A GLORIFIED GARDEN
for
THEORETICAL THINKERS

The Formal Garden as a place for learning and contemplation

Cincinnati, Ohio
Randall Morton
Submitted May 19, 1981
Pet Paul Laseau
It's a...

Shit - The labels come off. The sign's down. What is it - it was a conference arena last May - a tuned for sound concert happened for three days in August / September it was full of guys and their bands cooking, eating, sleeping, fighting around and generally living the good life! Last week it was full of people, cars, and the painful scream of stupidity, hollering and the Chrysler rail as they belted down the quarter mile straight - burn out for grabs.' tomorrow its a...

Let's leave the label off for Christ sake - let the sheep back in - the grass needs cutting.

Hang on though - we don't want to upset the sheep - let's put the old label up - for today it's a meadow... what's in a label anyway? The action comes, and goes. The servicing goes on your back, in your car, on your truck, in your trailer, in your mind. The architecture of the invisible. What's in a label anyway? It's a...

Take the label off a can of beans and what have you got - a can of beans. Take the label off a can of soup and put the beans label on it, and what have you got - a can of beans? No... a can of Soup. Space and time and servicing condition use and activity - labels condition nothing but your mind.

"It's a poor sort of memory that only works backwards," remarked the Queen. (Through the Looking Glass)

'The failure of the Modern Movement to establish an architectural language for public buildings is a reflection of a much wider omission of what public life is about.' (Quote from RIBA Journal)

FLASH!

A select committee will be set up to study the potential architectural language for public baths, public houses, public conveniences, etc., etc. ... yeah, I'm widely confused - what is public life about anyway, and what's architectural language? ... You can always put a label on a building... you can have a label so that when people arrive they know what they are in for; you could even better that, you could have a taped description - like they have in front of cages at the zoo... but then the animals don't know what they are in for.

'The metropolis today is a classroom; the ads are its teachers.'
'The traditional classroom is an obsolete detention home, a feudal dungeon.' (Marshall McLuhan, Semio-last.)

It's not a university - it can't be... show me, where's the building, where's the label? I have to sit in the comfort of my own home with the tv or the radio on to be a part of it, with an occasional chat with my tutor in the local drill hall. That's not a university, a university is a lot of buildings and a lot of people milling around on bicycles... come on. The Open University asks that you are 21 (pity, why not 16?) or over and have the energy to fill in the application form. Of course there is a mandatory one week residential summer school session for the 25,000 undergraduates—
sarily this will take place in an enclosure
of some description and give, for a week
at most, some physical manifestation of
university. But suppose some nut puts it
under canvas, paper sleeping bags, plus
or the like... it's a?

By side-stepping the mammoth cost of
establishing a residential program, the
British have managed to hold the capital
budget for open its first five years of
operation to only $14.4 million - most of
which will be devoted to the construction
of a University Center in Buckingham,
50 miles outside London. (Newsweek, Jan.
28, 1971.)

There we go, I know there would be some
physical manifestation of university, a
piece of architecture on to which we can
hang the label - university. Hold on though,
it's an administrative centre - no students,
no cops and queens, no students union, no
colleges and no halls of residence. We can't
stick the label... and what about the
architectural language, what is an adminis-
trative centre in terms of the open I,
the invisible university... programs/input/
control/storage/processing/output... it's a?

People promote activity - activity conditions
use servicing responds to activity + use-
time conditions all - there today gone tomorrow?

On the QE2 you can be totally inaccessible
to the rest of the world. Or, if you prefer,
the ship's telex, telephone, telex, and
picture transmission service are at your
disposal 24 hours a day. Lift the phone,
and shorthand typists, dictionary, confer-
ence rooms, recording facilities, film and
slide projectors, screens, blackboards and
printers, are all yours. Let us know and
we'll even arrange simultaneous translation
equipment for you.

Is it an entertainment centre? Soho? The
Strip?... A ship?... it's a?

'Sit and play cards - it's a cardroom. Call
up a projector - it's a cinema. Drink with
your friends - it's a bar. Sit at a type-
writer - it's an office. Speak up into
its education?... or wrap these up in an
enclosure... label the monument and
its architecture?

