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ALTERNATIVES IN EDUCATION:
Environmental Learning at the Elementary Level.

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Department of Architecture  
College of Architecture and Planning  
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Environmental Learning at the Elementary Level.

Bachelor of Architecture Degree Program  
Thesis Design

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DEDICATION

Dedicated to all the people who have and continue to teach me things every day.
To all my teachers.
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The words of the Squamish Chief Seattle at the transfer of his tribal lands to the United States government in 1855.

The president in Washington sends word that he wishes to but our land. But how can you buy or sell the sky? The land? The idea is strange to us. If we do not own the freshness of the air and the sparkle of the water, how can you buy them?

Every part of the earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every meadow, every humming insect. All are holy in the memory and experience of my people.

We know the sap which courses through the trees as we know the blood that courses through our veins. We are part of the earth and it is a part of us. The perfumed flowers are our sisters. The bear, the deer, the great eagle, these are our brothers. The rocky crests, the juices in the meadow, the body heat of the pony, and man all belong to the same family.

The shining water that moves in the streams and rivers is not just water, but the blood of our ancestors. If we sell you our land, you must remember that it is sacred. Each ghostly reflection in the clear water of the lake tells of events and memories in the life of my people. The water’s murmur is the voice of my father’s father.

The rivers are our bothers. They quench our thirst. They carry our canoes and feed our children. So you must give to the rivers the kindness you would give any brother.

If we sell you our land, remember that the air is precious to us, that the air shares its spirit with all the life it supports. The wind that gave or grandfather his first breath also receives his last sigh. The wind also gives our children the spirit of life. So if we sell you our land, you must keep it apart and sacred, as a place where man can go to taste the wind that is sweetened by the meadow flowers.

Will you teach your children what we have taught our children? That the earth is our mother? What befalls the earth befalls all the sons of the earth.

This we know: The earth does not belong to man, man belongs to the earth.

All things are connected like the blood which unites us all. Man did not weave the web of life, he is merely a stand in it. Whatever he does to the web, he does to himself.

One thing we know: Our God is also your god. The earth is precious to him and to harm the earth is to heap contempt on its creator.

Your destiny is a mystery to us. What will happen when the buffalo are all slaughtered? The wild horses tamed? What will happen when the secret corners of the forest are heavy with the scent of many men and the view of the ripe hills is blotted by talking wires? Where will the thicket be? Gone! Where will all the eagle be? Gone! And what is it to say good-bye to the swift pony and the hunt? The end of living and the beginning of survival.

When the last red man has vanished with his wilderness and his memory is only the shadow of a cloud moving across the prairie, will these shores and forests still be here? Will there be any spirit of my people left?

We love this earth as a newborn loves its mother’s heartbeat. So, if we sell you the land, love it as we have loved it. Care for it as we have cared for it. Hold in your mind the memory of the land as it is when you receive it. Preserve the land for all children and love it, as God loves us all.

As we are part of the land, you too are part of the land. The earth is precious to us. It is also precious to you. One thing we know: There is only one God. No man, be he Red Man or White Man can be apart. We are brothers after all.

-Chief Seattle
The impetus of this project was brought out of my own curiosity with the natural environment and how man in his life interacts and effects it. My desire was to study the environment and develop a design that was non-intrusive into the environment. To research the thesis concept I began to study discussions and topics relating the effects of man on the environment. Books that described different societies and technologies like Callenbach’s Ecotopia to The New Alchemist’s Bio-shelters Ocean Ark and City Farming, allowed me to begin to trace some of the topics that I wanted to explore with the environment. My original idea was to design and environmentally non-intrusive dwelling that would interact with the environment as a screen, versus a barrier, putting man more into touch with the land. Upon research I found that this can be done and has been done for many years. This made me think if this can and has been done, why is it not being done? I decided that designing a dwelling is not what I wanted to do. My desire was still to explore the causes of the environmental problems in society and seek solutions in architecture. I then made the decision to try and create a public facility based on some of the same aspects and technologies of the housing that I had been studying. More research was done and the learning process continued. I wanted to effect a change in a society's way of living, and how it thought of the land. To do this idea wanted to trace the problem back to the source and try to address problems where they begin. I decided that to effect tomorrow’s society would be to endow the children of today with a good knowledge of the environment and what it is all about. To prepare the inheritors of the results of what we do today, I decided to address the problems in education and the reflections of that in architecture. This is the first point that I had the thought to try and create an elementary school based on the principles of the environment. One of the things that led me to this was a short essay by Robert Fulughm entitled Everything I Needed to Know I Learned in Kindergarten. It is the view of the writer about where the meaning of life exists, it states.

ALL I REALLY NEED TO KNOW about how to live and what to do and how to be I learned in kindergarten. Wisdom was not at the top of the graduate-school mountain, but there in the sandpile at Sunday School. These are the things that I learned.

Share everything.
Play Fair.
Don’t hit people.
Put things back where you found them.
Clean up your own mess.
Don’t take things that aren’t yours.
Say you’re sorry when you hurt somebody.
Wash your hands before you eat.
Flush.
Warm Cookies and cold milk are good for you.
Live a balanced life- learn some and think some and draw and paint and sing and dance and play and work every day some.
Take a nap every afternoon. When you go out in to the world, watch out for traffic, hold hands, and stick together.
Be aware of wonder. Remember the little seed in the Styrofoam cup: The roots go down and the plant goes up and nobody really knows why, but we are all like that.
Goldfish and hammers and white mice and even the little seed in the Styrofoam cup they all die. So do we
And then remember the Dick-and-Jane books and the first word you learned—the biggest word of all-LOOK.

-Robert Fulughm

My thesis became based on this premise. If all we needed to know we learned in grade school then my idea was to find out what we were learning in grade school and equate it to learning how to live not only with each other but also with our planet.
OBJECTIVES

In the process of the thesis I discovered that the school, in order to achieve the goals of the environment was to achieve three things. One the school was to become a place of discovery and learning for children about the natural world and all the mysteries involved with living on this planet. Two the school was to take the role in the community that would express the importance of education has for our society and what it believes in. Therefore becoming a center of the community and leading the thought of the community to follow and example of a more sustainable non destructive life style. Third and finally, the building and it's placement within the community was to create a symbolic gesture to myth and the creation of sacred space as the center of the community. Once again reinterpreting the position of man in the cosmos and his relation to the environment. The creation of a sacred space centered on education would be a way of focusing the community on a level dealing in the mythic relating to nature.

The goals of all of these premises was to address the ideas in terms of their basic beliefs and views of the subjects in society. This then addresses the idea of paradigm and the possibility of expressing one paradigm in another in the hopes of creating a discussion among them.
The role of education in today's society is an industrial view of education and traditional forms of education relate directly to the same paradigm. This is one of the causes of the lack of interest in environmental issues. This concept of education views the roles of people with and industrial analogy. The student is a product, the teacher is an assembly line worker, the administration is the management, the school board is the corporation and the community are both the share holder and the consumer. This places education in a precarious position. Education in this role must be measured and put in a race against time. The assumption of the generic qualities of the student as a product to be machined from varying qualities of raw materials to produce a homogenous product. This would be the ideal if education was totally viewed as an extension of the industrial paradigm. However even though we do not view education totally this way we still have problems in relation to it. The student is often not seen as an individual with the right to be inspired and to think but as a raw material to be molded and shaped in the hands of man. Also school becomes a miniaturized version of work, or the "real world". In this the child goes to work everyday just as the parent. This in turn creates a system where it is inappropriate for the child to be involved in the work of the parent, so to the parent does not become involved directly with the child's day. This functioning of the educational system is creating some problems with education and the thinking knowledge base of our children.

