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RICE UNIVERSITY

TIME AND MOVEMENT: A PROPOSAL FOR DRIFT

by

DANA SUNDT WEEDE

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APPROVED THESIS COMMITTEE

Michael Bell, Assistant Professor
Director, Architecture

Mark Wamble, Assistant Professor
Architecture

Robert Mangurian, Visiting Critic
Architecture

Houston, Texas

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ABSTRACT:

TIME AND MOVEMENT:
A Proposal for Drift

by

Dana Sundt Weeder

If the experience of one 'event' is followed by another, the memory of the two has merged thereby rendering it impossible to distinguish between the recollections of each. Human consciousness is not a linear passage of discrete experiences dictated by the tenets of a mechanistic conception of time. Rather, it is a fluid synthesis of past experiences and future expectations that 'gnaws' on the present. If this fluidity could be made visible through movement in our built environment, if we were made more aware of a changing present and the experience of being alive in time, an understanding of our chaotic urban condition would be made more legible and meaningful.
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CHAPTER 1 Introduction
The intent behind this project is to critically examine the nature of time and movement and incorporate these ideas into the existing program and structure of the Foley's Department store in downtown Houston. Secondary research focuses on the theories of Henri Bergson with respect to time and the writings and art of Guy Debord and the Situationists with respect to movement; however, it is by no means limited to these ideas. Similar to the nature of the subject matter, the process was not linear. Overlap, ambiguity and contradiction are the rule, not the exception.
CHAPTER 2 The Nature of Time:
A Bergsonian Perspective
The distinction between the time that occurs in the theories of natural science and the time that we experience directly is of central importance in Henri Bergson's *Matter and Memory*. The scientific mind understands the world through a complex process of taxonomy. Classification of objects results in the perception that the world is divided into a limited number of discrete, static objects in space. The scientific mind recognizes that spatial relationships exist between these objects, but does not recognize the flow of changes that occurs over time. Rather, time is viewed as an abstract mathematical conception composed of standard units and measured by the spatial bodies of clocks and chronometers.

Though our relationship to society is largely dominated by these units, our direct experience recognizes time as the "invisible progress of the past gnawing into the future". Bergson writes: "Either you must suppose that this universe dies and is born again miraculously at each moment of duration, or you must make of its past a reality which endures and is prolonged into its present." The time of our inner experience cannot be measured by the spatialized conception of clock time, but must be viewed as the actual experience of change in which the past, present and future interpenetrate each other. If we attempt to represent our inner conception of time with a spatial image, such as a line, we only generate an abstract, mathematical representation of time, a representation which is ultimately an illusion. The failure of mechanistic modes of thought is that this illusion is perceived as reality.

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Bergson refers to this inner conception of time as duration. This conception of time is not a way of measuring a changing reality, but is the changing reality itself. Duration recognizes our experience as active and ongoing: a continuous flux which reflects the sum of all actions that precedes it and announces that which will follow. For Bergson, "real duration gnaws on things and leaves on them the mark of its tooth".  

The idea that duration is the ultimate source of freedom is at the heart of Bergson's evaluation of the human experience. "It is into pure duration that we must plunge back, a duration in which the past, always moving on, is swelling unceasingly with a present that is absolutely new....We must, by a strong recoil of our personality on itself, gather up our past which is slipping away, in order to thrust it, compact and undivided, into a present which it will create by entering". True freedom can only be realized when our responses to daily events spring spontaneously from our whole personality as it has evolved up to the moment of action. The dynamics of human experience provide a framework upon which decisions can be made and self-actualization is attained only by those individuals capable of integrating their past and utilizing their memories to respond to the challenges of the present and future.

Memory, according to Bergson, takes one of two forms. One kind, which all organisms share, consists of habits or sensory motor mechanisms that are fixed in the body of an organism and help it adapt instinctively to the present. The second, which man alone possesses, holds that consciousness contains implicitly the whole of one's past experience. This type of memory records in

