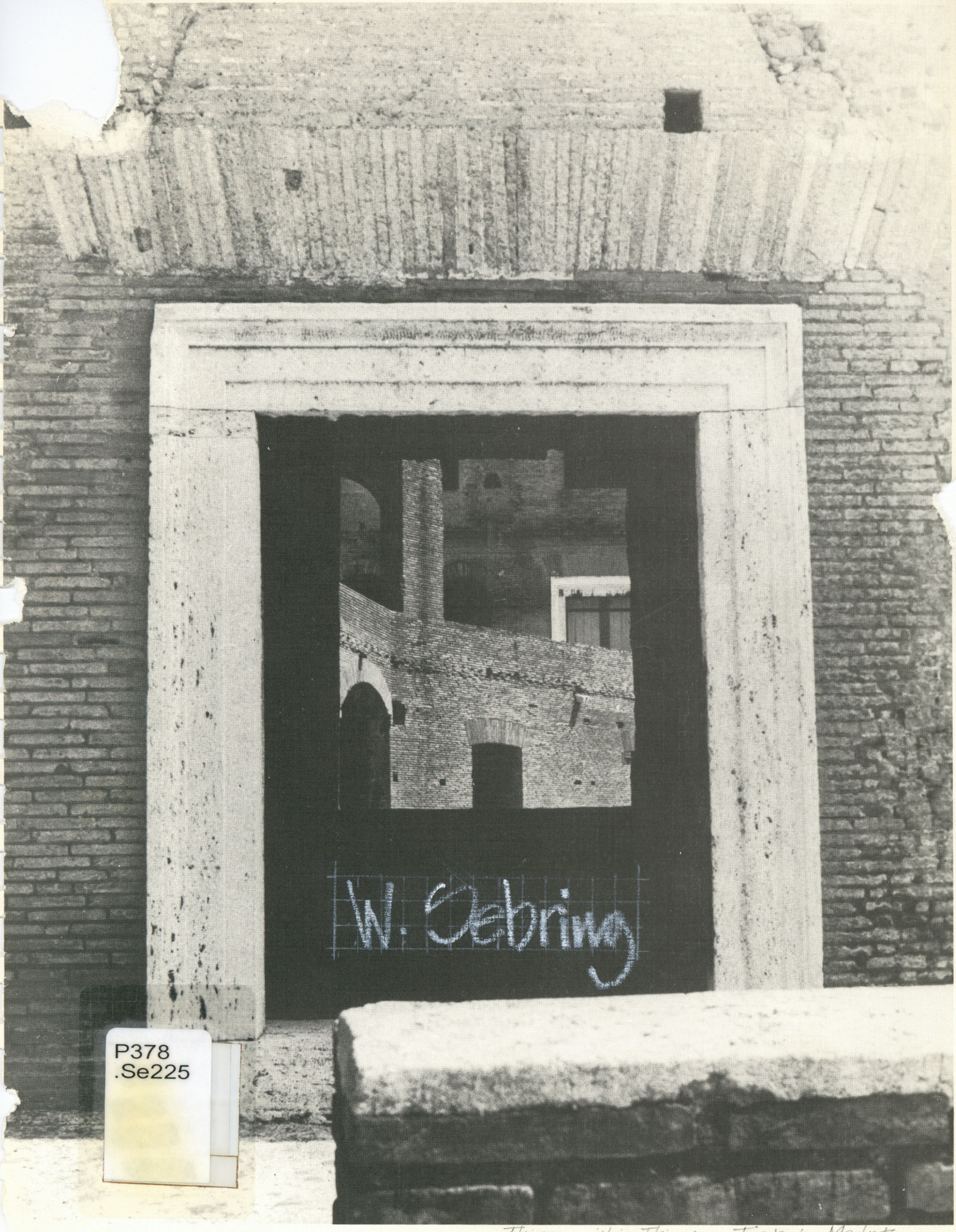


P378
.Se225

Things within Things : Trajan's Market

LIBRARY
MONTANA STATE UNIVERSITY
BOZEMAN

STATEMENT OF PERMISSION TO COPY

In presenting this thesis in partial fulfillment of the requirements for an advanced degree at Montana State University, I agree that the library shall make it freely available for inspection. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by my major professor, or in his absence, by the Director of Libraries. It is understood that any copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Signed: William Jay Sebring
William Jay Sebring

Date: June, 1979

GALLATIN COUNTY COURTHOUSE

An Undergraduate Thesis in Architectural Design

by

William Jay Šebring

Submitted to the School of Architecture
in partial fulfillment of the requirements
for the degree of Bachelor of
Architecture.

Approved:

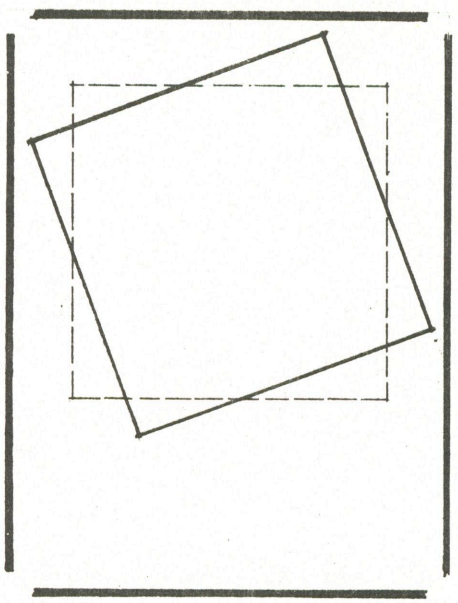
Thesis Advisor _____
Stanford Wyatt

Director,
School of Architecture _____
George McClure

Montana State University
Bozeman, Montana
June 1979

P378
.Se225

[redacted] NA2540
7106
A4T6
Se 2/2



As an idea: things within things. Rotation to create axes as opposed to axis.... _____. Heirarchies of space.

No part of this exercise is an apologia. The essence of this undertaking is that of a beginning , and although it is not to be a "thesis"in the proper sense of the word, my hopes are that it is founded in scholarly attitudes towards learning, as well as in learning itself.

To "start from scratch" is an idea of German persuasion. It is irrational and probably impossible; even so, it is "done" in hopes of achieving an absolute rationale. The fact cannot be denied that the pad of lined paper upon which I am writing consists of a lot of "scratch." But to commence requires a direction and an idea of which I have both. The exploration that follows delves into the realm of Architecture. That is the initial direction.

Learning from Architecture is a many-faceted thing. To feast upon the visual aspects of the past and present is an ongoing experience. Biases are formed and opinions are made as to what one feels to be good or bad. Sometimes opinions go as far as to term something beautiful and somehow inspiring. Visual inspiration, however, must go beyond that which is pleasing to the eye. In some way, there must be a connection with the will and the knowledge to create architecture.

Ideas and architecture change in terms of the reasoning processes which bring the two together. Emil Kaufmann refers to this change as a "system."[1] The purpose of this study is to investigate a "system" change between emotional and intellectual ways of understanding things, and how this is reflected in works of architecture.

The inherent complexities of architecture are so extremely rich in potential that there need be no diversification from it in a search for meaning. Meanings are inherent in architecture. They are not designed "into" a building. Hence, the following studies are internally directed. They are towards Architecture.

Experiences within buildings vary between appeals to the emotion and appeals to the intellect. The manner in which mass, void, and idea interconnect reflect the attitude of a culture.

Scholars term architecture which is of the intellectual origin as being Eastern. Conversely, that which is derived from a desire to appeal to a person's emotion is called Western.

As will be shown, the differences between an Eastern and Western system of thought greatly influence the way in which a building is composed. Villa Madama, in Rome, is composed in such a way so as to optimize the illusionistic aspects of building. On the other hand, nowhere is the delineation of parts more imbued into an Eastern idea than that of Egypt. The Temple of Amon at Karnak is a good example of how the Egyptian system of thought is manifested in a building.

The Nile is characterized by elements which provide many of the initiating architectural ideas of the Egyptians. It is unidirectional and linear; a dynamic entity bounded by the vast and static. Egyptian works of architecture such as the Temple of Amon reflect these characteristics in how parts interact within the building. To quote Christian Norberg-Schulz:

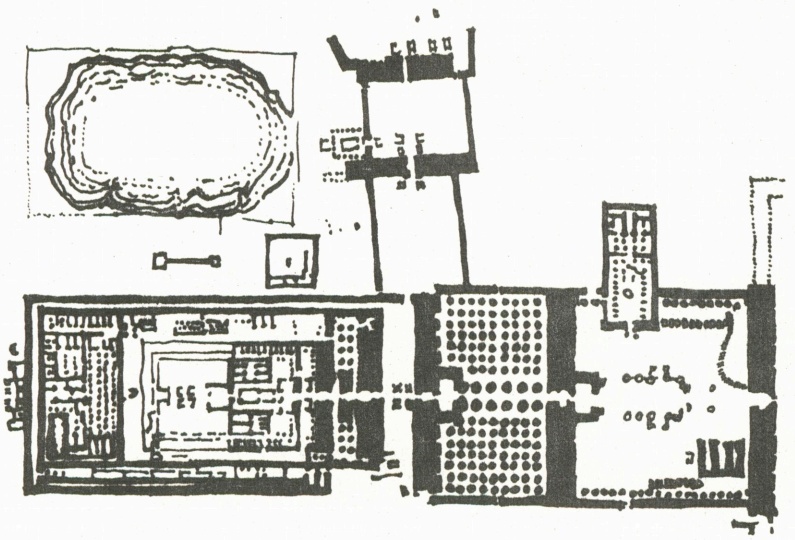
> (Egyptian) articulation in general consists of simultaneous dividing and linking of parts. Any articulate totality has to consist of parts which have a different function within the whole, but which are interdependent rather than independent. Egyptian architecture provides the first conscious and systematic attempt at an articulation of this kind.[2]

Physically, the Temple of Amon is composed of three major components: a collonaded courtyard, a hypo-style hall, and a sanctuary. The form which these elements assume is "the enclosed oasis, the endurable and megalithic mass, the orthogonal order, and the path or axis."[3] The dominant component is the axis. R.G. Carrott mentions that Egyptian is that which "flanks"[4] and the collonades, pylons, and obelisks primarily support the axis . . . the Way.

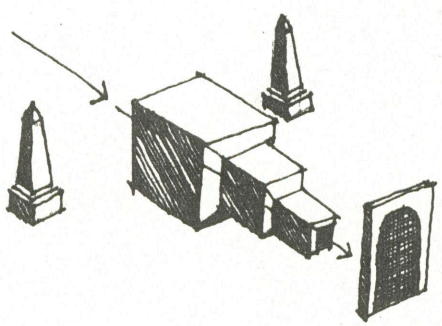
The axis itself does not function as a means of ingress to an illusionistic context. The context's main duty is to support the idea of the axis as one very important path. The axis is a result of the parts' "systemized" juncture.

Just as the Nile possesses its uni-directional flow through the desert, so does the Pathway maintain a singularity of direction through the trilogy of courtyard, hall, and sanctuary.

To perceive this tunnel of gates would be to realize a passage which diminishes in the distance. This, when in the Egyptian line of thought, is designed to correspond to abstract notions of an actual compression; for as one penetrates into the building, the structure itself contracts. The ceiling becomes lower and the floor gets higher. The perceptual aspect of diminishing lines is therefore interrelated to the abstract conception of parts actually becoming nearer to one another.



Temple of Amon
Karnak (1314-1200 B.C.)
Nineteenth Dynasty



That which is "Egyptian"

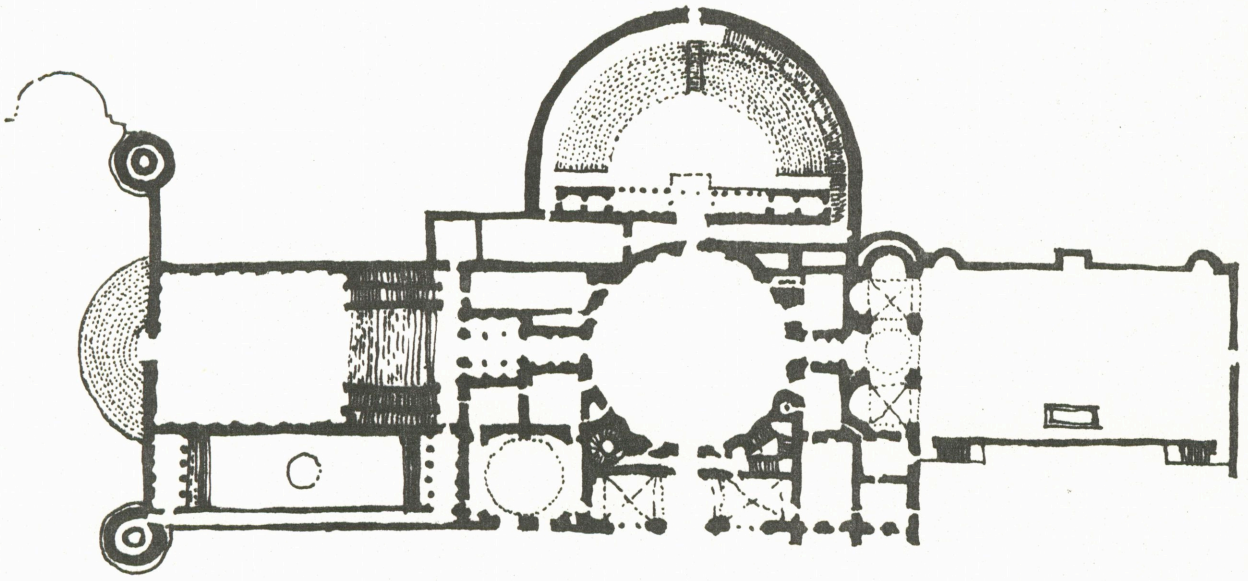
Any manipulation of parts has its illusionistic traits; however, as with the making of the axis at the Temple of Amon, illusionism is subsidiary to the enforcement of an intellectual notion of direction.

