

An Elderhostel:

An Exploration of the Theories of Christian Norberg-Schulz

by

Peggy Lynn Aitken

P378
.Ai935

MONTANA STATE UNIVERSITY
LIBRARY

An Elderhostel:
An Exploration of the Theories
of
Christian Norberg-Schulz

by

Peggy Lynn Aitken

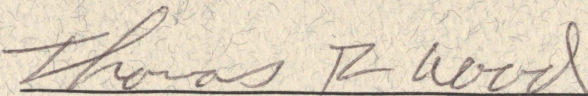
"A professional paper submitted in partial fulfillment of the requirements for the degree of

Bachelor of Architecture"

Approved:

Nicholas Salmon, Thesis Advisor

Peter Kommers, Committee Person



Tom Wood, Director, School of Architecture

Montana State University
Bozeman, Montana
May, 1992



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

Y378
A1935
NA/
2510
A194

STATEMENT OF PERMISSION TO COPY

In presenting this paper in partial fulfillment of the requirements of a Bachelor of Architecture degree at Montana State University, I agree that the library shall make it freely available for inspection and study. I further agree that permission for extensive copying of the paper for scholarly purposes may be granted by my Major Professor or in his absence by the Head of the Library. It is understood that any copying of this paper for financial gain shall not be allowed without my written permission.

Peggy L. Aitken
Peggy L. Aitken

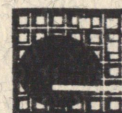


An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

ACKNOWLEDGEMENTS

My heartfelt thanks to all those who have encouraged, supported and contributed to my ongoing process.

To Nick, for the constant support and belief that the goal was attainable. To Kerrie, for the hours of sharing, listening and talking that helped me remember my priorities. To Darren, for quiet words of support, help and interest even when I wasn't receptive. To Joel, for the hours of discussing the ideas because they really do matter. To 'the boys': Todd, Gene and Matt, for respite from the long hours. To Carl, for all the late night talks and making a warm place to call home. To Tom and Earlene, for the countless evenings of laughter and good food. And finally, to Lori, for her unending support, hours of laughter and the reminder that it is all an adventure if you choose to see it so.

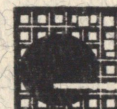


THESIS GOALS:

My experience during internship emphasized a personal lack of design philosophy upon which to draw for inspiration. Mere form manipulation, while at times gratifying, does not seem to be a basis upon which I would be happy building a lifelong career.

My primary goal for my thesis project is to develop a process through which I can understand and evaluate the philosophy of others for their compatibility with my own interests, beliefs and desires. In addition, I would like to begin to develop a process which would allow me to apply architectural theories to the creation of place.

My present knowledge of phenomenology and the theories of Christian Norberg-Schulz are very limited but their focus on place-making seems an appropriate place to begin my search.

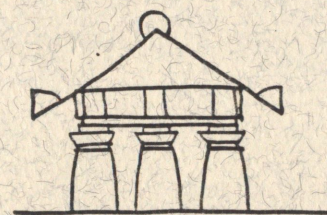


An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

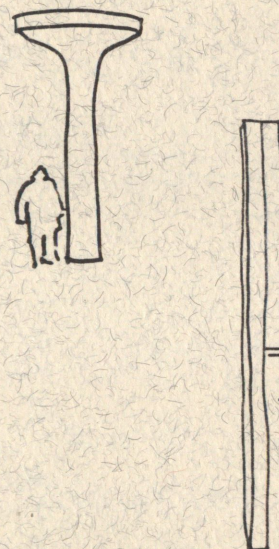
THESIS STATEMENT:

This statement is a synopsis of my present understanding of the writings of Norberg-Schulz, Heidegger, Bollnow and Von Meiss. In addition, I have expressed my present thoughts on how the ideas expressed by the above authors might be used to create architectural form, space and order.

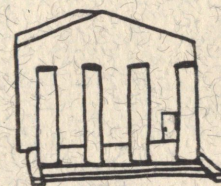
Although perceptions of objects (phenomena) are unique to each person, we all have certain essential perceptions that are bound by culture, gender, time period, age, etc. Our common experiences of the meaning of objects, buildings, built spaces and landscapes are possible because we share a common cultural filter. As designers, we may reveal and/or alter these typical or habitual experiences in order to alter the viewer's understanding of that object.



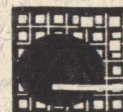
Our perception of objects can be altered through the primary ways in which we come to know objects. This understanding of the object can be purposely altered by changing its scale, shape, orientation, context or surface treatment. For example, our understanding of column as base, shaft and capital could be modified by the elimination of the shaft, leaving base and capital to exist independent of each other.



Illustrations of altered perceptions of columns have been explored through various methods in various places. In his "Eclectic House", Robert Venturi has distorted our perceptions of the scale of columns by designing columns far wider than we expect. James Stirling questions our perception of column shape through his use in the Olivetti Headquarters of columns that flare dramatically at their "capital". Peter Eisenmann's use in House VI of columns that hang from other columns and support nothing causes us to reevaluate our perception of the orientation of a column. And Frank Gehry's use of columns set apart from the Loyola Law School allows us to reevaluate our expectations of the context of columns.



We could also alter the perception of an object by questioning its expected relationship to other objects. "Column as support" could be examined by using columns that don't support but end short of the ceiling, or have a gap within the column. A ceiling need not shelter from the sky, but could instead open to the sky to let the wind, rain and sun enter. A door need not open into or define the boundary between spaces. Stairs might not lead to another floor, windows might not look outside, and walls might not



support the ceiling or protect us from the outside.

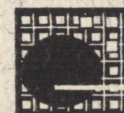
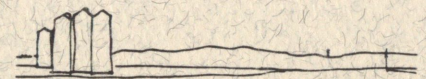
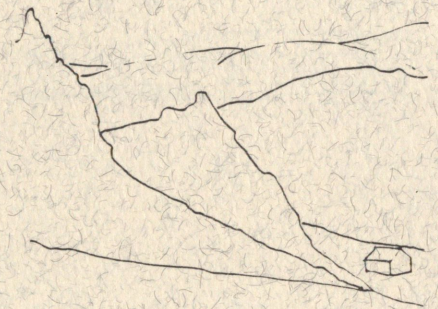
A third method of achieving an altered perception of an object would be to reinforce the relationship and parts of a thing. The column capital could be enlarged to hold a whole room or columns could be spaced so closely as to begin to form a barrier instead of more widely spaced supports.

These ideas have developed out of my initial understanding of phenomenology in its simplest applications. This understanding suggests that altering the most elemental basis of something we think we "know" will cause participants in a particular space to reevaluate their "knowing" of all things in that place.

Additional writings of Norberg-Schulz suggest a methodology for ascertaining the "meaning" of things in a given region. Norberg-Schulz asserts that to create an architecture that allows humans to dwell (to make one's existence on the earth known) requires that we examine both the natural and built landscapes. Following this exploration, we can provide a place to dwell through the acts of visualization, symbolization and complementing the existing landscape. Visualization is the process of understanding the forms, relationships and orders of the natural landscape. Symbolization is the process of using those forms, relationships and orders in the built landscape. And complementing the natural landscape provides that which does not exist in the natural landscape. The exploration of the natural environment will also provide us with the knowledge of how previous humans have responded to the earth, sky, trees and water through their built environment. This knowledge can then be used to further our own understanding of the relationships of the elements of the natural and built landscapes.

Norberg-Schulz also defines the center, path and domain as essential elements of the built landscape. The center is the known space from which humans venture forth along paths which define directions to other known centers. Surrounding these known areas are the unknown hinterlands or domain.

In addition to these ideas of Norberg-Schulz about natural and built environments, Heidegger says that humans dwell in a place where the "fourfold" is gathered or made present. The "fourfold" consists of the earth, the sky, mortals and divinities. Norberg-Schulz makes reference to Heidegger's fourfold, but focuses primarily on the earth and sky, likening them to inside and outside or center and path versus domain. His use of these dichotomies neglects a discussion of the transition space where, according to Bollnow, "life



develops". And it is between the earth and sky, between inside and outside, and between the known and the unknown that mortality and eternity dwell.....and more importantly where we dwell and through our dwelling are conscious of our mortality.

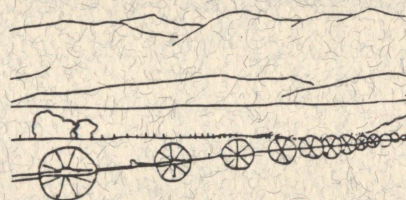
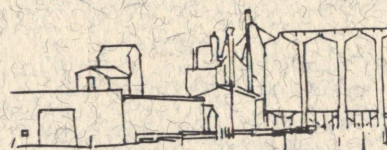
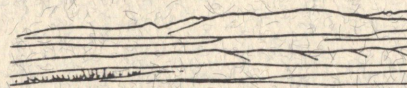
My own exploration of the natural and built landscapes of the Gallatin Valley has resulted in an understanding of how European settlers have dwelled here.

Isolated clusters of buildings in the long, open vistas offer relief that is comparable to the respite of small, tortuous creeks that slither along the bottoms of small ravines in the vast openness. The mountains that surround our valley pierce the sky and are, in turn, surrounded by the sky. The gable roof and steeple of a church also penetrate the sky which allows the sky to envelope the church's silhouette. A grove of trees at great distances mimics the horizon, but opens to interweave its branches with the sky as we come near. Humans have built unendingly straight rows of hay bales, grain bins and buildings that define a secondary horizon or allow the sky to interweave with their forms in the spaces between and around them. Everywhere in the great vastness of the natural environment humans have laboriously attempted to diminish the diversity of the natural landscape by imposing their stamp of order on a landscape that continually threatens to return to its natural state.

This symbolization of the natural landscape in the built landscape occurs on many scales. Each new scale of the built environment allows for yet another layer in the symbolization of our understanding of the relationships in the natural landscape. The settlement symbolizes the ravine in the vastness of the plains, the roof line symbolizes the horizon, the threshold symbolizes the intermingling of earth and sky, and the table or chair symbolize the contrast of the ravine with the flat, openness of the plains.

But more occurs than mere symbolization of individual elements. The natural and built landscapes alternate with one another. The natural landscape gives way to the ordered fields which contain the diverse ravine, which in turn shelters the ordered farmstead. The order opposes the chaos while sheltering within its boundaries a smaller, more attainable chaos. This overlapping of the natural and built landscapes reinforce the overlapping of all of the elements of the landscape. The sky meets and merges with the open branches of the tree, and the sky is pierced by the mountain tops while defining their boundaries.

Within the transition between the dichotomies to which Norberg-



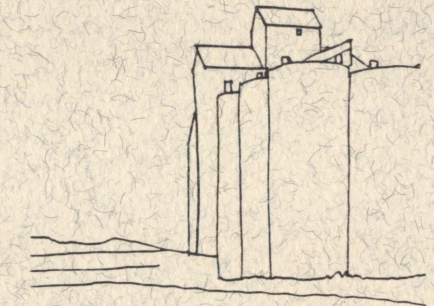
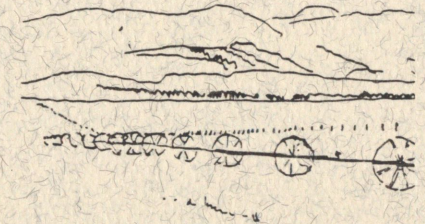
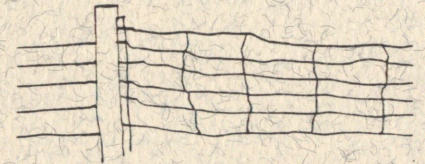
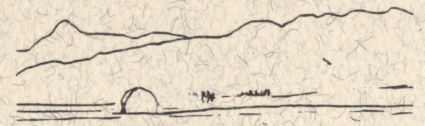
An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

Schulz refers to the area where the presence of objects and spaces occur....that place where we know the outside exists without being outside, and where we know the sky exists without being under it. It is this transition space which allows for the overlapping of the earth with the sky, the inside with the outside, the center with the domain and the hinterlands with the place.