Goodyear has put eye-popping colour and
cartoons in the sky and they call it 'Super
Skytacular.' Night ships Columbia - more than
7000 lights are mounted on the side of the
equipments aerial, the Columbia. The lights
spell out messages and animated cartoons
in colour. The sign screen, on either side of
the ship, is 185 feet long by 24.5 feet high.
A typical six-minute tape consists of 40
million bits of 'on-off' information, which, when
run through electronic readers aboard the
ship, control lamp and color selections
and the speed at which messages are run.
It's an airship? It's an educational tool?
It's entertaining - it's that, it's instant
information... it's a?
dedicated to patty and lisa
ACKNOWLEDGEMENTS

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INTRODUCTION

This "thesis" book is not meant to explain my "thesis" project. This book is a place where I may record my thoughts, and hopefully share my learnings with whoever decides to read it. I have chosen to write short, selective essays from thoughts jotted down in my notebook throughout the course of the year. These essays, as you will see, are strongly related to the ideas presented in the design solution at the end of the book. The closer one feels to the relationship between the essays and the solution, then the more successful one may judge the overall project.
ABSTRACT

This project is an ancillary facility to a supposedly existing post-modern Rare Book Library located near The River, at the outskirts of The City. The project is treated as an educational experience, and is based on Socrates' thoughts about learning. He contended that those who felt they possessed great knowledge were in fact ignorant because they limited their capabilities. He also felt that those who could admit to ignorance were considered to be knowledgeable because they had the universe open before them. The ignorant man who places himself at the center of the universe will be forever bound and gagged by his own intrepid ego. These notions become organizing the design.

A sequence through two points with a barrier in between.

Kato stands at the point of ignorance. He possesses all literary knowledge. He feels himself moving from the world of reality to a world of contemplation. Under a leafy canopy, the girded shadows provide a constant comfort, but the effects of weaning about the sterile tanks remove him from his sense of intrinsically

Kato is surprised when the street suddenly opens up to a green, grassy flat. He is in search of his place at the center of the universe. His eyes are riveted in focus on the Temple of Man. He approaches it casually, it seemed farther away than it was. Kato enters the Temple. He is inside of the flaming wall. He knows he is at the center. Kato can see his own eye acting as a barrier which is preventing him from extended life. He can see the struggle ahead, a stairway embedded in an earth-inclined plane.

He decides to press on. For some reason, the stairs are getting harder and harder to climb with every step. Kato is below the landscape, removed from the sky. In darkness, feeling his way up a set of stairs based on a progression of the perfect Golden Section, he sees a light coming down from above. The stairs are nearly impossible to scale upwards. They are impossible to traverse downwards. The light illuminates the edge of each stair. Finally, at the top, he realizes he is trapped. He is tired, sweating, and hunched. Kato has entered the point of knowledge.

He is greeted by a man in a white coat who pears him a glass of red, sweet vermouth. Outside, Kato finds himself on a large, grassy cliff. He looks back over his path. He turns and enjoys a view to The City, and over The River to The Mountain. He enjoys a leisurely stroll along the edge of the cliff with the trees at his feet. Kato, thinking to himself, realizes that the universe is how before him. He remotes the Temple, and recollects the symbol of Total Knowledge meshed within the trees across The River on the mountainside. He leaves the world of the possible and enters the world of the plausible. He sets the trees at his feet as an extension of the ground plane. Kato moves above the trees in quest of the conscious symbol. Images rear through his head. He remembers the flaming wall. He remembers the center. He remembers the sweat and the humility. He turns to go back to knowledge. It is too late. He is back in the world of the possible. Suddenly... the trees... Kato falls...
SOME THOUGHTS
ARCHITECTURE and MYSELF

I've never written a book before. Of course here I am about to graduate with an architectural degree and I've yet to build a building either. And I wonder if I ever will, or want to. Architecture and its rules! Post-Modern doesn't respect materials, Organic doesn't respect tradition, Modernism doesn't reflect the quality of life. Sometimes I wonder how architects wake up with this hangover every morning.
ARCHITECTURE and the IDEA of THESIS

The thesis (thee'-sus): 1. To prepare some thought and prove it or disprove it by some argument.

Again, another poor label. Comprehensive design perhaps, but no thesis. A word of warning: Be Organized. A year-long design project is longer than you think. It may be too long. Many thesis projects never meet the designer's expectations because he's never had to organize, program, design, and detail a whole building by himself before. Is it necessary? What ever happened to the Golden Section, the development of style, or proportion...

These seem like thesis topics.

