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Immanent sites: Imminent architecture

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Rice University, 1993
RICE UNIVERSITY

IMMANENT SITES : IMMINENT ARCHITECTURE

by

MICAH SAMUEL ROSEN

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE MASTER OF ARCHITECTURE

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April, 1993
ABSTRACT

IMMANT SITES : IMMINENT ARCHITECTURE

by

MICAH SAMUEL ROSEN

The site is a generative force in architectural design. Information known about a site (the immanent) affects the (imminent) design of architectural artifact and space upon or within the site. This thesis departs from previous research into the role of site in pre-Modern and Modern architecture and attempts to shed light on the role of site in architectural design in the contemporary Post-Modern period. The thesis is structured about a dialogue between the "cleared" site, the site known through abstractions, and the "constructed site", the site known through experience. The thesis resolves the two conceptions into a mode of operation releasing potentials of each reading overlaid upon the other. This potential is referred to as the "complex" site. The complex site presents a design methodology implicating contextualist and regionalist arguments surrounding architecture during the past twenty years; moving beyond those arguments.
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1. INTRODUCTION

...there are but two different ways of establishing a relationship with a place: the first uses mimetic imitation, organic assimilation, and the creation of a conspicuous complexity, the second relies on measurement, distance, definition, and change within the complexity.\(^1\)

- Vittorio Gregotti, The Place in Time

The technique of the cleared site depends on the map and the organizational constructs that help to level the ground ...\(^2\)

... the method of the constructed site singles out particular visible phenomena to provide a generative concept, which is then used as a literal basis of construction...\(^3\)

- Carol Burns, On Site - Architectural Preoccupations

The location of the work of architecture is a critical point of departure for insight into the work of architecture as a representation of the world-view of the builders and users of the architecture. The general study of the way people look at the location of the building before the building is constructed, the site, has been rather limited within the realm of architecture’s theoretical discourse. Through the use of three sites, each with the potential for an as yet undetermined architectural intervention, this thesis will investigate the potential of the site as a primary generative force in architectural design.

The discourse will be framed as a discussion of the resolution between two disjoined understandings of the concept of site in the theory of architecture. These understandings will be referred to as the cleared site and the constructed site. The resolution, which will begin to exhibit a character of its own, will be identified as the complex site. The three concepts will be approached through the attempt to understand the three distinct locations described below selected existing works within the canon of Western architectural history. This thesis will operate under
certain assumptions and definitions to increase the clarity and accessibility of the ideas contained within.

A brief description of the three conceptions of site would be appropriate as a starting point. The terms cleared site and constructed site indicate the two primary conceptions of site in the Western tradition of architecture. The terms themselves were introduced by Carol Burns in an article entitled "On Site - Architectural Preoccupations."\(^4\) The model of the cleared site is a location that is taken as mapped but empty, existing in Cartesian space, prepared for the imposition of a rational architecture. Design for the cleared site relies on "measurement, distance, definition" and the potential to order the site within a humanist framework.\(^5\) The cleared site is thought of in plan as it is in plan that topography, the physical characteristic of the site, is least perceived. Architectural operations under the concept of the cleared site suppose a primary separation between man and the natural environment.

The model of the constructed site assumes that the site exists as a physical history of itself. The work of architecture is meant to enhance that physical history and attempt to integrate the architecture with the site through the use of "mimetic imitation [and] organic assimilation."\(^6\) This relationship between architecture and the site can be best understood through the sectional drawing in an attempt to resolve "physiological space" with topography and horizon. It supposes an immediate relationship of occupant and occupied.

The understanding of the third term is the goal of this thesis. The complex site is to be proposed as a combination and extension of the cleared site and the constructed site, the two existing conceptual frames for informing the process of architectural intervention on a site. Overlaid, the two frames and the information contained within may be viewed simultaneously, a perception which may
be reinterpreted to result in an architecture extruded from the various perceptions of the site.  This thesis will recognize instances of the exploitation of the complex site in the Post-Modern period.

It is the intention of this thesis to concurrently investigate three sites, each with the potential for an architectural intervention not as yet determined, and to use those three sites to further define the understood concepts of cleared site and constructed site and explore the potential of the complex site. These sites have been chosen at random to some extent, understanding that complete randomness is impossible. They are to be investigated in such a way that the resolution of the research portion of the thesis will leave the decision as to which site to pursue in the design semester an open question. The intention is to discover the potential latent in each site through the complex conception, not to eliminate sites from consideration by finding the one most supportive of the investigation. The three sites are as follows:

(1.) A parcel located at 302 Cannan Drive in Angleton, Texas. The parcel is located two miles north of the center of Angleton and is adjacent to the new United States Post Office. Angleton is located forty-three miles due south of Houston, Texas and is twenty miles inland from the Gulf of Mexico. Angleton is the county seat of Brazoria County.

(2.) A parcel located in Blacksburg, Virginia. This parcel is located close to the center of Blacksburg. Blacksburg is located in the Blue Ridge mountains approximately fifty miles west of Roanoke, Virginia. Blacksburg is the location of the main campus of the Virginia Polytechnic Institute and State University.

(3.) A parcel located in Charleston, South Carolina. This parcel is located on East Bay Street north of Calhoun Street. A structure on this site was destroyed by fire in 1988. Charleston is located on a peninsula in a harbor on the
Atlantic Ocean. Charleston is the former capital of the state of South Carolina and is the county seat of Charleston County.

Several assumptions have been made to facilitate the clear reading of this thesis. The terms used operate as defined by Carol Burns in a section of her article “On Site - Architectural Preoccupations.” Titled “Architectural Preoccupations: Construing Common Language,” it includes a short glossary of these terms: site, lot, plot, context, region, landscape, location and position.

The site may incorporate both the “local position of a building, town, monument or similar work” and the “space of ground occupied or to be occupied by a building.” In the case of the site of the investigation in Angleton, the site may be seen as existing “in Angleton” or “next to the United States Post Office.” Language used to describe a site in this way is prepositional in nature. Such language assumes the relationship between positions (real or conceptual).

The idea of occupation of space describes that space in verbal terms. The assumption of occupation is that something is to be in that space. A site comes into existence where there is an understanding of an event having taken place at a location. While a place such as the Blue Ridge Mountains may exist without human intervention description of that site as “The Blue Ridge Mountains” is dependent on human action (description).

The lot also indicates human intervention. It is described in terms of real(ized) boundaries, established by measurement in relation to physical phenomena. Through the description of the lot it is possible to describe the site at Charleston as bounded by East Bay Street to the west and the Port of Charleston container facility to the east. The plot is a “measured piece of land” resulting from further human intervention on a lot. A noun plot indicates a mental conception of the piece of land,
established by measurement in relation to a set of conceptual coordinates. Through the description of the lot it is possible to describe the Blacksburg site as located at 37 degrees 15 minutes north latitude and 80 degrees 27 minutes west longitude and given a street address. The relationship of the noun plot to the verb plot parallels that of the noun plan to the verb plan.

The boundaries of the lot indicate the understanding of a context, that which surrounds a site and begins to provide an understanding of the site at a scale beyond itself. Context exists at several different levels. The most perceptible in terms of architecture is a physical context, made up of built and natural forms. The cultural context, the norms of the society which inform the way the site is actually conceived, is important to the discussion of a place. The temporal context, the history of the previous, current and future interventions on the site and an understanding of the implications of those interventions may also be considered in designing on a site. The various understandings of context are interwoven in such a way that a culture may be understood in its physical context, a history may be understood in its cultural context, etc. The physical context of Angleton, Texas must be understood in terms of the people who settled there and the formation of the physical characteristics over historical and geological time.

Closely related to context and location is the concept of region. Etymologically related to the idea of the land under the rule of one culture or institution, region can be seen as a loosely bounded space under the influence of a resident culture. Burns sees region as "a product of the interaction between geography and culture." Recently architectural theory has focused on the concept of regionalism in opposition to what is recognized as the tendency of "internationalism" prevalent in the modern movement in architecture and in modern politics, economics, culture and philosophy. Residents of Texas view the entire state as a region at one level and
further divide into smaller regions, Angleton as a part of the Brazosport area. Blacksburg is understood as being in Appalachia or more locally as part of Southwest Virginia. Charleston is viewed as part of the Carolina Lowcountry and the South.

Landscape is a term that indicates those physical phenomena which can be perceived from a single location by a viewer. The ability to create a "scene" (scape) is critical to the ability to create the image of a place. In many ways landscape allows the drawing of parallels between disparate places. Images of landscape such as rolling hills, windswept prairie, dense forest, and others create images which may not be specific to one place but lead to the understanding of how different architects may act in the similar ways as they regard sites which exist in similar landscapes. Angleton exists in one landscape while Charleston possesses a slightly different landscape. Landscape begins to explain some of the differences in the sites of these areas.

The final terms covered by Burns are location and position. Location implies a particularity of place and the presence of a phenomena in that place. Position is even more specific in terms of defining the exact place, many times in terms of mathematical coordinates. Location and position have a constant relationship to one another in such a way that as one becomes more vague the other may become more vague. While one’s location could be stated as the corner of Sunset Avenue and Main Street, one’s position would be defined even more precisely within that location such as “outside the gateway to Rice University.” If one perceives one’s location as the city of Houston, then one’s position could be the corner of Sunset and Main.

The importance of the site in the work of architecture has been understood in recent architecture in terms of a more technical nature. The site could dictate the design of the building as a response to climate in relationship to the angle
of inclination of the sun and the prevailing winds for example. The location of utilities or the desire to be a certain distance from some phenomenon in the context of the site might also be an issue. The source of building materials and craftsmen might also be considered given their proximity to a site. These considerations focus on making and maintaining of buildings and reflect the ideas of architects more concerned with functional questions of building than with hermeneutic and symbolic possibilities of architecture. This separation of techne, the act of making architecture, and poesis, the act of conceiving architecture has contributed to the difficulty in dealing with a conception of site, especially in its cultural and temporal aspects.

That the emergence of a discourse on site has taken place is an indication of a new concern for in a world that does not allow the creation of a conceptual position to understand the environment as a coherent whole. Post-modern critiques of architecture and urbanism attempt to come to terms with a division between the culture producing the architecture and the architecture itself. Early post-modern urban theorists, such as Kevin Lynch, explore the issues surrounding the capacity for orientation in a spatial conception that had little tie to cultural, temporal, or physical constants. The positions of European urbanists of the nineteen-seventies demand treatment of architectural production as intervention in the city. Various modes of regionalism operate in opposition to the idea of an architecture attempting to supersede indigenous cultures and operating detached from its site.

Recent architectural theory parallels the development of ideas in other fields concerned with the relationship of people and their environment. The environmental movement is one example of a field committed to understanding occupation of sites by people. Philosophers in the tradition of phenomenology after Heidegger and Husserl continue to pursue the experiential aspects of man on earth. Geography
is the field closest to architecture in analyzing place and impact of human intervention on sites.

Discourse in the discipline of geography over issues of spatial planning and the geographers' role in collection and interpretation of cultural and topographical data began in the late 1960's. Coupled with emergence of New Left political and social philosophy, the Radical Geographers debated site-specific warfare in southeast Asia,10 the increasing understanding of the socio-political repercussions of architecture and urban planning,11 and conceptions of understanding and experiencing space as it develops over time.12 Critical to the geographers' arguments was the understanding that the way in which a place is conceived and recorded affects the relationship of people to that space. The map became understood as "a way of representing space which facilitates its domination and control." 13

The importance of the radical geographers to their implication of representational modes as facilitating particular ways of seeing a site. If architecture is a representational mode for its site, it must be implicated with the map and the implications must be understood. The representations of Houston, for example, are the map (particularly the road map) and the skyline photograph. These are representations of the site which are not architecture. If the site is the city of Houston what is the representation that is architecture?

