



END (*telos*): “The completion toward which anything tends, and for the sake of which it acts.”

Aristotle, 1999.

MARIA SAUVAGEAU

DESIGN THESIS

12/10/2010

PROBLEM
STATEMENT

Can architecture be known by an observer or resident without the use of conventional symbolism?

CLAIM An observer or resident, in the act of obtaining knowledge about a work of architecture, need not obtain this knowledge by means of conventional symbolism.

PREMISES Human beings have an ability to know and communicate the innate formal causes of natural things.

Knowledge is obtained through the realization of the formal cause of a thing. The formal cause is apprehended through the particular way in which it organizes and changes the material of a thing in order to fulfill its purpose, or end (teleology).

Architecture is an artifact. Artifacts can imitate nature. Formal causes are inherent within all natural things, and are defined through their “thinghood” or essence”. It is what makes something what it is, and nothing else. Architecture, as seen through its analogical relationship to nature, therefore also inherits its intelligibility by means of a formal cause, which is implemented by the designer.

Conventional symbolisms, in being generally accepted referents to real objects, things, or concepts, do not possess real knowledge, and are not the vehicle through which true knowledge is obtained. It is though, a way in which knowledge can be communicated from one who knows to one who does not.

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- What does it mean to know a work of architecture, or anything?
- Knowledge is tied to what a thing does.
- Example: Ear
- What makes an ear an ear? It allows something to hear. If it does not do this, its not an ear.
- We do not necessarily know things by how they look, but by what they do
- The way something looks can point toward what it does though, in being designed in a way that best allows this to happen.

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- Conventional Symbolism: Reference to something else, takes place of the actual thing or activity.
- Words, logos, symbols, such as the ones that you often find on architectural drawings.
- The point is someone has to explain what they mean, and they do not mean anything on their own, only in relation to something else, something real.
- Although they are not real, they can still communicate knowledge, they are a vehicle of knowledge, not a source of knowledge.

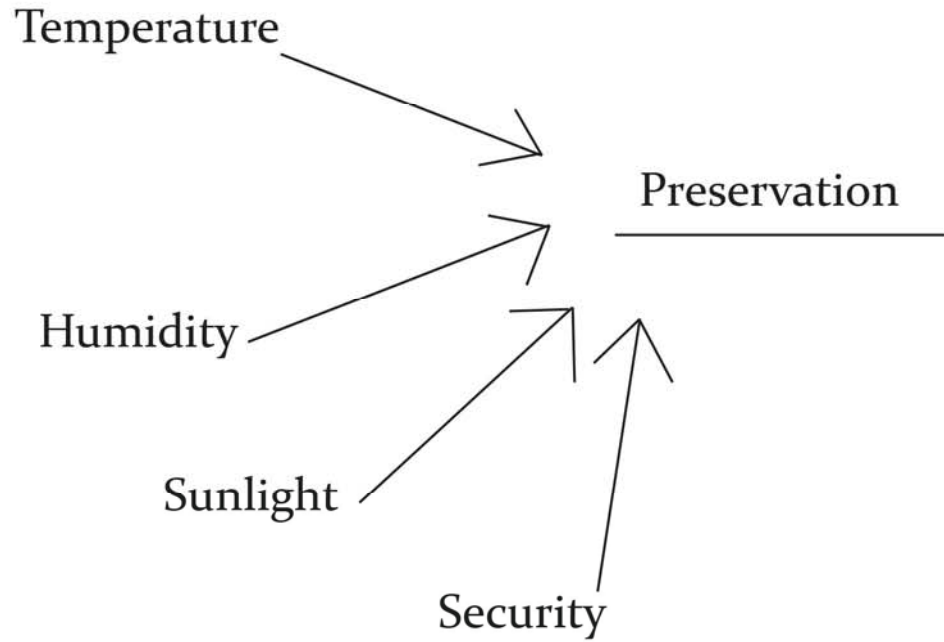
Functionalism?

What is meant by the word function? Architecture is made for people, how do we properly create something to serve the function of life?

Personalism:

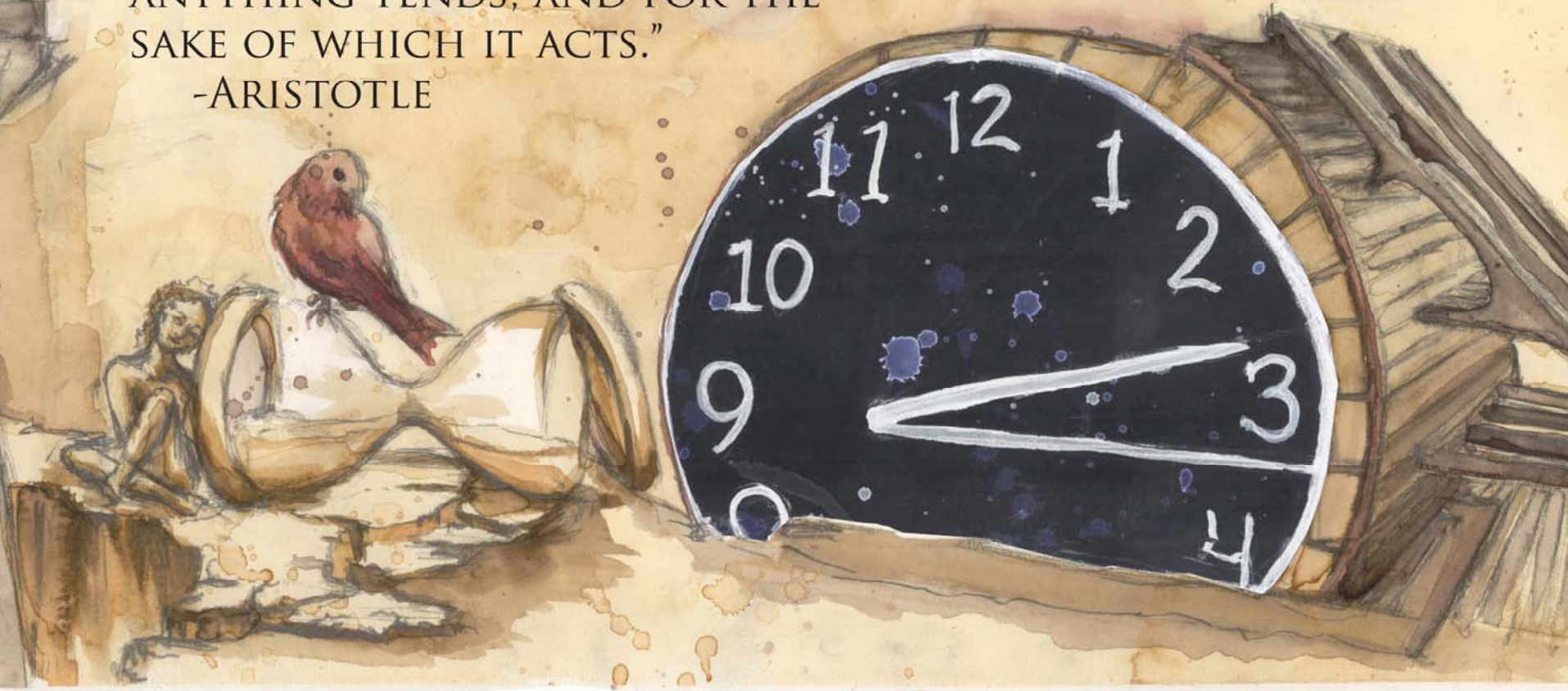
- “Personalism can be defined as the attempt to place persons and personal relationships at the center of theory and practice, and to explore the significance of personal categories across a variety of disciplines and traditions, including philosophical, theological, political, humanistic, and scientific.” -Shaun Gallagher
- “The term ‘person’ has been coined to signify that a man cannot be wholly contained within the concept ‘individual member of the species’, but that **there is something more to him, a particular richness and perfection in the manner of his being, which can only be brought about by the use of the word ‘person’.** -Karol Wojtyla
- How do we create architecture which suits the entire person? The better the architecture suits the person, the better it serves its purpose.
- How does the form point out, and reveal the activity that is taking place as it relates to this concept of the *person*?

What does a museum do?

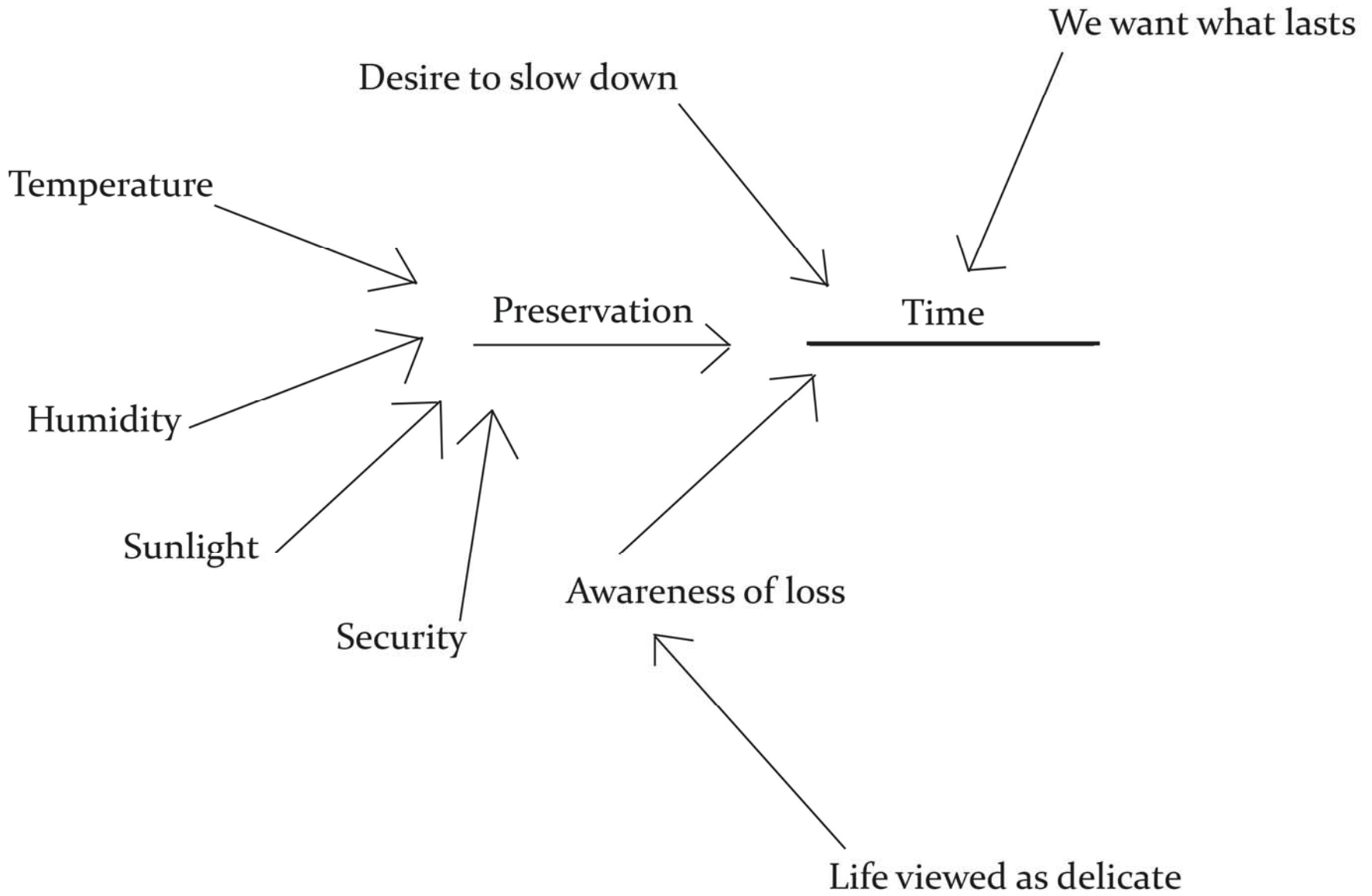


END (TELOS) : “THE
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-ARISTOTLE