The goal is to attempt to teach a new paradigm regarding man's role within the world, I felt that this could not be done with the traditional teaching methods developed within the industrial paradigm. Upon interviewing elementary teachers in different schools I found an educational concept that I felt was open enough to allow for the discovery of the natural environment. The theory is called the Proster Theory and was developed by Leslie Hart. It is described fully in his books How the Brain Works and The Classroom Disaster. Basically it is based in Neuro psychology and changes the theory of education from one that facilitates the ability for the teacher to disseminate information, to one that is based on the way in which the human mind actually learns. It makes observances and comparisons to the way in which infants make incredible progress in learning before they go to school in an environment that is safe. In this safe environment of the home the child explores and learns about the world around him without the threat of any kind of physical, mental, emotional harm. This situation feeds the voracious appetite for knowledge in the child and the child continues to learn almost constantly on his own. The way I use this was in two ways. One the educational form of the building a whole became loosely based on the concept that education is based on concept, content and skills. The roles of these three relate directly to how the brain works. The concept presents overall ideas to children to digest, the content is the facts that support the concepts, the skills is the application of these ideas in experimentation and exploration in learning. The second application of the Proster Theory was in the way he ascribed a climate to be within the school. I chose to follow this so that the climate of the school can be described as such. The school climate should be non-threatening and secure. It should reduce the demands for passivity, excessive grading, marking, and tests, avoid and reduce confrontations, eliminate embarrassment and put-downs. In contrast the space should support risk taking, exploration, and individual projects. In doing this it should provide the opportunity for huge amounts of input, facilitation of genuine communication, encourage manipulation, respect natural thinking, address real learning and illustrate real world material and problem situations.
COMMUNITY

In address of the community I draw your attention to the paper in Appendix A entitled Community form. In this paper it discusses how a society expresses and focuses their culture in their architecture. From this I chose to use the building to create a focus for the community. In today's society our main focus, as seen in our built structures, is that of business in our tall office buildings and retail in the proliferation of mini-malls and shopping emporiums. The need to break from the consumeristic society that is at the base of some of the environmental problems cannot happen when we continue to make shopping the most important things in our lives. In the past we in America made the church our original center and then as the separation of church and state became stronger it became the political center and courthouse that was the center of our communities. Today as religion and politics are not seen as a suitable centralizing force of an entire community. Retail business is not sustainable in our current practices forever we need to switch out center in the needs to create more sustainable life styles. In education we can bring the focus of our community back to our children and in so show a concern with long range versus short term goals.

The context of this project is in the suburbs of Cincinnati, Ohio. The site is an existing site of a school in a neighborhood in the Sycamore School District which is contained within the city of Blue Ash. The site itself is an opportunity because it connects to another school yard which together create a rather large open space in the midst of a residential area of sectioned of yards. Presently on the site exist a school and some playing fields, and is bordered on the north by a recently built subdivision. In tracing the history of the site I discovered that the creek that runs through the suburb connected to a pond on the site. In relationship to the environmental aspect of the project I decided to use the past version of the site that contained the pond and the land to the north of the site was just an empty field.

The city of Blue Ash and the Sycamore School district are small suburban satellite towns of Cincinnati. Blue Ash originally as agricultural land grew as Cincinnati grew. Being on the north end of the 275 bypass and between the intersection of I-275, I-71, and I-75 opened the city up to becoming half residential and half industrial in it base. The center of Blue Ash is located about two miles south of the site and originally contained the Elementary school and it's baseball fields as the center of the town. In the past five years the school system bought another elementary school from another school district, and closed the school. The city of Blue Ash constructed a mini-mall and office structure on the site all in the name of progress. A town once centered on children and family now focusses on retail. The construction of the new school as a community focus is meant to recreate the focus of the city once again on the education and care of it's children.
In the creation of this central space the experience of education and learning should become the way in which man can connect himself with his surroundings both physically and philosophically. Today we celebrate the myth that is established by science and number and worry more about quality than we are with quality. In education we can reinterpret our myth to once again regain our relationship with the earth. The creation of an experience that expresses the myth of a society is the role of the artist today. But how do we find myth and how do we reinterpret it. In the History of Western Art the statement is made:

"That every generation takes from the past what is needs to make sense of itself."

Joseph Campbell states in the Power of Myth:

People claim the land by creating sacred sites, by mythologizing the animals and plants - they invest the land with the spiritual powers. It becomes like a temple, a place for meditation.

It is the function of the artist (architect, author's note) to do this. The artist is the one who communicates myth for today. But he has to be an artist who understands mythology.

The function of art is to reveal this radiance through the created object.

Through a creative exploration and critical interpretation of the role of man in the world today can become a sacred act. The structures that can create for us the sense of exploration and sacredness to generate this will allow us to create our own myths. If society then begins to concentrate on the path of or the road that we travel, the experience of life, rather than the actual reaching of the destination life again gains more meaning. Therefore in reconnecting man with his environment we are able to express myth both in the learning process and the building and community form.
The evolution of my design passed through a series of stages that progressed my theory, as different schemas led me into directions that I did not always want to go. The goal of my thesis was to study the affects of modern man on his environment, to study the philosophies of how we learn and the different educational theories addressing us today, and finally to explore these theories in full circle back into an architectural and form. To do this I wanted to create a space and a place that oriented the community on education. I also wanted to create an experience that was both thought provoking and a very tactile experience in learning. The structure was to hold within it a quality of the mythic that would focus education as the sacred act of a community for its future.

The start of my exploration of form started with trying to reinterpret some standard notions of elementary schools layout with the notions of some of the great cathedrals of western civilization. Then to try and combine the ideas of sacred space both in the cathedral and the native American Indian kiva into one structure. The whole time working with the sun and wind orientation as the axial determiners on the site. This did not appear to be working in form or theory. The form and the organization were becoming to linear and rigid to allow a free flow of ideas as well as becoming to forced on the site.
E V O L U T I O N

The next evolution of the design attempted to integrate more of the concept of the Proster theory of design into the building. I was trying the ideas of concept, content, and skills as three individual expressions within a complete whole. Thus allowing them to be individual pieces of the learning process, and yet have enough flow among them constantly, to create a unity among them. Upon reflection the realization of the form of this idea separated the pieces of the education too much, tearing the learning process apart.

In an attempt to unify the building, I worked with the piece of the structure that before only represented the skills area and started to concentrate the whole building there around a central core. As this form started to develop the progress was coming along, but the solutions were forcing the theory too much. Instead of a reflection of a new way I was trying to force a new paradigm, with either form, symbolism, or technology. This was neither wise nor possible to accomplish. In struggling with this I was fortunate to make a trip out west to the Biosphere 2 project near Tuscon, AZ.