Water is the single element that commonly makes this connection between earth and sky. It physically changes from the streams and ponds that nestle on the earth to the clouds that fill the sky and then returns to the earth as snow or rain. Collected in a calm pond it gives the illusion of the sky in the earth in its reflection and then denies any knowledge of the sky when it becomes opaque with the winter cold.

But "mortals dwell in the way they preserve the fourfold". It is not enough to gather only earth and sky, we must also gather the nature of being mortal and divine through the acknowledgement of the passage of time and presence of eternity. The natural landscape gathers time and eternity in weathered rocks, forests hundreds of years old, mountains that have emerged, crumbled and eroded away, and rivers that grow and recede with the seasons. These are the ways that nature gathers time and eternity, but nature has existed and will exist long past our comprehension. So humans must gather time and eternity in different ways than nature and in doing so will acknowledge their own limited stay on earth. The built landscape can provide eternity in a 100-year-old barn that still stands against the wind or a neatly planted row of trees that grow tall enough to bend the wind long after their planter has died. Humans can give presence to the passage of time through a hay shed that fills and empties, either slowly or quickly, with the passing seasons creating a room that acknowledges the path of the sun across the sky.

Use of materials or structures that change little or much with the season or the day, or a space that changes as the sun follows its path through "the vault of the sky" will describe time and eternity by their reaction to changing forces. Stone and wood reflect the passage of time more readily than aluminum and glass and thus speak of mortality not eternity. Glass and aluminum speak to the permanence of human beings in the world through their unchanging faces, and reinforce the transient nature of our existence in their fragility.



Program:

Elderhostel is an educational experience for adults age 60 and older in a "hostel" setting. Participants will require small rooms for sleeping, shared bathroom and eating spaces, classroom spaces, spaces for socializing in intimate and large groups, and outdoor spaces that provide opportunities to explore and enjoy their new environment.

Areas of study are subject to change and classroom areas should be flexible for slide/video viewing and possible interaction of the natural environment.

Elderhostel participants will arrive Sunday either by car or Elderhostel Van (pickup at local hotels and airport is provided) and leave the following Saturday morning.

Users:

Permanent Caretakers: 2-3

Students: up to 40

Resident Coordinator: 1

Teachers: 2 (daytime only)

Guest Speakers: 1/evening (evening only)

Kitchen/Cleaning Staff: 3 (daytime only)

Space Requirements:

Parking: up to 21 vehicles

Outdoor Areas

Socializing/Lecture Area for entire group

Classrooms

Eating Area/Kitchen

Sleeping Areas



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

Site:

The one square mile site has been collaged from various areas of the Gallatin Valley and includes:

- Flat, open land recently used for wheat farming
- A ravine with aspen and cottonwood trees
- A small, meandering creek that is lined with cottonwood trees, dogwood and other dense underbrush.
- Rolling, undulating foothills of steep, high mountains which are covered with conifer forest.

The mountains are located to the north, and long vistas are possible to the south, east and west from the site.

Mini-Sites:

The programmatic requirements were divided into three sites isolated from each other and are approximately 190' x 190' each.

Site #1: Caretakers Residence and Farm Buildings:

The unchanged farm land will continue to be farmed. A residence for a family, an additional hired hand, and support buildings for the farming operation will be provided. These residents will be permanent and will provide maintenance for the other parts of the compound.

Site #2: Elderhostel Housing:

The Elderhostel participants and Resident Coordinator will all be housed in small, repetitive units on the second site. This will be the arrival point for Elderhostelers and will provide a check-in point, vehicle storage areas, and beginning point for a foot path to the third site.

Site #3: Elderhostel Communal Spaces:

All organized eating, education, and social functions will occur on this site. A majority of each day will be spent at this site which can be reached via a foot path or scheduled van transportation.



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

BIBLIOGRAPHY:

- Bollnow, Otto Friedrich. "Lived Space," *Philosophy Today* (April, 1960): 31-39.
- Heidegger, Martin. "Building, Dwelling, Thinking." In Poetry, Language, Thought. translated by Albert Hofstadter, New York: Harper and Row, 1971.
- Norberg-Schulz, Christian. "Perception." In Intentions in Architecture. Cambridge: MIT Press, 1965.
- Norberg-Schulz, Christian. "Existential Space." In Existence, Space and Architecture. New York: Praeger Publishers, 1971.
- Norberg-Schulz, Christian. "Natural Place" and "Man-Made Place." In Genius Loci: towards a phenomenology of place. New York: Rizzoli, 1980.
- Norberg-Schulz, Christian. "Dwelling and Existence." In The Concept of Dwelling: on the way to figurative architecture. New York: Electa/Rizzoli, 1985.
- Thiis-Evensen, Thomas. "Overview: Floor, Wall, Roof." In Archetypes in Architecture. New York: Oxford University Press, 1989.
- Von Meiss, Pierre. "Visual Laws" and "Form and the Nature of Materials." In Elements of Architecture, From Form to Place. New York: Van Nostrand Reinhold, 1990.



READING SYNOPSIS

- I. Intentions in Architecture. Norberg-Schulz, Christian (1965).
 1. Perception (p. 27-51)

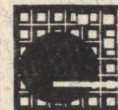
Perception versus Reality.

Our perception and subsequent belief that we “know” an object is based on phenomena (experience) upon which we have intentionally focused. Our choices regarding which phenomena we focus upon are related to our particular socialization which in turn is related to our culture, gender, time period, etc. We also acquire, through our socialization, various schemata (systems of intentions). These schemata are acquired through the understanding of:

- Proximity
- Separation
- Succession
- Enclosure (related to Gestalt)
- Continuity (related to Gestalt)
- Size-Constancy/Form-Constancy

In addition, the object we “know” may be an intermediary object between the true object and outside influencing phenomena.

This understanding of phenomena can be utilized to alter the viewer's intention when viewing an object by purposely altering one of the six methods for developing schemata. This alteration would cause the reevaluation of the previously accepted schemata and thus alter the previously held intention (attitude).



READING SYNOPSIS

- II. Elements of Architecture, From Form to Place. Von Meiss, Pierre (1990).
2.2 Visual Laws (p. 21-26)

Focused on psychology of perception and Gestalt theories (theory of form).

Perception is culturally based.

1. Readability of forms as figures

Figure defined by edges

Edge is used by both figure and ground as boundary

To define figure:

Shape: convex, small, and closed and thus contrasts with ground (especially if ground extends indefinitely).

Elementary geometric form OR familiar figure

2. Architectural Use of Figure Definition

- A. emphasis on drawings of space (white wall, black spaces) or gray on white (i.e. ceiling plan)
- B. Solid Models are impenetrable
- C. Axonometric or Perspective of Space.



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

READING SYNOPSIS

- III. Lived Space. Bollnow, O.F. (In Philosophy Today, April, 1960).
(p. 31-39)

Lived space is different from mathematical space through its evaluation by humans. Their existence in this space determines a center, paths, and axis mundi. (The axis mundi is assumed to be vertical since humans are vertical beings - this assumption does not account for all possible human conditions.)

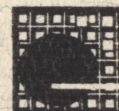
Lived space can exist at various scales including that of dwelling, settlement and nation.

The dwelling is an individual's center and provides rooting to the ground and separation and protection from the strangeness and uncertainty of the outside through its walls. The house as it relates to the house of the gods has a sacred character through its repetition of Creation by creating the Cosmos in the Chaos.

But humans must go outside their dwellings to live, and life develops in the protected transition between inside and outside.

The outside is defined by breadth, strangeness and distance and can only be opened up and organized.

The perception of distance or practical distances may vary from actual distances and attitude can change distances and space perceptions.



READING SYNOPSIS

IV. Poetry, Language, Thought. Heidegger, Martin (1954). Building, Dwelling, Thinking (p. 145-161)

1. What is it to dwell?
We build in an attempt to dwell.
To inhabit a house is NOT dwelling.

Build = To Dwell because dwelling is the manner in which we are on the earth as mortals.

“To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature.” (p149)

ON the earth, UNDER the sky, BEFORE the divinities, BELONG-
ING to men's being with one another = the oneness of the fourfold.
“Mortals dwell in the way they preserve the fourfold in its essential
being, its presencing.” (p150)

2. In what way does building belong to dwelling

Boundaries are that from which something begins to be
present.

Dwelling is the relation between man and location (defined
space).

Building is the founding and joining of spaces through the inten-
tional construction of locations.

Dwelling is accomplished through making present in things the
essential nature of the fourfold (earth, sky, mortals, divinities).



READING SYNOPSIS

V. Existence, Space and Architecture. Norberg-Schulz, Christian (1971).

2. Existential Space (p. 17-36)

Existential space is a stable system of perceptual schemata.

Things are permanent.

Defining space: recognition and connection to place.

Center and Place

Center is subjective and can be external.

Reaching center is ideal and difficult to achieve ("lost paradise")

Home: personal center

Place is characterized by size. Size must have pronounced limit or border to be home (inside).

Inside vs. Outside

Known vs. Unknown

Limited vs. Unlimited

Directionless vs. Divided by Paths (known)

Direction and Path

Vertical - sacred dimension of space

Column as symbol of humankind's power of creation.

Cellar and attic are particularly meaningful (vary vertically from center).

Horizontal - represents man's concrete world of action.

To take possession of space we must leave center and travel path.

Path holds tension between center and context (known and unknown)

Cardinal points give qualitative differences to directions.

Preferred path determined by:

short distance

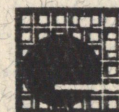
security

minimal work

maximum experience

Path = continuity, linear succession.

Strongest paths form axis between goals and have events of their



own.

Area and Domain

Domain: ground for figures of path and goals, fills out space and makes it coherent, provides potential places.

Place, path and domain have varying levels of importance based on cultural schema.

To dwell: place has defined inside and outside.

Network of paths - paths meet: bifurcation, crossroads.

Path expresses possibility of movement.

Existential space symbolizes man's "being in the world" (man's interaction with an environment).

Levels of Existential Space

Related to size, schemata vary with scale:

Hand (thing)

Body (furniture)

Movement (house)

Social interaction (urban settlement)

Interaction with natural environment (landscape)

Geography: cognitive level, thought not experienced.

Landscape: interaction with climate, vegetation, topography.

Offers location for place and paths.

Urban level: interaction with built environment. Single identifiable place, needs closure and proximity, must be figural on landscape, requires density.

House: private world, central place of human existence (dwelling)

Thing: defines character of place, known most directly, foci for house.

Interaction of Levels of Existential Space

"In things every is focused, in nature everything is contained. And in between there is man's dwelling." (p32)

The levels of space can represent each other.

Development of existential space is necessary for orientation.

"problem we are facing, therefore, is not of a technical, economi-



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

cal, social or political nature. It is a human problem, the problem of preserving man's identity." (p36)



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

READING SYNOPSIS

VI. Genius Loci: towards a phenomenology of place. Norberg-Schulz, Christian (1979).

II. Natural Place (p. 23-50)

III. Man-Made Place (p. 51-78)

I. The Phenomena of Natural Place

Nature embodies meaning and etiology of mythology and collection/interconnection of forces.

The meaning of natural places relates to concrete categories and these concrete categories can be understood from an abstraction of the natural "forces" present in any environment. Norberg-Schulz does acknowledge that the perception of these forces into an understanding of the concrete categories is affected by our culture (intentions/attitude). Although he will either unknowingly or unadmittedly speak from his own perspective without reference to other viewpoints (i.e., male, Western civilization, educated, architect).

Norberg-Schulz has identified five categories of mythical understanding.

1. Things SPATIAL/EARTH

Uses forces as point of departed and relates these forces to natural elements or "things". This perspective grows out of the mythologies of the creation of all natural elements beginning with the world's creation story involving the primary couple of the female earth and male sky.