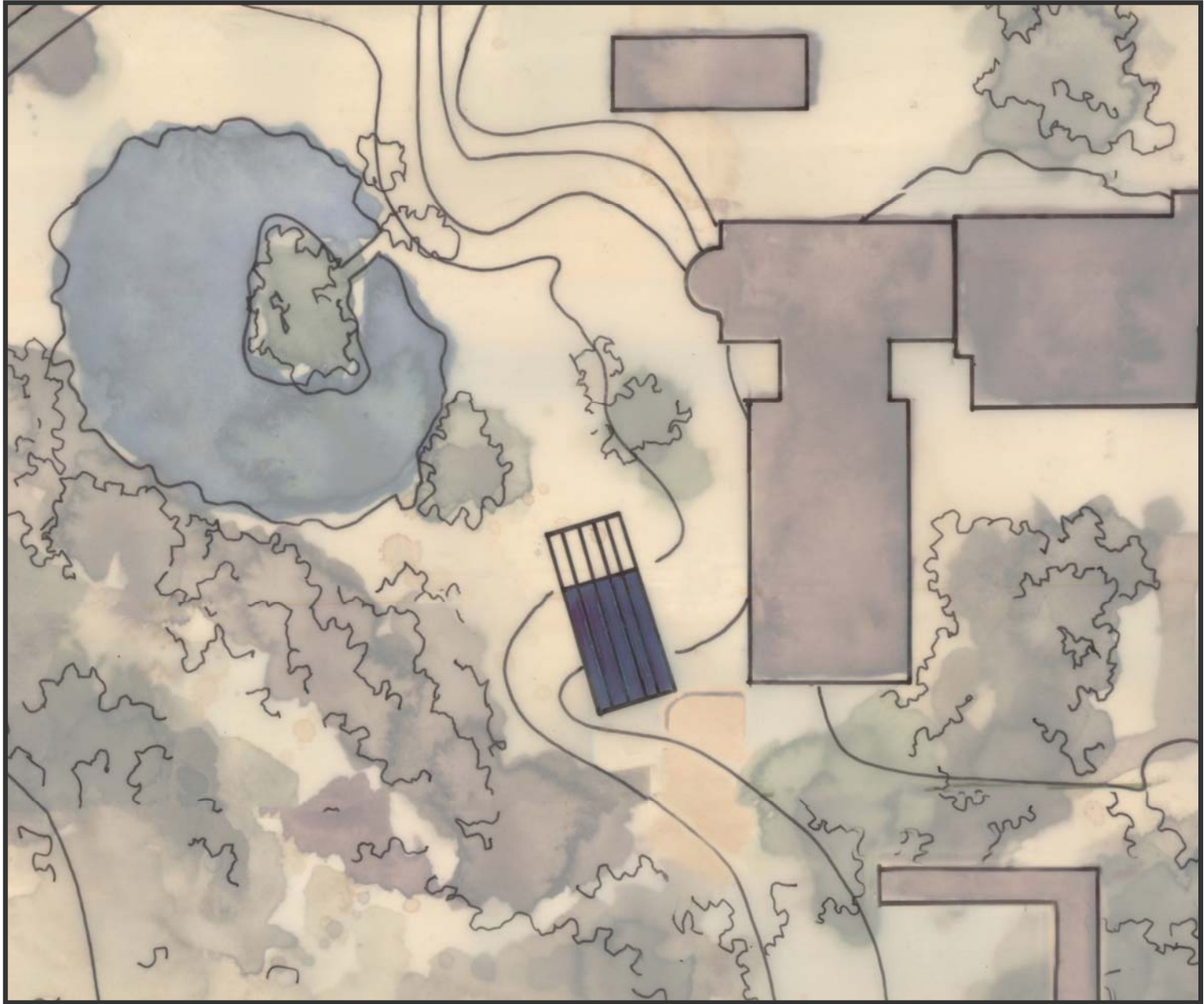






Site: St. Catherine University in St. Paul









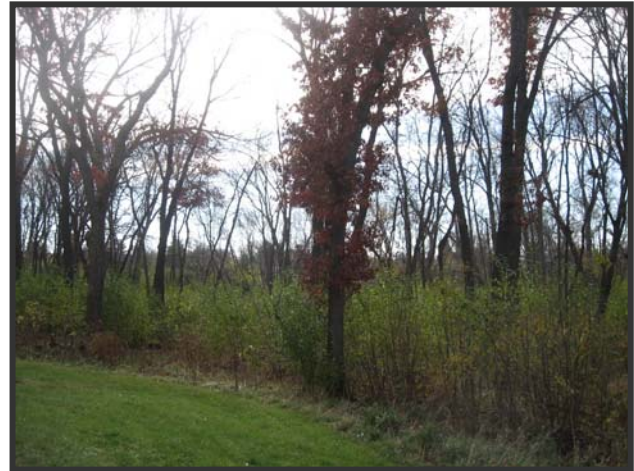




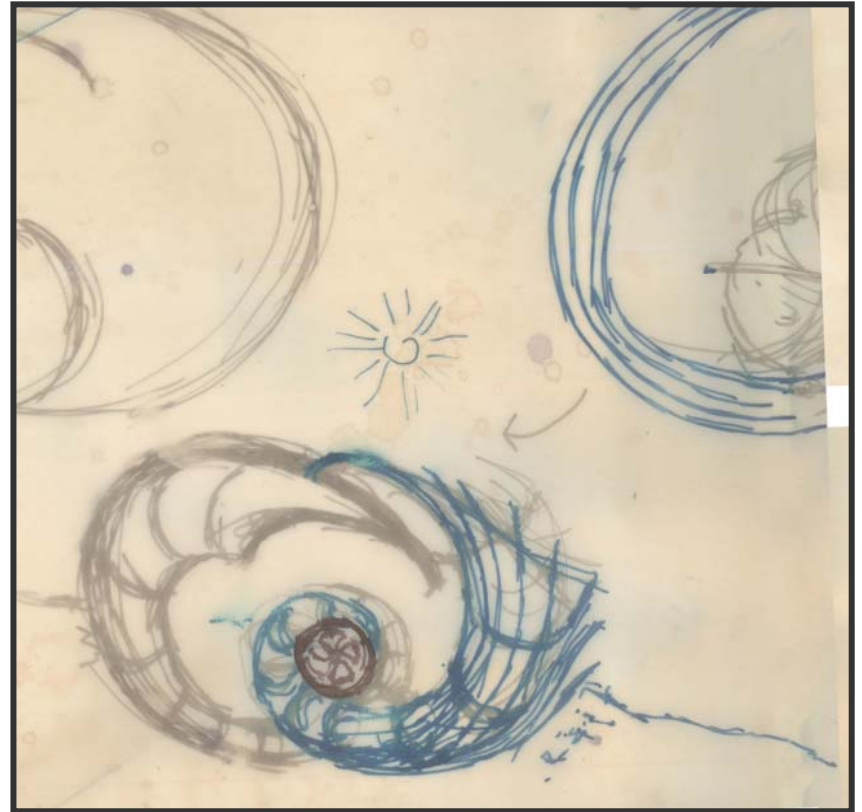
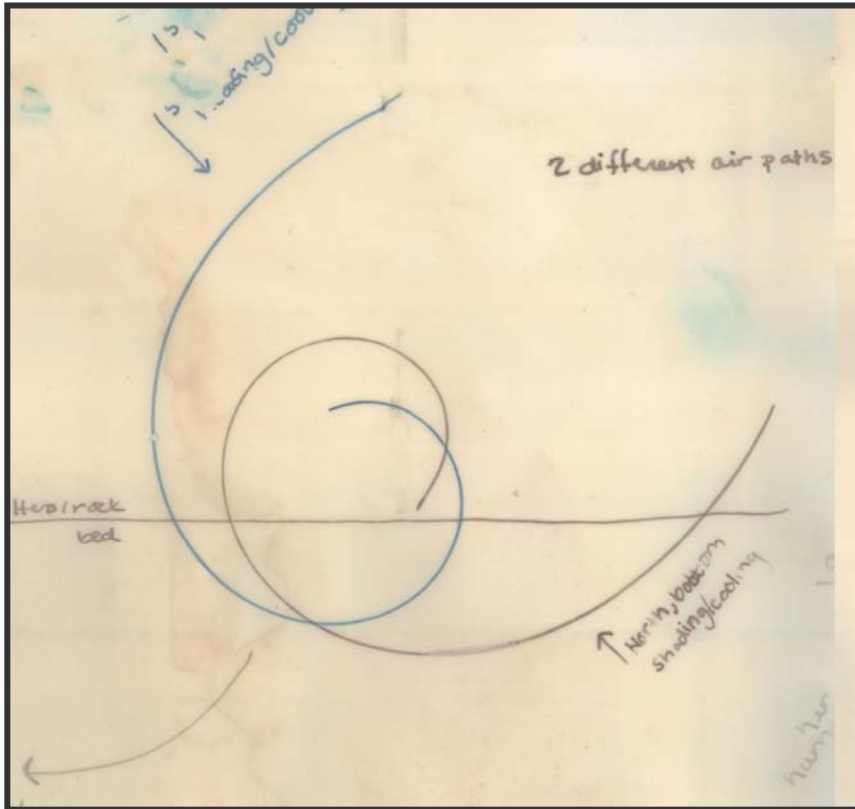


