


Appendices
between inside and outside and ways that blur the hard line to create a transience in a space that is clear with layered glass can be said. The use of light and windows for the feeling of insubstantiality is a specific quality of the space, height and depth, a sense that the physical and many different explanations are adequate for many hours. What causes this reaction can take away with them.

Having dealt with experience, that forms the lasting impression that most people have, it is the quality of this space, this space, its sense, its sense of the space, its sense of being and built. A building's soul is in the space of the palette, the presence of the space of the built. The presence of the space of the built, the mood and control conscious and arbitrary beyond the place that goes in essence, the place with the viewer.

Presence is the ability of a space or entity to have an emotional or psychic impact on the viewer. Presence in Architecture
allows the transcendent experience. The religious person might say that the presence of the holy spirit provides a direct link to God. A poet might say that being inside a cathedral is like being wrapped in the arms of God.

What does that mean? Which of these answers is right? The only answer one can offer is all of them and none of them. Presence affects us on an emotional level and its effect is different for each person who views the space. The exact nature of that reaction is nearly impossible to predict, as each person sees the world through their own set of emotional filters based on their experiences. The one definite thing that can be said is that there is a reaction. People react to presence on a gut level. It is something that we instinctively recognize, though it may be difficult or impossible to put into words or convey to other people.

Presence is the ability of a space to alter our view of the world, even if just for a moment. A cathedral may make someone distinctly uncomfortable, perhaps putting them alone with God, their own belief, or lack of belief. A place with presence can be as simple as a dining room in someone's grandmother's house. The presence of that space comes from the memories of Thanksgiving dinners, birthday parties, and anniversaries celebrated there. It is given presence by a sort of psychic residue that people have left.

A space may not hold meaning for everyone. The emotional impact may be lessened if the viewer does not understand the meaning of the space. Just as to those outside the family to whom Grandma's dining room may be merely another room in an old house, there may be those who are less affected by the experience of a Gothic cathedral. Presence can be acquired in different ways, and thus achieve differing effects. In order to fully understand Grandma's dining room, one would have to understand the things that happened there and have some idea of the importance that the space holds for others.

One way that presence can be acquired is by the build-up of memories and experiences associated with that space. This "psychic residue" is the result of years of people experiencing a space, and somehow becomes a part of that space itself, such as with a family dining room or parlor. The pure physical form of a space can help achieve presence, using the architectural elements to create personality and achieve emotional impact.
If else...to be something they do not try what they are, presence are buildings with. building for store and working part of it a barn is built as a functional ful of the nature of the site and become a respect - Palladian Water. The feel through can walking person and a stone in a prayer in a built as a cathedral part of, are worship, are that of brick that compose it. Ideas, such as much a part of the structure as the stone certain ideas of thoughts that are as associated with them and they have attributes, but they also have activities with presence, have physical meaning. With presence, have meaning, with presence, are not enough. Space with merely shelter is not enough. Spaces, rich in relation to us and symbols, to provide have meaning for us, they must have meaning for us. It would seem that for spaces to achieve and given it meaningful put something of themselves into the space that have of this quality, they have and respect. People have invested in and respect. People have invested in be valued, as they have a sense of dignity worth, buildings with this quality should does a sense of permanence of lasting once age has something to do with it as once age is something in the place which do not have a sense of pressence of people, there are many crowded no dignity. It can not be merely the pressence of things whose size give them not be the answer, there are too many. What creates presence? Size can of its being alive. quality of that barn which gives a feeling for that. There is something in the old barn will vouch and ever stood in an area whose opposite, of age does create. age, age is because, age is nature of pressence, through the back that the back with and gives remains charged people. It is of its contact with Palladian Water. The space, such as Frank Lloyd Wright's by bringing a sense of organic flow into through the interaction with the outdoors, place can also achieve a sense of presence people. A direct - cathed - effect Europe of drink - the Great was that one of the This is
Presence achieved by a certain deliberateness of intention, an honesty of idea that doesn’t try to deny its identity. The physical attributes of a space that achieves presence are relative to intended purpose of the building. A space must also have meaningful activities connected to it. Most important is a clear thought behind the space that will help give it meaning. The idea should be multi-layered and give to the space a certain richness that might otherwise be lost. The idea itself must have meaning to people and be valued for the space to, in turn, have value and be respected. A space with presence respects the thought behind it and embraces it instead of rejecting it.

For a space to achieve presence, it must have all of the qualities associated with presence. It must have a thought or idea behind it, whether simple or complex, that provides definition for the space and is recognized on some level by the viewer. The idea must be one that has some value to those that experience the space. The idea of church or barn has an intrinsic value that is built into our culture. The idea of Wal-Mart does not have a deep intrinsic value. It may be recognized, but does not signify anything more than a specific entity. It has no universal note in it that is a prerequisite for the appearance of presence. The spaces that achieve presence have a universal quality that speaks to the archetypal meaning of the idea behind them. The idea behind a space or building must have connections to something larger, something universal or cultural. The space must in some degree represent or symbolize the idea.

A space with presence must have connections, to ideas, activities, and people. It is those connections which allow us to understand the space and give it meaning. Cathedrals are an expression of the idea of “church” and are one of the things that comes to
The presence of a space, that which might also be called the soul, is achieved by the presence of certain elements, such as windows or walls, and by the presence of certain physical elements that make up the structure and ground in similar situations. For example, in similar situations, windows or walls, and certain physical elements that make up the structure, are chosen or allowed to widely open, in each situation. Though these elements are essential to the identity of the space, they are also means to achieve a certain character and expression. These elements, such as windows, help to give a space a certain character and expression that is not limited to human beings, which give a space character and expression in that space. The pattern of the space surrounds a space and leads it to Activity and Life. The space within Life comes from the activity, and the activity within Life comes from the space. The prescence of activity and Life is essential to human presence, which give a space character and expression in that space. The pattern of the space surrounds a space and leads it to Activity and Life. The space within Life comes from the activity, and the activity within Life comes from the space. The presence of a space, that which might also be called the soul, is achieved by the presence of certain elements, such as windows or walls, and by the presence of certain physical elements that make up the structure and ground in similar situations.
ence are not specified, only required to have the proper relationships to each other to help create a possibility for presence.

Once achieved, the presence of a building tend to linger unless a radical change is made, usually in the function or physical nature of the space. For example, an older town hall may have achieved that quality we call presence, but the city government needs to move to a larger building. Depending on what the old building is used for, it may or may not retain the sense of presence that it has. If a library were put in the space, the presence would probably remain as the functions are not too dissimilar. However, if a bowling alley were put into the space, the presence would be destroyed. One of the things that would ruin the feel of the space is the extensive physical changes that would take place. For though physical qualities do not embody the whole of presence, they are the basis for the actual shape of the space.

A radical change of the physical nature of a space can destroy its presence, in direct proportion to how much of the character of the space is destroyed. A space can be empty of people and activity for some length of time before it will lose its presence. One can make a direct analogy to the human body. If the body is destroyed, the soul or spirit will not remain. Yet a person can be in a coma and be without activity, but have a body. In such a case, you could argue that identity is retained.

The presence of a space is the quality of life that a space takes on. Presence is like a wash that colors a space, as arguably a part of that space as the columns or the bricks that make up the structure. A space that has this quality is at peace with the idea that it is founded on, the concept behind it. It has people and activities that are associated with the space. The physical elements are put together in certain relationships that have meaning for the viewers, and these relationships have meaning in the context of the idea behind the space. Spaces with presence feel more real to us because they are true to themselves, they do not try to be something they are not. A space with presence has connections, connections to time, to nature, to function, and to idea. It is a complex mix of connections, relationships and associations that create presence and that reaction from those who come into
In a small town on the edge of the sea, a girl sat on the edge of a rock, watching the birds as they soared and fluttered around the shoreline. Her name was Miriam, and she lived in the small town on the coast. She loved to sit and listen to the waves as they crashed against the rocks and especially loved to watch the birds as they rose and fell in the air. She felt that there was magic there.

Her father and brothers didn't care for the sea or the birds. They only cared about what they could get from the waters, the fish and salvage from sunken ships. They worked all day on the wharves and docks of the town and didn't pay much attention to Miriam. Her mother had died when she was a very small child and she could scarcely remember her.

Miriam's was a lonely life. She kept mostly to herself and spent many hours sitting at the shore, watching the birds, wishing that she too could fly away. She longed to be a bird and fly through the air, to feel her stomach clutch as she dropped through the air. Years passed and she grew into a lovely young woman, but her father and brothers never noticed.