They were attempting to address similar environmental issues as I was in the structure that they had built. Their poor example of a disneyesque techno-fix of the environment allowed me enough perspective to rethink my position. The importance to me was not to create so much a physical answer as an absolute, mostly with technology. What I wanted to do was to allow children to learn the importance of the role of nature and the wants and needs of man kind. I wanted to teach them to think for themselves in a healthy way, both for themselves and for the planet. This allowed me to develop my final concept as more a mental address than a purely physical one.
The idea is that we have all the answers to our problems we need. We do not need new technologies or theories, we just need to use the ones we have wisely. This then translated into a series of sketches starting with Leonardo DaVinci's man and a series of shelters representing different natural forces of the world. This led into the final concept for the structure that I designed. The idea is of creating space, organized educationally around concept, content, and skills, and also looked at environmentally. The environment is created by the forces of nature, wind, water, sun, and earth. They come crashing together to create the world and the space we inhabit. This ability to connect and create space became the generator of form for my project. The spaces they have and the connection between them becomes filled with human spirit as a way of living together with nature.

The development of my design was then pulled from the four forces on the site and how they reacted to one another. A series of diagrams let me track the forms and connections of these pieces of nature and allowed me to connect them with man. My layout then became responsive to the diagrams generated on the site. I then used this diagram and allowed it to help me create four intertwined pieces of my building, each piece representing one of the forces.
The wind on my site flows from the south-western area 90% of the time. I picked this up and carried through the building in two ways. The first pieces is the design of the theatre, the form of the roof and the relation of the piece in the building were designed to be evocative of the wind. Place beneath the seat are tube that extend outside through the theatre and into the library. These tube allow wind to be picked up on the exterior of the building and brought into the central space. They are also constructed so that children and create wind experiences in them.

The second comes in the articulation of the structure and the circulation of the building. The structural system was created as different forms of a column, slab, panel system tying back into the panels used both for structure and articulation of the circulation. These paths were designed as experiences to provide varying degrees of interior to exterior relations opening the school to the landscape and the landscape to the school.
Sun-

Playing upon the solar paths of the site I created the sun space as being the central core of the structure. Using the original solar technology of a sun dial I created in the building a connection between the natural rhythms of the sun with the man conceived dimension of time. This central space includes the library, the gymnasiurn and the office and teachers area. This space has a connection with each of the spaces and has connection with the exterior either through the sun or through the other spaces. The sundial in the center will track the time within the building. On the courtyard above the gymnasium is inscribed a Greek pelikinon which will tell time and date within the year.

The inscriptions on the courtyard represent the half hours of the time the children will be in school. At the end of the extension of these lines will be developed a sculpture series designed by an artist to represent man as he passes through time. The first and the last statue are contained out within the landscape, and the rest run along the edge between man's built world and the natural one representing the choice we have to make.
This built form of building is only broken by
the sun space as it enfolds and flows across
the site. Contained within this area is two
thirds of the class area. The goal of this space,
was to create a dynamic environment that had
free circulation with the rest of the building and
the landscape without impeding each other.
The flexibility of the space itself comes from
tying all the permanent features in the space
into the column, slab, panel system and
allowing the rest of the space to be open.
Infilling the space would be a series of acousti-
cal panels and plants that are easily movable.
This would allow the teacher to be able to
design their space according to the needs of
the day. One day the entire area could be
working on the exploration of an idea. So
everything is pushed to the center and the
children flow around it in an experience that
uses the entire space. The next day the
teacher only want to work in pairs so they can
use the acoustical panel to enclose enough
space for them. Again the teacher can get
together and decide to divide their spaces up
functionally turning one portion of the space
say into a greenhouse for the semester. And
finally if they so desire they can create indi-
vidual areas for their own classes as they need
to. The goal of this flexibility is two fold. One
the space with its varying degrees of exterior to
interior relationships is to remain open for the
teachers to individualize the experience of the
students and the changing time calls for. This
can only happen if the teachers work together
as a team and are prepared to have a closer
relation to each other and their students than is
now possible. Secondly, it allows the children
to have a direct hand in the shaping of the
environment and lets them be able to make
decisions and see the effects immediately.
These are the final class spaces relation to the form of the pond on the site. These spaces are arranged much according to the same guidelines as the earth classrooms. The major difference is where the exterior space of the circulation path is on the earth spaces, on these classrooms they become courtyard containing spaces for outdoor recreation. The flow of this space captures the views across the water and creates rooms where the pond itself can be interacted with as a learning tool. Again remaining flexible to the needs of the children as times change.
The building as a whole works with the elements of wind, water, sun, earth, and man to create a dynamic interaction between man and the natural world. By creating a space for man that relates to the environment as a whole we are attempting to map a connection between man and the cosmos. The structure itself is tied into the landscape and in reactive to it. It reacts to the forces of the site and changes as the seasons change. The roofs on the earth and water sections are covered with earth themselves and grow the same plants as the site does. This starts to let the building in the landscape take on the impression of life as it reacts to the changing of the forces of the earth.
The site of this project is taken from the point of view of the environmental concept. The treatment of the site is that of a wetland restoration project and outdoor laboratory. The pond and the site are let to grow. Half the site will be replanted to thicken the wooded area already there. This is done to create a corridor along the creek in the neighborhood for wildlife to move along. The grasses of the site will be allowed to grow attracting many specimens of plant and animal life to be studied. Vehicular intrusion on the site will be at a minimum and the pedestrian experience will be emphasized. The entire site is to become a tool both for the community and for learning.
The exploration that was under went with this project was one of a deeply personal nature. The views and positions were developed long and hard for the project. The overall learning that came from this project is many. I know at this time that I will be unable to articulate or even comprehend all the effects that will take place to me in the future due to this. I do know this. The environmental havoc that our current overly consumptive attitudes play on the earth is sending it into disaster. And no we many never even see the effects of the things that we have done. Creating and buying the right stuff alone is not going to keep us from hurting the web of life on this planet. It is going to take a shift in thought, and in action. Humans are going to have to come together and work for something greater that we do right now. How do we accomplish this. Through education and exploration of ourselves and the image we hold of ourselves. Architecture can be one of the mirrors that we look at to see where we are and where we want to be in the future.
BIBLIOGRAPHY

APPENDIX A

SOMETIMES IT IS SUPPOSED TO BE DARK.
Andrew W. Schaewe
4/22/92

In the film Dreams, by Japanese director Kirowkawa, the final sequence in a series of
dreams that depicts one man's life, is of a
traveller who finds himself in a place called
Watermill Village. In the village that day they
are celebrating a funeral as the passage of one
of their members into death. In the scene the
young man or traveller, gets into a discussion
with an older gentleman about what life and
living is all about. The course of the dialogue
leads to the older man stating that this village
and what is happening today is what life is all
about. The younger man then replies that he
does not want to give up the glitz and glamour
of the city. That he likes to see the city lights at
night and that he would miss the lights and
would not enjoy the darkness of the village.
The older gentleman's response is simply;

"Sometimes it is supposed to be dark."

That simple statement in this context is for
me the overriding concept of all the authors
that we studied in the Alternative Futures class.
They all in their own field and or way demon-
strate this idea in either an objective and or
subjective way in their summations and predic-
tions of the present and of the future.