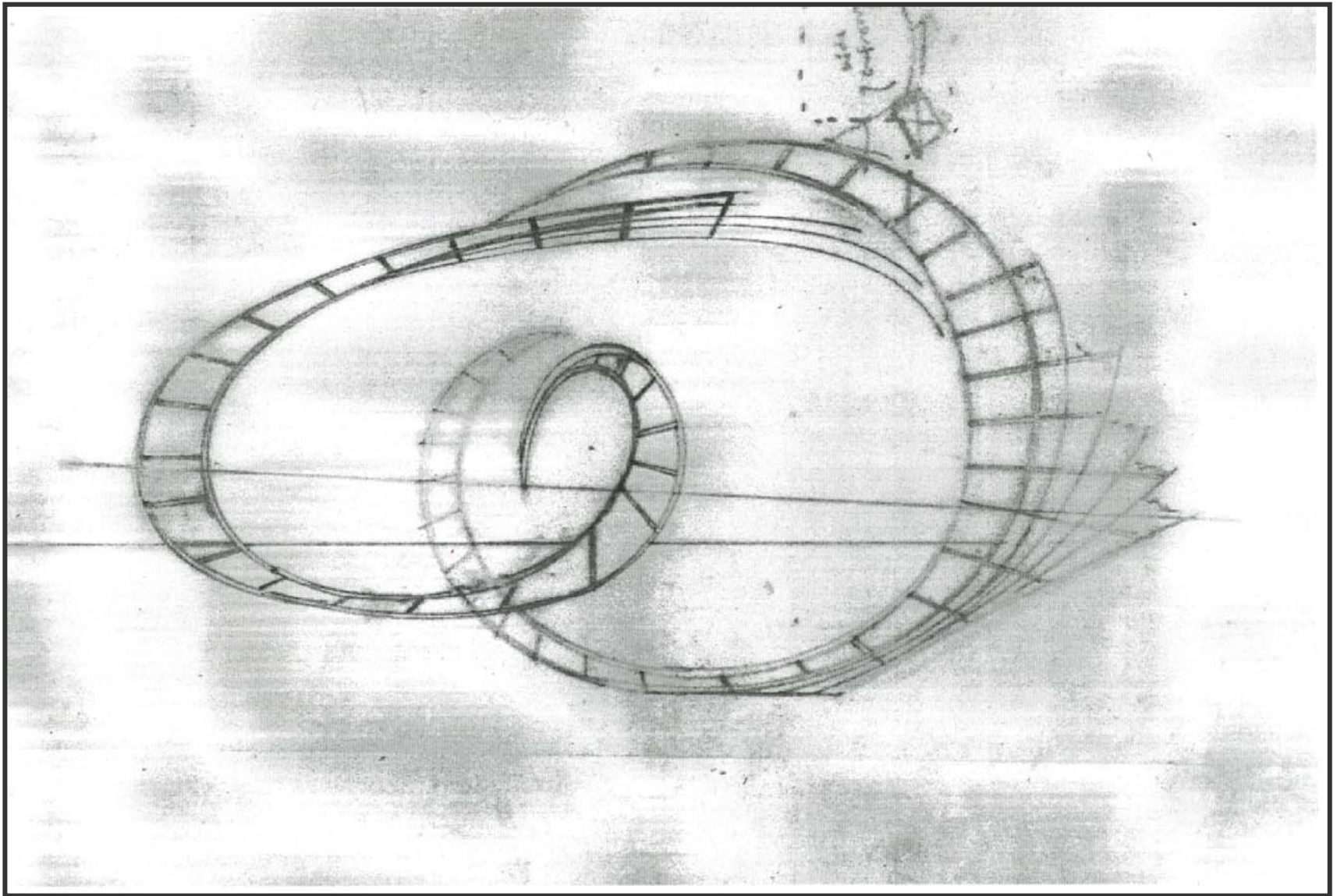


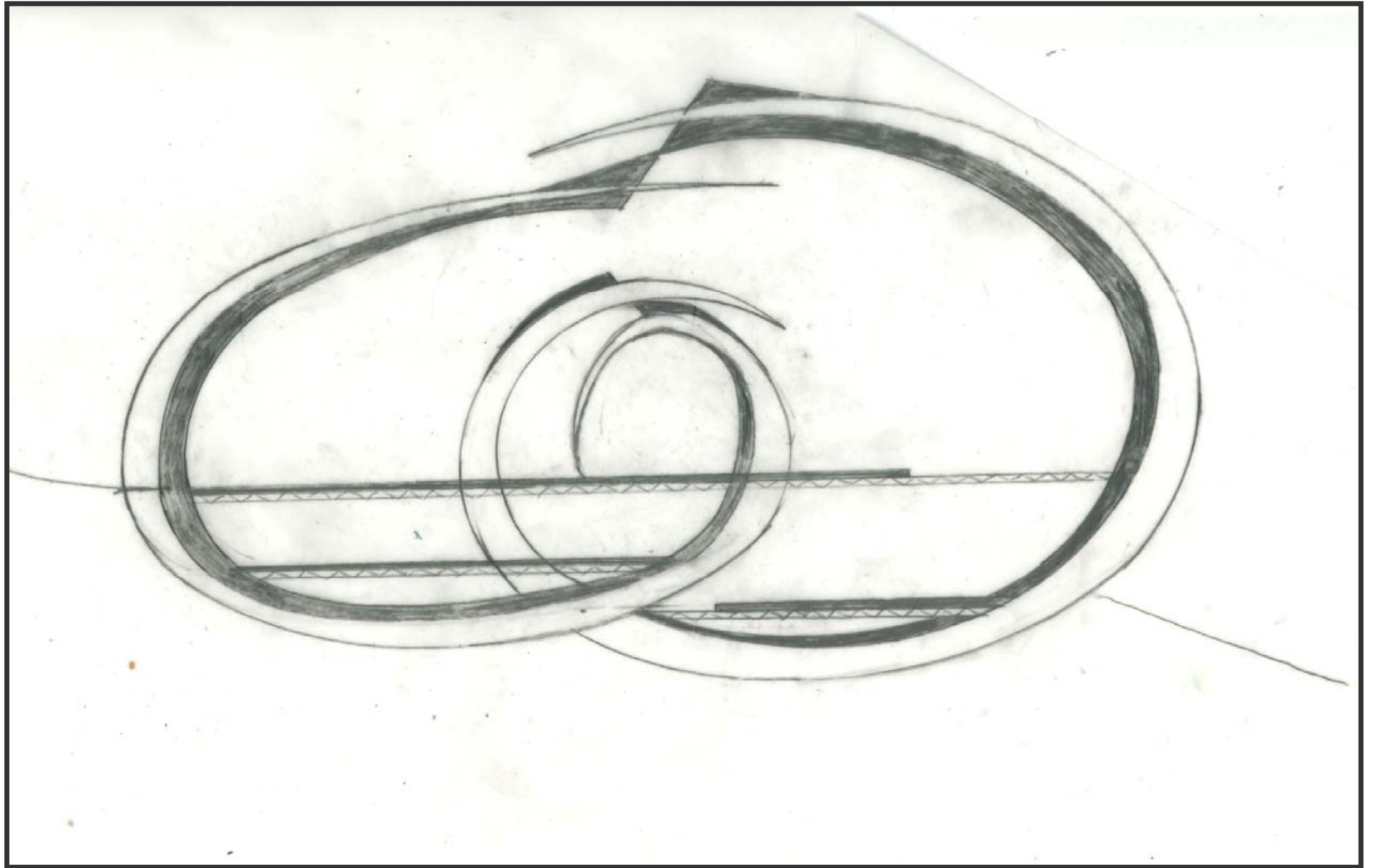
Between forest and campus, an unfinished opening in the landscape