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3 Ibid., p.219.
the form of mental images all events as they occur in time and provides the content for recall. The brain has evolved into a mechanism that helps us make sense of the present and directs our attention to what is about to happen. The brain however, is only capable of recalling a few memories at a time and must therefore be viewed as a type of filter which prevents the simultaneous recall of all memories to our consciousness.
figure 2.1 Maillart construction drawing

figure 2.2 visualization of protein shapes

figure 2.3 grain elevator floor plan
figure 2.4
candillis

figure 2.5 Bussotti
music notation

figure 2.6 Bussotti
music notation
figure 2.7 detail form dress pattern

figure 2.8 periodic fluid flow

figure 2.9 voyager map
figure 2.10 viewing machine axonometric reflexive time

figure 2.11 viewing machine photograph reflexive time
figure 2.12  viewing machine axonometric  simultaneous time

figure 2.13  viewing machine photograph  simultaneous time
figure 2.14 viewing machine axonometric montage time

figure 2.15 viewing machine photograph montage time
CHAPTER 3

The Nature of Movement-
A Situationist Perspective
The Situationist Internationale (SI) emerged in 1957 from various factions of the COBRA and Letterist movements. The root of Situationist thinking was the belief that the main source of contemporary alienation were the forces of functionalism and commodification. These forces, they believed, thwarted any potential for free thought or creative thinking. The life of the average inhabitant of the modern city was characterized by a series of banal events, only rarely highlighted by a moment of intensified living. The Situationist attempted to establish a critique of culture through the transformation of art by creating "situations" which aimed to alter conduct through the construction of collective environments and personal experiences. The situations would provide moments for exhilarated living through the creations of physical and emotional ambiance's. These moments would provide passageways to new ways of experiencing life.

The critique of the emerging bureaucratized, media-transfixed society in which we live is of central importance to the philosophy of the Situationists. In Society of the Spectacle, Guy Debord proposes an argument based on the studies of everyday life by neo-Marxist Henri Lefebvre. In the 1960's Lefebvre noted the extent to which the commercial establishment utilized techniques such as advertising to induce the population into filling their lives with a continuous barrage of new products. These tactics insured steady economic expansion and provided a means by which the existing order could maintain power. However, as the distinction between everyday life and the illusion of commodity began to blur, the potential richness of human

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5 Ibid. pp. 8-9.
existence became inauthentic and alienated. The realm of appearances resulting from the production of commodity disguised the real social relationships that formerly provided the base of human experience.

The term 'spectacle' refers to a public show or exhibition on a grand scale, which is mainly attractive to the eye. Implicit in the notion of spectacle is an element of theatricality or performance, and by extension, illusion. The spectacle then, by definition is immune to human activity; it is the opposite of dialogue. The thesis behind Debord's *Society and the Spectacle* is that we have become a passive audience manipulated by the images and symbols of an active minority, and that society has mistaken the illusion of consumption for reality. Once the individual is lured into desires he does not truly have, the real self is replaced by an artificial one. The final stage of commodification results in a situation where "everything that was directly lived has moved away into representation".

Though formally related to a number of 1950's & 1960's art movements, i.e. Concrete Poetry, Happenings, Destruction Art, and later in Performance Art, Situationism was more concerned with the instigation of events through which political and social conditions could be altered. And though the Situationist acknowledged the legacy of Dada, Futurist and Surrealist social aims, they criticized and often ousted members who attempted to practice within the conventions of such arts. "The SI [is] the only movement able by incorporating the survival of art into the art of life, to speak to the project of

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6 *Webster's New Twentieth Century Dictionary.*  
8 Ibid., p. 16.
the authentic artist. We are artists only insofar as we are no longer artists: we come to realize art."9 Guy Debord and the Situationists made every attempt to function outside the "spectacle" of the dominant culture and its relationship with so-called avant-garde forms. It was for this reason that theoretical texts, active engagement in political conditions and the creation non-commodififiable projects became the primary vehicles of communication.

Much of the early Situationist writing was concerned with utopian and Surrealist inspired theories of urbanism. A manifesto from 1953 which greatly influenced early Situationist thinking stated, "We are bored in the city, there is no longer any Temple of the Sun...We propose to invent new, changeable decors....The architecture of tomorrow will be a means of modifying present conceptions of time and space. It will be a means of knowledge and a means of action. The architectural complex will be modifiable. Its aspects will change totally or partially in accordance with the will of its inhabitants." 10 The built environment and urban space was, for the Situationist, conceived of in terms of its relationship to a proposed new area of study called psychogeography. This study mapped movement in the city according the vectors of its inhabitants desires. It also attempted to determine "the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." 11 Psychogeography however, was by no means intended to be a passive study of the built environment. The aim of this pseudo-science was the radical transformation and deformation of the urban and architectural spaces.

