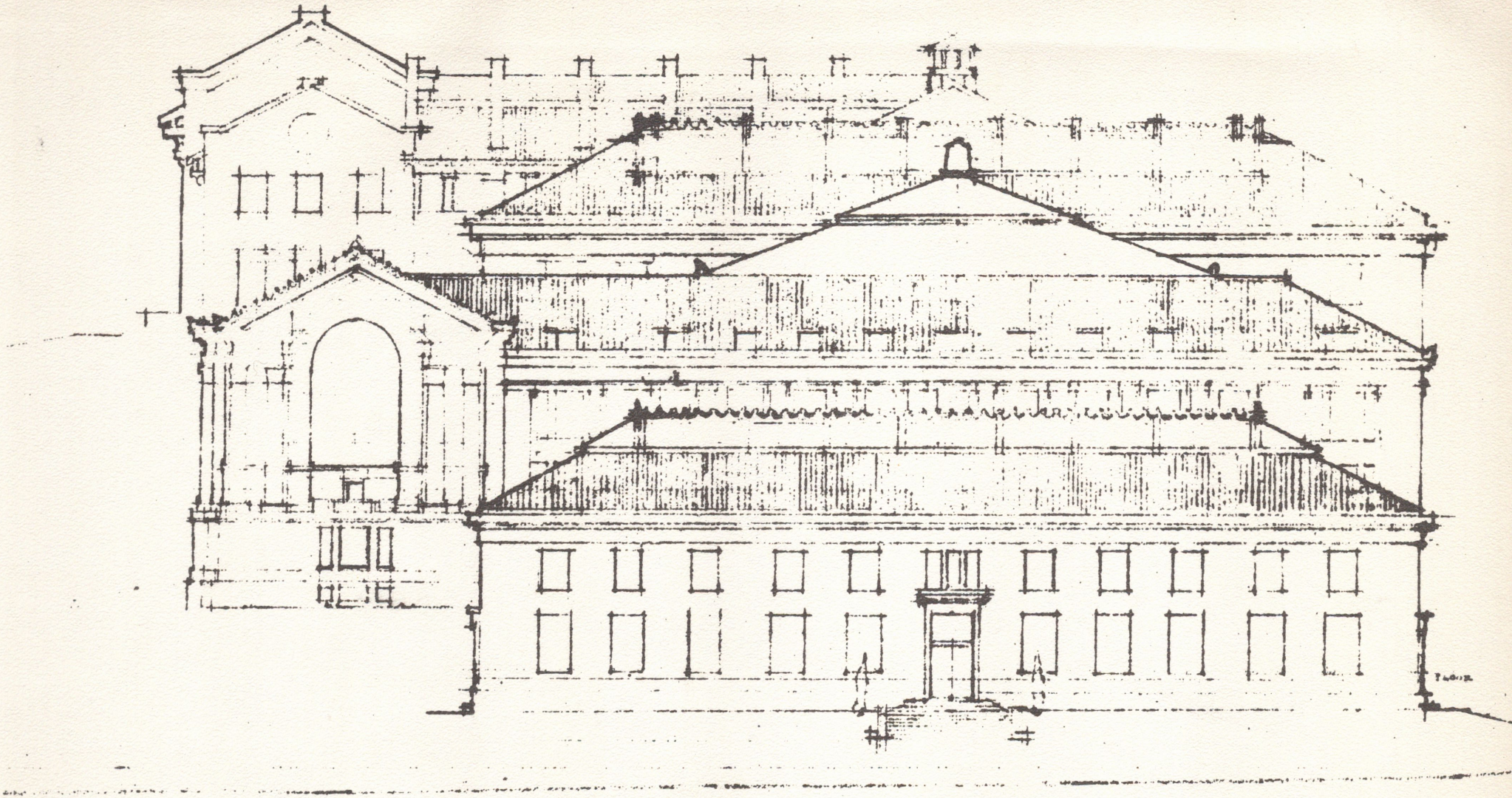
ECLECTICISM, PROPERLY DEFINED

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THESIS ECLECTICISM IN ARCHITECTURE TOLMAN

ECLECTICISM, PROPERLY DEFINED, CAN BE

USED IN THE DESIGN PROCESS TODAY

by

Samuel D. Tolman

A thesis submitted in partial fulfillment
of the requirements for the degree

of

BACHELOR OF ARCHITECTURE

MONTANA STATE UNIVERSITY
Bozeman, Montana

June, 1977

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Date 6/7/77

This Thesis is dedicated to my wife, Judy, for her patience and long suffering.

VITA

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Answers to my questionnaire: What, to you, gives architecture spirit and vitality beyond mere technological engineering and construction? Who, in your opinion, are some of the best architects today? Out of 21 sent, response was received from the following: Peter Kommers, Ilmar Reinvald, George Olson, Francis Woods, Paul Schofield, Kenneth W. Jones, David Forkner and Wayne Berg.

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An acknowledgment of thanks is due Professor Guyton Stubbs, Professor Stanford Wyatt, Professor David Forkner, and Professor John DeHaas for their assistance during this thesis. Peter Kommers, Ilmar Reinvald, George Olson, Francis Woods, Paul Schofield, Kenneth Jones, and Wayne Berg were a big help, having responded to my questionnaire. Special thanks also goes to Donald G. Conley, Senior Engineering Assistant for the City of Berkeley, and Ms. Willer, architect in the Office of Architecture and Engineering, University of California, Berkeley, for their aid in accumulation of program and site data.

Professor Joan Draper, thesis advisor, provided superb assistance during this thesis in advice, data, and direction. Also, my wife Judy deserves many thanks for her patience and aid.

INTRODUCTION SECTION II

The synthesis of this thesis, after a substantial amount of research, is as follows:

PREAMBLE: When investigating rudimentary principles of architecture in the past and present at their philosophical level, one can understand and intellectually use them in creating architecture today that is vital and beautiful.

THESIS: Eclecticism, properly defined, can be used in a design process today.

This book along with the drawings and illustrations will exemplify the thesis as stated above.

During the evolution of this thesis these points have been investigated, not necessarily in the listed order:

a. Architecture as seen through the writings of architects and their cities.

b. The thesis writer's attitudes concerning the place of architecture today, its relationship with the past, and his place as an architect.

c. The etymological definition of eclecticism and its meaning as it relates to architecture and this thesis.

d. Studying buildings and investigating their physical and theoretical make-up.

e. Applying a thesis project (University Arts Center) to the studies made.

The following pages will further clarify the ramifications of these points.

A substantial amount of research went into establishing this thesis as it is stated in the introduction. Section III talks about some of the ideas investigated during that research and at times may not relate directly to the synthesized thesis.

The field of architecture has so many facets that one might be brought to ask, "Just what is architecture"? To begin to answer this question I looked at the writings of persons accomplished in this field to get a base from which to proceed. Frank Lloyd Wright said, "Architecture is that living creative spirit, which from generation to generation, from age to age, proceeds, persists, creates according to the nature of man and his circumstances, as they change."[1] This living creative spirit has foundation from man because he has both flesh and spirit.[2] Architecture that has this quality then becomes more than mere construction or building. Ralph Rapson said, "Without the art of architecture there is only building."[3] If this is so, then what makes the art of architecture? Rapson felt it is created by emotional expression,

not necessarily beautiful superficially, but a beauty of logic and order. Wright said it is aesthetics, and that the creative act must always govern, acknowledging that creativity is neither consistent nor predictable.[4] Paolo Soleri says, "Structure is the nature of the universe, and as such lacks the human quality which we are trying to build into the universe.....The aesthetic way is the fundamental approach for mankind."[5]

Our awareness and perception of architecture is not definable in a few words. Many theses could be written on this topic without adequate understanding. This awareness comes from those qualities that make architecture fulfilling and beautiful. Peter Kommers said that many of these qualities are not definable in the classic way and that is the chief value of their presence in our world, that is, they are nameless. Kommers goes on to quote Geofry Scott as saying, ".....this quality has its ground in that subconscious region where are physical memories are stored, and depends partly on these....."[6]

As we go through life we are continually being bombarded with physical, visual, and emotional data. The manner by which we perceive this data plays a large part in its effect

on us. Many architects who are deemed as good designers are constantly aware of the things around them. From the architectural standpoint these architects are a pleasure to be around because of their acute architectural awareness."[7]

Much of the architecture today lacks understanding by its creator, the architect. Eliel Saarinen put it this way, "We so often see very, very, practical buildings, practical from every angle, practical from every point, and they appear so terribly ugly. They have no proportions, no rhythm, no balance of masses. The color is terrible, the treatment of materials is terrible. So I don't think we can say if a building is practical it is beautiful. I do think we should say that a building has to be practical to be able to be beautiful and further; a practical building is able to be beautiful only if the architect has a subconscious sense of beauty, that is; if he is a creative artist."[8] The architect has to gain an understanding of his architecture and not only write about it but also create it with vitality and interest. The role of an architect is primarily to create space (architecture) producing a fulfilling feeling in man, something beyond four walls, a roof, and a circulation pattern. This atmosphere may or may not be understood by the user but can be felt and experienced by all.

Saarinen goes on to conjecture about the gothic architect and speaking for him said, "We had our own fundamental form, and it governed our architecture. Look at the lofty vaults and buttresses; look at our high towers. The whole logical organism, it rises from the bottom to the top, stone built upon stone. You can feel the power go through the material and you can follow the power line all the way to the top. It is truthful in materials and truthful in construction and therefore our architecture has been admired for centuries."[9] We should look back and admire the architecture of the past. This admiration can lead us to an understanding of what those architects were doing and how it applies to architecture today.

Architects need to constantly seek understanding of our architecture and ourselves. One way to do that is to study architecture of others and determine how it applies to us. This can be accomplished by not only looking at the results of architecture in its final form but by seeking and understanding the intent of the architect. Some ways of accomplishing this would be to read the architect's intent or attitudes in word, verbal communication, the building program, influences from his culture, history, and environmental

conditions at the time. Unfortunately this investigation is not always possible and has to come from examining the architecture in its final form. One can judge for himself only, if that piece of architecture fulfilled the intent of it's creator. It is important to realize that the understanding talked about is never totally obtained but is a lifelong pursuit.

Architects are individuals and perceive architecture only through their own eyes and through their view of the world. Our architectural knowledge can be defined as an accumulation of what we have seen, what we have done, and how we perceive it. Too often architects, especially the student, will view a piece of architecture as good or bad based solely on what others have said and not on their own knowledge.

One can, and should, take opportunities to draw from that which has been done. As Stern said, "....select from the past in order to comment on the present."[10] William Wurster felt that one can learn from the past and use that knowledge while being free from the past and appropriate to our time.[11] A great deal of pleasure can come from discovering old ideas than can be made new again. Often times these old ideas are familiar, and when handled properly induce meaning into our

architecture. After all what is architecture if it only fulfills a programmatic requirement and has no meaning? One must have a base from which meaning can be derived. This base can come from history, historical illusions, present day things which are familiar, philosophical analogies relating to the user, rudimentary principles effecting the architecture, environmental factors, etc. But above all it is the emotional factors as they relate to the architect and the client, that give meaning to architecture. One can understand how and when to use this information by understanding how others have used it, then implementing that knowledge into his own philosophies and background.

Alvar Alto felt that architecture can do more to humanize life than any other art.[12] A building can project emotions or feelings that effect the people using it. Many buildings lose this dimension because the concept is not complete. This is the point of departure from a building that communicates, and one that does not. The building provides a background and a set of diagramatic ideas from which one derives interest and attention. How well these ideas are communicated is an indication of it's quality.

Architecture should prepare the user to receive the purpose of the building by putting a person in a particular mood. A person's awareness of this is frequently on the subliminal level. Nevertheless, he is effected and has a reaction to it. The manner by which one receives this communication is through the senses. The five basic ones are sight, smell, taste, touch and hearing. These senses have individual characteristics and may stand alone at times when sending signals to the brain. But they normally work together in varying degrees, along with other senses perhaps unknown, to give us discriminative perception, practical intelligence, meaning, understanding, intention, correct judgment, aesthetic understanding and appreciation, and a sense of beauty. The building with its maze of volumes, textures, accoustics, proportions, masses, colors, etc., and the manner by which they are handled, give the building this vitality and interest.

Architecture appears to be undergoing a transition from Modern Architecture into a new era. Robert Stern terms this new era as Post-Modernism and Peter Eisenmann calls it Post-Functionalism.[13] They both talk about a return to something that has been lost during Modern Architecture. The full

implication of this new era cannot be fully defined or understood until time provides the insight necessary to look at today from a distance.

The Modern Movement started as a reaction against any specific order or uniformity.[14] Apparently it was seeking a new form indicated by Henry Van De Veldo in 1903, "As soon as the work of cleansing and sweeping out has been finished, as soon as the true form of things comes to light again, then strive with all the patience, all the spirit and logic of the Greeks for the perfection of this form."[15] During this period there was a stripping off of ornament, a striving for a new beginning eschewing the architecture of time. This stripping down overlooked some of the rudimentary principles that were behind much of the earlier architecture. These earlier principles were an important part in its development. One might conjecture that, the Modern Movement, having removed itself from the past and starting out anew, ignored many of the things it was actually striving for. A dictum of the Modern Movement, coming from the BAUHAUS, "Less is More",[16] resulted in the Modern Architecture of today being "Less is Less".[17] When one abolishes all existing things to start anew, he may end up in a vacuum and create nothing. Therefore, today we need

to reflect and examine the ideas and principles behind architecture of all ages, try to understand, and then intellectually implement them into the architecture of our time.

During the studies and readings I talked about in Section III, it was illustrated to me that my focus was too vast and had to be narrowed down. I was wanting to totally understand architecture of all ages, then take that understanding and apply it to my architecture today. This is something I will be working toward on a continual basis, but will take years and maybe even a lifetime to obtain. Therefore, I have narrowed my focus for this two-quarter period to applying eclecticism, as I will define it, to my design process.

To define eclecticism one should look at the word etymologically. Eclecticism comes from the Greek term "EKLEKTIKOS", meaning "selective".[18] As most other words, its definition has undergone change, and varies in meaning. The eclectic method is a philosophical idea finding agreement within opposing or diverse schools of though. It is a selective choosing of, doctrines or methods, from various sources. The eclectic selects those things which seem best to him, then improves on them or applies them to his own way of thinking. The full meaning is more than just a mimicry or a duplication

of facts and forms, but involves the person. One's personal involvement comes from his own attitudes and philosophies being injected into the selections made. Therefore the end product has more potential and interest under this process than coming exclusively from one person and his biases and ideas. The Encyclopedia of World Art pointed out that eclectic procedures play a vital role in the creative activity and provides a more balanced point of view.