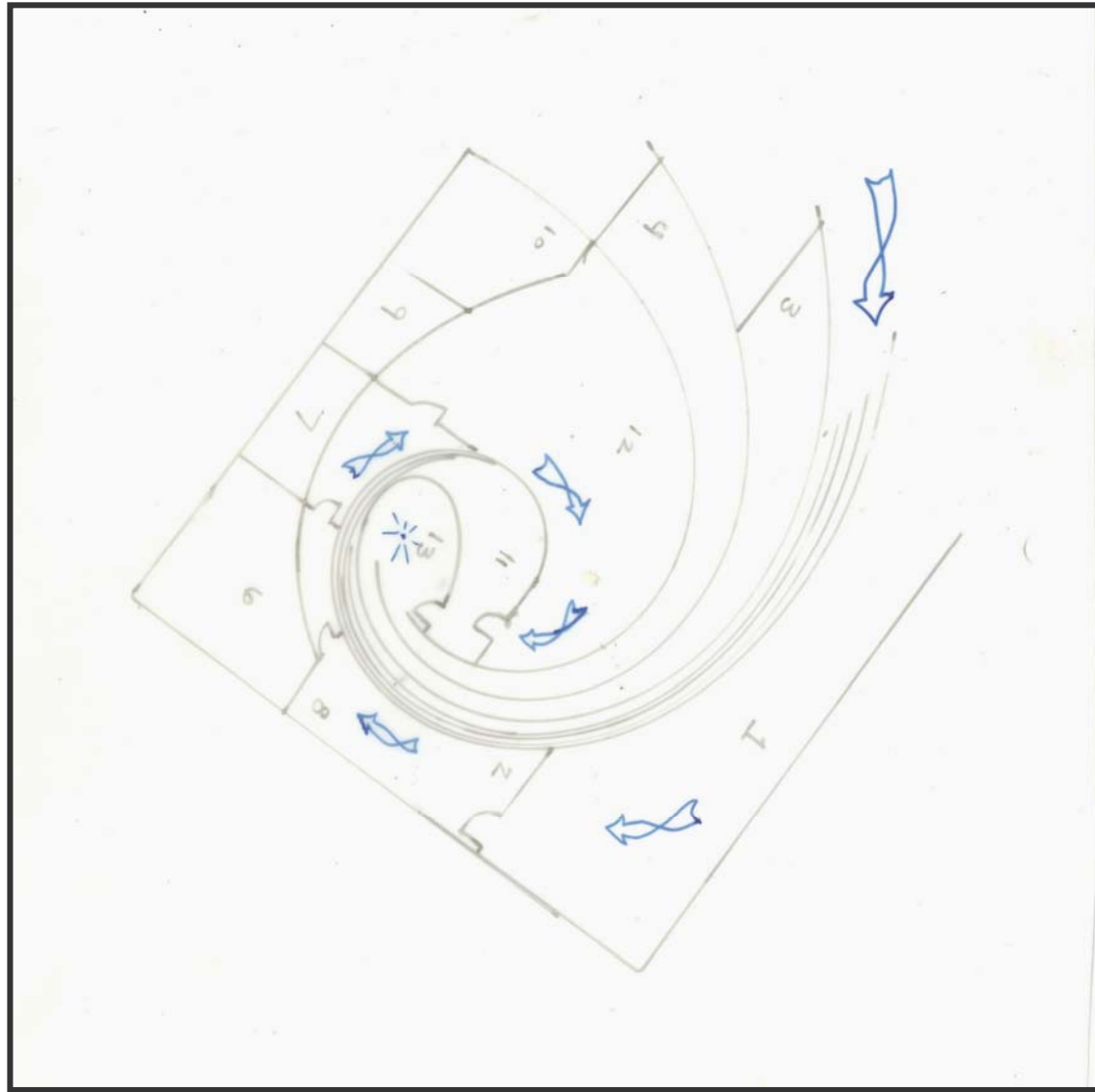
Site Analysis and Process

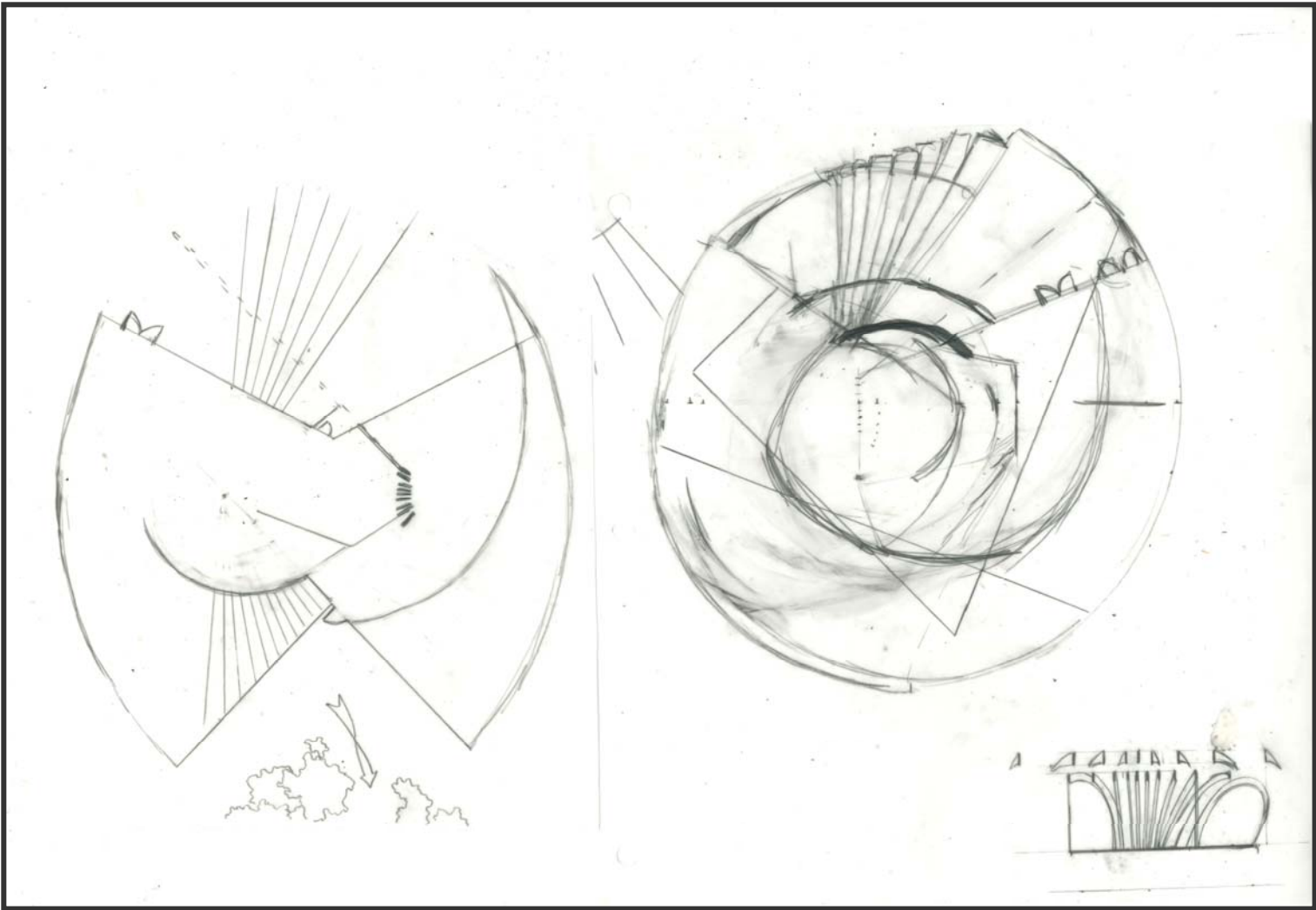


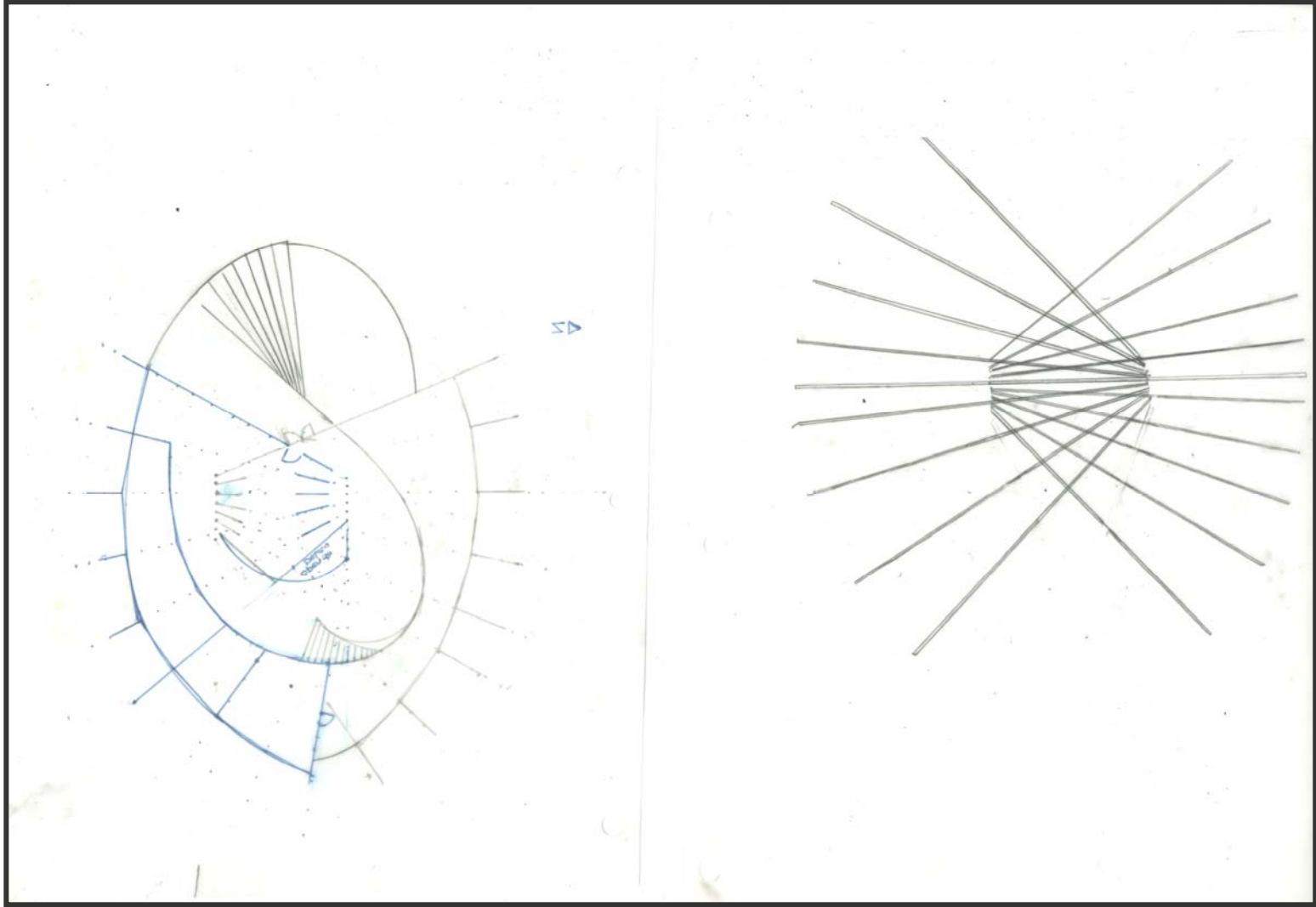


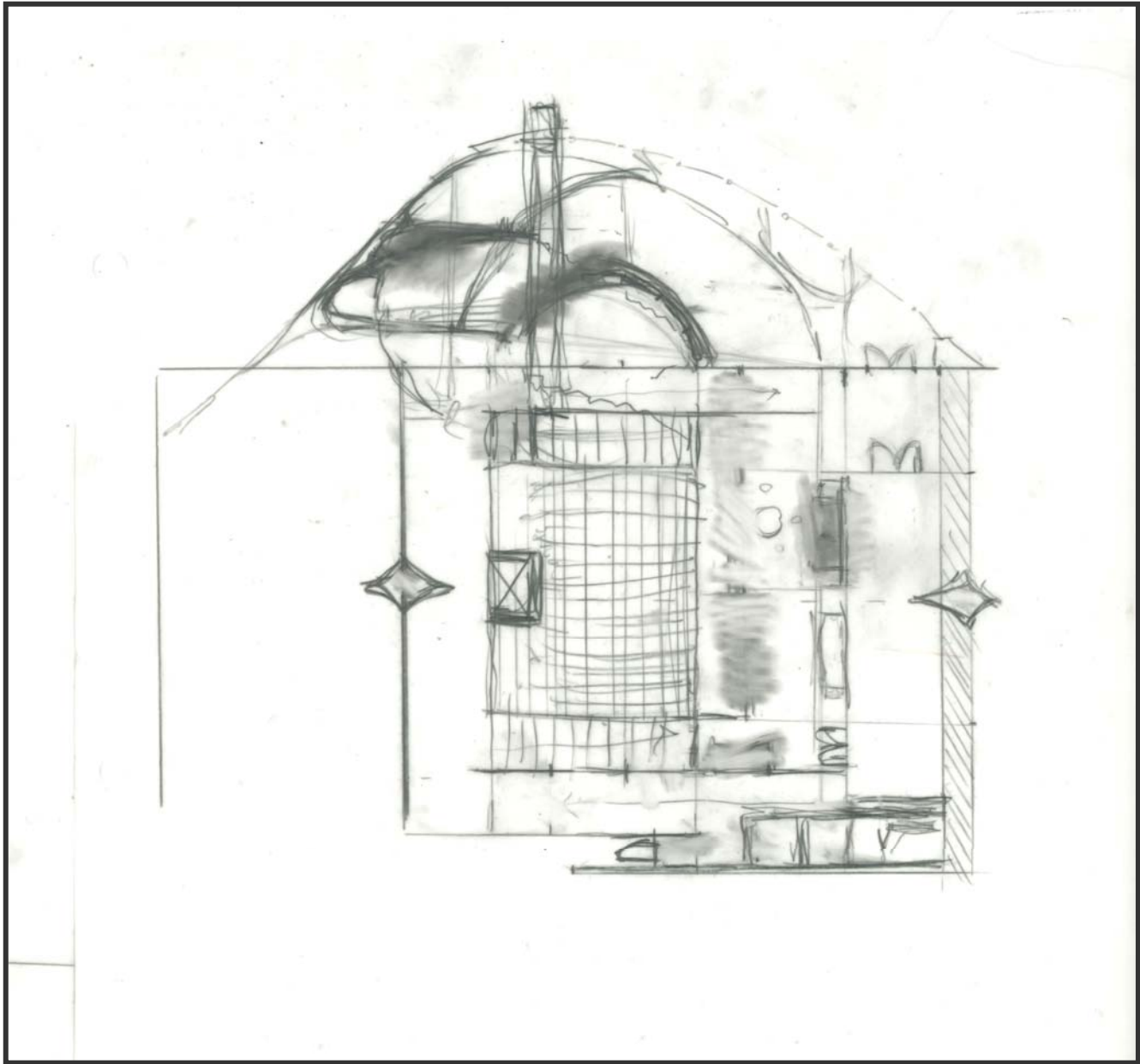


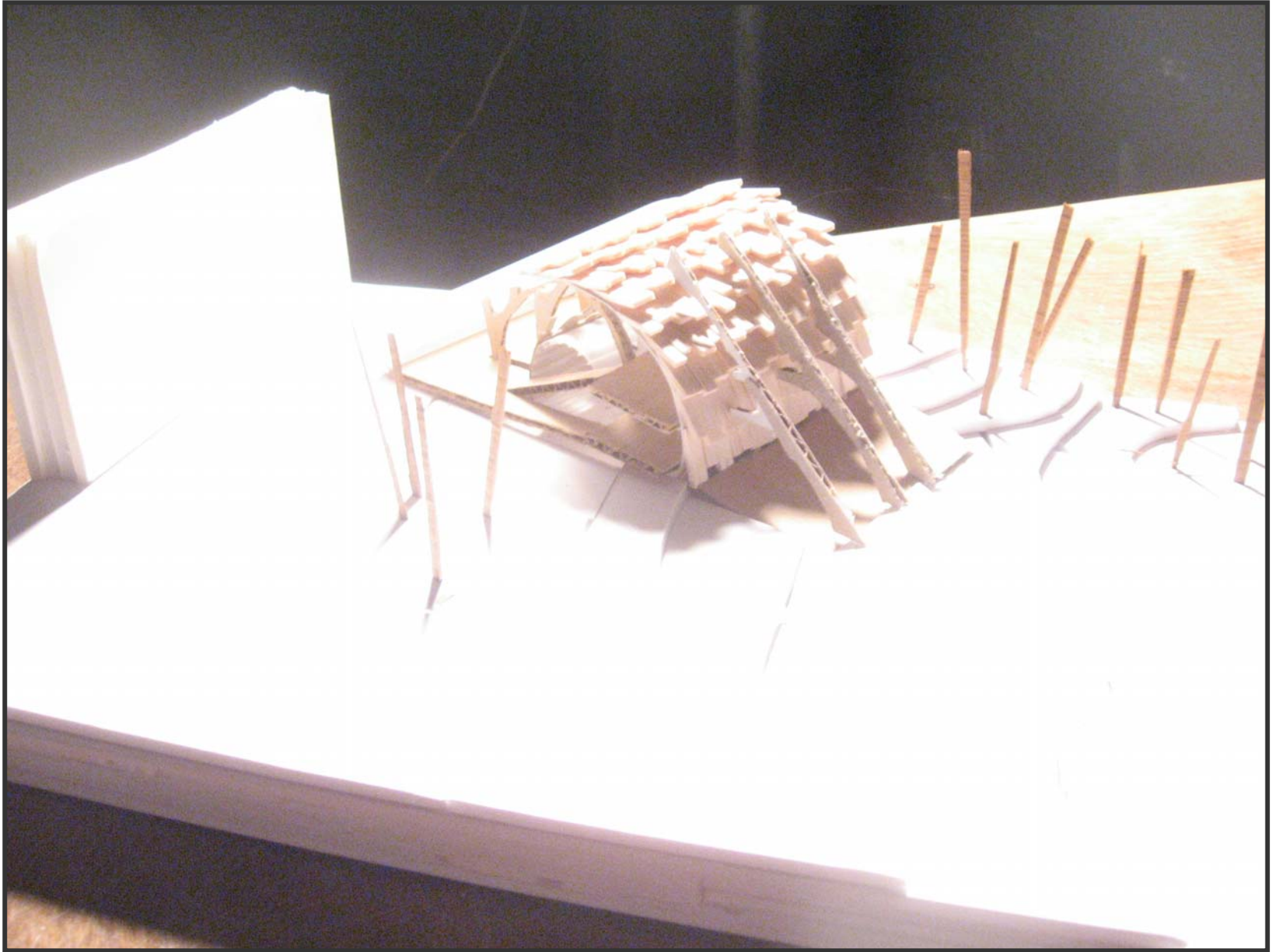
- Air and temperature are filtered along the same path which filters circulation
- Spaces which need the least amount of environment control are placed on the outside, while spaces which are more sensitive to environmental changes are pulled inward

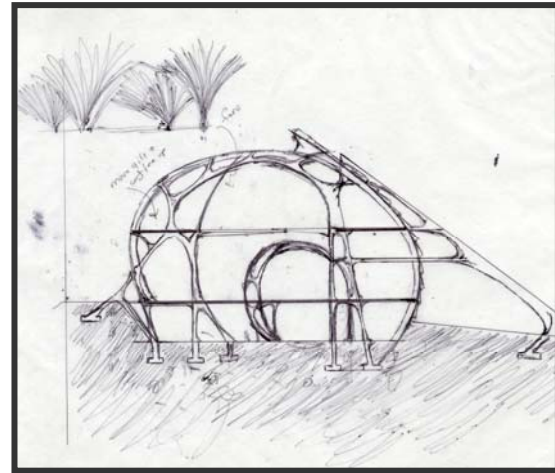
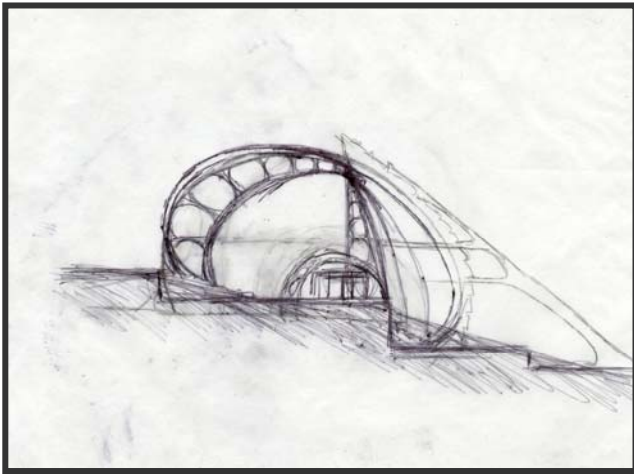
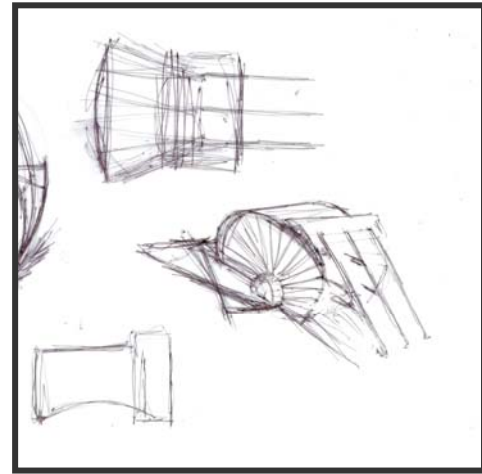
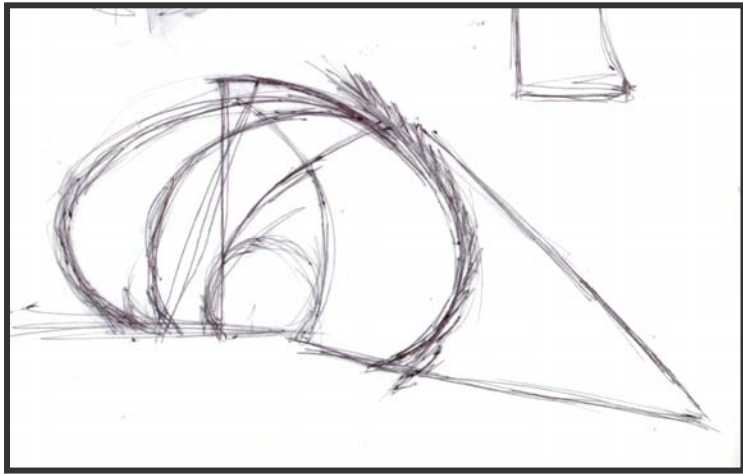


