CHRISTMAS

During Christmas I did not visit Paint Rock officially. One day I drove out and sat on the site simply to reassure myself. The townspeople were busy with Christmas rituals and quests and I did not feel it an appropriate time to intrude. Reaffirming my subjective, emotional responses, I could feel the building on the site. Clustered near the road and leaving the meadow as it was seemed like the only solution now. Feeling confident, I returned to my own family celebrations.
Following Christmas, I immersed myself into design once again. Following the resolutions made previously, the design seemed simple. Facing the highway, the buildings clustered around a courtyard of sorts. The town hall became the central piece with the school and administrative functions on either side.

There were, of course, the functional and perceptual problems to work out, but the most enjoyable part of the process became the studies of the individual spaces. Continuing the use of the perspective as an evaluation method, I considered many of the spaces, including entries, schoolrooms, town hall, and courtyard. Following the construction of each perspective, I could better see the space from the view of the participant which facilitated improvements.

By the end of the quarter the general organization and form was settled. My goals for Spring quarter included re-evaluating many of the interiors, considering details of materials and construction and the finalization of design.
INTERIM

SPRING BREAK

I returned to Paint Rock over spring break anticipating the image of my design on the site. Although uncertain of the validity of my thesis because of seldom contact with the citizens of Paint Rock, I was confident the design "belonged."

My nephew, Samuel, roommate, Athene, and I went out one sunny afternoon. The intention was to sketch some typical details and reassure myself of the appropriateness of my solution, as well as to let Samuel stretch his legs. We strolled up the dirt track between the Post Office and my site in search of details and a place to run. The sun was hot, and after a long winter, the wildlife and livestock of the community collectively decided it was a fine day to be out and about, much to Samuel's delight. While I sat on a large sun-warmed rock and pretended to document the construction details of Paint Rock, Athene and Samuel played hide-and-seek in the tall Johnson grass. The discovery of a complacent old hound dog willing to have his chin scratched by a small boy and the tiny creek running along the edge of the meadow were the highlights of the afternoon.

Paint Rock was as I remembered.
SPRINGQUARTER

FINALIZATION

Spring quarter consisted of detail design, final design revisions, and writing and more writing. Initially, I drew the details that had been growing in my mind all year. Actually, I believe I knew what they were in the beginning.

The construction and materials utilized methods familiar to the region. The buildings were designed in such a manner that they could be built by local labor. Once again, it was amazing how easy these details were to design. I believe this was a product of continual thought rather than instant design.

Some of the final design problems included the playground, which is not yet complete, the parking, and the proposed pavilion. Initially I intended the front corner of the to be held by a pavilion or gazebo or tower of some sort. I felt it was needed as both "front porch" and monument to Paint Rock. After struggling with the decision of what this should be for two quarters, I came to the decision that any form I designed would be entirely ambiguous. Finally, at the suggestion of a classmate, I realized the best "front porch," the best monument to Paint Rock would be a live oak with a porch swing hanging on it.
Having reached the end of the year and this academic exercise, I suppose I am obligated to organize my thoughts and experiences into some kind of conclusion. This is probably the most difficult and tedious task of the documentation, however I will make the attempt.

With the experiences of the year ranging from personal and emotional to technical and intellectual, the most meaningful and influential were the personal ones. Discovering the necessity of allowing my intuitions and feelings to strongly effect my design was perhaps the most important experience. The realization that the inclusion of my own personality is a mandatory part of my design process, and accentuates my concern for the user rather than detracting from it was the most significant and satisfying conclusion I reached. This resulted in the need to discuss what my heritage and that of Paint Rock is as a way of explaining the spirit of the design. The act of writing of my impressions of the South and the Southerner was surely the most personal activity I have undertaken. This self-evaluation forced me to take a close look at myself and my values as reflected by the South in general and share them with the unidentified reader. Although not literally architectural, the act of writing this crystalizes many of my concerns, attitudes, and reactions to architecture.

Finally, this year has been made memorable through the experiences with and influences of the members of Jack's studio. I would like to express my appreciation to those who criticized, sympathized, and encouraged when it was most needed.
APPENDIX
PROPOSAL

After graduating from Ball State, I intend to work until I become registered, then return to school to do graduate studies in anthropology. Originally, I planned to graduate from Ball State with my Environmental Design degree and pursue my Masters in Architecture with a specialization in programming, as this is where I feel my experience and knowledge are severely lacking. Since my plans have changed, I would like to pursue this interest in programming through the thesis studio. To this point, my only pertinent experience in this area are the Spring 1983 Studio Abroad design for which we developed our own program, and working closely with a client on internship concerning a house addition.

