

SAINT BONIFACE ACADEMY FOR THE ARTS AND CRAFTS

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thesis 84

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INTRODUCTION

Saint Boniface Academy for the Arts and Crafts is a learning and growing community of young artists dedicated to the enhancement and exploration of the arts and crafts. Within its realm of influence lies many of the problems and challenges that the architectural profession holds.

The project, itself, is a boarding school for 600 students and 75 faculty members on a prominence overlooking the scenic shores of the Ammersee, twenty miles west of Munich, West Germany. It was conceived as a final project for these various reasons.

It is an extremely large scale project forcing conceptualization in different scales. On a masterplan level, it needs a sense of order and flexibility tying individual buildings into a comprehensive system giving identity to the project. On the building level, it needs to reflect that system of order and development while giving the building its own identity.

It contains a complex layering of relationships between public and private spaces looking into the psychological issues of connection, transition, separation, enclosure and massing.

The connection with Art and Learning demand that the atmosphere be stimulating and imaginative, looking into itself and out upon its environment.

The prominent site allows for the personal development of an architectural vocabulary respecting its context through comparison and context.

According to the Ball State Course Catalogue, this is considered a thesis project. However, it is not a thesis. It is a final project developed with the goals and objectives of finding my limitations and discovering my architectural strengths and weaknesses. In no way is

it to be seen as a guide that all other projects of similar nature should follow. Instead, it is just an alternative which helped me to develop and refine a design process and philosophy that I deeply believe in.

PHILOSOPHY AND INFLUENCES

During my stay at Ball State University, I have developed a design process and attitude that will stay and grow with me through the rest of my life. Currently, it is just a conglomeration of architectural influences combined with ingrained beliefs and standards.

I have always believed that the common goals of every project should be perfection and excellence. Although these are impossible to achieve, they should always be the destination. With this in mind, one must always push themselves to do their best work and therefore create the best solution, the best environment. In my mind, this is the only way. It does not matter whether it is a multi-billion dollar development or an overnight sketch problem. One must always use their maximum effort and do the best they can.

Architecturally, my background is weak having grown up in the Midwest, however, I have been able to strengthen it and gain insight by studying the works of others. It is through this manner that I became acquainted and influenced by a multitude of great men and their beliefs in art, architecture, landscape, planning, and preservation. Slowly, many of their ideas became mine and my original ideas began to change reflecting this new information.

Below is a list of key figures and their influences upon me. Some deal with philosophy while others deal solely with the design of Saint Boniface.

Alvar Aalto

Every architect should strive to hold the most vital chair of architecture, that of understanding life and applying it to form.

The architect has to know everything from town planning to the smallest accessory. He is the coordinator of all the specialized fields.

To thoroughly understand architecture, there must be a deeper and more sincere connection between architecture, art, ,and sculpture.

All art forms are based on material and the nature of the material must be understood and respected.

Biology and organisms in nature can be and are some of an architect's greatest instructors. Organisms in nature are standing models for structures of the human society.

Buildings should respond to the human needs of sight, touch, motion, and feeling.

The foremost goal is always strive to express the human image.

I believe there are three dangers facing the cotemporary situation of today. First, the fascination to cope with large crowds often seduces the architect to neglect the differentiated needs of the individual and the smaller group. Second, the fascination of the tremendous technical development offers us the possibility of gigantic structures for the accomodation of vast numbers of people and therefore the human psychological element is frequently neglected. Third and last is the craving for originality, which is tending merely toward sensationalism. It demonstrates total absence of empathy for the real needs of human beings.

Fleig, Karl. Alvar Aalto. Praeger Publishers 1963-70.
Verlag, Birkhauser, Basel, and Stuttgart. Alvar Aalto
Synopsis. Basel Publishers, 1970.
Wrede, Steward. On Aalto. Progressive Architecture,
April Issue, 1977

Romaldo Giurgola

Architecture is defined and perceived by order which comes from a realistic apprehension of the facts that make the site. Facts that extend from the historical experience of human events to the functional logic of its structure.

A building is a fragment of the larger environment which should have its own inner order capable of relating sensitivity to movements, orientations, directions, light, colors, recollections, and symbols which are the expressions of life.

A building should express a complexity of fragments blending with the totality of its environment, showing rich mixtures of time and meaning in urban forms.

Cities should be perceived as multiple complex entities not allowing buildings to be independent statements of the entire environment.

Creativity develops from instances set by new attitudes capable of fracture and re-creation while providing coherence and order for clear understanding.

Mitchell / Giurgola Progressive Architecture. Toyko.
Process Publishing Co. 1977. No.2.

Robert Venturi

The architect has a responsibility toward the landscape, which he can subtly enhance or impair, for we see in perceptual wholes and the introduction of any new building will change the character of all the other elements in a scene.

As an architect, I am guided not by habit, but by a conscious sense of the past. We must look backwards to go forwards, and we must look downwards to go upwards.

I like complexity and contradiction in architecture. I prefer 'both-and' to 'either-or', 'black and white, and sometimes grey' to 'black and white'.

Sources for modest buildings and images will come, not from the industrial past, but from the everyday world around us, of modest buildings and modest spaces with symbolic appedages.

Jencks, Charles. The Language of Post - Modern Architecture.

New York. 1977.

Venturi Robert. Complexity and Contradiction in Architecture.

New York. 1966.

Camillo Sitte

One should design for the eye and not for the drawing board, especially in degrees of planning. Modern planning has too much artificial regularity, pointless symmetry and uniformity.

A cluster of plazas in and about the main buildings of a town serves as the town's focal point giving an identity to the residents.

The ideal street must conform naturally to such features as irregular terrain and historical situations forming a completely enclosed unit. Tight streets keep down wind and hold visual interest.

All trees should harmonize with the buildings, monuments, and facades rather than compete with them.

Quantities of trees and bushes should be arranged in clumps or islands in instinctive rhythms rather than in meaningless geometric film.

Public squares should be enclosed entities, contained spaces proportional to the surroundings.

Collins, George. Camillo Sitte and the Birth of Modern Planning.

Random House. New York. 1965.

Sitte, Camillo. City Planning According to Artistic Principles.

Random House. New York. 1889.

Louis Kahn

Engineering is not one thing and design another, they are both one and the same.

Need is not a force within design decisions. Need is current. It is an everyday affair. But desire-----that is something else. Desire is the fore runner of a new need. It is the yet not stated, the yet not made which motivates.

A module is not the repetition of a motif but the expression of an architectural principle.

No space is a space architecturally unless it has natural light. Light is the giver of all presence.

Silence to light, light to silence; the threshold of their crossing is the singularity of inspiration, the sanctuary of art, the treasury of the shadows.

Rich forms and play of light allow the design to live. Form does not need to follow function because it guides direction and holds other elements in relation. Form has no shape or dimension, it is what you see, it is the beginning of what you feel. Only through design does form become a feasible, functioning thing.

Komendant, August. 18 Years with Architect Louis Kahn.

Aloray Publisher. Englewood NJ. 1975.

Kahn, Louis. Comments on Architecture Light is the Theme.

Kimbal Art Foundation. Fort Worth. 1975

Eliel Saarinen

The following is reproduction of a talk concerning his point of view. It is taken directly out of the book, The Saarinen Door, which was organized and published by the Cranbrook Institute of Art in Bloomfield Hills, Detroit, Michigan.

MY POINT OF VIEW OF OUR CONTEMPORARY ARCHITECTURE

An Address by

ELIEL SAARINEN A.I.A.

*Given At The American Institute Of Architects' Convention
In San Antonio, Texas . . . April, 1931*

I am sure you will not agree with me in everything I am going to say, so to begin with I shall make this remark:

Louis Sullivan explained once to me his philosophy of architecture. When he finished, he said: "That is the only right thing to do."

I looked skeptical and said: "Do you think so?"

"Yes," he answered, "That is the only right thing to do—for me. You have to consider what is right for you."

I have to say the same thing to you, when I am going to explain my opinions.

I will not criticize. And if I do criticize, I will limit my criticism to a little story:

There was a man walking crookedbacked along the street. His friend met him and said:

"What is the trouble with you—lumbago?"

"No," he answered, "that is not lumbago. That is modern furniture."

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My topic will be:

The historical and ethical necessity of the contemporary movement in the development of our culture.

We all know that when something new comes in our art life, minds are divided into two main parts. One part is for the new: the progressive minded; another part is against the new: the conservative minded. Both are necessary. The progressive part is the motor which gives the speed; the conservative part is the brake which prevents accidents.

There is a third group in the middle, doubtful, hesitating, and asking:

"Is this only a fashion for today, or will it last?"

The conservatives who are against the new are against it partly because they have grown up with the old forms and they are slow in changing their minds. They are watching to see how the new will develop. Others are against it because they are satisfied with the old forms, they are afraid of something new which disturbs them, and they do not see anything good in it.

And I have heard remarks like this:

"Why all this searching of new forms? We have architecture already settled. We have the Antique and the Gothic. They have been regarded for hundreds of years as basic things in all architecture. Aren't they good enough?"

It is surprising that they ask this.

Because nobody asks: "Why all this thinking today? We have Plato, Aristotle, and Kant. Aren't they good enough?"

Or: "Why all this composing today? We have Bach, Mozart, Beethoven."

I think, however, most of the people understand the movement. They see the logic of it, they know that a new time has to create new forms. But they maybe think it goes often too far. Why revolution? Why not evolution?

There is not much difference between revolution and evolution in art matters. Revolution is only evolution at more speed. All the different appearances in human culture have to develop parallel with each other. If one is slower than the others, it has to hurry. But the result will be evolution.

Suppose that our cultural life from the Renaissance to our day had developed with smooth evolution. Suppose our architecture had developed parallel with it, always moulding its form according to the changing life, day after day, year after year. Suppose further we still would wear the Renaissance dresses, with gilded brocades and colorful ornaments. Don't you think that one day there would be quite a radical change? Don't you think that we would take off the ornaments and fit our dresses to the spirit of the time?

But now we wear golf knickers and straight-cut suits and enter Greek temples and Roman palaces, and are surprised that there is a revolt in architecture—a revolution.

But, is there a revolution?

He who still sticks to the old forms thinks so. He who has for years been longing for new forms does not think so.

I became an architect in 1897. I had a classical training in school, but already in the school years I freed myself from the old forms and went my own way. I don't see the revolution. I see only evolution. And as I look back over those thirty five years, I think often that the evolution is too slow.

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Recently we had dinner at the Architectural League in New York. Ralph Walker made a speech. He spoke about the individuals who do research work in contemporary architecture. He explained how they go different ways, how they solve their problems differently, and how they look upon things from different angles. He said: "We need those individuals. They are our leaders. They try to find the way for us."

That is true. And it is right that those individuals go their different ways.

But could you imagine the old styles like Antique and Gothic being born if the individuals, the leaders, had not gone different ways in those days? Quite naturally, they had to do their research work that they had to try different ways; they had to seek just as we we have to do it today.

But there was something which, as time went on, drew them together. There is a repulsion and attraction in art development just as in nature. There is something fundamental in the power of the human mind, in the power of a nation, or in the power of a cultural epoch, which directs the whole life.

I call it: **The fundamental form.** The fundamental form of the time, the fundamental form of a nation.

This fundamental form is the attractive power which leads the art development towards a coming style.

We have many kinds of individuals, but only those individuals are our leaders who feel the fundamental form of our time and who can express it in an adequate architectural language. And the strongest of them will remain as milestones in the history of architecture.

That is so in every art.

But more in architecture than in other arts the outline of the individual disappears when the time passes by and the spirit of the time comes in the foreground.

When we study sculpture, we like to know the name behind the sculpture. When we study painting, we like to know who is the master and we name the painting after the master: a Rembrandt, a Van Dyck, an El Greco. When we read literature, and go so far in the past as to the antique literature, we still like to know the name of the author.

But when we go to a town in France, Germany, or Italy, we are not so much concerned over the name of the architect. We say: "This is Twelfth Century; this is Thirteenth Century." **The spirit of the time speaks to us.**

And we feel the spirit of the time not only in the forms of the architecture, but we feel the spirit of the time in the entirety of life **through the forms** of the architecture. This because the whole life was conducted by the fundamental form of the time.

The fundamental form of the time was the real leader.

What it is, we do not know. Its influence comes through intuition, and it has to be felt with intuition.

In studying the architecture of Old Greece, their sculpture, their painting, their crafts, in studying their philosophy, literature, drama, their whole life with customs, dresses, and even their movements, as far as we can study them from their paintings and their sculptures, we feel how everything is especially Greek, and **only Greek.** There is something which draws everything together and forms it to an entire world for itself.

If we take something from Greek culture and com-

pare it with the culture of Old Egypt, we will find that it is strange there. It doesn't fit. It doesn't fit because the fundamental form of Egypt vibrates differently than the fundamental form of Greece.

Compare Romanesque, Gothic, Assyrian, and Chinese with each other. And we see how each one has built his own world of forms. Each one has his own fundamental tune. No one can imitate the other, it would sound false. **Each of those great cultural epochs has had creative power to build its culture in an expressive style of its own through a fine sense for its fundamental form.**

Now, if we compare our attempts to develop a contemporary architecture of today with those great epochs of the past, we have to ask:

"Does the fundamental form of our day conduct our movement, or do we still wander in darkness? Where do we find our leaders?"

The same question is asked in other arts.

Who is the leader of music today? Is it Debussy? Is it Stravinsky? Is it Sibelius?

In painting we have had in a few decades Impressionists, Symbolists, Pointilists, Cubists, and so on. Each one thought it had found the key of time.

We have Cezanne and Picasso. Many say that Picasso is the greatest painter of today. Maybe. Maybe he will found the painting of the future. Or maybe his influence is gone in a few years, a few decades.

Maybe there will appear some day a strong mind which will go deep into things, and the doors will open for the painting of the future.

Maybe the same will happen in the art of building! Only the future can tell.

But, says someone, why all this talking about deep thinking?

Our time is practical! We have to build in a practical way. Practicability has to decide the form of our architecture.

If a building is practical, it is beautiful. This is what they say.

But I wonder! I wonder if it is so, because we so often see very, very, practical buildings, practical from every angle, practical in every point, and they appear so terribly ugly. They have no proportions, no rhythm, no balance of masses. The color is terrible, the treatment of materials is terrible.

So I don't think we can say that if a building is practical it is beautiful.

But I think we could say, or rather, I do think we should say that a building has to be practical to be able to be beautiful.

And further: A practical building is able to be beautiful only if the architect has a subconscious sense for beauty, that is: if he is a creative artist.

Is the practical really so especial a mark of our age as we think? We are inclined to think so when we see what they had in the earlier days. But it seems to me that they were more practical than we are, because they could get along with lesser needs. And on the other hand, we do not know what the future holds for our practicability. Maybe then it will be said: They were not practical at all. They used gasoline in their cars, just as in the old kerosene lamps! Why couldn't they take the power directly from the air as we do?

Every age has its own point of view regarding practicability. Practicability is one of the cornerstones of all architecture, has always been and always will be so. Nature is our teacher in the principles of architecture, and nature itself is the perfect functionalism.

When we speak about practicability, we mostly think about our daily comfort. We push a button here and a button there, we get cold here and hot there, and that is all very practical. But we do not live for our daily comfort. We have higher ideals.

And the very man who preaches the coldest and hardest practicability is not always practical himself. He plants roses in his garden.

Why roses? Roses are not practical.

Cabbage is more practical.

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Then there arises the question of our traditions.

Couldn't we take the forms from our forefathers and mould them so that they fit our time and then develop our architecture through tradition?

That is evolution!

It sounds good.

But where do we find our traditions?

If we go to the forms of yesterday, I am afraid we will arrive in trouble, because we will find so many different styles. Which of them should we adopt? Or should we take all of them and melt them together to a gay potpourri?

Or should we go deeper in the past and find our forms there?

We all know how well the Gothic architecture expresses the Gothic life. But life keeps changing from day to day. Instead of dry Scholasticism there comes

something new in the medieval life. People begin to read antique literature, they begin to study antique art, and during two hundred years or more the antique ideal of man meets the Gothic ideal of God through humanism. We have a new cultural epoch. We have a new architectural form.

A new style.

There are three things which together form a style:

1. The conditions of life itself.
2. The tradition.
3. The outside—coming influences.

When we speak about the outside—coming influences, we do not mean to take foreign forms and include them in our style as they are. No, art is always creative, and if we are influenced by foreign forms, and will adopt them in our art, they have to be melted into our style **through a mental process.**

For instance:

If we buy a Chinese sculpture and place it in our garden, it is still Chinese sculpture, and will always remain so. If we make a replica of it, it is still Chinese in form. But when we are inspired by its beauty, do something of our own, maybe in the same spirit, then it is our work. It has passed our individuality, our personality, and through a mental process it is part of our culture.

Just in the same way the antique forms were melted together with Gothic forms to be a beautiful style which we call: The Early Renaissance.

But there soon came a change.

In the Later Renaissance, men began to take forms direct from the antique world. Instead of using their intuition, they began to use dividers and rulers. They began to write theories and formulas. They began to make science for practical use of an artform which did not belong to them.

They founded schools—where they **thought** their theories, formulas, and measurements. There was no need any more to have artistic intuition to do good work; a little taste and much theory was enough.

The great masters of the Later Renaissance still used their intuition. They were educated in the spirit of intuition and they erected masterpieces.

But the poison of copying spread through the schools and architecture began gradually to lose its mother-place among the arts. Architecture became more imitative than creative, and the strongest minds and the strongest talents of the time became sculptors and painters, and sculpture and painting became the ruling arts.

Sculptors and painters disregarded the architectural principles and used architecture as the playground for their artistic imagination.

Bernini and his followers made architecture sculptural, and sculptural forms overflow cornices and columns. Tiepolo painted his theatrical effects of clouds and skies and forgot the proportions of the room limited by walls and vaults.

This developed further in Rococo. Rococo was gallant as the life was gallant, and playing ornaments made architecture purely decorative.

After the French Revolution the life became much simpler. The social life was new. There was a new literature, new science. Even the dresses were new and simpler and expressed the spirit of the time. There seemed to be a strong creative power in the air.

But the gods of architecture were dead; only imitative art from Old Rome, neoclassicism.