For Norberg-Schulz the sky has primarily cosmic implications, and the earth implies a place of security and intimacy and also "constitutes the extended ground on which his actions take place."

Using the creation myth as a basis, further "things" are defined.

Mountain: belongs to the earth but rises towards the sky. This rising defines a primordial axis mundi or center and allows for a transition between earth and sky. As a defined place the mountain "gathers" other properties: hardness and permanence, but remains distant, frightening, and does not provide an inside space where man can dwell.

Tree: unites heaven and earth, and through growing reenacts the creation myth each year. "Tree is the universe."



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

Vegetation: manifestation of living reality.

Forest: wilderness, limitless world. Only as a grove does the forest become intelligible for us - the enclosed garden of Paradise Lost.

Water: delimiter of land, source of all life.

Together water, vegetation, and rocks (the primary things) "make a place meaningful or 'sacred'" that exists and is merely discovered by man, not chosen.

2. Order SPATIAL/SKY

Cosmic order: with directions relating to different meanings, course of the sun, cardinal points, etc.

3. Character ATMOSPHERE/EARTH

Relates character of place to human traits. A place from which the "whole sacred landscape could be grasped". Reconciles man and nature.

4. Light ATMOSPHERE/SKY

Greeks understood sun as thing and light as symbol of knowledge, divine light, love. Symbolized as circle of golden ground.

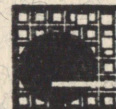
5. Time (temporal rhythms) CONSTANCY & CHANGE

Seasons, change of day, qualitative and concrete as other natural phenomena.

Thoughts specifically on Place: "sacred places function as 'centers'" and thereby serve as objects of orientation and identification. "distinguished by the presence of light". Natural place "determined by the concrete properties of earth and sky.

Sky or earth may alternate for dominance in different places. Sky and earth always interrelate but have formed "perfect marriage" in certain places. If sky dominates it may relate to cosmic order or character. If earth dominates may relate to things or scale.

Genius Loci: individual genius loci are part of a hierarchical system, natural place within natural place.



2. The Structure of Natural place

Ground is most stable and will be used to begin discussion of landscape.

Landscape: distinctive quality is extension and how it extends. - relates to nature of ground (surface relief/scale/structure) 3 scales: micro, medium, macro. Only medium allows for place for man to dwell. Structure determines direction and defined spaces.

Character relates to surface relief, color, texture, and vegetation. Water adds micro-scale to landscapes which lack dimension, can be mobile and dynamic, add mystery, reflecting surface of lakes and ponds can have dematerializing effect which counteracts topographical structure, banks form precise edges, can reinforce the land forms.

Places in landscape are called: plain, valley, basin, ravine, plateau, hill, mountain, island, point, promontory, peninsula, bay and fjord, forest, grove, and field.

SKY:

Low or high, quality of light and color, cloud characteristics, relationship to ground, framing of sky,

3. The spirit of Natural Place

ROMANTIC LANDSCAPE: (chaos) world of gnomes, trolls, dwarfs, fairies). Brings us back to distant "past", creates "hiding place". Earth dominated.

COSMIC LANDSCAPE: (absolute) minimalist, path of sun, absolute order, monotony. Sky dominated.

CLASSICAL LANDSCAPE: composed landscape, sculptural landscape, equilibrium, concrete presence.

COMPLEX LANDSCAPES: combination of romantic, cosmic and classical.

"The notion that the landscape determines fundamental existential meanings or contests, is confirmed by the fact that most people feel "lost" when they are moved to a "foreign" landscape."

Compositional qualities of natural place allows them to be "known".



II. The Phenomena of Man-Made Place

“To dwell between heaven and earth means to ‘settle’ in the ‘multifarious in-between’, that is, to concretize the general situation as a man-made place.” (p50)

“create a place means to express the essence of being.” (p50)

“A study of man-made place therefore ought to have a natural basis: it should take the relationship to the natural environment as its point of departure.” (p50)

Meaning of natural place is translated through visualization, symbolization and complementation.

Concretize things, orders and organizations from nature. Can use historical symbolic architectural language and represent time. (path represents time)

2. Structure of Man-Made Place

Enclosure is distinctive quality of any man-made place. Enclosure is present at boundary. Openings in centralized enclosure create longitudinal movement along defined axis. How these are built is locally determined.

Character of is determined by “openness” - defines isolation or connectedness.

Man-made place relates to earth and sky. Similar relations to earth and sky in a settlement allow for identification of place.

Making of place is related to articulation and form.

Articulation determines how building stands and rises, and how it receives the light.

- Standing - treatment of base and wall.

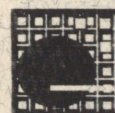
- Roof determines relationship to sky.

- Openings concretize inside/outside relationships and transmit light.

- Material and color add to characterization.

3. Spirit of Man-Made Place

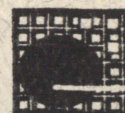
Romantic Architecture: multiplicity and variety, irrational. Organic forms, not geometric. Formal complexity and contradiction. Light is used to emphasize variety and atmosphere.



Cosmic Architecture: uniformity and absolute order, rational and abstract. Static forms, strictly geometric, regular and orthogonal grid.

Classical Architecture: articulate order, logical terms, absence of general, dominant system and space may be defined as an additive grouping of individual places. Each part has individual identity, but is part of "family". Direct and intelligible structure. Light used to give emphasis to plastic presence of parts and whole by modeling forms.

Complex Architecture: combinations of romantic, cosmic and classical architectures.



READING SYNOPSIS

VII. The Concept of Dwelling: on the way to figurative architecture. Norberg-Schulz, Christian (1985).

I. Dwelling and Existence (p. 13-30)

Being-In-The-World

To Dwell means to create a meaningful relationship between man and his environment through identification (sense of belonging).

Dichotomy of man: settler (being in the world, cultivate and care for earth) versus wanderer (on the way to somewhere, possibility of choice).

4 Modes (Scales) of Dwelling:

1. Settlement- relates to natural environment
2. Urban space - provides place for human meeting
3. Institution/Public Building - Public Dwelling, based on common values or interests.
4. House - Private, seclusion from others

2 Aspects of Dwelling:

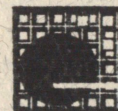
1. Identification - embodies meaning - HOW
2. Orientation - allows action - WHERE

Identification relates meaningfully to inherent meaning of things ("the significance of a thing inhabits that thing") and expresses that meaning.

Heidegger says things are the "gathering of the fourfold".

Understanding the meaning of things will give us the existential foothold that allows us to dwell.

Architecture allows dwelling through explaining things by expressing their meaning.



READING SYNOPSIS

- VIII. Archetypes in Architecture. Thiis-Evensen, T. (1989).
Overview: Floor (p. 430-448), Wall (p. 116-123,
128-131, 140-155), Roof (p. 300-305, 327-344,
363-379)

FLOOR

1. Nature's Floor

Surface varies

Mass: firm, solid. Provides security (foothold)

Changes levels:

Interplay of surface with mass gives expressive potentials

Surface can be independent, dependent or part of mass

2. Architectural Floor - defines interior from exterior (around and beneath - the natural floor)

- A. Directional: reinforce forward motion, path - relation to horizontal nature of space
- B. Delimiting - relation to horizontal nature of space
 - 1. Floor connected and bounded by walls
 - 2. Separate Floor area from surrounding floor
- C. Supporting - relation to vertical nature of space
 - 1. Relation to ground (exterior space below)
 - 2. Texture, weight, etc. (substance and mass)

WALL

Delimits spaces of different content: demonstrates strength relationship of adjoining spaces (defined by degree of penetration).

3 characteristics of walls:

- A. Breadth: relationship of spaces to left and right as determined by corners.
- B. Height: relationship of above and below spaces (earth and sky)

the middle field (transitional space of wall) 'decides'
whether the wall's character as a whole is to be dominated



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

by the upper or lower field, and whether they are to be linked or separated.

- C. Depth: relationship of adjacent spaces - expresses relation of inside to outside.

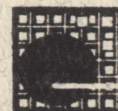
ROOF

2-dimensional, protects space it is over and around, transition between earth and sky. Affected by relative height of walls and articulation of walls.

Spatial form is created by walls.

ARCHITECTURAL IMPLICATIONS:

Each floor, wall, and roof implies and can reinforce ideas in the site (macro and micro) organizations. Each surface is an expression of its unique location and delimiter of adjacent spaces - transitional zones.



READING SYNOPSIS

IX. Elements of Architecture, From Form to Place. Von Meiss, Pierre (1990).

Form and the Nature of Materials

8.2 Materials have their own properties (p. 180-198)

Form and space are qualified by materials used, preparation and how materials are used.

Light is a contributing factor.

Material + Treatment + Symbolic Significance = Connotations (culturally based schema).

Stone: remembrance of moment in time. Concrete is the 20th century stone.

Wood: softer than stone, easier to work, sensitive to weathering.

Pressed Metal, Plastics: thin, supple. Can express sensuality of form, has fallen into disgrace (symbolize progress).

Tactility can reinforce:

Form

Massiveness

Texture/Color

Form and Material:

Form of material which allows it to be "capable of production, resistant, manipulative and capable of assembly in order to serve and delight man".

Thickness: relates to massiveness = security, fortress, permanence.

Texture and Surface Modulation: controls profiles, joints and changes of materials. Gives space its ultimate character, status and temperature.

Polishing: reveals internal structure of material, leaves no mark of tool = mastery of man over nature.

Light interrelates with treatment.

Surface modulation relates to acknowledgement of assembly.



An Elderhostel:
An Exploration of the Theories
of Christian Norberg-Schulz

Support structure and Cladding:

1. Support formal attributes
 - a. adhere to structure
 - b. attached to structure - new modulation system.
 - i. hidden attachment
 - ii. exposed attachment
2. Does not support formal attributes of structure - disillusioning.

Materials contribute to the existential experience.
Places can embody past and present events.
Place changes with time, sun, people, seasons, etc.
Places use ordinary events as poetic sources.

How to Choose?

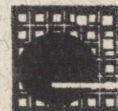
Form and space are qualified by:

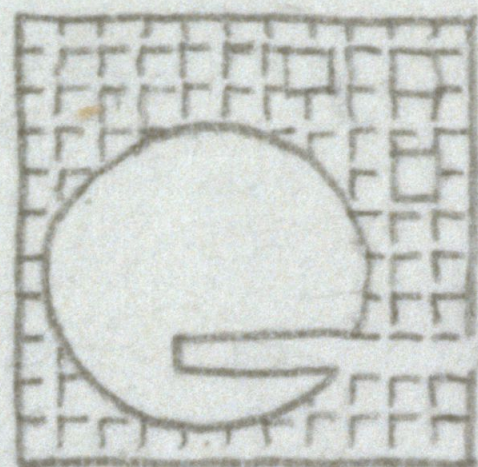
Materials used

Preparation of materials

Treatment of materials

Light contributes to phenomena of materials.





An Elderhostel:

An Exploration of the Theories
of Christian Norberg-Schulz

Peggy Aitken

Gallatin Valley, Montana

"The ... problem we are facing,
therefore is not of a technical,
economical, social or political nature. It
is a human problem, the problem of
preserving man's identity."

