FANTASY IN
ARCHITECTURE!
BY
KENNETH EARL BANG

P378
.B221

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FANTASY IN ARCHITECTURE!

STATEMENT

FANTASY IS A STEPPING STONE TO IMAGINATIVE AND CREATIVE ARCHITECTURE!

PROJECT

AN AQUARIUM-PET SHOP

FANTASY IN ARCHITECTURE!

UNDERGRADUATE THESIS IN ARCHITECTURAL DESIGN

by

KENNETH EARL BANG

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

at

MONTANA STATE UNIVERSITY

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P378
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[redacted]
~~7206~~
~~M76~~
~~B224~~

[redacted]
~~NA2540~~

THIS THESIS IS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF BACHELOR OF ARCHITECTURE BY KENNETH EARL BANG.

APPROVED

ADVISOR

DIRECTOR

MONTANA STATE UNIVERSITY
BOZEMAN, MONTANA
JUNE 10, 1977 A.D.

ACKNOWLEDGMENTS

IT WOULD BE IMPOSSIBLE TO LIST ALL THOSE WHOSE HELP AND ENCOURAGEMENT MADE MY EDUCATION AND THIS THESIS A POSSIBILITY.

THE PEOPLE WHO THROUGH THEIR THOUGHTS AND ACTIONS HAD THE GREATEST IMPACT ON MY THINKING WERE:

J.A. STANLEY
Q.T. GILMORE
S.M. HYATT
S.T. FONTANA
O.M. FEDAN
H.J. FRANZ

I WOULD LIKE TO GIVE SPECIAL THANKS TO MR. JOE HEMES AND MR. GUYTON STUBBS WHOSE IMPUT MADE THIS THESIS A REALITY AND OF COURSE DEAR OLD MOM AND DAD WHOSE FINANCIAL BACKING MADE THE WHOLE DREAM COME TRUE.

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ABSTRACT

"Fantasy in Architecture," was a justification of a means by which I could develop into a creative and confident designer. Fantasy became a means by which I could let loose and let whatever happens happen. I am not trying to prove it as a means by which everyone can use to develop their own creative architecture, but rather a means by which I could draw to the fullest bounds my own creativity.

The results which I achieved I found to be exciting, and I feel I have gained much needed confidence in my own design abilities. By doing my thinking and design formulation when it happened, be it while driving, resting, "shooting the shit," mowing the yard or whatever, instead of while behind a drawing board, I was able to arrive at a design solution which the people who use and experience it will enjoy!

In looking back over the last five years I only regret I didn't begin "loosening up" earlier. But the important thing is that I have now begun and my confidence has improved. I look forward to the coming years and the true test of one's skills, the real world!

INTRODUCTION

I entered into my thesis with high expectations. After evaluating my education here at Montana State University I found many rewarding experiences and some areas where I felt I was lacking, mainly good, creative design.

Apon entering the Architecture Department in fall 1972 I was anxious and excited about my next five years in the school. Architecture had been my lifes dream since the fourth grade, but I soon found my expectations to be somewhat different from what I was soon to experience.

My early quarters in design were centered around functionalism as a means to the end. I would labor hours making my solutions function in plan resulting in not much thought to the space or what the end product actually would be like.

Before my second year had ended I had moved into my next phase of the Architectural education, that of energy conscious design. Mr. Oglay and Mr. McHarg had won me over to the design with nature and climate and I could see no other justification to design. I was still thinking in mostly plan only with little thought to space.

Third year was a year of wandering and searching for some way to attack the design project. The load of other architectural classes kept design time down.

My fourth year started out quite a shock and I was into my "Wyatt days;" I soon began pulling my education to that point together and soon saw I was lost in a sea of uncertainty. Although I had begun thinking three dimensionally, I was unhappy with my design solutions. By the end of winter quarter I had reached a low point of confusion. Spring quarter I attacked with caution. Weighing my priorities to date, I cautiosly felt my way along. The quarter turned out successful and I felt I might have hope of being a designer someday.

The thesis then revolves around thinking begun during spring quarter 1976 and is a further development of that thinking. I no longer labor hours over the drawing board driving my head into a wall. Much of my creativity was developed and would surface in relaxed situations and many times while brainstorming with close friends. Of course the long hours still had to be put in but they were much different than before. I was inspired and excited and work had become fun.

My architecture has now become something for people, which is after all who architects should do Architecture for. It is not for the faculty of for other architects. It has become exciting illustrating my ideas about people and what architecture should be and can be. Architecture has to be enjoyable, after all we are constantly confronted by it everywhere we go. If it is not enjoyed by the users or owners then it is a failure no matter how "philosophical" the designer has made it.

The book has then become a "look" into myself and my design methodology. The book is a sort of dairy of my two quarters in the thesis program at Montana State University, and a memory of all the good and bad times and what resulted from those experiences.

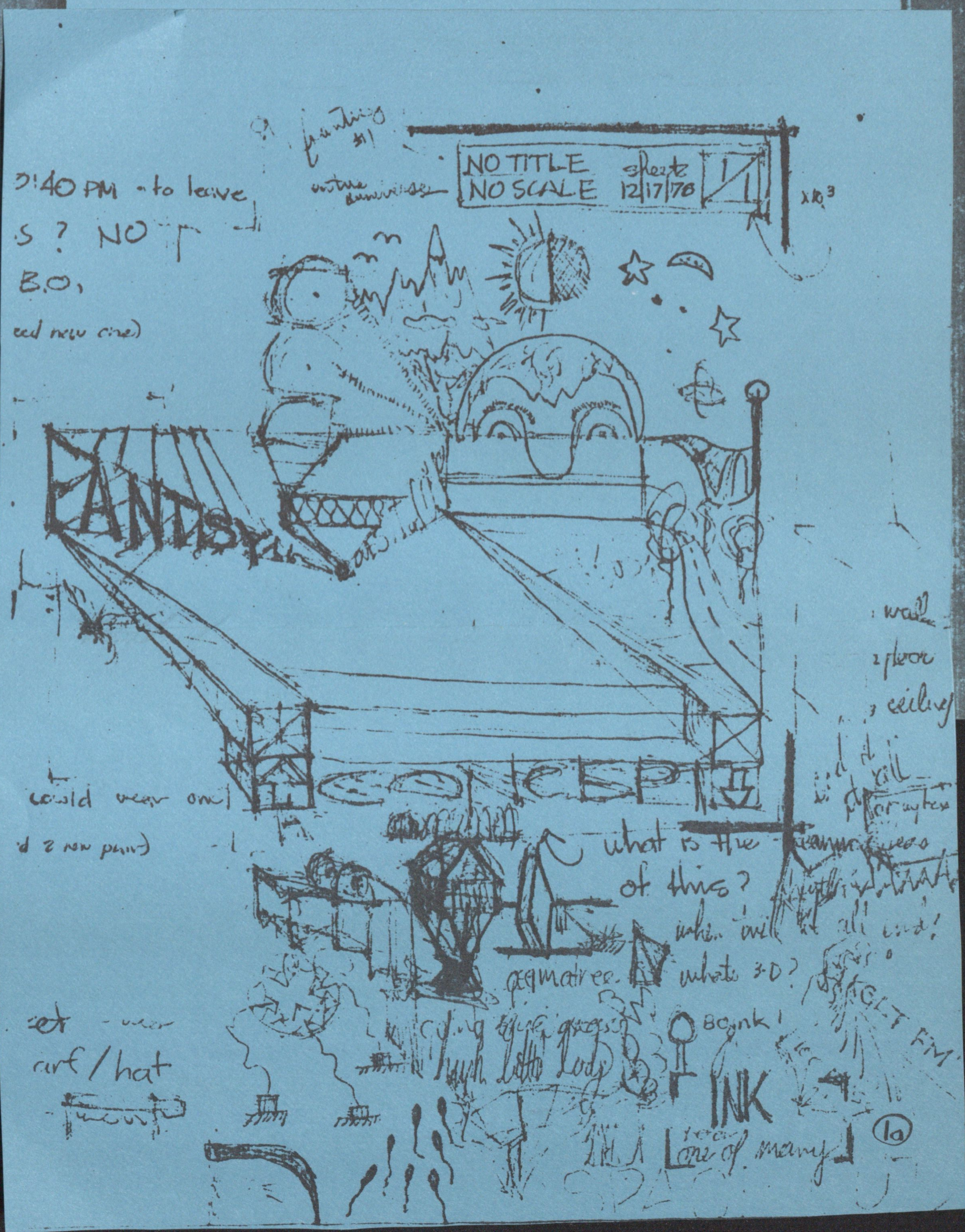
JAN. 2	3	4 CLASSES START	5	6	7	8
9	WK 1 10 ORGANIZATION [illegible] 4PM TUBBS	11	12	13	14 FINAL PROP. DUE!	15
16	WK 2 17 RESEARCH [illegible] 4PM TUBBS	18 ↑ [illegible] EXAM	19 VISIT FACULTY	20 [illegible] EXAM 7PM Book [illegible]	21 Bookstore [illegible]	22
23	WK 3 24 RESEARCH [illegible] 4PM TUBBS	25	26 VISIT FACULTY	27 GROUP MEET 4PM	28	29 Books [illegible] fantasy from main library
30	WK 4 31 RESEARCH 4PM TUBBS	FEB. 1	2 [illegible] !! VISIT FACULTY	3 Some ideas of [illegible] of any [illegible] direction ↑ GROUP MEET 4PM	4	5
6	WK 5 7 RESEARCH REVIEW SOMETIME THIS WEEK 4PM TUBBS Bookstore [illegible]	8	9 VISIT FACULTY	10	11 ▽ GROUP MEET 4PM HOLIDAY	12
13	WK 6 14 ANALYSIS 4PM TUBBS	15	16 VISIT FACULTY Book [illegible]	17 SUBMIT [illegible] CONTEST DEADLINE 5PM ↑ TAKE NOTE! GROUP MEET 4PM	18	19
20	WK 7 21 ANALYSIS ▽ [illegible] 4PM TUBBS	22	23 VISIT FACULTY	24 GROUP MEET 4PM	25	26 EGYPT MEETING [illegible] !
27	WK 8 28 ANALYSIS REVIEW SOMETIME THIS WEEK 4PM TUBBS	MAR. 1	2 VISIT FACULTY Book [illegible]	3 GROUP MEET 4PM	4	5
6	WK 9 7 SYNTHESIS 4PM TUBBS	8	9	10	11 ORGANIZE FINAL PRES. →	12
13	14 FINALS PRESENT 2:30-4 ↑ PRESENT > Mario's here isn't it!	15 FINALS 12 NOON - 4 Mario's ! ↑ EGYPT [illegible]	16 FINALS	17 FINALS	18 FINALS	19

or of disease on the central nervous system

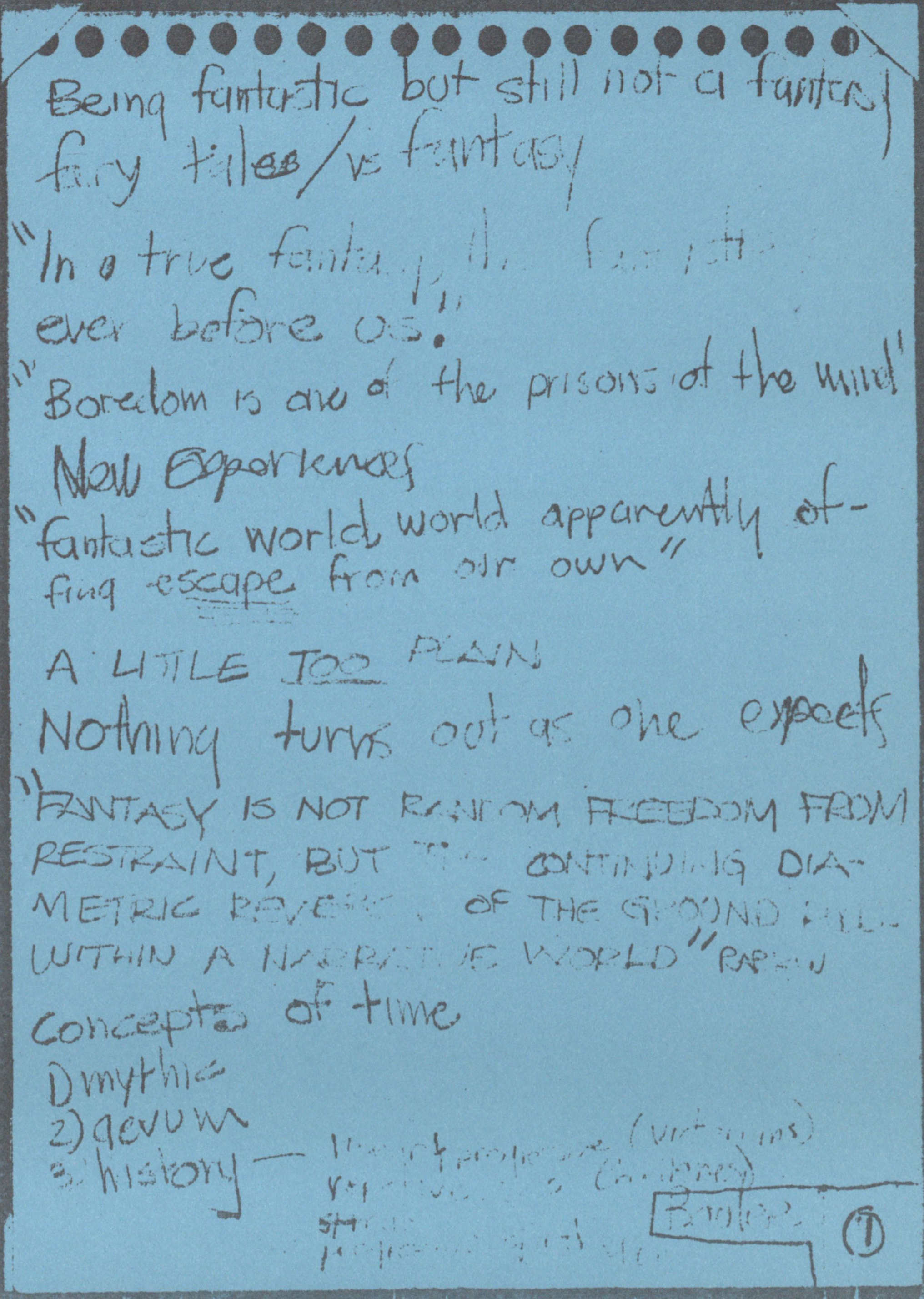
FANTASTIC

.... imaginary, irrational, unreal .... foolish
unrealistic .... unsuitable, quaint, eccentric
.... unbelievable ... odd .... capricious

syn - bizarre, grotesque, antic



:40 PM - to leave
s ? NO
B.O.
eed new ones)
could wear one
d 2 new paint
et - wear
arf / hat



Being fantastic but still not a fantasy

fairy tales / vs fantasy

"In a true fantasy [illegible]

ever before us!"

"Boredom is one of the prisons of the mind"

New Experiences

"fantastic world, world apparently offering escape from our own"

A LITTLE TOO PLAIN

Nothing turns out as one expects

"FANTASY IS NOT RANDOM FREEDOM FROM RESTRAINT, BUT THE CONTINUING DIAMETRIC REVERSAL OF THE GROUND RULES WITHIN A NARRATIVE WORLD" RABKIN

concepts of time

1) mythic
2) aevum
3) history — [illegible] (victorians)
[illegible] (children)
[illegible]
[illegible]

[illegible]

①

Calender

wk 1 - compile list of books, resources

Science fiction week

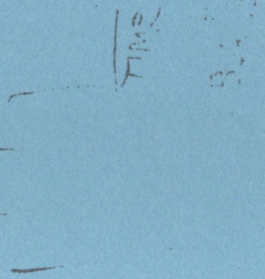
↓

what do you hope to learn →

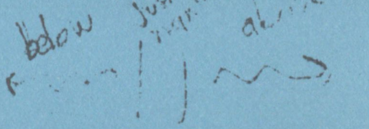
---

restrictions freeing man

get to the "guts" of what frees
the man - what makes fantasy
can it be made "straight & square"



define thru range



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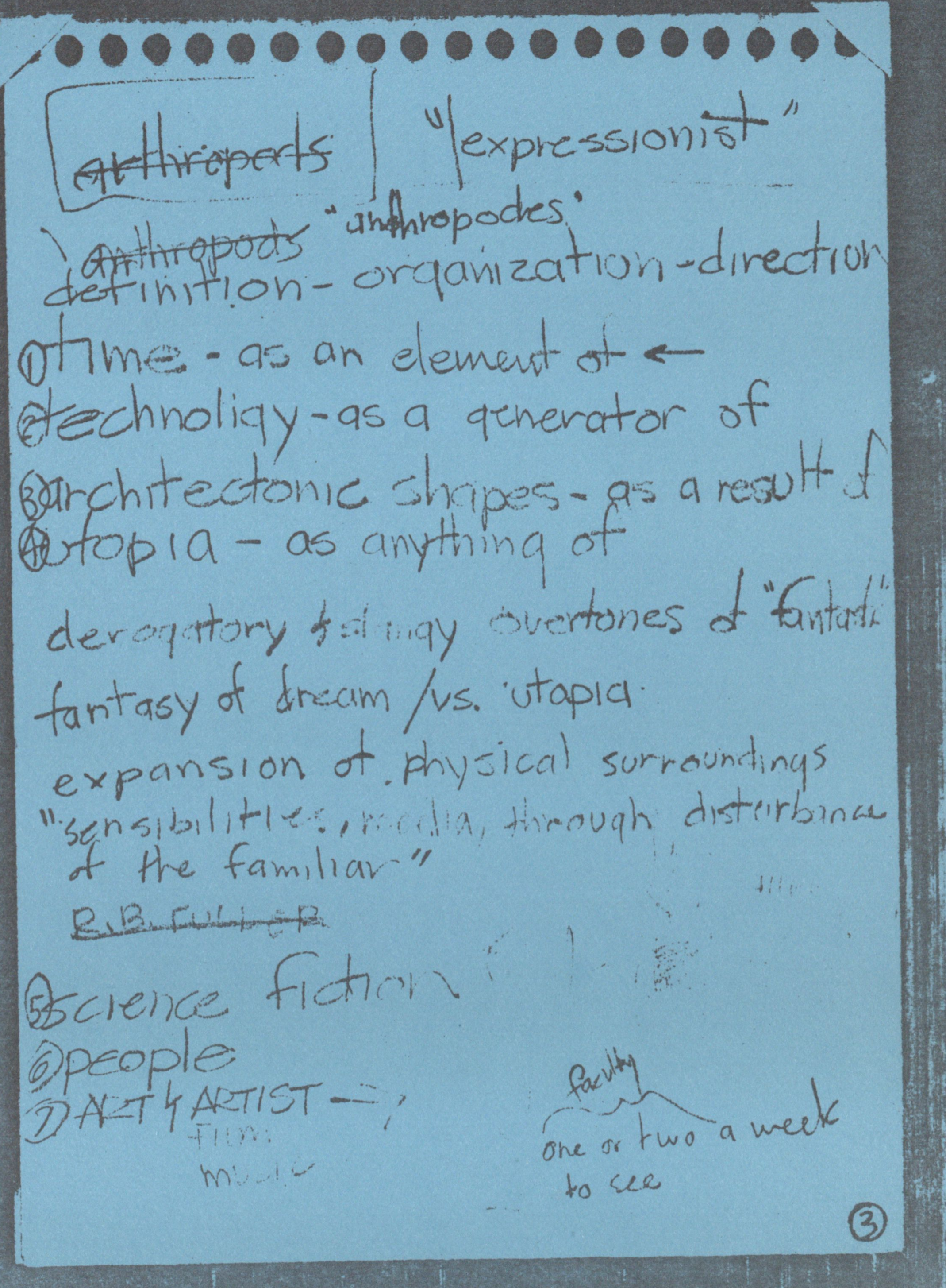


~~arthropods~~ | "expressionist"

~~anthropods~~ "anthropodes"
definition - organization - direction

① time - as an element of ←
② technology - as a generator of
③ architectonic shapes - as a result of
④ utopia - as anything of

derogatory & [illegible] overtones of "fantasti"

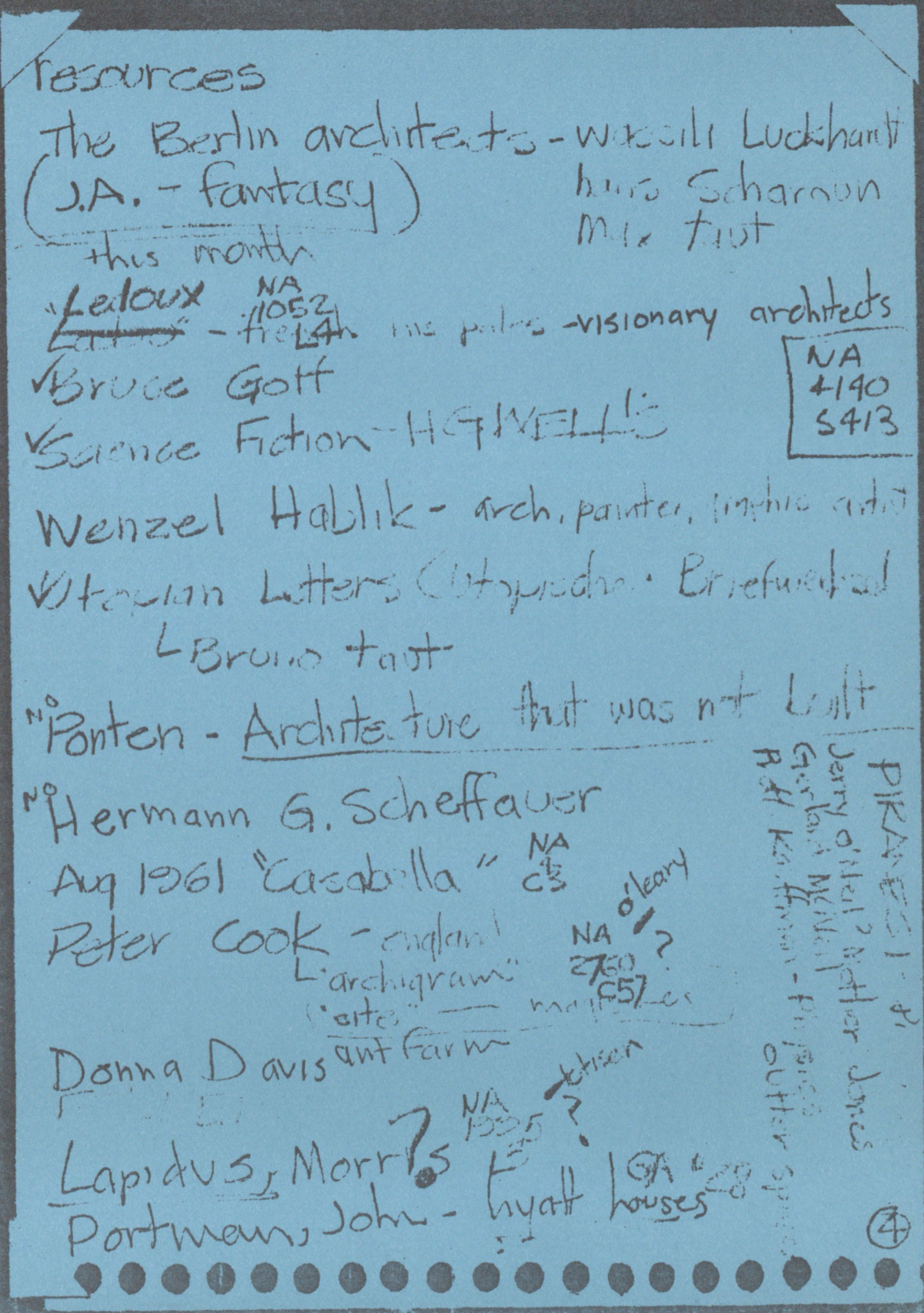
fantasy of dream /vs. utopia

expansion of physical surroundings
"sensibilities, media, through disturbance
of the familiar"
~~R.B. FULLER~~

⑤ science fiction
⑥ people
⑦ ART & ARTIST →
film
music

faculty
one or two a week
to see

③



resources

The Berlin architects - wassili Luckhardt
hans Scharoun
Max taut

(J.A. - fantasy)

this month

“Ledoux” NA 1052 L4 - french [illegible] -visionary architects

NA 4190 S413

✓Bruce Goff

✓Science Fiction - H G WELLS

Wenzel Hablik - arch, painter, graphic artist

✓Utopian Letters (Utopische · Briefwechsel
L Bruno taut

No Ponten - Architecture that was not built

No Hermann G. Scheffauer

Aug 1961 “Casabella” NA 4 C3

Peter Cook - england
L 'archigram'
'site' — magazines
NA 2750 C57
o'leary ?

Donna Davis ant farm

Lapidus, Morris ? NA 1995 ?

Portman, John - hyatt houses GA #28

PIRANESI - 8,
Jerry o'Neil ? Mother Jones
Garland McNeil
Ralf Kauffman - Physics
outter space

④

IMETABLE ?

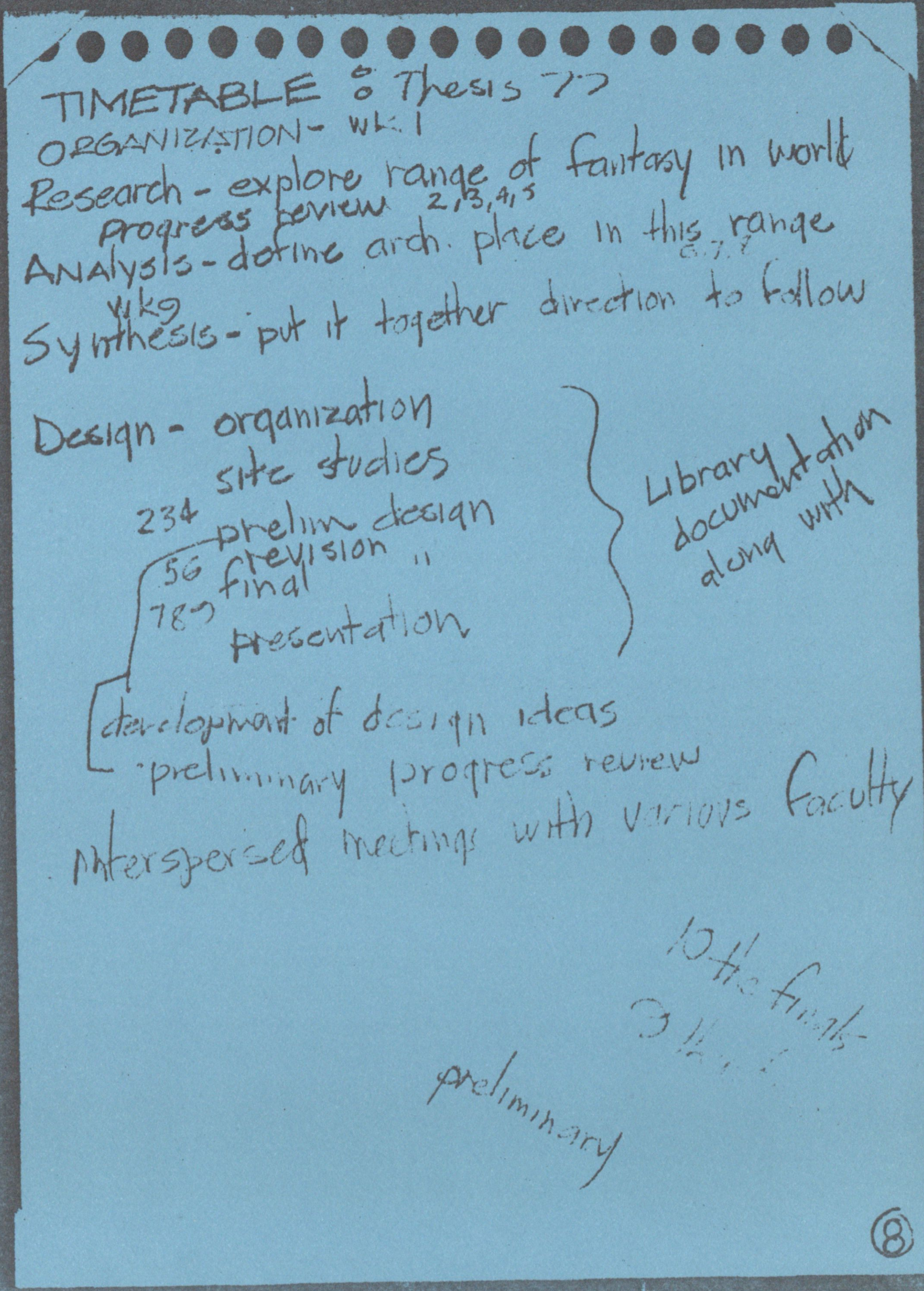
FINAL PRESENTATION
PLANS, MODEL, NESCY DRAWINGS TO
EXPLAIN INTENT
LIBRARY DOCUMENTATION
INCLUDE INFO FROM [illegible] [illegible]
SECOND " "

SUMMARY OF MY [illegible] [illegible]
UP TO NOW. - HOW [illegible] [illegible]
FITS IN →

floor plan solving days
ogylay days
wyatt days
recent days
NOW! → where [illegible]
to

Human
Imagination
Fascination
with...