And from now on during the Romantic time and the whole Nineteenth Century, we see a fairy play with architectural forms. All the styles, Antique, Romanesque, Gothic, Renaissance from here and Renaissance from there, towers, pinnacles, crenelations, all dancing together in this fairy play.

Imitation is fashion of the time. Imitation in style, imitation in material, imitation in construction.

The logic and the meaning of style was entirely lost.

And I ask: "Is this our tradition? Are we going to build our contemporary architecture in forms that do not mean anything?"

No!!!

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If we have to find our tradition from our ancestors, we have to go to a time when **art was still creative art**, in the Greek architecture and the Gothic time.

But what is our tradition and what is our wisdom from the Greek architecture?

The Greek architects tell us:

Our tradition comes from Egypt. They had a dualistic construction, the support and the weight, the column and the architrave. We used this principle because it was practical for our purpose. But they had their own fundamental form. It would have been easy for us to use their form, but it would have been a lie. **Art has to speak truth as well as man has!** So we had to use our own fundamental form and develop through it a style of our own.

Our architecture has been admired for thousands of years because it is truthful in form and truthful in expression.

This is our advice to you and this is your tradition from our art:

"Be truthful in form and expression, and the future will admire your work."

The Gothic architects tell us:

Our tradition comes through the Romanesque and through the Christian architecture from Old Rome. We accepted the Roman platform because it was practical for our purpose. We found the pointed arch in the Orient and we adopted it because it was practical for our high windows. But we had our own fundamental form, and it governed our architecture. Look at our lofty vaults and buttresses; look at our high towers. The whole is a logical organism; it rises from the bottom to the top, stone built upon stone. You can feel the power go through the material and you can follow the power line the whole way to the top. It is truthful in material and truthful in construction and therefore our architecture has been admired for centuries.

This is our advice to you and this is your tradition from our art:

"Be truthful in material and construction and the future will admire your work."

"Be truthful in form and in expression."

"Be truthful in material and in construction. This is our tradition and these are our ethics."

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Our time is quite different from the earlier times:

We have become more or less international.

Our time is a machine age.

Science helps us to feel the construction of the whole universe.

The form of our life is new.

And the form of our architecture has to be new if there will be truth in expression.

But our building problems are so manifold in comparison with the earlier times.

Every day brings new materials and new construction methods.

And we ask: Are our architects able to concentrate themselves, to listen to the voice of our fundamental form? Do we have enough creative power to build up our own style?

Style can not be artificially made.

It comes or it does not come.

But if it does come, it comes only through intuition. Style grows as folk songs grow. People sing their

songs, and those songs which express deepest the basic feeling of the nation remain as folk songs. It is the fundamental form of the nation which sings through the soul of the nation.

Therefore, the architects who have the strongest imagination are not the strongest leaders. They are those architects who feel deepest the silent song of the fundamental form and who can express it in forms of truth.

They are our leaders. And they will build the foundation for the architecture of the future, and the architects of the future will continue their work.

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ARCHITECTURAL EDUCATION

When we speak about our future architects, we come directly to educational problems, because the schools of architecture have to take care of the architects of the future.

I am not the right man to discuss educational problems, because my experience in this line is limited to the hard task of educating myself. But as we are dealing with education, I feel that I should say a few words.

The function of the school is to develop, besides technical and historical instruction, in the students:

1. Their artistic intuition.
2. Their sense for the spirit of the time.
3. Their instinct to translate the spirit of the time in an expressive architectural form.
4. Their sense for truth, ethics, and logic in architecture; and finally—their creative imagination. Creative because art is always creative in every moment and at every point. And the devil of copying has to be kept far from the schools.

To develop these things in the students is the problem of the schools.

How to do it, I don't know; it is mostly very individual.

But I have a distinct opinion as to how **not** to do it:

Do not kill the intuition with theories. Art based on theories is a dead art.

Do not teach theories of proportions. They only disturb the sense for proportion. Theories of proportions are only for arrived men to play with when they have leisure time and do not like to play bridge. The gifted man does not need them. A man without gifts cannot use them correctly.

Do not teach theories of color. They only mislead the sense for color, and, besides, they are all wrong, at least for art purposes.

Do not teach the students the Greek form language

before they understand their own form language. You don't teach your children Latin before they speak their mother tongue.

Do not teach style in connection with design. The only style you could possibly use in connection with design is the contemporary.

But there isn't any!!!

"But," someone says, "How can we teach architecture when we have nothing to go by? We have no theories, no styles. It is difficult."

It is difficult or it is easy, it all depends.

I would say: It is **impossible**, or it is **very easy**.

It is impossible if the teacher has no sense for architecture in deeper meaning and the student has no talent.

You can't grow roses from cabbage.

But if the teacher is a living artist, and if the student has natural gifts to become a living artist, it is very easy. You hardly need to teach him. He will find his path himself.

* * *

There is still one point in connection with the educational problem.

We speak so often about the lack of interest for architecture on the part of the public. We have to get the public much more interested in our doings. It would be helpful for our profession.

That is true. But how can a person be interested in a thing he does not understand?

Well, we have to educate him.

Someone asks: "What style is this building?"

We say: "It is Italian Renaissance."

Now he knows it is Italian Renaissance because we tell him so, but it does not help him very much. When he goes to the next building, we have to tell him again about its style.

So we have to educate him. We have to go with him through the whole history of architecture; we have to explain the differences between the various styles, their characteristics and their ornamental treatments. It is a hard task, because there are so many styles and varieties of styles: a long list of French kings and English queens, and so on.

When we are through, he says: "Well, now I can see why this building is Italian Renaissance. But there is something I cannot see. Why should it be Italian Renaissance? The owner is an Irishman, the architect is a Dane, the contractor is Danish, the workmen and the building materials are American, and the building was built in the United States a few years ago."

"Why Italian and why Renaissance?"

"Well," we say, "It is Italian Renaissance because the architect thinks it is a beautiful style."

"What, a beautiful style! What does it mean? Beautiful forms without any meaning! I wouldn't like to read a book filled with beautiful words without any thoughts. No, sir! I don't care for your architecture."

So there we are. He was not interested in architecture, because he did not understand it. Now we have educated him to understand it, and he is not interested at all. He likes to have thoughts behind the forms. He likes to have logic.

And there is no logic!

Or here is the logic: I read in the paper sometime ago that a person in Detroit had the intention to build a building, and he said: "I will build it in Spanish Renaissance because this style is so little known in the Middle West."

I could say as well: "I have to go to San Antonio and make a speech, and I will speak in Finnish because this language is so little known in Texas."

There is the logic!

No, we can not get logic in architecture as long as we use styles which are only decorative, only empty ornaments which do not mean anything and which do not have any connection with our contemporary life. We have to get rid of the styles. They are poison for living architecture or living art.

They do not use styles in other arts, do they?

Or, could you imagine someone speaking about Galsworthy's books and saying: "Are they Early Italian, or are they Greek, or are they Spanish?" No. Or, could you imagine someone speaking about Tschaikovsky's Fifth Symphony and saying: "Is it Early Orpheus or Late Liszt, or Middle Mozart?"

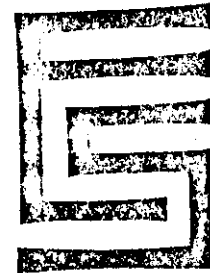
No, you couldn't.

You couldn't because you know what it is. And everyone knows that Tschaikovsky's Fifth Symphony is Tschaikovsky, and it comes directly from his innermost soul and goes directly into the deepest heart of the public. And the public understands it.

The public understands our language, too, if we speak directly, and if there is logic in our thoughts and if there is truth in our words.

We don't need to educate the public.

Our Art has to do it.



BUILDING TYPES STUDIES

Statistical Profiles

Schools in West Germany

School starts at ages 4-5 and is continuous year-round until the ages of 18-19. The system is broken into educational divisions which are strictly based on learning progress and not upon age.

Pre-school classes	ages 4-5
Primary School	ages 5-12
Secondary School	ages 12-17
Vocational School	ages 17-19
University College	

Vocational Schools

The primary concern is to increase and or develop skills which will allow the student to live an ordinary life within the community. It allows studentd to learn and master trades of their own choosing.

It is a break in the formal education emphasizing the usage of the previous studies and applying these to the job market. It is the last level of education unless the student has been chosen to attend University or College.

Graduation from this level receives an equivalent of a junior college degree within the United States educational system.

Boarding Schools - Size and Descriptions

There are basically three types of boarding schools.

Primary Schools	teaches formal education from grade school through 8th grade preparing the student for secondary school.
Secondary Schools	also known as prep schools, they teach college preparation courses during the 9th, 10th, 11th, and 12th grades.
Specialization Schools	emphasis is placed upon accelerated programs for gifted students from 7th through 12th grade levels other schools considered specialization include military, art, theater, dance, and even sport schools, where age and grade level are not factors.

Boarding schools can be loosely classified by size into three flowing categories.

Small	These schools are usually church or organization affiliated. They are not coed and try to stay with a 7:1 student to faculty ratio. In many cases accreditation is not assured since they are usually under 100 students. accreditation may not be granted or may not be wanted.
Medium	These schools are usually town based and regionally supported. Their academic programs are broken into preparatory and primary levels for under 600 students. In some cases they are coed and in many cases they provide day school classes as a service to their community. In either case they tend to keep a 8:1 ratio within the classroom. Scheduling is very flexible based upon a revolving six week class session allowing students to begin and end their studies during any quarter.
Large	These schools are usually a self supporting community providing day schools for all employee families. They

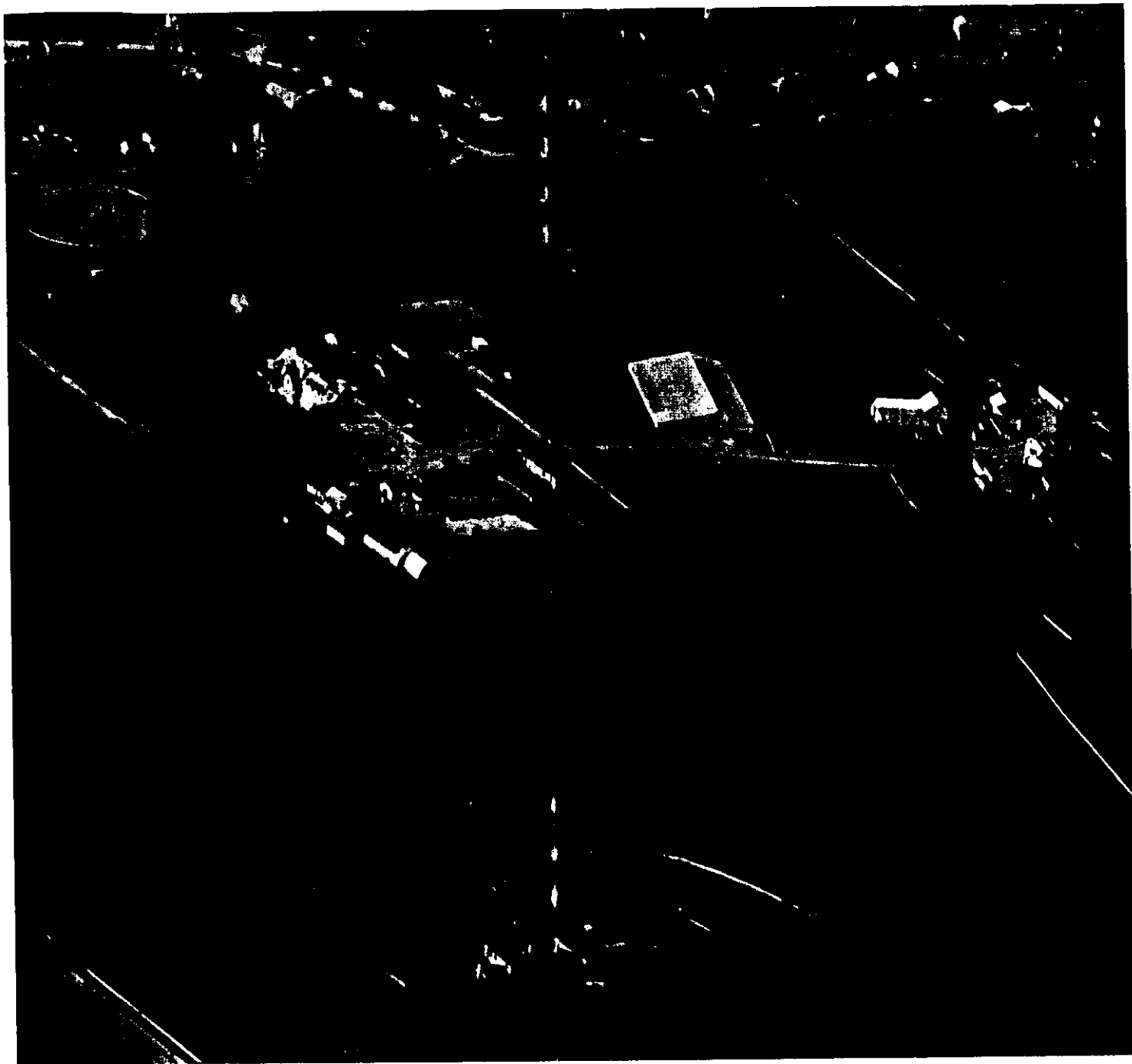
are mostly coed with separate sleeping and living quarters. their size ranges from 600 - 1800 students, while still maintaining a 9:1 student to faculty ratio. This size allows for extra diversity and flexibility throughout the studies offered. Organized on the same six month system as the medium boarding schools, it is able to provide retreats and educational camps and trips, as well as advanced college courses as part of its curriculum. In many cases, the faculty members do double duty as teachers both at the private school and at nearby universities and colleges.

As stated before, these categories are just general descriptions with very loose connotations. In all cases the boarding schools seen have been extremely flexible and student oriented no matter what the size.

Example institutions

The following is a look at three institutions that are currently in operation, representing the three size classifications listed above. Their names and relative sizes are as follows:

The Phelps School	Malvern, Pennsylvania.....	Small School
The Hotchkiss School	Lakeville, Connecticut.....	Medium School
Phillips Exeter Academy	Exeter, New Hampshire....	Large School



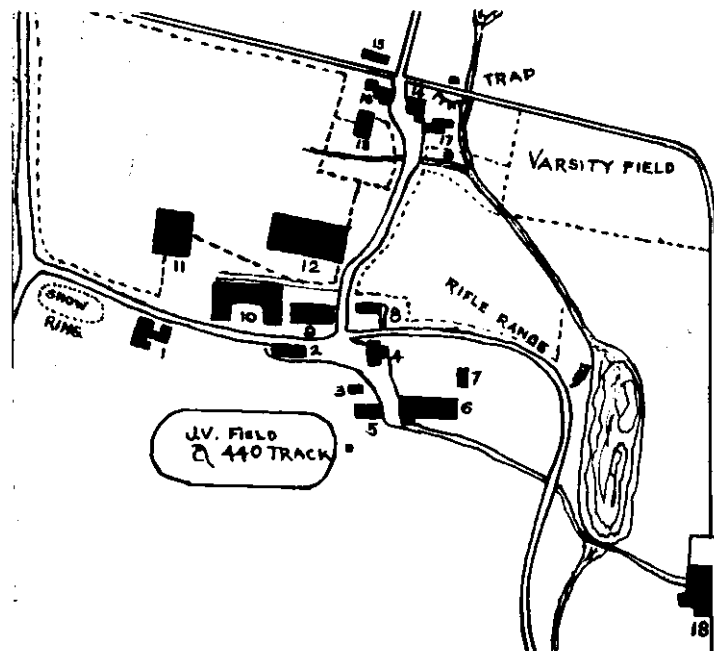
A secondary Boy's Boarding School dedicated to the personal, academic and social needs of each boy.

The Phelps School is the smallest school that returned my inquiries about their operation. It is located in Malvern, Pennsylvania and still operated by the family that started the school in 1946. Currently the school lists 24 faculty and 22 support personnel. The information received does not tell the number of students, however through some research, it was found that they graduated 33 seniors in 1983.

The school is based upon a two semester school year of twelve weeks each session. The school accepts boys from ages eleven to eighteen, which is comparable to seventh through twelfth grades. The school is run to strict regulations, including fixed class schedules, absence penalties, dress codes and daily routines. The school is also divided according to maturity and age through distinct dormitory organization.

