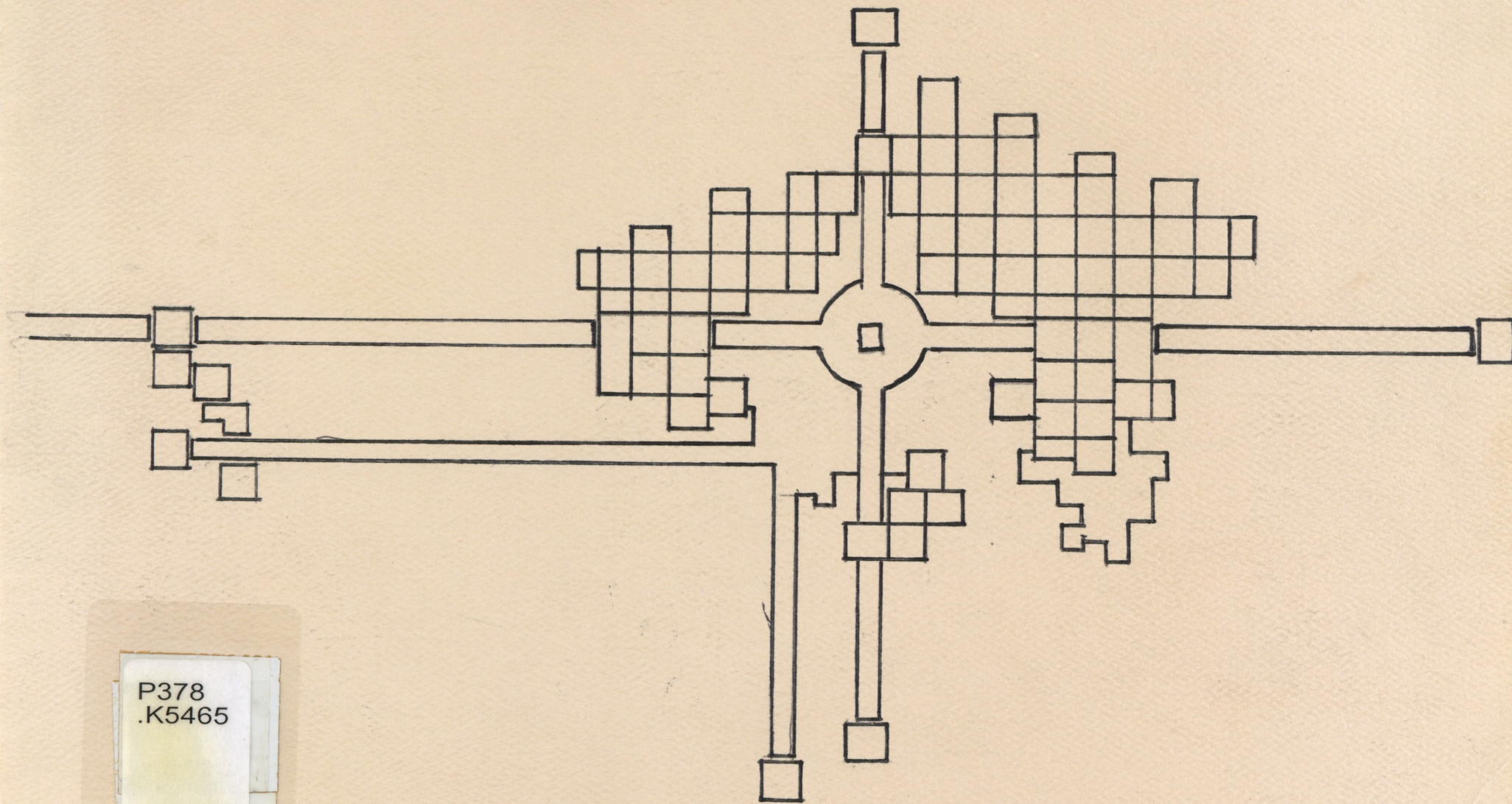


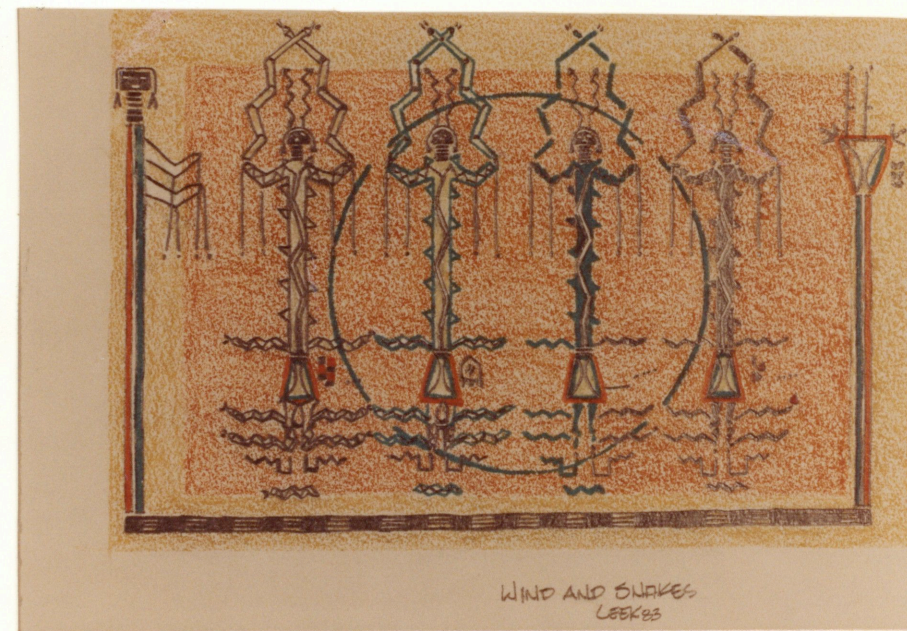


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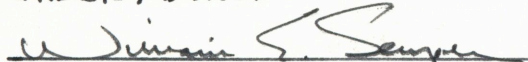
RICHARD LEE KIERIG

A PROFESSIONAL STUDY SUBMITTED IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

BACHELOR OF ARCHITECTURE

APPROVED:

THESIS ADVISOR



THESIS COORDINATOR



DIRECTOR, SCHOOL OF ARCH.

MONTANA STATE UNIVERSITY

IN PRESENTING THIS THESIS IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF BACHELOR OF ARCHITECTURE
AT MONTANA STATE UNIVERSITY, I AGREE THAT THE LIBRARY
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W. K. King 6.10.83

A NOTION OF AN 'ESSENTIAL DUALITY' HAS BEEN IN MY AWARENESS FOR SEVERAL YEARS AND HAS BEEN THE INITIAL ATTENDANCE OF EVERY PROJECT THAT I HAVE ADDRESSED. NOT ENTIRELY SEPARATE, THE UNFOLDING OF ANY ARCHITECTURAL CREATION IS (IN ACTUALITY) A COMPLEX INTERRELATIONSHIP OF TWO QUALITIES THAT WORK AS ONE AND IT IS IN THE INITIAL PHASE OF DESIGN THAT SEPARATION OF THESE TWO ELEMENTS TAKES PLACE SO THAT THE INTRINSIC QUALITIES OF EACH MIGHT BECOME KNOWN BY US.

AS AN AESTHETIC AND FUNCTIONAL ASPECT COMBINED/UNIFIED, IT IS MY CONCERN THAT THE PRESSING NATURE OF PRACTICAL CONSIDERATIONS ARE TOO EASILY OVERSTRESSED AND CAUSE A POLARIZATION OF CONSCIOUS ATTENDANCE. ENJOYING WEIGHTED COGNITION, IT IS NO WONDER — BECAUSE WORKS OF THE MIND AVAIL TO REASON WHEREAS THE AESTHETIC COMPONENTS — WORKS OF THE HEART — SYMBOLIC IN THEIR NATURE — VIRTUALLY ESCAPE EFFABILITY.

NOTWITHSTANDING, PROGRAMMING IS AN ESSENTIAL DEFINITION THAT AVAILS ITSELF TO FINITE DETERMINANTS ONLY AND GIVE TO ARCHITECTURE ALL THOSE THINGS THAT USERS MIGHT DO IN THEIR ACT OF DWELLING AND HOW THEY MIGHT DO IT. ATTENDING TO THESE

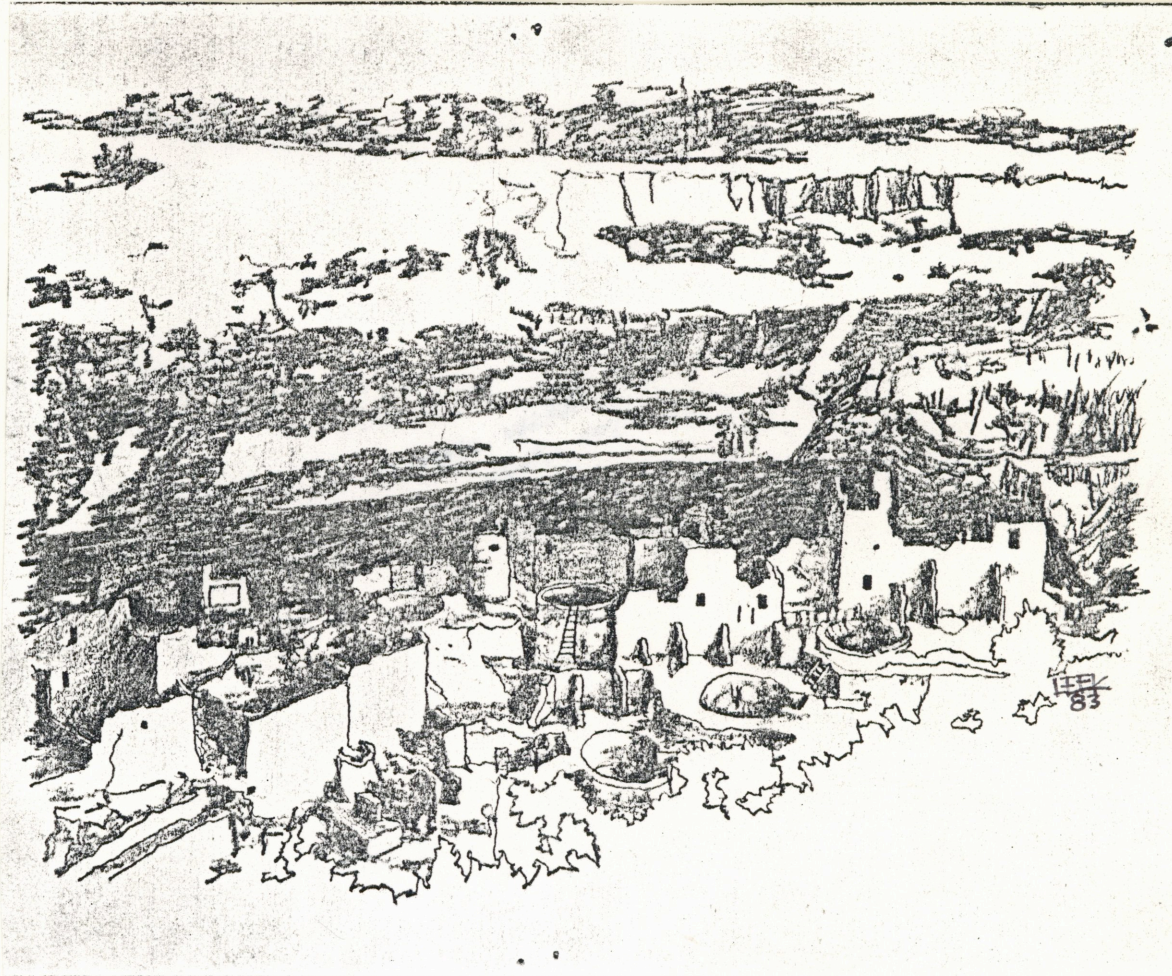
FUNCTIONAL ATTRIBUTES IN DESIGN IS MOST VALID AND NECESSARY BECAUSE IF THE FACILITY DOES NOT WORK IT CANNOT "LIVE". AND IN HERE THE FACILITY, IN ITS OVERT MANIFESTATION, CANNOT "LIVE" WITHOUT THE BALANCING COMPONENT OF HEART-FELT AESTHETIC.

IN OUR MODE OF DWELLING — IN OUR STAY AMONG THINGS — TO BUILD IS IN ITSELF TO DWELL; WE CANNOT DETATCH FROM IT. ATTAINING TO IT SUGGESTS A DUALITY IN CONTINUUM WHERE THIS IS TO SAY THAT THIS DUALITY IS NOT SEPARATE BUT QUALITATIVE ONLY IN UNITY. FOR EXAMPLE WE MIGHT SAY THAT SOMETHING WORKS BEAUTIFULLY BUT WE MIGHT ALSO SAY THAT IT IS NOT BEAUTIFUL; IT DOES NOT SPEAK TO THE HEART.

IT IS NOT MY INTENTION, HERE, TO DEFINE BEAUTY BUT RATHER TO MAKE EXPLICIT ITS SEAT OF PERCEPTION AND CONCEPTION. IT IS AN EMOTIONAL EFFLORESCENCE OF THE HEART AND MERELY RECOGNIZED AND ACKNOWLEDGED BY/THROUGH THE MIND. ONLY IN THE HEART IS IT QUANTIFIED AND MADE REAL. IN HERE EXISTS ANOTHER DUAL NOTION OF MIND-HEART OR HEART-MIND THAT IS PROCESS PHILOSOPHY ORIENTED IN THAT DUALITY NATURE IS NOT SEPARATE BUT EXPRESSES HARMONY THROUGH BALANCED CONTRAST. IN THIS WAY AN EMERGENT QUALITY EXISTS WHERE ITS WHOLENESS IS GREATER THAN

THE SUM OF THE PARTS.

THIS ELEMENTAL
STRUCTURE OF ARCHITECTURE
DICTATES THE POSSIBILITY—
AS REAL — THE EXISTENCE
OF IDENTIFIABLE EXTREMES:
PURELY AESTHETIC, PURELY
UTILITARIAN, OR INTELLECT-
UAL CONTRIVANCE. IN THE
LATTER, THE SEARCH FOR
MEANING — TO SAY WHAT
IT IS — IS THE GOAL AND



THIS IS EXPECTED TO BESTOW METAPHYSICAL STATUS UPON IT. THIS CAN ONLY
BE DIDACTIC AND WILL LEAVE THE UNINFORMED FEELING STUNTED. THE TWO
FORMER EXAMPLES APPROACH ARBITRARY CONTRIVANCE BORN SOMETIMES OUT
OF FAMILIARITY AND SOMETIMES OUT OF SHEER AMAUROSIS (BLINDNESS)
AND STILL OTHER TIMES THROUGH IMITATION.

ALL EXAMPLES EXIST IN ACTUALITY BUT TIMELESS QUALITY IS

POSSESSED ONLY BY THOSE CREATIONS THAT HAVE EMERGED BALANCED IN THEIR OVERT PRESENTATION. IN HERE, UNIFICATION OF DIVERSE ELEMENTS YIELDS AN EMERGENT QUALITY SYMBOLIC IN NATURE (ITS) BECAUSE IT PARTICIPATES IN THAT TO WHICH IT POINTS AND IS ORDER FROM APPARENT CHAOS — BIFURCATION — TRUE AND WHOLE CREATION — ART.

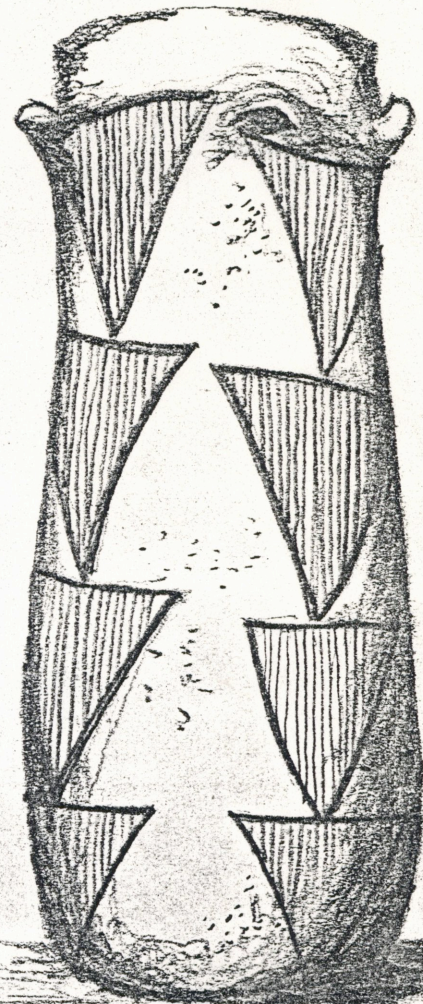
WHAT I AM DOING HERE, IS TRYING TO MAKE EXPLICIT THE EXISTENCE OF TWO FORCES ^{THAT} ~~THE~~ GIVE RISE TO THE UNFOLDING BECAUSE, ALTHOUGH ESSENTIAL, PRACTICAL CONCERNS ARE NOT THE MEASURE OF BEAUTY BECAUSE SIGNS OF IMPORTANT ACTIVITIES DO NOT PLAY ANY PART IN ARCHITECTURE'S SIGNIFICANCE. IT IS ABOVE ALL ELSE, AN ART. A LANGUAGE AIMING TO BE UNDERSTOOD, ITS OFFICE IS COMMUNICATION OF IDEAS OUTSIDE TANGIBILITY IN THE ORDINARY SENSE. LIKE SCIENCE, IT IS CONSCIOUS MENTAL ACTIVITY BECAUSE PARTICULAR WORLD CONTENTS ARE BROUGHT INTO A REALM OF OBJECTIVELY VALID COGNITION, BUT UNLIKE SCIENCE THE CONTENTS ARE ALWAYS OF AN EMOTIVE NATURE*. ART ASPIRES TO AQUAINT THE PERCEIVER WITH SOMETHING HE HAS NOT KNOWN BEFORE. OVERTLY PRESENTED, IT REFLECTS UNKNOWN FORMS OF SENTIENCE*

*S. LANGER, FEELING AND FORM, pg. 84

*SENTIENCE — THINGS OF VITAL IMPORT SEEMINGLY INDESCRIBEABLE; EMOTIONS - FEELINGS.

THROUGH 'EXPRESSION' OF IDEAS OF
FEELING—THIS DOMAIN FOLLOWS THE
PATH OF EVERYTHING VITALLY FELT. I
HAVE COME TO CALL THIS AS ARCHITEC-
TURE'S ANIMUS (INFINITE ANIMATING
SPIRIT) — ITS HEART ; THE OTHER —
ITS COUNTERSELF — I HAVE COME TO
CALL ITS ANIMA (FINITE CONSCIOUS
SPIRIT) — ITS MIND.* BOTH AVAIL
TO IDENTIFICATION AND DEFINITION AND
BOTH FUNCTION AS MEANS-TO-END ;
BORN IN UNITY ; GROWN IN UNITY ; AND
MATURED IN UNITY. THE OVERT PRE-
SENTATION — IS HARMONY THROUGH
BALANCED CONTRAST.

*WEBSTER



LEE 88
CHACO CANYON
A.D. 1100

NOT SURPRISINGLY, THE DOMINATING TUNES OF THIS CENTURY; LOGICAL POSITIVISM, ANALYTICAL PHILOSOPHY, AND PRAGMATISM HAVE BEEN FOUND IRRESISTABLE BY MANY OFFICES. PERMEATING MANY ORIENTING CONCEPTS, THEY HAVE BECOME THE PREVAILING FASHION OF THOUGHT GIVING THOSE WHO GROPE FOR PRINCIPLES OF INTELLECTUAL ANALYSIS A DISCURSIVE MEANS TO AN END. BUT THE PRINCIPLES OF ARTISTIC VISION ARE SUCH THAT VISUAL ELEMENTS ARE CREATED OUT OF THE AMORPHOUS SENTIENT AND CONFORM WITH BIOLOGICAL FEELING AND ITS EMOTIONAL EFFLORESCENCE — SPIRIT — AND NOT WITH NAMES AND INGREDIENTS OF DISCURSIVE THOUGHT. THE RESULTS ARE BUILDINGS PRETENTIOUSLY CLOAKED THAT ARE MERELY COLLECTIONS OF FACADES WITH QUESTIONABLE INTERIOR FEELING. "FUNCTION INCLUSION, SHELTER, COMFORT, UNIQUENESS AND SAFEKEEPING HAVE BECOME SO ESSENTIAL THAT THE "ILLUSION" OF THE ART OF ARCHITECTURE IS VERY OFTEN MISSED."* IT BECOMES NO MORE THAN A DISCURSIVE PROGRESSION OF PERCEIVABLY RELEVANT PRAGMATIC CONCERNS THAT ALL TOO OFTEN SUCCOMBS TO ROBOTIC APPLICATION. DOGMATICALLY THE TRADITIONAL PROCESS IS APPLIED AGAIN AND AGAIN BY ITS AMAUROTIC

* S. LANGER, FEELING AND FORM, PG. 93

DISCIPLES. IN HERE, THE DANGER OF "OVERMECHANIZATION" SURFACES TO THREATEN ARCHITECTURE BECAUSE IN ALL ITS SCOPE AND MAXIMUM INTENSITY IT IS FUNDAMENTALLY AND (FOR ME) DECIDEDLY ARTISTIC.

FROM HER BOOK, FEELING AND FORM, DR. LANGER HAS DEVELOPED A SYSTEMATIC, COMPREHENSIVE THEORY OF ART THAT ILLUMINATES ITS UNIFYING ELEMENTS AND FOLLOWS A THEORY OF SYMBOLISM DEVELOPED IN HER BOOK, PHILOSOPHY IN A NEW KEY. IN THE FOLLOWING PAGES I WILL ENDEAVOR TO REVEAL MY UNDERSTANDING OF THE NATURE OF ART AS A COMMUNICATIVE LANGUAGE IN SYMBOLIC FORM AS PRESENTED BY DR. LANGER. THE PROFOUND IMPACT THAT SHE HAS MADE ON MY PERCEPTION OF ARCHITECTURE IS INCALCULABLE AND I CAN ONLY SAY THAT MY OWN ENDEAVORS UP TO THIS PARTICULAR FOCUS SEEM TO FALL SHORT OF ABSURDITY FROM THE STANDPOINT OF 'APPROACH MIND-SET'.

DISTINGUISHING BETWEEN THE OCCURENT ARTS (MUSIC; DANCE) AND THE PLASTIC ARTS (PAINTING, SCULPTURE, ARCHITECTURE); ARCHITECTURE, IS THE THIRD MODE OF CREATING VIRTUAL SPACE AND IS MORE AMBITIOUS AND, YET, MORE SUBTLE THAN CREATION OF THE ILLUSORY SCENE - PAINTING, AND CREATION OF THE ILLUSORY ORGANISM - SCULPTURE. IF I MAY QUOTE,

"THE ART IS THE FIRST MANIFESTATION OF MAN CREATING HIS OWN UNIVERSE IN THE IMAGE OF NATURE AND HAS ITS OWN CENTER AND PERIPHERY, NOT DIVIDING ONE PLACE FROM ALL OTHERS, BUT LIMITING FROM WITHIN WHATEVER THERE IS TO BE. THIS IS THE IMAGE OF THE ETHNIC DOMAIN — THE BASIC ABSTRACTION AND THE PRIMARY ILLUSION OF ARCHITECTURE....." *

....THIS IS AN ILLUSION OF SOMETHING HELD IN THE DOMAIN OF SENTENCE AND IS PROJECTED INTO VISUAL IMPRESSIONS BY THE ARTICULATION OF A VIRTUAL PLACE AND TREATMENT OF AN ACTUAL PLACE. IT IS A WORLD OF ABSTRACTION, A SYMBOL, THE BEARER OF AN IDEA AVAILING TO CONCEPTION AS GIVEN BY PERCEPTS.* LOUIS SULLIVAN, WRIGHT, AND LE CORBUSIER UUGLED BIOLOGICAL CONCEPTS OF: ORGANIC GROWTH,

*S. LANGER, FEELING AND FORM, PG. 91



ORGANIC STRUCTURE, VITAL FUNCTION, VITAL FEELINGS, AND ALL THE WHILE REFERRING TO A VIRTUAL SPACE THAT IS NOT MERELY A SHAPE IN SPACE, BUT MORE - A 'SHAPING OF ALL THE SPACE THAT HE IS GIVEN. ATMOSPHERE.

"HYPNOTISM OF A CERTAIN QUALITY IS EXERCISED BY ALL THE ARTS BUT NONE SO VIVIDLY PROMPT OR OBVIOUSLY EVIDENT TO MUSIC. THE GREAT CATHEDRALS, GREEK TEMPLES, AND SOME ESPECIALLY IMPRESSIVE PUBLIC PLACES EMANATE SOMETHING LIKE MUSIC'S CAPABILITY AND ARE REALIZED THROUGH ITS GREATEST EFFECTS AS DERIVED FROM THE CULTURAL COLLECTIVE-ETHOS."* IN THESE HIGHLY IDEAL CREATIONS, ARCHITECTURE AND SCULPTURE EXIST SYMBIOTICALLY. ETHOS IS THE PRIMARY LOCATION OF INTERPRETIVE SPIRIT AND FOREVER PRESENT - FOREVER CHANGING. ARISING FROM THIS IS THE SEMELANCE OF THAT WORLD; BEING THE COUNTERPART OF SELF THAT ARCHITECTURE CREATES IN ITS HIGHEST LEVEL. ALL OF THE ARCHITECT'S SKILL IS TAPPED IN THE NONDISCURSIVE PROCESS IN ORDER THAT THE EXPRESSIVE FORM MIGHT LIVE THROUGH IMAGINATION. FOUND IN THE STRENGTH AND INTERPLAY OF "LIVING FORMS", THE VISIBLE

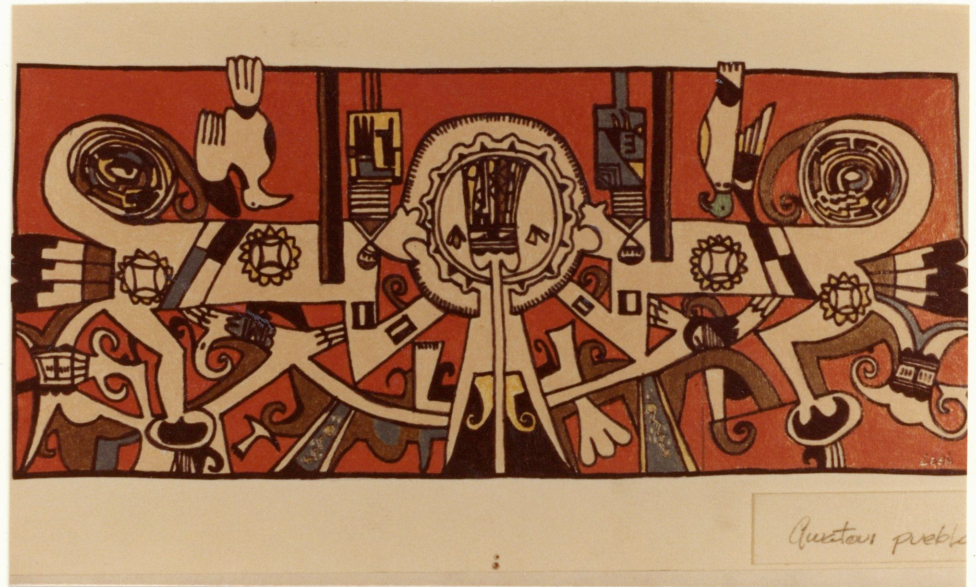
*S. LANGER, FEELING AND FORM, PG. 124

SEMBLANCE OF AN ETHNIC DOMAIN IS THE IMAGE OF LIFE.

"THE TRUTH OF BEING (IN BECOMING) - DISCLOSEDNESS -
HAPPENS IN THE WORK OF ART..... WE ARE ENCOURAGED TO LET
THINGS BE WHAT THEY ARE AND SHOW THEIR MANYSIDEDNESS."*

FORMS "LIVE" AS THE NONDISCURSIVE BUT ARTICULATE SYMBOL OF
FEELING AND PURE QUALITY IS SET FORTH IN A DOMAIN - A DIMENSION -
OF ILLUSION AND EXPRESSES, IN THE LOGICAL SENSE, THE PRESENTATION
OF AN IDEA - OF FEELING.