The Temple of Amon possesses a quality which is discrete in terms of how a system of reason brings its parts together. Its beginnings and ends are kept within the bounds of the structure itself. The axiality is an enclosed one; hence, it exists solely within defined physical limits. This separation, well evidenced by a monastery, assists in attaining a contemplative train of thought that is abstract and intellectual.

Villa Madama is composed in such a way so as to optimize the illusionistic aspects of building. Formal attitudes give way to ones where an emotional experience is more important. It is diametrically opposed to the "intellectual" means of understanding the Temple of Amon.

The axis at Villa Madama is, however, the antithesis of the Egyptian path. Whereas the interplay of parts in monuments such as the Temple of Amon provides a "framework" for axiation, in Villa Madama, the axiation provides a framework for a variety of components to be separately perceived.

Symmetry is often synonymous with the idea of an axis. In Villa Madama, however, "There were no duplications; every room was different. Uniformity was restricted to the parts where it could be immediately apprehended; the building as a whole was diverse."[5] Independent parts combine to make a whole out of contrasting elements.



Villa Madama, Rome
Raphael Sanzio
1517 A.D.

Raphael realizes a Villa Madama which is not physically divorced from the hills of Monte Mario on which it rests. The parts are such that in plan it is not easy to distinguish between that which is open and that which is enclosed.

The axes allow ingress to an accumulation of enclosures defined by a variety of walled shapes. A single piece of Villa Madama is formal only in its own right.

Within Villa Madama there, too, is a gradual compression of space along the axes. At the Temple of Amon, "compression" enforces a directional aspect of the axis. At Villa Madama it enforces the illusionistic grandeur of the large open court at the intersection of the axes. The path(s) are ones of transition. They begin, end, and begin again.

The desire to create a primarily illusionistic building, as Villa Madama, is closely related with the ability to allow for the realization of as many diverse parts as possible. The difficulty in creating such lies in maintaining some order, and a totality.

The differences are subtle in how buildings come together out of fragments. There are hierarchies of reason that sway between the emotional and intellectual. Eventually affected is the way in which parts combine with other parts. Axiation differs greatly between cultures, due to a change in the reasoning behind the conscious intermingling of parts. But even though hierarchies change, they do indeed exist. The system centers around "something."

The world today is a pluralistic one. That means that there are no hierarchies. What then does, or should, a system of reason find

a basis in? Where does architecture find a home of understanding in a world which is so diverse? Perhaps systems of reason must be re-learned.

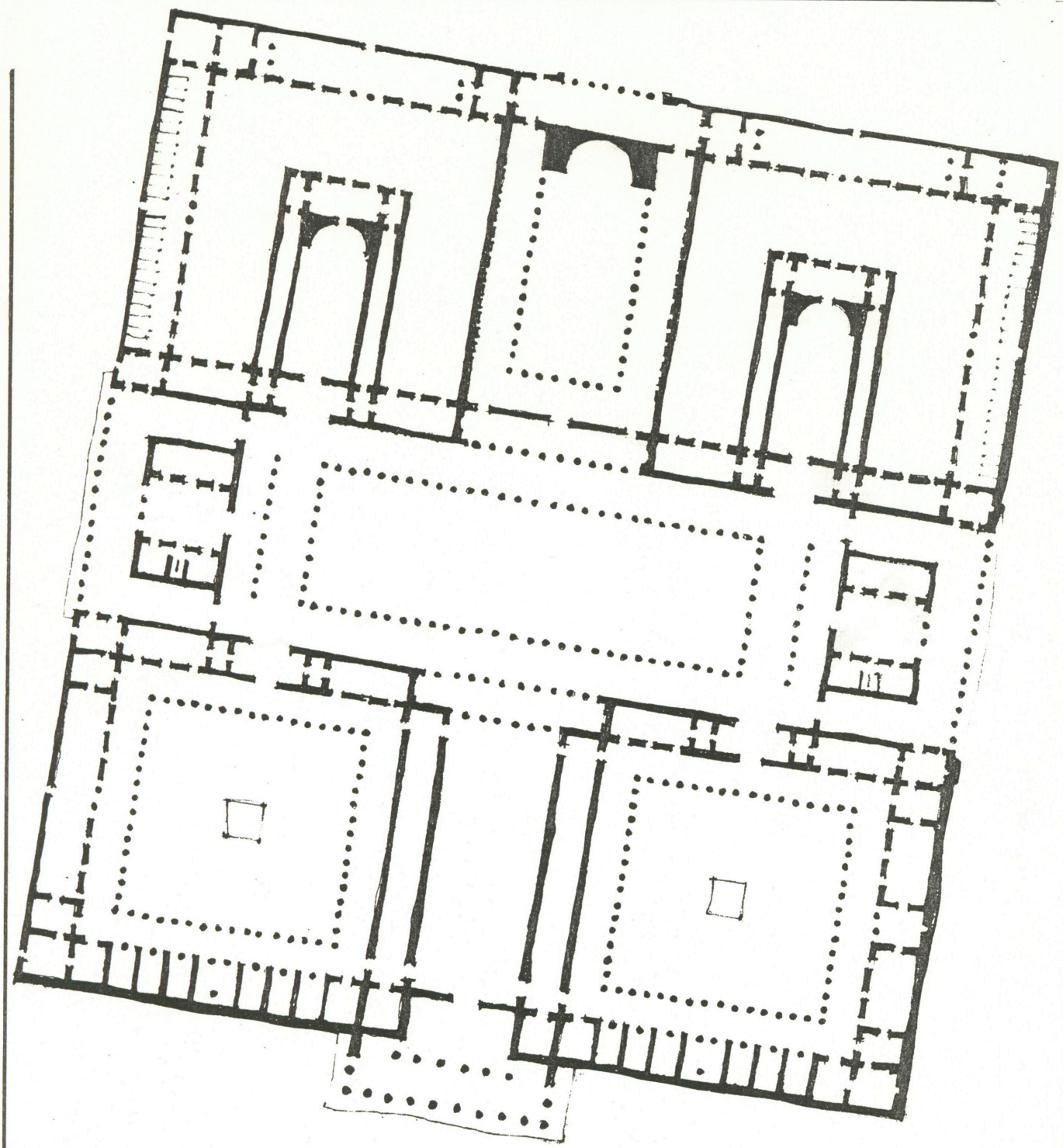
It seems that due to the diverse nature of today, an attempt is made to somehow classify the parts which create the environment. It is sort of an environmental bookkeeping. The means is not a system of reason, but a systematic zoning. It is void of an idea where parts intertwine. Instead, separate components are brought not together, but into a "region."

This is evidenced not only in a city's masterplan of today, but also in buildings created under circumstances where the separate parts are diverse. The work of the Ecole des Beaux-Arts is an example of this.

The scale of a building or project from the Ecole is immense. The multitude of parts are not inter-mingled. They are sequentially arranged around what was termed to be an "architectural journey." Order gives way to orderliness merely to accommodate the large program.[6]

Composition is a much used word within the Ecole, and indeed it must have been a necessity. The entire composition of parts revolves around the Axis. It, in fact, is as the Egyptian idea: enclosed axiality. But to the Ecole, this is a categorized composition based upon one all-encompassing idea. This presumably allows for a "legibility" of diverse functions.

The large scale of a program is rationalized through sequential zoning and the utilization of Classical motifs. In the Ecole des Beaux-Arts, axial orderliness is founded in mankind's classified relationship to a building type.



Rome Laboratoire. Thermes de Dioclétien
1928. 1er Grand Frix
Plan

As reasoning processes in Architecture, systems are easy to come by. What is rare is a system which achieves a whole.

If a system is used for its own sake, as a classifier of sorts, architecture becomes commercialized in the sense that it is "zoned." The search for order degenerates into a desire for orderliness.

Many of the buildings by Kahn, Wright, and Aalto are proof that an order can exist within our multi-faceted society. It is a search for a way in which parts continue to make wholes that is the most difficult part of learning how to create Architecture.

The following are excerpts from a recent journal, written in London during the six months which preceded the winter and spring terms of the thesis program. Many of the lines are overassumptive and naive. Regarding this "thesis", however, the journal is significant for two reasons.

Firstly, and from a developmental point of view, the documentation of thought herein reflects the importance of a thesis as a progression of ideas and their inter-connection, as opposed to the elaboration of an idea in the singular sense of the word. They enforce the fact that an accumulation of ideas is not hereditary.

Secondly, the journal provides documentation of ideas which stem from the unique experience of "knowing" the frontier of Montana and "learning" the urbanity of London.

In effect, the lines which follow represent a "system" of reason in themselves . . . They are parts which have yet to synthesize.

27 June 1978 - 12 Royal Crescent, London

One might say that on this somewhat bent page of this book, and appropriately so, a "required" part of my college education called "thesis" began. If nothing else, I may surely work on my penmanship and approach earth-shaking decisions such as whether or not to curl the tails on some letters.

I will probably need an advisor. A good "advisor" must be good at advisiøng and not instructing . . . or better said, not necessarily good at instructing.

The odds are good that this should be not only an exercise in mental discipline, but also an intense attempt to communicate the results of such an exercise. It may well be that the results and the exercise are not a cause and effect, but instead, a part of one thing . . . a "whole."

This undergoing shall require a "statement" which in itself should not be an end. It should provide assistance in reaching a product. The product is the culmination of one's efforts or at least a documentation of the work involved to that certain point in time: the inevitable deadline.

As abstract as so many things are when dealing with this thesis business, some things are pretty well laid out, of which one of them is in it having to deal in the realm of "architecture."

Praise the Lord!

Tonight I should deliver my "first of a series" thesis statements," and then see how many times I change it during the five or six months that I spend here in London. That might not be a bad approach. It will be

interesting to see how much anxiety will be provoked, and whether or not that it will be simply due to just too large of a field of potentially benefitting topics to choose from, or if the anxiety will derive from the apprehension of choosing the wrong ideas to begin with. But no "ideas" are wrong ones, and "failure only comes through inaction."[10]

I think that I am simple-minded. Not un-intelligent, though perhaps at times unintelligible; but of a way of thought which is simple as opposed to complex. It would be better put to say that a simple mind deals in the abstract, and it is probably valid to imply that the "abstract" in architecture, or anything else, is simple in principle and the complexities associated with this term are merely manifestations of the vague. A complex way of reasoning may have difficulties when confronted with the pure potential of the abstract.

With the introduction of this word--potential, there is the implication that, in some way, an ideal exists. In this case, the ideal is Architecture. The "statement" within this exercise shall be pure potential and therefore dealing in ideas of the abstract, or vice-versa.

Upon the derivation of a statement, the following chore will be to "create" . . . ideally, to create architecture; at least on paper.

The range of incentives and enquiries that students maintain are a funny thing. There must be a better means of reaffirming a commitment other than absolute mediocrities such as, "when I grow up, I want to be an architect; or --- when I grow up I want to be an architect and make lots of money; or --- I want to "do" good architecture; or --- this is what I feel an architect would have to know; or --- this is what it takes

to be a good architect; or --- I am really "into" the built environment; or --- I am intrigued by why man lives as and where he does, or whatever line seems to sound O.K. for a given situation. These are all superficialities. They are only a mouthful, essentially unproductive in the quest for learning, and end in someone asking what architecture even is. Before you know it, somebody, most likely a jerk, asks what art <u>really</u> is and the whole day has gone to hell. - 27 June '78

<u>28 June '78 - 12 Royal Crescent, London</u>

With the re-reading of the entire preceding entry, I do sincerely hope that I will maintain ~~a certain~~ a certain amount of the attitudes which surfaced; however, I would like to think that my writings become more coherent in certain places, whereas in the previous lines important thoughts became muddled, due to irrelevant ramblings, and poor ones at that.

Due to practice and more accumulative thinking, I should "mature" both in ways of reasoning and in the methods used to document what is felt to be important issues. - 28 June, 1978.