⑥



TIMETABLE : Thesis 77

ORGANIZATION - wk. 1

Research - explore range of fantasy in world
progress review 2,3,4,5

Analysis - define arch. place in this range
6.7.8

wk 9

Synthesis - put it together direction to follow

Design - organization
site studies
234 prelim design
56 revision "
789 final
presentation

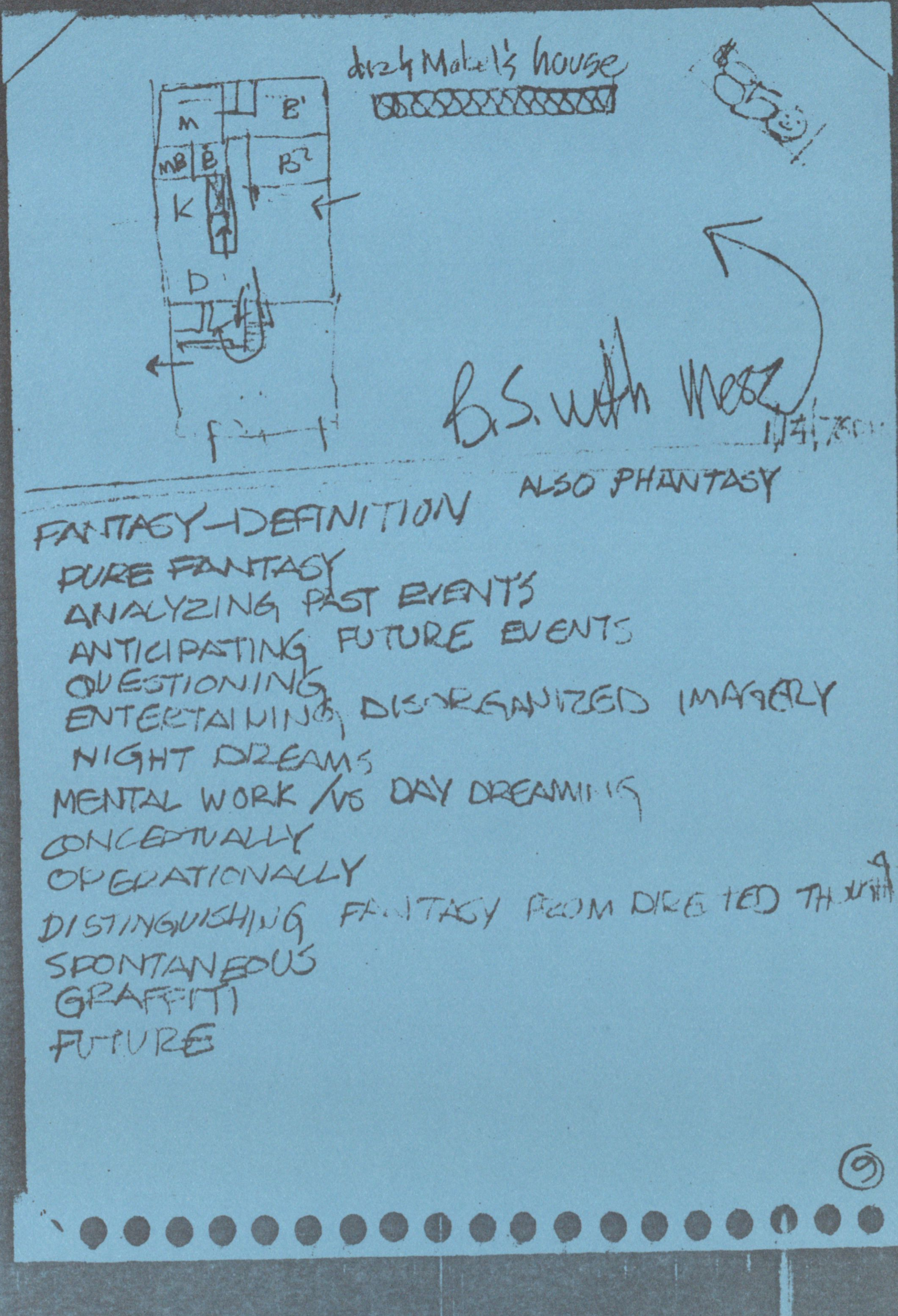
Library documentation along with

development of design ideas
·preliminary progress review

interspersed meetings with various faculty

10 the finals
9 [illegible]

preliminary



drunk Mabel's house

B.S. with Mesz

1/4/78

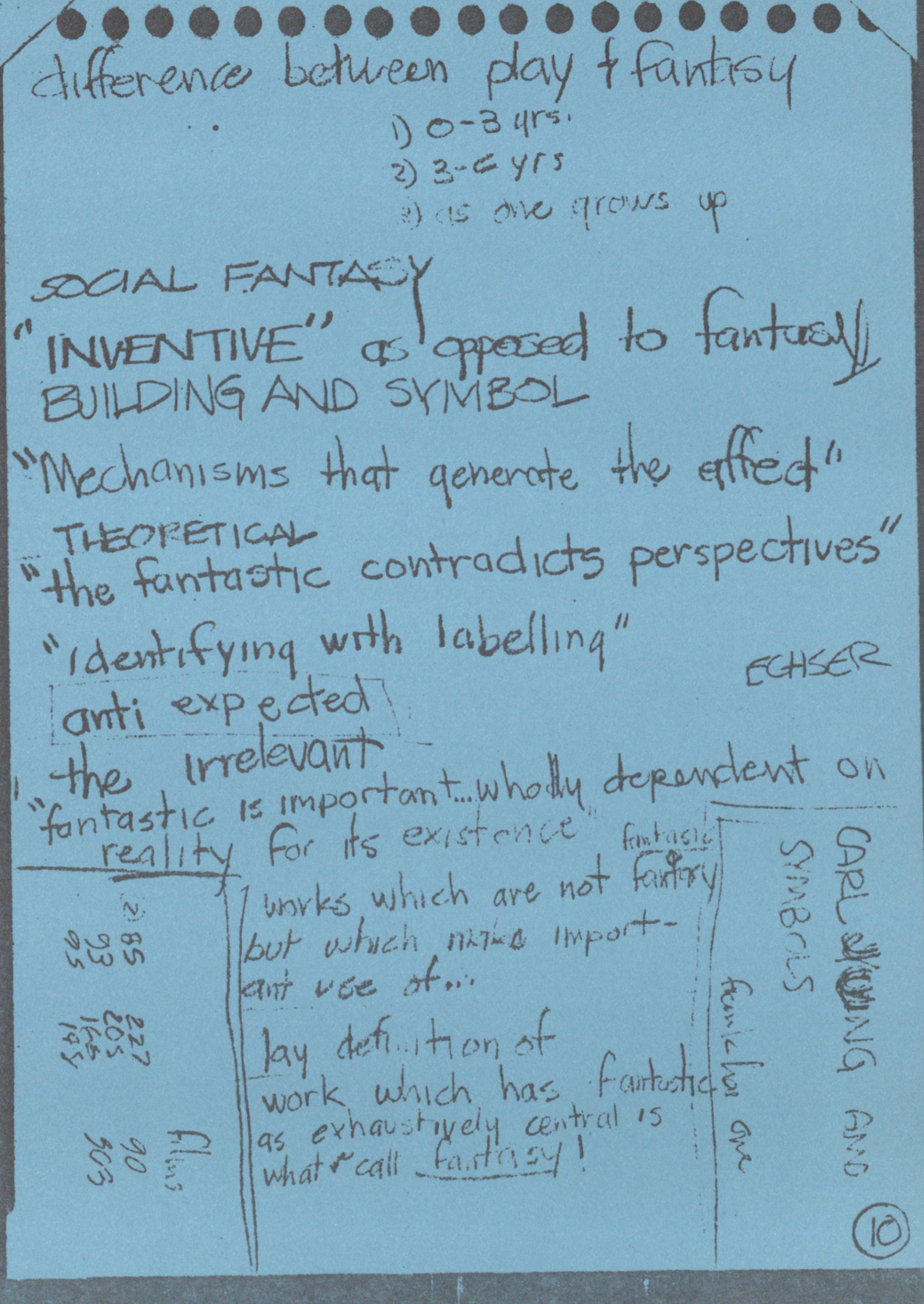
ALSO PHANTASY

FANTASY—DEFINITION

PURE FANTASY
ANALYZING PAST EVENTS
ANTICIPATING FUTURE EVENTS
QUESTIONING
ENTERTAINING, DISORGANIZED IMAGERY
NIGHT DREAMS

MENTAL WORK / VS DAY DREAMING
CONCEPTUALLY
OPERATIONALLY
DISTINGUISHING FANTASY FROM DIRECTED THOUGHT
SPONTANEOUS
GRAFFITI
FUTURE

⑨



difference between play & fantasy

1) 0-3 yrs.
2) 3-6 yrs
3) as one grows up

SOCIAL FANTASY

"INVENTIVE" as opposed to fantasy

BUILDING AND SYMBOL

"Mechanisms that generate the affect"

THEORETICAL

"the fantastic contradicts perspectives"

"identifying with labelling"

ECHSER

anti expected

the irrelevant

"fantastic is important...wholly dependent on reality for its existence"

fantastic

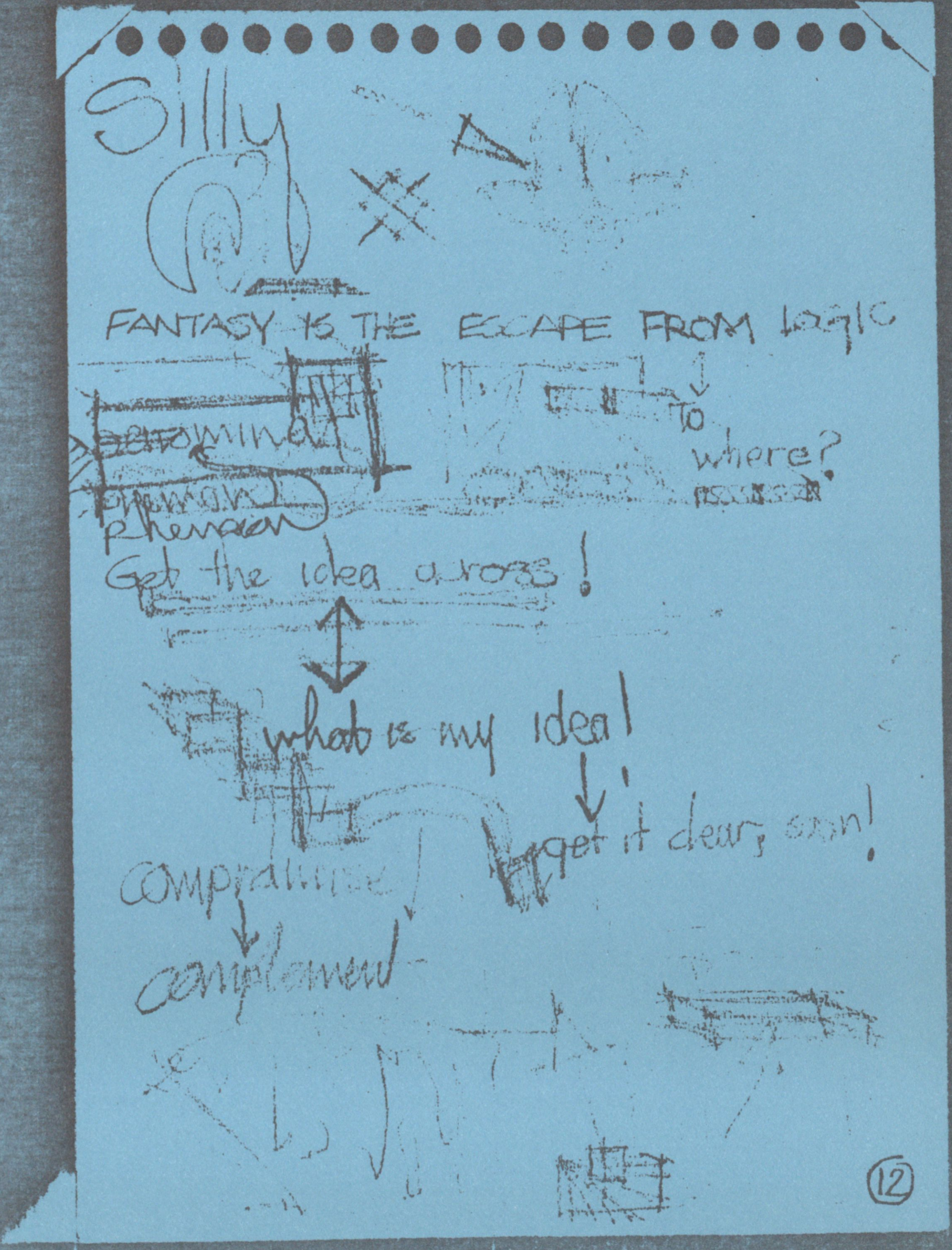
works which are not fantasy but which make important use of...

lay definition of work which has fantastic as exhaustively central is what we call fantasy!

2) 85 93 95
227 205 165 145
Films 90 303

CARL JUNG AND SYMBOLS
function one

⑩



Silly

FANTASY IS THE ESCAPE FROM logic

to where?

determina primary phenomenon

Get the idea across!

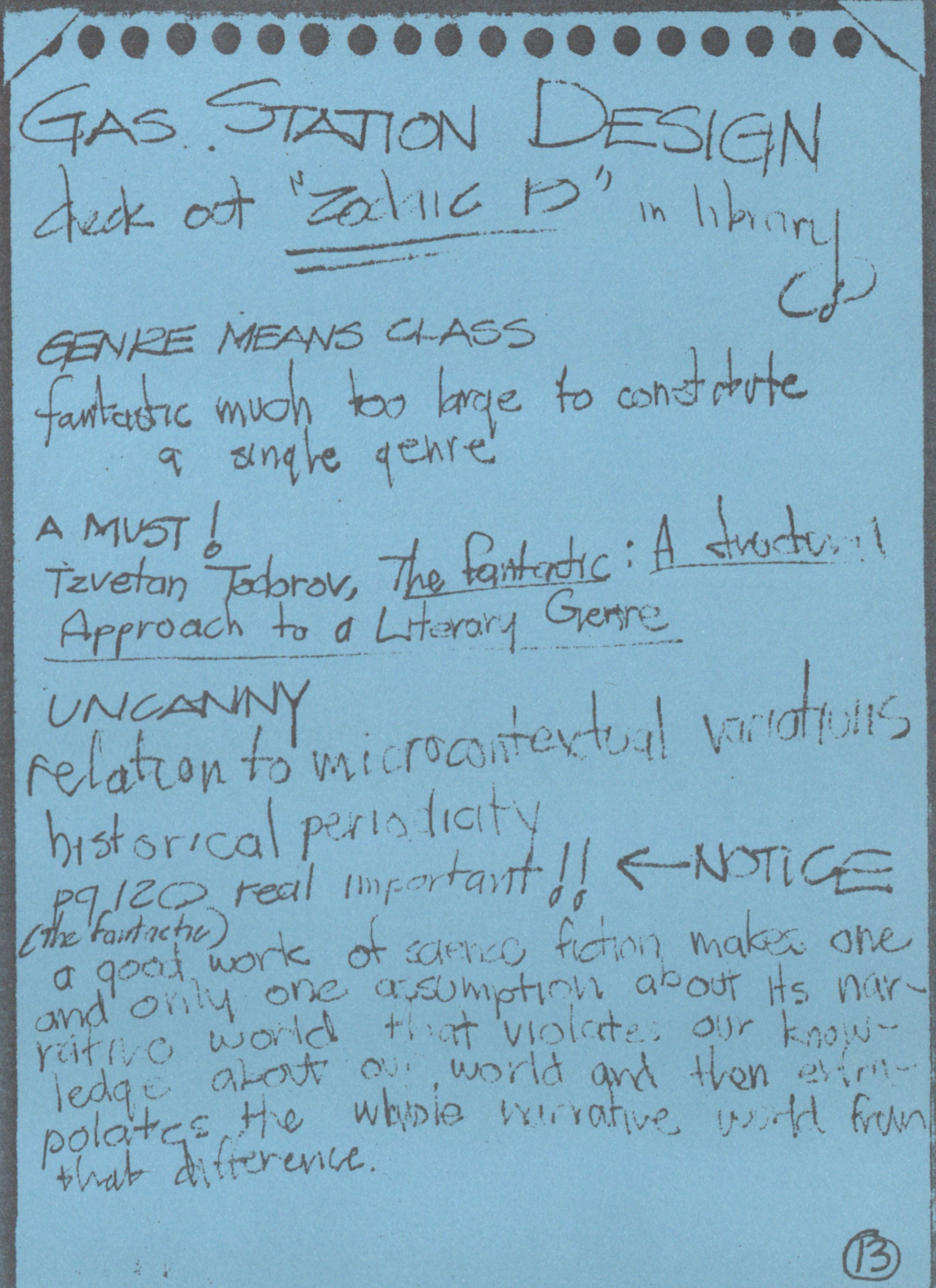
what is my idea!

get it clear, son!

compromise

complement

⑫



GAS. STATION DESIGN

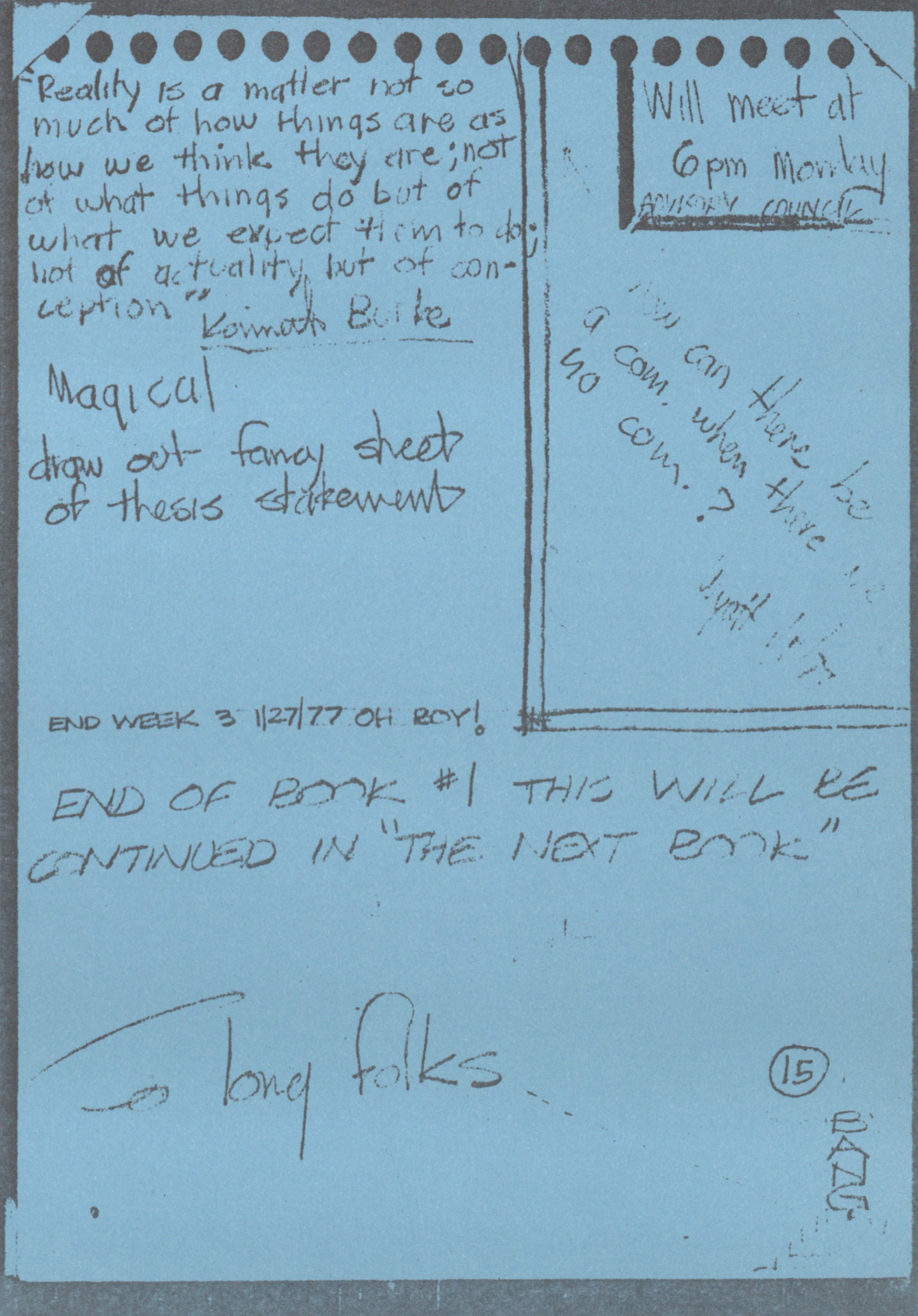
check out "Zodiac 13" in library

GENRE MEANS CLASS

fantastic much too large to constitute
a single genre

A MUST!
Tzvetan Todorov, The Fantastic: A Structural
Approach to a Literary Genre

UNCANNY
relation to microcontextual variations
historical periodicity
pg 120 real important!! ← NOTICE
(The Fantastic)
a good work of science fiction makes one and only one assumption about its narrative world that violates our knowledge about our world and then extrapolates the whole narrative world from that difference.



"Reality is a matter not so much of how things are as how we think they are; not of what things do but of what we expect them to do; not of actuality but of conception" Kenneth Burke

Will meet at
6pm Monday
ADVISORY COUNCIL

How can there be
a com. when there is
no com.?

J. ya'll H.T.

Magical

draw out fancy sheet of thesis statement

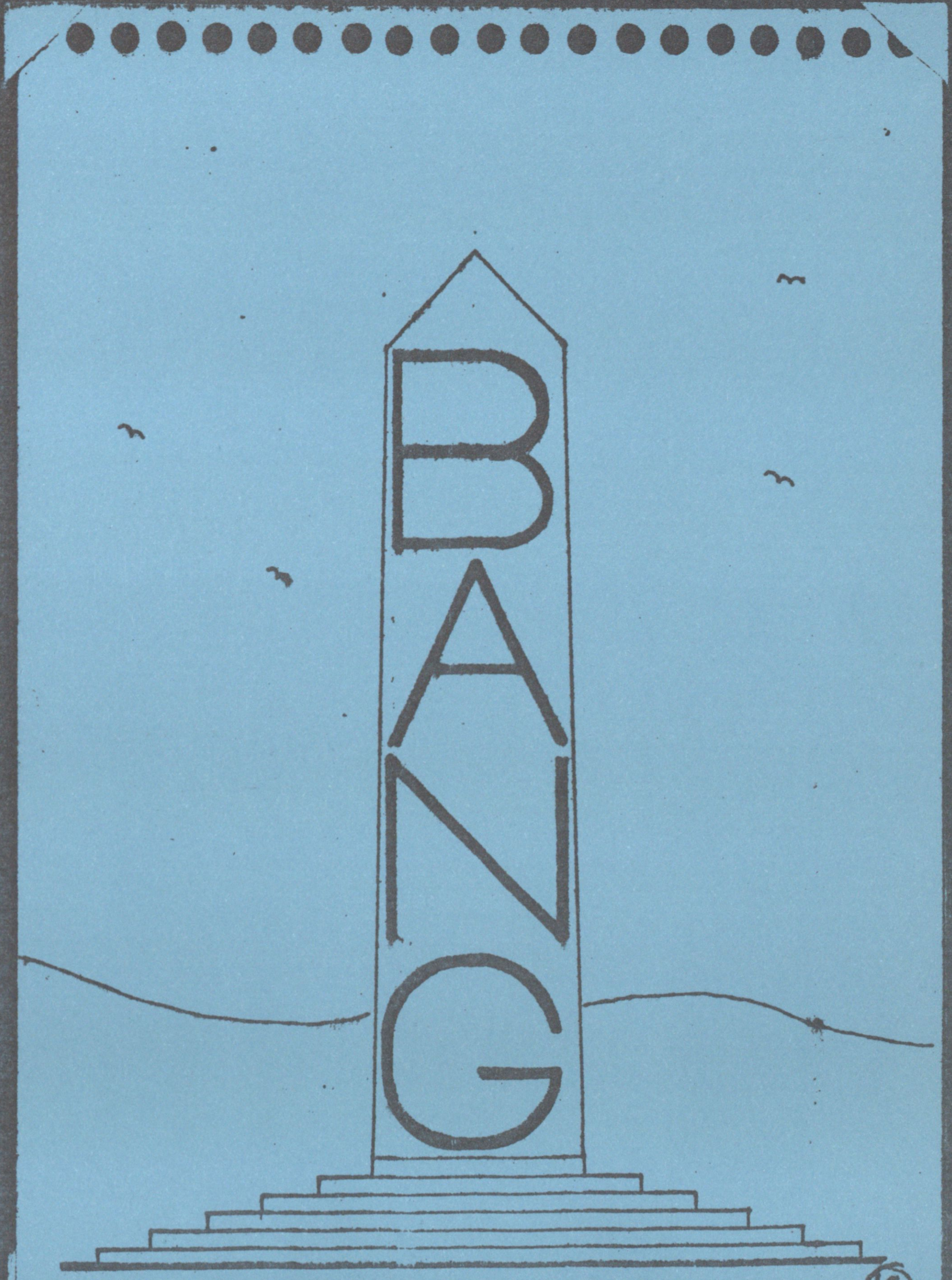
END WEEK 3 1/27/77 OH BOY!

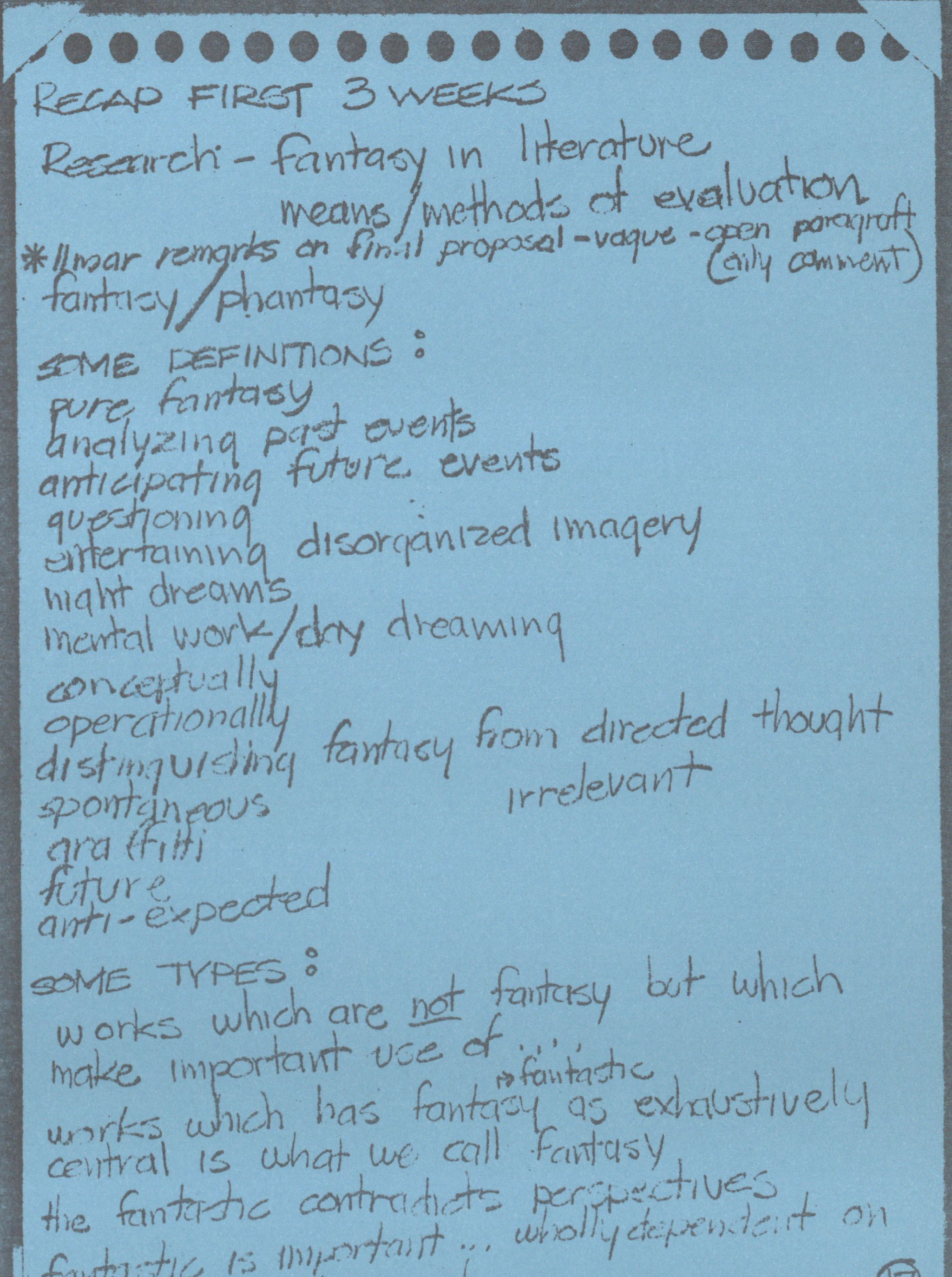
END OF BOOK #1 THIS WILL BE CONTINUED IN "THE NEXT BOOK"

So long folks . . .

⑮

BANG


BANG



RECAP FIRST 3 WEEKS

Research - fantasy in literature
means / methods of evaluation
*Ilmar remarks on final proposal - vague - open paragroft
(aily comment)
fantasy / phantasy

SOME DEFINITIONS:
pure fantasy
analyzing past events
anticipating future events
questioning
entertaining disorganized imagery
night dreams
mental work / day dreaming
conceptually
operationally
distinguishing fantasy from directed thought
spontaneous irrelevant
graffiti
future
anti-expected

SOME TYPES:
works which are not fantasy but which
make important use of ...
→fantastic
works which has fantasy as exhaustively
central is what we call fantasy
the fantastic contradicts perspectives
fantastic is important ... wholly dependent on
reality for its existence ⑰

DEAS:

"Fantasy is not random freedom from restraint, but the continuning diametric reversal of the ground rules within a narrative" world....

"a good work of science fiction makes one and only one assumption about its narrative world that violates our knowledge about our world and then extrapolates the whole narrative world from that difference...."

"fantasy as a complement of normal criticism

COMMUNICATIONS:

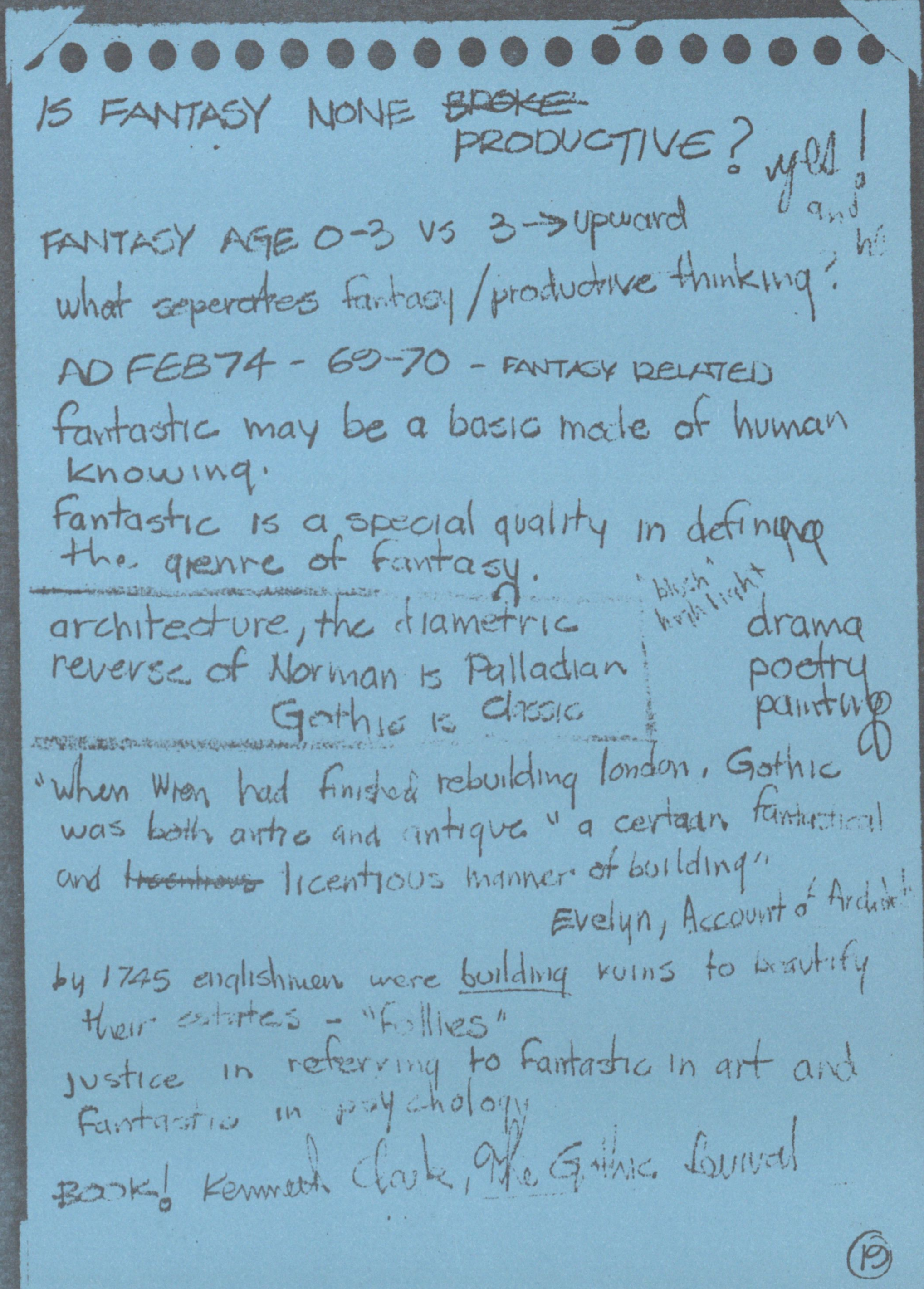
BUBBLE or CIRCLE METHOD

← classes of fantasy

1) literary world
  a. science fiction
  b. utopian/dystopia fiction
  c. detective fiction
  d. technology
  e. human nature
  f. non-science
  g. [illegible]
  unconny

Music out the door ⟶

[illegible]



IS FANTASY NONE ~~BROKE~~ PRODUCTIVE? yes! and no

FANTASY AGE 0-3 VS 3 → upward

what seperates fantasy / productive thinking?