I tend to agree with a philosopher of the mid-eighteenth century named Diderot, who said, "An eclectic is a philosopher who tramples underfoot prejudice, tradition, seniority, universal consent, authority, and everything which subjugates mass opinion; who dares to think for himself, go back to the clearest general principles, and examine them, discuss them, and accept nothing except on the evidence of his own experience and reason; and who, from all philosophies which he has analyzed without respect to persons, and without partiality, makes a philosophy of his own, peculiar to himself."[19] The product comes from choosing the best features out of an accumulation of experiences and then discriminately applying them. Eclecticism is a tool to inform oneself, and an aid in understanding ideas. An eclectic idea is refusing to follow blindly one set of formulae and conventions, but to have the determination to

recognize and select the basic elements from all sources.

Architecturally, eclecticism has been an imitation of styles selected by personal preference. The product was a duplication of facades, colonnades, and details in a very literal way. The eclectic architecture of 1874-1930 was imitative of historic architecture in all aspects of its appearance.[20] Due in part to the imitative characteristics of that period of eclectic architecture, the word has acquired a contemptuous significance. The distorted meanings come also from the fact that many eclectics have been intellectual trimmers, sceptics or dilettantes, and party to mere partisanships. Walter C. Kidney gave an insight to that criticism in saying, "Eclecticism is the artistically valueless imitation of old, and therefore irrelevant, architectural styles for the gratification of the predatory, philistine rich by sentimental or dishonest architects who ignore their duty to create a vital twentieth-century architecture at the service of the people." He went on to say, "....instead of practicing an art, he (the eclectic) was engaging into the sort of para-scholarly exercise that goes into the making of film sets."[21] These distainful attitudes came from the over simplification of eclecticism as it was defined and produced. When properly

defined, I find this method sound, especially in practical matters, but also in aiding our understanding of ideas. It is a useful tool to inform and enrich ones own philosophy. The desire for something different does not necessarily require something new but is content with change.

Furthermore the human mind learns and is enriched eclecticly, that is to say, every experience we have adds to our total knowledge. One does not learn from sudden accumulations of enormous amounts of information but from small portions of data and individual experiences, one at a time. Why then, can't this same process apply to architecture during its evolution of creation? I say it can. It is a valid method of approaching design. Professor Stanford Wyatt pointed out, very precisely, that this is how architects such as Le Corbusier and Frank Lloyd Wright gained their understanding of architecture.[22]

It behooves us to take time to investigate and try to understand what these architects of the past have learned. You can look at the specific ideas and methods they used in obtaining their knowledge. Often one thinks of this as discovering a magical formula, which can be applied by anyone, producing glorious forms and fantastic architecture. This

is a myth. Architecture of significance comes from a lot of hard work, understanding, and time.

How can you go about eclectically learning things of significance, in order to bolster your own abilities as an architect? I have found that virtually everything done and experienced have some significance on this matter. It is important to investigate and try to understand all we come in contact with, then apply that understanding in an intelligent manner. This leads to the natural reuse of facts which can be implemented into architectural design.

The process of design is that individual method used by an architect to get from one idea to the next and finally leads him to the physical form and ultimate solution. It has been thought of, and taught, as a direct linear process. That is, one collects data such as the program and site, then analyzes that data which results with a solution. This method was taught in many schools of architecture and for this paper it will be called Analysis/Snythesis. (See Drawing VII-C) This method of design is short sighted in its approach, leaving little room for pure conjecture on the part of the architect. The student, in trying to transform this data into a design, found much difficulty because he was dealing with mere

facts and not his own feeling and ideas. I do not think architectural design is a linear process. The mind needs to be free to make conjectures, then refine and define them. One needs the freedom to add new ideas as well as eliminate old ones at will. This is the essence of creative activity, as talked about previously. I refer to such a process of design as Conjecture/Refutation.[23] (See Drawing VII-C)

This process is not linear and provides one the freedom to make pure conjectures based on his own experiences and his view of the world. These conjectures can then be tested against the programmatic data. From this point the designer is free to totally reject the idea or to refine it eliminating only those portions found unacceptable, this giving us added dimensions for creativity.

The Conjecture/Refutation method coupled with the eclectic process, as I have defined it,[24] results in an enriched procedure. (See Drawing VII-C) This enrichment originates from a freedom to apply knowledge gained, from eclectic analyses, as a basis for conjecture and a foundation for assessment.

Upon examining a building within the eclectic process discussed in the previous section, one must determine what things are pertinent to such an investigation. This section will be dealing with those principles and ideas as I see them.

When I first started thinking about what these principles were, I felt they would be clearly definable. Therefore the search began for their discovery. First I wanted to gain an understanding of how they were used by others, then determine how they could be applied to my design process and architecture today. A list was made containing a myriad of principles which appeared to be important in the understanding of buildings. This list included things such as: proportion, scale, massing, pattern, symmetry, repetition, space, order, consistency, balance, tension, focus, rigidity, and many others. With inspection of this list I found that a definative set of principles were difficult to find.

A definition of the word principle was found to be vague and nondescript. Elements, for a time, appeared to be a more useful terminology but was still lacking.

I was searching for those clear principles that Mies van der Rohe talked about. He believed that the great architectural periods in history restricted themselves to clear principles, and that this is the only way to create important architecture.[25] However from further investigations I concluded these principles were many and overlapping. For example "scale" is not distinct in itself. It is affected by proportion, rhythm, massing, and other influences. I concluded that <u>if</u> any lingual catagorization could be made it would be "Rudimentary Principles", allowing for this overlapping nature. Therefore this terminology will be used for the purpose of this paper.

One might say that these rudimentary principles are the basic facts that Ruskin referred to when he said, "Even the most superior mind and the most powerful imagination must found itself on facts, which must be recognized for what they are. The imagination will often reshape them in a way which the prosaic mind cannot understand; this recreation will be based on facts, not formulas or illusions."[26] The important thing here is understanding the implicit relationship of the principle to its application. That is to say, in architecture these rudimentary principles have a variegated effect on

different projects. However they still remain in their original state and one should be able to recognize and eventually understand them.

We must be careful not to think that proper character and principles of compositions are synonymous. They appear together only due to a conscious effort on the part of the architect. They are both present in successful architecture.

In regard to rudimentary principles, I found three which cover a whole spectrum of related elements and principles. These are scale, proportion and rhythm. Following are examples of the overlapping nature of these words:[27]

SCALE:

a. A system of proportions.
b. Harmonious relationship of parts to one another and the human figure.
c. Relative dimensions, a standard of measurement.
d. A graduated series, succession, or progression.
e. Relative proportionate size or extent.
f. The proportion which the representation of the object bears to the object itself; a system of representing or

reproducing objects in a smaller or larger size proportionately in every part.

PROPORTION:

a. The relation of one thing or part to another in respect to size, degree, or quantity.

b. Symmetrical arrangement; harmony.

c. Comparative part; share.

d. Part in it's relation to the whole.

e. The relation existing between things or magnitudes as to size, quantity, number, or the like.

f. Ratio.

g. Due relation of one part to another; such relation of size, etc., between things or parts of a thing as renders the whole harmonious; balance, symmetry, agreement, harmony.

h. Relation to something else.

RHYTHM:

a. Recurrence at regular or uniform intervals.

b. Flow as determined by the recurrence of features of the same kind.

c. Due correlation and interdependence of parts, producing a harmonious whole.

When studying a particular building we can discover, at least to our own satisfaction, how that building relates within itself and how those relationships effect the composition as a whole. This interconnection does not stop at the facade but is linked to the overall composition and detail.

For this thesis I have chosen to investigate the implication of three buildings on Berkeley campus and how they relate to the university image. Those particular buildings are: The Doe Library, The Hearst Mining Building, and California Hall. (See Photos V, A-H) All three were created by John Galen Howard, an architect for Berkeley Campus. He was from a Beaux-Arts background. As you can see from Photos A-H, clearness of intent in plan was a large feature in Beaux-Arts architecture. This clarity of plan is carried through to the facade. The whole composition works together to create a harmony.

The purpose for studying these campus buildings is to gain a focus to which the Arts Center can be linked. Also the campus environment will add to this interconnection, and will result in a building recognizant of Berkeley as a cultural entity.

The following drawings (V, A-D) illustrates some of the rudimentary principles studied on these buildings.

The overall organization of the Doe Library (see Drawings V, A-B and Photos, A-D) is from a base of fifteen feet cubes. Each major element is defined separately in volume and composition. These elements are: a central book-stack area, an administrative space surrounding the central core, and a main reading room off the central axis on the north. The building is made up of very simple masses that are broken down in scale and detail with proportional uniformity in line. A corinthian colonnade, the window treatment, and detail break up the basic building into an intricately transitioned composition.

In plan, a possible mathematical explanation could be: (see Drawing V, A) A square A, B, C, D, is a base for a diagonal axis A, C. arched to E., thus forming A. E. D. F. rectangle. Then the golden section G. B. H. C., from the base square

comprised of an axis K.D., arched to G. The total produces the G. E. H. F. rectangle which is the "Hanning Diagram"[32] used by Le Corbusier in establishing his modular.

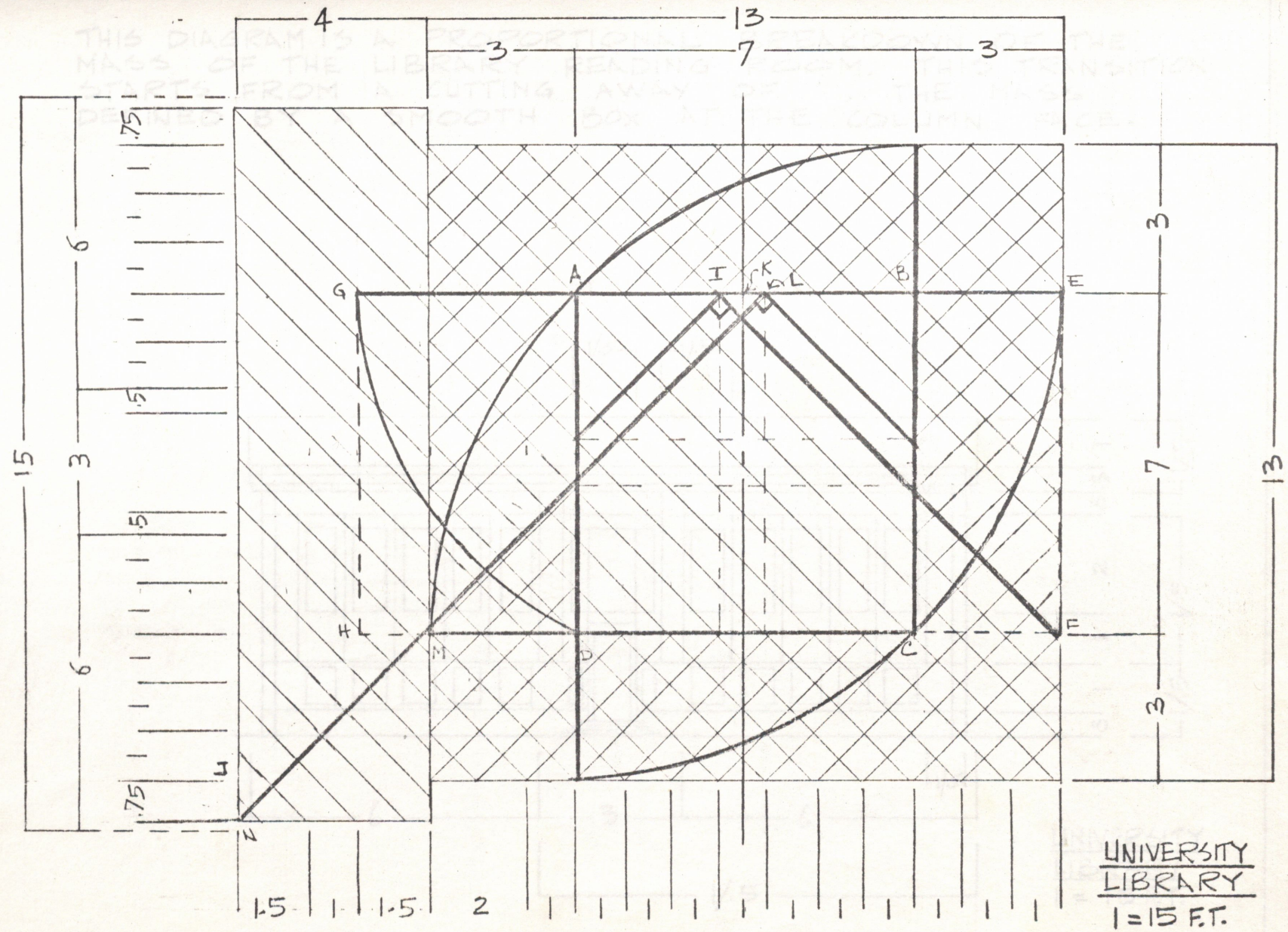
The right angle formed from a line on F. I., (I being C + E/2) then pivoting point I. about K. (center line of the base square) to a point L. Another right angle produces a line intersecting L.M.N.

These relationships do produce the library floor plan. I do not know whether John Galen Howard used them or not, however it does point out that this relationship can be effectively used in determining proportional and rhythmetic forms.

Referring to Drawing V, B, much attention was paid to connections and details. The coursing of the stonework varies thus breaking up the large surfaces. Further transformation is evident at the turning of the corners. The corinthian columns transform into rectilinear shapes with less definition. (See Photos V, A-D) This transition continues on around the building to the less articulated administrative portion of the building.

