place for a line collector

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place for a line collector

this work seeks specificity in an effort to design conditions that inspire architectural experiences of vastness. it does so by manifesting artifacts that engage curiosities of scale, anticipations of a rigorously meted architecture. ultimately, it proposes a trail, a mound, and a structure holding six-cast concrete rooms in blacksburg, virginia.
place for a line collector

my grandmother, k stamp
my parents, mr and mrs one-hundred percent
my sister, neil and bridge
place for a line collector

patti dean
frank wein
jim basort

eisun hanseh
guy reiger
kerin jones
marika meien
chriss pitters
marcus dumsky

jonathan glasser
bill green
danny haugberg
kate hartman
jeremy harfur
kath harman
logan healy
regina holder
reik horace
anders jensen
weng jiang
janice jones
marie kamer
bradley kaufman
anita korkoni
cao lea kowalczyki
caio kowalczyki
matt keee
mark koch
stan mahoney
shelley marlin
mark mattek
margaret meghan
michael mekenen
peggy moles
skoer moric
chriss neve
michelle noort
miles once
rory patek
luke peters

car piper
bunter pettman
randall peirce
nikolas

eugene robertson
harry rodriquez
jonathan ropp
maddy sambor
mark schneider
heiner schmidt
don sirocco
molly sartither
jeff soder
brian super
michelle torr
jessica stephenson
nora stever
dana Tyler
steve thompson
mart robert
chriss tyson
manila virkhard
amanda vasual
cale verner
mary weiner
susie wheeler
celeste song
james wood
che-han yang
sam ye
pauls ruthen-basort
naryn zheng

thank you.
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place for a line collector
Long ago,

the most crystalline mirror in
the world entered in hot air balloon and annealed it from
the ground.

the mirror ascended for many miles, ascended above the clouds,
then, punctured in balloon, glided its redesigned aircraft toward
the earth. Humans have searched for
the landing site ever since.
This project proposes an experience of Traveling

The proposal presented in this document was inspired by a heuristic study of a section of the earth identified as "Heritage Park" by municipal maps and as "Brown Farm" by local lore. The land is longitudinally bisected by Tom's Creek and latitudinally bisected by a doped clearing that separates PARCELS of forested property. This is situated between Clark Road, Shadow Lake Road, and Meadowbrook Drive in Blacksburg, Virginia.

Curiosity about this place led to wandering led to discovery. Discovery that the towering evergreens whose skeletal winter crowns are visible from the center site, nest only in the banks of Tom's Creek, marking the water's path to the Gulf of Mexico. Discovery of hand-dug mail holes in a meadow of flowers, seed scatter seeds and white mail holes in a nearby forested tree. Discovery of a shelter room made by eight arborials giants and their tangled canopies, which hides in the forest near the doped clearing in which has situated itself.

The work documented in this book presents a particular path, a proposed mound, and a proposed site- cast concrete structure moved by the close observation of the place that they inhabit. The studies and the proposal were made between January 2017 and August 2017. The project was written nearly three years earlier. It was recently rediscovered. The author hopes that the exhibited work makes a contribution to a Colossian project that pursued the ways in which architecture might make for a particular way of seeing a particular world.

The work exhibited in the following pages show attempts at seeing that anticipate attempts at situating. This manner of working is thoughtfully described by John Turner, who, in describing the work of his Dublin practice, O'Donnell + Tuomey, writes that "the conceptual origins of some of our recent buildings have derived directly from our understanding of the characteristics of their sites. We begin by thinking like archaeologists might do, metaphorically prodding the ground, searching for signs of what made it the way it is and willing to unearth clues to inspire its further transformation. Our ambition is to build something completely new that feels like it was already there before we started, as if we had discovered the scheme rather than designed it."

The proposal presented in the document spans several scales and media. It attempts to see horizons that hold forests that hold meadows that hold mail, banks that hold streams that hold stones. It attempts to situate earth that holds walls that hold rooms that hold humans; walls that hold hardware that hold gates, concrete that holds gardens, a structure and a mound that hold each other. It attempts to situate an experience from, of, and through, these places. It seeks an understanding of existing scales of containment in its pursuit of making well a particular part of a world that might be.