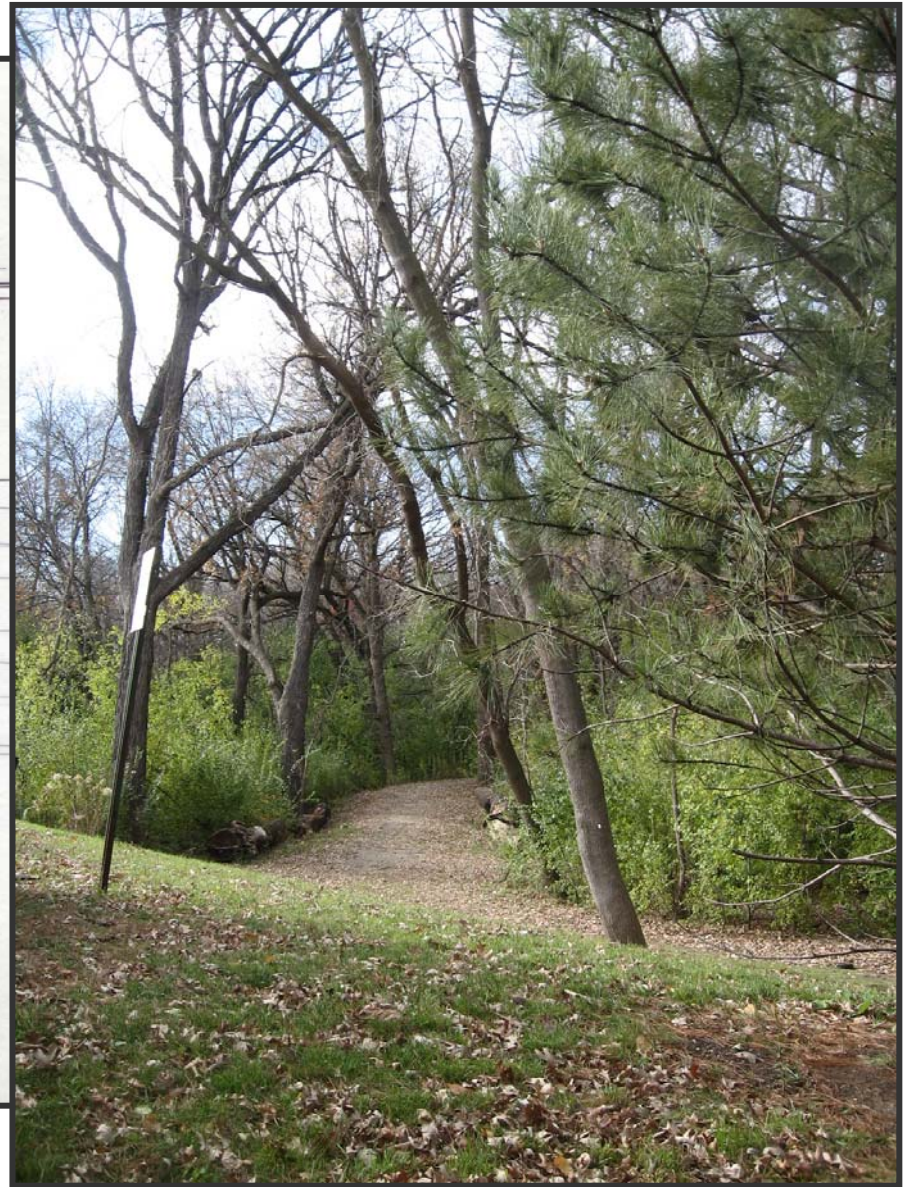
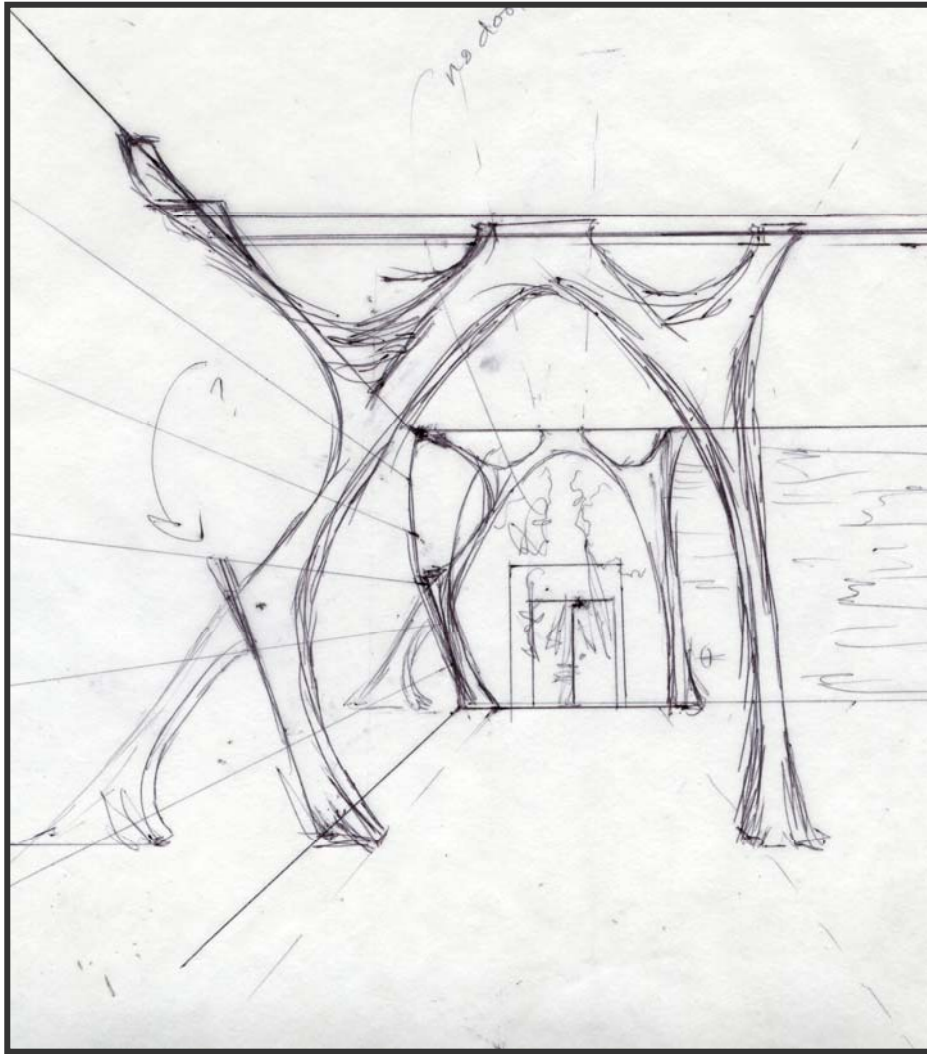






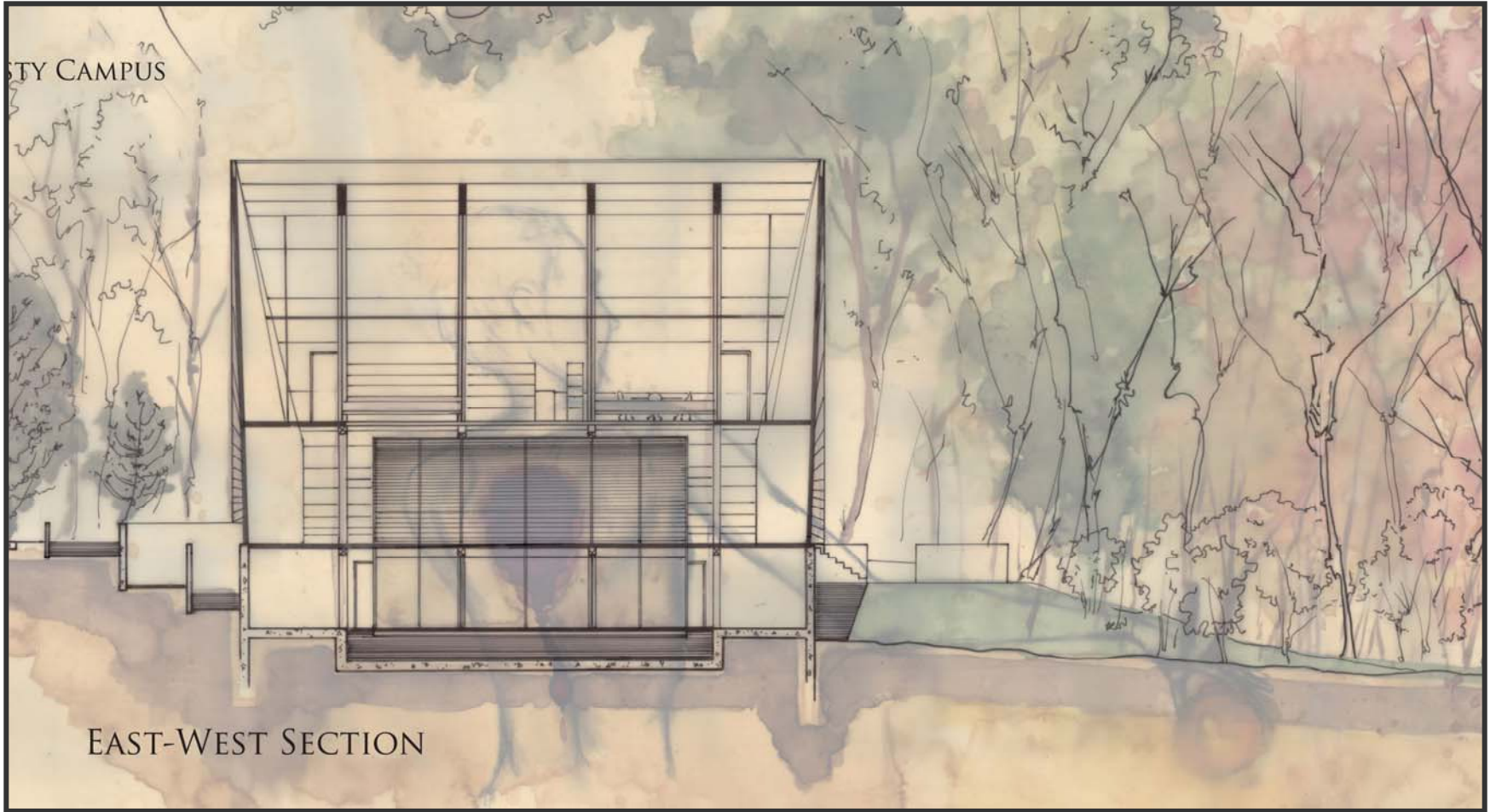






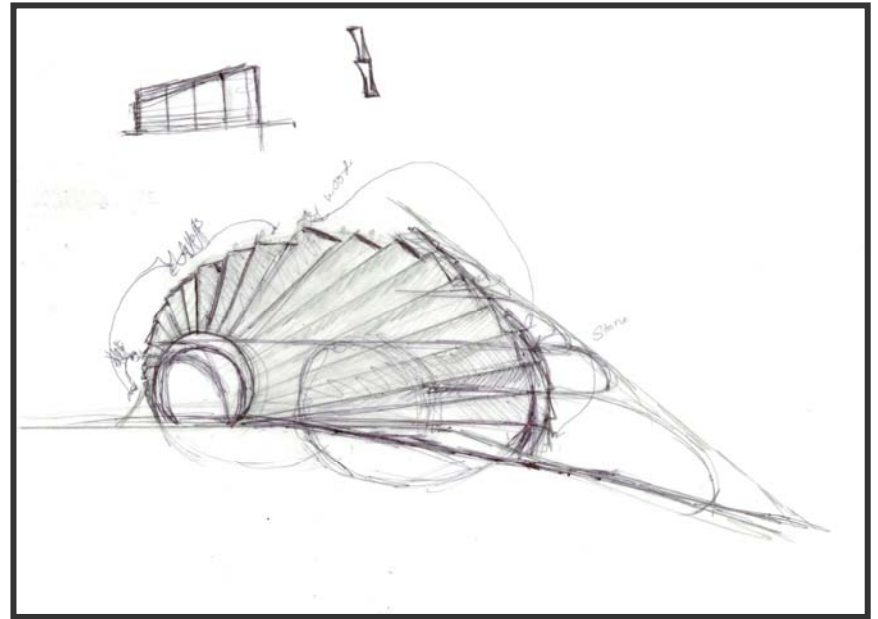
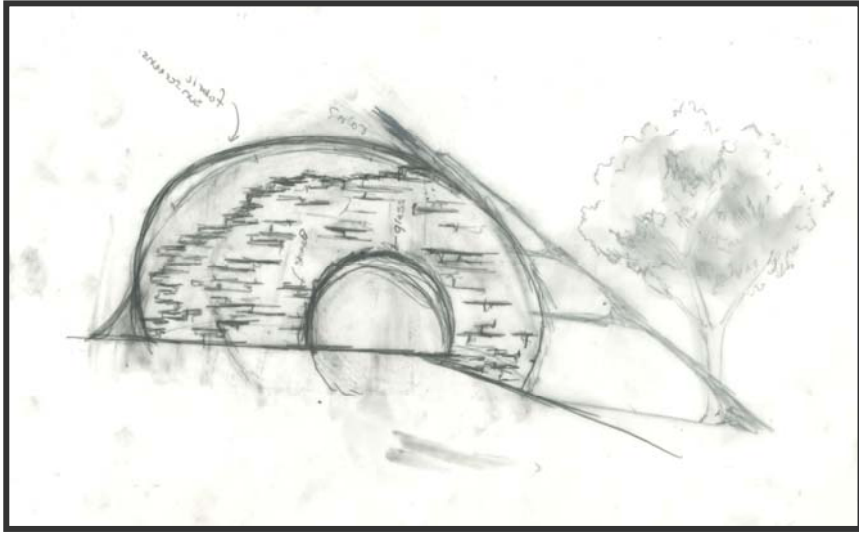