10 Ibid., pp.1-2.
11 Ibid., p.5.
The Surrealist innovations are also reflected in the Situationist practices of *detournement* and *derive*. *Detournement* attempted to 'deflect' objects, ideas and behaviors from their accepted usages and divert them to other artistic purposes. Asger Jorn's *objet d'art*, Debord's book *Memoires* and a number of his films are telling examples of this concept as they are composed entirely of appropriated phrases and images. Debord states in his article *Methods of Detournement*, "Any elements, no matter where they are taken from, can serve in making new combinations. The discoveries of modern poetry regarding the analogical structure of images demonstrate that when two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed...The mutual interference of two worlds of feeling, or the bringing together of two independent expressions, supersedes the original elements and produces a synthetic organization of greater efficacy."\(^{12}\) The double and triple meanings resulting from the reuse of pre-existing elements is greater than the sum of its parts.

The Situationist concept of *derive* (drift) was a mode of experimental behavior which involved meandering or drifting through cities. Debord describes the process: "In a *derive* one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there. The element of chance is less determinant than one might think: from the *derive* point of view, cities have a psychogeographical...

\(^{12}\)Ibid., p.9.
relief, with constant currents, fixed points and vortexes which strongly discourage entry into or exit from certain zones." 13

The city holds certain energies and forces which influence the manner in which its inhabitants live and move. A study of these energies and forces questions prescriptive 'modern' notions of the way people should live and move in the city. A contemporary of Debord, Constant assaulted the obsessively right-angled order of the grid in "Labyrinthe" by imposing a geometry of acute angles over the rational geometry of the modern city. The rationally supported order that Constant superimposed was the result of mapping exercises based on tracking the movement of individuals as they negotiated the network of streets in the city. The purpose of these exercises was a better understanding of the 'drift' space between 'destinations' in the modern city. It was the aim of the Situationist that the concepts of derive, detournement and psychogeography would begin to reveal new ways to approach city planning.

13 Ibid. p.50.
figure 3.1 Debord cover illustration
figure 3.2 Debord naked city, 1957
figure 3.3 Debord mémoires, 1959
figure 3.4 Debord mémoires, 1959
j’aime ma caméra
parce que
j’aime vivre
j’enregistre les meilleurs moments de l’existence
je les ressuscite à ma volonté dans tout leur éclat

figure 3.5 illustration Situationist Internationaler 2, 1967
figure 3.6  Asger Jorn  les deux pingouins, 1962
figure 3.7  Constant gele sector, 1958
figure 3.8 Constant labyratoire, 1962
figure 3.9 Constant groep sectoren, 1962
CHAPTER 4  The Site
The Foley's Department Store opened its Main Street doors in 1947 as a machine for selling and was hailed by the press as "The Store of Tomorrow". Houston architect Kenneth Franzheim and his collaborator, famed industrialist Raymond Loewy based the design on extensive studies of merchandising and department store operations. The most striking feature of this mercantile machine is its windowless facade on all but the ground floors. Windows had been eliminated due to air-conditioning and space concerns, but more importantly, outside distractions could influence the act of consumption.\(^\text{14}\)

The result was a six storey (later expanded to ten), hovering city block of orange brick and Minnesota limestone that some criticized for placing greater emphasis on convenience and efficiency than architecture. *Architectural Forum* stated that the store was "designed to express modern merchandising methods rather than glorify the architectural or decorative approach".\(^\text{15}\)

The interior of the building is organized in a series of concentric shells. The outside perimeter is dedicated to the horizontal movement of goods and merchandise while the east wall houses much of the vertical circulation. The next shell is largely comprised of storerooms, offices, mechanical equipment and an extensive system of vertical shafts, firestairs, spiral chutes and chases leaving the vast interior retail space unencumbered. Finally, the central core contains the escalators which run from the basement to the top floor.

The most radical innovation in the design of Foley's was the manner in which Loewy mechanized the movement of goods. Merchandise was delivered to the Foley's parking garage across Travis Street and transported to the main

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\(^{14}\) Bruce C. Webb, "The Incredible Shrinking Store", in *Cite Magazine*: Fall 1989, p.11.

\(^{15}\) *The Architectural Forum*, April, 1947, p.106.
store basement through a tunnel by conveyer belt where it was priced and marked. It was then delivered by the east wall elevators to the proper floor and either stored or delivered directly to the retail space. After a purchase, the movement of goods would reverse direction. A salesperson would wrap the merchandise in paper and send it down one of two spiral chutes to the ceiling conveyer belts in the basement and then via the tunnel, to a sorting table in the parking garage. Customer would then pick up the packages from the sorting table attendant, their cars from the valet parker, and be on their way.\textsuperscript{16} Though the efficiency and mechanization of this manner of consumption reflected the epoch and appealed to the fantasies of the consumer, the main reason that Foley's succeeded in the 1950's and early 1960's was the vast scope of product from which the consumer could chose.

