the real thing....We know it is real
because we are to others only reflected
light rays but we know we exist.
therefore others (as made manifest by
reflected light rays) exist....

That which looks at all things can also
look at itself and recognize, in what
it sees, the "other Side" of its power
of looking. It sees itself seeing.
Immanuel Kant sought a less romantic description. Prior to becoming a metaphysician he was both a physicist and mathematician, versed in mechanical rules of congruency. His inquiry began as a philosophical puzzlement:

What can more resemble my hand or my ear, and be in all points more like, than its image in the looking-glass? And yet I cannot put such a hand as I see in the glass in place of its original.

In the beginning the only way Kant could explain the existence of "incongruent counter parts" (left and right hands, structural bias in crystals, etc.) was to fix Space as absolute; a space independent of mass; a field independent of form.

Kant's initial definition of space allowed for a left and right, and up and down, and a front and back. He soon realized the contradictory nature of an independent space as defined by an anthropological framework. Eventually he described a transcendental province in which a second mirror image could exist. The second image was a reflection of one already reflected. Metaphysical identity, the reality of things, was the sum of the two reversals.

Kant substituted egocentric "sense" for symbolic direction to prove the congruency of enantiomorphic twins. Imagine a two dimensional environment inhabited by objects that have no mass but are subject to displacement. A distance between two inhabitants can be expressed by two different vectors, their points of origin representing the direction
of one from the other. To prove that the vectors are congruent, one must be picked up, reflectively rotated (extra-dimension behavior) and superimposed on the remaining vector.

Imagine a three dimensional environment inhabited by enantiomorphic pairs. Isometry, or dimensional congruency, can only be proved if an inhabitant is reflected (extra-dimensional behavior) and superimposed on the enantiomophic twin. In these examples, depth, the reality of space, is a function of extra-dimensional, extra-formal behavior. Metaphysical depth is an idea about [transcending] rather than [being in] the environment.

The third dimension in front behind corresponds for the "I" and for the mirror man both in fact and in appearance, but the directions are reversed.

Paul Klee

Klee described the "space" and "objects" in painting as the surrogate manifestations of metaphysical phenomena. Imaged background represented a threshold to physical reality [outside the ego] and imaged object was a threshold to the reality of "I" [inside the ego]. Painting was an "in-between" phenomena of being inside and outside an ego. Fornication, for procreation, as a literal analogy, must have had particular meaning for Klee as potentially generative, mutual portraiture.
Cerabiodial paired cups (compression)

A DIPNOAN (breathing twice)

One of the dipnoi fish.

Extension.
CONVENTION - TO HAVE SURFACE NORMALS POINT AWAY FROM THE FIGURE

HEMIS CONVEX PARTS OF THE FIGURE HAVE POSITIVE CURVATURE
AND CONCAVE PARTS HAVE NEGATIVE CURVATURE.

Suppose whenever a curve has a concave cusp
one smooths the curve a bit (sensuous).

Then a concave cusp becomes a territory of negative
curvature having locally the
greatest absolute value of curvature.
III. Boundaries

Humanity has set no limits to what it must prove to be true. Truth is a metaphor for a human-centric sense of hierarchy. Quests for mechanical consistency and the Age of Reason provided the same metaphor for the Universe as for any particular human existence: death. Camus saw no need to await further discoveries by the astronauts and conceded "there is no future....whether the earth or the sun revolves around the other is a matter of profound indifference."

Whether a cosmos exists as a finite state between big bangs or as a set of events temporarily restricted to a cylindrical dimension of quantum gravity is of little consequence to a mind that will enjoy only a brief fleeting cycle of cogredience with whatever the topology. Any hierarchy (religious or otherwise) that places a utopian state of perfection within historical time fails to recognize that all states to be realized are being realized in the territorial present (George Herbert Mead). An absurd mind (more concerned with death than life) will confine speculation to finite potentialities contained in a
particular linear sequence while directly confronted with the simultaneity of an infinite number of those sequences (and their actualities).

Symbolic or transcendental/trans-historical flights to "elsewhere" would not be necessary if mechanical or metaphysical understandings provided an adequate definition of being [in] and [of] a [place].

Does not the failure (of reason to extricate us from our consciousness of our absurd fate*) reveal, beyond any possible explanation and interpretation, not the absence but the existence of transcendence.

*(author's note)

Jaspers
Linking the general [being] to the particular [being or not being of a place] Jaspers transcends physical reality with a "leap of faith."

An easy leap for one who believes that death is the prime mover behind life. Short circuit life and death can be terminated.