"...then this guy sat there and thought, "I'll be damned if I'm going to sit here just "practicing" designing. The stimulus must go farther than that... perhaps I'm wrong."
Architecture and Sequence

Architectural design is controlled by many factors such as light, path, correlation and structure. This architectural thesis will focus on the issue of sequence as a primary organizer for design. Sequence is an idea which deals with both space and time. Experience in sequence occurs along a continuum. The goal of this thesis is to exploit this thought.

Sequence (see kawena): a connected series; a succession of events

In his book "Children's Psychology," Joseph Church submits the following experiment:

"...the apartment plan shown (below) is an apartment in which a five year old girl lives with her own family. The drawing below it shows how the child drew a floor plan of the same apartment when asked to."

The point of the experiment was to show how any deviation from an overall direction invites spatial correction. (Ask someone to draw a map of Boston who has driven there, but has never seen a map of the city.) The child has reduced the plan to a linear sequence. The human mind grasps linear sequences much easier than multiple connections, even when only in a two-dimensional sense. (lie plan) It is interesting to note that the child has placed her own room at one end of the sequence, one of the two most important positions. She most likely does not spend the majority of her awake hours there. But the experiences occur along a specific space-time continuum for the girl. She wakes up and learns each day in her room, and the linear sequence she drew relates directly to the time reference for moving to each room.

If the function of space is to support the experiential continuum of a building, it stands to reason that these experiences should relate directly to the activity programmed for the building. On some path, spaces are remembered as a temporal sequence, and reduced to a linear sequence.
ARCHITECTURE and TRANSFORMATION

Parallax. This is the phenomenon which aided the artists of the Renaissance in formulating constructed perspectives. It is the reason that the moon "follows" us at night time when we drive our cars, and that roadside trees wash by us while we cross a field move at a much slower rate. This is the same phenomena which causes a continually changing perception of some object as one moves about it. This applies directly to architectural experience. As one moves across a space toward a building, or through a building, the effects of parallax causes a continually transforming set of images and experiences.

...this room seemed larger to me when I was a young boy." We can relate this thought to architectural programming. A church is to evoke a religious experience (i.e., a transformation from a "profane" world to a "sacred" one).

Interestingly enough, one can list several transformations which our senses can experience that are supportive of the symbolic concept of moving from a "profane" world to a "sacred" one. For example, experiencing a change from a dark space to a bright space (or the reverse) is one way of enhancing this experience. The idea here is simply that one can easily relate physical experience and mental process. If a building is supposed to evoke a specific experience or "atmosphere," all elements within some design elements coordinate in such a way that they are not only metaphors relating to the experience, but the interaction between human mind and the physical characteristics of the space result in the desired experience. There is a direct relationship between form, movement, and experience.

One can also think of transformation in different terms. In relation to a time continuum, one can refer to changes which occur along with experiences. We think, "I am smarter after taking this class than I was before it," or...
Transformation

Two Phases of Transformation:
Impact the grid
PROCESSION and PROGRESSION in ARCHITECTURE

By an architectural procession it is meant that persons are moved through a composition in some orderly or ordered way. A fine example of an architectural procession occurs in the Temple of Medinet Habu. The procession finally narrows down to an ultimate goal in the last tiny chamber.

With these distinctions in mind, it is important to see how the two ideas may be related. For example—one facade of a building may be treated as open (all glass) while the opposite facade is treated as closed (small openings). This constitutes a progressive transformation of the element "wall" (i.e., facade).

However, it the experience of a person as he moves through the building is one in which entrance is associated with the open facade and exit is associated with the closed facade, the the element wall is being used to define a procession (i.e., the ordering of the path).

It must now be understood that progressions deal with formal transformations of architectural elements, and progressions deal with the ordering or unfolding of experiences. These distinctions must be understood if one is to relate the quality of a procession to the formal progressions one must deal with.

- Closed = O
- Open = P

Element "wall" used to define a procession

Element "wall" as a progressional element

- Closed = O
- Open = P
AEDICULAR ARCHITECTURE

The Latin "aedes" is the word for house. The Latin "aedicula" is the word for little house. The ancient Greeks would house statues of their gods in aedicules. The origin of the aedicula (cub. sp.) came from a base of strong sacred significance. The Catholicon, as pointed out by Sumner in "Heavenly Mansions" were to later recall this form and use it with statues of significant religious figures as decoration on facades. Over time, the form developed into porches which made glamorous entrances on decorated facades. Ultimately, the form was simply attached to a box as a symbol of entry.