AD FEB74 - 69-70 - FANTASY RELATED

fantastic may be a basic mode of human knowing.

fantastic is a special quality in defining the genre of fantasy.

architecture, the diametric reverse of Norman is Palladian
Gothic is classic

blush highlight

drama
poetry
painting

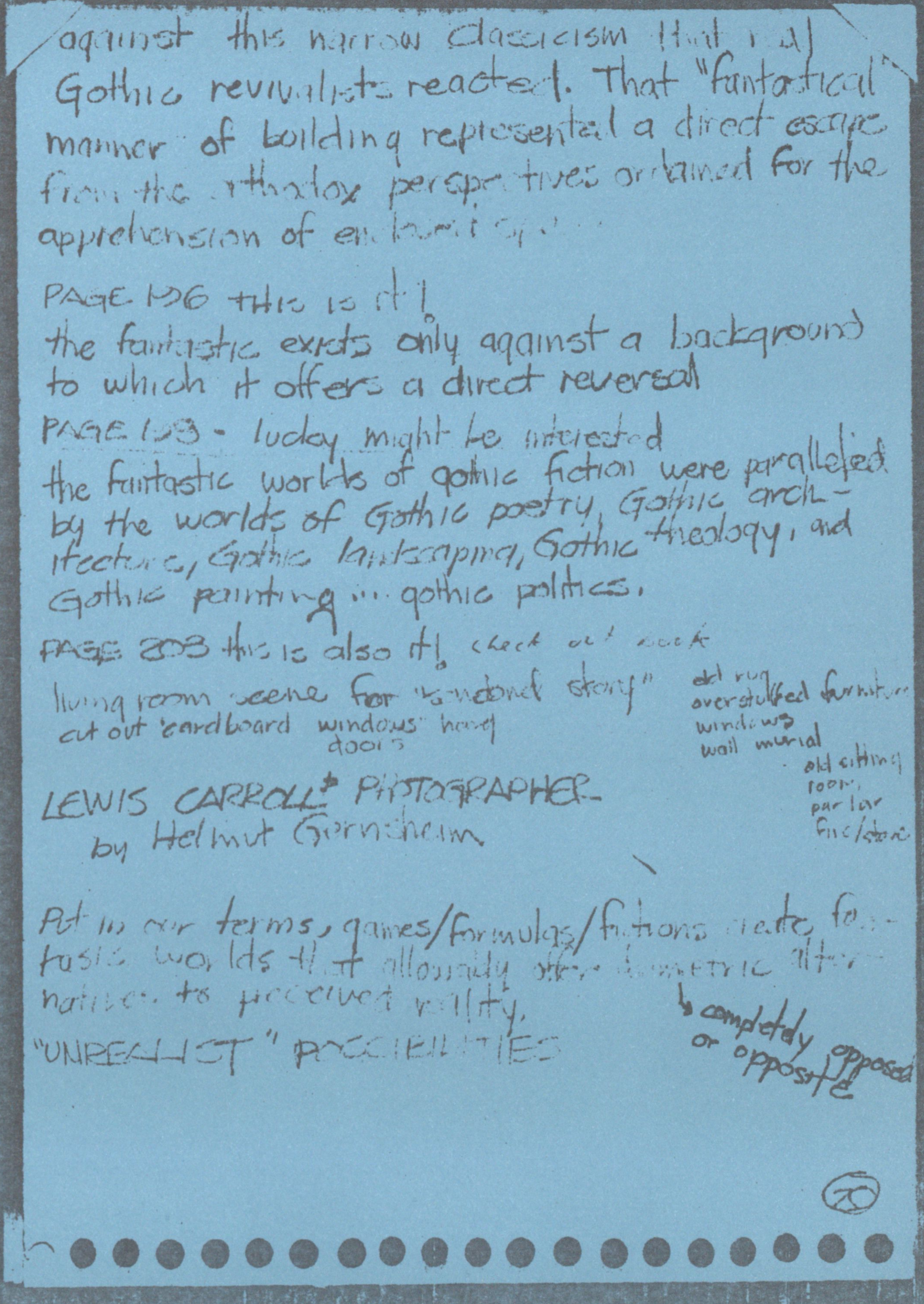
"When Wren had finished rebuilding London, Gothic was both antic and antique" "a certain fantastical and ~~licentious~~ licentious manner of building"
Evelyn, Account of Archit.

by 1745 englishmen were building ruins to beautify their estates - "follies"

justice in referring to fantastic in art and fantastic in psychology

BOOK! Kenneth Clarke, The Gothic Revival

⑲



against this narrow classicism that real Gothic revivalists reacted. That "fantastical" manner of building represented a direct escape from the orthodox perspectives ordained for the apprehension of enclosed space...

PAGE 196 THIS IS IT!

the fantastic exists only against a background to which it offers a direct reversal

PAGE 199 - lucky might be interested

the fantastic worlds of gothic fiction were paralleled by the worlds of Gothic poetry, Gothic architecture, Gothic landscaping, Gothic theology, and Gothic painting ... gothic politics.

PAGE 203 this is also it! check out book

living room scene for "[illegible] story"
cut out cardboard windows" hand
doors

old rug
overstuffed furniture
windows
wall mural
old sitting room, parlor
fire/stove

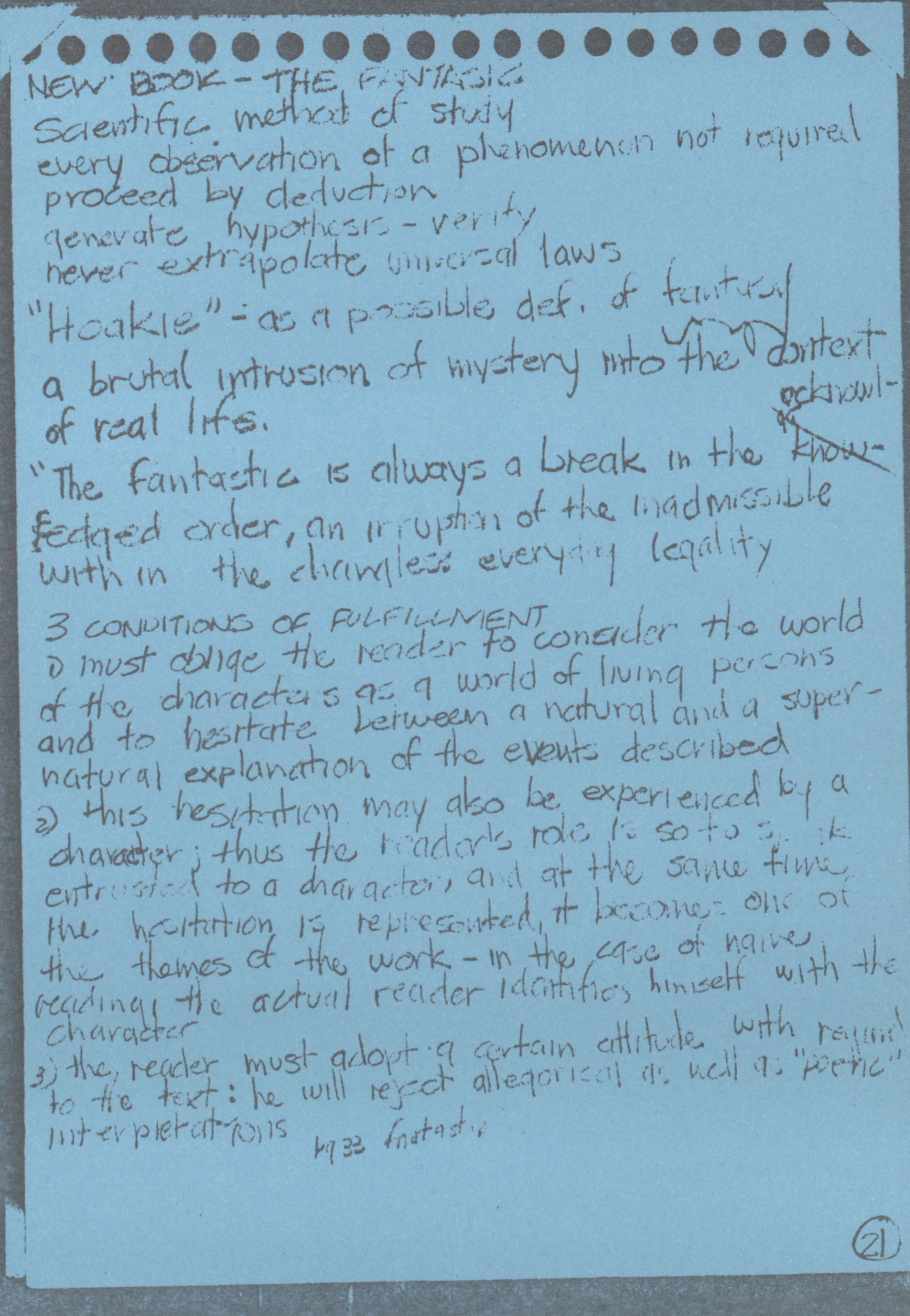
LEWIS CARROLL: PHOTOGRAPHER -
by Helmut Gernsheim

Put in our terms, games/formulas/fictions create fantastic worlds that allowingly offer diametric alternatives to perceived reality.

"UNREALIST" POSSIBILITIES

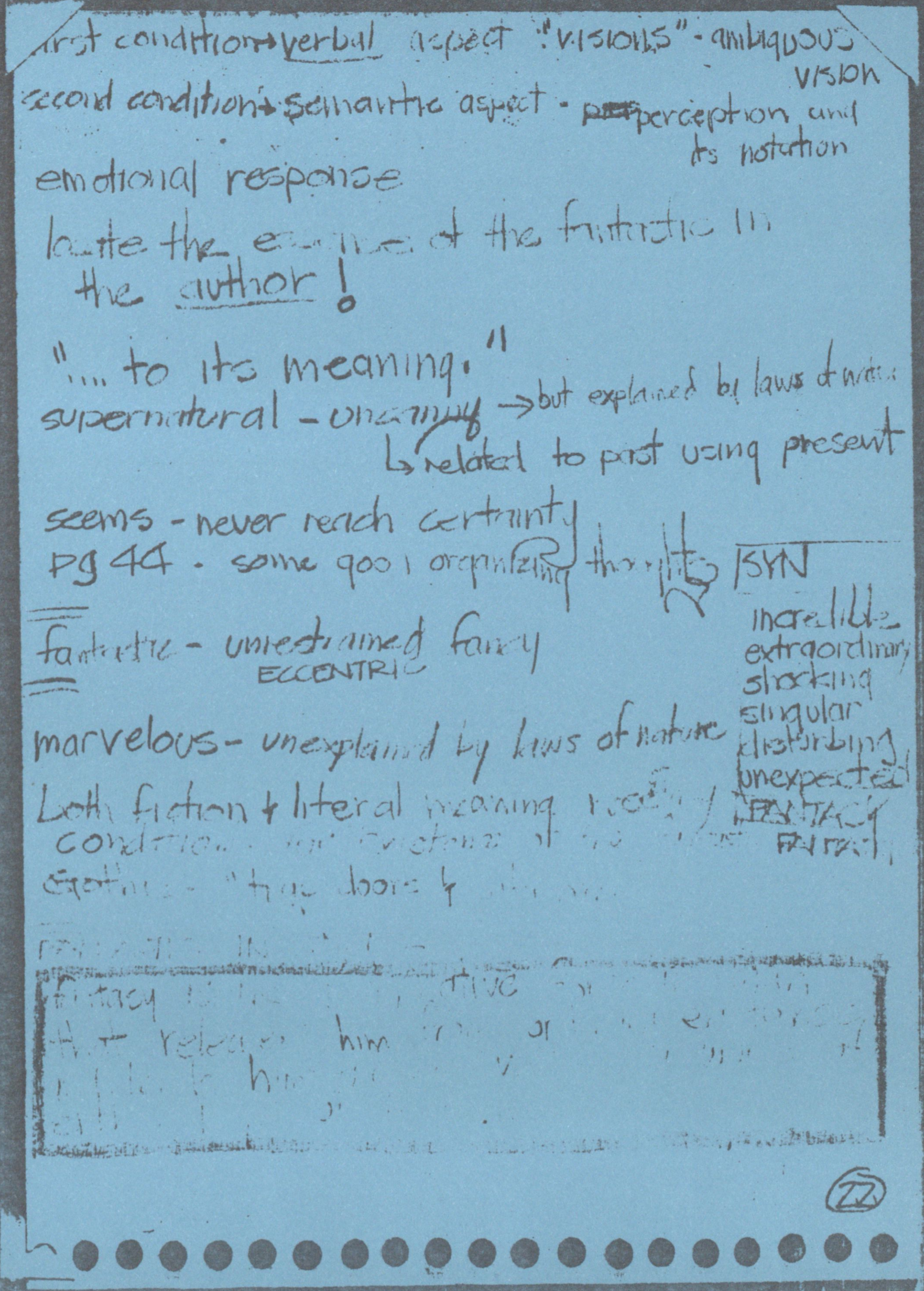
completely opposed or opposite

⑳



NEW BOOK - THE FANTASIC
Scientific method of study
every observation of a phenomenon not required
proceed by deduction
generate hypothesis - verify
never extrapolate universal laws
"Hoakie" - as a possible def. of fantasy
a brutal intrusion of mystery into the context
of real life.
"The fantastic is always a break in the ~~know-~~ acknowl-
edged order, an irruption of the inadmissible
with in the changeless everyday legality

3 CONDITIONS OF FULFILLMENT
1) must oblige the reader to consider the world
of the characters as a world of living persons
and to hesitate between a natural and a super-
natural explanation of the events described
2) this hesitation may also be experienced by a
character; thus the reader's role is so to speak
entrusted to a character, and at the same time,
the hesitation is represented, it becomes one of
the themes of the work - in the case of naive
reading, the actual reader identifies himself with the
character
3) the reader must adopt a certain attitude with regard
to the text: he will reject allegorical as well as "poetic"
interpretations
ky 33 fantastic



irst condition → verbal aspect "visions" - ambiguous vision

second condition → semantic aspect - perception and its notation

emotional response

locate the essence of the fantastic in the author!

"... to its meaning."

supernatural - uncanny → but explained by laws of [illegible]
↳ related to past using present

seems - never reach certainty

pg 44 - some good organizing thoughts

SYN
incredible
extraordinary
shocking
singular
disturbing
unexpected
FANTACY
[illegible]

fantastic - unrestrained fancy
ECCENTRIC

marvelous - unexplained by laws of nature

Both fiction & literal meaning [illegible]
condition [illegible]
Gothic - "trap doors & [illegible]

[illegible]

fantasy [illegible] tive [illegible]
that releases him [illegible]
[illegible] him [illegible]

㉒

ultimate voyage of the imagination - a trip to the MOON (early 1900's

→ d. relating to, or dealing with phenomena esp. of language as they occur or change over period of time

Check or diachronic
synchronic
etymological

→ concerned with the complex of events existing in a limited time [illegible] and [illegible] historical antecedents

adj. bizarre
poetic
unearthly
Satanic
haunting
horrific
imaginary

---

① fantastic realizes the literal sense of a figurative expression.

② exaggeration leads to the supernatural

diachronic

figure was source & origin of supernatural

③ "It was as if….."
"as if it were…"
"he seemed"
"as if" "as though"

synchronic
figure & supernatural present on same level

supernatural…. purest form of literality

uncanny ← | fantastic uncanny | fantastic marvelous | → marvelous

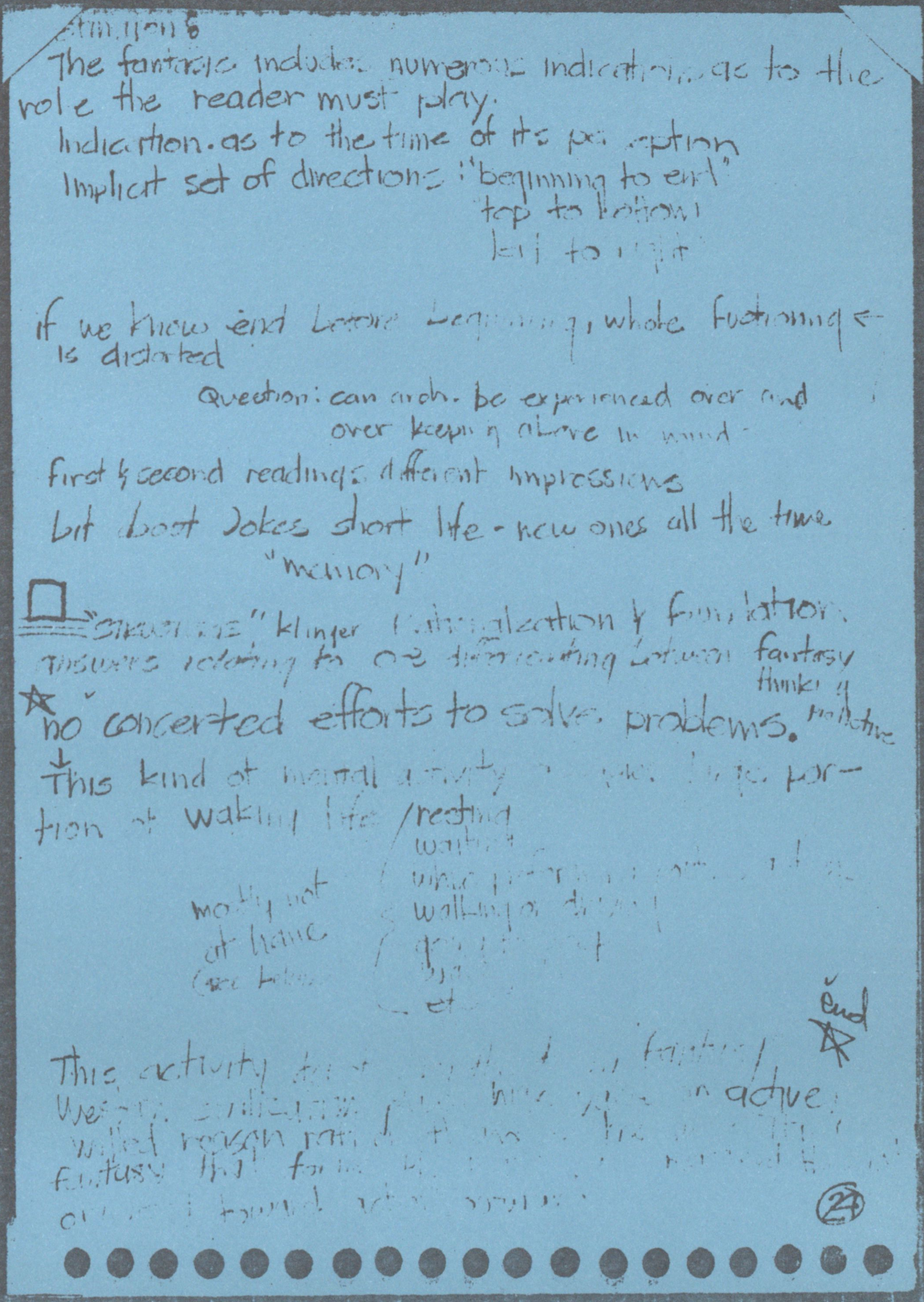
↑
FANTASTIC

most import concept!

fantastic confronts us with a dilemma:
to believe or not to believe?

marvelous achieves union.
1) by believing without really believing
2) letting reader identify with character "I" first-person
↳ mechanism internal to the text

THEME!



[illegible]

The fantasia includes numerous indications as to the role the reader must play.

Indication as to the time of its perception

Implicit set of directions: "beginning to end"
"top to bottom"
left to right"

if we know end before beginning, whole functioning ←
is distorted

Question: can arch. be experienced over and over keeping above in mind?

first & second readings: different impressions

but best Jokes short life - new ones all the time
"memory"

"Situations" Klinger rationalization & formulation.
answers relating to [illegible] differentiating between fantasy thinking / reflective

☆ no concerted efforts to solve problems.

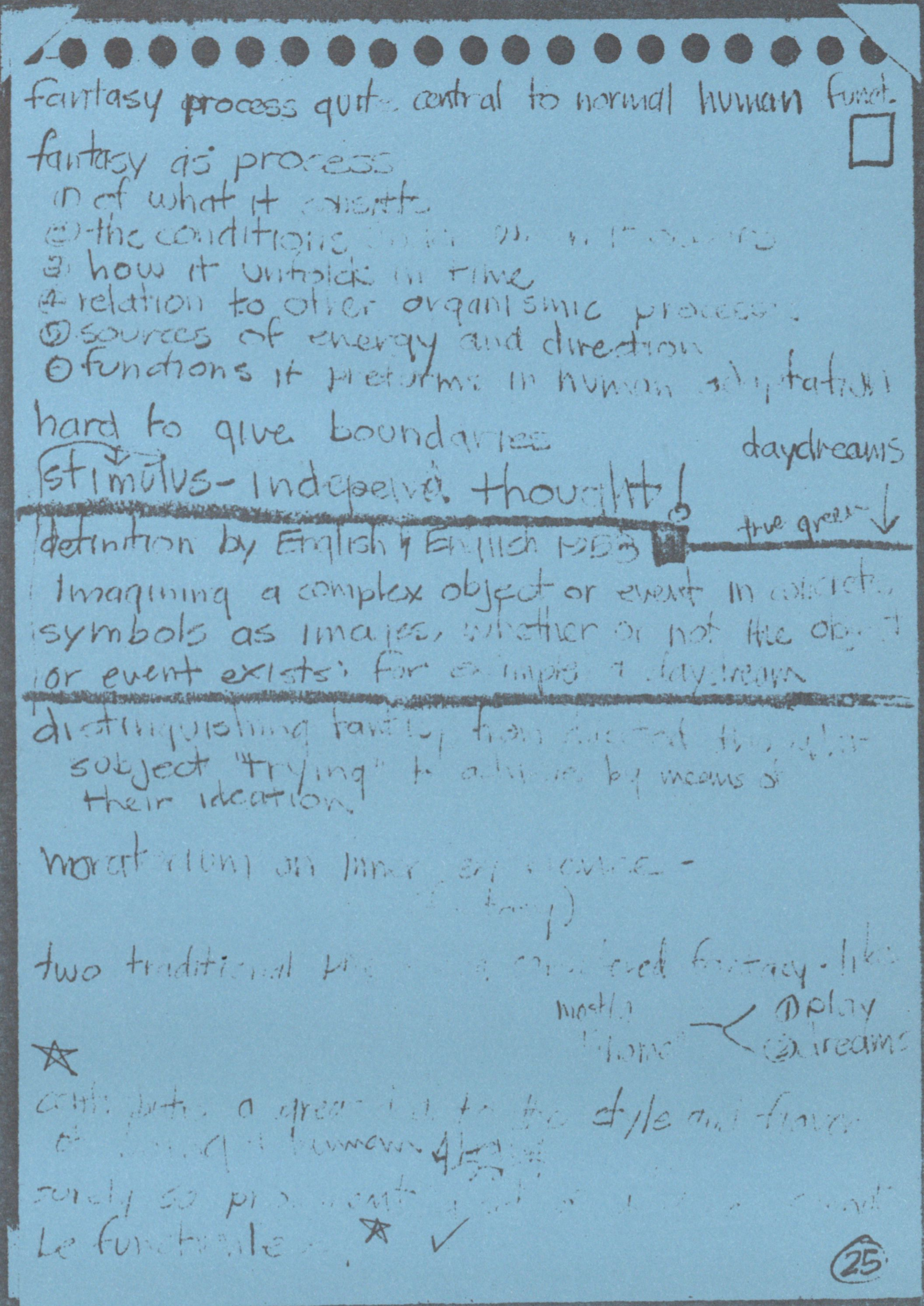
This kind of mental activity occupies large portion of waking life / resting
waiting
[illegible]
walking or driving
[illegible]
etc.

mostly not at home
(see below)

end ☆

This activity [illegible] fantasy/ Western civilization [illegible] active; willed reason [illegible] fantasy that [illegible] toward [illegible]

㉔



fantasy process quite central to normal human funct.

☐

fantasy as process
- ① of what it consists
- ② the conditions [illegible] it occurs
- ③ how it unfolds in time
- ④ relation to other organismic processes
- ⑤ sources of energy and direction
- ⑥ functions it performs in human adaptation

hard to give boundaries   daydreams

stimulus-independent thought!

true green ↓

definition by English & English 1958

Imagining a complex object or event in concrete symbols as images, whether or not the object or event exists; for example, a daydream

distinguishing fantasy from directed thought: subject "trying" to achieve by means of their ideation.

moratorium on inner experience -
[illegible])

two traditional [illegible] considered fantasy-like

mostly "alone" — ① play ② dreams

★

contributes a great [illegible] to the style and flavor of [illegible] human [illegible]

surely so prominent [illegible] be functional. ★ ✓

㉕

all mental activity except intentional problem-solving and except for the process involved in scanning stimuli

concerning play → play/fantasy originate in
dreaming
[illegible]

develop [illegible]
[illegible]

a growing play diminishes
fantasy / increases sharply

Integrated acts are organized "hierarchically" in the sense that all elements of each act are coordinated by a plan [illegible] at the outset, rather than each response element of the act being determined only by the immediately preceding element in chain [illegible] fashion.

...feedback largely irrelevant

influenced by the individual's "current concerns,"
AS A RESULT
"drive states" are neither necessary nor sufficient

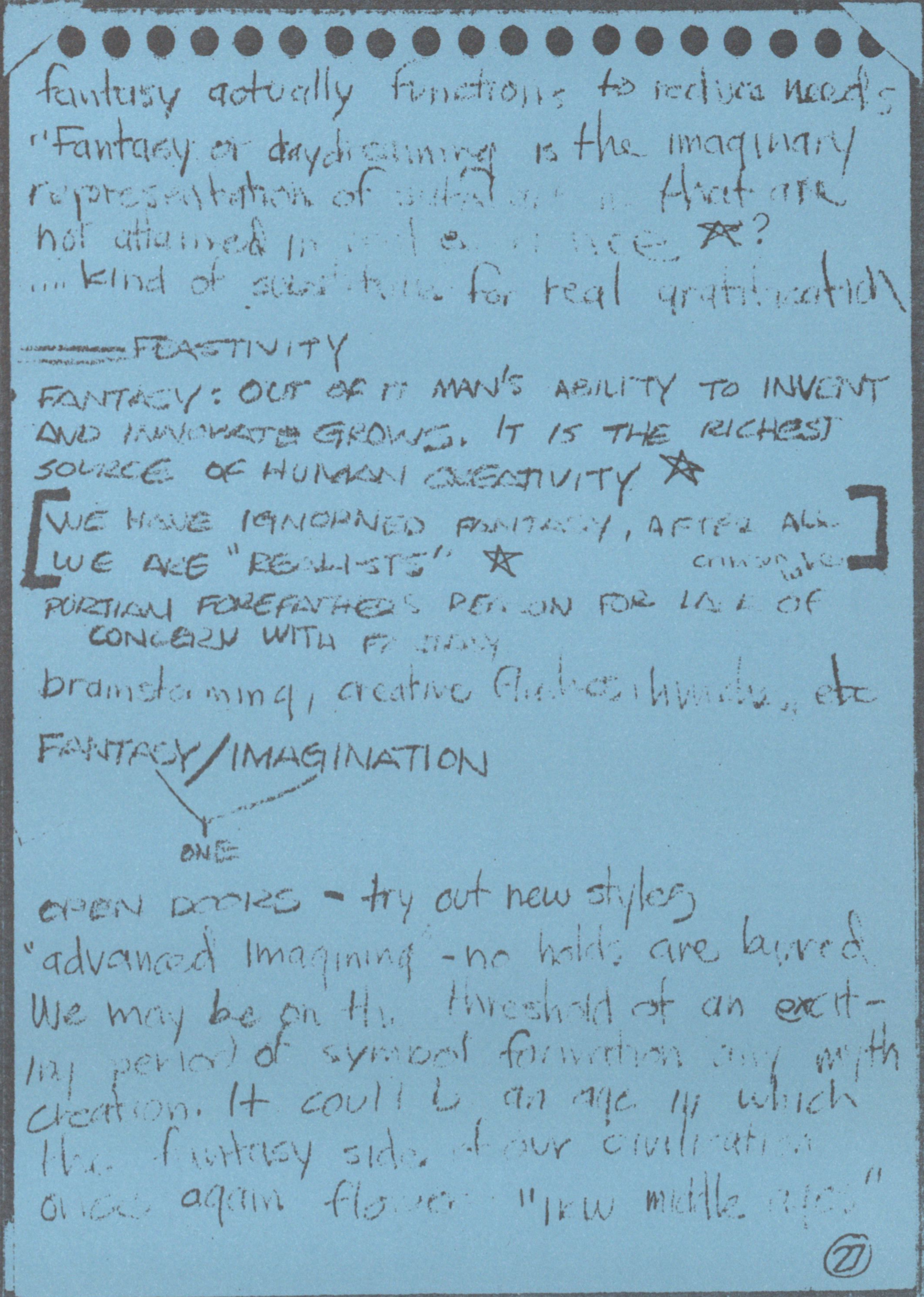
FANTASY AND [illegible] THEN CARRY AN IMPORTANT [illegible] OF SELF-ORGANIZATION IN THE [illegible] PRIMITIVE MISSIONS" but prev

"Personality"

dreams can and often do ignore such a basic mental concept as space.

Time too is distorted

selfo'



fantasy actually functions to reduce needs

"Fantasy or daydreaming is the imaginary representation of satisfactions that are not attained in real experience ☆?

... kind of substitute for real gratification

—— FESTIVITY

FANTASY: OUT OF IT MAN'S ABILITY TO INVENT AND INNOVATE GROWS. IT IS THE RICHEST SOURCE OF HUMAN CREATIVITY ☆

[WE HAVE IGNORNED FANTASY, AFTER ALL WE ARE "REALISTS" ☆ compare w/ the]

PURITAN FOREFATHERS REASON FOR LACK OF CONCERN WITH FANTASY

brainstorming, creative flashes, hunches, etc

FANTASY/IMAGINATION

ONE

OPEN DOORS – try out new styles

"advanced Imagining" – no holds are barred.

We may be on the threshold of an exciting period of symbol formation and myth creation. It could be an age in which the fantasy side of our civilization once again flowers "new middle ages"

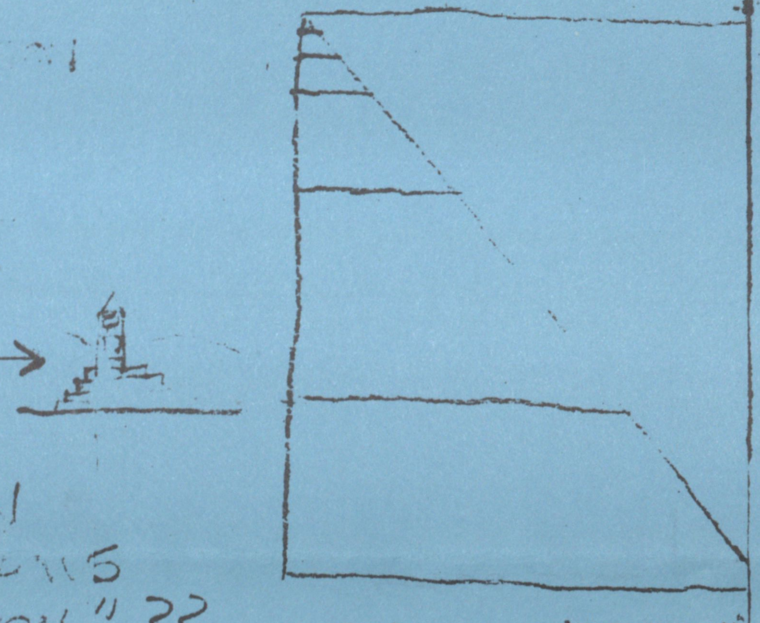
FANTASTIC! OR
FANTASY AS SPRINGING STONE FOR
② HOW
① WHAT IS IT
③ BENIFITS

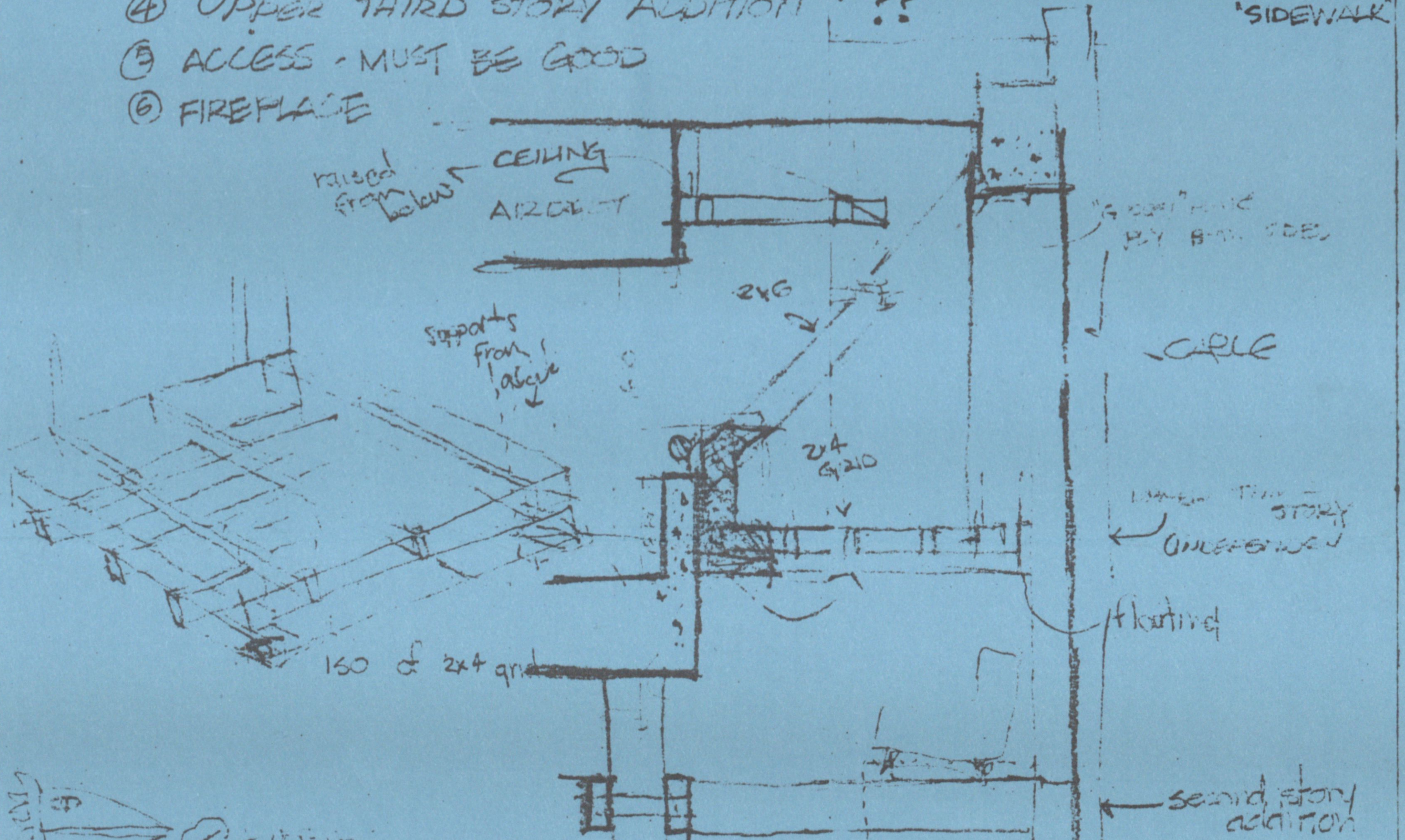
DOCUMENTATION? HOW? WILL IT COME ACROSS

MUST GET TOGETHER QUICK!