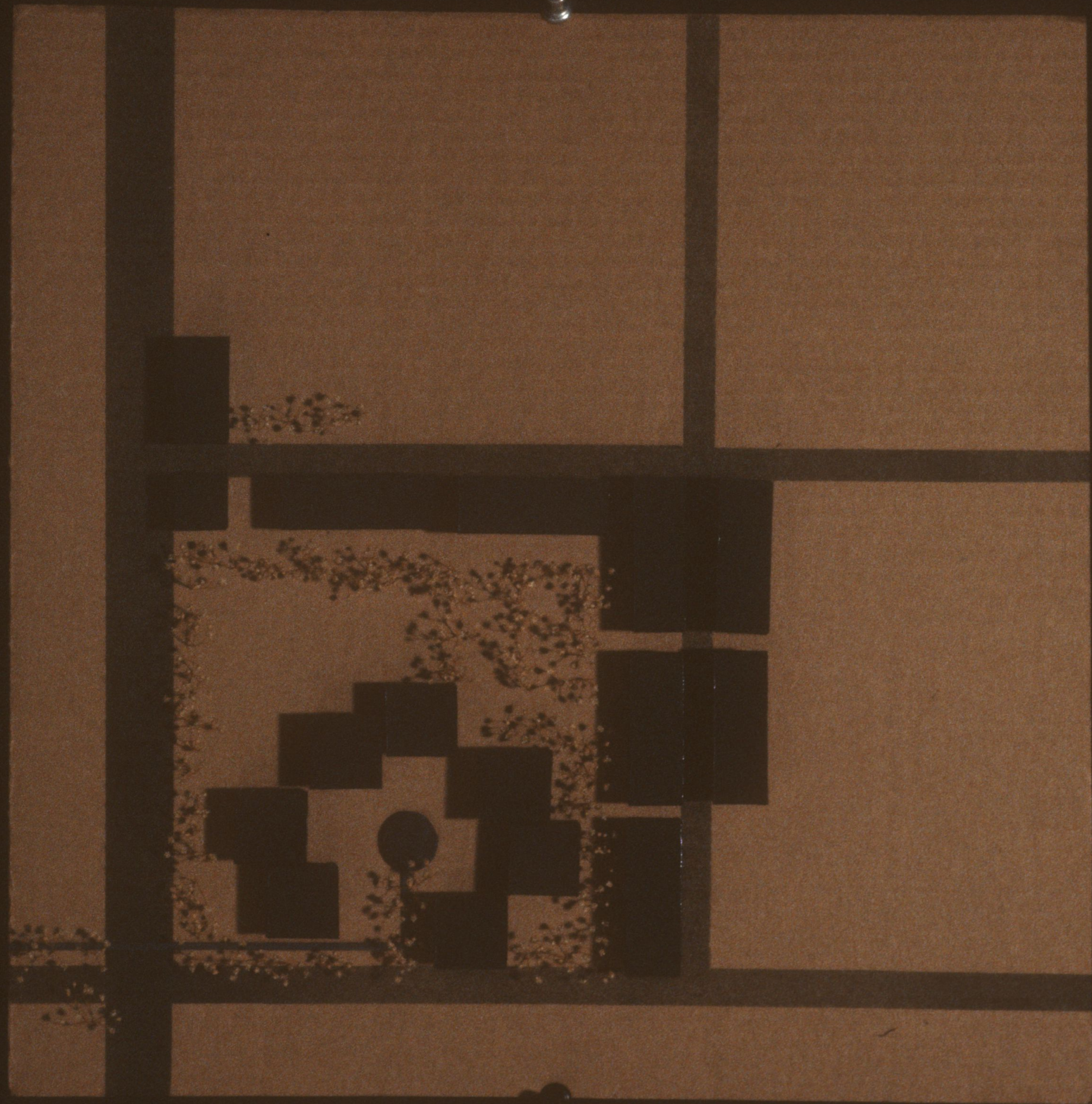
Christian Norberg-Schulz
Existence, Space and Architecture

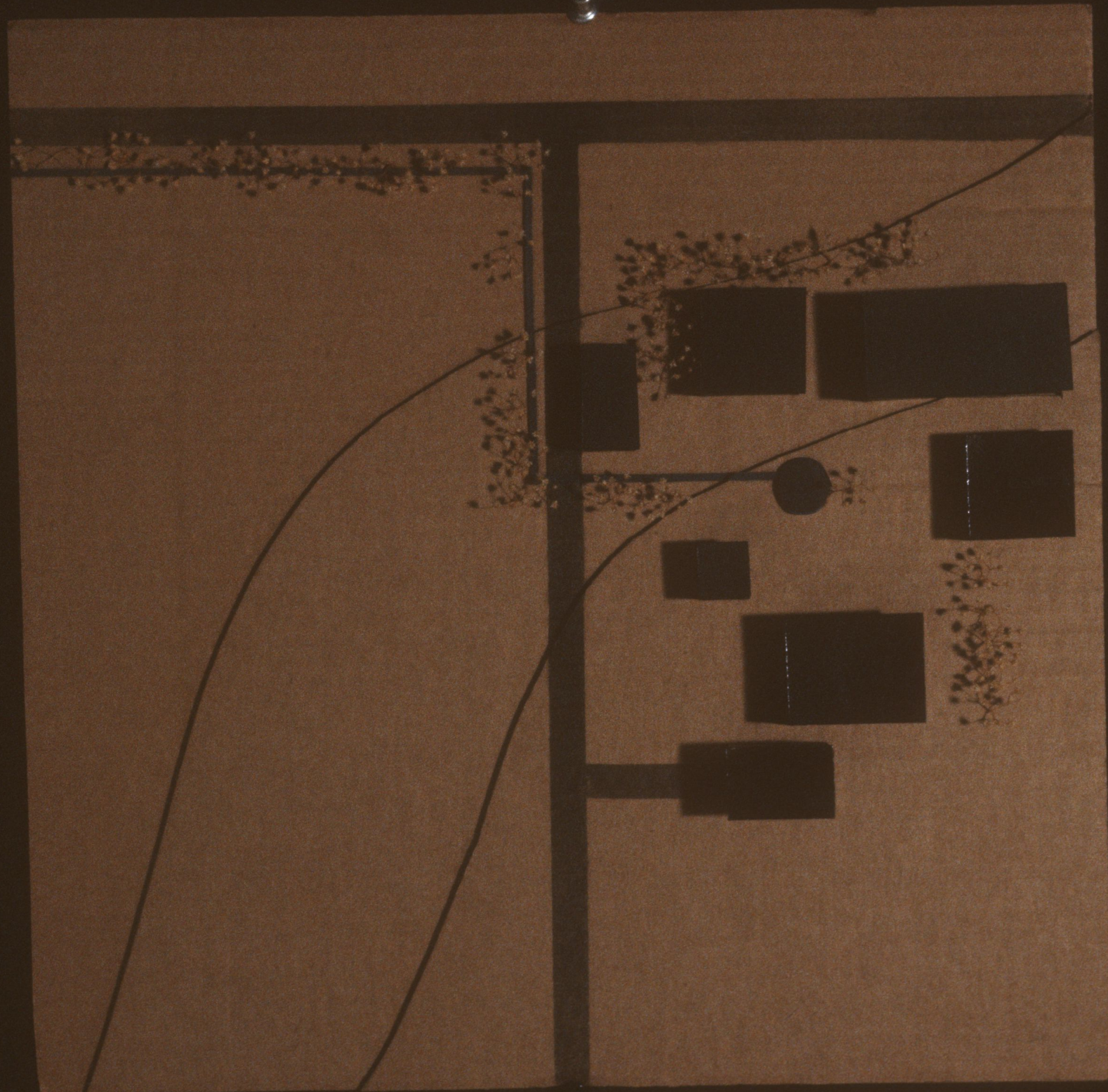


"A place is therefore 'situated' within a larger context, and cannot be understood in isolation."

Christian Norberg-Schulz
Existence, Space and Architecture

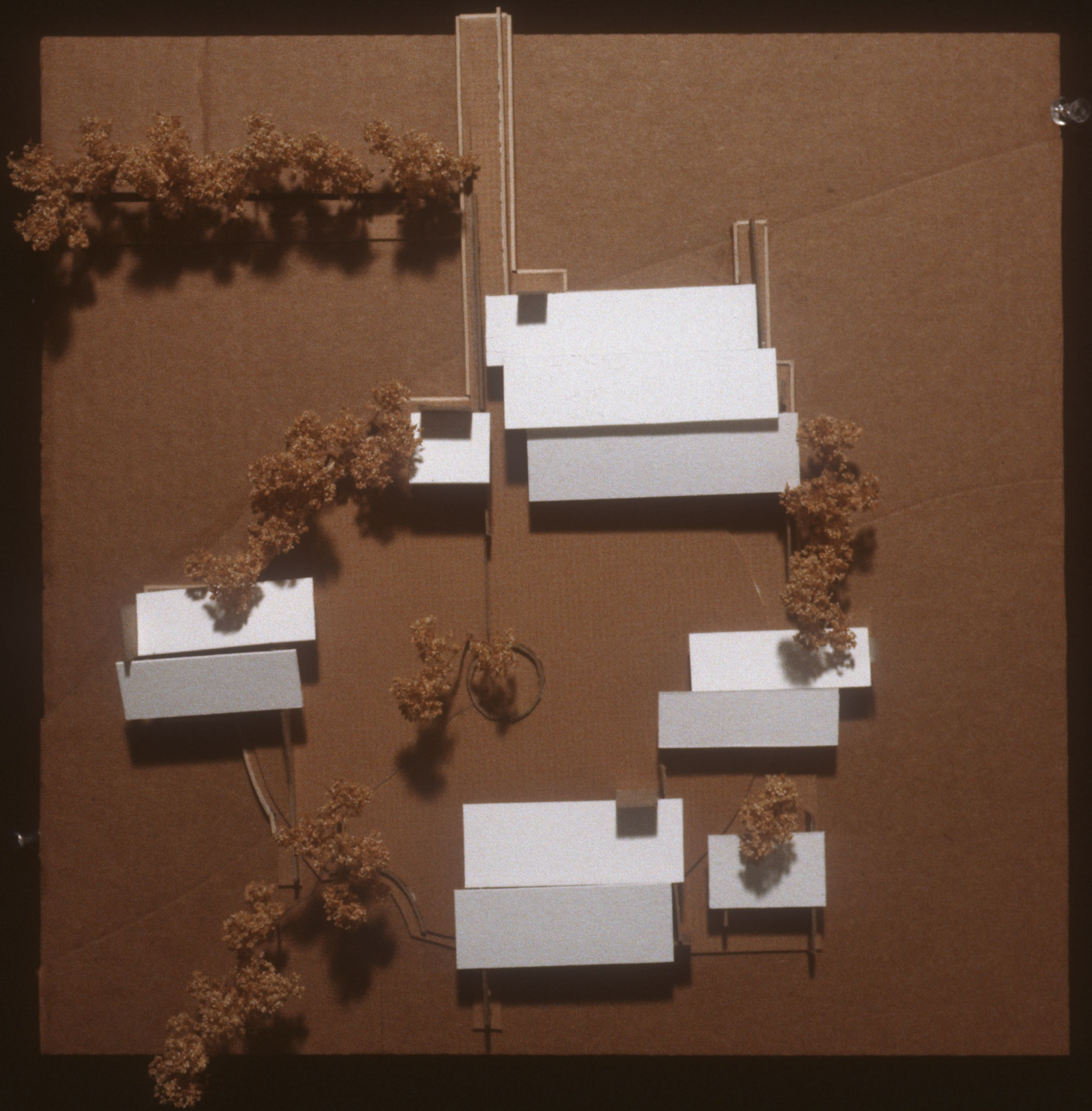






"Life develops in the tension between
outer and inner space."