Building Inventory

- | | |
|-----------------------|---------------------------|
| 1. President Quarters | 10. Beattie Hall |
| 2. Rosengarten | 11. Tennis Courts |
| 3. Animal Building | 12. Riding Arena |
| 4. Dining Commons | 13. Barn |
| 5. Science Building | 14. Farm Apartment |
| 6. Gym | 15. Mechanical Drawing |
| 7. Cabin | 16. Shop |
| 8. Hilltop | 17. Farmhouse |
| 9. Alumni Building | 18. Headmaster's Quarters |



THE HOTCHKISS SCHOOL CAMPUS

LAKEVILLE, CONNECTICUT 06039

DORMITORIES

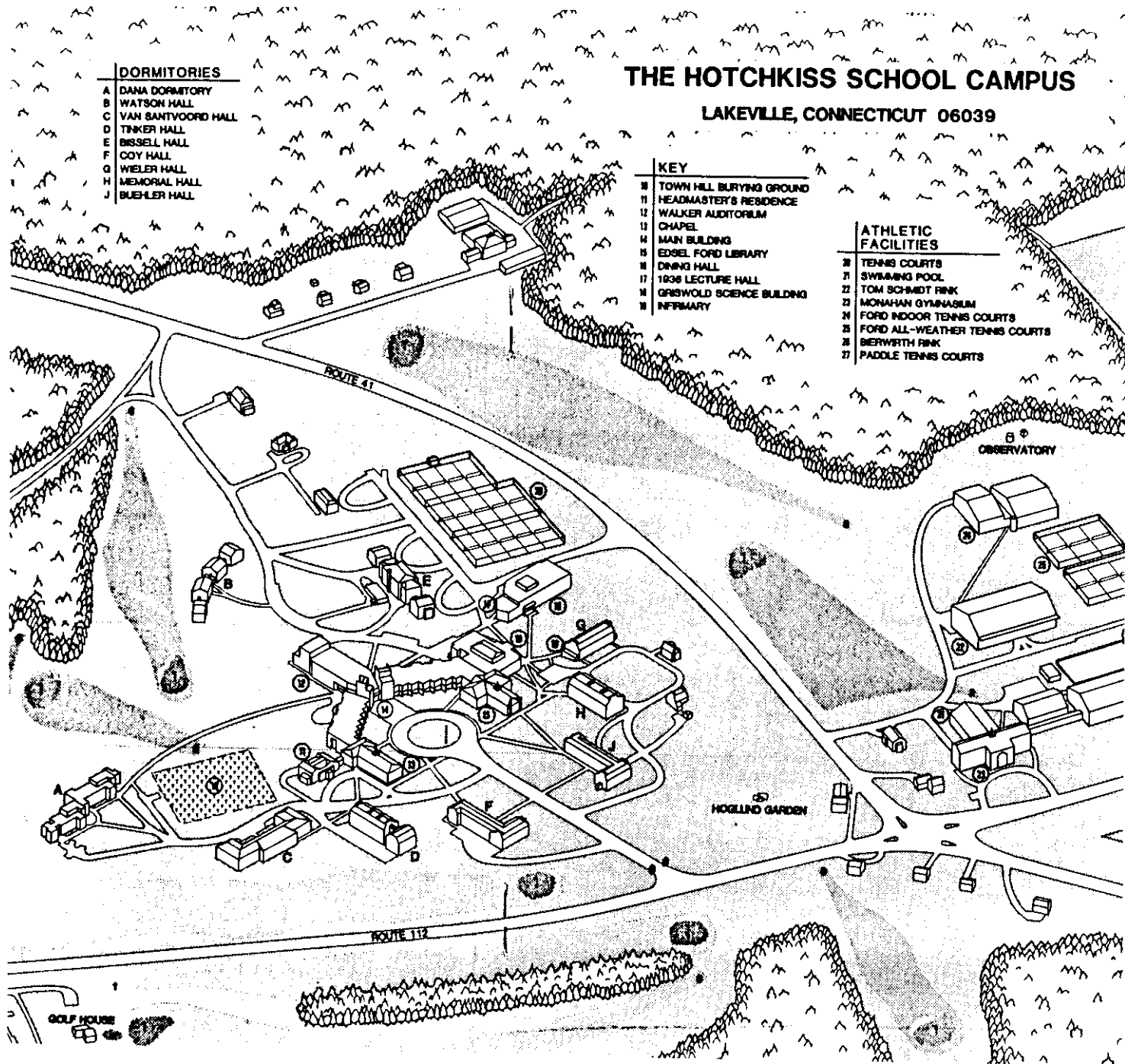
- A DANA DORMITORY
- B WATSON HALL
- C VAN SANTVOORD HALL
- D TRINER HALL
- E BISSELL HALL
- F COY HALL
- G WELER HALL
- H MEMORIAL HALL
- J BUEHLER HALL

KEY

- 10 TOWN HILL BURYING GROUND
- 11 HEADMASTER'S RESIDENCE
- 12 WALKER AUDITORIUM
- 13 CHAPEL
- 14 MAIN BUILDING
- 15 EDESEL FORD LIBRARY
- 16 DINING HALL
- 17 1936 LECTURE HALL
- 18 GRISWOLD SCIENCE BUILDING
- 19 INFIRMARY

ATHLETIC FACILITIES

- 20 TENNIS COURTS
- 21 SWIMMING POOL
- 22 TOM SCHMIDT RINK
- 23 MONAHAN GYMNASIUM
- 24 FORD INDOOR TENNIS COURTS
- 25 FORD ALL-WEATHER TENNIS COURTS
- 26 BERWIRTH RINK
- 27 PADDLE TENNIS COURTS



The Hotchkiss School is a coeducational independent boarding school, grades nine through twelve, with an enrollment of approximately 525 students. In the categorization of schools it is considered a medium size boarding school. The school admits 185 new students yearly.

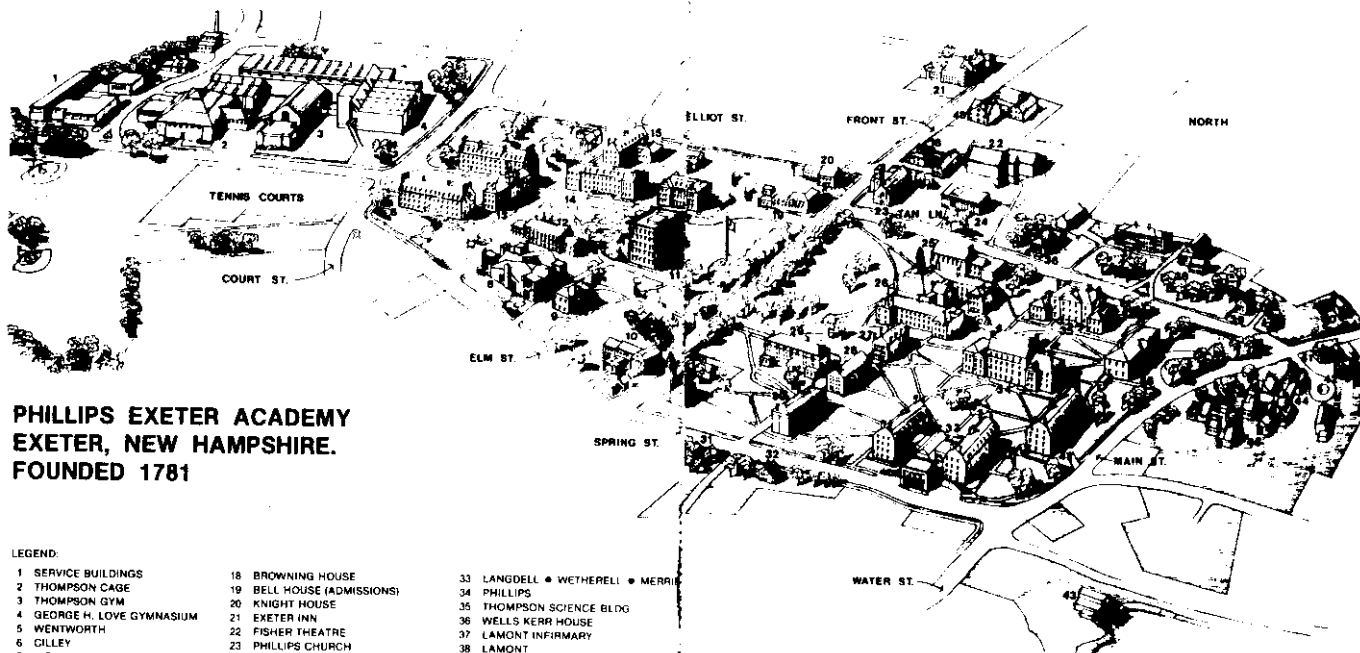
The school is located in Lakeville, Connecticut and tries to maintain an atmosphere of excellence, prestige, and commitment to the student as well as to the community. The school has eighty faculty members including fifty-four resident faculty directly involved with the living and learning environment of the students.

The school is separated into a girls area and mens area.,each consisting of living and sleeping quarters which are regulated according to age and maturity. Within these distinct zones faculty live and work among the students, creating a close and personal relationship between the teacher and the student. This allows maximum contact between the two parties while providing a sense of security and well being to the campus. This feeling of well being is carried through the students personal life by a series of strict regulations and a uniform dress code.

Building Inventory

On the Hotchkiss campus, there are 422 dormitory rooms and 37 classrooms, ranging from small Socratic classes to large lecture areas.

The buildings of the campus are set within a park atmosphere, which has been developed as a golf course for student use.



**PHILLIPS EXETER ACADEMY
EXETER, NEW HAMPSHIRE.
FOUNDED 1781**

LEGEND:

- | | | |
|----------------------------|--|-----------------------------------|
| 1 SERVICE BUILDINGS | 18 BROWNING HOUSE | 33 LANGDELL • WETHERELL • MERRILL |
| 2 THOMPSON CAGE | 19 BELL HOUSE (ADMISSIONS) | 34 PHILLIPS |
| 3 THOMPSON GYM | 20 KNIGHT HOUSE | 35 THOMPSON SCIENCE BLDG |
| 4 GEORGE H. LOVE GYMNASIUM | 21 EXETER INN | 36 WELLS KERR HOUSE |
| 5 WENTWORTH | 22 FISHER THEATRE | 37 LAMONT INFIRMARY |
| 6 GILLEY | 23 PHILLIPS CHURCH | 38 LAMONT |
| 7 WIRTLAND HOUSE | 24 LEWIS PERRY MUSIC BLDG. | 39 DOCTOR'S HOUSE |
| 8 ELM ST. DINING CENTER | 25 FREDERICK R. MAYER ART CENTER
AND LAMONT GALLERY | 40 GOULD HOUSE |
| 9 DAVIS STUDENT CENTER | 26 ACADEMY BUILDING | 41 DUTCH HOUSE |
| 10 PRINCIPAL'S HOUSE | 27 ABBOT | 42 SLEEPER HOUSE |
| 11 ACADEMY LIBRARY | 28 SOULE | 43 SALTONSTALL BOAT HOUSE |
| 12 MCCONNELL | 29 PEARBODY | 44 MAIN STREET HALL |
| 13 AMEN | 30 HOYT | 45 EWALD |
| 14 WEBSTER | 31 BOOKSTORE | 46 JEREMIAH SMITH |
| 15 BANCROFT | 32 WILLIAMS HOUSE | 47 WHEELWRIGHT |
| 17 DUNBAR | | 48 DOW HOUSE |

1983 - 1984

A coeducational, independent institution founded for the purpose of promoting piety and virtue and for the education of Youth.

The Phillips Exeter Academy is a private boarding school and day school for the grades 9 through 12. Its current enrollment is 985 students, 873 boarders. The school is located and controls the city of Exeter, New Hampshire.

The school has 134 faculty members of which 106 live in campus dormitories. The curriculum is traditional with the emphasis upon college preparatory classes which are mostly taught in a Socratic fashion. Each year approximately 360 new admittents are faculty selected to attend this prestigious academy

Of all schools questioned, PEA is the most conducive to normal lifestyles. There are no dress codes to be followed and the only strictly inforced rules and regulations deal with coeducational visitation and academic performance.

Building Inventory

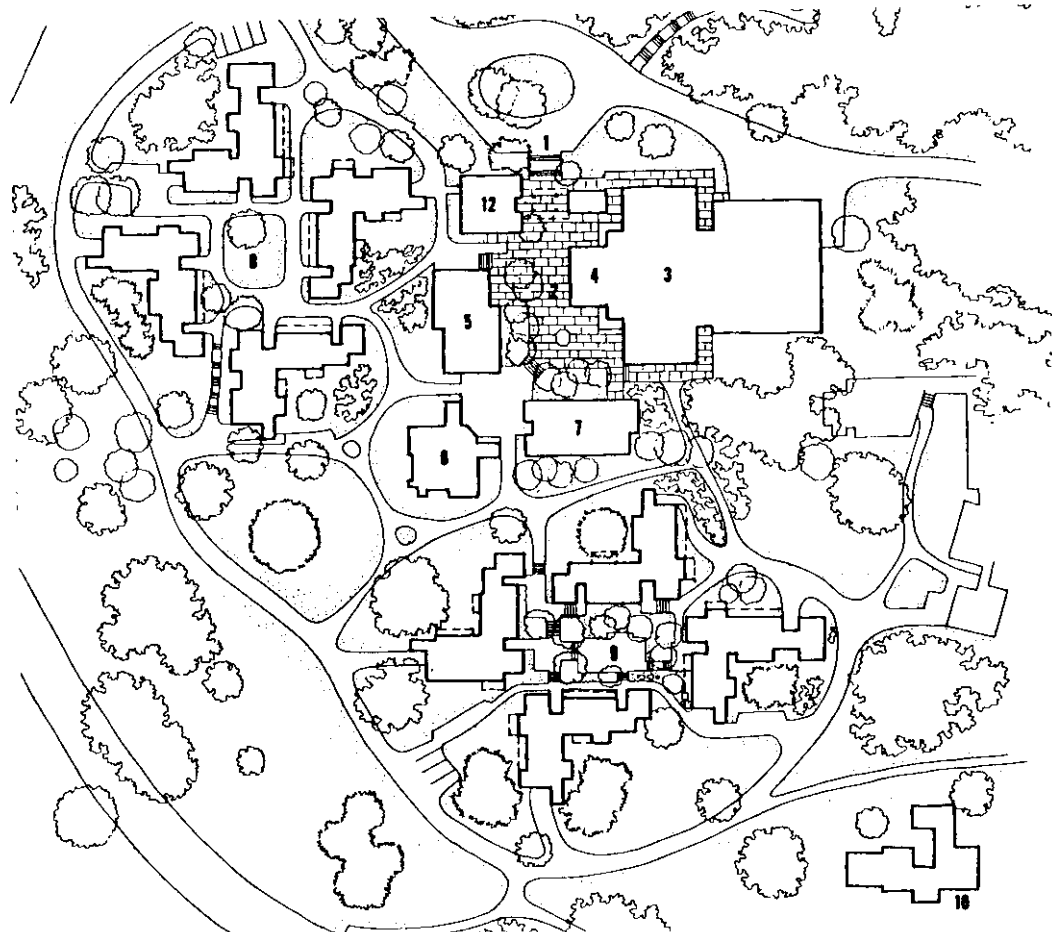
On the Phillips Exeter Academy there are 673 dorm rooms and 75 classrooms ranging in size from small meetings to large lecture auditoriums.

Th buildings on campus create a linear series of quadrangles seperating dormitories from classroom areas. The campus stands for excellence in all it tries to achieve including the hiring of master architects and planners to develop the community into a unified whole.

Other Schools Of Note

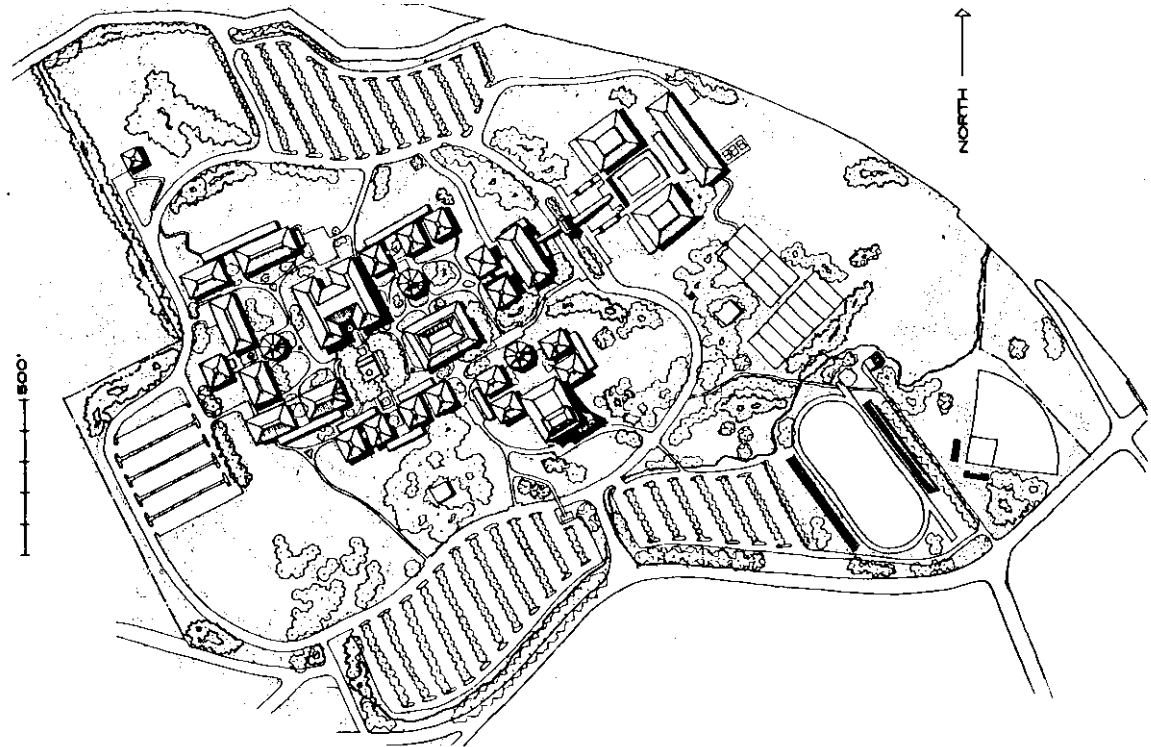
The previous examples, each seemed to be rather haphazardly planned with no sense of evolution, no series of definite spaces and transitions. It is my belief that a new facility would need a flexible, but systemized master plan developed to heighten the experience of learning. It is towards this goal, that I turn to the final two examples. They are both junior colleges in California and both designed by the firm of Ernest Kump along the formal plans of creating public spaces to tie the project together and define a set community.

Crown College



- 1 ENTRANCE
- 2 ACADEMIC COURT
- 3 DINING HALL
- 4 STUDENT COMMONS
- 5 CLASSROOM BUILDING
- 6 LIBRARY
- 7 FACULTY BUILDING
- 8 MEN'S COURT
- 9 WOMEN'S COURT
- 10 PROVOST'S RESIDENCE
- 11 PRECEPTOR'S RESIDENCE
- 12 ADMINISTRATION

Foothills College



The key to these two colleges is that they do not just sit upon the landscape. Instead they each become part of the landscape enhancing their surroundings, giving a sense of quiet prestige and identity to the individual as well as complex itself. The ideas developed within each scheme harken back to the formal space planning of the modern city, while the materials recall the vernacular of the region. It is in this sense that these projects gain their strength and make learning an enjoyable experience.

Another positive approach to these designs is the use of a hidden modular of building materials and the common use of details during construction.

PROJECT DEFINITION

Saint Boniface is a boarding school for international men and women ages 17-20, who are faculty selected from all applicants. They come to this school in order to explore and enhance their work within the arts and crafts.

The school is financed by the Catholic Church and gains spiritual and teaching support from the local benedictine monastery of Andechs. The school derives its name from the patron saint of Germany, Saint Boniface.

General Area Index and Basic Guidelines

Administration

Framework from which the school is able to function, having no direct contact to teaching situations.