FANTASY DEVELOPMENT ↔ REALIZING DEVELOPMENT

① IDEA - SECOND STORY ADDITION
DESIGN
FANTASY SOLUTION
BUILD
② IDEA - [illegible]
FANTASY DESIGN
SCRAP - NO ASTRO TURF
③ IDEA "THE FRONT ROOM"
STAGE SET TYPE DESIGN
BUILD - PERSPECTIVE WINDOWS
④ "UPPER THIRD STORY ADDITION" ??
⑤ ACCESS - MUST BE GOOD
⑥ FIREPLACE





AS THEY SAY IN THE GPL "GO-FER-IT!"
↑ DO IT!

SECTION "THE ARCHB"

NO SCALE WHAT-SO-EVER! (79a)

MECHANISMS THAT GENERATE THE EFFECT

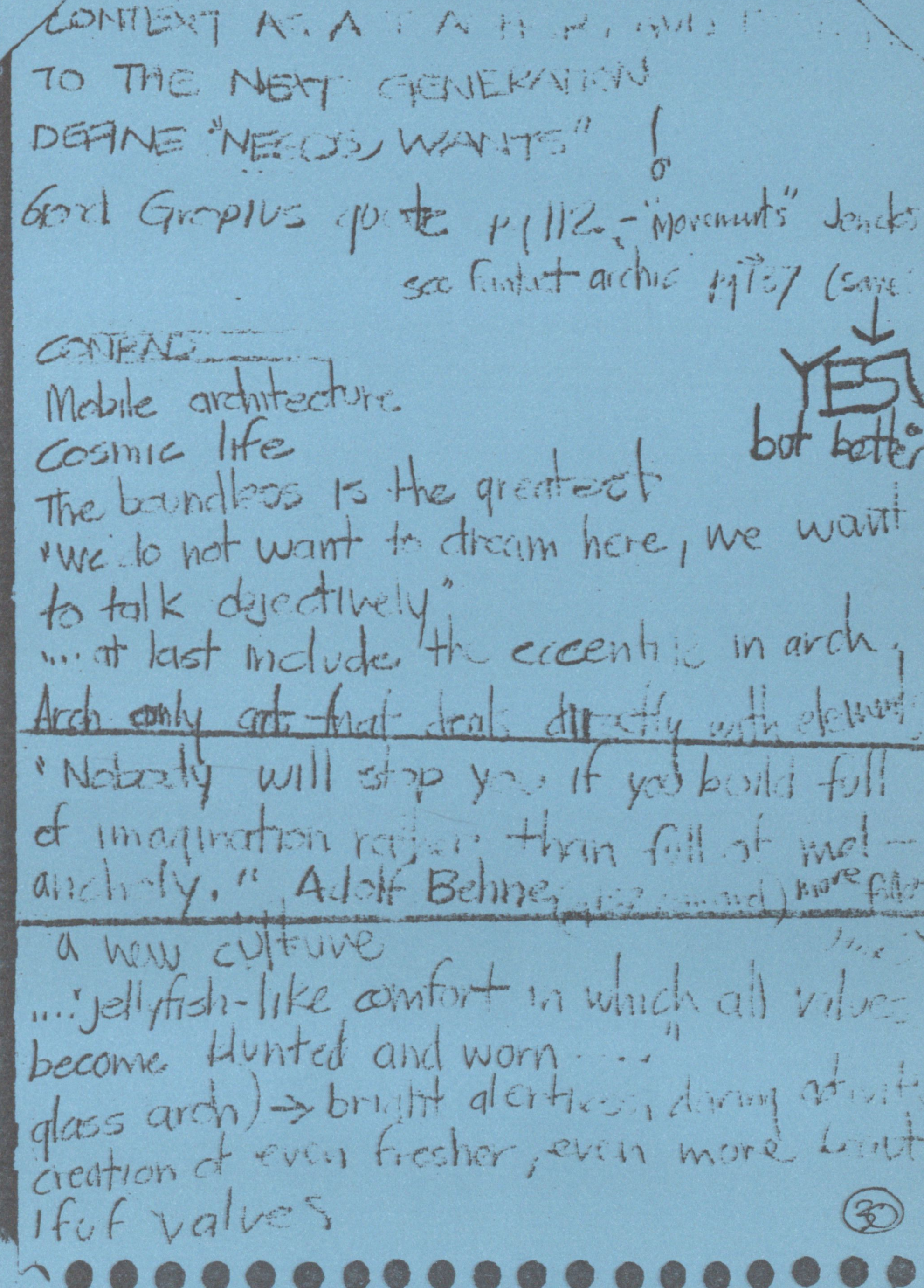
antic - grotesque, Bizarre, archaic,
characterized by extravagance or absurdity
whimsically gay

ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890123456789012345

RESEARCH DEVELOPMENT
DEFINITION
NEED FOR FANTASY ([illegible]) THE E[illegible]

METHODS OR MECHNISMS THAT GENERATE THE EFFECT

✓1. LITERATURE - Set rule [illegible]
✓2. Perception deception [illegible] time, space, [illegible]
3. FANTASTIC AS COMPONENT of
4. HISTORICAL PERIODICITY - Gothic
5. FILM
6. Complement of



CONTEXT AS A [illegible]

TO THE NEXT GENERATION

DEFINE "NEEDS/WANTS" !

Good Gropius quote pg 112 - "Movements" Jencks

see fantast archic pg 57 (same)

YES! but better

CONTEXT

Mobile architecture

cosmic life

The boundless is the greatest

"We do not want to dream here, we want to talk objectively"

...at last include the eccentric in arch.

Arch only art that deals directly with elements

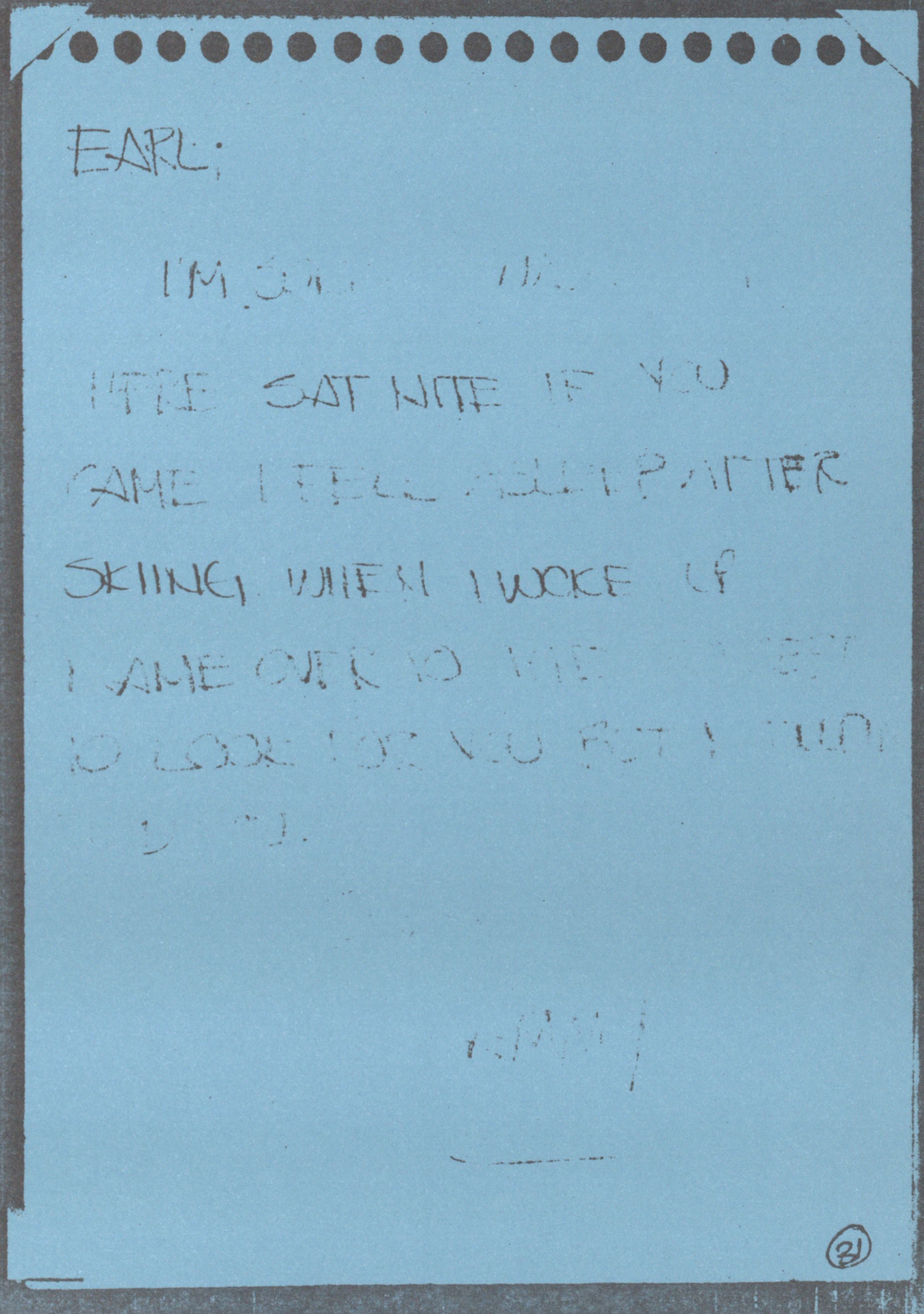
"Nobody will stop you if you build full of imagination rather than full of melancholy." Adolf Behne, ([illegible]) more fitt[illegible]

a new culture

...:"jellyfish-like comfort in which all values become blunted and worn..."

glass arch) → bright alertness, daring adventure creation of even fresher, even more beautiful values

㉚



EARL;

I'M SO[illegible] [illegible]

HERE SAT NITE IF YOU

CAME I FELL ASLEEP AFTER

SKIING. WHEN I WOKE UP

I CAME OVER TO THE [illegible]

TO LOOK FOR YOU BUT I [illegible]

[illegible]

㉑

.HI EARL

[illegible] NO

DESK HERE, BUT THERE SHOULD BE SOMEONE BEHIND IT.

WHERE ARE YOU?

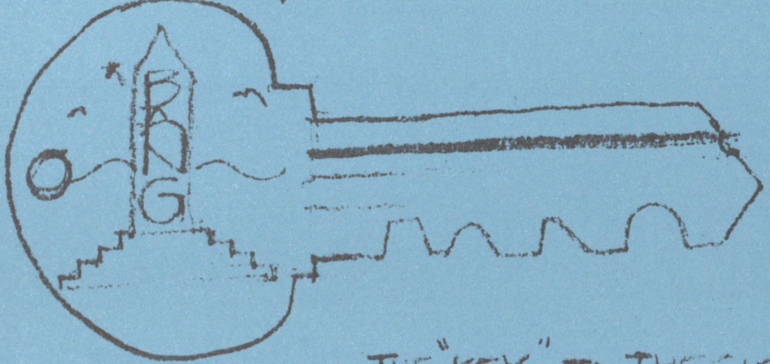
11:53am

T.V. – FANTASY

AUTOMOBILE – [illegible]

Concerning "super gifts"

"...no longer seem very interesting very often; they are no longer unusual



THE "KEY" TO THESIS '77

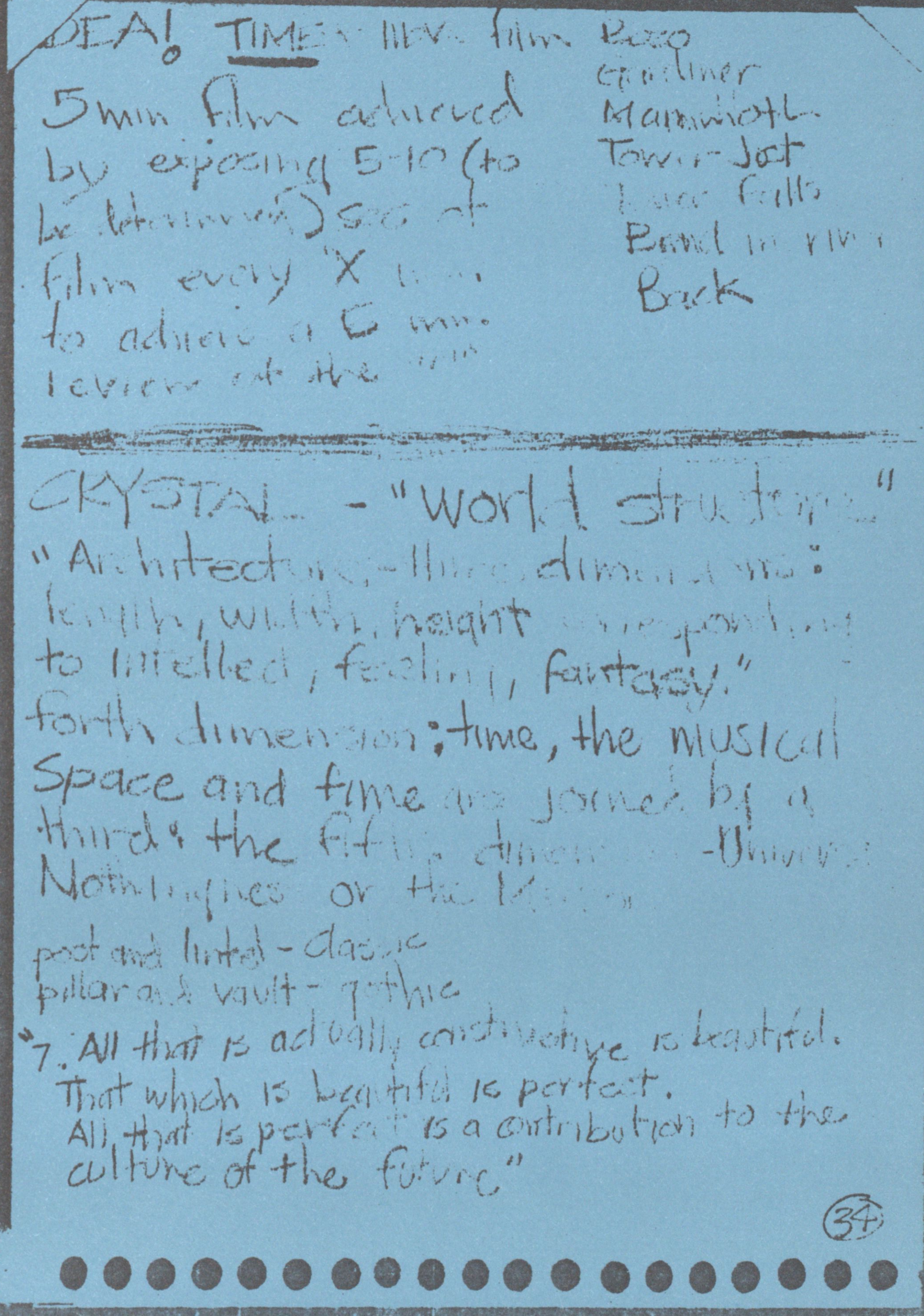
FANTASY IN ARCH

"What is architecture? Surely the crystallized expression of man's noblest thoughts, of his ardor, his human nature, his faith, his religion!"

"... build in fantasy without regard for technical difficulties."

"...walking out of a bourgeois world – any hope for realization.

STRAVINSKY'S MUSIC ㉝



DEA! TIME [illegible] film

5 min film achieved
by exposing 5-10 (to
be determined) sec of
film every "X" time
to achieve a 5 min.
review of the trip

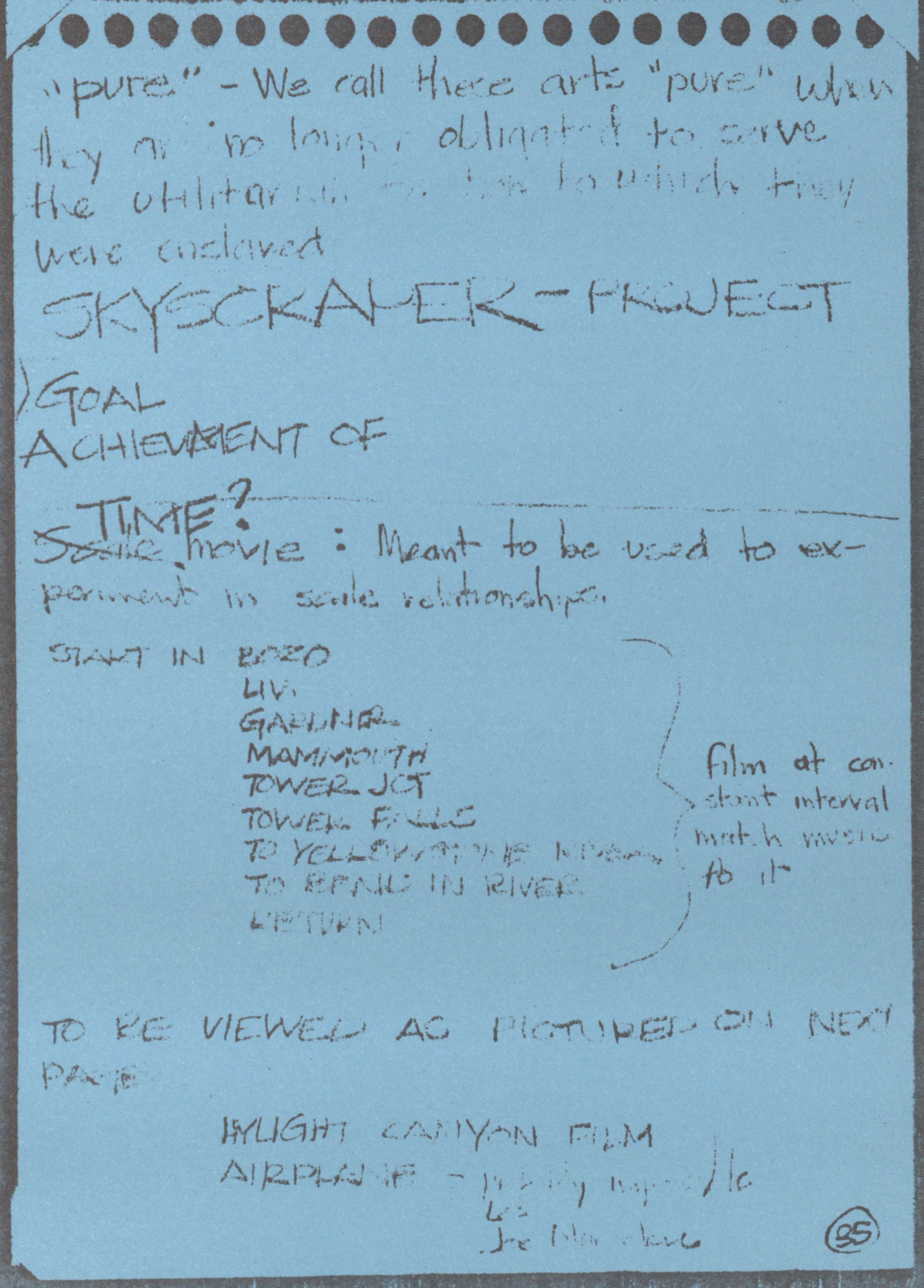
Bozo
Gardiner
Mammoth
Tower Jct
Lower Falls
Band in river
Back

CRYSTAL - "World structure"
"Architecture - three dimensions:
length, width, height corresponding
to intellect, feeling, fantasy."
forth dimension; time, the musical
Space and time are joined by a
third: the fifth dimension - Universal
Nothingness or the [illegible]"

post and lintel - classic
pillar and vault - gothic

"7. All that is actually constructive is beautiful.
That which is beautiful is perfect.
All that is perfect is a contribution to the
culture of the future"

㉞



"pure" - We call these arts "pure" when they are no longer obligated to serve the utilitarian function to which they were enslaved

SKYSCRAPER - PROJECT

GOAL
ACHIEVEMENT OF

~~Scale~~ TIME? movie : Meant to be used to experiment in scale relationships.

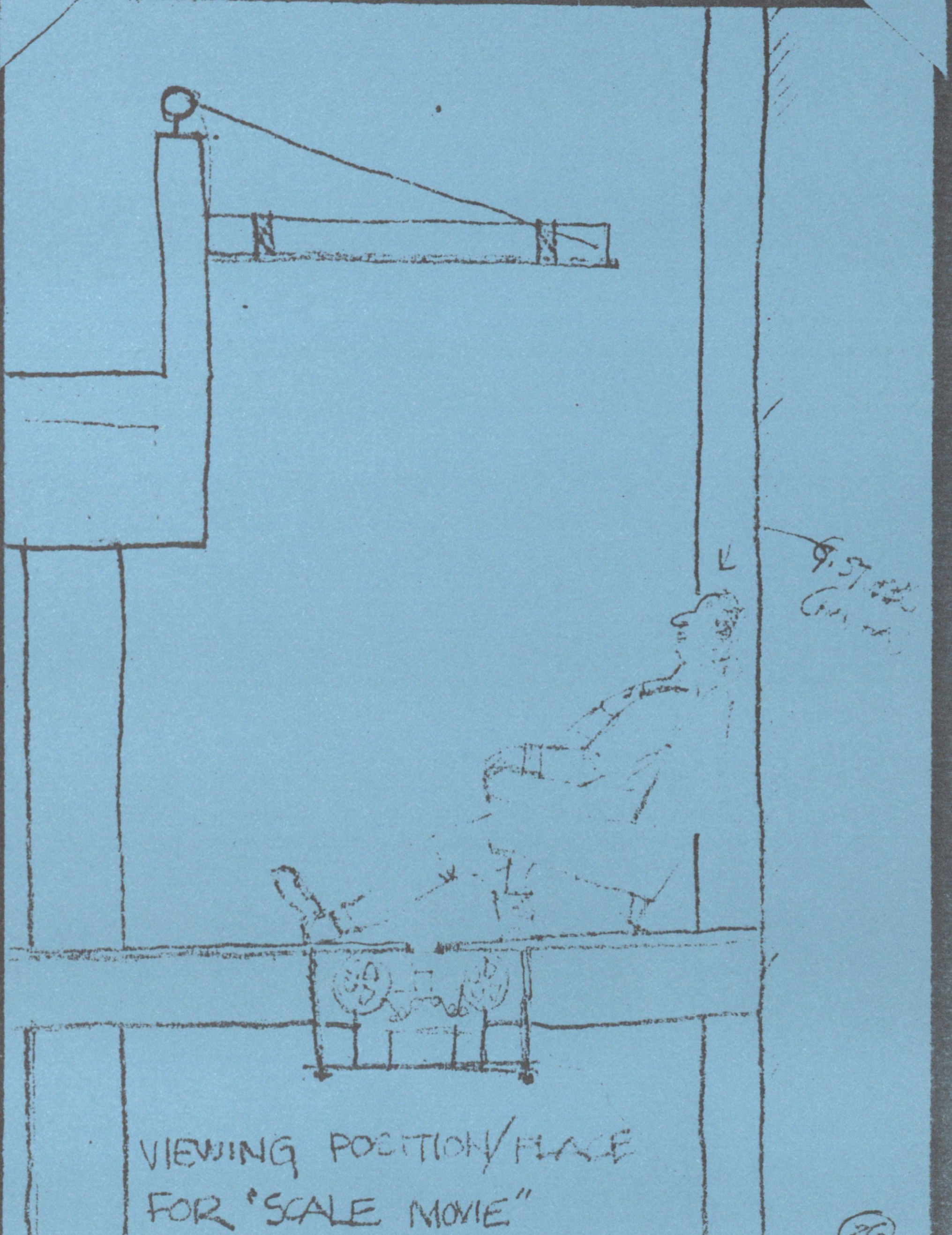
START IN BOZO
LIV.
GARDNER
MAMMOUTH
TOWER JCT
TOWER FALLS
TO YELLOWSTONE RIVER
TO BRAID IN RIVER
RETURN

film at constant interval
match music to it

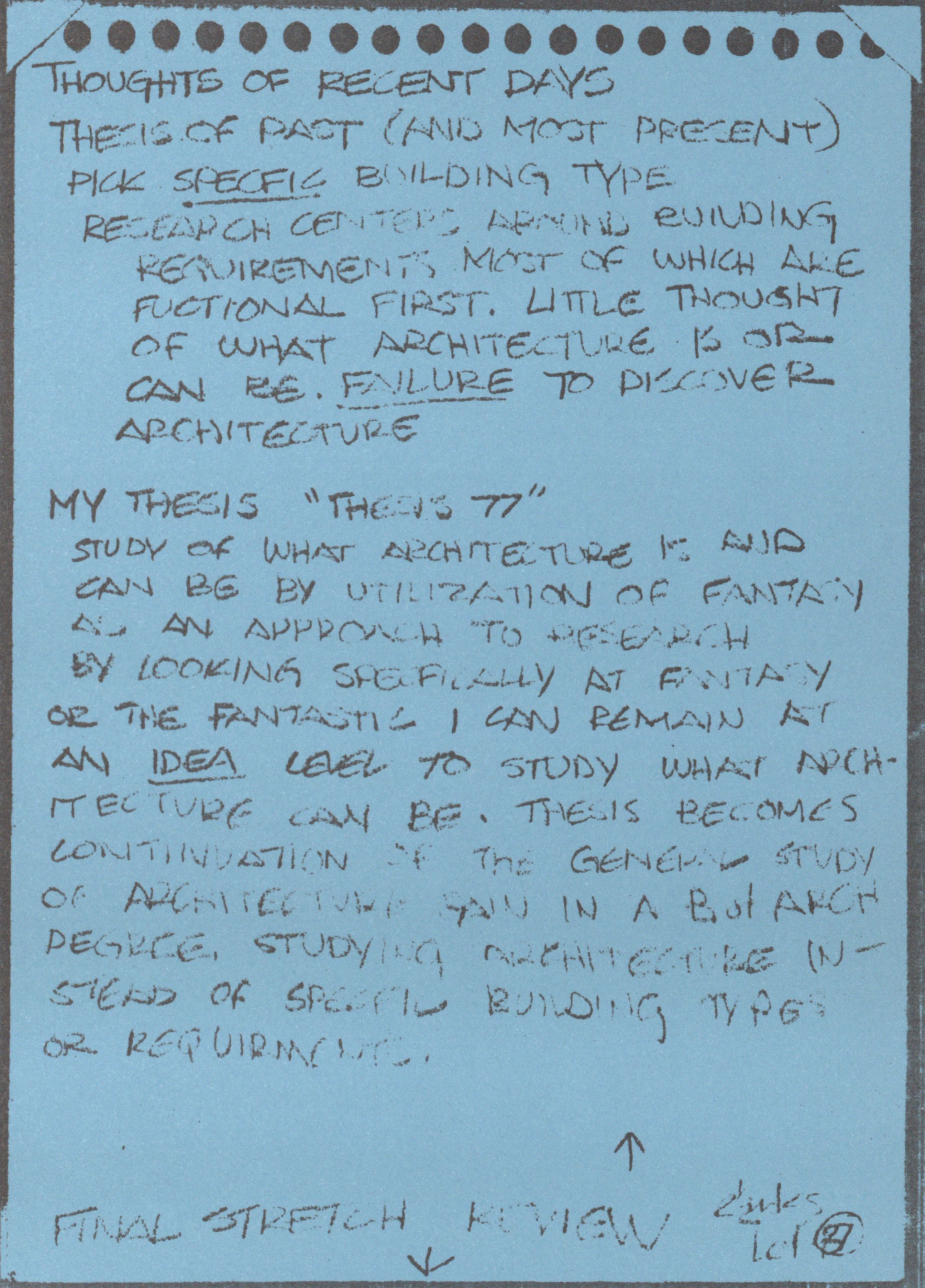
TO BE VIEWED AS PICTURED ON NEXT PAGE

HYLIGHT CANYON FILM
AIRPLANE - probably impossible
[illegible]
Joe [illegible]

㉟



VIEWING POSITION/PLACE
FOR "SCALE MOVIE"



THOUGHTS OF RECENT DAYS

THESIS OF PAST (AND MOST PRESENT)

PICK SPECFIC BUILDING TYPE

RESEARCH CENTERS AROUND BUILDING REQUIREMENTS MOST OF WHICH ARE FUCTIONAL FIRST. LITTLE THOUGHT OF WHAT ARCHITECTURE IS OR CAN BE. FAILURE TO DISCOVER ARCHITECTURE

MY THESIS "THESIS 77"

STUDY OF WHAT ARCHITECTURE IS AND CAN BE BY UTILIZATION OF FANTASY AS AN APPROACH TO RESEARCH

BY LOOKING SPECIFICALLY AT FANTASY OR THE FANTASTIC I CAN REMAIN AT AN IDEA LEVEL TO STUDY WHAT ARCHITECTURE CAN BE. THESIS BECOMES CONTINUATION OF THE GENERAL STUDY OF ARCHITECTURE GAIN IN A B of ARCH DEGREE. STUDYING ARCHITECTURE INSTEAD OF SPECFIC BUILDING TYPES OR REQUIRMENTS.

↑

FINAL STRETCH REVIEW

↓

Links 1 of ②

FANTASY

romance
extravaganza
dream
fancy
whim
fantastical
fanciful

eccentric
abnormal
lawless
bizarre
> bombastic
farcical
ridiculous
extravagant
self-contradictory
strange
whimsical

ALS BOMBAST

architectural hole?
the arrow that is

"Hookie?"

IMPLIES VERBOSE GRANDIOSITY OR INFLATION OF STYLE DISPROPORTIONATE TO THE THOUGHT

RHAPSODY - applies to an ecstatic or effusive utterance governed by the feelings rather than by logical thought

DEFINITIONS:

ANALYSIS 1) SEPARATION OF A WHOLE INTO ITS COMPONENT PARTS ([illegible])
6a clarification of an expression by an elucidation of its use in discourse

SYNTHESIS 1a the composition or combination of parts or elements so as to form a whole
2a deductive reasoning

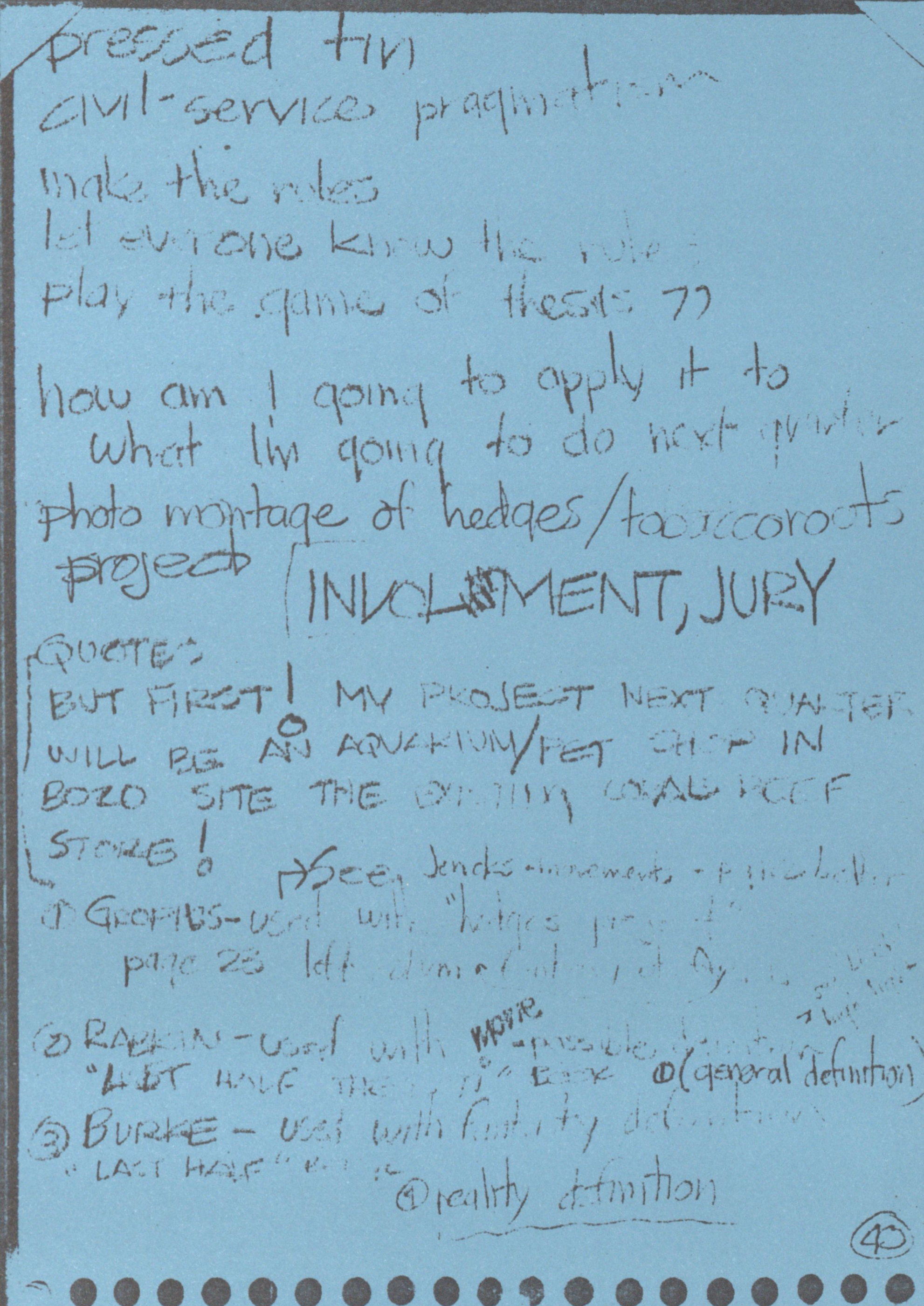
㊳

POSTER ANOUNCING "PROGRESS REPORT
THESIS '77" JURY - FINAL WEEK W 77

ARCHITECTURE - the art or science of building
: the art or practice of designing and building
structures and esp. habitable ones.
4. a method or style of building ← ↓YEA!
... fantasy as

what thesis should be
... relatively independent route in inquiry and
creativity in the realm of architecture.
... employ the knowledge and the skills he
has developed during 5 year educational exper.
in areas personally wishe to strengthen & extend
... intellectually add to the art & science of
architecture
... undergraduate thesis.