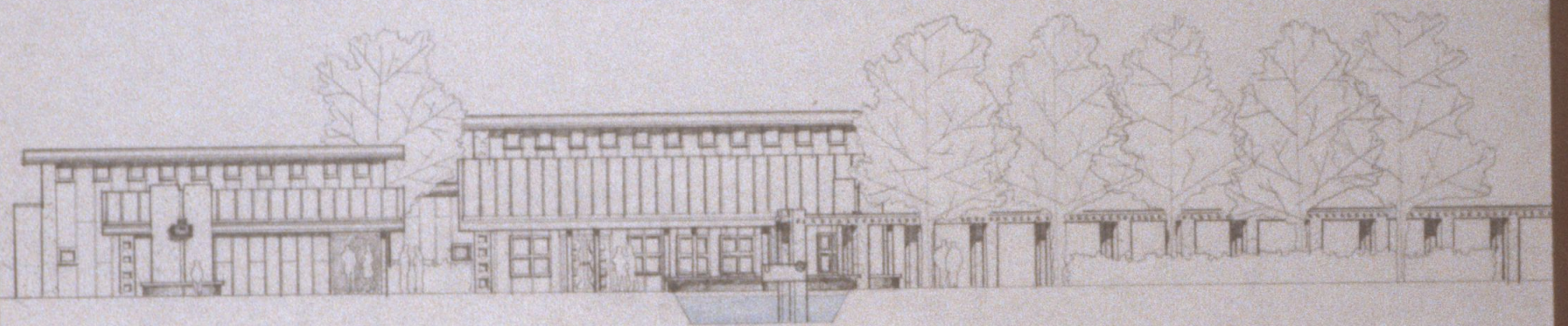
Otto F. Bollnow
"Lived Space"



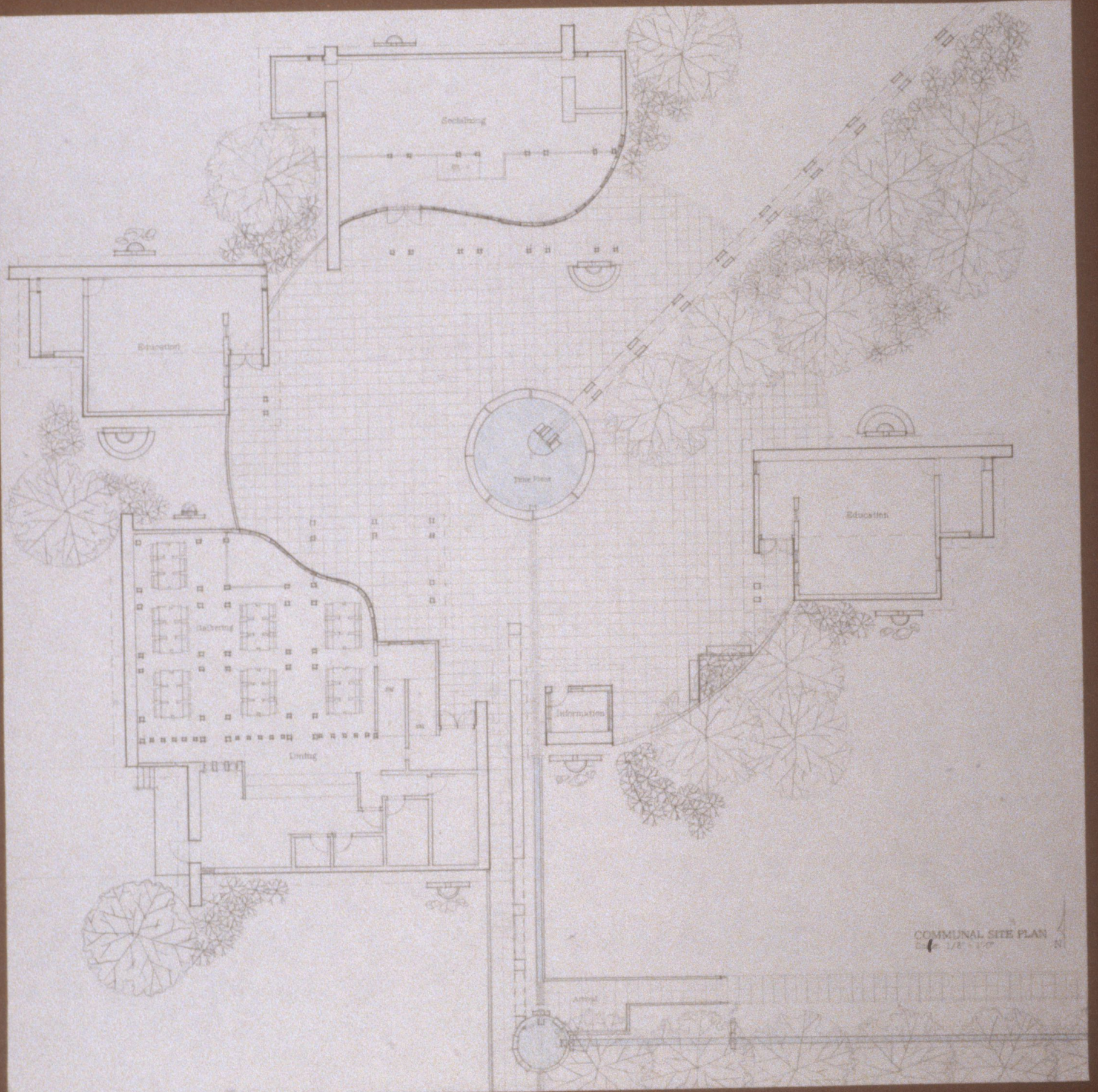
"Buildings ... gather the 'multifarious in-between' because of their built form, but also because they visualize the spatial properties of a situation."

Christian Norberg-Schulz
Genius Loci: towards a phenomenology of place

Communal Site

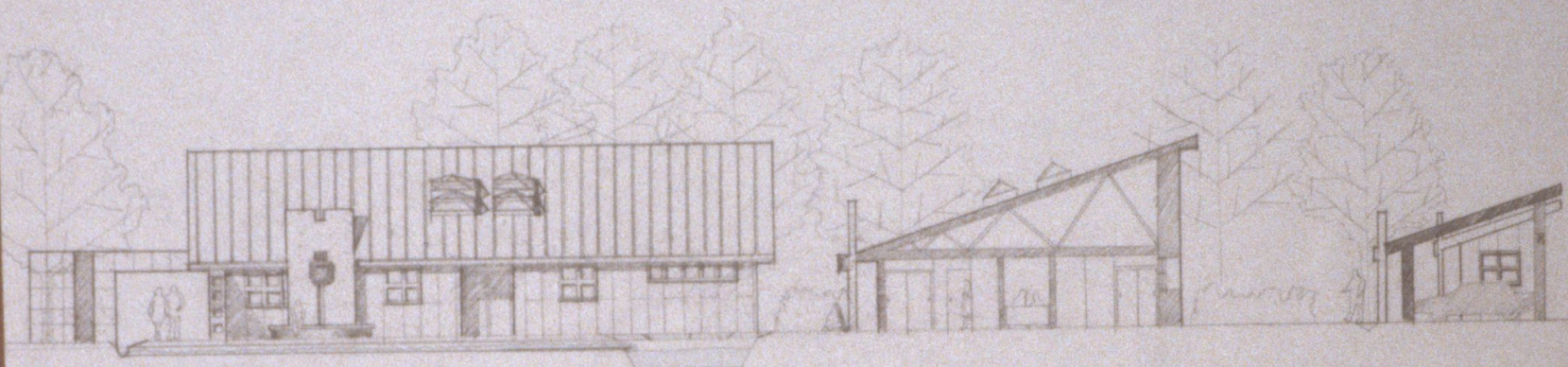


COMMUNAL SITE NORTH ELEVATION
Scale: 1/8" = 1'-0"

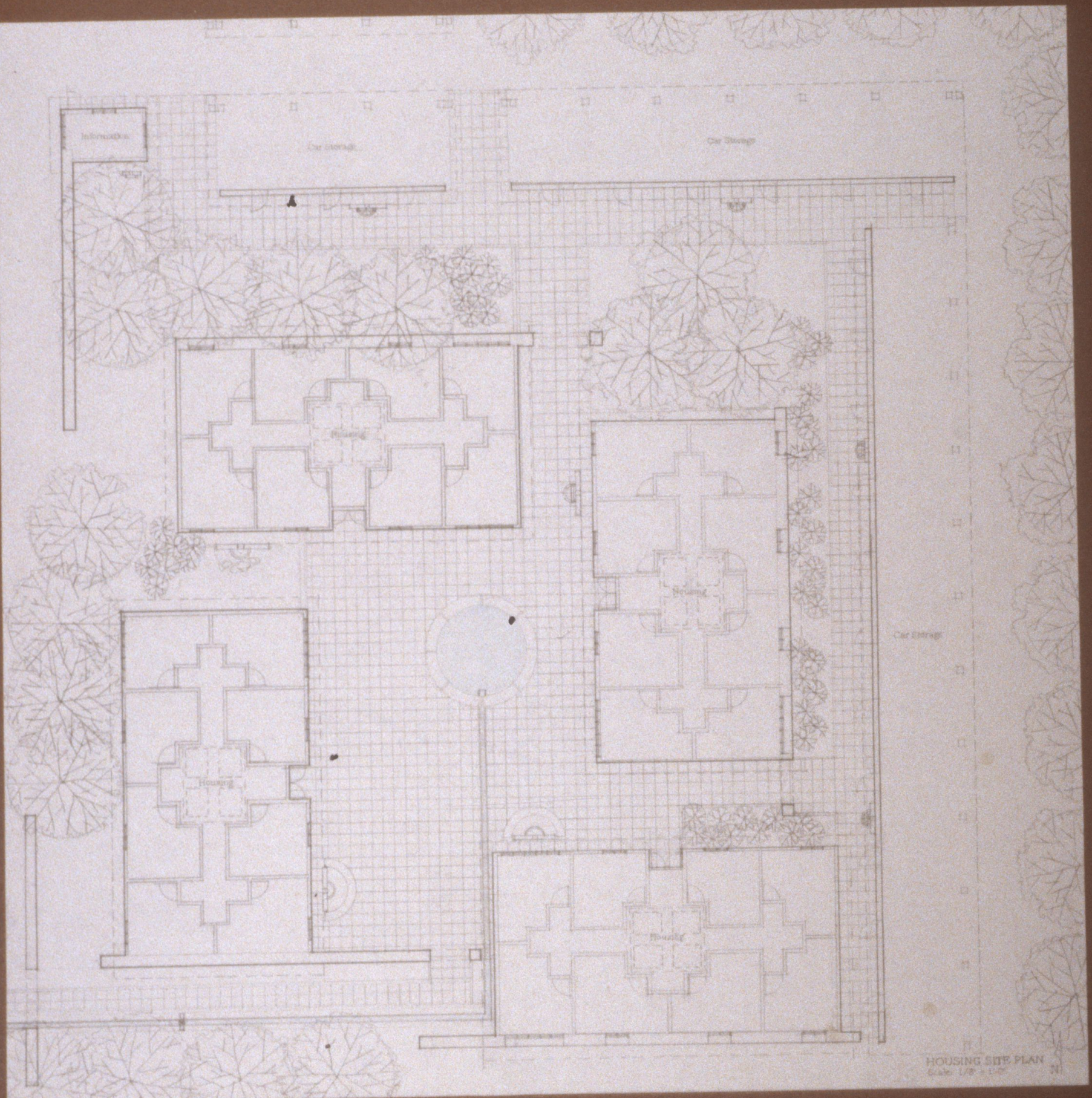


COMMUNAL SITE PLAN
Scale: 1/8" = 1'-0"