In the film the conversation between
the two men is an internal discussion that takes
place within both one man and one society. It
is a discussion between maturity and youth.
The dislike of the dark is a childish fear of the
young man where in the older man his accep-
tance of the dark represents an understanding
that some things simply must be. To be afraid
of the dark is a child's fear. The young man is
afraid of the things he does not understand or
does not know about. The adult may be
equally afraid of the dark, yet he, through life,
has learned to accept that the things of the dark
which are beyond our understanding. He
knows that they are just as important as the
things of the light, both to our personal selves
and to a whole system of life that is greater
than simply ourselves. He knows that we will
never know everything and has learned to live
with the unknown. Once the unknown is
accepted the known can be learned about and
lived. It is this acceptance that allows the older
man to accept the final darkness that no man
knows about. He is able to live his life in the
present and be ready for death when it comes.
The young man is not ready for this, and worse
yet does not know it.

This representation of a paradigm shift
is not only the idea of thinking about a subject
with different set of facts. It is an attitude
adjustment that takes place both at a personal
and a societal level. In this case it is repre-
sented as a maturity level and will from here on
out be discussed as the maturing of society.
This allows not only the individual but the
society to look at things, both the known and
the unknown, and deal with what they can,
and accept what they can not. This maturing
of society is what most of the authors have
accomplished on a personal level in either a
general way such as Edward Abbey, or in a
specific subject area such as in medicine such
as Ivan Illich speaks of. The author of my
book, David Foreman, also deals with a
specific subject as well as a general mindset in
his book Confessions Of An Eco-Warrior. The
subject of the book is his experience with the
Earth First movement and the protection of the
wilderness ideals in the United States.

The original European settlers in the
United States area were in one area of the
country Puritans. They came in and cleared
the ancient forests that the original inhabitants
of the land had lived with for ages without a
problem. They did this for two reasons. One
was that they needed room to farm, using the
practices that they were used to in the old
country. The second was that the wilderness
was the unknown and through the views of
their religion it was unordered and therefore
ungodly. They then destroyed these homes in
fear and practice of their faith. This attitude
toward wilderness eventually transmuted into
societies view that wilderness needs to be
touched by man in order to have some values to it. Wild things are dangerous and the landscape needs to be tamed, which is what we as a society did. Dave Foreman on the other hand argues for the value of wilderness both in his book and in his work with Earth First. In the book he discusses things such as the value of wilderness simply because it is wild, the ideas against anthropocentrism, and some of the concepts of being and Eco-Warrior. The arguments of the book are made clearly and their are plenty of examples and statistics to try and persuade you to his ideas. It is not the purpose of this paper to either convince you the Dave Foreman is either right or wrong, it is not within me or Mr. Foreman to do that. If you are looking for the facts to convince yourself to one side or the other on the issues we discussed in the class, look for them, you will find them. In order to accept what Mr. Foreman and the rest of the authors are saying takes a shift in your thinking. The suspended disbelief of the theatre allows you to imagine the different possibilities and different futures. Then decide for yourself, what you want, what is possible, where in fact are we headed.

Dave Foreman, as well as the other authors have traced a path in their own thoughts and lives that we can follow in order to follow their paths to maturity. With these paths we can listen and coalesce all of their ideas into our own thought process and knowledge to mature on our own. Dave Foreman discusses in his books a set of ideals that reminds me of Thoreau's and his ideas of deliberate living and being close to the earth.

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was no life, living so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms.

The comparison between the two stops at the ideals however. With Thoreau and his version of civil disobedience is much different this ability to realize the dream and the reality at the same time and adjust for it that is the key to the maturity that allows a person or a society to do something that they have to, even though it is unpleasant. The key to what all the authors are discussing have to do with the society making a change that in relation to the "American dream" is unpleasant.

The authors Amory Lovins, Hazel Henderson, and David Morris, are discussing energy and the politics of energy. Amory is discussing soft energy paths or energy production based on renewable sources. These authors are discussing energy and convenience. We as a world today are using up energy sources that took eons to store in the earth. The use of them is so fast we are in danger of exhausting the supply. We are also using sources of energy that are environmentally destructive threatening the biosphere itself. These people offer the solution. The solution is not in some new space age technology that will allow us to still be able to flip a switch and have a light turn on with out destroying the environment. They say we may have to give up the instant gratification for the sake of a livable planet in the future. This is not what the child wants. The child does not want to be told no to anything, he does not want to give something he is used to up for the sake of someone he cannot see. There is an old Indian quote that reads;

"We do not inherit the land from our parents, we borrow it form our children"

The desire to give up the flip of a switch for our children is maturity. The want to find the answer in our ability to what we can decide to give to someone else, rather than letting science soothe our conscience is maturity.

Ernest Callenbach, Marilyn Ferguson, and Rene Dubois deal with this maturity on a social level including what can be done, and what should be done on both a personal and a
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societal level. Callenbach in Ecotopia and Ecotopia Emerging describes a society that gave up the entire American paradigm to form a new one. One that includes self denial. In the book he deals with subjects such as energy, education, business, social life, health, transportation, and politics on the level of quality vs. quantity. Ferguson discusses the way in which this transformation to maturity can take place. Social activism and a consciousness revolution are dealt with in terms of personal change. Learning to trust in yourself, crisis as the initiation of hope and that change does come from within are paths to societal maturation. This idea is in conflict with Dave Ferguson who is trying to create change from without. Rene Dubois discusses a structure of society and thought in his books Celebrations of Life and Center for Human Environments. He states that we live in nature but that we need to live of it. He discusses such as ideas as tribal unity vs individuality, the interconnectedness of events, and the most radical change to society from materialistic to a humanistic one. These discussions discuss the thought process and our goals of the change but not specifically any institutions to change.

Gary Harden, Ivan Illich, and Jerry Mander all discuss specific subjects in which we can make the change in order to mature our society. Harden in Tragedy of the Common discusses how the fact that with the population explosion we have too many people that have not changed their attitudes to fit a world that is smaller than the past. He discusses the ideas of population, common property, and pastures being open to all herdsman. In a world where everybody should have equal chance one person owning more than his appropriate share of the pie does not work. Ivan Illich discusses the foibles of medicine as an institution. The abstraction of a man beyond the personal leads to his idea of institutionalized counter productivity. He says the the medical establishment should be decentralized because the system set up to save and increase the betterment of our lives has actually made us slaves. We expect the medical establishment to fix us anytime we are broken rather than taking the responsibility to take care of ourselves first to avoid the final fix idea. Jerry Mander attacks another institution in technology. In Absence of the Sacred he discusses how information is in control. In it man has used Technology to keep us from making the difficult moral and ethical decisions, from doing the hard jobs. Avoidance is not the sign of maturity.

The Fools Progress by Edward Abbey is a special case and relate especially to Dave Foreman. Earth First quotes Ed Abbey as their unofficial, of course, leader. The fools progress is a map for one man in our society and within himself. It is the striking realization from the perceived maturity of age the the actual maturity of wisdom. This wisdom comes from learning, education, and experience. It is only with this wisdom on a personal level, that we can make the effort to affect the maturity of the society we live in.

In conclusion I would like to quote another author outside the realm of this class and on what his views of maturity and being adult are. The author is Robert Fulughm the piece is and essay that appear in his book It Was On Fire When I Lay Down On It. The essay is a look at his mother doing the dishes when he was about thirteen. He discusses some “stuff” that is left in the strainer when the dishes are done. Stuff that any objective person would say are just little bits of food particles that have been sanitized by dish soap and hot water. But as he puts it

But any teenager who has been dragooned into washing dishes knows this explanation is a lie. That stuff in the bottom of the strainer is toxic waste - deadly poison- a danger to heath. In other words, about as icky as icky gets.