The work finds that situating is an act of studying and making relationships. It has suggested that situating depends on describing centers, peripheries, and their relationships through subjective, intuitive means, and, through objective, lepible means. It has inspired the sense that situating seeks intersubjective experiences through instantiation.

The work proposed in this document came to study the following questions in its efforts to see and its efforts to situate: What is the relationship between center and periphery? Between centers and peripheries? How might these notions inform our understandings of making and our understandings of places? How might those understandings move the making of a good place? A good room? How might a study of center scale?

A Proposal

The following pages collect words about and images of places, actual and imagined, drawings, sketches and tickled, and things, made and found, in an effort to understand a particular world, and, then, to situate a particular experience in a particular room in a particular structure held by a particular mound in a particular clearing in a particular forest held by particular horizons that are few of the many horizons that make this world. It attempts to make a specific, wonderful room among specific, wonderful rooms.

Through the work, the author has discovered that the relationship between seeing and situating is dialectical. He has discovered that through seeing, we situate, through situating, we see.
These sequentially arranged images describe the proposed route for traveling. The first nine images document the arrival, which includes traveling along a “proposed” path that crosses “existing” paths. The tenth image, which looks west toward 2010 (a peak named for its elevation in feet above sea level), shows the view from A Room for Viewing a Western Horizon (which is presented as a model on the previous page). The final four images document the proposed departure, which returns to the route’s origin via different paths. The points from which each image was made is numerically identified on Sheet M-11 (p. 974).

It should be noted that the text indicates that all “proposed” paths exist(ed), as a consequence of the documentation of this route.16
These images describe twelve horizons drawn from 37.238743, -80.454361. Horizons seen by looking toward the cardinal directions, beginning with north and rotating clockwise, are presented in the top row. Horizons seen by looking toward the secondary intercardinal directions during the same rotation, beginning with north-northeast, are presented in the bottom row.

The drawings were made with 0.5 HB graphite, 8 1/2 x 11 copy paper, and a marbled vinyl sketch book. They were drawn in a manner inspired by Georg Gauheit, who proposed that horizons might be seen as everything that stands between you and the end of your gaze.
The collections presented on this page document things that were once situated in the park. The collections were made during the winter and spring of 2017. Summer collections would be quite different.\[6]
These images present white oak blocks scribed on plywood bases. The blocks presented in image #4 (the fourth image from the top left) through image #20 (the fourth image from the bottom left) were cut from 1 3/8” x 1 1/2” x 3/4” standard-sized blocks (or “blanks”) with a table saw fit with two 1/8” dado blades in February 2017 as a shape-seeking exercise. Image #4 exhibits such a blank, thereby showing the original dimensions of each block presented in the following 16 images. The 16 objects presented in the final four images demonstrate derivative studies inspired by the blocks that were made in the original exercise.

The block exhibited in image #20 proved particularly formative for the architectural proposal that followed. It generated similar block studies directed toward designing the exterior proportions of the proposed tower (p. 131) and inspired a curiosity in the following questions: What is the relationship between thickness and material? How might the making of a thing study thickness and thickness?
The following pages present a selection of drawings made for the architectural proposal. The selection includes diagrams, plans, sections, elevations, axonometrics, and fabrication drawings of a gate designed for the arrival and departure point of the structure.

It is imagined that the gate would lock the structure between dusk and dawn. Each day, a caretaker would travel to the structure to operate the gate. The caretaker's responsibilities would also include washing the structure, wintering the fowls and the aphrodisiacs and the paper birch tree, maintaining the water tank and water lines, asking the life, waking gravel, rocking firewood in the loggia and A Room for Viewing a Western Horizon, and planting daffodils in the courtyard each spring.
The proposal calls for the construction of a site-cast concrete structure in Heritage Park. The proposal places the excavation of five million pounds of earth that is presently situated near the east end of the park's lateral clearing. A monolithic concrete foundation wall has been designed to inhabit the space once filled by that earth.10 The foundation wall is designed to rise above the earth's surface to bound a courtyard, forming a manmade meadow. The earth excavated for the foundation's construction will then be piled around, and within, the foundation wall to form a mound.

