



THE BURIAL OF THE DEAD

You cannot say, or guess, for you know  
only

A heap of broken images, where the sun  
beats,

And the dead tree gives no shelter, the  
cricket no relief,

And the dry stone no sound of water. Only  
There is shadow under this red rock,  
(Come in under the shadow of this red  
rock),

And I will show you something different  
from either

Your shadow at morning striding behind  
you

Or your shadow at evening rising to meet  
you;

[ 11 ]

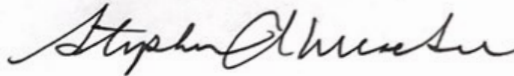
TATION IS GUIDED BY  
AFTERTHOUGHT OR USED TO  
MENT OF MODEL REFLECTS  
TO SOMETHING THAT HAS  
REVISITS QUOTES AND  
THROUGHOUT  
LAND. FROM,  
AND STORIES  
PAST ARE.  
ACROSS  
AND SITE;  
THE CALLING  
PROLOGUE;  
COMING FULL  
FRAGMENTS  
APART CREATE  
MEANING  
DISTANCE.  
OF BEING  
THE PAGES  
COMES BACK  
IN ALL  
BUILDINGS.  
MATERIAL  
EMBODIES THE  
CREATED BY  
WORDS OF THE CULTURAL  
ING STRIDING BEHIND YOU,  
TO MEET YOU." LIKE THE  
WASTE LAND, THE ARCHITECTURE RECALLS HISTORY. LIKE THE  
POEM, THE PROJECT IS NOT ONE THING, BUT MADE UP OF  
MANY: BUILDINGS, CONNECTIONS, AND STORIES OF PEOPLE.

ARCHITECTURE AND THE LITERARY IMAGINATION:  
T.S. ELIOT'S *THE WASTE LAND* REINTERPRETED  
AS READING AND PEDAGOGICAL SPACE


A DESIGN THESIS SUBMITTED TO THE  
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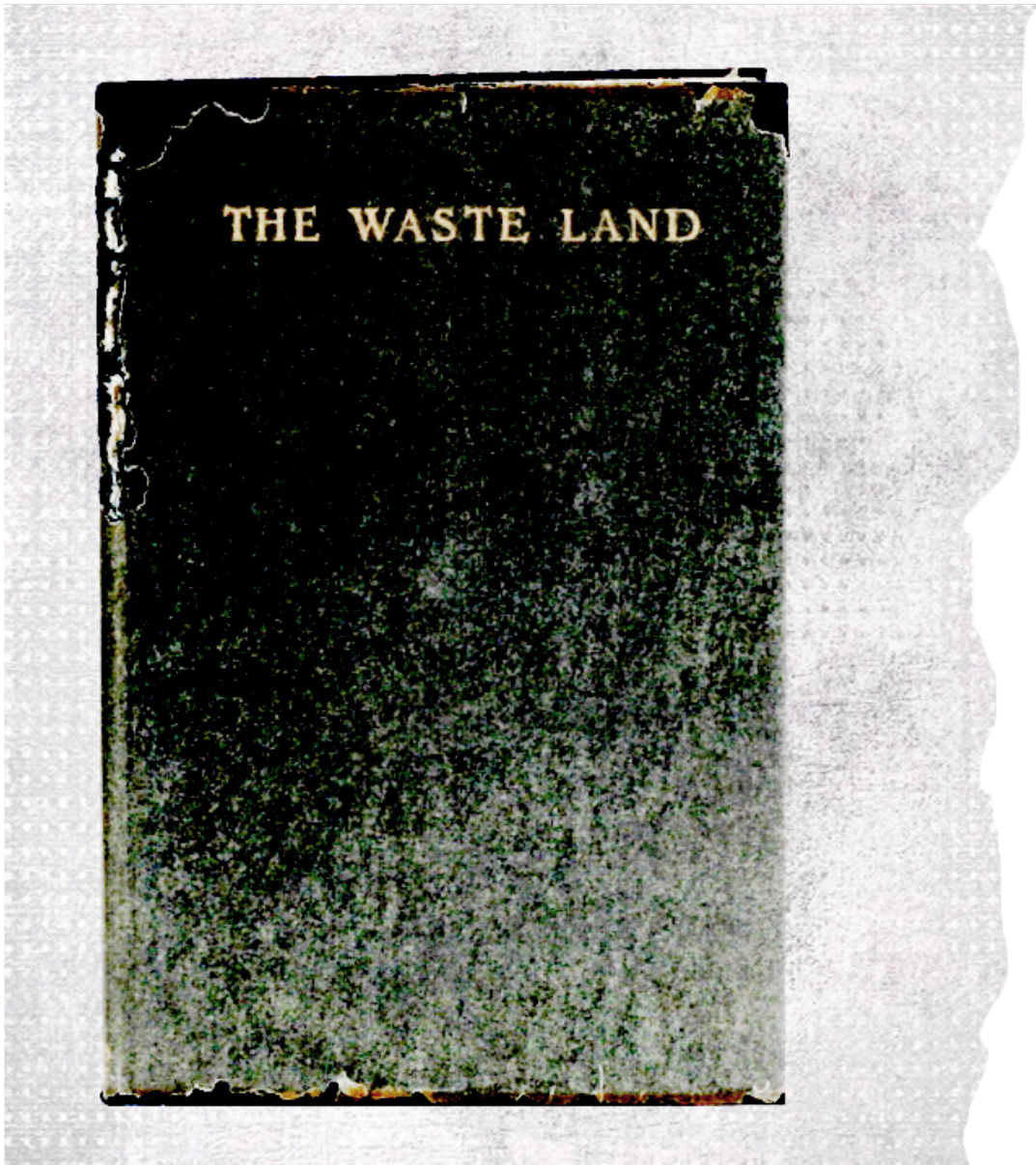


Figure 1

# ABSTRACT

AND I WILL SHOW YOU SOMETHING DIFFERENT FROM EITHER  
YOUR SHADOW AT MORNING STRIDING BEHIND YOU  
OR YOUR SHADOW AT EVENING RISING TO MEET YOU;

-THE WASTE LAND, T.S. ELIOT

HOW CAN ARCHITECTURE, TOGETHER WITH POETIC LANGUAGE, CHALLENGE APPROACHES TO EDUCATION AND LEARNING IN AN EFFICIENT WORLD? HOW CAN THE REALM OF ARCHITECTURE AND ITS TYPICAL METHODS OF REPRESENTATION AND DESIGN BE TESTED? THIS THESIS USES POETIC AND HISTORICAL FRAGMENTS TO CREATE A NEW REALITY OF CONNECTION BETWEEN PEOPLE, PLACE, AND HISTORY; ONE THAT QUESTIONS WHAT A WORLD BEYOND IMMEDIATE INFORMATION COULD BE LIKE, AND INSTEAD ENCOURAGES ONE TO READ AND LEARN THROUGH IMAGINING. IT SETS TO PROVE THE IMPORTANCE OF LANGUAGE IN BOTH EDUCATION AND ALL OF LIFE.

EXISTING BUILDINGS ARE TRANSFORMED INTO MEANINGFUL SPACE. THE FIRST, A LIBRARY DEDICATED TO UNPUBLISHED WORK RELATING TO T.S. ELIOT IN BOSTON, MA, A PLACE KNOWN FOR ITS LITERARY TRADITION. THE OTHER A LIVING TRANSLATION OF THE POEM; PIECES OF A WASTELAND IN ABANDONED SPACE OF DETROIT, MI. SPACES ECHO AND OVERLAP BETWEEN SITE AND HISTORY. ONE IS PLACED BETWEEN THE PAGES OF A BOOK TO CELEBRATE BOTH THE INDIVIDUAL AND COLLECTIVE; AN ATMOSPHERE CREATED BY THE WASTE LAND. LANGUAGE, DRAWING, AND MODEL UNITE TO CHALLENGE EVEN THE EDUCATION OF ARCHITECTURE.

Reading is different from looking or watching.

It is listening with the eyes, evaluating signs against a lexicon of memories. We were reading waves and rivers, winds and clouds, the tracks of moose and grouse and hare, long before we started reading words. We were also reading stories with our ears a hundred thousand years before there were any writers writing. The reading we do now—novels, poems, the daily paper—owes its life to that apprenticeship in paying ecological attention.

It was not so very long ago—five thousand years perhaps—that humans started capturing their languages with marks on stones and leaves. It was a new kind of reading—yet at first there was nothing new to read, because nothing could be written in human language that couldn't first be spoken. Then the messages started to come in from other times and other places—from the winter before last in someone else's village, and from yesterday, for instance, in the house next door. Then there were things to read that one could never have heard spoken, and literature was born. There was a new kind of listening called writing.

Before there was writing, reading was silent. Humans never spoke the languages of rabbit tracks and clouds. The best we could do was to read and translate them. But reading human writing meant sound out the symbols, reading them aloud. It takes some time and practice for the lips to be severed from the eyes—and there is still something wonderfully uncanny about listening in silence, through symbols on a page, to someone else's breathing. Like praying, it can frighten people off. And so it should. Poetry is a psychoactive substance. Reading deeply is a means of seeing visions.

Even when reading re-entered the silence, it was tactile. Before the seventeenth century, few people learned to read who did not also learn to write—in both the calligraphic and the literary senses of the word. As long as books and texts were made by hand, readers felt their way through them. Readers knew the moves that made the letters they were reading. The eye that had been severed from the lips was still connected to the hand.

Reading now takes more imagination than it used to. The treasure house of the book is now disguised as a cheap, disposable object. The liminal animal of the book—a creature with leaves growing out of its spine—has been reduced to a machine-made brick of paper held together temporarily with glue. The eye is all alone, so is the tongue, so is the hand. Real reading draws them back together and makes the reader whole.

[Bringhurst, Robert. "Reading What Is."]



# NARRATIVE

"YOU OPEN THE BOOK. YOU ENTER."

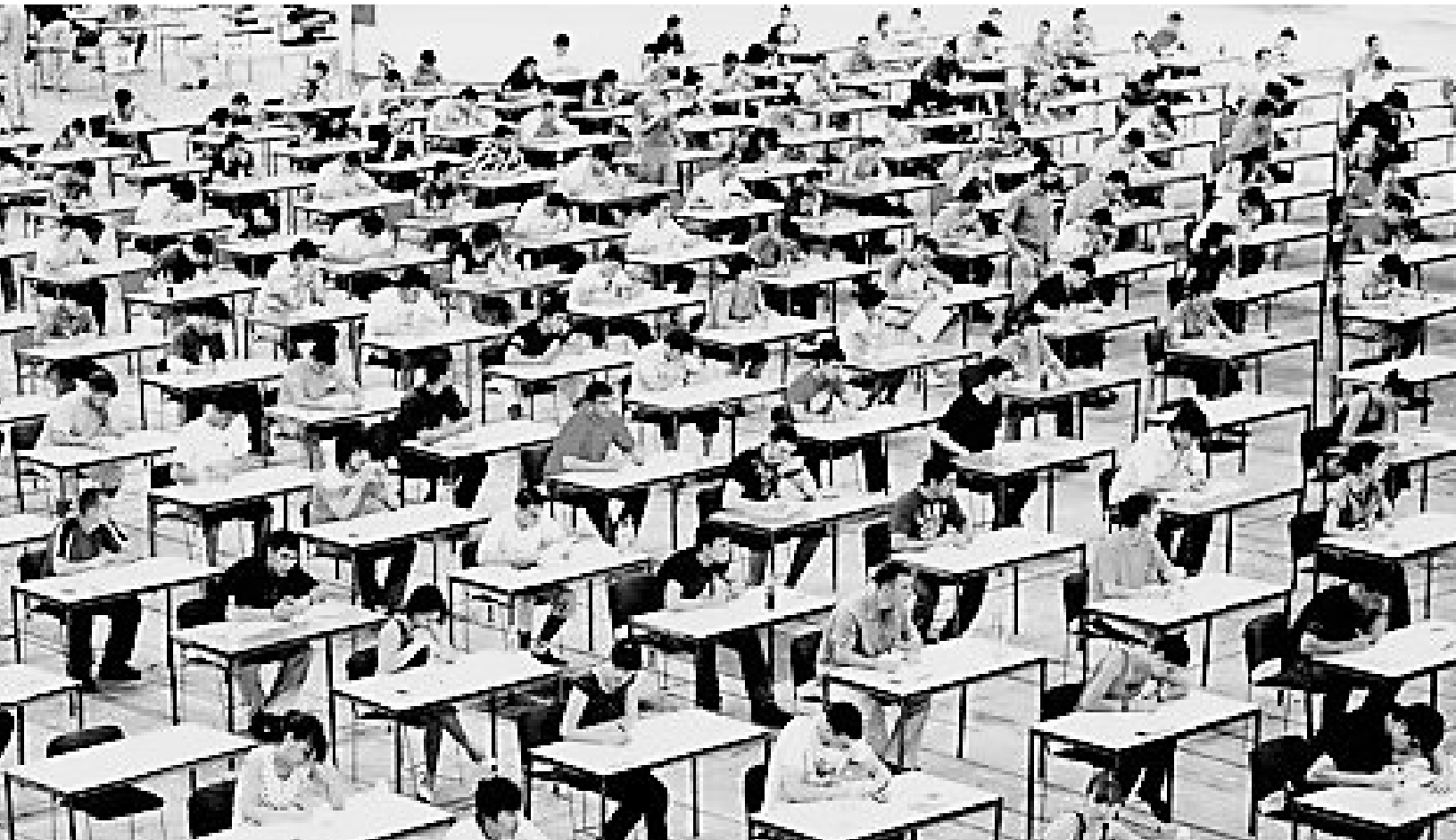
- JOHN HEJDUK

MY THESIS AIMS TO USE ARCHITECTURAL SPACE DESIGNED THROUGH THE USE OF POETIC LANGUAGE TO ALTER AND CHALLENGE BOTH THE CURRENT METHODS OF STANDARDIZED EDUCATION AND THE IMPERSONAL, UNEMOTIONAL SPACES OF EDUCATIONAL ARCHITECTURE. THROUGH AN ADAPTABLE DESIGN MODEL BASED ON FRAGMENTS OF HISTORY AND STORY, TWO EXISTING BUILDINGS WILL BE TRANSFORMED TO CREATE MEANINGFUL SPACE FOR LEARNING THROUGH READING AND IMAGINATION. CURRENTLY IN AMERICA, THE EDUCATION SYSTEM IN PLACE ENSURES THE SAME INFORMATION IS PRESENTED TO EACH STUDENT. KNOWLEDGE IS CONCENTRATED INTO OVERLY SIMPLIFIED BOXES FOR QUICK AND EASY DISTRIBUTION TO LARGE MASSES; SIMILAR TO THE MASS INDUSTRIAL PROCESSES OF CONSUMER PRODUCTION. THE STUDENT IS NOT AN ACTIVE PARTICIPANT IN THEIR EXPANSION OF KNOWLEDGE; BUT INSTEAD MORE OF A BYSTANDER; RECORDING, REPEATING, BUT NOT TRULY PARTAKING, WITH THE WHOLE BEING OF THEIR MIND. WHILE THE ENTIRE SYSTEM OF EDUCATION CANNOT BE CHANGED BY MERE ARCHITECTURE ALONE, THE SPACES IN WHICH IT TAKES PLACE HAVE PROFOUND IMPACT ON OUR MENTAL AND IMAGINATIVE PROCESSES.

# EDUCATION

MODERN EDUCATION REVOLVES AROUND PRECISION, PERFECTION. OFTEN THE THINGS WE ARE FORCED TO LEARN DO NOT STAY WITH US, DO NOT OPEN OUR MINDS, OR CHANGE OUR WAYS OF THINKING ABOUT THE WORLD. THE THINGS TAUGHT IN SCHOOL ARE REAL BECAUSE THE INTERNET, OR THE TEXTBOOK SHOWS RATIONAL AND SCIENTIFIC FACTS AND IMAGES IN RELATION TO THEM; THEY ARE LABELED AND IDENTIFIED, MUCH AS THE UTOPIAN SYSTEM OF LEARNING. WE ARE SO FIXATED ON OBTAINING KNOWLEDGE INSTANTLY; THINGS THAT CAN BE SEEN OR FOUND PRECISELY AND QUICKLY; THAT WE HAVE FORGOTTEN THE MYSTERIES OF THE WORLD AND HOW WE CAN LEARN ABOUT IT WITHIN OUR OWN MINDS. THE RIGID STANDARDS OF EDUCATION, THE SAME FOR EACH CHILD OR TEENAGER, LEAVE LITTLE ROOM FOR INNOVATION, CREATIVITY, OR WONDER. EDUCATION TAKES ON MACHINE-LIKE QUALITIES. THERE IS NO NEED TO DISCOVER BECAUSE TRUTH IS ALWAYS ALREADY PRESENTED TO US, IN MATHEMATICAL, SCIENTIFIC, AND LOGICAL FASHION.

Figure 2



HANNAH ARENDT DESCRIBES THE WORD "EDUCATION" IN HER ESSAY THE CRISIS IN EDUCATION AS THE PROCESS OF READYING THE YOUNG FOR TRANSITION INTO THE WORLD OF ADULTHOOD; LEARNING CONTINUES THROUGHOUT LIFE, WHILE EDUCATION STOPS WHEN YOU ARE CONSIDERED PREPARED TO BE AN ADULT. SHE POINTS TO THREE MAIN ISSUES WITH THE MODERN EDUCATION SYSTEM; ONE: THE IDEA THAT CHILDREN SHOULD BE LEFT TO THEMSELVES MORE, TWO: THAT THE TEACHER IS TAUGHT HOW TO TEACH AND IS NOT A MASTER IN ANY SUBJECT, AND THREE: THE SUBSTITUTION OF DOING FOR LEARNING, THE ASSUMPTION THAT YOU CANNOT KNOW WHAT YOU HAVE NOT DONE YOURSELF. WE ARE IN A CRISIS, BECAUSE WE ARE DIVIDED ON HOW TO REFORM THESE ISSUES. ESPECIALLY IN AMERICA, WE ARE CONTINUALLY STRIVING FOR A UTOPIA, WHERE EVERYTHING IS EQUAL. THE PROBLEM IS THAT WE ARE NOT ALL IDENTICAL. THERE ARE BEAUTIFUL, COMPLEX, UNEXPECTED ELEMENTS IN THE WORLD AND THE HUMAN MIND TO LEARN ABOUT THAT CANNOT BE REDUCED TO NUMBERS, RATION, OR A SINGLE PICTURE. OUR ABILITIES TO PROCESS MENTALLY AND SPIRITUALLY; TO PONDER, ARE INCREDIBLE FEATS.

Figure 3



5

THE CRISIS IN  
EDUCATION

I

THE general crisis that has overtaken the modern world everywhere and in almost every sphere of life manifests itself differently in each country, involving different areas and taking on different forms. In America, one of its most characteristic and suggestive aspects is the recurring crisis in education that, during the last decade at least, has become a political problem of the first magnitude, reported on almost daily in the newspapers. To be sure, no great imagination is required to detect the dangers of a constantly progressing decline of elementary standards throughout the entire school system, and the seriousness of the trouble has been properly underlined by the countless unavailing efforts of the educational authorities to stem the tide. Still, if one compares this crisis in education with the political experiences of other countries in the twentieth century, with the revolutionary turmoil after the First World War, with concentration and extermination camps, or even with the profound malaise which, appearances of prosperity to the contrary not-



Figure 4



Figure 5

## THE WASTE LAND

THE POETIC IS NOT ONLY INDIVIDUAL; INSTEAD IT IS UNABLE TO BE SEPARATED FROM WHAT HAS COME BEFORE IT; THAT NO ARTIST, NO POET HAS THEIR OWN COMPLETE MEANING ALONE. IN TRADITION AND THE INDIVIDUAL TALENT, T.S. ELIOT DESCRIBES THIS, SAYING, "THE HISTORICAL SENSE INVOLVES A PERCEPTION, NOT ONLY OF THE PASTNESS OF THE PAST, BUT OF ITS PRESENCE...A SENSE OF THE TIMELESS AS WELL AS OF THE TEMPORAL AND OF THE TIMELESS AND OF THE TEMPORAL TOGETHER, IS WHAT MAKES A WRITER TRADITIONAL." ACCORDING TO ELIOT, THE BEST WRITERS DO SO WITH AWARENESS OF HISTORY. HE EXEMPLIFIES THIS THROUGH A COMPOSITION OF LITERARY FRAGMENTS IN HIS LONG POEM THE WASTE LAND; IT HAS BEEN CHOSEN AS THE GUIDING PIECE OF LITERATURE FOR THE PROJECT. T.S. ELIOT PUBLISHED THE WASTE LAND IN 1922. THE FINAL PUBLISHED POEM IS 434 LINES; IT IS CONSIDERED TO BE ONE OF THE MOST IMPORTANT WORKS OF POETRY WRITTEN IN THE 20TH CENTURY.

THE POEM'S STRUCTURE USES FRAGMENTS OF STORIES TO REFLECT THE CHAOS THE WORLD HAS COME TO. HE REFERENCES NOT ONLY WRITING AND STORY; FROM GREEK MYTHOLOGY TO SHAKESPEARE; BUT ALSO WORKS OF ART, RELIGION, AND HISTORICAL EVENTS. THIS PAGE REFERENCES THE TRAGEDY THE WHITE DEVIL BY JOHN WEBSTER, AND A FEW LINES LATER, DANTE'S INFERNO. THESE PIECES AND QUOTES CONTINUE IN THIS FORMAT THROUGHOUT; OF HUNDREDS OF WORKS THAT ELIOT BRINGS TOGETHER TO TELL AN OVERARCHING STORY CREATE ALMOST A LIBRARY WITHIN. TO THIS DAY THE POEM IS NOT INTERPRETED ONE SINGLE WAY; EVEN ELIOT'S AUTHOR'S NOTES ARE OF LITTLE HELP IN DECIPHERING THE POEM. IT IS COMPRISED OF FIVE SECTIONS; 434 LINES THAT INCLUDE REFERENCES THE WORK OF GREAT WRITERS SUCH AS SHAKESPEARE, HOMER, AND DANTE, AMONG MANY OTHERS. IT DISPLAYS THE DECAY OF MODERN LIFE AND CULTURE; OF ITS CHAOS AND LOSS OF MEANING. IT IS A WORK OF ENDLESS INTERPRETATION, ANALYZATION, AND RECOGNITION.

# THE WASTE LAND

By ~~T. S. ELIOT~~

*T. S. Eliot*

## I. THE BURIAL OF THE DEAD

**A**PRIL is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.  
Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers.  
Summer surprised us, coming over the Starnbergersee  
With a shower of rain : we stopped in the colonnade,  
And went on in the sunlight, into the Hofgarten,  
And drank coffee, and talked for an hour.  
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.  
And when we were children, staying at the archduke's,  
My cousin's, he took me out on a sled,  
And I was frightened. He said, " Marie,  
Marie, hold on tight." And down we went.  
In the mountains, there you feel free.  
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow  
Out of this stony rubbish ? Son of man,  
You cannot say, or guess, for you know only  
A heap of broken images, where the sun beats,  
And the dead tree gives no shelter, the cricket no relief,  
And the dry stone no sound of water. Only



Figure 36

Figure 7



# HISTORICAL CONTEXT

## CREATION OF UTOPIA, 1515

THE UTOPIA IS PRESENTED FIRST AS A FICTIONAL LITERATURE, A PLACE WHERE EVERYTHING IS DEEMED TO BE PERFECT. THE WORD TRANSLATES TO MEAN "NO PLACE." IN THE IDEAL UTOPIAN SOCIETY, EVERY CITIZEN WOULD LIVE IN PERFECT, EQUAL CONDITIONS, AND BE BROUGHT UP TO CONTRIBUTE TO SOCIETY NOT UNIQUELY AS AN INDIVIDUAL, POSSESSING UNIQUE QUALITIES AND THOUGHTS, BUT AS EQUAL, EXACT. THE CONCEPT WAS FIRST INTRODUCED BY SIR THOMAS MORE IN HIS UTOPIA IN THE EARLY 1500S. MORE'S UTOPIA IS WRITTEN THROUGH THE VIEW OF A TRAVELER NAMED RAPHAEL HYTHLODAE. THE STORY IS COMPRISED OF A MEETING BETWEEN THE TRAVELER AND TWO OTHERS, AND THE TRAVELER'S DESCRIPTION OF THE UTOPIAN SOCIETY. THE DESCRIPTION BY THE TRAVELER IS RATHER PARTIAL; THERE ARE NO THOUGHTS HEARD FROM ANY CITIZENS OF UTOPIA THEMSELVES; THE TRAVELER INSTEAD PROVIDES A CLEARLY PAINTED PICTURE FOR US TO SEE AS UTOPIA, TO SHOW US THE SOCIETY. MIRIAM ELIAV-FELDON, IN HER BOOK ON RENAISSANCE UTOPIAS, STATES, "THE UNIQUE TRAIT OF UTOPIAS AS DOCUMENTS OF SOCIAL THEORY IS THAT IN THEM THE CONCRETE EXPLAINS THE ABSTRACT, THE VIVID PICTURE LENDS ATTRACTION TO THE THEORY." BY CONSTRUCTING A CLEAR, STRAIGHTFORWARD IMAGE OF HOW THE SOCIETY WORKS, IT MAKES IT EASY TO DIGEST AND ACCEPT. POWERS FOLLOWS THIS UP WITH, "UTOPIAS DERIVE THEIR PERSUASIVE POWER AND MORAL AUTHORITY NOT FROM RATIONAL ARGUMENT BUT FROM THE RHETORICAL PLAUSIBILITY OF THE CONCEPT-IMAGES THEY SKETCH."

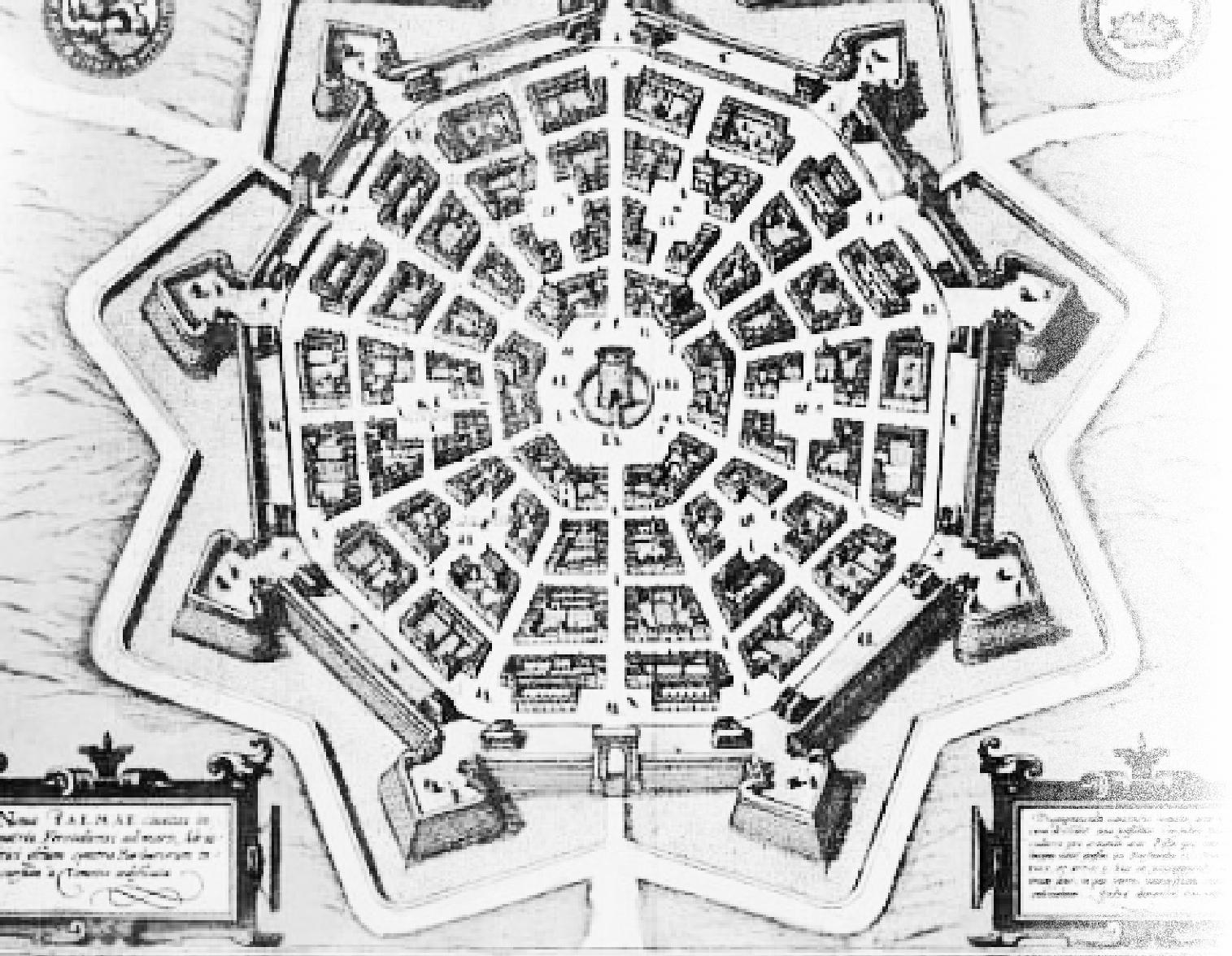


Figure 8

IN TOMMASO CAMPANELLA'S VERSION OF UTOPIA, CITY OF THE SUN, HE TAKES THIS A STEP FURTHER, IN A NARROWER AND MORE DIRECT WAY, BY WEAVING THESE DIRECT IMAGES INTO THE PROCESS OF EDUCATION. THE CITY ITSELF; ITS BUILDINGS AND STRUCTURES ARE COVERED WITH IMAGES; MURALS USED TO CONFRONT THE CITIZEN AND PORTRAY TO THEM KNOWLEDGE OF WHAT IS REAL. THE WAY TO GAIN KNOWLEDGE IS BY LEARNING FROM THESE IMAGES; WHAT IS SHOWN ON THEM IS THE ONLY THING CONSIDERED REAL; IN COMMON WITH MORE'S UTOPIA, TAKING ABSTRACT AND PERCEPTUAL CONCEPTS AND DECREASING THEM TO WHAT CAN BE VISUALLY DESCRIBED.

JOHN AMOS COMENIUS, PHILOSOPHER AND AUTHOR OF THE LABYRINTH OF THE WORLD AND THE PARADISE OF THE HEART, CONSTRUCTS A UTOPIA SIMILAR TO THAT OF MORE AND CAMPANELLA, BUT PROCEEDS EVEN FURTHER INTO THE REALM OF THE IMAGE, USING IT AS A BASIS FOR THE ENTIRE SYSTEM OF EDUCATION. ONLY WHAT CAN BE CLEARLY LABELED AND IDENTIFIED IN STRICTLY VISUAL TERMS IS CONSIDERED TO BE KNOWLEDGE. HE IS THE FIRST OF THESE AUTHORS TO GO AS FAR AS THE UTOPIA AS AN ENTIRE MACHINE. "ITS OPERATION DOES NOT DEPEND ON ITS CREATOR'S INTENTION, WILL, OR ENERGY." POWERS QUOTES COMENIUS AS "IMAGINING JUST THE WORLD AS A MACHINE, BUT AFTER HIM, THE ENTIRE PROCESS OF EDUCATION BECAME AUTOMATABLE, MECHANICAL... AND SUGGESTS THE SHAPING OF YOUNG HUMANS INTO PERFECT COGS FOR THE PERFECT SOCIAL MACHINE."

Figure 9

**Labyrynt Sweta**  
**Labyrynt Serdec.**  
 10 gr.

**S**WETE Wymalo-  
 wan/terak w tom Swete. a wrecek  
 gcho wssednich, nic weni nej Matensj a Mos-  
 cansj. Zolodansj a Lepodowanj, Mamenj a Ssal-  
 ba. Dida a Taktnostj a naposledy Omrzenj wsscho  
 a zausffanj: Ale Eboj doma w srdcy swetm sedz, a ge-  
 dinym Panem Bohem se uzwawra / ten sam E  
 prawem a plnem mysli upocho-  
 gemj a radosti je pti  
 chytj.

**L**iber in locum rigidi secure Catonis,  
 I Labyrinthis curare docte viis.  
 Cumq; ibis curreseq; vis, dic: Optime Læron.  
 Ex me SARANUM non nisi discis BONUM.  
 M. G. C.

Eccles. 1. 14.  
 Wsiti sm wstady krotky ferrij se dige pod stromem/a og  
 wstido grzj ztternostj a zasp-wj duche.