I feel there are two poles in architectural design which are successful and worthwhile. The first of these has been implemented by man since the beginning; it is the vernacular solution by the layman in response to his basic needs, both physical and psychological. The other is that resulting from education and research. Both approaches involve not only the recognition of user needs, but also an understanding of why they exist and how to fulfill them in the best possible way.

There is, however, a potential hazard in the architectural profession of surpassing the first approach but remaining on the threshold of the second. This occurs frequently as a result of concentration in school on the design process, the theory and practice of problem solving, and building sciences. The intensity and duration of the programs, however, do not allow for much breadth of study, especially in social sciences and humanities. This often results, unfortunately, with a tendency to discount vernacular architecture as being "uneducated," and thus insignificant, and yet lacking a knowledge of such things as sociological interactions, religious and domestic rituals, psychological responses to the environment, and social and personal institutions, which is necessary to incorporate within a sensitive and successful design process. If one does not take it upon oneself to develop an awareness and basic understanding of these issues, the effect can be, and often is the production of inhumane architecture.

Having reached this threshold, I now find it necessary to move into the second approach. I want to use the thesis studio as a tool for developing a working knowledge of the factors effecting human needs that should be an initial concern in the design process. Programming, with an awareness of the many subjects it should encompass, is to
be the major thrust of my thesis. I feel the ideal approach to programming would be similar to that implemented by Charles Moore with the St. Matthews Parish Church; that being the "Take-Part" workshop developed by Lawrence Halprin and Jim Burns. However, since the thesis is hypothetical, it would be impossible to involve the interest of an entire community in something that would never materialize, thus, the process would be ineffective. The actual method or process is not yet defined, and is actually the goal of my thesis; but it will likely be more hypothetical in nature, similar to the theses of Seong Chung, Richard Hebard, and David Allen. I hope to develop for myself a process with which to implement thorough programming, including both an index of resources and a set of constructs dealing with the often ignored user needs, that could be used in the future.

At this point, I plan to design an elementary school and town hall for Paint Rock, Alabama. I can prove the need for the project; I already have a basic understanding of the society and culture, thus eliminating superfluous research; and I feel the combination of the two functions are an ideal test for which to develop a detailed responsible program.

As A. S. Neil said in Summerhill:

In education, intellectual development is not enough. Education must be both intellectual and emotional. In modern society we find increasing separation between intellect and feeling. The experiences of man today are mainly experiences of thought rather than an immediate grasp of what his heart feels, his eyes see, and his ears hear... the aim of education is to work joyfully and to find happiness.

The challenge and responsibility of designing an environment that evokes emotional responses in children, and encourages the educational experience to be a joyful one, is, I feel immense.

My original thought for a project to test my thesis included only the townhall. The reasons for my choice were based on the ideas of a public building and community space. Since the town of Paint Rock is so small, the townhall would of a necessity include many functions. Government buildings must fulfill not only a community's functional needs, but also the symbolic expectations. Particularly in such an isolated, traditional community the importance of imagery is extreme. There is also the necessity of considering the town's social hierarchy in designing the meeting hall. As I began exploring the town of Paint Rock I was impressed with the wonderful opportunity of including the whole
family on one level, and community on another, with the inclusion of a school.

The objectives of the project are based on quality not magnitude. I am purposely selecting a small scale project so that not only is there an overall scheme, but also individual spaces and sub-spaces are analyzed and designed with consideration to their effect of human response. I want to keep it small enough to consider details so carefully as to almost develop working drawings. Nonetheless, the primary goal is a working environment for both children and adults that is creative, positive, productive, and exciting.

Paint Rock is located in northeastern Alabama, in the Paint Rock River Valley at the foothills of the Appalachian Mountains. The community is sharply defined by U. S. Highway 72 and the mountain range. The population is approximately 275 and there are 42 elementary school age children. The two functions I intend to address, townhall and school house are both sorely needed. The present town hall is housed in an old service station, along with the volunteer fire department, and has inadequate space for both offices and town meetings. The town presently has no school, and while the high school children bus only seven miles, the elementary children bus twenty-three miles. For the past six years the county has been petitioning the state legislature to build a school in this area.