3. Ibid.
4. Ibid.
5. Gregotti, p. 68.
6. Ibid.
7. Richter, Dagmar, "The Art of Copy," Lecture delivered at the University of Houston College of
8. Burns, p. 156.
9. Ibid., p. 159.
2. CLEARED SITE

... before he placed stone upon stone, man has put stones on the
ground to mark a place in the middle of an unknown universe and
to survey and change it ...¹

- Vittorio Gregotti, *The Place in Time*

The conceptual frame of the cleared site relies on an understanding of
the place within a greater cosmos beyond the context of the immediate surroundings
of the site. Issues of orientation in the landscape, as defined in the introduction, are
secondary to issues of orientation beyond the local and regional understandings of
place (Fig. 1.) Architectural intervention within the conception of the cleared site

![Figure 1. Stonehenge. One explanation for the existence of Stonehenge is its possible use as a measure of the motion of celestial bodies to tie a culture to a greater cosmos.](image)

traces back to the cultures that devised mathematics and geometry, applying those
sciences to commerce and control of the land. The impact of the cleared site
conception became greater during the Enlightenment and reached its greatest
articulation under Modernism.

Mapping is crucial to the execution of any intervention within the realm
of the cleared site. Mapping allows the reduction of physical and cultural phenomena
into a representational code which may be read as something other than that which is represented. Cartography, as a branch of Geography, is associated in a fundamental way with the control of space. The ability to map space, to place a site within the context of a greater whole beyond its landscape, corresponds directly to an understanding of space and site as abstractions, abstractions which give some degree of power to those privileged to the map. Cartographic notation also suspends the impact of the temporal. As an abstraction the map, or in architectural usage the plan, is a representation of a place and need not be inclusive of all the history of events in that place nor immune from the overlay of fiction upon the map, as opposed to fact on the site.

Maps are critical to the pursuit of any cultural goal in the late twentieth century because much of our experience takes place at various sites beyond the landscape of one another. The map facilitates this experience of different landscapes and relationships between those landscapes. Taken for granted are maps relating separate sites possessing similar characteristics, such as a restaurant guide. Without a map the separated landscapes would be overwhelming to conceive. As the map facilitates a broader geographical range it also insinuates itself as a necessary item of everyday life.

Cartography traces its roots to ancient Egypt. It originated as the application of mathematics and geometry to survey agricultural land after periodic flooding of the Nile eliminated physical markings on the land. (Fig. 2) Cartography bases itself on an understanding of the relationships of phenomena that impact the landscape but are beyond the landscape. The passage of the sun from east to west, the Nile River’s flow from south to north or the ability to construct parallel lines and right angles are understood as primary to the Egyptian world-view displayed in the artifacts of Egyptian site intervention. Siting of temples, tombs and cities and
evidence of religious objects point toward a cosmological understanding of the meaning of sites beyond the immediate and temporal.

The expansion of the Roman Empire also relied on the understanding of the world bound by relationships greater than the immediate. The basis for establishing any Roman outpost was a cross made in the ground, oriented to the cardinal points and creating four equal districts, establishing immediate similarity between the new town and every other Roman settlement. Division of a site into four
equal precincts about a cross organizes the site about the movement of the earth and
dependent bodies and denies the centrality of any space or object. The city is organized
about the axes, the axes are imposed from Rome, all other potential centers are
secondary to Rome. This crossing and division is perhaps the most important spatial
contribution to Western urban form made by any society. It may be seen in the four
towns in which the four sites are located.

Obviously the four sites are not located in Roman garrison towns; the
crossing of State Highway 288B with State Highway 35 in Angleton does not indicate
Angleton as subservient to Rome. There also exists the critical difference of the
occupation of the axes as occupied street life of the European city but relegated to
transit in the American city. The crossing, and its derivative grid, maintains its
importance to the conception of a place beyond the cultural context of its creation.

The Enlightenment presents the step between ancient conceptions of
site within a cosmology dictated by celestial rhythms and Modern conceptions of site
within a cosmology dictated by reason. The most influential figure in creating a
conception of site and place was Rene Descartes. Cartesian space presumes
regularity of conditions existing in all possible places, regardless of who occupies
those places. The Enlightenment placement of man as the center of the universe
restricts the idea of landscape in critical theory of space. The manipulation of
landscape became subservient to Cartesian space, seen clearly in the architecture
and gardens of the seventeenth and eighteenth century French royalty. Cartesian
space is represented by the grid, similar to the division of space by the Roman
crossing but without the primacy of any point in space or referent to a center beyond
the immediate landscape. The Roman crossing referred to a center somewhere else;
the crossings of the grid were without reference and the precincts created were
nameless. Removing center from the understanding of space removes any distinction
between one place and another. All sites become equal. (Fig. 3)

Two traditions diverge from this cosmology. One develops in the grid of the United States; the other develops into the logic of European Rationalism. One of the first acts of the United States government was the Land Ordinance Act in 1785. The act was to encourage and provide for the orderly settlement of the United States in farms and townships based on the rectangular grid. Thomas Jefferson, a major force behind the establishment of the act, was influenced and supportive of Cartesian philosophy rendering all locations equal and reinforcing the political order of the United States. This grid is in evidence at the sites settled after passage of the act. (Fig. 4)

The Jeffersonian grid was to span the entire country, creating a physical ordering system denying the specificity of individual places, in effect clearing the existing physical characteristics or at least the acknowledgement of
those characteristics. The Jeffersonian grid has the same political and spatial effect as the Roman crossing: destruction of hierarchies of individual sites. With those hierarchies eliminated, architecture becomes subservient to the new hierarchy, or lack thereof, of the grid.

While the grid provides certain orientations within an American town, it destroys others. A corollary to the belief that all sites, like men, may be equal is that all sites are also indistinct. The architect rarely considers the nature of the site, relying on the construction process to create a new landscape. This new landscape is made possible by the ability to ignore the old landscape. The towers of Houston emerge not out of an understanding of the pre-existing landscape of Houston but with the
imposition of an ordering system without regard to that pre-existing condition. Bridges over Buffalo Bayou extend the street grid with nothing more than a railing indicating the topography has dropped out from underneath the grid. Architecture of the cleared site presumes the architect's power to control the nature of the spatial environment.

In Europe the development of Cartesian space was articulated by Boulée's monumental projects glorifying the rational aspects of Enlightenment thinkers. The hallmarks of these projects were the reliance on platonic geometries and representations of architecture existing in the undifferentiated landscape. (Fig. 5) The ability to set buildings in the undifferentiated landscape contributed to emergence of typological approaches to architectural history and design by allowing

![Figure 5. Cenotaph to Newton. Elevation](image)

the individual building to be investigated according to use without taking into account the time or place at which it was built. This rational or scientific view of architecture moved the discourse of architecture away from discussion of site. Extreme development of this position eventually led to total disregard of site as an issue in architecture, the site as complete *tabula rasa*.

Through their early work, Modern architects, in particular Ludwig Mies
van der Rohe and Le Corbusier, heightened the tendency toward thinking of the site as a blank slate even if they themselves did not wholly subscribe to such an idea. It is clear that Mies and Le Corbusier operated under the conception of the cleared site early in their careers. Mies's Farnsworth House exists removed from its temporal context, raised above the ground plane in an effort to demonstrate an idea of a continuous Cartesian space. (Fig. 6) This space was made desirable as a faith in the power of humanity to live within its environment through the application of mental constructs. In the case of the Farnsworth House the site is not the immediate physical milieu but a mental construct which deems the physical milieu as a contingency. This cosmology was not understood by the generation of architects that perceived Mies and Le Corbusier through stylistic ideas about the International Style and the machine for living. The imagery of Modern architecture was coopted while much of its theoretical base was not pursued.3

Figure 6. Farnsworth House during floods. The house exists as separate from its physical milieu, tied instead to a greater cosmology.

It is important to note that the cleared site is still a site, a place where architectural intentions are carried out. The site is viewed in its generalities, not in its
particulars, under the cleared site model, but it is understood as the field in which the architect operates. It is a conception of site with a particular agenda about the universality of architecture and its relationship to a greater logic beyond the immediately apparent, a logic constituting the site.

Setting up a mental construct overtly in conflict with the physical environment heightens the awareness of the immediate site through juxtaposition with the cosmology. Rationalist architects pursue this understanding as a primary goal in their architectural projects. Vittorio Gregotti’s project for the Calabria University uses a straight line several kilometers long as an organizing spine for the university buildings. (Fig. 7) This line, straight in both plan and section, conflicts with the rolling hillside site of the university. A rational conception taken from outside the immediate physical environs of the site, the line links the building with a greater cosmology (in this case still a strongly Cartesian one) and heightens awareness of the conditions existing prior to architectural intervention.

The dangerous aspect of the prevalence of the cleared site in architectural thought is cleared site misinterpreted as “no site.” The implication of
Cartesian space imposed upon existing physical reality becomes problematic when architecture is designed in Cartesian space (or any other space) without consideration of impact on physical reality. When the physical reality of sites drops out of the consideration, architecture becomes rarefied science and orientation must be derived from sources beyond the abstract or concrete environment. Understanding the difference between a cleared site and a true *tabula rasa* is critical to this thesis.

The conception of the cleared site does not provide the means to differentiate sites based on theoretical constants. The sites are similar in many ways under the prevalent Cartesian model of space. The sites may be dissimilar under other spatial models, establishing a cyclical argument under which the deviant model would be unacceptable in the Cartesian world-view and therefore not acknowledged as a valid spatial conception.

The first understanding, at the largest scale, is the physical characteristics of the sites all exist in three dimensions. This understanding places the sites within the realm of our perception. At a slightly smaller scale, we may assume the cardinal points remain only slightly different for the sites in Texas, Virginia and South Carolina (even these subtle differences have been muted by the imposed regularity of cartographic conventions) and gravity affects the sites on an equal basis. The structure of the cities is similar given that they were all settled by people of similar background and operating under a constant culture (and after 1776, government) which provided guidelines for settlement of its territory. The establishment of cartographic constants allows accurate mapping of the sites in a consistent fashion for all three sites. This mapping makes it possible to design an architecture for the site without occupying the site so long as the architect recognizes and accepts the cartographic notation.

The provision for design before experience is the most powerful aspect
of the cleared site world view. Because the sites are undifferentiated, this provision allows for the design of the same architectural form on a site in Angleton, Texas and/or Blacksburg, Virginia without acknowledgement of spatial disjunction between sites. A negative aspect of this ability is the "cookie-cutter" building seen often in the realm of architectural practice. The current climate of hostility toward modern architecture is based in part on such a negative view.

The potential of the cleared site conception is the ability to examine the site through juxtaposition and relate the immediate surroundings to spatial, cultural, and temporal surroundings beyond those which may be immediately apparent. The drawback of the cleared site conception is the ability to eliminate the site from consideration if the conception is taken to its extreme, the *tabula rasa*.