A secondary, but perhaps a more important reason for the success of Foley's during this time period was the insidious nature in which Foley's was woven into the fabric of public life. Though it was through the genius of Loewy's mechanistic design that Foley's become a symbol of Houston's frenzied concern for growth and speed, it was the skill of its executives that truly united life and consumption. Through public events such as the half-million-dollar "Splendida Italia" extravaganza, Christmas, Easter, Swimwear and Back to School celebrations or the "Golden Anniversary" fete of 1950, the distinction between consumption and public life began to blur.

Recent economic trends combined with the emergence of suburban mega-malls has resulted in the decreased need for retail space downtown. Retail space in downtown Foley's has slowly atrophied from ten floors to the

present-day use of six floors. Plans for closing an additional floor of retail space are being discussed by executives today. And though Foley's still sponsors the Thanksgiving Day Parade, it is not well attended and has merely become a nostalgic event recalling past glory. On any given day, there are often more employees and executives traveling the escalators than consumers.
figure 4.1 Foley's north facade
figure 4.2  Foley's northeast corner
Figure 4.3  Foley's merchandise movement diagram

Figure 4.4  Foley's merchandise movement diagram
figure 4.5  Foley's merchandise movement diagram

figure 4.6  Foley's merchandise movement diagram
The proposed design attempts to synthesize research conducted on the nature of time and movement in modern society with the challenges of existing site conditions at the Foley's Department store in downtown Houston. It is the position of this thesis that the continued economic failure of this building is partly due to its over-mechanization and incessant concern with the efficient propagation of commodity. The strategy attempts to approach the building on its own terms by exposing its mechanistic nature and subverting it. It is naive and idealistic to think that a few formal manipulations of an existing structure would change the relationship between the spectacle and the spectator, however an environment that allows for both the propagation of commodity and the occasional shock of 'real life' and interaction with others could benefit all concerned.

Though the building only rises ten floor above street level, it can compete with other buildings downtown due to its abstract, monolithic facade. Great care is taken to allow light to enter the building in a manner which maintains the abstract nature of the facade. Though a large number of the bricks on the North facade were removed, the limestone courses remained. Conceptually, these bricks were stretched into a large, interior concave wall thereby maintaining the integrity of the facade and utilizing the existing vocabulary of a double wall condition, albeit in a somewhat distorted manner. Slots cut in the 'scallops' of the front (i.e. East or Main St.) facade allow light to enter every floor without changing the appearance of the building. The somewhat 'expressive' placement of openings in the center 'scallop' provide a counterpoint to the otherwise mute exterior. Slots cut in the West facade reveal a system of existing yet unused elevators and provide a visual connection between interior and exterior movement. Finally, the South facade
contains one large opening revealing the interior retail space and a number of smaller openings which provide views from a few of the exterior court areas.

A reductivist approach is utilized throughout the redesign of the structure. Through a series of 'cuttings' and 'erosions', the vast network of vertical shafts are exposed revealing the connection between ground and sky while providing points of orientation by allowing natural light to enter the otherwise sealed 'shell'. The complex of courtyards and voids created by the 'cuttings' provides greater spatial diversity and subverted the horizontal predominance of the existing structure.

The existing building is viewed by many as a foreboding, sealed hovering cube. An open-air, tilted first floor creates an extended threshold to the building. It allows the public to 'pass through' the building without entering it or using a door, and reach the second floor without using a stair or elevator. It also creates the ambiguous condition of a double 'ground' floor while providing a larger area for non-programmed/parking space. The intention was to create an area of transition/movement where cars, rollerbladers, buses and people can co-exist. There is an attempt to overcome the frequently banal, homogeneous experience of most indoor parking areas by combining the gradual shift of floor-ceiling heights with an occasional view to the sky.

The current design does not exploit the richness and diversity of the existing building program. The school for disadvantaged children, community center for the elderly and two town halls are isolated in a somewhat depressing maze of basement corridors. The restaurant, ATM's and Ticketron outlet are hidden from view and under-utilized due to the dismal areas in which they are placed.
Because the offices have been scattered throughout the building in former stock rooms and dark residual spaces, circulation between them is awkward and uneventful.

The proposed design relocates the school, community center and restaurant to the rooftop adjacent to smaller scaled retail areas thereby taking advantage of better light conditions and allowing for more dynamic cycles of use/disuse. Executives and office workers are somewhat centralized on the North and East walls allowing for the introduction of natural light and improved connections between various departments. A metro station is introduced on the ground floor which replaces a metro information booth, and provides a waiting area for the eight bus stops that surround the building. And finally, given the decreased need for retail space, the vast amount of existing wasted space and the recent interest in downtown living, a program of housing has been added to the building. Housing is easily retrofitted into the existing structure and scattered throughout the building taking advantage of the number of areas where natural light has been introduced.