He then goes on to say how one of the only ways he respected his mother as a child is that she cleaned out the strainer with her bare hands. Yes her bare hands. She could also do all sorts of other gross things without being bothered by it. This, he said, is one sign of maturity. He made up a list to a graduating class as an answer to a question. A list of things that grown-ups do.
How many of you would like to be and
adult, an independent, on-your own
- citizen?

Things that adults do are:
- clean the sink strainer
- plunge out the toilet
- clean up babies when they poop and
pee
- wipe runny noses
- clean up the floor when the baby
throws strained spinach
- clean ovens and grease traps and
roasting pans
- empty the kitty box and scrape up the
dog doo
- carry out the garbage
- pump out the bilges
- bury dead pets when the get run over
in the street.

The authors of this class have created a
list for us as a society to become adults by.
We as a society need to clean the sink
strainer, turn off the lights, and mature to
where we can live for a future that will not
remain merely an alternative future.
CULTURAL BELIEFS AND COMMUNITY FORM:
A study of community beliefs as a generator of community form.

You can tell what is informing a society by what the tallest building is. When you approach a medieval town, the cathedral is the tallest thing in the place. When you approach an eighteenth century town, it is the political place that is the tallest thing in the place. And when you approach a modern city, the tallest places are the office buildings, the centers of economic life."

This statement made by Joseph Campbell in the book *The Power of Myth* is an observation of the idea that the physical form that a society builds for itself informs us of the culture and societal beliefs of the people that built the place over time.

This idea that the city can inform people with its architectural composition about the cultural/societal beliefs of the people that constructed makes us look at the American city and ask questions. The American city has long been questioned on what is the prevailing interest of the city. This typological obscurity is related to the forces of late capitalism. The suggestions is that if one or another interest were to predominate the form of the city would be more cohesive. (Gianni, 13.) The question then arises what is the guiding principal that forms American cities and does that truly express the beliefs of the culture. This paper will look at how the formal composition of city/building form express the beliefs of a society. By looking at two closely related cultures of ancient meso-america we can see the affects of a strong correlation between culture and community form. From that position we can evaluate the American expression of culture in the form of our own common structures and cities. At that point we can then evaluate what the role of formal composition of city/building plays to our society and examine what it is expressing. From there a decision needs to be made if that is the correct expression to our culture and whether that expression needs to continue.

With this idea of physical form being related to cultural/societal values and beliefs this paper will study two cultures and observe how the society resolved culture in their physical form. Two cultures will be discussed, in terms of what we know of their societies and how we see how they relate that to what we know about two of their cities and the structures within the cities. The end result of this study will allow us to then look at an example of a common organization or structure of today's society and observe the relation of it's form to today's beliefs.

The two peoples this study chooses are two of the ancient cultures of Meso-america. The Mayas and the The Aztec or Toltecs and their cities of Uxmal and Teotihuacan provide us with a base to develop a comparative study. By looking at these two examples, and seeing their expressions of their beliefs in their community form we can begin to see the connection between belief and physical form.

The choice of two cultures that are closely related both in their time period and geography, as well as their basic beliefs, we can see how they are alike and dislike. This can then be observed in the expression of their cultural in their built form. The cities of Uxmal and Teotihuacan are the two cities that we will observe and study.
Uxmal is a Mayan city from people who were a strong culture in Mesoamerica that built cities about the ceremonies of their religion. Teotihuacan is a city whose people can be traced as the origins of the Toltecs and the Aztecs. As a culture they have a close relationship to these to peoples of Teotihuacan. The basis of life in Mesoamerica for the time period we are discussing is agriculture. From 300 A.D. to about 900 A.D. both of the cities hit a cultural golden era that allowed for more than farming. This period allowed for a surplus of food that supported more artisans and craftsman and religious leaders to develop the culture of the society. The culture then led to the construction of the cities. The genesis for both cities was not one of dwelling or shelter, but both cities were started and built as ceremonial centers to serve the aspects of the religions that developed in that culture.

The city of Uxmal flourished in the golden ages of the Early and Late Classic time periods of the Mayan peoples. In these periods the advancements of culture included such things as intellectual ferment, creative activity, building of outstanding architecture, the carving of sculpture, the elaborate recording of texts, and advances in the area of mathematics, astronomy, and writing. The society that developed around the cities was a stratified one with civil-religious/military leaders at the top of an aristocracy/theocracy. The peoples then broke down into continually lower classes of artisans and merchants, peasant farmers, and finally servants/laborers. This city along with other cities of Mesoamerica including Teotihuacan, flourished with trade routes and communication among them. Uxmal and Teotihuacan were both ceremonial centers of a religion of the society. By building these cities the people were in fact weaving the ceremonies of their religion into the fabric of their lives.
Since the basis for sustaining life was agriculture, the center of their religion became the controlling forces that governed agriculture, or the forces of nature. The personification of these forces led to a complex religious structure that was based on pleasing the forces of sun, wind, and rain. In order to please these deities, complex rituals were developed and run by priests. The priests were to appropriate the gods, tell people when to cut and plant, tell people when to celebrate religious rites and finally to be the guardians of astronomical and calendrical data. This last function included the importance that the tracking of time was to the religion and society itself. The astronomical and ideas about time were deified in the religion and complex mathematics and ceremonies were developed in order to celebrate time and man's movement in the cosmos. Other ceremonies also developed to appease the deities of the natural forces. This religious tracking and marking of time both in ceremony and ritual can be seen as a generator for both of the cities forms.

The ritual experience became the focus of the society and therefore the guiding influence of the city. The city of Uxmal stands as the most intactly beautiful Mayan city. The city itself is a series of clusters of important buildings that at one time had a total site of 250 acres. The city itself was laid out with no obvious overlying geometric order. The clusters themselves were ceremonial spaces laid out around the idea of a central plaza. The plaza's buildings were usually oriented around the cardinal points. The pyramids themselves were the equivalent of a man made mountain, with temples on the top. The temples were both religious spaces and monuments to the kings. In meso-america high spaces were considered sacred spaces, i.e. Pyramids or mountains. The other temples or palaces on the site are functionally a mystery. They are thought of as meeting center for ceremonies or temporary housing for chiefs. The other important element is the ball courts in Mayan cities. Elaborate ceremonial games were played with a rubber ball in these courts. The games themselves were a part of a ritual that was important to the ceremonial life of the city.

The city itself has a series of important structures. The southernmost is also the oldest called the Pyramid of the Old Woman. At the other end is what is known as the North Group. It contains a chambered pyramid and a lower court with several edifices. This structure belongs to the family of amphitheatre courts along with the Pigeon groups, and The Cemetery. These last two are one half of the other important structures of this site. The other two being the House of the Governor, and the
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Nunnery. These structures appear to be laid out according to their own orientations and functions. None of the structures truly aligns to each other or to an axis of some sort. Some of the structures such as the south Pyramid, the House of Pigeons and The House of the Governor are connected but lay primarily skew to one another. This does not indicate a lack of sophistication, it does however, show a concern on other things besides a formal geometric plan. The interior spaces of this period was very important to the Mayans. The chambered pyramid and corbeled vault in connection with the courtyards shows an interest in the flow of spaces of the city. Sophistication is also seen in the use of mosaic facades, a negative batter on the exterior walls shows the correction of the view of the built structure in perspective, the vaults of burnt limestone plaster and mortar, and the use of stele carved in relief.