The significance of the form originally derived from the fact that it was filled with the form of a human figure (usually that of some god). The meaning and usage of the form changed over time, but it is interesting to note that its function still must accommodate the form of a human figure. As it becomes a symbol of entry, in terms of sequence, this idea opens up a whole realm of possibilities. Trees can be treated as aediculae, so too can porches. If sequence and transformation are related somehow via an experience, the aedicula can become an important point in the sequence. As it momentarily regains its sacred significance as a person passes through it, it becomes a point of transition, a point of realization if you will. This relates directly to the thought of formal transformations and changing experiences.

The following sketches illustrate what I consider to be the three primary functions of an aedicula form in today's context. Firstly is the theatrical concept of aedicule as point of realization. The form itself remains significant at the instant the form of a human figure fills it. Secondly is the thought that an aedicule acts as a transition from inside to outside (i.e., symbol as porch). The transformation extends another layer in a public—private mode. Thirdly is the thought that an aedicule can be used to define "space in space." Charles Moore has done extensive work in California beach and seaside projects exploiting this thought.
ARCHITECTURE and POST-MODERNISM

When architects today make references to the past elements of architecture, critics call this metaphorical architecture the style of Post-Modern. This period in time is comparable to the revivalist modes which had originated around the end of the eighteenth century and developed through a philosophy centered around reactions against the Baroque. The philosophies of Post-Modernism stem from reactions against the Modern Movement. The Baroque was representative of the baroque. The Modern Movement was representative of the corporate structure. As overly complex was the Baroque, the Modern Movement was, in many ways, just as oversimplified. Both movements finally came to a point where all of the structures within them possessed only one layer of meaning.

The ancients had developed a codified language of forms which were layered many times over with metaphorical meaning. The column, pediment, orders, and piers are only a few examples. Out of the reactions against the Baroque was developed, around 1800, the strict Greek Revival period, an attempt to simplify yet add to the meaning of architectural form of the period. Characteristically, the architecture of the Greek Revival period reverted to simplicity of masses and volume. (see Ledoux, Boullée) Classical thinking transformed to romantic thinking. The architectural world of rules became a personal world of rules. The revival period was a period of “architecture for people.”

The modernists had a new technology, a result of the Industrial Revolution, with which to experiment. Elevations, steel, and concrete became not only determinants of form, but also symbols of the Modern Movement. Gone were the arches, orders, and pediments which were so important in the revivalist architecture for people.

The tradition of Humanism speaks of an architecture in which people can transcribe elements in terms of themselves. For example—domes soar, spires rise, vistas stretch, and arches spring. In the revivalist modes, it was these elements which architects were utilizing, just as it was in the Baroque. (with lesser success.) With the advent of steel, glass, and concrete, the modernists experimented with the greater structural capabilities of these new materials and developed a new language of form. Gone were the elements of Humanism and created instead were scaleless planes, mundane repetitions, and a new school of thought: “less is more.”

The movement was very popular at its outset, when viewed in light of its death. The buildings were very clean and precise, architecture became “machines for living.” Gropius, Mies, and Le Corbusier developed large-scale, high-rise architecture. They studied their 20-story structures the same way the architects of the Renaissance studied their 4-story structures. Base, Body, Cornice. Tri-partite classical division. The composition was always studied as a whole. In jumping from 4-story to 20-story structures, we find no new laws of proportion or division. So it can only be expected that humans were also expected to grow five times their actual height to stay in scale! The humor in this is lost in the cold hard fact that as buildings grow to five and six times in height, proportional ratios also dictated
that the "base" of a building must increase in order that the building appear to be standing firm. This put the scale of the human in an intimidating position.

The modernists sometimes resorted to metaphor in order to give architecture layers of meaning again. But many of their metaphors dealt with new forms, not yet old enough to deliver even an initial meaning. In his book "Form Follows Fiasco", Peter Blake documents many of the problems of modern construction methods and materials.

The Post-Modernists are making an attempt to give architecture many layers of meaning again. Just as it was for the revivalist modes of the early 1800s, the most obvious and logical efforts rely on recollection of forms of the past. These elements work because small-town America is loaded with images of portico, pediment, and the orders. It is a fact that people develop an affinity towards their surroundings. Just take a look at the forms used on courthouses, post offices, libraries, even our own U.S. Capitol, Treasury Building, and the White House. In Post-Modern architecture we again see many of the Humanist elements such as arch, pediment, and the orders. The post-modernists go a step further and highlight these Humanist elements by exaggerating them. These cognitive forms, when used as metaphors, are much more successful than those used in the Modern Movement.