The business of education concerned with public opinion of school; processing of paper work including scheduling (through counselors), materials, supply, bills, etc.; placement of faculty and support staff; and constructional facility management.

Oriented more toward community, or outside relationships than internal educational situations.

The only direct relationship to the school's religious foundations.

Faculty - Staff

Arts and Crafts faculty are masters of their fields continuing their education through experimental use and social interaction (on the cutting edge). Core faculty to be specialized in their fields but flexible in their artistic beliefs.

Resident faculty will be the arts and crafts masters, which will be provided family housing with studio and/or study space.

Housing for faculty shall be allowed to experience limited student interaction. There will be spacial zoning developing the sense of community and identity.

Offices will be in studio and classroom areas designated by department and / or subject. They will be provided for resident as well as commuter faculty allowing a set space for student - teacher interaction outside of the classroom.

Staff will be in charge of student housing. they will be considered as house parents and counselors, providing the contact for the administration.

Staff Housing will be a single suite as part of student housing with some degree of seperation provided by their office allowing a definite buffer but not isolation, because the staff needs to be easily accessible to their student charges.

Supporting staff will have no housing or individual offices and will have limited contact with students.

Museum - Exhibit - Gallery

The entire project should be seen as a series of exhibits and spaces creating views into and out of spaces linking everything into a unified whole.

The museum is for standing exhibitions of accumulated art work seen as a journey through times and moods within the arts and crafts movements.

The museum shall have seperate gallery space and storage space for traveling shows.

Exhibition / gallery spaces shall be incorporated into the building fabric through out the campus for temporary displays of student and faculty works providing character to the project.

Library

The central node of the campus, becoming a place of orientation to school class, art and the on going process of education

Library is catagorized according to subjects and open to student 16 hours per day

All support staff to commute except for student employees.

Studios and Crafts Areas

Studios will be set for specific activities, arts, and crafts and will be used as creative workshops in conjunction with tool and machine shops.

Studios will be open 24 hours a day with set instructional hours.

Studios will take advantage of site considerations and resources of views, light, ventilation.

A partial listing of studios include foundations, drawing, painting, sculpture, photography, weaving, ceramics, metals , etc.

Studio capacity will be set in a range of 10-18 students for constructive interaction.

Classrooms

The classroom planning unit will be based upon nine square foot per student witha cloakroom nitch and a square floor area for maximum flexibility.

Classroom ceiling will be at the preferred 10'-6" height allowing a maximum benefit to natural lighting

Classrooms will vary in size according to subject and teacher involvement.

Refectory

It will be one large eating hall with cafeteria style planning.

The refectory will be open 24 hours a day being used as study hall when not in use at meals. Serving times will be 7-9; 11-1; and 4-7.

The building will use natural lighting to break scale and enclosure allowing space to flow.

The building will be a link between students and faculty in close proximity to housing and class and studio.

Auditorium / Seminar

Seating capacity will be for 700 and the floor plan will allow for flexibility in stage productions providing a showcase for the entire complex

As a secondary node for education, the auditorium / seminar will have a wide range of communication capabilities able to be used for outside activity as well.

Gymnasium / Recreation

Oriented mainly for recreation and not spectator, allowing flexibility of usage.

Direct Connection with athletic fields and transportation for equipment deliveries.

Athletic fields should be buffered from prevailing winds and oriented in some fashion with parking for ease and convenience.

Student Housing

Housing for 650 students preferably with sleeping quarters clustered around a community living space which is supervised by the immediate residents.

Provide degrees of privacy through spatial zoning by giving a house definition to the space.

Do not even think about typical dormitory housing with complete repetition

Common Spaces

Instrumental part of complex organization and integration, providing a central meeting and informal congregating space marking the center of the campus.

Space for informal works, shops, cafes and exhibitions.

Chapel

Small country chapel, basically one room with capacity of 100 or more.

Catholic supervised, but not strictly catholic. It is interdenominational and expresses itself as a gem within the proportional system.

Chaplin has loose connection with Andechs, however he is provided with only one office and no living quarters.

Infirmary

Typical to Ball State University health center format, however it should not be a completely separated unit. It should be connected to the student housing or student center.

Typical needs are slight. All it needs are an examination room, a waiting room and several isolation rooms for contagious cases.

Student Center

Offices for student government, rooms for recreation, beer garden for creativity, and a ballroom for social occasions.

Develop to become an interface between students and visitors, and faculty.

Commercial activities to be provided by bookstore, post office, and street vendors.

Faculty Center

Developed to become a transition between administration and faculty.

Identifying agent for faculty, their own social center.

Transportation / Parking

Student parking needed mainly for mopeds and bicycles only, do to the fact, most students do not drive since their society does not revolve around a car.

Faculty Parking to be separated into resident and commuter. Resident will have garage near housing while commuter will park away from the complex in designated lots.

Maintenance / Service / Receiving

Ideal to be used but not seen, developing a subterranean system capable of fulfilling all requirements while not interfering in campus life.

Supply source of heating and cooling to be located away from complex in order to capitalize on sense of artistic unity and development. Systems must be subterranean.

Future Expansion

School should be able to grow in both size and prestige.

Masterplanning should be able to reflect the future by showing possible locations of housing, classroom, studio and administrative expansions.

SITE

Site Selection

Originally the site was to be near Heidelberg, West Germany in order to use the views of the palace as an attraction for students. However, the areas around Heidelberg were to be built up not allowing the school to take a prominent location. Next, I turned south to the areas around Munich knowing that there are several crafts organizations which call Munich their home. The idea behind site selection was always to be close enough for easy access, but far away enough to give the school some sense of identity and seclusion. It was on the Ammersee that I found the perfect site.

Site Analysis and Description

The site is located on a prominence overlooking the scenic shores of the Ammersee giving the project the enviable position of both looking out over its environment and being seen from below as a possible jewel in the landscape.

The site gently slopes to the south leveling out onto the flat beaches of the Ammersee. In the middle of the site is a natural swale that ends in the peak of a small hill defining the ridge line of the entire site's peak.

Trees are a mixture of evergreen and deciduous along the west edge of the site, blocking the prevailing winds and framing views of the surroundings.

Ground cover is long grass which highlights the natural rock outcroppings.

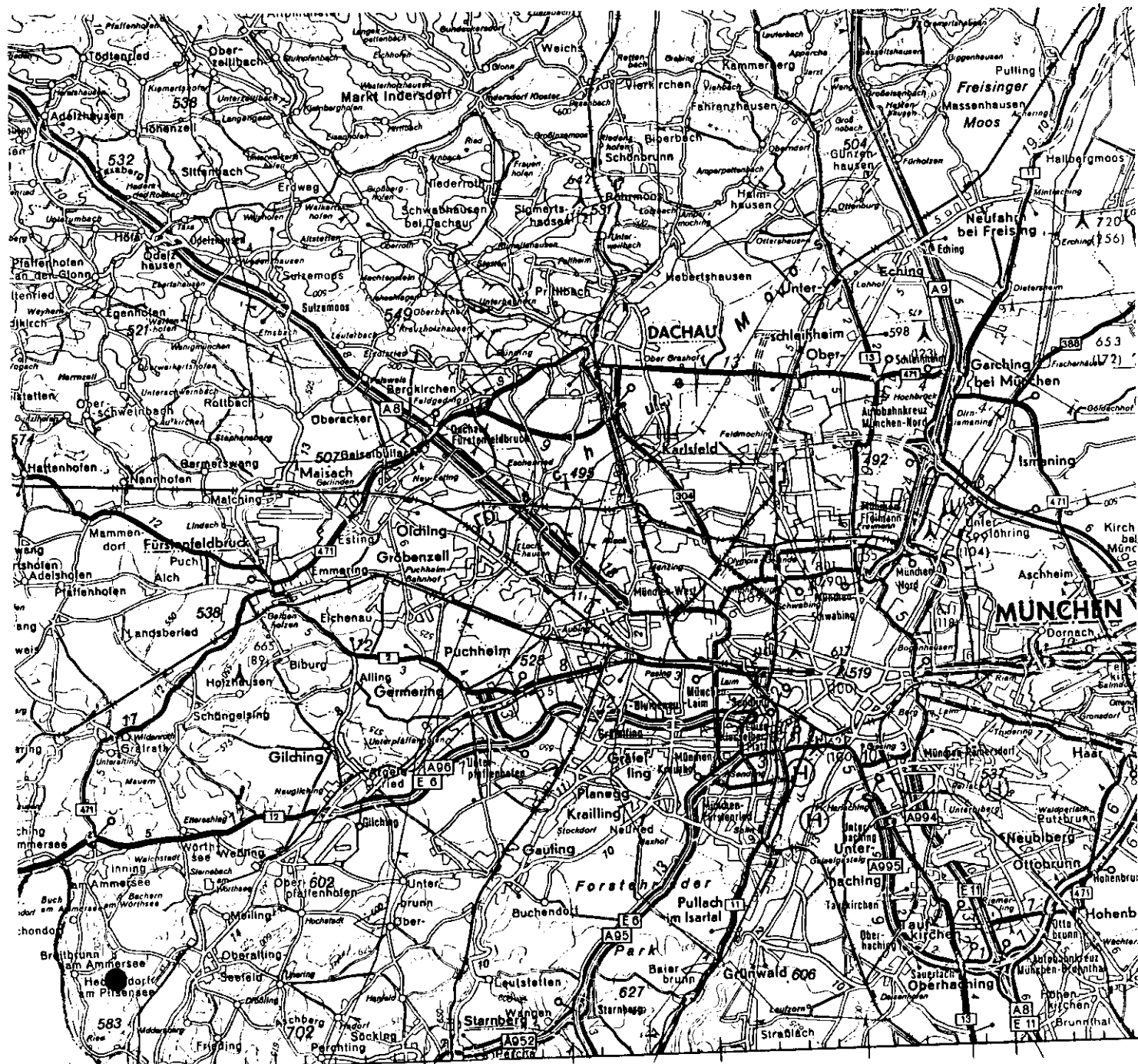
Climatic Conditions are very similar to that of Chicago with approximately the same amount of precipitation.

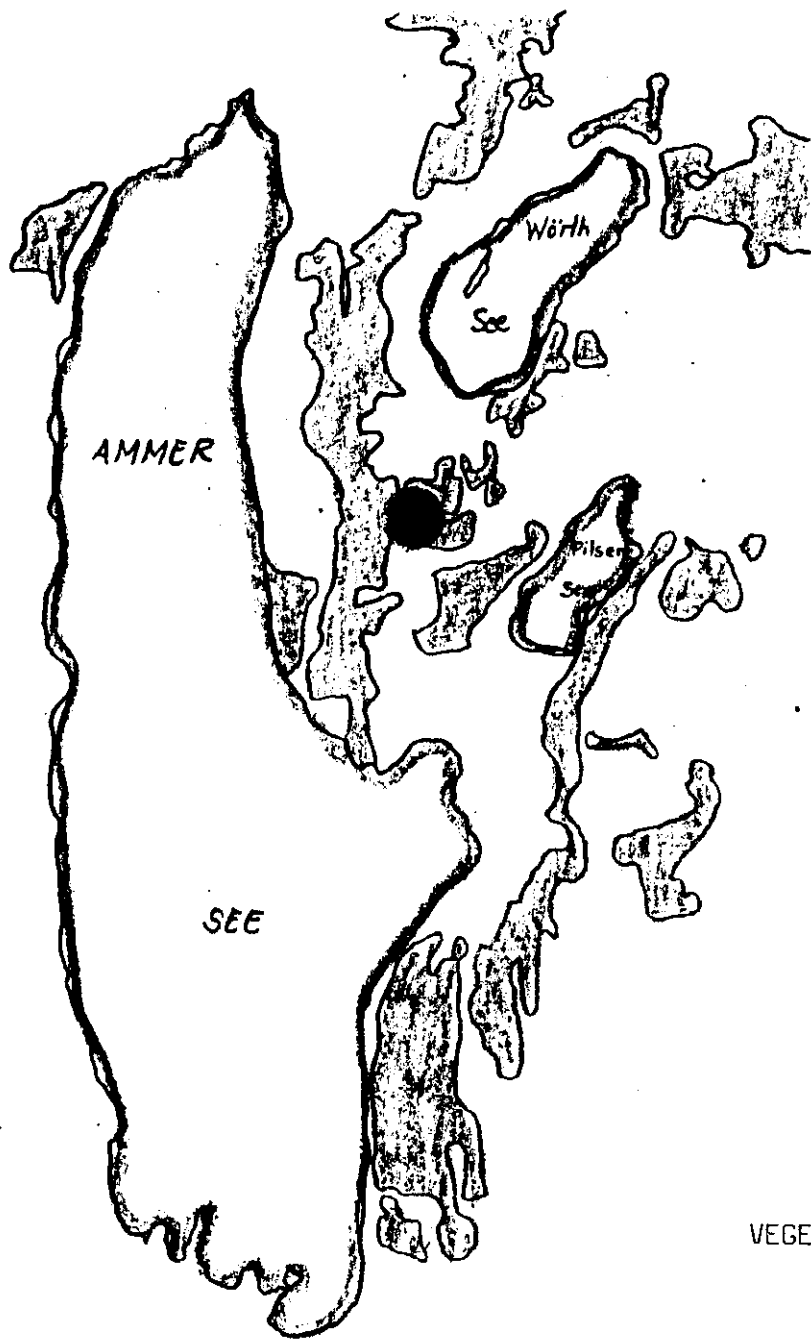
Prevailing winds are from the west which are blocked from the site by the western rim edge of the Ammersee. A variance in the winds occurs twice a year when a strong wind comes down the Alps and accross the Ammersee cooling down the temperatures.

Transportation is provided both by rail and by road. In a train, it takes only 25 minuts to reach Munich which provides the local air travel to the world.

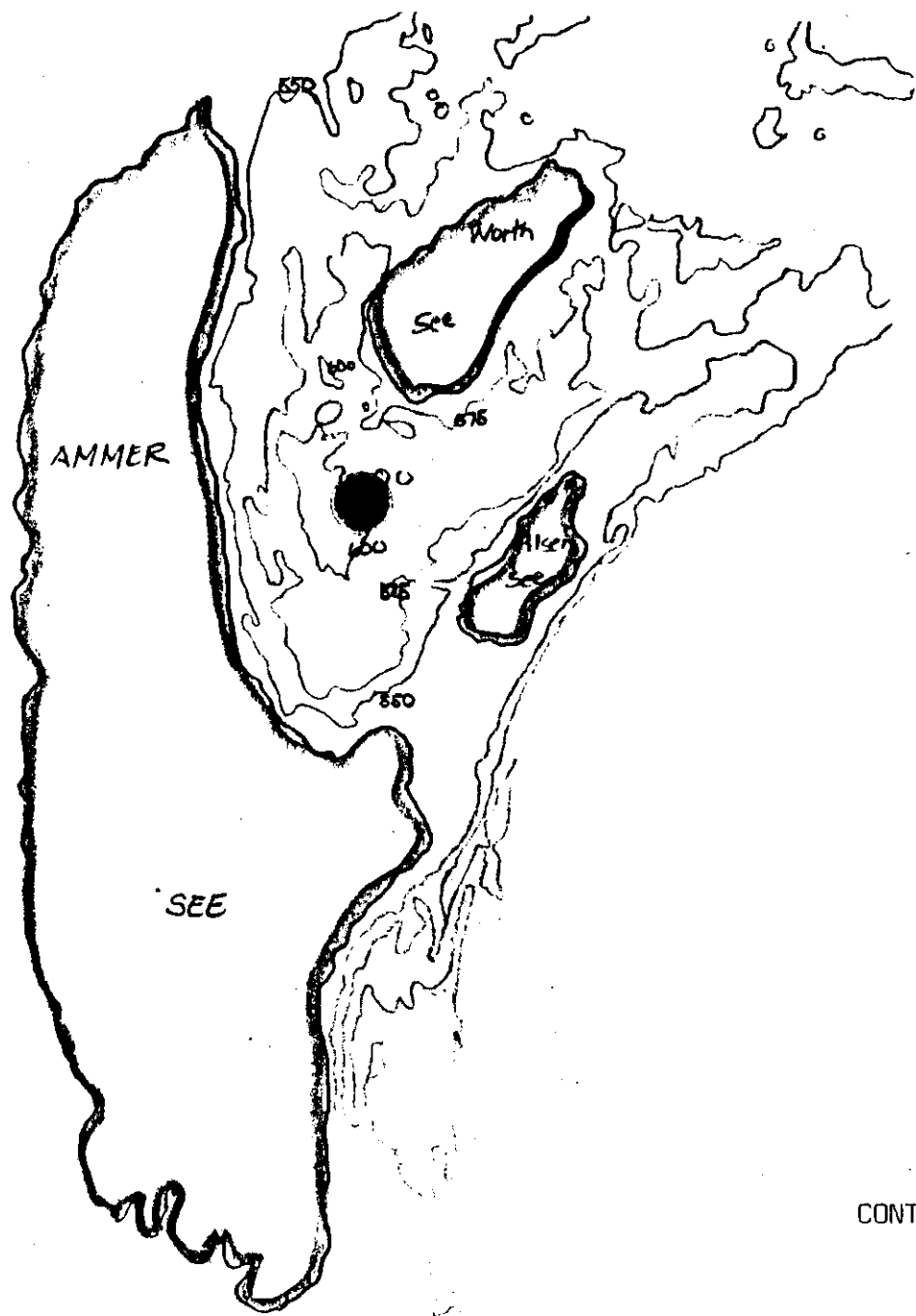
Th key to the site is its contained views. Surrounded on three sides by bodies of water, the site has unique views in every direction. Directly west of the project is th artists community of Schonberg, which is viewed over the Ammersee. To the south west is a tirteenth century fishing village of Diessen. Directly to the south is the best view, and that is of a 17th century monastery, the benedctine moastery of Andechs which is a major tourist attraction

THE FOLLOWING MAPS SHOULD BE ABLE TO CLARIFY THE ANALYSIS OF MY SITE.