After fitting the imagined mass, or blank, the structure was designed principally in response to material constraints -- which sought the maximum length of a site-cast concrete wall without expansion joints, 100' -- and the relationship between the center of the structure located at 37.238044, -88.434161 and the sun's position during the solstice.

The final proposed structure was designed through imagining an experience of wandering from the proposed courtyard through the solid, 34 million pound concrete structure. That is to say that it was designed through an imagined experience of cutting, of lateral excavation akin to the making of lichen present earlier in this document.11 This design effort, directed toward the making of good rooms, mimics the exploration of the park that anticipated the proposal.12 Consequently, the work attempts to develop an experience of discovery that is analogous to the way in which the structure inhabits the sun.

The actual construction of the architectural proposal is planned to begin from the aforementioned point with the burial of a 3' x 2' x 2' concrete mass.13 The mass will encase a white oak container. The container will be wrapped with grey felt and exterior layers of EPDM. It will contain copies of the drawings made for the construction of the structure and things collected from the park prior to construction. The drawings completed for this document, anticipations of the aforementioned construction drawings, are reproduced in appendix c: sheets. The found objects presented on page 99 anticipate the collections that might come to inhabit the structure's core.

Ultimately, as part of the architectural proposal, this document particularizes the imagined experience of cut-and-fill construction as one occurring during a white-skies winter day, as one that wanders through Heritage Park and a site-cast concrete structure, as one that leads to a covered, site-cast concrete room with a steel door and a leather-bound steel handle, a room holding a wood stove and a pine chair, a room holding a place for viewing 2970. That room, most specifically described by the final two drawings on this page and through various means throughout this document, is the room about which the proposal concerns. It is the room that holds a particularly wonderful point from which the myriad centers and peripheries experienced prior to it might be re-scaled, re-channeled, and re-sen.
Steven Field and Keith Baars, etc., *Senses of Place* (Santa Fe: School of American Research Press, 1996). In particular, see the chapter authored by Edward Casey, “How to Get from Space to Place in a Fairly Short Sketch of Time: Phenomenological Preliminaries,” and the chapter authored by Miriam Kahn, “Your Place and Mine: Shaping Emotional Landscapes in Warner, Papua New Guinea.”


See E. G. Spencer and E. H. Davis, *Ancient Monuments of the Mississippi Valley* (Washington, D.C.: Smithsonian Institution, 1848). Study of this text as well as guided travel to a few of the sites documented in it during the spring 2017 semester influenced the design of the proposed mound.

“This sense of the mentioned Corinian project was developed during the fall 2016 semester, during which the author studied at Virginia Tech’s Burger Center for International Scholarship in Riva San Vitale, Switzerland. The study abroad program, led by Professor Frank Weinre, included travel to La Tourette, Maison Blanche, Rochebouef, and the Holkët Përolin during an 11-day trip in September 2016. The author’s experience of La Tourette and the land surrounding it in 15 September 2016 was especially formative on his architectural education. (p. 104 image copyright Le Corbusier Archives.)


*We encourage students to notice, to seek and find and then to enact their techniques of drawing and modeling-making to produce a piece of work that balances between an objective record and a subjective expression of their reading of the site* (Tuomney, *reading the site,* 2).

*See Boliden Ulvängs Jackson, *The Nature of Countryside* (New York: Rizzoli, 2010). In it, the firm writes that

“We believe in architecture that springs from the nature of circumstance... the nature of its place, whether natural or mass-made—the site and worry of the land, the sun and wind, rains and snow, its attitude, its spirit, the marks of man on a place, the realms of universals, a dense urban world or a landscape that reveals its geological past and vestiges of man’s hand... the nature of man — our sources, how we move, how we touch, our intellect and our intuitions, our dreams, our memories, our past, how we interact, our institutions... the nature of making: of materials — stone, wood, concrete, steel, aluminum, glass, plastic, fabric — each has its particular qualities. With both intellect and intuition, we search for the nature of circumstance and ways to reveal the essence of all things. Buildings can tell us of the nature of their making and their place. They reveal the nature of an." (p. 4)