Isn't it ironic that those who cry out against post-modern architecture are denouncing the very process which developed into what they now believe, over 150 years ago?

References:
1) H. P. Hitchcock, "Architecture in the 19th and 20th Centuries."
2) Geoffrey Scott, "The Age of Humanism."
SOME THEORY
ARCHITECTURE and THE THEORY OF SEQUENCE

Architects have always been striving to improve the quality of our environment. They sketch, write about, and observe elements in the landscape as part of their design process. With many a pattern begins to emerge as to how interpretations they develop from signals observed in the environment. Many speculate about the limitless possibility of what their minds eye is seeing, and develop a philosophy, an attitude if you will, about architecture.

This paper is to deal with a specific set of observations and try to formulate them into an attitude about architectural design.

The title is a give away. This paper will deal with the notion of sequence, as it applies to architecture. I hope it avoids the cliché term “sequence” as many apply it to their designs, and instead concentrates on the essences of sequence.

OBSERVATIONS

The thought for this paper was generated by a few simple observations. It is totally feasible that many other architects have made note of the same conditions:

a) Symbols in architecture many times prove unsuccessful. Their messages are not captured by users of the building.

b) Movement through a space gives a continually changing perception of that space.

c) That perception:
1. lead to a goal
2. lead away from point of departure
3. lead through an environment
4. it is contradictory to human nature to find no climax at the end of a path.

d) Architectural elements along a path could transform from one condition to another to refer to a desired message.

e) Ordered movement, procession, transforming elements, progression) and human experience can be coordinated to evoke the desired message the building is trying to convey (i.e., I am a church).

SYMBOL

Symbols have meaning. A flag is the symbol for a country. A judge is a symbol of justice. This also holds true for pieces of architecture. A church is the symbol of worship. A school is the symbol of education. But is a church a church because of its architectural form? To some, not all. Is a church a church because of the size, the size of the front yard? To some, not all. Recently, a church’s nave was converted into a gymnasium. The exterior looked as though it were a church, but it was a gym.

The irony is that the congregation meets on Sunday in a building which looks as though it were a gymnasium. A church is a church because of the religious experience. The architecture can only supplement and reinforce the religious experience, it can only be a symbol of worship, not the actual experience of worship itself.

A question arises which asks, “is it important that a church look like a church?” Most emphatically not, for that would hinder the architectural development of the form “church.” But
it is important that a church building symbolize what it is a church stands for, personally and architecturally. The problem arises in determining exactly what it is that a church symbolizes. For this reason, we see ambiguity in architecture that adds a certain richness, but at the same time creates confusion.

PROGRESSIONS and MOVEMENT

It must be made clear at the outset that movement is more than circulation. One's movement through a building can be described by such adjectives as axial, spiral, or linear. These words deal with movement in terms of the shape of one's path. But another set of terms can also describe one's movement. Adjectives such as pulsating, accelerating, and rhythmic, describe the quality of the movement. Immediately one must recognize that movement can be described as both axial and rhythmic at the same time. Movement must be thought of as being composed of two elements or components: PATTERN and TEMPO. When one talks about a specific set of patterns and tempos which deal with moving through a composition of some sort, he is referring to a procession. Processions are simply the movement of persons through a composition in an orderly or ordered way.

PROGRESSIONS and FORM

The formal elements of architecture are all of those elements within or defining a space. One will perceive these elements in a specific way, depending upon the point of view. Elements such as light, sound, and color have an effect on the mood of an environment. Other elements such as halls, columns, and beams have an effect upon the enclosure. We must think of the formal elements of architecture as elements which define both a physical and mental environment. If one realizes that these elements have the ability to transform from one condition to another, he is speaking of an architectural progression. By an architectural progression it is meant that the elements of the composition are transformed from one condition to another. The element light can transform from bright to dark. The element wall can transform from open to closed. Progressions are simply the ordered transformation of elements in a composite.

MESSAGES

All space is defined by some element. There can be no physical manifestation of a space without something to define it. Logically, one can assume that all architecture is composed of some set of elements which define its spatial quality as a composition. One must also feel free to assume that architecture could not exist without movement. Buildings must be moved through by individuals and sculpture, or building exteriors, must be moved around in order to capture their qualities. People must move toward a building; approach it, (transition) and move through it, (interaction). It is possible to have
an architecture which one does not enter or move through, but it still must be approached, and it is for this reason that we cannot separate movement and architecture.