3. My argument surrounding Mies and the landscape has been made in an unpublished manuscript "The Seagram Building: The Landscape of the Skyscraper and the Landscape of Mies van der Rohe."
3. CONSTRUCTED SITE

I believe that where the earth and the sky collide, elements of the earth and the sky produce an intervention - the first architectural event.¹

- Raimund Abraham

The constructed site framework for conceives of the site of architectural intervention through physical characteristics of the site as seen by the architect. It relies on the idea of landscape, elements presenting themselves immediately in the architect's view (hearing, smell, etc.). The constructed site relies on the experience of a particular place at a particular moment in time not on a cosmology or world-view. Because of the nature of the constructed site, the constructed site may be the primordial condition of the architect, the default conception before a concept had come into being. This condition grows out of the use of natural forms for shelter before the introduction of building activity. Conceptual understanding of the constructed site evidences itself in the work of the ancient Greeks and is prominent in the medieval world. In the modern world, arguments for the constructed site react against the widespread conception of the cleared site.

Tactile and visual understanding of the immediate environment of the site is the first step of intervention into the constructed site. Experiencing the site becomes necessary to understand the physicality of the place, the relationship of one's body and mind to phenomena present on site. Due to the prominence of physical phenomena excavated or protruding from the two-dimensional element of the horizon, the third dimension, height, becomes critical to resolve place with architectural intervention. (Fig. 8) The horizon is the critical limit of the immediate environment.

Because of the importance of the vertical dimension, the revealing
documentation of interventions under the constructed conception is the section. Section exists as a two-dimensional representation in a vertical plane, as opposed to the horizontal plane of plan, with elements shown in relation to the horizon line. The orientation of section replicates the vertical orientation of the human body’s relationship to its surroundings.

The constructed site inspires representations not typically associated with architecture such as mythology. A mythological representation of site attributes human characteristics to physical features of a site. Natural features of a site might correspond to bodily parts, for example a rock outcropping described as a face. The ancient Greeks relied on mythologies to describe sites and attributed certain sites to mythological characters. The placement and design of Greek temples, such as the Oracle of Apollo at Delphi or the Acropolis above Athens, relied upon experience of physical phenomena related to mythological character and heightening experience of landscape through architectural intervention. At Delphi, orientation of built elements into the hillside, most notably the use of “borrowed landscape” as backdrop to the theater, show this accentuation of the physical landscape.

The Greek constructed site, with mythical and mystical origins was
superseded by the cleared site in the Roman world. Understanding of sites as self-referential was contradictory to political need of an imperial power to cast all references to its capital. The disintegration of the Roman Empire saw a return to visual and experiential elements of a site as the underlying basis for intervention. Similar to the Greek, medieval culture understood the environment through ties to the land rather than imposition upon the land. This is in part due to the advancement of northern European cultures of pagan origin.

Evidence of constructed site intervention and understanding during the Renaissance and Enlightenment are found, but the resurgence of the constructed site in architectural design seems to be related reactions against cleared site theory and Cartesian space representing the power of establishments over individual liberty. The most politically overt reaction, the Transcendentalist movement, began in the United States after institution of the Jeffersonian grid. Transcendentalism built on the idea of wilderness in which man could transcend everyday existence by finding a place (or site) in nature. The Transcendentalists influenced Frank Lloyd Wright who began to look to his sites to inspire his architecture, first through the Prairie Style (Fig. 9) and then in individual site interventions such as Taliesin East and Fallingwater. (Fig. 10)

The Prairie Style is Wright's American architecture, separate from the

Figure 9. The Robie House is an example of Wright's Prairie Style Houses.
traditions of Europe. Transcendentalism and teachings of Louis Sullivan establish an architecture based on mythological reading of the mid-western landscape. The expansive plains of Illinois and Wisconsin are the landscape upon which this architecture is based. Wright's response to this landscape consists of two primary elements: the hearth, man's primary link between ground, architecture, and sky; and the floating roofs reaching out to the horizon. The hearth exists in Wright's work as an extension of the earth itself reaching through the building to the sky. The exaggerated horizontality of the roof plays off the flatness of the midwestern landscape, attempting to create an extension of the space of the building into the landscape and vice versa. Although similar in appearance to early work of Mies van der Rohe which attempts to create an extension of the space of the building to a greater cosmological landscape, the understanding of the site generating the work is different.
Wright's later work becomes increasingly site specific, taking site conditions as a departure for architectural intervention. Fallingwater, one of few American houses known for its architect rather than its occupant, plays off specifics of site, creating relationships to surrounding woods, the slope into which it is built, and the waterfall. The desire to create architecture with overt relationships to immediate surroundings illustrates Wright's operation under the conception of the constructed site.

In Europe, the corresponding reaction to universalist aspects of modernity was the advent of existential and phenomenological thought. The writings of Heidegger and Husserl argue for understanding personal experience of visual and tactile phenomena in opposition to the dehumanizing character of rationalism. Phenomenology maintains the "everyday life world really consists of 'things,' rather than the abstractions of science." Phenomenology supports arguments for a conception of place where "things" or phenomena provide understanding of site.

The critical aspect of the European and American strains of thought is understanding man experiences nature directly rather than creating frameworks to experience nature. (Fig. 11) An understanding calling for immediacy of experience, architectural interventions seize immediate tactile, visual, and morphological elements of the site. Tactile qualities can be identified as the weather, contributing to the immediate need for shelter. Response to the weather is not always obvious. Need for a particular amount of enclosure would be greater in Blacksburg than in Angleton due to temperature but need for enclosure would be greater in Angleton than in Blacksburg because of gusts during violent storms. Reconciliation of building envelope with surrounding tactile environment also depends upon use and occupancy of the built form. The architectural response to tactile qualities of a site generally deals with human comfort factors. Recent projects by landscape artists exploit tactile
qualities of site through the conversion of wind to sound or the attraction of lightning.

Visual qualities impact use of views, the borrowed landscape, to establish understanding of the site within a larger but still immediately perceptible context. In Blacksburg, the ability to see a distant slope lends to the understanding of existing on a slope or in a valley or on a peak. Viewing a larger environment contributes to greater understanding of region. For Le Corbusier, (whose later work moves into the realm of the constructed site) the use of the mountain backdrop at Chandigahr (Fig. 12) identifies the site in a greater landscape than the plateau upon which the buildings were constructed and influences formal qualities of the architecture, providing visual relationships with that backdrop. Establishing a relationship with distant landscape elements in Angleton is difficult given the flatness of the land and the overgrowth of trees. The vistas appropriated in South Texas are of the more immediate and undifferentiated plain.

Visual qualities are impacted by morphological qualities of a site and its landscape. Morphological qualities are those rises and drops of the ground plane,
their character (soil, water, quicksand), presence of natural vegetation, and presence of interventions by living beings. Morphological qualities of a site are the physical reality acting as the record of geological, meteorological, horticultural, and architectural activities on the site. In the constructed site, history of the site is not as critical as the resultant physical artifact of that history, the site contemporary with the occupant. Morphological characteristics are immediately apparent qualities.

Morphological qualities of a site may include architectural interventions in place before arrival of the current architect. Understanding existing buildings raises contextualist arguments, particularly prevalent in the 1970’s and 1980’s. Contextualist arguments assume some point of reference within the constructed site framework. The constructed site framework establishes architectural intervention as an addition to natural elements present at a site without existing buildings. A logical extension is contextualism, understanding architectural intervention as addition to natural and artificial elements present at a site with existing buildings. Particular issues of contextualism, such as scale, architectural language, hierarchy, and contribution of new building within an ensemble, are directly associated with the constructed site. (Fig. 13)

Once qualities are recognized through sight, architectural intervention takes place in relation to the morphological, visual, and tactile phenomena which
have been identified. The intervention has critical relationships with the site in landscaping of a site, organization of the building, and making of the architecture.

Active landscaping of the constructed site usually consists of accentuation of existing conditions. A high point on the site might be given added height or a flat expanse of grass may be mowed to reinforce horizontality. Existence of a particular site section may encourage placement of architecture in a specific relationship such as sitting upon a crest or following a roadside or river's edge. Depending on the proclivities of the architect, buildings might retreat from prominent features, relating through separation or juxtaposition of existing and new features. Tectonics of a building may also relate to particulars of building in a particular landscape. Use of indigenous (or long established) materials and trades, such as wood molded brick masonry and soapstone in Virginia, identifies a building by relating to materials present in a particular site (red clay in Virginia) or use of the technique associated with a region.

A constructed site framework for architectural intervention allows connection of building to the immediate site. This connection becomes taken for granted through abuse of mimesis without critical viewpoint. Subjugation of the architect's ego beneath that of the site may discourage critical thought necessary for true activation of the possibilities of the constructed site. To simply repeat formal qualities of site in the architectural intervention can create an undesirable banality
and monotony. One criticism of contextualist arguments is the act of being contextual, working with what is apparent on the site, discourages looking into forces which drove the site to its current condition. Following from this criticism is one related to the inability to determine the temporal existence of a site, when one action took place in relation to another. Inability to read the history of the site creates similar disorientation in temporal terms that the tabula rasa may create in spatial terms.

4. COMPLEX SITE

...ours was an attempt to keep the traces of history, to create a site of artificial excavation.¹

- Peter Eisenman

What we see around us is what we put there. Where do we contact reality (which has never been ours)? ... how can there be meaning which is not the differentiation of the process of someone's consciousness? How can there be meaning 'already there,' when the site of differentiation is itself inserted into the compass of disclosure?²

- Daniel Liebeskind

The temple is man-made and is deliberately created to reveal a world.³

- Christian Norberg-Schulz

This investigation of cleared and constructed site leads to a conclusion that the two concepts form frameworks by which the site is represented conceptually and represented through the medium of architecture. The tendency is for one framework to be dominant at any given place at a point in time. The complex site understanding would not be possible at most points in time because it supposes co-existence of cleared and constructed site in simultaneous operation. The ability to overlay multiple readings of a site by a single individual is a particularly post-modern phenomenon. Though recent projects operating under the complex site are executed in various ways, recurring issues and techniques define the framework of the complex site.

Site regained much of its importance as a critical issue in architecture with reunification in the late 1960's of the disciplines responsible for design of the physical environment. Landscape architecture, urban design, environmental science, geography and the history of architecture are more unified with architecture, promoting renewed debate over conception of architecture in its physical and temporal setting.
Possibilities opened for architecture to move beyond narrow bounds established by modern (economic) division of disciplines.

Emergence of the complex site in architecture can be traced to site installations of the 1970's and post-structuralist endeavors of the architects following that period. Issues of sculpture and built form in landscape and marking of landscape are addressed in Rosalind Krauss's *Sculpture in the Expanded Field.* Krauss's "expanded field" (in which sculpture received its peripheral placement) is based on the diagram of a square formed by oppositions of architecture to landscape, architecture to not-architecture, landscape to not-landscape and not-architecture to not-landscape. At the periphery of this field are categories of installations and interventions: *site-construction, axiomatic structures, sculpture,* and *marked sites.* (Fig. 14)

![Diagram of the Expanded Field](image)

Figure 14. Diagram of the Expanded Field.

Artists such as Robert Smithson explore the relationship of intervention and existing site. Application of site in works labelled as marked sites, such as Smithson's *Spiral Jetty,* take the location of the work and interpret that location through its apparent reality (that of the Great Salt Lake) and mythologies surrounding that site (the idea of whirlpools connecting the Great Salt Lake to the oceans). (Fig. 15) This application features aspects of constructed site but opens the door to conscious manipulation of knowledge surrounding the site. Robert Morris's *Observatory* performs a similar function; opening interpretation of the response to the cleared site
(based on the movement of celestial bodies) between landscape and architecture. While Krauss defines the periphery of the expanded field in terms corresponding to cleared site and constructed site, the sculptors embrace both possibilities.