One source of this ambiguity is the duality of order and disorder. There is a tendency toward order, in nature and in ourselves, and our first naive impulse is to welcome order and symmetry. But then we realize that where all is order and symmetry there can be no life; the tendency toward symmetry, if interpreted as movement toward an ideal, reveals itself as the death wish.

Lancelot Law Whyte
For Kant movement and rest were predicables of things; opposites in linear relation - evidence of one affirmed existence of the other. Implied was a structural boundary: a frame. Absence of movement is rest; no other alternatives included in the realm of possibilities. Continuity of time (and of space) was the conceptual basis for experiential limitation. Time as a frame was a priori; given, pure reason based in human nature.

Time is what Kant calls an "intuition," which the mind must supply as it receives the sense data.

Robert Pirsig
*Zen and the Art of Motorcycle Maintenance*

A priori concepts are autonomous, independent of the sense data they serve to structure. A transcendental dimension is a priori. When added to the two dimensions provided by a Mechanical Understanding, the sum is pseudo, three dimensional reality; an assembly of autonomies. Depth (space) is the "other [opposite] side" of seeing. Of necessity is anthropomorphic participation. But human existence does not structure cosmic phenomena.

Although human beings take themselves very seriously the universe does not. A place [being] is not dependent on an internal, egocentric, "sense of depth" for definition. [In] and [of] are prepositions describing transitory qualities of human inhabitation. A more apt phraseolgy places [in] and [of] before [being] in reference to [place].
Big Creek, December
Habitation: in and of a [place being]. Human being, place being, [now]. A semantic shift, more tautochronistic than tautological; structural, not superficial. An outrageous polemic asking that [being] be understood as a phenomena more dependent on archetypal than anthropological ubiety. Being, a presence of pattern, not pathos.

Not and now, now and not, not and now, by and by not and now, as not, as soon as not not and now, now as soon now now as soon, now as soon as soon as now. Just as soon just now just now just as soon just as soon as soon as now. Just as soon as now.

Gertrude Stein

Now is this force, the cosmic phenomena that organizes all literate transformal fields. Behavior of both youth and rose is the same when driven by a reciprocating engine of field and form. If "the ability to detect associative meanings simulataneously does not yet belong to our mental equipment," (Aldo van Eyck) it is because designers confine reciprocal conditions (polar opposites) to linear exchanges along bilateral boundaries.

The force that through the green fuse drives the flower Drives my green age; that blasts the roots of the trees. Is my destroyer. And I am dumb to tell the crooked rose My youth is bent by the same wintry fever.

Dylan Thomas
Figure/ground is a prominent example of this kind of relationship and is, in principle, analogous to Kant's movement and rest. Either/or: space conceived as either maximum containment or openness, built or unbuilt, thematic or non-thematic.

Finite boundaries [frames] function as a distinctive aspect of character only when the field unbounded is mutually exclusive.

The island, thus, is a place par excellence, appearing as an "isolated," clearly defined figure.

Norberg-Schulz.

Land mass, in retreat; water in surround. A geometry describing the closure and extension of mutually exclusive contours. Figure/ground reduces form to boundary, not behavior. Surface tension spheres are evidence of a bounded body of air. Space "contained" is qualitatively the same as space "excluded." Formally complete, the bubble has a fatal resistance to transformations contrary to that characteristic. When two or more bubbles combine individual boundaries are preserved (no interpenetration). The most important formal aspect of a bubble is not distinctiveness of contour but the behavior associated with contour completion. Completed figures isolate behavioral potentialities—witness Easter Island.
The transformation of natural landscapes into shelters for dwelling is more a matter of continuity of differences than assemblage of opposites. A man-made place is only partially discontinuous from a natural environment for both depend on a variety of physical definition to distinguish that which has [reality]. Human [being] is a living association of "I" as a variable, moving, changing part of the same phenomenal context and includes [traces] (remember Minos) not limited to [continuous displacements] and [mirror reversals].

A quasi-autonomous understanding of [being] permits structural exchanges to move beyond apriori frames (geometry, whether defined by the laws of probability or the warp and woof of a space-time continuum, is still geometry).
A rose is a rose is a rose.

Gertrude Stein

Boundaries of a field need only be limited to the present.

Contemplate a world where the present [Now] does not structure formal behavior. Einstein proposed a static model of motion by representing [Now] as something which "is," and exists as a corpuscular segment of a curved line in a two-dimensional continuum. The only refuge for [being] is found in the leeward conundrum of a cosmic boundary wave. In a non-territorial context, Now, as behavior is reduced to the fold line of an ink-blot anatomy and formal recognition never moves beyond mirrored symmetries.
Is there an exchange, is there resemblance to the sky which is admitted to be there and the stars which can be seen.