Architecture, therefore, is composed of movement and formal elements. Movement through a composition of formal elements causes an experience. The controlled combination of the pattern and tempo of movement, with the elements defining the physical and mental environment, will send direct signals to the user, who will interpret messages from these signals. A sequence deals with the composition in terms of time; a continuum: one's path will lead him to certain sets of experiences before others. As architecture, it is important that these experiences have meaning and appropriateness.

SEQUENCE

Sequence deals with both space and time. It is the concept of continuum which relates space-time to architecture. Our minds tend to reduce experiences to a linear sequence which relates directly to a time reference. In architecture, it is a collection of built-up images which occur along some time continuum, which make a building pass on messages to its user. One remembers past experiences and directly relates the most recent experience to the present experience. For example—if one walks from a hot room to a cool room, the cool room will feel comfortable. But if one walks from a cool room to another cool room, he will feel cool. Images and sensations were built up in his mind and the same cool room condition determined two different experiences because they occurred along two different time continuums. This idea relates directly to the concepts of approach, transition, and interaction. These represent three different and distinct points along the time continuum and it is the image during each stage which will determine the meaning one is to interpret from a building.
SOME DESIGN
PROGRAM

The programmatic guidelines for this project are in many ways, a result of the theory paper just presented. The goal of this design project is to exploit the idea of sequence, and to test some strategies in this area of theory. The main thesis is to develop a sequence which is meaningful in terms of the type of building one is dealing with. The basis of the project stems from the fact that the program is developed from a theoretical concept (as opposed to a program developed for specific building requirements).

Assume an existing Rare Book Library. One can imagine many scenarios about the people who would venture to such a place. Literature, history, and philosophy teachers would have to be among the top of one's list. Thinkers and intellects if you will. People interested in food for thought. People interested in learning and teaching. Education.

Where do we go when we need to think? When the energy of intellectual stimulus builds up inside of us, how do we release it? Thought. Contemplation. The essence of the educational experience. The process of learning.

The architectural problem is to design an ancillary facility to the Rare Book Library. It is a place to go and contemplate to find food for thinking to release the energy of intellectual stimulus collected in the Library. The design problem is to define an educational sequence, not a piece of educational architecture, and certainly not an educational facility.
SITE

The site used in this project is based upon the constraints of an actual site. The location is not to be revealed to protect the designer.

Context was the major issue in adapting the actual site. Exploration was concerned with what the surrounding site concepts were in terms of:

- approach → transition → intersection

Most of the surrounding sites were ordered in a linear fashion, revealing a definite front side (public) and a secluded back side (private). The fronts of building were formal, as was the landscaping of the front yard. The building itself acted as the transition element from the public front to the private back. In the back of the buildings was almost always located a garden of some type, some formal and some casual. They were placed to take advantage of local views to both the nearby River and City.

This analysis meant a great deal in terms of developing my theoretical site. There existed many topography changes, but the land gradually sloped to a small hill where a cliff fell off to overlook a woods. There were good views in a definite direction, areas of trees, and some unique elements which were to eventually be treated as "found objects" in the final design.

Above is a typical section as the site exists. As you will see, many elements were "conceptualized" in the final design. (e.g. woods on a grid) But the constraints of the fantasy site are the same as the real one, and the final organization is developed directly from local site concepts.
SCHEMATIC DESIGN

Central Savings Bank, Vienna

- How do these plans relate to the vision?
- Change of movement, change of relationships to a retail...
Tension is created in the central space now and also the element of edicule becomes an important element in the overall composition.
"...to put something on a surface is to put a code on it, a code of new meaning to that surface.

where the second movement system is should be pointed out than a drastic form contradiction... let gallery build unlike in under the loggia building..."
REFINEMENT

Revisions to thesis project:

Criticisms:

1) simplify the problem
   (removal of sin & god)
2) clarify program
   (add Renee Boyle Library
    as a constraint)
3) lighten spatial experiences
   (add dimensionality)
4) spatial vs. symbolic content
   (clarify the overlay of the two)

The process is about getting
into the wall...

overlay of two grids:

1) wall (form)
2) path (movement)

need they be simple
relations of our emotion?

just a thought

just a thought

just a thought

just a thought
- purity - order - fragmentation

acupuncture as points of ignorance/knowledge
Ignorance > knowledge

"confront god"

S

Geometric shapes as symbols:

\[ \triangle \square \]

Point

Point zero

Don't want to deal with zero (i.e., path of politics)
Facade 1: Idea - gridded plane
show development of rhythm.