Architects investigating possibilities of philosophical post-structuralism, notably Peter Eisenman, seized the generative nature of the found site for their own interventions. Architectural forms relate to particular readings of site, through
physical and temporal surroundings and characteristics. No attempt is made to synthesize multiple readings of a site as one overarching reading; instead multiple reading are allowed to coexist, leading to architecture in opposition to precepts of unity and coherence adhered to throughout the history of cleared site and constructed site. If the temple reveals the world of the constructed site or the Farnsworth House reveals the world of the cleared site, Eisenman's Wexner Center and Dagmar Richter's Los Angeles Gateway project reveal the many worlds of the complex site.

Certain facets of the complex site are derived from the framework of the cleared site. Those facets include the reliance on mapping technique, relationship to cosmological concepts, and attempted disjunction from immediate context. At the Wexner Center, Eisenman makes reference to the cartographic principles which influence the eventual configuration of the site: the Jeffersonian grid, the form of the
city of Columbus and the horseshoe of the Ohio State University. (Fig. 17) Also in
evidence are elements of the constructed site. (Fig. 18) Most often these deal with
individual artifacts found at or about the site. In her L.A. Gateway design, Richter has
to confront the presence of the expressway under the site and the ramifications of
the expressway on the city through which it moves. (Fig. 19) Differentiation of the
complex site from the cleared and constructed site is found in the conscious manner
in which the designed intervention takes place. That is to say, the nature of the
complex site is the idea of the site becoming something over time through the
intervention of the architect. Readings of site under cleared and constructed
conceptions are accented or distorted in a manner to emphasize the intervention as
a reading, to establish the design as another artifact or cosmology which may be read
by subsequent visitors to the site. Readability is critical to Richter’s project as the
Figure 19. Entry by Dagmar Richter for the L.A. Gateway Competition.

project is meant to symbolize the difference of Los Angeles from the homeland of the immigrant. The other difference between the complex site and its predecessors is the use of juxtaposition and co-existence of multiple/contradictory site readings within architectural representation of the site.

Maintenance of contemporaneous readings of a site depends upon understanding the site as the accumulation of those readings over time. Viewing the site as the embodiment of its history, not simply the result of its history, is the primary difference between the complex site (the former) and the constructed site (the latter). Readings through history, from creation of the land itself through its settlements to the point of the architectural intervention may then become physically manifest within the realm of that architectural intervention. Operation on the complex site also relies on making manifest, or re-presenting, orders inherent within the reading of the cleared site. Physical construction of forms previously conceived in the abstract act to foil abstraction of forms existing physically on the site. The result of simultaneous intervention in cleared and constructed frameworks creates an overlay of orienta-
tions expressed in physical form on the site. These orientations are general and particular, mapped and experienced, cleared and constructed.

That complex site is a simultaneous reading of two views of a site uses the term complex in a more etymologically correct fashion than it has been used to describe architecture by Robert Venturi. At the same time, the ability to conceive of the complex site owes a debt to ground broken by Venturi in *Complexity and Contradiction in Architecture*. *Complexity and Contradiction* argues against dogmatic approaches to architecture, modern or pre-modern, indicating the possibility for use of diverse elements from the history of architecture to enrich the appearance of architecture. However, the word complex has a meaning more basic than the collage implied by Venturi. The root of complex, *plicare*, indicates existence of two sides of that which is complex. These sides exist simultaneously and contribute to the formal characteristics of the whole.

The complex site framework may take advantage of the site as mapped and experienced, blurring the line between the cleared and constructed. As discussed above, the intervention into the constructed site is one of mimesis and repetition of physical phenomena. The framework of the complex site allows overlap of the method of the constructed site to be exercised with the abstractions of the cleared site. Abstract notations of the cleared site/map might be represented as physical phenomena and interpreted as physical phenomena under the constructed site. Manifestation of the notations of a map as physical form reinforce that the site may not be separated from the way in which it is known. Eisenman’s Checkpoint Charlie Housing contains a construction of the Mercator grid at grade level, an “artificial excavation” of the abstraction found on the Berlin map.

Dagmar Richter, like that of Eisenman, presents examples of this method of operation. Richter bluntly refers to this method as the “Art of Copy,” indicating her
belief that the method used is to copy that which is already known about a site in such a way as to make that knowledge physically manifest. For the Los Angeles Gateway Competition, Richter relies on notation of historical records of the site, translating markings (abstract) on a map into markings (physical) on the site. Manipulation of these physical markings is carried out in the method of the constructed site.

Giving specific corporeal form to a general abstraction as an aspect of the complex site is complemented by creation of highly specific abstraction from general patterns of physical phenomena. This takes place as patterns of occupation at or about a site are discovered. This concept differs from cleared site abstractions in the basis for abstraction. Abstractions of the cleared site, as noted above, are based on mathematical theories (which existed as explanation of physical phenomena, not as generator) which were themselves abstractions, or upon physical phenomena removed from man's control, such as celestial movement or geologic forces. Abstraction in the realm of the complex site relies upon previous intervention at or about the site.

At the most banal level such abstractions are restricted to basic notions of contextualism, dictating the appearance of architectural intervention through subscription to appearance of existing structures in the same precinct. One level removed from that abstraction would be the theoretical basis for the Kenneth Frampton's Critical Regionalism. Critical Regionalism supposes the analysis of recurring spatial types and construction methods, dictating the spatial or constructional character of new work based on that of existing structures of a similar region.

Beyond this level of abstraction, the creation of a theoretical space is bounded in more esoteric fashion. Ed Soja describes one possible space/abstraction in Postmodern Geographies. Soja implicates the city of Los Angeles through a simple method of abstraction, drawing a 50 mile circle establishing the periphery of the post-
modern city. By flying above the city, following the path of the circle Soja discovers that the artifacts along the periphery consist primarily of military bases. The military bases are abstracted as a wall about the site of the investigation, in this case the city of Los Angeles.

Soja and others also implicate the idea of place names. The idea of naming coincides with evocation of recorded history upon a site. A name is the first intervention upon the site, the initial identification of the site as a site. Naming of places and the consequences of their naming are at play in the complex site. The name appears as an abstraction from the physical milieu but through the process of multiplying references, similar to the example of manifesting abstraction, names assume representational possibilities of their own. As the complex site re-presents abstract notation of maps into physical reality of site, potential exists to re-present abstract notions of name into the physical site. If name exists as signifier, abstraction once removed from the named, creation of a second abstraction from the first reinterprets what the signifier might signify.

Understanding layering and simultaneity of readings is critical to advanced architectural intervention within the framework of the complex site. Mastery of organizational principles and reconciliation (if not synthesis) of multiple readings in a single site hinges on understanding of the points of separation between readings. Eisenman’s metaphor, the “artificial excavation,” is one method of understanding the layering of readings. The complex site is an archaeological dig. Different readings of the site at various points in time are viewed simultaneously as the dig proceeds at an uneven rate through time and space.

The complex site is a framework for manipulating different strata of the physical milieu; a reference point for differentiation of those strata. It is a tool used by the architect to devise readings of the site particular to the architect’s own
condition and reinterprets those readings toward the needs of the particular intervention. The formal character of intervention is not predetermined by complex readings of the site. The complex site facilitates understanding layerings of information about a site and hints at the next step in the development of the site. These possibilities may be within possibilities of cleared site, constructed site, or combinations of expanded or simultaneous operations of the two. Overall understanding of the complex site of architectural intervention is that of reference point in the space and time of a continually changing site, a point at which that site is understood through manifestation of abstract and concrete in architectural form.

1. Freidman, p. 16.
2. Ibid, p. 23.
7. It is important to note the subjectivity of the architect's personal reading and understand that fact and fiction are derived from the same Latin root fingere which connotes manipulation.
5. DESIGN IN THE COMPLEX SITE

The design research for this thesis consisted of attempting to work within the complex site framework while maintaining a critical distance and observing how the framework affects the way in which design occurs and the results of the design. The design research began with explorations of the three sites mentioned in the introduction; each exploration being dictated by the thesis and by the site explored.

The sites themselves became understandable based on my relationship to them, a relationship that I would carry to those sites if acting as an architect upon them. In the case of Charleston, the relationship evolved out of particular memories of growing up and of the character of the city in which I grew up. Blacksburg could be investigated without much of the baggage of memory and only through the use of maps due to the physical distance from where the exploration was taking place. Angleton could be investigated as a matter of being on site, with a site that it was possible to visit and experience firsthand.

The site in Charleston was explored based on the idea of memory and how what one remembered from a site could be returned to that site in architectural design. Because of certain meanings inscribed upon the site in my own memory, the construction of a site model was based on a reading of a site from what I remembered as being important to me as an architect about the site. The site itself, an old railroad warehouse adjacent to the Ports Authority of Charleston container shipping facility, immediately suggested certain leitmotifs in my experience of Charleston. Included amongst those was the importance of the maritime industry, the nature of the historical fabric, the existence of the two rivers bounding the peninsula, the importance of viewing Charleston from the sailboat on the water, and the pluff (river) mud which built up on the barrier islands. These ideas all became represented in the site model, which was made of materials such as a shipping palette, sailcloth, and
plaster rendered to resemble the pluff mud. Onto the sailcloth were the imposed memories, through photographs, of particular places outside the site which served as a context in my memory of Charleston and the site. (Fig. 20)

One important idea that cropped up immediately in dealing with Charleston was the need to differentiate between memory and experience. Experience is of course relegated to memory immediately. Memory then became defined as possessing a certain temporal distance but more importantly a physical distance from the subject of the memory. It also became something understood as constructed in the same way the abstractions surrounding the cleared site might be created.

Blacksburg was viewed through the abstraction of the site into the traditional map. I assembled various different types of maps including historical surveys, highway maps, topographic information, and geological information. (Fig. 21 & 22) The maps were able to give me and understanding of how to design architecture in Blacksburg but I was never able to get at a specific reading of the town through the
maps. Any architecture I might have designed for Blacksburg would always return to the map of the site and not to the site itself.
Angleton presented different opportunities for the exploration of site. Although at first the site chosen was to be addressed as a constructed site, other factors began to enter into the decisions surrounding the site at Cannan Drive. The most important was the beginning of the establishment of an artificial memory of Angleton and the site through research into the history of the site and the way in which the site had been known. Among the things discovered about the site were its measurement by two different colonial cultures, an Hispanic culture which measured land in varas (a linear measure equivalent to 33 inches) and an Anglo culture which measured the site in yards. It also became important to measure the site not only in relation to Angleton but in relation to Brazoria, the original county seat of Brazoria County and a town that exists as the opposite of Angleton in many ways. The importance of the railroad in the history of the town was also considered. (The name Angleton was assumed by the town of Velasco in 1911 in order to lure George Angle,
chairman of a railroad into maintaining the railroad hub which became the basis for Angleton's economy.)

All of these things were represented on the site through a construction built during a day spent on the site. The construction was intended to resemble the site of an excavation with the yard grid staked off at the highest elevation, the vara grid staked off below the yard grid, and the lines parallel to the railroad and from the benchmark toward the town of Brazoria at varying heights. As time passed on the site the motion and inclination of the sun as it passed over the site was marked and recorded, forming an ellipse on the site. (Fig. 23-26)
During the course of the occupation, the phenomenological aspects of the site became apparent. The nature of the wind across the site became very important as it began to deform the construct staked out. The movement of automobiles down Cannan drive influence the movement of stakes and the stretching of the grid. Just as laying stakes out served to make concrete the abstract ideas it became necessary to create abstractions through drawings to look at the phenomenological occurrences and determine their potentials.