AS THE "LIVING FORM", THE
SYMBOL IS CREATED AND THE
ILLUSION RESULTS FROM
ARRANGEMENT AND INCLUSION
OF THE DISCERNABLE PERTINENT
ELEMENTS ~~OF~~ ^{OF} THE IDEAS CON-
TAINED WITHIN THE SPIRIT OF
THE IDEA OF THE PENDING CRE-
ATION. IT IS NOT FOUND IN



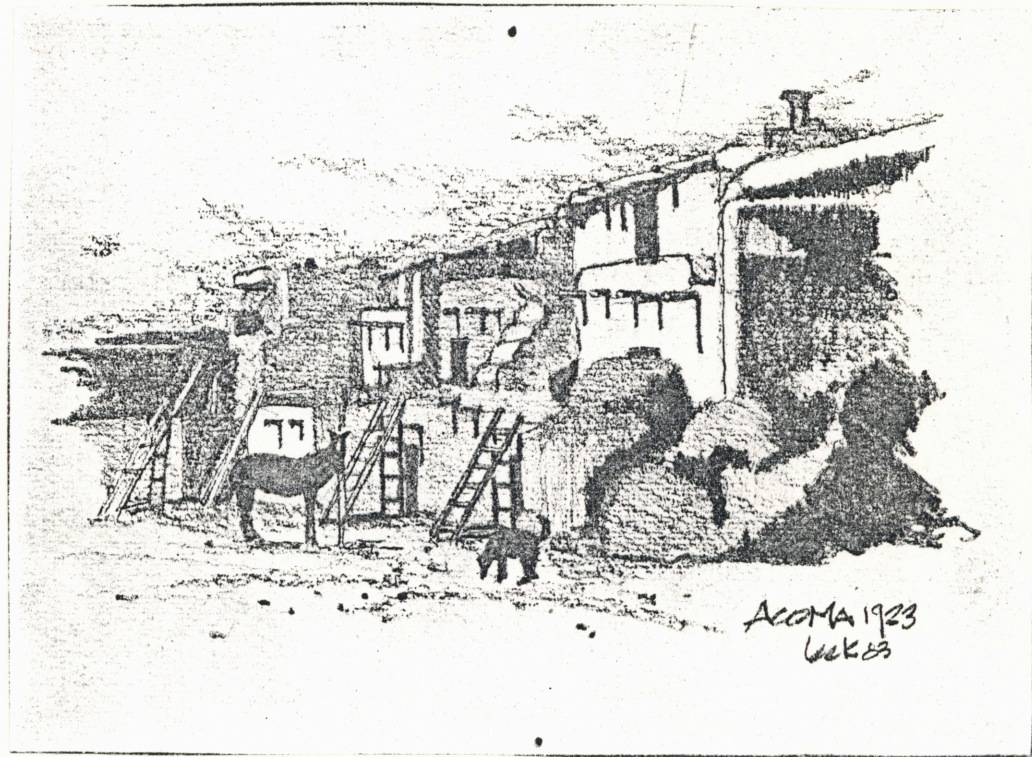
* M. HEIDIGGER, FROM AN ARTICLE ENTITLED, "BUILDING DWELLING THINKING"

IN THE LITERAL SENSE BUT RATHER IS CREATED THROUGH THE ARTIST'S INTERPRETATION OF THOSE IDEAS INTO VISUALLY PROJECTED ARTICULATIONS.

IF WE CONCEIVE AN IDEA OF FEELING - THE IDEA BEING PRESENTED BY THE SYMBOL - THEN WE HAVE 'MOVED THROUGH' ITS TRANSPARENCY TO A DIALOGUE THAT IS FAR FROM DIDACTIC BECAUSE THE CREATOR CANNOT INSIST THAT IT MEANS THE SAME TO ALL. IF IT "SPEAKS" THAT IS ALL IT AIMS TO DO. NO MORE.

THE QUALITY OF AN ARTISTIC SYMBOL - IN ITS INTRICACY - IS DUE TO A FORM, WHOSE ELEMENTS IN RELATIONSHIP TO EACH OTHER, EMPHASIZE LIFE'S SEMBLANCE; FIRST, AS ABSTRACTIONS OF ITS RHYTHMS FOR OUR INTELLECTUAL INTUITION, AND SECOND, BY THE MANIPULATION OF ACHIEVED CONCEPTS - BOTH DEMAND THE DELIBERATE MAKING OF EXPRESSIVE FORMS DEPLOYED IN VARIOUS WAYS TO REVEAL NEW MEANINGS. THE ELEMENTS ARE INTIMATELY RELATED TO SUCH A DEGREE THAT QUALITIES PERMEATE THE FORM AND MAKE THEM AS MUCH ONE WITH IT AS THEY ARE WITH EACH OTHER. BECOMING ELEMENTS IN THE STRUCTURE, THEIR FORMALITY AND SYMBOLIC IMPORT PERMEATES THE ENTIRETY - AND EVERY ARTICULATION IS AN ARTICULA-

TION OF THE IDEA IT CONVEYS. TRULY Usonian, THE CREATION GROWS FROM WITHIN; UNFOLDING FROM AN EMBRYO — THE OPENING FIGURE* — THE SYMBOL. MEASURING RIGHT AND WRONG, TOO MUCH AND TOO LITTLE, TOO STRONG AND TOO WEAK — THE GESTALTEN MOVES THE COMPOSITION TO THE COMPLETED ARTICULATION WHERE NOT SCULPTURAL PATTERNS, BUT SPATIAL POSITIONING DETERMINES THE OUTER LIMIT OF A VITAL SYSTEM — THE FACADE — NEVER A THING SEPARATELY CONCEIVED.



THE FOURTH

VISUAL SPACE - AS INHERENT TO PERCEPTION - CANNOT BUILD THE COMPLETE EXPERIENTIAL BASE WITHOUT THE ELEMENTS CONSTITUTING TACTILE SPACE. UNLIKE VISUAL SPACE, THAT SEPARATES OBJECTS FROM EACH OTHER, TACTILE SPACE SEPARATES THE VIEWER FROM OBJECTS AND INVARIABLY SHOWS US TIME. ASSOCIATED WITH PROCESSION, MOVEMENT THROUGH THE ETHNIC DOMAIN IS AN ORDER OF VIRTUAL TIME* - IN A SEQUENCE OF MOTION. PREPARATION OF A NEW EVENT BY THE ENDING OF A PREVIOUS GIVES RHYTHM OF AN ORDER BEYOND THE ORDINARY SENSE. FILLED WITH PHENOMENON OF EMOTIONAL, INTELLECTUAL, AND PHYSICAL TENSIONS AND THEIR RESOLUTIONS, EXPERIENTIAL TIME IS MULTI-DIMENSIONAL AND UNLIKE CLOCK-TIME THE PASSAGE OF LIFE PROCEEDS IN A CONTINUUM OF BECOMING. AS A METAPHORICAL VOLUME, THIS MODE EXISTS AS THE SECONDARY ILLUSION OF ARCHITECTURE.** ENDOWING RICHNESS AND FULLNESS, SPACES RECEIVE THEIR ESSENTIAL BEING FROM LOCATION.

*S. LANGER, FEELING AND FORM, PG. 112
** Ibid., pg. 117

PART 2 THE PROJECT

A PUBLIC MARKET PLACE

SANTA FE, NEW MEXICO

IN AN EFFORT TO ILLUSTRATE THE PRIMARY THESIS THROUGH EXAMPLE, IT IS EVIDENT THAT ETHOS NECESSARILY PERMEATES ALL ART BECAUSE ART EXISTS THROUGH EFFORTS BY THOSE SENSITIVE TO THEIR PEOPLE'S SPIRIT. THESE, OUR ARTISTS, AIM IN THEIR OWN WAY TO QUALIFY AND PRESENT THEIR INTERPRETATIONS OF THE VITAL RHYTHMS INHERENT TO THE PEOPLE. IT IS MY BELIEF THAT THE ART OF ARCHITECTURE AIMS TO THAT END AND THEREFORE COMMANDS THE ARCHITECT'S UTMOST ATTENTION. IT SEEMS, HOWEVER, THAT IN ACTUALITY, THIS IS NOT ALWAYS THE CASE AS PROJECTS AFTER PROJECTS BECOME REAL AND ACTUAL BUT ONLY UNFOLDING ARBITRARILY. THEREFORE I HAVE DETERMINED TO ADDRESS IT SPECIFICALLY BY LOOKING INTO A REAL SITUATION THAT INVOLVES THREE IDENTIFIABLE ETHOS IN AN APPARENT SYMBIOTIC RELATIONSHIP. I FEEL THAT THIS RELATIONSHIP IS SUPERFICIAL BECAUSE THESE PEOPLE HAVE REMAINED TOGETHER PARTIALLY FOR SOME 400 YEARS AND WITH THE INFLUX OF WHITE MEN IN THE LATTER 1800S, CONTIGUOUS FOR OVER 100 YEARS.

THE AREA OF FOCUS IS SANTA FE, NEW MEXICO AND 'THEY'

ARE THE PUEBLO AND NAVAHO NATIVE AMERICANS, SPANISH AMERICANS, AND ANGLO AMERICANS.

THE INTENT OF THE PROJECT AIMS AT PROMOTING A SENSE OF UNITY BETWEEN THESE APPARENTLY DISTINCT GROUPS. BEING A NATIVE NEW MEXICAN, IT IS MY CONTENTION THE SOMETHING BEYOND SURFACE READABILITY EXISTS THAT KEEPS THESE PEOPLE TOGETHER. IT IS MY BELIEF THAT A CLOSE LOOK AT THE AREA'S RICH HERITAGE MAY REVEAL SOME POINT OF UNITY THAT IS NOT READILY VISIBLE THAT CAN BE REINTERPRETED INTO EXPRESSIVE SYMBOLIC FORM — THE ANIMUS.

THE FUNCTIONAL SPIRIT — ANIMA — IS SET AS A PLACE OF PUBLIC ASSEMBLY AS PEOPLE ARE BROUGHT INTO CLOSER RELATIONSHIPS INHERENT TO THIS CATEGORICAL NATURE. THE SPECIFIC TYPE IS ALL READY KNOWN BY THE READER BUT ITS SOURCE OF IDENTITY WILL BE SHOWN AS IT WAS LEARNED BY ME.

HISTORICAL OVERVIEW

NOWHERE ELSE DOES THERE EXIST A WELDING OF DIVERSE BELIEFS SO UNIQUE AND SPIRITFUL AS IS FOUND IN THE SOUTHWEST. SUN-DRENCHED AND WATER-SHY; SAGE, PIÑON, ROCK, CANYON AND SAND SELDOM YIELD TO GREEN FIELD. EMPTY CANYONS OPEN TO THE BUTTE AND MESA STANDING TALL ON THE HORIZON. DEFYING, ENDURING, AND GROWING, INTERMINABLY THE LAND STRETCHES OUT LONG AS TIME, WIDE AS THE IMAGINATION.

MANY PEOPLE OF DISTINCT MINDS HAVE LIVED AND DIED IN THIS BECKONING INFINITE BEAUTY - ALL GIVING A LITTLE OF THEMSELVES TO THE PLACE AND TO EACH OTHER.

———— I HAVE DEVISED A SET OF TIME LINES THAT ALLOW THE POWER OF IMAGES AND WORDS TO WORK TOGETHER — REFERRING TO EACH OTHER AND FACILITATING COMPARISON. —————

THE CENTURIES of NEW MEXICO

1100
anasazi

1350
CLIFFS ABANDONED

1500
MIGRATION

1540
CORONADO ARRIVES

athapascan

HOGAN

TRIBES FROM PLAINS REGION

NOMADIC

SOME TRADE

spanish

THE WORLD IS FLAT

CORTÉS VS MONTEZUMA 1519

CORONADO

anglo

THE WORLD IS FLAT

INDIAN SITES INDICATED ON MAP 1

santa fe

INDIAN SITES INDICATED ON MAP 1

population

THE LAND of ENCHANTMENT

1598
pueblo

1609
KIVA - PROFOUND SYMBOLIC EFFORT IN SILENT DEFIANCE KEPT FROM WAY BACK - ARTIFACT

1620-40
CONTINUED RAIDS - BEGINNING ACULTURATION WITH PUEBLOS CEREMONIALISM - PHILOSOPHY - SYMBOLISM - ARTS

1680
JUAN DE OÑATE - COLONY SAN JUAN - FIRST CHAPEL

1692
PEDRO DE PERALTA MOVES CAPITAL

1710
ADOBE BRICK MISSION BUILT - SANTA FE

1720-60
RENAISSANCE THEORY AND THE INDIGENOUS TOTALITY BEGIN, IN A HARMONIOUS BLEND, BUILDING AN...

1776
JUAN DE OÑATE - COLONY SAN JUAN - FIRST CHAPEL

1804
RENAISSANCE PLANNING LAWS OF THE INDIES

1821-22
ESTABLISHED AS LA VILLA REAL DE LA SANTA FE DE SAN FRANCISCO - CAPITAL OF NEW SPAIN

1846-48
PUEBLO

1863
RENAISSANCE THEORY AND THE INDIGENOUS TOTALITY BEGIN, IN A HARMONIOUS BLEND, BUILDING AN...

1692
CHURCHES REPLACE CHAPELS

1710
REFUGEES FLEE SPANISH OPPRESSION - SEVERAL NEW PUEBLOS EMERGE - LAGUNA, HANO

navaho

los entromes hacendados

mexico

the grip of 300 years dissolves

the beauty in the people

1804
FIRST AMERICAN - THE MOUNTAIN MAN: TRAPPER - TRADER - PSYCHOLOGICAL MESTIZO

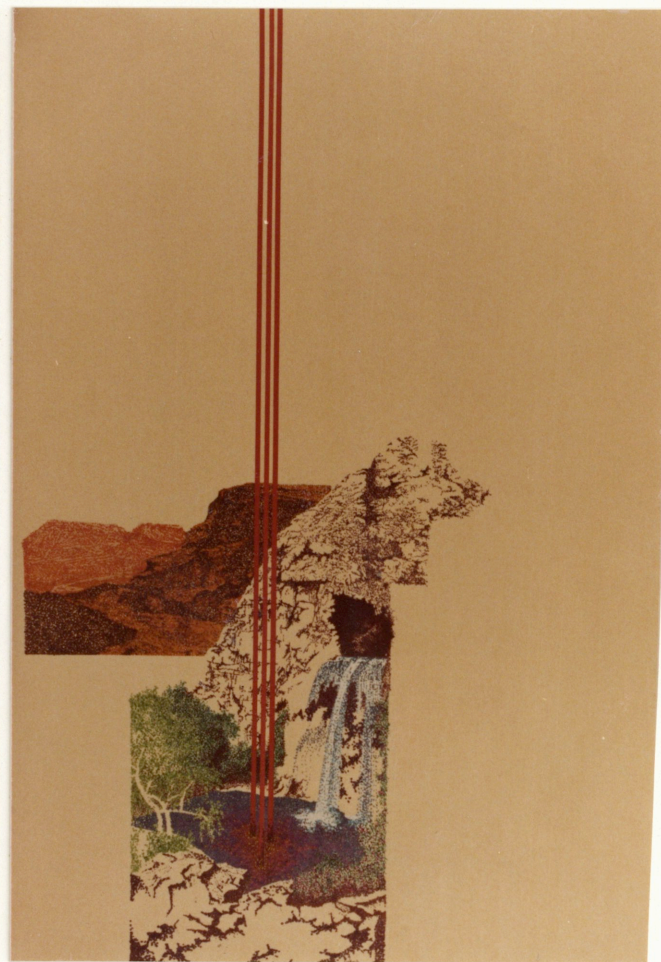
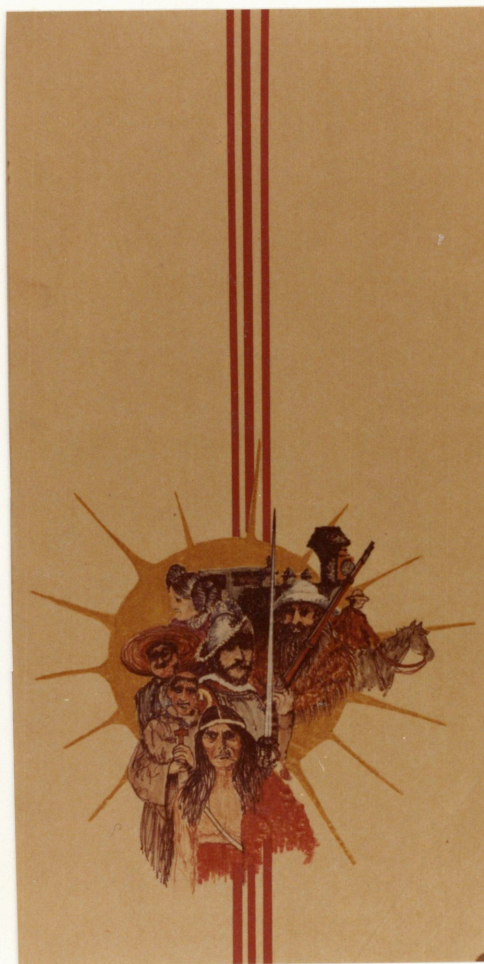
1821-22
LALONDE, BENT BROS., ST. VRAIN, KIT CARSON

1846-48
U.S. ARMY TAKES POSSESSION

1863
FAMILIARITY COMES TO

1846-48
WILLIAM BECKNELL SANTA FE TRAIL

1848
1848 CAPITAL - U.S. TERRITORY NEW MEXICO, CHAS. BENT - GOVERNOR - KILLED TAOS REBELLION 1847

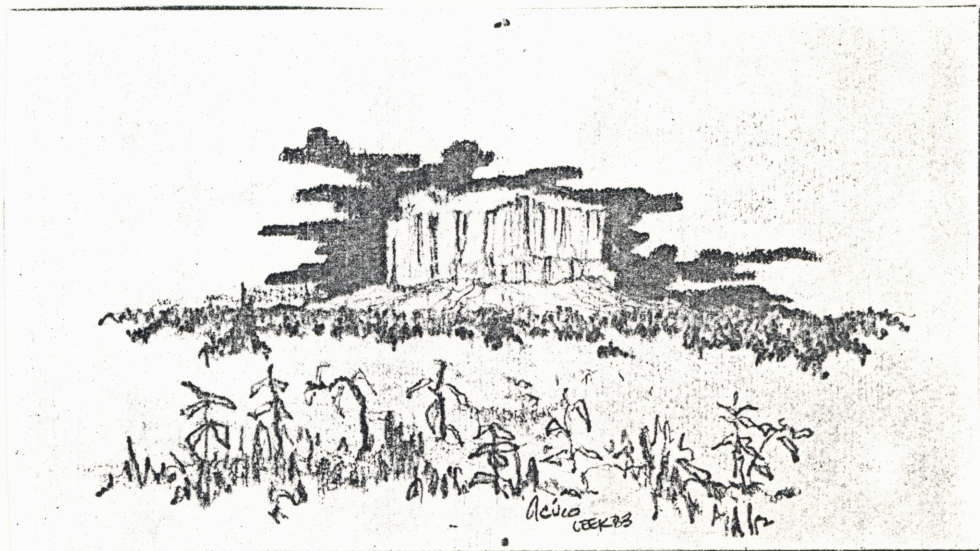


IN RESEARCHING THE HISTORICAL PERIOD, EXPERIENTIAL KNOWLEDGE OF THE HISPANIC AND ANGL0 INFLUENCE REQUIRED ONLY SOME STUDY TO REFRESH MY MEMORY. THE INDIAN CULTURES, UNKNOWN TO ME, DEMANDED A DETAILED STUDY AND ONE BOOK SURFACED ABOVE SEVERAL OTHERS TO REVEAL THEIR PHILOSOPHY IN COMPARISON TO THAT OF THE HISPANICS AND ANGLOS.

MAKED GODS BY FRANK WATERS (HIMSELF A PUEBLO INDIAN) DID MORE THAN DOZIER, WITHERSPOON, MCNELEY, VILLASEÑOR AND DOUGLAS TO REVEAL THE PUEBLO AND NAVAHO PHILOSOPHICAL INTRICIES. ALTHOUGH CONGRUENT IN OVERVIEW, IT WAS THE INTERPRETIVE DEPTH OF WATERS THAT CAUSED ME TO DISCOVER PHILOSOPHICAL OR RELIGIOUS POINTS OF COMMONALITY EXISTING BETWEEN THESE PEOPLES BEFORE HE TOLD ME A SIMILAR CONCLUSION IN THE CLOSING CHAPTERS.

INSTEAD OF PUKING THE READER THROUGH A TABULAR DIALOGUE OF THE HISTORICAL EVENTS, I BELIEVE IT MORE IMPORTANT TO EXPRESS THE VARIOUS ASPECTS INHERENT TO THE PERIOD THAT HAVE SURFACED AS SOURCES OF INTERPRETATION INTO ELEMENTS INTRINSIC TO THE PENDING PROJECT. I WILL SPEAK OF THEM IN THE ORDER THAT

I LIST THEM OUT NOW: 1. WITHIN THE THREE CULTURES PRESENT I HAVE DISCOVERED VARIOUS FORMS OF SYMBOLISM REPRESENTING THE UNIFICATION OF OPPOSITES AND THE CENTERING OF SPACE, AS IN THE NATIVE AMERICAN SYMBOL FOR THE FOUR DIRECTIONS AND THE CHRISTIAN CROSS; 2. SIMILARLY, IN PRACTICAL LIFE THE THREE CULTURES COMMONLY GATHERED IN THE TOWN PLAZA INTRODUCED BY THE SPANISH, IN THE TRADING POST INTRODUCED BY ANGLOS AND BEFORE THIS THE PUEBLO WAS A CENTER OF ACTIVITY; 3. THE SPANISH INFLUENCE ON THE EXISTING NATIVE AMERICAN VERNACULAR - THE ADOBE PUEBLO - AND PLANNING; AND THE INFLUENTIAL FORCES OF THE SUN AND (LACK OF) WATER.

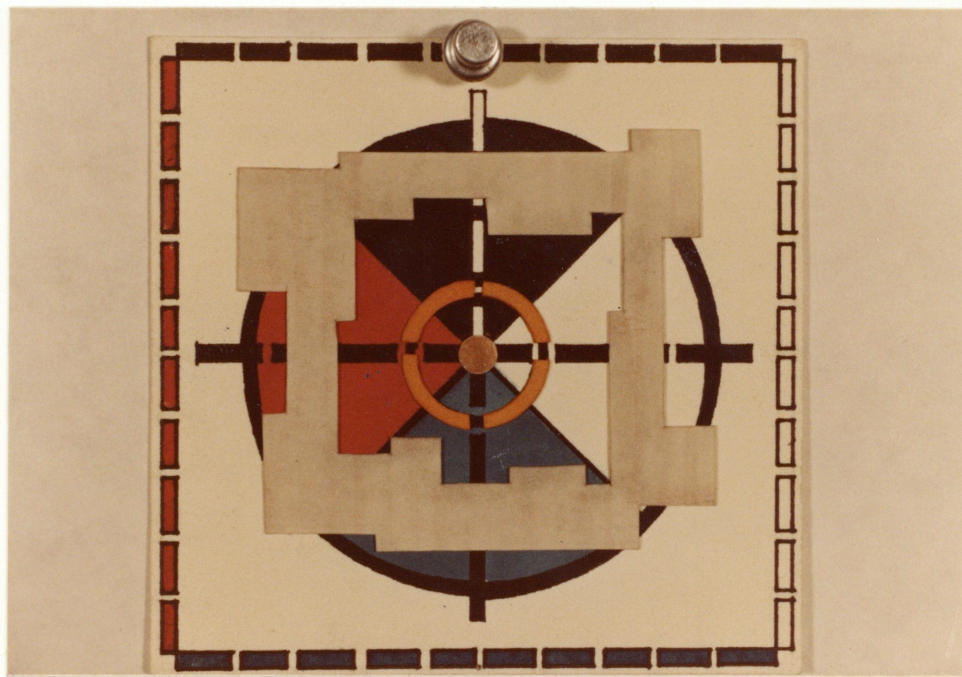


INTRINSIC SYMBOLISM

IN AN EFFORT TO UNDERSTAND THE CULTURES, SOME THINGS MANIFESTED THEMSELVES OVER THE COURSE OF THE LONG HISTORICAL PERIOD AND INDEED HAVE EXISTED SINCE LONG BEFORE THE YEAR 1100AD WHERE THE HISTORICAL ANALYSIS BEGINS. A PATTERN OF COMMON ELEMENTS NOT READILY PERCEIVABLE BUT INHERENT TO EACH ETHOS HAVE GROWN FROM THE COLLECTIVE UNCONSCIOUS AND ARE NOT UNLIKE A VERNACULAR IN THE SENSE OF MANIFESTED FORM. THEY ARE SYMBOLS CONTAINED IN MOST GREAT EMBLEMS OF HISTORICAL MOVEMENTS AND CONFORM TO A PATTERN WITH FOUR AS A BASIS OF STRUCTURE LIKE: A CIRCLE CIRCUMSCRIBING A SQUARE, A CROSS, A FLOWER, A STAR.