Once, her father looked at her and told her how she was beginning to look like her mother, but that was the most that he ever noticed her. The boys of the village noticed, but they only made crude jokes with her brothers and she did not like them. She took care of the house for her father and cooked supper for her brothers, but beyond that, her time was her own.

She sat on her rock down by the shore and the birds grew used to her and they did not fly away when she came. Then one day, as she was sitting, watching the birds, she heard a voice. "Miss..." She jumped up and turned around.

"Please, miss..." The voice came from one of the openings in the cliff face.

"Who's there?" She was suddenly scared and she waited for an answer.

"Please, can you help me?" She could see the face of a young man in one of the caves.
The Man with Wings

"Who are you? Why do you need help?" She kept to her side of the rock and nervously tried to see into the cave. "Are you going to hurt me?"

"Please, I won't hurt you. I hurt myself on the rocks. Won't you help me? I don't know anyone here."

"Come out of there." She was afraid, but she wanted to see who he was and if he was really hurt. "Promise you won't be scared. I mean you no harm." He took a few steps out of the cave into the light. He was a young man, about her age, with dark hair and fair skin. He held out his hands to show that he had no weapons.

"What are you doing here? The town is off that way." She gestured over her left shoulder.

"I didn't come here to go to the town."

Suddenly, a large gull dropped over his head and screamed loudly. They were both startled and he tensed, ready to run. But he wouldn't have run, he would have flown away, because she saw that folded on his back were large brown feathered wings that jumped and quivered when he was startled. He stood there on the rock, just outside of the cave, wings flexed, ready to fly away if he stood see danger.

"Oh..." The word came involuntarily from her lips. She stared at him as he stood there. Then she saw that the tip of one of his wings drooped, as if injured.

"I didn't mean to frighten you. It's just that you looked so kind and I am hurt." He moved the wing and the end of it hung awkwardly. "Please help me. I've got to go away soon, before the men in the town find me. They said you were kind and good." He gestured at the birds around them.

She was drawn, in spite of herself, and she crept out from behind the rock until she could see him more clearly. Suddenly, she was embarrassed for her dirty dress and the raggedy way she looked. She blushed and tried to brush some off the dirt off her clothes. "You can talk to the birds?" She asked curiously.

"Just a bit. I can't really understand everything they say. My name is Paul."
“I’m Miriam. How can I help you? I don’t know much about healing...”
He sat down on one of the rocks. “I’m really thirsty right now. Is there some fresh water close by?”
She had a bottle of water that she’d brought with her lunch and she put it on a rock between them.
“Here.” She backed away, shyly. “Would you like me to look at where you’ve hurt yourself?”
“If you would, I would be grateful.” He sat very still and unfolded his wings for her.
She picked up the bottle of water and carefully climbed over to where he sat. She took the wing in
her hands and felt towards the tip. The feathers were soft and warm and mottled brown like the
partridge’s coat in summer. It was beautiful and she almost held her breath as she touched the wing.
She found a large scrape near the end of the wing and it looked as if one or two of the feathers had
been torn away. He winced as she touched the spot, even though she was trying to be as gentle as she
could. She cleaned off the scrape with cool water from her bottle and wrapped her clean handkerchief
around the place.
Then she gave him the water and he drank it gratefully. She gave him her lunch as well and they
sat and talked until late in the day. He told her about flying and spread his wings out for her to see. She
thought he was the most beautiful thing that she’d ever seen. When she had to go make dinner for her
brothers, she promised to bring him some food later, though she hated to leave.
She walked home and thought about what she’d seen. He was beautiful and those gorgeous wings
and her heart beat a little faster thinking about him. He had brown eyes that looked into her and she
began to fall in love.
She cooked dinner for her father and brothers, and when she could, she sneaked out of the house
with a bowl of stew and a blanket. She made her way to the shore and stood for a moment, watching him
flex his great wings in the moonlight. Her heart lifted and she was in love with him.
The Man with Wings

For the next few days, she spent all of her time at the shore, talking to Paul. She brought him food and water, and gave him one of her blankets to sleep in. Soon, his wing was better and they walked down to one of the secluded beaches where he could practice his flying again.

When she saw him lift into the air and glide out over the water, her heart leapt up into her throat and she knew then that she loved him. Loved him for the man he was and for the wings he had. She knew that he had to go away, though, it was dangerous for him there. If the townspeople found out about him, there was no telling what would happen. So, he spoke of leaving in a day or two, but lingered, because he was falling in love with Miriam.

He loved her laughter and the way she tilted her head up to watch the birds overhead. He delayed leaving, but finally they both knew that he had to go. The day before he was going to leave, he carried Miriam as he flew out over the sea. Her heart beat so, she thought it would fly from her chest and she clung to Paul.

Unknown to Miriam, one of her brothers, Caleb, had noticed her leaving the house in the evenings. One night, he followed her and saw when she met Paul. He saw the man with wings and thought only of the gold that they could make by showing him as a freak at the carnival. He told his brothers and, during the day, they plotted to capture him.

During the night, they took one of the fishnets and went to the shore. There the six of them threw the net over him and hauled Paul away. They put him in a strong cage with an iron lock at the Burgermeister's house. The fat man had rubbed his hands together at the thought of all the gold they could make and thought about how to cheat the brothers out of their share.

The next morning, when Miriam went to the shore to say good-bye to Paul, she could find no sign of him, save for one feather sitting on the rock. She held the feather to her heart and cried. Surely, she thought he would have stayed to say good-bye to her. Finally, she went home with a heavy heart and an ache in her chest.
The Man with Wings

When her brothers came home, they were happy and laughing and they thanked their sister for making their fortune. "With your monster to show at the fair, we'll make bags and bags of gold." They laughed and laughed.

Miriam cried and begged them to let him go, but they laughed at her and said, "What, and undo the one good thing you've done for us!" They laughed and went to back, taking the key to the door with them, after they'd locked her inside.

When she stopped crying, she resolved to fix what her brothers had done. She climbed out the window of her room and down the ash tree that grew alongside their house and searched the town, looking for Paul. She looked in every shed and barn in town, searching for him, to try and make things right.

She search quietly through all of the warehouses on the docks where her brothers worked, but found nothing. She looked in the empty shacks on the edge of town, but found nothing. Finally, just as she was about to give up hope and collapse with exhaustion, she came to the Burgermeister's house.

She heard a rattling from the shed in back and there she found him locked in an iron cage. She threw herself, weeping, at the bars and tugged at the lock. Paul explained what had happened and together, they tried everything they could think of to get the lock off, but to no avail. Finally, Miriam knew that she would have to steal into the Burgermeister's house and steal the key off of the bedside table where she knew he was likely to keep all of his keys. Paul was afraid for her, but she had to get him out.

She climbed up the tree that grew next to the house and pushed the window open. She could hear the fat man's snoring as she climbed into the house. She followed the sound down the hall way into the bedroom. She crept up to the table and found the bundle of keys. The Burgermeister snorted and rolled over.

When she calmed back down, she looked for the key to the cage, but she couldn't tell what one it might be. She decided to take them all, but how to keep them from making noise while she carried them?
The Man with Wings

The keys always clanked loudly when the short, fat man walked around town. He swung them on the end of a chain attached to his belt.

She picked up a dirty shirt that was lying on the floor and wrapped it around the bundle of keys. They made only a muffled clank when she lifted them of the chest where they lay. She tucked the bundle into her belt and went down the hall and climbed back down the tree into the yard.

She hurried across the yard to the shed, because the sky was beginning to lighten as dawn approached. She fumbled with the keys, trying to find the right one, as she knelt in front of the cage. She breathed a silent prayer as she tried the last key and finally, the lock clicked open and she pulled the door open.

They stumbled out into the yard, Paul stretching his wings, as he got ready to fly. Fingers of pale color were beginning to spread across the sky and already, everything was lightening. Miriam was frantic. He had to get away before the day broke. Finally, he was ready. He took her into his arms to kiss her before he went, and as he did, her brothers came into the yard.

She broke the kiss and pushed at him to go. He flexed his wings once and then leapt up into the air and was away. She stood there, tears streaming down her face, as her brothers rushed over to her. He hovered above them for a moment, and then flew away, out over the sea, back to where he'd come from.

2

When her brothers reached her, they began to shout at her and to beat her. All she did was watch as Paul flew away, watch until he was out of sight. All of the shouting woke the Burgermeister, who stumbled down into the yard in his nightgown. When he found what'd happen, he was furious too, and he shouted at Miriam too.