At a point after those drawings were made another drawing was made overlaying the drawings of the different phenomena in terms of plan and section. (Fig. 27) This abstraction of real phenomena became the basis for the construction of a series of models to determine a three-dimensional form emerging from the site information. The models were built using the drawings as both plan and section. (Fig. 28) After the construction of the first model Angleton was picked as the focus of the
remainder of the design research. The architectural program of a police station and municipal court was decided upon based on the fact that the City of Angleton had decided through referendum to place such a facility on that site. The remainder of the semester was spent treating the project as a renovation of the site construction into a police station and municipal court and investigating how the contingencies of program and construction might begin to affect the design which to that point had been based on information taken only from the site. Models were built of various materials to try and develop different ways of constructing space from an abstract drawing, always with the experience of being at the site in mind. (Fig. 29 & 30)

Various programmatic pieces were based on various drawn and experienced phenomena. The courthouse was located at the front of the site under a large roof structure based on the angle of inclination of the sun. The booking area for the jail was based on the deformation of the grid as the stakes were moved to acknowledge the most prominent features in the town: the water tower and the high school stadium. The offices for the police were developed in the rectangular solid which
emerged in the shear between the yard grid and the vara grid. The jail cells were arranged about the ellipse developed by the passage of the sun over the site. The ellipse became a courtyard which the detained could occupy. The line of the railroad and its subsequent deformation by the wind were developed into a peculiar bow-shaped piece which housed the lobby and squad room/lounge. The lines marking the limits of the vara grid at east and west were extruded into screening devices for both solar screening and the screening of views.

The resulting building (figures in Appendix A) exists as a series of compromises between the dictation of form through manipulation of site information and the deterministic character of the program of a police station. The physical artifact shows that it is possible to use site information beyond the simple appropriation of one mode of thinking about a site, cleared or constructed, and allow that information to be re-evaluated, moving between abstraction and experience and implicating one another.
APPENDIX A
SUPPLEMENTAL FIGURES

These figures are provided as supplemental to those in Chapter 5.

Figure 31. First floor plan.

Figure 32. East elevation.
Figure 33. West elevation and sections.

Figure 34. Section through courtyard.
Figure 35. CAD perspective of west elevation.

Figure 36. CAD perspective.
Figure 37. CAD perspective of sallyport.

Figure 38. CAD perspective of east elevation.
APPENDIX B
JURY COMMENTS

The thesis project was presented on Saturday, April 24 in the Farish Gallery of Anderson Hall. The visiting jurors were Jeffery Inaba of the Arizona State University College of Architecture and Elizabeth Martin of the Southern California Institute of Architecture (SCI-Arc.) Committee members present were Mark Wamble and John Casbarian of the Rice University School of Architecture. The project was presented in much the same manner as it is presented in Chapter 5.

Jeffery Inaba: So basically this information is collaged onto the building?

Micah Rosen: This information creates a physical form into which the program is inserted, almost like a renovation.

Jeffery Inaba: Is this mapping something that is transmissible to others?

Micah Rosen: It was an idea early on in the process that somehow the users of the building could read back the information used to generate the form. I'm not so sure about the potential now.

Jeffery Inaba: I'm not really asking if the content is transmissible, just about whether the process by which you did the mapping is transmissible. It's strange that you talk about it so much but there is no record of the process only the artifacts of it.

Mark Wamble: Going back to the term “complex site” it was the steps in the process that talk about “complication” as an action. So there is a translation question. Central to the thesis is how you make the leaps. Is it a direct, linear process or is the interpretation more complicated. Because that step wasn’t explained it looks more like a complex program that perhaps was bent [formally.]
Elizabeth Martin: Is the form of the building representative of your ideas and you shove the program in or is there some tailoring of the thesis to fit the program.

Micah Rosen: I think I've been fairly rigorous about the thesis but at some point formal decisions get made outside the thesis, say in the case of the fire stairs.

Jeffery Inaba: Do you think it's more important for us to talk about the drawings here as a building design or as the result of a particular process?

Micah Rosen: It is more helpful to pursuing the thesis if we address it in the former sense.

Jeffery Inaba: The three dimensional pieces are the result of the projection of those intuitive lines up into three dimensional form?

Micah Rosen: It was the use of those lines not just as plan but as section, taking advantage of the abstraction of the cleared site. Also using the initial sectional drawings since my experience of the site occurred in three dimensions.

John Casbarian: I think the result is rich but the thing I find missing is a more rigorous methodology for recording the process. I think it is very clear in your own mind how you went about doing this but if you are able to articulate that in visual form so the result can be measured against the precision of the process and the operations become a prescribed condition comprehensible to everyone I think it would help legitimize what you've done.

Jeffery Inaba: It would be productive to you. You would have material that could be assessed and judged.

Elizabeth Martin: It is interesting that you start with a set of points [on the site]; then you have point and line [in the drawing]; then plane; and then this [model] is form.

Mark Wamble: As you mentioned before, what allows you to make this leap is the material you choose to work with, the medium [wire mesh, corrugated
cardboard] begins to dictate the form. Each of these materials and methods becomes a way of "complicating" this drawing. What are some of the other things in the process of making a building that help determine the physical form? That would demonstrate the way you interpret these actions on the site and their relationship to the police station.

*John Casbarian:* I think it can be a matter of simple diagrams now. There were lines and operations that dealt with the greater context and some that were immediate and dealt with the site itself which suggested aspects of the site that belonged to the city and that which belonged to the site itself. We talked about the interaction of public and private and the nature of the police station. I think there is a great amount of clarity in this building and these potentials still exist.

*Mark Wamble:* I think there is a great deal of clarity here also and that is what convinces me there is a great degree of thought and decisions that were made which are to some degree still secretive.

*Micah Rosen:* It wasn't my intention to be secretive, only to focus on certain issues during the limited time allotted.

*Mark Wamble:* But there are other issues in terms of adjacencies forced on the program due to the compositional strategy.

*Jeffery Inaba:* There is a lot of richness in the building in and of itself, just the way the circulation resolves itself with the geometries. The matter of the grouping of these forms seems to be related to the idea of the prospect of these photos. Where the horizon rises and becomes three dimensional and begins to influence design of these pieces. I'm just not sure where that enters into your process.

*Elizabeth Martin:* I'm interested in the diagonal and the curving. On the vicinity map
I see two diagonals and I'm wondering which one you chose and why. I'm also interested in the inclination of the roof planes and how that decision was made.

*Micah Rosen:* The diagonal of the railroad track seemed to be the important one in that Angleton's history is so tied up in the railroad. The other diagonal is State Highway 35. Which didn't seem to enter into the thesis. The inclination of the roof planes was based on the marking of the inclination of the sun.

*Elizabeth Martin:* You somehow manage to bring all of these ideas and keep something I recognized as a police station.

*John Casbarian:* I think if you had documented this visually in such a way that it could be immediately comprehensible it would add to our understanding and would also push the building through more transformations.
APPENDIX C
GLOSSARY

The following glossary has two purposes. The first purpose is to provide definitions for critical terms used within the body of the thesis. The second purpose is to provide derivations and other definitions of those same terms to engender additional possible readings of each term and its relationship to the way we view the sites of architectural intervention. The definitions have been taken from the on-line Webster's Ninth New Collegiate Dictionary available through San Francisco State University.

ax.is \ak-s\se-\n or ax.es L, axis, axle; akin to OE eax axis, axle, Gk axo-n, L axilla pl armpit, agere to drive 1a: a straight line about which a body or a geometric figure rotates or may be supposed to rotate 1b: a straight line with respect to which a body or figure is symmetrical 1c: a straight line that bisects at right angles a system of parallel chords of a curve and divides the curve into two symmetrical portions 1d: one of the reference lines of a coordinate system 2a: the second vertebra of the neck that serves as a pivot for the head to turn on 2b: any of various central, fundamental, or axial parts 3: a plant stem 4: one of several imaginary lines assumed in describing the positions of the planes by which a crystal is bounded, the positions of atoms in the structure of the crystal, and the directions associated with vectorial and tensorial physical properties 5: a main line of direction, motion, growth, or extension 6a: an implied line in painting or sculpture through a composition to which elements in the composition are referred 6b: a line actually drawn and used as the basis of measurements in an architectural or other working drawing 7: any of three fixed lines of reference in an airplane which are usu. centroidal and mutually perpendicular and of which the first is the principal longitudinal line in the plane of symmetry, the second is perpendicular to the first in the plane of symmetry, and the third is perpendicular to the other two - called also respectively longitudinal axis, normal axis, lateral axis 8: PARTNERSHIP, ALLIANCE

car.di.nal\ka:rd-n\l, -n 1\l\e\a\j ME, fr. OF, fr. LL cardinalis, fr. L, of a hinge, fr. cardin-, JCardo hinge; akin to OE hratian to rush, Gk skairein to gambol: of basic importance : MAIN, CHIEF, PRIMARY - car.di.nal.ly av

cardinal \-.ship\ n fr. its color, resembling that of the cardinal’s robes 1: a high ecclesiastical official of the Roman Catholic Church who ranks next below the pope and is appointed by him to assist him as a member of the college of cardinals 2: CARDINAL NUMBER - usu. used in pl. 3: a woman’s short hooded cloak orig. of scarlet cloth 4: any of several American finches (genus Richmondera) of the southern and middle U.S of which the male is bright red with a black face and pointed crest - car.di.nal.ship n

cen.ter or cen.tre \sent-*\n ME centre, fr. MF, fr. L centrum, fr. Gk kentro sharp point chiefly Brit , center of a circle, fr. kentein to prick; akin to OHG hantag pointed, Latvian si-ts hunting spear 1: the point equidistant or at the average distance from the exterior point s of a circle, sphere, or other geometric figure 2a: a place in or around which an activity concentrates or from which somet hing
originates [propaganda –] 2b: a group of nerve cells having a common function (respiratory –) 2c: a region of concentrated population 3a: a middle part (as of an army or stage) often cap 3b1: political figures holding moderate views esp. between those of conservatives and liberals 3b2: the views of such politicians 3b3: adherents of such views 4: a player occupying a middle position on a team 5a: one of two tapered rods which support work in a lathe or grinding machine and about or with which work revolves 5b: a conical recess in the end of work (as a shaft) for receiving such a center or centre ˈsentər, ˈsen-trən) vi or cen-ter- ing chiefly Brit 1: to place or fix at or around a center or central area or position 2: to gather to a center: CONCENTRATE 3: to adjust (as lenses) so that the axes coincide: to have a center

clear ˈklər adj ME clere, fr. OF cler, fr. L clārus clear, bright; akin to L calare to call 1a: BRIGHT, LUMINOUS 1b: CLOUDLESS; specific: less than one-tenth covered (a sky) 1c: free from mist, haze, or dust (a – day) 1d: UNTROUBLED, SERENE (a – gaze) 2: CLEAN, PURE: as 2a: free from blemishes 2b: easily seen through: TRANSPARENT 2c: free from abnormal sounds on auscultation 3a: easily heard 3b: easily visible: PLAIN 3c: easily understood: UNMISTAKABLE 4a: capable of sharp discernment: KEEN 4b: free from doubt: SURE 5: free from guile or guilt: INNOCENT 6: unhampered by restriction or limitation: as 6a: unencumbered by debts or charges 6b: NET (a – profit) 6c: UNQUALIFIED, ABSOLUTE 6d: free from obstruction 6e: emptied of contents or cargo 6f: free from entanglement 6g: DENUDED, BARE. CLEAR implies absence of cloudiness, haziness, or muddiness; TRANSPARENT implies being so clear that objects can be seen distinctly; TRANSLUCENT implies the passage of light but not vision; PELLUCID suggests a shining clearness as of crystal; LIMPID implies the soft clearness of pure water understood. CLEAR implies freedom from obscurity, ambiguity, or undue complexity; PERSPICUOUS applies to a style that is simple and elegant as well as clear; LUCID suggests a clear logical coherence and evident order of arrangement - clear·ly adv