See W. G. Clark, *Civil and Mangele* (New York: Princeton Architectural Press, 2000). In it, Clark writes that

Architecture, whether as a town or a building, is the reconciliation of ourselves with the natural land. At the necessary juncture of culture and place, architecture seeks not only the minimal risk of landscape but something more difficult: a replacement of what was lost with something that attests for that loss. In the best architecture this replacement is through an intensification of the place, where it emerges no worse for human intervention, where culture’s shaping of the place to specific use results in a heightening of the beauty of the landscape. In those places we seem worthy of existence. (p. 1)

Architecture depends on its manifestation. It is built and it is specific. See Michael Benedetta, *For an Architect* (Santa Fe: Lumen Books, 1987) for an extraordinary discussion of this matter.


In particular, the Fifth Meditation, “Uncovering of the Sphere of Transcendental Being as Metaphysical Interdiscursivity.”

*See Jiri Arakelian, *From Metabolism to Synthesis*, directed by Michael Blackwood (1999; New York: Michael Blackwood Productions Inc., D.D.) In it, Karukawa discourses the notion of the center, its marking and occupation. From within the atrium of his Hiroshima City Museum of Contemporary Art (1989), Karukawa says

This space does not have any particular function because the entrance is over there. In Japan, we call this a ‘ma’. That is to say, a useless space. When limited an American critic here, he asked me why I didn’t place a picture of sculpture in the middle. I am well aware that the European image of this kind of space is concerned with everything radiating out from the center, and therefore, something would be in the center such as a piece of sculpture or something that establishes the center of the space. If I were a European classical architect, I too, would have placed something in the center. But here, intentionally, I have not done that because this lack of center is a characteristic of Japanese architecture.


*See: Brad Chilpi’s String Project (1993), which points that “The act of building on a site can, and will, heighten the individual and public sense of measure, reference, and place.”


SB: What did you think of the Memil and its Twombley anses?

BT: They are gorgeous. Beautifully scaled, very simple, tilted with natural light. You can throw the Memil there too. This string of universal favorites are all one story, simple, elegant proportions. It’s really about width. At roughly 30 feet side, you can have art or seating in the middle of the room and still have enough space to move, get back and see the art on the walls. What’s more, you are too far from the art, and the curtain often decide the space with temporary walls. Narrower, and the room is so intimate that only a few people can occupy it. The Kurfrihef, the Fugg at Harvard, the old National Gallery in DC, Pions’ Nader Sculpture Center, Turks Ando’s Modern Art Museum of Fort Worth... they all in around the 20-32 feet range. Interesting.

The vestibule of the Laurentian Library, nearly square in plan, might also be added to this list. It is approximately 50’ 52’. It’s very tall. It is wonderful.

Many of the people designed for the proposed structure propose takes on the 25’- 32’ foot wide room. Those rooms vary between rooms that are open and rooms that are closed, rooms that are tall and rooms that are short, rooms that are dark and rooms that are bright. The proposed rooms were primarily developed through drawings and physical models. If built, they might be considered studies of this particular interior proportion. The author hopes that they would be wonderful.


*See: Sjödahl & Bergh/Herzog, directed by Frédrik Not Twombly and Bengt Bernburg (Fredrik Thorn Fasthoven, Bill Radly, Bengt Bernburg, Magnus Aron Schiööen, 2017).


The imagining of the carretier’s experience of the proposed place was greatly influenced by travels in the present site’s historic sites. San Francisco’s Mission Cemetery (1793) in San Vitro*d Attalea* during the fall 2016 semester. The concrete has been designed to be mixed with metalork and formed with 2 8 pines framework. The metalork would be quartered in geometry and transported to the site.

The adrenitue of metalork and porcelain cement used to make the concrete for the structure would produce a postmodern reaction, greatly increasing the strength of the concrete and whitening it. Postmodern, typical in the form of volcanic ash, were used by the Romans to make Roman concrete. More recently, they were used to make the concrete for the Museum in Los Angeles.

This process of imagined cutting through a man in an effort to make extracted rooms recalls the physical making of the monolithic stone churches in Lithuania, Leliai. The imagined designing of rooms by making-through-wandering was greatly influenced by studies of the works of Luis Barragán and Geoffrey Bawa.