They were so angry that couldn't decide what to do, so they threw Miriam in the cage until they made up their minds what to do. They went into the Burgermeister's house to talk about it and met the
man's wife, who cooked them breakfast and listened to what had happened. She began to feel that there was more happening than the men knew.

"Sounds like a monster to me. A man with wings. Sounds like a demon, an evil monster. Maybe she's a witch."

Caleb thought for a minute. "She did kiss it. Maybe he was her familiar, or a demon. She does spend an awful lot of her time alone."

The Burgermeister's wife put her hands on her hips and shook her enormous shoulders. "She never did come into the town. Why would anyone spend time alone out there unless it was to practice her evil spells?"

"Well... I don't know..." Caleb tried to say. He couldn't quite buy the idea of his sister as a witch. She was just too nice, he wanted to tell them, but they were talking about all of the misfortunes they'd had in years past and how they must be all her fault.

"I had the prettiest white cat that ran away. She must have been jealous and put a spell on me. Surely, she's jealous of our money and the fact that I'm so well-respected in the town. Jealous of my nice clothes and house, the vicious little witch. Look at the rags she wears and who ever heard of anyone but witches talking to the birds?"

Caleb thought that maybe they were going too far, but no one would listen to anything he said. Before he knew what was going on, the Burgermeister's wife had taken over and called in all of her friends to decide if Miriam was a witch or not.

They had the brothers haul the cage out into the yard so they could look at her and they saw how pale and thin she was. Her clothes were torn and raggedy and there was dirt on her face. Of all the brothers, only Caleb looked at her and saw how badly they'd treated her. The other brothers looked at her and thought, we've got money and nice clothes, she must be a witch because she doesn't. What they never thought was that no one ever gave her anything, no new clothes, no money to buy anything.
The Man with Wings

The dames of the town had decided on a test to find out if she really was a witch or not. They would throw her in the harbor and see if she could swim. None of them could swim, so if she could, she must be a witch. Everyone knew that witches floated.

So they hauled her down to the harbor and threw her in. Miriam could swim. Their father had taught them all when they were little children. The women of the town stood around and squealed at her, pointing their bony fingers at her. “Look at how she floats like a cork. She’s a witch, she must be.”

Even the young women, who were jealous of Miriam’s beauty, joined in, squealing, “Burn the witch! Burn the witch before she casts her evil spells on us all.”

One of the homelier girls showed how she’d broken out in boils because of the witch. Somehow, everything that had gone wrong in the town was blamed on her and they decided that she should be burned at the stake, like every witch should. Caleb was deeply disturbed by this, but when he tried to protest, they accused him of being in league with her, so he had to keep quiet.

They built a huge pile of wood in the town square with a stake in the center. Everyone gathered around to watch and the Burgermeister was even called on to make a speech about how they were casting out the evil and good times would return to the town.

As the sun was beginning to set, they dragged her out and she walked to the square. She stood up and walked herself, not begging or pleading like the townspeople thought she would. “She’s not even sorry,” they said. They whispered and pointed at her, but not one of them would look her in the eye. Only Caleb looked at her, and his eyes apologized for what he could not control. Her father was drunk, he been in such shock when he’d heard she was a witch that he went straight to the tavern.

At the center of the square, they tied her to the stake in the pile of wood they’d built. Even as they started to light the wood, she would not look down, she looked at people’s faces around the circle of faces that surrounded her. As the flames grew higher, she looked to the sky around her, drawing comfort
from the cool blue. Finally, she closed her eyes, as the heat grew more intense. A shadow passed over the square, as if a cloud had passed in front of the sun.

A gasp came out of the crowd as the man with wings flew into the fire. They cried out that the demons were coming and some of them began to cry. Paul cut the ropes that held Miriam to the stake and lifted her up out of the fire. With her in his arms, he flew away, out of the town, never to return.

3.

They flew through the darkening sky towards his island and when she woke up in the morning, it was to his face over her. She stayed there and he healed her burns as she had healed his wing. She learned that there was a whole colony of people with wings and they lived here on these islands. Each person had his own small island and at the very center lived of great Owl.

When Miriam grew healthy again, Paul brought her before the council of Elders, where fifty men and women with wings decided things for the good of the colony. Paul told them the story of how she had taken care of him and she had freed him, and that her own village had tried to burn her. The council talked among themselves and proclaimed that Miriam must go before the Great Owl to ask his help. The problem was that Paul wanted to marry her. How could they allow an outsider to come into their islands?

Miriam had to get to the Great Owl on her own without Paul's help. When the sun rose the next day, she set out to swim from island to island until she reached the center. There she had to climb a great cliff that rose from the water, clinging to the rock as she struggled to find hand and footholds. She wished she too had wings and realized that the only way she could stay there and marry Paul was if somehow she was granted wings.
The Man with Wings

When she reached the top of the cliff, she found that she had to climb a great tree to reach the owl. She was tired from her long swim and climb, but she pushed ahead. Finally, just as the sun was setting, she reached the great branch where the owl sat.

She pulled herself onto the branch and sat for a moment, catching her breath. The owl blinked at her and in an instant, it caught her up in its beak and was about to swallow her down. She heard him chuckle, “What a tasty little bit for my supper.”

Pinched as she was, in the giant bird’s beak, it was hard to catch her breath to shout, but she did. “Oh Great Owl, I am honored that you consider me fit for your supper, I consider myself unworthy. I came to seek your great wisdom.”

The beak set her down. “Talkative little morsel. What is your question? Then maybe I’ll eat you later.”

“Oh Great Owl, I love one of the men with wings, Paul. I believe he loves me. Is there anyway that I can be granted wings so that we can be together?”

“Oh, little one, it is a hard path you choose. It is not in my power to grant you wings. I can only tell you the legend, and then you must choose.” He settled on the branch and she sat next to him, the huge bird dwarfing and towering into the darkness above her.

“They say that the first man with wings was granted them because it was his soul’s strongest wish. It was not enough for him to wish this, he fell through the light in the northern sky. Down he fell, through a shower of magical light that changed him. He fell into the sea and swam to the frozen shore. There, he wandered until he found a round stone house. In this he sheltered and served the old woman who lived there. While he served her, the wings grew from his back and caused him great pain. Finally after three moons had passed, he left the old woman’s house and wandered across the land. He watched the birds and had to learn to fly and make himself strong. He was changed for the rest of his life and his children’s children are still changed today. This is a strong magic, so think before you decide.”
Miriam sat silent for a minute and thought. She had nothing to go back to, nothing to lose, but she might gain wings, the wings that she'd wished for years, if she were strong enough. She sat there a minute, listening to the air in the trees and the breathing of the great bird beside her.

“Well, little mouse?”

“Great Owl, will you carry me to the north to fall through the lights in the sky?”

“And what will you do for me, little one?” She noticed that the owl had been twitching his left eyebrow.

“I can scratch the itch above your eye, great one.”

“Then I will carry you.” She climbed up through the feathers, pulling herself up to the great bird’s head. When she reached the eyebrow, she saw a large thorn in the skin, which she pulled out. Then she scratched the irritated skin as she heard him sigh with relief.

“Thank you, little one.”

“There was a thorn there. I pulled it out.”

“I’ve had that itch for twenty years and you’ve finally stopped it. Are you sure you want me to take you to the Northern Lights?”

“Yes, sir. I want to try. I hope I can do it.”

“Then climb onto my foot and hold fast.” She did and the owl took off, rustling all of the trees on his island. They flew north over the sea for hours until Miriam began to see great towering castles of ice. And still, they flew on. She saw a strange glow in the air, a pulsing light that seemed almost alive.

Finally, the owl flew above it and she prepared to jump. “Good luck, little mouse.” With that, she leapt into the air and fell down, down, down into the light.

It was like leaping into laughter. The lights seemed to gather around her, swirling and giggling. She felt as if they unfolded her mind and looked inside her. It felt if as she were filled with stars. She fell for what seemed to be hours and then crashed into the ice cold water.
The Man with Wings

She pushed her way to the surface and tried to catch her breath. She swam for the nearest shore. She knew if she didn't get out of the water soon, she'd freeze to death. She saw a lantern on the shore and swam towards it. When she reached it, an old woman helped pull her out of the water.