Gertrude Stein

The abandoned meander is a "trace," a particular artifact of a more general exchange of two surfaces, water and land. Distinctiveness of form and an orphaned rhetorical context implicate a local hierarchy. A discontinuous water form (figure) in an otherwise continuous land form (ground). But in geographic context an intrinsic, externally manifest, association with a more horizontal organization is retained.

"Figure" of meander is passage not of time but of event. "Ground" is [landscape as field] and represents a relatively permanent consentient set of physical things: [geography] at rest. Abandonment of a meander involves a succession of events; a spatial passing of forms [associative] of their own motions.

The cogredient world-answers to the organization of response with reference to any possible action. A moving object within that field, if it is an object of attention, introduces an attitude of adjustment. With every change of position of the object, there is a suggested congruous reconstruction of the landscape. The degree of reconstruction depends upon the scope of suggested responses which the moving object entails. In the case of terror the whole landscape is confused.

George Herbert Mead
Mead's description is of a process not distracted by physical properties of position (the compositional nature of figure/ground). He is able to correlate [behavior] at the future edge (of action) with contemporaneous organization of a field (of action). This horizontal relationship permits moving objects (and the events they inhabit) to occupy continuously different positions with reference to each other without resort to punctum temporis (point in time) abstraction. A [living] process cannot exist punctum pro nunc (point for now).

Punditorially: from Henri Bergson;

things pass, the continuity is in the process....it is only the process that lasts;

and from A.N. Whitehead;

within neighboring durations the different "heres" of sense awareness may be indistinguishable...the sense of rest help the integration of durations into a prolonged present.

From G. Stein:

I created then a prolonged present naturally I knew nothing of a continuous present but it came naturally to me to make one....a continuous present is a continuous present. I made almost a thousand pages of a continuous present (reference to The Making of Americans).

And, from James Agee:

an organic, mutually sustaining and dependent, and as it were magical, form and all of consciousness is shifted from the imagined, the revisive, to the effort to perceive simply the cruel radiance of what is..............

Let Us [Now] Praise Famous Men
Big Creek, January
Consider the human [being] as the moving object; matter in motion plus consciousness. A mechanical world is only perfect when events can be explained by elements and their relative movement in fields of force. Consciousness confounds perfection by demanding accommodation of events that are not strictly dependent on contact experience (mechanics of displacement). Hence, the noumenal, metaphysical things of mind versus an independent mechanically ordered universe. Dreams displace and hallucinations replace the reality of the latter. True ataraxia is mind (R.I.P.) inert.

Alternative to a division of individual and environment (death wish) is a field where "I" particular does not precipitate an absolute autonomous spatial and temporal order. Such a field permits the spatial passings of different worlds of different individuals. Perceptual experiences are not forced into a figure/ground relationship with the environment as a brutal either/or option. Two dimensional motifs executed in two colors force an absolute change in perception if figure and ground are to define a cogredient world: "a vase or a face."

An organization does not remain the same in an exchange limited to reversals. Venturi's observation that "architecture is a wall between inside and outside" betrays an anatomical indifference to either. His is a mannerist's preoccupation with framing content, irregardless of content. His "both-and" theory of architecture as complexity and contradiction is derivative of Rasmussen's observation that a figure/ground autonomy is superficially comprised by a reciprocal contour of separation. A conjunctive "yet" copulates opposites for Venturi. Le
Corbusier's Shodhan House "is closed yet open — a cube, precisely closed by its corners, yet randomly opened on its surfaces." Rhetorical mechanics, and not surprising, pictorical mechanics (the latter in reference to his architectural statements).

In the act of [being], inside differs from outside. A both-and androgyny cannot be achieved however hermaphroditic the "wall."

Inside/outside is an organization stratified in the nature of landscape, not in the individual.

For exterior is that which precedes man-made environment.

Aldo van Eyck

A past exists in terms of a field for an act of building shelter. A future comes in terms of that same act. In the building of a wall the privacy and shelter eventually afforded controls the process. A [Living Process] merges [Future/Past] as [Prolonged Present]. This author is in agreement with (and indebted to) the theories of Maurice Smith (Professor of Architecture, M.I.T.) that attribute inhabitable events to an assemblage of self-stabilities (deployable definitions) characterized by a transformatory association (range of continuities) with an ongoing field of relative motion (unframed "rocks and sand").