IN THE PHILOSOPHY OF THE PUEBLOS AND NAVAHOES ARE BASED IDEAS OF THE EARTH'S STAGES OF DEVELOPMENT. FOUR WORLDS: FIRE, AIR, WATER, AND EARTH ARE NOT UNLIKE GRADESCHOOL SCIENCE TEACHINGS. MODERN PHYSICS SPEAKS OF FOUR FUNDAMENTAL FORCES ACTING IN THE WHOLE OF THE UNIVERSE AND DE-

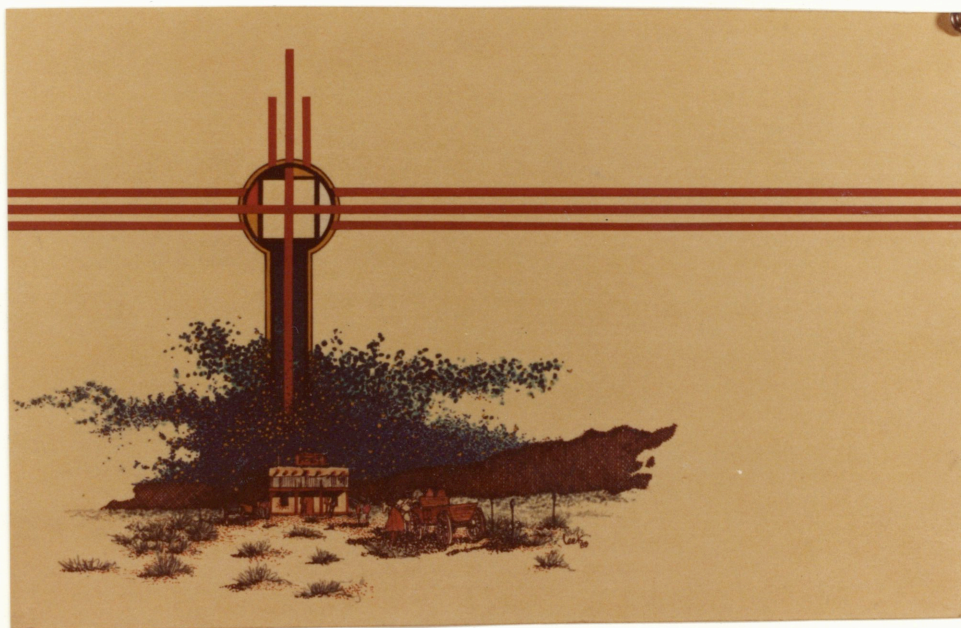
RIVED FROM THE UNIFICATION AND INTERCHANGE OF FOUR FUNDAMENTAL PARTICLES. THIS UNIFIED FIELD THEORY IS RECEIVING WIDE ATTENTION ESPECIALLY SINCE THE RECENT DISCOVERY OF THE INTERMEDIATE VECTOR BOSON* . I THINK WE HAVE HEARD OF THE FOUR HUMORS IN OLD PHYSIOLOGY AND THE FOUR ELEMENTS: FIRE, AIR, WATER, AND EARTH OF GREEK THOUGHT. IN THEIR OVERT PHYSICAL MANIFESTATION THE FOUR-POINTED EMBLEMS OF NEW MEXICO'S HERITAGE ARE PRESENTED IN COMPOSITIONAL BALANCE AND SYMMETRY. THE CARDINAL POINTS ARE INCLUDED IN THIS REFERENCE TO EMBLEMS BECAUSE OF ITS (COMPASS ROSE) INTRINSIC RELATIONSHIP TO THE INDIAN PHILOSOPHY AND RELIGION. SYMBOLIC COLORS ARE ACTUALIZED IN THE REAL WORLD AS REPRESENTED IN THE ILLUSTRATION AT THE RIGHT: RED SKY OF THE



* J. CAREY, "SCIENTISTS CAPTURE AN ELUSIVE BEAST", NEWSWEEK, JAN. 31, 1983, PG. 76

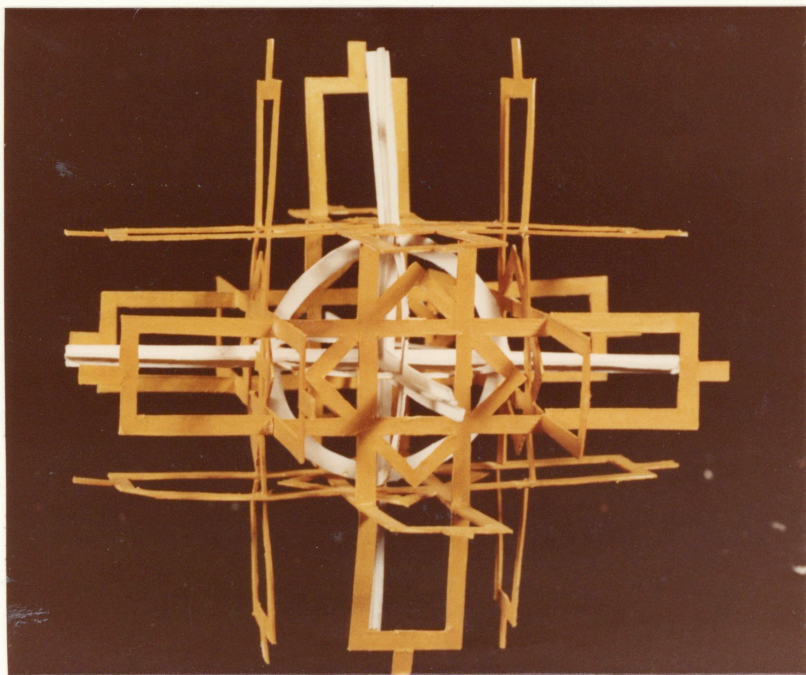
WEST, BLUE SKY OF THE SOUTH AND SO FORTH WITH THE CEREMONIAL AND SYMBOLIC CIRCULAR KIVA AT AN ENCRILING POINT WITH MAN AND GOD - THE GREAT SPIRIT IN THE CENTER. I MADE THIS EXPRESSION OF THE INDIAN'S CROSS BECAUSE THEY WERE NEVER COMPELLED TO CREATE AN EMBLEM — IT HAS ALWAYS BEEN ENOUGH THAT IT IS THE CARDINAL POINTS.

THE CROSS CARRIED BY THE OTHER TWO CULTURES IS SYMBOLIC IN ITS CONCEPTION AND REPRESENTATION BUT HISTORICALLY HAS BEEN UTILIZED AS A GROUP IDENTIFIER WITH CONFLICT ARISING FROM INTERPRETATION AND NOT ESSENTIAL MEANING. FOR ALL PRACTICAL PURPOSES THEIR MYTHS SPEAK THE SAME STORY — SYMBOLICALLY, AND THEIR SYMBOLS HAVE EXISTED FOR 2000⁺ YEARS DERIVED FROM SIMILAR CONCEPTS. (AND IN HERE I MEAN TO INCLUDE ALL THREE)

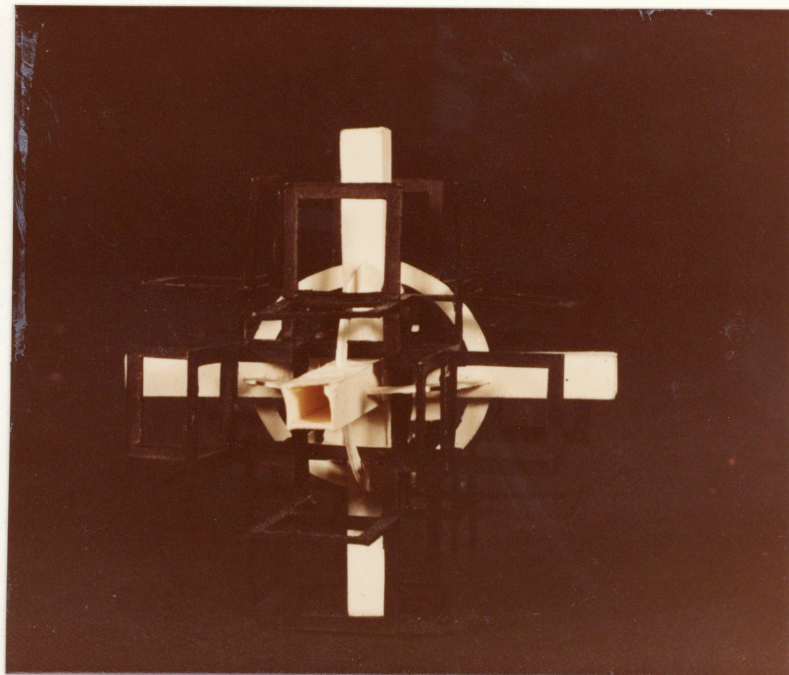


WITH THIS KNOWLEDGE IT BECAME APPARENT TO ME THAT EXPRESSING THIS FUNDAMENTAL UNITY THAT I DISCOVERED HAD TO BEGIN WITH THE SYMBOLS THEMSELVES. THE ILLUSTRATION ON THE PREVIOUS PAGE IS THE FIRST ATTEMPT AT DOING JUST THAT. I FELT THAT A ■ NEW EXPRESSION OF A RECONCILING SYMBOL COULD ONLY UTILIZE THE ATTRIBUTES OF THE SOURCE SYMBOLS. FURTHER THOUGHT REVEALED TWO ~~XXXX~~ ESSENTIAL DIFFERENCES BETWEEN THE TWO — THE CHRISTIAN CROSS AND CARDINAL CROSS — IT'S A MATTER OF DEPTH AND BALANCE. THE CARDINAL CROSS IS SYMMETRICALLY BALANCED, THE OTHER NOT. AND ONE EXISTS AS IF BORROWED FROM A PAGE OVERTLY PRESENTED IN PHYSICAL FORM — FLAT ; AND THE OTHER POSSESSING GREAT DEPTH. THE LOGICAL UNION OF THE TWO WOULD REQUIRE THAT THE CARDINAL CROSS GIVE SOME OF ITS DEPTH SO THAT THE OTHER MIGHT GAIN SOME. BUT THE CHRISTIAN CROSS WOULD HAVE TO SHED ITS SUBCONSCIOUS EGO* AND BECOME SYMMETRICALLY BALANCED. THE ILLUSTRATIONS ON THE NEXT PAGE SHOW THE PROGRESSION TO THE RESULT THAT IS MY INTERPRETATION — A NEW EXPRESSION THAT EXISTS AS THE CENTER

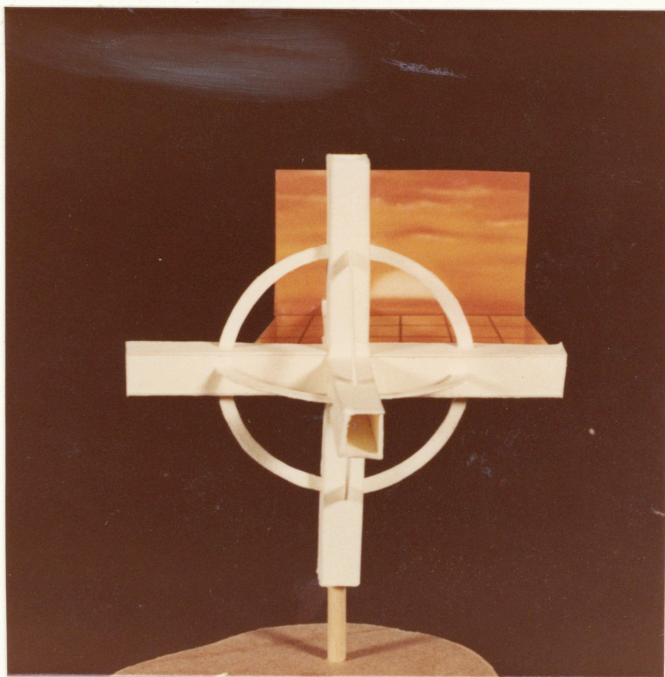
* PURITAN ETHIC — AGGRESSION



1.



3.



2.

OF THE BUILDING I HAVE CREATED. IT IS NOT PRESENTED SO THAT ALL WILL BE INSTRUCTED IN ITS DERIVATION, BUT RATHER, IT IS PRESENTED SO THAT THE PERCENER WILL CONCEIVE HIS/HER OWN IDEAS OF FEELING TO SAY WHAT IT IS IN THE WAY I HAVE DESCRIBED CONTRADICTS THE NATURE OF EXPRESSIVE SYMBOLOGY - BUT YET I AM FORCED TO REVEAL IT TO THE READER AS I WOULD TO A REAL CLIENT. THE NATURE OF ITS OBSCURITY IN THE OVERT PRESENTATION IS COMPATIBLE WITH THE NATURE OF ITS SOURCE.

THE VERY IMPACT OF THIS DISCOVERY (ON ME) HAS DIRECTED ME INTO PROCESS THEOLOGY - A CURRENT MOVEMENT - THAT IS ENDEAVORING TO UNIFY MANY OFFICES ON THE PREMISE THAT WE ARE NOT BEINGS SOMEHOW SEPARATED FROM CONCRETE ACTUALITY BUT ARE ALWAYS IN A STATE OF BECOMING. IT APPEARS TO ME THAT THIS DOCTRINE MORE CLOSELY FITS OUR TRADITIONAL OR ACTUAL ACTIONS - ACTIONS THAT CONTRADICT THE TRADITIONAL DOCTRINE - A DOCTRINE ACTUALIZED BY GREEK PHILOSOPHY.

DYNAMIC INTERACTION

- THE POST
- THE PLAZA

THE HISTORICAL ANALYSIS HAD ANOTHER SOURCE OF COMMONALITY THAT GAVE RISE TO THIS PROJECT'S ACTIVE SPIRIT.

TIMES SHARED IN COMMON FOCUS BUILT A RELATIONSHIP BETWEEN PEOPLE THAT GREW FROM THE HISTORY AND FROM THE TRADE CENTERS OF TAOS, SANTA FE, AND GALLUP. BUILT IN 1880, THE "BLUE GOOSE", IN WHAT IS NOW GALLUP, NEW MEXICO, GREW INTO A TRADE CAPITAL BECAUSE OF ITS CENTRAL LOCATION. PEOPLE TRAVELED MILES OF PARCHED DESERT FOR GOODS AND TO MEET. OTHER POSTS LIKE KEAMS POST NEAR CHACO CANYON, AND THAT OF BENT AND ST. VRAIN IN TAOS WERE ALL PLACES WHERE ALL PEOPLE, INTERDEPENDENT, CAME FOR MORE THAN JUST PURPOSES OF EXCHANGING GOODS. THE TRADER, HIMSELF, WAS MORE THAN A STOREKEEPER. OFTENTIMES HE WAS NEEDED AS DOCTOR, PREACHER OR UNDERTAKER, BUT ALWAYS HE WAS A FRIEND. THE PEOPLE USED THE POST AS A SUPPLIER, MEETING PLACE, NEWS CENTER,

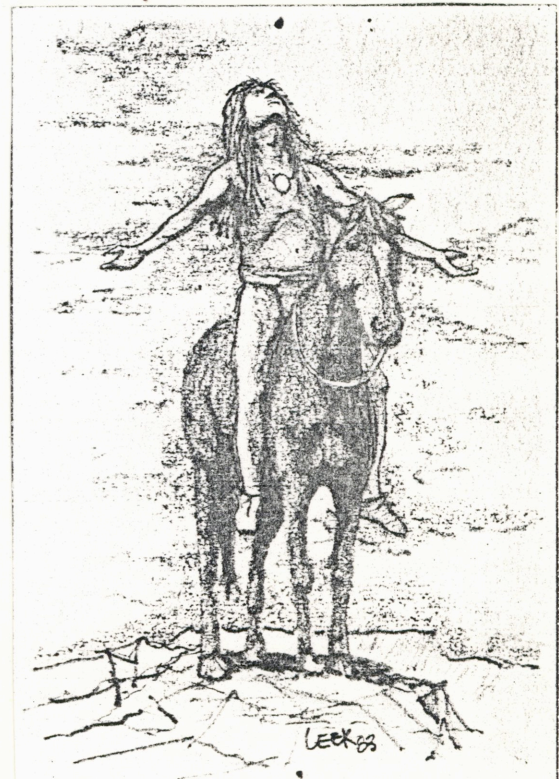
HANG-OUT, MAIL CENTER, GOSSIP PARLOR, CHECKERS HALL - IT WAS EVERYTHING VITAL TO COMMUNICATION AND SOCIAL LIFE AND IT PLAYED A KEY ROLE IN HELPING ALL - ESPECIALLY THE INDIANS - TO SURVIVE DURING DESPARATE YEARS FROM THE TURN OF THE CENTURY UNTIL THE 1940S.

IT WAS THE TRADERS WHO WERE RESPONSIBLE FOR UPLIFTING THE INDIAN'S PRIDE BY SUPPLYING MANY WITH INDIAN BLANKETS, RUGS, JEWELRY, POTTERY - THEIR ART RECOGNIZED.

THE POST - IT WAS DYNAMIC INTERACTION AT THE MARKET LEVEL AND AN INTIMATE SHARING INTERACTION AT THE PERSONAL LEVEL.

" THE PUEBLOS, THE NAVAHOES, MESTIZOS, HISPANICS, AND ANGLOS HAVE KNOWN. THE SUN HAS BEEN THEIR WITNESS. WATER IS STILL THEIR ALLY, THE LAND REMAINS THEIR GLORY, AND THE POST HAS BEEN THEIR REFUGE."

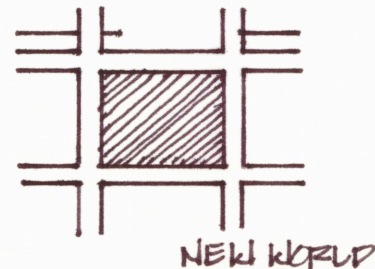
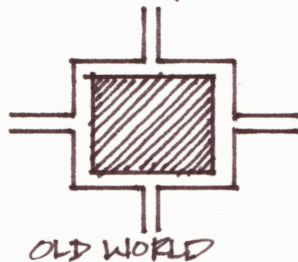
BEEZ



THE PLAZA - SANTA FE

- HISTORICALLY
- CURRENTLY

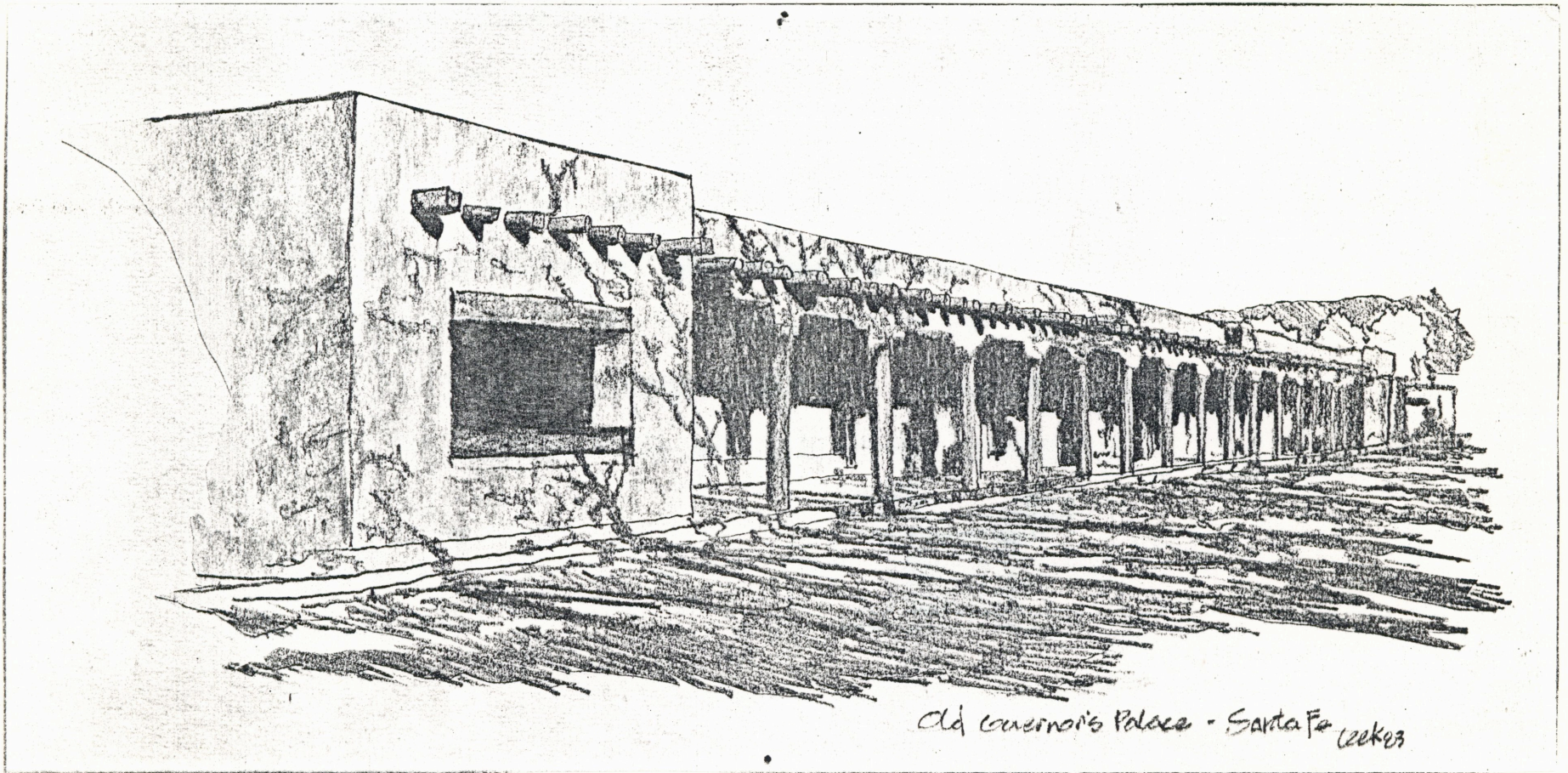
CHRISTENED, "LA VILLA REAL DE LA SANTA FÉ DE SAN FRANCISCO"*
IN 1609 BY PEDRO DE PERALTA, SANTA FE WAS CREATED AND MARKED AN
ERA STILL ALIVE TODAY. UNDER JURISDICTION OF "THE LAWS OF THE
INDIES"** PERALTA WAS DIRECTED TO LOCATE THE PLAZA ON THE NORTH
SIDE OF A SUITABLE RIVER AND LAY OUT A GRID FOR FUTURE STREETS.
THE OLD WORLD TRADITION OF THE SQUARE WAS INTENDED TO BE
PLANNED BY PLACEMENT OF CERTAIN FUNCTIONS IN CERTAIN LOCALES.
THE LAYING OUT OF FEEDER STREETS CHANGED, HOWEVER, AND
TODAY SANTA FÉ'S PLAZA EXISTS AS THE MOST COMPLETE REMNANT OF



* THE ROYAL CITY OF THE HOLY FAITH OF ST. FRANCIS

** ROYAL SPANISH ENACTMENT EMPLOYING RENAISSANCE THEORY OF CITY PLANNING IN THE
NEW WORLD. CROUCH; DORA; GARR; MUNDICO; DANIEL; ALEX, SPANISH CITY PLANNING IN THE NEW WORLD, p. 23.

THIS FOCUS THAN ANY OTHER CITY WITH SIMILAR HERITAGE IN THE UNITED STATES. CIVIC STRUCTURES BORDER THE NORTH AS DIRECTED AND THE GOVERNOR'S PALACE STILL STANDS. MARKET ACTIVITIES FILLED ITS



PRECINCTS AND THE PLAZA CAME TO LIFE. THE OBJECT OF FOCUS, THE PEOPLE LOOKED TO IT FOR FOOD, WARES, GOODS, STUFFS, NEWS, GOSSIP, BUT NOT CHEESEBURGERS. IT WAS INTERACTION OF MIND AND HEART EVERY DAY - ALL DAY. MEN WERE HANGED AND SHOT THERE, CHILDREN PLAYED UNDER ITS SKY, REBELLIOUS INDIANS SACKED IT IN 1680*, DIEGO DE VARGAS RETRIEVED IT AND ALL GAVE A LITTLE OF THEMSELVES TO EVERYTHING AROUND THEM.

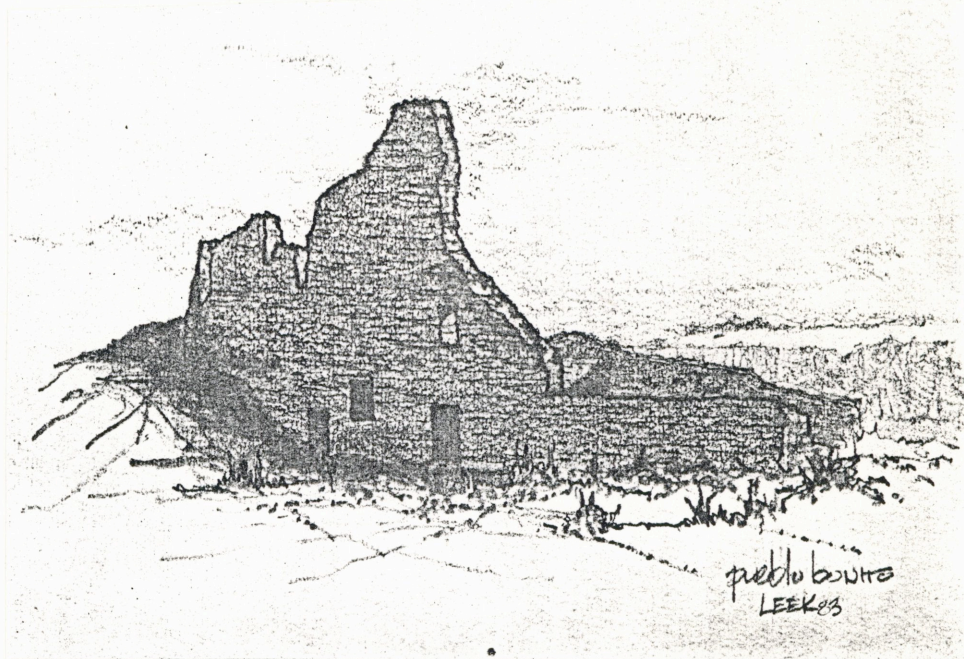
IT IS THIS DYNAMIC ACTIVITY THAT GIVES TO THE PROJECT'S ANIMA - A PUBLIC MARKET - BY THE PEOPLE'S PARTICIPATION IT IS HOPED THAT THE ORDINARY PEOPLE CAN FIND SOME CLOSENESS AGAIN.

* TAOS REBELLION

** THE RECONQUEST IN 1692 - SEPT. FIESTA REMEMBERS THE HERO DE VARGAS

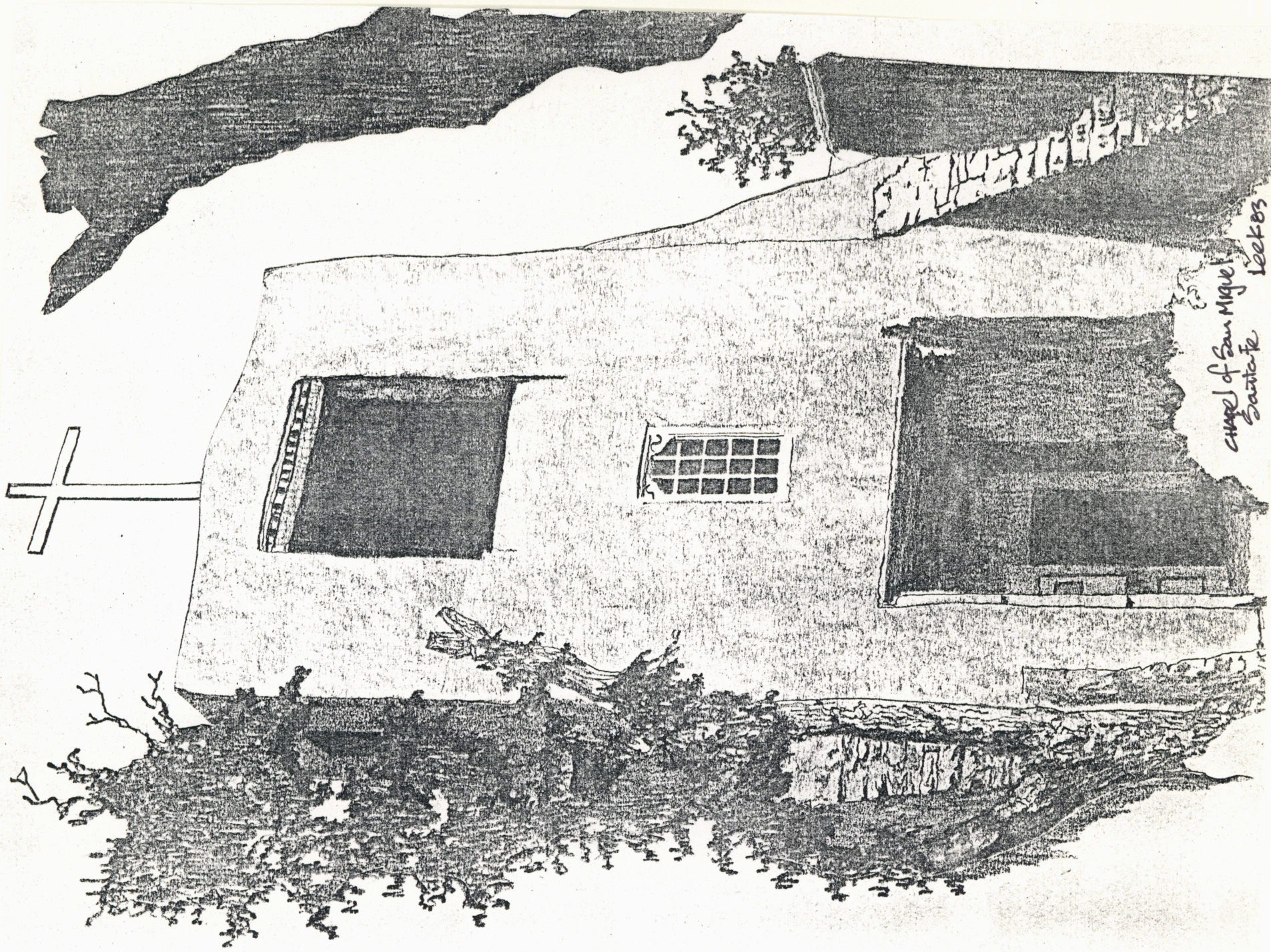
SPANISH INFLUENCE — THE VERNACULAR

PERVADING THE IMAGE OF SANTA FE IS MORE THAN BUILDINGS OF MUD AND TIMBER. THE SENSITIVE ADAPTATION OF THE SPANISH FAMILIARITY TO NATIVE MATERIALS, FORM AND TECHNIQUE HAS GIVEN TO SANTA FE A SPIRIT UNIQUE. BUILDINGS SOFT AND ROUNDED AND A FEELING OF GENTLENESS 'RADIATES' FROM THESE FORMS THAT BESPEAKS OF THE INNATE NATURE OF THE SPANISH PEOPLE. THEIR IMPRINT IS EVERYWHERE — IN THE HOUSES LONG AND LOW PORTICOS OPEN TO INTERIOR COURTS AND EXQUISITE WOODWORKS ADORN EVERYTHING FROM DOORS TO FURNITURE. BUT MOST NOTABLE ARE THE CHURCHES. THE MISSION STYLE IS A MARRIAGE OF RENAISSANCE THEORY AND THE INDIGENOUS TOTALITY. THEIR INTERIORS ARE ADORNED WITH THE



FAMOUS REREDOS THAT ARE FINELY DETAILED ALTAR SCREENS BEAUTIFULLY AND PAINSTAKINGLY CARVED. THIS IS THE ART OF THE SPANISH PEOPLE. HAVING ENDURED MUCH TIME IN NEGLECT, THESE PEOPLE'S INFLUENCE ON THE BUILT ENVIRONMENT IS UNDENIABLY AT THE ROOT OF ALL THAT IS SANTA FE. NOTWITHSTANDING, SANTA FE'S HISTORICAL STYLE PRESERVATION LAW WAS ENACTED IN 1957 TO ENSURE THE SURVIVAL OF THIS HERITAGE.