"Come on, come on, you'll catch your death of cold." She bundled a huge coat around Miriam and hurried her off towards a little stone house. She rushed inside, pushing Miriam before her and shutting the door with a bang. She sat Miriam down in front of a roaring fire and pushed a bowl of hot tea into her hands.

"Nasty pushy little things, aren't they?"

Miriam was a little confused by all of this. It was as if the woman had been expecting her.

"Ma'm?"

"Them." The woman gestured towards the ceiling, indicating the lights above. "Always poking, pushing. Terrible, aren't they?"

"No, Ma'm. I thought they were wonderful." The woman smiled.

"Well, I guess at that, I am rather proud of them. They're mine, you know. He does all of that cold and wind, the ice too. Interesting, yes, but all too male for me. Me, I like pretty things. I do the snowflakes and the lights and frozen breath on cold mornings."

Miriam was still confused. "Ma'm?"

The old woman shook her head and laughed, a sound like ice breaking, icicles falling. "Oh, come now, you don't think he does it all alone? Winter, I mean. I never get the publicity that he does, but I don't mind."

Miriam began to understand. This was Winter's wife. "You knew I was coming?"

"Dear, I've known for years. It does get rather lonely up here, so I look into the future every now and then. It was rather brutal what your brothers did to you, wasn't it?"

"Yes, Ma'm."
“Oh that Ma’m thing has got to go. My name’s Ilande. Let’s be friends right away.”
“I’m Miriam. I’m very pleased to meet you. Can I help you with that?”

The older woman was struggling with a giant plate of cookies. Miriam helped her bring it to the table. They laid the platter down and the old woman blew out her breath and wiped her hair back. “Okay, kids. Come and get it.” She pulled Miriam back as everything in the house reached for a cookie. Miriam jumped and then she saw that the walls and furniture were covered with little imps, transparent as glass.

“Are they all yours?” She asked with a gasp as the huge mound of cookies dwindled down to nothing. Ilande handed her a cookie and lead her back over to the fire.

“Well, more or less. They’re all ice imps. They’re one of Mother’s creations that didn’t quite work out. You see, they hate the cold. So they stay here and keep me company. They love cookies and, you see, I spoil them. They’re like my children.” There were a thousand giggles from all over in the room, like soap bubbles of baby’s laughter.

Miriam stayed with Winter’s wife as she waited for her wings to grow. She grew fond of the woman and together they baked battalions of cookies for the imps. Time slowly passed, and though Miriam felt as if she were breaking into pieces, she enjoyed the company. She did miss Paul terribly and wondered if somewhere he was missing her.

Back on his island, Paul was suffering agonies. When Miriam didn’t come back from visiting the owl, he was frantic and finally went to see the owl himself. When the owl told him what she’d done, he was distraught. He missed her terribly and his heart hurt for her. He felt that it was all his fault somehow, and he blamed the council for driving her to this. He took to searching for her, flying long distances, looking to the horizon.

Miriam began to grow wings, slowly, painfully. She felt as if she were breaking in two and the ice imps teased the little downy stumps that grew from her back. Sometimes, she broke down and cried for
The Man with Wings

de the pain and loneliness of it. It felt as if her soul were being ripped out and she cried out for Paul. Ilande rubbed salve on the skin around the new wings to keep it soft, but could not help with the pain.

They made new clothes for Miriam that fit around the new wings. She tried to practice with them to get stronger, but it hurt to move them. The wings were covered with soft gray down that the imps loved to pet. If she sat anywhere for a time, they all gathered around her to lay their heads on her wings.

Finally, the three moons passed and Miriam’s wings were full grown. There were covered with dove-gray feathers and she practiced moving them to build her strength. Ilande looked on sadly, she knew the day was coming when Miriam would leave. She sat with the girl, watching the sun set one day. She saw a shadow across the sky and pointed it out to Miriam.

“My husband is coming. It will be winter here soon. I know you will have to leave soon. You know I will miss you. I’ll be alone again.’

“But, I’ll come back and visit, I promise. Besides, I miss Paul. You wouldn’t keep me away from my love, would you?”

“No. Besides, with Winter coming, there’ll be plenty to do. I’ll have my hands full. You have my blessing.” She kissed Miriam on the forehead.

The next day, Miriam set out to fly back to Paul’s island. She’d been practicing her flying, carrying the imps on glorious joy rides over the ice. Ilande packed her a bag and gave her a hug before she set out. She flew for a few hours, then she would have to land somewhere and rest.

Ilande had packed food and water for her and she flew in short distances all day, until she had to stop for the night. She watched the birds as the sun set and soon fell asleep under the stars. Three days, she flew like this, getting a little stronger each day.

The third night, she lay under the stars, waiting for sleep. As she lay awake, she thought of all that had happened to her. She hoped that Paul had not given up on her. She sighed and wished aloud to the stars.
“I wish I could find my dear love soon. It’s been such a long time since I’ve seen him and I miss him terribly.”

She tried to close her eyes and sleep, but tonight, sleep would not come. She decided to sit by the lake and watch the moon for a while. She sat on one of the large stones by the water, feeling the heat that the sun had left in it. She uncurled and stretched, till the tips of her wings almost brushed the water’s surface. She sat there for a long minute, just enjoying the feel of the evening air. Then she heard a voice behind her.

“Miriam...”

She turned around and there was Paul. She ran to him and he folded her into his arms. “Oh, Miriam. I’ve looked everywhere for you.”

And together, they flew back to his island and grew old together in great happiness and had children who teased the Great Owl and gave rides to the ice imps.

The End.
Quotes that have Inspired this Thesis

“...from reading comes a delight, from thinking about them may come some enlightenment, perhaps even a lightening of the burden of everyday life.”

— Ralph Harper

Homo Viator — The soul is a voyager.

“We must be enchanted in order to cross the guard-ropes of experience. We may be in touch with an order of life beyond experience which resembles the realm of desire, but represents the region of hope. We may be, and we may also not be. We will not be able to confirm or deny this second order of nature as long as we stay within the first part.”

— Ralph Harper

“In the face of our world, enchantment is shy.”

— Ralph Harper

A glimpse into a world not normally accessible to us. A glimpse of life with water wings, life in a sea green sky. Of sleek and fishy moments, the sudden pulsing of tail on surf. Fins and waving

— Kathryn Marek

“Tales are marks that leave traces of the human struggle for immortality. Tales are human marks invested with desire. They are formed like musical compositions, except that the notes constitute words and are chosen to enunciate the speaker/writer’s position in the world, including his or her dreams, needs, wishes, and experiences. The speaker/writer posits the self against language to establish identity and to test the self with and against language, and each word marks a way toward a future different from what may have been decreed, certainly different from what is being experienced in the present: the words that are selected in the process of creating a tale allow the speaker/writer freedom to play with options that no one has ever glimpsed. The marks are magical.”

— Jack Zipes

“The early oral tales ... were closely tied to the rituals, custom, and beliefs of tribe, communities, and trades. They fostered a sense of belonging and the hope that miracles involving some kind of magical transformation were possible to bring about a better world. They instructed, amused, warned, initiated, and enlightened. They opened windows to imaginative worlds inside that needed concrete
expression outside, in reality. They were to be shared and exchanged, used and modified according to the needs of the tellers and the listeners."

— Jack Zipes

“Mythic ideas are embodied in ritual, architecture, and social organization as well as stories. Myths, therefore, cannot be treated as independent creations of fancy. They are fictions not in our sense of the word, but insofar as any traditional culture may be regarded as an elaborate artifice.”

— Susan Feldmann

“The stories are just stories — they entertain, they make one laugh or cry — but if they have any worth, they carry within them a deeper resonance that remains long after the final page is turned, or the storyteller has come to the end of her tale. Both aspects of the story are necessary for it to have any worth.”

— Charles De Lint

“They need stories because they really are the only thing that brings us together. Gossip, anecdotes, jokes, stories — these are the things we used to exchange with each other. It kept the lines of communication open, let us touch each other on a regular basis.”

— Charles De Lint
"How do you put a ripple in a day?"
— Jeff Kuhnhen

"O Lord! What thousands of threads in how large a web may not a metaphysical spider spin out of the dirt of his own guts... but alas! It is a net for his own super-ingenious Spidership alone."
— Coleridge

"Knowledge so conceived is not a series of self-consistent theories that converges towards and ideal view; it is not a gradual approach to truth. It is neither an ever increasing ocean of mutually incompatible (and perhaps even incommensurable) alternatives, each single theory, each fairy tale, each myth that is part of the collection forcing the others into greater articulation and all of them contributing, via this process of competition to the development of our consciousness. Nothing is ever settled, no view can ever be omitted from a comprehensive account.
— Feyerabend
(Against Method)

Te le logis, tel le maître — As is the house, so is the master
— old French saying
"And who can measure one hundred years? Does it begin every time a man is born?"