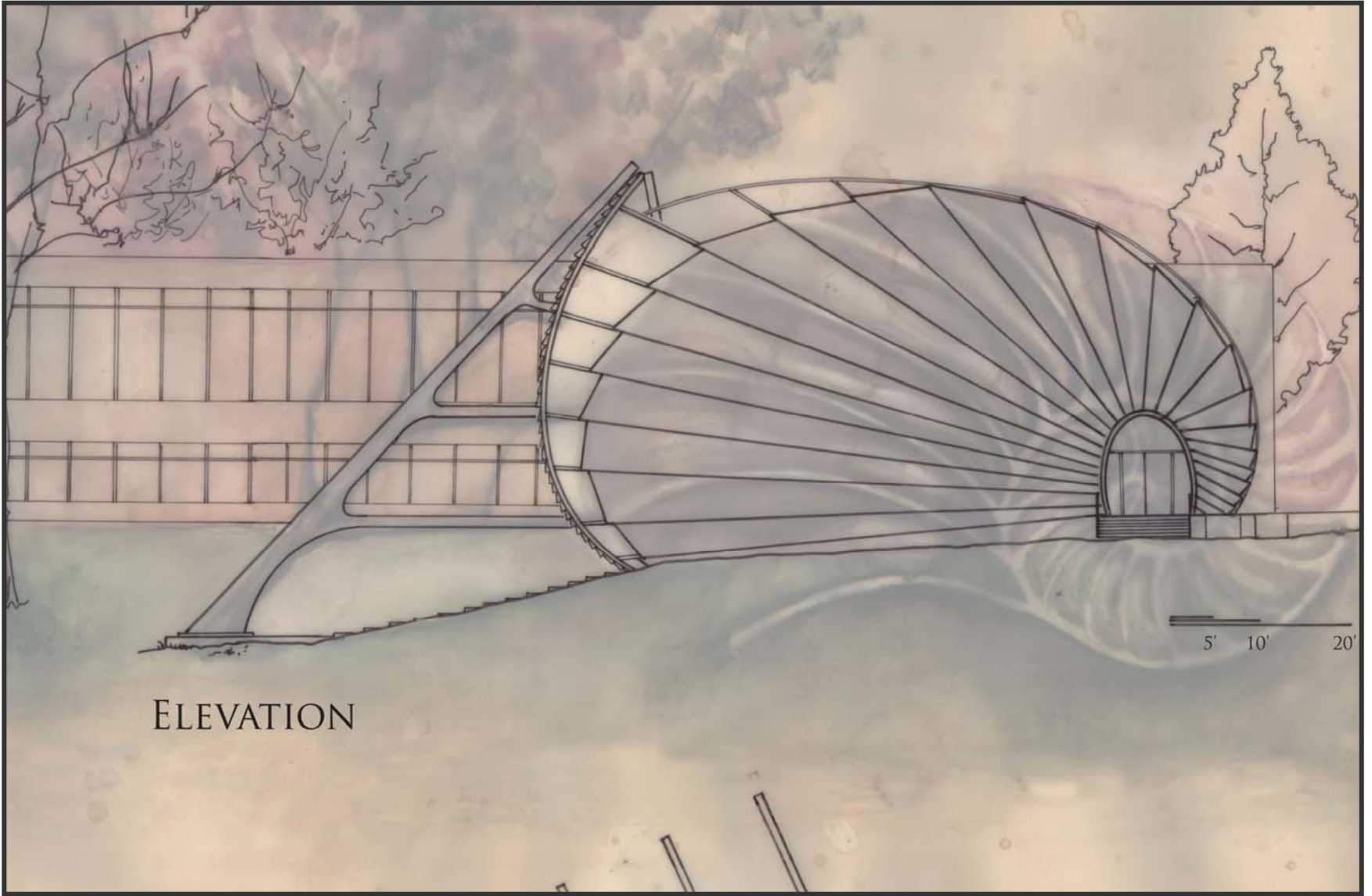
TY CAMPUS



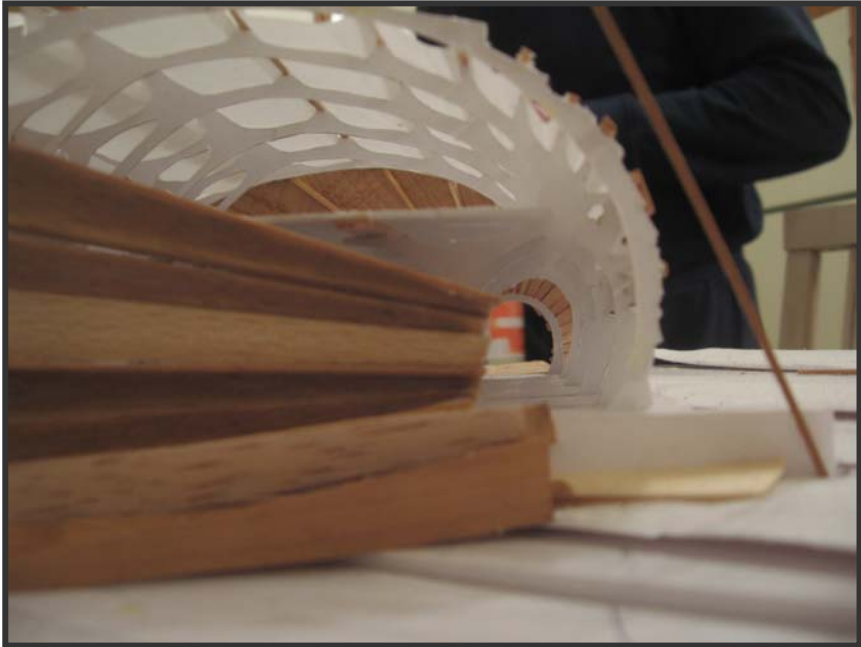
EAST-WEST SECTION

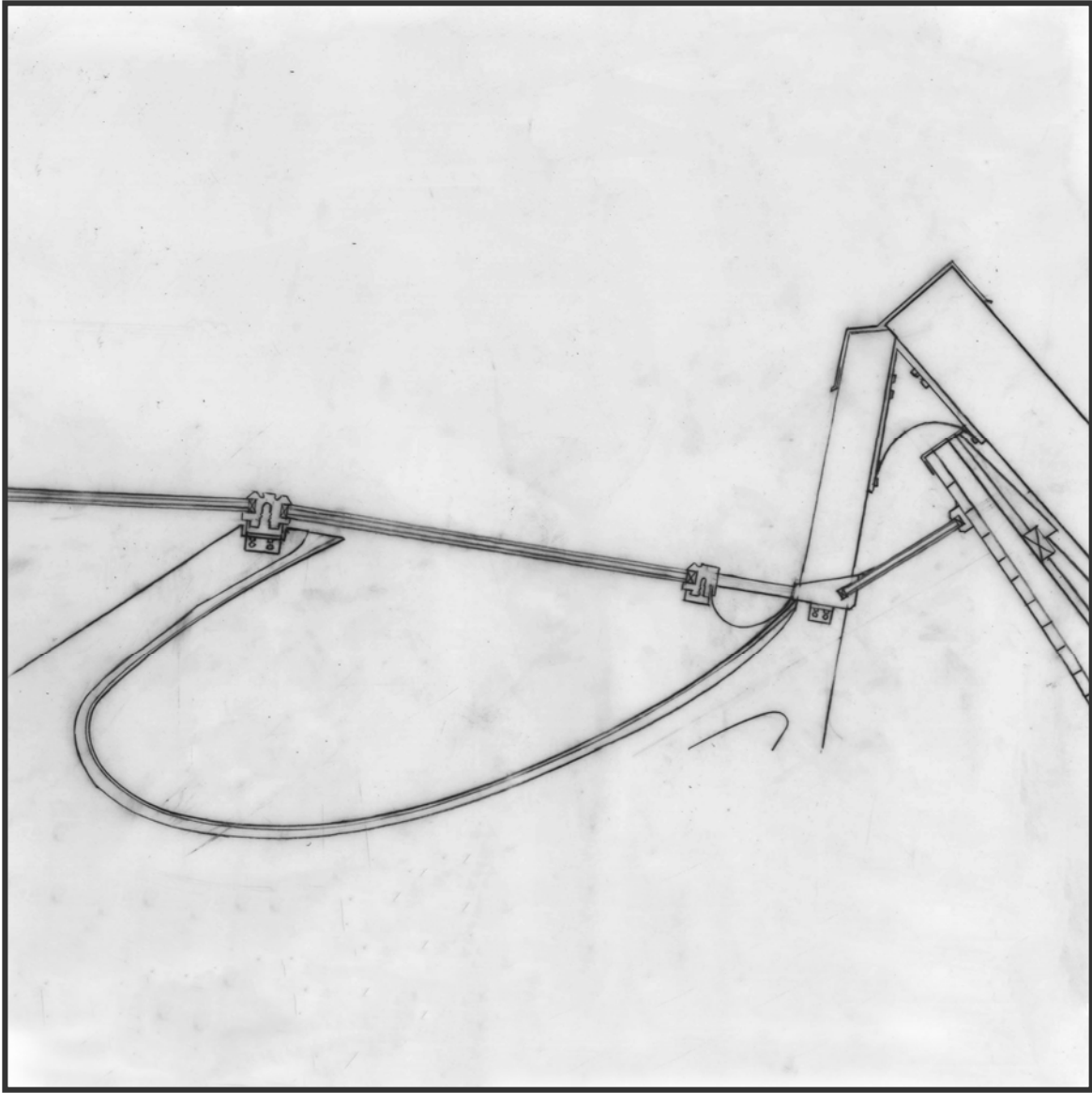


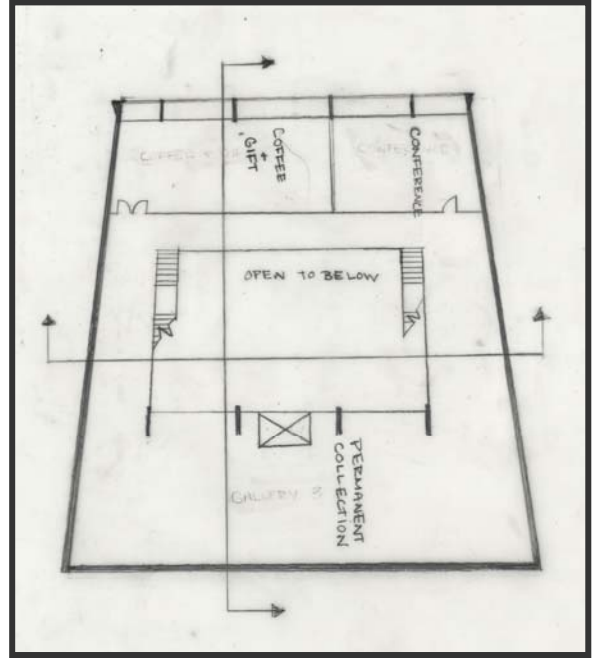
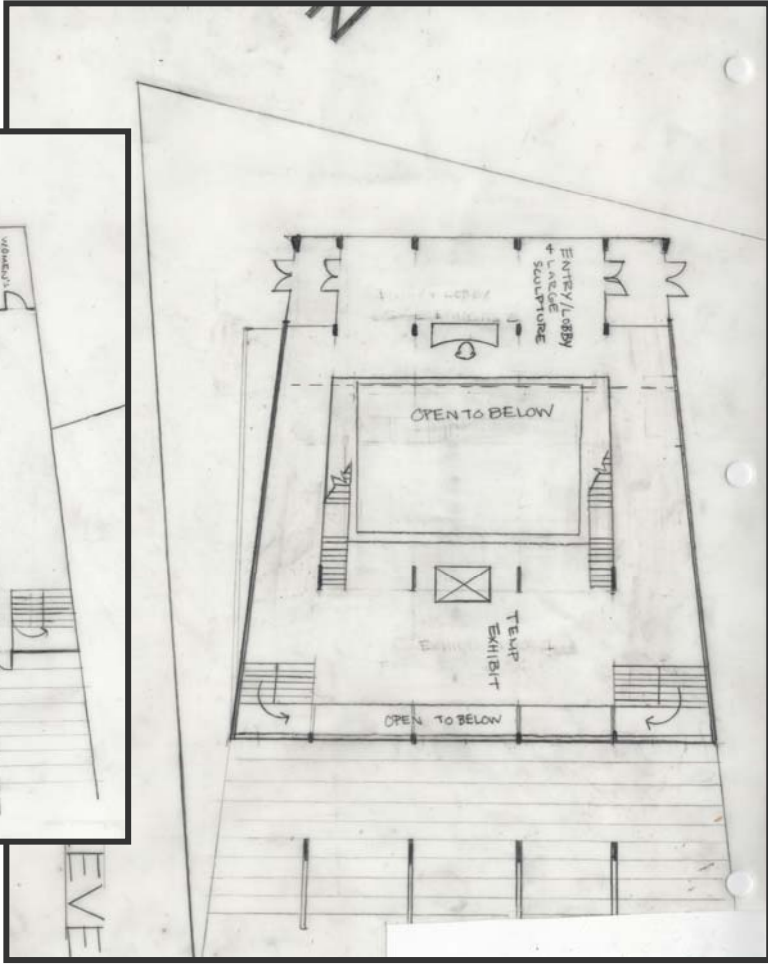
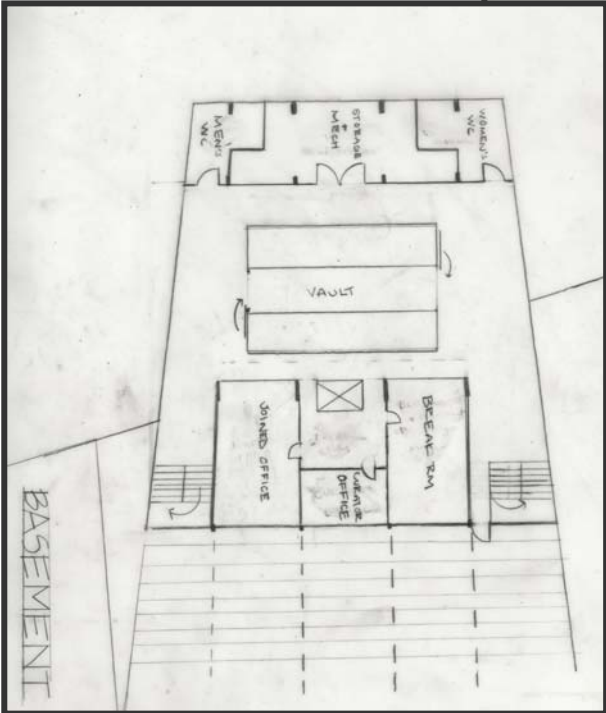