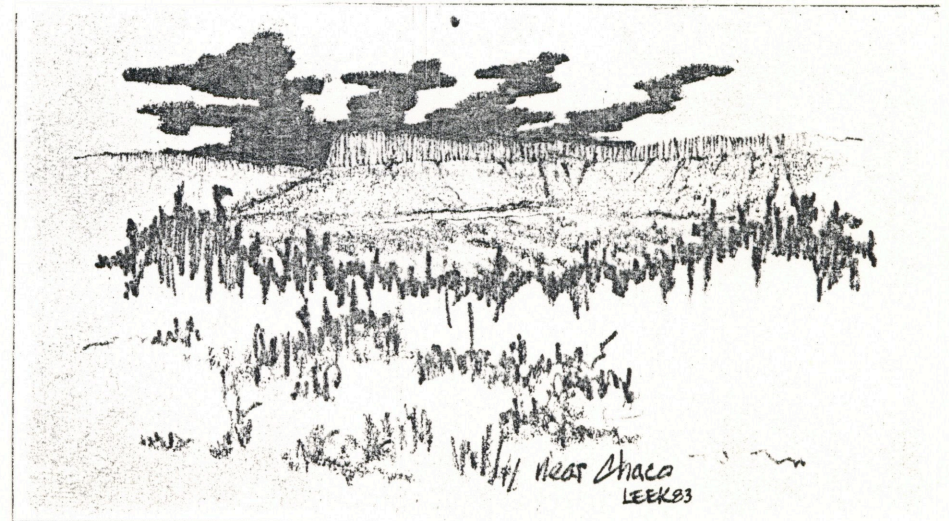




Chapel of San Miguel
Santa Fe
1908

THE ELEMENTS

ARCHEOLOGICAL INVESTIGATION HAS YIELDED MUCH KNOWLEDGE CONCERNING THE MOVEMENT PATTERNS OF THE ANASAZI*. MANY THEORIES EXIST CONCERNING THEIR ARRIVAL TO THIS REGION BUT THE MOST PLAUSIBLE AND MOST POPULAR THEORY HAS THEM MIGRATING SOUTHWARD AFTER CROSSING A LAND BRIDGE ON WHAT IS NOW THE BERING STRAIT.** ONE THING FOR SURE IS THAT THEY WERE OCCUPYING THE CLIFF SITES OF MESA VERDE AND ELSEWHERE BY 1100 AD. THESE SITES WERE UTILIZED BECAUSE OF THEIR NATURAL CLOSURE, PROTECTION-SECURITY, AND PROXIMITY TO WATER***. IRRIGATION WAS UTILIZED IMMEDIATELY TO SUSTAIN THEIR MAIN SOURCE OF FOOD, MAIZE. TIMES WERE BOUNTIFUL FOR SEVERAL GENERATIONS AND CIRCULAR DUG-OUT PITS EMERGED AS STORAGE PLACES.



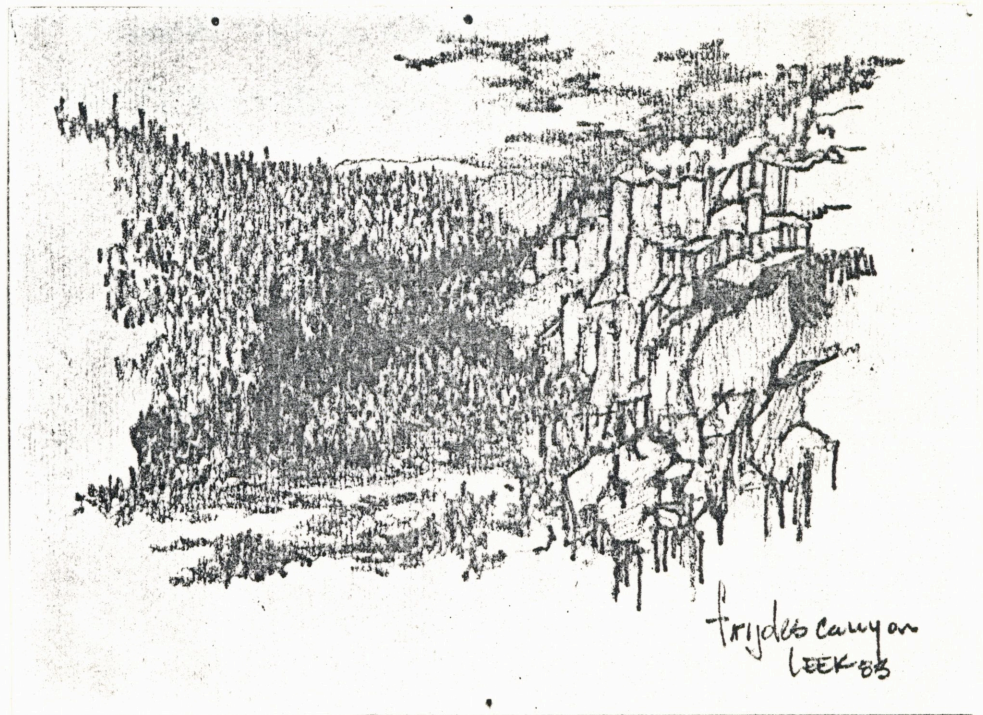
* GIVEN THE NAME 'PUEBLO' BY SPANISH

** FRANK WATERS, MASKED GODS, PG 45-50 AND E. DOZIER, THE PUEBLO INDIANS OF N.AMERICA, PG. 20-21

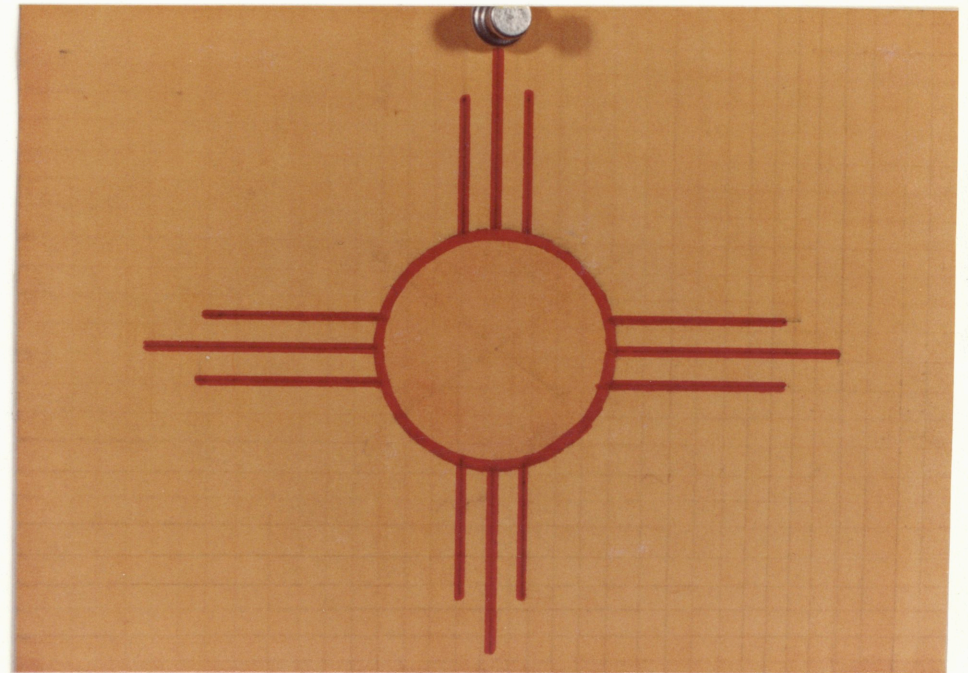
*** Ibd. WATERS, PG. 54

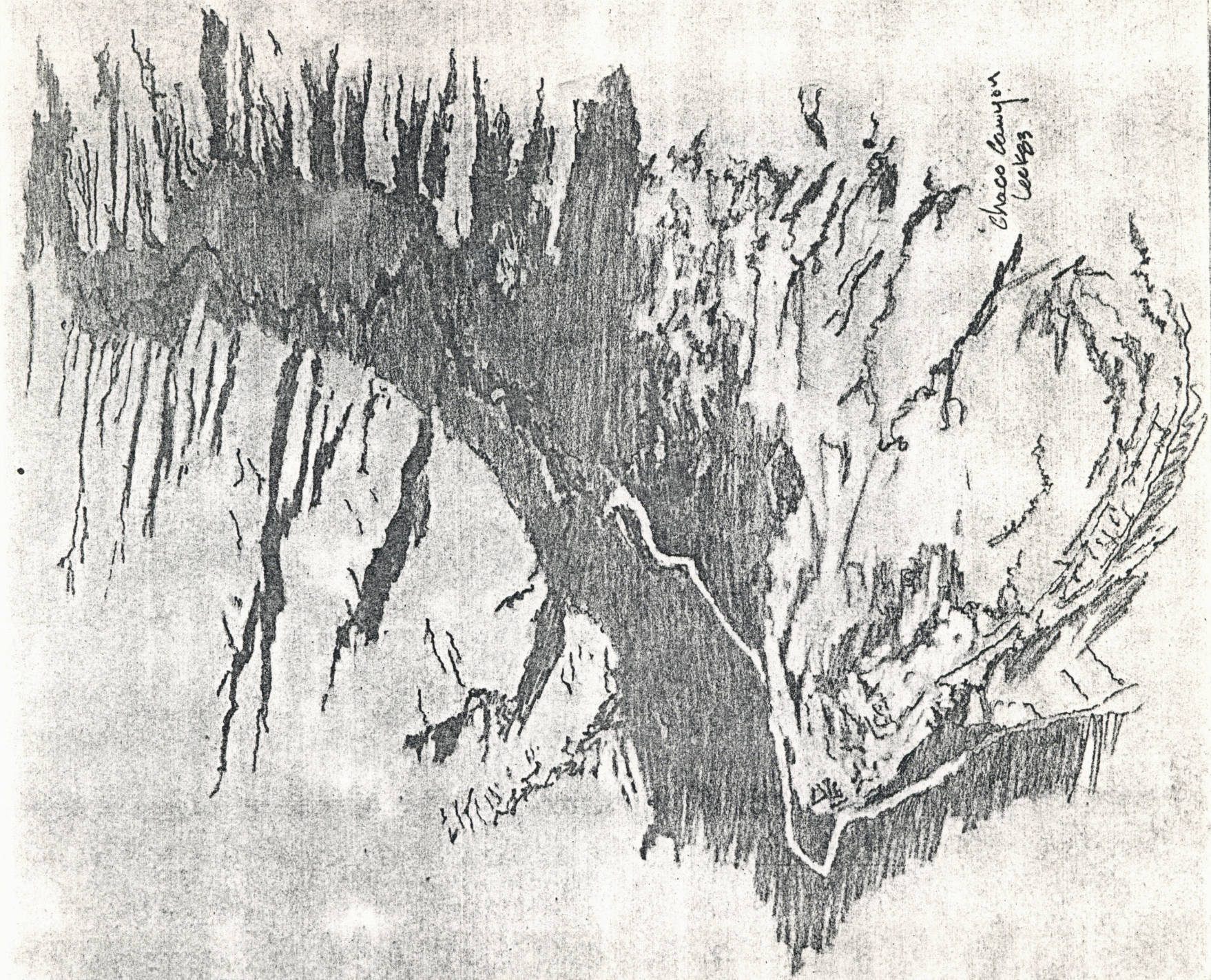
HOWEVER A MASSIVE DROUGHT BEGINNING AROUND 1300 A.D. AND ENDURING FOR NEARLY 20 YEARS FORCED THE PEOPLE TO ABANDON THEIR HOMES AT MESA VERDE, CHACO CANYON, FRIJOLES CANYON, AND ELSEWHERE*. A PERIOD OF WANDERING AND MIGRATION FOLLOWED WITH SOME POSSIBLY GOING AS FAR EAST AS OHIO, SOME INTO MEXICO TO MEET THE MAYANS AND BECOME AZTECS, AND OTHERS MOVED ON INTO SOUTH AMERICA TO BECOME INCAS, AND THE REMAINING SETTLING ON THE SITES AS FOUND BY THE SPANISH**. THESE SITES TENDED TO CLUSTER ALONG THE RIO GRANDE, ATOP LARGE ROCKS SUCH AS ACÚCO, OR ATOP MESAS IN CHACO CANYON. IN THESE PLACES EMERGED THE FAMILIAR PUEBLO FORMS SYMBOLIC OF THE CLIFF DWELLINGS AND ROCK FORTRESSES LEFT BEHIND WITH THE KIVA EMERGING AS AN ARTIFACT SYMBOLIC OF THE CIRCULAR STORAGE PITS.

* F. WATERS, MASKED GODS, Pg. 63
** Ibid. pg. 70



THE PEOPLE HAVE ALWAYS HAD TO FACE THE RELENTLESS AND
MERCILESS SUN BUT HAVE NEVERTHELESS RECOGNIZED AND ACKNOWLEDGED
ITS BEAUTY AS A BRINGER OF LIFE BY WAY OF ITS HEAT AND LIGHT
AND THE BRINGER OF RAIN. AND TODAY NEW MEXICO'S STATE FLAG
BEARS THE SUN'S SYMBOL. ■■■■■





PART 3 PROGRAMMING

SITING

- ANALYSIS
- CLIMATE

THE MARKET

- SCOPE
- SPATIAL REQUIREMENTS

SITING

THE SITING ACT FOR THIS FACILITY FOLLOWED THE FACT: THE PLAZA IN THE CITY'S CENTRAL CORE FEELS A DIFFERENT RHYTHM OWING TO TIME'S CHANGE — INEVITABLE.

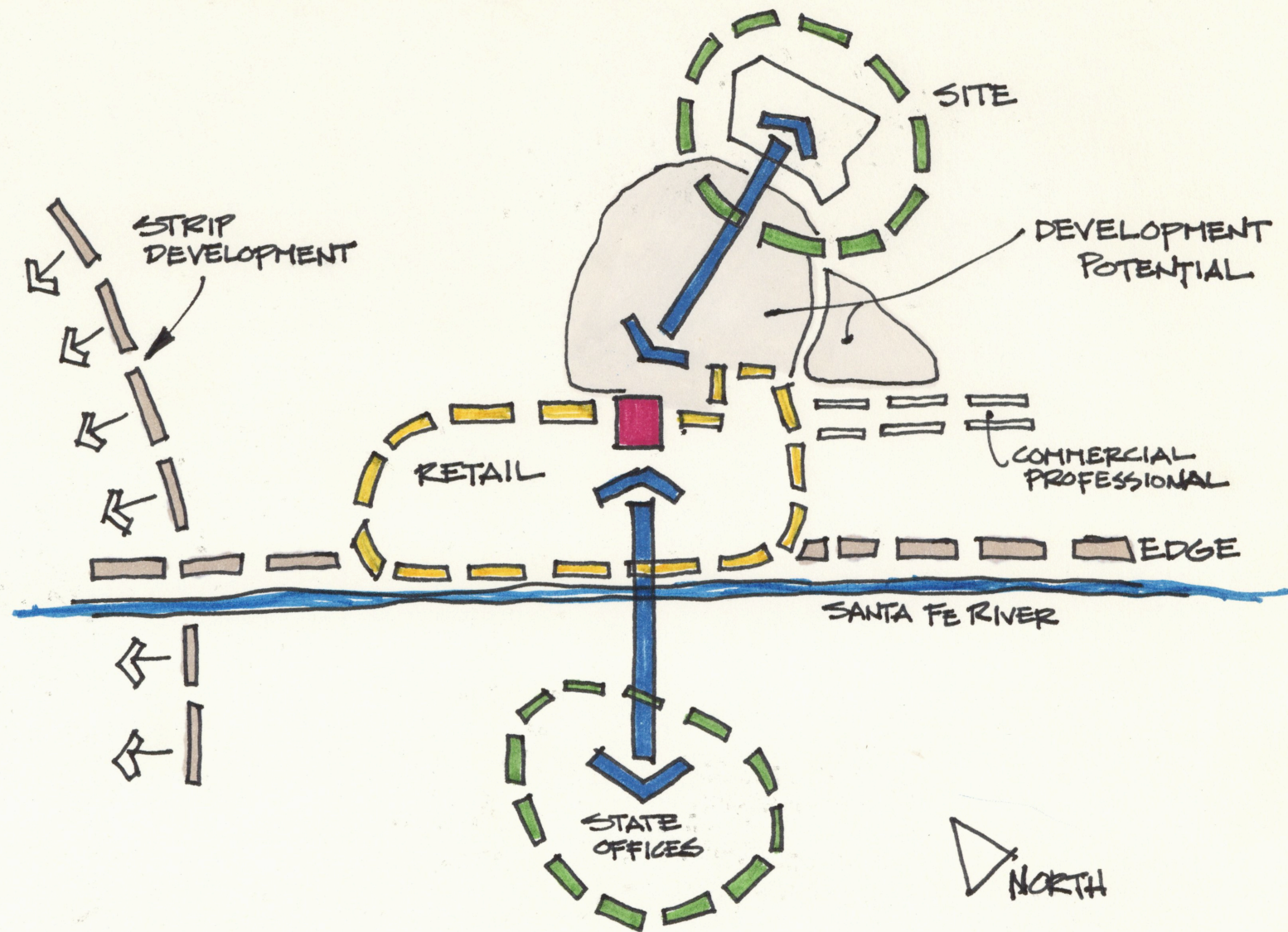
THE GOVERNOR'S PALACE — A MUSEUM — NO LONGER HOUSES SECURITY AND AUTHORITY, BUT PEOPLE STILL GATHER UNDER ITS LONG PORTICO TO SELL THEIR CRAFTS. HOWEVER INCONSISTENT THEIR APPEARANCE, THE EYES OF INTEREST ARE GENERALLY CARRIED BY TOURISTS AND ADVENTURERS. IN ITS EXISTING STATE, THE PLAZA DOES NOT SEE THE INTENSITY OF DAILY ACTIVITY THAT IT ONCE ENJOYED. CHANGING TIMES HAVE GIVEN TO INCREASED PERSONAL MOBILITY AND THAT HAS YIELDED BROADER FOCI OF INTEREST AND LOCALIZED MARKET CENTERS.

THE PLAZA IS ACTIVE IN A DIFFERENT WAY, NOW. ITS VISITORS ARE NOT DEPENDENT UPON IT FOR SUSTAINANCE. SURROUNDED BY PLACES OF PASSIVE INTEREST; THE PALACE MUSEUM ON THE NORTH FLANK, A FINE ARTS MUSEUM FLANKS TO THE WEST AND A RETAIL

MARKET OF SPECIALTY SHOPS AND GALLERIES HAVE CLOSED IN ON THE SOUTH AND EAST. THE AREA BECKONS TO A NARROW SECTOR OF PEOPLE ; TOURISTS, STATE EMPLOYEES, AND THE MORE AFFLUENT.

THIS ECCENTRICITY IS REINFORCED BY A PHYSICAL ECCENTRICITY AS WELL . THE STATE GOVERNMENT OFFICES CLUSTERED AT THE SOUTHERN FRINGE HAVE TAKEN THE PLAZA'S PHYSICAL CENTRICITY AWAY.

THE PROPOSED MARKET INTENDS TO APPEAL TO A FULL SPECTRUM OF RESIDENTS AND SITING ON THE NORTHERN PERIPHERY WILL BALANCE BOTH ECCENTRIC FORCES. THE SITE IS WITHIN WALKING DISTANCE OF THE PLAZA AND A FACILITY THAT INTENDS TO BRING PEOPLE BACK INTO THE CITY WILL NO DOUBT INSTIGATE RETAIL DEVELOPMENT TO THE NORTH — CURRENTLY UNDERDEVELOPED.



MARKET

SITE





SCOPE

○ MAJOR

● MARKET ACTIVITIES

STRONGEST SOURCE OF DYNAMIC INTERACTION
→ BARTER/EXCHANGE

● PERSONALLY PRESENTED GOODS FOR SALE

TYPES II

- CRAFTS
- WARES
- DRY GOODS
- PRODUCE

WHOLESALE & RETAIL

↓
RENTED SPACE → SHORT TERM
LONG TERM

- SPECIALTY SHOPS
- EATERIES

- INFORMAL
- FORMAL

SIDEWALK
DELI
FAST
VENDOR

RESTAURANT
LOUNGE

● SPONTANEOUS ENTERTAINMENT

SIDEWALK PERFORMERS.

- CRAFT/GALLERY SPACE

- ARTISTS COLLABORATIVES

- PROFESSIONAL OFFICES

- UPPER LEVEL(S)

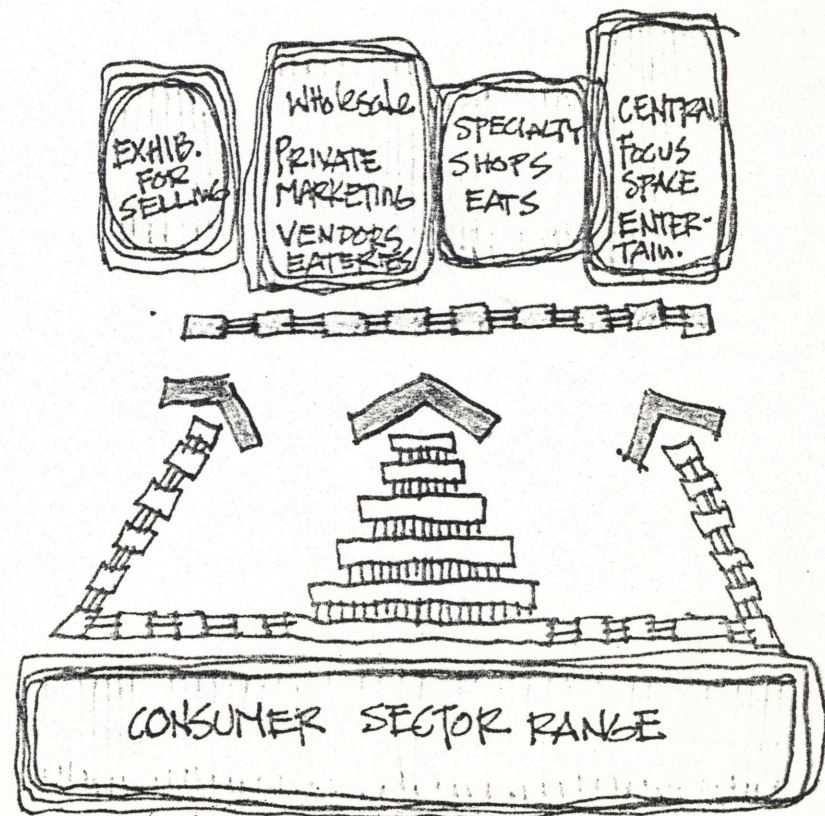
- SERVICE

- ENTRY - NORTHEAST QUADRANT
- RX/TX INVENTORY
- DELIVERED TO RESPECTIVE SHOPS UPON RX.

● FLUCTUATING NATURE IN THE APPEARANCE OF EXHIBITORS WILL REQUIRE PLACES OPEN TO SET-UP IN A VARIETY OF LOCALES

- EXTERIOR COURT
- INTERIOR ALONG SHOPS
- OUTDOORS RIGHT FROM VEHICLE

→ SUFFICIENT NUMBERS IN EXHIBITOR SOURCE BASE TO EXPECT REGULAR ATTENDANCE.



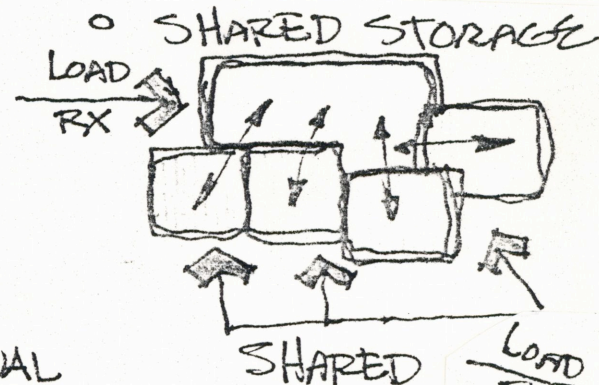
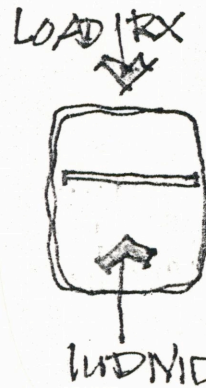
● MANAGEMENT

- EXHIBITOR CONTROL
- BUILDING MAINT.
- SECURITY
- SERVICE
- WHOLESALE % OPERATION
- INFORMATION

→ ENTRY ADJACENT

● STORAGE

- TEMPORARY
- PERMANENT
 - SHOPS
 - HOUSE
- INDIVIDUAL
- SHARED
 - LOCKABLE
- ZONED



● "HIGH ENERGY" MARKET ACTIVITIES

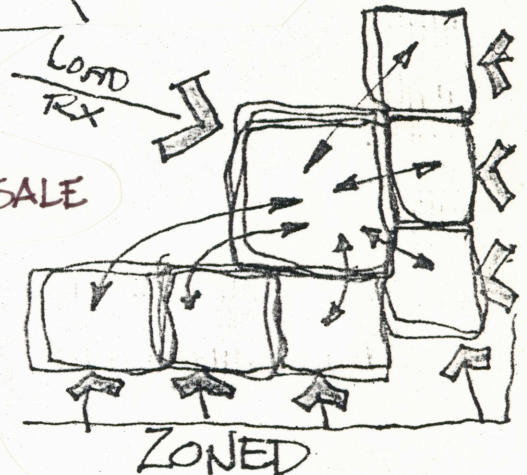
→ WHOLESALE

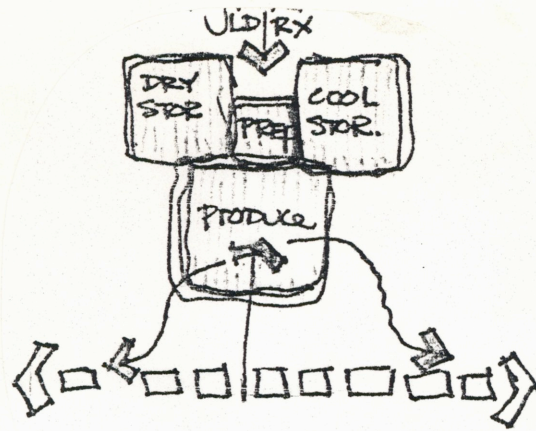
- ENTRY ADJACENT
- PRIMARY CIRC.