(PASSIONS)

(Architectural explanation to become a backdrop for the philosophical sequence)

Facade 2: Idea - mass/weight
show shell in column as a load bearing device. Structural Arch show signs of failure.

(PLEASURES)

Facade 3: Idea - stories metaphor
(Stair from foil elevation becomes a metaphor for upward movement to a grander portion.

(PURSUITS)
The ultimate actinic room at the center of the universe
front elevation

super late - Palladio....

development of the Golden Section
SOLUTION

This project is fantasy. It deals with a make-believe, existing site. On this site the designer is to assume a make-believe existing post-modern fare. Book Library. The problem is to design a make-believe but real facility which allows even evokes thought, contemplation, and learning.

About learning, Socrates spoke of men of ignorance. They are those who feel they possess all knowledge, and place themselves at the center of the universe. He also spoke of men of knowledge. They are those who can admit to ignorance, therefore the universe is open before them. The problem with man is that his own ego is his largest barrier keeping him from extending life. Socrates spoke of a strong dichotomy between ignorance and knowledge, but at the same time implies great complexities as he uses the terms to define each other.

What about learning? The essence of learning is to progress from a state-of-ignorance to a state-of-knowledge. This sequence, a transformation from ignorance to knowledge, is to become the concept for the design. The idea is to let a fantasy, a whimsical story, define the architectural sequence of the project. Dante's *Inferno* has been described as "a near architectural sequence of events." (Rheto Cali, *Design and Urban in Dante and La-clone*) The sequence is the experiences of the traveller as he makes his journey to heaven via hell and purgatory due to a technical blow-out at St. Peter's heavenly gate.

Back to Socrates. Just as Dante told a story of a trip through space and time, so then, can a trip through space and time tell a story. Since this project deals with a library, how much more appropriate can one talk about the sequence of learning than to compare it to a story? Experience and literature. And the story which is to be told? Why the very process one is passing through—the story unfolds the sequence, as it did for Dante. The architecture tells the story of moving from a state-of-ignorance to a state-of-knowledge. It speaks with symbol, metaphor, and spatial experience. (I guess we forget Socrates)

The site has been "conceptualized" and divided into four parts. They are divided in a linear mode to support the context of linear movement. (ie, front to back, public—private.) The woods act as the transition from the real world before the library and the contemplative world of the garden, defined between the cliff and the woods. The edge of the cliff not only defines the edge of the garden, but represents the beginning of the world of the plausible. One moves from the flats to the cliff by walking on an inclined plane, representative of a struggle or a confrontation. The river sets man apart from utopia, total knowledge, and the like.
The Rare Book Library sits on a sodded lawn. It also sits at the edge of a row of squarely trimmed trees. There are no paths to it. It is a refreshing walk across the grass to get to the library. There is a strong symbol of entry over the door, but the overwhelming entity of the building is the little aedicula perched high against the sky. It’s the place one wants to get to when looking at the building. The library itself is no more than a symbol for the storage of knowledge. At the library, we absorb knowledge, in fact we glutten it.

One soon finds himself under the tall aedicula which attracted his attention from the front. The aedicula requires its significance when the form of a human figure occupies it. It represents the point of ignorance. The library overwhelms us with knowledge. From this point, there is a path to follow which leads through the woods. The trees are planted on a strict grid. They are trimmed square which causes a gridded shadow pattern on the ground. The shadow remains constant as the path curves about the regimented tree trunks. The lines of trees play against one another in an almost hypnotizing manner as the path leads one through. At the end of this path is another aedicula. It is the gateway to the contemplative world, and directs an axis toward the Temple of Man.

The next path is a walkway which is scored in decreasing lengths of pattern and is bound by columns which decrease in height and diameter. This makes the approach to the Temple of Man seem more grand and important than the short distance actually is. This represents the ease of deception when our ego is controlling our actions.

If man’s greatest achievements are his greatest sins, then building a temple to himself is his greatest sin.

The Temple of Man is backdropped by a glass wall which is composed of thousands of prisms which cast spectrums of color as the shining sun strikes them from behind. The glass wall is the barrier. It shines, just as man does when he possesses great knowledge. The temple itself is a complicated collection of symbols and metaphors. The aedicular form is drawn in its literal translation, as a little shelter, occupied by the form of a human figure. The partial stairway evokes interest in climbing it. Atop the stairs is an empty aedicula, marked “man.” At this point, man must deal with the barrier. By filling the aedicula, he has placed himself at the center of the universe. He can see through the wall here. A long stairway is embedded in an inclined plane, enclosed by an enormous flowery bower. The pediment of the Temple of Man is a broken arch. This is the symbol of Total knowledge.