Ideally, the schematic design would be presented to the community, and if approved, could be considered to have a high probability of being successful. However, since the problem and solution are both hypothetical, the criteria for evaluation will involve, more specifically, the actual thesis. As stated previously, the goal for the thesis is a process for future implementation of programming; the success depending on finding a balance of freedom and detail.
ADDENDUM

Item 1. Scope - See proposal paras. 7 & 9

Item 2. Social Preconceptions - The site was selected for a number of reasons which are: interest in and understanding of Southern culture; familiarity eliminating superfluous research (proposal para. 4); desire to practice in the South; because of understanding of and proximity to North Alabama, I can more easily identify a community in need of me than I could in any other region of the country.

Item 3. Land as Image - Geographically and topologically, as architecturally, symbology and imagery must be defined concerning the expectations and ideals of the community. With a history as an agrarian community, the seasons with the rituals of planting, tending and harvest, play an important role in both the economics and the symbology of the community. With the proximity of the mountains and the river as definers of the town limits, the land plays a very dominant role, not only in the community and its effect on the society, the economy and the architecture but also in many rituals, both communal and individual. The images retained through the rituals should be discovered and used in defining the community's needs.

Item 4. Values - The differences in community and universal values and where they coincide or complement one another must be determined.

Item 5. Preconceptions - The emphasis of the thesis is placed on freedom from preconception concerning social and individual behavior, and an effort to find a direction that is appropriate to the community of Paint Rock.
DIARY

The intensity and duration of undergraduate architectural curriculums results in a concentration on the design process, the theory and practice of problem-solving, and the building sciences, which are the foundation of our knowledge and skills. However, this often does not allow for much breadth of study in the humanities and social sciences, thus resulting in a lack of knowledge and understanding of such things as sociological interactions, religious and domestic rituals, psychological responses to the environment, and social and personal institutions, all of which are necessary to incorporate within a sensitive and successful design process. If one does not take it upon oneself to develop an awareness and basic understanding of these issues, the effect can be, and often is the production of inhumane architecture.

Thesis Statement
Susan Mouzon
1 October, 1984

October 1, 1984
Meeting with Arno, Jack, Doc, and Sonny

Concerns:

Address both sides of the street. If something is being taken from the old side (the town hall) then something should be given back. Spend no longer than a week or so. Just something that should be considered.

What are the racial problems and how should they be dealt with? Would black children be afraid in Paint Rock? Can siting help solve that problem? How will the citizens of Paint Rock react to integration?

Should I consider programs that will level off population decrease, or increase it? Is that a part of what I am trying to do? If so, consider increase of tax base, a highway food service, a liquor store; revival of hoisery mill. How will Paint Rock deal with the teacher cost? Can that be absorbed by the country with a transferral of teachers?

Rather than satisfying all behavioral patterns in Paint Rock; which ones should not be reinforced. Look from citizens point of view.
Design for the stereotypical person. Not enough time to do hard research, besides that isn't what I want to do. Choose someone during fieldtrip week who fits the bill.

Talk to the County Board of Education.

October 3, 1984
Preconceptions in flight

the town hall occupies front portion of site to present image of Paint Rock to the road, is also a buffer between the children and the road

two choices: one building sharing large space, auditorium/lunchroom, meeting room
two separate buildings, each with definable identity
materials - townhall - wood structure, field stone veneer, ashlar foundation, schoolhouse - wood structure, wood siding, ashlar foundation
October 8, 1984  
Questions raised by charrette

One building vs. two buildings

One building is much more economical, something Paint Rock could actually afford. Community spirit is reinforced. Everyone actually has some claim to the building. Is more efficient in use of space; auditorium can also be town meeting room, bathrooms and kitchen don't have to be duplicated, office spaces may be adjacent. However, does it raise a problem with a lack of identity for both children and government?

Two buildings is the extravagant solution. However each represent a strong identity. Obvious difference between school and government. Probably more enjoyable for both adults and children. Two buildings begin to form positive exterior spaces. Community green?

Possibility of the third building, fire department. The third building actually completing the exterior space. How to make a decision concerning which is best?

Carefully consider the environmental systems implications? How does this effect the form and materials, and is it a question considered by the people of Paint Rock? If not, how important is it?

In the school house, the flexibility and variety of spaces in the school rooms are of upmost importance.