● LOW ENERGY

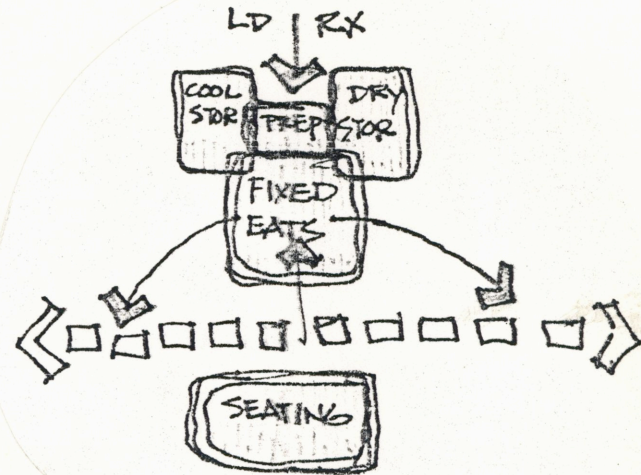
→ RETAIL

- SECONDARY CIRC.

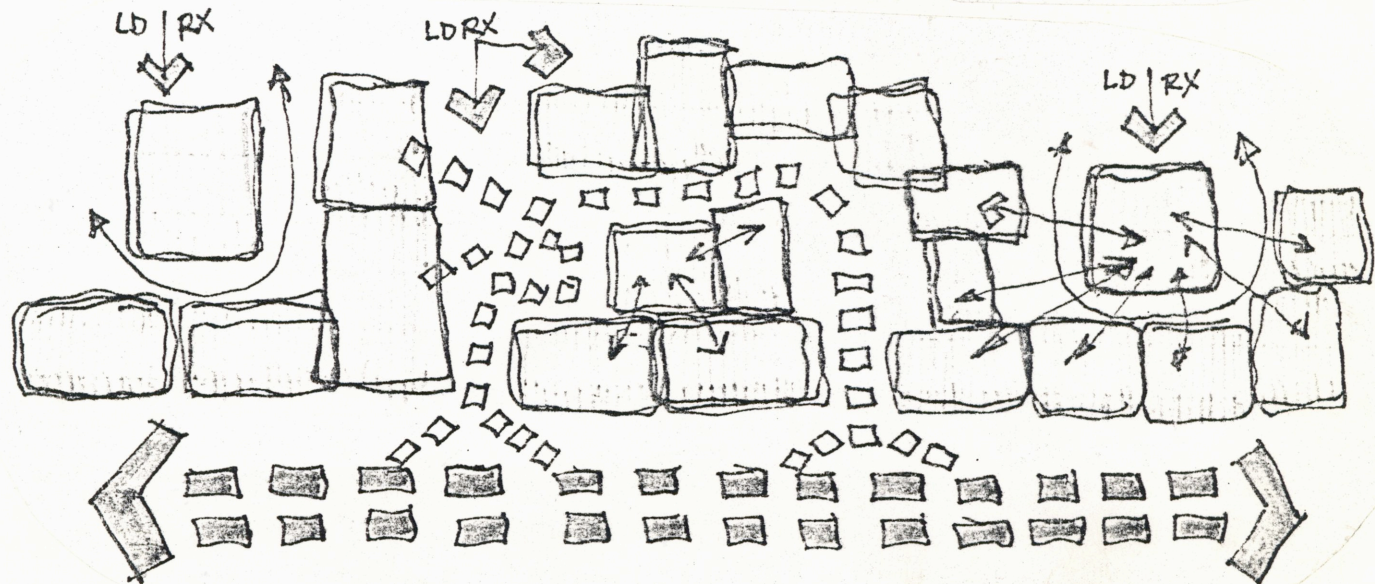




PRODUCE



EATERIES - FIXED



• EATERIES

- SIDEWALK CAFES -
 - DELI
 - RESTAURANT ————— SERVICE/PREPARED
 - VENDOR
 - PORTABLE
 - RENTED PLACE
 - PRIVATE STOR.
-
- CONVENIENT
 - DISTINCT
 - STRATEGIC LOCALE
 - ENCOURAGE VARIETY
 - AROMAS DISTINCT TO SCHEMA

RESTROOMS

- EASY TO FIND
- PUBLIC/PRIVATE
 - STAFF
 - EMPLOYEES
 - FOOD

SPATIAL REQUIREMENTS

• $\pm 20\%$

• MANAGEMENT

- SEC/CLERKS
- ADMIN

20 150

- SEC
- BOSS
- WAIT

20 150
10 225
180

- SECURITY

- CHIEF
- COMM./MONITOR
RADIO
- LOUNGE/BRIEF

150
200
50
300

- REST ROOMS

PRIVATE OR PUBLIC

20 90

• MAINTENANCE

- LOUNGE

200

- STOR.

500

- CHIEF

150

- SHOP

- POWER TOOLS

1000

- STORAGE

1000

- RX/TX

1000

- ELEVATORS

30 130

• GARAGE

2500

SERVICING BY YELLOW GEAR-SHUTTLING
INVENTORY - GARBAGE

• RESTROOMS/LOCKERS

20 150

• MARKET

• EXHIBITORS

100 @ 80

• MARKET FLOOR

ENTRANCE FLOOR

20-30% TO HOUSE → CONTINUOUS OPERATION
50% TO WHOLESALERS → CONTINUOUS
10% EXHIBITORS
20% CIRCULATION

• SALES

• PREP AREA

• STORAGE LOCAL/DETACHED

DRY 20 @ 2000

COOL 20 @ 1000

• TABLES/RACKS/COUNTERS/ETC.

≈ 40000

4 @ 100

2 @ 400

• EATERIES

① DELI @ ± 1000

COOL/DRY STOR

PREP

SEAT

200

100-200

400-500

② QUICK FOOD

COOK 200-300

PREP 80

CLEAN 100

1200

STOR.
SEAT - OPTIONAL

200
200

● RESTAURANT

- COOK
- CLEAN
- STOR.
- WAIT
- REST ROOMS
- STATIONS
- SEATING

800
200
1500
600
20 120 ea.
50 ea.
1800

±4 @

● COLLABORATIVES

GROSS

15000

● PUBLIC RESTROOMS

8 @

150 ea.

● PROF. OFFICE

GROSS

8000

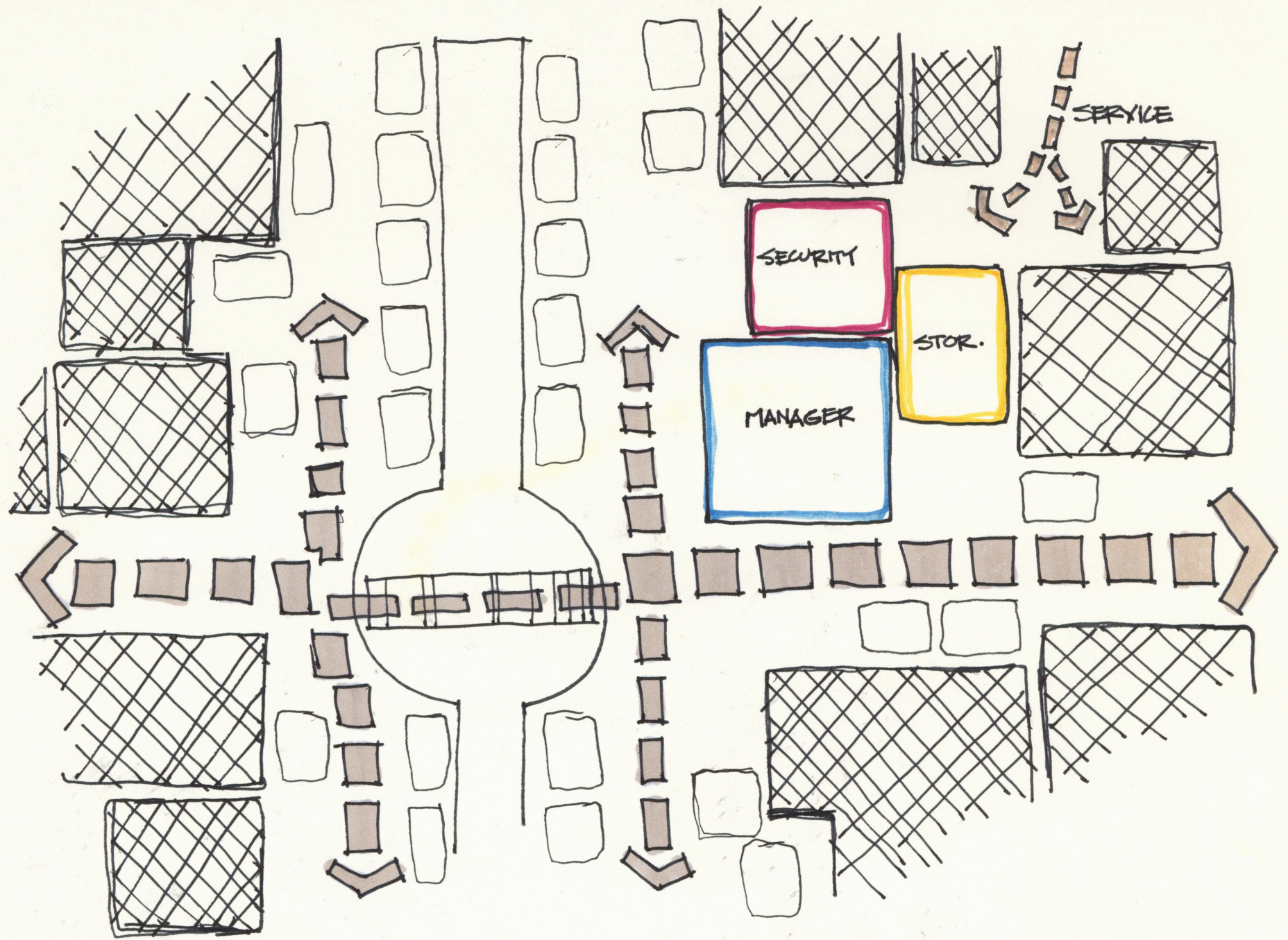
● SHOPS

GROSS

40000

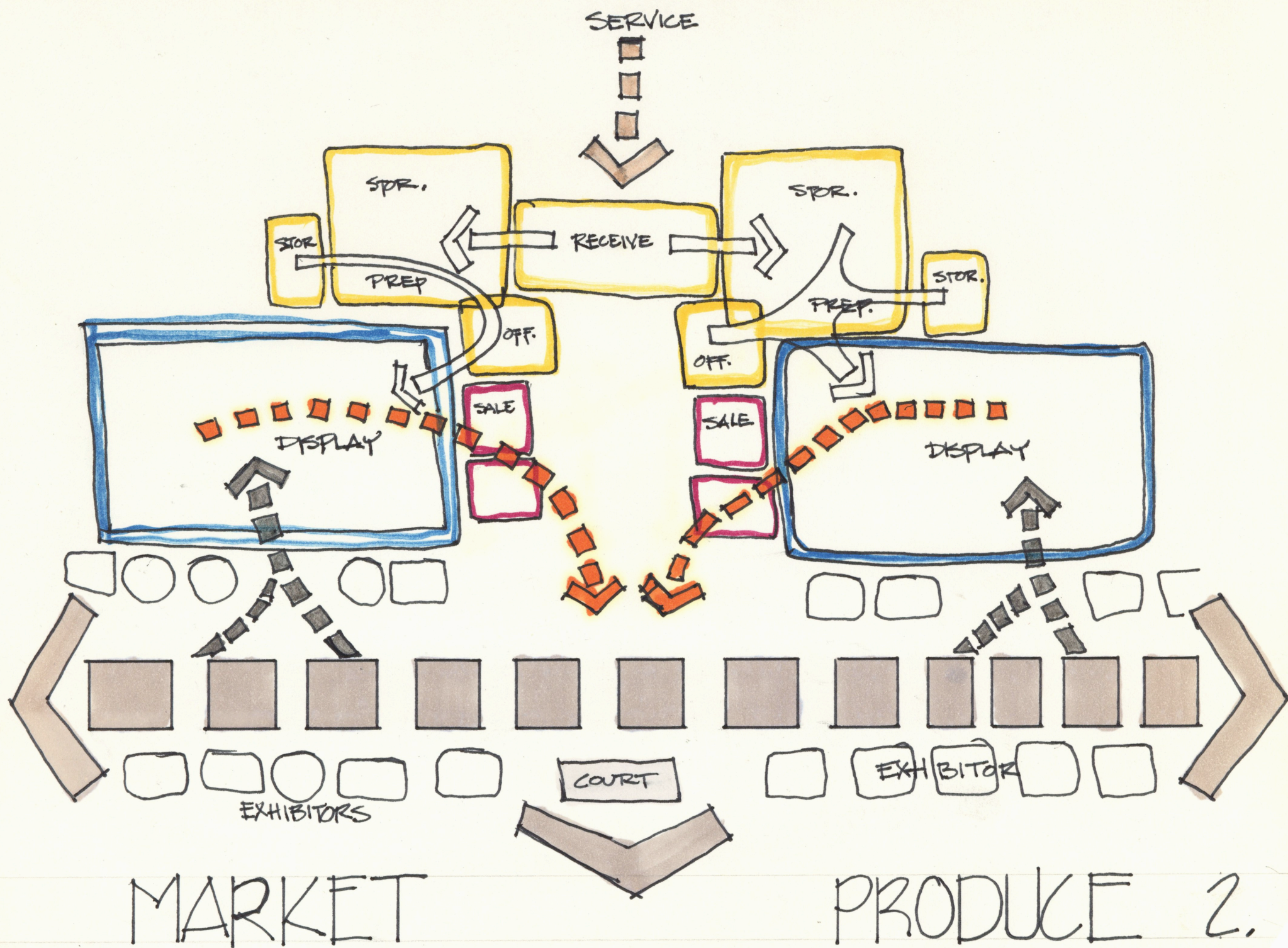
PUBLIC ELEVATORS

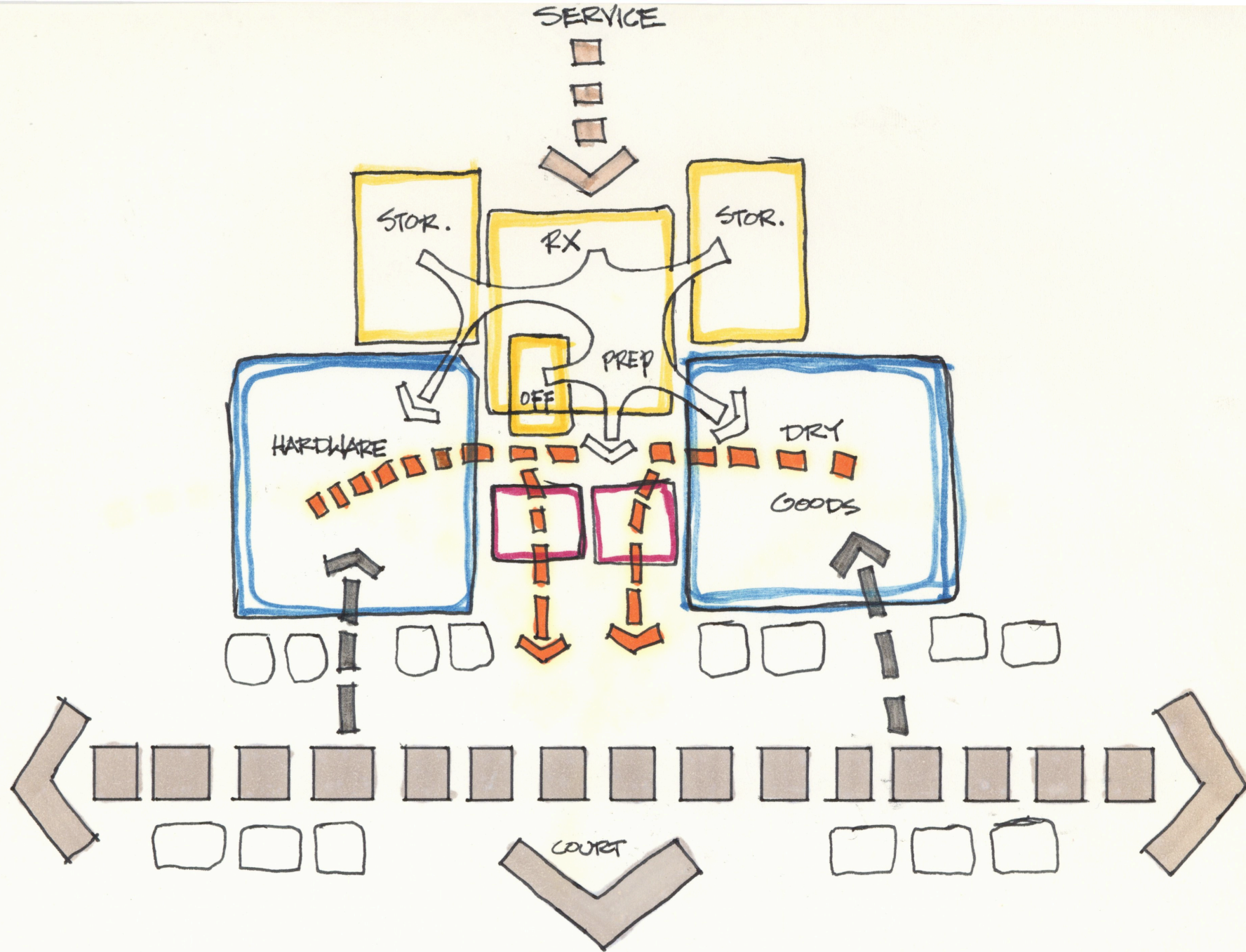
SCHEMATICS



MARKET

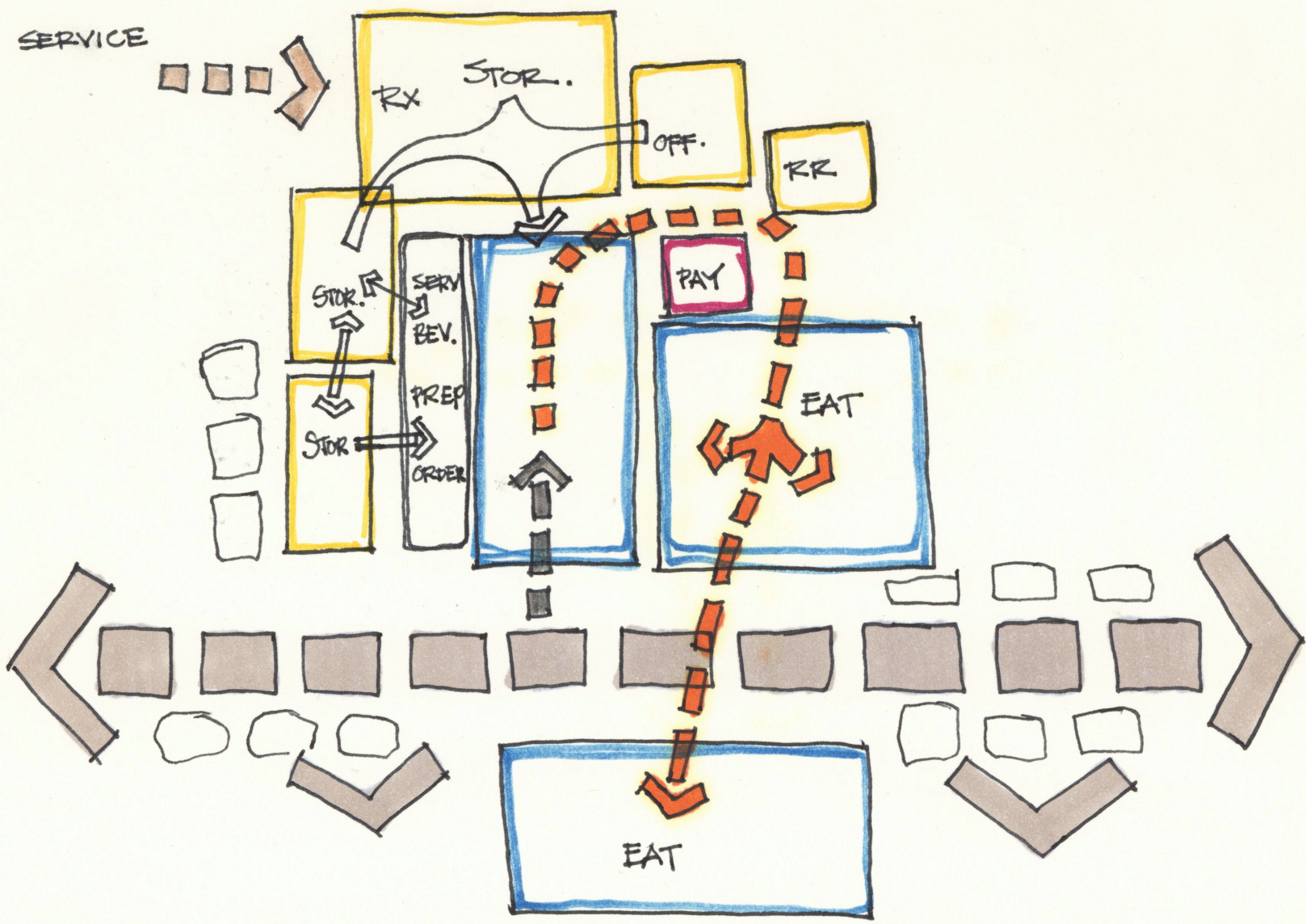
MANAGER I.