Given the structure’s location, covered rooms in this way came to be imagined as cavers, similar to those that are common to the later aztec’s kart topography.

*See Sjödahl & Bergh/Herzog. In it, Gupta notes, regarding the positioning of features, “You have to push the sky down to the valley and fill every crack, you’ve got to fill every crack with the sky.”

This procedure resembles the procedure for constructing a Roman city, which began with the burial of a cylinder of earth excavated from Rome and moved to the center of a nascent city. The city in question was then planned from that point.

It also recalls Peter’s Peter’s Lutheran Church in Columbus, Indiana (Gunnar Birkerts, 1880-1988), which has a time capsule buried at the center of its round chapel. Above that, a time capsule formerly held by the 1994 sanctuary from the congregation’s original church is contained in the spire.
In addition to the individuals previously identified in this document, the work was inspired by the works of


It is also indebted to Belvedere Gardens in Salem, Ricardo Bofill’s Cement Factory, and Diatomit, Croatia.
appendices

a: objects
b: drawings
c: sheets

afterword
a: objects
The objects presented in this appendix were made during the spring and summer semesters of 2017. They modeled existing circumstances and propose new ones.

One way or another, the objects were made. And through their respective markings, they developed scratches, burns, and dents. Many of these marks were left on the objects. Some were removed, resulting in the objects shown on the following pages.

Consideration for the force of marks is critical to seeing. Such concern attends to the specific realities of things. It values the fact that the making of a thing often yields something other than the thing that was anticipated, that a thing differs from the idea of a thing. It attends to the tension evoked by the following question: What is the difference between working with pine and working with drift pine?

Seeing exercises one’s ability to look in this manner. It is an exercise in finding wonder in the mundane.
A This object models the topography of the proposed site. The site extends from 2070 and the western horizon to the eastern edge of Heritage Park. It includes a western range, forested foothills, a low bowlplain intersected by Tom's Creek, a steep hill, and an eastern edge that is lower than the western range. The western range and the forested foothills are outside of the park's municipal boundary.

These topographic sections are modeled by steps in the block. The tallest rock model the eyecamore trees that rest in the banks of Tom's Creek.

The object is made of white oak and 1/16" brass rods. The first image presents a northbound view of the object. The second image presents a westbound view, a view toward 2070. The third image presents an eastbound view.

B This image presents a southbound view of the object that is exhibited on the previous page. The proposed point for arrival and departure might be imagined at the near right edge of the lowest step of the object. The proposed mate wanders left from there.

C This object models the relationship between Tom's Creek and the eyecamore in the park. There, the eyecamore have rooted solely in the creek's banks, towering over nearby flora and revealing the creek's hidden path through the trees to fantasy seams.

The object is made of a pine scrap and 1/16" brass rods. The pine was found, cut and sanded. The rods were dipped with a sponge.

D This object models two meadows divided by a stream. The left knot models the first meadow through which the proposed route travels. The arrival into the meadows is described by photograph #4 in the primary document. The right knot models the narrow meadow that precedes the streams. The proposed trail runs perpendicular to it. The ring separating the two knots models the stream. A still red made it.

The object is made of a black locust offcut and 1/16" brass rods. The offcut was sanded. If the proposed structure were built, the rest of the black locust stump might find a place by the fire in A Room for Viewing a Western Horizon. (See R 6) on page 071, for example.)

E This object models the forested drain traced while traveling to the structure. The drain keeps white small shells and runaway stones. An Ahs tree_pitches in its southern bank. The tree's exposed roots form a bench for the traveler desiring rest.

The object is made of a poplar scrap and 1/16" brass rods. The poplar was found, cut and sanded. The tops of the rods are finished to points. The edges of these woods are prickly.

F This object models the biological clearing that heirs Heritage Park and the sitting of the proposed mound and structure. It describes the construction of a mound, a structure on that mound, and the turning of the structure in relation to the mound. The relationship between the mound and the structure was further studied through the making of other objects presented in this appendix.

The object documented on this page was made of red oak, interior strength wood glue, and 1/16" brass rods. It was made prior to the author's understanding of the relationship between the eyecamore and Tom's Creek.