— Ralph Harper

"...language, man's prime instrument of reason, reflects his mythmaking tendency more than his rationalizing tendency."

— Susanne K. Langer

"Myth never breaks out of the magic circle of its figurative ideas. It reaches religious and poetic heights; but the gulf between its conceptions and those of science never narrows the least bit. But language, born in the same magic circle, has the power to break its bonds; language takes us from the mythmaking phase of human mentality to the phase of logical thoughts and the conception of facts."

— Susanne K. Langer

"The capacity to hope diminishes in proportion as the soul becomes increasingly chained to its experiences."

— Gabriel Marcel

"Mythic ideas are embodied in ritual, architecture, and social organization as well as stories. Myths, therefore, cannot be treated as independent creations of fancy. They are fictions not in our sense of
the word, but in so far as any traditional culture may be regarded as an elaborate artifice.”

— Susan Feldmann

“We live the shadow, but the shadow of what?”

— Scott Mutter

“...the complexity and contradiction that results from the juxtaposition of what an image is and what it seems.”

— Robert Venturi
# Summary of Spaces

<table>
<thead>
<tr>
<th>Space Name</th>
<th>Square Footage</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Minimum</td>
<td>Maximum</td>
</tr>
<tr>
<td>Entrance Hall</td>
<td>1,250</td>
<td>1,500</td>
</tr>
<tr>
<td>Theater</td>
<td>900</td>
<td>1,200</td>
</tr>
<tr>
<td>Stage</td>
<td>1,800</td>
<td>2,000</td>
</tr>
<tr>
<td>Dressing Rooms</td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td>Prop Room/Workroom/Storage</td>
<td>750</td>
<td>750</td>
</tr>
<tr>
<td>Rehearsal Room</td>
<td>500</td>
<td>750</td>
</tr>
<tr>
<td>Theater Lobby</td>
<td>600</td>
<td>850</td>
</tr>
<tr>
<td>Library</td>
<td>4,000</td>
<td>4,500</td>
</tr>
<tr>
<td>Writing Studio</td>
<td>1,000</td>
<td>1,000</td>
</tr>
<tr>
<td>Gallery</td>
<td>800</td>
<td>1,000</td>
</tr>
<tr>
<td>Lounge</td>
<td>300</td>
<td>400</td>
</tr>
<tr>
<td>Classrooms</td>
<td>2,750</td>
<td>3,300</td>
</tr>
<tr>
<td>Professor's Offices</td>
<td>2,250</td>
<td>2,250</td>
</tr>
<tr>
<td>Main Office</td>
<td>800</td>
<td>900</td>
</tr>
<tr>
<td>River Balcony</td>
<td>800</td>
<td>1,200</td>
</tr>
<tr>
<td>Apartment for a Visiting Author</td>
<td>800</td>
<td>1,000</td>
</tr>
<tr>
<td><strong>Total Square Footage Assigned</strong></td>
<td>19,900</td>
<td>23,200</td>
</tr>
<tr>
<td><strong>Building Efficiency Ratio</strong></td>
<td>65/35%</td>
<td>65/35%</td>
</tr>
<tr>
<td><strong>Unassigned Square Footage</strong></td>
<td>10,715</td>
<td>12,492</td>
</tr>
<tr>
<td><strong>Total Gross Square Footage</strong></td>
<td>30,615</td>
<td>35,692</td>
</tr>
</tbody>
</table>
recommend some thermal transition
The influx of very cold air can shock the skin and the space must be able to handle
The building. The building's site should be
adequately, within allowing draughts into the rest of
exposure to the outside air and absorb the
and the outside. It must be able to accommodate
the hall. It will be used as a link between the inside

Thermal Requirements

will be unfulfilled
no real equipment is needed, as ideally, the space
required

held.
most likely fall when classes or lectures might be
building is used. This could be anytime, but will
into the building and will be used whenever the
8AM to 9PM. The entrance hall will bring people
during the hours that the institute is functioning.

Time of Use

Place here.
exhibited here and informal discussions could take
a sense of the building. There may be drawings
people will meet here and immediately begin to get
from the world outside to a more internal world.
welcome, a creation of a psychological transition
activities

Anyone who enters the main part of the building
studies, professors, outside artists, visitors,
and cutting the internal load. The users will probably be wearing coats when they come in, especially in the winter, and this must be accounted for. Humidity should be low, approximately 45%, to deal with the outside air and to help preserve the parquet flooring. A separate mixing box for the entrance hall would help control the temperature of the room and keep it comfortable. Air supply and returns should be well distributed and supply low velocity diffused air to the space.

**Acoustic Requirements**

the entrance hall should not be too quiet, there should be a slight reverberation of sound to give an impression of size and transition. A slight echo will give a sense of hollowness, of almost sacred space, helping with the transition that room is going to make. The hall should maintain a STC of 30.

**Lighting Requirements**

The room should not be too brightly lit, to preserve a sense of mystery. The light color should be warm to seem inviting, and the lights should create and enhance the mood of mystery and curiosity, rather than destroy it. The general lighting level should be about 30 footcandles. Spot lighting in places may be up to 100 footcandles. Carefully placed point lights may be used to draw people through the hall. The room should not seem dim, but enough shadow must be allowed to create illusion. The lighting should be soft and diffused, almost mystical.

**Space Description**

size: 1250 to 1500 sq. ft.
small patches of sunlight through the ceiling to a network of branched that one can see wooden lattice. The ceiling plane is covered with an irregular wooden lattice. The wood parquet flooring. The ceiling plane is at the other end of the hall. The marble or stone columns. Then as the hall leads back, pillars begin to break down to a more solidly, with marble flooring.

Materials will be important. The hall needs to be a disorienting or disorienting of the hall is about the first steps into another world. A transition into an architectural reality, or a transition into a pre-existing reality, or a transition into a sense of confusion, of a pre-existing reality, or a sense of confusion, of a pre-existing reality.

The entrance hall is intended to create a feeling of the other world of folklore and mythology. Create a transition between building to other spaces.

Layout: Directly connected to entrance.

Movement for users: Direct open space with freedom of movement.

Shape: The room should be longer than it is.
Theater
A place to see and hear stories and celebrate them

Users
students, professors, outside artists, visitors,
audience members for any event in the theater

Activities
plays, storytelling by solo artist, concerts - both
instrumental and vocal, films, lectures, slides

Time of use
during the evening for most events that involve
audience members from outside the building. Other
uses, such as lectures and films may be presented
during the day, while classes are running.

Equipment
seating for 600 people in comfortable, theater-type
chairs. A screen that lowers from the ceiling will
be needed in order to show movies, but this should
not be noticeable when not being used.

Thermal Requirements
air temperature should be comfortable for people
who have taken their coats off. The heating and
cooling systems should be non-intrusive, and
humidity should be low, 45%. Supplies and return
should not intrude into the audience member's
awareness, supplying low velocity, diffuse air.

Acoustic Requirements
acoustics should be such that echo is eliminated, but
a person sitting in the farthest seat should be able to
hear a person speaking on the stage clearly and
without amplification. A microphone may be used,
The audience should feel as if they were right in place where stories can be performed and enjoyed. The theater is central to the idea of the institution as a stage

Design Criteria

Direct entrance outside to allow for an additional theater lobby will need to touch the building.

Form: open thrust around the stage

The mental image is of a sphere, the seat should have the shape of the theater will hold an open thrust.

Size: the theater should hold about 600 people.

Space Description

material. Daylight is not desired. be sufficient for taking notes and reading printed under the stage lights. All the seats should focus on the stage and the height that would happen the darkness. The darkness will allow the audience to:

Lighting Requirements

and understood from the stage. but it should not be necessary to order to be heard.
them. The theater should be in the open thrust form, with the stage extending out into the audience. The ceiling of the theater should be black and anything hanging from it should be black as well to minimize its obtrusiveness. The arrangement of the seating should give the impression of forming a sphere around the stage. The theater should have an intimate feel that belies its true size. The design should be modeled on The Stratford in Ontario, designed by Tyrone Guthrie, with a similar feel. The theater will have a balcony with seating that can be used when needed. No seat in the house should be too far from the stage. Keeping the audience close to the stage will help to create a feeling of intimacy between the action on the stage and the members of the audience. There will be vomitory passages that open from the floor in the seating area to allow for the entrance and exit of actors from the stage.
The stage area should be designed to accommodate the needs of the production. A permanent architectural set will be needed to enhance the exterior of the stage. Additional scenic and light elements will be needed to create a cohesive set design.