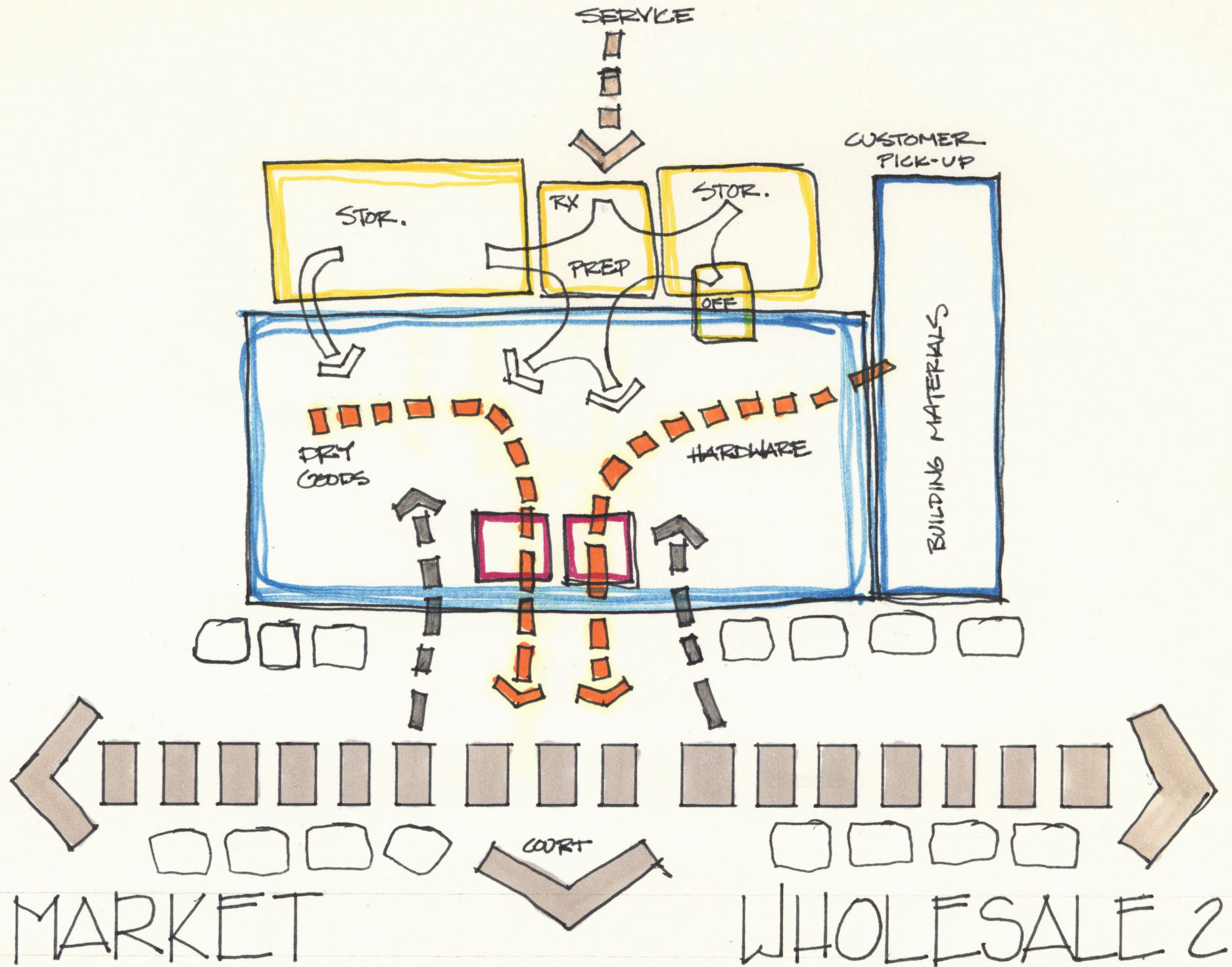
MARKET

WHOLESALE

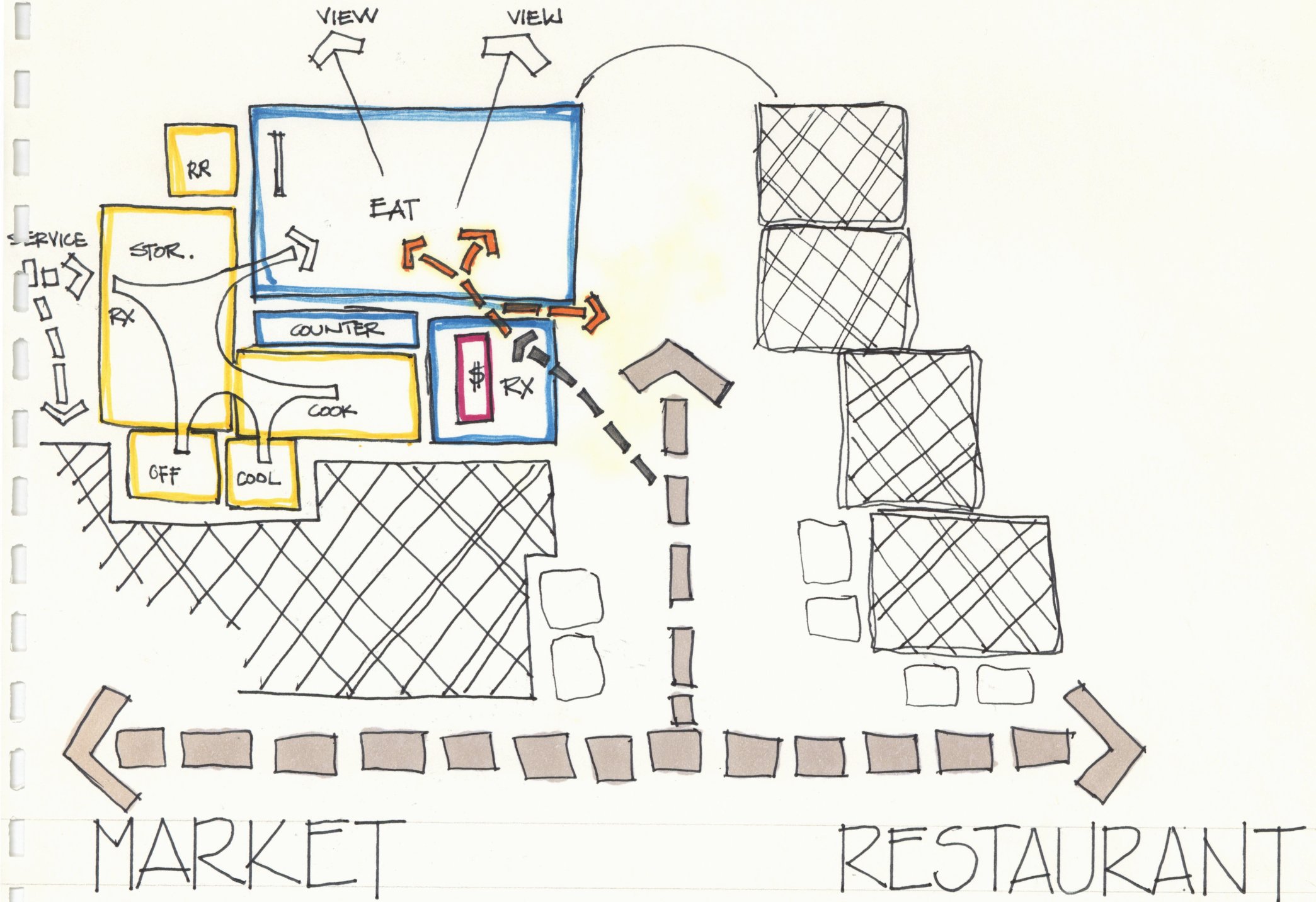


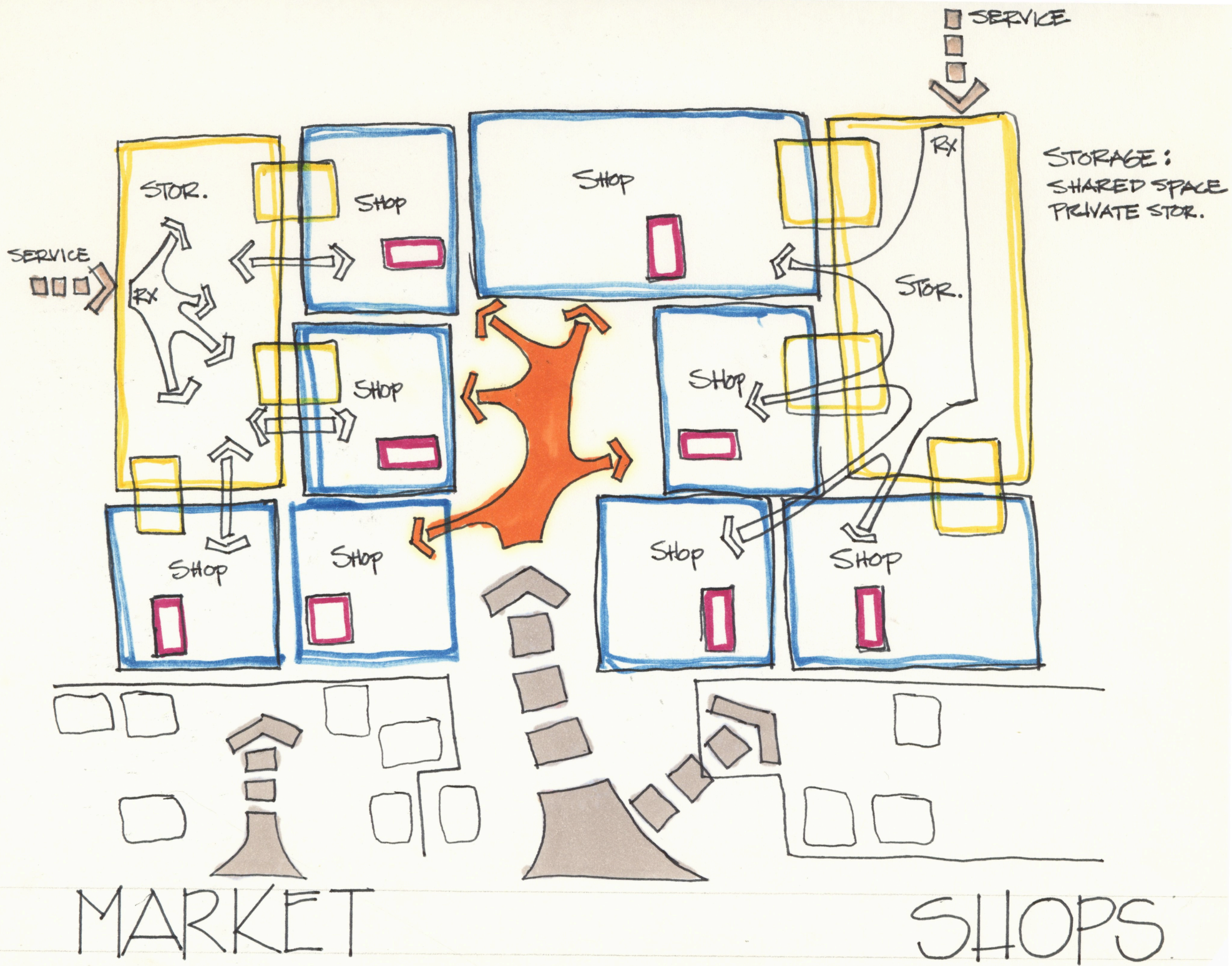
MARKET

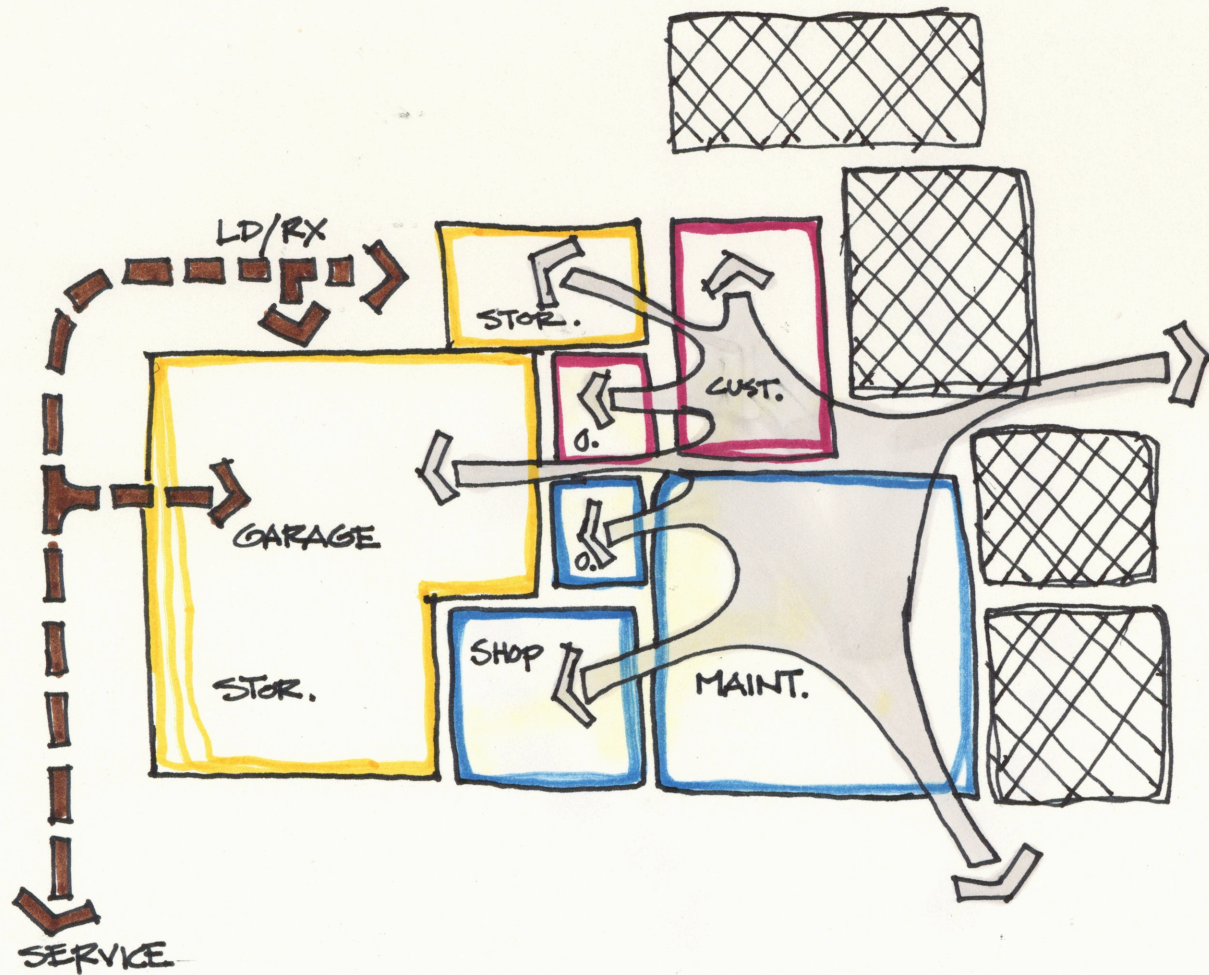
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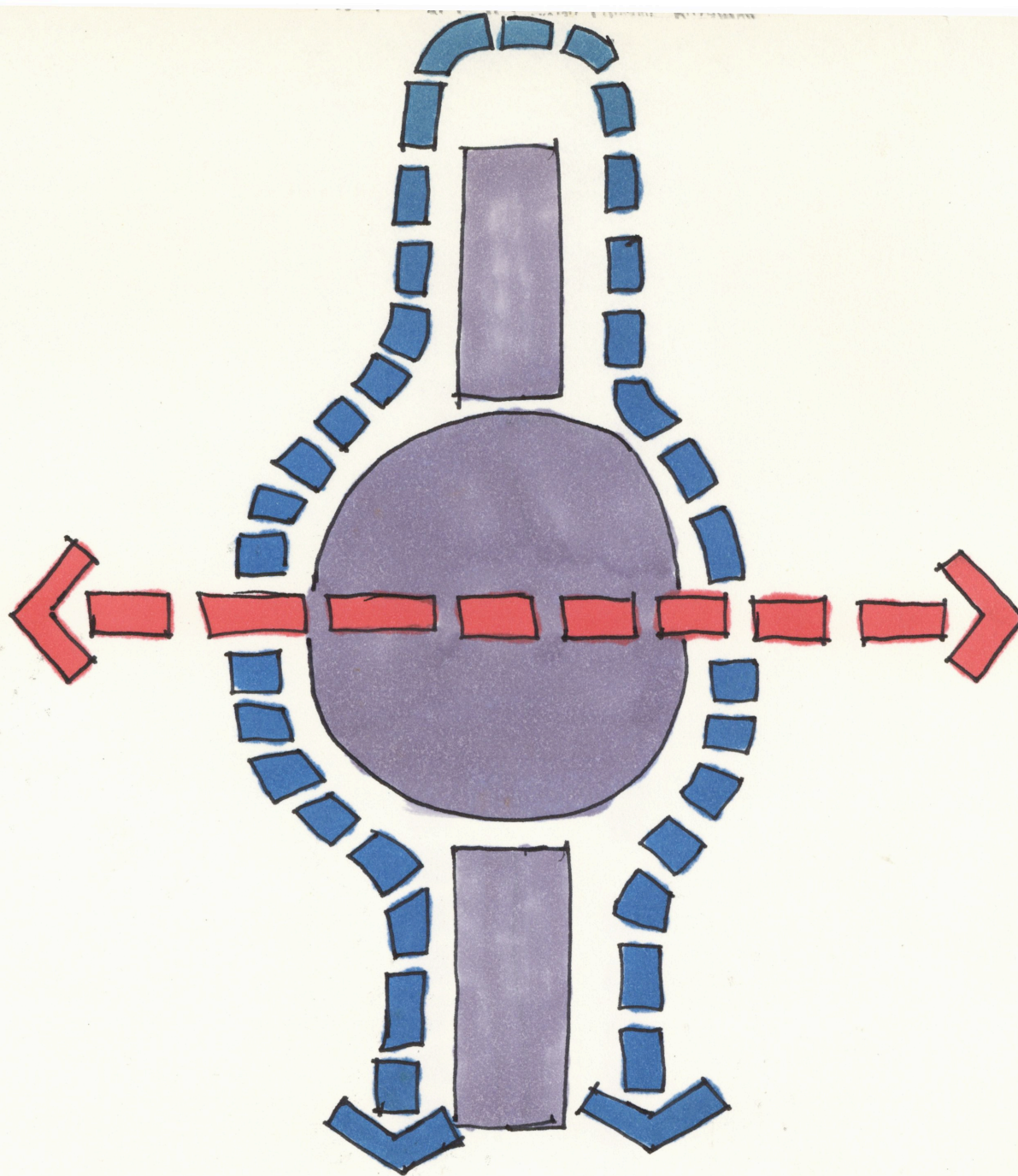






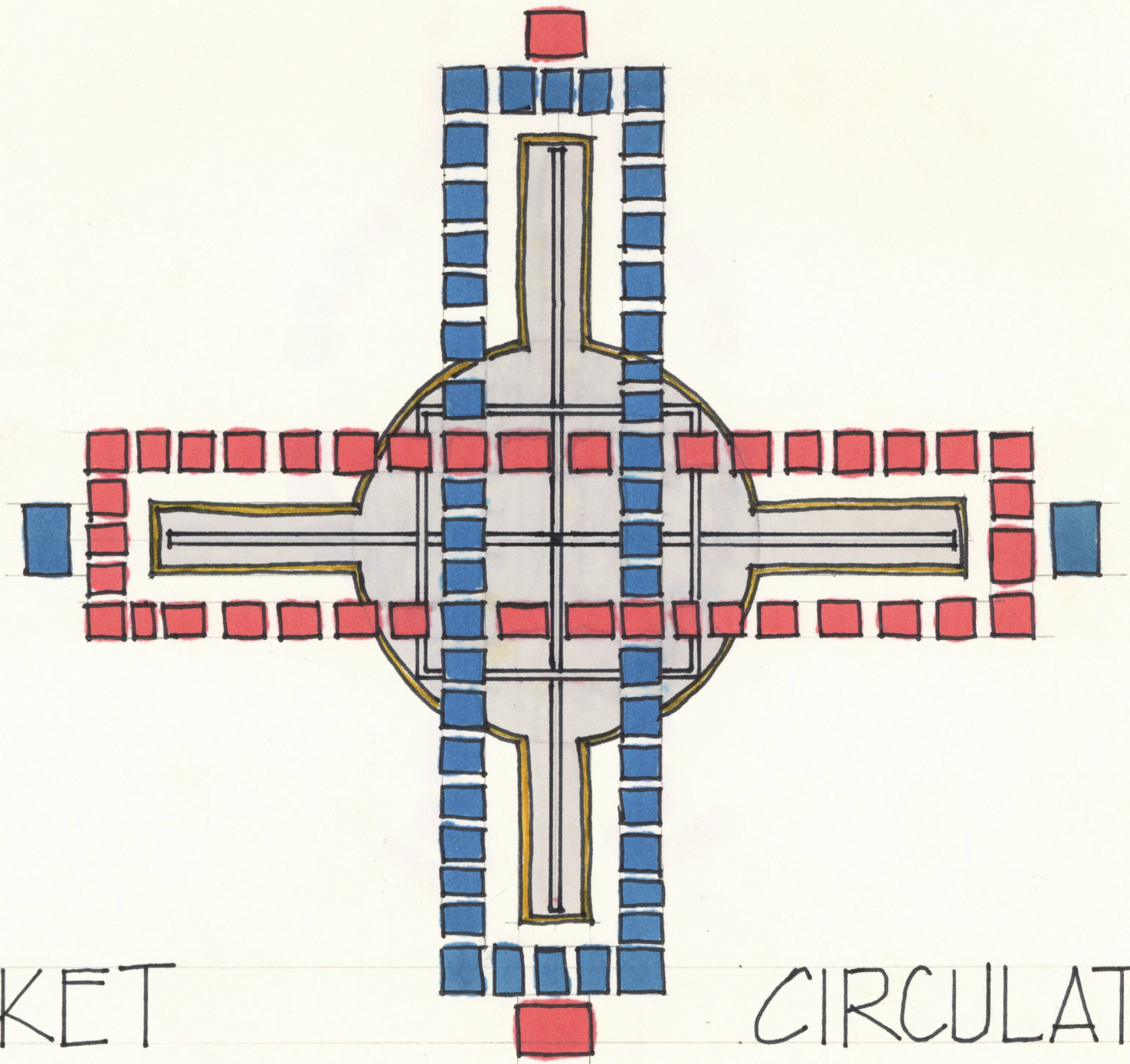
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MAINT./CUST.



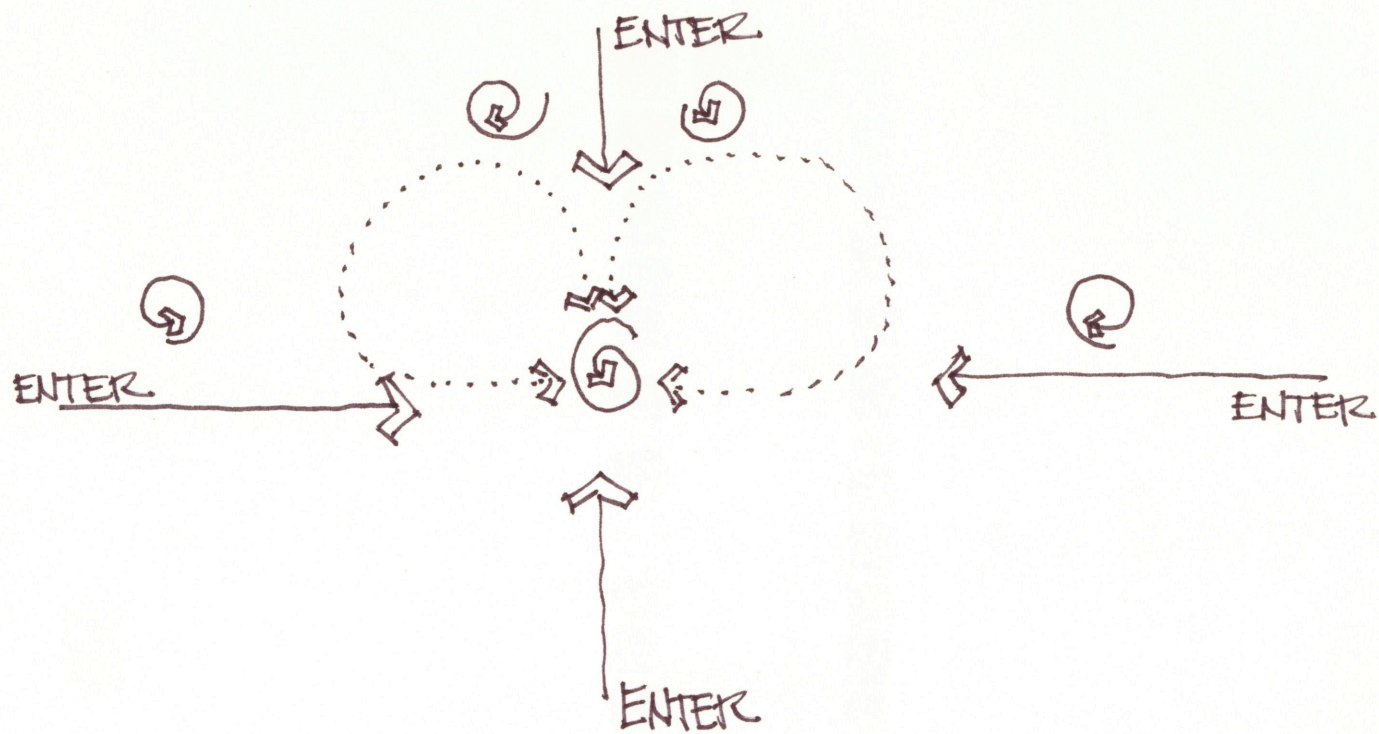
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CIRCULATION



MARKET

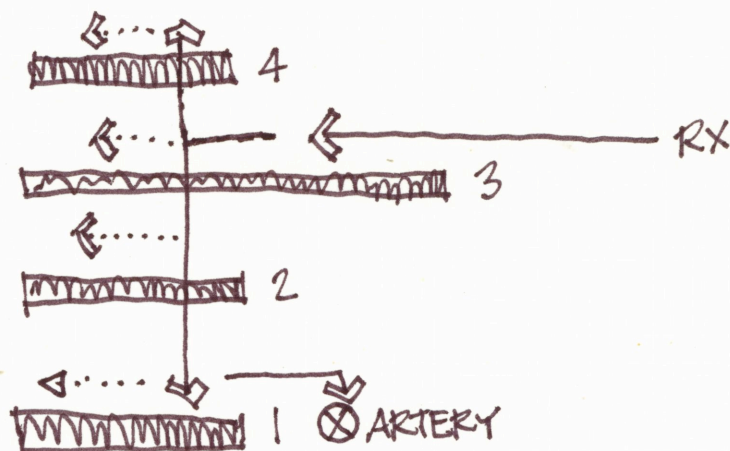
CIRCULATION



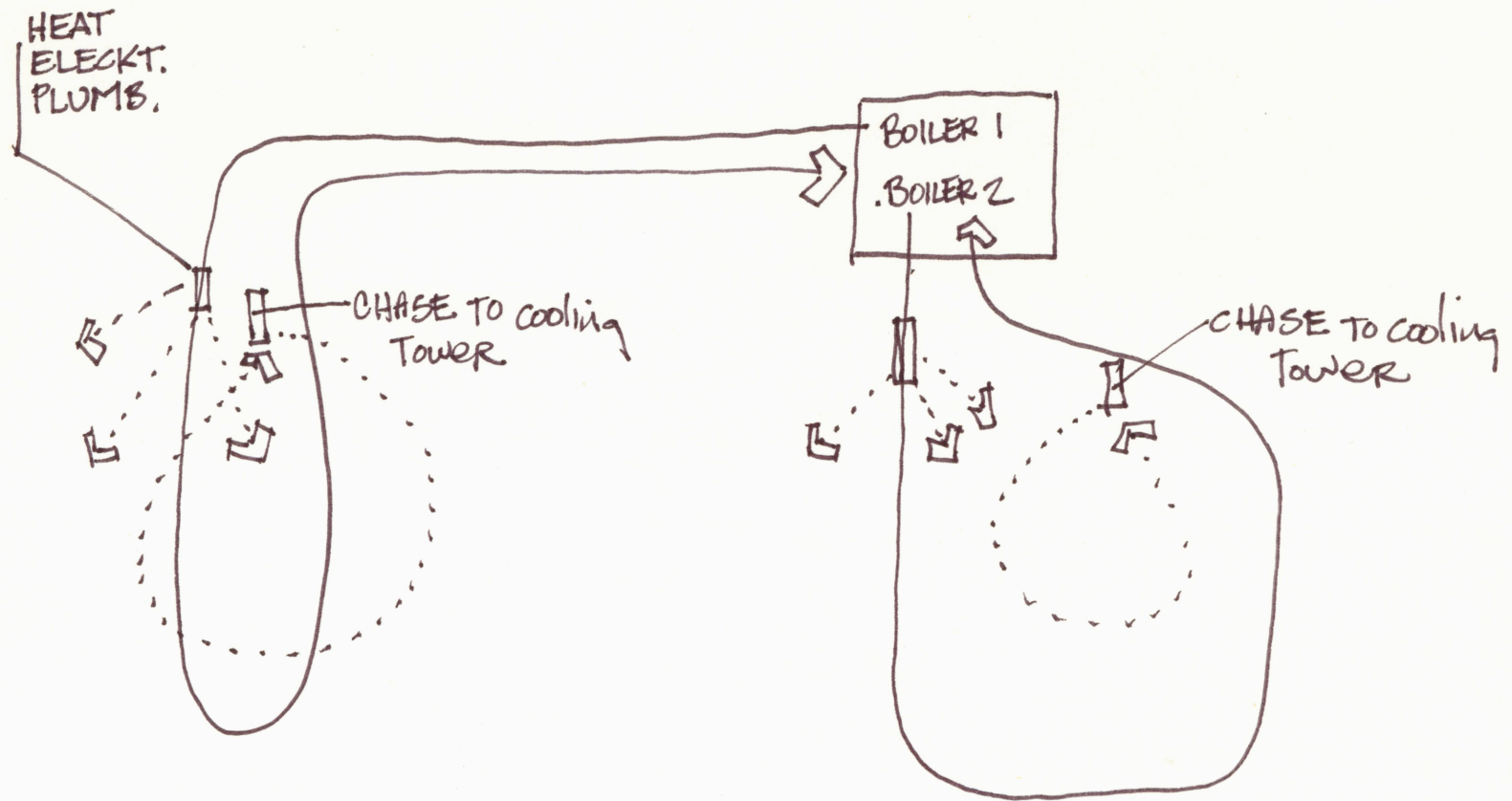
CIRCULATION (INTERIOR)



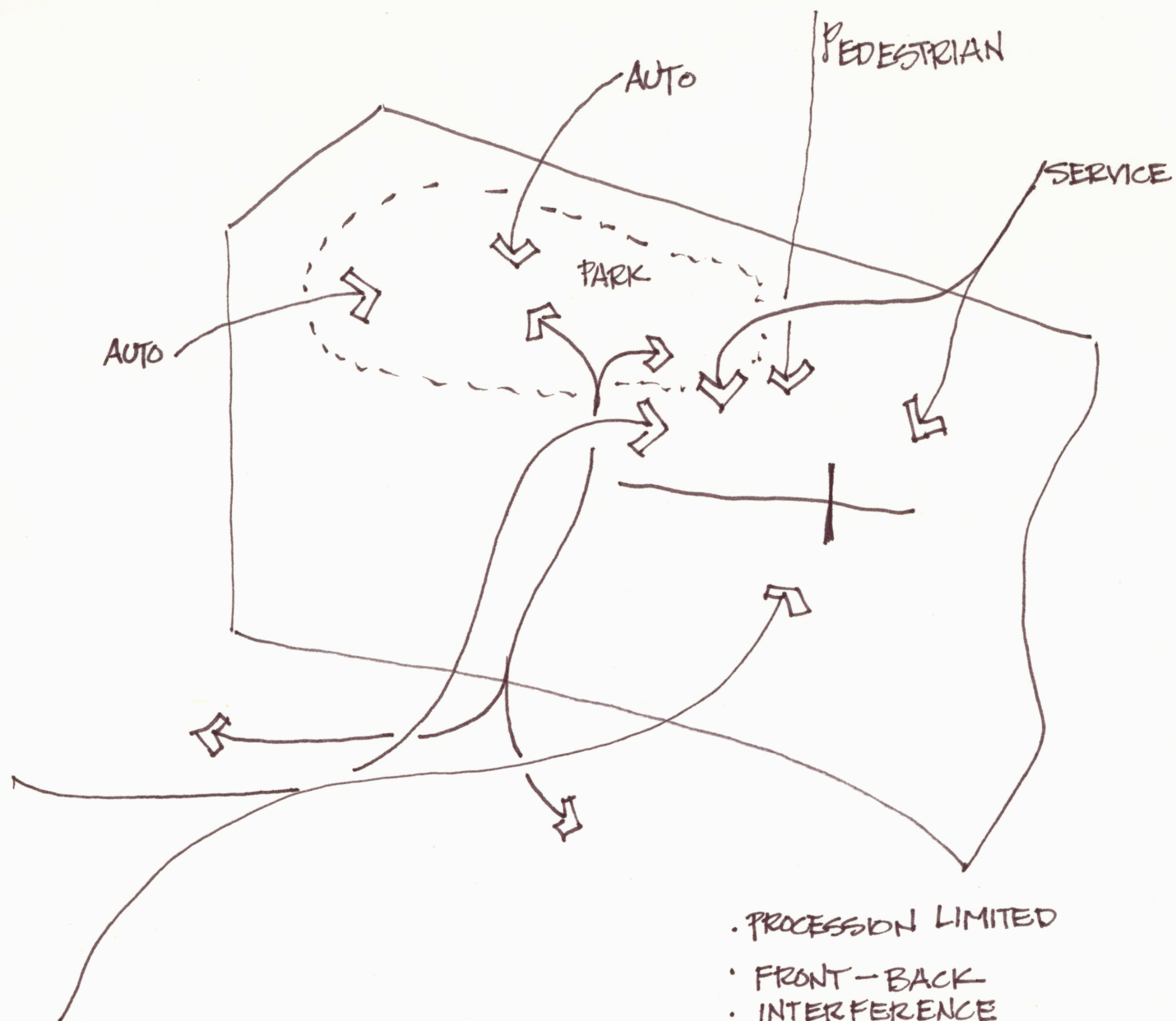
PLAN



SERVICE

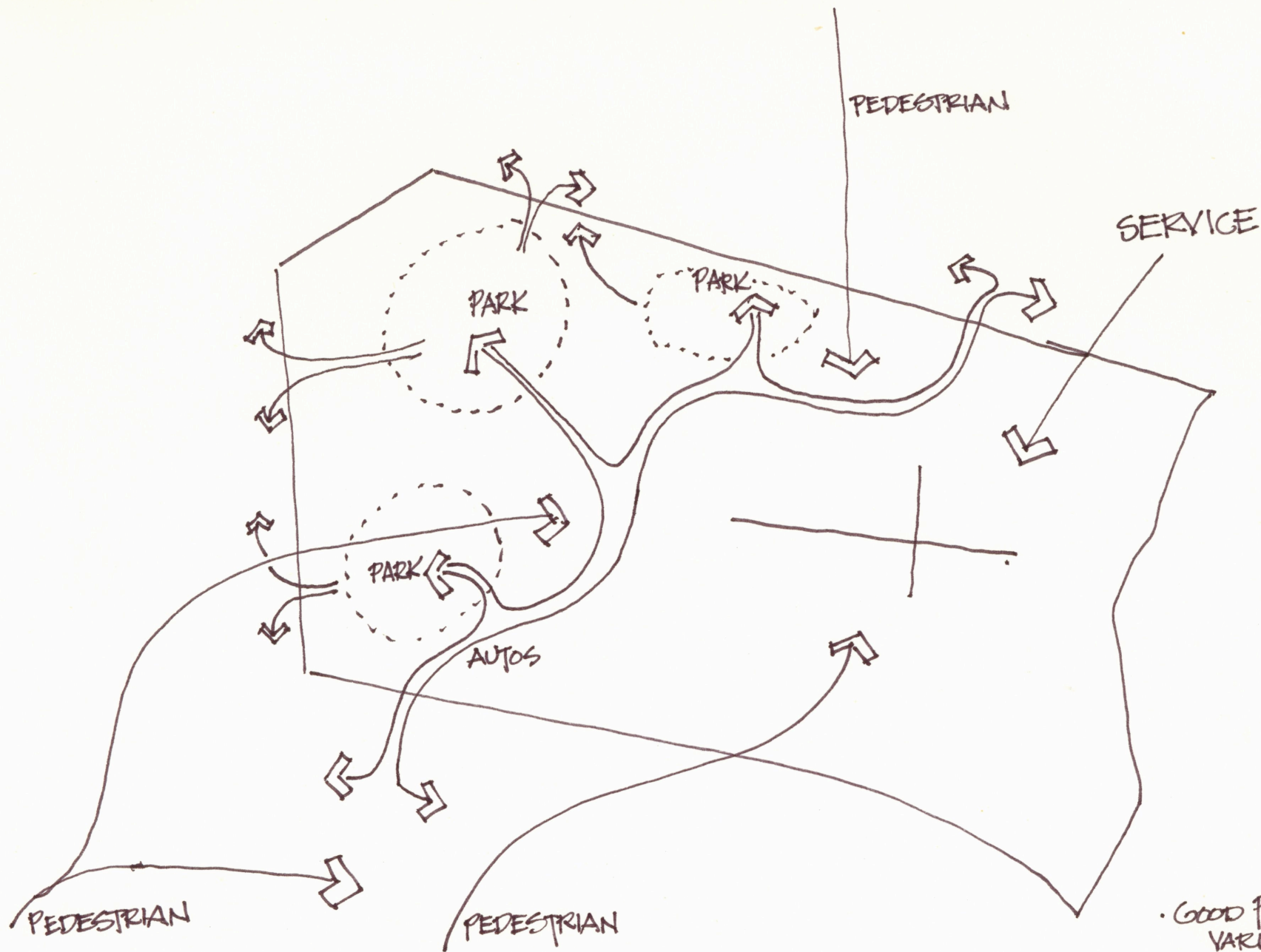


HVAC



- PROCESSION LIMITED
- FRONT-BACK
- INTERFERENCE

SITE 1.