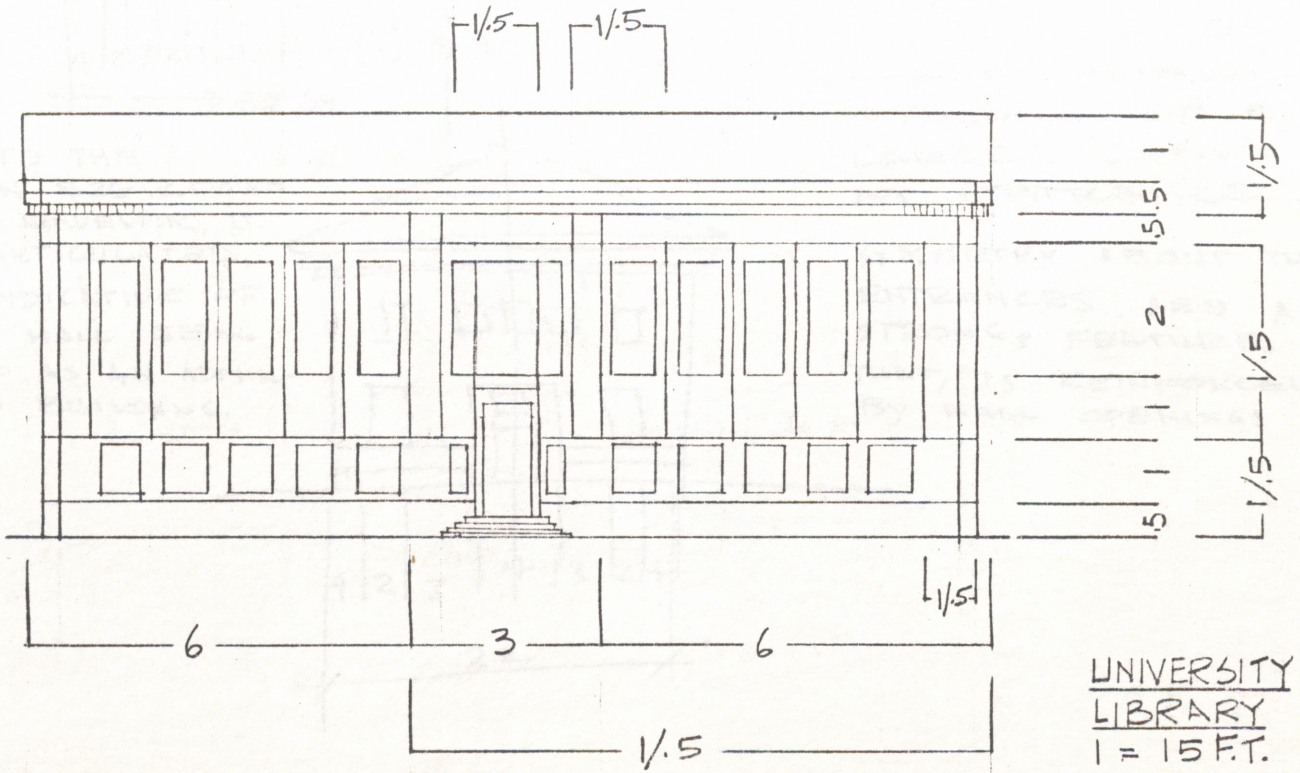
I have included only a portion of these studies in this book and they will be referred to further in my thesis jury.

I refer the reader to Drawings V, C-D and Photos V, E-H, for some of the relationships of those buildings.

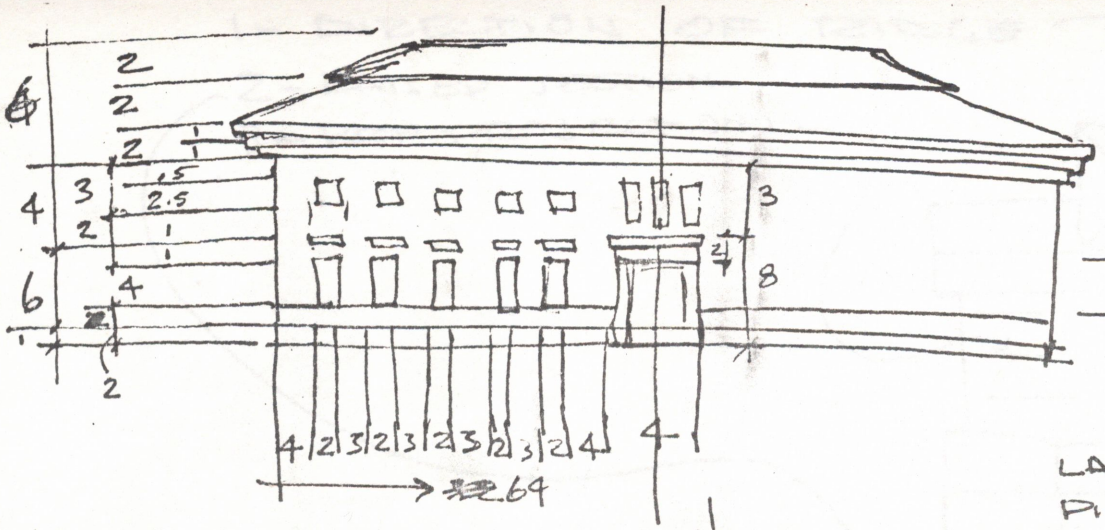


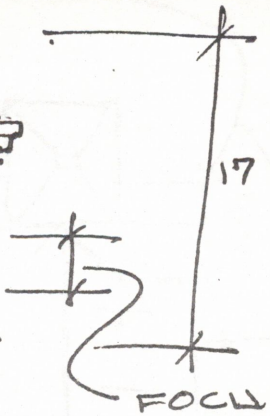
V PLAN DOE LIBRARY A

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V ELEVATION DOE LIBRARY B

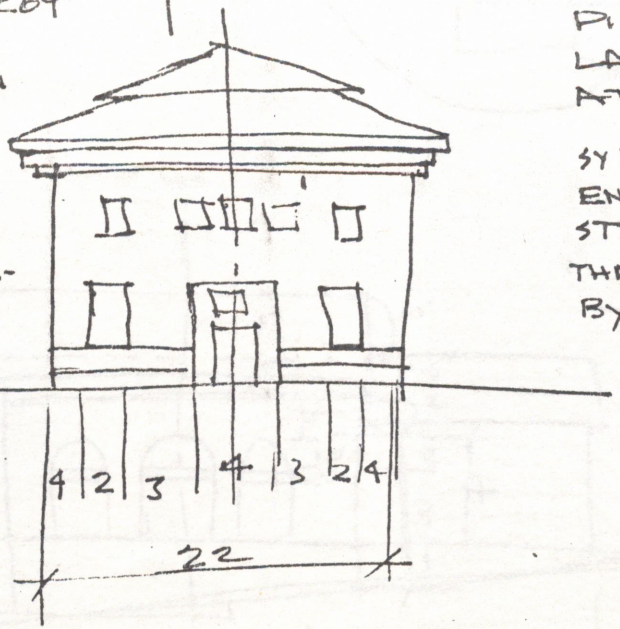




FOCUS ON LARGER WINDOWS PICKED UP ON A LARGER SCALE AT ENTRANCE.

SYMMETRY ABOUT THE ENTRANCES ARE A STRONG FEATURE. THAT, IS REINFORCED BY WALL OPENINGS

SIMILAR TO THE LIBRARY IN BREAKDOWN OF BLOCK, HOWEVER, IT IS LESS ARTICULATED. THIS IS INDICATIVE OF CALIFORNIA HALL BEING DESIGNED AS AN ADMINISTRATIVE BUILDING.

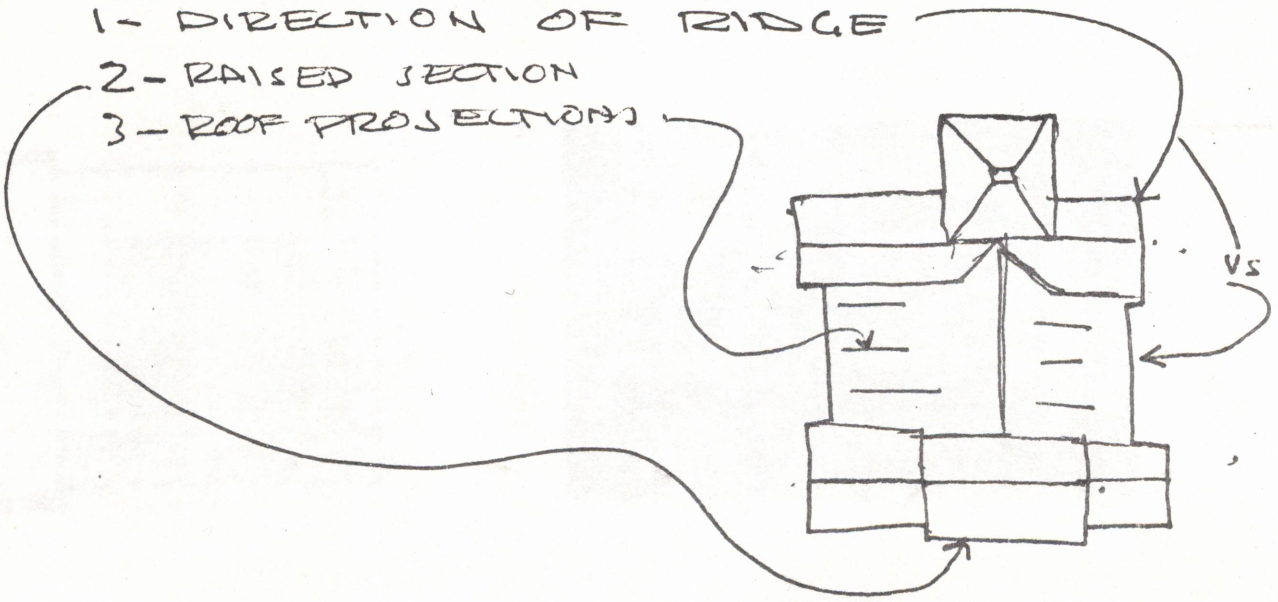


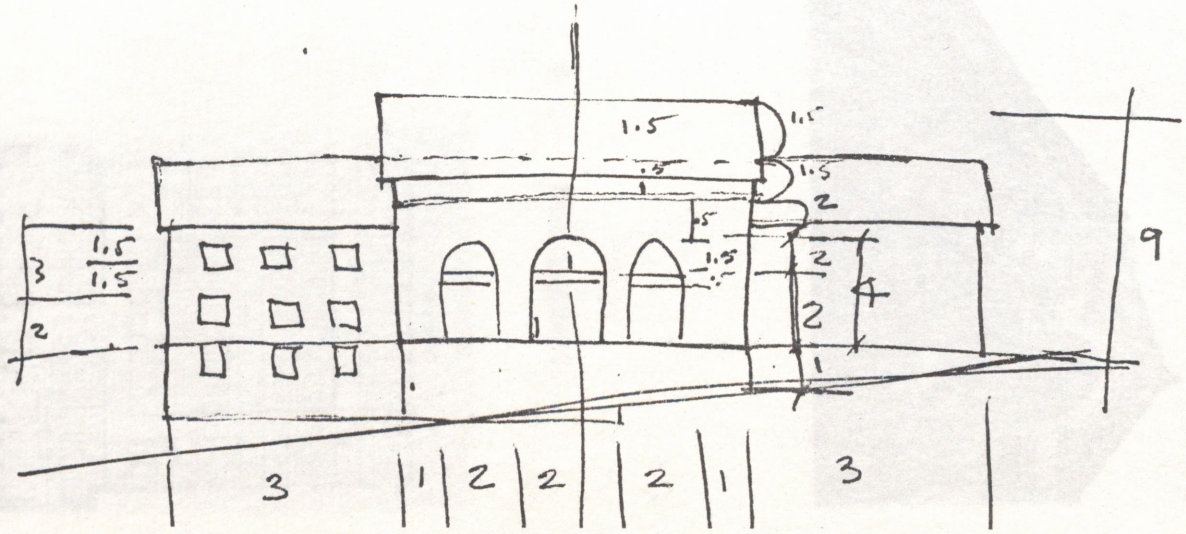
ROOF ARTICULATION

1- DIRECTION OF RIDGE

2- RAISED SECTION

3- ROOF PROJECTIONS

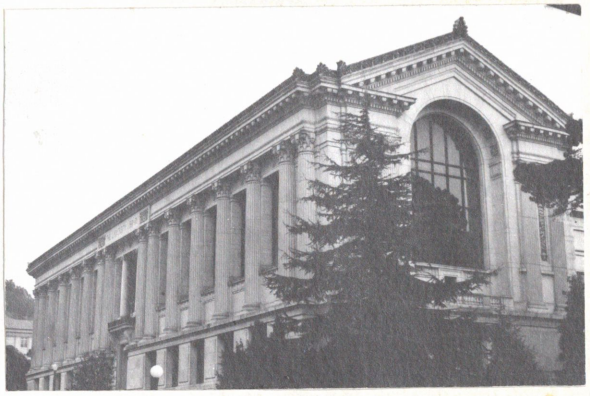




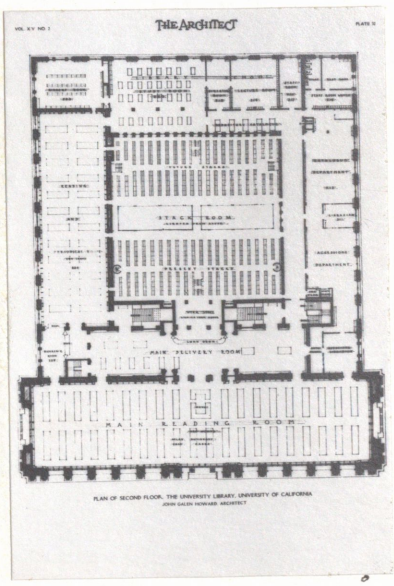
SECTION V PHOTOS A - D



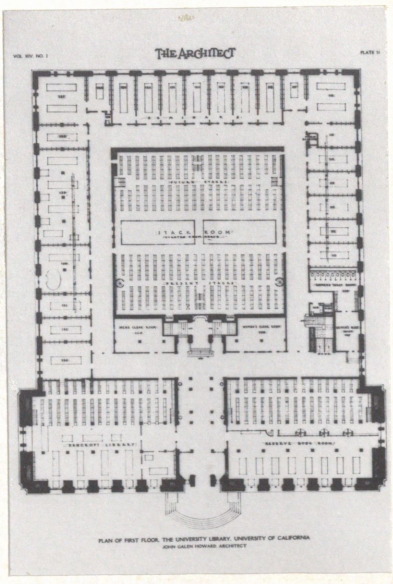
A__ - DOE LIBRARY



B - DOE LIBRARY



C - DOE LIBRARY



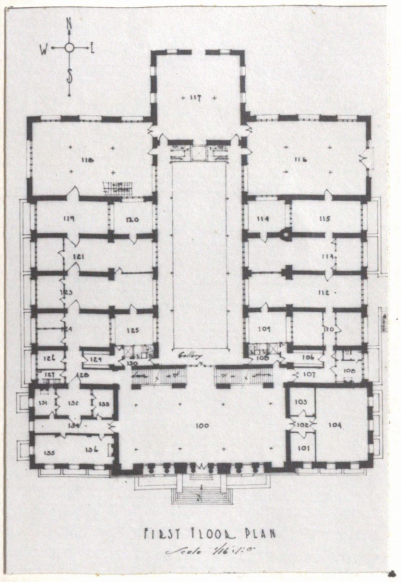
D - DOE LIBRARY





E - CALIFORNIA HALL

F - HEARST MINING BUILDING





G - HEARST MINING BUILDING

H - HEARST MINING BUILDING

Searching into the origins of the art museum is an important part of designing such a project as the University Art Center. However to adequately cover that topic would be a thesis in itself. Also the scope of my project comprises many different things that an art museum would not. Consequently I have drawn some brief conclusions as to my studies in this area.