DO SOON! 2/22/77 → 2' square
decide on sheet size & format for final
what exactly will be included in the
presentation



pressed tin

civil-service pragmatism

make the rules

let everyone know the rules

play the game of thesis 77

how am I going to apply it to
what I'm going to do next quarter

photo montage of hedges/tobaccoroots
project | INVOLVEMENT, JURY

QUOTES

BUT FIRST! MY PROJECT NEXT QUARTER
WILL BE AN AQUARIUM/PET SHOP IN
BOZO SITE THE EXISTING CORAL REEF
STORE!

→ See Jencks - movements - [illegible]

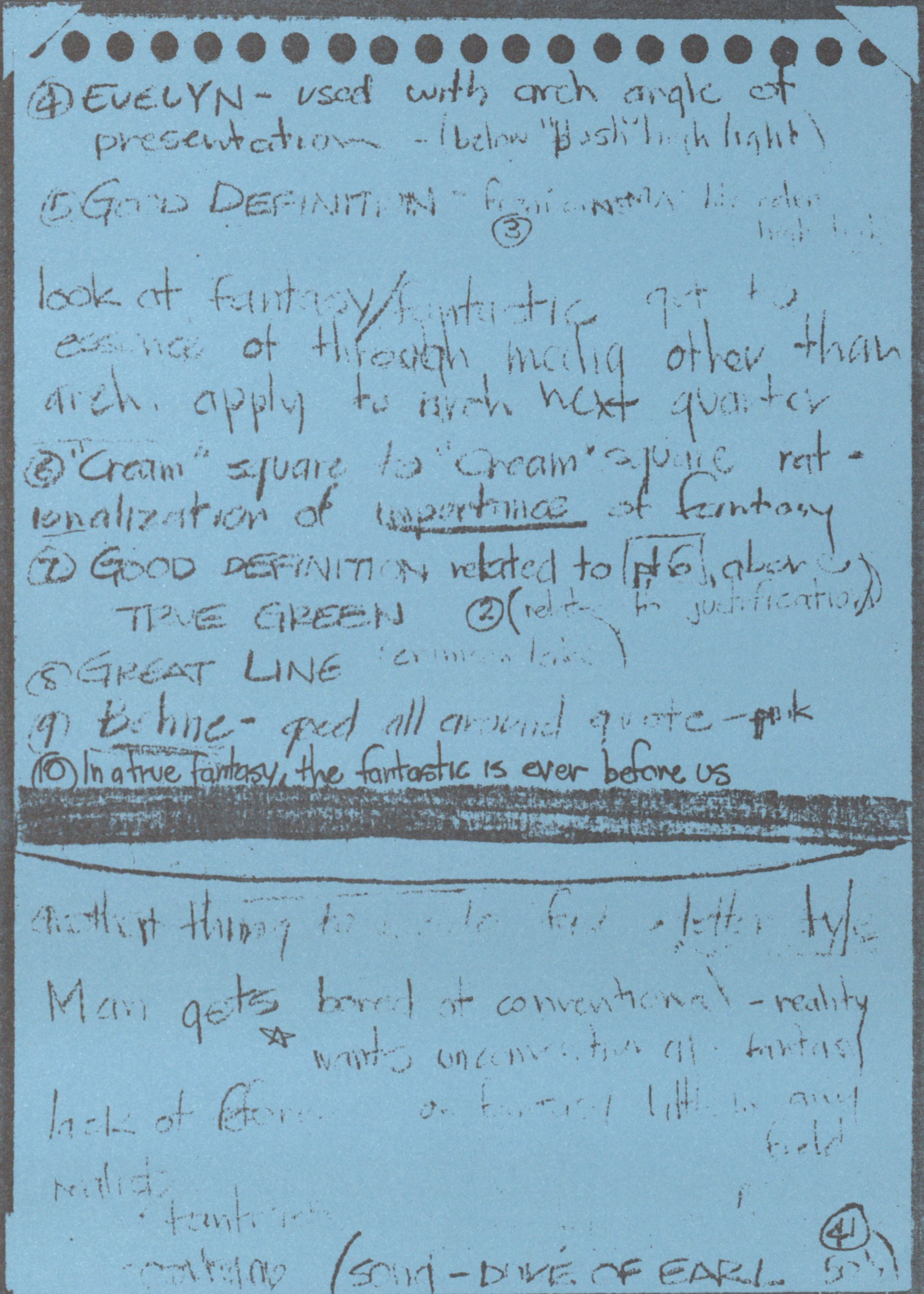
① GROPIUS - used with "hedges project"
page 28 left column [illegible]

② RABKIN - used with movie - possible definition [illegible]
"LAST HALF THESIS" BOOK ① (general definition)

③ BURKE - used with futurity definitions
"LAST HALF" BOOK

④ reality definition

㊵



④ EVELYN - used with arch angle of presentation - (below "posh" high light)

⑤ GOOD DEFINITION - from [illegible] like older high light ③

look at fantasy/fantastic get to essence of through media other than arch. apply to arch next quarter

⑥ "Cream" square to "Cream" square rationalization of importance of fantasy

⑦ GOOD DEFINITION related to [pt 6], above
TRUE GREEN ② (relates to justification)
(commonplace)

⑧ GREAT LINE

⑨ Behne - good all around quote - pink

⑩ In a true fantasy, the fantastic is ever before us

[redacted]

another thing to [illegible] [illegible] letter style

Man gets ☆ bored of conventional - reality
wants unconventional - fantasy

lack of [illegible] on [illegible] little in any field

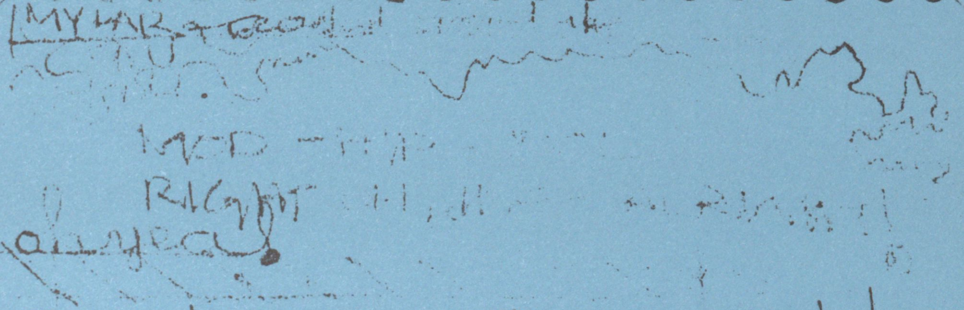
realistic
fantastic
containing

(song - DUKE OF EARL ④① 5)

and effect albums – wave
of what value – just plain different
innovative/creative design ideas,
value concerning my [illegible]

see fantasy a[illegible]
supports non conventi[illegible]
← [illegible]
my letting loose [illegible] social [illegible]
creating unconventional [illegible]
② Total dedication
③ Hope – it'll work;
→ Need conventional for unconventional
reality / for fantasy

walk drawing [illegible]
out above ? [illegible]
① arch sec. reinforce "letting loose"



Research papers - THESIS

① choose topic
② investigate
③ organize
④ write clearly/accurately

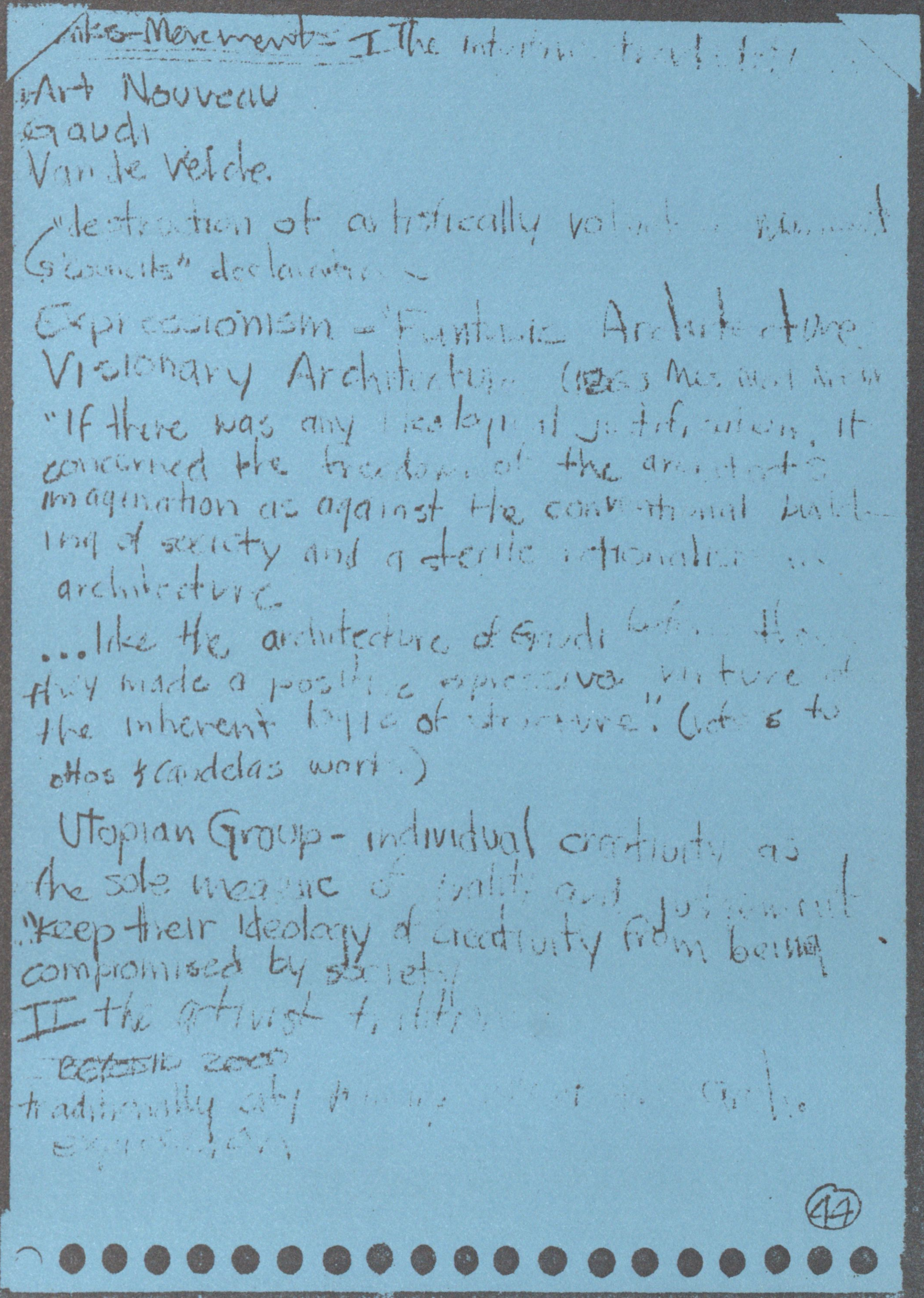
main headings
sub-headings

escher illusion slides

mural on side of building behind Main ~~street~~ bozo

(open the wall show what's inside) ← solution or A

* if building going to be [illegible] from mural of "[illegible] mohtheem ha[illegible]" & [illegible] inside



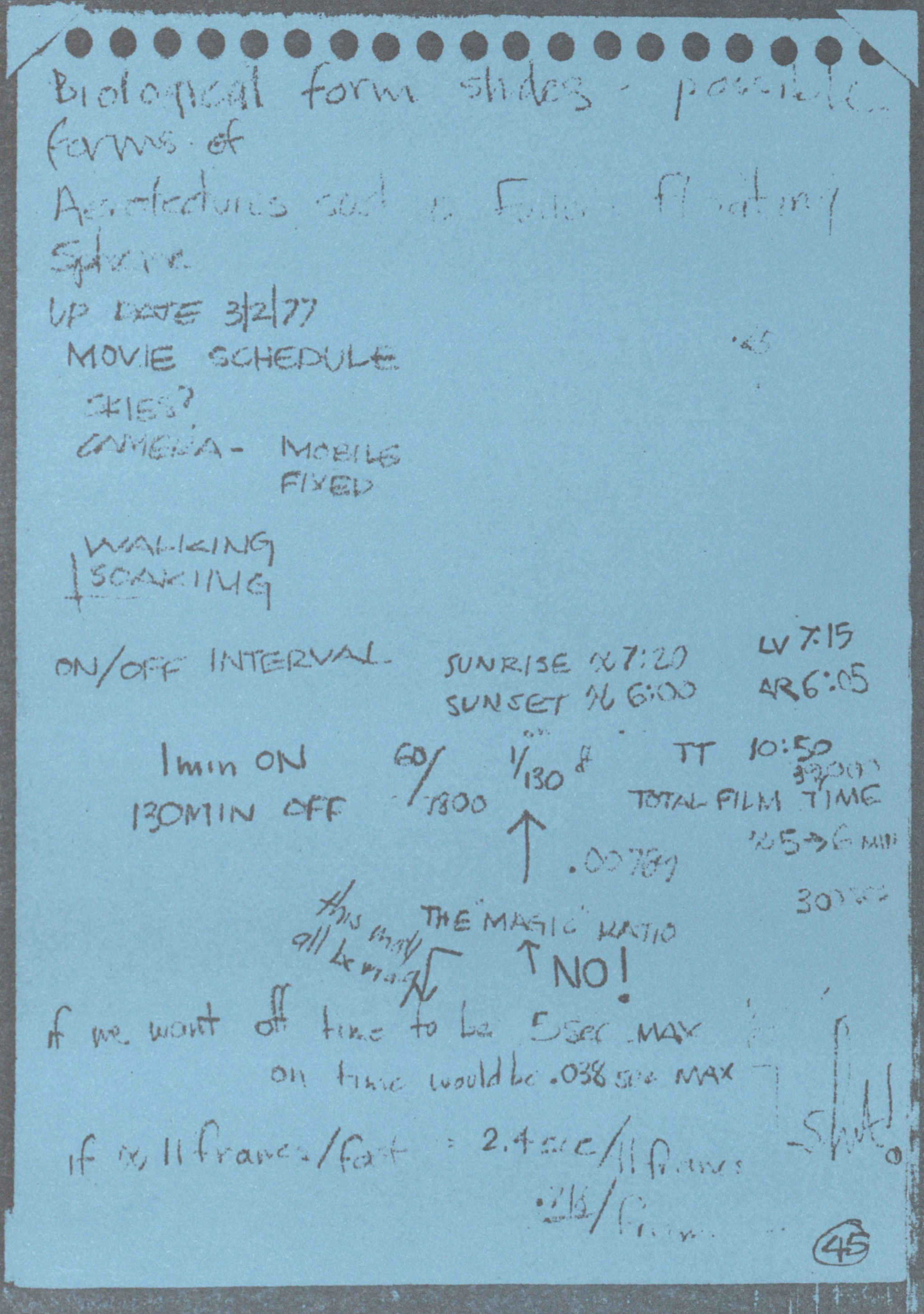
Arts-Movements = I The internal tradition

Art Nouveau
Gaudi
Van de Velde.

"destruction of artistically valuable [illegible] elements" declaration ~

Expressionism - "Fantastic Architecture
Visionary Architecture (1920s Mies and [illegible]
"If there was any ideological justification, it concerned the freedom of the architect's imagination as against the conventional building of society and a sterile rationalism in architecture.
...like the architecture of Gaudi before them, they made a positive expressive picture of the inherent logic of structure". (refers to Ottos & Candelas work.)

Utopian Group - individual creativity as the sole measure of quality and judgement
"keep their ideology of creativity from being compromised by society
II the artist tradition
[illegible] 2000
traditionally only [illegible] [illegible] the Arch. expression



Biological form slides - possible forms of Architectures and a Future floating Sphere

UP DATE 3/2/77

MOVIE SCHEDULE

SKIES?

CAMERA - MOBILE
FIXED

WALKING
SOAKING

ON/OFF INTERVAL

SUNRISE ≈ 7:20
SUNSET ≈ 6:00

LV 7:15
AR 6:05

1min ON
130MIN OFF

$\frac{60}{7800}$ $\frac{1}{130}$ ↑ .00769

TT 10:50
39000

TOTAL FILM TIME
≈ 5→6 MIN

300 sec

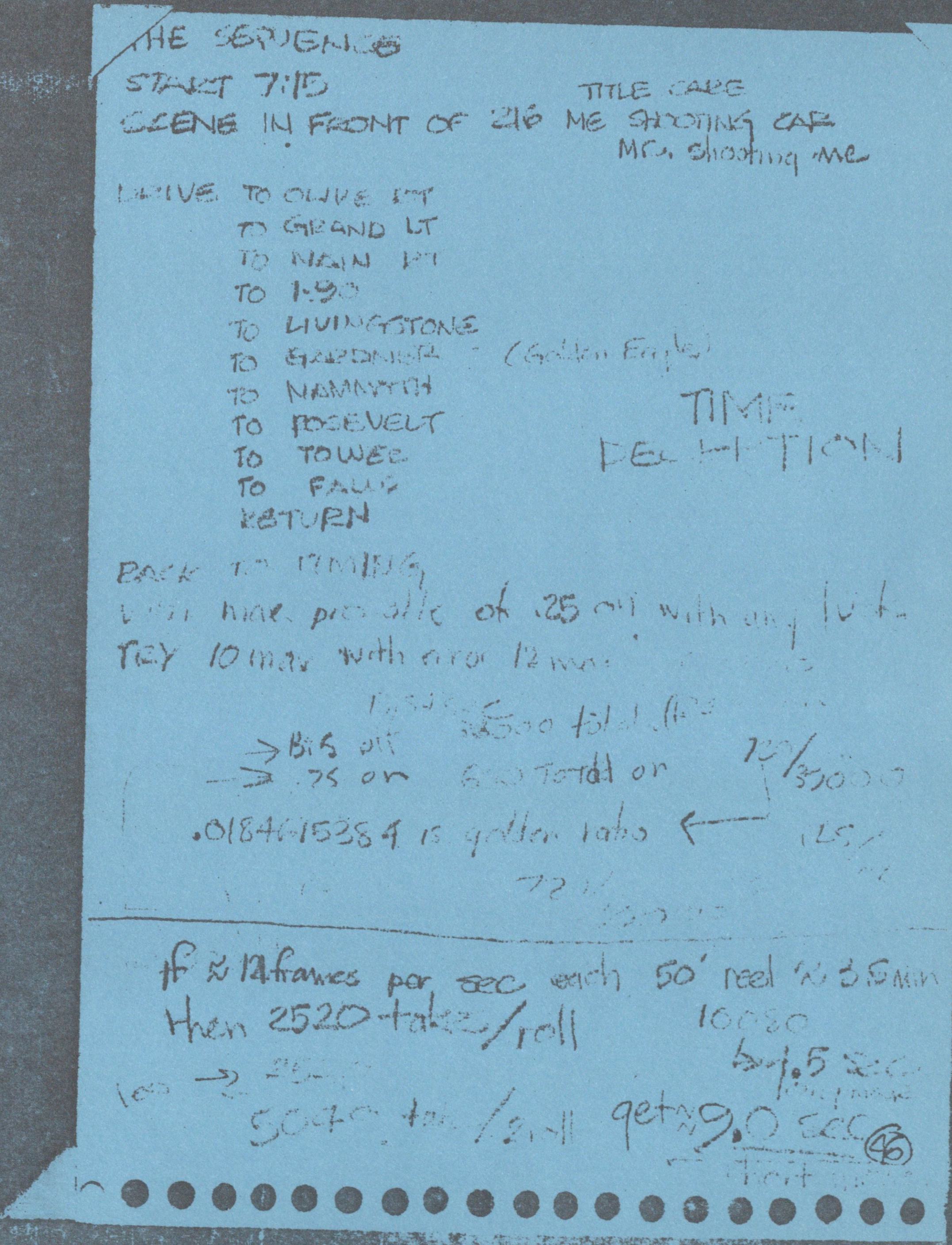
THE "MAGIC" RATIO

↑ NO!

this may all be wrong

if we want off time to be 5sec MAX
on time would be .038 sec MAX

if ≈ 11 frames/foot = 2.4 sec/11 frames
.216/frame



THE SEQUENCE

START 7:15 TITLE CARD

SCENE IN FRONT OF 216 ME SHOOTING CAR
MG shooting me

DRIVE TO OLIVE ST
TO GRAND ST
TO MAIN ST
TO I-90
TO LIVINGSTONE
TO GARDINER (Golden Eagle)
TO MAMMOTH
TO ROOSEVELT
TO TOWER
TO FALLS
RETURN

TIME DEL[illegible]TION

BACK TO TIMING,
with max possible of .25 on with any luck
TRY 10 max with error 12 max [illegible]

[illegible] 3500 total [illegible]
→ Bits off
→ .75 on 600 Total on 720/35000
.0184615384 is golden ratio ←
1.25
72

If ≈ 12 frames per sec each 50' reel ≈ 3.5 min
Then 2520 takes/roll 10080
by .5 sec
100 → 25[illegible]
5040 tak/roll get ≈ 9.0 sec ㊻

THE FINAL SCHEDULE

6:30 set-up + fine tune
6:35 shoot title
6:40 take kathy to holiday
6:50 gas + pespi
6:59 school for tobacco root shot
7:04 AM Begin film at title shot spot

see "senerio" above

6:15 pm End at title shot spot

appr Total Time 11:15=40740 sec

change film short film - ½ point
long film - ¼ point @ 2:48
from 0 point

Begin 7:10
ck film 9:45
7:28 [illegible]
9:00 at hot springs

STATEMENT REVISION - "GENERATE

FANTASY - TECH - SPACE - COMING THING
NASA

↳ as allways fantastic period
at beginning of tech
advancements

FANTASY IS THE IMAGINATIVE FORCE IN MAN THAT RELEASES HIM FROM THE ORDINARY EXISTENCE AND LEADS HIM THROUGH VISIONARY WORLDS OF EITHER HOPE OR DREAD.

K.E.BANG KEB
DATED 2:37 am 3/6/77
BY K.E.B.

and the most important of all
SPRIT OF

the sprit is here!!

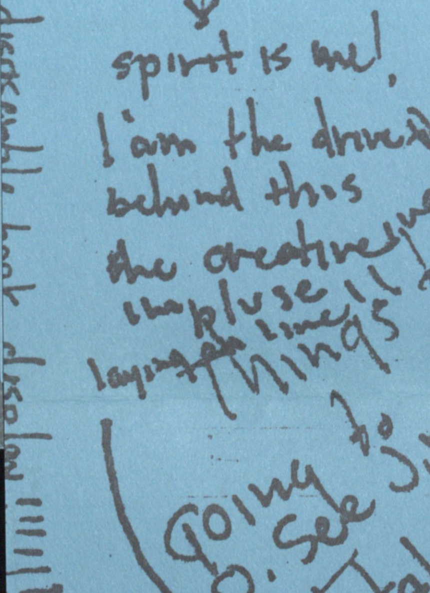
make sure the jury ← they know!!

spirit is me!
I am the drive
behind this
the creative
impluse!!
laying the line!!

things to do before 3/6/77! at 12 noon
Going to Missoula
0. See J.P. Get ticket!
1. Total FKB summer 76 send to old man → find stamp → calculator
also camera, quentins
in "silver fox
to egypt '77
a. insurance
b. when leaving
c. more cash
d. bike plans
2. Take ▣ to schools → 5 shows & take film to S.S.
3. shoot titles
bike a school
b. infinite sidewalk
1. start east end
w/ zoom up in (T)
2. zoom out (W) start riding
ride as far as possible
3. zoom in (T)
3. "
3. → the mashing of all "days" general rounded education goal of BS (remember only undergraduate degree!)
4 Shower/pack/leave

a. ~~Take~~
b. with ⍋ as is with ⍋ copywrited copywrite
c. with ▣ overlapping "title" copy (by overlaption) removed by
d with ▣ replacing and without copy write title removed
regular title w/ ⍋ and goat

SO...

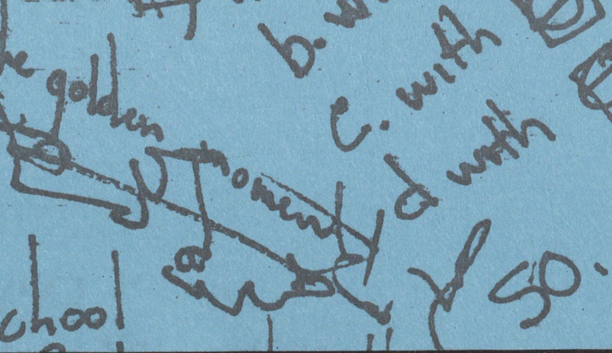


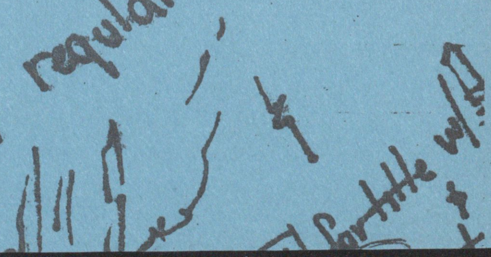
*you made it [redacted]
ducation: [redacted]
last chance to study on
purly open/free level.

Take one.... a.
" two..... c.
" three.... b.
" four.... d.

the golden moment

Then biking a. school





NOTICE

To Earl of Bung and his cronies from the land of Bozo

This appartment's tenants have left these premises and have gone to a house of sin to escape reality.

Anyone wishing to join this party of perverted humanoids may inquire at 1314 Harrison St. in Missoula. The directions are as follows:

1) Go South 3 blocks to Broadway Ave & turn left
2) Travel East on Brdwy. a vast distance until reaching Van Buren St. This street is located near Buttrey's grocery store and the All-American Burger Dive
3) Turn left on Van Buren, go under the interstate, and continue on
4). When reaching Mt. Jumbo grocery, turn right on Willow Ave.
5) Go 1 block and turn left on Harrison St.

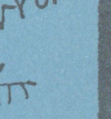
The house of sin is colored green; it is also located near Will Nordquist's folk's house.

This bunch of zombies will remain at this residence until the moon begins to rise at 7:45 pm. Then they will go to a larger house of sin known as Adams Field House and Howl, scream and make fools of themselves along with many others of their species.

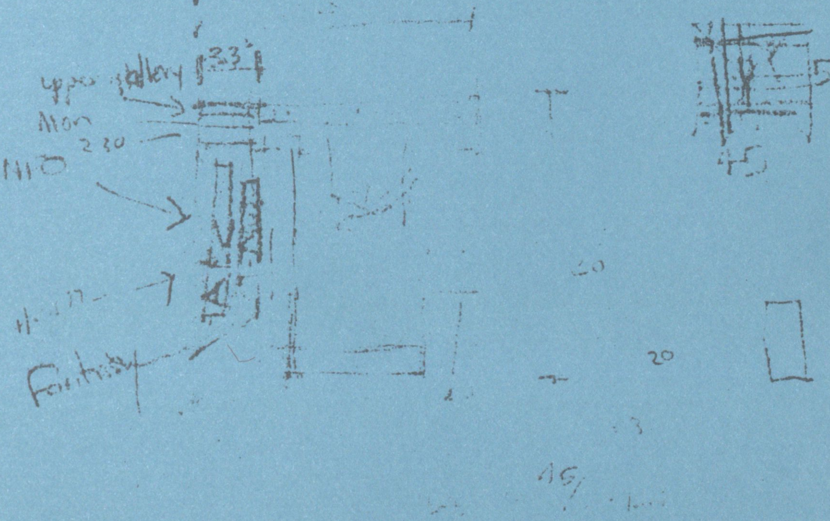
Hope you have a good time.

Sincerely,
1818 Phillips -- Apt. 2

TIME AND TIMELESS EVENTS
SPIRIT → BRING IT OUT!!
maybe have mirror on top



Poster design



"[illegible]" 17" 25

info needed: "[illegible] FANTASY
what it is –
location – upper gallery/
time day Monday, Mar 14
hour 2:30 pm

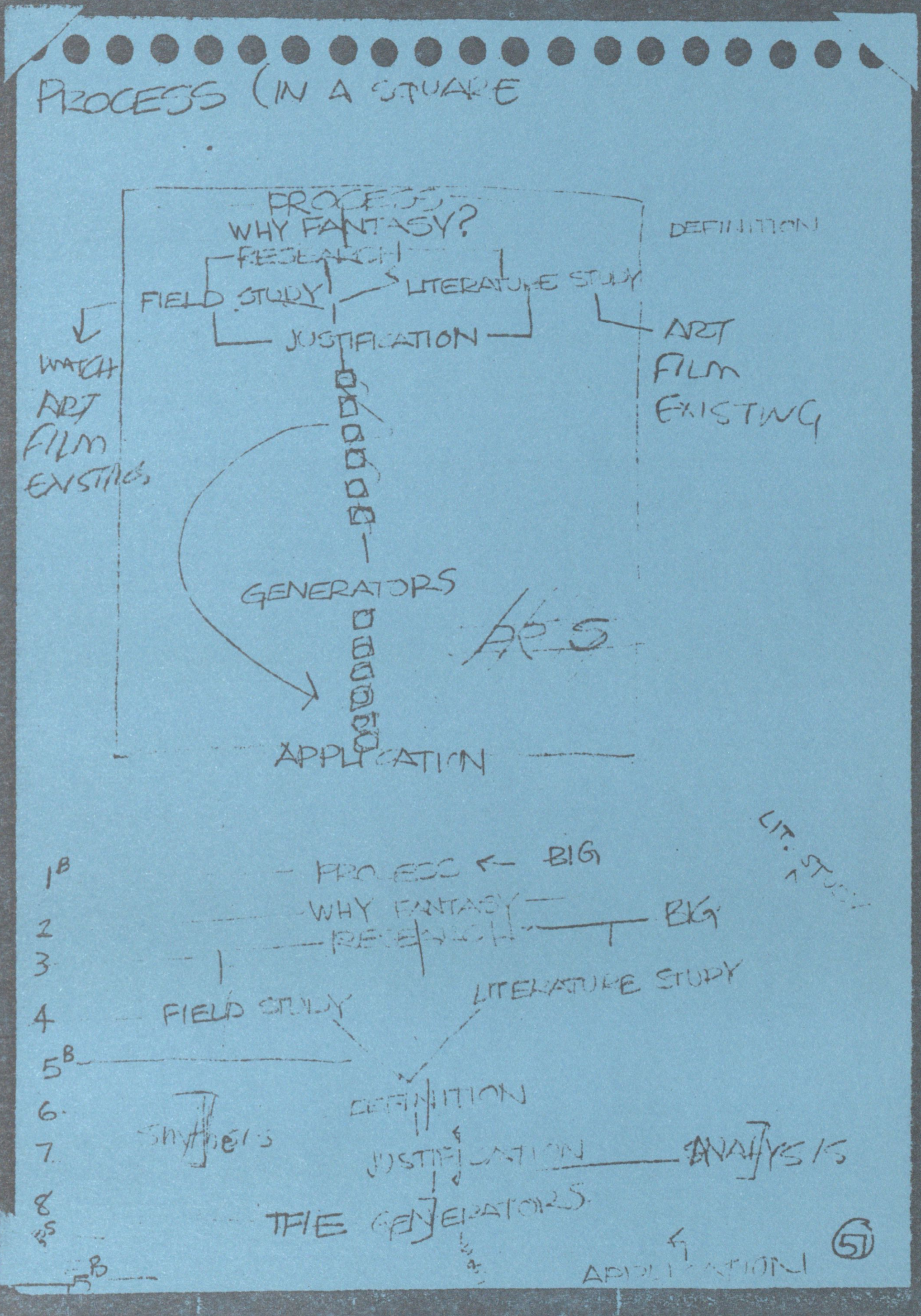
Portman
desire to win popular approval
please both arch. unsophisticated & the cognescenti
uses not decoration but primarily great space
b[illegible] [illegible]
& movement

architectural space
fairly geometric shapes used flamboyantly to
achieve a dramatic effect.