The stele became the record of the priestly computations of historic and mythic events. The stele show the deification and worship of the time periods. The inscriptions use figural themes to show dates, astronomic tables, deific references, rituals, directional symbols, and date of erection. Buildings show the role of time computation as a religious belief and it's importance to the entire society. The elaboration and sophistication of these and the buildings show one way that religion generated the layout and form of the city.

The city of Teotihuacan again is based on religious principles very similar to that of the Mayans at Uxmal'. The cities origins lie in a ceremonial center of religious importance that was built by farmers. The purpose of which grew into a center for observation of the universe to relate man to his cosmos by the tracking of the sun. Having similar origins like these with Uxmal' the inhabitants of Teotihuacan laid their city quite differently. The entire city is laid out on a rigid grid organization. The principal structure is in the center and is called the Pyramid of the Sun. To the west of it lies the principal axis of the city, it is a corridor named the Avenue of the Dead. This avenue is 150 feet wide by about a mile and a half long. At the north end of the avenue lies the Temple of the Moon, and on either side of the southern end lies the

Great Compound and the Temple of Quetzalcoatl. To fill out the rest of the 3 square
mile area are small residential clusters and minor palaces that developed over time. This city, unlike Uxmal, is oriented around the central piece of the corridor. The Avenue of the Dead becomes the rigid ordering system that the entire city plays off. All structures within the site are aligned on this axis. The axis then allows all structure to align on the grid with the Pyramid of the Sun. The Pyramid of the sun is aligned
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15 degrees 30 minutes north of west, so the observations of the earth to the sun by the annual zenith setting (21 June) is on axis with the Pyramid. This and the orientation of hundreds of smaller platforms obey a relationship of a cosmic order not a city or local order. The spatial relationships reflect the rhythms of the universe as observed by the religious leaders.

In the rest of the city the cosmic orientation is stressed in the other structures as well. Always a pyramid marks the importance of a space while the precinct boundary defines scope. As time went on these open spaces became much more important for the ceremonies. The Pyramid of the Moon is flanked by two symmetrically grouped series of triangular platforms. These open spaces were probably calendrical in the nature of the rituals. Among the entire grouping there is a lack of any military fortification.

The entire concept of the architecture is quite different from ours. This is an architecture of monumentality versus one oriented to shelter. The effect is to ritualize a valuable experience. This is done with four pieces of composition. The precinct, which marks a memorable space, the cairn which allows it to be seen from afar, the path to signal direction, and the hut shelters a sacred portion of the space. The structures were faced with a thin stone veneer carved in low relief. The relief depicted murals of the gods and rituals. As time went on they revealed small personages, roads and buildings, animals and symbolic connections to speech and song and religion. These carvings also became a recorded history of the city. As they kept burning time to build, the process reeked environmental damage which eventually showed up in their murals.

The idea of monumental architecture in the meso-American examples an easy connection between city/building form and societal beliefs. But what about the 20th century? In the functionalistic program of a building is there the ability to express an ideological connection with ones cultural beliefs?

Aaron Betsky discusses what the changes in society from a pre to post industrial people have affected the formal cultural expression in the realm of the physical manifestation in architecture. He labels this change in societal attitude as that of modernity and the architectural idea derived from such beliefs and The Project of the Modern. Modernity itself as a result of societal transformation has as described by Betsky, become the conscious expression that man and nature have indeed become separate. Man now holds the potential of nature with a new world of man's imagination. This new form becomes a Utopia which is crafted constantly with logic and rationalization out of the basic dialect between production and consumption. This allows man to explore the transformational properties of technology to the world by the conscious activities of man. The challenge or project of the modern then becomes the imaginative organization of the processes of modernization. The processes change as the processes of manufacturing itself changes. The change also effects both social relations and how it is that we create images of ourselves.(Betsky, 15)

How architecture plays a role in this image as well as its role in American society can be seen. Architecture has traditionally been seen as an imager and a physical artifact.
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upon the landscape. It has also been described as an organizing force of the culture,
and finally it is seen in it’s metaphoric role in interpreting the beliefs of the society.
In the last one hundred years architecture has lost some of the roles that it plays in
society. Architecture no longer is the mediator between man and nature. It is not the
ritualistic representation of the human society or it’s experiences. What role does
architecture now play in relation to society? Again following Betsky, architecture has
picked up the role with the power to become the rationalized change itself.
In this role it has followed two models. One seeks to control, contain, and conceal
change with false images attempting to halt the monster of modernity. The other
becomes the monster itself. From here many architects have followed many paths
trying to reach this modernity through abstraction or cultural control or social
activism. In this some architects were attempting to create a fabric within the city that
would mesh architecture and the experience of the collected whole together. This
in turn would lead some architects feeling that there was no need to create
monumental condensations of the spirit of the time in order to create a form that
expressed their society.

It can be argued that the ability to map ones world be creating a microcosm
composed of known elements i.e. of everyday use, and the transformation of that
map into something that is both anthropomorphic and an extension of the body into
an artifact capable of engaging and altering the environment, is the fundamental
activity of art making and all is a derivative of this art.(Betsky, 25)

In the modern world architecture has lost this role as art form more and more. It has
lost this role of interpretation to new forms of communication including mass media.
Film now has the ability to map ourselves within a philosophical construct. Economic
factors have also drained away some of the roles of the architect. Architects are no
longer necessary. They have been replaced by space planning, engineering, and
codification. Through this process architecture is watered down and we are left with
is an increasingly anti-monumental architecture. From here the architect retreats
into the realm of Utopian architecture as a last refuge. Here the architect creates
maps of a new society. These maps however rarely do they reach physical
construction nor do they reflect the society that is happening today.
Finally with the loss of the roles of the architect, any imagery of authority or dignity
has eroded away by our inability to agree on any one center of power, or any coherent
expression of civil authority, even if that authority is centered on a bank or a shopping
emporium. Only the largest office buildings still seek to overwhelm us with
architecture, they remain it’s last refuges. Such monuments as Phillip Johnson’s
AT&T building of Graves’ Humana Tower are the last tragic monuments to an out
dated individualized capitalism.(Betsky, 30) These structures are iconography of that
corporation or of self not of the community. What then is to be done? Where is the
expression of the community in the realm of the modern and how is it seen? How
does one now view architecture?

Architecture then becomes a series of critical investigations. These include it as an
act of perception. This perception will allow us to remake our community. It will
become a community in which we can map out and or mirror our humanity, in the
basic fabric in which we live our lives.
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One evolution of this cultural manifestation in city form has been explored by Benjamin Gianni. Gianni has studied the relationship of the city form to the compound of the Ohio vernacular farmstead. He has pulled both of these out and related it to the modern movement. In his essay American Farm Vernacular: A Prototype for Modernism we can see one form of our own expression in community structure. In the essay he compares the farm compound to the city form. Also one relates this in comparison of the rural vernacular building to the early modernist architecture can suggest connections that will give us insight into the creation of community expression that is current for our time.

There are two distinct comparisons made in the essay. One is the comparison of the American city and the development of the Ohio vernacular farm. The other relates formal compositional studies of the Ohio farm to specific pieces and ideas out of the modern movement.