**Leta Dryflowa M. D. C. XXXI.**

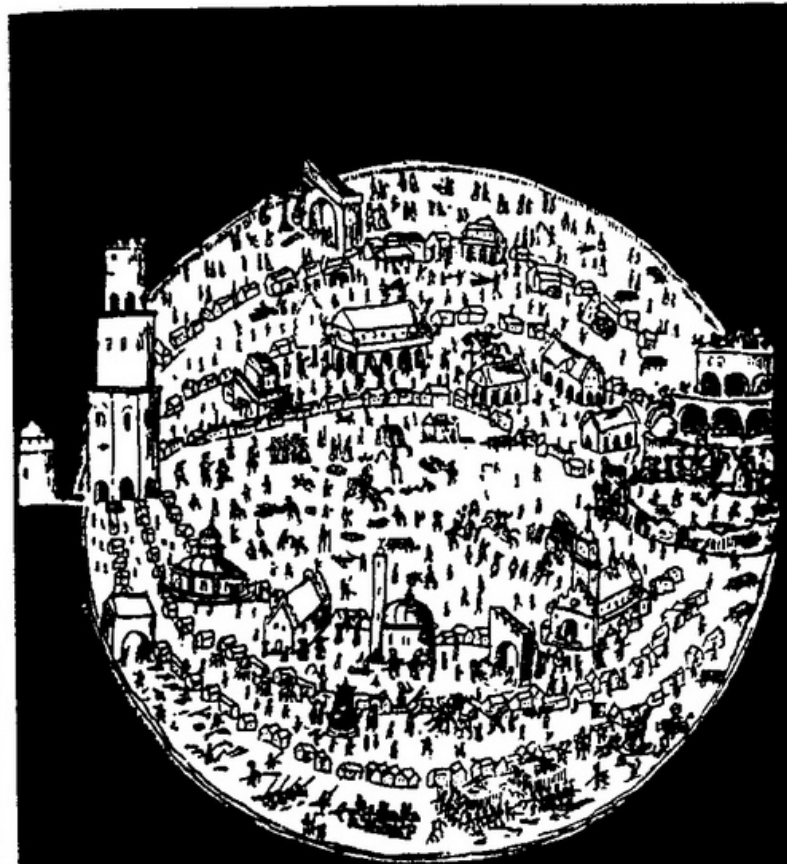




Figure 10

IN UTOPIA, THE IMAGE BECOMES A VEHICLE FOR EFFICIENT INFORMATION, ESPECIALLY TO LARGE MASSES OF PEOPLE. IT IS EASY TO LOOK AND BELIEVE WE HAVE LEARNED; THAT WE HAVE SEEN THE ENTIRE PICTURE. THINGS PRESENT IN ONE'S IMAGINATION ARE NOT RECOGNIZED AS REAL. WITH A VISUAL, THE WORLD ALREADY SEEMS TO BE CONSTRUCTED. IF WE CAN INSTANTLY OBTAIN INFORMATION, DATA, AND CRITICAL THINKING AND PROBLEM SOLVING ABILITIES ARE NOT AS VITAL; WE INSTEAD WILL ACCEPT WHATEVER IS PRESENTED TO US MOST QUICKLY; WITHOUT THOUGHT THAT IT COULD BE OBSCURED. IN THE MODERN WORLD, WE ARE DEPENDENT UPON TECHNOLOGY FOR MUCH OF OUR LIVES; AS A MEANS FOR ACQUIRING INSTANT KNOWLEDGE, TO WRITE, TO CREATE ARCHITECTURAL DRAWINGS. THE USE OF REDUCTIVE, TECHNOLOGICAL PROCESSES IN EVERYTHING WE DO CAN BECOME PROBLEMATIC WHEN IT IS EASIER TO LEND TO THE AUTOMATICITY OF THE MACHINE WE ARE USING. COMPUTER WRITING PROGRAMS SUBSTITUTE WORDS, AND SUGGESTS TO US THE STRUCTURE OF SENTENCES. IN THESE WAYS, WE BECOME CAUGHT IN WHAT IS EASY; ARE WE USING THE TECHNOLOGY, OR ARE WE ALLOWING IT TO USE US? ARE WE BECOMING THE UTOPIAN MACHINE?



Figure 11

WE SEE THE RESULTS OF ATTEMPTED UTOPIA, OFTEN BECOMING  
DYSTOPIA IN MUCH OF OUR LITERATURE AND FILM TODAY.  
SOCIETY AS A MACHINE; WITH WORLDS DEVOID OF HUMAN  
EMOTION, FORCED CONFORMITY, AND DEHUMANIZATION, BECOME  
UTOPIA'S OPPOSITE.

### 30. Farm Library

Height...

Width at base...

Width at top...

Width at middle...

Structure: reinforced concrete

Shelving: oak wood

Spiral stair: steel

### 31. Music House

Single volume

Wood frame

Wood siding

### 30. The Librarian

Carries a long wooden pole which has claw-like clamps at its end. She reaches over and clamps books or releases books from clamps. It's a controlled environment. The outer edges of the book bindings are made of metal. The majority of the books are on animal husbandry. One book deals with the maintenance of a whale harpooner's boat. Another book is about carrying a small boat over the Andes. There is a volume on the development and care of cultures, listed under Scientific-Medicine.

### 31. The Cellist

Female. She teaches the Farm Children how to play a musical instrument. When she has some private moments she practices her movements. She sits on a bentwood chair straddling the cello. She wears her long black performance dress. Her hair is pulled back in a bun. When playing, it is difficult to tell where she ends and the instrument begins. There is a shamefulness in her touch. Her name is Lavinia.

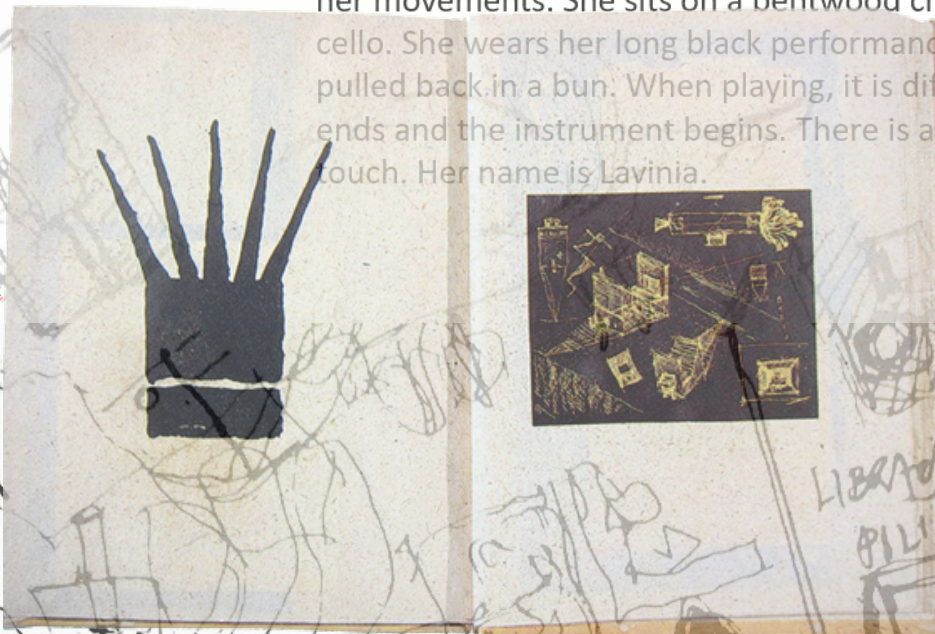


Figure 12

# RELATION TO OTHER PROJECTS

## WORK OF JOHN HEJDUK

THE BOOK MASK OF MEDUSA, COLLECTION OF JOHN HEJDUK'S WORK, TAKES THE READER ON A JOURNEY SIMILAR TO THE ONE HE HIMSELF TOOK TO CREATE THE WORK, IN A CYCLICAL FASHION. THE READER IS "SUMMONED TO TAKE ON A MORE ACTIVE ROLE BY VIRTUE OF THE FACT THERE IS NO SINGLE OR PROSCRIBED PATH." THE TABLE OF CONTENTS IS LOCATED IN THE MIDDLE OF THE BOOK; ONE CAN CHOOSE TO VIEW THE PROJECTS AND ASSOCIATED TEXTS IN ANY ORDER. HE CHALLENGES THE BOUNDARIES ON NOT ONLY THE IMPORTANCE OF MEANING, BUT IN THE PHYSICAL REPRESENTATION. THE BOOK ITSELF HE CONSIDERS TO BE ARCHITECTURE.

THE LANCASTER HANOVER MASQUE BY HEJDUK BEGINS WITH SEVERAL PAGES OF TEXT, DIVIDED IN TWO; ONE TITLED OBJECT: THE STRUCTURES, THE OTHER SUBJECT: THE DWELLERS AND USERS. HE BELIEVES THAT ARCHITECTURAL MEANING COMES FROM A LIVED LIFE, ONE THAT ARCHITECTS CAN IMPACT; THE ACTIVITIES AND SITUATIONS OF THESE CHARACTERS ARE DESCRIBED IN PRECISE, THEATRICAL DETAIL. THE SECOND HALF, THE OBJECTS; ARE NEVER CONVENTIONAL AS ARCHITECTURAL DRAWINGS, INSTEAD SOME OVERLAID UPON ONE ANOTHER; PLAN/SECTION/ELEVATION TOGETHER. "THE DRAWING IS LIKE A SENTENCE IN A TEXT, IN WHICH THE WORD IS A DETAIL..." THE MASQUE MOVES THE READER IN AN ELLIPTICAL, REFLECTIVE OF THE ENTIRE BOOK; CONSTANTLY MAKING CONNECTIONS BETWEEN PAGES; WHAT HAS ALREADY BEEN VISITED AS WELL AS WHAT FUTURE PAGES CONTAIN. HERE, OBJECTS, AND SUBJECTS ARE INTRODUCED. WE SEE THEM AGAIN A FEW PAGES LATER WITH THEIR ACTIVITIES ON A LIST READING 6:30 AM-6:30 PM (READ) IN THE SECOND HALF OF THE MASQUE, WE BEGIN TO SEE WHAT THESE STRUCTURES MIGHT LOOK LIKE TO HEJDUK; YET IT IS STILL UP TO THE READER TO DECIPHER THEIR LOCATIONS IN RESPECT TO ONE ANOTHER; SOMETHING THAT IS NEVER TRULY CLEAR. THE FARM LIBRARY IS RECOGNIZABLE BY ITS SPIRAL STAIRCASE, AND IT IS LABELED IN SOME SKETCHES. ITS FORM REAPPEARS LATER, AND WE SEE THE LIBRARIAN POLE, BOOKS, AND BOOKSHELVES REPRESENTED AS WELL. ALL THESE TOGETHER PROVIDE IMAGES OF THESE INHABITANTS AND THEIR ACTIONS, COMPLETELY UNIQUE TO EACH READER.



Figure 13

by Frederick Kiesler

# Inside The Endless House



*art,  
people  
and  
architecture  
a journal*



## RELATION TO OTHER PROJECTS

### WORK OF FREDERICK KIESLER

FREDERICK KIESLER WAS AN ARCHITECT, ARTIST, AND THEORETICIAN, WHOSE GOALS IN WORK WERE TO ELICIT EMOTIONAL ENGAGEMENT. THROUGH HIS WRITINGS AND USE OF LANGUAGE, HE CREATES A SPACE FOR ACTION: AN ENDLESS, ADAPTABLE, AND POETIC CONCEPT FOR PROMOTING CONSCIOUS LIVING AND CRITICIZING PASSIVE ARCHITECTURE. HE BELIEVED ARCHITECTURE SHOULD CHALLENGE ITS USERS AND CHALLENGE OUR STANDARD ROUTINE; IT IS AN ALTERNATIVE TO HABIT, TO DWELLINGS OF MERE FUNCTIONALISM, OF WHICH KIESLER SAID, "IT ENABLED A FOOT TO WALK BUT NOT TO DANCE; AN EYE TO SEE BUT NOT TO ENVISION; A HAND TO GRASP BUT NOT TO CREATE."

# PROJECT GOALS

## ACADEMIC GOALS

MY ULTIMATE GOAL IS TO PRODUCE A THESIS PROJECT THAT CAUSES PEOPLE TO THINK AND QUESTION OUR CURRENT SITUATION IN THE SYSTEM OF EDUCATION AND ENCOURAGES AN APPRECIATION FOR ART AND CREATIVE INTELLECT. I HOPE TO BETTER MY SKILLS IN RESEARCH, WRITING, AND CRITICAL THINKING. I WANT TO PRODUCE A PROJECT THAT CHALLENGES ME AND MAKES ME PUSH THE ACADEMIC BOUNDARIES SET OUT FOR THE PROJECT.

## PROFESSIONAL GOALS

I HOPE TO USE THIS PROJECT AS A MEANS TO FIND OUT WHAT AREAS OF DESIGN I AM STRONG IN, AND ONES THAT I NEED IMPROVEMENT IN. I HOPE TO PRODUCE A PROJECT THAT DISPLAYS MY PASSIONS OF EDUCATIONAL ARCHITECTURE AND FINE ART, AND IN TURN USE WHAT I CREATE TO LOCATE A PLACE OF EMPLOYMENT THAT WILL BE THE BEST FIT FOR WHO I AM, BOTH AS A DESIGNER AND AN INDIVIDUAL.

## PERSONAL GOALS

THE PROCESS OF EDUCATION IS SOMETHING EVERYONE CAN RELATE TO AND IS ALWAYS LOOKED BACK ON AS WE MOVE FORWARD WITH OUR LIVES, CONTINUOUSLY GROWING UP AND ALWAYS LEARNING. I COME FROM A FAMILY OF ALMOST ENTIRELY ELEMENTARY SCHOOL TEACHERS, AND I ALWAYS ENJOYED SCHOOL GROWING UP. THERE WERE MANY CLASSMATES I HAD WHO DID NOT, AND I HAVE NEVER STOPPED WONDERING IF THEIR MINDS WOULD BE BETTER ATTUNED TO LEARNING IN AN ALTERNATE WAY. I BELIEVE AS FUTURE ARCHITECTS, WE HAVE THE POWER TO ELICIT CHANGE; NOT ONLY IN THE LIVES OF OUR CLIENTS BUT IN THE LIVES OF EACH PERSON WHO EXPERIENCES OUR ARCHITECTURE, FROM INSIDE OR OUT. WHILE THERE ARE MANY THINGS WE ARE UNABLE TO CHANGE, THERE IS WORK THAT CAN BE USED AS FUEL TO SPARK CHANGE. I ASPIRE TO CREATE A MORE MEANINGFUL PROJECT THAN I EVER HAVE, ONE THAT TELLS A STORY AND IS MORE THAN JUST A BUILDING. INSTEAD OF A WELL-DESIGNED TRADITIONAL LEARNING ENVIRONMENT, I WANT A PROJECT THAT PROVIDES A MODEL TO START A CONVERSATION ABOUT LEARNING AND GAINING KNOWLEDGE IN A WAY THAT IS DIFFERENT FROM THE METICULOUSNESS OF MODERN EDUCATION. I WANT THIS PROJECT TO PROVIDE AN ALTERNATIVE SPACE TO EXPLORE WHAT THE MIND IS CAPABLE OF; TO COUNTERACT THE EVER INCREASING UTILITARIAN NATURE OF NOT JUST OUR BUILDINGS BUT SOME OF THE LARGEST ELEMENTS OF OUR LIVES.

# TYPOLGY : EDUCATIONAL

THE THESIS WILL AIM TO EXPLORE ALTERNATIVES AND SUPPLEMENTATION TO TRADITIONAL PUBLIC EDUCATION THROUGH THE DESIGN OF A LIBRARY AND LEARNING SPACE. IN ADDITION, IT WILL INCORPORATE MEANINGFUL DESIGN IN REGARDS TO THE HISTORY OF TWO OPPOSING SITES.

## PROJECT EMPHASIS ADAPTIVE REUSE LINGUISTIC IMAGINATION ARCHITECTURAL THEORY

THE THESIS WILL UTILIZE AN EXISTING BUILDING FOR AN ADAPTIVE REUSE, INTO A PUBLIC SPACE. WITH THE GOAL OF THE PROJECT TO BRING LEARNING THROUGH THE POETIC IMAGE AND CREATIVE THINKING, A HISTORIC BUILDING WAS CHOSEN BECAUSE OF ITS POETIC LANGUAGE AS A BUILDING. IT IS MADE UP OF OPPOSING FORCES, SUCH THAT OCCUR IN POETRY, PLAY, AND THE NATURAL WORLD. A BEAUTIFUL ADAPTION OF A HISTORIC BUILDING USES THESE CONTRASTING ELEMENTS, OF PAST AND PRESENT, DECAY AND REBIRTH. THEY ARE THE UNITY OF ALL SENSES AT ONCE.

TO USE LANGUAGE, SPECIFICALLY POETIC LANGUAGE AS A LEADING DRIVER FOR DESIGN, AND CREATE SPACE THAT REFLECTS THE MOVEMENT OF OUR MINDS WHEN READING A BOOK.

# PLAN FOR PROCEEDING DEFINITION OF RESEARCH DIRECTION

## THEORETICAL PREMISE :

HOW CAN ARCHITECTURE ENCOURAGE INDIVIDUALITY, LEARNING, AND KNOWLEDGE IN AN URBAN COMMUNITY THROUGH POETICS, IMAGINATION, AND BEAUTY?

EXPLORATION INTO HOW MEANING AND IMAGINATION CAN POSITIVELY IMPACT THE PROCESS OF EDUCATION AND LEARNING THROUGH THE REDESIGN AND ADAPTIVE REUSE OF A CURRENTLY ABANDONED BUILDING.

## PROJECT TYPOLOGY :

RESEARCH INTO BUILDINGS ENABLE EDUCATION AND PRACTICE OF THE ARTS, AS WELL AS SOME THAT CAN SERVE AS SUPPLEMENTAL PLACES TO LEARN, SUCH AS MUSEUMS AND LIBRARIES. USE THE PRECEDENTS TO CREATE A HYBRID TYPOLOGY THAT WILL INTERMIX THESE SPACES INTO A BUILDING THAT ENCOURAGES THE USERS TO FIND MEANING WITHIN THEMSELVES, THEIR COMMUNITY, AND THE WORLD AS A LARGER CONTEXT.

## HISTORICAL CONTEXT:

THE HISTORY OF THE EDUCATION SYSTEM WILL BE IMPORTANT IN ESTABLISHING A BASE FOR HOW MODERN EDUCATION HAS COME TO BE WHAT IT IS NOW. IN AN EVEN BROADER CONTEXT, HISTORY INTO SHIFTS IN THINKING AFTER THE SCIENTIFIC REVOLUTION WILL BE RELEVANT IN RELATING THE PROBLEMS OF CURRENT EDUCATION TO THE CHANGES OUR WORLD HAS EXPERIENCED THROUGHOUT THE CENTURIES. TO FORGE A PATH FORWARD AND FACILITATE CHANGE, IT IS IMPORTANT TO ACKNOWLEDGE THE PAST TO MOVE TOWARDS A BETTER FUTURE.

# DESIGN METHODOLOGY

## ARTEFACT

THE ARTEFACT WILL BE USED AS A GROUNDING FOR THE THEORETICAL PREMISE, AND CREATE A PHYSICAL REPRESENTATION OF THE LEADING IDEAS AND MEANING BEHIND THE PROJECT.

## PHYSICAL EXPLORATION

PHYSICAL MODELING WILL BE USED HEAVILY IN THE EARLY PHASES OF DESIGN. CARDBOARD AND PAPER WILL BE USED FOR MANY ITERATIONS OF MASS MODELS AND BUILDING FORM. THIS PROCESS OF THE DESIGN WILL BE FREQUENT IN EXPERIMENTATION AND INVOLVE DIFFERENT MATERIAL TYPES, MODEL SIZES, AND APPROACHES. I WOULD LIKE TO TAKE SEVERAL DIFFERENT APPROACHES TO COMING UP WITH BUILDING FORM, SUCH AS EXPLORING ART FORM AND MIXED MEDIA TO REFLECT THE UNIFYING IDEA OF OBTAINING KNOWLEDGE THROUGH POETICS AND BEAUTY.

## TECHNOLOGICAL EXPLORATION

COMPUTER GRAPHICS AND PROGRAMS SUCH AS REVIT AND RHINO WILL BE USED TO TRANSLATE THE PHYSICAL EXPLORATION INTO THE DIGITAL DESIGN PHASE, WHERE THE FINAL PHASE OF DESIGN WILL TAKE PLACE IN THE FORM OF ARCHITECTURAL DRAWINGS.

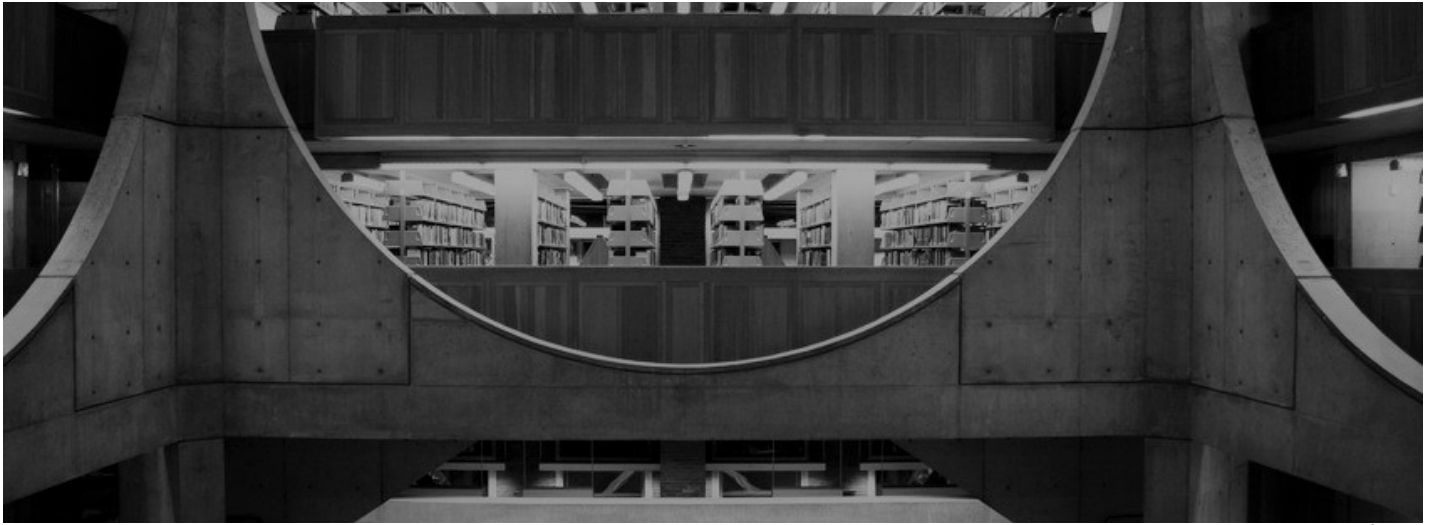


Figure 14



Figure 15



Figure 16

# TYPOTOLOGICAL RESEARCH

DUE TO THE MIXED TYPOLOGY OF THE THESIS, CASE STUDIES THAT WOULD PROVIDE INSIGHT INTO DIFFERENT BUILDING USES. EACH OF THE PROJECTS RESEARCHED EXPRESSES UNIQUE CONTRIBUTIONS AS INSPIRATION AND GUIDANCE FOR THE DIRECTION OF THE PROJECT. ONE IS CLOSELY RELATED IN ONE PART OF THE BUILDING PROGRAM, WHILE ANOTHER EXHIBITS THE LIBRARY SECTOR. TWO STUDIES REFLECT THE ARTS FOCUSED USE OF THE PROJECT, AND ONE OF THEM IS A BEAUTIFUL EXAMPLE OF AN ADAPTIVE REUSE AND REBUILDING OF A DESTROYED PIECE OF ARCHITECTURE.

## RESEARCH CONCLUSIONS:

TYPOTOLOGICAL RESEARCH WILL MAINLY BE DONE IN THE PROGRAM OF A LIBRARY. THEY WILL BE USED TOGETHER TO ACHIEVE THE GOAL OF LEARNING WITHIN THE POETIC REALM. ALL THE PRECEDENTS SHARE A COMMON THEME OF INTERESTING NATURAL LIGHTING USED AS A WAY TO IMPLEMENT MOOD AND EMOTION IN THE BUILDING INTERIORS.

# SEASHORE LIBRARY



Figure 17



LOCATION : BEIDAIHE NEW DISTRICT, CHINA

ARCHITECT : VECTOR ARCHITECTS

SEASHORE LIBRARY, COMPLETED IN 2015 AT 450 SQ. METERS, EXPLORES THE EVER CHANGING MOVEMENT OF THE OCEAN AND THE RELATIONSHIP HUMANS HAVE WITH IT. THROUGH THE DESIGN OF A LIBRARY ALONG THE BEACH FRONT, THE ARCHITECTS DEVELOP AN ORGANIC SPACE TO REFLECT UPON NATURE AND THE HUMAN CONDITION. THE LIBRARY PROGRAM COMBINES BOOK STORAGE AND READING SPACE, AN ACTIVITY ROOM FOR EVENTS, AND A MEDITATION SPACE WITH A TERRACE TO THE ROOFTOP. THE BUILDING HAS A STRONG DESIGN AROUND THE EXPERIENCE OF THE USER. FROM THE EXTERIOR, WE SEE A STRUCTURE THAT RESEMBLES WEATHERED ROCK. FROM THE INTERIOR, LIGHT AND BREEZE ARE WELCOMED INTO THE BUILDING IN ORDER TO FORGE A UNIQUE RELATIONSHIP BETWEEN EACH USER AND THE OCEAN, FROM WITHIN THE SETTING OF A QUIET LIBRARY. THERE IS NO PAVED ENTRANCE TO THE LIBRARY. ACCESS IS EXCLUSIVELY FROM THE BEACH OR A NEARBY RUNNING TRAIL. IT IS ISOLATION IN A PEACEFUL AND BEAUTIFUL WAY; ONE THAT ENCOURAGES SPIRITUAL RELATIONSHIP WITH THE ENVIRONMENT, SPECIFICALLY THE OCEAN.

IT IS AN EXAMPLE OF HOW PUBLIC SPACE CAN INTERACT WITH ITS OUTDOOR SURROUNDINGS INSTEAD OF BE CLOSED OFF FROM THEM.

## RESEARCH FINDINGS

THIS PROJECT IS COMMON TO THE OTHER PRECEDENT STUDIES IN REGARDS TO THE TYPOLOGY, AS WELL AS MATERIALS IN ONE; BOTH THE SEASHORE LIBRARY AND PHILIPS EXETER LIBRARY USE CONCRETE STRUCTURE AND FACADE. THE SEASHORE LIBRARY IS VERY UNIQUE IN ITS LOCATION IN REGARDS TO THE OTHER STUDIES BUT IN ALL OF ARCHITECTURE; IT IS UNCOMMON FOR A CIVIC SPACE SUCH AS A LIBRARY TO BE REMOTE, ALMOST UNACCESSIBLE TO SOME. IT FORCES INTERACTION WITH THE NATURE AROUND IT TO ENTER, THE BEACH. ANOTHER UNCOMMON FEATURE IS THE DESIGNATED MEDITATION SPACE. IT PROVIDES AN ADDITIONAL RELAXATION SPACE FOR USERS, ASIDE FROM READING SPACES.

THE BUILDING, SO ISOLATED ON A LARGE EXPANSE OF SAND AND SHORE, RISES ALMOST AS AN EXTENSION OF THE LAND UNDER IT. PLACING A LIBRARY IN SUCH A RAW, BEAUTIFUL PLACE EMBODIES THE TRANQUILITY AND SELF-REFLECTION OF READING A BOOK. A BOOK CAPTURES US; WE BECOME LOST IN A SMALL WORLD WHILE SURROUNDED BY THE GREAT EXPANSE OF THE OCEAN. THE OPENINGS, INCLUDING THE MOVING WALL IN THE READING AREA, KEEP USERS REMINDED OF THE LARGE WORLD THEY ARE IN. IT EVOKES LONELINESS; UNATTACHED FROM BUSY CITY LIFE; ISOLATION A GOOD LIBRARY SHOULD PROVIDE, WHILE ENCOURAGING CONNECTION TO OTHERS THROUGH LANGUAGE.

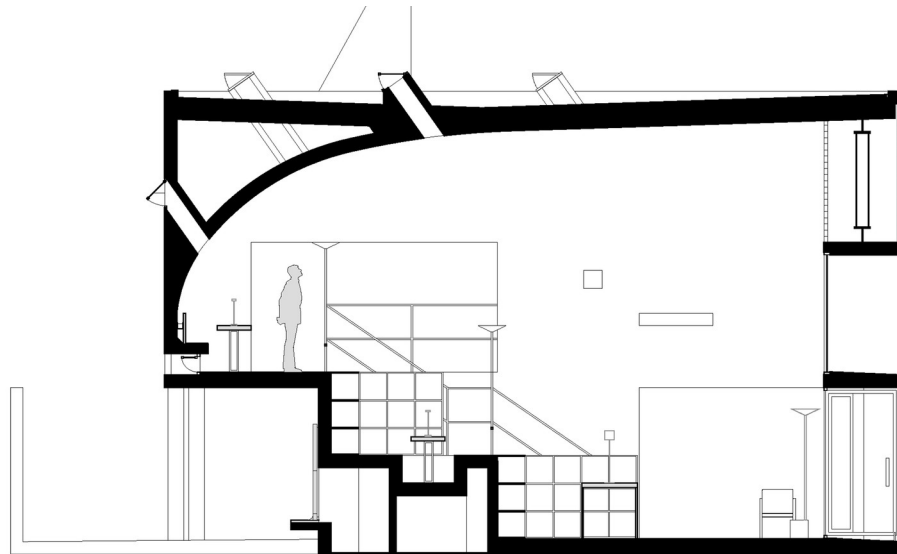
## ANALYSIS

STRUCTURE : THE ROOF LOADS ARE HELD BY STEEL TRUSSES COVERED BY CONCRETE AS AN INTERIOR FINISH AND CONCEALED ABOVE THE LARGE FRONT WALL OF GLASS BY GLASS MASONRY BLOCKS. IT IS PRIMARILY CONSTRUCTED OF BOARD-FORMED, SITE-CAST CONCRETE. THE USE OF WOOD IMPRINT ON THE CONCRETE WAS IMPORTANT TO REFLECT THE CONCEPT OF TRACES LEFT IN THE SAND; IT IS A TRACE LEFT ON THE LIBRARY FROM THE CONSTRUCTION PROCESS.