THE FANTASTIC
functions the fantastic has in the work.
1 produces a particular effect fear
horror
[illegible]
etc
2 [illegible] the narration, maint
suspense
3 permits description of a fantastic
[illegible] has [illegible]
4 relation between [illegible] & their uses
" with each other
[illegible] " when they [illegible]

"what" [illegible] [illegible] door

Movie thought by [illegible]
pan
from rear bridge - director chair - director on [illegible]
zoom [illegible] bridge [illegible] turns


PROCESS (IN A SQUARE
PROCESS
WHY FANTASY?
RESEARCH
FIELD STUDY
LITERATURE STUDY
JUSTIFICATION
DEFINITION
WATCH
ART
FILM
EXISTING
ART
FILM
EXISTING
GENERATORS
RES
APPLICATION
1B
PROCESS ← BIG
2
WHY FANTASY
BIG
RESEARCH
3
LIT. STUDY
4
FIELD STUDY
LITERATURE STUDY
5B
6.
DEFINITION
SYNTHESIS
7.
JUSTIFICATION
ANALYSIS
8
THE GENERATORS
8.5
B
APPLICATION

2-T77 gate to falls then - earl's (2a)
gate to springs - quentin 2

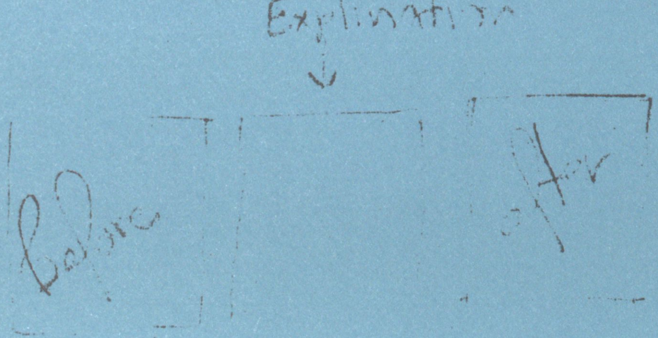
1-T77 - same

2a T77 - remaining ⊟ scene (one only)

3 T77 same except black at end gone
5 sec. width

4 T77 goal bike scenes remain

3a T77 gone
END OF EDITING
THE HEDGES LAYOUT



THE HEDGES UPLIFT

looking ~~walking~~ west from [illegible]

a [illegible] ~~[illegible]~~ profile spectacular

of the distant [illegible] on

MTS is visible, ~~from~~

~~beginning to end~~, Except

for the "chunk" hedges blocks

THE PROPOSAL

sever hedges at 3rd story

lift the remaining 6 stories

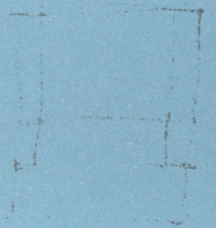
up, ~~place~~ place 4 stories ~~of glass~~ of glass

to fill the gap ~~with glass~~

result [illegible] view from

garfield also great space

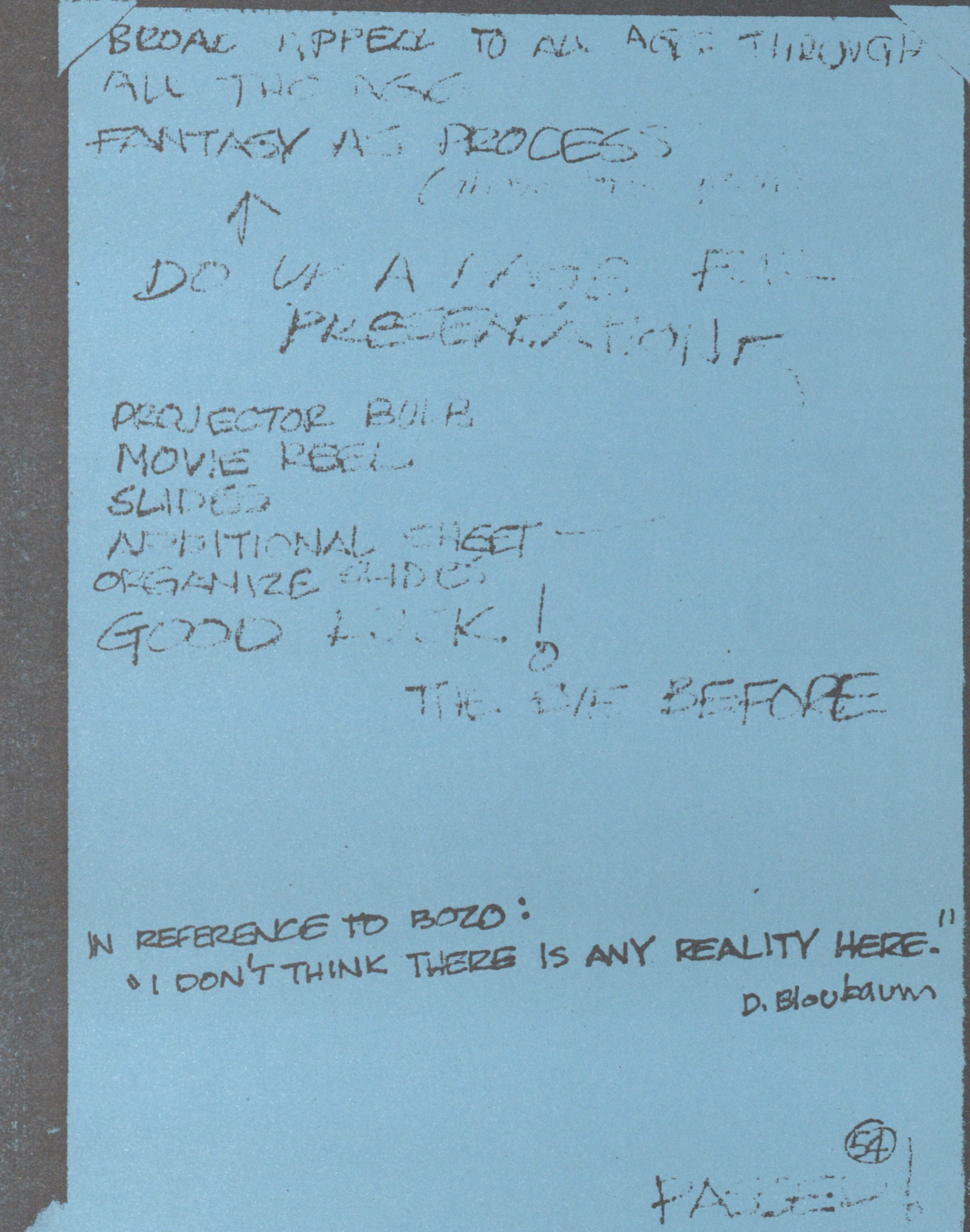
for hedges dorm



double elevation drawing

16 X 14

(53)



BROAD APPEAL TO ALL AGES THROUGH
ALL THE AGES

FANTASY AS PROCESS
([illegible])

↑

DO UP A PAGE FOR
PRESENTATION!

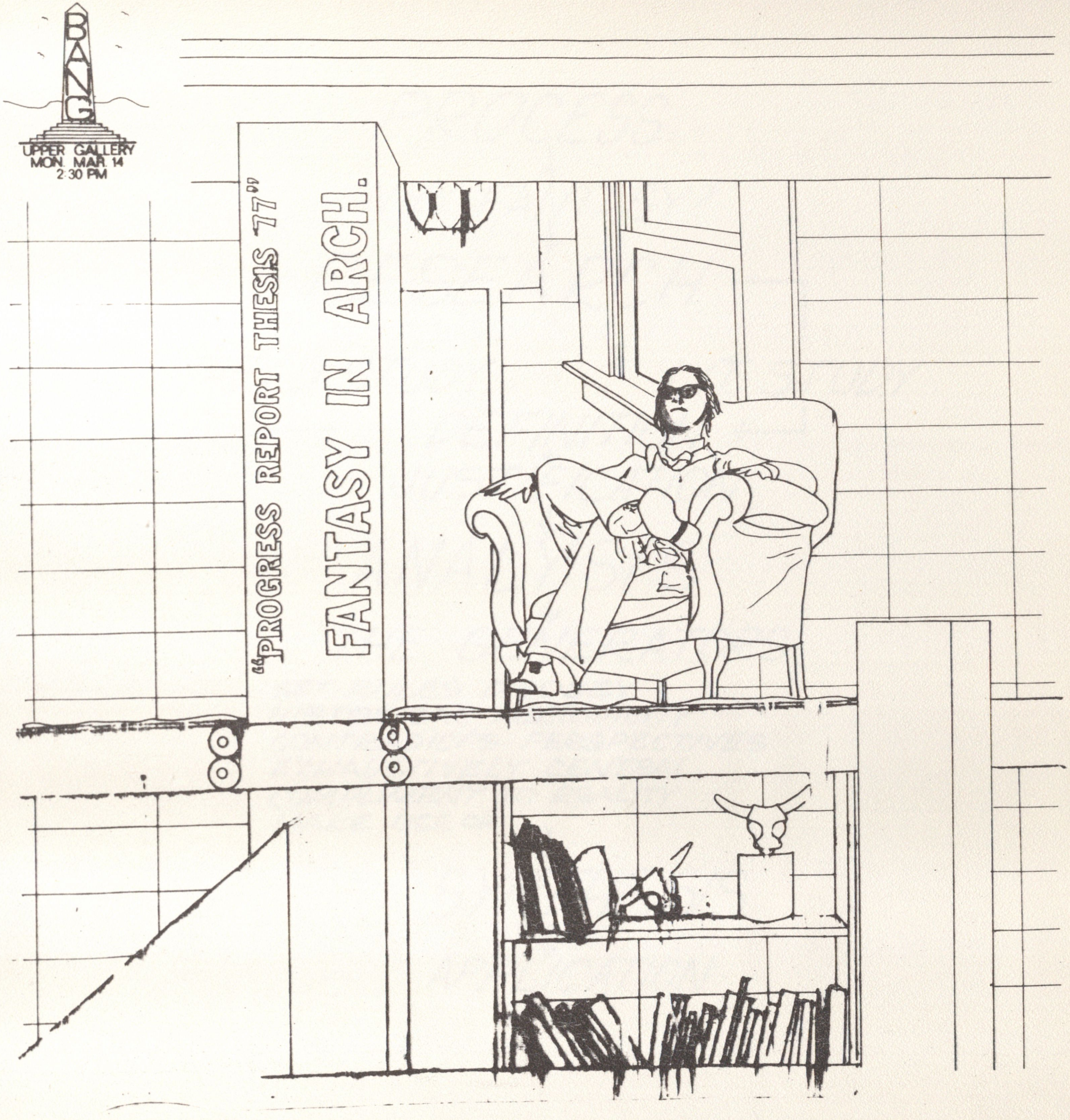
PROJECTOR BULB
MOVIE REEL
SLIDES
ADDITIONAL SHEET
ORGANIZE SLIDES
GOOD LUCK!

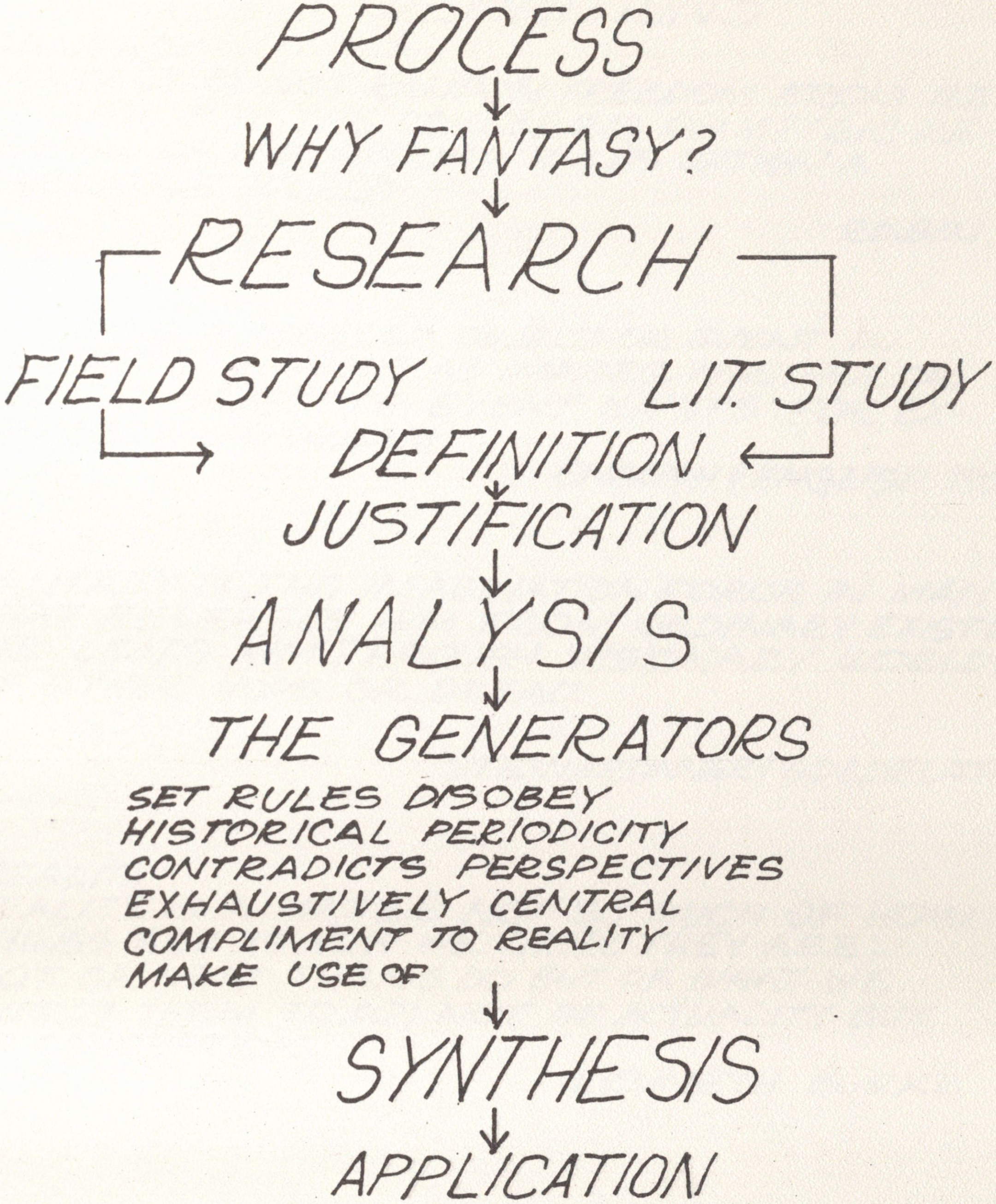
THE EVE BEFORE

IN REFERENCE TO BOZO:
"I DON'T THINK THERE IS ANY REALITY HERE."
D. Bloubaum

(54)

[illegible]!


BANG
UPPER GALLERY
MON. MAR. 14
2:30 PM
"PROGRESS REPORT THESIS '77"
FANTASY IN ARCH.


PROCESS
WHY FANTASY?
RESEARCH
FIELD STUDY
LIT. STUDY
DEFINITION
JUSTIFICATION
ANALYSIS
THE GENERATORS
SET RULES DISOBEY
HISTORICAL PERIODICITY
CONTRADICTS PERSPECTIVES
EXHAUSTIVELY CENTRAL
COMPLIMENT TO REALITY
MAKE USE OF
SYNTHESIS
APPLICATION

DEFINITIONS

I FANTASY

FANTASY IS NOT RANDON FREEDOM FROM RESTRAINT, BUT THE CONTINUING DIAMETRIC REVERSAL OF THE GROUND RULES WITHIN A NARRATIVE WORLD

RABIN

IMAGINING A COMPLEX OBJECT OR EVENT IN CONCRETE SYMBOLS AS IMAGES, WHETHER OR NOT THE OBJECT OR EVENT EXISTS: FOR EXAMPLE, A DAYDREAM

ENGLISH & ENGLISH 1958

FANTASY IS THE IMAGINATION FORCE IN MAN THAT RELEASES HIM FROM ORDINARY EXISTENCE AND LEADS HIM THROUGH VISIONARY WORLDS OF EITHER HOPE OR DREAD.

STEINBRUNNER & GOLDBLATT

I REALITY

REALITY IS A MATTER NOT SO MUCH OF HOW THINGS ARE AS HOW WE THINK THEY ARE; NOT OF WHAT THINGS DO BUT OF WHAT WE EXPECT THEM TO DO; NOT OF ACTUALITY BUT OF CONCEPTION.

KENNETH BURKE

JUSTIFICATIONS

I PSYCHOLOGICAL NEEDS

...NO CONCERTED EFFORTS TO SOLVE PROBLEMS. THIS KIND OF MENTAL ACTIVITY OCCUPIES A LARGE PORTION OF WAKING LIFE..... (THIS ACTIVITY TERMED FANTASY)

- RESTING
- WAITING
- WHILE PREFORMING ROUTINE ACTIONS
- WALKING or DRIVING
- GOING TO SLEEP
- ETC.

SURELY SO PROMINENT A SET OF ACTIVITIES CANNOT BE FUNCTIONLESS!

INFLUENCED BY THE INDIVIDUALS "CURRENT CONCERNS," AS A RESULT, FANTASY CARRIES AN IMPORTANT BURDEN OF SELFORGANIZATION IN THE INDIVIDUALS OVERALL ADAPTATIVE MISSION.

II OTHER

FANTASY: OUT OF IT MAN'S ABILITY TO INVENT AND INNOVATE GROWS. IT IS THE RICHEST SOURCE OF HUMAN CREATIVITY

"WE HAVE IGNORED FANTASY, AFTER ALL WE ARE "REALISTS.""

COX

GENERATORS

I. SET RULES DISOBEY

THE FANTASTIC INCLUDES NUMEROUS INDICATIONS AS TO THE ROLE THE PERCEIVER MUST PLAY.

A. AN INDICATION AS TO THE TIME OF ITS PERCEPTION.

B. AN IMPLICIT SET OF DIRECTIONS.

C. MAKES ONE ASSUMPTION - THEN VIOLATES THAT ASSUMPTION.

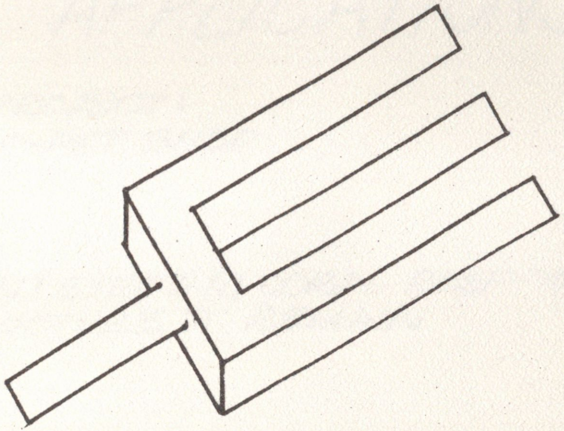
II. HISTORICAL PERIODICITY

IN FANTASY USED AS AN ELEMENT OF, OR A COMPONENT OF.

IN ARCHITECTURE THE DIAMETRIC REVERSE
OF NORMAN IS PALLADIAN
GOTHIC IS CLASSIC

THE GOTHIC PERIOD HAD FANTASTIC
DRAMA
POETRY
THEOLOGY
PAINTING
...ETC.

III. CONTRADICTS PERSPECTIVES
ILLUSIONS, ART, LITERATURE, TECHNOLOGY



IV. FANTASTIC EXHAUSTIVELY CENTRAL - FANTASY FILMS.

V. FANTASY AS A COMPLIMENT TO REALITY.
ORDERED - PLASTIC
LIGHT - DARK
FANTASY - REALITY

VI WORKS THAT ARE NOT FANTASY BUT MAKE USE OF.

APPLICATIONS

THE DESIGN PROJECT:
AN AQUARIUM-PET SHOP

THE SITE:

35 WEST MAIN (EXISTING CORAL REEF -76)
EXISTING STRUCTURE TO REMAIN

SYNONYMS

FANTASY
INCREDIBLE
EXTRAORDINARY
SHOCKING
UNEXPECTED
BIZARRE
UNEARTHLY

UNBELIEVABLE
GROTESQUE
ECCENTRIC
QUAINT
IMAGINARY
FANTASTIC

"... THE GREY, EMPTY, OBTUSE STUPIDITIES IN WHICH WE LIVE AND WORK WILL BEAR HUMILIATING EVIDENCE TO POSTERITY OF THE SPIRITUAL ABYSS INTO WHICH OUR GENERATION HAS SLID... BUILD IN FANTASY WITHOUT REGARD FOR TECHNICAL DIFFICULTIES. TO HAVE THE GIFT OF IMAGINATION IS MORE IMPORTANT THAN ALL TECHNOLOGY, WHICH ALWAYS ADAPTS ITSELF TO MAN'S CREATIVE WILL."

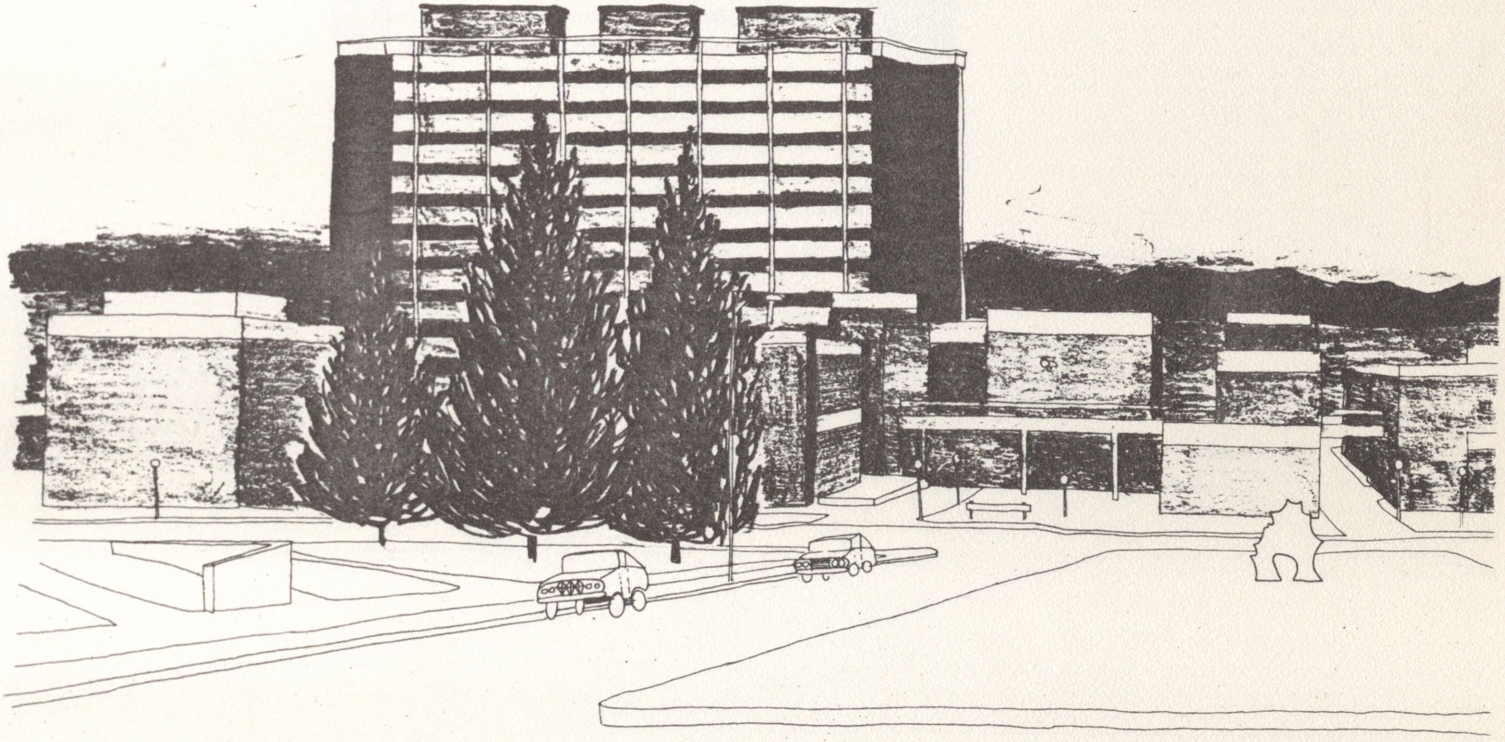
WALTER GROPIUS 1919

THE HEDGES UPLIFT

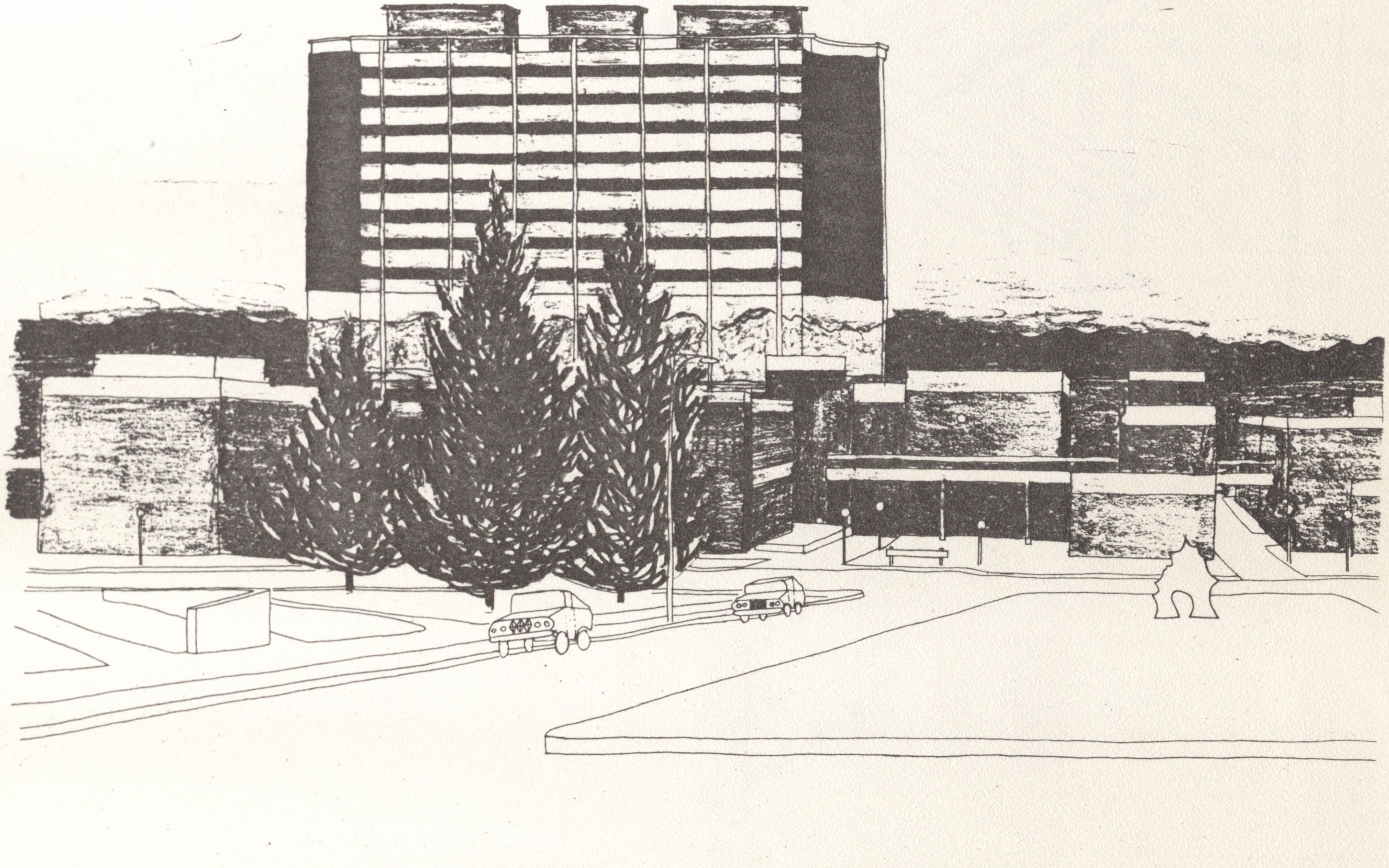
LOOKING WEST FROM GARFIELD A MOST SPECTACULAR PROFILE OF THE DISTANT TOBACCO ROOT MOUNTAINS IS VISIBLE, EXCEPT FOR THE "CHUNK" HEDGES NORTH BLOCKS.

THE PROPOSAL

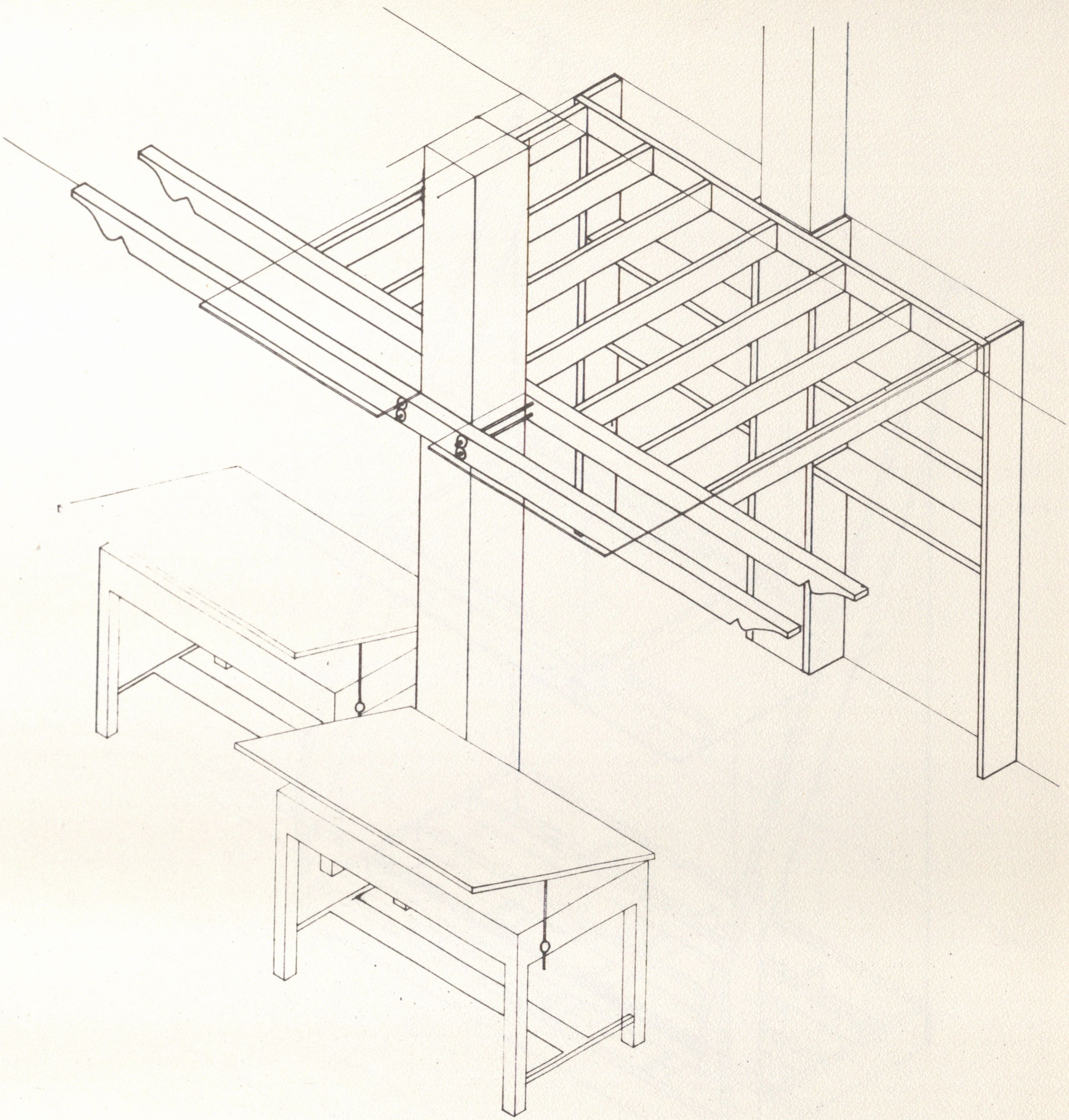
SEVER HEDGES AT THE THIRD FLOOR; LIFT THE REMAINING EIGHT FLOORS UP 50 FEET; FILL THE GAP WITH GLASS; CONNECT SERVICES.