First, city form as a comparison to the farm. The farms of a America being very different from those of Europe leads to a curious question. Why do American farms break from the communal ideas of Europe? The answer lies in the coming of the Enlightenment to America. The views of the Enlightenment completely changes the view of man and nature, and their prospective roles on the planet. In the new world nature was wanted to interact with man so layout and plans became open ended allowing for the flow of nature into and out of the organizations of the built form. Another generator of form was the rejection of the political hierarchy of Europe. This led to the rejection of any physical hierarchy in the composition. This let the perfection of form now lie not in the symbolic geometries or hire hierarchies derived from nature but by integration of "Nature" itself. (Gianni, 16)
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The conception of nature as a chaos from which one might abstract geometric truth was challenged by those who would deify nature itself. The traditional role of Architect as geometric necromancer had to be revised. (Gianni, 16)

The enlightenment also changed the way in which space was actually conceived changing the status of space itself. The redefinition of space removed it from the geometric limitations that had previously confined it. Now with Newton's law space became something that was continually expanding without limitations. This new non-directional neutral field of geometric representation appropriated a new role of space in architecture. Space now was to function as the great ground of which the objects of the world were to be read. This neutralized space disassociated the concept of "place" and left form and the solely responsible carrier for meaning. America as repository of the ideals of the enlightenment became the reasonable place for "atopia" or placelessness to be realized. (Gianni, 17)

The formalization of this came by the influence of Thomas Jefferson. Jefferson with his connections to Europe became a key instigator of bringing the enlightenment to America. Ideas of the enlightenment like the lack of formalized relationships, open spatial connectors with the landscape, integration of the wilderness, few formalized spaces, and a rejection of hierarchy allowed Jefferson to take the concepts of community planning and extend them unilaterally across the country. The effect of this was decentralization and a clear rejection of the urban centered societies. Communities became developed according to an abstract grid that ran among the country connecting them to a continental order not a local one. The idea of space and location was replaced by the idea of position within the grid. With this lack of place and hierarchy within the space of the grid, the freestanding building on the landscape became an icon of the enlightenment planning. This arrangement of the farm can be related directly to American cities. While the city referenced the continental order so to the farm relies on a grid that is referenced to an order that is not contained within the farm. The individuated freestanding buildings stood loosely placed on the grid, while forsaking the concept of geometrically defined plazas. This led to an empirical vernacular gaining power in form and expression. The architecture thus related to the idea was of the common man in ordering and expression. It worked form the ground upwards using functionalism and economy versus iconography. It then removed architecture into a realm of a process versus an underlying meaning. This idea of a method not meaning flows into the continuing ideas of architecture contained within the modern movement.

Gianni, secondly relates the formal composition of the vernacular farm as having direct and indirect influences with the modern movement. He first aligns them with the avant-garde and the fact that spatial concepts lie outside the traditional conceptual orders. He also makes a correlation with the ideals expressed by the common man as it applies to both. The sensibilities of the common man becomes a theme among many and is a strength of the modern movement. The constructivist sought an aesthetic of the lowest common denominator and then applied it to everyday housewares. The development of an abstract aesthetic with universal application to every day items incorporated symbols into the very fabric of a peoples lives. The avant-garde had a formal language that related elemental forms and dynamic compositions. This connection was of a suprematist flavor while the ornamental qualities remind us of the moralistic overtones of Adolf Loos. Finally the
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individuality of parts that are not subsummed by the composition of the whole is an indirect connection that he makes to the modern movement. More direct connections lie with Frank Lloyd Wright's principals that he says are based in vernacular. The individuated parts composed around a pinwheel organization while still remaining within an orthogonal grid organization could describe equally the work of Wright or the farmstead studies. The focus outward on the landscape carries again up through time and into Wright's work that may have origins within the vernacular.

The final connection he makes is in the structure of LeCorbusier’s Maison Domino and the structural technique of the common farm structures. The techniques use of an internal frame and a freed non-load bearing facade and it is used in both cases. This technique is strongly rooted in the vernacular of the Americas and not the heavy masonry context of Europe. Functionally random openings in the facade give a compositional similarity of both examples to each other. The ideas of mass production and obsolescence allow for the repetition of forms that are not sequential, in both this is further breaking the ideas of a formal sense of place. These connections allow us to see architecture that again is fundamentally modern in it's thought to resonate with cultural expression. The connections to the culture in today's society is important to the focus and expression of the people.

With this relationship we are brought full circle to that of cultural expression of today's society? Architecture must once again map the beliefs of the society and in the process create a sense of place and space. To do this while still avoiding the monumental icon of individual versus community is the challenge of the architect. We can now take the legacy of the modern movement, understand it's expression of community and again reinterpret the expression of the community in the form of architecture. The expression of the decentralized community and its beliefs system is inherent in society and is essential to humanity as a way to place ourselves within the cosmos. We as a society need to reassert ourselves in this expression and start to develop and expression of what it is we truly believe versus some abstract universal belief system, universally applied to American cultures that, eventhough both may be American, they are not the same.
Bibliography


Welcome to
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Sycamore City
School District
EDWIN H. GREENE
Superintendent

The large building in the center is the COMMONS BUILDING. It houses the offices, library, health room, cafeteria, central heating, auditorium-gymnasium, dressing rooms, and storage areas. Other buildings, left to right: KINDERGARTEN BUILDING A, BUILDING B, and BUILDING C.

THIS BOOKLET HAS BEEN PREPARED TO HELP WELCOME YOU WITH OUR SCHOOL.
Colin Turnbull - the piggies to the plain
S.C. Society is always patriarchal.
Nature is always matrilineal.
the way of animal powers
the way of seeded earth
the way of celestial lights
the way of man.

Campbell-
People claim the land by creating sacred sites, by mythologizing the animals and plants - they invest the land with the spiritual powers. It becomes like a temple, a place for meditation.

Big Fly - Little Wind is the voice of the holy spirit revealing hidden wisdom.

In a sense, people are accounting the land where they believe there is energy when empowers them. There is an organic relationship between the land and the structures people build upon it.

You can tell what is informing a society by what the tallest building is.

The cathedral talks to me about the spiritual information of the world. It's a place for meditation, just walking around, just sitting, just looking at those beautiful things.

It is the function of the artist to do this. The artist is the one who communicates myth for today. But he has to be an artist who understands mythology and humanity and simply isn't simply a sociologist with a program for you.

The function of art is to reveal this audience through the created object.
Knowledge → into pedagogy
Myth and knowledge/learning → education.

Learning → is the personal experience of the acquisition of both knowledge and experience.

Education → is the process of disseminating information of knowledge to a group (A.K.A. students).

Joseph Campbell: "So these old stories live in us? (Bee movie)

They do indeed. The stages of human development are the same tomorrow as they were in ancient times. As a child, you are brought up in a world of discipline and obedience, and you are dependent on others. All this has to be transcended when you come to maturity, so that you can live not in dependency but with self-responsibility. If you can't cross that threshold then you have the basis for neurosis. Then comes the one after you have gained your world, yielding it—the crisis of dismissal, disengage men.

And ultimately death?

And ultimately death. That's the ultimate disengagement. So myth has to serve both aims, that of inducting the young person into the world life of his world, that is the function of the folk idea—then disengaging him. The folk idea unites the elementary idea, which guides you to your own inward life.