It is important how the house next door and more importantly the Post Office are dealt with. With the Post Office, the North side of the road is beginning the become the "other half" to the commercial strip. Can a relationship with the Post Office actually form a Community Green? What is the relationship with the house? What can the house function as?
Paint Rock Valley is in the western part of Jackson County and extends from the town of Paint Rock to the Tennessee State line. The Paint Rock River is formed by the junction of the Hurricane and Estill's creeks, and a little lower down is Larkin's creek. All these creeks rise in the mountains near the Tennessee-Alabama line. The river flows in a southerly direction, gradually increasing in size by a number of creeks. Lick Fork Creek flows into Paint Rock River near Princeton, on the west; then Dry Creek also on the west; next is Guess Creek on the east, near Trenton; then Clear Creek on the west near Garth, with a number of big branches or small creeks that flow into this river along the way. This river is 65 miles long and empties into the Tennessee River fifteen miles below Guntersville, at the Painted Bluff, so named by the Indians for the colorful rocks they found at this location. In its lower stretches it forms the boundary line between Marshall and Madison counties. It gets its name from the Painted Bluff at its mouth.

The Valley gets its name from the river. We shall first describe the Valley and then the people. On either side of the river are a number of Coves, varying in size. These coves nestle in this valley between the river and the mountains, like the parts of a jig-saw puzzle. As the land in the valley and on the sides of the mountains was so rich, it was covered with a very dense forest of large trees of many kinds. If this timber were here now, it would be worth a fortune of more than a million dollars.

When the first settlers came, they made their homes up in the Coves and on the sides of the Mountains. Down near the river, there were so much big timber, vines, canes, ponds, lagoons and lakes, the climate was unhealthful and the land was difficult to clear for cultivation. The land in the coves and on the hillsides was more easily cleared and very rich and loose. It is said that in the spring of the year a man could bend over a dogwood sapling large enough for a good hand spike - a stick used to roll logs, - and pull it up by the roots, because the ground was so rich and loose. The foregoing conditions account for most of the old graveyards.
being located up on the sides of the mountains.

As the first settlers had small fields or patches of corn in cultivation, some years the squirrels, coons and bears would eat up nearly all of it. It was the habit of the bear to go into the field at night and gather 40 or 50 ears of corn, pile it up, and sit down to eat all he wanted. The women did not need to raise turkeys for there were great flocks of wild turkeys in the woods near. When they wanted a turkey for dinner, the man would go out and shoot one, or if the ammunition was scarce, he would build a pen to catch them alive.

Agriculture was the main industry of the people of the valley. It was hard to clear the land and dispose of the great amount of timber. Before it could be cultivated, they cut and rolled logs for many days before planting the crop.

excerpt from History of Jackson County pp.136-39
white and full, the moon looms above
the deep, misted pines
silverying the cotton fields
docile in their wait for picking
high, untamed grasses waver
with every seldom car
dusting the heavily pooled spider webs
with evening dew.
long silent miles of polished blacktop
are serenaded by humming crickets on
the laughter of a stream as it
falls playfully over the polished stones.

(memories of a homesick college freshman)
The surprising discovery of the trip is that the inhabitants of Paint Rock and the entire River Valley succeeded from Alabama when Alabama succeeded from the Union. They were called the Tories of the Hills. It seems that, probably because of their economic situation, these mountain people equated themselves with the slaves more than they did with the plantation owners. They were poor dirt farmers and looked upon slavery as an evil sinful thing. In addition to this, they firmly believed in the United States as a nation, feeling they fought too recently to win the union, now was certainly not the time to destroy it.

I have a really gut feeling that this should effect the architecture, but I am not sure how. If, in fact, the architecture should be representative of and effected by the people, maybe my grossest assumption to this date is that I am dealing with a traditional Southern community. If their roots are in a more Republican sort of past, perhaps I need to start from scratch, particularly where the town hall is concerned. Also there is the need to reconsider the racial problem, and the angle I was viewing it from. I knew that the community was historically as well as currently economically depressed, but I didn't realize that was an exclusive. Not a single plantation ever existed in the valley. There were of course, the upper middle class merchants, etc., particularly after the War Between the States. Surely all this is subtly represented in the architecture, so I must begin to look at it from a new perspective. Are the ideals and beliefs still evident in both politics and religion? How should that be translated into the architecture? Or is it important at all? Am I still viewing the problem as a sentimental, traditional Southerner?