The Greek "MOUSEION" was a shrine adopted by the muses which eventually became a repository for gifts. Later it became a temple for the arts. The era of the museum began when collections of tangible memorials were placed there. These memorials were in the honor of mankinds creative genius.[28]

The classical museum dates to at least the fifth century B.C. to the Treasury of the Athenians at Delphi. (See Drawing VII, D) Most of the museums of this time were private collections. There were few changes of principle in the history of the museum until the French Revolution, with exception of princely or royal collections being put into public museums. Then, the nineteenth century museum became flooded with products created by all kinds of human endeavor.[29]

A museum is not just a house for art but is a place for mankind to view the products of its own creation. Cook pointed out that, "Mind, Muse, and Memory can be linked - etymologically as well as conceptually".[30] Whenever we place art for display it serves as a reminder of our past as well as our ability to create. The museum offers an escape from time and the present by placing us in a different frame of mind.

Appreciation for other ages can be attributed to the existence of the museum. One can look at the physical artifacts and human creations of an era, therefore putting the mind in the context of that age. Museums also act as a barometer of current tastes and trends and help fill the human need for display.

American museums in particular, are institutions which raise the general public's level of culture and knowledge.[31] This is what my Art Center is to do, that is, to uplift the bay area public culturally and at the same time make a strong alliance to the university.

In November 1964 the Board of Regents issued a competition to select an architect for the proposed University Arts Center at the University of California at Berkeley. Mario Ciampi, from San Francisco, was selected as that architect and was responsible for the Arts Center as it now stands.

I have chosen to use part of that competition in my thesis proposal, and will design an Arts Center as a vehicle to help illustrate this thesis. This project is not the thesis, therefore, I refer the reader to Section II and Drawing VII, A for a further explanation of the thesis.

Through this project I hope to create a building recognizant of Berkeley campus (see Drawing VII, E). This should make a stronger liaison between the university and the community. This connection is important to reinforce the University of California at Berkeley as a major source of cultural activity. The building site is located across the street from the campus proper. Therefore, a visual tie becomes more important to help establish this center as part of the university system.

The Arts Center is to be for people to use in the enjoyment and understanding of the arts. The building should prepare the user for the viewing of beautiful things as a frame work in which people are aware of beauty.

FROM THE COMPETITION
(with modifications)

PROJECT BACKGROUND: (Berkeley Bay Area)

The University of California at Berkeley is located on the hilly eastern shore of the San Francisco Bay and looks west across the Bay, its bridges and islands, to San Francisco, the Marin Hills, and through the Golden Gate to the Pacific Ocean. Immediately east of the Berkeley Hills lies California's vast and fertile Central Valley extending to the Sierra Nevada Mountains on the State's eastern border. The non-county region bordering San Francisco Bay and known as the Bay Area, is particularly acclaimed for its natural beauty and unique physical setting.

The University of California is part of a system for public higher education that

includes more than sixty junior colleges and sixteen state colleges. It was established on March 23, 1868 as a land-grant institution and state university, and in less than a century has grown into a statewide institution comprising nine major campuses and a number of research and agricultural facilities. The oldest and largest of these in enrollment is at Berkeley.

THE PROPOSED UNIVERSITY ARTS CENTER:

The University of California at Berkeley is to have a new center for the display, enjoyment, and study of the visual arts. Berkeley's distinction in the sciences is matched and has been encouraged by outstanding physical facilities. A center for the visual arts is vitally needed in order that the University may establish itself as a major contributor to the cultural development of the San Francisco metropolitan area and the west.

The Arts Center should generate an atmosphere of cultural and intellectual

activity. It will fulfill a significant scholarly function by providing facilities for the display and study of art works from permanent collections and traveling exhibitions from all parts of the world. The Arts Center should provide a stimulus for development and continuing experimentation. It should be an active and vital place, precluding "museum fatigue", and providing enrichment, excitement, and the awakening of the senses to the meaning and content of the arts in the societies of the world.

SOILS AND GEOLOGIC CONDITIONS:

No special soil or geologic conditions are anticipated.

CLIMATE:

Berkeley has a mild climate with a temperature range between 48° mean in winter and 62° mean in summer, with few very hot or very cold days. Highest temperatures are reached in September or October. Rainfall is about 23 inches annually, with the

heaviest fall during January. Prefailing winds are westerly, however storm winds generally come from the southwest and northwest.

STREET SYSTEM: (See Drawings VII, F and VII, I)

Bancroft Way is the principal street bounding the central Campus on the south. It is one-way running east to west with parking on both sides.

Bowditch Street is a two-way secondary street with parking on both sides.

Durant Avenue is the principal street bounding the University Residence Halls on the north. It is one-way running west to east with parking on both sides.

College Avenue is a principal arterial street and one of the major distribution streets for areas south of the Campus as far as Oakland and including Ashby Avenue, the major route to the outlying valley communities to the east. College is a two-way street with parking on both sides.

PUBLIC TRANSPORTATION AND PARKING:

Drawing VII, F describes the Public Bus System in relation to the site and shows the location of the two major University parking structures near the site which could be used for visitors only on special occasions. Normally parking is handled by on-street parking and by lots and garages in the vicinity. There will be no public parking on the Site, but staff parking will be provided as noted in the Program.

THE SITE AND ITS RELATIONSHIP TO THE SURROUNDING AREA:

To the south of the Site are the University Residence Halls which house approximately 1700 students. The International House for foreign students is located on Piedmont Avenue at the end of Bancroft Way. Most of the fraternity and sorority houses, student cooperative housing, and private boarding houses and apartments are within six blocks of the Site. The Site is then an important link between the Central Campus and the residential areas to the south.

The major business center for the Campus is Telegraph Avenue, one and one-half blocks west of the Arts Center Site. The Student Center complex is located at the corner of Telegraph and Bancroft which is the main pedestrian entrance to the Campus.

The Arts Center is considered as part of the Design, Music and Arts complex in the activity organization of the Campus. Kroeber Hall (Art and Anthropology, including Lowie Anthropology Musuem), Wurster Hall (Architecture, Landscape Architecture, City and Regional Planning, and Decorative Art), and Morrison and Hertz Hall (Music) are all adjacent facilities as noted in Drawing VII, F.

It should be noted from Drawing VII, F that the corner of Bancroft and College is one of the major Campus entrances for pedestrians.

TECHNICAL PROVISIONS:

The University Arts Center will be serviced by the University high pressure steam system. The Arts Center will have an air ventilating system.

BUILDING PROGRAM:

The net usable square meter areas required for the University Arts Center are enumerated below and do not include the following which may also be provided as required: general circulation; stairs, elevators, escalators; toilets; mechanical equipment spaces; custodial service rooms; outside courts, entrance areas, porticoes; and thicknesses of walls.

GALLERY "A": Maria and Hans Hofmann Memorial - 325 square meters.

Description: To serve as a permanent memorial gallery to Maria and Hans Hofmann. This gallery will exhibit primarily the Hofmann collection or a portion thereof, and/or such Hofmann paintings as the University may

acquire or borrow for exhibition purposes. At certain times the whole Hofmann collection may be exhibited while on other occasions the entire gallery space of the Arts Center may be given over to a large national exhibition.

Proximity: Direct access to major circulation, with a less prominent relation to the Lobby than New Acquisitions and Changing Exhibitions.

GALLERY "B": Principal Gallery - Changing Exhibitions

740 square meters

Description: To serve as a general gallery space for changing and traveling exhibitions. This shall be a multi-use gallery for exhibitions including paintings, sculpture, mounted photographs, tapestries, and miscellaneous art objects and works.

Proximity: Direct access to major circulation, with a prominent position in relation to the Lobby. Direct relation to Gallery "C" is required since these two spaces could be

used in conjunction with each other for larger exhibitions, however, they should be capable of separate use.

GALLERY "C": Small Gallery - Changing Exhibitions

325 square meters

Description: Same as Gallery "B".

Proximity: Direct relation to Gallery "B" is mandatory.

GALLERY "D": New Acquisitions - Display. 325 square meters

Description: To serve as a gallery to display the new acquisitions of the University of California, Berkeley Campus. This shall be a multi-use gallery which might exhibit paintings, sculpture, objects of art, both large and small in size.

Proximity: Direct access to major circulation. It should be the most prominent gallery and easily visible and accessible from the Lobby.

GALLERY "E": Principal Gallery - Permanent Exhibitions.
600 square meters

Description: To house the permanent collection of the University of California, Berkeley Campus. This shall be a multi-use gallery which might exhibit, either singularly or simultaneously, paintings, sculpture, objects of art, etc., both large and small in size.

Proximity: Direct access to major circulation. It should have a less prominent location in respect to the Lobby than Changing Exhibitions or New Acquisitions.

GALLERY "F": Small Gallery - Permanent Exhibitions.
325 square meters

Description: Same as Gallery "E".

Proximity: Direct relation to Gallery "E".

STUDY STORAGE AREA: Permanent Exhibitions. 120 square meters

Description: To provide controlled and planned storage for study and seminar use in relation to the permanent exhibition galleries. This will be a semi-public, specialized,

study-seminar area for curators, students, faculty, and specialists.

Proximity: Direct relation to the permanent exhibition galleries. It should not be visible from the gallery spaces and not be accessible to the general public.

GALLERY "G": Prints and Drawings. 280 square meters

Description: To be used for the display of prints and drawings.

Proximity: Direct accessibility to major circulation.

Direct relation to the Study Storage Area for Prints and Drawings. It should have a less prominent location than New Acquisitions, Changing Exhibitions, and Permanent Exhibition.

STUDY STORAGE AREA: Prints and Drawings. 140 square meters

Description: To provide controlled and planned storage for study and seminar use in relation to the prints and drawing collection. This will be a semi-public, specialized, study-seminar area for curators, students, faculty, and specialists.

Proximity: Direct relation to Prints and Drawings Gallery.

It should not be visible from the gallery area and should not be accessible to the general public.

LOBBY: Control Center. 90 square meters

Description: This is the central controlling area for the Arts Center, the main reception, information, and sales area and will control the entrance and exit to the galleries and private spaces.

Proximity: Public toilets should be accessible from major circulation. Access to Administrative and Executive Director's Office should be controlled from this area. Any vertical distribution systems should be controlled from this area. Maximum control of all galleries and the theatre-workshop is a mandatory requirement of this area.

SHIPPING AND RECEIVING: 130 square meters

Description: To be the central receiving and shipping area.

Proximity: Readily accessible to permanent storage rooms for art works. Readily accessible to galleries for distribution of art works and related material.

STORAGE FOR ART OBJECTS: 800 square meters

Description: This is the central storage area for University owned art objects.

Proximity: To be directly accessible to the service system to all galleries. Should be readily accessible to Work Shop Area, Picture Conservation Area and Picture Viewing and Examining Area.

PICTURE CONSERVATION AREA: 90 square meters

Description: This space is utilized as a laboratory area where restoration, restretching, touch-up, etc., are completed.

Proximity: Should be readily accessible to Work Shop Area, Storage for Art Objects, and Picture Viewing and Examining Area.

PICTURE VIEWING AND EXAMINING AREA: 40 square meters

Description: This space for viewing pictures, drawings, prints, sculptures, etc., for selection and closely examining all works.

Proximity: To be readily accessible to Work Shop Area, Storage for Art Objects, and Picture Conservation Area.

PERIODICAL STORAGE: 20 square meters

Description: To store pamphlets, brochures, books, cards, etc., which are distributed by the University Arts Center.

Proximity: Easy accessibility from general service facilities.

DIRECTOR'S OFFICE (MUSEUM ASSOCIATION): 20 square meters

Description: The executive office for the Arts Center will be used as his private office containing his private library and significant works of art, and will also be the place he meets the public in his official capacity as director.

Proximity: To be directly adjacent and connected to the Director's Conference Room. It should be readily accessible to the Lobby in order to maintain control for all the activities of the Arts Center.

DIRECTOR'S CONFERENCE ROOM: 20 square meters

Description: The Conference Room for the Director is to be utilized for interviews, group meetings, staff meetings, and committee meetings.

Proximity: To be directly adjacent and connected to the Director's Office. To be readily accessible to galleries for distribution of art works and related materials.

ASSISTANT DIRECTOR'S OFFICE: 20 square meters

Proximity: Directly related to administrative offices. Readily accessible to Director's Office and Conference Room.

CURATOR'S OFFICES: 2 @ 20 square meters

Description: For the curatorial staff who will be in charge of special collections, documents, and works of art in the Arts Center.

Proximity: Directly accessible to administrative offices. Readily accessible to all storage facilities.

SUPERINTENDENT'S OFFICE: 20 square meters

Description: The superintendent will be in charge of the administration of the building and staff (guards, clerks, shop personnel, etc.).

Proximity: Directly accessible to administrative offices. Readily accessible to all major areas of the Arts Center.

REGISTRAR AND ASSISTANT REGISTRAR: 2 @ 20 square meters

Description: For the registrars who will be in charge of all records, cataloging, handling, photographing, etc., of every object in the museum.

Proximity: Directly accessible to administrative spaces. Readily accessible to all storage facilities for works of art.

REFERENCE LIBRARY: 40 square meters

Description: To serve as a semi-public, specialized library for curators, faculty, and specialists.

Proximity: Direct control from administrative offices.

STORE ROOM: 20 square meters

Description: To serve as material storage area, duplicating area and general file storage area for the administrative staff.

Proximity: Direct relation to secretarial area.

THEATRE-WORKSHOP: 400 square meters

Description: The Theatre-Workshop will serve as a supplement to the activities of the Arts Center. It will be used in conjunction with the conference facilities and as a possible theatre which would be available to the students. It will be used for visiting lecturers whose appearances coincide with exhibitions, or for instructional purposes for the functions of the Arts Center. It should afford the possibilities of presenting plays, lectures, dance, concerts, films, teaching, and any unusual presentation which could incorporate light and sound art media.