<u>30 June , '78 - 12 Royal Crescent</u>

Last night after work I took a stroll over to the Fish'n Chips shop near Covent Garden. It is called the Rock and Sole Plaice . . . nifty. Afterwards, the route was east to the River Thames, and then back up to Trafalger Square, etc. And as the rain started to fall for the first time since early afternoon, I managed to dive into a bookstore just over from Cambridge Circus. The clerk was flashing the lights on and off, but in those few minutes I picked up <u>Tropic of Capricorn</u> for

one pound, put it in the bag provided by the black woman behind the cash register and submerged below the pavement to the land of the tubes to avoid the wet.

I cannot decide whether or not to list "things" and sequences, or to painstakingly probe my sensory reserves and describe in rather intense fashion, selected topics, places or people. Listing is too uninspiring for me, so I shall try to improve my "sensible" memories . . . tomorrow. 30 June - 1978.

1 July '78 - 12 Royal Crescent, London

Shepherd's Bush has a lot going for it in terms of activity, cheer, variety, and street-life in general. It is a wild mixture of skin tones, costume, language and culture. It is always moving and yet at repose and content in itself.

In mid-town London things are different only in that, with the exception of secluded areas, the recipe of life is not content with all of the ingredients. Perhaps the real difference is that at Shepherd's Bush the people live and work there day in and day out until the fabric of the city becomes rather custom fit to a wide variety of life styles. Downtown though, the majority of the buildings are occupied by weekday transients; and therefore, on days like today, life there is just a little lacking. Portions of the streets become isolated and desolate no-man's-lands.

One, of course, can find a rich life downtown and just as easily find lack of life in places like Shepherd's Bush. The differences are not extreme--only relative. But it is in this type of variance that many

secrets and important ideas lie. The differences are subtle and yet so very obvious if one can be in the right frameof mind to look, listen, and learn. Don't try . . . just do --- .

Earlier this morning I went to the Antiquarian bookstore near the Holland Park tube station, and found a few books which interest me: The History of Michelangelo Based on His Own Letters, and a number of Ruskin's works, but particularly one called The Poetry of Architecture.

Tonight the seats at the cinema had all been taken, so I strolled about and eventually ended up at the Architectural Association again. This time I went in. Displays were being made for their annual showing of work, which will begin next week. And on the bulletin board was a flyer announcing a series of lectures entitled something like Rally 2. Among those speakers whom I recognized were Peter Cook, the Smithsons, Stirling, and Eisenman. I will try to catch as many as possible -

1 July, 1978.

2 July, 1978 - 12 Royal Crescent, London

This evening as I moved through the streets, my ways led me to the local church; and as things do happen, something beckoned me to go inside and poke around a bit. This was not any spiritual force. At least I don't think it was. What caused my curiosity was a man garbed in Tuxedo and tails, stuffing a cigarette in his mouth for a few "anxious" final puffs. Out of the back church door that he left cracked open came the sound of a flute.

Upon sticking my nose in the front door, a scattered applause was welcoming six musicians . . . six musicians to play some 18th century

chamber music, I think. Somehow, the church itself was more entertaining than the music. Perhaps it was "romantic" in the 19th century British definition of the word. Within, there were lines which rose into the shadows above the sanctuary. Reds and oranges outlined the white vaulting, and rich blues and golds were faintly visible in the subdued evening light of the apse.

I will do well not to forget that ticking, that resounding marking of time by the clock, which on the railing wall of the choir loft, seemed to use every tied down piece of aisle, vault, and doorway, as an enormous sounding board. And when the flute, harpsichord, cello, viola, and two violins ceased playing, it was not dead silence that awaited applause, but the steady and time-forging ticking of the whole church. The church was alive.

Maybe colors are what give shape recognition; and before anything has meaning it must be recognized. - 2 July, 1978.

20 August, St. Paul's, London

The bells are to ring at 1:00, and I now sit against a wall in the northern transcept. The sunlight coming through the window opposite from me is illuminating a silver-gold chandelier in such a manner that it appears as though it is suspended in space.

Evensong is at three o'clock. I shall wait. Evensong at Salisbury was also at three . . . I wonder if the skies will cloud up.

It becomes more and more obvious to me that I really do not know much of anything at all. This realization might be rather disturbing at times; however, if I think about it, there really is no reason why I should know anything.

I have got these nifty quotes tucked away in the back of this book, and since they are on a separate piece of paper that one day might "run amiss" I shall jot them down here. They range from final deductions to initial proclamations, or vice-versa, and that is appropriate for I am always going to be in a situation somewhere between those parameters. Anyhow, a fellow by the name of Cervantes said, "Thou hast seen nothing yet." From Socrates: "As for me, all I know is that I know nothing." From Lucretius: "Nothing can be created out of nothing." From H.L. Menken: "Nothing can come out of the artist that is not in the man." From the Epistle of Paul to Timothy I, 6:7: "We brought nothing into this world and it is certain we can carry nothing out." From Francis Thompson: "Nothing begins and nothing ends." From Giambattista Vico: "One truly understands only what one can create." From Marie Antoinette: "There is nothing new except what has been forgotten." From Ira Gershwin: "I've got plenty of nothing." From Al Jolson: "You ain't seen nothin' yet."

It has just come to me that this ~~this~~ whole system that I am going through is not unlike a mathematical postulate of sorts. In a way, there is a hypothesis, a proof, and finally a theorem. This is like a debate with myself. I am to decide upon the issues and arguments both. I am to equate the pros and cons; and eventually I shall decide upon an issue and topic that I will pursue and defend.

Early September - London

What made and makes folks like Michelangelo tick? Just try and imagine the amount of magic that man somehow acquired. He ate bread like everybody else, and he probably had crumbs fall out of his mouth and onto the table. Just what did he do with his time?

When he went to wherever it was that his people went to defecate, just what was he thinking about? Perhaps, all he thought about was just how nice it would be to take a good crap. Maybe all he did was talk to himself. Now that might be understandable. Perhaps in the evenings he wrote letters and cursed when the candle flame would not put out enough light or when it would die away entirely.

I imagine that he was quite a religious man, but he might have been in it for the dough and a true cynic-at-heart. I wouldn't doubt it if he really was a cynical son-of-a-bitch who, when the situation was right, took every opportunity to exploit traditional standards.

Obviously though, there were times when he simply did not screw around with any ideas other than those which he felt were so sacred that it was time to take himself seriously and get down to doing the magic act. Maybe I will look into this fellow and find out. That would be the scholarly thing to do.~ London - Early September

17 September - 164 Straftesbury Ave., London

On symbolism: W.H. Auden -

> What shall man do who can whistle tunes by heart;
> knows to the bar when death will cut him short like
> the cry of the shearwater, what can he do but defend
> himself from his knowledge?"

25 September, 1978 - LaTorre Snack Bar, Endell St.

Food for thought:

- the coming of a journey to Paris
- the days in Paris
- the journey back to London
- Paris: a retrospective view
- London: a re-evaluation . . . 25 September, 1978.

Mid October, 1978 - London

I am questioning "unity" as a concept which is thrown about with reckless abandon and, frankly, I just don't get it. If so many people find it in so many different ways, what then is unity?

Can unity be designed into something or is it merely a result? What has unity got in common with a Whole? Unity implies that more than one part appears or functions as one thing in itself. I imagine that unity creates a dependency of parts on other parts. The dictionary would tell me all of these things, but a dictionary is one thing that I have not got.

Unity is so many things, and I don't think that if "unity" is acclaimed to be achieved that something is necessarily good. And now that I think about it, I will kick myself in the ass anytime I use the word "unity" to give whatever I am designing a reason for being good. It is a cheap out, I am afraid. So many things are bad excuses for giving bad creations the cosmetician's touch of being good.

Again, I have been to the Alvar Aalto exhibition. What I want to write down concerns a point on town planning which Aalto mentioned in one of his schemes. It interests me in that he qualifies the type of community he designs as an "architectonic town." Hence he implies this is an entity in its own right. To Aalto, what is important about an architectonic town is that all of its parts are organized so as to optimize the myriad of functions necessary for the town to be a salient piece of urbanity.

Port out - Starboard home . . . the "posh" way

FOOTNOTES

[1]Emil Kaufmann, Architecture in the Age of Reason, Dover Publications, Inc., New York, 1968, p. 76.

[2]Christian Norberg-Schulz, Meanings in Western Architecture, Praeger Publishers, New York, 1975, p. 18.

[3]Norberg-Schulz, p. 16.

[4]Richard G. Carrott, The Egyptian Revival: Its Sources, Monuments and Meaning, University of California Press, Berkeley, 1978, p. 183.

[5]Robin Evans, "Figures, Doors, and Passages," Architectural Design, April 1978, p. 263.

[6]Leon Krier, "Law and Disorder," Architectural Design, Vol. 48, No. 11-12, 1978, p. 84.

[7]Stanford Wyatt, Correspondence to me in the form of a September 1978 letter.

BIBLIOGRAPHY

Aalto, Alvar, Synopsis, Birkhauser Verlag, Basel and Stuttgart, 1970.

Arnheim, Rudolph, Art and Visual Perception, University of California Press, Berkeley, 1974.

Ayrion, Elizabeth, The Doric Temple, Thames and Hudson, London, 1961.

Borras, Maria Lluisa, Arquitectura Finlandesa en Otaniemi, Ediciones Poligrafa, Barcelona, 1971.

Carrott, Richard G., The Egyptian Revival: Its Sources, Monuments and Meaning, University of California Press, Berkeley, 1978.

Drexler, Arthur (Ed), The Architecture of the Ecole Des Beaux-Arts, M.I.T. Press, Cambridge, Mass, 1974.

Evans, Robin, "Figures, Doors and Passages," Architectural Design, April 1978, pp. 267-278.

Ferree, Barr, "Comparative Architecture," A Paper read before the American Institute of Architects at its 25th annual convention, Boston, Mass., Oct. 29, 1891.

Giedon, Sigfried, Architecture and the Phenomena of Transition, Harvard Book Press, Cambridge, Mass., 1971.

Gombrich, E.H., Symbolic Images: Studies in the Art of the Renaissance, Phaidon, London, 1972.

Gombrich, E.H. Norm and Form, Phaidon, London, 1966.

Hegemann, Werner, and Elbert Peets, Civic Art, The Architectural Book Publishing Co., London, 1922.

Hitchcock, H.R., and William Seale (Eds.), Temples of Democracy, Harcourt Brace, Jovanovich, New York, 1976.

Johnson, Philip, "Whence and Whither: The Processional Element in Architecture," Perspecta 9-10, The Yale Architectural Journal, Yale University, New Haven, Conn., 1965.

Kaufmann, Emil, Architecture in the Age of Reason, Dover Publications, Inc., New York, 1968.

Krier, Leon, "Law and Disorder," Architectural Design, Vol. 48, No. 11-12, 1978.

(Bibliography - cont'd)

Norberg-Schulz, Christian, Meaning in Western Architecture, Praeger Publishers, New York, 1975.

Panofsky, Erwin, Studies in Iconology, Torchbook, New York, 1962.

Panofsky, Erwin, The Iconography of Correggio's Camera Di San Paolo, The Warburg Institute, London, 1961.

Panofsky, Erwin, Meaning in the Visual Arts, Doubleday Anchor Books, Garden City, New York, 1955.

Pare, Richard (Ed.), Court House - A Photographic Document, Horizon Press, New York, 1978.

Pearson, Paul David, Alvar Aalto and the International Style, Whitney Library of Design, New York, 1978.

Reid, Richard, "Rooms", Architectural Design, 2-3, 1978, pp. 80-85.

Schildt, Goran (Ed), Sketches - Alvar Aalto, M.I.T. Press, Cambridge, Mass., 1978.

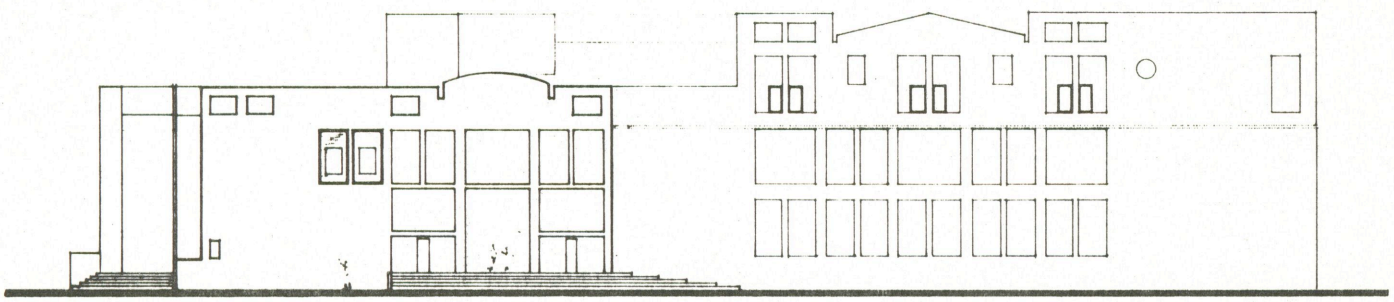
Terrace, Edward L.B., Egyptian Paintings of the Middle Kingdom, George Braziller, N.Y., 1967.