The myths of an industrial society guide life and learning in a temporal existence on this planet. The concept of mass production has had unimaginable social impact not only in our physical life but also in our mythical interpretation. If we assume that myths define our place not only among ourselves but also within the cosmos. Modern western civilization has done two things separate from more nature-oriented ones. First, man has been put by the creator in charge of the universe. He is in position of the player-ruler. Commander of all that he knows.
UROBORUS - how to break dragons

Replace - original lake in the area

Wetland agriculture

Flow Regulation

Pit of building

Sacred Space

Refluence

Pick up (i.e. clam lawn etc.)
Conventional Learning

Child to Child (usually same age)
Child to Teacher (filtered info)
Child to Admin (filtered regulation)
Child to Society (filtered at life.)

Roles

Schooling = Education

Give me a fish and I eat for a day. Teach me to fish and I eat for life.

The Child and the Curriculum and the School and Society.
2/4/92

Do you have your car here?

Human Habitat Design and the Built Env.

B — Mysticism of Natural Phenomena as Design Impulse —
Cerda, Maine P.H.D. on Water

1. Shed Layout
   - Sun → Light
   - Water

h → What Architecture is going/Small Business
   - Robert Gilmour — resource Management and Architecture
     - Leaves of grass! → Whitman
     - Cubes of grass! → Schumacher

b. → Historicism + Architecture
   G. The role of communication in Architecture
      The Sacred Role of Architecture as the expression of Society.

Idea for banner design.


Key — Environmental View of a built environment (myth + ancient culture)
   - The global mind and architecture (western industrial predicament)
   - Mass Produced or Standardized Housing —
   - Japan Imperial vs. Hikitsubji

by M. + Architecture as Communication.
Introduce Yourself!  
Temptation To Understand!!  
Underground in Underground  
400 years to Grow  
Balance  

Has he ever refused a commission?  
Steel →  
Simple  

Japan →  
Sleazy Rock  
Sustainable  

PBS in Denver  
A home for all seasons  

Rammed Earth  

Malcolm Wells  
Miami, Ohio  

Mail to Malcolm Wells!
A man who has been a street seik (hindu streetseer) is standing before the prophets of the gods, and the prophet says you have one wish left before you return. The man says I have but one thing I want to know. He asks how many more lives must I live until I am set free. The prophet turns to him and says look at that tree. When you have lived as many lives as the tree has leaves then you will be set free. At this the man began to dance for joy. When asked why he danced the man answers, “What so little time?”

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NE The movement of the axis from east to the NE Symbolizes the meeting at the four winds. Four separate directions together in one movement.

Time to erase the lines.
Concept of School -
Will you teach your children what we have taught them?
1) The earth is our mother.
2) What befalls the earth befalls her sons.
3) The earth does not belong to man; man belongs to the earth.
(The end of living the beginning of survival)
4) We love the earth as a newborn loves its mother.
5) Care for it as we have cared for it.
6) Preserve the land for all children and love it.
7) No man can be apart.

We did not inherit this land from our children;
we borrow it from our children.

Content - Facts - Skills - Concept - Content
Concept as the basic structure
We think here of an educated person as one who has an interconnected structure, a web, a fabric, of concepts, information, and skills.

The Concept is of/from the earth.
The Content is the facts/information we are.
Facts are the reality of man.
The Skills are the tools/the dream/the problem solving.
Phases of Math Science
English SS
Perform. Art
Theater/Presentation
Library
Admin.
Mechanical
Gym
Greenhouse
Physical Lab.
Shop
You Can't go home again.

After many, or not so many, failed concepts of the building, the two concepts of the building is combining to different views of our existing paradigm to create the concept of the building. The two ideas are one of an environmentally benign society and a non-linear progression of education for the youth of the society. Using the strengths of each to reinforce the other the structure will philosophically create a shelter for a new paradigm to be explored for critical thinking by a new generation that will inherit the dimension of time and space from us.

The goal of the ecological concept is derived from a great deal of sources. The environmental movement has grown into a powerful grassroots movement, trying to stop the absolute desecration of this planet for the whims of a species that has lost its connection to the cycle. Such references as the New Alchemists, Ed Abbey, The Familiar, Inc., The Beesline Ventures Co. plus past civilizations and individuals such as Chief Seattle, the Inuit, and the great ancient cities of Urk have demonstrated the danger of continuing in the industrial, production/consumer, based culture that we know. We of today's society must critically think about the way we live.

Can we draw connections between our society and the great cities of the mesopotamian era? Are these cities that were at one time fertile and now a desert? Can we look to our future as well as our past. Many have recognized environmental problems of energy, population, pollution, desecratification and so forth. Also many are trying to see technology to cause the symptoms of disease whose germs lie within ourselves. The idea of a technirion that was at the beginning of this thesis, it has since changed. The point of the school is to reinvest in man with a gracious caring stewardship of the planet we live on. Man must again see himself as a strand in the web of life. To do this the classic four elements of life water, air (wind), earth, and fire (sandy) are represented as four entities or pieces of the building the space enclosed by them is the speed of man in which to interact with these trees and to become (elemented in his thought process).

The second piece of the project is the shift in this society views on education. The focus of the structure will not be on education but on learning. As a place of community and discovery the space is based on the three classic elements of learning. These elements being skills, information, and values, or as Leslie Hart describes them in the classroom disorder as skills, concept, and content.
assuming the physical reality of the building the administrative position becomes one of a philosophized content. The shift of this one of learning being based on curiosity and completion not a linear state of mediocrity. No child continues on to harder concepts with only a 65% mastery of the content of a lesson. This shift lets a child learn and discover for himself not a proposed image of what he or she should be.
As water touches fire with is fingers it is active and wonderful, if it touches it with a full embrace it is the end of both.

Water and Wind
- evaporation - the interaction and flow of two fluids. The effect of force versus mass. The water ripples the wind pushes, the wind slows as the water drags. The wind turns the water to gas.
After resolve contemplation of my exit with Sengal
I believe that I am screwed to the max.
How is the jist of Concept - Good, Function - Good, Form - Bad - Break away from the Geometry. of
Let the elements be what they want to be
and concentrate on the patterns that connect.
The six connections that will make or break the project.

½ Earth ½ Water.
  ½ Sun ½ Wind
  Water ½ Sun
  ½ Wind ½ Earth
  ½ Earth ½ Sun
  ½ Wind ½ Water.

by don this
look familiar.

Earth and
Water - section and purification - water gathers in and of
the earth it, is purified by it. Water sprinkles and
runs, cuts and pushes the earth. The earth but purifies
and pollues the water.

Wind - as water runs down over the land wind runs
over it. Filling and Pushing little tiny parts of it across
the landscape. Wind blows and carrosses the earth.
So it also whirls it away. The earth blocks and
moves the wind and holds the air/wind to our
surface. Wind envelops the earth.

Sun - The sun beats down upon the earth as it
crosses it daily. The earth basks in the sun as
cooks and heats the earth. The Sun is the source
of all power in this Solar system. The sun changes
the view of the earth as the wind and the water
change the face of it.

Sun and II

\[\text{Wind - the wind carries the breath of life pushed}
\text{by the sun. Then wind also pushes and cools what}
\text{the sun heats. The sun is static while the winds}
\text{are chaotic.}
\]

Water - the sun is the birth of the water cycles
and water is a rebirth of the sun. At 6 distances
the more dynamic interaction than these two - at close there.
I create the experience of the elements in the poetry of the space.