Proximity: Since the Theatre-Workshop will be an important adjunct to the activities of the Arts Center it should be directly accessible to the Lobby. Care must be given to location such that auditorium events will not compromise the security of the galleries.

BACKSTAGE: 360 square meters

Description: To be used as backstage area for theatre and performer use. To serve as a storage area for properties, music stands, etc.

Proximity: Directly adjacent to Theatre-Workshop.

FOYER: 120 square meters

Description: To serve as the public entrance for the Theatre-Workshop.

Proximity: It should be directly accessible to and from Lobby. Access by wheelchair mandatory.

CONFERENCE FACILITIES: Conference Rooms - 1 @ 1000 square meters and 5 @ 400 square meters

Description: The Conference Facilities serve as a supplement to the general activities of the Arts Center and should be designed to permit small student groups to confer informally with one another or with faculty, visiting teachers, and artists.

MULTI-PURPOSE ROOMS: 4 @ 90 square meters

Description: To serve as recreational music facilities and painting studios.

KITCHEN/DINING: 200 square meters

Description: To serve as lunch and light meals for staff and general public.

Proximity: Accessible when Arts Center is closed.

INTRODUCTION:

WHEN INVESTIGATING RUDIMENTARY PRINCIPLES OF ARCHITECTURE IN THE PAST AND PRESENT AT THEIR PHILOSOPHICAL LEVEL, ONE CAN UNDERSTAND AND INTELLECTUALLY IMPLEMENT THEM INTO ARCHITECTURE TODAY TO CREATE VITALITY AND BEAUTY.

THESIS:

ECLECTICISM CAN BE USED IN A DESIGN PROCESS TODAY.

GOAL:

ADDING ANOTHER DIMENSION TO ENRICH MY DESIGN PROCESS, THEN, APPLYING THE TOTAL TO A PROJECT

ECLECTICISM ἐκλέγω ETYMOLOGICALLY DEFINED

"REFUSAL TO FOLLOW BLINDLY ONE SET OF FORMULAE AND CONVENTIONS, COUPLED WITH A DETERMINATION TO RECOGNIZE AND SELECT FROM ALL SOURCES THOSE BASIC ELEMENTS WHICH ARE GOOD OR TRUE IN THE ABSTRACT..."

ENCYCLOPAEDIA BRITANICA

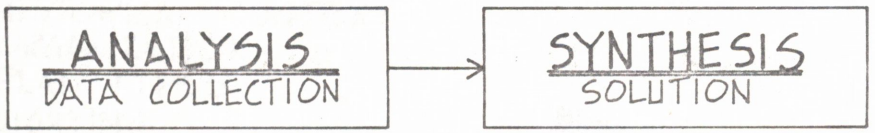
"A MORE BALANCED POINT OF VIEW, IN WHICH IT IS RECOGNIZED THAT ECLECTIC PROCEDURES CAN, IN FACT, PLAY A VITAL ROLE IN CREATIVE ACTIVITY."

ENCYCLOPEDIA OF WORLD ART

"THAT OF CHOOSING THE BEST POINTS OUT OF A MULTITUDE OF FINE FORMS"

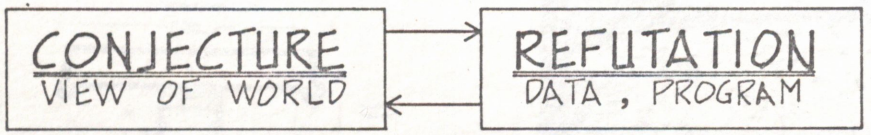
OXFORD ENGLISH DICT.

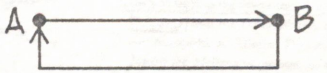
- A PROCESS OF CHOOSING THE BEST FEATURES OF AN ACCUMULATION OF EXPERIENCES AND THEN DISCRIMINATELY APPLYING THEM
- A TOOL TO INFORM ONESELF, AND AN AID IN UNDERSTANDING IDEAS
- NATURAL USE OF FACTS IMPLEMENTED INTO THE DESIGN PROCESS



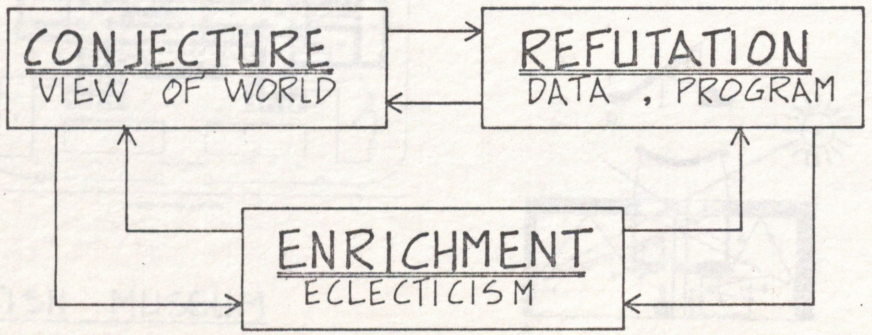


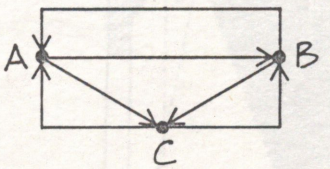
A – B





A – B
B – A

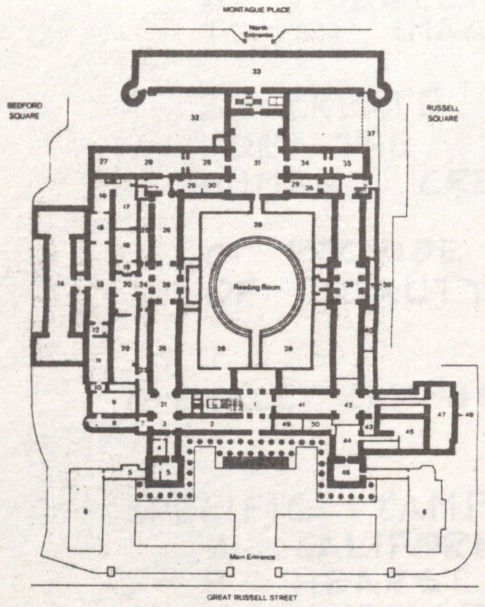




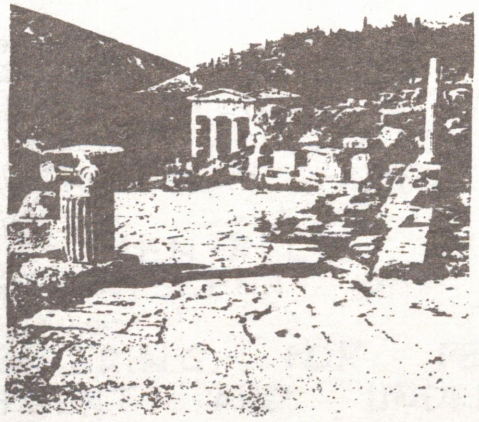
A – B
B – A
A – C
C – A
B – C
C – B

MUSEUMS

HISTORICAL CONTEXT
ORGANIZATION
PLAN TYPES
LIGHTING
PROGRAM RELATIONSHIPS
STRUCTURE
ETC.



BRITISH MUSEUM



1. The Treasury of the Athenians at Delphi (5th century B.C.)

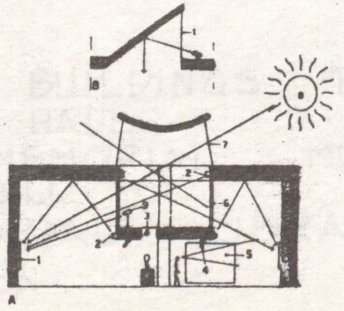
1: The Idea of a Museum

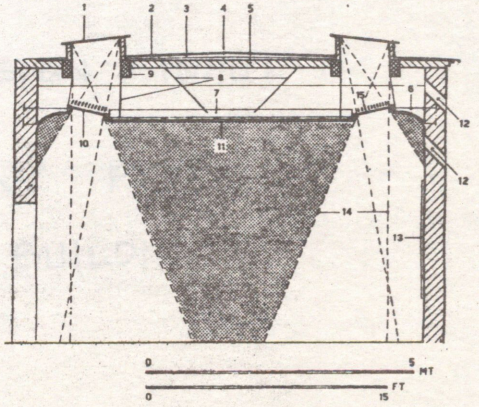
'Man without learning, and the remembrance of things past, falls into a beastlye sottishness' (Anon. 1653)

The Nine Muses ranked high among the daughters of Zeus. Born in Pieria at the foot of Mount Olympus, their favourite haunts were the grotto on Mount Helicon and the sacred well of Hippocrene. They sang at the banquets of the gods and, in return for libations of milk and honey, they revealed to mortals the magic of the arts and the mysteries of science. Their mother was Mnemosyne, goddess of memory, and though all nine bore different names, they were sometimes simply known as the Remembrances. 'Mind', 'muse' and 'memory' can all be linked – etymologically as well as conceptually. In appealing to the muses for inspiration, the poets, musicians and artists of ancient Greece were drawing upon the collective memory of their own society, disguised as the eternal wisdom of the gods. So it happened that the Greek μουσειον (mouseion) became first a shrine of the muses, then a repository for gifts, then a temple of the arts, and finally a collection of tangible memorials to mankind's creative genius.

Such was the classical idea of a museum. Its genesis has been traced back at least to the fifth century B.C., to the Treasury of the Athenians at Delphi [1] and the Pinakotheke, or picture gallery, in the Propylaea on the Acropolis at Athens. But its climax occurred two centuries later during the Hellenistic period, in the rival collections of Eumenes II at Pergamum and Ptolemy Philadelphus at Alexandria. Both were composite foundations. Here were libraries, collections of paintings and sculpture, and colleges for resident scholars – men like Zenodotus the Homeric critic and Callimachus the poet. Even in the dawn of recorded history, at Ur of the Chaldees, libraries and museums in primitive form

LIGHTING EXAMPLES





PROJECT:

ARTS CENTER FOR UNIVERSITY OF CALIFORNIA, BERKELEY.

PROGRAM THEORY:

MAKE A STRONGER LIAISON BETWEEN THE UNIVERSITY AND THE PUBLIC, THUS ADDING TO THE CULTURAL DEVELOPMENT OF THE BAY AREA

A- VISUALLY AND MENTALLY TIE THE BUILDING TO AN IMAGE REMINISCENT OF BERKELEY CAMPUS

B- CREATE A BUILDING FOR PEOPLE TO USE FOR THE ENJOYMENT AND UNDERSTANDING OF HUMAN CREATIONS

C- PROVIDE A FRAMEWORK FOR THE AWARENESS OF BEAUTY

OVERALL CAMPUS ENVIRONMENT AS DESIGN INPUT

SPECIFIC CAMPUS BUILDINGS TO DRAW FROM:

A- CALIFORNIA HALL
B- HEARST MEMORIAL MINING BUILDING
C- WHEELER HALL
D- DOE MEMORIAL LIBRARY

SITE

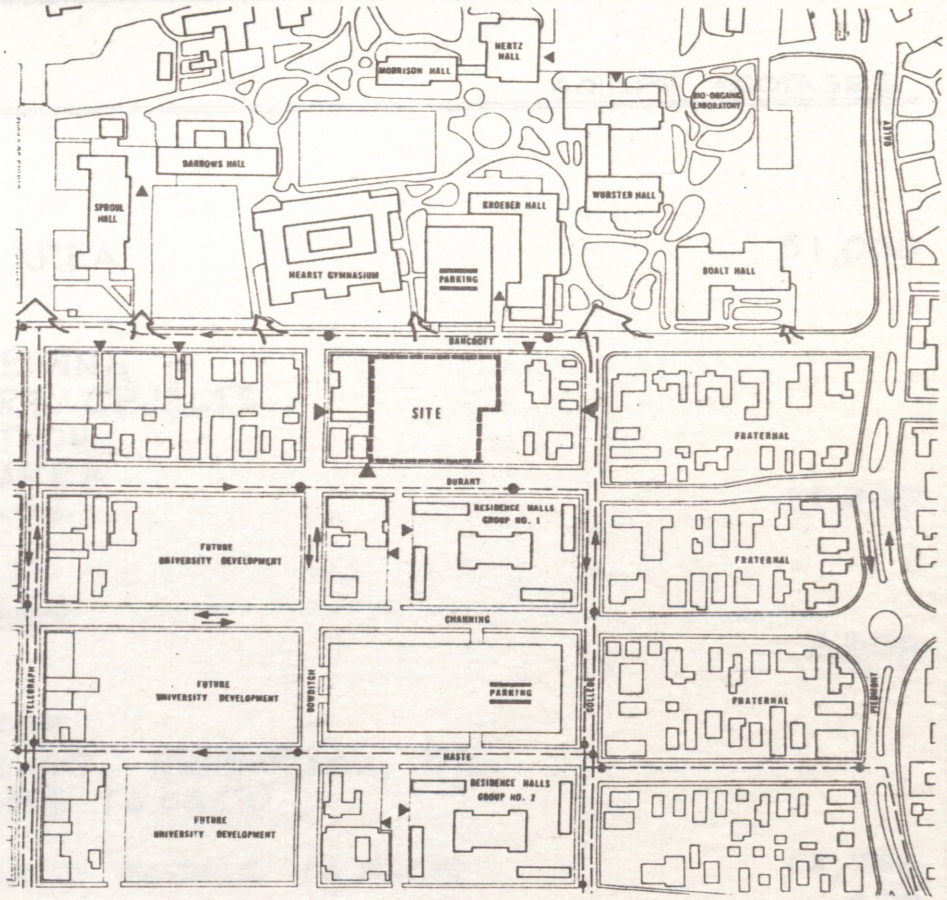


LOOKING NORTHWEST FROM FREEBORN HALL



LOOKING SOUTH FROM SATHER TOWER

PHOTOGRAPHS OF SITE



PUBLIC AND CAMPUS CIRCULATION

- SERVICE
- BUS ROUTES AND STOPS
- TRAFFIC DIRECTION
- PEDESTRIAN

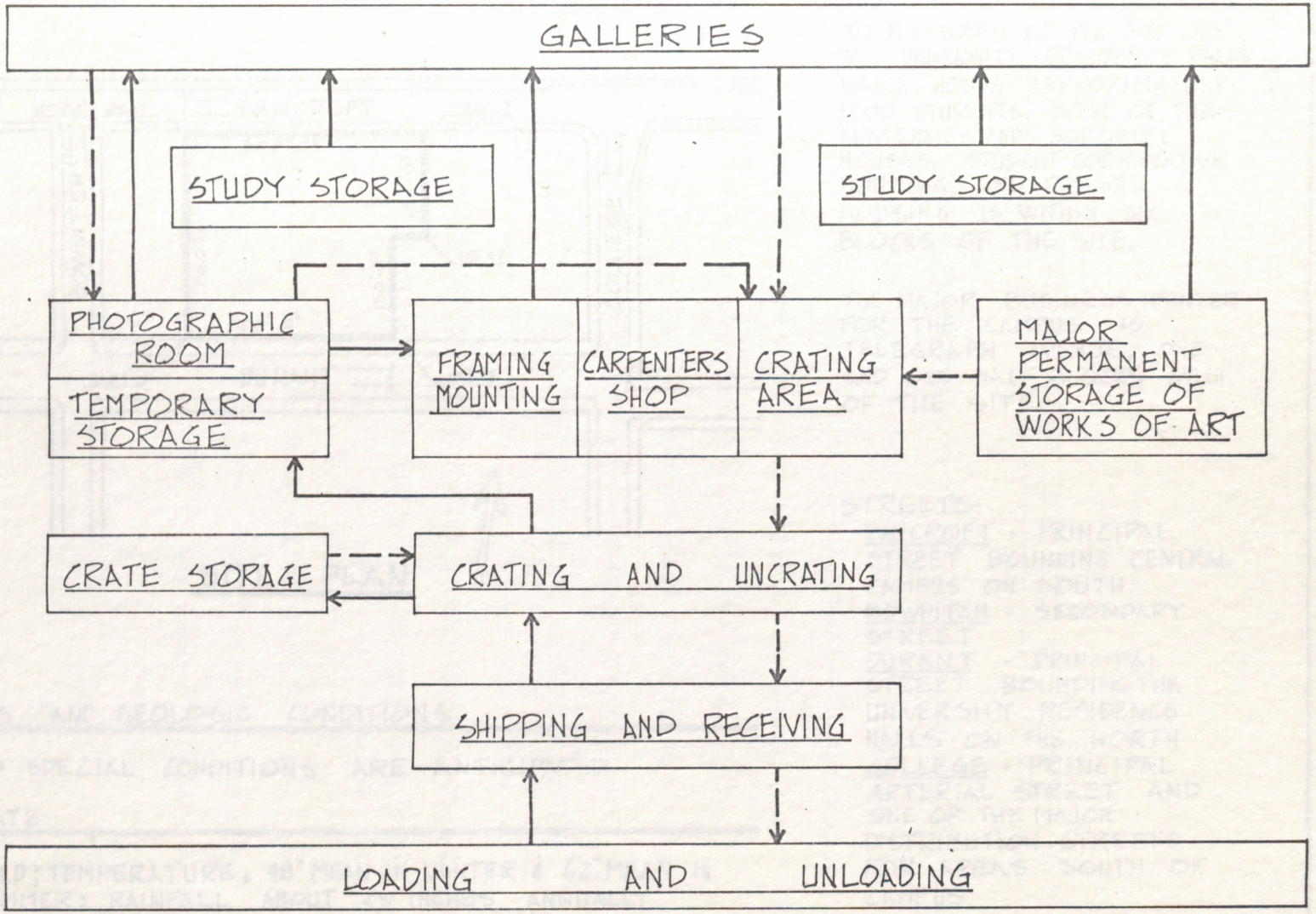
BUILDING

SQUARE FOOTAGES

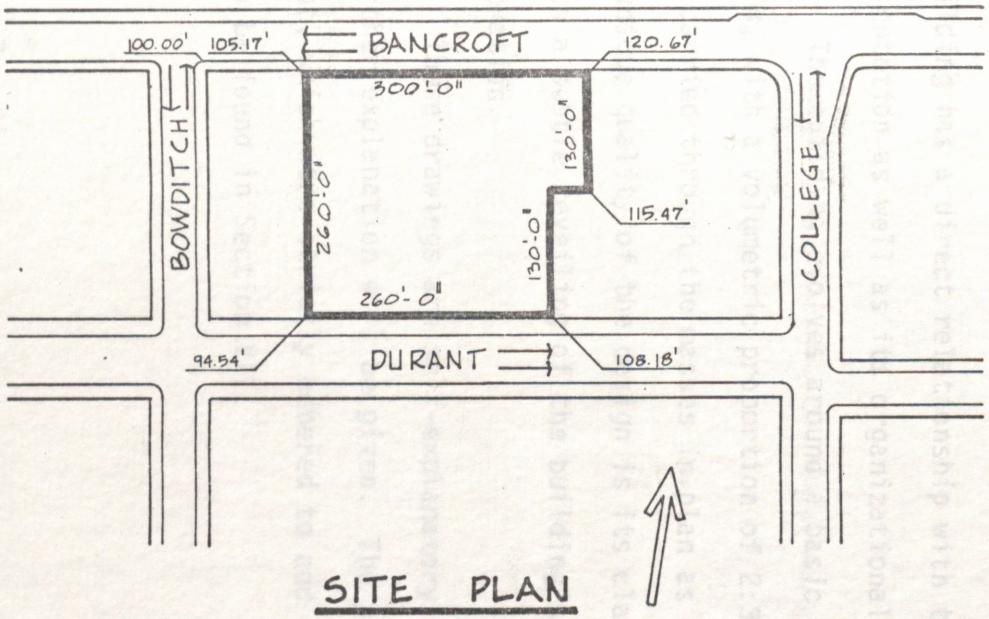
EXHIBITION	
GALLERIES A-G	
STUDY STORAGE AREA	31,000
SUPPORTING AREAS	
LOBBY	
SHIPPING AND RECEIVING	
STORAGE FOR ART OBJECTS	
PICTURE CONSERVATION	
PICTURE VIEWING AREA	
PERIODICAL STORAGE	13,200
ADMINISTRATION	
OFFICES (8 EACH)	
REFERENCE LIBRARY	
STORE ROOM	2,500
ADDITIONAL FACILITIES	
THEATRE - WORKSHOP	
BACKSTAGE, DRESSING, REHEARSAL, ETC.	
CONFERENCE ROOMS (6 EACH)	
KITCHEN	
PRACTICE AND STUDIO ROOMS (6 EACH)	14,700
MAINTENANCE	400
TOTAL USABLE (NET)	61,800 S.F.

MAXIMUM (GROSS): GENERAL CIRCULATION, TOILETS, MECHANICAL, PORTICOES, WALL THICKNESSES, ETC. — 90,000 S.F.

FLOW DIAGRAM



PROGRAM DATA: SITE



SITE PLAN

SOILS AND GEOLOGIC CONDITIONS

NO SPECIAL CONDITIONS ARE ANTICIPATED

CLIMATE

MILD; TEMPERATURE, 48° MEAN IN WINTER & 62° MEAN IN SUMMER; RAINFALL ABOUT 23 INCHES ANNUALLY

RELATIONSHIP TO THE SURROUNDING AREA

TO THE SOUTH OF THE SITE ARE THE UNIVERSITY RESIDENCE HALLS WHICH HOUSE APPROXIMATELY 1700 STUDENTS. MOST OF THE FRATERNITY AND SORORITY HOUSES, STUDENT COOPERATIVE HOUSING, AND PRIVATE HOUSING IS WITHIN SIX BLOCKS OF THE SITE.

THE MAJOR BUSINESS CENTER FOR THE CAMPUS IS TELEGRAPH AVENUE, ONE AND ONE-HALF BLOCKS WEST OF THE SITE.

STREETS:

BANCROFT - PRINCIPAL STREET BOUNDING CENTRAL CAMPUS ON SOUTH

BOWDITCH - SECONDARY STREET

DURANT - PRINCIPAL STREET BOUNDING THE UNIVERSITY RESIDENCE HALLS ON THE NORTH

COLLEGE - PRINCIPAL ARTERIAL STREET AND ONE OF THE MAJOR DISTRIBUTION STREETS FOR AREAS SOUTH OF CAMPUS

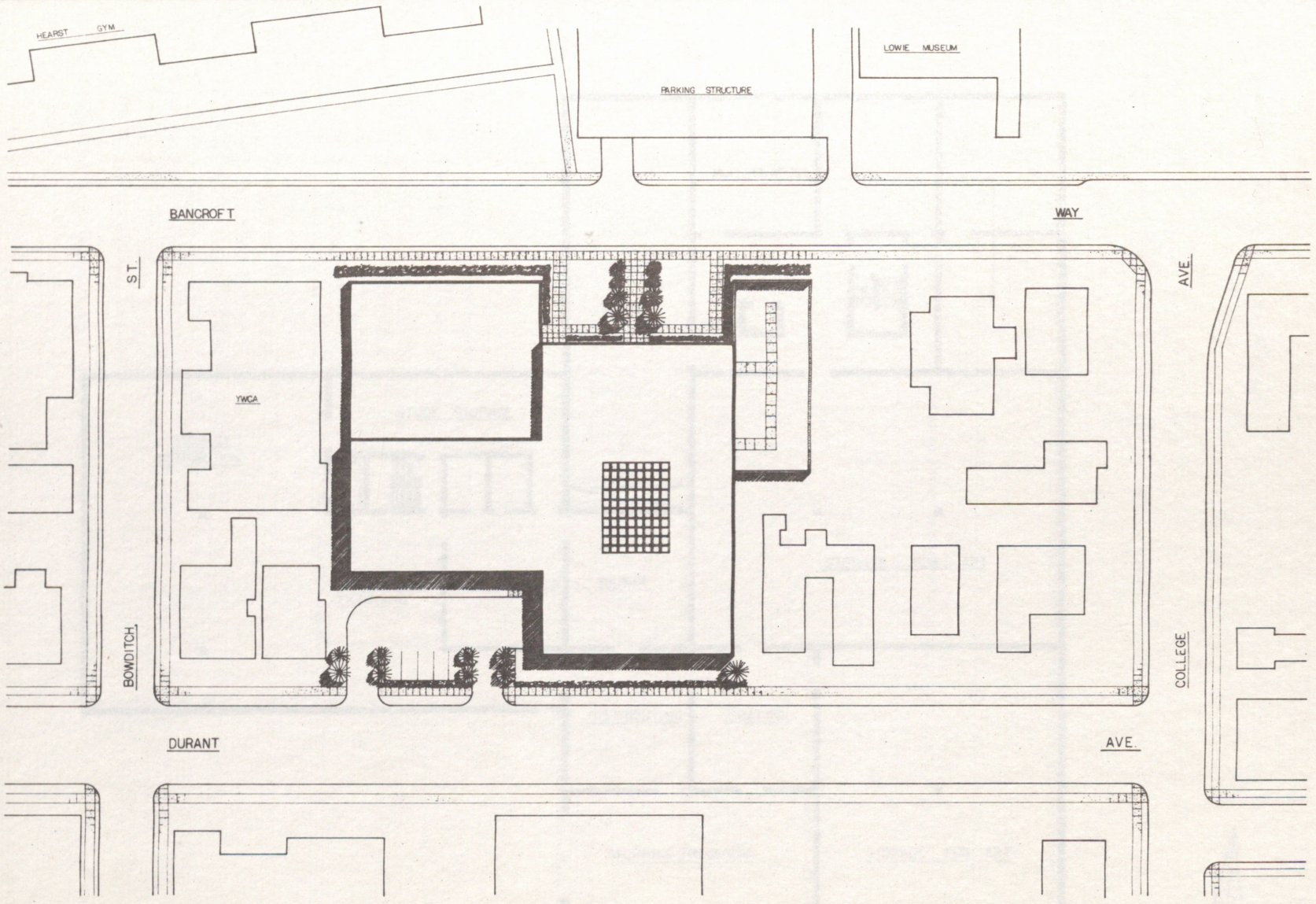
The following drawings are illustrations of my design for the University of California Arts Center at Berkeley. Much attention was rendered to the relationship of the masses and proportions of parts as they relate to the whole. The building has a direct relationship with the campus in its orientation as well as its organizational characteristics.

The building evolves around a basic ten meter square grid, with a volumetric proportion of 2:3. This proportion is carried through the masses in plan as well as elevation. A unique quality of the design is its clarity in plan coupled with a subtle reveiling of the building's eclectic source in elevation.

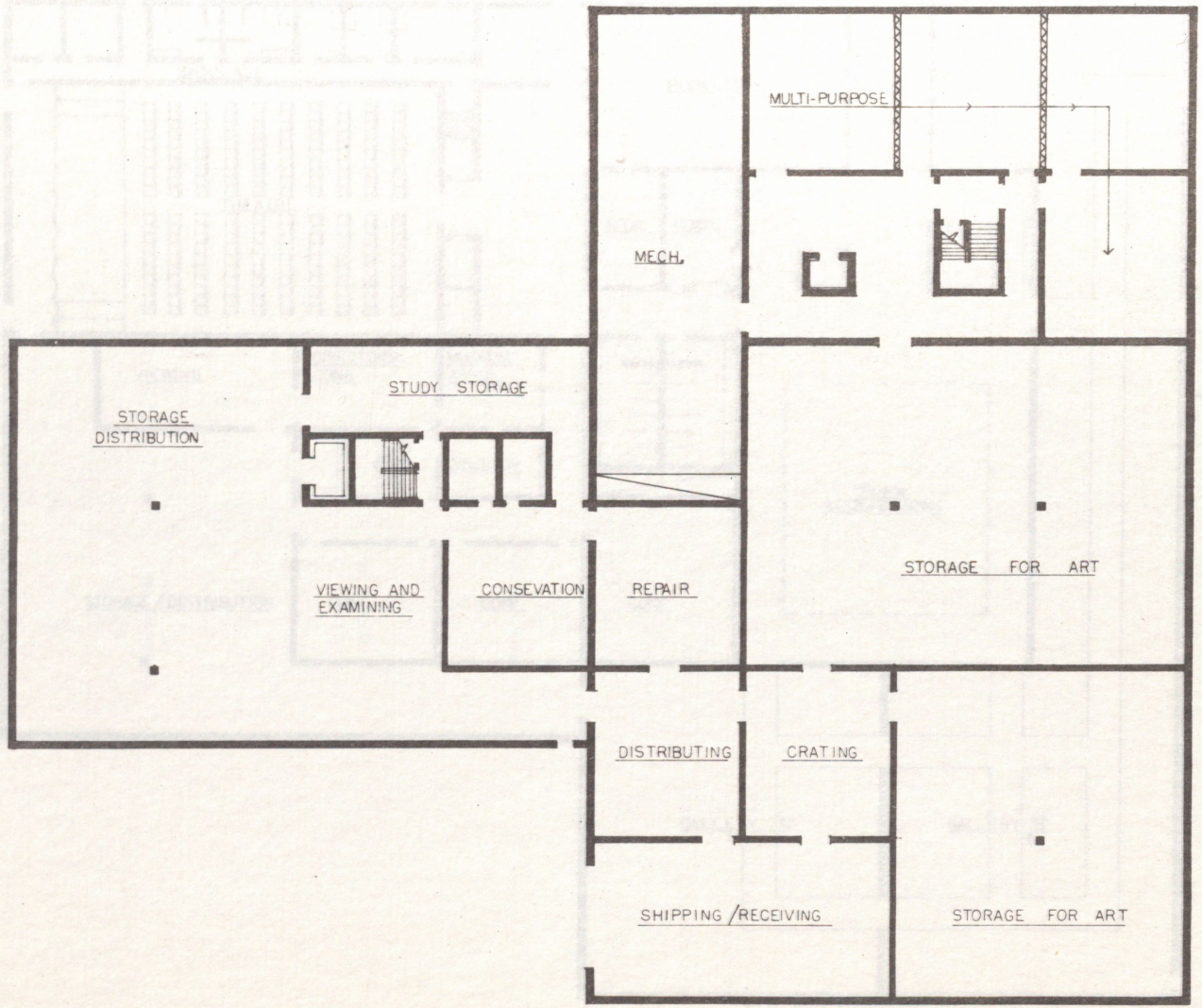
These drawings are self-explanatory, therefore no further explanation will be given. The programmatic requirement, which were strictly adhered to and successfully met, can be found in Section VII.