G These objects model relationships between the proposed mound and the proposed structure.

They are made of walnut and white oak.

H This object models the relationship between the proposed mound and the proposed structure. It is made of white oak and interior strength wood glue. It was made after the objects presented on the previous two pages. It combines some of their concerns.

In this case, the top of the proposed mound does not match the base of the proposed structure. Consequently, inhabitable space is proposed by the relationship between the top edge of the proposed mound and the proposed wall's exterior. This condition is diagrammatically similar to the condition proposed by the seventh object presented on the previous page.

I This object models an early stage of the site-cast structure proposed by the work presented in this document. It is made of white oak and interior strength wood glue.

The object generally describes an imagined courtyard and four imagined rooms. The rooms are shown to have different relationships to the corners that they inhabit. These differences were designed with consideration for the subraces, stages, thermal conditions, and breezes that might be experienced from each corner.

The images on this page relate the object to the proposed structure's south elevation, east elevation, north elevation, and west elevation, respectively.

J This object models a structure that looks toward a forest. It is made of white oak and 3/16" brass rods.

In this case, the structure requires a lift to see beyond the trees.

K These objects were made to study the exterior proportions of the proposed structure's tower. They are made of white oak and interior strength wood glue. They followed the making of the inferno object, which was made as part of a study that came to seek thickness.

The exterior proportions of the proposed tower came to most closely resemble the third object presented on this page. Those proportions are further described in appendix c. sheets.

L This object models the proposed structure. It is made of white oak, red oak, interior strength wood glue, sawd, and 1/8" medium-density fiberboard.

The object in the sand might be imagined as a mass model of the final proposal or as a model of the proposed mass prior to the imaginary tunneling used to design the final proposal. The container models the forests that make the clearing in which the proposed structure would be sanded. The forest canopies would be higher than the top of the courtyard wall of the proposed structure. They would be lower than the top floor of the proposed tower.

M This object models a room with a chimney on a mound.

It is made of white oak, walnut, and a 3/16" brass rod. The rod was dipped with a sponge and darkened by grubby fingers.

N This object models the proposed rooms around which the work is constituted, namely, A Room for Viewing a Western Horizon and the room that precedes it. The object is made of white oak, interior strength wood glue, and walnut dowels.

The white oak's grain inspired the material orientation, which mimics the direction of the pine framework that would be used for the construction of the proposed structure and the direction of the proposed experience of travelling. The material was also oriented such that the grain's varying brightness might relate to the differences in natural light between the modeled rooms. Dowels were selected to most closely match the miniatures of this white oak's grain. They model chimneys.

Though the writings in this appendix project certain understandings of the objects that they caption, the author hopes that each object might be seen as that which is specified and as something else and as that which is literally documented, as particular collections of particular things strung in particular ways.
b:

drawings
The half-scale drawings reproduced in this appendix were made during the spring and summer semesters of 2017. They were made alongside bygone versions of sheets resembling those presented in appendix C sheets. Consequently, the drawings describe the proposed structure at different moments in its life. They chronicle attempts to sustain. Many of these attempts became final proposals, which have been documented in this book through various means. Some aspects of these proposals are collected on drawings other plans presented in this appendix. The first presented plans of this sort (e.g., M 01.001, O 01.001, O 02.001, O 03.001, O 04.001) describe the final proposal and structure the organization of the drawings that follow it.

The perspective drawings surrounding the final plan proposals have been made to be read clockwise, beginning from the top left corner of each sheet. Reading the drawings in this manner sequences them according to the experience proposed by the work. That sequence is reiterated by the order of the surface plans (O sheets), the numbered material call-out on those plans, and the order of the profiles (e.g., Z sheets) presented in appendix C sheets.
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O  Surface Plan

Drawings in this appendix are identified with alphanumerical keys that relate them to the sheets presented in appendix c: sheets. The alphanumerical keys are organizational. They do not express a chronology of making.