The [Prolonged Present] of this [Living Process] is an alternative to the autopathic, altered states created by ad infinitum (entropionic) partitioning and polar contour completions.
Lasting things in a passing time is the situation arising from the return of passage to the conditions of conduct from which the passage has been abstracted.

George Herbert Mead

In the [specious present] of Mead, and the [continuous present] of Stein, spatial configurations, not time, pass. [Now] can only be made particular in reference to a physical thing(s). Passing time is then an abstraction derived from the behavioral patterns of [being]. [Now] and [being] can be related to the same percipient event in which case the forms that particularize that event will have a quasi-autonomous relationship with a consentient field of action: paths defining places (Shun Kanda, M.I.T.).

A [Living Process] generates form by assembling "figures" associated with the "whereness" (ubiety) of a dimensional event. Not limited to continuous displacements and mirror reversals, these assemblages provide a particular temporal reference; an [Interior]. A virtual Here/Now/I, an [Interior] permits a surrogate representation in which the form is not distorted by vision (mechanical perspective of origin. Addition of an [Interior] to a field of generalized landscape [Exterior] makes possible a dimensional reality for cogredient "here's" (other interpretations). The new reality is not confounded by polar differences in simultaneity.
No phenomena will be constant, no phenomena will be linear, as the universe expands. As once was imagined will never be. There will be no discovery of that "One Golden Lagrangian" whose field of awesome symmetries would control everything that is form. But some events will pass before God Geometry is displaced as the Great Progenitor. Discovery of a few naked singularities at a plankian scale will do little to expose the hypocrisy of this less than territorial accommodation of mind and matter. Nor should it surprise that, in a world occupied with grossly premature self-destruction, an architecture inclusive of both organism and environment is unpopular. Historically, architecture of monumental immortality has attracted all but the most humble to its necrophilistic corner.
An hypothesis has been proffered that design philosophy need not transcend the archetypal ubiety of physical phenomena. Geometry offers the opposite: an attempt at ubiquity, to be everywhere at once. Geometry connects the worlds of phenomena and ideas with an infinite number of points that by definition have no form; a whole never present in the parts. In nothing, nothing. Nothing is at rest. There is no such thing as absolute rest. REST IS THE FIELD (of motion). Any connections will be realized in a [Prolonged Present].

[Now] can only be made particular in reference to a particular thing.

Passing time is an abstraction from the behavior patterns of [Being].

A territorial [Now] is dependent on transformal evidence, not on strict continuities of linear multiplications, symmetric replications, and bilateral boundaries....[Being], as assemblage, is not cause and effect derivative. Life does not exist to satisfy Death. Now/Here/I, everywhere else is nothing, in nothing. In nothing nothing.

New Mechanists recognize space-time relativity and suggest a reversibility of some sub-atomic events. Theoretically, Quantum Mechanics would not prohibit similar estrangement of individual experiences. [Now] is immaterial to reversible continuum and probabilistic mirrors.

Metaphysists will always maintain the autonomy of individual worlds. Ubiety is problematic in these extra-dimensional environs.
One group views [Exteriors] without the habitable implication of
[Interiors]: another as independent. In a Prolonged Present [Exterior]
differs from [Interior]. If traces found/built in each share
dimensional, transformal, characteristics, more than a symbolic or
pictorial association is possible.

Imperious space and inexorable time bound together:

Journeys end in lovers meeting....

William Shakespeare

a philosophy of process.

Harvard Massachusetts
November 12, 1984.
glances to water
Horizontal
  frontal
  indifference
to
  phenomena
  measure not define, analyze
distribution
serpentine undulations as arrive
relative to fixed point
distribution seen in instant
rendered vision field
Time, a spatial map
  Exterior
and reciprocal
  Interior
  but tangential vectors
  transcend

A word
  not a noun is a noun
  cadence broken
  not in stillness
deliberate
  frequency of reasonance resided
  not subsided

Are is [Now] and "I"
in variable moving parts present
  Wood
  and River
  collected
  Trees
  and Light
  not as ribbons of a moving train
  but as
  [Being]

Lily let Lucy
(a) (b) (c)

<e caa cc bb c caa a a b c c ba>

Sequence
Simultaneity
giving appearance of
  let Lucy
  behavior formal......(but a beach prefers bare feet)
as Sisyphus watched the stone return to the plain
  his were unshod moments of densified [Now]
  Light substituted for Mass
  In an unburdened prolongation of the [Present]

<Twenty men crossing a bridge
  into a village
Are
  Twenty men crossing a bridge
  into a village>

Wallace Stevens
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