Egotistical man, man of ignorance, would try to attain Total Knowledge, though it is impossible.

It is possible to enter the glass wall. Inside there is a set of stairs which lead back down to the ground, on the other side of the barrier. The transformation is about to begin. Man has conquered the overpowering force of his ego, he has decided to deal with the
available struggle. He is confronted by a stairway. Spatially, there is a defined volume, bound by the barrier on one side and the topiary on three. The inclined plane is the transition element in moving from the flats to the cliff. Throughout the climb, three walls must be encountered. They are labelled: Passions, Pleasures, and Pursuits. These walls are double and triple coded with meaning. As elements in progression, they tell of the development of the Temple of Man. First, given a plane. Secondly, a columnar support. Thirdly, articulation of the grid. Furthermore, Passions, Pleasures, and Pursuits are actually Lust of Flesh, Lust of Eyes, and Pride of Life, the three sins separating man from God. These walls are symbols of the conflict of man struggling to achieve the center of the universe, therefore not recognizing the existence of a superior being. Once one passes through the third wall, the path continues through the topiary. The light is filtered through the branches and the smell of the flowers is very pleasant. Suddenly... darkness. The path has penetrated the side of the cliff and is underground. This leads to the final confrontation. Man can turn around, fearing his removal from natural ingredients, or he can encounter the darkness. As he slowly moves into the darkness, a ray of light appears ahead, shining down from above. He reaches another stairway. It is based on the Golden Section curve. As one moves up the stairs, the risers get higher and the heads thinner, until, the last few steps, must literally be scaled in order to get to the top. It is a physically tiring, sometimes dangerous climb. At the top of the stairs is the source of the light, a tiny shack (This shack is a found object from the make-believe existing site) it is the point of knowledge. Man has entered it from below and with no warning, has reached his goal. If you think this is the end of the story, you haven’t been paying attention very well...

A man, dressed in a white tuxedo, has awaited the arrival. He pours a glass of red, sweet vermouth. Outside, man finds himself on the top of the cliff. He walks along the edge and can see his travelled path. He stands above it now. He turns to see The River. Down the River he sees The City. It is quite a relief to walk along the edge, sipping vermouth. Across the River, man sees The Mountain. On the mountainside, he sees the symbol of Total Knowledge. It is the ultimate goal for those at the point of ignorance. A test to find imposter at the point of knowledge. Some are still compelled to attain Total Knowledge. They stand at the edge of the cliff. The trees at their feet act as an extended ground plane. They move on to attain Total Knowledge. They move beyond the edge of the cliff. They have entered the world of the plausible. We know it is not possible to walk on treets, but they are so intense on attaining Total Knowledge that they do not recognize the ground change. To them it is entirely plausible that they can walk on the treets to get to Total Knowledge. Of course, no one
can attain all possible knowledge. While in this trance, they begin to remember the past struggle with the storms, the darkness, and the confrontation. At the instant they lose their concentration, they leave the plausible world and reenter the possible world. It is no longer possible to walk on the trees, and they fall. It is to be a lesson well learned.

For those who choose not to seek Total Knowledge, the rewards are plenty; while exploring the edge of the cliff and enjoying the relief, one will discover the fountains of Truth and Elijah. These fountains dribble water down a staircase which leads to the P more, at the foot of the lake. Winding down, a casual walk along the water's edge takes one back to the forest. Reverse transition. Back to the twentieth century.

Man goes home and can't remember a single thought...
FOUNTAIN OF TRUTH

BACK ELEVATION
ONE-FOURTH INCH EQUALS ONE-FOOT
TEMPLE OF MAN
FRONT ELEVATION
ONE-EIGHTH INCH EQUALS ONE FOOT
CONCLUSION

Any object, including a building, is not just what it is; it is information about itself. A work can exist, like a scientific model for example, which is a summary of information. For the scientist it's a bridge between what you know on one hand, filtered through the model, to what you don't know on the other hand. A work of architecture, or art if you like, can be a filter like that. A filter of information. A building does not necessarily have to be an exercise in space, structure, and form. It can be this bridge.

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