Figure 18



Figure 19



First Floor Plan

- 01. Reception
- 02. Book display area
- 03. Reading lounge
- 04. Resting area
- 05. Bar
- 06. Toilet
- 07. Storage
- 08. Office
- 09. Outdoor area

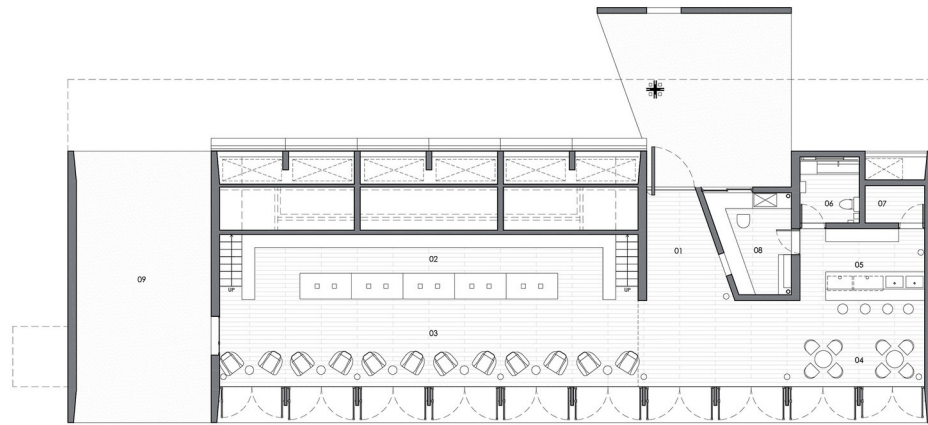


Figure 20

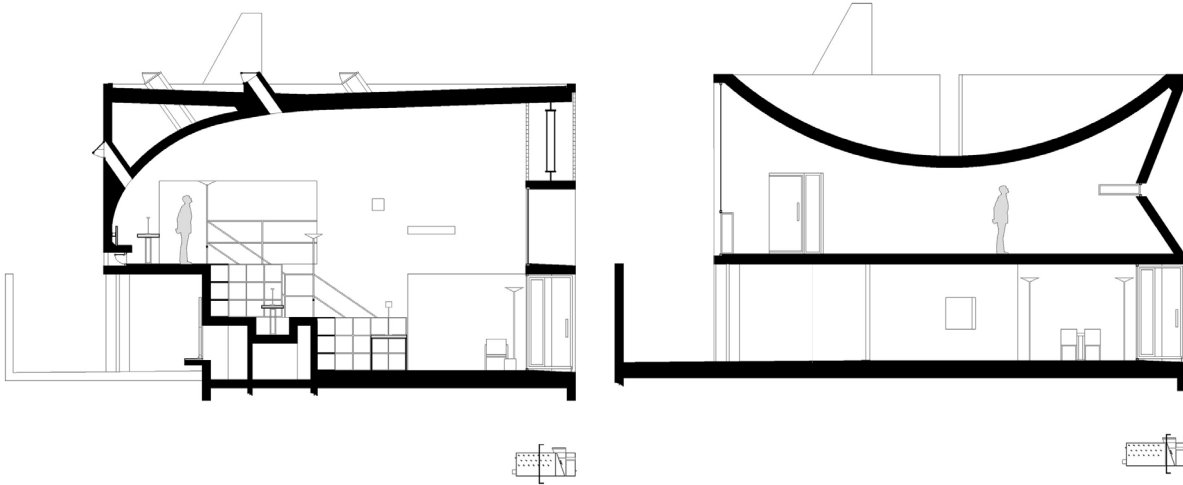


Figure 21



Figure 22

LIGHT : THE READING SPACE BOASTS EXPANSES OF NATURAL LIGHT AND VIEWS OF THE OCEAN. IT IS EVENLY LIT ACROSS THE ROOM. THE MEDITATION SPACE, IN CONTRAST, IS DIM AND SHARP IN LIGHT AND SHADOW. THERE ARE TWO SLIM OPENINGS, 30CM WIDE, ON EAST AND WEST SIDE OF THE ROOM. ONE IS HORIZONTAL AND ONE IN VERTICAL; ONE CAPTURES THE LIGHT OF SUNRISE AND THE OTHER CAPTURES SUNSET. CLERESTORY WINDOWS IN THE ACTIVITY ROOM MAKE FOR DIFFERENT LIGHTING CONDITIONS THROUGHOUT THE DAY. THERE ARE SEVERAL SKYLIGHTS AS WELL, TO BE MADE OF USE WHEN SEASON PERMITS. THE GLASS BLOCK CONCEALING THE STEEL TRUSS SYSTEM DIFFUSES LIGHT AND CREATES A DIFFERENT KIND OF MOOD AS TRANSLUCENT OPENINGS.

"If we slice through the building along the north-south long axis, we can see how each space elaborates itself with ocean distinctively. And the movement and memory of human body together choreograph series of experience."

-Vector Architects

PLAN--SECTION : THE BUILDING WAS DESIGNED THROUGH SECTION. SECTION IS AN IMPORTANT FACTOR IN UNDERSTANDING THE BUILDING DUE TO THE GRADUAL INCLINE OF THE READING ROOM AND THE SEVERAL SLOPED CEILING LOCATED THROUGHOUT THE BUILDING

HIERARCHY : EACH OF THE DISTINCTIVE SPACES ARE POSITIONED IN THE BUILDING TO ALLOW DIFFERENT AMOUNT OF LIGHT AND AIR TO ENTER, DEPENDENT UPON THE ACTIVITY WITHIN THE SPACE. THE READING AREA IS THE LARGEST AND MOST OPEN TO THE OCEAN AND OUTDOOR AIR; THE ACTIVITY AND MEDITATION SPACES ARE SMALLER AND MORE HIDDEN.

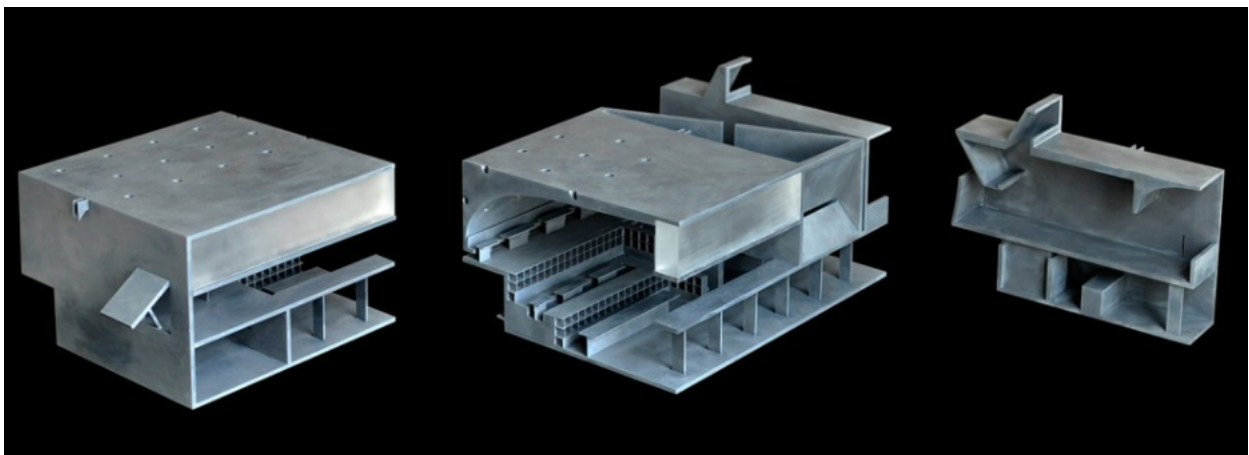


Figure 23

# EXETER LIBRARY

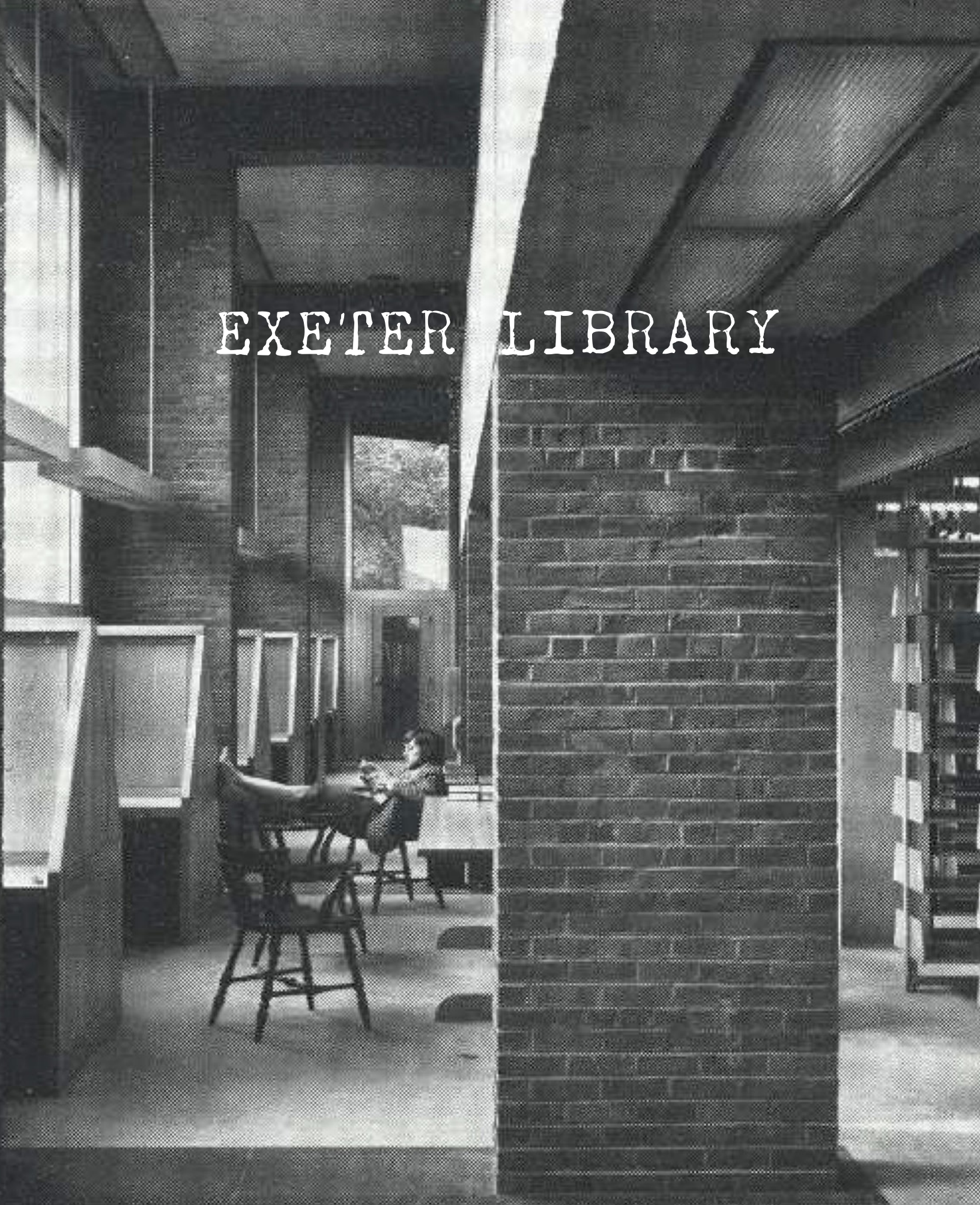


Figure 24

LOCATION : EXETER, NEW HAMPSHIRE, US  
ARCHITECT : LOUIS KAHN

THE EXETER LIBRARY IS THE SECOND LARGEST SECONDARY SCHOOL LIBRARY IN THE WORLD, AT A SIZE OF 12321.0 M<sup>2</sup> AND BUILT FOR A FUTURE STUDENT BODY OF OVER 1,000. IT WAS BUILT FOR THE PHILIPS EXETER ACADEMY AND COMPLETED IN 1972. THE MAIN FLOOR IS AN ATRIUM THAT REACHES 70 FEET IN HEIGHT AND GIVES VIEWS THAT ASSIST THE USER IN DETERMINING THE LOCATION OF SPACES. THE CONCEPT FOR THE PLAN WAS TO DIVIDE EACH OF THE MAIN BUILDING USES INTO RINGS OR "DONUTS" AS KAHN CALLED THEM. THE OUTER MOST IS USED FOR STUDY SPACE, THE NEXT IS THE LOCATION OF THE BOOKS, AND THE INNER IS THE ATRIUM; IT IS WHERE YOU ARE SURROUNDED BY BOOKS, KNOWLEDGE.

KAHN WAS CHOSEN AS THE ARCHITECT DUE TO HIS COMPLIANCE WITH THE PEOPLE OF EXETER ACADEMY'S REQUIREMENTS OF A SOFT BRICK EXTERIOR AND ATTENTION TO LIGHTING DESIGN WITHIN THE BUILDING. THE CIRCULATION DESK AND REFERENCE AREAS ARE LOCATED UP A SET OF STAIRS FROM THE ENTRANCE, YET IS STILL VISIBLE, HELPING VISITORS TO EASILY UNDERSTAND THE CIRCULATION AND LOCATION OF SPACES THROUGHOUT THE BUILDING. IT IS AN EXAMPLE OF GOOD CIRCULATION DESIGN FOR A LIBRARY; THE BOOKS ARE NESTED IN CIRCULATION, WHICH IS NESTED WITHIN THE READING SPACES.

## RESEARCH FINDINGS

COMMON AMONG THE OTHER PRECEDENTS ARE THE MAIN PROGRAM FEATURES; LIBRARY, GROUP SPACE, AND STUDY/READING AREAS, AS WELL AS THE MATERIAL USE OF CONCRETE. UNIQUE TO THIS PROJECT IS THE ORGANIZATION OF THE LIBRARY, WITH THE FRONT DESK BEING LOCATED ON THE FIRST FLOOR INSTEAD OF THE GROUND. THE CONCEPT FOR THE PLANNING OF SPACES IS UNIQUE AS WELL. ALTHOUGH THE PREVIOUS STUDY USED CONCRETE AS WELL, THE COMBINATION OF WOOD IN THE EXETER LIBRARY CREATES A CONTRAST OF WARMTH IN THE ATMOSPHERE. USING CONCRETE IN A LIBRARY CREATES A SPACE THAT ALMOST GROUNDS US; IT RECALLS THE STRUCTURE OF A BOOK, ITS COVER AND BINDING WHICH KEEP IT TOGETHER. THE WOOD IS REMINISCENT OF TREES AND PAPER; THE VERY SOURCE OF THE BOOKS THE BUILDING CONTAINS.

## ANALYSIS

**LIGHT:** MUCH OF THE NATURAL LIGHT THAT COMES INTO THE BUILDING IS PROVIDED BY CLERESTORY WINDOWS THAT SURROUND THE TALL CENTER VOID. LIGHT COMING THROUGH THESE PANES CREATES SHADOW AND ILLUMINATION ON THE CONCRETE STRUCTURAL BRACING. LARGE WALLS OF WINDOWS ALSO SURROUND THE OUTSIDE OF THE BUILDING INTO THE READING AND STUDY SPACES; PROVIDING NATURAL LIGHT FOR VISITORS WITHOUT BRINGING DAMAGE TO THE BOOKS, IN WHICH THESE SPACES ACT AS A BUFFER FOR.

**PLAN-SECTION:** THE PLAN-SECTION VIEWS SHOW HOW THE LEVELS OF BOOK STORAGE WORK COMPARED TO THE REST OF THE BUILDING. WE SEE JUST HOW LARGE THE VOID OF THE ATRIUM IS IN RELATION TO THE SPACES OF BOOK STORAGE AND STUDY AREA AROUND IT. THE SECOND FLOOR PLAN AND THE SECTION GIVE AN IDEA OF WHAT IT MIGHT BE LIKE TO CIRCULATE AROUND THIS VOID, OR BE AT THE BOTTOM AND SURROUNDED BY THE BOOKS AND INTERACT VISUALLY WITH DIFFERENT LEVELS OF THE LIBRARY.

**HIERARCHY:** THE “DONUTS” KAHN CREATED MAKE FOR A LAYERING OF SPACE THAT BRINGS A HIERARCHY OF USE, FROM THE OUTSIDE IN. THE VOID, THE ATRIUM, BECOMES THE HIGHEST IN THIS HIERARCHY BECAUSE OF ITS HEIGHT AND STRIKING X-BRACING TOWARDS THE VERY CEILING OF THE BUILDING.

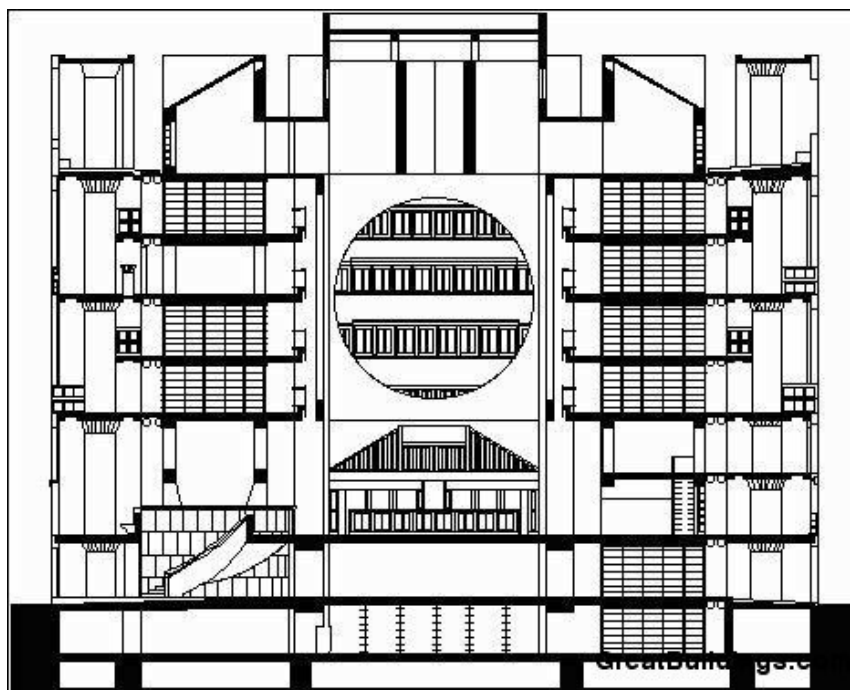


Figure 25



Figure 26





Figure 27

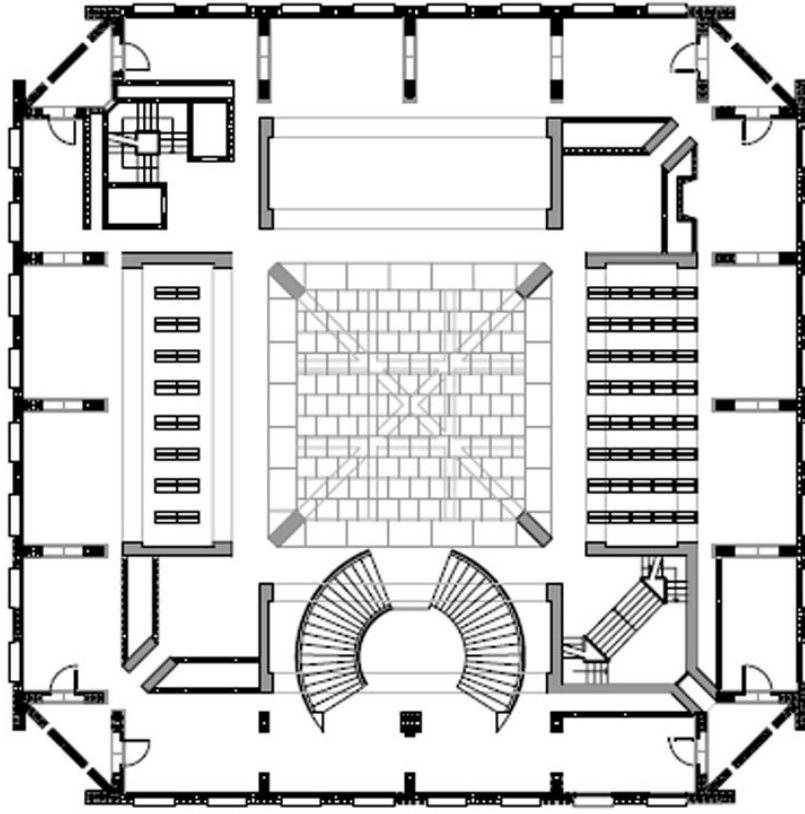


Figure 28

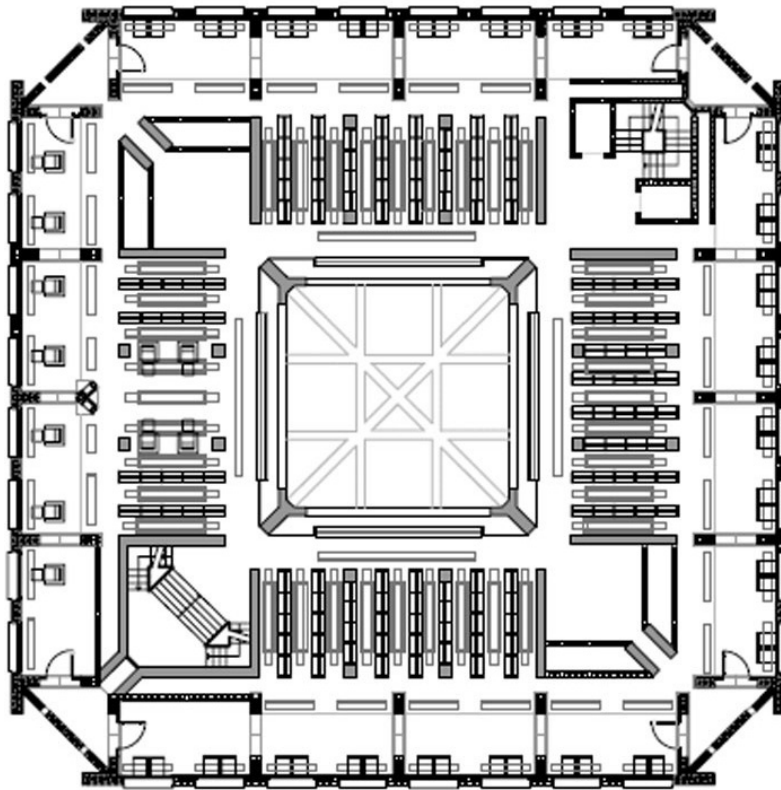


Figure 29

# BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY



Figure 27

Figure 30

LOCATION : YALE UNIVERSITY, NEW HAVEN, CONNETICUT, US

ARCHITECT : GORDON BUNSHAFT OF SOM

YALE UNIVERSITY'S BEINECKE RARE BOOK & MANUSCRIPT LIBRARY CONTAINS ONE OF THE LARGEST COLLECTIONS OF RARE BOOKS AND MANUSCRIPTS IN THE WORLD. THE BUILDING WAS COMPLETED IN 1963, AND HAS SPACE FOR OVER 1,000,000 BOOKS. IN ADDITION TO RARE, LIMITED EDITION POETRY, THE LIBRARY ALSO HOUSES ARTIST BOOKS, ANCIENT POPYRUS AND MEDIEVAL MANUSCRIPTS, AND MANY ARCHIVED PERSONAL PAPERS OF FAMOUS WRITERS. THERE CAME A NEED FOR YALE TO HOUSE THEIR GROWING COLLECTION OF RARE BOOKS IN THE LATE 1950s, AND IN RECEIVING DONATIONS FROM THE BEINECKE FAMILY, WERE ABLE TO HAVE THE BUILDING DESIGNED AND CONSTRUCTED. THE BUILDING IS A MODERNIST WHITE MARBLE FORM FROM THE EXTERIOR, BUT FROM THE INTERIOR IS DISTINGUISHABLE BY THE LARGE, SIX STORY GLASS VOLUME IN THE INTERIOR USED TO STORE THE MOST FRAGILE AND HISTORICAL TEXTS, AS WELL AS ITS AMBIENT LIGHTING.

IN ADDITION TO TWO BASEMENT LEVELS OF STORAGE AND ARCHIVAL SPACE, THE BUILDING HOUSES A READING AREA FOR VISITORS, ADMINISTRATION OFFICES, AND AN OUTDOOR SUNKEN COURTYARD AND SCULPTURE GARDEN, AS WELL AS PUBLIC EXHIBITION SPACE AT THE MEZZANINE LEVEL OUTSIDE OF THE GLASS BOX STORAGE.

#### RESEARCH FINDINGS

IN COMMON WITH THE PREVIOUS CASE STUDY SELECTION, THE BEINECKY LIBRARY USES LIGHT IN INTERESTING AND PROVOKING WAYS, CREATING WARM ATMOSPHERE FOR READING AND CONTEMPLATING. UNIQUE TO THIS PROJECT ARE THE PARTICULAR BOOKS THAT CALL THIS LIBRARY HOME. THIS SHOWS THE SPATIAL AND MATERIAL NEEDS FOR DIFFERENT TYPES OF BOOKS; THAT NOT ALL LIBRARIES CAN BE DESIGNED IN AN EFFICIENT AND CUT/PASTE STYLE. THEY MUST BE MORE THAN ONLY SPATIAL ORGANIZATION AND ANALYZATION. THE COMBINATION OF MATERIALS INCLUDING MARBLE, STEEL, BRONZE AND GLASS IS ALSO DIFFERENT FROM THE PREVIOUS STUDIES, WHICH BOTH USED CONCRETE AS A MAIN MATERIAL.

## ANALYSIS

STRUCTURE: THE STRUCTURE OF THE BUILDING IS STEEL FRAME WITH FOUR PYLONS, ONE AT EACH CORNER, DRIVEN DOWN 50 FT. TO BEDROCK. THIS ALLOWS FOR THE GROUND FOR TO BE ALMOST COMPLETELY GLAZED, AND SET BACK FROM THE EDGES OF THE BUILDING. CTHE MARBLE PANELS OF THE FACADE ARE 1.25 INCHES THICK, AND SET IN A GRID OF VERMONT GRANITE.

LIGHT : BECAUSE OF THE AGE OF READING MATERIAL IN THE LIBRARY, LIGHTING WAS A DESIGN ISSUE. TOO MUCH NATURAL LIGHT WOULD DAMAGE THE PAPER OF THE BOOKS, SO THE ARCHITECT'S SOLUTION WAS TO USE A MARBLE PANEL SET IN GRIDS OF GRANITE THAT WOULD DIFFUSE LIGHT INTO THE INTERIOR. FROM THE INTERIOR, THE MARBLE CREATES A WARM ATMOSPHERE FOR READING AND FEELING ENCOMPASSED IN BOOKS. THE SOLUTION ALLOWS FOR THE BOOKS TO BE ON DISPLAY AND VISIBLE TO VISITORS OF THE BUILDING, INSTEAD OF REQUIRING THEM TO BE PUT AWAY OUT OF VIEW FOR THEIR PROTECTION.

Figure 31





Figure 32

HIERARCHY: THE CENTER TOWER OF BOOKS BECOMES THE MOST IMPORTANT PART OF THE BUILDING, WITH THE REST OF THE SPACES BUILDING OUT AROUND IT; ESPECIALLY WITH THE RESTRICTED ACCESS OF THE LARGE VOLUME.

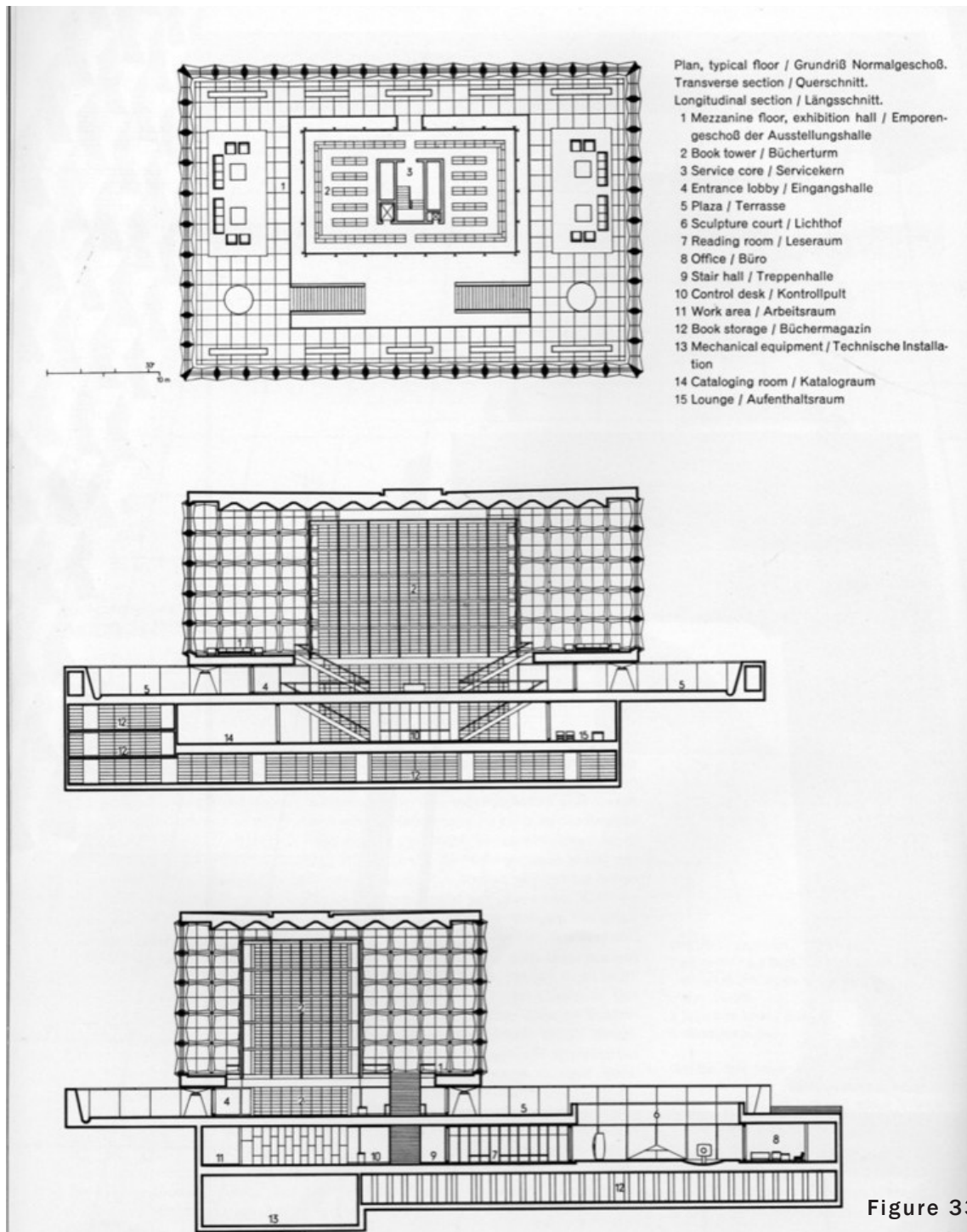


Figure 33

PLAN/SECTION: THE DESIGN OF THE BUILDING IS CENTERED AROUND THE LARGE GLASS VOLUME WHICH ENCOMPASSES MOST OF THE BUILDING CENTER. IN SECTION, THE TWO BASEMENT LEVELS AND SUNKEN COURTYARD/PLAZA ARE VISIBLE, AND IN THE TOP PLAN WE SEE THE MEZZANINE EXHIBITION AND SEATING AREAS THAT SURROUND THE BOOK TOWER. ALSO VISIBLE ARE THE STAFF ENTRANCES INTO THE BOOK TOWER, WHICH IS NOT ACCESSIBLE TO THE PUBLIC.



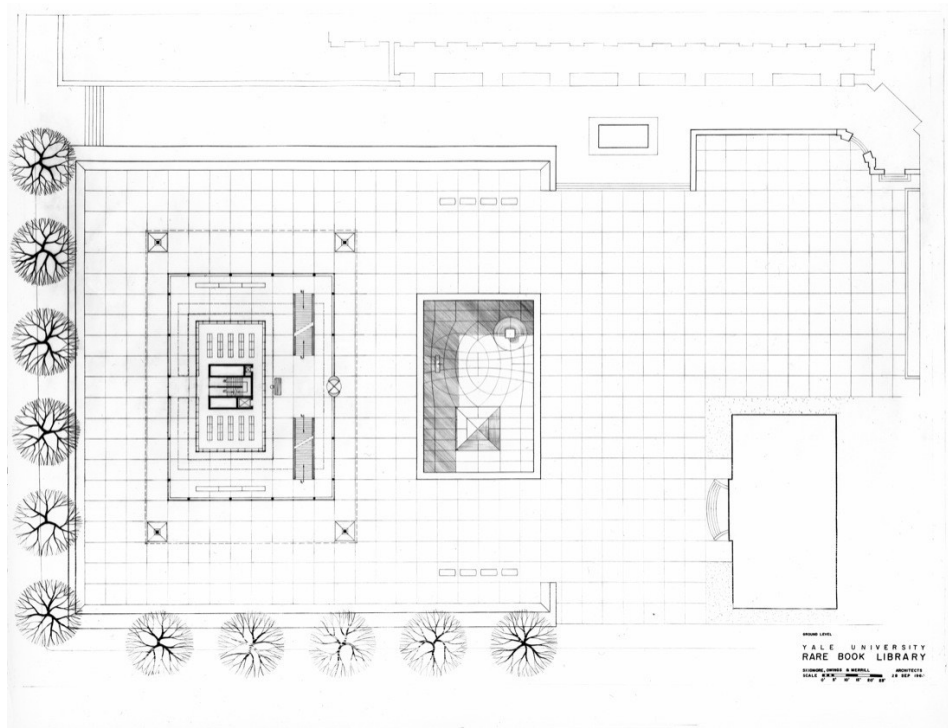


Figure 34

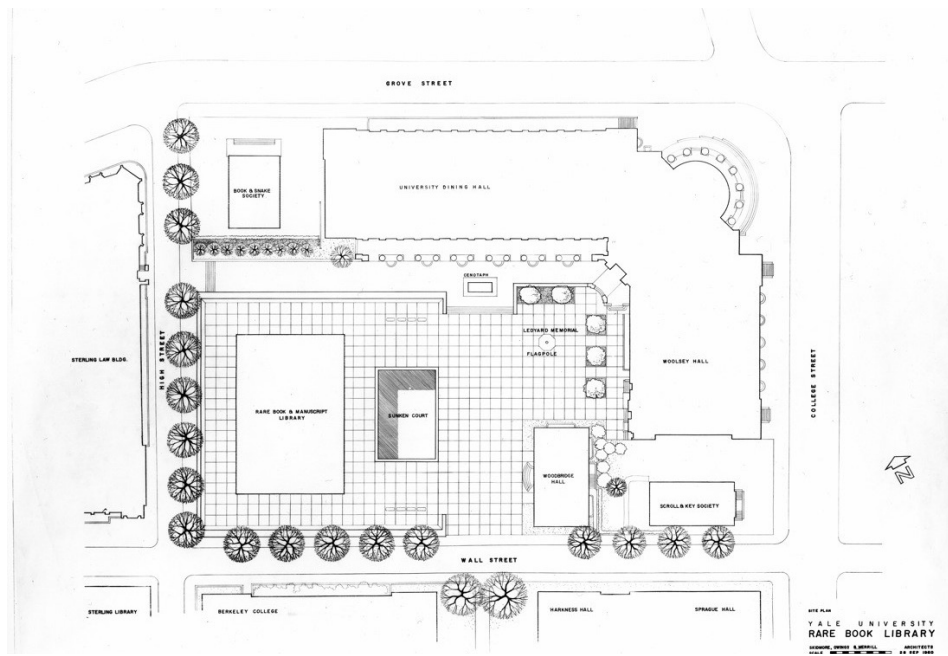


Figure 35

## SUMMARY

EACH OF THESE LIBRARIES ARE BEAUTIFUL AND WELL-DESIGNED SPACES THAT PROVIDE HELPFUL EXAMPLES OF LIGHTING, SPATIAL ORGANIZATION, AND MATERIAL USE. BEYOND THAT, THEY ARE THOUGHTFULLY DESIGNED WITH THE EXPERIENCE OF THE USER IN MIND; YET ALSO WITH THE HEART AND SOUL OF A LIBRARY IN MIND, THE BOOK. THEY ARE NOT LIBRARIES THAT FOCUS ON CREATING LARGE, EFFICIENT SPACE FOR THE MERE STORAGE OF THE BOOK, BUT INSTEAD CREATE ENVIRONMENTS THAT ARE CONDUSIVE TO THE ACT OF READING AND BEING IMMERSED IN LANGUAGE.