clear vb 1a: to make clear or translucent 1b: to free from pollution or cloudiness 2a: to free from accusation or blame: VINDICATE 2b: to certify as trustworthy 3a: to give insight to: ENLIGHTEN 3b: to make intelligible: EXPLAIN 4a: to free from obstruction: as 4a1: OPEN 4a2: DISENTANGLE 4a3: to rid or make a rasping noise as if riddling (the throat) of phlegm 4b1: to submit for approval 4b2: AUTHORIZE 5a: to free from obligation or encumbrance 5b: SETTLE, DISCHARGE (– an account) 5c1: to free (a ship or shipment) by payment of duties or harbor fees 5c2: to pass through (customs) 5d: to gain without deduction: NET (~ a profit) 5e: to put through a clearinghouse 6a: to get rid of: REMOVE 6b: TRANSMIT, DISPATCH 7a: to leap over or go by without touching 7b: PASS (the bill –ed the legislature)
clear vb 1a: to become clear 1b: to go away: VANISH 1c: sell 2a: to obtain permission to discharge cargo 2b: to conform to regulations or pay requisite fees prior to leaving port 3: to pass through a clearinghouse 4: to go to an authority (as for approval) before becoming effective - clear·able adj clear·n n a clear space or part 1: in inside measurement 2: free from guilt or suspicion - in the clear

code vb a n ME, fr. MF, fr. L caudex, codex trunk of a tree, tablet of wood covered with wax for writing on, book; akin to L cudere to beat 1: a systematic statement of a body of law; esp. one given statutory force 2: a system of principles or rules 3: a system of signals for communication; also: a system of words or other symbols arbitrarily used to represent words code vt to put in or into the form or symbols of a code - cod·er n

complex ˈkla:m-pleks, kə-m-əl adj L complexus, pp. of complecti to embrace, comprise (a multitude of objects), fr. com- + plectere to braid 1a: composed of two or more parts: COMPOSITE of a word 1b1: having a bound form as one or both of its immediate constituents [Xunmanly is a – word] of a sentence 1b2: consisting of a main clause and one or more subordinate clauses 2: hard to separate, analyze, or solve. COMPLEX suggests the unavoidable result of a necessary combining or folding and does not imply a fault or failure; COMPLICATED applies to what offers great difficulty
in understanding, solving, or explaining; INTRICATE suggests such interlacing of parts as to make it nearly impossible to follow or grasp them separately; INVOLVED implies extreme complication and often disorder; KNOTTY suggests complication and entanglement that make solution or understanding improbable - com.plex.ly av

**com.plex** n: a whole made up of complicated or interrelated parts 2a: a group of culture traits relating to a single activity (as hunting), process (as use of flint), or culture unit 2b: a system of repressed desires and memories that exerts a dominating influence upon the personality 2b: an exaggerated reaction to a subject or situation 2c: a group of obviously related units of which the degree and nature of the relationship in imperfectly known 3: a complex substance in which the constituents are more intimately associated than in a simple mixture

**condi.tion** n ME condicion, fr. MF, fr. L condicio, condicio terms of agreement, condition, fr condicare to agree, fr. com- + dicere to say, determine 1a: a premise upon which the fulfillment of an agreement depends: STIPULATION obs 1b: COVENANT 1c: a provision making the effect of a legal instrument contingent upon an uncertain event; also: the event itself 2: something essential to the appearance or occurrence of something else :: PREREQUISITE : as 2a: an environmental requirement 2b: the subordinate clause of a conditional sentence 3a: a restricting or modifying factor: QUALIFICATION 3b: an unsatisfactory academic grade that may be raised by doing additional work 4a: a state of being 4b: social status 4c: a state of health 4d: a state of physical fitness or readiness for use 4e: attitudinal circumstances obs 5a: temper of mind obs 5b: TRAIT pl, archaic 5c: MANNERS, WAYS

**condi.tion.ing** archaic: to make stipulations 1: to agree by stipulating 2: to make conditional 3a: to put into a proper state for work or use 3b: AIR-condition 4: to give a grade of condition to 5a: to adapt, modify, or mold to conform to an environment 5b: to modify so that an act or response previously associated with one stimulus becomes associated with another - con.dii.tion.er n

**con.struct** n: to make or form by combining parts 2: to set in logical order 3: to draw (a geometrical figure) with suitable instruments and under specified conditions - con.struct.ible aj

**con.text** n: something constructed esp. by mental synthesis (as the concept of a physical object out of sense-data)

**co.or.din.ate** v: to -o.rd-n-t, -n-t, -n-a-f aj back-formation fr. coordination 1a: equal in rank, quality, or significance 1b1: being of equal rank in a sentence 1b2: joining words or word groups of the same rank (- conjunction) 2: relating to or marked by coordination - co.or.din.at.ely av

coordinate n 1: one who is of equal rank, authority, or importance with another 2a: any of a set of variables used in specifying the state of a substance or the motion of a particle or momentum **co.or.din.ate** v: to -o.rd-n-a-f v: -o.rd-n-t-iv, -n-t, -n-a-f \*-n-a-t-iv \*-n-a-t-iv vb back-formation fr. coordination 1: to put in the same order or rank 2: to bring into a common action, movement, or condition: HARMONIZE\(M\): to be or become coordinate esp. so as to act together in a smooth concerted way - co.or.din.at.ive aj

**cul.ture** n ME, fr. MF, fr. L cultura, fr. cultus, pp. 1: CULTIVATION, TILLAGE 2: the act of developing the intellectual and moral faculties esp. by education 3: expert care and training (beauty -) 4: enlightenment and excellence of taste acquired by intellectual and aesthetic training 5a: a particular stage of advancement in civilization 5b: the characteristic features of such a stage or state
5c: behavior typical of a group or class 6: cultivation of living material in prepared nutrient media; also :: a product of such cultivation

culture \k*k\ich\(^-\)*ri\n\ vt or cul.tur.ing 1: CULTIVATE 2a: to grow in a prepared medium 2b: to start a culture from

design \di\-'zi\-n\ vb MF designer, fr. L designare, fr. de- + signare to mark, mark out 1a: to conceive and plan out in the mind 1b: DEVOTE, CONSIGN 1c: to have as a purpose : INTEND 1d: to devise for a specific function or end archaic 2: to indicate with a distinctive mark, sign, or name 3a: to make a drawing, pattern, or sketch of 3b: to draw the plans for 3c: to create, fashion, execute, or construct according to plan : DEVISE, CONTRIVE 1: to conceive or execute a plan 2: to draw, lay out, or prepare a design - de.sign.er n
design n 1: a mental project or scheme in which means to an end are laid down 2a: a particular purpose held in view by an individual or group 2b: deliberate purposive planning 3a: a deliberate undercover project or scheme : PLOT pl 3b: aggressive or evil intent - used with on or against 4: a preliminary sketch or outline showing the main features of something to be executed : DELINEATION 5: an underlying scheme that governs functioning, developing, or unfolding : PATTERN, MOTIF 6: the arrangement of elements that make up a work of art, a machine, or of her man-made object 7: a decorative pattern

environ.ment \in\-'vi\-\-r\-*n\-m\-*nt\-, \-\-*m\- \ in\-.vi\-\-r\-*n\-\-'ment\-*l\, \-\-*m\- \ in\-.vi\-\--l\-\-e\ \ n 1: something that environs : SURROUNDINGS 2a: the complex of climatic, edaphic, and biotic factors that act upon an organism or an ecological community and ultimately determine its form and survival 2b: the aggregate of social and cultural conditions that influence the life of an individual or community -en\-.vi\-.ron\-.men.tal adj

exist.entialism \ek\-zist\-'en.t\-lz\-m\-\ n : a chiefly 20th century philosophy that is centered upon the analysis of existence specif. of individual human beings, that regards human existence as not exhaustively describable or understandable in idealistic or scientific terms, and that stresses the freedom and responsibility of the individual, the irreducible uniqueness of an ethical or religious situation, and usu. the isolation and subjective experiences (as of anxiety, guilt, dread, anguish) of an individual therein

experience \ek\-'spri\-\-e\-\(n\)t\(s\)\ n ME, fr. MF, fr. L experientia act of trying, fr. experient-, experiens, pp. of experiri to try, fr. ex\- + -periri (akin to periculum attempt) 1a: the usu. conscious perception or apprehension of reality or of an external, bodily, or psychic event 1b: facts or events or the totality of facts or events observed 2a: direct participation in events 2b: the state or result of being engaged in an activity or in affairs {bu sinness -} 2c: knowledge, skill, or practice derived from direct observation of or participation in events 3a: the conscious events that make up an individual life 3b: the events that make up the conscious past of a community or nation or mankind generally 4: something personally encountered, undergone, or lived through experience vt 1: to have experience of: UNDERGO 2: to learn by experience : to undergo religious conversion - experience religion

fact \fak\ n L factum, fr. neut. of factus, pp. of facere 1: a thing done : as 1a: CRIME {accessory after the -} obs 1b: FEAT archaic 1c: ACTION archaic 2: PERFORMANCE, DOING 3: the quality of being actual : ACTUALITY 4a: something that has actual existence 4b: an actual occurrence : EVENT 5: a piece of information presented as having objective reality

fiction \fek\-sh\-'n\ vb shn\-\-, sh\-*n\- \n ME fiction, fr. MF fiction, fr. L fiction-, fictio act of fashioning, fiction, fr. fictus, pp. of fingere to shape, fashion, feign 1a: something invented by the imagination or feigned; specif : an invented story 1b: fictitious literature (as novels or short stories) 2: an assumption of a possibility as a fact irrespective of the question of its truth 3: the action of feigning or of creating with the imagination - fic tion.al adj
frame \ˈfrā-ˈmā\ vb ME framen to benefit, construct, fr. OE framian to benefit, make progress; akin to ON fram forward, OE framan from archaic 1: PROCEED, GO obs 2: MANAGE 1a: PLAN, CONTRIVE 1b: to give expression to: FORMULATE 1c: SHAPE, CONSTRUCT 1d: to draw up (as a document) 2: to fit or adjust for a purpose: ARRANGE obs 3: PRODUCE 4: to construct by fitting and uniting the parts of the skeleton of (a structure) 5: to enclose in a frame 6a: to devise falsely (as a criminal charge) 6b: to contrive the evidence against (an innocent man) so that a verdict of guilty is secured 6c: to prearrange (as a contest) so that a particular outcome is assured  - fram.\rnr frame n 1: something composed of parts fitted together and united; esp: the bodily structure 2a: the constructional system that gives shape or strength 2b: such a skeleton not filled in or covered 3a: an open case or structure made for admitting, enclosing, or supporting something (a window -) 3b: a machine built upon or within a framework (a spinning -) 3c: a structural unit in an automobile chassis supported on the axles and supporting the rest of the chassis and the body obs 4: the act or manner of framing 5: a particular state or disposition (as of the mind) 6a: enclosing border 6b: the matter or area enclosed in such a border: as 6b1: one of the squares in which scores for each round are recorded (as in bowling): also: a round in bowling 6b2: boxed matter in a newspaper; esp: a box of a comic strip 6b3: one picture of the series on a length of motion-picture or other film 6b4: a complete image being transmitted by television 6c: a limiting, typical, or esp. appropriate set of circumstances 6d: an event that forms the background for the action of a novel or play  frame aj: having a wood frame {~ houses}