VIII BERKELEY CAMPUS PLAN 1" = 200' 0' 500' A



VIII ARTS CENTER SITE PLAN 0.3 CM = 1 METER 0 1 5 B



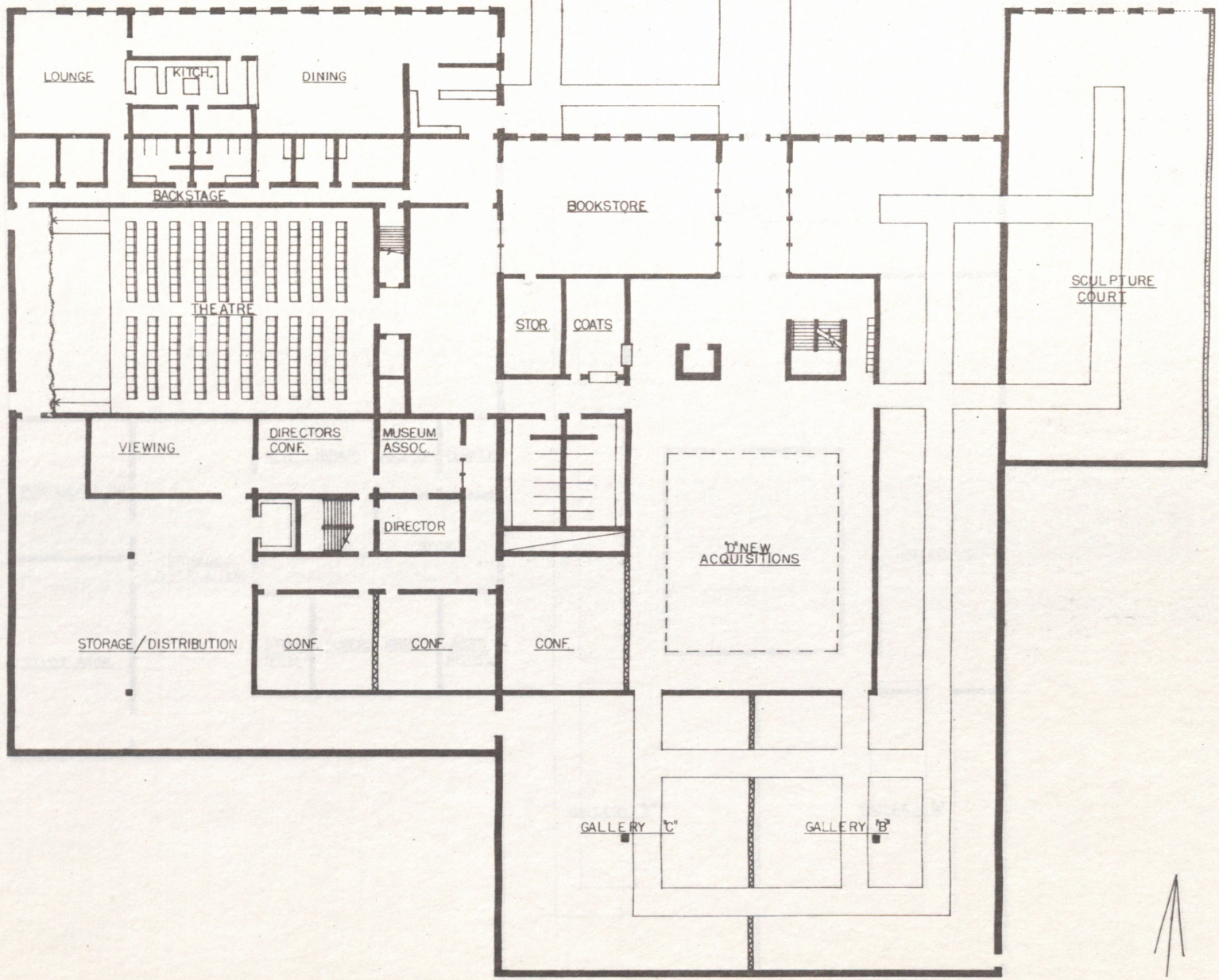
VIII

LOWER PLAN

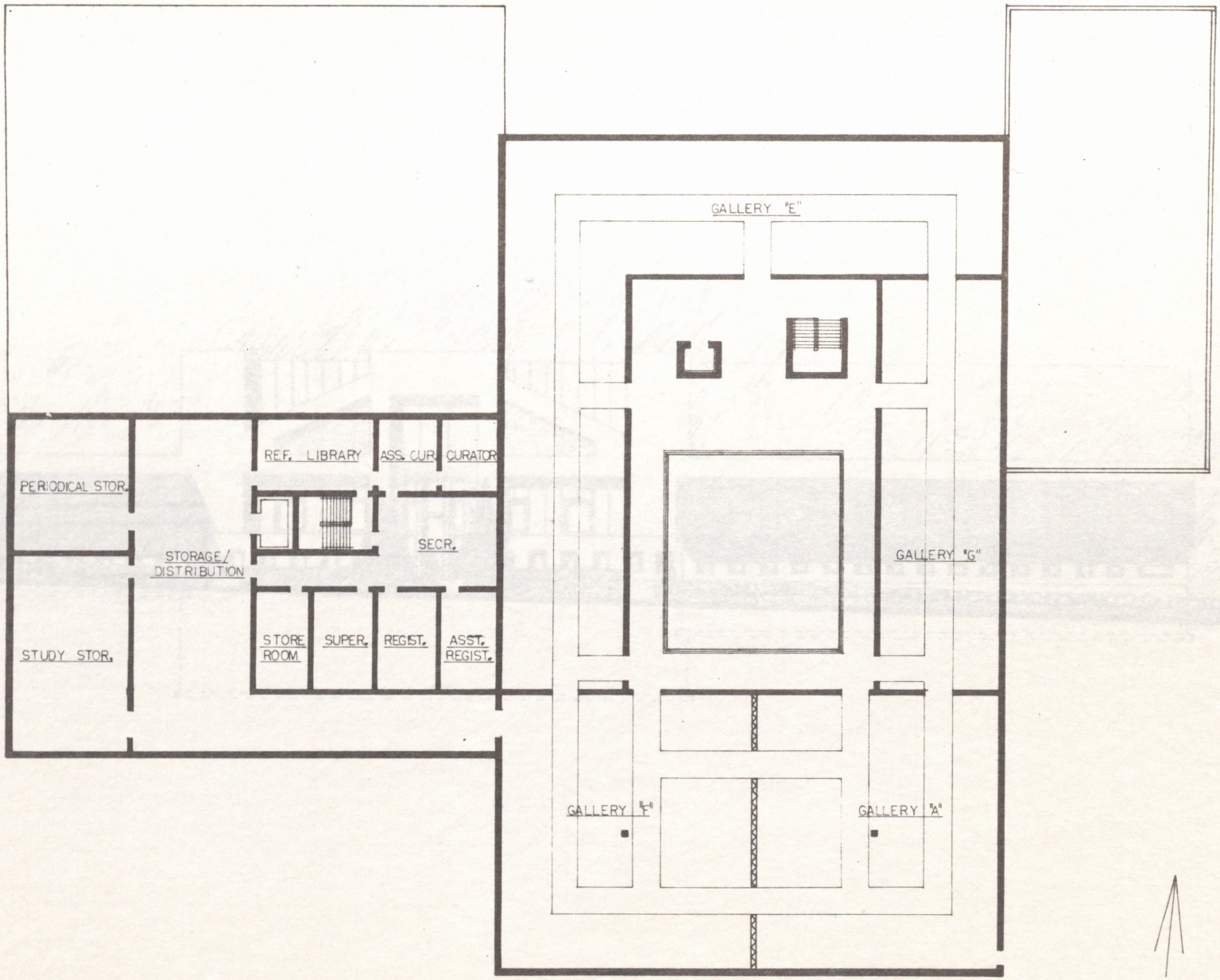
0.5 CM = 1 METER

0 1 2 3 4 5

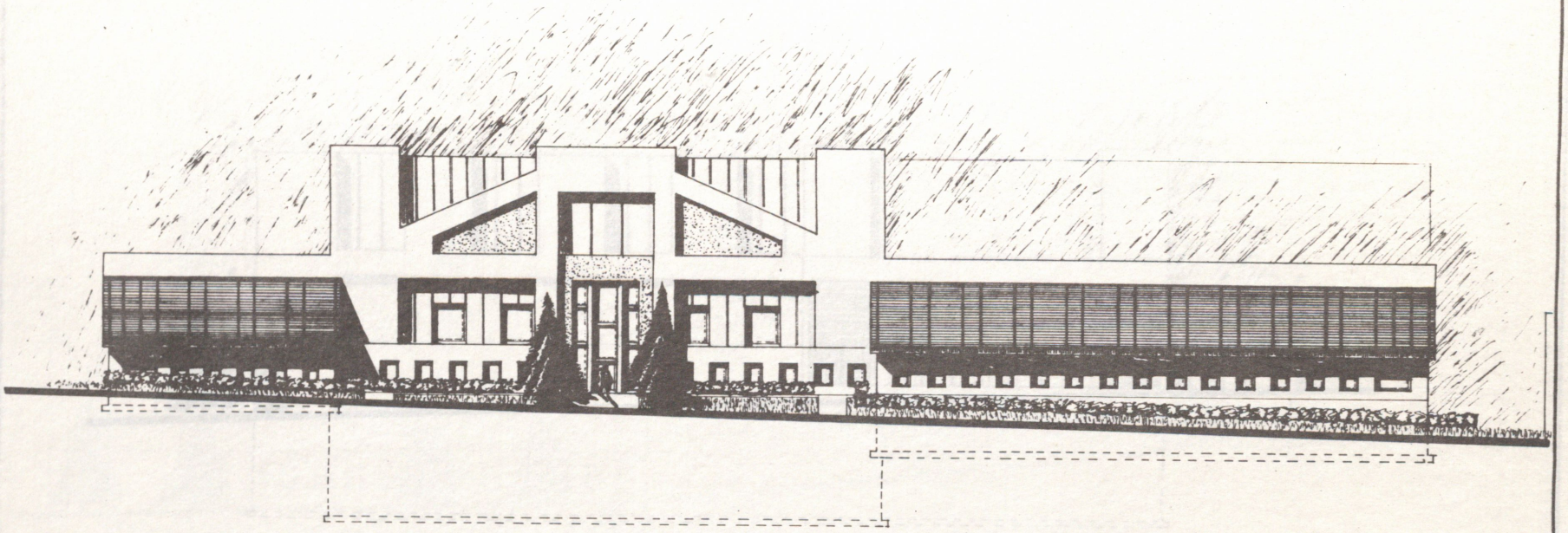
C



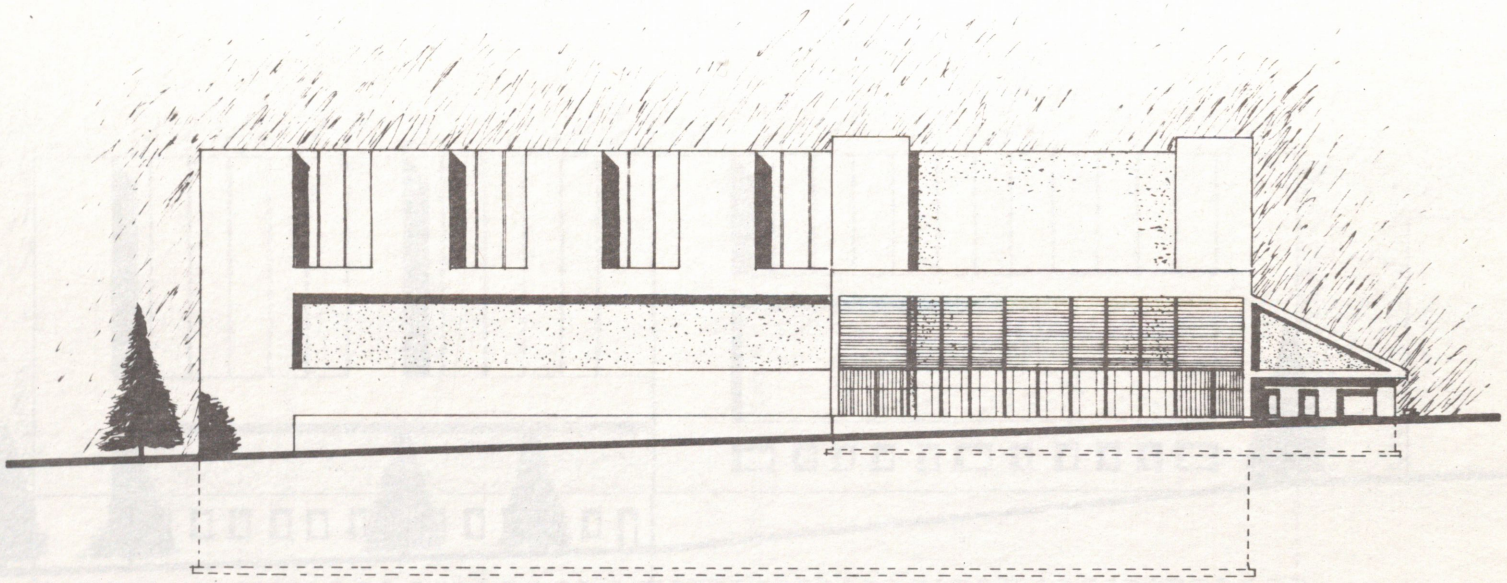
VIII MAIN PLAN 0.5 CM = 1 METER 0 5 D



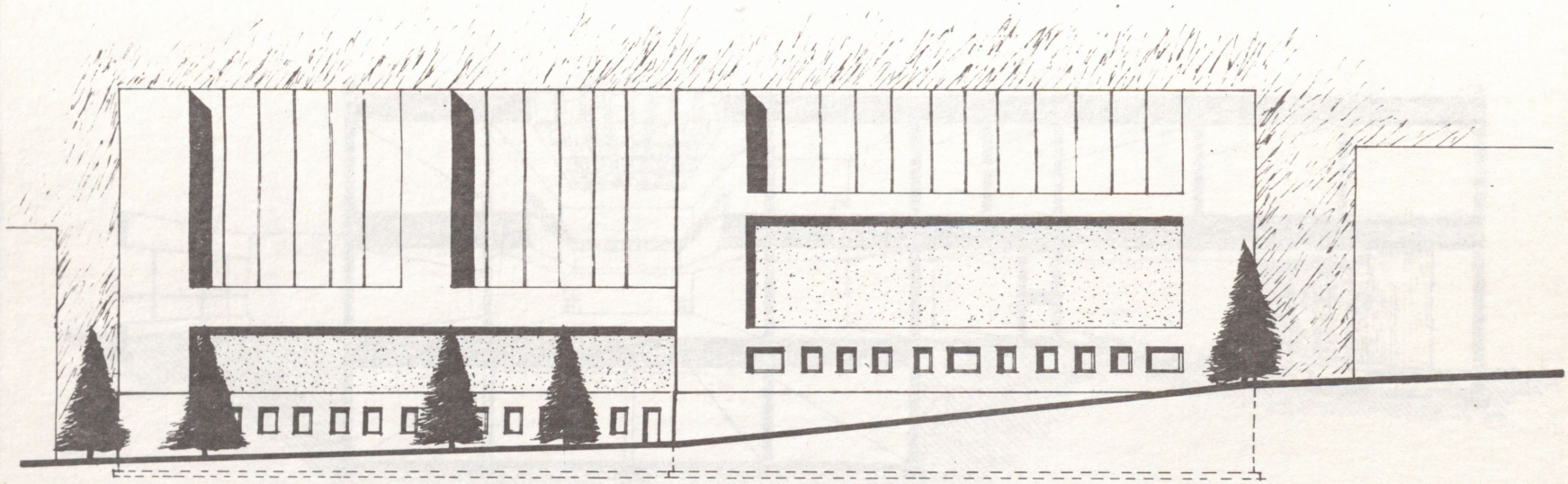
VIII UPPER PLAN .05 CM = METER 0 5 E



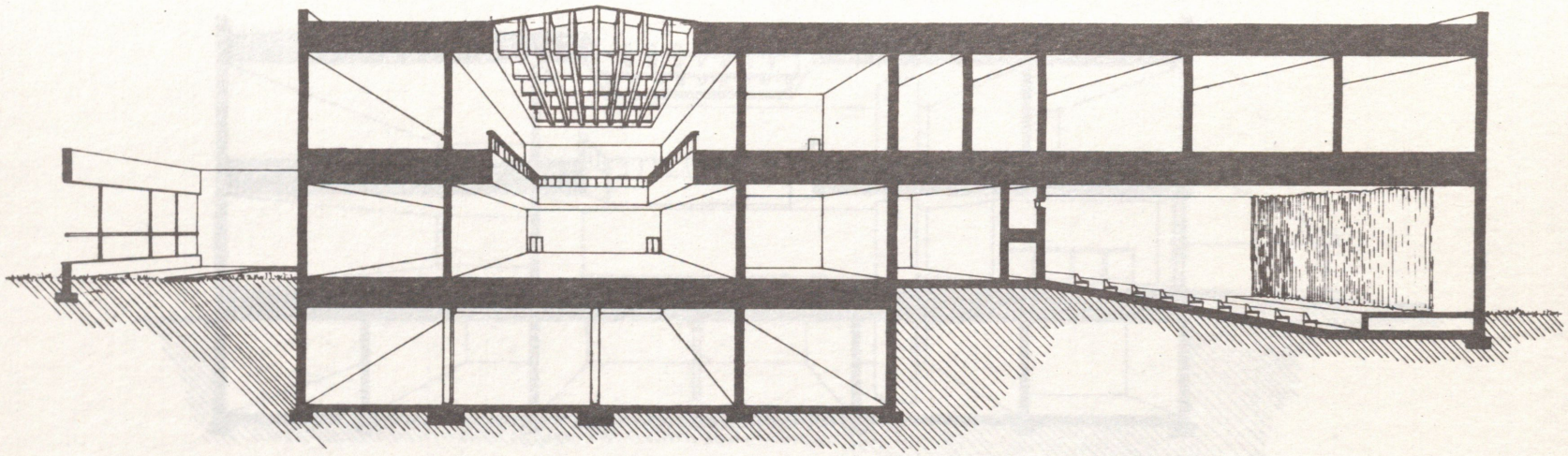
VIII FRONT ELEVATION [NORTH] 0.5 CM = 1 METER 0 5 F



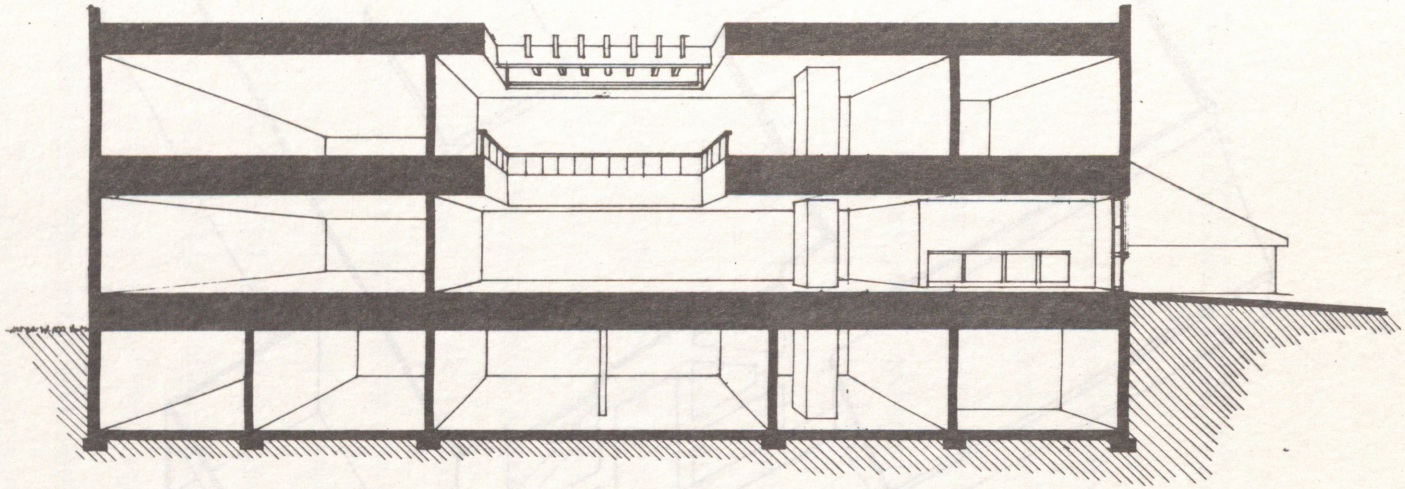
VIII SIDE ELEVATION [EAST] 0.5 CM I METER 0 5 G



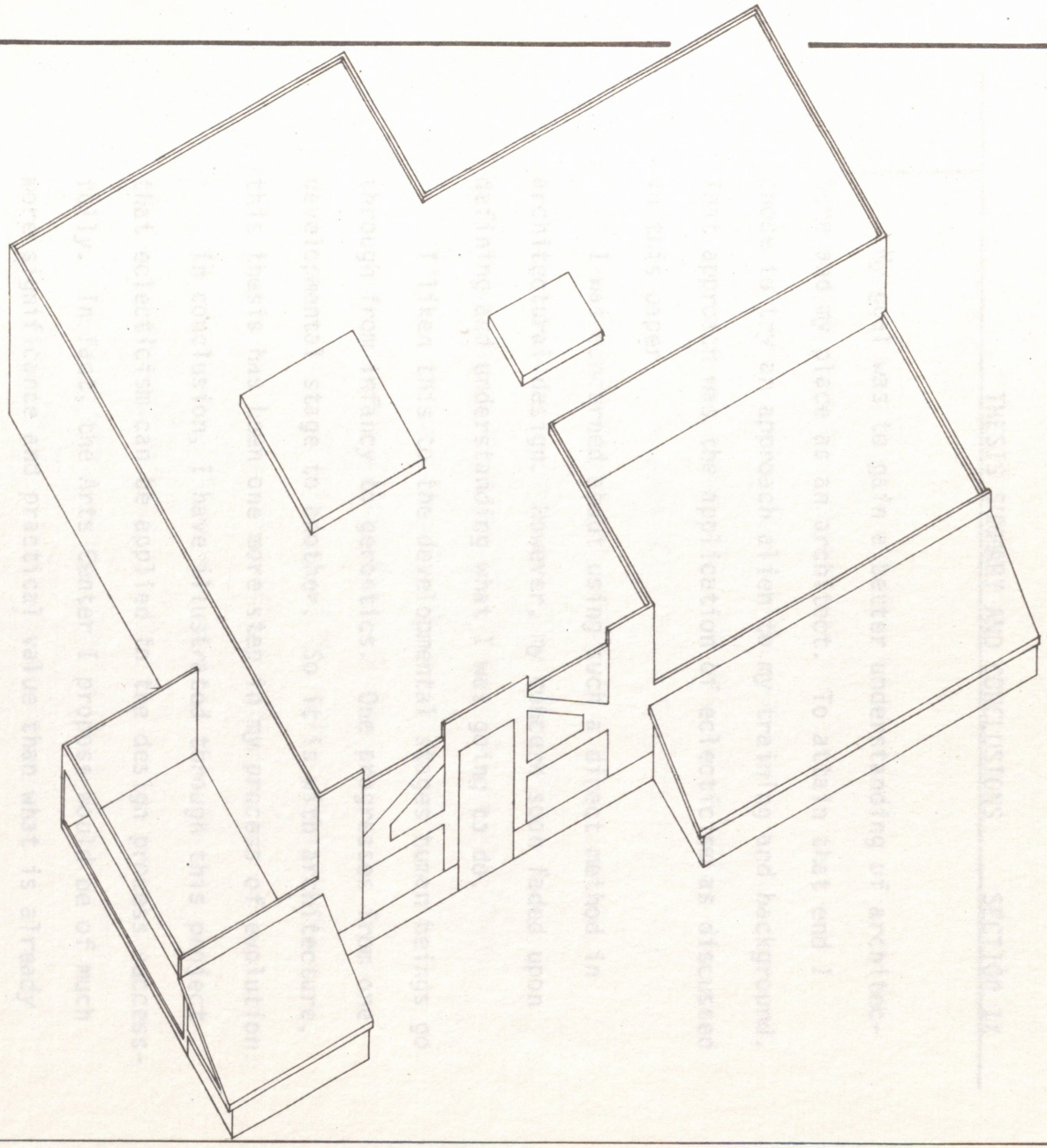
VIII REAR ELEVATION [SOUTH] 0.5 CM I METER 0 5 H



VIII SECTIONAL PERSPECTIVE 0.5 CM = 1 METER 0 5 I



VIII SECTIONAL PERSPECTIVE 0.5CM 1 METER 0 5 J



VIII

IXONOMETRIC

0.5 CM I METER 0 5

K

THESIS SUMMARY AND CONCLUSIONS SECTION IX

My goal was to gain a better understanding of architecture and my place as an architect. To attain that end I chose to try an approach alien to my training and background. That approach was the application of eclecticism as discussed in this paper.

I was concerned about using such a direct method in architectural design. However, my concern soon faded upon defining and understanding what I was going to do.

I liken this to the developmental stages human beings go through from infancy to gerontics. One progresses from one developmental stage to another. So it is with architecture, this thesis has been one more step in my process of evolution.