Figure 36



# MAJOR PROJECT ELEMENTS

1. READING SPACE
2. GROUP SPACE
3. LIBRARY
4. INDIVIDUAL STUDY
5. ADMINISTRATION

READING SPACE : USED FOR READING ;  
CONNECTED TO THE LIBRARY

GROUP SPACE : SPACE TO INTERACT WITH OTHER  
USERS AND MEET AS A GROUP

LIBRARY : USED FOR READING ,  
STUDY & STORAGE OF BOOKS

INDIVIDUAL STUDY : SMALL INDIVIDUAL ROOMS  
WILL BE USED FOR PRIVATE STUDY

ADMINISTRATION : OFFICE SPACE FOR FACILITY  
EMPLOYEES/ARCHIVAL SPACE

# 'THE CLIENT'

IN BOTH INSTANCES, THE CLIENT WILL BE BE THE RESPECTIVE CITIES; THE CITY OF BOSTON AND THE CITY OF DETROIT.

# 'THE USER'

THE THESIS WILL BE DESIGNED FOR USE BY THE ENTIRE COMMUNITY WITH SPACES FOR LEARNING OF DIFFERENT AGE GROUPS AND SPACE FOR BOTH PUBLIC AND PRIVATE STUDY. SPACE FOR CHILD AGE USERS WILL BE MOSTLY PRIVATE TO PROMOTE THEIR DEVELOPMENT AND DISCOVERY IN THEIR OWN SPACE. AREAS FOR ART EDUCATION AND PRODUCTION WILL CATER TO ARTISTS AND MAKERS OF ALL AGES AND MEDIUM. MULTIMEDIA SPACES FOR TECHNOLOGICAL EXPLORATION WILL ALLOW FOR THOSE WITHOUT ACCESS TO BECOME FAMILIAR AND MAKE USE OF. THE FLEXIBLE SPACE WILL ALLOW FOR EVENTS INCLUDING PERFORMANCE, GALLERY EXHIBITIONS, AND MORE TO ATTRACT THE USE OF THE PUBLIC.

## STUDENTS

THERE WILL BE AMPLE SPACE FOR STUDENTS TO EXPLORE ALL MEDIA OF ART AND MUSICAL EXPRESSION. THESE SPACES WILL BE INTERTWINED WITH COMMON AREAS AND PUBLIC SPACES. THERE WILL BE MORE PRIVATE SPACES DESIGNATED FOR THIS USER AS WELL, FOR USE OF PRACTICE AND STUDY.

## PUBLIC

THE LIBRARY AND ITS SECTION OF STUDY, MEETING, AND COLLABORATION ROOMS WILL BE OPEN TO THE PUBLIC WHILE THE READING AND GALLERY SPACE WILL BE AVAILABLE FOR EVENTS AND EXHIBITIONS.



PROGRAM

# LITERATURE REVIEW

1) *THE RELEVANCE OF THE BEAUTIFUL AND OTHER ESSAYS* BY HANS-GEORG GADAMER EXPLORES PROBLEMS WITH HOW MODERN ART IS SEEN IN REGARDS TO OTHER ASPECTS OF LIFE TODAY, SOME OF WHICH INCLUDE THE VIEW OF ART AS AESTHETIC, THE SEPARATION OF ART FROM DAILY LIFE, AND THE DIVIDE BETWEEN VIEWER AND WORK. OF THESE PROBLEMS, AMONG OTHERS, HE DISCUSSES THREE CONCEPTS TO BRING FORWARD A FUSION OF PAST, PRESENT, AND FUTURE IN THE WORLD OF ART AND BEAUTY; PLAY, SYMBOL, AND FESTIVAL. THESE WILL BE USED AS GUIDING CONCEPTS WHEN DESIGNING, ESPECIALLY THE ELEMENT IN COMMON OF EACH, WHICH IS PARTICIPATION BETWEEN VIEWER AND WORK, SOMETHING THAT IS NOT PRESENT IN MUCH OF ARCHITECTURE TODAY.

2) *POETIC DICTION* WAS OF ASSISTANCE IN UNDERSTANDING HOW WE CAN RETURN TO A WORLD OF MEANING, IN A MODERN ERA WHERE THIS HAS LARGELY DISAPPEARED. THROUGH DISCUSSIONS OF MEANING, POETRY, MYTH, AND METAPHOR. MANY THEMES FROM THE BOOK WILL BE INCORPORATED INTO THE THESIS, OF PARTICULAR SIGNIFICANCE ARE THE POETIC IMAGINATION AND HOW METAPHOR WORKS.

# THE RELEVANCE OF THE BEAUTIFUL AND OTHER ESSAYS

HANS-GEORG GADAMER

THE RELEVANCE OF THE BEAUTIFUL BY HANS-GEORG GADAMER EXPLORES PROBLEMS PERTAINING TO MODERN ART AND HOW WE EXPERIENCE IT. OFTEN TODAY WE ARE APT TO BELIEVE THAT ART IS ABOUT PURELY AESTHETIC AND DOES NOT HAVE ANYTHING TO CONTRIBUTE BESIDES THIS. I AGREE WITH GADAMER THAT ART OF ALL FORMS; WRITING, FINE ART, FILM, THEATER, AND OTHERS MUST BE PARTICIPATORY AND OPEN FOR INTERPRETATION, SUCH AS I AM ARGUING FOR IN THE EDUCATION SYSTEM.

## PART I: ART AS PLAY, SYMBOL, FESTIVAL

THE JUSTIFICATION OF ART HAS BEEN A PROBLEM THAT HAS EXISTED SINCE THE EARLIEST TIMES, AND ALWAYS ARISES AGAIN WHEN A NEW CLAIM OF TRUTH CHALLENGES THE TRUTH CONTAINED IN THE LANGUAGE OF ART; FROM THE RESTRICTION OF POETIC EXPRESSION BY THE ROMAN EMPIRE, TO THE CHRISTIAN CHURCH AND THEIR REINVENTION OF THE USE OF ART THROUGH PICTORIAL NARRATION. CLOSER TO THE MODERN ISSUE OF ART JUSTIFICATION, IN THE 19TH CENTURY, TEACHER AND SPEAKER GEORG WILHELM FRIEDRICH HEGEL OPENED LECTURES WITH "ART IS A THING OF THE PAST," MEANING THAT IT WAS NO LONGER UNDERSTOOD AS PRESENTING THE DIVINE, AS IT HAD IN THE WORLD OF ANCIENT GREECE. HEGEL STATED THE ARRIVAL OF CHRISTIANITY MAKING THIS IMPOSSIBLE, AS IT WAS NOT ABLE TO BE ADEQUATELY EXPRESSED WITH VISUAL LANGUAGE. THE INTEGRATION OF ART WITH ALL ELEMENTS OF LIFE NO LONGER EXISTS; NEITHER DOES THE UNDERSTANDING OF THE ROLE AND IMPORTANCE OF THE ARTIST, REQUIRING ART TO HAVE JUSTIFICATION. THE ARTIST FINDS THEMSELVES DISPLACED IN A CULTURE OF INDUSTRY AND COMMERCIALISM.

DURING THE RENAISSANCE AND THE INCREASE IN THE SCIENTIFIC AND MATHEMATICAL, THE LINEAR PERSPECTIVE BECAME THE NORM FOR PAINTING. THIS DIRECT WAY OF ARTISTIC EXPRESSION BEGAN TO BE BROKEN DOWN BY MODERN ARTISTS, MAINLY DURING THE CUBIST MOVEMENT AROUND 1910. THE PERSPECTIVE WAS A TEMPORARY FORM OF ARTIST EXPRESSION, AS IT WAS NONEXISTENT DURING THE MIDDLE AGES. ART BEGAN TO BE SEEN AS NOT MERELY A PERSPECTIVE VIEW, INCORRECTLY REFLECTING THOSE OF REALITY. A CUBIST OR NONOBJECTIVE PAINTING FORCES AN ACTIVE CONTRIBUTION OF THE VIEWER, INSTEAD OF A PASSIVE GAZE; WE MUST ANALYZE AND PUT THE PLANES TOGETHER ON OUR OWN.

ART, THERE IS A SENSE OF WHOLENESS, OF HOLY ORDER.

THE SYMBOLIC REPRESENTS MEANING; IT ALLOWS A MEANING TO COME FORTH AND PRESENT ITSELF. A SYMBOL DOES NOT "STAND FOR" A MEANING, IT CANNOT BE USED AS A SUBSTITUTION. THE WORK OF ART CANNOT BE REPLACED THIS WAY, EVEN NOW IN THE AGE OF REPRODUCTION. WE ENCOUNTER A MIMESIS IN EVERY WORK OF ART; SOMETHING REPRESENTED IN A WAY SO THAT THE THING ACTUALLY BECOMES PRESENT. "THE SYMBOL PRESERVES ITS MEANING WITHIN ITSELF." (GADAMER, 37)



AGAIN, BOTH ART OF THE TRADITIONAL AND ART OF THE CONTEMPORARY DEMAND CONSTRUCTIVE ACTIVITY ON THE PART OF THE VIEWER. THE SYMBOLISM IN ART IS NEVER MERELY ONE OF "WHAT THE PICTURE REPRESENTS," ALTHOUGH THIS POINT OF RECOGNITION IS A FACTOR IN OUR UNDERSTANDING OF THE WORK; JUST AS IN VIEWING NONOBJECTIVE ART, OUR VISION WILL ALWAYS BE COMPELLED TO FIND OBJECTS WE RECOGNIZE WITHIN.

THE FESTIVAL, THE THIRD ELEMENT, IS THAT OF FESTIVE ACTIVITIES; ONES THAT ALLOW NO SEPARATION BETWEEN ONE PERSON OR ANOTHER. A FESTIVAL IS A COMMUNITY; IT IS MEANT FOR EVERYONE. WE REGARD FESTIVAL WITH CELEBRATION, OFTEN A BREAK FROM WORK. WHERE WORK DIVIDES US AND KEEPS US AS INDIVIDUALS, A FESTIVAL BRINGS US TOGETHER. THE ART OF CELEBRATION IS ONE THAT LIES IN COMMUNITY. CELEBRATION RESEMBLES ART IN THE SENSE THAT IT HAS ITS OWN TYPES OF REPRESENTATION, AND IT IS AN INTENTIONAL ACTIVITY. BOTH THE PHYSICAL GATHERING OF PEOPLE AND THE SHARED INTENTIONS ARE UNITED. A FESTIVAL ALWAYS HAS SOME SEMBLANCE OF RECURRENCE; EVEN THOSE SINGULARLY UNIQUE IN TIME AND PLACE POSSESS SOME REPETITION. ANOTHER ATTRIBUTE OF THE FESTIVAL IS ITS EFFECT ON TIME; IT STANDS STILL THE CALCULATED WAYS IN WHICH WE TYPICALLY SCHEDULE AND USE OUR TIME.

IN SUMMARY, BOTH THE OLDER GENERATION OF TEACHING AND THE YOUNGER GENERATION OF BEING EDUCATED ARE FACED WITH THE CHALLENGES OF DOING THOSE FOR OURSELVES; AGAIN USING AN ACTIVE SEARCH FOR KNOWLEDGE IS WHEN WE ARE CONFRONTED WITH ART THAT EXPRESSES SOMETHING AND SPEAKS TO US.

## PART II: THE ESSAYS

### 1. THE FESTIVE CHARACTER OF THE THEATER

INDUSTRIAL TOWN MANNHEIM, GERMANY HAS HAD A "PERMANENT THEATER" FOR CLOSE TO 175 YEARS. MODERN SOCIETY HAS BECOME ONE OF ELIMINATED DISTANCE; EVERYONE IS A TRAVELER. AT ONE TIME, THE MEMBERS OF THE THEATER WERE THE TRAVELERS, MOVING FROM PLACE TO PLACE; TODAY IT US THE AUDIENCE WHO ARE THE TRAVELERS, COMING TO PARTAKE IN THE FESTIVITY OF THE THEATER. HOW HAVE OUR "FESTIVITIES" OF THE MODERN WORLD, FILM, RADIO, SPORT, TAKEN PART IN THE TRANSFORMATION OF THE THEATER THROUGHOUT HISTORY? FIRSTLY, THE THEATER COMES FROM THE GREEKS, AND IT WAS A FUNDAMENTALLY SACRED CHARACTER OF THEIR SOCIAL LIFE. IT WAS FESTIVE IN OCCASION; SOMETHING THAT LIFTED THE ATTENDEES OUT OF THEIR EVERYDAY EXISTENCE. IT IS A SUSPENSION OF TIME. SCHILLER ONCE DESCRIBED THE PURPOSE OF DRAMA AS TO "BROADEN OUR NARROW 'ANT-LIKE' VIEW OF REALITY," (GADAMER, 62) TO MAKE VISIBLE THE "ETHICAL HARMONY OF LIFE THAT CAN NO LONGER BE SEEN IN LIFE ITSELF," TO MAKE VISIBLE ON THE STATE GUILT, PUNISHMENT, STRUGGLE, AND ACHIEVEMENT. WITH THE EMERGENCE OF THE PERMANENT THEATER, WE SEE FOR THE FIRST TIME THE REPETITION OF PERFORMANCES AND THE REVIVAL OF PAST PERFORMANCES AS STANDARD PRACTICES.

THE THEATER IS NOT THERE WITHOUT THE AUDIENCE OR ONLOOKERS. THE FESTIVE MOMENT STILL SHINES THROUGH ALL THIS. THE GENUINE EXPERIENCE OF A FESTIVE THEATER IS ONE OF COMMUNAL EXPERIENCE; THE VITAL RELATIONSHIP BETWEEN PLAYER AND AUDIENCE, OF WHICH THEATER WOULD NOT EXIST WITHOUT ONE OR THE OTHER.

## 2. COMPOSITION AND INTERPRETATION

BETWEEN THE ARTIST AND THE INTERPRETER THERE HAS ALWAYS LIE A TENSION, ONE THAT THE CREATIVE ARTIST IS SKEPTICAL OF ABLE TO BE SOLVED AT THE HANDS OF SCIENTIFIC APPROACH. IN POETRY, THE INTERPRETATION AND COMPOSITION MAY BE FUSED TOGETHER, INSTEAD OF AT ODDS WITH ONE ANOTHER. THIS HAS TO DO WITH THE FACT THAT BOTH INSTANCES ARE OF LANGUAGE, ALTHOUGH DIFFERENT TYPES OF LANGUAGE. THERE ARE TWO SENSES OF INTERPRETATION; OF POINTING OUT SOMETHING, AND POINTING OUT THE MEANING OF SOMETHING. POINTING OUT SOMETHING IS A TYPE OF INDICATING THAT FUNCTIONS AS A SIGN, WHEREAS POINTING OUT THE MEANING RELATES BACK TO THE SIGN THAT INTERPRETS ITSELF. THEN, TRULY, IT IS ONLY REQUIRED TO INTERPRET A MEANING IF THE MEANING IS UNCLEAR OR AMBIGUOUS. THIS AMBIGUITY IS PRESENT IN THE POETIC WORD ITSELF, WHICH REFLECTS THE AMBIGUITY OF HUMAN LIFE AS A WHOLE. INTERPRETATION OF POETIC LANGUAGE IS A SECOND HAND ONE; THE LANGUAGE HAS ALREADY BEEN INTERPRETED ONCE BY THE POET AND THE POEM ITSELF. THE INTENT OF A POEM IS WHAT IS THERE, PRESENTED TO THE READER, AS AN INTENTION OF ITSELF. THEY ARE BOUND TO THE EXISTENCE OF A POEM AND THE AMBIGUITY OF THE POETIC LANGUAGE. THE POEM SUGGESTS A DIRECTION, AS DOES THE INTERPRETER. "WHENEVER WE FIND OURSELVES IN THE PRESENCE OF REAL POETRY, IT ALWAYS TRANSCENDS BOTH POET AND INTERPRETER." (GADAMER, 72) HERE, THE DIRECTION BOTH POEM AND INTERPRETATION POINT IS TO AN OPEN REALM, AND NOT A LINEAR PATH.

## 3. IMAGE AND GESTURE

IN ONE PROBLEM OF ART TODAY, TRADITIONAL FORM OF EXPRESSION, RELIGIOUS ART, PORTRAITURE, AND EVEN LANDSCAPE AND THE VIEW OF HUMAN ACTIVITY IN PAINTING, HAVE ALL COME TO BE MISTRUSTED. THIS IS BECAUSE OF A NEED FOR ART TODAY TO RESPOND TO THE NEEDS OF THE MOMENT, THE PRESENT. A SYMBOL RESULTS IN RECOGNITION; THE DEATH OF A SYMBOL REFLECTS THE PRESENT HISTORICAL MOMENT OF UNFAMILIARITY AND IMPERSONALITY IN THE WORLD AROUND US. WE HAVE COME INTO A TRANSFORMATION REGARDING THE VIEW OF THE HUMANISTIC TRADITION; WE NO LONGER EXEMPLIFY THE CULTURAL SYMBOL, THE MYTH, THE WAY THE ANCIENT GREEKS DID. WE ARE LEFT WITH A SENSE OF NOT KNOWING OURSELVES AS HUMANS IN A STRUGGLE BETWEEN NATURE AND SPIRIT, ANIMALITY, AND DIVINITY.

IN SUMMARY, GADAMER BRINGS UP MANY POINTS THAT ARE RELEVANT TO BOTH ART AND EDUCATION, BUT ALSO ARCHITECTURE. IT QUESTIONS NOT JUST THESE THINGS OF BEAUTY, BUT ALSO MUCH OF HOW WE LOOK AT THE WORLD TODAY.

## POETIC DICTION: A STUDY IN MEANING

OWEN BARFIELD

"LANGUAGE IS THE STOREHOUSE OF IMAGINATION." THIS QUOTE BY OWEN BARFIELD TIES TOGETHER MANY OF THE THEMES EXPLORED IN THIS THESIS.

### PREFACE TO THE SECOND EDITION

BARFIELD INTRODUCES US TO THE WRITING WITH TWO PREFACES, ONE TO THE FIRST EDITION AND ONE TO THE SECOND. THE BOOK DEALS WITH POETIC DICTION, THE LANGUAGE OF POETRY AND POETIC COMPOSITION. HE EXPLAINS TO US THAT THE BOOK IS A RESULT OF TWO DIFFERENT IDEAS, ONE THAT POETRY REACTS ON THE MEANINGS OF WORDS, AND THE OTHER THAT THERE ARE TWO DIFFERENT "SORTS OF POETRIES." HE TALKS OF THE DIVISION BETWEEN "EMOTIVE" AND "REFERENTIAL" LANGUAGE AND THE SIGNIFICANCE THIS HAS, ESPECIALLY IN THE REALM OF POETRY. REFERENTIAL LANGUAGE REFERS TO SCIENTIFIC LANGUAGE; THE WORDS USED HAVE A "REFERENT," THEY REFER TO SOMETHING REAL, SOMETHING KNOWN. POETIC LANGUAGE HAS NO REFERENT, AND ITS MEANING IS TO EVOKE EMOTION IN THE READER OR LISTENER. HE CRITICIZES THIS THEORY IN THE FACT THAT REFERRING TO ONLY REFERENTIAL WORDS AS REAL, MANY ABSTRACT WORDS IN OUR LANGUAGE WOULD BE DISPOSED OF; HE INCLUDES MEANING AND EMOTIVE AS EXAMPLES. HE DISCUSSES THE PHILOSOPHY OF HUME AND LOCKE; LOCKE STATES THAT THERE CAN BE NO IDEA WITHOUT A PRIOR PERCEPTION, WHILE HUME SAYS THAT THE IDEAS ARE THE PERCEPTIONS THEMSELVES, OR IMPRESSIONS.

IN THE 19TH CENTURY, THERE WAS A STRONG TIE BETWEEN THE BELIEFS OF IMAGINATION AND BELIEFS OF INDIVIDUAL FREEDOM. BARFIELD TELLS US, "LANGUAGE IS THE STOREHOUSE OF IMAGINATION; IT CANNOT CONTINUE TO BE ITSELF WITHOUT PERFORMING ITS FUNCTION." THE FUNCTION OF LANGUAGE IS A TOOL TO ESSENTIALLY NARROW THE VAST HUMAN SPIRIT INTO EACH OF THE INDIVIDUALS WE ARE. HE MAKES AN INSIGHTFUL COMPARISON OF THESE TWO TYPES OF KNOWLEDGE (EMOTIVE, REFERENTIAL/SCIENTIFIC) REGARDING PEOPLE IN A LARGE CAR (CALLED THE UNIVERSE) THAT BREAKS DOWN. ONE GROUP BELIEVES THE WAY TO FIX IT IS BY THOROUGHLY THINKING THROUGH THE INTERIOR PROCESSES OF HOW THE CAR WORKS, WHILE THE OTHER GROUP WANTS TO PHYSICALLY PUSH AND PULL THINGS TO GET THE CAR TO WORK AGAIN. "PUSHING, PULLING AND SEEING WHAT HAPPENS, THEY SAID, ARE NOT A MEANS TO KNOWLEDGE; THEY ARE KNOWLEDGE." THIS SECOND GROUP IS RELYING ON SEEING WHAT HAPPENS AND BECOMING ACCUSTOMED TO IT AS A WAY OF ATTAINING KNOWLEDGE. BARFIELD TELLS US THE CONFLICT BETWEEN THESE TWO THEORIES OF KNOWLEDGE HAS TO DEAL WITH THE IDEA OF RESEMBLANCE, WHICH COULD NOT HAVE COME FROM AN IMPRESSION, AS HUME THEORIZED. THIS IS WHERE THE IMPORTANCE OF UNDERSTANDING POETIC LANGUAGE COMES IN. THERE IS A UNITY BETWEEN PERCEPTION AND IMAGINATION. SCIENCE IS LIMITING BECAUSE IT DOES NOT ACCEPT THAT THE MIND IS WHAT CREATES WHAT WE SEE AS OBJECTS.

"ONLY BY IMAGINATION THEREFORE CAN THE WORLD BE KNOWN." FOR ONE TO WRITE POETICALLY, THEY NEED TO REFLECT ON WHAT GOES THROUGH THE MIND AS IMAGINATION, AND HOW THIS UNITY AND EXPLORATION CAN HELP US TO UNDERSTAND HUMAN CONSCIOUSNESS. WHEN WE CROSS THE BRIDGE INTO UNDERSTANDING OUR SELF-CONSCIOUSNESS, HE SAYS, WE ARE ABLE TO "MAKE MEANING" THROUGH A "SECONDARY IMAGINATION."

#### THE EFFECTS OF POETRY : PLEASURE AND KNOWLEDGE

BARFIELD USES SEVERAL EXAMPLES TO HELP US UNDERSTAND THE EFFECTS POETRY CAN HAVE ON US. IN THE FIRST, HE DESCRIBES HOW HE, A EUROPEAN MAN, VISUALIZES A STEAMSHIP, COMPARED TO HOW SOMEONE DIFFERENT, NAMELY A "SOUTH-SEA ISLANDER" WOULD VISUALIZE THAT SAME SHIP. WE MIGHT CONSIDER HOW THEY DESCRIBE IT, IN A DIFFERENT LANGUAGE OR TRANSLATION, AS POETICALLY, WHILE THEY WOULD NOT. THE SECOND EXAMPLE HAS TO DO WITH SPECIFIC GENRES OF POETRY. IF WE ARE TO HEAR OR READ MANY BALLADS, WE LOSE THE APPRECIATION FOR THE BALLAD AS A TYPE OF POETRY, AND ARE LEFT TO DISTINGUISH AND JUDGE BASED ON THE WORDS OF EACH DIFFERENT ONE. HE DISCUSSES HOW THE PLEASURE OBTAINED BY READING A BEAUTIFUL PIECE OF POETRY CHANGES US; THAT IN ORDER TO FEEL THAT AGAIN, LOGICALLY WE WOULD HAVE TO CHANGE OURSELVES BACK TO WHO WE WERE BEFORE WE READ IT THE FIRST TIME. "BECAUSE WE KNOW, INSTINCTIVELY THAT, IF WE ARE TO FEEL PLEASURE, WE MUST HAVE CHANGE." THIS SECTION IS ENDED WITH A DISCUSSION OF "POETRY AS A POSSESSION." HE SAYS, "ON THE BASIS OF PAST PERCEPTIONS, USING LANGUAGE AS A KIND OF STOREHOUSE, WE GRADUALLY BUILD UP OUR IDEAS, AND IT IS ONLY THESE WHICH ENABLE US TO BECOME "CONSCIOUS," AS HUMAN BEINGS OF THE WORLD AROUND US. KNOWLEDGE IS AN EXPANSION OF CONSCIOUSNESS, WHILE WISDOM IS HELD AS A PERMANENT POSSESSION.

#### METAPHOR

THE CONNECTION BETWEEN LANGUAGE AND THOUGHT, BETWEEN WORDS THEMSELVES AND THEIR MEANINGS, OR SEMANTICS, HAD NOT YET BEEN THE SUBJECT OF GREAT INTEREST IN PHILOSOPHY. THERE HAS BEEN ONLY THE POINT OF VIEW OF LANGUAGE SEEN LOGICALLY, AND ONLY FLEETINGLY AS POETICALLY. THE MEANINGS OF MANY WORDS TODAY CAN BE TRACED BACK IN ETYMOLOGY TO BE ROOTED IN EITHER AN OBJECT, OR AN ANIMAL/HUMAN ACTIVITY. THE METAPHOR IS THE CONNECTION BETWEEN MEANING AND POETRY. METAPHOR ALLOWS FOR WORDS TO BECOME SOMETHING MORE THAN MERE LABELS FOR WORDS AND PERCEPTS; THEY CREATE NEW MEANINGS AND ARE "EVOCATIVE OF MORE AND MORE SUBTLE ECHOES AND REACTIONS." THIS IS WHAT WE KNOW AS POETRY TODAY. BARFIELD QUESTIONS THESE ASSUMPTIONS PRODUCED BY OTHER PHILOSOPHERS ABOUT MEANING, METAPHOR, AND POETRY.

THEY WERE ONLY ABLE TO LOOK AT MEANING BY VIEWING IT FROM ABSTRACTION, AND MEANING AND LANGUAGE WERE ONLY APPROACHED THROUGH LOGIC IN PHILOSOPHY. MAX MULLER MADE A DISTINCTION BETWEEN TWO FORMS OF METAPHOR, CALLING THEM RADICAL AND POETICAL. A RADICAL METAPHOR WAS DESCRIBED AS A WORD SHOWING THE TRACE OF ITS ETYMOLOGY, ITS ROOT, AND RECALLING BACK ON THE WORDS IT WAS FORMED FROM. A POETIC METAPHOR, ON THE OTHER HAND, IS WHEN AN OBJECT OR ACTION IS APPLIED TO ANOTHER OBJECT OR ACTION, POETICALLY. HE USES THE EXAMPLE "WHEN THE RAYS OF THE SUN ARE CALLED THE HANDS OR FINGERS OF THE SUN."

#### MEANING & MYTH

IN BEGINNING WITH THE ISSUE OF MEANING, BARFIELD POINTS OUT THAT MEANING MAY BE PERCEPTUAL, AND AT THE SAME TIME EITHER GENERAL OR ABSTRACT. WORDS THROUGHOUT TIME HAVE CONTINUED TO EVOLVE INTO LONGER, MORE SPECIALIZED WORDS WITH PARTICULAR MEANINGS. WORDS CAN BE BOTH OF THESE THINGS, CONCRETE AND ABSTRACT, AND CAN BE USED IN BOTH WAYS AS ONE MEANING IN TWO DIFFERENT TYPES OF SITUATIONS, SUCH AS THE EXAMPLE OF "HEART." IT CAN BE USED IN TWO ASPECTS, A PHYSICAL AND A PSYCHIC. HE DISCUSSES THE HISTORICAL CONCLUSIONS OF HOW WE HAVE GOTTEN TO POETIC LANGUAGE TODAY, AND PROPOSES A SOLUTION ABOUT WHAT IS TRULY METAPHOR, QUOTED FROM ADVANCEMENT OF LEARNING: "NEITHER ARE THESE ONLY SIMILITUDES, AS MEN OF NARROW OBSERVATION MAY CONCEIVE THEM TO BE, BUT THE SAME FOOTSTEPS OF NATURE, TREADING OR PRINTING UPON SEVERAL SUBJECTS OR MATTERS. BARFIELD SAYS THAT MEN DO NOT INVENT RELATIONS BETWEEN SEPARATE OBJECTS, AND BETWEEN OBJECTS AND FEELINGS. DIRECT PERCEPTUAL EXPERIENCE ALLOWS US TO MAKE CONNECTIONS, AND RELATIONS. WE HAVE LOST THIS UNITY OF IMAGINATION AND PERCEPTION THROUGH THE DEVELOPMENT OF CONSCIOUSNESS, THROUGH TWO OPPOSING FORCES; SINGULAR MEANINGS SPLIT INTO MANY SEPARATE CONCEPTS AND THEIR DIFFERENCES, AND THE OTHER LIVING UNITY, THE RESEMBLANCES BETWEEN THINGS INSTEAD. THERE WAS POETIC AND METAPHORICAL VALUES CONTAINED MEANING FROM THE VERY BEGINNING. THE "TRUE METAPHOR" LIES IN WHAT CONTAINS REALITY, IN EACH POET'S PERSONAL REALITY. THE MYTH IS AN IMPORTANT ELEMENT IN THE HISTORY OF MEANING. "THESE FABLES ARE LIKE CORPSES WHICH, FORTUNATELY FOR US, REMAIN VISIBLE AFTER THEIR LIVING CONTENT HAS DEPARTED OUT OF THEM." HE USES THE MYTH OF DEMETER AND PERSEPHONE AS AN EXAMPLE OF TRUE METAPHOR. IN THE MYTH, THE IDEAS OF WAKING AND SLEEPING, LIFE AND DEATH, "ARE ALL LOST IN ONE PERVASIVE MEANING." CONNECTIONS MADE BY READERS AND LISTENERS OF THE MYTH ARE AMBIGUOUS. THE CONNECTIONS MADE IN MYTHOLOGY WERE ONCE PERCEIVED AS REALITIES, AND THEY NOW ARE SEEN AS METAPHOR. "AS SUCH, THE POET STRIVES, BY HIS OWN EFFORTS, TO SEE THEM, AND TO MAKE OTHERS SEE THEM, AGAIN."