The drawings presented on the following pages are indexed by page at the end of this appendix.
Many of the drawings reproduced in this appendix were made on scrap papers or in an 11" x 14" sketchbook alongside the digital drawings reproduced throughout this book. Others were made with Sharpie Fine Liners and 20-lb 8 1/2" x 11" copy paper as part of a larger set of drawings made once each day. Of the latter set, only those pertaining to the proposed work were reproduced in this document.

M 01.001, O 01.001, O 02.001, O 03.001, O 04.001 were made with 36" x 48" sheets of laser velum, a Canon Oce Plotscan 540, and Palomino Blackwing 602 pencils. O 01.002, O 02.002, O 03.002, O 04.002 were made with 18" x 24" sheets of laser velum, the same Canon Oce Plotscan 540, and Caran d’Ache 9B Graphite Pencils.

The drawing printed on the title page (p. 457) of this appendix was drawn on 03 January 2017. It remains resound.

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1 "AMSL" abbreviates "above mean sea level."
2 Cut line for O 05 (P 04) moved from 2075’ to 2080’
c:
sheets
The sheets documented in this appendix were finished in fall 2017. They measure the architectural proposal made by this document.

The presented set includes diagrams, plans, sections, elevations, axonometrics, profiles, and details. They are consequences of attempts to see and consequences of attempts to imagine. Their making – with respect to their content and the presentation of that content – was especially formative to the author’s ongoing effort to understand the relationships between seeing, imagining, and scale.
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- P + S sheets sequentially arranged according to cut lines.
- O + Z sheets sequentially arranged according to proposed experience.

All sheets are indexed by their respective alphanumeric keys at the end of this appendix.
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| A 05  | Jamb Assembly B                                                       |
| A 06  | Jamb Assembly C                                                       |
| A 07  | Portal A                                                              |
| A 08  | Operation                                                             |
| T 01  | Proposed Experience                                                  |
| O 01  | Surface Plan at 2034' AMSL                                           |
| O 02  | Surface Plan at 2044' AMSL                                           |
| O 03  | Surface Plan at 2080' AMSL                                           |
| Z 01  | Profile X                                                             |
| Z 02  | Profile A                                                             |
| Z 03  | Profile B                                                             |
| Z 04  | Profile D                                                             |
| Z 05  | Profile W                                                             |
| Z 06  | Profile F                                                             |
| Z 07  | Profile V                                                             |
| Z 08  | Profile E                                                             |
| Z 09  | Profile G                                                             |
| Z 10  | Profile U                                                             |
| Z 11  | Profile Y                                                             |
| Z 12  | Profile Z                                                             |
| R 03  | A Room for Viewing a Western Horizon                                  |

The sheets included in this appendix were drawn to be printed on ARCH C (11" x 17") paper. They have been reproduced for this document at half scale: ARCH A (9" x 12").

Drawings made by Geoffrey Bawa, Bijoy Jain, Siggard-Webster, and Valerio Olgiati made special impressions on the author. He hopes that there is residue of those drawings and the outstanding works that they describe on the sheets that precede this page.

More recent discoveries of drawings made by Esteban Banzi Verga, Go Huang and Associates, and OFFICE Kenten Geers David Van Severen have been similarly inspiring. The works made by these offices will inform the author as he moves forward with his work.
afterword

This nascent project has found wonder in the notion of vastness.

It aspires for an architecture that inspires a sense of infinite largeness and, simultaneously, a sense of infinite smallness, an architecture that inspires a sense of timelessness and, simultaneously, a sense of the scarcity of time, an architecture that inspires one to seek total awareness of things and, simultaneously, reminds one of that impossibility.

The work presented in the document has compelled the author to believe that curiosity about the uncertain relationships between centers and peripheries can lead one to experience an extraordinary sense of vastness. It has also compelled him to believe that that sense depends on more than particular understandings of such relationships. Experiencing vastness depends on (re)seeing and (re)imagining and (constantly) seeking an understanding of one's place in the world.

It is predicated on effort and insatiable curiosity.

Ultimately, the making of the work has suggested that experiences of vastness are tethered to experiences of discovery, that discovery can lead to experiences of vastness, which are immediate and quiet and still. It has suggested that architecture can initiate these sorts of experiences and that great architecture does.

Great architecture centers and de-centers and re-centers. It manifests experiences of vastness.