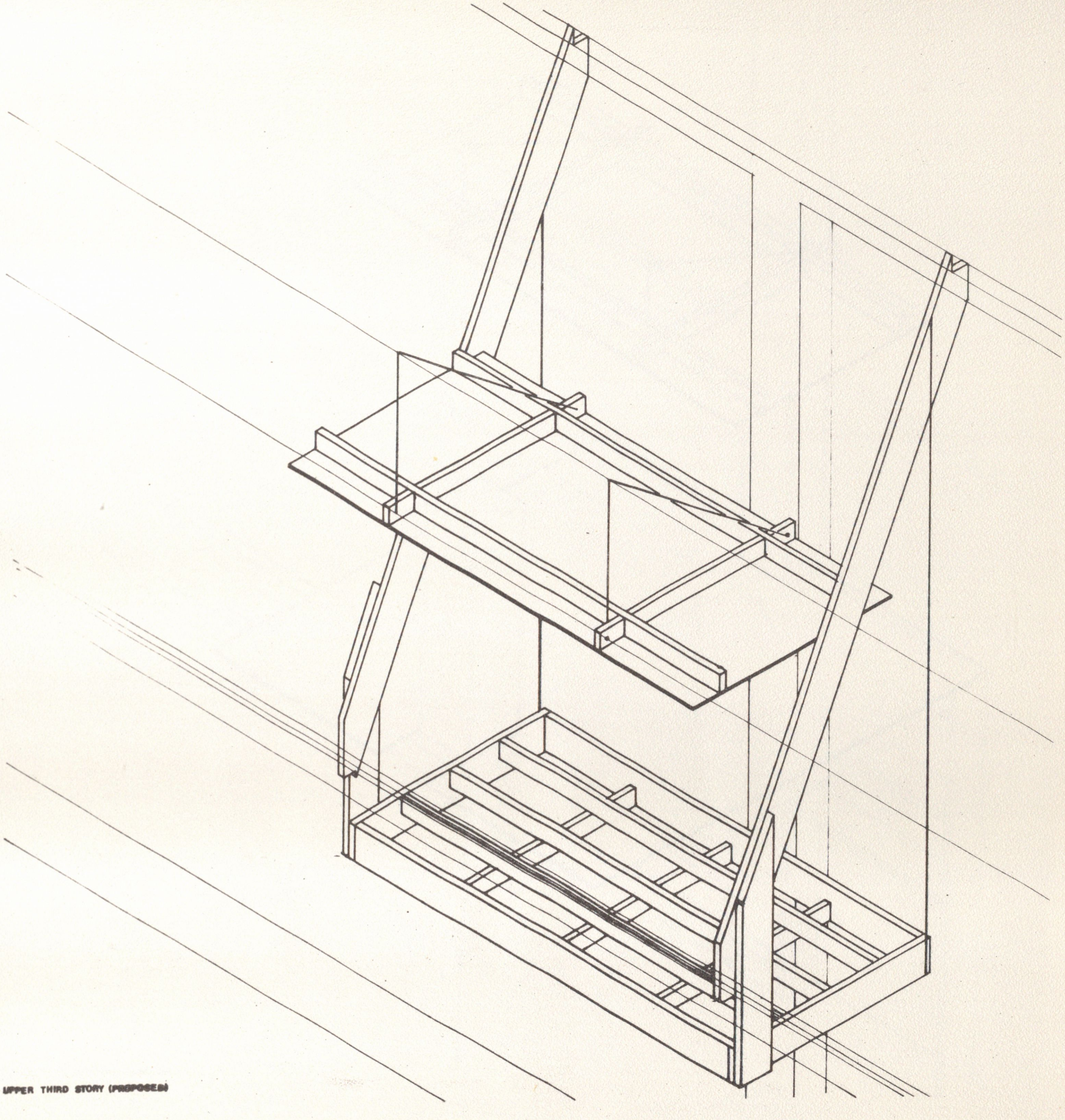
LOOKING WEST FROM GARFIELD
EXISTING



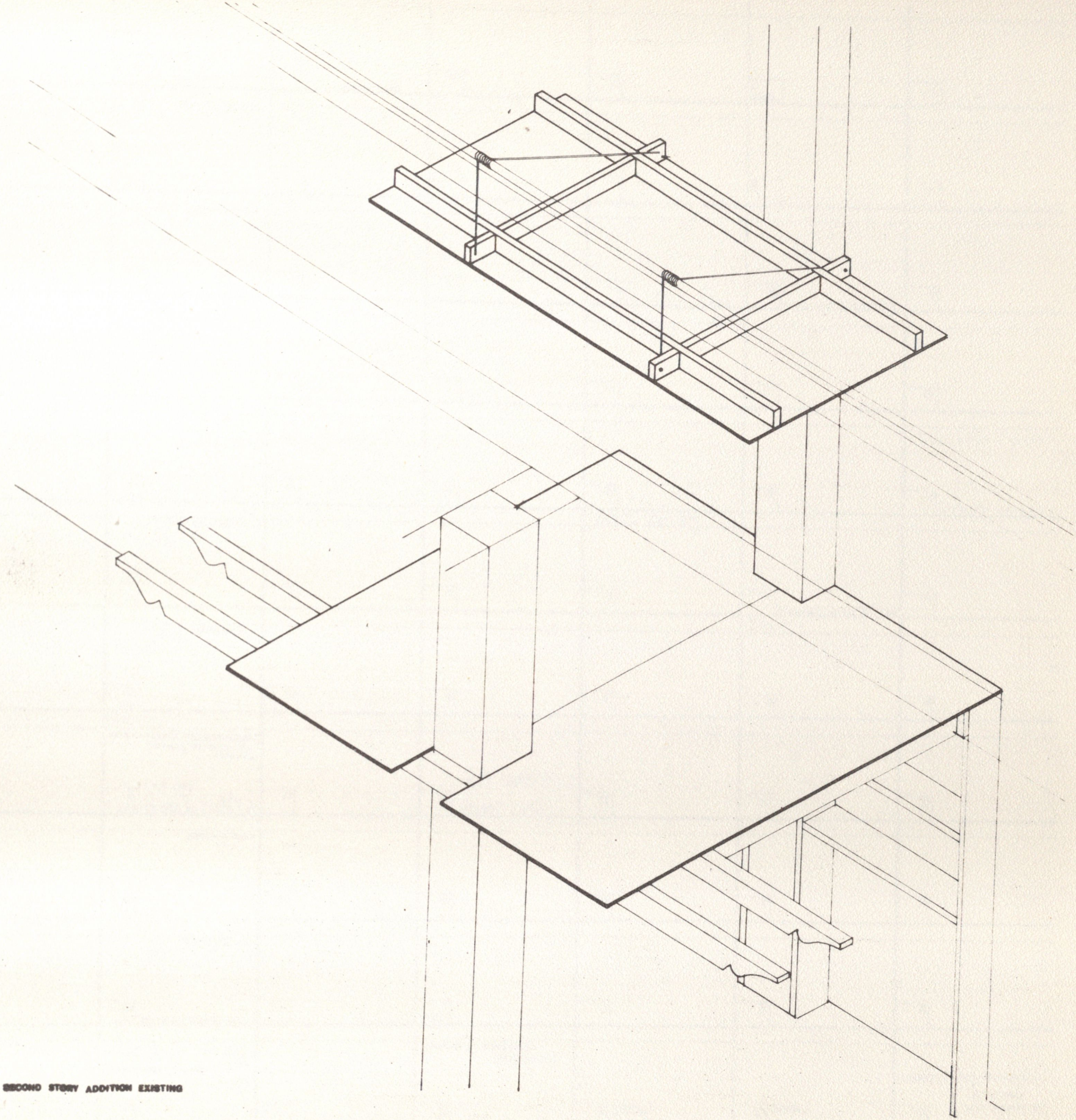
PROPOSED



SECOND STORY ADDITION

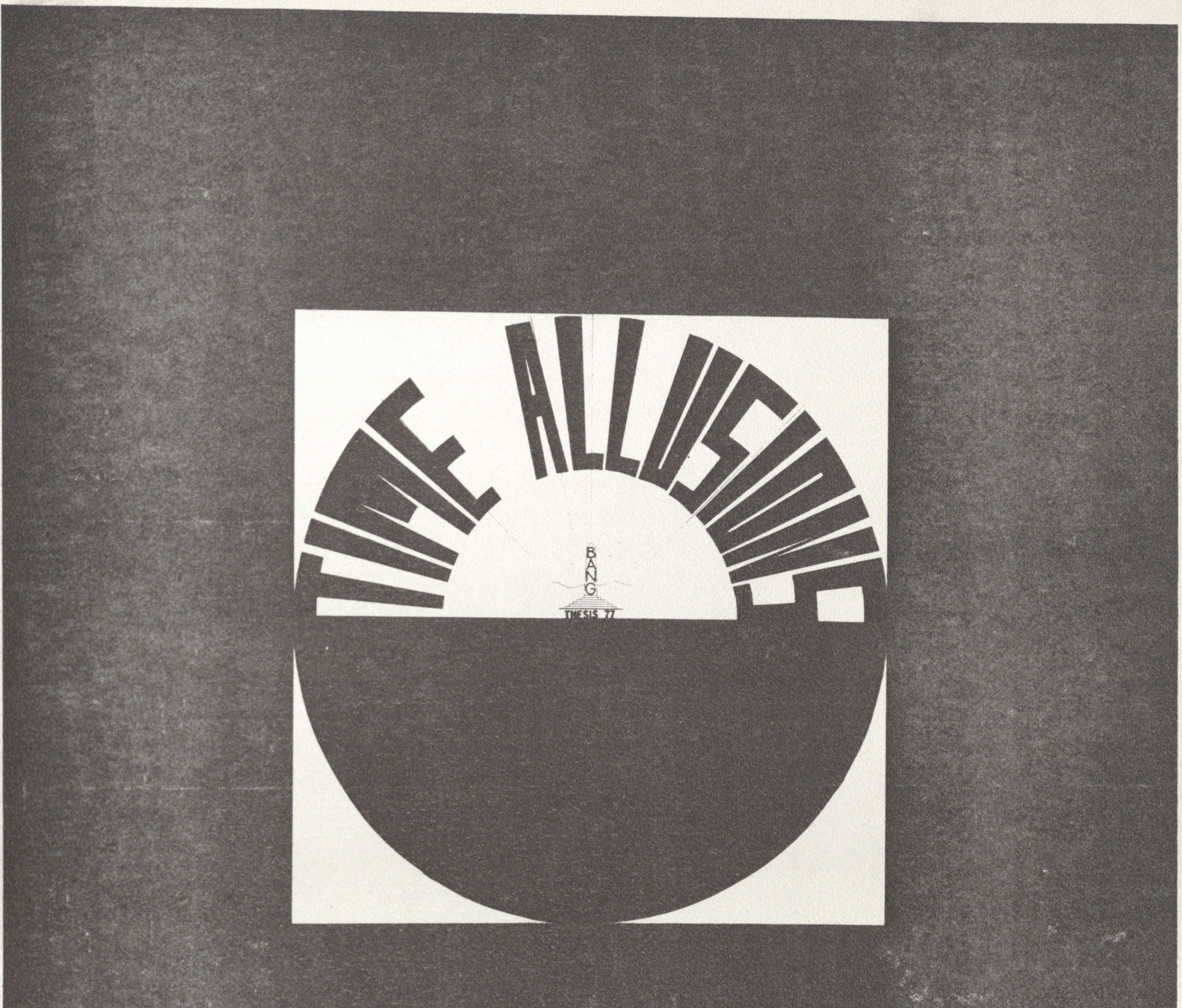


UPPER THIRD STORY (PROPOSED)



SECOND STORY ADDITION EXISTING

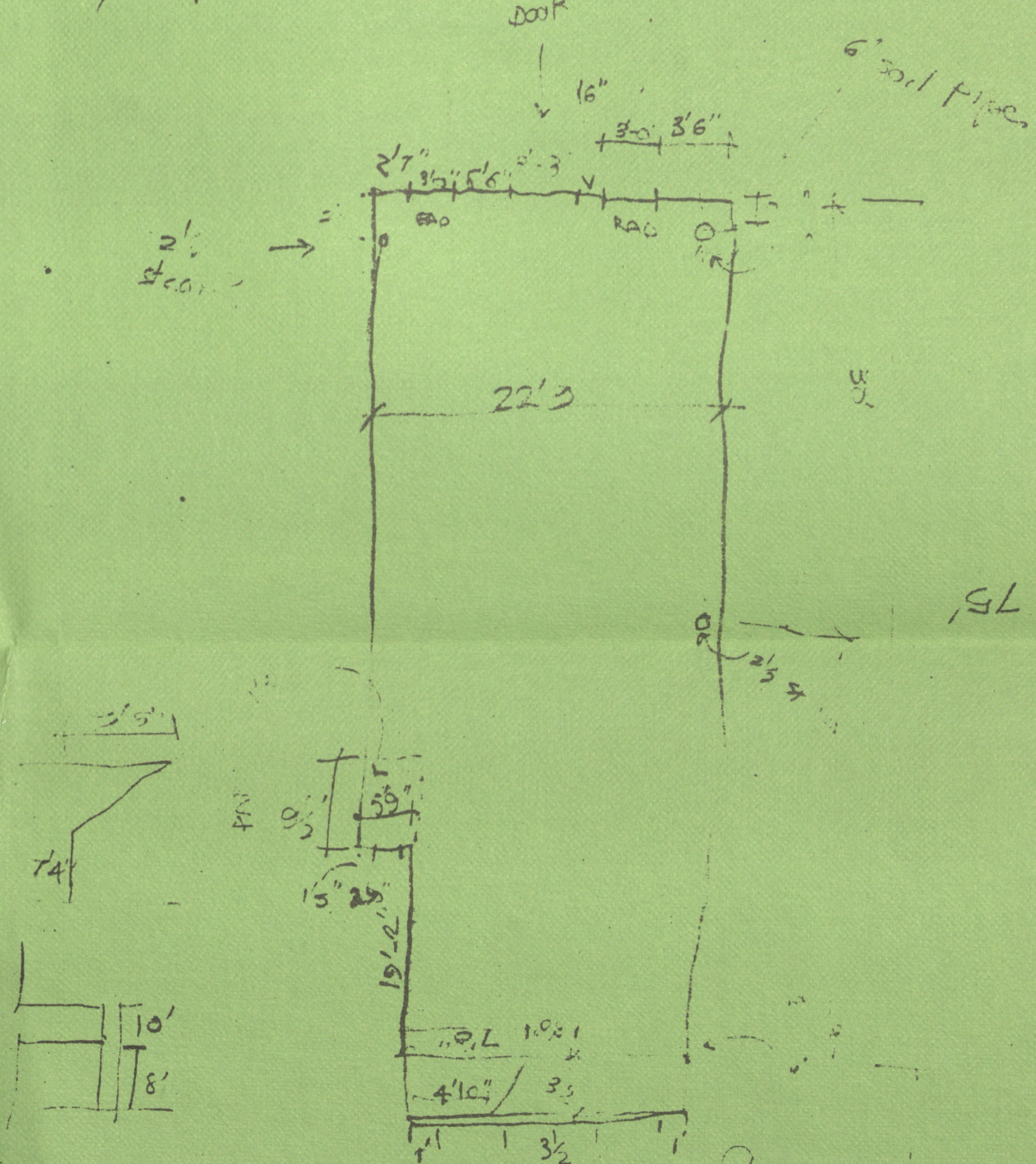
27 MAR	28 ORGANIZATION	29 CLASSES BEGIN	30	31	1 APRIL	2
3	4 WK1 DESIGN	5	6	7	8	9
10	11 WK2 DESIGN + GET MOVIE GOING SEE [illegible]	12	13	14 [illegible] 4PM	15 FINAL EGYPT DEPOSIT!	16
17	18 WK3 DESIGN FINE [illegible]	19	20	21	22	23 Jenny's & Tom's Wedding
24	25 WK4 REVIEW & REVISION	26	27	28 POLS TEST!	29	30 EGYPT MEETING!
1 MAY	2 WK5 REVISION	3	4	5	6 HOLIDAY- UNIVERSITY DAY SHOT!	7
8	9 WK6 SHOT! BEGIN FINAL PRESENTATION FINAL REVISIONS DONE!	10	11	12	13	14
15	LAST DAY 16 WK7 BOOK TO PRINT! PRESENTATION	17	GET WASTED 18 ABER DAY! [illegible]	19	20	21
22	23 WK8 PRESENTATION	24	25	26	27	28
29	30 WK9 HOLIDAY- MEMOR. DAY PRESENT 9AM EVERYTHING DONE! BOOK INCLUDED!!!	31	1 JUNE FANTASTIC FREDDIES BIRTHDAY!	2	3	4 CLASS OF '72 REUNION 8:00 AM. ISSAC WALTON LDG.
5	6 FINALS	7	8	9 FINAL! POLS 214 4-5:50 PM	10 FINAL! HLTH 230 4-5:50 PM	11


TIME ALLUSIONS
BANG
THESIS 77

THE NEXT QUARTER

55 W Main

Measuring



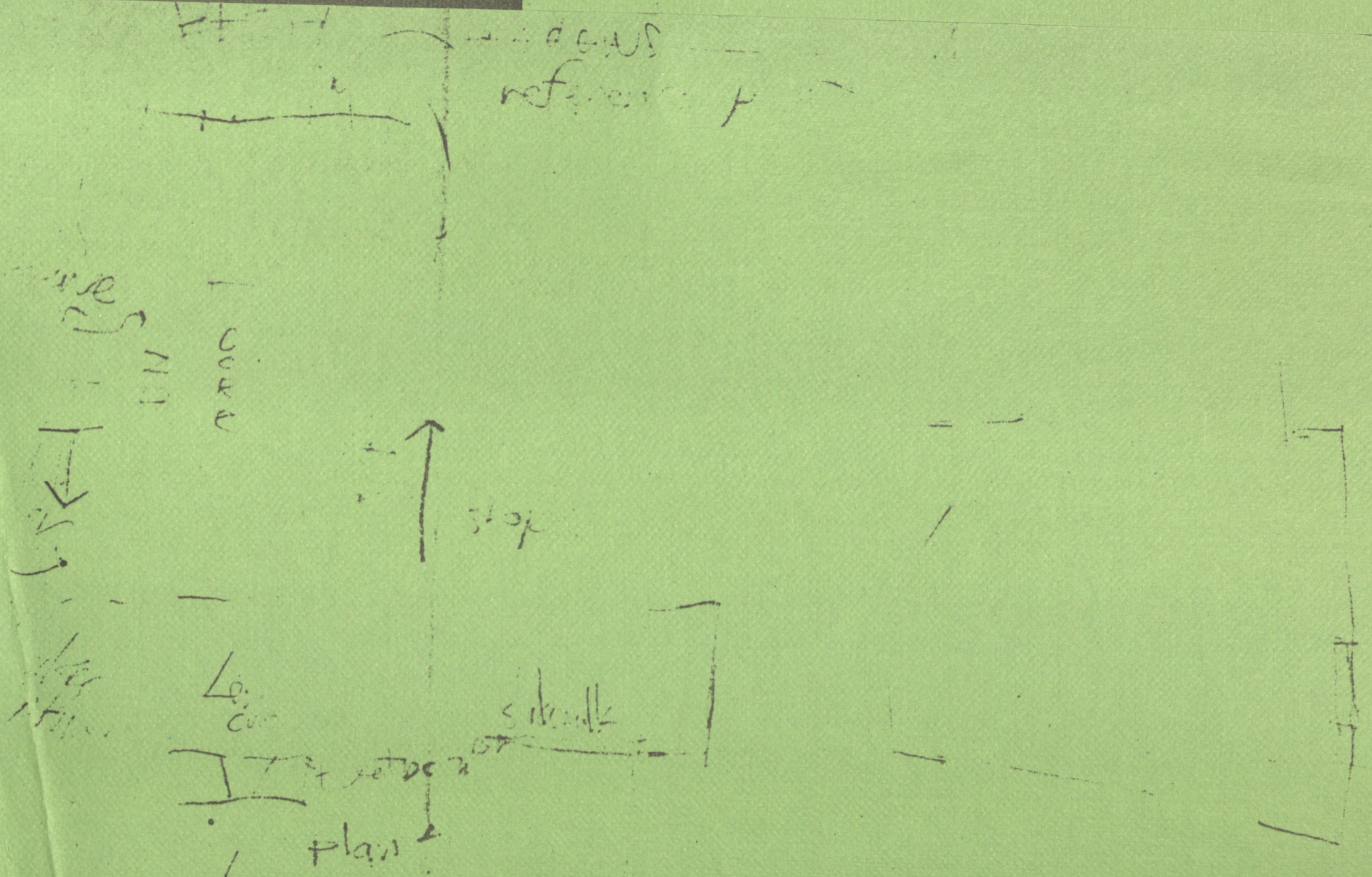
13'-10" to ceiling

B 6'2" 6'9"

beam

Closes at 10:00

to 10:15



[illegible] to disguise space

[illegible] section

[illegible] park

preparation [illegible]

problem access to [illegible]
entrance
[illegible] to do?

The John William Lawrence Memorial lectures: The Tulane University School of Architecture.

FAIRY TALES IN ARCHITECTURE

C W MOORE

water - falls - falling
runs running

1 depths of the sea
2 vast distances of time
3 upward, infinite

hi earl–
came by to
see you – sorry
you weren't here –
(don't think i'd go so
far as to call you a
master of archi. or a loving
admirer for that
matter.) – like to
see you sometime
tho!
dawn

(57)

Dearest Earl—
We came to see
you here but
must have missed
the master of arch.,
you. — too bad —
Your loving admirers—
Holly Jo &
Pam
xxx
ooo

(57a)

OVER-ALL CON EPT

TRIP- JORNEY

communcation
big problem

DETAILS OF THE "TRIP"
OUTLINE. CONFIGURATION -
- SIGN
- ADVERTISEMENT
- "DRAW"

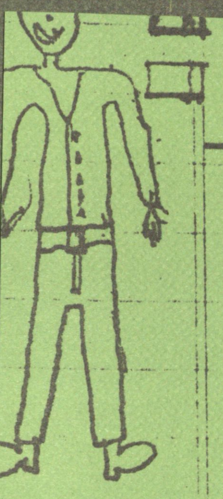
BOOK PROBLEMS
MODEL - IS IT NECCARY - YES!
DEADLINES

Photographic Services Room 6 Berd
quick copy multilith service - Multilith Dept.
Mechanical Reproduction Lab 529 [illegible]
[illegible]

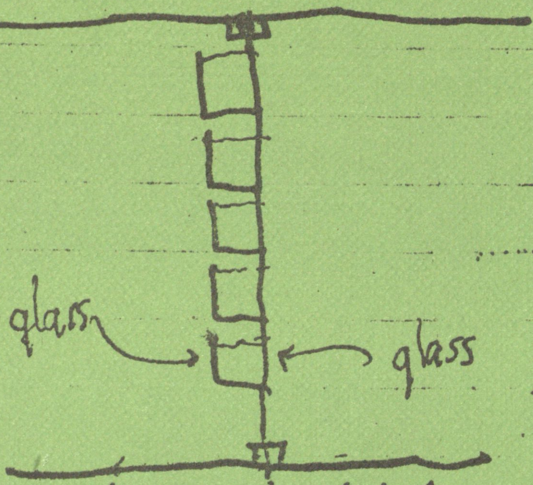
order of assembly

2 fly leaves
title page
Acknowledgment
Table of content
List of tables (if any)
List of figures
Abstract
Introduction } chapter
Main body

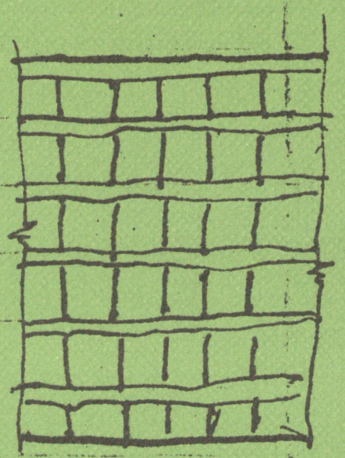
division page
(all pages)
Appendix
Bibliography
Index (if any)
2 fly leaves



Innes Fish Book volumns - send quick!



Betta Tank Wall sec.



ele.

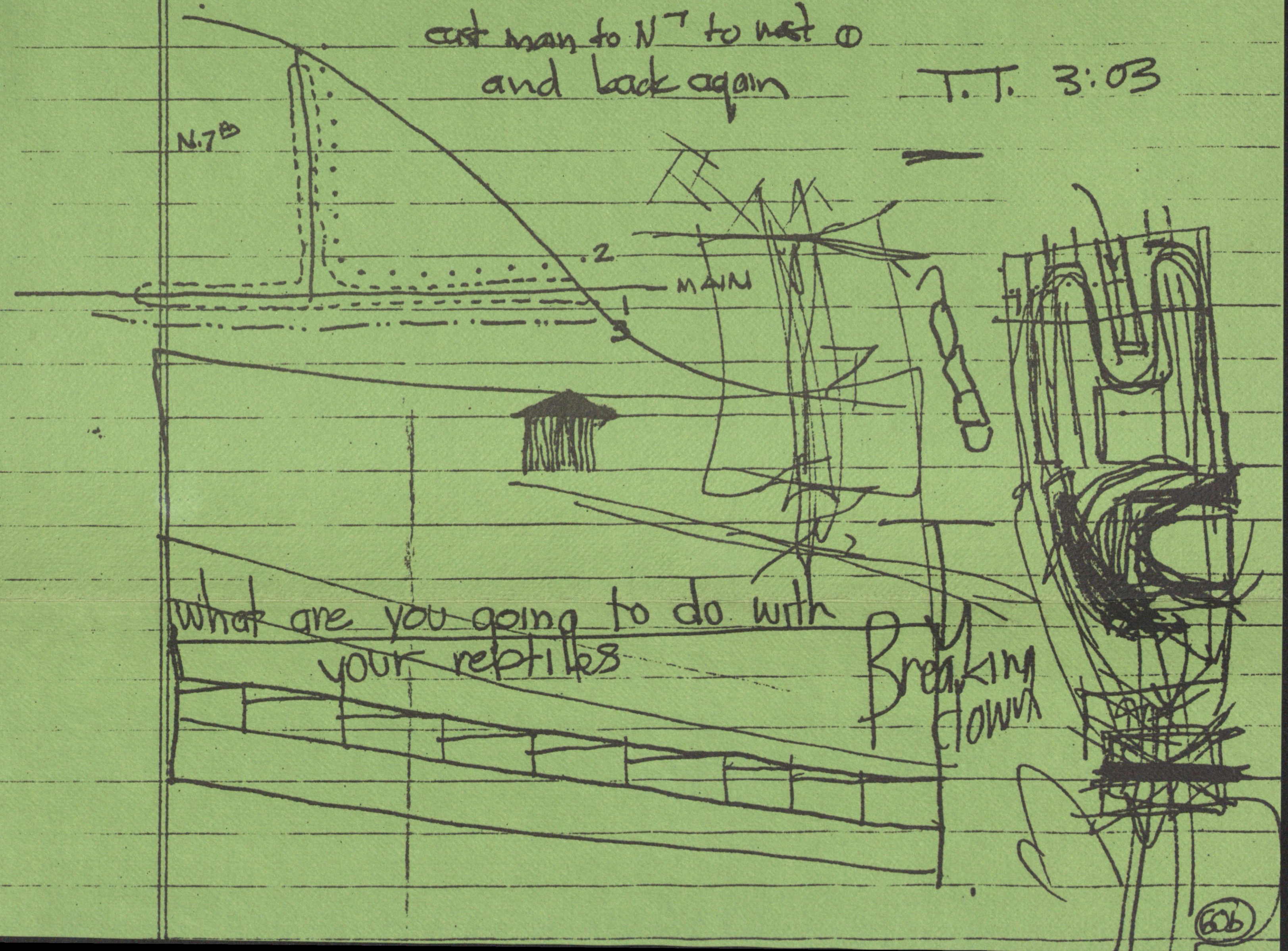
problems
1) air hoses?
2) Lighting?
3) heat
stability
4)

60a

New revised movie plan 5/1/77
ooking east Sunrise - camera on tracks → music begins
Train comes
Goes over camera → horns begins
ooking west Train Going over camera ← at this point splice film so west facing is now seen
Train goes
Sunsets → end horns - into MUSIC
Then dark - camera on car
drive from east main to west ③
east main to N. 7th ②
east main to N 7 to west ①
and back again

or any combination thereof

T. T. 3:03



what are you going to do with your reptiles

Breaking down

60b

Model a "working toy" so to speak pick-up play with, facination with.

need an air hose flow diagram etc

PROGRAMMING

I. ENTRANCE AREA

- CONTROL
- CASH REGISTER
- SACK & BAG STORAGE
- PHONE

II SALES AREA

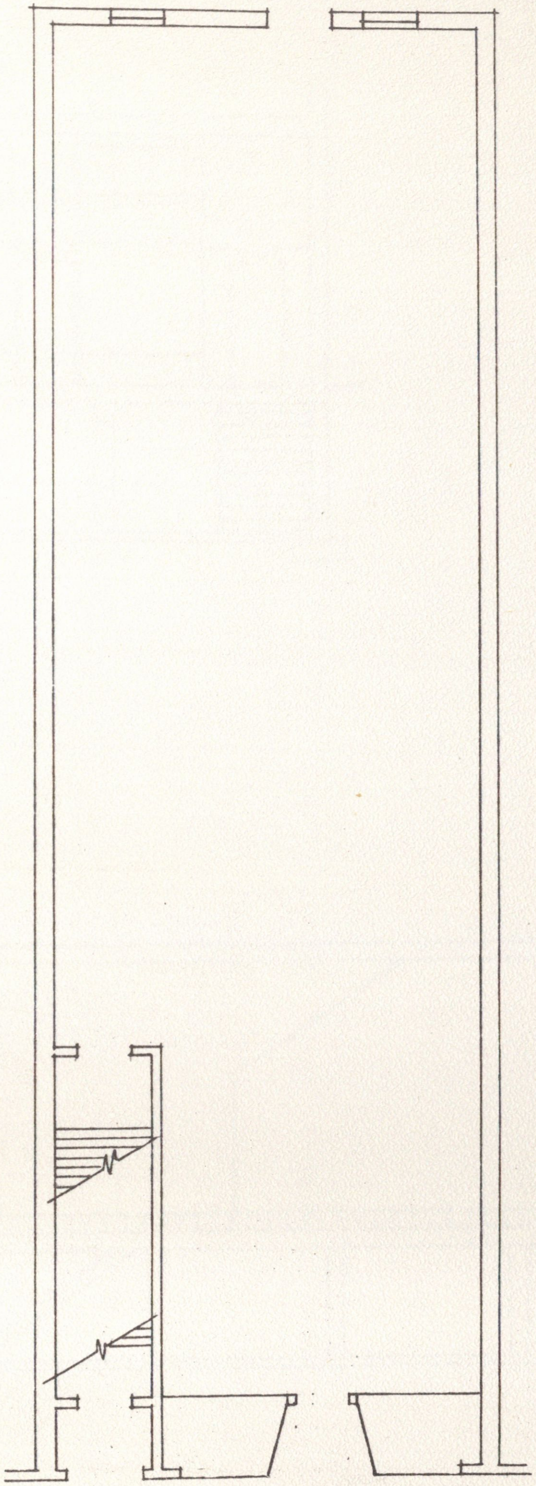
- DISPLAY
  - a. ABCESSORIES
  - b. BOOKS
  - c. TANKS & CAGES
- PETS
- FISH