# PROJECT JUSTIFICATION

THE REDUCTION OF OUR WORLD TO EFFICIENT MEANS IS SOMETHING EVERYONE ENCOUNTERS; WE ARE ENCOUNTERING IT MORE AND MORE EVERY DAY, FINDING IT IN MORE ASPECTS OF LIFE AND OUR WORLD ALL THE TIME. BOTH OUR EDUCATIONAL SYSTEMS AND THE ENVIRONMENTS WE DESIGN FOR THEM ARE BECOMING LESS MEANINGFUL AND MORE ORIENTED TOWARDS WHAT IS EASIEST, QUICKEST, AND MOST EFFICIENT. THE SYSTEM OF EDUCATION IS NOT ONE OF THESE THINGS THAT SHOULD BE CONCERNED WITH MERE EFFICIENCY, YET WE ARE DOING JUST THAT. A STANDARDIZED EDUCATION SYSTEM IS IN PLACE TO ENSURE THE SAME INFORMATION IS PRESENTED TO EACH. THE STUDENT IS NOT AN ACTIVE PARTICIPANT IN THEIR EXPANSION OF KNOWLEDGE; BUT INSTEAD MORE OF A BYSTANDER; RECORDING, REPEATING, BUT NOT TRULY PARTAKING, WITH THE WHOLE BEING OF THEIR MIND. IN ADDITION TO THE WAYS WE ARE FORCED TO LEARN, LEARNING ENVIRONMENTS ARE UNEMOTIONAL, DETACHED FROM OUR HUMAN MINDS, AND DO NOT EVOKE OUR SENSES.

THIS PROJECT WILL BE TAKING A CURRENTLY ABANDONED BUILDING IN DETROIT, MI AND A COMMERCIALY OCCUPIED BUILDING IN BOSTON AND TURNING THEM INTO BEACONS FOR KNOWLEDGE AND LEARNING. REUSE AND REPURPOSE OF EXISTING STRUCTURES WILL SAVE MONEY AND BUILDING COSTS. FUNDS FOR BOTH PROJECTS WILL LIKELY COME FROM RESOURCES OF THEIR RESPECTIVE CITIES, OR FROM PRIVATE CLIENTS. ADAPTIVE REUSE PROJECTS ALSO POSITIVELY IMPACT THE ENVIRONMENT IN BUILDING PROCESSES, MATERIALS, AND FOOTPRINT. IN RETURN, THE PROJECT WILL PROVIDE A MEANINGFUL SPACE FOR MIDDLE AND HIGH SCHOOL AGE STUDENTS TO LEARN THAT WILL FOSTER THEIR CREATIVITY AND INDIVIDUALITY, AS WELL AS EMOTIVE, THOUGHT-PROVOKING PUBLIC LIBRARY SPACE FOR EVERYONE IN THE COMMUNITIES TO USE. THROUGH DESIGN, IT WILL PROVIDE THE SPACE OF PARTICIPATION THAT LEARNING ENVIRONMENTS TODAY LACK. THE DESIGN OF BOTH BUILDINGS WILL BE HEAVILY INFLUENCED BY THEIR SITE AND CITIES, BUT CONNECT TO EACH OTHER THROUGH METAPHOR, THOUGH HUNDREDS OF MILES APART.

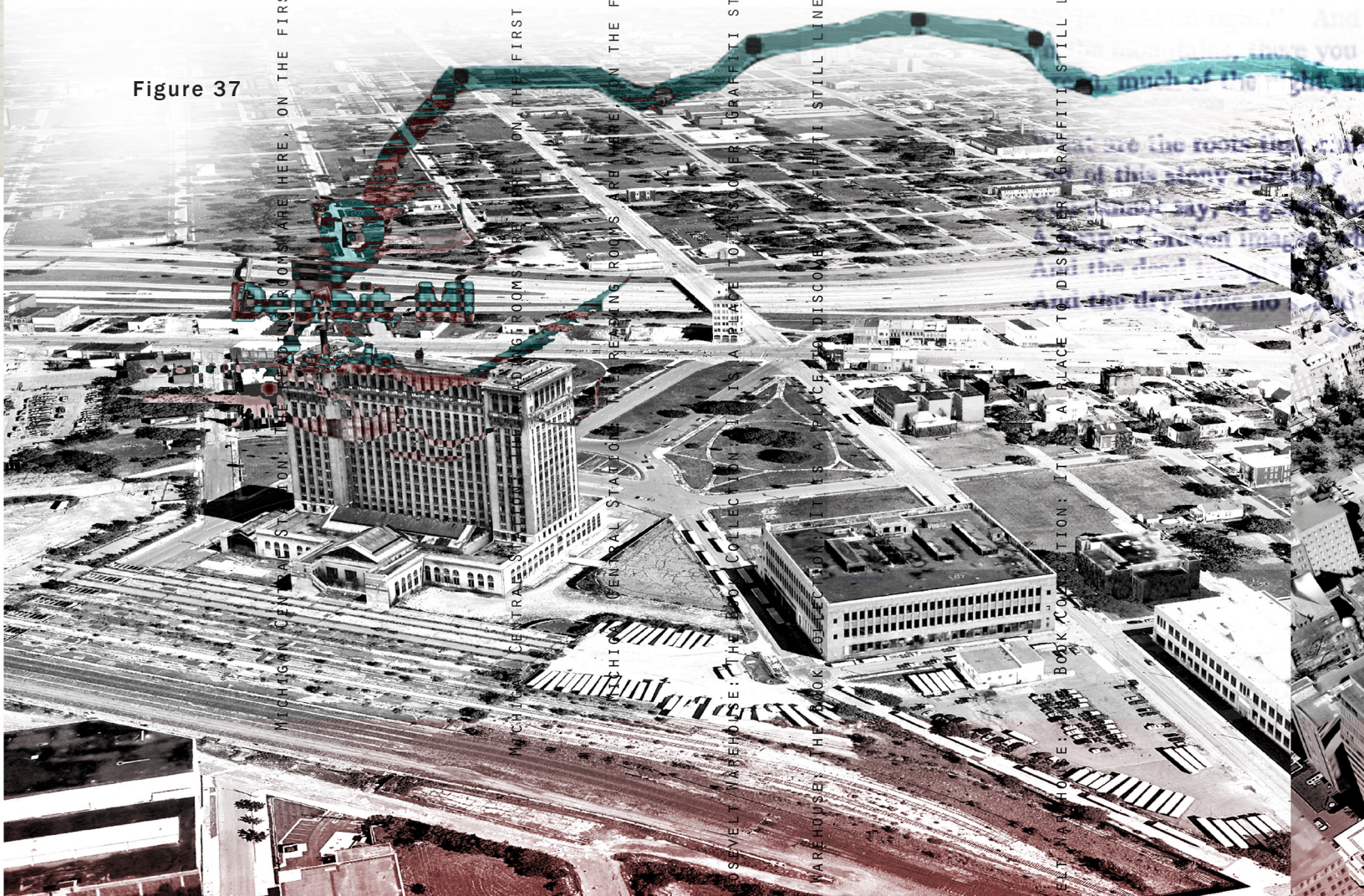
BOTH SITE LOCATIONS ARE INCREDIBLY IMPORTANT AND SPECIFIC TO THE PROJECT. THE ROOSEVELT WAREHOUSE WAS FORMERLY A BOOK DEPOSITORY FOR DETROIT PUBLIC SCHOOLS, AND IS A SYMBOL OF THE LACK OF CARE THAT CAN EXIST IN OUR WORLD. IT IS A SYMBOL OF THE STRUGGLE DETROIT HAS EXPERIENCED AS A CITY, AND THE STRUGGLE THAT HAS TRICKLED DOWN TO THEIR EDUCATION SYSTEM. THE PROJECT WILL BRING NEW LIFE TO THIS AREA AND CITY. THE SITE IN BOSTON WAS ONCE THE LOCATION OF ONE OF THE OLDEST SCHOOLS IN THE COUNTRY, CHAUNCY HALL. IT IS A SYMBOL OF THE INTELLECTUAL HISTORY OF A CITY AND REGION, AND THE PRESTIGE THAT GOES ALONG WITH IT. THE PROJECT IMPLEMENTATION ON THIS SITE IS A CHALLENGE TO THAT AIR OF INTELLECT AND OF STANDARD EDUCATION. BOTH SITES ARE CONNECTED IN THE FACT THAT THEY ARE LOCATED AS AN EDGE ON BODIES OF WATER.

EDUCATION AND ARCHITECTURE ARE STRUGGLING WITH PROBLEMS THAT COME WITH EFFICIENCY AND LENDING TO WHAT IS EASY. IT IS IMPERATIVE THAT BOTH BE RESTORED TO CREATING SPACES AND LEARNING SYSTEMS THAT WILL CONSCIOUSLY AFFECT THE HUMAN AND WHAT IT MEANS TO BE HUMAN, AND SPEAK TO US AS INDIVIDUALS INSTEAD OF LARGE MASSES OF AUTOMATONS. THIS PROJECT IS FOR ME TO DESIGN BECAUSE I HAVE A STRONG PASSION FOR KNOWLEDGE AND EDUCATION, AS WELL AS BELIEVING THAT ARCHITECTURE SHOULD BE MORE THAN JUST BUILDINGS. I INTEND TO CHALLENGE THE ARCHITECTURE OF EDUCATION BUT ALSO METHODS OF LEARNING IN ORDER FOR EVERYONE TO APPRECIATE AND THIRST FOR KNOWLEDGE THAT IS NOT JUST HANDED TO THEM, NOT MERELY SIMPLIFIED AND QUICK. OUR BUILDINGS AND OUR LEARNING SHOULD NOT BE CREATED AND IMPLEMENTED ON THE SOLE FACTOR OF EFFICIENCY.

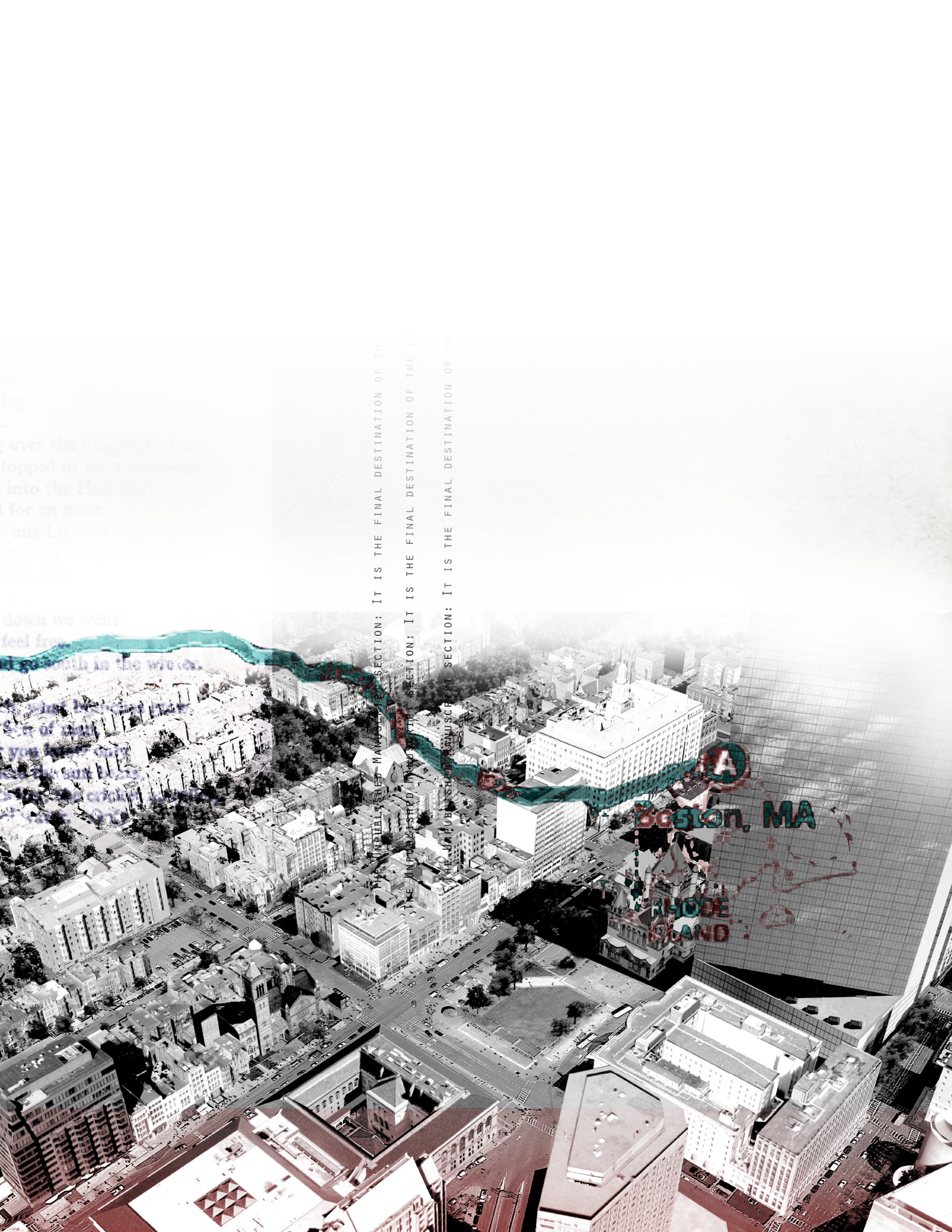
# SITE ANALYSIS

TWO CONTRASTING SITES, ONE LOCATED IN A CITY WITH SOME OF THE WORST EDUCATION SYSTEMS IN THE COUNTRY; ANOTHER IN THE BEST. IN ORDER TO STRENGTHEN THE EFFECT OF AN EDUCATION SYSTEM, AS WELL AS ARCHITECTURE, THAT CAN BENEFIT FROM A SHIFT IN THINKING TOWARDS AN IMPLEMENTATION AND APPRECIATION OF POETIC LANGUAGE IN EVERYTHING WE DO.

Figure 37







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PROVIDENCE  
 RHODE ISLAND



# DETROIT, MI

DETROIT, MI  
FORMER DETROIT PUBLIC SCHOOLS BOOK DEPOSITORY  
MICHIGAN CENTRAL TRAIN STATION

THE SETTING OF DETROIT IS ONE OF UNKNOWN POSSIBILITY AND CREATIVITY, BUT ALSO STRUGGLE, ABANDONMENT, AND RUIN FROM INDUSTRY; WHERE A BOOK IS CLOSED: A TRAIN HAS LEFT FOR THE LAST TIME. IT IS ONE OF THE POOREST PERFORMING PUBLIC SCHOOL DISTRICTS IN THE COUNTRY WITH DEPLORABLE CONDITIONS IN MANY BUILDINGS. THE CORKTOWN NEIGHBORHOOD WAS SELECTED BECAUSE IT IS LOCATED BETWEEN THE DOWNTOWN BUSINESS DISTRICT AND AREA CONTAINING MUCH OF THE CITY'S NEW DEVELOPMENT, AND MANY RESIDENTIAL NEIGHBORHOODS HOME TO ABANDONED AND TORN DOWN HOUSES. IT IS THE OLDEST NEIGHBORHOOD IN DETROIT AND HOME TO MUCH OF THE CITY'S MOST IMPORTANT HISTORY.

THE SPECIFIC SITE, THE ROOSEVELT WAREHOUSE OR DETROIT PUBLIC SCHOOLS BOOK DEPOSITORY BUILDING, IS CHOSEN AS A SYMBOL OF WHAT IS LOST IN THE MODERN SYSTEM OF EDUCATION; IN THE DIMINISHING OF THE POTENTIAL KNOWLEDGE WITHIN IMAGINATION. IT WAS MOST PREVIOUSLY OWNED BY THE DETROIT PUBLIC SCHOOL SYSTEM AND USED AS STORAGE FOR TEXTBOOKS AND SCHOOL SUPPLIES. IT CAUGHT FIRE IN 1987, LEADING TO THE COMPLETE ABANDONMENT OF THE STRUCTURE AND EVERYTHING WITHIN. ITS ABANDONMENT RUNS PARALLEL TO THE MODERN HUMAN'S ABANDONMENT OF POETIC AND ARTISTIC THINKING WITHIN EVERYDAY LIFE; HOW THE WORLD HAS ABANDONED THE UNCERTAIN, EXPLORATORY PROCESS OF LEARNING, IN FAVOR OF AN EFFICIENT, IDENTICAL, AND UNPROBLEMATIC EDUCATION SYSTEM THAT WILL BE IMPLEMENTED ON EACH PERSON EQUALLY.

Figure 38



# BOSTON, MA

BOSTON, MA

FORMER SITE OF CHAUNCY HALL SCHOOL

CURRENTLY CVS PHARMACY, OTHER BUILDING

THE CITY OF BOSTON IS ROOTED IN LITERARY AND INTELLECTUAL TRADITION. IT IS CONTINUALLY CONSIDERED TO HAVE THE BEST EDUCATION SYSTEM IN THE COUNTRY, AND ONE OF THE FIRSTS WHEN THE U.S. WAS FOUNDED. IT IS HOME TO MORE THAN 50 INSTITUTES OF HIGHER EDUCATION, AND MANY .

THE BACK BAY AREA WAS AN ORIGINAL HOME TO MANY EDUCATIONAL AND ART DESTINATIONS IN BOSTON. COPLEY SQUARE WAS ORIGINALLY NAMED "ART SQUARE," AS MANY OF THESE INSTITUTIONS WERE LOCATED VERY NEAR IT, INCLUDING THE MUSEUM OF FINE ARTS, THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, AND HARVARD MEDICAL SCHOOL. TODAY THE PUBLIC LIBRARY IS STILL LOCATED ADJACENT TO THE SQUARE. THE SITE IS COMPOSED OF A DIFFERENT TYPE OF VOID; ONE THAT HAS BEEN FILLED IN AND REPLACED WITH COMMERCIAL AND RETAIL SPACE; THE MUSEUM OF FINE ARTS TO A HOTEL, AND CHAUNCY HALL, ONE OF THE FIRST SCHOOLS IN BOSTON, TO A PHARMACY. A DEEP ROOT OF EDUCATION PLANTED ALMOST TWO CENTURIES AGO: THE FORMER SITE OF CHAUNCY HALL SCHOOL.

Figure 39



# DETROIT,

“Isolation when you want it. Unpredictability.”

MI “It’s a city in flux—always transitioning— “  
“...a place that still has a lot of possibilities.”

“The city is a wonderful and complicated place,”

“It is a microcosm for the rest of the world. It may seem chaotic at this stage, but it is in the middle of a new birth.”

“Detroit is in the most important reinvention of its time.”

“It, too, cannot be divorced from the embedded narratives marked on its face.”



Figure 40

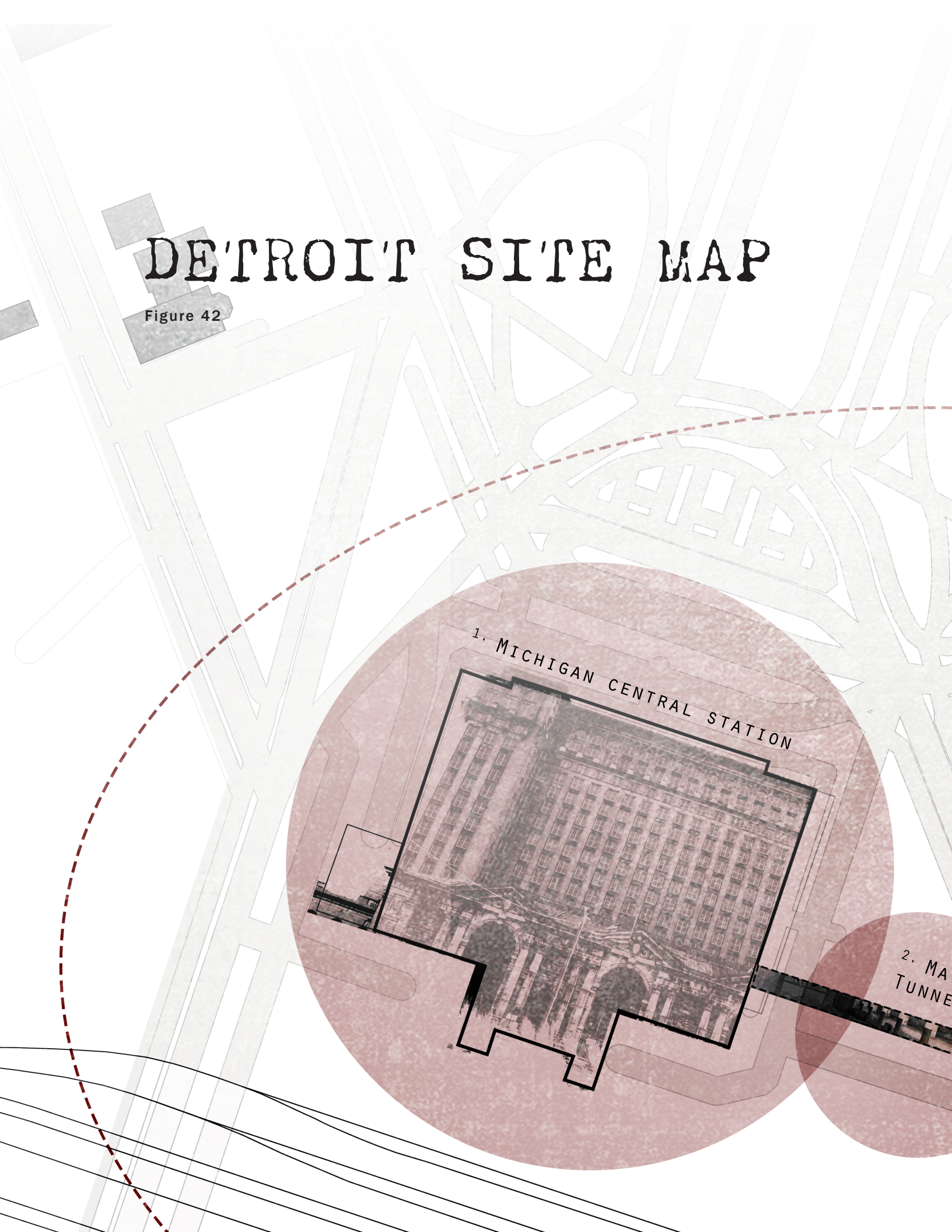
THE SITE OF DETROIT WAS CHOSEN DUE TO THE RECENT STRUGGLES IT HAS INCURRED AS A CITY, SPECIFICALLY WITHIN THE PAST 50 TO 60 YEARS. IT IS A SYMBOL OF WHAT THE MACHINE CAN PROVIDE FOR A PLACE: WEALTH, JOBS, POPULATION GROWTH, YET ALSO THE EASE AT WHICH IT CAN TAKE AWAY, LEADING TO ECONOMIC AND DEMOGRAPHIC DECLINE. DETROIT IS SUFFERING FROM THE DISAPPEARANCE OF INDUSTRIAL JOBS, PARTICULARLY IN THE AUTOMOBILE INDUSTRY, A BUSINESS THAT BROUGHT GREAT EXPANSION TO THE CITY IN THE EARLY TO MID-20TH CENTURY. THE STRUGGLES OF EMPLOYMENT, POVERTY, AND SUFFERING EDUCATION SYSTEMS AFFECT THE CITIZENS AND CITY PROFOUNDLY. A PIECE OF ARCHITECTURE SUCH AS THIS WOULD STRIVE TO BUILD UP A COMMUNITY AND SHOW THE IMPORTANCE OF THE MEANING WE FIND IN OUR WORLD, IN OUR URBAN FABRICS AND IN THE POSSIBILITIES OF ONE ANOTHER.



Figure 41

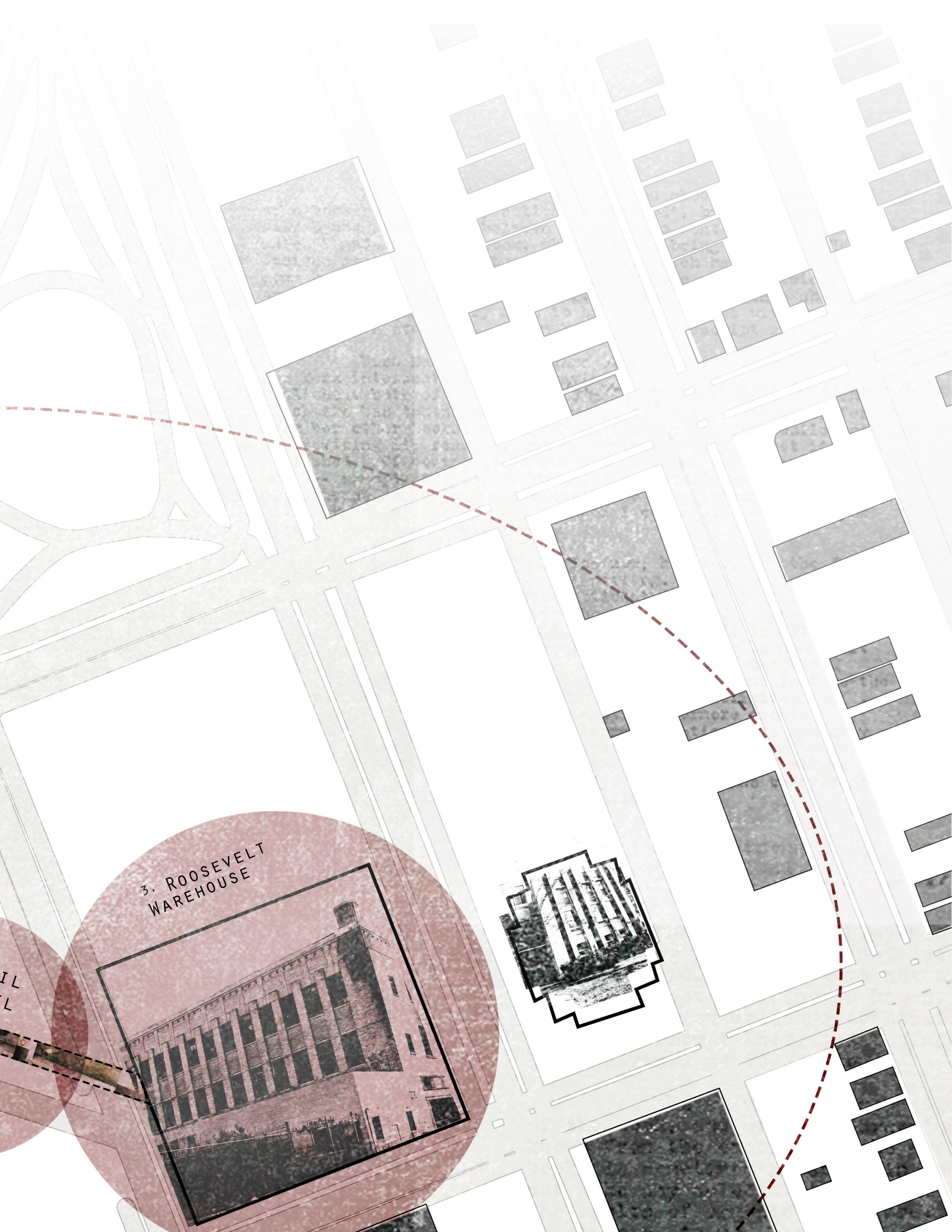
# DETROIT SITE MAP

Figure 42



1. MICHIGAN CENTRAL STATION

2. MA  
TUNNE



3. ROOSEVELT  
WAREHOUSE





Figure 43

IN THE CASE OF DETROIT, ALONG WITH SYSTEMATIC PROBLEMS OF THE MODERN EDUCATION SYSTEM, THEY ARE SUFFERING FROM SEVERE FINANCIAL, SOCIAL, AND CULTURAL DESPAIR; ALL ISSUES THAT HAVE PROFOUND IMPACT ON THE PUBLIC SCHOOL SECTOR. CITIZENS ARE CAUGHT IN A VICIOUS CYCLE; A DOWNWARD SPIRAL – NOT BEING EDUCATED ENOUGH FOR COLLEGE, WITHOUT JOB OPPORTUNITY IF THEY CHOOSE TO STAY IN THE CITY, MANY WHO DO MOVE ONTO HIGHER EDUCATION WILL NEVER COME BACK, THUS CONTINUING POPULATION LOSS, MORE POVERTY, MORE SCHOOL CLOSINGS. DETROIT HAS CLOSED MORE THAN TWO THIRDS OF ITS SCHOOL BUILDINGS SINCE 2000; A NUMBER THAT CURRENTLY SITS AT 195. STUDENTS WHO DO STAY IN THE DETROIT EDUCATION SYSTEM CONTINUE TO FALL INCREDULOUSLY BEHIND STANDARDS OF THE REST OF THE COUNTRY IN ACADEMICS. JUST 7% OF 8TH GRADERS IN THE DETROIT AREA ARE CONSIDERED “PROFICIENT” IN READING. STUDENTS ARE TAUGHT TO ACCEPT HORRIBLE CONDITIONS AND EDUCATION STANDARDS IN WHAT SCHOOLS ARE ACTUALLY STILL OPEN.



# DETROIT, MI

## Qualitative Analysis

CURRENTLY THE ROOSEVELT WAREHOUSE BUILDING OCCUPIES THE SITE.

DOMINATING THE VIEW TO THE WEST OF THE SITE IS THE LARGE 15-STORY, ALSO ABANDONED MICHIGAN CENTRAL TRAIN STATION; TO THE NORTHWEST THERE IS A LARGE PARK, ROOSEVELT PARK WHICH CREATES VIEWS OF GREEN GRASS, TREES, AND OPEN SPACE. THE BUILDING ONLY TAKES UP ABOUT HALF OF THE BLOCK; THE OTHER HALF TO THE NORTHWEST IS EMPTY AND FILLED WITH GRASS. VIEWS TO THE SOUTH AND EAST ARE OF INDUSTRIAL PARK AREAS; PARKING FOR LARGE TRUCKS, AS WELL AS THE TRAIN TRACKS, WHICH ARE NO LONGER IN USE. SIGNS OF HUMAN USE INCLUDE GRAFFITI AND BROKEN WINDOWS. THE BUILDING IS NOW INACCESSIBLE; BOARDED UP AND LOCKED, YET ONE CAN TELL THE IT HAS HAD MUCH USE IN THE PAST 20 YEARS EVEN THOUGH IT HAS BEEN ABANDONED. THERE ARE TREES GROWING INSIDE THE BUILDING, AND TALL GRASS AROUND THE OUTSIDE. THERE ARE NOT MANY TALL STRUCTURES BESIDES THE TRAIN STATION, AND FEW TREES IN THE IMMEDIATE AREA OF THE BUILDING. IT IS RATHER DESOLATE, AND THERE IS NOT MUCH TO BLOCK WIND.

MUCH OF THE DISTRESS IS GENERAL TO DETROIT AS A WHOLE. MANY NEIGHBORHOODS AROUND THE CITY CONTAIN ABANDONED BUILDINGS THAT ARE FALLING APART AND CONSIDERED BLIGHTED. THE BUILDING ITSELF IS EXPERIENCING DEGRADATION DUE TO IT BEING ABANDONED FOR YEARS. THERE ARE BROKEN WINDOWS, MAYBE BY NATURAL FORCES OR MAYBE BY VANDALISM.

## MICHIGAN CENTRAL TRAIN STATION

MICHIGAN CENTRAL STATION OPENED IN 1913. THE 18-STORY TOWER WAS ORIGINALLY PLANNED TO HOUSE A HOTEL, OR A COMBINATION OF HOTEL AND OFFICE SPACE. IT WAS USED ONLY AS OFFICE SPACE FOR THE DEPOT WORKERS; THE TOP FLOORS WERE NEVER USED OR EVEN FURNISHED. AS TRAIN TRAVEL BEGAN TO DECLINE, THE STATION WAS EVENTUALLY ABANDONED. THE LAST TRAIN TO PULL OUT OF THE STATION WAS TRAIN NUMBER 353 FOR CHICAGO, LEAVING AT 11:30 AM ON JANUARY 5, 1988.