Van Zanten, David, "Le Systeme des Beaux-Arts," Architectural Design, Vol. 48, No. 11-12, 1978, pp. 66-78.

Wong, Wucius, Principles of Two-Dimensional Design, VanNostrand Reinhold Co., New York, 1972.

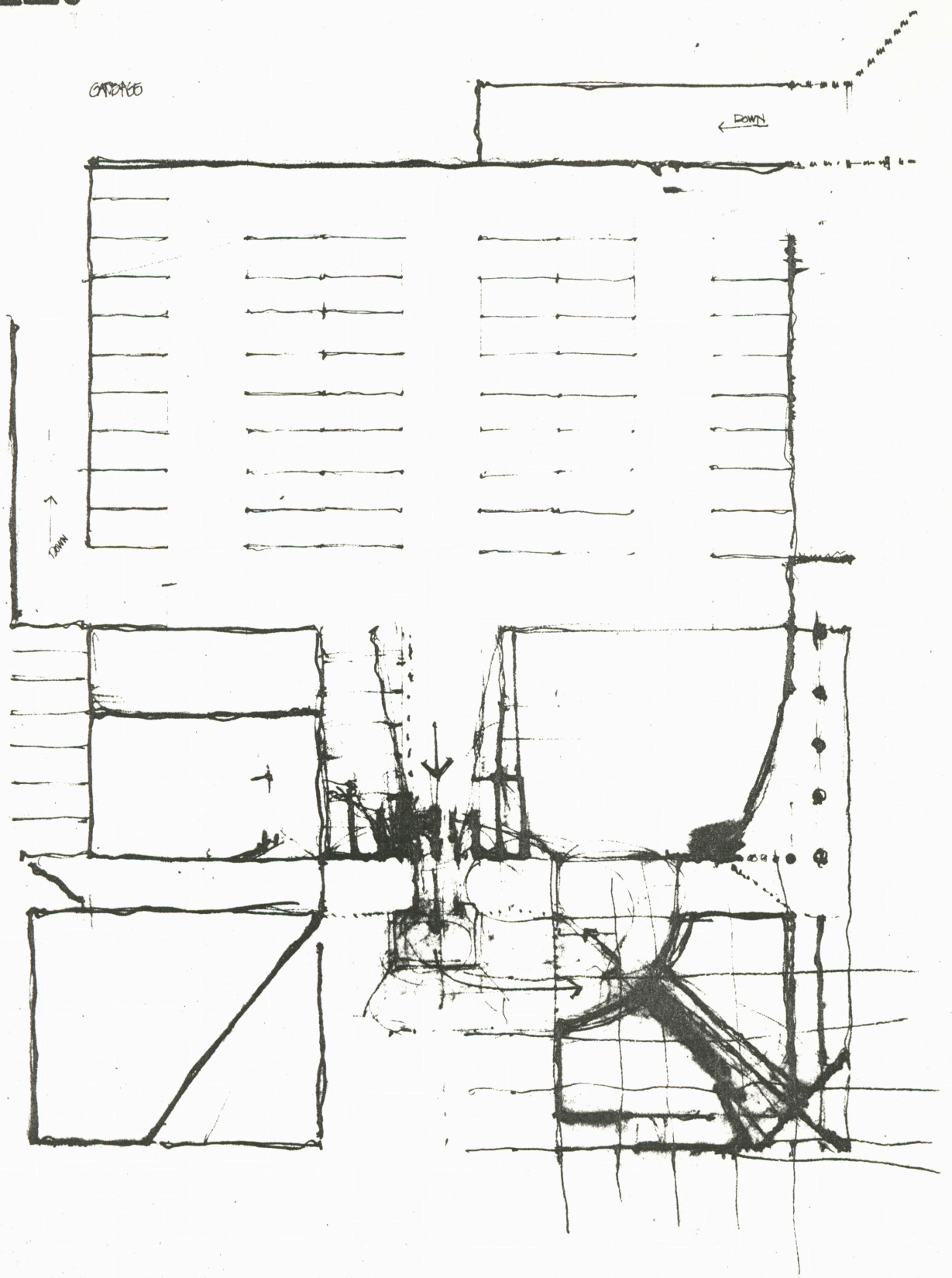
PRELIM-

INARIES.....



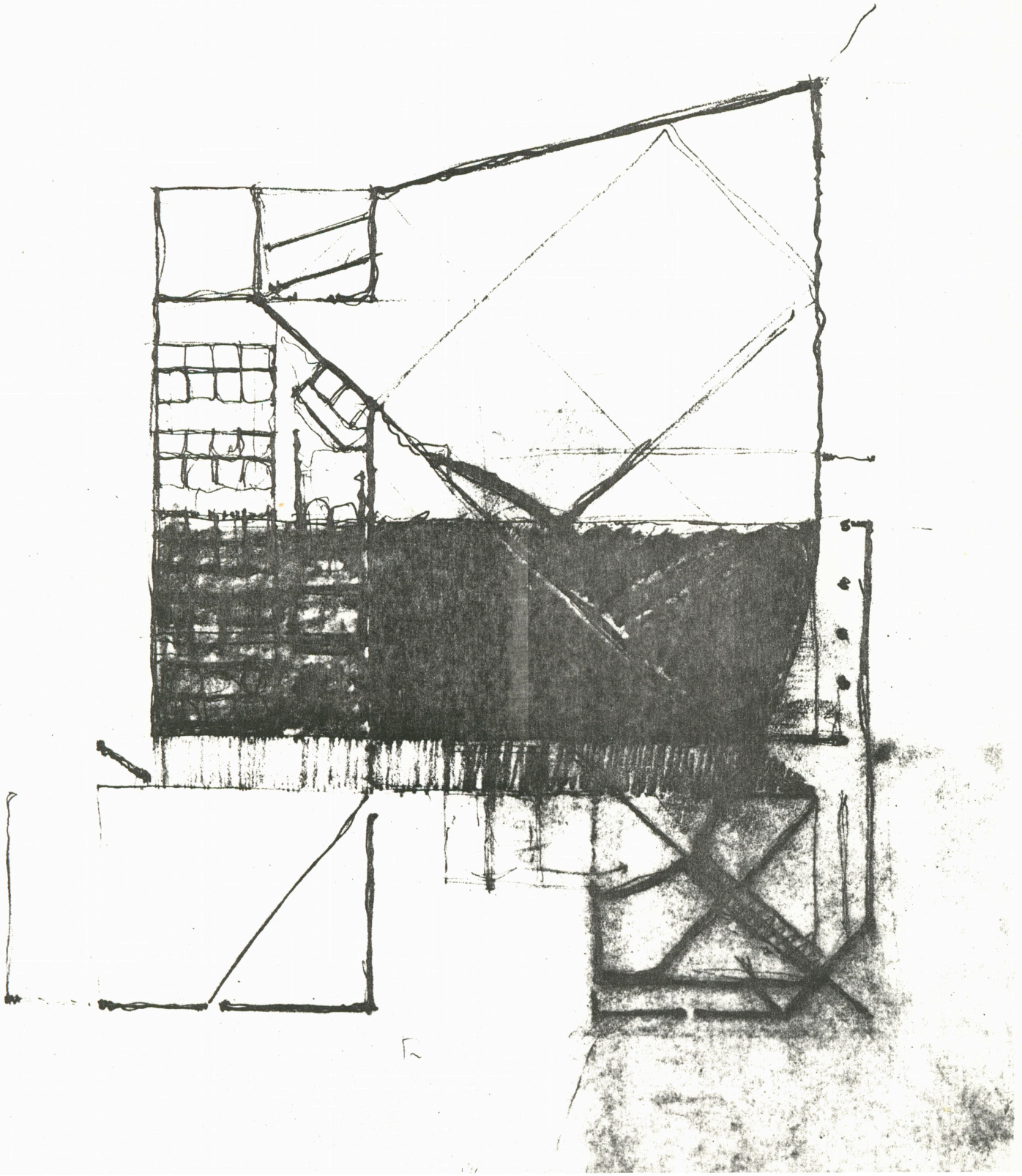
II.

GROUND FLOOR.
- TRYING TO COMBINE THE PARTS



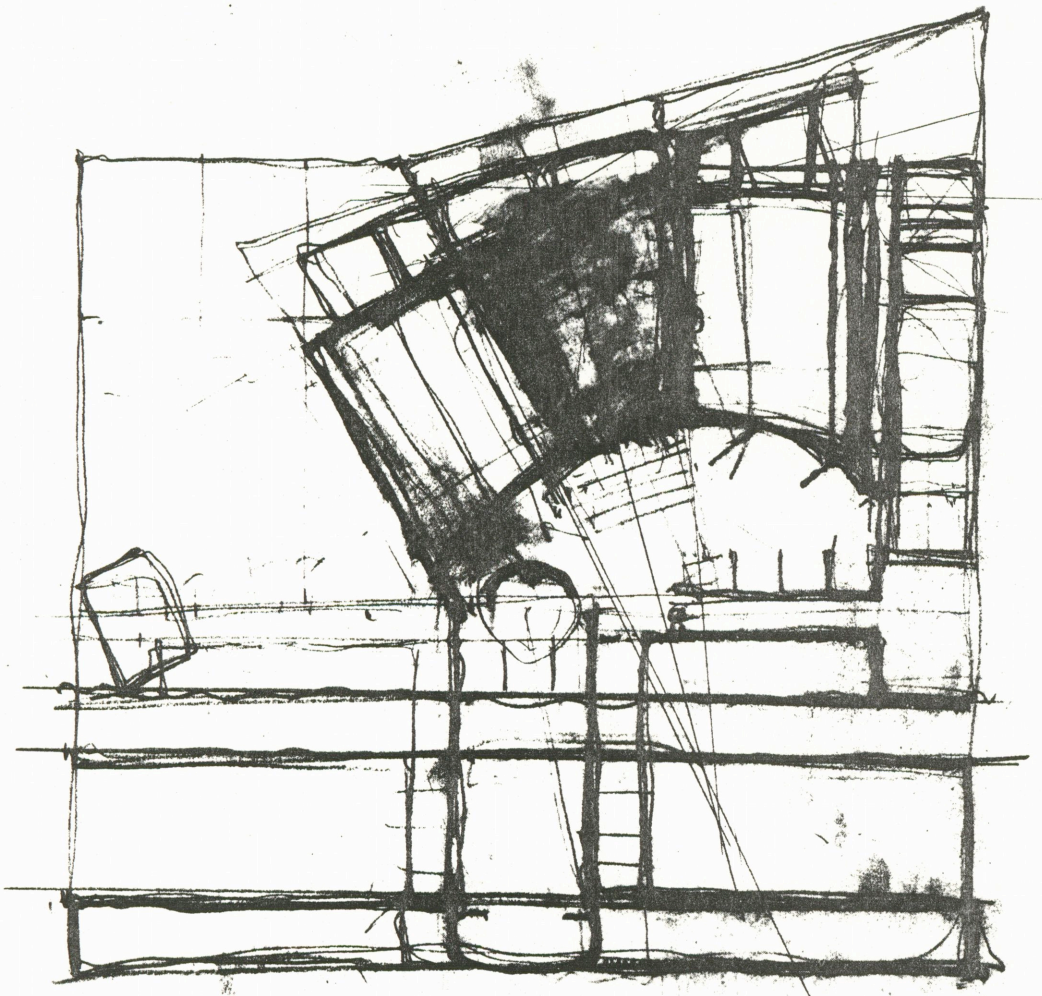
12.