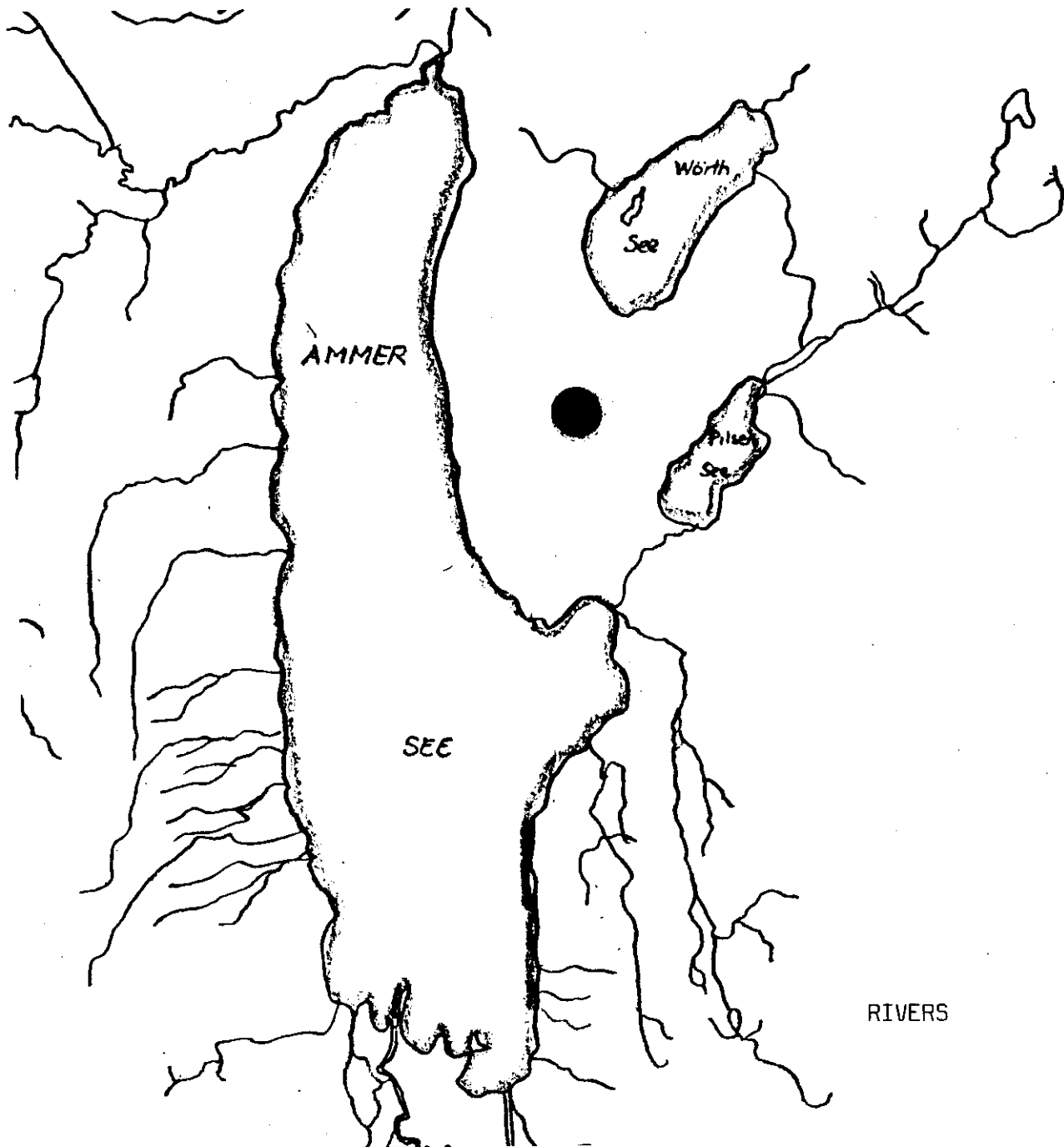


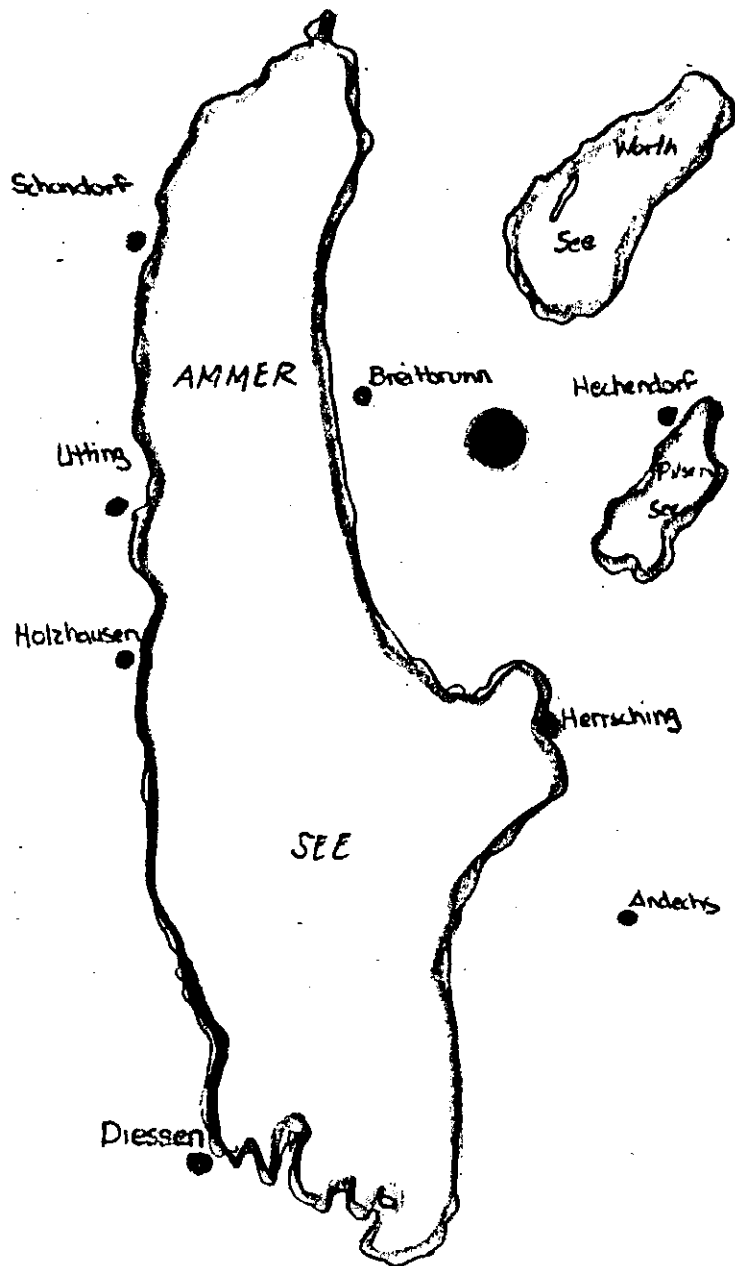


VEGETATION

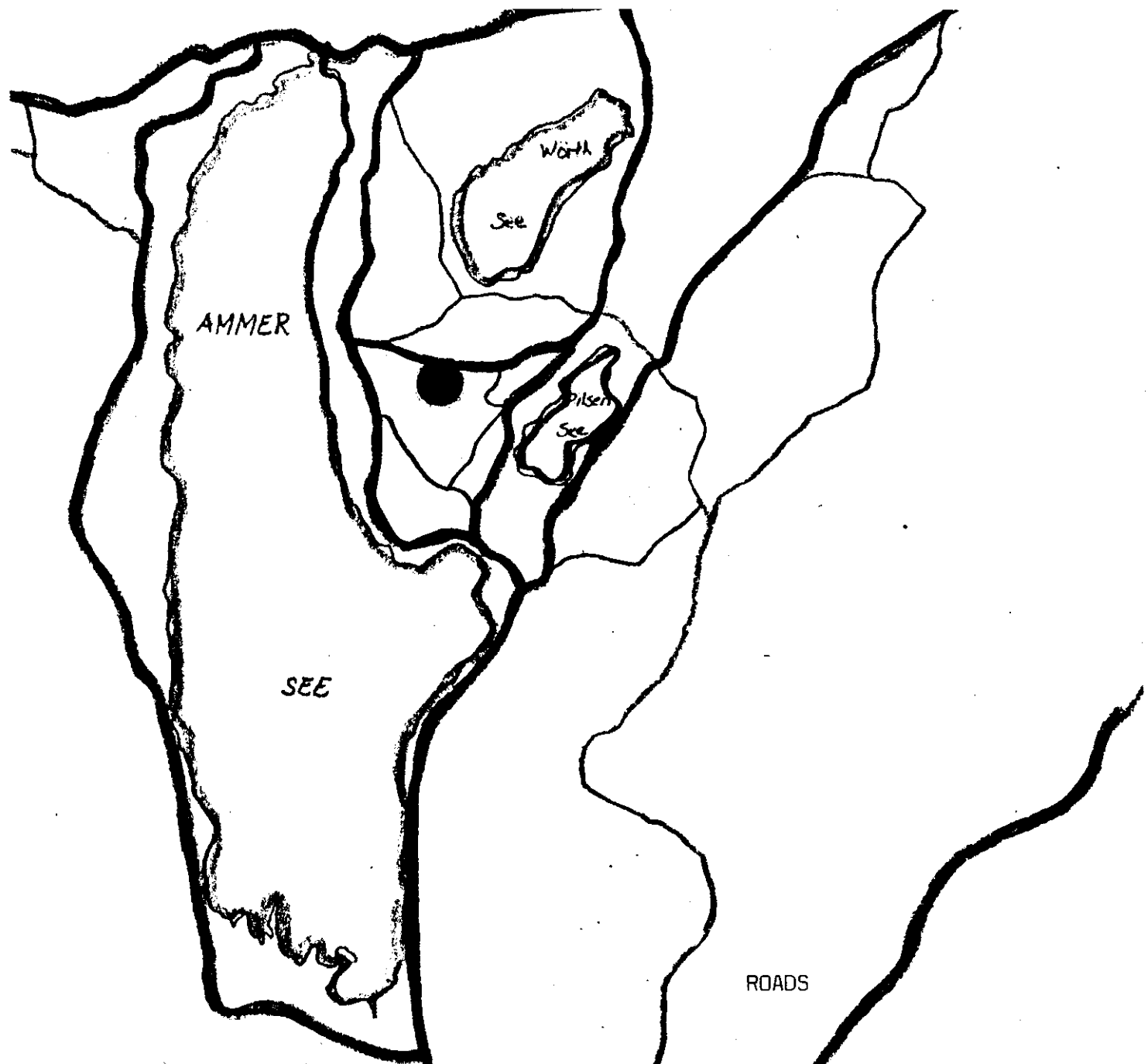


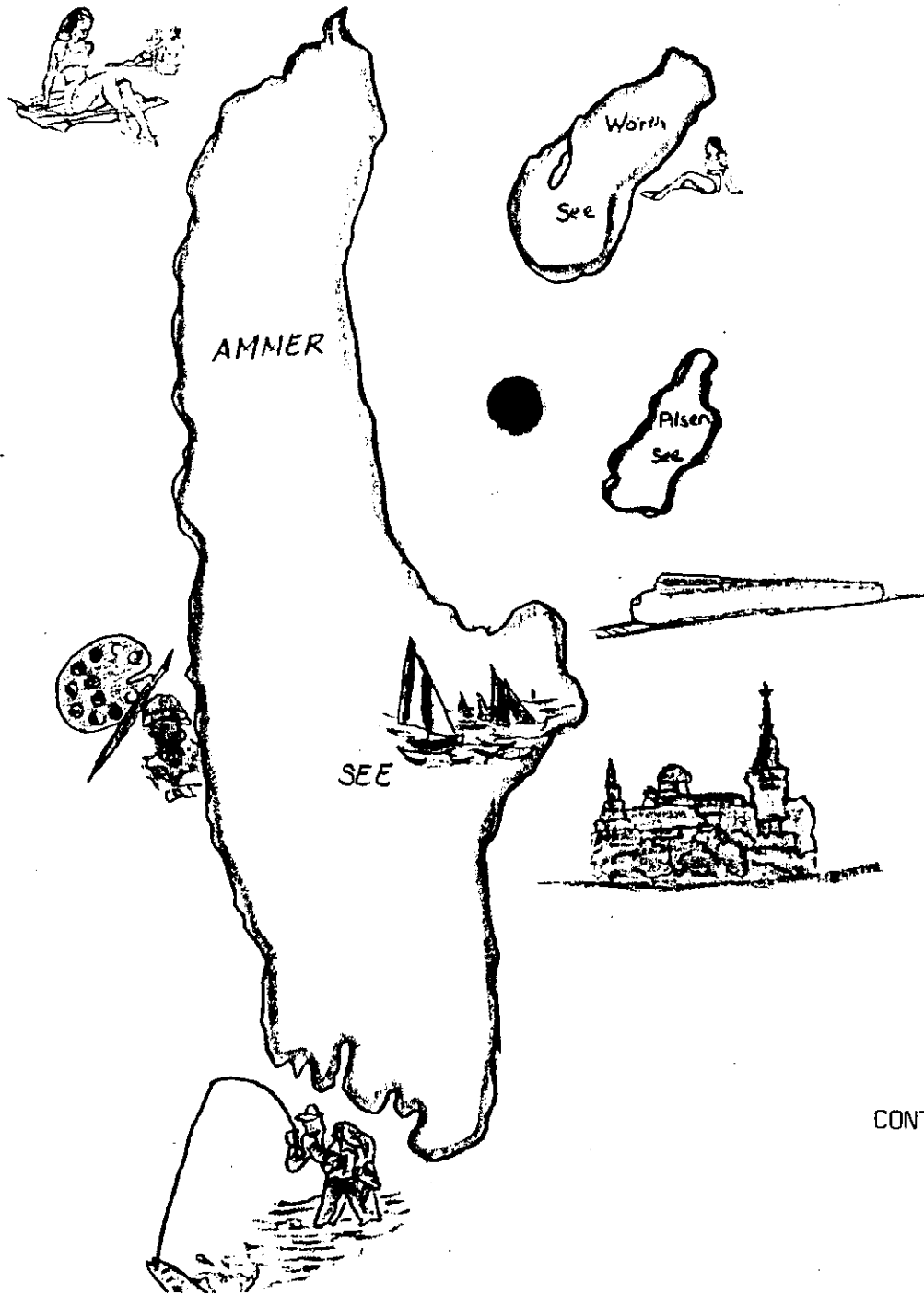
CONTOURS



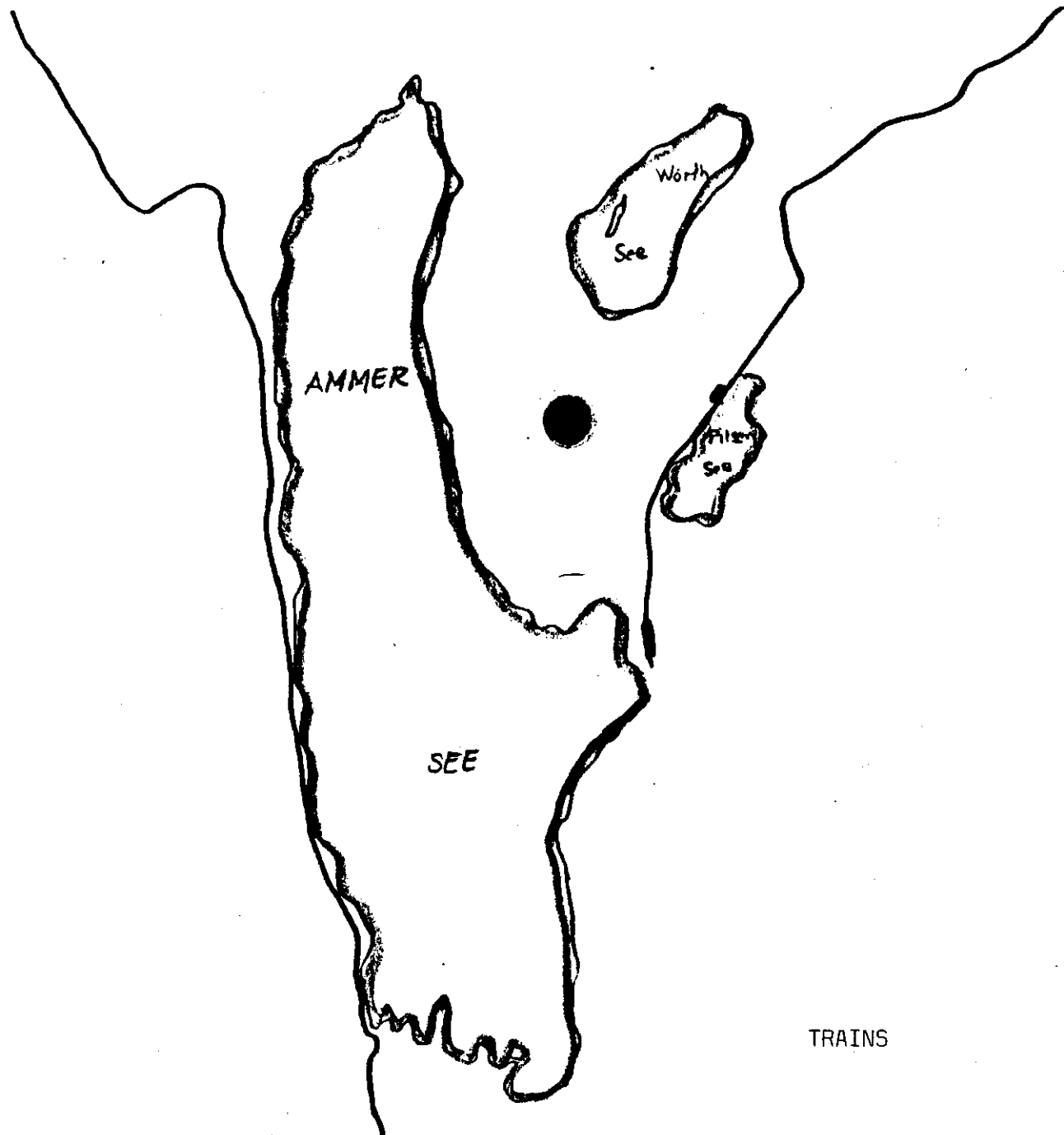


CITIES





CONTEXT MAP



TRAINS

BUILDING PROGRAM AND SPACE SUMMARY

Administration Building	1679 sq. meters
Admissions	
Financial Aids	
Scheduling Guidance	
Bursars Office	
Housing Office	
Placement/ Continuing Studies/ Alumni	
Communications	
Government	
Public Relations	
Headmaster	
Information Lobby	
Washrooms	
Mechanical/ janitorial	
Faculty Center	900 sq. meters
Academy Reception	
Faculty Recreation	
Seminar/ Discussion Rooms	
Washrooms	
Mechanical/ Janitorial	
Faculty Housing	2700 sq. meters
Six - Two Bedroom Units	
Four- Small Three Bedroom Units	
Three-Large Three Bedroom Units	