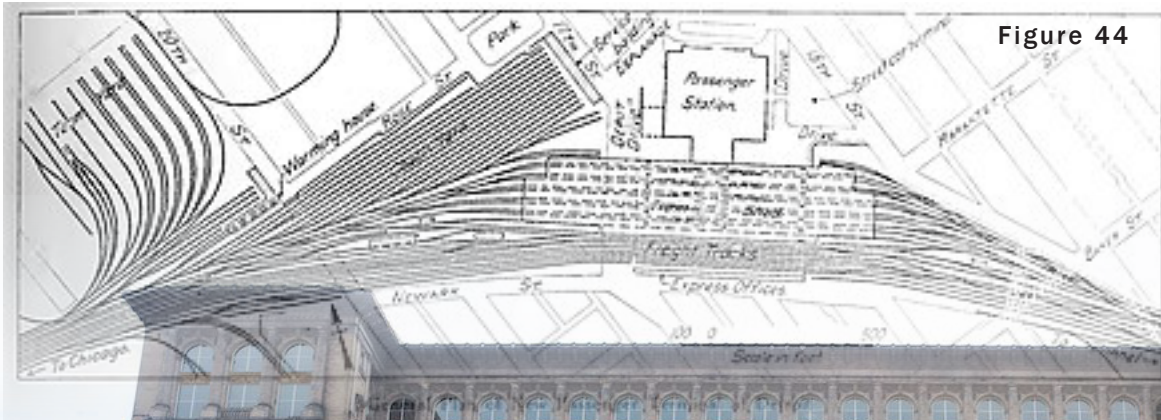


Figure 44

Figure 45





Figure 46



Figure 47

## ROOSEVELT WAREHOUSE

ROOSEVELT WAREHOUSE WAS DESIGNED BY ALBERT KAHN ASSOCIATES AND BUILT IN 1933. IT WAS ORIGINALLY USED AS A POSTAL FACILITY, AND MOST RECENTLY AS THE DETROIT PUBLIC SCHOOLS BOOK DEPOSITORY TO STORE SCHOOL SUPPLIES AND BOOKS, IT WAS ABANDONED AFTER A FIRE IN 1987, ALONG WITH ITS CONTENTS. IT IS UNKNOWN WHY NONE OF THE BOOKS OR SUPPLIES WERE SALVAGED. MANY WERE LEFT UNOPENED EVEN, NEVER TO BE USED.

Figure 48





Figure 49



Figure 50

ROOSEVELT WAREHOUSE WAS DESIGNED BY ALBERT KAHN ASSOCIATES AND BUILT IN 1933. IT WAS ORIGINALLY USED AS A POSTAL FACILITY, AND MOST RECENTLY AS THE DETROIT PUBLIC SCHOOLS BOOK DEPOSITORY TO STORE SCHOOL SUPPLIES AND BOOKS, IT WAS ABANDONED AFTER A FIRE IN 1987, ALONG WITH ITS CONTENTS. IT IS UNKNOWN WHY NONE OF THE BOOKS OR SUPPLIES WERE SALVAGED. MANY WERE LEFT UNOPENED EVEN, NEVER TO BE USED.



Figure 51

TREES NOW GROW FROM  
BURNED MATERIAL; ONCE  
BOOKS, ON THE THIRD  
FLOOR WHERE MUCH OF THE  
FIRE OCCURRED.

Figure 52



## MAIL TUNNEL

THE TUNNEL RUNS UNDER 15TH STREET AND CONNECTS THE TRAIN STATION TO THE ROOSEVELT WAREHOUSE BUILDING. IN THE EARLY YEARS OF OPERATION AS A POST OFFICE, THE TUNNEL WAS USED TO SHUTTLE MAIL COMING OFF THE TRAIN TO BE SORTED IN THE POSTAL FACILITY. TODAY, THE TUNNEL IS MOSTLY FLOODED.



Figure 53



Figure 54

# BOSTON, MA

“there was an excellence about this city, an air of reason, a feeling for beauty”

“Twice each day the flowing sea  
Took Boston in its arms.”

“The humble man of letters has a position here”

“In New York, ‘How much is he worth?’ In Philadelphia, ‘Who were his parents?’ In Boston, they ask, ‘How much does he know?’”

“Boston is a state of mind,”

“Full of crooked little streets; but I tell you Boston has opened and kept open more turnpikes that lead straight to free thought”

“the past is physically...”

Figure 55





ON THE OPPOSING END, BOSTON IS THE HOME TO WHAT IS CONSIDERED TO BE THE “BEST” EDUCATION SYSTEM IN THE COUNTRY, WITH THE BEST SCHOOLS, TEST SCORES, AND GRADUATION RATES. I WANT TO PROVE THAT EVEN THIS IS NOT ENOUGH, THAT THERE MUST BE MEANING AND ROOM FOR THE IMAGINATION OF STUDENTS.

THE BACK BAY AREA WAS AN ORIGINAL HOME TO MANY EDUCATIONAL AND ART DESTINATIONS IN BOSTON. COPLEY SQUARE WAS ORIGINALLY NAMED “ART SQUARE,” AS MANY OF THESE INSTITUTIONS WERE LOCATED VERY NEAR IT, INCLUDING THE MUSEUM OF FINE ARTS, THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, AND HARVARD MEDICAL SCHOOL. TODAY THE PUBLIC LIBRARY IS STILL LOCATED ADJACENT TO THE SQUARE, AND IS THE LOCATION OF MANY CULTURAL EVENTS SUCH AS THE BOSTON BOOK FESTIVAL.

Figure 56





Figure 57

BOSTON HAS A LONG STANDING REPUTATION OF EDUCATION AND INTELLECT; TODAY THE GREATER BOSTON AREA IS HOME TO OVER 100 INSTITUTES OF HIGHER EDUCATION RANGING IN TYPE AND SPECIALTY. THEY ARE CONSIDERED TO HAVE ONE OF THE BEST ELEMENTARY AND SECONDARY EDUCATION SYSTEMS IN THE COUNTRY, MANY OF THESE SCHOOLS CONSISTING OF THOSE OF THE COLLEGE PREPARATORY VARIETY. IT IS HOME TO THE BOSTON LATIN SCHOOL, THE FIRST PUBLIC SCHOOL ESTABLISHED IN THE COUNTRY, DATING BACK TO THE 1600s. ALMOST HALF THE POPULATION OF THE BOSTON AREA, (48%) OVER AGE 25 HAVE ACQUIRED AT LEAST A BACHELOR'S DEGREE. (CITYDATA.COM)

THE CHAUNCY HALL SCHOOL WAS FOUNDED IN 1828 AND WAS A DAY SCHOOL FOR BOYS. IT WAS USED TO EDUCATE THE CHILDREN OF WEALTHY BOSTONIANS IN PREPARATION FOR ATTENDENCE AT PRESTIGIOUS INSTITUTIONS OF HIGHER EDUCATION, NAMELY HARVARD AND MASSACHUSETTS INSTITUTE OF TECHNOLOGY. THE SCHOOL BECAME A MODEL FOR MANY INSTITUTIONS ACROSS THE COUNTRY, AS ITS CREATOR, GIDEON THAYER WAS A PROMINANT ADVOCATE FOR BETTER EDUCATION.

# BOSTON, MA

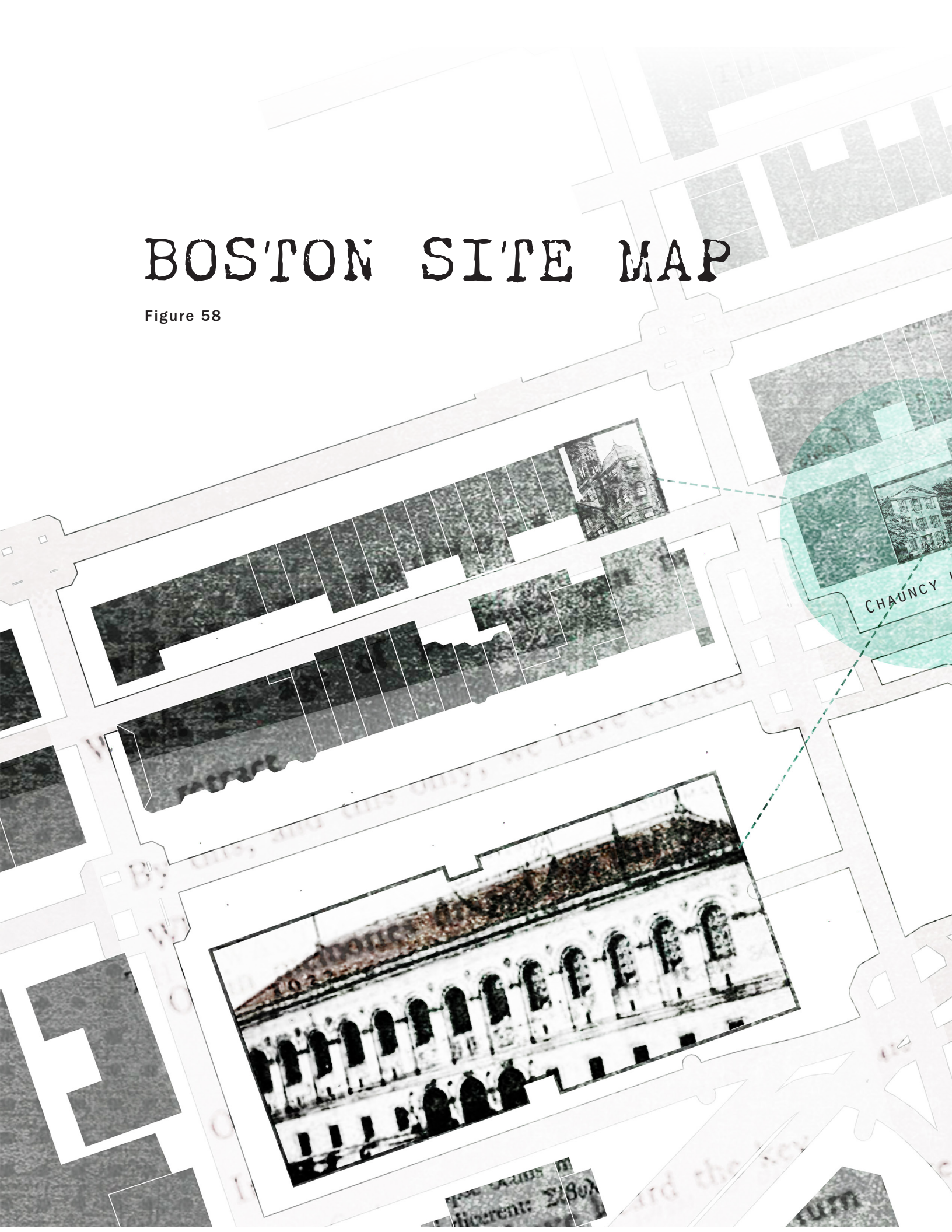
## Qualitative Analysis

VIEWS ON THE SITE ARE OF THE BUSY, CLASSIC NEIGHBORHOOD THAT IS THE BACK BAY. THE CURRENT BUILDING WAS THE FORMER SITE OF THE CHAUNCY HALL SCHOOL, AND IS OCCUPIED NOW BY A CVS PHARMACY. IT IS LOCATED ON BOYLSTON STREET, AND DIRECTLY ACROSS FROM COPLEY SQUARE. VIEWS TO THE SOUTH ARE OF COPLEY SQUARE; ITS PAVING, PLANTINGS, AND GRASS, AS WELL AS THE HISTORICAL 19TH CENTURY BUILT TRINITY CHURCH. VIEWS DOWN BOTH DIRECTIONS OF BOYLSTON STREET ARE FILLED WITH SIMILAR HISTORIC, BRICK BUILDINGS, AND A FEW OTHER CHURCHES AND CATHEDRALS ARE RECOGNIZABLE. MOST OF THE SURROUNDING BUILDINGS ARE MID-RISE HEIGHT; BETWEEN FOUR AND TEN STORIES, ALTHOUGH THERE ARE SOME THAT ARE MUCH TALLER. THE BUILDING HAS OTHERS RIGHT NEXT TO IT ON BOTH SIDES. MUCH OF THE ENTIRE STREET IS CURRENTLY COMMERCIAL SPACE, WITH THE BOSTON PUBLIC LIBRARY TO THE SOUTHWEST.

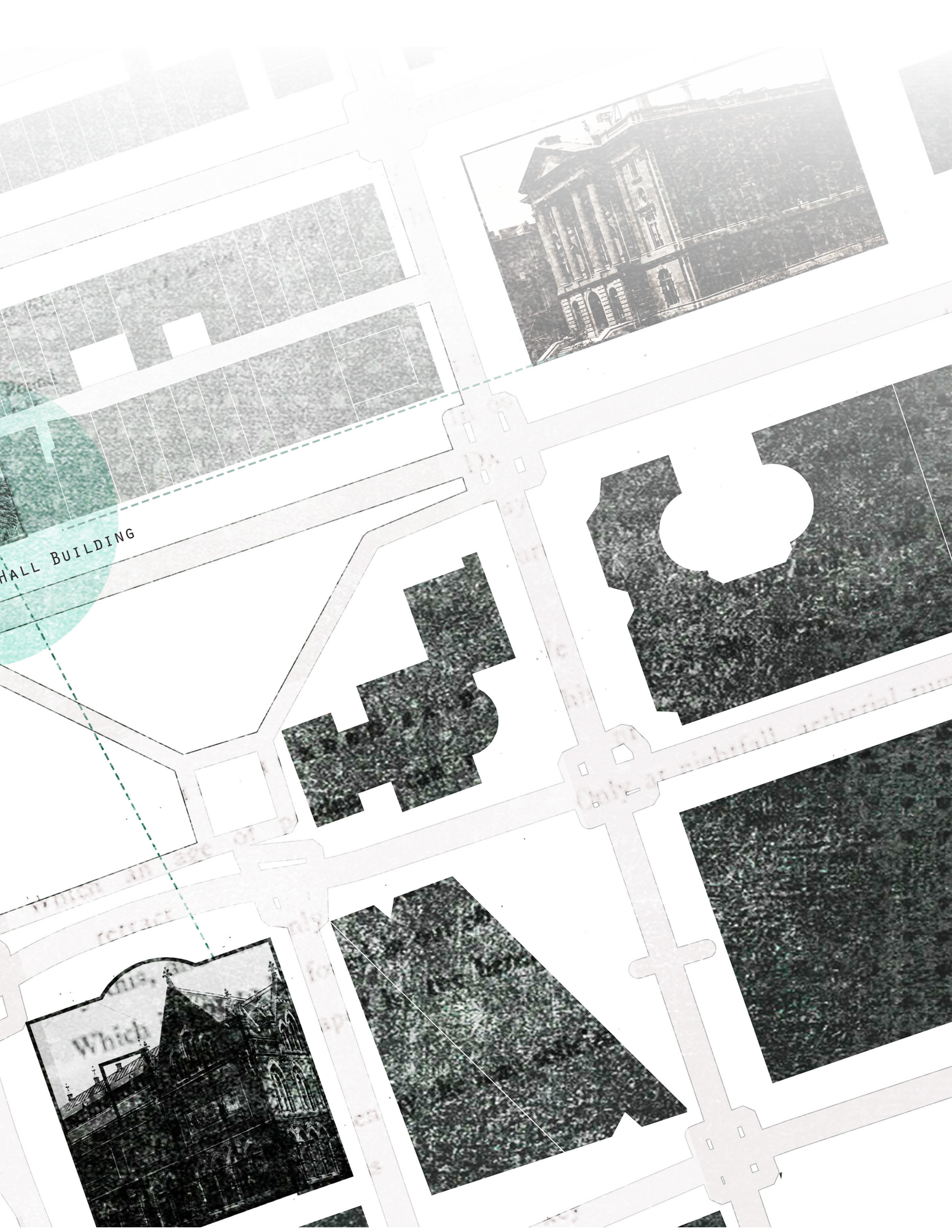
THE SITE HAS A COMMON AMOUNT OF DISTRESS FOR AN OLDER BUILDING IN A BUSTLING CITY. THE EXTERIOR BRICK IS CRACKED IN SOME PLACES, BUT THE PHARMACY ON THE FIRST FLOOR IS FAIRLY NEW AND RENOVATED. THERE IS MUCH HUMAN ACTIVITY AS IT IS COMMERCIAL SPACE.

# BOSTON SITE MAP

Figure 58



HALL BUILDING



## CHAUNCY HALL BUILDING

CHAUNCY HALL WAS A DAY SCHOOL FOR BOYS FOUNDED IN 1828. ITS ORIGINAL BUILDING LOCATED ON BOYLSTON ST. WAS TORN DOWN, AND IN THE EARLY 1900S THE CURRENT BUILDING WAS ERECTED ON THE SITE. IN 1912, IT HOUSED SEVERAL OFFICES AND AUTOMOBILE PARTS STORES (A CONNECTION TO DETROIT'S AUTO INDUSTRY). TODAY ITS FOUR LEVELS ARE OCCUPIED BY CVS PHARMACY (FIRST FLOOR) AND APARTMENT/CONDOS ON THE UPPER FLOORS.

Figure 59



CHAUNCY HALL SCHOOL



Figure 60

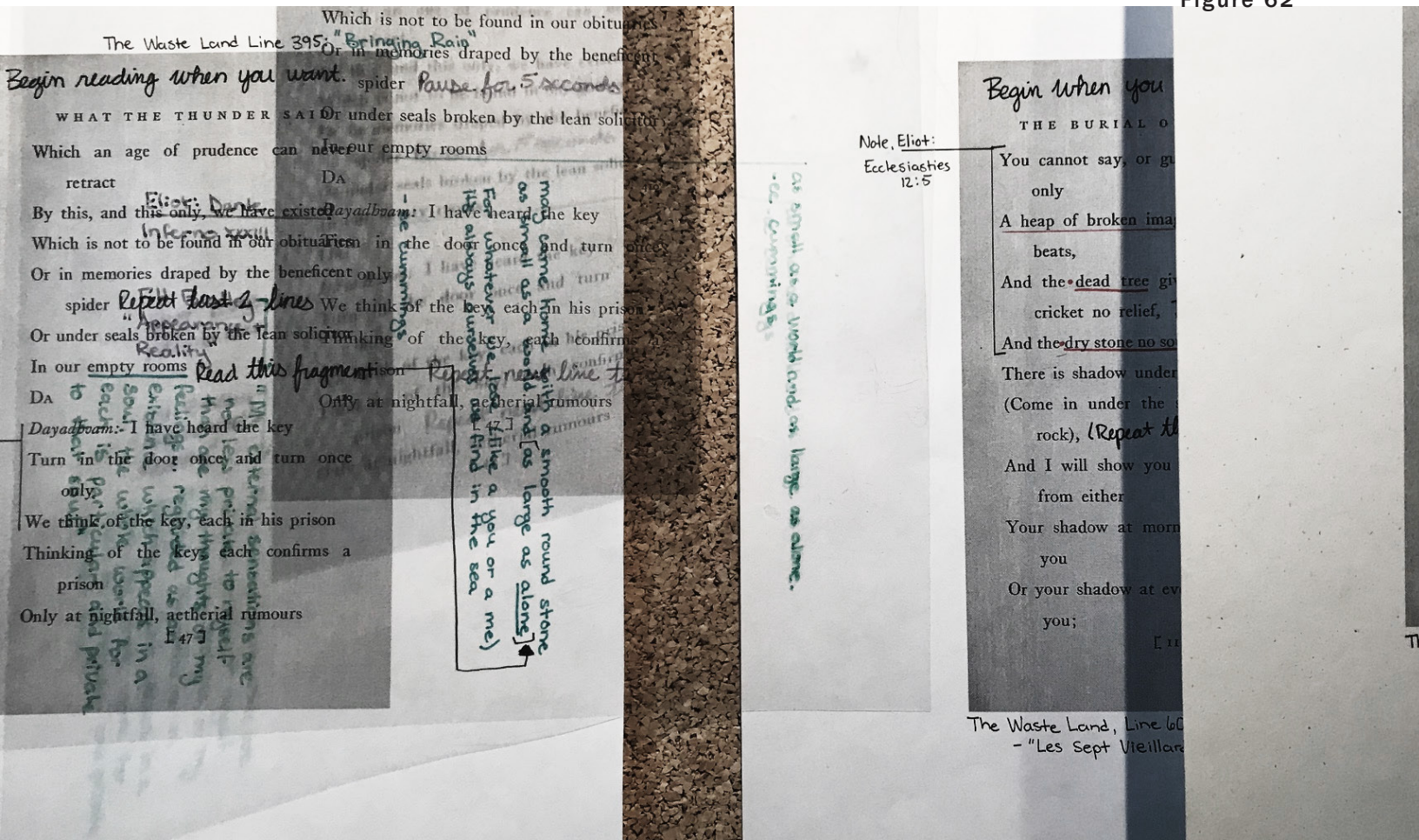


Figure 61

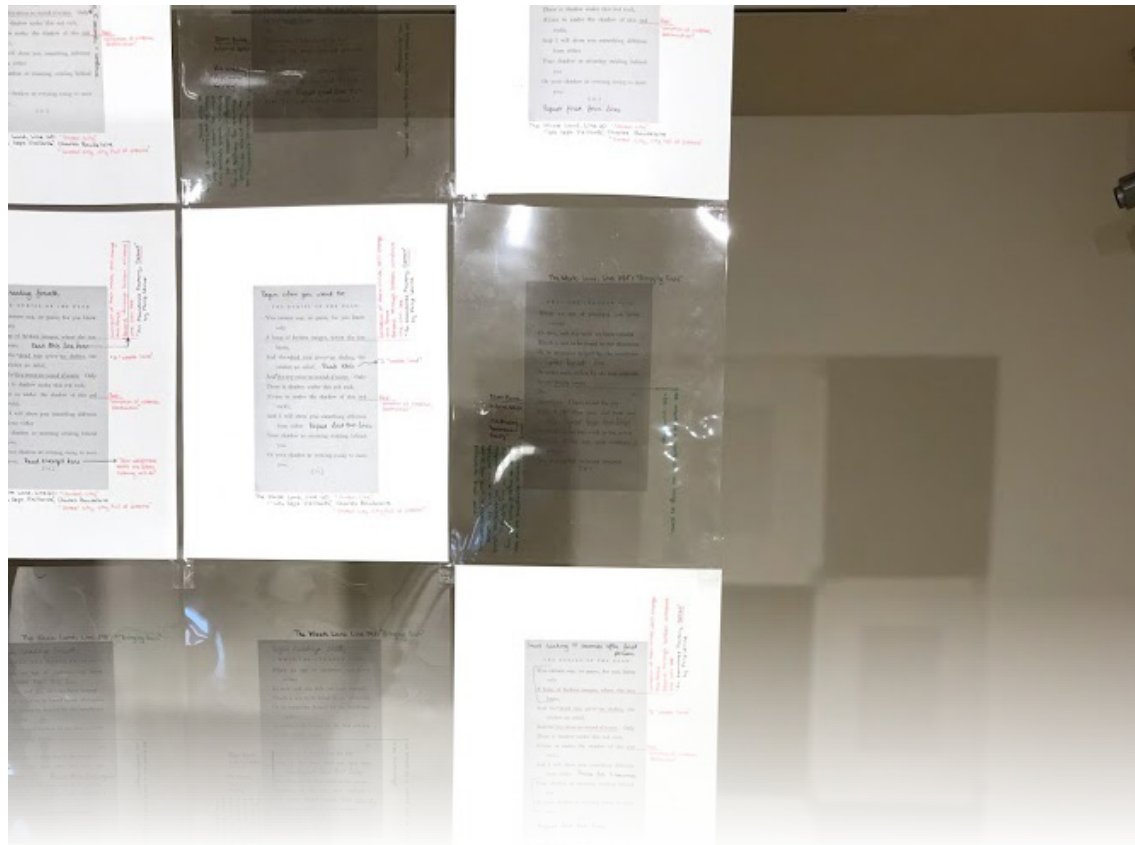
# ARTEFACT

LANGUAGE; WHETHER HEARD SILENTLY OR ALOUD, IS THE HINGE AT WHICH THE POSSIBILITY OF NEW REALITIES LIE. TO GADAMER, POETRY IS AN EVENT. IT IS A MORPHING OF WORDS, NOT INTO SOMETHING UNINTELLIGIBLE, BUT INTO A NEW REALITY; FROM OUR REGULAR, EVERYDAY USES OF WORDS TO SOMETHING THAT CREATES NEW IMAGES WITHIN US. THIS IS THE WAY IN WHICH THE CULTURAL ARTEFACT IS WORKING. A COLLECTIVE OUT LOUD READING OF THE WASTE LAND WILL CREATE PARTICIPATION; A VERSION OF THE POEM FRAGMENTED AND TRANSFORMED IN A NEW WAY. IT IS AN EVENT, A PERFORMANCE, THAT CREATES A NEW SPACE; DIFFERENT EACH TIME. THE NEW REALITY CREATED BY ELIOT IS DIFFERENT FOR HIM AS THE AUTHOR; AS IT IS DIFFERENT FOR EACH READER, ALOUD OR SILENT.

Figure 62







THIS CLASH OF VOICES AND CHARACTERS PRESENT IN THE LINES OF THE WASTE LAND COMES FORWARD IN THE CULTURAL ARTEFACT; THE LANGUAGE OF THE POEM. IN THE WORDS OF PAUL CELAN, "FOR THE POEM DOES NOT STAND OUTSIDE TIME. TRUE, IT CLAIMS THE INFINITE AND TRIES TO REACH ACROSS TIME... IN THIS WAY, TOO, POEMS ARE ON THE WAY, THEY ARE HEADED TOWARD. TOWARD WHAT? TOWARD SOMETHING OPEN, INHABITABLE, AN APPROACHABLE YOU, PERHAPS, AND APPROACHABLE REALITY." THE ARTEFACT BRINGS ALIVE AND DEEPENS THE INFINITE OF THE POEM; THE UNFORGETTING OF LANGUAGE AND MEANING.

COMPARED TO THE SINGLE READING OF AN AUTHOR, READING TOGETHER AND AT DIFFERENT TIMES AND PACE BRING MORE DEPTH, MORE LAYERS OF SOUND AND EXPERIENCE. WE BECOME CONSCIOUS OF OUR OWN VOICE AMONGST THE OTHERS; WE ARE TOGETHER BUT AN INDIVIDUAL SIMULTANEOUSLY. AS WORDS REPEAT OVER ONE ANOTHER, EACH OF THE READERS, A DIFFERENT CHARACTER, BRINGS ABOUT A SHIFT IN PERSPECTIVE; A CHANGE IN SCENE AND ADDS A LAYER TO THE TELLING OF THE POEM'S STORY. VOICES CONVERGE UPON ONE ANOTHER. THEY EBB AND FLOW, LEAVE AND RETURN, MUCH LIKE THE REFERENCES OF THE POEM.

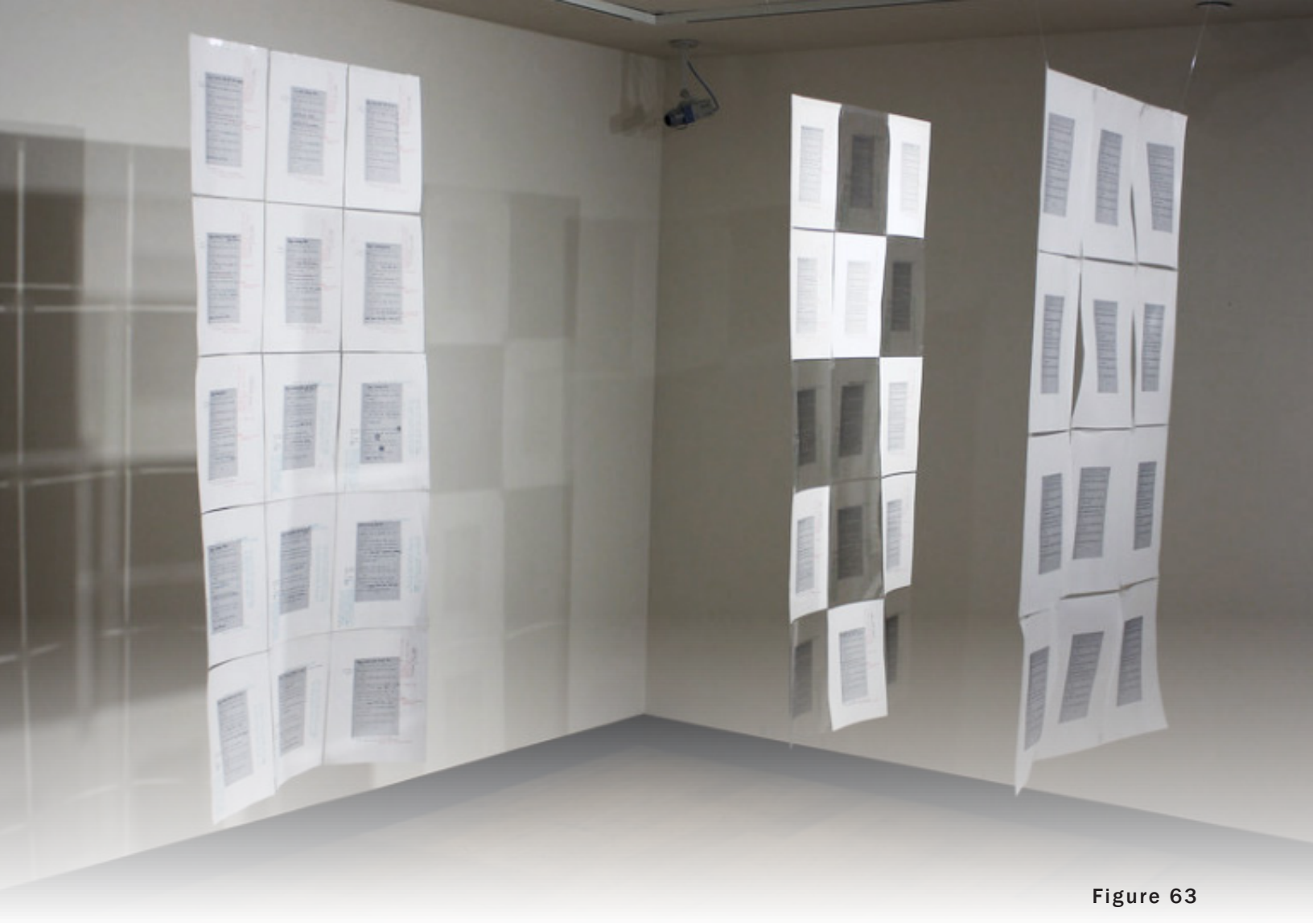


Figure 63

. THE FIRST SEVERAL PERFORMANCES WERE THE READING ALOUD OF TWO PAGES IN THE POEM; ONE TO CORRELATE WITH THE RESPECTIVE SITES OF DETROIT, MICHIGAN AND BOSTON, MASSACHUSETTS. TWO PAGES FROM THE TEXT REFLECT THE CONTRASTING SITES AND SITUATIONS. THE FIRST PAGE IS FROM EARLY ON IN THE POEM, WHEN ELIOT DESCRIBES BARREN SETTINGS; A WASTELAND. THE SECOND IS BOSTON. IT IS A PIECE OF THE FINAL SECTION WHAT THE THUNDER SAID. RAIN COMES; THE ARRIVAL OF WATER BECOMES LANGUAGE; KNOWLEDGE THAT FLOWS FROM THE TRADITION OF LITERATURE IN BOSTON; AN ANTIDOTE TO THE DESOLATENESS OF WHAT WE DEEM "KNOWLEDGE" AND "CULTURE," IN OUR MODERN WORLD OF EFFICIENCY. EACH PARTICIPANT RECEIVED A PAGE WITH INSTRUCTIONS OF HOW AND WHEN EACH PERSON BEGINS TO READ ALOUD. CONNECTIONS LOCATED IN THE MARGINS BRING TOGETHER ELIOT'S OWN REFERENCES, AND EMERGENT CONNECTIONS WITH POETS FROM EACH CITY.

THE BURIAL OF THE DEAD

You cannot say, or guess, for you know  
only  
A heap of broken images, where the sun  
beats,  
And the dead tree gives no shelter, the  
cricket no relief,  
And the dry stone no sound of water. Only  
There is shadow under this red rock,  
(Come in under the shadow of this red  
rock),  
And I will show you something different  
from either  
Your shadow at morning striding behind  
you  
Or your shadow at evening rising to meet  
you;

[ 11 ]

Figure 64

IN READING TOGETHER WE BECOME ALMOST LOST IN THE GROUP, YET THERE IS A STRANGE SELF-AWARENESS THAT NEVER GOES AWAY. WHEN ONE BEGINS TO TRULY UNDERSTAND THE WASTE LAND, THROUGH ITS LANGUAGE, STRUCTURE, AND THE STORIES ELIOT TELLS, WE ARE MOVED TO ANOTHER FEELING OF SELF-AWARENESS: IS OUR SOCIETY TRULY A WASTELAND? ARE WE THE REAL-LIFE CHARACTERS OF THE WASTE LAND; IS IT TRUE WE ARE TRAPPED IN A WORLD DEVOID OF MEANING, SLEEPWALKING THROUGH OUR OWN LIVES? THROUGH THE MOVEMENT OF LANGUAGE AND IMAGINATION, THE ARTEFACT SEEKS TO BRING ATTENTION TO THESE QUESTIONS AND CRITIQUES POSED BY ELIOT IN HIS POEM; SO THAT WE MAY BRING MEANING BACK INTO THE WORLD AND LIVES OF ITS CITIZENS.