Pragmatic questions answered

Volunteer fire chief - Mr. Keel, lives next door to the Post Office, thus Fire Station could possibly be moved.

Why the road through the site? Sorry Jack, nothing significant, there used to be a trailer sitting on that lot.
The Image

Through the open doorway of the white washed school house one glimpses pink myrtles framing a rickety front porch and, beyond a box-boardered walk, bending over a sagging gate weighed down by bloom. Honeysuckle vines interlace the mis-matched palings of an old, unpainted fence as if one last effort to bind together the batched, decaying wood. Crowding close to the porch on both sides of the steps, the thick, glossy foliage of cape jasmine screens the lace-curtained window on either sied of the open door.
October 19

Here's the rub; reading in Carmer's The Stars Fell on Alabama, apparently as late as the 1930's and most likely even today, the people of North Alabama's mountains hate all "niggers." This is the problem that Jack suggested concerning the siting of the school house and the reaction of the black children that will be attending the school. I didn't sense the bigotry in Paint Rock at all, but then again, who's going to advertise? Well I know a lot of people that do, but maybe not to strangers, especially ones going to school in the North. It seems that the reason is basically an economic one. Before the War Between the States, the hill people apparently resented the blacks because they were free labor for the rich plantation owners, thus eliminating jobs. The hills were evidently not an easy place to raise crops (obviously, Susan), and as a result the mountainous counties were all very poor. The attitude is one similar to that of the Southerners toward Mexican labor. It seems that this is also the primary reason so many hill people refused to become involved in the War. They called it a "rich man's battle and a poor man's fight." It would seem obvious that one wouldn't fight for an institution that was depriving one of jobs and a better lifestyle. Thus, it's an issue.

Next question, does the present location of the school house have an isolated feeling? Need to look at that closely through plans and sketches.

Another question, how does the fact that Paint Rock has always been relatively poor effect the image of the town hall? Obviously, the people are not going to identify with the Southern Plantation image. (or is that obvious?) Take a closer look at the existing buildings in the Valley with this thought in mind. Remember, you aren't as much like them as you thought you were. Reevaluate the reactions you got to the county courthouse at Scottsboro. It seemed as if the people of Paint Rock have more of an association with that building as a government structure that they do with with their own townhall. Perhaps that is because their townhall is not much to identify with. Give them something they can identify with as an image or representation of themselves and their town.
October 28

"Alabama felt a magic descending, spreading, long ago. Since then it has been a land with a spell on it - not a good spell, always. Moons, red with the dust of barren hills, thin pine trunks barring horizons, festering swamps, restless yellow rivers, are all a part of a feeling - a strange certainty that above and around them hovers enchantment - an emanation of malevolence that threatens to destroy men through dark ways of its own. It is difficult to translate this feeling into words, yet almost every visitor to this land has known it and felt in some degree what I felt with increasing wonder during the six years I lived there.

What the strange influence is or when it began is a matter for debate... But those who really know, the black conjure women in their weathered cabins along the Tombigbee, tell a strange story. They say that on the memories of the oldest slaves their fathers knew there was one indelible imprint of an awful event - a shower of stars over Alabama. Many an Alabamian to this day reckons dates from "the year the stars fell" - 1833.

Let those who scorn such irrationalities explain this state-that-is-another-land in ways they prefer. They may find causes economic and sociological quite as incredible as these fables and much less interesting. But few of those who know this ground and those who live on it will deny that the curious traveler will find his journeying amply repaid here. So I have chosen to write of Alabama not as a state which is part of a nation, but as a strange country in which I once lived and from which I have now returned."

Excerpt from Stars Fell on Alabama, Carl Carmer, 1934.

When they had the war there was some kind of meeting down to Montgomery and Jackson sent a man down there, name of Sheets; his olks still live around here. He told them they was only three slaves in the whole sounty and they weren't worth fighting over, so he reckoned he and his neighbors would stay out of the fuss. Well, when the war started up, the Confederate soldiers came up in here and shot and hung a lot of the men for deserters. That made the rest of them mad and a lot went north and joined the army up there. Some of them hid up in the hills though and kept on making their corn liquor same as usual. Hurst Mauldin told me all about it once. His grandpap was one of those that got caught by the
soldiers.
County's still over two-thirds Republican.
Interview with Henry Bowers, October 1984.
Remember they aren't what you thought they were, and they certainly don't consider themselved to be similar to you.