Headmasters House

700 sq. meters

Entry
Library
Dining
Study
Guest
Living
Family
Kitchen
Baths
Three Bedroom
Masterbedroom

Museum

6418 sq. meters

Permanent Display
Temporary Display
Entry
Support
Storage
Meeting/ Lecture rooms
Mechanical/ janitorial
Washrooms

Library

8761 sq. meters

Stack Area
Study Lounges
Administrative
Archives
Periodicals
Microfilm/ Communication

Control Desk
Interlibrary Loan
Washrooms
Storage/ Book Binding/ Shipping Receiving
Mechanical/ janitorial

Education Buildings

16500 sq. meters

Workshops
General Studios
Faculty Offices
storage
Classrooms/ Seminars
Lounge
Entry
Washrooms
Janitorial/ mechanical

Refectory

1518 sq. meters

Entry Hall
Cloakroom
Dining Area
Kitchen
Serving/ Preperation

Auditorium

2769 sq. meters

Lobby/ Gallery
Ticket Administrative
Seating for 720 people
Stage
Dressingrooms
Storage
Workshops
Chorus Rooms

Rehearsal Rooms
Stage Manager
Shipping/ Receiving
Washrooms
Mechanical/ janitorial
Gymnasium
Entry/ Lobby
Administrative Offices
Exercise Rooms
Trainer
Locker rooms
Gym
Storage
REpair
Washrooms
Mechanical/ Janitorial
Athletic Fields
Student Housing

5310 sq. meters

Chapel

720 sq. meters

Vestibule

Sanctuary

Chancel

Chaplain's Office

Choir

Washrooms

Mechanical / janitorial

Storage

Student Center

4581 sq. meters

Bookstore

Post Office

Entry Hall

Beergarden

Pub

Infirmary

Student Government

Ballroom

Bowling

Recreation

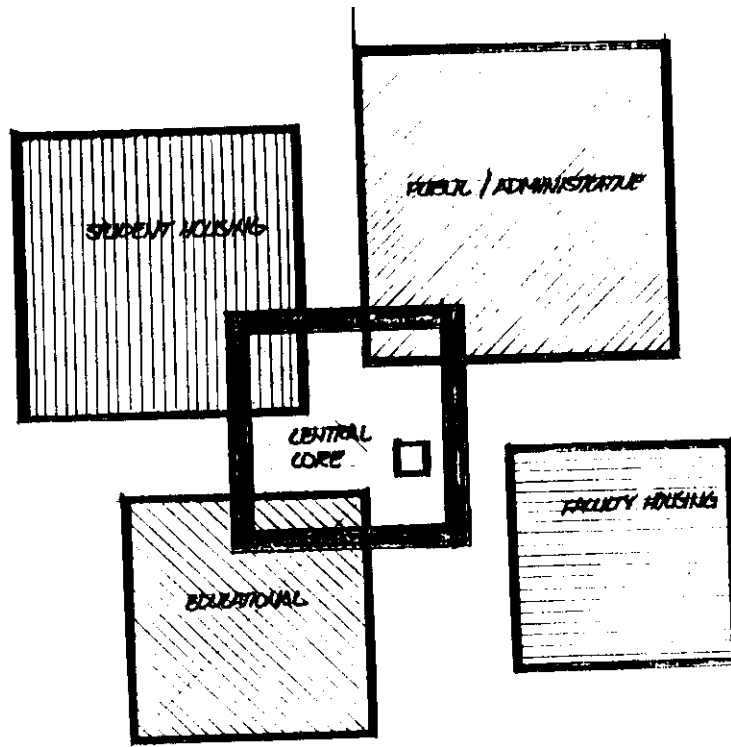
Kitchen

Meeting Rooms

Washrooms

Mechanical/ Janitorial

CONCEPTUAL



DESIGN CONCEPTS

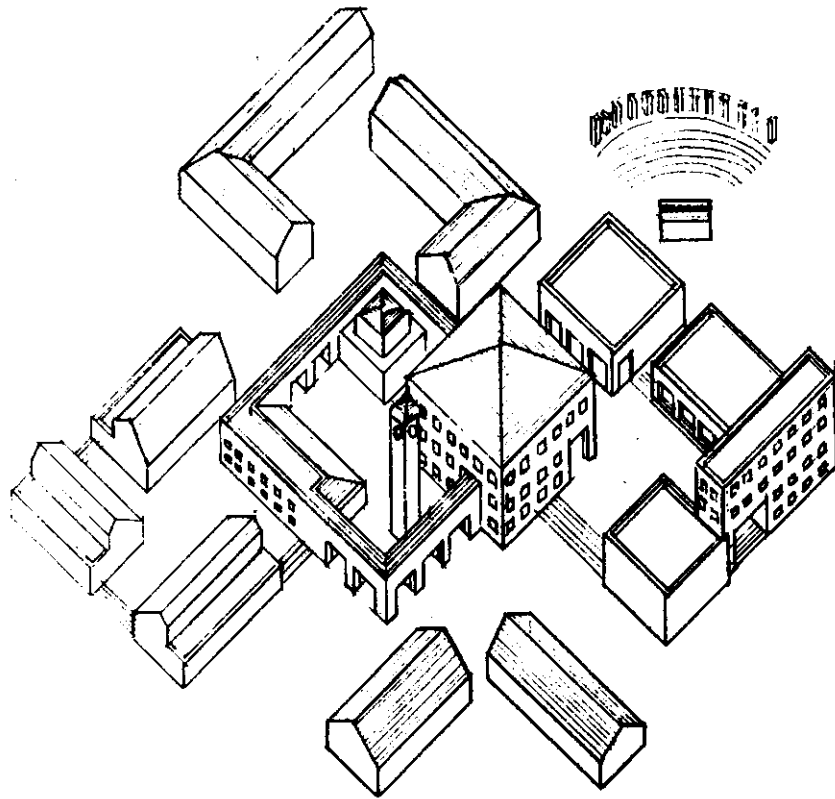
Site Concepts

The idea behind site development is the formation of five distinct zones which make up the entire project. The five zones are faculty housing, public influence, student housing educational, and the main core which takes from all the other quadrants to form the central identity.

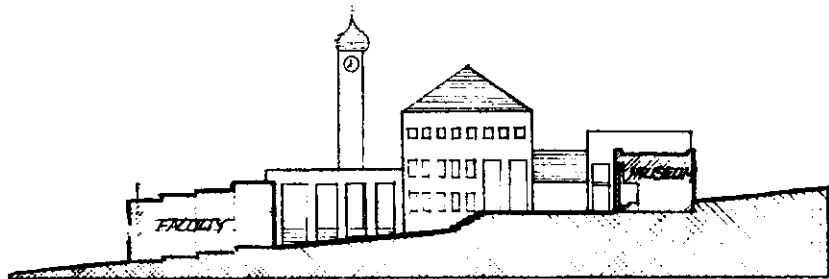
Maintaining this concept through out the project, the only thing that changed through out the year were the building groupings creating the larger area units.

Development along this mainstream can be seen through the following design drawings. An easy spot to recognize change is in the positioning of buildings around the public sector and the building that make up the central core.

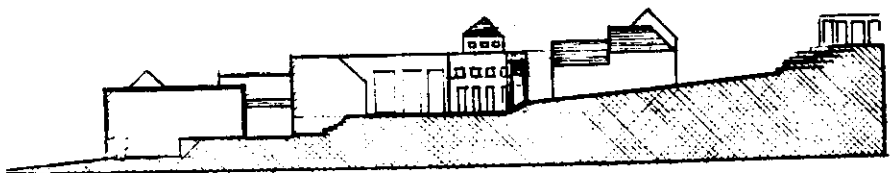
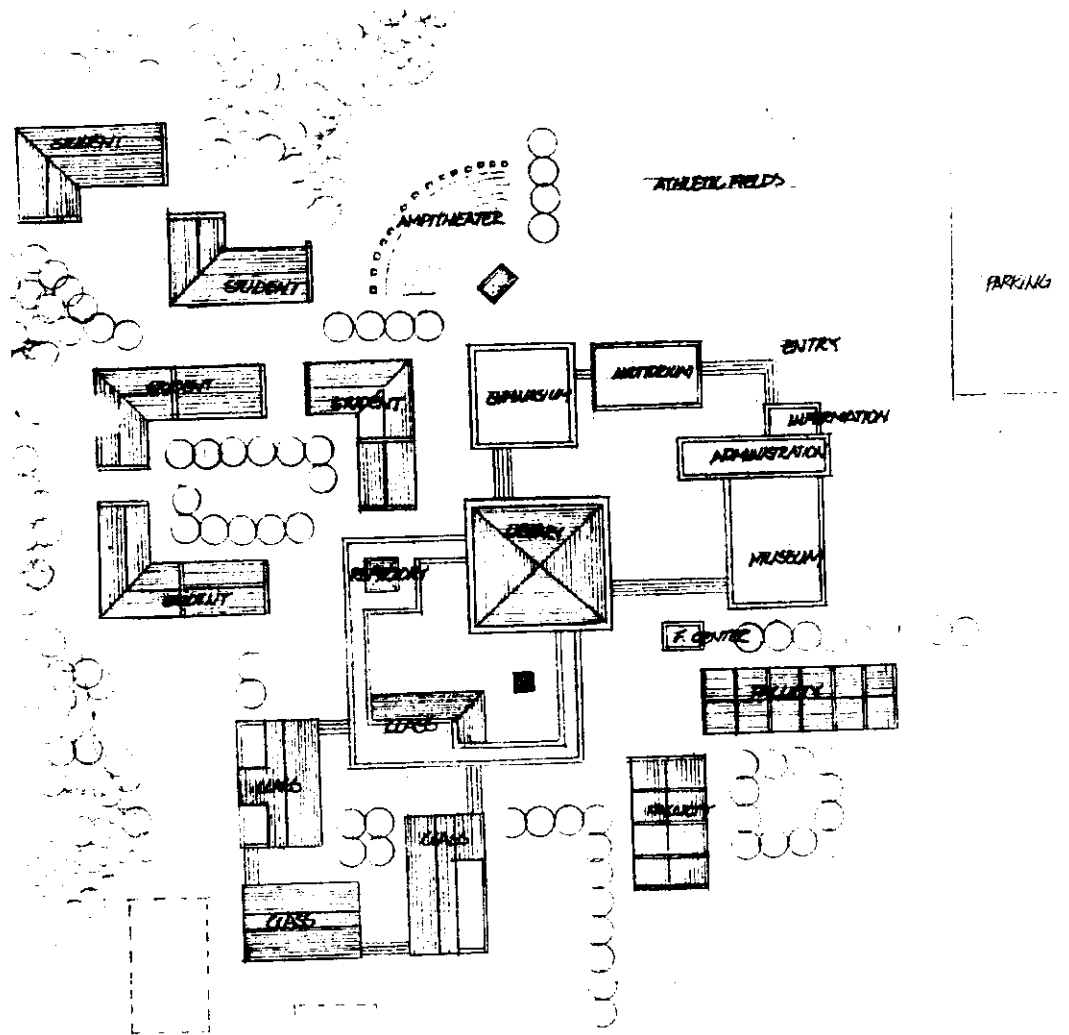
The placement of buildings upon the site all follows the ideas of space creation through topological planning and the layering of topological design issues and views.