# DESIGN

THE ARCHITECTURAL REPRESENTATION IS GUIDED BY LANGUAGE. LANGUAGE IS NOT AN AFTERTHOUGHT OR USED TO DESCRIBE, BUT IS EQUAL. DRAWING BECOMES INACCESSIBLE WITHOUT ADDRESSING ITS CORRESPONDING FRAGMENT OF LANGUAGE; IT REQUIRES THE IMAGINATION OF THE VIEWER. A FRAGMENT OF MODEL REFLECTS A DRAWING; WE ARE CALLED BACK TO SOMETHING THAT HAS ALREADY BEEN SEEN, AS ELIOT REVISITS QUOTES AND AUTHORS THROUGHOUT THE POEM. FORM, TEXTURE, AND STORIES OF THE PAST ARE RECALLED ACROSS BUILDING AND SITE; THEY ACT AS A PROLOGUE AND BRING THE STORY OF THE ARCHITECTURE FULL CIRCLE. THE FEELING OF BEING WITHIN THE PAGES OF A BOOK COMES BACK, TRANSFORMED, IN EACH SPACE. TRANSLUCENT MATERIAL IN EACH EMBODIES THE ATMOSPHERE CREATED BY ELIOT'S LANGUAGE: "YOUR SHADOW AT MORNING STRIDING BEHIND YOU, YOUR SHADOW AT EVENING RISING TO MEET YOU."

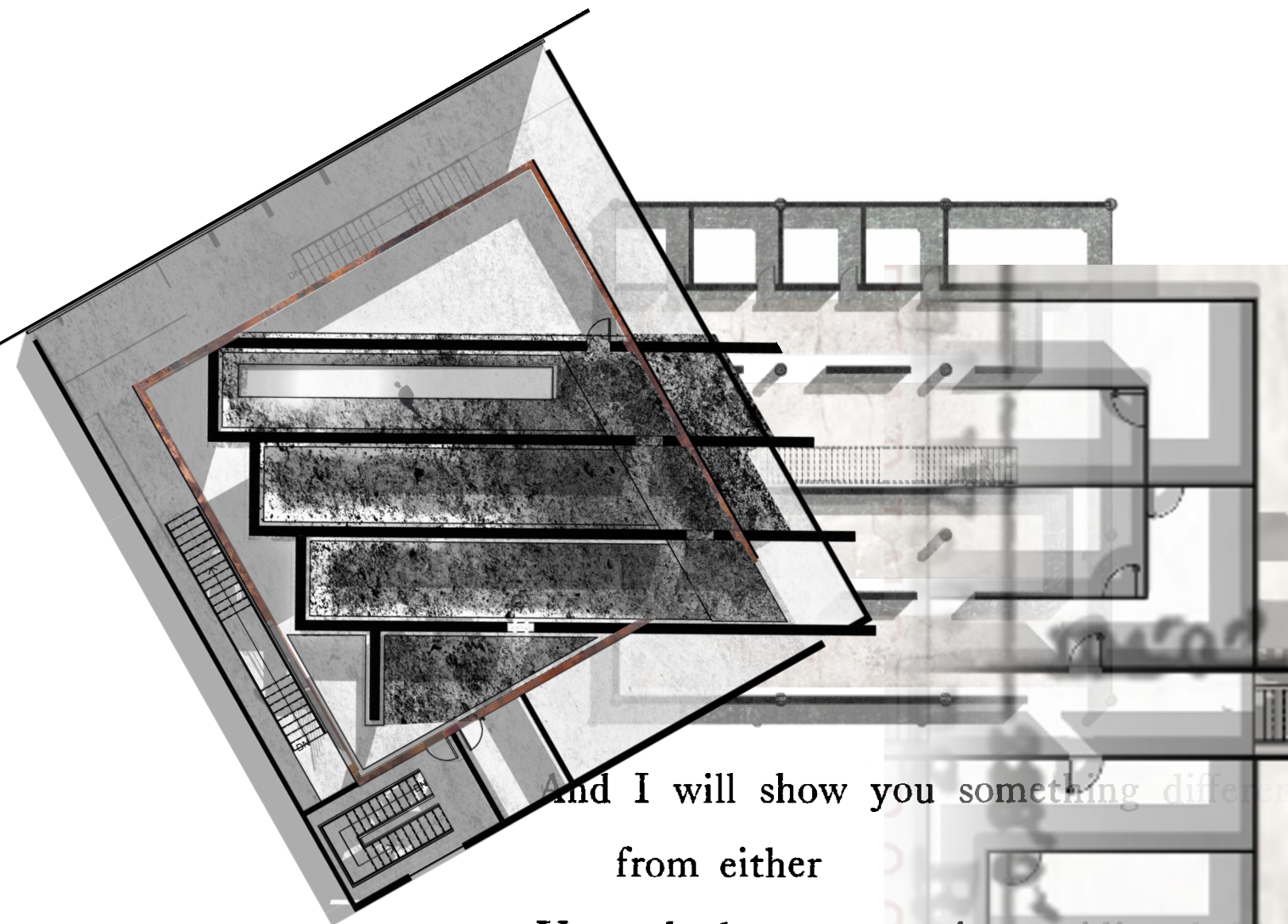


Figure 65

And I will show you something different:  
from either  
Your shadow at morning striding behind  
you  
Or your shadow at evening rising to meet  
you;

# PERFORMANCE CRITERIA

## ENVIRONMENTAL IMPACT

ENVIRONMENTAL IMPACT WILL BE MEASURED THROUGH ENERGY CONSUMPTION, BUILDING FOOTPRINT, MATERIAL USE, AND OTHER STRATEGIES TO BOTH POSITIVELY IMPACT THE ENVIRONMENT AND MEET REQUIREMENTS FOR LEED PLATINUM CONSTRUCTION. THE PERFORMANCE MEASURE SOURCE WILL BE U.S. GREEN BUILDING COUNCIL AND OBTAINED BY MEETING REQUIREMENTS FOR ENVIRONMENTAL IMPACT. ANALYSIS WILL BE DONE THROUGH COMPUTER SIMULATION, INCLUDING LIGHTING AND ENERGY MODELS TO ACHIEVE ACCURATE INFORMATION ON THINGS SUCH AS HEAT LOSS AND GAIN AS WELL AS DAYLIGHTING THROUGHOUT THE YEAR. PERFORMANCE WILL BE JUDGED ON ACHIEVEMENT OF RATING, AS WELL AS LIFE CYCLE COST CALCULATIONS.

## PSYCHOLOGICAL IMPACT

THE NEXT CRITERIA FOR PERFORMANCE WILL BE THE PSYCHOLOGICAL IMPACT OF THE PROJECT. IT WILL BE MEASURED IN TERMS OF EMOTIONAL IMPACT OF VISITORS FROM USAGE NUMBERS, AND DONE IN QUALITATIVE TERMS SUCH AS TALKING TO STUDENTS AND USERS ABOUT THEIR EXPERIENCE AND PERSONAL FEELINGS ABOUT THE SPACE. THIS WILL BE DONE REGULARLY AS THE BUILDING IS USED FURTHER, BY MEANS OF INTERVIEWS OR SURVEY BY INSTRUCTORS AND OFFICIALS OF THE LIBRARY. THE PERFORMANCE WILL BE JUDGED BY THE FEELINGS OF THE USERS WITHIN, AS THE PSYCHOLOGICAL IMPACT WILL BE DIFFERENT FOR EVERY PERSON.



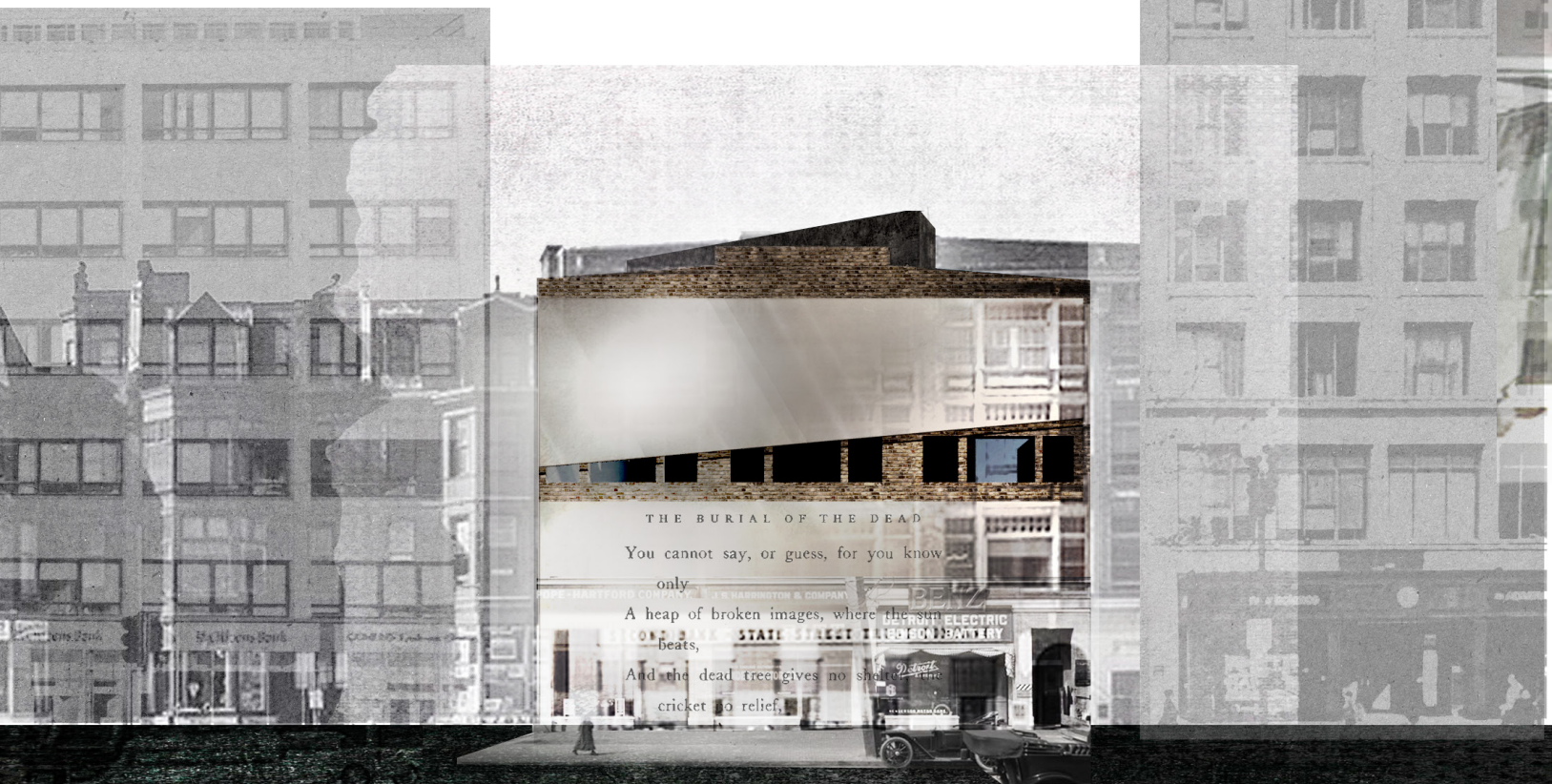
# THE UNPUBLISHED LIBRARY

TRULY UNPUBLISHED WORK IS HIDDEN FROM OUR EVERYDAY VIEWING. THE PERSONAL JOURNAL OR THE SCRATCHED POEM IS A FRAGMENT OF A PERSON, A POET, AN AUTHOR THAT IS MISSING. IN COMMON WITH THE UNPUBLISHED WORK, THE PARTICULAR STORIES OF THE ORIGINAL EDUCATIONAL BUILDINGS IN BOSTON ARE NOT MADE VISIBLE. THE UNPUBLISHED LIBRARY DEDICATED TO THE WASTE LAND AND WORK OF T.S. ELIOT WILL REVEAL THESE STORIES AND CONNECTIONS BETWEEN AUTHOR, PLACE, AND OUR EVERYDAY LIVES.

Figure 66

THE STREET FACING SIDE OF THE BUILDING, THE CURRENT ENTRANCE, IS SEALED; CLOSED OFF. IN STARK CONTRAST TO THE SHOPS AND BUSINESSES ALONG BOYLSTON ST, THE UNPUBLISHED LIBRARY IS HIDDEN; INACCESSIBLE FROM THIS SIDE.

Figure 67





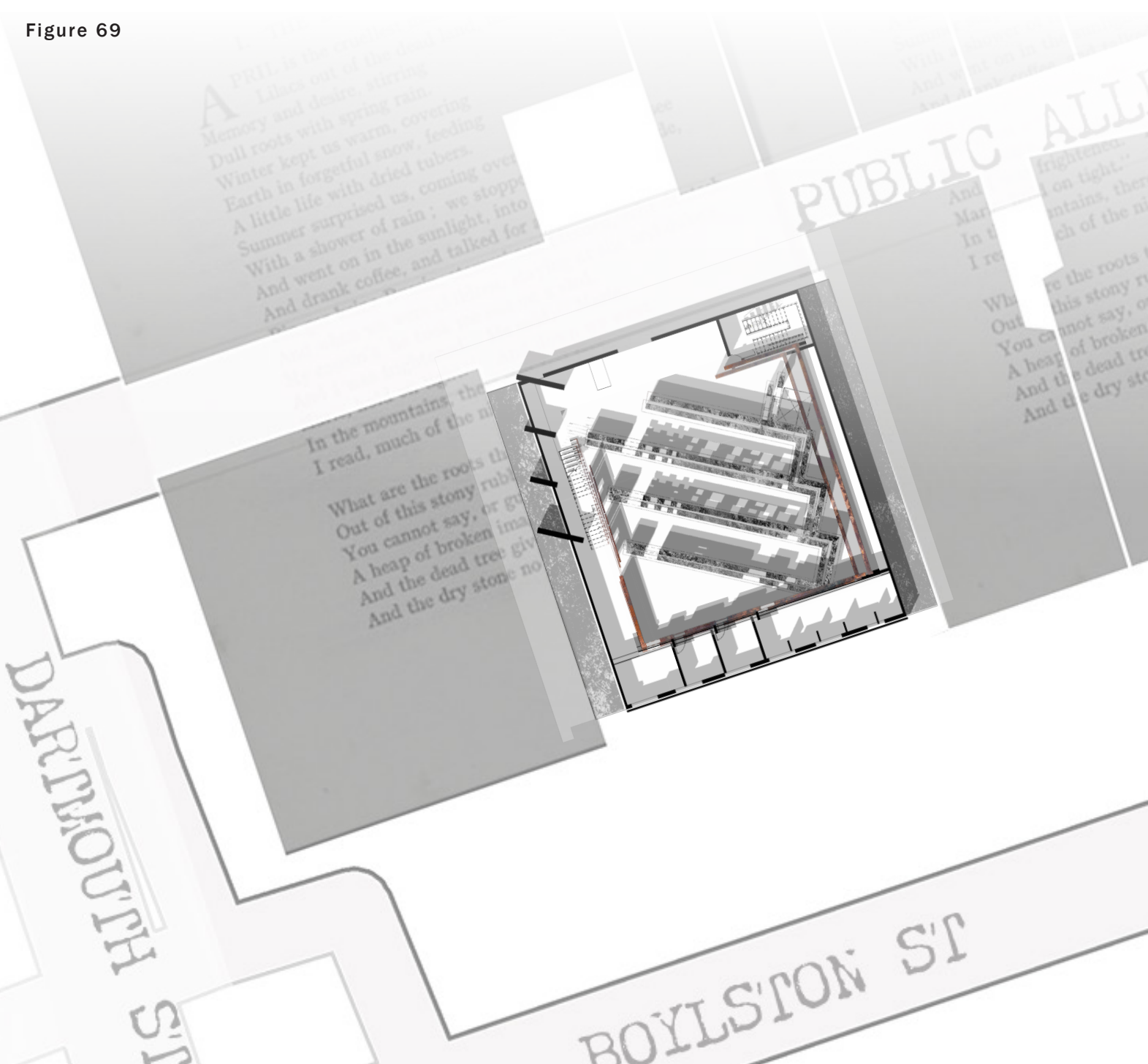


THE ENTRANCE IS LOCATED IN THE ALLEY  
BEHIND. ONE IS ENTERING INTO THE WASTE  
LAND; A REALM OF HIDDEN KNOWLEDGE AND  
MEANING.

Figure 68

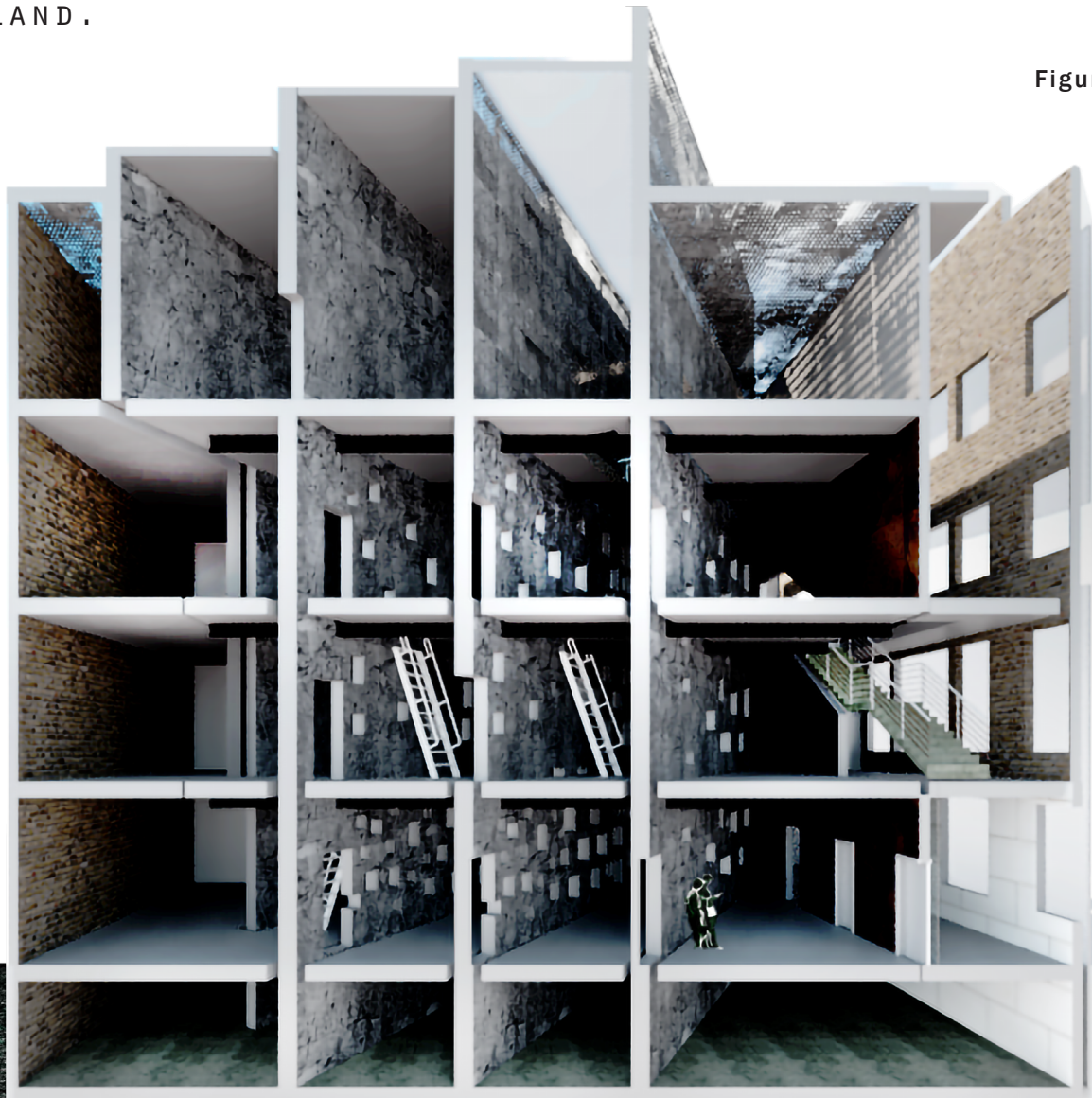
THE OUTER LAYER OF THE BUILDING IS AN EXPERIENCE WITH HISTORY. THE BUILDING FRONT AND BACK WALLS ARE PRESERVED, AND TWO NEW ALLEYS ARE CREATED ON EITHER SIDE, SETTING THE LIBRARY APART FROM ITS NEIGHBORING STRUCTURES. THE SPACE FOR BOOK STORAGE IS NESTED WITHIN; ANOTHER LAYER, A SAFE FOR BOOKS.

Figure 69



ONE CAN CHOOSE TO ENTER INTO THE LIBRARY  
AT EACH OF THE THREE FLOORS; TO EXPLORE  
UNPUBLISHED WORK BY OTHER AUTHORS AS WELL AS  
COPIES OF THE WORKS ELIOT QUOTES IN THE WASTE  
LAND.

Figure 70



THE LIBRARY SHELVES ARE PUNCTURES THROUGH THE WALLS; THEY BECOME FEWER AS ONE MOVES UP.

Figure 71

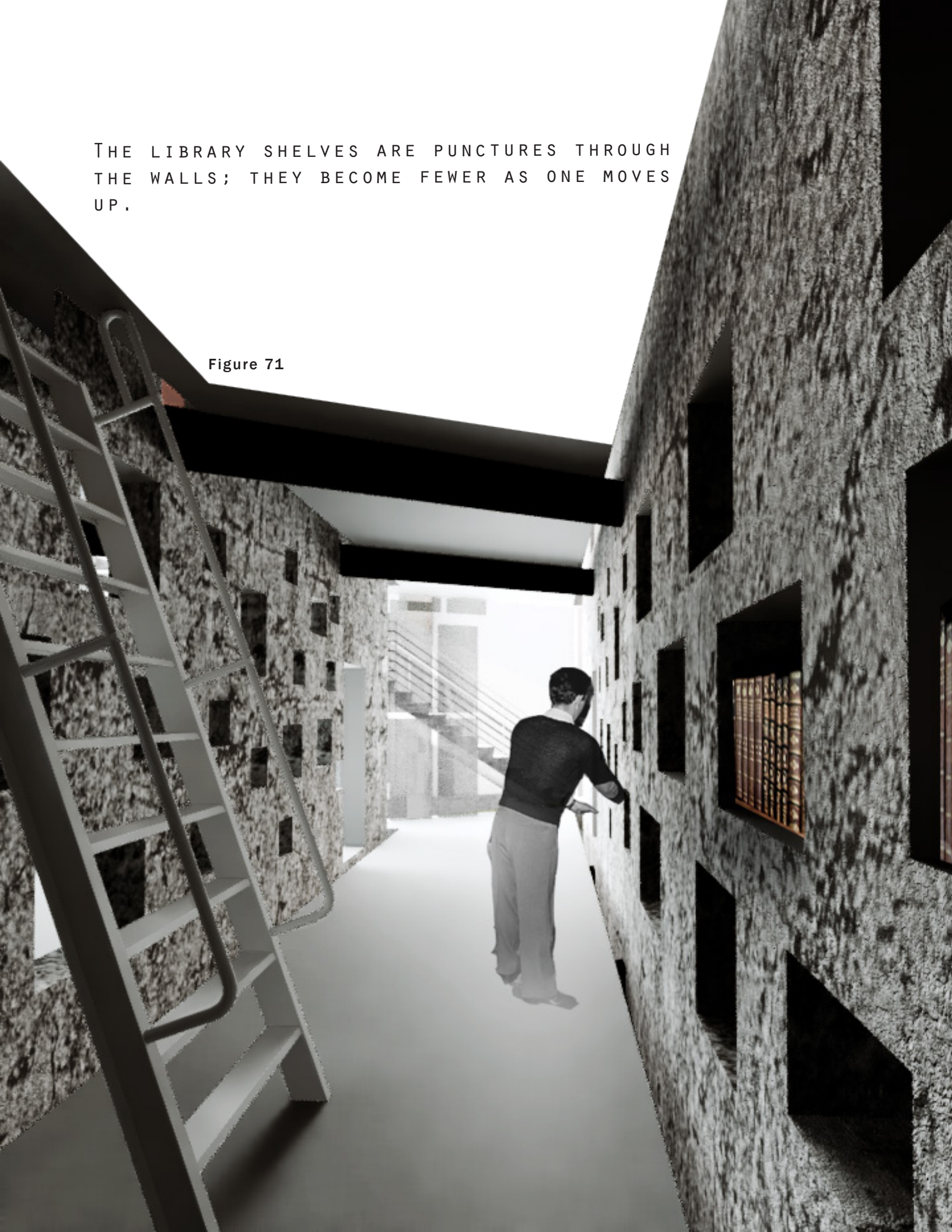




Figure 72



Figure 73

THERE IS AN UPWARD JOURNEY FILLED WITH MOMENTS  
OF DRAMA, DISORIENTATION BUT ALSO RECOGNITION  
AS YOU ARE REORIENTED WITH GLIMPSES INTO THE  
LIBRARY SPACE.

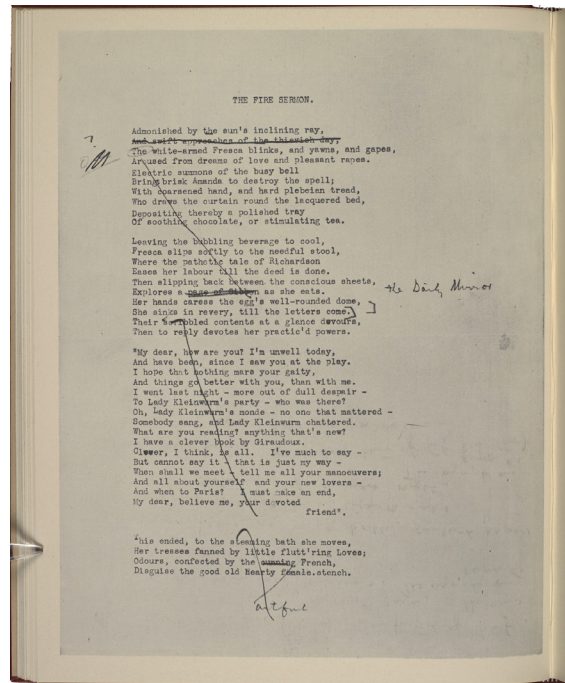
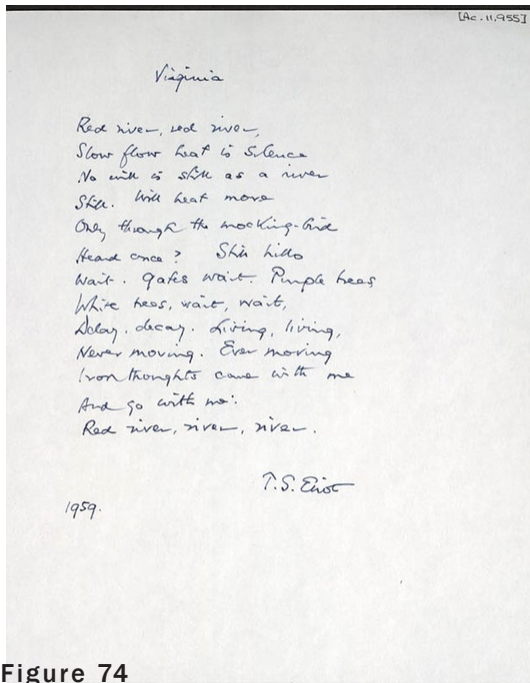
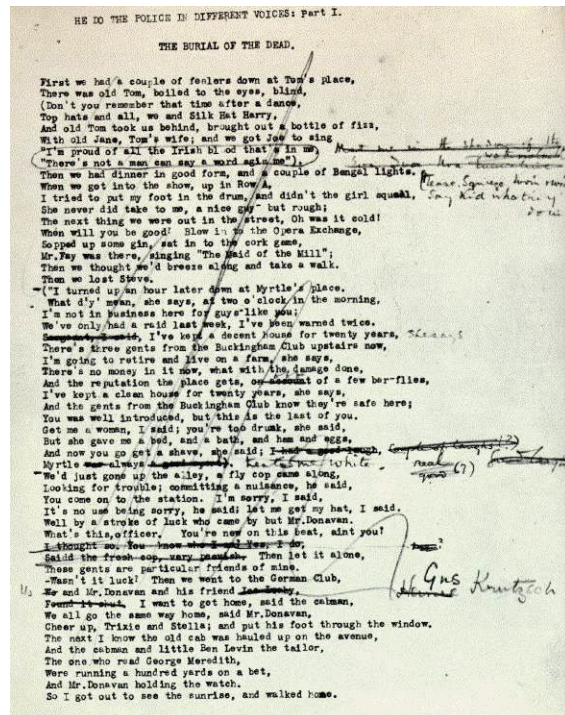
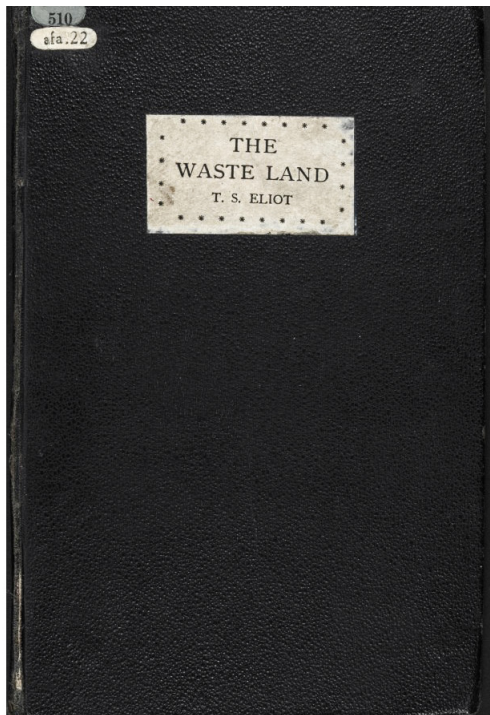


Figure 74

THE TOP FLOOR CONTAINS READING SPACES FOR FOUR SIGNIFICANT WORKS: 1) ORIGINAL MANUSCRIPT DRAFTS OF THE WASTE LAND 2) A FIRST EDITION WASTE LAND 3) A NOTEBOOK OF POEMS ELIOT NEVER INTENDED TO PUBLISH. 4) MANUSCRIPT OF THE WASTE LAND WITH EZRA POUND'S NOTATIONS; HE WAS MONUMENTAL IN HELPING TO SHAPE THE FINAL VERSION OF THE POEM. EACH A LAYER OF THE WASTE LAND.