SITE 2.

- GOOD PROCESSION VARIATION
- GOOD SERVICE SEPARATION
- GOOD PEDEST. SEPARATION

CODE REQUIREMENTS

GROUP B DIVISION 2 TYPE I F.R. 1 HR
SPRINKLED

- OPEN STAIR PERMITTED $\leq 75'$
 - CENTRAL MONITOR STATION — 400 ft²
 - STRUCTURE
 - STEEL TRUSS
 - BEAM-GIRDER
 - EXTERIOR BEARING WALL (PERIMETER)
 - STEEL FRAME
 - F.R. WOOD
 - FLOORS
 - MEZZANINES
 - 2 MAX. / ROOM $\leq 33\%$ GROSS AREA
 - 1 HR.
 - STAIRS
 - NON COMBUST.
 - $\geq 44"$ WIDE
 - RISE — $\geq 4" / \leq 7\frac{1}{2}"$
 - TREAD — 10" MAX.
 - MAX RISE — 12'-0"
 - EXIT DISTANCE
 - 150' MAX.
 - 200' SPRINKLED
- MIN. CORRIDOR 44"

MIN. 2 EXITS

STRUCTURE

TUBULAR TRUSSES AT 10.5' C.C.
MAX. SPAN 42'-0"
DEPTH 12"

CHORD — 12"

GIRDER

TUBULAR TRUSS
MAX. SPAN
CHORD
DEPTH

21'-0"
12-14"
84-96"

24" COLUMNS SQUARE

21'-0" F.F.
CONTINUOUS — PINNED/FIXED

DEFLECTION

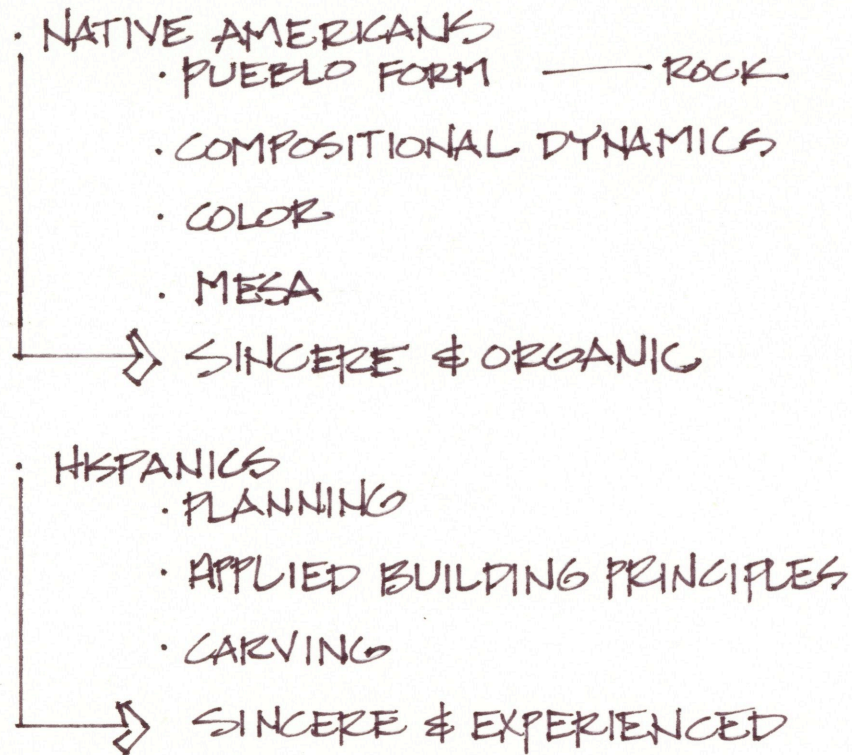
VIGA METAPHOR

DECKING — L.S. CONCRETE

PART 4 DESIGN

THIS PROJECT, EMBODYING BOTH SYMBOLIC POWER AND FUNCTIONALITY IS A MARKET PLACE EMBODYING THE FOUR-FOLD SYMBOLISM AND IDEALLY WILL UNITE THE THREE CULTURES BOTH SYMBOLICALLY AND THROUGH DYNAMIC INTERACTION.

THE IDENTIFIED SOURCES OF INTERPRETIVE ELEMENTS:



• ANGLOS

• "HI TECH."

→ SINCERE, AGGRESSIVE & MATERIALISTIC

• FROM ALL THREE ; RELIGIOUS MYTH DEMATERIALIZES TO UNITY

→ CREATED SYMBOL



CENTER

• BALANCED COMPLEXITY ↔ COMPOSITIONAL STABILITY

• GENUS LOCI

• LAND OF ENCHANTMENT

• ORGANIC

• SUN

• WATER

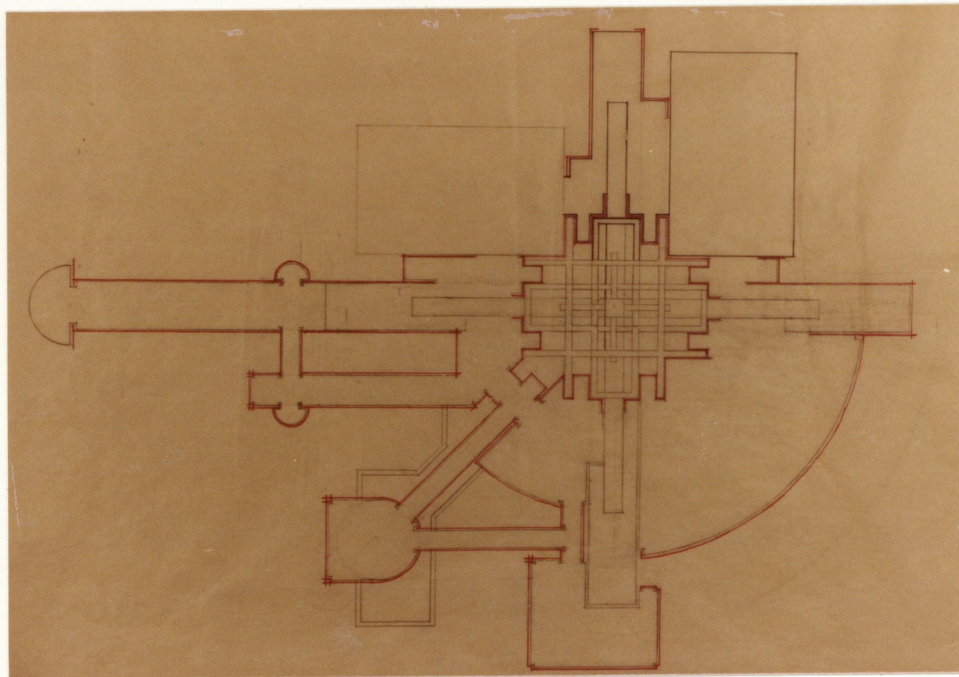
THE SYMBOL, AS DEVELOPED, WILL REMAIN PURE, UNIQUE AND CENTRALIZED. FROM IT EVOLVES A GRID BASED ON GOLDEN PROPORTIONS AND PROPOGATED FROM IT; HARMONY THROUGH CONTRAST BY THE UNIFICATION OF DIVERSE ELEMENTS WHERE THE CENTER EXTENDS AS THE UNDERLYING STRUCTURAL ORDER. EMERGING, IS BALANCED COMPLEXITY PERMEATED BY INTRINSIC SIMPLICITY.

PROCESSION THROUGH THE ETHNIC DOMAIN LOCATES SPACES WHICH, IN TURN SET THE OUTER LIMITS. — THE UNFOLDING INITIATED FROM WITHIN.

CONSIDERING THE FOCUS OF THIS THESIS, I ELECTED TO UTILIZE AN ESQUISSE FORMAT TO ACTUALIZE THIS CREATION. THE NATURE OF THE TECHNIQUE ALLOWED THE COMPOSITIONAL ELEMENTS TO COME FORWARD AND THE USUAL FUNCTIONAL ELEMENTS TO RECEDE TO THE BACKGROUND. THE FOLLOWING PHOTOS ILLUSTRATE STAGE 2 DEVELOPMENT (STAGE 1 WAS THE DEVELOPMENT OF THE SYMBOL). IN EACH STEP INCREASING FUNCTIONAL CONCERNS

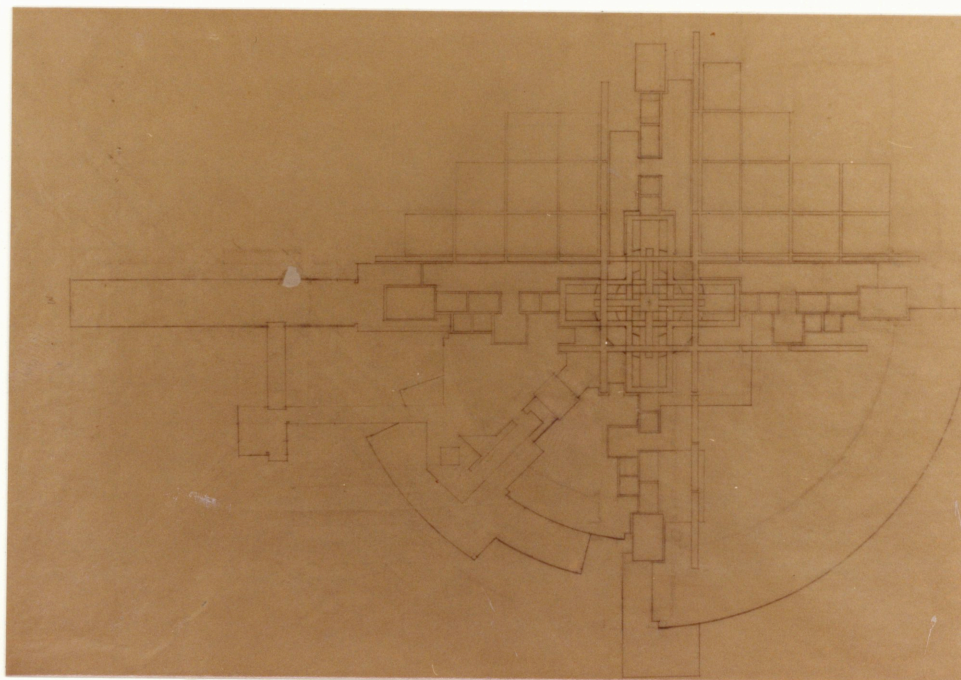
CAME FORWARD TO ACTUALIZE THEMSELVES AS DICTATED BY CONCRETIZING PROCESSION. I ALLOWED MYSELF TO MOVE THROUGH¹ THE DOMAIN AS I PERCEIVED AND DETERMINED SPATIAL LIMITS. THIS PROCESS - HIGHLY COMPLEX - IS A 180° PHASE SHIFT FROM ANY PREVIOUS UNDERTAKING AND HAS ACTUALIZED ITSELF QUITE UNARBITRARILY² WITH LITTLE AGONIZING. I HAVE EXPERIENCED MORE AGONIZING WITH LOGISTICAL ERRORS - UNDERNEATH THE CARD-BOARD PUEBLO FORM ON THE MODEL EXISTS A STUNTED DUPLICATE IN PLASTER! ONE CUBE IS EXPOSED ALONG THE NORTH CONCOURSE. TEN DAYS DOWN THE TOES.

I CUT THE PLANS - LEVELS 1 & 2 AFTER THE ESQUISSE STAGE AND THE MODEL EXISTS AS STAGE 4. ONE MORE COMPLETE PLAN CUT - STAGE 5 AND FINALLY THE PRESENTED DRAWINGS - STAGE 6. I AM NOT SURPRISED THAT PLANS CONCRETIZED LAST - USUALLY FORM/COMPOSITION IS LAST AND MOST AGONIZING.

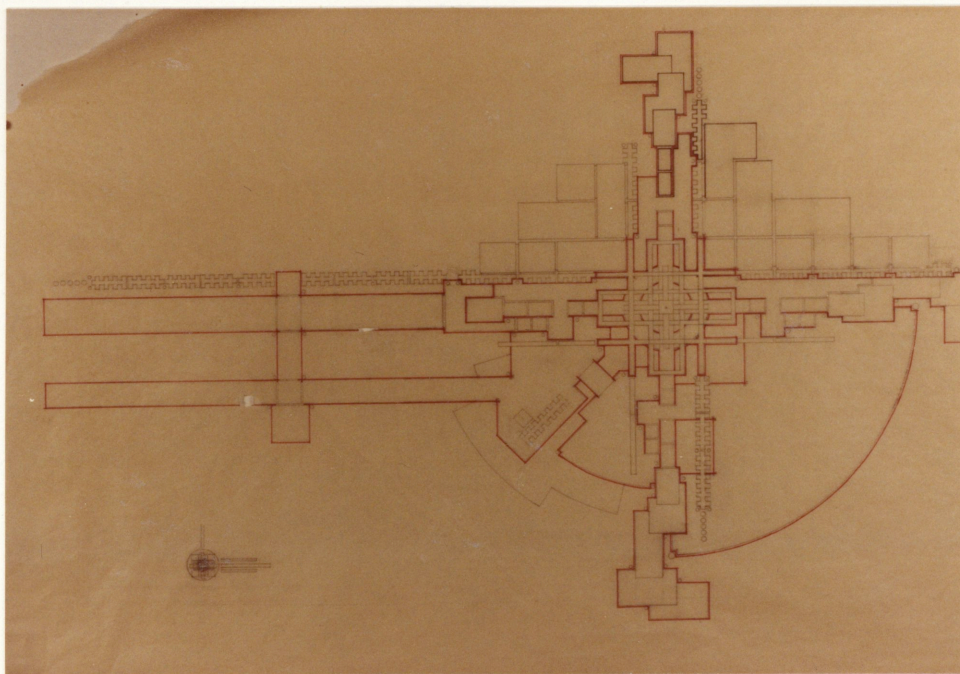


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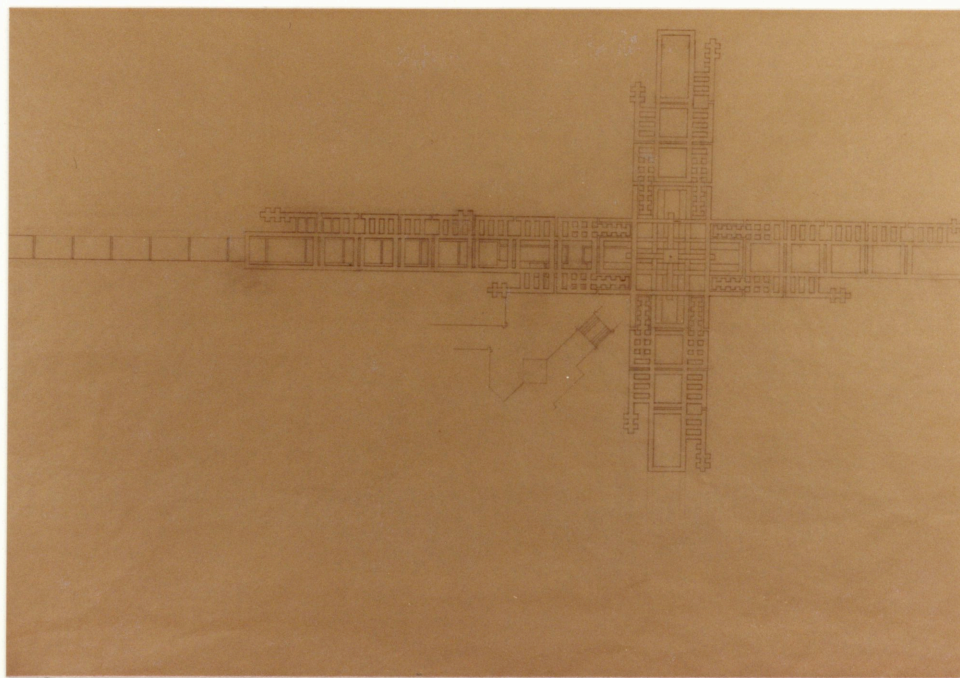
STAGE 2



2.

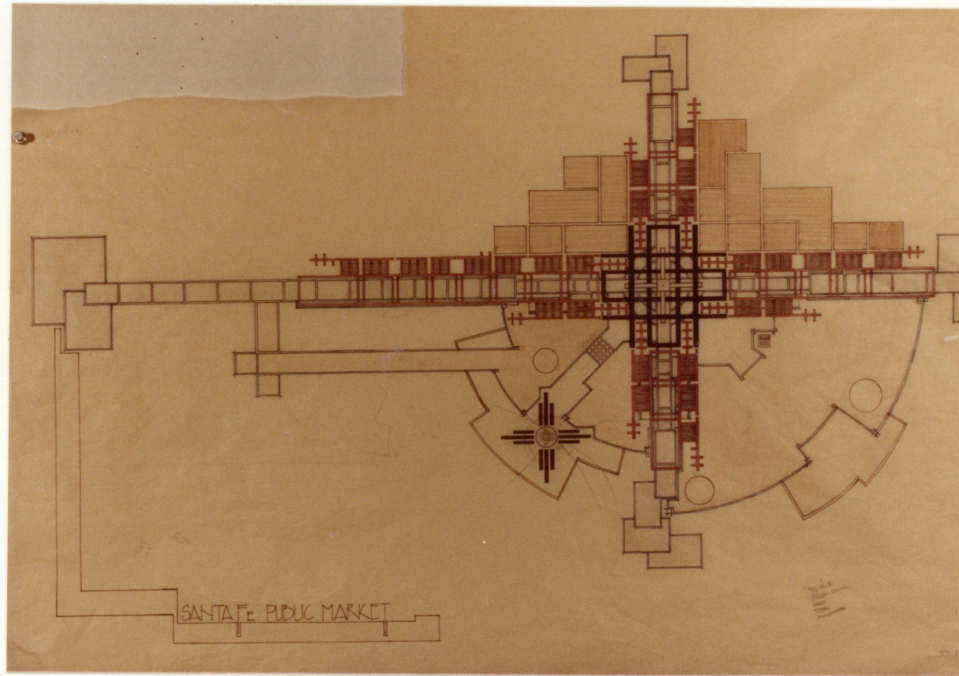


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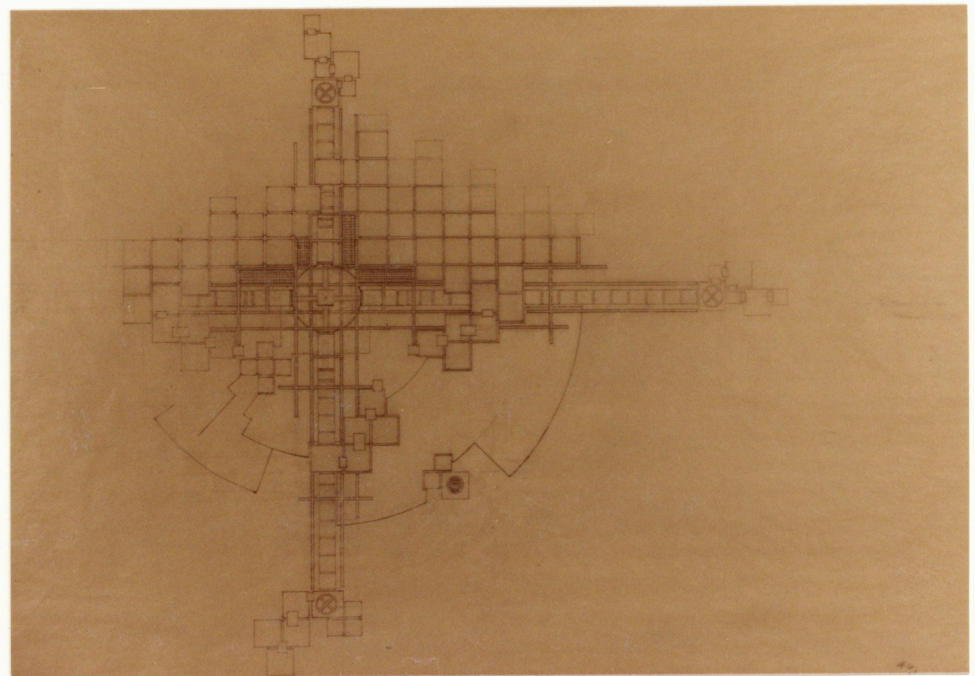


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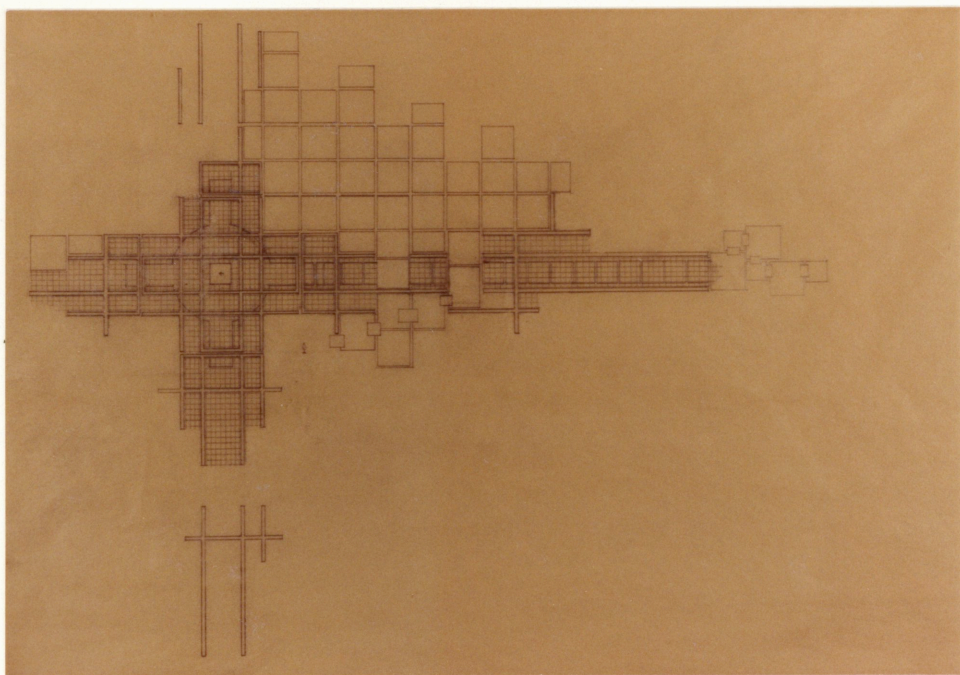
STAGE 2 CONT'D.



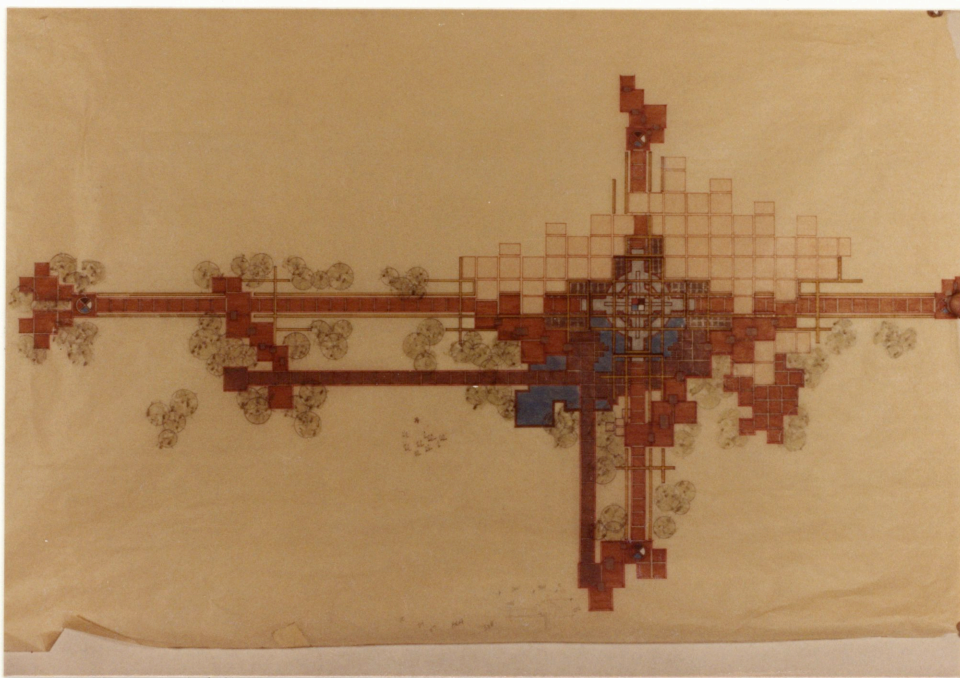
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6.