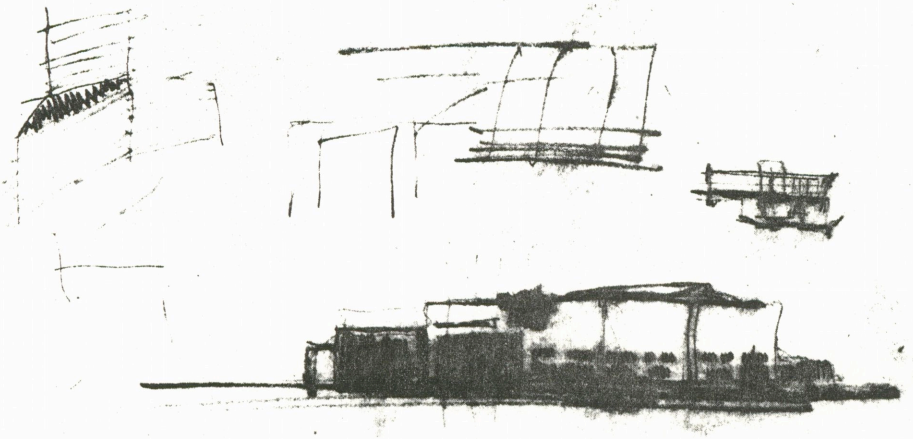
SECOND FLOOR.
TRYING TO COMBINE THE PARTS

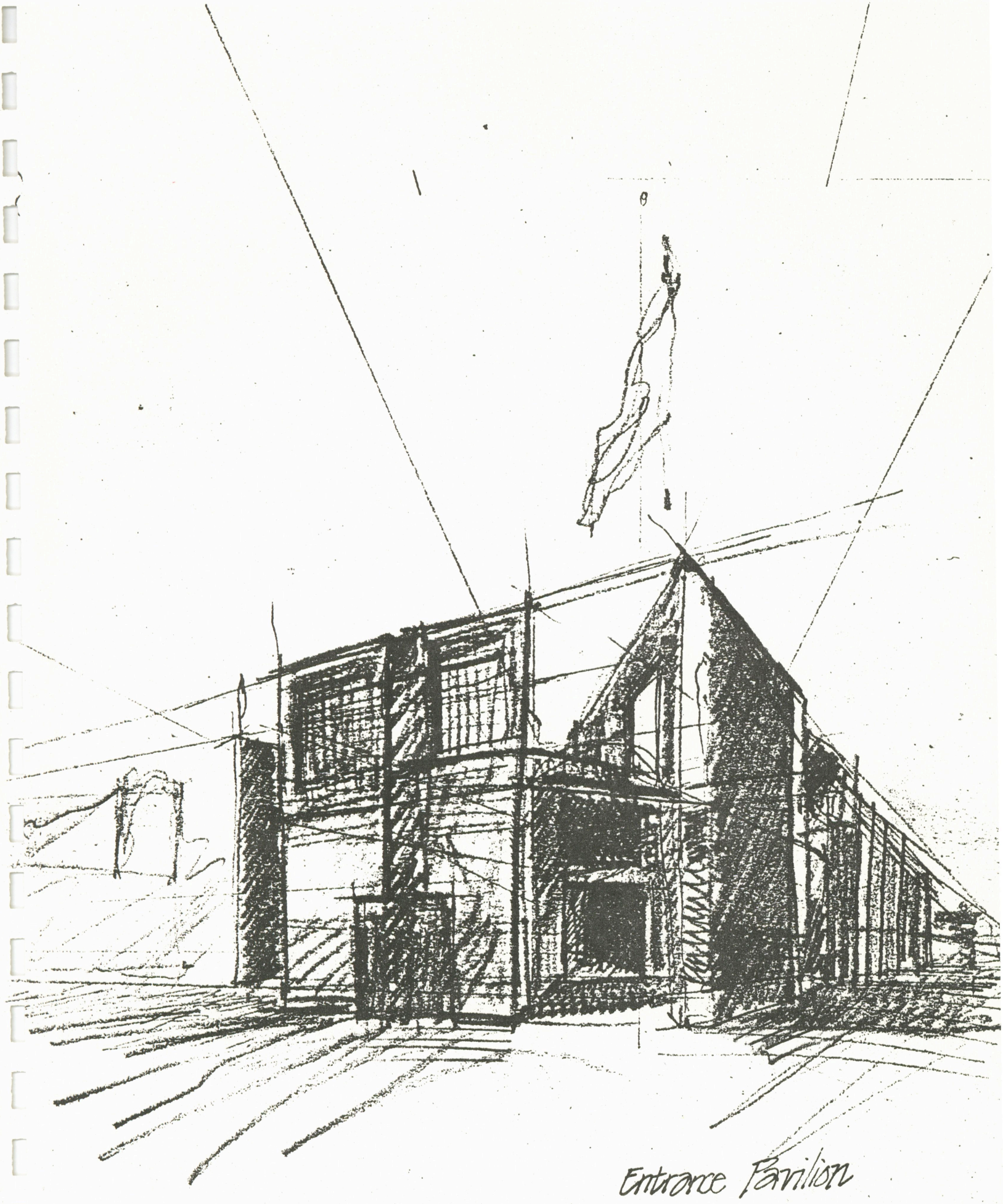


13.

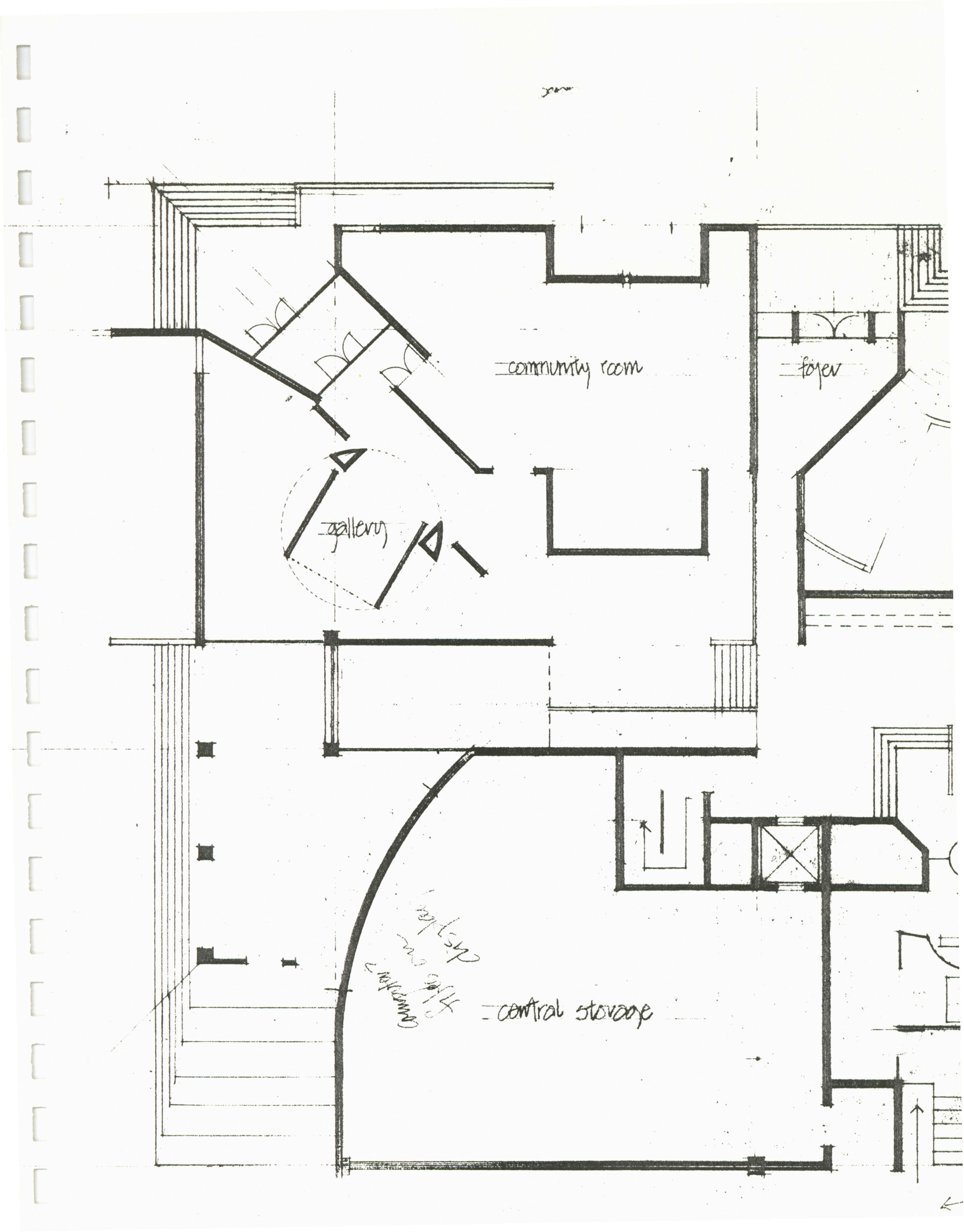
THIRD FLOOR.
TRYING TO COMBINE "PARTS"