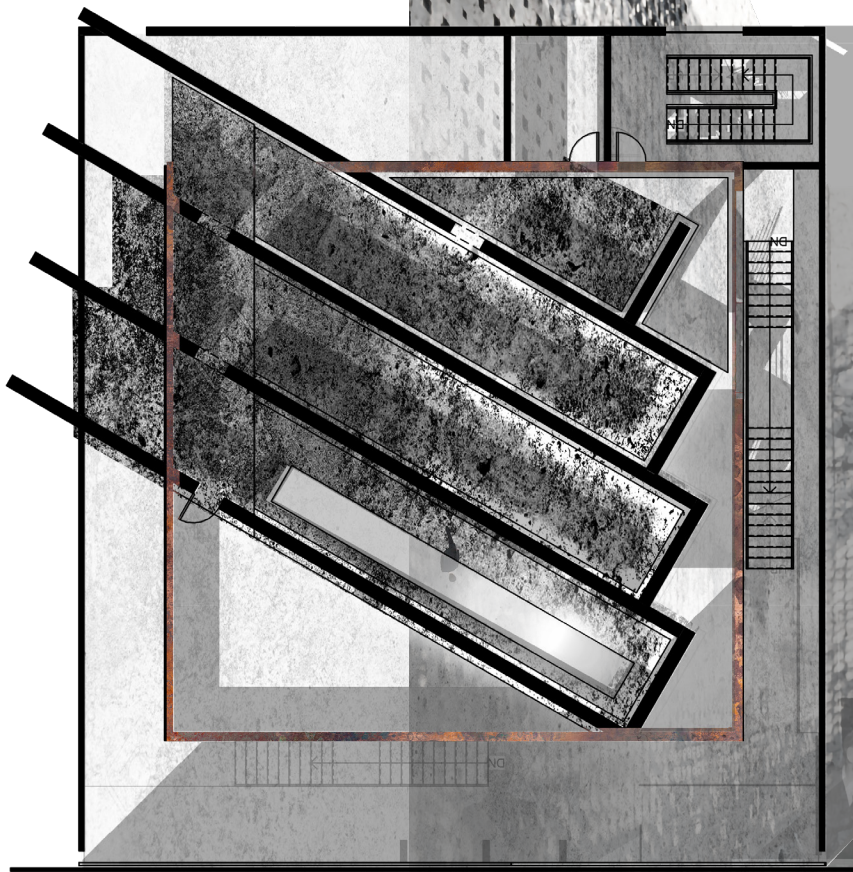
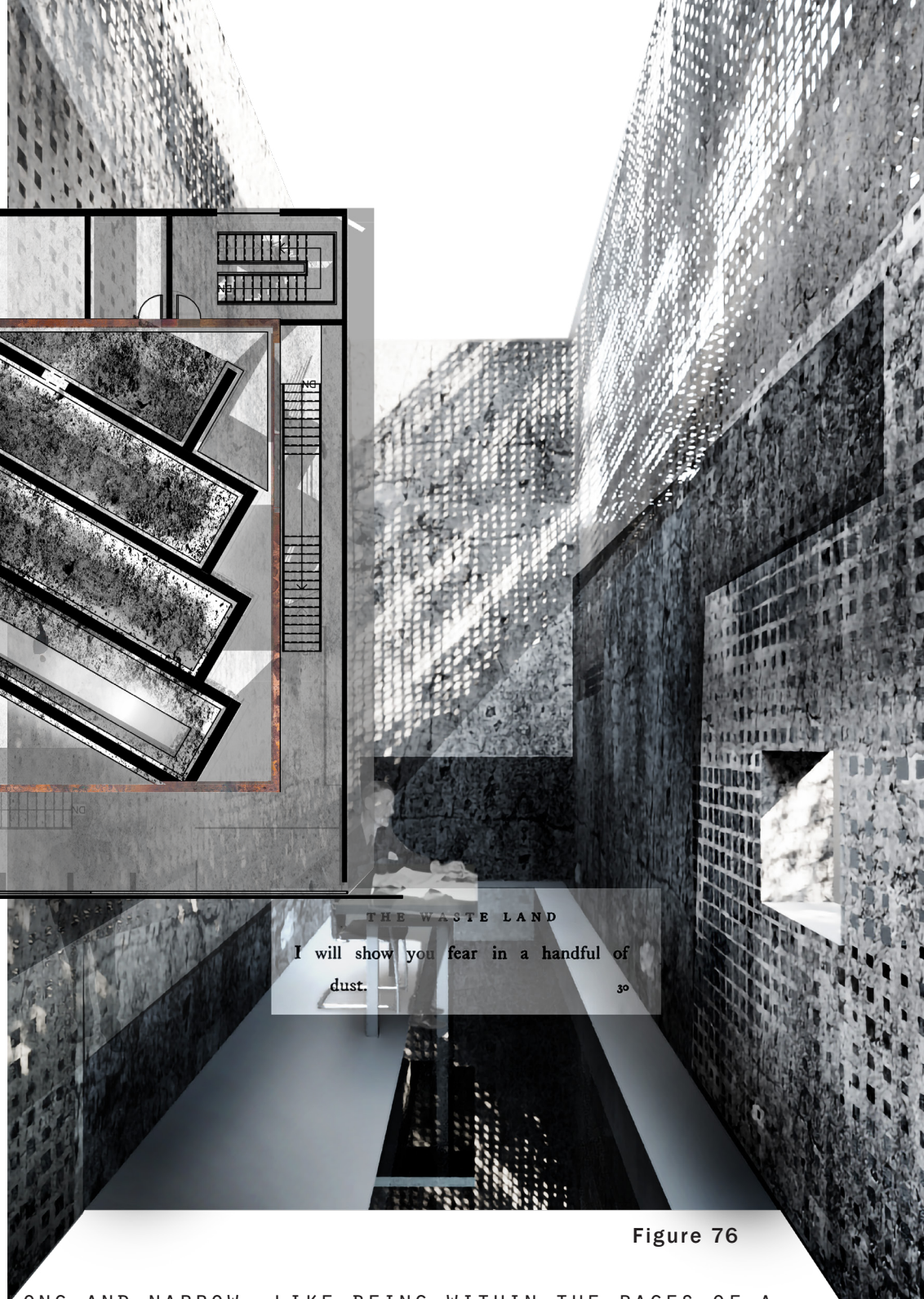


Figure 75



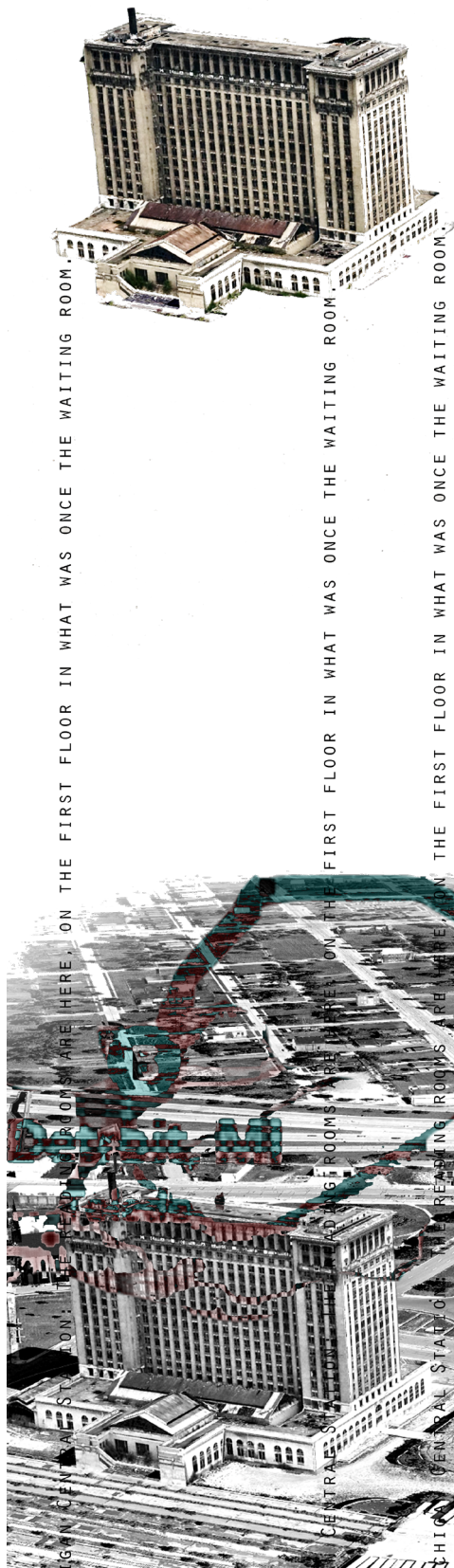
THE WASTE LAND

I will show you fear in a handful of  
dust.

30

Figure 76

THE SPACES ARE LONG AND NARROW, LIKE BEING WITHIN THE PAGES OF A BOOK. THE SPACES FOR THE FOUR WORKS HAVE PARTICULAR ATTRIBUTES BASED ON THEIR "ACCESSIBILITY," THEIR VISIBILITY IN THE WORLD. THE FIRST EDITION IS THE POEM MOST ARE FAMILIAR WITH. ITS SPACE IS VERY MUCH CONNECTED TO THE LIBRARY AND SHARES THE WALLS OF METAL SHELTERING THE LIBRARY. AS YOU MOVE THROUGH TO THE FINAL OF THE FOUR SPACES, EACH ONE GETS TALLER AND LONGER, BUT ALSO OPENS UP MORE TO THE ABOVE. IT IS A CREATION OF CONNECTION TO WHAT IS FAR BEYOND WHAT WE USUALLY SEE, READ, OR HEAR. THE FINAL SPACE HOUSES THE MOST UNKNOWN OF THESE WORKS; THE ORIGINAL MANUSCRIPT DRAFTS. IT IS A RECOLLECTION; A MOVEMENT BACKWARDS IN TIME.



# THE READING ROOMS

ONE BEGINS IN THE READING ROOMS. KNOWLEDGE IS ALWAYS MOVING PLACE TO PLACE, WITH US AND THE THINGS AROUND US. A FRAGMENT RESTING LIGHTLY WITHIN HISTORY, NEW READING ROOMS FRAME THE FORMER WAITING ROOM OF MICHIGAN CENTRAL TRAIN STATION. ABANDONED FOR DECADES, THE FORMERLY GRAND WAITING ROOM IS A BEAUTIFUL DISORDER OF CRUMBLING MARBLE LINED WITH GRAFFITI. THE FOUR SPACES FOR THE FOUR IMPORTANT WORKS ARE TRANSFORMED INTO READING SPACE ACROSS HUNDREDS OF MILES.

Figure 77



THE LONG RECTANGULAR SPACES OF THE UNPUBLISHED LIBRARY MORPH INTO TWO FLOORS OF FOUR GLASS BOXES NESTED WITHIN A LARGER ONE. THE LENGTH OF THE SPACE AS A WHOLE MATCHES THAT OF THE CHAUNCY HALL BUILDING IN BOSTON.

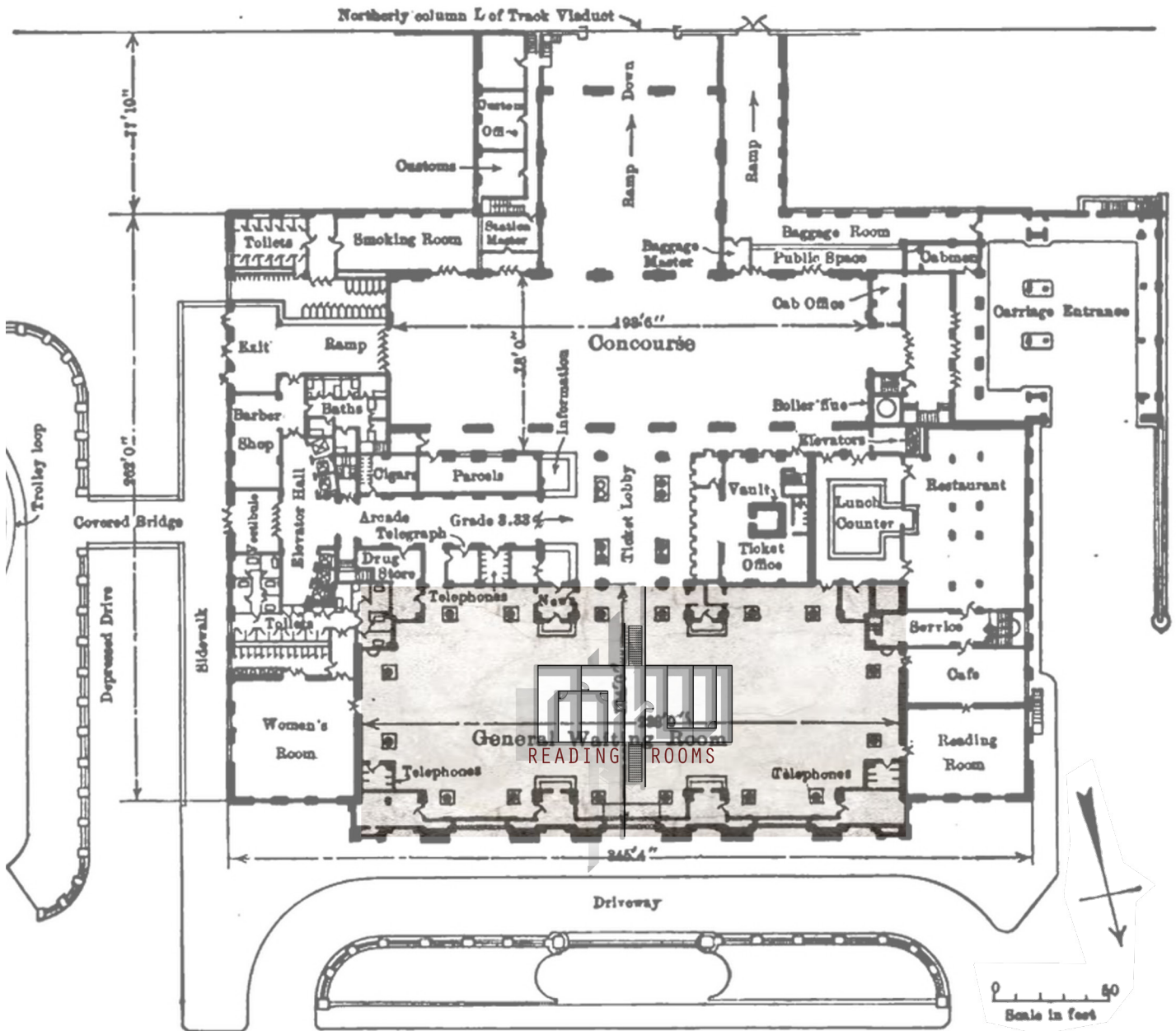


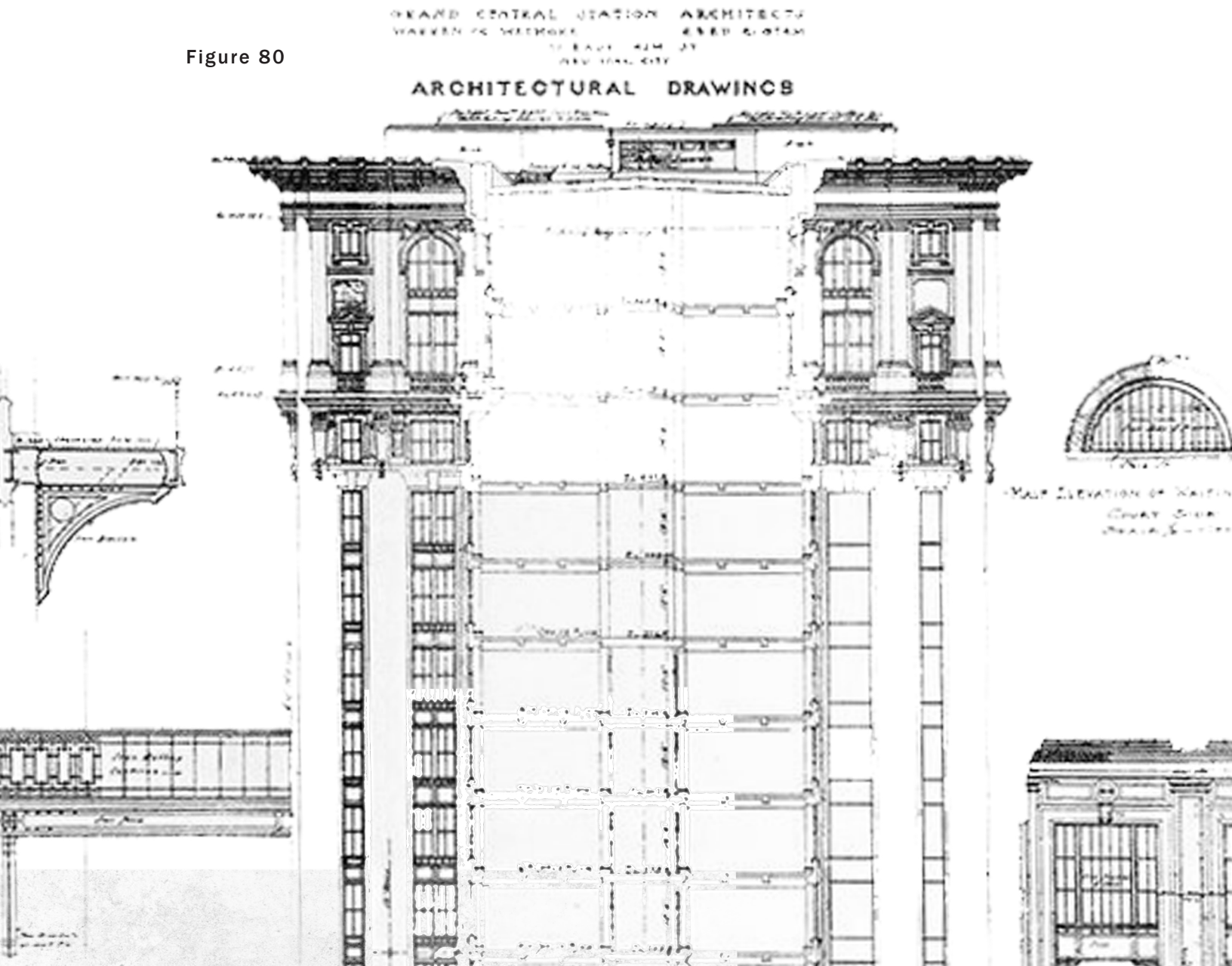
Figure 78

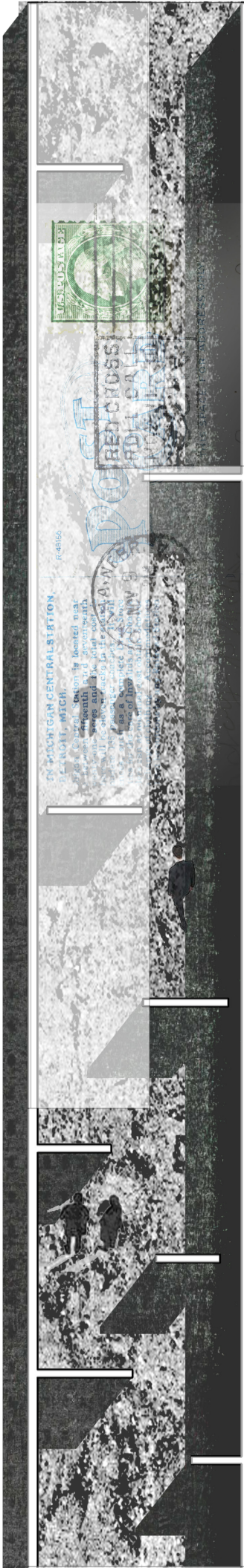


Figure 79

IN A STARK CONTRAST BETWEEN PAST AND PRESENT, THE READING ROOMS CREATE A PAUSE, LIKE THE WAITING SPACE DID FOR TRAVELERS PRIOR TO A TRAIN ARRIVAL. IT IS A SUSPENSION BETWEEN WHAT IS AND WHAT WAS. ONE MOVES UP A STAIRCASE TO THE ELEVATED READING ROOMS, IN THE OPPOSITE DIRECTION OF THE RAMP DOWN TO THE FORMER TRAIN BOARDING AREA; TO VIEW A PAST BELOW AND A PRESENT ABOVE. THE SEALED ROOMS ARE SILENT SPACES TO REFLECT, READ ALOUD OR SILENTLY, AND CONNECT WITH WHAT IS BEYOND ONESELF; SEALED AS THE UNPUBLISHED LIBRARY IS. THE GLASS CUBE FORMS LAYER OVER ONE ANOTHER AND CREATE A PROGRESSION OF SPACE THAT HIGHLIGHTS THE VIEW THROUGH THE CENTER OF THE BUILDING; FROM WAITING ROOM TO TRAIN TRACKS. LAYERS OF GLASS CHANGE VIEWS IN EVERY DIRECTION. THE STAIRCASES UP ARE BORDERED BY TWO TALL AND NARROW WALLS, CREATING A SPACE BETWEEN PAGES.

Figure 80





# THE LETTER LIBRARY

THE LETTER LIBRARY WILL TELL A STORY OF TIME AND MOVEMENT. TO VISIT, ONE MUST ENTER THROUGH THE TRAIN STATION; THE SAME WAY MAIL WAS BROUGHT FROM TRAINS INTO THE POSTAL FACILITY. THE LETTERS ARE ARRANGED BY TIME, THE OLDEST ENCOUNTERED UPON ENTRANCE AND THE NEWEST JUST BEFORE ENTERING THE ROOSEVELT WAREHOUSE.

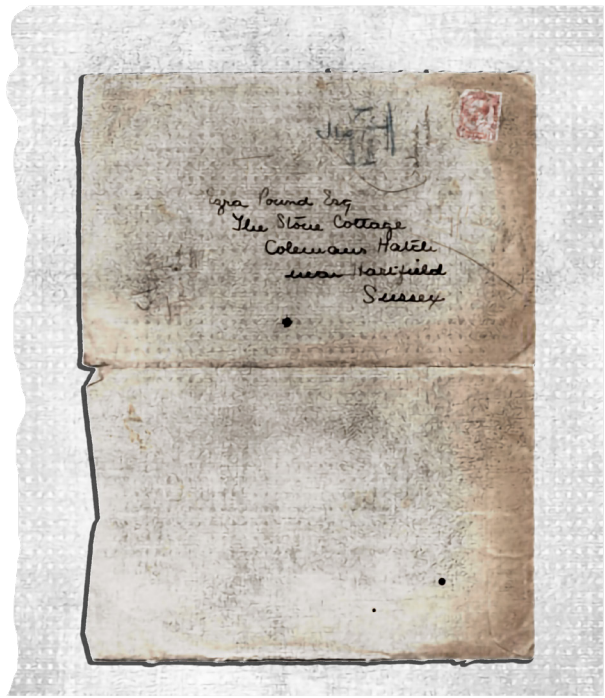


Figure 81

Figure 82



Figure 83

PASSING, THE TUNNEL BECOMES LIGHTER AS ONE MOVES THROUGH. WHILE IN THE SPACE, ONE WILL SEE THE FOOTSTEPS AND MOVEMENTS OF PEOPLE ABOVE GROUND. THE LETTERS ARE ARRANGED SO AS YOU MOVE ALONG THEY SLOWLY GET FEWER AND FEWER; THE TIME PASSING AND THE LOSS OF LETTER CORRESPONDENCE. THE LIBRARY IS ARRANGED IN A LABYRINTH OF DISPLAYS, INVITING SLOW MOVEMENT THROUGH.



# ROOSEVELT WAREHOUSE LIBRARY

WITH ITS LEGACY OF LOST AND WASTED OPPORTUNITY AND LANGUAGE, THE BUILDING BECOMES A NEW LIBRARY AND PLACE FOR COMMUNITY; A CELEBRATION OF ALL BOOKS. THE LIBRARY OCCUPIES THE BUILDING CENTER AND PRESERVES PIECES OF SPACE WITHIN AND AROUND IT; THE REST IS LEFT UNOCCUPIED, A POSSIBILITY OF THE FUTURE. A PLACE FOR BOOKS, PEOPLE, AND HISTORY TO COME AND GO.

Figure 84

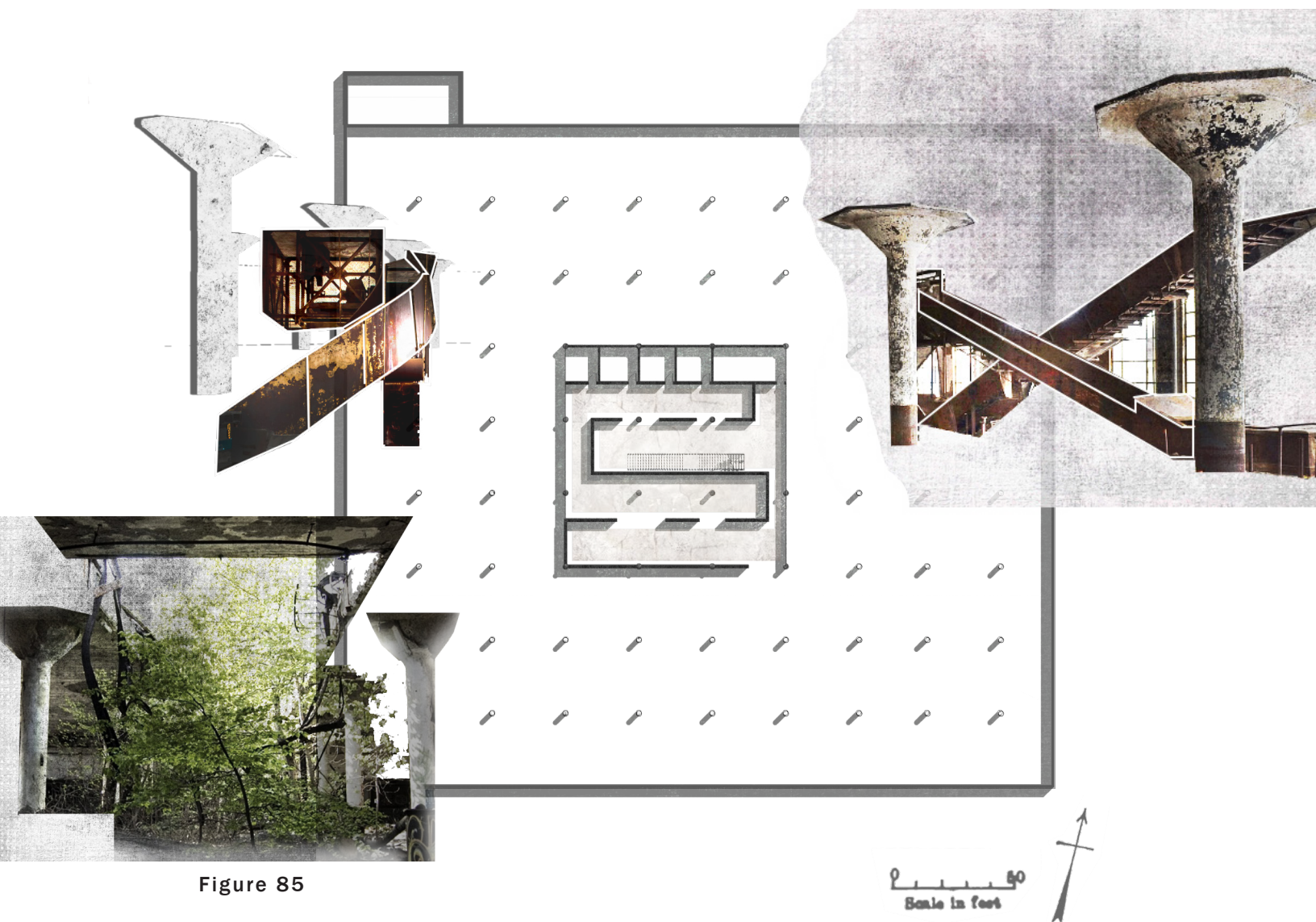


Figure 85

THE PRESERVED PIECES ARE A RUSTING MAIL CHUTE, A STAIRCASE, GROWING PLANTS AND TREES, AND MANY BOOKS ABANDONED BY THE DETROIT PUBLIC SCHOOLS BOOK DEPOSITORY. THE BUILDING, ITS ELEMENTS, AND THESE BOOKS ARE GIVEN NEW LIFE. A LIBRARY NESTED IN AN EMPTY BUILDING EMPHASIZES THE SPACE OF IMAGINATION; THE SPACE TO CREATE WHAT COULD BE, COMBINING FRAGMENTS OF NEW AND OLD. THE PRESERVATION OF DESTRUCTION AND ABANDONMENT BRINGS HISTORY INTO A CONTINUATION OF THE PRESENT; NEW CONSTRUCTION BECOMES THE FUTURE.



Figure 86



THE AREA AROUND THE CENTER LIBRARY IS POTENTIAL FOR THE FUTURE; BUT ALSO TEMPORARY SPACE FOR THE PRESENT.



AS THE FOUR ROOMS FOR SPECIFIC BOOKS IN THE UNPUBLISHED LIBRARY BECOME THE BOOKSHELVES THERE, HERE THE FORMS ARE EXPANDED THROUGHOUT ROOSEVELT WAREHOUSE'S FLOORS. THEY BECOME PERMEABLE THROUGH OPENINGS, IN CONTRAST TO THE SOLID, SHELTERED FORMS IN BOSTON. THE TOP FLOOR OF THE LIBRARY BECOMES SPACE WITH TREES AND PLANTS THAT HAVE GROWN FROM THE ROTTING BOOKS, SEALED IN GLASS. THEY CREATE CONNECTION TO THE WORLD OUTSIDE AND THE BUILDING'S PAST.



THE BURIAL OF THE DEAD  
You cannot say, or laugh  
only  
A heap of broken images, where the sun  
beats,  
And the dead tree gives no shelter, the  
cricket no relief,

Figure 87 THE NEW LIBRARY COMBINES FRAGMENTS OF OLD AND NEW; WHAT IS AND WHAT WAS.

# APPENDIX

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2ND YEAR : SPRING 2016

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PROJECTS : SANFORD OUTPATIENT SURGERY  
CENTER, APPAREO MANUFACTURING

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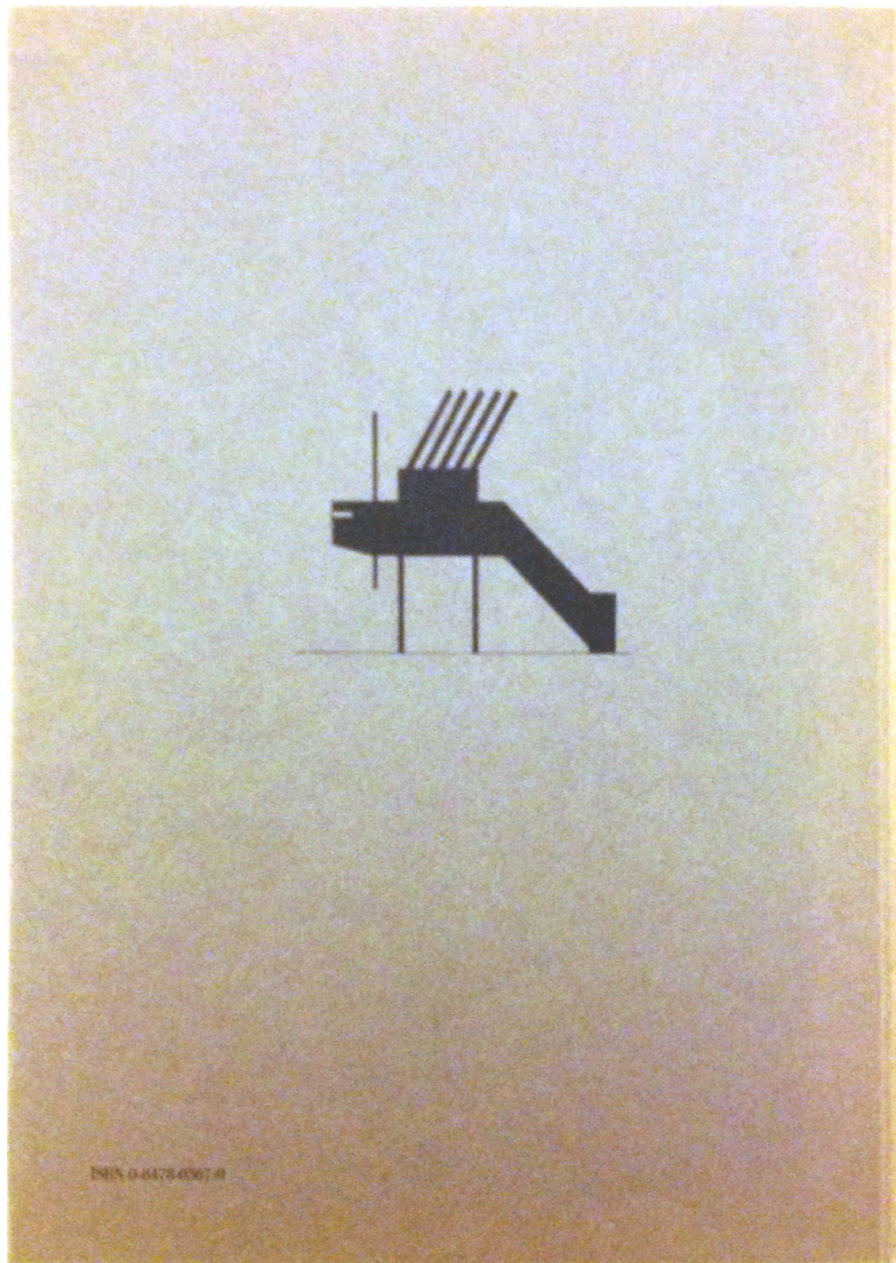
PROFESSOR DAVID CRUTCHFIELD

PROJECTS : INTEGRATED DESIGN PROJECT,  
SAN FRANCISCO, CA

4TH YEAR : SPRING 2018

PROFESSOR MARK BARNHOUSE

PROJECTS : MISSISSIPPI RIVER  
RESTORATION, MARVIN WINDOWS PROJECT



“THE DRAWING IS LIKE A SENTENCE IN A TEXT, IN WHICH THE  
**Figure 88** FIGURE IS A DETAIL... A DETAIL THAT HELPS TO INCORPORATE A  
THOUGHT.”

-JOHN HEJDUK



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