Running:
- Presented during the day, while classes are in session
- Other uses such as lectures and tours may be considered
- During the evening for most performance events

Rehearsals:
- Concerts, instrumental and vocal ensembles
- Performance of plays, storytelling, lectures

Activities:
- Outside artists, actors, students, professors, musicians, lecturers

---

Shakespeare, Henry V

And monarchical to behold the swelling scene,
A kingdom for a stage, princes to act
the stage will need variable control of temperature, to allow for actors who may be clad in differing styles of costume, from heavy to very light. The climate control should not interfere with the action on the stage and should not intrude on the performance. Supply and returns should not be noticeable, though effective and well distributed, supplying low velocity, diffuse air.

**Acoustic Requirements**

acoustics should be such that echo is eliminated, but a person seating in the farthest seat should be able to hear a person speaking on the stage clearly and without amplification. A microphone may be used, but it should not be necessary to order to be heard and understand from the stage.

**Lighting Requirements**

the stage lighting should be controlled from the lighting booth or cage backstage. Various types of spots, gels, and washes can be controlled and used to create moods and direct the action on the stage. The lights will vary in color and brightness dependent on the needs at the time.

**Space Description**

size: 1800-2000 sq. ft. Of this, no more than 700 sq. ft. should be stage, 300 maximum of that stage should be thrust and the total includes backstage areas

shape: the stage will occupy approximately the front 120° of the theater with the thrust portion of the stage extending into the audience seating area. The
the center of a sphere of eyes. Gather the rest of the theater around it and become
gathering should be black also. The stage should
and all of the lights and things hanging from the
The ceiling should be black to make it disappear.
merely a setting for the events that take place on it
and are told in different forms. The stage should be
building. Is the place where stories come to life
and the most important performance area in the
The stage is essentially the center of the theater

Story

and surrounds it so that people are drawn into the
concept: the audience is close to the stage

Design Criteria

Costumes and Props:
the outsize for purposes of delivery of
backstage area should have access to
theater and so positioned. The
Layout: the stage will be the center of the
form: open thrust, modeled on the Stratford
shape with interior corners.
truncated portion will be rectangular in


Dressing Rooms
Cloak us in robes of satin and grace of old...

Users
performers, actors, students, professors, outside artists

Activities
dressing, make-up, preparing to go no

Time of use
immediately before and after performances, at various times during rehearsal

Equipment
mirrors - preferably three sided lighted mirrors, overhead lighting

Thermal Requirements
the dressing rooms should be comfortable for actors in various states of undress.
Supplies and returns should be effective and well distributed, supplying low velocity, diffuse air.

Acoustic Requirements
there should be acoustic separation between dressing rooms and stage so that conversation and noise in the dressing rooms can not be heard on the stage. STC should be high, approximately 55.

Lighting Requirements
overhead lighting of 750 footcandles should be provided. Light color should be even and
handline two or three people at once.

including showers, and be capable of
rooms should have complete facilities.
bathrooms attached to each of the dressing
bathroom calls, before they go on stage. The
such as costumes, make-up and last minute
actors can take care of a number of things.
The dressing rooms are the place that the
the dressing rooms lose their usefulness.
access to backstage is important, without it.
change costumes, and put on make-up.
actors can prepare to take their parts.
The dressing rooms are the place where the

smoothly

the performance on the stage to flow
concept: subsidiary spaces that allow

Design Criteria

bathrooms
also have direct access to
direct access to backstage and
layout: dressing rooms should have
the outer perimeter of the room
stations and mirrors around
form: open plan with make-up
using it to get ready
movement for the people
shape: the room should allow ease of
each, totaling 600 sq. ft.
size: 4 dressing rooms of 150 sq. ft.

Space Description

and make-up.
neutral to allow true perception of colors
Prop Room / Workshop / Storage

Here are stored the things that dreams are made of

Users
students, professors, stagehands, actors, outside
artists

Activities
storage and creation of properties and
miscellaneous materials needed, space should be
allowed for painting and possible use of craft tools

Time of use
working hours before a performance, probably 9AM
to 5PM, workshop will not be used during a
performance, the room could be used anytime
especially during rehearsal

Equipment
shelves and cupboards to store various properties,
vacuum booth to control painting fumes, work
tables, sawhorses for cutting and supporting things

Thermal Requirements
workroom should be well ventilated to prevent
build-up of fumes and odors. Supplies and returns
should be effective and well distributed, supplying
low velocity, diffuse air.

Acoustic Requirements
there be no noise from the workroom intruding onto
the stage. STC should be no lower than 55.

Lighting Requirements
workroom should have access to the outside or not. During pre-performance crunches, Ideally, the storage of items near the performance area. The storage and creation of properties used on stage. It serves the function of the theather and allows the performance on the stage to flow smoothly. Design Criteria

backstage area

layout: workroom should have access to the
to make open plan with storage along walls
awkward spaces
around other areas backstage. filling
shape: efficient for storage, this room can fit
size: 750 sq ft.

Space Description

should be north light.

2000Footcandles. If natural light is available, it
overhead lighting should be available.
Rehearsal Room
We learn our lines and practice our art behind the scenes...

Users
performers, actors, students, professors, outside artists

Activities
rehearsal, practice, learning lines, may be used as an actor's lounge

Time of use
working hours 8AM to 9PM, before, after, and during performances, during classes

Equipment
movable chairs, possibly a piano, musical stands, enough floor space to approximate stage

Thermal Requirements
the rehearsal room will need a comfortable range of temperature, to allow for actors who may be dressed in differing styles of costume, from heavy to very light. Supplies and returns should not be noticeable, though effective and well distributed, supplying low velocity, diffuse air.

Acoustic Requirements
The rehearsal room should be quiet to allow interaction between actors and director. Sound from the outside should not intrude and break people's concentration. Likewise, sounds from the rehearsal room should not carry out side of the room. STC should be 50.
Performances as well.

It can serve as a command post during dress rehearsal rooms and providing access to back stage.

In use, by placing the rehearsal room near the room also provides practice space when the stage is without using the more formal stage area. This to configure and go over lines and staging.

The rehearsal room provides a space for the actors' performance on the stage to flow smoothly.

Concept: Subsidiary space that allows the

Design Criteria

and backstage area of the theater

Layout: Close proximity to dressing rooms

into walls

Form: Open plan with storage close to inset scenes to be acted out

Shape: Maximizing open floor space to allow

Size: 500 to 700 sq. ft.

Space Description

Less than 250 footcandles.

Overhead lighting is required, providing a level not
Theater Lobby
Anticipation: waiting for the curtains to rise

Users
students, professors, outside artists, visitors,
audience members for any event in the theater

Activities
welcome, ticket sales, restrooms. There may be
drawings exhibited here and informal discussions
could take place here.

Time of use
during working hours 8AM to 9PM, during all
performances in the theater, during class times

Equipment
cash register for ticket counter, comfortable chairs
and sofas for waiting guests

Thermal Requirements
the lobby will be used as a link between the inside
and the outside. It must be able to accommodate
exposure to the outside air and absorb the
difference, without allowing drafts into the rest of
the building. It functions like the entrance hall.
Humidity should be low, 45%, to deal with the
outside air. A separate mixing box for the lobby
would help control the temperature of the room and
keep it comfortable. Air supply and returns should
be well distributed and supply low velocity diffused
air to the space.

Acoustic Requirements
the lobby space may be noisy, as many people may
talk at once. To maintain verbal privacy between
Reference for patrons and should carry the same audience. The lobby should provide a frame of reference for patrons with public restrooms for the theater. The main entrance lobby will serve as the contract to the theater lobby. The lobby provides a welcoming space for the building itself. Being used, an entrance hall for the entrance space to the theater when the rest of the space is provided an entrance. Design criteria:

- Separate theater entrance
- Lay out: Provides transition between theater
- Form: open plan
- Complement the shape of the theater
- Size: The lobby should reflect and Space Description

- Overhead lighting is required with a lighting level
- Lighting Requirements

- Maintain: bleed into the theater itself, an STC of 50 should be conversations, and ensure that the noise doesn't
Library
A place for volumes dusty and tomes of old, stories of our fathers

Users
students, professors, outside artists, visitors

Activities
reading, writing, research, studying

Time of use
between 8AM and 10PM

Equipment
tables, chairs, comfortable chairs, photocopier,
computers to access card catalog, circulation desk,
video playback machine with headphones,
microfiche machine, video projection equipment,
film projectors, tape players with headphones,
overhead projectors, slide projector, study carrels,
closed cases to house rare and old books, wooden
bookcases with leaded glass doors or panels

Thermal Requirements
the library should be kept at the comfortable
temperature between 68-72°F, humidity should be
low in order to protect the books, especially the rare
and old editions. Supplies and return should not be
intrusive, supplying low velocity, diffuse air.