gé-o-grá-fí \ˈje-ər-gə-ˈfē\ n L geographia, fr. Gk geo-graphia, fr. geographein to desc often attribute the earth's surface, fr. geo- + graphein to write 1: a science that deals with the earth and its life; esp: the description of land, sea, air, and the distribution of plant and animal life including man and his industries 2: the geographic features of an area 3: a treatise on geography 4: a delineation or systematic arrangement of constituent elements: CONFIGURATION

gri:d \ˈgrīd\ n [back-formation fr. gridiron] 1: GRATING 2a1: a perforated or ridged metal plate used as a conductor in a storage battery 2a2: an electrode consisting of a mesh or a spiral of fine wire in an electron tube 2b: a network of uniformly spaced horizontal and perpendicular lines for locating points by means of coordinates 2c: GRIDIRON

hi:er.ar.čhi \ˈhi(-r)ər-ke-\ n 1: a division of angels 2a: a ruling body of clergy organized into orders or ranks each subordinate to the one above it; specif: the bishops of a province or nation 2b: church government by a hierarchy 3: a body of persons in authority 4a: arrangement into a graded series 4b: persons or other entities arranged in a series

ho.ri.zon \ˈhōr-iz-ən\ n ME orizon, fr. LL horizont-, horizon, fr. Gk horizont-, horizon-, fr. pp. of horizein to bound, define, fr. horos boundary; akin to L urus circumference of a city 1a: the apparent junction of earth and sky 1b1: the plane tangent to the earth's surface at an observer's position 1b2: the plane parallel to the sensible horizon but passing through the earth's center; also: the great circle formed by the intersection of this plane with the celestial sphere 1c: a level mirror (as the surface of mercury in a shallow vessel or a plane reflector adjusted to the true level artificially) used esp. in observing altitudes 1d: range of perception or experience 2a: the geological deposit of a particular time usu. identified by distinctive fossils 2b: any of the reasonably distinct layers of soil or its underlying material in a vertical section of land 2c: a cultural area or level of development indicated by separated groups of artifacts - ho.ri.zon.əl aj

im.man.ent \ˈim-ə-nənt\ adj LL immanent-, immanens, pp. of immane-re to remain in place, fr. L in- + mane-re to remain 1: remaining or operating within a domain of reality or realm of discourse: INHERENT 2: confined to consciousness or to the mind: SUBJECTIVE - im.man.en.tly av
im.me.di.ate | im-'e-d-e-*t| Brit often -'e—jj\t aj LL immediatus, fr. L in- + LL medius intermediate 1a: acting or being without the intervention of another object, cause or a agency: DIRECT [the ~ cause of death] 1b: present to the mind independently of other states or factors (~R awareness) 3: being next in line or relation (~ parties to the quarrel) 3a: made or done at once: INSTANT [an ~ need] of time 3b: near to or related to the present [the ~ past] 4: existing without intervening space or substance (~ contact); broadly: being near at hand (~ neighborhood)

im.mi.nent \n-*n\t aj L imminent-, immens, prp. of immine-re to project, threaten, fr. in- + -mine-re (akin to L mont-, mons mountain) - more at MOUNT : ready to take place; esp: hanging threateningly over one's head - im.mi.nent.ly av

in.dig.e.nous \n-*dij-*n's\t aj LL indigenuous, fr. L indigena, n., native, fr. OL indu, endo in, within (akin to L in and to L de down) + L gignere to beget 1: produced, growing, or living naturally in a particular region or environment 2: INBORN, INNATE - in.dig.e.nous.ly av

in.ter.vene also in.ter ven.e r \n-int'r-ve-n|-'ve--n'r, ~no..(*')\n-'ve--n\*n\n-'ven-ch*n\vi L intervenire to come between, fr. inter- + venire to come 1: to enter or appear as an irrelevant or extraneous feature or circumstance 2: to occur, fall, or come between points of time or events 3: to come in or between by way of hindrance or modification (~ to settle a quarrel) 4: to occur or lie between two things 5a: to become a third party to a legal proceedings begun by others for the protection of an alleged interest 5b: to interfere usu. by force or threat of force in another nation's internal affairs esp. to compel or prevent an action or to maintain or alter a condition - in.ter.ven.or

in.vest \n-*vest\vt L investire to clothe, surround, fr. in- + vestis garment [ML investire, fr. L, to clothe] [MF Investir, fr. Olt investire, fr. L, to surround] 1a: to array in the symbols of office or honor 1b: to furnish with power or authority 1c: to grant someone control or authority over : VEST 2: to cover completely : ENVELOP 3: CLOTHE, ADORN 4: to surround with troops or ships so as to prevent escape or entry 5: to endow with a quality or characteristic : INFUSE invest \-ves-t*\b\n-'t*\vi It investire to clothe, invest money, fr. L, to clothe 1: to commit (money) in order to earn a financial return 2: to make use of for future benefits or advantages : to make an investment - in.vest.able aj

in.ves.ti.gate \n-*ves-t\*\-ga\t\n-in- ves-ti'ga—sh*n\|\-shn\*l, -sh*n-*\n\n-in- ves-t\*\-ga-t-t\-\n-ga-t-r\|\n-ti-g*\-to-re, ~to.r\vt L investigatus, pp. of investigare to track, investigate, fr. in- + vestigium footprint, track : to observe or study by close examination and systematic inquiry - in.ves.ti.ga tion n

jux.ta.po.sition \n*juk-st-*p-*zish-*n\|zish-n*\, -n-*n n L jux ta near + E position : the act or an instance of placing two or more objects side by side; also: the state of being so placed - jux.ta.po.sion. al aj

land.scape \lan(d)-ska-p\n D landschap, fr. land + -schap -ship 1a: a picture representing a view of natural inland scenery 1b: the art of depicting such scenery 2a: the landforms of a region in the aggregate 2b: a portion of land that the eye can comprehend in a single view 3: VISTA, PROSPECT landscape vt : to improve or ornament by landscape architecture of gardening to engage in the occupation of landscape gardening - land.escap.er n

lo.ca.tion \lo-'ka—sh*n\|shn\*l, -sh*n-*\n\n-e-\n n 1: the act or process of locating 2a: a position or site occupied or available for occupancy or marked by some distinguishing feature: SITUATION 2b: a tract of land designated for a purpose 2c: a place outside a motion-picture studio where a picture or part of it is finished - lo.ca. tion. al aj

lot \lət\n ME, fr. OE hiot; akin to OHG hlo-z lot, Lith kludyti to hook on 1: an object used as a counter
in determining a question by chance 2a: the use of lots as a means of deciding something 2b: the resulting choice 3a: something that comes to one upon whom a lot has fallen: SHARE 3b: one's way of life or worldly fate: FORTUNE obs 4a: a customs fee: DUTY 5a: a portion of land 5b: a measured parcel of land having fixed boundaries and designated on a plot or survey 5c: a motion-picture studio and its adjoining property 6a: a number of units of an article or a parcel of articles offered as one item (as in an auction sale) 7a: a number of associated persons: SET 7b: KIND, SORT 8: a considerable quantity
lot vb or lot ted; or lot ting: to cast or draw lots 1: to form or divide into lots 2: ALLOT, APPORTION obs 3: to draw lots for
Lot 'lәt n [Heb Lo-t]: a nephew of Abraham whose wife is turned into a pillar of salt for looking back during their flight from Sodom

map \mәp\ n NL mappa, fr. L, napkin, towel 1a: a representation usu on a flat surface of the whole or a part of an area 1b: a representation of the celestial sphere or part of it 2: something that represents with a clarity suggestive of a map
map vt or mapped; or map ping 1a: to make a map of 1b: to delineate as if on a map 1d: to assign to every element of (a mathematical set) an element of the same or another set 2: to plan in detail {~ out a program} - map, per n

oc cu py \əˈkə-pə-\ vt ME occupien to take possession of, occupy, modif. of MF occuper, fr. L occupare, fr. ab- toward + -capare (akin to capere to seize) 1: to engage the attention or energies of 2: to fill up (an extent in space or time) 3: to take or hold possession of 4: to reside in as an owner or tenant

or der \ˈo-rd\ n MF ordre, fr. ML & L; ML ordin-, ordo ecclesiastical order, fr. L, arrangement, group, class; akin to L ordi to lay the warp, begin 1a: a group of people united (as by living under the same religious rules or by having won the same distinction) in some formal way 1b: a badge or medal of such a society; also: a military decoration 2a: any of the several grades of the Christian ministry pl 2b: the office of a person in the Christian ministry pl 2c: ORDINATION 3a: a rank, class, or special group in a community or society 3b: a class of persons or things grouped according to quality, value, or natural characteristics; specif: a category of taxonomic classification ranking above the family and below the class 4a: the arrangement or sequence of objects in position or of events in time 4b: DEGREE 4c: a transitive arrangement of mathematical elements 4d: the number of columns or rows in a determinant 5a: the prevailing mode or arrangement of things (the old ~) 5b: regular or harmonious arrangement (the ~ of nature); also(X): a condition characterized by such an arrangement 6a: the customary mode of procedure esp. in debate or other business [point of ~] 6b: a prescribed form of a religious service: RITE 7a: the rule of law or proper authority (~ was restored) 7b: a specific rule, regulation, or authoritative direction: COMMAND 8a: a style of building 8b: a type of column and entablature forming the unit of a style 9: state or condition esp. with regard to functioning or repair 10a: a written direction to pay money to someone 10b: a commission to purchase, sell, or supply goods or to perform work 10c: goods or items bought or sold: for the purpose of - in order to order or. rd-\(\text{-rd}\)in\(\text{-rd}\) vt or or. der, ing 1: to put in order: ARRANGE 2a: to give an order to: COMMAND 2b: DESTINE, ORDAIN 2c: to command to go or come to a specified place 2d: to give an order for 1: to bring about order: REGULATE 2a: to issue orders: COMMAND 2b: to give or place an order ORDER suggests a straightening out so as to eliminate confusion; ARRANGE implies a setting in sequence, relationship, or adjustment; MARSHAL suggests gathering and arranging in preparation for a particular operation or effective use; ORGANIZE implies arranging so that the whole aggregate works as a unit with each element having a proper function; SYSTEMATIZE implies arranging to a predetermined scheme; METHODIZE suggests imposing an orderly procedure rather than a fixed scheme - or. der, er n
phe nom e non \fə-nəm-\ n or phe nom e na or phenomenons LL
phenomenon, fr. Gk phainomenon, fr. neut. of phainomenos pl., prp. of phainesthai to appear, middle voice of phainein to show 1: an observable fact or event pl. phenomena 2a: an object or aspect known through the senses rather than by thought or intuition 2b: an object of experience in space and time as distinguished from a thing -in-itself 2c: a fact or event of scientific interest susceptible of scientific description and explanation 3a: a rare or significant fact or event pl. phenomenons 3b: an exceptional, unusual, or abnormal person, thing, or occurrence