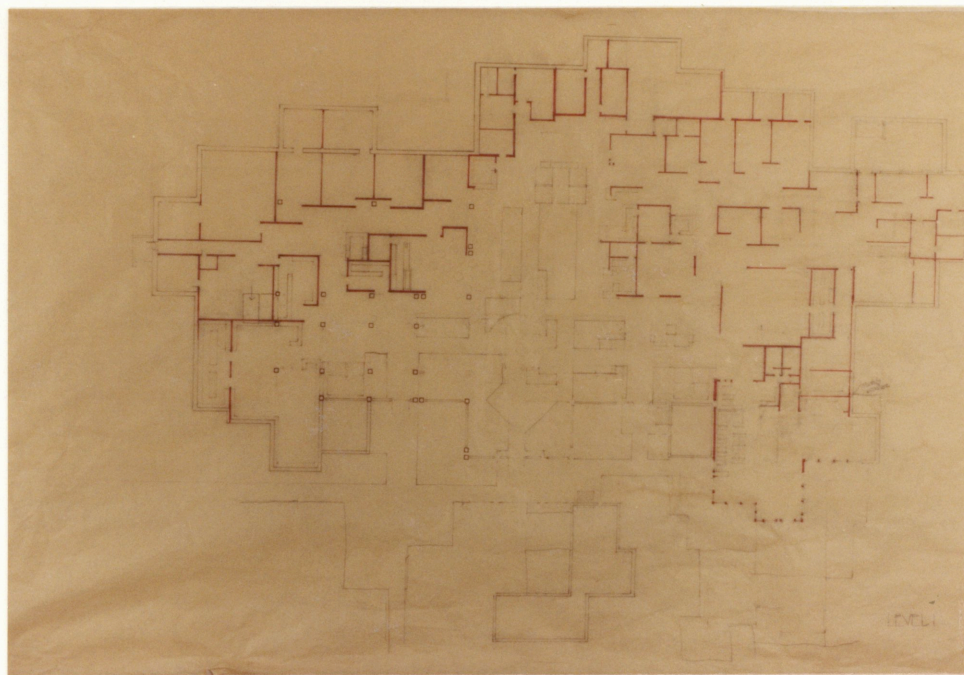


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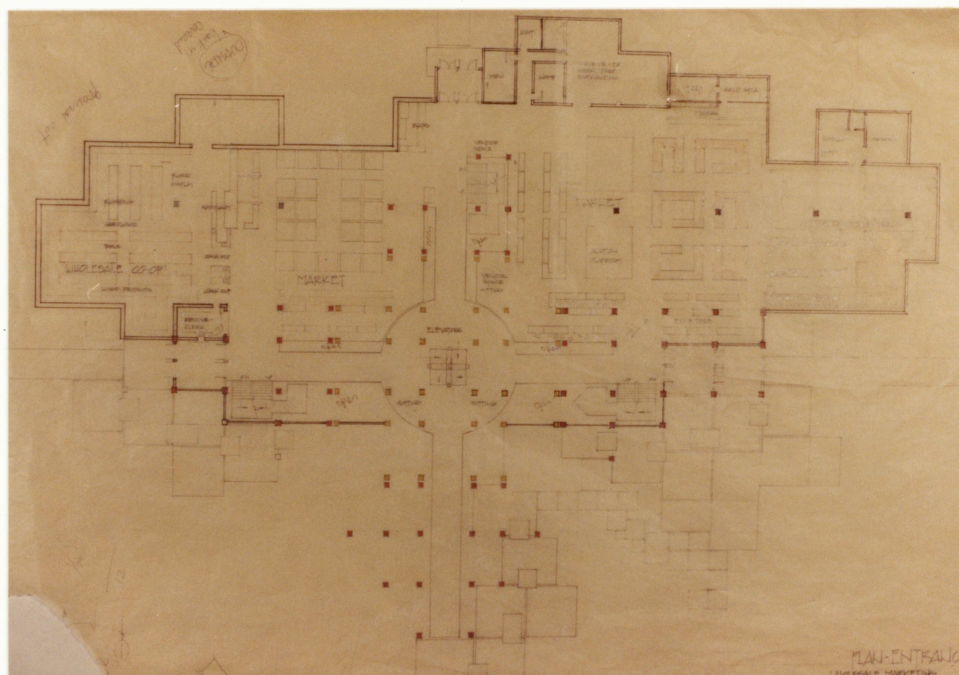


8.

STAGE 3

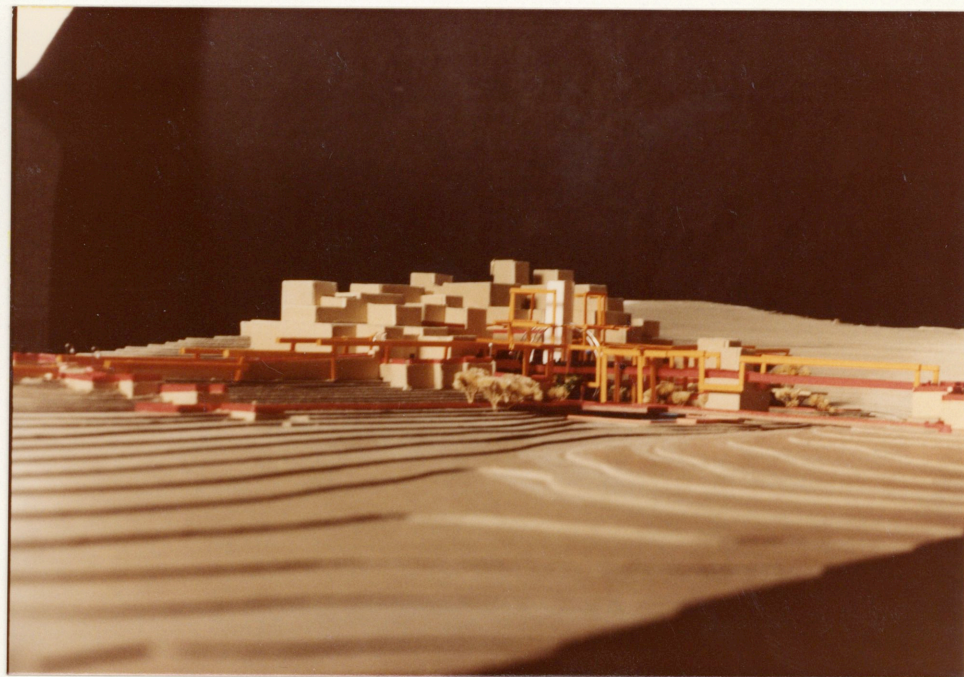
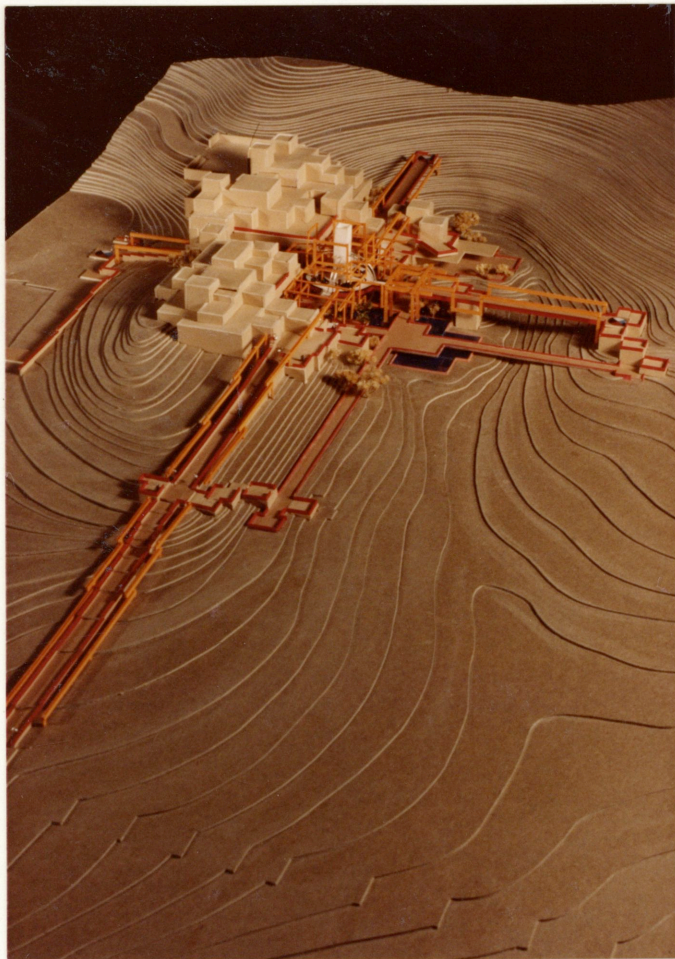


LEVEL 1



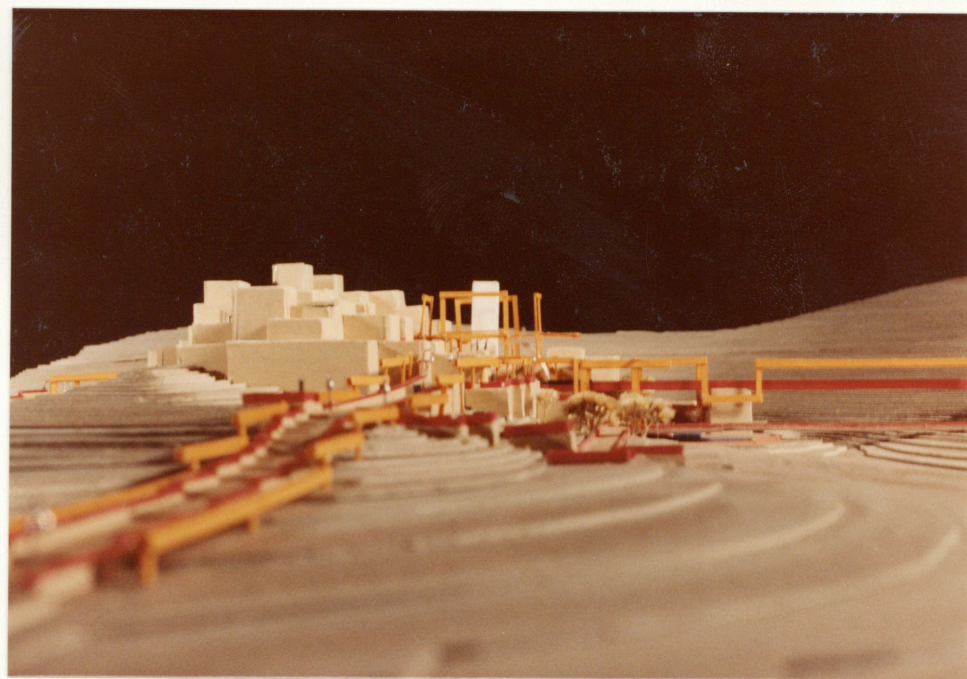
MARKET
LEVEL 2

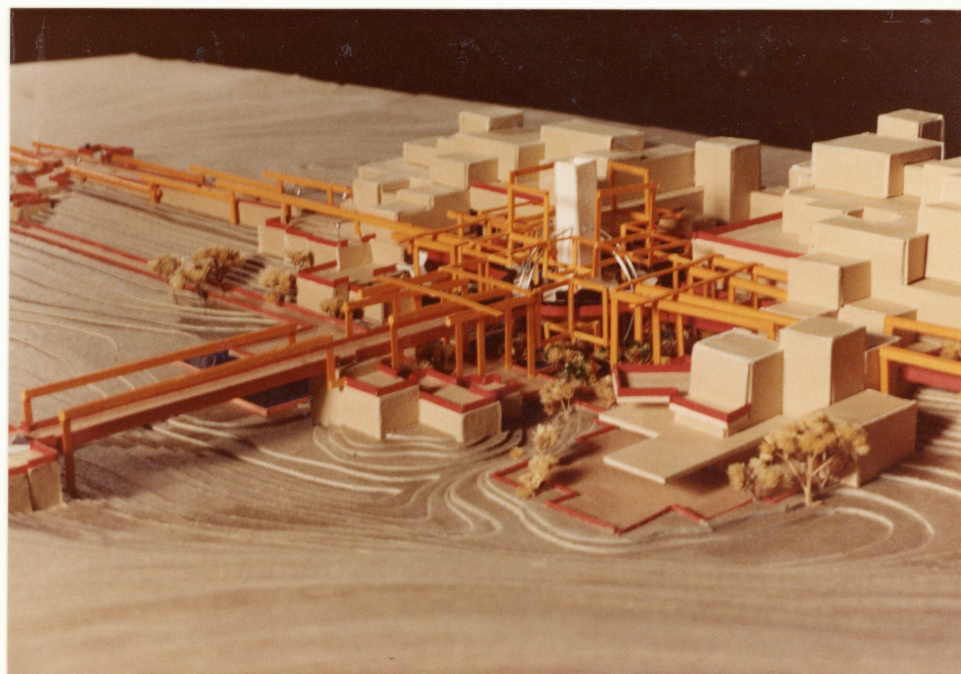
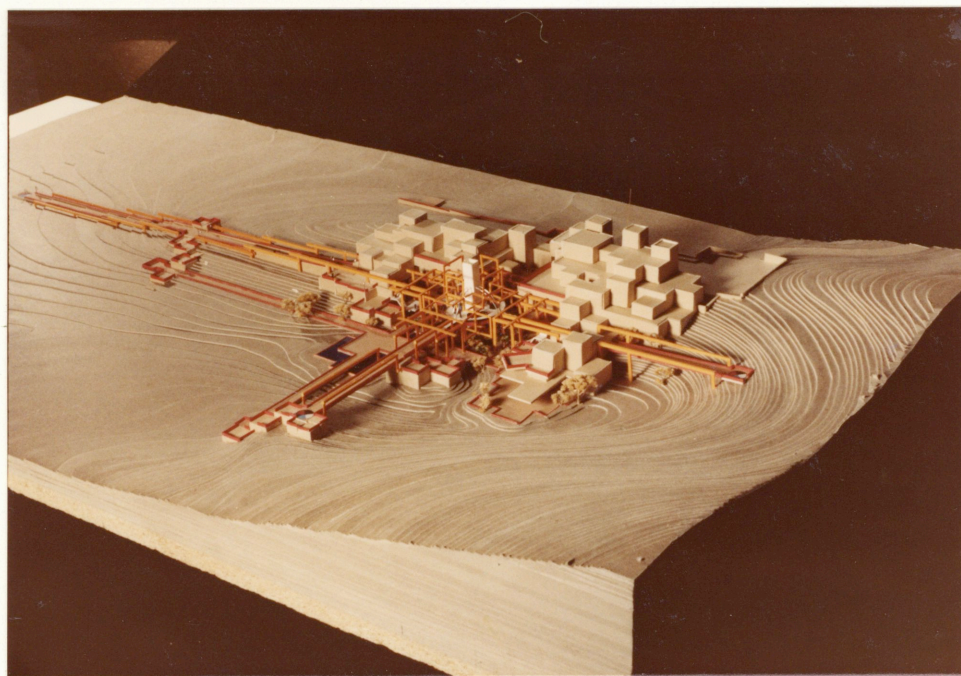
STAGE 4



VIEWS FROM
SOUTHWEST

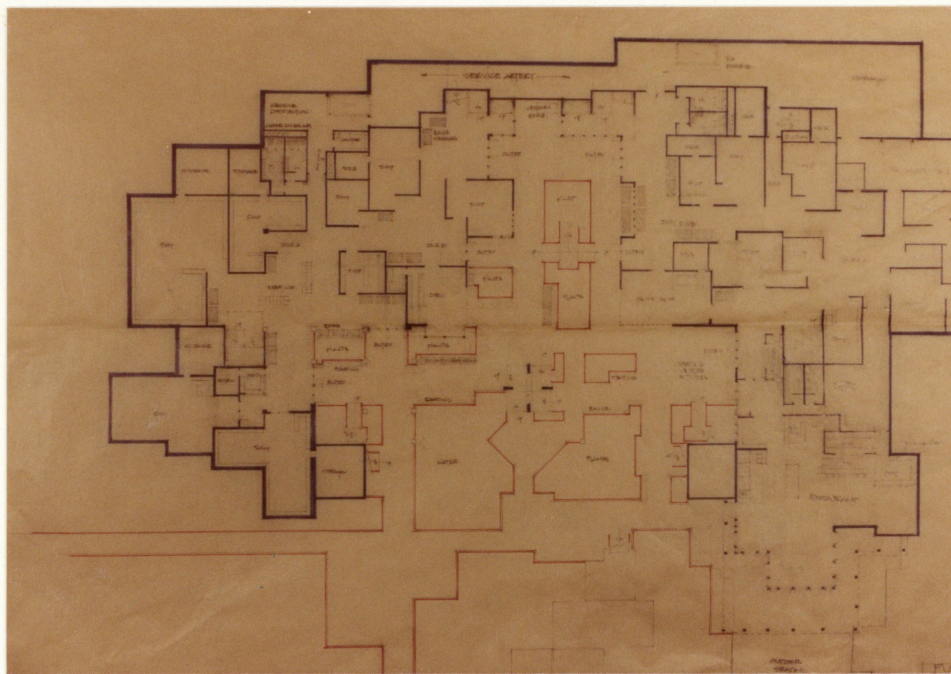
MODEL SCALE: 1"=32'-0"



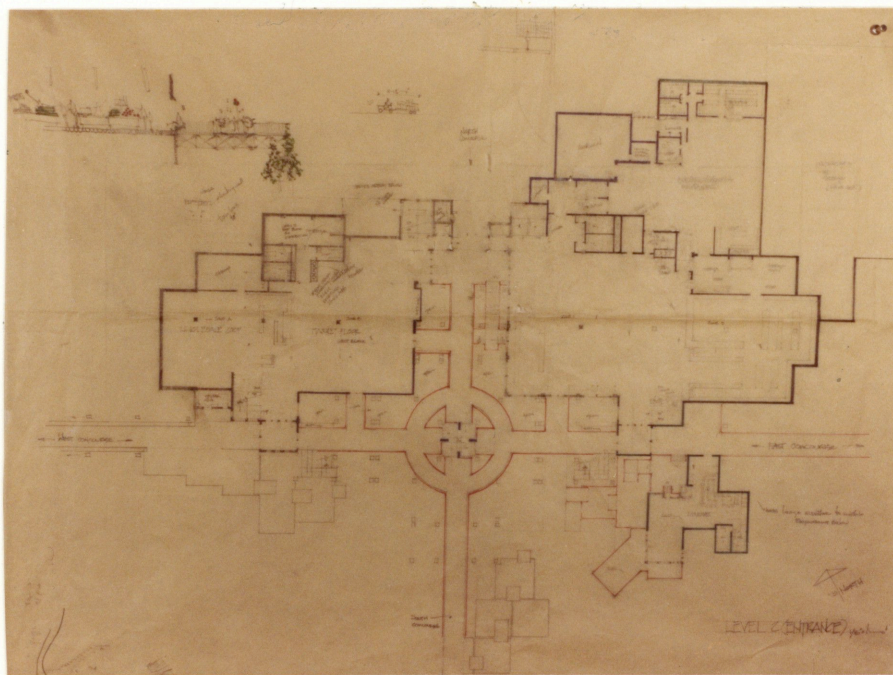


STAGE 5

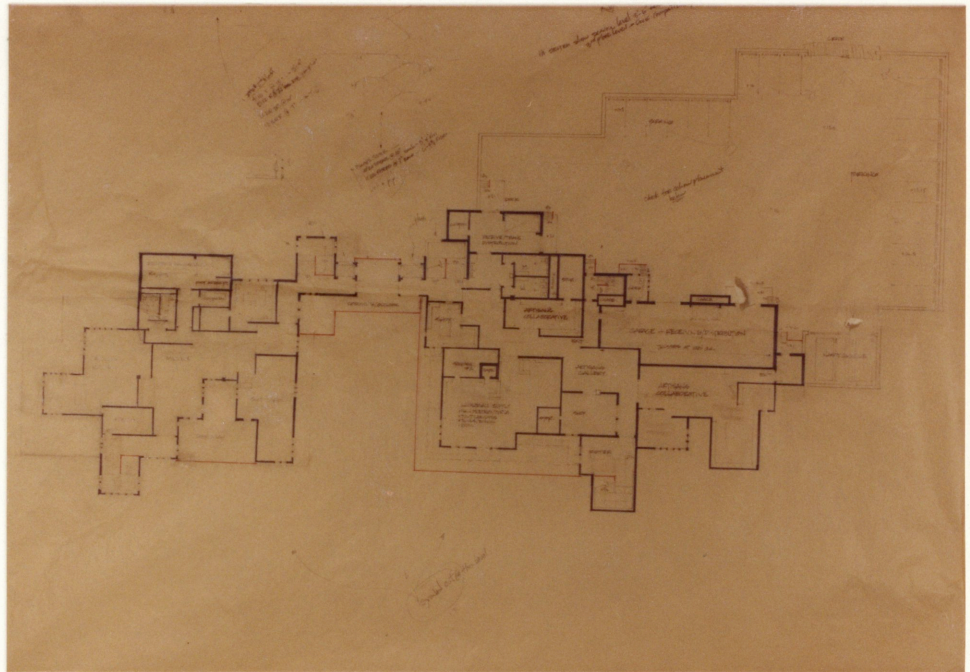
LEVEL 1



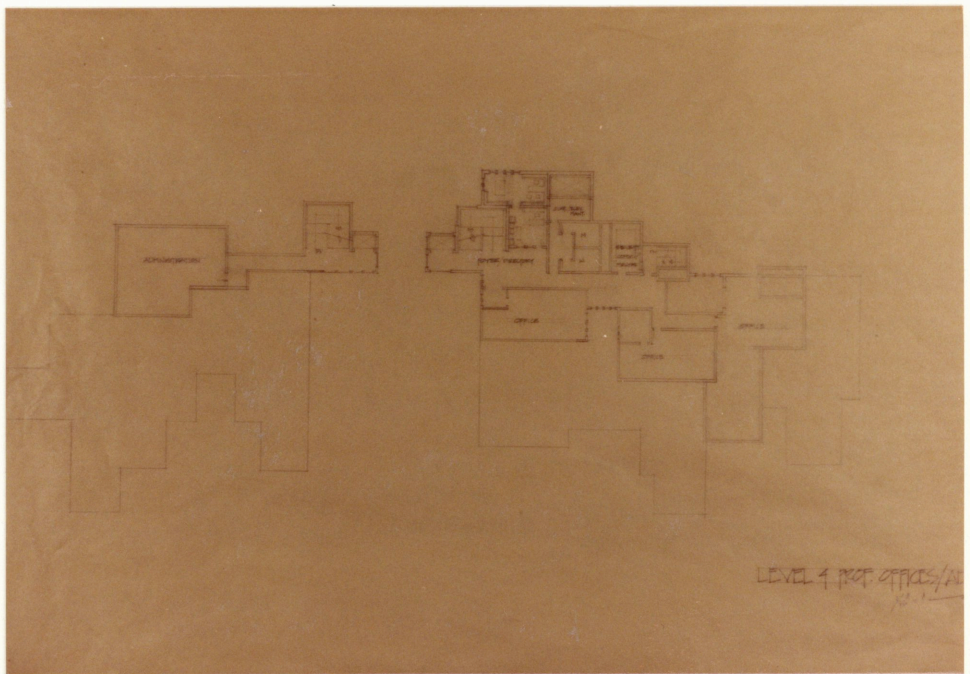
ENTRY/MARKET
LEVEL 2



LEVEL 3



LEVEL 4



STAGE 6
"CONCLUSION"

THIS THESIS AIMED TO EXPLORE THE INTRINSIC SPIRITUAL ASPECT OF ARCHITECTURE IN HOPES THAT AN INCREASED UNDERSTANDING OF THIS QUALITATIVE ASPECT MIGHT SERVE TO AFFECT GROWTH IN MY PERCEPTION OF ARCHITECTURE'S DYNAMIC EXPRESSION OF HEART-FELT EMOTION — THE SPIRIT OF THE ART OF ARCHITECTURE. I NEVER EXPECTED THAT THE DISCOVERIES MADE DURING THE COURSE OF THIS PROJECT WOULD FOREVER CHANGE MY PERCEPTION OF ARCHITECTURE. I AM SPEAKING OF THE SYMBOLIC NATURE OF ART AS A COMMUNICATIVE LANGUAGE REFLECTING THE PASSION OF LIFE'S PASSING RHYTHMS. AND IT IS ARGUABLE THAT ARCHITECTURE, UNLIKE ANY OTHER ART FORM, EMBRACES QUALITIES OF BOTH EMOTION AND UTILITY AS PROJECTED ARTICULATIONS OF THIS SPECIAL LANGUAGE EAIM FOR HARMONY AND BALANCE.

AS I HAVE MENTIONED, TWO PEOPLE FIGURED POINTEDLY IN EXPANDING AND SHAPING MY PERCEPTION (IN A RELATIVE SENSE) OF BOTH ARCHITECTURE AND LIFE'S RHYTHMIC VELOCITY. DR. S. LANGER'S KEEN DESCRIPTIVE INSIGHT TO THE NATURE OF THE ARTS, PRESENTS ITSELF: A TECHNICAL DESCRIPTIVE PROPRIETY. WHEREAS, FRANK WATERS PRESENTS THE SUBSTANCE OF ART'S SUBJECT AS THE GUIDING PRINCIPALITIES IN THE LIVES OF A PEOPLE. FURTHERMORE, IT IS EVIDENT THAT THIS QUALITY IS INTRINSIC TO ALL PEOPLE WHILE SOME ARE UNAWARE OF ITS SIGNIFICANCE. IT IS A METAPHYSICAL RELATIVITY (IT SEEMS) THAT PHASES WITH THE ACTUALITY OF ONGOING CREATION AND PERMEATES ALL THAT IS. IT IS A REALITY THE REALITY THAT MOVES WITH US, IN OUR UNIQUE MODES OF DWELLING. IT CONTAINS AN UNDERLIEING ORDER AND UNITY BORNE OUT OF TENSIONS AND THEIR RESOLUTIONS — A PROCESS YIELDING EMERGENT QUALITIES THAT PROJECT GLIMMERS OF BALANCE — THAT WE EXPERIENCE EMOTIVELY — EACH OF US IN OUR OWN WAY — EACH OF US UNIFIED IN THE UNIVERSAL SENSE BY THE ACT OF EMOTING. IT IS COMMON, BUT YET ONLY ^{IN}ART DOES IT BECOME SUBJECT. IT IS HARMONY THROUGH BALANCED CONTRAST — A MEANINGFUL ASPECT THAT ONLY ARCHITECTURE — PLASTIC, EXPRESSIVE, PROCESSIONALLY FULL — CAN EMBRACE. BUT, LIKE ANY ART FORM, THE SYMBOLIC NATURE GIVES ITSELF TO ANY PERCEIVER AT THE MOMENT OF CLEAR VISIBLE CONTACT.

AT A DISTANCE, THE PRESENTED FORM OVERTLY REMAINS FIGURATIVELY
SCULPTURAL WHERE DIALOGUE IS IMMEDIATELY AVAILABLE AND WHERE
PROCESSION TOWARD AND INTO THE ETHNIC DOMAIN CONTINUES TO MAKE
CLEARER THE INITIALLY PRESENTED COMPOSITIONAL ELEMENTS INTRINSIC
TO THE WHOLE AND RESPONSIBLE FOR SYMBOLIC EXPRESSION — PROJECTING
A THEME — THE PRIMARY ILLUSION PERCEIVED FIRST — THE FOREMOST
ASPECT OF THE DUALITY INFUSION. IT IS, AFTER ALL THE SUBJECT OF THIS
THESIS AND THE BEARER OF AN IDEA OF FEELING. THE PUEBLOS, NAVAHOES,
EASTERN PHILOSOPHIES, CHRISTIANITY, AND OTHER GREAT MOVEMENTS ALL
SPEAK OF THIS QUALITY AS LOVE — EXPRESSED THROUGH CREATION AND
CURATED BY GOD.

Loeffler 10.28.83

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