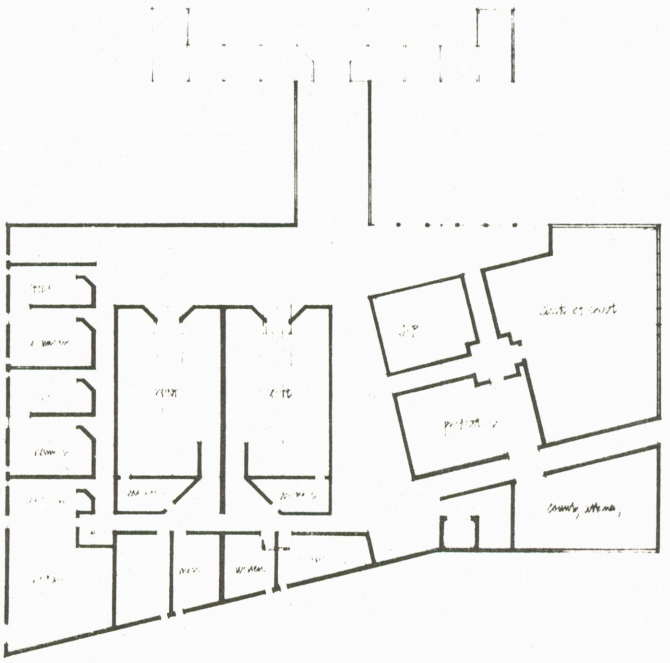




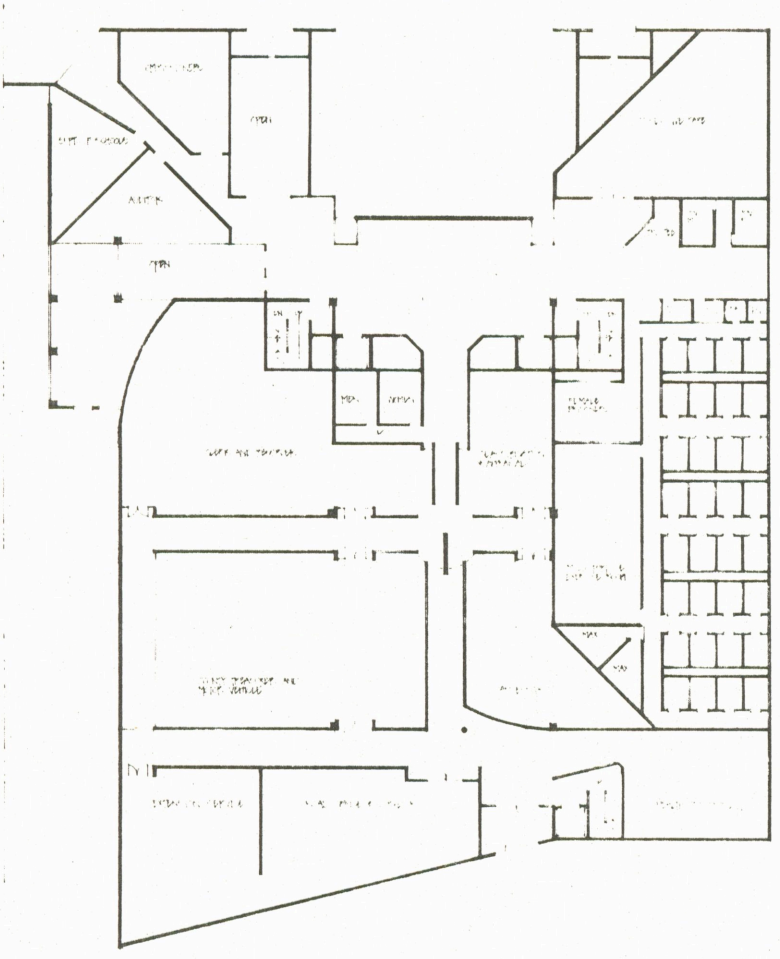


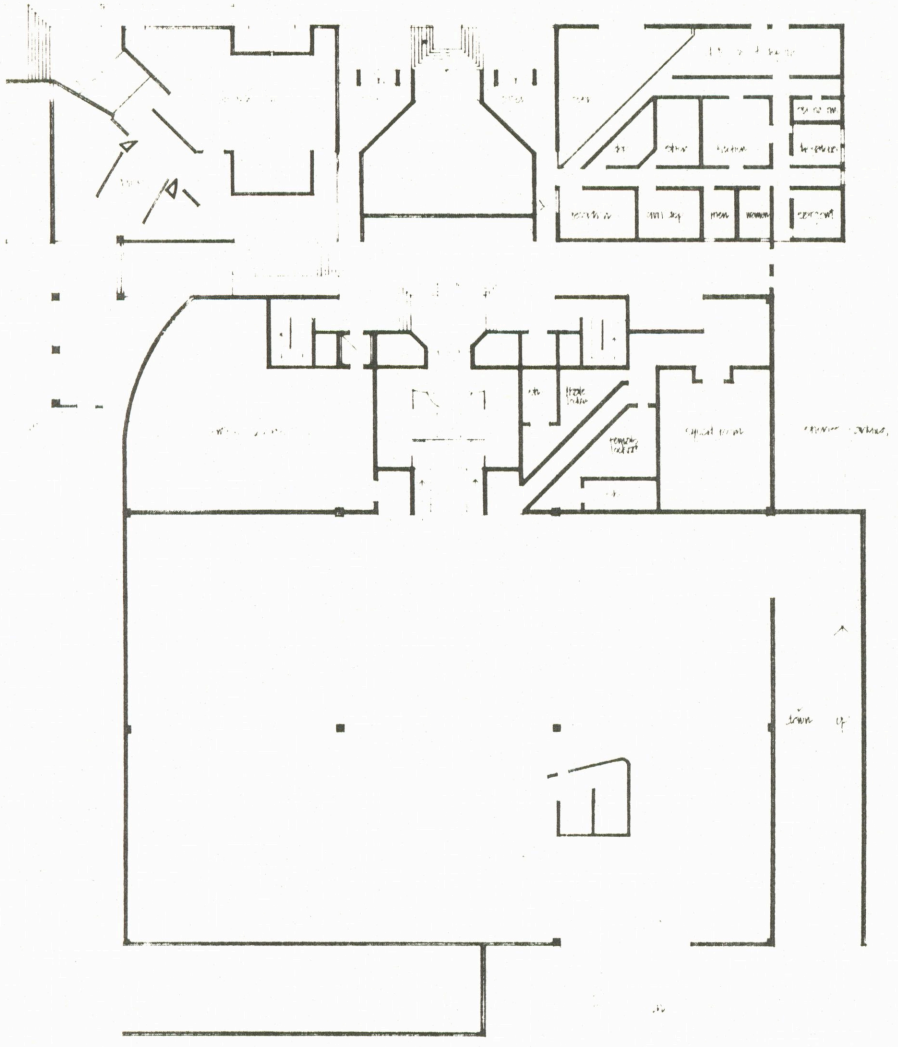
Entrance Pavilion

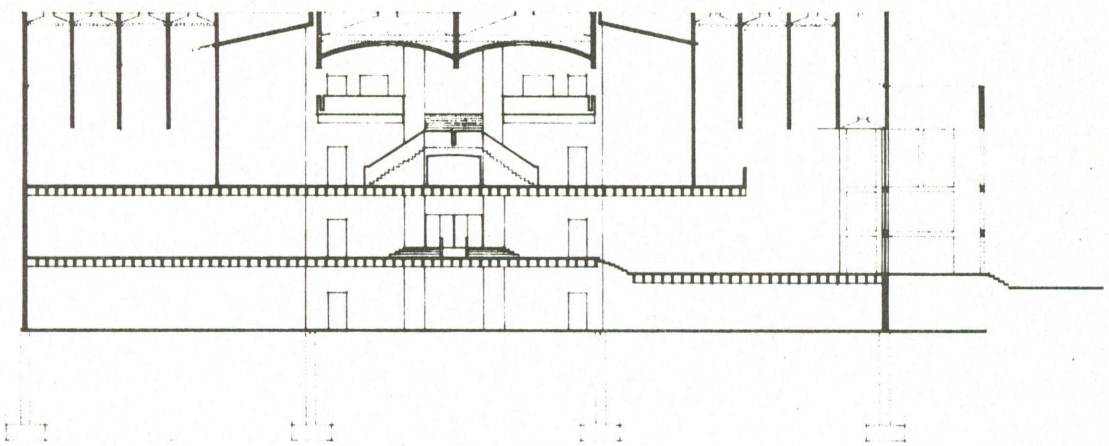

community room
foyer
gallery
central storage

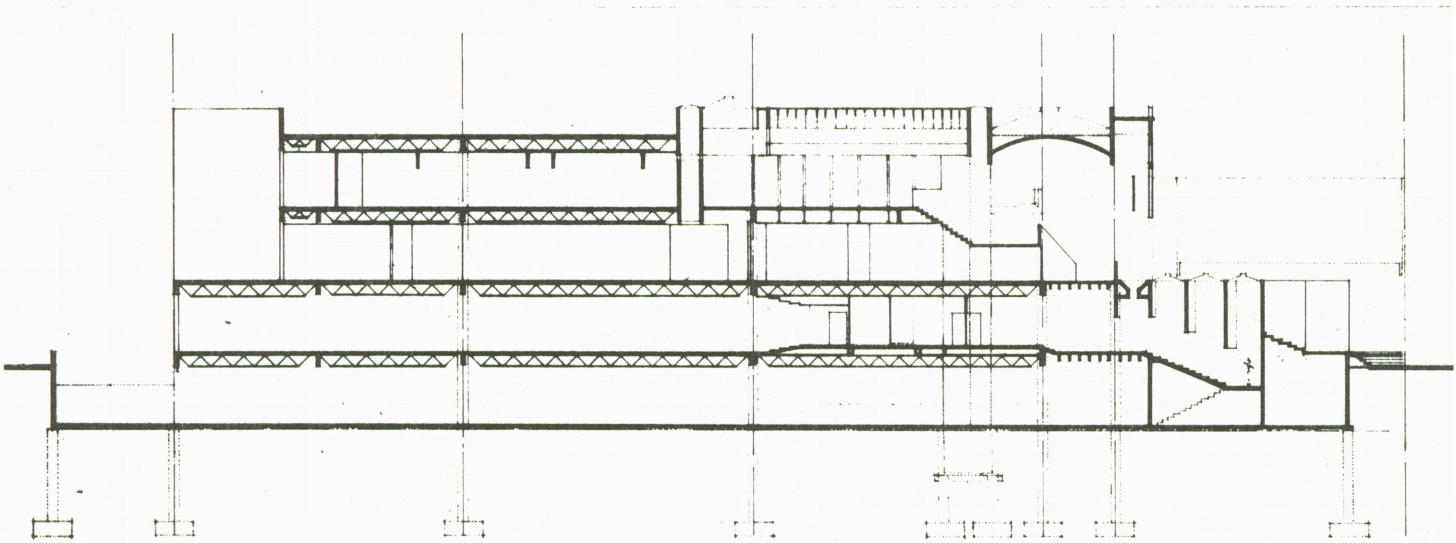


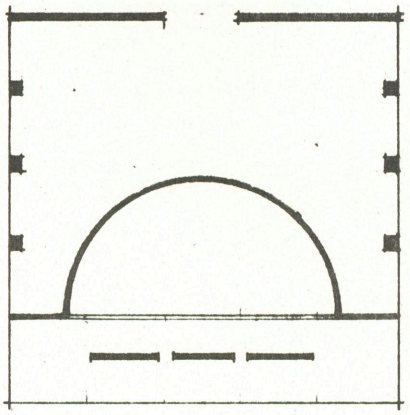
Third Floor

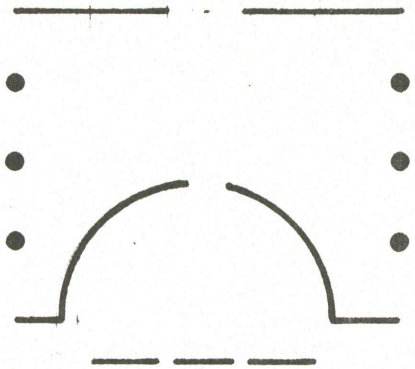


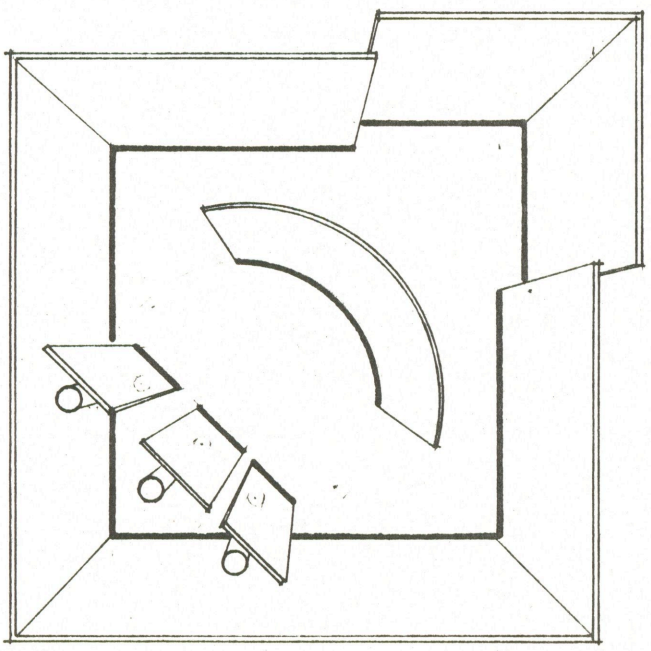




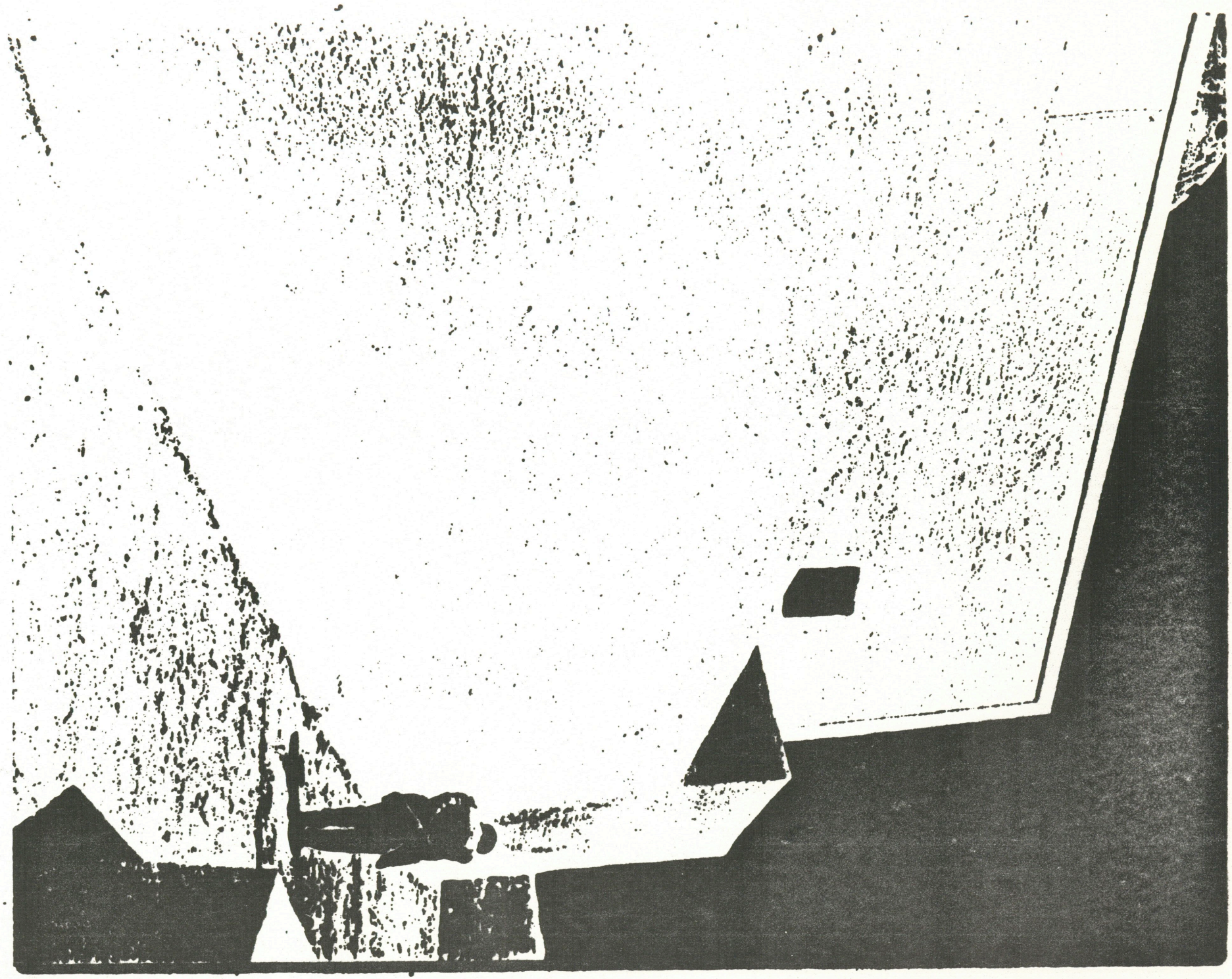








Images of a court-room after a visit to the Montana supreme Court.