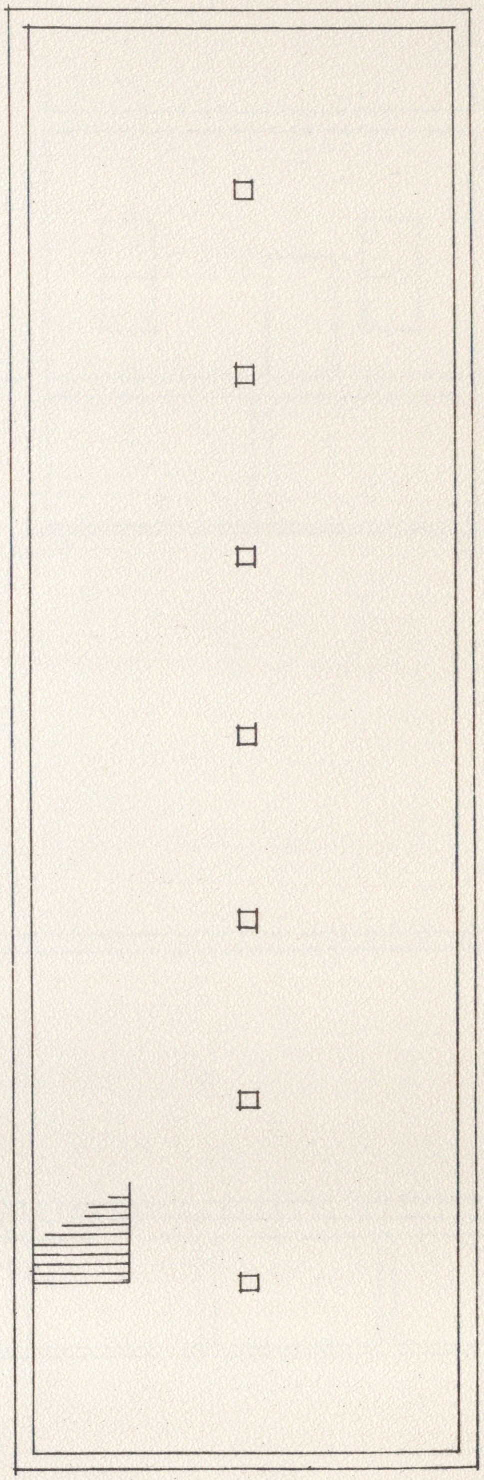
III SERVICE AREA

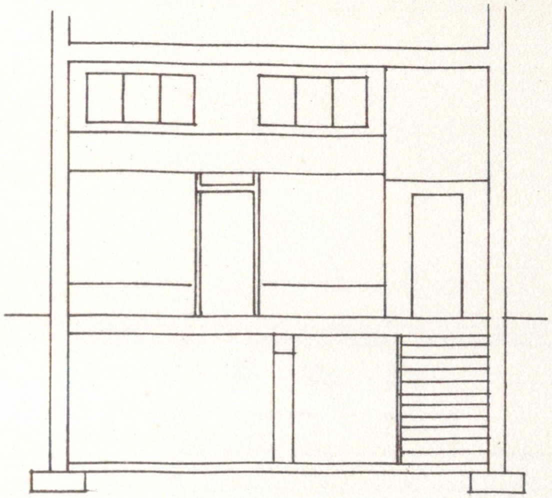
- RECEIVING
- STORAGE
- HOSPITAL
- BREEDING AREA
- REST ROOM

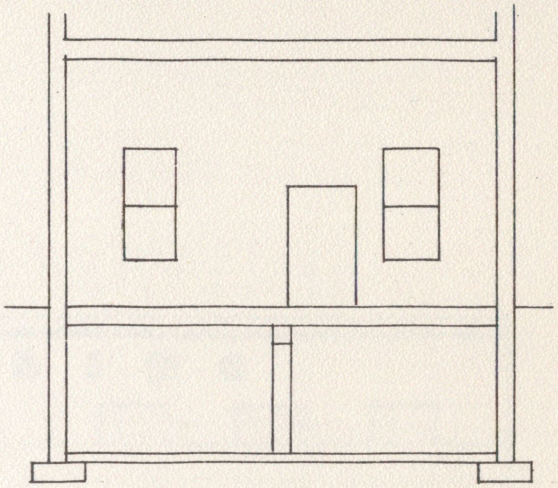
IV SPECIAL CONSIDERATIONS

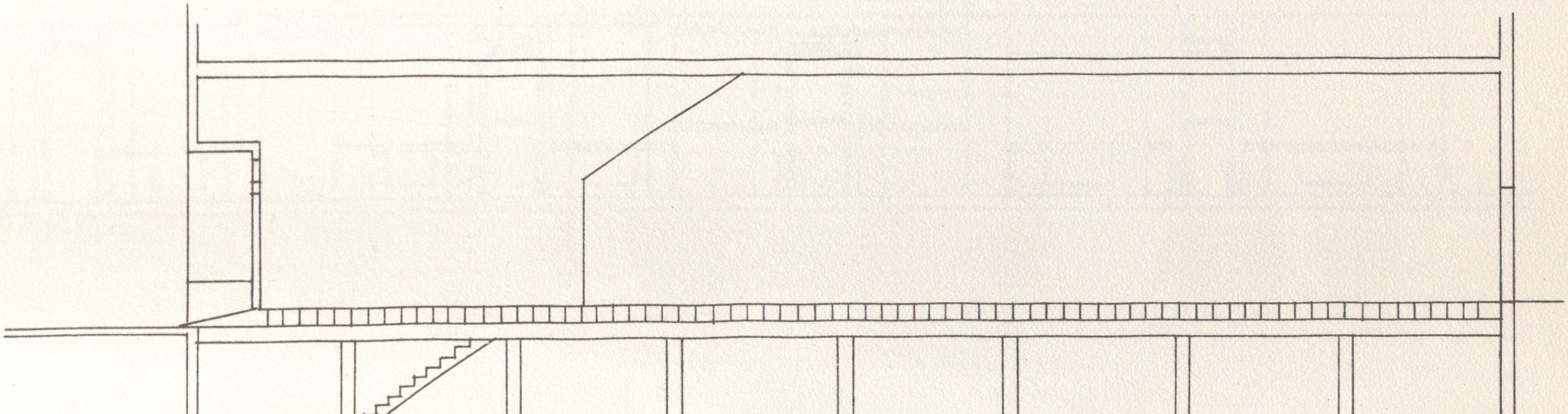
- DIRECT SUN HARMFUL
- STABLE ROOM TEMP. A MUST
- RECEIVING FISH
- WEIGHT OF FULL AQUARIUMS
- VERTICAL CIRCULATION
- LIGHTING

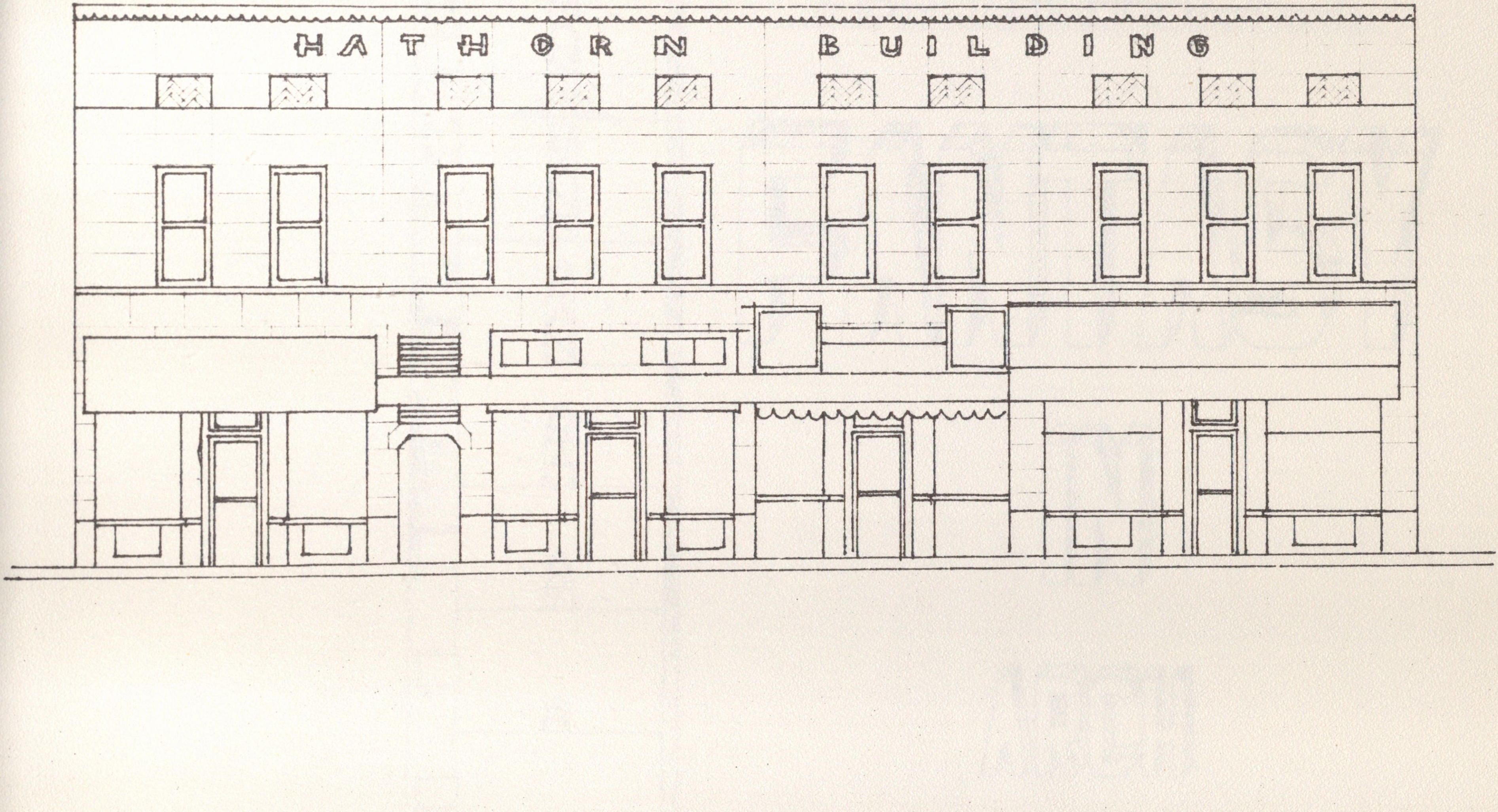


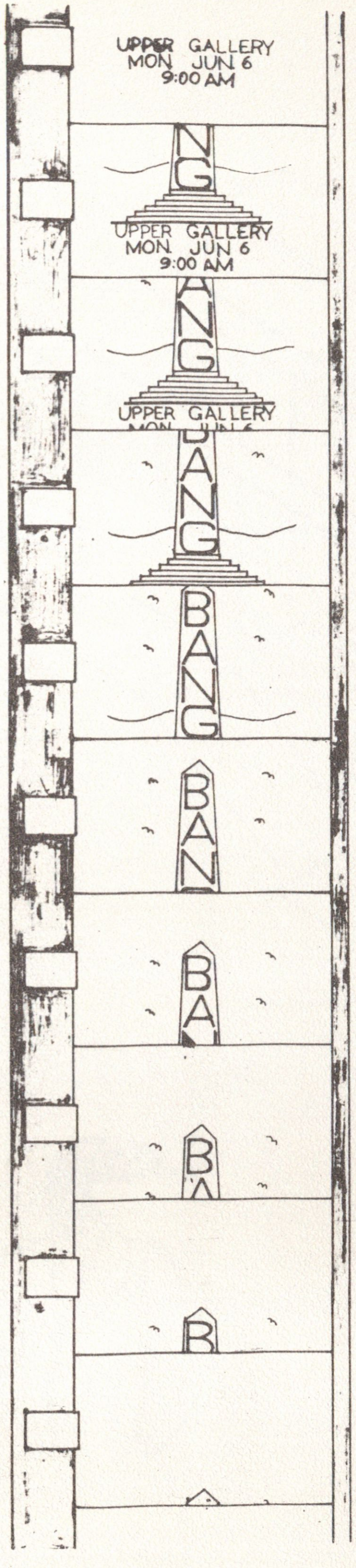


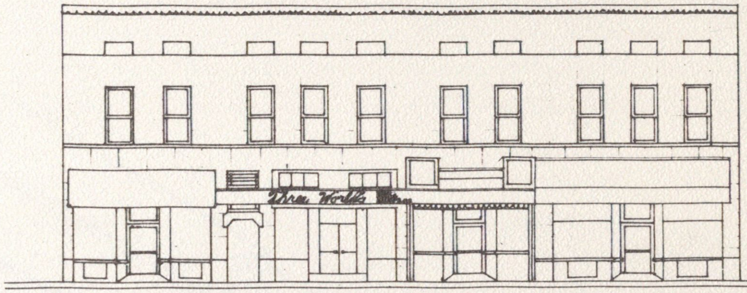







HATHORN BUILDING



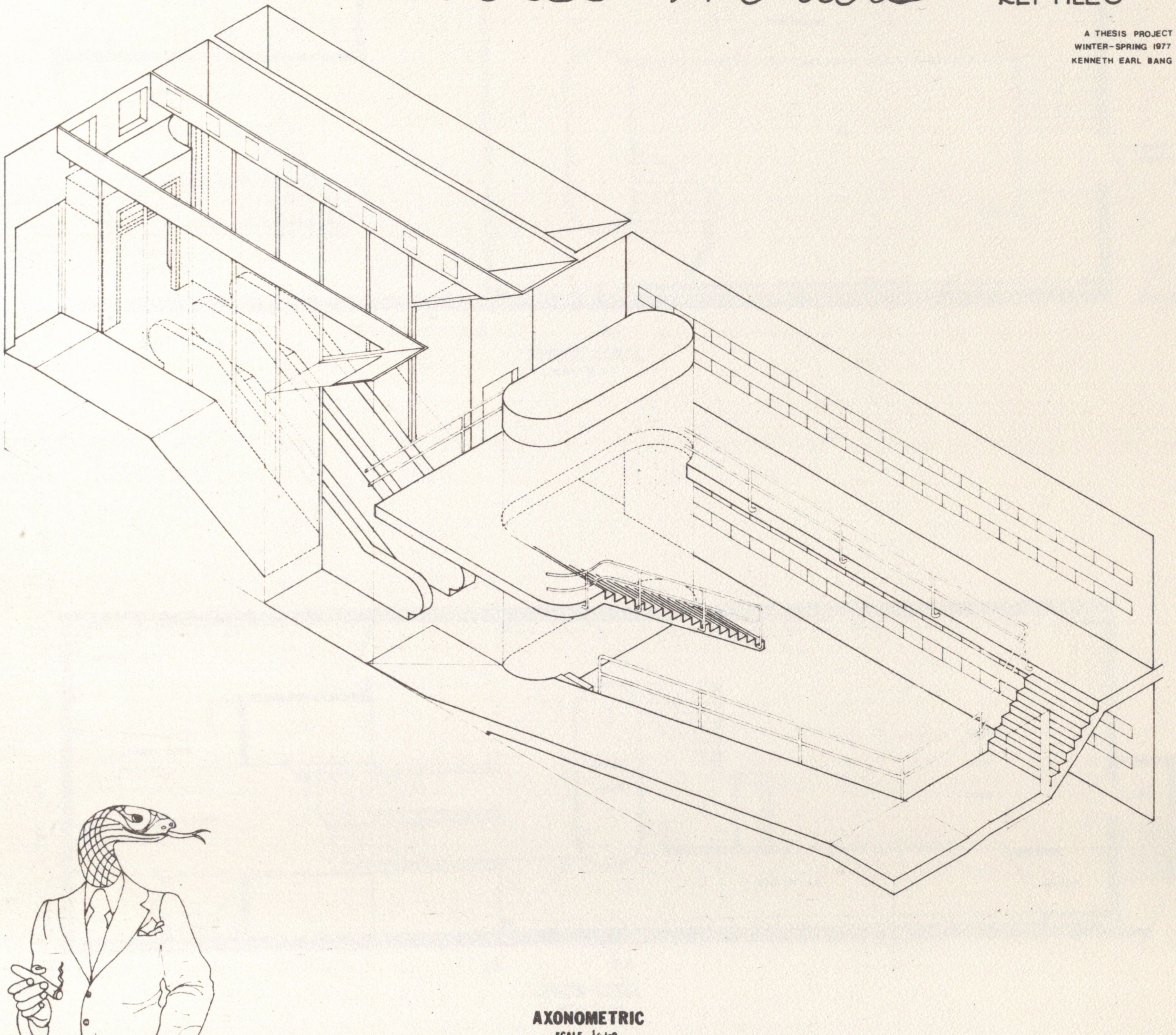


FANTASY IN ARCH

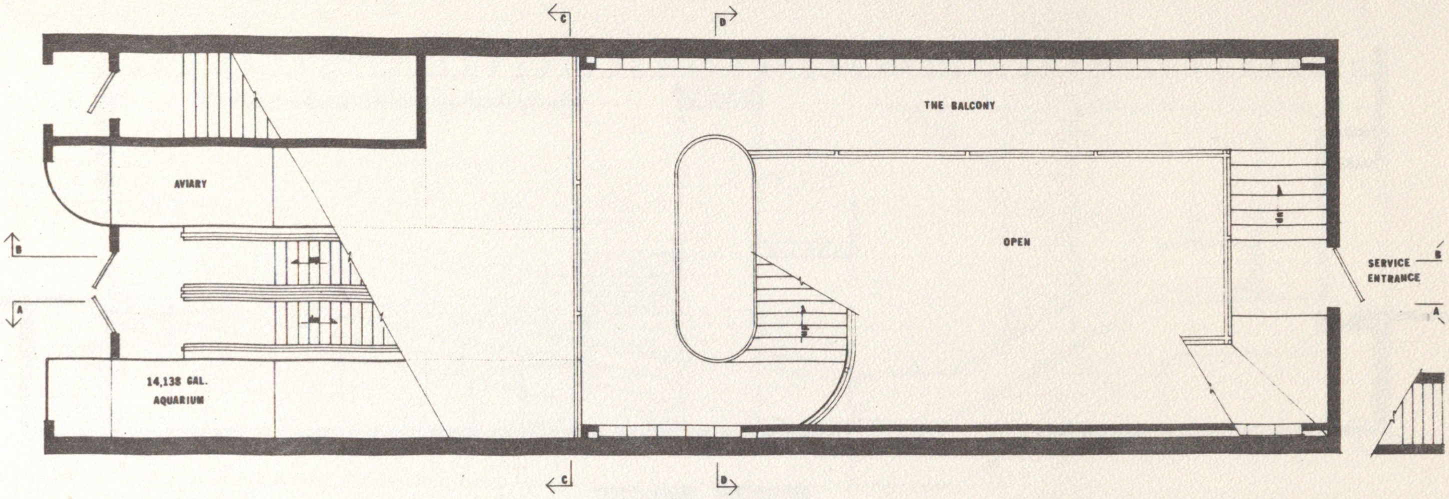
FINAL PRESENTATION·THESIS 77

Three Worlds FISH BIRDS REPTILES

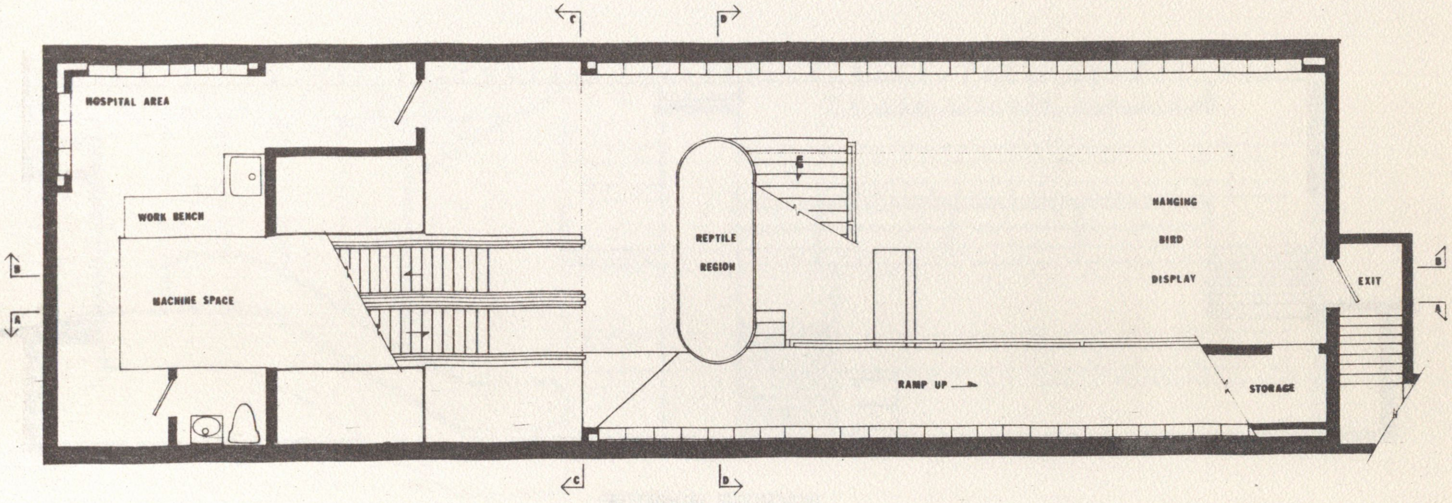
A THESIS PROJECT
WINTER-SPRING 1977
KENNETH EARL BANG



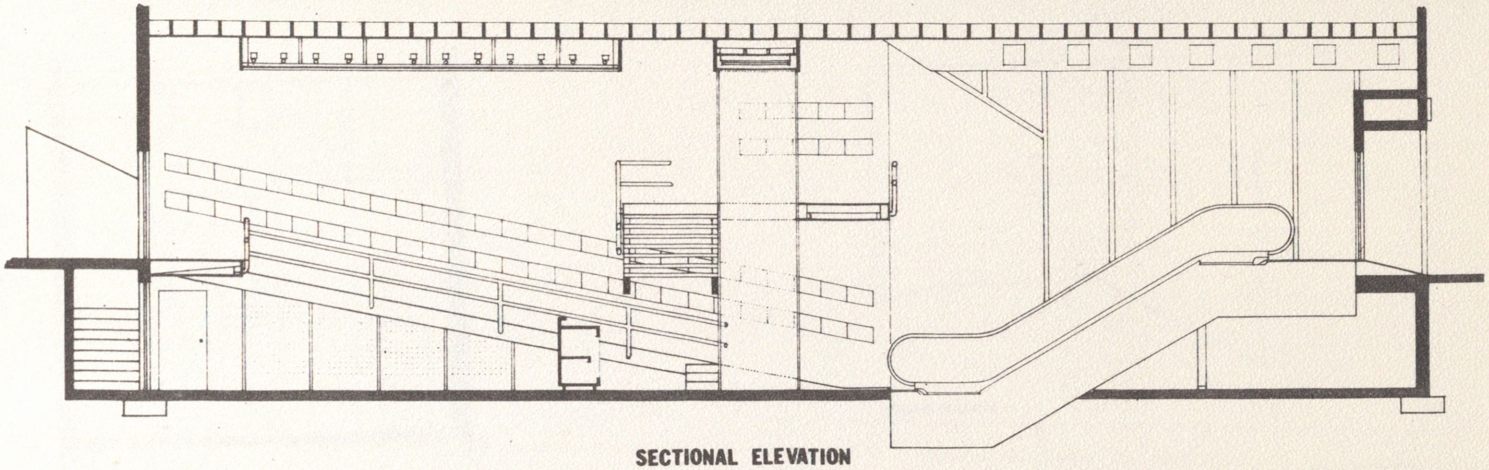
AXONOMETRIC
SCALE 1/4 1-0



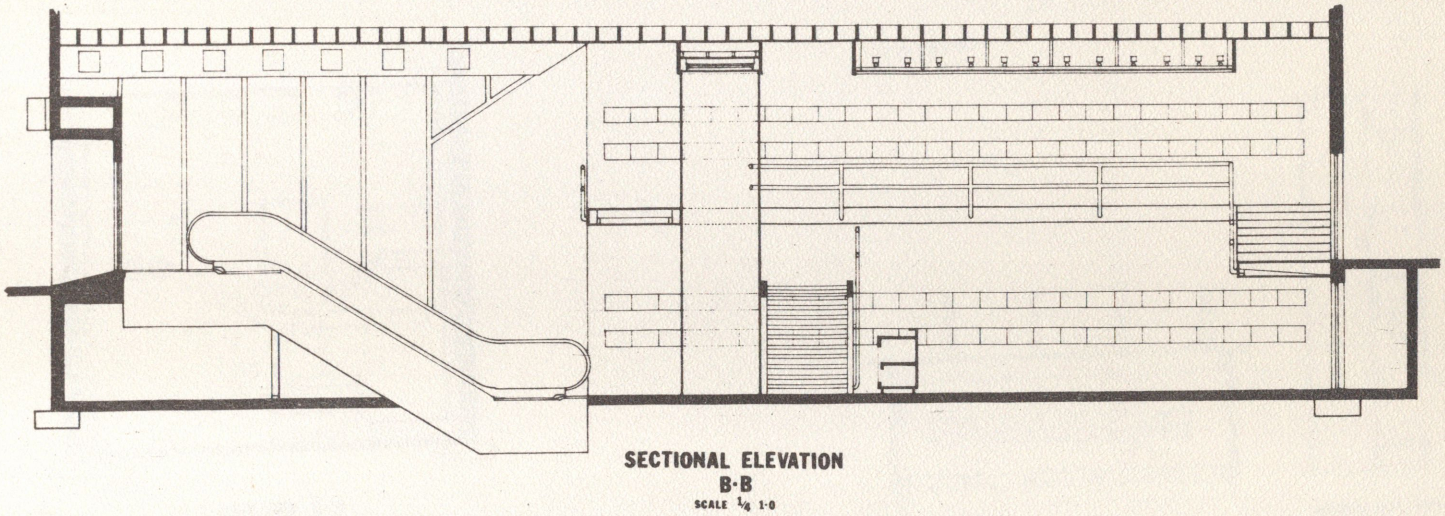
STREET LEVEL
SCALE 1/4 1-0



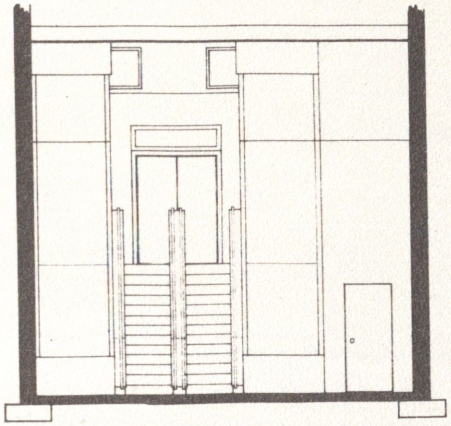
LOWER LEVEL
SCALE 1/4 1-0



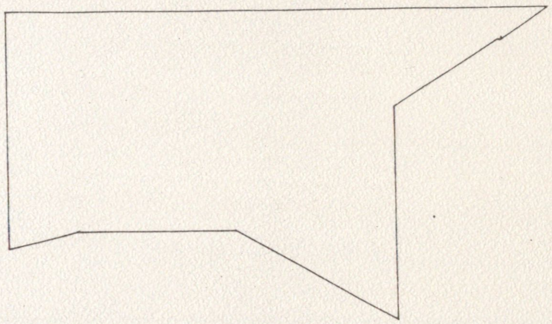
SECTIONAL ELEVATION
A·A
SCALE 1/4 1-0



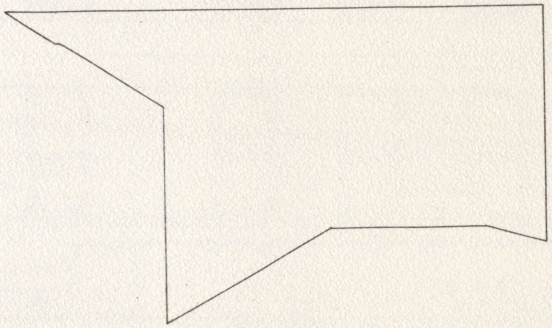
SECTIONAL ELEVATION
B·B
SCALE 1/4 1-0



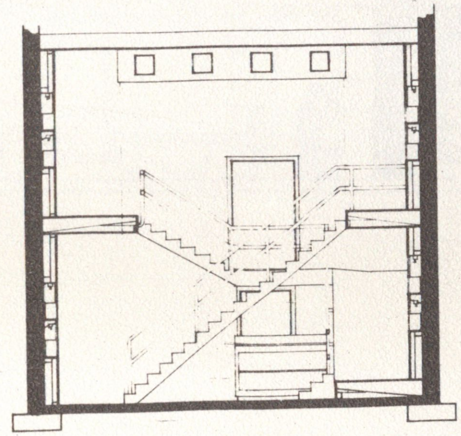
SECTION C-C
SCALE 1/4 1-0



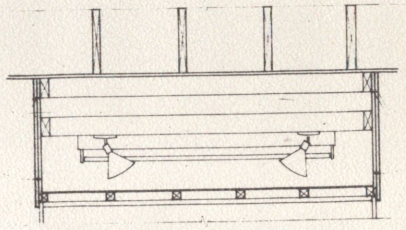
AQUARIUM ELEVATION



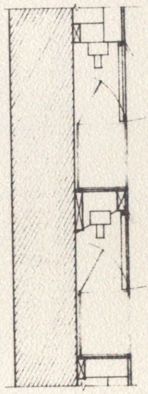
AVIARY ELEVATION



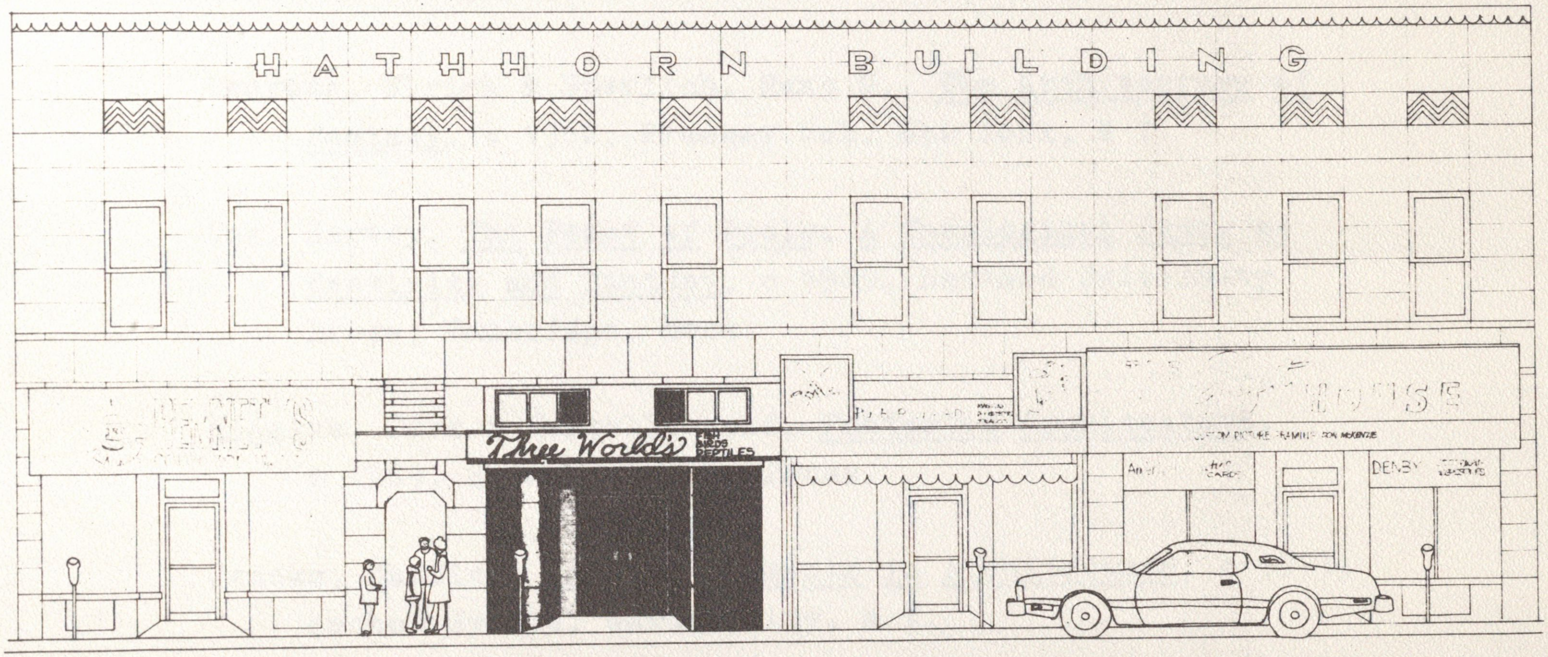
SECTION D-D
SCALE 1/8 1-0



LIGHTING CAP DETAIL
scale 1 1-0



AQUARIUM WALL DETAIL
scale 1 1-0



SOUTH ELEVATION
SCALE 1/4 1-0

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