Acoustic Requirements
the library should be quiet, allowing the users to
maintain concentration. STC of 50

Lighting Requirements
Rare books should not face the windows and should have additional study space and square footage. The balcony that faces the window wall and provides generally a valuable, the library should have a different text, including rare and old editions not study folklore and mythology. It provides access to the library is the center of the institution's effort to other's work.

Design Criteria

Building in some sense professor's offices, central to the layout, proximity to classrooms and important space edges. Form: open plan with furniture marking whole and cohesiveness of library as a maintaining character of institute the different areas while shape: provide maximum working space for size: 4000 to 4500 sq. ft.

Space Description

area. Of windows will provide natural light to the study level or have a way of adjusting that level. A wall should have a lower light level than the general footnotes in select the audio-visual area. Carrels should provide a light level of 500 should be available above labels and at study. Lighting level of 200 footcandles. Spot Lighting overhead. Lighting should provide a general
be oriented in such a way so that the natural light does not fade or damage them. The stacks should be arranged in such a way that they force a perspective, making the library look larger than it is. Areas within the library should include...

stacks — 30-40% of the gross library

circulation desk — librarians

should be able to survey most of library from here

storage/workroom — a space for the librarians to work and place books on reserve, etc...

computer catalog stations — clearly marked or visible key to the library

audio/visual area — a place to listen to music or watch a video without disturbing others

copier nook — an area with one or more copiers placed where the noise will not disturb people working

librarian's office — space for the head librarian to work in

A model for the library is the library of the Glasgow School of Art by Mackintosh. The room should avoid an overly sanitized feel. The window wall should not wash out the room, too much light should be avoided.
Light is desirable when available.
Variable spot lighting up to 150 lumens is recommended. Natural
lighting level should be 150 lumens. Within
level of the individual workstation. General
lighting should be adjustable and controllable at the
Lighting Requirements

Place for working. STC of 55.
the writing studio should be quiet, an undisturbed
Aesthetic Requirements
diffuse air.
into users awareness, supplying low velocity,
Humidity: Supplies and return should not introduce
comfort level all the time, 70.7°F and 45-50%
Temperature and humidity should maintain a
Thermal Requirements

Encyclopedias,
dictionaries, grammar guides, thesauri,
desks with comfortable chairs, bookshelves,
Equipment

Day
a day.
anything, the writing studio should be open 24 hours
Time of use

Writing, Reading, Studying
Activities

own that they feel comfortable writing
students, professors, people without a place of their
Uses

A place for that instant of creation
Writing Studio
Space Description

size: individual stations should be range from 50 to 150 sq. ft., total sq. ft. 1000
shape: provide a variety of individual situations in order that the user may choose the most comfortable one for him/her
form: open plan with individual stations divided by five ft. high walls
layout: near the top of the building in order to have access to natural light and provide a sense of escape

Design Criteria

concept: the writing studio is meant to provide a quiet retreat for those who choose to use it, mostly student who lack a satisfactory place to write

The life of a student is a transitory, living in substandard housing with noisy roommates, and it is often hard to find a place that can be truly one's own in order to concentrate and write. This room should be open, with access to natural light. The individual work stations should be in partial isolation from each other, maintaining visual privacy. The spaces should feel sheltered and the larger space should be broken up. The ideal solution should create a variety of situations for various comfort levels.

Desks should be no smaller than a minimum size of two feet by four feet, this should be in open horizontal desktop space. Chairs should be comfortable, Windsor chairs with generous cushions for the seat are suggested. Each desk
in the studio.

portable computers to work if they wish to use them
at each desk to allow students with laptop and
computer links to the network should be available
for their own satisfaction. Electrical outlets and
dimmers to allow the user to vary the lighting level
each workstation should have a desk lamp with a
through large windows and/or skylights. Also,
There should be natural light.

are that they feel most comfortable in.

options so that different individuals may choose the
aesthetic qualities. The object is to provide different
and another may be have bare walls for more
may have three or four pictures or photographs in it
should be varied from desk to desk. One station
individual desk areas; painting and prints are
A variety of decoration should be used in the
provided for individual use.
bookshelf. Each board for each space should be
encyclopedias. These should be stored on the
theatrum, and possibly a single volume
its own set of dictionary, Grammar Guide,
bookshelf and one drawer. Each desk should have
should have attached or nearby at least one
Gallery

True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.
’Tis no t enough no harshness gives offense,
The sound must seem an echo to the sense.
— Pope

**Users**
students, professors, outside artists, visitors,
anyone who enters the main part of the building

**Activities**
viewing works, contemplation, rest, inspiration,
discussions, exhibitions, lectures

**Time of use**
restricted to business hours, 9AM to 5PM and other
monitored events

**Equipment**
security system, movable seating, electrical
service, retractable video screen

**Thermal Requirements**
strict control of temperature and humidity
maintaining a comfortable range that will be best
for the items displayed, well distributed supply and
returns, low velocity diffused air

**Acoustic Requirements**
sound privacy in the space and from surrounding
spaces, allow for small group discussion,
presentations, or larger receptions. SCT 40.

**Lighting Requirements**
indirect natural lighting from above or the north,
overall ambient lighting 15-20 footcandles,
nature of what goes on there.

suggest the rest of the building and the fantastic
cavities, crystalline formation of the shell which
colors; in order to set the artwork off the jewels. A
surfaces in the Gallery should be white or neutral
be wandered in order to encounter this. The
among the works and the plan of the space should

be provided for, but in such a way that the light does
inspire those working there. Natural light should
other works to be displayed in the Institute and

The Gallery allows painting, illustrations and

and suggest or reflect the rest of the building
the things displayed in it, yet it should be an interior
concept: the Gallery should not overwhelm

Design Criteria

purposes of supervision
accessible from main office for
other public spaces, visually
layout: close proximity to entrance hall and
form: open within a architectural shell
in the spirit of the building
shape: provide display space with keeping

Size: 800 to 1000 sq ft.

Space Description

on works

to match displays, daylight should not fall directly
with a blend of warm tone and cold tones, recessed
spotlighting 50-100 footcandles, layered lighting
Lounge
A place to take our ease and let words wander between us

Users
students, professors, outside artists, visitors

Activities
rest, relaxation, inspiration, socializing, conversation. There may be drawings exhibited here and informal discussions could take place here.

Time of use
anytime people are in the building

Equipment
comfortable couches, chairs, coffee tables, vending machines, coffee machine, microwave

Thermal Requirements
comfortable temperature and humidity, 68-72°F and 45-50% humidity, well distributed supply and returns, low velocity diffused air

Acoustic Requirements
the lounge space may be noisy, as many people may talk at once. To maintain verbal privacy between conversations, and ensure that the noise doesn’t bleed out into the rest of the building, an STC of 55 should be maintained.

Lighting Requirements
daylight is desirable in the lounge and overhead lighting should maintain a lighting level of 200 footcandles
and have a conversation where the wanted to sit down with a cup of coffee. The lounge would also give people a place to go socialize and spend time. "Have a seat. If you please, would probably be where the students would formal space than others in the building and it discussions and conversation. The lounge is a less coffee. The lounge is a place for informal minutes and relax. Get a soft drink or a cup of students and professors can get away for a few. The lounge is meant to be an informal space where a few minutes discuss, have conversation, arrangements or relax. The lounge is a place to relax. to

Design Criteria

Gallery

Elements such as the theater or lounge should not be next to formal and river balcony is desirable. The layout: proximity to library, writing studio, open plan with movable furniture within the space arrangement of couches and chairs maintained with an informal. Shape a "living room" feeling should be size: 800 to 400 sq. ft.

