“Sensations of experience become a kind of reasoning distinct to the making of architecture. Whether reflecting on the unity of concept and sensation, or the intertwining of idea and phenomena, the hope is to unite intellect and feeling, precision with soul.”

Steven Holl
Endnotes


8 Clark, p. 3.

9 Many of Conroy’s writings, like the Prologue of *The Prince of Tides*, are essentially autobiographical, dependent upon sensually descriptive accounts of physical characteristics of the sea islands and lowcountry of South Carolina.

10 Hellpach, Willy, as quoted by Christian Norberg-Shulz, p. 32.


12 Disch, p. 51.


15 Abram, p. 4.


18 For more information on Casa Malaparte, see Marida Talamona’s *Casa Malaparte*, New York: Princeton Architectural Press, 1992.


21 Mazzi, Giuliano, group interview (including the author) in the Office of Luigi Snozzi, Locarno, Switzerland, 21 March 1997. Also, much of the information contained in this section is addressed in Pierre-Alain Croset’s essay.

22 Mazzi, Giuliano.


24 Croset, pp. 43-45.


26 For further discussion of cosmic landscapes, see Christian Norberg-Shultz, *Genius Loci*.

27 See note 9.


33 Zoelly, p. 65.

34 See note 26.

35 Dripps, p. 125.

36 Dripps, p. 119.


38 Dripps, p. 95.


Endnotes, continued

41 Steindl-Rast, p. 9-10.
42 Steindl-Rast, pp. 121-122.
43 Steindl-Rast, p. 122.
47 For further description of spatial definition as provided by elements of the landscape, see Norberg-Shultz, Genius Loci, pp. 37-40.
48 The Riva San Vitale studio project was initiated independently but completed as a team design with another student, Tom Mazcko.
49 Norberg-Shultz, Genius Loci, p. 168.
54 Appleton, pp. 52-72.
55 Appleton. Also, Hildebrand, pp. 30-31.
57 Steindl-Rast, pp. 7-13.
59 Bachelard, pp. xxxix, 3-37.
60 Holl, Anchoring, p. 11.
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All other images - sketches, models, and watercolors - by the author.
Sources


Sources, continued


My indebtedness to friends, family, and professors extends beyond those listed here. Yet, at the risk of violating any decorum of brevity, I offer the following:

**Faculty:**
Thanks to my committee members: particularly to Joe Mashburn, both in Europe and in Blacksburg, for his intensity and eloquent criticisms; to Bill Brown for the constancy of his interest and the breadth of his insights; and to Bob Dunay, for his unequaled capacity for identifying essentials with such keen precision.

Special thanks also to Lucy Ferrari, for making the experience at Casa Maderni possible; to Melanie Luck, for adding beauty to our world through her love of the Monastic tradition; to Mike O’Brien, for introducing me to Cowgill; and to Frank Weiner, for teaching how to read, a lesson vastly misunderstood in our technological world.

**Friends:**
The specifics of this project would not have been possible without the incredible generosity of the Mario family- Jeremy, Mrs. M. and Dr. Mario. Countless sunsets at their beach house dictated the preceding inquiry. Thanks for the hospitality from Europe to the Pacific, but mostly for enabling me to stay at Figure Eight as often and for as long as I could justify it to the outside world.

I fear that too few in the world ever know the depth of friendship shared by the gang from the cabin: to Chris & Kathryn, E-K, Steve & Karin, Derek & Babs, Paige & Tracy, Brad, Erl, Winston, and Mike.

Thanks also to Doug and Denise.

**Family:**
Southern families are like no others. That’s both bad and good, but mostly good, I believe. Years of thanks to Mom and Dad, for their unyielding faith in God, matched in intensity by their unwavering love for their sons.

Acknowledgements
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