In conclusion, I have illustrated through this project that eclecticism can be applied to the design process successfully. In fact, the Arts Center I propose would be of much more significance and practical value than what is already there. As my advisor said, the next step would be to take this project to the museum association at Berkeley and see if this is not true.

1. Meyer, Paul, page 51. (Frank Lloyd Wright).
2. Conrads, Ulrich. (Hans, Hollein, 1962).
3. Meyer, Paul, page 57. (Ralph Rapson).
4. _____, page 52. (Frank Lloyd Wright).
5. _____, page 30. (Paolo Soleri).
6. Questionnaire, (Peter Kommers).
7. Draper, J. E., Personal Interview, 1977.
8. Booth, Henry S. pages 57 and 58. (Eliel Saarinen).
9. _____, page 59. (Eliel Saarinen).
10. Stern, Robert, "Grey and White".
11. Muschenheim, William, page 90. (William Wurster).
12. Meyer, Paul, page 55. (Alvar Alto).
13. Stern, Robert, "Grey and White".
14. Muschenheim, William.
15. Conrads, Ulrich, (Henry Van De Veldo, 1903).
16. Mansbridge, John. (Mies van der Rohe).
17. Stern, Robert, "Grey and White".
18. McGraw-Hill, Eclecticism.
19. Colins, Peter, (Diderot, 1755).

20. Kidney, Walter C., pages VII and VIII.

21. _____, page 67.

22. Wyatt, Stanford. Personal Interview, 1977.

23. Gelertner, Mark. Personal Interview, 1976.

24. Eclecticism Defined, Drawing VII-B.

25. Mansbridge, John, (Mies van der Rohe).

26. Clark, page 134.

27. Onions, Scale, Proportion, Rhythm. Also: McGraw-Hill.

28. Cook, J. M., page 1.

29. Bazin, page 7.

30. Cook, J. M., page 1.

31. Bazin, page 267.

32. Le Corbusier, page 40.

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