Space Description
Classrooms
Men must be taught as if you taught them not,
And things unknown propos'd as things forgot.
— Pope

Users
students, professors, guest lecturers,

Activities
lectures, slides, classes, films, poetry readings,
group discussions

Time of use
during class times, 8AM to 9PM, evenings for
extracurricular activities

Equipment
desks, chairs, tables, lectern, video monitor,
chalkboard

Thermal Requirements
comfortable temperature and humidity, 68-72°F and
45-50% humidity, well distributed supply and
returns, low velocity diffused air

Acoustic Requirements
classrooms may be noisy, as many people will talk
at once and lectures will be going on. To maintain
verbal privacy between classrooms, and ensure that
the noise doesn't bleed out into the rest of the
building, an STC of 50 should be maintained.

Lighting Requirements
daylight is desirable in the classrooms and
overhead lighting should maintain a lighting level
of 250 footcandles
character in the language of the building have its own character and should express that

traditional classrooms may be. Each room should be efficient and useful, but not oppressive, as

and group discussion. The classrooms should be

for watching videos, poetry readings, presentations,

but should be multipurpose rooms, flexible enough

The classrooms are primarily intended for lecture,

as well as being a stimulus for new ideas.

the educational portion of the institution's activities.

concept: the classrooms are the backbone of

Design Criteria

building

well as convenient to the rest of the

library and professor's offices, as

layout: classrooms should be near the

classrooms with movable furniture

form: open plan within the individual

chalkboard, but not oppressive

shape: suitable for lecture, slides

s'f.

300 sq. ft. 10 classrooms totaling 2760

size: individual classroom between 250 and

Space Designation
Professor's Offices
Retreat: a sanctuary for the teacher to work in

Users
primarily professors with students and visitors as occasional guests

Activities
writing, reading, grading, miscellaneous office work

Time of use
working hours and class hours, 8AM to 9PM

Equipment
desk, chair, comfortable chair, bookshelves, computer, file cabinets

Thermal Requirements
comfortable temperature and humidity, 68-72°F and 45-50% humidity, well distributed supply and returns, low velocity diffused air

Acoustic Requirements
professors may have conferences or talk to each other in their offices. In order to maintain verbal privacy between offices, and ensure that conversations doesn't bleed out into the rest of the building, an STC of 50 should be maintained.

Lighting Requirements
daylight is desirable in the offices and overhead lighting should maintain a lighting level of 250 footcandles. Spotlighting on the desk may reach of level of 750 footcandles.
Relaxed about working in the space.

The space can be completed comfortable and allows the professor to personalize the space so that students and not hard to find. The office format is accessible and located on the main balcony of the building. The people, but not a large group. Offices may be located in an intimate scale, comfortable for two, maybe three. The offices are meant to maintain a group on. The offices most of whom will have offices of their own.

The offices provide private working space for the professors who have offices in the building. The offices are to gather and hold individual conferences.

Design Criteria:

- Studio, Library
- Layout close to classrooms, lounge, writing
- One of the other of the two side walls
- Window on end of office, shelves on inaccessible
- Shape: should ensure privacy for professor
- Professor: 12 offices totaling 2260 sq ft.
- Size: individual offices vary between 150
Main Office
The brain stem: the center of the administrative reflex system

Users
students, professors, outside artists, visitors,
anyone who enters the main part of the building

Activities
administration, organization, scheduling, office work

Time of use
business hours, 9AM to 5PM

Equipment
desks, chairs, copier, file cabinets, computers,
coffee machine

Thermal Requirements
comfortable temperature and humidity, 68-72°F and
45-50% humidity, well distributed supply and
returns, low velocity diffused air

Acoustic Requirements
the administration may have conferences or
meetings in their offices which require privacy, to
ensure verbal privacy so that conversations doesn’t
bleed out into the rest of the building, an STC of 55
should be maintained.

Lighting Requirements
daylight is desirable in the offices and overhead
lighting should maintain a lighting level of 250
footcandles. Spotlighting on the desk may reach of
level of 750 footcandles.
All of the information regarding the building and
conferences to be held in a location with access to
within its space that allows meetings and
until the main office also has a conference room
allows the administration to function as a close
place where their offices are in the main office space. This
instillects the director and assistant director both
and serves in running the day to day affairs of the
The main office is the seat of the administration
character as well as runs it
the faculty and administration and reveals the
core of the institute. The main office is a central hub of
Design Criteria

Conference Room Attached

Entrances, highly visible, with
Layout: close to entrance hall and various
Built-in Attached

Separate from the bulk of the office,
and astl, director's office should be

Conference Room, director's office,

Form: open plan with movable furniture,

Usability

Shape: efficient use of space that maximizes

Conference Room

Office, assistant director's office, and

Size: 800 to 900 sq. ft., including director's

Space Design
River Balcony
All the rivers run into the sea; yet the sea is not full.
— Ecclesiastes

Users
students, professors, outside artists, visitors,
anyone on campus

Activities
viewing the river, contemplation, rest, inspiration,
discussions, exhibitions, lectures, socializing

Time of use
anytime

Equipment
movable chairs and tables

Thermal Requirements
this space is open to the outside

Acoustic Requirements
this space is open to the outside

Lighting Requirements
this space is open to the outside, however additional
lights for at night may be needed giving the space a
lighting level of at least 20 footcandles when
desired

Space Description
size: 800 to 1200 sq. ft.
shape: an open balcony that extends out over
the river
form: open with movable furniture
layout: near classrooms and offices

Page 123
Currently not available on campus.

The River and in proximity to the river that is

elevation. The River balcony would provide an view

contemplation to class lectures when the weather is

balcony can be used for everything from

the building users to interact with the site. The

River balcony is intended to provide a way for

banks of the upper Mississippi River

advantage of the building's site, which lies on the

concept; the River balcony will take

Design Criteria
Apartment for a Visiting Author

The chief glory of every people arises from its authors.
— Johnson

Users
visiting authors

Activities
living facilities

Time of use
whenever the Institute sponsors an artist in residence

Equipment
furniture for a small apartment, including stove, refrigerator, dishwasher, microwave, washer/dryer, television and VCR

Thermal Requirements
comfortable temperature and humidity, 68-72°F and 45-70% humidity, well distributed supply and returns, low velocity diffused air. Environmental systems for the suite should be controlled by the occupant.

Acoustic Requirements
the suite may be noisy, as it will serve as an apartment for the artist in residence. To maintain privacy for the suite, and ensure that sounds from inside doesn’t bleed into the rest of the building, an STC of 55 should be maintained in all exterior walls of the apartment.

Lighting Requirements
Living in the suite, this will translate into artists can teach and work at the institute while such a person, such as a well-known author. The institute to truly take advantage of the skills of the suites for a visiting artist will allow the influential author of artists is in residence teaching and creative potential when a famous or an artist in residence which will add to its concept: the suite allows the institute to have

Design Criteria

River balcony resident as well as access to the into the building for the suite's however, these should still be access of the building should be achieved, layout a functional separation from the rest maximum utilization of space open to one another in order to achieve interior spaces of the suite should be form with the exception of the bathroom, the university facility separation from the operating maintaining a functional comfort for the visiting artist while shape, the suite should provide maximum study, bedroom, bath, kitchen, living room, size: 800 to 1000 sq ft. containing a Space Description

used as desired. Footcandles is recommended with spot lighting. Occupant, throw an overhead lighting level of 250 lighting will be controlled by the apartment's
advantages for all concerned, from this hopefully fruitful arrangement. Students will benefit by having an opportunity to talk to and really get to know such an individual.

The suite would have its own kitchen and bath, as well as bedroom space and a study/living room space. The placement of the apartment is complicated by the need for privacy for the resident, yet the desire to keep the suite close so that the artist can participate in the life of the building. Thus an incomplete separation is advisable. Perhaps a small foyer type room off of the door leading into the building might help to keep the suite a private space.
List of Letters for People who Don't stop at Z...
YUZZ is for Yuzz-a-ma-Tuzz
WUM is for Wumbus
UM is for Umbus
HUMPF is for Humpf-Humpf-a-Dumpfer
FUDDLE is for Miss Fuddle-dee-Duddle
GLIKK is for Glikker
NUH is for Nutches
SNEE is for Sneedle
QUAN is for Quandary
THNAD is for Thnadner
SPAZZ is for Spazzim
FLOOB is for Floop-Boober Bab-Boober-Bubs
ZATZ is for Zatz-it
JOGG is for Jogg-oons
FLUNN is for Flunnel
ITCH is for Itch-a-pods
YEKK is for Yekko
VROO is for Vrooms
HI! is for High Gargel-orum

and •••••