October 31, 1984
Notes from Children and the Environment
(See Index)

"There is a special period, the little-understood, prepubertal, halcyon, middle age of childhood, approximately from five or six to eleven or twelve - between the strivings of animal infancy and the storms of adolescence - when the natural world is experienced in some highly evocative way, producing in the child a sense of some profound continuity with natural processes and presenting overt evidence of a biological basis of intuition."

pp. 9

Begin to consider the importance of the natural environment as an emotional and educational experience. In what ways is a rural environment an asset? How do the children of Paint Rock relate to the outdoors. I remember being very impressed by the sheer number of children outside that Saturday I was there. It was a beautiful day, and those narrow roads were filled with children on bikes, the yards with smaller children, and the site being used for an impromptu football game. What interests children between the ages of six and twelve? How do those interests vary? In
what way can those interests be focused into a learning experience? Talk to Robie about the possibilities for the site as for water, gardens, playgrounds, etc. Visit MacDonalds on McGalliard.

"The natural environment, however varied and stimulating, does not in itself inspire the children to learn. Nature is an inarticulate teacher — or one might say that its messages are too subtle to be understood by the immature mind. Children must be taught by adult human beings. They show a natural curiosity about the world, but this curiosity is easily repressed when adults fail to nurture it."

pp.25

How can the environment surrounding the school be developed in such a way as to stimulate or "nurture" the child's interest and curiosity in nature?

Synopsis of October Diary

ISSUES

Address both sides of highway
Slow traffic down
Racial repercussions
Economic concerns/population trends
Siting of building/s
Townhall as buffer for schoolhouse
One building vs. two buildings
Fire dept. as third building
Public bldgs. as "other half" of commercial strip
Environmental systems implications
Use of natural site in education

IMAGES

One building vs. two buildings
Townhall presents image of town to highway
The interviewed reactions — associations w/old schoolhouse, County Courthouse
Townhall reflecting Republican history/"Tories of the Hills"
Buildings "completing" the road
Agriculture/agrarian image (association with mountains/coves)
Mystical image — "the year the stars fell"
Economic situation effecting desired image
Types and use of materials
Memory of site as Paint Rock Hotel
Resolutions
December 20, 1984

Siting

Buildings located on south portion of the site.

1. Hopefully will prevent racial tension caused by remoteness.

2. Image of both functions important—high visibility from road is mandatory.

3. Entry on Knolton Rd.; no direct access from street to create a ritual, sense of arrival, event.

4. Traffic light at Knolton and 72 for safety purposes as well as to slow traffic down to recognize town.

5. Some type of barrier, "wall," as rise begins from ditch to recognize facade wall opposite; determine boundary, provide seating maybe, barrier between people and cars. Possibly low stone wall, hedge, or picket fence.

One Building VS. Two Buildings

Arrangement clustered, having a strong relationship between each other. Consider configuration of outbuildings and houses.

Many connections, built and suggested, linking buildings.

1. Eliminates plasticity of two independent buildings.

2. Since both, or rather all buildings are located on front portion of site, proximity automatically increases importance of relationship between buildings. Encourages connections.

3. If functions are partially separated by outdoor spaces and/or community spaces, will provide more privacy to both government and school activities.

4. If buildings are actually independent structures, functions will be more easily recognized and will give stronger identities.

5. However, if buildings are closely connected, gives a sense of a "community."
Isolation of schoolhouse
Systems effect on imagery

BEHAVIORAL FACTORS

Townhall reinforcing community spirit - one building?
Porch as town gathering place
Townhall as a buffer for children from the road
How will siting of school affect black children?
Effect of lighting on human behavior (children)
Educational philosophies - open plan
Children's reactions to environment (playground, gardens, etc.)

ARCHITECTURAL ELEMENTS

One building vs. two
Systems implications
Choice of materials
Flexibility and variety of schoolrooms
Imagry

Importance of interiors: view or link to land

Importance of exteriors: representation of town to public

Behavior

Schoolhouse: versatility
scale variety
ability to personalize spaces
quality of light

March 17, 1985

Perhaps the greatest snare for the architect lies in the fact that he has been taught to regard the practice of his art or skill as a fulfillment of himself, and it is all too tempting to see people as an obstacle to the realisation of schemes which are the projection of his power of reasoning.
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F 204.5 E9 (Bracken)

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BF 353 E48 (Bracken)

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BF 320 R44

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