Housing Site

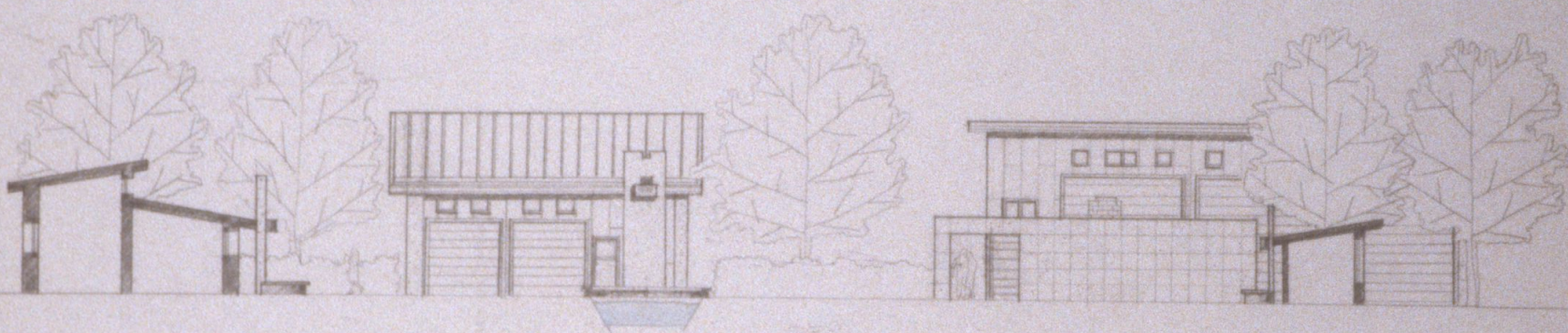


HOUSING SITE WEST ELEVATION
Scale: 1/8" = 1'-0"

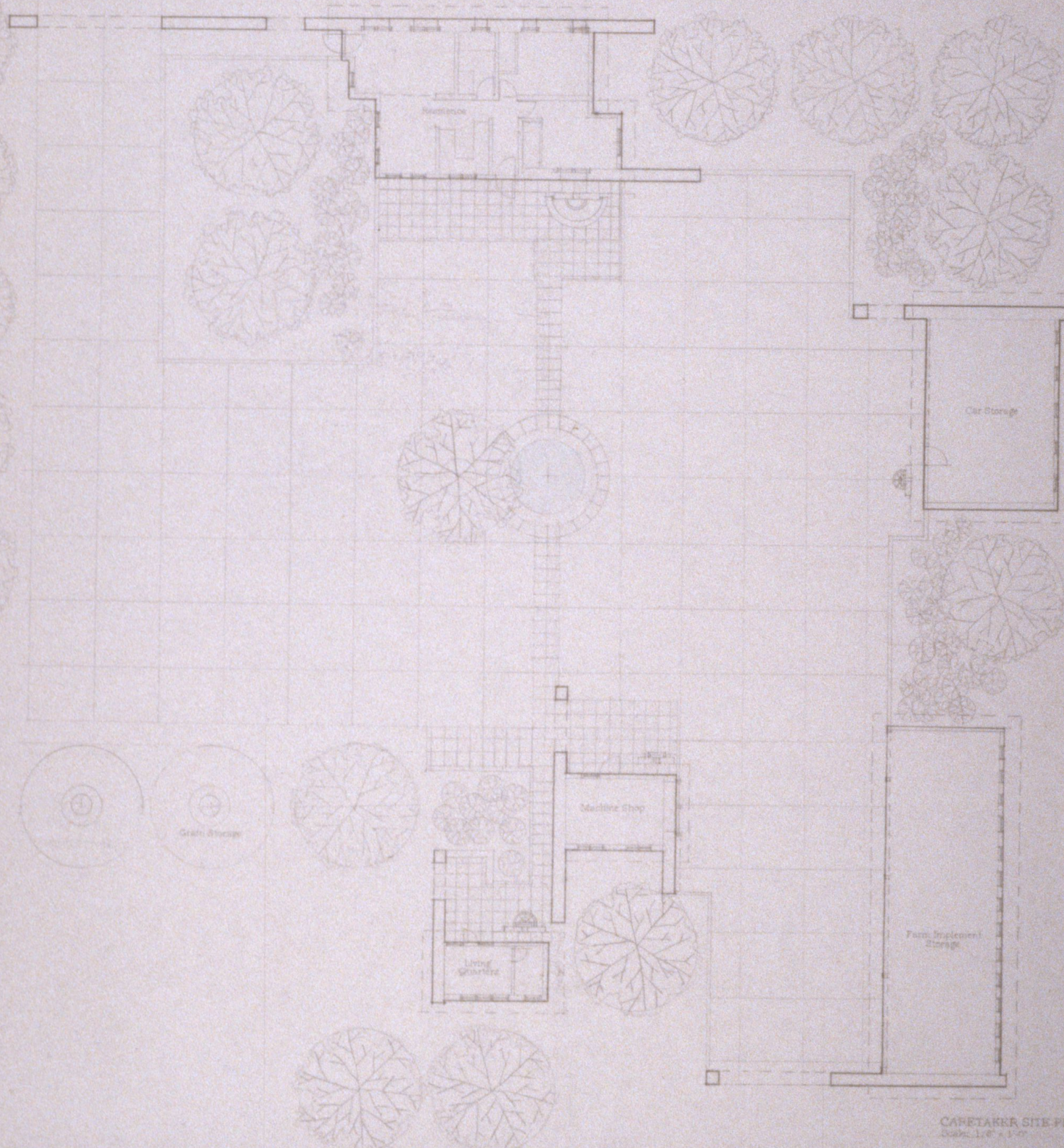


HOUSING SITE PLAN
Scale: 1/8" = 1'-0"

Caretaker Site



CARETAKER SITE EAST ELEVATION
Scale: 1/8" = 1'-0"

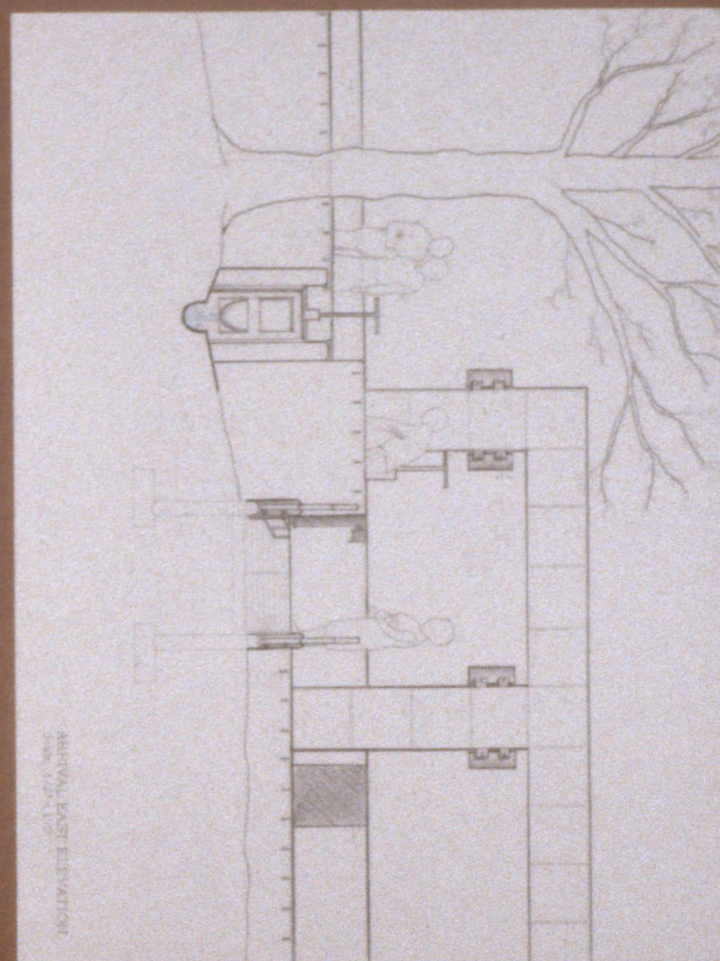


CARETAKER SITE PLAN
Scale: 1/8" = 1'-0"

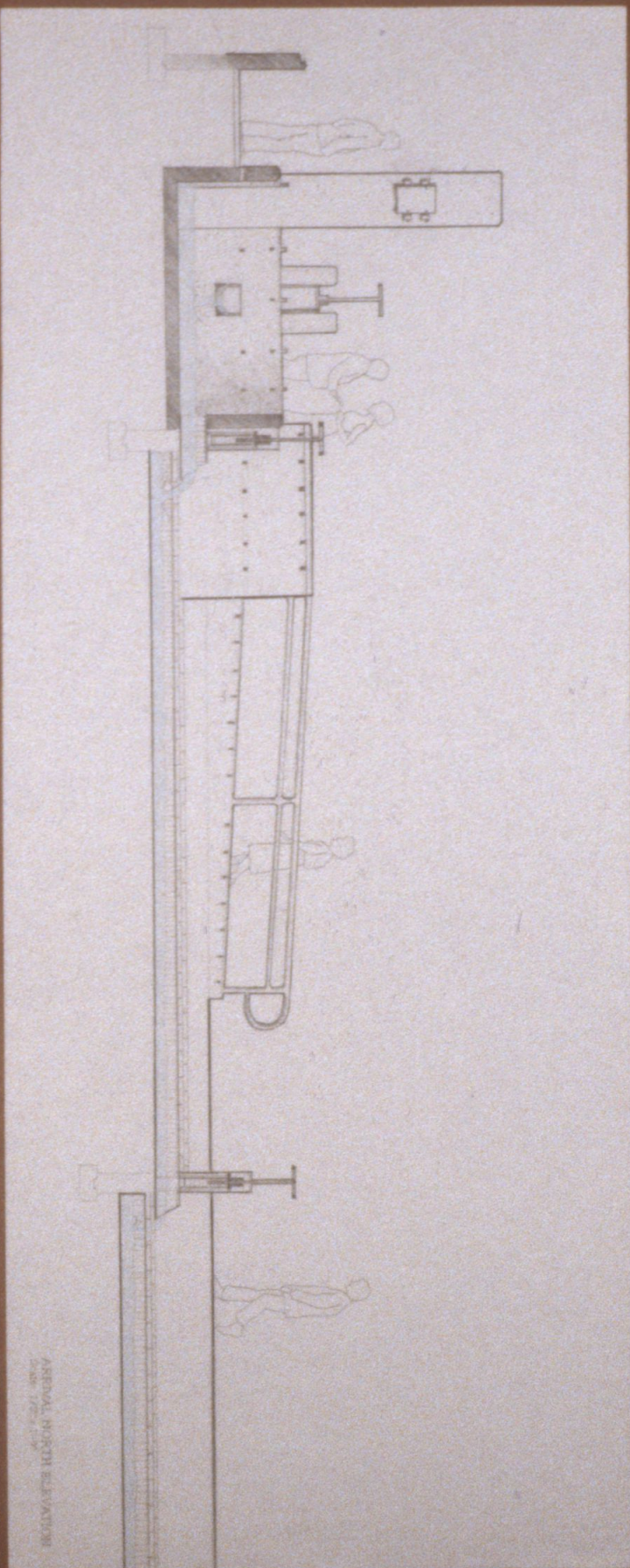
"Above all however, the character is determined by concrete 'things' such as the fire-place, the table and the bed."