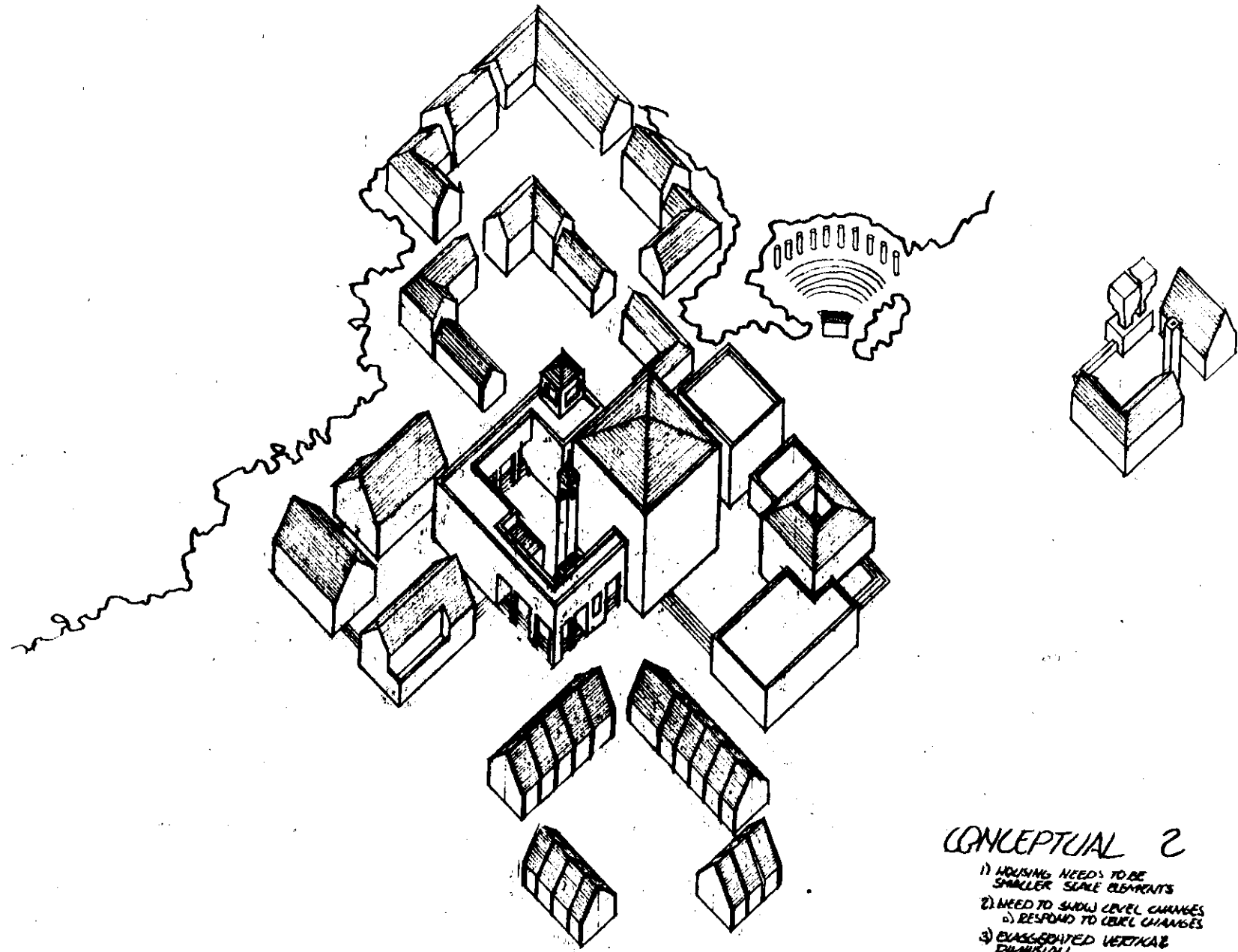
CONCEPTUAL 1



CONCEPTUAL 2

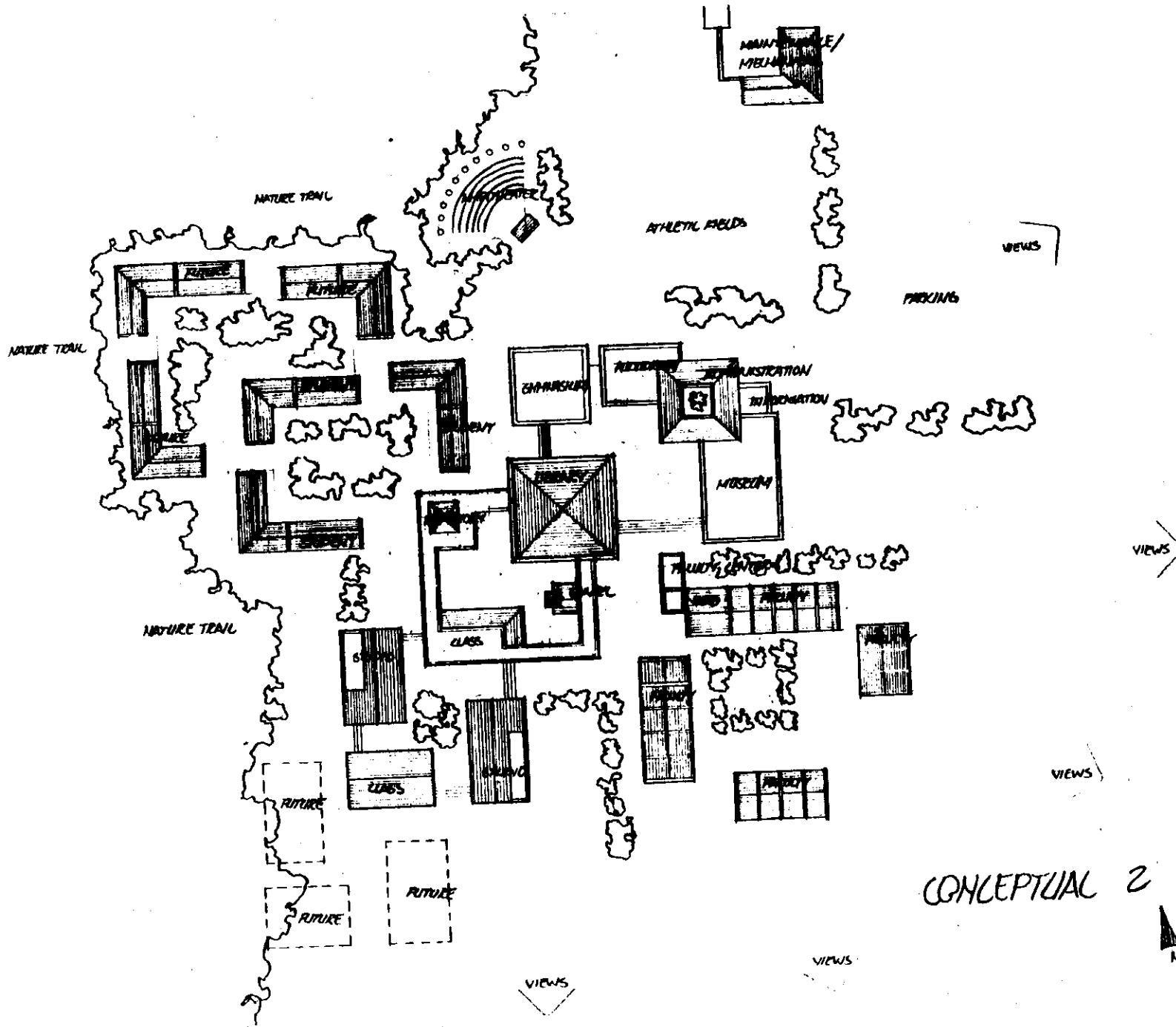


CONCEPTUAL SECTION



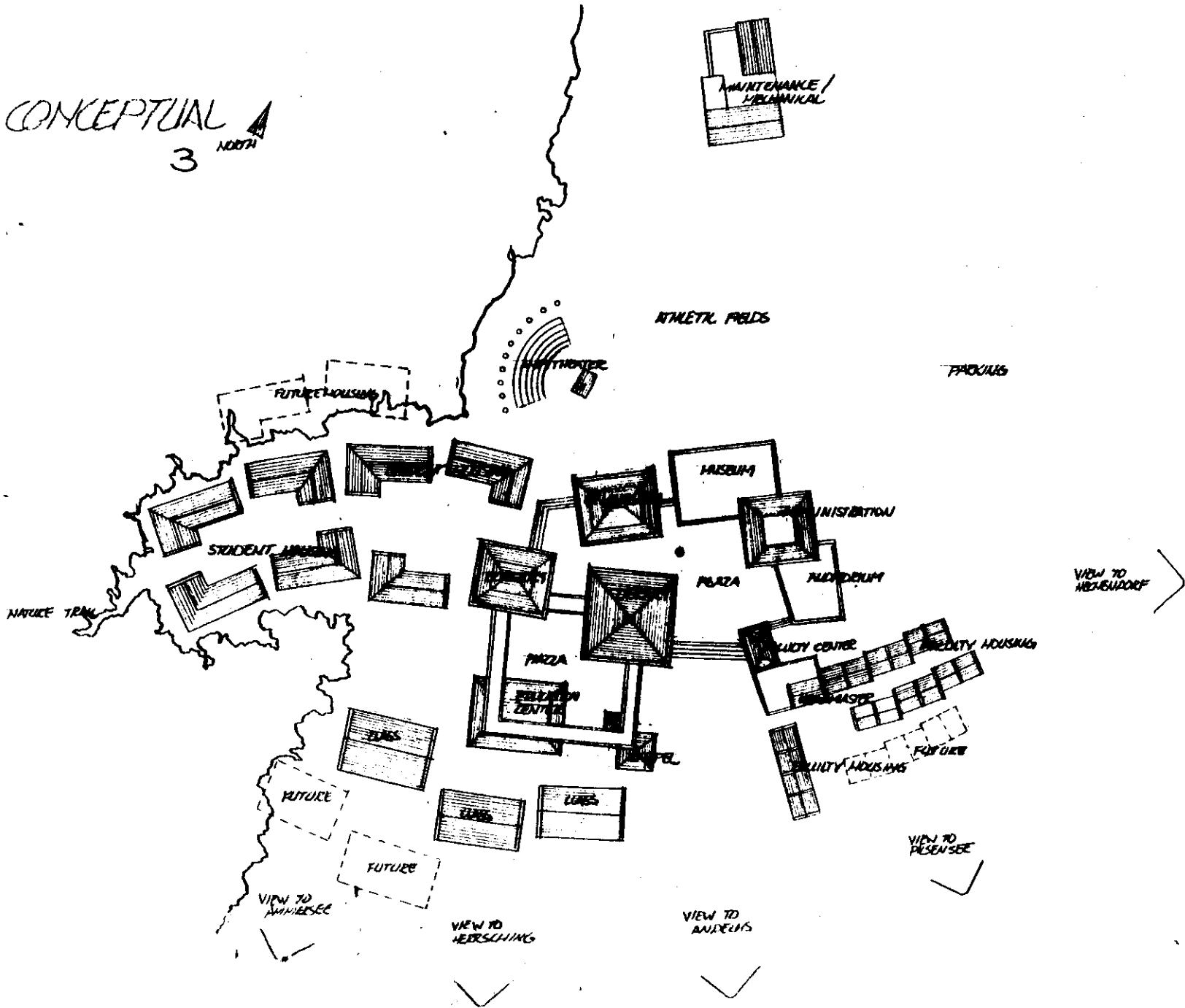
CONCEPTUAL 2

- 1) HOUSING NEEDS TO BE SMALLER SCALE ELEMENTS
- 2) NEED TO SHOW LEVEL CHANGES
a) RESPOND TO LEVEL CHANGES
- 3) EXAGGERATED VERTICAL DIVISION



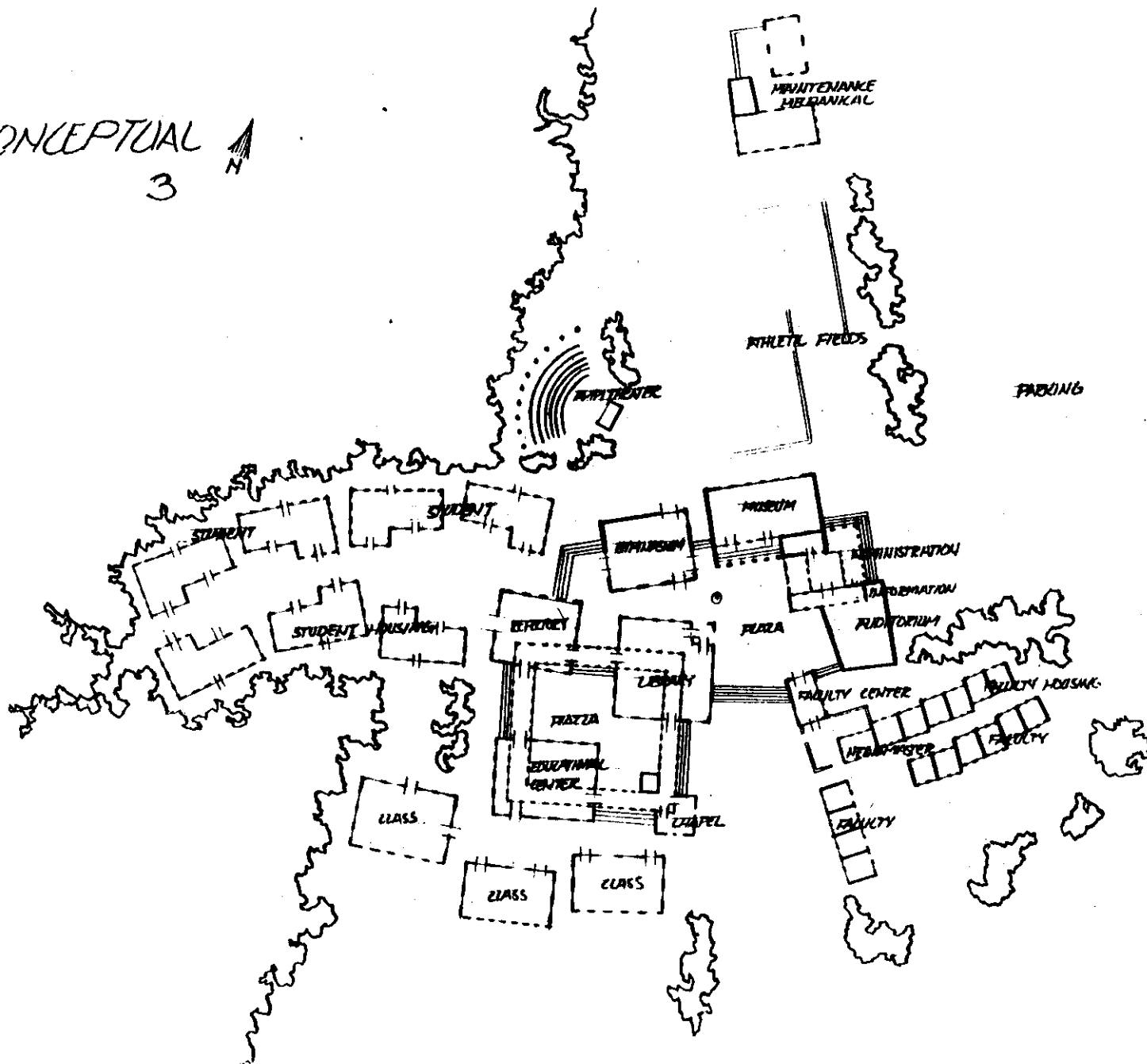
CONCEPTUAL 2

CONCEPTUAL
3 NORTH

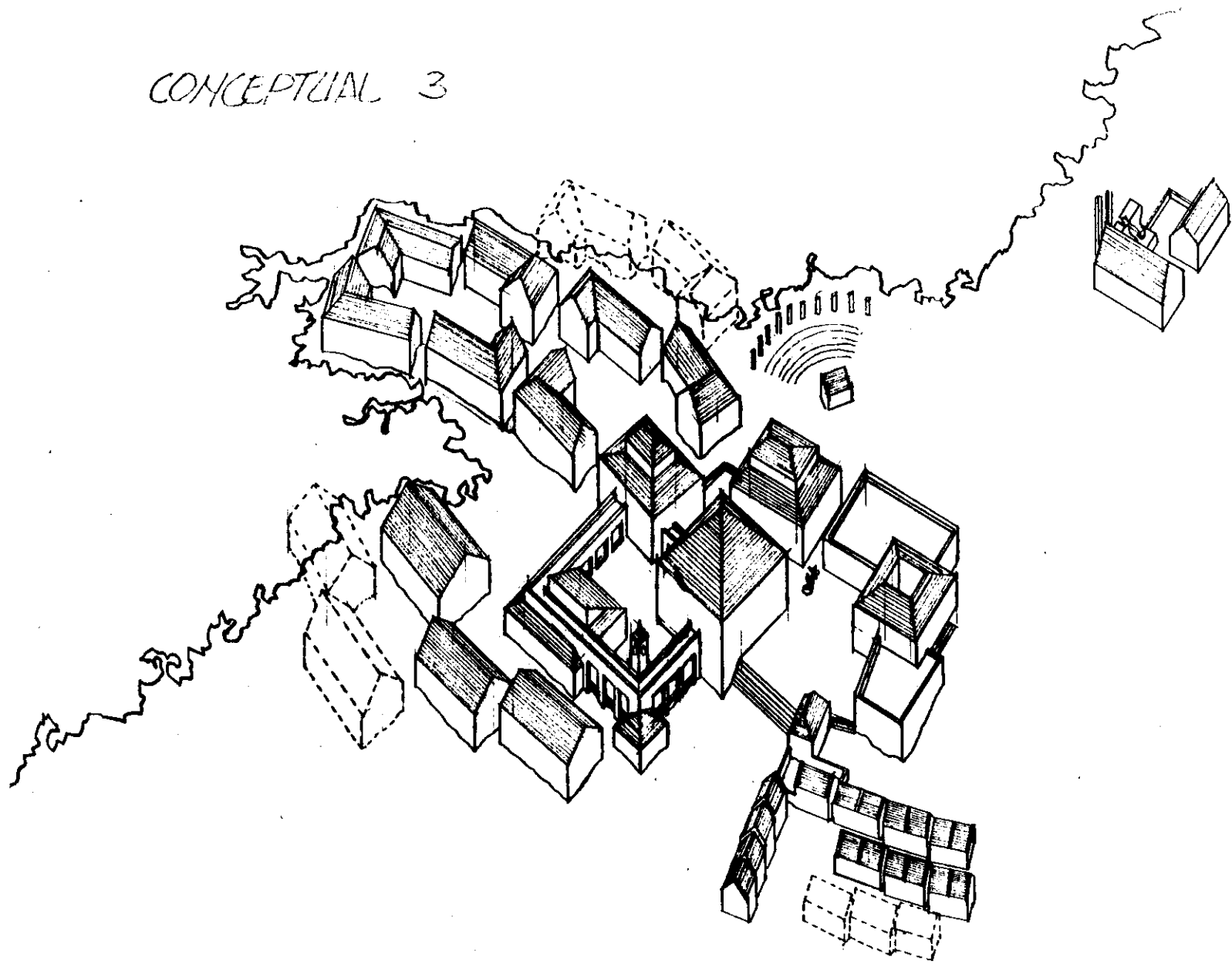


CONCEPTUAL

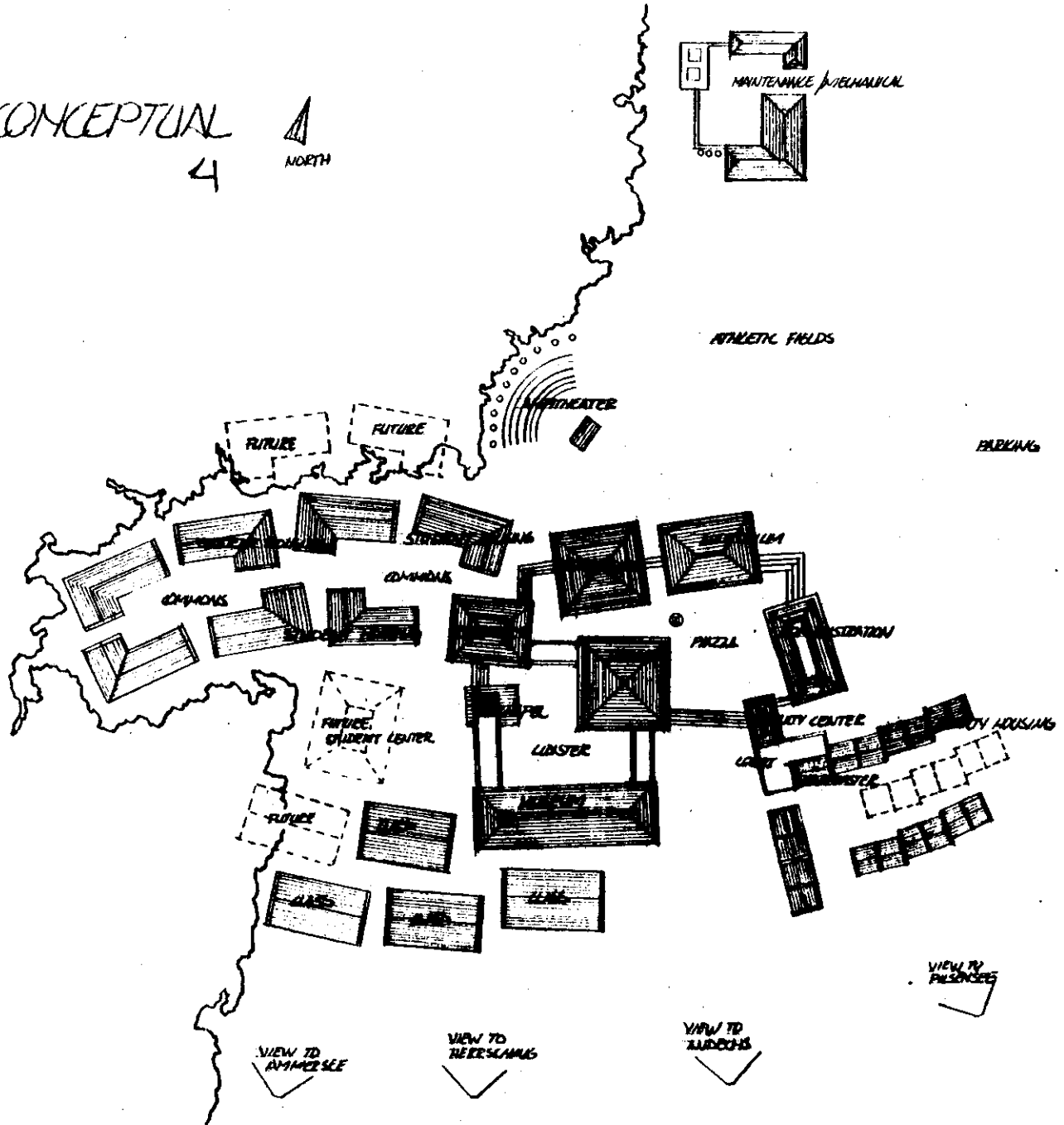
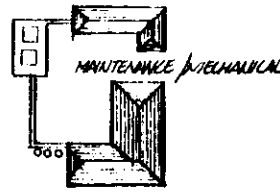
3