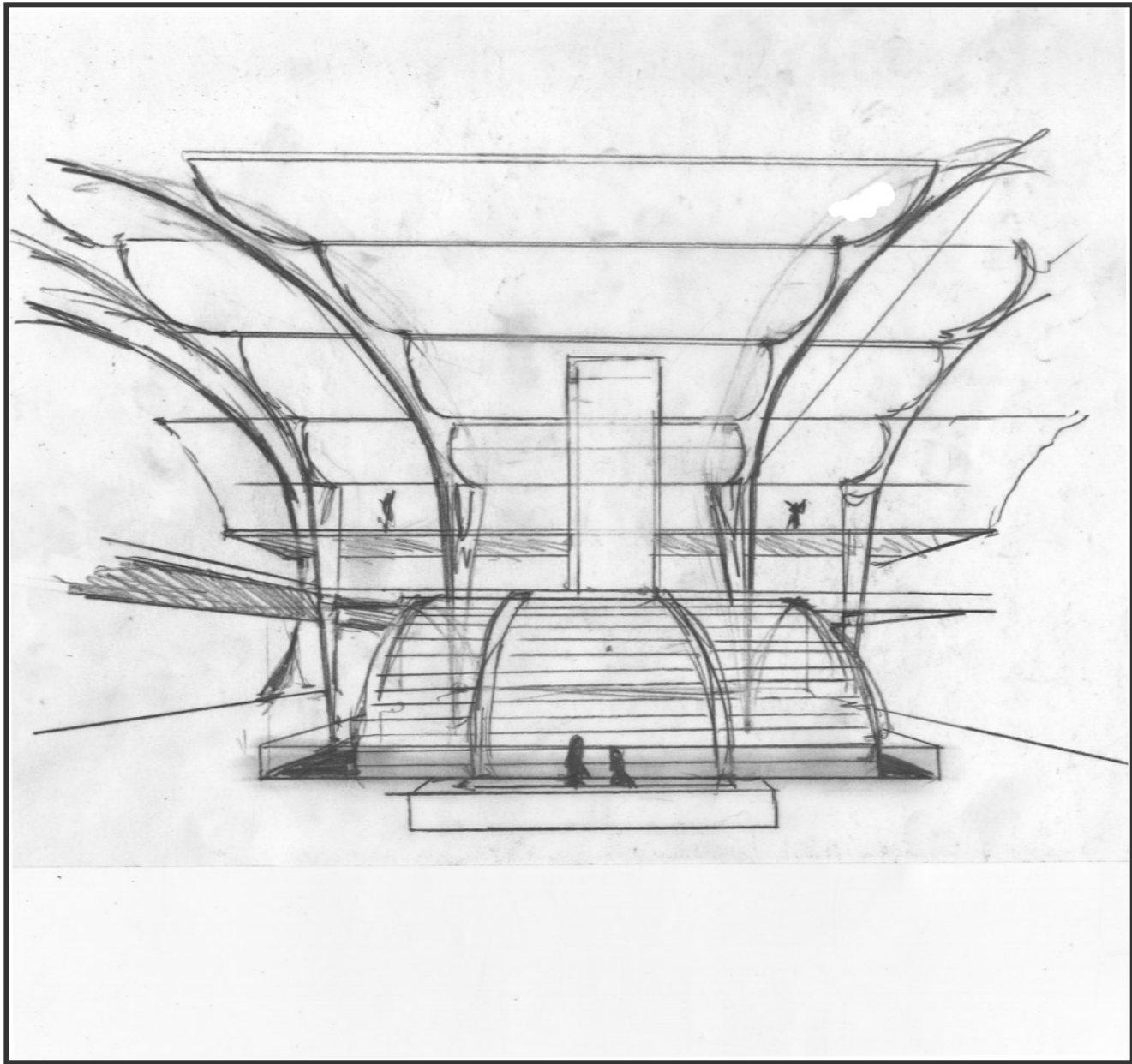


ELEVATION



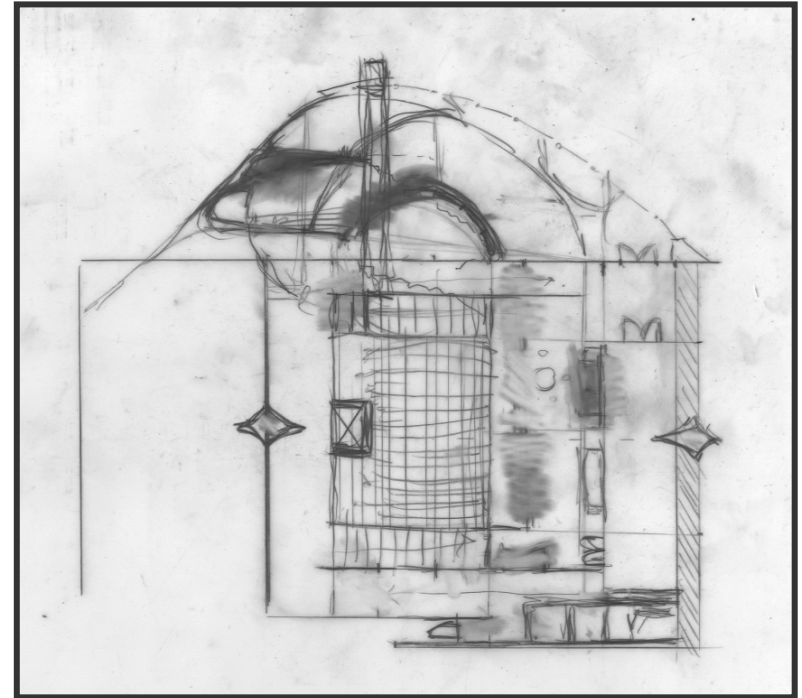






Final Design/Drawings

- The architecture itself has the ability to communicate something knowable, but we do not have that.
- We only work with architecture as an idea, we create seeds, not trees.
- Since we do not have the architecture itself to communicate with, we need to learn how to communicate better with what we have.
- How do architectural drawings communicate?
 - Architectural drawings are more like words than a photograph, they need to be read, they contain symbols that need to be learned
 - They have the ability to communicate more complicated concepts than an photograph often does though

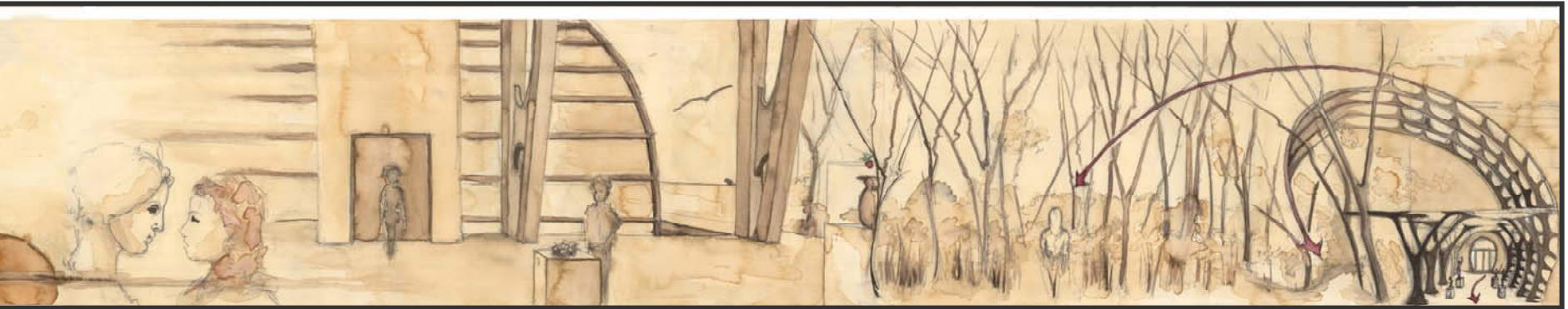


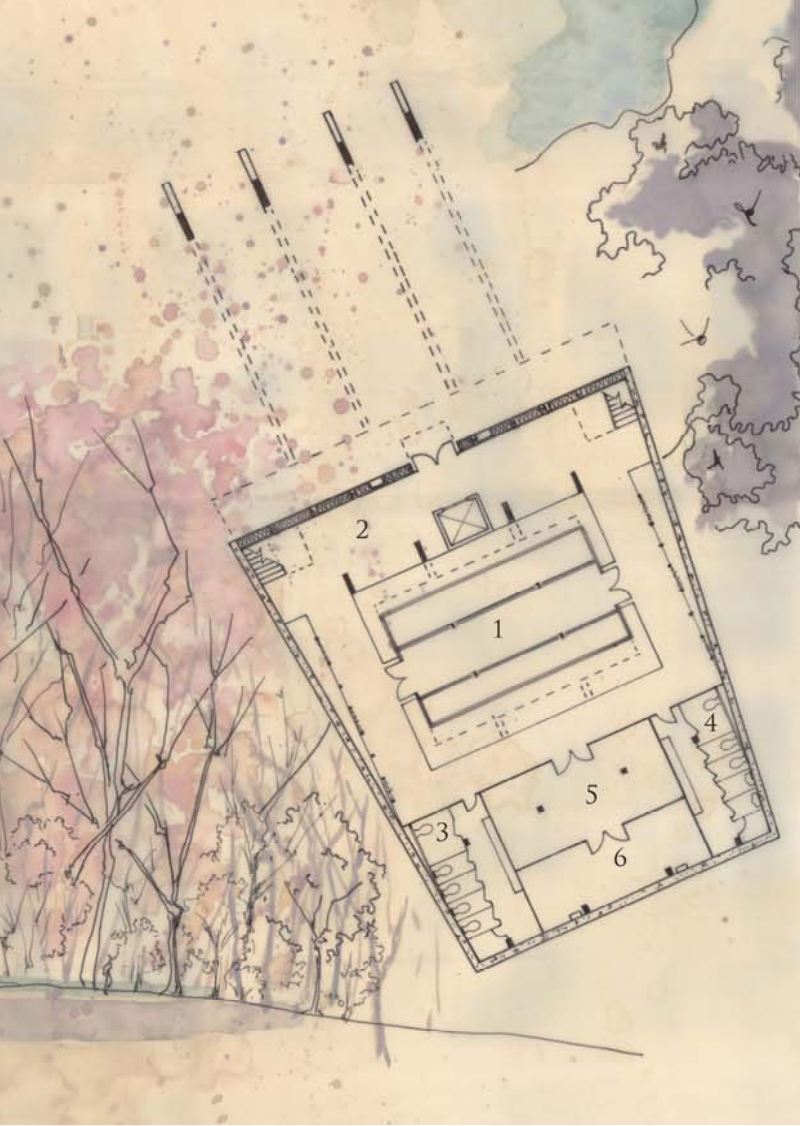
Communicating through symbolism

How can an image communicate activity?