Christian Norberg-Schulz
Existence, Space and Architecture

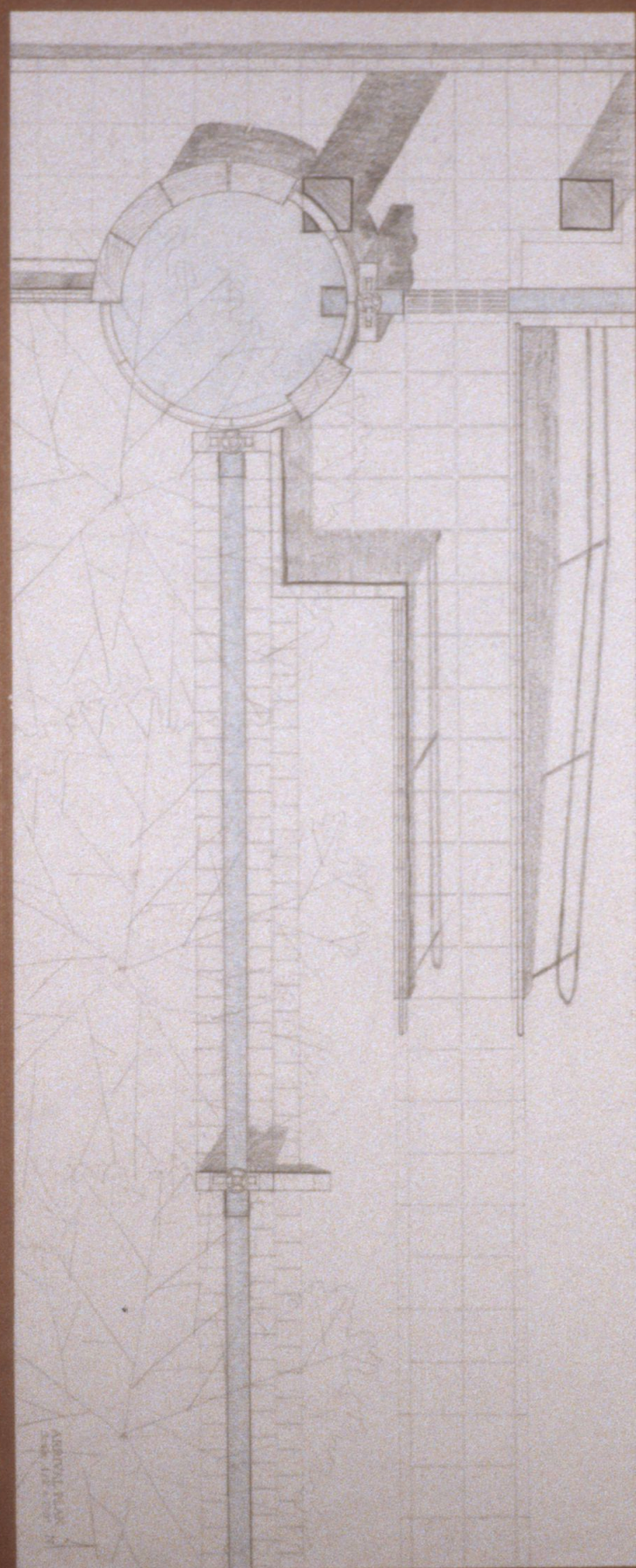
ARRIVAL



ARRIVAL EAST ELEVATION
Scale: 1/8" = 1'-0"

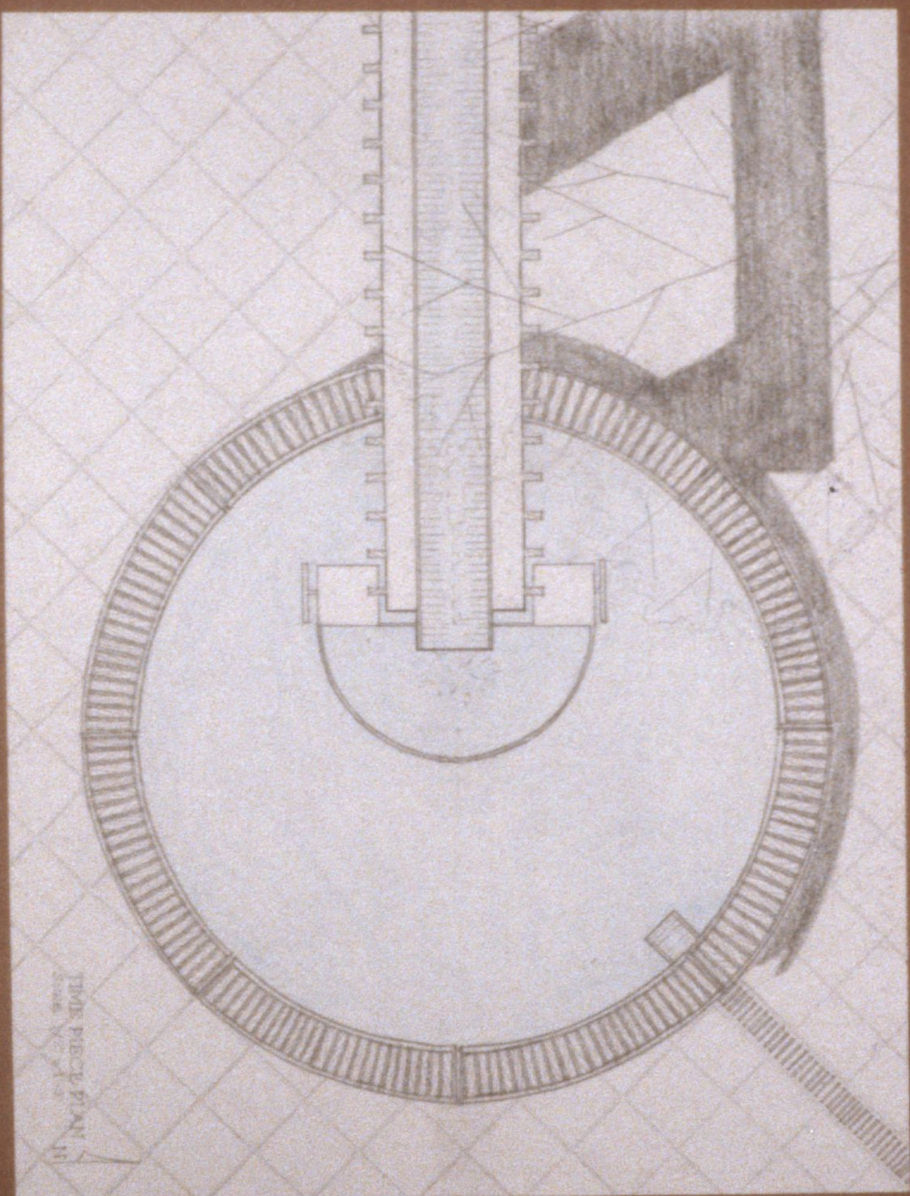
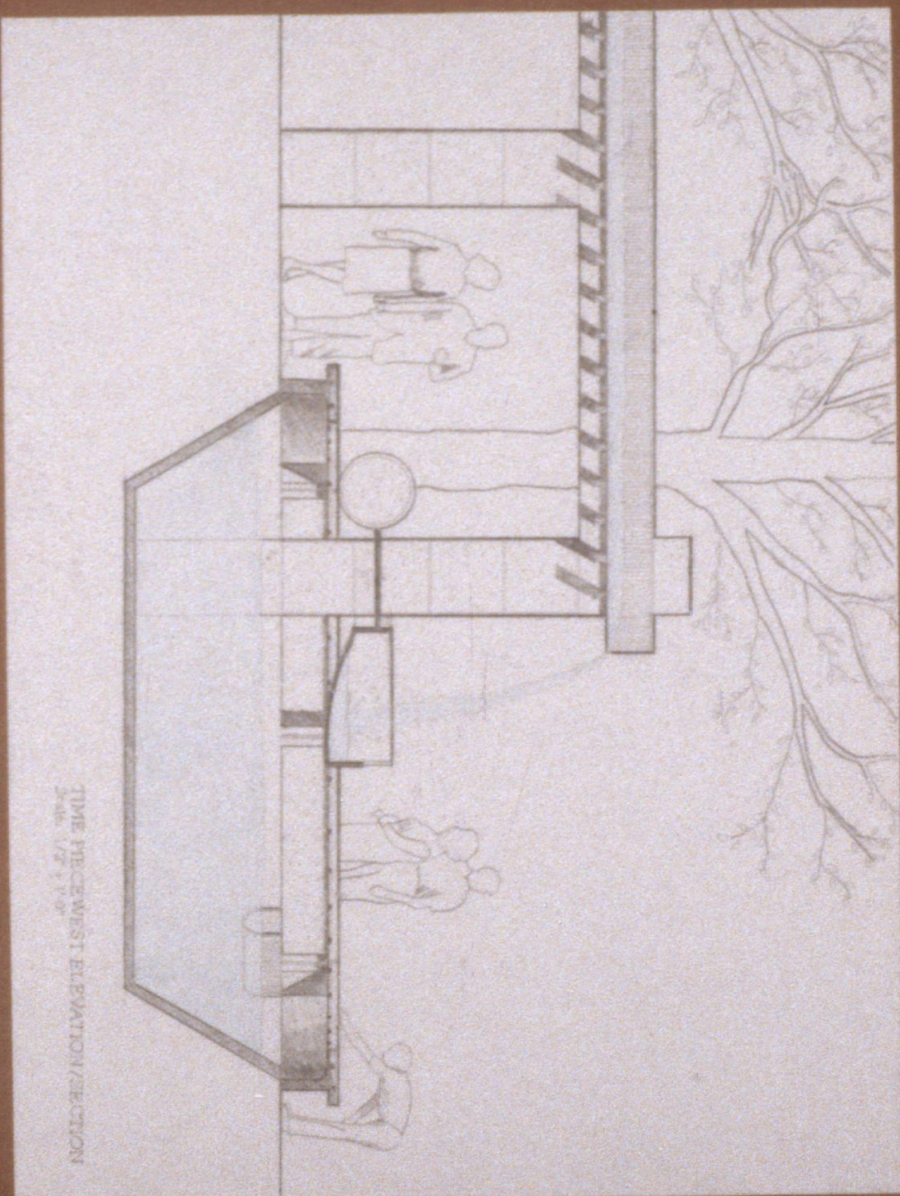
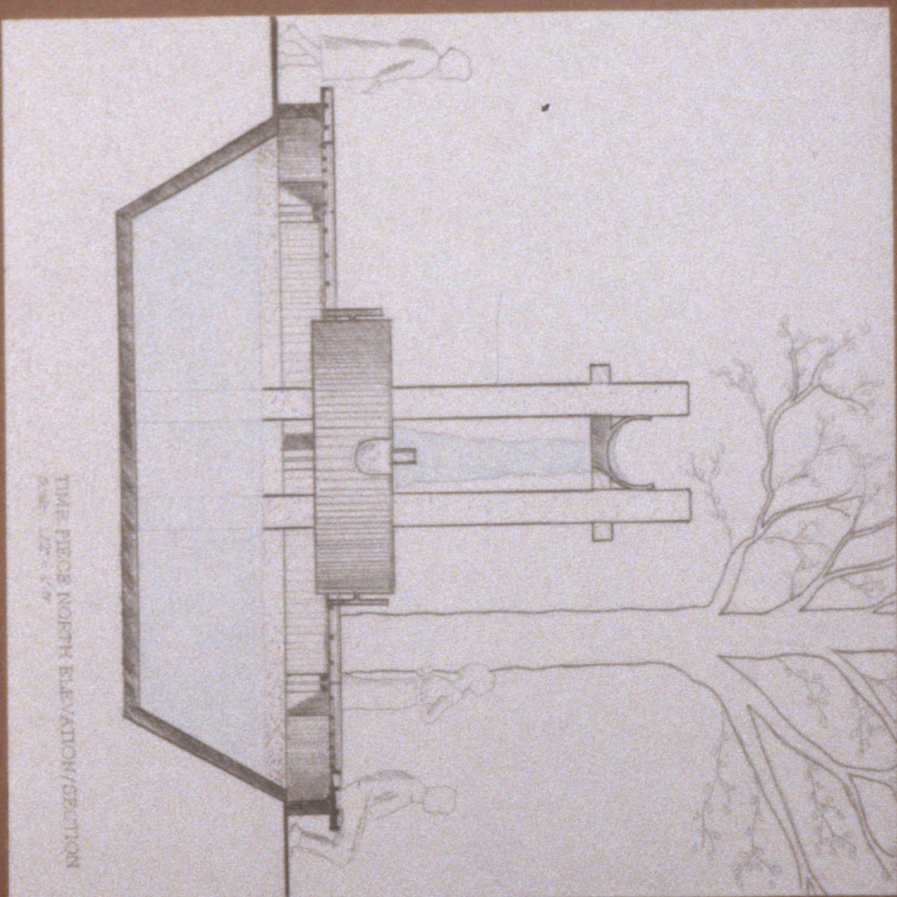