place \pla-s\ \pla—sl's\ n ME, fr. MF, open space, fr. L platea broad street, fr. Gk plateia(hodos), fr. fem. of platys broad, flat; akin to Skt prsub-dot-thu broad, L planta sole of the foot 1a: a way for admission or transit 1b: physical environment: SPACE 1c: physical surroundings: ATMOSPHERE 2a: an indefinite region or expanse: AREA 2b: a building or locality used for a special purpose archaic 2c: the three-dimensional compass of a material object 2a: a particular region or center of population 2b: HOUSE, HOMESTEAD 4: a particular part of a surface or body: SPOT 5a: relative position in a scale or sequence: DEGREE 5b: a leading position at the conclusion of a competition 6a: a proper or designated niche 6b: an appropriate moment or point 7a: an available seat or accommodation 7b: an empty or vacated position 8: the position of a figure in relation to others of a row or series and esp. of one occurring after a decimal point 9a: remunerative employment: JOB; esp. public office 9b: prestige accorded to one of high rank: STATUS 10: a public square: PLAZA - place, less aj

place \pla—s"-b\ n vt 1: to distribute in an orderly manner: ARRANGE 2a: to put in a particular place 2b: to present for consideration [a question placed before the gro up] 2c: to put in a particular state 2d: to direct to a desired spot 2e: to cause (the voice) to produce free and well resonated singing or speaking tones 3: to appoint to a position 4: to find employment or a home for 5a: to assign to a position in a series or category: RANK 5b: ESTIMATE 5c: to identify by connecting with an associated context 6a: to give (an order) to a supplier 6b: to give an order for {- a bet} 7: to earn a top spot in a competition; specif: to come in second in a horse race - place, able aj

plan \plan\ n F, plane, foundation, ground plan; partly fr. L planum level, ground, fr. neut. of planus level; partly fr. F planer, to plant, fix in place, fr. LL plantare 1: a drawing or diagram drawn on a plane: as 1a: a top or horizontal view of an object 1b: a large-scale map of a small area 2a: a method of carrying out a design: DEVICE 2b: a method of doing something: PROCEDURE 2c: a detailed program of action 2d: GOAL, AIM 3: an orderly arrangement of parts of an overall design or objective an a method devised for making or doing something or achieving an end. PLAN always implies mental formulation and sometimes graphic representation: DESIGN often suggests a particular pattern and some degree of achieved order or harmony; PLOT implies a laying out in clearly distinguished sections with attention to their relations and proportions; SCHEME stresses calculation of the end in view and may apply to a plan motivated by craftsmanship and self-seeking; PROJECT often stresses imaginative scope and vision

plan vb or planned; or plan ning 1: to arrange the parts of a DESIGN 2: to devise or project the realization or achievement of: 3: to have in mind: INTEND: to make plans - planner n

plot \pla\ n ME, fr. OE 1a: a small area of planted ground 1b: a measured piece of land: LOT 2: GROUND PLAN, PLAT 3: the plan or main story of a literary work 4: a secret plan for accomplishing a usu. evil or unlawful end: INTRIGUE 5: a graphic representation (as a chart) CABAL mean a plan secretly devised to accomplish an evil or treacherous end. PLOT implies careful foresight in planning positive action; INTRIGUE suggests secret underhand maneuvering in an atmosphere of duplicity; MACHINATION implies a contriving of annoyances, injuries, or evils by indirect means; CONSPIRACY implies a secret agreement among many persons not necessarily for positive action; CABAL implies a political intrigue involving persons of some eminence

plot vb or plotted; or plotting 1a: to make a plot, map, or plan of 1b: to mark or note on or as if on a map or chart 2: to lay out in plots 3a: to locate (a point) by means of coordinates 3b: to locate (a curve) by plotted points 3c: to represent (an equation) by means of a curve so constructed 4: to plan or contrive esp. secretly: to form a plot: CONSPIRE, SCHEME - plotter n
position "-zish-"n\n/"-zish-n"l, -"n-"n n MF, fr. L position, posicio, fr. positus, pp. of ponere) X to lay down, put, place, fr. (assumed) OL posinerre, fr. po- away (akin to Gk apo-) + L sinere to lay, leave 1: an act of placing or arranging: as 1a: the laying down of a proposition or thesis 1b: an arranging in order 2: the stand taken on a question 3: a market commitment in securities or commodities; also : the inventory of a market trader 4: the point or area occupied by a physical object 5a: social or official rank or status 5b: EMPLOYMENT, JOB 5c: a situation that confers advantage or preference, JOB mean employment for wages or salary. POSITION and PLACE may mean no more than this although POSITION commonly suggests higher social status; SITUATION adds an emphasis on a place needing to be filled or that is filled; OFFICE applies to a position of trust or authority; POST suggests a position involving responsibility or the discharge of onerous duties; JOB specifically stresses the work involved in a position - po.sit.ion.al a]

deto in proper position; also : LOCATE

pril.mor.ing.l \pri-mor.d-ing-l \/\-mor.ing.l \fr. LL primordialis, fr. L primordium origin, fr. neut. of primordius original, fr. primus first + ordiri to begin 1a: first created or developed : PRIMEVAL 1b: earliest formed in the growth of an individual or organ : PRIMITIVE 2: FUNDAMENTAL, PRIMARY - pri.mor.ing.ing.ing

rea.son \re-z-"n\l n ME resoun, fr. OF raison, fr. L ration-, ratio reason,] computation; akin to Goth garathan to count, L reri to calculate, think, Gk arariskein to fit 1a: a statement offered in explanation or justification 1b: a rational ground or motive 1c: a sufficient ground of explanation or of logical defense 1d: the thing that makes some fact intelligible : CAUSE 2a1: the power of comprehending, inferring, or thinking esp. in orderly rational ways : INTELLIGENCE 2a2: proper exercise of the mind 2a3: SANITY 2b: the sum of the intellectual powers archaic 3a: treatment that affords satisfaction 3b: a formal accounting : JUSTIFIABLY, RIGHTLY - in reason

rea.son.ing \re-z-ning, -"n-in\l\-n-ing, -"n-"n v or rea.son.ing 1: to use the faculty of reason : THINK obs 2a: to take part in conversation, discussion, or argument 2b: to talk with another so as to influence his actions or opinions archaic 1: to justify or support with reasons 2: to persuade or influence by use of reason 3: to discover, formulate, or conclude by use of reason - rea.son.ing

rea.son.ing 1: an administrative area, division, or district 2a: a major indefinite division of inanimate creation 2b: a sphere of activity or interest : FIELD 3a: an indefinite area 3b: a broad homogeneous geographical area 3c1: a major world area that supports a characteristic fauna 3c2: an area characterized by prevalence of one or more vegetational climax types 4: one of the major subdivisions into which the body or one of its parts is divisible 5: one of the zones into which the atmosphere is divided according to height or the sea according to depth

rep.re.sent \rep-re-zent\n-/"-b\l vb ME representen, fr. MF representeer, fr. L reapresentare, fr. re-+ præsensare to present 1: to bring clearly before the mind: PRESENT 2: to serve as a sign or symbol of 3: to portray or exhibit in art: DEPICT 4: to serve as the counterpart or image of: TYPIFY 5a: to produce on the stage 5b: to act the part or role of 6a1: to take the place of in some respect 6a2: to act in the place of or for usu. by legal right 6b: to serve esp. in a legislative body by delegated authority usu. result ing from election 7: to describe as having a specified character or quality 8a: to state to affect action or judgment : ADVOCATE 8b: to point out in protest or remonstration 9: to serve as a specimen, example, or instance of 10a: to form an image or representation of in the mind 10b1: to apprehend (an object) by means of an idea 10b2: to recall in memory 11: to correspond to in kind : to make representations against something : PROTEST - rep.re.sent.able a]

sci.ence \sī-"n(t)s\l n ME, fr. MF, fr. L scientia, fr. scient-, scien having knowledge, fr. prp. of scire to know; akin to L scindere to cut 1a: possession of knowledge as distinguished from ignorance or
misunderstanding 1b: knowledge attained through study or practice 2a: a department of systematized knowledge as an object of study {the δ of theology} 2b: something (as a sport or technique) that may be studied or learned like systematized knowledge 2c: one of the natural sciences 3: knowledge covering general truths or the operation of general laws esp. as obtained and tested through scientific method; specifically: NATURAL SCIENCE 4: a system or method based or purporting to be based upon scientific principles cap 5: CHRISTIAN SCIENCE

section /sek-shən/ n L section-, sectio, fr. sectus 1a: the action or an instance of cutting or separating by cutting 1b: a part set off by or as if by cutting 2: a distinct part or portion of a writing: as 2a: a subdivision of a chapter 2b: a division of a law 2c: a distinct component part of a newspaper 3a: the profile of something as it would appear if cut through by an intersecting plane 3b: the plane figure resulting from the cutting of a solid by a plane 4: a natural subdivision of a taxonomic group 5: a character commonly used in printing as a mark for the beginning of a section and as the fourth in series of the reference marks 6: a piece of land one square mile in area forming one of the 36 subdivisions of a township 7: a distinct part of a territorial or political area, community, or group of people 8a: PORTION, SLICE 8b: one segment of a fruit: CARPEL 9: a basic military unit usu. having a special function 10: a very thin slice (as of tissue) suitable for microscopic examination 11a: a division of a railroad sleeping car with an upper and a lower berth 11b: a part of a permanent railroad way under the care of a particular set of men 11c: one of two or more vehicles which run on the same schedule 12: one of several component parts that may be assembled or reassembled 13: a division of an orchestra composed of one class of instruments 14: SIGNATURE

section vb or sectioning 1: to cut or separate into sections 2: to represent in sections: to become cut or separated into parts

site /sīt/ n ME, place, position, fr. MF or L; MF, fr. L situs, fr. situs, pp. of sinere to leave, place, lay; akin to L serere to sow 1a: the local position of a building, town, monument, or similar work 1b: a space of ground occupied or to be occupied by a building 2: the place or scene of something

site vb: to place on a site or in position: LOCATE

survey /su-rēv/ n ME surveyen, fr. MF surveerir to look over, fr. sur- + veerir to see - more at VIEW 1a: to examine as to condition, situation, or value: APPRAISE 1b: to make a survey of 2: to determine and delineate the form, extent, and position of (as a tract of land) by taking linear and angular measurements and by applying the principles of geometry and trigonometry 3: to view comprehensively 4: INSPECT, SCRUTINIZE : to make a survey

survey vb or surveying 1: the act or an instance of surveying; also: something that is surveyed

topography /tō-pō-grā-fē/ n ME topographie, fr. LL topographia, fr. Gk, fr. topographein to describe a place, fr. topos place + graphein to write 1a: the art or practice of graphic delineation in detail usu. on maps or ch arts of natural and man-made features of a place or region esp. in a way to show their relative positions and elevations 1b: topographical surveying 2a: the configuration of a surface including its relief and the position of its natural and man-made features 2b: the physical or natural features of an object or entity and their structural relationships

transcend /tran(t)s-ēnd/ vb L transcendere to climb, across, transcend, fr. trans- + scande]re to climb 1a: to rise above or go beyond the limits of: EXCEED 1b: to be prior to, beyond, and above (the universe or material existence) 2: SURPASS : EXCEL

universe /yu-nər-əs/ n L universum, fr. neut. of universus entire, whole, fr. uni- + versus turned toward, fr. pp. of vertere to turn 1: the whole body of things and phenomena observed or postulated: COSMOS 2a: a systematic whole held to arise by and persist through the direct intervention of divine power 2b: the world of human experience 2c1: MILKY WAY GALAXY 2c2: an aggregate of stars comparable to the Milky Way galaxy 3: a distinct field or province of thought or reality that forms a
closed system or self-inclusive and independent organization 4: POPULATION
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