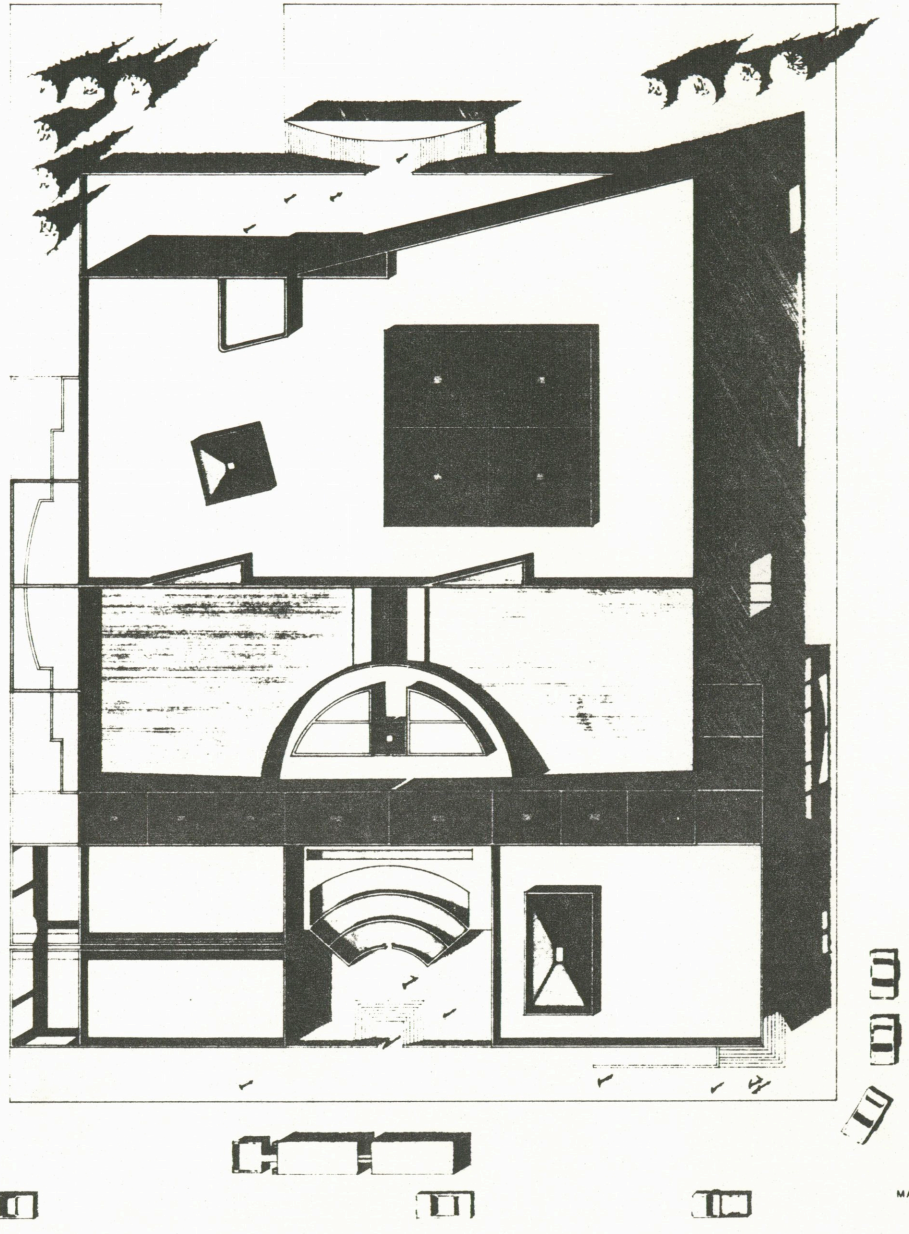


COURT HOUSE

COURT HOUSE

W. Sebring
Thesis

Gallatin County
Bozeman, MT



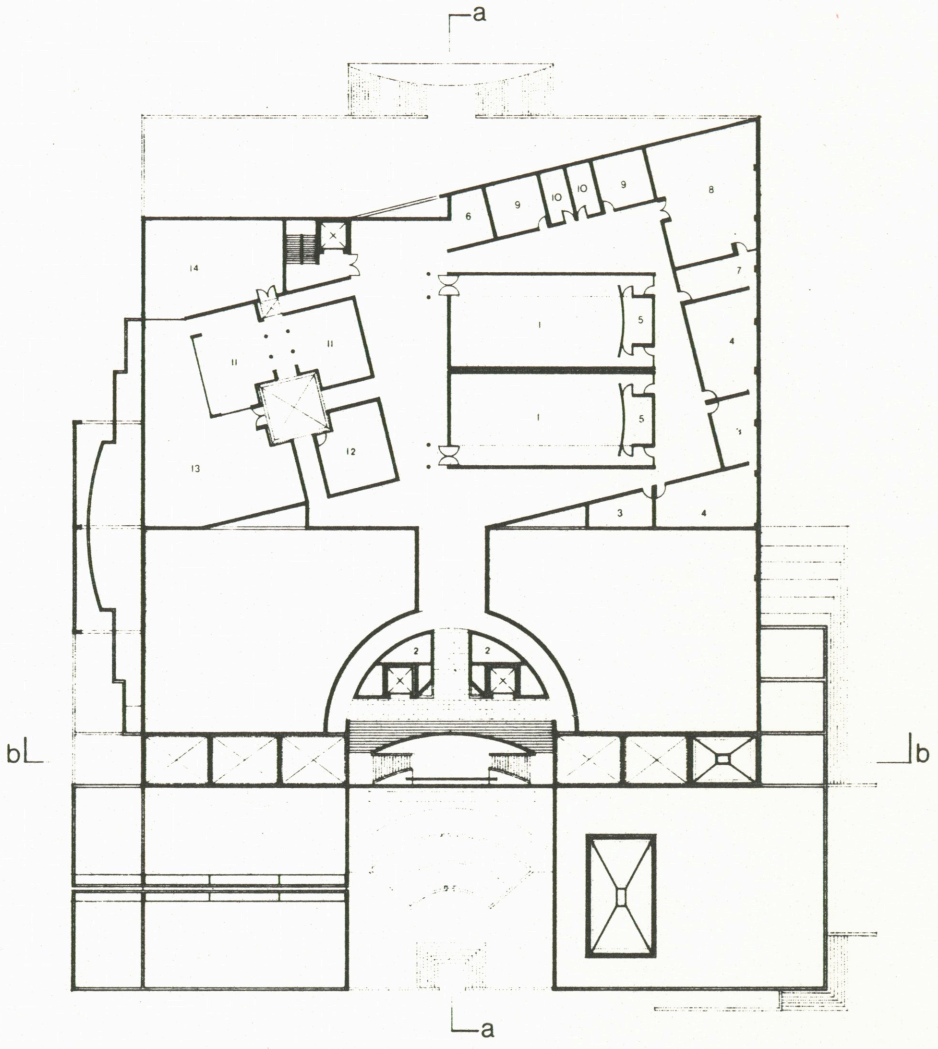
THIRD FLOOR

0 10 20 40 30 50 11

N

legend

1 Court Room
2 Duct
3 Judges Office
4 Chambers
5 Witness Room
6 Lounge
7 Conference
8 Library
9 Jury Room
10 Toilets
11 Probation
12 Justice of the Peace
13 Clerk of the Court
14 County Attorney



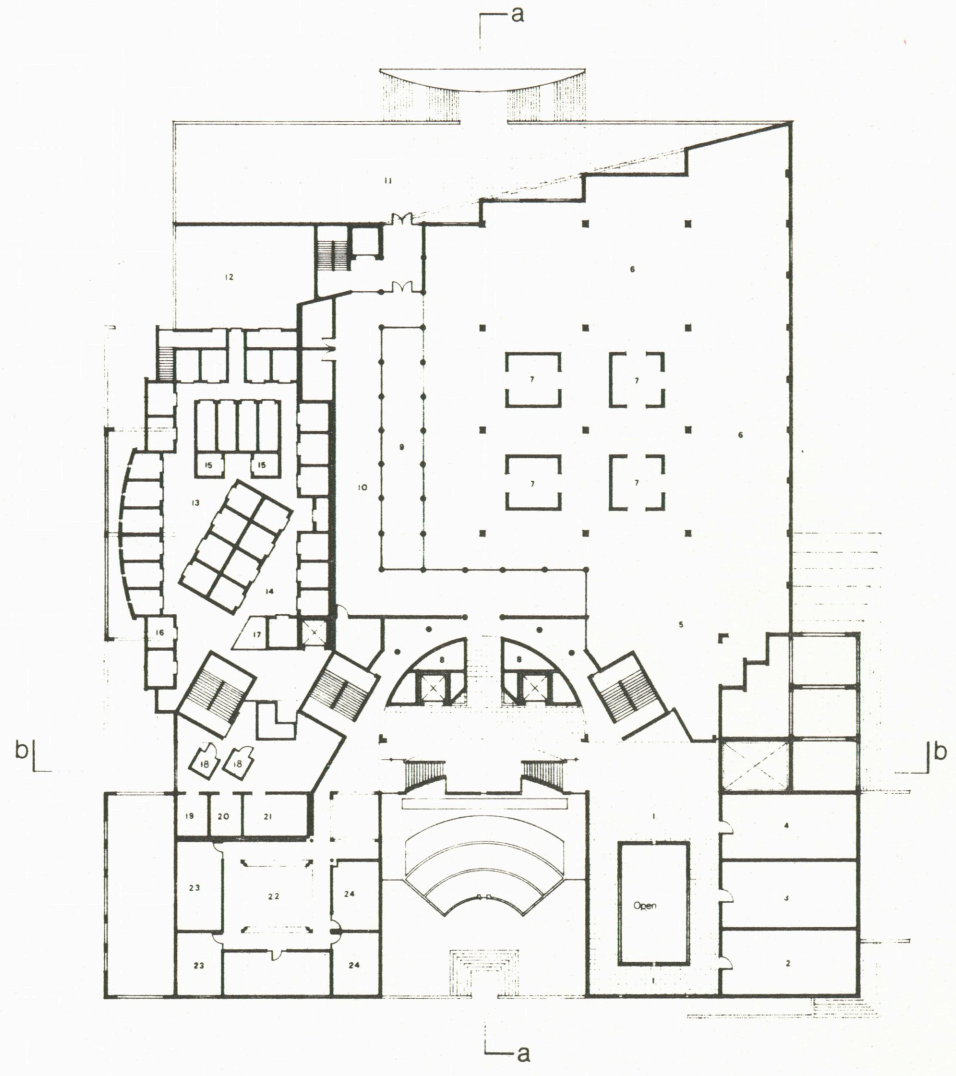
SECOND FLOOR

0 20 30 50 ft
10 40

N

legend

1 Gallery
2 Commissioner
3 Superintendent Of Schools
4 Auditor
5 Clerk And Recorder
6 Classification And Appraisal
Assessor
County Treasurer
Motor Vehicle Reg
Ext Service
Rd Off & Surveyor
7 Vault
8 Duct
9 Public Waiting
10 Public Circ
11 Entry Plaza
12 Multi-Purpose Excercise Room
13 Male Prisoners
14 Female Prisoners
15 Max Security
16 Padded Cell
17 Guard
18 Visitors Booth
19 M Juvenile
20 F Juvenile
21 Trustee
22 Reception Health & Pub. Welfare
23 Office
24 Public Health Dept.



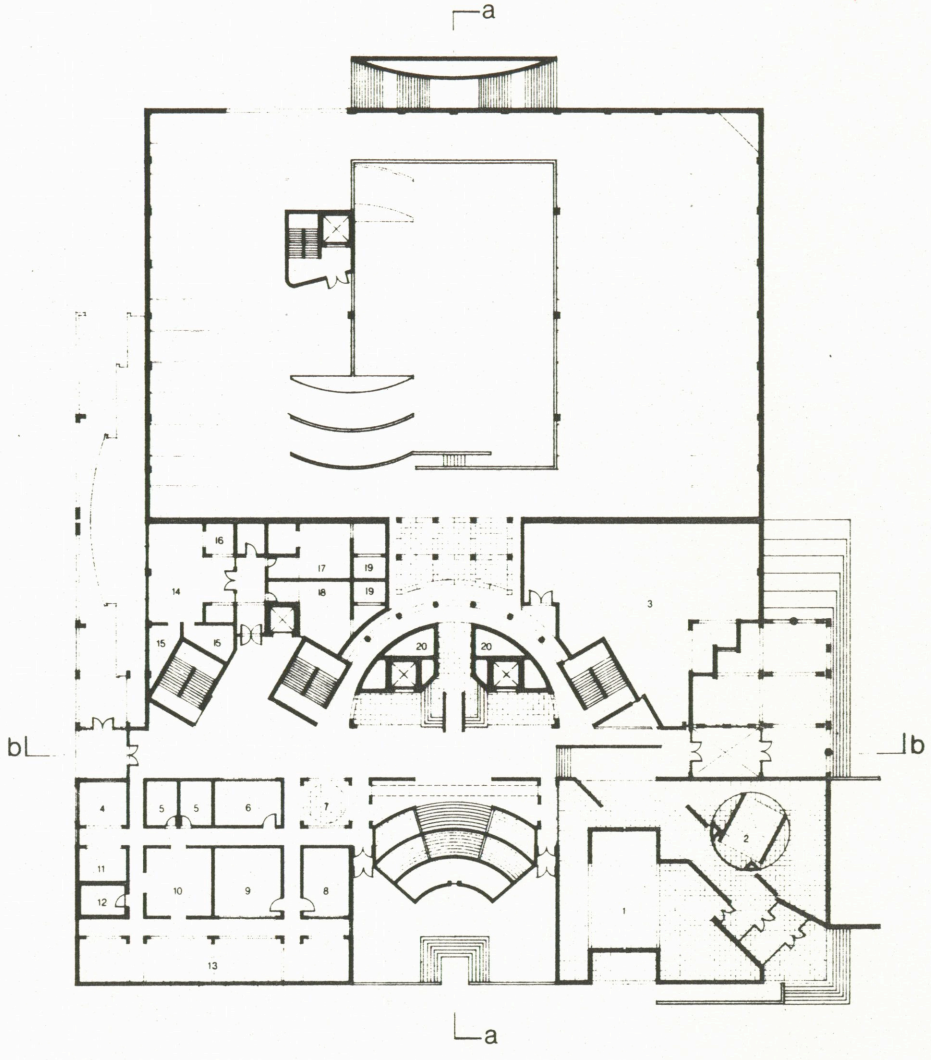
FIRST FLOOR

0 10 20 30 40 50 ft

N

legend

1 Community Room
2 Gallery
3 Central Storage (files)
4 Day and Night Sargents
5 Toilets
6 Civil Deputies
7 Reception
8 Deputy Sheriff
9 Sheriff
10 Kitchen
11 Dispatcher
12 Strong Room
13 Detectives
14 Squad Room
15 Storage
16 Kitchenette
17 Female Lockers
18 Male Lockers
19 Showers
20 Duct