ARRIVAL NORTH ELEVATION
Scale: 1/8" = 1'-0"

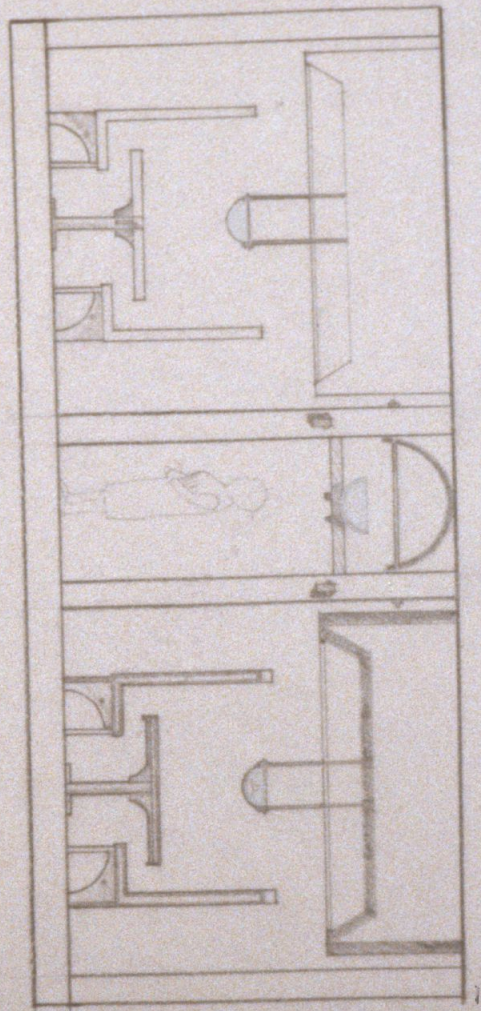


ARRIVAL WEST ELEVATION
Scale: 1/8" = 1'-0"

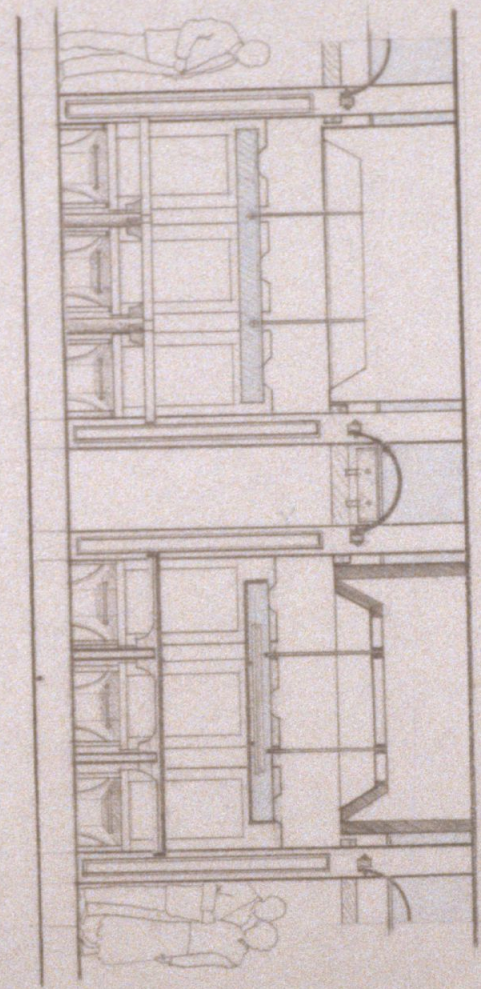
TIME



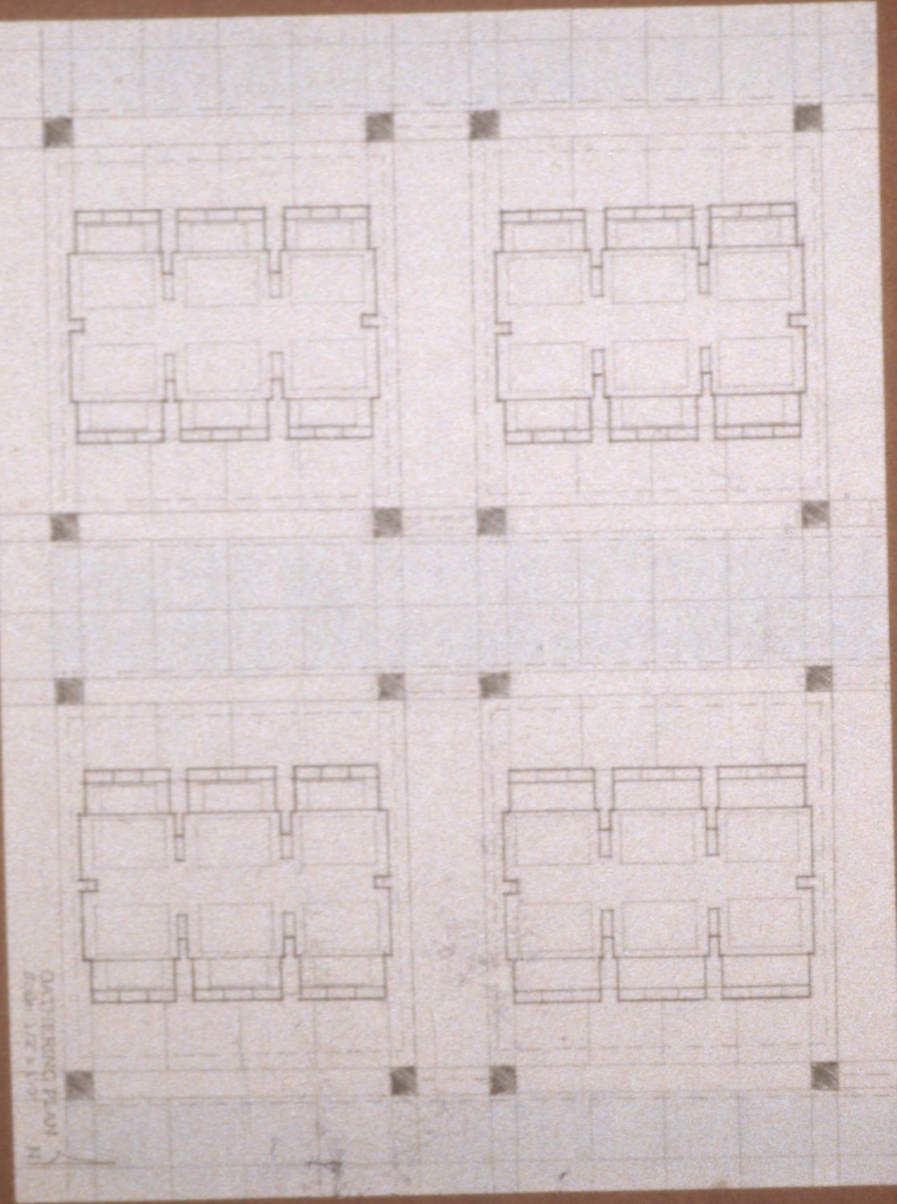
GATHERING



GATHERING NORTH ELEVATION / SECTION
Scale: 1/2" = 1'-0"



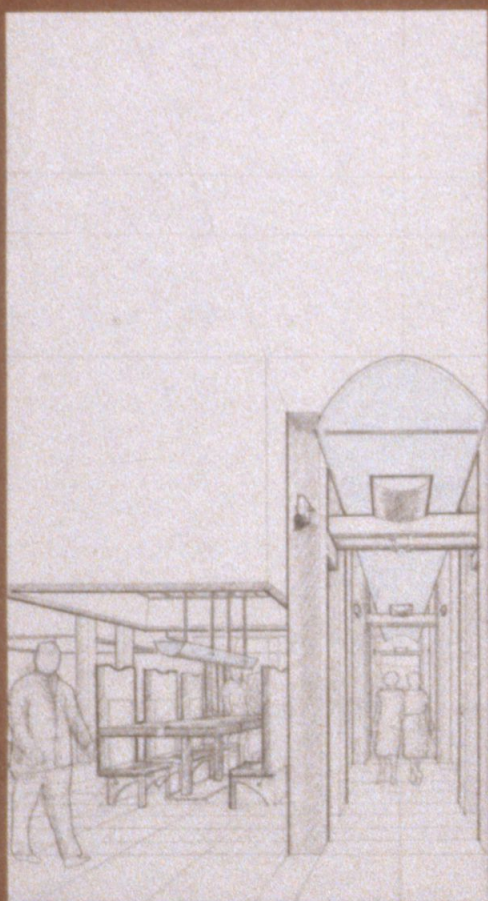
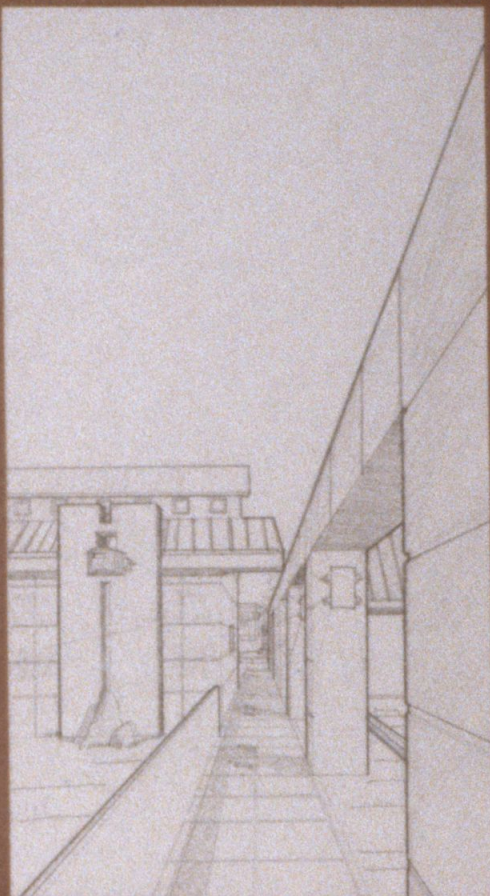
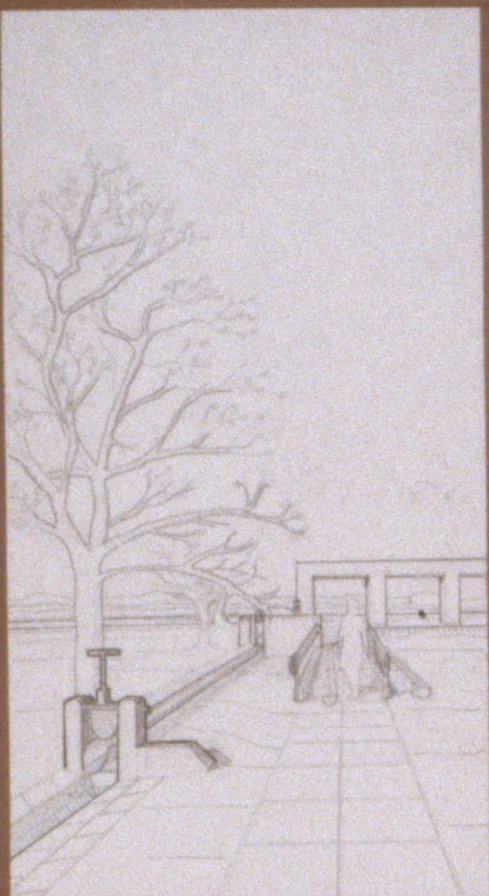
GATHERING EAST ELEVATION / SECTION
Scale: 1/2" = 1'-0"



GATHERING FLOOR PLAN
Scale: 1/2" = 1'-0"

"Works of architecture belong to those
poetical revelations which make us
dwell."

Christian Norberg-Schulz
Genius Loci: towards a phenomenology of place



"By my heart be I woman"
"By my hands be I whole"

Holly Near
"Testimony"

MONTANA STATE UNIVERSITY LIBRARIES



3 1762 10168785 1