Throughout the course of the project, strong formal similarities between the fabric of the city and the design of the building began to emerge. The most obvious of these similarities is the peripheral circulation of goods in the building and that of the cars on the 610 loop. In an attempt to further simulate the rich variation of urban circulation within the building, the rather homogenous experience of a central core escalator bank is questioned. The central core is therefore voided and vertical circulation distributed throughout. Circulation within the building is conceived of as a series non-prescribed 3-dimensional linkages which allows for the potential to 'drift'. This move also
allows for chance encounters and replaces the one-way monologue of the
spectacle, with a dialogue between people, and weather and light.
figure 5.1 - 5.6 mapping exercise

figure 5.7 mapping exercise
figure 5.8  analytical model - vertical circulation

figure 5.9  analytical model - shell within a shell
figure 5.10 model - northwest view without shell

figure 5.11 model - northwest view with shell
figure 5.12  model - southeast view without shell

figure 5.13  model - southeast view with shell
figure 5.14  model - top view without shell

figure 5.15  model - top view with shell
figure 5.16  model - north view without shell

figure 5.17  model - north view without shell  northeast section removed
figure 5.18  site - areal view

figure 5.19  site - perspective
figure 5.20  installation
figure 5.21  ground floor perspective
figure 5.22  metro station perspective
figure 5.23  interior perspective
figure 5.2 light shaft perspective
figure 5.25  plan and section
figure 5.26  curved wall
figure 5.27  tilted floor
figure 5.28  light shaft
figure 5.29  school
figure 5.30 atrium
figure 5.32  metro station
figure 5.3  town hall
figure 5.34  retail area
APPENDIX A

Mapping Exercise
space: 6.2 miles
time: 9 min. 40 secs.
consumption: .3263 gals.
@ $1.74

figure 6.1
space: 3.9 miles

time: 7 min. 20 secs.

consumption: .1625 gals.
@ $1.09

figure 6.2
space: 7.1 miles

time: 10 min. 10 secs.

consumption: .3944 gals.
@ $1.99

figure 6.3
space: 8.3 miles

time: 9 min. 10 sec.

consumption: 0.3458 gals.
@ $2.75
space: 5.8 miles

time: 13 min. 20 sec.

consumption: .3222 gals.
@ $1.62

figure 6.5
space:
8.4 miles
time:
11 min. 50 secs.
consumption:
.42 gals.
@ $2.35

figure 6.6
space:
11.8 miles

time:
12 min. 20 secs.

collection:
.4916 gals.
@ $3.30

figure 6.7
APPENDIX B  Mapping Exercise
space: 3.4 miles

time: 7 min. 25 secs.

consumption: .1888 gals.
@ $ 0.95
space: 5.6 miles

time: 10 min. 20 secs.

consumption: .3111 gals. @ $1.56
distance: 3.2 miles

time: 12 min. 10 secs.

consumption: .1777 gals.

@ $0.89

figure 7.3
space: 6.7 miles
time: 13 min. 5 secs.
consumption: .3722 gals.
@ $1.88
space: 1.8 miles
time: 6 min. 50 secs.
consumption: .1200 gals.
@ $0.50

figure 7.5
space: 7.5 miles

time: 18 min. 10 secs.

consumption: .4166 gals.

@ $2.10

Figure 7.6
space: 7.1 miles
time: 8 min. 15 secs.
consumption: .3944 gals.
@ $1.99

figure 7.7
space: 2.3 miles

time: 4 min. 40 secs.

consumption: 1.277 gals.
@ $0.64

Figure 7.8
space: 4.2 miles

time: 11 min. 10 secs.

consumption: .2333 gals.
@ $1.18

figure 7.10
APPENDIX C  Mapping Exercise
space: 1890 feet
time: 1 hr. 6 min. 15 secs.
consumption: 1 three pack panties @ $9.95

figure 8.1
space:
460 feet

time:
25 min. 40 secs.

consumption:
1 leather jacket
@ $159.95
space: 230 feet

time: 15 min. 50 secs.

consumption: 0

figure 8.3
space: 510 feet
time: 15 min.
consumption: 1 shirt @ $19.95
1 skirt @ $27.99
space:
   245 feet

time:
   8 min. 15 secs.

consumption:
   0

figure 8.5
BIBLIOGRAPHY