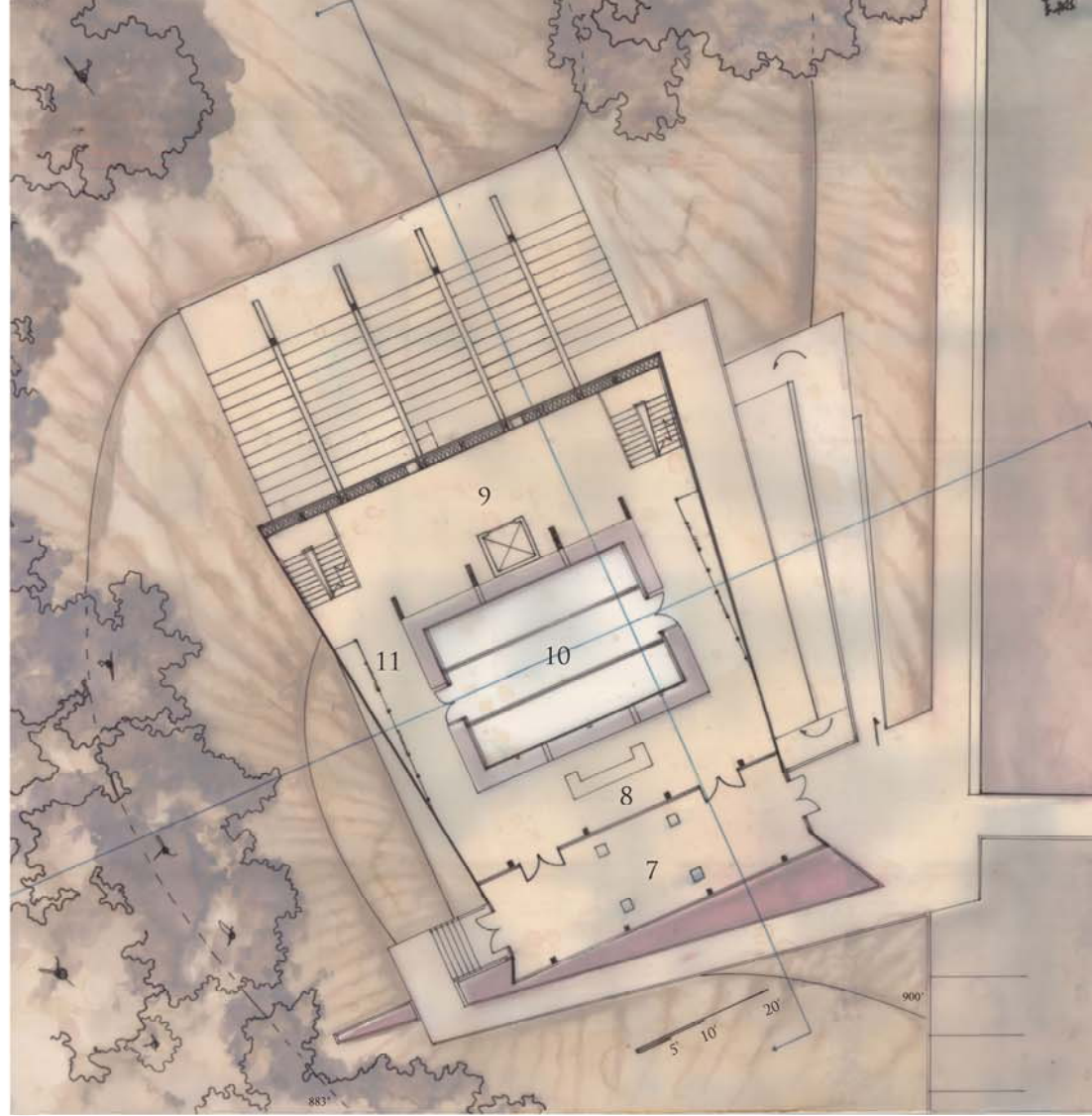
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LOWER LEVEL PLAN

1. PERMANENT COLLECTION VAULT
2. CIRCULATION AND WALL EXHIBITION
3. WOMEN'S REST ROOM
4. MEN'S RESTROOM
5. WORK AREA AND STORAGE
6. MECHANICAL



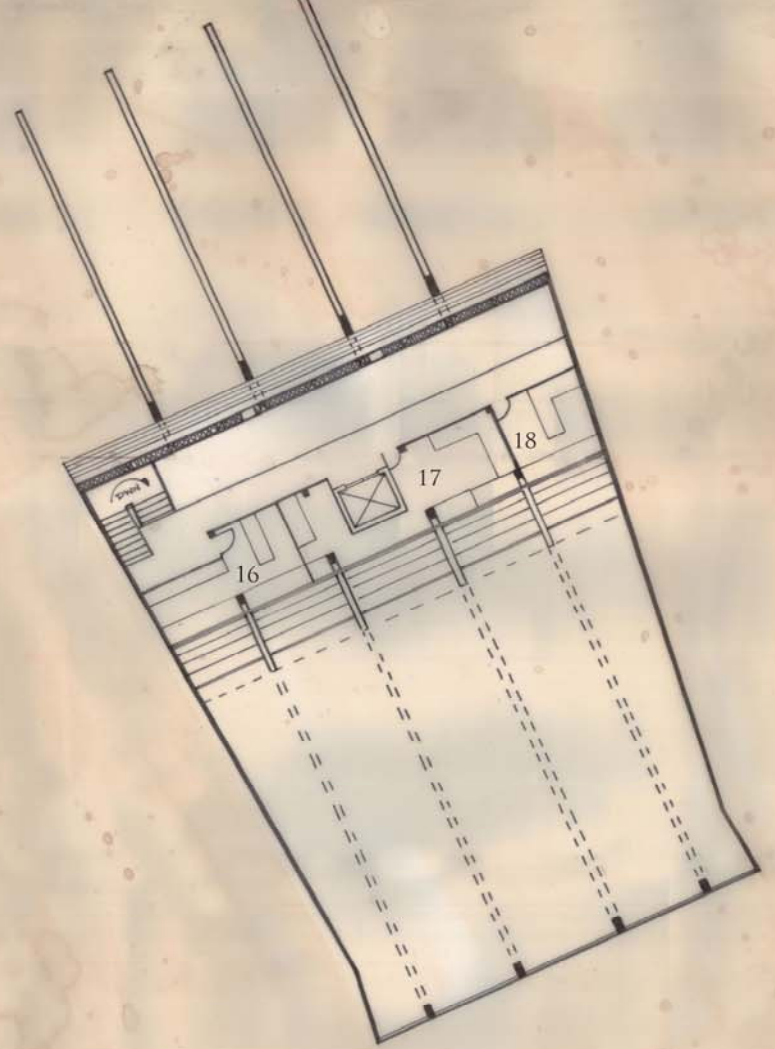
ENTRY LEVEL PLAN

7. VESTIBULE AND STATUE EXHIBITION
8. RECEPTION AND BAG CHECK
9. TEMPORARY EXHIBITION SPACE
10. TEMPORARY EXHIBITION VAULT AND PREP
11. CIRCULATION AND WALL EXHIBITION



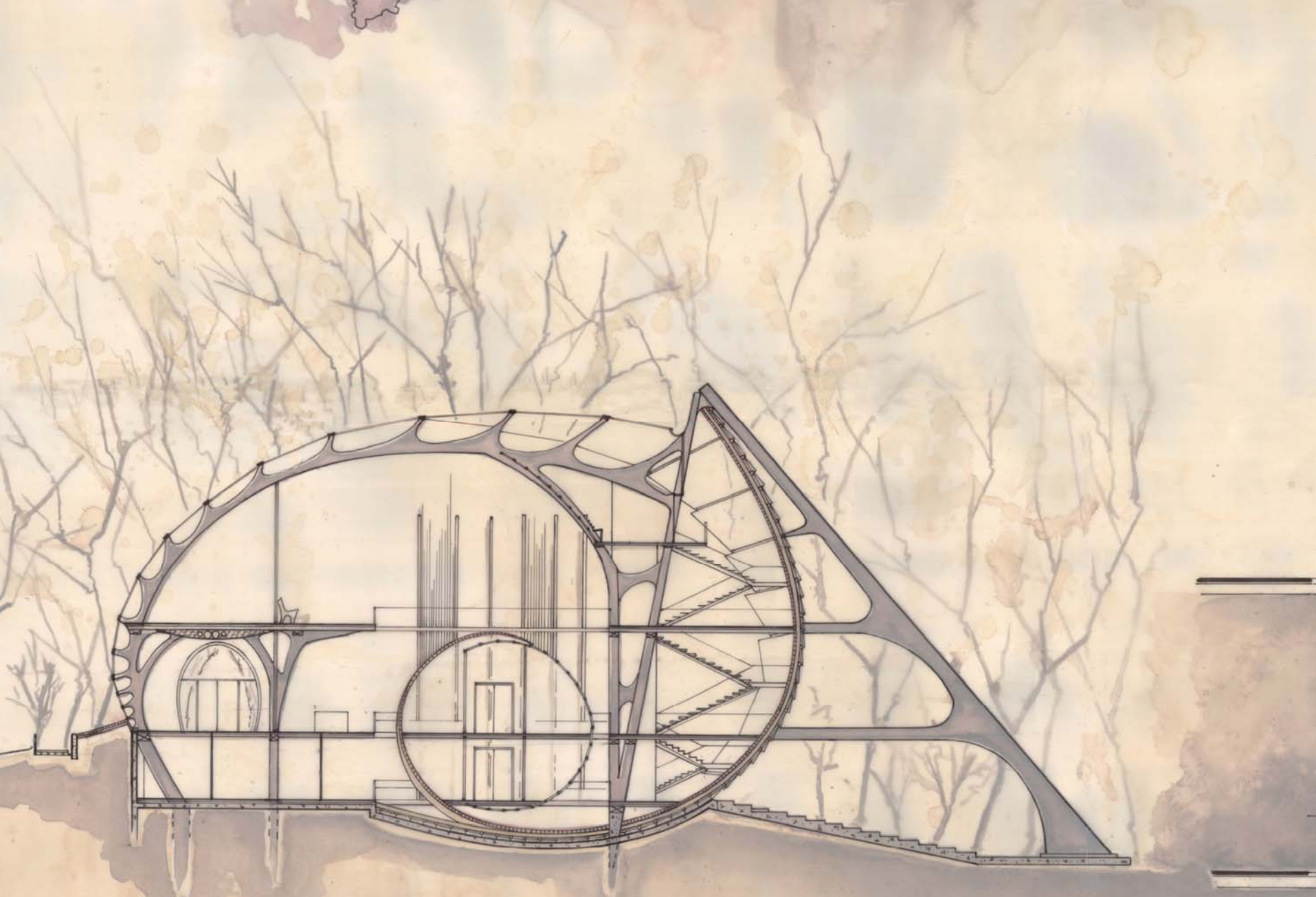
SECOND LEVEL PLAN

- 12. PERMANENT COLLECTION EXHIBITION
- 13. CIRCULATION AND WALL EXHIBITION
- 14. CONFERENCE ROOM
- 15. STORE AND COFFEE SHOP

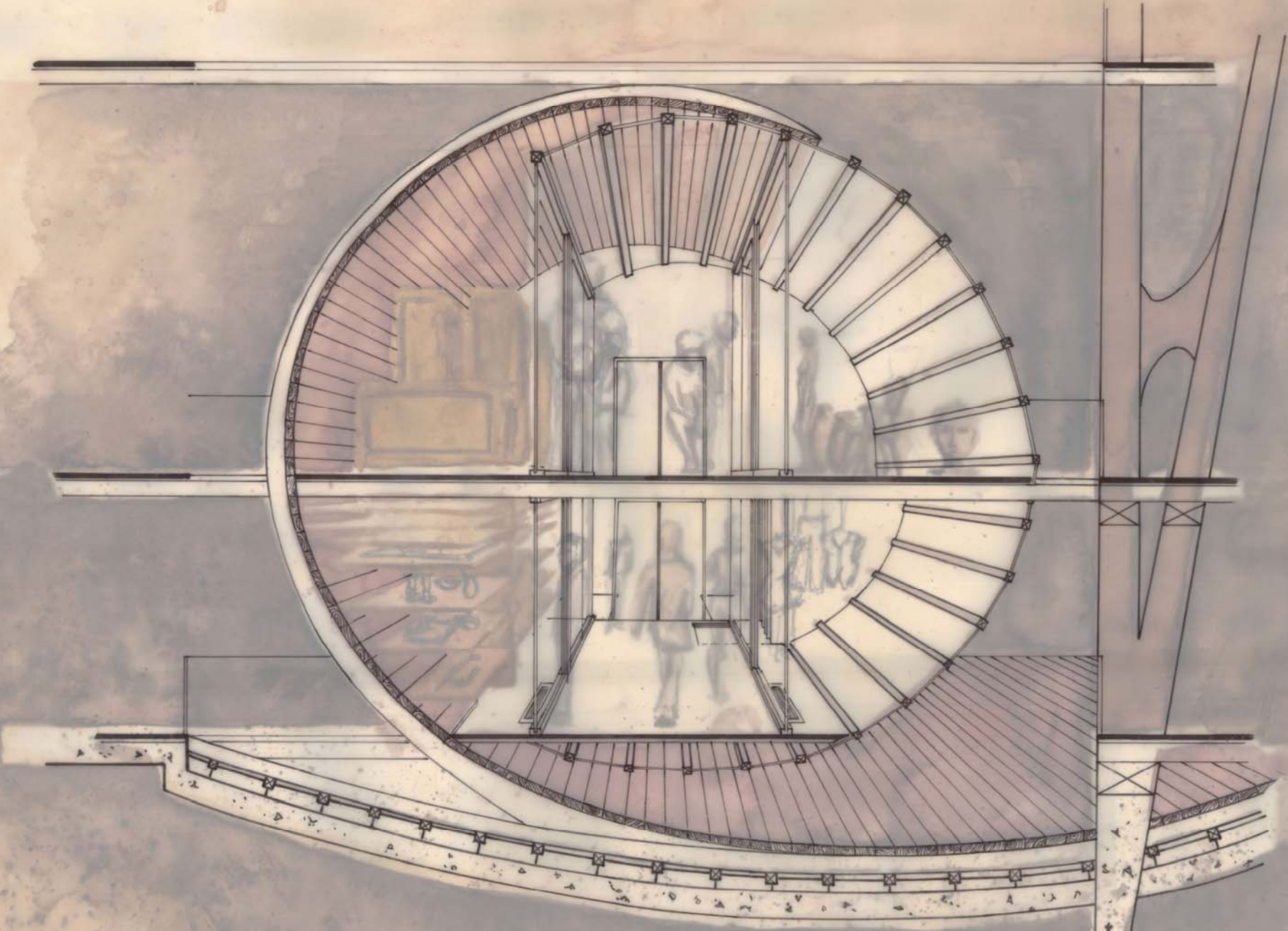


THIRD LEVEL PLAN

- 16. CURATOR'S OFFICE
- 17. JOINT STAFF OFFICE
- 18. BUILDING MANAGER'S OFFICE



NORTH-SOUTH SECTION



VAULT SECTION PERSPECTIVE



Thank You!