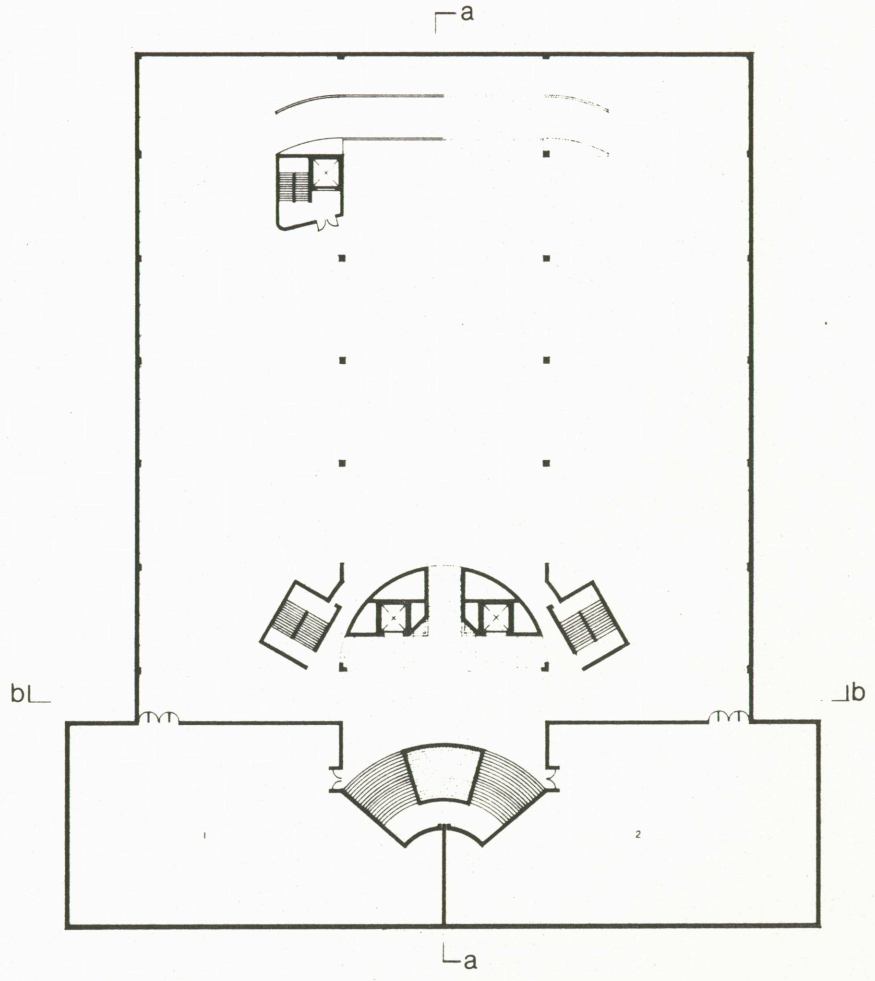
BASEMENT

0 10 20 30 40 50 ft

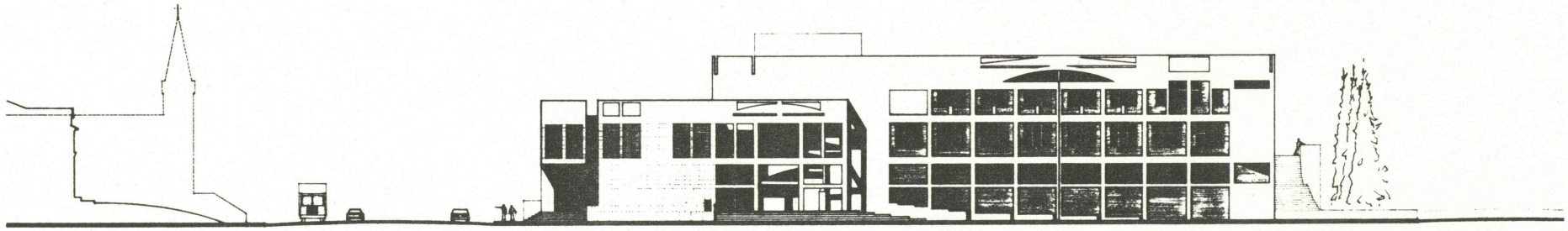
N

legend

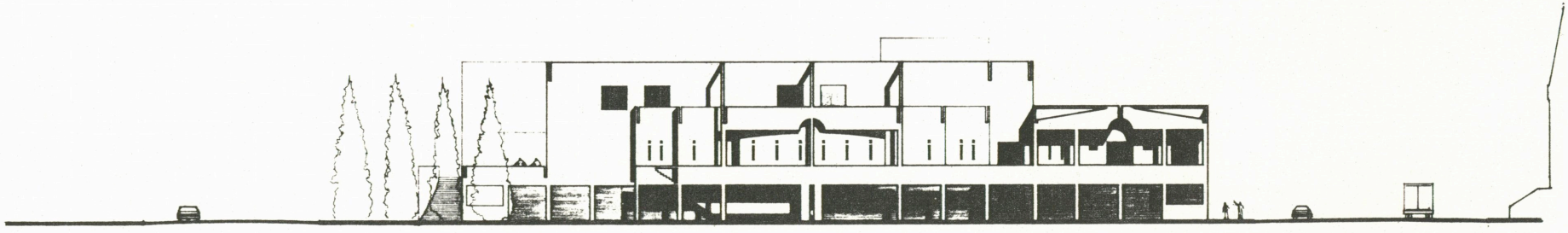
1 Mechanical Room
2 Future Dead-File Storage



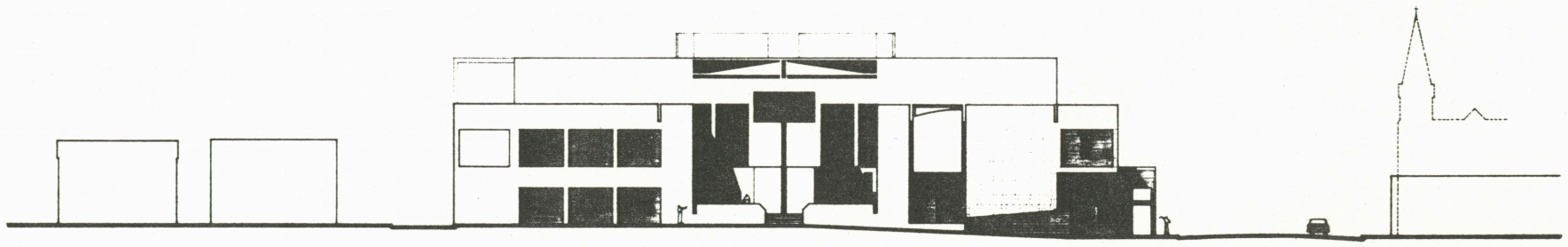
EAST



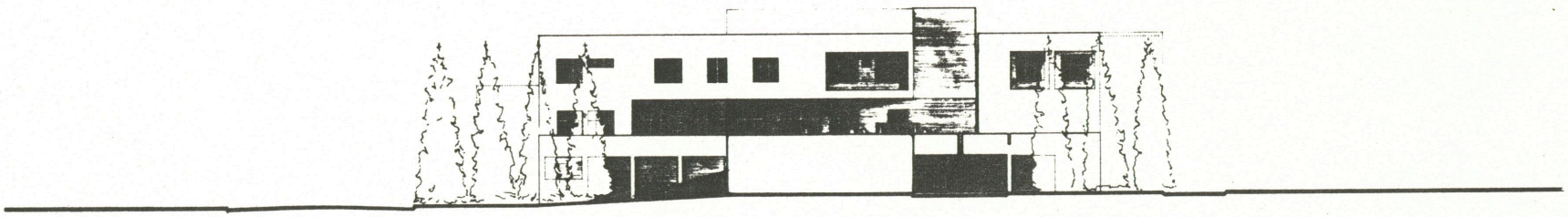
WEST



SOUTH

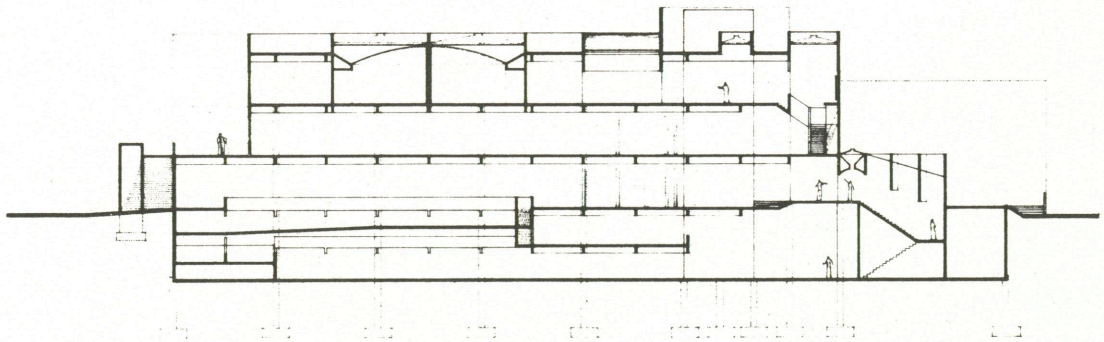


NORTH



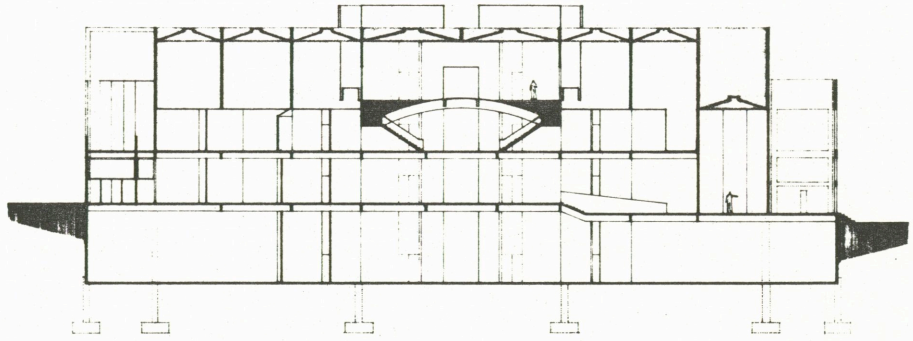
SECTION a-a



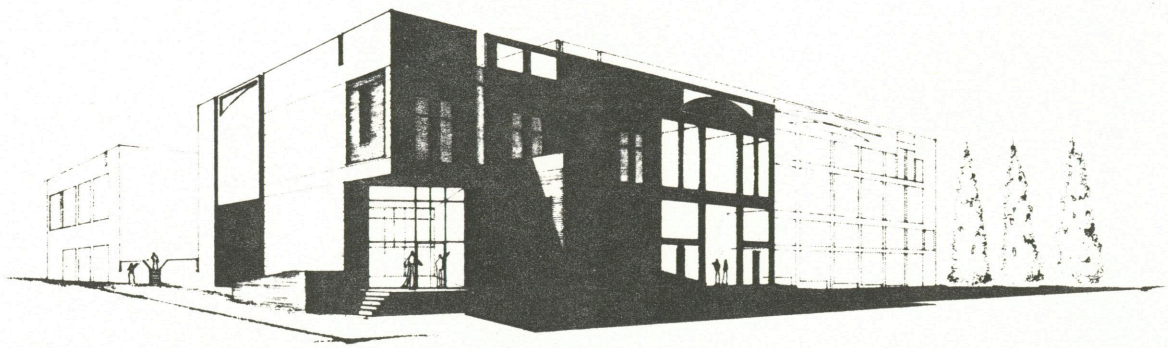


SECTION b-b

0 10 20 30 40 50 ft







MONTANA STATE UNIVERSITY LIBRARIES
stks 720.6.M76Se22
Gallatin County courthouse /
3 1762 00158737 5
CA