CONCEPTUAL 3



CONCEPTUAL 4



VIEW TO
AMMERSSEE

VIEW TO
HEERSCHEMUS

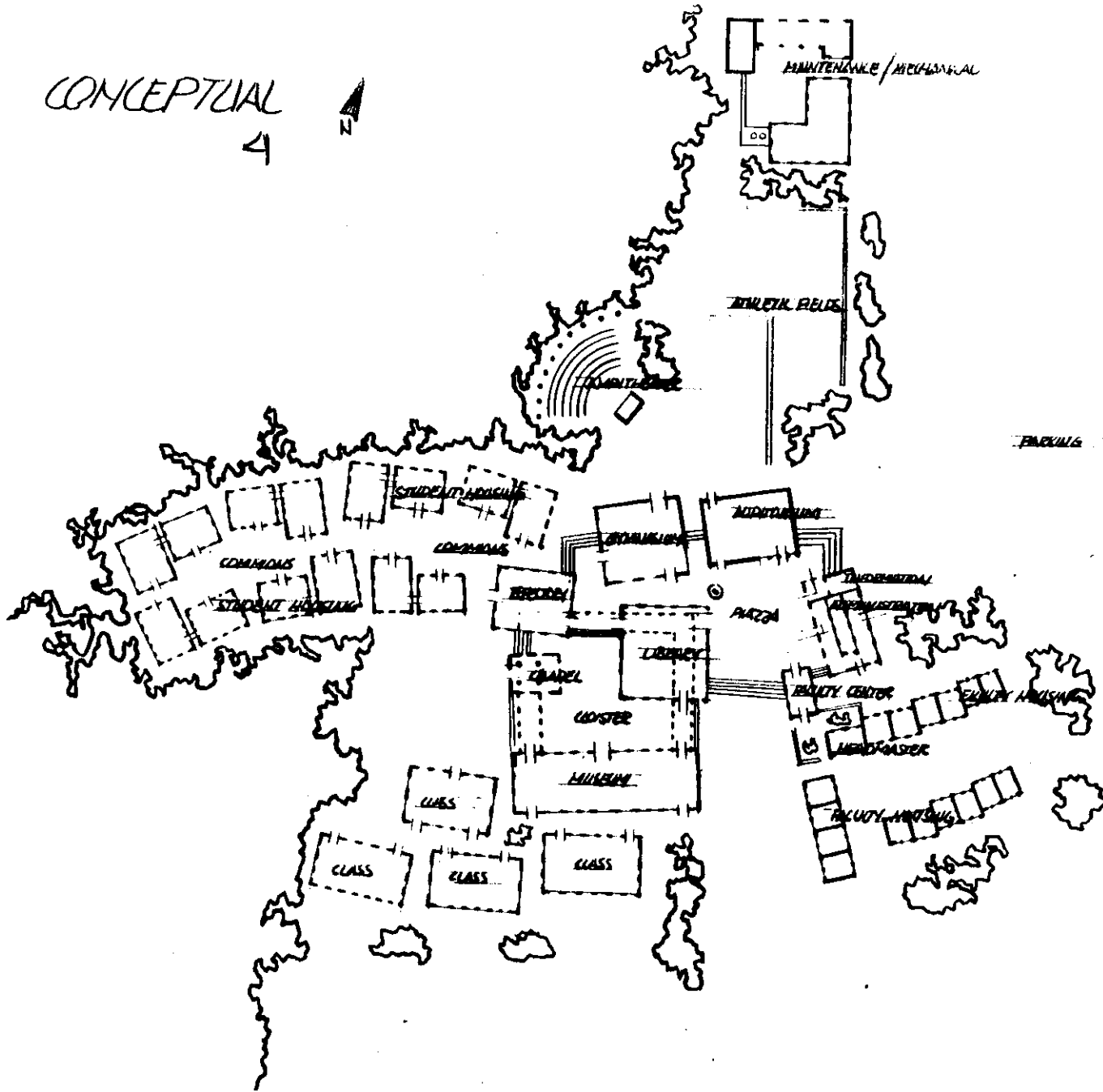
VIEW TO
KLEIBOOS

VIEW TO
PESSENDEE

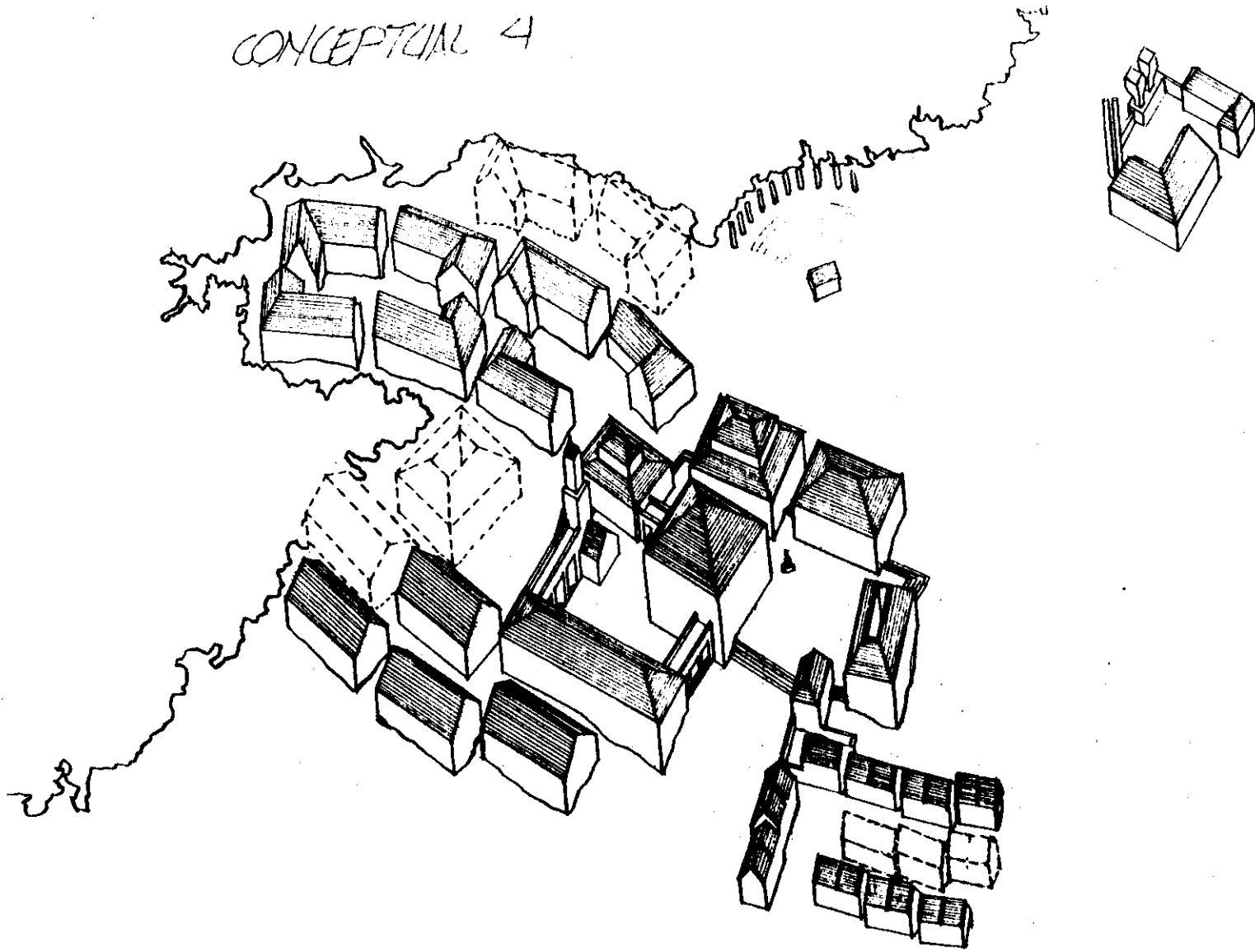
VIEW TO
HEERENDOORP

CONCEPTUAL

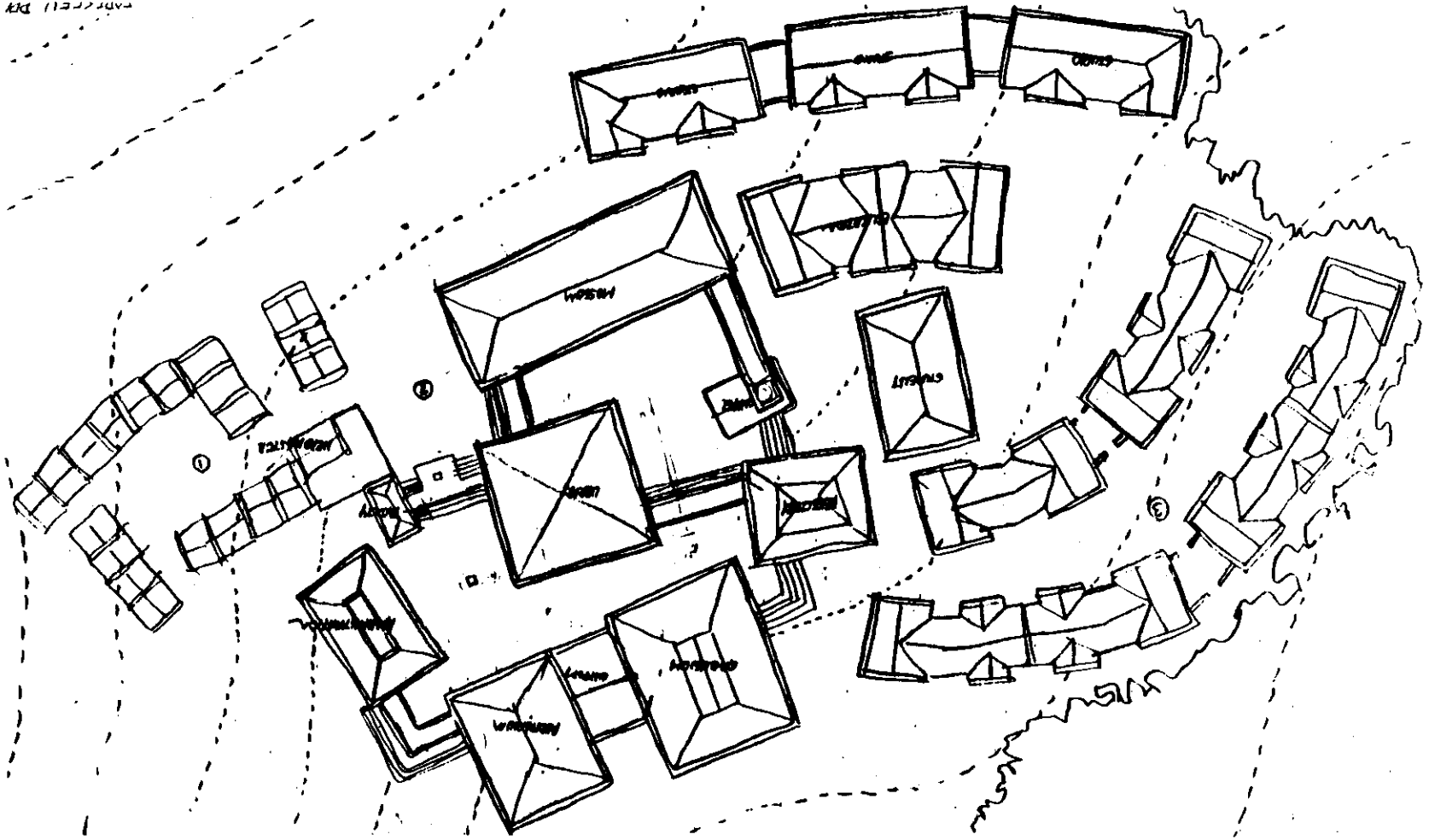
4

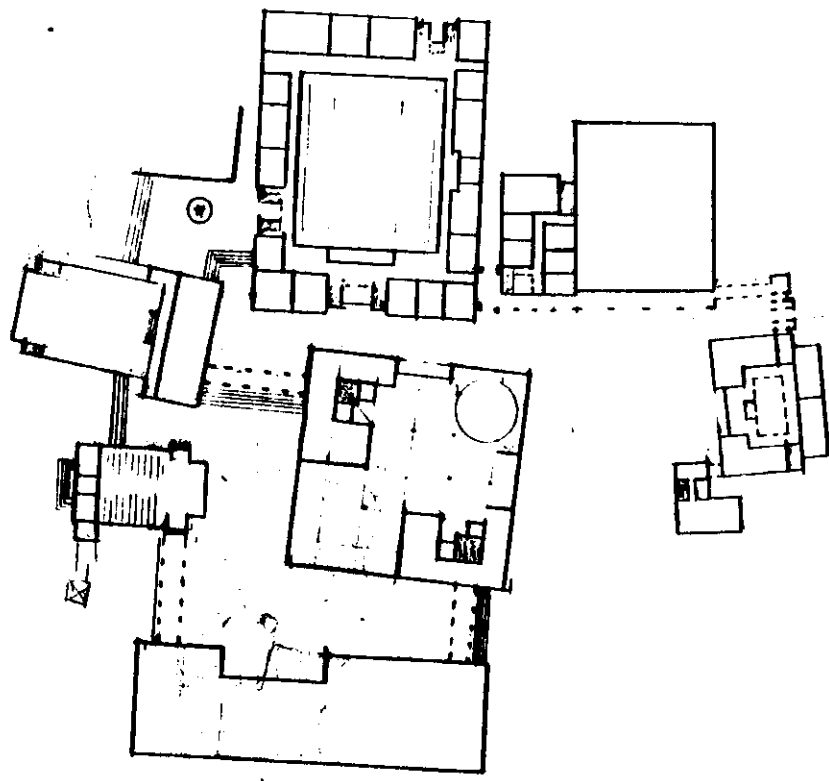


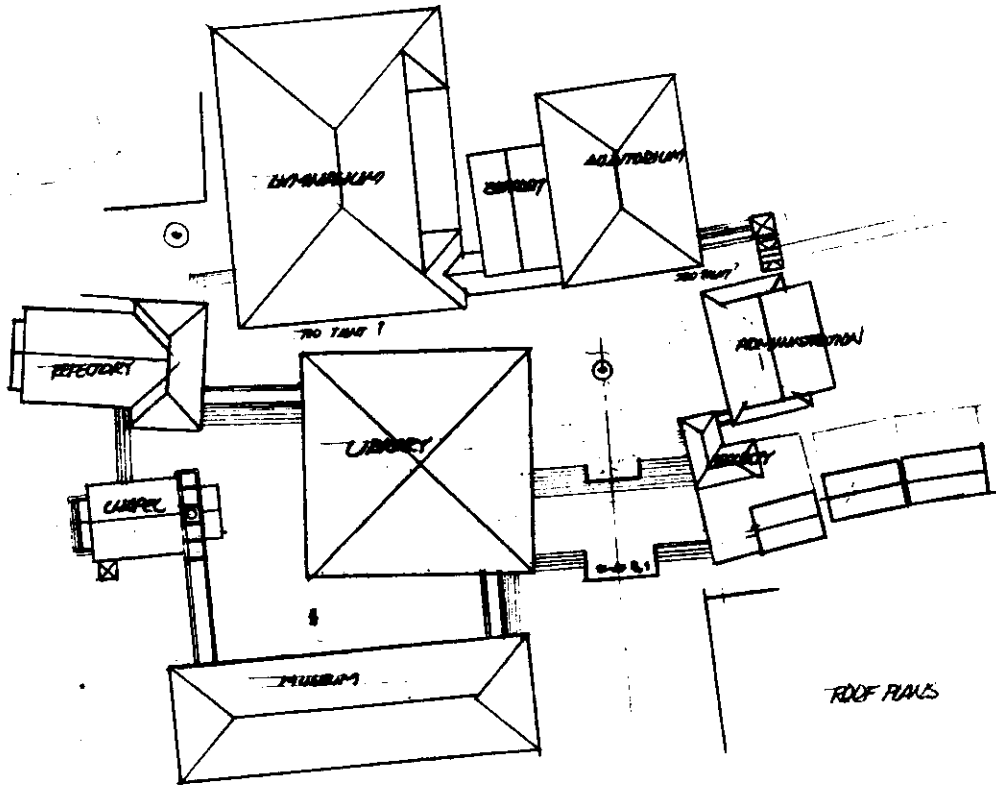
CONCEPTUAL 4



Handwritten text at the top left, possibly a name or reference number.







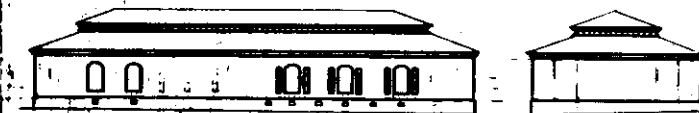
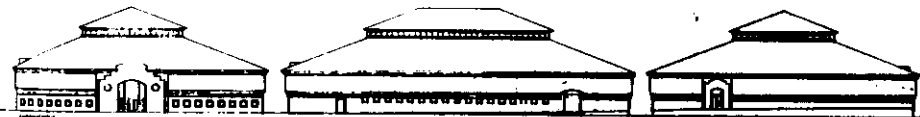
ROOF PLAN

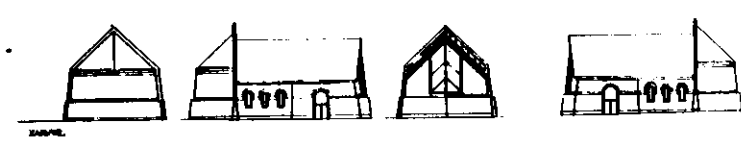
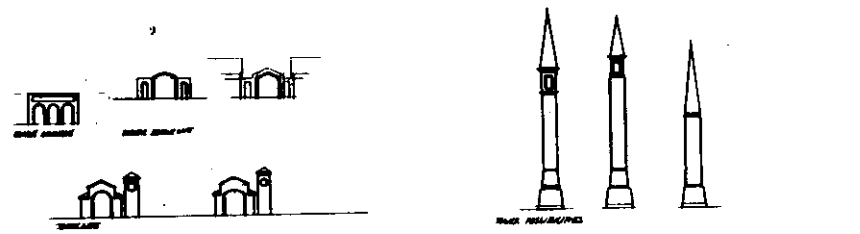
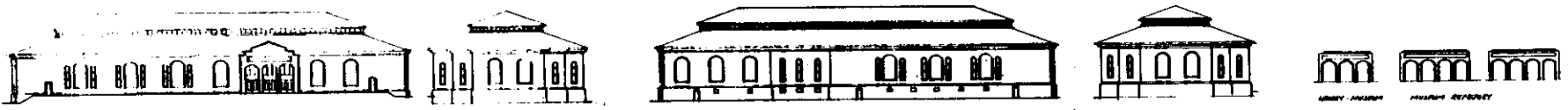
Building Concepts

Each building is organized around a central or main space which provides an identity and character to each individual building. This characteristic is seen on the exterior of the buildings as well. On the exterior each building has its signature entry which provides a sense of recognition to the casual passerby.

The buildings themselves have many things in common which tie the buildings together in a cohesive package. The main organizer is the use of the same proportional systems from building to building throughout the project. Although the system was extremely flexible and based upon the human scale, it is sometimes seen as a detriment to the final design. However I don't believe so.

Organization of key spaces in the buildings come from the same transitional setup seen throughout the plans.





FINAL DESIGN

